C O N C E R T O

for midi and live string quartets

CHRISTOPHER McCORMICK

(2014)

Commissioned and composed for highSCORE contemporary music festival, Pavia, Italy, 2014

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Concerto for string quartet and midi string quartet was written as an exploration of the possibilities of live performance in “competition” with synthesized performance. The title, (which was originally *anything you can do….*) refers to the Latin root of the word concerto, “certamen,” which means “to battle.” In the piece I explore the various things that each ensemble can and can’t do, and in pitting them against each other, attempt to shine light on the good/bad/ugly qualities of each. In performance, there should be an equal balance between the two ensembles, and as such it may sometimes be necessary to amplify the acoustic string quartet. If so, great care should be taken that the mix and equalizer of the amplification is as natural sounding as possible. The live quartet should be played with as much gusto and expressive, human quality as possible, and of course with absolute metronomic approach to tempo. The harsh juxtaposition of midi versus acoustic sound should always be made quite apparent.

Composed for and premiered by the Indaco quartet at the highSCORE contemporary music festival in Pavia, Italy, 2014.

CHRISTOPHER McCORMICK 2014

PERFORMANCE NOTES

In *Concerto,* there are a few moments of extended technique for the string players.

A tremolo marked with a (**z)** is unmeasured and should change ad libitum over time from fast to slow and vice versa**.** The effect should be that each player is gradually changing speeds at very different intervals with varying extremes of change in bowing. The effect should be subtle in more calm sections and bombastic in louder ones.

The dynamic marking **n** stands for *niente* and means no sound. Each **n** is either preceded or followed by a crescendo, and simply means to crescendo or decrescendo to or from no sound.

A straight line from note to note is a true glissando. These moments should be emphasized in the way that a rock guitarist emphasizes “bends” and “blue notes.”

Moments marked “cross fade” are an attempt to emulate the technique by the same name in recording engineering. The performer should attempt to blend as seamlessly as possible out of the texture as the instrument they are instructed to “cross fade” with fades in.

In m. 144 the acoustic quartet has an “x” note-head and is instructed to stomp loudly on the ground on that exact beat.

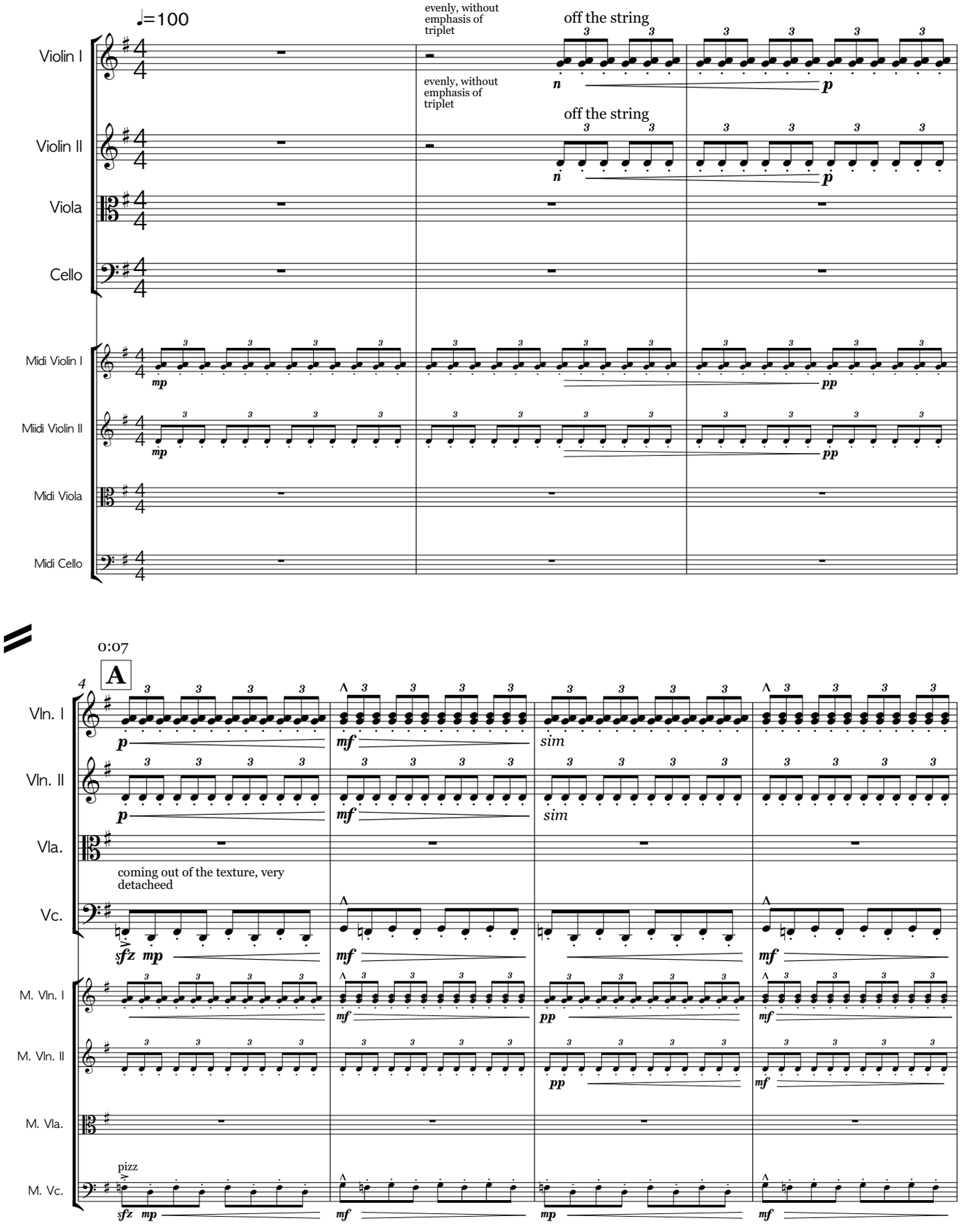
In m. 146 the violins (and in m. 152 viola and cello) are instructed to “sing [their] part” in any comfortable octave on any syllable or sound, preferably made up on the spot. The singing should be guttural and spontaneous.

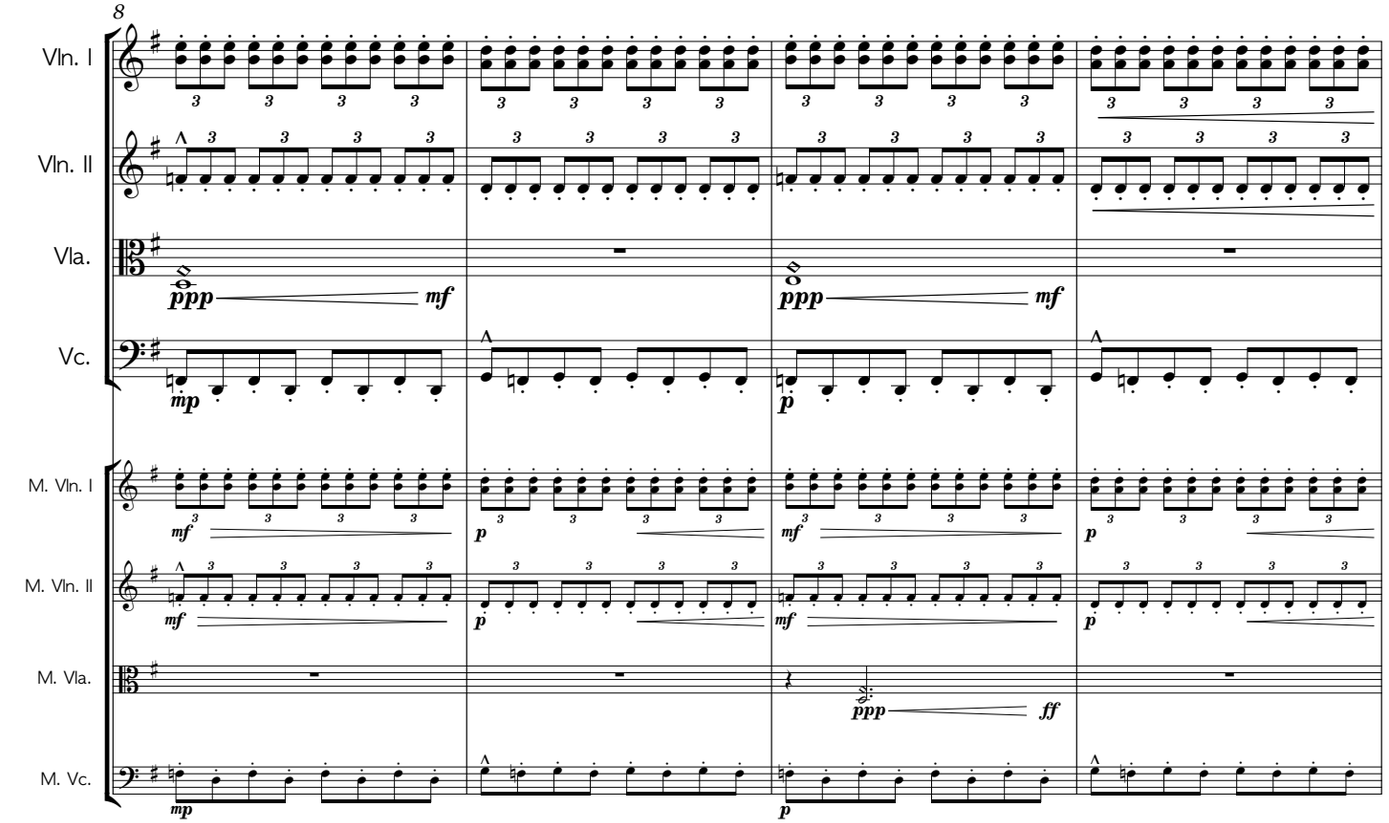
FULL SCORE

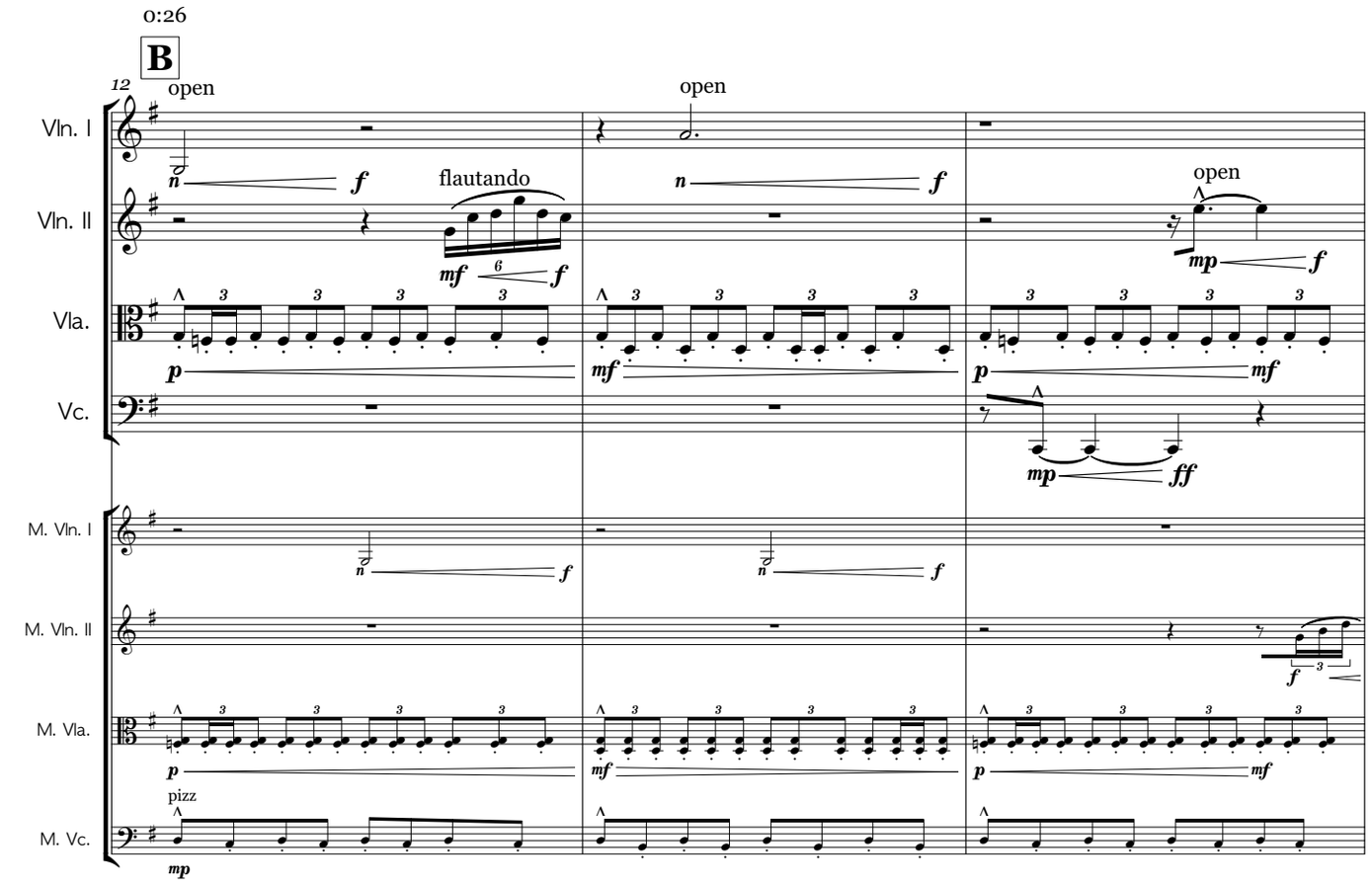
CONCERTO

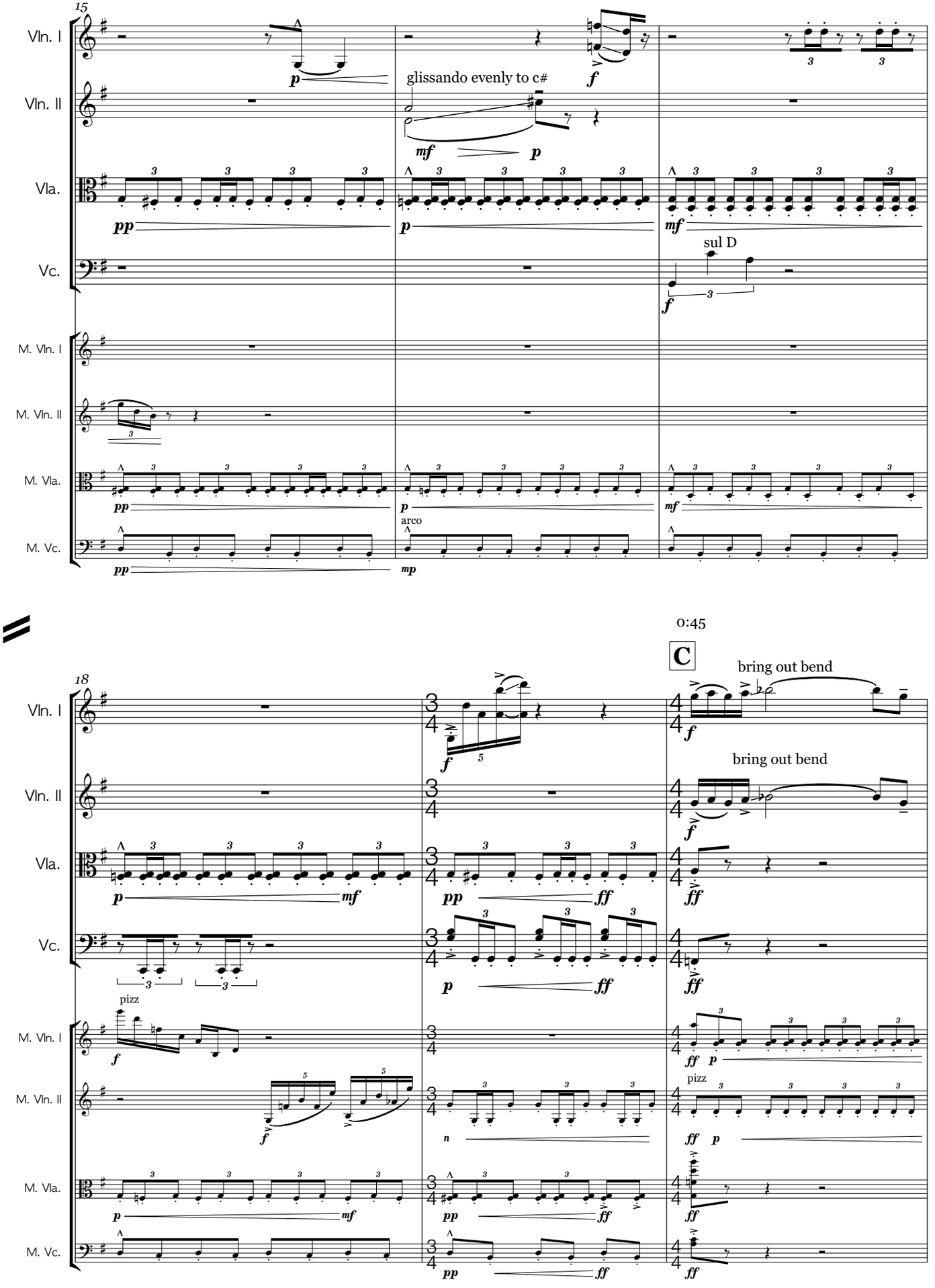
for midi and live string quartets

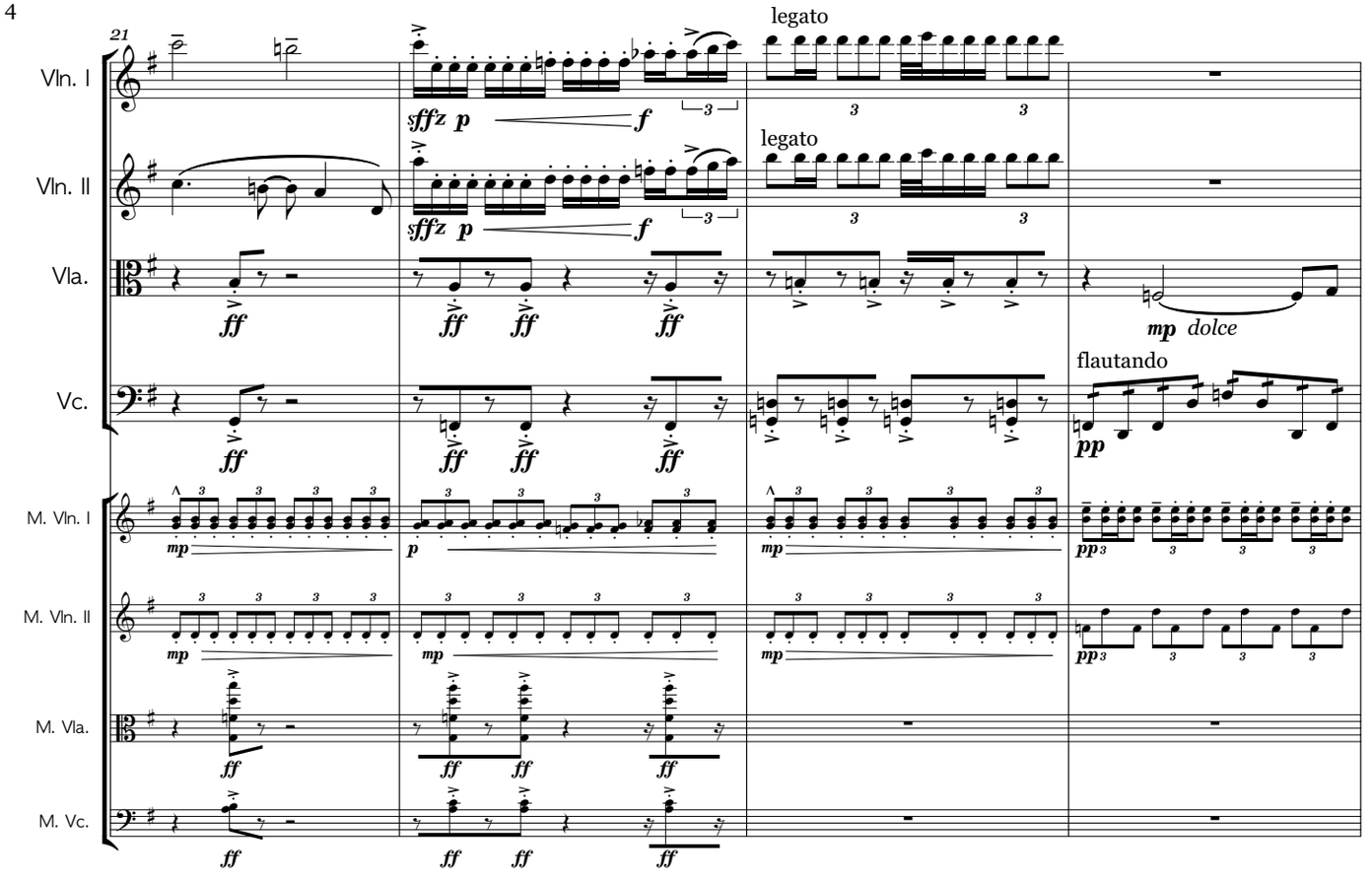
CHRISTOPHER McCORMICK (2014)

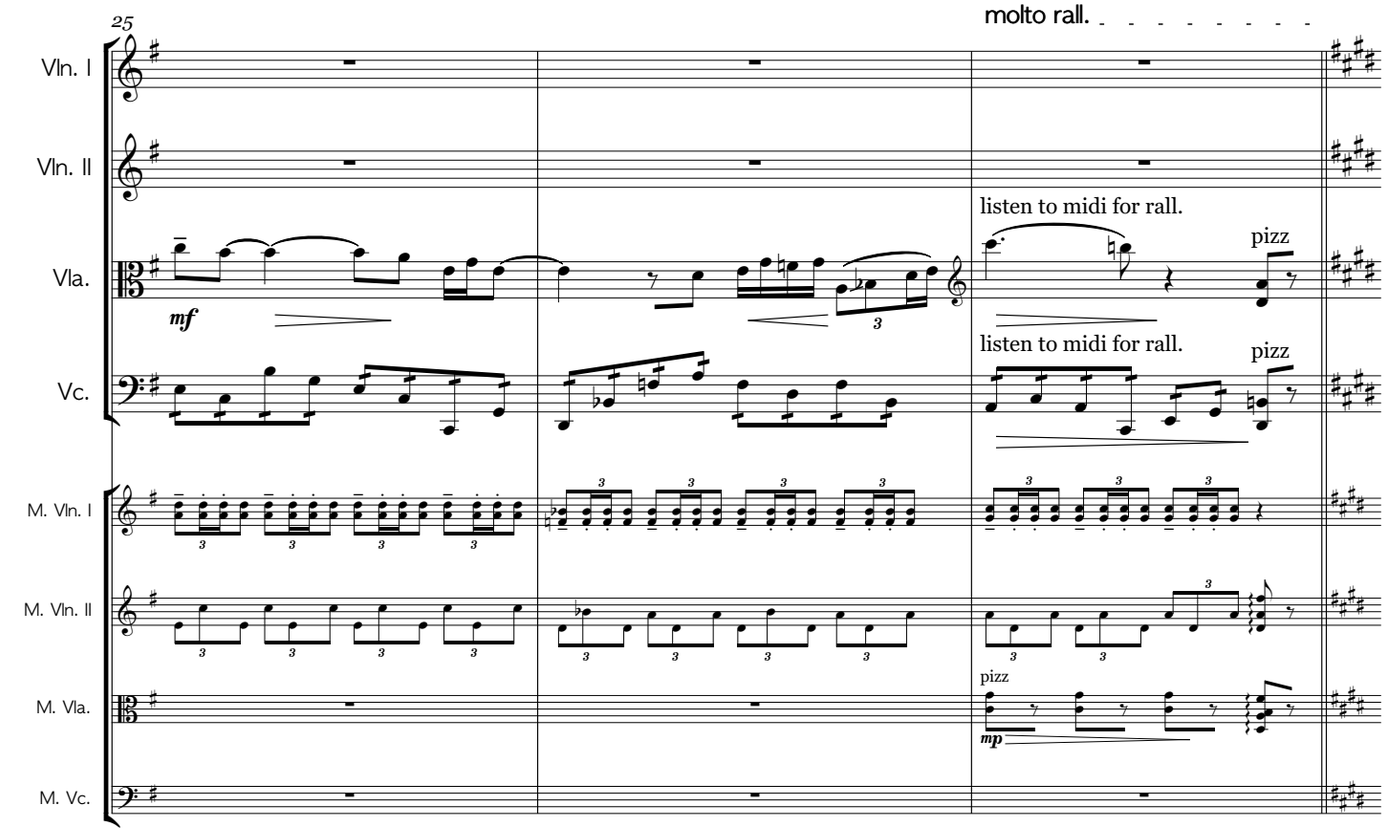



8
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
ppp
mf
mp
p
ff


0:26
B
12
open
flautando
pizz
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
n
f
mf
p
mp
ff


15
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
glissando evenly to c#
sul D
arco
0:45
C
18
bring out bend
bring out bend
pizz
pizz


21
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
legato
legato
flautando
mp dolce
pp
sffz p
f
ff
mp
p
pp


25
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
molto rall.
listen to midi for rall.
listen to midi for rall.
pizz
pizz
pizz
mf
mp

1:05

D

Quicker ♩=138

28

Vln. I

Vln. II

Vla.

Vc.

M. Vln. I

M. Vln. II

M. Vla.

M. Vc.

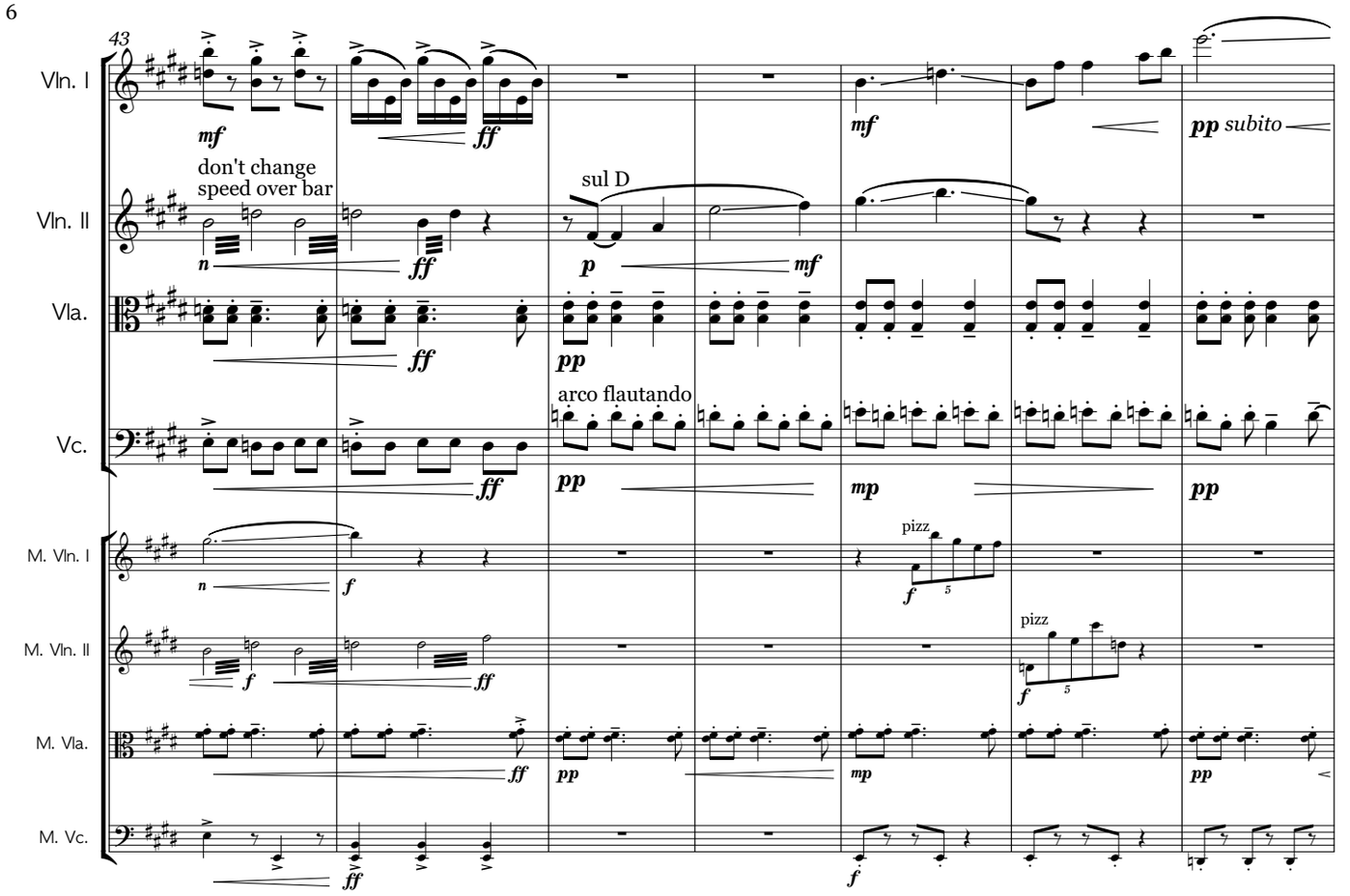
arco

pizz

1:19

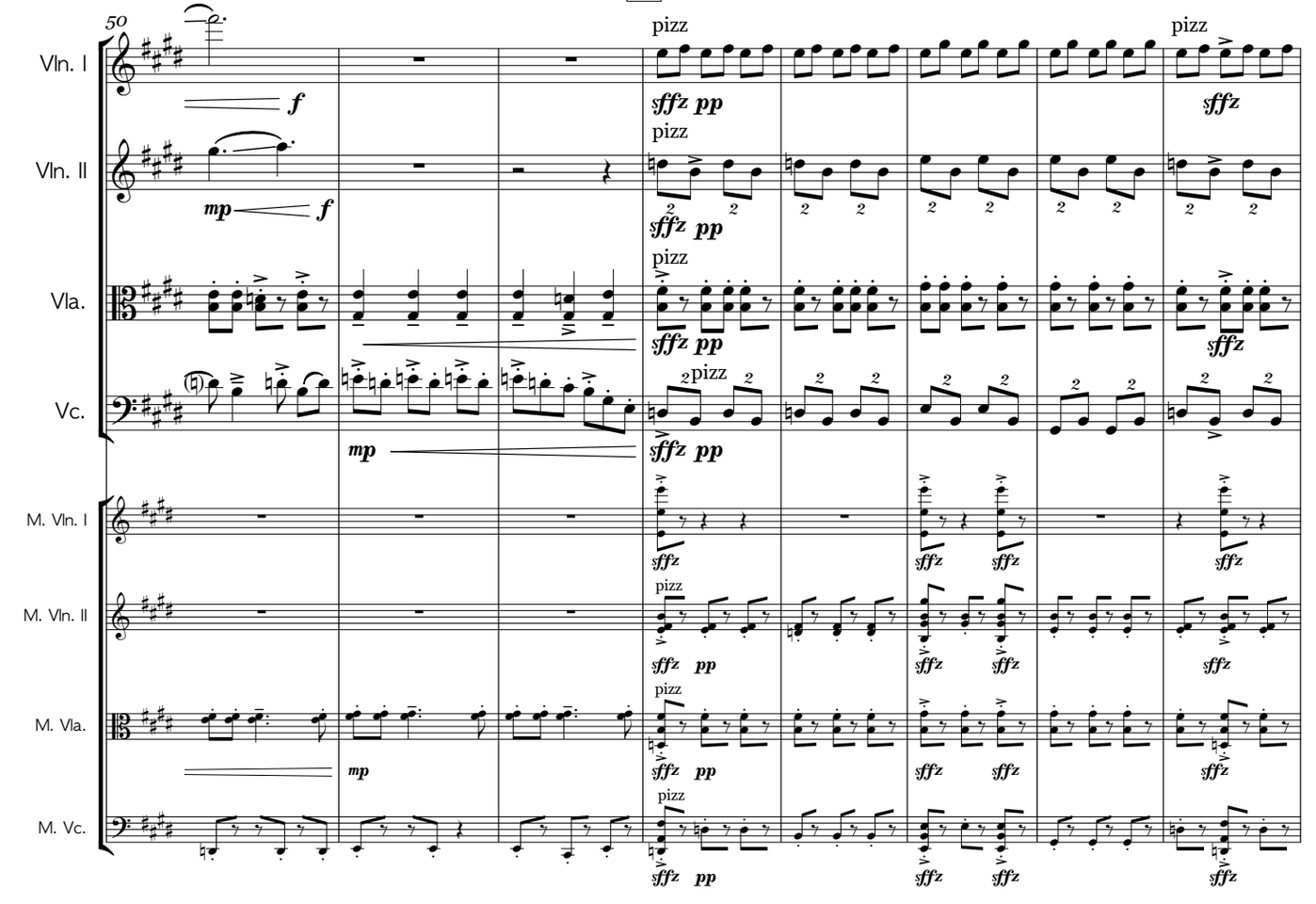
E

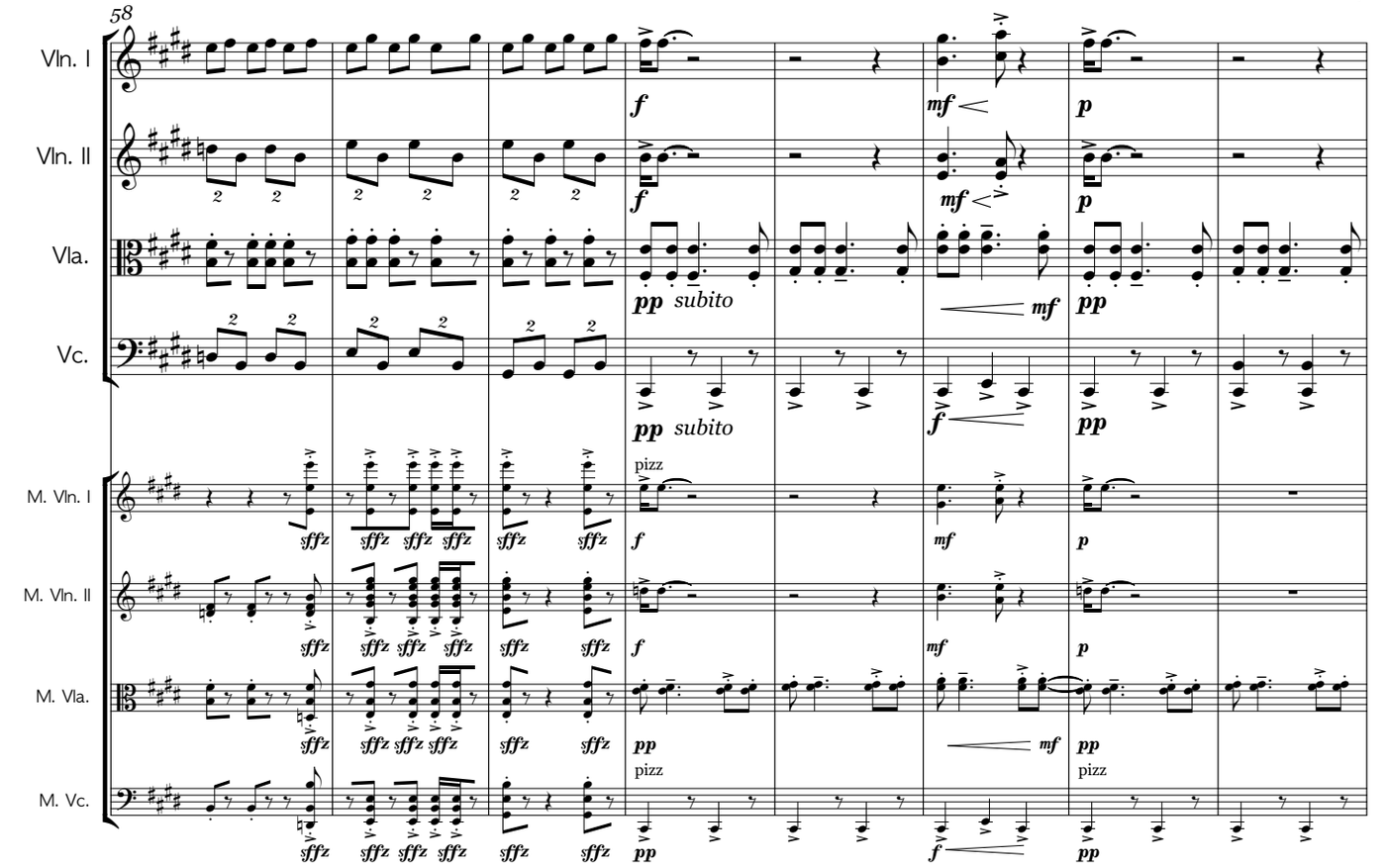
36

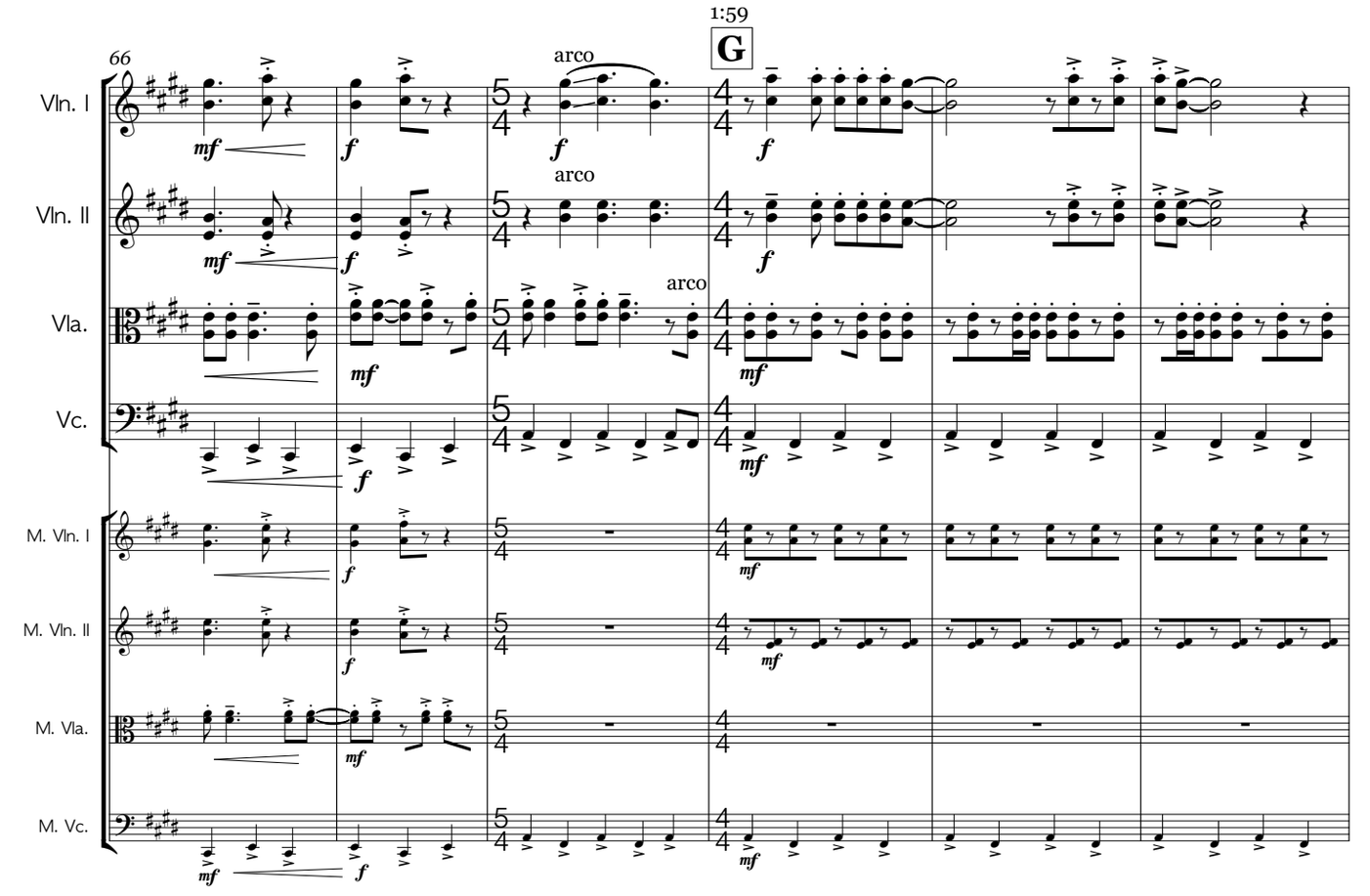

43
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
don't change
speed over bar
sul D
arco flautando
pizz
mf
ff
p
pp
mp
f
pp subito

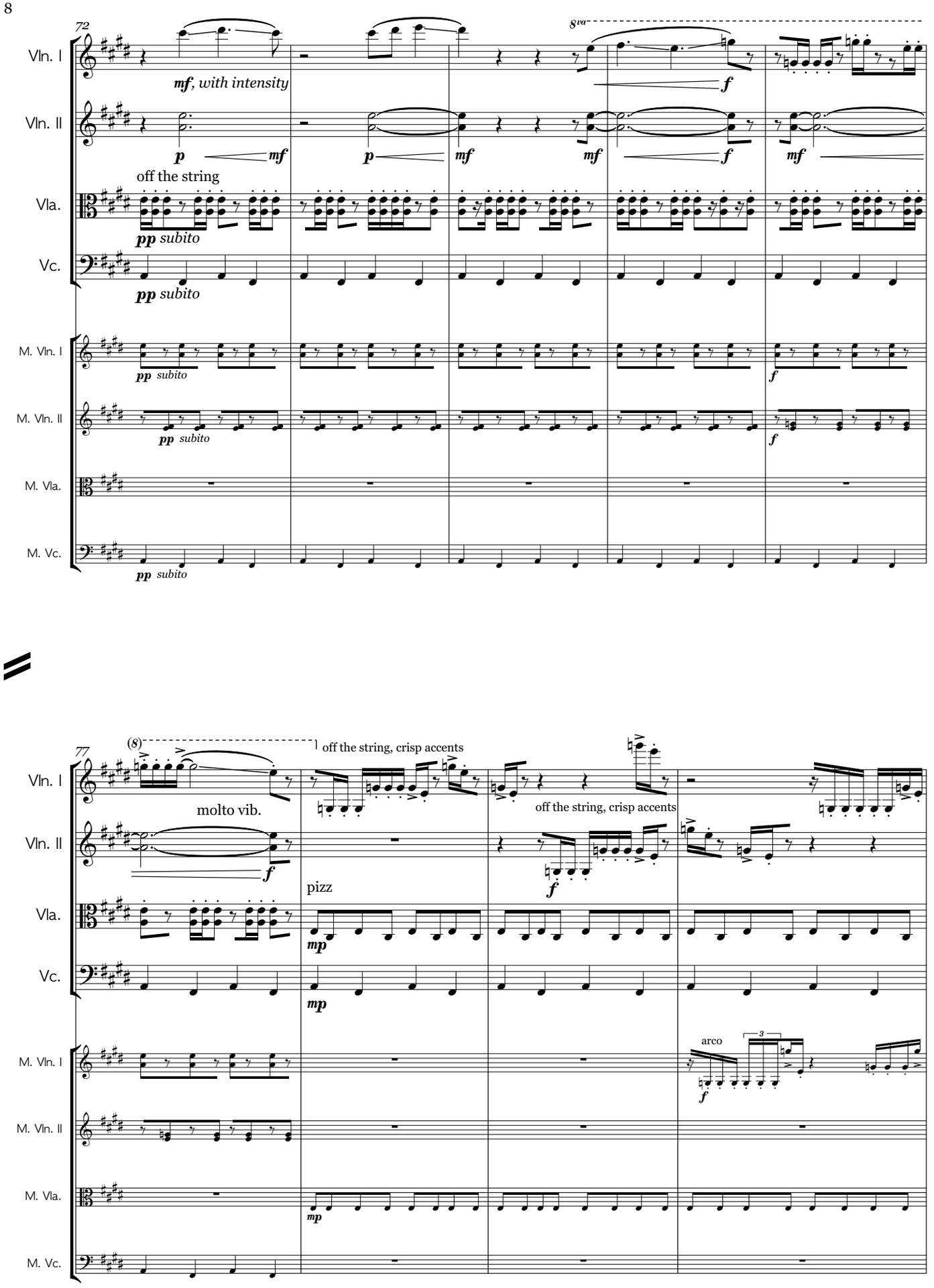
1:37

F

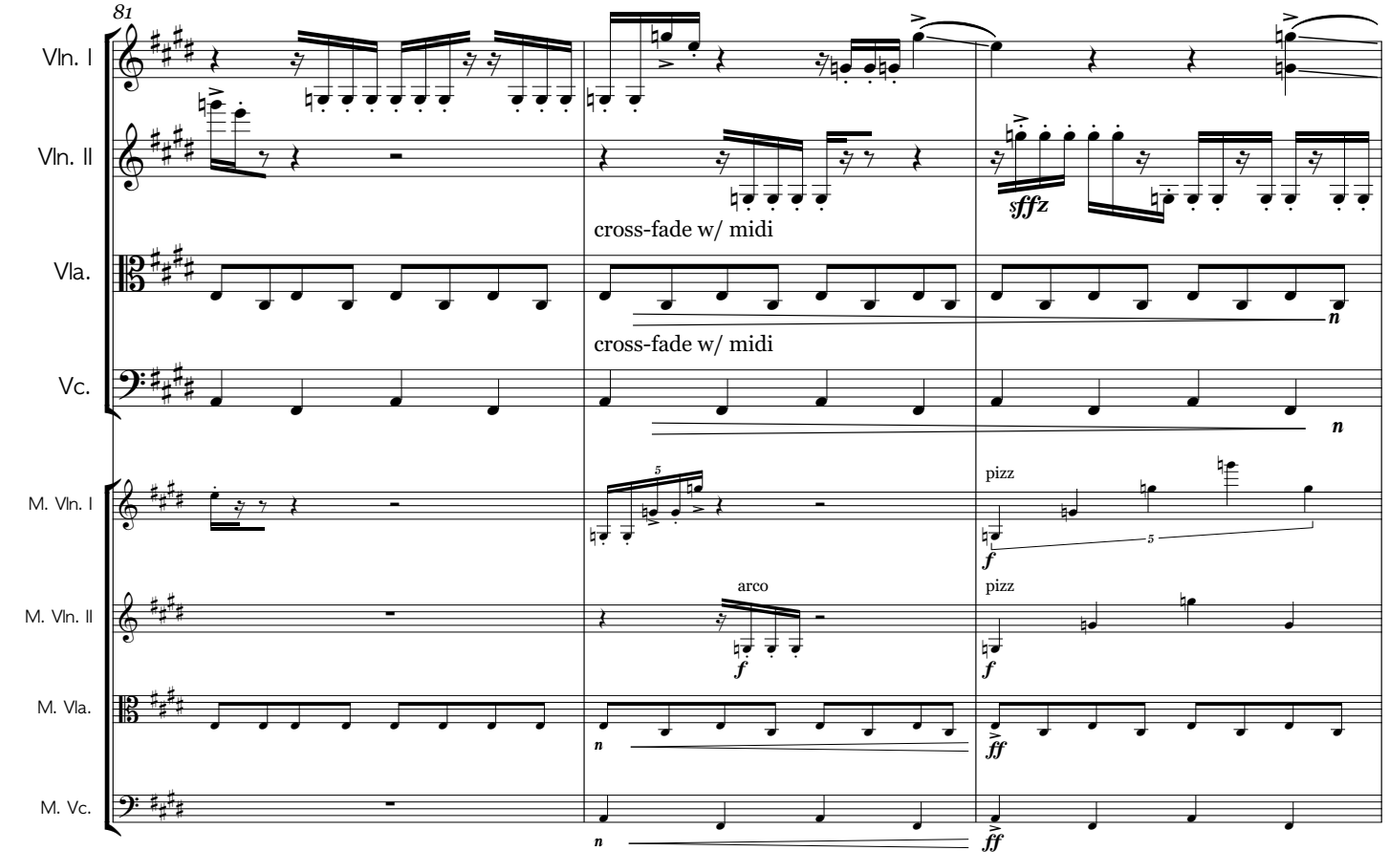

50
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
pizz
sffz pp
sffz

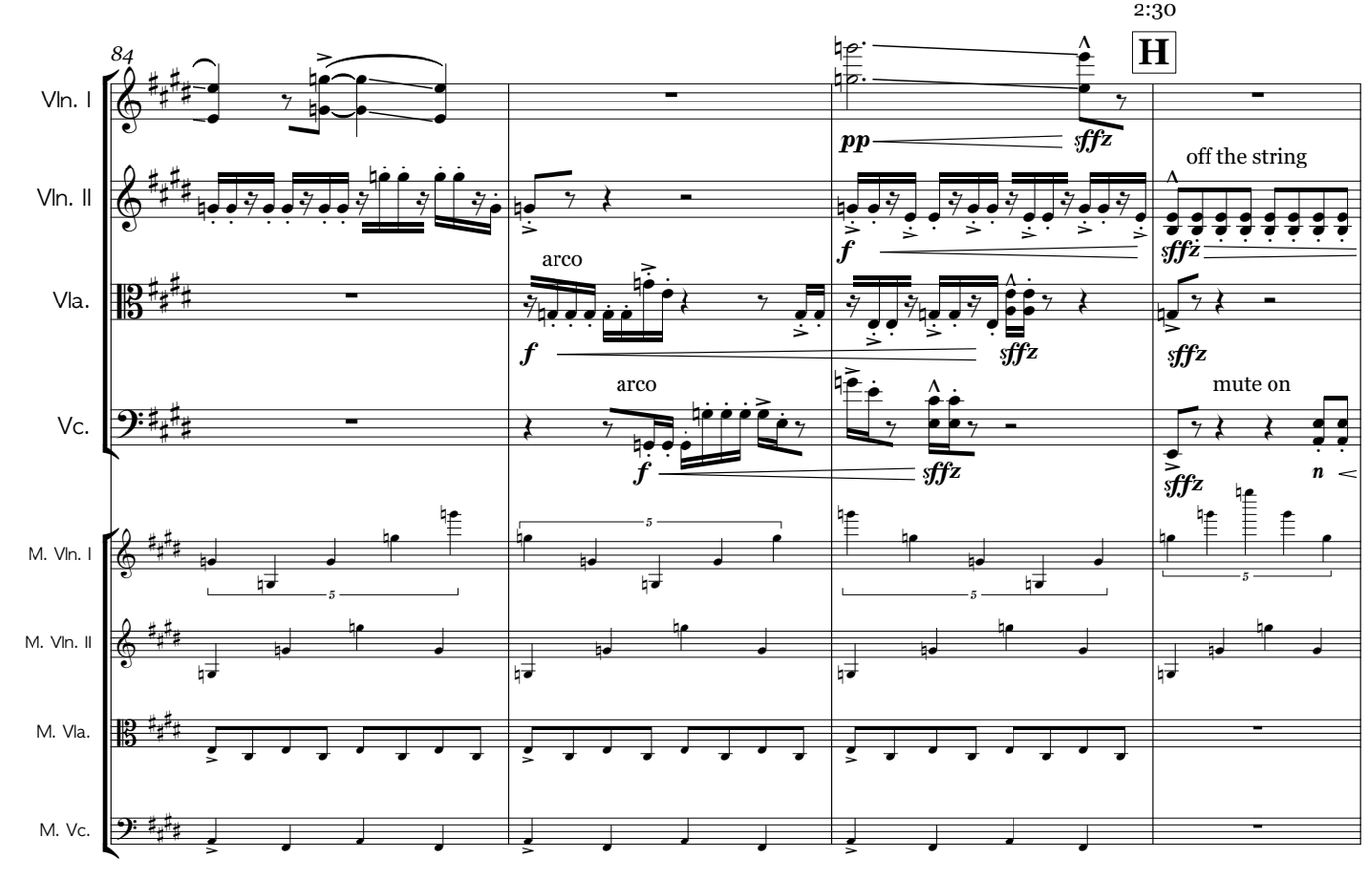

58
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
pizz
subito

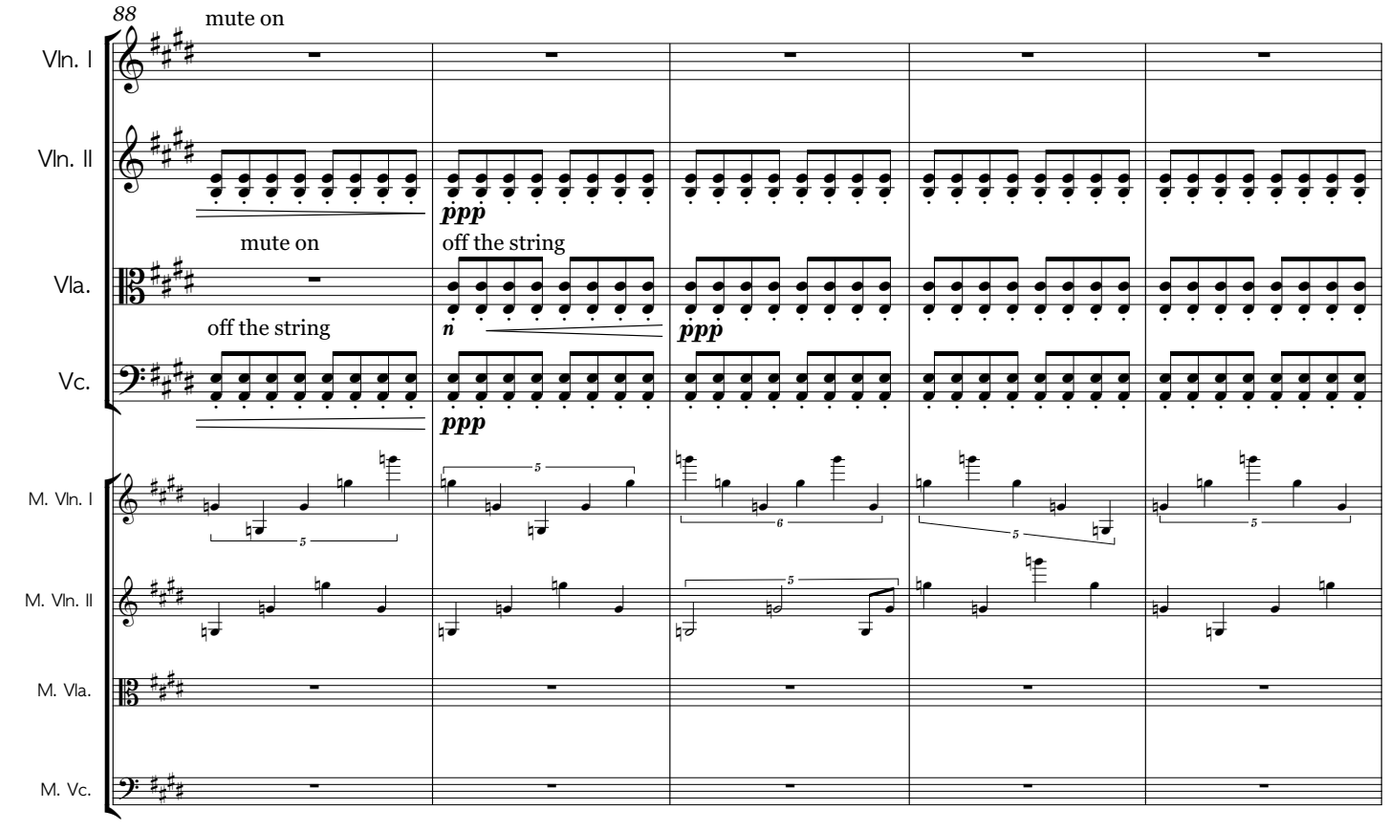

66
1:59
G
arco
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

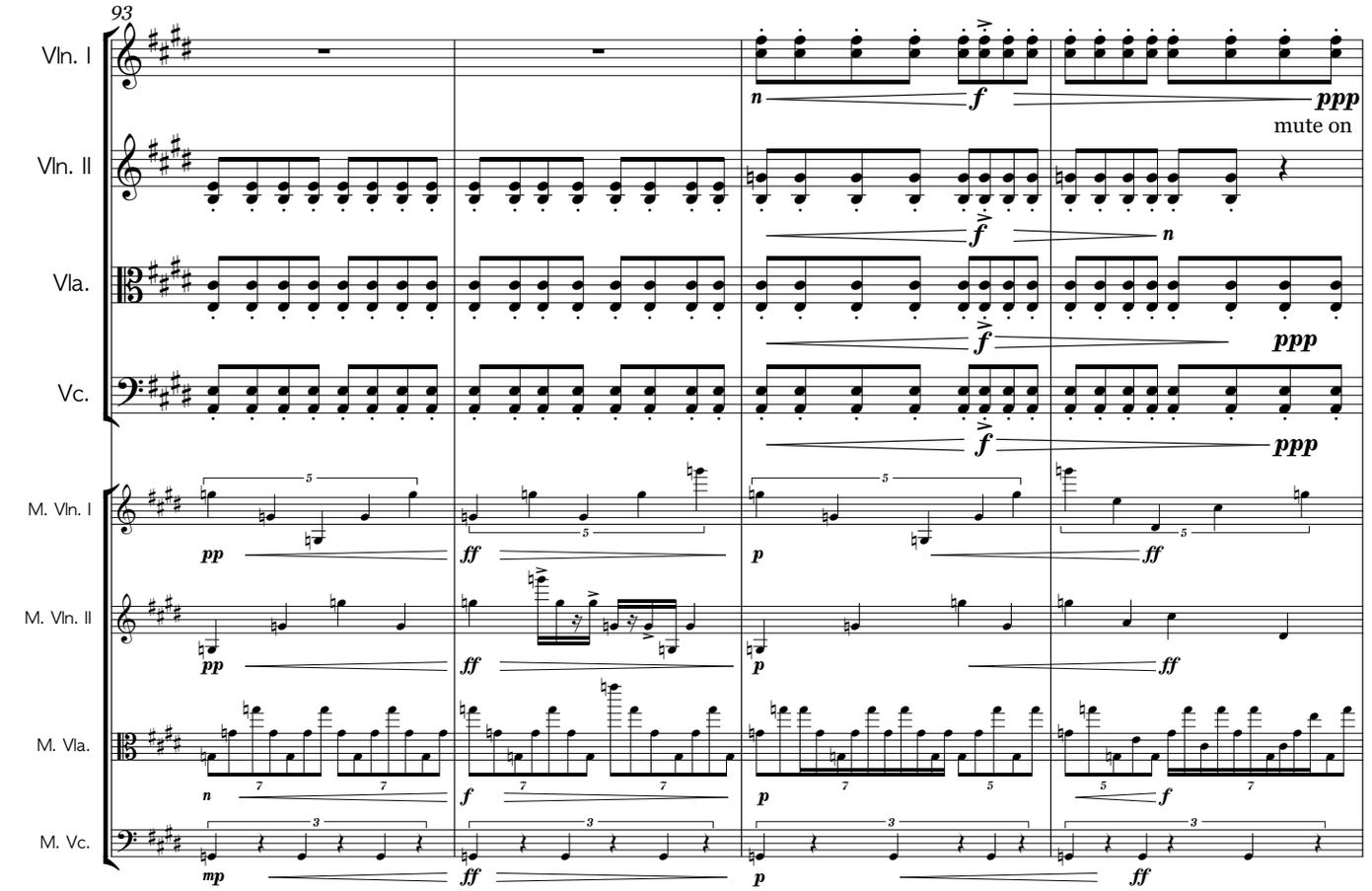

72
Vln. I
mf, with intensity
8va
f
Vln. II
p
mf
off the string
Vla.
pp subito
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

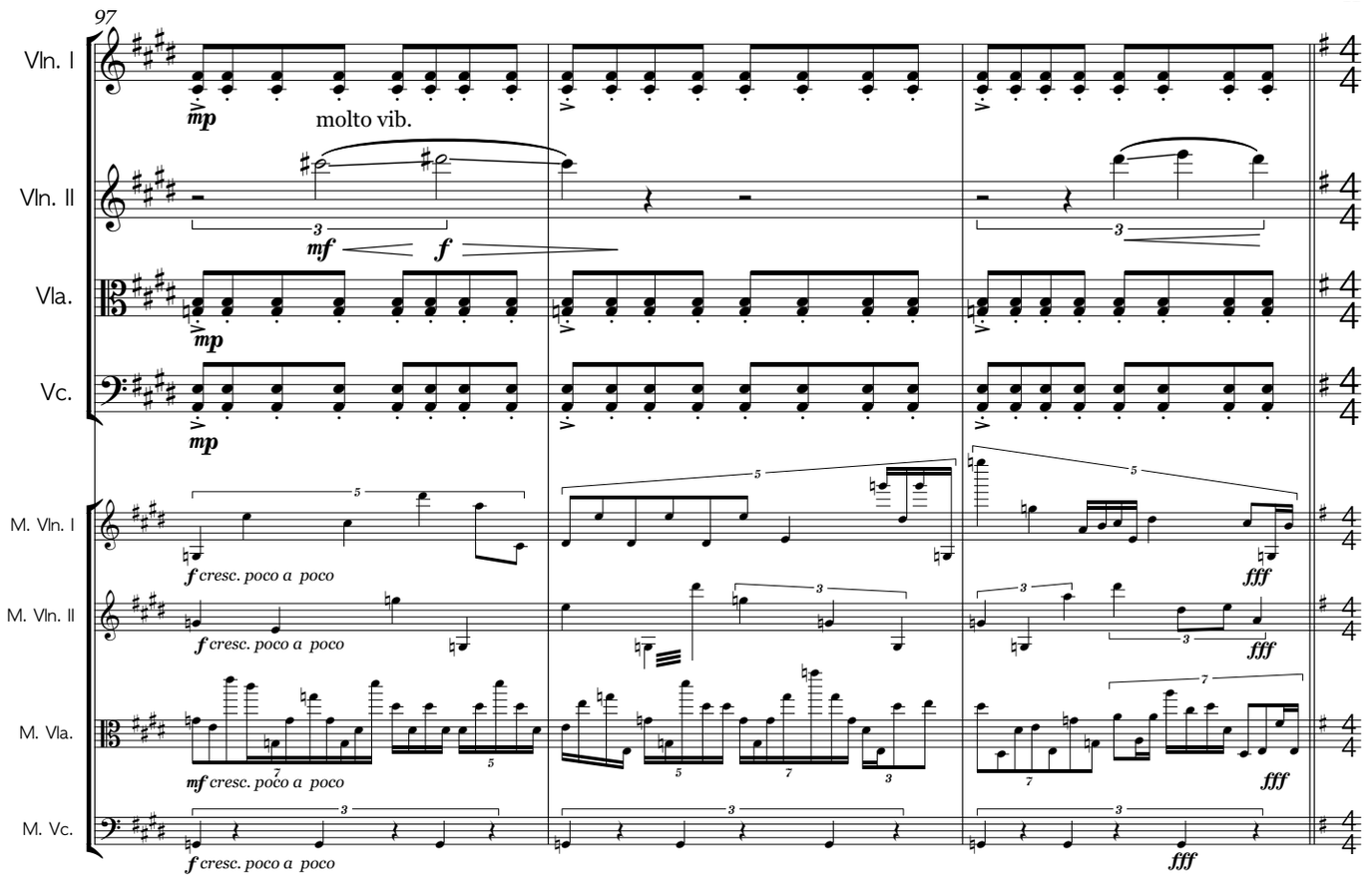
77
(8)
molto vib.
off the string, crisp accents
pizz
mp
arco
3
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

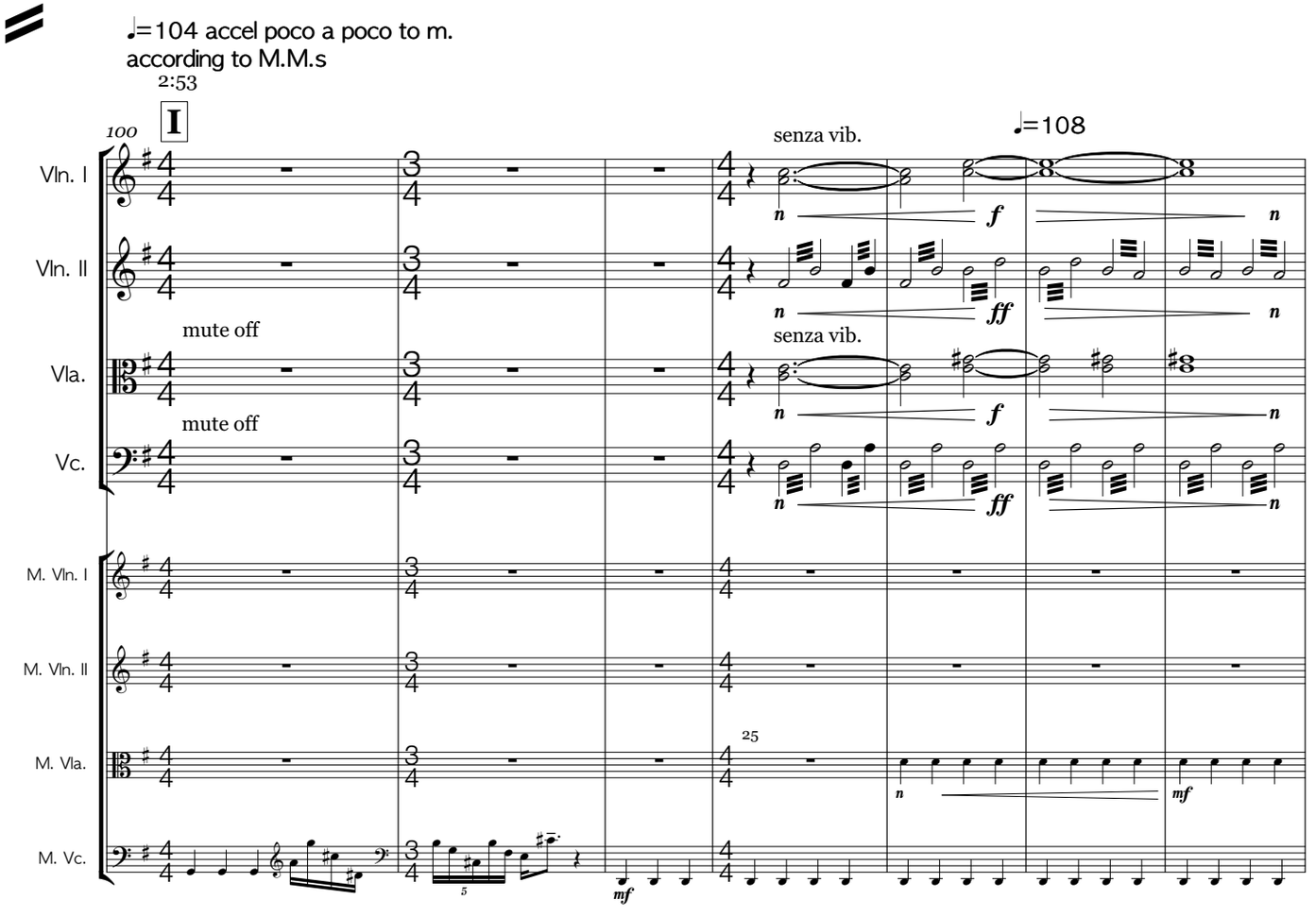

81
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
cross-fade w/ midi
cross-fade w/ midi
arco
pizz
pizz

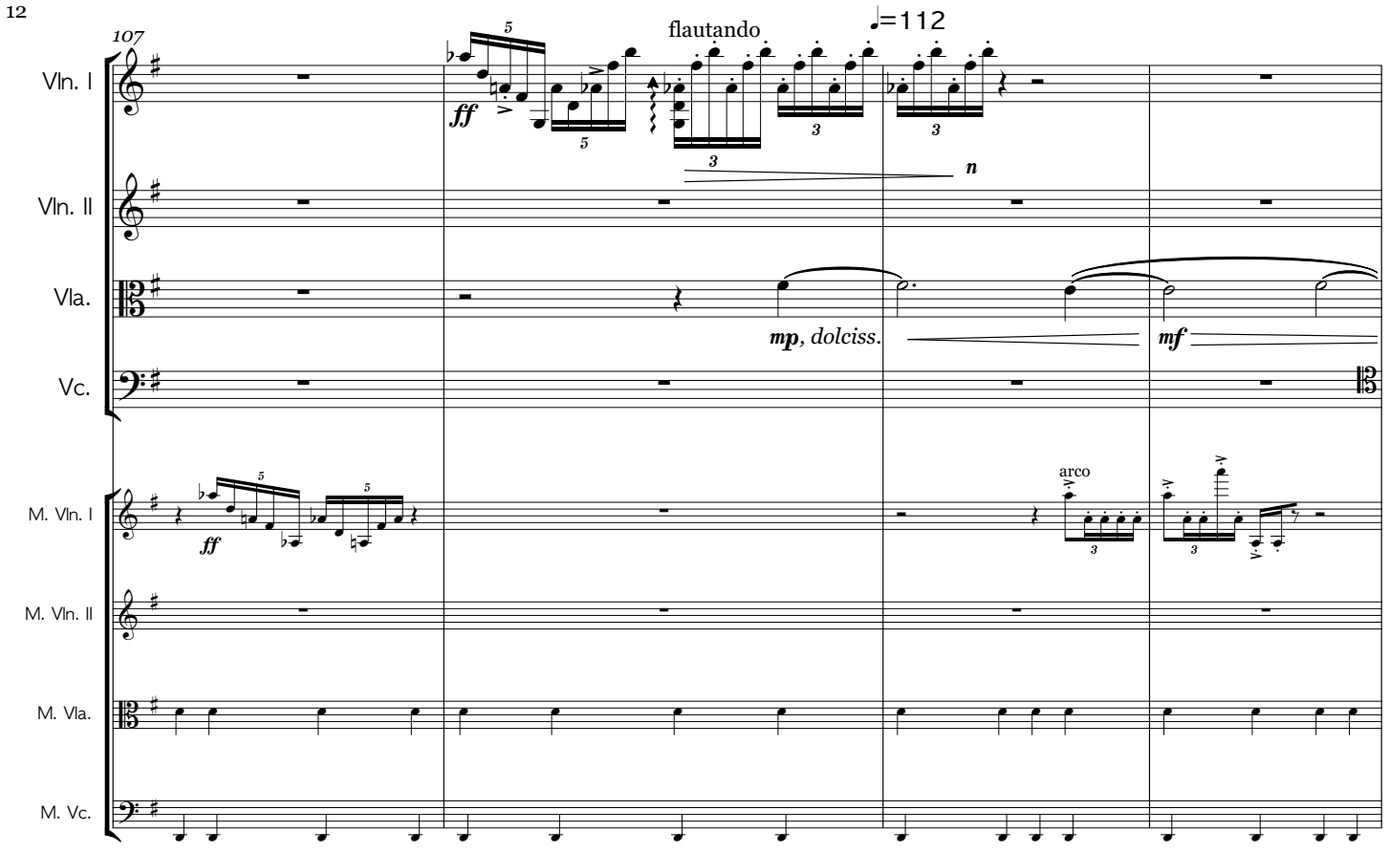

84
2:30
H
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
arco
arco
off the string
mute on

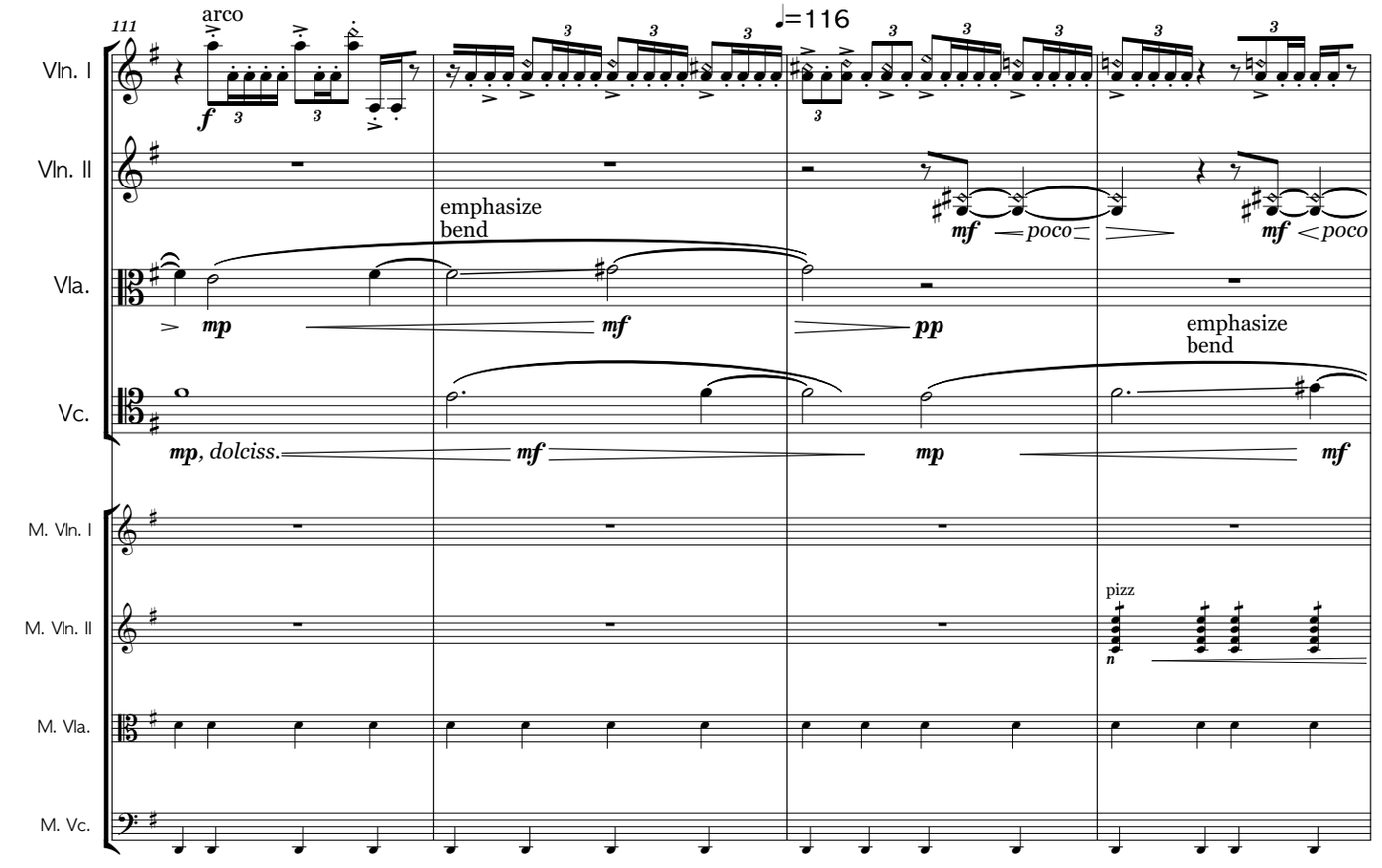

88
mute on
Vln. I
Vln. II
mute on
off the string
Vla.
off the string
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

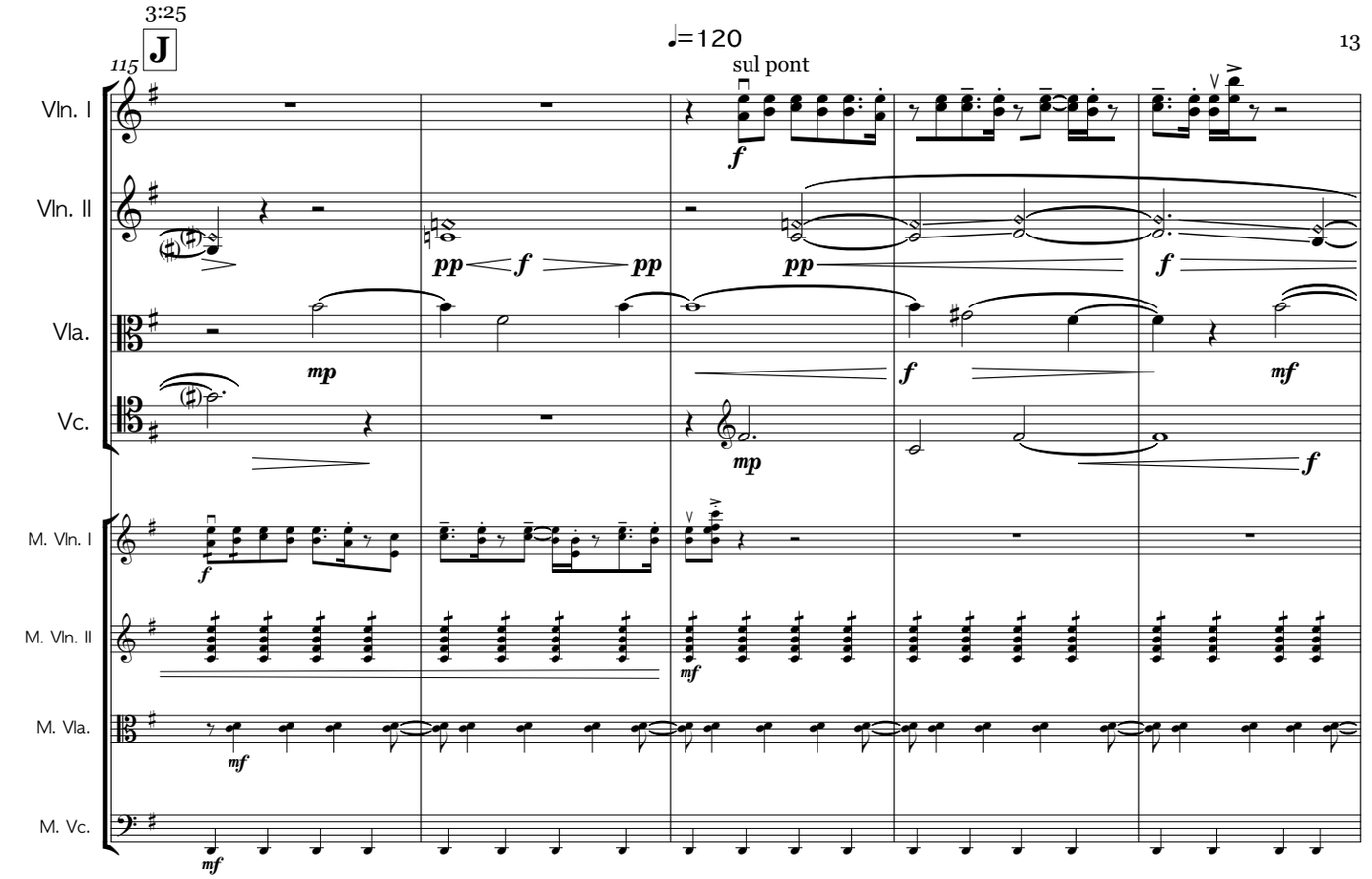

93
Vln. I
mute on
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

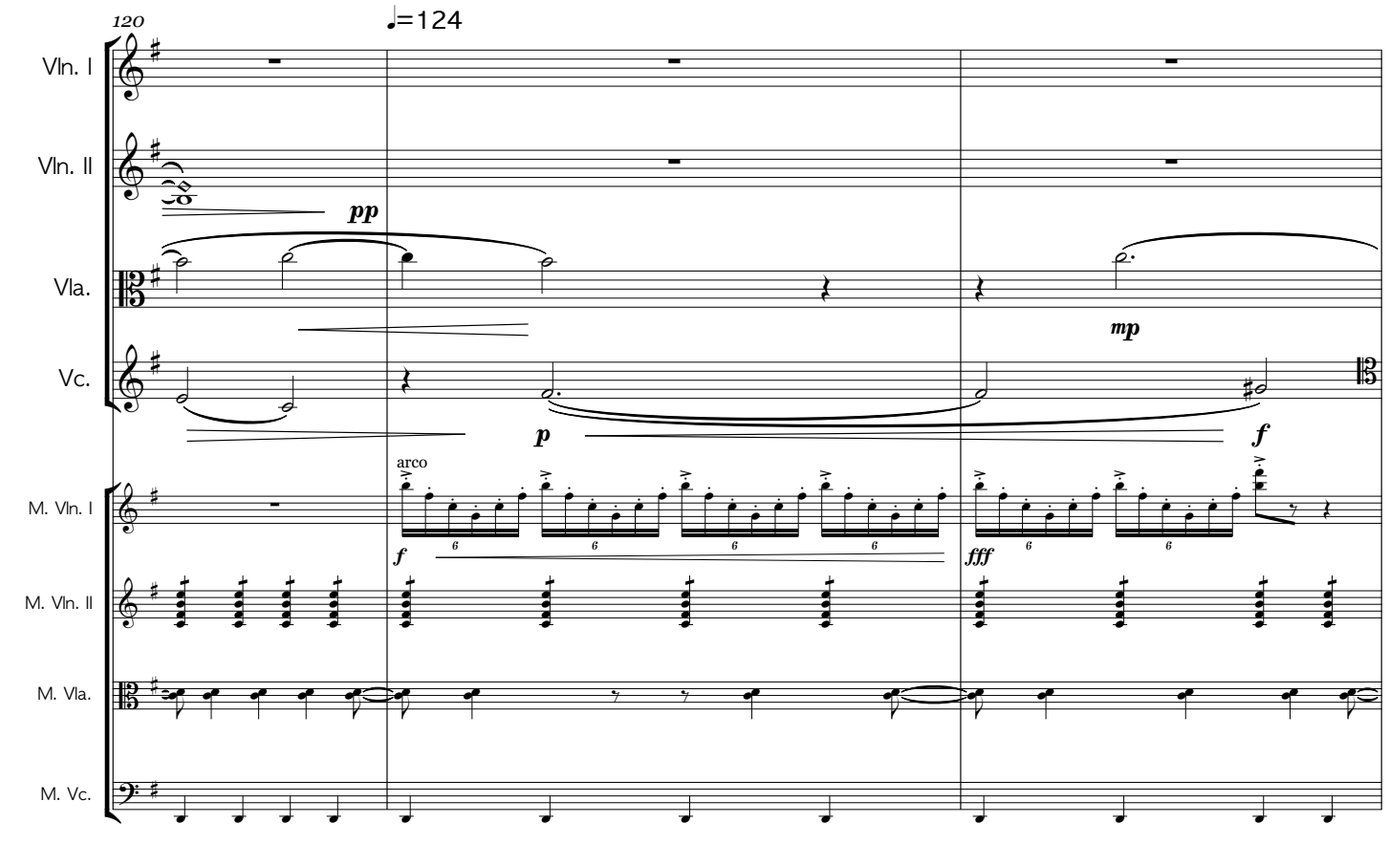

97
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
molto vib.
mp
mf
f
cresc. poco a poco
fff

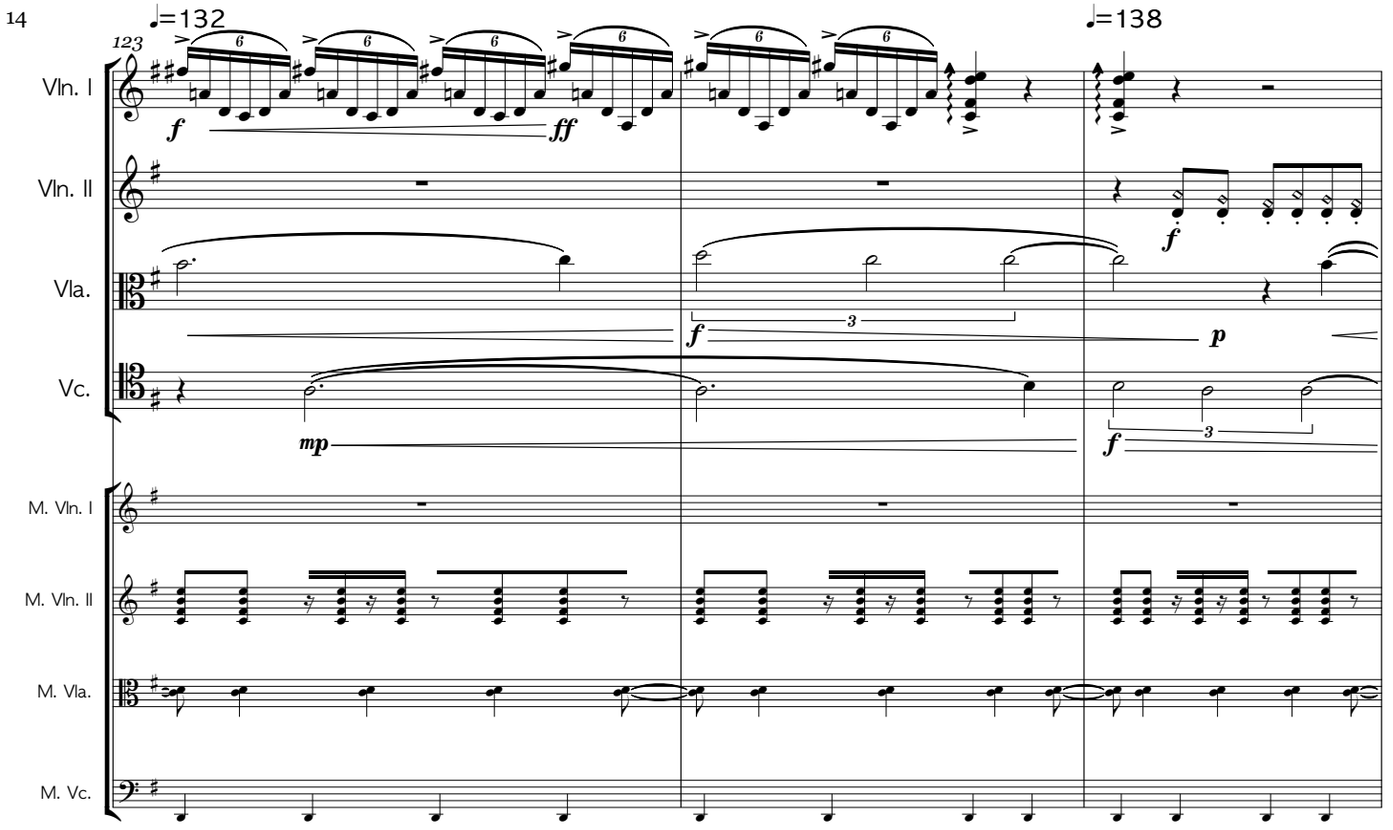

♩=104 accel poco a poco to m.
according to M.M.s
2:53
100
I
♩=108
senza vib.
mute off
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
25
n
f
ff
mf

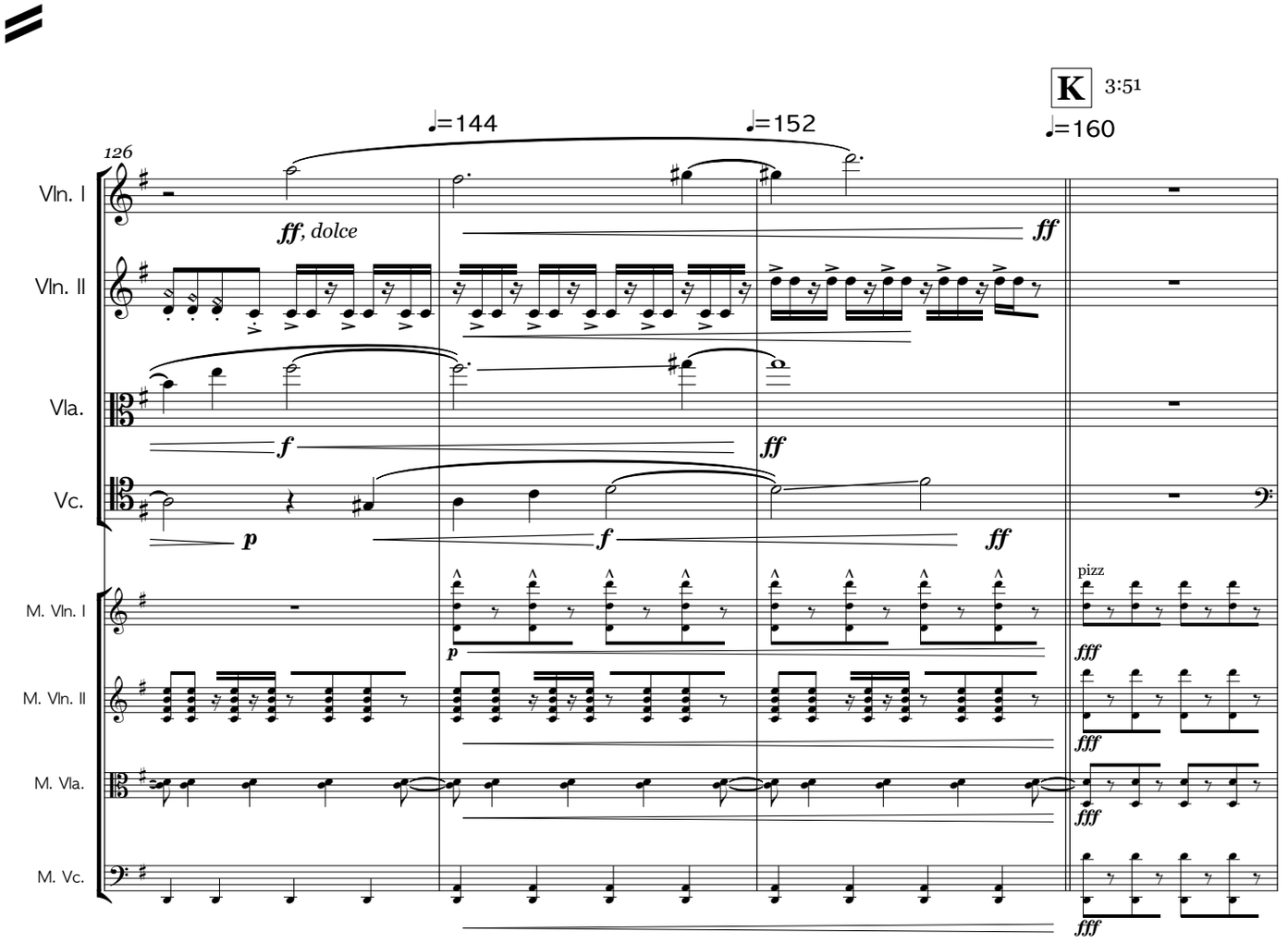

107
flautando
♩=112
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
ff
n
mp, dolciss.
mf
arco

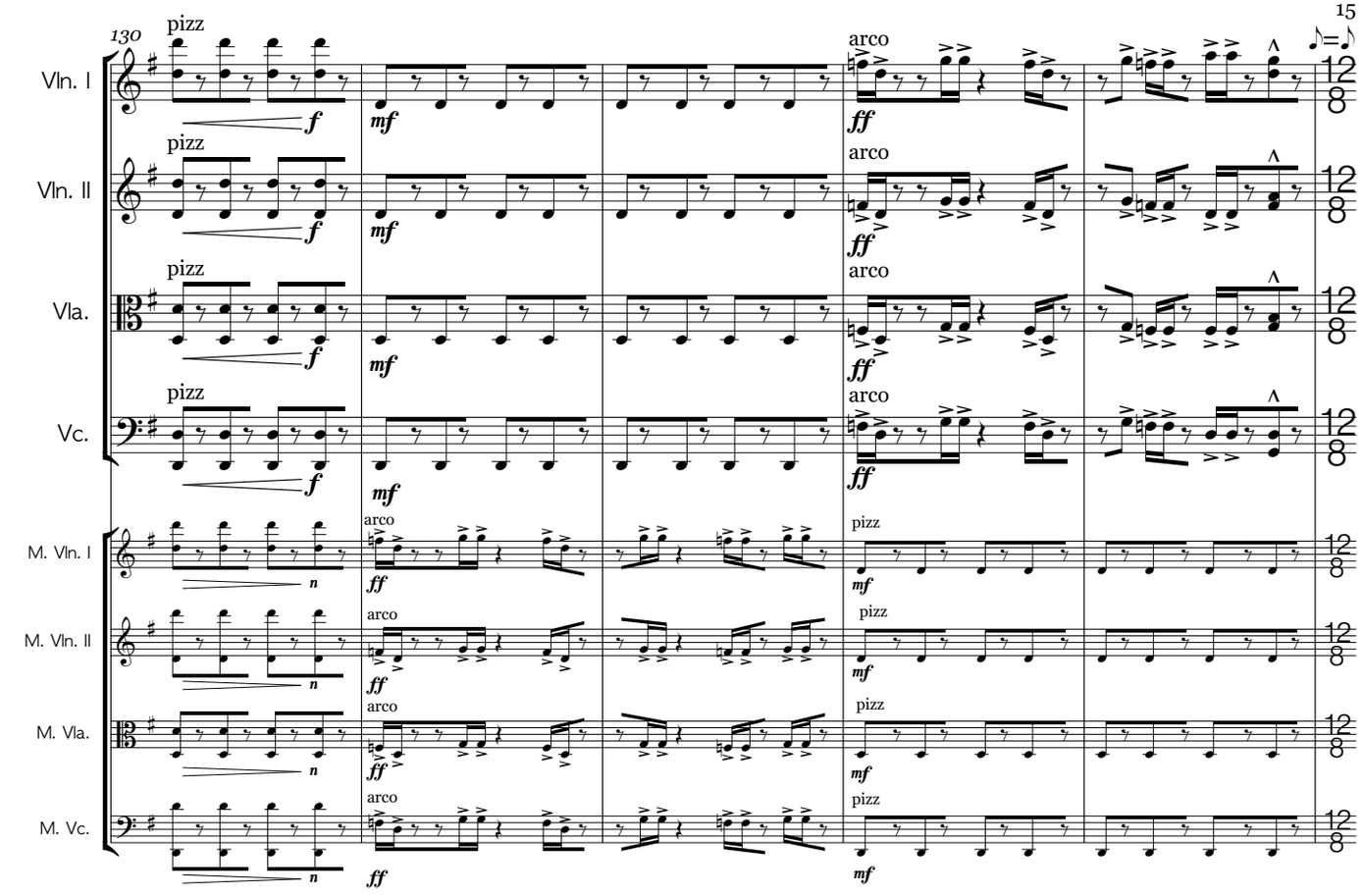

111
arco
♩=116
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
f
mf
poco
emphasize
bend
mp
pp
mp, dolciss.
pizz
n

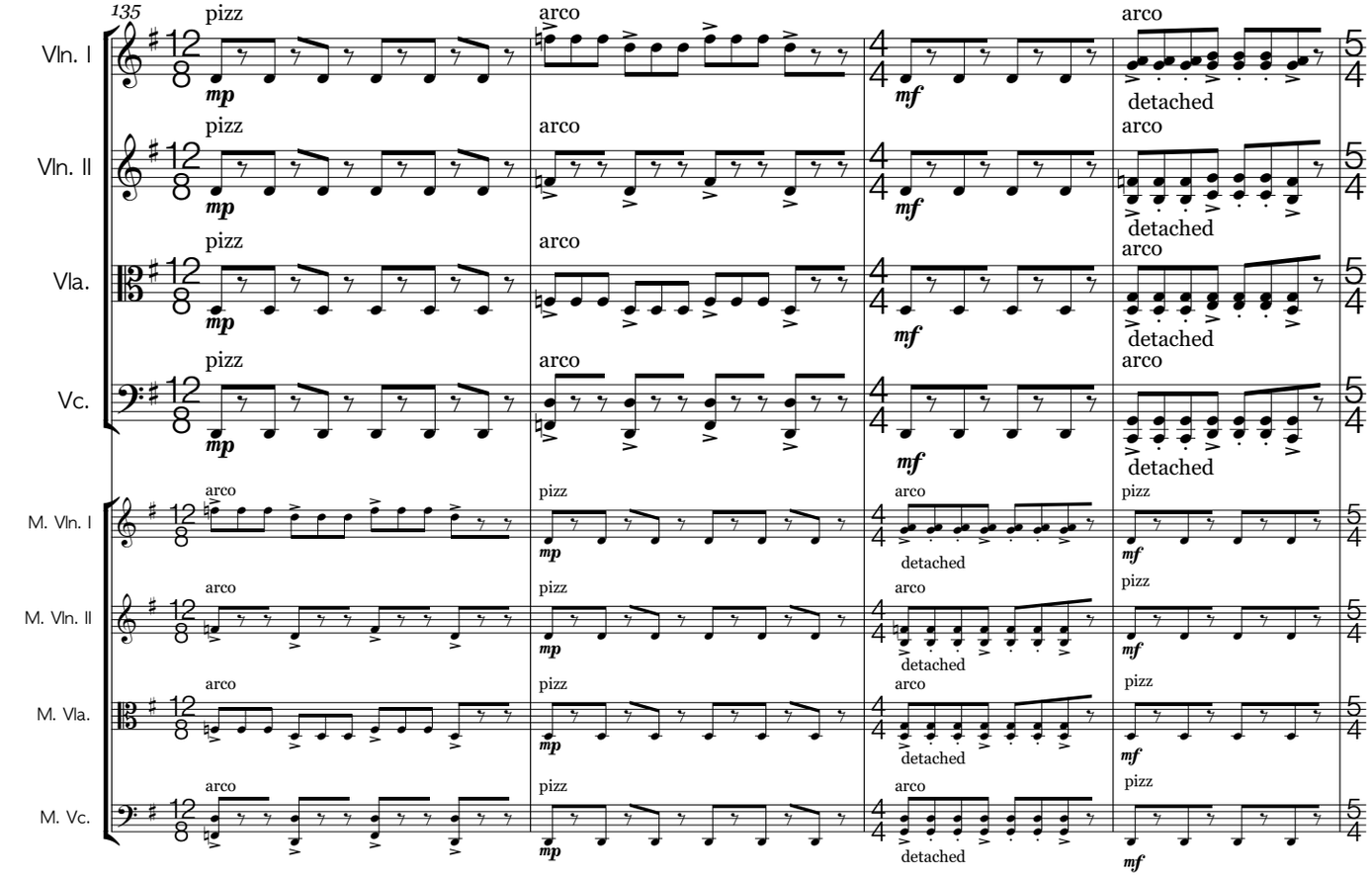

3:25
J
115
♩=120
sul pont
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

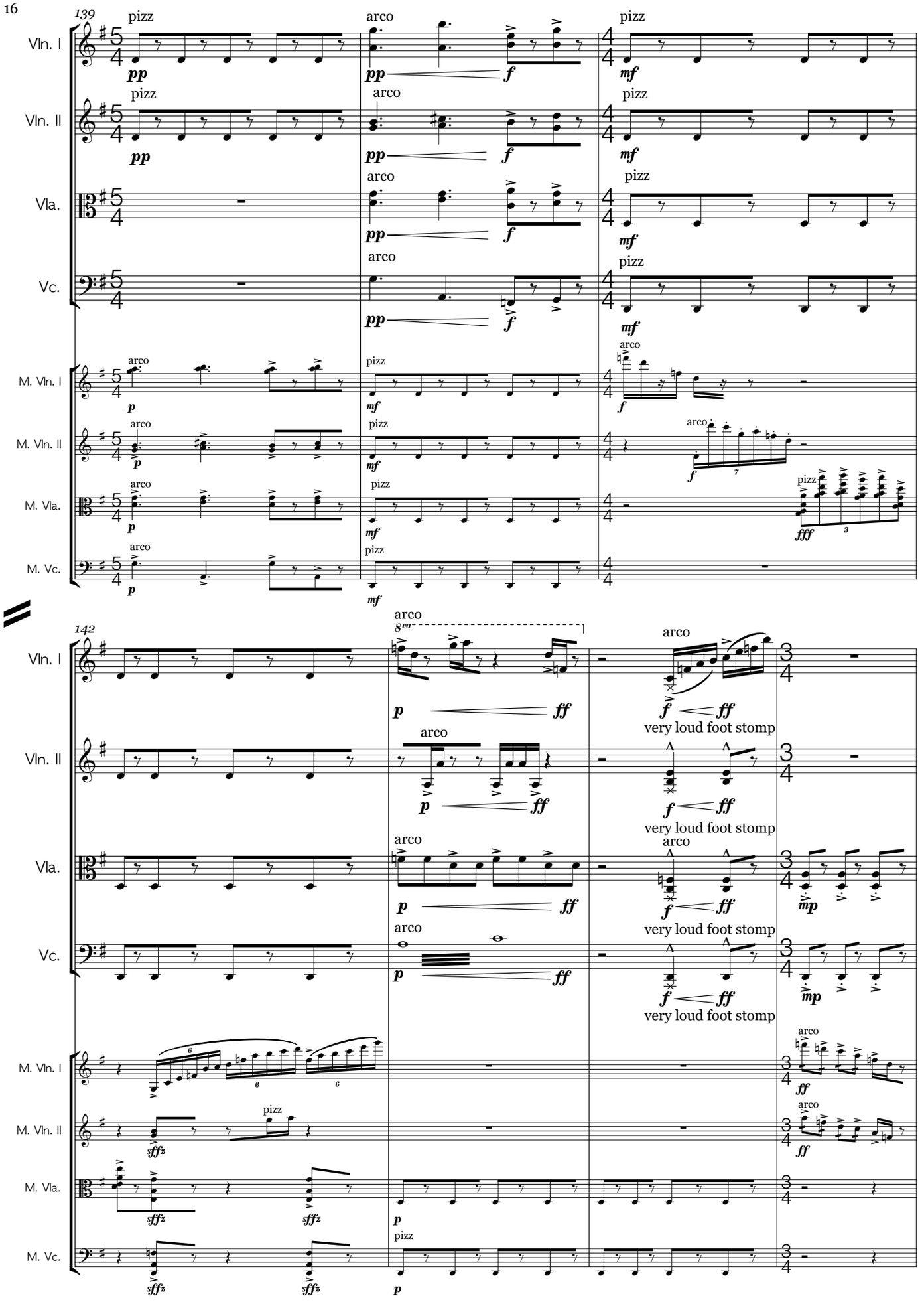

120
♩=124
Vln. I
Vln. II
Vla.
Vc.
arco
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.

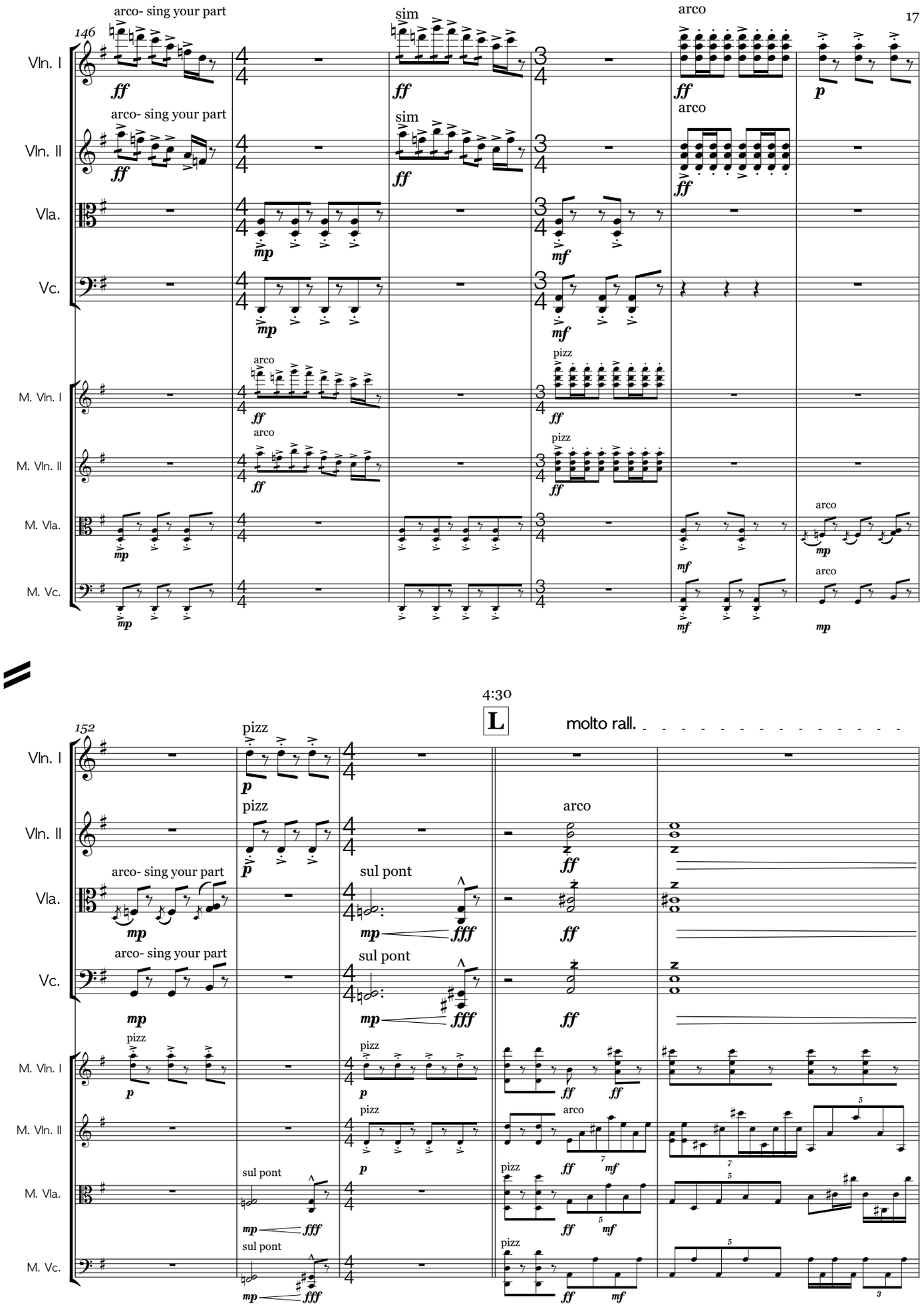

♩=132
123
♩=138
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
f
ff
mp
p
3

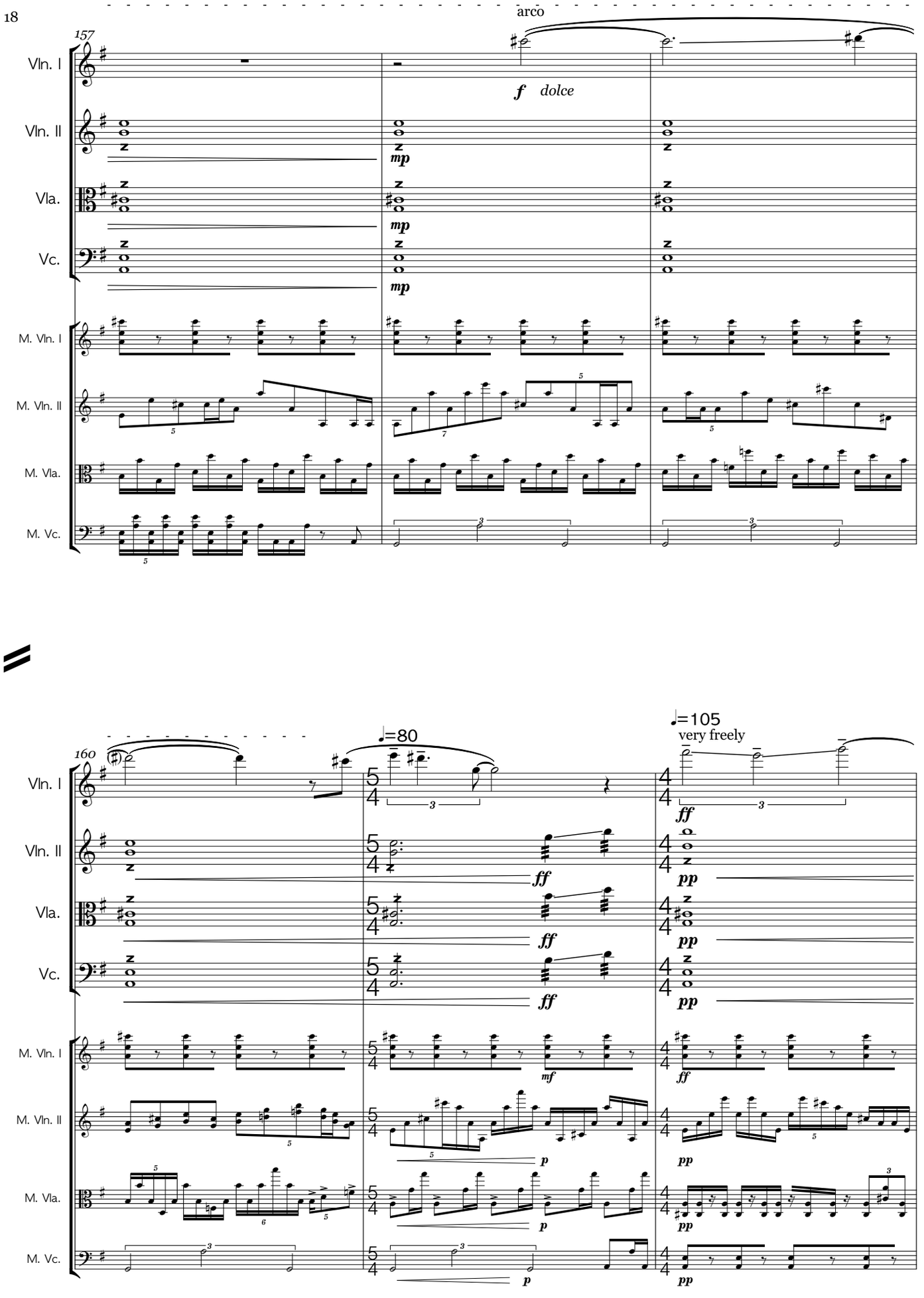

K
3:51
♩=144
♩=152
♩=160
126
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
ff, dolce
ff
f
p
pizz
fff

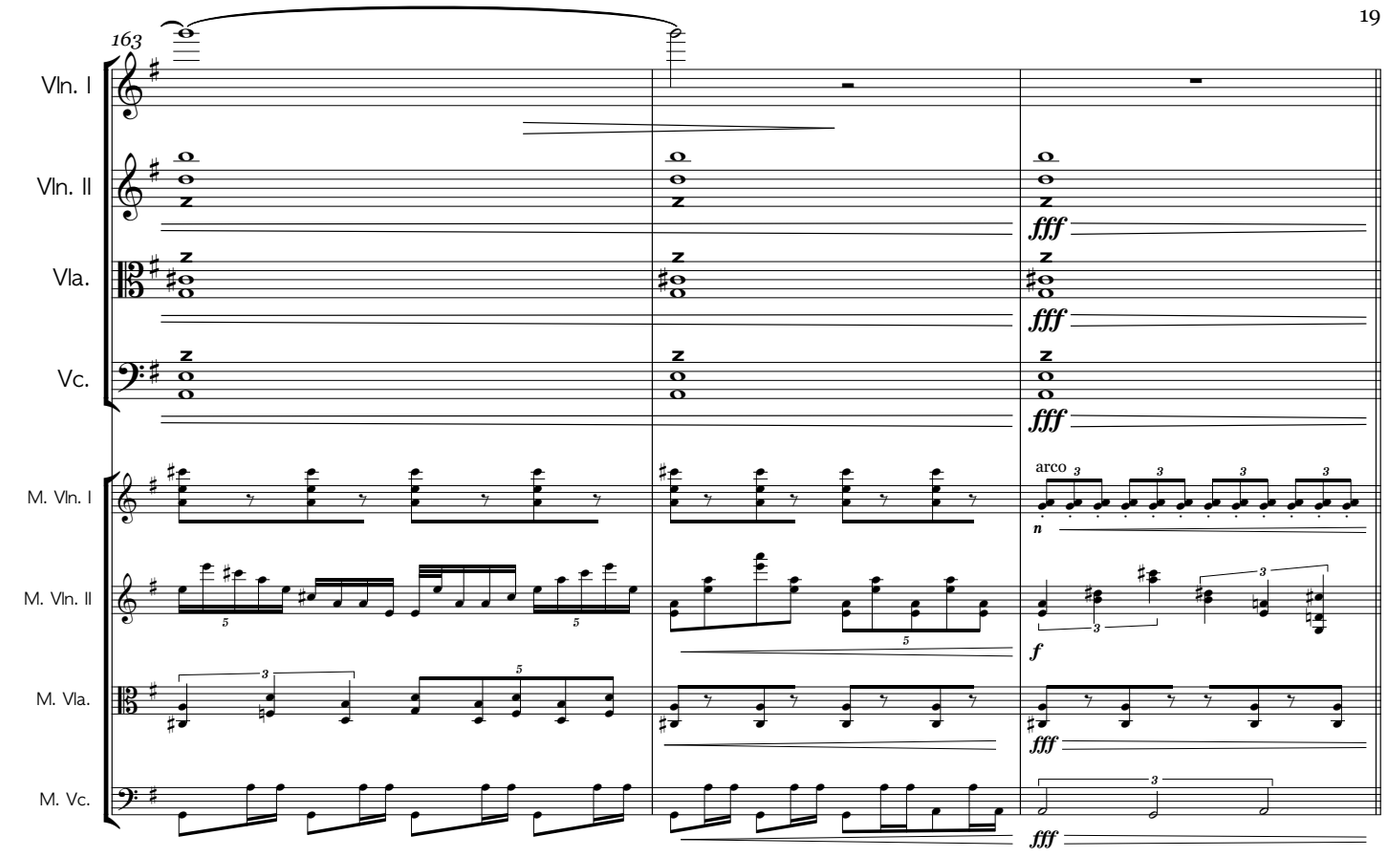

130
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
pizz
arco
f
mf
ff
n

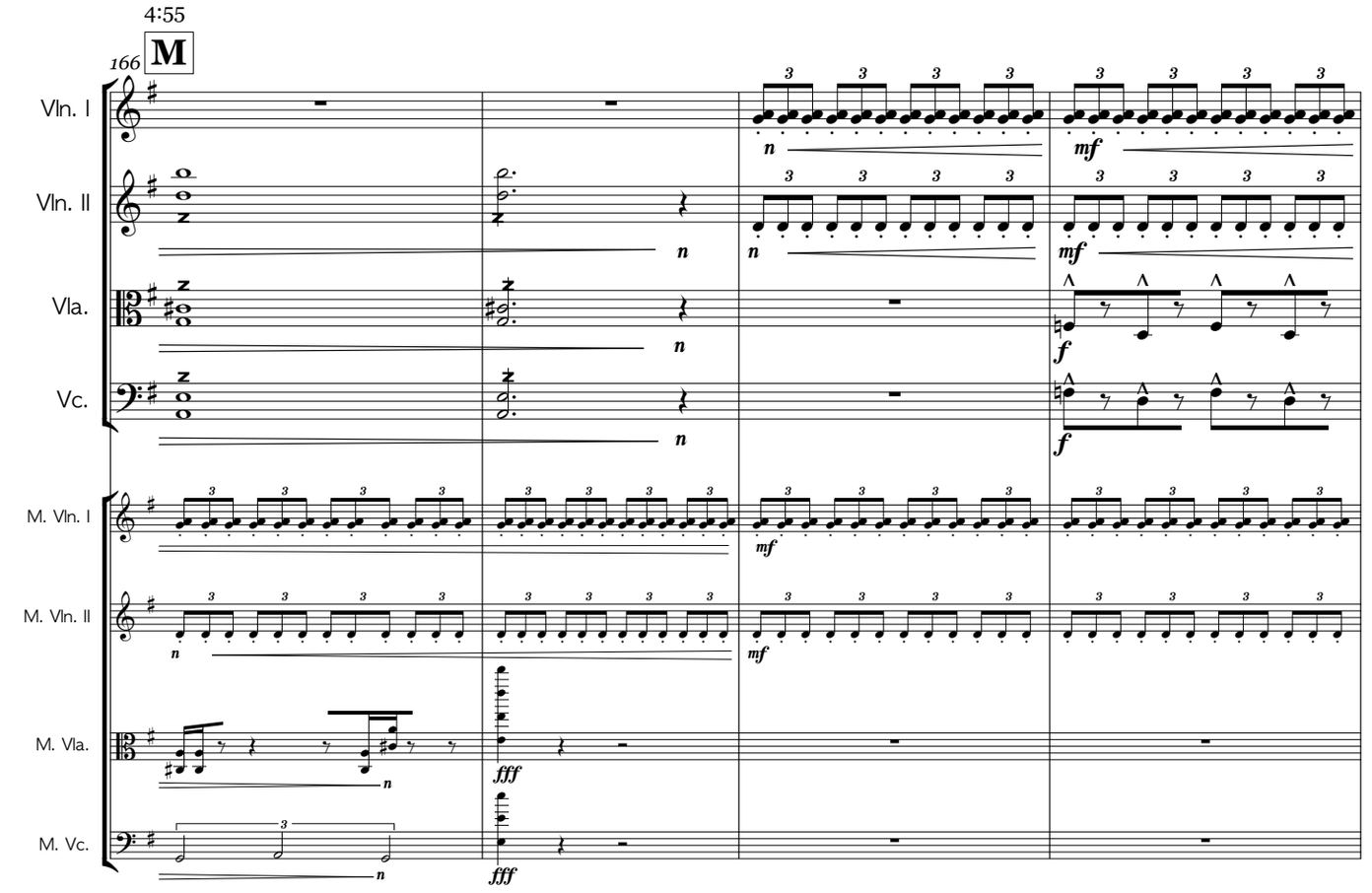

135
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
pizz
arco
mp
mf
detached

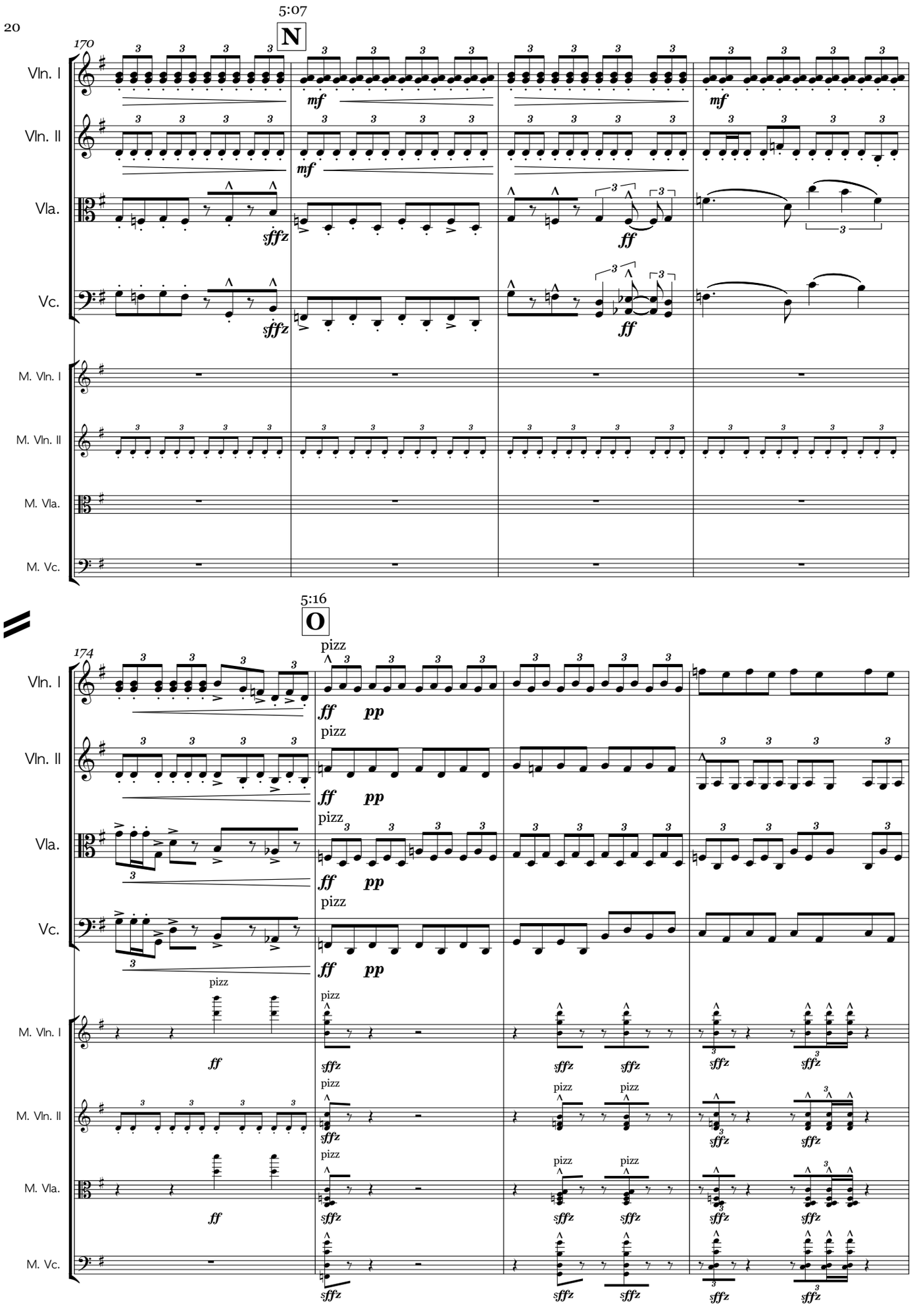

139
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
pizz
arco
142
very loud foot stomp

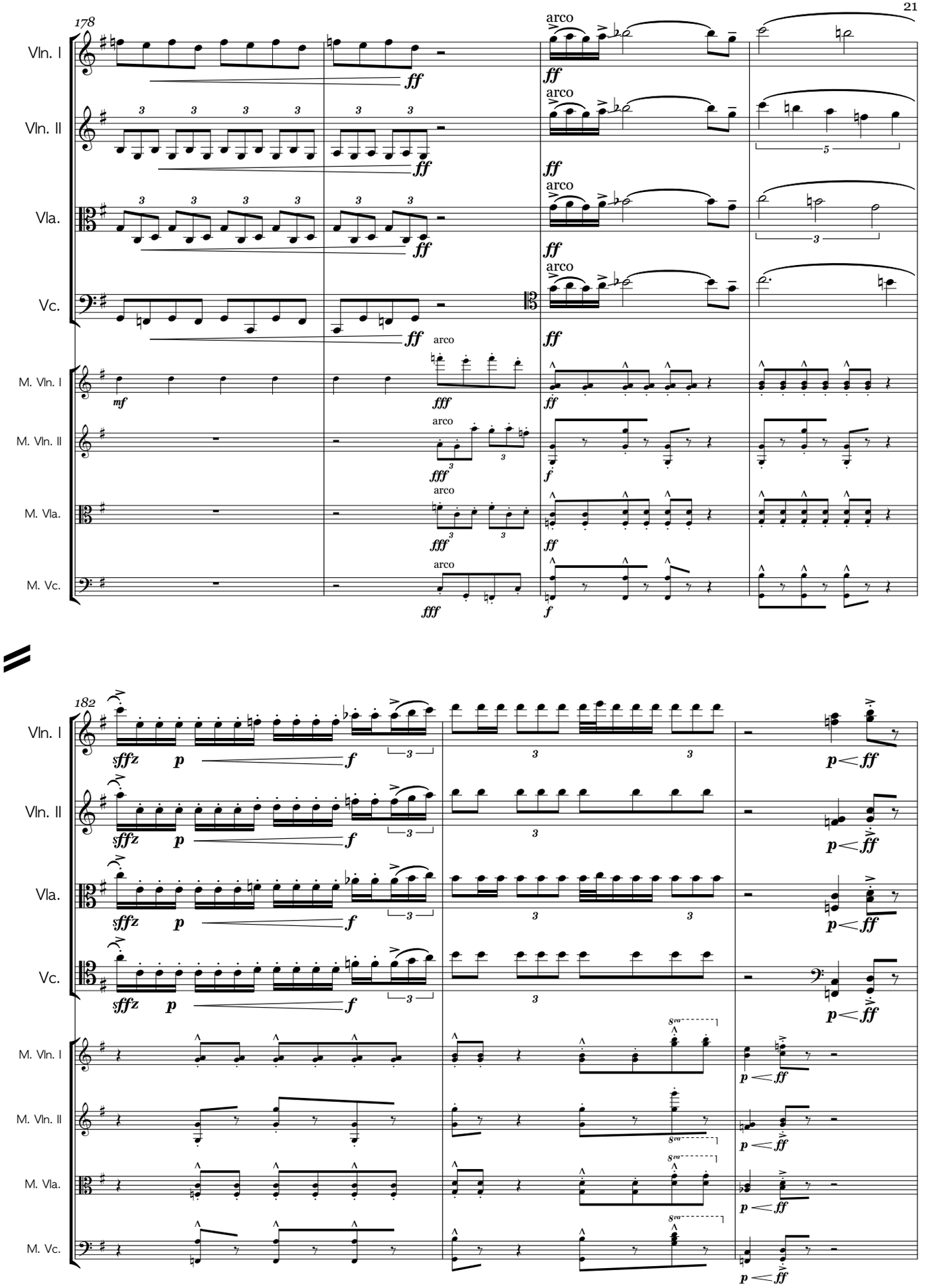

146
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
arco- sing your part
sim
arco
pizz
ff
mp
mf
p
4:30
L
molto rall.
152
sul pont
fff

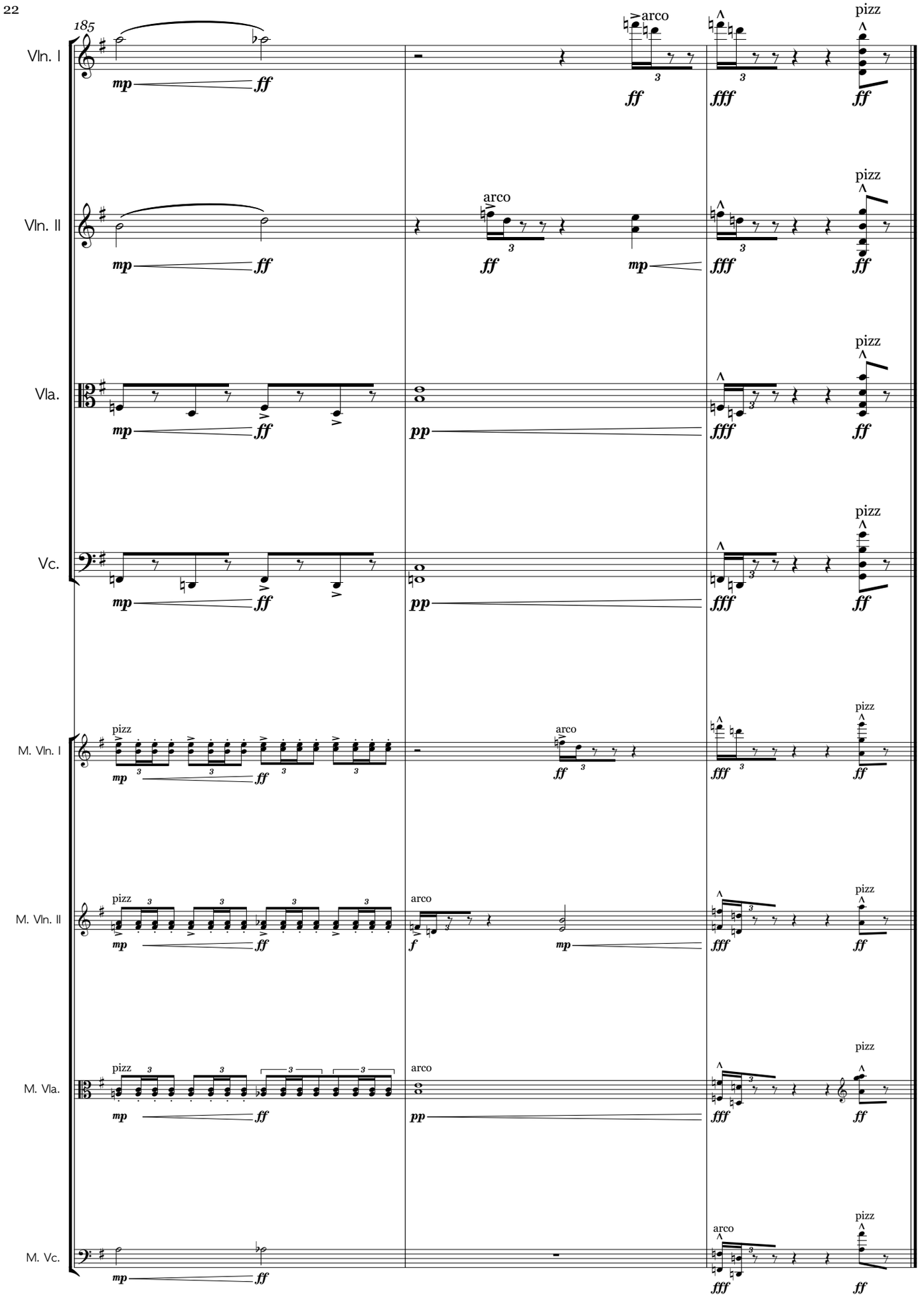

arco
157
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
f dolce
mp
160
♩=80
♩=105
very freely
ff
pp
mf
p


163
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
arco
fff
f


4:55
M
166
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
n
mf
f
fff


5:07
N
170
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
mf
sffz
ff
5:16
O
174
pizz
pp


178
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
arco
182
sffz
p
f
ff
fff
mf
8va


185
Vln. I
Vln. II
Vla.
Vc.
M. Vln. I
M. Vln. II
M. Vla.
M. Vc.
arco
pizz
mp
ff
fff
pp
f