

P e s c a d e r o

for violin, prepared piano, and celeste

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The title, which translates to "fishing place", comes from a small seaside town in northern California. The contour of the piece loosely follows the course of a typical day in one of the nearby coastal wildernesses. The beginning represents a cold and misty morning; gradually the fog thins, and at midday, a glimmer of sunlight reaches the ground. But soon the sun sinks into the Pacific, again leaving the forest bathed in darkness.

ingredients:

1 violin

1 grand piano

1 celeste

6 wooden dowels, screws, or bolts

chalk or chinagraph

several heavy objects

method:

Position the celeste to the right side of the piano, as shown at left; the position of the violin is a suggestion.

Place the heavy objects on the pedal of the celeste, such that it is held down for the duration of the piece.

Before the performance begins, use chalk or a chinagraph to mark the dampers belonging to the strings needing preparation.

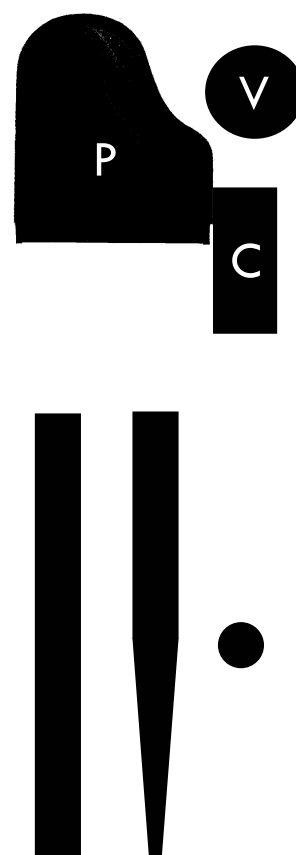
These strings are C#4, D#4, G4, G#4, B5, and C#5.

If wooden dowels are used, they should be approximately 6 mm in diameter and tapered at one end. Front, side, and top-down views of the dowels, to scale, are shown at left.

At the appropriate point in the piece, these dowels should be wedged firmly (but not too firmly) to one side of the central string in the group of three strings comprising each note listed above.

If wooden dowels are not available, metal screws or bolts may be used instead, but care must be taken that they do not adversely affect the pitch of the string. They may be inserted either within the group of strings corresponding to a single note, as with the dowels, or between each group of strings.

NB. If it is not possible to obtain a celeste and/or a grand piano, this piece may be performed with (unprepared) piano and violin. No changes to the score are necessary.



Pescadero

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Tranquillo (♩=48)

Violin

Piano

ppp legatissimo e pesante; poco a poco cresc.

Pno.

pp *p*

Pno.

mp *mf*

Pno.

p cresc. *rit.* *sostenuto, accel.* *a tempo*

f dim.

Vln.

Pno.

rit. *m.d.* *m.s.* *pp meno mosso (♩=45)* *simile*

31 $\text{♩} = 40$ *senza ritmo* † Rhythms are only rough indications and should not be strictly adhered to. *molto espressivo* ($\text{♩} = 40$) ‡ This notation indicates that the glissando has the duration of a crochet.

Vln. *p* *p* *mp* *mf* *gliss.*

Pno. *Più mosso* ($\text{♩} = 50$) *p*

* The motif in brackets is to be repeated for the indicated duration; throughout this piece, the piano and violin need to be in time with each other only at the double barlines.

37

Vln. *p* *p* *mf*

Pno. $\frac{2}{4}$ $\frac{2}{4}$

48

Vln. *p* *p* *p*

Pno. *mf* *pp* *p* **** *f* *sonoro* *pp* *p*

** The dotted lines indicate *crescendo e accelerando* and *decrecendo e ritardando*, respectively.

58

Vln. *mf*

Pno. *Più mosso* ($\text{♩} = 60$) *p* *leggero, poco a poco cresc.*

senza Ped.

67 *molto rit.* $\text{♩} = 50$

Vln. *f* *pp*

Pno. *f* *m.s.* *più f* *m.d.* *m.s.* $\text{♩} = 50$ *8va* *p* *pp*

* The double clef and these noteheads indicate the passage is to be played on the celeste.

77

Vln. *mp calando* *mp* *mf*

Pno. *(8)*

84

Vln. *mp* *pp*

Pno. *p dolce e distinto*

91

Vln. *pp molto legato, espressivo e poco cresc.*

Pno.

129 **Tempo I** (♩=60)

Vln. *p* *p espressivo* *mp* *mf*

Pno. *p* *♩=80* *

* To clarify, the r.h. plays a four-quaver pattern while the l.h. plays a three-quaver pattern; thus the pattern between the hands will repeat every 24 quavers. The square noteheads indicate prepared piano.

144

Vln. *f* *p* *cresc.*

Pno. *senza Ped.*

153

Vln. *mp* *dim.* *p*

Pno. *cresc.* *mf* *p* *senza Ped.*

161 **Più mosso** (♩=50)

Vln. *pp* *cresc. e accel.*

Pno. **Più mosso** (♩=50) *pp* *distinto* *poco a poco accel.*

167

Vln.

Pno.

173

Vln.

Pno.

pp cresc.

(♩=55)

178

Vln.

Pno.

f

(♩=60)

182

Vln.

Pno.

Lento

f dim.

pp

* Quarter sharp.

f

p

3