

ANAIS

FOR

TAPE

VIOLONCELLO

PIANO

BY

## Program Note

### ANAÏS

Diane Thome

ANAÏS, for tape; violoncello and piano, was composed at the invitation of cellist Michael Finckel during the summer of 1976. The tape portion of the work was synthesized in the analog studio at the State University of New York in Binghamton while Ms. Thome was working under a SUNY Research Grant. The piece is dedicated to the memory of writer Anais Nin, who died shortly before its premiere in March, 1977 in Los Angeles. It is recorded on CRI #437.

Other works composed by Ms. Thome which utilize the electronic medium include POLYVALENCE (1972) for computer and instruments; JANUARY VARIATIONS (1973) for computer-synthesized tape; LOS NOMBRES (1974) for piano, percussion, computer-synthesized tape; and ALEXANDER BOSCOVICH REMEMBERED (1975) for viola, piano and tape. Her newest recording (Opus One #136) comprises four works, three of which use synthesized sounds. They are LEVADI (ALONE) for soprano and tape; RINGING, STILLNESS, PEARL LIGHT for piano and tape; VEILS for solo tape.

FOR MICHAEL FINCKEL

♩ = 76

TAPE ON (C. 2')

CHANNEL  
TAPES

MUS

PIANO

Musical score for the first system. The piano part is in 3/4 time and includes notes with accidentals (sharps) and dynamic markings: *sfz*, *mf*, *accel.*, and *ad lib.*. There are three groups of seven vertical lines representing chords, each with a '7' above it. The tape part shows a wavy line representing a recorded sound. A *ped.* line is at the bottom.

TAPE

PIANO

Musical score for the second system. The piano part includes notes with accidentals (flats and sharps), dynamic markings (*sfz*, *mf*), and performance instructions: *rit.* and *GRADUALLY LIFT PEDAL UNTIL ONLY TOP 4-NOTE CHORD REMAINS*. A box labeled *SILENCE C. 7'* is present. The tape part shows a wavy line. A *ped.* line is at the bottom.

TAPE

PIANO

Musical score for the third system. The piano part includes notes with accidentals (flats and sharps), dynamic markings (*poco f*, *mf*, *sfz*), and performance instructions: *semplice*, *sub.*, and *3*. The tape part shows a wavy line. A *ped.* line is at the bottom.

TAPE

PIANO

4/4

*mf* *sfz* *l.v.*

*0113*

TAPE

PIANO

4/4

SOMEWHAT FREELY

*mp* *mf*

*legato*

*red.*

TAPE

PIANO

5/4

*acc.*

*esp.*

*poco rit.*

*2 tempo.*

*poco mf*

*red.*



TAPE [A] TAPE FADE OUT

dim. a niente

8va 7

sfz

8va 7

legato e esp.

poco rit.

8va 7

76 R. INTENSE

L.A. etc.

L.R. etc.

ped. \* ped.

TAPE TAPE OFF Più Mosso

mf < f > p

esp.

mp leggero

88

3

5

mf

\* \* \*

PIANO

cresc.

5

sfz

3

5

3

ped. \* \*

PIANO

INSIDE

BEGIN PLAYING ON BEAT 2 OF MEAS. 1

ff marcato

simile ad lib.

8va 7

m.o.

6

4

sfz

6

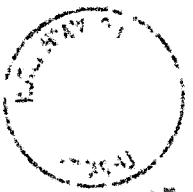
4

PALMS OF HANDS PLAY CLUSTERS ON MOST EXTREME RANGES OF KEYBOARD

L.V.

72

etc.



**VIOLONCELLO**

**PIANO**

4/4

*secco*

*molto*

*ff*

*mf*

*INTENSE*

*ff = ff*

*sim.*

*ped 8va*

**VIOLONCELLO**

**PIANO**

4/4

*mf*

*f*

*meno f*

*rit. ad lib*

*a niente*

*rit. ad lib*

*a niente*

*mf*

*mf*

*sim.*

*sim.*

*8 3 9 3 9*

*5*

*5*

*5*

*II III*

*II I*

*II I*

*♩ = 72*

*♩ = 72*

**TAPE**

**VIOLONCELLO**

**PIANO**

4/4

*mf*

*poco rit.*

*a tempo*

*II I*

*pluck inside*

*mf*

*mf*

*ped*

*mf ped.*

*SILENCE c. 10"*

*TAPE ON (C. 25?)*



TAPE

VIOLONCELLO

*pizz.* *arco* *SILENCE c. 7"*

TAPE

VIOLONCELLO

*sol part.* *TRAP BOW* *pizz.* *TEMPO AD LIB* *BEHIND BRIDGE*

TAPE

VIOLONCELLO

*SLAP L. FINGER ON FINGERBOARD* *5 L.H.* *R.H.* *arco normale* *poco rit.*

TAPE

VIOLONCELLO

*pizz.* *3* *5* *COLLEGGIO BATT. SUL PONTE* *f* *SLAP FINGERBOARD*

TAPE

VIOLONCELLO

col legno bat. 5  
 4f  
 pizz. 3  
 arco  
 col legno bat.  
 ad lib.  
 arco  
 cresc. molto  
 ff  
 Sul IV

TAPE

VIOLONCELLO

**C**

TAPE FADE OUT

♩ = 76  
 RICOCHET  
 fp fp fp  
 RICOCHET  
 pizz arco  
 mp  
 RICOCHET  
 mf  
 PIANO  
 200

TAPE

VIOLONCELLO

PIANO

ped. (c. 15)

molto vib.  
 f  
 mf  
 f  
 mf  
 L.V.  
 mf  
 f

D

TAPE OFF

TAPE

VIOLONCELLO

PIANO

*mp legato, esp.*  
*mf*  
*pp sul pont.*  
*pp*  
*molto*

MENDO: MOSSO

PLUCK STRINGS W/ BOTH HANDS

PRESS STRIKER W/ FINGER OF L.H.

PLAY NOTE W/ R.

ped.

ped.

TAPE

VIOLONCELLO

PIANO

*mf*  
*pp*  
*dolce leggiero mp*  
*piu p*

8va

8va

\* ped.

ped.

E

TAPE

VIOLONCELLO

PIANO

*mf poco marc.*  
*L.V.*  
*mf*  
*L.V.*  
*pp*

ped.

\* ped.

TAPE ON (3'10")

TAPE

VIOLONCELLO

PIANO

con sord.

Handwritten musical notation for Violoncello, measures 1-4. Includes a triplet of eighth notes, a slur over a quarter note, and a fermata. Fingering numbers 4, 4, 4, 4, 4, 4, 4, 4 are written below the notes. Roman numerals II and IV are written below the notes. Dynamics include *p* and *mf*. A bracket above the notes is labeled "3".

SILENCE C. 2'10"

*p* legato (repeated, slow)

*ppp*

dim. a niente

TAPE

VIOLONCELLO

PIANO

*pizz.*

AS TAPE STARTS TO FADE OUT

*rit.*

L.V.

*sed.*

TAPE

VIOLONCELLO

PIANO

PLAY WITH GUITAR PICK, SUL PONTICELLO SECCO

*rit. poco a poco*

SEPTEMBER 1976