Performance Notes:
In Part One, the computer functions much like a "traditional" tape accompaniment, though more supple than usual. Cues, as indicated in the score, are triggered by a musician operating the computer. In Part Two, the cellist should (very roughly) follow the indicated percussive line in the score (consisting of screams and banging). In addition, the amplitude of live cello part modulates the envelope of the reprise of the musique concrete of Part One. A barrage of sample files are triggered by loud gesticulations by the cellist.

Aside from specifically notated cues (at which points the performer must synchronize themselves with or wait for the computer), the computer triggers pre-recorded (and processed) sounds which need not be strictly (i.e. metrically) synchronized with the cello.

- Bartok pizz.
- battute on tailpiece
- bow tailpiece
- left hand pizz.
- slap cello body with open hand
- stomp foot
- pizz. two strings behind tailpiece
Part One: Mumbling & Enunciation

"quietly, at the winehouse..."

wait for sound to clear

"as in recent years"

"as in recent years"
Part Two: sound effects & my cry in the stairway

as if humming to yourself with your fingers in your ears
Part Three: La Vie En Rose