

gratefully dedicated to Barbara and Allan Bryant, music lovers

Cornelius Cardew Three Winter Potatoes

1

flat hand rolls
Handfläche rollen

gliss*

*white key glisses throughout this piece
*in diesem Stück immer auf den weissen Tasten

as above
wie oben

dolce

hold to extinction
halten bis zum Ausklingen

p

gentle
zart

con ped

insert screw between strings 2 and 3
(beyond dampers)
zwischen Saite 2 und 3 Schraube einsetzen
(hinter den Dämpfern)

legato

p

* left forearm roll both black and white keys
linken Unterarm auf schwarzen und weissen Tasten rollen

gliss

rit to a halt
rit bis zum Anhalten

dim to extinction
dim bis zum Ausklingen

bpm

remove screw
Schraube entfernen

© XII.61

for Andrew Porter

2

*this indicates the time when the note in question has died away to nothing
*hier ist der betreffende Ton ausgeklungen

Handwritten musical score for three staves, page 10, measures 11-15. The score includes dynamic markings such as f , p , mp , sfz , pp , mf , $sffz$, $rit.$, $accel.$, $staccato$, $detaché$, and $3P$. The score also features various performance techniques like grace notes, slurs, and specific bowing instructions. Measure 11 starts with a dynamic f and a grace note. Measure 12 begins with p and includes a instruction "remove wedge Keil entfernen". Measure 13 starts with mf and includes a grace note. Measure 14 starts with p and includes a grace note. Measure 15 starts with p and includes a grace note.

read commas as breaks of increasing length
(very brief at first) forming a kind of ritenuto
Beistriche bedeuten sich verlängernde Unterbrechungen
(zuerst sehr kurze), die eine Art ritenuto bilden

f *sempre*

dim

Staccato

ff

*p**pp*

Handwritten musical score for string quartet, page 10, measures 11-12. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). Measure 11 starts with a forte dynamic (f) for all parts. The Violin 1 staff has a melodic line with grace notes and slurs. Measure 12 begins with a mezzo-forte dynamic (mf) for Violin 1, followed by a piano dynamic (p) for all parts. The Violin 2 staff features a sustained note with a fermata. The Cello and Double Bass staves provide harmonic support with sustained notes and rhythmic patterns. Measure 12 concludes with a ritardando (rit.) and a molto dynamic (molto).

Musical score for piano, page 30, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *p*. Measures 2-4 show a sequence of eighth-note chords with dynamics *b*, *p*, *b*, and *p* respectively. Measure 5 begins with a dynamic *sfz*. Measures 6-7 show eighth-note chords with dynamics *b*, *p*, and *p*. Measure 8 features a dynamic *mf* and a dynamic *p*. Measures 9-10 show eighth-note chords with dynamics *p*, *f*, *fp*, and *p*.

A handwritten musical score for piano, page 8, containing measures 8 through 12. The score is divided into two staves by a vertical bar line. Measure 8 starts with a dynamic of f , followed by a forte dynamic ff . Measure 9 begins with a dynamic of p . Measure 10 starts with a dynamic of ff . Measure 11 begins with a dynamic of mp . Measure 12 starts with a dynamic of f , followed by sfp , and ends with a dynamic of p .

Handwritten musical score for three staves, measures 17-20. The score includes dynamics like *mf*, *p*, *sfz*, *sfp*, *pp*, *rit.*, and *sf*. Measure 17 starts with *mf* and *b* dynamic. Measure 18 begins with *p* dynamic. Measure 19 starts with *pp* dynamic. Measure 20 ends with *f sf* dynamic.

Handwritten musical score for orchestra and piano, page 10.

System 1 (Measures 1-4):

- Measure 1: Dynamics: mb/tp , pp , sfz , sfz , f .
- Measure 2: Dynamics: f , mb , pp , sfz , sfz .
- Measure 3: Dynamics: p , sfz , sfz , sfz , sfz .
- Measure 4: Dynamics: sfz , sfz , sfz , sfz , sfz .

System 2 (Measures 5-8):

- Measure 5: Dynamics: p , sfz , sfz , sfz , sfz .
- Measure 6: Dynamics: p , 3p , sfz , sfz , sfz .
- Measure 7: Dynamics: f , f , f , f , f .
- Measure 8: Dynamics: ff , ff , ff , ff , ff .

System 3 (Measures 9-12):

- Measure 9: Dynamics: p , sfz , sfz , sfz , sfz .
- Measure 10: Dynamics: p , 3p , sfz , sfz , sfz .
- Measure 11: Dynamics: ff , ff , ff , ff , ff .
- Measure 12: Dynamics: ff , ff , ff , ff , ff . Dedication: "for Szuzanna Sirokay".

3

*chords of this sort may be broken
or spread in any way. The grace-notes given
suggest a possible clean split

*solche Akkorde können beliebig zerlegt
oder verteilt werden. Die kleineren Noten
deuten eine mögliche Trennung an

pp

bassoon ped.

p

K.

X.

p

f

ff subito

stacc ff subito sempre

ff subito

p

p

p

p

3P

v. 64

for Francesca Astaldi

The crotchet unit is variable. Rhythmic subdivisions within that unit should be interpreted relatively, with reference to the following basic ideas: J = on the beat; Y J = just after the beat; Y J = suspended between beats; Y J = just before the beat.

Grace notes occur in two varieties. Written as quavers they should be played as fast as possible; written as semi-quavers they should be played "faster than possible", i.e. the speed should be pushed beyond articulacy.

Repetitions of the same note (or chord) are indicated by the tremolo sign F . When this is qualified by the word Accel., the repetition should start slowly and end as fast as possible; rit., means start as fast as possible and end slowly. The same principle is occasionally applied to trills and passages of grace notes.

The construction of the second piece is cyclic. This means that any barline may be used as the starting-point, and the end may be joined to the beginning.

The total duration is of course variable, but will generally be found to be close to 15 minutes.

Die Viertelnoten-Einheit ist veränderlich. Rhythmische Unterteilungen innerhalb dieser Einheit sollten relativ interpretiert werden, mit Bezugnahme auf die folgenden Grundgedanken: J = fällt auf den Schlag; Y J = kurz nach dem Schlag; Y J = zwischen zwei Schlägen; Y J = kurz vor dem Schlag.

Kleine Noten kommen in zwei Formen vor. Als Achtelnoten geschrieben, sollten sie so schnell wie möglich, und als Sechzehntelnoten, "schneller als möglich" gespielt werden, d.h. die Geschwindigkeit sollte über die Grenze des Vernehmbaren hinausgeschoben werden.

Wiederholungen des gleichen Tones (oder Akkordes) werden durch das Tremolozeichen F angegeben. Wenn diesem das Wort accel. beigefügt ist, sollte die Wiederholung langsam beginnen und so schnell wie möglich enden; rit. bedeutet, so schnell wie möglich beginnen und langsam enden. Das gleiche Prinzip wird gelegentlich bei Trillern und Passagen von kleinen Noten angewendet.

Der Aufbau des zweiten Stückes ist kreisförmig. Das bedeutet, dass jeder Taktstrich als Ausgangspunkt verwendet werden kann, und das Ende mit dem Anfang verbunden wird.

Die Gesamtdauer ist natürlich veränderlich, aber wird im allgemeinen nahe bei 15 Minuten liegen.