

to Gerald Bennett,
to answer his question: "Where the notes come from?"

Ada + Babbage – Capricci

for cello and piano

(accidentals only affect the notes they immediately precede)

José López-Montes

(1977)

piano

sost. ped.

① press down the key silently

Capriccio I

0 *ad libitum ma lentissimo*

pn

mf

8^{ub}

② play a normal note and then put a finger on the string to obtain gradually a random natural harmonic, keeping the keys pressed on the keyboard

Ped.

pn

f

③

④

ord. *ppp*

pizz.

⑤

fff

ord. *ppp*

pizz. fff

(8)

Ped. *Ped.*

③ random natural harmonic (put the fingertip or a nail somewhere on the string, and press the note on the keyboard)

④ pizz. the string with the finger

⑤ push a string to collide with a contiguous vibrating string, sounding as a percussive thrill

pn

f marcatis.

⑥

gliss corde

(8)

sost. ped.

⑥ silently press the note on the keyboard and quickly gliss with the nail longitudinally on the string

pn

tranquillo

pp

poco cresc.

mp

sf

6

Ped. *Ped.* *Ped.*

pn *p* *dolciss.*

Ped.

pn *poco agitato* *f* *poco rall.* *mp* *p*

sub. senza Ped. Ped. Ped.

pn *affrettando* *mf cresc.* *ppp* *pp* *sff*

Ped. Ped. Ped. Ped.

pn *ppp* *8va* *sf* *ff* *mp*

Ped.

pn *molto irregolare* *ppp* *8va* *sost. ped.* *Ped.*

(8) sost. ped. Ped.

(8)

pn

f

8^{va}

8^{vb}

Capriccio II

feroce e presto possibile

ff détaché *p*

1 **4**
8 *feroce e presto possibile*

vc

pn

f *p*

marcato
sub. senza Ped.

8^{vb}

sff *pp* *p* *8^{va}*

3

vc

pn

pp

Ped.

(8)

5 *sempre f*

vc

pn

f

8^{va}

Capriccio III

senza misura ma presto

vc

sempre energico e con dinamica molto irregolare ad libitum

7

8^{va}

pn

sempre energico e con dinamica molto irregolare ad libitum

8^{va}

8^{vb}

Red.

vc

9

8^{va}

15^{ma}

pn

8^{vb}

Red.

vc

15^{ma}

8^{va}

pn

8^{vb}

Red.

vc

12

8^{va}

8^{va}

pn

Red.

vc *ppp* *pp*

pn *ppp* *pp*

20 5/8 3/8 2/8 4/8

vc *poco a poco cresc.*

pn *poco a poco cresc.* *f*

24 5/8 7/8 4/8

senza Ped. Ped. Ped.

vc *p* *sempre f* *senza arpeg.* *senza arpeg.*

pn *p* *sempre f*

27 4/8 1/8 2/8 1/8 3/8 4/4

Capriccio V

vc arco *f* *tumultuoso* $\text{♩} = 92$

pn *f* *tumultuoso* $\text{♩} = 92$

33 4/4 3/4 4/4

Capriccio VI

♩ = ca. 72
come fanfarria

vc

sf sempre f

overtone gliss.

sf

Detailed description: This system shows the cello part for measures 41 and 42. The music is in a 2/4 time signature. The first measure contains a sixteenth-note scale starting on G2, moving up to G3, with a forte (sf) dynamic. The second measure continues the scale, also marked sf. Both measures feature a long slur over the notes and a 'overtone gliss.' marking above the final notes.

43

4/4

♩ = ca. 72
come fanfarria

pn

sempre f

8^{vb}

Ped.

8^{vb}

Ped.

Detailed description: This system shows the piano accompaniment for measures 43 and 44. The time signature changes to 4/4. The piano part consists of a series of chords in the right hand, marked 'sempre f'. The left hand plays a simple bass line. Pedal points are indicated with 'Ped.' and '8^{vb}' markings.

45

vc

sf

overtone gliss.

sf

pn

8^{vb}

Ped.

8^{vb}

Ped.

Detailed description: This system shows the cello and piano parts for measures 45 and 46. The cello part continues with a sixteenth-note scale, marked sf, with a 'overtone gliss.' marking. The piano part features chords in the right hand and a bass line in the left hand, with '8^{vb}' and 'Ped.' markings.

47

vc

sf

overtone gliss.

sf

pn

8^{vb}

Ped.

8^{vb}

Ped.

Detailed description: This system shows the cello and piano parts for measures 47 and 48. The cello part continues with a sixteenth-note scale, marked sf, with a 'overtone gliss.' marking. The piano part features chords in the right hand and a bass line in the left hand, with '8^{vb}' and 'Ped.' markings.

49

vc

sf

overtone gliss.

sf

pn

8^{vb}

Ped.

8^{vb}

Ped.

Detailed description: This system shows the cello and piano parts for measures 49 and 50. The cello part continues with a sixteenth-note scale, marked sf, with a 'overtone gliss.' marking. The piano part features chords in the right hand and a bass line in the left hand, with '8^{vb}' and 'Ped.' markings.

vc *ff* *over-tone gliss.* *ff* *over-tone gliss.*

51 *ff*

pn *8^{vb}* *Ped.* *8^{vb}* *Ped.*

vc *ff* *over-tone gliss.* *ff* *over-tone gliss.*

53 *ff*

pn *8^{vb}* *Ped.* *8^{vb}* *Ped.* *l. vibr.*

Capriccio VII

senza misura ma molto tranquillo

vc *p* *sempre quasi senza vibr.* *pp*

55 *p* *pp*

pn *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

overpressure ord.

overpressure

vc *poco più f* *ff* *ff* *ff* *ff*

pn *poco più f* *f* *ff* *ff* *ff* *pizz.* *fff*

8^{vb} *Ped.* *Ped.*

Capriccio VIII

senza misura e più tranquillo
ord.

vc *pp* spettrale e sempre senza vibrato

56 *pp* spettrale *p*

sost. ped.

Ped. Ped. Ped. Ped.

vc *mp* *f*

pn *mf* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

vc *ppp*

pn *ppp* *mp* *f*

molto irregolare ma presto

l. vibr.

Ped.

Capriccio IX

$\text{♩} = 78$
eolico

con sordina, flautando e vibr. ord.

vc *mp* mezza voce

57 $\text{♩} = 78$ eolico

mp sempre mezza voce e legato

col Ped. ad libitum

vc *p*

63 $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

pn *p*

vc *mp*

66 $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$

pn *mp*

vc

70 $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$

pn

vc

74 $\frac{5}{16}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{4}$ *poco più f* *mezza voce* *8va*

pn *poco più f* *mezza voce*

vc

79

5/16 2/4 5/16

pn

vc

83

5/16 2/4 5/16 2/4

pn

vc

88

poco più *f* mezza voce

5/16 2/4 5/16

pn

poco più *f* mezza voce

vc

92

5/16 2/4 5/16 2/4

pn

8^{va}

8^{vb}

vc

97

5/16 2/4 5/16 2/4

8^{va}

vc

102

2/4 5/16 2/4 5/16

vc

107

5/16 2/4 5/16 2/4

vc

111

2/4 5/16 2/4

8^{va}

ppp

dim.

Ped.

Capriccio X

vc $\text{♩} = 72$
metalico
sul pont.
mp *smp*

pn $\text{♩} = 72$
metalico
mp ma brillante
8^{va} 8^{va} 8^{va}
Ped. Ped. Ped. simile

vc *smp*

pn 8^{va}
8^{vb} 8^{vb} 8^{vb}

vc

pn 119

vc

pn 121

vc

8^{va} sempre poco a poco crescendo

123

pn

sempre poco a poco crescendo

vc

125

pn

spp

f

vc

127

pn

sul pont. ————— estrem. sul pont

ord. senza sordina

sfp *smp* *smp* *sff* *ff*

ff quasi recitativo

ff quasi recitativo E

8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb}

sff *Red.*

vc

132

pn

pp *f* *sf*

tutta forza

p

gliss. *gliss.*

Red.

vc

138

pn

overtone gliss.

ppp

sff *mp* *ff* *h*

sff

Red. *Red.* *senza Red.*

8^{va}

I. vibr. fino alla estinzione nel corso della candenza

Cruciverba

durata ad libitum, ma sempre espressivo

vc *f* espress. *gliss.* *dim.* *pp* senza vibrato

Violoncello staff with notes, slurs, and dynamic markings. The piece is marked 'durata ad libitum, ma sempre espressivo'. The starting dynamic is *f* espress., followed by *gliss.* and *dim.*, ending with *pp* senza vibrato.

Capriccio XI

♩ = 102
sempre estr. sul pont.

vc *sempre f*

pn *sempre f staccatiss.*
sempre senza Ped.

5/16

Piano and Violoncello staves for 'Capriccio XI'. The tempo is marked ♩ = 102. The violin part is marked 'sempre estr. sul pont.' and 'sempre f'. The piano part is marked 'sempre f staccatiss.' and 'sempre senza Ped.'. The time signature is 5/16. The piece includes octave markings (8va) and a key signature change to one sharp.

vc

pn 151 *8va* *8va* *8va* *8va* *8va*
8vb *8vb* *8vb* *8vb*

Violoncello and Piano staves for measures 151-157. The piano part features multiple octaves (8va and 8vb) and a key signature change to one sharp.

vc

pn 158 *8va* *8va* *8va* *8va*
8vb *8vb*

Violoncello and Piano staves for measures 158-166. The piano part continues with octaves (8va and 8vb) and a key signature change to one flat.

vc

pn 167 *8va* *8va* *8va* *8va* *8va*
8vb *8vb*

Violoncello and Piano staves for measures 167-173. The piano part continues with octaves (8va and 8vb) and a key signature change to one sharp.

vc

175

pn

vc

182

pn

Capriccio XII

vc

ancora più

arco ord.

ff

pochiss. port.

188

4/4

ancora più

f

8va

8vb

Ped.

vc

pochiss. port.

191

pn

(8)

(8)

Ped.

Capriccio XIII

l'istesso tempo ma come toccata

vc *p détaché* *sf* *p*

194 *l'istesso tempo ma come toccata* *p non legato* *8^{va}*

pn *Red.*

vc *sf* *mf*

199 *mf* *8^{va}* *8^{ub}* *Red.*

pn *Red.*

vc *sf* *pp*

205 *pp* *8^{ub}* *8^{ub}*

pn *(8)*

vc *pizz* *sempre cresc.*

210 *sempre pp staccatiss.* *sempre cresc.* *8^{va}* *8^{ub}* *Red.*

pn *(8)*

vc

215 *15^{ma}*

pn

(8)-----

8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb}

f

vc

220

pn

8^{va} 8^{va} 8^{va}

8^{vb}

f

vc

arco

ff

226

pn

ff

8^{vb} 8^{vb}

Ped. Ped.

Capriccio XIV

molto rubato ad libitum

vc

arco

f sempre détaché

vc

ff

p 7 7 7 7

vc

non arpeg.

tutta forza

pizz non arpegg. sempre

pizz alla chitarra

mf espress.

più p

arco estr. sul tasto

pp

arco estr. sul pont.

ord.

f sf senza vibr.

Capriccio XV

♩ = 98
come Babbage's Difference Engine No. 2

vc

♩ = 98
come Babbage's Difference Engine No. 2

pn

7/16

p non stacc.

pn

236

9/16

mp

pn

240

21/16 (3/16 x 7)

mf

Ped.

pn

244

251

pn

f

vc

259

pn

Ped.

vc

269

pn

vc

ff *p* *ff*

279

pn

ff

vc

pn

289

mp *ff*

Ped.

vc

pn

299

mp *ff* *mp* *ff*

Ped.

vc

pn

309

f

vc

sff *pp* *p* *ppp*

319

pn

Red.

vc

overtone gliss.
overtone gliss.

ff

329

pn

Red.

vc

338

pn

Red.

vc

347

vc

pn

Ped.

Ped.

vc

356

vc

pn

vc

362

vc

pn

5
16

Ped.

Capriccio XVI

vc *giocoso*
arco
f

369 *5*
16 *giocoso*
f

col cello

Ped.

vc

377 *ff*

Ped.

Ped.

vc *fff* *p sub.*

385 *p sub.*

8^{vb}

vc *ff* *gliss.* *fff* *gliss.* *overpressure*
tutta forza

393 *ff* *fff* *tutta forza*

8^{vb}

8^{vb}