Robert Blatt
Cytokinesis
for ensemble
Scoring

Flute
Clarinet in Bb plus Bass Clarinet in B-flat
Trumpet in C
  -harmon mute, plunger
Classical Guitar
  -small wooden rod or dowel
Harp
  -small wooden rod or dowel
Percussion: large floor tom-tom, hi-hat, medium and large suspended cymbals, large tam-tam
  -small piece of styrofoam, “Super Ball”
Violin
Violoncello
Contrabass

All instruments are notated as sounding.

Notational Conventions

Proportional notation. Sustain the indicated note until a new one arrives or the
horizontal beam disappears. Rhythm is indicated by the notes position within a
measure.

Imperceptible attack or release, as quietly as possible

Gradually transition from one method of playing to another.

⅓ tone sharp
⅔ tone sharp
¼ tone flat
⅔ tone flat

An arrow preceding an accidental raises or lowers its pitch by an 1/8 tone
(slightly higher or lower).

Perform the indicated action on the body of the instrument for the notated
duration.

Winds

air noise  Blow air into the instrument with the given fingering.

Sing the notated pitch into the instrument.

fluttertongue

For the flute: whistle tone, sounding pitch notated

For the flute: Residual tones. Perform with a wide lip opening and directing
a relatively unfocused air stream across the embouchure hole. Applies only
to the given note.

harmonic gliss.  For the flute: Glissando up the available overtones for the given note.

For the clarinet: A controlled squeak which is performed with teeth on the
reed. Pitch should be around the notated pitch.

For the trumpet: Sing/growl from the back of the throat at approximately the
notated pitch into the instrument.

+ ⅓O ⅔O O  For the trumpet: different gradations of bell openings with a plunger moving
from closed to open.

For the trumpet: blow a loud burst of air through the instrument while
articulating an “s” sound with one’s embouchure.

Guitar and Harp

Guitar's scordatura: The performance score is “transposed” to standard tuning
with specific string and fingering indications.

Harp's scordatura: The performance score is “transposed” to standard tuning
with specific string and pedaling indications.
Rub with the palm of one's hand or scratch with one's fingernails on the indicated strings as marked in the score.

circular For the guitar: Rub the body of the guitar in a periodic circular motion.

irregular For the guitar: Rub the body the guitar in quick irregular movements.

Mute symbol. For the guitar: Mute the strings with the left hand. For the harp: Mute the indicated strings with either the left or right hand.

For the guitar: Approximate location of the left hand during muting passages. For the harp: approximate location of a strike with the palm of the hand on the strings.

Gently rub a small wooden rod vertically and horizontally along the edge of the instrument. If the sound does not carry on your instrument, try performing the action on your music stand.

Percussion

vertical Scrape the edge of the hi-hat by moving the sides of two drumsticks vertically up and down the perimeter of the cymbals.

circular Scrape the edges of the cymbals with the sides of two drumsticks by moving them in a circular motion along the perimeter of the notated cymbal.

horizontal Scrape the surface of the cymbals with the tips of two drumsticks in a horizontal fashion.

O Hi-hat is open approximately 1-2 cm. It should be just enough to allow the cymbals to vibrate against each other when scraped.

+ Close the hi-hat.

styrofoam Gently rub a small piece of styrofoam on the drumhead of the tom-tom in a circular motion.

closed fist Rub one hand with a closed fist around the edge of the drumhead. Move slowly and continuously in a circular motion.

Rub one drumstick around the edge of the drumhead in a circular motion. Rub another drumstick vertically up and down the other drumstick. Each motion should last approximately one second.

x-drumsticks

norm. Strike the instrument as one normally would.

“Super Ball” Rub the drumhead with a “Super Ball”.

Strings

AST “alto sul tasto”, as high as possible on the finger board, very near to the fingers of the left hand

sul tasto on the fingerboard

norm. normal

pont. near the bridge

ASP as close to the bridge as possible while remaining on the strings

CLT col legno tratto

ord. with the hair of the bow

PB Pressed bowing using extremely exaggerated bow pressure. The bow can be held with the frog firmly grasped in the hand.

The pitch of the x note head indicates the string behind the bridge on which to play.

Duration: ~9 minutes
CYTOKINESIS
for ensemble

Robert Blatt

Flute

Clarinet

Vn.

\[ \text{\textcopyright 2019 by the Robert Blatt Foundation} \]
Accelerando

Fl.

Cl.

Tp.

Git.

Harp

Vn.

Vc.

Cb.

rapid arpeggio on strings 1–3 (p m 0)
sul tasto
Grace notes on the closed hi-hat should be treated more as an accented vertical scrape. Quickly draw the stick upwards as the hi-hat closes.

Hi-hat should be open just enough to allow the cymbals to vibrate against each other, ~1-2 cm.

Place grace notes on the beat.

Vertical hi-hat.

Medium cymbal.

Grace notes on the closed hi-hat should be treated more as an accented vertical scrape. Quickly draw the stick upwards as the hi-hat closes.

Place grace notes on the beat.

Vertical hi-hat.

Medium cymbal.

Grace notes on the closed hi-hat should be treated more as an accented vertical scrape. Quickly draw the stick upwards as the hi-hat closes.
Grace notes on the suspended cymbals should be treated as normal drum strokes.
$\dot{\text{=} 104}$
as legato as possible

Fl.

Cl.

Tp.

Glt.

Harp

Perc.

Vn.

Vc.

Cb.
Decrescendo

Fl. & Cl. & Tp. & Git. & Harp & Perc. & Vn. & Vc. & Cb. &

from this point on, each new tam-tam hit should be slightly quieter than the previous one.
Decrescendo
Decrescendo

F -> F#
G -> G#
Fl. 120
Cl.
Tp.
Glt.
Harp
Perc.
Vn.
Vc.
Cb.

\( f = 81 \)

whistle tone

air noise

\( O \)

\( O + \)

\( C# \rightarrow Cb \)

ASP

CLT

ASP

CLT

ASP

CLT

\( PPPP \)
Fl.

Cl.

Tp.

Git.

Harp

Perc.

Vn.

Vc.

Cb.

switch to bass clarinet

palm of hand
alternate between left and right hand
smooth, continuous

palm of hand
alternate between left and right hand
smooth, continuous

ppp

ppp

tom-tom styrofoam

ppp
as smoothly as possible
harmon mute without tube

air noise

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Breathe when necessary, but stagger these moments amongst each other.

Rub one hand with a closed fist behind the bridge along the body of the guitar. Move slowly and continuously in a circular motion.