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Calco

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**Publication Date**

2020

# Calco

for solo cello

by

Federico Garcia-De Castro

Written for premiere by Alvin Wong  
at the 10th Thailand International Composition Festival in Bangkok

2014

9'

approximate duration





### **Program Note**

*Calco* is built on a kind of ‘phonetic’ structure, with independent and recognizable gestures and motives following each other in different orders and arrangements. The syntax of these arrangements is ultimately derived from a sound-poetry piece by Dan Deacon, *drinking out of cups*, whose motivic structure has always fascinated me—*calco* (Italian word for “tracing,” as in what one draws on tracing paper) maps the structure of recurrences, surprises, repetitions, etc., found in Deacon’s piece. A generally active and frenetic stream of motives is punctuated by a couple of contemplating, microtonal episodes, and capped by the lyrical aria that closes the piece.

*Calco* is based on 5,6,4,3, originally for solo clarinet, and was premiered by Alvin Wong at the 10th Thailand International Composition Festival in 2014, for which occasion it was written. A final edition was prepared for Will Teegarden of NAT 28 in 2016.

### **Performance history**

November 13, 2016. Will Teegarden (NAT 28). "Portraits" concert. Pittsburgh, Pennsylvania  
July 14, 2014. Alvin Wong (premiere). Bangkok, Thailand.

### **Performance notes**

♭ ♯ ## denote quarter tones. ♭ ♯ ## apply to natural harmonics.

# Calco

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Federico Garcia-De Castro  
2014

**con brio** ♩ = 104

Musical notation for the first four measures of the 'con brio' section. The notes are marked with fingerings I, II, III, and IV. The dynamics are *sf* for each measure, with a crescendo line over the last two measures.

**risoluto** ♩ = 144

Musical notation for the first four measures of the 'risoluto' section. The notes are marked with the instruction 'leggiero'. The dynamic is *p*. A fermata is placed over the end of the section.

Musical notation for measures 5-8 of the 'con brio' section. Measure 5 has a 'tap on the floor' instruction with an accent (^) and a fermata. Dynamics include *ff*, *fz*, and *p*. A fermata is placed over the end of the section.

(come prima)

Musical notation for the first four measures of the '(come prima)' section. The notes are marked with fingerings II, III, III, and IV. The dynamics are *sf* for each measure, with a crescendo line over the last two measures. A fermata is placed over the end of the section.

Musical notation for section A, measures 1-4. The first measure is marked *p* and the last measure is marked *sf*. A fermata is placed over the end of the section.

Musical notation for section A, measures 5-8. Dynamics include *p*, *n*, *sf*, *p*, and *p*. A fermata is placed over the end of the section.

B

Musical notation for section B, measures 1-4. The first measure is marked *p*. A fermata is placed over the end of the section.

*mf fp*

*stringendo*

*f n f*

*ff*

*(come prima)*

*sf p p meno*

**(calmando)**

*pizz meno*

**Tranquilo** ♩ = 40

*arco p n p*

*n mp*

**D come sopra** ♩ = 144

*p poco fp fz*

*p* *sf* *pp*

*p*

**E capriccioso**  
*molto stringendo*

*sf* *f* *p sub* *p*

**a tempo**

*f* *f* *rit*

*sf* *p sub* *fz* *sf* *p*

*ff* *p sub* *f* *p* *ricochet*

*fz* *p* *fp* *sf* *fz* *p sub* *ricochet*

*f* *sf* *fz* *p sub*

*f*

F

*sf* *f*

← ♩ = ♩ (♩. = 144) →

*ff*

tempo primo ♩ = 104

*sf* *sf* *sf* *sf* *ff*

G come sopra ♩ = 144

*n* *ff*

*fz* *meno*

*più* *ff*

*submeno f* *cresc.*

H Tranquilo ♩ = 44

*ff* *p sub*



Musical staff with notes and dynamics *n* and *pp*.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *pp*.

Musical staff with notes and dynamics *meno*.

come sopra ♩ = 144

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *p*, *mf*, *fp*, *fz*, *f*, *sf*, *fz*.

Musical staff with notes and dynamics *ff*, *sf*.

Musical staff with notes and dynamics *p*.

*f* *meno* *fp* < *fz*

K col legno

l.h.pizz ord

*f* *p*

flautando

col legno

*sf* *ff*

ord

*f* *mf*

*p*

[ come prima ♩ = 104

*n* *ff* *f* *f*

*f* *sf* *sf*

con brio ♩ = 104

*sf* *sf* *sf* *sf*

I II III IV

**con brio** ♩ = 104

*p* *sf sf sf sf*

*p* *mf* *col legno* *f* *ord*

**con brio** ♩ = 104

**M sostenuto** ♩ = 60

*sf sf p fz f*

*(un poco più mosso)* *pizz 5*

*f* *pp* *f* *arco* *N rubato* *pp* *mf*

*espressivo* *p* *pizz* *arco* *p*

*sf p sub f f*

(un poco più mosso) -----

pizz 5

*rf*

arco

*pp*

*p*

*p*

arco

*f*

*f*

2 arco

2

2

2

2

*sf*

*p*

*sf*

*p*

P

*p*

*mfp*

*mfp*

*pp*

*meno*

*pp*

*f*

*p*

*pp*

*fp*

*p*

*sf*

*f*

(un poco più mosso) -----

pizz 5

*p*

*fp*

Calco for solo cello - 9

The musical score is written for cello and consists of several systems of staves. The first system includes a bass staff with a dynamic marking of *rf* and a tempo instruction '(un poco più mosso)'. The second system features a double bass staff with dynamics *pp*, *p*, and *p*, and a treble staff with dynamics *f* and *f*. The third system has a treble staff with dynamics *sf*, *p*, *sf*, and *p*, and a bass staff with dynamics *p*, *mfp*, *mfp*, and *pp*. The fourth system has a treble staff with dynamics *meno*, *pp*, *f*, and *p*. The fifth system has a treble staff with dynamics *pp*, *fp*, *p*, *sf*, and *f*. The sixth system includes a bass staff with dynamics *p* and *fp*, and a tempo instruction '(un poco più mosso)'. The score concludes with the instruction 'Calco for solo cello - 9'.

Q

pp mf pp sf p sf

pizz arco pp mf pp rit pizz

arco p arco

(un poco più mosso) pizz s arco p