

Roland FREISITZER

Cantus III - in memoriam David Foster Wallace

**Music for guitar and chamber orchestra
(2008)**

Score

Nr. 4085



A-1020 WIEN, Kl. Stadtgutg. 10/4

instrumentation

percussion (1 player): high woodblock, tam-tam, very large bass drum

solo guitar

violin (either at the rear of the concert hall or outside)

4 violas

4 violoncellos

2 contrabasses

(all strings sempre „con sordino“)

duration: 14 minutes

dedicated to Reinbert Evers

Cantus III - in memoriam David Foster Wallace

Music for guitar and chamber orchestra
(2008)

Roland Freisitzer
(* 1973)

ca. 7"
G.P.

♩ = 48

Percussion

Solo Guitar

11

Perc.

Gtr.

18

G.P.

Perc.

Gtr.

26

G.P.

Perc.

Gtr.

33

ca. 6"
G.P.

Perc.

Gtr.

1. Cb.

2. Cb.

41

Perc. *ppp* *G.P.*

Gtr. *mp* *p* *pp* *mp* *p* *G.P.*

3. Vc. *G.P.* *con sord.* *pp*

4. Vc. *con sord.* *pp*

1. Cb. *pp*

2. Cb. *pp*



48

Perc. *ppp* *ppp* *pp*

Gtr. *pp* *mp* *p* *pp* *mp* *mp > p* *mp > p*

3. Vc. *p > pp* *p > pp*

4. Vc. *p > pp* *p > pp*

1. Cb. *p > pp* *p > pp*

2. Cb. *p > pp* *p > pp*

56

Perc. H $\frac{3}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$ $\frac{3}{4}$

Gtr. $\text{mp} > \text{p}$ $\text{mp} > \text{p}$ $\text{mp} > \text{p}$ $\text{mp} > \text{p}$ mp

1. Vc. con sord. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

2. Vc. con sord. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

3. Vc. $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

4. Vc. $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

1. Cb. $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

2. Cb. $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

G.P. G.P. G.P. G.P.

66

Perc. H $\frac{3}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{4}$

Gtr. mp $\text{mp} > \text{p}$ $\text{mp} > \text{p}$

1. Vc. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ mp

2. Vc. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ mp

3. Vc. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ mp

4. Vc. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ mp

1. Cb. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ mp pp

2. Cb. $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$ $\text{mp} > \text{pp}$

G.P. G.P. G.P. G.P.

ca. 5" G.P. ca. 5" G.P.

74

Musical score for measures 74-80. The score includes parts for Percussion, Guitar (Gtr.), Violins (1-4 Vln.), Violas (1-4 Vla.), Violins (1-4 Vc.), Celli (1-2 Cb.), and Double Basses (1-2 Cb.). The percussion part features a complex rhythmic pattern with time signature changes from 3/8 to 2/4 and back to 3/8, with dynamics *pp* and *ppp*. The guitar part has melodic lines with triplets and quintuplets, dynamics *mp* and *p*. The string parts include a first violin line with *mf* and *pp* dynamics, and other strings with *pp*, *mp*, and *pizz.* markings. A *con sord.* marking is present for the first violin.



81

Musical score for measures 81-87. The score includes parts for Percussion, Guitar (Gtr.), Violins (1-4 Vln.), Violas (1-4 Vla.), Violins (1-4 Vc.), Celli (1-2 Cb.), and Double Basses (1-2 Cb.). The percussion part continues with the complex rhythmic pattern, dynamics *pp* and *ppp*, and a *4:3* time signature change. The guitar part features melodic lines with triplets and quintuplets, dynamics *mp* and *pp*. The string parts include a first violin line with *mf* and *pp* dynamics, and other strings with *pp*, *mp*, and *pizz.* markings.

89

Perc. *p*

Gtr. *mp* *pp* *mp* *pp* *mp* *pp* *f* *p*

1.-4. Vla. *pp* *mf* *pp* *mf* *pp*

1. Vc. *p* *pp* *p* *pp* *p* *pp*

2. Vc. *p* *pp* *p* *pp* *p* *pp*

3. Vc. *p* *pp* *p* *pp* *p* *pp*

4. Vc. *p* *pp* *p* *pp* *p* *pp*

1. Cb. *p* *pp* *p* *pp* *p* *pp*

2. Cb. *p* *pp* *p* *pp* *p* *pp*

ca. 4" G.P.

ca. 4" G.P.

G.P.

96

Gtr. *p* *pp* *f* *p* *p* *pp* *p*

1.-4. Vla. *mp* *pp* *p* *pp* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

p *pp* *f* *p*

mp *pp* *p* *pp* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

106 G.P. G.P.

Perc. H $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

Gtr. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

1.-4. Vla. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

1. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

2. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

3. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

4. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

1. Cb. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

2. Cb. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

Dynamics: *ppp*, *mp*, *p*, *mf*, *pp*

Techniques: *pizz.*, *arco*, triplets (3, 5)

113 G.P. G.P.

Perc. H $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

Gtr. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

1.-4. Vla. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

1. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

2. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

3. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

4. Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

1. Cb. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

2. Cb. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

Dynamics: *p*, *mp*, *pp*, *mf*, *pp*

Techniques: *pizz.*, *arco*, triplets (3, 5)

119

G.P.

Perc. H $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Gtr. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

1.-4. Vla. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

1. Vc. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. Vc. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. Vc. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

4. Vc. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

1. Cb. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. Cb. $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pp *mp* *pp* *mp* *mf* *p* *mp* *mf* *p*

arco *mp* *pp* *arco* *mp* *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

126

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Gtr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

1. Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

2. Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

mp *mf* *p* *mp* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

132

G.P.

Perc. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$

Gtr. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$

1. Cb. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$

2. Cb. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{5}{8}$

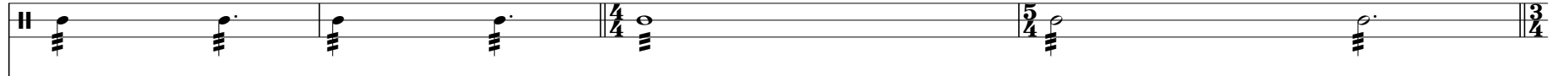
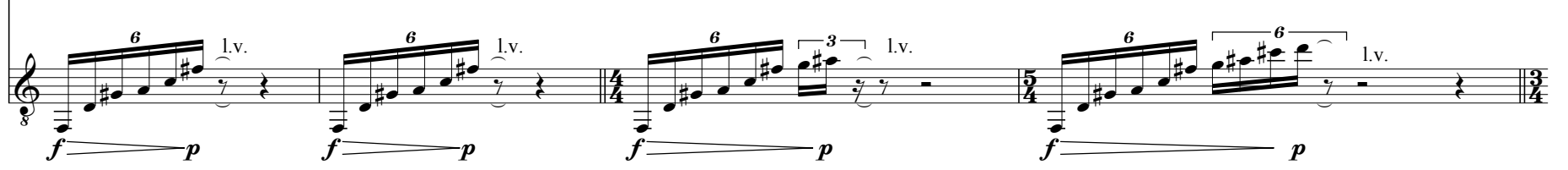
pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *ppp*

mf *p* *mf* *p* *mf* *p* *f* *p*

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*


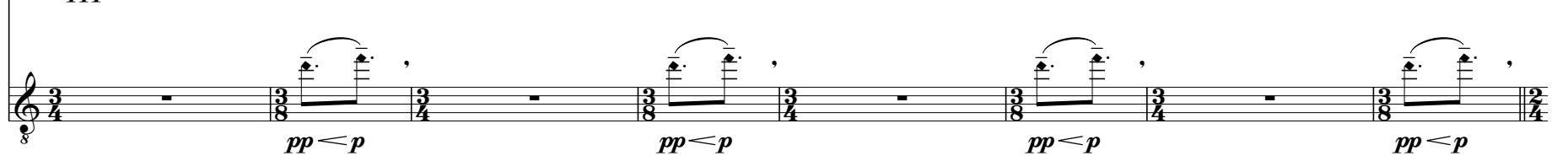
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

137

Perc. 
Gtr. 



141

Perc. 
Gtr. 



149

Perc. 
Gtr. 
1. Vla. 
2. Vla. 
3. Vla. 
4. Vla. 
1.-4. Vc. 
1. Cb. 
2. Cb. 

157

G.P.

Musical score for measures 157-163. The score includes parts for Percussion, Guitar, Violins (1-4), Viola, Violoncello (1-4), and Double Bass (1-2). The music features complex rhythmic patterns with frequent time signature changes (5/8, 3/4, 2/4, 5/16, 3/4, 2/4, 5/16). Dynamics range from *pp* to *ff*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The guitar part includes triplets and quintuplets. The woodwinds and strings play sustained notes with various articulations.



164

G.P.

G.P.

rit. poco

Musical score for measures 164-170. The score includes parts for Percussion, Guitar, Violins (1-4), Viola, Violoncello (1-4), and Double Bass (1-2). The music continues with complex rhythmic patterns and time signature changes (5/16, 3/4, 2/4, 5/16, 2/4, 5/8, 2/4). Dynamics range from *pp* to *fffz*. Performance instructions include *pizz.* and *arco*. The guitar part features a sextuplet and a *l.v.* (lento vivace) section. The woodwinds and strings play sustained notes with various articulations. The piece concludes with a *rit. poco* (ritardando poco) instruction.

170 a tempo rit. poco a tempo rit. poco a tempo

Perc. *pp* *mf sfz* *pp* *mf sfz* *pp*

Gtr. a tempo *mf* *fffz* rit. poco *fffz* a tempo *mf* *fffz* rit. poco *fffz* a tempo *mf* *fffz*

1. Vla. *mf sfz*

2. Vla. *mf sfz*

3. Vla. *mf sfz*

4. Vla. *mf sfz*

1.-4. Vc. *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

1. Cb. *fffz*

2. Cb. *fffz*

175 rit. poco a tempo rit. poco a tempo dry

Perc. *mf sfz* *pp* *mf sfz* *mf sfz* *pp*

Gtr. rit. poco *fffz* a tempo *mf* *fffz* rit. poco *fffz* a tempo *f* *p*

1. Vla. *mf sfz* *mf* *ff* *ppp*

2. Vla. *mf sfz* *mf* *ff* *ppp*

3. Vla. *mf sfz* *mf* *ff* *ppp*

4. Vla. *mf sfz* *mf* *ff* *ppp*

1.-4. Vc. *mf* *pp* *pp* *mf* *ff* *ppp*

1. Cb. *fffz* *pp* *ppp*

2. Cb. *fffz* *pp* *ppp*

180

Perc. *mf sffz* *dry 5*

Gtr. *f* *p*

1.-4. Vla. *mf* *ff* *ppp*

1.-4. Vc. *mf* *ff* *ppp*

1. Cb. *pizz.* *arco* *sffz* *pp* *ppp*

2. Cb. *pizz.* *arco* *sffz* *pp* *ppp*

187

Perc. *mf sffz* *dry 5* *ppp*

Gtr. *f* *p* *mp* *pp*

1.-4. Vla. *mf* *ff* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

1.-4. Vc. *mf* *ff* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

1. Cb. *pizz.* *arco* *sffz* *pp* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

2. Cb. *pizz.* *arco* *sffz* *pp* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

194

Musical score for measures 194-200. The score is for Percussion, Guitar, and four strings (Violins, Violas, Cellos, and Double Basses). The time signature changes from 3/4 to 7/8 and back to 3/4. The Percussion part consists of a single note in the 7/8 measures. The Guitar part features a melodic line with a 5-fingered scale in the 7/8 measures, with dynamics *mp* and *pp*. The string parts (1-4. Vla., 1-4. Vc., 1. Cb., 2. Cb.) all play a similar melodic line with a 5-fingered scale in the 7/8 measures, with dynamics *pp*, *p*, and *ppp*. The 3/4 measures contain rests for all instruments.



201

Musical score for measures 201-207. The score is for Percussion, Guitar, and four strings. The time signature changes from 7/8 to 3/4 and back to 7/8. The Percussion part has a single note in the 7/8 measures and rests in the 3/4 measures. The Guitar part features a melodic line with a 5-fingered scale in the 7/8 measures, with dynamics *mp* and *pp*. The string parts (1-4. Vla., 1-4. Vc., 1. Cb., 2. Cb.) all play a similar melodic line with a 5-fingered scale in the 7/8 measures, with dynamics *p* and *ppp*. The 3/4 measures contain rests for all instruments. The letters "G.P." are written above the staffs in the 3/4 measures.

208

Perc. *ppp* *pp > ppp* *ppp* *pp > ppp* *ppp* *pp > ppp* *ppp*

Gtr. *pp* *pp* *pp* *pp*

1.-4. Vla. *pp* *pp* *pp* *pp*

1.-4. Vc. *pp* *pp* *pp* *pp*

1. Cb. *pp* *pp* *pp* *pp*

2. Cb. *pp* *pp* *pp* *pp*

G.P. G.P. G.P. G.P. G.P. G.P. G.P.

218

Perc. *pp > ppp* *ppp*

Gtr. *mp* *pp*

Vi. *pp*

1.-4. Vla. *ppp* *pp*

1.-4. Vc. *ppp* *pp*

1. Cb. *ppp* *pp*

2. Cb. *ppp* *pp*

ca. 9" G.P. $\text{♩} = 40$

ca. 9" G.P. $\text{♩} = 40$

G.P. G.P. G.P. G.P. G.P. G.P. G.P.

con sord. *)

*) either from the rear end of the hall or from outside

228

Perc. *ppp*

Gr. *mp* *pp* *mp* *pp* *mp* *pp*

Vi. *pp*

1.-4. Vla. *pp*

1.-4. Vc. *pp*

1., 2. Cb. *pp*

G.P.

235

Perc. *ppp* *ppp*

Gr. *mp* *pp* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vi. *pp* *pp*

1.-4. Vla. *pp* *pp*

1.-4. Vc. *pp* *pp*

1., 2. Cb. *pp* *pp*

243

Perc. *pp*

Gtr. *mp* \rightarrow *p* *mp* \rightarrow *p*

Vi. *pp*

1.-4. Vla. *pp*

1.-4. Vc. *pp*

1., 2. Cb. *pp*



249

Perc. *ppp*

Gtr. *ppp*

Vi. *ppp*

1.-4. Vla. *ppp*

1.-4. Vc. *ppp*

1., 2. Cb. *ppp*

ca. 8" G.P.



255

Perc. *ppp*

Gtr. *ppp*

Vi. *ppp*