EDITION PETERS
No. 7129a

Volo Solo

for a virtuoso performer on any instrument

CORNELIUS CARDEW

VOLO SOLO

for a virtuoso performer on any instrument

Volo Solo was written in Rome in February 1965 in an attempt to satisfy John Tilbury's request for a virtuoso piece. It contains (with a few trivial alterations connected with the gaps, which figure in Treatise as numbers) the entire formal scheme of Treatise transliterated into well-tempered pitches. It was played by John Tilbury and myself in the concert at the American Artists' Centre in Paris on piano and prepared piano on February 19th 1966.

Roma ii 65

Duration: c. 10 minutes

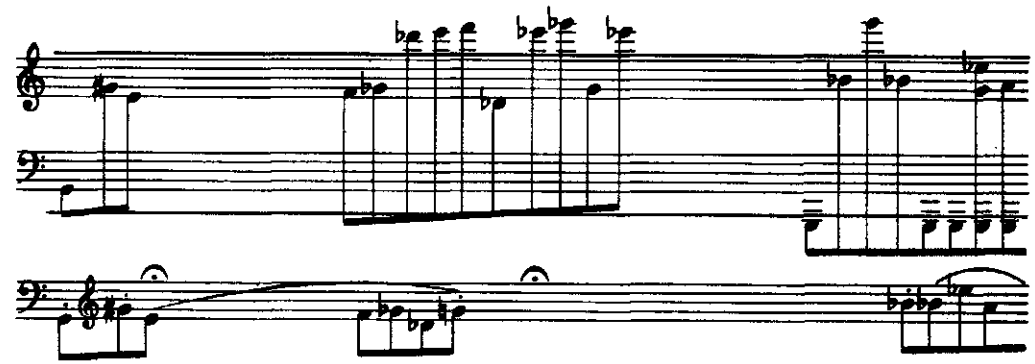
The aim is to play as many of the written notes as possible, and to play them as fast as physically possible. The instrument should seem to be breaking apart.

The last quaver in each group may either be staccato and followed by a pause, or sustained.

Phrasing and dynamics are free.

Accidentals are valid only for one note, except when they precede a string of repeated notes, in which case they are valid for the whole string.

The performer should find out the possible range of his instrument and draw lines on the score delineating this range. The following example is marked off for bassoon, and the stave below shows what a bassoonist might play:



If desired, Volo Solo may be performed by a number of virtuoso performers simultaneously, in which case the performers should begin each group together and finish independently.

VOLO SOLO

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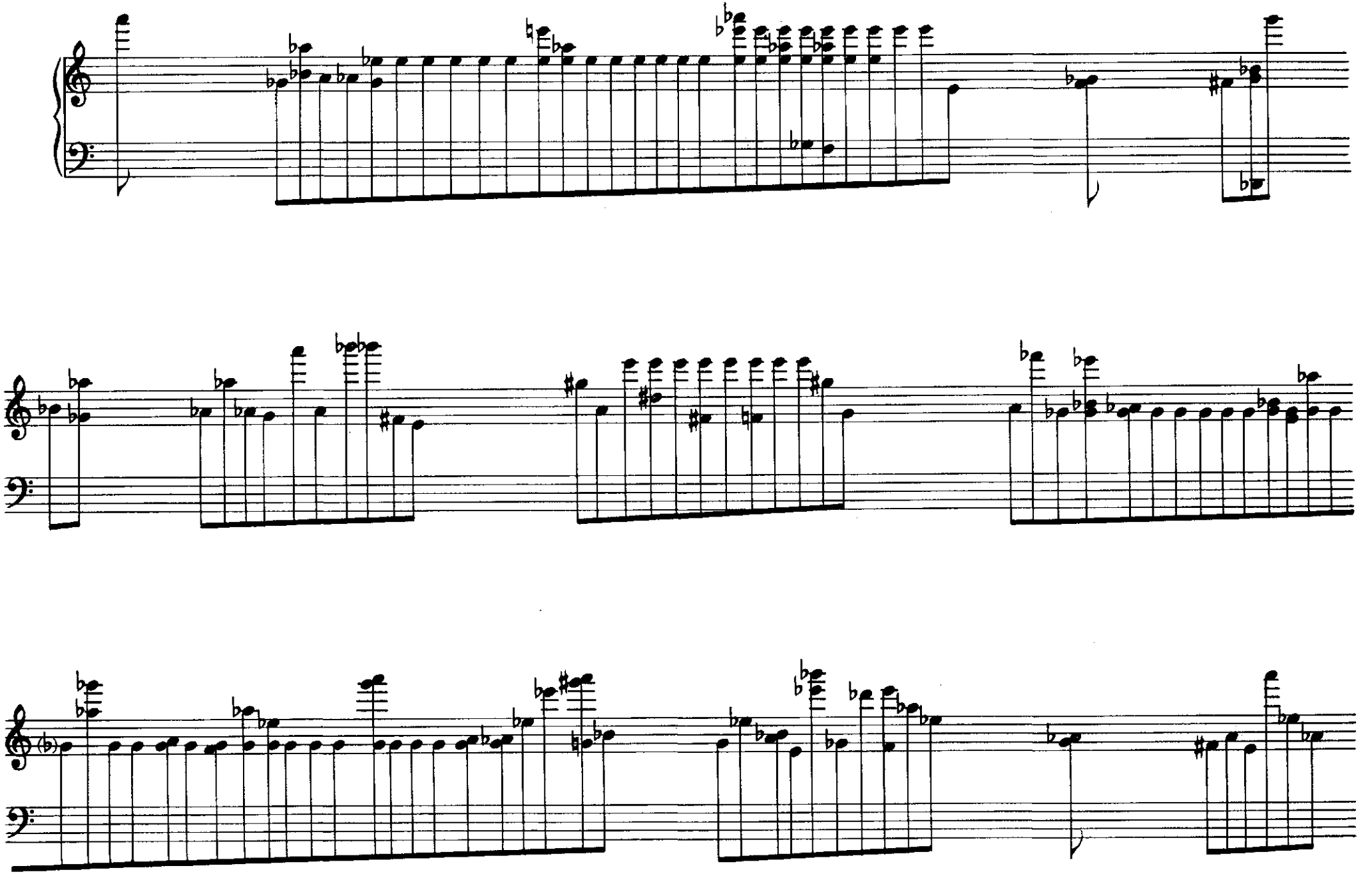

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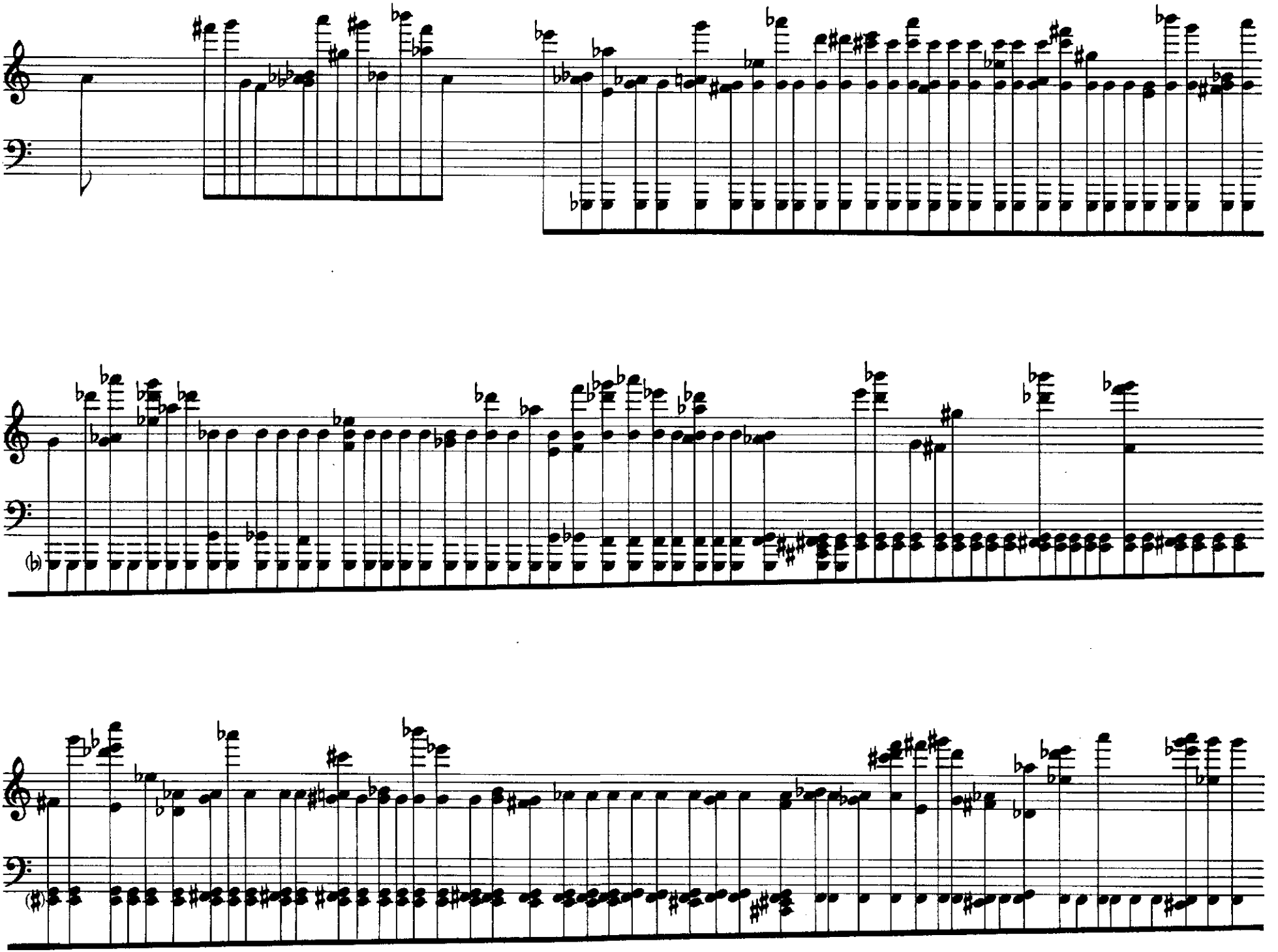
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