

st9.1.14



sumtone

:

michael edwards

“ \_\_\_\_\_ ”

for amplified cello



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programme note:

Traditionally, string players coordinate the fingers of the left hand with the movement of the bow by the right arm. My idea for this piece was to disassociate the two hands/arms of the cellist and give each its own structure, reserving the confluence of the two for a structurally significant point, something the cellist has to work towards rather than take for granted as the performance norm. Naturally then, some of the sounds produced are a little out of the ordinary, as well as not especially sonorous, particularly the sounds produced by the left hand, which at the beginning of the piece is limited to tapping the finger board, pulling at the strings and executing quiet pizzicati. Hence the need for amplification: to give life to these small sounds and expose the listener to the tiny resonances and percussive noises that arise from such a performance practice.

Throughout the piece, one simple fingering pattern continuously dominates, though it is only heard as a series of definite pitches some time after the point at which bow and fingers are brought together onto the same string. At this juncture, the piece takes a different direction as the fingering pattern gradually works its way from one string onto all four, i.e. it becomes a four-note chord instead of a fingering pattern. Throughout this process, the method of bowing the string is continuously changing, from bowed in the normal fashion, to bowed with the wood of bow, from bouncing the bow, to a smooth legato, to an aggressive staccato etc. etc. This makes for an altogether rather ferocious, agitated performance which is intended to be both stimulating to the eye as well as to the ear and which, enhanced and exaggerated again by amplification, should present the listener with a more physical and intimate engagement with the performer.



## Notes:

- 1 When there are two staves per system, the upper staff indicates the fingering and the lower (four-line) staff indicates which string is bowed. The four-line staff indicates strings I, II, III and IV from the top line down to the bottom respectively.
- 2 Cross noteheads indicate “silent fingering”. However, the player is to make as much noise as possible by tapping and pulling at the strings as the fingers move.
- 3 Notes with a  $\frown$  through the stem (see bar 1) are to be played behind the bridge.
- 4 Grace note groups that have noteless stems, an extended beam and four stemless notes underneath (see bar 1) indicate a fast repetition of the fingering pattern 1,2,1,2,3,2,3,4,3,4,3,4,3,2,3,2 on the given notes (i.e. finger 1 will stop the first note, 2 the second etc.). The repetition of the pattern lasts for as long as the beam extends (and for the duration of the parenthesised rests) but need not finish with a completion of the full fingering pattern.
- 5 “CLT” = Col Legno Tratto.
- 6 “CLB” = Col Legno Battuto.  $\frac{1}{2}$ CLB means with both the hair and the wood of the bow. Sim. for  $\frac{1}{2}$ CLT.
- 7 “SPE” = Sul Ponticello Estremo (as close to the bridge as possible without actually touching it).
- 8 “Tip” = with the tip of the bow, i.e. just the hard tip, no hair at all.
- 9  $\downarrow$  above a note means push the bow down the string instead of drawing it across in the normal manner. The sound produced is intended to be noisy and unpredictable.
- 10 A horizontal arrow indicates a transition from one performance state to another (e.g. from sul pont. to ord.).
- 11 A group of grace note stems attached to a note to be played “CLB” (see bar 32) indicates an undefined number of repeated battuto attacks (caused by bouncing the wood of the bow on the string).
- 12 Grace note groups with harmonic signs above the notes (see bar 88) indicate random fingered harmonics on the string indicated (i.e. not produced by a light glissando).
- 13 Accidentals carry throughout the bar but are repeated in parentheses as necessary.
- 14 Two microphones should be used for amplification. One should be placed as close to the bridge as possible and another next to the fingerboard, again, as close as is practicable. The amplification is intended to be extreme—as loud as possible.

Duration c. 8 mins.





15

(II)

I + (-) II + (-) I + II +

CLB CLT → ½ CLT CLB

*p* (*z*) *p* (*z*)

CLT → ½ CLT CLB

CLT → ½ CLT CLB

*f* *p*

*ff* *ppp* < *ff* *p* *ppp* < *mf* *p* *ppp* < *ff* *ff* *pp* < *ff*

20

(II)

III + II +

CLT → ½ CLT

CLB

CLT → ½ CLT CLB

ord.

CLB-CLT → ord. ½ CLT → ord. (Torn back to the opening)

CLB

*f* (*z*) (*z*) (*z*) (*z*) (*z*)

*ff* *ff* *pp* < *ff* *p* *ff* *pp* -> *ff* *ff* *pp* < *ff* *p* < *ff* *p*

26

(II)

III + IV +

Wildly

ord. CLB5

5

quazi spicc.

CLB-CLT → ½ CLT ½ CLB 5

quazi spicc.

CLB-CLT → ½ CLT ½ CLB 5

*ff* (*z*) (*z*) (*z*) (*z*) (*z*)

*ff* (*z*) (*z*) (*z*) (*z*) (*z*)

*p* *ff* *ff* *p* < *ff*

30

ff

$\frac{1}{2}$  CLT → ord. CLB<sub>5</sub>

$\frac{1}{2}$  CLT → ord. CLB<sub>5</sub>

(CLB)

p ff

p ff

(ff) p ff

33

II +

III +

I +

p

ppp (non cresc.)

p

ppp sim.

ppp f

p

ppp

p

f

p

ppp

p

\* Not behind the bridge. All such notes will now be individually notated.

37

IV +

I +

p

With sudden surges of dynamic

SPE CLT

CLB

SPE CLT →  $\frac{1}{2}$  CLT CLB

CLT →  $\frac{1}{2}$  CLT CLB

ppp

< f

ff

pp < f

p

p < f

ff

SPE CLB

f

41

IV + II +

*p* *pp*

CLT →  $\frac{1}{2}$ CLT CLB CLB → CLT →  $\frac{1}{2}$ CLT CLB CLT  $\frac{1}{2}$ CLT CLB CLT →  $\frac{1}{2}$ CLT CLB  $\frac{1}{2}$ CLT

*p* *p < f* *p* *f* *pp* *f* *p < f* *p* *p < f* *p*

46

I + II + I +

*f* *f* *f*

CLB CLB-CLT →  $\frac{1}{2}$ CLT CLB CLB →  $\frac{1}{2}$ CLT CLB CLB-CLT →  $\frac{1}{2}$ CLT CLB CLB-CLT →  $\frac{1}{2}$ CLT CLB CLB-CLT →  $\frac{1}{2}$ CLT CLB

*fp < f* *f* *p < f* *fp < f* *fp < f* *p*

ord. but on bridge

50

IV +

*f*

CLB CLB-SPE CLB →  $\frac{1}{2}$ CLT CLB ord. (bridge)  $\frac{1}{2}$ CLB ord. (bridge)  $\frac{1}{2}$ CLB ord. (bridge)  $\frac{1}{2}$ CLB

*pp* *f* *p* *f* *p* *ppp* (non cresc.) *f* *f* *ppp* \* *mp* *f* *mp* *mf* *f*

\* A cresc. with tremolo implies moving from on the bridge to *sul pont. estremo*

55

*f* *pp* *mf* *f* *pp* *f* *fp* *f* *p* *f* *pp* *f* *p* *f* *fp* *ff* *p*

$\frac{1}{2}$ CLB br.  $\frac{1}{2}$ CLB-br.  $\frac{1}{2}$ CLB-br.  $\frac{1}{2}$ CLB  $\frac{1}{2}$ CLB-br.  $\frac{1}{2}$ CLB-br.  $\frac{1}{2}$ CLB-br.

In this passage,  $\frac{1}{2}$ CLB means  $\frac{1}{2}$ CLB *sul pont.* and br. means with the hair of the bow on the bridge.

59

*f* *fp* *f* *pp* *f* *ff* *ff* *fp*

$\frac{1}{2}$ CLB 5 br.  $\frac{1}{2}$ CLB-br. sim. sim.  $\frac{1}{2}$ CLB *sul pont.* *ff* br.

64

*f* *ff* *p* *f* *ff* *f* *ff* *p*

$\frac{1}{2}$ CLB ord.--sempre sul pont. estremo \*  $\frac{1}{2}$ CLB--ord. sim. sim. *f* sim.

\* Until bar 70, ord. means return to using the hair of the bow, but always *sul pont. estremo*.

68

Musical score for measures 68-70. The score is written for a grand piano with a bass clef and a 4/4 time signature. Measure 68 features a bass line with a whole note chord (IV+) and a treble line with a quarter note chord (CLB--ord.). Measure 69 includes a dynamic marking of *ff* and a fermata over a quarter note. Measure 70 contains a dynamic marking of *fff* and a five-fingered chord (5). Performance instructions include *sim.* (simulazione) and *ord.* (ordinario).

71

Musical score for measures 71-73. The score is written for a grand piano with a bass clef and a 4/4 time signature. Measure 71 features a bass line with a whole note chord (IV) and a treble line with a quarter note chord (On bridge). Measure 72 includes a dynamic marking of *ppp* and a fermata over a quarter note. Measure 73 contains a dynamic marking of *ffp* and a six-fingered chord (6). Performance instructions include *SPE* (spezzato) and *sul pont.* (sul ponticello).

74

Musical score for measures 74-77. The score is written for a grand piano with a bass clef and a 4/4 time signature. Measure 74 features a dynamic marking of *fff* and a fermata over a quarter note. Measure 75 includes a dynamic marking of *fff* and a fermata over a quarter note. Measure 76 contains a dynamic marking of *fff* and a fermata over a quarter note. Measure 77 includes a dynamic marking of *fff* and a fermata over a quarter note. Performance instructions include *ord.* (ordinario).

78

ff 9. d mf *p* < *f* > mp (non trem.) CLB *pp* < *f* > *p* *f* > *ff* *ffp* *pp* ord. III

Very "easy" when with the tip, but with sudden interruptions.

83

(hair of bow) ord. CLB > > *f* *pp* *f* *p* *ff* ord.  $\frac{1}{2}$  CLB 3 5 ord. Tip 5

87

ord.  $\frac{1}{2}$  CLB 3 5 ord. Tip 5 ord. *pp* sub. < *f* *ff* *p* *ff* *p* *f* *p* ord. Tip CLB Tip 5

91

sul pont. Tip (not sul pont.) CLB Tip CLB (CLB) *pp* < *f* *p* 5 *f* *p* 5 *f* 5 *ff*

96

Tip CLB Tip CLB 5 IV  $\frac{1}{2}$ CLT

*f* *p* *ff* *pp* *f*

\* Col legno battuto ricochet on C and G strings, with high fingered harmonics on C string only.

101

Tip CLB Tip (CLB) CLT  $\frac{1}{2}$ CLT

*p* *f* *ff*

104

Tip CLB Tip CLB 5  $\frac{1}{2}$ CLB-CLT

*p* *f* *p* *f* *fp*

108

$\frac{1}{2}$ CLT ord. CLB  $\frac{1}{2}$ CLB-CLT ord. (ord.)

*mf* *ffp* *ff* *pp sub.*

112

ord.  $f$   $mp$   $mf$   $f$   $ffp$   $ff$  pizz.  $\frac{1}{2}$  CLB

Detailed description: This musical score for measure 112 is written in treble clef with a 2/4 time signature. It begins with a series of eighth notes, some marked with 'x' and others with '(b)'. The dynamics are  $f$ ,  $mp$ ,  $mf$ , and  $f$ . The time signature changes to 3/4, then 2/4, and finally 3/8. The piece concludes with a pizzicato (pizz.) chord and a  $\frac{1}{2}$  CLB (Clef Change) instruction.

115

ord.  $ff$   $p$   $ff$  gliss. Battuto (not CLB)  $p$   $f$  5 3 (H) ord.

Detailed description: This musical score for measure 115 is in bass clef with a 3/8 time signature. It starts with a  $ff$  dynamic and includes a glissando (gliss.) and a  $p$  dynamic. The time signature changes to 2/4, then 3/4, and finally 2/4. It features a  $ff$  dynamic, a  $p$  dynamic, and a  $f$  dynamic. Fingerings of 5 and 3 are indicated, along with a  $3(H)$  marking. The piece ends with an *ord.* instruction.

119

$\frac{1}{2}$  CLB  $f$  5  $mp$   $f$  5  $p$   $f$  6 gliss. battuto  $mf$  5 ord.

Detailed description: This musical score for measure 119 is in bass clef with a 2/4 time signature. It begins with a  $f$  dynamic and a  $5$  fingering. The time signature changes to 3/8, then 2/4, and finally 3/8. Dynamics include  $mp$ ,  $f$ ,  $p$ ,  $f$ , and  $mf$ . It features a  $\frac{1}{2}$  CLB instruction, a  $6$  fingering, a glissando (gliss.), and a *battuto* instruction. The piece concludes with an *ord.* instruction.

124

*poco sul pont.*  $f$  6  $ff$   $pp$   $ff$  ord. gliss.

Detailed description: This musical score for measure 124 is in bass clef with a 2/4 time signature. It starts with a  $f$  dynamic and a  $6$  fingering. The time signature changes to 3/4, then 2/4, and finally 2/4. Dynamics include  $ff$ ,  $pp$ , and  $ff$ . It features a *poco sul pont.* instruction, a glissando (gliss.), and an *ord.* instruction.

128 *poco sul pont.*

*p sub. cresc.* *f* *ff* *p* *f*

*ord.* *gliss.*

132 *poco sul pont.*

*pp cresc.* *ff* *ff*

*ord.* *gliss.* *Battuto (not CLB)* *5* *ord.*

136

*pp* *ff*

*Battuto* *ord.* *Battuto* *CLB* *ord.* *gliss.* *5* *6* *7* \*

\* Rapid glissando to highest position possible.

138

*poco sul pont.*

Musical score for measures 138-141. The piece is in 2/4 time. Measure 138 starts with a *p* dynamic and features a glissando on the upper string. A slur covers measures 138-141. Measure 139 has a *ff* dynamic. Measure 140 includes the instruction "Huge!" and "gliss.". Measure 141 has a *ff* dynamic and is marked "aggressively". Fingerings II, III, III, and IV are indicated. A "ord." (order) sign is present in measure 140.

142

Musical score for measures 142-145. The piece is in 2/4 time. Measure 142 has a *ff* dynamic. Measure 143 has a *ff* dynamic. Measure 144 has a *ff* dynamic. Measure 145 has a *ff* dynamic. The score includes various rhythmic patterns and slurs.

144

Musical score for measures 146-148. The piece is in 2/4 time. Measure 146 has a *ff* dynamic and a glissando. Measure 147 has a *ff* dynamic. Measure 148 has a *ff* dynamic. The score includes various rhythmic patterns and slurs.

149

*molto vib.*

Musical score for measures 149-152. The piece is in 2/4 time. Measure 149 has a *ff* dynamic. Measure 150 has a *ff* dynamic. Measure 151 has a *ff* dynamic. Measure 152 has a *ff* dynamic. The score includes various rhythmic patterns and slurs.

154

Brooding  
IV

*(ff)* *p* *sfz*

158

*sfz* *cresc. poco a poco* *sfz* *sfz*

161

*sfz* *sfz* *sfz* *f*

164

*sfz cresc.* *sfz* *sfz* *sfz* *fff*

Piu Mosso (♩ = 100)

167

(unmeasured tremolo)

*ff* sempre

\* The glissando is the same length for each string. When no "goal note" is given, it is because this string becomes open in the next chord.

172

177

Start with a very small gliss. but get wider and wider.----- max. possible gliss.

*pp* sub. (poss!) cresc.

*fff*

184

L'istesso tempo

*ff*

*p* *ff*

*ff*

*p* *ff*

*ff*

*p* *ff*

188

ord.  $\frac{1}{2}$  CLB ord.  $\frac{1}{2}$  CLB ord.  $\frac{1}{2}$  CLB ord.  $\frac{1}{2}$  CLB

gliss.

5

*ff* sempre

192

ord.  $\frac{1}{2}$  CLB ord.  $\frac{1}{2}$  CLB ord.  $\frac{1}{2}$  CLB ord.  $\frac{1}{2}$  CLB

5

*ff* sempre

198

Savagely

5

*fff* sempre

206

*fff* sempre

214

1 2



