

PERFORMANCE NOTES (to accompany 4 pages of score)

TRANSCRIPTS

Four pizzicato pieces for solo cello

These four pieces are played pizzicato throughout, with little, to no vibrato. It is preferred that the pieces are played as a set however there is no need to adopt the order as numbered. A very reverberant performance space may be used or amplification applied if the space is not 'live'.

All durations must be maintained and notes dampened where necessary unless the ring-on slur is indicated.

The fingerings of harmonics are optional, the resultant pitch being essential. Some harmonics do not speak clearly - this is intentional. The muted "woody" character is an essential part of the piece.

Liberty can be taken with articulation to reinforce timbre changes, however, rhythms and metronome markings should be strictly observed. The *sul pont.* and *tasto* indications are preferred for the 'theatre' of performance, as much as for the subtle quality of attack.

Accidentals apply only to notes they immediately precede.

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THIS IS AN A4 SIZE VERSION OF THE ORIGINAL PRINTED SCORE.

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Three

pizz. ♩ = ca.85

mp

pp *mf* *pp*

mf *pp*

mf *mp* *pp* *cresc.* *mp* *p*

mf *p*

pp

Four

pizz.
♩ = ca. 54

The musical score consists of seven systems of music. The first system features a treble clef staff with a *pizz.* instruction and a tempo marking of ♩ = ca. 54. The bass clef staff begins with a *mp* dynamic and includes a triplet of eighth notes. The second system continues with various dynamics including *mf* and features several triplet markings. The third system includes a *mp* dynamic and a change in time signature to 3/4. The fourth system shows a *mf* dynamic and a change to 3/4. The fifth system includes dynamics of *mp*, *mf*, and *p*, with a change to 3/4. The sixth system features *cresc.*, *f*, *sfz sempre al fine*, and *ff* dynamics, with a change to 3/4. The seventh system concludes with *cresc.* and *ff* dynamics, ending with a double bar line.