

t.R.,m.f.a.c-c.

cello solo

dedicated to Reynard Rott

San Diego
-2002-

k. hagan

PERFORMANCE NOTES

PITCH NOTATION ARROWS INDICATE 1/6-TONE. PLUS/MINUS SIGNS INDICATE 1/4-TONE.

CENTS: 0 33 50 67 100 133 150 167 200 233 250

DUE TO 1/4-TONE SCORDATURA, OCCASIONALLY BOTH AN ARROW & PLUS OR MINUS ARE USED.

sounding IV transposed = -50¢
IV

TUNING/INTONATION

TUNING SHOULD BE ACCOMPLISHED WITH A TUNER THAT DISPLAYS CENT VALUES. ALL VALUES ARE A COMBINATION OF JUST-TUNED AND EQUAL-TEMPERED INTERVALS.

SCORDATURA	I		EQUAL-TEMPERED P4 DOWN FROM A220
		165 Hz	24 FLAT FROM EQUAL-TEMPERED E
	II		EQUAL-TEMPERED 3/4-TONE SHARP FROM 159.9 Hz
		159.9 Hz	JUST-TUNED D
		51¢ FLAT FROM EQUAL-TEMPERED E	
III		EQUAL-TEMPERED M3 DOWN FROM JUST-TUNED G	
	77.61 Hz	TUNED G	
	4¢ FLAT FROM EQUAL-TEMPERED Eb		
IV		EQUAL-TEMPERED 1/4-TONE SHARP FROM JUST-TUNED C	
	67.10 Hz	JUST-TUNED C	
	44¢ SHARP FROM EQUAL-TEMPERED C		

PERFORMANCE OF 1/4- & 1/6-TONE PITCHES DO NOT HAVE TO BE ACCURATE TO THE CENT. HARMONICS MUST BE JUST INTERVALS. E.G. 1ST HARMONIC = 1/2 STRING LENGTHS; 2ND HARMONIC = 1/3 OR 2/3 STRING LENGTHS, ETC.

TUNING/INTONATION CONT'D

THE TOUCH POINTS GIVEN FOR THE HARMONICS ARE FOR FACILITATED PRACTICE. THE PERFORMER MAY CHOOSE ALTERNATE FINGERINGS AS LONG AS ACCURATELY TUNED AND ALLOWS THE BOWING INDICATED.

METRIC/RHYTHMIC NOTATION

THERE ARE INTERRUPTED OR TRUNCATED TUPLET RHYTHMS.

THE RATIO BRACKET ($\overline{\quad 3 \quad}$) IS USED FOR TUPLETS. WHEN A TUPLET IS TRUNCATED, THE SYMBOL IS LEFT INCOMPLETE: $\overline{\quad 3 \quad}$

E.G.:

METER IS EXPANDED ON CONVENTIONAL NOTATION TO ACCOUNT FOR THE TRUNCATED TUPLETS

I.E. $\frac{4}{4}$ INDICATES 4x QUARTER NOTES.

THEREFORE, $\frac{4}{4} \overline{\overline{\overline{\quad 3 \quad}}}$ = $\frac{3}{3}$ (3x THIRD NOTES)

OR $\frac{4}{4} \overline{\overline{\overline{\quad 7 \quad}}}$ = $\frac{7}{7}$ (7x SEVENTH NOTES)

ACCORDINGLY, AS IN CONVENTIONAL NOTATION, DIFFERENT BEAT COUNTS MAY BE SUPPLIED

E.G.: ($\frac{4}{4}$) = 60 mm)

EQUALS


EQUALS

METERS ARE COMPOUNDED WITHIN MEASURES. RATIO BRACKETS ARE USED TO FACILITATE IN READING THE RELATIVE SPEEDS.

THE ABOVE EXAMPLE WOULD LOOK LIKE THIS IN THIS SOLO:

BOWING NOTATION EACH ASPECT OF BOWING IS CONTROLLED SEPARATELY. THE FOLLOWING TERMINOLOGY IS USED TO INDICATE THE DEGREES BETWEEN BOWING TECHNIQUE, IN THE CASES WHERE BOWING AND FINGERING INSTRUCTIONS INTERFERE WITH EACH OTHER, THE BEST APPROXIMATION OF THE BOWING IS ACCEPTABLE.

COL LEGNO - WITH THE WOOD (NO HAIR) - EVEN IF THIS DOES NOT PRODUCE THE PITCHES AS WRITTEN
↓
COL CRINI - WITH THE HAIR (NORMAL BOWING)

 - BOW PRESSURE - NO MARKING INDICATES NORMAL PRESSURE, OTHERWISE, INCREASE & DECREASE THE BOW PRESSURE FOLLOWING THE SHAPE, OCCASIONALLY, THE INSTRUCTION "CRUNCH" INDICATES EXTREME BOW PRESSURE CAUSING TIMBRE CHANGE.

ALLA PUNTA WITH THE BOW POINT
↓
ORDINARIO (ORD) - BOW NORMALLY
↓
AL TALLONE - WITH THE FROG

SUL TASTO (ST.) - ON THE FINGERBOARD
↓
FLAUTANDO (FL.) - NEAR THE FINGERBOARD
↓
SUL NORMAL (NORM) - NORMAL BOWING
↓
AL PONTICELLO (AL PONT) - NEAR THE BRIDGE
↓
SUL PONTICELLO (SUL PONT; SP) - ON THE BRIDGE

AN ARROW BETWEEN BOWING INSTRUCTIONS INDICATES GRADUAL BOWING CHANGE.
ARCO ORD. CANCELS ALL BOWING INSTRUCTIONS AND INDICATES A RETURN TO NORMAL BOWING

▭ - DOWN BOW

∨ - UP BOW

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♩ = 70 mm

sounding

4/8 mf

transposed I etc.

col legno

crini

col legno

crini

sul pont. col legno

sul tasto crini

sul pont. col legno

5/8

4/8

3/8

4/8

5/8

11/16

9/16

sul tasto crini

sul pont. col legno

sul tasto crini

sul pont. col legno

sul tasto crini

col legno

sul tasto crini

col legno

sul tasto crini

col legno

crini

sul tasto

sul pont. col legno

crini

sul tasto

9/16

5/8

4/8

3/16

9/16

5/8

7/8

3/8

6/8

5/8

6/8

ACCEL.

$\text{♩} = 120 \text{ mm}$

Handwritten musical score for the first system, featuring a treble clef staff with various articulations and a bass clef staff with figured bass notation.

Articulations in the treble staff include: *col legno*, *sul pont.*, *crini*, *col legno*, *sul tastoss.p.*, *crini*, *col legno*, *sul tasto*, *crini*, *col legno*, and *s.p.*

Figured bass notation in the bass staff includes: $4+56$, $1+1+1$, 8 , 3 , 16 , 5 , 3 , 8 , $3+3+1$, and $8+7+2$.

Other markings include *pp*, *mp*, *norm.*, *II*, and *III*.

$\text{♩} = 90 \text{ mm}$

Handwritten musical score for the second system, featuring a treble clef staff with articulations and a bass clef staff with figured bass notation.

Articulations in the treble staff include: *sul pont.*, *norm.*, and *s.p.*

Figured bass notation in the bass staff includes: $3+3+1$, 8 , 7 , 2 , $7+6+5$, and $10+12+14$.

Other markings include *pp*, *mp*, *pp*, *norm.*, *II*, *III*, and *IV*.

$\text{♩} = 54 \text{ mm}$

$\text{♩} = 81 \text{ mm}$

$\text{♩} = 108 \text{ mm}$ ($\text{♩} = 54 \text{ mm}$)

Handwritten musical score for the third system, featuring a treble clef staff with articulations and a bass clef staff with figured bass notation.

Articulations in the treble staff include: *s.p.*, *norm.*, *sul pont.*, and *norm.*

Figured bass notation in the bass staff includes: $10+12+14$, $5+5+5$, $36+32+28$, 3 , $20+8+24$, and $3+3+3$, $2+3+4$.

Other markings include *pp*, *mp*, *pp*, *norm.*, *II*, *III*, and *IV*.

$\text{♩} = 180\text{mm}$ ($\text{♩} = 90\text{mm}$)

norm
 $\frac{3}{2} + \frac{3}{3} + \frac{3}{4}$ *ff*

sul pont. *al pont.*

ppp *mf*

sul tasto col legno *3* *mf* *al pont. crini* *flaut.* *sul tasto* *norm*

mp *f* *l.r.* *pp* *mp* *p*

$\frac{1}{3} + \frac{1}{2} + \frac{2}{5}$

$\text{♩} = 120\text{mm}$ *col legno* *al pont.* $\text{♩} = 150\text{mm}$ *arco od.* *sul pont. col legno*

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

$\frac{1}{6} + \frac{1}{2} + \frac{2}{5}$ *ff* *l.r.* $\frac{3}{5} + \frac{3}{4} + \frac{3}{6}$ *ff* *l.r.*

sul norm (col legno) → Haut → norm. crini → sul tasto → flaut.

$\text{quarter} = 30 \text{ mm}$

$2+2+2$
 $4 \quad 6 \quad 2$

$\text{quarter} = 30 \text{ mm}$

arco ad. → sul tasto col legno → sul pont. crini → norm. → col legno → crini → sul pont. (crini) → col legno

$2+2+2$
 $4 \quad 6 \quad 2$

$4 \quad 4$

$\text{quarter} = 40 \text{ mm}$

$\text{quarter} = \frac{3}{4}$

sul pont. → crini → col legno → crini → (s.p.) → sul tasto → sul pont.

$4 \quad 4$

Handwritten musical score for the first system, featuring a treble clef (S) and a bass clef (t). The score includes dynamic markings such as *f*, *p*, *ff*, *pp*, and *ff*. Performance instructions include *sul tasto*, *col legno*, *crini*, *allegro*, and *sul pont.*. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and numbers (5). A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with a fermata over a final chord.

Handwritten musical score for the second system, featuring a treble clef (S) and a bass clef (t). The score includes dynamic markings such as *mf*, *p*, *f*, and *mf*. Performance instructions include *sul tasto*, *crini*, *col legno*, and *sul pont.*. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and numbers (5). A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with a fermata over a final chord.

Handwritten musical score for the first system, featuring piano and bass staves. The piano staff (top) contains several triplet markings (3) with dynamics *s.p.* and *s.t.*. It also includes markings for *crini*, *col legno*, and *crini* with arrows indicating transitions. The bass staff (middle) starts with *al tallone* and *ff*, followed by *pp*, *mf*, and *ff*. The bottom staff (bass clef) shows chordal accompaniment with Roman numerals I, II, III, IV, V and accidentals. A *st. 3* marking is present above the piano staff.

Handwritten musical score for the second system, continuing the piano and bass staves. The piano staff (top) features markings for *flautando*, *col legno*, *crini*, *col legno crini*, and *sul tasto*. It includes triplet markings (3) and dynamic markings *mf*, *pp*, *f*, *mp*, and *mf*. The bass staff (middle) continues with *pp*, *f*, *mp*, and *mf*. The bottom staff (bass clef) shows chordal accompaniment with Roman numerals I, II, III, IV, V and accidentals.

Handwritten musical score for the first system, featuring three staves (Soprano, Alto, Tenor) and various performance instructions.

Staff S (Soprano): Includes notes with fingerings (I, II, III, IV, V), slurs, and dynamic markings (ppp, mf, p, sp, sf, pp). Performance directions include *al pont*, *crini*, *sul tasto*, *col legno crini*, *sul pont*, *sul tasto*, and *sul pont*. A trill is marked with a '3' and a triplet with a '5'.

Staff A (Alto): Includes notes with fingerings (III, IV, V) and dynamic markings (ppp, mf, p, sp, sf, pp). Performance directions include *al pont*, *crini*, *sul tasto*, *col legno crini*, *sul pont*, *sul tasto*, and *sul pont*. A trill is marked with a '3' and a triplet with a '5'.

Staff T (Tenor): Includes notes with fingerings (I, II, III, IV, V) and dynamic markings (ppp, mf, p, sp, sf, pp). Performance directions include *al pont*, *crini*, *sul tasto*, *col legno crini*, *sul pont*, *sul tasto*, and *sul pont*. A trill is marked with a '3' and a triplet with a '5'.

Handwritten musical score for the second system, featuring three staves (Soprano, Alto, Tenor) and various performance instructions.

Staff S (Soprano): Includes notes with fingerings (I, II, III, IV, V), slurs, and dynamic markings (mp, pp, f, mp, pp). Performance directions include *col legno crini*, *sul tasto*, *al legno*, *crini*, *sul pont*, and *col legno*. A trill is marked with a '3' and a triplet with a '5'.

Staff A (Alto): Includes notes with fingerings (III, IV, V) and dynamic markings (mp, pp, f, mp, pp). Performance directions include *col legno crini*, *sul tasto*, *al legno*, *crini*, *sul pont*, and *col legno*. A trill is marked with a '3' and a triplet with a '5'.

Staff T (Tenor): Includes notes with fingerings (I, II, III, IV, V) and dynamic markings (mp, pp, f, mp, pp). Performance directions include *col legno crini*, *sul tasto*, *al legno*, *crini*, *sul pont*, and *col legno*. A trill is marked with a '3' and a triplet with a '5'.

al pont
→ *crini*

(♩=40mm)

al tallone

crini → *col legno*

(st.) → *s.p.*

crunch

ppp *fff* *mp* *cresc.* *mf*

crini

sul tasto

(st.) → *s.p.*

norm

al tallone

alla punta

fff *mp*

sul pont

col legno

crini

crini → *col legno*

al tallone → *col legno*

al tallone → *col legno*

al tallone → *col legno*

crini → *al tallone*

crunch

al tallone

fff *mf*

arco ordinario

col legno

crunch

sul tasto
crini

→ sul pont
→ col legno → crini

I

III alla punta

al tallone

II

50

19

4

II fff

II

mp

→ sul norm

(crini) → col legno

(crunch)

(norm) → sul pont

(col legno) → crini

col legno

→ sul pont → norm

(sul pont) → norm

(col legno) → crini

II

I

II

III

5

II

III

fff

mp

II

I

II

III

5

II

III

ppp

f

pp

(ossia: continue on same touch point)

sul tasto

al pont.

crini →

III

IV

III

II

III

II

III

IV

III

I

II

I

II

I

II

III

III

I

II

III

III

II

III

mp

13

4

II

III

mp

IV

III

IV

III

III

II

I

II

I

II

III

pp

III

I

II

SEM.

SEM.

col legno → crini

arco ord.

al pont

col legno

sul pont crini

alla punta

19 fff

4

3

ppp

mf

5

sul pont col legno

al pont flautando

crini

sul pont

alla punta

(crunch)

sul tasto →

5

12

4 p

→ sul pont

col legno

crini

col legno

crini

(sul pont) → sul tasto

(crini) → col legno

sul pont

sul tasto

12

4

al pont

Musical score for the first system, featuring a treble and bass clef. The treble clef part includes fingerings III, IV, I, II, II#, III, II, III, II, III, II, III. The bass clef part includes fingerings III, IV, I, II, II#, III, II, III. A 5/4 time signature is indicated at the end of the system.

sul pont.

sul norm.

al pont.

flautando

Musical score for the second system, including performance instructions like "al tallone", "alla punta", "col legno", and "crini col legno". Dynamics include *fff*, *pp*, *ff*, *mp*, and *sf*. A 10/4 time signature is indicated at the end of the system.

sul norm.

sul pont

al pont

col legno

crini

col legno

Musical score for the third system, featuring a treble and bass clef. Dynamics include *mf*, *f*, and *mp*. A 17/4 time signature is indicated at the end of the system.

sul norm crini

sul pont (crunch)

al pont. col legno

Collegno

crini

arco ord. ($\text{♩} = 40 \text{ mm}$)

breve

l.r.

10

4

fff

$\text{♩} = 60 \text{ mm}$

crini → *col legno*

al tallone → *alla punta* → *al tallone*

$\text{♩} = 40 \text{ mm}$

arco ord.

$\text{♩} = 67 \text{ mm}$

sul pont

breve

alla punta

crini

al tallone

alla punta

collegno

al tallone

6

4

$\text{♩} = 40 \text{ mm}$

$\text{♩} = 30 \text{ mm}$

→ *arco ord.*

l.r.

breve

pp

f

mp

mp

$\text{♩} = 40 \text{ mm}$

l.r. breve

mp

10

4

fff

sul tasto

alla punta

al tallone

flauto

sul pont

col legno → *sul norm*
alla punta → *al tallone* → *col crini*

$\downarrow = 40\text{mm}$
 arco ord.

$\downarrow = 50\text{mm}$
 $\downarrow = \downarrow$ (*sul norm*) → *sul pont*

breve
 11 4 *ff*
 4 *ff*

mp → *pp*
alla punta

col crini → *col legno* → *crini*

$\downarrow = 40\text{mm}$
 arco ord.

$\downarrow = 30\text{mm}$
 $\downarrow = \downarrow$ *al ponte*

mezzo
ff → *pp* → *ppp*
al tallone → *alla punta*

alla punta → *(alla punta)* → *al tallone* → *lunga*

$\downarrow = 40\text{mm}$
 $\downarrow = \downarrow$

$\downarrow = \downarrow$ →

mp
 33 4 *ff*
 4 *ff*

$\text{♩} = 30 \text{ mm}$
sul norm crini

col legno

norm.)

sul pont. (col legno)

crini

5

3

3

pp

mp

ppp

mf

I

II

flautando

sul pont.

col legno

crini

al tallone

3

pp

mf

f

p

mp

pp

I

II

sul pont. col legno

crini

flautando col legno

sul norm crini

alla punta

ppp diminuendo al niente

ppp

mp

mf

ppp

I

II