

MOVEMENTS AND ACTS

for solo cello

ROSS LORRAINE

\times = hammered note

"f" etc = 'intentional' dynamics for non-standard sounds
i.e. actual effect may be different from notated dynamic

RH
fingering:
t = thumb
i = index
m = middle
f = fourth

Amplification

If possible, the cello should be amplified, using a microphone as close as possible to the f-holes, and another close to the top of the strings (near peg-box).

Preparation:
(used only in sections with diagrams)

diagrams show position of a plastic felt-tip pen, placed under the strings to create a "bridge".

Scordatura:
(throughout)

A → G \sharp (down to $\frac{1}{4}$ tone above next string)
D → G (down 5th)
G → G \flat (down $\frac{1}{4}$ tone)
C (stays)

The "MOVEMENTS" are to be performed in the order shown
The "ACTS" are to be interspersed among the MOVEMENTS ad lib.
(including before and after, ad lib.)
The order of the "ACTS" is free.

Written for Anton Lukoszevics

MOVEMENTS I

$\text{♩} = c. 76$ *accel.* $\dots \text{♩} = c. 120$

RH *pizz. mf* *dim.* *PPP*

LH *ff* *I →*

$\text{♩} = c. 92$ *pizz. (sempre)* *molto s.p. with fingernail* *norm.* *s.t.* *norm.* *rall.*

RH *f* *sf* *mp* *f* *mp*

LH *f* *sf* *L.H. pizz.* *sff*

5:3 *(slap pizz.)*

(a tempo) s.p. *norm. (tim.)* *hammer with m finger across strings*

RH *ppp* *f* *f* *sff*

LH *ppp* *f* *sff*

Continue gliss. after sound dies, to top of strings

Damp C string

$\text{♩} = \text{♩}$ *pizz. (t i m sim.)* *dim. a niente*

RH *pp* *dim. a niente*

LH *pp* *f* *dim. a niente*

MOVEMENTS II

Change from pppp, fast bow speed, to ffff, slow bow speed, gradually throughout.
molto s.p. sempre

$\text{♩} = c. 80$

(legato)

Bowing

Fingering

III IV

Bowing

Fingering

3 3 3 5 3 3 3 3

2 8 3 8 2 3 5 3

IV III IV III IV III IV

Bowing

Fingering

3 3 3 3 3 3 3 3

2 8 5 3 8 2 5 3

IV III IV III IV III IV

Bowing

Fingering

3 3 3 3 3 3 3 3

3 8 3 3 3 3 3 3

IV

gliss.

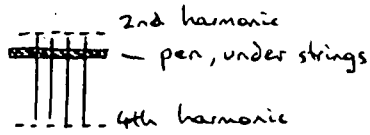
fff pass.

fren. prestissimo

MOVEMENTS III

\tilde{f} = vibrate string by pressure on other side of pen
 $\underset{\sim}{f}$ = string depressed on other side of pen, after pizz.
 $\overset{-}{f}$ = string depressed on other side of pen, before pizz., and released just after
 $\underset{-}{f}$ = string depressed and released, after pizz.

$\text{♩} = c. 76$



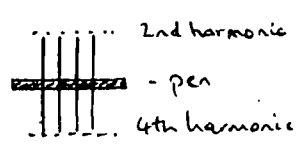
RH (any string ad. lib.)
 3 p
 8 pizz. (l.v. sempre)

LH (any string ad. lib.)
 mp

RH

LH

$3 \text{♩}'s = 5 \text{♩}'s$
 (i.e. $\text{♩} = c. 127$)



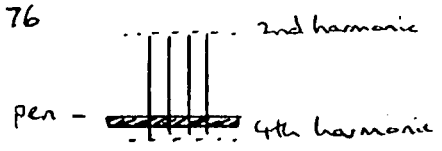
RH
 5
 8 sim.

LH

RH

LH

$\text{♩} = 76$

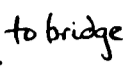


RH
 below bridge, or in peg-box
 3
 8

LH

"ACTS"

A

Bow position: 

battuto col legno *sim.* damp all strings with LH near pegbox

p (natural bounce rhythm) *ppp* Keep bow moving after bounce stops

B

Trem. with i and m fingers, prestissimo poss., slowing gradually \rightarrow slow alternation

On lowest part of tailpiece, moving up gradually \rightarrow on strings, below bridge

"ffff" *dim: poco a poco* *pppp*

C

Bowling *mp* *et sim. ad lib.*

LH *et sim. in range: to*

D (long) *ppp*

E (start with bow pressed against strings)

Bowling *s.p.* *s.t.* *pp* *mf*

LH *pizz.* *p* *mf*

F Trem. lightly with i and m fingers near end of fingerboard

RH *pp* (slowly) continue until fingers meet RH

G norm. \rightarrow *molto s.p.* \rightarrow norm.

sempre ppp

H *pizz. f* *et sim.* *IV* repeat *dim. poco a poco a niente*

p (*poco*)

I sweep fingers vertically down strings, slightly diagonally so as to produce a quiet, strummed sound

RH: *f* *sempre*

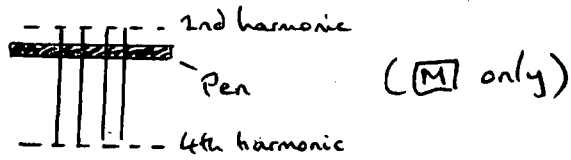
J Trem with pen between strings, *s.p.* \rightarrow *s.t.* \rightarrow *s.p.*

K On spike (*IV V*) *f*

Bowling *et sim.*

LH *pizz. in pegbox* *et sim.* (strings ad lib.)

L Tap on back, under sound post *mf* Damp C string (only)



M

Choose strings from:

LH pizz.
RH pizz.

N

O

Bowing

LH

P

c. d. = 60

Bowing

LH

Q

Trem. with i and m fingers on middle of tailpiece