

Thomas Hummel




From Trachila (2006)

Violoncello 1

[www.thomashummel.net](http://www.thomashummel.net)

# Performance Instructions













## General

-  quarter tone lower
-  quarter tone higher
- (>) > ^ accent (weak, normal, strong)
-  fermata (short < 1 sec, normal 1-3sec, long > 3sec)

## Dynamics

All dynamics are to be understood as relative dynamics.  
*ppp* thus means “play as soft as possible”, *fff* means “play as loud as possible (but not in a distorted way)”

## Strings

- sp sul ponticello. Bow close to the bridge
- st sul tasto. Bow on the fingerboard
- clb col legno battuto. Hit with the wooden side of the bow onto the string.
- clt col legno tratto. Bow with the wooden side of the bow.
- 1/2 cl 1/2 col legno tratto. Bow with the wooden side and with the hair of the bow.
- get getato
-  excessive bow pressure
-  bow parallel to string
-  damp string(s) with fingers of the left hand
-  on the bridge
-  directly behind the bridge
-  behind the bridge
-  on the wound part of the string
-  on the tailpiece
-  on the tailpiece-wires
- seagull seagull effect. play a flageolet as notated, but perform a gliss without changing the distance between the two string contact points. The interval is thus changing continuously giving a seagull like cry.
-  with bow tension screw
-  bartok pizz.
- crack The hair of the bow is pressed forcefully against the open string with the middle finger of the bow hand wrapped around the stick and frog of the bow and the thumb braced against the bridge. The various pitches are produced depending upon the contact point between bow and string.
- bow scrape bow scrape on the top of the instrument: the bow is laid across the top and the stick is ground over the hair
-  bow on the scroll

# I.

♩ = 50

fff 3 3 3 3 pizz f

♩ = 50

fff arco st IV 3 3

♩ = 84

mp ord II 3 3 3 sp mf 3

♩ = 60

fff hit on top with fingertip fff thumb and ringfinger on the top f

mp hit on top with the knuckle fff arco sp (sp) tap with the bow on the neck <fff>

f pizz fff knock on top with the fingertip ppp pizz ppp hit on top with fingertip ppp

ppp sp

ppp ord. 3 3 3

vc1

45

ord

hit on top with the fingertip

*ppp* *pp* *p*

51

ord

*mf* = 50

*fff* *mp*

57

*mp* *mp* *f*

64

*p* 5

69

clb

*ppp* *sp*

78

*ppp* *st->*

87

*sp* *ord* *ppp*

98

II seagull effect

*mf* >

vc1

108

*mf*

117

hit with the knuckles on the top

*fff*

126

*ppp*

*pp*

arco

133

*ff*

arco

143

*f*

*p*

battuto on top

ord

153

*pp* >

*mf*

diagonal bowing

163

*ppp*

*ppp*

< *mf* >

< *mf* >

< *mf* >

< *mf* >

< *mf* >

173

< *pp* >

< *pp* >

< *fff* >

< *pp* >

< *pp* >

< *mf* >

< *pp* >

*ppp*

ord

vc1

185  $\Delta$   
thumb and ringfinger  
on top  
arco sp  
 $\text{♩} = 60$   
*p* *p*

195  $\text{♩} = 50$   
*pp* *f*

203 *mf* *pp*  
 $\Delta$

210 *mf* *pp* *mp* *f*  
ord sp

216  $\Delta$   
*pp* *mp*

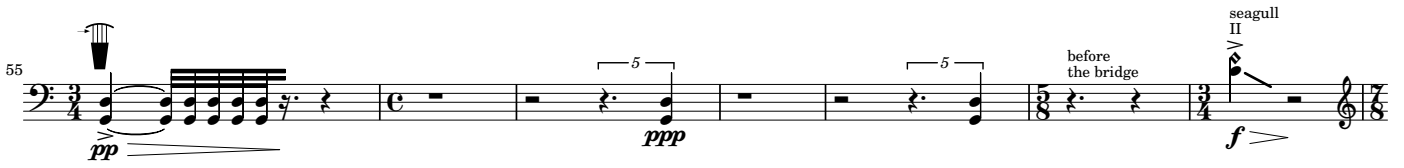
225  $\text{♩} = 60$   
ord 8th partial  
*mf* *mf* *mf*  
diagonal bowing

230 *mf* *fff*  
pizz sp  
pizz ord



vc1

52 

55 

*pp* *ppp* *f*


before the bridge

seagull II

62 

*mf* *mf*

$\text{♩} = 60$

67 

*f* *fff*

hit on top with the knuckle

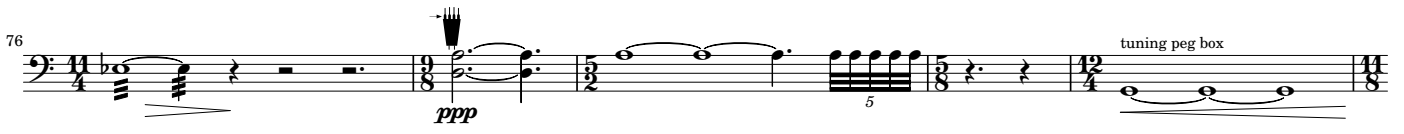
side A

sim

73 

*mf*

b (ord)

76 

*ppp*

tuning peg box

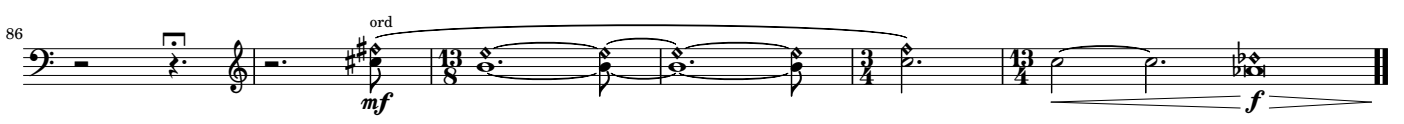
81 

*mf*

83 

*mp*

7:8 7:8 7:8 7:8 7:8

86 

*mf* *f*

ord



# III.

♩ = 64

senza sord  
arco sp

8th partial

9th partial

*fff*

12

*fff* *mf* *mf*

21

*pizz sp* *pizz ord*

29

*arco* *mf* *mf* *mf*

37

*arco sp* *fff* *fff*

46

*ord* *mf* *ff*

55

*ff* *f* *subito* *pp*

63

*f* *mf* *f* *mf*

♩ = 50

71

*f* *ff* *ff* *<p>*

♩ = 64

vc1

80  $\text{♩} = 50$   
clb  
st----->sp  
*p* *f* *ppp* *p* *f*

86  $\Delta$   
hit on top with the fingertip  
*fff* *pp* *f* arco

92  $\text{♩} = 64$   
 $\Delta$   
ord  
st st st I  
*p* *mf* *p* *mf* *p* *mf*

99  $\text{♩} = 50$   
*ppp* *ppp* *mp*  $\Delta$  *st*

107 *mp* *mp* *mp* *mf* *f* *f*

115  $\text{♩} = 64$   $\text{♩} = 50$  *ff* *p* *ff* *p* *ff* *p* *ff* *p* *mf* battuto neck

119  $\text{♩} = 60$   $\text{♩} = 64$   
ord  
*p* *p*

127  $\text{♩} = 60$   
*f* *f*

133  $\text{♩} = 50$   $\text{♩} = 60$  *pp* hit on top with fingertip



vc1

204 *pizz* *mf* *arco* *ppp* *pizz IV* *mp*

214 *arco II* *mf* *mf* *mf* *mf* *sp* *f* *f* *f*

224 *pizz ord* *f* *ppp*

233 *arco* *p* *p* *p* *p* *pp*

$\text{♩} = 60$

242 *mp* *mp* *mp* *f*

249

253 *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

257 *mp* *hit on top with fingertip*

262 *el bat sp* *mf* *st* *sp* *st*



vc1

327

331

336

345

354

357

361

366

373

vc1

378 arco IV  
*mf*

381 *mf* = 67

387 = 81 = 98 = 120 = 67 cl bat st-----> *mf*

394 = 88 = 116 sp = 67 st----> *mf*

400 = 70 = 72 sp = 75 = 78 = 81 = 84 = 85

407 IV! gliss *mf*

414 I = 67 *mf*

420 = 64 *mf* *f*

427 *f*





# IV.

♩ = 84

III

*fff*

Detailed description: This block contains the first two measures of the piece. It is written in bass clef with a common time signature. The tempo is marked as quarter note = 84. The key signature has two flats. The first measure features a tremolo on the G string, indicated by a 'III' above the staff. The second measure contains a complex chordal texture with sixteenth notes.

3

*f* *fff*

*A* on the top

V

battuto

Detailed description: This block contains measures 3 through 5. Measure 3 continues the tremolo from the first measure. Measure 4 begins with a forte (*f*) dynamic and features triplet patterns. Measure 5 is marked *fff* and includes a 'battuto' instruction, indicating a percussive attack on the strings.

6

♩ = 67

arco

*ff*

V

sim

♩ = 80

Detailed description: This block contains measures 6 through 10. Measure 6 is marked 'arco' and *ff*. Measures 7-10 feature a series of triplet patterns with a tempo change to quarter note = 80. The dynamics range from *ff* to *fff*.

11

♩ = 97

♩ = 116

♩ = 65

*fff*

Detailed description: This block contains measures 11 through 14. Measure 11 has a tempo of quarter note = 97. Measure 12 has a tempo of quarter note = 116. Measure 13 has a tempo of quarter note = 65 and features a dense texture of quintuplets. Measure 14 ends with a common time signature.

15

♩ = 44

*ff*

*fff*

♩ = 60

Detailed description: This block contains measures 15 through 20. Measure 15 is marked *ff*. Measure 16 has a tempo of quarter note = 44 and a fermata. Measure 17 has a tempo of quarter note = 60. The dynamics range from *ff* to *fff*.

21

*fff*

ord

Detailed description: This block contains measures 21 through 23. Measure 21 is marked *fff*. Measure 23 includes an 'ord' instruction, likely referring to an order of bowing or fingering.

24

*fff*

*f*

Detailed description: This block contains measures 24 through 32. Measures 24-31 feature sustained chords with tremolos, marked *fff*. Measure 32 is marked *f*.

33

*f*

*mf*

*ff*

Detailed description: This block contains measures 33 through 39. Measures 33-35 feature a melodic line with a dynamic of *f*. Measures 36-39 feature a complex texture with dynamics of *mf* and *ff*.

40

IV seagull

♩ = 40

*mf*

*f*

Detailed description: This block contains measures 40 through 46. Measure 40 is marked 'IV seagull' and *mf*. Measure 41 has a tempo of quarter note = 40. Measure 42 includes a fermata. Measures 43-46 feature a melodic line with dynamics of *f*.

vc1

48 *IV* seagull *mf* *ppp* 5

53

55 *seagull III* *mf*  $\text{♩} = 63$  *IV* 9 *mf* 3

59 *mp* 3

67 *p*  $\text{♩} = 54$  *pp* 3 3 3

73 *p* *p* *tuning peg box*

78

86 *sp* *fff* *low pressure* *ppp*

93 *ord III* *mp* *ppp*

vc1

99 *ord*  
*sp III*  
*f* *mf* *fff*  
*IV seagull*  
*sp*

107 *(sp)*

114 *IV seagull*  
*cl trt*  
*ord*  
*mf* *fff* *mf* *fff*

123 *sp*  
*IV seagull*  
*mf* *f*

132 *IV seagull*  
*mf* *mp* *st*  
*f*

141 *sp*  
*fff* *ord*  
*pp*

149

157