

Thomas Hummel




From Trachila (2006)

Violoncello 2

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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
hit on top with fingertip
fff
arco
fff

♩ = 84
pizz
fingernail
mp
♩ = 50
hit on top with fingertip
fff

♩ = 84
arco st
f
♩ = 50
hit on top with fingertip

ord, damped strings
fff
ord
mp
p
♩ = 60

fff
fff

hit on top with the knuckle
p
ppp

arco sp
ppp

ppp

vc2

46 Musical notation for measures 46-51. Measure 46 starts with a *p* dynamic. Measures 47-48 have a *mf* dynamic. Measures 49-51 feature a *fff* dynamic with a *st* (staccato) marking and a 5-measure slur. The piece ends with a *mf* dynamic and a first ending bracket labeled 'I'.

52 Musical notation for measures 52-60. Measure 52 has a tempo marking of ♩ = 50. Measures 53-60 feature a *f* dynamic with various accents and slurs. Measure 60 includes a triplet of eighth notes.

61 Musical notation for measures 61-65. Measure 61 is marked with a large 'A' and a *mf* dynamic. Measures 62-65 include a *mf* dynamic and a section labeled 'seagull II' with a graphic of a seagull's wing. Measure 65 has a *mf* dynamic and a triplet of eighth notes.

66 Musical notation for measures 66-71. Measures 66-68 feature a *ppp* dynamic with a 3-measure slur. Measures 69-71 include a *ppp* dynamic and a *f* dynamic. Measure 71 has a *f* dynamic and a triplet of eighth notes.

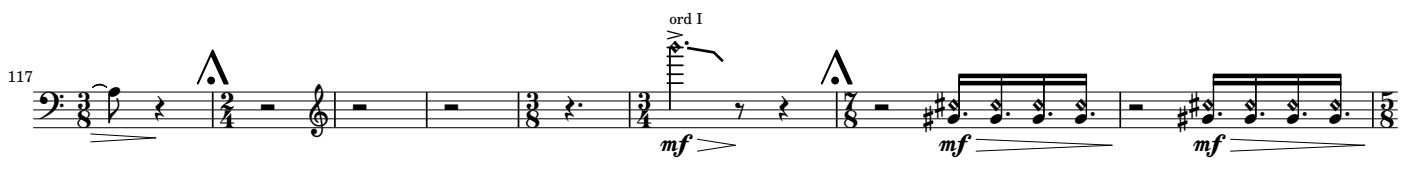
72 Musical notation for measures 72-78. Measures 72-75 feature a *ppp* dynamic with a *st* (staccato) marking and a *simile* marking. Measures 76-78 include a *ppp* dynamic and a first ending bracket labeled 'A'.

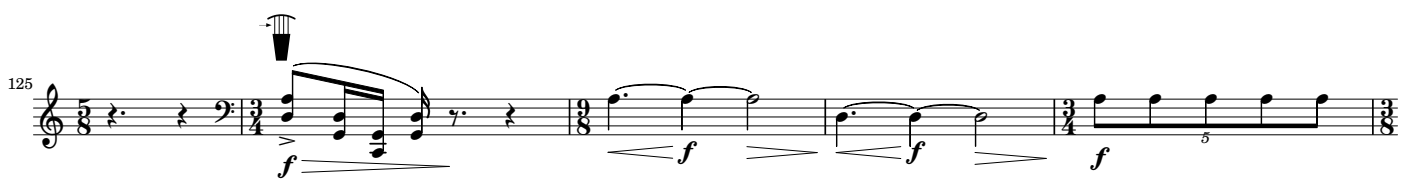
79 Musical notation for measures 79-88. Measures 79-88 consist of rests in various time signatures: 9/8, 3/4, C, 3/4, C, 3/4, 9/8, 3/8, 3/4, 3/8, 3/4.

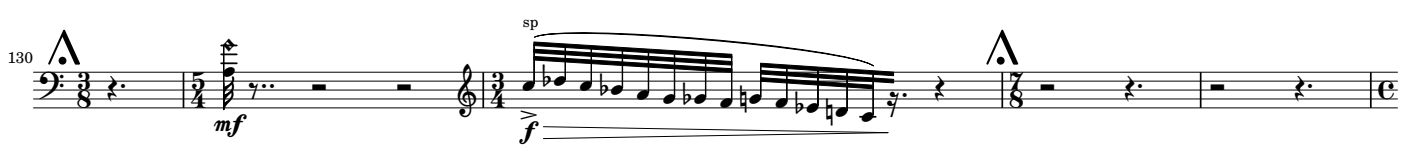
89 Musical notation for measures 89-100. Measures 89-100 consist of rests in various time signatures: 2/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4.

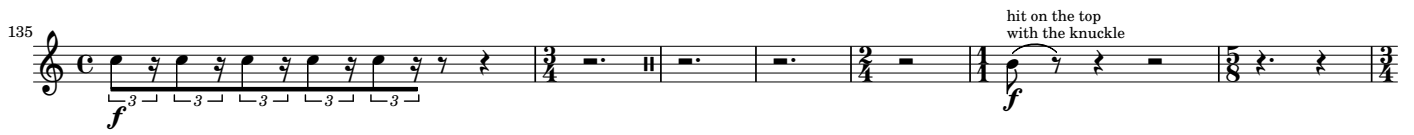
101 Musical notation for measures 101-106. Measures 101-106 include a *pp* dynamic, a *pp* dynamic, and a *ppp* dynamic. Measure 103 has a *sp* (sforzando) marking and a *ord* (ordine) marking. Measure 106 has a *ppp* dynamic.

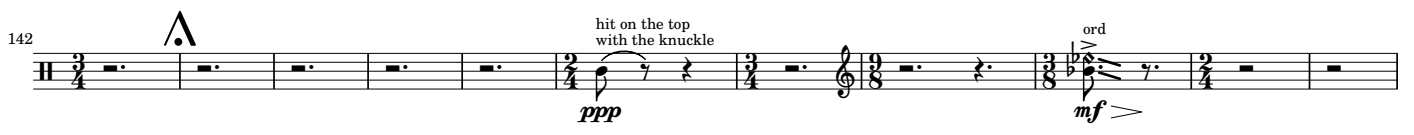
110 

117 

125 

130 

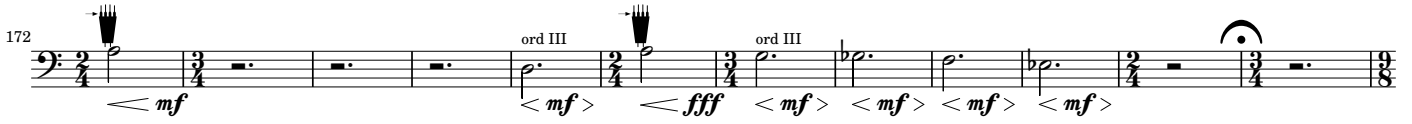
135 

142 

153 

163 

vc2

172 

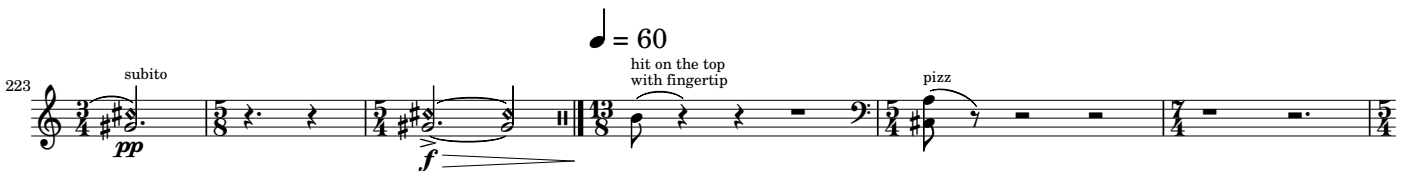
184 

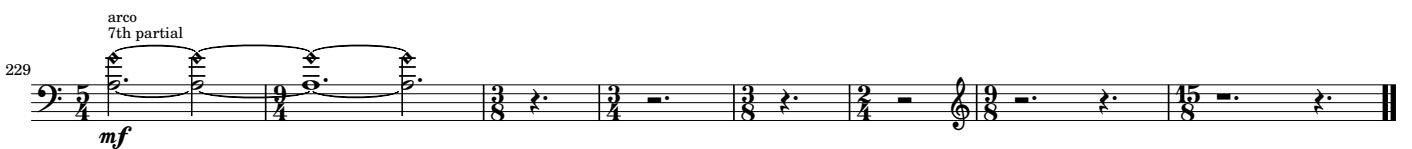
192 

201 

207 

215 

223 

229 

II.

♩ = 40

senza sord (whole movement)

ppp

♩ = 50

4

ord IV

f

hit on top with fingertip

fff

arco

fff

♩ = 60

ord I

mf

fff

19

sim

25

f

33

sim

fff

fff

♩ = 50

40

pizz

mp

79 $\text{♩} = 50$
endpin
p *p* *mf* *f* *fff*

85 *f* *fff* *f*
clb Δ Δ

91 Δ hit on top with the fingertip *mf* *mf* arco $\text{♩} = 64$ *fff* *p* *fff*

98 *p* *fff* *p* Δ *p* *p*

105 $\text{♩} = 50$ pizz ord *p* *f* Δ

113 $\text{♩} = 64$ seagull IV *f*

117 $\text{♩} = 50$ $\text{♩} = 60$ $\text{♩} = 64$ *mp* *f*

127 ord IV $\text{♩} = 60$ *p* *p*

vc2

133 $\text{♩} = 50$ $\text{♩} = 60$

143 *p* *ppp* *f*

148 *pp* *mf*

156 *mp*

163

172 *mf* *mf*

180 *mf* *mf**p*

187 *pp* *mf*

195 *pp* *mf* *ppp*

vc2

203 *arco sp*
f *< f >* *< f >* *< f >*

209 *tuning peg box* *6:7*
mf *< mf >* *< mf >* *< mf >* *pizz* *mf*

218 *arco clt*
f

227 *ord* *knock on top with fingertip*
mp *mf*

236 *1 with two hands*
f

245 *♩ = 60* *ord*
mf

251 *5*

256 *♩ = 50* *cl bat on neck*
f

261 *ord* *cl bat sp --->* *---st* *tuning peg box arco*
pp *mf* *mf*

vc2

268 *mf* *mf* *mf* *f* *clbat*

$\text{♩} = 69$

277 *arco* *fff*

$\text{♩} = 81$ $\text{♩} = 95$ $\text{♩} = 111$ $\text{♩} = 131$ $\text{♩} = 153$

284 *ord* *ppp*

$\text{♩} = 180$ $\text{♩} = 50$

294 *mf* *seagull* *IV* *5* *3* *5* *3*

302 *mf* *cl bat* *sp-->* *st* *cl bat* *neck* *pizz* *p*

$\text{♩} = 40$ $\text{♩} = 60$

315 *mf* *cl bat* *side* *arco st IV* *mf*

321 *ppp* *mf* *ord* *ppp*

325

329 *p*

437 $\text{♩} = 67$ **A**
f *fff* *f* *fff*

$\text{♩} = 42$

446 $\text{♩} = 80$ $\text{♩} = 97$ $\text{♩} = 116$ $\text{♩} = 140$ **A**
normal pressure

455 $\text{♩} = 60$ **A**
III seagull *mf*

461 *mf*
seagull III

466 *mf*

470 $\text{♩} = 64$ (seagull III) $\text{♩} = 57$ *mf*

480 *fff* *mf* *mf*
seagull III IV

489 *mf* *mf* *mf*

IV.

$\text{♩} = 84$ III st
con sord sempre
fff

4 $\text{♩} = 67$ $\text{♩} = 80$ $\text{♩} = 97$ $\text{♩} = 116$ $\text{♩} = 65$

16 *ff* *fff* $\text{♩} = 44$ $\text{♩} = 60$

22 II III *fff*

32 *f* *f* *mf*

39 *ff* *ff* *fff* $\text{♩} = 40$

45 *fff*

54 *mp* *sp* *mp*

58 $\text{♩} = 63$ *mp* *mp*

vc2

67 *sp* *p* $\text{♩} = 54$ $\text{♩} = 85$

75 *sp* *p* *mp* *mp*

83 *sp* *mp* *f* *mf* *f* *st*

87 *ord* *mf* *st*

94 *f* *sp* *ord* *II*

102 *st* *ord* *sp*

111 *fff* *mf* *f* *sp* *st* *sp*

120 *fff* *ord* *sp* *mf*

129 *mf* *f* *fff* *(sp)*

vc2

135

f *mp* *fff*

Musical notation for measures 135-142 in bass clef. Measure 135 starts with a forte (*f*) dynamic. The music features a series of eighth and sixteenth notes with slurs. Measure 140 has a mezzo-piano (*mp*) dynamic. Measure 142 ends with a fortissimo (*fff*) dynamic.

143

fff *f*

Musical notation for measures 143-152 in bass clef. Measure 143 starts with fortissimo (*fff*) dynamics. Measure 144 has a forte (*f*) dynamic. Measure 145 is marked "ord" (ordine). The piece concludes with a double bar line in measure 152.

153

Musical notation for measures 153-162 in treble clef. The music consists of a series of half notes with slurs, alternating between 3/4 and 4/4 time signatures. The piece concludes with a double bar line in measure 162.