

Concertino for Disintegrating Cello

Alexander Lau (2018)

The Widening Gyre ♩ = 56 *sempre stringendo*

Violoncello

Violin I

Violin II

Viola

Piano

Assistant

This system of the musical score includes staves for Violoncello, Violin I, Violin II, Viola, Piano, and Assistant. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as ♩ = 56 and the performance instruction is *sempre stringendo*. The Violoncello staff is empty. Violin I and Violin II play pizzicato (pizz.) at mezzo-piano (mp). The Viola also plays pizzicato at mezzo-piano. The Piano part features a complex texture with sustained chords in the right hand and a bass line in the left hand, including an 8va (octave up) marking. The Assistant staff is empty.

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

This system of the musical score includes staves for Vc. (Violoncello), Vln. I, Vln. II, Vla. (Viola), Pno. (Piano), and Assis. (Assistant). The Vc. staff begins at measure 6 and plays arco (arco) at mezzo-forte (mf) with triplets. Vln. I and Vln. II also play arco at mezzo-piano (mp) with triplets. The Vla. plays arco at mezzo-forte (mf) with triplets. The Piano part continues with sustained chords and a bass line, including an 8va marking. The Assis. staff is empty.

The Falcon Cannot Hear the Falconer ♩. = 88

sempre stringendo

2

10

Vc. *f* *sempre cresc.*

Vln. I *mf*

Vln. II *mp* *arco* *gliss.* *gliss.*

Vla. *mf* *sempre cresc.* *mp* *gliss.* *gliss.*

Pno. *mf* *sempre cresc.*

Assis.

15

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

19

Vc. *gliss. gliss.* *molto cresc.* *ff*

Vln. I *mp* *molto cresc.* *sfz pp*

Vln. II *mp* *molto cresc.* *sfz pp*

Vla. *mp* *molto cresc.* *sfz pp*

Pno. *as fast as possible* *sfz pp cresc.* *sfz una corda*

Assis.

24

Vc. *sfz* *sfz* *gliss. gliss. gliss.*

Vln. I *mp* *sfz pp* *fp*

Vln. II *mp* *sfz* *fp* *pp*

Vla. *sfz pp* *fp*

Pno. *mp* *sfz pp* *tre corda* *una corda* *tre corda*

Assis.

29

Vc. *fp* *fp* *fp* *f* *fp* *fp* *fp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Pno. *sfz p* *mf* *sfz*
sfz una corda

Assis.

36

Vc. *sfz*

Vln. I *p spicc.*

Vln. II *p spicc.*

Vla.

Pno. *fmp*
8vb

Assis.

42

Vc.

sfz più mf *sempre cresc.*

Vln. I

Vln. II

Vla.

Pno.

fp

fp

Assis.

47

Vc.

gliss. *gliss.* *gliss.*

pizz.

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

pizz.

Pno.

tre corda *mp*

Assis.

60

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

mf cresc.

mf cresc.

mf cresc.

pizz.

arco

sfz

sfz f

p

65

Vc. *sempre cresc.*

Vln. I

Vln. II *mf cresc.*

Vla. *mp cresc.*

Pno.

Assis.

71 **Meno mosso** ♩ = 168

Vc.

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Pno. *sfz*

Assis.

75

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

sfz

sfz

sfz

sfz

sfz

sfz

77

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

sfz

sfz

sfz

sfz

sfz

sfz

gliss.

gliss.

$\frac{2}{4}$

$\frac{4}{4}$

80

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

sfz

gliss.

84

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

sfz

The Blood-Dimmed Tide is Loosed ♪ = c.66

[illegible]

88

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

sfz

sfz

sfz

nat.

sfz

*release fingers one by one
and release pedal gradually*

Ped.

The Ceremony of Innocence is Drowned ♩ = c.66

11

accel. A tempo accel. A tempo

91 *più mp* *con sord.* *sim.* *c.7* *s.t.*

Vc. *p* *p* *p* *p* *s.t.*

Vln. I *p* *p* *p* *p* *s.t.*

Vln. II *p* *p* *p* *p* *s.t.*

Vla. *p* *p* *p* *p* *s.t.*

Pno. *p* *p* *p* *p* *s.t.*

Assis. *p* *p* *p* *p* *s.t.*

poco rit. A tempo

95 *nat.* *fp* *s.p.* //

Vc. *fp* *s.p.* //

Vln. I *nat.* *fp* *s.p.* //

Vln. II *nat.* *fp* *s.p.* //

Vla. *nat.* *fp* *s.p.* //

Pno. *una corda e con ped.* *p* *s.p.* //

Assis. *Return piano lid to original position* *Return to page turning*

99 **accel.** **A tempo**

Vc. *pizz.* *mf* *arco* *pizz.* *p*

Vln. I *nat.* *pp* *nat.*

Vln. II *pp* *nat.*

Vla. *pp*

Pno. *8va* *mf* *mp metric* *mf cantabile en dehors* *accel.* *p*

Assis.

105

Vc. *rit.* *cresc.* *en dehors*

Vln. I *cresc.* *dim.*

Vln. II *cresc.* *dim.*

Vla. *dim.*

Pno. *cresc.* *dim.*

Assis.

A tempo

108

Vc. *più mf* *dolcissimo*

Vln. I

Vln. II *s.t.* *3* *6* *3*

Vla. *pp* *molto espress.* *s.t.* *5*

Pno. *p* *R.H.* *L.H.* *L.H.*

Assis.

111

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

mf *p*

meno p *Red.* * *Red.* *

S. L. 6

112

Vc.

Vln. I

Vln. II

Vla.

Pno.

Assis.

mf *mf*

Red. * *Red.* *

1. * Walk off stage to get second cello and bow

1. * The second cello refers to the disposable cello stored offstage. See performance logistics for setup.

molto rit.

113

Vc. *dim.*

Vln. I *p dim.*

Vln. II *p dim.*

Vla. *p dim.*

Pno. *dim.*

Assis. *Ped.* *

2/4

115

Vc.

Vln. I

Vln. II

Vla.

Pno. *p cresc. poco a poco* **molto accel.**

Assis. *Swap cellos and bow* *Take first cello and bow offstage*

2/4

3

tre corde

sempre stringendo

117

Vc. *senza sord. e nat. pizz. mp* *più mf* *arco sfz mf*

Vln. I *senza sord. e nat. pizz. mp* *arco sfz mf*

Vln. II *senza sord. e nat. pizz. mp* *arco*

Vla. *senza sord. e nat. pizz. mp* *arco*

Pno. *mf* *mp* *mf* *p* *con ped.*

Assis. $\frac{4}{4}$ *8^{va} Return on stage*

122

Vc. *sfz mf* *f sempre cresc.* *sfz f* *(C string)*

Vln. I

Vln. II *arco* *p sempre cresc.*

Vla. *p sempre cresc.*

Pno. *mf sempre cresc.*

Assis. $\frac{6}{8}$

126

Vc. *gliss.*
sfz ff

Vln. I

Vln. II *mf*

Vla. *mf*

Pno. *as fast as possible*

Assis.

129

Vc. *fff sfz sfz*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Pno. *ff*

Assis.

Things Fall Apart ♩ = 176

134

Vc. *ff*

play violently and break as many bow hairs as possible

Vln. I *sfz ff sfz*

Vln. II *sfz ff sfz*

Vla. *sfz ff sfz*

Pno. *sfz mf sfz*

Assis. *Remove C string and peg*

(C string)

139

Vc. *gliss. gliss. ff*

Vln. I *fmp*

Vln. II *fp*

Vla. *fp*

Pno. *mf*

Assis. *8^{vb}*

(G string)

[illegible]

151

Vc.

sfz più f *sempre cresc.*

Vln. I

pizz.

Vln. II

mp *pizz.*

Vla.

mp

Pno.

fmp *fpp*

Assis.

156

Vc. *Let assistant take bow* *pizz.* *fff*

Vln. I *mf* *f*

Vln. II *arco* *sub. mp*

Vla. *arco* *sub. mp*

Pno. *(8).....*

Assis. *2*. Take bow from cellist* *(D string)*

2. * Physically remove the bow from the cellist; the assistant may snatch the bow if so desired.

161 *Remove both strings, bridge and tailpiece* *3*. Place cello on lap*

Vc. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Pno. *mp cresc.* *sfz*

Assis. *4*. Snap cello bow in half*

3. * Once all parts have been removed from the cello, it becomes a percussive instrument. In order to play it, the cellist must place the cello on its back so that it rests on their thighs. A diagram can be found in the performance logistics.

4. * Snap the cello bow in half using both hands and the knee. The snap has been written so that it occurs on a specific beat.

166

Vc. *sfz*

Vln. I *f*

Vln. II

Vla. *f*

Pno. *f*

Assis. *Discard bow on the floor* *sfz*

172

Vc. *ff*

Vln. I *fmp* *pizz.*

Vln. II *f* *fmp* *pizz.*

Vla. *fp*

Pno. *sfz mf*

Assis. *Tear previous four pages of the cello part, one per bar*

178

Vc. *mf cresc.*

Vln. I *f* *arco*

Vln. II *arco* *mf*

Vla. *mf*

Pno. *sempre cresc.*

Assis. 5. * Stabilise cello

183

Vc. *ffpp* *edge* *centre* *c. 6*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Pno. *sfz*

Assis.

5. * When the cello is played as a percussive instrument, it may become unstable. Stabilise the cello by holding the edge of the back or some place that won't disturb the cellist or the resonance.

The Centre Cannot Hold ♩ = c.126

23

187 *edge*

Vc. *più fff* *passionate intensity*

Vln. I *più fff* *passionate intensity*

Vln. II *più fff* *passionate intensity*

Vla. *più fff* *passionate intensity*

Pno. *più fff* *passionate intensity*

Violoncello *Stabilise cello*

Assis.

190

Vc.

Vln. I

Vln. II

Vla.

Pno. (8)

Assis. *Stabilise cello*

194 *Meno mosso* ♩ = 168

Vc. *Take spike from assistant*

Vln. I *sub. mp tranquillo poco dim.* *sfz sfz violent*

Vln. II *sub. mp tranquillo poco dim.* *sfz sfz violent*

Vla. *sub. mp tranquillo poco dim.* *sfz sfz violent*

Pno. *sfz sfz*

Assis. *Remove spike from cello Give spike to cellist* *sfz sfz*