

motion - or - "stillness"
solo cello

Ben Wetherfield 2016

play fast enough to bring out motion but slow enough to emphasize moments of stillness

tuning for III scordatura will change the sound of the written pitch

tuning for II

jeté
pp

jeté
ppp

col legno
ord.

bounce bow up
fingerboard*

col legno
ord.

jeté
p

ord. molto vib.

f

ricochet
p

ord.

ricochet
jeté
pp

sul pont.

col legno
ord.

bounce bow up
fingerboard*

on the bridge
(hissy sound)
pppp

on the bridge

near the bridge

non-trem

The musical score is written in bass clef and consists of several staves. It includes various musical notations such as notes, rests, and dynamic markings. The score is divided into sections by vertical lines. The first section is labeled 'tuning for III' and 'tuning for II'. The second section is labeled 'scordatura will change the sound of the written pitch'. The third section is labeled 'jeté pp' and 'jeté ppp'. The fourth section is labeled 'col legno ord.' and 'bounce bow up fingerboard*'. The fifth section is labeled 'col legno ord.' and 'jeté p'. The sixth section is labeled 'ord. molto vib.' and 'f'. The seventh section is labeled 'ricochet p' and 'ord.'. The eighth section is labeled 'ricochet jeté pp' and 'sul pont.'. The ninth section is labeled 'col legno ord.' and 'bounce bow up fingerboard*'. The tenth section is labeled 'on the bridge (hissy sound) pppp'. The eleventh section is labeled 'on the bridge' and 'near the bridge'. The twelfth section is labeled 'non-trem'.

*(towards the bridge)

Diagram of a violin bow and musical notation for the first exercise. The bow is shown on the left, with fingerings I, II, III, and IV indicated. The notation consists of a single staff with a treble clef. The text "sul tasto" and "slightly bounced" is written above the staff. The notation includes a series of slurs and dynamic markings: *ppp*, *sim...*, *mf*, and *pppp*. A box labeled "arpeggiated" is placed over the first few notes. A "still" marking is placed over the final notes. The notation also includes a bass clef with a key signature of one flat (B-flat) and a common time signature (C).

Diagram of a violin bow and musical notation for the second exercise. The bow is shown on the left, with fingerings I, II, III, and IV indicated. The notation consists of a single staff with a treble clef. The text "arpeggiated" is written above the staff. The notation includes a series of slurs and dynamic markings: *ppp*, *f*, *pp*, *f*, *pp*, and *f*. The notation also includes a bass clef with a key signature of one flat (B-flat) and a common time signature (C). A glissando (gliss up) is indicated with a wavy line and the text "(gliss up)".

Diagram of a violin bow and musical notation for the third exercise. The bow is shown on the left, with fingerings I, II, III, and IV indicated. The notation consists of a single staff with a treble clef. The text "with bow strings (smooth sul tasto)" is written above the staff. The notation includes a series of slurs and dynamic markings: *ppp*, *f*, *pp*, *mf*, and *pp*. The notation also includes a bass clef with a key signature of one flat (B-flat) and a common time signature (C). Glissandos are indicated with wavy lines and the text "(gliss down)" and "(gliss up)".

col legno tratto

f *ppp*

(gliss up) (gliss down) (gliss up)

sul pont.
bow position*:
sul tasto

wild jagged battuto!
ff on III

L.H. *ff*

half tratto, half battuto* with bow strings
(bounce a little) *ppp*

on III

on the bridge *pp* on the bridge *pp* *pp* *f* *pp*

tratto slow bow *f* sul tasto

more and more ricochet

f ppp

f ppp col legno battuto

sffz

sffz

sffz

sffz

arco ord.

pp

ff

still *ppp*

bouncing between strings ad lib.

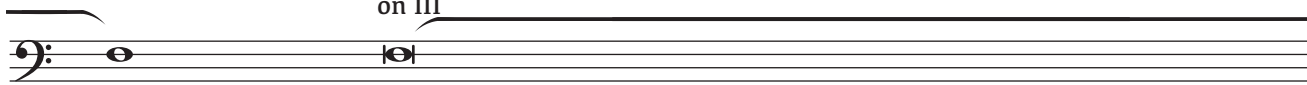
wild arco spiccato on III, IV (double stop)

on IV

increasing overpressure

mf

still
on III



subito **ppp**
sul tasto

