

# Shade in Sustention

Yu Oda

♩ = 84

always let open strings ring

Vc. *ff* *ppp* *ff*

5 *♩* = *♩* (always) rub instrument's body either with bow, palm, finger, knuckles

10 *ffp* *ff* *ppp* *ff* (always let open strings ring)

14 *col leg bounce* *col leg bounce* (no pitch)

18 *ffp* *ff*

21 *pizz* *arco* *mp*

25 *p* *in* *ff* *p* *mf* *ff* *p*

29 Vc. *ff* *ffp* *ff* *p* *ff* *f* *pizz*

DA C

33 Voice *p* *ness*

Vc. *ff* *ppp* *mp* *ppp* *ff* *arco*

36 Vc. *f* *pizz*

40 Voice *ppp* *mp* *me*

Vc. *ff* *fp* *f* *arco*

43 Vc. *ff* *p* *ppp* *bounce slightly slower*

47 Vc. *mf* *p* *pp* *ppp* *mp* *p* *mp*

52 Vc. *pp* *ff* *fp*

3

Vc. 55 *mf* *p f* *pp*

Voice 58 *pp* *p*

Vc. 58 *mp* *pp* *mp* pizz arco

row be

Vc. 61 *p* *ff* *f*

*♩* = 72 *accel.* *rubato / dolce* *♩* = 84

Vc. 65 *p* *f*

Vc. 68 *mf* *f* pizz arco

Vc. 71 *fp* *f* *p* without stopping the vibration

pizz arco

Vc. 74 *fmp* *f* hit instrument's body with hand pizz arco

77 *arco* *pizz* *arco* *pizz* *arco* *pizz*

Vc.

80 *p* *mp*

Voice

*arco* from me

Vc.

*ffp* *ff* *pp*

83 *pizz*

Vc.

85 *8va* *arco* *pizz* *arco*

Vc.

*ppp* *pp* *mp* *pp*

87 *pizz* *arco* *pizz* *arco* *pizz*

Vc.

*mp* *pp* *mf*

90 *arco* *pizz* *arco*

Vc.

*p*

93 *pizz* *arco*

Vc.

*espress.* *f*

97 *pizz* *arco* *pizz* *arco*

Vc.

*mp* *pp*

101 *pizz*  
Vc. *mp* *p*

105 (pizz) *arco* *pizz arco* *pizz arco* *espress.* *rit.*

109  $\text{♩} = 72$  *rubato / dolce* *mf*  
Voice my mu - sic, my mu - sic  
Vc. *ff* strong but not aggressive *n*

115 *pizz arco* *pizz arco* *pizz arco*  
Vc. *mp* *mf* *p* *mf*

120 *pizz arco* *rit.*  
Vc. *pp* *mf*

125  $\text{♩} = 60$  *pizz arco* *GD*  
Vc. *pp* *mp*

131 *p* *mp*  
Voice in dark - ness let me dwell  
Vc. *pizz* *mp*  
keep these notes resonate as long as possible

**Title: Shade in Sustention**

**Composer: Yu Oda**

**This solo piece for violoncello is commissioned and premiered by Hiroki Kadowaki on November 6th, 2020 in Tottori, Japan. The piece is part of the composer's "Dowland Series", foreshadowing John Dowland's "In Darkness Let Me Dwell".**

**Performer's Instruction:**

**Open Strings:** Let all the notes using the open strings resonate as long as possible (until the string is used for the next note), except the ones noted with the white diamond notehead described below.

**Voice:** Don't sing loud and mix the voice well with the sound of the cello. You may shift a phrase (note per note) octave to your most comfortable singing range.

**Fermata:** The triangle fermata is a small stretch, the circle one is normal hold, and the square one is long pause.

**Accidental:** It's written in the traditional manner; accidentals are effective within a bar.

**Diamond notehead:** indicated with tremolo sign, col legno letting the bow bounce on the string(s). Black diamonds are with the pitch and with resonance. White diamonds are to be muted, so just the percussive sounds only.

**Big "/" notehead:** rub the body of the instrument either with bow, palm, finger tip, knuckles, etc., to create pitchless airy sounds. Find a spot on your instrument, where it is comfortable to play and makes an effective sound gesture. And, it doesn't need to be on the body as long as it creates the similar effect.

**Big "X" notehead:** to hit the body of your instrument with your hand, palm, etc. Low and warm sound with max resonance. Find a spot on your instrument, where it is comfortable to play and makes more sound.

**Bartok Pizz:** Always used on an open string, so let it resonate with the pitch and resonance.