

Shade in Sustention

Yu Oda

$\text{♩} = 84$

always let open strings ring

Vc. ***ff*** ***ppp*** ***ff***

5

Vc.

Bass clef

$\text{Key signature: B-flat major}$

$\text{Time signature: } \frac{3}{4} \text{ (indicated by a 3 over a 4)}$

$\text{Time signature: } \frac{5}{8} \text{ (indicated by a 5 over an 8)}$

$\text{Time signature: } \frac{3}{4} \text{ (indicated by a 3 over a 4)}$

$\text{Dynamic: } \text{p} \text{ (pianissimo)}$

$\text{Text: } = \text{ (always)}$

$\text{Text: } \text{rub instrument's body either with bow, palm, finger, knuckles}$

10

Vc.

col leg bounce

(always let open strings ring)

ffpp ***ff*** ***ppp*** ***ff***

14

Vc.

**col leg bounce
(no pitch)**

Musical score for Viola (Vc.) showing measures 18-19. The score includes dynamic markings *ff*
and *fp*.

21

Vc.

pizz

arco

mp

Musical score for voice part starting at measure 25. The score shows a vocal line with a dynamic marking **p** above the first note. The vocal line consists of eighth-note pairs connected by slurs. The time signature changes from 4/4 to 3/4, then to 3/8, and back to 4/4. The vocal line starts with a rest followed by a note, then two eighth-note pairs, another rest, and so on. The vocal line ends with a long horizontal line under the staff, indicating the end of the vocal part.

Vc.

ff

p — **mf** — **ff** **p**

4 3 3 4 2

29

Vc.

C DA
ff ffp <ff p ff f

33

Voice

Vc.

p ness
arco ff ppp mp ppp ff ff

36

Vc.

ff f

40

Voice

Vc.

ppp mp
me
arco ff fp f

43

Vc.

ff p ppp

bounce slightly slower

47

Vc.

mf p pp ppp mp p mp

52

Vc.

pp ff fp

3

55

Vc.

mf

p f

pp

58

Voice

Vc.

row

be

pizz

arco

mp

pp

mp

61

Vc.

accel.
rubato / dolce

p

ff

f

65

Vc.

p

f

68

Vc.

mf

f

pizz

arco

71

Vc.

fp

f

p

without stopping
the vibration

74

Vc.

fmp

f

arco

pizz

hit instrument's
body with hand

pizz

arco

77 arco pizz

Vc.

80 *p* *mp*
Voice from _____ me _____
arco

Vc. *ff* *ff* *pp*

83 pizz

Vc. *6* *4*

85 *8va* arco *ppp* pizz arco *mp* *pp*

Vc. *6* *4* *mp pp* *3* *8* *mf*

87 pizz arco pizz arco pizz

Vc. *6* *4* *mp pp* *3* *8* *5* *4* *mf*

90 arco pizz arco

Vc. *p* *6* *4* *5* *4*

93 pizz arco *espress.* f

Vc. *4* *3* *4* *5* *4* *6*

97 pizz arco pizz arco pizz arco

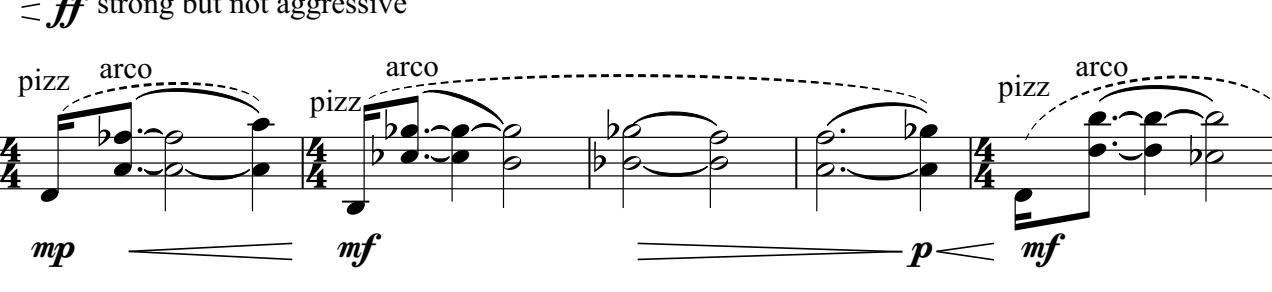
Vc. *6* *4* *6* *4* *2* *4* *6* *4* *mp pp*

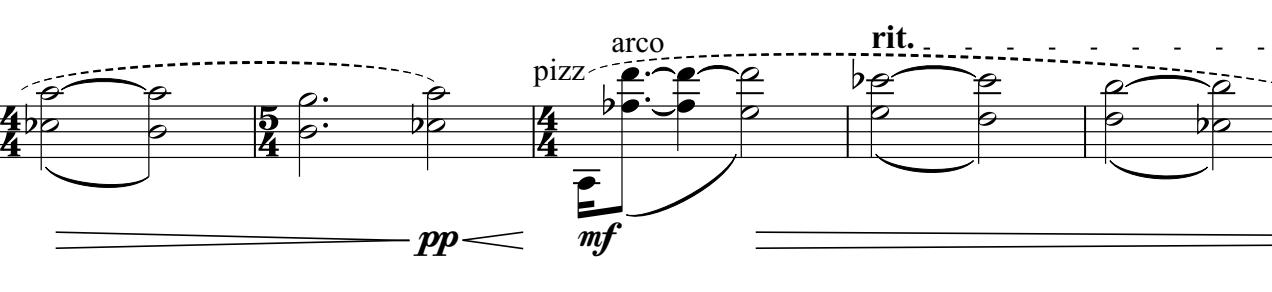
5

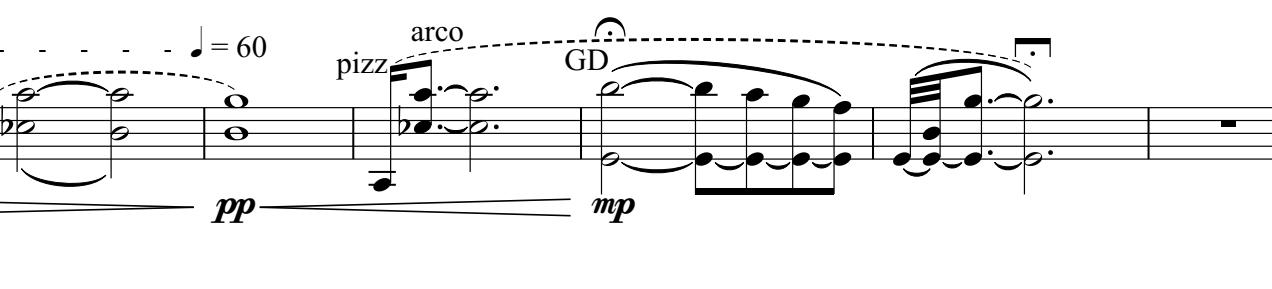
101 pizz
Vc. 

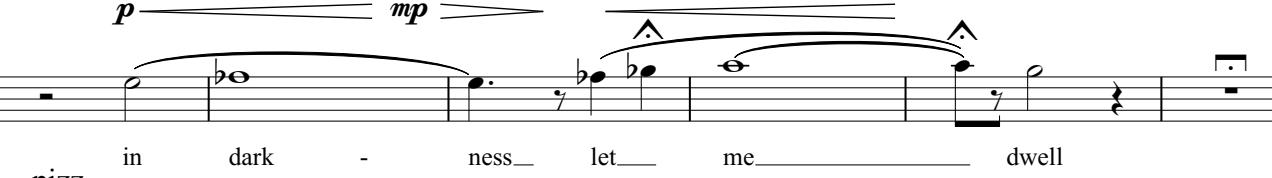
105 (pizz) arco pizz arco pizz arco
Vc. 

$\text{♩} = 72$ rubato / dolce
109 Vc. 

Voice
115 pizz arco pizz arco pizz arco
Vc. 

120 rit.
Vc. 

125 $\text{♩} = 60$ pizz arco GD
Vc. 

131 pizz in dark ness let me dwell
Voice 

Vc. 

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.