

# Peel back, wind down

Richard Hughes

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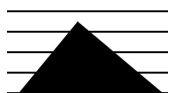
## Performance notes



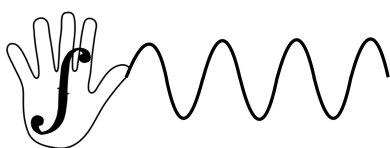
Tremolo getting faster.



Relative bow pressure. Notated below the stave.



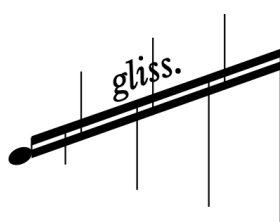
Finger pressure on strings across bridge.  
Notated on the stave



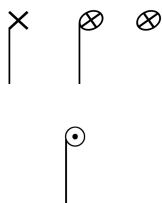
Place both hands or respective *f* holes. Move hands simultaneously away from *f* holes and back again as indicated by the sine wave .



Indication for pizzicato (with right hand only) in front (regular) or behind left hand on the fingerboard. The staff lines indicate the pizzicato rhythm (whether regular or near top of fingerboard).



Alternate pizzicato (alt pizz) with glissando. Left hand, on fingerboard, glissandos up while right and left hand pizzicato alternately (one finger of left hand is on fingerboard and another finger plucks). The pitch of the right hand pizzicato goes up and the pitch of the left hand pizzicato goes down as the length of string is getting shorter and longer respectively.



X noteheads indicate to bow across the bridge.

O noteheads indicate to perform a hammer-on

## Abbreviations

SP: sul ponticello

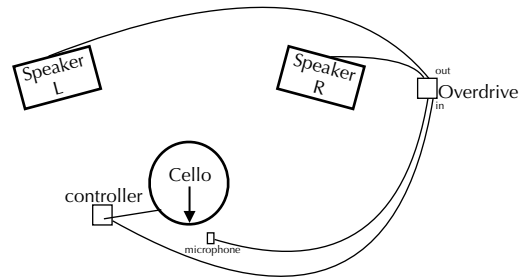
*m*: molto

N: normale

A: across bridge

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## Electronics setup



The above graphic outlines the recommended setup for performance.

Set up an overdrive channel which takes in an audio signal and a MIDI input to control *drive* (The % of distortion in the output signal). Send the output signal to two channels for the entire performance.

A string is to be attached to the bow or bowing hand of the cellist. The string is attached on its other end to a controller which parametrises *drive* in the overdrive channel (*Gametrak* or joystick recommended as the controller).

The controller should be placed to the right of the cellist, such that the string does not cross over the instrument and interfere.

A down bow (cellist's bow is closer to controller) is to increase the distortion in the output. In the case the cellist bows with their left hand, the controller should be set up as a mirror image.

The cellist should sit in front of the two output speakers, facing the audience.

A microphone is to be placed in front of the cello to pick up the live audio.

The use of a contact microphone is discouraged as the amplitude of sound from the *f*-holes are manipulated by the performer.

# Peel back, wind down

Cello & live electronics

Richard Hughes

Senza tempo

senza vibrato → poco → molto vibrato

*pp* *ff*

This section is marked 'Senza tempo'. It features a single bass staff with a long, horizontal line representing a sustained note. Above the staff, there are two half-note symbols. Below the staff, a horizontal line with arrows indicates a transition from 'senza vibrato' to 'poco' to 'molto vibrato'. The dynamics are marked *pp* at the beginning and *ff* at the end, with a large black wedge indicating a crescendo.

♩ = 60 rubato

*mf* *mSP* N

This section is marked '♩ = 60 rubato'. It features a bass staff with a series of notes, including a triplet of eighth notes. The dynamics are marked *mf* at the beginning and *mSP* (mezzo-soprano) in the middle, with a large black wedge indicating a crescendo. The section ends with a note marked 'N'.

stringendo (l) repeat ad lib allargando un poco

*p* *ff*

*crescendo through*

This section is marked 'stringendo (l) repeat ad lib allargando un poco'. It features a bass staff with a series of notes, including a triplet of eighth notes. The dynamics are marked *p* at the beginning and *ff* at the end, with a large black wedge indicating a crescendo. The section is marked 'crescendo through'.

a tempo

*f* *mSP* N<sup>3</sup>

This section is marked 'a tempo'. It features a treble staff with a series of notes, including a triplet of eighth notes. The dynamics are marked *f* at the beginning and *mSP* (mezzo-soprano) in the middle, with a large black wedge indicating a crescendo. The section ends with a note marked 'N<sup>3</sup>'.

Senza tempo

*pp* A → SP → N *p* *mSP*

This section is marked 'Senza tempo'. It features a bass staff with a series of notes, including a triplet of eighth notes. The dynamics are marked *pp* at the beginning and *p* (piano) in the middle, with a large black wedge indicating a crescendo. The section ends with a note marked 'N'.

pizz. LH pizz *f* *mp* *pp*

This section is marked 'pizz. LH pizz'. It features a bass staff with a series of notes, including a triplet of eighth notes. The dynamics are marked *f* at the beginning and *mp* (mezzo-piano) in the middle, with a large black wedge indicating a crescendo. The section ends with a note marked 'pp' (pianissimo).

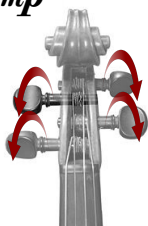
$\text{♩} = 60 \text{ rubato}$   
arco  
*f* 3 3 3 >  
alt pizz  
pizz (II) gliss. (I) gliss. (II) gliss. (I) gliss. 8<sup>va</sup>

pizz regular behind! gliss. arco  
*f* *mf* → mSP

*molto vibrato* → *poco* → *senza vibrato*

ad lib on IV & III  
bow aggressively near frog  
circular bowing - - - - -  
*ff* → N

*mp*



Detune cello, one peg at a time,  
until no string can emit a pitch.  
Repeat open string motif as many  
times until cello is unplayable