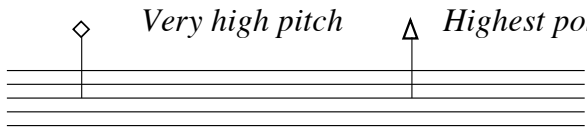
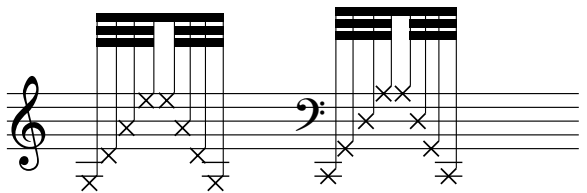


Notation

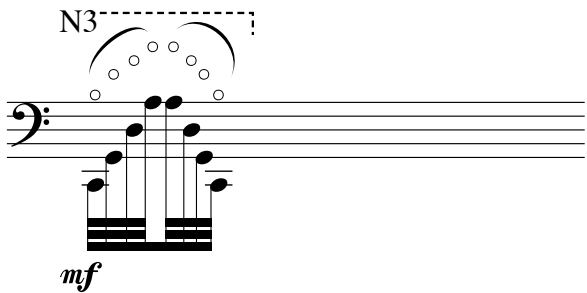


Very high pitch Highest possible pitch

On the indicated string



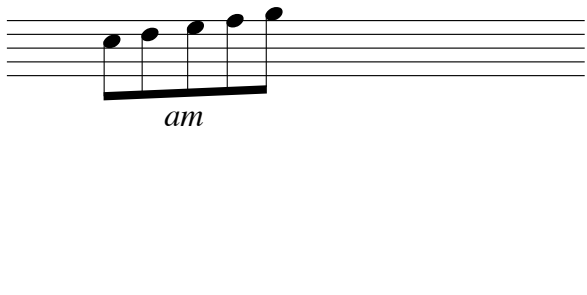
Play behind the bridge



N3

Vc: Choose three harmonic nodes close to the bridge.
N1 is closest to the bridge and N3 is furthest.

mf



Tempo transformation. Begin the transformation on the indicated note.

g (tempo giusto)
ap (accelerando poco)
am (accelerando molto)
rp (ritardando poco)
rm (ritardando molto)

for the Lands End Ensemble
 (John Lowry, Beth Root Sandvoss, Susanne Ruberg-Gordon)

Markings

for violin, violoncello & piano

Allan Gordon Bell

1. Cirrus faint & swirling

(♩ = c 108) c. 1" 8va - 7 (sustain note until cue)

Vn *p* *mf* *p* *mf* *p*

Vc *mf* *p* *mf* *p*

Pno (♩ = c 108) 15ma *mf* *p* *mf* *p*

8va *mf* *am* *mf* *p*

g Red.

2

mf c. 2" c. 2" (sustain note until cue) *p* *mf* *p* *mf* *p*

15ma c. 5" c. 4" c. 5" *mf* *p* *mf* *p*

8va *am* *mf* *p*

g Red.

3

c. 1" *mf* *p* *p* *mf* *sim.* (♯) *mf*

mf *mf* *mf* *mf*

N3 N2 N1 *sim*

15ma c. 4" c. 4" c. 4" c. 5" *mf* *p* *mf* *p*

8va *am* *am* *rm* *g* Red.

♩ = 60

4

sul D
carve a cirrus tendril in sound
p
mf
sul G
carve a cirrus tendril in sound
p
mf
15^{ma}
c. 1"
c. 5"
8^{va}
am
ap

5

sul A
pp
mf
sul D
pp
mf
8^{va}
c. 1"
c. 5"
c. 3"
8^{va}
am
ap
am

6

put on mute (Tonwolf)

put on mute (Tonwolf)

pp

pp

poco a poco cresc...

pp
pp
poco a poco cresc...
8^{va}
c. 2"
c. 1"
c. 2"
c. 2"
c. 1"
c. 3:
c. 2"
c. 1"
8^{va}
am
rm
rp
rm
ap
am
f
rp
(sub. ♪ = 72)

Vn/Vc: independent, maintain legato, change bows ad lib.
 Cumulative phrase: 1 12 123 1234 12345 123456

7

p
mp
mf
c. 2"
c. 1"
c. 1"
c. 2"
c. 3"
8^{va}
tempo 1
8^{va}
g
g
ap
am
** Red.*

8

poco a poco cresc...

mp am p

mp am p

p mf

am g am rm

Red.

9

p mf p mf

(Vn & Vc: independent after beginning)

mf pp

mf pp

8va

mf p

mf p

8va

mf

(sub ♩ = 50)

Red.

10

p mf pp

p mf pp

8va

8va

mf p n

Red.

(take off mutes)

2. Slip-offs & cutbanks

Vn *(♩ = c 108)* *pizz.* *c. 1"* *sul A*
mf *accel...* *(sub.)* *very fast* *molto rit...*
f sub.

Vc *(♩ = c 108)* *pizz.* *sul D*
mf *accel...* *(sub.)* *very fast* *molto rit...*
f sub.

Pno *(loco)* *f* *(loco)* *mf* *c. 3"* *c. 3"*
una corda sempre

② *a tempo* *p* *sul E* *c. 1"*
mf *very fast* *molto rit...*
f

a tempo *p* *sul A* *mf* *very fast* *molto rit...*
f *c. 3"*

Pno *f* *mf* *c. 2"* *c. 3"*

③ *a tempo* *p* *sul D* *mf* *accel...* *sim.* *sul A* *mf* *sim.* *sul A* *mf* *sim.* *sul E*
a tempo *p* *sul G* *mf* *accel...* *sim.* *sul D* *mf* *sim.* *sul D* *mf* *sim.* *sul A*

Pno *mp* *mf* *f*

4

very fast molto rit... molto accel..... very fast molto rit...

f *p* *f* *p*

very fast molto rit... molto accel.... very fast molto rit...

f *p* *f* *p*

c. 2" *c. 4"* *c. 3"*

mp

Red.

5

(♩ = c 40)

mp

(♩ = c 30)

mp

(♩ = c 50) *poco accel...*

mf

(♩ = c 152)

ap rp

(♩ = c 152)

ap rp

Red.

Red.

* *Piano:* Each bracketed harmony should be repeated for between 4 and 5 seconds. The indicated tempo is the reference tempo. Unless otherwise indicated, begin each bracketed harmony with a return to this tempo. Above the dotted lines are indications for tempo fluctuations: *ap* (accel. poco) *am* (accel. molto) *rp* (rit. poco) *rm* (rit. molto). These are to be performed ad libitum. The goal is to create a fluid wavelike transformation of the tempo. When a bracketed harmony has a +, then the tempo at the beginning of that harmony is the result of the previous accelerando.

** *Strings (following page)* Whole notes have the duration of the piano's bracketed harmony (cued). Black notes without stems have a duration that roughly divides this duration of the bracketed piano harmony in equal proportions. NB A short break after successive upbows is expected.