

JOHN HOLLAND

MUSIC

for

SOLO ELECTRIC CELLO

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## NOTE

The score contains 38 rectangular boxes. Each rectangle consists of a set of two **integers** located on top of the box, and a **musical directive(s)** within the box.

The integers used in the score were drawn from the dates of birth and death of various composers who are associated with the development of modern cello playing. The 20 composers who were included constitute a short list ranging chronologically from Antonio Vivaldi, J. S. Bach, and Benedito Marcello, to Dimitri Shostakovitch, Elliott Carter, and Krzysztof Penderecki.\*

Play a sound-group for each **integer** located above a rectangle. Integers above rectangles represent the number of sounds to be played for each sound-group. Each integer corresponds to a single sound-group and indicates the number of sounds to be played for that group.

Larger integers may be subdivided for ease of counting.

A **sound-group** may contain a succession of single sounds, double-stops, or any combination of both, unless otherwise marked. Sound-groups may consist of varied and contrasting patterns, melodic patterns, rhythmic patterns, ascending and descending patterns, shaped phrases and gestures, repeated patterns, repeated tones, etc.

Musical elements for each sound-group such as pitch, dynamics, tempo, and articulation are free, unless otherwise designated by the musical directive.

The **musical directive(s)** within each box defines the overall manner in which the sound-groups within that box are to be played.

Each *arpeggiando*, *double-stop*, *glissando*, *tremolo*, *trill*, *triplet*, etc. counts as one sound.

There should be no musical reference to any of the 20 composers.

Play each sound-group independently of any other. Each sound-group may or may not be followed by a **silence**. Fractional silences may occur within a single sound-group.

Read all integers and expressions once only. Small numbers to the left of each rectangle are for reference only.

Signal processing devices or techniques should be employed as timbral enhancement to the music. In general, the cello should be dominant, while the electronically processed sounds play a supporting role.

*Optional:* an Acoustic Cello may be substituted for the Electric Cello (without sound processing).

The month and day of birth and death of each of the 20 composers are distributed in the score in chronological order. The musical directives were derived by alternately matching two numbered lists of directives with the composers dates of birth and death.

# MUSIC for SOLO ELECTRIC CELLO

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1	3   4 open strings   marcato	2	7   28 asc. gliss. on <u>some</u> sounds   incl. de <u>some</u> double-stops
3	3   21 loure'   successive down-bows	4	7   28 pizz. (quasi guitar)   with mute
5	8   9 asc. gliss. on <u>all</u> sounds   sul ponticello	6	7   24 asc. gliss. on <u>some</u> sounds   tremolo on <u>all</u> sounds
7	2   19 legato   staccato	8	5   28 ascending double-stops   with mute
9	12   16 precede <u>some</u> tones with a 'grace-note'   descending double-stops	10	3   26 open strings   till <u>some</u> sounds
11	1   31 freely alternate between arco and pizz.	12	11   19 ascending triplets   desc. gliss. on <u>all</u> sounds
13	6   8 asc. gliss. on <u>one</u> sound   play behind bridge	14	7   29 asc. gliss. on <u>some</u> sounds   incl. de <u>some</u> harmonics
15	1   27 snap string against fingerboard   till <u>all</u> sounds	16	4   22 arpeggiando   descending triplets
17	5   7 jete'   pizz. (quasi guitar)	18	4   3 marcato   loure'
19	5   7 ascending double-stops   asc. gliss. on <u>some</u> sounds	20	11   6 play on <u>one</u> string only   pizz. (col legno)

21	<b>9</b> asc. gliss. with trem. on <u>any</u> sound(s)	<b>8</b> asc. gliss. on <u>all</u> sounds	22	<b>5</b> jete'	<b>1</b> double-stop
23	<b>6</b> asc. gliss. on <u>one</u> sound	<b>2</b> harmonics	24	<b>2</b> legato	<b>23</b> detache'
25	<b>8</b> play behind bridge	<b>22</b> tremolo <u>one</u> sound	26	<b>3</b> freely alternate between legato and staccato	<b>25</b>
27	<b>7</b> pizz. (quasi guitar)	<b>24</b> till <u>one</u> sound	28	<b>7</b> asc. gliss. on <u>some</u> sounds	<b>15</b> stir <u>some</u> sounds
29	<b>12</b> arco + l.h. pizz. alternately	<b>16</b> descending double-stops	30	<b>3</b> open strings	<b>6</b> pizz. (col legno)
31	<b>3</b> ascending double-stops	<b>5</b>	32	<b>11</b> ascending triplets	<b>17</b> pizz.
33	<b>4</b> arpeggiando	<b>27</b> hooked' bow	34	<b>3</b> loure'	<b>5</b> jete'
35	<b>9</b> sul ponticello	<b>25</b> freely alternate trills and double-strokes	36	<b>8</b> play behind bridge	<b>9</b> asc. gliss. with trem. on <u>any</u> sound(s)
37	<b>12</b> precede <u>some</u> tones with a 'grace-note'	<b>11</b>			
38	<b>11</b> play on <u>one</u> string only	<b>23</b> tremolo <u>some</u> sounds			