

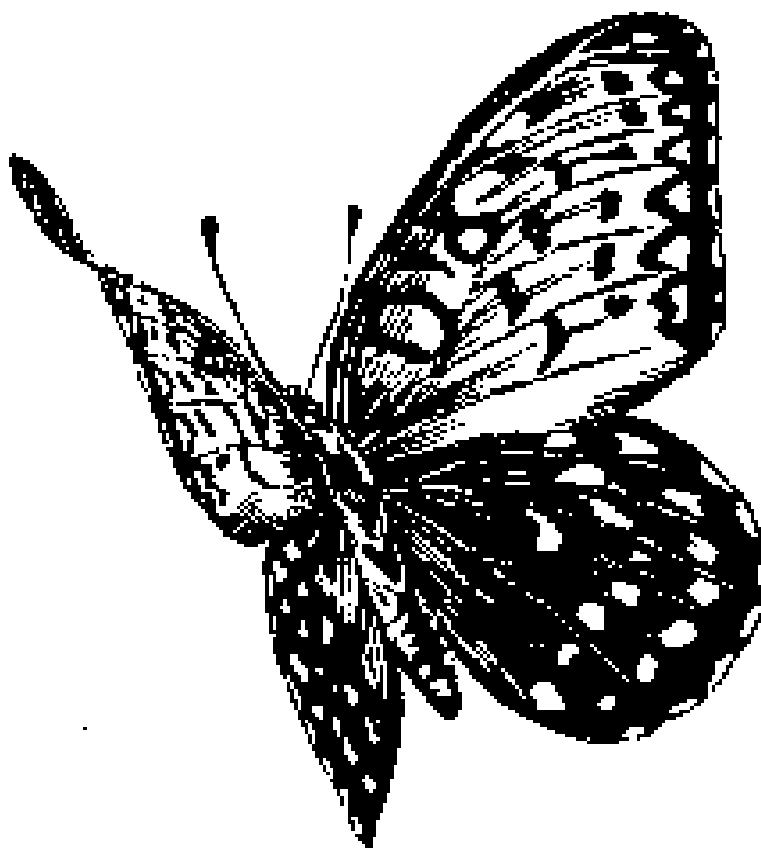
Violoncello

Metamorphosis and Flight

for Flute, Oboe, Clarinet, Violin, Viola and Violoncello

Jason Gray

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2007

I. Metamorphosis

$\text{♩} = 52$

10

[1-10]

11

p \blacktriangleleft *mp* \blacktriangleright *p* \blacktriangleleft *mp* \blacktriangleright *p* \blacktriangleleft *mp* \blacktriangleright

19

\blacktriangleleft *p* \blacktriangleleft *mp* \blacktriangleright *p* \blacktriangleleft *mp* \blacktriangleright *p* \blacktriangleleft

27

\blacktriangleleft *mf* \blacktriangleleft *pp* \blacktriangleright *mp*

35

\blacktriangleleft *mf* \blacktriangleleft *mp* \blacktriangleright

42

\blacktriangleleft *ff* \blacktriangleright *p* \blacktriangleleft *n*

7

[46-52]

V.S.

55 2

Musical staff 55-60. Bass clef, 2/2 time signature. Dynamics: *ff*, *f*, *ff*. Includes a crescendo hairpin.

Musical staff 61-66. Bass clef, 2/2 time signature. Dynamics: *ff*. Includes accents and slurs.

Musical staff 67-70. Bass clef, 2/2 time signature. Dynamics: *ff*. Includes accents and slurs.

Musical staff 71-74. Bass clef, 3/2 time signature. Dynamics: *fff*. Includes a quintuplet (5) and triplets (3).

A little faster $\text{♩} = 58$

Musical staff 75-78. Bass clef, 3/2 time signature. Dynamics: *mf*, *p*, *mf*, *p*, *ff*. Includes triplets (3) and a quintuplet (5).

Musical staff 79-84. Bass clef, 3/2 time signature. Dynamics: *mf*, *p*, *mf*, *p*, *mf*. Includes triplets (3).

Musical staff 85-88. Bass clef, 3/2 time signature. Dynamics: *f*. Includes a quintuplet (5) and accents.

Musical staff 89-94. Bass clef, 3/2 time signature. Dynamics: *ff*, *fff*, *f*, *fff*, *f*. Includes a triplet (3) and accents.

93

fff

97

ffff

a tempo ♩ = 52

101

pp mp pp mp pp mp pp

2

[107-108] *mp*

115

122

mf

4 rit. 3

← **V.S.**

II. Flight

Violin

Viola

Violoncello

ppp *non vibrato* *p* *molto vibrato* *non vibrato* *ppp*

1 4" 2 4" 3 5" 1 3" 2 3" 3 5" 1 3" 2 3" 3

Detailed description: This section shows the first three staves of a musical score for Violin, Viola, and Violoncello. Each staff begins with a *ppp* dynamic and a *non vibrato* instruction. The notes are connected by a wavy line. Above each staff, there are circled numbers (1, 2, 3) and double quotes with numbers (4", 5", 3") indicating fingerings and bowing patterns. The dynamics change to *p* and then *ppp* again. The word *molto vibrato* is written above the wavy lines in the middle of each staff.

Vln.

Vla.

Vc.

p *mf* *p* *p* *mf* *p*

1 15" 2 6" 3 6" 4 6" 5 5"

sul poco a poco *sul poco a poco* *sul* *sul* *sim.*
tasto sul pont. *tasto sul pont.* *tasto* *tasto* *(sim.)*

Detailed description: This section shows the Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves. The Violin and Viola parts feature a tremolo effect, indicated by a dense grid of notes. The dynamics are *p*, *mf*, and *p*. Above the Violin staff, there are circled numbers (1, 2, 3, 4, 5) and double quotes with numbers (15", 6", 6", 6", 5") indicating fingerings and bowing patterns. The word *sim.* is written above the Violoncello staff. The instruction *sul poco a poco* is written above the Violin and Viola staves, with *tasto* and *sul pont.* written below. The Violoncello staff has a *p* dynamic and a *mf* dynamic.

Vln.

Vla.

Vc.

mf *p* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *sfp*

1 5" 2 5" 3 5" 4 4" 5 4" 6 4"

Detailed description: This section shows the Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves. The Violin and Viola parts feature a tremolo effect, indicated by a dense grid of notes. The dynamics are *mf*, *p*, *mf*, and *p*. Above the Violin staff, there are circled numbers (1, 2, 3, 4, 5, 6) and double quotes with numbers (5", 5", 5", 4", 4", 4") indicating fingerings and bowing patterns. The Violoncello staff has a *mf* dynamic and a *sfp* dynamic.

C *c1*

$\text{♩} = 60$

Vln. *p* *sfzp* *fp* *on the string* 3 *fp* *on the string* 5

Vla. *sfzp* *fp* *on the string* 3 *fp* *on the string* 5

Vc. *mp* *fp* *on the string* 3 *fp* *on the string* 5

Vln. *fp* *mf* *p* *on the string* 3 5 6

Vla. *fp* *mf* *p* *on the string* 3 5 6

Vc. *f* *mf* *p* *on the string* 3 5 6

Vln. *p* < *f* > *p* *poco a poco sul pont.* *f* (Indeterminate pitch) *sul pont.* 3 5

Vla. *p* < *f* > *p* *poco a poco sul pont.* *f* (Indeterminate pitch) *sul pont.* 3 5

Vc. *p* < *f* > *p* *poco a poco sul pont.* *f* (Indeterminate pitch) *sul pont.* 3 5

D (NM)

4" 7"

1 2

ff *let ring.* *d1* *d2* *mp* *ff* *mp* *ff* *mp*

sul tasto
as fast as possible

normale
as fast as possible

*Begin immediately after Vln.

sul pont.
as fast as possible

*Begin immediately after Vla.

E $\text{♩} = 30$

p *ff* *sfz* *ff* *sfp* *ff* *sfp*

e1 *e2* *Sul II, III, IV*

$\text{♩} = 60$

Indeterminate Pitch (I.P.)

(I, II, III) - I.P.

(II, III, IV) I.P.

ff *ff* *ff* *ff*

e3 *Sul I, II, III* *Indeterminate Pitch (I.P.)* *(I, II, III) - I.P.* *(II, III, IV) I.P.*

Sul II, III, IV *Indeterminate Pitch (I.P.)* *(I, II, III) - I.P.* *(II, III, IV) I.P.*

e4 *e5*

F

Vln. *f1* let ring. ----- *f2*

Vla. let ring. -----

Vc. let ring. -----

f *mf*

f *mf*

f

Vln. *f3* *f4* poco a poco sul pont.

Vla. poco a poco sul pont.

Vc. poco a poco sul pont.

mp *p* *f* *mf* *p*

mp *p* *f* *mf* *p*

p *f*

$\text{♩} = 80 [\text{♩} \text{ appx. } 10\text{x}] \quad 12''$

Vln. *f5* 7

Vla. *p* 3

Vc. *p* 5

mf (stagger bowing) *ppp* *pppp*

mf (stagger bowing) *ppp* *pppp*

mf (stagger bowing) *ppp* *pppp*

sul poco a poco ritard - decrescendo----- sul tasto non. vib.

sul poco a poco ritard - decrescendo----- sul tasto non. vib.

sul poco a poco ritard - decrescendo----- sul tasto non. vib.