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(*1987)

Solo Dialog

for Violoncello Solo

Commission by the Ensemble Nostri Temporis - Kiev

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(corrected version Feb. 2024)

Solo Dialog

composed for the Ensemble Nostris Temporis

Gregor A. Mayrhofer
Düsseldorf, 16. Februar 2012
Corrected: Berlin, 29.02.2024

Violoncello

Furioso ♩ = 160
arco behind the bridge

Liberamente (♩ = ca. 90)

nat. harmonic sul G
bird-gliss
nat. harmonic sul C
bird-gliss

Furioso ♩ = 160
arco behind the bridge

Liberamente (♩ = ca. 90)

poco piu mosso ♩ = ca. 110

nat. harmonic sul A
bird-gliss
bird-gliss sul A
sul D

Agitato ♩ = 130

bow-swish
nat. harmonic sul A
(start gliss. very slow, then accelerate)
tapping notes

Misterioso ♩ = ca. 60
rit. accel.

arco on the tailpiece

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2

ppp *mp*

3 3

Violin and bassoon staves with triplets and dynamic markings.

24

bow-swish *f^z* arco on tailpiece *p cresc.* *fz*

3 3

Violin and bassoon staves with bow-swish and arco on tailpiece markings.

26

f arco behind the bridge *ff* *p*

3 3

Violin and bassoon staves with arco behind the bridge marking.

30

Lento, accel..... *p* *ff* Furioso *pp* *molto* *f* arco ordinario *p leggiero*

ff feroce

Violin and bassoon staves with tempo changes and dynamic markings.

36

sub. f *p* *p pp* *ppp* *ff*

Violin and bassoon staves with dynamic markings.

42

pp *ff* *mf* *mf* *f*

Violin and bassoon staves with dynamic markings.

47

hesitate *p* *mf* *ff* A tempo *furioso* *sub. p* *cresc. molto*

Violin and bassoon staves with tempo and dynamic markings.

51

bow position *f* *fff* *ff* *mf* *ff* *f* highest note, scratchy sound! (like a cry)

Violin and bassoon staves with bow position marking and dynamic markings.

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56

arco behind the bridge

arco (highest note)

ff > < *fz* > *pp* < *f* >

ff > *p* < *ff*

62

Bird-Gliss.

sul D

sul G

tr

bow position

> *mf* < *ff* *f* *dim.*

p < *f*

69

Bird-Gliss.

sul G

sul C

tr

bow position

p *dim.*

pp < *f*

p

77

rit. molto

sul tasto (very soft sound)

f < *mf* < *p* < *pp*

sostenuto, lamentoso ♩ = 80
 (molto sul tasto!) (seperated, big slurs only indicate phrasing)

85

ppp cantabile (pizz. with left Hand)

88

mp *PPP* < *mf* *sub. pp*

91

rit. Grave ♩ = 60

Agitato ♩ = 70 (♩ = 210)
 taping notes (sul G)

fz < *p* < *ppp*

95

sul C

rit. sul G

4 99 **A tempo** ♩ = 70 (♩ = 210)

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Musical notation for measures 99-101. The bass clef staff features a continuous triplet pattern. Dynamics include *p* and *mf*. The treble clef staff is mostly silent.

Musical notation for measures 102-105. Measure 102 includes a trill instruction: "(trill, while moving the whole hand upwards) *p* *fz*". The bass clef staff continues with triplets, with *gliss.* and *sul C* markings. Measure 105 includes *sul G*. Dynamics include *f possibile* (*p*).

Musical notation for measures 106-107. The bass clef staff continues with triplets. Measure 107 includes a time signature change to 6/8.

Musical notation for measures 108-109. Measure 108 includes the instruction "rattling sound (much pressure, few movement of the bow)" and *mp*. The treble clef staff has a *simile* marking. The bass clef staff continues with triplets, including *sul C* and *sul G* markings.

Musical notation for measures 110-112. The treble clef staff has a *simile* marking. The bass clef staff continues with triplets.

Musical notation for measures 113-114. Measure 113 includes the instruction "play on the bridge (noise)". The bass clef staff continues with triplets, including *ff* and *p* markings.

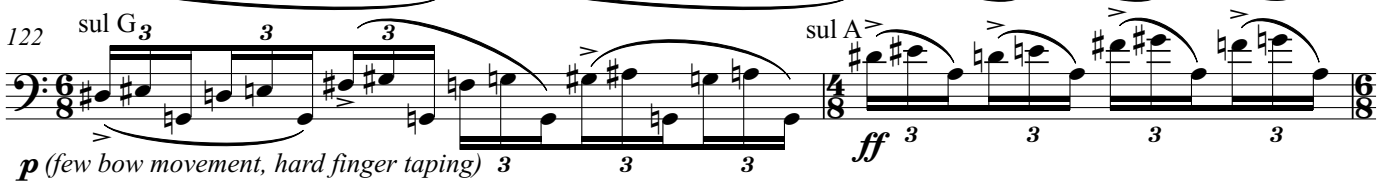
Musical notation for measures 115-116. Measure 115 includes the instruction "slowly start to move the bow upwards to the fingerboard (sul G!)". The bass clef staff continues with triplets, including *sul G* and *(cresc.)* markings.

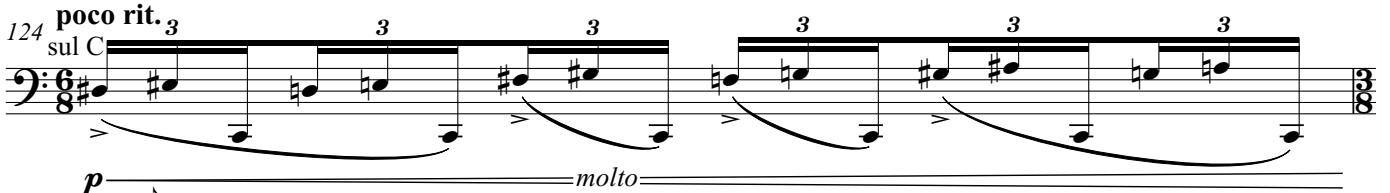
Musical notation for measures 117-118. The bass clef staff continues with triplets. Measure 118 includes *arco ordinario* and *sul D* markings.

Musical notation for measures 118-119. Measure 118 includes *f feroce* and *simile* markings. The bass clef staff continues with triplets. Measure 119 includes *ff* (very "scratchy" sound) and *sul A3* markings.

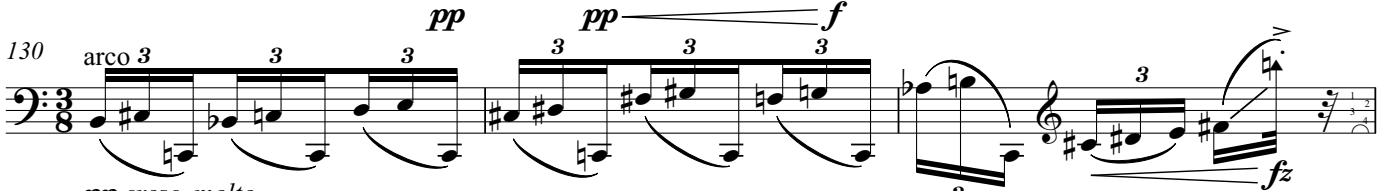
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120 

122 *p* (few bow movement, hard finger tapping) *ff* 

124 *p* *poco rit.* *molto* 

125 *ff* *Marcato* ♩ = 170 *arco* behind the bridge *bow* position *finger* tapping *arco* *pp* *f* 

130 *pp* *pp* *f* *arco* *ffz* 

133 *pp cresc. molto* *f* *ratling gliss.* *p* *f* 

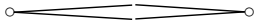
142 *ff* *p* *ff* *p cresc.* *ff* *ff* 

147 *fff* *p < ff* *rit.* *Slower natural flag.* *lunga* *bird-gliss. sul C* 

152 *Grave* ♩ = 80 *pp* *arco* on the bridge *finger* tapping *p* *l.h. pizz. sul C with fingernail (very close to the bridge!)* *molto sul tasto* *damp strings!* *p* *pp (ma marcato)* *ppp* 

157 *Lento* ♩ = 70 *morendo* *p* *taping notes* *ppp* *ppp* *on the tailpiece* 

Legend for musical signs



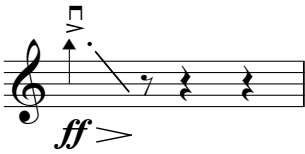
cresc. dal niente / dim. al niente



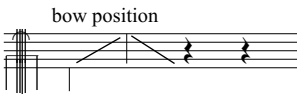
Tapping notes: tap the strings very actively for a soft murmuring noise the release of the string should be very active, too, so that you can hear the open string (the small noteheads)



Bird-Gliss.:
start with an artificial harmonic while playing the glissando keep distance between Fingers, so that it will create a "jumping" glissando line, similar to the cry of a bird.



Highest note: play the highest possible note (very scratche, noisy sound, like a cry)



bow position

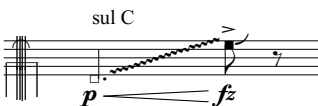
String-clef:
indicates the position of the bow. (notes without notehead show the duration of the movement)
play near the bridge ("noisy sound")
play in the middle (where you usually play, where you have the most "natural" sound)
play at the fingerboard ("muffled, soft sound")



play on the bridge
(if indicated damp the strings with the other hand)



Bow-swish: move bow quickly and without pressure from the fingerboard to the bridge, for an impulsive, airy noise



sul C

Rattling-gliss.: move bow with high pressure from the fingerboard to the bridge, so that it is creating a rattling, noisy sound



On the tailpiece: Play arco with your bow on the tailpiece with high pressure to create a very low and soft sound



phi pizz.

Fingernail-pizz.: Play pizzicato with your fingernail near the bridge (damp strings!)



arco

"Behind-bridge-clef": Indicates, that you should play behind the bridge. the numbers indicate on which string (1 = A, 2 = D, 3 = G, 4 = C) normal noteheads mean a "normal arco" behind the bridge



mp

rattling sound: play behind the bridge with a high pressure and few movement of the bow, so that it creates a rattling, noisy sound