

Naught Less One

violoncello scordatura

ÉRIC MARTY

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Tuning

String IV is lowered one semitone to B. Strings III, II and I are to be tuned to just intervals above the B, as follows:

The diagram shows two staves. The top staff, labeled 'sounding pitch', has four notes: B (IV), C# (III), D# (II), and E (I). The bottom staff, labeled 'transposed (fingering)', shows the corresponding fingerings for each string, which are lower in pitch than the sounding notes.

Tuning string III:

IV, 3rd partial = III, 2nd partial

Tuning string II:

IV, 5th partial = II, 2nd partial

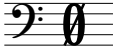
Tuning string I:

IV, 7th partial = I, 2nd partial

The diagram shows three measures of musical notation. The first measure shows the 3rd partial of string IV (D#) and the 2nd partial of string III (D#). The second measure shows the 5th partial of string IV (G#) and the 2nd partial of string II (G#). The third measure shows the 7th partial of string IV (B) and the 2nd partial of string I (B).

Tempi and metre:

Passages with normal time signatures should be played with strict rhythm.

The null time signature...  ...indicates passages, with no regular metre. Measures in these passages are of irregular and changing length. Barlines in these passages suggest phrase divisions or accent.

Harmonics

All harmonics are natural harmonics. There are no artificial harmonics.

Harmonics are to ring as much as possible. Most of the harmonics are near the bridge.

for Gavriel Lipkind

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9
pitch
II I II
IV III II
IV III
IV III II
mf
ppp
3 3
6/16
transp.
II I II
IV III II
IV III
IV III II
3 3
6/16

13
pitch
rit.
I II III IV III IV
I II III IV
6/16 3/4 3/4 6/8
transp.
I II III IV III IV
I II III IV
6/16 3/4 3/4 6/8

17
pitch
♩ = 58
II
III
3 3 3 3 3 3 3
transp.
3 3 3 3 3 3 3

21
pitch
f
I II III IV III II I II IV I
pp
3/8 5/16 3/8 5/16 6/16 3/4
transp.
I II III IV III II I I II III IV III II I
3/8 5/16 3/8 5/16 6/16 3/4

← ♩ = ♩ →
(♩ = 58)

pitch
transp.

III pull III III II III IV III II III I II III
mf *p* *mf* *p* *mf* *p*

pitch
transp.

III pull III III IV
mf *p* *f*

Freely

pitch
transp.

III II I
IV pull III II I
f

pitch
transp.

IV III II IV
pull III II I
pp

pitch
transp.

III I IV III IV III II IV III I IV III
mf *pp* *f* *pp* *mf* *pp*

45

pitch

transp.

III I IV III II IV II IV II III II III

mf *pp* *mf* *mp* *pp*

50

pitch

transp.

IV II III IV II IV II III II III II

mf *mp* *pp* *mf* *p* *pp*

55

pitch

transp.

III II II III II III II III

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

pp *pp*

59

pitch

mp *pp*

transp.

63

pitch

mp *f* *mp* *mp*

sotto voce, arco ad libitum

continue ad libitum

ppp sempre

transp.

66

pitch

transp.

71

pitch

transp.

77

pitch

transp.

83

pitch

transp.

88

pitch

transp.

92

pitch

transp.

96

pitch

transp.

IV — II I II

3 5 3 3 3 3

pp *f* *pp*

Detailed description: This system covers measures 96 to 98. The top staff is labeled 'pitch' and the bottom 'transp.'. Measure 96 starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 97 continues with a quarter note, a half note, and a quarter note. Measure 98 is a 2/4 time signature, starting with a quarter note, followed by a half note, and then a quarter note. The piece concludes with a double bar line and a 3/8 time signature. Fingerings are indicated by Roman numerals I, II, and IV. Dynamics include *pp* (pianissimo), *f* (forte), and *pp* (pianissimo). A slur covers the final three measures.

99

pitch

transp.

II I II II I II II

5 3 3 3 3 3

f *pp* *f* *pp*

Detailed description: This system covers measures 99 and 100. The top staff is labeled 'pitch' and the bottom 'transp.'. Measure 99 starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a quarter note, a half note, and a quarter note. Measure 100 is a 6/4 time signature, starting with a quarter note, followed by a half note, and then a quarter note. The piece concludes with a double bar line and a 3/8 time signature. Fingerings are indicated by Roman numerals I and II. Dynamics include *f* (forte) and *pp* (pianissimo). A slur covers the final three measures.

101

pitch

transp.

II I II II I II II

5 3 3 3 3 3

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

Detailed description: This system covers measures 101 and 102. The top staff is labeled 'pitch' and the bottom 'transp.'. Measure 101 starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a quarter note, a half note, and a quarter note. Measure 102 is a 13/16 time signature, starting with a quarter note, followed by a half note, and then a quarter note. The piece concludes with a double bar line and a 4/4 time signature. Fingerings are indicated by Roman numerals I and II. Dynamics include *f* (forte), *pp* (pianissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). A slur covers the final three measures.

103

pitch

transp.

I II

3 3 3 3 3 3

mf *pp*

Detailed description: This system covers measures 103 and 104. The top staff is labeled 'pitch' and the bottom 'transp.'. Measure 103 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter note, a half note, and a quarter note. Measure 104 is a 4/4 time signature, starting with a quarter note, followed by a half note, and then a quarter note. The piece concludes with a double bar line. Fingerings are indicated by Roman numerals I and II. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). A slur covers the final three measures.

110

pitch

transp.

pp < *mf*

p

p

mp

mp

♩ = 58

114

pitch

transp.

p poco a poco cresc.

mp

ppp sempre

sotto voce, arco ad libitum

contune ad libitum

III IV 3 II (ord) I III II III II III III II

118

pitch

transp.

III II III IV III IV III I III II I II III II III II

123

pitch

transp.

127

pitch

transp.

132

pitch

transp.

137

pitch

transp.

139

pitch

transp.

f *pp* *mp*

II III IV III II I II III IV III II I II

3 6 3

141

pitch

transp.

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

III IV III II IV III IV III IV III IV

3 3 3 3 3

Place bow on strings before start of note;
Bow staccatissimo from a dead start to produce a bell-like sound;
Pitches may be indistinct or clear.

"bell"

145

pitch

transp.

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

I II III IV III II III II III IV III IV III IV

3 3 3 3 3

I.h. pluck middle of string; r.h. create vibrato
by applying pressure to string on far side of bridge.

+ r.h. ↑ vib

"bell"

149

pitch

transp.

mp *f* *mp*

IV III II III II III IV III II III IV III

5 3 3 3 3

"bell"

151

pitch

transp.

gliss.

squeak

"bell"

I

II

III

IV

IV III II III

5

152

pitch

transp.

"bell"

III II

IV III

II

III IV

III IV 3 III

II

I

II

III II

IV III

III IV 3 III

II

mp

mf

mp

mp