Naught Less One

violoncello scordatura

ÉRIC MARTY

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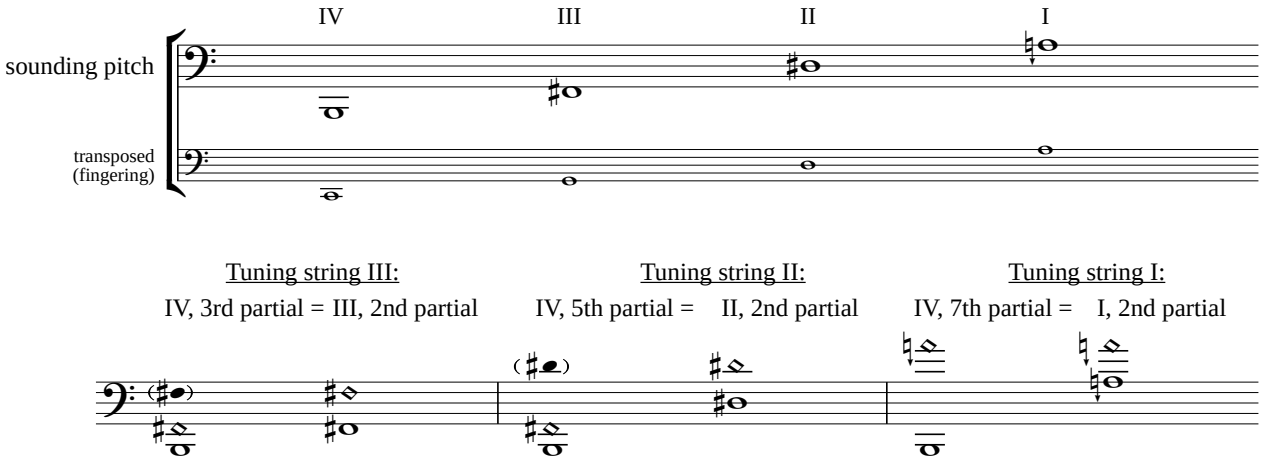
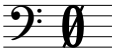
Tuning

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



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.

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for Gavriel Lipkind

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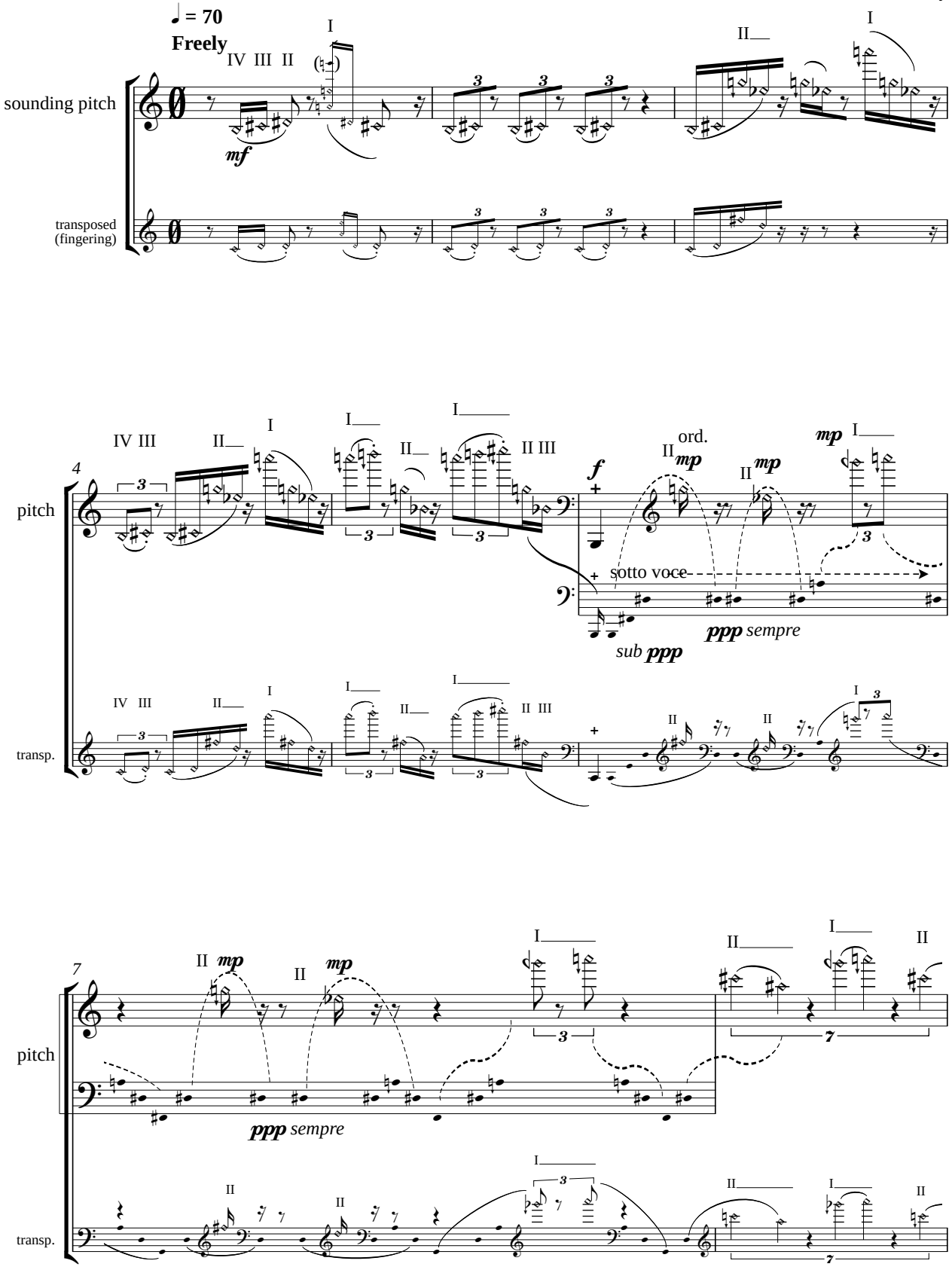

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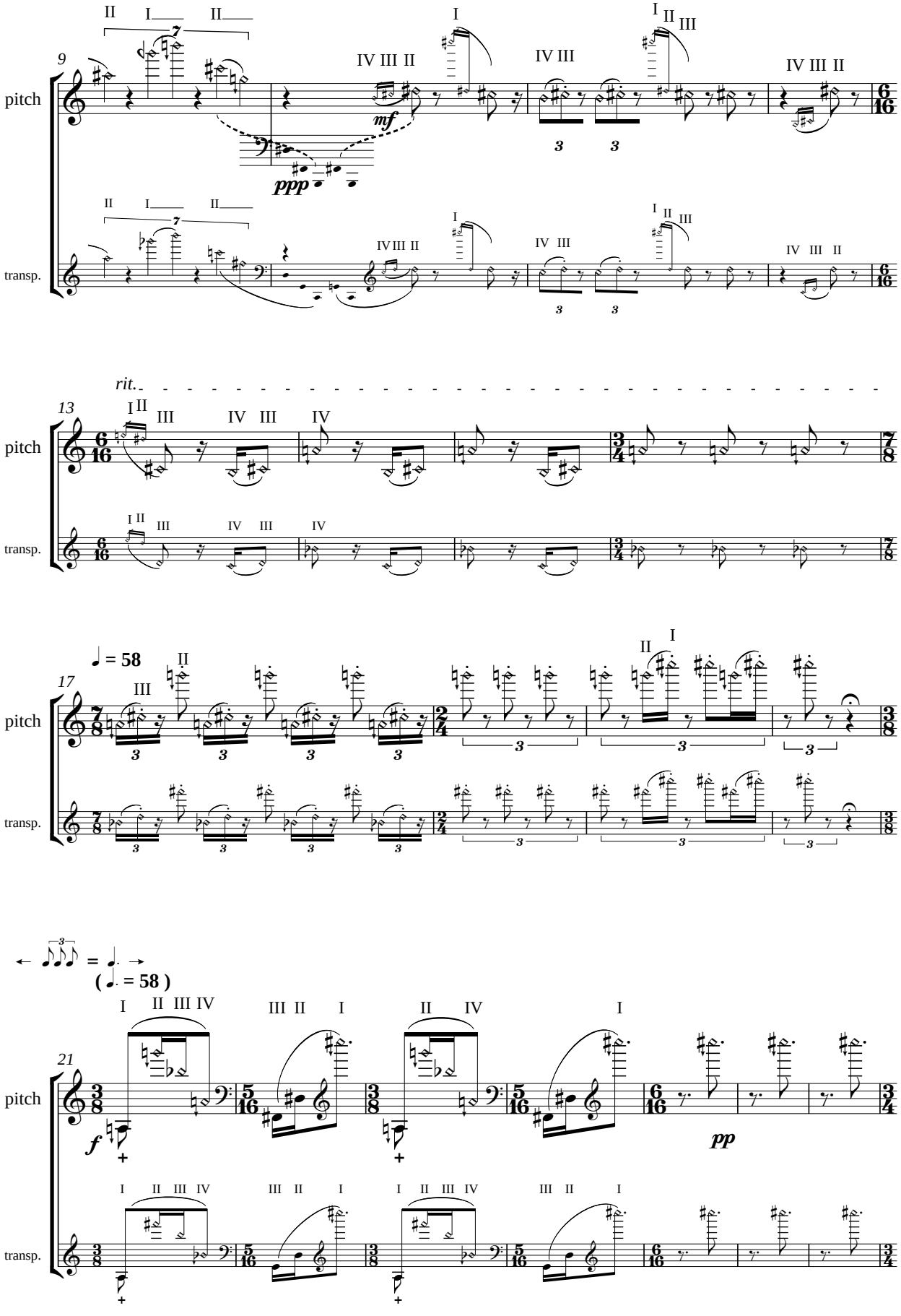
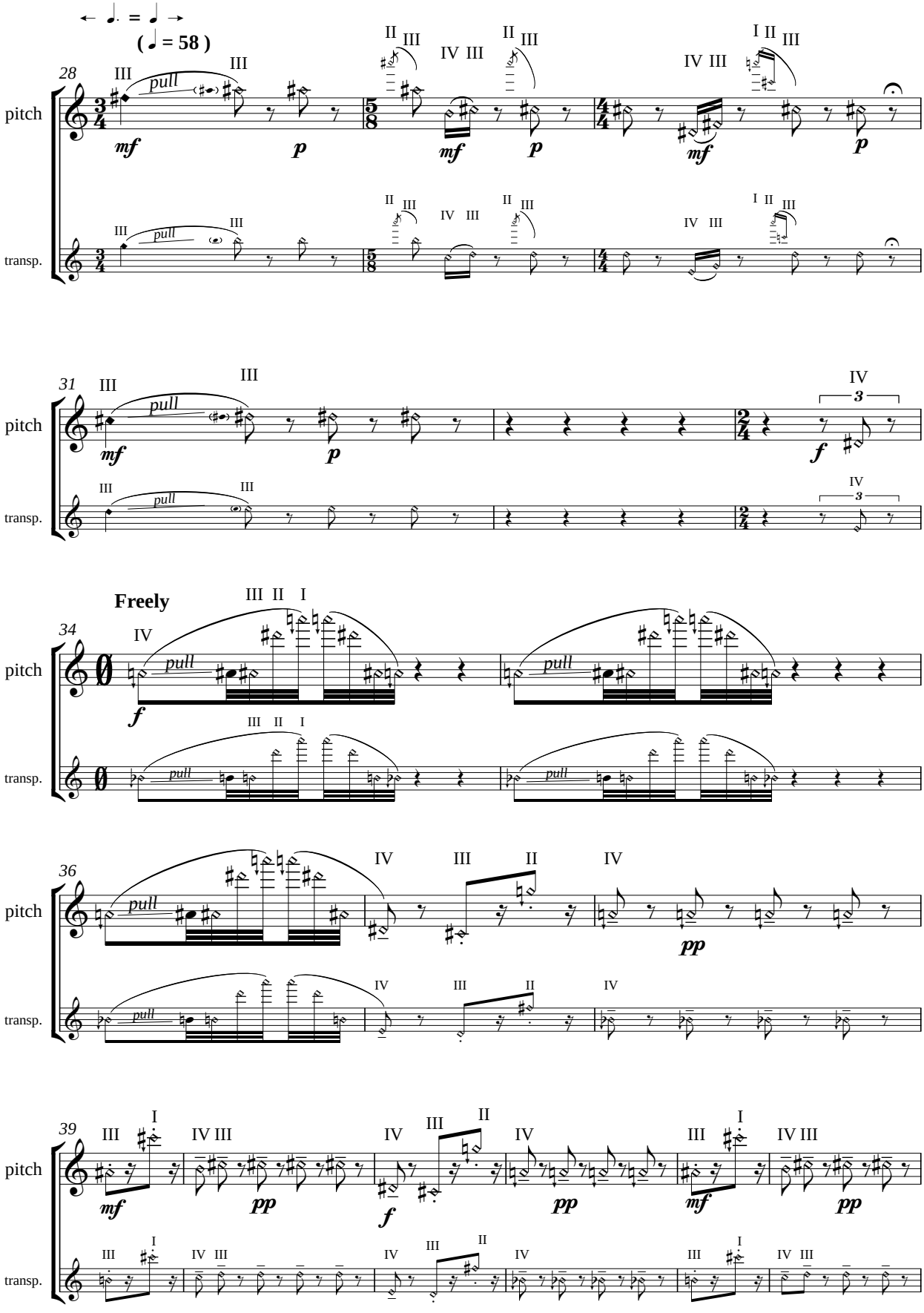
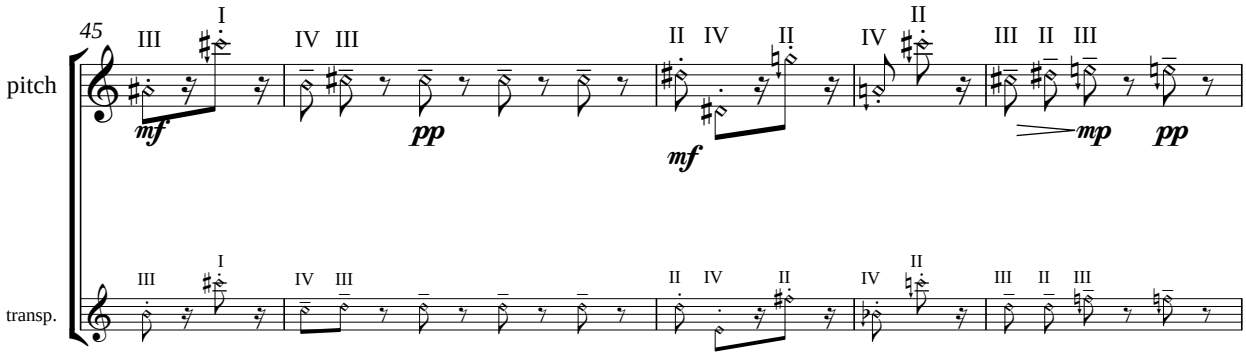
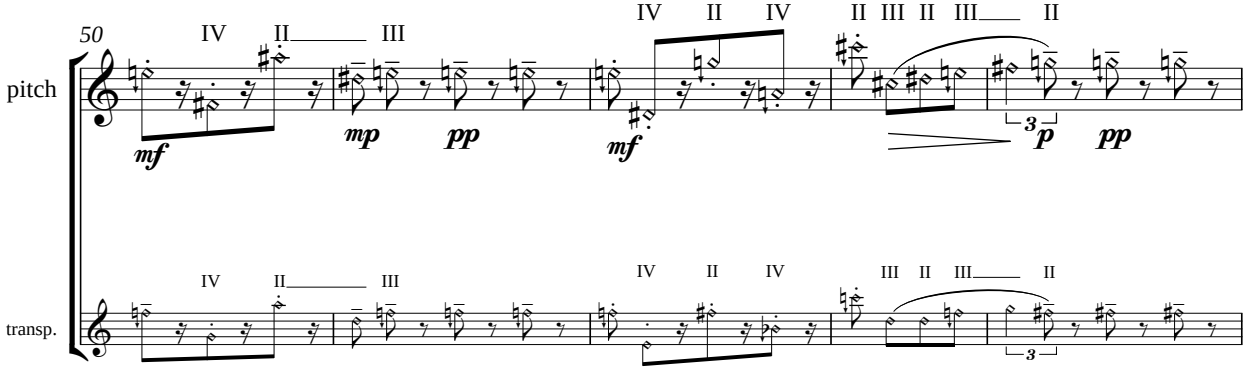
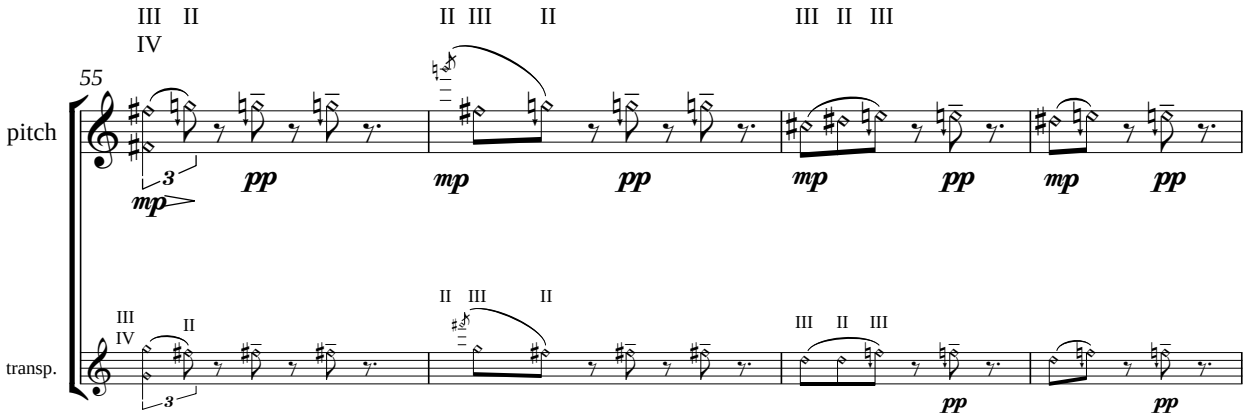
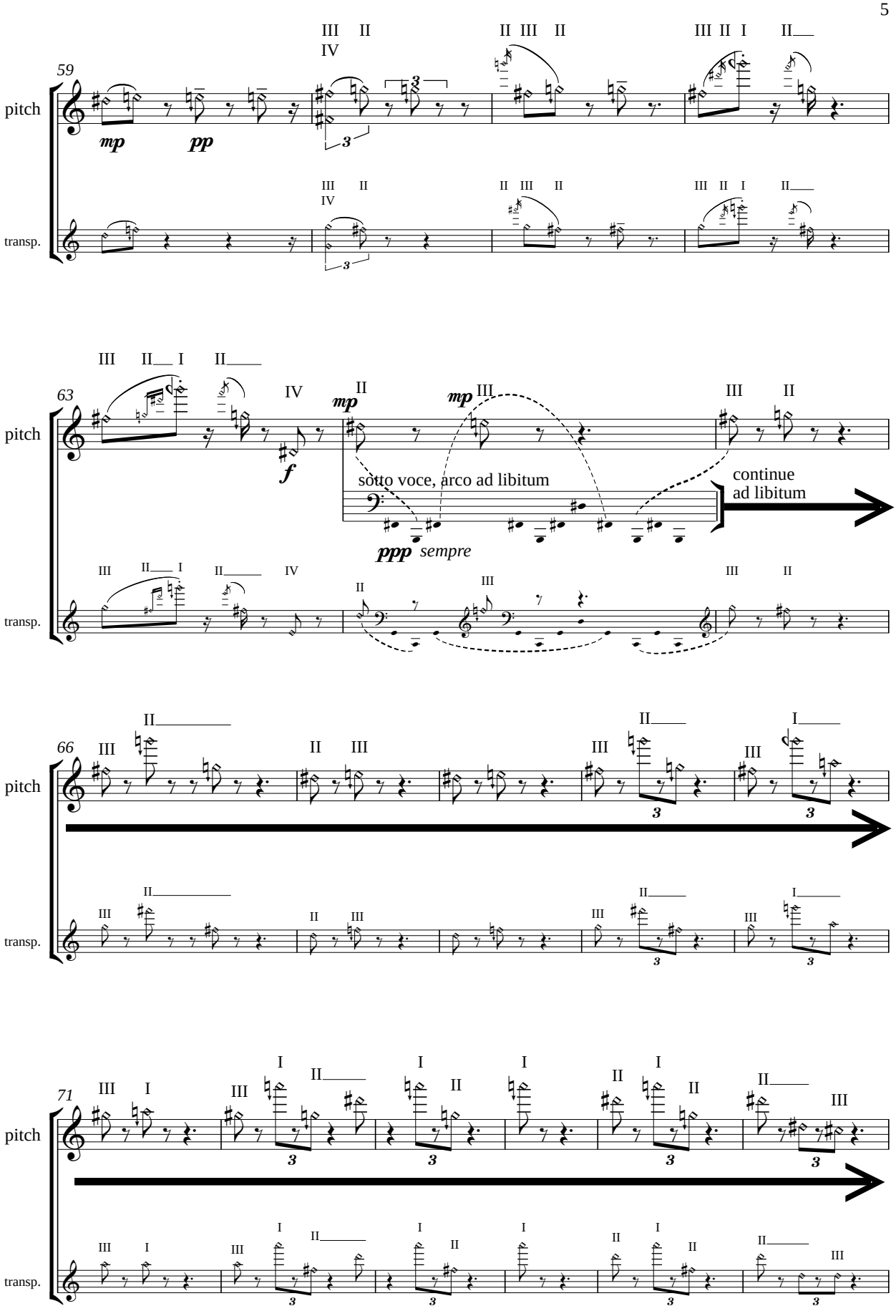

9
pitch
transp.
ppp
mf
rit.
13
17
♩ = 58
21
(♩. = 58)
f
pp

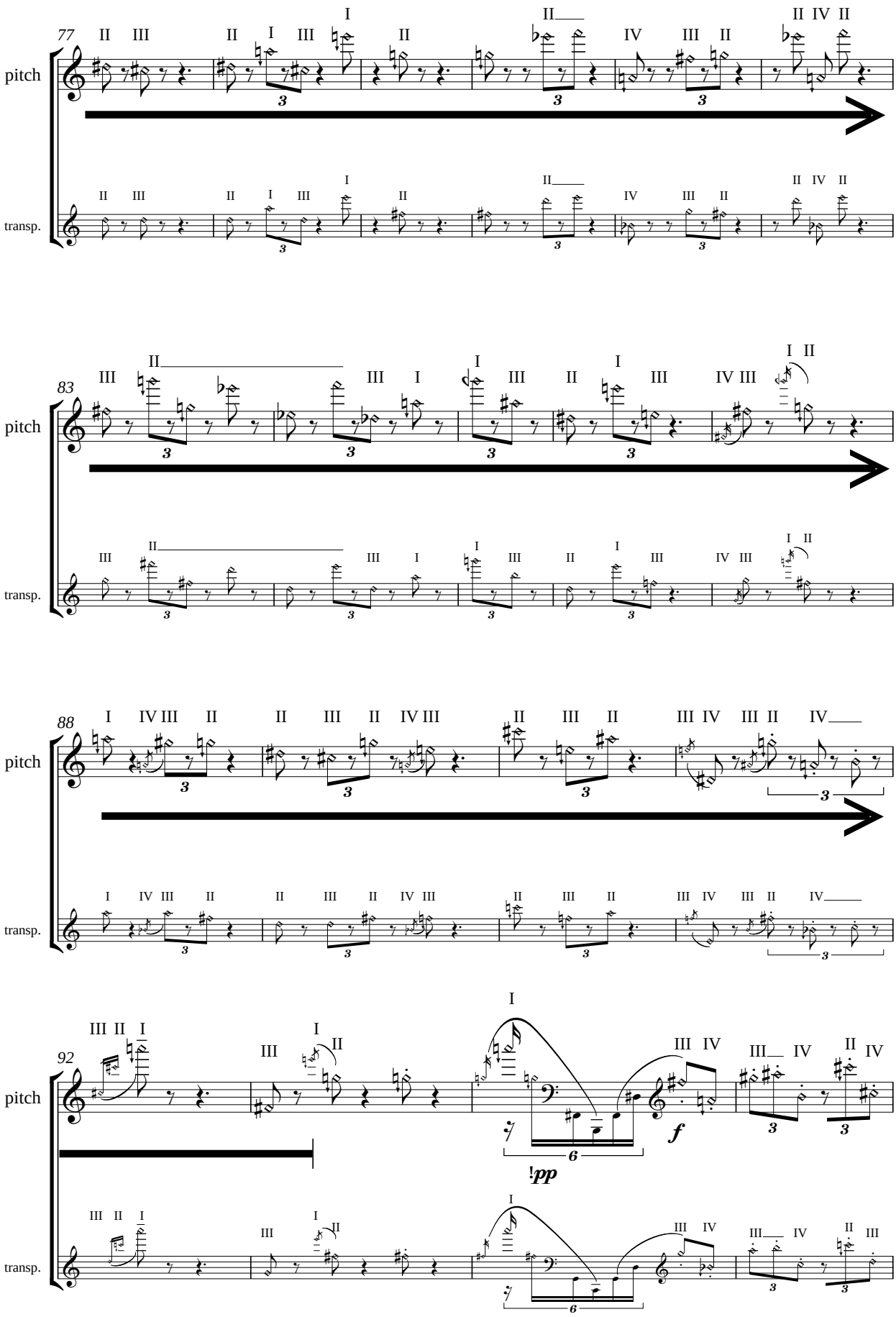

(♩ = 58)
28
pitch
transp.
pull
mf
p
31
34
Freely
36
39

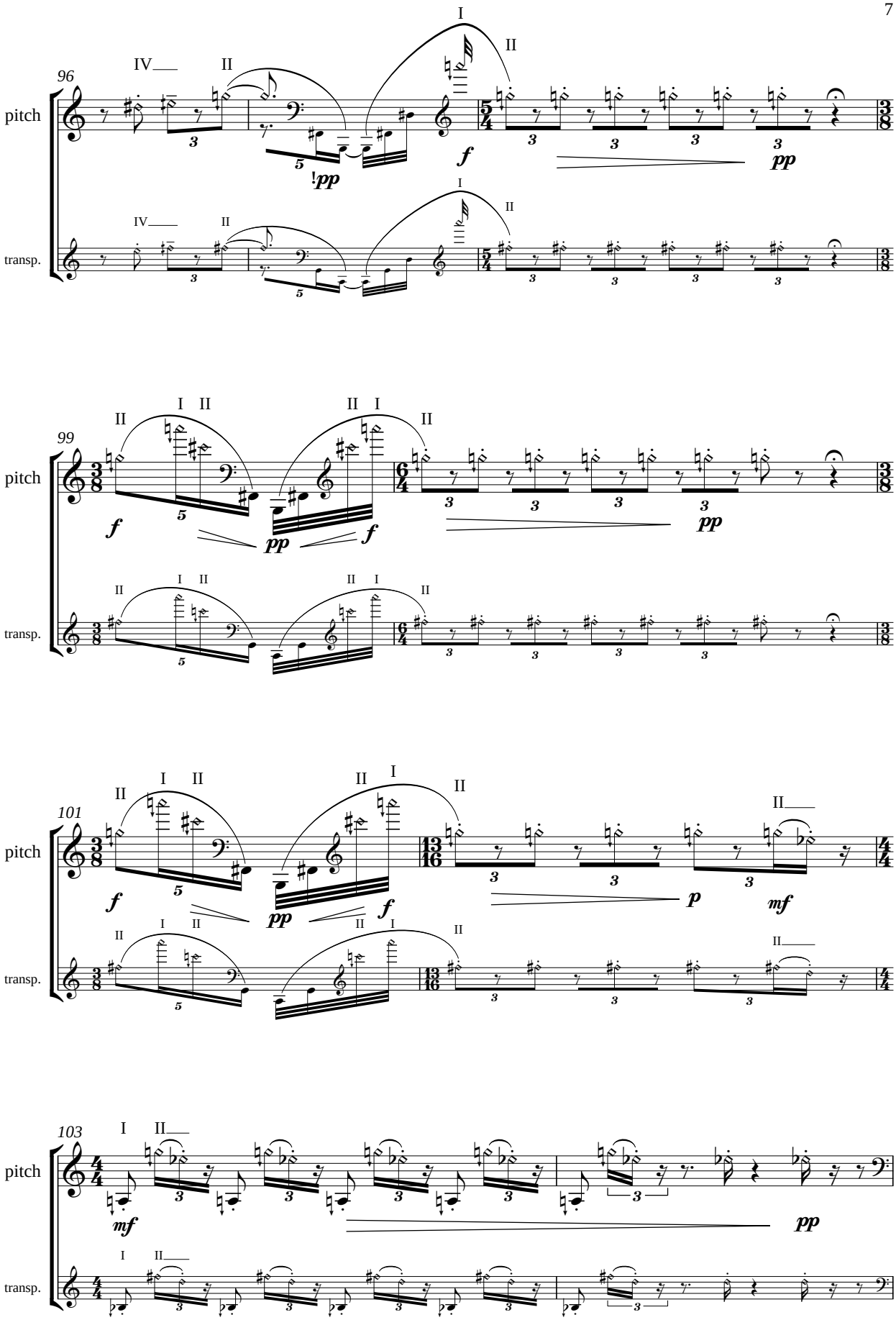

45
pitch
transp.

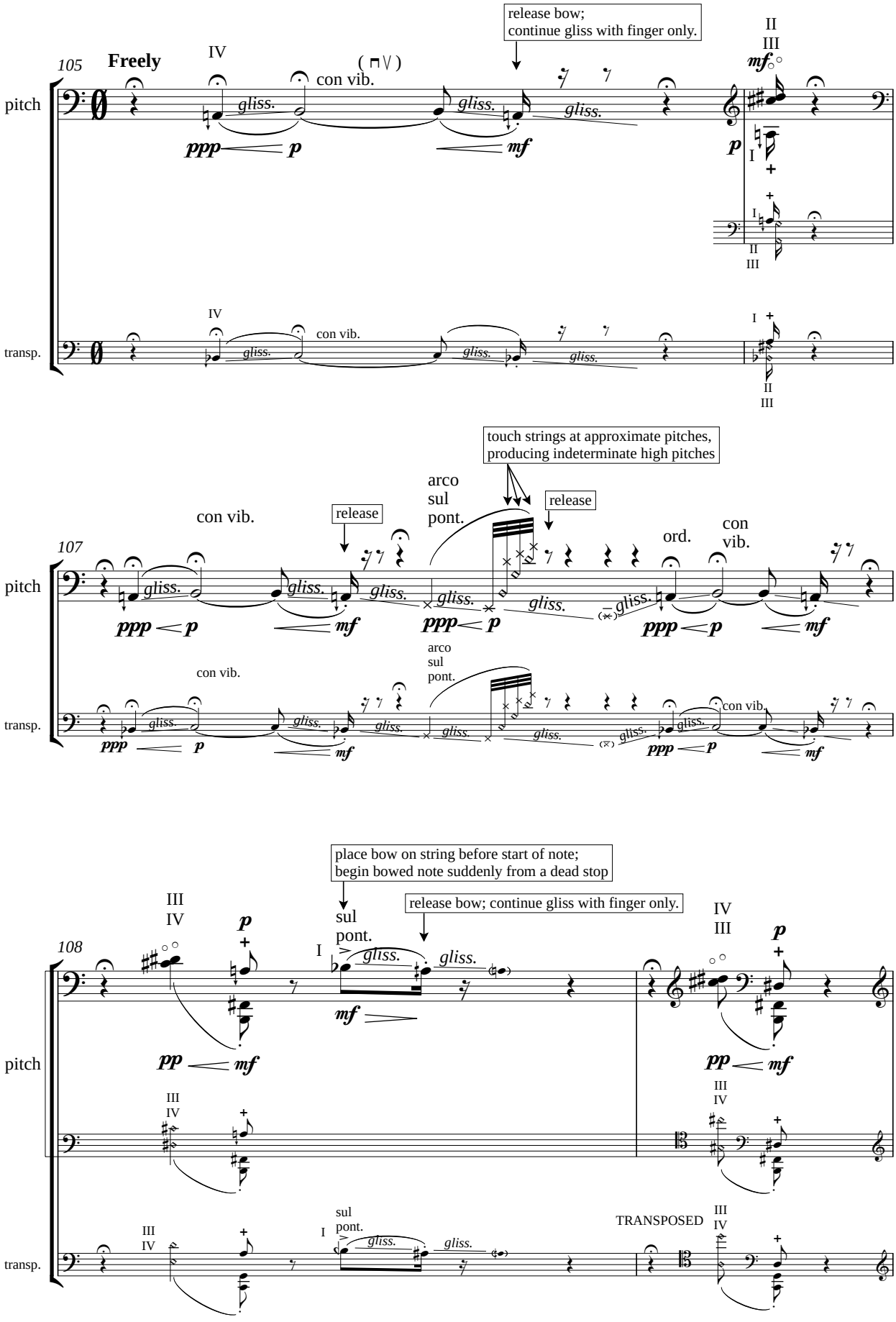

50
pitch
transp.

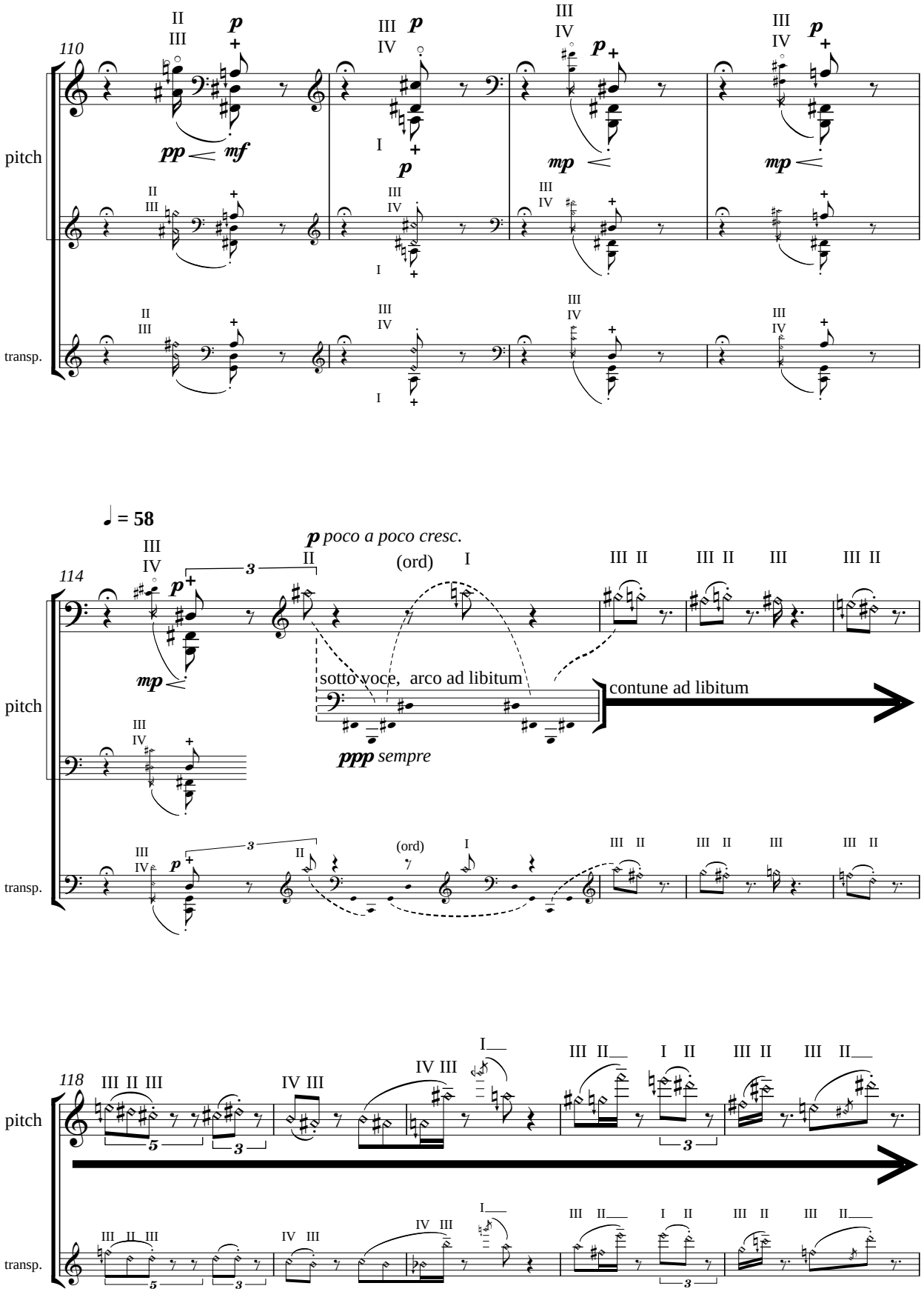

55
pitch
transp.

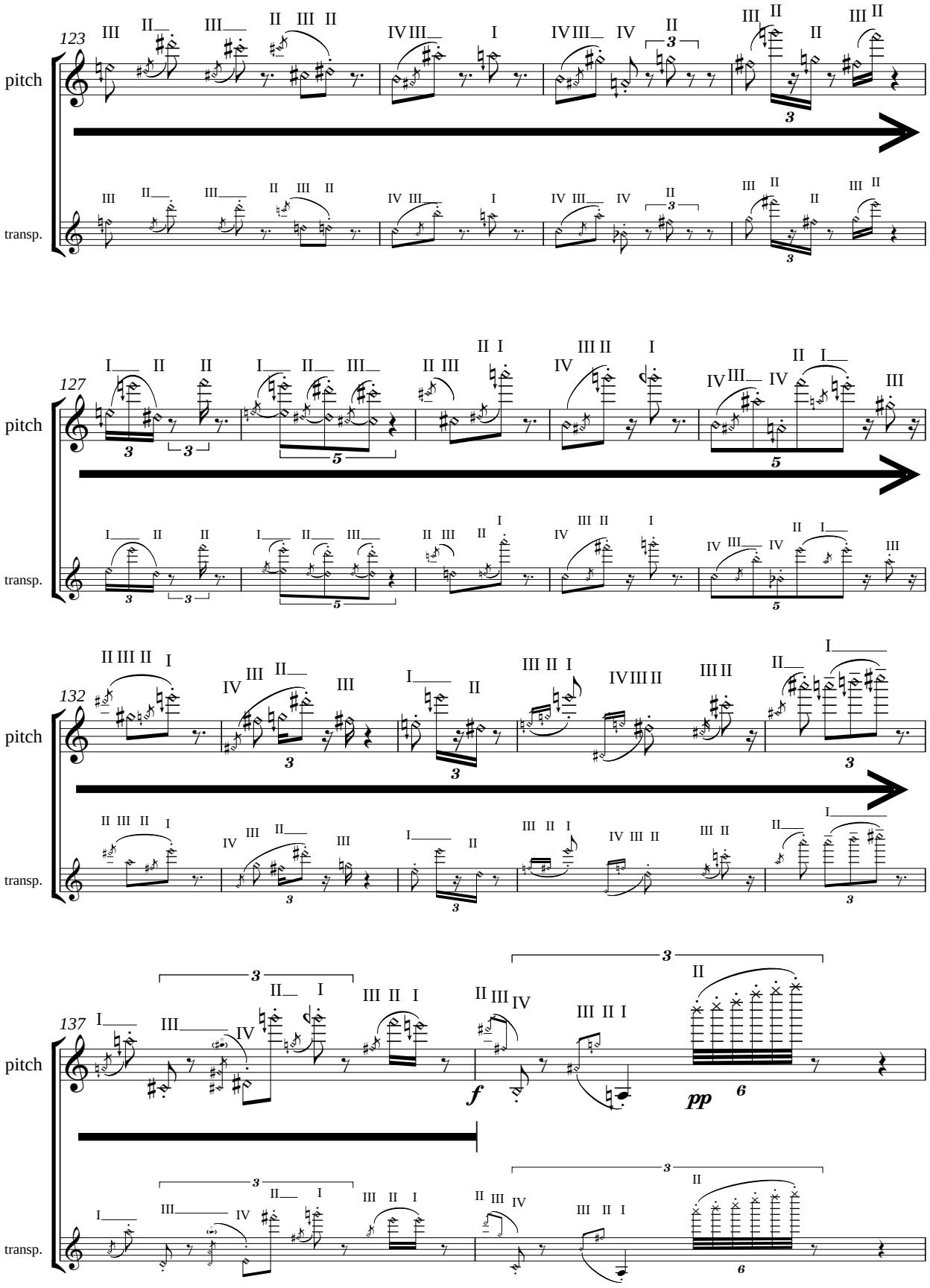

59
pitch
transp.
mp
pp
63
f
mp
sotto voce, arco ad libitum
continue
ad libitum
ppp sempre
66
71

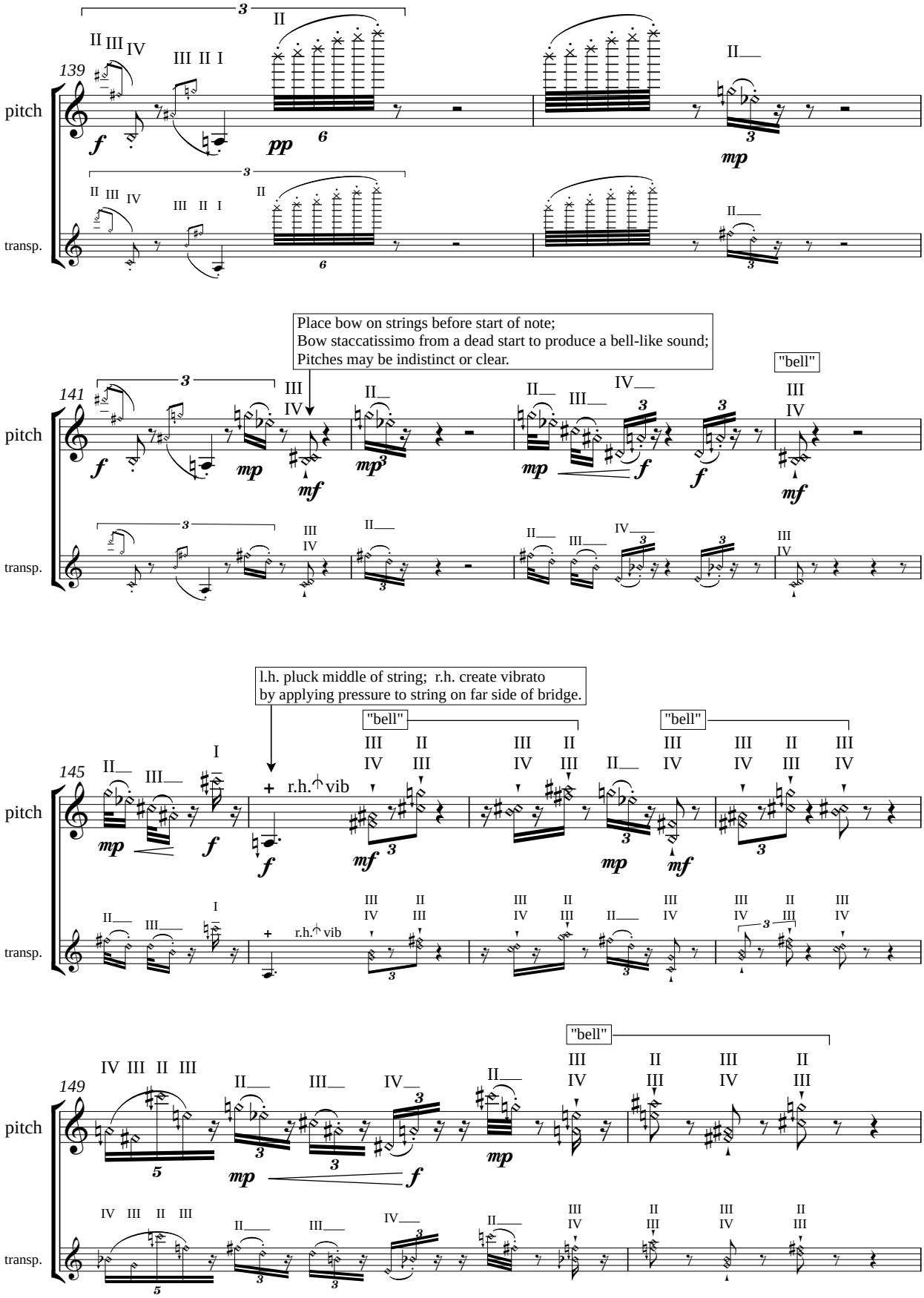

77
pitch
transp.
83
pitch
transp.
88
pitch
transp.
92
pitch
transp.
!pp
f

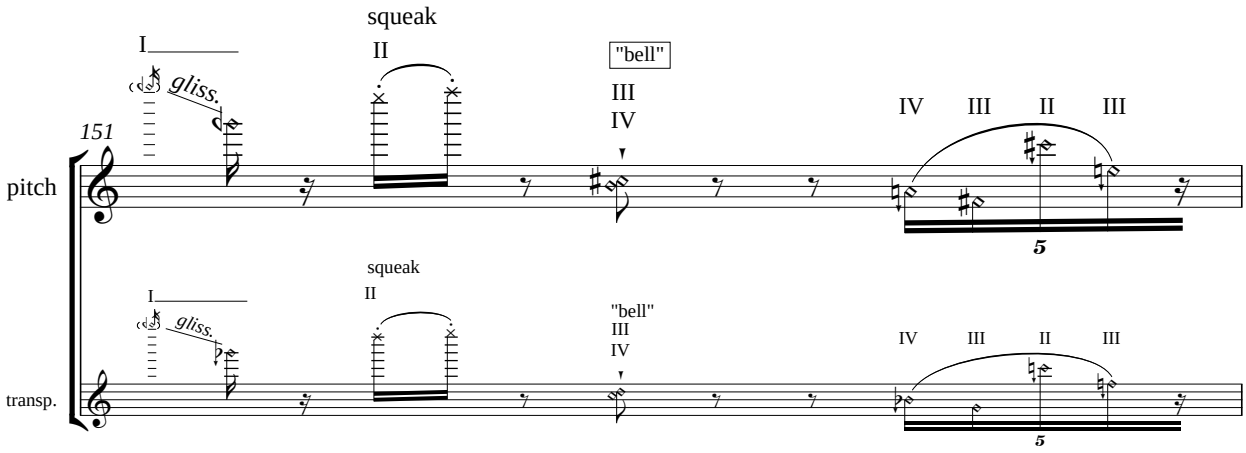

96
pitch
transp.
99
pitch
transp.
101
pitch
transp.
103
pitch
transp.

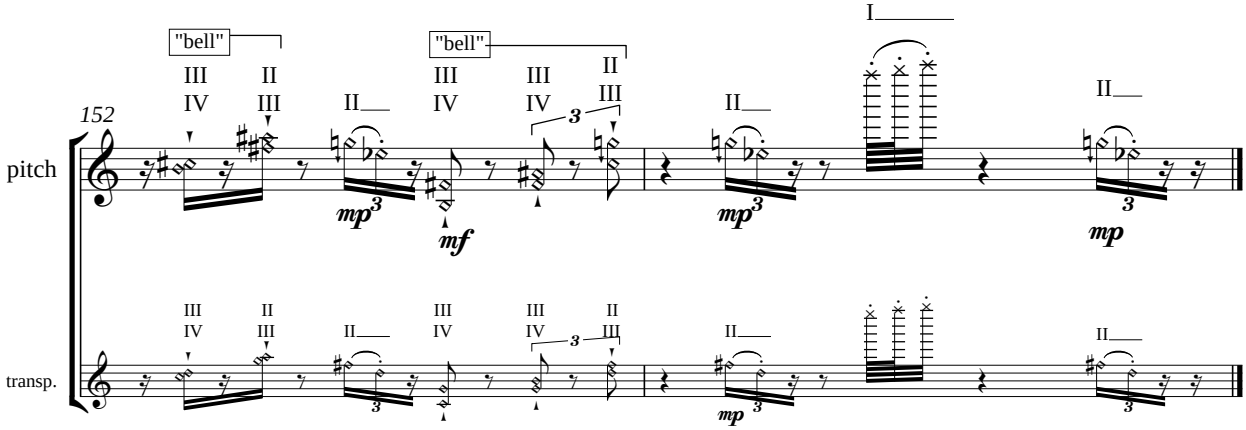

105
Freely
IV
con vib.
release bow;
continue gliss with finger only.
II
III
pitch
gliss.
ppp
p
mf
transp.
con vib.
107
con vib.
release
arco
sul
pont.
touch strings at approximate pitches,
producing indeterminate high pitches
ord.
con
vib.
108
place bow on string before start of note;
begin bowed note suddenly from a dead stop
release bow; continue gliss with finger only.
sul
pont.
TRANSPOSED


110
pitch
transp.
pp
mf
mp
114
♩ = 58
poco a poco cresc.
(ord)
sotto voce, arco ad libitum
contune ad libitum
ppp sempre
118


123
pitch
transp.
127
pitch
transp.
132
pitch
transp.
137
pitch
transp.
f
pp


139
pitch
transp.
141
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
l.h. pluck middle of string; r.h. create vibrato
by applying pressure to string on far side of bridge.
r.h. vib
149


squeak
I
II
"bell"
III
IV
gliss.
151
pitch
IV III II III
5
squeak
I
II
"bell"
III
IV
gliss.
transp.
IV III II III
5


"bell"
III II
IV III
II
"bell"
III III II
IV IV III
3
I
II
II
152
pitch
mp
mf
mp
mp
III II
IV III
II
III III II
IV IV III
3
II
II
transp.
mp
3