

CORY BRACKEN

***BEYOND IGNORANCE***

*FOR SOLO CELLO*

*(2016-2017)*

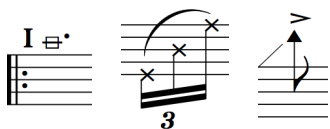
*full score*

08.31.17



# PERFORMANCE NOTES

## Noteheads

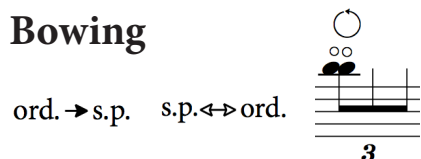


Boxed noteheads indicate light pressure applied to the pitch point on the designated string. Combined with bow position and pressure, the result should be an inconsistent series of high-pitched harmonic partials mixed with white noise.

“X” noteheads indicate bowing behind the bridge on the designated string.

Triangle noteheads indicate the highest/lowest region of the designated string.

## Bowing



“m.s.p.” is molto sul ponticello, wherein the hairs are extremely close to (nearly touching) the bridge; “s.p.” is sul ponticello, a position close to the bridge, yet entirely on the strings. “ord.” is a normal playing position, “s.t.” is sul tasto, and “m.s.t.” is a position very high on the fingerboard, close to the left-hand position.

Single-arrow lines indicate a movement directly from one playing position to another, while double-arrows indicate freely moving to any position between the represented positions.

Circular arrows indicate circular bow strokes: the horizontal bow motion that occurs with each semicircular arc should create a rhythmic articulation, and these are defined by headless stems.

## Dynamics

***p - mp***

Measures with two dynamics separated by a hyphen are dynamic “gradients”: the performer should strive to rapidly and irregularly apply various bow pressures within the assigned gradient.

# AMPLIFICATION

The use of a bridge pickup, contact microphone(s), or any combination of the two is required (as opposed to any kind of externalized microphone) for the purpose of amplifying nuanced sounds from the bridge, strings, and fingerboard. A volume pedal can be utilized to further control the amplitude in performance. This piece should be performed using the maximum allowable amplification.

# BEYOND IGNORANCE

for solo amplified cello

CORY BRACKEN

Scordatura tuning: score reflects standard tuning.



\* slow bow stroke; result is high-pitched harmonics mixed with white noise

**A**  $\text{♩} \approx 60$  **B**

ord. → s.p. **3x** clear harmonic  
\*light bow pressure m.s.p. ord. I II  
I =  
ord. → s.p. I II  
\*slightly heavier bow pressure s.p.  
I II  
II 0  
s.p. 0

v.c.  $\text{ff}$   $\text{pp}$   $\text{mp}$   $\text{p} - \text{mp}$   $\text{mp}$   $\text{mf}$   
*molto* *sempre distant, opaque; quasi senza misura* *poco* *f sub.*

9 ord. poco rit. a tempo  
I II s.p. I II ord. → s.p.  
II 0 0 0 0  
f mf pp f mp p < f  
gliss. harm. gliss. mp sub. 3

† frenetic and rhythmically irregular harmonic gliss. between highest region of strings and indicated harmonics: rapidly alternate strings ad lib.

**C** **D**

\* heavy bow pressure m.s.p. s.p. 0  
I II ord. rit. a tempo s.p. ord. pizz. arco  
II 0 3 III 0  
mf p sub. f più mf fp < f p - f mp  
gliss. violently ecstatic

**E** poco meno mosso

s.p. rit. harmonic gliss. s.p.  
I II *gettato* ord. III s.p. I II  
II 0 0 0 0  
mf p *morendo* p mp f  
gliss. off the string 3 5 3

**F** Tempo I

3x poco rubato 4x

27 further from bridge "seagull" gliss. 1.2. ord. 3. 0 III 0 near tailpiece legato s.p. s.t. 0 III 0

V.C. *pp* *mp* *pp* *ff* *ppp* *p* *pp*

**G**  $\leftarrow \overset{-3-}{\text{trill}} = \text{trill} \rightarrow (\approx 180)$

rit. poco a poco, gradually expanding bow strokes freely alternate between strings  $(\text{trill} \approx 180)$  triple-stop

light bow pressure -----> heavy bow pressure -----> light bow pressure ----->

m.s.p. -----> ord. m.s.p. <-> s.t. -----> m.s.t.

34 II III slightly bend pitches to create beating frequencies II III IV gradually transition back to 8th notes gradually rotate bow to half c.l. III IV half c.l.

V.C. *ppp* cresc. poco a poco *ff* sempre very ignorant *mf* decresc. poco a poco *mp*

**H** Tempo I

41 rit.  $\hat{\wedge}$  ord. -> s.p. \*light bow pressure m.s.p. clear harmonic ord. \*slightly heavier bow pressure s.p. I II ord.

V.C. *pp* sempre as before; quasi senza misura *poco* *p - mp*

morendo *f* sub. *poco*

**I**

c.l. tratto jeté ad lib. with hair half c.l. poco rit.

47 I II III IV I II III IV ord. ord. -> s.p. I II gliss.

V.C. *mp* *f* *p* *mf* *p* *mf* sub.

**J**

c.l. tratto ————— jeté ad lib. with hair ————— rit. ————— arco

52 I > II > III > IV I > II > III > IV between bridge & tailpiece

V.C. *p* *f* *p* *mf* *p* *mp* *pp*

**K**

slower, rhythmically irregular harmonic gliss. between highest region of strings and indicated harmonics: alternate strings ad lib.

\* tune down via peg

gradually increase radius of circular bowing

s.p. ↔ ord.

gradually decrease radius to s.p.

poco rit. ————— rall.

57

0 0 \*b b (III remains) 0 b b (III fades) b

V.C. *ppp* - *p* (gliss. to end of fingerboard) *f* *p* *f* *fff* *poco decresc.* (very loose tension) *ppp*

*ppp* *poco cresc.* beyond ignorant

**L** Heaving, ♩ ≈ 45

near tailpiece

full bow stroke, gradually reducing bow speed

poco rit. ————— nearest possible to tailpiece

59 I m.s.p. ord. → s.p. m.s.p. → s.p. → m.s.t. IV

V.C. *ppp* - *p* *mf* *pp* *ppp* - *p* *ppp*

**END**  
 Ostrava, CZ  
 August 31, 2017