After Ophelia

for solo cello

David Lancaster

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Originally composed as a student work, this piece was substantially revised in 2016.

Notes for performers:

The pulse of the first section should always be one beat per second, maintained throughout the metre changes irrespective of simple or compound time signatures: *beat equals beat*. Only at bar 188 does the tempo change (where *quaver equals quaver*) and the slower tempo then persists until the close.

After Ophelia was conceived and composed for a female cellist; there are short phrases of sung material in the final sections of the piece in the range of a woman's voice. The phrases should ideally sound quite soft, fragile and insecure, and they don't call for a highly developed vocal technique!

Duration 6'45"

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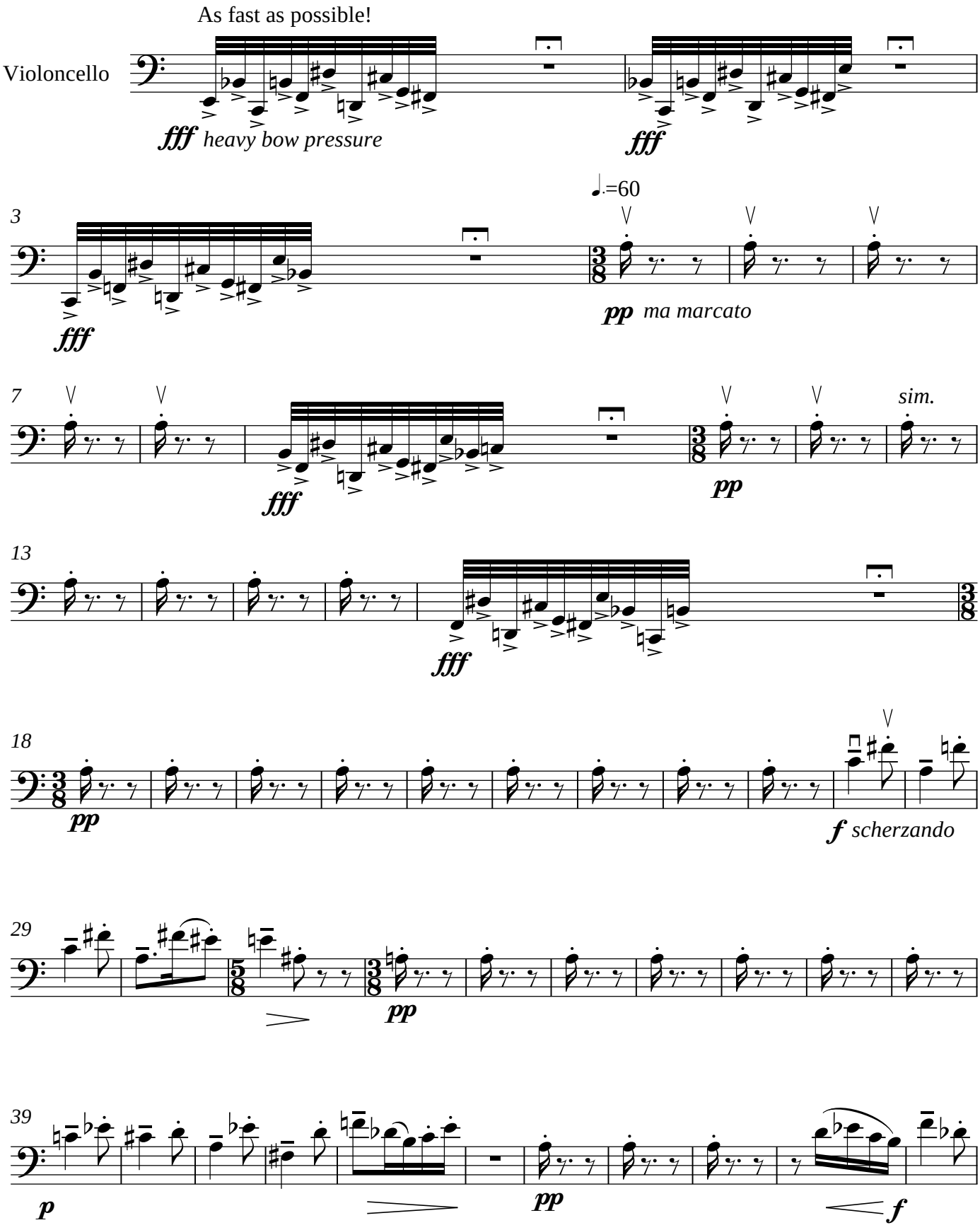
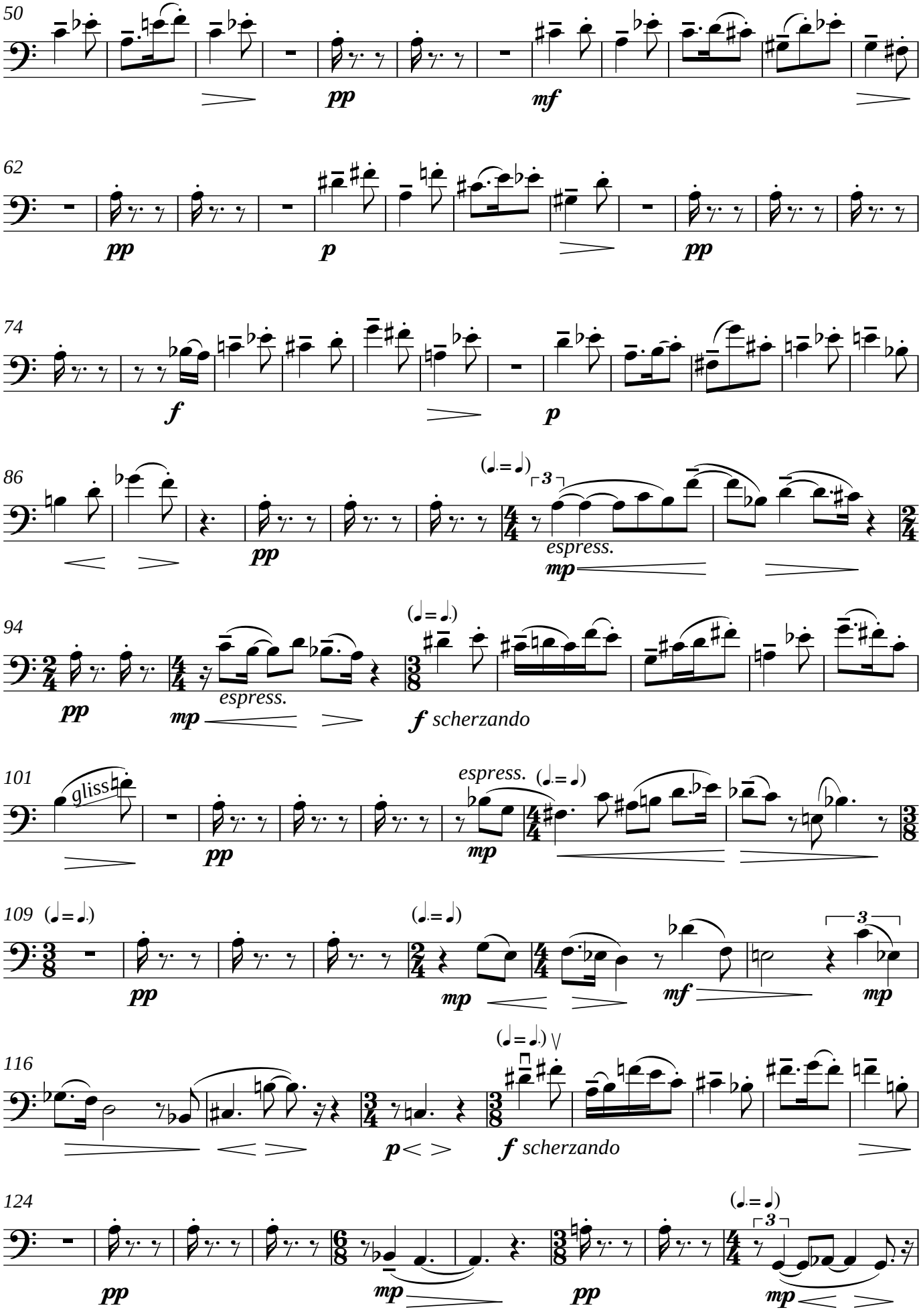
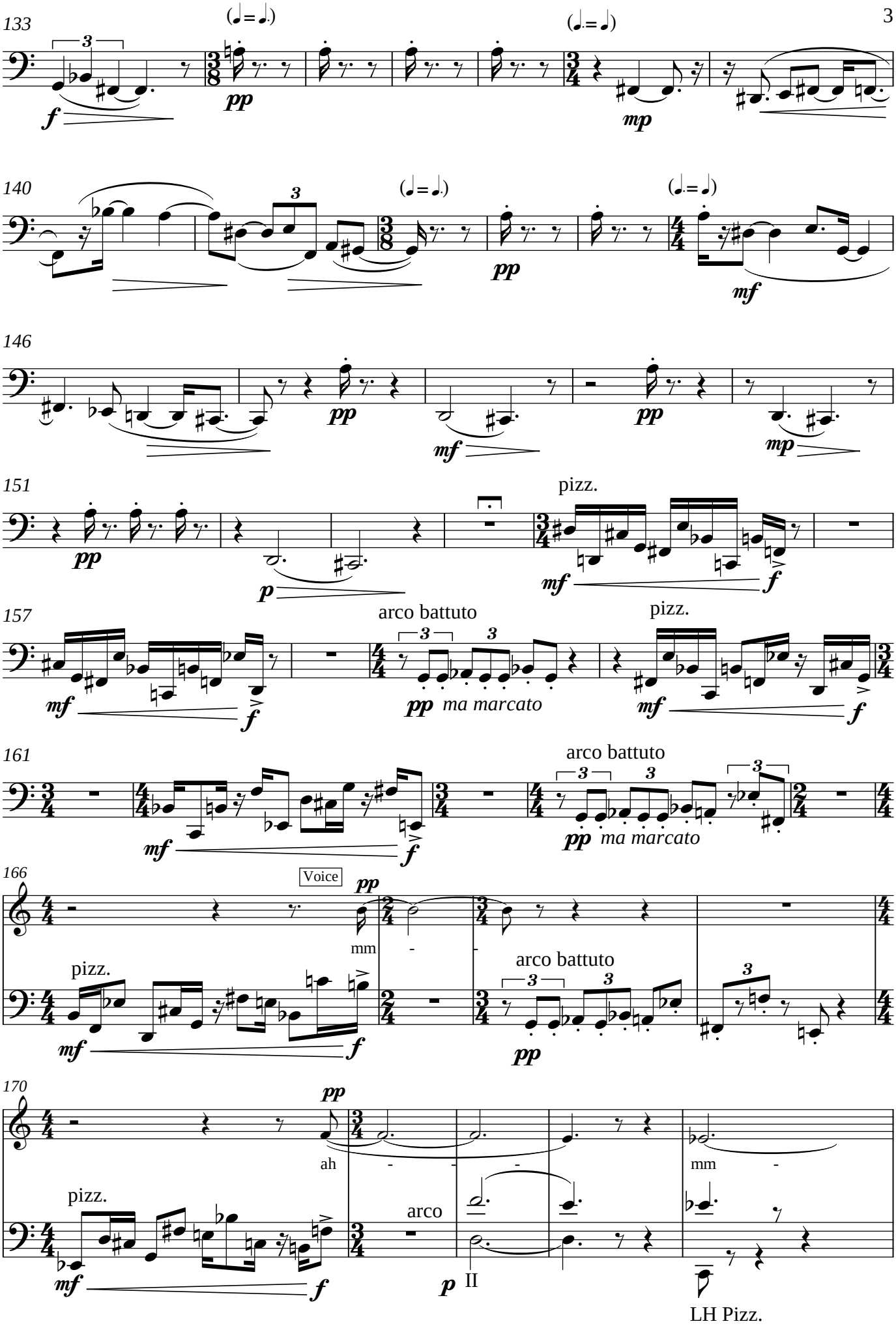
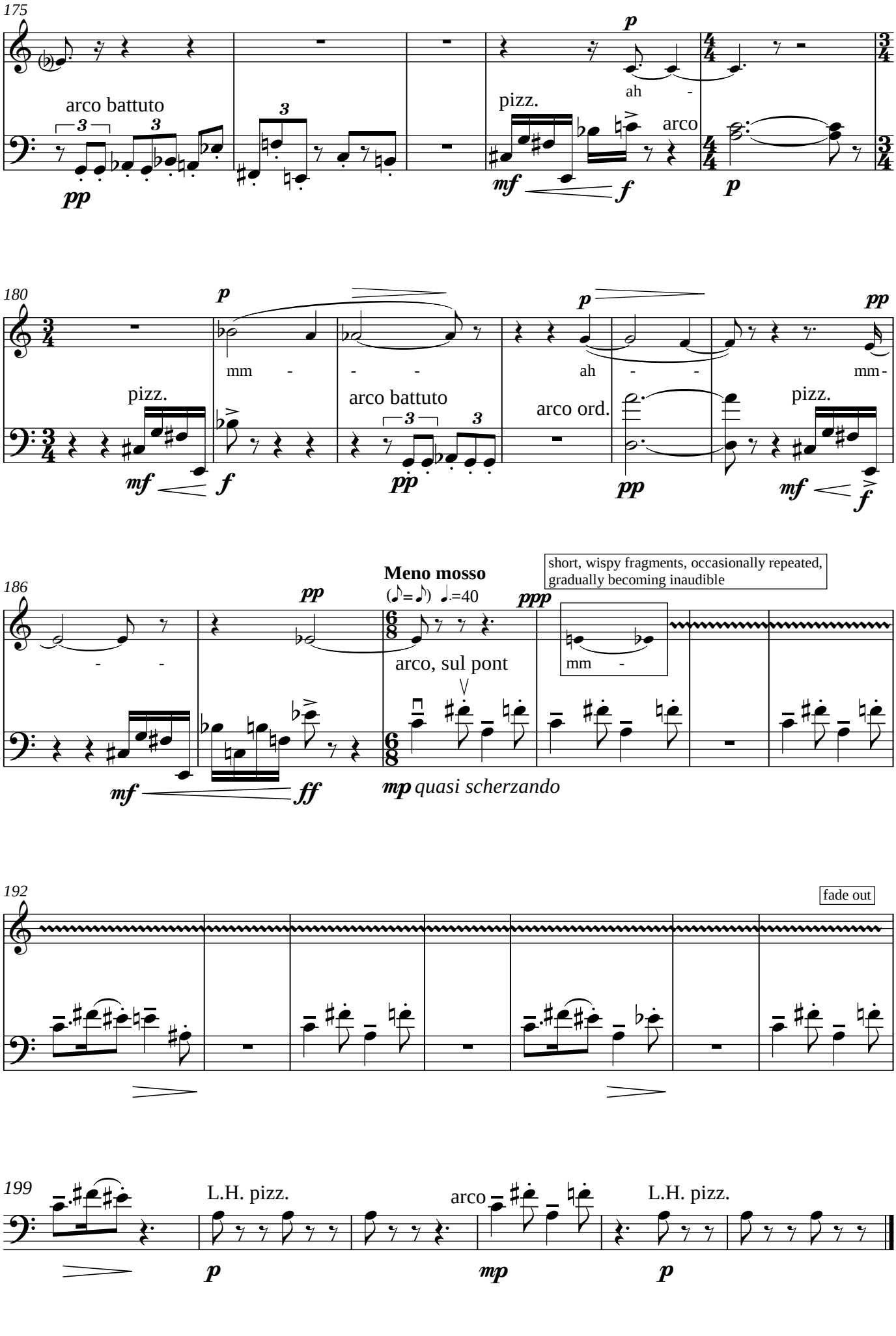



50
pp
mf
62
pp
p
pp
74
f
p
86
pp
espress.
mp
94
pp
mp
espress.
f scherzando
101
gliss
pp
espress.
mp
109
pp
mp
mf
mp
116
p
f scherzando
124
pp
mp
pp
mp


133
(♩ = ♩.)
(♩. = ♩)
140
(♩ = ♩.)
(♩. = ♩)
146
151
pizz.
157
arco battuto
pizz.
ma marcato
161
arco battuto
ma marcato
166
Voice
mm
pizz.
arco battuto
170
ah
mm
pizz.
arco
II
LH Pizz.


175
arco battuto
pp
p
ah -
pizz.
mf
f
arco
p
180
p
mm - - -
ah - -
pp
mm -
pizz.
mf
f
arco battuto
pp
arco ord.
pp
pizz.
mf
f
186
pp
Meno mosso
(♪=♪) ♩=40
ppp
short, wispy fragments, occasionally repeated, gradually becoming inaudible
- -
arco, sul pont
mm -
mf
ff
mp quasi scherzando
192
fade out
199
L.H. pizz.
arco
L.H. pizz.
p
mp
p