

Jol

Cache

Scon

Bri

cello solo with 2 ensemble cellos
Charlie Usher

Audience note:

The words in the title are from the etymology of the words in title of another piece, *Yawl Ketch Schooner Brig*, for solo cello, which appears in this piece.

The new piece borrows substance, if not form, from the original. The solo piece appears here as a kind of 'you are here' sign for the new map cast between the two new cellos.

Jol Cache Scon Bri was commissioned by the Royal Northern College of Music, for premiere in the main hall of the Victoria Baths, Manchester, UK, July 2011.

CHU

Performers' notes:

All players should sit at a distance that undermines a sense of togetherness. The two 'ensemble' cellos require visual contact though, and are to retain a rigid tempo and ignore solo cellist. Soloist should play as if unaccompanied, thus with slight rhythmic freedom (plus/minus 1 beat from score).

To be performed strictly non vibrato throughout.

Realising the quadruple stops:

- 1) Move fingers into position of chord, paying attention to string number specifications.
- 2) Start bow at extreme sul tasto, sounding strings II and III.
- 3) Move bow towards ord. position until point found at which all 4 strings sound delicately. Tilting the bow on a horizontal axis may be necessary.

This process should happen as quickly as possible - less than half a second.

Accented quadruple stops should be played with sudden acceleration of bow speed, returning to normal immediately.

The balance between the four strings will always be uneven and unpredictable. Try and stabilise at all times.

Jol Cache Scon Bri is dedicated to JMU and PMU.

♩ = 60 non vib. throughout
rebow when necessary

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Violoncello 1 and 2

Solo Violoncello

Measures 1-11. The score is in 4/4 time. The Violoncello 1 and 2 part starts with a forte (f) dynamic and includes triplets and a quintuplet. The Solo Violoncello part is mostly rests. Dynamics include ppp, mf, and mp.

Vc. 1 & 2

Solo Vc.

Measures 11-17. The Vc. 1 & 2 part continues with a mezzo-forte (mf) dynamic and includes a quintuplet. The Solo Vc. part features a complex rhythmic pattern with ppp and mf ppp sub. dynamics.

Vc. 1 & 2

Solo Vc.

Measures 18-24. The Vc. 1 & 2 part includes a triplet and a mezzo-forte (mf) dynamic. The Solo Vc. part continues with ppp and mf ppp sub. dynamics.

Vc. 1 & 2

Solo Vc.

Measures 25-31. The Vc. 1 & 2 part includes a triplet and a piano (p) dynamic. The Solo Vc. part includes a quintuplet and a piano (p) dynamic. Dynamics include mf, f, p, and ppp.

73

Vc. 1 & 2

Solo Vc.

fff *p* *ppp* *ff* *poss.*

79

Vc. 1 & 2

Solo Vc.

mf ppp *mf ppp* *mf ppp*

fff *fff* *fff*

83

Vc. 1 & 2

Solo Vc.

mf ppp *mf ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

ppp *mf ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

fff *fff* *fff* *fff* *fff* *fff*

pizz. *mf* *pizz.* *arco* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

4

Vc. 1 & 2

91

arco

mf ppp *mf ppp* *mf ppp*

pizz.

mf

arco

mf ppp *mf ppp* *mf ppp*

pizz.

mf

Vc. 1 & 2

103

mf ppp

pizz.

mf

arco

pizz.

mf ppp *mf ppp* *mf*

Solo Vc.

sul tasto

II III I III IV I

f *mf* *mp* *p*

II III IV(0)

pp *ppp* *mp* *p* *pp*

Vc. 1 & 2

114

arco

ppp

mf ppp

pizz.

mf

arco

ppp *mf ppp*

Solo Vc.

II III

ppp

I *mf*

II III IV(0)

ppp *mp* *p* *pp*

Vc. 1 & 2

122

mf

pizz.

mf

Solo Vc.

II III IV(0)

ppp *p* *pp* *ppp* *ppppp*