

CHRISTOPHER FOX

Straight lines in broken times 3

for solo cello

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Bowing

Three different types of bowing are prescribed:

←→ = normal bow pressure

←- - -→ = 'arco flautando'

↑
↓ = longitudinal bowing, where the bow is drawn along the length of the string. This type of bowing should always be performed as a series of separate bows, alternately down and up the string, with the bow held at about 80° to the string, so that a minimal amount of pitch content is retained.

Fingering

Three different types of fingering are prescribed:

◇ = flautando fingering

• = 'normal' fingering, but without vibrato unless the notation 'vib~~~~' is used.

× = hammering the finger on the string (unless this notation is combined with one of the noteheads shown above, the act of hammering on is the only sound-producing action required).

Glissandi

A grace note at the end of a glissando indicates the end point of the glissandi rather than a note event in its own right.

Dynamics

Throughout the score dynamics are intended not as indications of relative loudness but as indications of the intensity with which actions are performed. For example, a sound played with normal bow and finger pressure and notated *p* will probably be louder than a sound played with flautando fingering and bowing and notated *mf* or louder than any sound played with longitudinal bowing!

Performance

The sound quality of the piece should be consistently understated, tentative, but as if such a way of playing was normal rather than as a repressed version of conventional playing.

Amplification

If possible, the cello should be amplified. Air microphones should be placed near the bridge and above the lower end of the fingerboard and the resultant sounds mixed and diffused so that as far as possible they appear to be located in the same position as the cellist.

Straight lines in broken times for cello is the third of four works with the same title (the others are, respectively, for organ, for clarinet, violin and piano, and for two bass clarinets and tape) and is dedicated to Richard Barrett.

Straight lines in broken times³ was written between January and September 1994 for Friedrich Gauwerky, who gave the first performance in St Paul's Hall, Huddersfield on December 12 1994.

Straight lines in broken times

Christopher Fox

$\text{♩} = 108$

II III II III II III IV II

$\text{♩} = 108$

L.H. PIZZ. mp sfpp mf p L.H. PIZZ. R.H. PIZZ. mf (ARCO) pp

deaden strings at mid-point; pluck above (↑) or below (↓) L.H.

This musical score page contains eight staves of music. The notation includes various rhythmic values such as 5:4, 3:4, 4:5, 3:2, 7:8, 9:11, 6:7, 4:3, 10:8, 4:5, 3:2, 7:8, 4:5, 3:2, 5:4, 5:4, 9:8, 6:7, 5:4, 7:6, 5:6, 6:7, 5:4, 5:4, 4:5, 5:4, 7:10, 4:5, 3:2, and 4:5. Dynamic markings include *mp*, *p*, *pp*, *mf*, *sfmp*, *pp*, *mf*, *p*, *pp*, *mp*, *mf*, *p*, *mp*, *f*, *mp*, *mf*, *fff*, and *mf*. Performance instructions include *vib*, *L.H. PIZZ.*, *laissez vibrer*, *sul pont.*, *sul tasto "f"*, and *quasi tremolo*. The score is divided into sections labeled with Roman numerals I through V, often with a plus sign (e.g., I+II, V+III). A large blue watermark "Preview File Only" is oriented vertically across the center of the page.