

JAMES DILLON

EOS

(1998)

Preview File Only

Solo Violoncello

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EDITION PETERS

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Eos: The Greek goddess of the dawn, the Roman Aurora. In Homer she is yellow-robed and rosy-fingered and drives her chariot across the sky each morning. Apollo's favourite attendant, the fair goddess of dawn, whose rose-tipped fingers opened wide the eastern gates of pearl, and who then flashed across the sky to announce her master's coming. Of the beautiful young men she carried off to be her lovers Cephalus, Orion, and Tithonus, by whom she had a son, Memnon. It has been suggested that such legends are a euphemism for death, life being at its lowest ebb at dawn then it is not a 'lack of warmth' but the 'presence of non-warmth'.



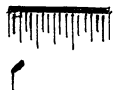
One personification of the dawn is Minerva (or Athene), derived from Daphne from the Sanskrit *Dahana*, or *ahana* (meaning "the light of daybreak") impersonating the illuminating and knowledge giving light of the sky, for in Sanskrit the same word also means "to wake" and "to know" .

Eos was commissioned by KölnMusik for *Bachfest 1999*.

Composed between October and December 1998 the first performance was given by Rohan de Saram and took place during *Bachfest* on 3rd April 1999 in Köln.

Dedicated to Rohan de Saram and Dr. Annette Wolde.

Performance notes:

♯	a quarter-tone sharp
♯♯	three quarter-tones sharp
♭	a quarter-tone flat
♭♭	three quarter-tone flat
s. v.	<i>senza vibrato</i>
v. n.	<i>vibrato normale</i>
v. m.	<i>vibrato molto</i>
♮	always to the nearest semitone.
tr. 	always to the nearest semitone above unless otherwise indicated
	wherever possible all <i>tremolandi</i> should contain a strong timbral difference between the two strings.
	continuously vary the l.h. finger weight (between harmonic and normal pressure) all movement should be aperiodic.
s. p.	<i>sul ponticello</i>
s. t.	<i>sul tastiera</i>
ord.	normal playing position.
→	gradual and continuous transition.
/	cancel previous instruction.

EOS

James Dillon

♩ = 40

With a sense of strangeness and distance

Violoncello

con sordino

freddo e appassionato
poco flautando
poco vibrato

leggero sul pont.

stacc.

norm.

gliss.

3:2

pppp < sfp > pppp

pppp < pp > pppp

mf

5:4

Ritard. / A tempo

stacc.

gliss.

5:3

ppp < mf > pp

pppp

9:7

s.t. → s.p. → s.t.

tr

destabilized sound

vibr. molto

gl.

random finger pressure (variabile)

pppp

pp

mf

ppp

ppp < mp > ppp < p > ppp

* seagull gliss.

7:6

harmonic finger pressure

gliss.

LH pizz.

pizz./trem. (muttering)

pizz./trem. rall. /

< p > pppp

pp < mf > pp

sfz

ppp

s.p. → norm.

pochiss./stacc.

arco

gliss.

gliss.

7:5

sub. smfz

pppp < pp

f

ppp

3:2

trans. → sul pont.

tr

norm.

3:2

6:5

5:3

(ppp)

mf > pp

pp < ff > ppp

6:5

tr

sfz

7:6

22

gliss.

6:5

II

gliss.

6:5

III

tr

Ritard. ♩ = 48

random finger pressure

pppp

sub. ♩ = 72

With an increasing sense of movement

lentissimo bow speed → (al segno ⊕)

norm. → s.p. → norm.

sub. ♩ = 84

26

like a faintly etched line

gliss.

gliss.

gliss.

pppp cresc. sempre ... poco a poco

sub. $\text{♩} = 72$

Poco rit. / A tempo Poco rit. / A tempo Poco rit. /

30 *gliss.*

(cresc.) *fff* dim. sempre . . . poco . a . poco . . .

5:4 5:4 5:4

A tempo ($\text{♩} = 72$)

37

(dim.)

sub. $\text{♩} = 96$

40 *gliss.* *tr* *gliss.*

(dim.) *pp* *fff* *ppp* *fff* *pp* *fff* *pp*

7:6

45

(*pp*) *fff* *pp* *fff* *p* *sfz*

49

sub. *f* *p* *f* *f* *pp* *ff*

6:5 5:4 5:4 3:2 3:2

52

(*ff*) *ppp* *fff* *ppp* *ff* *ppp* *ff* *pp*

(normale) trans. s.p. trans. norm. 3 3:2 Rit. / s.p.

A tempo

sub. normale $\text{♩} = 108$

55 *tr* *pp* *ff* *pp* *ff* *pppp* *fff* *pppp*

3:2

* initially a rapid arpeggio between 3 strings

sub. $\text{♩} = 96$

58 *tr* *pppp* *pp* *ppp* *ff* *ppp* *fff*

3:2