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**Joe Cutler**

**Music for Cello and Strings**

(2005)

## **Music for Cello and Strings**

Dedicated to Robin Michael

For solo cello and string orchestra

- I. Lush and bluesy
- II. Unstoppable, with panache
- III. Dark but dreamlike

Duration: 24 minutes

First performed by Robin Michael and The London Strings conducted by Richard Llewellyn on June 9<sup>th</sup> 2005 at St John Smith's Square, London.

I

Joe Cutler

♩ = 66 Lush and bluesy

poco rit. ----- a tempo

poco rit. -----

Solo Cello

Violin I

Violin II

Viola

Violoncello

Contrabass

♩ = 66 Dark+Melancholic

11

S. Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Divisi arco

pizz

24

S. Vlc. *mp* *mf* *pp* *p* *mp* *pp* *p*

Vln. I *p* *pp* *mp* *pp*

Vln. II *p* *pp* *mp* *pp*

Vla. *p* *pp* *mp* *pp*

Vc. *p* *pp* *mp* *pp*

Cb. *mp* *mf* *mf* *mf* *mf* *p*

36

S. Vlc. *mp* *mf* *pp* *mp* *mf* *sf* *ff*

Vln. I *mp* *pp* *mp* *mf* *poco* *mf* *poco* *mf* *poco*

Vln. II *mp* *pp* *p* *mf* *mf*

Vla. *mp* *pp* *p* *mf* *mf*

Vc. *mp* *pp* *mp* *mf*

Cb. *p* *f*

Divisi

46

S.Vlc. *mp*

Vln. I *mf* *p* *pp* *ppp*

Vln. II *f* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *f* *p* *pizz*

Vc. *f* *p*

Cb.

*Divisi* *sul tasto*

♩ = 100 Quicker, pushing

55

S.Vlc. *mf* *poco* *mf* *f* *mf* *f* *f* *f*

Vln. I *fp* *mf* *fp* *mf* *fp* *sf* *f* *mp*

Vln. II *f* *mf* *f* *mf* *sf* *f*

Vla. *f* *mf* *f* *mf* *sf* *f*

Vc. *fp* *mf* *f* *mf* *fp* *sf* *f*

Cb. *f* *mf* *fp* *mf* *sf* *f*

61

S.Vlc. *f* *ff* *f* *ff* *f* *ff*

Vln. I *f* *ffmp* *ffmp* *ffmf* *ffmf* *ffmf* *molto*

Vln. II *fp* *f* *ff* *ff* *ffmf* *ffmf* *molto*

Vla. *f* *f* *ffmp* *ffmp* *ffmf* *ffmf* *molto*

Vc. *f* *f* *fp* *ff* *ff* *ffmf* *ffmf* *molto*

Cb. *fp* *f* *f* *ffmf* *ffmf* *ffmf* *molto*

67

*♩ = 132 Animato*

S.Vlc. *ff* *ff*

Vln. I *f* *ffmf* *f*

Vln. II *f* *ffmf* *f*

Vla. *f* *ffmf* *f* *mf*

Vc. *f* *ffmf* *f* *mf*

Cb. *f* *ffmf* *f*

♩ = 2  
♩ = 66 With an intensity

73

S. Vlc. *f* *ff* *fff*

Vln. I *sfz* *ff* *mp* *mf*

Vln. II *sfz* *ff* *mp* *mf*

Vla. *ff* *f*

Vc. *ff* *pizz.* *arco*

Cb. *ff* *arco*

78

S. Vlc. *fff*

Vln. I *sf* *sfz* *mp* *mf* *sf* *mf* *sfmf*

Vln. II *sf* *sfz* *mp* *mf* *sf* *mf* *sfmf*

Vla. *f* *f*

Vc. *ff*

Cb. *ff*

As a cadenza - in a free time

$\text{♩} = 100$  but with molto rubato

Musical score for measures 82-86. The score is for a string ensemble consisting of Solo Violin (S.Vlc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The tempo is marked  $\text{♩} = 100$  but with molto rubato. The dynamics are *ff* (fortissimo) for measures 82-86. The S.Vlc. part features a complex melodic line with triplets and a fermata. The other instruments provide harmonic support with sustained chords and rhythmic patterns.

Musical score for measures 87-91. The score is for a string ensemble consisting of Solo Violin (S.Vlc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The tempo is marked  $\text{♩} = 100$  but with molto rubato. The dynamics are *mf* (mezzo-forte) for measures 87-88, *f* (forte) for measure 89, and *mf* for measures 90-91. The S.Vlc. part features a complex melodic line with triplets and a fermata. The other instruments provide harmonic support with sustained chords and rhythmic patterns.



92

S. Vlc. *mp* *mf* *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

S. Vlc. *mp* *mf* *norm.* *pont.* *p* *pp*

Vln. I *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cb. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

$\text{♩} = 68$  Dark  
*molto pont.*

♩ = 50-60

♩ = 100 Passionately (with rubato)

101 *pizz*  
*mp*

S.Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *f* *mf* *mp*

*mf* *f* *mf* *mp*

*mf* *f* *mf* *mp*

*mf* *f* *mf* *mp*

*mf* *f* *mp* *mf*

112 (Behind bridge)

S.Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*p* *mf* *f* *mf* *poco* *mf* *p*

*p* *mf* *f* *mf* *poco* *mf* *p*

*p* *mf* *f* *mf* *poco* *mf* *p*

*p* *mf* *f* *mf* *poco* *mf* *p*

*p* *mf* *f* *mp* *mf* *p*

♩ = 60 Dark and lamenting

121

S.Vlc. *mp* *mf* *mp* *mf* *mf* *mf* *f* *mp* *mp* *mf*

Vln. I *p* *p* *p* *mp* *mp* *pp*

Vln. II *p* *p* *p* *mp* *mp*

Vla. *p* *p* *p* *mp* *mp*

Vc. *p* *poco* *p* *p* *p* *p* *p* *p* *mp*

Cb. *p* *poco* *p* *p* *p* *p* *p* *p* *mp*

131

S.Vlc. *mp* *molto* *f* *f* *f* *f* *f*

Vln. I *p*

Vln. II *mf* *poco* *mf* *mf* *mf* *f* *fmp*

Vla. *mf* *poco* *mf* *mp* *mf* *f* *fmp*

Vc. *p* *mp* *p* *p* *mf* *mf* *poco* *mf* *mf* *mf* *f* *fmp*

Cb. *p* *mp* *p* *p* *mf* *mf* *poco* *mf* *mf* *mf* *f* *fmp*

138

S.Vlc. *f* *f* *f* *ff* *sf*

Vln. I *mf* *f* *f* *f* *fmp*

Vln. II *mf* *f* *mf* *f* *fmp*

Vla. *mf* *f* *f* *f* *fmp*

Vc. *mf* *f* *f* *f* *fmp*

Cb. *sf* *mf* *f* *f* *fmp*

143

*♩ = 80 Quicker*

S.Vlc. *ff* *ff* *ff* *ff*

Vln. I *ff*

Vln. II *ff* *sf* *ff*

Vla. *ff* *sf* *ff*

Vc. *ff* *sf* *ff*

Cb. *ff* *pizz*

150

S.Vlc. *ff*

Vln. I *ff*

Vln. II *sf* *ff*

Vla. *sf* *ff*

Vc. *sf* *ff*

Cb. *ff*

*Poco a poco accel.*

155

S.Vlc. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

*Molto accel.*

♩ = 120 *c. 15-20"*

157

S. Vlc. *ff* *mp*

Vln. I

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

♩ = 60 *As a cadenza - in a free time*

160

S. Vlc. *mf* *poco* *mp* *p* *ppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 66 Dark and nostalgic

168

S. Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

S. Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

189

S.Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

196

S.Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

3

5

5

3

5



202

S.Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

207

S.Vlc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

# II

♩ = 120-144 Unstoppable, with flair!

norm. → pont. → norm. → pont. → norm. → pont. → norm. → pont. → norm.

Solo Cello  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

10 pont. → norm. → pont. → norm. → pont. → norm. → pont. → norm. → pont.

S. Vlc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

17

norm. → pont. → norm. → pont. → norm. → pont. → norm. → pont.

S. Vcl. *mf* *f* *f* *f* *ff*

Vln. I *mf* *f* *mp* *f* *ff*

Vln. II *mf* *f* *mp* *f* *ff*

Vla. *mp* *mp* *mf* *mp* *mp* *mf* *f*

Vc. *poco*

Cb. *f* *ff*

25

norm. → pont.

S. Vcl. *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *ff* *f* *f* *f* *f* *f*

Vln. II *ff* *f* *f* *f* *f* *f*

Vla. *ff* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f*

Cb. *f* *f* *f* *f* *f* *f*

33

S.Vlc. *p* *mf* *p* *mf* *Glissando* *Glissando*

Vln. I *f* *ff* *f* *mp* *mf* *mp* *mp* *mf* *sf* *non div.*

Vln. II *f* *f* *f* *mp* *mf* *mp* *mp* *mf* *sf* *non div.*

Vla. *f* *f* *f* *mp* *mf* *mp* *mp* *mf* *sf* *non div.*

Vc. *p* *f* *p* *mp* *mf* *mp* *mp* *mf* *sf* *non div.*

Cb. *f* *f* *f* *mp* *mf* *mp* *mp* *mf* *sf* *non div.*

41

S.Vlc. *sf* *sf* *sf* *ff* *sf* *ff* *sf* *ff* *p* *ff*

Vln. I *sf* *sf* *f* *sf* *ff* *f* *ff* *f* *ff* *f*

Vln. II *sf* *sf* *f* *sf* *ff* *f* *ff* *f* *ff* *f*

Vla. *sf* *sf* *f* *sf* *ff* *f* *ff* *f* *ff* *f*

Vc. *sf* *sf* *f* *sf* *ff* *f* *ff* *f* *ff* *f*

Cb. *sf* *sf* *f* *sf* *ff* *f* *ff* *f* *ff* *f*

*1/2 col legno*

*Divisi*

*norm.*

49

S.Vlc. *sf* *f* *ff* *f* *ff* *p*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff*

Vc. *sf* *f* *1/2 col legno* *norm.* *ff*

Cb. *ff* *arco* *pizz.* *ff*

55

S.Vlc. *molto* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. II *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *1/2 col legno* *ff* *ff* *f* *ff* *f* *ff* *ff* *norm.* *ff* *ff* *ff* *ff* *ff*

Cb. *arco* *ff* *ff* *ff* *ff* *ff* *ff* *ff*



77

S.Vlc. *p* *mf* *norm. 3* *mf* *f*

Vln. I *p* *mp* *fp* *fp*

Vln. II *p* *mp* *fp* *fp*

Vla. *p* *mp* *p*

Vc. *p* *p* *p*

Cb. *p*

84

S.Vlc. *mf* *f* *f* *f* *f* *ff*

Vln. I *fp* *fp* *fmp* *fmp* *fmp* *fmp*

Vln. II *fp* *fp* *fmp* *fmp* *fmp* *fmp*

Vla. *p*

Vc. *p* *p*

Cb. *p*

Musical score for measures 90 to 94. The score is written for five staves: S. Vlc. (Soprano Violoncello), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The time signature is 5/4. The key signature has two flats (B-flat and E-flat). The S. Vlc. part features a prominent melodic line with dynamics ranging from *f* to *ff* and a trill in measure 93. The Vln. I and Vln. II parts play a rhythmic accompaniment with dynamics from *fmp* to *f*. The Vla. part is mostly sustained notes with dynamics from *fmp* to *f*. The Vc. part has a lower melodic line with dynamics from *fmp* to *fp* and a trill in measure 93. The Cb. (Double Bass) part provides a bass line with dynamics from *p* to *mf*. The score concludes at measure 94 with a *mf* dynamic and a key signature change to one flat (F major).

Musical score for measures 95 to 99. The score continues for the five staves: S. Vlc., Vln. I, Vln. II, Vla., and Vc. The time signature remains 5/4. The key signature has one flat (F major). The S. Vlc. part continues with sustained notes and dynamics from *f* to *mp*. The Vln. I part features a melodic line with dynamics from *f* to *mp*. The Vln. II part plays a rhythmic accompaniment with dynamics from *f* to *mp*. The Vla. part features a melodic line with dynamics from *mf* to *f*. The Vc. part continues with a melodic line and dynamics from *mf* to *f*. The Cb. part features a rhythmic accompaniment with dynamics from *mf* to *mp*. The score concludes at measure 99 with a *mp* dynamic and a key signature change to no flats (C major).



III  
♩ = 54 Dark but dreamlike

99

S. Vlc. *f*

Vln. I *f* *con sord.* *pp*

Vln. II *f* *con sord.* *pp*

Vla. *f* *con sord.* *pp*

Vc. *f* *con sord.* *pp*

Cb. *f* *con sord.* *pp*

109

S. Vlc.

Vln. I *pp* *mp* *pp* *pp* *p* *pp* *pp* *mf* *p* *pp*

Vln. II *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *p* *pp* *pp* *p* *pp* *pp* *mf* *pp*

Vc.

Cb. *pp*

119  $\text{♩} = 56$  Dark but lilting

S. Vlc. *mp* *poco* *mp* *poco* *mp* *poco* *p* *poco* *norm.* *mp* *poco*

Vln. I *Senza sord.*

Vln. II *Senza sord.* *ppp*

Vla. *Senza sord.* *pp*

Vc. *Senza sord.*

Cb. *Senza sord.*

*sul tasto*

130

S. Vlc. *mp* *poco* *mp* *poco* *p* *poco* *p* *mp* *poco* *norm.* *mp* *poco*

Vln. I

Vln. II

Vla. *norm.* *pont.* *norm.* *norm.* *pont.* *norm.* *norm.* *pont.* *norm.*  
*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vc.

Cb. *p* *p*

*sul tasto*

A tempo, Dream-like and hypnotic

139

Musical score for measures 139-148. The score is for a string ensemble and includes parts for S. Vlc., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 4/4 time and features a variety of dynamics including *mp*, *mf*, *p*, *pp*, and *ppp*. There are also performance markings such as *norm.*, *pont.*, and *arco*. The S. Vlc. part has a melodic line with slurs and accents. The Vln. I and Vln. II parts have sustained notes and some rhythmic patterns. The Vla. part has a melodic line with slurs and accents. The Vc. and Cb. parts have sustained notes and some rhythmic patterns.

149

Musical score for measures 149-158. The score is for a string ensemble and includes parts for S. Vlc., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 4/4 time and features a variety of dynamics including *mp*, *pp*, *ppp*, and *mf*. There are also performance markings such as *pont.*, *arco*, and *pp*. The S. Vlc. part has a melodic line with slurs and accents. The Vln. I and Vln. II parts have rhythmic patterns. The Vla. part has a rhythmic pattern. The Vc. part has a rhythmic pattern. The Cb. part has a rhythmic pattern. There is a handwritten '149' in the Vc. part and the instruction '(Back desk only)' in the Cb. part.

