

**PRISCILLA McLEAN**

***CRIES AND ECHOES***

*for VIOLONCELLO, RECORDED CELLI, and VIDEO*

**MLC PUBLICATIONS**

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## CRIES AND ECHOES

for VIOLONCELLO, RECORDED CELLI, and VIDEO

$\text{♩} = 60 \text{ or } 1 \text{ second}$

REC. *Stopwatch:* :00

*mf* *screech*.. *clear tone (non-vib)* :20 *screech*.. *half-screech*.. *clear (non-vib.)*

*(12 sec.)* *bend*

*Plaintive, painful*

REC. *Pizz. mf* *Arco* *Pizz. mf*

:30 *(d) screech* *clear* :40 :50 *clear (non-vib.)*

*f (non-vib.)* *mf*

REC.

1:00

vib.

mf

pizz

p

1:10

mp

1:20

Cello

p

mp

mf

3

pizz >

mf >

(mp)

5

screech... clear (non vib.)

1:30

1:40

1:50

bend

ff

f

REC

(glisses)

2:00 2:10 2:20

Cello

*mf* bend

(glisses)

*mp* *mf*

2:30 2:40 2:50

3:00 3:10

\* tremolo + gliss - follow pitch contours

*mp* \* Uneven, separated tremolos *mf* ...ponticello-

- 3 -

REC.

Cello

3:20

ord. →

3:30

(Double-stops)

mp

mp

mf

3:40

(single string)

highest pitch

3:50

f

accel. . . . .

4:00

accel. . .

bend every note

gliss

accel. . . . .

d

6

REC.

4:10

short gliss. bursts, single str.

4:20

(♩) slow gliss to top note (cont.)

(♩) Tr

sub.p cresc. . . . . f sub.p

4:30

Tr

mf

4:40

pizz  $\hat{b}$  3

f

Guitar-like pizz-vib. →

5

4:50

mf (Solo recitative)

5:00

PPP

accel... 3

accel... 3

mf-f

3

3

(Pg)

[taped cello rhythms less exact than notated]

REC. *pizz.* (echo) (echo) (5:18) (echo)

*mp* 5:10

Soloist: Play slightly louder than recording

5:20 *pizz. cont.* → [only prominent pizz.s notated] (pizz.) *mf*

[Try to stay with cello beat]

*mf* 5:30

*pizzes cont.* *pizzes* *pizzes*

*p* *mp* 5:40

REC. *Pizzes cont.* →

(echo)

(mp)

5:50 6:00

Cello

*Pizzes cont.*

(2nd echo)

Cont. pizzes with two echoes (mf)

6:10

*pizzes and echoes cont.*

6:20



*Pizzes and echoes cont.*

6:40

REC.

6:30

Cello

(d)

[Arco] Cont. uneven trem. & gliss

mf -f

*Pizzes and echoes cont.*

(d.) trem/gliss

(highest)

6:50

7:00

(single str.)...ponticello

(Ord.)

*heavily echoed pizzes*

b b# b

[heavy reverb.]

7:10

7:20

[9:4♩: Continue same style]

(d)

6 3 1

f

heavily echoed pizzes

REC

Cello

7:30

7:40

*mp* *f*

heavily echoed pizzes

more and more echoey

very expressively

dim. . . . . *p*

7:50

8:00

pizzes heavily echoed

ends

8:10

*f* *mf* *ppp*

8:20

-9-

Bach-echoey melody (using delays)

REC. [8:30] [8:40] [8:50]

Cello *mp* *p* *mp*

(echoey Bach melody with delays)

REC. [9:00] [9:10] [9:20]

Cello *Very Lyrical* *(expressively)* *mf*

REC: Cont. Bach and delays

Cello [9:30] [9:40]

REC: cont. Bach and delays

ends

Cello [9:50] [10:00]

*f* *mf* *mp*

\* Unprocessed (clear) Bach melody

REC.

10:10

10:20

2nd Bach melody enters

*mf*

Cello

*mp*

10:30

Cont. Bach 2 melodies

10:40

... echoes →

*mp* *mf*

Cont. echoey Bach melodies

11:00

... more echoes ... →

*f* (Passionately)

Continued Echoey melodies .... more echoey ...

REC.

11:20

11:30 (mf)

11:40 [ponticello]

11:50

Cello

mf p ppp mp mf

Cont. Echoey Bach melodies

dim. . . . . p

12:00

12:10

12:20

Arco (ord.)

screech

As at beginning → f

12:30

12:40

non-vib.

screech

half-screech

(clear)

strong screech

(clear)

p (echo)

REC. *Pizz.* (echoes) *(p)* [cluster] harmonics

12:50 13:00

Cello *mp* *mf* *(d)* *gliss*

*pizz.* *mf* *mp* *(d)* *8va*

13:10 13:20

*mf* (bird-like) \* These notes are just an example of harmonics and bird calls to make. The gesture is the importance.

*(p)* *8va* *(8va)* *mp* *(f)*

13:30 13:40

*mp* P.14

pizz ("bells") (echoes) 13:50 14:00

mf (p) 8va 8va (twittery) mp-mf (bird-like) (twittery)

mp (echo) pizz-"bells" dim. PPP [Ends [14:30]] 8va 8va (bird-like) (bird-like) 14:10