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(\*1987)

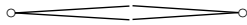
# Solo Dialog

*for Violoncello Solo*

Commission by the Ensemble Nostri Temporis - Kiev

March 2012

# Legend for musical signs



cresc. dal niente / dim. al niente



**Tapping notes:** tap the strings very actively for a soft murmuring noise the release of the string should be very active, too, so that you can hear the open string (the small noteheads)



**Bird-Gliss.:**

start with an artificial harmonic while playing the glissando keep distance between Fingers, so that it will create a "jumping" glissando line, similar to the cry of a bird.

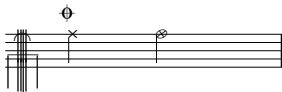


**Highest note:** play the highest possible note (very scratche, noisy sound, like a cry)



**String-clef:**

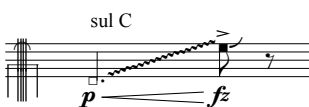
indicates the position of the bow. (notes without notehead show the duration of the movement)  
play near the bridge ("noisy sound")  
play in the middle (where you usually play, where you have the most "natural" sound)  
play at the fingerboard ("muffled, soft sound")



play on the bridge  
(if indicated damp the strings with the other hand)



**Bow-swish:** move bow quickly and without pressure from the fingerboard to the bridge, for an impulsive, airy noise



**Rattling-gliss.:** move bow with high pressure from the fingerboard to the bridge, so that it is creating a rattling, noisy sound



**On the tailpiece:** Play arco with your bow on the tailpiece with high pressure to create a very low and soft sound



**Fingernail-pizz.:** Play pizzicato with your fingernail near the bridge (damp strings!)



**"Behind-bridge-clef":** Indicates, that you should play behind the bridge. the numbers indicate on which string (1 = A, 2 = D, 3 = G, 4 = C) normal noteheads mean a "normal arco" behind the bridge



**rattling sound:** play behind the bridge with a high pressure and few movement of the bow, so that it creates a rattling, noisy sound

# Solo Dialog

composed for the Ensemble Nostri Temporis

Gregor A. Mayrhofer  
Düsseldorf, 16. Februar 2012

**Furioso** ♩ = 160  
arco behind the bridge

**Liberamente** (♩ = ca. 90)

Violoncello

*ff* 3

natural harmonic sul G

bird-gliss

sul G

natural harmonic sul C

bird-gliss

*pp* *pp*

6 **Furioso** ♩ = 160 arco behind the bridge

*ff* 3

natural harmonic sul A

bird-gliss

bird-gliss sul D

sul A

*p* *pp* *p* *p*

12 **Agitato** ♩ = 130

bow-swish

natural harmonic sul A

(start gliss. very slow, then accelerate)

tapping notes

*p* *mf* *ppp* *pp* *ppp* *p*

16 bow-swish

*p* *ff* *p*

19 **Misterioso** ♩ = ca. 60

rit. accel.

*f* *p*

21 arco on the tailpiece

*p*

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22

*pp* *mp*

24

bow-swish *f*

arco on tailpiece *p cresc.* *fz*

*f* *p cresc.* *fz*

26

*f*

*ff* *p*

$\text{♩} = 130$   
arco behind the bridge

*f* *ff* *p*

$\text{♩} = 130$   
arco behind the bridge

30

Lento, accel.....  $\text{♩} = 60$  Furioso  $\text{♩} = 160$

*p* *ff*

*pp* *molto* *f*

arco ordinario

*p leggiero*

*ff feroce*

*p* *ff*

*pp* *molto* *f*

arco ordinario

*p leggiero*

*ff feroce*

36

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

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

42

*p* *ff* *mf* *mf* *f*

*p* *ff* *mf* *mf* *f*

47

hesitate *p*

A tempo furioso *mf* *ff*

*sub. p* *cresc. molto*

*p*

hesitate

A tempo furioso *mf* *ff*

*sub. p* *cresc. molto*

51

bow position

*f* *ffp* *ff* *mf* *ff* *f*

highest note, scratchy sound!  
(like a cry)

*f* *ffp* *ff* *mf* *ff* *f*

highest note, scratchy sound!  
(like a cry)

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56

arco behind the bridge

arco (highest note)

*ff* > < *fz* > *pp* < *f* >

*ff* > *p* < *ff*

62

Bird-Gliss.

sul D

sul G

bow position

*mf* > *ff* *f* *dim.*

*p* < *f*

69

Bird-Gliss.

sul D

sul G

sul C

bow position

*p* *dim.*

*pp* < *f* > *p*

78

rit. . . . . molto

sul tasto (very soft sound)

*f* > *mf* > *p* > *pp*

**sostenuto, lamentoso** ♩ = 80  
(molto sul tasto!).

86

*ppp* cantabile (pizz. with left Hand)

89

*mp* *ppp* < *mf* *sub. pp*

92 rit. . . . . Grave ♩ = 60

Agitato ♩ = 70 (♩ = 210)

taping notes (sul G)

*fz* > *p* > *ppp*

96

sul C

sul G

Solo Dialog

4 100

100-102: Bass clef, 6/8 time signature. Features triplets of eighth notes. *sul C* is indicated above the first triplet. Dynamics include *mf* and *f*.

103

103-105: Bass clef, 6/8 time signature. Features triplets of eighth notes. *sul G* is indicated above the final triplet. Dynamics include *mf* and *f*.

106

106-108: Bass clef, 6/8 time signature. Features triplets of eighth notes. *sul C* and *sul G* are indicated above the first and second triplets respectively. *cresc.* is written below the staff.

109

109-112: Bass clef, 6/8 time signature. Features triplets of eighth notes. *sul C* is indicated above the first triplet. *tr* (trill) and *gliss.* (glissando) are indicated above the first two measures. *ratling gliss.* is indicated above the first measure. Dynamics include *p* and *fz*. *"f possibile" (p)* is written below the staff.

113

113-115: Bass clef, 6/8 time signature. Features triplets of eighth notes. *sul G* is indicated above the first triplet.

116

116-118: Bass clef, 6/8 time signature. Features triplets of eighth notes.

119

119-120: Bass clef, 6/8 time signature. Features triplets of eighth notes. *mp* and *sul C* are indicated above the first measure. *ratling sound (much pressure, few movement of the bow)* is written above the staff.

121

121-122: Bass clef, 6/8 time signature. Features triplets of eighth notes. *simile* is written above the first measure. *sul G* is indicated above the first triplet.

123

123-125: Bass clef, 6/8 time signature. Features triplets of eighth notes.



