

Liam Carey

Common Factor

for solo cello

Performance notes

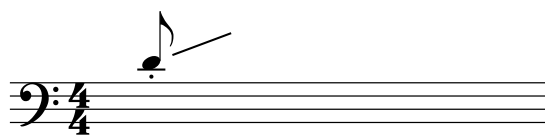
This piece is written in four sections. Section 1 (bars 1-22) consists of figurations based on a series of chords. These chords should be played 'ringing spiccato': each note is articulated like a normal spiccato, and then is allowed to ring on so that the full chord can be heard. As the effect is reminiscent of a pianist playing figurations whilst holding down the sustain pedal, I have notated it in a similar way: notes which belong to the same chord have been grouped with a slur, and a pedal sustain line has been written underneath. Ideally, all the notes of each chord should be held for the duration of these slurs/sustain lines, the end of these lines signaling the change to the next chord.

Section 2 (bars 23-39) includes a section which is written in two voices. The first voice (stems up) is for notes played with the bow or right hand. The second voice (stems down) is for notes sounded with the left hand. I have notated this section this way because there are several rapid changes between the left and right hand and this seemed to be the clearest way of writing them.

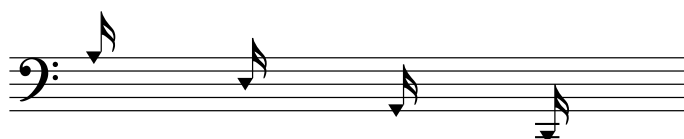
Notes on extended techniques:

Right hand:

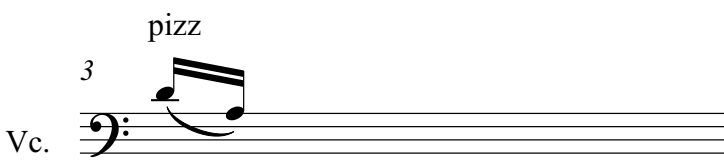
Staccato glissando - play the note quickly and slide whilst letting it ring on. Doesn't need to go to a specific pitch.



Play behind the bridge on the given string



Slurred pizz. - pluck the first note, and pull away on the string to sound the second note without plucking a second time



Scrape - mute the string with the left hand, and scrape the bow along the string with very heavy bow pressure - should sound distorted. Must last for the whole duration of the note, regardless of any instructions to play staccato.



Bartók snap pizzicato



Sustained glissando



Ordinary staccato, no ring on



Left hand:

Slap the strings against the fingerboard with the left hand. Does not need to be exactly all of them.

8

Vc.

slap

Pluck the open string with the left hand

pizz.

Sound the written note by tapping it against the fingerboard.

10

Vc.

tap

Section 3 (bars 40-51) is also written in two voices. The first voice (stems up) should be played with two right hand fingers, the second voice (stems down) should be played with the right hand thumb, similar to how a guitarist would play. The 'finger roll' chords in bars 40-47 should always be played in the order thumb-index-middle, so the following chord would be played (the note A is played on the open A string):

11

Vc.

finger roll = index middle

thumb

As in Section 1 the part here is built out of figurations based on chords. So that these chords can be heard the pizzicato notes should be allowed to ring. As in Section 1 the duration of each separate chord has been marked out by slur and pedal sustain lines, and as before all notes of each chord should be held for their duration.

In bars 40-45 the Bb should be played in 4th position on the D string, and the A should be played on the open A string.

Section 4 is played ringing spiccato, just like section 1.

cello

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♩ = 100 Calm, with a steady rhythm

Musical notation for measures 1-4. The piece is in 4/4 time. The first measure starts with a quarter rest, followed by a series of eighth notes. The melody is primarily eighth notes with dotted rhythms. A slur covers the first two measures, and another slur covers the last two measures.

mp ringing spiccato

5

Musical notation for measures 5-8. The notation continues with eighth notes and dotted rhythms. A slur covers measures 5-6, and another slur covers measures 7-8.

Suddenly more intense

8

Musical notation for measures 9-12. The tempo and intensity increase. The notation includes more complex rhythmic patterns and some accidentals (flats). A slur covers measures 9-10, and another slur covers measures 11-12.

pp *f subito*

11

Musical notation for measures 13-16. The intensity continues to rise. The notation features sixteenth notes and dotted rhythms. A slur covers measures 13-14, and another slur covers measures 15-16.

13

Musical notation for measures 17-20. The piece reaches its most intense point. The notation includes sixteenth notes and dotted rhythms. A slur covers measures 17-18, and another slur covers measures 19-20.

15

Musical notation for measures 21-24. The notation continues with sixteenth notes and dotted rhythms. A slur covers measures 21-22, and another slur covers measures 23-24.

17

19

ff

21

Intense, noisy

23

pizz arco

slap

24

ord.

pizz. slap pizz. slap

snap

25

gliss

snap snap

pizz. slap slap

Let the intensity die away

26

ord.

pizz. slap pizz.

27

gliss.

tap pizz. tap *pp*

But now bring it back stronger than before

28

arco

ringing spiccato *pp* *fff*

31

As if suddenly running out of steam

34

dim. non staccato, but detaché

put the bow down

37

pp let ring

Poco meno mosso - calm, gentle, a total contrast to the previous section

pizz. with thumb and two fingers

finger roll

40

p lightly, let the notes sustain

43

46

48

Slower - really draw these chords out

with the thumb

pick up the bow

50

p

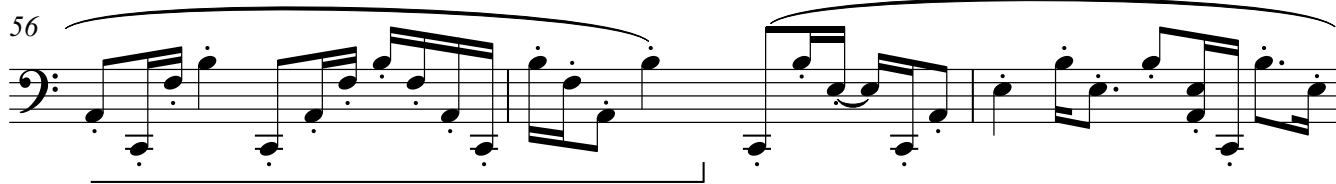
Tempo primo

arco

53

ringing spiccato

56



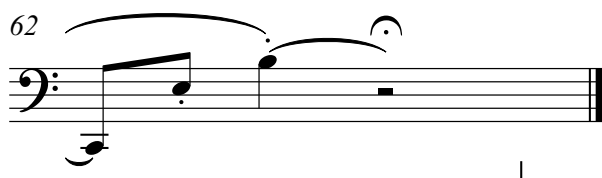
poco rall.

59



pp

62



let ring