

Rabbit Hole

for solo cello and electronics

Liam Carey

Freely (♩=c.40) - Very calm and measured, all notes with fermatas should be held long enough to be matched by the electronics

Vc.

p *semplice, solo poco espress*

Elects

Vc.

7

A tempo ♩=50

mf *p* *mp*

quasi-trill

Vc.

13

leggiero

Vc.

15

mf

sul D - continuous sliding motion, don't rest on these pitches

16

Vc. *mp* *p* *gliss.*

Open string harmonic gliss
ord.

21

Vc. *mf* *mp* (7oe)

Wait for the electronics to fade out

28

Vc. *pp* s.p. ord.

Elecs

A ♩=60 - long drawn out sounds with distinct changes of colour

34

Vc. *p* *mp* *mf* p.s.t. s.p.

Elecs

41

Vc. *p* *mp* *mf* p.s.t. s.p. m.s.p.

Elecs

47 p.s.t. → m.s.p.

Vc. *mp* (*fade in the A*) *mf*

Elecs

52

Vc. *f*

Elecs

55 m.s.p. → ord. → s.t. Wait for the electronics to fade out

Vc. *mf* *mp* *p*

Elecs

B ♩=100 (or faster) - Frantic, writhing, as if trying to escape

59

Vc. *f sharp explosive bursts*

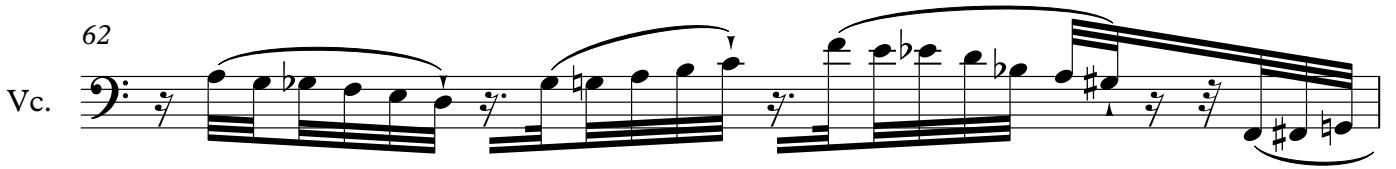
Elecs

61

Vc.

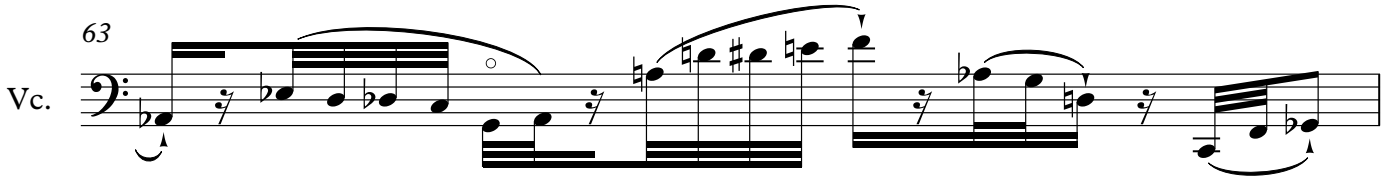
62

Vc.



63

Vc.



64

Vc.



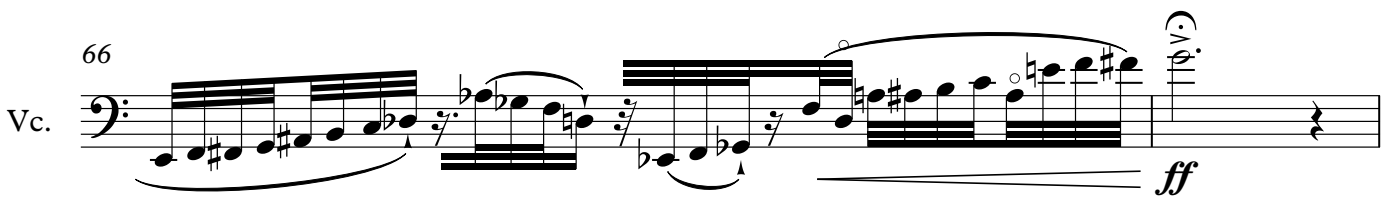
65

Vc.



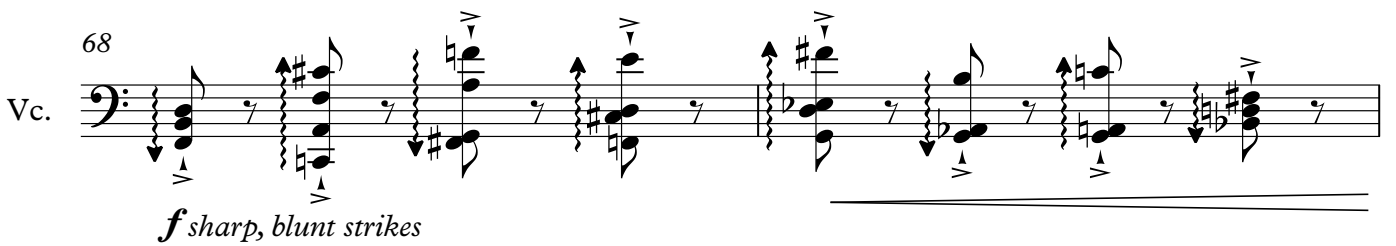
66

Vc.



68

Vc.



f sharp, blunt strikes

70

Vc.




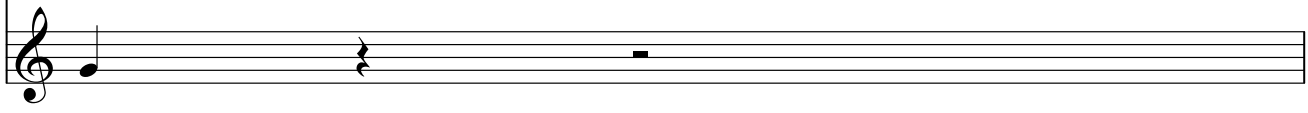
ff *mf*

Less frantic, but still writhing


percussive ricochet - let the wood hit the strings along with the hair

72


Vc.  **mf** messy, uncontrolled

Elects 

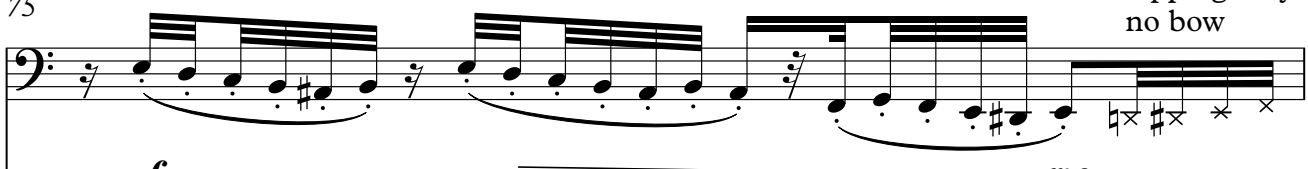
73

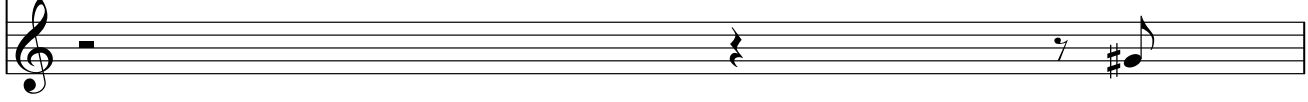
Vc. 

74


Vc.  **f**

75


Vc.  **mf** **mp** left hand finger tapping only - no bow


Elects 

76

Vc. 

77

Vc.  **mf** arco - percussive ricochet

Elects 

79

Vc.

80

Vc.

C ♩=60 Suddenly very still but with a sense of apprehension, as if hiding within earshot

ad lib extremely high harmonics fingered close to the bridge, written pitches are very approx

82

Vc.

pp delicate
(so soft that the electronics can't pick you up)

Elects

86

Vc.

Come off as soon as the computer picks you up

Wait until the elects almost fade out

ad lib as before

pp

90

Vc.

94

Vc.

Come off as soon as the computer picks you up

Wait until the elects almost fade out

ad lib as before

pp

98 7

Vc. *mp*
(let the electronics pick you up)

102

Vc. *mf*

106

Vc. *f*

D ♩=100 - With aggressive determination, still trying to escape but no longer frantic

109

Vc. *ff* harsh detaché

Elecs

110

Vc.

111

Vc.

112

Vc.

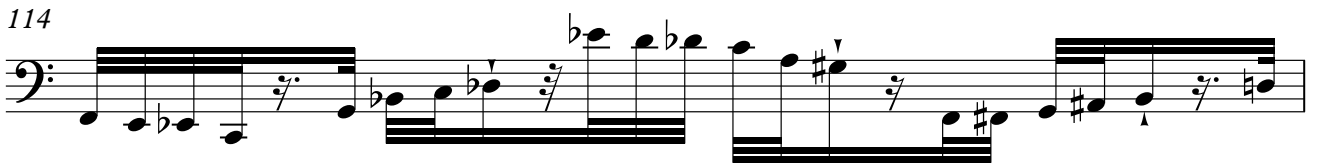
113

Vc.



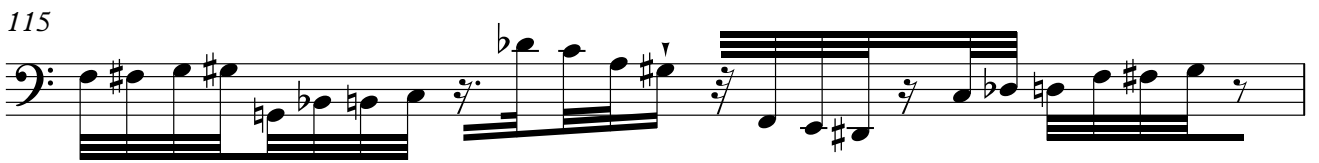
114

Vc.




115

Vc.



116

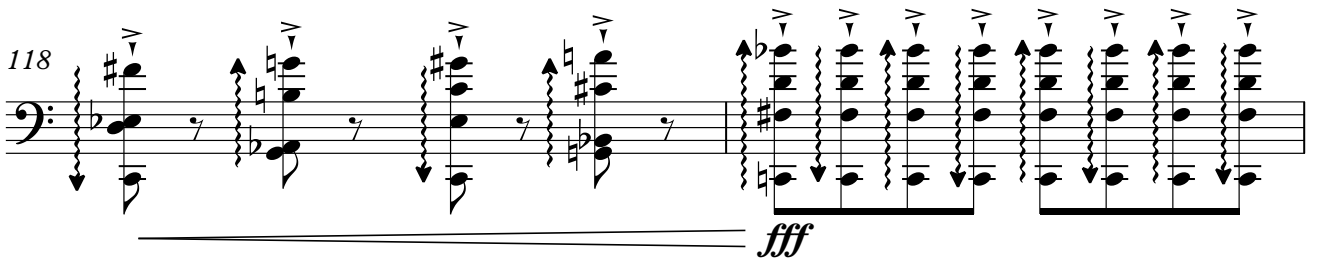
Vc.



sharp, blunt strikes

118

Vc.

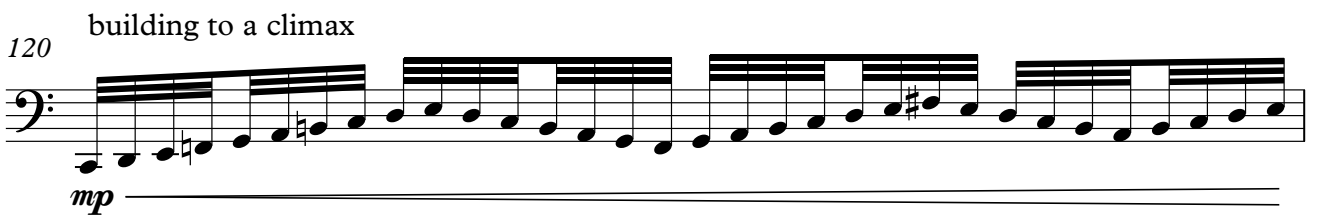


fff

building to a climax

120

Vc.



mp

121

Vc.



mf

122

Vc. *f* *fff* *molto espress*

Elecs

E ♩=60 - Resolute, steady

Ord. tone with clear pitch, moving into heavy overpressure/noise and then back to a clear note again

124

Vc. ord. pr. *p* *ff* *p*

Elecs

127 ♩=100 - jittery, rather than frantic

Vc. *mp* *p*

Elecs

short bursts - like before but now much less violent

♩=60 Resolute again

129 ord. pr. *ff* *p*

Vc.

Elecs

♩=100 Jittery again

132

Vc.

mp messy but light spiccato - as before but now much less heavy

Elecs

133

Vc.

p ord. pr.

Elecs

♩=60 Resolute

134

Vc.

ff *p* ord. pr.

Elecs

Suddenly burst into grinding noise (bow freely, all written pitches approx.)

137

Vc.

fff harsh, noisy, but always with a sense of control

Elecs

normal left hand pressure: → dampen with all four fingers

141 *bow freely* *(still harsh, but now without any pitch)* *ffff* Wait for the electronics to completely fade out

Vc.

Elects

F ♩=50 - Very calm and measured, the placid cello should contrast the unstable electronics

1. alto flautando - extremely light bow pressure, just enough to produce gentle white noise with no clear pitch.
2. dampened strings - all four fingers placed very lightly on the string to stop normal string vibration, given pitch gives approx. position of the hand on the string

144 *p* *soft white noise with gradual shifts of colour* *(so soft that the electronics can't pick you up)*

sul D p.s.t. → p.s.p. → On the bridge → p.s.p.

Vc.

Elects

148 *mf* *(let the electronics pick you up)* Wait until the electronics almost fade out

p.s.t. → m.s.p.

Vc.

152 *p* *mf* Wait until the electronics almost fade out

sul C & G ord. → m.s.p.

gliss.

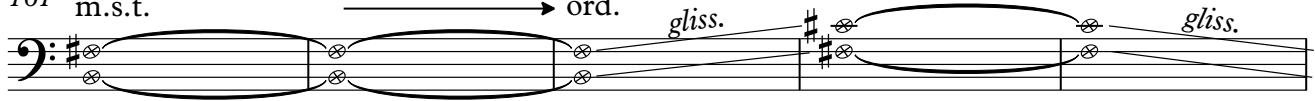
Vc.

Wait until the electronics almost fade out

157 Bow the body of the cello (can be in different places)

Vc. 

161 sul G & D
m.s.t.

Vc. 

166

Vc. 