A Cappella

for eight cellos

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Performance Notes:

♦ Vibrato should be minimal, except where otherwise notated.

♦ All ornaments should be played on the beat.

♦ Expression and dynamic markings, especially in sections like letter H, are suggestions of a possible approach, but are not decrees—alternative interpretations, subtle or extreme, are welcome and invited.

\[ \begin{align*}
\text{p} & = \text{ponticello (lots of harmonics, very metallic)} \\
\text{sp} & = \text{semi-ponticello (metallic sounding, with harmonics, but not fully ponticello)} \\
\text{n} & = \text{normal bowing position} \\
\text{t} & = \text{tasto (clear, high bow speed, minimal weight)} \\
\hline
\text{x note heads} & = \text{“scritch;” at the frog, the bow is thrust directly into the strings, creating a largely un- pitched “scratchy” sound, and then left “stuck” into the strings. It is normally not released until the next notes are played. It is a way of getting the bow into the strings, in preparation for following notes, while adding a kind of percussive accent. Go for a noisy, gritty attack.} \\
\text{+} & = \text{pizzicato, probably with the left-hand} \\
\text{○} & = \text{snap pizzicato}
\end{align*} \]

♦ The layout of parts in the score assumes the cellos arrayed across the stage in a kind of semi-circle—A Capella ensemble-like—with cello 1 at the far left and cello 8 to the far right.
A pizz.

smooth, connected

smooth, connected

smooth, clear, expressive, but minimal vibrato

smooth, clear, expressive, but minimal vibrato

smooth, connected

smooth, connected

ring like bells

subtle dynamic undulations, all within \textit{mp}

continue with similar dynamic undulations
portamento from the harmonic to the D# is desirable. *this natural harmonic should be fingered closer to the nut, not conveniently close to the D#. the resulting swooping portamento from the harmonic to the D# is desirable.
continue swells through trill and harmonic groups

use open A