Sylvia Lim

remnants

for solo violoncello

(2017-18)

The piece investigates a single multiphonic on the violoncello.
I wanted to provide a glimpse of the vast world that exists in one fleeting sound, and to allow the smallest changes within the sound to have maximum significance.

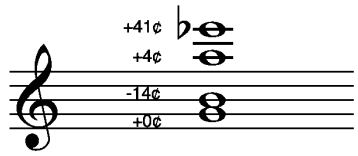
The work was written for, and in collaboration with, the violoncellist Natasha Zielazinski.

Duration: c. 6'

Score accurate as of 26th April 2019

PERFORMANCE NOTES

One multiphonic is used for all the material in this piece. This multiphonic consists of the 4th, 5th, 9th and 13th partials of the overtone series of the G string:



This can be produced with the following fingerings. Choose <u>one</u> for the entire piece. The first is preferable.

or

These fingerings were taken from Ellen Fallowfield and Thomas Resch's fingering charts at www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds/fingeringcharts.html (accessed 4/11/18).

Due to the natural qualities of the multiphonic, some sounds will be unstable and may transform within individual gestures. This is part of the work.

Unless otherwise stated, all gestures diminuendo into silence.

SYMBOLS

Full multiphonic, short accent

Individual pitch within multiphonic (same fingering)

Unspecified individual pitch within multiphonic (same fingering)

Sustain

Subtle noise of the bow hair gently moving against the string, with very quiet traces of the multiphonic. The bow movements are very slightly circular, or wave-like (a combination of both vertical and horizontal movements).

Let the bow bounce very subtly and close to the string, as if it were a vanishing trace of the accent

As above, and catch a single partial of the multiphonic at the end

remnants

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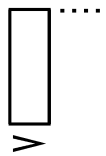
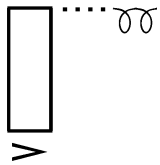
1. Rich, fragile, elusive



x 8

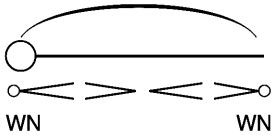
c. 2-3s each gesture
c. 2s (but very occasionally 3-4s) silence between each iteration



x 7

c. 5-6s each
c. 2-3s silence between each

2. Very warm, emerging from a distance, reliving a memory

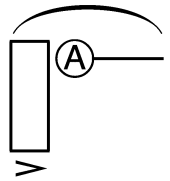


x 9

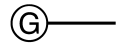
c. 7-9s each
c. 1-2s silence between each

Begin and end each sustained sound with the faintest white noise. Explore a different partial within the multiphonic with each iteration, but avoid the highest partial.

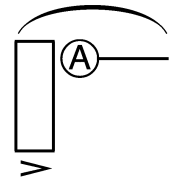
3. Rich, fragile, present



x 3



x 1



x 3

c. 4-5s each
c. 1-2s silence between each

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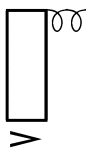
4. Dissolving



x 4

x 3

c. 5-6s each
c. 2-3s silence between each

5. Distant remnants

····

x 6

····—

x 1

····

x 2

····—

x 1

x 6

c. 2-3s each
c.1-2s silence between each

Try and catch the same partial where indicated, throughout this section.