

DETRAS DE
LA MONTAÑA.
(Behind the mountain)

Para Violoncello.
Solo
(FOR SOLO CELLO)

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2011
2012

Preface

In this piece improvisation is an important element to **explore** and **develop** while study. Therefore some decisions have to be taken by the performer.

The piece should be performed by heart.

Amplification is allowed as well as a decent reverb effect.

"Behind the mountain" represents a deep vision of childhood about nature, the performer needs to **evoke** her/his own vision through images of green landscapes surrounded by high mountains. It could come from an imaginary idea as well as a personal experience.

General Indications

Time

The beat and velocity of the gestures depend on the indications above. Ex. (Nervous, Calmed, Slow, etc.)
However most of the notes durations and indications of time are marked and calculated by the gesture itself.

Pitches

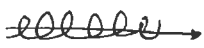
The most important point in this piece is the gesture itself, pitches are indicated in most of the cases.
Moreover, the indications will lead the processes and pitch procedures.

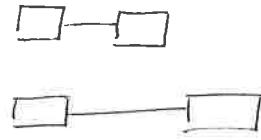
M.B Please use the fingering suggested since it has special features that affects the timbre.

General Symbols

- (x2) Repeat 2 times
- (x3) Repeat 3 times
- (x4) Repeat 4 times

- (M.D) Modo Ordinario
- (S.P) Sol Ponti cello
- (A.SP) Alto Sol Ponti cello
- (S.T) Sol Tasto
- (LH) Left Hand
- + **Left Hand Pizz**


Bow  Circular bowing always increasing the velocity. The graphic in the score indicates the regions to reach.



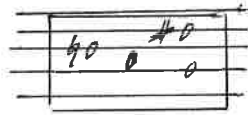
The line connecting the boxes indicates the transition from one to other. If the line is short the transition should be faster and the other way around.

Indications I

x Between flautando and normal sound

 From a random pressed note to the highest possible. (The last one has to be clear and a harmonic sound)


Indications II

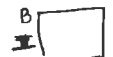



The box indicates that you can use all notes or pick some of them

Indications III

↑ Play double note unisono on I and II string in a high register. (Any note allowed)


A  From the same position and note you chase descend a semitone. (On II string)

B  From the same position an note you chase play a fourth interval up

C  One semitone upper B

P  One semitone upper C

I ↑ Highest note possible in the border of the fingerboard

II  ↑ Arco & down from the previous note, noted with the flaut.

Nervous
Molto Presto.

I

Violin (Vcl) part: *sfz* (M.O.), *sfz* (S.P.), *sfz* (A.S.P.), *mf* (S.P.), *mf* (S.T.), *mf* (S.P.), *mf* (S.T.), *mf* (S.P.), *mf* (S.T.), *mf* (S.P.), *mf* (S.T.), *mf* (S.P.), *mf* (S.T).

Pizz (L.H.) part: *sfz* L.V. (X4)

Each repeating with different duration

Violin (Vcl) part: *mp*, *f* (X2), *mp*, *sfz*, *f*, *f*.

Pizz (L.H.) part: *sfz* L.V. (X3)

Each repeating with different duration

6

Vcl

Simile

p *mf* *ff*

Vibrato

p *f*

7

Vcl

Gliss

sempre *f*

Vibrato

Molto Vibrato

f flautando

8

Vcl

flautando

sf p

Vibrato

Molto Vibrato

f flautando

9

Vcl

Simile

f

(Improvisation around 15 seconds)
The performer can use some numbers and play them as well as feel free to improvise something new!!!

10

Vcl

Mottissimo Vibrato

f flautando

11 *i*

12 *smile*

13 *v* *ba*

Vcl

Bow

fffz

fffz

L.V

fffz

(x4)
Each repeating
with different
duration

Finale

Sempre Tremolo

smile

smile

accelerando

pp

fffz

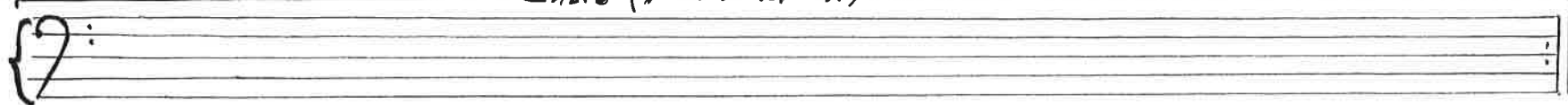
Gliss as FAST as possible

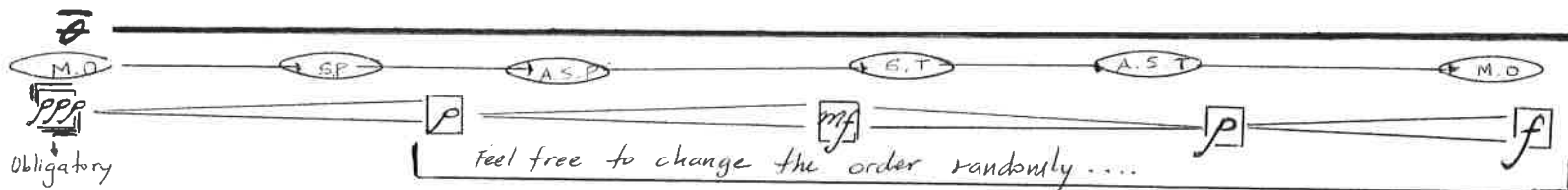
Mute the Strings.

II

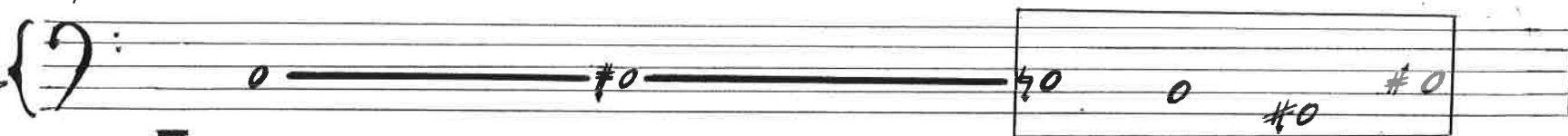
Calm, slow

Intro (Free duration)

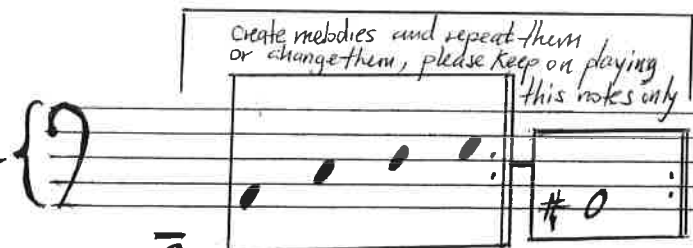
Vcl {  (Optional Repeating)

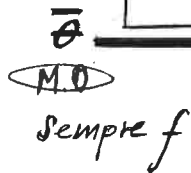


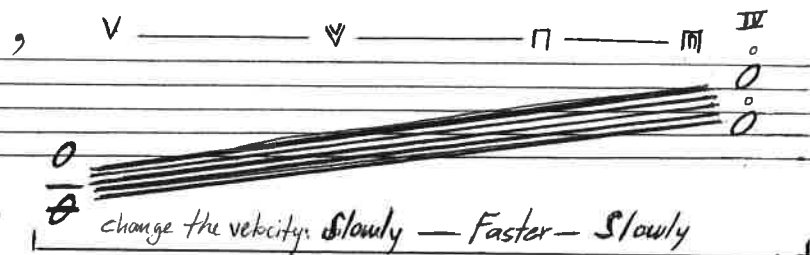
Very Slow

Vcl { 



Vcl { 





Softly, slowly

Ycl



M.O

sempre p

Ycl

Ataca

fast and Intense

III

1

spicatto → arco normal

ff

L.V

2

spicatto → arco normal

fff

L.V

3

spicatto → arco normal

f

sfz

3

Free repeatings with accel

Free repeatings with rallentando

Drive to Tap and Bow at the same time

M.D

S.P

A.S.P

f

sfz

f

Behind the Bridge

* Stop this gesture first and leave some repeatings only with the gesture above.
Do it with this dynamic range:

mf

