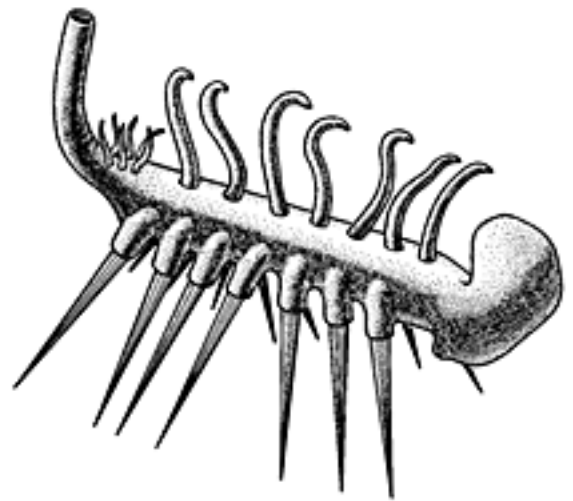
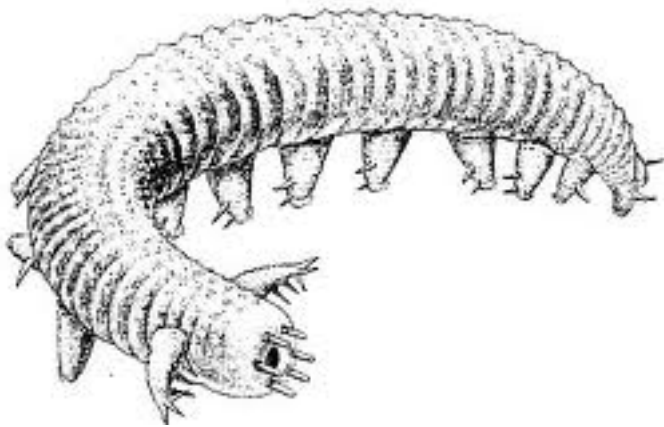
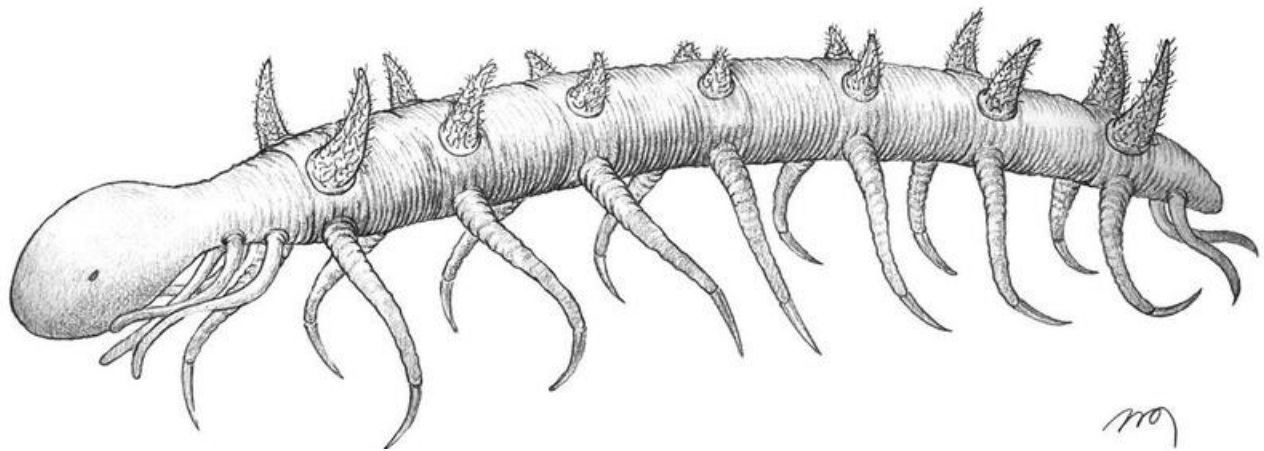


Hallucigenia

for cello trio



Taylor Brook
2013

Notation of Microtones

12th-tone accidentals and cents are provided in the score. Since open strings and natural harmonics are used in this work almost exclusively, the pitch notation exists mainly to precisely show the pitches of these harmonics and the retuned strings.

accidental nomenclature:

♭ - ♯ approximately 1/4 tone flat or sharp (16.6 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33.3 cents)

♭ - ♭ - ♭ - ♭ - ♭ - ♭ - ♭ - ♭ approximately 1/12 tone flat or sharp (50 cents)

Scordatura

The cellos must be retuned thusly:

7:4	4:3	1:1	3:2
-31	-2	0	+2

Cello I:

A musical staff in bass clef showing four notes. The first note has a downward-pointing arrow below it, indicating a scordatura. The notes are on the 2nd, 3rd, 4th, and 5th lines of the staff.

8:5	4:3	1:1	3:2
+14	-2	0	+2

Cello II:

A musical staff in bass clef showing four notes. The first note has an upward-pointing arrow below it, indicating a scordatura. The notes are on the 2nd, 3rd, 4th, and 5th lines of the staff.

3:2	4:3	1:1	3:2
+2	-2	0	+2

Cello III:

A musical staff in bass clef showing four notes. The first note has a downward-pointing arrow below it, indicating a scordatura. The notes are on the 2nd, 3rd, 4th, and 5th lines of the staff.

Due to the scordatura, there are two staves provided for each cello. The bottom staff is transposing (tabulature) and the top staff is non-transposing (sounding). Cent deviation are given on both staves along with 12th-tone accidentals.

Additional Material: Metal Guitar Slide

Each cellist must have a metal guitar slide. I would advise to use a pedal-steel slide with a ridge, for ease of grip. If the performer performs more comfortably with a bullet-style slide, then they should feel free to use one.

Technique Indications:

bow placement indications:

ord. - ordinario position

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (if an arabic number is added it is to indicate the harmonic that should be focused on to bring out by the position of the bow.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

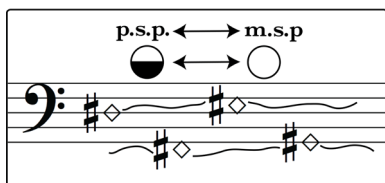
o.s.b. - other side of the bridge - (Bow on the short segment of string on the far side of the bridge.)

bowing technique indications:

norm. - Use a normal bow technique.

scr. - scratch - (Apply extra pressure to make a scratch tone. The intensity of the scratch is shown as a shape above the note)

Multiphonics:



The multiphonics technique used in this piece is notated with the figure shown here. The two-way arrows between **p.s.p.** and **m.s.p.**, as well as between the circles indicating normal and light bow pressure, show a constant variation between the two indications.

Similarly, the harmonics noteheads indicate a movement between the notes provided, in this case on the third and fourth strings. The precise timing of all these indications and glissandi are left to the control of the performer so that they may get react to the sound they are producing to obtain the richest timbres possible. The strings, dynamics, and bow articulation are provided on the staff below the figure. This technique should generally be done with slow bow movement. I would suggest that the performer take some time away from the score to improvise with this technique in order to obtain a high level of control at different dynamics.

natural harmonics indications

Harmonics are notated in the score as the resultant pitch on a secondary staff, the string in roman numerals with a arabic number indicating the number of the harmonic, and a suggested fingering on the primary staff. See the example below from the first measure of the work:

Cello I (sounding)

Cello I

About *Hallucigenia*

Hallucigenia is dedicated to the cello trio Tre Vocchi.

The title originates from a species of animal of the Cambrian age, living in what today is known as British Columbia, Canada and southern China. Originally known as *Canadia*, this genus was renamed *Hallucigenia* due to its bizarre and hallucinatory qualities. It would seem that this particular type of animal makes little anatomical sense, possessing qualities that seems to come from a very different evolutionary rationale than we normally observe. For example, *Hallucigenia* have no obvious head and two types of limbs, neither of which seem fit for moving around. Admittedly, not much is known about these creatures, but the concept of an evolutionary sidestep that creates a bizarre creature can be fascinating. I wanted to explore this in music — hallucinatory, dream-like qualities and diffuse connections in thought and logic. Growth and connections that occur in a dream-like state, creating an irrational logic that is somehow still consistent in itself.

This is my first composition in which I began by working with instrumental samples before putting the pencil to paper with notes. I created montage of cello samples, which I then transcribed to produce the musical score. Not having worked in this way before, I found myself thinking in a different way, resulting in what I believe to be a simpler and perhaps more direct music than I usually compose. This is not to say that working with audio produces simpler pieces, only that I am inexperienced with it and therefore limited as a musician exploring a new instrument both familiar and strange to them at the same time.

Hallucegenia

for the Tre Vocci cello trio

Taylor Brook

♩ = 72

-31

Cello I (sounding)

Cello I

IV⁸

mp > *p* *mp* > *p* *mp* > *p* *mp* > *p* *mp* > *p* *mp* > *pp*

Cello II (sounding)

IV = B^b1+14

Cello II

with slide

ppp

+18

norm. IV⁹

mp > *pp* *mp* > *pp* *mp* > *p*

Cello III (sounding)

with slide

IV = A1+2

Cello III

ppp

-12

norm. IV¹⁰

mp > *pp* *mp* > *pp*

11

poco rit. →

♩ = 60

Vcl. I (snd)

-27

IV⁸ IV⁹

mp > *p* *mp* > *p*

Vcl. I

I

mp *mp* *mp* *mp*

Vcl. II (snd)

+16

-45

-31

IV⁸

Vcl. II

IV⁹ IV¹⁰

mp > *p* *ppp* *mf*

mp *mp* *mp* *mp*

-45

III⁵

Vcl. III (snd)

IV¹⁰

IV¹¹

I⁴

IV⁷

mp *pp* *pppp* *mp* *mp* *mp* *mp*

18

Vcl. I (snd)

+16 -33 -45 -31

Vcl. I

II⁴ IV¹¹ III⁷ IV¹⁰ II⁴ IV⁸

mp *mp* *mp* *mp* *mp*

Vcl. II (snd)

+14 +18 +14 -33

Vcl. II

IV⁸ II⁴ III⁴ IV⁸ III⁷

mp *mp* *mp* *mp* *mp* *mp*

Vcl. III (snd)

-16 -31 -45

Vcl. III

III II⁴ I² II⁷ IV⁷ I²

mp *mp* *mp* *mp* *mp* *mp*

24

Vcl. I (snd)

-31

Vcl. I

IV⁸

mf *mp* *mp*

Vcl. II (snd)

+18 +16

Vcl. II

II⁴ IV⁹ II² IV⁸

mf *mp* *mp* *mp* *mp*

Vcl. III (snd)

-12 -12

Vcl. III

IV¹⁰ II⁴ IV⁵

mf *mp* *mp* *mp* *mp*

29

Vcl. I

s.t. I -31

→ a.s.t.

mp *mp* *pp*

Vcl. II (snd)

+16 +14

Vcl. II

mp *mp* *mp* *mp*

IV⁴ III² III s.t.

Vcl. III

I s.t. → a.s.t.

mp *pp*

36

Vcl. I (snd)

-31 -29 -31

Vcl. I

IV² ord. s.t. IV³ ord. s.t. IV⁴ ord. s.t.

mf *ppp* *mf* *ppp* *f* *ppp*

Vcl. II (snd)

+14 +14

Vcl. II

→ a.s.t. *pp* *mf* *ppp* *f* *ppp*

ord. IV² s.t. I II ord. IV⁴ II III s.t.

Vcl. III (snd)

Vcl. III

IV² ord. II III s.t. IV³ ord. s.t. ord.

mf *ppp* *mf* *ppp* *f*

43

Vcl. I (snd)

Vcl. I

Vcl. II (snd)

Vcl. II

Vcl. III (snd)

Vcl. III

43

-31

-45

IV ord.

I II s.t.

IV⁵ ord.

mf *ppp* *f*

+14

II III s.t.

ord.

I II s.t.

II III

IV⁵ ord.

s.t.

mf *ppp* *mf* *ppp*

s.t.

IV⁴ ord.

s.t.

IV⁵ ord.

s.t.

ppp *mf* *ppp* *mf* *ppp*

49

Vcl. I (snd)

Vcl. I

Vcl. II (snd)

Vcl. II

Vcl. III (snd)

Vcl. III

49

-31

-45

-29

+35

s.t.

IV⁴ ord.

IV⁵

I II s.t.

IV⁶ ord.

s.t.

IV⁷ ord.

ppp *f* *p* *f* *p* *f* *ppp* *f*

+16

IV⁶ ord.

I II s.t.

IV⁶ ord.

I II s.t.

IV⁷ ord.

f *ppp* *f* *ppp*

-14

IV⁶ ord.

s.t.

IV⁵ ord.

IV⁶

I II s.t.

ord.

s.t.

ord.

s.t.

ord.

f *ppp* *f* *pp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

57

Vcl. I (snd)

Vcl. I

Vcl. II (snd)

Vcl. II

Vcl. III (snd)

Vcl. III

I II s.t.

IV⁸ ord.

I II s.t.

IV⁹ ord.

II III s.t.

s.t.

IV⁸ ord.

s.t.

IV⁹ ord.

s.t.

IV¹⁰ ord.

I II s.t.

II III s.t.

IV⁹ ord.

II III s.t.

IV¹⁰ ord.

I II s.t.

IV¹¹ ord.

ppp

f

ppp

ff

ppp

ppp

f

ppp

f

ppp

f

ppp

ff

ppp

f

ppp

ff

-31

-27

+14

+18

+6

-12

+53

64

Vcl. I (snd)

Vcl. I

Vcl. II (snd)

Vcl. II

Vcl. III

IV¹⁰ ord.

take slide

f

p

mp

ppp

IV¹¹ ord.

take slide

mf

ppp

multiphonics

p.s.p. ← → m.s.p.

s.t.

ppp

extremely gradual crescendo

3

3

-45

+16

-37

71 with slide

Vcl. I *pp*

Vcl. II with slide *ppp*

(multiphonics)

Vcl. III *mp*
sfz

78 high as possible

Vcl. I high as possible

Vcl. II high as possible

(multiphonics)

Vcl. III *mf*
sfz

84 norm (without slide)

Vcl. I *f* *mf* *ff* *f* *ff*

Vcl. II *f* *mf* *ff* *f* *ff* *fp*

Vcl. III *f* *mf* *ff* *f* *ff*

(other side of bridge)

89

(other side of bridge)
bow as needed

I >

fp

Move the slide gradually up the winding to the point as close as possible to the bow, creating a volitile and extremely high-pitched tone.

Vcl. I

Vcl. II

Move the slide gradually up the winding to the point as close as possible to the bow, creating a volitile and extremely high-pitched tone.

(other side of bridge)
bow as needed

I >

fp

Move the slide gradually up the winding to the point as close as possible to the bow, creating a volitile and extremely high-pitched tone.

Vcl. III

multiphonics

p.s.p. ← → m.s.p

95

Vcl. I

pp

p

multiphonics

p.s.p. ← → m.s.p

Vcl. II

pp

p

multiphonics as before

Vcl. III

pp

pp

p

rit. $\text{♩} = 38$

102 (multiphonics)

Vcl. I

(multiphonics)

Vcl. II

(multiphonics)

Vcl. III

p *p* *mp* *mf* *p* *p* *mf* *f* *p* *p* *mf* *f*

accel poco a poco

$\text{♩} = 76$

109 (multiphonics)

Vcl. I

(multiphonics)

Vcl. II

(multiphonics)

Vcl. III

f *f* *f sfz* *f* *f sfz* *f sfz* *f sfz*

 $\text{♩} = 108$

116 (multiphonics)

Vcl. I

(multiphonics)

Vcl. II

(multiphonics)

Vcl. III

f *f sfz* *f sfz* *f sfz* *f sfz* *f sfz* *f sfz*

p.s.p. ← → m.s.p.

p.s.p. ← → m.s.p.

p.s.p. ← → m.s.p.

p.s.p. ← → m.s.p.

123 (multiphonics)

Vcl. I *f*

(multiphonics)

Vcl. II *f*

(multiphonics)

Vcl. III *f*

rit. →

130 → m.s.p.⁷ → m.s.p.¹¹ → m.s.p.⁷

Vcl. I *pp*

(multiphonics)

Vcl. II *ff* → *fff*

(multiphonics)

Vcl. III *fff* → *pp*

♩ = 72

137

Musical score for measures 137-142. The score is arranged in four systems, each containing two staves. The first system includes Vcl. I (snd) and Vcl. I. The second system includes Vcl. II and Vcl. III (snd). The third system includes Vcl. III. The fourth system includes Vcl. III. The music features triplets and dynamic markings such as *mp*, *p*, and *pppp*. Chord symbols *IV⁸* and *II⁷* are present. Performance directions include *m.s.p.⁷* and *m.s.p.¹¹*.

143

Musical score for measures 143-148. The score is arranged in four systems, each containing two staves. The first system includes Vcl. I (snd) and Vcl. I. The second system includes Vcl. II (snd) and Vcl. II. The third system includes Vcl. III (snd) and Vcl. III. The music features triplets and dynamic markings such as *mp* and *p*. Chord symbols *II⁸* and *I⁵* are present.

148

Vcl. I (snd)

Vcl. I

Vcl. II

Vcl. III (snd)

Vcl. III

pppp *mp* *p*

p *mp* *p*

m.s.p.7 m.s.p.11 m.s.p.7

154

Vcl. I (snd)

Vcl. I

Vcl. II

Vcl. III

mp *p*

mp *p*

m.s.p.11 m.s.p.7 m.s.p.11

bow as needed
multiphonics as before

pppp *pp*

160

Vcl. I (snd)

Vcl. I

Vcl. II

Vcl. III

(multiphonics)

mp

p

mp

p

m.s.p.⁷

m.s.p.¹¹

m.s.p.⁷

ppp

mp

norm.

multiphonics

mp

165

Vcl. I (snd)

Vcl. I

Vcl. II

Vcl. III

(multiphonics)

mp

mp

m.s.p.¹¹

m.s.p.⁷

ppp

mf

pp

169

Vcl. I (snd)

Vcl. I

Vcl. II

Vcl. III

(multiphonics)

mp *mf* *p* *f* *pp*

m.s.p.¹¹ m.s.p.⁷

173

Vcl. I (snd)

Vcl. I

Vcl. II

Vcl. III

(multiphonics)

p *f* *pp* *mp* *pp* *pp* *mp* *pp*

m.s.p.¹¹ m.s.p.⁷

accel. $\bullet = 108$ *rit.*

