

DELICATE FIGURES

solo cello

ZACHERY S. MEIER



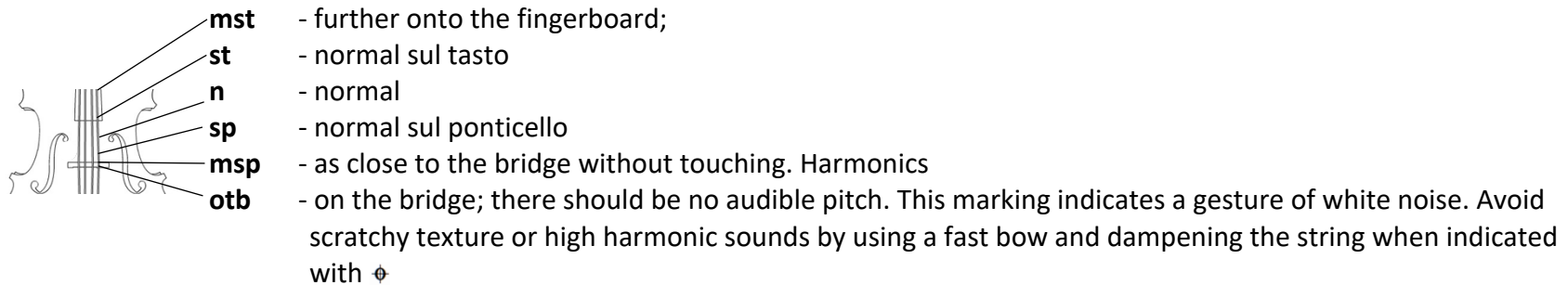
ZSM MUSIC

delicate figures

for solo cello

PERFORMANCE NOTES

Bow Position



Arrows and Lines

-----> **gradual transition**; a smooth transition between on the bridge and on the string playing



Note Heads and Stems

⊗ x x **air-sounds**; these are exclusively used with *otb* to indicate string position and duration. Pitch should not be present. This should produce white noise.



tremolo; see tremolo bracket for performance instructions.

Tremolo



harmonic tremolo; emphasis should be placed on the sounding harmonic.



tremolo speed bracket; the line indicates how fast (f) or slow (s) the tremolo should be.

Barlines

Barlines are placed throughout the score to mark section ideas and themes. These barlines are not to be used as breaking points unless accompanied by an eighth rest at the end.

Spatial Notation and Performance

Notation spacing represents the relative duration of gestures and performance speed. Further distance represents longer gestures, while close distance represents quicker gestures.

Very rarely should gestures move harshly from one to the next – smooth transitions are preferred.

PROGRAM NOTE

Delicate Figures, for solo cello, is a three-movement work that explores movement in fragile and unstable sonorities and how gesture itself becomes thematic. The inspiration for the piece comes from my ongoing interest in light phenomena and how it engages with the world. This movement, *intricate choreography*, focuses on the Aureole, or Sun "Glory," a series of colored light rings that surround the shadow of an image that appear when tiny water droplets from mist or clouds are present. A focus on hovering and resonance are utilized throughout the composition; searching for ways to exist around, adjacent, and outside of.

Written for Adrián Gómez Hernández

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Soundcloud: soundcloud.com/zachery-meier
Website: Zacherymeiermusic.com

delicate figures

for solo cello

Tuning



i. intricate choreography

slowly, effortlessly meandering; glassy

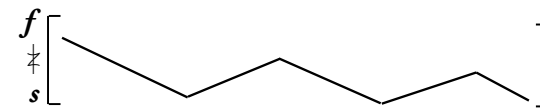
otb
(white noise)

----- *msp* ----- *otb*

otb

----- *msp*

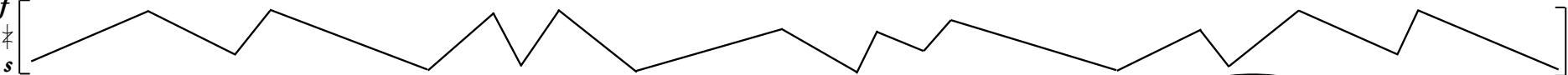
----- *otb*



Musical notation for the first system of 'intricate choreography'. It features a bass clef and a series of notes with various dynamics and articulations. The dynamics include *pp*, *mp*, *p*, *mp*, and *sim.*. The notation includes slurs, ties, and a trill.

Musical notation for the second system of 'intricate choreography'. It features a bass clef and a series of notes with various dynamics and articulations. The dynamics include *p*, *pp*, *msp*, *p*, *pp*, and *mp*. The notation includes slurs, ties, and a trill.

otb -----> *msp* -----> *otb* -----> *msp* -----> *otb* -----> *msp*


f *s* []

gliss.

mp *p* *mf*

**use harmonic closest to the bridge.*

sul II
msp


I
II
tr 

(*msp*) -----> *otb*

III **II** -----

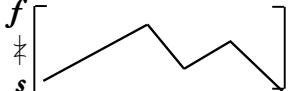
msp

p *mf* *p* *pp*

I
II
tr 

III -----> **II** -----> **I**

(*msp*) -----> *otb* *msp* **II** **II** **III**

f *s* []

mp *mf* > < > *mp*

-----> *msp* III

mp

tr -----> *otb*

-----> *msp* II
III -----> *otb* -----> *msp*

mp

msp -----> *otb* -----> *msp* -----> *otb*

p *mf*

-----> *msp* *sul* II -----> *otb* -----> *msp*

p

II
III *msp* -----> *otb* -----> *msp* -----> *otb*

pp *mp*

III -----> II -----> I (msp) -----> *otb* III -----> II -----> I

msp *tr* *p* *mp* *p* *sp*

III ----> II ----> I III ----> II ----> I

slowly move closer and closer to the bridge... -----> *otb*

pp *ppp* *p*

Longman
8/23/2020