

# THE SOUND OF AmBER

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Zachery Litchfield

**Violoncello**



## Notes:

The title of this work is intended to direct the listener to visualize fossilized sap; thinking of its color, texture, light transmission, and even its formation. Written on the cello, this work connects various techniques and gestures idiomatic to the instrument. It is free flowing, energetic and improvisatory. The work often speaks with more than one voice making the instrument sound like two. The Sound of Amber should be played freely and with expression.

The score transitions between proportional timelines and unmetered notation.

Timeline - Each gesture's duration should be relatively close to the indicated number of seconds. The performer approximates the temporal place of events with-in each timeline using proportional cues.

Unmetered notation - these sections have pulse but no meter. The score will indicate rubato when the pulse is secondary to performers interpretation.

Harmonics - both natural and artificial harmonics are notated with a diamond notehead with only one exception, page 5 line 19.

Jeté - notated with a right-triangle notehead. Can be played a single bounce or a series of bounces according to notation.

Sul Pont and Sul Stato - are notated as **S.P.** and **S.T.** Alto Sul Pont or Tasto are notated as **altoS.P.** and **altoS.T.** Gradual transition between bow positions are notated with small arrows and a dotted line.

cello

# THE SOUND OF AMBER

1 *freely* 15s

ST. S.T.P. S.P.

2  $\text{♩} = 60$  11s

ALTO SP norm Jete ST.

3  $\text{♩} = 60$

Jete V

Line 2 single violent bounce on the string.

Line 5 rectangle notehead indicates over-bow.

4 16s

norm. ALTO S.P. norm SP S.T.

5 14s 6s

ST. S.T.P. norm.



6  $\text{♩} = 60$  Tempo Rubato

mf *gliss* p mp p

7

p mp p mf p

19s

8  $\text{♩} \approx 60$  Tempo Rubato

norm. - S.P. - norm.

mp p mp

\*Line 8 the dash above the finger number indicates the harmonic is to be played while lightly plucking the string. The finger should brush across the string only slightly activating the open tone.

9 Molto Rubato marcato

mf f sp

10

mp mf f

S.P. norm S.P. norm S.P.

22s



11 *Rubato*

*mp* *ff* *norm.* *mf* *A* 6 *A* x 4

$\text{♩} \approx 100$   
Bow Freely

12 *sautillé* 6 6 *A* x 4 *Alto S.P.* 6 *norm* *A* x 1

*mf* *f* *mf*

13 *atto S.P. norm* 1 5 *A* 1 9 5

*f* *mp* *f* *mp*

14 *marcato* *S.P.* 6 8 s *S.P. norm* *S.P. norm* 5 s *sautillé* *norm.* *S.P.* *norm.*

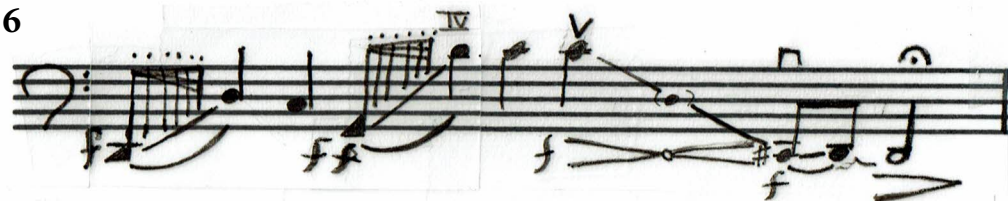
*mf* *f* *mf* *f*

15  $\text{♩} = 100$

*mf* *simile* *mf*

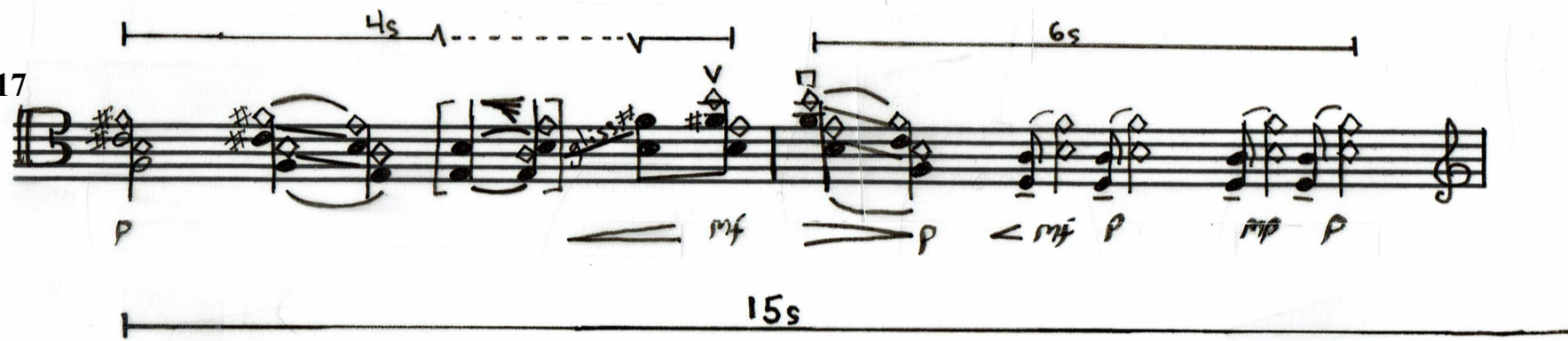


16



Line 17 the dot's in the time-line indicate the gesture is not proportionally to scale

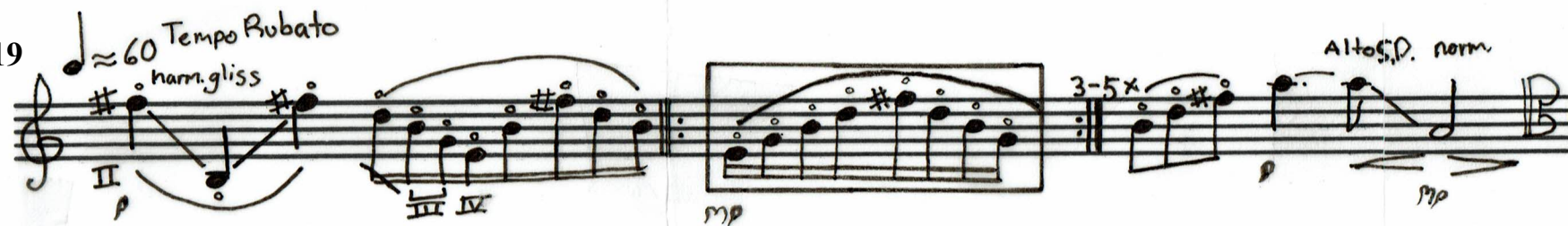
17



18



19



20



21

9s

$\text{♩} = 60$

mp

f

II

mp

22

17s

mp

23

8s

$\text{♩} = 60$  Rubato

f

ff

S.T.

**Line 24** the triangle note indicate col legno. The performer rolls the bow towards their self to strike the string with the wood of the bow and instantly return to norm.

24

20s

sfz

mp

25

12

S.P.

3x

**Line 25** dashes above the notes indicate same technique from line 8.



26

15s

mf

3x

3x

3/4

ff

27

S.P.

Jete

f

p

28

marcato

acc.

f

mp

IV

29

II

IV

f

30

S.P.

harm gliss

5s

16s

accented Release Let Ring

mf

p

f