

Jean-Patrick Besingrand

Une fleur en

sa saison

pour violoncelle

Performance notes:

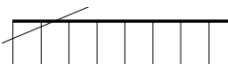
Depending on the venue of the performance, a slight and transparent amplification can be used.

General:

All trills unless specified: semi tone higher.



: Accelerando.



: As fast as possible.



: slow vibrato. The size of the vibrato indicates its depth.



: fast and aggressive vibrato. The size of the vibrato indicates its depth.



: Niente.

+ : left hand pizzicato.

Alterations:



Bow techniques:

s.t.: sul tasto.

s.p.: sul ponticello.

batt.: arco battuto.

ord.: cancel all previous techniques.



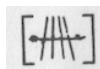
: Change very gradually from one sound or way of playing to another.



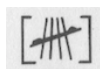
: Bow pressure.



: circular bowing. Move the bow in circles between the bridge to the fingerboard.



: position of the bow (regular).



: position of the bow (« angular » bowing).



: ricochet.

Other techniques:



: bow noise only. (similar to a white noise or an air sound).



: left hand harmonics pressure even if there is no harmonic at the fingered place.



: « détimbré ». Angular bowing resulting in a sound less colorful than usual.



: scratch the strings with fingernails. (ossia: use the metallic part of the bow to scratch the strings).



: overpressure. Strong bow pressure resulting in a distorted noise.



: highest note possible.



: tapping the body of the instrument.



: bowing behind the bridge.



: bowing behind the bridge with a strong bow pressure (overpressure).



: bowing behind the bridge on the wire part (lowest part of the string close to the tailpiece).



: bowing behind the bridge on the wire part with a strong bow pressure (overpressure).



: slap the strings on the fingerboard with the left hand.



: violent col legno battuto with the left hand muting the strings.

About Une fleur en sa saison:

Une fleur en sa saison is dedicated to the brilliant and talented cellist and composer Tomasz Skweres. This piece was inspired by a conversation I had with the composer Li Qian Yun in Shanghai. The piece consists of a slow and gradual transformation of the material from a breath to a distorted sound. This transformation is similar to the life and death of a flower from its bud to its complete wilt.

Dédiée à Li Qian Yun

pour Tomasz Skweres
Une fleur en sa saison
pour violoncelle

Jean-Patrick Besingrand

Mai 2016

$\text{♩} = 56$

Violoncelle

bow sound
(comme un souffle)

slow → fast

II
pppp → *ppp* → *mp*

4 → ord.

pp ∅ *pppp* IV

8 → non vib. ext. s.p. → slow and irregular → ord.

III *sfzp* *mp* *p* *mf* *p* IV II IV II 3:2

12 medium (do not change the circ. bowing speed) slow

III *pp* → *p* *mp*

16 s.p. 4:3 3:2

p 3:2 IV *mf* III *p* IV III IV III *fpp*

20 faster than previously

poco irregular 5:4 *mp*

24 slowing down → ord. → s.p. → slow vib. molto s.p. → poco s.p.

mf → *p* *fp*

28

  non vib.
détimbré

pp 4:3 *mp* 5:4

32

mf 4:3 *p* 7:4 *pp* 6:4 *mp* 9:8

36

f 11:8 *pp* 9:8 *mp* 5:4 5:4 *pizz. f* 3:2

39

mp 5:4 6:4 *p* 6:4 6:4 6:4

42

mp *mf* *f*

45

very fast bow on ponticello
scratch with fingernails
very fast bow on ponticello
ord.
fast
as fast as possible
subito *pp*
fff *ff* *f* *fff* *mf*

48

very fast bow on ponticello
s.p. ord.
scratch with fingernails
fff *mf* *p* 5:4 *mf* *pp* 9:8 *mp* 3:2 *mf* *p*