

fragmentos de la noche (night fragments)

Performance Time: ca 11 minutes

Orlando Jacinto García (2001)

for solo cello

♩ = 60
senza vib.
slow circular bowing

begin ord. *slowly move to tasto* *sul tasto* *slowly move to ord.*

3 *ord.* *slowly move to sul pont.* *sul pont.* *slowly move to ord.* *ord. poco vib.*

6 *senza vib.*
gliss. *gliss.* *poco vib.* *senza vib.*

9

pp < *mp* > *ppp*

slow circular bowing
simile *quietly hum* *slowly move to tasto* *sul tasto* *slowly move to ord.* *ord.* *slowly move to sul pont.*

12

p

sul pont. *slowly move to ord.*

15

ppp *pp* < *mp* > *ppp*

18

pp < *p* > *ppp*

21 *gliss.*

p *mp* *ppp*

24 *gliss.*
sul c

mp *p* *pp*

27 *gliss. sul c*

p *mp*

30

p *pp*

33 *gliss.*

p *ppp*

36 *sul a sul d poco vib.* *senza vib.*

p *mp* *p*

39 *quietly hum*

pp *ppp* *pp*

42 *gently roll fingers next to f holes* *gently roll fingers on top of scroll*

ppp *pp* *ppp*

45 *gently roll fingers on top of the bridge*

pp *ppp*

48 *poco vib.*

p *ppp*

51

p *pp*

54

mp

57

pp *p*

60 *ppp* *mp* *gliss. senza vib. sul d*

63 *p*

66 *ppp* *p* *poco vib.*

69 *mp* *pp* quietly hum
 □ match dynamic level of
 the cello at the end of the
 previous measure

72 *mp* *ppp* *gliss. senza vib. sul g*

75 *mp* *pp* *poco vib.*

78 *p* *pp* *mf*

81 *pp* *mp* *pp*

84 *p* *ppp* *pp*

87 *ppp* *pp* *ppp*

90 *pp* *gliss. senza vib. sul g*

93 *snap pizz. gliss.* *pizz. (ord.)*

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

96 *quietly hum*

pp

99

p

102 *arco sul pont.* *ord. quietly hum* *pizz.*

pp

105 *gently roll fingers on top of scroll*

p *ppp*

108 *gently roll fingers on top of the bridge* *gliss. arco* *sul a 8va*

pp *ppp* *mp*

111 *(8va)*

pp

114 *gliss.*

p

117

ppp

120 *gently roll fingers next to f holes*

pp *ppp*

123 *pizz. gliss. quietly hum*

p

126 *pizz. ord.* *l.v. until no sound (with poco vib.)* *poco vib. arco*

pp *mp*

129

ppp

132 *pizz. senza vib. quietly hum* *poco vib. arco*

pp *p*

135

ppp *mp*

138

p *ppp*

141 *pizz. senza vib.* *l.v. until no sound (with poco vib.)*

pp

144 *poco vib. arco*

p *ppp*

147

p *ppp*

150

p *ppp*

153

pp

156 *senza vib.*

ppp *p*

159

ppp

162 *gently roll fingers next to f holes*

pp *ppp*

164

pp *ppp*

167 *gently roll fingers next to f holes*

pp *pppp*

169

pp

172

pppp

PERFORMANCE NOTES

- *square note heads indicate to hum quietly on given pitch (in most comfortable octave).
- ** always play as if sound continues into the silences.
- ***dynamics are relative to the size and acoustics of the concert hall.
- ****play *senza vib* until *poco vib* and vice versa.
- **** natural harmonics may be replaced by artificial harmonics as needed.

ABOUT THE WORK

fragmentos de la noche (Night Fragments) was written during January and February 2001 for cellist Maya Beiser. The work was premiered on May 6, 2001 by Maya Beiser at a NY concert sponsored by the Joyce Dutka Foundation. The title, Night Fragments, is a reference to the fact that much of the material for the work was created late in the evenings when at least in my case, the sense of hearing is quite acute. After the work was completed I also noticed that I unintentionally included several fragments that allude to Schoenberg's, *Nacht* from *Pierrot Lunaire*. These unintentional references combined with the fact that the work was mostly written in the evenings led me to the title.

As with much of my music the counterpoint between timbre, register, density, and pacing as well as the slow evolution of material are important aesthetic concerns. This slowly evolving material often creates the perception of a stasis or a freezing of time in the listener; an experience similar to that often elicited by the pacing in some Non-Western musics. Lastly, in addition to these concerns, the exploration of where sound ends and silence begins and the reverse, is of great interest and evident in this piece.