

Cameron Biles-Liddell

Fading Time...

For

Solo Violoncello

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Three Temporal Studies

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Programme Note:

'Fading Time...', is a set of three interrelated miniatures that act as compositional etudes in creating static lines. In essence, this composition explores the relationship between melodic lines and temporality, with each movement becoming progressively more abstract and textural. The first movement opens confidently, with the melodic line most prominent, by the final movement the music dissolves into purely atmospheric textural music built upon the open strings. In particular, this piece capitalises on the natural, singing tone of the instrument whilst juxtaposing the more open, resonant, quality found in the cello.

Performance Notes:

All three movements should be played attacca without pause, as if each movement interrupts the proceeding music.

Stemless note heads and box notation indicate that they should be performed in free time and it is the performers discretion when to move on.

If performing single movement, performers are advised to simply fade to silence at the end of their chosen movement.

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*Written for Yovan Markovitch of
The Quatuor Danel, February 2021.*

Duration: Ca. 15'

Fading Time...

For Solo Violoncello



Bold and Singing ♪ = 92

Cameron Biles-Liddell
rev. Feb 2021

Violoncello

Musical score for bassoon part, page 10, measures 11-12. The score is in 4/4 time, bass clef, and key signature of B-flat major. Measure 11 starts with mf , followed by $<\!<\! f$ bold 3, then 3. Measure 12 starts with 5, followed by 8, then p , and ends with 3.

Musical score for string bass, page 10. The score shows a melodic line with various performance instructions: dynamic markings (pp, f, mf, pp), articulations (pizz., senza rit.), and rhythmic patterns (3). The score is in 4/4 time.

Musical score for page 14, section III. The score consists of two staves. The top staff starts with a dynamic **p** and a performance instruction **express.**. It features a mix of eighth and sixteenth-note patterns with grace notes and slurs. The bottom staff begins with a dynamic **mf**, followed by a measure with a **p** dynamic and a plus sign (+). The music concludes with a final dynamic of **p** and a plus sign (+).

18

**sul pont. → ord.
trem. senza trem.**

+ +

5

f mf f pp



26

30

34

poco rit.

A Tempo ($\downarrow = 92$)

37

flaut.

ord.

molto sul tasto

IV

\pmb{p} fragile and unstable

42

senza rit.

II

($\downarrow = 92$)

jeté

Mysteriously $\downarrow = 100$

pizz.

like a burst of energy

5

(jeté)

cut off

arco

flaut.

sul pont.

ord.

8

4

12

p **f** **pp** **+ +** **mf** **+ +** **pp**

16

pizz. **rit.** **A Tempo (♩ = 100)**

p **express.** **f** **p** **pp** **ppp**

20

rit. **(pizz.)** **dampened** **A Tempo (♩ = 100)** **arco** **molto sul tasto**

pp **mf**

25

ord. **5**

pp **mf** **express.**

27

pp

30

molto sul pont. → **ord.** →

pp **mf** **pp** **subito f** **pp**

31

trem. **molto sul pont.** → **flaut., molto sul tasto**

subito f **pp**

trem. → senza trem.

7

69

non harm.

pp *mf* *p*

73

non harm.

pp *mf* *ppp* *p*

attacca

III

Frozen in Time ♩ = 72

con sord., sul tasto

senza vib.

pp cold and motionless *p* *ppp* *p*

5

pp *ord.* *con vib.* *mf* warmly *pp*

10

mf express. *p* *mf*

14

f + *mf* molto express. *pp*