

I m a g e r i e s

for solo cello

Ryan Suleiman

2015

Imageries (2015)

for solo cello

I. Oceans

II. In flames

III. Night Sky

approx. 12'

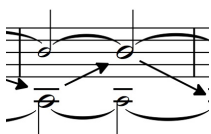
PROGRAM NOTE

Imageries is a set of character pieces exploring some of the sonic and expressive capabilities of the cello. Composed for David Russell, they depict elements of the natural world; the vast majesty of the sea, the violence and devastation of wildfires, and the peaceful tranquility of night. I hope the piece will encourage listeners to reflect on the beauty of the world around them and act to protect it in the midst of climate change.

- R.S. (b. 1990)

PERFORMANCE NOTES

Individual movements may be performed separately or together, but should always be played in order.



alternation of
pitch emphasis

In a double-stop, gradually exert more bow pressure on the string indicated by the arrow. Small notes represent the unemphasized pitch. Both pitches should always be audible. In this example, the D crescendos and the C diminuendos, then visa-versa.

S.T.	-	sul tasto
S.P.	-	sul ponticello
P.S.T.	-	poco sul tasto
P.S.P.	-	poco sul ponticello
N.	-	normale



overpressure

Great amount of pressure with the bow, but the fundamental pitch should still be clearly audible - a "dirty" sound is desired.



variable
overpressure

The thickness of this symbol represents the amount of pressure - at the thickest point, only distortion (no pitch) is audible.

I. Oceans: Play with a great emphasis on resonance throughout, with bow changes as seamless as possible. On the first page, a vast, timeless quality is desired - err on the side of a slower tempo. At mm.25, still resonant and spacious, but more rhythmic.

II. In flames: Quite intense and very rhythmic. In mm.12-16, the triple-stops should "pop" out of the texture. Though the movement is "noisy" and quite gestural, pitch should remain in the foreground, except in certain overpressure phrases.

III. Night Sky: Lyrical, delicate, ethereal, very expressive. Here too, err on the side of a slower tempo.

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for David Russell

Imageries

I. Oceans

Deep, vast, expansive ♩ = 60

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Cello

p *f* *p* *ff*

7

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

lunga

gliss.

equal pressure

13

ff *p* *mf* *p* *ppp*

lunga

gliss.

Misty

S.T.

17

pp *mf* *ppp*

arco

pizz.

arco

pizz.

N. arco

21

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

equal pressure

oscillate emphasis on two pitches very quickly, ad-lib. expand into triplets gradually.

Very resonant, rhythmic *accel.* $\text{♩} = 108$

25 *p* *f* *gliss.*

32 *p* *f*

39 *mp* *mf*

45 *f* *mp* *mf*

51 *mp* *f* *mp*

57 *mf* *mp* *6*

The musical score is written for a single bass line. It consists of six systems of music, each starting with a measure number. The notation includes various triplets (indicated by a '3' over a group of notes), slurs, and dynamic markings (*p*, *f*, *mp*, *mf*). A 'gliss.' marking appears in the first system. Fingerings are indicated by Roman numerals (I, II, III) above certain notes. A '6' indicates a sextuplet in the final system. The tempo is marked as 108 beats per minute with a quarter note symbol. The overall style is rhythmic and resonant, with an accelerating feel.

II. In flames

Gnarled ♩ = 72

III
IV

N. → S.P.

port.

gliss.

ff *fff* *mp* *mf* *p*

4 N.

(♩ = 144)
gradually morph into 16th notes *Very intense - without accentuation*

ff *fff* *mf* *f* *mp*

8

f *mp*

10

rhythmic, with accentuation N.

f

12

S.P. N.

S.P. N.

III
II
IV

14

S.P. N.

S.P. N.

S.P.

III. Night Sky

Timeless, molto dolce, espressivo ♩ = c. 54

sounding:

p *mp* *pp* *p* *pp* *pizz.*

8

lunga *p* *mp* *pp* *mp* *p*

14

pizz. *mf* *mp* *pp*

18

Cantabile

mp *p*