





/hiə(r)/
for cello
Inga Chinilina

Performance directions





Behind the bridge	Strings are indicated, the actual frequency differs
I, II, III, IV	String numbers
	A circle above the note indicates natural harmonics.
	Harmonic vibrato, the sounding result will include nearby harmonics.
	On the bridge
	Subharmonic, notation indicates the string resulting sound differs.
-----	Gradual change
M (7+13+6)	Multiphonic

Pitch Notation¹

Symbol	Alteration from equal temperament
	-31c
	-14c

¹ Extended Helmholtz-Ellis JI Pitch Notation with microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004 rev. 2018”
<http://www.marcsabat.com/pdfs/notation.pdf>

I interpret the HEJI accidentals unconventionally as a modification from tempered tuning rather than Pythagorean and “the 19-limit stroke (ca. 3.3 cents) as 2 cents to fix the tempered fifth”.

	+2c
	+41c
	-10c
	+55c

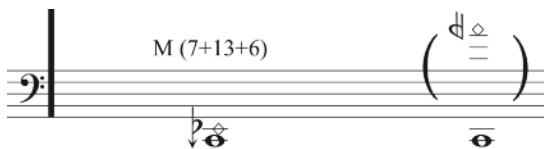
1) All harmonics are natural harmonics, therefore the notes mentioned above will appear naturally.

2) Multiphonics²

The precise result of the multiphonic is less important, pitches in parenthesis given for reference.

2.1 Multiphonic 7+13=6 — left-hand finger positions

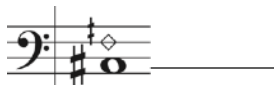
There are two places that will result in this multiphonic. In the upper half the touch place is A ♭ +41c, in the lower half — E ♭ -10c



Multiphonic 7+13=6 — possible sounding result



2.2 Multiphonic 5+9+13+4 — finger position



² <http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds.html>

Multiphonic 5+9+13+4 — possible sounding result



3) Tempo is approximate, you can vary tempo and time indications.

4) the lower staff indicates: mm.5-21 playing behind the bridge; mm.22-23; 49, 51, 53 - on the bridge; the rest — *ord.*, above the bridge (there are also indications in the score)

5) Subharmonic— “a pitch below the fundamental frequency of a string”³

“Requires high bow pressure and a very consistent bow speed at the lower end of ‘normal’ playing. In general they are easier to produce when the point of contact is not very close to the bridge. It is very difficult to sustain the tone, which often has a high noise component.” (cellomap) The sounding result likely will be a 7th lower but also can vary.

6) Please contact me if you have any questions ichinilina@gmail.com

³ <http://www.cellomap.com/index/the-string/plucking-striking-and-bowing-the-string/how.html>

/hiə(r)/

~20-40sec ~10sec ~20-40sec ♩ ~ 50

s.p. on the bridge s.p. s.t.

III
IV

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

5 pizz. behind the bridge rit. ♩ ~ 10 ~24sec accel.

mf *p* *mp* *mp* *pp* *mf*

11 ♩ ~ 50 ad. lib ♩ ~ 50 ~24sec

7 pitch order ad. lib behind the bridge ord.

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

♩ ~ 50

ord. pizz.

16

II 7:4

II

III 5:4

II

III

I

5:4

mp

19

II

II

I

II

I

III

I

III

mp

♩ ~ 50

23

ad. lib

IV

III

II

IV

mp

30

II

IV

~ 10sec

mf

IV

III

~ 24sec

III

IV

mf

36

mp

ad. lib

mf

f

II

I

II

43

II

III

mp

M (7+13+6)

p

IV

mp

pp

s.t.

~ 12sec

48

p

M (5+9+13+4)

ad. lib

III

52

on the bridge

~ 16sec

mf

III

f

~ 20-40sec

III

I

s.p.