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Edward Nesbit

# Monody

*Six Etudes for Cello and Piano*

EDWARD NESBIT

MONODY

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'Perpetuum Mobile' was premiered by Francesca McNeeley and George Fu  
in the Chamber Music Hall, Tanglewood, on 15th August 2016

Duration c. 17'

### INSTRUMENTATION

violoncello  
piano

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### PROGRAMME NOTE

*Monody* consists of six contrasting movements, all of which to varying extents refer to pre-existing genres: a perpetuum mobile, a lullaby, a gigue, a fanfare, a pastorale and, finally, a light-hearted tarantella to conclude the piece. The movements have in common the property - unusual in a piece for more than one instrument - that there is never more than one note played simultaneously. This leads to an extreme transparency of texture throughout the piece, and frequently to an impression that, despite the scoring for two instruments, the music consists of one single line.

# Monody

## I - Perpetuum Mobile

EDWARD NESBIT

$\text{♩} = 112$   
pizz.

Violoncello

Piano

5

3 + 2 + 2

Vc.

Pno.

9

Vc.

Pno.

12

3 + 3 + 2

2 + 3

Vc.

Pno.

15

Vc.

Pno.

*sfz* *p* *sfz* *sfz* *p*

*sfz* *p* *sfz* *p* *sfz* *p*

*sfz* *sfz* *p*

*sfz* *p* *sfz* *p* *sfz* *p*

*sfz* *sfz* *p*

*sfz* *p* *sfz* *p*

19 3 + 2 + 2

Vc.

Pno.

24

Vc.

Pno.

27

2 + 3

Vc.

Pno.

31

3 + 2

Vc.

Pno.

36

3 + 2 + 2

Vc.

Pno.

40 2 + 3

Vc. *sfz sfz sfz sfz*

Pno. *sfz p sfz p sfz p sfz p*

44 3 + 2 + 2 3 + 2

Vc. *sfz p*

Pno. *sfz p*

49 3 + 2 + 2

Vc.

Pno.

53

Vc.

Pno.

56 2 + 2 + 3 2 + 3

Vc. *sfz sfz*

Pno. *sfz p sfz p*

60  $3 + 2 + 2$   $3 + 2 + 2$

Vc. *sfz p* *sfz* *sfz p*

Pno. *sfz p* *sfz p* *sfz p*

64  $3 + 2$

Vc.

Pno.

68

Vc.

Pno.

72

Vc.

Pno.

76  $3 + 2$

Vc.

Pno.

80

Vc. 


Pno. 


84

Vc. 

Pno. 

88

Vc. 

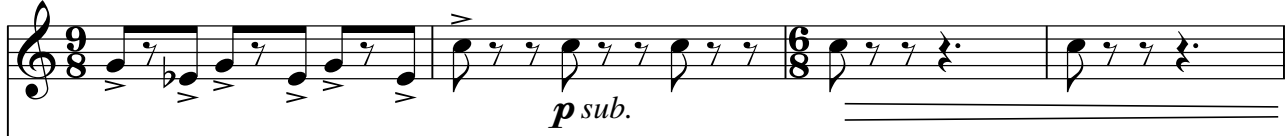
Pno. 


91

Vc. 

Pno. 

94

Vc. 

Pno. 



98

Vc. *pp*

Pno. *pp* *p*

103

3 + 2 + 2

2 + 3

Vc. *sfz p* *sfz* *sfz*

Pno. *sfz p* *sfz p* *sfz p*

107

Vc. *sfz* *sfz* *sfz*

Pno. *sfz p* *sfz p* *sfz p*

110

2 + 3

Vc. *sfz p*

Pno. *sfz p*

115

Vc.

Pno.

120 2 + 3 3 + 2 + 2

Vc. *sfz* *sfz p*

Pno. *sfz p* *sfz p*

123

Vc. *sfz*

Pno. *sfz p*

127

Vc. *sfz* *sfz p* *sfz p*

Pno. *sfz p* *sfz p* *sfz p*

131 2 + 2 + 3 3 + 2 + 2

Vc. *sfz* *sfz p*

Pno. *sfz p* *sfz p*

135

Vc. *ff sub.*

Pno. *ff sub.*

139

Vc. *p sub.* *ff sub.*

Pno. *p sub.* *ff sub.*

143

Vc. *p sub.* *ff sub.* *p sub.*

Pno. *p sub.* *ff sub.* *p sub.*

147

Vc.  $3 + 2 + 2$

Pno.

151

Vc. *ff sub.* *p sub.*

Pno. *ff sub.* *p sub.*

155

Vc. *ff sub.* *p sub.*

Pno. *ff sub.* *p sub.*

159

Vc. *ff sub.* *p sub.*

Pno. *ff sub.* *p sub.*

163

Vc.

Pno.

168

Vc. *ff sub.* *p sub.*

Pno. *ff sub.* *p sub.*

173

Vc.

Pno. *ff sub.*

177

Vc. *p sub.* *pp*

Pno. *p sub.* *pp*

# II - Lullaby

Violoncello

$\text{♩} = 52$

*p espress.*

2 + 3      3 + 2 + 2

Piano

$\text{♩} = 52$

*p*

Ped. \_\_\_\_\_

Vc.

5

*pp* *p*

Pno.

Vc.

9

3 + 2

*p sempre*

Pno.

Vc.

13

*mp* *p* *mp*

Pno.

*mp* *mp*

17 2+3 2+2+3

Vc.

Pno.

20

Vc.

Pno.

24

Vc.

Pno.

28 3+2+2 2+3

Vc.


Pno.

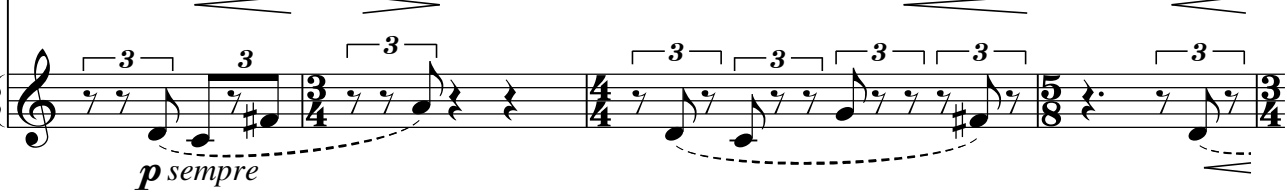
32

Vc.

Pno.


36 3 + 2


Vc. 

Pno. 

*p sempre*

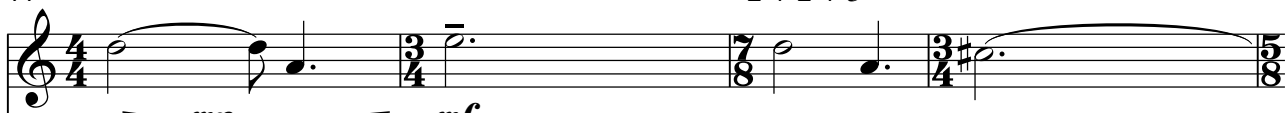
40

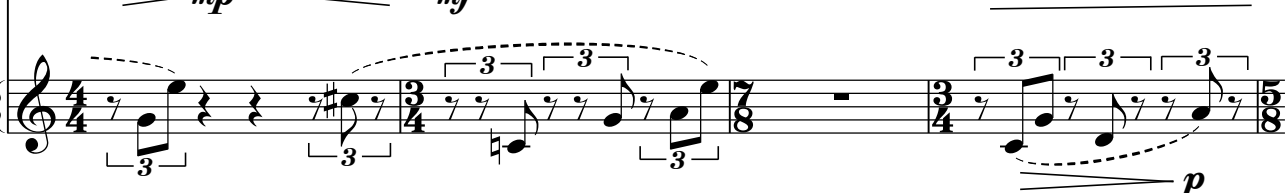
Vc. 

Pno. 

*mp* *p mp < mf*

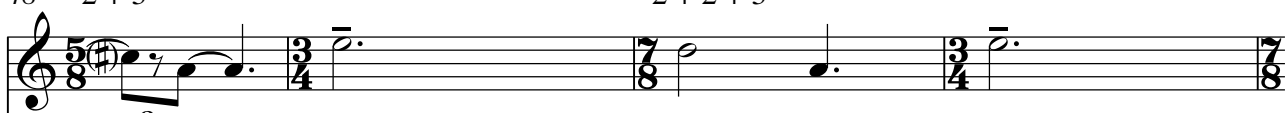
44 2 + 2 + 3

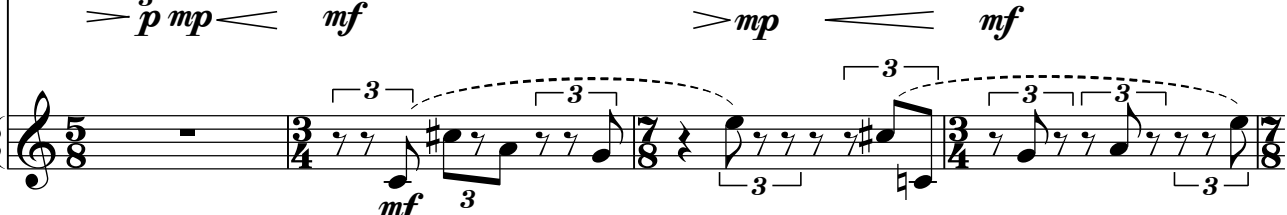
Vc. 

Pno. 

*mp* *mf* *p*

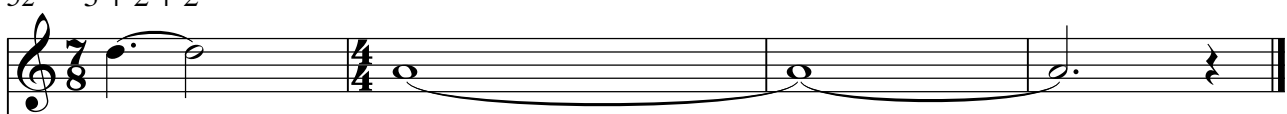
48 2 + 2 + 3

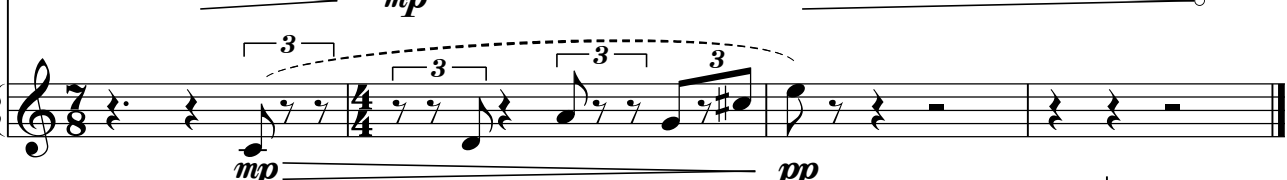
Vc. 

Pno. 

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

52 3 + 2 + 2

Vc. 

Pno. 

*mp* *pp*

# III - Gigue

$\text{♩} = 92$

*pizz.*

Violoncello

Piano

*p*

NB Dynamics apply to both instruments throughout the movement.

3

Vc.

Pno.

6

Vc.

Pno.

9

Vc.

Pno.

11

Vc.

Pno.



14

13

Vc.

Pno.

16

Vc.

Pno.

19

Vc.

Pno.

22

Vc.

Pno.

24

Vc.

Pno.

*p*

27

Vc.

Pno.

*sfz* *mf sempre*

30

Vc.

Pno.

33

Vc.

Pno.

36

Vc.

Pno.

38

Vc.

Pno.

41

Vc.

Pno.

*p*

44

Vc.

Pno.

47

Vc.

Pno.

50

Vc.

Pno.

53

Vc.

Pno.

55

Vc.

Pno.

*dim. poco a poco*

57

Vc.

Pno.

60

Vc.

Pno.

*pp*

63

Vc.

Pno.

66

Vc.

Pno.

*p pp*

69

Vc.

Pno.

*p pp*

72

Vc.

Pno.

*mf pp*

75

Vc.

Pno.

*p pp*

78

Vc.

Pno.

*cresc. poco a poco*

81

Vc.

Pno.

83

Vc.

Pno.

...mf

86

Vc.

Pno.

sfz

mf

89

Vc.

Pno.

92

Vc.

Pno.

95

Vc.

Pno.

p

98

Vc.

Pno.

101

Vc.

Pno.

103

Vc.

Pno.

106

Vc.

Pno.

*pp*

109

Vc.

Pno.

*mf* *pp*

113

Vc.

Pno.

116

Vc.

Pno.

*p pp*

119

Vc.

Pno.

*mf pp*

122

Vc.

Pno.

*cresc. poco a poco*

124

Vc.

Pno.



127

Vc.

Pno.

129

Vc.

Pno.

*mf*

132

Vc.

Pno.

*sfz* *mf* *f*

134

Vc.

Pno.

*pp* *sfz*

# IV - Fanfare

♩ = 120  
pizz.

Violoncello

*f*

Piano

♩ = 120

*f*

Ped.

4

Vc.

Pno.

6

Vc.

*più f*

*f*

2 + 3

Pno.

*più f*

*f*

*mp*

9

Vc. *f*

Pno. *f*

12

2 + 3

Vc. *p* *più f*

Pno. *p* *più f* *mp*

15

Vc. *f*

Pno. *f*

18

Vc.

Pno.

20

Vc.

Pno.

*più f*

*f*

2 + 3

*più f*

*f*

*mp*

23

Vc.

Pno.

2 + 2 + 3

*f*

25

Vc.

Pno.

28

Vc.

Pno.

$\text{♩} = 104$

2 + 3

3 + 2 + 2

*più f*

*sfz*

*p sub.*

$\text{♩} = 104$

*pp sub.*

*mf*

30

Vc.

Pno.

32 2 + 3

Vc.

Pno.

Violin part: Treble clef, 5/8 time signature. Measures 32-33. Melodic line with a slur and a dashed line above it. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Piano part: Treble and Bass clefs, 5/8 time signature. Measures 32-33. Right hand: Triplet eighth notes. Left hand: Rests.

Piano diagram: A horizontal line with three upward-pointing spikes.

34 3 + 2 + 2

Vc.

Pno.

*mp*

*p*

Violin part: Treble clef, 7/8 time signature. Measures 34-35. Melodic line with a slur and a dashed line above it. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Piano part: Treble and Bass clefs, 7/8 time signature. Measures 34-35. Right hand: Triplet eighth notes. Left hand: Rests. Dynamics: *mp* and *p*.

Piano diagram: A horizontal line with four upward-pointing spikes.

36 2 + 3

Vc.

Pno.

*p*

*pp*

Violin part: Treble clef, 2/4 time signature. Measures 36-38. Melodic line with a slur and a dashed line above it. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Piano part: Treble and Bass clefs, 2/4 time signature. Measures 36-38. Right hand: Triplet eighth notes. Left hand: Rests. Dynamics: *p* and *pp*.

Piano diagram: A horizontal line with four upward-pointing spikes.

39 3 + 2

Vc.

Pno.

41

Vc.

*mp*

Pno.

*p*

43 2 + 3

Vc.

Pno.

45 3 + 2 + 3  $\text{♩} = 120$

Vc. *p* *f*

Pno. *pp* *f*  $\text{♩} = 120$

47 2 + 2 + 3

Vc.

Pno.

50 *più f*

Vc.

Pno. *più f*



30

53

2 + 3

Vc. *f* *f*

Pno. *f* *mp* *f*

56

2 + 2 + 3

Vc. *più f*

Pno. *più f* *non dim.* *pp*

59 ♩ = 104

Vc. *pp*

Pno. *senza ped.* *Ped.* *p* *pp*

61

Vc. *pp*

Pno.

63 2 + 3

Vc. *pp* *p* *pp*

Pno. *p* *pp* *p* *pp*

Ped. \_\_\_\_\_

66

Vc. *p* *pp*

Pno. *p* *pp*

69

Vc.

Pno.

*pp*

*p pp*

Ped.

72

Vc.

Pno.

*p pp p pp*

*p pp p pp*

75

Vc.

Pno.

*p pp*

*p pp*

77

Vc.

Pno.

80

Vc.

Pno.

*mf*

82 ♩ = 120

Vc.

Pno.

*f*

*f*

Ped.

85

Vc.

Pno.

(non rit., non dim.)

# V - Pastorale

Violoncello

Piano

$\text{♩} = 80$

*p*

Ped. \_\_\_\_\_

4

Vc.

Pno.

*poco*

*p*

*pp*

8

Vc.

Pno.

*p*

*(p sempre)*

12

Vc. *mp* *pp* *p*

Pno. *mp* *p*

15

Vc. *poco > p* *pp* *p*

Pno.

19

Vc. *mp*

Pno. *mp*

22

Vc. *p*

Pno. *p* *ppp*

# VI - Tarantella

♩ = 138

arm. nat. sul I

arm. nat.  
sul II

Violoncello

Piano

*p*

♩ = 138

*p*

Vc.

Pno.

*sfzp*

*sfz*

*p*

Vc.

Pno.

*sfzp*

*sfz*

*p*

Vc.

Pno.

arm. nat.  
sul III

Vc.

Pno.

*sfzp*

*sfz*

*p*

29

Vc.

Pno.

34

Vc.

Pno.

*sfz p*

*sfz*

39

Vc.

Pno.

*sfz p*

*p* *sfz* *p*

44

Vc.

Pno.

49

Vc.

Pno.

*sfz p*

*p* *sfz* *p*

54

Vc.

Pno.

*sfz p*

*p* *sfz* *p*



59 *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *cresc. poco a poco*

64 *...mf*

Vc. *...mf*

Pno. *...mf*

69 *sfzp*

Vc. *sfzp*

Pno. *sfz* *p*

76 *sfzp*

Vc. *sfzp*

Pno. *sfz* *p*

82 *sfzp*

Vc. *sfzp*

Pno. *sfz* *p*

87 *sfzp*

Vc. *sfzp*

Pno. *sfzp*

92

Vc. *sfzp*

Pno. *sfz p*

97

Vc. I

Pno.

102

Vc. *cresc. poco a poco*

Pno. *cresc. poco a poco*

107

Vc. *...mf*

Pno. *...mf*

112

Vc. *sfz*

Pno. *sfz p*

116

Vc. *p* II III II I II III

Pno.

121  $\overset{\circ}{\text{II}}$

Vc.  $\overset{\circ}{\text{sfz}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{p}}$

Pno.  $\overset{\circ}{\text{sfz}}$   $\overset{\circ}{\text{p}}$

126  $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$

Vc.

Pno.

131  $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$

Vc.  $\overset{\circ}{\text{sfz}}$   $\overset{\circ}{\text{p}}$

Pno.  $\overset{\circ}{\text{sfz}}$   $\overset{\circ}{\text{p}}$

136  $\overset{\circ}{\text{III}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$

Vc.  $\overset{\circ}{\text{sfz}}$   $\overset{\circ}{\text{p}}$

Pno.  $\overset{\circ}{\text{sfz}}$   $\overset{\circ}{\text{p}}$

141  $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$   $\overset{\circ}{\text{I}}$   $\overset{\circ}{\text{II}}$   $\overset{\circ}{\text{III}}$

Vc.

Pno.

146 **II**

Vc. *sfz* *p*

Pno. *sfz p*

151

Vc. *sfz*

Pno. *sfz p*

156

Vc. *p* *sfz* *p*

Pno. *sfz p* <

161

Vc. *sfz* *p*

Pno. *sfz p*

166

Vc.

Pno.

171

Vc. *sfz* *p* *sfz* *p* *sfz*

Pno. *sfz p* *< sfz p* *p* *< sfz pp*

176

Vc. *pp*

Pno.

181

Vc.

Pno.

185

Vc. *sfz* *p*

Pno. *sfz p*

189

Vc. *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Pno. *sfz p* *< sfz p* *< sfz p* *< sfz*