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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*

The musical score is arranged in two systems. Each system contains staves for Violoncello (Vc.) and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 9/8. The tempo is marked as quarter note = 112. The score includes various dynamic markings such as *sfz* (sforzando) and *p* (piano), and articulation like accents and phrasing slurs. Fingering and bowing techniques are indicated by numbers (e.g., 3, 2, 2) and symbols like 'pizz.' (pizzicato). The piece is a 'Perpetuum Mobile', meaning it has no traditional ending.

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.

ff sub.

p sub.

91

Vc.

Pno.

ff sub.

ff sub.

94

Vc.

Pno.

p sub.

p sub.

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

Pno.

p sempre

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.

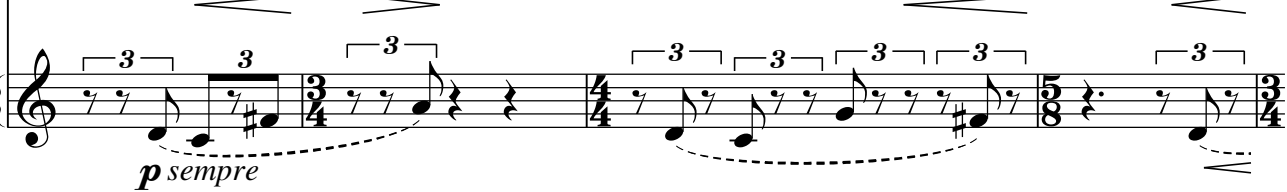
32

Vc.

Pno.


36 3 + 2


Vc. 

Pno. 

p sempre

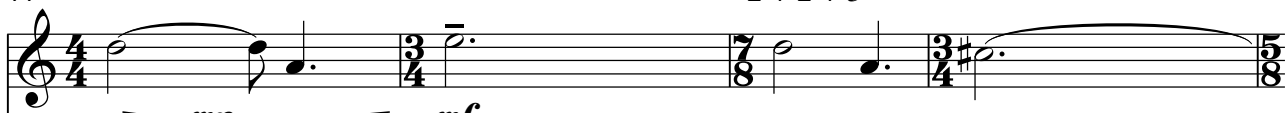
40

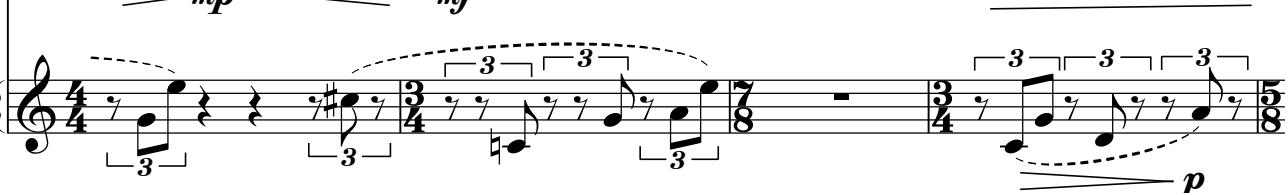
Vc. 

Pno. 

mp *p mp < mf*

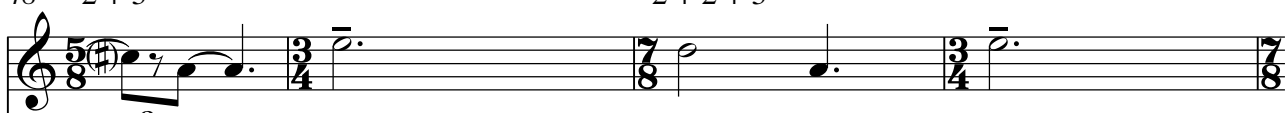
44 2 + 2 + 3

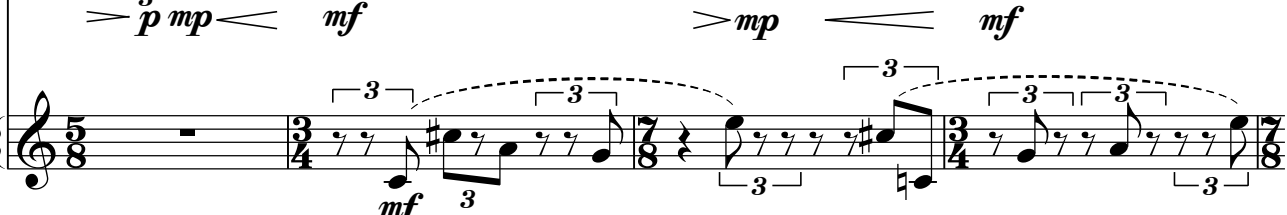
Vc. 

Pno. 

mp *mf* *p*

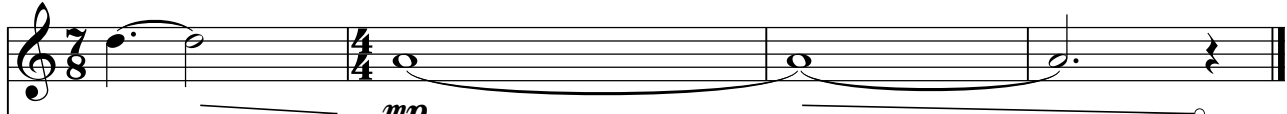
48 2 + 2 + 3


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

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.*

$\text{♩} = 104$

più f *mf* *pp sub.* 3 3 3 3 3

30

Vc.

Pno.

32 2 + 3

Vc.

Pno.

32 2 + 3

33

34 3 + 2 + 2

Vc.

Pno.

mp

p

34 3 + 2 + 2

35

36 2 + 3

Vc.

Pno.

p


pp

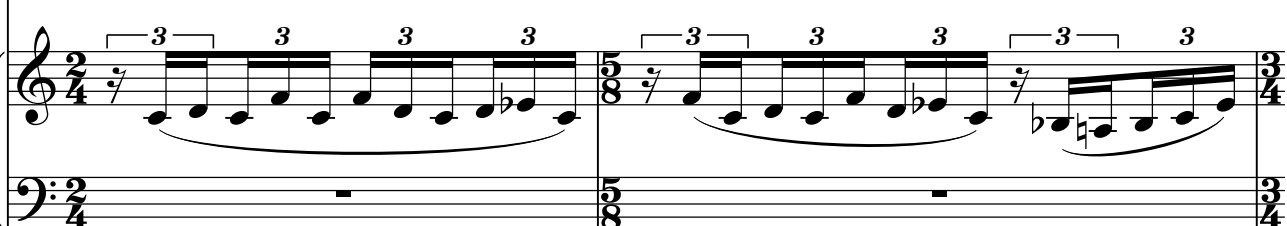
36 2 + 3

37

38

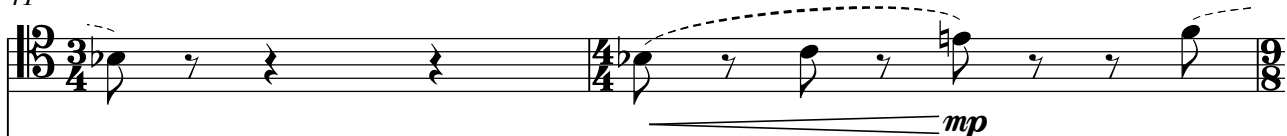
39 3 + 2

Vc. 

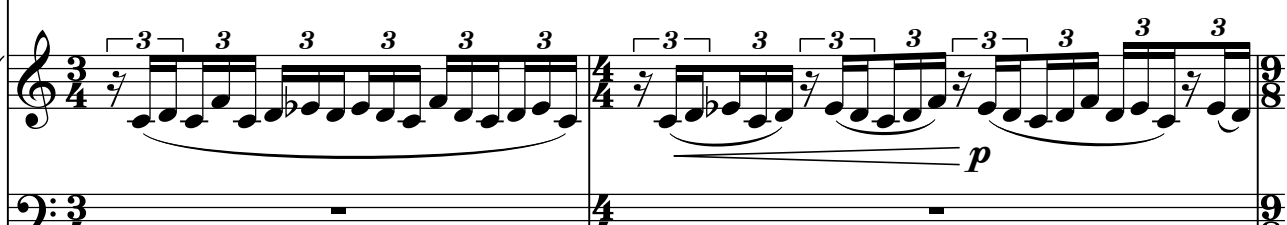
Pno. 



41

Vc. 

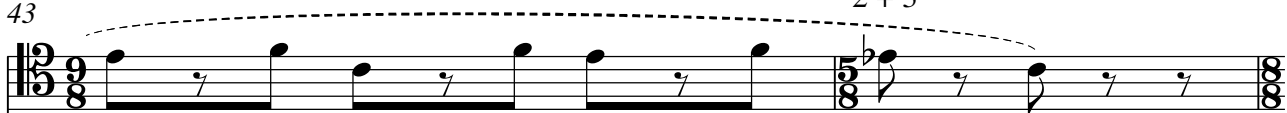
mp

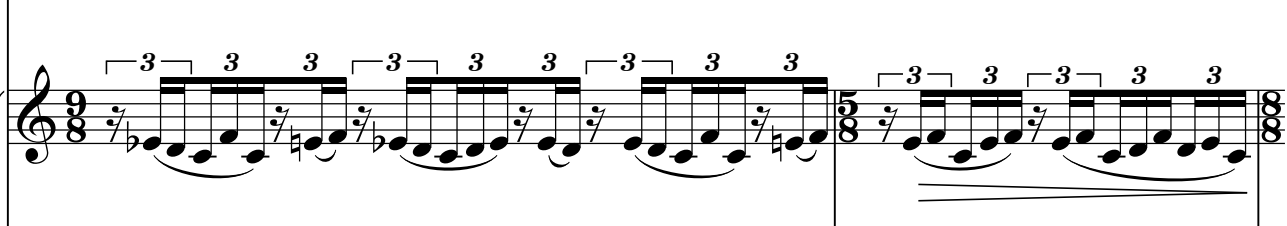
Pno. 

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 $\text{♩} = 104$

Vc. *pp*

Pno. $\text{♩} = 104$ *senza ped.* *p* *pp* *Ped.*

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.

Piano part for measures 69-71

Ped.

pp

p *pp*

3

3

Detailed description: This system covers measures 69 to 71. The violin part (Vc.) features a melodic line with slurs and accents, changing time signatures from 2/4 to 3/4 and back to 2/4. The piano part (Pno.) consists of arpeggiated chords with slurs and accents, including two triplet markings (3) in measures 70 and 71. A pedal point is indicated in measure 70. Dynamics include *pp* in the violin and *p* and *pp* in the piano.

72

Vc.

Piano part for measures 72-74

p *pp* *p* *pp*

p *pp* *p* *pp*

Detailed description: This system covers measures 72 to 74. The violin part (Vc.) continues with a melodic line, changing time signatures from 2/4 to 4/4, 3/4, and 4/4. The piano part (Pno.) features arpeggiated chords with slurs and accents, changing time signatures from 2/4 to 4/4, 2/4, and 4/4. Dynamics include *p* and *pp* in both parts.

75

Vc.

Piano part for measures 75-76

p *pp*

p *pp*

Detailed description: This system covers measures 75 and 76. The violin part (Vc.) has a melodic line with slurs and accents, changing time signatures from 4/4 to 3/4. The piano part (Pno.) features arpeggiated chords with slurs and accents, changing time signatures from 4/4 to 3/4. Dynamics include *p* and *pp* in both parts.

77

Vc.

Piano part for measures 77-79

Detailed description: This system covers measures 77 to 79. The violin part (Vc.) has a melodic line with slurs and accents, changing time signatures from 3/4 to 4/4, 3/4, and 4/4. The piano part (Pno.) features arpeggiated chords with slurs and accents, changing time signatures from 3/4 to 4/4, 3/4, and 4/4.

80

Vc.

Pno.

mf

82 ♩ = 120

Vc.

Pno.

f

f

Ped.

85

Vc.

Pno.

(non rit., non dim.)

V - Pastorale

Violoncello

$\text{♩} = 80$

Piano

$\text{♩} = 80$

p

Ped. _____

4

Vc.

poco *p* *pp*

Pno.

8

Vc.

p

Pno.

(*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.

39

Vc.

Pno.

44

Vc.

Pno.

49

Vc.

Pno.

54

Vc.

Pno.

sfz p

sfz

sfz p

p *sfz* *p*

sfz p

p *sfz* *p*

sfz p

p *sfz* *p*

p *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.

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*