

Naught Less One

violoncello scordatura

ÉRIC MARTY

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Tuning

String IV is lowered one semitone to B. Strings III, II and I are to be tuned to just intervals above the B, as follows:

Diagram illustrating the tuning for strings IV, III, II, and I. The top staff shows the sounding pitch (B, C#, D#, E) and the bottom staff shows the transposed (fingering) notes.

Tuning string III:

IV, 3rd partial = III, 2nd partial

Tuning string II:

IV, 5th partial = II, 2nd partial

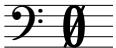
Tuning string I:

IV, 7th partial = I, 2nd partial

Diagram illustrating the tuning for strings III, II, and I. The top staff shows the sounding pitch (C#, D#, E) and the bottom staff shows the transposed (fingering) notes.

Tempi and metre:

Passages with normal time signatures should be played with strict rhythm.

The null time signature...  ...indicates passages, with no regular metre. Measures in these passages are of irregular and changing length. Barlines in these passages suggest phrase divisions or accent.

Harmonics

All harmonics are natural harmonics. There are no artificial harmonics.

Harmonics are to ring as much as possible. Most of the harmonics are near the bridge.

for Gavriel Lipkind

*funded by the Canada Council for the Arts
with additional support from the Akademie Schloss Solitude*



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♩ = 70
Freely

sounding pitch

transposed (fingering)

pitch

transp.

IV III II I I I II III II III

f II ord. II mp mp I

+ sotto voce

sub ppp ppp sempre

pitch

transp.

II mp II mp I II I II

ppp sempre

9
pitch
transp.
mf
ppp
II I II
IV III II
IV III
IV III II
I II III
3 3
6/16

13
pitch
transp.
rit.
I II III
IV III IV
I II III
IV III IV
3/4 7/8
6/16

17
pitch
transp.
♩ = 58
II
III
3 3 3 3 3 3 3
3 3 3 3 3 3 3

21
pitch
transp.
f
pp
I II III IV
III II I
II IV
I
I II III IV
III II I
3/8 5/16 3/8 5/16 6/16 3/4
+

← ♩ = ♩ →
(♩ = 58)

pitch
28 *mf* *p* *mf* *p* *mf* *p*

transp.

pitch
31 *mf* *p* *f*

transp.

Freely

pitch
34 *f*

transp.

pitch
36 *pp*

transp.

pitch
39 *mf* *pp* *f* *pp* *mf* *pp*

transp.

45

pitch

transp.

III I IV III II IV II IV II III II III

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

50

pitch

transp.

IV II III IV II III II III II

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

55

pitch

transp.

III II II III II III II III

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

pp *pp*

59

pitch

mp *pp*

transp.

63

pitch

mp *f* *mp* *mp*

sotto voce, arco ad libitum

continue ad libitum

ppp sempre

transp.

66

pitch

transp.

71

pitch

transp.

77

pitch

transp.

83

pitch

transp.

88

pitch

transp.

92

pitch

transp.

96

pitch

transp.

IV — II I II

3 5 3 3 3 3

pp *f* *pp*

Detailed description: This system covers measures 96 to 98. The 'pitch' staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a sequence of eighth notes with triplets, starting with a dynamic of *pp*, reaching *f* in measure 97, and ending with *pp*. The 'transp.' staff is in bass clef with the same key signature and time signature, mirroring the pitch staff. Fingerings are indicated by Roman numerals I, II, and IV. A '5' indicates a fifth finger position in measure 96.

99

pitch

transp.

II I II II I II II

5 3 3 3 3 3

f *pp* *f* *pp*

Detailed description: This system covers measures 99 and 100. The 'pitch' staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a sequence of eighth notes with triplets, starting with a dynamic of *f*, reaching *pp* in measure 100, and ending with *pp*. The 'transp.' staff is in bass clef with the same key signature and time signature, mirroring the pitch staff. Fingerings are indicated by Roman numerals I and II. A '5' indicates a fifth finger position in measure 99.

101

pitch

transp.

II I II II I II II

5 3 3 3 3 3

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

Detailed description: This system covers measures 101 and 102. The 'pitch' staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a sequence of eighth notes with triplets, starting with a dynamic of *f*, reaching *pp* in measure 101, and ending with *mf*. The 'transp.' staff is in bass clef with the same key signature and time signature, mirroring the pitch staff. Fingerings are indicated by Roman numerals I and II. A '5' indicates a fifth finger position in measure 101.

103

pitch

transp.

I II —

3 3 3 3 3 3

mf *pp*

Detailed description: This system covers measures 103 and 104. The 'pitch' staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes with triplets, starting with a dynamic of *mf* and ending with *pp*. The 'transp.' staff is in bass clef with the same key signature and time signature, mirroring the pitch staff. Fingerings are indicated by Roman numerals I and II.

105 **Freely**

pitch

transp.

IV (IV) con vib. *gliss.* *ppp* *p* *mf* *gliss.* *gliss.* *gliss.* *mf*

release bow; continue gliss with finger only.

II III *mf*

I +

I +

II III

I +

II III

107

pitch

transp.

con vib. *gliss.* *ppp* *p* *mf* *gliss.* *gliss.* *gliss.* *ppp* *p* *mf* *gliss.* *gliss.* *gliss.* *ppp* *p* *mf* *gliss.* *gliss.* *gliss.* *ppp* *p* *mf*

arco sul pont. *release* *release* *ord.* *con vib.*

touch strings at approximate pitches, producing indeterminate high pitches

con vib.

con vib.

108

pitch

transp.

III IV *p* *mf* *gliss.* *gliss.* *mf* *gliss.* *gliss.* *pp* *mf* *gliss.* *gliss.* *pp* *mf*

sul pont. *release bow; continue gliss with finger only.* IV III *p*

place bow on string before start of note; begin bowed note suddenly from a dead stop

III IV

III IV

III IV

TRANSPONED III IV

110

pitch

pp < mf

p

mp

mp

transp.

♩ = 58

114

pitch

mp

ppp sempre

sotto voce, arco ad libitum

contune ad libitum

transp.

p poco a poco cresc.

(ord) I

III II III II III III II

118

pitch

transp.

III II III

IV III

IV III

I

III II I II III II III II

123

pitch

transp.

127

pitch

transp.

132

pitch

transp.

137

pitch

transp.

139

pitch

transp.

f *pp* *mp*

II III IV III II I II III IV III II I II

141

pitch

transp.

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

III IV III II III IV III IV III IV III IV

Place bow on strings before start of note;
Bow staccatissimo from a dead start to produce a bell-like sound;
Pitches may be indistinct or clear.

"bell"

145

pitch

transp.

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

II III I III II III II III III II III
IV III IV III II IV III II IV III IV

I.h. pluck middle of string; r.h. create vibrato
by applying pressure to string on far side of bridge.

+ r.h. ↑ vib

"bell"

"bell"

149

pitch

transp.

mp *f* *mp*

IV III II III II III IV II III II III IV III
IV III II III II III IV II III II III IV III

"bell"

151

pitch

transp.

squeak

"bell"

gliss.

I

II

III

IV

IV III II III

5

152

pitch

transp.

"bell"

mp

mf

mp

mp

I

III II

IV III

II

III IV

III IV 3 III

II

II

III II

IV III

III IV 3 III

II

II

mp