

# shape-shifting

Deborah Broderick Edwards

**A**

Tenor Horn

Violoncello

mute 12" 12" 8"

*p* *pp* *pp* *p*

8 8" 6" 12" 12"

*pp* *pp* *p* *pp* *pp*

16 6" loosen valves 12" tighten valves

col legno

**B**

20 8" 12" breathe as necessary

*ppp* *ffff* *mp* *ffff*

sul tasto gradually move to sul pont

sim pitches are approximate make rhythmically erratic

*ppp* *ffff* *mp* *ff* *ffff*

27 12"

Using mouthpiece, gliss up or down from each note (notes below are approximate, actual pitch doesn't matter). Make rhythmically erratic. loosen valves

mf pp fff

sim sim

mf ff ffff pp fff

34 12"

tap valves as soon as cello reaches bottom note tighten valves

ff > p

**C** Play as quickly as possible using these notes in any order

37 6"

ff

arco

ff

39 4"

sim

sim

41 6" 8" 3

sim gradually slow down and become noise

sim gradually slow down and become scratch noises,  
e.g. beyond the bridge

43 12"

slower and slower

slower and slower

45 8" 8"

bend slightly above and below note remain steadily on note

*ff* *pp*

bend slightly above and below note

*ff* *pp*

**D** play notes in bars 48 to 52 simultaneously but not rhythmically even - each bar should take about 6"

48 play C  
sing F# play C  
sing F#

mute *pp* *mf* *pp* *mf*

sul tasto gradually move to sul pont

*pp* *mf* *pp* *mf*

54

play C  
sing F#

gradually move to sul pont on each minim

57

gradually move to sul pont on each minim

**E**

12" begin on note, then bend slightly above and below note

12" remain steadily on note

as long as needed to remove mouthpiece

60

begin on E, then bend slightly above and below E

**F**

30"

Using mouthpiece only, change embouchure, gliss, hand vibrato

63

move back and forth from *ppp* to *fff* to *ppp* in irregular patterns, with a variety of tremolos, glisses, scratch noises, sul pont, always returning to C or near C.

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**A** 8" 30"

Oboe

use a variety of embouchures, flutter-tongue, trills, pitch bends, multiphonics, always returning to C#

*pp* *ppp* *fff* *ppp*

Violin

move back and forth from *ppp* to *fff* to *ppp* in irregular patterns, with a variety of tremolos, glisses, scratch noises, sul pont, always returning to C#

4 12" 12"

begin on C#, then bend slightly above and below C#

*ppp* *fff*

begin on C#, then bend slightly above and below C# remain steadily on C#

*ppp* *fff*

7 12"

*ff* *p* *ff* *p* *ff* *p*

*sffz* > *p* *sffz* > *p* *sffz* > *p* *sffz* > *p* *sffz* > *p*

8 12" 12"

*ff* *p* *ff* *p* *ff* *p* *f* *pp* *f* *pp* *f* *pp*

*sim*

play notes in bars 12 to 15 simultaneously but not rhythmically even - each bar should take about 6"

**B**

11

*mf* *p*

*mf* *p*

gradually move to sul pont sul tasto

16

8" 8" 4"

bend slightly above and below note remain steadily on note bend slightly above and below note moving slowly then more and more quickly

*f* *pp*

*f* *pp*

bend slightly above and below note moving slowly then more and more quickly

19

3" 6"

*ff* *ff*

*ff* *ff*

**C** Play these notes unrhythmically, beginning fairly quickly then gradually slowing down. You should not be in time with each other.

22

*ff* *ff*

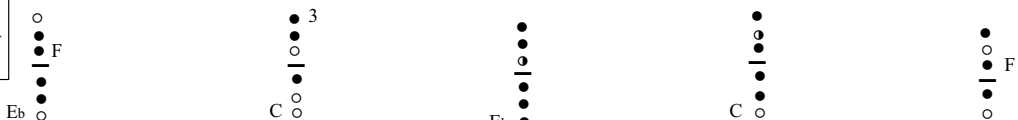
25

*ffff*

*ffff*

**D** play chords together each bar should last about 4"

play reed just below heart



28

*ffff*

*pp*

*ffff*

*pp*

(double stop harmonics)

34

12"

*pp*

**E** 16"

Gliss upwards or downwards from each note (notes below are approximate, actual pitch doesn't matter). Make rhythmically erratic.

36

*pp*

*fff*

*pp*

*fff*

*ff*

*pp*

*fff*

pitches are approximate  
make rhythmically erratic

4 41

*mp* *ffff* *ppp* *fff*

*mp* *ff* *ffff* *ppp* *fff*

sim.

48

*pp*

*pp*

50

**F**

*mp* *pp*

*pppp* *mp* *pp*

Stop together

56

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

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

Stop together

62

*mp* *pp* *p*

*mp* *pp* *p*

Stop together