

for St Gabriel's

first performed 7th July 2018 at St Gabriel's RC Church, Prestonpans
at the 3 Harbours Arts Festival

(with immense gratitude to Caitlin Monaghan and Joanna Stark)

Katrina Burton

$\text{♩} = 60$
(5) concrete end section

Suspended Cymbal $\frac{4}{4}$

Violoncello

harsh bow pressure ord. medium pressure harsh pressure medium pressure

Cym. $\frac{4}{4}$

Violoncello

harsh pressure ord. sul pont.

T.-t. $\frac{4}{4}$

Tam-tam on the rim wire brushes To Susp. Cym.

Violoncello

harsh pressure ord. (s.p.) mid register * gliss. gliss.

Cym. $\frac{4}{4}$

Violoncello

low register * gliss. gliss.

* Pitches are approximate. Take time over the gliss.
Hold the bottom pitch until the start of bar 14 and then slowly gliss down a tone.

13

* Hold the bottom pitch until the end of bar 16. Only the top pitch is to be held into bar 17.

A

(2) light bending across altar

18

Cym.

Vc.

22

Cym.

Vc.

26

Cym.

Vc.

* Long slow glissando (lightly touch the string throughout)

31

Cym.

Vc.

B

37 (3) nave
Tam-tam

T.-t.

Vc.

sul C
no vib. → molto vib.

no vib.

sul D
(vib.) no vib.

gliss.

f *ff* *mf* *f*

42

T.-t.

Vc.

no vib

gliss.

mp

molto vib.

f

sul G
(ord. vib.)

gliss.

p

47

T.-t.

Vc.

(super ball)*

f

l.v.

mf

gliss.

f *mp* *f*

* Slow circular movement near edge

52

T.-t.

Vc.

sul C

gliss.

pp *p* *f*

ff

l.v.

C

57 (1) stained glass

T.-t.

Vc.

* Freely determine the range and contour of gliss, lightly touch the string throughout. The double stopped indication at the start indicates that the player is to freely alternate between the G and D strings, at times double stopping.

60

T.-t.

Vc.

* Responding to the sonorities of the bowed tam-tam the cellist is to alternate between sustained tones, trills and glissandi (all presented as harmonics) until the 2nd beat of bar 66.

64

T.-t.

Vc.

* Lightly touch the string throughout and freely determine the range and contour of gliss.

D

(4) main door (wood and glass)

Congas
T. Bl.

67 Congas/Temple Blocks/ $\text{♩} = 72$

Vc.

* Gradually increase the rate of glissandi, in order to push forward into the next section.

** Substitute any pitched note for a percussive sound (striking any part of the cello).

71
 Congas
 T. Bl.

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

Vc.

(gliss)

mp *mp* *f* *mf*

75
 Congas
 T. Bl.

p *3* *mf* *p*

Vc.

p *mf* *f* *mp*

77
 Congas
 T. Bl.

f *mp* *p* *mf*

Vc.

f *mp* *p* *mp*

80
 Congas
 T. Bl.

mf *p*

Vc.

* *tr* ~

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

* Trill for as long as the pizzicato note resonates.

84

Congas
T. Bl.

mp

pp

Vc.

mf

f

f

88

Congas
T. Bl.

mp

mf

p

Vc.

mp

f

mp mf

92

Congas
T. Bl.

mf

f

mf

Vc.

f

ff

mf

96

Congas
T. Bl.

mp

p

pp

Vc.

mp

p