


Writing for Flute, Cello and Piano

Cello



Techniques

Term	Abbreviation in the score	What it means
Arco	arco	Play using the bow
Pizzicato	pizz	Pluck the strings
Slur	— or 	Do not change bow
Col Legno	col leg. (c.l.)	With the wood of the bow
Sul ponticello	sul pont. (s.p.)	Near the bridge
Sul tasto	sul tasto (s.t.)	Near the fingerboard (normally understood as 'on' the fingerboard)
Tremolo	trem.	Fast unmeasured bow changes
Legato	legato	Smooth and without silence between notes
Spiccato	spicc.	Bow leaves the string to produce a light bouncing sound
Jeté/Ricochet	Jeté	Bow is 'thrown' at the string to produce a rapid series of notes
Bartok/snap Pizzicato	a circle with a line	String is pulled away from the fingerboard, so that it snaps against in on release
Left hand pizz	L.H. pizz or +	String plucked with LH, best with open strings

Harmonics

Natural Harmonics

'False' Harmonics

violin
sounding

viola

cello

written

Flute

8va-----1

low

middle

high 8va-----1

C4 D7

Piccolo (sounding)

8va-----1

Piccolo (written)

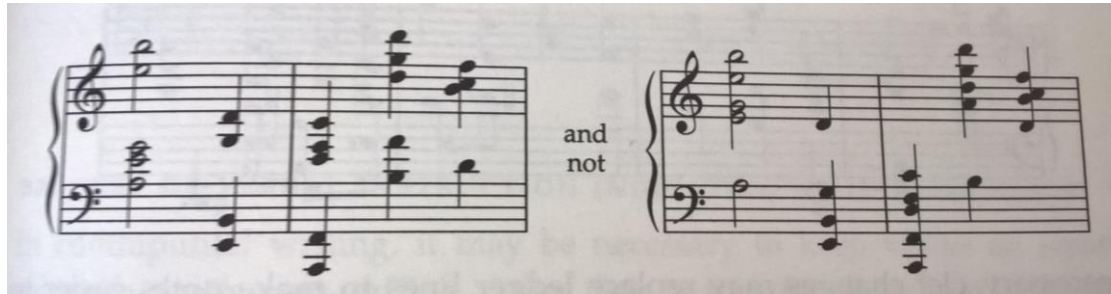
8va-----1

- Natural dynamics – louder when higher, lowest register is usually quiet & top is normally loud.
- Breathy tones
- Whistle tones
- Jet whistle
- Timbral trills
- Phonetic articulations and tone alterations
- Key slaps
 - With mouthpiece closed (sounds major seventh lower & resonant)
- Singing
- Whispering/speaking
- Glissandos (lip bend) – major second downwards is the standard max range.
- Multiphonics

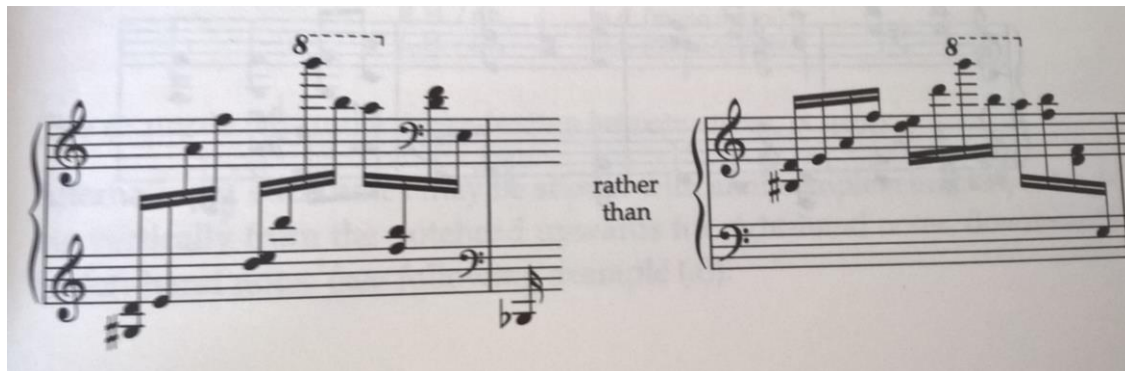
Some Basics of Piano Notation

Extracts taken from Elaine Gould's *Behind Bars*, published by Faber Music.

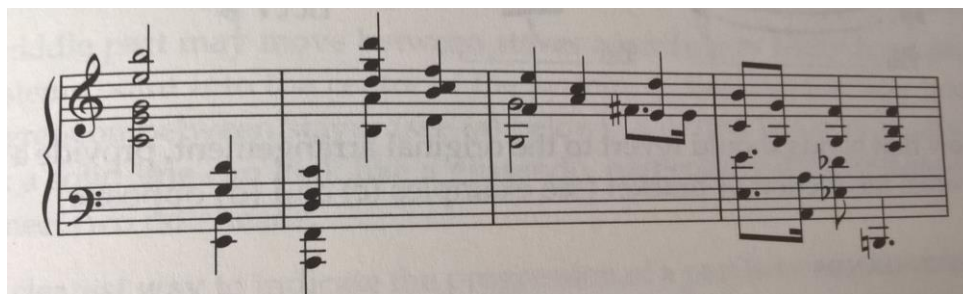
Distribution of notes on the two staves indicates which hand is to play them.



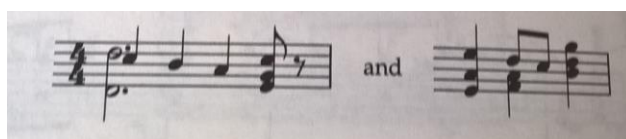
It is important to show how the hands of the play are to move. This also helps with making sure you compose something practical.



Stem direction can also be used to indicate hand distribution, whilst avoiding ledger lines and clef changes.

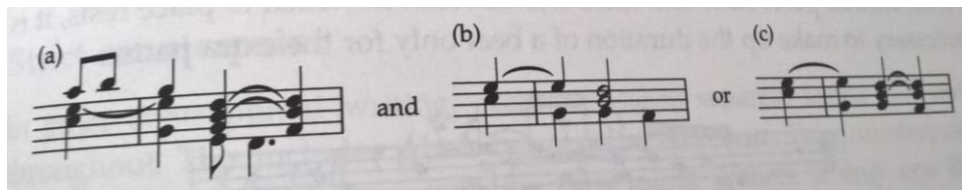


There can be multiple parts or voices in each hand, and these should be made clear by using different stem directions. It is possible to revert to single stemming at the earliest opportunity (even in the middle of bars), and rests can be hidden where unnecessary.

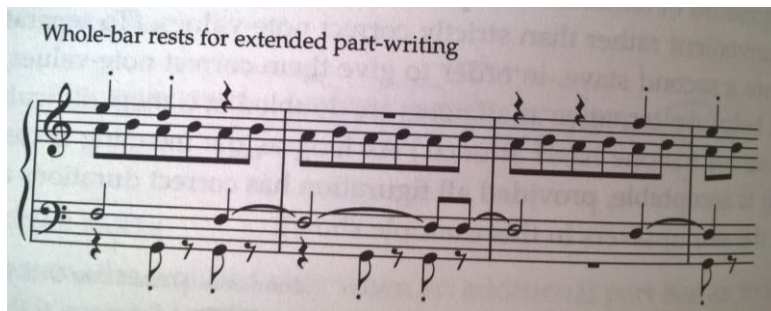


East Anglian Young Composer Competition 2019

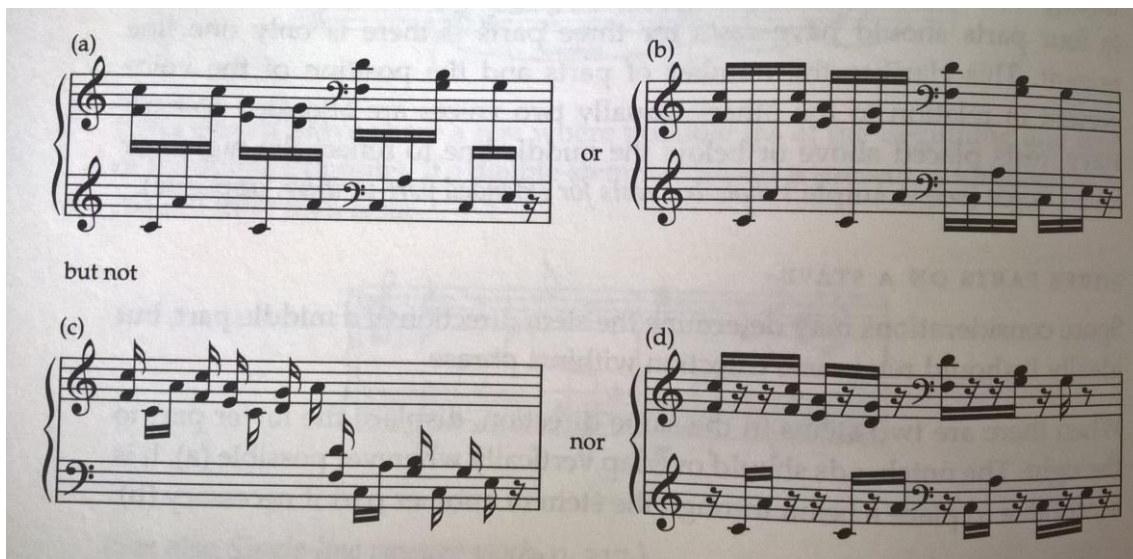
It is possible to have chords where only some notes are tied. Where possible use different stem directions, but if this is not possible then ties can be used to break up larger rhythms in order to show some internal part movement.



Here is another example of multiple parts on a staff. There is no need to include whole bar rests where parts stop, unless it has a purpose – as in this example.



Where rhythms are split between the hands and staves, it is possible to use a single beam across both staves lines. Be careful not to squash the beams in the middle!

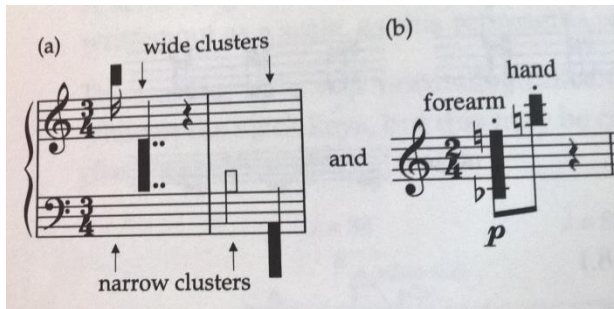


Dynamics in general go in the middle of the staves, if they apply to both hands. Where they do not they can go below each staff, or even above if there is complex part writing.



Extended piano techniques

- Silently depress keys
- Pedal sounds
- Hitting the piano
- Plucking/hitting strings
- Harmonics on strings
- Prepared piano sounds
- Dampening the strings with hand
- Clusters – undefined chords, where the performer places the palm of the hand flat on the keys.



Flute, Cello and piano trio music

- Pre-1950s**
- Haydn – Trio no.28 in D major (and others)
 - Mozart – Trio sonata in B-flat major (and others)
 - Louise Farrenc - Trio for flute, cello and piano, op. 45
 - Carl Maria von Weber – Trio in G minor, Op. 63
 - Amy Beach – Pastorale & Caprice, Op.90
- Post 1950s**
- Richard Rodney Bennett – Commedia
 - Judith Weir – Several Concertos
 - George Crumb – Vox Balaenae
 - Kaija Saariaho – Cendres
 - Michael Finnissy – Alternative Readings