

Traces: Nellie

Tom Baker (2012)

Dedicated to Nellie Cornish

Violin Part

VIOLIN

NELLIE

(horizontal bowing)
(2.00) (2.20)

(2.50) (3.05) (3.20) (3.35)

(col legno arco)

(3.55) (4.25)

(muted long tones, more noise than pitch)
(5.05) (5.50)

(6.25) (6.50)

(col legno battuto, sparsely)
(7.30) (8.30)

(extreme pont.)
(8.50) (9.10)

(harmonics) (9.40) (9.55)(10.05)

(bow behind bridge) (10.40)

- Performance Notes:
- 1) Always pppp (ignore any temptation to dynamically shape the piece)
 - 2) Less is always more
 - 3) All playing should be sparse and soft
 - 4) Listen and communicate with the sounds that are filling the space
 - 5) Follow time markings as closely as possible
 - 6) Horizontal dashed line denote improvisation at that time using the technique indicated. It does not necessarily mean actively sounding the whole time; see #2

Traces: Nellie

Tom Baker (2012)

Dedicated to Nellie Cornish

Cello Part

CELLO

NELLIE

(extreme pont.) (5.05) (5.50) (6.05) (6.50)

(col legno battuto, sparsely) (7.30)

(muted long tones, more noise than pitch) (8.30)(8.40) (9.15)

(col legno arco) (9.30) (9.55)(10.05)

(horizontal bowing) (10.40)

(bow behind bridge) (2.50) (3.05)

(harmonics) (3.20) (3.45)

(4.10) (4.45)

- Performance Notes:
- 1) Always pppp (ignore any temptation to dynamically shape the piece)
 - 2) Less is always more
 - 3) All playing should be sparse and soft
 - 4) Listen and communicate with the sounds that are filling the space
 - 5) Follow time markings as closely as possible
 - 6) Horizontal dashed line denote improvisation at that time using the technique indicated. It does not necessarily mean actively sounding the whole time; see #2