Madrigale III

for Solo Violoncello

Edward Caine
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Performance Notes

*Madrigale* III is the third in a series of pieces that use the renaissance tune “Une Jeune Fillette” or *madre mi far monica* as the source from which the material is derived. Une Jeune Fillette is used in the Interludes as a means of lightening the texture of the piece. The main focus of the piece is on sonority and creating beautiful, rich sounds out of the intervals and techniques presented.

Symbols

A heavy trill line above the stave indicates molto vibrato:

Below the line it indicates naturally occurring beating between notes, which should be brought out:

Multiphonics on one string

Multiphonics are achievable on one string by very lightly touching a natural harmonic and playing around with a mixture of sul pont, bow angle and bow speed. In this example the fundamental is heard at the same time as the harmonic:

It is possible to create a soft chord from close natural harmonics on one string with this technique, although it is fairly unpredictable:

An indication to play right beside the bridge should not compromise the fundamental pitch but enrich it with harmonics:
Madrigale III
for solo 'cello

I. Prelude

Violoncello

\( \text{pp} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{sfz} \)

\( \text{sul pont.} \)

very lightly touch the harmonic

slow bow to create chord

very lightly touch the harmonic

slow bow to get chord on III

very lightly touch the harmonic

slow, freely

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II. Interlude 1

Very freely
right next to the bridge

p dolce, with a renaissance air

III. Movement

quicker, agitated

pizz.  ff  pp subito

molto vibrato