

# NOTES

All the dynamics are as they sound

Quarter tones bb b d 4 ♯ ##

Strings I, II, III, IV L. left hand

Fingers 1 2 3 4 R. right hand



sp sol ponticello asp alto sol ponticello

st sol tasto ast alto sol tasto

ord ordinario

| rub on the body of the instrument with 4 fingers

x tap on the instrument, or nut, or bridge

↑ note as high as possible

Y with nail ON the bridge

ON nut

Behind nut

percussive places

ON bridge

Behind bridge

# Rarāmuri

for solo cello

Lika Vega

$\text{♩} = 60$  tempo stabile, quasi meccanico

1 tapping during all the first section of the piece, NO arco

Strings

body

L. R. mf

x4

R. mf

x4

R. L. mf

x5

R. L. R. L. mp

2

Strings

body

R. f

L. R. mf

x3

f

pizz

ON not

R. mf

R. L. f

3

x3

mp

f

R. L. R. p

x3

$\text{♩} = 120$

4

L. R. p

x8

L. R. p

x4

gliss

mf

pp

x6

L. R. p

x4

gliss

f

9

ON not w/nails

x6

L. R.

x3

ON not w/nails

L. R.

ON not w/nails

R. L.

x4

mf

f

mf

f

mf

pp

10

R. L.

x10

III 2 IV

R. L.

x8

Behind bridge

R. L.

x8

ON bridge

R. L.

x6

mf

poco a poco cresc

fff

non dim.

pp subito

mf

11

ON bridge

f

mf

f

IV random fingers

x10

L. R.

x10

L. R.

IV random fingers

ppp

\*\* don't press the string

gliss continuo until the third position

f

p

f

p

12

tapping

L. R.

x8

L. R.

x6

L. R.

x4

L. R.

x4

mf

f

p

f

\* as high as possible on the fingerboard

\*\* still tapping firmly the string, sonorous

5

L. R.

$\times 4$  gliss

L. R.

$\times 4$

L. R.

$\times 4$

L. R. ON not

$\times 8$

$f$   $mp$   $f$   $pp$   $mf$

6

L. R.

$\times 6$  gliss

R. L. R. L.

$\times 8$

R. L.

$\times 4$  gliss

R. L.

$\times 6$

$p$   $ff$   $mf$   $sub. pp$

7

R. L.

$\times 6$  gliss

R. L.

$\times 8$

R. L.

$\times 5$

R. R.

$ff$   $mp$   $ff$

8

\* Behind the not

R.

R.

L. R.

L.

ON not

$\times 8$

R. L.

$\times 3$

$p$   $f$   $f$   $ff$   $p$   $f$

Keep the rhythm

\* instead of tapping, pull a bit the string



13 L.R. R.L. L.R. R.L. R.L.  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
III IV III IV III IV III IV III IV  
f fff pp sub. mf p ff

14 R.R. Behind bridge R.L. ON bridge R.L.  
p sub. fff pp sub. mf f  
gliss until first position mp

15 R.L. R.L. R.L. R.L.  
f p f p p

16 R.L. ON nut R.L. R.L. R.L.  
pp p mp fff mf sub. p  
Don't press the string

# NOTES

## II

materials:

- 1 Superball 2.4cm
- 1 Steel triangle beater (stick) 15cm approx.

techniques superball:

Rob all along the body of the instrument or ON the string

Bounce a controlled bouncing ON the string

- the rhythm is indicated
- the precise pitch is indicated

techniques stick:

the stick is in contact with the string while the superball is making the string vibrate except for the system #30. the pressure of the stick is indicated as the following:

~~~~~ - very loose, the vibrations make the stick bounce, producing a fuzz effect

~~~~~ - medium pressure, the fuzz and glissando are audible

———— - strong, only the glissando is audible



20

21


22


23

\* Keep bowing while playing pizz w/L. hand  
the pizz are free tempo


Superball + stick


24 <sup>IV</sup> 1 2 3 4

Superball 

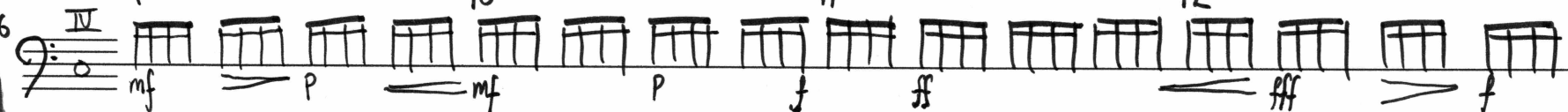
stick 


25 <sup>IV</sup> 5 6 7 8

Superball 

stick 

26 <sup>IV</sup> 9 10 11 12

Superball 

stick 

27  $\text{III}$   $\text{IV}$  13 14 15 16

ff f ff f ff f pp ff

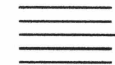
28  $\text{III}$   $\text{IV}$  17 18 19 20

p ppp p

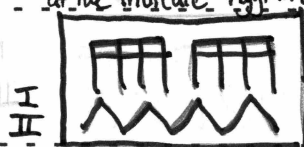
29  $\text{III}$   $\text{IV}$  21 22 23 24

ppp f pp fff sob. pp

30



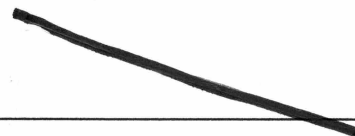
only stick  
rub the stick on the string(s)  
at the indicate rhythm



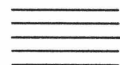
x8



\* rub IV  
make contact with the string  
and the fingerboard



\* this section is up to you Katharina,  
we discussed that the superball may  
leave tiny particles on the string that  
will make uncomfortable to play with the bow  
you can give a try, if the superball is  
new it may be OK, but if not, it can  
be so annoying.







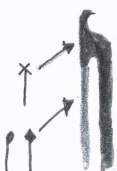


35

sp.  $\pi$  asp.  $\pi$  spiccato  $\pi$  bouncing  $\pi$

mp f mp p mf

the x head note indicates a subtle stroke with the tip of the bow (wooden part) and it is alternated between bouncing bow in the upper side of the bow



36

sp random wooden strokes sp asp sp ord x 10

pp p mf p pp

⊙ circular motion of the bow  
T≠P hair 'brushing' between fingerboard and bridge

37

spiccato

ON string

ff random accents mf p f p

accell. . . . .

38

T≠P

gliss 5'

p f mp p fff

very 'romantic'