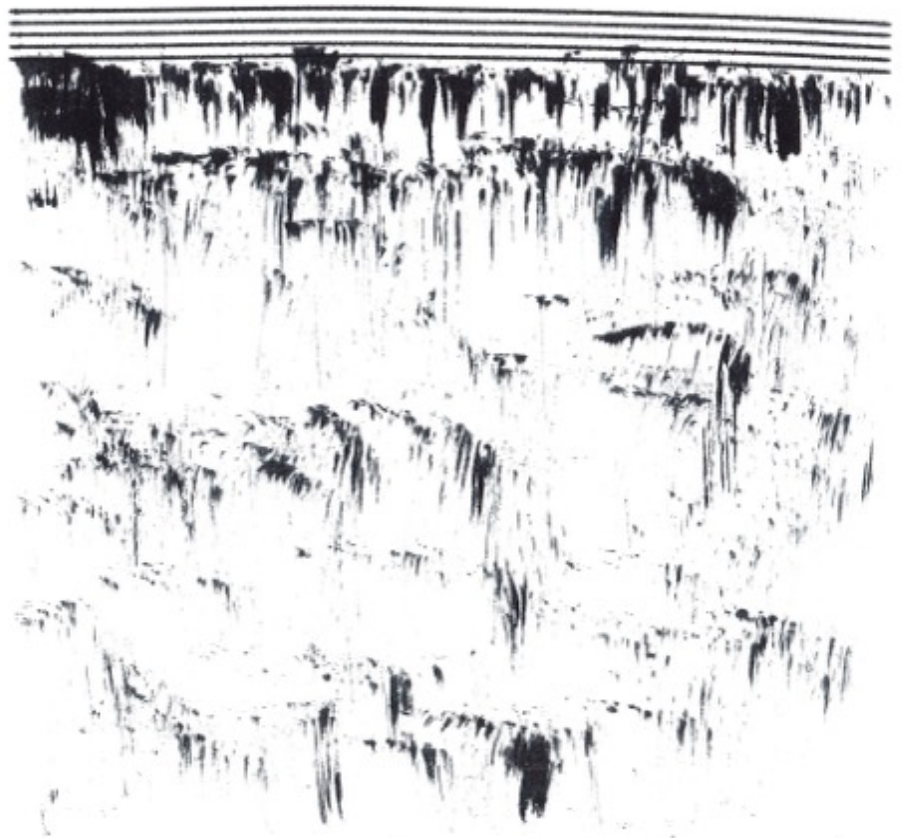


A Turning Point

For Solo Cello

Austin Engelhardt

2023



A Turning Point

For Solo Cello

Composed by
Austin Engelhardt

2023

Duration: About 8 minutes

A Turning Point was commissioned by the 2023
soundSCAPE Composer and Performer
Exchange. It was premiered at the festival by
Peter Ko

Performance Notes:

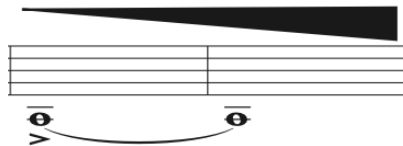
-**M.S.P.:** Molto Sul Ponticello.

-**Left Hand Pizzicato:** “+” Indicates a left hand pizzicato.

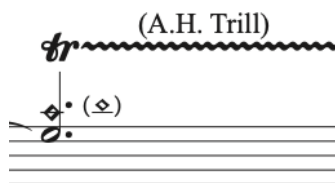
-**On The Bridge:** Play directly on the bridge of the cello.

-**Triangle Noteheads:** Triangle noteheads indicate playing the highest pitch possible.

-**Bow Over pressuring:** Over pressuring if the bow is noted above applicable parts. Over pressuring will follow contour depicted. The thicker the line, the more pressure should be applied and the grosser the resulting sound.



-**Artificial harmonic trills (A.H. Trills):** Play an artificial harmonic and trill between the two indicated harmonic nodes. Shown below is an example where you finger a G and then trill between the fourth (C) and the fifth (D) harmonic nodes. The resulting sound should be dirty and spectral in nature.



-**Repeats:** When a repeat appears, there will be either be an indication telling how many times the passage is to be repeated or the passage will be marked “repeat ad lib.” In this case, a minimum number of repeats is given, and the performer is free to decide how many times the passage is repeated beyond that.

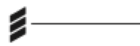
-Dynamics are to be repeated each time as well.

-Accelerandos take place over all repeats and should not be repeated each time.

-Feathered beaming: Feathered beams are gestural and do not need to conform to the meter. These gestures should be exaggerated, and the speed changes strongly felt.



-Gradual Tremolos: When a tremolo symbol with a line appears above a passage or note, gradually begin incorporating tremolo bowing into your playing. Tremolo gestures should start slower and end as fast as possible.

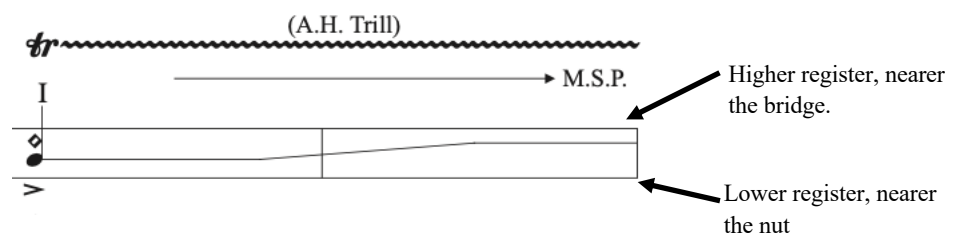


Graphic notation:

A Turning Point features an element of graphic notation to depict motions the performer should be making. These moments are meant to expand the sound world of artificial harmonics through motion. The goal is to hear the motion of the harmonic, there are no specific pitches to be hit and no defined end point of each gesture. It is left to the discretion of the performer to interpret each line given some the following guidelines.

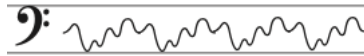
-The harmonics do not necessarily need to sound clearly. The incidental and noisier sounds of these actions are equally a part of the piece.

-Contour lines appear in a two-line staff to depict the pseudo glissando motions taking place. The top line of the staff represents the highest register of the cello; the bottom line represents the low register of the cellos. If the line is going up, then so should the pitch. The performer should follow the general guide of these contours and move their hand accordingly.



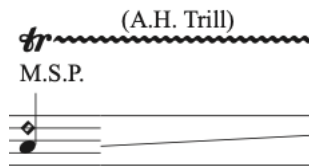
*An example of playing a random artificial harmonic on the first string, while simultaneously performing an artificial harmonic trill and moving to a *molto sul ponticello* position.

-Violently wavy and squiggly lines indicate generally chaotic and erratic motion and should be exaggerated.

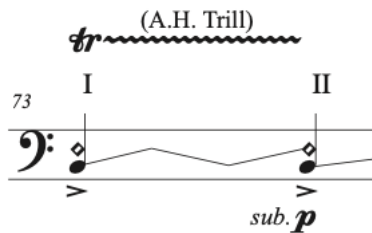


-Time should still be counted according to the meter.

-At some points the gesture should evolve from a specific starting pitch (shown below).



-If a specific starting point is not given, then the performer should play a random artificial harmonic on the indicated string. The string to be used is indicated above (shown below).



-When Artificial harmonic trills are notated in these passages, it is left to the discretion of the performer which harmonic nodes they are trilling with.

-Alterations such as A.H. trills, M.S.P, and gradual tremolos will still be given above the graphic and should be followed.

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*Artificial harmonic trill:
Trill between the indicated
harmonic nodes.

Ethereal $\text{♩} = 40$

(A.H. Trill) *fr* M.S.P. → ord. (A.H. Trill) *fr* M.S.P. → ord. (A.H. Trill) *fr* M.S.P. → ord.

Cello $\text{♩} = 40$

fffz Sudden, Violent *sfz* *sfz* *pp*

4 M.S.P. → On the Bridge (♩ = ♩) ord. On the Bridge

Vc. $\text{♩} = 40$

f (*f*) *sub. p* Abrasive

8 M.S.P. ord. *fr* *fr* *fr* *fr* *fr* *fr* *fr* *fr* *fr* *fr*

Vc. $\text{♩} = 40$

sub. f *sfz* *sfz* *f*

(♩ = 60) (A.H. Trill) (A.H. Trill) M.S.P.

Vc. $\text{♩} = 60$

pp *f* *pp*

15 ord. $\text{♩} = 40$

Vc. $\text{♩} = 40$

ff *sub. pp* Fragile *mf*

19 $\text{♩} = 40$

Vc. $\text{♩} = 40$

A Turning Point

23

Vc.

*over pressure, very gritty.

(A.H. Trill)

f *f*

28

Vc.

(A.H. Trill)

(♩ = 80)

pp *mp* *p* Delicate *mp* poco cresc.

32

Vc.

5

36

Vc.

*Gradually start tremoloing

ord.

arco arco arco arco

(♩ = ♩) *ff* *f* Aggressive

Repeat ad lib. no less than 10 times.

accel. -----

40

Vc.

*Dotted slurs indicate larger phrases that don't need to be under the same bowing

ppp

41

Vc.

f

A Turning Point

(♩ = 80)

42 ord. (♩ = 40) (A.H. Trill) *tr* (∅)

M.S.P. → On the Bridge

sfz *p* *f* *(f) Anguished*

x3

46 ord. On the Bridge M.S.P. rit. (♩ = 40) *tr* *tr*

sfz *sfz* *sfz*

50 (A.H. Trill) (♩ = 60) *tr* *tr* (A.H. Trill) M.S.P.

(f) *sfz* *f* *sub. p poco cresc.*

54 ord. II (A.H. Trill)

58 III M.S.P. (A.H. Trill) (A.H. Trill) ord. *ff* *f espressivo*

62 *sfz*

65

Vc.

mp

69

Vc.

f

73

Vc.

(A.H. Trill)

I II M.S.P. I ord.

sub. p *sub. f*

77

Vc.

M.S.P. III ord. III III IV

pp sfp sfp sfp sub. f p

(A.H. Trill)

81

Vc.

M.S.P. ord. I I I IV

mf pp sfz sfz sfz sfz pp

(A.H. Trill)

85

Vc.

I M.S.P. (♩ = ♪) 8 16 7 16

f ff

(A.H. Trill)

Repeat ad lib. no less than 10 times. Accel throughout.
*Highest note possible
accel. ----- **Very fast, Aggravated**
Glissando

(♩ = 40) A Turning Point

Repeat ad lib. no less than 10 times.

Vc. 89

ord.

M.S.P.

sub. f molto espressivo molto rubato

Vc. 93

ord.

mp

Vc. 97

(♩ = ♩)

mf

f Delicate, Longing