

Chris Kincaid

CALIFORNIA ZEPHYR

(2014)

for
Solo Cello

Program Notes

In the summer of 2013 I took my first trip across the country by train. Starting in Chicago, I traveled west through the northern states, down the coast from Washington to California, and back east on the iconic California Zephyr. Originally known as the "Silver Lady," it is the longest passenger train route in the country. Zephyr means "a wind blowing from the west." This seemed appropriate as it took me from Emeryville, California to Chicago, Illinois. In that 2,400 miles I saw a wealth of beauty, including the Rocky Mountains, the winding Colorado river, the Ruby Canyon, and the ghostly Bonneville salt flats. The incredible diversity of landscape tapered off as we passed Denver. The travel through the midwest was less alien to me and felt like home far before I arrived at my destination. On this journey home I met a kindred spirit, a cellist named Jari. We talked for some time while admiring the pre-dusk desert. This piece is for him.

Performance Notes

Duration

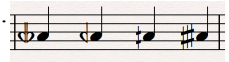
13 minutes.

Expression Markings

Be aware of quick changes in dynamics. Space constraints did not allow for consistent subito markings.

Quarter Tones

The use of quartertones should be treated as a subtle variation in pitch. Approximation is acceptable.



Glissandi

All glissandi begin immediately and move smoothly to the destination pitch.

Harmonics

Notated with diamond noteheads.



Tremolo

Unless otherwise noted, 32nd note tremolos are meant to be played as fast as possible instead of measured.

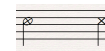
Feathered Beams

Feathered beams are meant to be played as a speeding up or down, depending on their direction.



Approximate Pitches

Notated with "x" and circled "x" noteheads. They indicate the general pitch area of the note.



Pizzicato Slurs

Slurs on pizzicatos require strumming with one finger or thumb. This should be executed as one smooth gesture.

Bow Shifts - see m. 246

Slowly shift bow weight from one string to the other, following the dotted line. The sound should never contain just one pitch, but the predominant string will slowly shift based on where the dotted line is in relation to the two pitches.

Foot Percussion- see m.81

Tapping (raising toe with heel on the ground) at dynamic levels of pp to mp (bottom line)

Stomping (raising entire foot off ground) at dynamic level of mf to ff (top line)

The player should wear formal or casual shoes with a hard to medium hard sole. Most shoes are fine (just not soft soled tennis shoes.) Resonance of the foot percussion due to the flooring and hall is less important; as long as the surface is not carpet, it is fine.

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$\text{♩} = 76$
Molto espressivo e poco rubato

6

11

17 observe 16th v. 32nd trem
release pressure on string, but w/o losing contact between finger & string, creating an "sh" sound with harmonic, similar to l.h. mute

28

34

40

Musical staff 40: Bass clef, key signature of one sharp (F#), 5/4 time signature. Dynamics: *p* \rightarrow *f* \leftarrow *ff* \rightarrow *p* \leftarrow *mf* \rightarrow *pp* \leftarrow *pp* \rightarrow *f*.

46

Musical staff 46: Bass clef, key signature of one sharp (F#), 4/4 time signature. Dynamics: *pp* \leftarrow *f* \rightarrow *mp* \leftarrow *ff* \rightarrow *p* \rightarrow *pp* \leftarrow *sfp* \leftarrow *ff* \rightarrow *pp* *fsub.*

53

II Harm. played on C# sounds qt-b F5
III

Musical staff 53: Bass clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p* \leftarrow *mf* \rightarrow *p* \leftarrow *f* \rightarrow *pp* \rightarrow *p* \leftarrow *ff* \rightarrow . Includes a "short" note and a "wide & fast vib." section with a wavy line.

60

Musical staff 60: Bass clef, key signature of one sharp (F#), 4/4 time signature. Dynamics: *mf* \rightarrow *p* \rightarrow *pp* \rightarrow *n* *fsub.* \rightarrow *p*

68

Musical staff 68: Bass clef, key signature of one sharp (F#), 4/4 time signature. Dynamics: *fsub.* \rightarrow *p* \rightarrow *pp* \rightarrow *pp* \rightarrow *pp*

75

Musical staff 75: Bass clef, key signature of one sharp (F#), 5/4 time signature. Dynamics: *f* \rightarrow *pp* \rightarrow *ff* \rightarrow *pp* \rightarrow *ff* \rightarrow *p* \rightarrow *ff*

Musical staff 75 continuation: Bass clef, key signature of one sharp (F#), 5/4 time signature. Dynamics: *mp* \rightarrow *ff* \rightarrow *pp*. Includes a "foot percussion" section with a "stomp tap" and a "5" measure bracket.

L'istesso tempo, non rubato

82

mp *pp* *ff* *sempre* *n* *ffsub.*

88

pp *f > p* *f* *mf > p* *ff*

93

ff *pp*

98

f *pp* *f > p* *f > p* *f > p* *f* *p* *f* *p*

102

p < f *p < f* *p < f* *> p* *f > p* *f > p* *< f > p* *< f > p* *< f > p* *< f > p*

106

wide vb.

3

f > *p* *f* > *p* *f* > *p* *f* > *p* *mf* *p* *f*

pizz.

113

(pluck 2nd note)

f *p* *f* *f* *p* *f*

118

III (pluck 2nd note)

f *p* *n* 5 *f* *f* *p*

124

(snap pizz.)

f *p* *ff* *pp* 3 *f* *ff*

128

arco pizz. arco

mf *mp* *mp* *p* *ff*

132

pizz.

> *p* *mf* > *pp* *n* 5 *f*

137

w/ 1 finger

mf *p* *f* *f* *p*

141

f *ff* *p* *ff*

wide & fast vib. wide & fast vib.

145

f pull-off *p* wide & fast vib.

147

3 wide & fast vib. wide & fast vib. w/ 1 finger

accel.

150

after strum, gliss all 4 fingers (mm. 150-154)

151

152

♩ = 120

153

184

n *ff* *ff*

187

m6 shape observe non-trem. notes

Short

f *> pp* *f*

192

ff *fff* *ff* *pp* *ff*

198

201

accel. = 160

p *ff*

205

208 *III II III II III II III II III II III II* *short*
fff 3

212 $\text{♩} = 90$
ff > p *ff* *fff*

216 *slowly shift to sul. pont. sul pont. ord.*
ff fff *ff*

222 *ord. sul pont.*
pp *fff*

229

232 *sfzp* 3 3 3 3 3 3 3

234

ff *fff* III IV

237

observe non-trem. notes

3

241

Long

pizz.

pp *fff* *ppp*

Tempo primo

246

l.h. pizz.

mf 3

Maintain a balanced sound between pizz. and arco.

arco. * Slowly shift bow weight from one string to the other, following the dotted line.

arco. *mf*

252

257

ppp