

EUGENE O'BRIEN

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# TRISTAN'S LAMENT

SOLO CELLO



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







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## PERFORMANCE NOTES

AN	=	<i>arco normale</i>
SP, or A, SP	=	<i>arco normale</i>
CLB	=	<i>col legno battuto</i>
PZ	=	<i>pizzicato (normale)</i>
+	=	<i>left-hand pizzicato</i>
	=	<i>Bartok ("snap") pizzicato</i>
	=	<i>as fast as possible</i>
	=	<i>senza arco ("hammering on"). The fingers strike the fingerboard with as percussive a sound as possible</i>
	=	<i>senza vibrato</i>
	=	<i>vibrato normale</i>
→	=	<i>gradually change from one mode of playing to another</i>
	=	<i>raise the pitch one quarter-tone</i>
	=	<i>lower the pitch one quarter-tone</i>
	=	<i>a note to which fast-as-possible notes are immediately attached does not have its written value, but is also played as fast as possible</i>
	=	<i>a note retains its full written value when as-fast-as-possible notes fall after it</i>

*As a consequence of these fast-as-possible variations, many beats will have greatly abbreviated, or greatly extended, durations.*

### FOURTH STRING SCORDATURA

The C string (IV) should be tuned down a major third, from C to A-flat. Most instruments will require substantial time for the upper three strings to adjust themselves to the difference in tension.

Notes played on the fourth string are notated as though the string is tuned to the usual C. The notation therefore indicates only finger position; the actual sounding pitch will be a major third lower.

For Ruth Dreier

# TRISTAN'S LAMENT

EUGENE O'BRIEN

**(A)**

With dramatic intensity; rubato

Tuning:

♩ = 58-66

The musical score is presented in three systems, each with a treble and bass staff. The first system includes a tuning diagram for the guitar (E2, A2, D3, G3, B3, E4) and a tempo/meter marking of ♩ = 58-66. The piece begins with a dynamic of *p* (piano) and moves through *mf* (mezzo-forte) and *f* (forte) to a final *p* (piano) section marked '(echo)'. The second system continues with *mf* and *f* dynamics, featuring a 'sim.' (sustained) marking and a 7-measure phrase. The third system includes a '(echo)' marking, a 'più f' (piano fortissimo) section, and a final *p* section marked '(B)'. The score is filled with detailed performance instructions, including fingerings (e.g., 5, 3, 7, 5, 5, 3, 3, 3, 3, 5), accents (>), slurs, and specific guitar techniques like 'PZ', 'AN', 'SP', and 'CLB'. The overall mood is one of dramatic intensity and rubato.

gliss. x  
 4<sup>3</sup> > III  
 3  
 5  
 5  
 PZ AN  
 4  
 +  
 3  
 SP

©  
 3  
 5  
 5  
 3  
 3  
 AN  
 SP  
 CLB  
 AN  
 PZ AN  
 ff

4  
 SP  
 AN  
 SP  
 AN  
 3  
 5  
 III  
 IV

pesante  
 5  
 5  
 PZ  
 CLB  
 AN 5  
 5  
 3  
 5  
 fff

©  
 3  
 4  
 5  
 PZ 5  
 CLB II AN  
 5  
 PZ  
 ff



CLB AN 5

II + PZ + AN 5

(sim.) III III IV

CLB AN 5

5 3 AN 3 PZ CLB AN 5 PZ 5 CLB

(III IV) fff ff f

4



3 AN PZ 5 PZ CLB 5 PZ damp AN pesante A,SP

IV + III IV III IV

mf mp sf+ f p

PZ AN 3 (IV) III 5 PZ AN

f p f+ ff

5 5

5 pesante 5 PZ AN 3 5 v

(IV) (III) II III (IV) f ff

SP 3 CLB PZ 4 AN

5 PZ A, SP(III) 3 AN

*pp* *mf* *sf* *f* *ff*

3 IV PZ secco

3 [IV] CLB 3 PZ CLB PZ 3

*ff* *mp* *mf* (PZ vibr.)

PZ [IV III] (PZ) 3 AN 3 PZ AN II 3

*f* *mf* *f* *più f* *mf*

3 II + x 3 3 5 5 5

*f* *mf* *f* *mf* *f*

III 5 II 3 5 PZ AN 3 CLB 3 AN

*f*



5 3 5 pesante 5 5 AN PZ

III [III] IV *più f* [IV] *ff*

3 5 (AN) *sf* II I [III] [IV] *più ff* 3 3 [III] [IV] *sim.* 3 3 3 [III] [IV]

3 PZ AN 5 [III] [IV] [I] [II]

3 [III] [IV] [I] [II] 5 3 5 3 5 5

5 5 3 5 5 3 5 3 5





Musical staff 1: Bass clef, starting with a 5-measure phrase. Includes annotations 'PZ', 'AN', '5', 'CLB', and 'AN'. Fingering numbers 'II', 'III', and '(III IV)' are present.

Musical staff 2: Bass clef, featuring a 3-measure phrase followed by a 5-measure phrase. Includes annotations '3', '5', '3', '3', 'PZ', and 'AN'. Fingering numbers 'IV' and '+' are present. Dynamics include 'ff'.

Musical staff 3: Bass clef, featuring a 3-measure phrase followed by a 5-measure phrase. Includes annotations '3', '5', '3', 'PZ', and 'AN'. Fingering numbers 'IV', '(IV)', and '(III IV)' are present. Dynamics include 'f' and 'ff'.

Musical staff 4: Bass clef, starting with 'put down bow' and 'take up bow' instructions. Includes annotations 'PZ', '5', 'AN', and a circled 'J'. Dynamics include 'mf', 'pp', and 'mf'.

Musical staff 5: Bass clef, featuring a 3-measure phrase. Includes annotations '3', 'II III', and 'I'. Dynamics include 'pp', 'mf', 'p', and 'mf'.

3 → □ 4 → □ → □ → □ 3 3

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

5 6 3 3

*più f* *mp* *sf pp* *mp*

3 5 3 3 3

*mf* *cresc.* *ff* *f*

*mf* *pp* (K)

3 3

*mf* *pp*