

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Pseudo-rhapsody for an Escaping Cat

### **Permalink**

<https://escholarship.org/uc/item/1kn6421t>

### **Author**

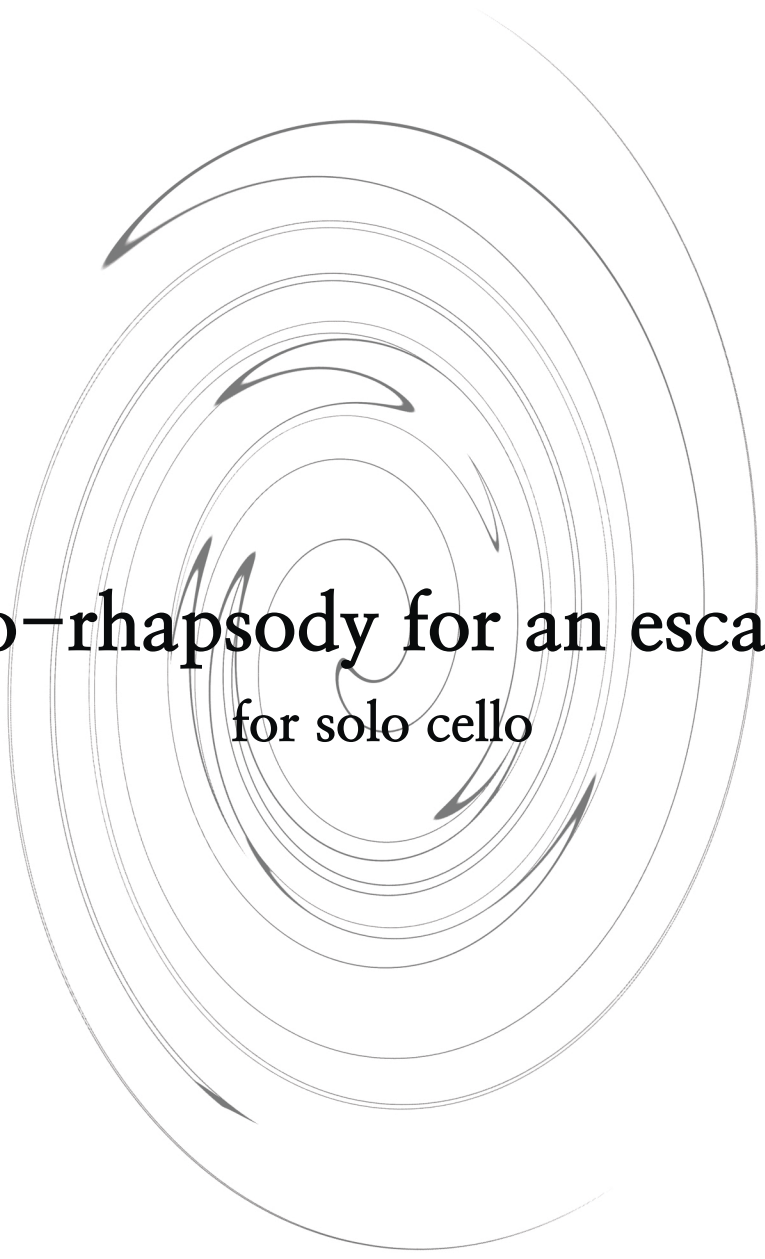
Quinamo, Lucas

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2020

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**Pseudo-rhapsody for an escaping cat**  
for solo cello

Lucas Quínamo

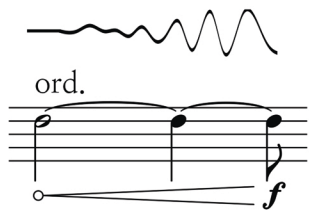
# Performance Notes

## Bow position

- s.t. – sul tasto bowing
  - ord. – ordinario bowing
  - s.p. – sul ponticello bowing
- ord. → sp. – transition from one state to another

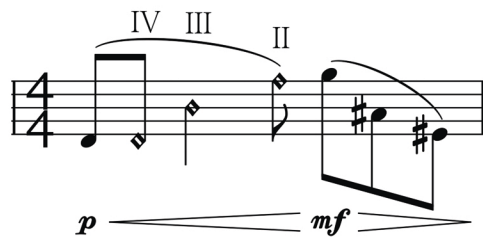
## Vibrato

There should be less vibrato as possible, unless indicated.

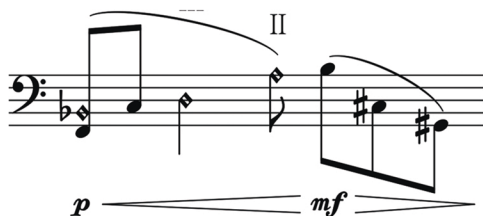


The symbol above the staff left indicates a continuously higher vibrato till the end of the symbol.

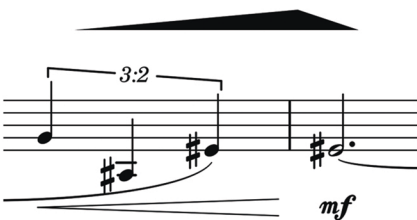
## Harmonics



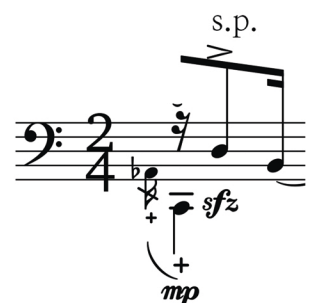
Natural harmonics are written as a diamond shaped note with the string number indicated above. The finger must be placed exactly above the indicated note, without pressing it, in the indicated string.



Artificial harmonics are written as two notes, one normal shaped below, indicating where the string should be pressed and another, diamond shaped, indicating where another finger should touch the string (whatever string is better).



The symbol above indicates an increase in bow pressure to produce a noisy and distorted sound.



A cross above or below the note indicates that the note must be played with pizzicato technique.

This piece is dedicated to my beloved cat, Frida.



# Pseudo-rhapsody for an escaping cat

for solo cello

Lucas Quinamo

♩ = 40

Cello

ord. → sp.

*mp* < *pp*

5

ord. → sp.

*mp* < *pp*

ord. → sp.

*mp* < *pp* < *p*

ord. → sp.

*mp* < *pp* *p*

8

ord. → sp.

*mp* < *pp* *p*

ord. → sp.

*mp* < *pp* *p*

ord. → sp.

*mp* < *pp* *p*

11

ord. → sp.

*mp* < *p* *sfz*

ord. → sp.

*mp* < *p* < *mp*

for solo cello

2  
(♩ = 60)  
14

s.p. *pp* *mf*

16

ord. *p* *sfz* *p* *mf* sp.

18

rit. a tempo *sub. p* *mf* *pp* *f* ord. sp.

20

rit. a tempo *mp* *sfz* *sfz* *sfz* ord. sp.

24

s.p.

3:2

ritt

$\bullet = 120$

ord.

*sfz* *sfz* *sfz* *mp* *f* *mp*

27

*mf* *f* *mp* *f*

s.p. II I

31

ord.

sp.

III II I

*p* *f* *fp* *mp*

3:2

35

s.t.

*ppp* *pp* *p* *pp* *p* *mp* *pp* *mf*

38

ord.

III IV III IV III II

*p* *mf* *p* *mf* *p* *mf*

for solo cello

41

III II  
ord. sp.  
IV II IV III I  
*p* *mf* *mp* *mf* *mp* *mf*

Detailed description: This system contains measures 41, 42, and 43. Measure 41 starts with a bass clef, a key signature of one flat, and a 7/8 time signature. It features a melodic line with fingerings III and II, and a bass line with a double bass clef. Dynamics range from *p* to *mf*. Measure 42 continues the melodic line with fingerings IV and II, and the bass line. Measure 43 concludes with fingerings IV, III, and I, and a dynamic of *mf*. An 'ord.' (ordinario) marking is placed above the first measure, and a 'sp.' (sostenuto) marking is placed above the last measure.

44

IV III I IV II I III IV III II I  
*mp* *mf* *mp* *mf*

Detailed description: This system contains measures 44, 45, and 46. Measure 44 has fingerings IV, III, and I. Measure 45 has fingerings IV, II, and I. Measure 46 has fingering III. The dynamics are *mp* and *mf*.

47

$\text{♩} = 120$   
II I III I IV II I III I II I III I  
*mp* *mf* *mp* *mf*

Detailed description: This system contains measures 47, 48, and 49. Measure 47 has fingerings II and I. Measure 48 has fingerings III and I. Measure 49 has fingerings II and I. A tempo marking of  $\text{♩} = 120$  is shown above the system. Dynamics are *mp* and *mf*.

50

ord.  
III II I III  
*ff*

Detailed description: This system contains measures 50, 51, 52, and 53. Measure 50 has fingerings III, II, and I. Measure 51 has fingering III. Measure 52 and 53 feature a dense texture with many notes. A dynamic of *ff* (fortissimo) is indicated below the system. An 'ord.' (ordinario) marking is placed above the system.

54

$\text{♩} = 60$   
3:2  
*p* *mf*

Detailed description: This system contains measure 54. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The tempo marking is  $\text{♩} = 60$ . The measure contains a melodic line with a 3:2 ratio indicated above it, and a bass line. Dynamics are *p* and *mf*.

slide your fingers on strings w/o pressing them

arco  
molto s.p.

57

*mf* *pp* *p*

61

*mp* *mf* *p* *sfz* *pp*

65

*pp* *mp* *sfz* *p* *mp*

68

*sfz* *p* *mp*

70

*p* *mf* *mp* *sfz*



for solo cello

85

IV III II I IV III II I *ff* *mf* III II I III II I III II I III II I 4x *fp*

87

II I II I II II I II I II I II I II I

♩ = 60

♩ = 40

89

s.p. ord. *ff* *mp* *p* *p*

94

*mp* *pp* *ppp* IV