

# I Saw in the Night Visions

Perusal score  
Not for performance

AJ Harbison

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Thank you for your interest in my music!

# I Saw in the Night Visions

for solo violoncello

AJ Harbison

### Program Notes

*I Saw in the Night Visions* uses cello techniques such as variations of *sul tasto* (playing near the fingerboard) and *sul ponticello* (playing near the bridge), as well as many different types of harmonics (playing an overtone rather than a normal note) to create the surreal atmosphere of a dream or trance-like vision. The piece begins with a melody played with normal technique, representing a person awake; harmonics are gradually introduced, representing the person falling asleep or into a trance, and eventually take over fully. The original melody goes through many transformations as the journey through the vision progresses. The vision becomes more and more intense, until the cello breaks out into running sixteenth notes played with normal technique (modified by *tasto* and *ponticello*), as the dream takes on a lifelike vividness and becomes more of a nightmare. The sixteenth notes end with the original melodic idea played frantically in the cello's highest register. After a long tremolo that fades to silence, the original melody returns in several forms, before two quiet harmonic trills end the piece.

### Performance Notes

ord. = ordinario

s.t. = sul tasto

s.p. = sul ponticello

m.s.p. = molto sul ponticello (next to the bridge)

A dashed line between *ord.*, *s.t.* and *s.p.* markings indicates a gradual transition between techniques.

String indications and *ord.*, *s.t.* and *s.p.* markings should be observed until the next string indication or technique marking is given.

Amplification is optional; in large spaces it is recommended, due to the quiet nature of harmonics.

Duration: ca. 4 minutes 30 seconds

*Composed for Eman Chalshotori*

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♩ = 72

(Sounding pitch)

Violoncello

*p* *pp* *mp* *n.*

5

(S. Pitch)

Vc.

ord.

II I

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*p* *mp* *p*

s.t. II \* I

8

(S. Pitch)

Vc.

II I II I

ord.

s.t. ord.

I II

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

11

(S. Pitch)

Vc.

I s.t. II

s.t.-----s.p.

II I

*mf* *mp* *mf* *n.*

\* Focus on intonation and clarity of two-string tremolos, rather than speed.

15

(S. Pitch)

ord. II III II I

*p* *mf* *f* *mf* *mf* *mp* *n.*

(ord.)-----s.t.

18

(S. Pitch)

II I III I

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

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22

(S. Pitch)

III I III I

*mp* *mf* *mp* *mf*

26

(S. Pitch)

III II III s.p. IV ord. III IV s.p.

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

30

(S. Pitch)

"seagull" effect (still s.p.)

*f* *mf* *sub. p* *f*

33

m.s.p.----- s.p. harm. gliss. m.s.p. arco s.p. III/IV

*sub. p* *f* *sub. p* *f* *p* *mf* *f*

37 *poco accel.*  $\text{♩} = 92$  *poco accel.* to  $\text{♩} = 120$  in m. 49

IV s.t.-----

*f* *p* *f* *sub. p* (cresc. gradually to *ff* in m. 49)

39 ----- s.p.----- s.t.-----

(*mp*)

41 ----- s.p.-----

(*mp*)

43 ----- s.t.----- s.p.-----

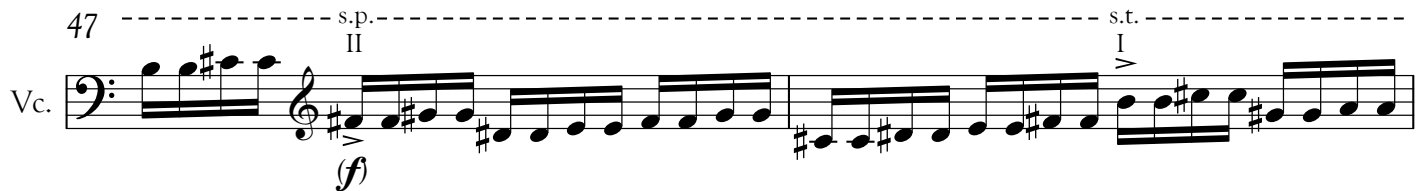
(*mf*)

45 ----- s.t.----- III


(*mf*)

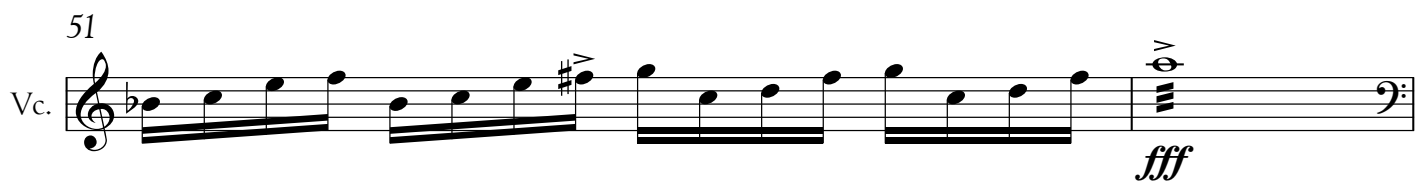
\* Glissando on both strings; "whip" sharply up to the highest possible point in the space of a quarter note.

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47 ----- s.p. ----- s.t.  
II I  
Vc. 

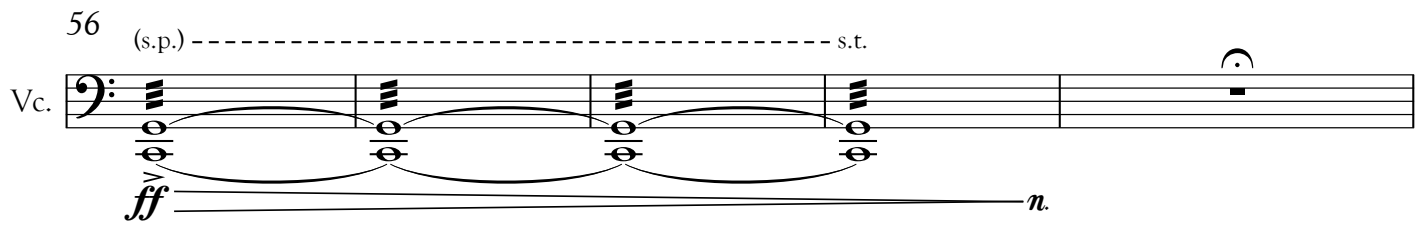
$\text{♩} = 120$

49 ----- s.p. sempre (to m. 56)  
Vc. 

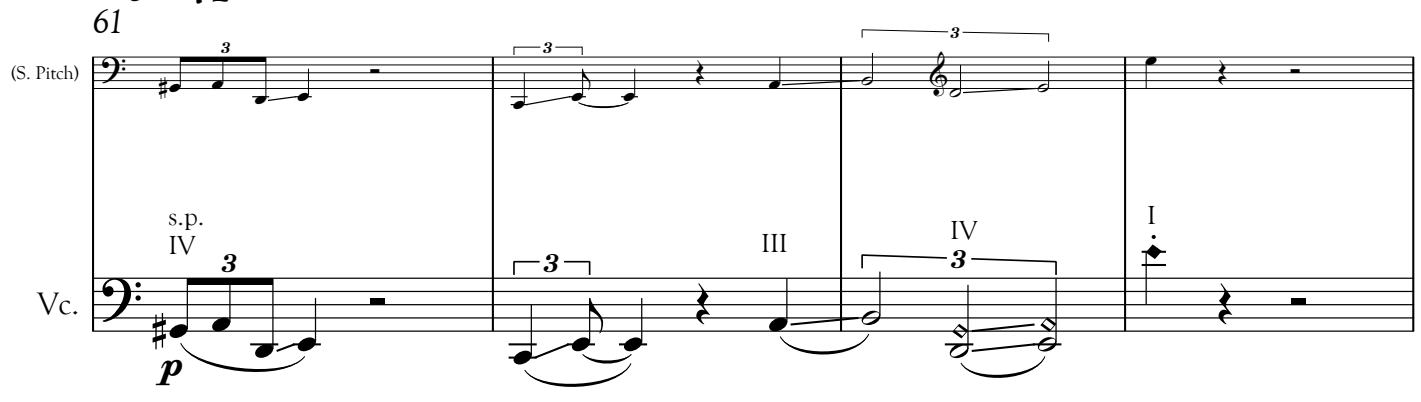
51  
Vc. 

## PERUSAL SCORE ONLY

53 III/IV I/II II/IV  
Vc. 

56 (s.p.) ----- s.t.  
Vc. 

$\text{♩} = 72$

61  
(S. Pitch)  
Vc. 



65

(S. Pitch)

Vc.

arco  
ord.  
II

I

(ord.)-----s.t.

*pp* *p*

## PERUSAL SCORE ONLY

70

(S. Pitch)

Vc.

ord.  
I

(ord.)-----s.t.

*p* *p*

fading away  
*n.*