ERIC MOORE
(b. 1986)

Soliloquy

FOR FIVE CELLOS
(2016-22)

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ABOUT

Soliloquy is an eight-movement work for Solo Cello + Cello Quartet.
It is approximately 38 minutes long.

I composed *Soliloquy* on and off from 2016 to 2022. In 2016, my mother, Dr. Kathy Bundock Moore, was already a triple cancer survivor. At that time she was going through the second recurrence of her second cancer decided not to do another round of chemo, but she smiled through it each and every day. She was a brilliant harpist and theorist, with dual undergraduate degrees and a Master's from the Eastman School of Music, and a Doctorate from Michigan State University.

Soliloquy is concerned with the slow evaporation of memories. I establish patterns and then slowly change them, merge them, or even audibly delete them until a new pattern emerges. The audience should be more or less unaware that the pattern has changed. The Solo Cello's starting C is a note to which it will struggle to return or, at other times, try to avoid.

The Cello Quartet represents the inner monologue of the soliloquy. Often they provide a blanket of sound that smears material from the Solo Cello across time. Sometimes they help the Solo Cello along, sometimes they are indifferent, sometimes they trap the Solo Cello as it tries to flee, or even bombard it with sound while it plays its own line, unaffected.

FORM

Soliloquy has eight sections, four two-movement pairs.

Clear Lake | Chemical Fires
Little Things | Gypsy Moths
Paths | Furthest Thing
Hear You There | Automne

Their titles are taken from music or text that had lodged itself into my mind at the time. However, no musical material is derived from anything referenced except for the direct transcription of "*Automne*," my mom's favorite piece for harp (by my grandmother's harp teacher). In "Hear You There" I also quote my mom's *Elegy*, a small little work in 3/4 written after her own mother passed away from cancer.

"Sleight of hand / jump off the end
Into a clear lake / no one around."
—Radiohead

"Chemical fires / will signal we're dead.
Chemical fires / will signal we're dead / gone."
--Karnivool

"A house on fire / burning all the past away.
And what defines us, well / it's the little things that slip away."
--How to Destroy Angels

"I like gypsy moths / and radio talk
Cuz it doesn't remind me / of anything."
--Audioslave

After the Violin Concerto, op. 23 "Concentric Paths"
Mvt II: Paths
--Thomas Adès

"The furthest thing from perfect
Like everyone I know." —Drake

"Deep asleep. I heard you in my deep sleep.
There is no sleep so deep I would not hear you there."
--Samuel Beckett

Automne for Harp — Marcel Grandjany

PREMIERE

The premiere took place September 22, 2022 in Napa, CA and it fulfilled a generous grant from the Napa Valley Arts Council. It was produced in part with the help of an anonymous donation.

Solo Cello: Eric Moore
Cello Quartet: Megan Chartier, Emanuel Evans, James Jaffe, Natalie Raney

ABOUT THE ARTS COUNCIL NAPA VALLEY COMMUNITY FUND

Made possible through the support of a multi year grant from The William and Flora Hewlett Foundation. The re-granting program funds $40,000 each year to small nonprofits, individual artists and groups of individuals to support creative works and programs that are publicly accessible within Napa County to grow and deepen the general community's relationship to arts and culture through greater access, engagement and culturally relevant opportunities.

ABOUT ARTS COUNCIL NAPA VALLEY

As the official local arts agency in Napa County, Arts Council Napa Valley connects, advocates and leads the arts community countywide. Since 1981, the Arts Council has served to benefit all residents with a more sustainable, accessible and quality local arts scene. To learn more, visit artscouncilnv.org.

EXPLANATION OF MARKINGS

Shift Boxes:

Set Shift notation has been added to facilitate more accurate shifting. Rather than consider a shift in terms of positions (shift from 1st Position to 2nd Position), Set Shifts use common notes between the hand frames as a reference.

- 2x4 means "second finger replaces where the fourth finger was"
- 1/2 means Half Position
- N means 1st Position
- C means 4th Position
- 8 means the Octave (base thumb position)
- 12 means an Octave + Fifth
- 15 means two octaves

Please e-mail any discrepancies or questions to publications@celloloft.com

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Soliloquy for Five Cellos

1. Clear Lake p. 1
2. Chemical Fires p. 18

3. Little Things p. 38
4. Gypsy Moths p. 57

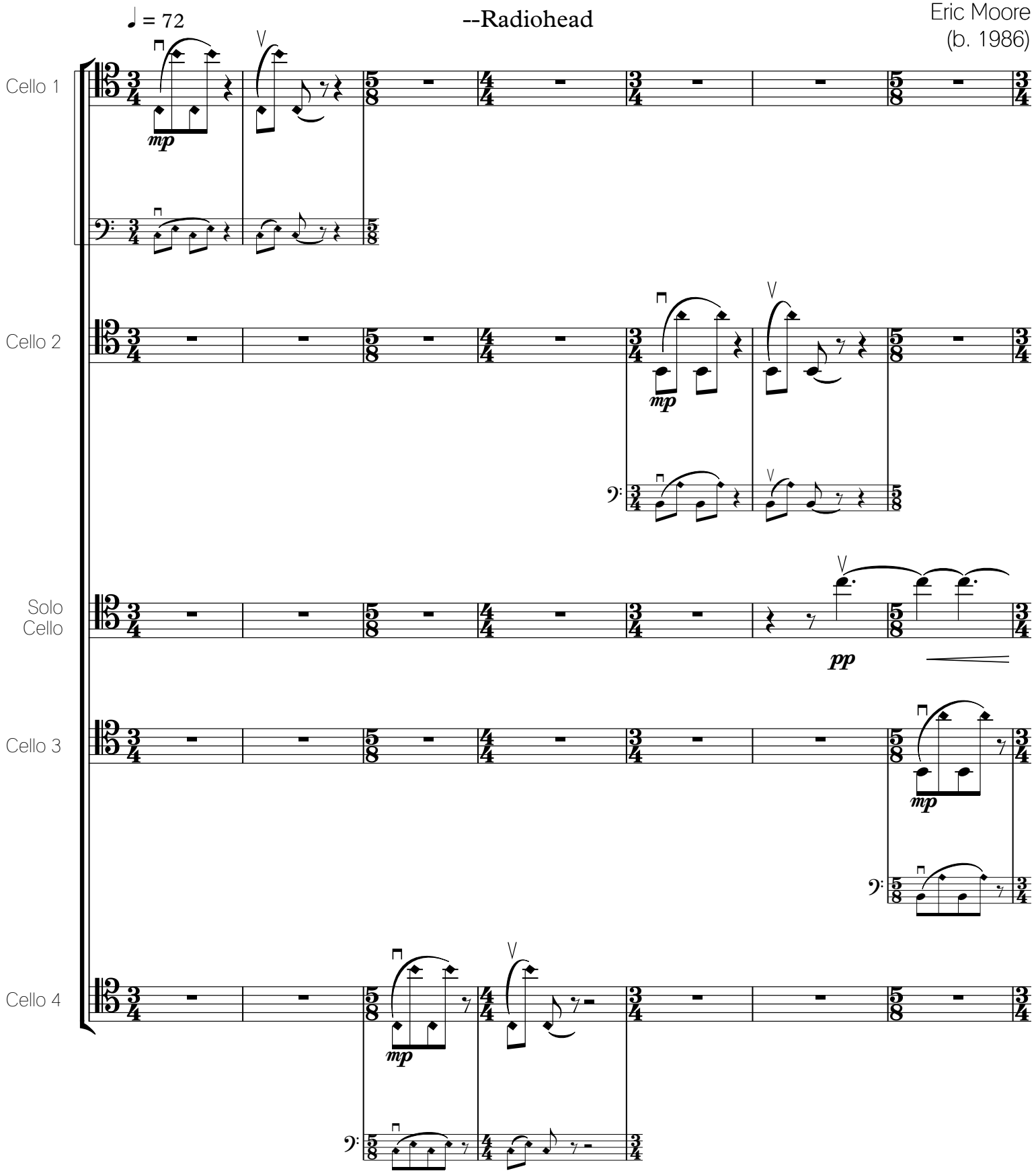
5. Paths p. 62
6. Furthest Thing (cadenza) p. 76

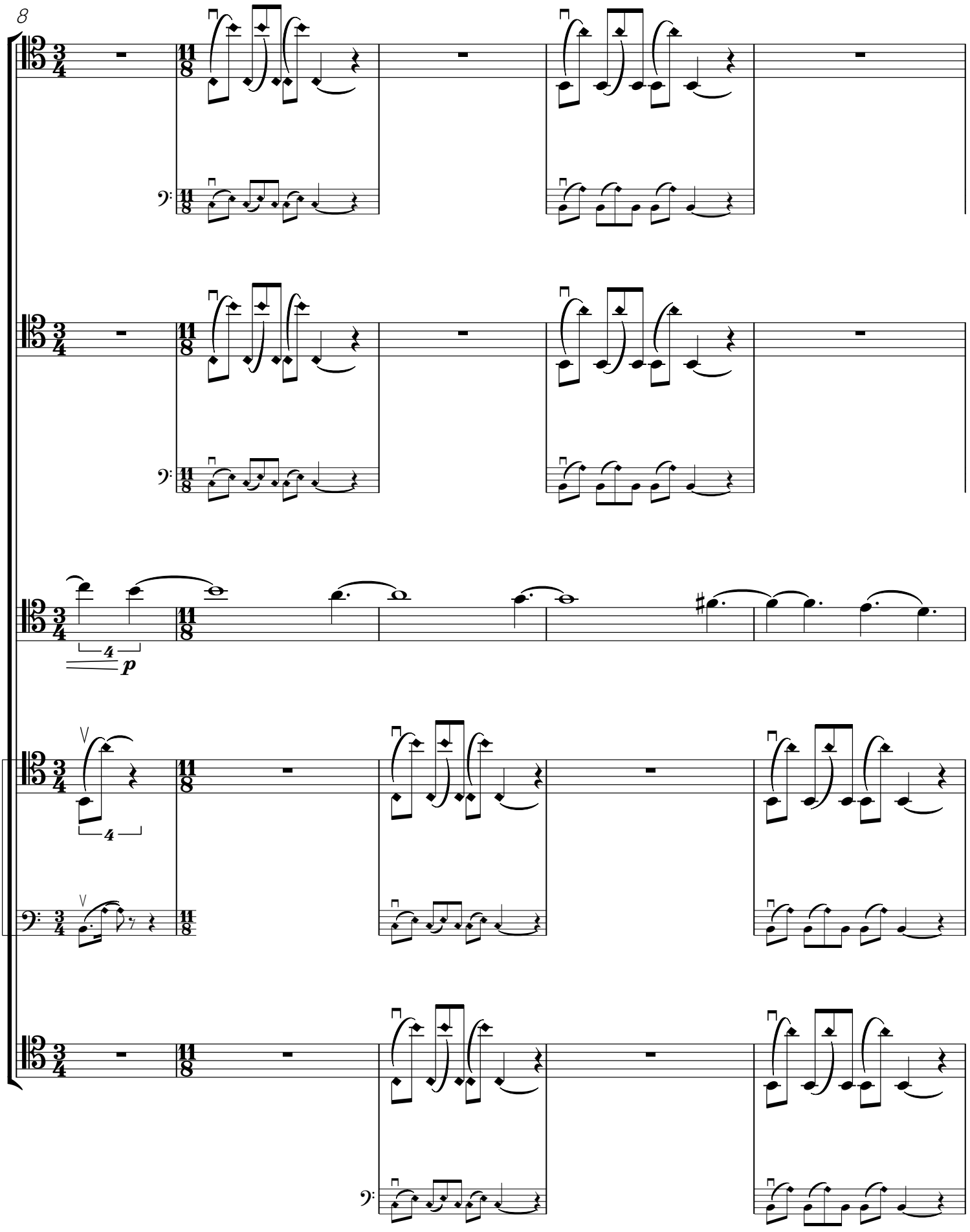
7. Hear You There p. 78
8. Automne p. 95

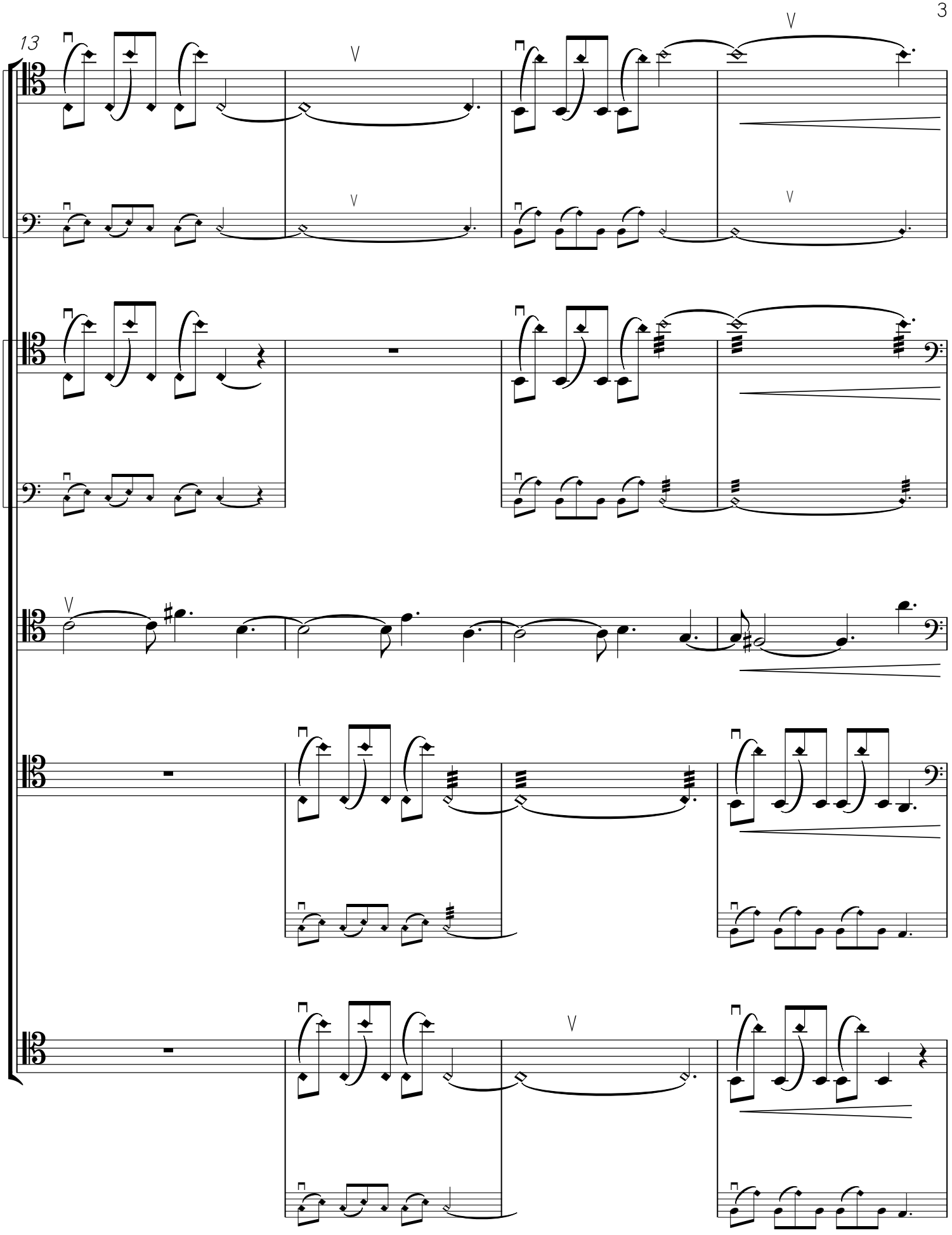
1. Clear Lake

"Sleight of hand / jump off the end
Into a clear lake / no one around."
--Radiohead

Eric Moore
(b. 1986)




8
4
p
4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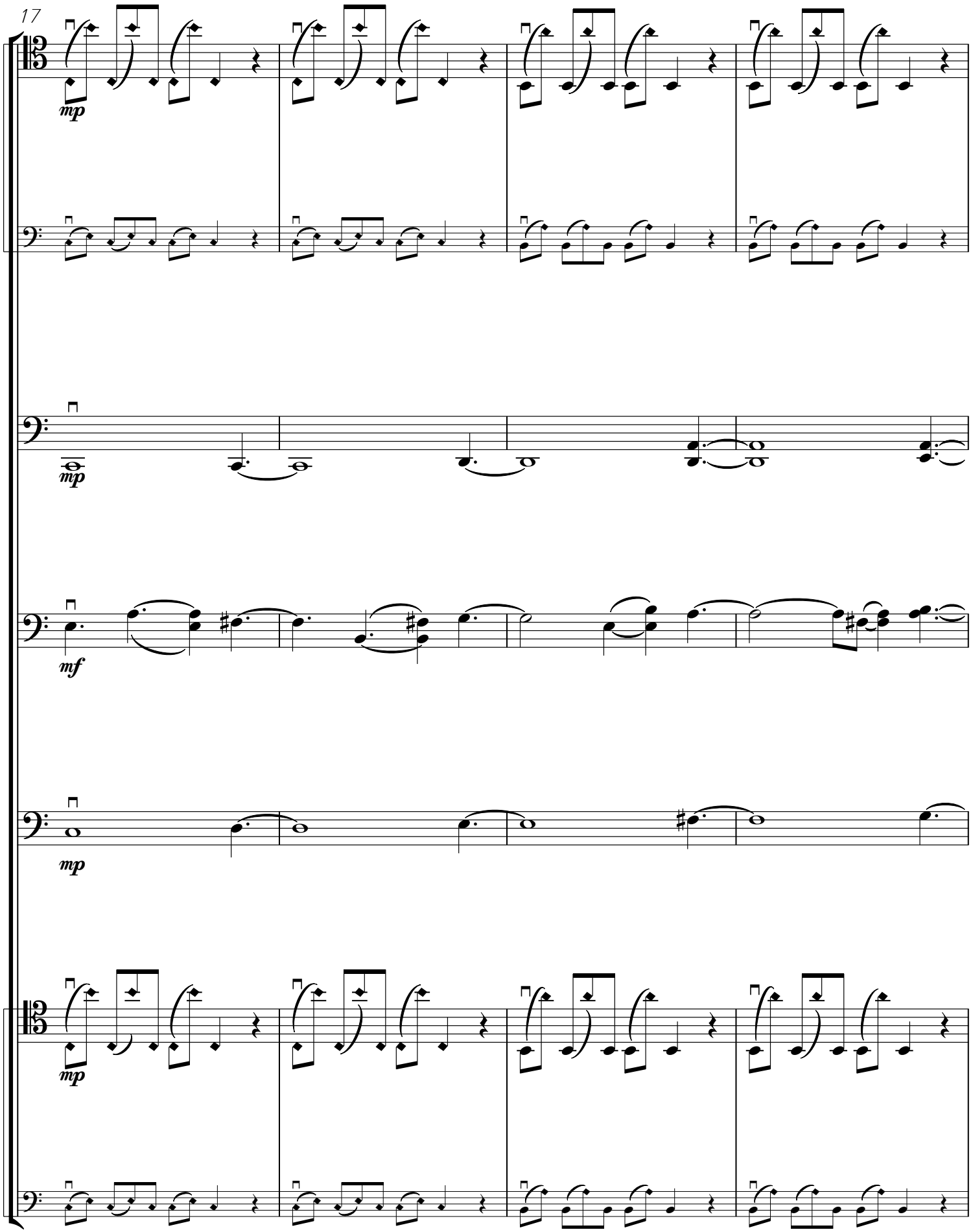
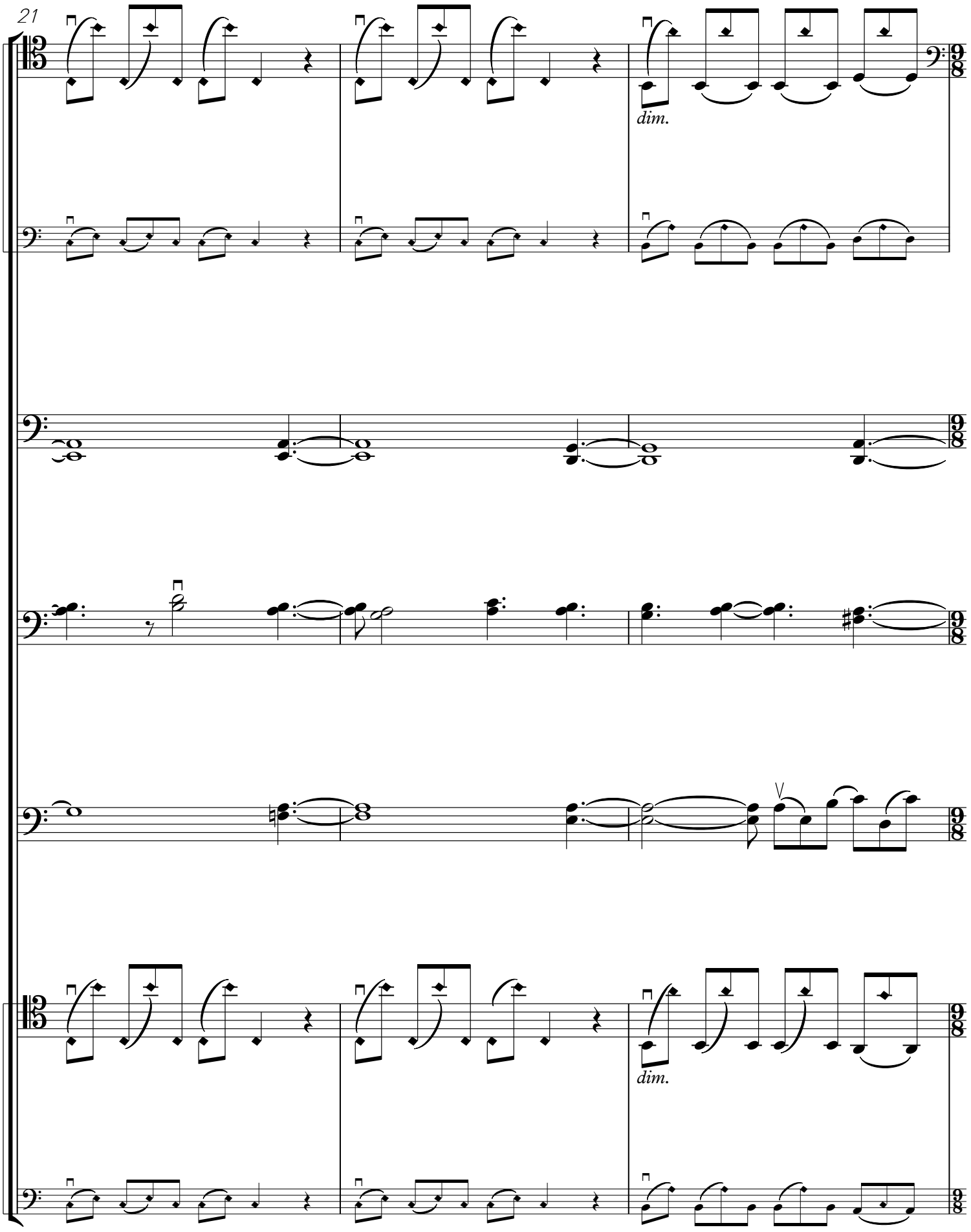
A

17




21
dim.
dim.

B

24

p

mp

no dim.

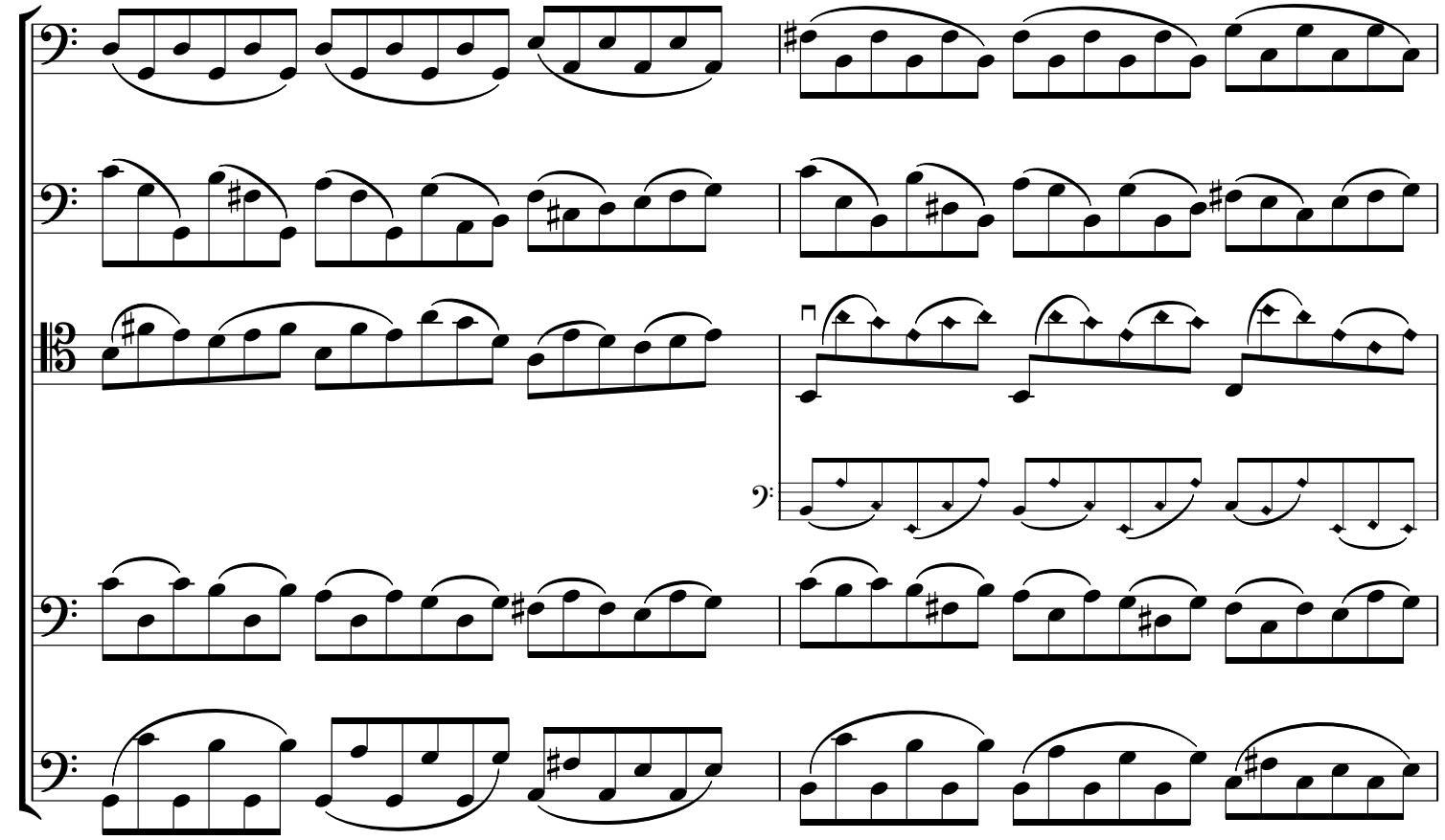
mf

mp

p

26

28



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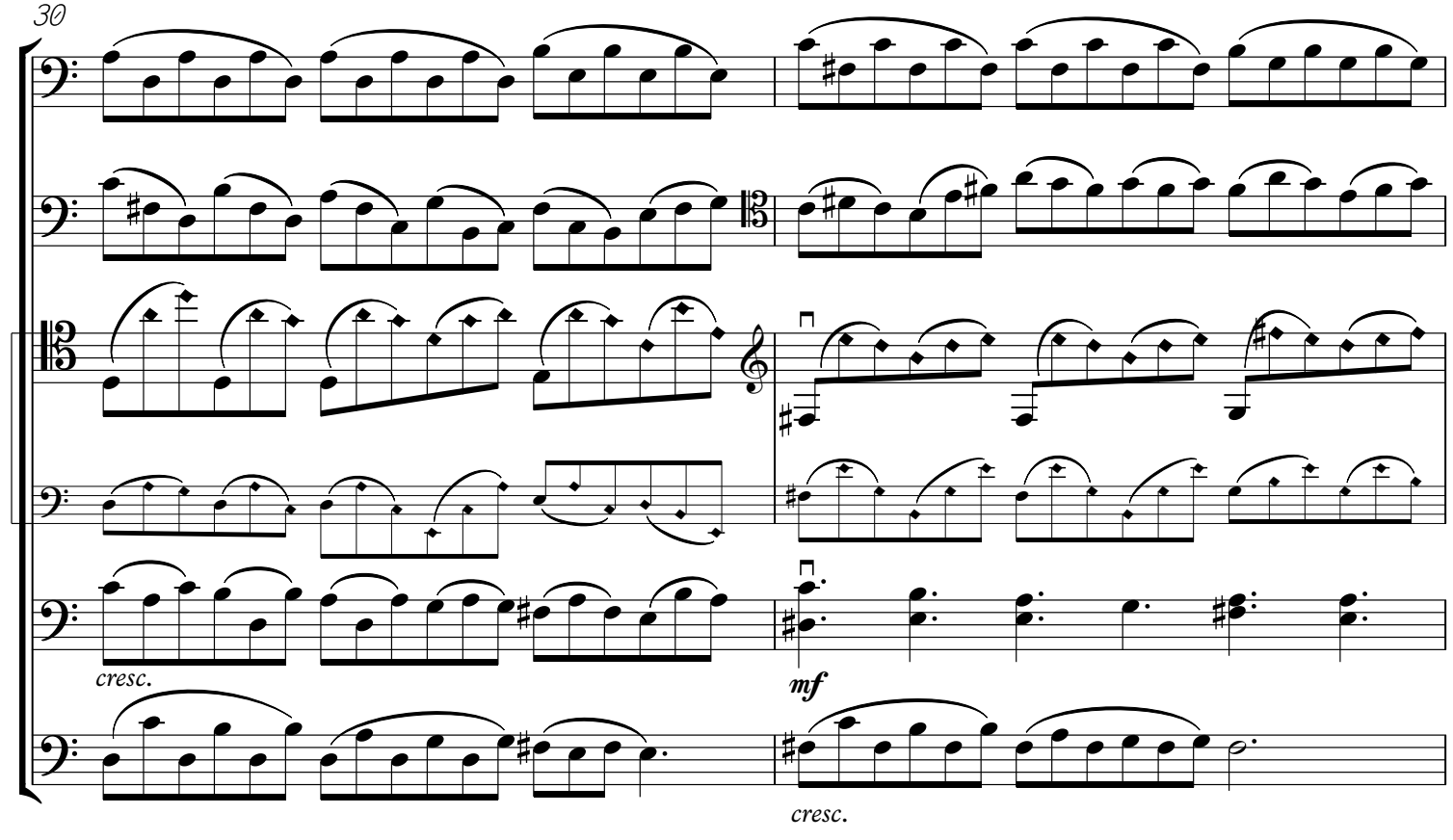
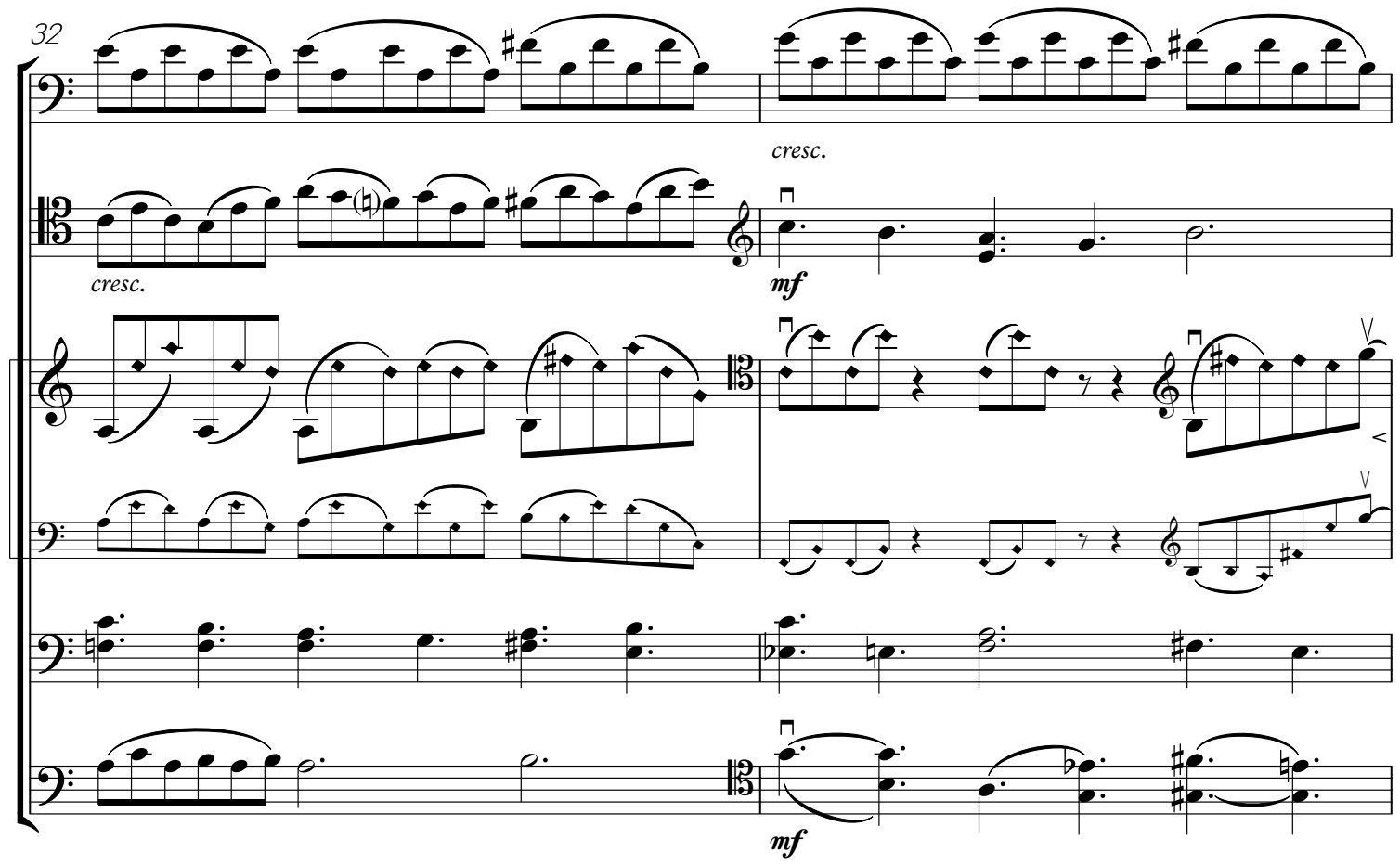
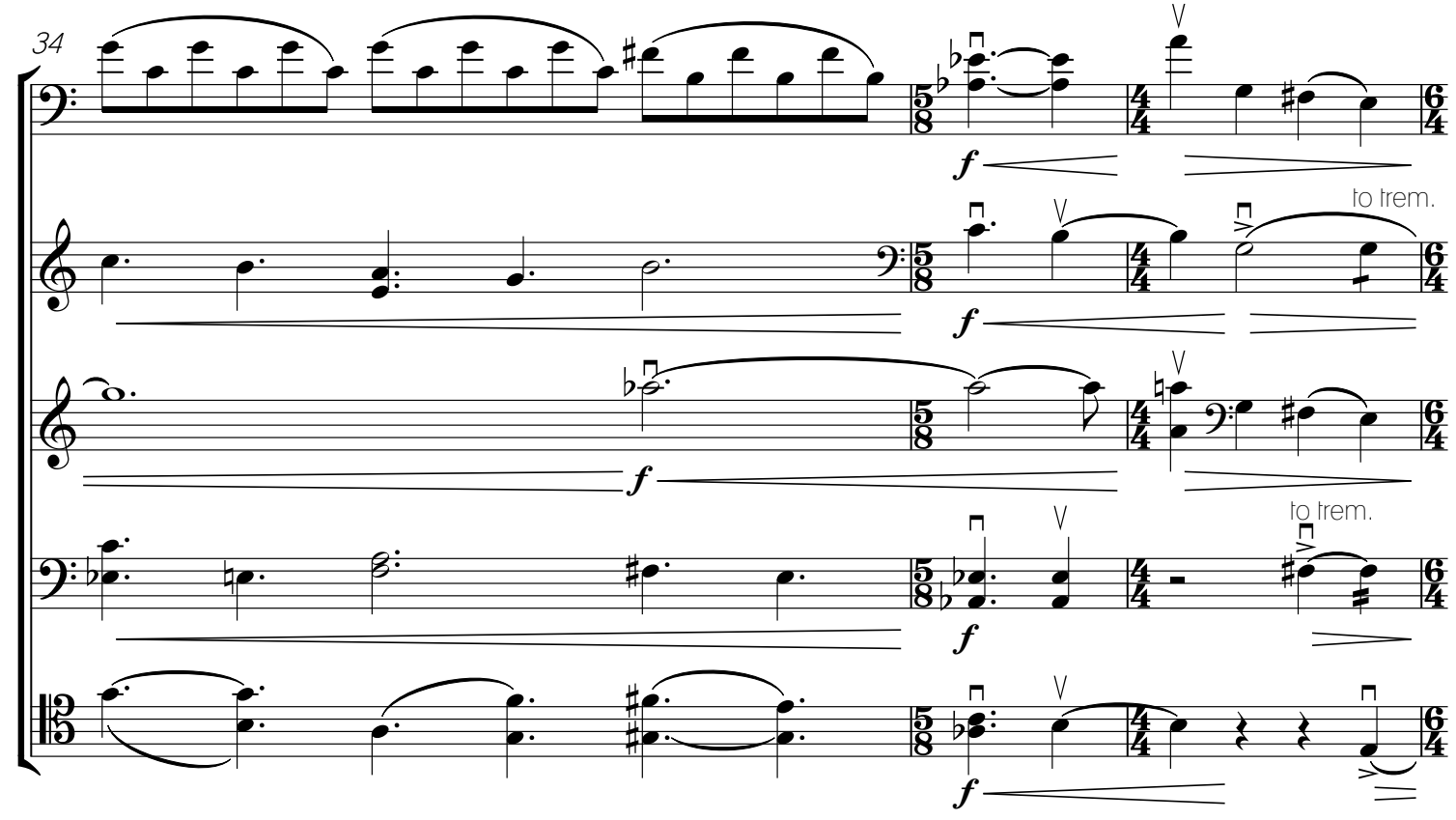
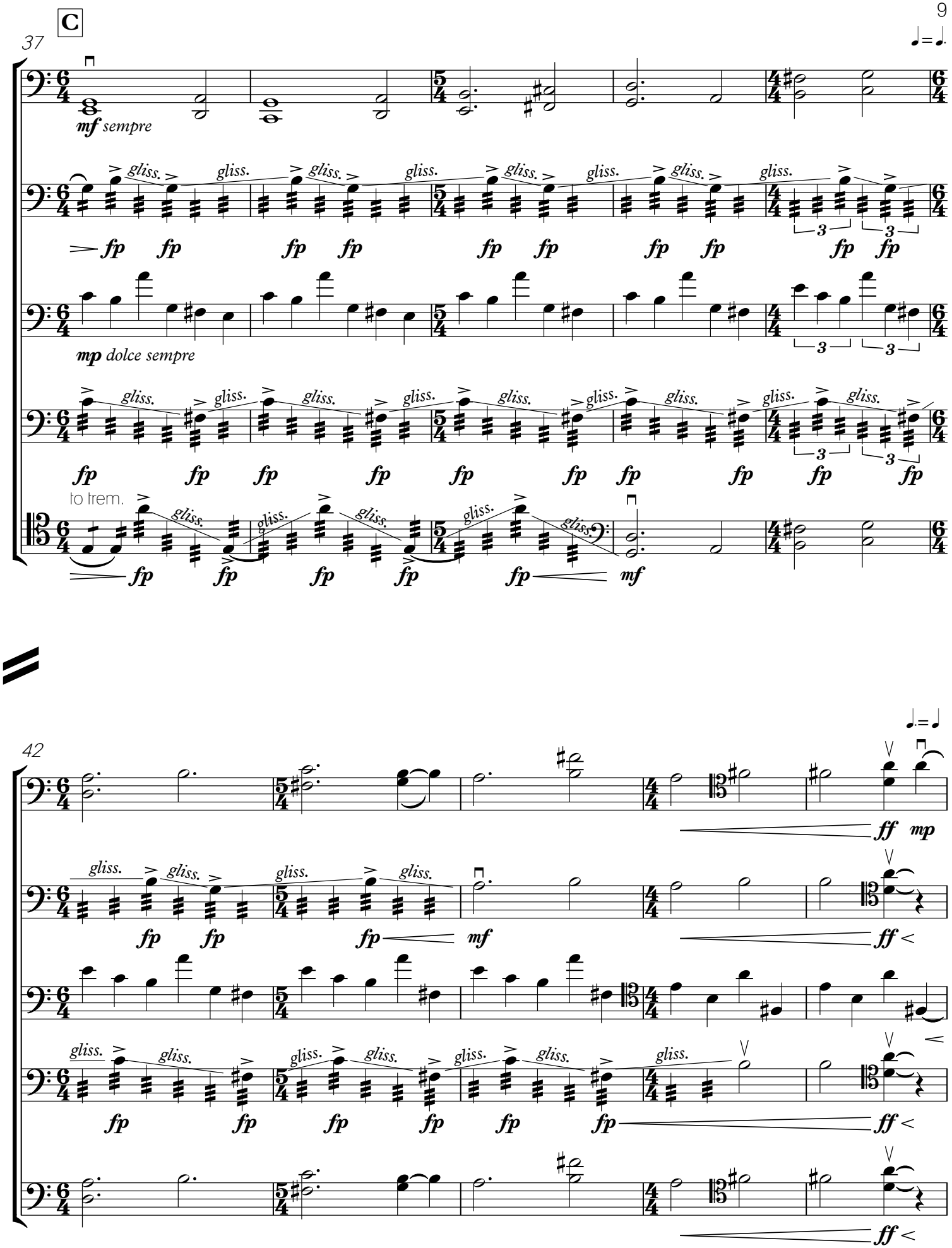



32
cresc.
cresc.
mf
mf


34
f
f
f
f
f
to trem.
to trem.


C
37
mf sempre
gliss.
fp
mp dolce sempre
to trem.
mf
42
ff
mp

D

47

sempre ***mp*** *dolce*

sempre ***mp*** *dolce*

practice mute

ff

ff

sempre ***mp*** *dolce*

sempre ***mp*** *dolce*

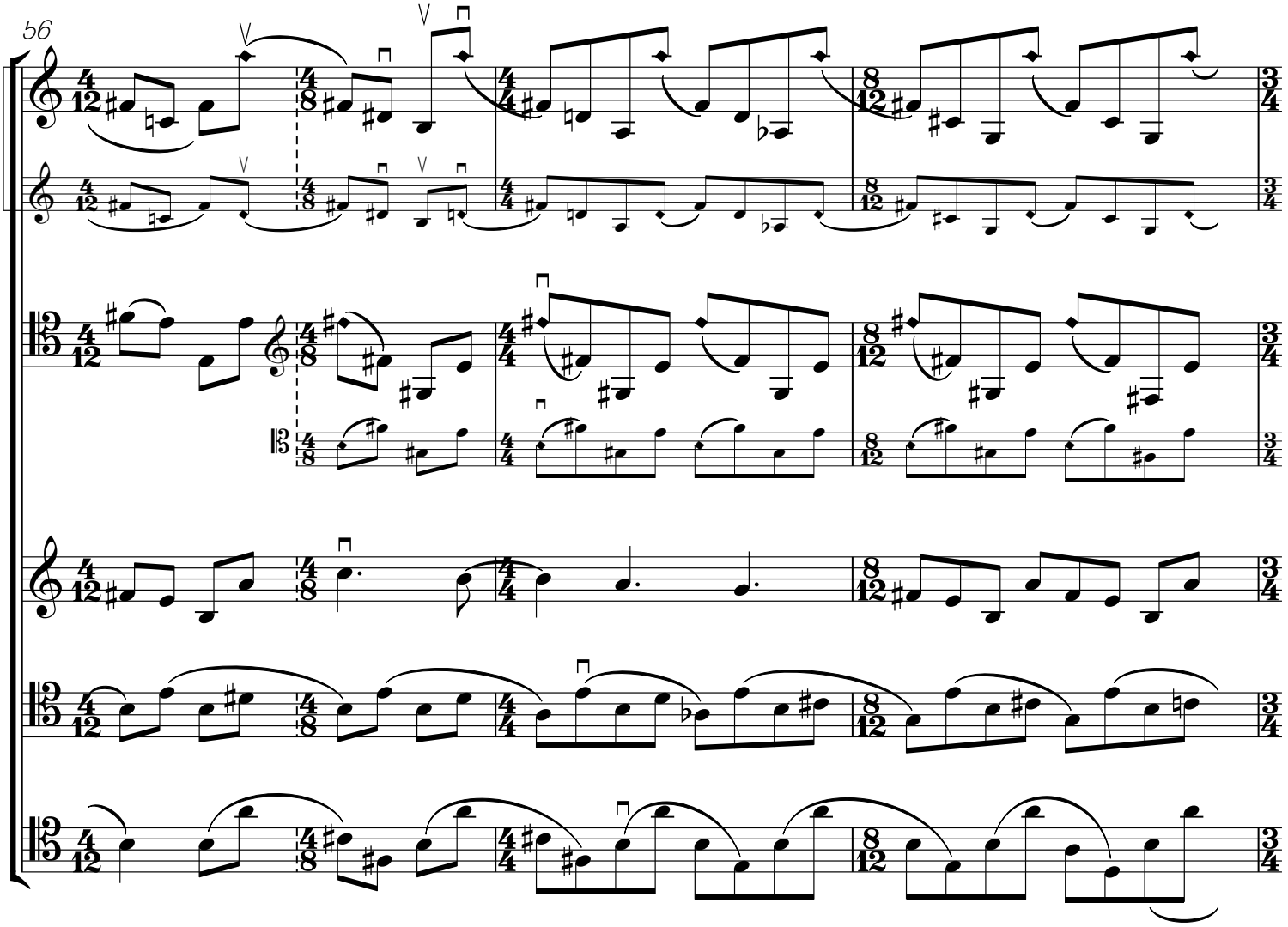
51

V

V

V

V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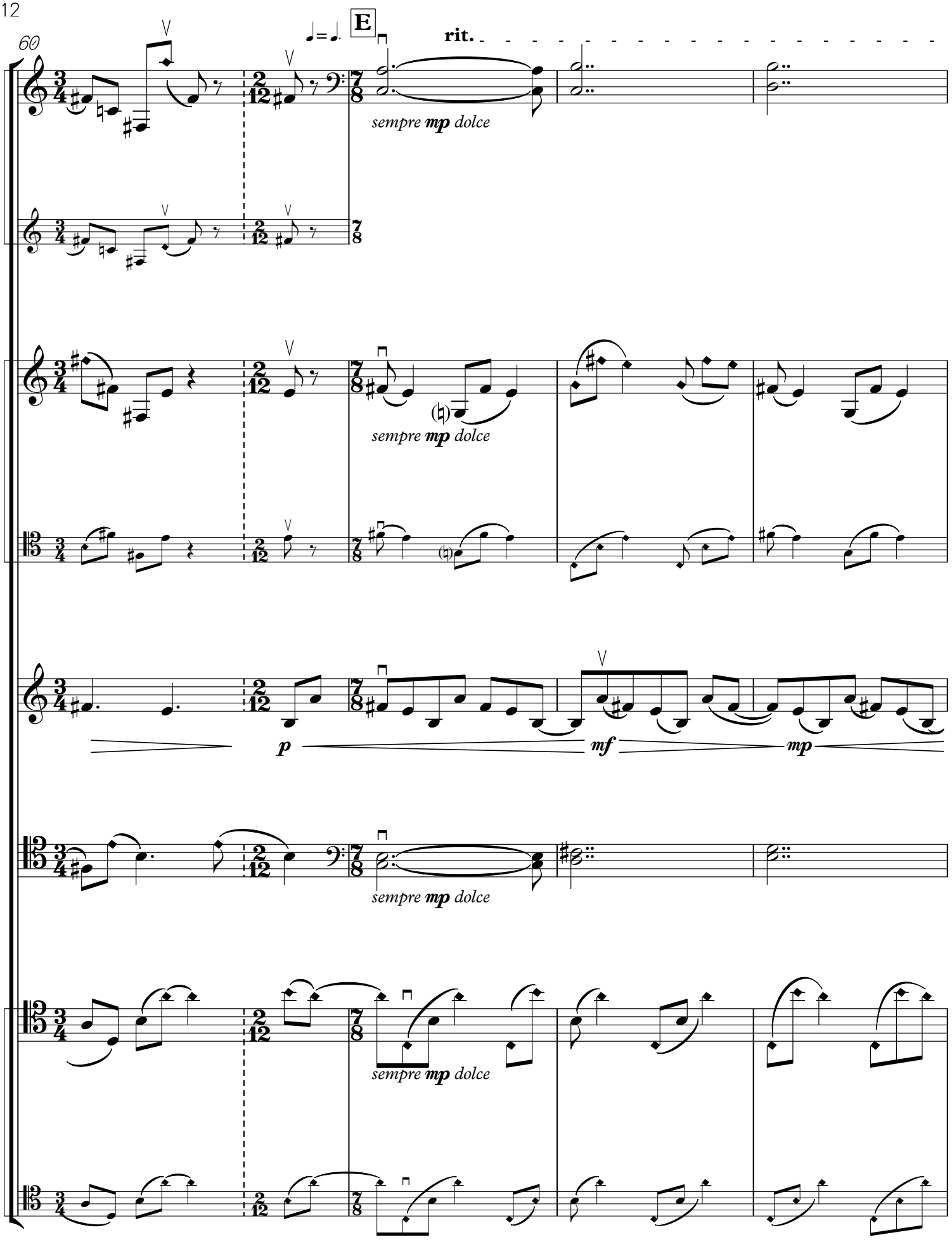
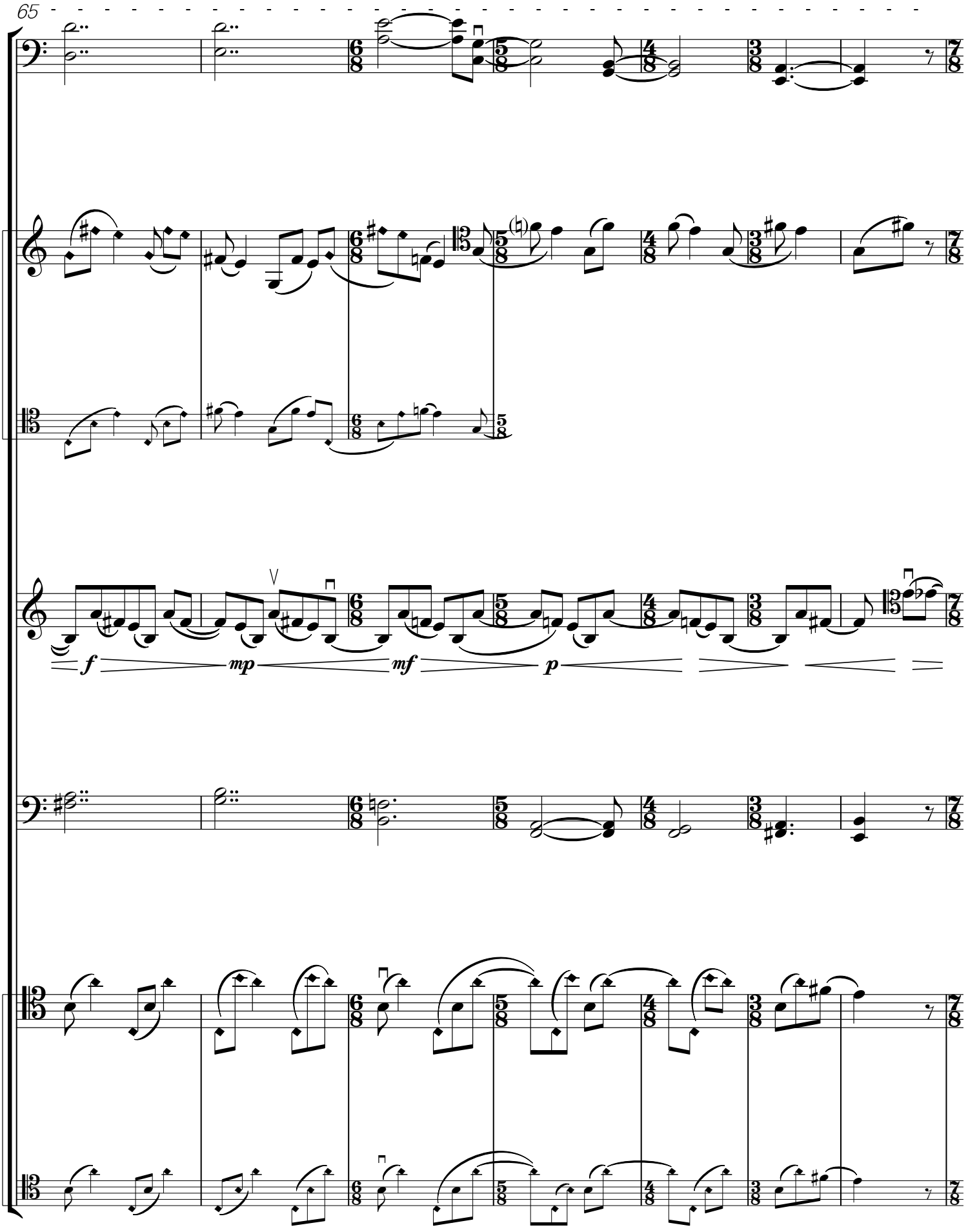
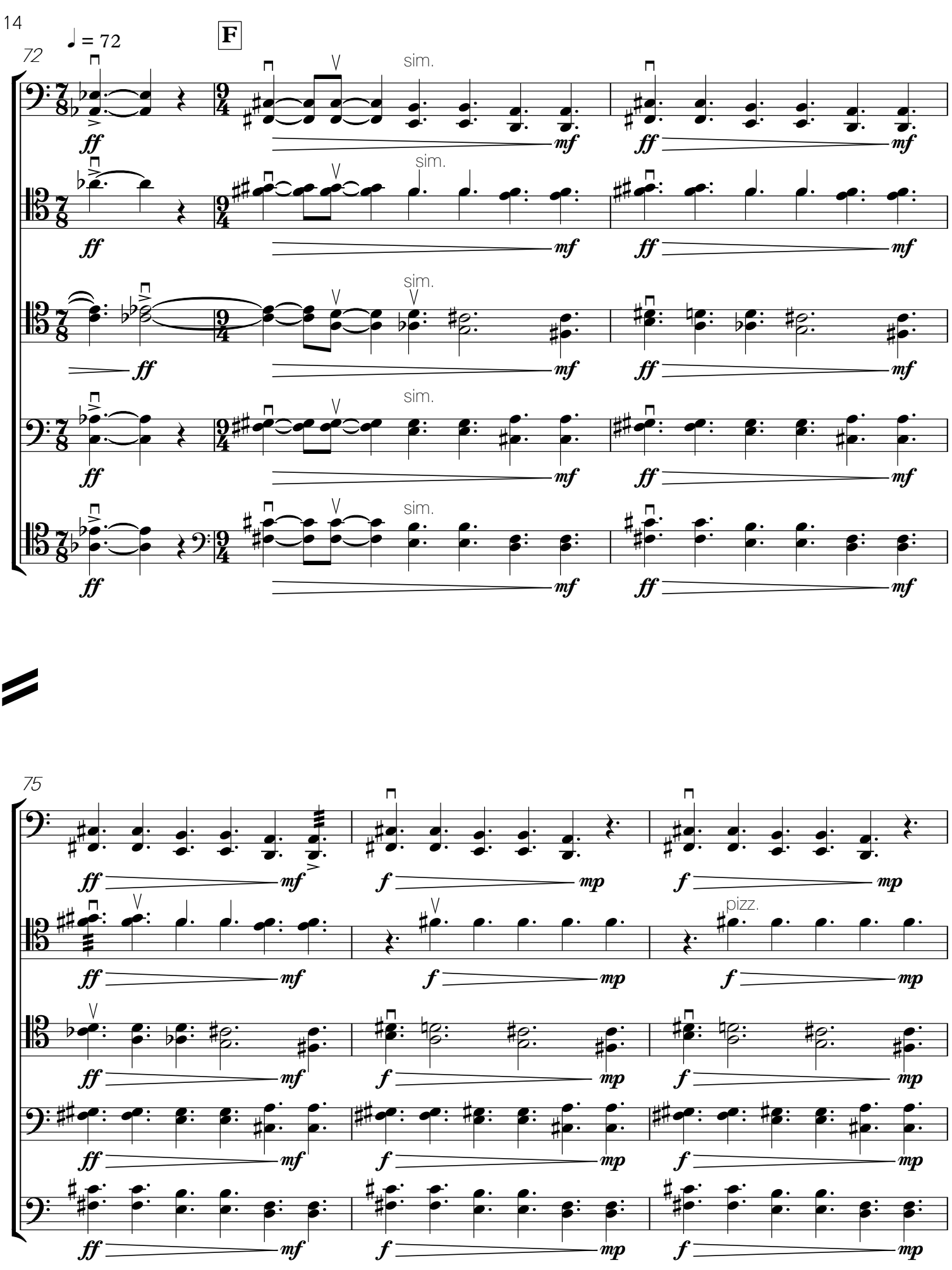
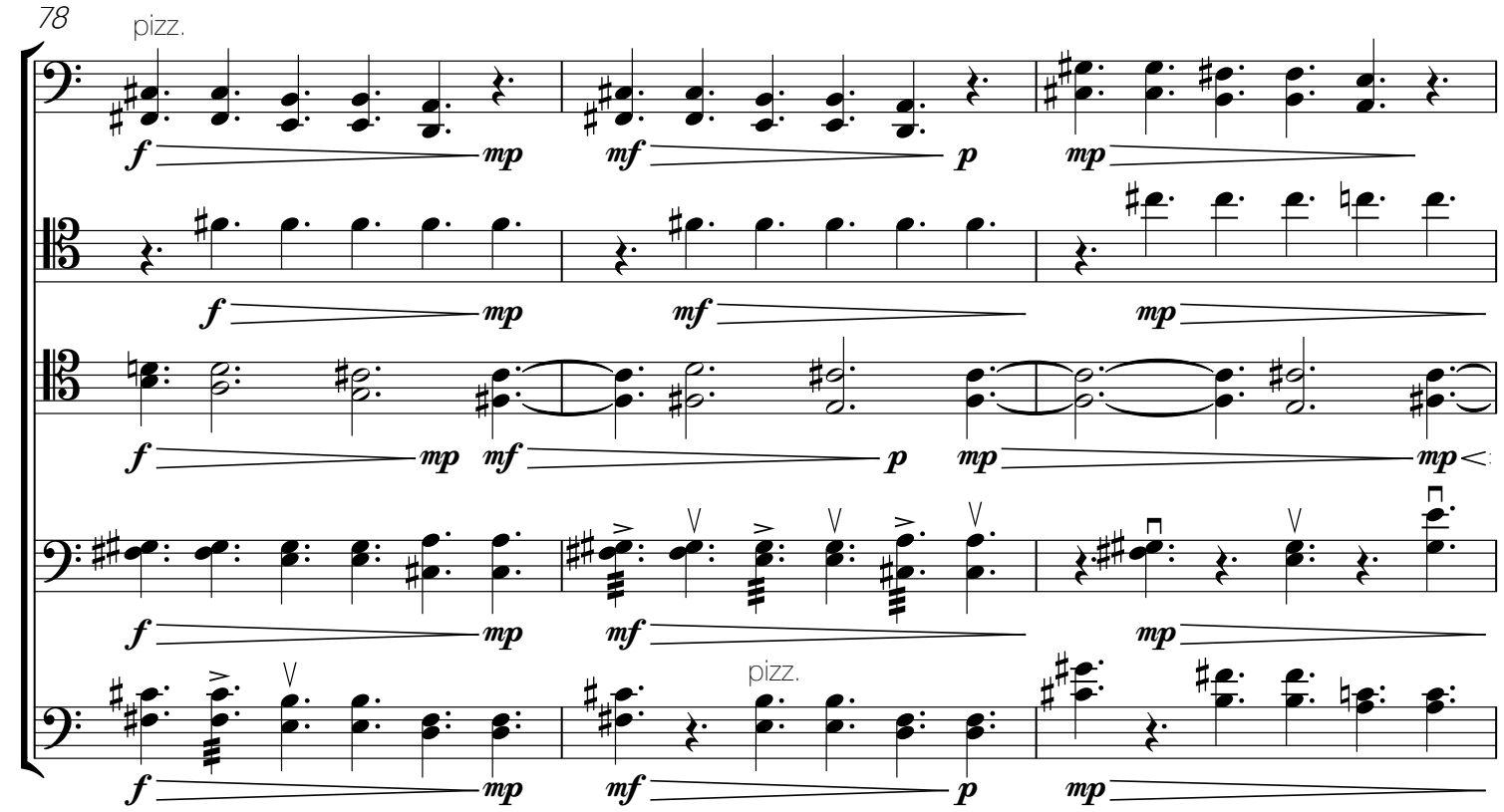
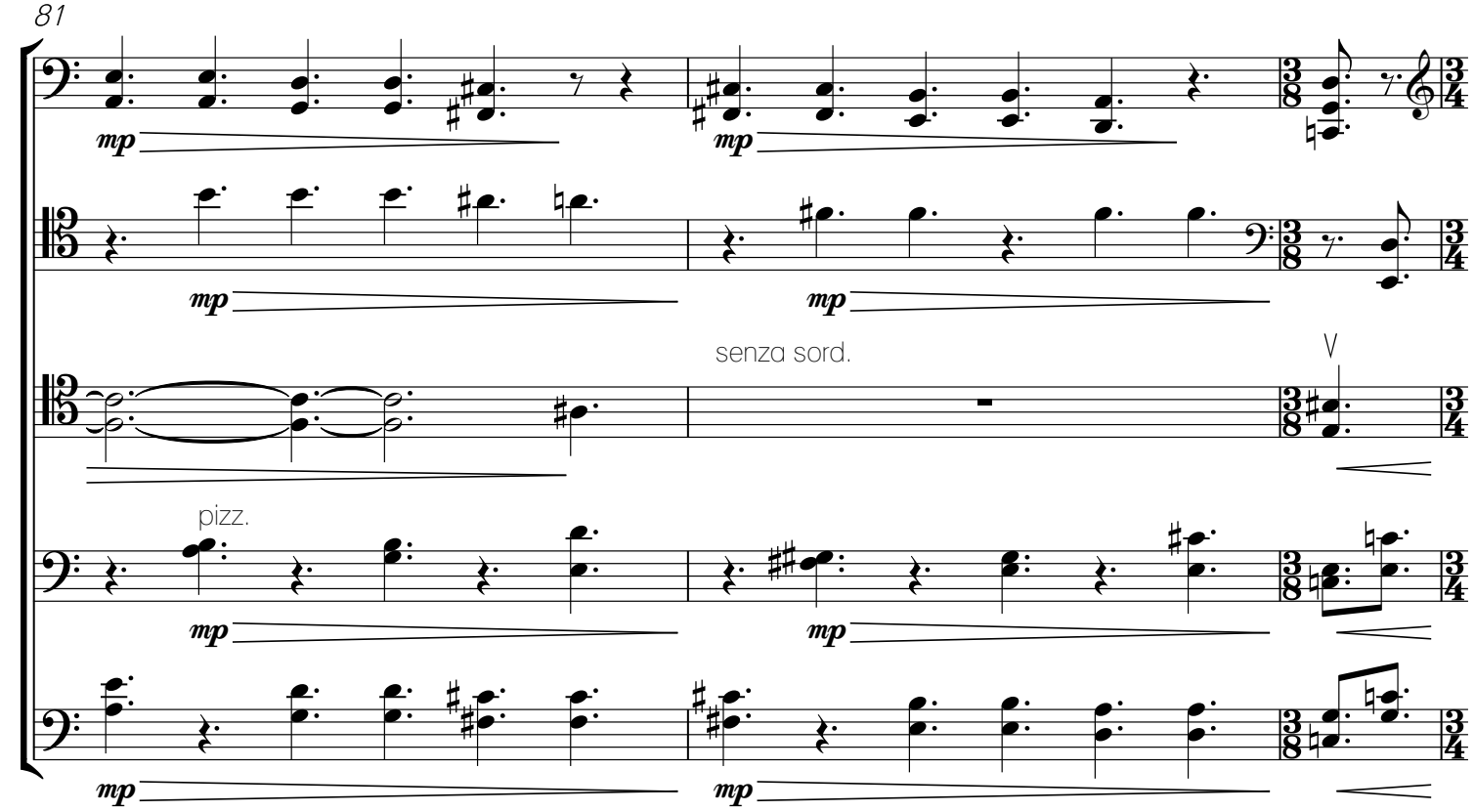
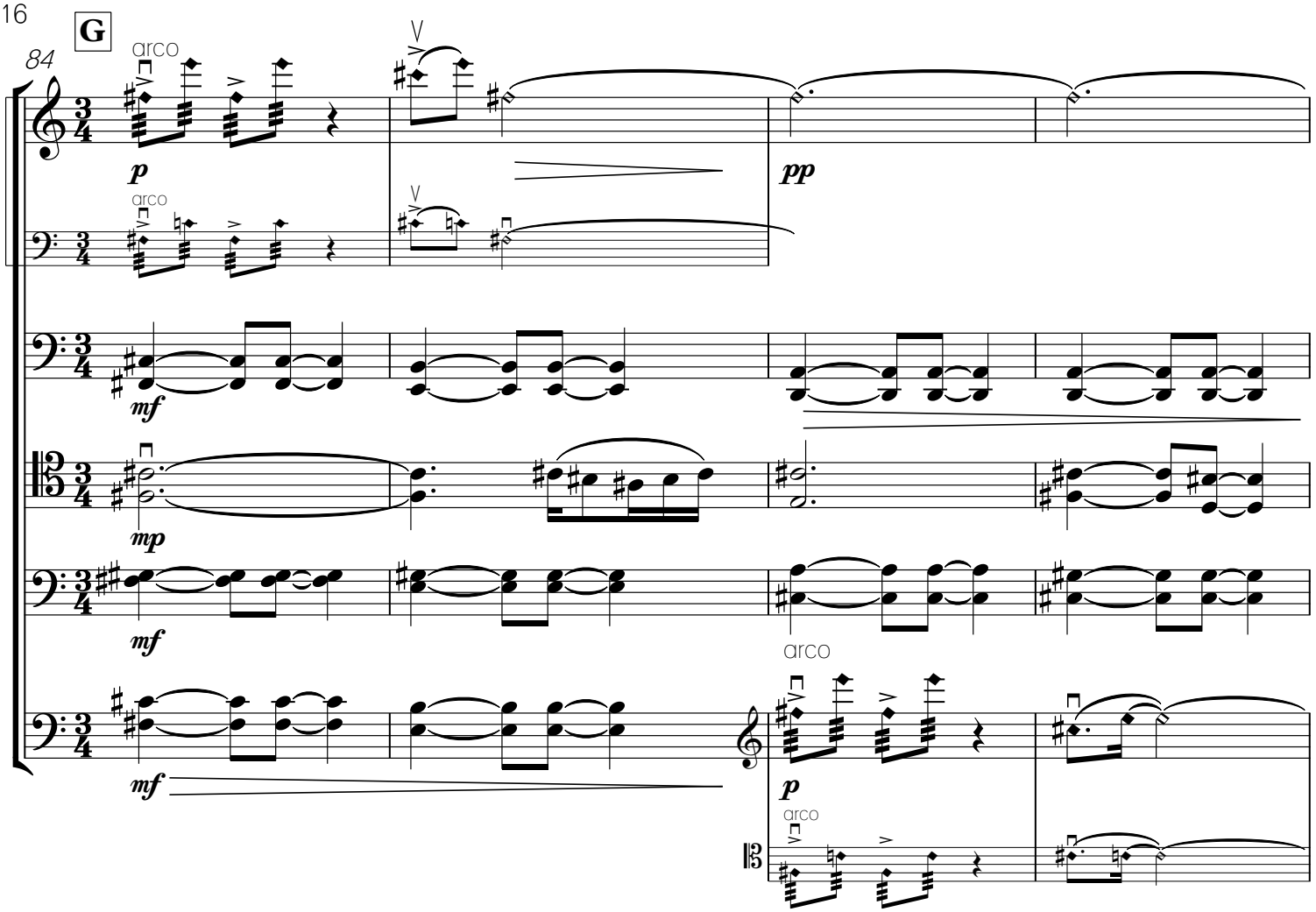

60
E
rit.
sempre mp dolce
sempre mp dolce
p
mf
mp
sempre mp dolce
sempre mp dolce

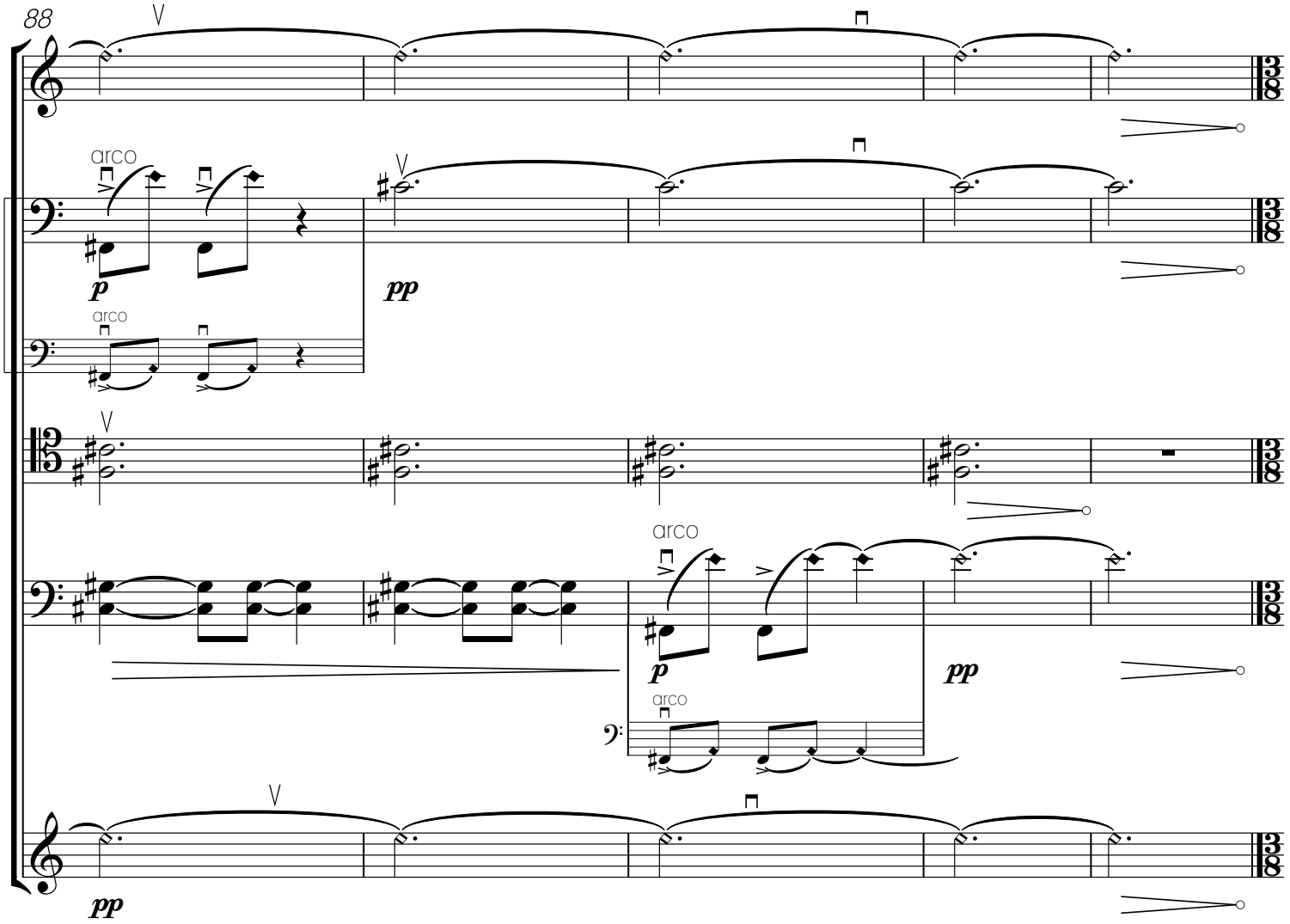

65
f
mp
mf
p


72
♩ = 72
F
sim.
ff
mf
75
pizz.
f
mp


78
pizz.
f
mp
mf
p
pizz.


81
mp
senza sord.
pizz.


G
84
arco
p
pp
mf
mp
mf
mf
arco
p
arco

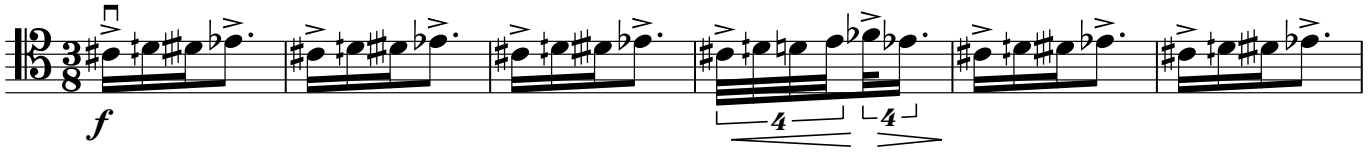


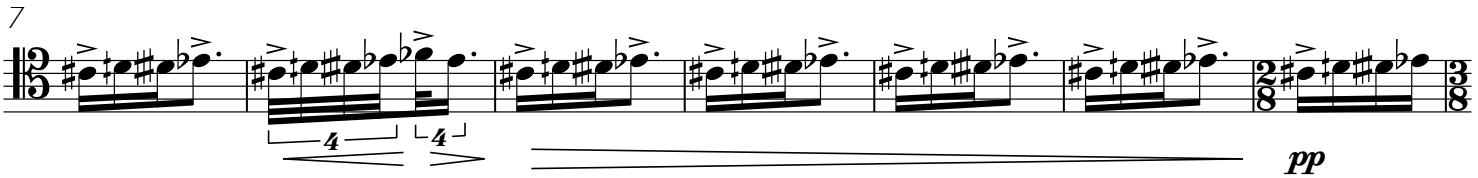
attacca

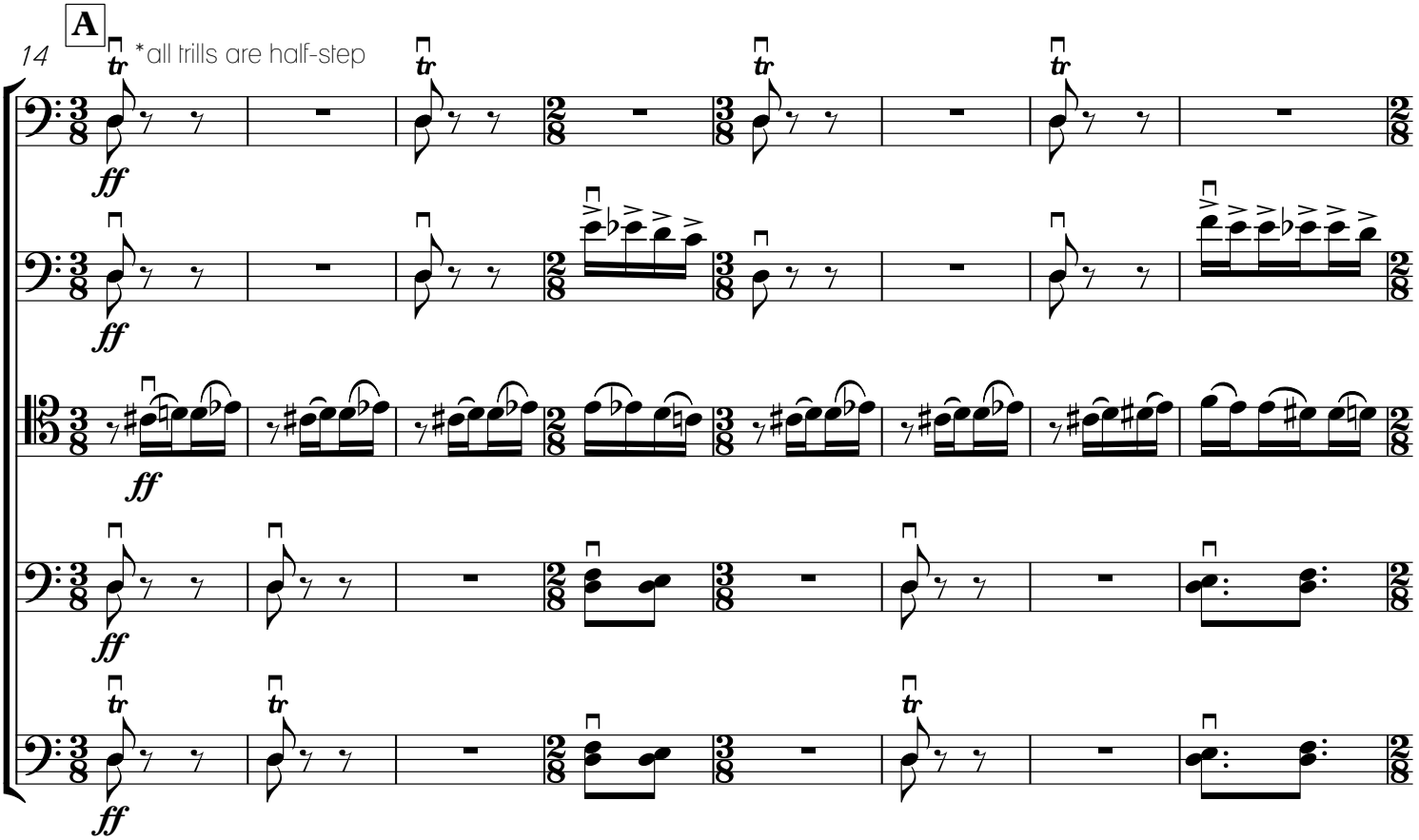
2. Chemical Fires

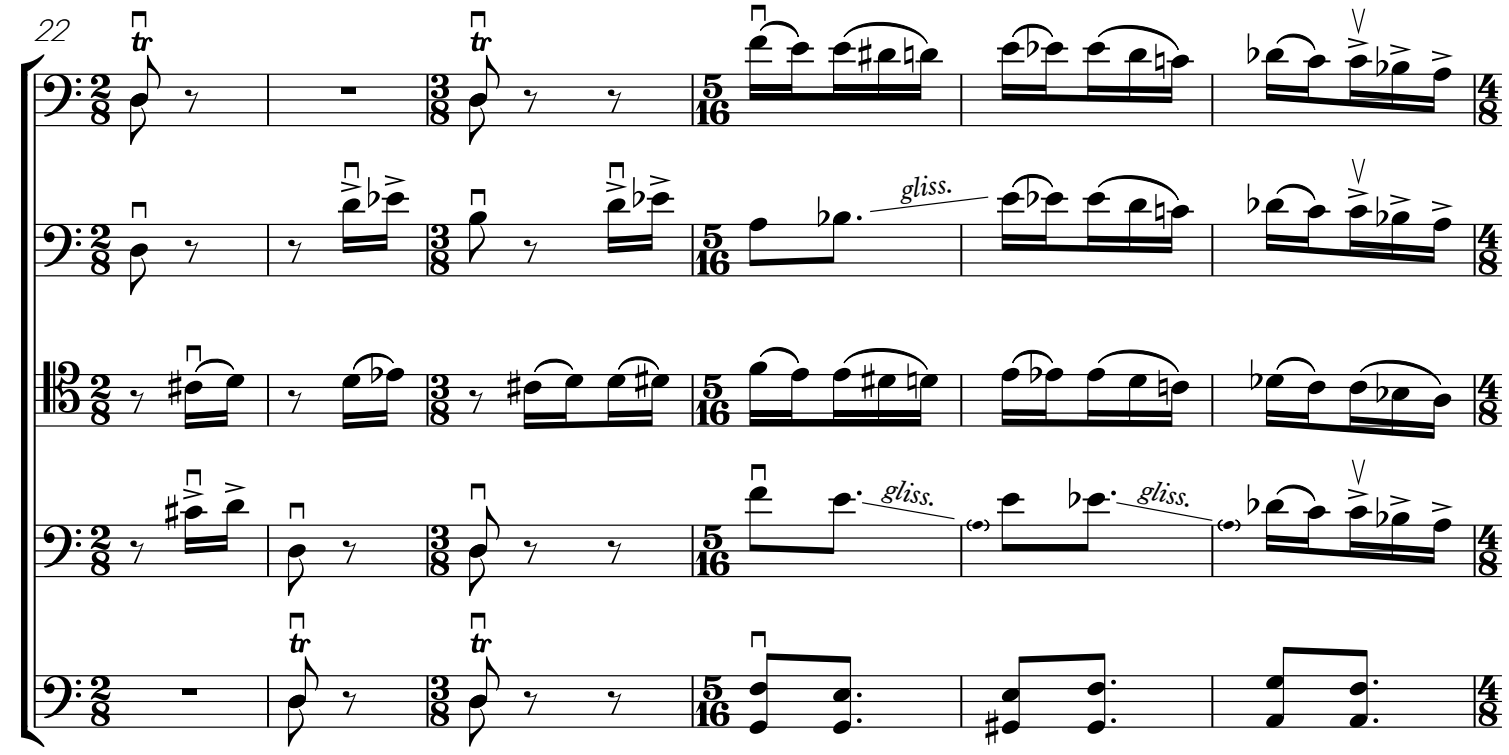
"Chemical fires / will signal we're dead.
Chemical fires / will signal we're dead / gone."
--Karnivool

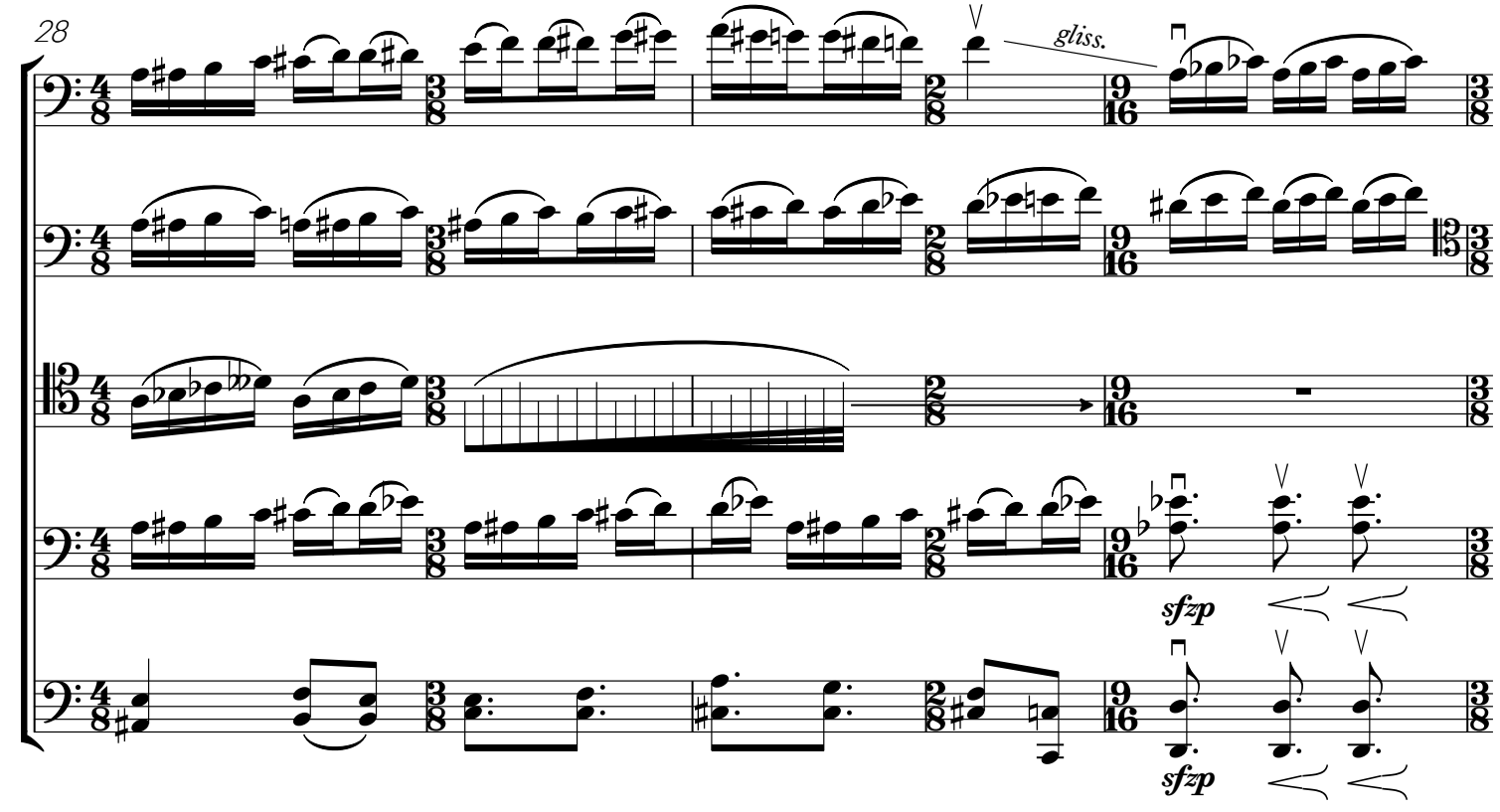
♪ = 240
*imprecise third-tones

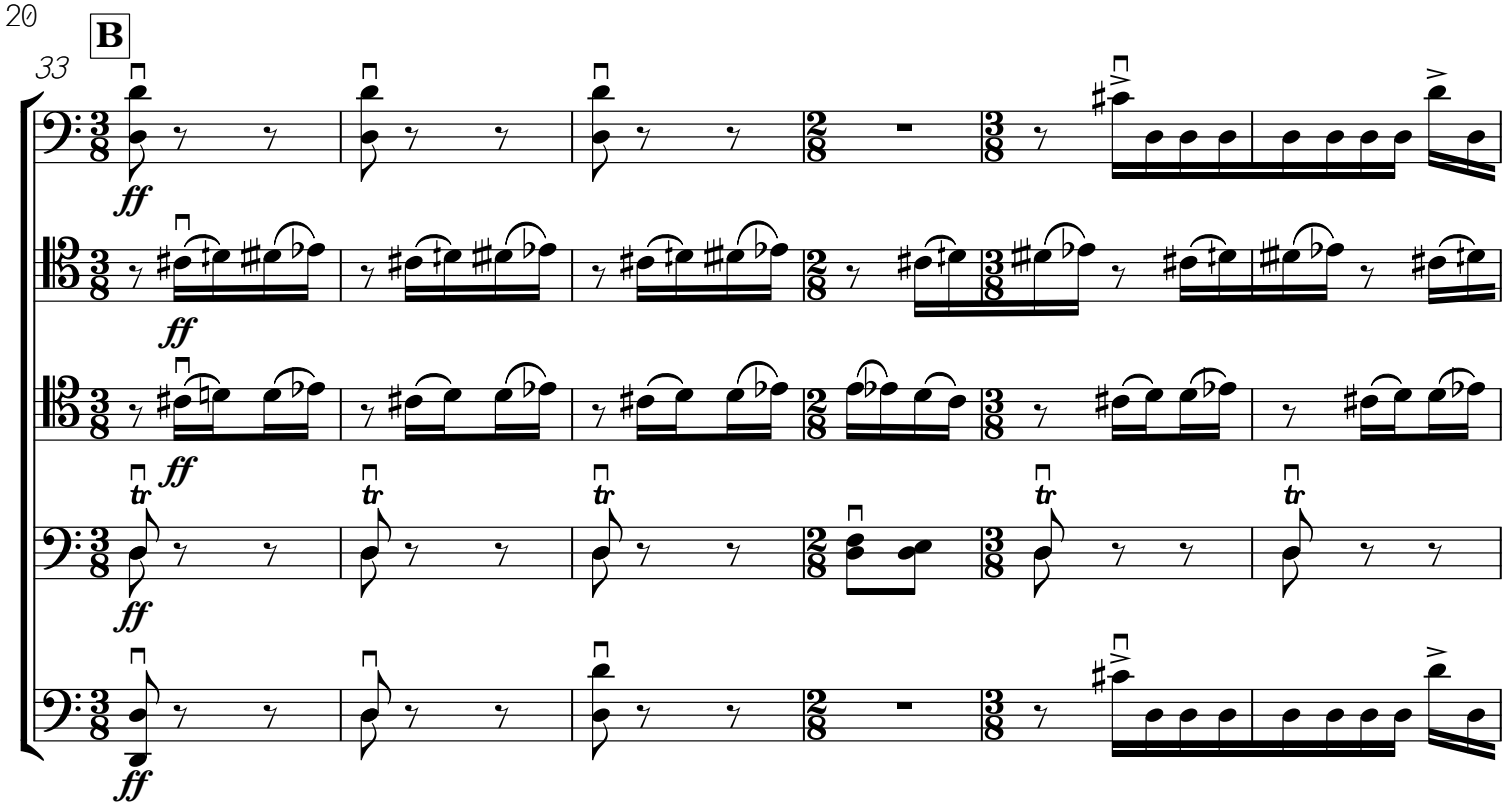


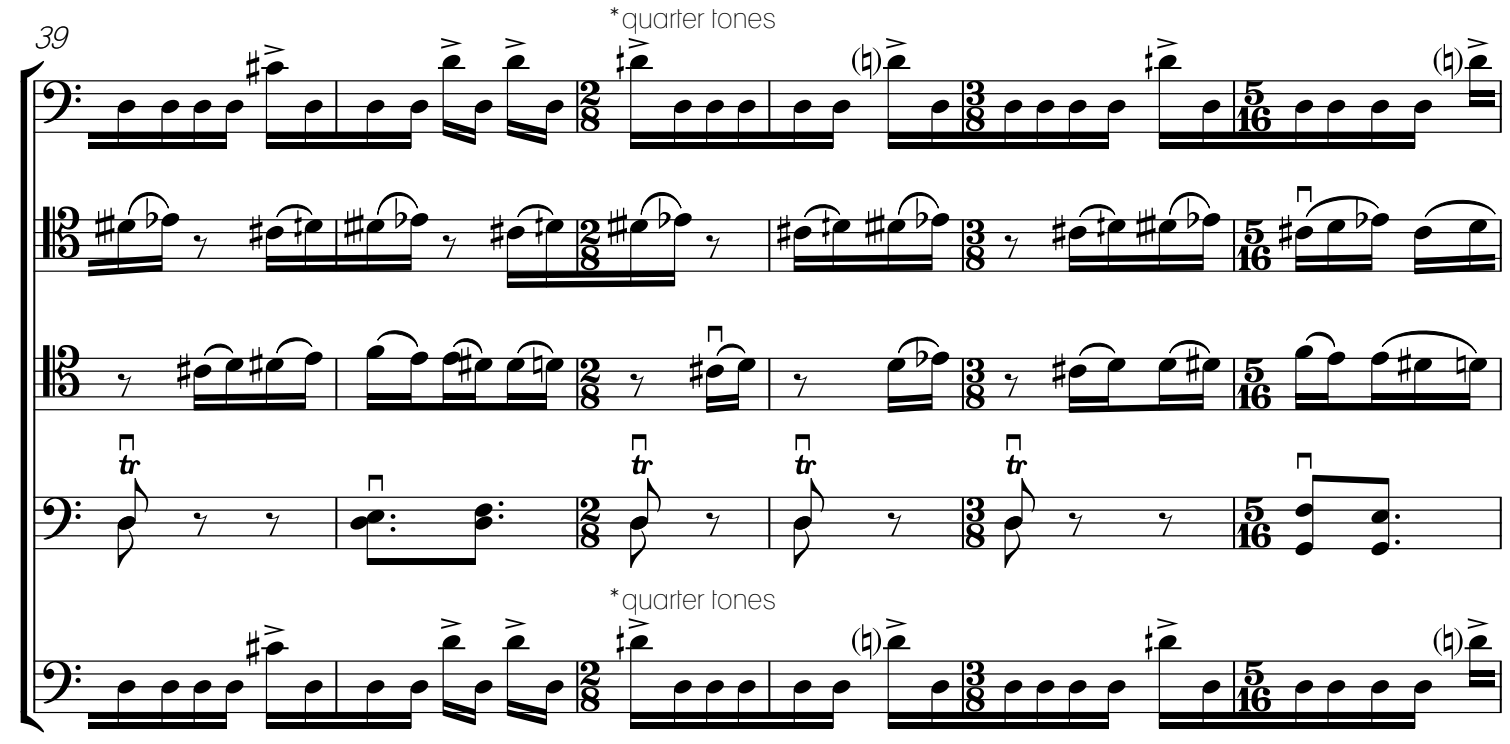


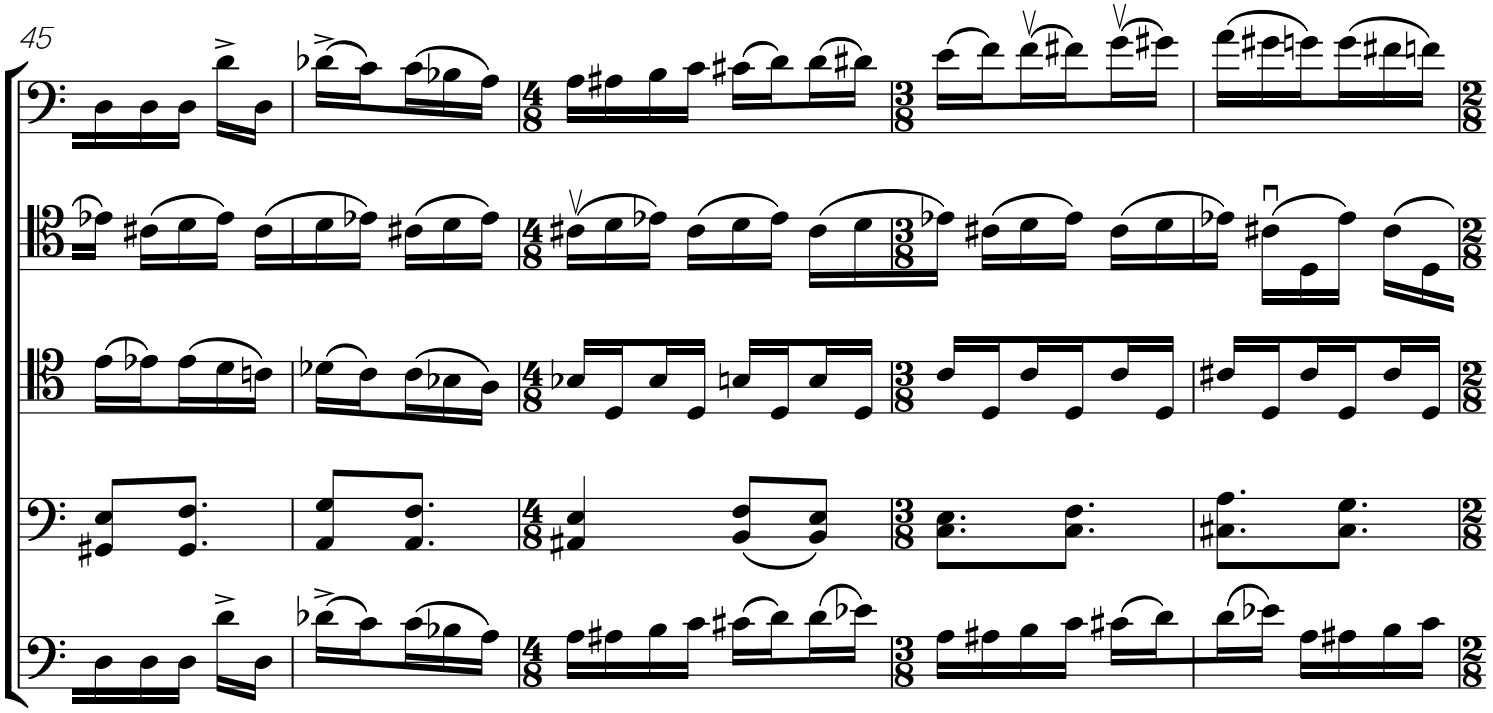



22
gliss.
gliss.
gliss.


28
gliss.
sfzp
sfzp


B
33
ff


39
*quarter tones
*quarter tones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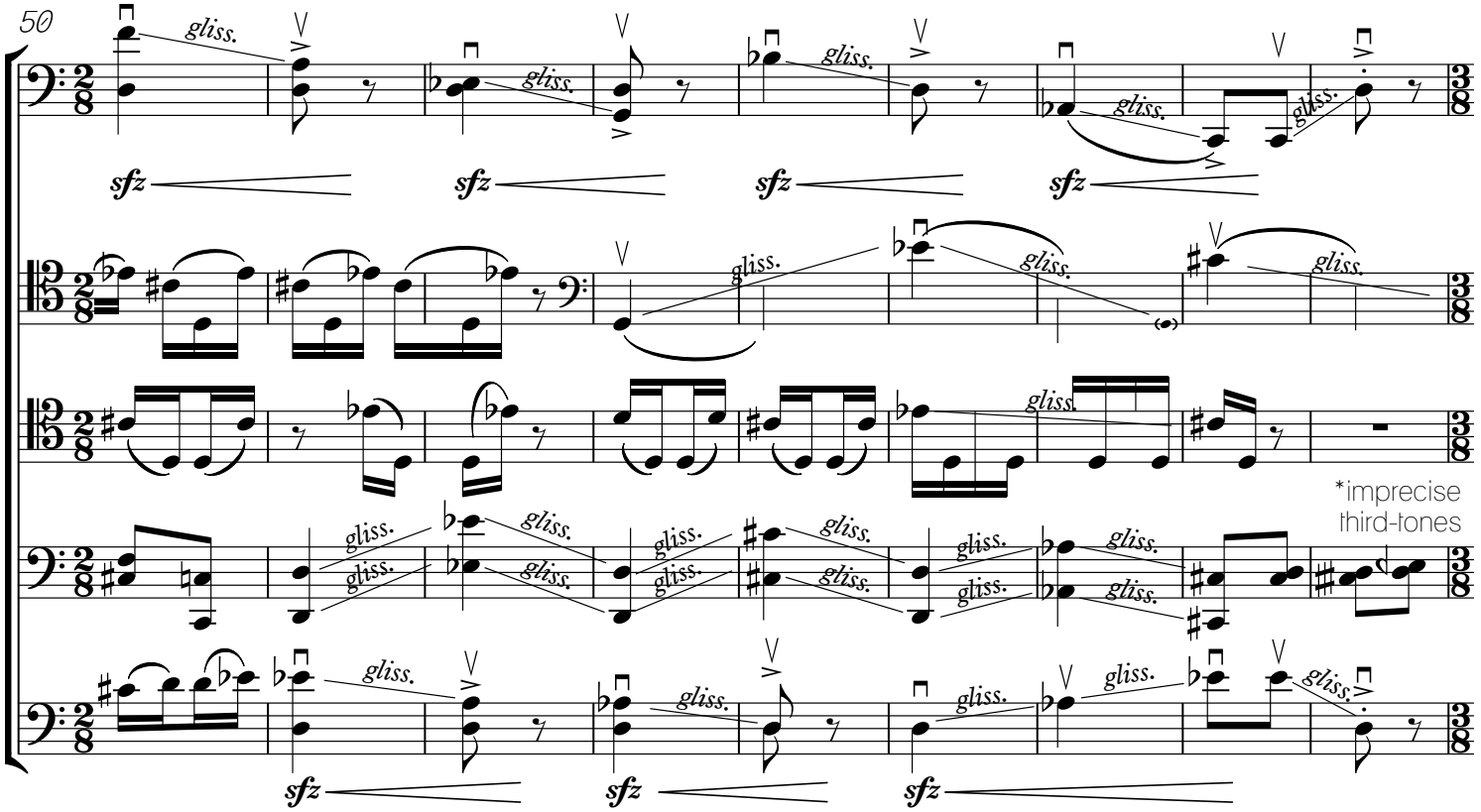

50
gliss.
sfz
*imprecise
third-tones

C

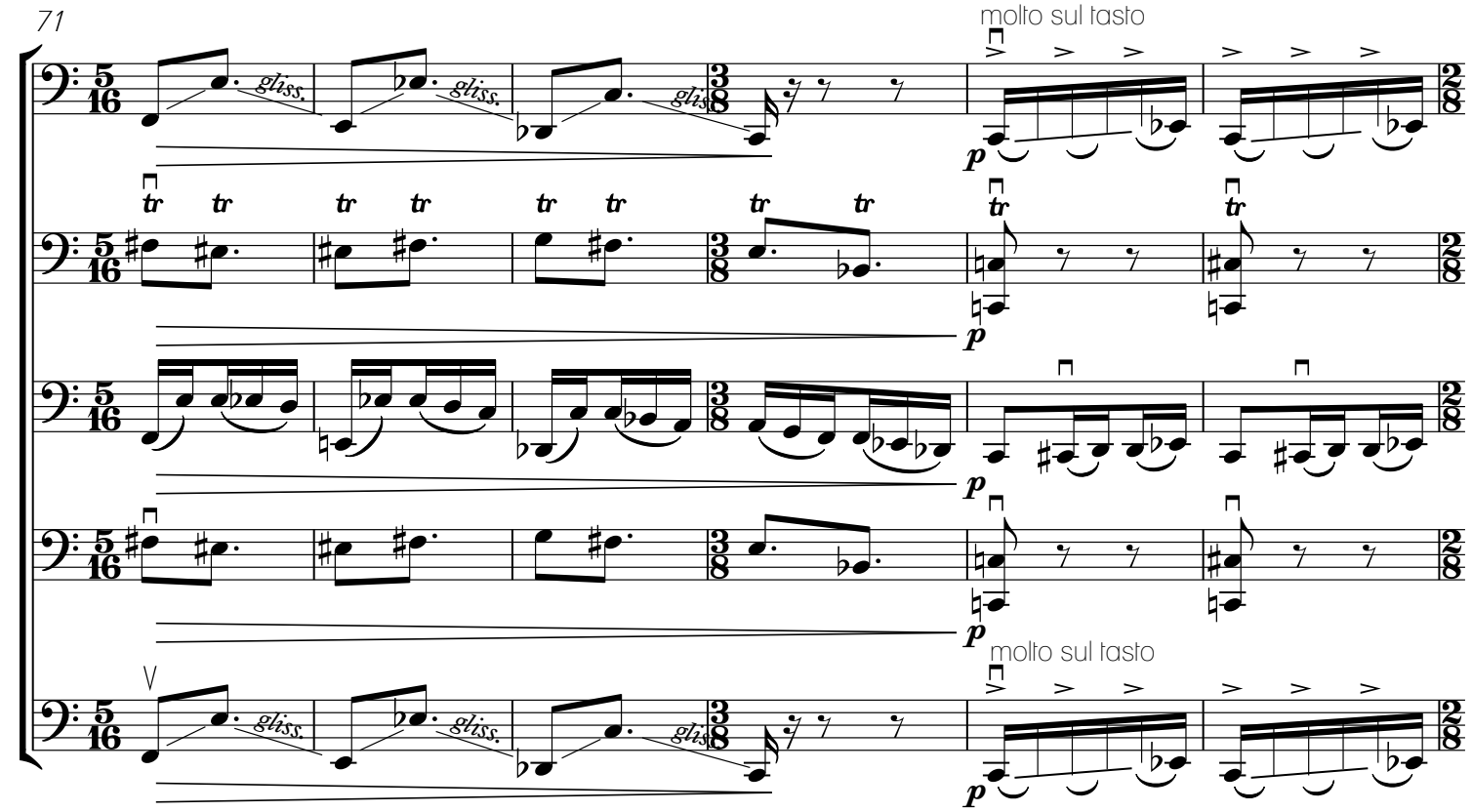
59

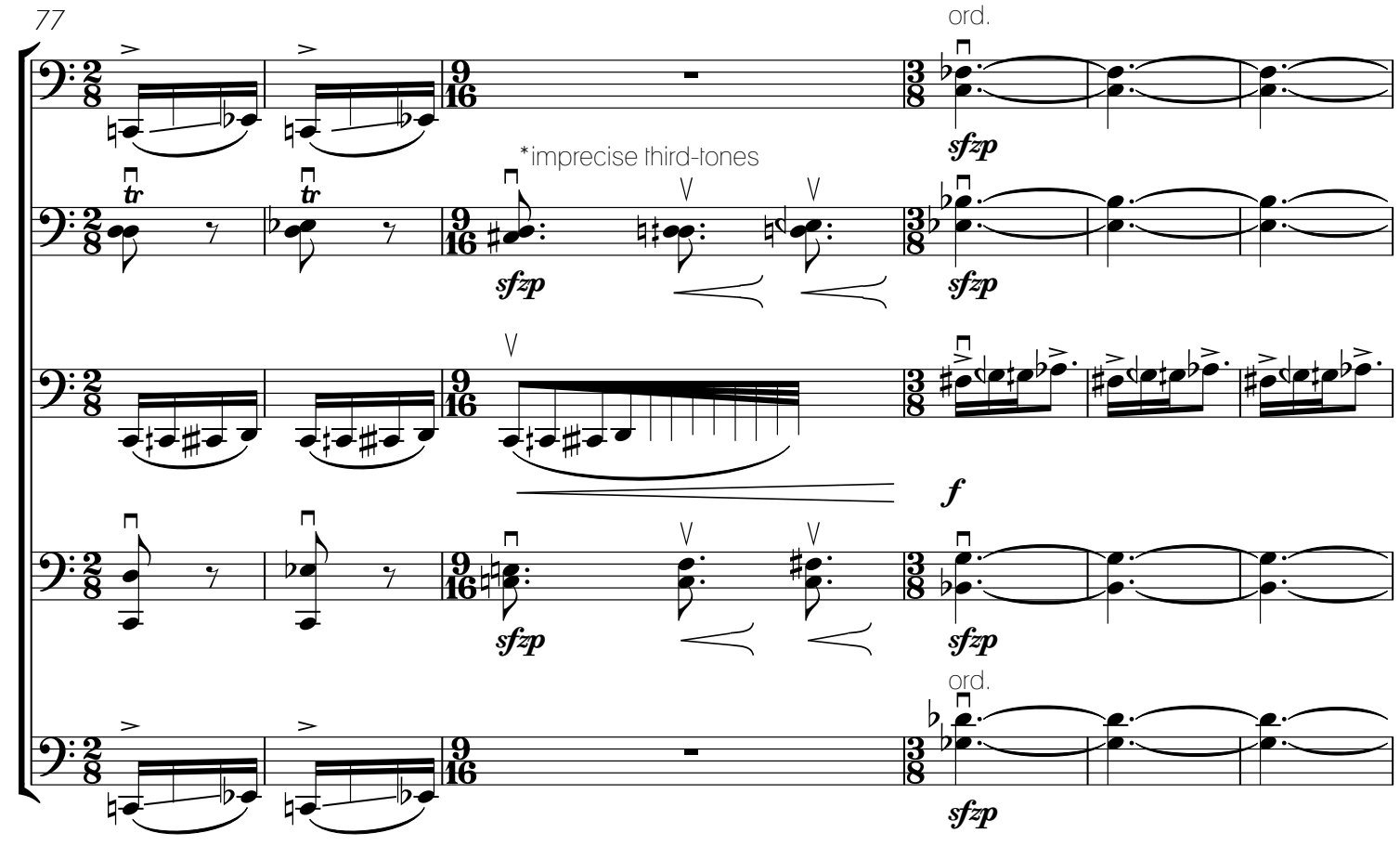
*imprecise third-tones

*all trills are half-step

*imprecise third-tones

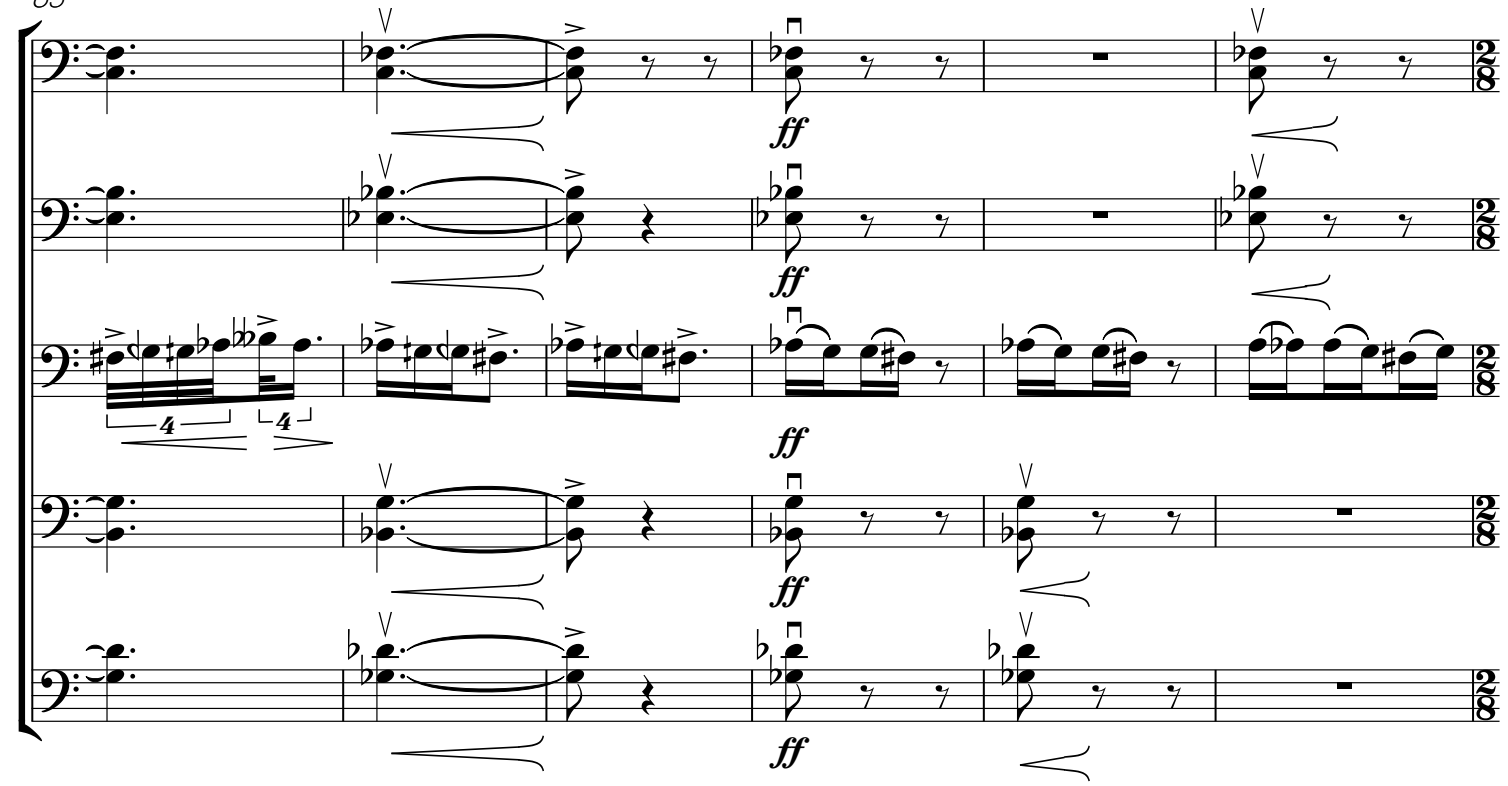
65


71
molto sul tasto
gliss.
tr
p
molto sul tasto


77
ord.
*imprecise third-tones
sfzp
f
ord.

D

83



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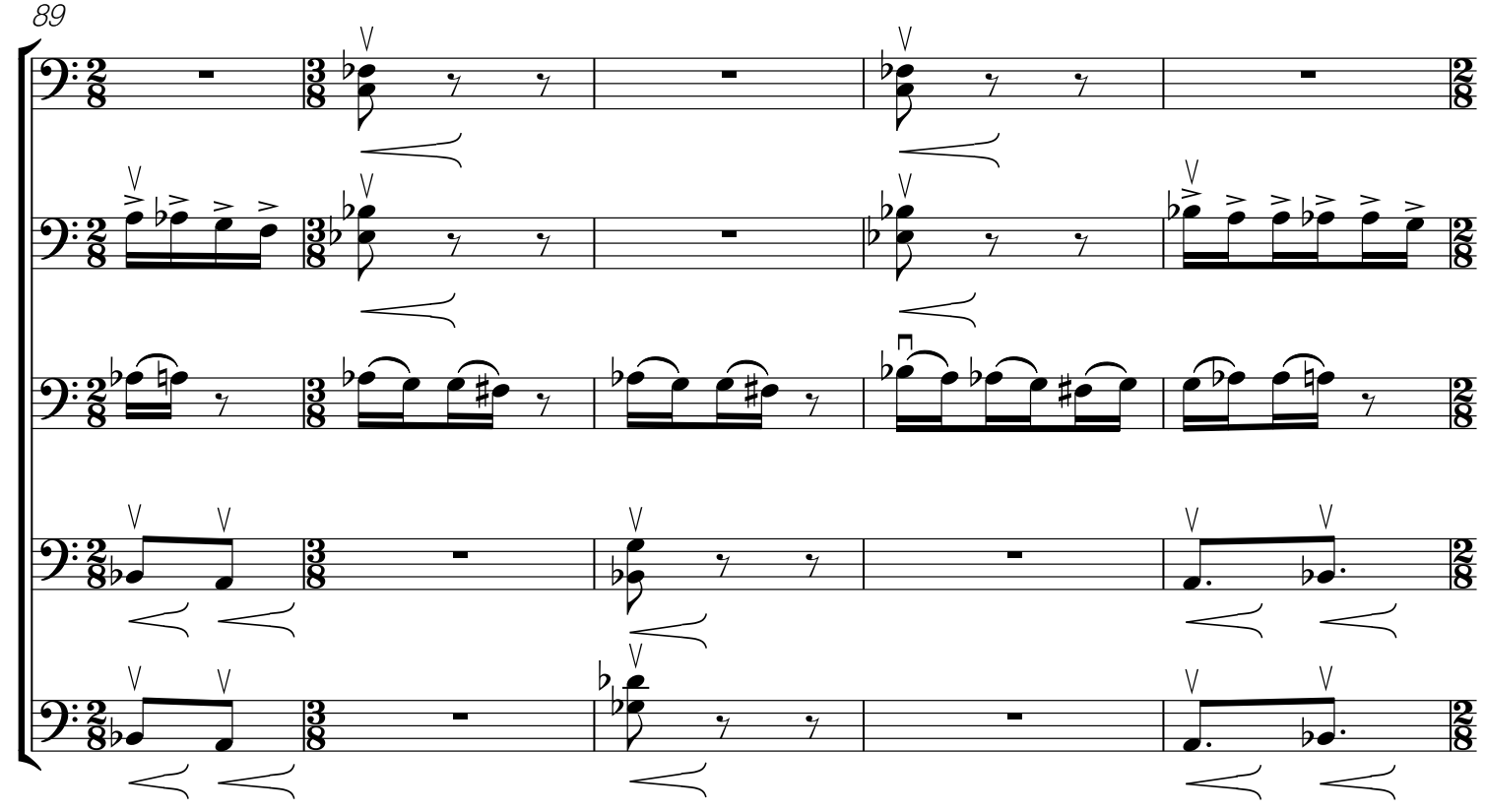

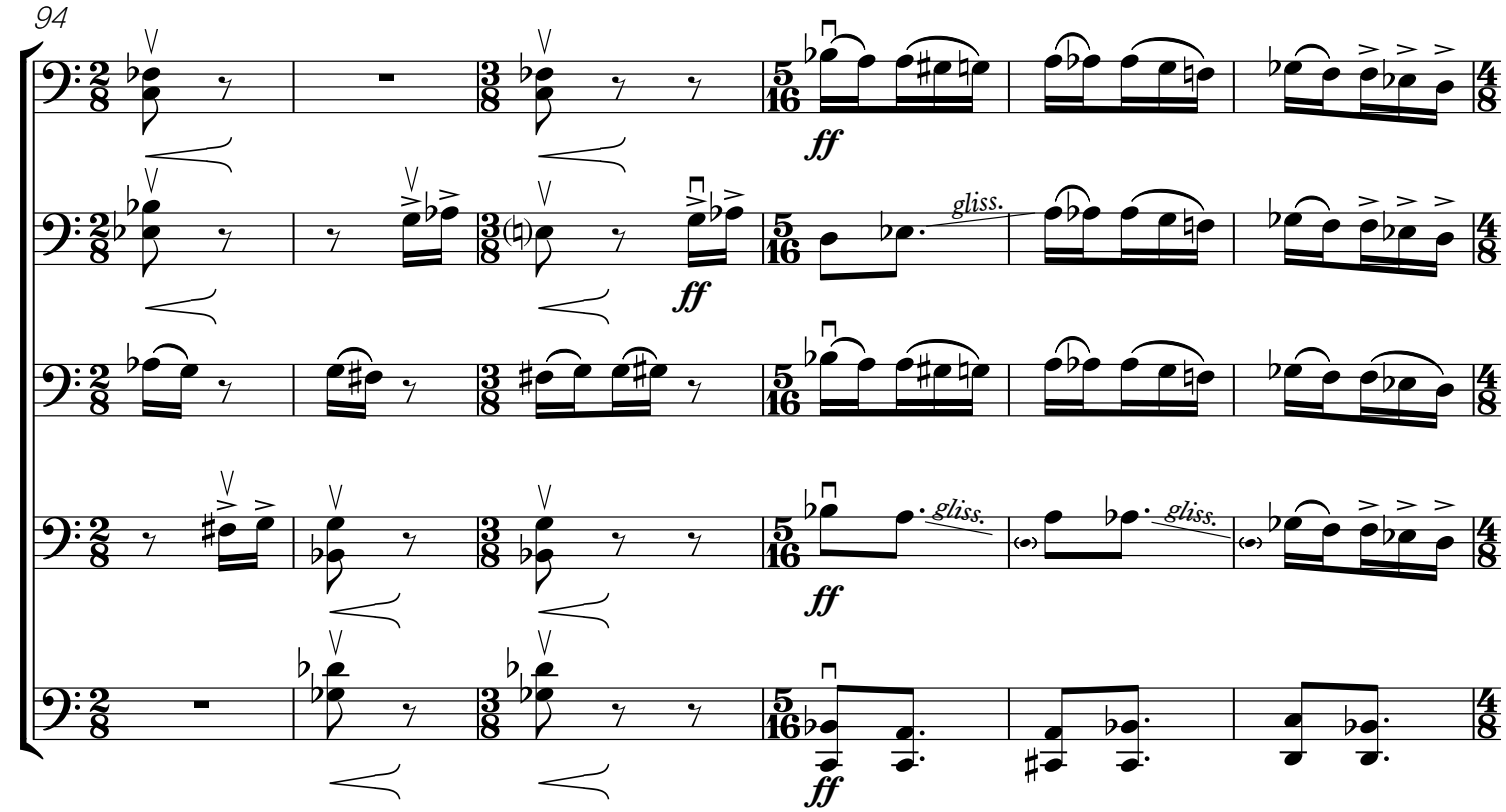
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ff
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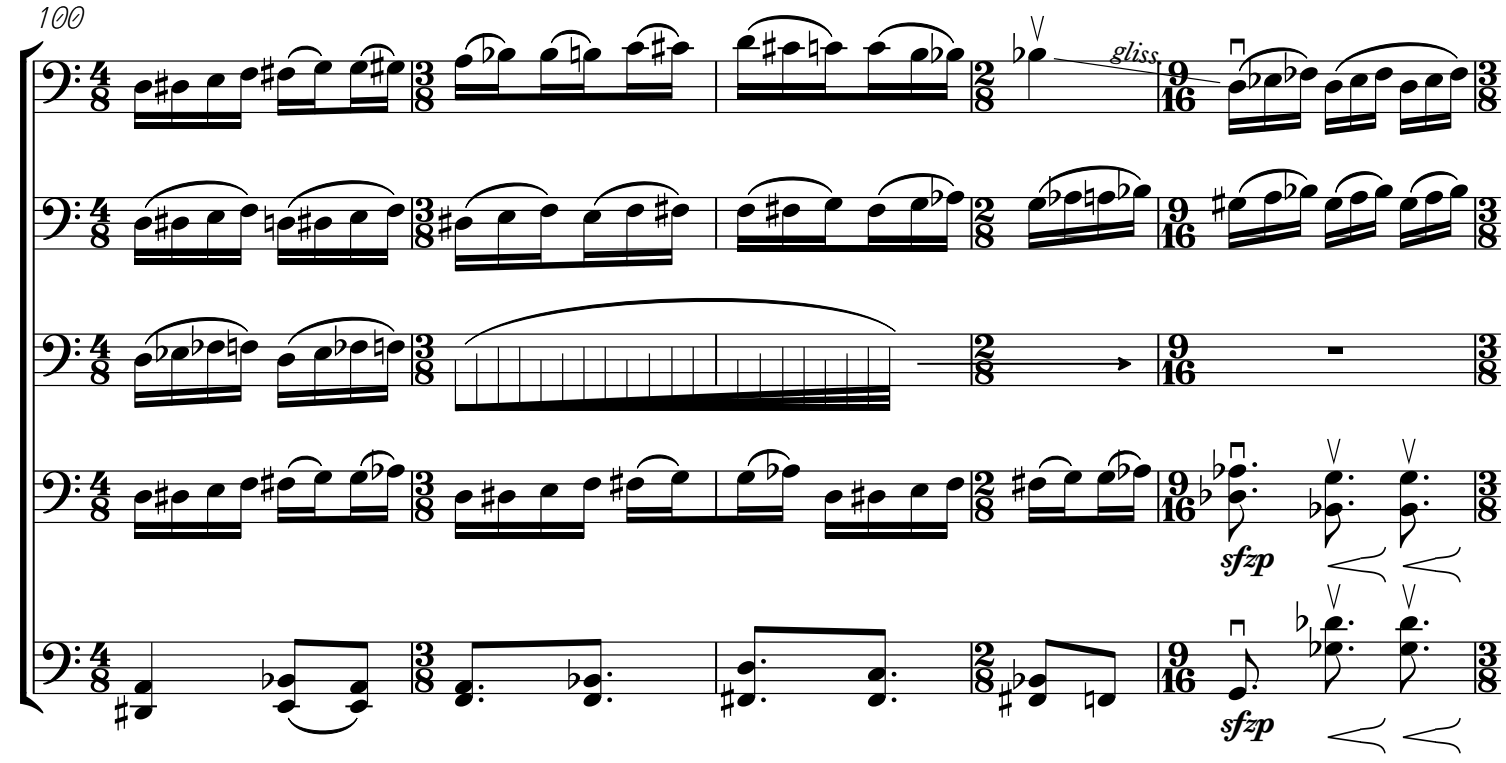

100
gliss.
sfzp
sfzp

E

105

*quarter tones

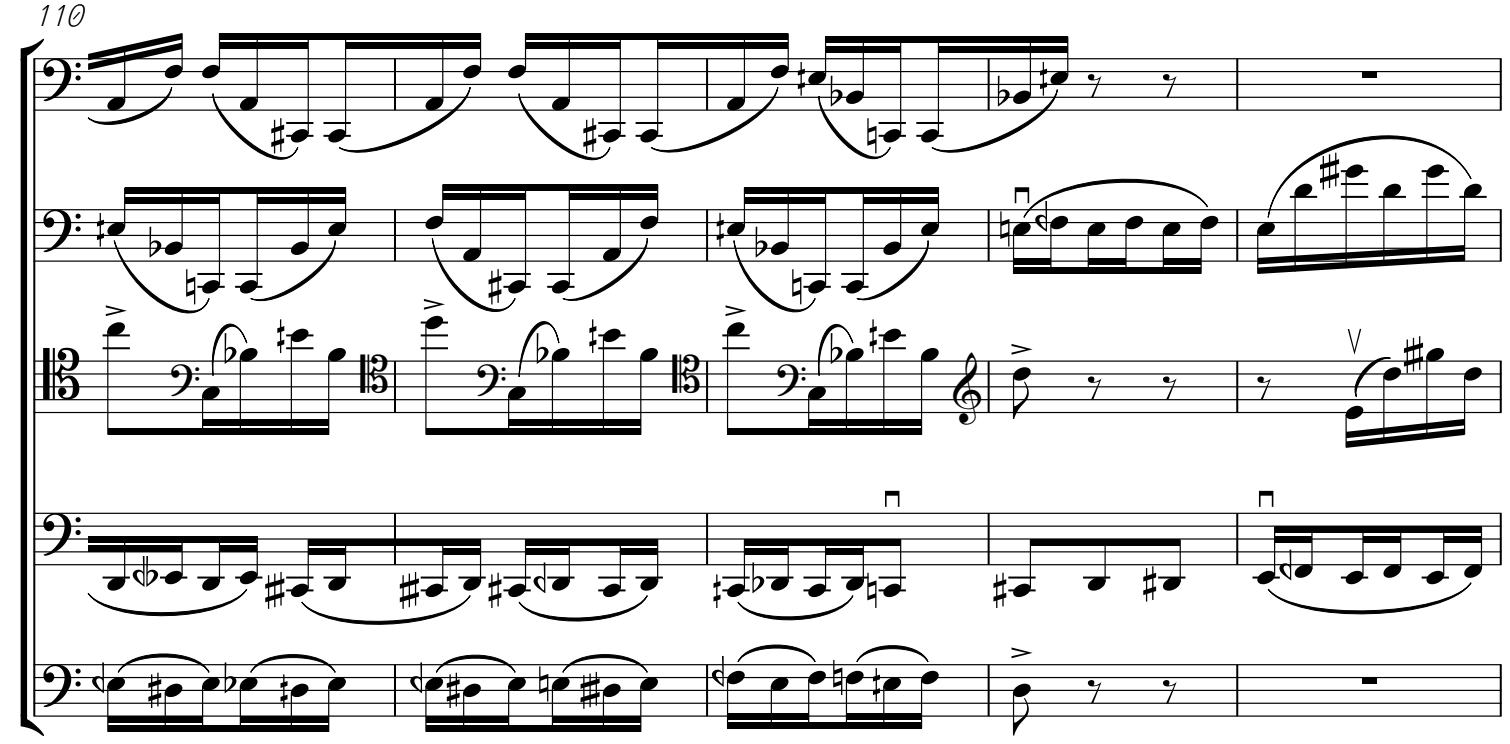
*quarter tones

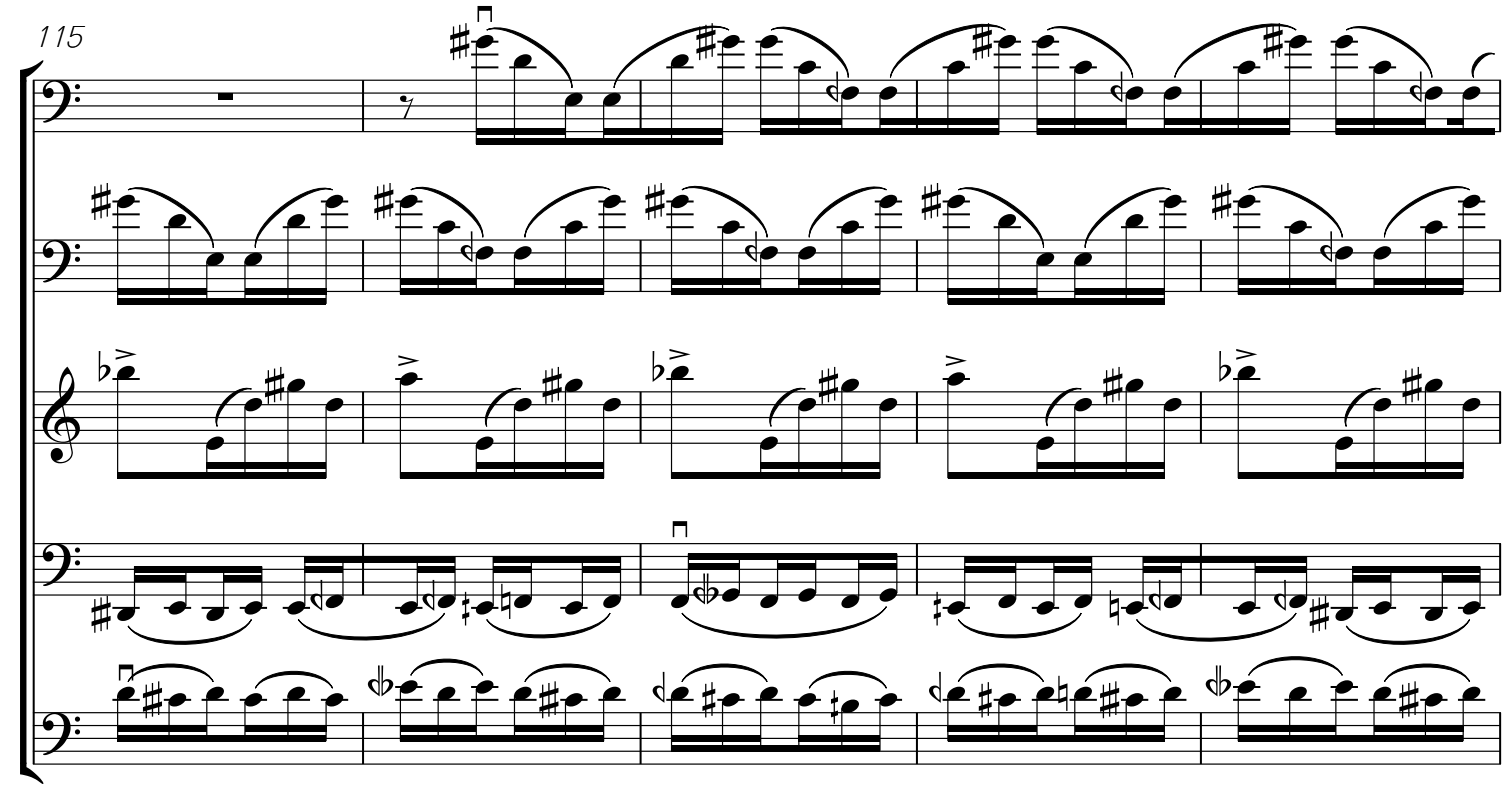
*quarter tones

*quarter tones

mp

110

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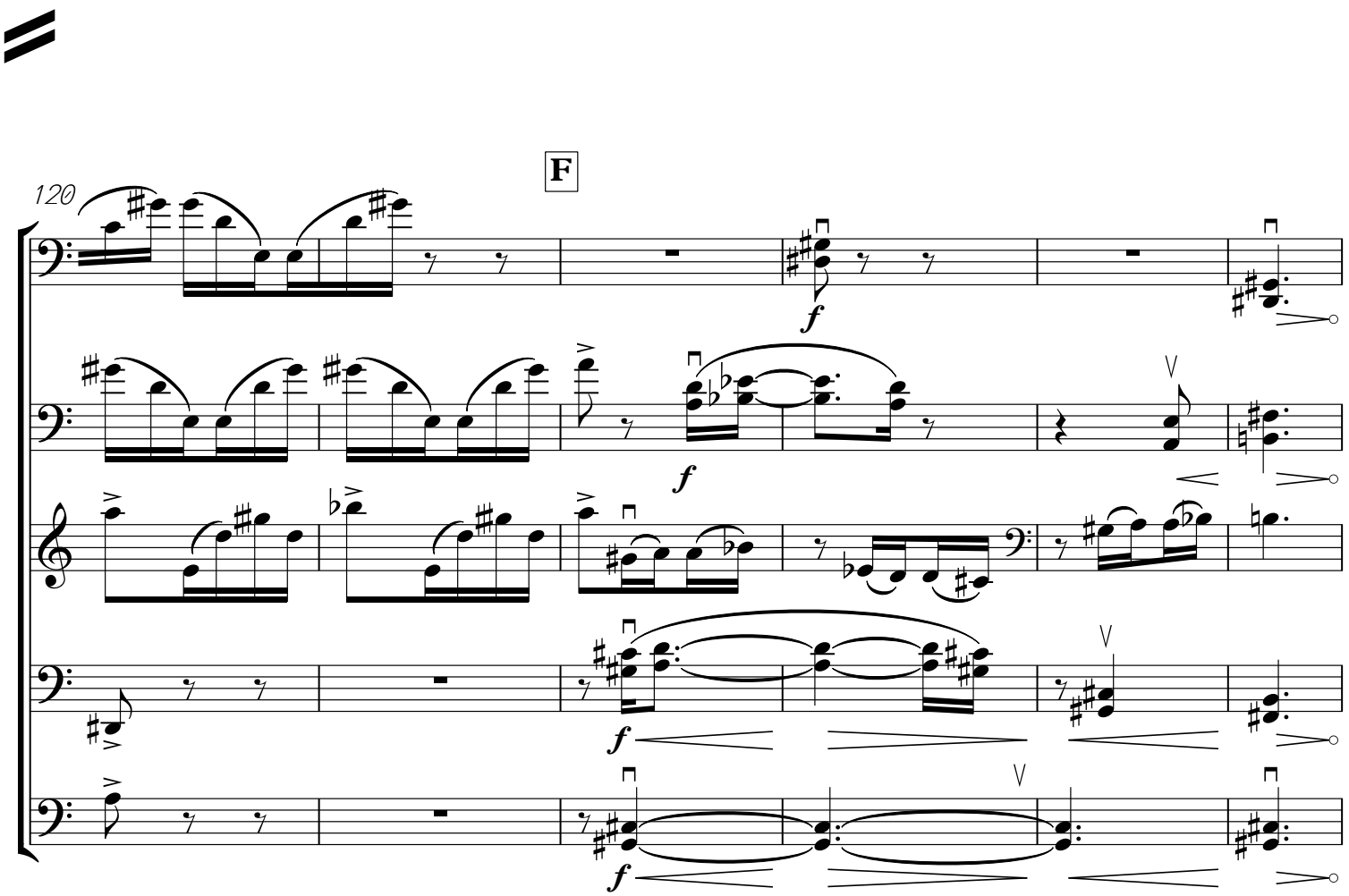
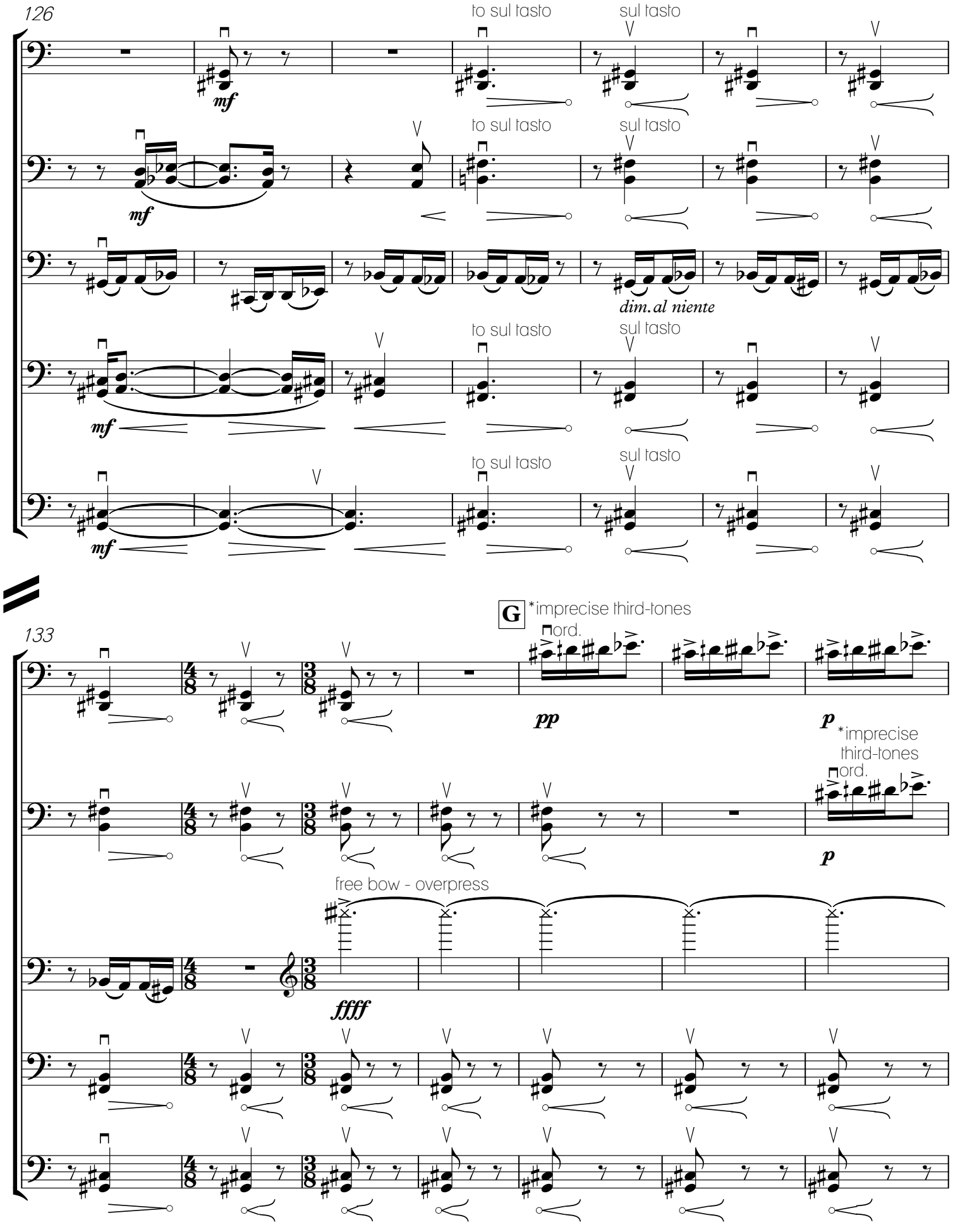
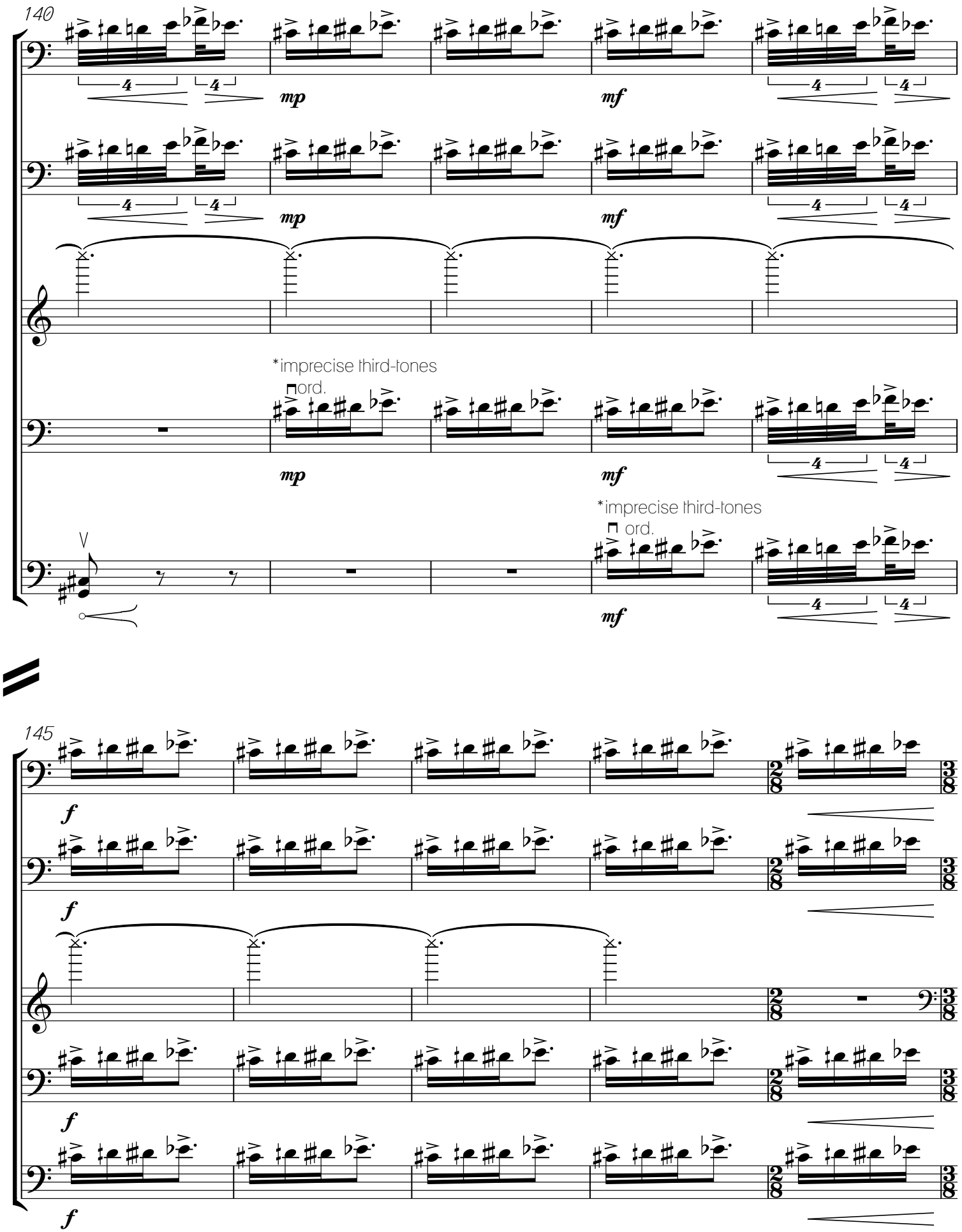

F
120
f
f
f
f


126
to sul tasto
sul tasto
mf
dim. al niente
133
G
*imprecise third-tones
ord.
pp
p
*imprecise third-tones
free bow - overpress
ffff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mp
mf
*imprecise third-tones
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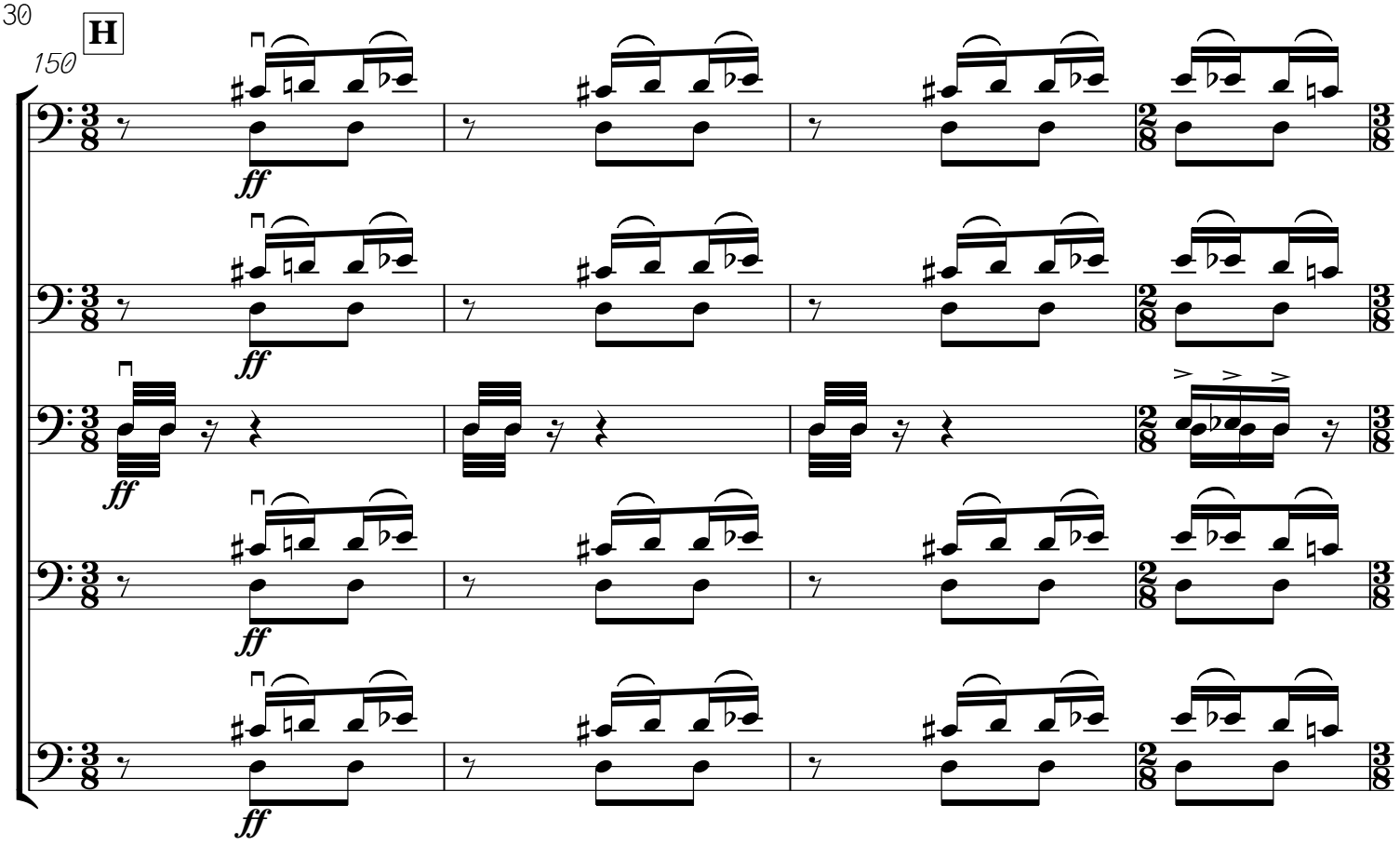
V
145
f

150

H



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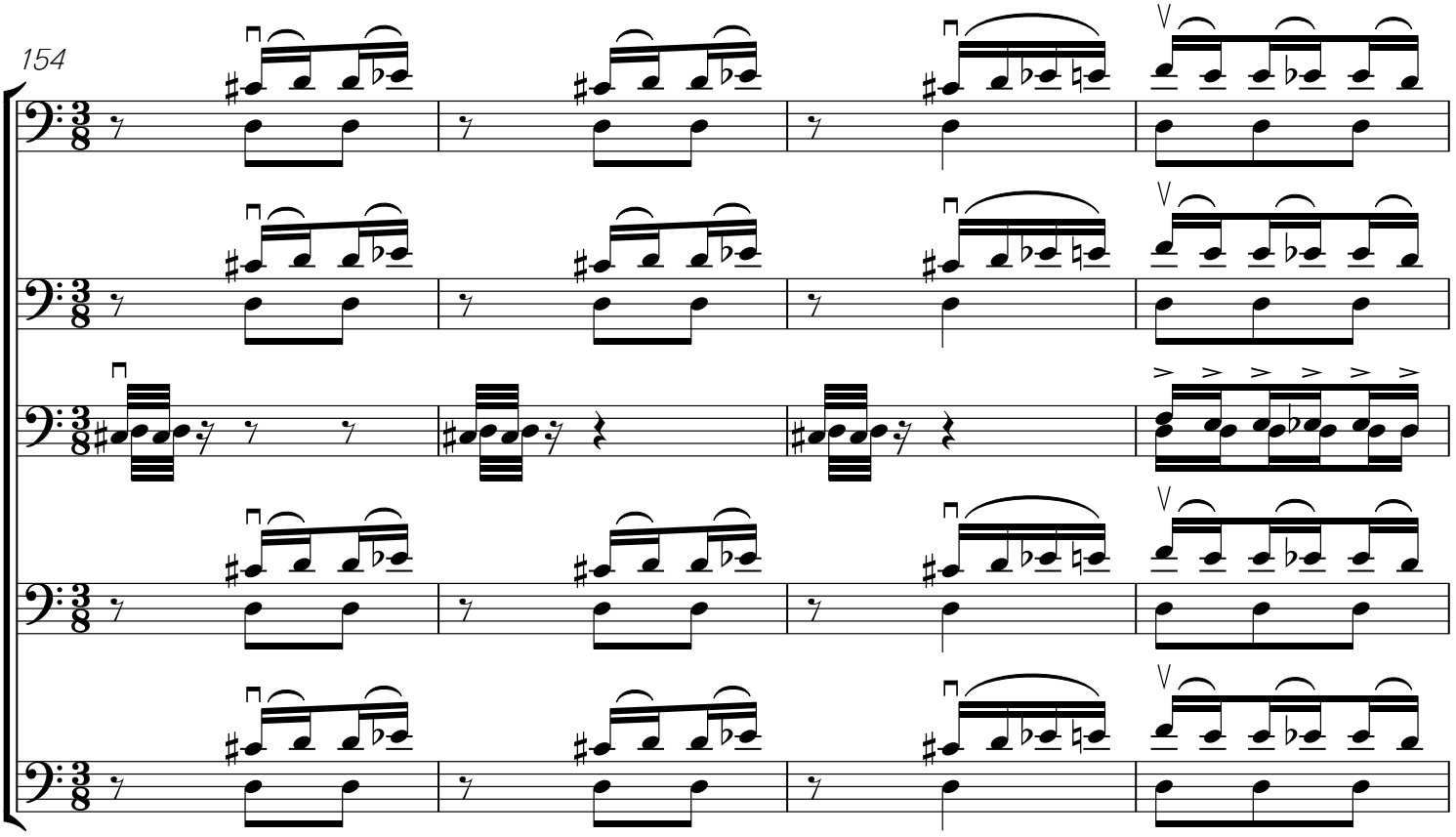

I

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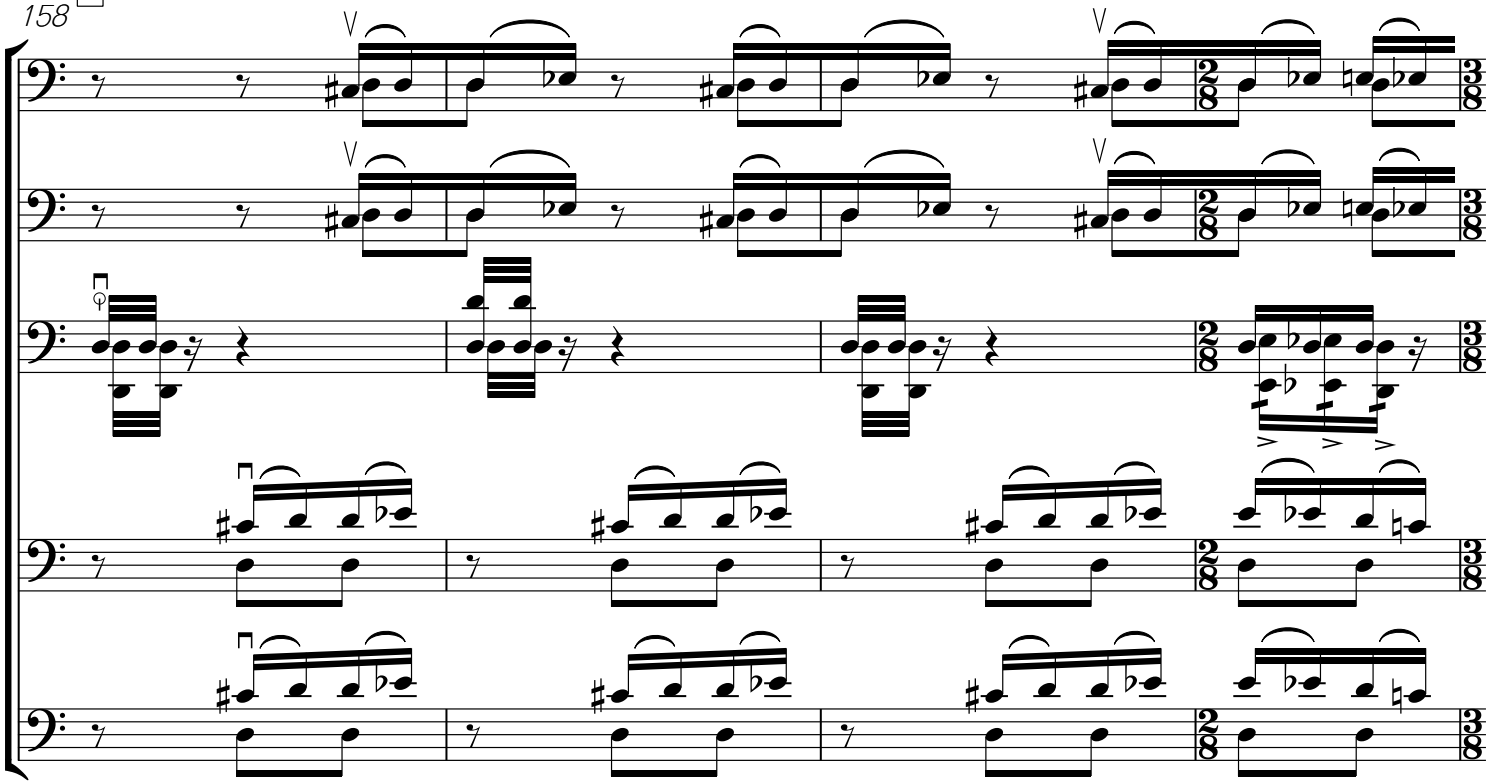

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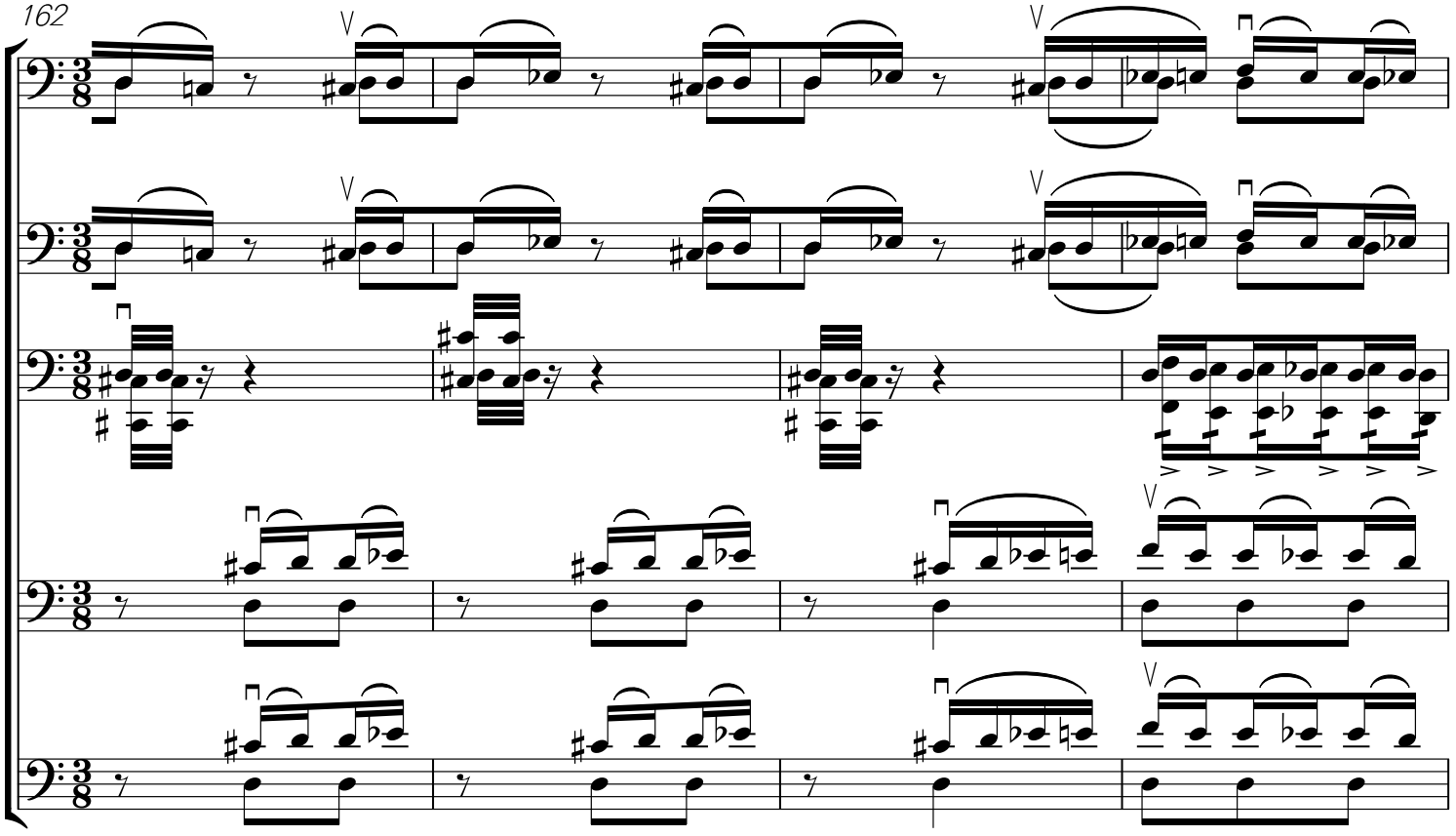
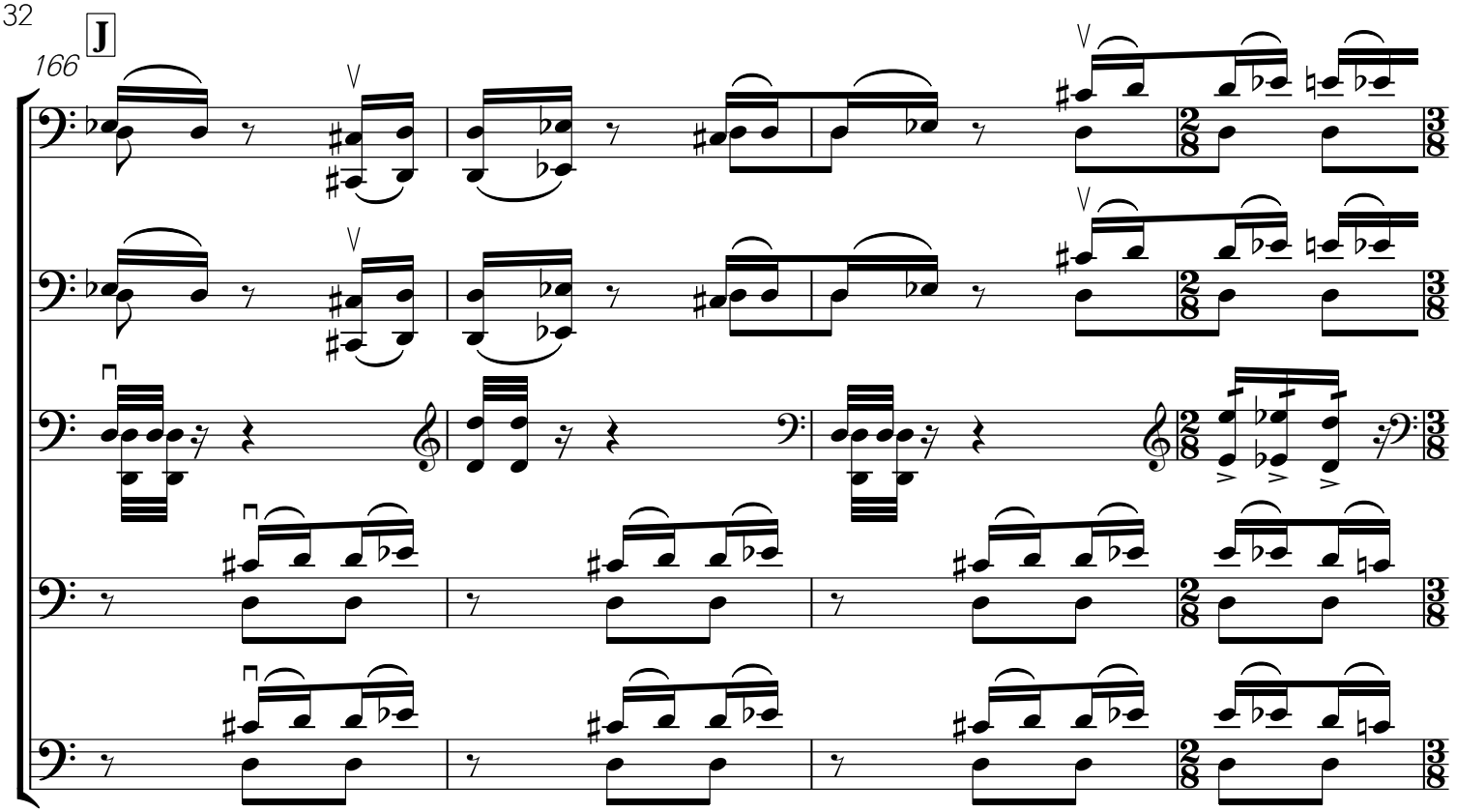
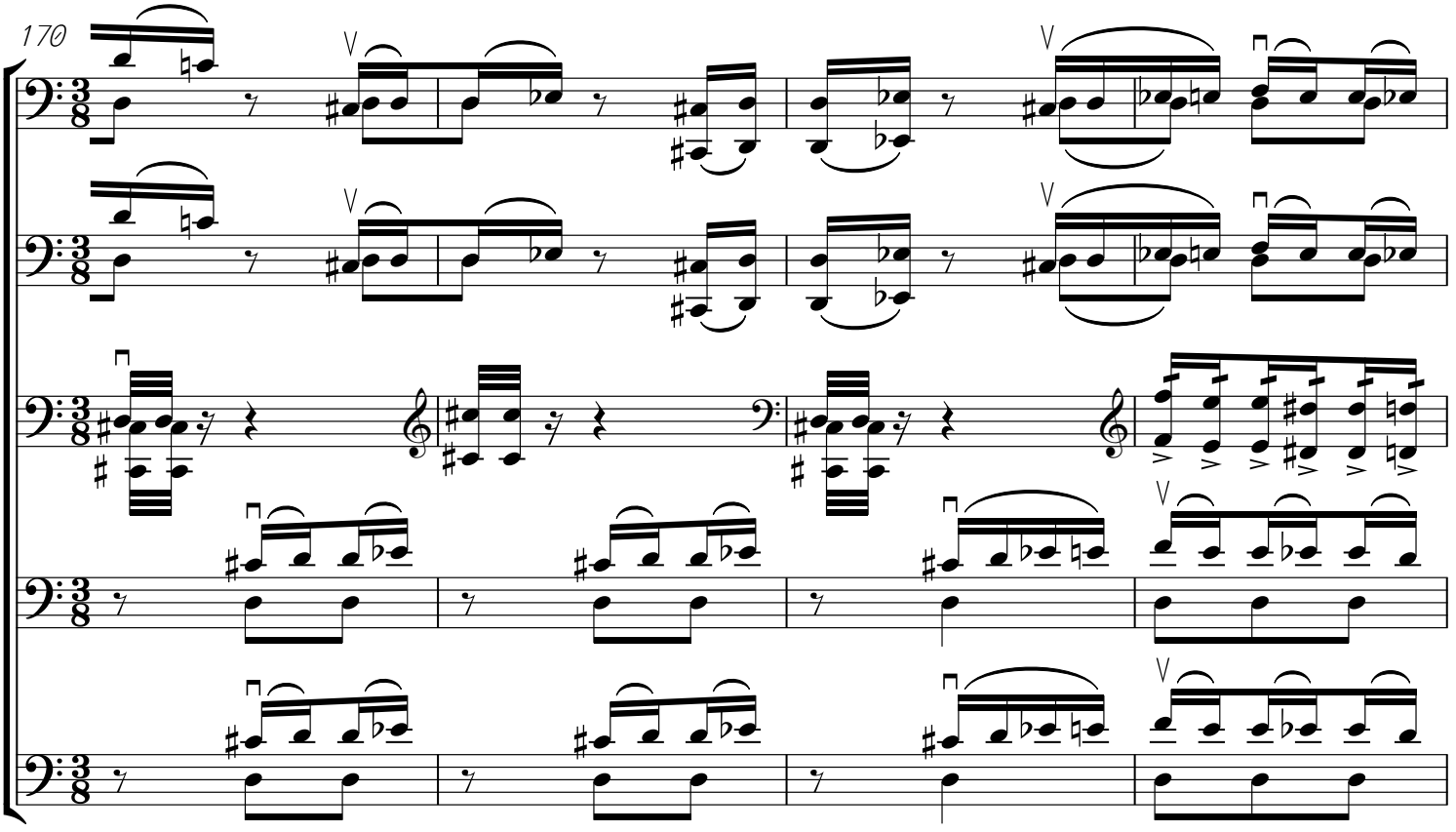


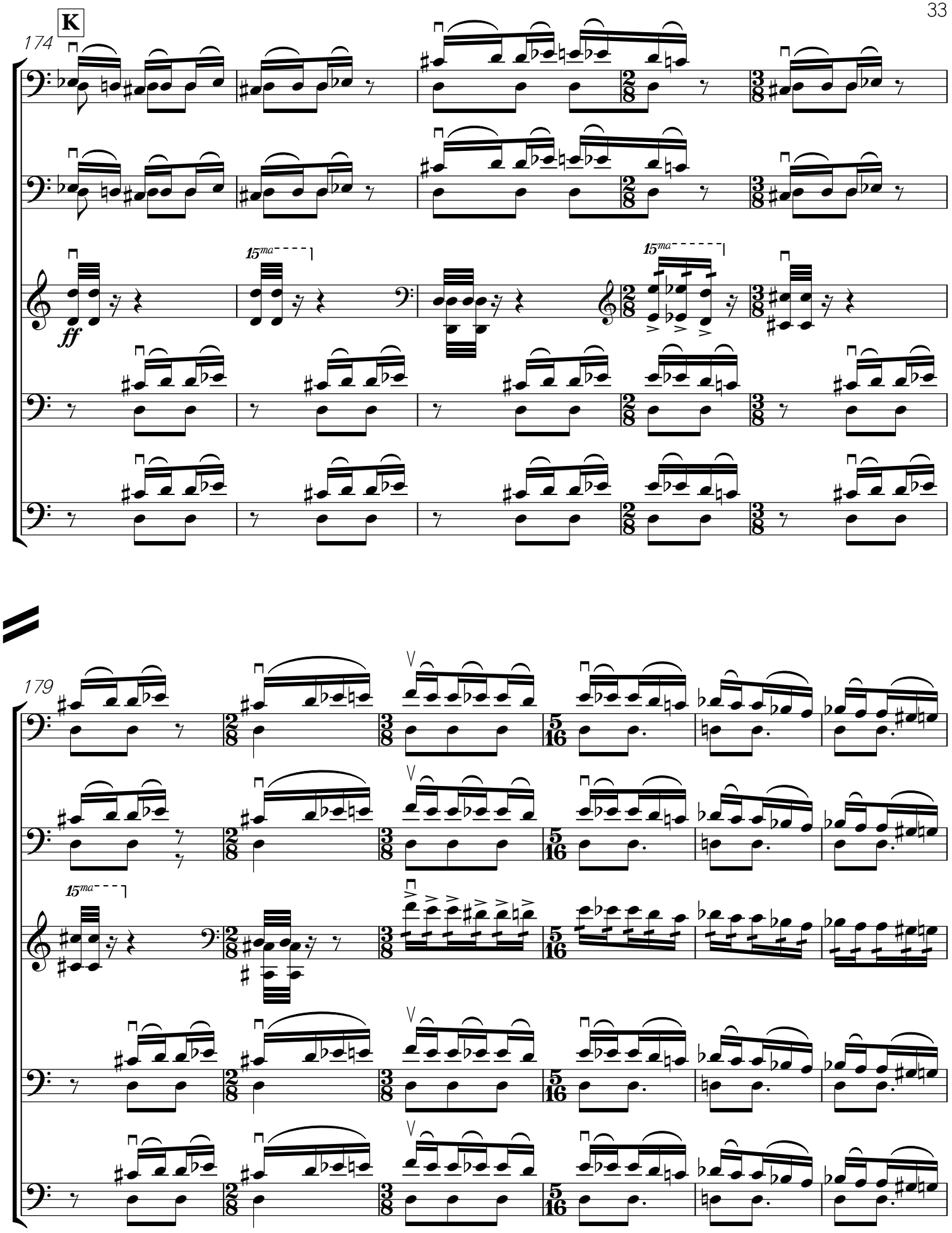
J

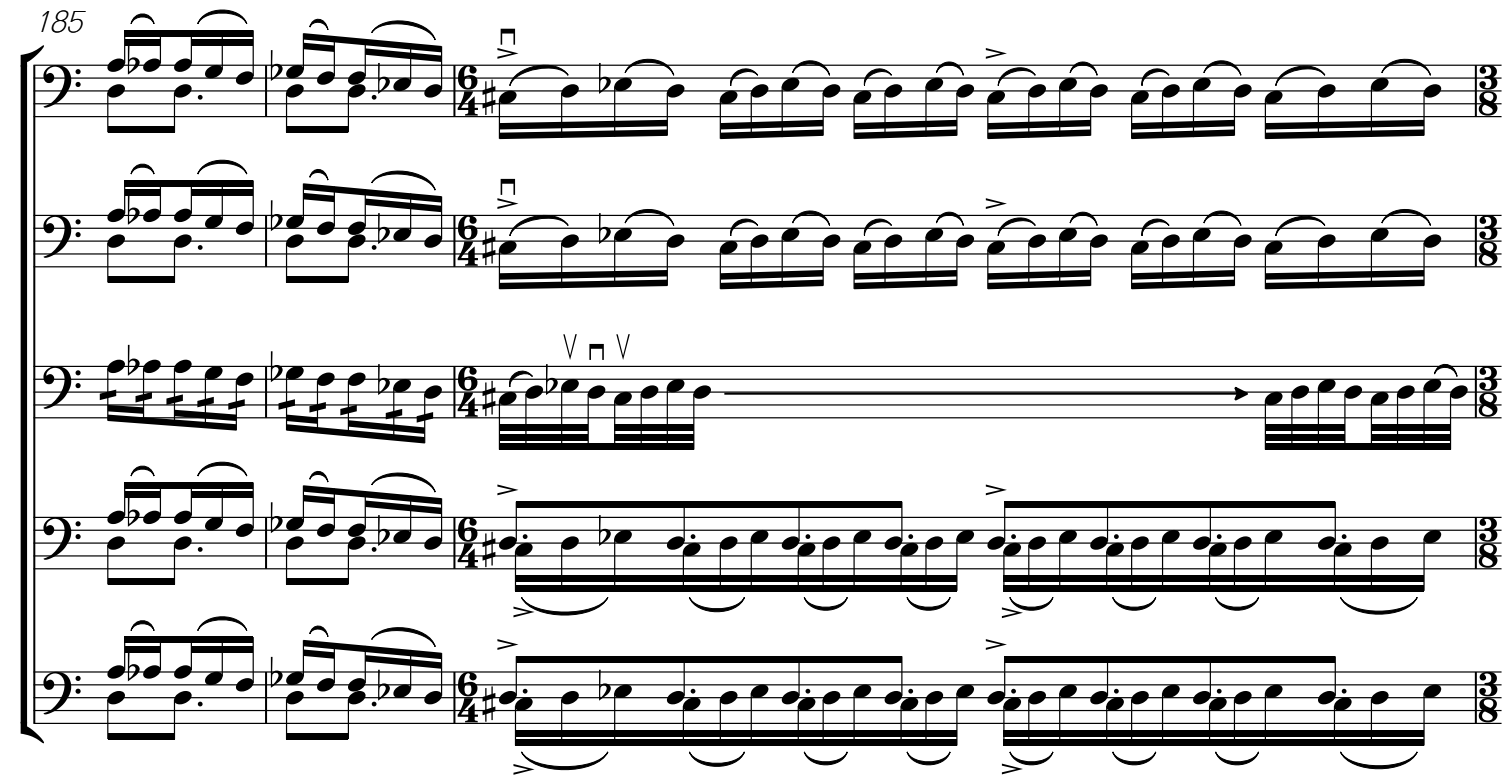
166

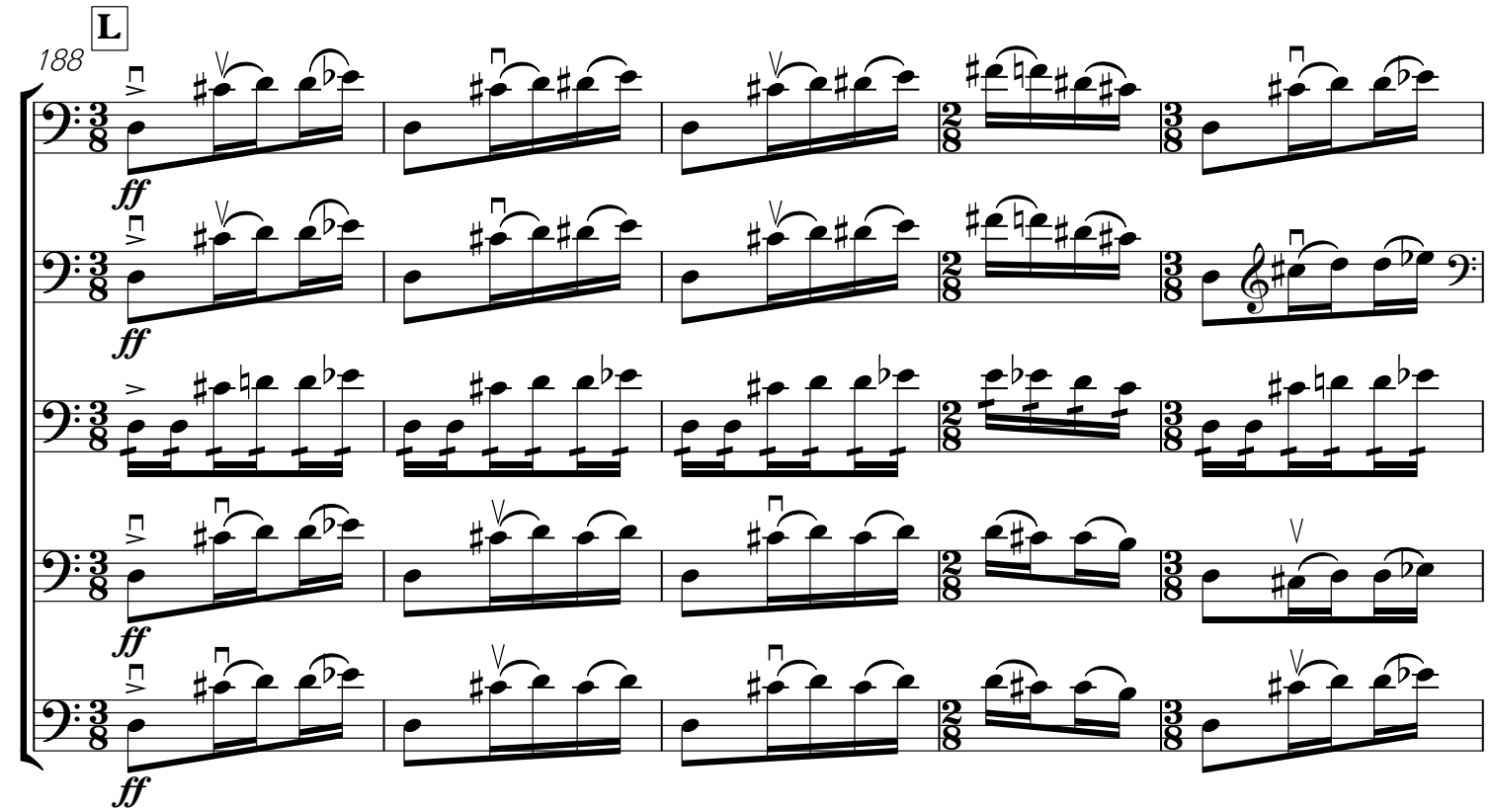


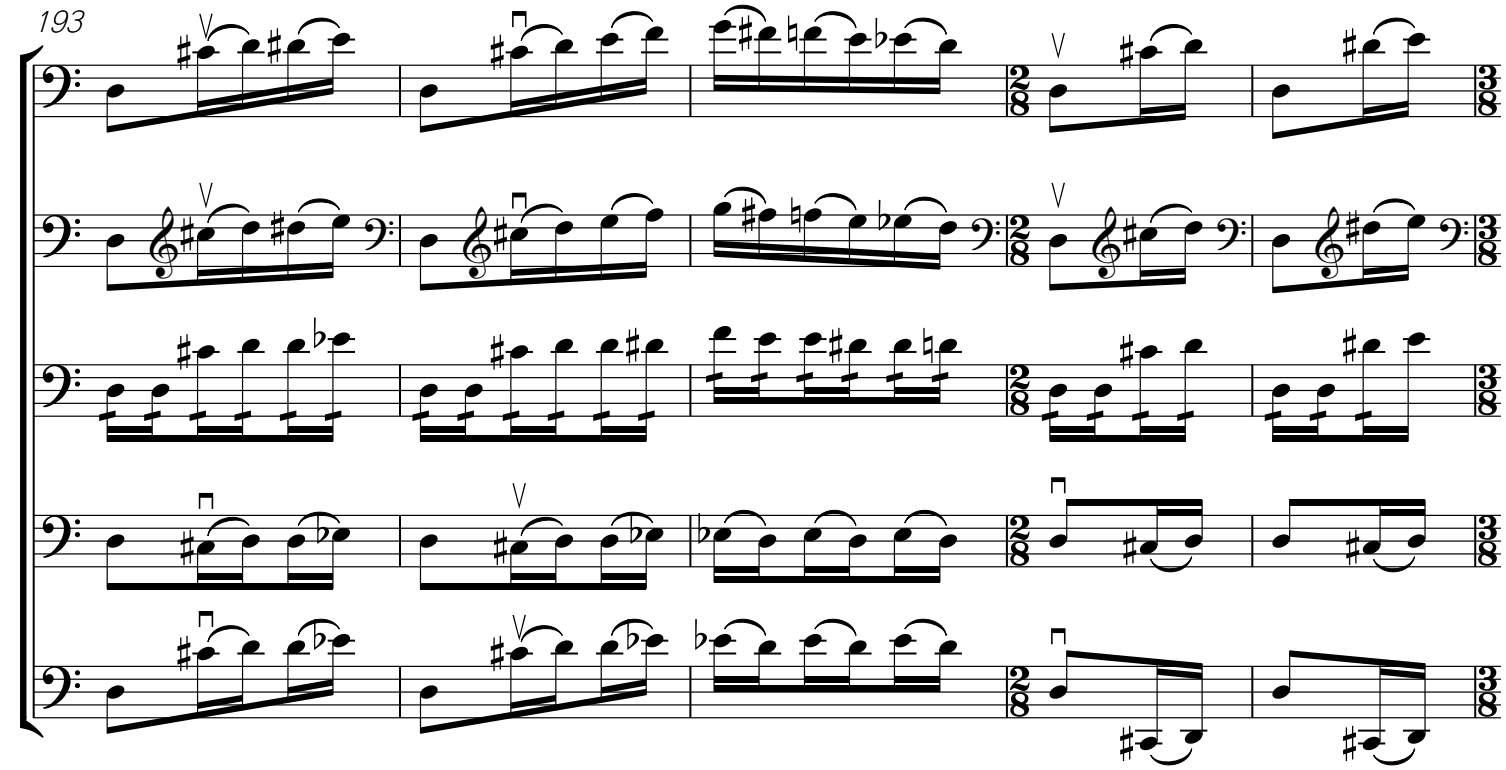
170




K
174
ff
15ma
179


185


L
188
ff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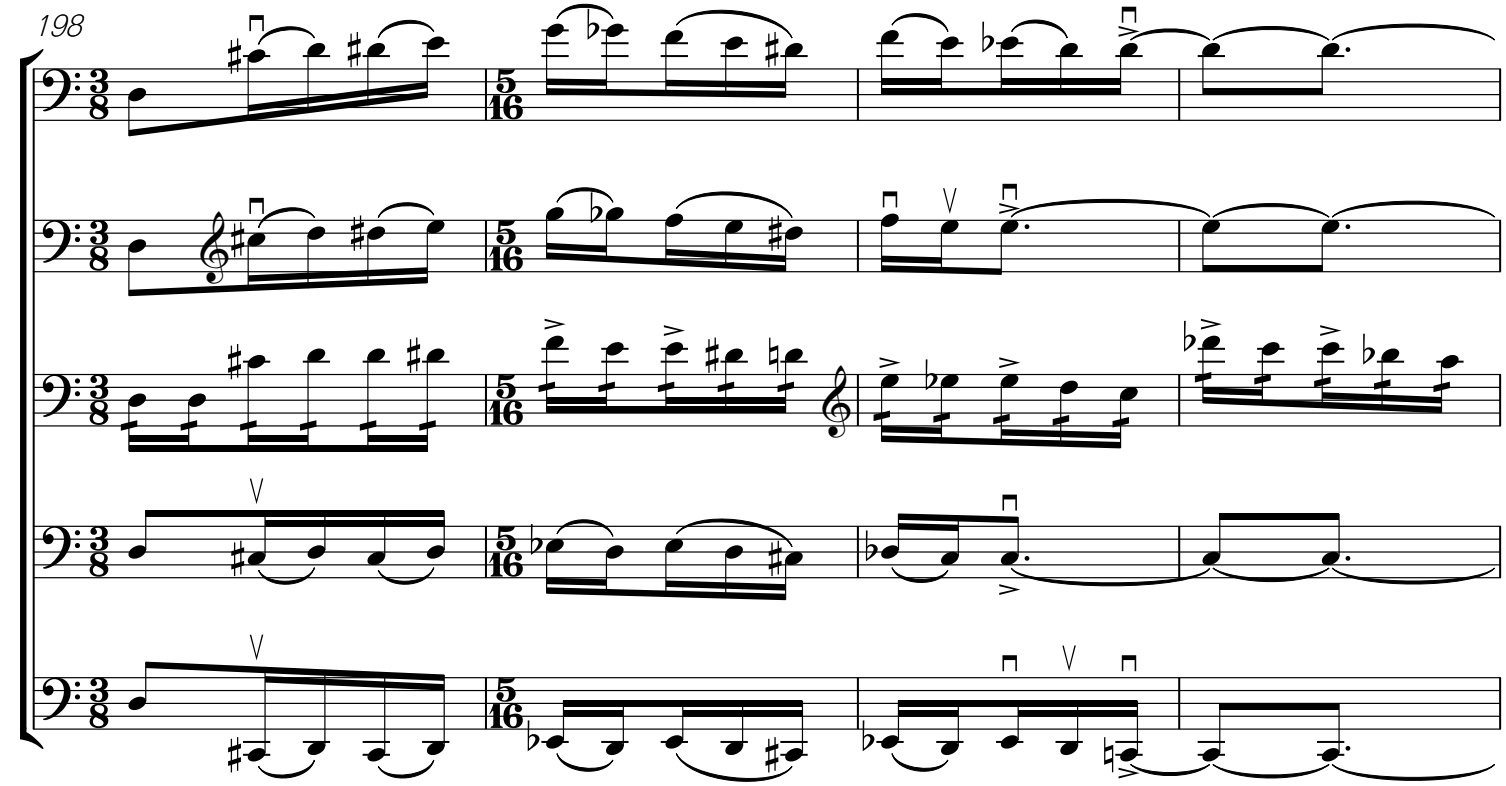
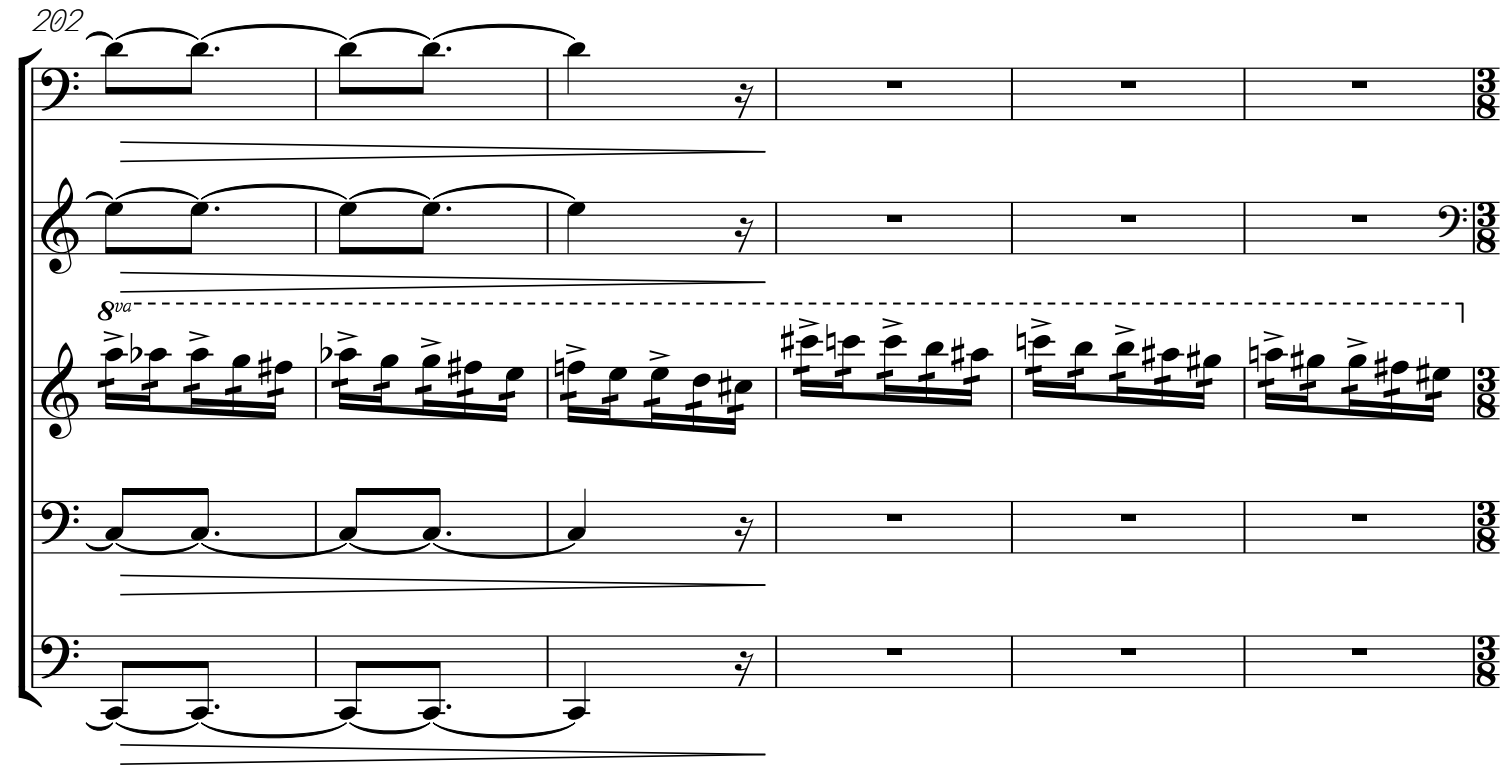
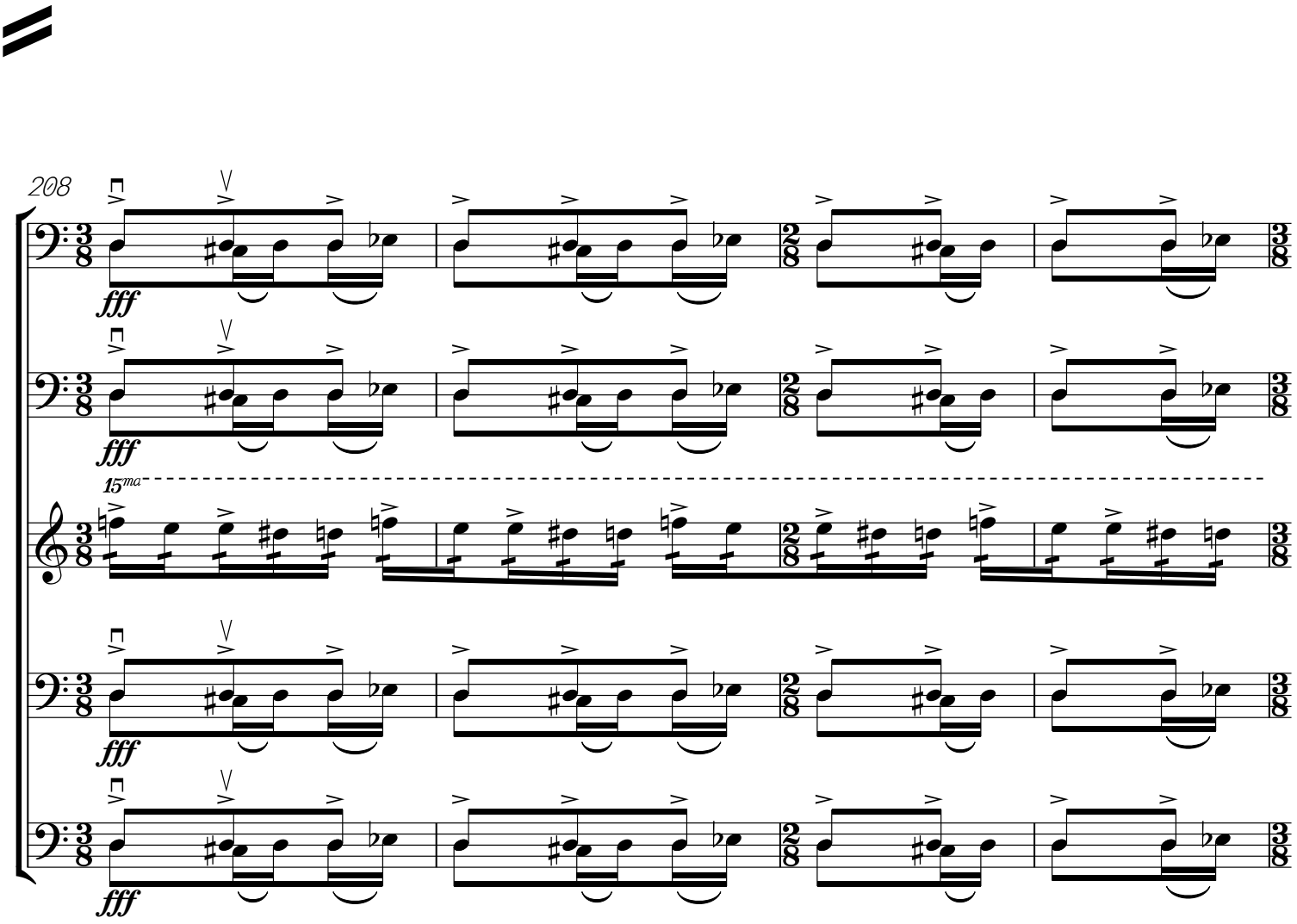
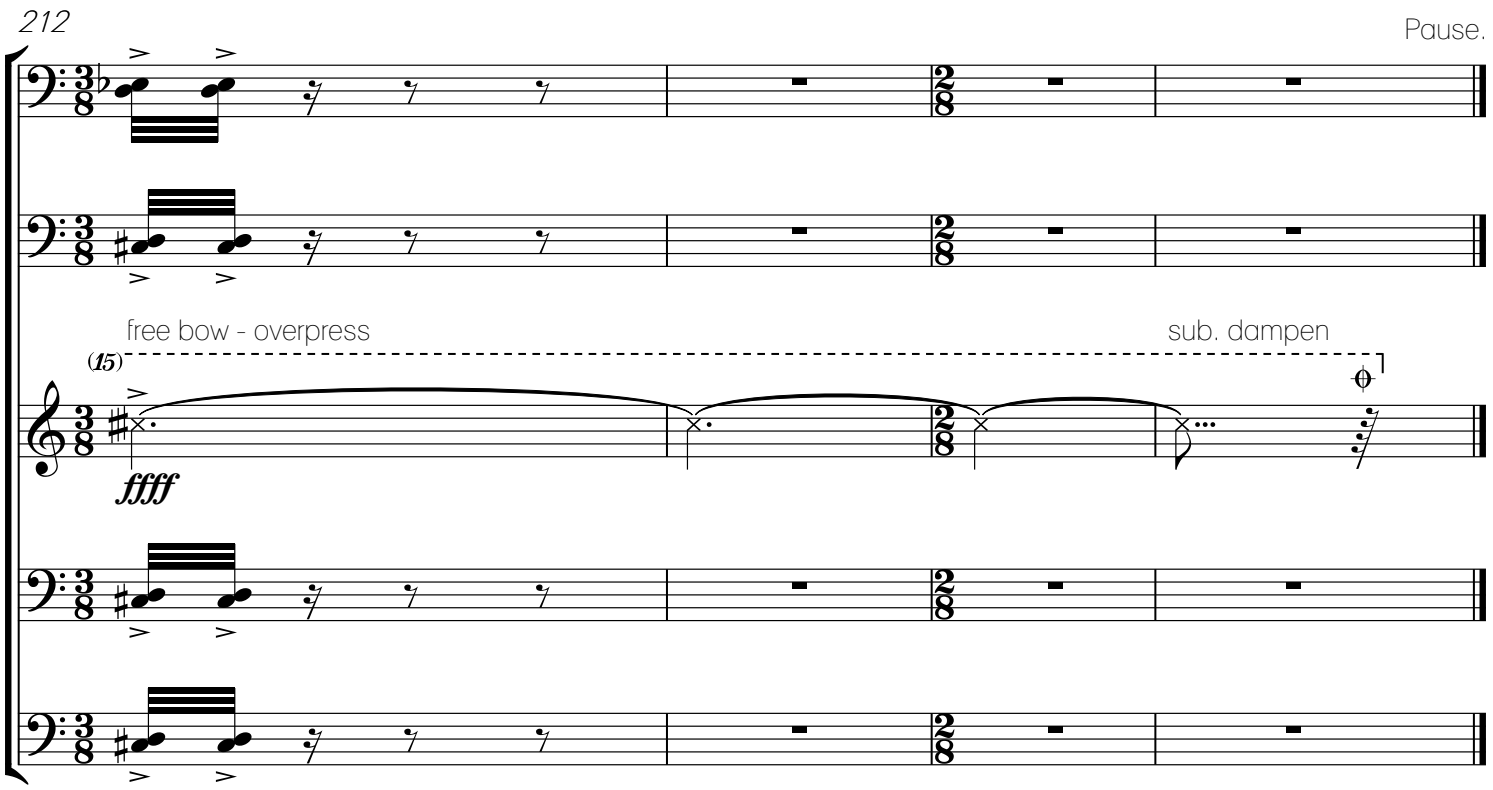

198

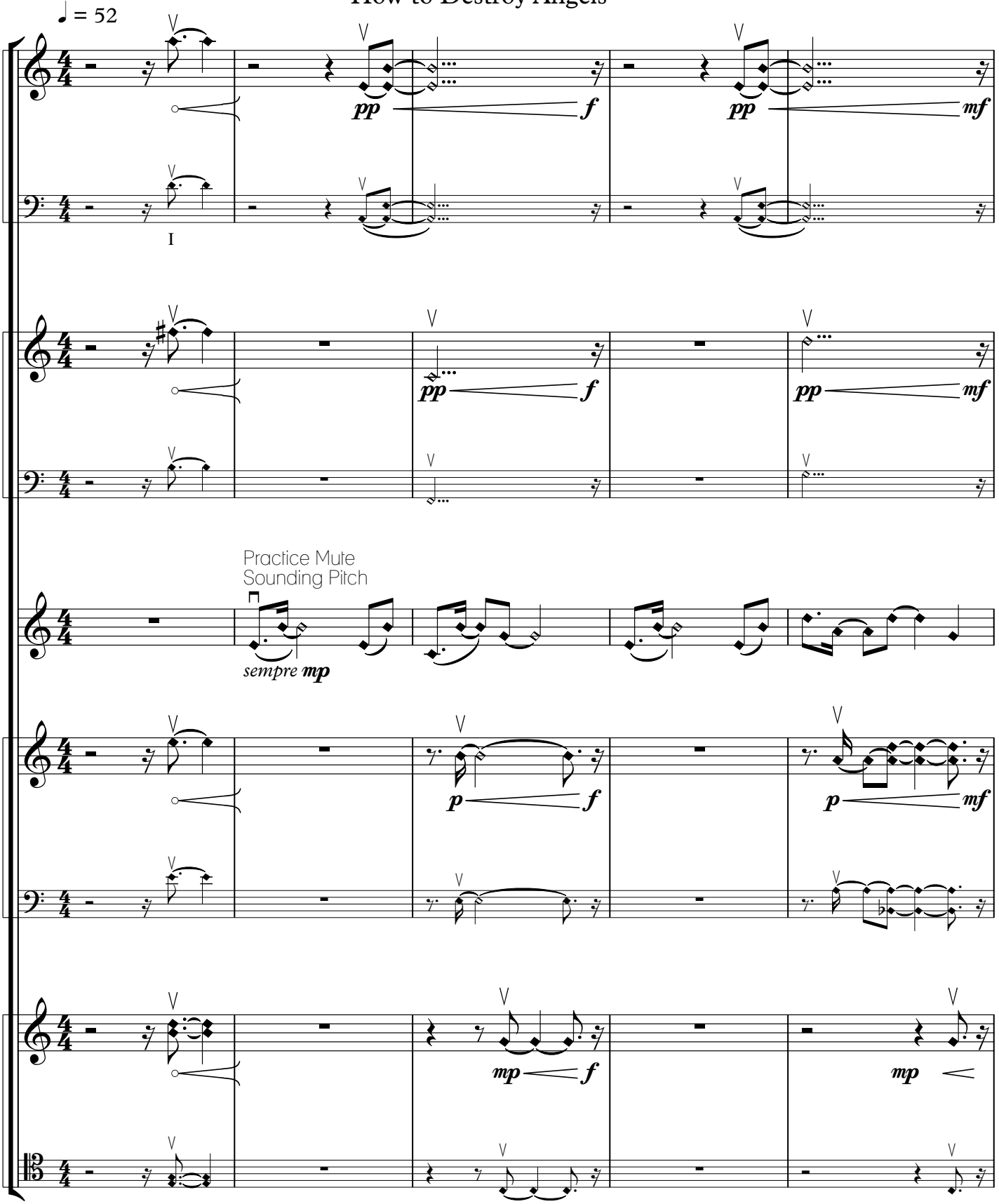

202
8va

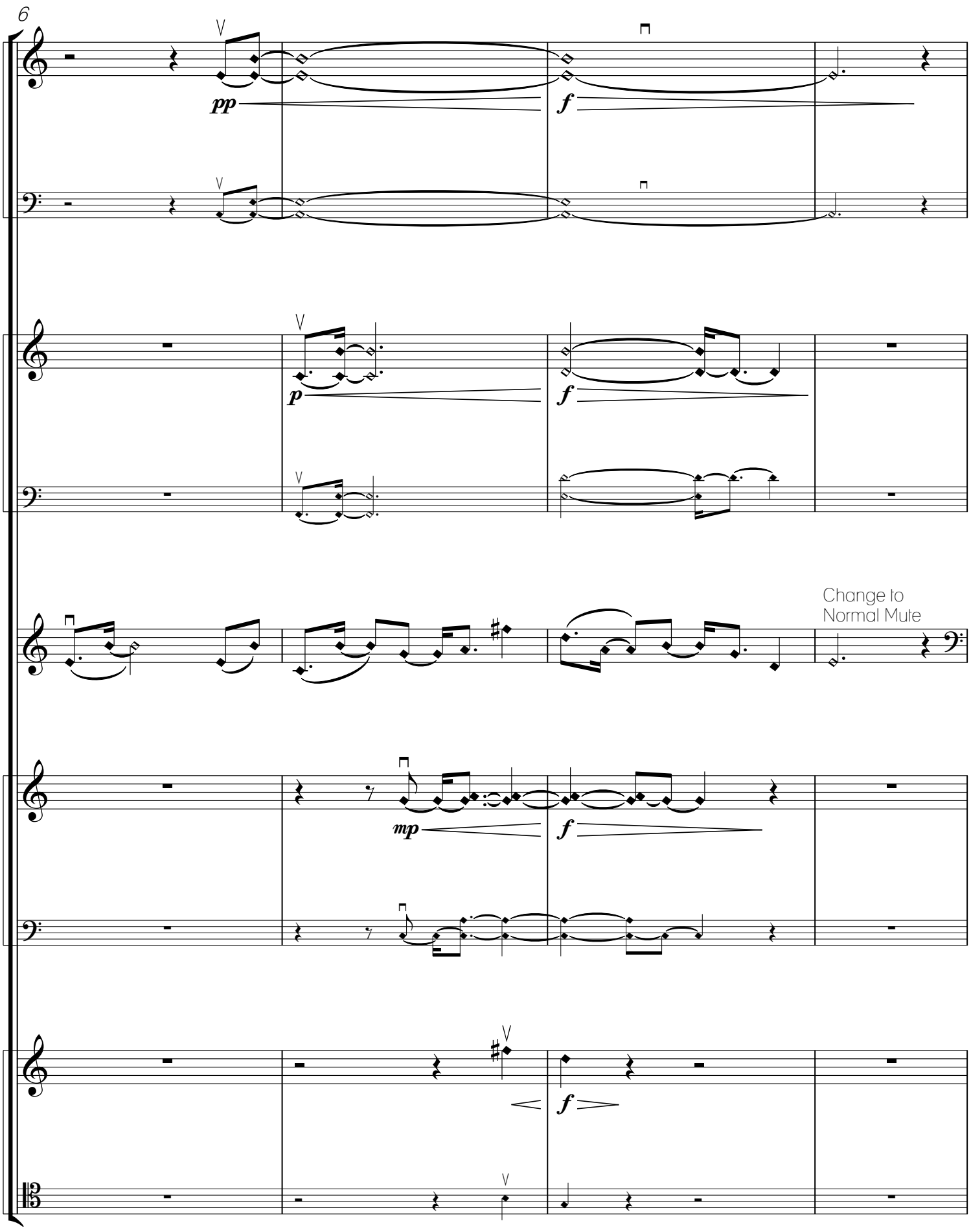

208
fff
15ma


212
Pause.
free bow - overpress
sub. dampen
(15)
ffff

3. Little Things

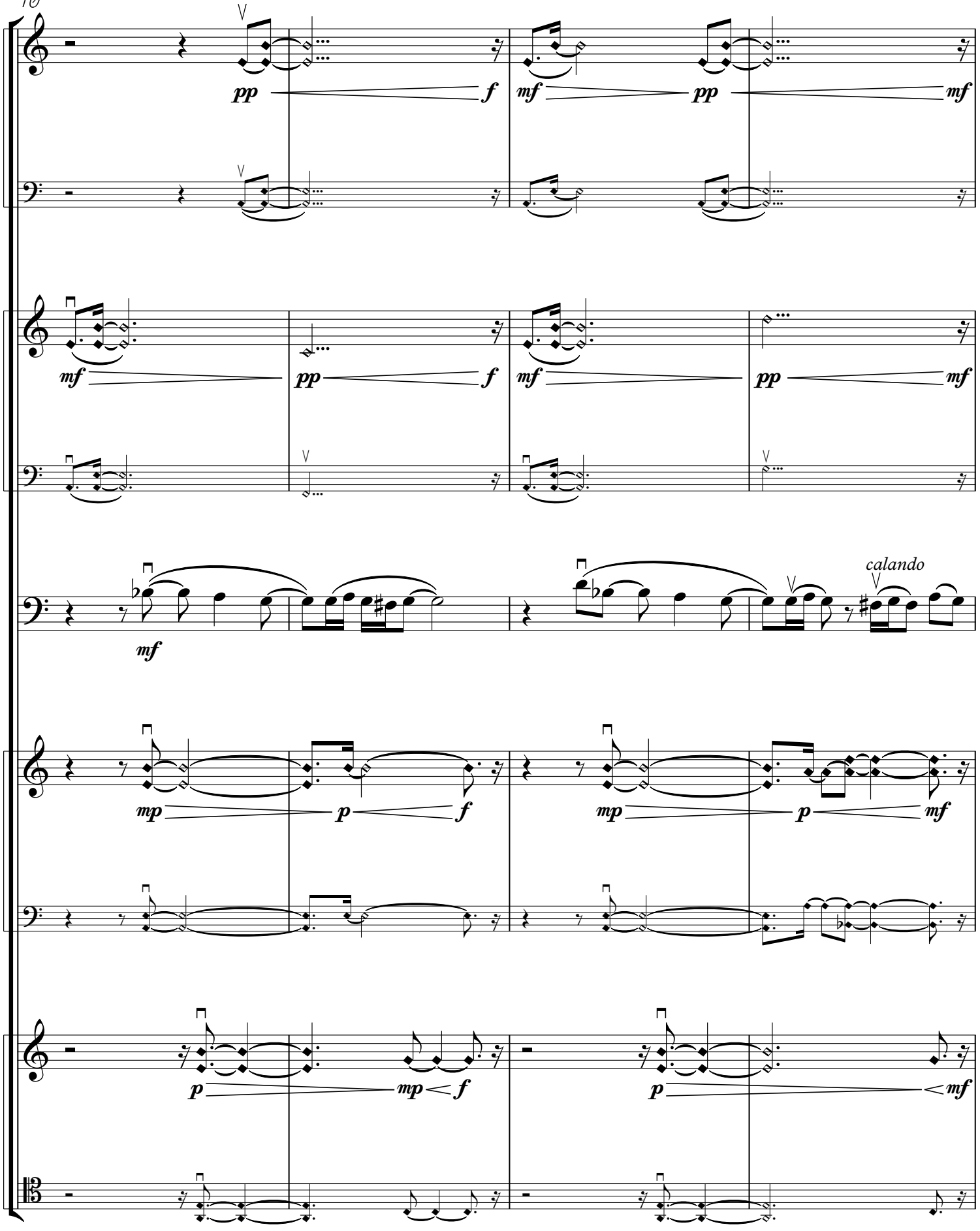
"A house on fire / burning all the past away.
And what defines us, well / it's the little things that slip away."
--How to Destroy Angels

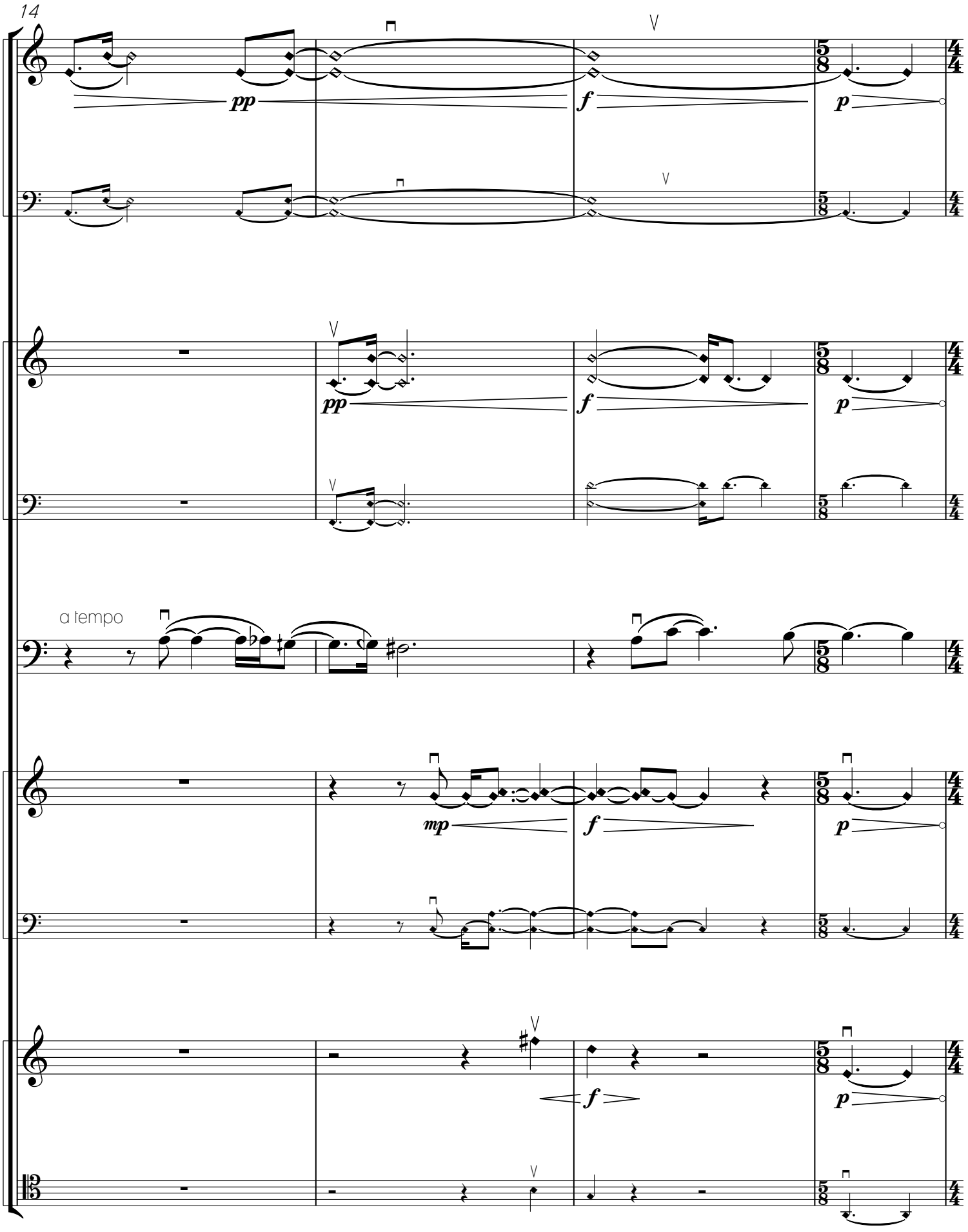



6
pp
f
p
f
mp
f
f
Change to
Normal Mute

A

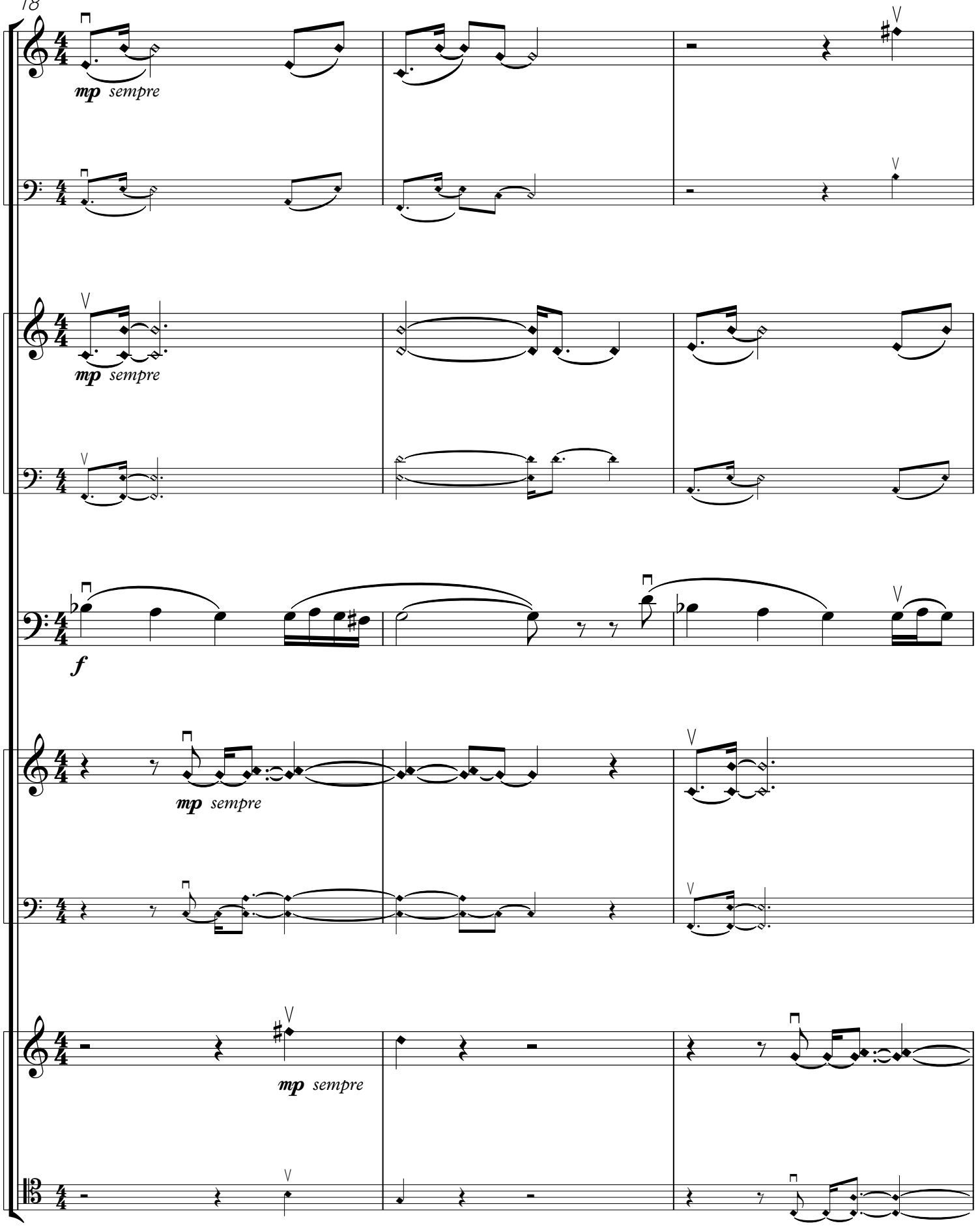
10

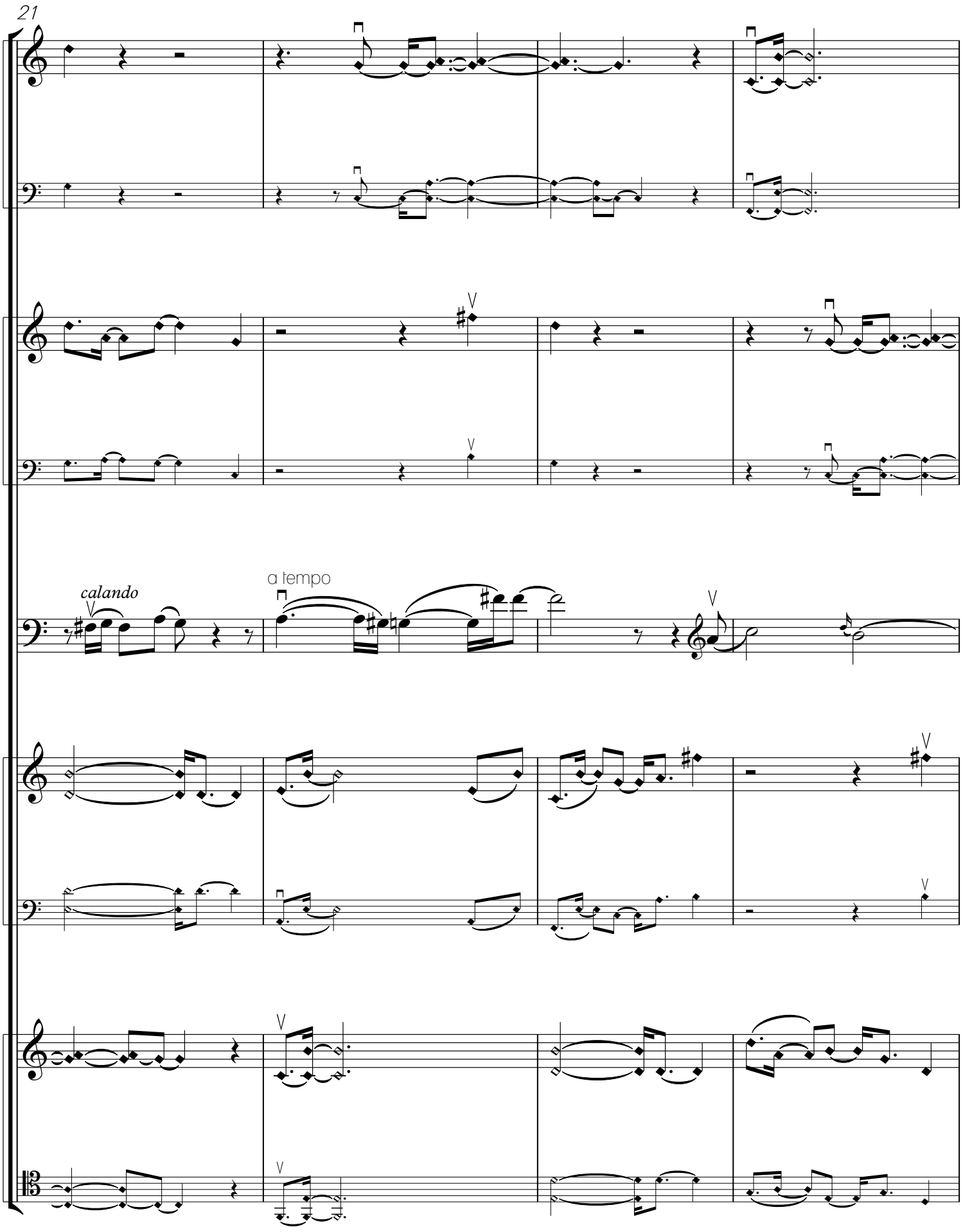



14
pp
f
p
pp
f
p
a tempo
mp
f
p
f
p

B

18




21
calando
a tempo

C

25

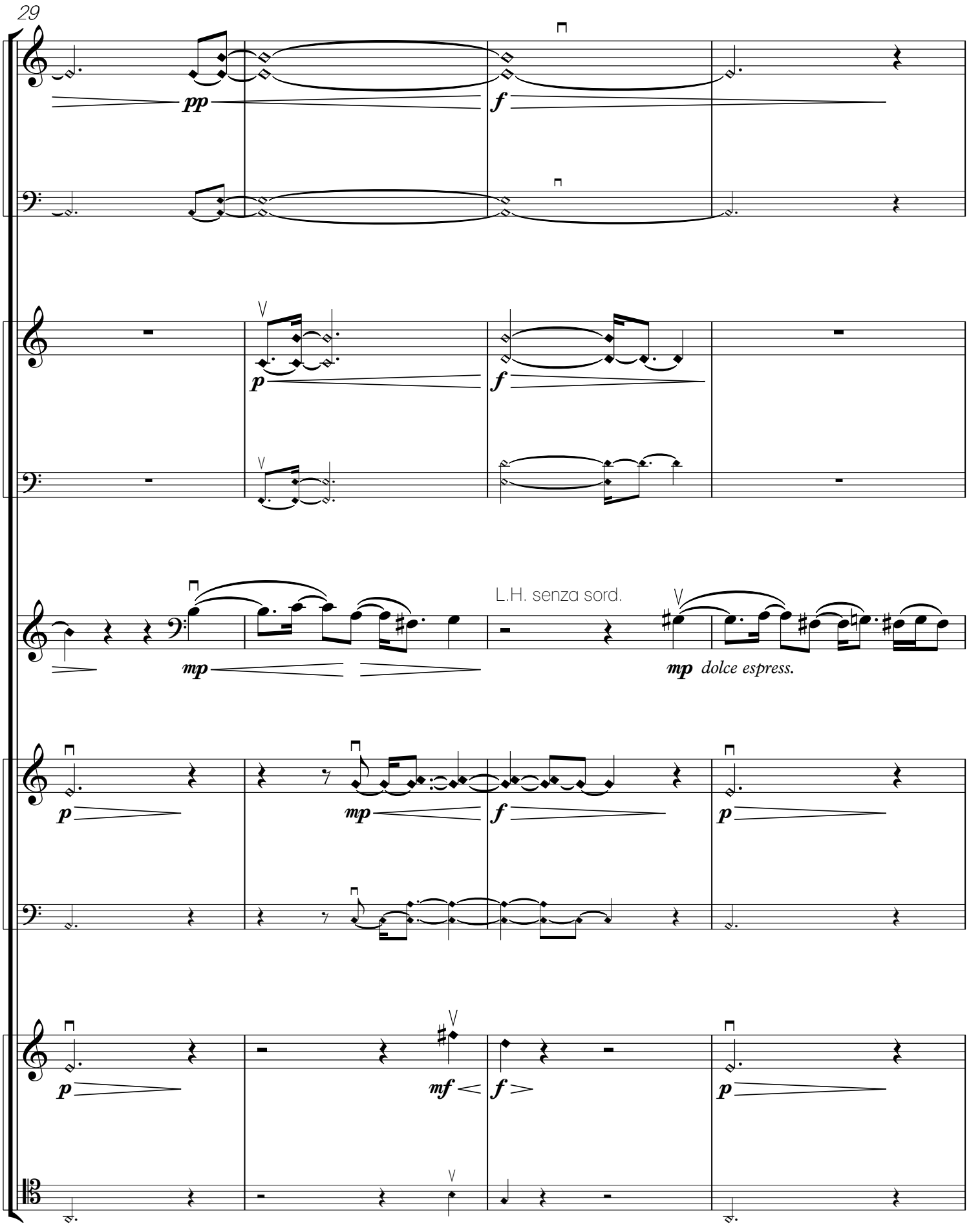
pp *f*

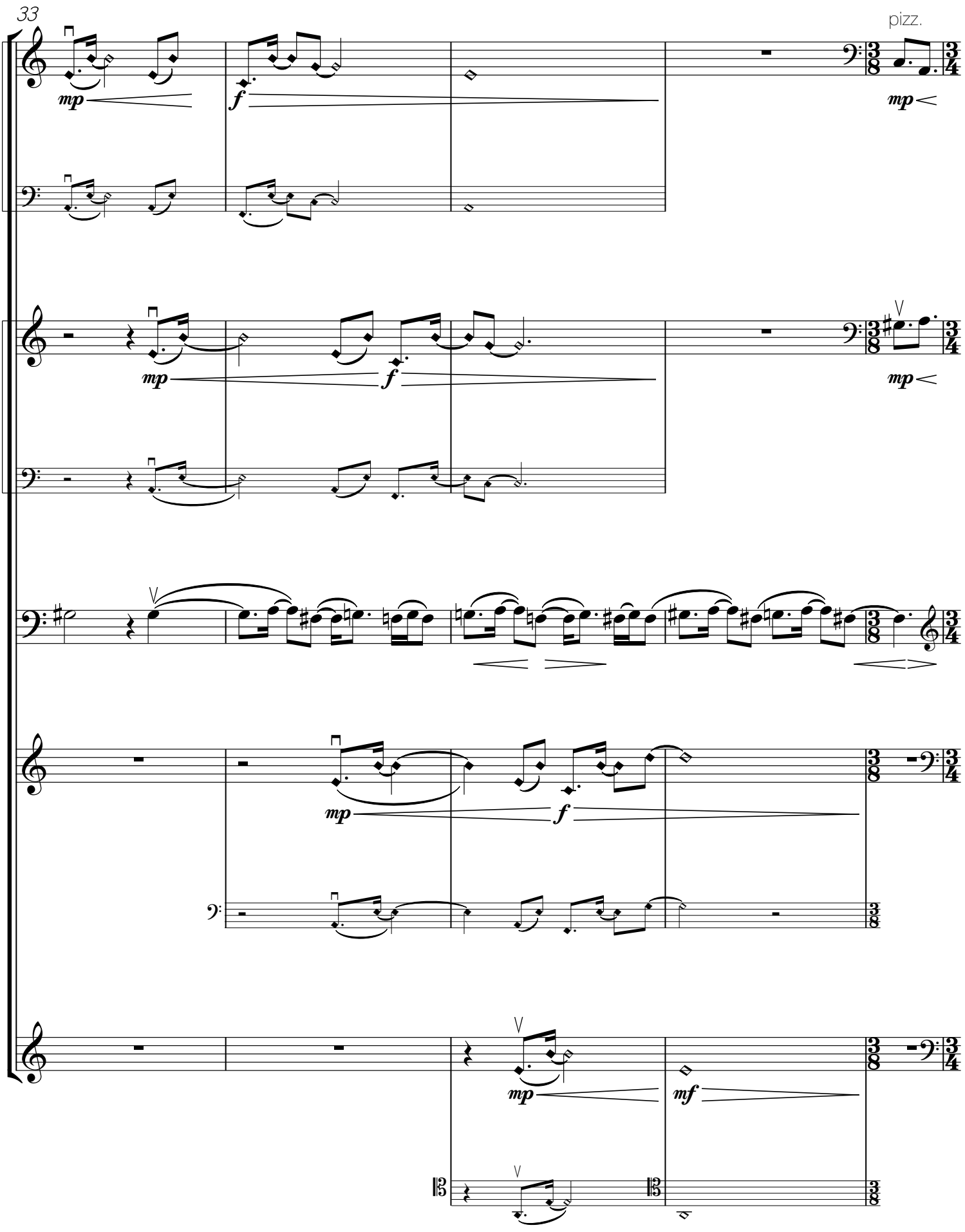
p *f*

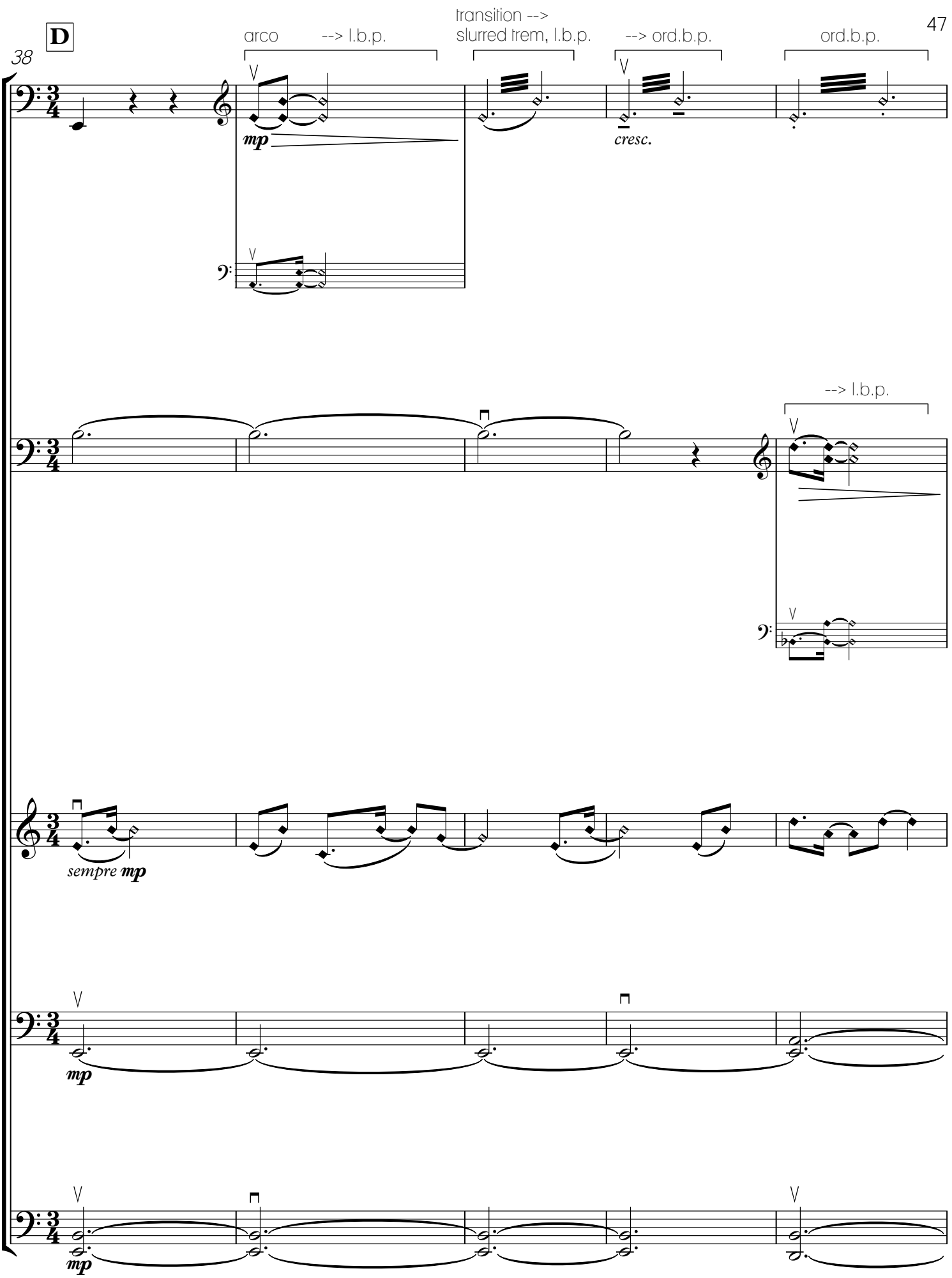
mp *mp*

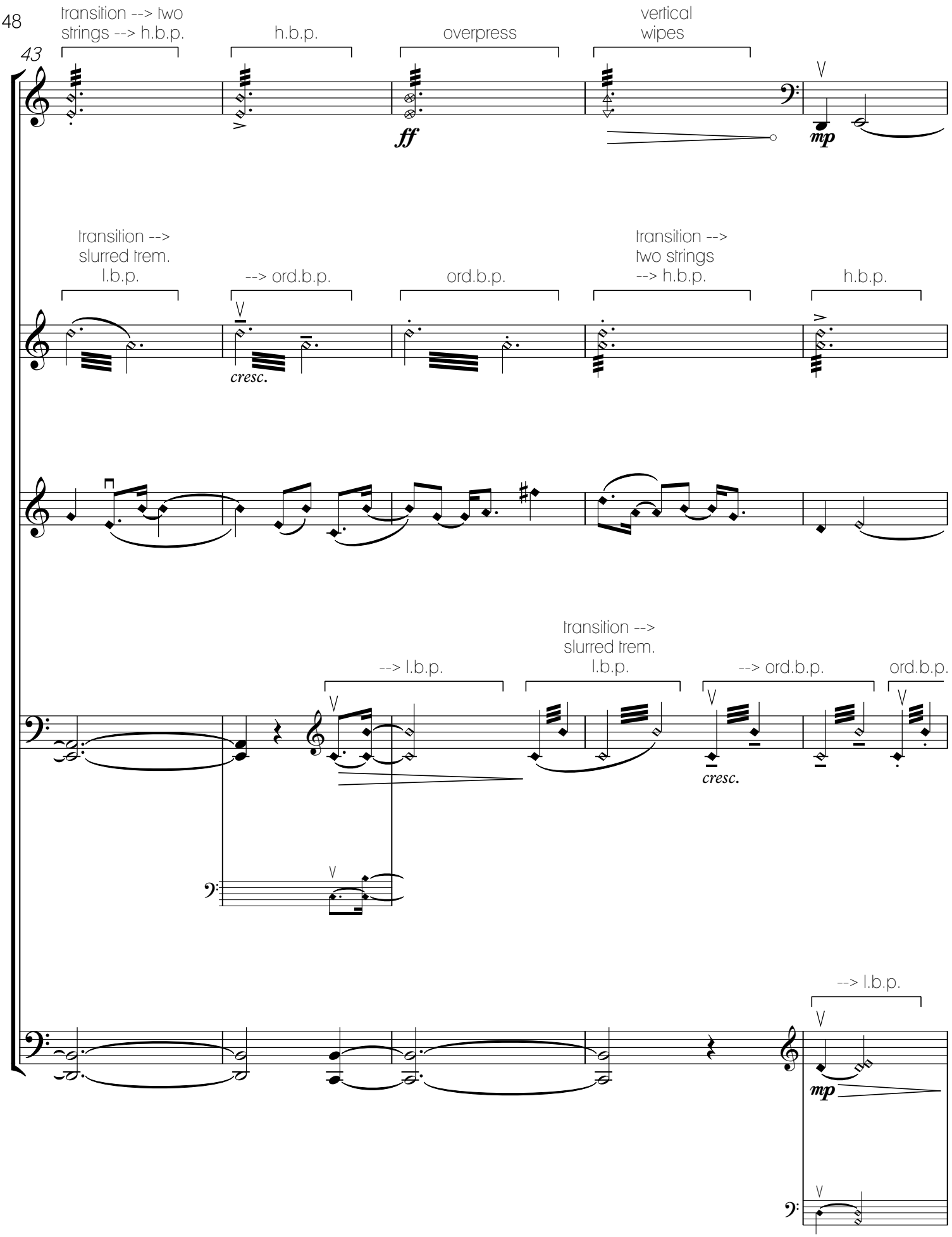
mp *f*

mf *f*


29
pp
f
p
f
mp
L.H. senza sord.
mp dolce espress.
p
mp
f
p
p
mf
f
p


33
pizz.
mp
f
mp
mp
f
mp
mp
f
mp
mp
mf


D
38
arco
--> l.b.p.
transition -->
slurred trem, l.b.p.
--> ord.b.p.
ord.b.p.
mp
cresc.
--> l.b.p.
sempre mp
mp
mp


43
transition --> two strings --> h.b.p.
h.b.p.
overpress
vertical wipes
ff
mp
transition --> slurred trem. l.b.p.
--> ord.b.p.
ord.b.p.
transition --> two strings --> h.b.p.
h.b.p.
cresc.
--> l.b.p.
transition --> slurred trem. l.b.p.
--> ord.b.p.
ord.b.p.
cresc.
--> l.b.p.
mp

48

E

--> l.b.p. l.b.p. --> ord.b.p. ord.b.p. --> h.b.p. h.b.p. o.p.

cresc. ***ff***

overpress vertical wipes --> l.b.p. l.b.p. --> ord.b.p.

ff ***mp*** ***mp*** *cresc.*

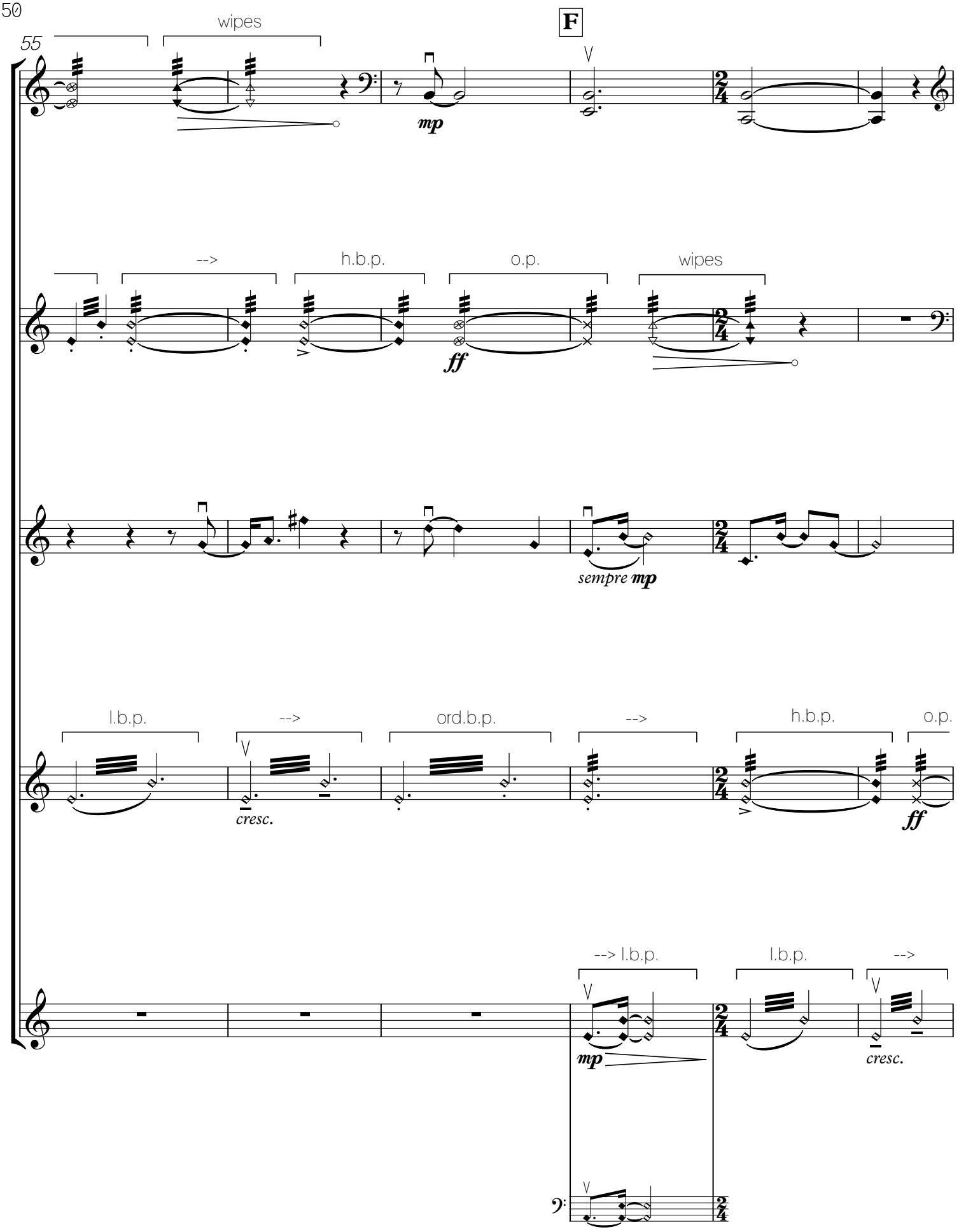
sempre ***mp***

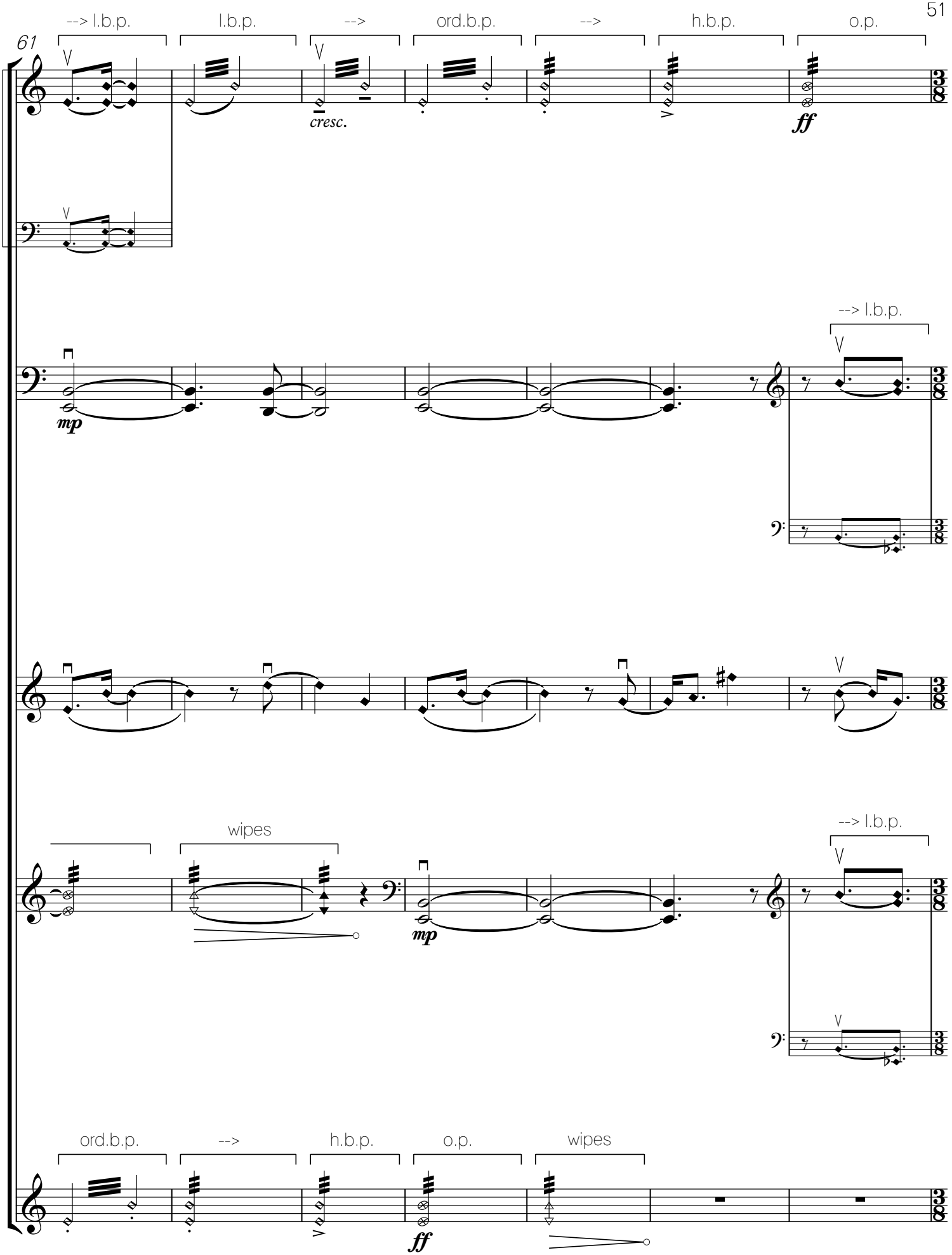
transition --> two strings --> h.b.p. h.b.p. overpress vertical wipes --> l.b.p.

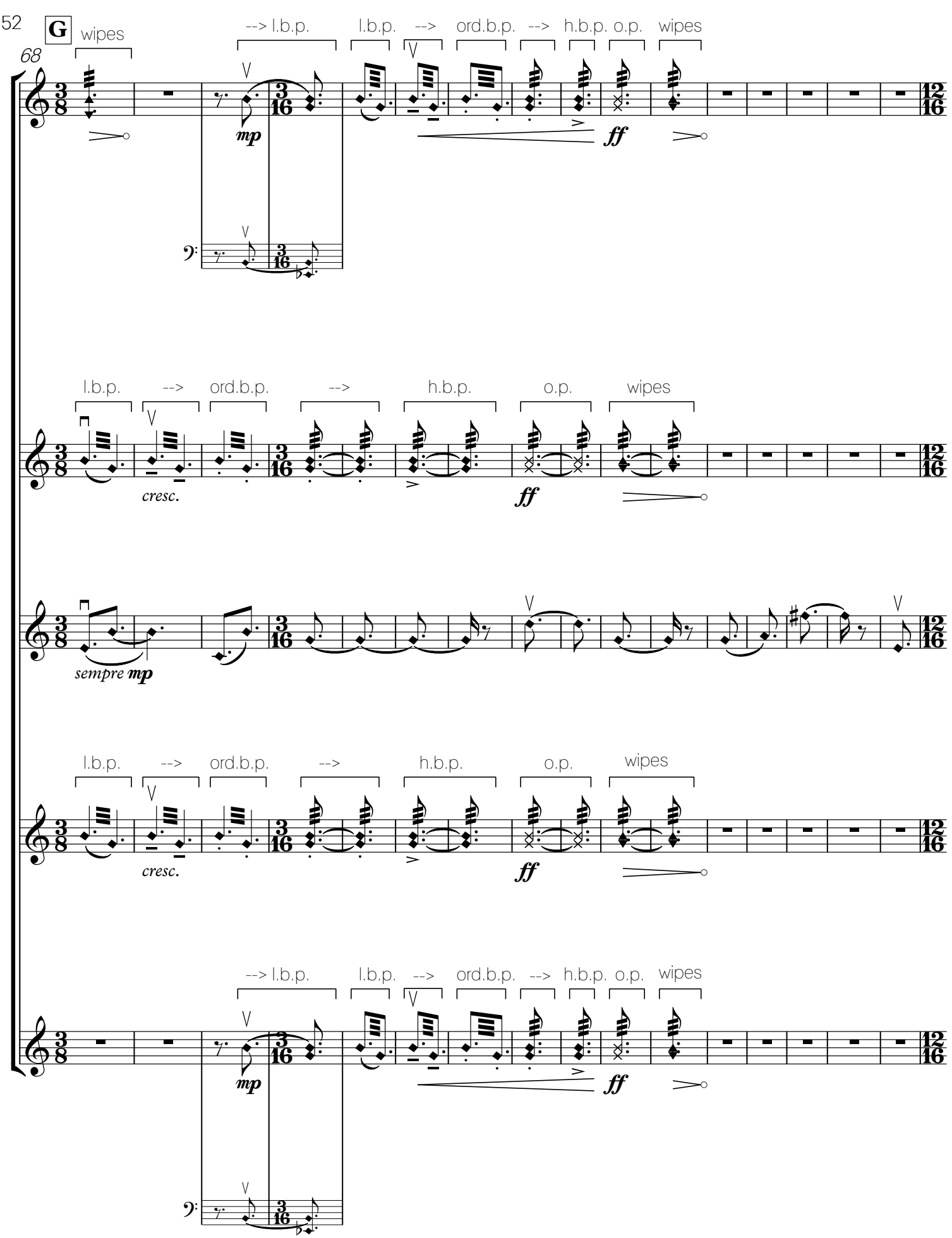
ff ***mp*** ***mp***

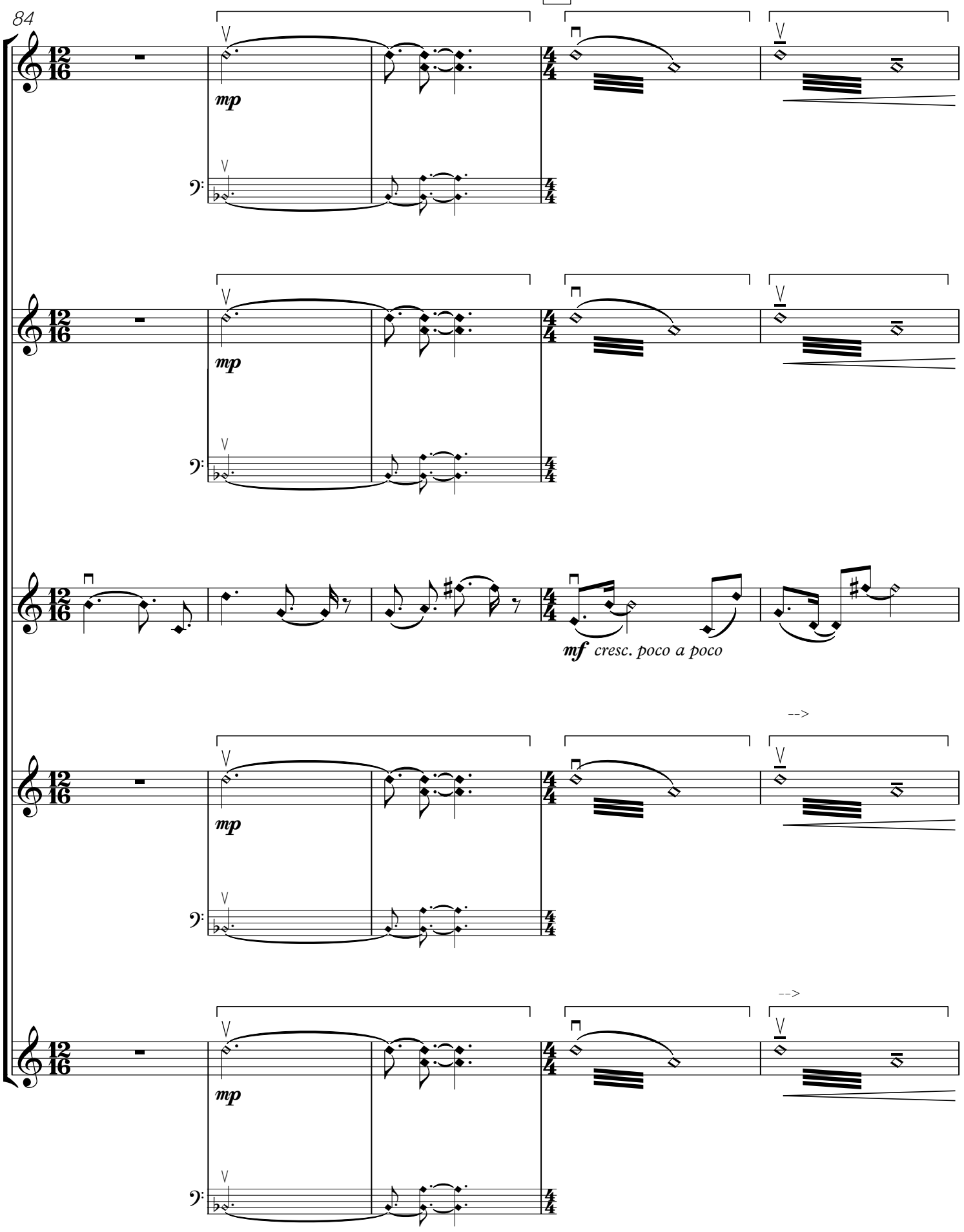
transition --> slurred trem l.b.p. --> ord.b.p. ord.b.p. transition --> two strings --> h.b.p. h.b.p. overpress wipes

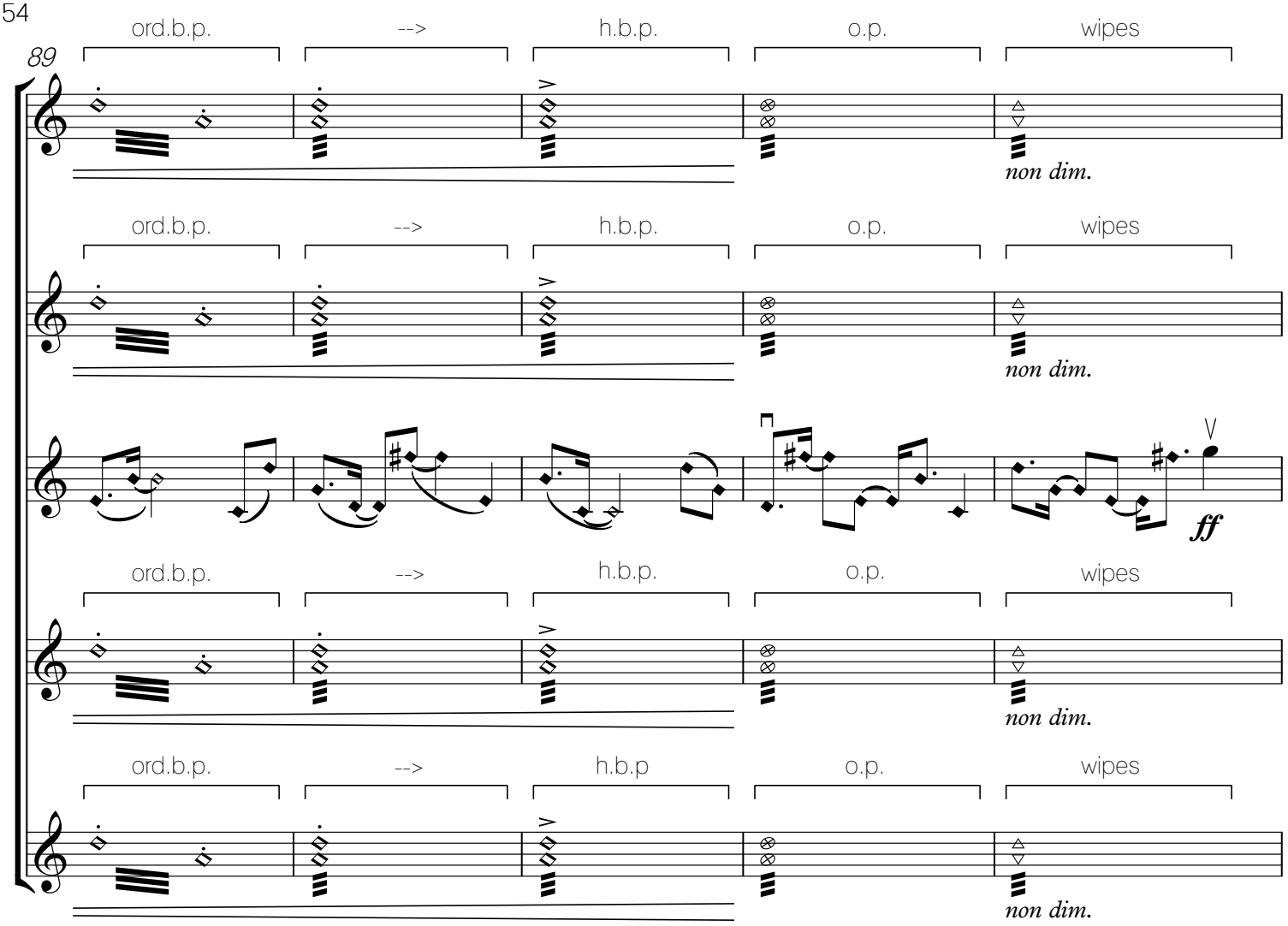
cresc. ***ff***


55
wipes
F
mp
-->
h.b.p.
o.p.
wipes
ff
sempre mp
l.b.p.
-->
ord.b.p.
-->
h.b.p.
o.p.
cresc.
ff
--> l.b.p.
l.b.p.
-->
mp
cresc.


61
--> l.b.p.
l.b.p.
-->
ord.b.p.
-->
h.b.p.
o.p.
cresc.
ff
mp
--> l.b.p.
wipes
--> l.b.p.
mp
ord.b.p.
-->
h.b.p.
o.p.
wipes
ff


G
wipes
--> l.b.p.
l.b.p.
-->
ord.b.p.
-->
h.b.p.
o.p.
wipes
68
mp
ff
l.b.p.
-->
ord.b.p.
-->
h.b.p.
o.p.
wipes
cresc.
ff
sempre mp
l.b.p.
-->
ord.b.p.
-->
h.b.p.
o.p.
wipes
cresc.
ff
--> l.b.p.
l.b.p.
-->
ord.b.p.
-->
h.b.p.
o.p.
wipes
mp
ff


H
84
mp
mp
mf cresc. poco a poco
mp
mp


89
ord.b.p.
-->
h.b.p.
o.p.
wipes
non dim.
ord.b.p.
-->
h.b.p.
o.p.
wipes
non dim.
ff
ord.b.p.
-->
h.b.p.
o.p.
wipes
non dim.
ord.b.p.
-->
h.b.p
o.p.
wipes
non dim.

94 I ord.

ff

ord.

ff

ord.

ff

ord.

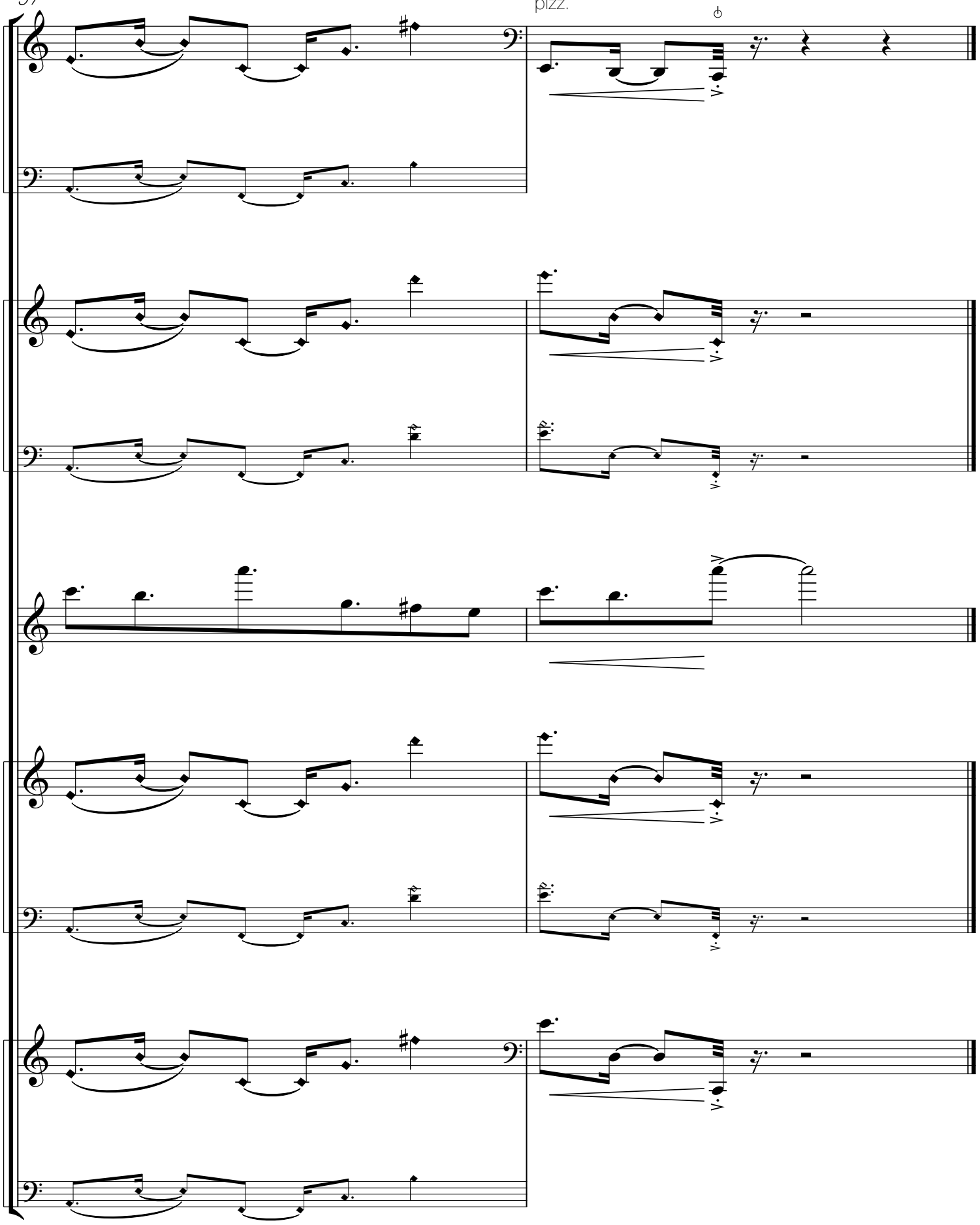
ff

ff

97

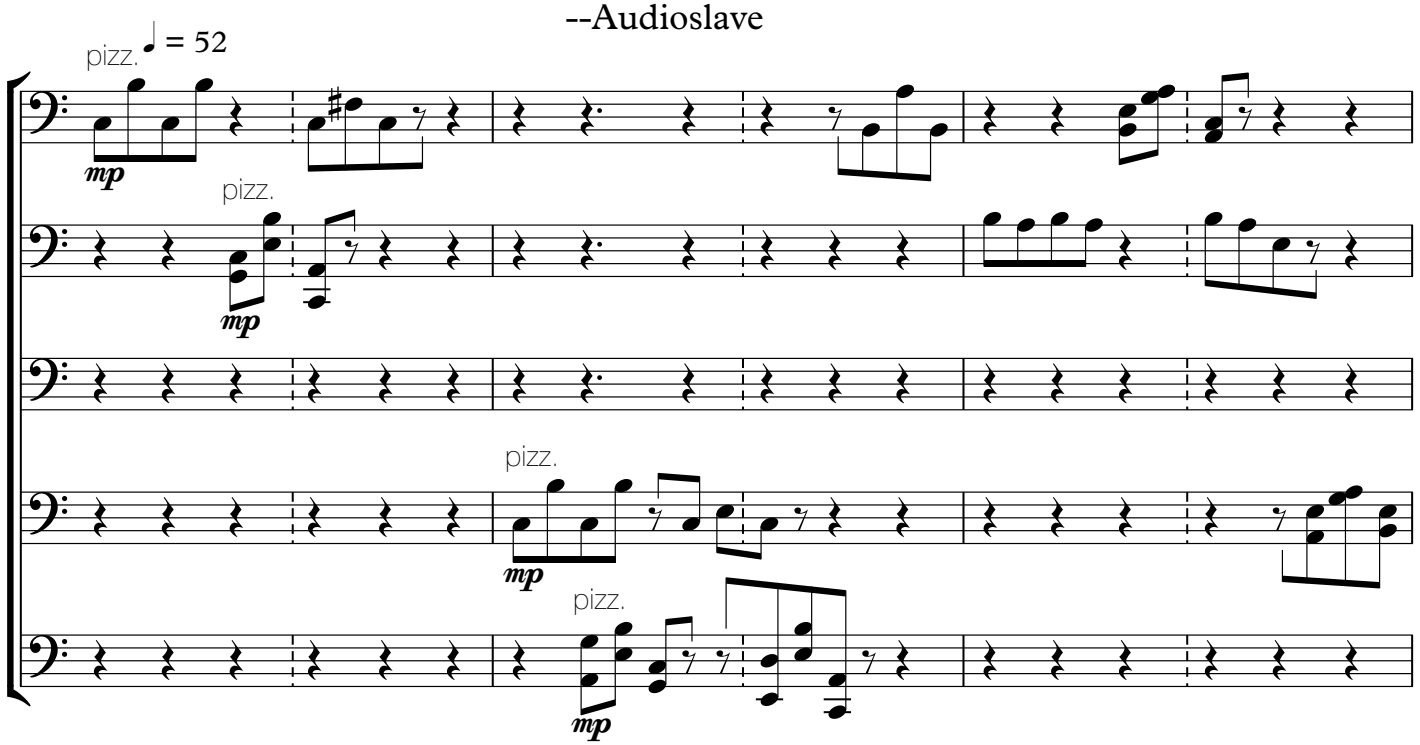
pizz.

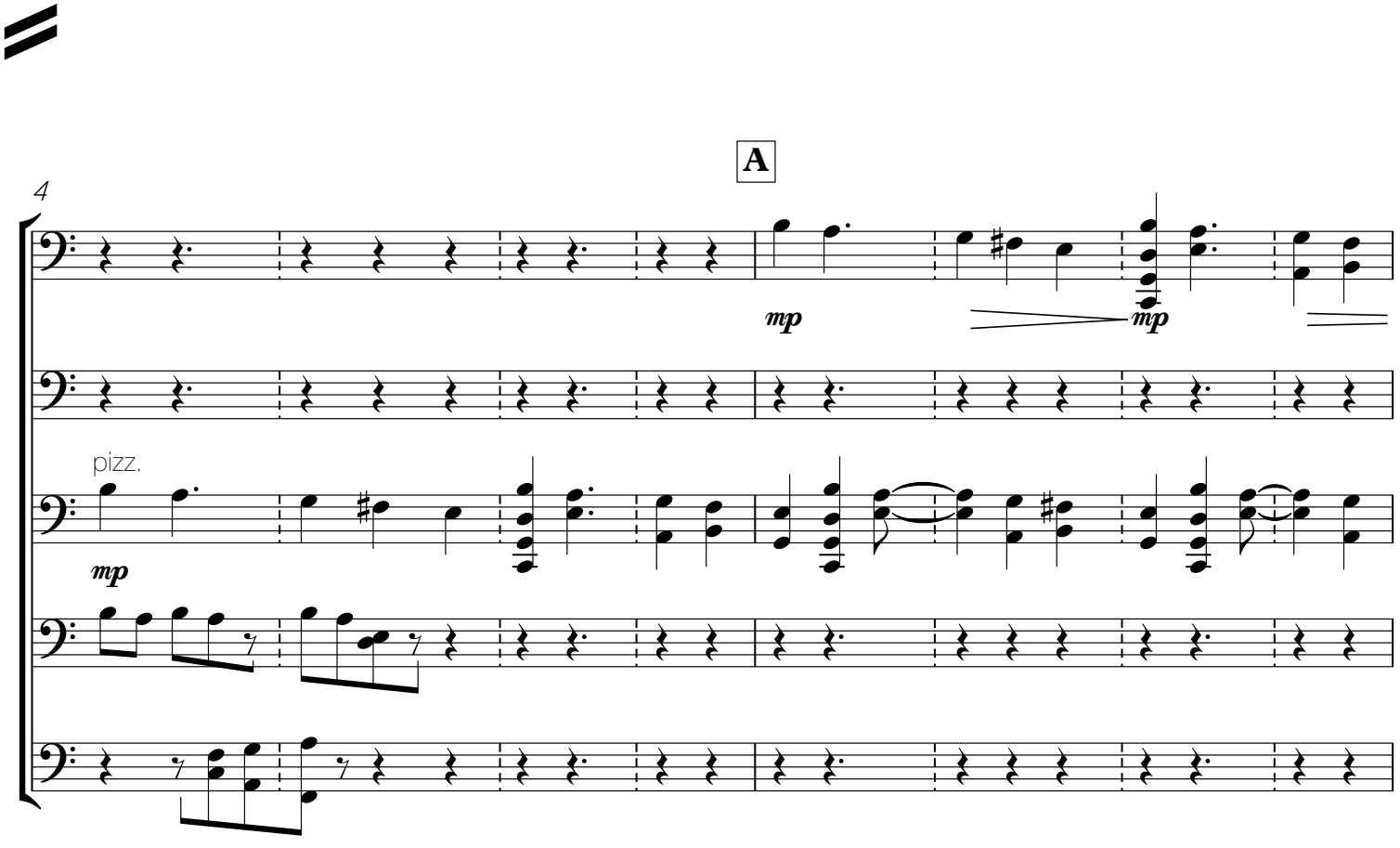
attacca

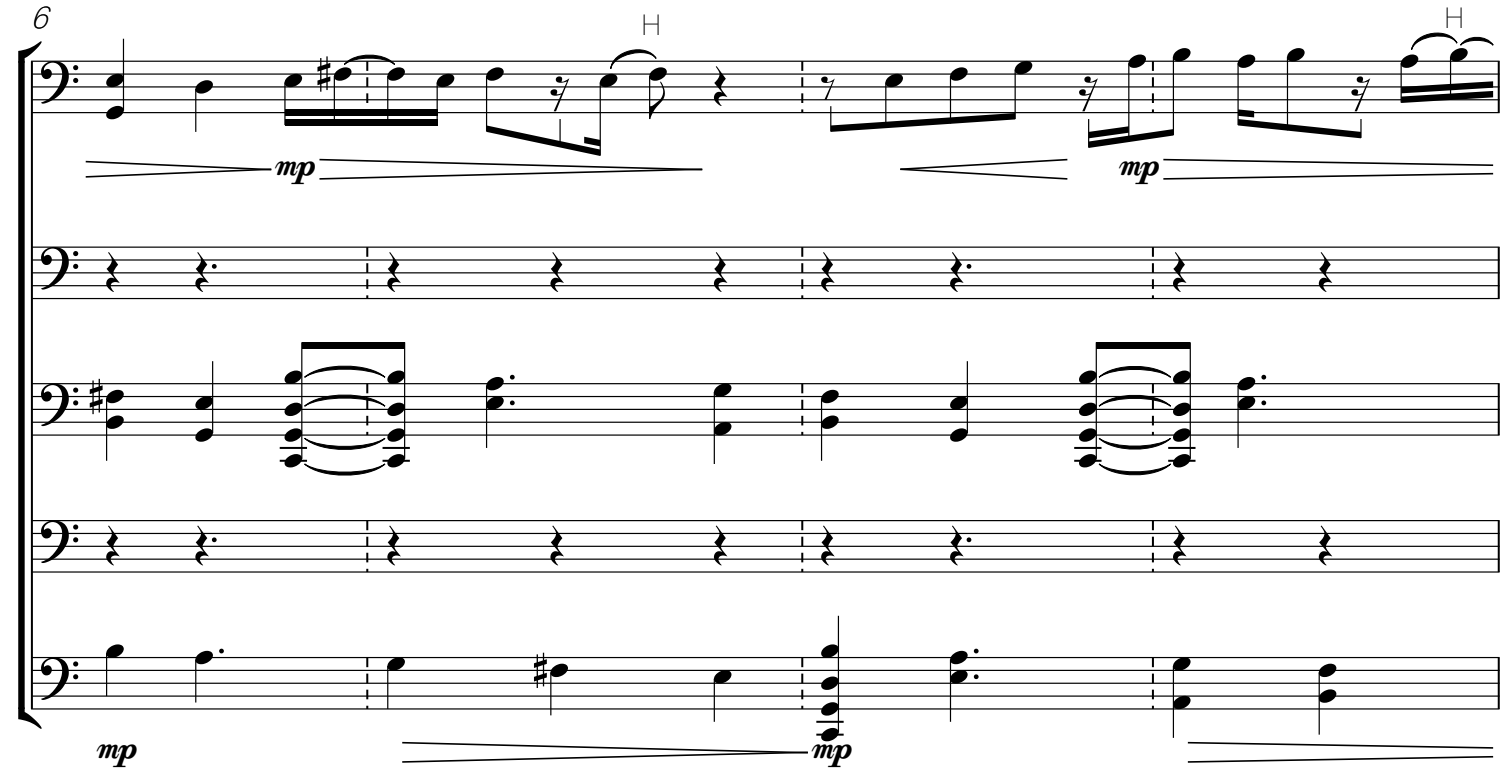


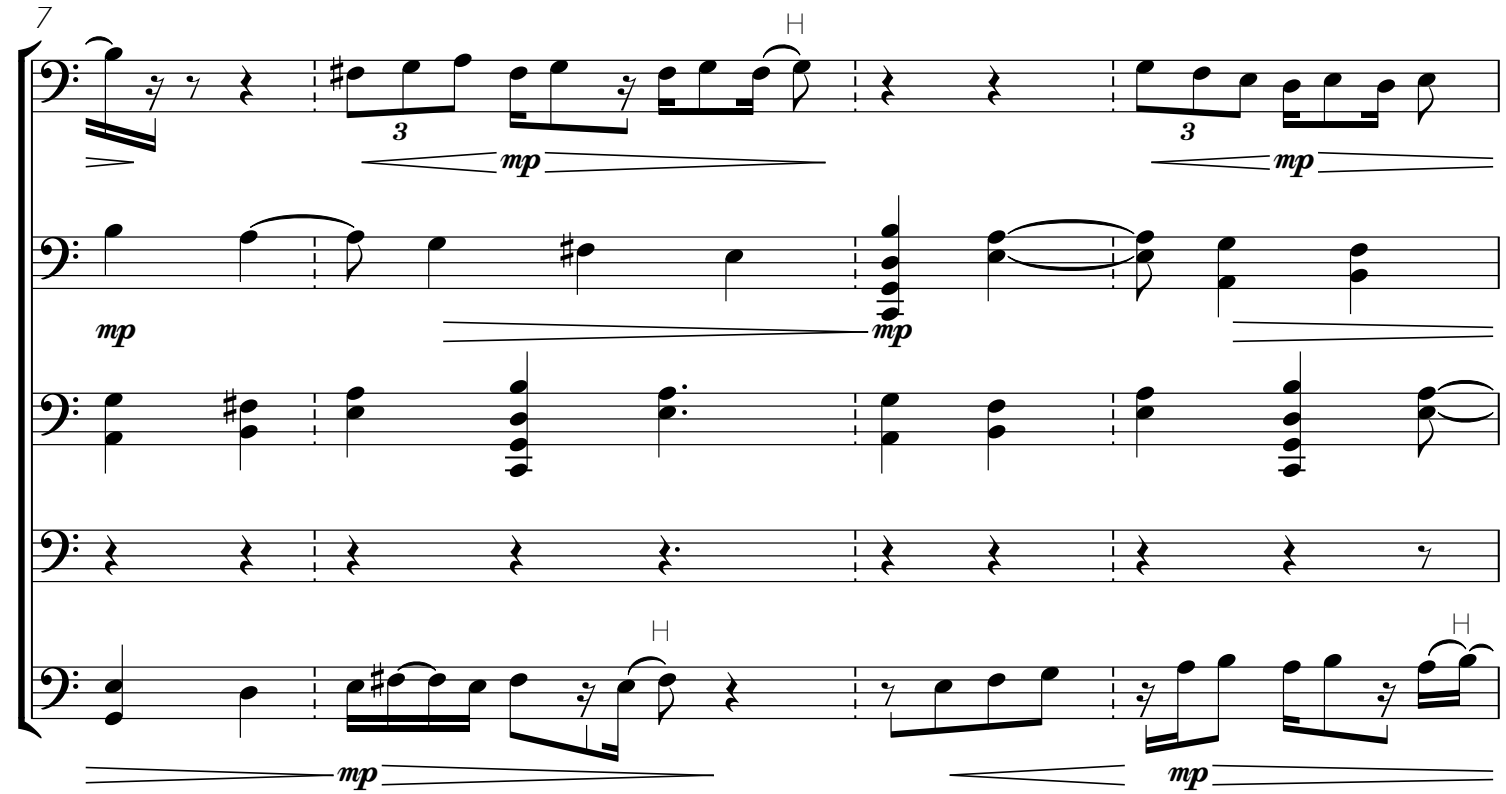
4. Gypsy Moths

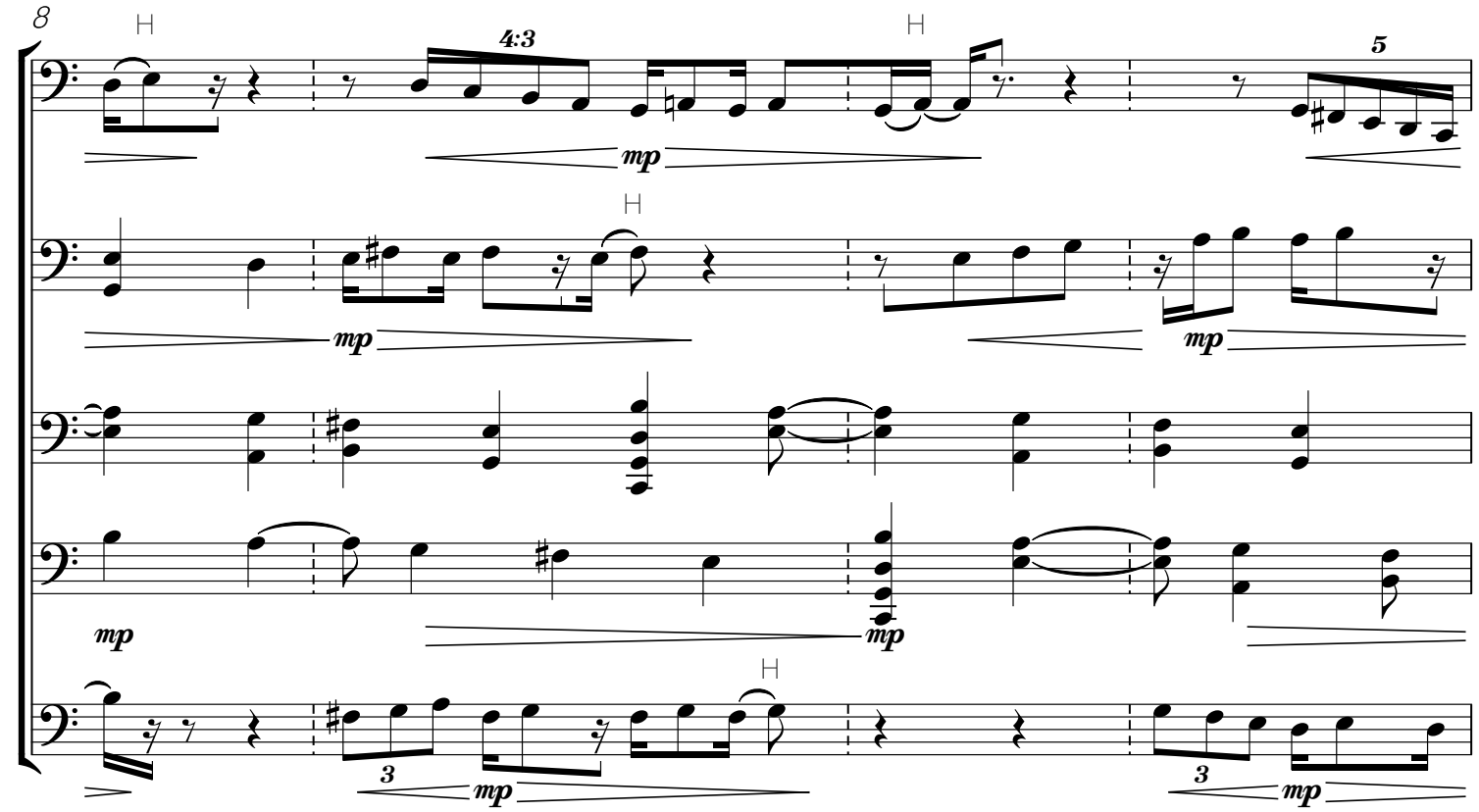
"I like gypsy moths / and radio talk
Cuz it doesn't remind me / of anything."
--Audioslave

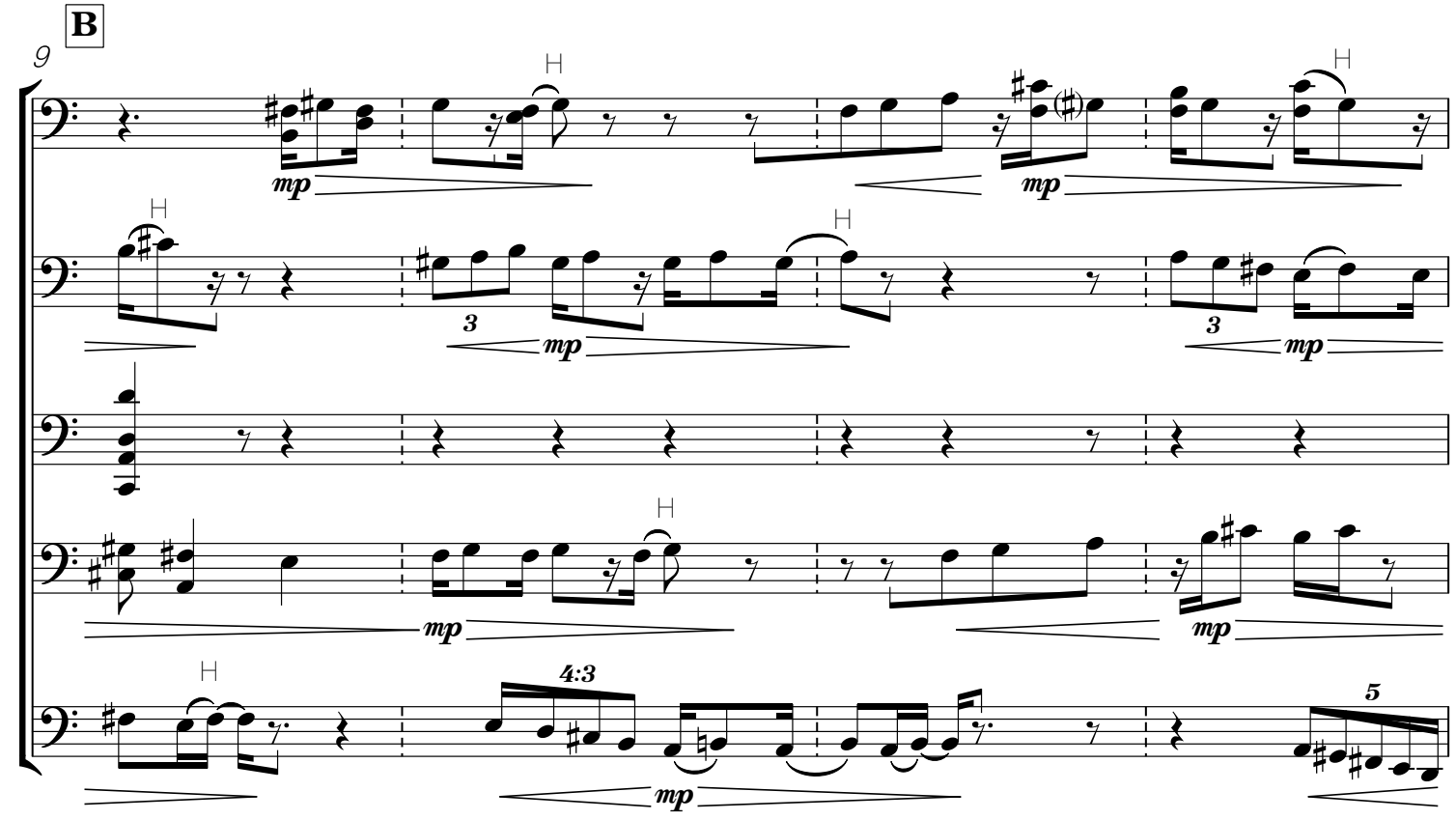


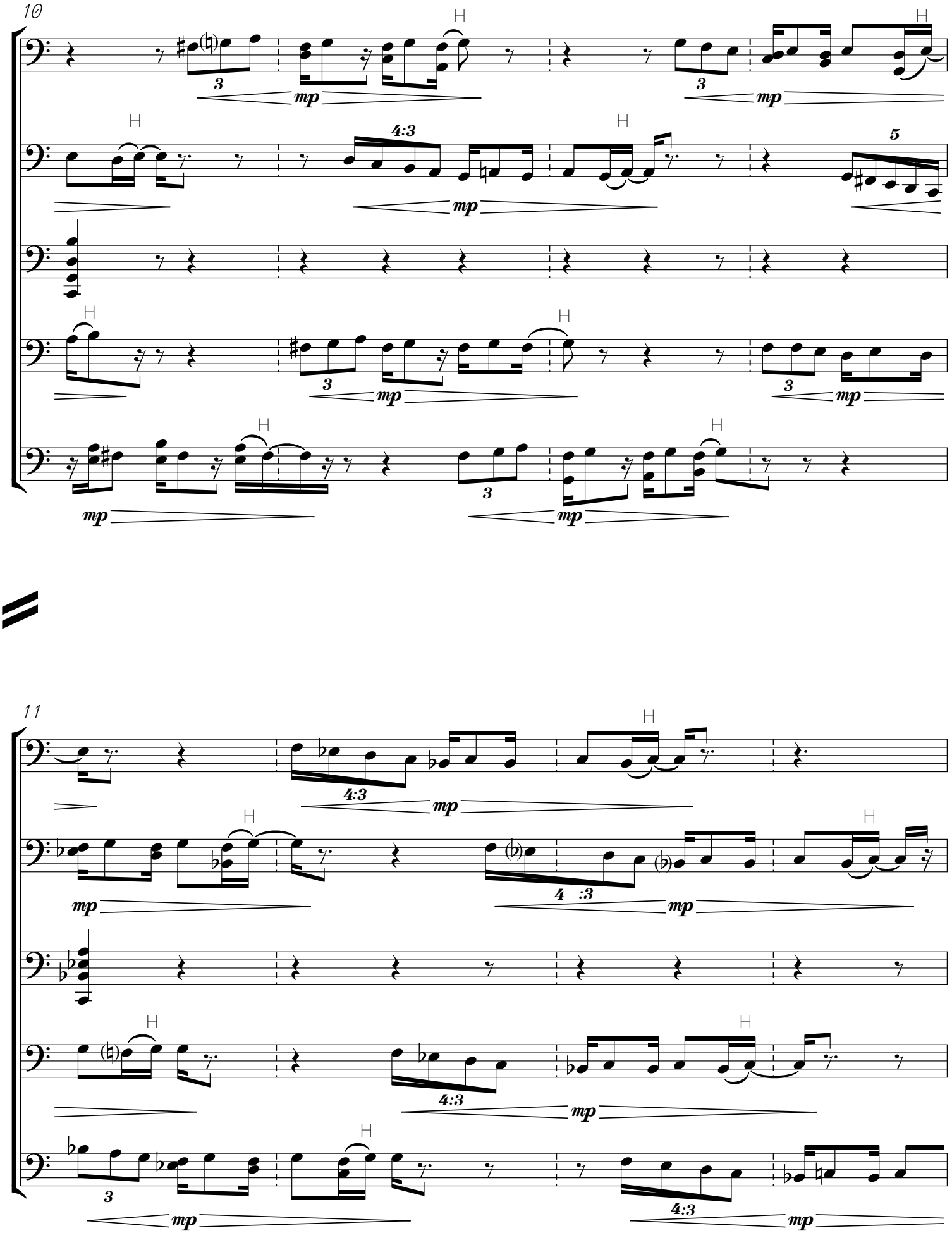



6
H
H
mp
mp
mp
mp

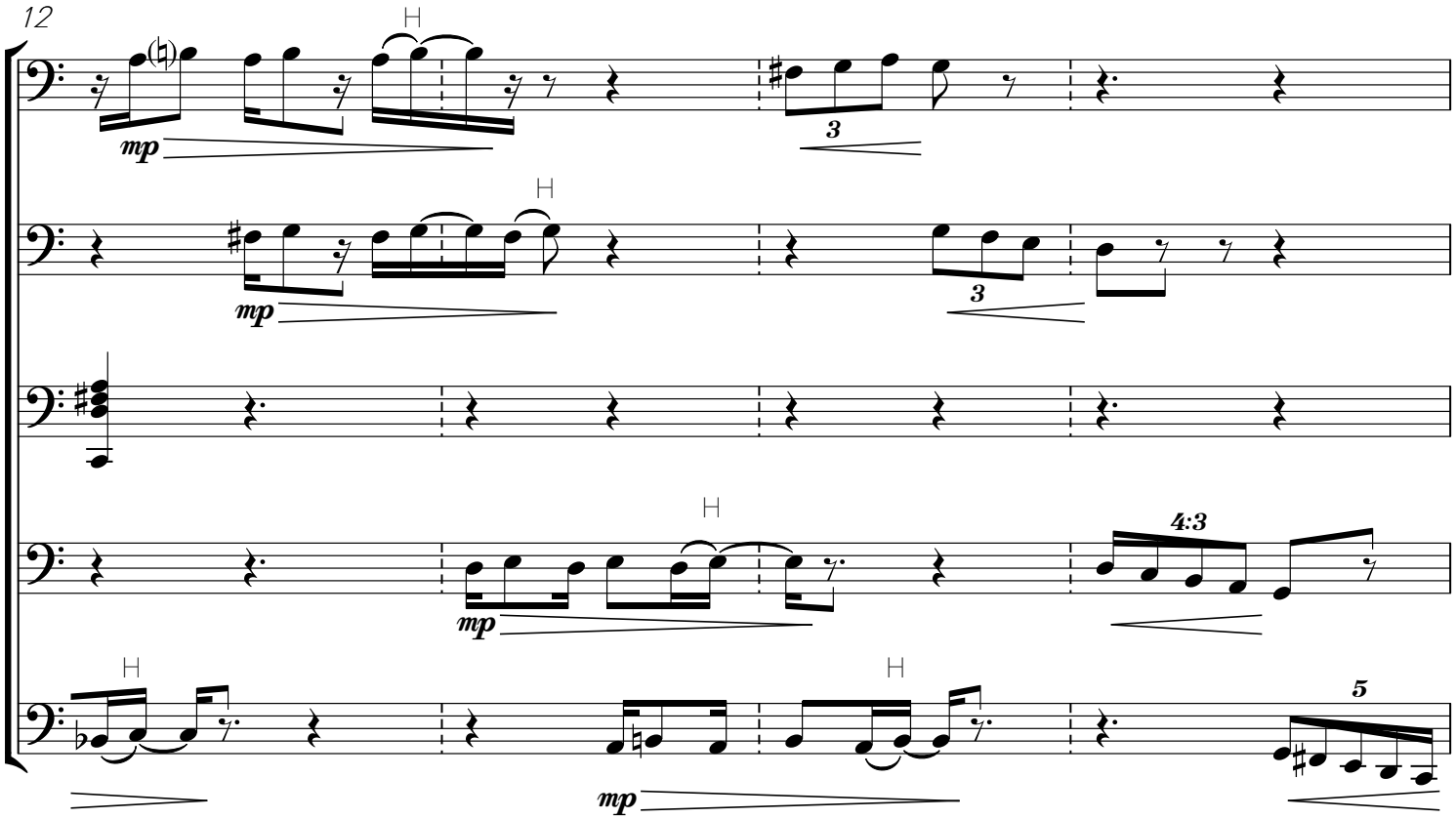

7
H
3
3
mp
mp
mp
mp
H
H
mp
mp


8
H
4:3
H
5
mp
H
mp
mp
mp
mp
H
3
mp
3
mp


B
9
H
mp
H
mp
H
3
mp
3
mp
H
mp
mp
H
4:3
5
mp

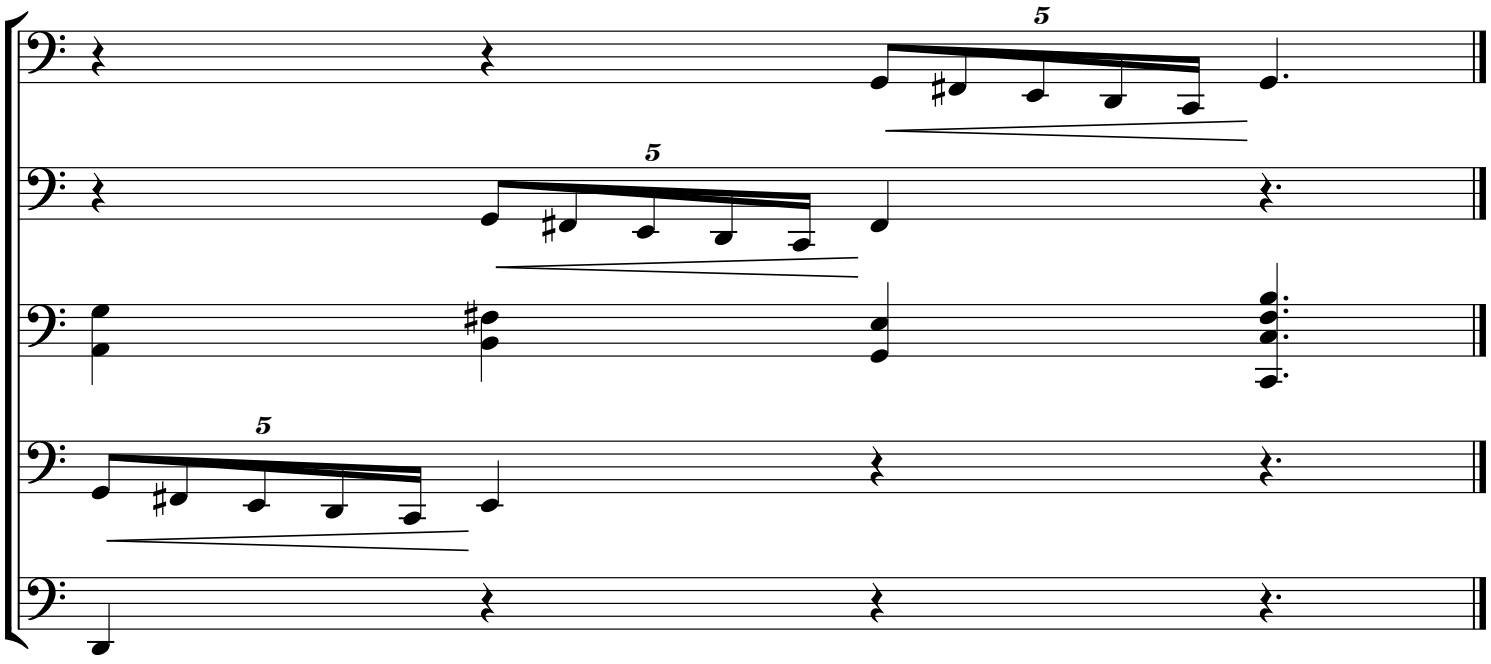

10
H
3
mp
4:3
5
11
4 :3

12



13

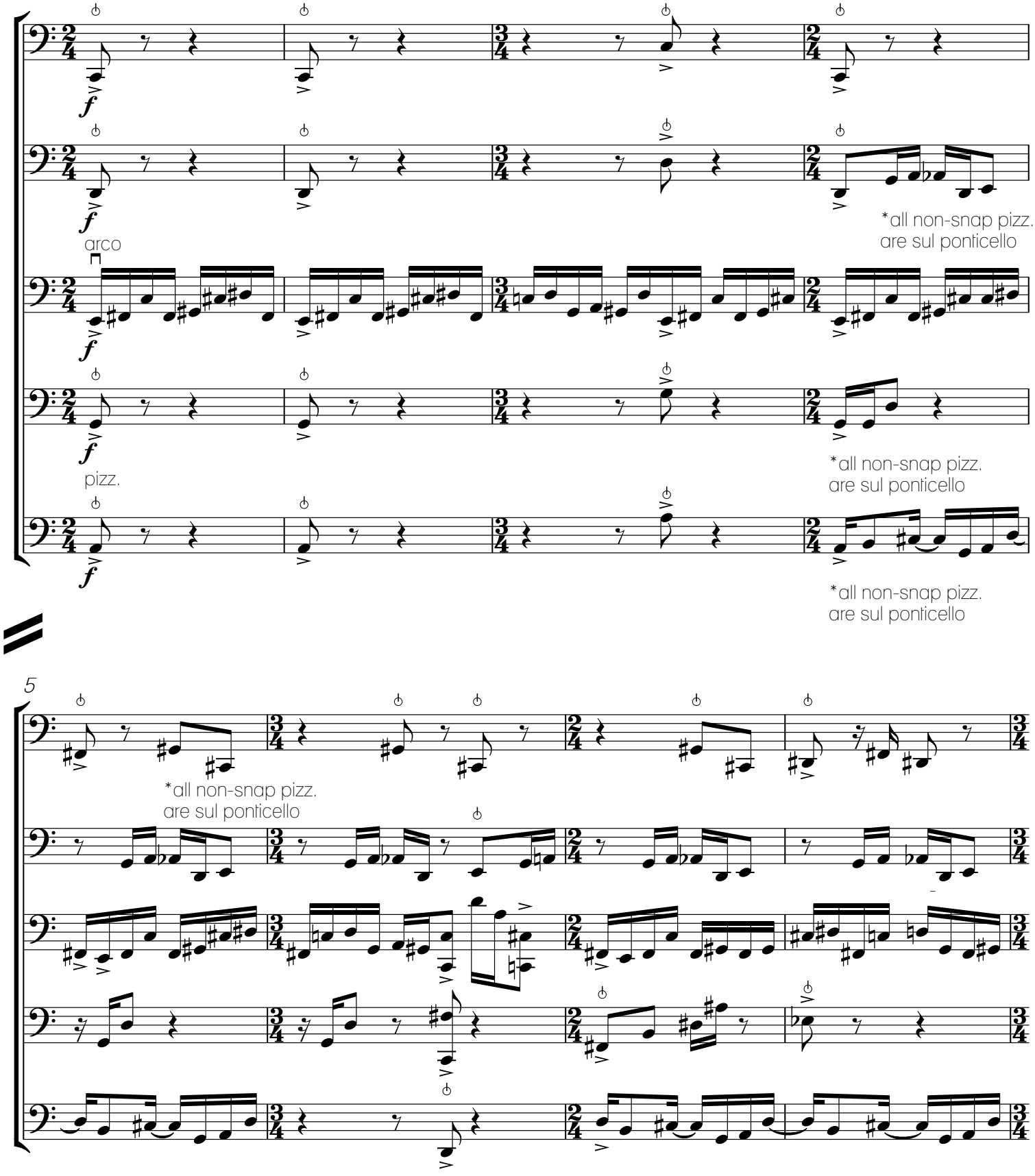
Pause.

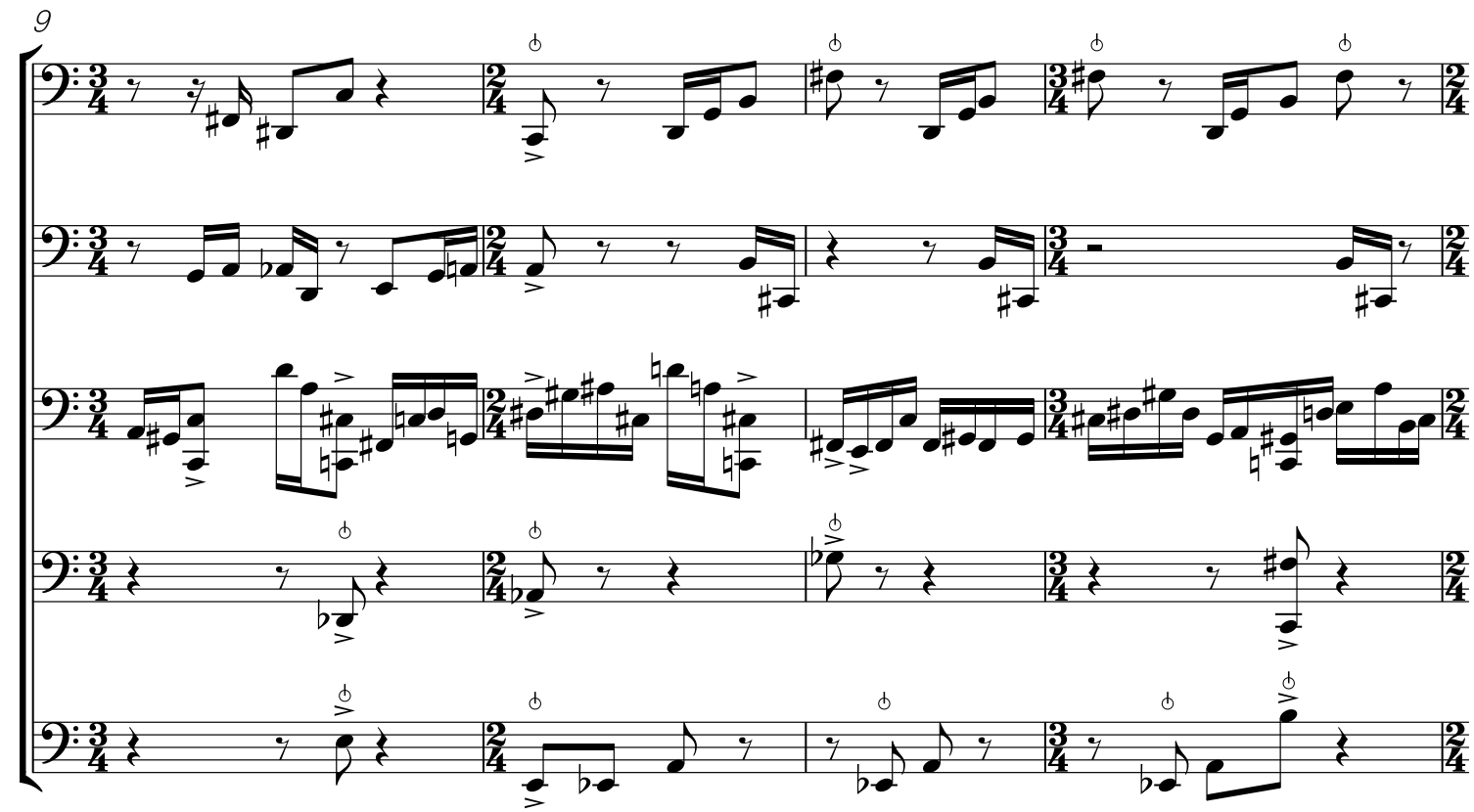


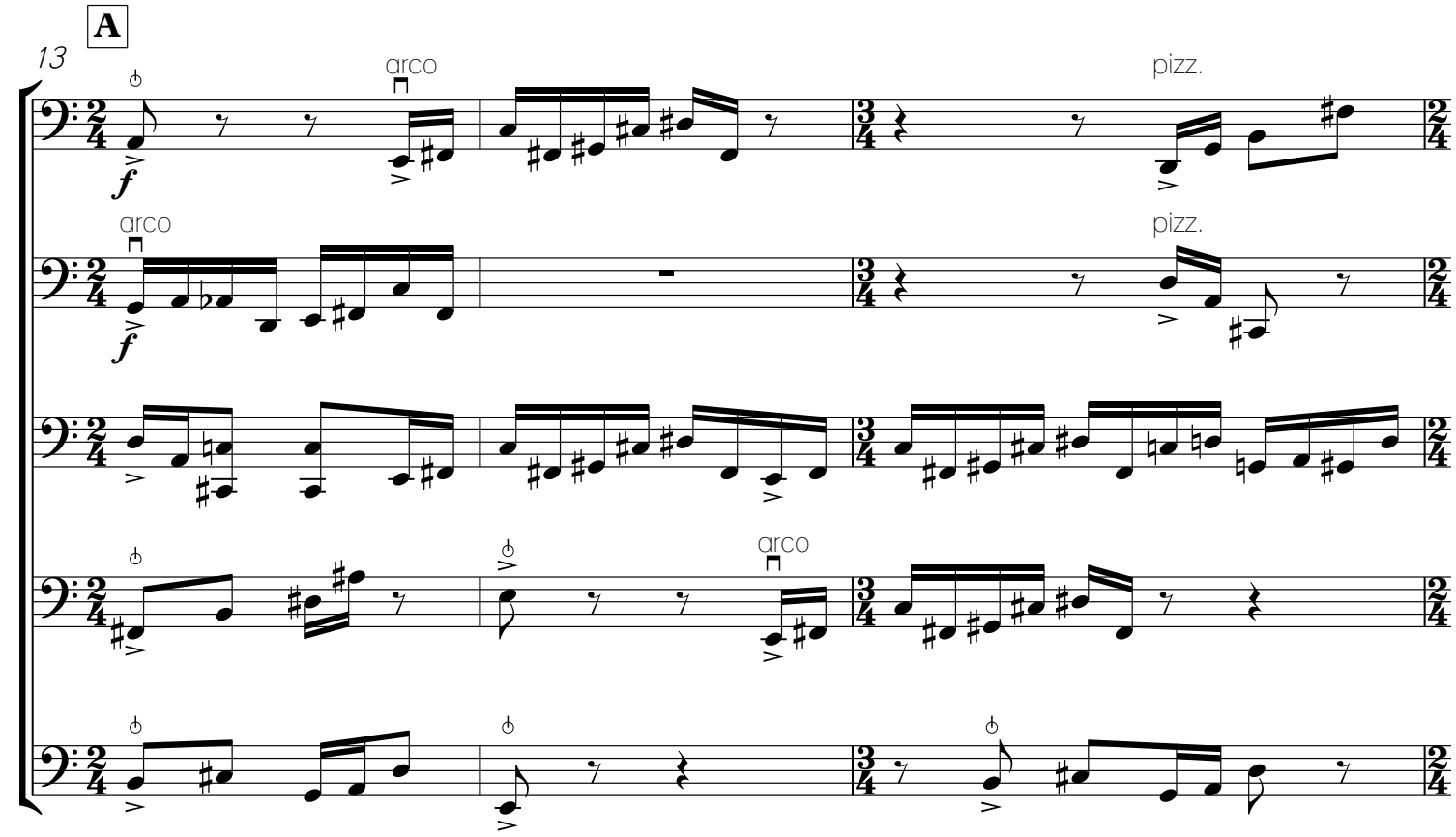
5. Paths

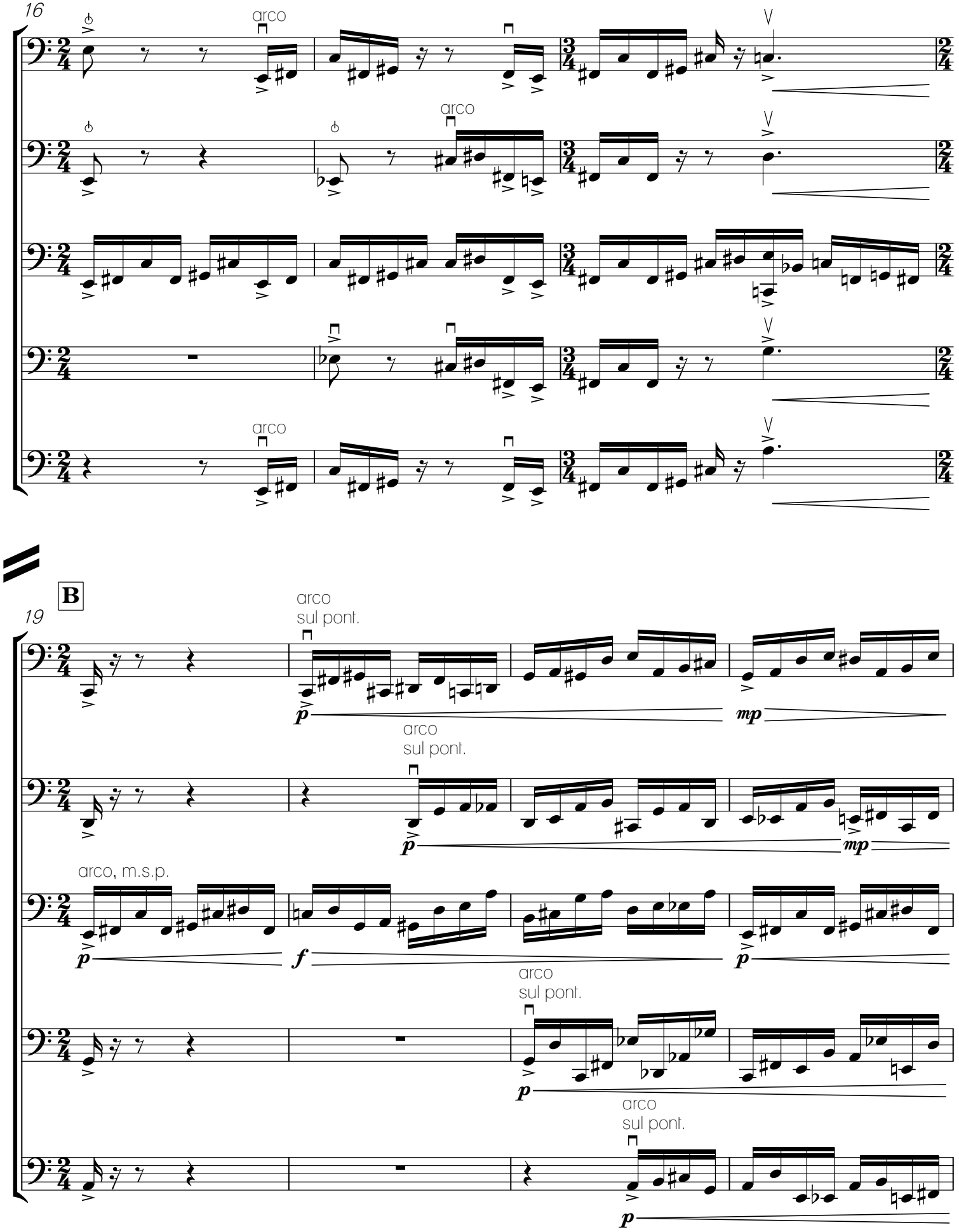
After the Violin Concerto, op. 23
"Concentric Paths": Mvt II: Paths
--Thomas Ades

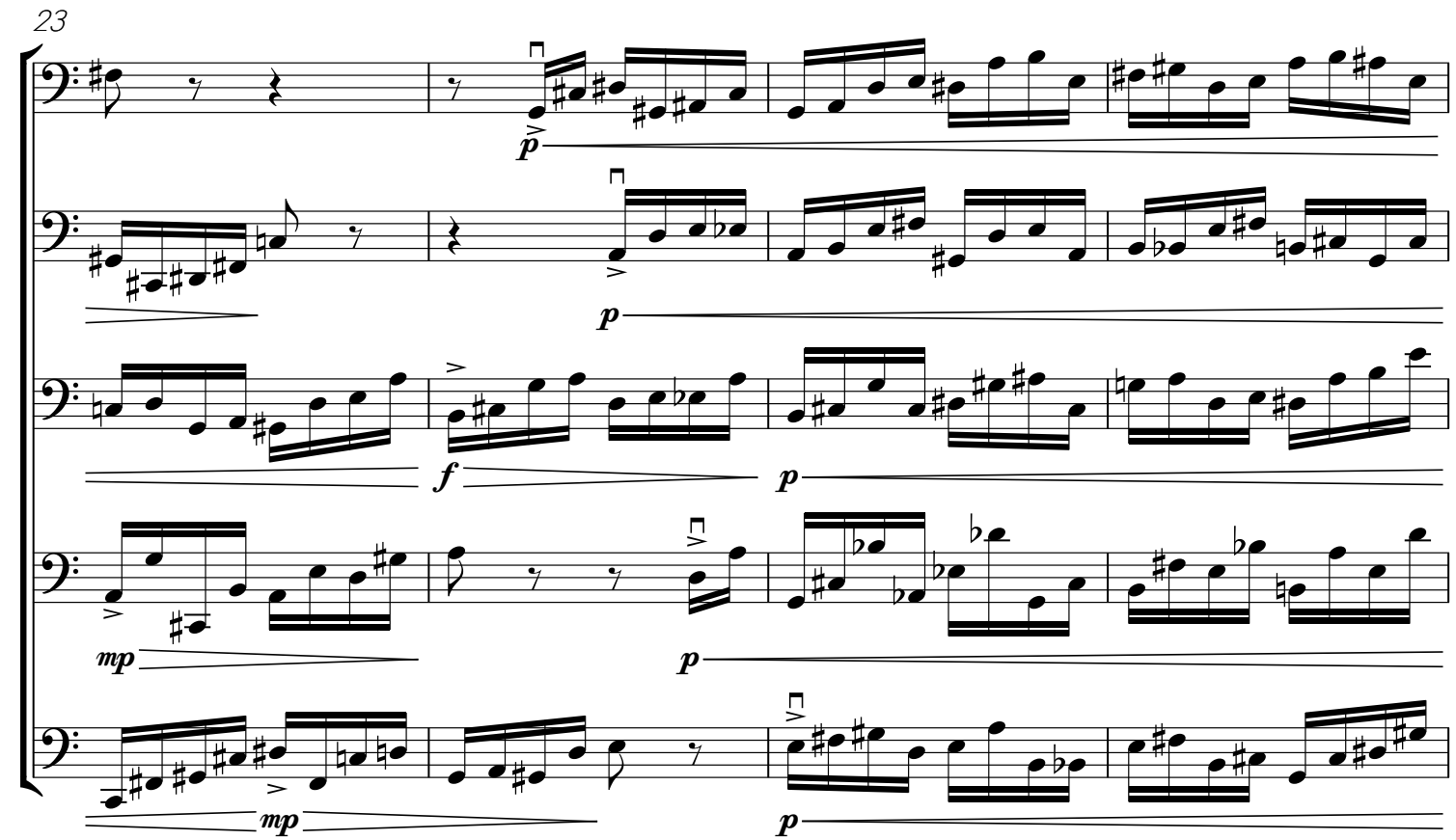
♩ = 88

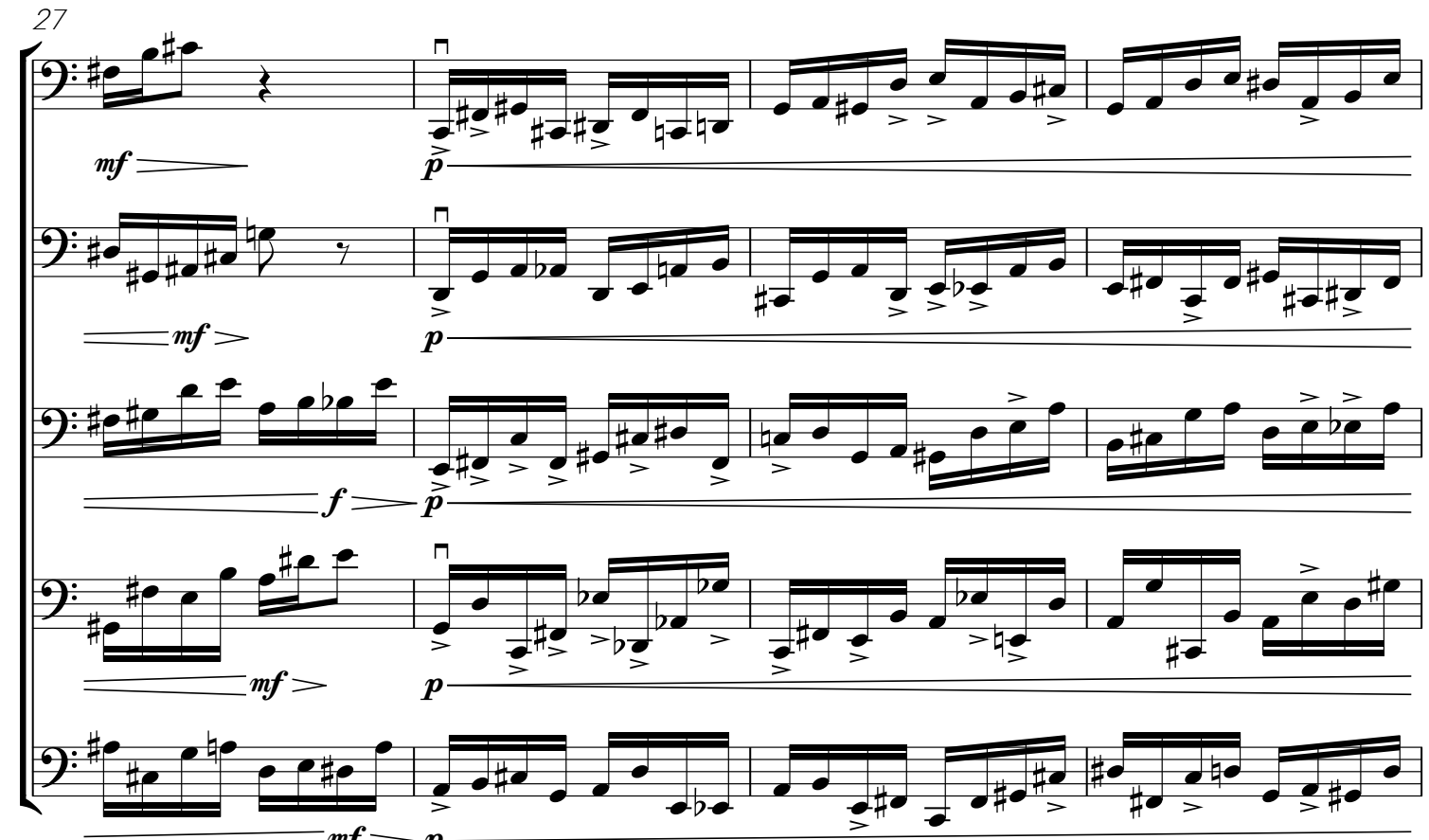


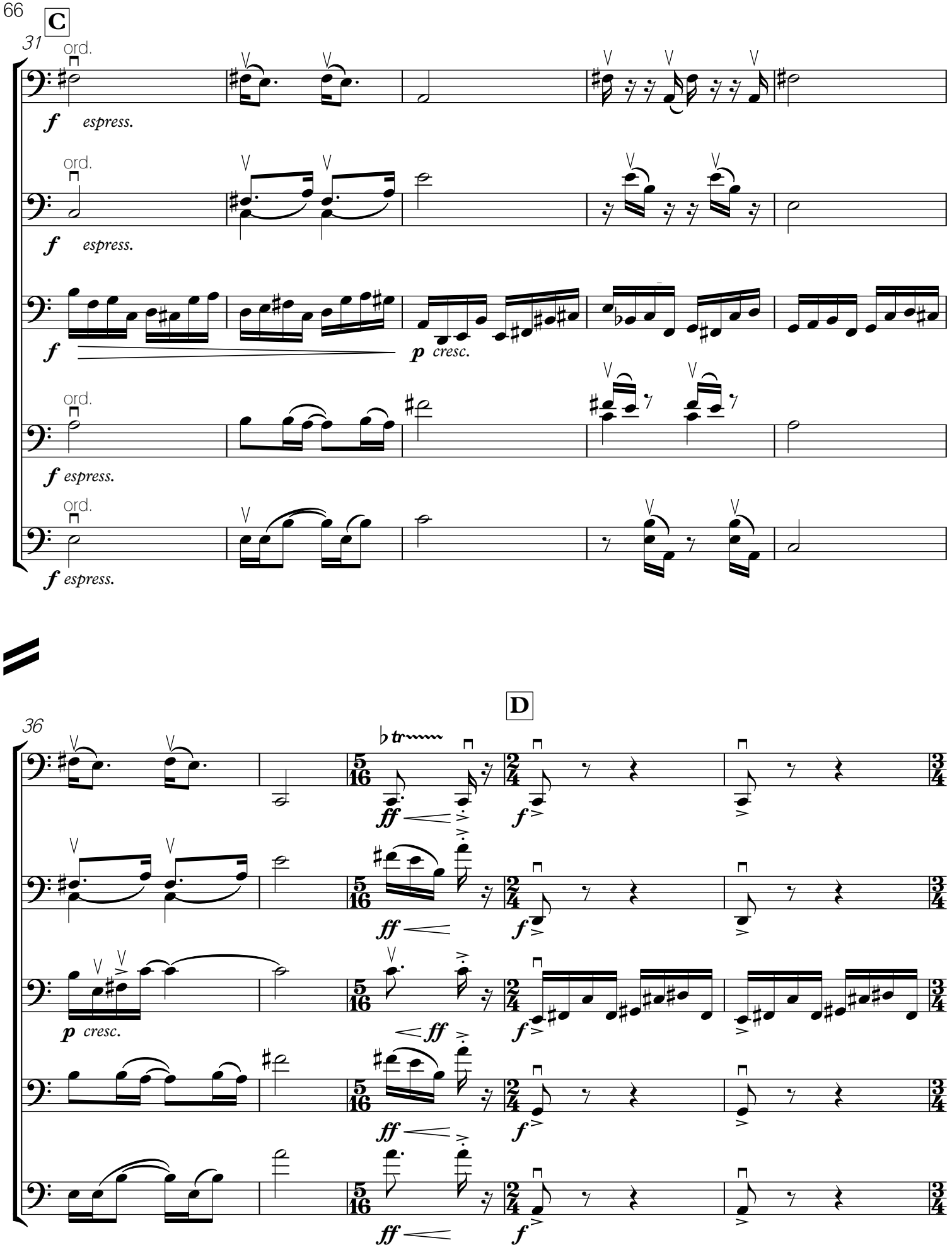

9

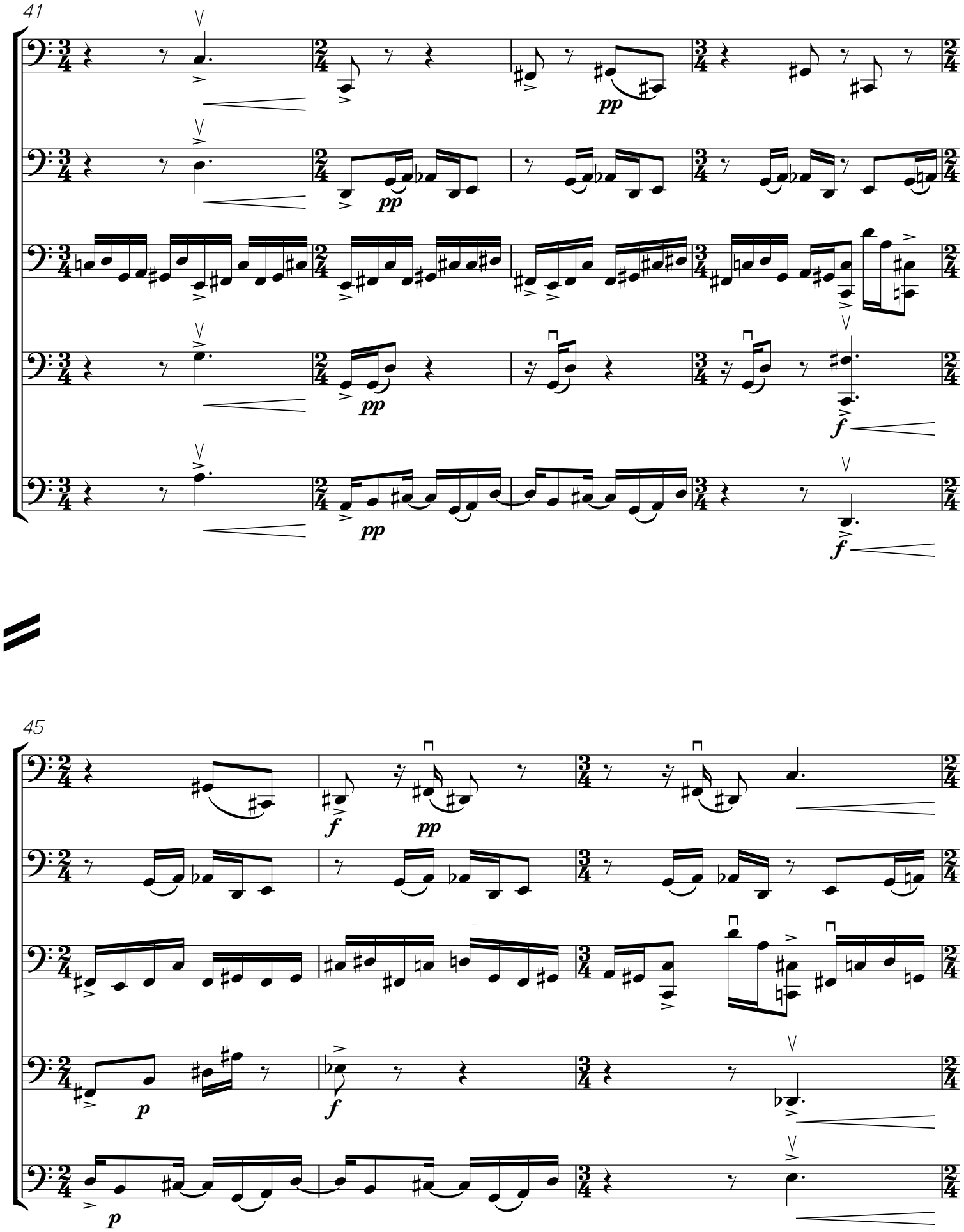

A
13
arco
pizz.
arco
pizz.
arco


16
arco
arco
arco
B
19
arco
sul pont.
arco
sul pont.
arco, m.s.p.
arco
sul pont.
arco
sul pont.
p
mp
f

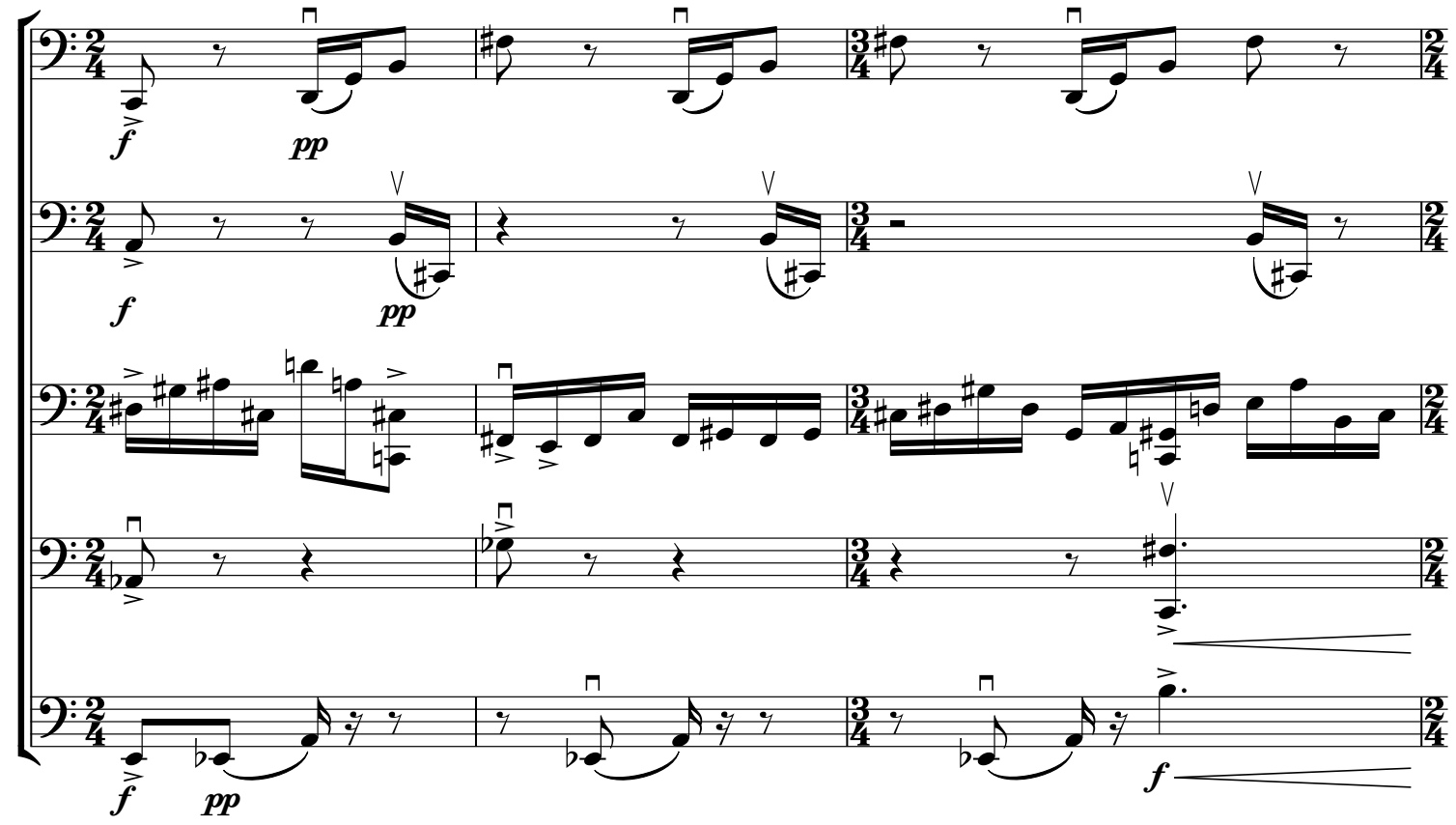

23
p
p
f
p
mp
p
mp
p


27
mf
p
mf
p
f
p
mf
p
mf
p


C
31
ord.
f espress.
p cresc.
D
36
ff
tr

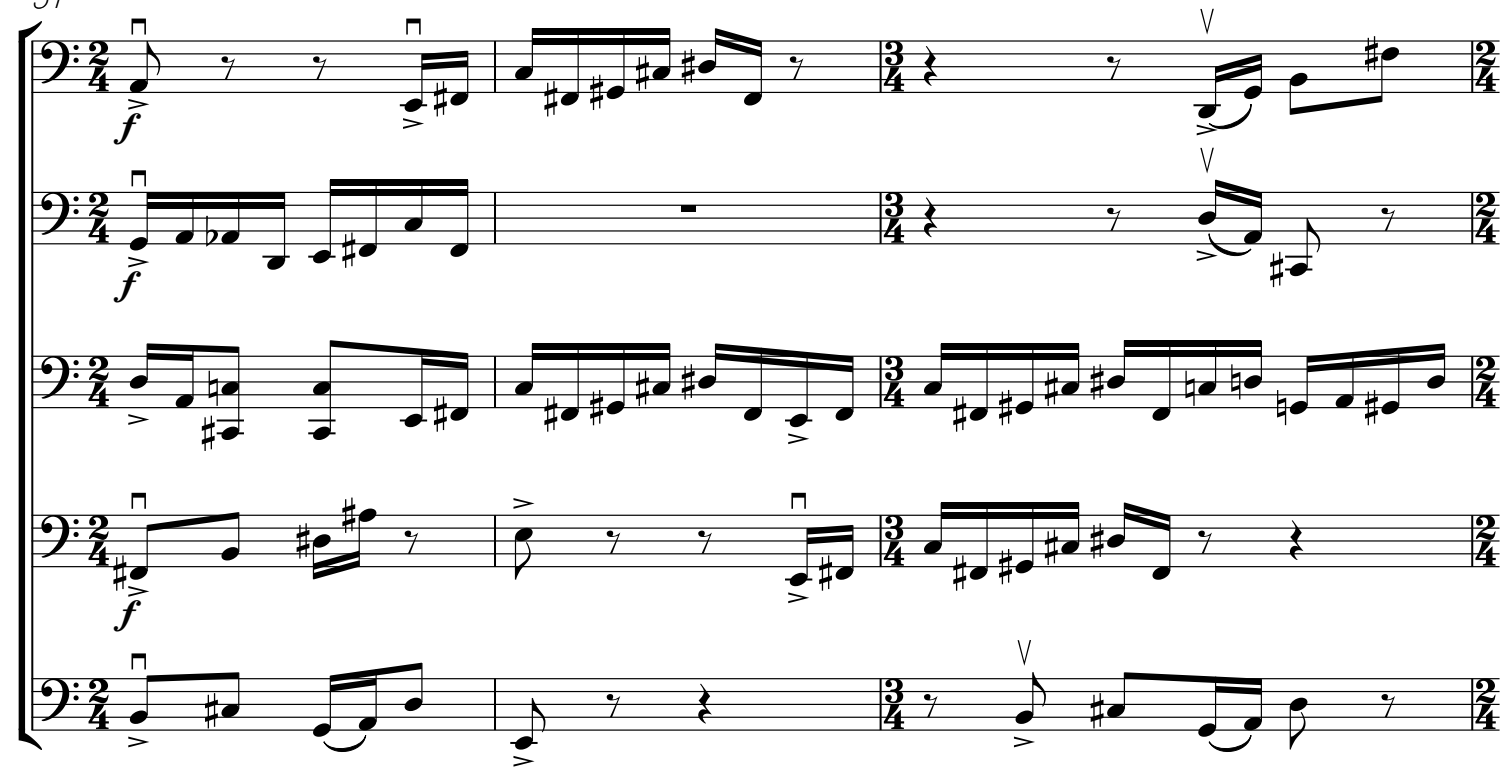

41
pp
pp
pp
f
pp
f
45
f
pp
p
f
p

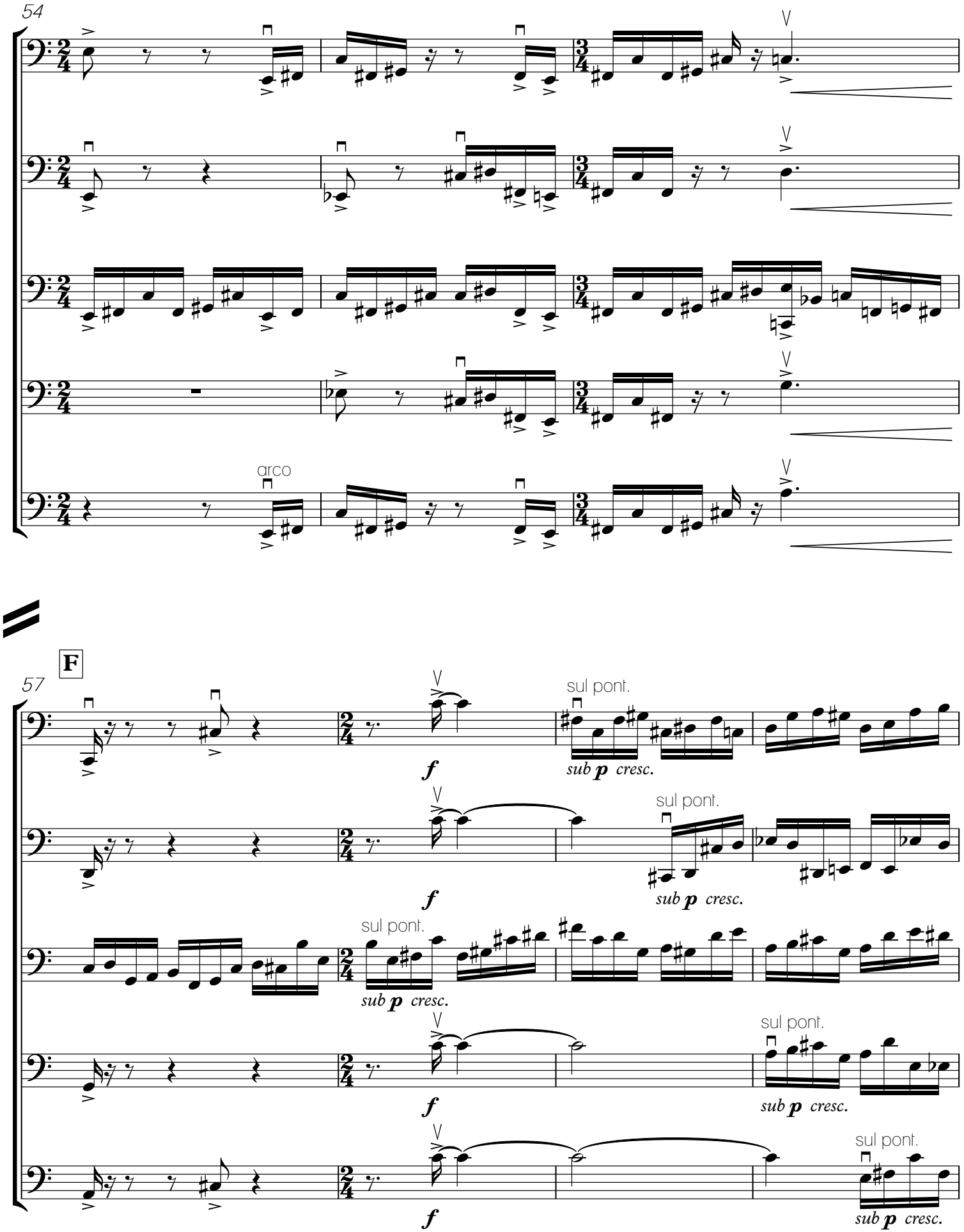
48

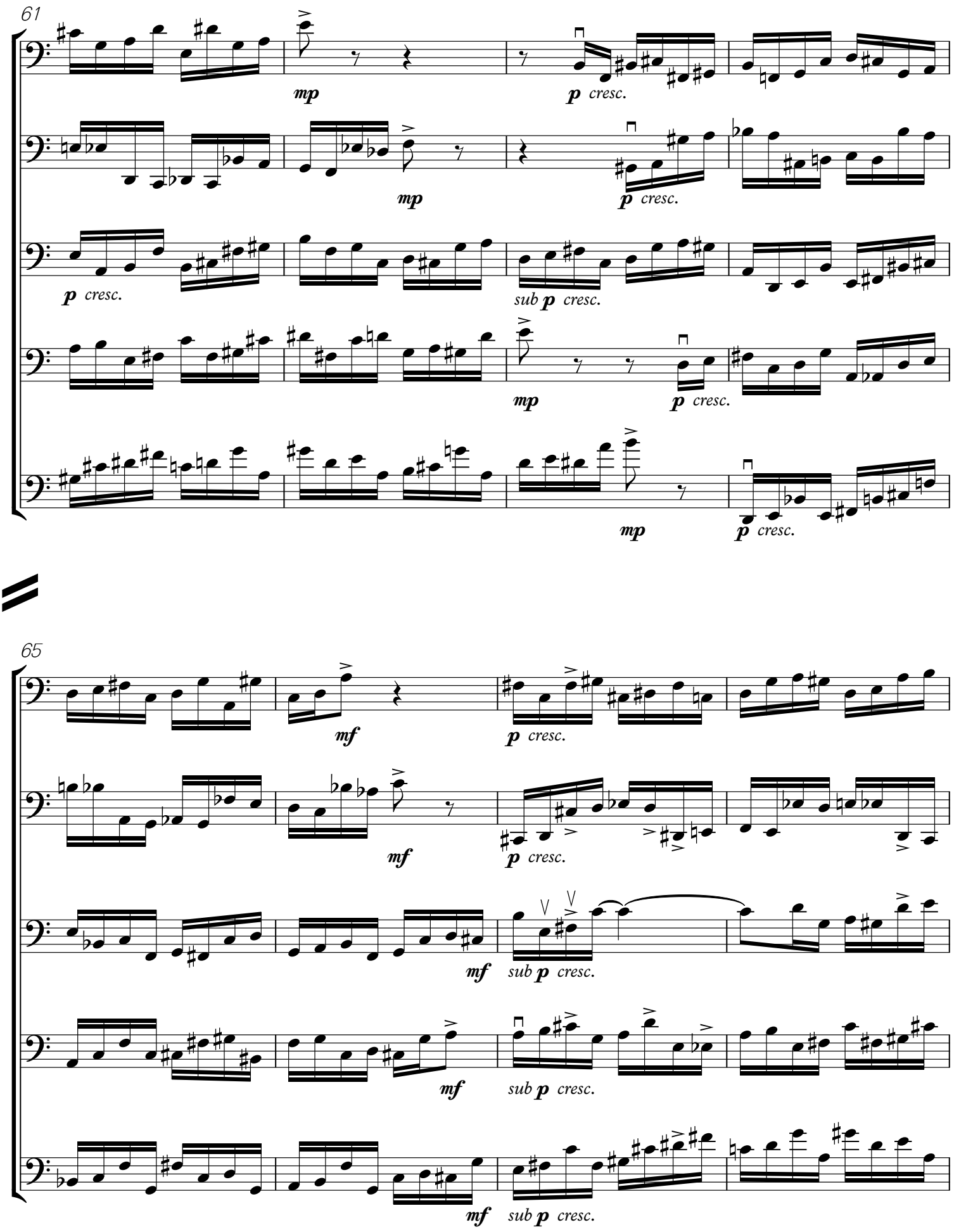


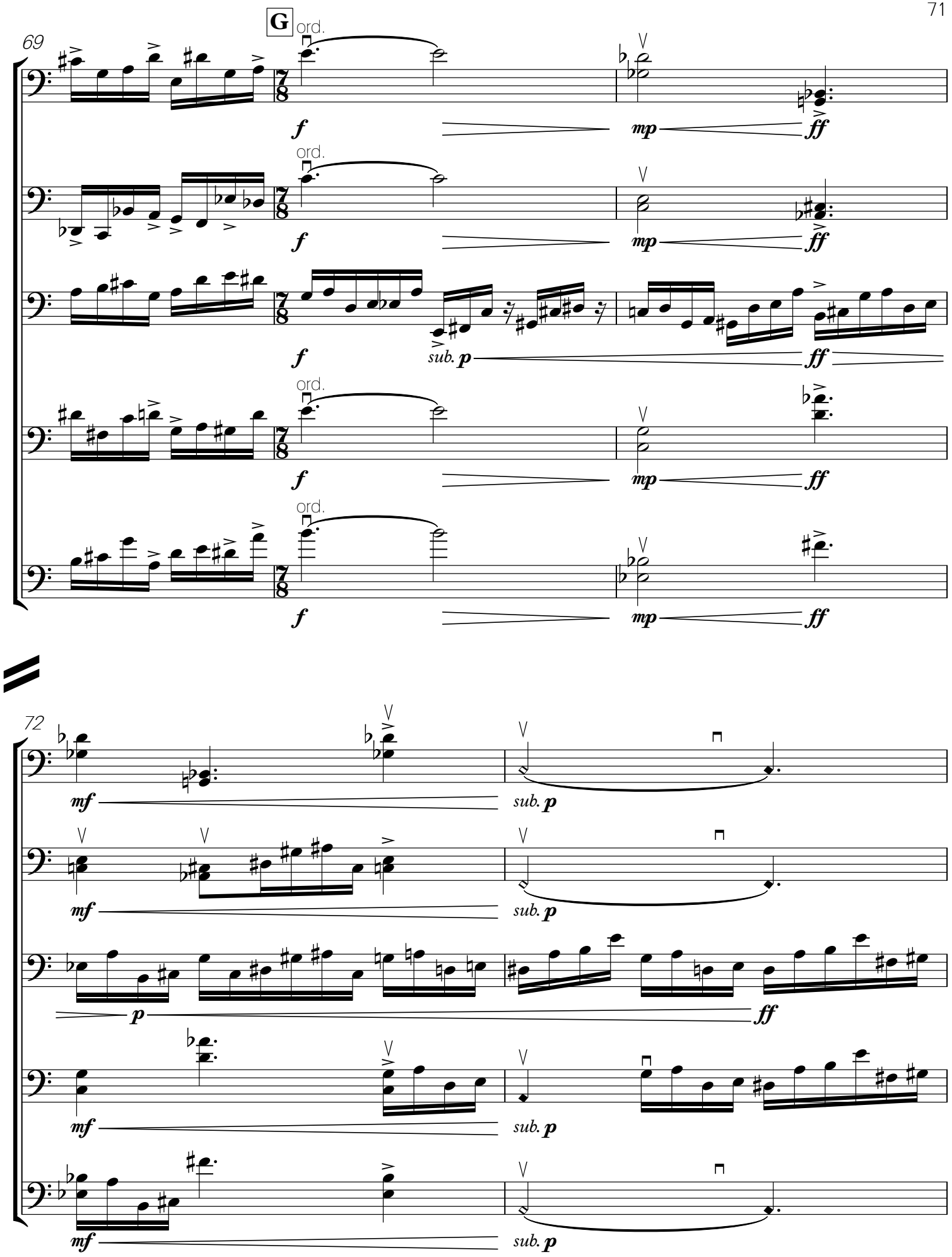
E

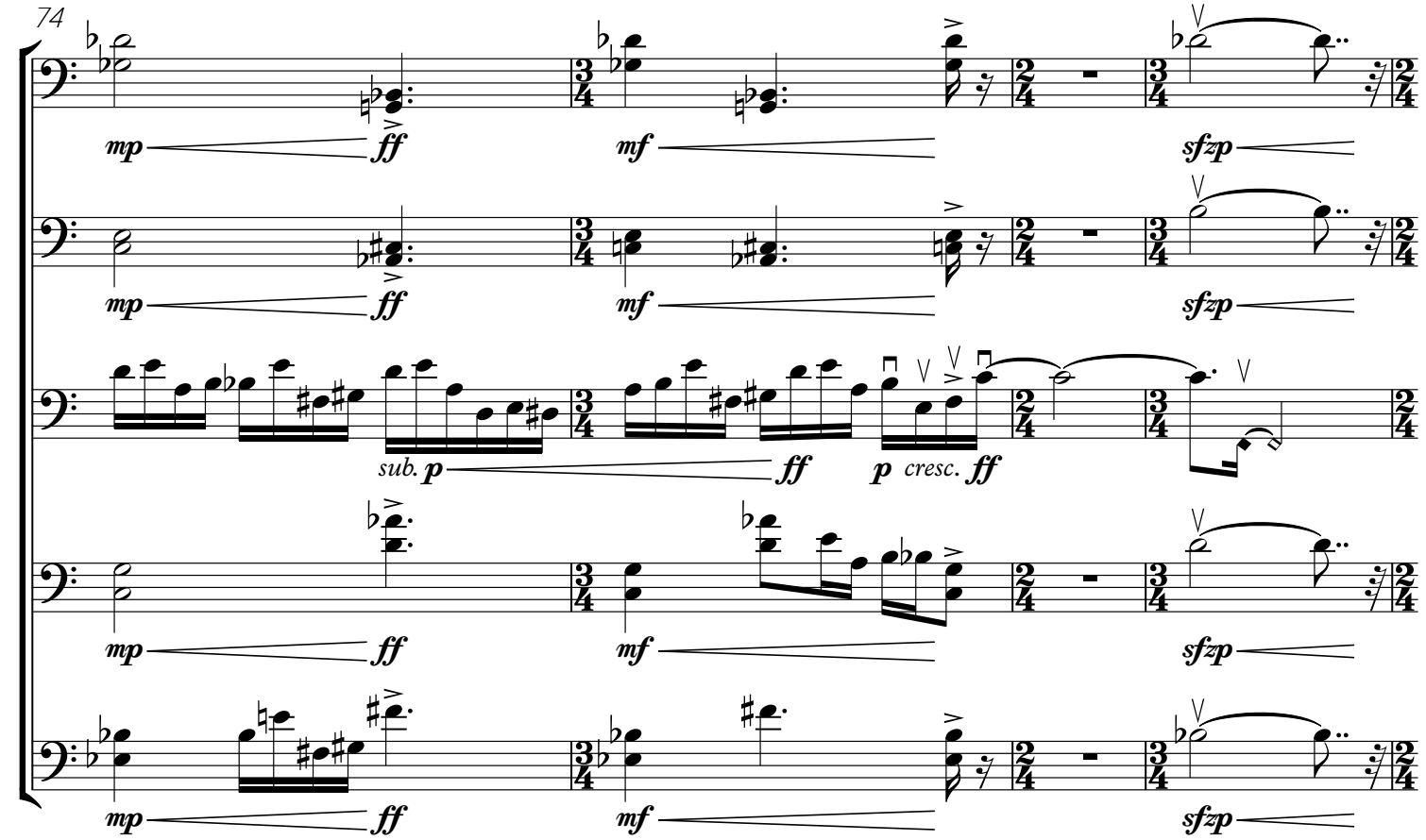
51

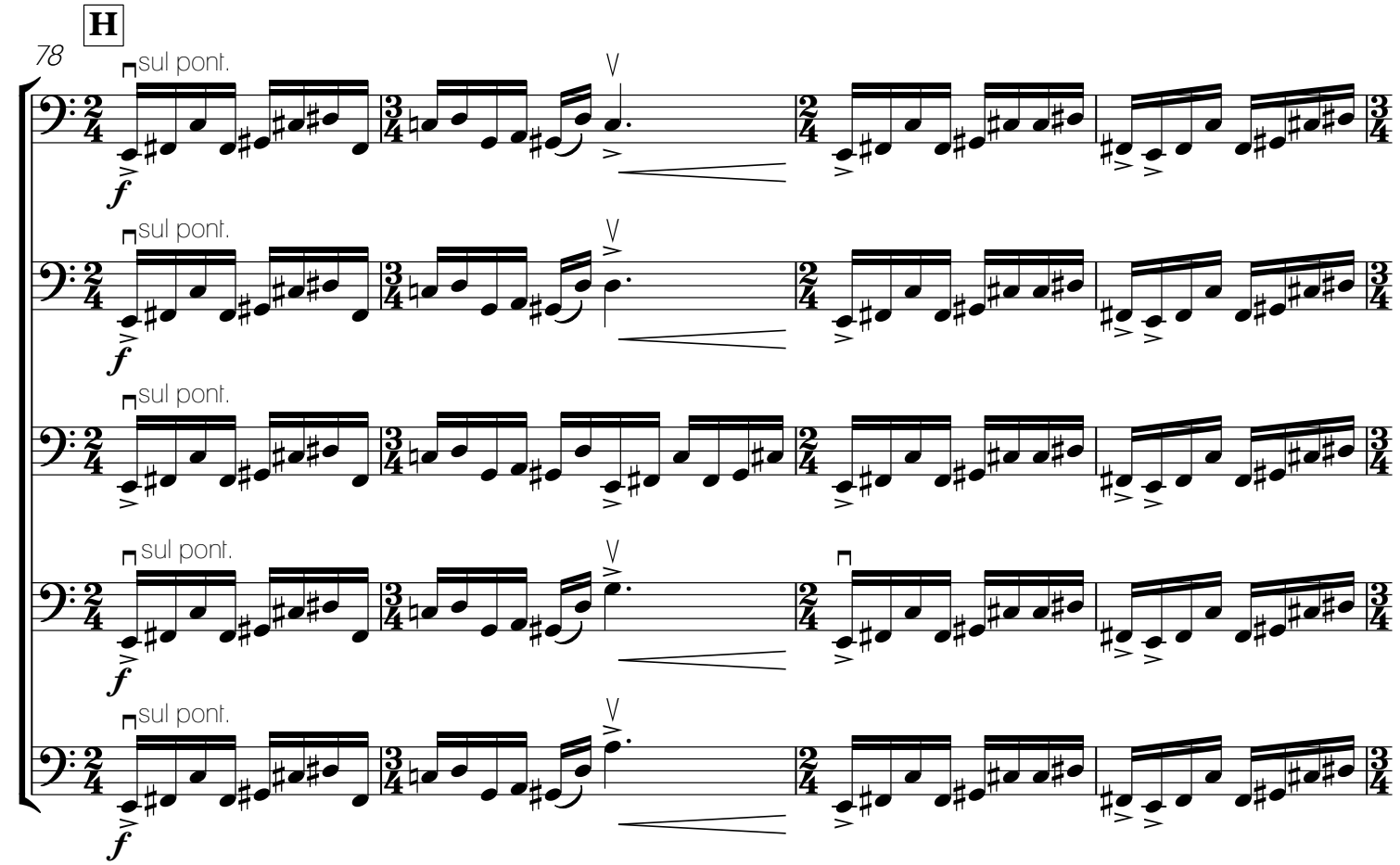


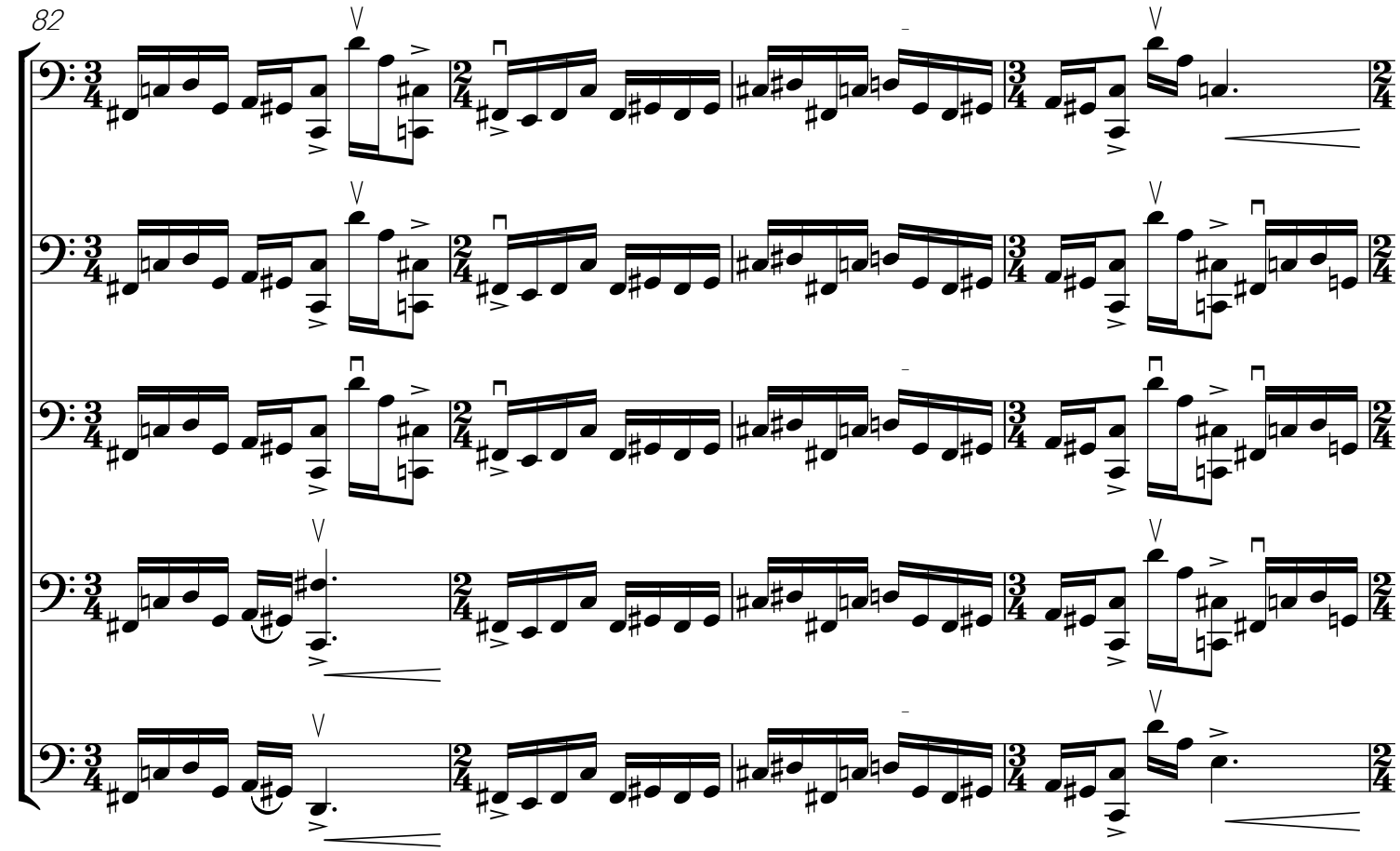

54
arco
F
57
sul pont.
sub p cresc.
f

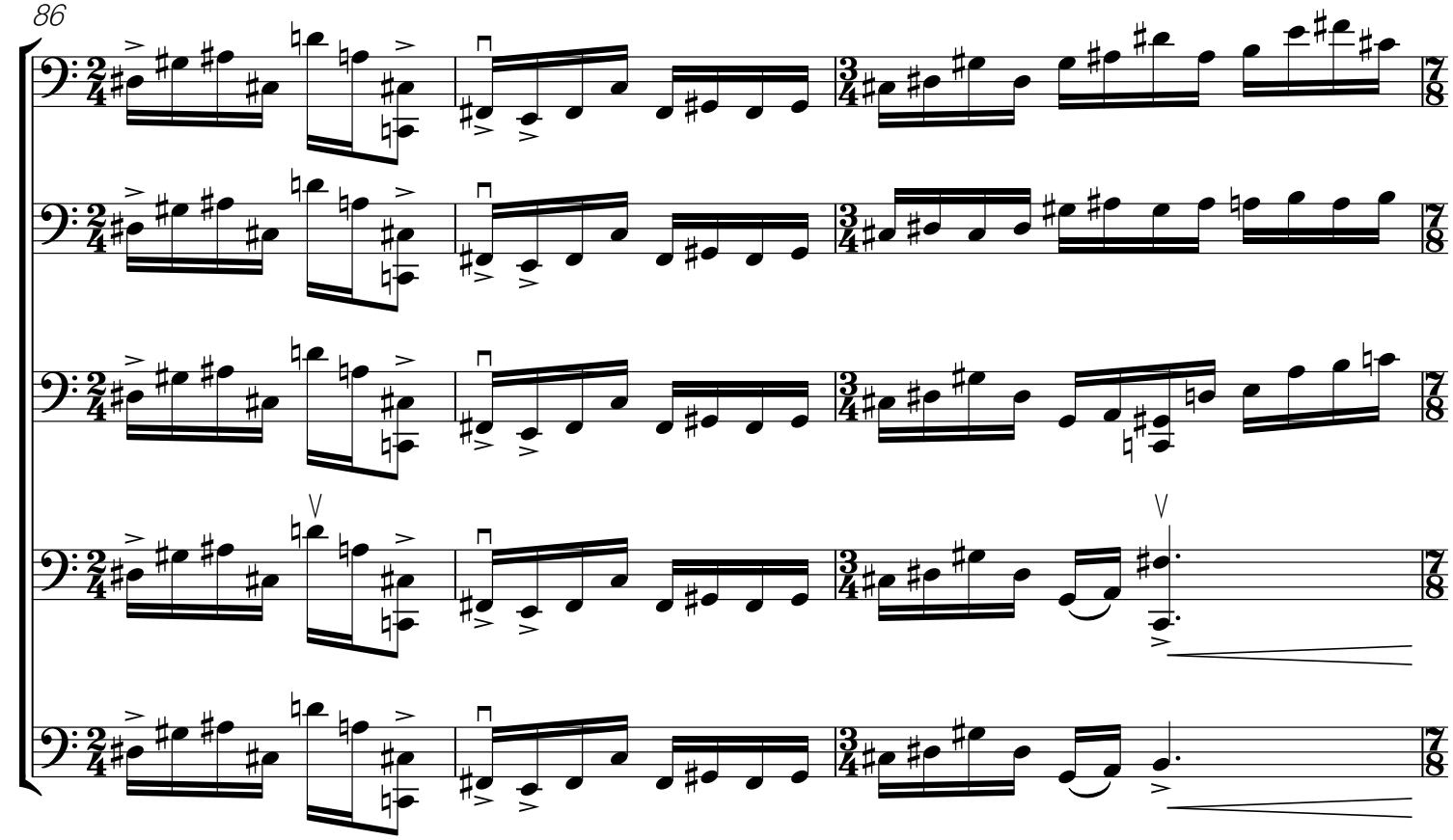

61
mp
p cresc.
mp
p cresc.
p cresc.
sub p cresc.
mp
p cresc.
mp
p cresc.
65
mf
p cresc.
mf
p cresc.
mf
sub p cresc.
mf
sub p cresc.
mf
sub p cresc.

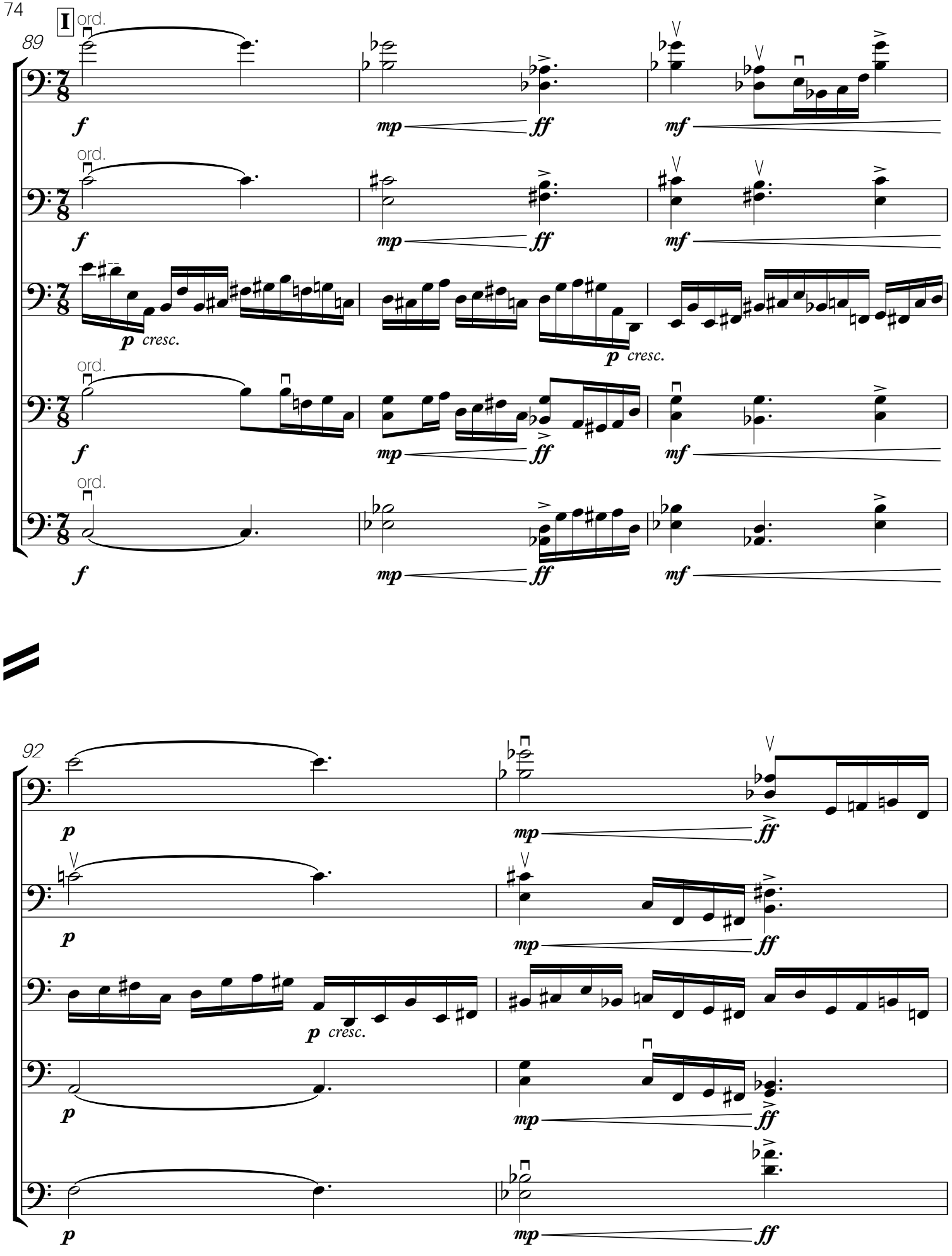

G
69
ord.
f
mp
ff
sub. p
72
mf
p


74
mp
ff
mf
sfzp
sub. p
p cresc. ff

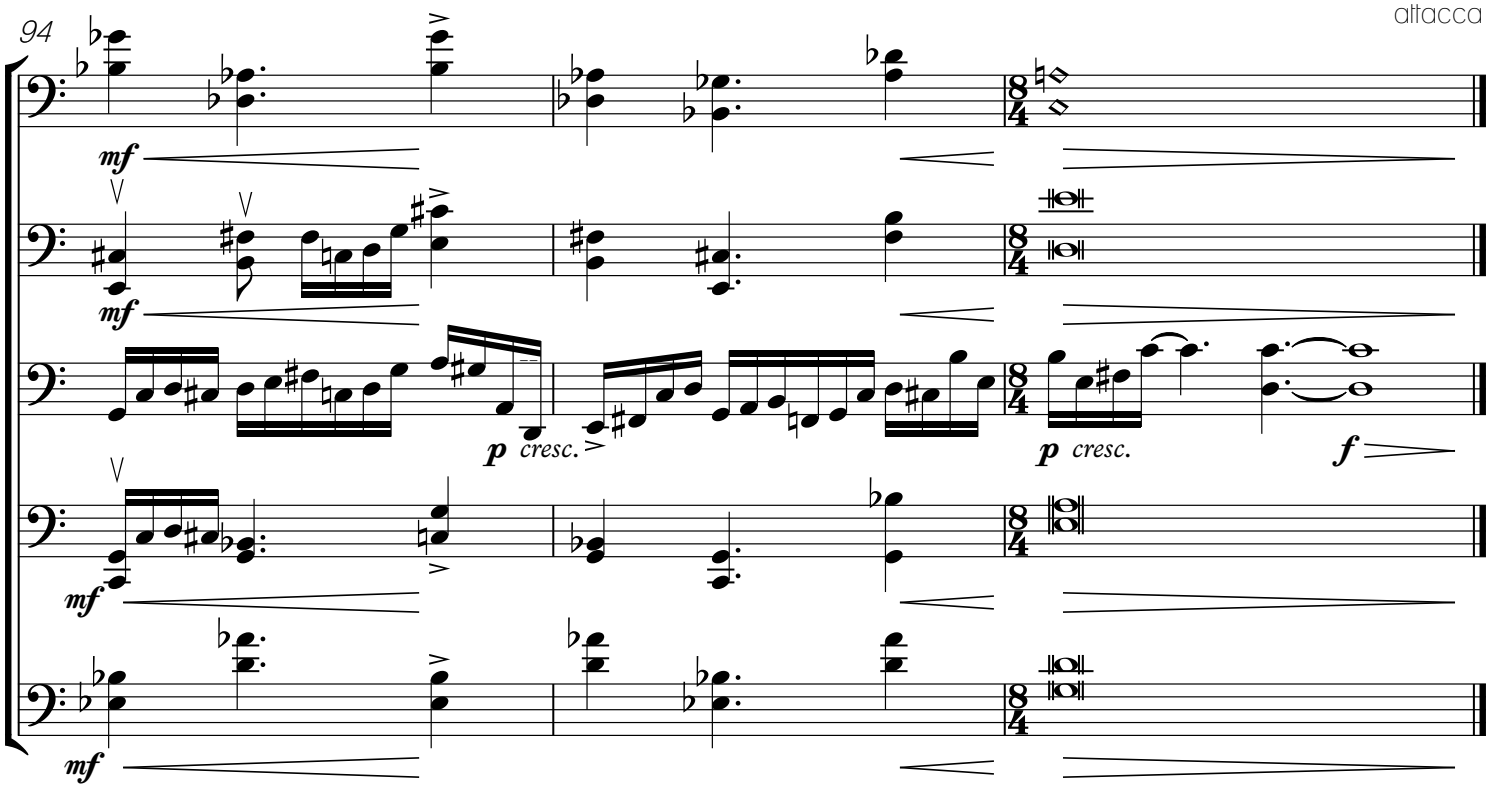

H
78
sul pont.
f


82


86

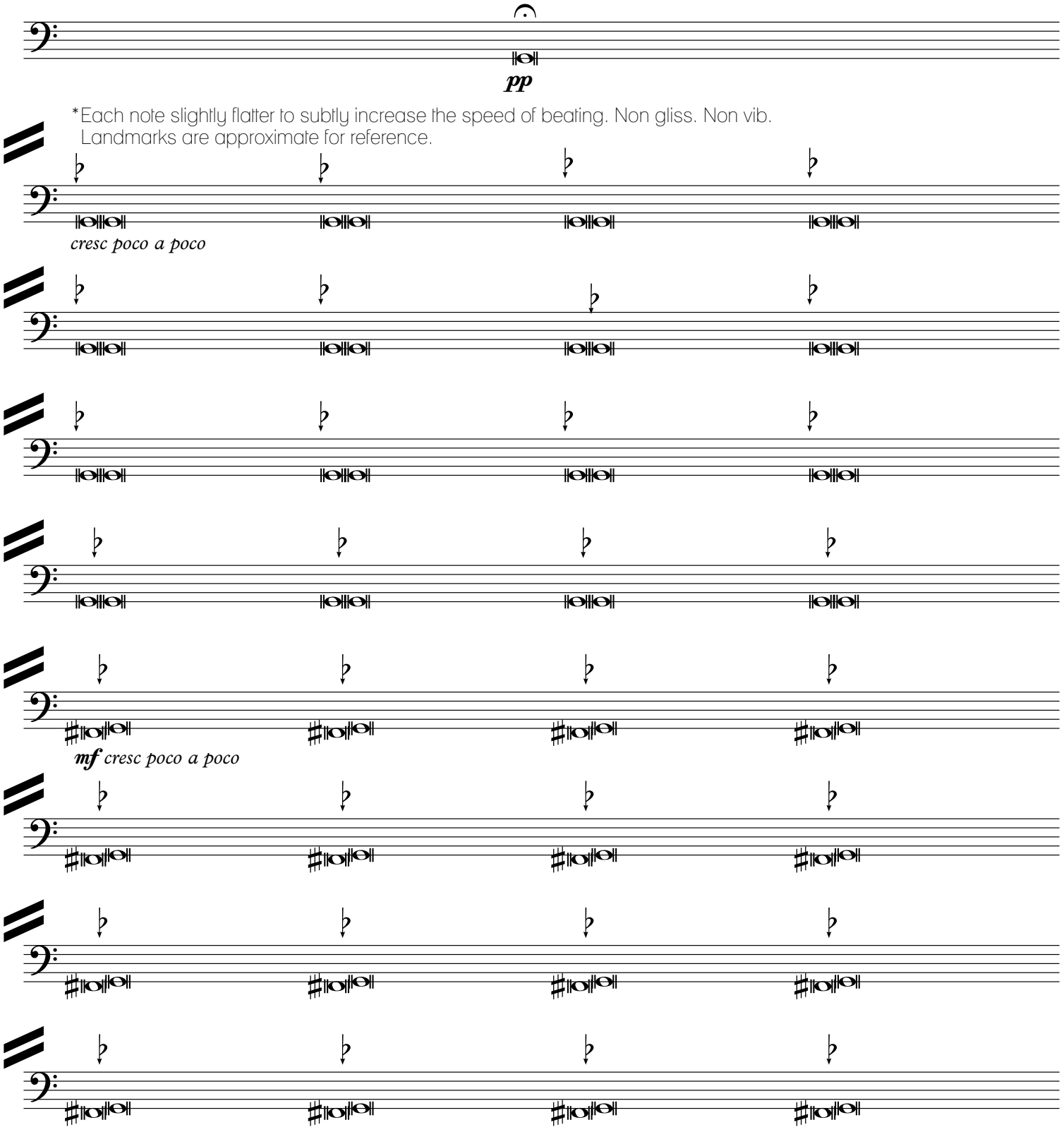

I
89
ord.
f
mp
ff
mf
p
cresc.
92

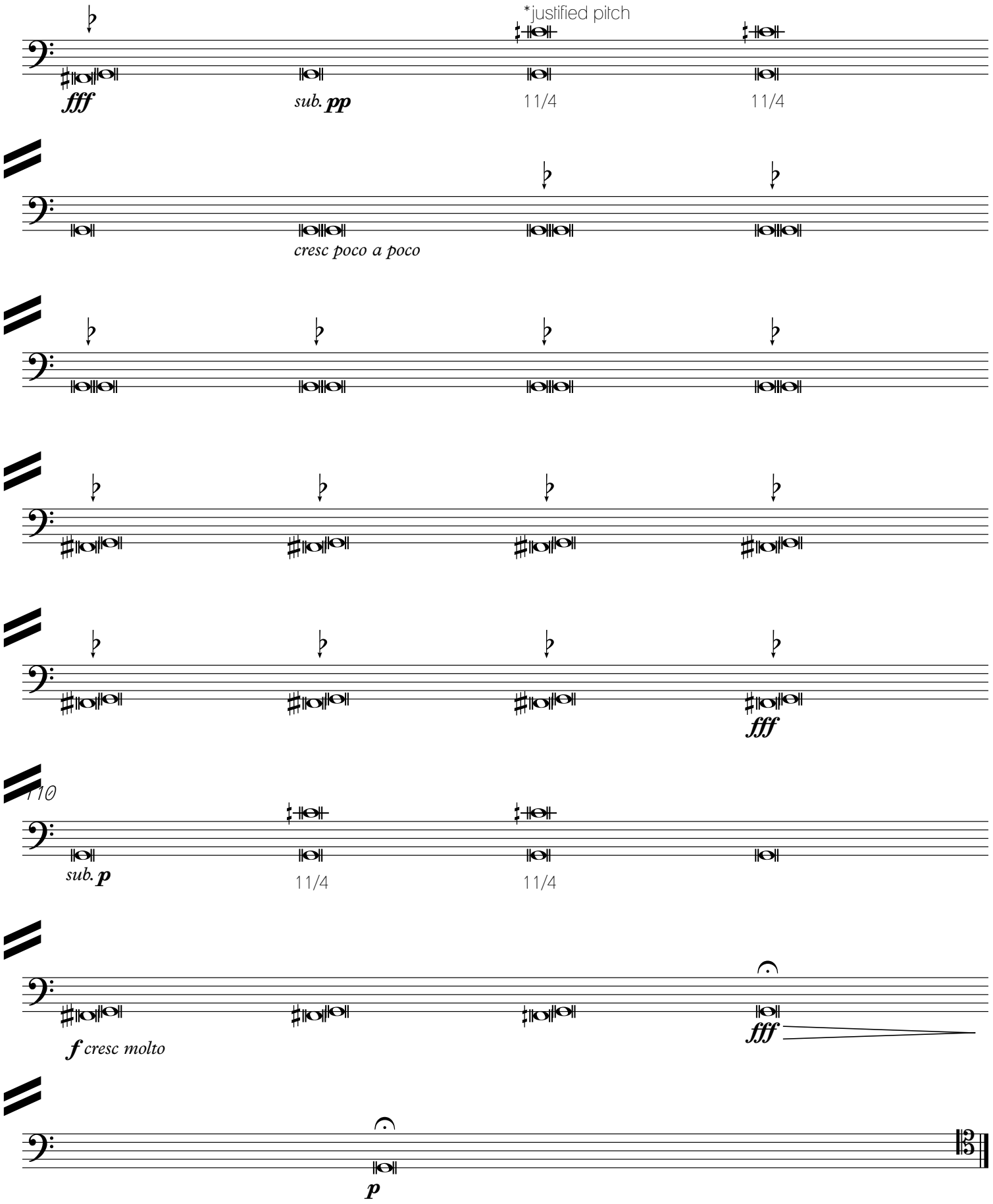
attacca



6. Furthest Thing

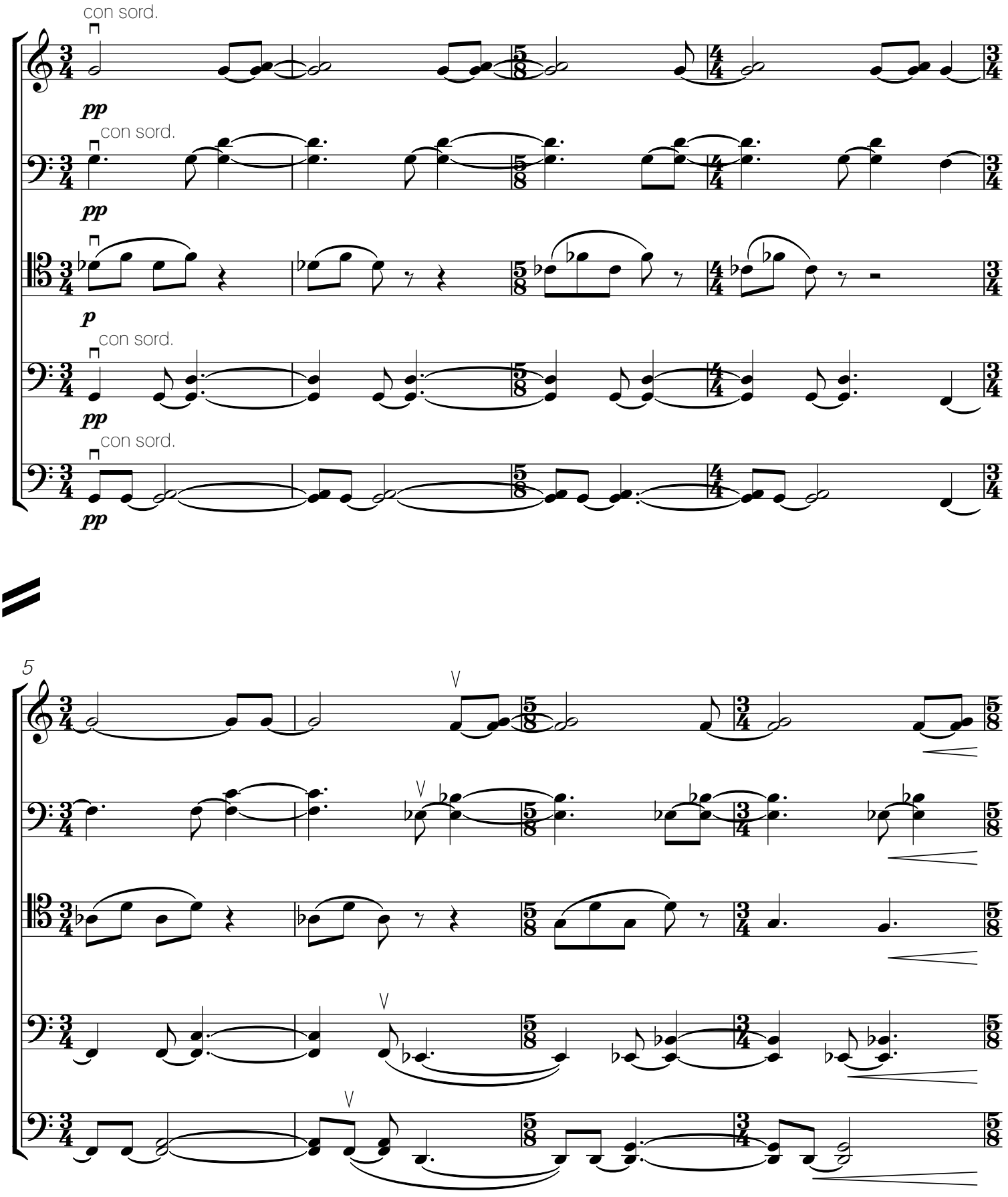
"The furthest thing from perfect
Like everyone I know."
--Drake

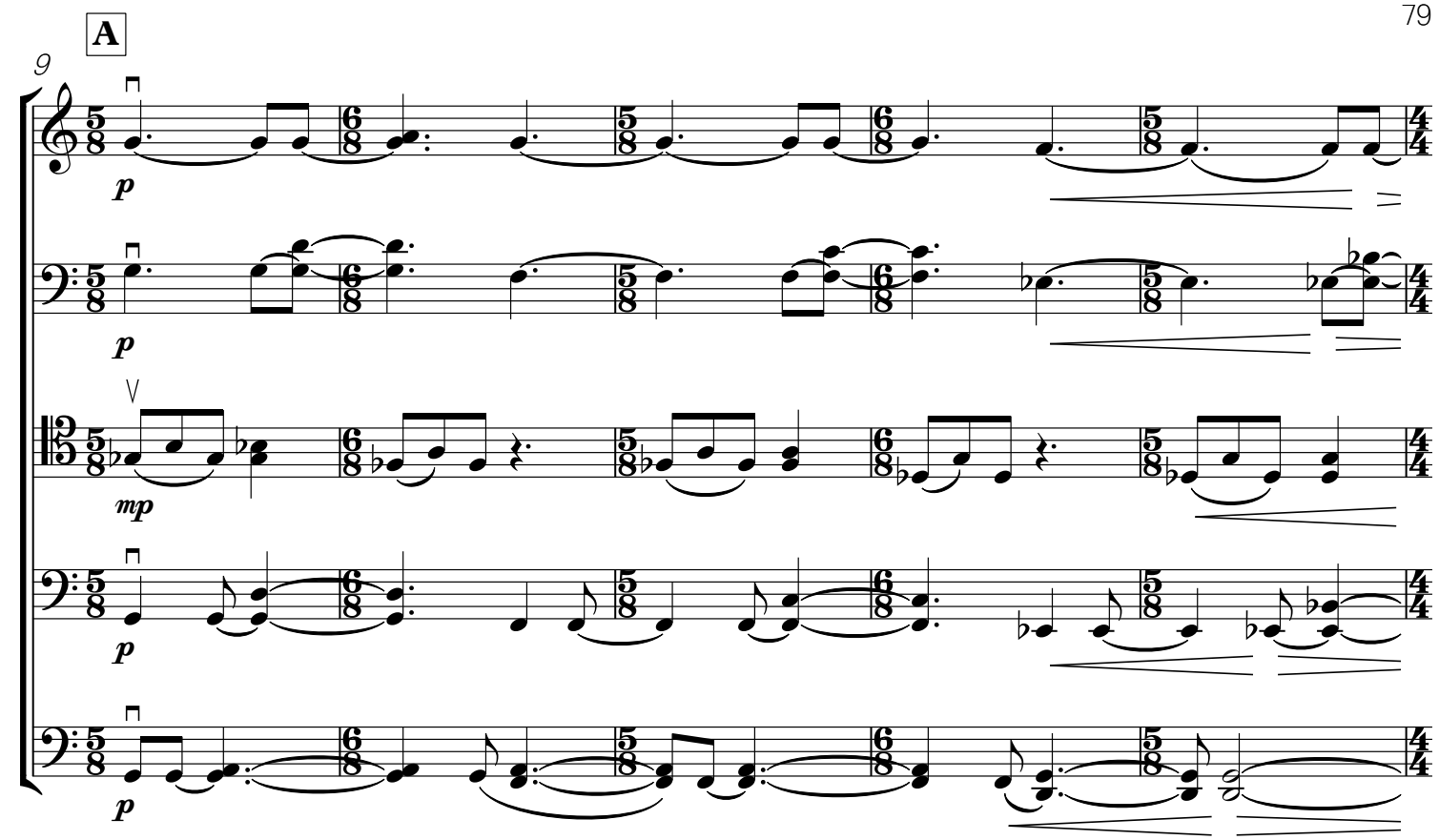


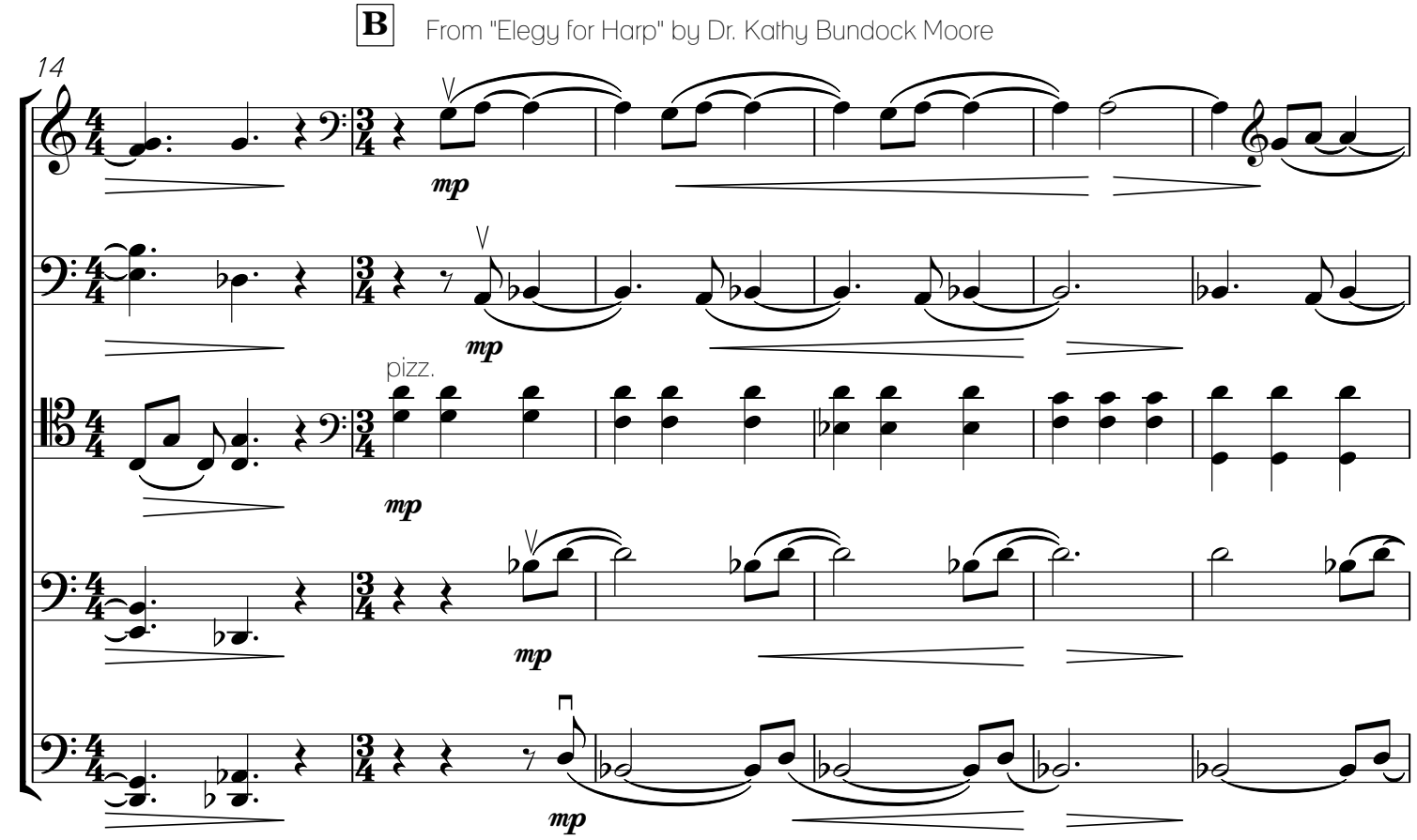

*justified pitch
fff
sub. pp
11/4
11/4
cresc poco a poco
fff
110
sub. p
11/4
11/4
f cresc molto
fff
p

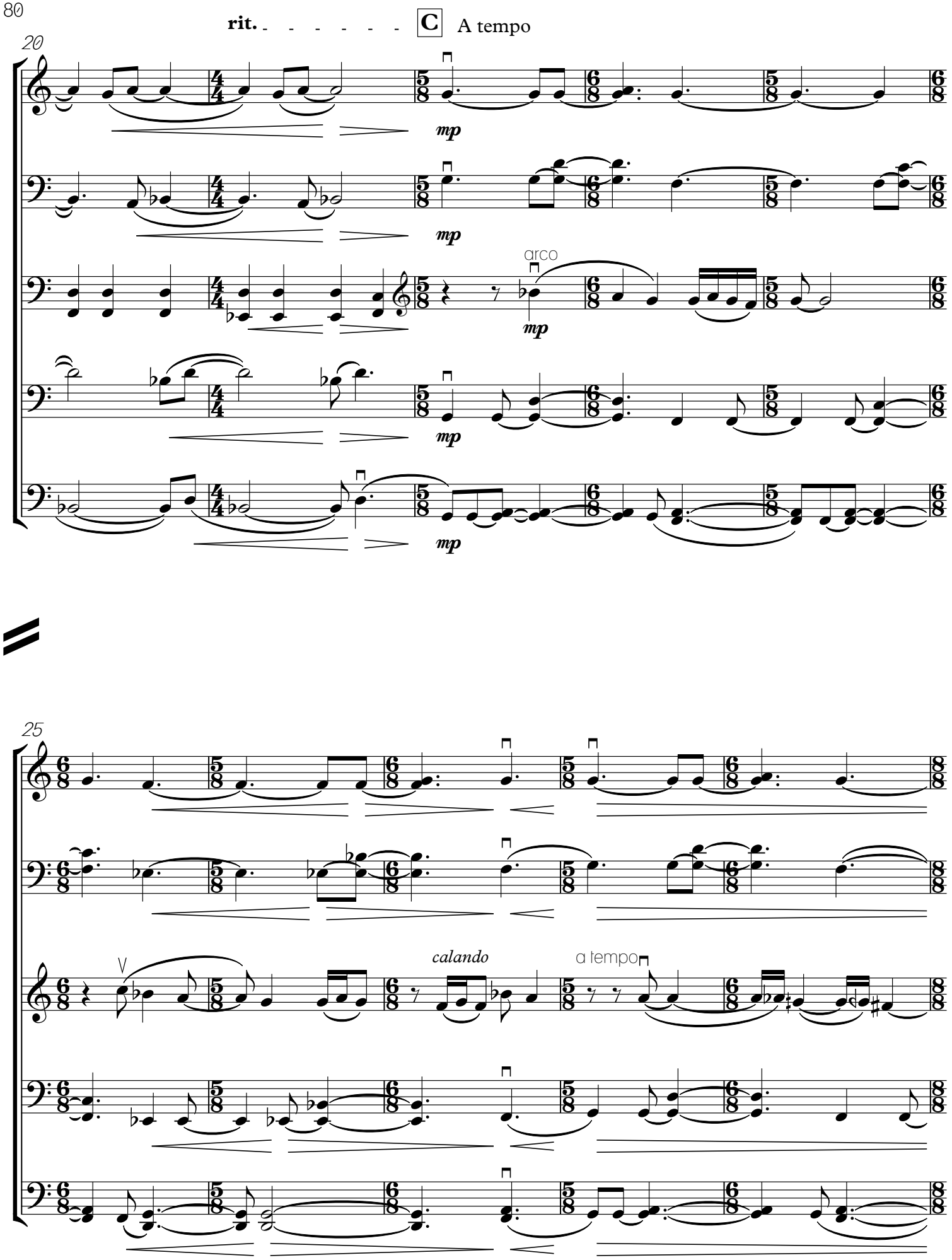
7. Hear You There

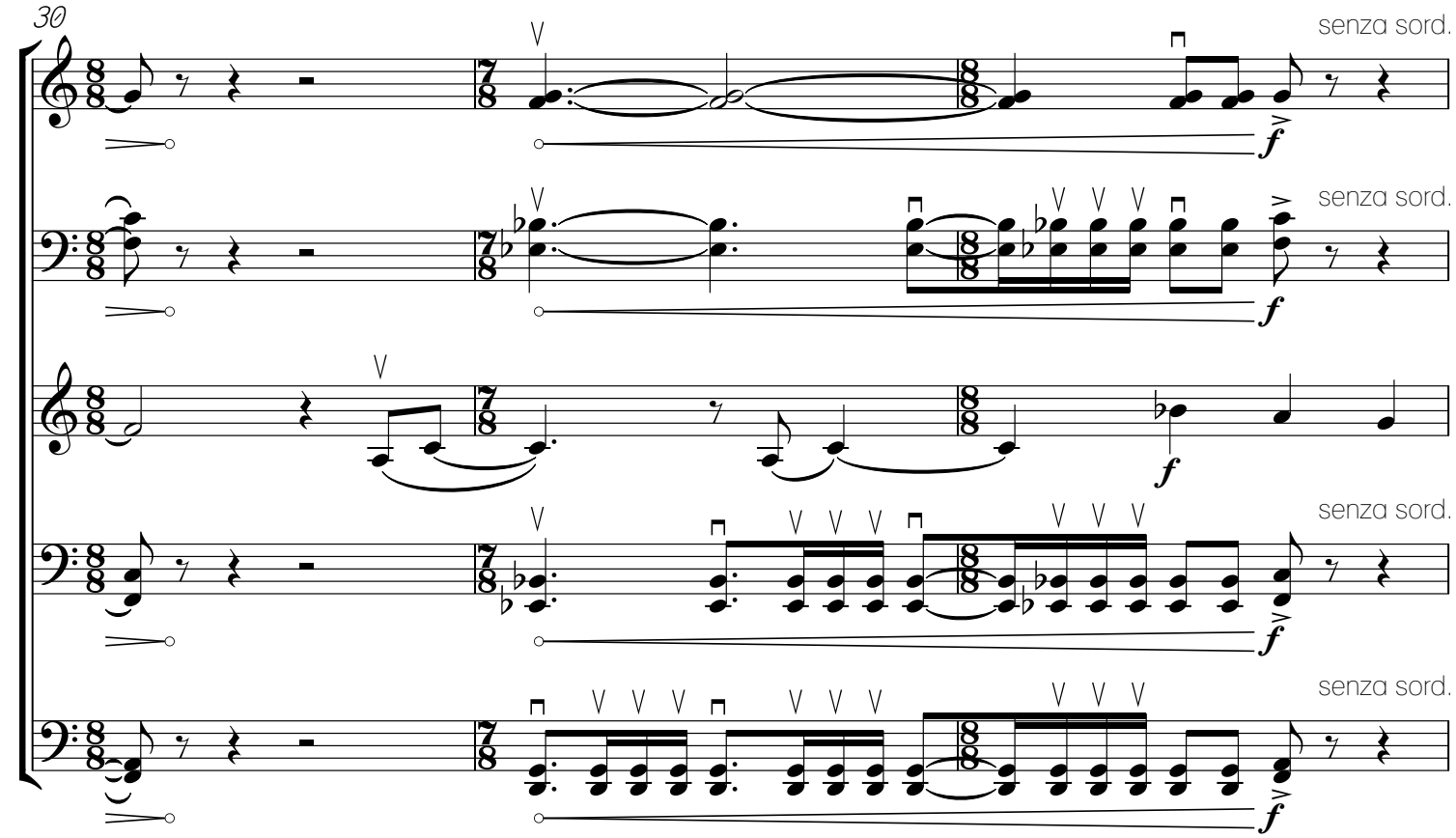
"Deep asleep. I heard you in my deep sleep.
There is no sleep so deep I would not hear you there."
--Samuel Beckett

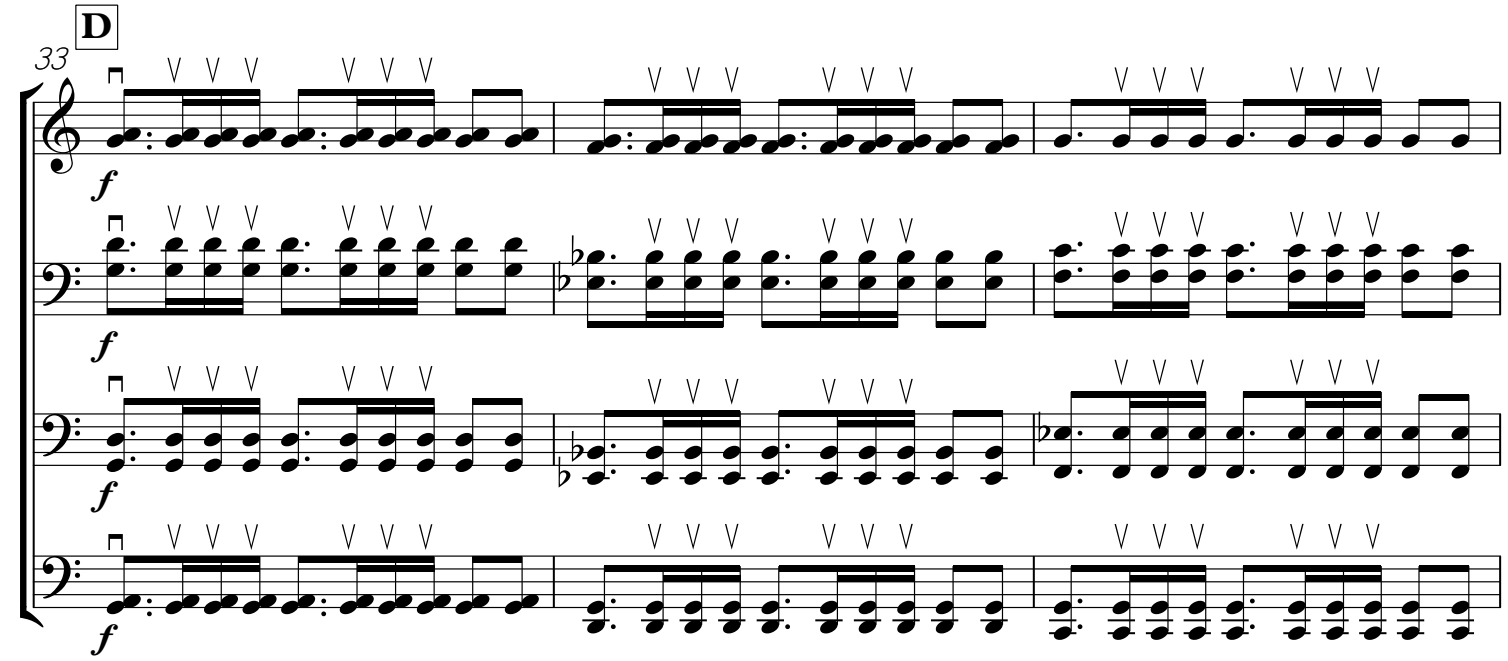


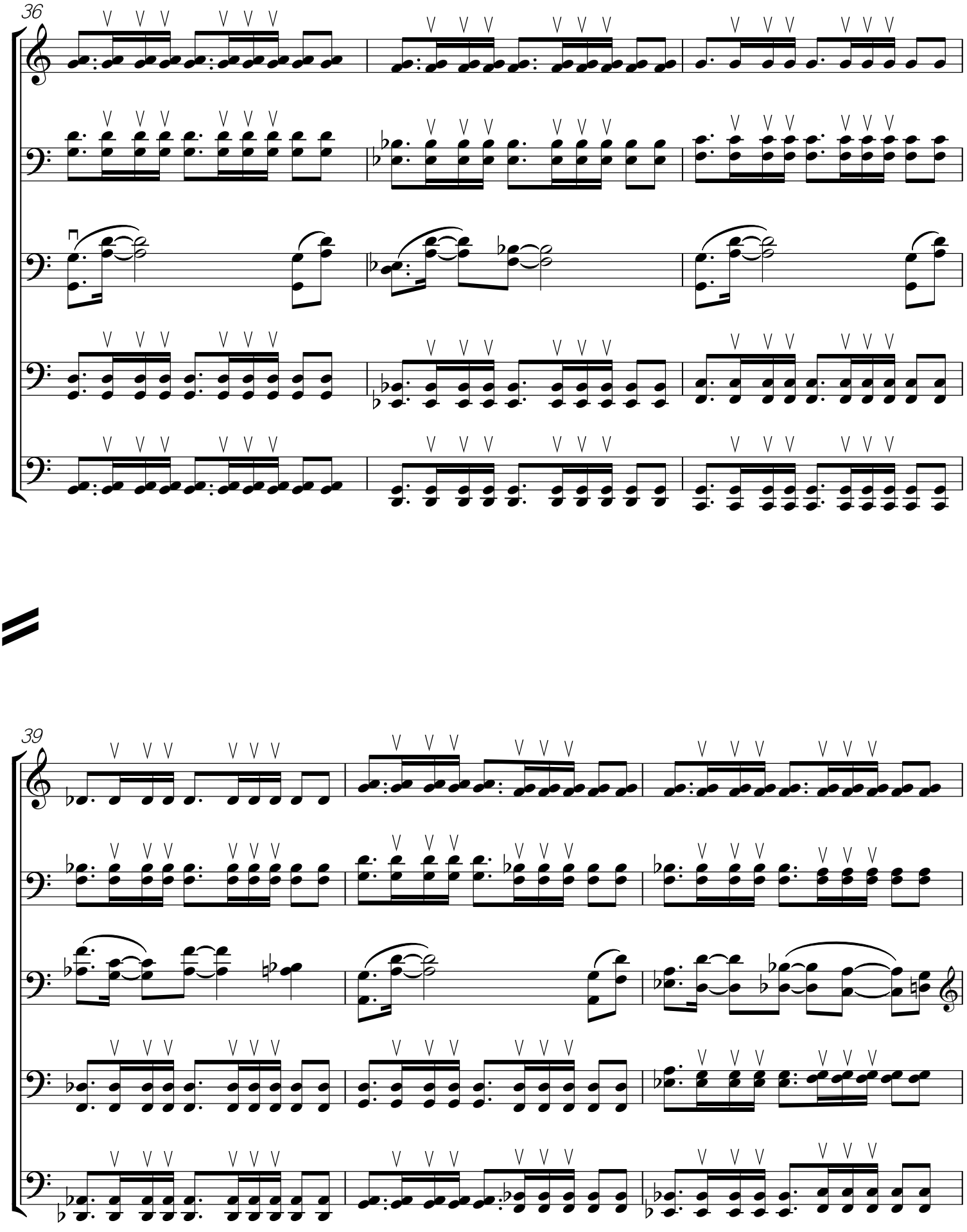

A
9
p
p
mp
p
p

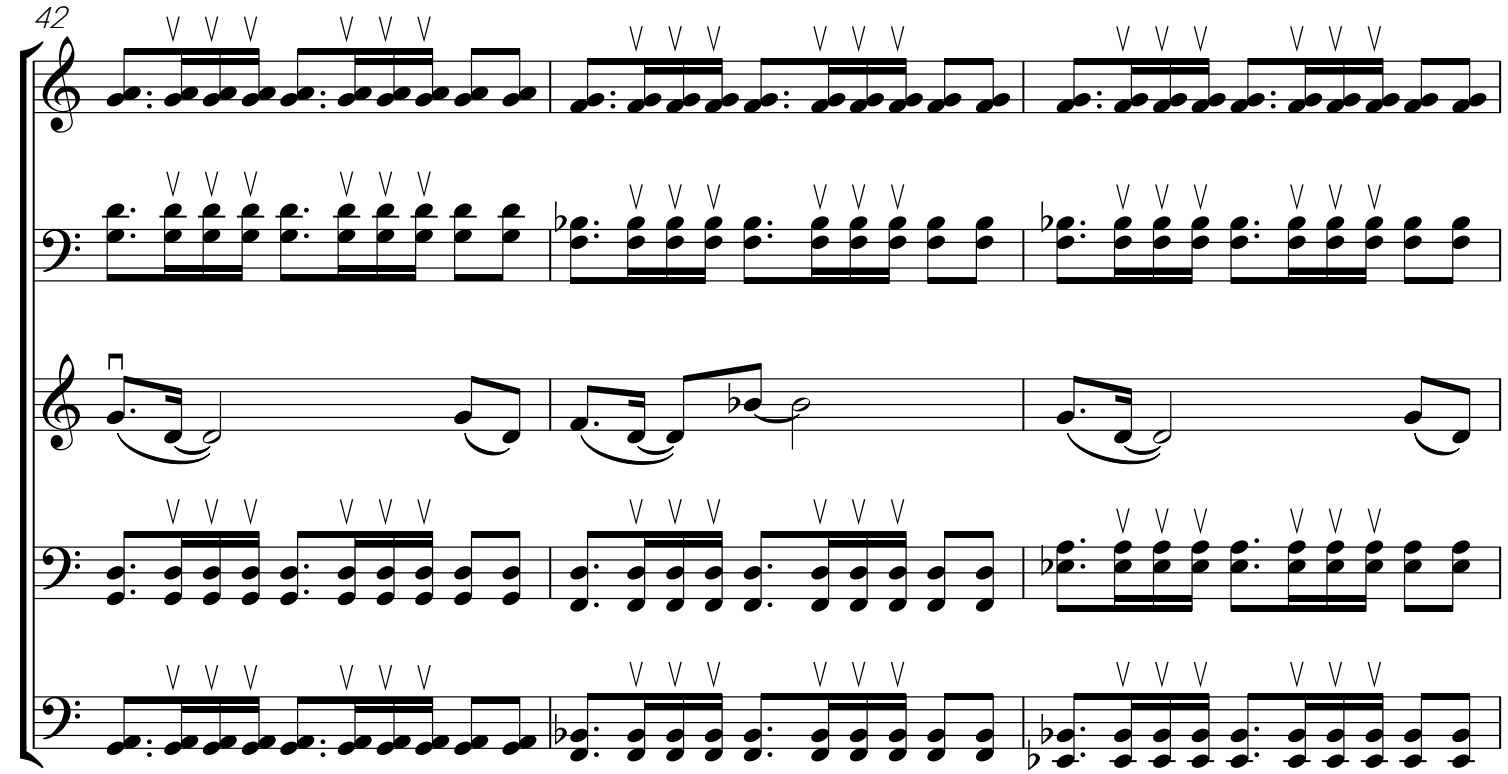

B
From "Elegy for Harp" by Dr. Kathy Bundock Moore
14
mp
mp
pizz.
mp
mp

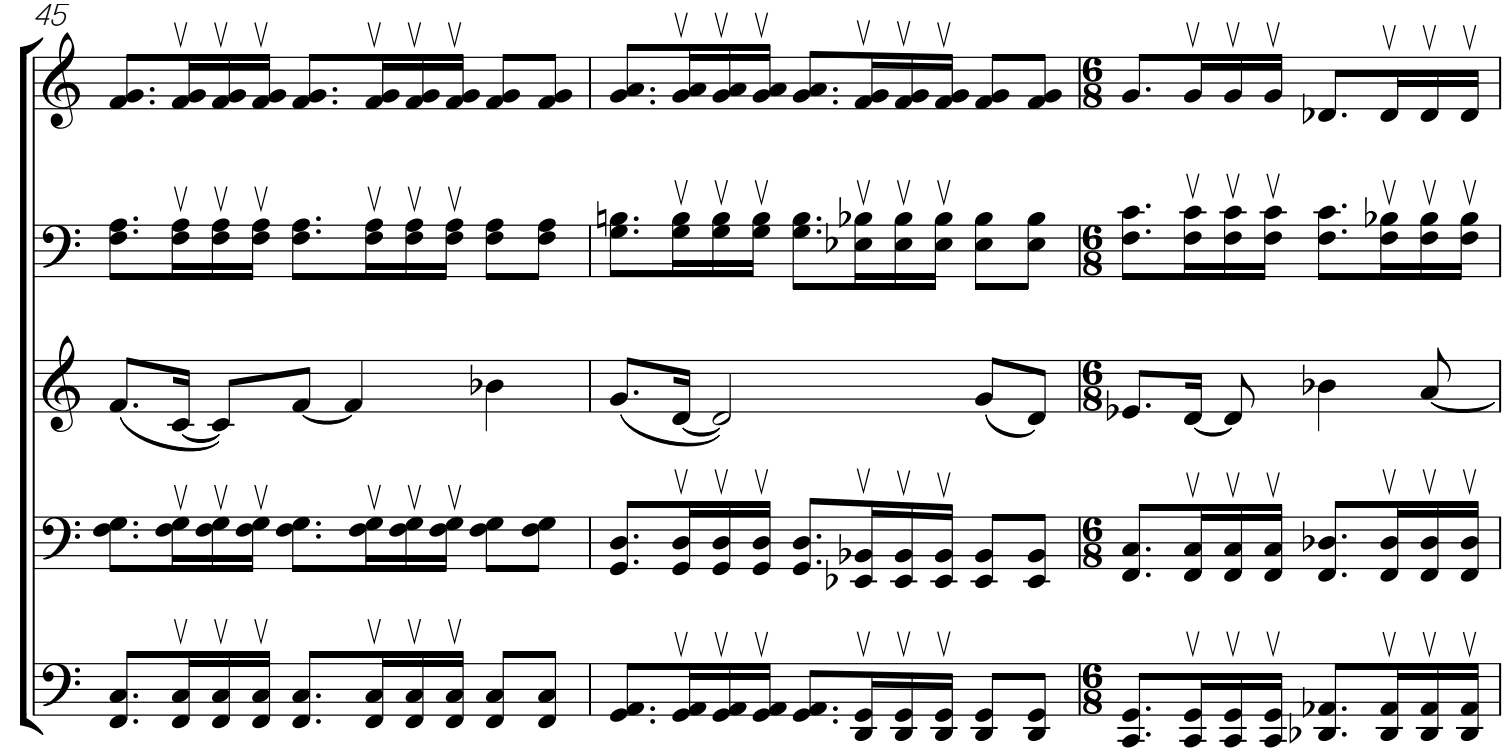

rit.
C
A tempo
20
mp
arco
25
calando
a tempo


30
senza sord.
senza sord.
senza sord.
senza sord.
f


D
33
f


36
39


42


45

E

48

f

f

sub. ***p***

f

f

3

51

mp

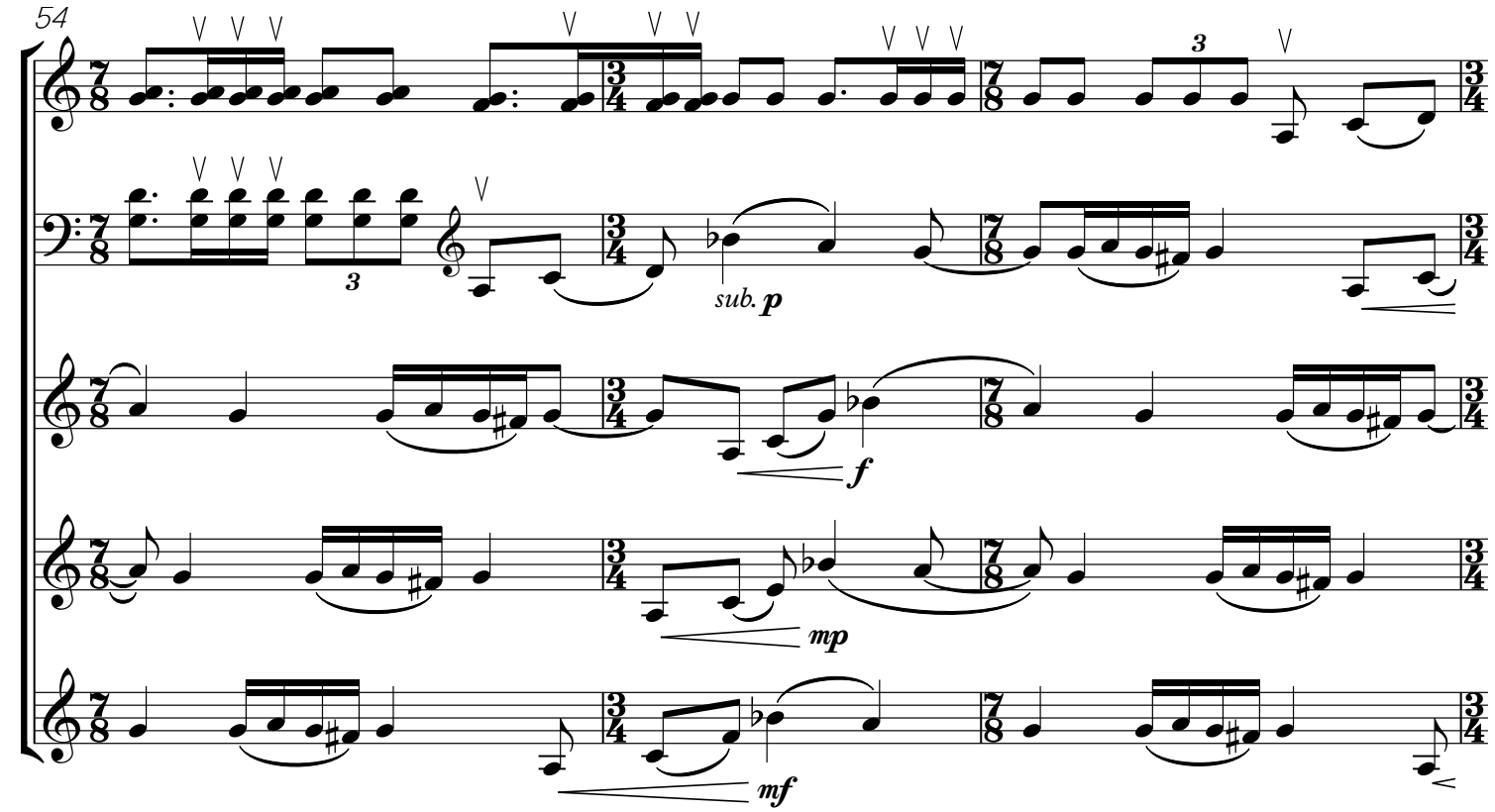
mf

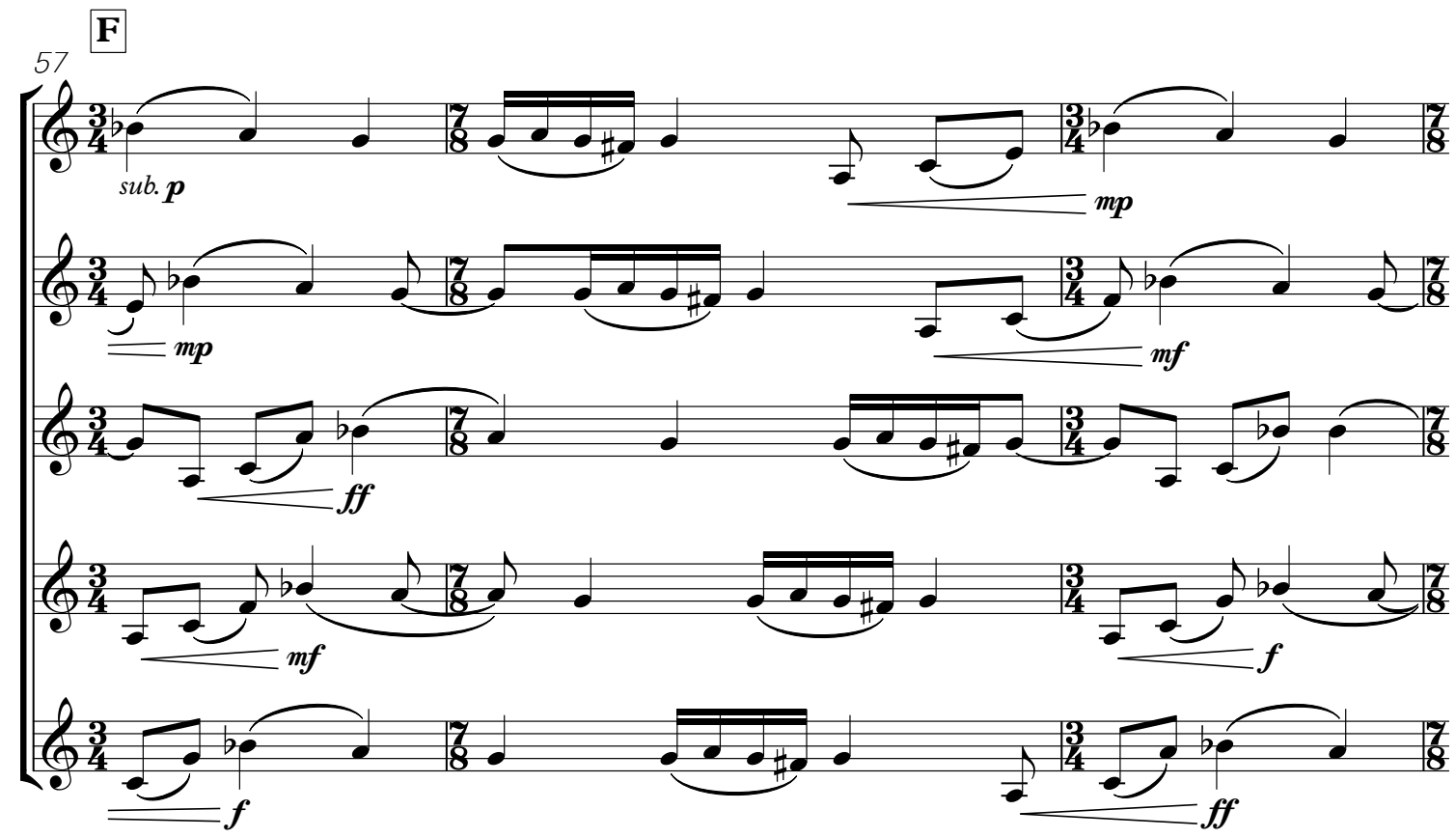
3

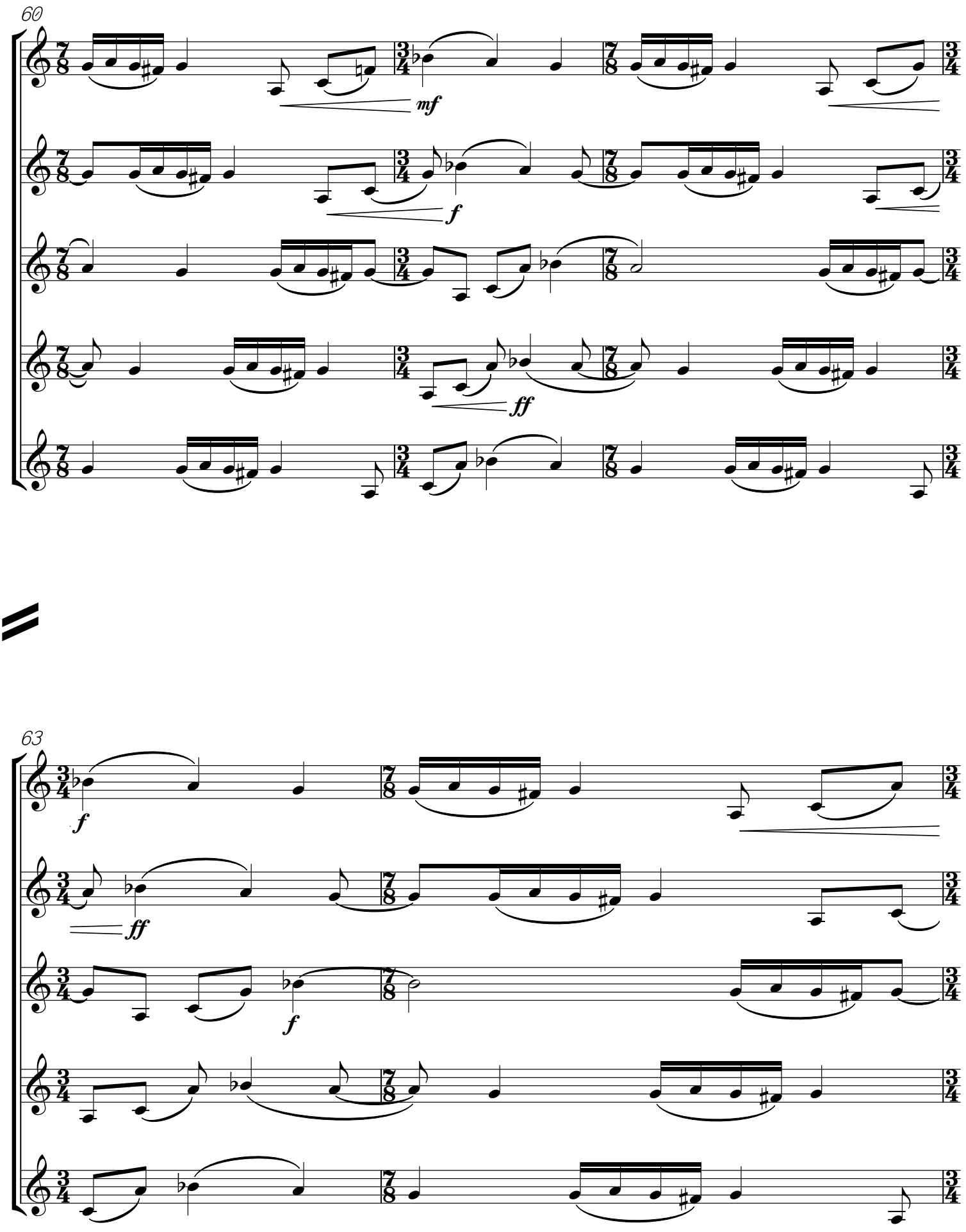
sub. ***p***

sub. ***p***

mp


54
sub. p
f
mp
mf


F
57
sub. p
mp
mf
ff
mf
f
f
ff


60
mf
f
ff
63
f
ff
f

G

65

ff

mf

mp

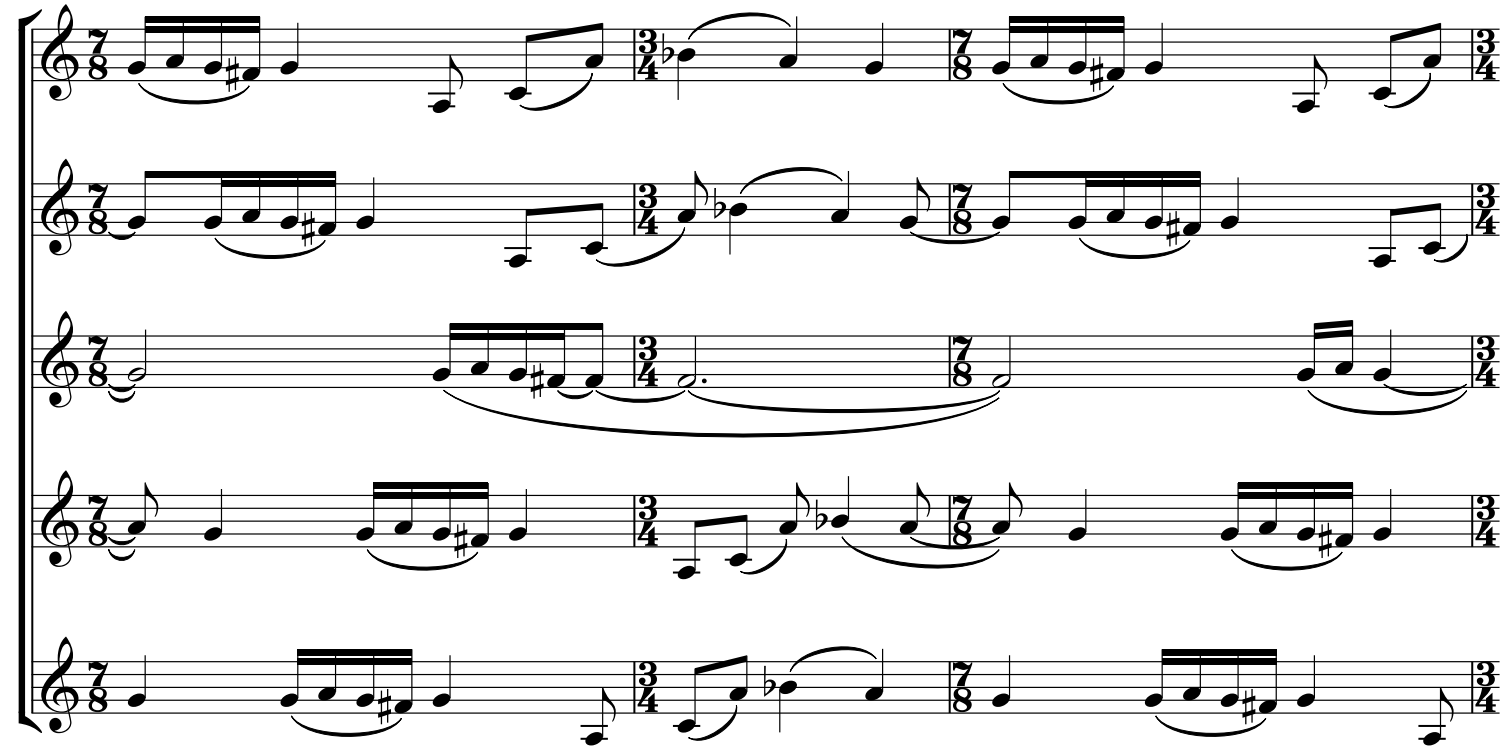
68

con sord.

p

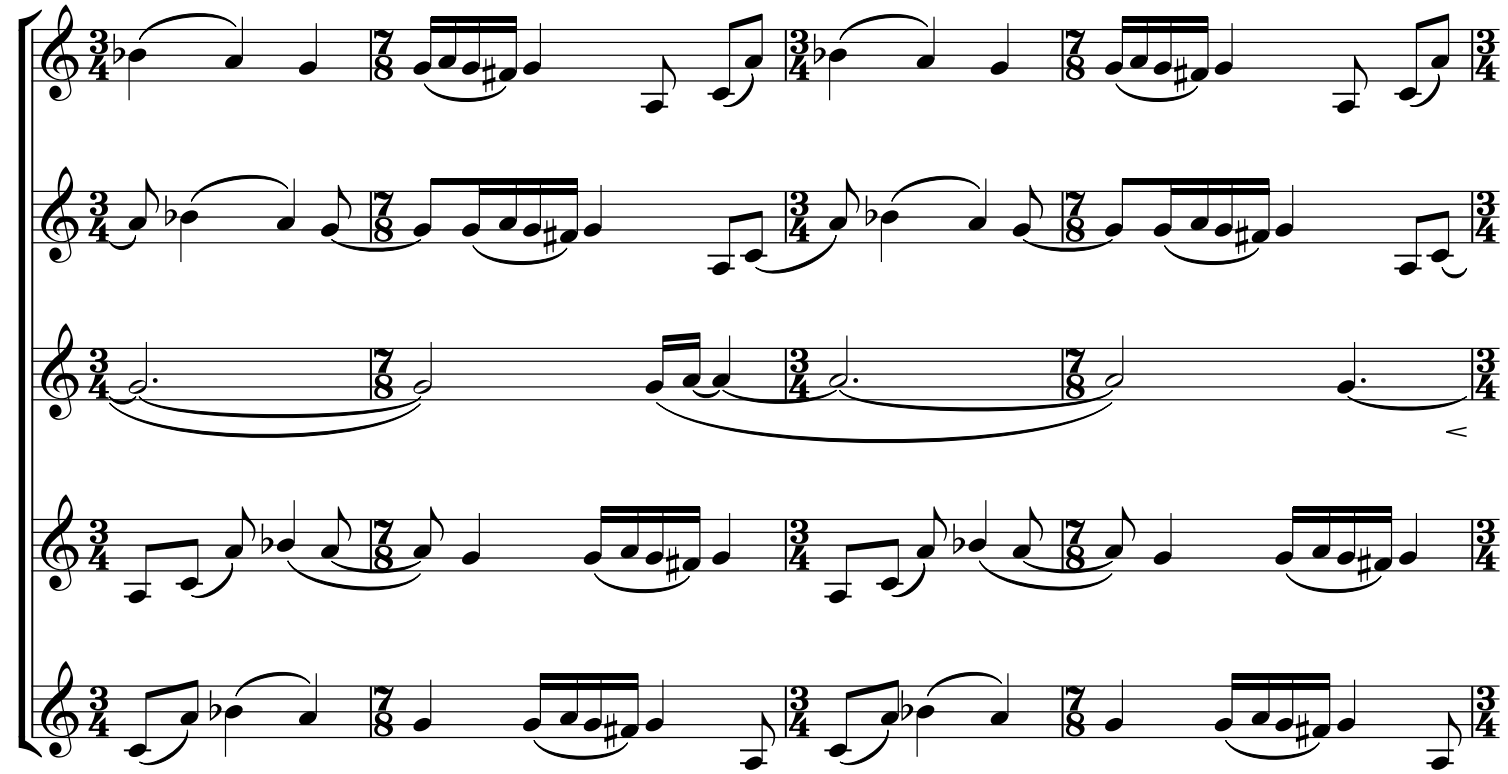
pp

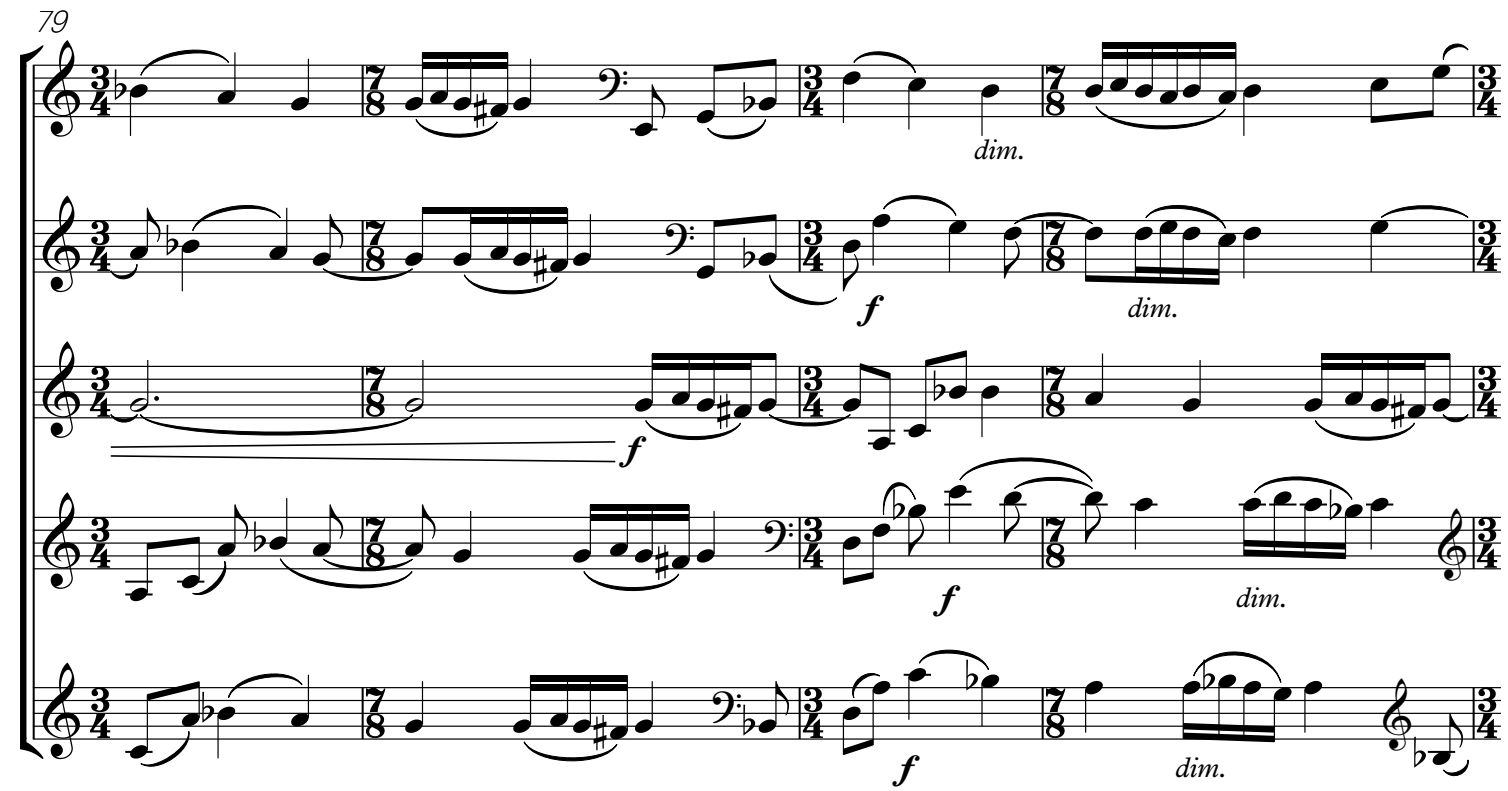
72

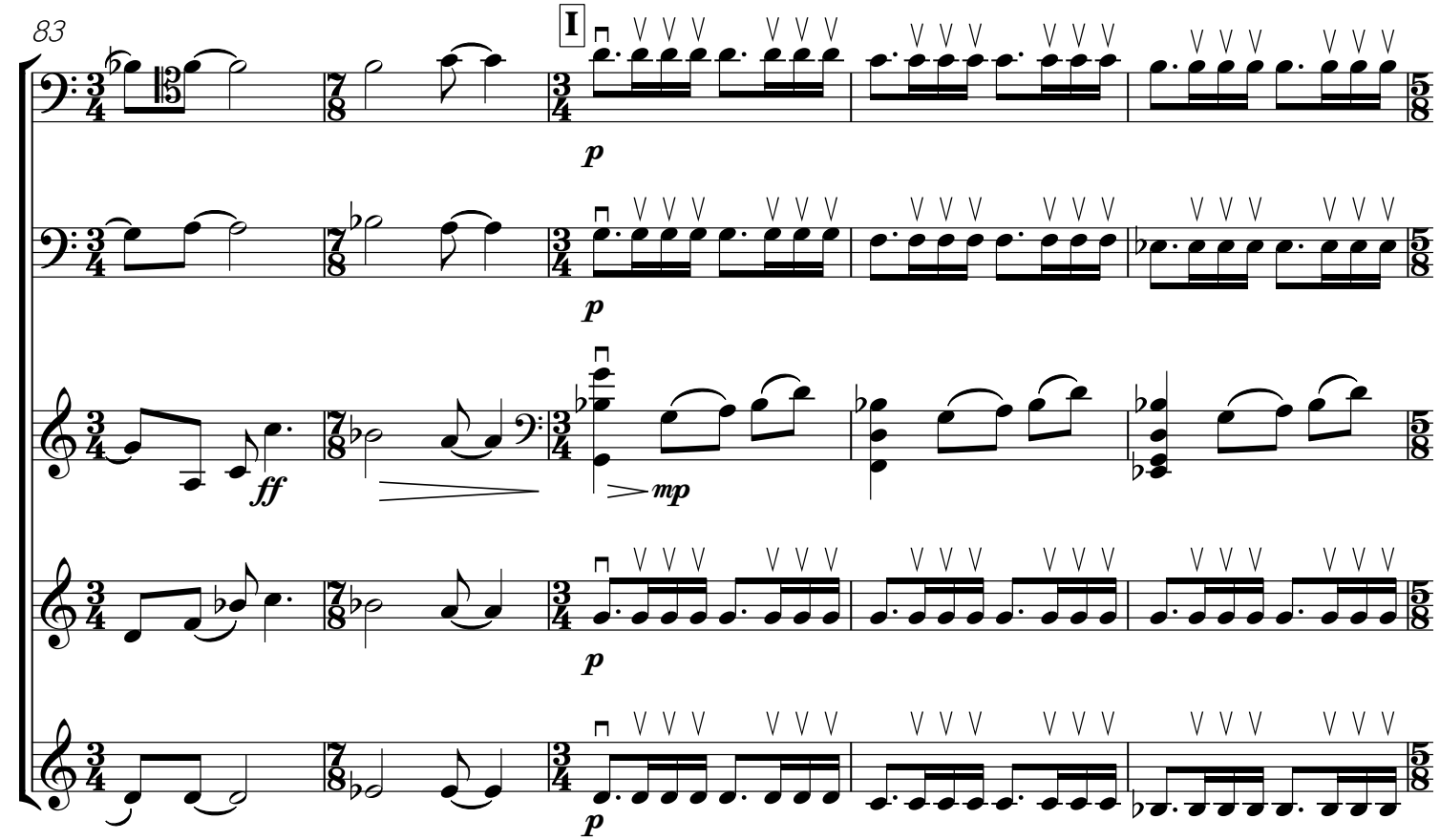


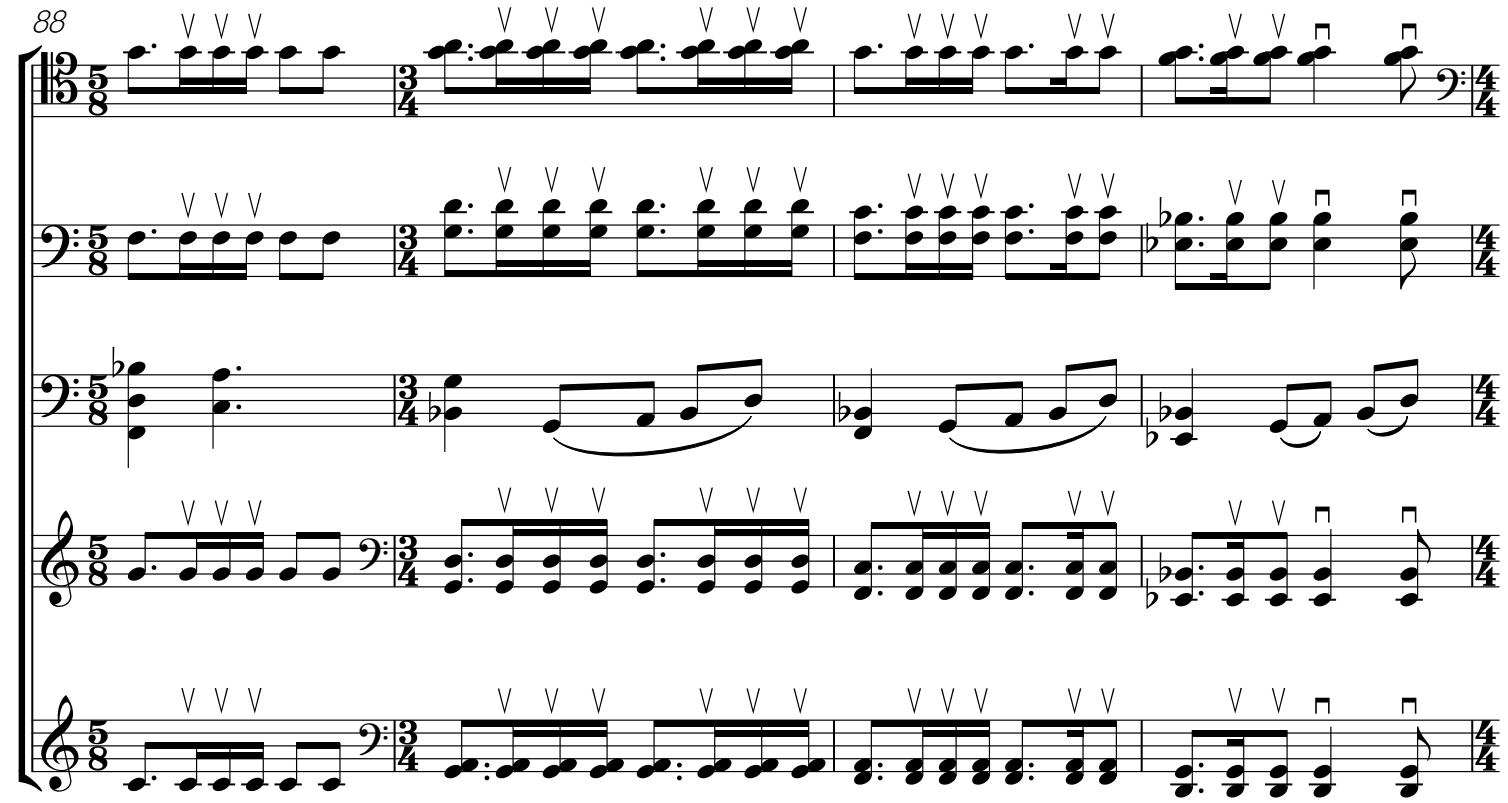
75

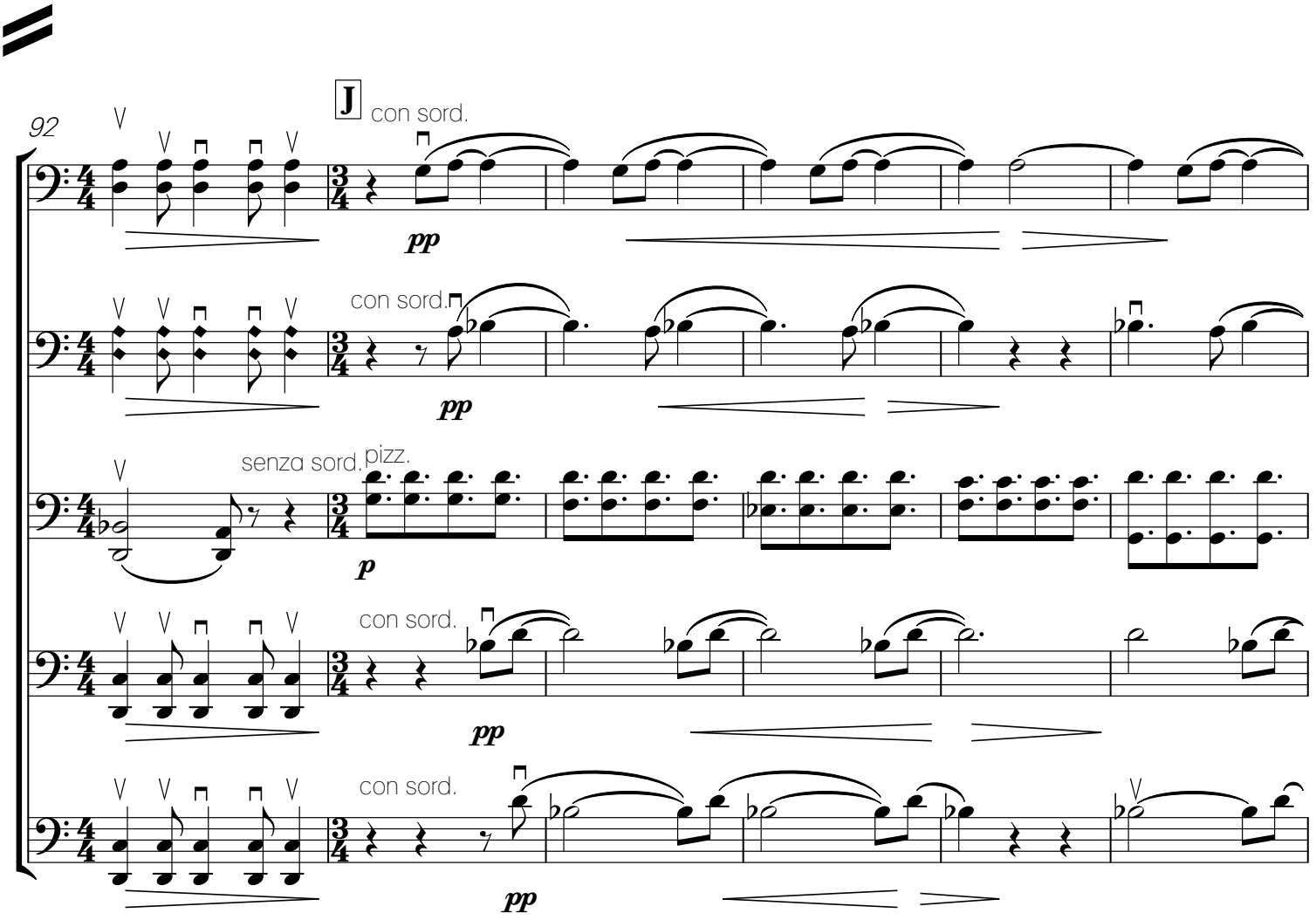
H




79
dim.
f
dim.
f
dim.
f
dim.
f
dim.


83
I
p
p
ff
mp
p
p


88


92
J
con sord.
pp
con sord.
pp
senza sord.
pizz.
p
con sord.
pp
con sord.
pp

K

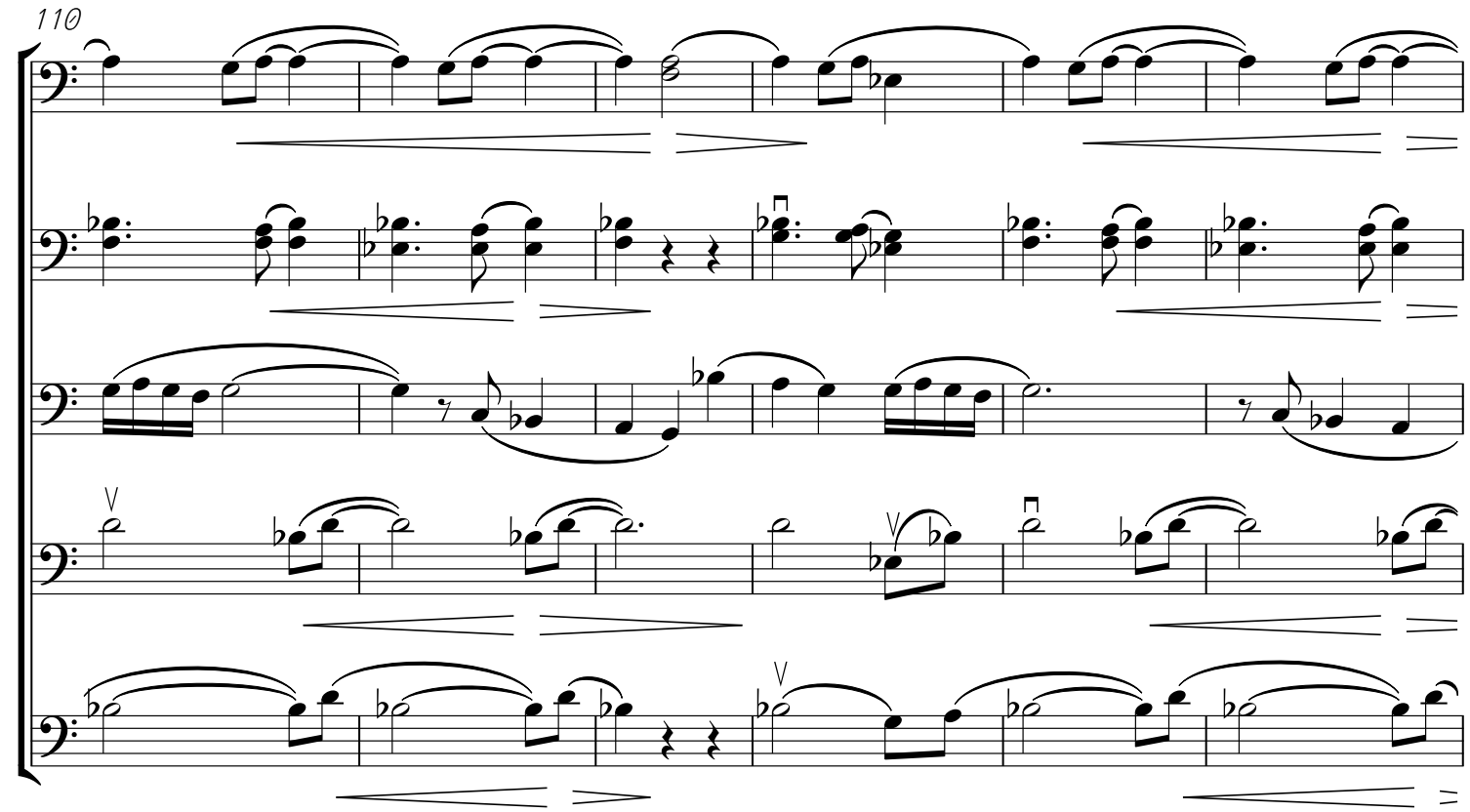
98

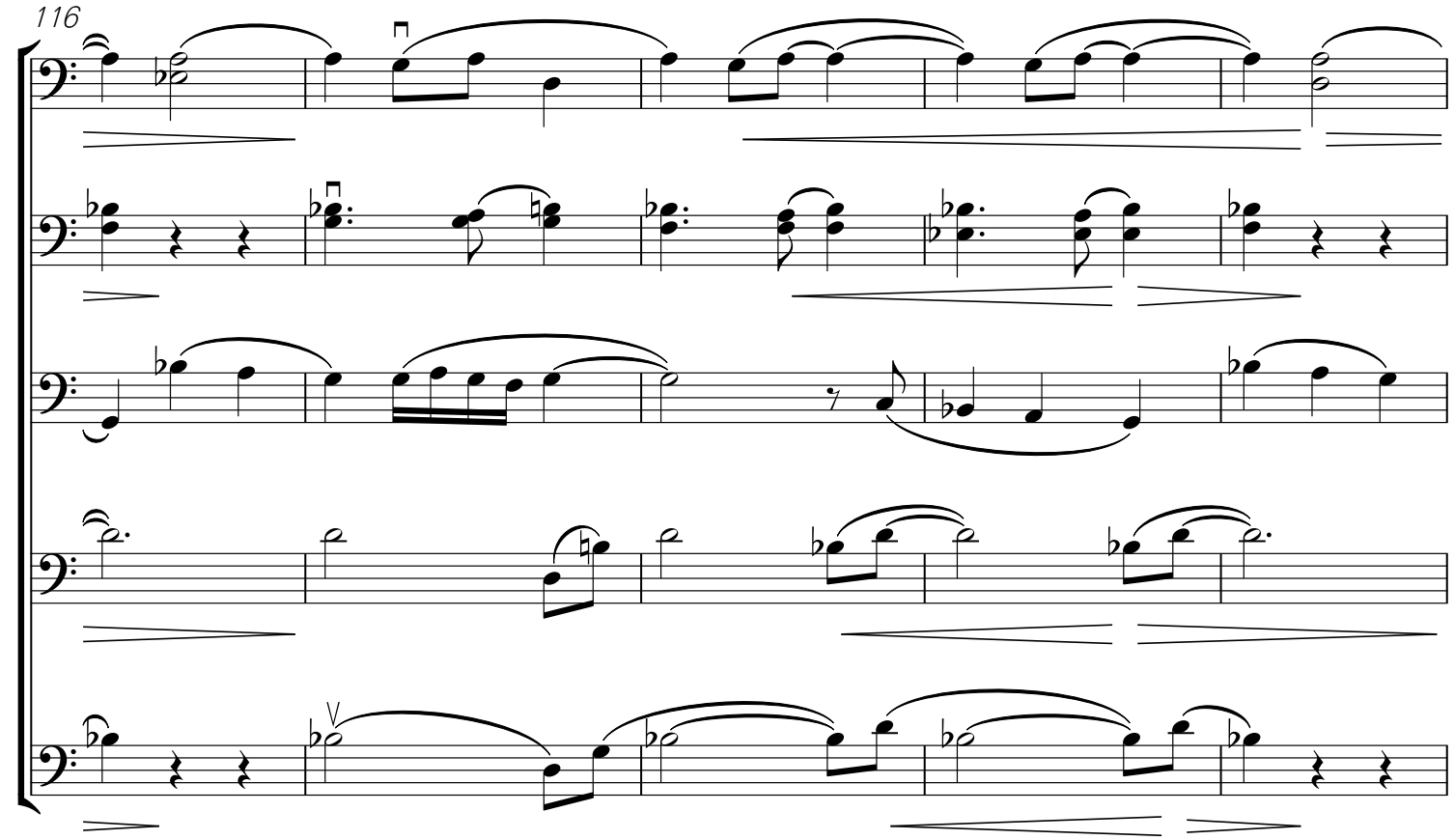
con sord.

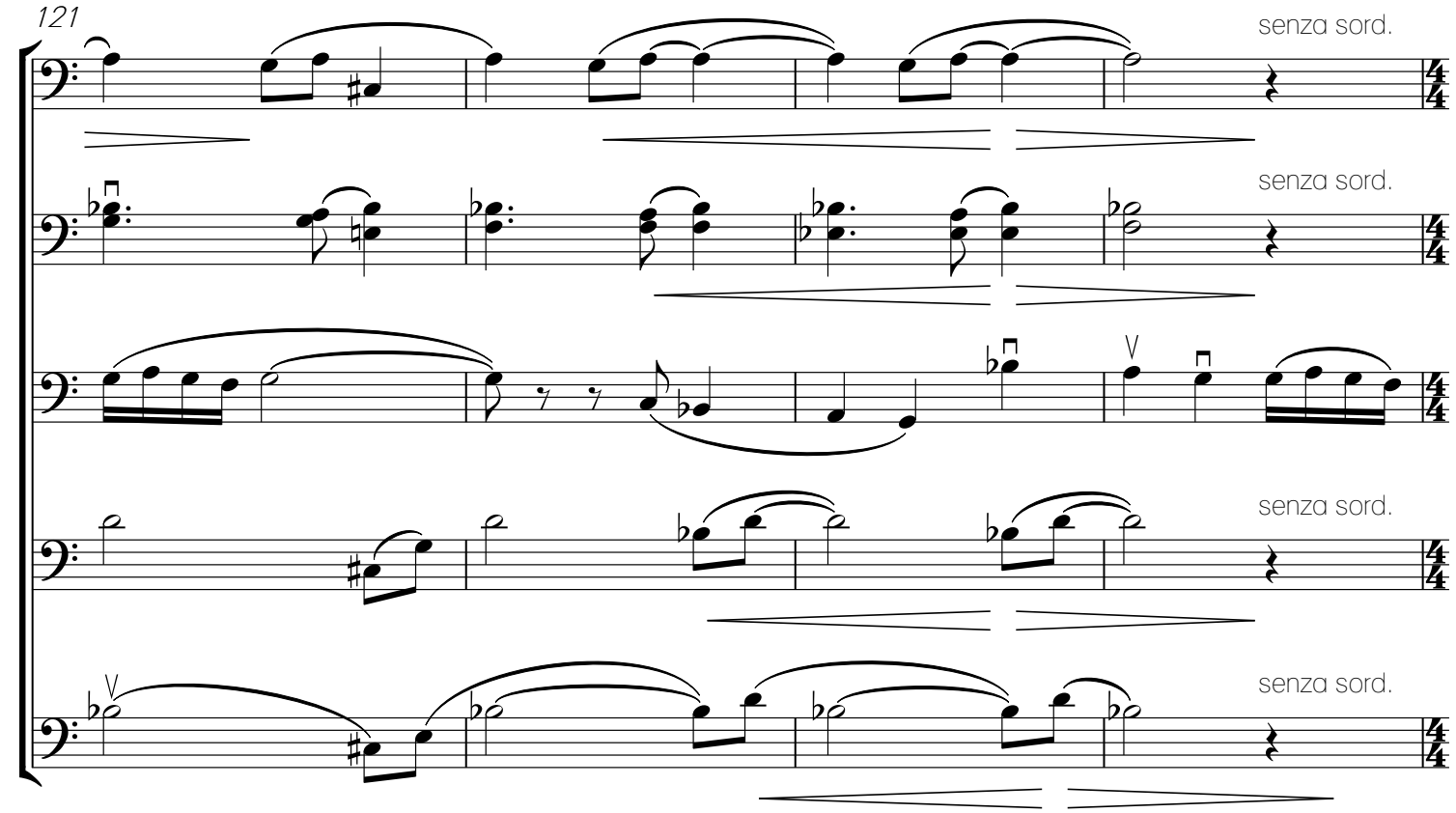
arco

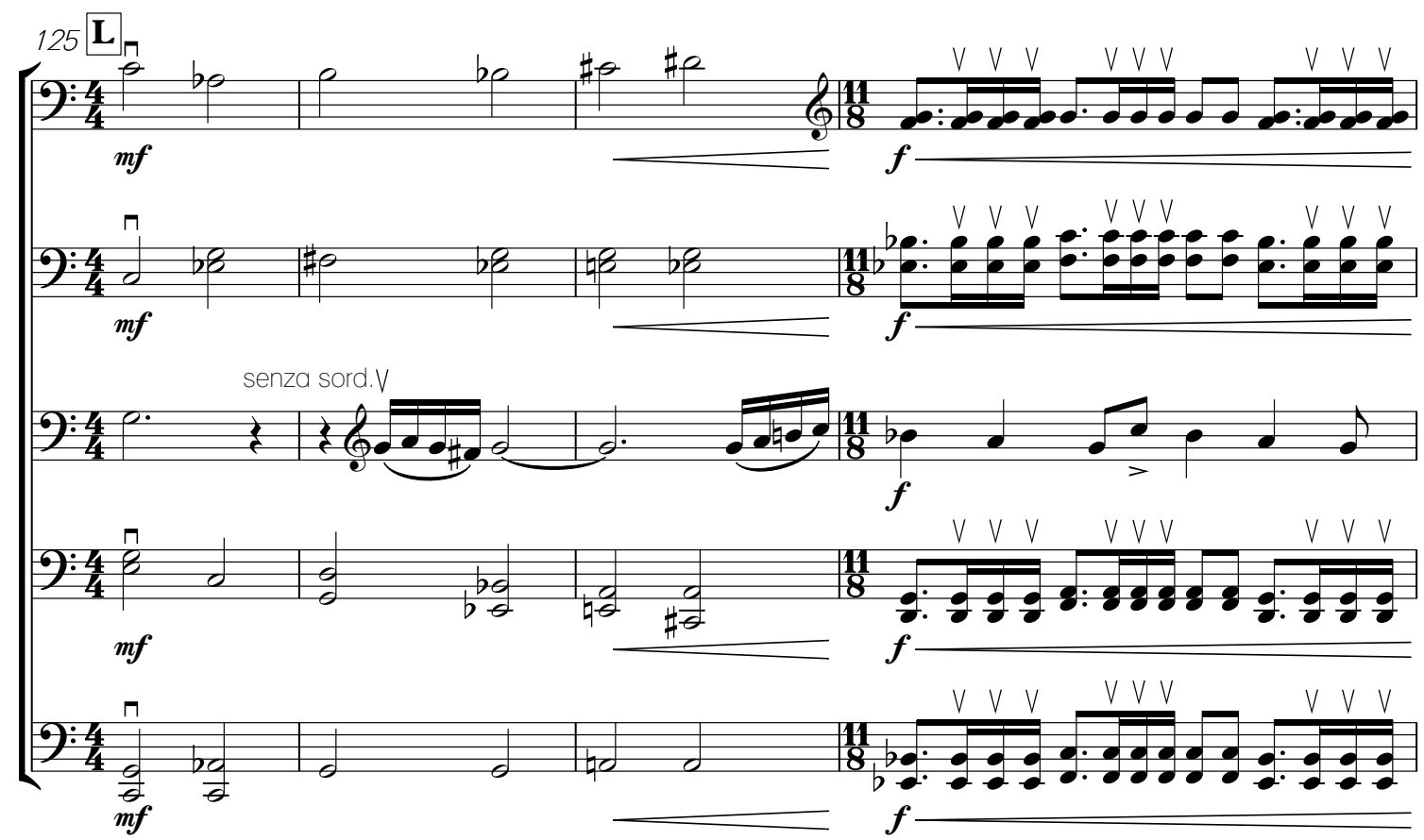
mp

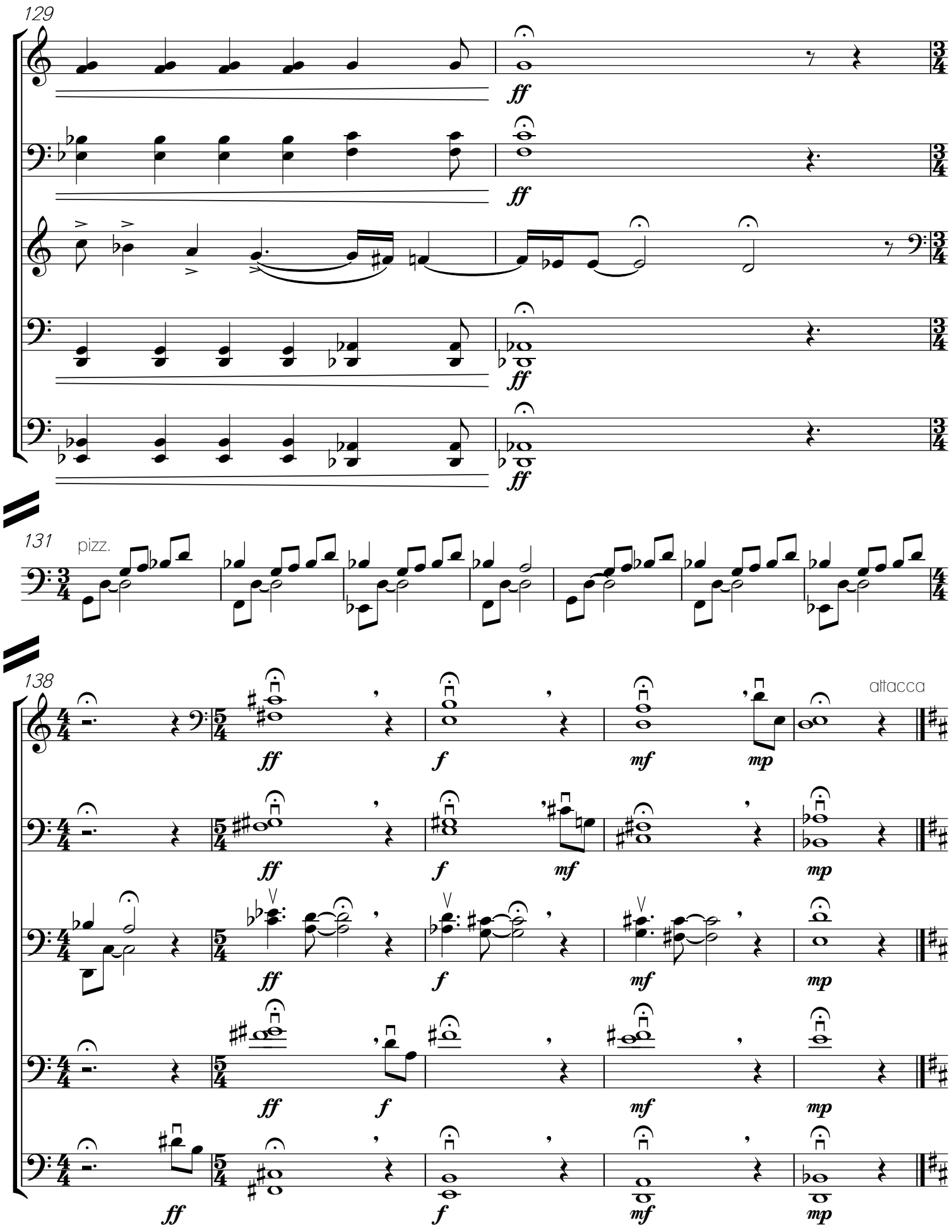
104


110


116


121
senza sord.
senza sord.
senza sord.
senza sord.


125
L
mf
f
senza sord.


129
ff
131
pizz.
138
attacca
ff
f
mf
mp

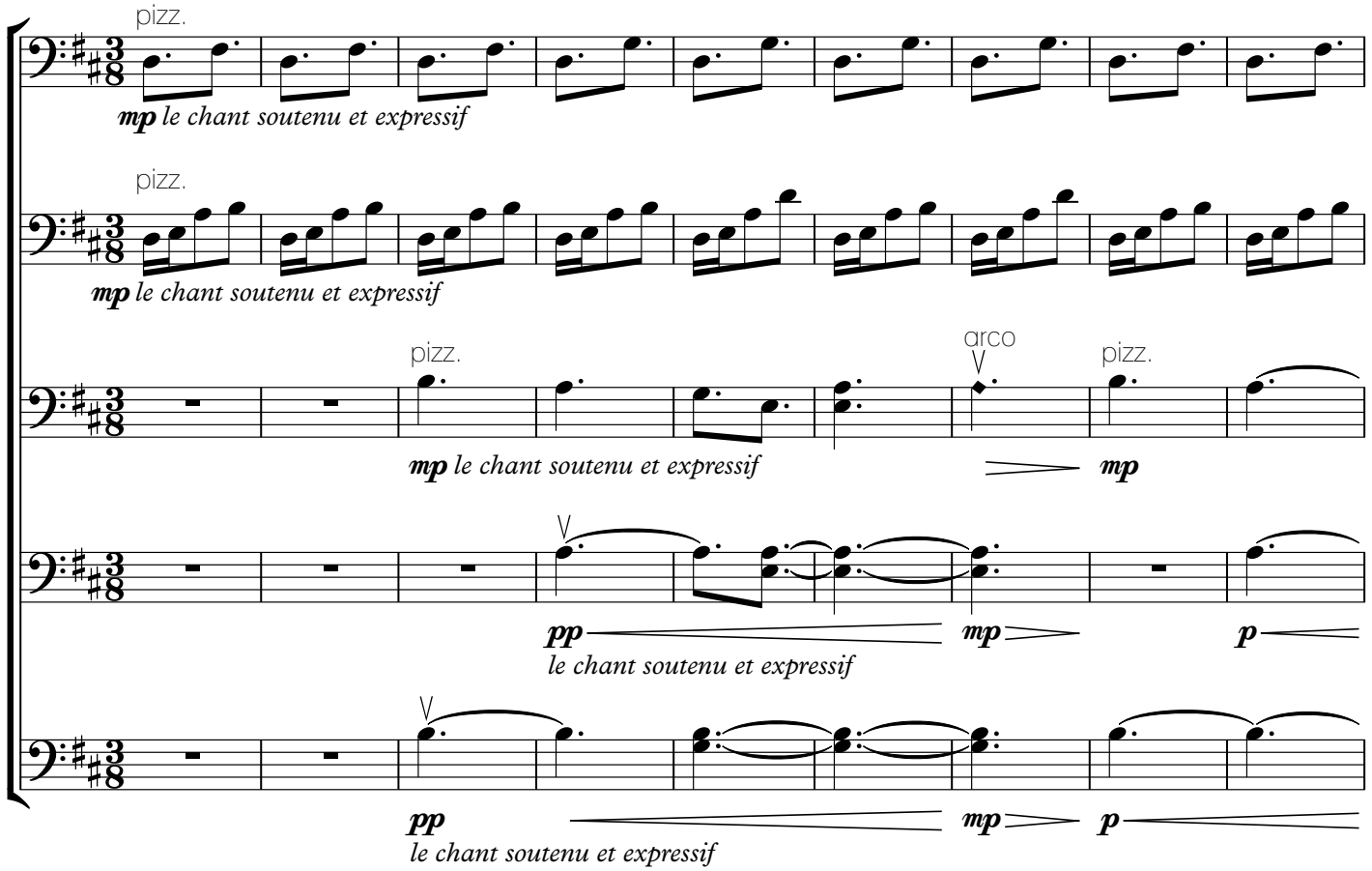
8. Automne

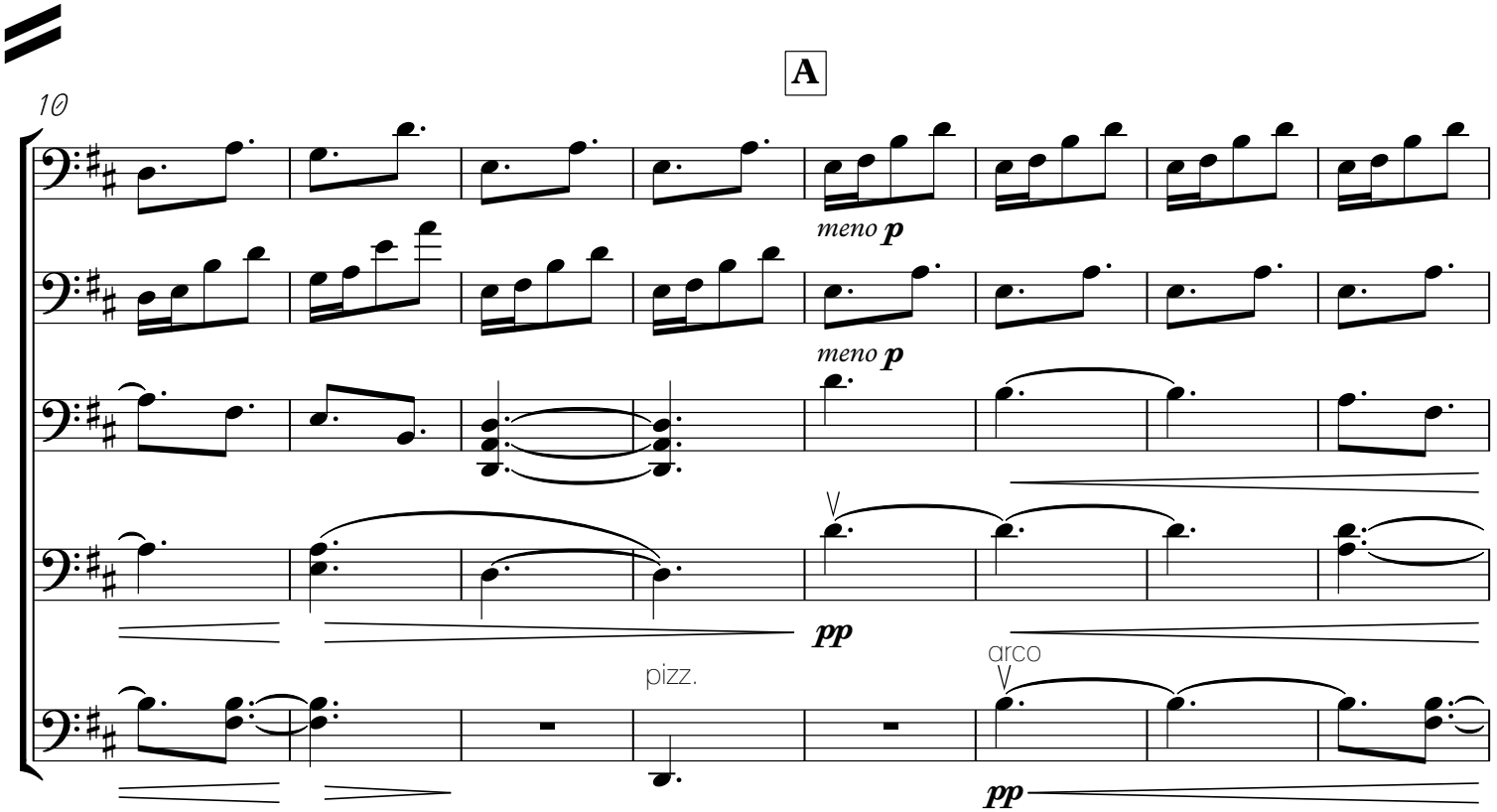
for Harp

by Marcel Grandjany (1891-1975)

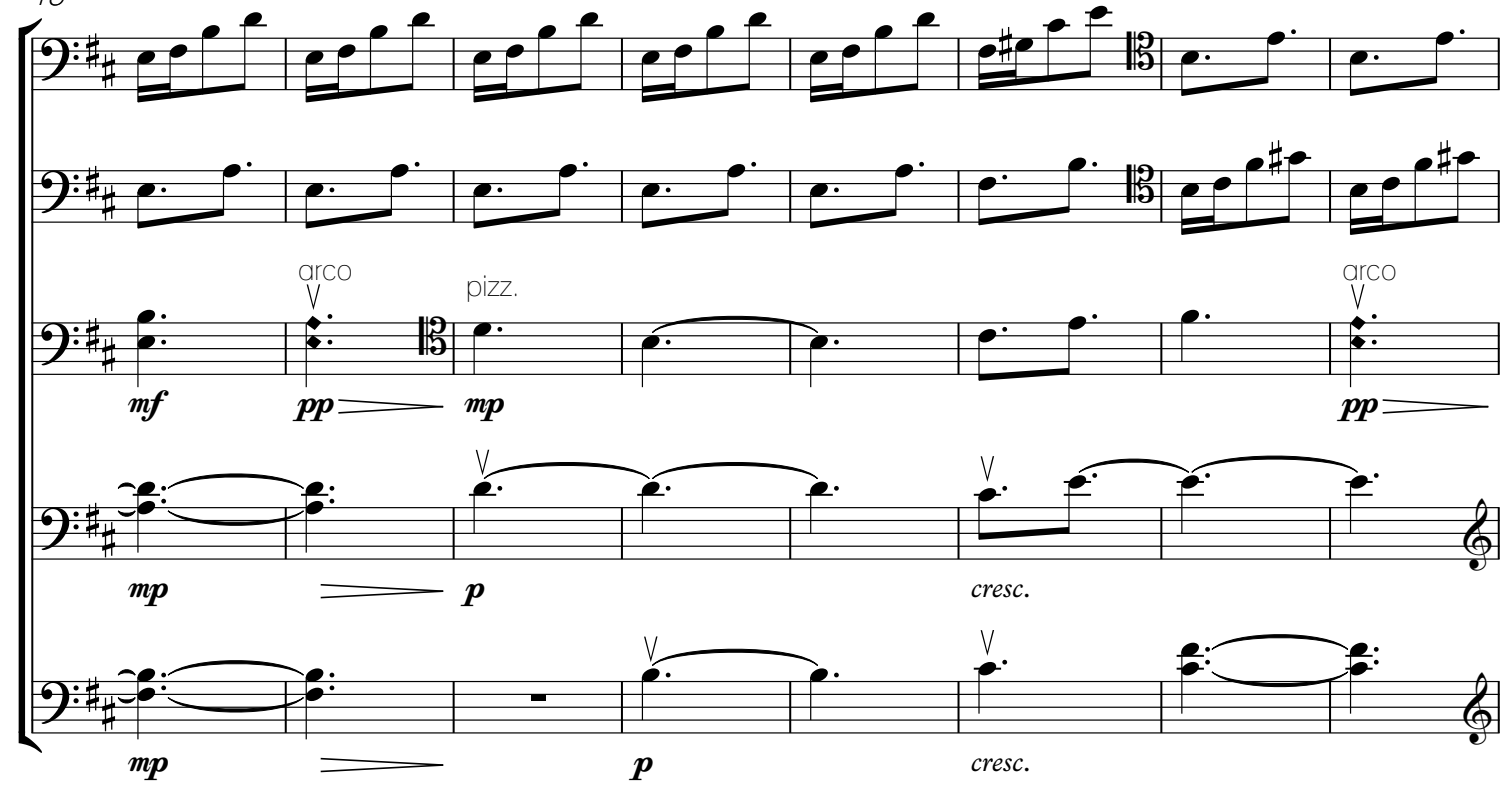
Allegretto sans lenteur

♩. = 48



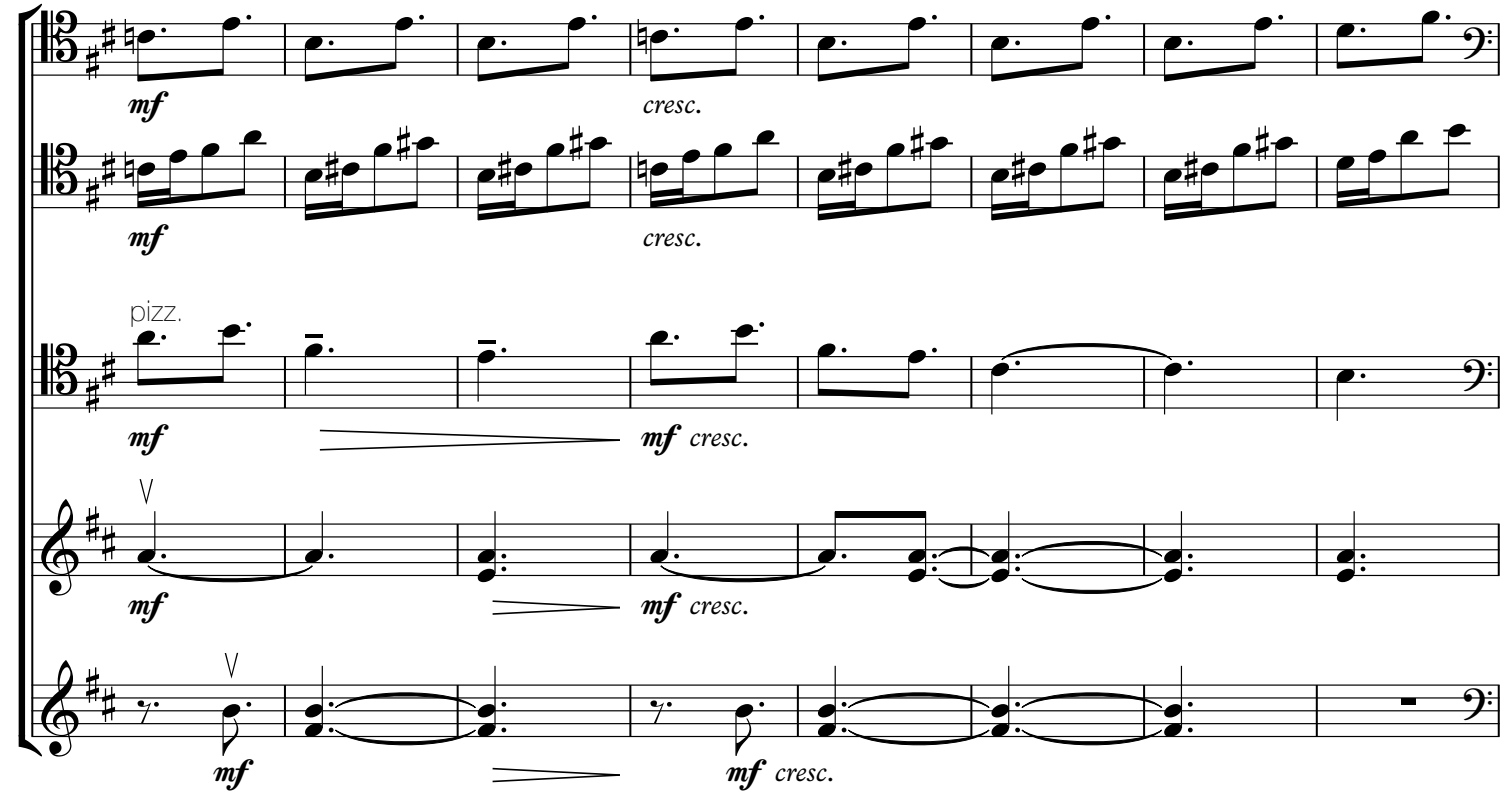


18


arco
pizz.
arco
mf
pp
mp
pp
mp
p
cresc.
mp
p
cresc.

B

26


mf
cresc.
mf
cresc.
pizz.
mf
mf cresc.
mf
mf cresc.
mf
mf cresc.

C

34

poco rit.

f *dim.poco a poco*

f *dim.poco a poco*

arco

f *dim.poco a poco*

pizz. arco pizz. arco

f *dim.poco a poco*

f *dim.poco a poco*

D Scherzando, un peu animé

♩ = 76

43

arco

p

arco

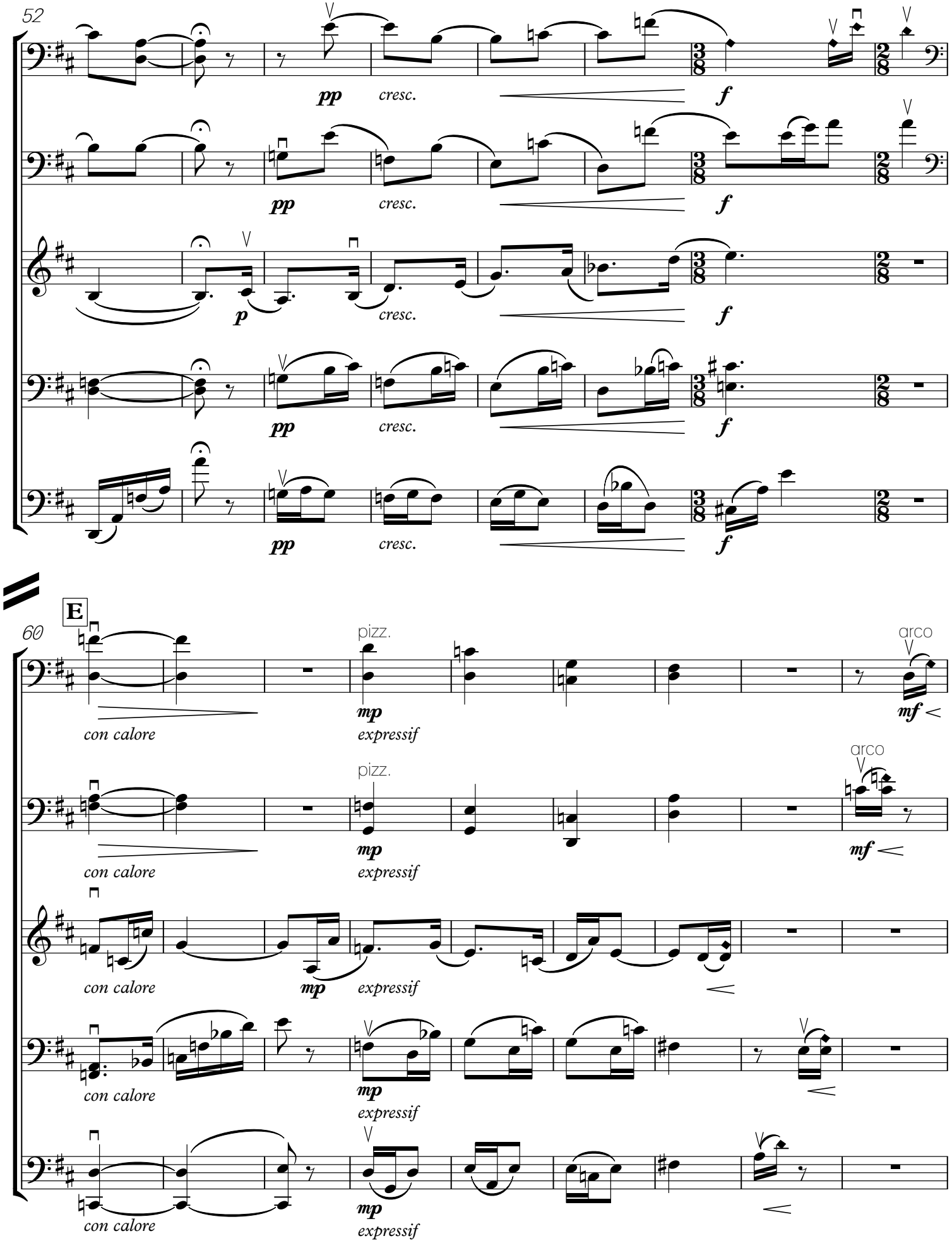
p

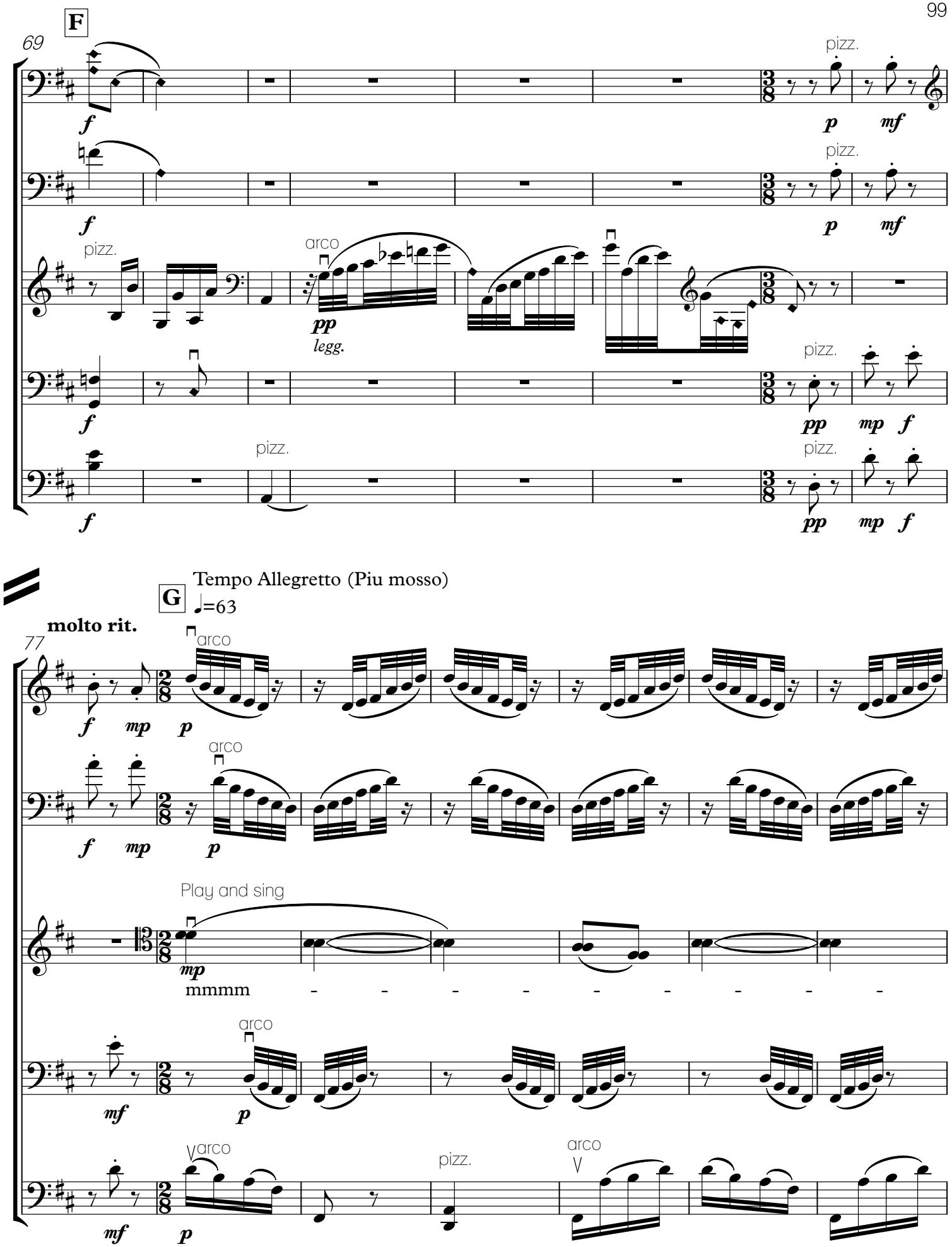
mp

souple

p

p


52
pp
cresc.
f
p
60
E
pizz.
arco
mp
mf
expressif
con calore


F
69
pizz.
arco
pp
legg.
G
Tempo Allegretto (Piu mosso)
♩=63
molto rit.
77
Play and sing
mmmm

H

84

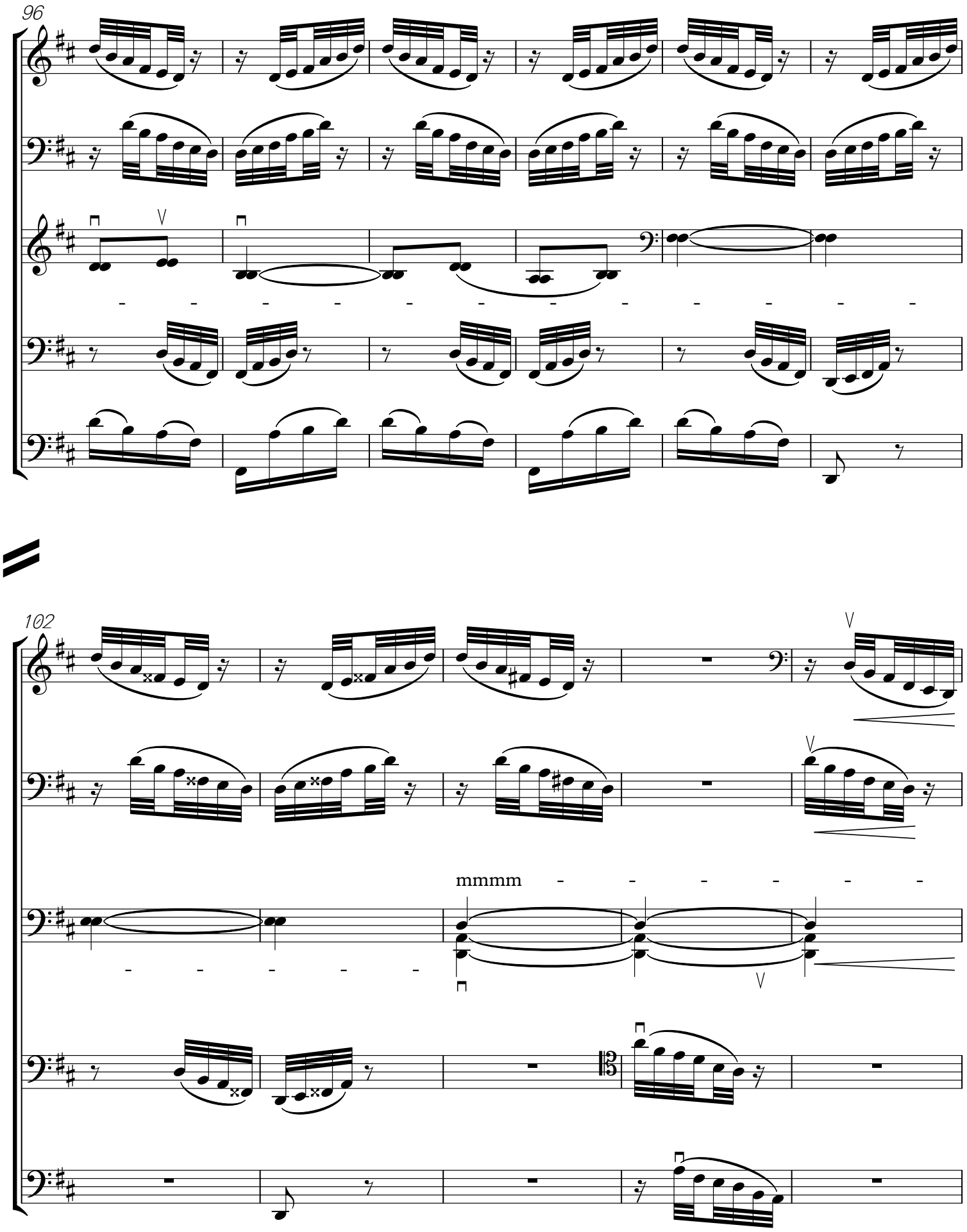
pizz.

90

p

p

arco


96
102
mmmm

I

107

mf

mf

mf

mf

mf

111

p

p

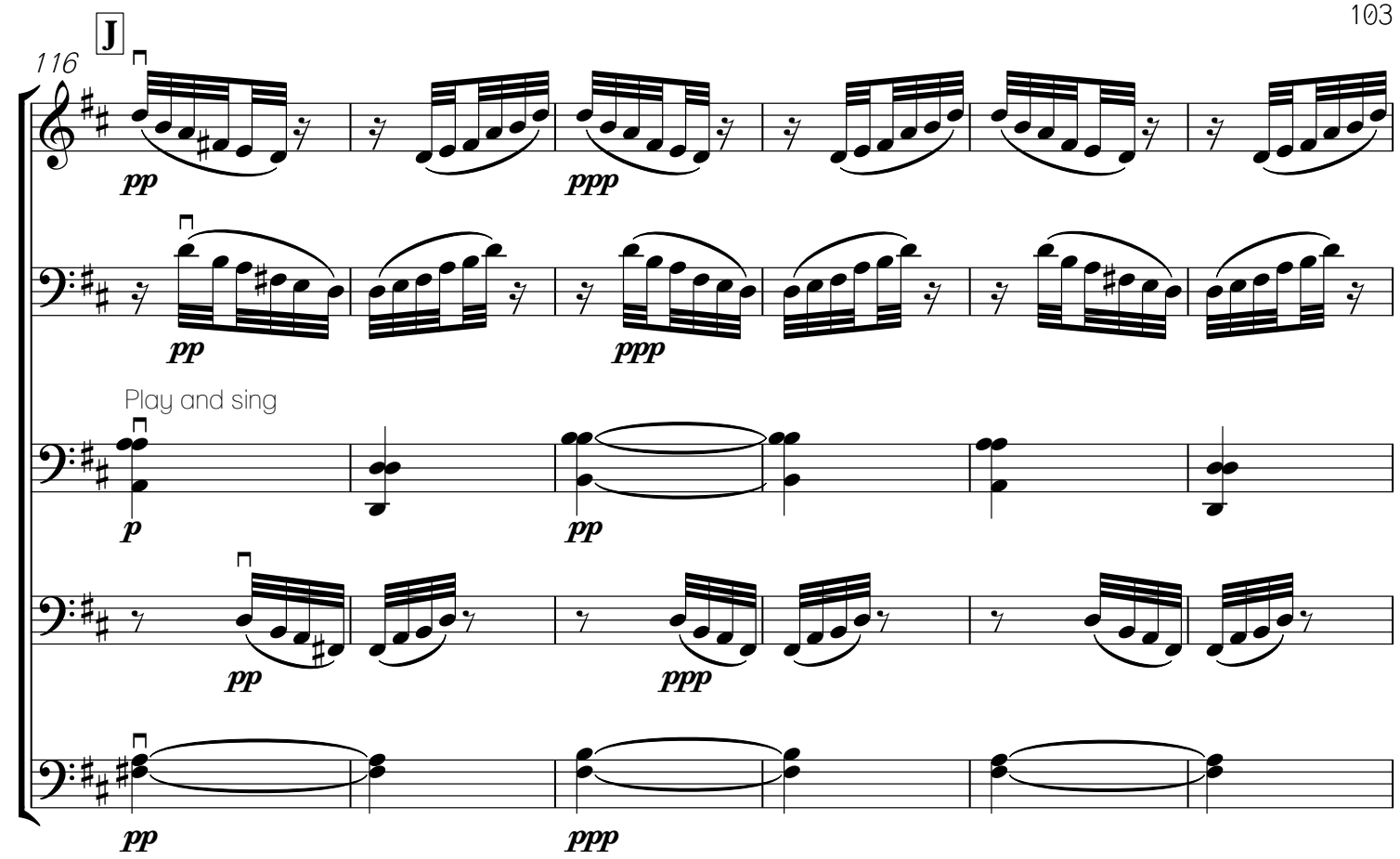
p

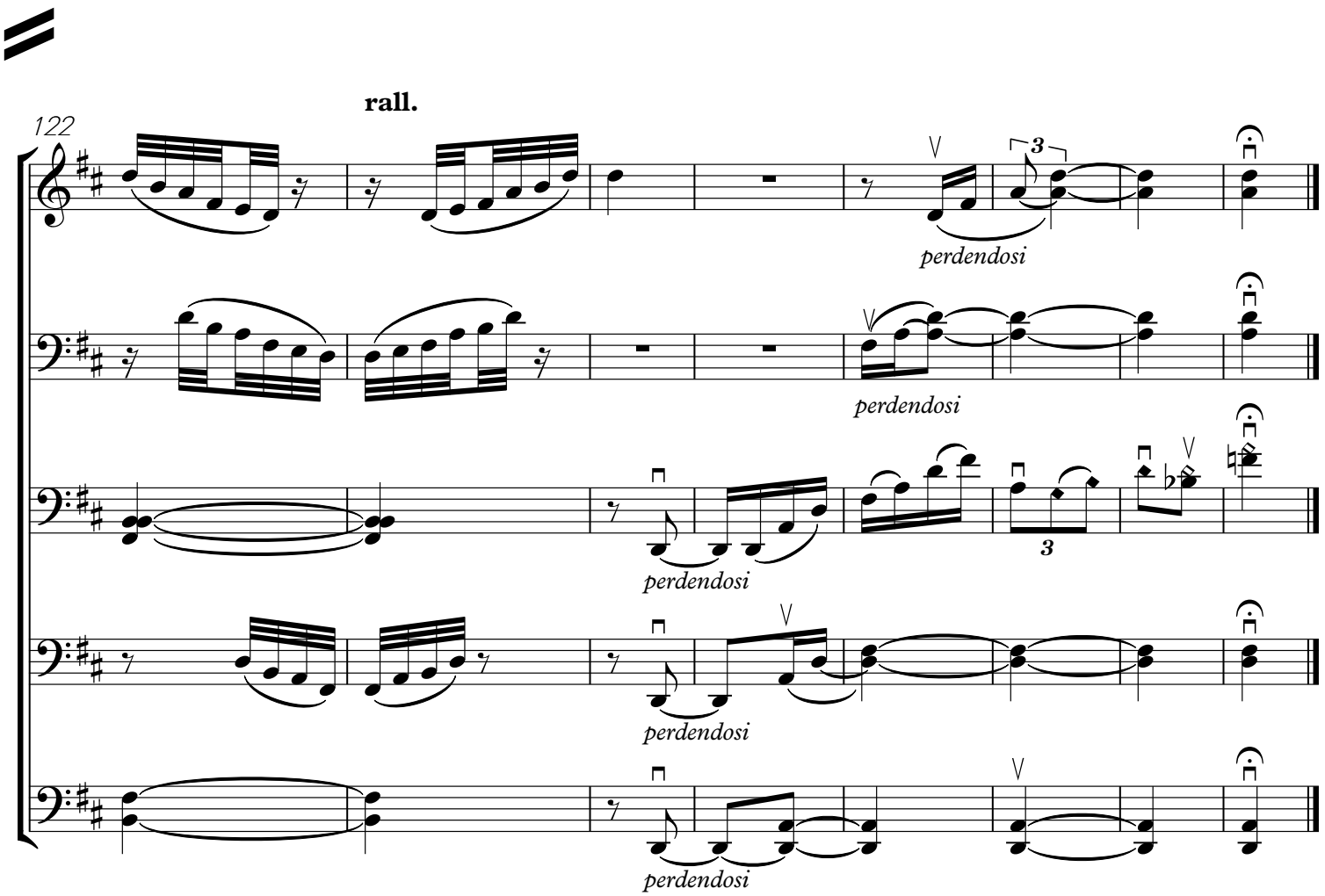
mp

p

mp

p


J
116
pp
ppp
Play and sing
p


rall.
122
perdendosi
3