

A Queen's Paranoia

for violoncello

Nicholas Vines

dedicated to Jason Calloway
and in memoriam Sheba

Vivace: With Neurotic Intensity $\text{♩} = \text{c.}124$

III) 5 5 6

pp f pp f pp f

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

Violoncello score for measures 1-6. The piece is in 2/4 time. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a series of eighth and sixteenth notes with dynamic markings of *pp* and *f*. Above the staff, there are fingerings: (III) 5, 5, and 6, with arrows indicating slurs. Above the first staff, there are dynamic markings: *s.t.*, *s.p.*, *s.t.*, *s.p.*, and *s.t.*.

7 5 5 5

pp f pp f pp

s.p. nat. s.p. s.t. s.p.

Violoncello score for measures 7-11. The piece continues in 2/4 time. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a series of eighth and sixteenth notes with dynamic markings of *pp* and *f*. Above the first staff, there are fingerings: 5, 5, and 5, with arrows indicating slurs. Above the first staff, there are dynamic markings: *s.p.*, *nat.*, *s.p.*, *s.t.*, and *s.p.*.

12

sfpf mp mf p sfpp mp pp

nat. dbtr dbtr dbtr dbtr dbtr

Violoncello score for measures 12-16. The piece continues in 2/4 time. The first system consists of one staff with a bass clef. The music features a series of eighth and sixteenth notes with dynamic markings of *sfpf*, *mp*, *mf*, *p*, *sfpp*, *mp*, and *pp*. Above the staff, there are dynamic markings: *nat.*, *dbtr*, *dbtr*, *dbtr*, *dbtr*, and *dbtr*.

17 (III) (IV)

p mf pp f pp f

s.p. s.t.

Violoncello score for measures 17-22. The piece continues in 2/4 time. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a series of eighth and sixteenth notes with dynamic markings of *p*, *mf*, *pp*, *f*, *pp*, and *f*. Above the first staff, there are fingerings: (III) and (IV), with arrows indicating slurs. Above the first staff, there are dynamic markings: *s.p.* and *s.t.*.

23 6

pp f pp f pp f

s.p. s.t. nat. s.p.

Violoncello score for measures 23-27. The piece continues in 2/4 time. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music features a series of eighth and sixteenth notes with dynamic markings of *pp*, *f*, *pp*, *f*, *pp*, and *f*. Above the first staff, there are fingerings: 6, with arrows indicating slurs. Above the first staff, there are dynamic markings: *s.p.*, *s.t.*, *nat.*, and *s.p.*.

28

----- s.t. ----- nat. ----- s.t. -----

5 5 5

st. s.p. pp f pp

pp f

33

----- s.p. ----- nat.

5 5 6

f pp f

38

dbtr dbtr dbtr dbtr p.d'a.

sfpp mp mf sfpp mf p mf

43

norm. dbtr dbtr dbtr dbtr

(mf) sfpp mf pp mp p pp

49

(III) ----- s.t. s.p. ----- s.t. ----- nat.

3

f pp f pp f

(IV)

54 *s.t.* *s.p.* *s.t.* *s.p.* 5 6 *s.t.* *nat.*

Allegro: In Clandestine Horror ♩ = c.94

60

(pizz.) mp p mf p mp p mf p

sempre mp

64

mp pp mp p mp p mp mf p

68

mf mp p mf p pp p

71

mf p mp p mp mf mp

74

p *mp* *pp* *mp* *pp* *sfpp* *p*

78

mf *sfpp* *p* *mp* *mf* *(mf)* *sfpp* *norm.*

83

mp *p* *mf* *p* *f* *p* *f* *p* *s.t.*

89

f *p* *f* *p* *f* *p* *f* *nat.*

96

p *f* *p* *sfpp* *p* *mf* *mp*

102

sfpp *mf* *mp* *p* *mf* (*mf*) *sfpp* *p* *mp*

dtr *dtr* *dtr* *p.d'a.* *norm.* *dtr* *dbtr*

107

pp *mf* *p* *f*

dtr *dbtr* (II) 5 3 *s.t.*

113

f *p* *sfpp* *mf* *mp* *sfpp* *mp*

s.p. *s.t.* *nat.* *dbtr* *dtr* *dbtr*

118

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

(II) 6 *s.p.* *nat.*

Tempo II (♩ = c.94)

123

p *f* *p* *mf*

s.p. *s.t.* *nat.*

128 *s.p.* *s.t.* *nat.* *1/2 c.l.b.* (let ring) (let ring) *norm. nat.*

pp *mp* *f* *p* *mf* *f* *f* *pp* *mp*

133 *s.t.* *s.p.* *s.t.*

f *p* *mf* *pp* *mp*

Tempo I

136 *nat.* *db tr* *db tr* *p.d'a.* *norm.* *db tr*

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

141 *db tr* *db tr* *s.p.* *s.t.* *nat.*

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

147 *s.p.* *s.t.* *s.p.* *s.t.*

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

153 *nat.* *s.t.* *s.p.* *s.t.* *s.p.*

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

159 *s.t.* ----- *nat.*

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

3

164

f *f* *sfp* *mp* *mf* *p* *f*

169 ----- *s.t.* ----- *s.p.* -----

mp *ff* *mp* *ff*

(II)

5 6

175 *s.t.* *s.p.* ----- *nat.*

mp *ff* *sfp* *mf* *f* *mp* *ff*

(II)

5 6

180 *nat.* ----- *s.p.* ----- *s.t.* *s.p.* ----- *s.t.* ----- *nat.*

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

3

Tempo II

184

Musical score for measures 184-186. The top staff is in bass clef with a 7/8 time signature. The bottom staff is in bass clef with a 7/8 time signature. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp*, *p*, *f*, *mp*, *mf*, and *mp*. A *(pizz.)* marking is present in the first measure. A *sempre mf* marking is at the bottom. A dashed line is above the first measure.

187

Musical score for measures 187-189. The top staff is in bass clef with a 7/8 time signature. The bottom staff is in bass clef with a 7/8 time signature. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p*, *mf*, *p*, *mp*, *p*, *mf*, and *p*. A dashed line is above the first measure.

191

Musical score for measures 191-194. The top staff is in bass clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp*, *pp*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. A dashed line is above the first measure.

195

Tempo I

Musical score for measures 195-198. The top staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mf*, *mp*, *p*, *mf*, *sffmp*, *f*, *mp*, *mf*, and *ff*. A *p.d'a.* marking is above the final measure. A dashed line is above the first measure.

199

norm.

Musical score for measures 199-202. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff*, *sffmp*, *mp*, *ff*, *f*, and *mf*. A *(II)* marking is at the bottom. A dashed line is above the final measure.

204 *s.p.* *s.t.* *nat.*

ff *mf* *sffmp* *f* *mf* *ff*

5

208 *s.p.* *s.t.* *s.p.*

mf *ff* *mf* *ff* *mf*

(I) (II) 6 5 5

213 *nat.* *s.t.* *s.p.* *nat.*

ff *mf* *ff*

6 5 5 6

A Burst of Hysteria

$\text{♩} = \text{c.}62$

norm.

accel

$\text{♩} = \text{c.}82$

218 $\frac{1}{2}$ c.l.b. (let ring)

f *mp* *cresc. poco a poco* *f*³

6 6 6 6

Tempo I

221 *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *nat.*

mf *ff* *mf* *ff* *mf* *ff*

(II) (I) 5 3

226 *s.p.* ----- *nat.* *s.p.* ----- *s.t.*

mf *ff* *mf*

5 5 5 6 6

Tempo II

230 *nat.*

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

(pizz.)

sempre f

234

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

Tempo II

239 *Tempo I*

sffmp *ff* *mf* *f* *ff* *mf* *ff*

tr *tr* *tr*

1/2 c.l.b. (let ring)

243 *s.t.* ----- *s.p.* ----- *s.t.* ----- *nat.*

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

246 *1/2 c.l.b.* *norm. nat.* ----- *s.p.* -----

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

(let ring) (let ring)

Tempo I

250 *s.t.* *nat.* *p.d'a.* *norm.*

mf *ff* *sfmp* *f* *mf* *ff* *ff* (I)

254 *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *nat.*

fff *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

5 6

As Before

$\text{♩} = c.62$

261 *1/2 c.l.b.* (*let ring*) *norm.* *accel.*

ff *mp* *cresc. poco a poco*

6 6

Tempo I

264 $\text{♩} = c.94$ *s.p.* *s.t.*

ff *f* *fff* *f* *fff*

(II)

268 *s.p.* *s.t.* *nat.* *s.p.*

f *fff* *f* *fff*

5 5 6 6

272 *s.t. s.p.* *s.t. s.p.* *nat.* **Tempo II**

fff f *fff f* *fff* *mp f*
(pizz.)
sempre ff

278 **Tempo I**

mf *mp f mp p mp* *sff mp* *f*

283 *p.d'a.* *norm.* *s.t.* *s.p.*

ff *f* *mp*

5 5 6 6

As Before
 ♩ = c.62

norm.
accel

287 *nat.* *1/2 c.l.b.* *(let ring)*

fff *fff* *mp cresc. poco a poco*

6 6 6 3

♩ = c.124

290

fff

6 6 6 3