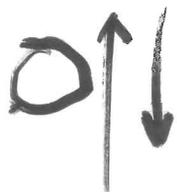


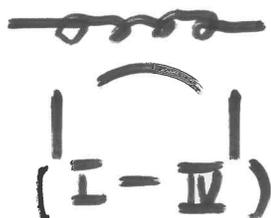
**Love dies on an Avocado Tree
for solo cello and human drama
By Jing Jing Luo 2018**

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PERFORMANCE NOTES



use a dried walnut shell and scrape on one string up and down



use the walnut shell and roll up and down on four strings



shriek and whimper; this sign indicates a high, piercing, short and whistle-sound like in the upper register and near the bridge; use the tip of the bow



one-quarter tone flat



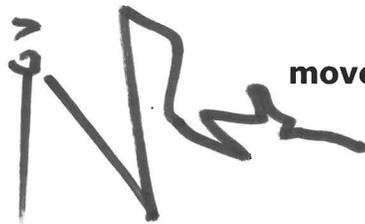
one-quarter tone sharp

 move from normal to harmonic trills

 move rapidly upward from a normal glissando to the highest harmonic for one second then glissando downward to normal

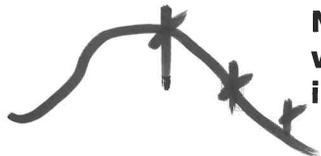
 your choice of artificial or natural harmonic

 normal to heavy pressure bow

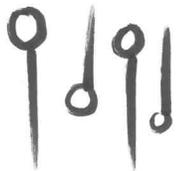
 move from normal, at outset, to extreme fast bowing, between normal and sul pont.

 sliding a plastic binder up and down on the string (hysterically and spontaneously)

E.M.V. = extreme molto vibrato



**M.S.P. = extreme sul ponticello
wet finger squeak on wood, on the front or the back of the
instrument**



bundle a few avocado seeds with a string bouncing on all strings



knock on wood with index finger (knuckle)



mimic human speaking voice (dramatically)



fast and airy ricochet preferably in the higher registers region



**col legno with wood near the bridge, soft, airy and swiftly (as of a
broom quietly swiping the wind)**

insert a large sized comb binding in between the C, G strings (see images below)



the 9 multiphonics used in this piece are sourced from the website <http://www.cellomap.com>

**videos instructing how to perform all the multiphonics above can be viewed here --
<http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds.html>**

Program Note

Love dies on an Avocado tree 2018
Commissioned and dedicated to Fang Yijia
for solo cello and human drama

**On the right side of our ship,
Your soft gaze penetrated my body.
The vanilla scent invaded me with silence,
I was melting in your blue...**

**You left like a feather, shutting the cabin door,
As we floated in the Pacific Ocean.**

**I said goodbye in the City at midnight,
Face to face, never again.
Time has drifted away – my departed.**

**In dreams, I seek your breath with thirst;
Your arms become the branches
surrounding my forbidden fruit.
Why did you tell me you want me, and all of me?
but it was never real...
Seeds, planted deep in a heart, do not grow with spit and rock.
I could have loved you a thousand times and a thousand years!
but you are not strong enough to have me.**

**The avocado tree wilted at dawn,
Blue, greenish leaves now brown.
Sweetness turns to pungent.
I bury my tears in the cold ground...**

Love dies on an avocado tree.

poem written by Jing Jing Luo

**Love dies on an avocado tree 2018
for solo cello and human drama**

The piece explores a sonic architecture through various intricate patterns, gestures, vocalizations, timbres and juxtapositions to express and expose the dark side of human emotion and desires. The journey of particular sound makes you feel as if you are wandering around in an elusive maze; you are excited, you are shocked, you get lost and you are foiled by your own false moves.

To me, cello is the countertenor that reflects both the voice of Divine masculinity and femininity in one. The higher register region of the instrument acts as a female voice. I wrote this piece particularly with the image in mind of a man who sings in a woman's voice as in the Beijing Opera in China, and as in Baroque opera.

Jing Jing Luo

Love dies on an avocado tree

LUO
2018

$\downarrow = 54$ [Wisper] Vocalization

Handwritten musical notation for the first staff. It begins with a treble clef and a 5/4 time signature. The notation consists of notes with stems and beams, some with accents. Below the staff, there are dynamic markings: *fp* (pianissimo) and *mp* (mezzo-piano). Phonetic labels include "ketz" and "tz".

Handwritten musical notation for the second staff. It continues with notes and stems. Dynamic markings include *f* (forte), *p* (piano), and *mp*. Phonetic labels include "tzka", "taka", and "tzkatz".

Handwritten musical notation for the third staff. It starts with a boxed number "5" in a square. The notation includes notes, stems, and beams. Dynamic markings include *mp*, *ff* (fortissimo), and *f*. Phonetic labels include "s-ka-s-ka-s-ka" and "ketz".

7 (wisper) 8 (w.p.) (Voice₃)

ta said I want you and all of you

fp *f*

9 (w.p.) (Voice) (w.p.) (w.p.+v.) (Voice Egresively)

you you all of you! why? why don't you? why?

mf

11 (w.p.) d. 12 (wisper) (Voice)

takataka tz Ss tzk Ss why!

f

18 freely. *poco* *a* *poco accel*

19 $\text{♩} = 52$ * $\uparrow + +$ **20** * \circ on I (II) * $\overbrace{\quad\quad\quad}^{\text{I-IV}}$

(sigh)

(repeat this pattern 5 times)

21 \circ **22**

3

4.

3

5

23

24

25

26

27

28

33

Handwritten musical notation for exercise 33. It is written on a single staff with a treble clef and an 8/4 time signature. The piece consists of a sequence of chords, each with a downward-pointing accent mark above it. The chords are: a triad of G4, B4, D5; a triad of G4, B4, D5 with a '3' below it; a triad of G4, B4, D5; a triad of G4, B4, D5; a triad of G4, B4, D5 with a '3' below it; a triad of G4, B4, D5 with a '3' below it; and a final chord with a '7' below it.

(see multiphonic chart)

34

I $\frac{9}{4}$ $\frac{3}{2}$ II $\frac{9}{4}$ $\frac{3}{2}$ $\sharp 0$

Handwritten musical notation for exercise 34, top staff. It features a treble clef and a 9/4 time signature. The notation includes a whole note chord with a sharp sign, followed by a half note chord with a slur and a '3' below it, and another half note chord with a slur and a sharp sign.

35

III $\frac{9}{4}$ $\frac{3}{2}$

Handwritten musical notation for exercise 35, top staff. It features a treble clef and a 9/4 time signature. The notation includes a whole note chord with a flat sign, followed by a half note chord with a slur and a '7' below it, and another half note chord with a slur and a flat sign.

Handwritten musical notation for exercise 34, bottom staff. It features a bass clef and a 4/4 time signature. The notation shows complex chordal structures with multiple notes, slurs, and a sharp sign.

Handwritten musical notation for exercise 35, bottom staff. It features a bass clef and a 4/4 time signature. The notation shows complex chordal structures with multiple notes, slurs, and a flat sign.

36 II

37 mp

38

39 p

子.

8.

40

Handwritten musical notation for measure 40 in treble clef, 4/4 time. It features a series of chords and notes with various articulations like slurs, accents, and a fermata over a triplet. A double bar line is at the beginning.

41

Handwritten musical notation for measure 41 in bass clef, 4/4 time. It includes dynamic markings like *mf*, *p*, and *f*, and performance instructions such as *E.M.V.*, *E.S.P.*, and **M.S.P.* with slurs and accents.

42 * Knock

Handwritten musical notation for measure 42 in bass clef, 4/4 time. It shows a sequence of chords with 'x' marks above them, indicating percussive effects. The text *speaking* and *Are You OK?* is written below the notes.

43

Handwritten musical notation for measure 43 in treble clef, 4/4 time. It features a series of chords with slurs and accents, and a dynamic marking of *pp*.

44

I. II *

45

M.S.P.

46

47

48 (freely.)

mf

III

49

f

50 E.M.V. slow downward glissando (freely.)

ff

III

sfz

51 $\text{♩} = 54$ collegno very quiet

pp

pp

p

54

Handwritten musical notation for measure 54, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody consists of eighth and quarter notes, with a fermata over the final note. A 'trill' symbol is written above the second-to-last note.

55

Handwritten musical notation for measure 55, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody continues with eighth and quarter notes, ending with a fermata. A 'trill' symbol is written above the second-to-last note.

56

Handwritten musical notation for measure 56, featuring a treble clef and a 7/8 time signature. The notation includes vertical lines with arrows indicating fingerings or dynamics, and a 'trill' symbol above a note. The measure ends with a double bar line and a fermata.

57 *

Handwritten musical notation for measure 57, featuring a treble clef and a 7/8 time signature. The notation includes vertical lines with circles at the top, possibly representing fingerings or dynamics, and a double bar line at the end.

FINE

13.

Nov 9 2018
O Berlin
6:52 PM
Friday