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From Trachila (2006)

Violin 2

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Performance Instructions













General

-  quarter tone lower
-  quarter tone higher
- (>) > ^ accent (weak, normal, strong)
-  fermata (short < 1 sec, normal 1-3sec, long > 3sec)

Dynamics

All dynamics are to be understood as relative dynamics.
ppp thus means “play as soft as possible”, *fff* means “play as loud as possible (but not in a distorted way)”

Strings

- sp sul ponticello. Bow close to the bridge
- st sul tasto. Bow on the fingerboard
- clb col legno battuto. Hit with the wooden side of the bow onto the string.
- clt col legno tratto. Bow with the wooden side of the bow.
- 1/2 cl 1/2 col legno tratto. Bow with the wooden side and with the hair of the bow.
- get getato
-  excessive bow pressure
-  bow parallel to string
-  damp string(s) with fingers of the left hand
-  on the bridge
-  directly behind the bridge
-  behind the bridge
-  on the wound part of the string
-  on the tailpiece
-  on the tailpiece-wires
- seagull seagull effect. play a flageolet as notated, but perform a gliss without changing the distance between the two string contact points. The interval is thus changing continuously giving a seagull like cry.
-  with bow tension screw
-  bartok pizz.
- crack The hair of the bow is pressed forcefully against the open string with the middle finger of the bow hand wrapped around the stick and frog of the bow and the thumb braced against the bridge. The various pitches are produced depending upon the contact point between bow and string.
- bow scrape bow scrape on the top of the instrument: the bow is laid across the top and the stick is ground over the hair
-  bow on the scroll

I.

♩ = 50

fff fff

♩ = 84

♩ = 50

f fff > fff

ord sp

♩ = 84

half clt

f pp fff

ord. II

♩ = 50

fff

♩ = 60

mp fff

ord

f fpp f

♩ = 50

p mf

40

Musical staff 40-47. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *p* and *ppp*.

48

Musical staff 48-51. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *mf*, *fff*, and *mp*. The instruction 'arco tuning peg box' is written above the first measure, and 'ord sp' is written above the fourth measure.

52

Musical staff 52-58. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *p* and *p*. A tempo marking of $\text{♩} = 50$ is present at the beginning of the staff.

59

Musical staff 59-65. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *f* and *f*.

66

Musical staff 66-73. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *f* and *mf*.

74

Musical staff 74-84. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *f* and *f*.

85

Musical staff 85-95. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *ppp*, *mp*, *mp*, *mp*, *mp*, and *ppp*. The instruction 'con sord st' is written above the first measure, and 'st' is written above the fifth measure.

96

Musical staff 96-104. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *ppp* and *ppp*. The instruction 'st' is written above the fifth measure.

105

Musical staff 105-111. The staff begins with a treble clef and a common time signature. It features a series of eighth notes and rests. Above the staff, there are two diagrams of a violin body, each with a downward-pointing arrow labeled 'pizz' (pizzicato). The dynamic markings are *f*, *fff*, and *pp*. The instruction '1/2 clt' is written above the fifth measure.

114 *st* *mf* *mf*

119 *mf* *mf* *sp*

127 *mf* *mp* *fff* *arco*

133 *mf* *mf* *mf* *mf* *fff*

143 *p* *p* *p* *p* *p* *mp*

153 *fff* *fff* *fff* *fff*

160 *fff* *mp*

166 *fff* *f* *f* *f* *fff* *f* *fff* *fff* *f* *f* *fff*

178 *ord* *fff* *fff* *fff* *fff* *st* *ff* *1/2 clt* *mp*

186 *ord st* *mp* *on the mute* *f* *ord sp III* *p* $\text{♩} = 60$

196 *pizz* *p*

202 $\text{♩} = 50$ *arco on the mute* *f* *ord* *fff*

210 *on the mute* *f* *ord* *fff*

215 *fff* *f*

224 $\text{♩} = 60$ *p* *st* *mf* *on the mute*

230 *ord sp* *fff* *mf* *fff*

II.

♩ = 40

senza sord

side A

f *f*

♩ = 50

4

ppp *ff* *mf* *f*

8

f *f* *f* *f* *mf*

sp

♩ = 60

15

sim

23

28

mf *f*

sp

36

♩ = 50

f *mf* *p*

42 (senza sord) *p*

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

57 *f* *mp*

62 *p* *mp* *p*

67 *mp* *mp*

72 *fff*

79 *f* *f* *f*

86 *f* *fff* *mf* *f*

III.

♩ = 64

arco
senza sord

fff

7:8 7:8 7:8 fff fff sp

sp mf 3 mf 5 mf 3 mf 1/2 clt fff 3 fff

ord sp mf 3 mf 5 fff 1/2 clt ord sp mf 5 fff 1/2 clt

ord sp mf 3 <fff> mf 3 1/2 clt 6 fff 7 <fff> fff 5 <fff> sp no cl

ord fff fff

fff mf sp

mf 5:3 mf 5:3 mf 5:3 <mf> mp cl trt III

mp ppp 1

62 *ppp* ord III *p* cl trt III

70 *ppp* ord III *pp* *fff* $\text{♩} = 50$ $\text{♩} = 64$

78 *mf* *ff* *f* *fff* *f* *nut arco* $\text{♩} = 50$

86 *fff* *pp* *ppp* *pizz* *sp*

95 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* $\text{♩} = 64$ *clt* *ord* *clt* *ord* *clt* *ord* *clt* *ord* *IV*

100 *ppp* *ppp* $\text{♩} = 50$

110 *mp* *mp* $\text{♩} = 64$ *sp II* *ord*

116 *ppp* $\text{♩} = 50$ $\text{♩} = 60$ *pizz III* *cl bat*

124 *ppp* *f* *ppp* *f* *ppp* *f* *bat* *trt* *bat* *trt* $\text{♩} = 64$

129 *ord sp* 7:8 7:8 7:8 $\text{♩} = 60$ *cl bat*
pp *pp*

133 $\text{♩} = 50$ *cl trt* $\text{♩} = 60$ *clbat IV*
< mp > *< mp >* *< mp >* *< mp >* *f* *mf*

142 *mp* *clt* *mp* *mf*

149 *ord->* *--> ord* *sp* *circular bowing*
ppp > *mf*

158 *mp* *mp*

165 *sp I* *p*

174 $\text{♩} = 50$ *pp* *< pp >*

181 $\text{♩} = 60$ *sp* *mp* *pp* *mp*

188 *pizz* *arco* *f* *mp >*

196 $\text{♩} = 50$ before the bridge fff

205 fff p f pizz $\text{clt } 6:7$ 9

213 9 9 arco ord pp sp mf

222 pizz mp arco ord pp mf mf mf

231 pp pp pp pp pp pp pp

240 pizz p arco ord ppp sp f 60

248 3

253 st sp st sp st sp ppp f ppp f ppp f

257 st ppp 50 pizz

262 *arco* before the bridge *tuning peg box*

mf > *mf* > *mf* > *mf* > *mf*

272

f

281

p

286

pp *sp* *mf* *(sp)*

295

300

304 *tuning peg box*

mf *f* > *mf*

314

mf *fff* 1/2 cl trt

321

325 *mf* *fff* 1/2 cl trt ord sp simile

328 *mf* ord sp (sp) *mf*

332 *mf* pizz = 52

341 cl bat III *ppp*

350 *f* = 132 ord sp III

354 = 84

360 = 67 = 78 = 90 = 105 ord *ppp* = 122

366 = 67 = 79 = 93 *mf* battuto tratto = 109

370 = 67 = 85 ord sp *p* *f*

v12
377 left hand: st----> sp---->st
f *mf*

383 *mf* *sp* *mf* *mf*

388 *mf*

394 *mf*

399 *mf*

404 *ppp* *mf*

412 *fff*

421 *fff*

431 *fff*

445 $\text{♩} = 80$ $\text{♩} = 97$
 Musical notation for measures 445-447. Includes dynamics *fff* and a triplet of eighth notes.

448 $\text{♩} = 116$ $\text{♩} = 140$ $\text{♩} = 42$
 Musical notation for measures 448-450. Includes triplets and a 3/4 time signature change.

451
 Musical notation for measure 451, featuring a dense sixteenth-note passage.

454 $\text{♩} = 60$
 Musical notation for measures 454-455. Includes a 6/16 time signature change and dynamics *fff*.

460
 Musical notation for measures 460-461, featuring a sixteenth-note passage.

464 *ord* *sp* *mf* *fff* *mf*
 Musical notation for measures 464-465. Includes dynamics *mf*, *fff*, and *mf*, and articulation *ord*.

468 $\text{♩} = 64$ *ord* *sp* *ord* *sp* *ord* *sp* *ord*
 Musical notation for measures 468-477. Includes dynamics *mf*, *fff*, and *mf*, and articulation *ord* and *sp*.

478 *sp* $\text{♩} = 57$ *ff* *ord* *f* *1/2 cl tratto* *fff* *fff*
 Musical notation for measures 478-488. Includes dynamics *mf*, *ff*, *f*, and *fff*, and articulation *ord* and *1/2 cl tratto*.

489
 Musical notation for measures 489-493, featuring a series of accented notes with dynamics *fff*.

IV.

1 $\text{♩} = 84$
f

3 *sp*
f

5 $\text{♩} = 67$
fff *fff*

10 $\text{♩} = 80$ $\text{♩} = 97$ $\text{♩} = 116$ $\text{♩} = 65$
fff

14 $\text{♩} = 44$
ff *fff*

20 $\text{♩} = 60$

23 *fff* *fff* *fff* *fff* *fff* *ff*

31 *sp*
mf *mf*

39 *sp* *tr* $\text{♩} = 40$
f *mf* *f*

Detailed description of the musical score: This page contains a single system of music for a piano. It is divided into nine measures, each with a measure number in the left margin. Measure 1 starts with a tempo marking of quarter note = 84 and a dynamic of *f*. Measure 3 has a dynamic of *f* and a *sp* (sostenuto) marking. Measure 5 has a tempo marking of quarter note = 67 and a dynamic of *fff*. Measure 10 has tempo markings of quarter note = 80, 97, 116, and 65, with a dynamic of *fff*. Measure 14 has a tempo marking of quarter note = 44 and dynamics of *ff* and *fff*. Measure 20 has a tempo marking of quarter note = 60. Measure 23 has dynamics of *fff* and *ff*. Measure 31 has a *sp* marking and dynamics of *mf*. Measure 39 has a *sp* marking, a *tr* (trill) marking, and dynamics of *f*, *mf*, and *f*. The score includes various rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. It also features dynamic hairpins and articulation marks.

v12

46 *fff* *fff*

51 *mf*

55 *mp* *mp* $\text{♩} = 63$

60 *p* *mf* $\text{♩} = 54$

71 $\text{♩} = 85$ *mp*

77 *mf*

84 *fff* *mf* *mp* *sp*

93 *p* *mp* *mf* *ord* *I sp*

100 *fff* *mf* *ord*

v12

109

120

132

142

153