




Thomas Hummel
From Trachila (2006)
Violin 1

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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
mf *fff*

♩ = 84
fff

♩ = 50
mf *seagull*

♩ = 84
fff *fff*

♩ = 60
fff *ppp*

clb saltando
sp *mf* *ord* *fff*

st *mf* *fff*

pizz *p* *arco ord, damped* *<mf>* *mf* *change position of damping hand gradually*

pizz *ppp* *ord* *pizz*

vll

181 *< f >* *ord sp II* *fff* *fff* *fff* *fff*

188 *fff* *fff* *f* *fff* *p* *subito*

♩ = 60

194 *pp* *pp* *mf* *1/2 clt*

IV sp-> NIL
NIL NIL
NIL NIL
NIL NIL
st->

201 *fff* *mp* *mp* *ord*

♩ = 50

207 *mp* *mp* *fff* *ord*

213 *mf* *pp* *mf* *ord sp* *mf* *mf*

subito

218 *mf* *mf* *mf* *mf* *subito* *ppp*

224 *fff* *mf* *ord* *sp*

♩ = 60

230 *mf* *mf* *no cl* *fff*

clb

II.

$\text{♩} = 40$

pizz
senza sord (whole movement) *arco*

f *p* *mp*

$\text{♩} = 50$

f *f* *p*

7

mp *mf* *f*

$\text{♩} = 60$

11

mp *mf* (with pitch)

17

sim

24

f

30

mf *fff* *fff* *sp*

$\text{♩} = 50$

36

f *mf*

vll

44 *mf* *pp* *mf* *pp* *mf*

49 *pp* *mf* *mp*

56 *mp* *mp* *f* *mf*

64 *mf*

♩ = 60

70 *mf* *mf*

77 *mf* *p*

ord

81 *mf*

84 *mf* *mf* *mf* *pizz*

III.

♩ = 64

senza sord

fff *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *mf*

arco

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

f *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

pp *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

pp *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

then damp with wood of bow

pizz lh

mf *pp* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

121 *nut* $\text{♩} = 60$ *ord damped* $\text{♩} = 64$ *ord damped*

128 $\text{♩} = 60$

134 $\text{♩} = 50$ $\text{♩} = 60$ *tuning peg box* *subito* *pizz*

143 *arco* *circular bowing* *ord->*

150 *ord* *tuning peg box* *pizz*

157 *arco sp* *IV* *pp*

164 *pizz fingernail* *arco sp* *mp*

172 *pizz* *arco II* *mp*

179 $\text{♩} = 50$ $\text{♩} = 60$

v11

256 $\text{♩} = 50$
mp

260 *pizz sp* *arco sp*
pp *pp* *pp* *pp* *ppp*

268

278 $\text{♩} = 69$ $\text{♩} = 81$ $\text{♩} = 95$ *ord* $\text{♩} = 111$ $\text{♩} = 131$
fff

283 $\text{♩} = 153$ $\text{♩} = 180$ $\text{♩} = 50$ *tuning peg box* *pizz ord*
mf *p*

290 $\text{♩} = 60$ *ord*
pp *fff*

297 *tuning peg box* *ord*
mf *fff*

301 *tuning peg box*
f *mf*

305 $\text{♩} = 40$ *ord*
f *pp*

v11

♩ = 60

314 *sp* *pp* *pp* *f*

321 *st* *ord*

325 *mf* *mf* *ord* *st*

329 *mf*

333 *cl bat* *ppp* ♩ = 52

341 *Λ*

♩ = 132

350 *ord* *mp* *ppp*

354 ♩ = 84 *sp* *ppp* ♩ = 67

362 ♩ = 78 ♩ = 90 *mp* ♩ = 105 ♩ = 122 ♩ = 67

367 $\text{♩} = 79$ $\text{♩} = 93$ $\text{♩} = 109$ *sp II* $\text{♩} = 67$
mf

372 *ord* $\text{♩} = 85$
ppp

377 *mp* $\text{♩} = 67$ *sp* *mf*

384 $\text{♩} = 81$
mf

388 $\text{♩} = 98$ $\text{♩} = 120$ $\text{♩} = 67$
mf

394 $\text{♩} = 88$ $\text{♩} = 116$ $\text{♩} = 67$
mf

399 $\text{♩} = 70$ $\text{♩} = 72$ $\text{♩} = 75$ $\text{♩} = 78$ $\text{♩} = 81$ $\text{♩} = 84$ $\text{♩} = 85$

407 *f* *ppp*

412 *sim*

vll

415 $\text{♩} = 67$ ord III *fff*

419 *mf* seagull III $\text{♩} = 64$

425 *fff* III *fff* *fff* *mf* *fff* *mf*

436 *fff* *mf* *fff* *mf* *fff* $\text{♩} = 67$ $\text{♩} = 80$ $\text{♩} = 97$

448 $\text{♩} = 116$ $\text{♩} = 140$ $\text{♩} = 42$ $\text{♩} = 60$

460 *con sord.* *fff*

468 $\text{♩} = 64$ *on the mute* *fff*

478 $\text{♩} = 57$ *ord. b...* *mf* *on the mute* *fff* *fff*

489

v11

58 $\text{♩} = 63$
f 9 3 3 3 3 3 *mp*

63 $\text{♩} = 54$

71 $\text{♩} = 85$
mf *mf*

80 *mf* *sp*

85 *fff*

91 *fff*

97 *mp* *f*

104 *f* on the mute *fff*

111 *mp* *mf* *fff*

117 *mf* *fff* 1/2 cl trt I

126 *f* *mf* ord 1/2 cl trt I

135 *f* *fff* *mp* 1/2 cl trt

144 *mp* *fff* on the mute ord

151

158