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From Trachila (2006)

Viola 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  
 hotel (practice) mute  
 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

*ppp*

*f*

5

♩ = 84

*f*

*ppp*

11

♩ = 84

*pp* *pp* *ppp*

18

*mf*

♩ = 50

21

hit on the back of the instrument with fingers

*fff*

arco sp III

*ppp*

*mp*

26

cl bat  
st->sp

*f*

arco

*f*

*ppp*

32

*sp*

*ppp*

*mf*

36

*mp*

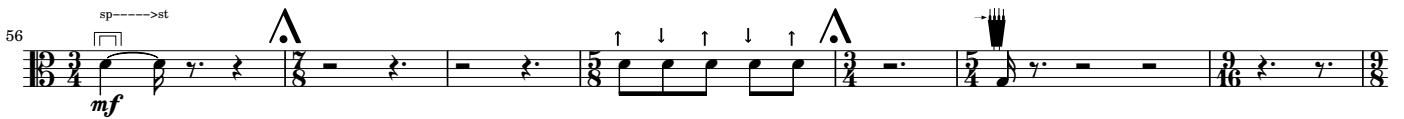
*mp*

Detailed description of the musical score: The score is for Violin I, Part I. It begins with a tempo marking of a quarter note equal to 50 beats per minute. The first staff (measures 1-4) features a series of triplets starting with a *ppp* dynamic, followed by a *f* dynamic. The second staff (measures 5-8) includes a tempo change to 84 bpm and a *f* dynamic, with a *ppp* dynamic in the final measure. The third staff (measures 11-14) has a tempo of 84 bpm and dynamics of *pp*, *pp*, and *ppp*. The fourth staff (measures 18-20) returns to a tempo of 50 bpm and starts with a *mf* dynamic. The fifth staff (measures 21-24) includes a performance instruction 'hit on the back of the instrument with fingers' and a *fff* dynamic, followed by 'arco sp III' and a *ppp* dynamic. The sixth staff (measures 26-29) features 'cl bat' and 'st->sp' instructions, with dynamics of *f*, 'arco', *f*, and *ppp*. The seventh staff (measures 32-35) has a *sp* dynamic and a *ppp* dynamic. The eighth staff (measures 36-39) includes a *mp* dynamic. The score concludes with a *mp* dynamic.

vla1

43 

50 

56 

63 

69 

76 

82 

88 

vla1

95

pizz tuning peg box

arco on the side of the first string

*ppp*

*p*

105

pizz tuning peg box

*f*

111

flaut

*mp*

120

clt

*fff*

129

clt IV

< *mp* > < *mp* > < *mp* > < *mp* >

139

ord st

(II)

< *mf* > < *mf* > < *mf* > < *mf* > *mf*

150

crack

*fff*

161

crack

*fff*

*mp*

168

clb

ord I

ord I

III

*f*

< *mf* > < *mf* >

< *mf* > < *mf* > < *mp* >

vla1

176

*mp* *mf* *mp* *mp* *f* *mp* *arco* *ppp*

185

*f* *mp*

194

*p* *mf* *arco* ♩ = 60 ♩ = 50

203

*ff* *mp*

210

*mp* *mf* *fff* *fff*

217

*fff* *fff* *fff* *mf* *arco*

224

*mf* *fff* *ppp* *crack*

230

*fff* *ppp* *arco* *clb*

# II.

♩ = 40

senza sord  
(whole movement)

knock on the back  
with the knuckles

arco

fff ppp mf

Detailed description: This block contains the first three measures of the piece. It is written in bass clef with a common time signature. Measure 1 features a rapid sixteenth-note tremolo starting with a forte (fff) dynamic. Measure 2 continues the tremolo but with a piano (ppp) dynamic. Measure 3 shows a change in texture with a moderate (mf) dynamic and the instruction 'arco'.

♩ = 50

mf ppp

hit on the back  
with the knuckles

Detailed description: This block contains measures 4 through 6. Measure 4 starts with a moderate (mf) dynamic and includes rhythmic markings above the staff. Measure 5 features a piano (ppp) dynamic with a sordano (muted) effect. Measure 6 concludes with a 'hit on the back with the knuckles' instruction.

7

sim clb

arco ord  
I

mf mp

Detailed description: This block contains measures 7 through 9. Measure 7 is marked 'sim clb'. Measure 8 features a moderate (mf) dynamic and 'arco ord I'. Measure 9 includes a triplet and a dynamic change to mezzo-piano (mp).

♩ = 60

11

hit on the back  
with the knuckles

pizz  
tuning peg box

ppp fff

Detailed description: This block contains measures 10 through 12. Measure 10 has a piano (ppp) dynamic and a 'hit on the back with the knuckles' instruction. Measure 11 features a forte (fff) dynamic and 'pizz tuning peg box'. Measure 12 continues the forte dynamic.

23

arco ord  
III

fff

Detailed description: This block contains measures 21 through 23. Measure 21 is marked 'arco ord III'. Measure 22 and 23 feature a forte (fff) dynamic.

36

♩ = 50

sp

p

subito

ppp

Detailed description: This block contains measures 34 through 36. Measure 34 has a piano (p) dynamic and a triplet. Measure 35 features a 'subito' dynamic change and a forte (sp) dynamic. Measure 36 concludes with a piano (ppp) dynamic and another 'subito' marking.

45

p

ppp

p

ppp

subito

Detailed description: This block contains measures 43 through 45. Measure 43 starts with a piano (p) dynamic and a triplet. Measure 44 features a piano (ppp) dynamic and a 'subito' marking. Measure 45 concludes with a piano (p) dynamic, a triplet, and another 'subito' marking.

vla1

50 (sp) *mp*

54 *fff* crack *mf* *fff*

63 arco ord  $\text{♩} = 60$  *fff* *mp* *fff* *ppp*

70 clt arco ord *mp* *mf*

75 *ppp*

79 pizz tuning peg box *mf*

86



# III.

♩ = 64

con sord hotel  
st

Musical staff 1-11. Starts with a 16-measure rest, then a 16-measure passage marked *fff*. The staff continues with a series of eighth notes, some with accents, and ends with a 7:8 measure marked *mp*.

Musical staff 12-17. Starts with a 16-measure rest, then a 16-measure passage marked *fff*. The staff continues with a series of eighth notes, some with accents, and ends with a 7:8 measure marked *mf*. Above the staff, there are markings for *ord* and *st*.

Musical staff 18-27. A series of rests and eighth notes with accents, changing time signatures from 3/8 to 4/8 and back to 3/8.

Musical staff 28-36. Starts with a 7-measure rest, then a 16-measure passage marked *pp*. The staff continues with a series of eighth notes, some with accents, and ends with a 7-measure rest.

Musical staff 37-44. Starts with a 7-measure rest, then a 16-measure passage marked *fff*. The staff continues with a series of eighth notes, some with accents, and ends with a 7-measure rest.

Musical staff 45-49. Starts with a 7-measure rest, then a 16-measure passage marked *f*. The staff continues with a series of eighth notes, some with accents, and ends with a 7-measure rest.

Musical staff 50-57. Starts with a 7-measure rest, then a 16-measure passage marked *mf*. The staff continues with a series of eighth notes, some with accents, and ends with a 7-measure rest.

Musical staff 58-63. Starts with a 7-measure rest, then a 16-measure passage marked *mp*. The staff continues with a series of eighth notes, some with accents, and ends with a 7-measure rest.

Musical staff 64-71. Starts with a 7-measure rest, then a 16-measure passage marked *p*. The staff continues with a series of eighth notes, some with accents, and ends with a 7-measure rest.

vla1

71  $\text{♩} = 50$   
st IV  
*pp* *mf*  $\text{♩} = 64$

76  $\text{♩} = 50$   
ord  
(con sord hotel)  
*pp*

83 *mp* *mf* *ff*

86 *f* *f*  $\triangle$   $\triangle$   $\triangle$  *f*

92  $\triangle$   $\text{♩} = 64$   
(con sord hotel)  
III  
ord  
*ppp* *p* *ppp*

98 *p* *ppp* *p* *ppp* *p* *f* *f*

103  $\text{♩} = 50$   
st  
(con sord hotel)  
 $\triangle$   $\triangle$   $\triangle$  *f* *f* *f*

109  $\triangle$  *f* *fff*

115  $\text{♩} = 64$  *fff* *mp* *fff*

vla1

116  $\text{♩} = 50$   
*mp* *mp* *pp* *st*

118  $\text{♩} = 60$   
*pp* *pp* *pp* *p* *f*

126  $\text{♩} = 64$   
*f* *mp* *f* *mp* *st*

128  $\text{♩} = 60$   
*f* *mp* *ppp* *ord* *f*

134  $\text{♩} = 50$   $\text{♩} = 60$   
*f* *f* *f* *f* *p* *st* *senza sord*

144 *directly behind the nut*  
*mf* *< mf*

154 *clt* *ord sp*  
*< mf* *< p*

161 *pizz* *arco sp*  
*f* *mp*

168 *sp*  
*mf* *< mf* *mp*

vla1

♩ = 50

175

*mf*

♩ = 60

182

*fff*

191

*f* ord

♩ = 50

198

*mp* sp II pizz

208

arco *f* ord *f* *ff*

217

*ff* *ff* *ff* *fff* *p*

226

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

234

*pp*

♩ = 60

con sord  
sp IV

245

*f*

vla1

251

255

259

$\text{♩} = 50$   
sp  
*mf*

cl bat II  
*mf*

267

278

$\text{♩} = 69$   $\text{♩} = 81$   $\text{♩} = 95$   $\text{♩} = 131$

arco (con sord)  
*mf*

283

$\text{♩} = 153$   $\text{♩} = 180$   $\text{♩} = 50$

sp  
*mp* *p*

293

$\text{♩} = 60$   
st I  
*f*

299

306

$\text{♩} = 40$   $\text{♩} = 60$

vla1

317 *mf* *sp*

322 *f*

326 *f*

330 *f*

334  $\text{♩} = 52$

345  $\text{♩} = 132$  (con sord) *mf* *st*

352  $\text{♩} = 84$  *f* *sp*

356

360  $\text{♩} = 67$   $\text{♩} = 78$   $\text{♩} = 90$   $\text{♩} = 105$  *mf* *st*  $\text{♩} = 122$   $\text{♩} = 67$

vla1

367  $\text{♩} = 79$   $\text{♩} = 93$   $\text{♩} = 109$   $\text{♩} = 67$   
on the mute  
battuto  
tratto  
*f* *p* *sp*

371  $\text{♩} = 85$   
*f*

375 *p* *fff*

378  $\text{♩} = 67$   
*mf* *sp*

384  $\text{♩} = 81$   
*mf*

388  $\text{♩} = 98$   $\text{♩} = 120$   $\text{♩} = 67$   $\text{♩} = 88$   $\text{♩} = 116$   $\text{♩} = 67$

398  $\text{♩} = 70$   $\text{♩} = 72$   $\text{♩} = 75$   $\text{♩} = 78$   $\text{♩} = 81$   $\text{♩} = 84$   $\text{♩} = 85$   
(con sord)  
*mf*

407

412  $\text{♩} = 67$   
*mf* *p* *mf*

vla1

$\text{♩} = 64$   
(con sord)

418

426

434

446

458

466

469

480

490



# IV.

Musical score for Violin 1, Part IV, measures 1-50. The score is written in bass clef with a key signature of one sharp (F#). It features various time signatures including common time (C), 3/8, 2/4, 3/4, 5/8, 7/8, and 16/16. The piece includes dynamic markings such as *ppp*, *fff*, *mf*, *ff*, *f*, *pp*, and *f*. Performance instructions include *tr* (trills), *sp* (sordini), *ord* (ordines), and *st* (staccato). Tempo markings are provided for several measures: ♩ = 84, ♩ = 67, ♩ = 80, ♩ = 97, ♩ = 116, ♩ = 65, ♩ = 44, and ♩ = 60. Measure numbers 7, 11, 17, 21, 29, 35, 43, and 49 are indicated at the start of their respective lines. The score concludes with a *f* dynamic marking and a *st* instruction.

vla1

55  $\text{♩} = 63$

55 *mp* *sp* *fff* *mp*

59

59 *f*

68  $\text{♩} = 54$   $\text{♩} = 85$  behind the nut

68 *mp* *mf* *mp* *mf* *mf*

74

74 *mf* *mp* *mp* *mp*

81 ord harmonic gliss IV

81 *mp* *mp* *ppp* *mf* *ppp* *ppp* *ppp*

88 ord cl trt

88 *f* *fff*

96 ord sp

96 *f* *ppp* *ppp* *fff* *fff* *fff* *fff* *fff* *fff*

105 sp IV sp

105 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

115

115

vla1

128

con sord hotel

st II

*fff*

*fff*

135

ord

st

*fff*

*mf*

145

ord

*p*

154