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From Trachila (2006)

Viola 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
ppp *mf*

5
♩ = 84
arco *fff* *ppp* *pp*

12
♩ = 84
pp *ppp* pizz sp III *fff*

20
♩ = 50
hit on top with fingertip *fff* arco *fff*

22
♩ = 60
ord *p*

29
ord III *ppp* *f* hit on top with the hand *mp* *ppp*

35
mf ord II *ppp*

39
clt 3 *mp*

45
ppp pizz *mf* arco IV *fff*

Detailed description of the musical score: This page contains the first 48 measures of a musical score for Viola 2. The score is written in bass clef and includes various time signatures: 3/4, 2/4, 3/8, 6/8, 9/8, 12/8, and 3/2. It features a variety of musical techniques and dynamics. Measure 1 starts with a tempo marking of ♩ = 50 and a dynamic of *ppp*, followed by a series of triplet eighth notes. Measure 5 introduces a tempo change to ♩ = 84 and includes an *arco* marking and a dynamic of *fff*. Measure 12 features a dynamic range from *pp* to *ppp* and includes a *pizz sp III* marking. Measure 20 has a tempo of ♩ = 50 and includes the instruction 'hit on top with fingertip' and a dynamic of *fff*. Measure 22 has a tempo of ♩ = 60 and includes an *ord* marking and a dynamic of *p*. Measure 29 includes *ord III*, a dynamic of *ppp*, and the instruction 'hit on top with the hand'. Measure 35 includes *ord II* and a dynamic of *ppp*. Measure 39 includes a *clt 3* marking and a dynamic of *mp*. Measure 45 includes *pizz*, a dynamic of *ppp*, and a dynamic of *mf* for a triplet. The score concludes with an *arco IV* marking and a dynamic of *fff*.

vla2

51 *fff* $\text{♩} = 50$ *fff*

55 *f* *f*

59 *ppp* pizz mandolinato

62 *f* *ppp* ord

67 *ppp* *f* arco tuning peg

74 *ppp* pizz sp mandolinato

80

92 *ppp* *p* arco pizz sp

100 *pp* *f* *f* *f* *f* ord

vla2

109 *f* *sp* *p* *fff* *p* *subito*

114 *fff* *clb* *(clb)*

121 *fff* *pizz sp*

128 *mf* *fff* *arco st* *hit on top with the fingertip*

133 *fff*

140 *mp* *fff* *fff* *fff* *fff* *fff* *ppp* *ord*

150 *fff* *clb st* *sp*

158 *fff* *pp* *mf* *ord* *subito* *hit on the top with the fingertip*

166 *fff* *clb ord* *sp* *arco st* *ord* *ord* *st I* *ord* *ord*

II.

♩ = 40

senza sord
(whole movement)

I

mf *ppp* *p*

♩ = 50

ord I

4

mf *ppp* *ppp*

before the bridge

7

mf *ppp* *ppp*

knock on the back with the knuckles

simile on top

arco

♩ = 60

hit on the top with the knuckles

11

mf *fff* *mf*

pizz

19

mf *mf* *mf*

hit on the top with the knuckles

31

mf *fff* *fff*

clb st----->sp

clb st----->sp

hit on the back with the knuckles

♩ = 50

pizz tuning peg

37

mp *fff* *fff*

vla2

46

(pizz)

52

arco ord

mf

behind the nut

mf

56

mf

mf

61

♩ = 60

mf

mf

mf

st

ppp

66

mp

sp

mf

71

sp

mf

mp

76

ppp

st

< fff

81

ppp

85

ppp

pizz
tuning peg box

mf

III.

$\text{♩} = 64$

senza sord

Musical notation for measures 1-11. The piece begins in 3/4 time with a *fff* dynamic. The melody features a series of eighth notes with a *mp* dynamic at the end of the first line. There are four *II* fingering markings above the staff.

Musical notation for measures 12-15. Measure 12 contains a sixteenth-note pattern with a *fff* dynamic. Measure 13 has a *f* dynamic. Measure 14 includes the instruction "hit on top with the fingertip". Measure 15 is a whole rest.

Musical notation for measures 16-24. Measure 16 includes the instruction "hit on top with the knuckle". The piece changes to 5/8 time in measure 17, then 3/8, 4/8, 3/8, 5/8, 3/8, and 5/8. A *5* fingering marking is present in measure 17.

Musical notation for measures 25-31. Measure 25 includes the instruction "simile with fingertip". The piece changes to 5/8, 4/8, 3/8, 7/8, 7/16, 8/8, 4/8, and 4/16. A *5* fingering marking is present in measure 25.

Musical notation for measures 32-39. Measure 32 includes the instruction "arco sp". The piece changes to 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, and 3/4. A *fff* dynamic is marked in measure 32.

Musical notation for measures 40-45. Measure 40 includes the instruction "sp". The piece changes to 16/16, 8/16, 8/16, 8/16, 8/16, 8/16, 8/16, and 8/16. *fff* dynamics are marked in measures 40 and 42.

Musical notation for measures 46-51. Measure 46 includes the instruction "hit on top with the knuckle". The piece changes to 2/4, 3/8, 3/8, 3/8, and 3/8. A *f* dynamic is marked in measure 46.

Musical notation for measures 52-58. Measure 52 includes the instruction "arco sp". The piece changes to 3/8, 2/4, 16/16, 16/16, 16/16, 16/16, 16/16, and 3/8. *mf* dynamics are marked in measures 52 and 56.

Musical notation for measures 59-64. Measure 59 includes the instruction "between D- and G-string" and a large *A* hairpin. The piece changes to 3/8, 16/16, 3/8, 3/8, 3/8, 3/8, 3/8, and 3/8. Dynamics *ppp*, *ff*, and *ff* are marked. A "(change position)" instruction is at the end.

vla2

66 flautando ↓ Δ A (change position) $\text{♩} = 50$ clb *pp* *ff* *fff*

73 $\text{♩} = 64$

82 $\text{♩} = 50$ ↑ low pressure---> sp---> ↓ ---> st *mp* *f* *mp* ord

86 *f* *pp* > clt Δ ord sp Δ *mp* *mp*

94 $\text{♩} = 64$ *fff* *mf* st II

99 *mf* *mp* *mp* Δ (st)

104 $\text{♩} = 50$ pizz tuning peg box *mf*

111 Δ hit on top with the knuckle $\text{♩} = 64$ arco IV hit *ppp* *mp* *ppp*

116 $\text{♩} = 50$ $\text{♩} = 60$ crack *mp* *ppp* *mp* *ppp* *mp* *fff*

vla2

124 $\text{♩} = 64$
fff *mf* ord sp

128 crack
fff $\text{♩} = 60$

132 $\text{♩} = 50$ $\text{♩} = 60$

142 hit on top with knuckle
f

151 *fff* *f* ord 5

158 *pp* *mf*

166 tuning peg
mf *ppp*

174 $\text{♩} = 50$ ord clt II *fff* *p*

180 $\text{♩} = 60$ sp *mp*

vla2

188 *pizz* *p* *arco sp* *mp* *f* *pizz* *p*

196 $\text{♩} = 50$ *arco ord* *p* *mf* *along the string* *clb Korpus* *f*

205 *pizz sp* *f* *6:7*

211 *arco sp* *f* *f* *III*

215 *subito* *ppp* *cl bat* *ff* *III* *fff*

222 *arco* *f* *f* *f* *f*

230 *ord sp* *mp* *mp* *mp* *mp* *f* *f* *f* *f*

240 *crack* *ord* *mp* *mp* *mp* $\text{♩} = 60$ *sp* *fff*

248

vla2

252

mf

f

256

ord

sp

ord

$\text{♩} = 50$

fff

261

flautando

mf

269

mf

mf

p

278

$\text{♩} = 69$

$\text{♩} = 81$

$\text{♩} = 95$

ord sp

$\text{♩} = 111$

$\text{♩} = 131$

mf

283

$\text{♩} = 153$

$\text{♩} = 180$

$\text{♩} = 50$

sp

< mp >

< mp >

< mp >

< mp >

293

$\text{♩} = 60$

pp

299

5

5

3

303

A on the side of the C-string

fff

$\text{♩} = 40$

fff >

< fff >

vla2

308 *crack* $\text{♩} = 60$

317 *sp* *f*

322

326 *ppp* *f* *ppp* *f* *ppp*

330 *ppp*

337 *sp* $\text{♩} = 52$ *flautando* *mf*

346 $\text{♩} = 132$ *sp* *mf*

355 $\text{♩} = 84$ *p*

358 $\text{♩} = 67$ *flautando* *mf* $\text{♩} = 78$ $\text{♩} = 90$

vla2

364 $\text{♩} = 105$
ord
 $\text{♩} = 122$
 $\text{♩} = 67$ $\text{♩} = 79$ $\text{♩} = 93$
fff

369 $\text{♩} = 109$
 $\text{♩} = 67$
fff *p*

373 $\text{♩} = 85$
fff *p*

378 tuning peg
 $\text{♩} = 67$ $\text{♩} = 81$ $\text{♩} = 98$
mf

389 $\text{♩} = 120$ $\text{♩} = 67$ $\text{♩} = 88$ $\text{♩} = 116$ $\text{♩} = 67$ $\text{♩} = 70$

401 $\text{♩} = 72$ $\text{♩} = 75$ $\text{♩} = 78$ $\text{♩} = 81$ $\text{♩} = 84$ $\text{♩} = 85$
crack
mf *ppp*

411 $\text{♩} = 67$
ppp

419 $\text{♩} = 64$
ppp *sp* *mf*

427
mf *fff* *mf* *fff* *mf*

vla2

437 $\text{♩} = 67$
fff *mf* *fff* *mf* *fff* *ppp*

446 $\text{♩} = 80$ $\text{♩} = 97$ $\text{♩} = 116$ $\text{♩} = 140$ $\text{♩} = 42$
ppp

454 $\text{♩} = 60$
ppp

460

464 *sp* *ff* *ff*

467 *fff*

470 $\text{♩} = 64$ $\text{♩} = 57$
ppp *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

481 *ppp* *ppp*

491

IV.

Musical score for Viola 2, section IV, measures 7-48. The score is written in bass clef with a key signature of one flat (B-flat). It features various time signatures including common time (C), 3/8, 2/4, 3/4, 5/8, 7/8, 9/16, and 13/16. The piece includes dynamic markings such as *ppp*, *mp*, *mf*, *ff*, and *fff*, as well as articulation like accents and slurs. Performance instructions include *ord* (order) and *sp* (spiccato). Tempo markings are provided for several measures: ♩ = 84, ♩ = 67, ♩ = 80, ♩ = 97, ♩ = 116, ♩ = 65, ♩ = 44, ♩ = 60, and ♩ = 40. The score contains complex rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. Measure numbers 7, 11, 15, 21, 26, 33, 41, and 48 are indicated at the start of their respective lines.

vla2

53

f

58

$\text{♩} = 63$

mf *ppp* *st III*

64

$\text{♩} = 54$

fff

72

$\text{♩} = 85$

mp *mp*

77

mp *mp*

84

ord harmonic
gliss IV

ppp *mf* *ppp* *f* *ord*

92

f

98

fff

110

ord

ppp *f* *fff*

vla2

118 *mf*

125 *f* *ppp*

132 *fff* *f* *ppp*

143 *mf* *f*

151

II

IV

ord cl trt

ord sp

ord IV

sp

Detailed description: This is a musical score for a second viola (vla2). It consists of five staves of music. The first staff (measures 118-124) features a complex melodic line with many accidentals and slurs, ending with a dynamic marking of *mf*. The second staff (measures 125-131) continues the melodic line, marked *f*, and includes a *ppp* dynamic marking. The third staff (measures 132-142) contains a trill marked 'ord cl trt' with a *fff* dynamic, followed by a section marked *f* and *ppp*. The fourth staff (measures 143-150) starts with a *mf* dynamic, includes a section marked 'ord IV' and *f*, and ends with a 5/4 time signature. The fifth staff (measures 151-158) shows a series of slurred notes with a *ppp* dynamic. Various performance instructions like 'ord cl trt', 'ord sp', and 'ord IV' are present throughout the score.