

à chaque épée de lumière...

for Violin

Violeta Bruson

à chaque épée de lumière...

Violeta Drnešová

Rubato

Kudaro

Handwritten musical score for 'Kudaro' featuring six staves of music with various performance instructions:

- Staff 1: Dynamics **f**, **vibrato**, **gl.**, **mp**, **ff**.
- Staff 2: Dynamics **fff**, **s. tasto**, **al riente**, **ord.**, **s. p.**, **gl. trm lentamente**.
- Staff 3: Dynamics **poco a poco**, **e. s. pont.**, **molto**, **gl. lentamente**.
- Staff 4: Dynamics **mp**, **e.s.p.**, **simile**, **molto**.
- Staff 5: Dynamics **fff**, **f**, **ff**, **mf**, **f**, **multissimo**.
- Staff 6: Dynamics **s. pont.**, **e.s.p.**, **mf** **poco esitando**, **f agitato**.

ord.

trmn s. tasto → e.s.t.

mp

ff

simile, ad lib.

al riente

p semplice, pensieroso < *mf sostenuto p sub.* < *sf.*

s.p.

ord.

(e) - come un eco

simile, ad lib.

pp possibile < *poch.* >

e. s. tasto lontano

gl. # gl. gl. gl. f. gl. ge. gl. gl. f. gl. gl.

pp legato possibile e senza il minimo crescendo

poco ff

ord.

ff

poco ff

mf con ritmo < *molto ff sostenuto e pesante* < *sf.*

come un eco

trmn

gl. ad lib.

simile, ad lib.

ppp possibile, poco malincolico < *al riente*

e.s. pont. ord.

Staff 1: Dynamics: **p**, **mp pesante**, **secco**. Articulations: **gl**, **gl/**. Performance instruction: **ord.**

Staff 2: Dynamics: **mf**, **molto**. Articulations: **gl**, **gl/**. Performance instruction: **ord.**

Staff 3: Dynamics: **pp subito, sempre**. Articulations: **gl**, **gl/**. Performance instruction: **e.s. tasto**.

Staff 4: Dynamics: **ppp subito — poch. —**. Articulations: **gl**, **gl/**. Performance instruction: **e.s. tasto**, **al talone**.

Staff 5: Dynamics: **fff**, **fff**. Articulations: **gl**, **gl/**. Performance instruction: **s.tasto**.

Staff 6: Dynamics: **p sereno, legato + possibile**, **poch. simile**. Articulations: **gl**, **gl/**. Performance instruction: **ord.**

Staff 7: Dynamics: **f**, **fff**, **mf**. Articulations: **gl**, **gl/**. Performance instruction: **al talone**, **arco s.pont.**, **fff**.

4

s. pont ————— → *a.r.*

 The score consists of four staves of handwritten musical notation.
 - Staff 1: Dynamics *p*, *pp* *mormorando*; Articulation *s. pont*; Performance instruction *simile, poco a poco accel. ma con ritmo*; Dynamic *molissimo fff*.
 - Staff 2: Dynamics *mp*; Articulation *pensieroso*.
 - Staff 3: Dynamics *p*.
 - Staff 4: Dynamics *p*, *p > mp >*; Articulation *s.tasto*; Performance instruction *gl arm. ad lib*; Articulation *tr* and *tr m*; Articulation *sinule*; Articulation *al tallone martel.*; Dynamics *ff con forza*.

ord.

p semplice — poch.

p semplice — poch.

e.s. tasto

p sereno — *al talone, martelato* *pizz.*

ff con violenza — *f*

arco *e.s. tasto*

p possibile — *mp* — *niente*

ord.

mp — *tr* — *tr* — *(#)*

mp — — —

6

alla chitarra

pizz

gl

vibr

p

p

secco

arc e.s.t.

a.n.

e.s.t.

sub.

sub.

fff

mzz. alla chitarra

gavile *ad lib.*

arc

ff *pp* *subito, sereno*

molto

s.p. *s.t.* → *e.s.t.*

s.p. *s.t.* → *e.s.t.*

p sub. >

mf < *pp sub. >*

a. n. poco vibr.

e. s. pont. ord.

ff ben marcato

p < *poco ff*

mf meccanico ————— *ff patetico p sub. >*

pp *p*
pp mormorando *p*
pp ————— *p*

pp *ord.* *e.s.pont.* *ord.* ————— *poco*

ff
5 *sinistra*
e. s. tasto

f *con intensità e*
senza decrescendo

e.s.t.

ord.

ppp possibile

mf

e.s.p.

gl.

mp

poco

ff

mf

fff

f sostenuto

arcu

e.s. tasto

ord.

s.pont. → *ord.* → *e.s.p.*

gl. *ad lib. lenta e dolce*

poch. *poch.* *ord.*

Oldenburg
Baden-Baden 1996

à chaque épée de lumière...
pour trionphes des soleil ~
für Violinc Solo

(original
franz.
Titel)

ist ein musikalischer Kommentar an
Augenblicks. Dieser Augenblick ist der
dramatische Höhepunkt des Romans
L'étranger (Der Fremde) von A. Camus (der Mord)
Ich habe versucht musikalisch diese
"écriture blanche" (das weiße Schrift)
umzusetzen ~ eine eigenartige Kombination
zwischen intensive, unkontrollierte Energie
einer Aggression und entfernte, gleichgültige
Haltung die eine Traumerinnerung suggeriert
Das Stück versucht nicht eine Beschreibung
der tragischen Geschichte zu sein, oder eine
narrative musikalische Wahrnehmung zu ermöglichen
Es entsteht eine obsessive Klangzerstörung
die diesen Augenblick umrahmt und provoziert
eine im sich wiederholende Verräumlichung
(wie ein Stein ins Wasser gesorzen, die immer
entferntere Wasserringe sendet). Die Form
dieses Stücks könnte an eine Passacaglia erinnern
durch das Wiederkehren einer Idee die in
diesen Fall (in dieser Fassung) an Grenzen des
Schmerzens ankommt. Die Notation ermöglicht
eine sehr kreative Interpretation durch
Freiräume die man virtuos und sensibel
beleben kann

University of California Press
Berkeley and Los Angeles, California

University of California Press, Ltd.
London, England

©2001 by the Regents of the University of California

Library of Congress Cataloging-in-Publication Data

Strange, Patricia.

The contemporary violin : extended performance techniques / Patricia Strange and Allen Strange.
p. cm. — (The new instrumentation ; 7)

Includes discography, Internet resources, bibliographical references, and index.

ISBN 0-520-22409-4 (pbk. : alk. paper)

1. Violin. I. Strange, Allen. II. Title. III. New instrumentation ; v. 7.

ML857.S77 2000

787.2'193—dc21

00-029870

Manufactured in the United States of America

08 07 06 05 04 03 02 01

10 9 8 7 6 5 4 3 2 1

The paper used in this publication is both acid-free and totally chlorine-free (TCF). It meets the minimum requirements of ANSI/NISO Z39.48-1992 (R 1997) (*Permanence of Paper*).

PATRICIA STRANGE

The contemporary violin

per string will be needed. The disadvantage of the closed position is that the arpeggio will not be as resonant as a cross-string gesture is. An example of this is found in the thirtieth movement of George Rochberg's postmodern classic *Caprice Variations for Unaccompanied Violin* (1973).

Here a progression of A, a⁰7, b, E (implied); A, a⁰7, b, G, g⁰ (implied) is played against a pedal A. The Galaxy Music edition, from which this excerpt is taken, provides the violinist with two possible sets of fingerings, indicated above and below the notes (fig. 2.86).

Poco allegretto e leggiero *delicato; intimate*

$\text{♪} = 72-76$

pp *dolciss.*

FIGURE 2.86. Arpeggios in *Caprice Variations for Unaccompanied Violin* by George Rochberg.

Violetta Dinescu's "à chaque épée de lumière" (1996) for solo violin requires a separate staff for each string to clarify a complex arpeggio (fig. 2.87). The first event is a double-stop octave G on the two lower strings, followed by a tremolo harmonic on the G string. Next is a tremolo C on the D string, an erratic glissando from D to F on the A string, and a unison E on the two upper strings. The gesture ends with a D double-sharp quartetone on the D string.

FIGURE 2.87. Arpeggios in "à chaque épée de lumière" by Violetta Dinescu.

In "Pour triompher du soleil" (1996), Dinescu again uses two separate staves to clearly notate a simultaneous trilled glissando and an arpeggiated open A drone (fig. 2.88). Other arpeggiated figures are discussed in terms of harmonics in chapter 4 and scordatura in chapter 6.

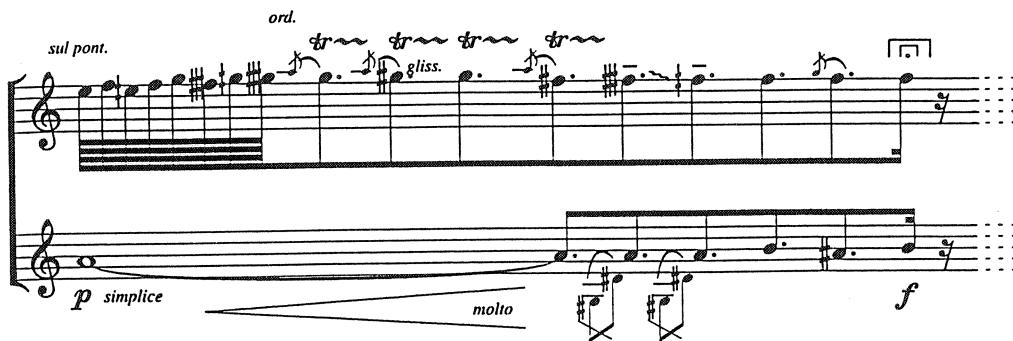


FIGURE 2.88. Trilled glissando and arpeggios in "Pour triompher du soleil" by Violetta Dinescu.

Throughout Cage's *Freeman Etudes* the performer twists fingers and changes bow positions to articulate some fairly difficult arpeggios, double stops, and chords, as shown in figure 2.89.

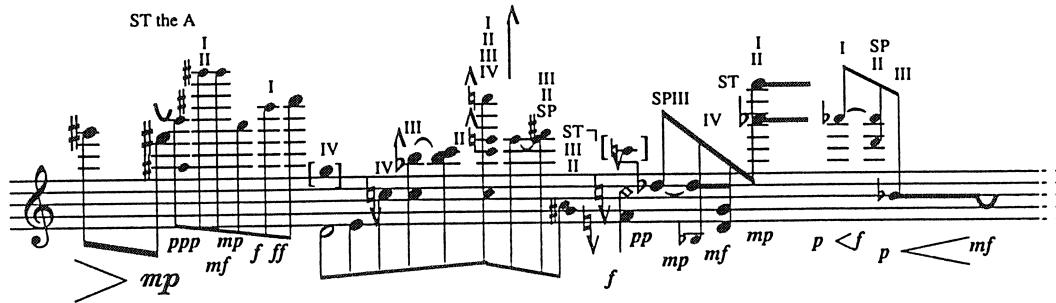


FIGURE 2.89. Arpeggios, double stops, and chords in *Freeman Etudes* by John Cage.

Hübler's *Third String Quartet: Dialektische Fantasie* incorporates double-stop glissandi and non-tempered pitch relationships (fig. 2.90). A conventional double stop is taken as the starting point for glissandi that move up or down the string. To maintain an "in-tune" perfect fourth, sliding up the string requires the first and second finger of the left hand to continually move closer together to maintain the proper interval.

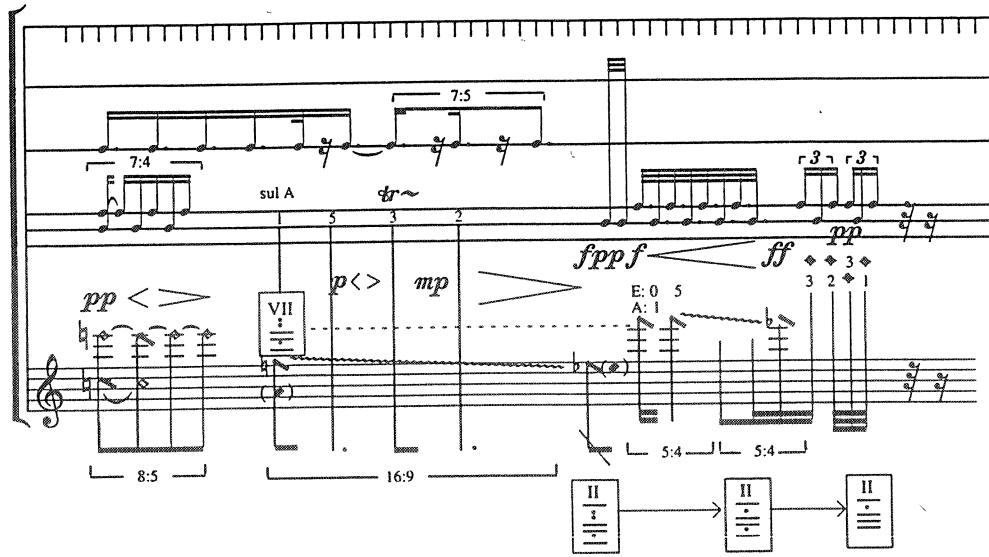


FIGURE 2.90. Double-stop glissandi in *Third String Quartet: Dialektische Fantasie* by Klaus K. Hübler.