

NOTATION

P = al ponticello
 O = ordinario
 T = tasto

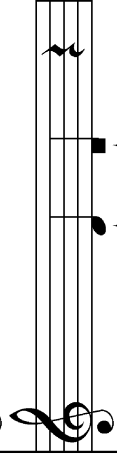
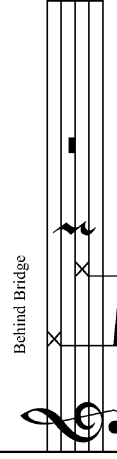
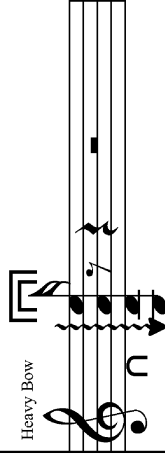
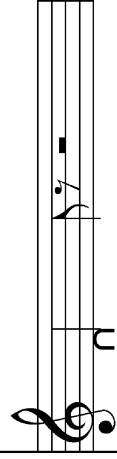
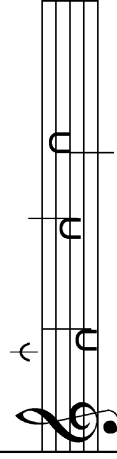
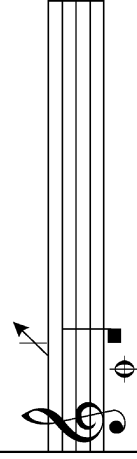
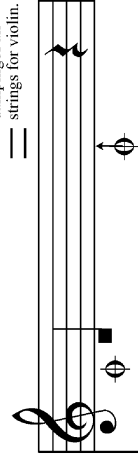
Norm. = normal bow
 C.L. = col legno
 Batt. = Battuto (strike)
 Tratt. = Tratto (drag)

Accidentals apply to the whole bar.

On strings:

On body of instrument/
 other places than on strings:

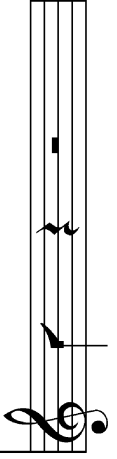
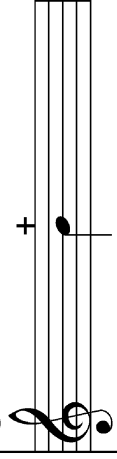
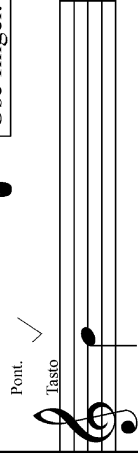
*) Ca. place for a barré
 damping off all
 strings for violin.



Use nail on string, sliding.



Use finger.



Damped strings, play on
 IV or III + IV

Flautando pressure. Without pitch

When used as a fast phrase between the strings
 (ex. m. 3, m. 10), please damp the strings high up
 to get the "crush" sound: *) Bow: ordinario.

Same as above, but
 with semi vertical -bow

Vertical bow on bridge.
 Damped strings.
 Without pitch.

For violin and viola there
 is one position; on the
 bridge.

For violincello there are three
 positions on top of the bridge:
 1 (between I and II string)
 2 (between II and III)
 3 (between III and IV)

Play with horizontal
 bow on bridge.
 To prevent strings to
 resonate, damp strings.

On bridge, horizontal bow.
 Heavy bow pressure.

Behind bridge

Just left hand play
 on fingerboard

Heavy bow pressure;
 crush tone.
 Damped string, crush.

Use nail on string, sliding.

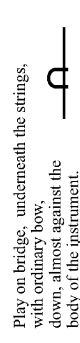
Use finger.

Use bow in horizontal position,
 but play vertically with col legno,
 given the written direction
 between Ponticello (upwards) and
 Tasto (downwards).

Pluck pizzicato with left hand.
 Also open: o

Hold bow horizontally,
 but play vertically, between
 Tasto and Ponticello.

Under strings;

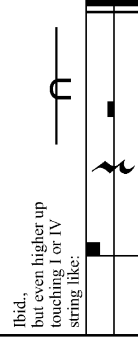


Play on bridge, underneath the strings,
 with ordinary bow.
 down, almost against the
 body of the instrument.

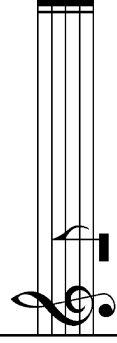


Ibid.,
 but higher up, like:

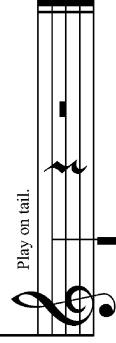
(This applies only to the violoncello.
 For viola it's only one position.)



Ibid.,
 but even higher up
 touching I or IV
 string like:



Play on body of instrument.



Play on tail.

When using the tension screw of the bow
 on the string, see bar 121 (only), be shure
 to not make any unwanted noise when placing
 it on the string before the pizzicato.



NB
noter

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Allegro ♩ = 126 - 136

Mozart, You & Me

Erik S. Dæhlin

This block contains the first system of the musical score, featuring Violin I, Violin II, Viola, and Violoncello parts. The Violin I part is characterized by repeated triplet patterns with 'Jeté' markings and dynamic markings of *mp* and *sfz*. The Violin II part includes glissando markings and dynamic markings of *p* and *f*. The Viola part features a *p* dynamic marking and a *tr* (trill) marking. The Violoncello part includes dynamic markings of *mp* and *p*, and a *c.l. tratto* marking. The bottom staff shows a *p* dynamic marking and a *tr* marking.

This block contains the second system of the musical score, featuring Violin I, Violin II, Viola, and Violoncello parts. The Violin I part includes dynamic markings of *mf* and *f*, and markings for 'Am Frosch' and 'sim.'. The Violin II part includes a *gliss.* marking and dynamic markings of *mf* and *f*. The Viola part includes dynamic markings of *mf* and *f*, and markings for 'c.l. batt.', 'Heavy Bow', and 'tr'. The Violoncello part includes dynamic markings of *mf* and *f*, and markings for 'Am Frosch', 'sim.', 'pont.', and 'Martellato'. The bottom staff includes dynamic markings of *mf* and *f*, and markings for 'c.l. batt.', 'Martellato', and 'Jeté'.

34

Vln. I *p* *pp* *sfz* *lv* *p* *P* *T*

Vln. II *sfz* *lv* *p* *P* *c.l. Tratto*

Vla. *p* *pp* *ppp* *sfz* *lv* *Arco* *pizz.* *lv.* *P* *T*

Vla. Flautando *pp* *vibrato* *ppp* *sfz* *lv.* *pizz.* *lv.* *III* *P* *T*

Vc. *ppp* *sfz* *p* *5 4 3 2 1* *sim.* *Arco* *c.l. tratto* *Jeté* *mf*

Vc. *pp* *pp* *ppp* *sfz* *pizz.* *lv.* *Fingers on instr. body* *p* *5 4 3 2 1* *sim.* *Arco* *c.l. tratto* *ff sub. p*

42

Vln. I *ff* *pp* *c.l. Tratto* *Behind Bridge Pizz.* *sim.* *mf* *Behind Bridge Pizz.* *sim.* *f* *6* *3* *3* *3*

Vln. II *ff* *ppp* *c.l. Tratto* *Behind Bridge Pizz.* *sim.* *mf* *f* *6* *3* *3* *3*

Vla. *Am Frosch* *mf* *lv.* *f* *3* *3* *3* *3*

Vla. *Jeté* *f* *4:3* *c.l. Tratto* *pp* *Norm.* *gliss.* *III* *p* *Am Frosch Furioso* *f* *6* *3* *3* *3* *3* *3* *P* *O*

Vc. *Jeté* *pp* *f* *4:3* *pp* *mp* *mf* *f* *6* *3* *3* *3* *3* *3* *3* *3*

Vc. *Heavy Bow* *f* *c.l. Tratto* *Norm.* *c.l. Tratto* *mf*

Musical score for measures 50-56. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). Measure 50 starts with a tempo of 50. The music features complex rhythmic patterns with many triplets. Performance instructions include 'c.l. Batt.', 'Tratto', 'Norm.', and 'mp'. A dynamic change to 'mp' is indicated at the end of measure 56.

Musical score for measures 57-64. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). Measure 57 starts with a tempo of 52. The score includes 'Attacca' markings and various performance instructions such as 'Batt.', 'Tratto', 'gliss.', 'ff', 'pp', 'f', 'mf', and 'p'. A dynamic change to 'ppp' is indicated at the end of measure 64.

♩ = 80
(1/2 "Presto")

TUTTI C. L. TRATTO

62 poco rit.

Vln. I *pp* *c.l. Tratto*

Vln. II *p* *c.l. Tratto*

Vla. *pp* *tr*

Vla. *p* *ppp* *(III)*

Vc. *Norm.* *p* *pp* *Con Sord.*

Vc. *(Tratto)* *p* *pp* *ppp*

II *poco vibr.* *pp* *tr* *Norm.* *(II)* *3*

Legato *6* *6* *6* *6* *6*

IV *Con Sord.* *c.l. Tratto* *Legato* *6* *6* *6* *6* *6* *6* *6* *6*

(Con Sord.) *Legato* *1* *3* *II* *3* *1* *3*

Con Sord. *c.l. Tratto*

tr *lautando*

71 poco vibr.

Vln. I *poco vibr.* *3* *3* *c.l. Tratto* *tr* *pp* *IV* *tr* *ff* *tr* *c.l. Tratto* *mp*

Vln. II *3* *3* *IV* *3* *c.l. Tratto* *ff* *pp* *c.l. Tratto* *p tr* *tr* *ff* *tr* *c.l. Tratto* *mf*

Vla. *III* *3* *3* *IV* *6* *pp* *Senza Sord.* *tr* *tr* *ff* *tr* *Horizontal bow: drawn vertical* *c.l. Tratto* *mf*

Vla. *3* *3* *III* *6* *pp* *tr* *tr* *tr* *ff* *tr* *tr* *tr* *c.l. Tratto*

Vc. *poco vibr.* *3* *6* *pp* *poco vibr.* *poco vibr.* *pp* *3* *3* *3* *3* *ff* *tr* *c.l. Tratto* *mp*

Vc. *II* *3* *III* *3* *IV* *pp* *tr* *tr* *Norm.* *O* *c.l. Tratto* *tr* *3* *3* *3* *3* *gliss.* *3* *3*

121

Vln. I: Tension screw placed on string, gliss., Pizz. Left hand, Pizz., Arco, p

Vln. II: Tension screw placed on string, gliss., Pizz. Left hand, Molto al ponticello, Arco c.l. Tratto, p

Vla.: Molto al ponticello, c.l. Tratto, P, T, "pp", p

Vla.: Molto al ponticello, c.l. Tratto, P, T, p

Vc.: On IV tuning peg, Molto al ponticello, pp, 3, (pp) 3, (pp) 6, 6, 6, 6, p

Vc.: Molto al ponticello, pp, mf, p, Tasto, Ord., II

128

Vln. I: P, Behind Bridge Pizz., c.l. Tratto

Vln. II: P, Behind Bridge Pizz., c.l. Tratto

Vla.: c.l. Tratto, c.l. Tratto, Behind Bridge Pizz., p

Vla.: c.l. Tratto, c.l. Tratto, Behind Bridge Pizz., p

Vc.: III, IV, III, c.l. Tratto, P, c.l. Tratto

Vc.: Pizz., Arco

Tempo: ♩ = 126

Tempo primo (♩ = 126)

Meno mosso

164

Vln. I *gliss.* Pont. Ord. c.l. Tratto (middle of bow) 3

Vln. II *gliss.* *f* c.l. Tratto (middle of bow) *pp* 3

Vla. *gliss.* Pont. Ord. (Norm.) → c.l. Tratto *mp* 3

Vla. (tr) III *> f sub. pp* IV *f* *mp* (Norm.) → c.l. Tratto *p* 3 *pp*

Vc. *gliss.* Pont. Ord. *mp* *p* 3 *pp*

Vc. Pizz. Arco II *gliss.* Pont. Ord. (Norm.) → c.l. Tratto (c.l. Tratto) *mp* *pppp* *gliss.*

173

Vln. I *gliss.* 3

Vln. II *gliss.* 3

Vla. *pp* (tr) *ff* 3

Vla. III IV Norm. (P) c.l. Tratto T IV

Vc. *gliss.* I II Short fermata

Oslo 18. Januar 2006

Approx. durata: 8