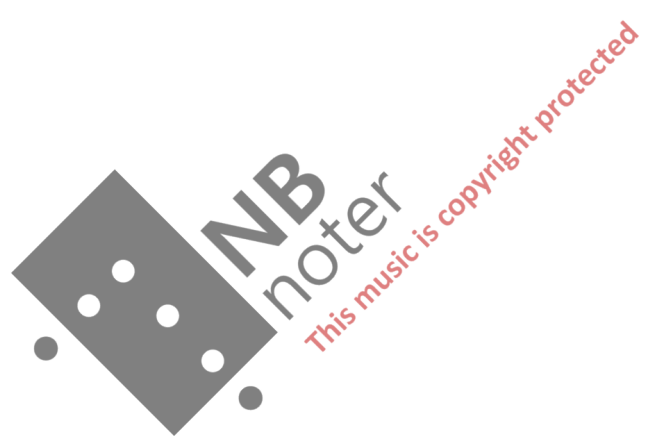


Tyler Futrell

Partita

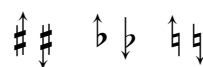
for unaccompanied violin

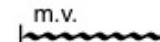
2011



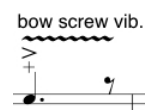
Glossary of Terms and Symbols

♯	1/4-tone sharp (50 cents sharp)	♭	1/4-tone flat (50 cents flat)
𝄌	3/4-tone sharp (150 cents sharp)	𝄍	3/4-tone flat (150 cents flat)


 1/6-tone (33 cents) up/down

S.P.	(<i>sul ponticello</i>) – bow near the bridge
S.T.	(<i>sul tasto</i>) – bow near the fingerboard
flaut.	(<i>flautando</i>) – “like a Flute” – similar to S.T. but with more “breath”
c.l.	(<i>col legno tratto</i>) – touch half hair, half wood to the string
c.l. batt.	(<i>col legno battuto</i>) – tap strings with the wood of the bow
+	left-hand pizz. (only affects notes with this sign above them)
▲	[notehead] highest note possible on designated string(s)
R'''	(ricochet) throw the bow at the designated string(s) so that it bounces
	(<i>molto vibrato</i>) – without this indication play <i>senza vibrato</i>
muffled	muffle string(s) by lightly touching at a non-harmonic node (accompanying x noteheads indicate string, not pitch)
	overpressure: draw bow with much friction (a scratching/crunching sound)
tap/knock	knock or tap body of instrument with two fingers
slap	[with a downward arrow] slap finger down hard on designated note
woodblk pizz.	(“woodblock pizz.”) a very dry sounding pizz., way up on the E-string


 pizz. behind the bridge
 (x indicates string, not pitch)


 bow screw vib.
 with bow held upright,
 move the bow screw back and forth on the
 string, articulated with a left-hand pizz.

I. Prelude

Violin

$\text{♩} = 92$

sf *pp* flaut. *sfz* *sffz* *pp*

* The desired speed of the bounces might be described as "medium", meaning relatively fast, yet just slow enough to perceive the natural accel. produced.
If slower bounces are desired, "slow" will accompany the "R" sign.

6 *sf* *pp* *sfz* *sffz* *pp*

vib. norm. *pp* flaut. *p* *sfz* *ff*

12 *pp* *flaut.* *p* *sfz* *ff*

22 *pp* flaut. *fp* *f*

29 S.P. *sfz* *p* let ring-- *ff*

34 $\text{♩} = 62$ *p* vib. norm. arco *ff* *p* *ff* *f* *ff* *p*

41 *f* *ff* *p* *f* *ff* *p* *p* *f* *ff*

47 *ff* *sffz* *f* *ff* *sffz* *f* *p* *f* *ff*

51 *mf* *f* *p* *ff* *p* *f* *mf*

58 *f* *mp* *sffz* *p* vib. norm. *sfz* *ff* *f*

Più mosso

65 *sfz* *sfz* *sfz* *f* *a tempo* *arco* *II.* *arco*

70 *8va* *8va*

74 *rit.* *accel.* *molto accel.* *8va* *mp* *ff*

77 *a tempo* *sfz* *f* *arco* *3/4* *4/4* *sfz* *pp* *arco* *8va* *sfz* *arco*

85 *3/4* *sfz* *arco* *2/4* *4/4* *8va* *sfz* *ff* *3/4*

90 *3/4* *ff* *sfz* *8va* *sfz* *pp* *pp* *sfz* *4/4*

99 *4/4* *arco* *8va* *ff* *mp* *sfz* *woodblk pizz.* *pizz.* *3/4* *mf* *sfz*

104 *3/4* *8va* *sfz* *f* *arco* *4/4* *8va* *sfz* *pizz.*

108 *slap* *simile* *ff poss.* *pizz.* *slap*

112 *bow screw vib.* *bow screw vib.* *bow screw vib.*

** All harmonic arpeggios are on 4 strings, played with 2 or 3 fingers. Noteheads indicate finger placement.

117 *arco* *simile* *ff* *let ring--* *ff* *let ring--* *ppp* *ff* ***** *let ring--*

123 *IV.* *ppp* *ff* *let ring--* *simile* *arco* *let ring--* *ff* *let ring--* *III IV* *arco* *ff* *let ring--*

131 *vib. norm.* *8va* *pp* *flaut.* *mf* *simile* *molto accel.* *arco* *fff*

139 *♩ = 62* *4/4* *ff* *pp* *mf* *woodblk pizz.*

*** Try to overlap the two notes by letting them ring.

II. Allemande

1 *Playfully* *♩ = 62* *pizz.* *pp* *R...* *muffled* *arco* *S.P.* *knock* *slap* *simile* *sfz*

(X-notes refer to the string, not to the pitch.)

5 *R...* *muffled* *arco* *R...* *arco muffled* *f* *pp* *8va* *pizz.*

9 *arco* *S.P.* *knock* *(R'')* *flaut.* *muffled* *IV. 3* *pizz.* *mf* *(as fast as poss.)* *con moto* *♩ = 90* *arco* *mf*

13 *R...* *8va* *S.P.* *S.P.* *S.P.* *ord.* *knock* *knock* *arco muffled* *R...* *slap* *arco muffled* *f* *pp* *8va* *pizz.*

18 *arco* *S.P.* *knock* *arco (R'')* *muffled* *R...* *arco* *R...* *arco* *(R'')* *arco* *R...* *knock* *(one note muffled, one note harmonic)*

24 *slap* *simile* *knock* *slap* *knock* *slap*

III. Sarabande-Courante

Molto Sostenuto ♩ = 48

Violin

4/4

I. (arco) +

II. vib.

III. pp

[1/6]

I. arco arco

II. [1/6] m.v.

8va

5

4/4

II. +

III. ppp arco

p m.v.

pp

m.v.

II. 2/4

III. 3/4

11

3/4 ord.

let ring

2/4

3/4

8va - sounding art.

let ring played

ff

simile (each note)

open str.

19

8va -

pizz.

p

ff

simile (each note)

open str.

27

8va - art.

pizz.

3/4

Tempo I ♩ = 48

3/4

I.

pp

II.

mf

mf flaut.

dolce vib.

open str.

34

5/4

3/4

ff

subito pp

pp

m.v.

subito p

ppp

ord. - - - - - S.P.

flaut. 8va -

R...

8va

fp

ff

* These notes have a niente attack, swelling evenly over the indicated duration to forte.

Upon reaching forte, the bow is taken off the string so as to let the note ring out as long as possible.

(There is usually more than one place on the string to get a particular harmonic. To achieve the longest possible ring, choose the place closest to the middle of the string and lift finger off string just before the end of the bow-stroke.) The idea is to try and overlap the notes as much as possible.

IV. Courante-Sarabande

Vivace energico ♩. = 118 *

Violin

ff

11

23

35

47

62

76

88

99

fff

ff

111

125

dim. from **ff** to **ppp** evenly, with accents standing out relative to overall dynamic

137

rit.

148

III.

IV.

♩. = 54

ppp

* There are two melodies being played simultaneously: in the eighth notes, the lyrical theme from *Tristan und Isolde's Prelude*; in the quarters, Beethoven's "Ode of Joy". This should not be so transparent as to be immediately obvious to all who listen, but rather give the listener the distinct impression that something of the sort is going on, without their being able to immediately articulate what it is.

V. Chaconne

Sostenuto, sotto voce ♩ = 40

I. ^{8va}
 almost muffled; touch string lightly
 but do not allow harmonics

Violin *ppp* *sempre flautando*

bow: *R''' arco R''' arco* *R''' arco* *R''' arco*

ricochet to arco,
 one bow only

II. ^{8va}
ppp *pppp*

R''' R''' R''' R''' R''' R''' R''' R''' R''' R''' R''' R''' R''' R''' R'''

All downbows, extremely slow bounces, natural accel. very clear. Let each stroke live naturally,
 so that each stroke is unique, in both length and clustering of bounces. Like skipping stones.

allow harmonics to appear and
 disappear vaguely, like ghosts

IV. ^{8va}
ppp flaut.

change bow as
 imperceptively as possible

NB
 noter
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Oslo, 2011
 total duration: ca. 15-18 min.