

FOR:

VIOLIN

VIOLA

CELLO

BY: JAY (YAIR) VILNAI

DURATION: APPROX. 6MIN. 30SEC.

PERFORMANCE NOTES

*SECTIONS MARKED BY 'STRETTO' IMMEDIATELY JUMP TO A MUCH FASTER TEMPO AND TO BE PLAYED WITH A PUSHING, STUMBLING FORWARD KIND OF FEEL. TEMPO IS RESTORED BY A METRONOME MARKING.

*SECTIONS MARKED BY AN 'ACCEL' ARE TO GRADUALLY AND EVENLY INCREASE IN TEMPO FROM THE CURRENT TO THE ONE INDICATED BY THE NEXT METRONOME MARKING.

*ALL GLISSANDI ARE TO BE PERFORMED ON ONE STRING. THE SPEED OF THE GLISSANDO SHOULD BE EVEN THROUGHOUT.

*ALL GLISSANDI START IMMEDIATELY AFTER THE INITIAL ATTACK. IN CASES WHERE THE GLISSANDO IS TO BE DELAYED, THE NOTE VALUE HAS BEEN WRITTEN AS TWO SMALLER VALUES.

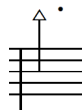
*GLISSANDI THAT ARE SLURRED MEAN THE TARGET NOTE SHOULD NOT BE ATTACKED.

*WHEN GLISSANDI CROSS ENTIRE BARS, THESE BARS ARE LEFT BLANK.

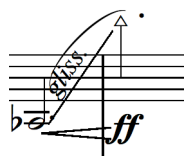
*WHEN GLISSANDI CROSS INTO SEVERAL BEATS OF A BAR, THE BEATS ARE INDICATED BY HEADLESS STEMS.



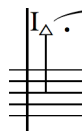
= ATTACK ON BEAT ONE, GLISSANDO STARTS ON BEAT TWO AND TARGET NOTE IS REACHED AND ATTACKED ON BEAT THREE.



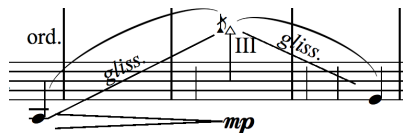
= HIGHEST POSSIBLE NOTE, INDEFINITE PITCH



= HIGHEST POSSIBLE NOTE ON 4TH STRING (STRING DETERMINED BY STARTING PITCH)



= HIGHEST POSSIBLE NOTE ON 1ST STRING (STRING INDICATED BY ROMAN NUMERAL)



= START GLISS ON 4TH STRING ON LAST BEAT OF BAR, ENDING ON HIGHEST POSSIBLE NOTE RIGHT BEFORE THE 2ND BEAT OF THE FOLLOWING BAR. SWITCH TO HIGHEST NOTE OF THIRD STRING AS FAST AS POSSIBLE ON 2ND BEAT AND GLISS DOWN OVER 4 BEATS, ENDING ON THE LAST BEAT OF THE FOLLOWING BAR. THE HIGHEST NOTE ON THE 4TH STRING AND THE OPEN 3RD STRING ARE NOT ATTACKED.

ord.

♩ = 120

tr
f

VIOLIN

VIOLA

VIOLONCELLO

f

Sep 23, 2008

8

VLN.

VLA.

Vc.

ff

p

pizz.

pizz.

IV

pizz.

p

14

VLN.

VLA.

Vc.

p

stretto

20

VLN. arco pizz. **A tempo**

VLA. arco pizz.

Vc. arco pizz. IV

25

stretto

31

VLN. arco pizz. arco

VLA. arco pizz. arco pizz. arco

Vc. arco

37 $\text{♩} = 108$ *accel.* $\text{♩} = 120$
IV

VLN. *f* *mf* *sfp* *gliss.* *mp* *f*

VLA. *f* *mf* *p* *f* *mf*

Vc. *f* *pizz.* *arco* *trill* *sfp* *mf* *f* *mf*

45 II

VLN. *mp* *mf* *f* *>mf* *mp* *p*

VLA. *mp* *mf* *f* *>mf* *pizz.* *arco* *mp*

Vc. *mp* *mf* *trill* *pizz.* *arco* *mp*

53

VLN. *mp*

VLA. *>p* *mp* *>p* *mp*

Vc. *>p* *mp* *pizz.* *arco* *pizz.* *arco* *>p* *mp*

60

VLN. *gliss.* *accel.* *pizz.* *mp*

VLA. *pizz. arco* *p* *pizz.* *arco*

Vc. *pizz.* *arco* *p* *mp* *mf*

66

VLN. *f* *♩ = 136*

VLA. *f*

Vc. *f*

72

VLN. *mf* *f* *mp*

VLA. *mf* *f* *mp*

Vc. *mf < f* *mp*

78

VLN. *p* *f*

VLA. *p*

Vc. *p* *f*

84

VLN.

VLA. *f* *p*

Vc. *p*

90

VLN. *f* *arco* *pizz.*

VLA. *f* *pizz.* *arco*

Vc. *f*

stretto

♩ = 120
arco

96

VLN. *sfz* *gliss.* *#e.* *sfz* *mf*

VLA. *sfz* *mf* *f* III *gliss.*

Vc. *pizz.* *arco* *sfz* *mf* *f* II

102

VLN. *mp* *pizz.* *rit.* *arco* *f* *gliss.* *#e.*

VLA. *mp* *pizz.* *arco* *f* *tr.*

Vc. *mp* *f* *mf*

♩ = 108

109

VLN.

VLA.

Vc. *pizz.* *arco sul pont.* *ord.* *pizz.*

115

VLN. *sfz* *f* *sfz* *sfz* *sfz* *sfz*

VLA. *sfz* *f* *sfz* *sfz* *sfz*

Vc. arco sul pont. ord. *sfz* *mf* *sfz* *sfz* *mf* *f*

gliss.

122

VLN. *p* *mp*

VLA. *p*

Vc. pizz. arco *mp* *p* *mp* *p* *pizz.*

128

VLN. *mp* *mf* *stretto*

VLA. *pizz.* *mf*

Vc. arco *mf*

134 ♩ = 108

VLN. *mp* *mf*

VLA. *mp* *mf* arco

Vc. *mp* *mf*

VLN. *f* *mp*

VLA. *f* *mp*

Vc. *f* *mp*

147 **stretto**

VLN. *mf*

VLA. *mf* pizz.

Vc. *mf* pizz. arco pizz. arco

♩ = 120

153

VLN. II *gliss.*
sfz → *mf* → *f*

VLA. *arco*
sfz → *mf* → *f* *tr*

Vc. *gliss.*
sfz → *mf* → *f*

162

VLN. *ff*

VLA. *ff*

Vc.

170

VLN. *p*

VLA. *p*

Vc. *sul pont.*

176

VLN.

VLA.

Vc.

gliss.

mp

ord.

III

184

VLN.

VLA.

Vc.

gliss.

pizz.

p

IV

191

VLN.

VLA.

Vc.

197 **stretto** arco

VLN. *mf*

VLA. *mf* arco

Vc. *mf*

202 pizz. arco

VLN. *f* *p* *f*

VLA. pizz. arco *f* *p* *f*

Vc. arco pizz. arco *p* *f*

$\text{♩} = 120$ pizz.

207 *ff* *p*

VLN. *ff* *p*

VLA. *ff* *p* gliss.

Vc. *ff* *p* gliss.

210

arco

VLN. *f* *p* *ff* *tr*

VLA. *f* *pizz.* *p* *ff* *tr*

Vc. *f* *p* *ff*

215

VLN. *tr* *sfz* *gliss.* *sfz*

VLA. *tr* *sfz* *gliss.* *sfz*

Vc. *sfz* *gliss.* *sfz*

223

VLN. *sfz*

VLA. *sfz* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *sfz* *III*

rit. . . . ♩ = 96 13

231

VLN. *pizz.* *p* *f* arco *trm*

VLA. *pizz.* *p* *f* arco

Vc. *pizz.* *p* *f* arco

239 (tr) *pizz.* *p* *accel.*

VLN. *pizz.* *p*

VLA. *pizz.* *p* arco

Vc. *pizz.* *p*

♩ = 108 *accel.*

246 arco *mf*

VLN. arco *mf*

VLA. arco *mf*

Vc. arco

252 $\text{♩} = 134$ sul pont.

VLN. *f* *ff*

VLA. *f* *ff*

Vc. *f* *ff*

Detailed description: This system contains measures 252 through 257. The VLN. part starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and accents, marked with *f* and *ff*. The VLA. part is in bass clef with a key signature of one flat (Bb), playing a rhythmic accompaniment of eighth notes, also marked with *f* and *ff*. The Vc. part is in bass clef with a key signature of one flat, playing a similar rhythmic accompaniment. The tempo is marked as quarter note = 134. The instruction "sul pont." is placed at the end of the system.

258 *stretto* ord.

VLN. *ord.*

VLA. *ord.*

Vc. *ord.*

Detailed description: This system contains measures 258 through 263. The VLN. part continues the melodic line from the previous system, marked with *ord.* and *stretto*. The VLA. and Vc. parts continue their rhythmic accompaniment, also marked with *ord.*. The tempo remains quarter note = 134.

264 *gliss.* *gliss.* *gliss.*

VLN. *gliss.*

VLA. *gliss.*

Vc. *gliss.*

Detailed description: This system contains measures 264 through 269. The VLN. part features a melodic line with slurs and accents, marked with *gliss.*. The VLA. and Vc. parts continue their rhythmic accompaniment, also marked with *gliss.*. The tempo remains quarter note = 134. The instruction "IV" is written below the Vc. part in the final measure.

Oct 29, 2008