

KRISTOFER SVENSSON

# Duk med broderi och bordets kant

(2017)

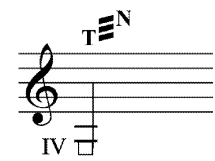
violin solo

## Notation and performance techniques

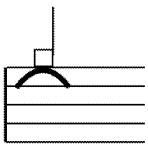
The piece is written in Just Intonation; pitches without accidentals or with conventional accidentals are Pythagorean (3-limit Just Intonation). A simple arrow attached to a conventional accidental means an additional lowering/rising of the (Pythagorean) pitch with the ratio 81/80 (a syntonic comma, circa 21.5 cents) - thus making it a 5-limit interval.



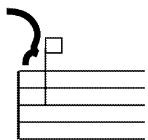
Scordatura: The violin has to be tuned in perfect Pythagorean intonation with the first string tuned down to a D, a perfect octave above the third string. The piece is notated as fingered as if the piece was in standard tuning (all actions on the first string are thus notated a major second up). String indications are always notated with roman numerals when the first string is involved.



"Noise tremolo": Whisk the bow quickly and lightly in a brushing motion along the surface of the string (between the normal position to a position sul tasto) without pressing it down. This is notated by the symbol  $T=N$  above a square note notated on the string(s) used. The exact width the bow needs to cover varies depending on dynamic level, and is not indicated in the score. These figures are often accompanied by a dynamic curve (crescendo/decrescendo) which will be executed by expanding the sweep of the bow and increasing the speed of the tremolo. The sound should be light and feathery. Work towards completely eliminating the bright, transient, 'spikes' that occur at the moment of changing bow direction; the sound should be as smooth as possible.

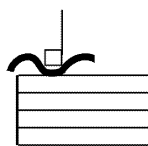


Toneless bowing directly on the bridge. This is notated with a square note head on top of a curved line  $\frown$ , symbolizing the bridge. In order to obtain an intensive result, the bow pressure and the speed of the bowing must be sensitively balanced. It should produce a soft, dark, toneless white noise.



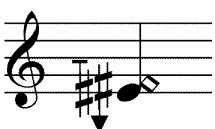
Toneless bowing on the side of the body. The violinist is asked to identify two points on the body:

Bowing on the upper side, represented by the curve  $\frown$  in front of a square note head symbolizing the upper bout of the body, produces a higher sound.



Playing close to the F-hole, in the C-bout or waist of the body, is symbolized by the curve  $\sim$  under a square note, and produces a lower, and louder, sound.

Circular bowing: Bow across the string(s) in a circular movement on the string; bow up/down and side-to-side for a feathery pitch/noise sound. This movement should generate a continual shift between the indicated pitch and a light scratchy/noisy timbre. When performing circular bowing on muted string so as not to produce any pitch, there will be a close audial resemblance to the 'noise tremolo' described above. The tempo of the circular bowing should always be a medium/fast unmeasured tremolo, and follow the dynamic curve given (increase in dynamic should be achieved by increasing the bow speed). It is notated by the symbol  $\text{C}$  attached to the stem of a note stem.



"Minor second half-harmonics": What may look like artificial harmonics to be produced a minor second above the stopped note are not harmonics, but creates a mixture of noise and pitch. Adjust left-hand pressure so that it is the lightly touched pitch that is the audible core of the sound. To do this, one has to press the finger more firmly than that of a harmonic. Although noisy, it is very important that this pitch is tuned pure (in the example on the left, a justly tuned F#-). Because the intonation of the lower of these two pitches is irrelevant, and does not have to be tuned to any system in Just Intonation, it is notated with conventional accidentals with a horizontal line on top.

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in a simple and restrained manner,  
senza vibrato

for Maya Bennardo

♩ = 42

ver. Oct 2017

Musical staff 1: Treble clef, 6/8 time signature. Measures 1-7. Fingerings: III IV, III II. Dynamics: ppp, pp.

Musical staff 2: Treble clef, 6/8 time signature. Measures 8-15. Fingerings: II-III IV III IV III, n. II III II I. Dynamics: ppp, pp.

Musical staff 3: Treble clef, 6/8 time signature. Measures 16-21. Fingerings: n. s.p., II-III IV III IV, n. III II III II I, III IV III. Dynamics: ppp, pp.

Musical staff 4: Treble clef, 6/8 time signature. Measures 22-28. Fingerings: n. III II III II, II III IV, II III, I. Dynamics: ppp, pp, p, pp, > ppp.

Musical staff 5: Treble clef, 6/8 time signature. Measures 29-33. Fingerings: III II I II I, II-III. Dynamics: pp, ppp, pp.

Musical staff 6: Treble clef, 6/8 time signature. Measures 34-36. Fingerings: IV III IV, III IV III IV III, III IV III IV. Dynamics: ppp, pp.

Musical staff 7: Treble clef, 6/8 time signature. Measures 37-42. Fingerings: n. s.p., III II IV III II III, n. II. Dynamics: p, pp, ppp, pp.

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42 I 0 III IV I II n.  
pp p pp

46 s.p. n. n. n.  
tr ppp pp ppp

52 tr tr

57 s.p. n. + I  
p ppp pp

62 ppp pp accel.

65 tr II III p +

68 ♩ = 48 s.p. s.t. n.  
ppp p pp pp

74 s.p. s.t. II II II n.  
ppp p pp pp

rit.  $\text{♩} = 42$

79  $\frac{1}{2}$  c.l.

84

89

94

101

106

115

120  $\text{♩} = 48$

124

129 ----- n. I.

134 s.t. I II II

140 -> s.p. ----- s.t. ----- n. 1/2 c.l. 3 3

146 I <p> pp >ppp pp

152 s.t. rit. ♩ = 42 n. ppp pp ppp

157 III IV pp ppp pp ppp ppp pp ppp

165 II III pp pp ppp pp IV ppp

172 s.t. II III n. pp

179 III II s.t. II I  
IV  
ppp pp

184 n. s.t. n. IV  
IV III II I II IV  
ppp pp

189 s.t. n. (same speed as c.b.)  
tr ppp

196 ♩ = 42 III IV III II III  
pp

203 IV III IV III n. II III II I n. II III  
ppp pp

209 s.p. n. III II III II I I  
IV III IV ppp pp

212 n. III II III II III IV II III I  
pp p pp ppp

218 IV III II I gradual trans. gradual trans. II  
pp ppp pp

224 III IV III IV *ppp* *gradual trans.* (same speed as c.b.) *pp* II III III II I II III IV III II *ppp*

230 *pp* *ppp* *pp* III II III IV III IV III *p*

234 II *ppp* *pp* I 0 II III 0 *pp* *p*

240 *ppp* *ppp* *pp* I

247 III IV *pp* *ppp*

252 *ppp* *pp* *pp* III IV *pp* *ppp*

258 II III *pp* *ppp* *ppp*