

joakim sandgren

rarements trideltes (2017-2018)
pour un(e) violoniste et ordinateur

partition

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pour un(e) violoniste et ordinateur

1 mst ord msp 8 $\frac{6}{4}$ 0.0 $\text{♩} = 46.0 \text{ acc.}$
sul E finger tap

3 5
2-4 8:6 8:6
"mp" "mf"

0.1 $\text{♩} = 72 \text{ rit.}$
($\text{♩} = 48.0$)

8:6 5:4 5:4
"mf" "f"

finger tap:
tap the string with the finger (no nail).
if the sound is too weak, do a touch of horizontal movement (without grabbing the string as in a normal pizz.)
to have more contact with the string and though more sound.
the left hand use halfstop. possible with extra fingers behind to avoid harmonics (same procedure as in the arco technique).

9 mst ord msp 8 $\frac{1}{2}$ 0.2 $\text{♩} = 66 \text{ rit.}$ 0.3 $\text{♩} = 63 \text{ acc.}$ 0.4 $\text{♩} = 69$

10 6 7 1 2 3 4 2 3 4 5
7:4 7:4 7:4 5:4 5:4
("f") "f" "mf"

0.5 $\text{♩} = 69 \text{ acc.}$

15 mst ord msp 8 $\frac{6}{4}$ 0.6 $\text{♩} = 48.0 \text{ rit.}$
($\text{♩} = 72$) arco

20
3:3 2:3 3:3 8:6
"mf" "mp" "p"

square notes (arco) are to be played with a very 'noisy', brushing and woody sound quality.
there will always be a small amount of pitch left, but emphasize the brushing woody sound quality of the crini rubbing the string
putting these characterisctcs of the sound forward.
to help controlling the string one can put one or two fingers behind the 'pitch' finger to damp the string, controlling the harmonics. left hand use half pressure.

frog tap:
tap the string with the end of the frosch (frog).
the position on the string decides the pitch.
left hand only damps the string.

23 rit...
 mst
 ord
 msp
 8

25

8:6 8:6 5:3 5:3 8:6 8:6 3:3

"p" "p" "mf"

29
 mst
 ord
 msp
 8

1.0
 ♩ = 74.7 rit.
 (♩ = 37.3)

30

2 3 4 5 1

5:3 5:3 3:3

2.0 3.0 4.0
 ♩ = 72.0 ♩ = 72.0 acc. ♩ = 80.0

2:3 2:3 3:3 2:3

"mf" "f" "f" "mf" "mf" "mp"

38
 mst
 ord
 msp
 8

4.1 4.2
 ♩ = 80.0 rit. (♩ = 77.3) ♩ = 38.7 rit.

40

2:3 4:3 8:6 5:3 5:3 5:3

"mp" "p"

44 rit...
 mst
 ord
 msp
 8

45
 9/4

5.0
 ♩ = 74.7 acc.
 (♩ = 37.3)

2
 46-47

5:3 5:3 2:3 2:3

"p"

49 **acc.** 50

mst
ord
msp

sul G

tremolo with one finger

6.0
♩ = 80
(♩ = 106.7)

2:3

3:2 2:2 2:2 2:2 55 2:2

p *pp* *pp* < *mp* *mp* > *p* *p*

6:6
(*p*)

58

mst
ord
msp

60

6.1
♩ = 106.7 rit.
(♩ = 80)

2:3 3:3 65 2:3

mp

6:6

12 9

67

mst
ord
msp

6.2
♩ = 101.3

3:3 70 2:3 3:3 2:3 2:3 6 8 75

ff *mp* *mp* > *p* *p* < *mp*

6:6
mp > *p*

6.3
♩ = 101.3 rit.

6.4
♩ = 72 acc.
(♩ = 96.0)

76 **acc.** 80

mst
ord
msp

2:2

8:8 8:8 8:8 8:8 8:8 8:8

mp *mp* <

6.5
♩ = 101.3
(♩ = 76)

83 **acc.** 85 90

mst
ord
msp

8:8 8:8 8:8 6:6 6:6 2:3

mf *mf* *f* *f* *f* *mf*

92 mst ord msp

6.6 $\text{♩} = 101.3 \text{ acc.}$ 95

6.7 $\text{♩} = 106.7 \text{ rit.}$ 6.8 $\text{♩} = 101.3$ 6.9 $\text{♩} = 101.3$ 100

6:6 6:6 6:6 3:3 6:6 3:3 3:3 6:6

“mf” “f”

101 mst ord msp

6.10 $\text{♩} = 101.3$ 6.11 $\text{♩} = 101.3 \text{ rit.}$

105 2:3 3:3 2:3 3:3 3:3 3:3 3:3 3:3

6:6 “f” “mp” “mp” “p”

7.0 $\text{♩} = 69$ fast horizontal (normal) tremolo sautillé

109 mst ord msp $\text{♩} = 92.0$ 110

7.1 $\text{♩} = 69$ 7.2 $\text{♩} = 69 \text{ rit.}$

4:4 4:4 4:4 4:4 4:4 4:4 4:4 4:4 4:4 4:4

rit... “p” “mf” “p” “p”

7.3 $\text{♩} = 44.0$ ($\text{♩} = 66$)

4:4 6:6 6:6

119 mst ord msp

6:6 6:6 120 6:6 6:6 6:6 6:6 6:6

“mp”

123 mst ord msp

6:6

4:3 “mp”

124 mst ord msp 6:6 125 6:6 6:6 6:6 7.4 $\text{♩} = 66 \text{ rit.}$ ($\text{♩} = 44.0$) 3:3 4:3 "mp" < "mf" 4:4 4:4 "mf" "mp" "mp"

129 mst ord msp rit... 4:4 130 7.5 $\text{♩} = 63 \text{ rit.}$ 4:4 4:4 4:4 4:4 "p" "mf" "p" "mf" "p" "p" 4:4 4:4 4:4 8

135 mst ord msp 8.0 $\text{♩} = 74.7 \text{ acc.}$ ($\text{♩} = 56$) 4:3 4:3 4:3 4:3 8.1 ($\text{♩} = 80.0$) 5:4 5:4 5:4 "mp"

140 mst ord msp acc. 2:2 4:4 2:2 3:2 9.0 $\text{♩} = 63 \text{ rit.}$ 4:4 4:4 145 4:4 4:4 "mp" 2:2 "p"

146 mst ord msp rit... 4:4 4:4 4:4 9.1 $\text{♩} = 60$ 4:4 4:4 4:4 4:4 4:4 4:4 150 4:4 4:4 "mp" 2:2

151 mst ord msp rit... 5:4 2:2 2:2 155 4:4 4:4 4:4 5:4 2:2 "mp"

159 mst ord msp
9.2 (♩ = 60) 6:6 6:6 6:6
♩ = 40.0 acc.
3:2 ("mp") 2:2 "p" < "mf" 3:3 "ff" 3:3 "ff" 6:6 "mp" 9.3 (♩ = 42.0) "mp" > "p"
9.4 ♩ = 66 acc. normal (flat) 10.0 ♩ = 80 tremolo

165 mst ord msp
3:2 ("p") 4:4 2:2 2:2 2:2
no gl. no gl. no gl. no gl. no gl. no gl. no gl.
170
"p" < "mp" "mp" > "p" < "mp" < "f" < "ff" "ff"

173 mst ord msp
175 180 crini e legno
no gl. no gl. no gl. no gl. no gl.
2:2 3:2 2:2 3:2 2:2
"mp" "p" "p" "mp"

181 mst ord msp
10.1 ♩ = 53.3 185 (♩ = 80)
2:3 2:3 2:3 2:3 2:3
("mp")

189 mst ord msp
10.2 190 10.3 10.4 10.5
9/4 6/4 3/4 9/4
2:3 4:3 3:3 2:3 2:3 2:3
("mp") "mp" <

195 mst ord msp 8

10.6 $\text{♩} = 53.3$ rit. 10.8 $\text{♩} = 50.7$ 200 10.9 $\text{♩} = 50.7$ acc. 10.10 $\text{♩} = 53.3$

6/4 3/4 9/4 6/4 3/2

4:3 2:3 2:3 2:3

"mf" "mf"

10.11 $\text{♩} = 80$ rit. (♩ = 53.3) 202 205

vibr.

2:2 2:2 3:2 2:2 3:2

"f"

210 rit... 215 10.12 (♩ = 76) at finger

no vib.

2:2 2:2 3:2 3:2 2:2 2:3

"f" "f"

$\text{♩} = 50.7$

217 10.13 $\text{♩} = 50.7$ acc. 220 10.14 $\text{♩} = 53.3$ rit.

no vb.

6/4 12/4 9/4 6/4

2:3 3:3 2:3

"ff" "ff"

223 11.0 $\text{♩} = 40.0$ acc.

high

6/4 2:3

"fff"

224 mst ord msp acc.

225 sul E

8:6 8:6

"mp"

11.1 $\text{♩} = 66$ acc. ($\text{♩} = 44.0$)

230 3 4 5 6

7:4

232 mst ord msp acc.

fast vertical tremolo

235 11.2 $\text{♩} = 69$ rit. 11.3 $\text{♩} = 63$ acc. 11.4 $\text{♩} = 44.0$ acc. ($\text{♩} = 66$)

2:2 2:2 2:2 2:3 3:3

"mp" "mf"

240 8:6 8:6

"mf" "f"

241 mst ord msp acc.

8:6

"f"

8:6 8:6

"mf"

245 11.5 $\text{♩} = 69$ rit. ($\text{♩} = 46.0$) 12.0 $\text{♩} = 38.7$ acc. ($\text{♩} = 58$)

6 4

2:3

"mp"

247 mst ord msp acc.

3:3 3:3 3:2

"mp"

12.1 $\text{♩} = 60$ acc. ($\text{♩} = 40.0$) 12.2 $\text{♩} = 63$ 12.3 $\text{♩} = 63$ rit.

250 2 3 4 5 6 7

7:4 7:4

2 253-254

"mf"

256 rit...
mst
ord
msp

7:4 7:4
"mf" "mp"

2 257-258

e 4 5 6 7 260 1

7:4 7:4

4:4 4:4

slightly faster than the last played rhythm

6/8

263
mst
ord
msp

13.0
♩ = 74.7 rit.
(♩ = 56)

slightly faster than the last played rhythm

4:3 4:3
"mp" "p"

265

2:3 3:3
"p" "ppp"

slow tremolo slightly faster than the last played rhythm

14.0
♩ = 48.0

6/8