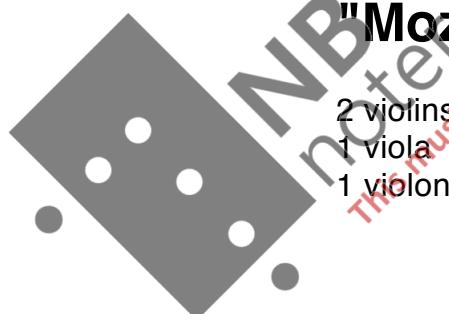


**Erik S. Dæhlin**

**"Mozart, You & Me"**

2 violins  
1 viola  
1 violoncello



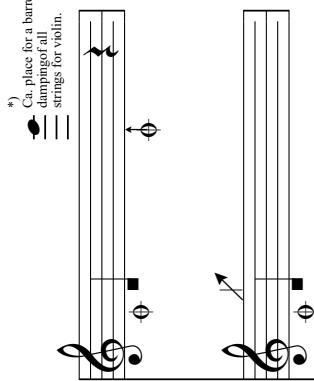
NB  
noter  
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# NOTATION

P = al ponticello  
 O = ordinario  
 T = tasto  
 Batt. = Battuto (strike)  
 Tratt. = Tratto (drag)

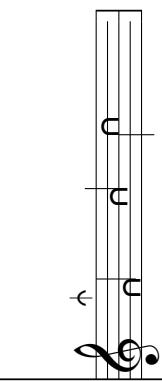
Accidentals apply to the whole bar.

On strings:



\*) Ca place for a barré  
 damping all strings for violin.  
 Damped strings, play on  
 IV or III + IV  
 Flautando pressure. Without pitch

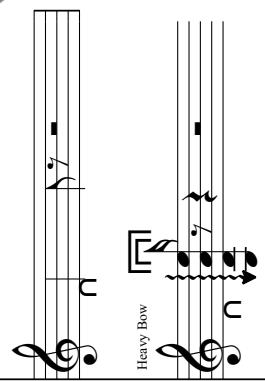
When used as a fast phrase between the strings  
 (ex. m. 3, m. 10), please damp the strings high up  
 to get the "crush" sound; \*) Bow: ordinario.  
 Same as above, but  
 with semi vertical -bow



Vertical bow on bridge.  
 Damped strings.  
 Without pitch.

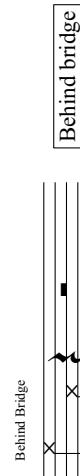
For violin and viola there  
 is one position; on the  
 bridge.

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)

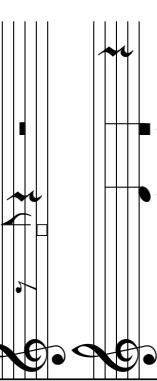


Play with horizontal  
 bow on bridge  
 To prevent strings to  
 resonate, damp strings.

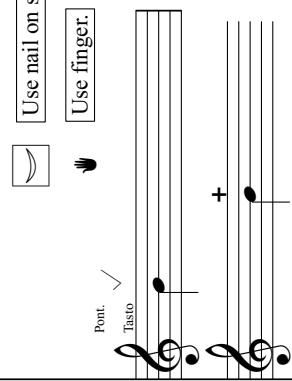
On bridge, horizontal bow.  
 Heavy bow pressure.



Just left hand play  
 on fingerboard



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

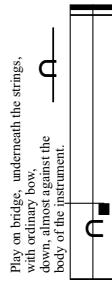


Use nail on string, sliding.  
 Use finger.

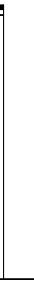
Use bow in horizontal position,  
 but play vertically with col legno,  
 given the written direction  
 between Ponticello (upwards) and  
 Tasto (downwards).

Pluck pizzicato with left hand.  
 Also open: ○  
 Hold bow horizontally,  
 but play vertically, between  
 Tasto and Ponticello.

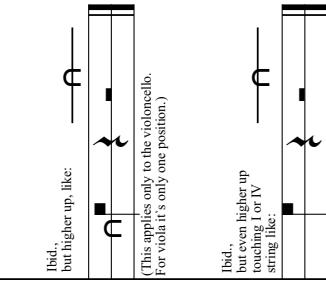
On body of instrument/  
other places than on strings:



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

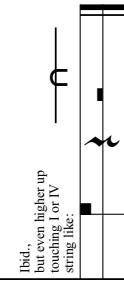


Ibid.,  
 but higher up, like:

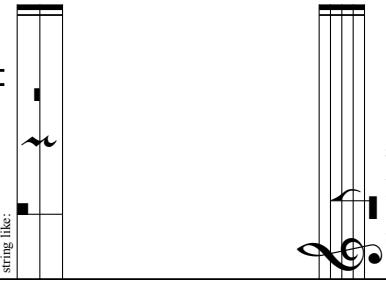


(This applies only to the violoncello.  
 For viola it's only one position.)

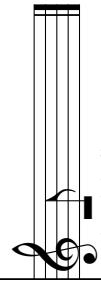
Under strings:



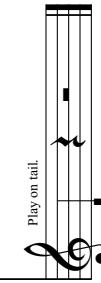
Ibid.,  
 but even higher up  
 touching I or IV  
 string like:



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



Play on body of instrument.



Play on tail.

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

# Mozart, You & Me

Erik S. Dæhlin

**Allegro** ♩ = 126 - 136

Violin I (4) (p) mp

Violin II (p) gliss.

Viola 2/4 III mp II p III mp II f

Violoncello (p) (p)

Left hand sul A P extreme T

Vln. I 5 Jeté III IV sfz Jeté 8va c.l. batt. norm. II II gliss. Vln. II trasto III Pont. Norm. III II Vla. Jeté II II gliss. Vc. sul A P extreme T + sfz

10

Vln. I Am Frosch  $\square$  sim.

Vln. II l.v. gliss. (II) c.l. batt.

Vla. l.v. sim. (I) VI III IV Heavy Bow c.l. batt.

Vc. c.l. batt. (from under strings) c.l. batt. (IV) Martellato Jeté

Pont. Bow from under strings

15

Vln. I I Col Legno Tratto gliss. gliss. gliss. gliss. gliss. gliss.

Vln. II c.l. tratto I Tasto pp O O Jeté II

Vla. III Heavy Bow c.l. batt. II I II gliss. II gliss. (III)

Vc. c.l. tratto pont.

20

Vln. I      Vln. II      Vla.      Vc.

Norm. Jeté      + tr.      tr.      tr.      tr.      tr.      tr.      gliss. #      gliss. #      x

I      Behind Bridge Jeté      O      I

III      gliss.      gliss.      I      II      tr.      tr.      I      II      tr.      gliss. #      II      II

Bow on ord. side      tr.      tr.      II      I      v      gliss. #      II      II

Meno mosso

Vln. I      Vln. II      Vla.      Vc.

c.l. tratto      Norm. Jeté      sim.      l.v.      II      tr.      tr.      tr.      II > gliss.      I > gliss.      Pont.

Flautando Sempre Legato      (III)      PPP      f sub. ppp      f sub. ppp      f sub. ppp      II > gliss.      III > gliss.      Pont.

Flautando Sempre Legato      3      3      Jeté      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.

Flautando Sempre Legato      Pont.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.      l.v.

sub. ppp      f      f      f      f      f      f      f      f      f      f      f

**Tempo primo**

31

Vln. I II o *mf* *pp* c.l. tratto *tr* *pont.* Flautando *pp* *p* I *pp* *tr*

Vln. II c.l. tratto *p* *pp* c.l. tratto *tr* *p* *pp* *pp* *tr*

Vla. T II I *gliss.* II I *pp* III *p* *pp* *p* vibrato *pp*

Vc. *tr* *p* *mf* *pp*

Bow under strings *p*

37

Vln. I l.v. *sfz* III *tr* *p* *T* V *ff*

Vln. II pizz. l.v. *sfz* *tr* *p* *T* c.l. Tratto V *ff*

Vla. I *sfz* l.v. Pizz. l.v. III *c.l. tratto* IV *pp* *sfz* *tr* *T* Am Frosch *mf*

Vc. II *sfz* *p* *tr* *ff* *ff* *ff* *Am Frosch* *mf*

Fingers on instr. body *p* 5 4 3 2 1 sim. Arco *tr* *ff* Jeté II Heavy Bow *pp* *f* 4:3 *pp*

44

Vln. I c.l. Tratto *pp* 4

Vln. II Behind Bridge Pizz. sim. *mf*

Vln. II Behind Bridge Pizz. sim. *mf*

Vla. c.l. Tratto *pp*

Vc. c.l. Tratto *zmp*

Am Frosch □ sim. Furioso *f*

III 3 3 3 3

II P ----- O

III 3 3 3 3

c.l. Tratto Norm. (III) 3 3 3 3

c.l. Tratto 3 3 3 3

50

Vln. I 3 3 3 3

Vln. II 3 3 3 3

Vla. O ----- P c.l. Batt. Norm. Am Frosch 3 c.l. Batt.

Vc. 3 3 3 3 III 3 3 3 3

Tratto Am Frosch Pont. 3 3 3 3

c.l. Tratto Norm. 3 3 3 3

c.l. Tratto (mp)

c.l. Tratto Norm. 3 3 3 3

**56** c.l. Tratto Batt. Tratto Batt. Attacca 6 II f tr. ff p Vln. I Vln. II Vla. Vc. Pont. II Batt. Norm. ..... c.l. Tratto Norm. f( ) mf < ff gliss. II p Vln. I Vln. II Vla. Vc. 61 gliss. c.l. Tratto 3 gliss. pp c.l. Tratto Con Sord. Con Sord. poco rit. 80 (1/2 "Presto") TUTTI C. L. TRATTO Vln. I Vln. II Vla. Vc. ff mf p Tratto pp pp p Jeté 3 f p p p pp

Musical score for orchestra, page 10, measures 67-70. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 67 starts with a dynamic of *pp*. The strings play eighth-note patterns with grace notes. Measure 68 begins with *poco vibr.* for Vln. I. Measures 69 and 70 feature sustained notes with grace notes and various dynamics including *Norm.*, *c.l. Tratto*, *tr*, *ppp*, *f*, and *mp*. The bassoon part is prominent, especially in measure 70 with its low notes and grace notes. The cello part includes markings like *Con Sord.*, *c.l. Tratto*, *Legato*, and *gliss.*. Measure 70 concludes with a dynamic of *6*.



Musical score for orchestra, page 10, measures 72-73. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 72 starts with Vln. I playing eighth-note pairs with a 'poco vibr.' dynamic. Vln. II enters with eighth-note pairs at 'pp'. Vla. and Vc. provide harmonic support. Measure 73 begins with a dynamic 'tr' (trill) for Vln. I. The section continues with various dynamics including 'ff', 'mp', and 'mf', and features trills and sustained notes across all four parts.



This image shows the musical score for orchestra, page 83, measures 1-10. The score includes parts for Vln. I, Vln. II, Vla., and Vc. The key signature changes from A major (no sharps or flats) to B major (one sharp). Measure 1 starts with a dynamic of  $\text{f}$ . Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic of  $\text{ff}$ . Measures 5-6 continue the eighth-note patterns. Measure 7 starts with a dynamic of  $\text{mf}$ . Measures 8-9 show sixteenth-note patterns. Measure 10 ends with a dynamic of  $\text{f}$ .

88

Vln. I Norm. - - - c.l. Tratto

Vln. II Jeté

Vla.

Vc. III IV

Pizz. c.l. Tratto Norm.

Arco Pizz. Arco

c.l. Tratto

94

Vln. I gliss. gliss. c.l. Tratto Norm. Pizz. gliss. gliss.

Vln. II pp gliss. gliss. c.l. Tratto II Pizz. Pizz.

Vla. II III IV ----- I

Vc. IV ----- I c.l. Tratto Jeté Jeté c.l. Tratto Norm. V

Norm. tr. T ----- P II Jeté p gliss. V

**NB**  
noter

3

103

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I

Vln. II

Vla.

Vc.

*sul tasto tr... Norm.*

*pont. III IV mf III II mf*

*Arco Pizz. c.l. batt. mf p mf mf mf*

115

Vln. I

Vln. II

Vla.

Vc.

*T 104 pp Norm. c.l. Tratto P f f ppp*

*mp III p s. f f*

*c.l. Tratto pp Jeté II pp f poss. sim. pp*

*Norm. c.l. Tratto N P Jeté sim. pp*

118

Vln. I T  
Vln. II tr ppp  
Vla. c.l. Tratto (pp)  
Vc. c.l. Tratto, molto al ponticello

Tasto  
Neck, a punta  
On bridge  
Neck, a punta  
On bridge P  
f (=>) pp

121

Vln. I D Tension screw placed on string gliss.  
Molto al ponticello  
Pizz. Left hand

Molto al ponticello  
Molto al ponticello

Vln. II f (=>) pp  
Arco c.l. Tratto P  
Arco

Vla. c.l. Tratto p T 5 "pp"  
Tasto II 6 III 3 Tasto 3  
6 3 6 3

Vc. On IV tuning peg  
pp 3 (pp) 3 T P c.l. Tratto p T  
mf II 6 III 3 Tasto 3  
6 3 6 3

126

Vln. I      *p*

Vln. II      *p*

Vla.      *Ord.*

Vc.      *II*      *III*      *III*      *tr*      *P >*      *P >*      *P > c.l. Tratto*      *P >*

Behind Bridge Pizz. II

133

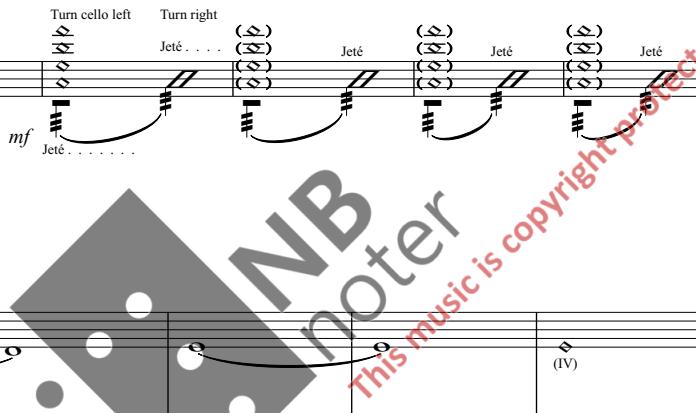
Vln. I      *Behind Bridge Pizz. II*      *Arco*      *Behind Bridge Pizz.*      *Arco*      *(Norm.)*

Vln. II      *c.l. Tratto*

Vla.      *II*      *c.l. Tratto*      *c.l. Tratto*      *f*

Vc.      *P c.l. Tratto*      *c.l. Tratto*      *P*      *P*      *f*      *(II)*

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159 Pizz. Arco  
Meno mosso Pont. Tasto  
Tempo primo ( $\text{♩} = 126$ ) Ord.  
c.l. Tratto (middle of bow)

Vln. I Vln. II Vla. Vc.

(tr)~ tr~~~~~  
ff sub. pp f sub. pp  
draw hand on frontside of instrument

c.l. Batt. l.v. Pizz. Arco I gliss. II gliss. Pont. Ord. (Norm.) c.l. Tratto (c.l. Tratto)  
This music is copyright protected

168 Vln. I Vln. II Vla. Vc.

pp  
Norm. I II III IV  
gliss. (P) c.l. Tratto  
T  
Short fermata  
Approx. durata:  $\Theta$

Oslo 18  
Rev. 4.  
(for qu)