

Rune Rebne

Eveeu 1-4

for

Baroque violin (violin) and Live Electronics



Revised 2024

Commissioned by Victoria Johnsen with financial assistance of Norwegian Arts Council.

Performance notes: Eveeu 1 - Pleeu

Eveeu consist of 4 parts which can be played individually, as any combination of part 1-3 together with part 4, which is EA samples from what previously are played and which the violinist improves together with EA samples.

All the parts of Eveeu can also be played without the Live Electronics. Please send an email to post@runerebne.no for the SuperCollinder software of the EA-part or contact: noter@nb.no for further information.

Eveeu consist of

Eveeu 1 - Pleeu (Vln & EA)

Eveeu 2 - Doow_so (Vln solo)

Eveeu 3 - Maraa (Vln & EA)

Eveeu 4 - Een (EA and violin improvisation)

Eveeu 1 - Pleeu

The EA software "listen" to the performer, and are gaining energy by listening to the performer. The breathing sign, fermata sign or the indicated "listen to EA", is only indicators for the performer. They are meant to indicate for the performer to listen how the EA is responding to the play. The EA software never gives the same result, and the intention is to give the performer a possibility to use the EA as a co-performer in a real-time interplay.

Eveu 1 - Pleeu

Baroque violin and live EA. Start the EA and play, listen and interact.

(♩ = ca. 42, tempo ad lib. molto rubato, dynamics ad. lib.)

1

pizz.

(listen EA)

7

arco

vibr.

vibr.

13

(listen EA)

(listen EA)

19

(listen EA)

24

(listen EA)

(listen EA)

30

(listen EA)

(listen EA)

36

(listen EA)

(listen EA)

Eveu 1 - Pleu

41

fermata
(listen EA)
pizz.

47

(listen EA)

53

arco

59

(listen EA)

65

1, 2 2, 2 3 4 1, 1 4, 0 3 1 2 3
(listen EA)

70

fermata

74

fermata

Eveu 1 - Pleu

78

pizz.

Musical staff 78: Treble clef, 4/4 time signature. The staff contains a series of chords and melodic fragments. A dashed line underlines the first two measures. A fermata is placed over the final note of the second measure. The text "(listen EA)" is written at the end of the staff.

83

arco

Musical staff 83: Treble clef, 4/4 time signature. The staff contains a series of chords and melodic fragments. A dashed line underlines the first two measures. Handwritten wavy lines above the staff indicate vibrato. The text "(listen EA)" is written at the end of the staff. The staff ends with a 3/4 time signature and a fermata.

88

(listen EA)

Musical staff 88: Treble clef, 4/4 time signature. The staff contains a series of chords and melodic fragments. A dashed line underlines the first two measures. Handwritten wavy lines above the staff indicate vibrato. The text "(listen EA)" is written at the beginning of the staff.

92

pizz.

Musical staff 92: Treble clef, 3/4 time signature. The staff contains a series of chords and melodic fragments. A dashed line underlines the first two measures. Handwritten wavy lines above the staff indicate vibrato. The text "(listen EA)" is written at the end of the staff.

96

arco

rit.

Musical staff 96: Treble clef, 4/4 time signature. The staff contains a series of chords and melodic fragments. A dashed line underlines the first two measures. Handwritten wavy lines above the staff indicate vibrato. The text "(listen EA)" is written at the end of the staff. The staff ends with a dashed line and a fermata.

100

(listen EA)

Musical staff 100: Treble clef, 4/4 time signature. The staff contains a series of chords and melodic fragments. A dashed line underlines the first two measures. Handwritten wavy lines above the staff indicate vibrato. The text "(listen EA)" is written at the end of the staff.

Performance notes: Eveeu 2 - Doow_so

Eveeu consist of 4 parts which can be played individually, as any combination of part 1-3 together with part 4, which is EA samples from what previously are played and which the violinist improves together with EA samples.

All the parts of Eveeu can also be played without the Live Electronics. Please send an email to post@runerebne.no for the SuperCollinder software of the EA-part or contact:noter@nb.no for further information.

Eveeu consist of

Eveeu 1 - Pleeu (Vln & EA)

Eveeu 2 - Doow_so (Vln solo)

Eveeu 3 - Maraa (Vln & EA)

Eveeu 4 - Interplay, EA and violin improvisation

Eveeu 2 - Doow-so

The tempo settings are only indicators. The fast tempo should be as fast as possible, and it is ok with "gost notes". The low tempo should be really slow. It is ok to be rubato in both the fast and slow tempo.

Durata ca. 7 minutes

Eveeu 2 - Doow_so

Ludvig Elblaus & Rune Rebne

Baroque violin

Tempo and dynamic markings are indications, but feel free to alter this during interpretation

(♩ = A tempo ca. 116) Fast tempo ad. lib

Measures 1-3: Treble clef, 4/4 time signature. Measure 1 starts with a piano (*p*) dynamic. The music features eighth-note triplets and sixteenth-note patterns. Measure 2 includes a trill (V) and a triplet. Measure 3 ends with a ritardando (*rit.*) marking and a fermata.

Measures 4-7: Measure 4 starts with a mezzo-forte (*mf*) dynamic. The music continues with eighth-note triplets and sixteenth-note patterns. Measure 7 ends with a piano (*p*) dynamic and a fermata. The tempo marking *A tempo* (♩ = ca. 116) is indicated above the staff.

Measures 8-11: Measure 8 starts with a trill (V) and a piano (*p*) dynamic. The music features eighth-note triplets and sixteenth-note patterns. Measure 11 ends with a mezzo-forte (*mf*) dynamic and a fermata. The tempo marking *rit.* is indicated above the staff.

Measures 12-15: Measure 12 starts with a piano (*p*) dynamic. The music features eighth-note triplets and sixteenth-note patterns. Measure 15 ends with a mezzo-forte (*mf*) dynamic and a fermata. The tempo marking *A tempo* (♩ = ca. 116) is indicated above the staff.

Measures 16-19: Measure 16 starts with a tempo marking of (♩ = tempo ca. 40 - molto rubato). The music features eighth-note patterns and sixteenth-note patterns. Measure 19 ends with a trill (V) and a fermata.

Measures 20-23: Measure 20 starts with a piano (*p*) dynamic. The music features eighth-note patterns and sixteenth-note patterns. Measure 23 ends with a mezzo-forte (*mf*) dynamic and a fermata. The tempo marking *A tempo* (♩ = ca. 116) is indicated above the staff.

Measures 24-27: Measure 24 starts with a piano (*p*) dynamic. The music features eighth-note patterns and sixteenth-note patterns. Measure 27 ends with a mezzo-forte (*mf*) dynamic and a fermata. The tempo marking *accel.* is indicated above the staff.

27 *rit.* 0 4 (♩ = tempo ca. 40 - molto rubato) *mf*

30 *accel.* 3 1

34 *A tempo* (♩ = ca. 116) *rit.* *mp*

38 3 4 4 3 4

42 *A tempo* (♩ = ca. 116) *rit.* *A tempo* (♩ = ca. 116) *p*

45 *rit.* (♩ = tempo ca. 40 - molto rubato) *mf*

49 *A tempo* (♩ = ca. 116) *rit.*

52 (♩ = tempo ca. 40 - molto rubato)

p

55

p

59 *A tempo* (♩ = ca. 116)

mf *p*

63

mf

67 *rit.*

p

Performance notes part 3 - Maara

Eveeu consist of 4 parts which can be played individually, as any combination of part 1-3 together with part 4, which is EA samples from what previously are played and which the violinist improves together with EA samples.

All the parts of Eveeu can also be played without the Live Electronics. Please send an email to post@runerebne.no for the SuperCollinder software of the EA-part or contact: noter@nb.no for further information.

Eveeu consist of

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Eveeu 3 - Maraa (Vln & EA)

Eveeu 4 - Een, EA and violin improvisation

Eveeu 3 - Maara

The EA software "listen" to the performer, and have it's own voice and will. The software takes the sound from the performer and composes it's own version of what is played simultaneously as the performer play on. The breathing sign, fermata sign or the indicated "listen to EA", is only indicators for the performer. They are ment to indicate for the performer to listen how the EA is responding to the play. The EA software never gives the same result, and the intention is to give the performer a possibility to use the EA as a co-performer in a real-time interplay.

Durata ca. 6 minutes

Eveeu 3_Maraa

Ludvig Elblaus & Rune Rebne

Tonequality ad lib between crush tone, ord, ord molto flautoando and quasi flageolet. Dynamics ad lib.

♩ = ca. 56 **Rubato tempo ad lib.**

Slow bow crush or gradually to s.b. crush when indicated, x-noteheads = crush

11 Ord. tonequality - molto flautando

18 Crush ad. lib. Ord. tonequality - molto flautando

26 Crush ad. lib. Ord. tonequality

34

42

50

58 Ord. tonequality

1 1 1 2 1 4

65 Quasi flageolet

(Listen to EA) 3 pp

73 Ord. tonequality - molto flautando

(Listen to EA) 3 pp

80 Ord. tonequality

2 2 2

86

(Listen to EA) pp (Listen to EA)

93 Quasi flageolet Ord. tonequality

1 (Listen to EA) pp

99 Quasi flageolet Ord. tonequality

3 (Listen to EA) pp

105 *fr*

(Listen to EA)

Detailed description: Musical notation for measure 105. It features a treble clef and a key signature of one flat. The melody starts with a dotted quarter note, followed by an eighth note, and then a series of eighth notes with slurs. There are two triplet markings over eighth notes. The measure ends with a half note and a fermata. A bracketed instruction "(Listen to EA)" is placed at the end of the staff.

113 Quasi flageolet

pp

(Listen to EA)

Detailed description: Musical notation for measure 113. It features a treble clef and a key signature of one flat. The melody consists of eighth notes with slurs and accents. There are two triplet markings over eighth notes. The measure ends with a half note and a fermata. A bracketed instruction "(Listen to EA)" is placed in the middle of the staff.

123 Quasi flageolet

pp

4 1 3 3 2 *fr* 1 3 1 4

Detailed description: Musical notation for measure 123. It features a treble clef and a key signature of one flat. The melody is a sequence of eighth notes with slurs. Above the staff, there are fingering numbers: 4, 1, 3, 3, 2, 1, 3, 1, 4. There is a *fr* marking above the second measure. The measure ends with a half note and a fermata. A bracketed instruction "(Listen to EA)" is placed at the end of the staff.

130

(Listen to EA)

fr

(Listen to EA)

Detailed description: Musical notation for measure 130. It features a treble clef and a key signature of one flat. The melody starts with a half note and a fermata, followed by eighth notes with slurs. There is a *fr* marking above the second measure. The measure ends with a half note and a fermata. Bracketed instructions "(Listen to EA)" are placed at the beginning and end of the staff.

138 Molto flautando

pp

fr

3 3 3 4

Detailed description: Musical notation for measure 138. It features a treble clef and a key signature of one flat. The melody is a sequence of eighth notes with slurs. There are three triplet markings over eighth notes. The measure ends with a quarter note and a fermata. A *fr* marking is above the second measure. Fingering numbers 3, 3, 3, 4 are written above the staff.

144

3 pizz.

(Listen to EA)

Detailed description: Musical notation for measure 144. It features a treble clef and a key signature of one flat. The melody is a sequence of eighth notes with slurs. There is a triplet marking over eighth notes. The measure ends with a quarter note and a fermata. A *pizz.* marking is above the second measure. A bracketed instruction "(Listen to EA)" is placed at the end of the staff.

149

arco

pp

3 *fr*

(Listen out EA)

Detailed description: Musical notation for measure 149. It features a treble clef and a key signature of one flat. The melody starts with a half note and a fermata, followed by eighth notes with slurs. There is a triplet marking over eighth notes. The measure ends with a half note and a fermata. A *arco* marking is above the first measure, and a *fr* marking is above the second measure. A bracketed instruction "(Listen out EA)" is placed in the middle of the staff.

Performance notes: Eeveel 4 - Een

Eeveel consist of 4 parts which can be played individually, as any combination of part 1-3 together with part 4, which is EA samples from what previously are played and which the violinist improvises together with EA samples. The Eeveel 4 - Interplay allows the performer to play along with the recomposed samples from the previous 3 parts.

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Eeveel consist of

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Eeveel 3 - Maraa (Vln & EA)

Eeveel 4 - Een (EA and violin improvisation)

Eeveel 4 - Een

The performer should pick phrases from the previous parts, and perform them as the performer remembers them. It is quite ok to blend and mix different phrases from the previous parts. The EA is playing along as long as the performer plays, and continue a while after the performer has stopped improvising. The EA part alters itself as the playing goes along, so the performer will never meet the same environment for its improvisation.

Neither from time to time when the piece performs or within the improvisation which concludes the Eeveel piece. The EA software both "listen" to the play and have it's own voice and will during the improvisation.

The intention is to give the performer a possibility to use the EA as a co-performer in a real-time interplay.