

dedicated to Mr. Stig Nilsson

“Y R” (op. 23)

for solo violin

Scordatura:
Tuning:

I
II
III
IV
I
II
III
IV

ON THE PERFORMANCE OF THE PIECE

This piece should be played without vibrato as a general rule.

In the second half of the piece the performer should audibly stamp his foot in the style of a country side fiddler. The rhythm of the stamping coincides with the metrum. The dynamics of the foot stamping should follow the general indications; in *pianissimo* stamping may stop or be done inaudibly.

The contrast between the first and the second part of the piece would be enhanced if the performer, during the first half, would play sitting on a chair, while in the second standing upright.

The piece is written with intervals derived from the harmonic partials.

Lasse Thoresen
(1991, revised 2001,
viola version 2021)

4 (= 56)

Sounding pitch

Fingering

II (± 9") p

3

2

(a) loco

con vibr.

II III IV ± 3" III

cresc. mf

dim.

IV III IV p III IV III

2 (= 112)

3

2

4

IV III IV III II III II I II I

sim.

sfz

sim.

f

spc

Bow indpendently of left hand fingering,
bowing at first almost unnoticable, then more marcato.

$\text{♩} = 112$

4 $\text{♩} (= 112)$ Deciso ritmo

ord.

f

etc. *)

mf

f

dim.

p

mf

f

mf

p

f

p

f

p

cresc.

f

p/f

5:4

5:4

5:4

5:4

6:4

6:4

6:4

6:4

5 no foot stamping in this bar

4 Stamp!

f

f

p

*) The metrum should, from here on be marked with foot - stamping, in the style of country side fiddler.

3 3 3

2v.

2.- 3v.

4: 4: 3:

pesante

5 3

5:4 3 5:4 5:4 5:4 5:4 5:4

2: 4: 4: 5:3

pesante

leggero

cresc.

foot - stamping

1.5" - 3"

8va

2v.

detaché

1.5" - 3"

I II III IV III II III II III IV III I II III IV III IV III II III II I II I II III IV III II III IV III IV III II III IV III II III II III IV

4. (= 84)

Subito meno e sotto voce

simile

bowing: independently of the melodic rhythm

sul tasto

spc

sul tasto

sfz p

From here on: no foot - stamping till the end of the piece.

poco portato

simile

5:4 3 5:4 3 3 3

5:4 3 5:4 3 3 3

spc

sul tasto

mp

pp

4: $\text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩}$ 4: $\text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩}$ 4: $\text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩}$

cresc.

simile 3: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ 4: $\text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩}$ 4: $\text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩}$ 3: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ ♩

pesante *spicc.* *mf* *cresc.*

4: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ 3: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ 3: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

molto pesante *ord.* ♩ *f* *dim.* *sul tasto*

3: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ 5:4 5:3 5:3 *leggiere* *pp* *spc*

$\text{♩} = 74$ *pp* *mf* *cresc.* *sul tasto*

ff *ord.* 5

8^{va} 5

This bar may be omitted ad lib.

8va

2v.

loco II III IV III IV III II III II I II I II III IV

(8va) *al loco*

5:4

dim. sempre al fine

(8va)

3 2 3 2 3 4

3:2 3:2 3 3 3 3

I II 3 I 3 II 3 I

(8va)

5 6

lunga (± 9")

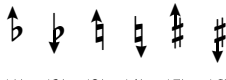
pp

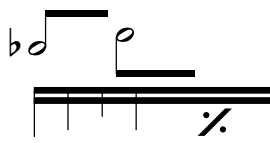
n

n

*** Make a gradual transition from a recognizable pitch to the noise sound of the bow.*

EXPLANATION OF SIGNS


 Pitch (1) lowered by 1/4 tone; (2) lowered by 3/4 tone; (3) raised by 1/4 tone; (4) lowered by 1/4 tone; (5) raised by 3/4 tone; (6) raised by 1/4 tone

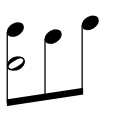

 The pitches are to be played in non - metrical rhythm. The length of the beam suggests the duration.

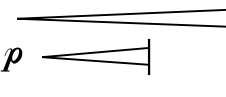

 Repeat the figure several times.


 Tremolo / trill; normal, accelerando

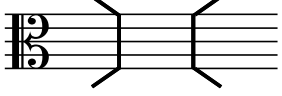

 The grace note is subtracted from the preceding value.


 Three beats in a bar; the duration of each beat indicated by the three subsequent values. If a duration exceeds one beat, only the number of beats, not the exact total duration, will be noted.


 The white note head indicates that an open string is to be played as a drone for the entire length of the beam (i.e. one beat), or until another drone enters within the same beat.


 Crescendo with abrupt ending: *p* crescendo, subito *p*.

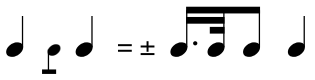

 To be played the number of times indicated (2.v. meaning two times totally).

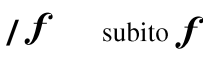

 End and (new) beginning of metric notation

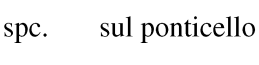

 a gradual accelerando and ritardando.

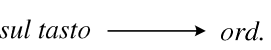

 Repeat the figure several times in an accelerando.

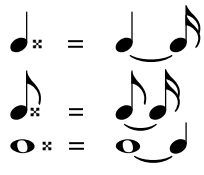

 The grace note is subtracted from the following value.


 The grace note is interpolated in the preceding value.

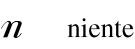

 subito *f*


 sul ponticello


 The arrow indicates a gradual transition.


 The fourth of the preceding value is added


 Vibrato


 niente