

Dmitri Kourlianski

prePositions
per violino solo
to Anastasia Kozlova

2008

Performance notes.

All fast episodes with 32-ds are not to be performed exactly as it notated. It is more the “image of the texture” than a concrete text. These episodes are the ground for improvisation, an “ideal text” which can’t be realized precisely but can be only imitated. The tempo in such episodes is as fast as possible, the number of notes, their order as well as the order of bow position’s changes are to be treated individually, according to performer’s will.

NB - All rests to be treated freely!

Bow in pegbox – four lines correspond to strings (from low to high) – bowing on indicated strings over the nut in the pegbox

Col legno over LH (left hand) – the bow strikes the fingerboard with the stick (dry percussive sound)

Bow over LH (left hand) - four lines correspond to strings (from low to high) – bowing on indicated strings over the left hand (closer to the pegbox)

Fingers LH (left hand) – sharply tap strings with fingers NB – always leave fingers on strings! Try to avoid open string resonance.

Bow normal position – four lines correspond to strings (from low to high) – bowing on indicated strings in normal position

Col legno normal position – the bow strikes the fingerboard with the stick (dry percussive sound)

Bow over bridge – four lines correspond to strings (from low to high) – bowing on indicated strings over the bridge



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place fingers in the indicated position – all notes in the piece will be around this main position



–

saltando or ricochet



–

hard bow pressure – dry scratching noise

on the stringholder – bow on the stringholder with hard pressure to produce low pitched sound



–

circular movement of the bow on strings – change the bow position (from molto sul tasto to molto sul ponticello and from the bow frog to the bow tip) quasy drawing a wide circle

prePositions

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to Anastasia Kozlova

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4/4 ♩ = 56-64
ff

Bow in Pegbox

Col legno Over LH

Bow Over LH

Fingers LH

Bow Normal Position

Col legno Normal Position

Bow Over Bridge

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

on the stringholder

B-Pb
 CL-OLH
 B-OLH
 F-LH
 B-NP
 CL-NP
 B-OB

on the stringholder

B-Pb
 CL-OLH
 B-OLH
 F-LH
 B-NP
 CL-NP
 B-OB

on the stringholder

B-Pb
ppp

CL-OLH

B-OLH

F-LH

fz

B-NP

CL-NP

B-OB

B-Pb
mp

CL-OLH

B-OLH

F-LH

fz

mf

B-NP

CL-NP

B-OB

V
 B-Pb
ppp
 CL-OLH
 B-OLH
 F-LH
 B-NP
 CL-NP
 B-OB

B-Pb
 CL-OLH
 B-OLH
 F-LH
 B-NP
 CL-NP
 B-OB

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

ppp

f

fz

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

mf

mf

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

ppp

V

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

f

mf

fz

mf

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

mf

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

ppp

ff

ff

Musical score for the first system, measures 1-4. The score is for a string quartet with parts for B-Pb, CL-OLH, B-OLH, F-LH, B-NP, CL-NP, and B-OB. The first measure (measure 1) contains a circled *ff* dynamic marking. The F-LH part features a complex rhythmic pattern with many 'x' marks, indicating muted notes. The B-NP part has circular diagrams showing fingerings for the first and third measures. The B-OB part has a long note in the first measure and a slur in the second measure.

Musical score for the second system, measures 5-8. The score continues with the same parts as the first system. The B-OB part in the first measure of this system has a slur and the text "on the stringholder" written above it. The F-LH part continues with its complex rhythmic pattern. The B-NP part has circular diagrams for fingerings in measures 5, 6, and 8. The B-OB part has a slur in the eighth measure.

B-Pb
 CL-OLH
 B-OLH
 F-LH
 B-NP
 CL-NP
 B-OB

on the stringholder

B-Pb
 CL-OLH
 B-OLH
 F-LH
 B-NP
 CL-NP
 B-OB

on the stringholder

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

ppp

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

ppp

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

mp

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

mp

ff

normal playing

ppp

sempre simile

F-LH

F-LH

F-LH

F-LH

F-LH

F-LH

F-LH

F-LH

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

ppp

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

ppp

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

ppp

ff

B-Pb

CL-OLH

B-OLH

F-LH

B-NP

CL-NP

B-OB

normal playing

ppp

ff

Musical score for the first system, measures 1-4. The score is for a six-part ensemble: B-Pb, CL-OLH, B-OLH, F-LH, B-NP, and B-OB. The B-OB part includes the instruction "on the stringholder". The F-LH part features a complex rhythmic pattern with many accidentals and dynamic markings. The B-NP part has circular diagrams showing fingerings for each measure. The B-OLH and CL-OLH parts have melodic lines with slurs and accents. The B-Pb part has a simple melodic line.

Musical score for the second system, measures 5-8. The score is for a six-part ensemble: B-Pb, CL-OLH, B-OLH, F-LH, B-NP, and B-OB. The B-OB part includes the instruction "on the stringholder". The F-LH part continues the complex rhythmic pattern. The B-NP part has circular diagrams showing fingerings for each measure. The B-OLH and CL-OLH parts have melodic lines with slurs and accents. The B-Pb part has a simple melodic line.

on the stringholder

This musical score is for a string ensemble, featuring seven parts: B-Pb (Bassoon), CL-OLH (Clarinet in E-flat), B-OLH (Bassoon), F-LH (Flute), B-NP (Bassoon), CL-NP (Clarinet in E-flat), and B-OB (Bassoon). The score is divided into three measures by vertical bar lines. The first measure shows the B-OB part with a note marked "on the stringholder". The second measure contains rests for all parts. The third measure is highly detailed, with the F-LH part playing a complex melodic line with many accidentals and slurs. The B-OB part has a long note with a slur. The B-NP and CL-NP parts have circular diagrams showing fingerings. The B-OLH part has notes with slurs and accents. The B-Pb part has notes with slurs. The CL-OLH part has notes with slurs. The B-OB part has notes with slurs. The score ends with a double bar line.