

Erika Vega

The love song

for viola and violin

2019

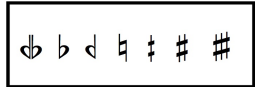
The love song is dedicated to Aperture Duo:

Adrianne Pope and Linnea Powell

based on the poem:
The Love Song of J. Alfred Prufrock by T. S. Eliot

notes

all the dynamics should be considered as they sound.



quarter tones

ord.	ordinario
a.s.t.	alto sul tasto
s.t.	sul tasto
s.p.	sul ponticello
a.s.p.	alto sul pont
ON.p	ON the bridge (indefinite pitch)
flautando	without bow pressure or toneless
l.v.	let vibrate

I II III IV : number of the string
which has to be played

all glissandi start at the beginning of the note.

ord. —————> s.p. gradual transition between two
parameters



heavy bow pressure, distorted sound
either up or down-bow

scratch-tone heavy and very slow bow pressure
irregular rhythm



white noise, shifting bow motion from
the bridge to the fingerboard



short and medium fermatas

The love song

1. Let us go then, you and I

Erika Vega

$\text{♩} = 112$ Molto ritmico

7
4

Violin

Viola

Vln.

Vla.

ord. → s.p.

simile

f

mp

f

mf

cresc.

f

ff

p

simile

a.s.p.

cresc.

mf

f

ff

f

f

- every group of notes should be played down-bow, *molto leggero*
- every single sixteenth note has to be played with a very short bow
- accents should always be played in the context of the dynamics

10 *ord.*

Vln. *f* *ord.* *mp* *f* *fff*

Vla. *f* *ord.* *mp* *f* *fff* *L.v.*

13 *s.p.*

Vln. *ff* *mf* *f* *mp* *mf* *f*

Vla. *ff* *s.p.* *mf* *p* *f* *p*

15

Vln. *p* *f* *p* *f* *mf* *ff*

Vla. *f* *p* *f* *p* *mf* *ff* 7

2. Talking of Michelangelo

$\text{♩} = 112$ Energico

Vln. *s.p.* *p* *f* *a.s.p.* *p* *f* *p*
 Vln. *s.p.* *p* *f* *a.s.p.* *p* *f* *p*
 Vln. 20 *f* *f* *ff* *s.p.* *ON.p* *ord.* *mf*
 Vln. *f* *f* *ff* *s.p.* *ON.p* *ord.* *mf*
 Vln. *ON.p* *ff* *s.p.* *pp*
 Vln. *ON.p* *ff* *s.p.* *pp*

Vln. *pp* *p* *ord.* *s.p.* *a.s.p.* *ord.* *mf* *sfz* *s.p.* *mf* *ON,p*

Vla. *pp* *p* *ord.* *s.p.* *L.v.* *sfz* *ord.* *L.v.* *sfz* *ON,p* *mf*

Vln. *(ON,p)* *ff* *ord.* *s.p.* *L.v.* *sfz* *ord.* *sfz*

Vla. *(ON,p)* *ff* *s.p.* *L.v.* *sfz*

a
t
t
a
c
c
a



taping : fingertip strokes, heavy articulation

in this movement, each rhythmic group must be caught
by the next one at the last sixteenth note

every bowed note must be very short and accented

slurs are only for visual grouping

accidentals apply through every fragmented line

3. Shall I say, I have gone at dusk through narrow streets

$\text{♩} = 106$ Molto ritmico

8
8

33

Vln.

ord. \rightarrow a.s.p.

mp f p sfz p sfz p f pp sfz

Vla.

s.p.

ord. \rightarrow a.s.p.

sfz f p f sfz p f sfz p sfz sfz mp sfz

37

Vln.

mf sfz mp *cresc.* sfz sfz sfz sfz sfz f ff pp

Vla.

mp sfz *cresc.* sfz sfz sfz f ff mf mp

41

Vln.

sfz *cresc.* sfz sfz ff pp *súbito* f p f sfz f sfz

Vla.

f ff sfz pp sfz sfz sfz f sfz f sfz

* ||-| play with all the bow

** leave the resonance on every open string

Measures 57-61:

- Violin I (Vln.):** Starts at measure 57 with a forte (*ff*) dynamic. The first staff has a bracketed section labeled "ord." and "non vib." with a "scratch-tone" annotation. The second staff has a triplet of eighth notes. The section ends with a *mp* dynamic.
- Violoncello/Double Bass (Vla.):** Starts at measure 57 with a piano (*p*) dynamic. The first staff has a triplet of eighth notes. The section ends with a *sfz* dynamic.

Measures 62-65:

- Violin I (Vln.):** Starts at measure 62 with a *sfz* dynamic. The first staff has a bracketed section labeled "ord." and "non vib." with a "scratch-tone" annotation. The section ends with a *ff* dynamic.
- Violoncello/Double Bass (Vla.):** Starts at measure 62 with a *sfz mp* dynamic. The first staff has a bracketed section labeled "ord." and "non vib." with a "scratch-tone" annotation. The section ends with a *ff* dynamic.

Measure 66:

- Violin I (Vln.):** Starts at measure 66 with a *pp* dynamic. The first staff has a bracketed section labeled "ord." and "non vib." with a "scratch-tone" annotation. The section ends with a *pp* dynamic.
- Violoncello/Double Bass (Vla.):** Starts at measure 66 with a *pp* dynamic. The first staff has a bracketed section labeled "ord." and "non vib." with a "scratch-tone" annotation. The section ends with a *pp* dynamic.

Performance Instructions:

- ord. non vib. scratch-tone:** Indicated above the first staff of measures 57-61 and 62-65.
- poco meno flautando:** Indicated above the first staff of measures 62-65.
- accel. a tempo:** Indicated above the first staff of measures 66-66.
- sfz mp sfz sfz sfz sfz:** Dynamics indicated below the first staff of measures 62-65.
- pp mp pp pp:** Dynamics indicated below the first staff of measures 66-66.

* played only with III (open) and IV strings until the end of the movement.

70 (flautando) *mf* *poco a poco cresc.* *ord.* *accel.* *f*

Vln. *ord.*

Vla. *mf* *poco a poco cresc.* *f*

74 *ff* *frenetic* *s.p.* *ord.* *a tempo* *mf* *f*

Vln. *ff* *s.p.* *ord.* *a tempo* *mf* *f*

Vla. *ff* *s.p.* *ord.* *a tempo* *mf* *f*

79 *poco a poco vib.* *molto vib.* *non vib.* *scratch-tone* *ord.* *ff*

Vln. *pp subito* *poco a poco cresc.* *ord.* *ff*

Vla. *f* *poco a poco vib.* *molto vib.* *non vib.* *scratch-tone* *ord.* *ff*

pp subito *poco a poco cresc.*

4. Senza tema d'infamia ti rispondo *

♩=86 Lyric

3
4

1

Vln. *mf*

Vla. *f*

9

Vln.

Vla. *mf*

*Based in the *Couplets de folies* by Marin Marais for viola da gamba

5. The yellow fog that rubs its back upon the window-panes

1 $\text{♩} = 74$ Legato

Vln. *mp* *pp* *p* *pp*

Vla. *mp* as fast as possible

bow a.s.p. ord. L.h.

s.p. ord. s.t.

2

Vln. *p* *mp* *p* *mp* *pp*

Vla. *mp*

bow a.s.p. ord. L.h.

s.p. ord. s.t.

3

Vln.

mp

(d) (a) (a)

white noise

bow s.p. ord. s.t.

Vla.

a.s.p. ord. L.h.

4

Vln.

ord.

p

pp

mp

pp

white noise

s.p. ord. s.t.

white noise

s.p. ord. s.t.

Vla.

a.s.p. ord. L.h.

bow

rall.

Bow motion :

In this movement the bow should shift from **a.s.p.** and through **ord.** and all over the fingerboard until the stopping finger **L.h.** and comes back to the **ord.** position, as indicated in the graphics below each system

*viola :



col legno : strong strike with the bow-tip
shifting all the fingerboard from **a.s.p.** to the stopping finger: **L.h.**
don't avoid percussive sounds on the fingerboard



taping : fingertips strokes, heavy articulation

** violin

the violin line should be played independently of the viola rhythm

6. we have lingered in the chambers of the sea

[illegible]

* increase the bow speed at every *mf*

7. Till human voices wake us, and we drown

Dreamlike and free

1

flautando

mp

V

col legno

flautando

Vln.

* a.s.p. ord. L.h.

3

Vla.

flautando

mp

col legno

flautando

* a.s.p. ord. L.h.

2

Meno, surreal

col legno

flautando

col legno

flautando

tr

Vln.

* a.s.p. ord. L.h.

V

col legno

flautando

col legno

flautando

* a.s.p. ord. L.h.

tr

Vla.

col legno

flautando

col legno

flautando

* a.s.p. ord. L.h.

In this movement there will be used two bow techniques: *flautando* and *col legno* (tratto, whispery white noise).

The two instruments do not necessarily have to coincide on the beat

* as in movement 5, the bow should shift from **a.s.p.** and through **ord.** all over the fingerboard until the stopping finger **L.h.** and come back to the **ord.** position, as indicated.