

Returning Light

(study score – example realization)

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Violin

$\text{♩} = 114$
pizz. arco pizz. arco pizz. arco

mf

Piano

$\text{♩} = 114$
pp

Detailed description: This block contains the first system of the musical score, measures 1 through 11. The Violin part is written on a single staff in treble clef. It begins with a tempo marking of quarter note = 114. The dynamics start at mezzo-forte (mf). The performance technique alternates between pizzicato (pizz.) and arco. There are several triplet markings (3) and a fermata over a note in measure 10. The Piano part consists of two staves (treble and bass clefs) and is marked piano-piano (pp). It provides a harmonic accompaniment with various chords and some melodic lines.

Piano part for this section consists only of chords. Performer decides when to play which chord, and its duration. Most should be quiet but one or two may be loud(er).

12 pizz. arco pizz. arco pizz. arco pizz. arco

mf *ff* *mf* *p* *f*

Piano

mp *mf* *pp* *f*

Detailed description: This block contains the second system of the musical score, measures 12 through 21. The Violin part continues from measure 12. It features a variety of performance techniques including pizzicato and arco. The dynamics are more varied, ranging from mezzo-forte (mf) to fortissimo (ff) and piano (p) to forte (f). There are triplet markings and a crescendo/decrescendo hairpin. The Piano part continues with chords and some melodic lines, with dynamics marked mezzo-piano (mp), mezzo-forte (mf), piano-piano (pp), and forte (f).

23 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

mf *f* *mp* *f* *mf* *mp*

Ped. *Ped.* *Ped.*

In this section the pianist only doubles the 8th note pizzicato passages, producing forte eighth notes, with pedal ad lib.

33 *pizz.* *arco*

f *mf*

41 *pizz.* *arco* *pizz.*

mp *mf* *f* *ff* *mf* *ff* *mf*

pp *f* *pp* *pp*

As before, the timing and the duration of the chords is decided by the pianist, and most of the chords are quiet.

52 arco pizz. arco pizz. arco pizz.

mp

In this section the violinist plays as written...

63 arco mf

...while the pianist plays with heavy rubato, accelerating and decelerating at will within each passage.

69

75

p

pp

The violin only plays seven sounds in this section, by selecting a single note from each chord of the piano part (except the last aggregate). These notes are played in sequence, in any octave, in quiet pizzicato, timing ad lib.

82

pp

pizz.

3

3

89

p

In this section the dynamics of the violin part are ad lib. and (more or less) constantly changing. [The realization given here is an extreme option.]

96

f *mf* < *f* > *p* *p* *mf* > *pp* < *ff* *pp* < *ff* *mp* < *f* *mp* *f* *ff* *mf* = *p* *f* *p* *mf* *f* *pp* *p* *ff* > *mf* < *f* *p* *mf*

arco

114

The piano part is derived from the previous section's: play the soprano staff aggregates, softly, in long values, with exact timing and pedal ad lib.

103

mp *f* *mf* *p* *pp* *mf* *mf* *f* *mf* *pp* *f* *p* *ff* *pp* *mf*

Ped. _____

108

p *f* *mp* *ff* *pp* *mp* *mf* *f* *pp*

Ped. _____ Ped. _____