

**for violin**

Jocelyn Campbell


## Notes for performance:


*Senza vibrato sempre*


Scordatura: the E-string is tuned down to E-quartertone flat


Ricochet: bounce the bow on the string producing an unmeasured and decelerating staccato effect


Harmonic glissandi: these should pronounce the natural harmonic partials of the string and not sound like an ordinary glissando


 Notehead: muted touch point, similar to a harmonic touch point but using two or more fingers to mute the string in order to dampen the resonances of the string, producing a mostly toneless sound (in cases of double stopping with muted touch points two fingers can be barred across the strings)


 Notehead: scratch tone, containing little-to-no pitch


 Notehead: partial scratch tone, containing some qualities of the written pitch


 From silence/into silence


 Quartertones: quartertones are used in connection with the violin's scordatura or the tuning of natural harmonics

 Slightly flat: by less than a quartertone, this is only used in connection with the recurring double stop of B-'slightly flat' and A-natural

 Swell: a slight crescendo and diminuendo within a given note length, this is used in combination with larger changes of dynamics

 Left hand pizzicato

 Very short pause: either used as a rhythmic 'stutter' or a brief pause to switch from pizz. to arco

 Mute all resonances by covering all of the strings with the left hand

Harmonics: some harmonics are intended to sound unstable and inconsistent; touch points of a m.3<sup>rd</sup>, m.7<sup>th</sup>, M.9<sup>th</sup> will sound unstable and fragile, whereas touch points of a m.2<sup>nd</sup> will sound close to white noise

Duration: C. 5-6'

# for violin

Jocelyn Campbell

♩=63-70

(poco rubato)

sounds: 7th partial

1 pizz. arco *mp* *p* *p* *p* *mp* *p*

7 pizz. arco *pp* *mp* *pp* *mp* *p* *mf* *p* *pp*

12 pizz. arco *pp* *mp* *pp* *mp* *mf* *mf* *pizz.* *arco* *gliss.* *p* *mp*

18 sul. tasto *p* *mf* *mp* *p* *mp* *mp* *mp* *mp* *mp* *mp* *pizz.*

24 (2+3) arco *p* *f* *mp* *pp* *mf* *f* *mp* *mp* *mp* *mp* *pizz.*

28 poco sul pont. arco *pp* *fragile* *mp* *mf* *mp* *p* *f* *pp* *mp*

bounce the bow very lightly  
with little horizontal movement

*ppp* sim. for all groups of staccato semi-quavers

32 *pp* *sul. tasto* *pizz.* *arco (ord.)* *gliss.* *pizz.* *arco*

*(mp)* *(mp)* *p* *mf* *mp* *p* *mp* *(mp)*

36 *poco sul pont.* *trm trm trm trm* *ord.* *ricochet* *pizz.* *arco*

*pp fragile* *p* *mp* *pp* *6* *mf* *f:ppp*

voice *pppp*  
t t t t t t t t

consonant 't' to be produced  
using little or no air flow and  
little mouth or lip movement

40 *p* *pp* *f* *mp*

*p* *pp* *f* *mp*

44 *pizz.* *poco sul pont. arco* *arco ppp (ord.)* *pizz.* *poco sul pont.* *trm*

*mp* *pp fragile* *mp* *pp fragile* *p* *pp* *p* *mp*

voice *pppp*  
t t t t t t t t

48 *pizz.* *arco (poco sul pont.)* *pizz.* *arco sul. tasto* *ord.* *poco sul pont.*

*mf* *p* *mp* *p* *mf* *pp* *p*

52 *sul. D* *sul pont.* *(2+3)* *sul. A* *trm* *bow bridge*

*pp* *p* *mp* *(mp)*

57 arco (ord.) pizz. gliss. trwm trwm trwm trwm pizz.

mf ppp p f mp p mf

61 fragile poco sul pont. ord. ricochet

pp p pp mp pp mf pp

66 gliss. gliss.

mf (mf) ppp mp

71 poco sul pont. arco pizz. sul. D voice

mf ppp fragile mp f ppp

voice  
yeah  
(eaurgh)

vocally very drab,  
spoken in a comfortably low register,  
vaguely pronounced  
and with a slight downward inflection  
inexpressive/neutral

75 repeat ad. lib. ricochet

mp ppp

77 gliss. sim.

mp ppp mp ppp mp ppp

4

ricochet → legato

80

*mp pp mp*

voice

uh

82

*f ppp*

gliss.  
gliss.

sim.

85

gliss.  
gliss.

88

gliss.  
gliss.

voice

*pppp*

sim ...

(breath when necessary but keep producing "t" sound on inward breaths)

91

gliss.  
gliss.

94

repeat ad. lib.