


total:THEFT²

[Claudio Giovanni Antonio Monteverdi]WAVE

for violin and tenor viol

Jocelyn Campbell

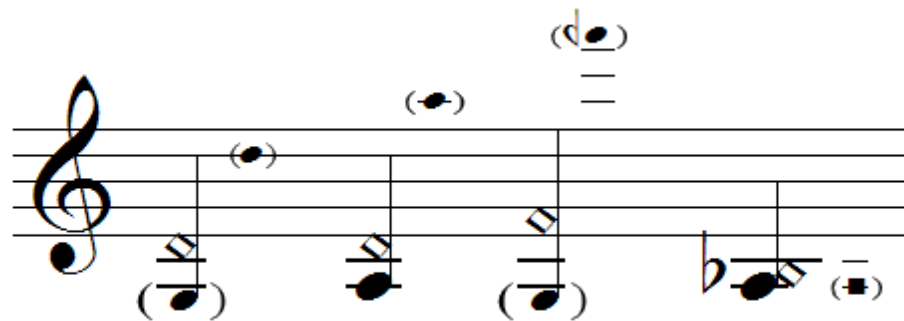
Notes for performance:

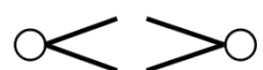
 Ricochet: bounce the bow on the string producing an unmetred staccato effect


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

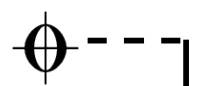
Bowing: during long stretches of slurred or tied material bow changes should be as imperceptible as possible


Harmonics: both natural and artificial harmonics are used in the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonic touchpoints are used (m2nd, m7th) these 'harmonics' are notated as natural harmonics but vary in degrees of noise content. Similarly, artificial harmonics with a touchpoint of a m2nd are used at several points in the piece, this technique will produce mostly 'white noise' but with a faintly audible pitch of the fingered fundamental.



 From silence/into silence

 Quartertones

 Mute all strings with palm

 Scratch tone: bow with excessive pressure. In order to play a scratch tone at a low dynamic level the bow must be placed sul tasto

1. Ah dolente partita

2. Dolcissimi legami

- interlude. Ch'io ami la mia vita -

3. Là tra'lsangue

- interlude. Cor mionon mori? e mori -

4. Poi ch'ella

Movement 4. *Poi ch'ella* contains an optional part for loop pedal. Should the resources be available to the performers the tenor viol should use a close mic or pickup mic connected to a loop pedal to produce a constant drone of an unpitched scratch tone looped continuously throughout the movement at a playback level of *pianissimo*. Once the movement has finished the loop should be faded out gradually to nothing.

1. Ah dolente partita

X long 10" $\frac{4}{8}$ $\text{♩} = 63$ poco vib. senza vib. poco vib. $\frac{3}{4}$ senza vib. $\frac{4}{8}$

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

T. Viol

$\frac{4}{8}$ i. ii. vib. senza vib. 6 6 *p* *mp* *p*

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

T. Viol

12 ii. *mp* *p* *mp* *mp* *mp* *p*

Vln. *mp* *pp* *p*

T. Viol

18 *mf* *f* *p* vib. senza vib. vib. *mp* *p* *mp*

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

T. Viol

24 senza vib. poco vib. $\frac{3}{8}$ $\frac{4}{8}$ senza vib. i. ii. iii. *p* *mp* *pp* *p* *p*

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

T. Viol

30

Vln. I. *pp* II. *p* *gliss.* *gliss.*

T. Viol *pp*

36

Vln. *vib.* *senza vib.* *mp* *mp* *mp* *f*

T. Viol *mp* *f*

3 4

41

Vln. I. II. *gliss.* *p* *mp* *p* *mp* *p* *vib.* *senza vib.* *gliss.*

T. Viol *p* *mp* *p* *mp* *p*

4 6 6 4

46

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

T. Viol *p*

3 4

52

Vln. *gliss.* *pp* *long* *10''*

T. Viol *mp* *mp* *mp*

3 3

7th partial

57

Vln.

T. Viol

mp *mf* *mp* *mp* *mp*

61

Vln.

T. Viol

mf *mp* *mp* *mp* *mp* *mp*

65

Vln.

T. Viol

mp *mp* *p* *gliss.* *mp* *p* *gliss.*

2. Dolcissimi legami

1 $\frac{4}{8}$ $\text{♩} = 72$ $\frac{2}{8}$ $\frac{4}{8}$ $\frac{2}{8}$ $\frac{4}{8}$

Vln. *p*

T. Viol

8 *p* *p* *p* *p* *pp*

Vln.

T. Viol *p* *p* *p* *p*

13 *p* *p*

Vln.

T. Viol *p* *p*

19 *p* *mp*

Vln.

T. Viol *p*

25 *p* *p* *p* *p*

Vln.

T. Viol *p* *p*

31 4
8

Vln. *p*

T. Viol. *p*

37

Vln. *p*

T. Viol. *p* *p* *p*

43

Vln.

T. Viol. *p* *p* *p*

49

Vln. *p*

T. Viol. *p*

55 3
8

Vln. *p* *p* *p* *p* *p*

T. Viol. *p*

60 **3** **4** **8** **8** II.

Vln. *p*

T. Viol *p*

66

Vln. *p*

T. Viol *p*

72

Vln. *p*

T. Viol *p*

interlude

Ch'io ami la mia vita

1 $\frac{4}{8}$ ♩ = 52

Vln. *ricochet* *pp* *pp* *pp* III. II.

T. Viol *ricochet* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

6

Vln. *pp* *pp* *pp*

T. Viol *pp* *pp* *pp* *pp* *pp* *pp* *pp*

11

Vln. *pp* *pp* *ppp*

T. Viol *pp* *pp*

3. Là tra'l sangue

1 $4 \text{ } \text{♩} = 100$
8

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

T. Viol *f* *mf* *mf* *mp*

poco sul pont.

7

Vln. *mp* *f* *p* *mp*

T. Viol *mp* *f* *p* *mp*

14

Vln. *p* *p*

T. Viol *p* *p*

Meno mosso

$\text{♩} = 72$

20

Vln. *mp* *p* *mp*

T. Viol *mp* *p* *mp*

rall.

26

Vln. II. II. III.

T. Viol *(mp)*

interlude

Cor mio non mori? e mori

1 8 *ricochet*

Vln. *pp* *pp* *pp* *pp* *pp*

T. Viol *pp* *pp* *pp* *pp*

4/8 ♩=52

3

7

7

Vln. *pp* *pp* *pp* *pp*

T. Viol *pp* *pp* *pp* *pp*

13

Vln. *pp* *pp* *pp*

T. Viol *pp* *pp* *pp* *pp*

4. Poi ch'ella

optional part for loop pedal
X* c. 15"
 4/8 = 52
 ord.
 change bow when necessary, as imperceptibly as possible
 Vln.
 T. Viol
 molto sul tasto
 scratch tone
 pp
 loop capture
 playback until end

* if the resources are available to the performers then include this drone on a very quiet, unpitched scratch tone.
 Performers will need: loop pedal, microphone (preferably a contact mic or close mic), amplifier.
 NB. The playback level should be *pianissimo*
 If the resources are not available begin from bar 3

7
 Vln.
 T. Viol
 ord.
 pp
 3
 change bow when necessary, as imperceptibly as possible

13
 Vln.
 T. Viol
 3

19
 Vln.
 T. Viol
 sul pont.
 sul pont.
 3

25
 Vln.
 T. Viol
 (sul pont.)
 3
 3
 mp
 mp

31

Vln. *I.*

T. Viol

mp

37

Vln.

T. Viol

molto sul pont.

mp

43

Vln.

T. Viol

mp

optional part for loop pedal

X

Vln.

T. Viol

pp

fade out loop