

EWA TRĘBACZ

ALETHEIA

for string orchestra

(2000)

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part score:

VIOLAS

NOTES FOR PERFORMERS

1. Accidentals.

Accidentals are in force within a measure (as in traditional musical notation).

If an accidental is repeated within a measure, it is redundant and repeated for clarity.

Notation of quarter-tones:

♭ - 1/4 tone ↓ ♯ - 1/4 tone ↑

2. Intensity of vibrato.

Modulation of the intensity of *vibrato* is one of the important elements of the musical language of *Aletheia*. The notation applied here is identical to the notation of dynamics, as illustrated below:

senza vibr. < poco vibr. < molto vibr. > poco vibr. > senza vibr.

3. Effect of col legno saltando + glissando (violins and violas only).

Col legno saltando is a percussion-like effect, specific to string instruments. In *Aletheia*, it is often combined with a *glissando* effect and should be performed in the following way:

- mute open strings by touching them **gently** at the fret (without pressing the string all the way down!). This needs to be done in order to prevent open strings from resonating in a random way.
- play *saltando* by bouncing the stick of the bow off the strings, combine it with *glissando* performed with a *right (not left) hand* by moving the bouncing stick along the neck of the instrument.
- do not try to synchronize this effect with other players (it is not possible anyways), just try to fit within a measure or section.

ewa trebacz ::: 2000

aletheia

for string orchestra

♩ = 60 - 96

vi

1

2

col legno saltando sul tasto, NON SINCRONO

senza vibr.

pp

p cresc. poco a poco

arco

sul pont.

p cresc. poco a poco

A

1

2

cresc. molto!

ffff

vibr: molto vibr. senza vibr.

sub.p

ppp

sfpp

3

s.p.

cresc. molto!

ffff

sfz

sfpp

p

ord.

flautando

senza vibr.

1

2

16

saltando

p

sul pont.

pp

f

ord.

mp

dim.

gliss.

vibr:

sfpp

mp

B

1

2

20

ppp

mp

gliss.

vibr: molto vibr.

s.pont.

pp

3

ppp

gliss.

mp

gliss.

27 *vibr:* *senza vibr.* *gliss.* *sfpp*

1

27 *molto vibr.* *pp* *mf* *dim.* *pp*

2

34 *sfpp* *sfp* *sfpp* *fp* **C**

1

34 *saltando* *p* *arco* *ppp* *gliss.* *vibr:* *ppp*

2

39 *gliss.* *gliss.* *gliss.* *molto vibr.*

1

39 *gliss.* *gliss.* *gliss.* *molto vibr.* *p* *sfpp* *mf*

2

46 *gliss.* *senza vibr.* *s.pont.* *ord.* *fp*

1

46 *senza vibr.* *s.pont.* *ord.* *pp* *sfpp* *fp*

2

52 **D** *sempre p* *pizz.* *mf*

1

52 *pizz.* *mf*

2

58

1

2

pp

gliss.

mp

(pizz.+gliss.)

sfz

arco

mp

65

1

2

mf

mf

71

1

2

dim. poco a poco

gliss.

gliss.

sfp

E

77

1

2

vibr:

sfp

ppp

fp

gliss.

ppp

fp

82

1

2

gliss.

sfp

gliss.

gliss.

F

88

1 *f* *dim. poco a poco* *p*

2 *f* *dim. poco a poco* *pppp*

gliss.

95

1 *gliss.* *molto vibr.*

2 *mp* *gliss.*

101

1 *gliss.* *gliss.*

2 *poco vibr.* *molto vibr.* *pp* *p*

G

107

1 *gliss.* *vibr.* *molto vibr.* *pp* *mp*

2 *molto vibr.* *p* *mp*

114

1 *crescendo poco a poco* *saltando* *tr.* *mp*

2 *crescendo poco a poco* *mp*

120 *tr* *tr*

1 *f* *ff*

2 *f* *gliss.* *ff* *tr*

125 *pizz.*

1 *mf*

2 *p* *gliss.* *mp*

H 131 *arco*

1 *sub. ff* *dim. poco a poco*

2 *gliss.* *f* *ff*

136

1 *fff*

2 *fp* *ppp* *p* *ff*

141 *dim. poco a poco* *dim. molto* *pppp*

1 *dim. molto* *pppp*

2 *pp* *dim. molto*

MENO MOSSO

147

1 *gliss.* *pp* *gliss.* *gliss.* *pppp* *p*

2 *pppp*

Detailed description: This system covers measures 147 to 152. The first staff (treble clef) begins with a glissando and a piano (*pp*) dynamic. It features several glissandi and a crescendo leading to a pianissimo (*pppp*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The second staff (bass clef) starts with a pianissimo (*pppp*) dynamic and remains mostly silent.

153

1 *pp* *p* *mp*

2 *pp* *p* *mp*

Detailed description: This system covers measures 153 to 159. The first staff (treble clef) has a piano (*pp*) dynamic, followed by a piano (*p*) dynamic with a glissando, and then a mezzo-piano (*mp*) dynamic. The second staff (bass clef) has a pianissimo (*pp*) dynamic, followed by a piano (*p*) dynamic and then a mezzo-piano (*mp*) dynamic.

160

1 *dim. poco a poco* *pp*

2 *gliss.* *dim. poco a poco* *pp*

Detailed description: This system covers measures 160 to 167. The first staff (treble clef) features a decrescendo (*dim. poco a poco*) leading to a pianissimo (*pp*) dynamic. The second staff (bass clef) starts with a glissando and a decrescendo (*dim. poco a poco*) leading to a pianissimo (*pp*) dynamic.

168

1 *ppp* *mf*

2 *pppp* *pp*

Detailed description: This system covers measures 168 to 174. The first staff (treble clef) starts with a pianissimo (*ppp*) dynamic and a decrescendo, followed by a mezzo-forte (*mf*) dynamic with a triplet of eighth notes. The second staff (bass clef) starts with a pianissimo (*pppp*) dynamic and a decrescendo to a piano (*pp*) dynamic.

175

1 *pp* *pppp* *cresc. poco a poco* *mf*

2

Detailed description: This system covers measures 175 to 181. The first staff (treble clef) begins with a piano (*pp*) dynamic, followed by a decrescendo to a pianissimo (*pppp*) dynamic, then a crescendo (*cresc. poco a poco*) leading to a mezzo-forte (*mf*) dynamic. The second staff (bass clef) contains accompaniment for these measures.

181 **K**

1 *dim. moltoppp* *ppp* *mf* *ppp*

2 181

188

1 *p* *mf* *sub. pp* *ppp* *gliss.* $\frac{6}{4}$

2 188 *ppp*

193

1 *p* *gliss.* *cresc. poco a poco* *pppp*

2 193 *sfp* *dim. poco a poco* *pppp*

201 **L**

1 *molto! fff* *ppp* *pp* 4 4

2 201 4

210

1 *ppp* *pp*

2 210 *ppp* *pp*

217 **M**

1 *p*

2 *p*

222

1 *mp*

2 *mp*

226 **N**

1 *sub. pp* *sempre cresc.*

2 *sub. pp* *sempre cresc.*

233

1 *f* *pp*

2 *f*

240 **O**

1

2 *p*

246

1

2

251

1

2

ff

pp

P

255

1

2

p

mp

mf

255.

p

mp

mf

260

1

2

p

mf

Q

sempre pizz.

266

1

2

R

273 **S**

1
2

279

1
2

285

1
2

T
291

1
2

mp *p*
mf *p*

298

1
2

pp *fff* *sfpp* *ff* *pp*
pp *fff* *sfpp* *ff* *pp*

batt. *pizz.*