

EWA TRĘBACZ

ALETHEIA

for string orchestra

(2000)

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part score:

VIOLINS 2

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

vn II

1
2

senza vibr.

sfpp *crescendo poco a poco*

col legno saltando sul tasto, NON SINCRONO

arco sul pont.

p cresc. poco a poco

8

A

1
2

gliss. *vibr.* *molto vibr.* *senza vibr.*

cresc. molto! *ffff* *sub. p* *ppp* *sfpp*

ord. *saltando* *senza vibr.*

p *sfpp*

15

1
2

vibr. *molto vibr.* *senza v.* *s.p.*

sfpp *gliss.*

salt. + gliss. *(b)*

mp *ppp* *mp*

19

B

1
2

dim. *pp* *dim. molto* *pppp*

dim. *sfpp*

22

1
2

vibr. *senza vibr.*

sfpp *gliss.* *ppp* *mp*

mp *gliss.*

1 28 *ppp* *mf* *gliss.* **molto vibr.**

1 35 **C** *senza vibr.* *pppp* *p* *saltando*

1 41 *saltando* *pp* 6 6 6 6 6 6

1 46 6 6 6 6 6 6 *gliss.* *gliss.*

1 51 **D** *sfpp* *sfpp* *pp* *mp* *gliss.* 2

vn II

1 58 *sul pont.* *ord.* *p* *mp*

2 58 *pp* *mp*

1 65 *mf*

2 65 *mf*

1 71 *dim. poco a poco* **E**

2 71 *dim. poco a poco*

1 78 *gliss.* *p*

2 78 *p* *gliss.*

1 83 **F** *sfp* *ppp* *mp*

2 83 *gliss.* *gliss.*

1 88 *f* *dim. poco a poco* *p*

2 88 *f* *dim. poco a poco* *gliss.*

1 94 *gliss.* *gliss.*

2 94 *saltando* *saltando* *p* *p*

1 101 *gliss.* *gliss.* *gliss.*

2 101 *gliss.* *gliss.* *(div.)*

1 107 *gliss.* *molto vibr.* *mp*

2 107 *gliss.* *sfp*

G

1 114 *crescendo poco a poco* *molto vibr.*

2 114 *crescendo poco a poco* *gliss.*

121

1 *f* *ff*

2 *f* *ff* *gliss.*

127

1 *pp* *mp* *gliss.* *sul pont.*

2 *ppp* *sub. ff*

H

133

1 *ff* *gliss.* *p*

2 *dim. poco a poco* *fff*

140

1 *ff* *dim. poco a poco* *dim. molto*

2 *dim. poco a poco* *dim. molto*

146

1 *pp* *gliss.* *gliss.* *sfp*

2 *pppp* *flautando* *ppp* *mp* *ppp*

I

molto vibr.

MENO MOSSO

151

1 *p* *gliss.* *fp* *ppp*

2 *p* *gliss.* *fp* *ppp*

Detailed description: This system covers measures 151 to 156. The first staff (1) begins with a piano (*p*) dynamic and a glissando (*gliss.*) over a half note. The second staff (2) also starts with *p* and *gliss.*. Both staves feature a crescendo leading to a fortissimo (*fp*) dynamic, followed by a decrescendo to a pianissimo (*ppp*) dynamic. The time signature changes from 4/4 to 5/4, then 6/4, and finally back to 5/4.

157

1 *p* *mp* *dim. poco a poco*

2 *mp* *dim. poco a poco*

Detailed description: This system covers measures 157 to 162. The first staff (1) has a piano (*p*) dynamic that increases to mezzo-piano (*mp*) by measure 160, then gradually decrescendos (*dim. poco a poco*) to a very soft dynamic. The second staff (2) remains at mezzo-piano (*mp*) until measure 161, then also decrescendos (*dim. poco a poco*). The time signature changes from 4/4 to 3/4 and then back to 4/4.

163

1 *pp*

2 *pp*

Detailed description: This system covers measures 163 to 167. Both staves (1 and 2) play a piano (*pp*) dynamic. The first staff (1) features a melodic line with a glissando in measure 165. The second staff (2) provides a harmonic accompaniment. The time signature changes from 4/4 to 3/4, then 4/4, 5/4, and finally back to 4/4.

168

1 *dim. molto* *pppp*

2 *mf*

Detailed description: This system covers measures 168 to 173. The first staff (1) starts with a piano (*p*) dynamic, then decrescendos (*dim. molto*) to a pianissimo (*pppp*) dynamic. The second staff (2) plays a mezzo-forte (*mf*) dynamic. A large 'J' (Jug) symbol is placed above the first staff in measure 168. The time signature is 4/4.

174

1 *s.pont.*

2 *s.pont.* *ppp* *mf* *pp*

Detailed description: This system covers measures 174 to 179. The first staff (1) features a *s.pont.* (sforzando) dynamic. The second staff (2) also features a *s.pont.* dynamic. The dynamic in the second staff changes from *ppp* to *mf* and then to *pp*. A triplet of eighth notes is marked with a '3' in measure 174. The time signature is 4/4.

180

1 *ord.*
mf *sfp*

2 *ord.*
mf

186 **K**

1 *mf* *pp* *pp*

2 *pppp* *p* *mf* *sub. pp*

192 **POCO PIU ANIMATO**

1 *mp*

2 *p*

195

1 *sfp* *dim. poco a poco*

2 *sfp*

198 **L**

1 *pppp* *sub. pp*

2 *cresc. poco a poco* *molto! fff* *sub. pp*

1
204
simile *sempre pp*

2
204
simile *sempre pp*

1
212
M

2
212

1
218
p

2
218
p

1
222
mp

2
222
mp

1
225
N
sub. pp

2
225
sub. pp

1 228 *sempre cresc.*

2 228 *sempre cresc.*

1 232 *gliss.*
f

2 232 *f* *sub. pp*

1 237 **O** *p*

2 237

1 243

2 243

1 248 *ff*

2 248 *ff*

254 **P**

1
2

pp *cresc. poco a poco* *p*

257

1
2

mp *mf*

260 **Q**

1
2

f p *ppp* *p sempre* *col legno batt.*

265 **R**

1
2

simile

271 **S**

1
2

arco s.pont.

277 *ord.*

1 *fp sfpp mf*

2

284

1

2

288 **T**

1

2 *mp*

294

1 *3 3 3 dim. poco a poco*

2 *p*

298 *non tremolo! batt.*

1 *morendo ppp fff sfpp ff pp*

2 *pp s.pont. ord. fff sfpp ff pp batt.*