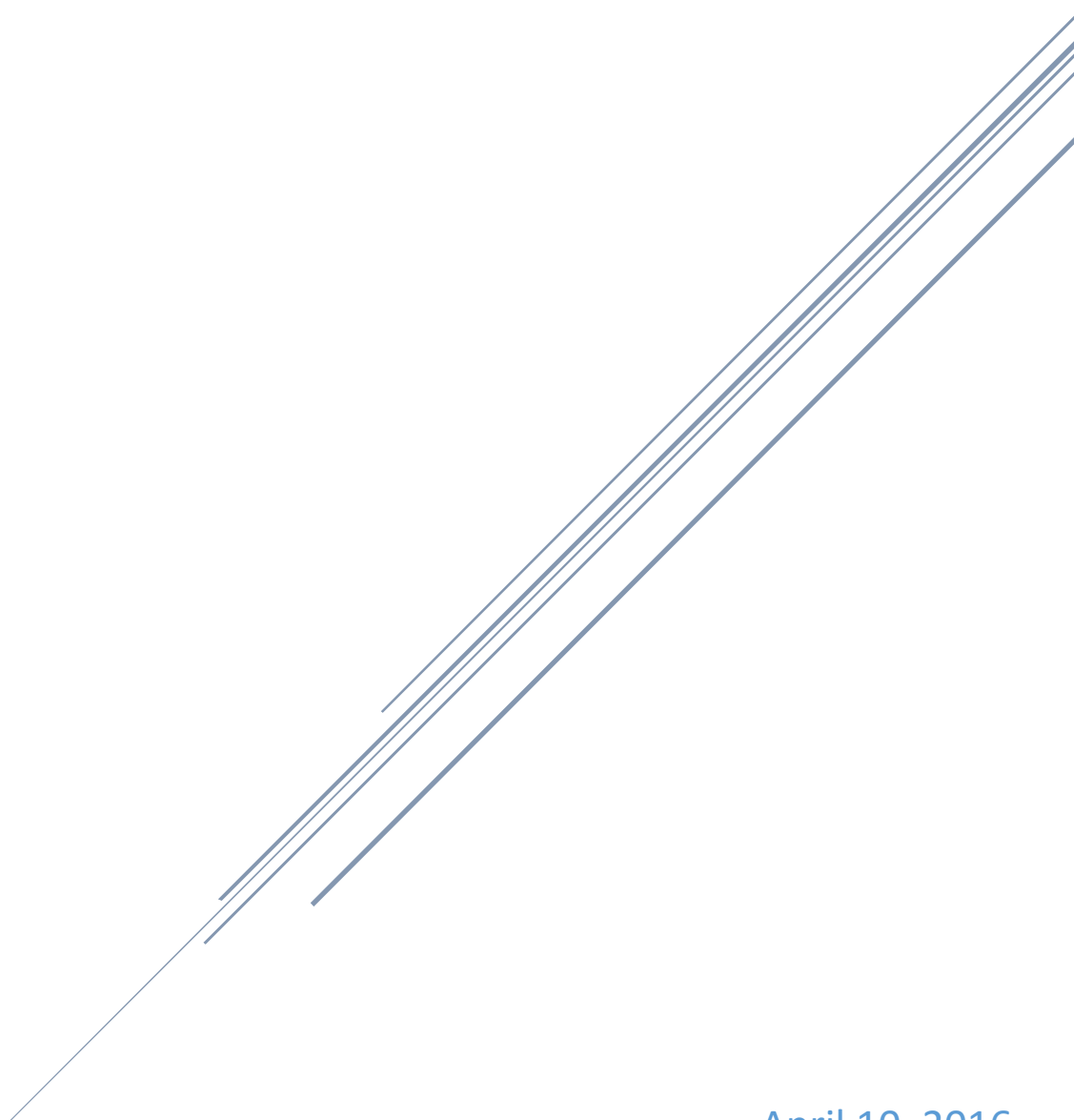


STREICHER, INSTRUMENTS À CORDES, STRINGHE (STRINGS)

Risha Shine



April 10, 2016

Instrumentation

Violin

Viola

Violoncello

Performance Notes

Duration: Approximately 14 minutes

C Score

Program Note

This piece is the first exclusively string piece that I have written since coming to Baldwin Wallace University and Conservatory. The title, as indicated, translates merely to “strings” as each part within the title is the word for “strings” in a different language: Streicher (German), Instruments à Cordes (French), and Stringhe (Italian). The title reflects the movements in that the languages of each movement title are in the same linguistic sequence as the overall title: German, French, and Italian. The meaning of each title is indicated in parentheses. Each movement has a different character. The first begins with a melody in the violins that travels down to the cello and ends much in the same way (as above so below). The second features pizzicato and uses the technique to mimic the sound of a drum leading a march to battle with a hopeful middle section and a mournful return to the beginning at the end (long live the revolution). The third movement begins with an almost jig-like melody that blossoms into a fugal, contrapuntal section that eventually becomes a recap of the second movement which then transitions into the jig-like beginning again where all the instruments run to the end and finish on the same final note as if a big group hug as occurred after a long time of being apart (reunion).

Streicher, Instruments à Cordes, Stringhe (Strings)

I. Wie Oben So Unten

Score

Andante ♩=84

Risha Shine

The score is written for Violin (Vln.), Viola (Vla.), and Cello (Vc.) in 4/4 time, marked Andante with a tempo of ♩=84. The score is divided into three systems of measures 1-5, 6-10, and 11-15.

System 1 (Measures 1-5):
Violin: Starts with a forte (*f*) dynamic, playing a melodic line. A crescendo hairpin is shown over measures 3 and 4.
Viola: Rests in measures 1-3, then enters in measure 4 with a forte (*f*) dynamic.
Cello: Rests in measures 1-3, then enters in measure 4 with a forte (*f*) dynamic, playing a low, sustained note.

System 2 (Measures 6-10):
Violin: Rests in measures 6-7, then enters in measure 8 with a mezzo-forte (*mf*) dynamic.
Viola: Rests in measures 6-7, then enters in measure 8 with a pizzicato (*pizz.*) dynamic and a mezzo-forte (*mf*) dynamic.
Cello: Rests in measures 6-7, then enters in measure 8 with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic in measure 9.

System 3 (Measures 11-15):
Violin: Rests in measures 11-12, then enters in measure 13 with a pizzicato (*pizz.*) dynamic and a mezzo-forte (*mf*) dynamic.
Viola: Rests in measures 11-12, then enters in measure 13 with an arco (*arco*) dynamic and a mezzo-forte (*mf*) dynamic.
Cello: Rests in measures 11-12, then enters in measure 13 with a forte (*f*) dynamic, playing a tremolo.

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2

13

Vln. arco

Vla. *tr* *tr* *ff*

Vc. *ff*

16

Vln. *ff*

Vla. *ff*

Vc. *ff*

20

Vln.

Vla. 7

Vc.

25

Vln. *f*

Vla. *mf*

Vc. *mf* *f*

29

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

Vla. *f* *ff* *mp* *ff*

Vc. *mf* *f* *ff*

32

Vln. *subito p*

Vla. *subito p*

Vc. *subito p*

rit.

Streicher, Instruments à Cordes, Stringhe (Strings)

4

a tempo

35

Vln. *ff* *pp* *f* *ff*

Vla. *ff* *pp* *f* *ff*

Vc. *ff* *pp* *f* *ff*

39

Vln. *trm* *trm*

Vla. *trm* *trm*

Vc. *trm* *trm*

42

Vln.

Vla.

Vc.

44

Vln.

Vla.

Vc.

subito p

subito p

subito p

46

Vln.

Vla.

Vc.

ff

ff

ff

48

Vln.

Vla.

Vc.

mp

mp

f

mp

Streicher, Instruments à Cordes, Stringhe (Strings)

6

51

Vln. *f*

Vla. *mp*

Vc. *f*

54

Vln. *ff*

Vla. *ff*

Vc. *ff*

58

Vln. *>*

Vla. *>*

Vc. *>*

61

Vln. *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

fp < *f*

64

Vln. *subito p*

Vla. *subito p*

Vc. *subito p*

subito p

67

Vln. *ff*

Vla. *ff*

Vc. *ff*

ff

71

Vln. *subito p* *ff* *rit.* *trm* *trm*

Vla. *subito p* *ff* *trm* *trm*

Vc. *subito p* *ff* *trm* *trm*

II. Vive La Révolution

Adagio ♩=76
pizz.

75

Vln. *mf*

Vla. *mf*

Vc. *mf* pizz.

79

Vln. *mf* *rit.* *arco* *mp*

Vla. *mf* *mp* *arco* *mp*

Vc. *mf* *mp* *arco* *mp*

Allegro ♩=92
pizz.

84

Vln. *f*

Vla. *f* 3 3 3

Vc. *ff*

arco

88

Vln. *ff*

Vla. *ff*

Vc. *ff*

91

Vln. *subito p* *f*

Vla. *subito p* *f*

Vc. *subito p* *f*

Streicher, Instruments à Cordes, Stringhe (Strings)

10

94

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff*

97

Vln. *f* *ff* *pizz.*

Vla. *f* *ff* *pizz.* *arco*

Vc. *f*

99

Vln. *arco* *pizz.*

Vla. *pizz.*

Vc. *ff* *pizz.*

101

arco pizz. arco

Vln.

Vla.

Vc.

fff

104

pizz. arco pizz. arco

Vln.

Vla.

Vc.

107

Vln.

Vla.

Vc.

Streicher, Instruments à Cordes, Stringhe (Strings)

12

110

Vln.
Vla.
Vc.

Detailed description: This system contains measures 110 through 113. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The Violin (Vln.) part starts with a half note chord in measure 110, followed by a series of eighth-note patterns. The Viola (Vla.) part is mostly silent, with some eighth-note patterns in measures 111-113. The Violoncello (Vc.) part begins with a half note chord in measure 110, followed by eighth-note patterns. The music is characterized by rhythmic complexity and dynamic contrast.

114 *rit.* **Adagio** ♩ = 42

Vln.
Vla.
Vc.

f
pizz.
arco
f
f

Detailed description: This system contains measures 114 through 118. Measure 114 is marked with a *rit.* (ritardando) hairpin and the tempo change to **Adagio** with a metronome marking of ♩ = 42. The Violin (Vln.) part features a crescendo hairpin leading to a *f* (forte) dynamic, with *pizz.* (pizzicato) markings in measures 115-117 and *arco* (arco) in measure 118. The Viola (Vla.) part has *f* dynamics in measures 115-117 and *arco* in measure 118. The Violoncello (Vc.) part has *f* dynamics throughout. The music is slower and more expressive than the previous system.

119

Vln.
Vla.
Vc.

mp
arco

Detailed description: This system contains measures 119 through 123. The Violin (Vln.) part has a *mp* (mezzo-piano) dynamic in measure 119. The Viola (Vla.) part has *mp* dynamics in measures 119-121 and *arco* in measure 122. The Violoncello (Vc.) part has *arco* dynamics in measures 119-121. The music continues with a mix of rhythmic patterns and dynamics.

124

Vln.

Vla.

Vc.

f

mp

129

Vln.

Vla.

Vc.

f

f

f

134

Vln.

Vla.

Vc.

Streicher, Instruments à Cordes, Stringhe (Strings)

14

139

Vln.
Vla.
Vc.

Adagio ♩=76

144

Vln.
Vla.
Vc.

ff
ff
f

147

Vln.
Vla.
Vc.

mf

149

Vln.

Vla.

Vc.

ff

3 3 6 6 3 3 6 6

151

Vln.

Vla.

Vc.

f

ff

6 3 3 6

154

Vln.

Vla.

Vc.

ff

Streicher, Instruments à Cordes, Stringhe (Strings)

16

159

Vln.

Vla.

Vc.

164

Vln.

mf

Vla.

f

Vc.

f

167

Vln.

Vla.

Vc.

170

Vln.

Vla.

Vc.

174

Vln. *mf*

Vla.

Vc. *mf*

rit.

$\frac{2}{4}$

179

Vln. *f*

Vla.

Vc. *f*

a tempo pizz.

rit.

a tempo arco

f

f

mf

f

mf

Streicher, Instruments à Cordes, Stringhe (Strings)

18

184

Vln.

Vla.

Vc.

189

f

Vln.

Vla.

Vc.

f

194

rit.

Vln.

Vla.

Vc.

f

12/8

III. Riunione

Largo $\text{♩} = 60$

198

Vln. *f*

Vla.

Vc.

202

Vln. *p*

Vla.

Vc. *f*

205

Vln. *f*

Vla.

Vc. *f*

mf

Streicher, Instruments à Cordes, Stringhe (Strings)

20

208

Vln.

Vla.

Vc.

subito p

211

Vln.

Vla.

Vc.

f

214

Vln.

Vla.

Vc.

216

Vln.

Vla.

Vc.

Detailed description: This system contains measures 216 and 217. The Violin part (Vln.) is in treble clef with a key signature of one sharp (F#) and features a melodic line with eighth-note patterns and slurs. The Viola part (Vla.) is in alto clef with the same key signature, playing a more static accompaniment with slurs. The Violoncello part (Vc.) is in bass clef with the same key signature, playing a rhythmic accompaniment of eighth notes.

218

Vln.

Vla.

Vc.

Detailed description: This system contains measures 218 and 219. The Violin part (Vln.) is in treble clef with a key signature of one sharp (F#) and features a melodic line with eighth-note patterns and slurs. The Viola part (Vla.) is in alto clef with the same key signature, playing a more static accompaniment with slurs. The Violoncello part (Vc.) is in bass clef with the same key signature, playing a rhythmic accompaniment of eighth notes.

220

Vln.

Vla.

Vc.

Detailed description: This system contains measures 220 and 221. The Violin part (Vln.) is in treble clef with a key signature of one sharp (F#) and features a melodic line with eighth-note patterns and slurs. The Viola part (Vla.) is in alto clef with the same key signature, playing a more static accompaniment with slurs. The Violoncello part (Vc.) is in bass clef with the same key signature, playing a rhythmic accompaniment of eighth notes.

Streicher, Instruments à Cordes, Stringhe (Strings)

22

♩ = 96

223

Vln. *fff* *ff*

Vla. *fff*

Vc. *fff* *p* *f*

227

Vln. *f*

Vc. *ff*

231

Vln. *subito p* *f* *accel.*

Vc. *subito p* *f*

♩ = 108

235

Vln.

Vla.

Vc.

ff

ff

ff

239

Vln.

Vla.

Vc.

f

f

ff

fff

244

Vln.

Vla.

Vc.

ff

Streicher, Instruments à Cordes, Stringhe (Strings)

24

249

Vln.

Vla.

Vc.

fff

fff

254

Vln.

Vla.

Vc.

f

ff

f

ff

259

accel. ♩ = 116

Vln.

Vla.

Vc.

fff

fff

fff

264

Vln.
Vla.
Vc.

This system contains measures 264 through 267. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#). The music consists of eighth-note patterns with slurs and accents. In measure 265, the Vln. and Vc. parts have slurs over pairs of notes, while the Vla. part has a slur over a triplet. Measures 266 and 267 show various rhythmic patterns with slurs and accents.

268

Vln.
Vla.
Vc.

This system contains measures 268 through 270. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#). The music is characterized by frequent triplets, indicated by a '3' and a bracket under the notes. Slurs and accents are used throughout. Measure 270 ends with a long, sustained note in the Vc. part.

271

Vln.
Vla.
Vc.

This system contains measures 271 through 273. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#). The music continues with triplets and slurs. Measure 272 shows a slur over a triplet in the Vln. part. Measure 273 features a slur over a triplet in the Vln. part and a slur over a triplet in the Vc. part.

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26

274

Vln. Vla. Vc.

This system contains measures 274, 275, and 276. The key signature is one sharp (F#) and the time signature is 2/4. The Violin (Vln.) and Viola (Vla.) parts feature a triplet of eighth notes in measure 275, which is then sustained with a slur through measure 276. The Violoncello (Vc.) part consists of a steady eighth-note accompaniment.

277

accel.

Vln. Vla. Vc.

This system contains measures 277, 278, 279, and 280. The tempo marking *accel.* is present above measure 277. The key signature remains one sharp (F#) and the time signature is 2/4. All three parts (Vln., Vla., and Vc.) feature a triplet of eighth notes in measures 277, 278, and 279. In measure 280, the Vln. and Vla. parts have a triplet of eighth notes followed by a double bar line, while the Vc. part continues with a triplet of eighth notes. The Vln. and Vla. parts end with a fermata over a half note in measure 280.

♩ = 126

280

Vln. Vla. Vc.

pizz.

This system contains measures 280, 281, and 282. The tempo marking $\text{♩} = 126$ is at the beginning. The key signature is one sharp (F#) and the time signature is 2/4. Measures 280 and 281 feature a triplet of eighth notes in all three parts (Vln., Vla., and Vc.), with accents (>) over each note. In measure 282, all three parts play a half note with a *pizz.* (pizzicato) marking. The Vln. and Vla. parts have a fermata over the half note, while the Vc. part has a fermata over a half note.