

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Narratives

**Permalink**

<https://escholarship.org/uc/item/44s0r7v1>

**Author**

Kosona, Fani

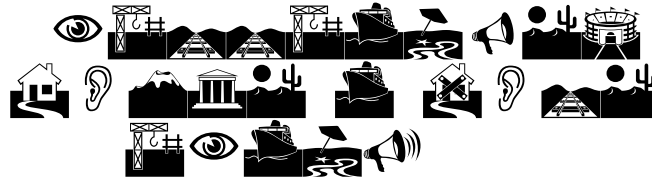
**Publication Date**

2020

# NARRATIVES

*for Violin solo*

[Homage to Theodore Antoniou]



**Fani Kosona**



# Narrative I

[Violin solo]

{Hommage to my beloved teacher Theodore Antoniou}

Fani Kosona

$\text{♩} = 66$

ord. A.S.P. 3 ord.

[Written] *sfz* *pp* *mf*

ord. A.S.P. 3 ord.

[Sounding] *sfz* *pp* *mf*

ord. A.S.P. 3 ord.

[Wr.] *pp* *mf* *f*

ord. A.S.P. 3 ord.

[Sound.] *pp* *mf* *f*

ord. A.S.P. 3 ord.

[Wr.] *pp* *f* *pp*

ord. A.S.P. 3 ord.

[Sound.] *pp* *f* *pp*

Narrative I

ord.

[Wr.] *f* *mp* *ff* *f* *pp* *A.S.P.* H. III.

[Sound.] *f* *mp* *ff* *f* *pp* *A.S.P.*

[A.S.P.]

[Wr.] *pp* *mp* *pp* *sfz pp*

[Sound.] *pp* *mp* *pp* *sfz pp*

[Wr.] *sfz* *pp* *f*

[Sound.] *sfz* *pp* *f*

**B**

Narrative I

[Wr.] [A.S.P.]

[Sound.] [A.S.P.]

[Wr.] [A.S.P.] ord. A.S.P.

[Sound.] [A.S.P.] ord. A.S.P.

[Wr.] (sul D)

[Sound.] [A.S.P.] ord.

mp pp sfzmp

mp pp sfz mp

mp p sfz pp

mp p sfz pp

ff ff

Narrative I

(sul D) *A.S.P.*

light touch  
gliss.

[Wr.] *p* *pp* *mp* *pp*

[Sound.] *p* *pp* *mp* *pp*

[A.S.P.] *ord.* *A.S.P.*

[Wr.] *sfz* *mp* *pp* *mf*

[Sound.] *sfz* *mp* *pp* *mf*

**C** [A.S.P.]

[Wr.] *mp* *p* *mf*

[Sound.] *mp* *p* *mf*

Narrative I

[Wr.] *[A.S.P.]*

[Sound.] *[A.S.P.]*

*mf* *f* *ord.*

[Wr.] *A.S.P.* *ord.*

[Sound.] *A.S.P.* *ord.*

*pp* *mf* *ord.*

**D** *mf* *L.H. pizz* *sim.*

[Wr.] *A.S.P.* *pp*

[Sound.] *A.S.P.* *mf* *L.H. pizz* *sim.* *pp*



Narrative I

[A.S.P.]

[Wr.]

[Sound.]

ord.

*pp*  
(a la punta)

ord.

(a la punta)  
*pp*

[ord.]

[Wr.]

[Sound.]

*mf*

*mf*

[A.S.P.]

[Wr.]

[Sound.]

*pppp*

*pppp*

*p*

Narrative I

**E** ord. III. IV. *pp*

[Wr.]

[Sound.] *pp*

[ord.]

[Wr.]

[ord.]

[Sound.]

*A.S.P.* Behind the bridge on the tailpiece Behind the bridge *A.S.P.*

[Wr.]

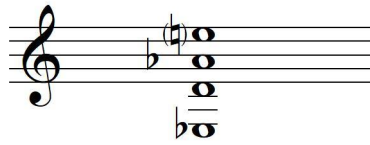
*A.S.P.* Behind the bridge on the tailpiece Behind the bridge *A.S.P.*

[Sound.]

Narrative I

## 'NARRATIVE II' - SPECIFICATIONS

- Scordatura (same as in "Narrative I"):



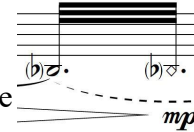
- Notes with diamond-shaped noteheads require light touch of the L.H. in the way of producing harmonics.



require light touch of the L.H. in the way of producing harmonics.

- A technique of "left hand tremolo" is extensively used in this piece:

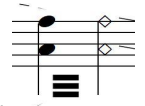
It indicates a very fast, tremolo-like, alternation between normal pressure of the left hand and light touch in the way of producing harmonics.



It is important to note that the tremolo takes place only on the left hand: no bowing tremolo should be applied here; the right hand is using the bow in a continuous manner, as done for a tenuta. As long as the tremolo remains on the same L.H. position, it should be perceived as just one note, constantly varied within in terms of timbre, a sort of "bisbigliando" technique.

- This same technique of L.H. tremolo is also called for in double stops during the piece:

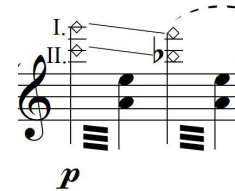
In the example shown on the side, the upper line indicates the position, whereas the line below shows the actual pitches heard (taking account of the scordatura, as well as the harmonics produced at these positions).



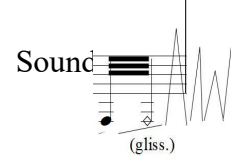
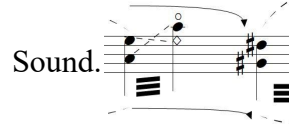
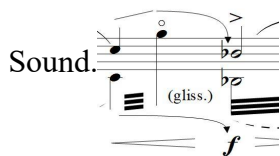
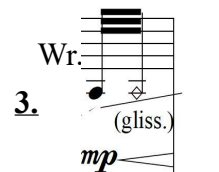
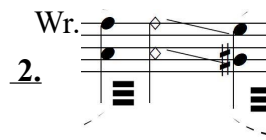
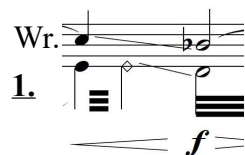
Dashed lines are crossed with each other, due to the fact that the higher A is the pitch produced by touching the lower A (string II); but on E position there is a non harmonic note (string III is on scordatura A-flat).



- A similar idea of a L.H. tremolo between light touched and open strings is applied in another section of this piece. It is even combined with a glissando, which should be conceived as an interrupted sliding gesture, constantly moving on the horizontal plane, while vertically the L.H. has to be moving up and down, light-touching and leaving open the string in a fast alternation. Again, this is a L.H. only tremolo; the right hand is using the bow in a continuous manner.



- In some cases, glissandi are indicated on the "sounding" line with a curve, like shown in the following examples 1 and 2:



This is the result of 2 factors: while a glissando is executed in terms of left hand position,

a) the light touch of the left hand produces a harmonic on a higher note, which makes practically impossible the notation of a straight glissando line from one note position to the next.

b) a light touch glissando results to a non straight actual pitch curve, but mostly to an irregular pitch curve through high pitched harmonics alternating with non harmonic notes. The latter is notated with less detail when there are double stop - L.H. tremoli, in an attempt to keep the notation more ligible.

When single note - L.H. tremoli are required, a more detailed approach with a crooked line is applied, as in these cases the impression of this notation appears less complicated (see example 3).

# Narrative II

[Violin solo]

Fani Kosona

**A** ♩ = 80

[Written]

[Sounding]

[Wr.]

[Sound.]

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *f* *mp* *f* *mp* *f* *mp*

*f* *f* *mp* *f* *mp* *f* *mp*

Narrative II

[Wr.]

[Sound.]

[Wr.]

[Sound.]

[Wr.]

[Sound.]

Narrative II

[Wr.]

*p* *f* *p*

[Sound.]

*p* *f* *p* (gliss.)

[Wr.]

*ff* *p* *ff* *p* *pp*

[Sound.]

*ff* *p* *pp*

**B**

[Wr.]

*mp* III II

[Sound.]

*mp*

The first system of musical notation consists of two staves: [Wr.] (written) and [Sound.] (sound). The [Wr.] staff features a treble clef and a series of notes with various accidentals (flats and sharps) and diamond-shaped ornaments. Some notes are grouped by dashed ovals. The [Sound.] staff features a treble clef and notes with similar accidentals and ornaments, with curved arrows indicating phrasing or dynamics. The notation is complex, with many accidentals and ornaments.

The second system of musical notation consists of two staves: [Wr.] and [Sound.]. The [Wr.] staff includes the instruction "non vibrato" and the dynamic marking "ppp". The notation continues with notes, accidentals, and ornaments, with dashed ovals grouping some notes. The [Sound.] staff mirrors the [Wr.] staff with similar notation and dynamic markings.

The third system of musical notation consists of two staves: [Wr.] and [Sound.]. It begins with a square box containing the letter "C", indicating common time. The [Wr.] staff includes the instruction "non vibrato" and the dynamic marking "pp". The notation includes notes, accidentals, and ornaments, with dashed ovals and a "6" marking below a group of notes. The [Sound.] staff mirrors the [Wr.] staff with similar notation and dynamic markings.



[Wr.] <sup>27</sup> *sempre pp*

[Sound.] *sempre pp* (gliss.)

[Wr.] <sup>29</sup> *f* *mp*

[Sound.] *f* *mp*

[Wr.] <sup>30</sup> *sub. f* *sub. p*

[Sound.] *sub. f* *sub. p*

Narrative II

[Wr.] <sup>32</sup> <sup>6</sup>  
*sub. f* *sub. p*

[Sound.] *sub. f* *sub. p*

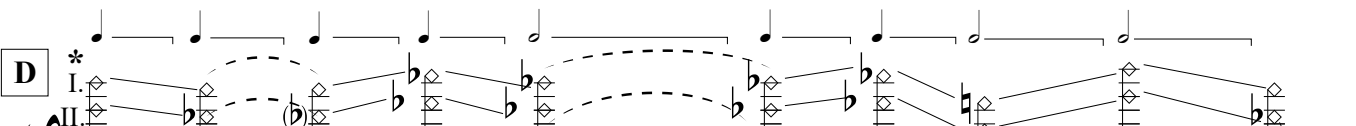
[Wr.] *f* *p* *mp*


[Sound.] *f* *p* *mp*

[Wr.] *f* *mp*

[Sound.] *f* *mp*

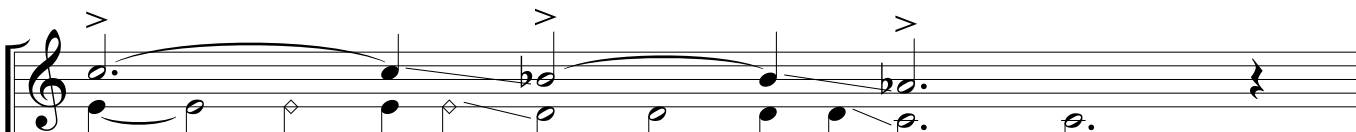
**D** \*

I. 

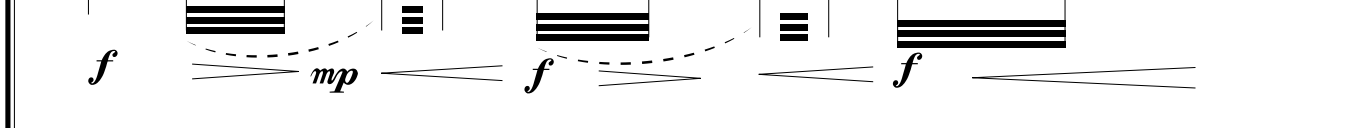
II. 

[Wr.] *mp*

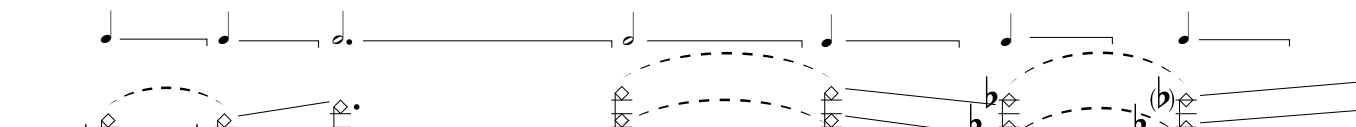
[Sound.] *mp*

[Wr.] 

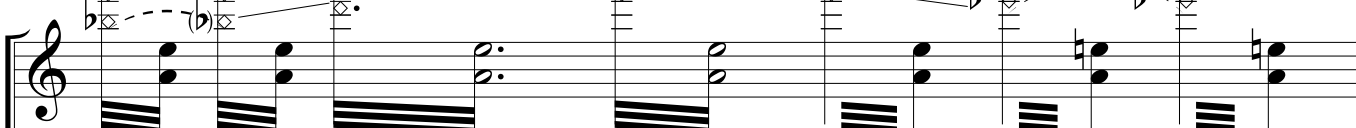
*f* *mp* *f* *f*

[Sound.] 

*f* *mp* *f* *f* (gliss.)

[Wr.] 

*mp*

[Sound.] 

*mp*

\* Only one finger of the L.H. may be used in this light touch - double stop in fifths

[Wr.]

[Sound.]

*mp*

*p*

[Wr.]

[Sound.]

*mp*

*p*

[Wr.]

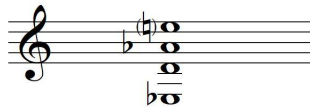
[Sound.]

*pp*

*pp*

### 'NARRATIVE III' - SPECIFICATIONS

- Scordatura (same for all "Narratives"):



- The following accidentals indicate 1/4 tone shifts: ♯ ♯ ♯

- **Accidentals are valid for the whole measure, unless if cancelled or changed in the course (this applies also for 1/4 tone accidentals).**

- Diamond shaped noteheads (both empty and filled) stand for light touch of the L.H., however **with more pressure than the way of producing harmonics** (but still without stopping strings).

- Large part of the piece calls for sul tasto position (make sure it is rather advanced on the fingerboard). Sul ponticello should also be positioned really close to the bridge.

- Large part of the piece uses col legno bowing, combined with sul tasto position. When 'col legno tratto' is used, the bow is to be rather light, close to flautando mode. However, the weight of the bow must be carefully adjusted in such a way that the pitch is recognized, although higher harmonics might not be totally avoided.

# Narrative III

[Violin solo]

Fani Kosona

♩ = 56

*col legno tratto  
sul tasto*

**A**

[Written]

[Sounding]

[Wr.]

[Sound.]

[Wr.]

[Sound.]

Narrative III

[Wr.]

[Sound.]

[Wr.]

[Sound.]

[Wr.]

[Sound.]

[Wr.]

[Sound.]

**B**

[Wr.]

[Sound.]

[Wr.]

[Sound.]

*Normal bowing side (stop col legno)  
(sempre sul tasto e flautando)*

[Wr.]

[Sound.]

[Wr.]

[Sound.]



C

**Piu Mosso**

♩ = 92

*Punta d'arco*

*Increased bow pressure*

*(sempre sul tasto)*

\* (8va)

[Wr.] *mf* LH (pizz.)

[Sound.] *mf*

[Wr.]

[Sound.]

[Wr.] III. IV. *sempre pp* LH pizz.

[Sound.] III. IV. *pp* LH pizz.

\*8va applies to the upper layer (the low layer uses open strings D and A (scord.G#))

[Wr.]

[Sound.]

[Wr.]

[Sound.]

[Wr.]

[Sound.]

**D**

**Meno Mosso**

**♩ = 63**

*Normal  
bowing  
side*

*col legno*

(grad.  
move  
to)

*Normal  
bow pressure*

[Wr.]

[Sound.]

*Jetté*

[Wr.] 40

[Sound.] 40

*mf*

This system contains measures 40, 41, and 42. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. Both start at measure 40. The music features a melodic line with a slur and a fermata over measures 40-41, and a rhythmic accompaniment. Measure 42 shows a continuation of the melodic line with a fermata. Dynamics are marked *mf*. First, second, and third endings are indicated with Roman numerals I., II., and III. respectively.

[Wr.] 41

[Sound.] 41

This system contains measures 41, 42, and 43. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. Both start at measure 41. The music continues from the previous system, with the melodic line and rhythmic accompaniment. Measure 43 shows a continuation of the melodic line with a fermata. First, second, and third endings are indicated with Roman numerals I., II., and III. respectively.

*Jetté*

[Wr.] 43

[Sound.] 43

This system contains measures 43, 44, and 45. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. Both start at measure 43. The music continues from the previous system, with the melodic line and rhythmic accompaniment. Measure 45 shows a continuation of the melodic line with a fermata. First, second, and third endings are indicated with Roman numerals I., II., and III. respectively.

*Jetté*

[Wr.] 45

[Sound.] 45

II.  
III.

[Wr.] 46

[Sound.] 46

*Normal bowing side (stop col legno)  
(sul tasto)*

[Wr.] 48

[Sound.] 48

E

Bow at normal position  
(arco ord.)

[Wr.] *mp* III. II. III. II. III. III. *sul pont.* *ord.*

( *pp* )

[Sound.] *mp* III. II. III. III. III. III. *sul pont.* *ord.*

( *pp* )

(grad. move to)

*sul pont.* *ord.*

[Wr.] III. II. III. III. V. III. III.

(grad. move to)

*sul pont.* *ord.*

[Sound.] III. II. III. III. V. III. III.

*sul pont.* *ord.* *sul pont.* *ord.*

[Wr.] III. II. III. III. III. III. *sul pont.* *ord.*

*sul pont.* *ord.* *sul pont.* *ord.*

[Sound.] III. II. III. III. III. III. *sul pont.* *ord.*

[Wr.] *sul pont.* III. II. *ord.* V III. II.

[Sound.] *sul pont.* III. II. *ord.* V III. II.

[Wr.] *sul pont.* III. III. II. *ord.* III. II.

[Sound.] *sul pont.* III. III. II. *ord.* III. II.

[Wr.] *sul pont.* III. II. *ord.* III. V III. V

[Sound.] *sul pont.* III. II. *ord.* III. V III. V

[Wr.]

[Sound.]

This system contains two staves. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. Both staves show musical notation with various fingerings indicated by Roman numerals: III., II., III., (II.), and (III.).

*sul tasto*

[Wr.]

[Sound.]

*sul tasto*

This system contains two staves. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. Both staves are marked with the instruction *sul tasto*. The notation includes fingerings: III., H., and II.

[Wr.]

[Sound.]

This system contains two staves. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. The notation features slurs and fingerings: II., III., and II.

[Wr.]

[Sound.]

This system contains two staves. The top staff is labeled [Wr.] and the bottom staff is labeled [Sound.]. The notation includes slurs and fingerings: II., III., and II.

*col legno  
sul tasto*

*Jetté*

[Wr.] 69 *mf* I. II. III. 5 5 5 5 5 5

[Sound.] 69 *mf* I. II. III. 5 5 5 5 5 5

[Wr.] 71 *ff* (pizz.) III. 3 3

[Sound.] 71 *ff* (pizz.) III. 3 3