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Karesansui

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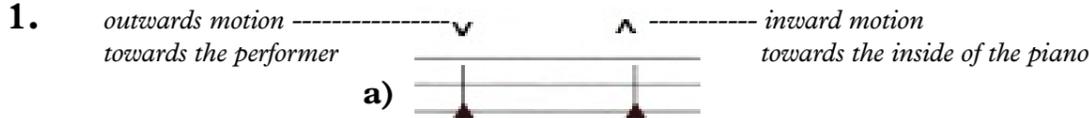
KARESANSUI

for

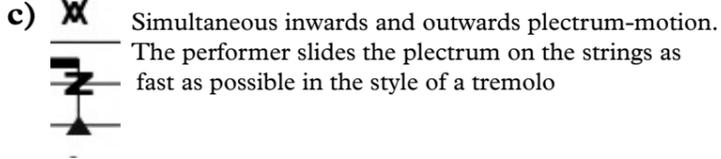
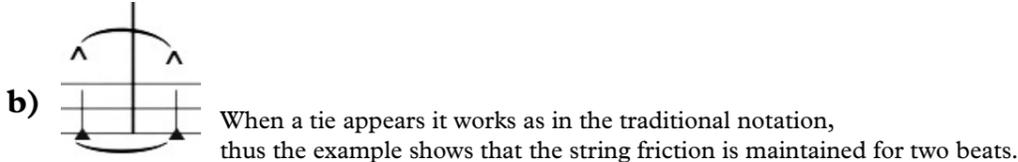
Piano, Violin and Cello

Piano

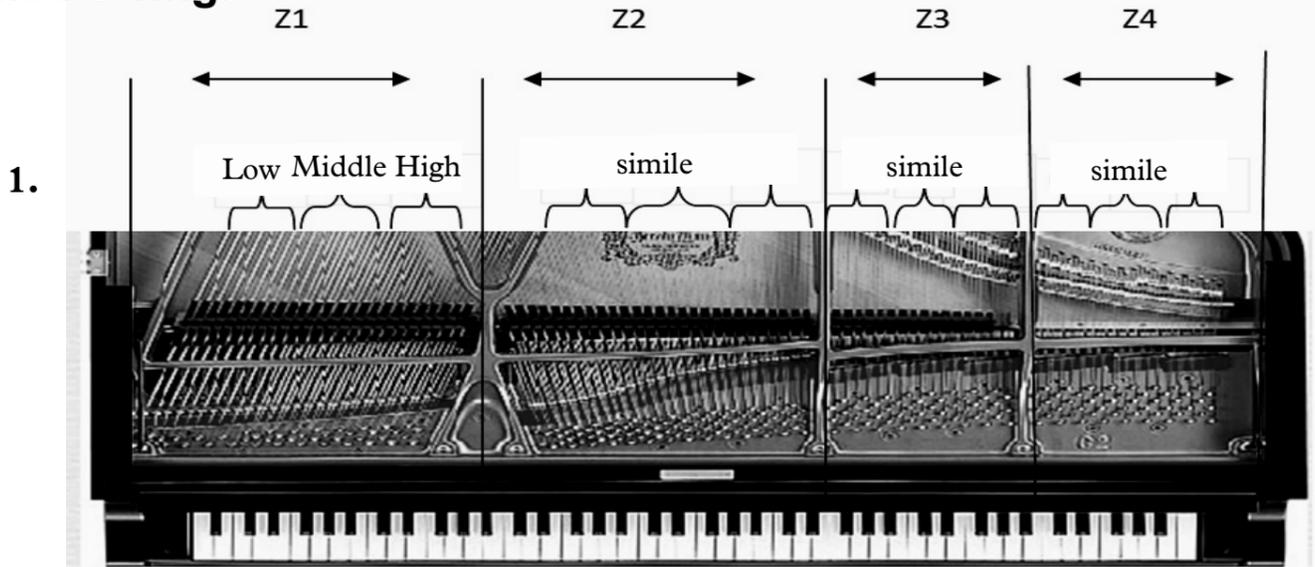
Lowest String-Friction



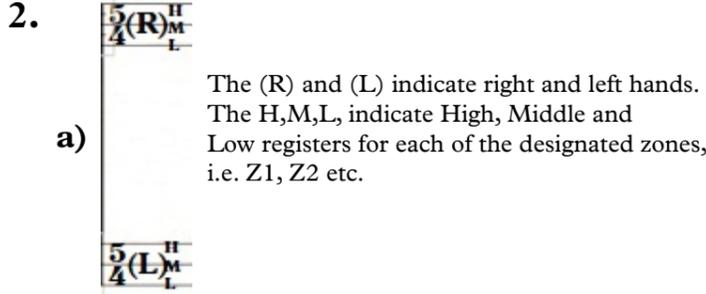
The triangle noteheads represent the lowest strings of the piano. The performer has to play inside the piano by sliding on the strings with a plastic plectrum. The motion of the hand will be either inwards or outwards. The two symbols at the top of the picture show the motion inwards (towards the player), or outwards (away from the player towards the inside of the piano).



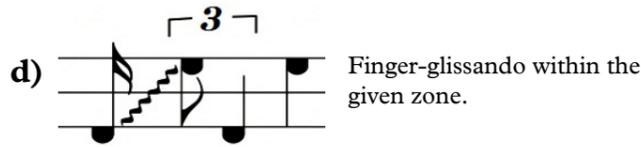
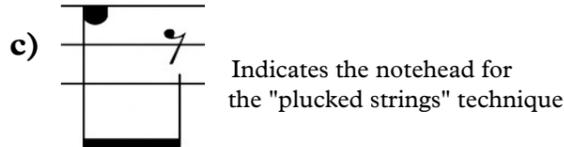
Plucked Strings

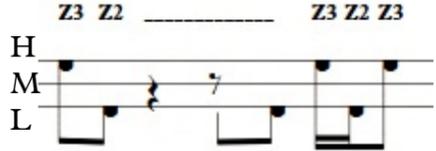


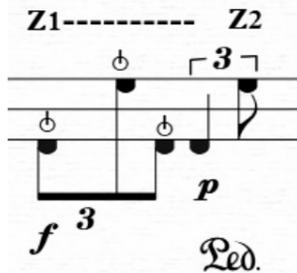
Z1 indicates lowest string register division
 Z2 indicates middle-low string register division
 Z3 indicates middle-high string register division
 Z4 indicates highest string register division

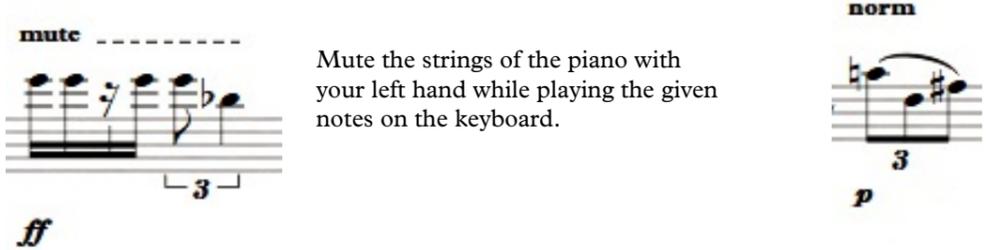


b)  Indicates that whatever happens in the music continues to be played within the designated zone as in the next example.



e)  Indicates the Zone and the playing register in that particular Zone.
For example, the first attack in the graph uses Zone 3 (Z3) in its high register and the second attack Zone 2 (Z2) in its lowest.

f)  Pluck the string by holding it with two fingers pulling it up and releasing it fast in order to vibrate.

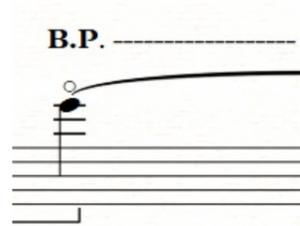
g)  Mute the strings of the piano with your left hand while playing the given notes on the keyboard. Ordinary playing (without mutting the strings)

e.x 

h)  Pedal attack
press the pedal with force to vibrate the strings

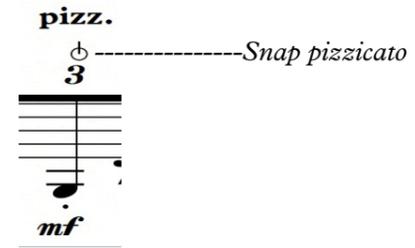
Violin

1.



Bow pressure.

5.

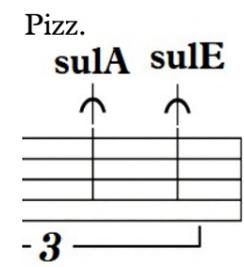


2.



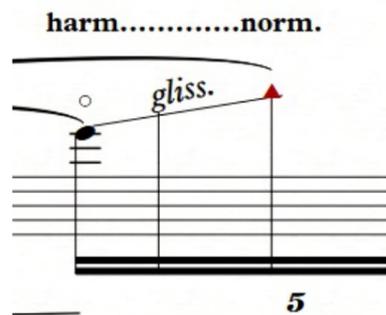
Glissando, pizzicato on two strings.
The performer does not have to keep the starting interval the same during the glissando. All intervals are random except the starting and ending ones as in the example.

6.



Pizzicato above the bridge

3.

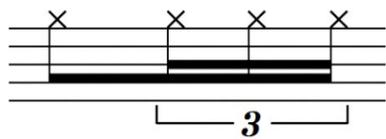


Harmonic glissando to the highest note.
The highest note is played with normal pressure.
The desired sound is to have a gradual transition in left-hand pressure between the touched harmonic and the highest note which is stopped.

4.

Body (mp sempre)

Hit the body of the violin.
The dynamics for this technique are given at the top of the staff.



Karesansui

Evagoras Solias Apokidis

♩ = 50

Piano
8^{va} [1]
fff
Ped. sempre
mp ppp
8^{va} [1]
ppp
* Ped. sempre

Violin
senza vib sempre
sul pont.
n p
Ord. pizz. f
arco sul pont. pp
sul tasto pp
harm. gliss. poco
sul D pp molto
pizz. meno f

Violoncello
senza vib sempre
sul pont.
sul C
n p
sub. fff p poco
ppp
fff
sub. mf ppp
Ord. pp
jeté 3 poco
fff > p < ff > p < ff > p

Pno.
norm.
f
pp
15^{mb} [1]
8^{va} b f
* 8^{va} [1]

Vln.
arco p
sul D pp
sul tasto mf p
3

Vc.
(L) Body (p)
5 3
pp f
sul pont. p
5 3
p mp
5 3

Pno.

9

pp *p* *mf*

Vln.

pp *pp* *p*

Leg. sempre

sul E *harm.....norm.* *gliss.*

Vc.

p *pizz.*

Put bow down

Pno.

12

pp *pp* *f* *p*

8va

A

Vln.

pp *p* *mf* *p*

sul D *sul G* *ord. arco* *jete* *norm sul G*

A

Vc.

p *p*

(R) 3 5 5 3 5 3 3 5

This musical score page contains measures 15 through 24, divided into two systems. The instruments are Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

System 1 (Measures 15-18):

- Piano (Pno.):** Measures 15-18. Measure 15 is in 2/4 time. Measure 16 is in 4/4 time. Measure 17 is in 4/4 time with a *pp* dynamic and a 5th finger fingering. Measure 18 is in 4/4 time with a *pp* dynamic and a 5th finger fingering. Pedal markings (Ped.) and an asterisk (*) are present.
- Violin (Vln.):** Measures 15-18. Measure 15 is in 2/4 time with a *p* dynamic and a 3rd finger fingering. Measure 16 is in 4/4 time with a *molto* marking and a B.P. (Bowed Pizzicato) marking. Measure 17 is in 4/4 time with a *pp* dynamic and a *sul A* marking. Measure 18 is in 4/4 time with a *p* dynamic.
- Violoncello (Vc.):** Measures 15-18. Measure 15 is in 2/4 time with a 3rd finger fingering and a *pizz.* marking. Measure 16 is in 4/4 time with a 5th finger fingering. Measure 17 is in 4/4 time with a 3rd finger fingering and a 5th finger fingering. Measure 18 is in 4/4 time with a 3rd finger fingering and a 5th finger fingering.

System 2 (Measures 19-24):

- Piano (Pno.):** Measures 19-24. Measure 19 is in 5/4 time with a *ff* dynamic. Measure 20 is in 5/4 time with a *staccato* marking, a *fff* dynamic, and a 7th finger fingering. Measure 21 is in 2/4 time with a *pp* dynamic. Measure 22 is in 4/4 time with a *ppp* dynamic. Measure 23 is in 4/4 time with a *ppp* dynamic. Measure 24 is in 4/4 time with a *fff* dynamic. Pedal markings (Ped.) and an asterisk (*) are present.
- Violin (Vln.):** Measures 19-24. Measure 19 is in 5/4 time with a *con.vib.* marking and a *mf* dynamic. Measure 20 is in 5/4 time with a 3rd finger fingering and a 3rd finger fingering. Measure 21 is in 2/4 time with a 5th finger fingering and a *ppp* dynamic. Measure 22 is in 4/4 time with a *p* dynamic. Measure 23 is in 4/4 time with a *mp* dynamic. Measure 24 is in 4/4 time with a 3rd finger fingering.
- Violoncello (Vc.):** Measures 19-24. Measure 19 is in 5/4 time with a 3rd finger fingering and a 3rd finger fingering. Measure 20 is in 5/4 time with a 3rd finger fingering and a 3rd finger fingering. Measure 21 is in 2/4 time with a 5th finger fingering and a *take bow* marking. Measure 22 is in 4/4 time with a 3rd finger fingering and a 5th finger fingering. Measure 23 is in 4/4 time with a 3rd finger fingering and a 5th finger fingering. Measure 24 is in 4/4 time with a *arco* marking and a *p* dynamic.

23

Pno.

Vln.

Vc.

ppp *ppp* *ppp* *fff* *pp* *p*

pizz. *quassi 4/8* *col legno battuto* *norm pizz.*

mp *pp* *p* *mf* *mp* *f*

5 3 5 3 5 3 5 3 5 3

27

Pno.

Vln.

Vc.

fff *f* *mf* *pp* *f* *p* *(pp)*

col legno battuto *senza vib sempre norm arco* *pizz.*

Red. sempre *8va* *+* *+* *+*

(mp) *5* *5* *5* *(p)* *5*

fff *f* *mf*

Pno.

42 *pp* *p* *mf* *pp* *mf* *p* *f* *ff*

Red. * *Red.*

Vln.

pp *pp* *p* *pp* *p*

harm.....norm.

sul E *sul D* *sul G*

Vc.

p *f*

(R)

pizz.

Pno.

47 *pp* *mp* *mp*

15ma

Red.

Vln.

mf *p* *pp* *pp* *mp*

pizz. *arco* *sul D*

norm *sul A*

Vc.

p *norm. pizz.*

Pno.
52
mp
ppp
pp
mute
norm
ff
p
ff
p

Vln.
pizz.
fff
arco
pizz.
mf

Vc.
5
3
3
3
5
(L)
arco
p
5
3
p
5
3
5

Pno.
59
mute
ff
mute
norm
f
mf
f
Red sempre

Vln.
Body (mp sempre)
f

Vc.
3
3
3

63

Pno.

mp *mp* *f* *mp*

rit. . . poco a poco . . .

mp *

And.

Vln.

pizz. *arco con vib* *pizz. senza vib* *sim. (sempre senza vib.)* *arco* *arco*

fff *mp* *ppp* *f*

Vc.

fff *ff* *f*



C
A tempo
♩ = 50

67

Pno.

mp

And. sempre

mp

H M L
5/4 (R) 3/4

Z1-----

H M L
5/4 (L) 3/4

C

Vln.

Vc.

mf *mp*

norm pizz

5/4 3/4

71

Piano score for measures 71-75. The piece is in 3/4 time, which changes to 4/4 at measure 74. The right hand features a melodic line with a fermata in measure 75, marked *mf*. The left hand plays a rhythmic accompaniment with accents and slurs, marked *mf* and *sfz*. A double bar line with repeat dots is present at the end of measure 75.

Violin score for measures 71-75. The violin plays a melodic line with slurs and accents, marked *mp*, *p*, and *mf*. The *arco* instruction is present at the beginning.

Viola score for measures 71-75. The viola plays a melodic line with slurs and accents, marked *mp*, *p*, *mf*, and *mp*. The *arco* instruction is present at the beginning.



76

rit.

A tempo

♩ = 50

Piano score for measures 76-80. The piece is in 4/4 time, which changes to 3/4 at measure 77 and back to 4/4 at measure 79. The right hand has a melodic line with a fermata in measure 80, marked *pp*. The left hand plays a rhythmic accompaniment with accents and slurs, marked *mf*, *sfz*, and *p*. A *3* (triple) marking is present in measure 79. The *arco* instruction is present at the beginning.

Violin score for measures 76-80. The violin is silent in measures 76-77, then plays a melodic line with slurs and accents, marked *p* and *norm*. The *detache* instruction is present in measure 78.

Viola score for measures 76-80. The viola is silent throughout these measures.

81

Pno.

Vln.

Vc.

mf

mp

pizz.

mf

mf

Z2 Z3 -----



86

Vln.

Vc.

f

mf

f

Z2 -----

Z2 -----

Z3 Z2 ----- Z3 Z2 Z3

Z3 Z2 Z3 ----- Z3 Z2

Piano part for measures 90-95. The bass clef staff contains a sequence of notes with accents (^) and breath marks (v). Trills are indicated by a '3' over a pair of notes. The dynamic marking *mp* is present at the beginning.

Violin part for measures 90-95, consisting of a single rest in each measure.

Violoncello part for measures 90-95. The part begins with a rest, followed by a section marked *arco* C.B. (circular bowing). The notes are marked with *mp* and include trills. A diagram box provides the notes for the circular bowing.

arco
C.B.

mp

(these are the notes for the circular bowing)

sulD	
sulA	
sulG	

Piano part for measures 96-101. The bass clef staff contains a sequence of notes with accents (^) and breath marks (v). Trills are indicated by a '3' over a pair of notes. The dynamic marking *mp* is present at the beginning.

Violin part for measures 96-101, consisting of a single rest in each measure.

Violoncello part for measures 96-101. The part begins with a rest, followed by a section marked *arco* C.B. (circular bowing). The notes are marked with *mp* and include trills.

arco
C.B.

mp

Piano score for measures 103-110. The bass clef staff contains a sequence of notes with various articulations: accents (^), slurs, and triplets (3). The notes are primarily eighth and sixteenth notes.

Vln. (Violin) score for measures 103-110. Measure 104 includes the instruction "(pizz.)" above a sharp sign. Dynamics include *mf* and *mp*. The staff features slurs and triplets.

Vc. (Violoncello) score for measures 103-110. The staff shows a continuous pattern of notes with slurs and triplets. Dynamics include *mf* and *mp*.



111 Piano score for measures 111-118. Measure 111 starts with a *mf* dynamic. The score includes slurs, triplets, and dynamic markings *f* and *p*. There are also asterisks (*) and a "Ped." marking.

Vln. score for measures 111-118. Dynamics include *mp* and *f*. The staff features slurs and triplets.

Vc. score for measures 111-118. The staff shows a continuous pattern of notes with slurs and triplets.

119

Z3-----
Z2 Z3 Z2
Z4-----

Red. sempre

Vln.

Vc.

128

Z3-----
Z2-----
Z4-----
Z3-----

* *Red.*

Vln.

Vc.

A tempo
♩=50

rit.

A tempo
♩=50

accel.

145 **D**

Piano score for measures 145-150. The piece is in D major and 5/4 time. It begins with a 5/4 measure, then changes to 4/4 for measures 146-150. The right hand features a melodic line with triplets and a descending eighth-note pattern. The left hand provides a bass line with triplets and a steady eighth-note accompaniment. Dynamics include *mp* and *p*. Performance markings include *pizz.* and *f*.

D

Violin score for measures 145-150. The violin plays a melodic line with triplets and eighth-note patterns. Dynamics range from *p* to *f*. Performance markings include *pizz.* and *f*.

Vc.

Violoncello score for measures 145-150. The cello plays a melodic line with triplets and eighth-note patterns. Dynamics range from *p* to *f*. Performance markings include *pizz.* and *f*.

tempo
♩=60

148

Piano score for measures 148-150. The piano continues with a melodic line of triplets and eighth notes. Dynamics include *p*. Performance markings include *pizz.* and *f*.

Pno.

Vln.

Violin score for measures 148-150. The violin continues with a melodic line of triplets and eighth notes. Dynamics include *p*. Performance markings include *pizz.* and *f*.

Vc.

Violoncello score for measures 148-150. The cello continues with a melodic line of triplets and eighth notes. Dynamics include *p*. Performance markings include *pizz.* and *f*.

154

Musical score for measures 154-155. The score is for Violin (Vln.) and Viola (Vc.). The piano part (piano) is mostly silent, with some notes in the right hand. The Violin part features a complex rhythmic pattern of eighth notes with triplets. The Viola part features a similar rhythmic pattern of eighth notes with triplets. The dynamic markings are *mp* and *p*. The Violin part includes the instruction *sul pont.* in the final measure.

156

Musical score for measures 156-157. The score is for Violin (Vln.) and Viola (Vc.). The piano part (piano) is mostly silent, with some notes in the right hand. The Violin part features a complex rhythmic pattern of eighth notes with triplets. The Viola part features a similar rhythmic pattern of eighth notes with triplets. The dynamic markings are *ppp* and *pp*. The Violin part includes the instruction *sul pont.* in the final measure.

158

Musical score for measures 158-159. The score is written for three staves: Piano (P), Violin (Vln.), and Violoncello (Vc.).

- Piano (P):** Measures 158-159. Measure 158 starts with a *ppp* dynamic. The right hand has a triplet of eighth notes. Measure 159 continues with a triplet of eighth notes, ending with a *pp* dynamic.
- Violin (Vln.):** Measures 158-159. Features a complex rhythmic pattern with triplets of eighth notes. Dynamics include *ppp* in measure 159.
- Violoncello (Vc.):** Measures 158-159. Features a rhythmic pattern with triplets of eighth notes. Dynamics include *ppp* in measure 159.

159

Musical score for measures 159-160. The score is written for three staves: Piano (P), Violin (Vln.), and Violoncello (Vc.).

- Piano (P):** Measures 159-160. Measure 159 starts with a *pp* dynamic. The right hand has a triplet of eighth notes. Measure 160 continues with a triplet of eighth notes, ending with a *p* dynamic.
- Violin (Vln.):** Measures 159-160. Features a complex rhythmic pattern with triplets of eighth notes. Dynamics include *pp* in measure 160. A *sulE* instruction is present in measure 160.
- Violoncello (Vc.):** Measures 159-160. Features a rhythmic pattern with triplets of eighth notes. Dynamics include *pp* in measure 160.