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Evagoras Solias Apokidis

KARESANSUI

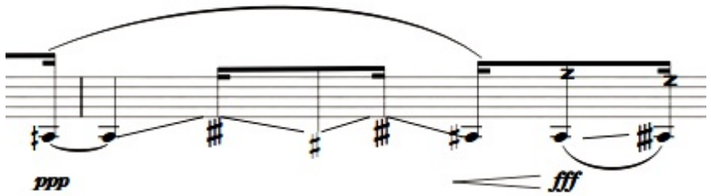
for

Piano,Violin and Cello

Cello

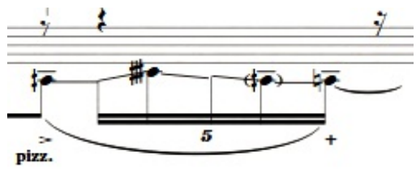
1.

a)



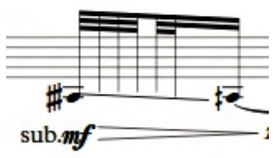
Glissando/portamento above and/or below a main note. The accidentals indicate the desired motion (avbove or below).

b)



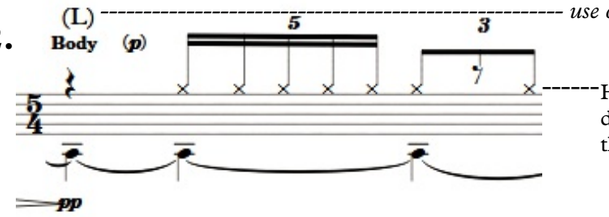
Pizzicato glissando. Similar as above but using pizzicato and left-hand pizzicato. In this case the slur indicates that there is no attack in between except on the starting note. The left-hand pizzicato marking is executed by a sudden release as well as plucking the string simultaneously with the same finger.

c)

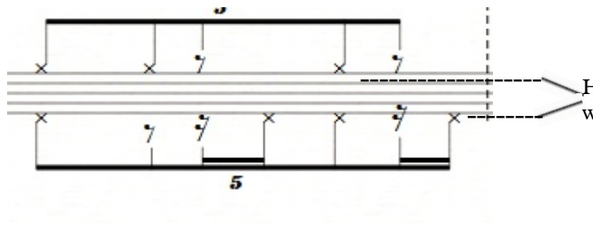


Rhythmic glissando.
Strict bowing on the indicated rhythms during the glissando.

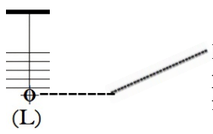
2.



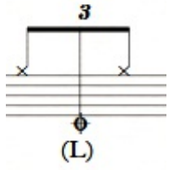
Hit the body of the cello with the designated hand (R.L.) while playing the lower part as indicated.



Hit he body of the cello with two hands.



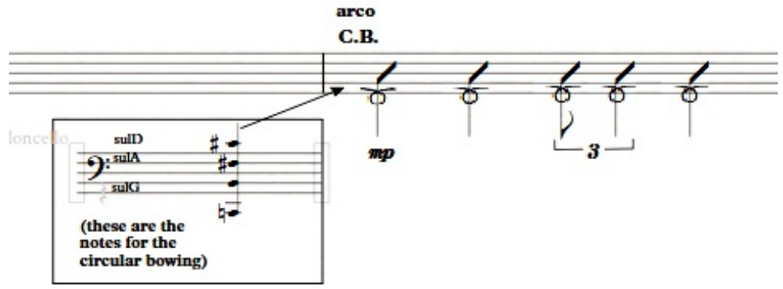
Hit the strings with your palm at the middle of the fingerboard.



(L) Left hand
(R) Right hand

circular bowing

3.

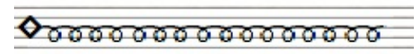


General Circular Bowing Technique

Keep you fingers "locked" on the given chord and circulate the bow starting from: ordinary position and from the IVth string, going to sul ponticello on approximately IIIrd and IInd strings, and return to ordinary on the Ist string. Continue the circle on IIIrd and IInd strings passing through sul tasto and return back to the IVth string in ordinary position. Use the above design as a guide and not as a strict rule.
Each cycle follows the given rhythm, as in the example above.

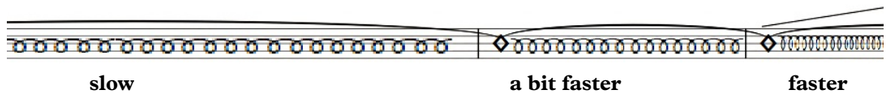
This circular bowing notation indicates a free aproach to the amount of cycles within the given value.

Note: All cycles obey to the general circular bowing technique.



The aproximate speed of circular bowing is shown graphically as in the example below

ex.



4.

Let the strings vibrate

5.

Bow presure

Piano

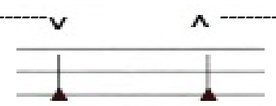
Lowest String-Friction

1.

outwards motion ----------v
towards the performer

^ ---------- *inward motion*
towards the inside of the piano

a)



The triangle noteheads represend 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).

b)

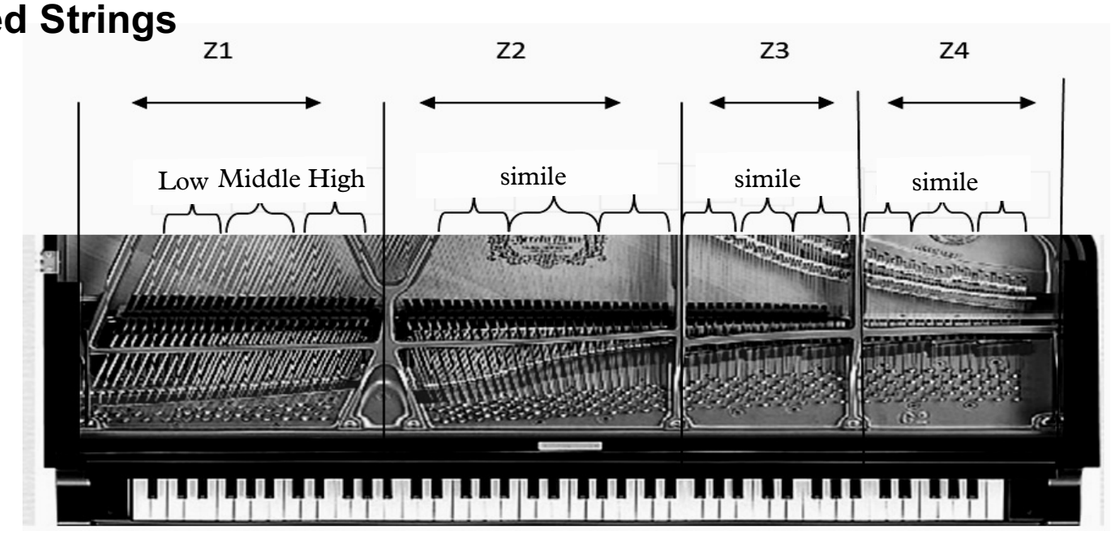
When a tie appears it works as in the traditional notation,
thus the example shows that the string friction is maintained for two beats.

c)

Simultaneous inwards and outwards plectrum-motion.
The performer slides the plectrum on the strings as
fast as possible in the style of a tremolo

Plucked Strings

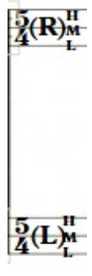
1.



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

2.

a)

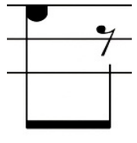


The (R) and (L) indicate right and left hands.
The H,M,L, indicate High, Middle and
Low registers for each of the designated zones,
i.e. Z1, Z2 etc.

b) Z1----------

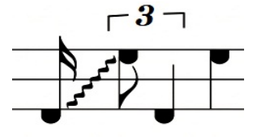
Indicates that whatever happens
in the music continues to be
played within the designated zone as
in the next example.

c)



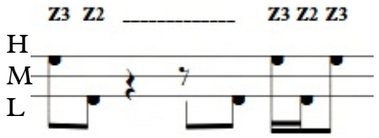
Indicates the notehead for
the "plucked strings" technique

d)



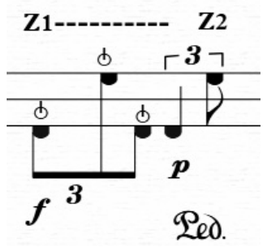
Finger-glissando within the
given zone.

e)



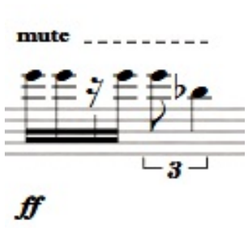
Indicates the Zone and the playing register in that particular Zone.
For example, the first attack in the graph uses Zone 3 (Z3) in its high register and the second attack Zone 2 (Z2) in its lowest.

f)

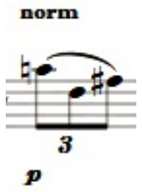


Pluck the string by holding it with two fingers pulling it up and releasing it fast in order to vibrate.

g)

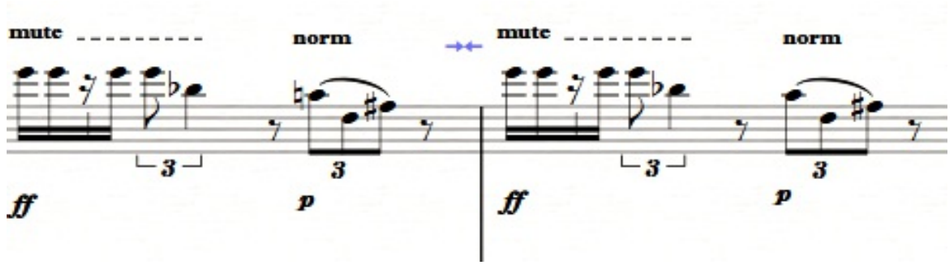


Mute the strings of the piano with your left hand while playing the given notes on the keyboard.

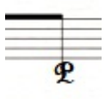


Ordinary playing
(without mutting the strings)

e.x



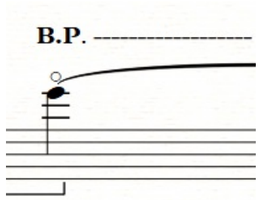
h)



Pedal attack
press the pedal with force to vibrate the strings

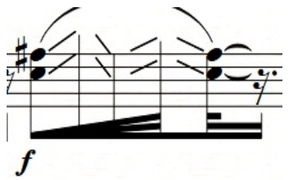
Violin

1.



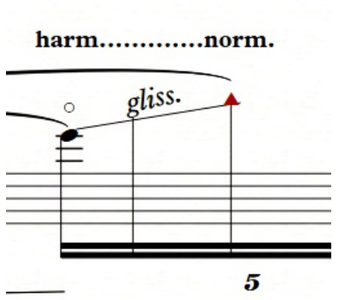
Bow presure.

2.



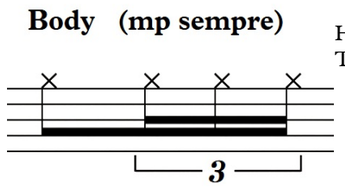
Glissando, pizzicato on two strings.
The performer does not have to keep the starting interval the same during the glissando.
All intervals are random except the starting and ending ones as in the example.

3.



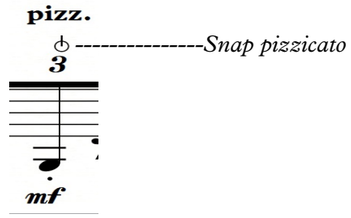
Harmonic glissando to the highest note.
The highest note is played with normal presure.
The desired sound is to have a gradual transition in left-hand presure between the touched harmonic and the highest note which is stopped.

4.

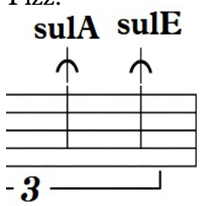


Hit the body of the violin.
The dynamics for this technique are given at the top of the stave.

5.



6.



Pizzicato above the bridge

Karesansui

Evagoras Solias Apokidis

♩ = 50

Piano

Violin

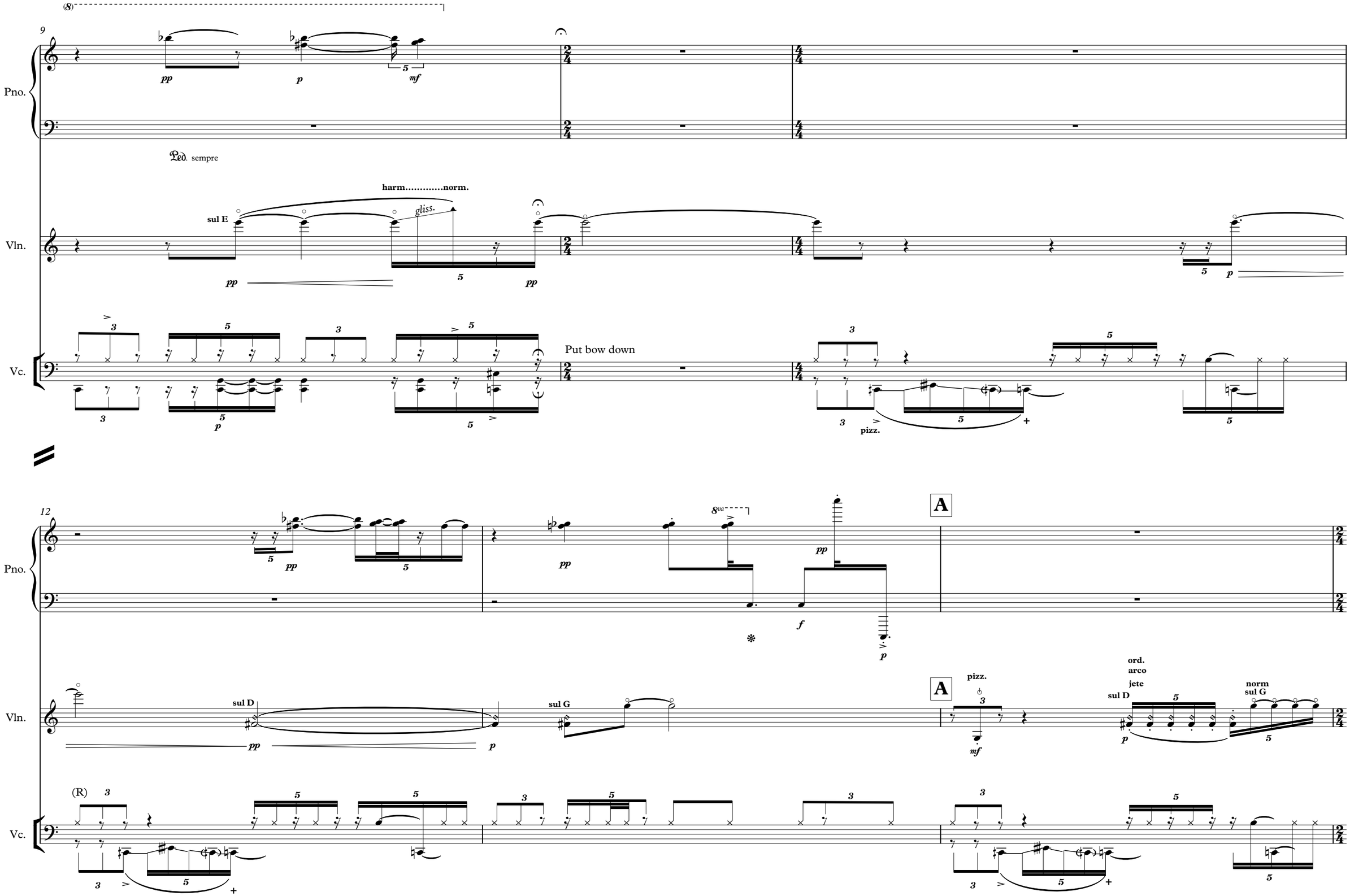
Violoncello

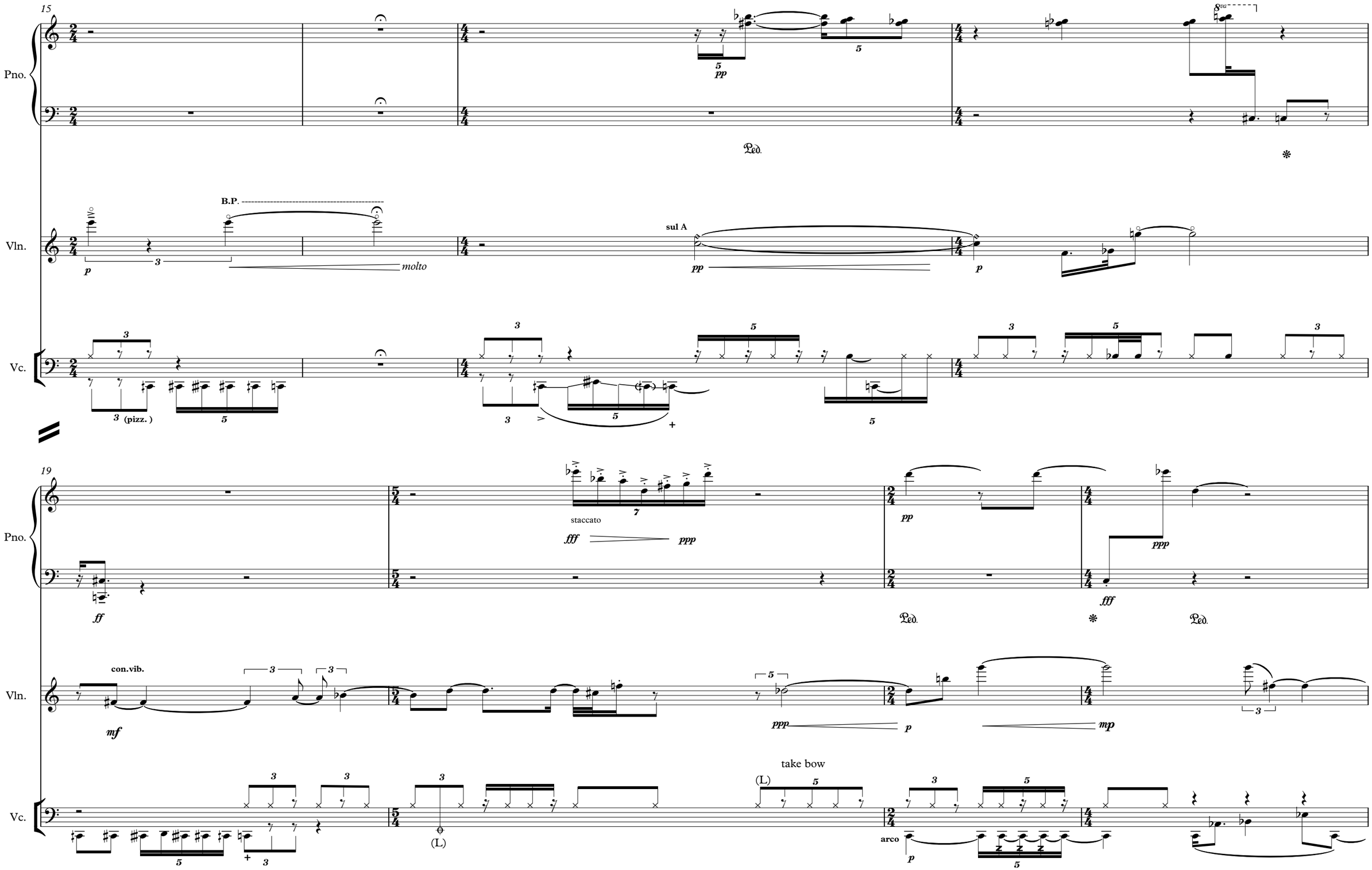
senza vib sempre
sul pont.
sulC

Pno.

Vln.

Vc.


(8)
9
Pno.
pp
p
mf
Ped. sempre
Vln.
sul E
harm.....norm.
gliss.
pp
pp
p
Vc.
Put bow down
pizz.
12
8va
f
p
A
sul D
sul G
pizz.
mf
ord.
arco
jete
sul D
norm
sul G
(R)


15
Pno.
Vln.
Vc.
B.P.
molto
sul A
(pizz.)
19
staccato
con.vib.
take bow
(L)
arco

23

Pno.

Vln.

Vc.

ppp

ppp

ppp

fff

pp

p

pizz.

mp

pp

quassi 4/8

p

mf

mp

col legno
battuto

norm pizz.

f

27

Pno.

Vln.

Vc.

fff

mf

Ped. sempre

8va

f

col legno
battuto

senza vib sempre
norm arco

(pp)

f

p

(pp)

(mp)

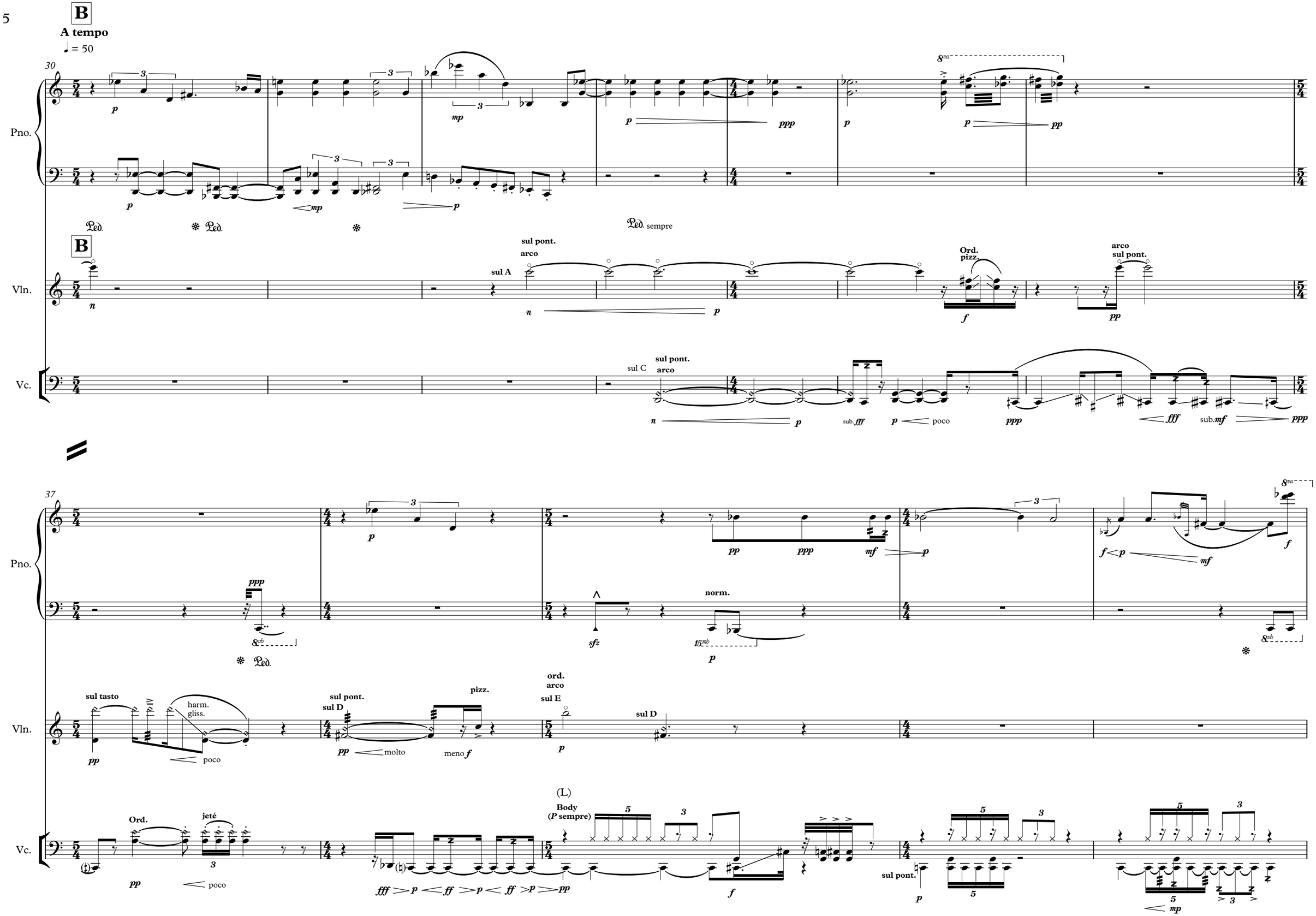
pizz.

fff

f

(p)

mf


B
A tempo
♩ = 50
30
Pno.
Vln.
Vc.
sul pont.
arco
sul A
sul C
sul pont.
arco
Ord.
pizz.
arco
sul pont.
sub. fff
poco
sub. mf
37
norm.
sul tasto
harm.
gliss.
poco
sul pont.
sul D
pizz.
molto
meno f
ord.
arco
sul E
sul D
Ord.
jeté
poco
(L)
Body
(P sempre)
sul pont.

42

Pno.

Vln.

Vc.

harm.....norm.

sul E

sul D

sul G

(R)

pizz.

47

15ma

pizz.

arco

sul D

norm

sul A

norm. pizz.

52

Pno.

Vln.

Vc.

mute

norm

pizz.

arco

Ped. sempre

59

Body (mp sempre)

63

Pno.

Vln.

Vc.

mp

3

mp

3

f

3

mp

rit. poco a poco

Ped.

pizz.

arco
con vib

pizz.
senza vib

fff

sim.
(sempre
senza vib.)

mp

ppp

arco

pizz.

f

arco

5

pizz.

fff

5

ff

5

f

67

C

A tempo

♩=50

Pno.

H
M
L
(R)

Z1----------

H
M
L
(L)

mp

Ped. sempre

Vln.

C

Vc.

5

mf

5

norm
pizz

mp

71

Z2.....

5

mf

5

sfz

mf

Ped.

sfz

Vln.

arco

mp

p

mp

mf

mp

Vc.

arco

mp

p

mp

mf

mp

76

rit.

A tempo

♩=50

5

mf

Ped.

sfz

5

mf

sfz

p

mp

3

Ped. sempre

pp

3

Vln.

detache

p

norm

mp

Vc.

81

Pno.

Vln.

Vc.

mf

mp

pizz.

mf

pizz.

mf

Z2 Z3

86

Z2

f

mf

Z2

Z3 Z2 Z3 Z2

Z3 Z2 Z3 Z3 Z2

f

F♯

90

Vln.

Vc.

mp

arco
C.B.

mp

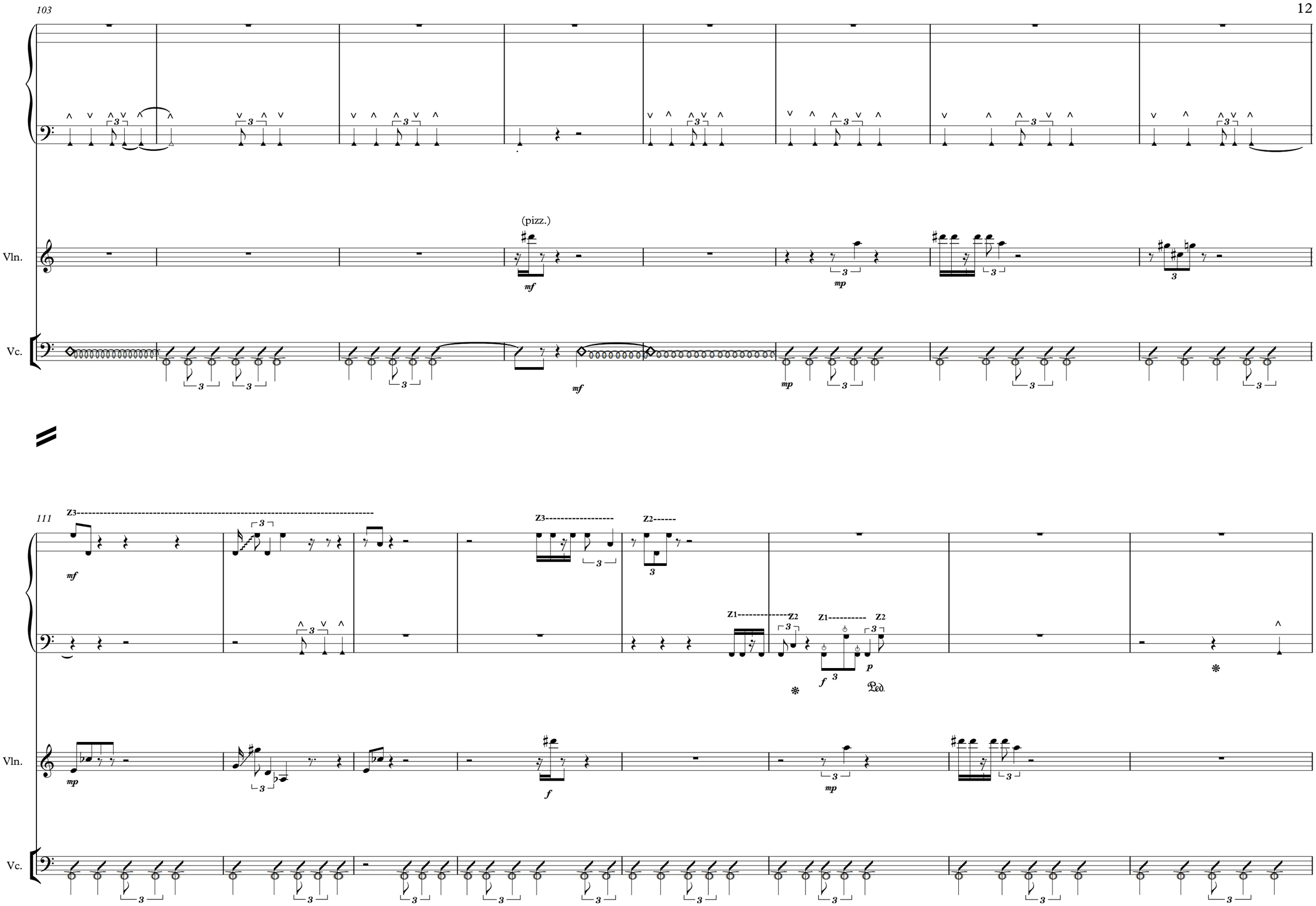
sulD
sulA
sulG

(these are the notes for the circular bowing)

96

Vln.

Vc.


103
Vln.
Vc.
(pizz.)
mf
mp
111
Z3
Z2
Z1
f
p
Ped.

119

Z3 Z2 Z3 Z2 Z4

Ped. sempre

Vln.

sulA sulE

Vc.

128

Z3 Z2 Z4 Z3

Ped.

Vln.

sulA sulE

Vc.

136

Z3

Z4

mf

Ped.

Vln.

Vc.

f

140

Z2

Z3

Z2

Z1

f

sulA

sulE

mf

f

fff

sul. pont.

Bow direction

B.P.

sul. tasto.

fff

Transition form circular bowing to tremolo plus scratch tone.
Accelelerate the circular bowing technique until it becomes normal tremolo
and then aplly bow presure.
The resultin tremolo with bow presure will be on two strings: either (C and G) or (D and A).
Alternate string-pairs freelly.

145

D

A tempo ♩=50

rit.

A tempo ♩=50

accel.

mp

Vln.

D

pizz.

p

Vc.

(R)

pizz.

f

pizz.

pizz.

148

tempo ♩=60

Pno.

p

Vln.

p

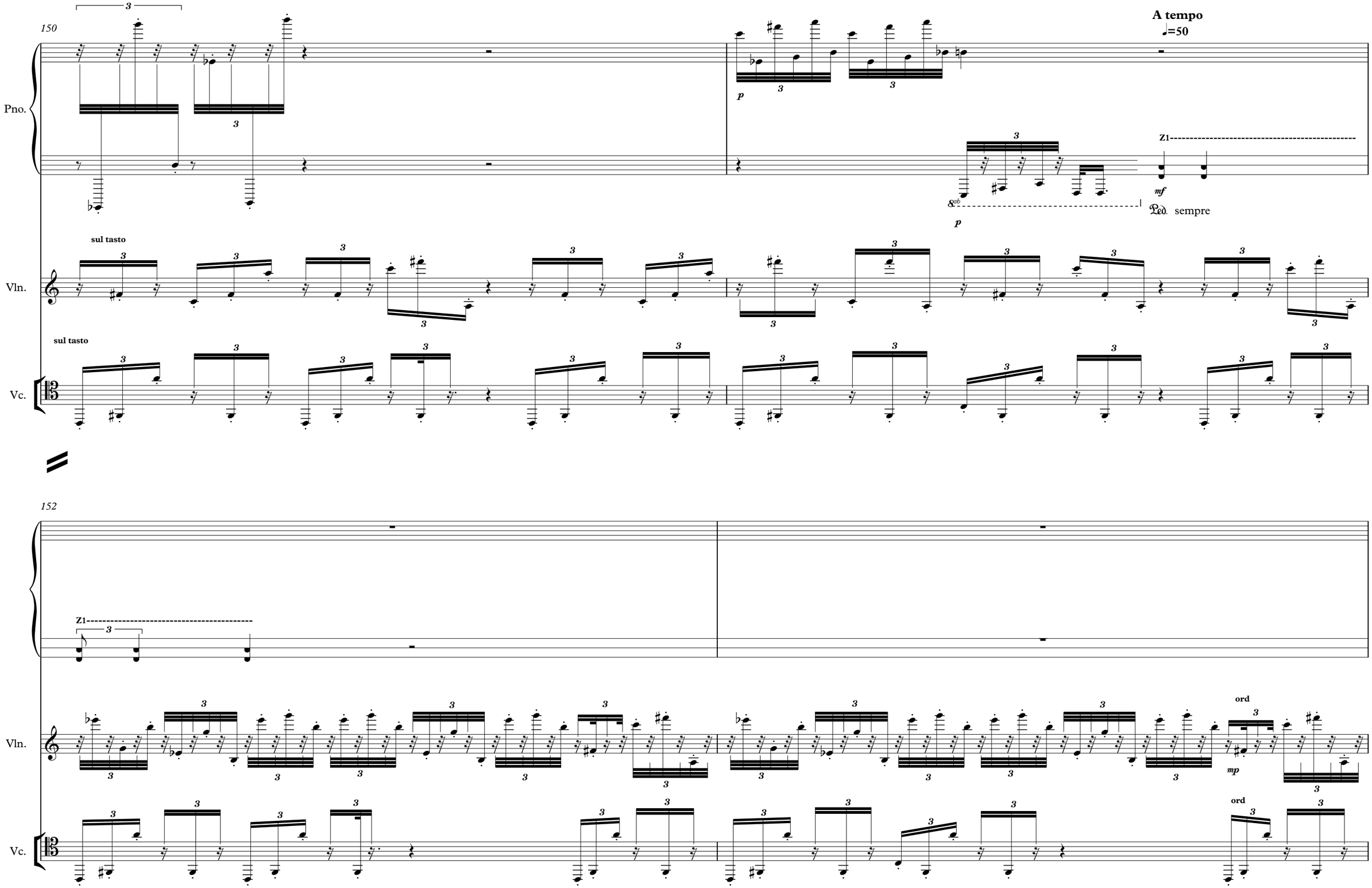
arco

mf

Vc.

arco

mf


150
A tempo
♩=50
Pno.
Z1
mf
Ped. sempre
sul tasto
Vln.
sul tasto
Vc.
152
Z1
Vln.
ord
mp
Vc.
ord

154

Vln.

Vc.

mp

sul pont.

p

sul pont.

156

ppp

pp

pp

158

ppp

Vln.

Vc.

ppp

ppp

159

pp

p

sulE

pp

n