

# Es vee Pea

(2001)

for violin

Lou Bunk

## **Performance Notes**

### **Amplification**

The violin may or may not be amplified. If it is amplified, any form of amplification is acceptable; conventional mic, contact mic, electric violin, etc. If the violin is not amplified, be sure the performance situation is quiet and the hall is small. This is a quiet piece. Without amplification, many subtleties of the timbre may be lost in a larger hall or louder venue.

### **Notation and Extended Techniques**

All instructions for non-standard notation and extended techniques are embedded into the score upon the first occurrence of each.

*Lento Possibile* ( $\bullet=20$ )

I

*non vib.*

*ord.*

*sul D nail pizz*

*ord pizz*

*arco*

*non vib.* *Behind the Bridge*

*Bow body edge (near F-hole)*

*SB*

*n*

'Slow Bow': see note in II.

(6)

*ord.*

*pizz*

*mp pp*

*Bow body edge (near F-hole)*

Bow very slow and with very little pressure. The resulting sound should be primarily bow hiss and scratch sound with intermittent fragments of pitch.

X note-heads indicate to finger the written pitch normally, but to bow very slowly and with extremely little pressure. The result is primarily a pitchless, quiet and scratchy sound, with an occasional micro-second of the fingered pitch.

(9)

*poco a poco*

*ord.*

*pppp*

*M*

*S*

*pppp*

*p*

*pppp*

*pp*

*ppp*

*p*

*ppp*

An 'M' written on the stem indicates muting the string with the left hand. The X note-head indicates which string to mute and bow (in this case the 'G' string). Mute the string close to the middle of the fingerboard where no harmonics result. Though this sound is complex in timbre, there should not be an identifiable pitch.

An 'S' written on the stem along with the square note-head indicates a scratch tone. The transition from muted tone to scratch tone, and back to muted tone, should be as smooth as possible.

(12)

*mf*

*> pp*

*ord! poco vib.*

*pizz*

*arco*

*poco accel.*

*poco a poco*

Triangle note-head indicates a half harmonic  
See note in III.

(15)

*rit.*

*a tempo*

*Behind the Bridge*

*Bow on tailpiece*

*non vib.*

*Bow body edge (near F-hole)*

Slash note-head indicates 'bow on tailpiece'

(19)

*bow very slow*

*poco a poco*

*pp*

*n*

Bow very lightly. The G should barely be a discernable pitch. In the upper voice, quickly and sporadically gliss between given pitches.  
Ad lib order and rhythm.

(22)

*Bow on tailpiece*

*pp*

*pizz*

*sul D*

*n < mp*

*pp*

As pizz 'D' decays, crossfade to 'bow on tailpiece' sound.

 = 50

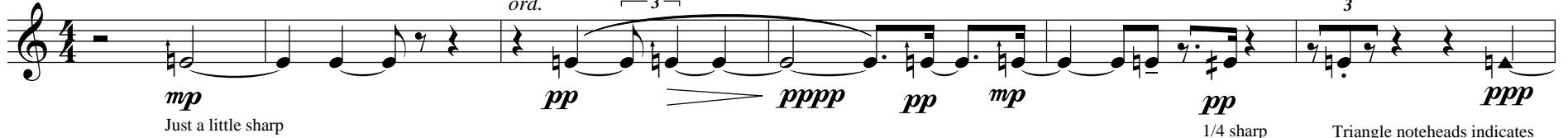
con sord. (wood)

poco vib.

sul tasto.

ord. non vib.

3



Musical score excerpt II. The score consists of two staves. The first staff starts with a note at  = 50. It features a mix of *poco vib.*, *sul tasto.*, *ord.*, *non vib.*, and *poco sul pont.* markings. Dynamics include *mp*, *pp*, *pppp*, *pp*, *mp*, *pp*, and *ppp*. The second staff continues with similar markings, including *Just a little sharp* and *1/4 sharp*. A note with a triangle notehead is labeled "Triangle noteheads indicates 'half harmonic'".

II

(7)

poco vib.

ord.

3

sul pont.

non vib.

molto sul pont.

3

SB

SB indicates a very slow bowing with very little pressure. The notes should still speak, but with some bow hiss.

(12)

poco vib.

ord.

non vib.

3

half harmonic

poco vib.

3

3

(17)

non vib.

poco vib.

non vib.



Musical score excerpt 17. The score consists of one staff. It features *non vib.*, *poco vib.*, and *non vib.* markings. Dynamics include *pp*, *mf*, *pp*, *pp*, *pp*, *pp*, *pp*, *n*, *mf*, and *pp*.

(22)

Vib. on scratch tone

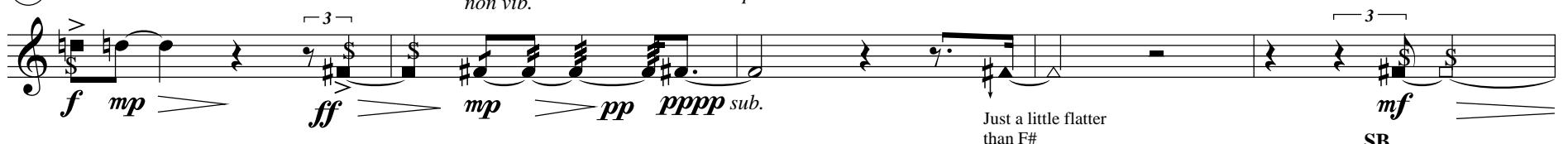
non vib.

molto sul pont.

ord.

3

Just a little flatter than F#



Musical score excerpt 22. The score consists of one staff. It features *Vib. on scratch tone*, *non vib.*, *molto sul pont.*, and *ord.* markings. Dynamics include *f*, *mp*, *ff*, *mp*, *pp*, *pppp sub.*, *pp*, *pp*, *pp*, *pp*, *n*, *mf*, and *pp*. A note is labeled "Just a little flatter than F#".

(27)

ord.

poco vib.

non vib.

molto sul pont.



Musical score excerpt 27. The score consists of one staff. It features *ord.*, *poco vib.*, *non vib.*, and *molto sul pont.* markings. Dynamics include *pppp*, *ppp*, *ppp*, *n*, *ppp*, *ppp*, *n*, and *pppp*. A tempo marking *[E] = 30* is present above the staff.

### III

\* ) Bow very slow and lightly; almost to the point where pitch becomes bow hiss. In general, this technique of bowing can be applied to all of III. It is left to the player's discretion as to where it seems more or less appropriate. As a guideline, allow more bow hiss in quieter moments.

\*\* ) Half harmonic; Bow very slow and lightly. The pitch should be fingered with a bit more pressure than a harmonic, but the string should not touch the fingerboard. The result will be a quiet scratchy sound blended with a faint and unstable pitch, in this case F#.

\*\*) Do not use any bow hair until tremolo begins; use a little bit of bow hair with tremolo.

\*\*\* ) Gradually bow slower and decrease bow pressure so pitch, little by little, disintegrates into bow hiss and scratch.

\*\*\*\* ) Touch forth artificial harmonic on 'D' while bowing open 'G'

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