

# Es vee Pea

(2001)

for violin

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## 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 (♩ = 20)

I

non vib. --- 1

pp

ppp

mp

pppp

Bow body edge (near F-hole)

SB

'Slow Bow': see note in II.

3 ord.

sul D nail pizz

ord pizz

arco

non vib. ---

Behind the Bridge

6

ppp

mf

mp

pp

ord.

pizz

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

pppp

p

pppp

p

pppp

poco a poco

ord.

M

S

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

pppp

p

ppp

mp

p

pp

pppp

poco accel.

ord.

poco vib.

pizz

arco

poco a poco

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

15

p

f

ppp

mp

pp

pppp

rit.

a tempo

Bow on tailpiece

ord.

non vib.

Bow body edge (near F-hole)

Slash note-head indicates 'bow on tailpiece'

19

pppp

pp

bow very slow

poco a poco

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

ppp

n

mp

pp

Bow on tailpiece

pizz sul D

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

II

♩ = 50

con sord. (wood)

*poco vib.*  
*sul tasto.* -----

*ord.* *non vib.* *poco sul pont.* ----- *ord.*

*mp* *pp* *pppp* *pp* *mp* *pp* *ppp*

Just a little sharp

1/4 sharp

Triangle noteheads indicates "half harmonic"

7 *poco vib.*  
*ord.* *non vib.*  
*molto sul pont.* -----

*p* *n* *pp* *ppp* *n* *ppp* *n* *pppp* *pp*

3/4 sharp

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.* *half harmonic* *poco vib.*

*n* *p* *ppp* *pp* *ppp* *p* *pp* *mp* *p*

17 *non vib.* *poco vib.* *non vib.*

*pp* *mf* *pp* *SB* *n* *mf* *pp*

22 *Vib. on scratch tone* *non vib.* *molto sul pont.* ----- *ord.*

*f* *mp* *ff* *mp* *pp* *pppp sub.* *mf*

Just a little flatter than F#

SB

27 *poco vib.* *non vib.* *molto sul pont.*

*pppp* *ppp* *n* *ppp* *n* *pppp*

### III

♩ = 60 *non vib.*

\* ) 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.

7

\*\* ) 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#.

12

17

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

22

27

\*\*\* ) 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'