

Violin solo

I Violins 6 (3 desks) **II** Violins 6 (3 desks) Violas 4 (2 desks)

Violoncellos 4 (2 desks) Double Basses 2 (1 desk)

ΜΟΥΣΙΚΗ ΤΟΥ ΜΕΣΟΝΥΚΤΙΟΥ

1992

για σόλο βιολί και ορχήστρα εγχόρδων

Τό απόκρυφο καί μαγικό πέπλο του σκότους πού σαλεύει σέ βάθος τίς αισθήσεις, μέ ωθεί συχνά σέ μιάν αυτοεξομολόγηση.

Ο νυχτερινός κόσμος μέ τούς ανεπαίσθητους η καί τούς σπαραχτικούς του ήχους μέ οδηγεί σέ μιά μοναχική περιπλάνηση.

Η κίνησή μου κάποτε γίνεται αργή έως μετέωρη, ενώ άλλοτε αρθρώ- νεται περιστροφική κι ανήσυχη.

Ο χρόνος τής νύχτας έχει τούς δικούς του κώδικες, λές κι επιθυμεί νά μάς ταράξει...

Μάς καλεί πιστεύω -αρκεί νά τόν ακουρμαστούμε- νά δούμε τό «άλλο» φώς. Γιατί τό φώς τής ημέρας πού περιμένουμε είναι συνήθως
α π α τ η λ ό.

Η «μουσική τού μεσονυκτίου» γράφτηκε αποκλειστικά σέ νυχτερι- νό χρόνο. Ωδή πρώτον, γιά τόν κάτω κόσμο τής ψυχής μας, εκεί όπου αποθηκεύονται οί δυνάμεις καί τά μυστήρια τής ύπαρξής μας.

Επίκληση δεύτερον, πρὸς τό άόρατο κοσμικό Χέρι πού σέρνει τίς τύ- χες μας.

Η «μουσική τού μεσονυκτίου» είναι χειρονομία καί ηχητική γλώσσα πολυκωδική. Είναι πρόταση γιά μιά νέα αισθητική γραφής καί έκφρα- σης, αλλά καί νύξη γιά μιάν άλλη στάση ζωής.

Κ. Σ. Ιανουάριος 1994

MIDNIGHT MUSIC

1992

for Violin solo and String Orchestra

All of the "Midnight Music" was conceived exclusively during the night hours. First as an ode to the underworld of our souls where the forces and the mysteries of our existence are seaved. Also as an invocation to the invisible cosmic hand which controls our fate.

The "midnight music" is a gesture as well as a multicode sound language. Is a proposition for new writing and expression aesthetics, but also a hint for an alternative attitude of life.

K. S. January 1994

Kyriakos Sfetsas

Asprogerakata, Sfakiotes

31080 Lefkas, GREECE

Tel. +30 26450 61163 Mob. 6974 200235 E-mail: ksfetsas@otenet.gr

<http://www.sfetsas.gr>

ΜΟΥΣΙΚΗ ΤΟΥ ΜΕΣΟΝΥΚΤΙΟΥ

για σόλο βιολί και ορχήστρα εγχόρδων

MIDNIGHT MUSIC

for Violin solo and String Orchestra

Κυριάκος Σφέτσας
Kyriakos Sfetsas

Adagio $\text{♩} = 63$
(Da lontano)

The score is written for a solo violin and a string orchestra. The solo violin part is in 4/4 time, marked Adagio (♩ = 63) and Da lontano. The string orchestra consists of Violins I (6 staves), Violins II (6 staves), Violas (4 staves), Violoncellos (4 staves), and Double Basses (2 staves). The music begins with a long rest for all instruments. The string orchestra enters in the third measure with a *pp* (pianissimo) dynamic, playing a rhythmic pattern of eighth notes with a sixteenth-note triplet. The solo violin part is mostly silent, with a few notes appearing in the final measure of the page.

5

Solo Violin

1

2

3

4

5

6

Violins I

1

2

3

4

5

6

Violins II

1

2

3

4

5

6

Violas

1

2

3

4

Violoncellos

1

2

3

4

Double Bases

1

2

The musical score is arranged in systems. The Solo Violin part is at the top. Below it are six staves for Violins I, six for Violins II, four for Violas, four for Violoncellos, and two for Double Bases. The Violins I and II parts feature a complex rhythmic pattern of sixteenth notes with slurs and accents. The Violoncellos have a 'Soli' section starting in the second measure, marked with a forte *f* dynamic. The Double Bases play a simple bass line, marked *mf sub p*. The score is in 3/4 time and includes various dynamic markings such as *p*, *f*, *mp*, and *sf*.

A

29 *Andante espressivo* $\text{♩} = 72-80$

Solo Violin
1 *mf*
2 *p*
3 *p*
4 *p*
5 *p*
6 *p*

Violins I
1 *mp*
2 *mp*
3 *p*
4 *p*
5 *p*
6 *p*

Violins II
1 *mp*
2 *mp*
3 *p*
4 *p*
5 *p* *sul pont. sempre*
6 *p* *sul pont. sempre*

Violas
1 *mp*
2 *mp*
3 *p*
4 *pizz.* *mp*
5 *mp*
6 *mp*

Violoncellos
1 *mp*
2 *mp*
3 *pp* *sul pont. sempre*
4 *pp* *sul pont. sempre*

Double Basses
1 *pizz.* *mp*
2 *pizz.* *mp*

B

60

mf 6 6 6 6 *simile* *f*

Solo Violin

1

2

3

4

5

6

Violins I

1

2

3

4

5

6

Violins II

1

2

3

4

5

6

Violas

1

2

3

4

Violoncellos

1

2

3

4

Double Basses

1

2

Pizz. *mf* *p cresc.* *gliss.* *Arc.* *détaché* *mf*

Pizz. *mf* *p cresc.* *gliss.* *Arc.* *détaché* *mf*

Pizz. *mf* *p cresc.* *gliss.* *Arc.* *détaché* *mf*

Pizz. *mf* *p cresc.* *gliss.* *Arc.* *détaché* *mf*

p *Pizz.* *mp* *Pizz.* *mp*

pp *pp* *pp* *pp* *pp* *pp*

sfz *p* *sfz* *p* *mp* *3*

sfz *p* *sfz* *p* *mp* *3*

sfz *p* *sfz* *p* *mp* *3*

sfz *p* *sfz* *p* *mp* *3*

mp *3* *3* *3*

mp *3* *3* *3*

mp *3* *3* *3*

mp *3* *3* *3*

Pizz. *mf* *Arc.* *détaché* *mf*

Pizz. *mf* *Arc.* *détaché* *mf*

Pizz. *mf* *Arc.* *détaché* *mf*

Pizz. *mf* *Arc.* *détaché* *mf*

p *Pizz.* *mp* *Pizz.* *mp*

p *Pizz.* *mp* *Pizz.* *mp*

65

Solo Violin

1

2

3

4

5

6

Violins I

1

2

3

4

5

6

Violins II

1

2

3

4

5

6

Violas

1

2

3

4

Violoncellos

1

2

3

4

Double Bases

1

2

The musical score for page 18, measures 65-72, is arranged in a standard orchestral format. It includes parts for Solo Violin, Violins I (6 staves), Violins II (6 staves), Violas (4 staves), Violoncellos (4 staves), and Double Bases (2 staves). The Solo Violin part begins with a melodic line marked *mf* and *cresc.*, reaching *f* by measure 68. The Violins I and II parts feature rhythmic patterns with triplets, starting at *mp* and *mf* respectively. The Viola section is marked *Arco* and *mp*, with dynamics ranging from *cresc.* to *f > p*. The Violoncello and Double Bass parts provide harmonic support, with dynamics ranging from *mf* to *p*. The score concludes with a final measure at measure 72, marked *mf*.

C

89

Solo Violin

1 *f* *Solo*

Violins I

2 3 *f* *Pizz. quasi guitarra*

3 4 *mp* *Pizz. quasi guitarra* *sempre simile*

5 6 *mp* *Pizz. quasi guitarra* *sempre simile*

Violins II

1 2 3 4 5 6 *mp* *f* *sub. mp*

Violas

1 2 3 4 *mp* *Arco sempre simile*

Violoncellos

1 2 3 4 *mp* *f* *Solo*

Double Basses

1 2

Detailed description of the musical score: This is a page of a musical score for a string ensemble, starting at rehearsal mark 89 and marked 'C'. It features six staves for Solo Violin, six for Violins I, six for Violins II, four for Violas, four for Violoncellos, and two for Double Basses. The Solo Violin part begins with a forte (f) dynamic and a 'Solo' instruction, playing a complex rhythmic pattern with triplets. The Violins I and II parts are marked 'Pizz. quasi guitarra' and play a rhythmic accompaniment. The Violins II part includes dynamic markings: mp, f, and sub. mp. The Viola part is marked 'Arco sempre simile'. The Violoncello and Double Bass parts provide harmonic support, with dynamics ranging from mp to f. The score is written in a minor key and 4/4 time.

93

Solo Violin

1

2

3

4

5

6

Violins I

1

2

3

4

5

6

Violins II

1

2

3

4

5

6

Violas

1

2

3

4

Violoncellos

1

2

3

4

Double Bases

1

2

The musical score is arranged in systems. The Solo Violin part features a melodic line with triplets and a dynamic marking of *f*. The Violins I and II parts consist of rhythmic patterns and sustained notes, with dynamic markings of *mf* and *mp*. The Viola and Violoncello parts have more complex rhythmic figures with dynamic markings of *f*, *mp*, and *p*. The Double Bass part is mostly silent in this section.

Espressivo doloroso

139

Solo Violin

1

2

3

4

5

6

Violins I

1

2

3

4

5

6

Violins II

1

2

3

4

5

6

Violas

1

2

3

4

1

2

Violoncellos

3

4

1

2

Double Bases