

EPIFRASIS

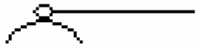
**FOR VIOLIN, VIOLA AND CELLO
SANTIAGO VILLALBA**

Epifrasis

For violin, viola and cello Santiago Villalba

Aproximate duration: 9 minutes

Msp: molto sul ponticello
Sp: sul ponticello
Ord: normal
St:sul tasto
Msp: motlo sul tasto



Play directly on the bridge



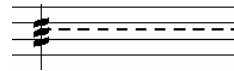
Jeté, unmeasured, as fast as possible, always downbow.



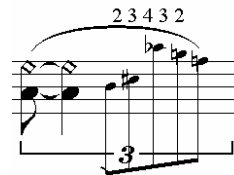
Ricochet, similar to jeté but measured.



Bow tremolo, as fast as possible.





Tremolo continues according to the duration of the dashed line.



III III II II II "Acciaccaturas" always as fast as possible occupying part or all of the value of the note on which they are placed.

Vibrato

 Increasing vibrato progressively

 Decreasing vibrato progressively

 Vibratissimo



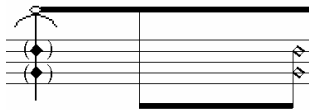
"Eccentric" vibrato, very exaggerated, loses exact pitch

◆ Diamond-shape note heads, half harmonic stop do not produce any harmonics but instead muffle the strings to produce a veiled sound with very little pitch content.

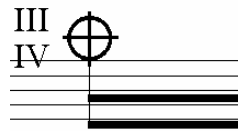
◇ Harmonic



— Appearing in bar 85, indicates double stop harmonics position to be prepared in the left hand



Appearing in bar 85 and continuing till the end of the piece, indicates to play directly on the bridge and moving fast with a vertical motion from the bow to the strings *molto sul ponticello* letting sound the notated harmonics (previously prepared in the left hand).



Mute sound, only strings indicated, without specifying exact position.

○ "Open" sound

Bow pressure

■ High bow pressure, almost scratch

□ Light bow pressure, almost flautando

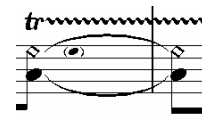
■ → □ Transition from high bow pressure to light bow pressure



Very short "scratchy" and slightly accented stroke at the end of the bow, "al talone" always.



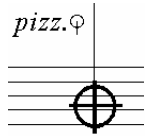
Tremolo, as fast as possible, between natural and artificial harmonic.



Color trill, left hand between harmonic pressure/normal pressure.



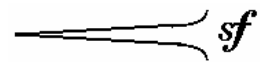
Bartok pizzicato combined over diamond-shape note heads, only the rebound of the string against the wood should be heard.



Bartok pizzicato combined with muting sign, without specifying exact position.



Without re-attacking, underline very clearly the dynamic peak.



“Reverse”, sound stopped suddenly without attacking, like a tape played backwards.

EPIFRASIS

Santiago Villalba

Leggiero, ma espressivo

Violin $\text{♩} = 45$ *poco sf* *s.p.* *sf* *ppp* *f* *f*

Viola *s.p.* *f* *ff* *vibratiss.* *sf*

Cello *mf* *mf* *p* *f* *pp* *f*

detach. *tr.* *5* *5* *3*

Lontano

Vln. *f pp* *pp* *sf* *ppp*

Vla. *s.p.* *flaut.* *L.v.* *f* *ppp*

Vlc. *p* *sf* *ppp*

3 *3* *4* *5* *5*

Con la prima espressione

Vln. *ppp* *ppp* *sf* *poco sf*

Vla. *ppp* *ppp* *f* *p*

Vlc. *ppp* *ppp* *ff*

5 *5* *3*

III
IV
m.s.t.

Vln. *p* *mf* *f* *PPP*

Vla. *f* *mf* *PPP*

Vlc. *sf* *mf* *f* *p*

8

norm. alla pia. *tr* 12

s.t.

s.p.

trem. di arco
s.t.

flaut.
L.v.

vibr.
m.s.t.

Vln. *f subito* *sf* *pp* *mf* *ff* *ff* *f*

Vla. *violento* *sf* *pp* *sf* *ff* *f* *p* *ff*

Vlc. *ff* *ff* *poco sf*

tr 3

s.p.

norm. *s.p.* *tr*

gliss. vibratiss.

3 m.s.p.

pizz. 3 *L.v.*

Lontano

Vln. *ff* *pp* *p*

Vla. *pp* *p*

Vlc. *f* *pp* *p*

12

tr

tr

tr

tr

Un poco nervoso

Vln. *tr* *mp* *mf* *s.t.*

Vla. *tr* *mp* *mf* *s.t.*

Vlc. *tr* *mp* *mf*

Vln. *f* *ff* *sf* *talone* 16 *s.p. alla pta.*

Vla. *f* *ff* *sf* *f* *ff* *m.s.p.* *sf* *mp* *pp*

Vlc. *f* *sf* *talone* *poco sf* *f* *mp* *pp*

Con la prima espressione

Vln. *pp* *pp* *f*

Vla. *s.p. alla pta.* *pp* *pp* *pizz.* *ff* *pizz. molto vibr. l.v.* *ff*

Vlc. *pp* *pp* *f* *f* *3* *II* *p*

4

Vln. *poco sf* III IV 3 3 20 5

Vla. *pizz. lv.* *sf* *mf* *pp* *sf* III IV *trem di arco* *ff* *f* *sff* *ppp* 5

Vcl. *ff* 5 *mf* *f*

Vln. *tr* I II *sf* *mf* *pp* *f* 3 *mf*

Vla. *(tr)* *s.p.* *mf* *pp* *sf* *f* I II 3

Vcl. III IV *mf* *mp* *f* 3 *tr* 3

Vln. *m.s.p.* *sff* *mf* *pp* *f* 24 *f* *f* 5

Vla. *s.t. vibr.* *tr* *p* III IV *talone* *come un eco* *m.s.p.* *f* *sff* *pp* *ff* 3

Vcl. I *s.p. alla pta.* *mf* *s.t.* *tr* *pp* *sff subito* *f* *pizz.* *f* *s.p.* 3 *b*

Vln. *s.p.* *f* *f* *f* *sf* *sf*

Vla. *f* *sf* *p* *sf*

Vcl. *mf* *f* *ff* *f*

Vln. *f* *ff* *ff* *sf*

Vla. *p* *f* *ff* *f*

Vcl. *sf* *sf* *ff* *f* *sf*

28

Vln. *f* *ff* *p* *p* *p*

Vla. *ff* *mf* *mf* *p* *p*

Vcl. *f* *mf* *p* *p*

s.p. alla pta.

Vln. *mf* *f*

Vla. *poco sf* *p* *sf*

Vlc. *mf* *f*

Vln. *f* *sf* *ff* *f* *sf*

Vla. *sf* *f* *pp* *sf* *gliss.* *mf* *sf*

Vlc. *f* *f* *p* *f* *f*

Vln. *f* *f* *sf* *sf* *mf*

Vla. *f* *f* *p*

Vlc. *sf* *ff* *f* *f* *p*

Poco a poco agitato

Vln. *sf* *sf* *sf* *f* *sf* *ff* *f* *p*

Vla. *sf* *f* *sf* *sf* *sf* *m.s.p.* *mf*

Vlc. *mf* *sf* *ff* *f* *mf*

III IV III 3

s.t. *s.p.* *tr*

Calmo

Vln. *p*

Vla. *p*

Vlc. *mf* *p*

flaut.

40

3

Con la prima espressione

Vln. *ff* *f* *f*

Vla. *ff* *mf* *f* *p*

Vlc. *ff* *f* *ff* *f*

s.t. *tr* *I* *II*

s.p. *mf* *f* *p*

s.t. *s.p.* *tr* *II* *III*

3

5

44

Vln. *sf* *s.p.* 5 *f* *f*

Vla. *sf* *norm.* *flaut.* *f* *f* *p* *f* *m.s.p.* *ff*

Vlc. *pp* *sf* *ff* *p* *sf*

al talone *Poco a poco agitato*

Vln. *p* *sf* *sf* *f* *mp* *sf* *sf*

Vla. *f* *p* *sf* *ff*

Vlc. *sf* *f* *mf* *mf* *f*

Furioso

Vln. *f* *fff* *sf*

Vla. *f* *fff* *sf* *fff* *sf* *fff*

Vlc. *ff* *sf* *fff* *fff* *sf*

Calmo

espressivo un poco vibr. 9

Violin I (Vln. I): *f*, *mf*, *mf*, *mf*, *pp*, *mf*, *pp*, *f*, *tr*

Violin II (Vln. II): *sf*, *mf*, *p*, *mf*, *pp*, *mf*, *f*

Viola (Vla.): *sf*, *mf*, *p*, *mf*, *pp*, *mf*, *f*

Violoncello (Vlc.): *f*, *mf*, *ppp*, *mf*, *pp*, *mf*, *f*, *mf*

Violin I (Vln. I): *mf*, *f*, *f*

Violin II (Vln. II): *mf*, *f*, *f*

Viola (Vla.): *mf*, *f*, *f*

Violoncello (Vlc.): *mf*, *f*, *f*

Agitato

Furioso

Cambiar arco impercettibilmente

Violin I (Vln. I): *ff*, *fff*, *tenuto*

Violin II (Vln. II): *ff*, *fff*, *tenuto*

Viola (Vla.): *ff*, *fff*, *tenuto*

Violoncello (Vlc.): *ff*, *fff*, *tenuto*

Violin I (Vln. I): *fff*, *p*, *alla pta. s.p.*, *f*

Violin II (Vln. II): *fff*, *p*, *alla pta. s.p.*, *f*

Viola (Vla.): *fff*, *p*, *alla pta. s.p.*, *f*

Violoncello (Vlc.): *fff*, *p*, *alla pta. s.p.*, *f*

10

Vln.

Vla.

Vlc.

56

(natural harmonic in two strings)

60

This musical score page contains three systems of staves for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The first system covers measures 56 to 59, and the second system covers measures 60 to 63. The Violin part features a melodic line with dynamic markings of *mf*, *sf*, *p*, and *mf*. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *f*, *sf*, *p*, and *sf*. Trills and triplets are indicated in the Viola and Violoncello parts. A specific instruction "(natural harmonic in two strings)" is placed above the Violin staff in measure 57. Measure numbers 56 and 60 are clearly marked at the beginning of their respective systems.

Vln. II III 3
Vln. I II 3
Vlc. I II 3

Vln. 64
Vla. s.p.
Vlc. s.p.

Vln.
Vla.
Vlc.

sff *p* *mf* *sf* *ff* *sf*
sff *p* *mf* *sf* *ff* *sf*
sff *p* *mf* *sf* *ff* *sf*
f *ff* *f*
mf *mf* *ff* *f*
mf *mf* *mf* *mf*
mf *mf* *mf* *mf*
mf *mf* *mf* *mf*

f (natural harmonic in two strings)

11

12

This musical score page contains measures 68 through 72 for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

- Violin (Vln.):** Measures 68-72. Measure 68 starts with a *mf* dynamic and a triplet. Measure 69 has a *p* dynamic. Measure 70 has a *mp* dynamic. Measure 71 has a *mf* dynamic. Measure 72 has a *p* dynamic. A first ending bracket is present in measure 72.
- Viola (Vla.):** Measures 68-72. Measure 68 has a *mf* dynamic. Measure 69 has a *mp* dynamic. Measure 70 has a *mp* dynamic. Measure 71 has a *p* dynamic. Measure 72 has a *p* dynamic. A first ending bracket is present in measure 72.
- Violoncello (Vlc.):** Measures 68-72. Measure 68 has a *p* dynamic. Measure 69 has a *mp* dynamic. Measure 70 has a *p* dynamic. Measure 71 has a *mf* dynamic. Measure 72 has a *p* dynamic. A first ending bracket is present in measure 72.

Measure numbers 68, 72, and 72 are indicated. Dynamics include *mf*, *p*, *mp*, *ppp*, *s.p.*, *m.s.p.*, and *norm.*. Performance markings include triplets, first endings, and hairpins.

Vln. *mf* *mf*

Vla. *p*

Vlc. *mp* *pp*

Vln. *pp*

Vla. *p* *pp*

Vlc.

76

Vln. *mf* *mf*

Vla. *mf*

Vlc. *pp*

Leggiero, perdendosi...

14

Vln. *ppp* *p* *ppp* *p* *m.s.p.* *ppp*

Vla. *ppp*

Vlc. *p*

Vln. *ppp* *pp*

Vla. *p* *pppp* *ppp*

Vlc. *ppp* *p* *pp*

Vln. *ppp* *ppp* (to the bridge)

Vla. *ppp* (to the bridge)

Vlc. *ppp*

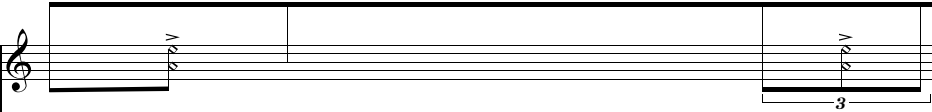
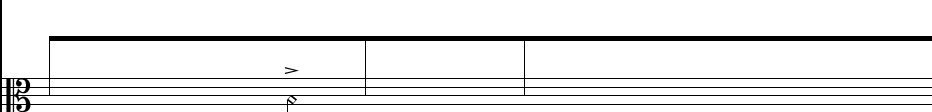
Calmo e lontano

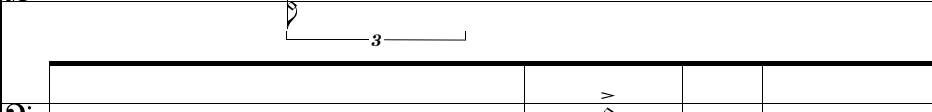
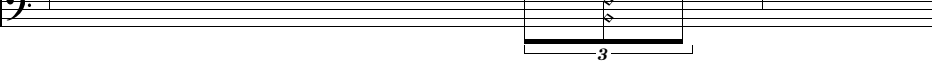
This page of a musical score, numbered 15, is titled "Calmo e lontano". It contains three systems of music for Violin I (Vln.), Viola (Vla.), and Violoncello (Vlc.).


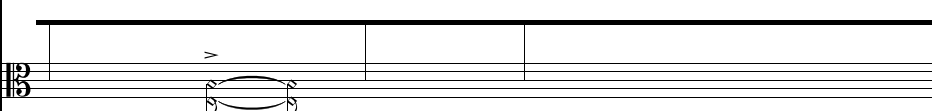
- System 1 (Measures 85-87):** The Violin I part (II, III) features a melodic line with slurs and accents, including a triplet of eighth notes. The Viola part (III, IV) has a similar melodic line with slurs and accents, also including a triplet. The Violoncello part (II, III) has a lower melodic line with slurs and accents, including a triplet. A rehearsal mark "(to the bridge)" is placed above the first measure of the cello part.
- System 2 (Measures 88-90):** The Violin I part continues with slurs and accents, featuring a triplet of eighth notes. The Viola part has a melodic line with slurs and accents, including a triplet. The Violoncello part has a lower melodic line with slurs and accents, including a triplet. A rehearsal mark "88" is placed above the first measure of the violin part.
- System 3 (Measures 91-92):** The Violin I part continues with slurs and accents, including a triplet. The Viola part has a melodic line with slurs and accents, including a triplet. The Violoncello part has a lower melodic line with slurs and accents, including a triplet.

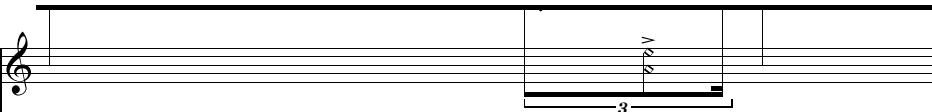
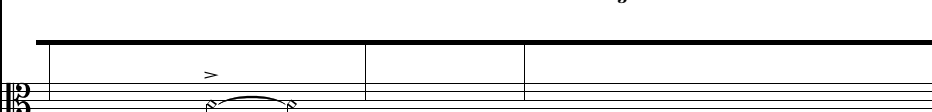
The score is written in a 4/4 time signature. The key signature has one flat (B-flat). The music is characterized by a calm and distant mood, as indicated by the tempo marking.

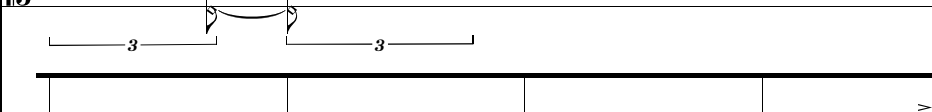

16

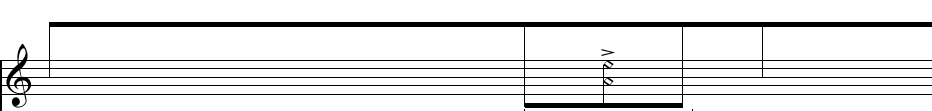
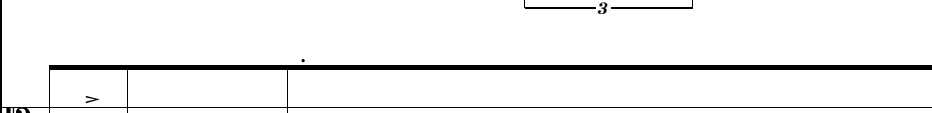
Vln.  92 

Vla.  

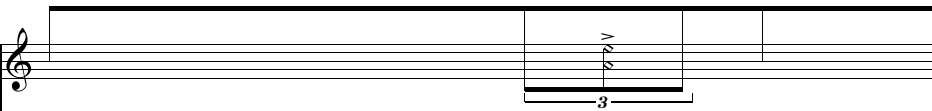
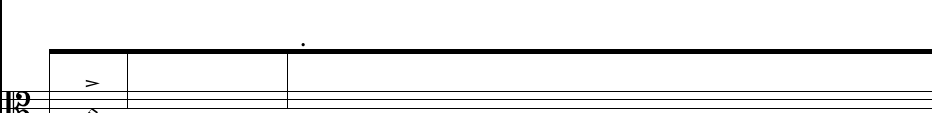
Vlc.  

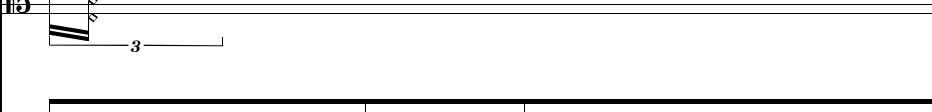
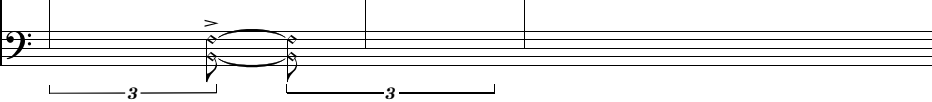
Vln.  


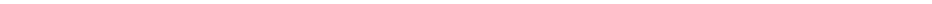
Vla.  

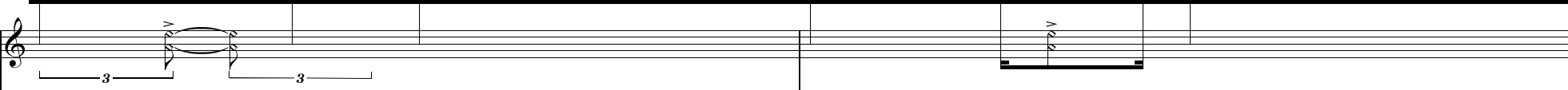
Vlc.  

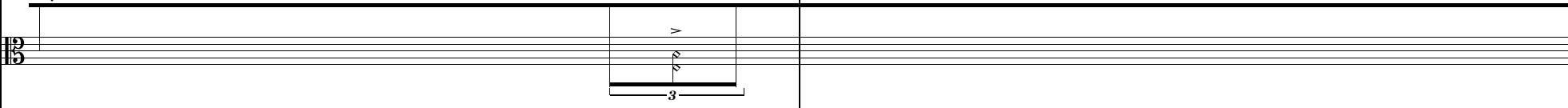
Perdendosi...

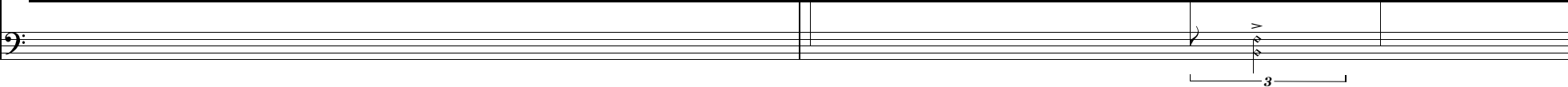
Vln.  96 

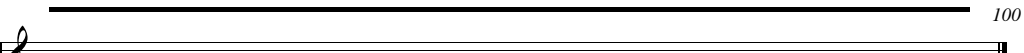
Vla.  


Vlc.  

Vln. 

Vla. 

Vlc. 

Vln. 

Vla. 

Vlc. 

Buenos Aires, 12/II/2015

