

Jeffrey Ryan

ELEMENTAL

(Sonata for Violin and Percussion)

Perusal Copy

(revised 1997)

Instrumentation:

scordatura violin

percussion: ocarina
vibraphone
2 bongos & 3 tomtoms (graduated high to low)
bass drum
snare drum
cymbal (inverted on timpani head)
suspended cymbal (*may be same as on timp*)
medium-sized stainless-steel pot with water (*see part*)
timpani (2 or 3 pedal timps)



Score as sounding.

Total performance time c. 12 minutes.

Performance notes:

1. The violinist must tune the E string *up* to F, and the A string *down* to A^b. The score is written as *sounding*, but the part is written as *played*, with string indications given where appropriate. If any question should arise as to the intended pitch, refer to the score.
2. All glissandi begin immediately and continue for the indicated duration.
3. In the first movement, barlines are given for ease of rehearsal only. Accidentals hold for the measure. Precise synchronisation is necessary only at the points indicated with a vertical arrow; otherwise, players should strive for a fluid “general” synchronisation. The humming/singing *must* be performed in the given octave (this pitch should be available to performers of both genders; male performers may use falsetto if needed).
4. \flat = quarter-tone flat; \sharp = quarter-tone sharp

Programme note:

The four movements of this sonata for violin and percussion depict the four elements of Earth, Water, Air, and Fire. Musically, the movements are connected in a way similar to the elements they represent: Earth emphasises the lifesource using primordial drones and drumming; Water springs forth from Earth, then evaporates and ascends into Air, which in turn provides the sustenance for Fire, whose blaze replenishes the Earth. This cycle of energy is reflected in the progression from low to high register, and in the percussion instruments, which frame the delicate central movements with vigorous drumming.

ELEMENTAL was written for, and is dedicated to, violinist Anna Hughes. It was premiered in January, 1993, by Ms. Hughes and percussionist Matthew Bassett.

EARTH

Slowly, senza misura
 (♩ = 48)

vln
 (gently) *non vib.* (III) → *vib.* (IV) → *molto vib.* → *non vib.*

ocarina (approx. pitch)
mf > *pp* *mf* > *pp* *mf* *n.*

vln
 (III) *vib.* (IV) → *non vib.* →

gliss.
n. *mf* *ppp* *ppp*

perc

vln
vib. *change bow as necessary* *vib.* → *non vib.*

tr (4♩) *prog.* *f* *p* *moderately* → *fast* → *slowly*

slow gliss. *mf* > *pp*

perc

vln
ord. → *s.p.*

ppp *pp*

perc
 2 bongos, 3 tomtoms
 timp mallets 6 *timpani* 5 5

mf > *pp*

vln *ord. (non vib.)*

f 3 3 *p* *f* 3 *p* *f* 3

perc *turn mallets - play w/ handles* *buzz roll* *mf* *pp* *mf* *pp* *mallets ord.* *ppp* *mf* *sfpp*

vln *continue D-B gliss.* *prog.* *slow gliss.*

perc *f* *pp* *f* *pp* *mf* *p* *mf* *p*

vln *ff* *hum* *p* *p*

perc *mf* *fp* *f* *pp*

vln *mf* *p* *mf*

perc *mf* *pp* *mf* *pp*

sing: *pp*

ooo

vln

p
(breathe as necessary)

perc

vln

mf *pp*

perc

mf *pp* *mf* *pp*

vln

mf *pp* *f*

perc

mf *pp* *mf* *f* (2 drums) gliss.

(III) (II)
 (IV) (III)

vln *ff* *ffff* *ff* *sfp* < *ff*

perc *ff* *p* *ff* *p sub.* *ff* *p sub.*

s.p. *ord.* 6 6 6 *sim.* 6

vln *sfp* *ffff* *sim.*

perc *f* *p* *ffff* *sim.*

6 7

vln *sfp* *f poss.*

perc *sfp*

3 5

(III)
 (IV) *(long bows)* *slow gliss.* *change bow freely senza decresc.!*

vln *ff* *f poss.*

perc *ff* *gliss.* *ffff* *p sub.* *f poss.*

WATER

$\bullet = 108$
sul tasto

1 vln *pppp* *p*

6 vln *pppp* *mp* *decresc. poco a poco*

11 vln *pppp* *mf* *pp*
perc *inverted cymbal on timp.*
med. yarn mallets
pppp

16 vln
perc

sempre
grad. ord. → ord.

18 vln *senza cresc.* (*pp*)
vib. (motor on slow)

perc *gliss.* *mp* *mf*
Red. (hold until indicated)

bow freely and fluidly

vln

21

perc

pp

vln

24

perc

increase motor speed poco a poco

motor medium

vln

27

perc

motor medium fast

vln

29

cresc. poco a poco

f

decresc. poco a poco

perc

motor fastest

reduce motor speed poco a poco

cresc. poco a poco

f

Red. freely

decresc. poco a poco

vln

32

ppp

ff

perc

motor medium slow

pp

vln

34

pp

f^v

vln

36

pp

f

sfp

vln

38

ppp

vln

40

f

vln

43

ff

perc

pp sub.

47

vln

perc

sfp *ff* *pp sub.* *f*

f sub.

50

vln

perc

53

vln

perc

(f) *pp* *dolce* *(pp)*

pp sub.

56

vln

perc

pp *f* *pp* *f*

f *pp* *f* *pp*

60

vln

perc

pp f p f

f pp f

8va

Detailed description: This system contains measures 60 to 63. The violin part (vln) starts with a piano (*pp*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo to piano (*p*), and finally a crescendo back to forte (*f*). The percussion part (perc) begins with a forte (*f*) dynamic, then drops to piano-piano (*pp*), and returns to forte (*f*) by measure 63. The violin part features a melodic line with a trill-like figure in measure 62, marked with an 8va (octave) sign. The percussion part consists of rhythmic patterns of eighth and sixteenth notes.

64

vln

perc

pp mf pp

Detailed description: This system contains measures 64 to 66. The violin part (vln) continues with a melodic line, marked with piano-piano (*pp*), mezzo-forte (*mf*), and piano-piano (*pp*) dynamics. The percussion part (perc) has a rest in measure 64, followed by a pattern of chords in measures 65 and 66, marked with *pp* and *mf* dynamics. The violin part features a melodic line with a trill-like figure in measure 65.

67

vln

perc

p ppp n.

mf ppp (mallet damping) n.

8va 15ma

Detailed description: This system contains measures 67 to 69. The violin part (vln) starts with a piano (*p*) dynamic, then drops to piano-piano-piano (*ppp*), and ends with a fermata marked *n.* (no sound). The percussion part (perc) begins with mezzo-forte (*mf*), then drops to *ppp* and ends with a fermata marked *n.* (no sound). The violin part features a melodic line with a trill-like figure in measure 68, marked with an 8va (octave) sign. The percussion part features a melodic line with a trill-like figure in measure 68, marked with a 15ma (15th octave) sign. The percussion part includes the instruction "(mallet damping)" in measure 69.

(2'00")

AIR

$\bullet = 72$ Hold down these natural harmonics: (I) (II) (III)

vln

1

perc

stainless steel pot *
med. yarn mallet (even 16ths) tilt to create gliss. pot 45° to horizontal (horizontal)

n. pp fff n.

hold pot horizontally
*lightweight, medium-size pot with small amount of water (1/8" - 1/4" depth), held by handle; always strike on bottom of pot

vln

6

perc

cresc. poco a poco fff fff

vibrato*

*create vibrato by tilting pot slightly back and forth

vln

12

perc

(put mallet down) trem. w/ fingertips w/ pads of fingers*

fff n. f p f p n. f

*"scurrying" sound. The thumb may rest lightly on the side of the pot for balance. Unless otherwise indicated, the speed of the tremolo should be varied freely

vln

17

perc

p f p n. n. f

vln

22

perc

n. mf n. f n. f p ad lib. pp

sim. fast as possible

vln

27

perc

fast as possible

pp *pp* *pp* *f*

vln

32

perc

pp *f* *pp* *f* *f* *n.* *ff*

(pads) → tips

vln

36

perc

nails *tips* *pads* *tips* *nails* *tips* *nails* *tips* *nails*

vln

41

perc

knuckles *(knuckles)*

f poss. *f poss.*

vln

ppp *pppp* *pppp* *n.*

46

perc

*wire brush**

n. < p *n. < p* *pppp*

**on bottom of pot*

(2'50")

FIRE

♩ = 144
Savagely

vln

1

2 bongos, 3 tomtoms
soft rubber mallets

f *sfpp* *cresc. poco a poco*

tr *b* *w*

perc

ff sub. *sfpp* *fff*

vln

7

non tr *gliss.* *fff* *gliss.*

perc

ff

vln

12

fff *poco sul pont.* *ord.* *sul pont.* *0* *p sub.*

gliss. *mf* *fff*

perc

p sub. *fff* *p sub.* *(even 16ths)* *molto*

vln

16

pp *fff* *ord.*

perc

ff *pp* *fff sub.*

20

vln

perc

gliss. \wedge

mf \longleftarrow *fff* \longleftarrow *ffff*

fff

b.d.

24

vln

perc

28

vln

perc

p \longleftarrow *f poss.*

p \longleftarrow *f*

33

vln

perc

gliss. to highest pitch

f *sfp*

arco *tr* *1/2 step sempre*

to snare/snare sticks

f poss.

vln
 51 *ppp sub.* *cresc. poco a poco* *molto* *ff*

perc
fff *susp. cym.* *ppp* *cresc. poco a poco* *molto*

vln
 54 *fff* *choke* *to bongos—med. rubber mallets*

perc
fff *ff*

vln
 57 *sfp* *cresc. poco a poco* *gliss. IV* *gliss.*

perc
pp *ff*

vln
 60 *f poss.* *sim.*

perc
f poss. *p* *cresc. poco a poco*

vln
 64 *8va* *gliss.*

perc
ffff (1'50")