

Martin Smolka

Rubato

for violin and piano

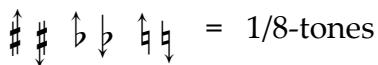
1995

Explanations:

Accidentals are valid for the whole bar.

Violin

= 1/4-tones

 = 1/8-tones

An example of 1/8-tone scale down: c \sharp c \sharp c \sharp c \sharp c \sharp c \sharp b \sharp b \sharp b \sharp

In a section with piano it is recommended to relate the tuning of microtones to tones of piano. In a *pppp* solo section all microtones are derivable from *c' sharp*, *c'* and *b*, which can serve as kind of intonation axis. In the *ff* sections the open strings will help. (Bar 19, 20, 30: h \sharp = c \downarrow = neutral third –nor minor, nor major- of a triad in A \flat .)

In practice the eight-note steps need not be perfectly exact nor equal, it just should be kept that, for example, on a way down from *c sharp* to *c* there are 4 micro-steps (or, in other words, 3 new pitches within the minor second). The tiniest step may give impression of rather color-change than pitch-change.

Open strings and *non vibrato ff* – crude sound (like folk fiddler).

Sempre non vibr., ppp quasi niente - very silently, static, as if motionless. The sound might be flavored by *flautato, sul tasto* or so. Violin and piano should be balanced to the extent of merging in one unit, violin should not dominate. Search for color similarities of both instruments is desired.

Piano

ppp quasi niente Press the keys extremely softly, mildly and gently; with each sound it should be taken a risk that the sound might not come out. To obtain extremely soft sound, it is recommended to touch the keys as much as possible on their margins. Tones of each chord should be balanced very carefully. Violin and piano should be balanced to the extent of merging in one unit, violin should not dominate. Search for color similarities of both instruments is desired.

Ped _____ = sustain pedal first held, then un-pressed gradually to produce a very gentle buzzing of the strings and then the „echo” of the other resonating strings. This effect must not be reason for playing louder.

Duration ca. 8'

Rubato
to Ivan Ženaty

Martin Smolka, 1995

$\text{♩} = 120$
0 non vibr.

VI. Pf.



poco accel. $\text{♩} = 144$

VI.



12 $\text{♩} = 50$

VI.



17 *sempre non vibr.* (1/8)

VI. Pf.



20

VI. Pf.



Musical score for strings and piano, page 10, measures 22-23. The score consists of two staves. The top staff is for the Viola (VI.) and the bottom staff is for the Piano (Pf.). Both staves are in common time (indicated by '4'). The viola part starts with a dotted half note followed by a sixteenth-note pattern. The piano part starts with a dotted half note followed by a eighth-note pattern. Measures 22 and 23 are identical, ending with a repeat sign and a double bar line.

26

VI.

Pf.

Leo Leo Leo

Leo Leo

Musical score for strings and piano, page 10, measures 29-30. The score consists of two systems. The top system shows the Viola (VI.) part in 3+6 time, with a key signature of one sharp. The bottom system shows the Piano (Pf.) part in 3+6 time, with a key signature of one flat. Both systems feature eighth-note patterns. The vocal line "Leoo Leoo" is written below the piano staff.

Musical score for Violin (VI.) and Piano (Pf.) showing measures 33-37. The Violin part includes an "ossia" section with eighth-note patterns. The Piano part features sustained notes and eighth-note chords.

6
36

Rubato

VI. Pf.

Levo Levo Levo Levo

40

VI. Pf.

Levo Levo Levo

44

VI. Pf.

Levo Levo

47

VI.

51

VI.

Musical score for strings and piano. The strings (Vi. and Pf.) play eighth-note patterns in 10/4 time. The piano (Pf.) plays eighth-note chords in 10/4 time, with dynamic markings *ppppp* and *l.s. al fine*. Measure 55 begins with a piano dynamic *p*.

59

accel. - - - - - $\text{\textcopyright} = 144$

ad lib. non vibr.

VI. 1 2 3 4 5 6 7 8 9 10 11 12

mp *f* *ff*

Musical score for violoncello (VI.) at measure 62. The key signature is A major (no sharps or flats). The time signature is 12/8. The melody consists of eighth-note patterns: B, G, G, B, F# (fortissimo), G, G, E. The bassoon part starts at measure 63.

65

10"-20"

vi.

Pf.

(Levo.)

(echo of violin in piano strings)