

Commissioned by Susanne Stanzeleit and Julian Jacobson
with funds provided by the Britten - Pears Foundation.

duration c. 8 minutes

First performance given by Susanne Stanzeleit and Julian Jacobson in the
Purcell Room, London, 23 April 1999.

Stobrod's Violin

Philip Cashian

♩ = c. 42 'nocturnal, with an icy edge'...

sempre molto legato

Violin

Piano

7

Violin

Piano

f *p*

accel.

fp sub. *mf* *p* *mp*

L.H. sempre *p* e molto delicato

12

Violin

Piano

f *pp*

9:8

pp *mp* *pp* *mf* *pp* *mf*

loco

I.v.

16

Musical score for measures 16-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *mf* for measures 16-17 and *p* for measure 17. The grand staff contains a complex piano accompaniment with various rhythmic patterns, including 9:8 and 3:1 groupings. Dynamic markings include *pp* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

18

Musical score for measures 18-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *f* for measure 18 and *mp* for measure 19. The grand staff contains a complex piano accompaniment with various rhythmic patterns, including 3:1, 9:8, and 5:1 groupings. Dynamic markings include *mf*, *p sub.*, *mf*, *p*, *f*, *p sub.*, and *ppp*. The key signature has one sharp (F#) and the time signature is 4/4.

B

21

Musical score for measures 21-22. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *f* for measure 21 and *pp* for measure 22. The grand staff contains a complex piano accompaniment with various rhythmic patterns, including 5:1, 9:8, and 3:1 groupings. Dynamic markings include *mf*, *pp*, *mp*, *pp*, *f*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

23

molto espress.

p

5 9:8 9:8 3 5 3

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

3 l.v.

25

mp *p* *mf* *pp*

3 3 3 9:8 3 3 3

p *mp* *pp* *mf* *mp* *p* *f* *p sub.* *mf* *p*

C

28

p

ff *ppp sub.* *p* *mf*

3 3 3 3 3

30

ff *ppp*

pp *mf* *mp* *p*

34

$\text{♩} = \text{c. } 63 \text{ 'very calm' } \dots$

poco rall. *a tempo*

pp *p*

40

poco rall. *a tempo*

pp *p*

D

poco rall. $\text{♩} = \text{c. } 52 \text{ 'like an old, nearly forgotten and barely audible, hymn tune' } \dots$

(segue)

46

pp *p*

I.v.

(piano)

Repeat E throughout the section, independently of the violin, and occasionally play F. After E has been played a few times you can add, ad lib, any group, or groups, of grace notes from G after the last chord. Play bracketed pauses ad lib and vary their durations. Phrasing and pedalling can be varied ad lib.

E (♩ = c. 52) very flexible

(pp)

F

(pp)

G

(pp)

Wait until the chorale has been played at least twice before entering. No co-ordination with piano. Tempo is very flexible and the overall effect should be of improvised music.

♩ = c. 52, molto intenso e sostenuto

Sul G + D (don't rush grace notes)

f *p* *f* *p* *pp* *f*

mp *pp* *p* *f*

p *pp* *mf* *mp* *f*

sul tasto

ff *mp* *f*

mp *f* *p* *pp*

mp *f* *p*

H

Slower

f *dim.* *al p* *ppp*

(Piano)

Strike strings with palm of hand.

mf