

# **Playground of Yesterday**

for String Orchestra

Merve Erez

2019

Approximately  
8"

## Instrumentation

Violin I (4)

Violin II (4)

Viola (3)

Violoncello (2)



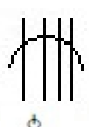








Double Bass (1)

## Playground of Yesterday

This piece is dedicated to child brides.



## Performance Notes

### General Remarks

	: trills and tremolos should be played as fast and dense as possible
	: arrows indicate gradual change from one playing technique to another
N.V.	: non vibrato. (All non vibratos are valid for exact measures)
S.T.	: sul tasto
S.P.	: sul ponticello
M.S.P.	: molto sul ponticello
M.S.T.	: molto sul tasto
	: behind the bridge
	: bartok pizzicato
	: circular bow movement
C.L.B.	: col legno battuto
	: ricochet
	: mute the strings, produce only noise (on the bridge)
	: irregular vibrato, as wide as possible
	: stable, light pressure
	: overpressure with different pressure points
	: performers should throw their coins into previously prepared cups

All measures with c.l.b. can be played ad. lib.

### Double Bass:

	: c.l. wood buzz, By placing the wood of the bow onto a vibrating string, a buzzing can be produced.
	: hit the instrument w/finger, in various spots



# Playground of Yesterday

Merve Erez  
2019

**A**

(Childhood)

10" ♩=54

col legno on the tailpiece →

as loud as possible

col legno on the tailpiece →

as loud as possible

col legno on the tailpiece →

as loud as possible

col legno on the tailpiece →

as loud as possible

c.l. battuto  
1  
as loud as possible

c.l. battuto  
1  
as loud as possible

col legno on the tailpiece →

as loud as possible

col legno on the tailpiece →

as loud as possible

col legno on the tailpiece →

as loud as possible

on the bridge  
as loud as possible

on the bridge  
as loud as possible

(start when you hear crying voice from the tape)  
col legno wood buzz  
as loud as possible

(hit the body w/ fingers, from neck to body, like walking w/ varying speed)

(bridge)

*ff-pp* *mf* *ff*

(rapid changes between m.s.t and ord.)  
III, II

as loud as possible

(rapid changes between m.s.t and ord.)  
III, II

as loud as possible

(rapid changes between m.s.t and ord.)  
III, II

as loud as possible

(rapid changes between m.s.t and ord.)  
III, II

as loud as possible

IV  
as loud as possible

*p*

I  
*mp*

IV  
as loud as possible

*p*

I  
*mp*

IV  
as loud as possible

*p*

I  
*mp*

IV  
as loud as possible

*p*

I  
*mp*

*ppp*

*ppp*

*ppp*

m.s.p.

*mp* *ff* *pp*

m.s.p.

*mp* *ff* *pp*

(hit w/ fingers from neck to body, like walking w/ varying speed)

*ff* *pp*

16

c.l.b. I  
as loud as possible

c.l.b. I  
as loud as possible

pizz.  
ff

pizz.  
ff

mute the strings, no pitch  
molto flautando  
f

mute the strings, no pitch  
molto flautando  
f

mute the strings, no pitch  
molto flautando  
f

mute the strings, no pitch  
molto flautando  
f

c.l. on the tailpiece  
as loud as possible

c.l. on the tailpiece  
as loud as possible

c.l. on the tailpiece  
as loud as possible

c.l. on the tailpiece  
as loud as possible

bartok pizz.  
mf

bartok pizz.  
mf

bartok pizz.  
mf

m.s.p  
mp — ff — p  
on the bridge, just noise  
s.t  
pp  
m.s.p  
f > p

m.s.p  
mp — ff — p  
on the bridge  
s.t  
pp  
m.s.p  
f > p

on the bridge  
mf — f — pp — ff  
p ff  
m.s.p  
f > p

22 s.t. → ord. → s.p. irr. vib. *f* *p* *ff* *p*

ord. → m.s.p. → ord. *pp* *ff* *p* *ff* *pp*

pizz. *ff*

pizz. *ff*

s.t. → ord. → s.p. irr. vib. *f* *p* *ff* *p*

s.t. → ord. → s.p. *pp* *fp* *ff* *p* *ffp*

s.t. → ord. → s.p. *pp* *fp* *ff* *p* *ffp*

col legno on the tailpiece  
as soft as possible

col legno on the tailpiece  
as soft as possible

col legno on the tailpiece  
as soft as possible

1<sup>o</sup> c.l.b. *as loud as possible*

1<sup>o</sup> c.l.b. *as loud as possible*

1<sup>o</sup> c.l.b. *as loud as possible*

irr. vib. as wide as possible *f* *ff*

irr. vib. as wide as possible *f* *ff*

irr. vib. as wide as possible *f* *ff*

(hit w/ fingers from neck to body, like walking w/ varying speed) *ff*

*sfz*









61

pizz. *ff* *f* *p* *ff* *ff* *mp* *p* *f*

N.V. ord. s.p. as high as possible IV ord.

pizz. *ff* *f* *p* *ff* *ff* *mp* *p* *f*

N.V. ord. s.p. as high as possible I ord.

N.V. ord. s.p. *f* *p* *ff* *p* *f*

N.V. ord. s.p. *f* *p* *ff* *p* *f*

pizz. *ff* *ff* *pp* *mf* *pp* *f* *ord.* *mf* *ffp* *ff* s.t. N.V.

pizz. *ff* *ff* *pp* *mf* *pp* *f* *ord.* *mf* *ffp* *ff* s.t. N.V.

*pp* *fff* *ff* *pp*

*pp* *fff* *ff* *pp*

*fp* *f* *fff* *pp*

*fp* *f* *fff* *pp*

*fp* *f* *fff* *pp*

ord. *pp* *f* *mp* *fp* *mp* s.p. pizz. *fff* *p* *ff* *p*

ord. *pp* *f* *mp* *fp* *mp* s.p. pizz. *fff* *p* *ff* *p*

s.p. ord. *mp* *ff* *pp* *f* *mp* *fff* *mp* s.p. pizz. *ff* *p*

11



76

mute the strings, behind the bridge

as loud as possible

arco

*ff* *pp* *fff* *mp* *ff*

non vib.

13

mute the strings, behind the bridge

as loud as possible

arco

*ff* *pp*

non vib.

*sfz*

mute the strings, behind the bridge

as loud as possible

arco

*ff* *pp*

mute the strings, behind the bridge

as loud as possible

arco

*ff* *pp*

mute the strings, behind the bridge

as loud as possible

arco

*pp* *f* *pp* *f*

s.p.

mute the strings, behind the bridge

as loud as possible

arco

*pp* *f* *pp* *f*

s.p.

mute the strings, behind the bridge

as loud as possible

arco

*pp* *f* *pp* *f*

s.p.

ord.

*p*

as loud as possible

ord.

*p*

as loud as possible

ord.

*p*

as loud as possible

ord.

*f* *fp* *mf* *mf* *ff*

pizz.

*f* *p*

ord.

ord.

*f* *p*

ord.

*f* *p*

ord.

*f* *ff* *f* *p*

ord.

*f*

8<sup>vo</sup>  
s.p  
mp  
f  
s.p  
mp  
f  
m.s.p  
fff

90

ord.

*p* *pp* *p*

**C** (After the Wedding)

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

ord.

*p* *pp*

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

mute the strings, behind the bridge

*f* *ff* *ff* *pp*

ord.

*mf* *p*

*ff* *ff* *ff* *pp*

ord.

*ff*

*ff* *ff* *ff* *pp*

ord.

*f* *p* *ff*

101

IV

I

8<sup>va</sup> ord.

s.p

ff

p

ff

pp

ord.

gliss.

mf

s.p

pp

ff

ff

ff

m.s.p

pp

ord.

s.t.

pp

fp

m.s.p

pp

ord.

gliss.

mf

s.t.

fp

m.s.p

pp

m.s.p

pp

I

3

3

3

3

3

3

ff

pp

I

ff

pp

ff

pp

pp

pp

full pressure, very slow bow, cracky sound

mp

full pressure, very slow bow, cracky sound

mp

full pressure, very slow bow, cracky sound

mp

I

ff

mf



