

DELTA

Piece for: Percussions and Violin

Composer: Clara Bergendahl

Explanation:

The purpose of the first part is to build up an atmosphere. The percussion instruments represents the physical room and everything in it while the violin is a representation of the subjective mind.

In the first parts of the piece, the mind can't concentrate and gets interrupted by the room and everything in it. The room is sharp and almost aggressive with noise coming from all sort of unexpected things. However, the mind and the room gets along better and better, and in the last part, the violin has the bass drum, while the percussion is a pitched instrument as a symbol of how the two different things starts to act more and more as one. And the performance gets more smooth.

- The boxes indicate that one should play what's in them until something else shows up.
- When there's a dotted line, it means you should slowly transform to the next box/notes given
- When there's a straight lined line you should play the same thing and directly switch to the next part.

Explanation

The sixteenth notes in the high bongo is in a free tempo except for the places where it plays together with the Violin, that is whenever the violin has sixteenth notes aswell.

Play together with the violin

This is an example of where the high BONGO are played more freely, with a different character then the violin and therefor it does not have to take tempo into consideration. Think of it as background noise.

However the triols should be playd in tempo.

bar 46

The dotted arrow means that you shuld involve fragments of the upcoming box while still playing the first box in order to gradually come to the next box. Whereas a non dotted arrow means to go directly from one box to another.

bar 1

Instrument chart

For Percussions

For the Violin

♩=100 Wood sword- ad lib.
intensify gradually together with violin, no time limit

ff dim.

Percussion 4/4

con motto

Marimba 4/4

♩=100 Plastic tube- ad lib.
intensify gradually together with violin, no time limit

Sand paper
Cirkel like motions with shifting intensity

Violin I 4/4

9

Wood sword- ad lib.
p Come to this box bit by bit

mp cresc.

Perc. 4/4

Mar. 4/4

Plastic tube still motions with the sand paper, more follow the dynamics and more sharp as the intensity increase

start reaching for the plastic tube

Vln. I 4/4

16

ad lib. *mp*

ffp *mp*

Perc. 4/4

fff

Sand paper- Ad. lib but more fragmented and aggressive

Vln. I 4/4

20 Come to this box bit by bit

Perc. *pp* with bow

Vln. I *pp* Cirkel like motions on sand paper

24

Perc. *pp*

Vln. I *mp dolce* *pf* *mp* *mf*

28

Perc. *mf* *p* *f* *allegro* *p* *cresc.*

Vln. I *p* *mp allegro* 3 3 3

Flautando

31

Perc. *cresc.* *ff* *mf* Wood block *p cresc.*

Vln. I *ff*

34 Follow the violin in dynamics and involve any drum of choice

Perc. *ff* *pp mystrioso* *mf* *mp*

Vln. I *p* *mp* *mf* *f* *pf* *mf cantabile* *fp* *mp*

mystrioso

Interrupt the violin
with base drum and
an accent on woodblock

39

Perc.

Vln. I

pf *dim.* 3

ff
Stop immediately when you hear the base drum

40 $\text{♩} = \text{ca. } 50.$ *accel.* 12 s $\text{♩} = \text{ca. } 120.$

Perc.

Vln. I

pp cresc. *ff*

$\text{♩} = \text{ca. } 50.$ *accel.* 12 s $\text{♩} = \text{ca. } 120.$

41 *á tempo, ad lib.*

Perc.

Vln. I

f *ff*

43 Play together with the violin

Perc.

Vln. I

mf forzando *cresc poco a poco ad libitum* 3 3 3 *ff*

Flautando

46 *molto accel.* play together with the violin *á tempo ad lib.*

Perc.

Vln. I

p *ff*

molto accel. play together with the drums *á tempo*

51

Perc. *mf*

Vln. I *mf energico*

54

Perc. *f* *p passivo*

Vln. I *pp* *mf* *p*

ad lib.
2 Glockenspeil mallets
on crotales in c, in 2 octaves

slowly release pressure
and come to a flageolet
Free tempo and then back and forth slowly.

59

Perc. **accel.** Follow the violin in intensity

Vln. I **accel.** ca. 12 s *mf* *mp* *p* *mf*

65

Perc. *p* *mf* *pp* *mp*

Vln. I *p* *mf* *pp* *mp*

70

Perc. **Come to this box bit by bit** *f* *pp*

Vln. I *pp*

use cow bell and complement with wood block in free ryt. ≈ 60

78 Perc. **involve next box bit by bit**

Vln. I *p* ≈ 60 *mp*

Improvise on any drums of choice but keep the high bongo try to match the violin when possible

83 Perc.

Vln. I *p*

89 Perc.

Vln. I Loop and change notes of free choice into left hand pizz or regular pizz

93 Play together with the violin in some rhythmic

Perc.

Vln. I pizz *mf* *ff*

97 $\text{♩} = 100$

Perc.

Vln. I *p* *cresc.* *dolente* $\text{♩} = 100$ arco *tr* *mp* *cresc.*

105

Solo

go to marimba

Perc.

Vln. I

114

Perc.

Vln. I

119

with soft mallets

Mar.

Vln. I

122

Perc.

Mar.

Vln. I

124

remove the blanket

Mar.

Vln. I

128

Mar.

Vln. I

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

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

132

Mar.

Vln. I

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

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

pesante

136

Mar.

Vln. I

mf *f* *f*

mf *f* *f* *giocosio*

140

Mar.

Vln. I

mp *mf*

dolce *dolce*

decido *decido*

144

Mar.

Vln. I

The image shows a musical score for two instruments: Mar. (Maracas) and Vln. I (Violin I). The score is for measures 144 through 148. The Mar. part is written in a bass clef and features a dynamic progression from *p* to *ff* across the measures. It includes sixteenth-note runs with sixteenth rests and sixteenth-note chords. The Vln. I part is written in a treble clef and features a dynamic progression from *p* to *ff*. It includes triplet eighth notes and sixteenth-note runs. The Mar. part has a fermata over the final measure, and the Vln. I part has a fermata over the final measure. The Mar. part has a fermata over the final measure, and the Vln. I part has a fermata over the final measure.

p *mf* *f* *ff*

p *mf* *f* *ff*