

Annegret Mayer-Lindenberg

Schatten einer Laufenden

for violin

About the piece:

In his essay „In the shadow of tree being“ Tim Ingold discusses various forms of shadows that go beyond those cast by light falling on an object. For example, he describes ashes as the shadow of a wood fire and wax mounds as the shadow of a candle.

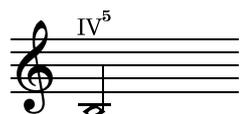
The various parts of „Schatten einer Laufenden“ are derived in one way or another from the courante from J.S. Bach's Partita I in B minor for solo violin. Without this piece, they would not exist, or at least not in their present form. They too could therefore be seen as shadows of this courante, according to T. Ingold's definition.

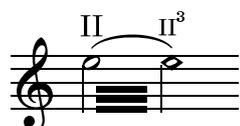
duration: approx. 12 minutes

The composition was supported by

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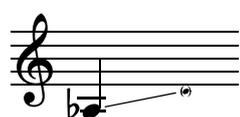
Explanations to the score:

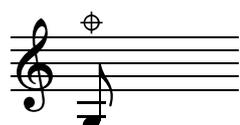
 harmonics notation: the note shows the fingering position or a possible fingering position, the Roman numeral indicates the string, the Arabic numeral the overtone. For higher overtones, the sounding result is notated in a separate staff above the main staff.

 very fast change between harmonic and normally fingered note: results in a shimmering sound, the audible pitch is mainly the overtone belonging to the harmonic

 let the note fade out (do not mute)

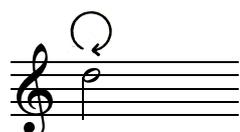
 fast glissando upwards

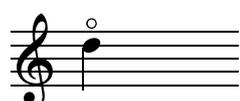
 glissando (here with indicated target note), the glissando should begin immediately and extend over the entire length of the note

 dampen the string with your left hand

 noise without pitch: the location where the sound should be generated is indicated above the note

 overpressure

 circular bowing

 octave harmonic (2nd harmonic of the string)

c.l.b. col legno battuto

e.s.p. estremo sul ponticello (very close to the bridge)

a.s.t. alto sul tasto (very far on the fingerboard)

-----> gradual transition from one playing technique / contact point to another

A discreet, light vibrato may be used as a means of musical expression in appropriate places, even if it is not explicitly stated in the score. There is also room for rubati.

Schatten einer Laufenden

for violin solo

for Sara

A. Mayer-Lindenberg

♩ = 104-112

VI⁵ II II³ jeté ord.
f *pp* *mp* *mf*

6 jeté ord. II II³ jeté ord.
f *p* *mf*

11 s.p. IV IV⁷ ord. s.p. ord.
mp *f* *p dolce*

16 jeté
poco *pp*

21 pizz. arco pizz.
mf *f*

26 arco s.p. ord. s.p.
pp *f* *p*

31 pizz. arco III s.t.
mf *f* *pp*

4/4

36 ♩ = 126-138
c.l.b.

pp dolce pp

♩ = 104-112

mf pp mp jeté ord.

mf pp f p jeté ord.

mp s.p. IV IV⁷ ord. mf s.p. ord. p dolce

mp f p jeté pizz. arco mf

mp f arco s.p. jeté

ord. mp s.p. II³ p pizz. ord. arco mf f

♩ = 72-80

84 III^3
 IV^2

pp sempre

e.s.p.

89 a.s.t.

c.l.b.

94 arco on the bridge

poco

ord. III^4
 IV^5

pizz. IV^5

pp *p*

99 pizz. IV^5

arco a.s.t.

pp

104 ord. III^5
 IV^4

e.s.p.

ord. II^3
 III^4

pizz. IV^5

IV^5

p

109 arco e.s.p.

s.t.

pp sempre

114 a.s.t.

c.l.b.

arco on the tailpiece

119 pizz.

p

124

arco
III⁵
IV⁷
pp

129

pizz.
IV⁵
p
a.s.t. -----
pp sempre

134

e.s.p. on the bridge
ord.
II⁴
pp sempre

139

e.s.p. ----- a.s.t.
ord.
pp sempre

144

ord.
II⁵
III⁴
a.s.t. -----
pp sempre

149

e.s.p. ord.
II⁴
III⁵
s.t.
pp sempre

154

ord.
II³
III²
on the tailpiece
pp sempre

159

e.s.p. on the bridge
ord.
II³
III²
pp sempre
poco

203 *f* *mp* *f* pizz. arco

208 *p* *mf* pizz. jeté ord.

212 ♩ = 126-138 c.l.b. *pp dolce*

217

222 ♩ = 104-112 flautando *p* *mp* ord. II II³

227 *mf* s.p. ord. *mp dolce* II II⁵

232 *mf* jeté *pp* *p* *f* *mp dolce* ord. pizz. arco

237 *f* s.p. ord. *pp* *p* IV⁷ IV⁷ ord.

242 *jeté*
mp *mf* *mp*

247 *s.p.*
p *mf* *f*

252 *jeté* *pizz.* *arco* *flautando*
p *mf* *p*

257 *ord.* *jeté* *ord.* *II* *II³* *jeté* *ord.* *jeté*
mf *f* *pp* *p* *f* *pp*

261 *ord.* *IV⁷* *IV⁷* *pizz.*
mf *pp* *f*

266 *pizz.* *arco* *jeté* *ord.*
p *mp*

♩ = 66 *flautando*
 270 *8va*
ppp

275 (8)