

Max **Bober**

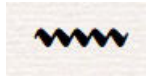
October 2017

Warszawska Jesień

(Autumn in Warsaw)

for violin, viola, violoncello

NOTATION EXPLANATION:



wider-slower vibrato (1:1-4 tone on strings)



narrow-faster vibrato

s.p. = *sul ponticello*

s.t. = *sul tasto*

ord. = *ordinario*

ord. -----> *s.p.* play moving the bow smoothly from one point of the string to other. Allow a sound full of noise and not clear tone.

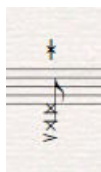


On Bar 13 violin should play unison in three chords and then remains on second string.

(Referred to W. Rihm's String trio – 1977)



"Bartok" or snap pizzicato



Buzz Pizzicato played aggressively on G string. The finger will touch the fingerboard between strings. The finger should be settled where is the first octave to create a "snare-drum" effect.

(Referred to Julian Peralta "Charrua" string quartet – 2018)

max. pressure = as it is explained in Penderecki's *Threnody to Victims of Hiroshima* (1960)

On Bar 48 – *ad libitum* – violin and viola should play last note when cello ends glissando.

Warszawska Jesień

string trio

Max Bober, october 2017

lento-calmo

Violin I: * *pp* *mf*

Viola: *pp* ****

Violoncello: (h) *pp* ***

Vln. I: 5 s.p.

Vla. *mf*

Vc. ord. *p*

Vla. 8 ad lib. 6" to 10"

Vc. ad lib. 6" to 10" *p* *f* *p*

Vln. I: 9 P.G. III string (h) (b) (h) (b) *f* *mf*

Vla. P.G. *f* s.p.

Vc. P.G. *p*

* 1/4 sharp ** 1/4 flat *** 3/4 flat **** 3/4 sharp

2
12

tre corde II

Vln. I

Vla.

Vc.

sfz p

mp

sfz

pizz.

vib.

mf

p

mf

sfz p

sfz p

15

Vln. I

Vla.

Vc.

f

f

p

mf

sub f

mf

sub f

p

fp

mas ligero

18

ord. -----> s.p.

a tempo

Vln. I

Vla.

Vc.

ff

ff

p

gliss.

gliss.

gliss.

mas ligero

ord. -----> s.p.

a tempo

gliss.

mf

mas ligero

ord. -----> s.p.

a tempo

s.p. ----->

ord.

ff

sfz p

21

ad lib. 8"

Vln. I

Vla.

Vc.

ad lib. 8"

max. pressure

max. pressure

ad lib. 8"

22

Vln. I

Vla.

Vc.

ff *pp* *p* *fp* *mp*

sffz p *mf*

gliss. *gliss.* *gliss.*

26

Vln. I

Vla.

Vc.

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

ord. *s.p.* *ord.* *portato s.t.* *3*

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

ord. *s.p.* *ord.* *portato* *cresc.*

30

Vln. I

Vla.

Vc.

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

rall... *a tempo* *3* *rall...* *a tempo*

rall... *a tempo* *rall...* *a tempo* *pizz.*

s.t. *3* *rall...* *s.p.* *sffz p* *sffz p* *sffz p* *rall...* *a tempo*

pp *p* *sffz pp*

33

Vln. I

Vla.

Vc.

pp *p*

arco *portato* *flautando*

3 *3* *rall...* *tempo I* *3* *3* *rall...* *tempo I*

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

portato s.t. *rall...* *tempo I* *ord.* *3*

35

Vln. I

Vla.

Vc.

pp

mp → *s.p.*

ord. (Con ambas manos en el arco)

ff

37 ad lib. 6"

Vln. I

Vla.

pp

p

pizz.

mf

39 piu mosso

Vln. I

Vla.

Vc.

f

pp

pp

mf

pp

mf

pp

molto cresc. pp

pp

molto cresc.

s.p.

ord.

arco

pizz.

aliss.

arco

42

Vln. I

Vla.

Vc.

sfz pp

sfz pp

p

sfz pp

sfz pp

sfz pp

p

f

45

Vln. I

Vla.

Vc.

p

mf

p

mf

p non cresc.

48 ad lib. 10" - 15"

Vln. I

ad lib. 10" - 15"

Vla.

ad lib. 10" - 15"

Vc.

f *dim.* *p* *ppp* *morendo*

The image shows a musical score for three instruments: Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). The score is for measures 48 and 49. Above the first measure, there is a tempo marking '48 ad lib. 10" - 15"'. Each instrument part has its own 'ad lib. 10" - 15"' marking. The Vln. I and Vla. parts have a 'ppp' dynamic marking in measure 48 and a 'morendo' marking in measure 49. The Vc. part has a 'ppp' dynamic marking in measure 48 and a 'morendo' marking in measure 49. A dynamic contour line is drawn across the Vc. part, starting at a low level, rising to a peak marked with 'f' (forte) in measure 48, then gradually decreasing through 'dim.' (diminuendo) to 'p' (piano) and 'ppp' (pianissimo) in measure 49. A dashed line indicates a continuation of the 'dim.' marking. A vertical dashed line separates measure 48 from measure 49. The Vln. I and Vla. parts have a thick horizontal bar above them in measure 48, indicating a sustained note or a specific performance instruction. The Vc. part has a thick horizontal bar above it in measure 48, indicating a sustained note or a specific performance instruction.