

Violin

♩=♩ always unless otherwise indicated

N.M.Collins

A ♩=60

3 hold back on tenutos wherever this theme appears

B ♩=80

Athletic

7 **Maestoso**

16 *f*

11 ♩=70

13 ♩=50 ♩=60

C *p*

a quiet passion substitute harmonics or shift octaves as required

8^{va} 8^{va}

(8)

22 (8)

25

D

27

Violin

28 *p* *cresc.*

31 **E** =80 *mf* *f*

34 5 3

37 5 3 3 3+2+2 *mf* *p*

40

44 **F**

47 *ff* I II II I I II V

50 =70 *mp*

53 =60 *f*

55 **G** 5

Detailed description: This is a page of a violin score, page 2. It contains nine staves of music. The first staff (measures 28-30) starts in 5/4 time, marked *p* and *cresc.*. The second staff (measures 31-33) changes to 4/4 time, marked *mf* and *f*, with a tempo marking of 80. The third staff (measures 34-36) continues in 4/4 time with a 5-measure phrase and a 3-measure phrase. The fourth staff (measures 37-39) changes to 5/4, 4/4, and 2/4 times, marked *mf* and *p*, with a 3+2+2 triplet. The fifth staff (measures 40-43) is in 7/8 time. The sixth staff (measures 44-46) is in 4/4 time, marked *ff*, with fingering numbers I, II, II, I, I, II and a breath mark V. The seventh staff (measures 47-49) is in 4/4 time, marked *mp*, with a tempo marking of 70. The eighth staff (measures 50-52) is in 4/4 time, marked *f*, with a tempo marking of 60. The ninth staff (measures 53-55) is in 4/4 time, marked *f*, with a 5-measure phrase.

sul tasto

Violin

sul pont.

57

61

66

H metric modulation will preserve current motif exactly

$\text{♩} = 120$ $\text{♩} = 100$

nat. rit. (rit to $\text{♩} = 90$) $\text{♩} = 100$

71

75

2+2+3

3 2

79

2 2 3+2

84

keep same dynamic

5 6 9

ff f

88

I

3+3+1

4 7 2

3 7 3

96

rough tone for this motif

Violin

101 *mp* *f*

108 *p*

114 *f*

121 *mf* *f* *pp*

125 *mf*

128

132 *mp*

135 *mf* *f* *mf* *mp*

140 *sfz* *sfz* *sfz* *p*

144 *f* *sfz* *ff*

Violin

148 2+2+3

151 sul D + A

fff

as fast as possible- try to preserve the momentum built up

154 sul A + E

sul D + A

157 sul D + A

p
more lyrical

160 detache nat.

mp *ppp* *p*

164

mp

167 ♩=90

mf *ff*

6

M

optionally, with a metric modulation **Violin**

170 *p* *mf* *mf*

173 *mf* *p* *mf*

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

staccato

from sul tasto move to normal bow position over bar

180 free time *legato* *p* *mf* *p*

N

184 accel. *mp* *f* *f* *mp* *ff*

O

190 *mp* *f* *ff*

accel. *with fury*

195 *ff*

198 *mf* *ff*

Violin

energy dissipating

201 *dim-*

204 *-in- -u- -e- -n-*

208 *ppp morendo*

212 *mp*

217 *mf p f*

a gradual realisation of exhaustion dancing theme- too tired to play fast now

219 *mf mp p*

223

226 *mf* **straining** **trying to be assertive**

228 *mp*

233

Q

Violin

the pianist tries to coax
the violinist into action

234

lethargic

239

rit.

R

a great effort

244 ♩=80

p *f*

S

wavering

shouldn't have to repeat
but the violinist is not
ready last pathos

248 accel. ♩=100

mp

254

mf *mp*

257

mf ♩=60

After this, optionally, the violinist may choose to start again at rehearsal mark B without piano accompaniment. Since the piece is over, they will have to conceal their 'mistake', or they may let their tiredness be their excuse.

T

260