

**joakim sandgren**

**rarements trideltes (2017-2018)**  
pour un(e) violoniste et ordinateur

**partition**



# rarements trideltes (2017-2018)

joakim sandgren (1965)

pour un(e) violoniste et ordinateur

1 mst ord msp 8  $\frac{6}{4}$  0.0  $\text{♩} = 46.0 \text{ acc.}$   
sul E finger tap

3 5  
2-4 8:6 8:6  
"mp" "mf"

0.1  $\text{♩} = 72 \text{ rit.}$   
( $\text{♩} = 48.0$ )

8:6 5:4 5:4  
"mf" "f"

finger tap:  
tap the string with the finger (no nail).  
if the sound is too weak, do a touch of horizontal movement (without grabbing the string as in a normal pizz.)  
to have more contact with the string and though more sound.  
the left hand use halfstop. possible with extra fingers behind to avoid harmonics (same procedure as in the arco technique).

9 mst ord msp 8  $\frac{1}{2}$  0.2  $\text{♩} = 66 \text{ rit.}$  0.3  $\text{♩} = 63 \text{ acc.}$  0.4  $\text{♩} = 69$

10 6 7 1 2 3 4 2 3 4 5  
7:4 7:4 7:4 5:4 5:4  
("f") "f" "mf"

0.5  $\text{♩} = 69 \text{ acc.}$

15 mst ord msp 8  $\frac{6}{4}$  0.6  $\text{♩} = 48.0 \text{ rit.}$   
( $\text{♩} = 72$ ) arco fast vertical tremolo

20  
3:3 2:3 3:3 8:6  
"mf" "mp" "p"

square notes (arco) are to be played with a very 'noisy', brushing and woody sound quality.  
there will always be a small amount of pitch left, but emphasize the brushing woody sound quality of the crini rubbing the string  
putting these characterisctcs of the sound forward.  
to help controlling the string one can put one or two fingers behind the 'pitch' finger to damp the string, controlling the harmonics. left hand use half pressure.

frog tap:  
tap the string with the end of the frosch (frog).  
the position on the string decides the pitch.  
left hand only damps the string.

23 rit...  
 mst  
 ord  
 msp  
 8

25

8:6 8:6 5:3 5:3 8:6 8:6 3:3

"p" "p" "mf"

29  
 mst  
 ord  
 msp  
 8

1.0  
 ♩ = 74.7 rit.  
 (♩ = 37.3)

2.0 3.0 4.0  
 ♩ = 72.0 ♩ = 72.0 acc. ♩ = 80.0

2 3 4 5 1

5:3 5:3 3:3

2:3 2:3 3:3 2:3

"mf" "f" "f" "mf" "mf" "mp"

38  
 mst  
 ord  
 msp  
 8

4.1 4.2  
 ♩ = 80.0 rit. (♩ = 77.3) ♩ = 38.7 rit.

2:3 4:3 8:6 5:3 5:3 5:3 5:3

"mp" "p"

44 rit...  
 mst  
 ord  
 msp  
 8

5.0  
 ♩ = 74.7 acc.  
 (♩ = 37.3)

2  
 46-47

5:3 5:3 2:3 2:3

"p"

49 **acc.** 50

mst  
ord  
msp

sul G

tremolo with one finger

6.0  
♩ = 80  
(♩ = 106.7)

2:3

3:2 2:2 2:2 2:2 55 2:2

*p* *pp* *pp* < *mp* *mp* > *p* *p*

6:6  
(*p*)

58

mst  
ord  
msp

60

6.1  
♩ = 106.7 rit.  
(♩ = 80)

2:3 3:3 65 2:3 12 9

*mp*

6:6

67

mst  
ord  
msp

6.2  
♩ = 101.3

6.3  
♩ = 101.3 rit.

70

6.4  
♩ = 72 acc.  
(♩ = 96.0)

2:3 3:3 2:3 3:3 2:3 2:3 6 3 75

*ff* *mp* *mp* > *p* *p* < *mp* *mp* > *p* *mp*

6:6

76 **acc.** 80

mst  
ord  
msp

2:2

8:8 8:8 8:8 8:8 8:8 8:8

*mp* *mp*

6.5  
♩ = 101.3  
(♩ = 76)

83 **acc.** 85 90

mst  
ord  
msp

8:8 8:8 8:8 6:6 6:6 2:3

*mf* *mf* *f* *f* *f* *mf*

92 mst ord msp 6:6 ("mf")

6.6 ♩ = 101.3 acc. 95 3:3 "mf"

6.7 ♩ = 106.7 rit. 6.8 ♩ = 101.3 "f"

100 6:6 6.9 ♩ = 101.3

101 mst ord msp 6:6 ("f")

105 2:3 3:3 "f" > "mp"

6.10 ♩ = 101.3 "mp"

6.11 ♩ = 101.3 rit. "p"

7.0 ♩ = 69 fast horizontal (normal) tremolo sautillé

109 mst ord msp 4:4 2:2 110 4:4 "p"

7.1 ♩ = 69 "p"

7.2 ♩ = 69 rit. "p"

115 mst ord msp 4:4 4:4 4:4 4:4 4:4 4:4 6/4 6:6 6:6 rit... ("p")

7.3 ♩ = 44.0 (♩ = 66) "p"

119 mst ord msp 6:6 6:6 120 6:6 6:6 6:6 6:6 6:6 "mp"

123 mst ord msp 4:3 ("mp")

124 mst ord msp

6:6 125 6:6 6:6 6:6 9 6:6 7.4  $\text{♩} = 66 \text{ rit.}$  ( $\text{♩} = 44.0$ )

3:3 4:3 "mp" < "mf"

4:4 4:4 "mf" "mp" "mp"

129 rit... mst ord msp

4:4 130 4:4 4:4 4:4 4:4 7.5  $\text{♩} = 63 \text{ rit.}$

"p" "mf" "p" "mf" "p" "p"

4:4 4:4 4:4 8

8.0  $\text{♩} = 74.7 \text{ acc.}$  ( $\text{♩} = 56$ )

4:3 4:3 4:3 4:3 4:3 4:3 4:3 8.1 ( $\text{♩} = 80.0$ )

5:4 5:4 5:4 "mp"

135 mst ord msp

4:3 4:3 4:3 4:3 4:3 4:3 4:3 9.0  $\text{♩} = 63 \text{ rit.}$

2:2 4:4 2:2 3:2 "mp"

2:2 "mp"

4:4 4:4 4:4 4:4 4:4 4:4 145 4:4 4:4

140 mst ord msp

2:2 4:4 2:2 3:2 "mp"

2:2 "mp"

4:4 4:4 4:4 4:4 4:4 4:4 145 4:4 4:4

146 rit... mst ord msp

4:4 4:4 4:4 9.1  $\text{♩} = 60$

4:4 4:4 4:4 4:4 4:4 4:4 150 4:4 4:4

"mp"

151 rit... mst ord msp

5:4 2:2 2:2 4:4 4:4 4:4 4:4 155 4:4 4:4 4:4

5:4 2:2 "mp"





195 mst ord msp 8

10.6  $\text{♩} = 53.3$  rit. 10.8  $\text{♩} = 50.7$  200 10.9  $\text{♩} = 50.7$  acc. 10.10  $\text{♩} = 53.3$

6/4 3/4 9/4 6/4 3/2

4:3 2:3 2:3 2:3

"mf" "mf"

10.11  $\text{♩} = 80$  rit. (♩ = 53.3) 202 205

3/2 2:2 2:2 3:2 2:2 3:2

vibr.

"f"

210 rit... 215 10.12 (♩ = 76) at finger

no vib. 9/4

2:2 2:2 3:2 3:2 2:2 2:3

"f" "f"

$\text{♩} = 50.7$

217 10.13  $\text{♩} = 50.7$  acc. 220 10.14  $\text{♩} = 53.3$  rit.

6/4 12/4 no vb. 9/4 6/4

2:3 3:3 2:3

"ff" "ff"

223 11.0  $\text{♩} = 40.0$  acc.

mst ord msp 8

6/4 high

2:3

"fff"

224 mst ord msp acc.

225 sul E

8:6 8:6

"mp"

11.1  $\text{♩} = 66$  acc. ( $\text{♩} = 44.0$ )

230 3 4 5 6

7:4

232 mst ord msp acc.

fast vertical tremolo

235 11.2  $\text{♩} = 69$  rit. 11.3  $\text{♩} = 63$  acc. 11.4  $\text{♩} = 44.0$  acc. ( $\text{♩} = 66$ )

2:2 2:2 2:2 2:3 3:3

"mp" "mf"

240 8:6 8:6

"mf" "f"

241 mst ord msp acc.

8:6

"f"

8:6 8:6

"mf"

245 11.5  $\text{♩} = 69$  rit. ( $\text{♩} = 46.0$ ) 12.0  $\text{♩} = 38.7$  acc. ( $\text{♩} = 58$ )

6 4 2:3

"mp"

247 mst ord msp acc.

3:3 3:3 3:2

"mp"

12.1  $\text{♩} = 60$  acc. ( $\text{♩} = 40.0$ ) 12.2  $\text{♩} = 63$  12.3  $\text{♩} = 63$  rit.

250 2 3 4 5 6 7

7:4 7:4

2 253-254

"mf"

256 rit...  
mst  
ord  
msp

7:4 7:4  
"mf" "mp"

2 257-258

e 4 5 6 7 260 1

7:4 7:4

4:4 4:4

slightly faster than the last played rhythm

6/8

263  
mst  
ord  
msp

13.0  
♩ = 74.7 rit.  
(♩ = 56)

slightly faster than the last played rhythm

4:3 4:3  
"mp" "p"

265

2:3 3:3  
"p" "ppp"

slow tremolo slightly faster than the last played rhythm

14.0  
♩ = 48.0

6/8