

Performance Notes for Violin Sweet!

General

- Accents on rests denote a poignant/tense silence.
- The doubled bowings denote a heavier bow pressure, just less than causes the crunching sound.
- The wavy lines indicate vibrato speed. The wider being slower and the tighter being fast vibrato.
- The boxes notation denotes sounds that are very disjunct and interrupt an otherwise flowing melody.

Oviolitwn - 6 of 7 Bird Song

The subtitle '6 of 7' is a reference to the Borg of Star Trek fame. This piece is a contemplation in what it might be like if drawn out and rapturous songs of birds had a shared collective consciousness. To my thinking, there would be the individual birds song that is sporadically interrupted by other birds thoughts. As this existence is constant these interruptions don't entirely disrupt, but are rather incorporated and depending on their strength, more or less exhibited. A sort of clunky schizophrenia of sounds that come from a bird of extremely varied vocal and emotional abilities.

- mm1-3 The larger font B of the first measure should be thought of as a pedal tone that is still resonating in the hall as the F#,B,F# of the mm 2 & 3 fit within in the natural decay of the pedal B.
- mm11-12 The Gliss should begin on the beginning of the fourth beat and arrival at the B will occur at the end of the dotted quarter.
- m14 The Gliss begins on the first beat and the arrival, with which the bow is changed, occurs on the second beat.
- m43 The Portamento between the C and B denotes that there should be a small amount of shifting noise between the notes.

Revio Hinte - Soundscape of Another World -

- Just as film/photography of a familiar place can make that location seem other worldly, this soundscape should transport the listener to a conflictingly familiar and foreign place.
- The X note heads of the first three measures are knocking sounds, that become increasingly louder and increase in attack noise.
 - m1 Use the fleshy portion of several fingers on the top of the instrument.
 - m2 use the bony attack of one or two fingers on the top of the instrument.
 - m3 Use the wooden portion of the tip of the bow in the top of the instrument
- m5-6 The Gliss begins on the fourth beat G and ends with the arrival on the F at the end of beat one.
- m6-7 The left hand pizz G of m6 should be stopped after the eighth note duration while the half note G of m7 should be allowed to decay for the duration of one half note.

-m44 The two 32nd notes with X note heads should employ the same technique as m3, ie, the tip of the bow.

-m46 The square note head on the final note is used to indicate bow noise only, no pitch, that lasts for the duration of one half note.

Nevio Lino

-*Desolate* denotes the sense of a barren wasteland.

-m32 The final B flat of the pizzicato may be shortened, if necessary, so that the Arco E occurs in tempo.

Fovol Inuri - Recalling Jonah's Future

- This piece was inspired by a dream about a friend from long ago and the subsequent recollection of what I then perceived his future to be, versus what I now think it might be. I still don't know what his then future/now present holds/is!

-The first three measures are a loud explosion of piercing colors, from which the "song" of m5 emerges.

-m1 The Gliss begins on the fourth beat and arrives on the B at the end of the fourth beat.

- m2 The first two arpeggiated chords should employ a jete bowing that bounces across all the strings as rapidly as possible.

- m2 The final eight notes, with the triangle note heads should be played behind the bridge and are the arrival of the first couple measures. From here m4 "drips"

-m4 These two X note headed pizzicati should be executed as muffled string pizzicati, producing a thud with as little pitch as possible.

- m42 The Gliss begins on the third beat F sharp and ends with the arrival on the high F sharp, which not only employs a bow change but also an accent.

- m48 The final C sharp is the "final resting place."

#1

Oviolitwn

Christopher Jette

6 of 7 Bird Song

$\text{♩} = 100$ Cantabile

f *ff* *mp* *sub f* *normale* *sub mf* *f* *ff* *f* *ff*

II

sul pont

2002

27 *ff* *f* *ff* *f* *sub p*

30 *f*

33 *fff* *sub mp*

35 *f* *mf*

38 *f* *ffff* *sub fff*

42 *ff* *fff*

#2

Revio Hinte

Soudscape of another World

Christopher Jette

♩ = 68
Hazy & Angular Lines
With rhapsodic tendencies

IV - - - - -
flautando

3

ppp *pp* *sub f*

4 normale

IV - - - - -
Gliss

sub pp *ff* *mf*

8 sul tasto

mp *pp* sul pont

11 Bold & Dark

IV - - - - -
normale

sub f

15 Transcending

no vibrato

More assured

sub p *f*

18 Return to Hazziness

sub pp

23 *f* *sfp* *f* *mf* *f*

26 *sub p* *mp* *pp* *mp* *mf*

30 *f*

33 *ff* *mf* *sub f*

35 *fff* *f*

37 *f* *mf* *sub f* *mp* *p* *sub f* *pp*

sul pont normale flautando normale sul pont

42 *sub mf* *f* *mp* *sub ff* *sub p* *ff* *ppp* *n*

normale

#3

Nevio Lino

Christopher Jette

No Vibrato -----

Desolate
♩ = 110
pp

Cantabile
5 *p* *f* *f* *mf* *pp* (D#)

10 *ff* (Silence with a sense of drifting)

16 *f* *ff* *mf* *f*

20 (B) *ff* *sub pp* *ff* IV --

24 IV 3 *f* *sub ff* *sub p* II 3 IV

2002

28 III sul pont 3 normale V 6 Pizz

f *mp* *fff* *sub ff* *sub f*

31 I I II I III IV Arco 3

mf

33 3 V 5 5

ff *f*

34 3 3

fff

Molto Espressivo I Crisp Lush IV III flautnado

36 3 A 3 sub p

ff *sub p*

41 normale sul pont normale

(Silence with a sense of drifting) IV

mp *f* *sub ff*

#4

Fovol Inuri

Recalling Jonah's Future

Christopher Jette

sul pont $\text{♩} = 110$ *normale* *Singing with relaxed movement* $\text{♩} = 98$ *Arco* $\text{♩} - 3 - \text{♩}$

p *f* *fff* *sub f* *sub pp*

5 *mp* *sub f*

11 *mf* *sul pont* *normale*

18 *f* *p* *sub f* *sub mp*

22 *Arco* *mf* *f* *mf*

26 *ff* *accel*

Detailed description: This musical score is for a piece titled "Fovol Inuri" by Christopher Jette, with the subtitle "Recalling Jonah's Future". The score is written for a single melodic line in treble clef. It begins with a tempo of 110 quarter notes per minute and a key signature of one sharp (F#). The first system (measures 1-4) features a dynamic range from *p* to *fff*, with articulations like *sul pont*, *normale*, and *Pizz*. A performance instruction "Singing with relaxed movement" is placed above the staff. The second system (measures 5-8) continues with dynamics *mp* and *sub f*. The third system (measures 9-12) starts at measure 11 with a dynamic of *mf* and includes *sul pont* and *normale* markings. The fourth system (measures 13-16) begins at measure 18 with dynamics *f*, *p*, *sub f*, and *sub mp*. The fifth system (measures 17-20) starts at measure 22 with a dynamic of *mf* and includes an *Arco* marking. The sixth system (measures 21-24) begins at measure 26 with a dynamic of *ff* and an *accel* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

30 **IV - -** **Devilish Character**

f cresc a poco

33 Relax - - - - - , Attack

ff cresc a poco

35

fff

37 **sul pont** **normale**

sub *ff*

40

fff

43 **Broaden** **More relaxed**

f *mp*

47

f