

# silver lining

für Violin, Viola und Klavier

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(2023)

## **Besetzung**

Violin

Viola

Klavier

**Dauer:** circa 8 Minuten

## **Hinweise zur Ausführung**

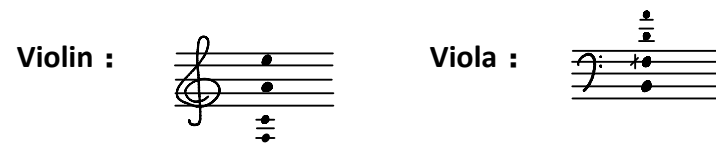
### **Intonation**

Die Vierteltonvorzeichen bezeichnen temperierte Vierteltöne. Mir ist bewusst, dass Intonation und Klangfarbe in enger Beziehung zueinanderstehen. Es sollen also in jedem Fall die am besten klingenden Griffe gewählt werden.

# Zeichnenerklärung

## Streicher

Stimmen :



Decken Sie die beiden tiefe Saiten mit einem kleinen Stück Alufolie zwischen dem Steg und dem Griffbrett ab.



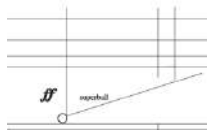
Saite abdämpfen



ohne Dämpfung wieder normal spielen

c.l.b./s. :

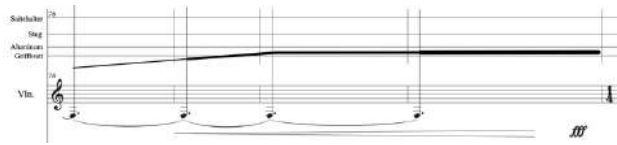
col legno battuto/saltando: mit dem Bogenholz geschlagen, immer mit Finger abdämpfen



mit Superball-Schlägel auf dem Saiten spielen



spielen pizzicato mit Finger hinter dem Steg auf der ersten Saite



Unterschiedliche Stärken des Bogendrucks werden durch unterschiedliche Dicken der Linie angezeigt. Die dünnste Linie steht für den geringsten Bogendruck, die dickste Linie für den maximalen Bogendruck. Die Richtung der Linie stellt die Flugbahn des Bogens dar.

**Die Vorzeichen (Kreuz und B) gelten für einen ganzen Takt**

**Die Partitur ist in C notiert.**

## Klavier

An der tiefsten Note und die obersten Töne (Bereich A/E im Bild) sollten durch Patafix abgedämpft sein. Legen Sie die Alufolie in den mittleren Bereich (Position B).



Superball-Schlägel



mit Superball-Schlägel auf dem Saiten spielen



Chromatischer Cluster

**Die Vorzeichen (Kreuz und B) gelten für einen ganzen Takt**

**Die Partitur ist in C notiert.**

# silver lining

Score

$\text{♩} = 70$

Saitenhalten

Steg

Aluminium

Griffbrett

Violin

Saitenhalten

Steg

Aluminium

Griffbrett

Viola

Piano

Pedal.

The musical score for "silver lining" is written for Violin, Viola, Piano, and Pedal. The key signature is one flat (B-flat) and the time signature is 3/8. The tempo is marked as  $\text{♩} = 70$ . The score is divided into five measures. The Violin and Viola parts are mostly rests, with some notes in the first and fifth measures. The Piano part features a complex melody in the right hand, starting with a *sfz* (sforzando) dynamic, followed by a *sfzp* (sforzando piano) section, and ending with a *sfpp* (sforzando pianissimo) section. The Pedal part is a continuous line of notes, starting with a *f* (forte) dynamic, followed by a *ff* (fortissimo) section, and ending with a *ff* section. The score includes various musical notations such as slurs, ties, and dynamic markings.

6

Saithalter I.  
Steg pizz.F.  
Aluminum Griffbrett

*ffz*

Vln.

6

Saithalter  
Steg  
Aluminum Griffbrett

Vla.

6

*ff* superball

8va

Pno.

6

*sfz* *ppp*

3:2 5:4

*ppp*

*pp*

*pp*

Pedal.

6

*ff*

*ff*

11

Saitehalter

Steg

Aluminum Griffbrett

*pizz.F.*

*ff*

c.l.s.

c.l.s.

c.l.b.

c.l.s.

*f*

*f*

*ff*

3:2

11

Vln.

*ff*

*f*

11

Saitehalter

Steg

Aluminum Griffbrett

c.l.b.

c.l.s.

*sfz*

*ff*

11

Vla.

superball

5:4

11

Pno.

*ff*

*ff*

*f*

*f*

*pp*

11

Pedal.

*ff*

*sfz*



16

Saithalter  
Steg  
Aluminum  
Griffbrett

c.l.s.

*f*

*pp*

*mf* *ff*

*fz* I. pizz.F.

Vln.

16

Saithalter  
Steg  
Aluminum  
Griffbrett

superball

*ff*

*f*

Vla.

16

8va

Pno.

16

Pedal.

*sfz*

*sfz*

*sfz*

*fz*

*sffz*

This musical score is for a string quartet and piano. It consists of six staves. The first staff is for the first violin (Vln.), the second for the second violin (Vln.), the third for the viola (Vla.), and the fourth for the piano (Pno.). The fifth and sixth staves are for the pedal (Pedal.). The score is in 4/4 time and starts at measure 16. The first violin part features a series of sixteenth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The second violin part features a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The viola part features a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The piano part features a series of sixteenth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The pedal part features a series of sixteenth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The score includes various dynamic markings such as *pp*, *mf*, *ff*, *fz*, *sfz*, and *f*. It also includes performance instructions such as *c.l.s.*, *superball*, and *pizz.F.*. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

The musical score for 'The Great Wall of China' by John Adams is presented in a multi-staff format. The staves are labeled as follows:

- Guitar:** Saitehalter, Steg, Aluminum, Griffbrett. The notation includes fret numbers (21, 5), dynamics (*ff*), and performance instructions like *c.l.s.* and *pizz.F.*.
- Violin:** Vln. The notation includes a treble clef and various note values.
- Viola:** Vla. The notation includes a bass clef and various note values.
- Piano:** Pno. The notation includes a grand staff (treble and bass clefs) and various dynamics (*ff*, *mf*, *p*, *sfz*). A pedal line is shown at the bottom of the piano section.

The score is divided into measures by vertical bar lines. The guitar part features a prominent *ff* dynamic in the first measure, followed by a *c.l.s.* instruction. The violin and viola parts have various note values and rests. The piano part includes a *ff* dynamic in the first measure, followed by a *mf* dynamic and a *p* dynamic. The pedal line at the bottom shows various dynamics (*sfz*, *ff*) and articulations (accents, staccato).

6

6

Saitehalter  
Steg  
Aluminum  
Griffbrett

c.l.s.

*ff*

c.l.b. c.l.s.

*mf* I. pizz.F.

Vln.

Saitehalter  
Steg  
Aluminum  
Griffbrett

superball

*f*

*ff*

superball

I. pizz.F.

*ff*

Vla.

Pno.

*pp*

*ppp*

Pedal.

8va

3:2

This musical score is for a guitar ensemble (three guitars) and a piano. The score is divided into three systems. The first system (measures 26-30) features a guitar solo with a tremolo effect, marked *ff*, and a piano accompaniment with a tremolo effect, marked *pp*. The second system (measures 31-35) features a guitar solo with a tremolo effect, marked *f*, and a piano accompaniment with a tremolo effect, marked *pp*. The third system (measures 36-40) features a guitar solo with a tremolo effect, marked *ff*, and a piano accompaniment with a tremolo effect, marked *ppp*. The score includes various musical notations such as tremolos, slurs, and dynamic markings.