I Repeat Myself When Under Stress

Violin and Piano

Craig Bove

Notes to the performers:

Violin - the multiple stop tremolandi (three or more pitches) are broken tremolandi and are to be played as fast as possible (ca. sixteenth note at quarter note = 170-190 bpm) with the strings/pitches of the tremolandi maintaining a homogenous and equal as possible emphasis on all the pitches of the chord. Also, bowing should be distributed irregularly across the strings so as to avoid any regular pitch/rhythmic patterns. Broken tremolandi of three or more pitches should be played towards the frog of the bow. Ordinary tremolandi of one or two pitches should be played as fast as possible (ca. sixteenth note at quarter note =170-190 bpm), very regularly and uniformly, towards the tip of the bow. All rolls are executed from bottom to the top of the chords ending at the point in the measure specified by the notation. Molto vibrato should be a very wide vibrato approximating a jazz trumpeter's shake (an ambitus of possibly somewhere between a major 2nd and minor 3rd.

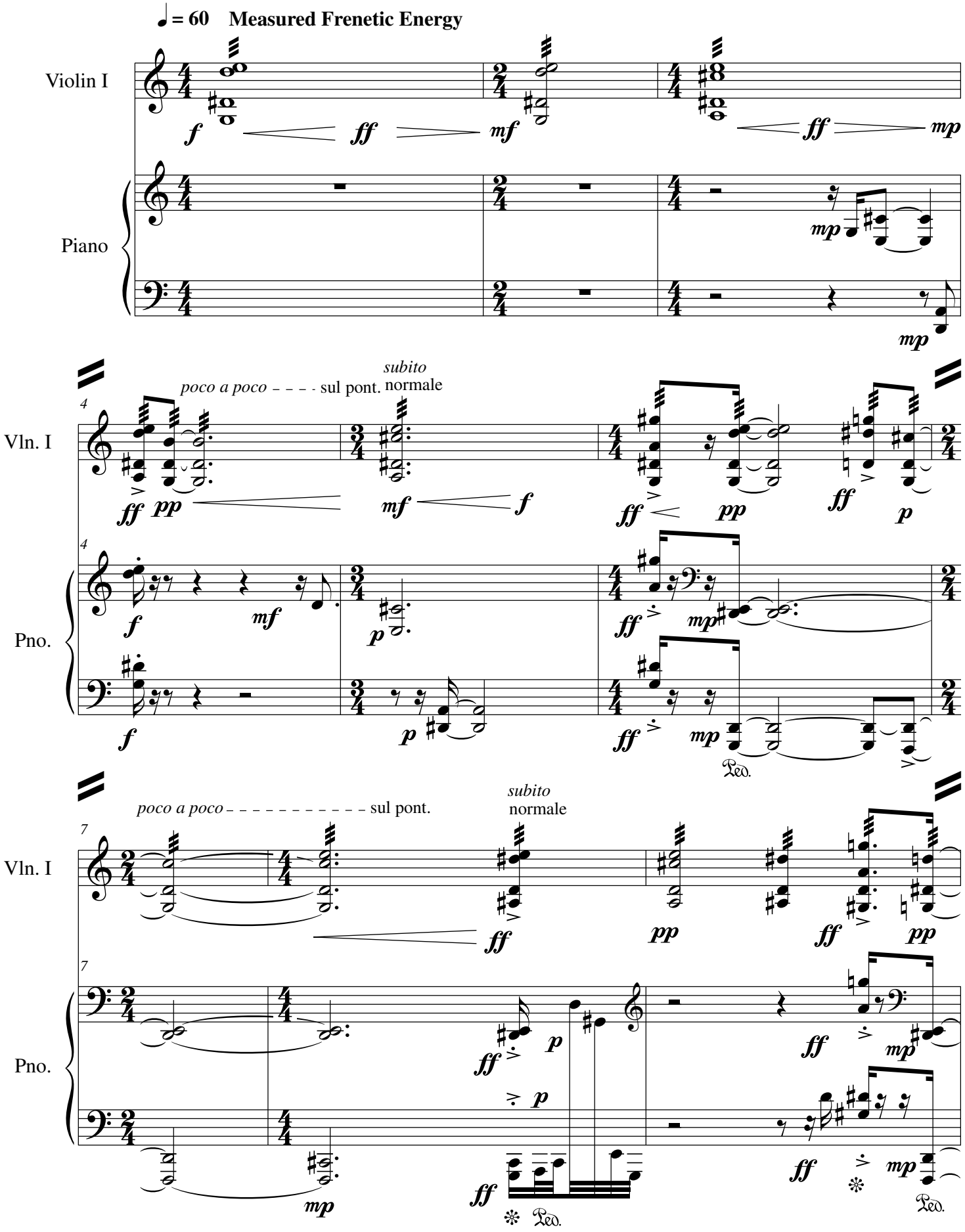
Piano - 64th note patterns such as those found in bars 20, 22, and subsequent bars may also be played as unmeasured tremolos starting and ending as specified in the meter. 1/2 sustain pedal may be used during these 64th notes flourishes. All rolls are executed from the bottom to the top of chords ending at the point in the measure specified by the notation. The piano maintains an equal role to the violin in presenting the material throughout the piece.

General - When shifting from a x/4 meter to a x/8 (or x/16) measure and vice versa, the rate of speed of the eighth note remains the same. Dynamics are flexible and adjustable depending on acoustical space, balance, and performer comfortability. The piano itself should have the front single leg angled towards downstage to facilitate eye contact between the pianist and violinist.

I Repeat Myself When Under Stress

Score

Craig Bove



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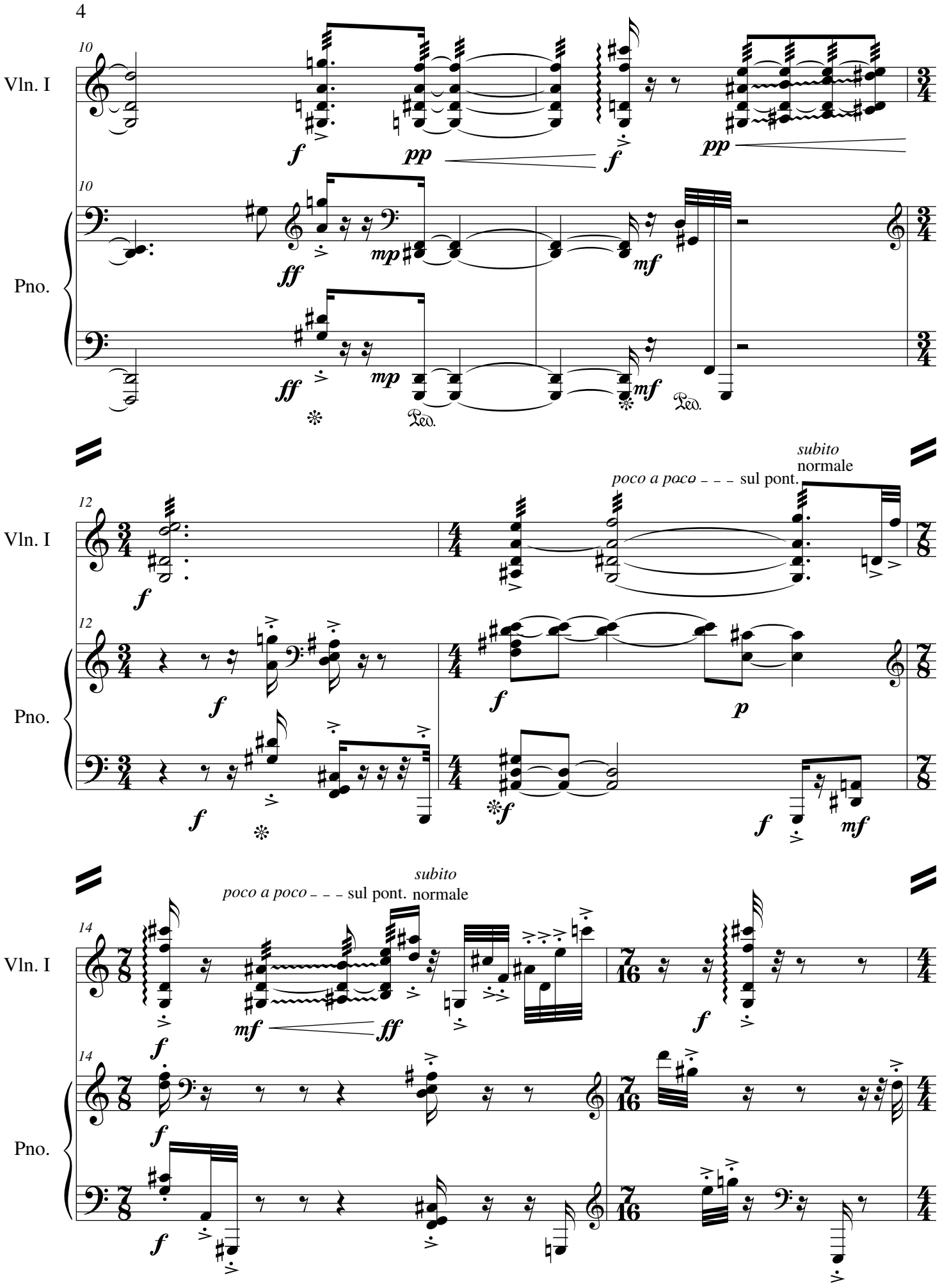
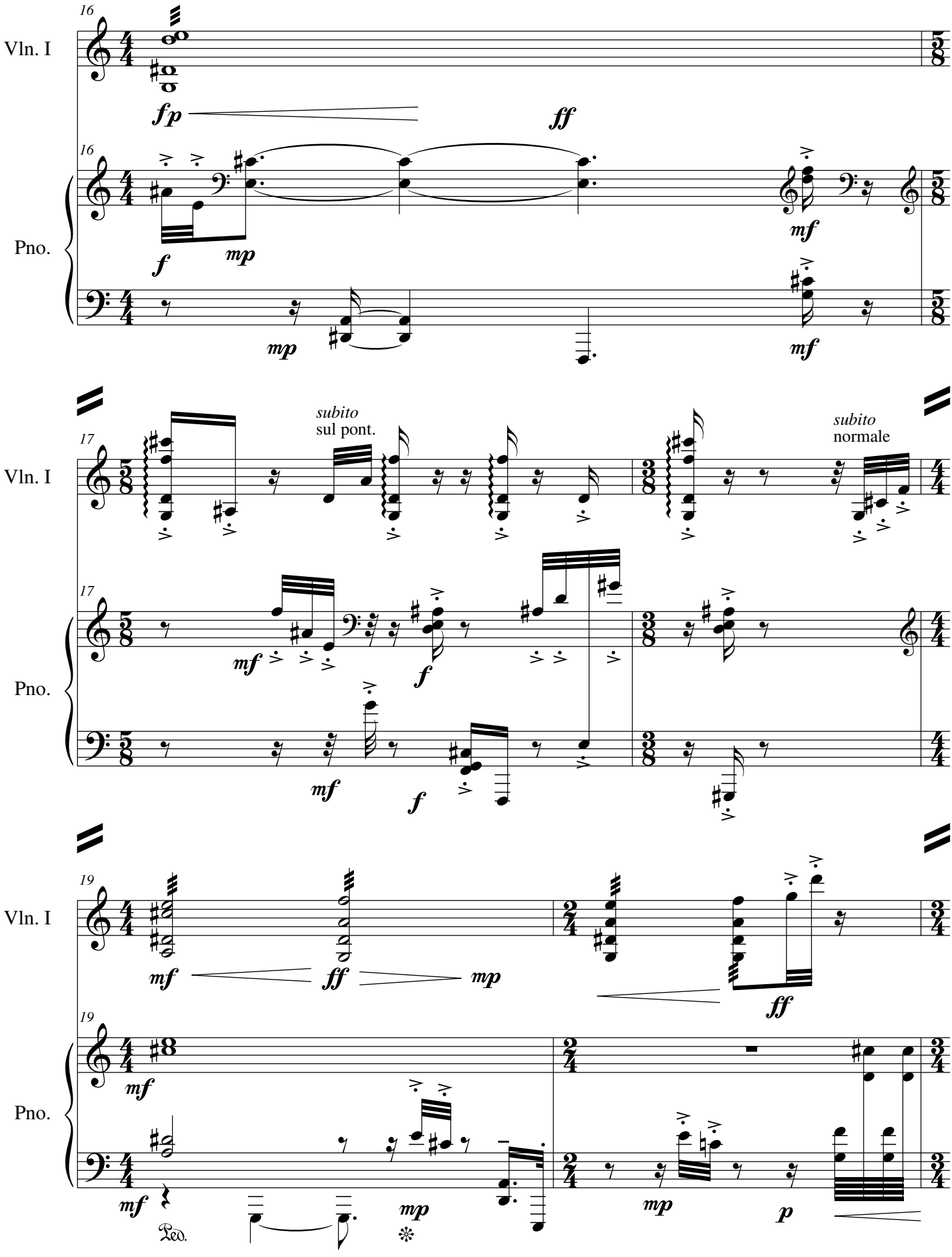
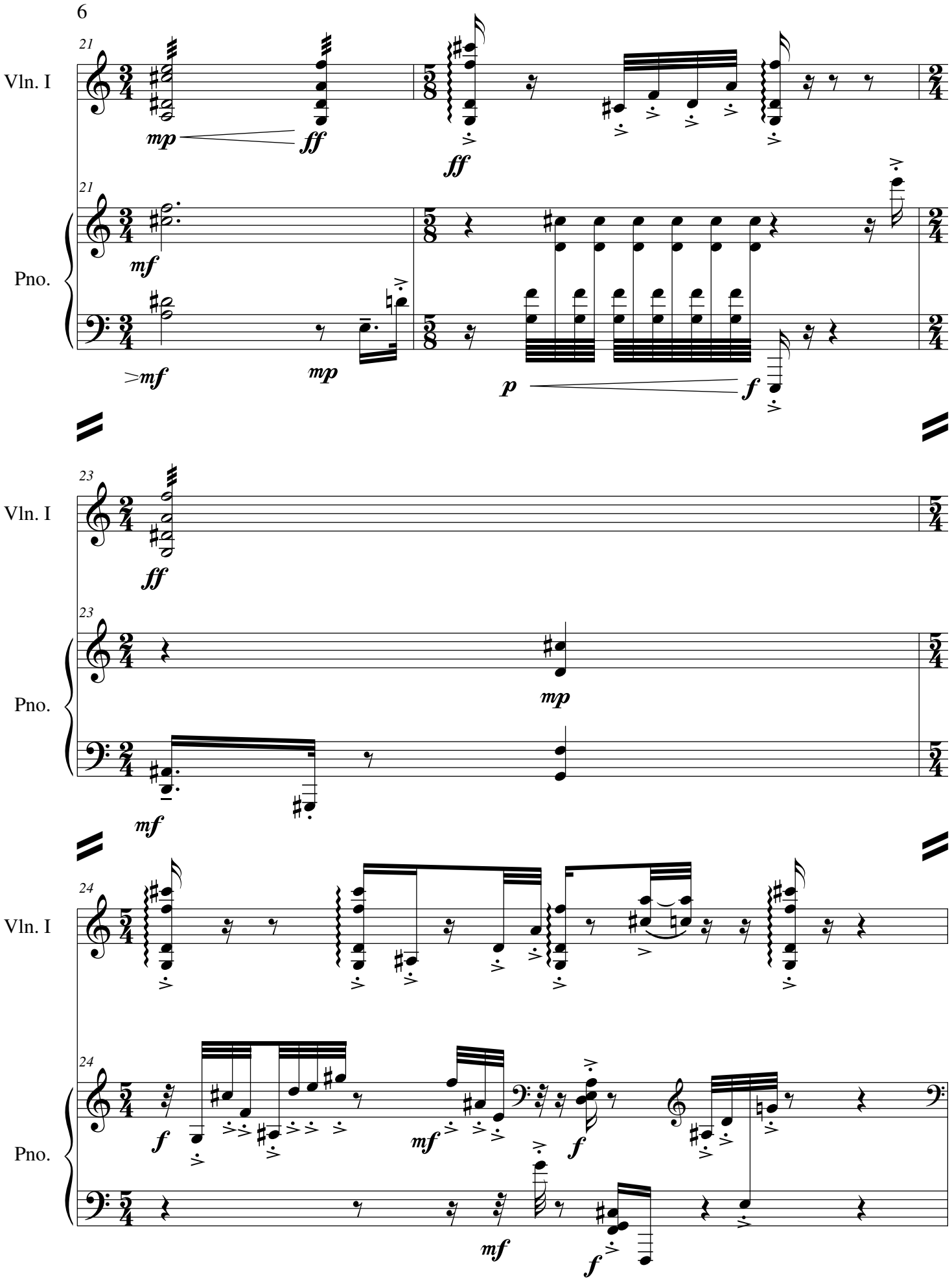
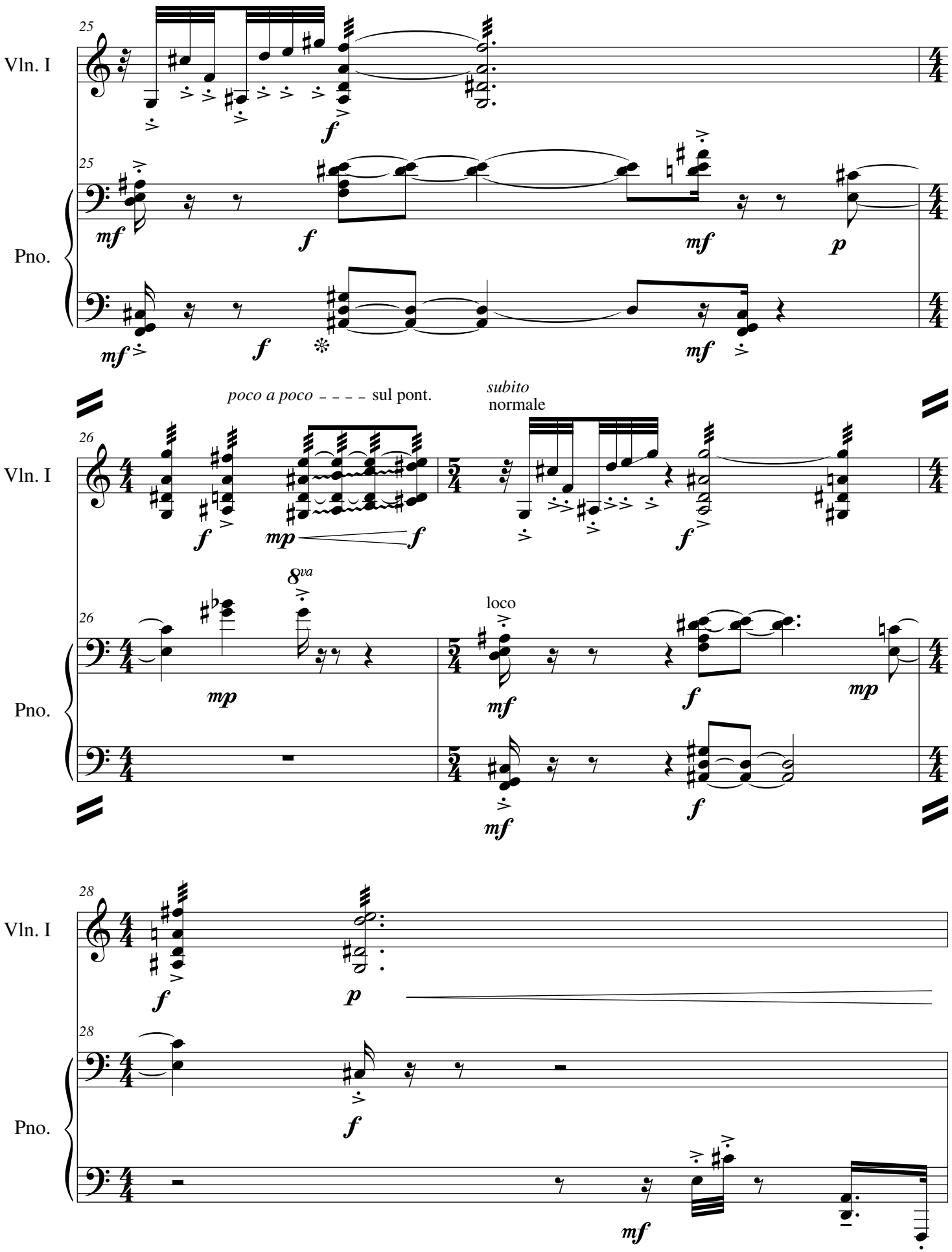
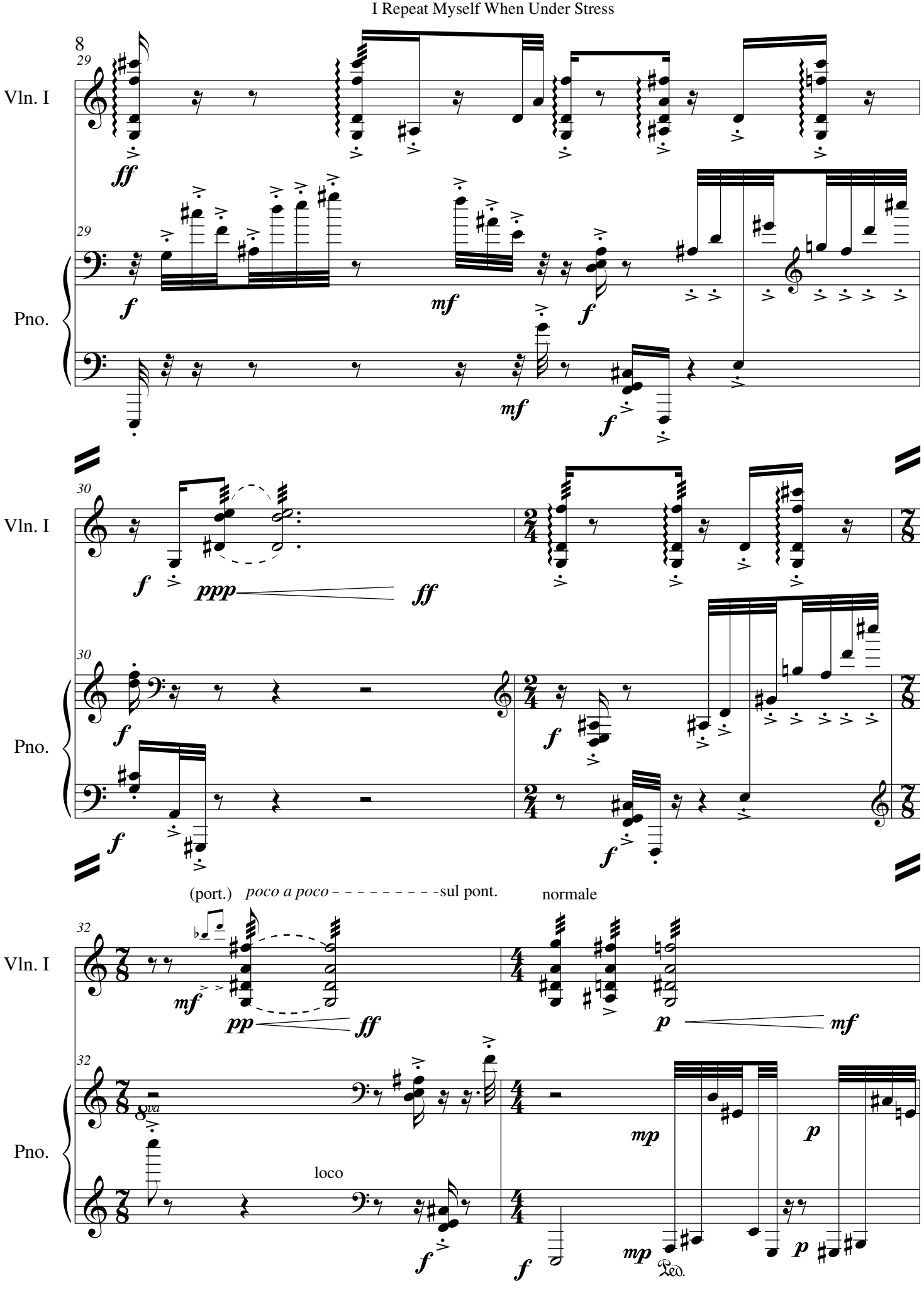
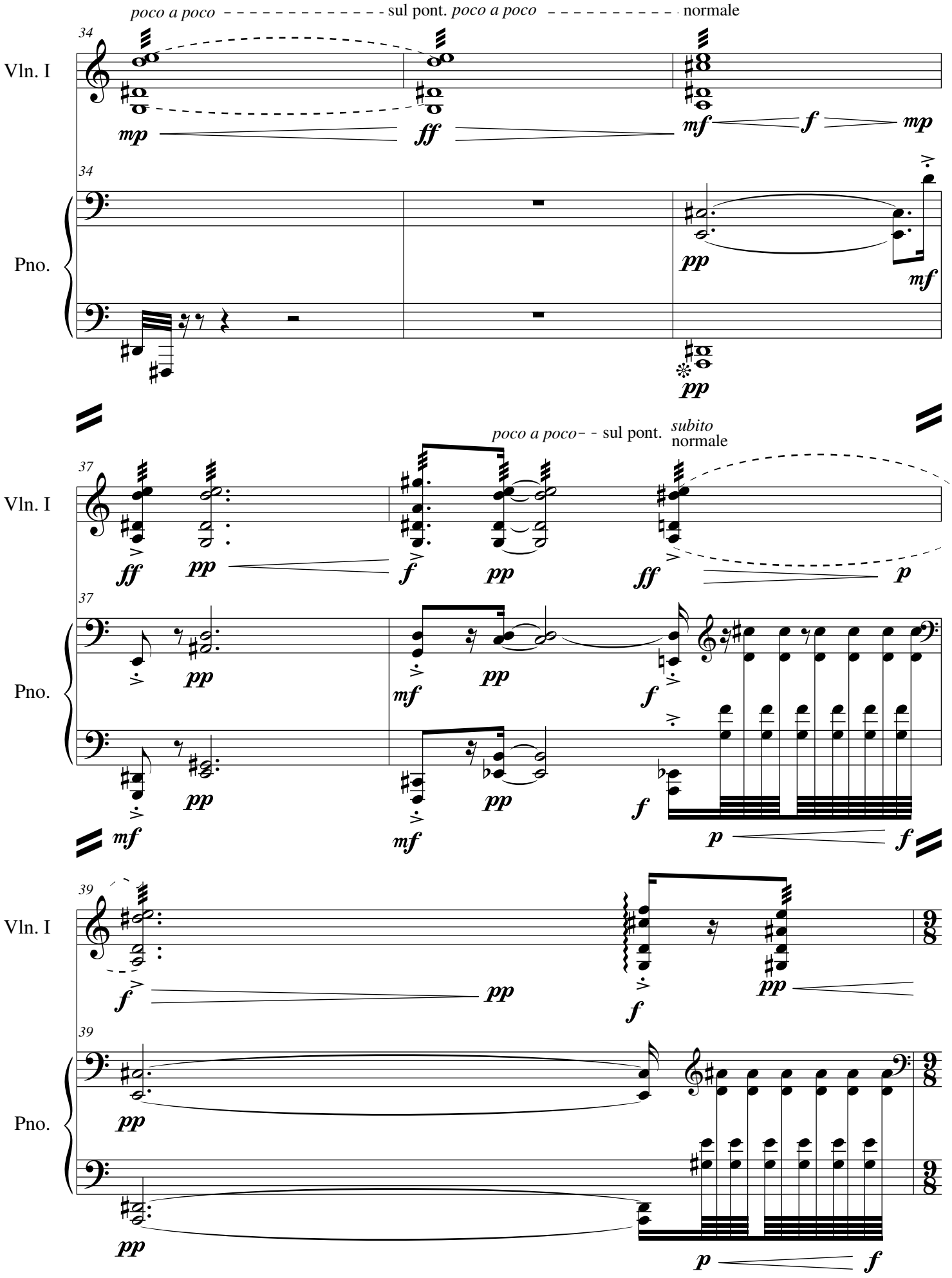

10
Vln. I
Pno.
f
pp
f
pp
ff
mp
mf
ff
mp
mf
Ped.
Ped.
12
Vln. I
Pno.
subito
normale
poco a poco - - - sul pont.
f
f
p
f
f
f
mf
14
Vln. I
Pno.
subito
poco a poco - - - sul pont. normale
mf
ff
f
f
f
f
f

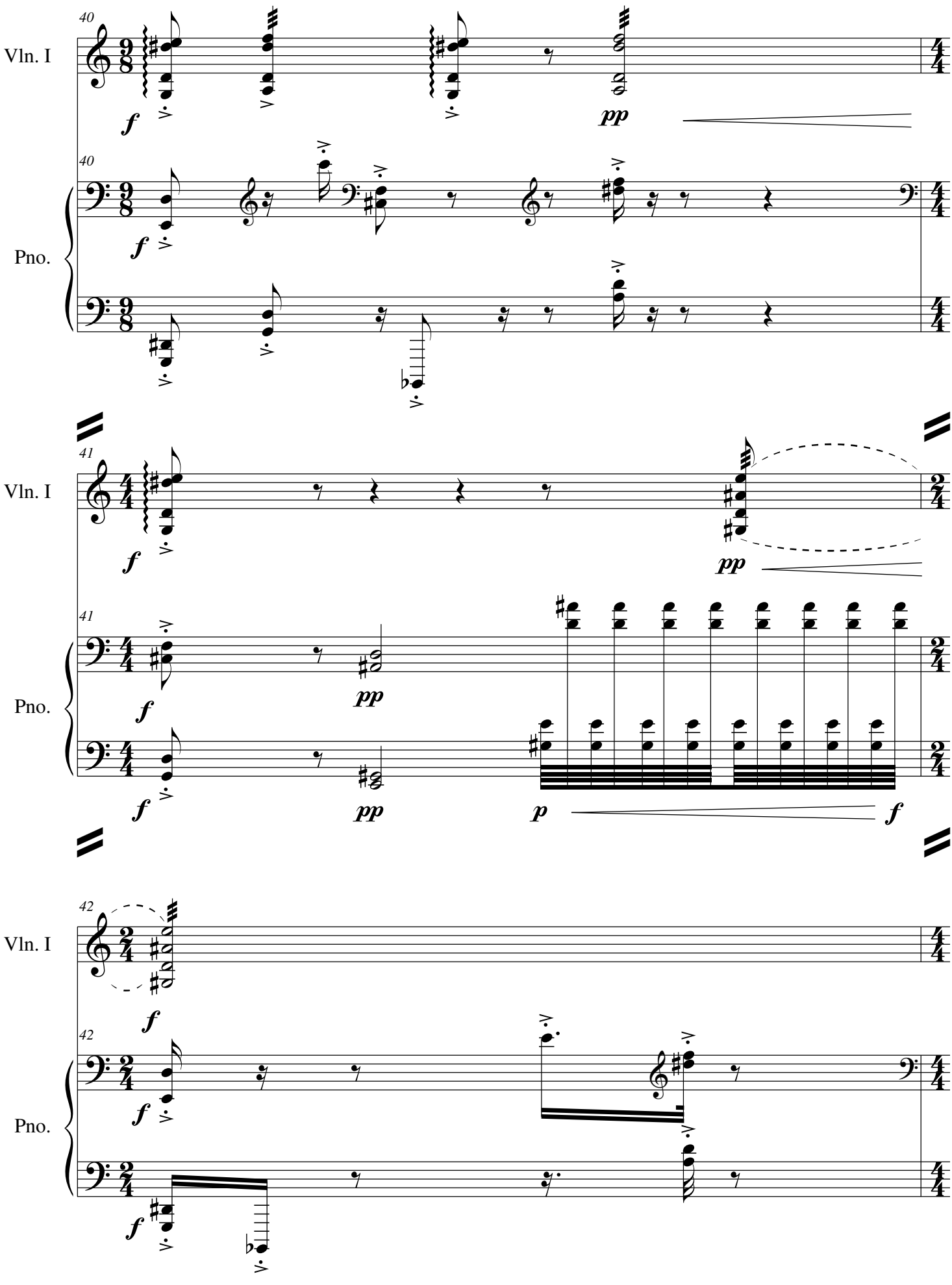

16
Vln. I
fp
ff
16
Pno.
f
mp
mf
mp
mf
17
Vln. I
subito
sul pont.
subito
normale
17
Pno.
mf
f
mf
f
19
Vln. I
mf
ff
mp
ff
19
Pno.
mf
mf
Ped.
mp
mp
p

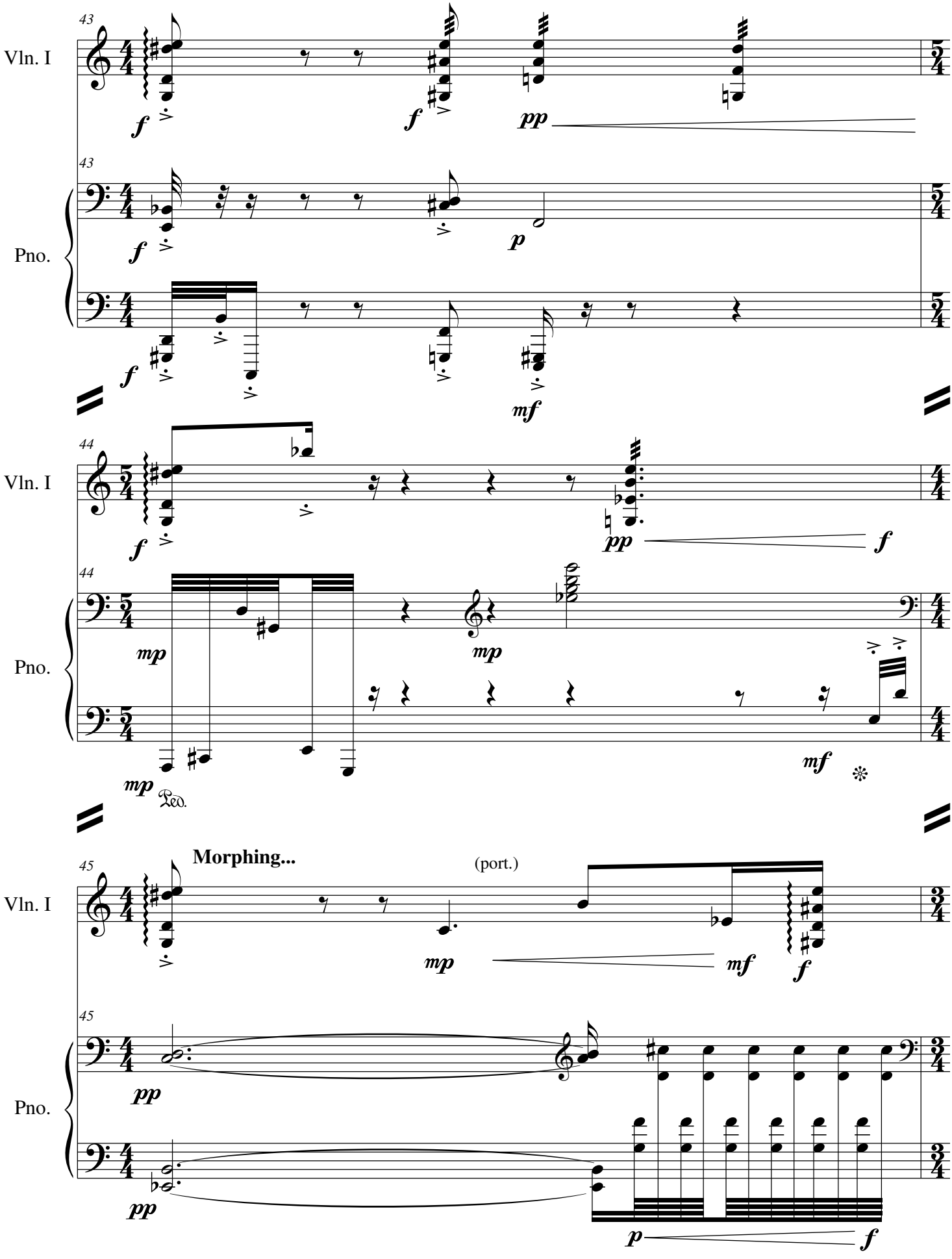

21
Vln. I
mp
ff
ff
21
Pno.
mf
>mf
mp
p
f
23
Vln. I
ff
23
Pno.
mp
mf
24
Vln. I
24
Pno.
f
mf
f
mf
f

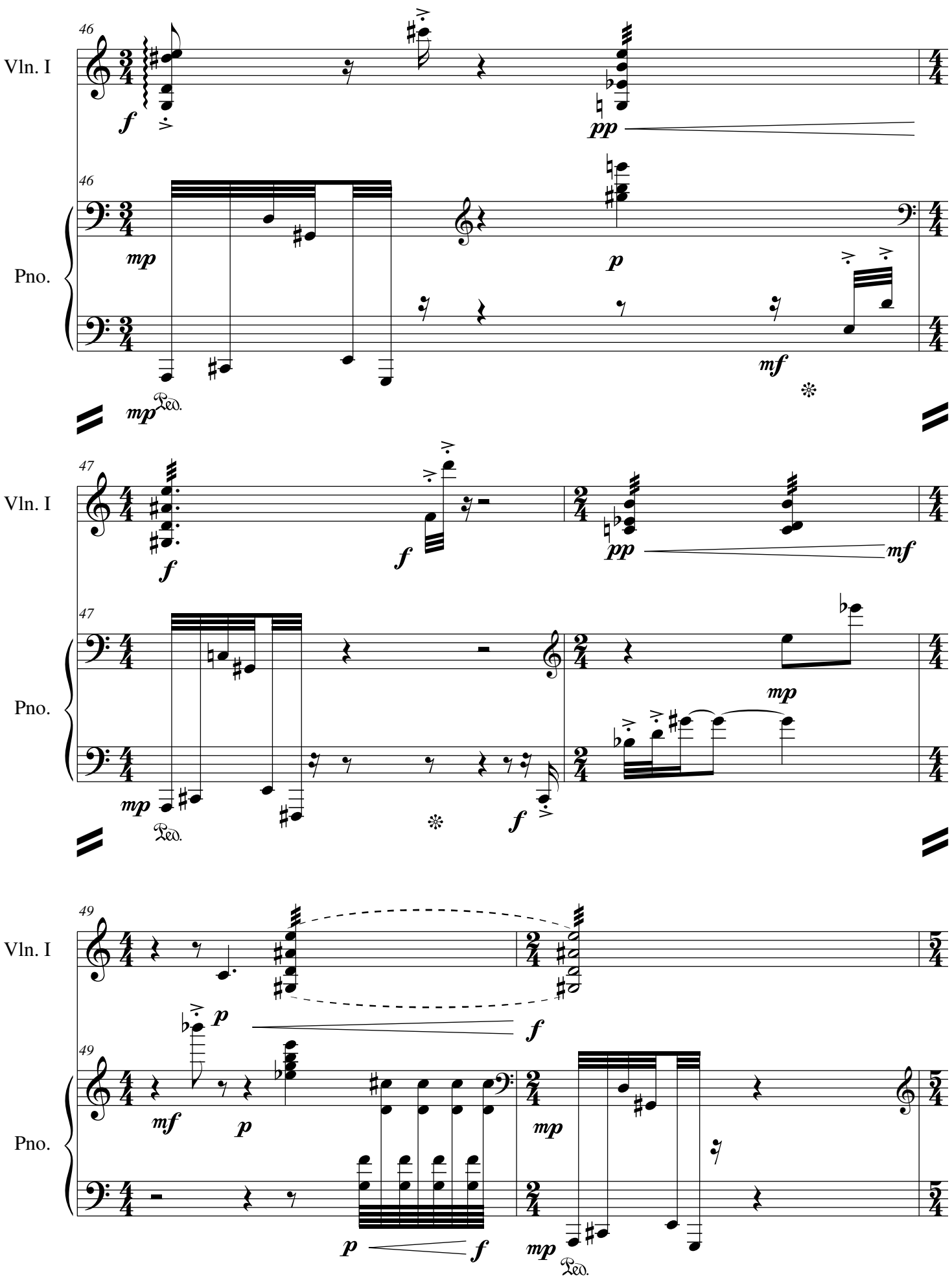

25
Vln. I
Pno.
mf
f
mf
p
mf
f
mf
poco a poco - - - - sul pont.
subito
normale
26
Vln. I
f
mp
f
f
8va
loco
26
Pno.
mp
mf
f
mp
mf
f
28
Vln. I
f
p
28
Pno.
f
mf

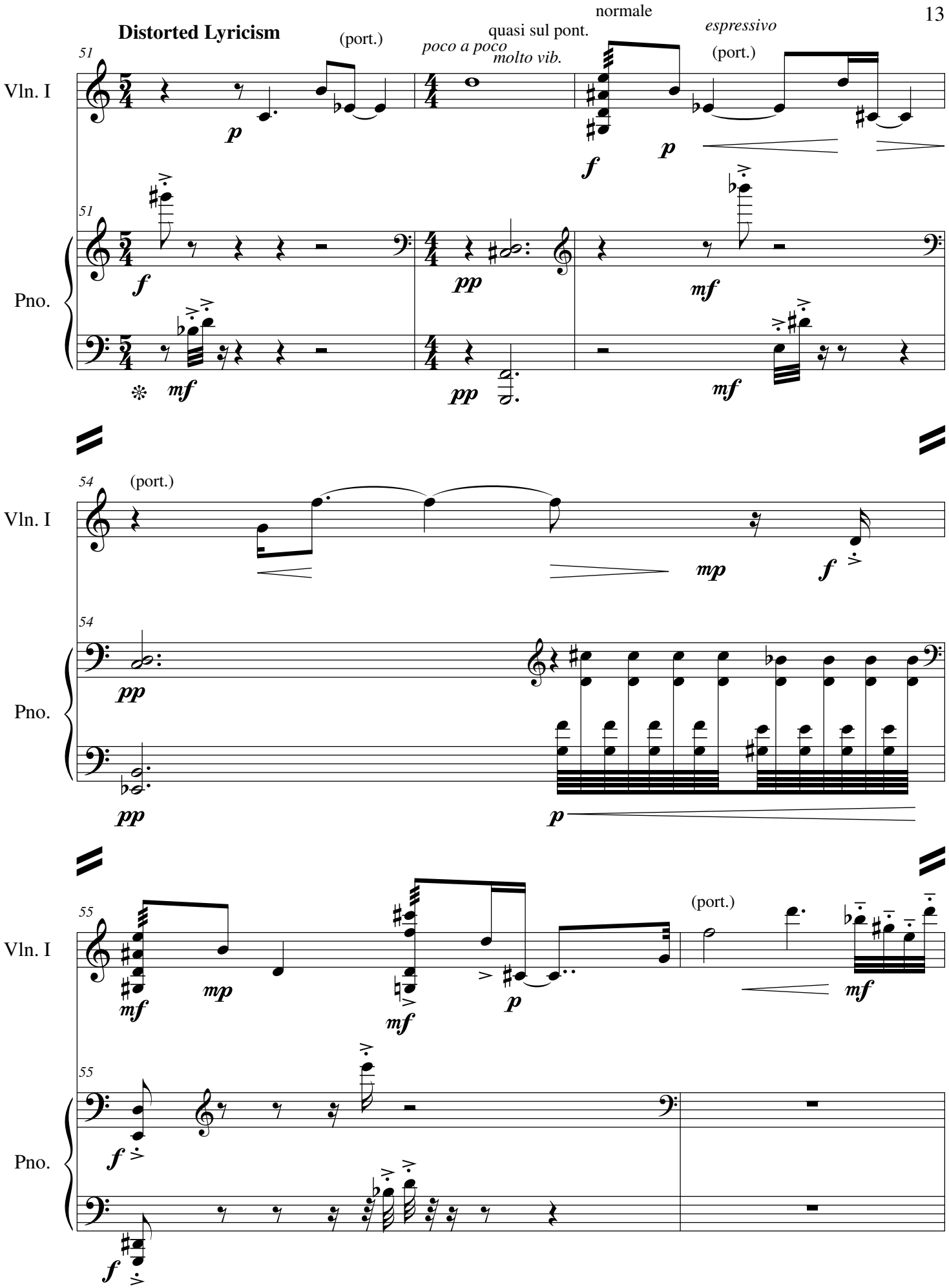

8
29
Vln. I
ff
29
Pno.
f
mf
f
mf
f
30
Vln. I
f
ppp
ff
30
Pno.
f
f
f
f
(port.) poco a poco - - - - - - - - - sul pont.
normale
32
Vln. I
mf
pp
ff
p
mf
32
Pno.
8va
loco
mp
p
f
f
mp
p
Ped.

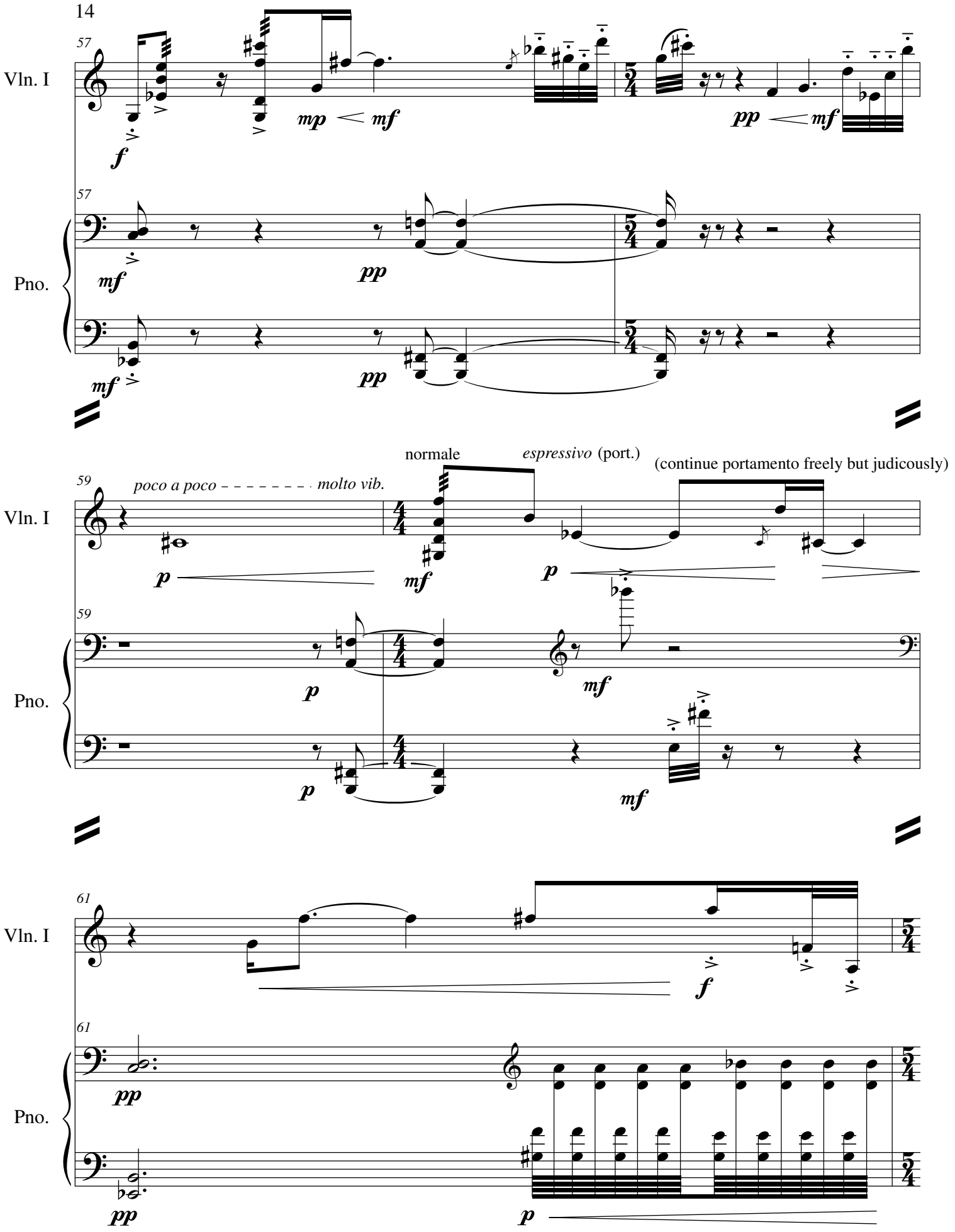

poco a poco
sul pont.
poco a poco
normale
34
Vln. I
Pno.
mp
ff
mf
f
mp
pp
mf
poco a poco
sul pont.
subito
normale
37
Vln. I
Pno.
ff
pp
f
pp
ff
p
mf
pp
mf
pp
f
mf
pp
mf
pp
f
p
f
39
Vln. I
Pno.
f
pp
f
pp
pp
pp
p
f

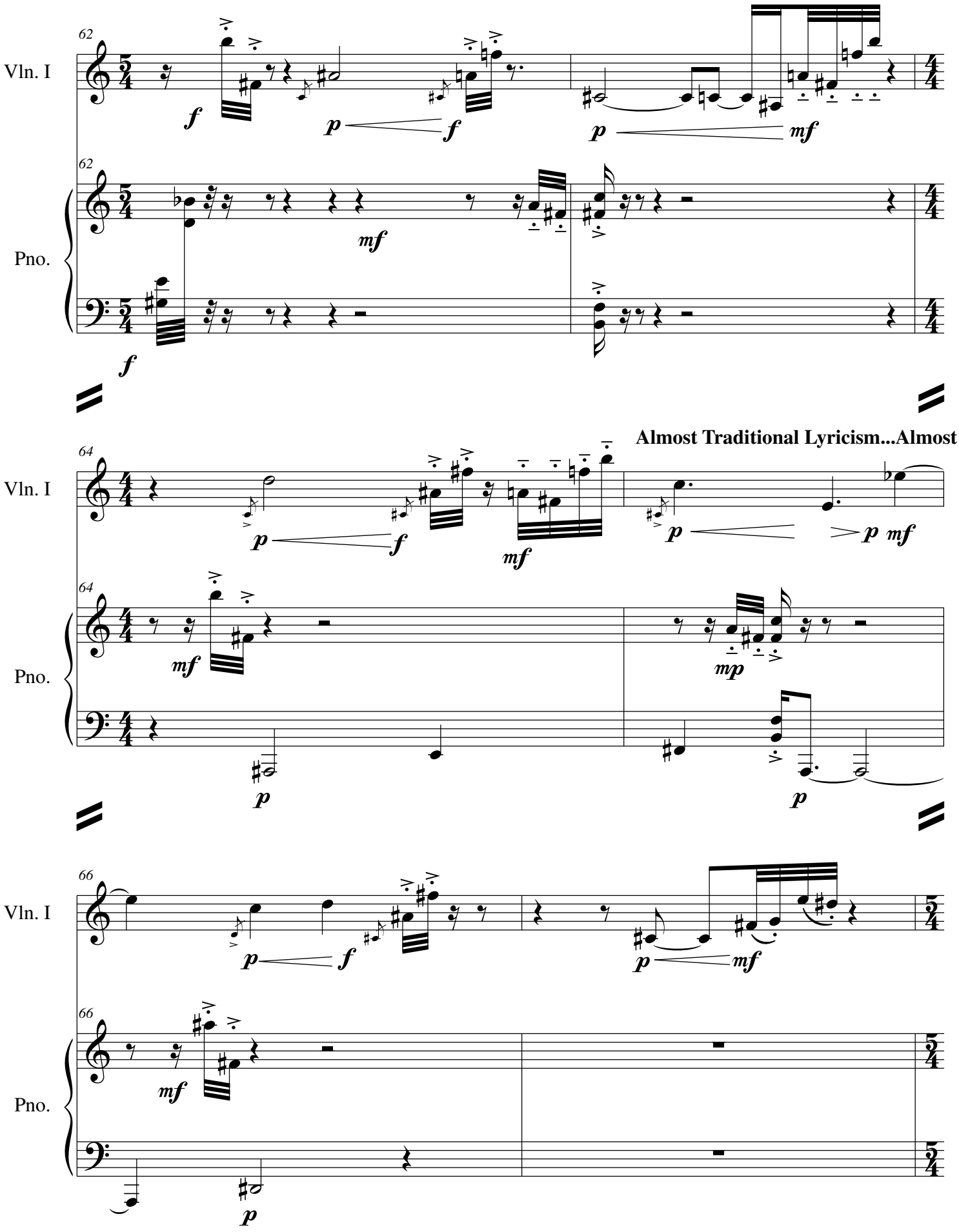

40
Vln. I
Pno.
f
pp
41
42

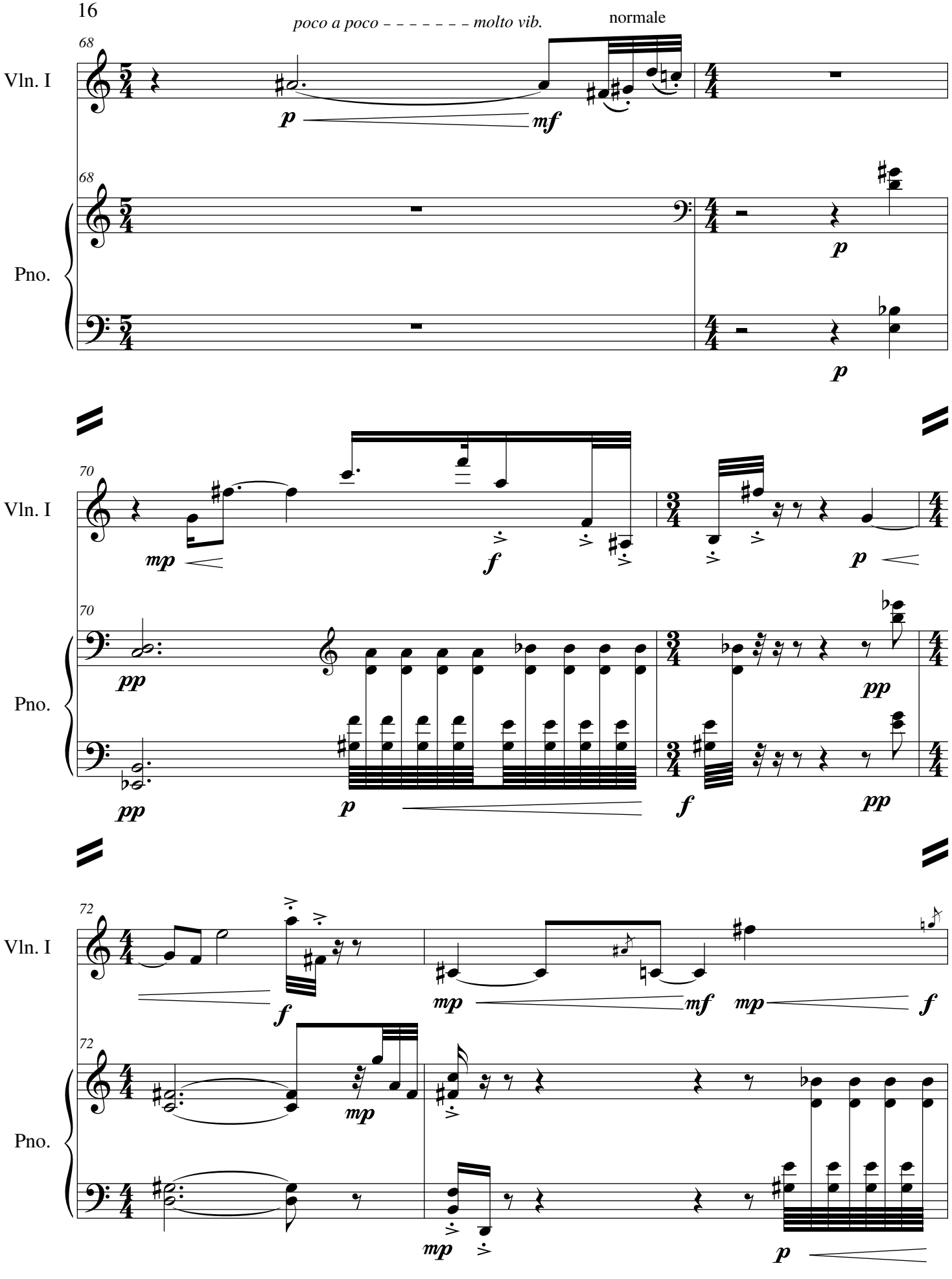

43
Vln. I
Pno.
44
45
Morphing...
(port.)


46
Vln. I
f
pp
46
Pno.
mp
p
mf
mp
Ped.
47
Vln. I
f
f
pp
mf
47
Pno.
mp
mp
Ped.
f
49
Vln. I
p
f
49
Pno.
mf
p
mp
p
f
mp
Ped.


Distorted Lyricism
51
Vln. I
Pno.
(port.)
poco a poco
molto vib.
quasi sul pont.
normale
espressivo
(port.)
54
(port.)
55
(port.)


57
Vln. I
f
mp
mf
pp
mf
57
Pno.
mf
pp
mf
pp
59
poco a poco
molto vib.
normale
espressivo (port.)
(continue portamento freely but judicously)
Vln. I
p
mf
p
59
Pno.
p
mf
p
mf
61
Vln. I
f
61
Pno.
pp
pp
p


62
Vln. I
Pno.
62
64
Almost Traditional Lyricism...Almost
Vln. I
Pno.
64
66
Vln. I
Pno.
66


poco a poco – – – – – – – molto vib.
normale
68
Vln. I
Pno.
70
72

poco a poco

sul pont.

74

Vln. I

Pno.

77

normale

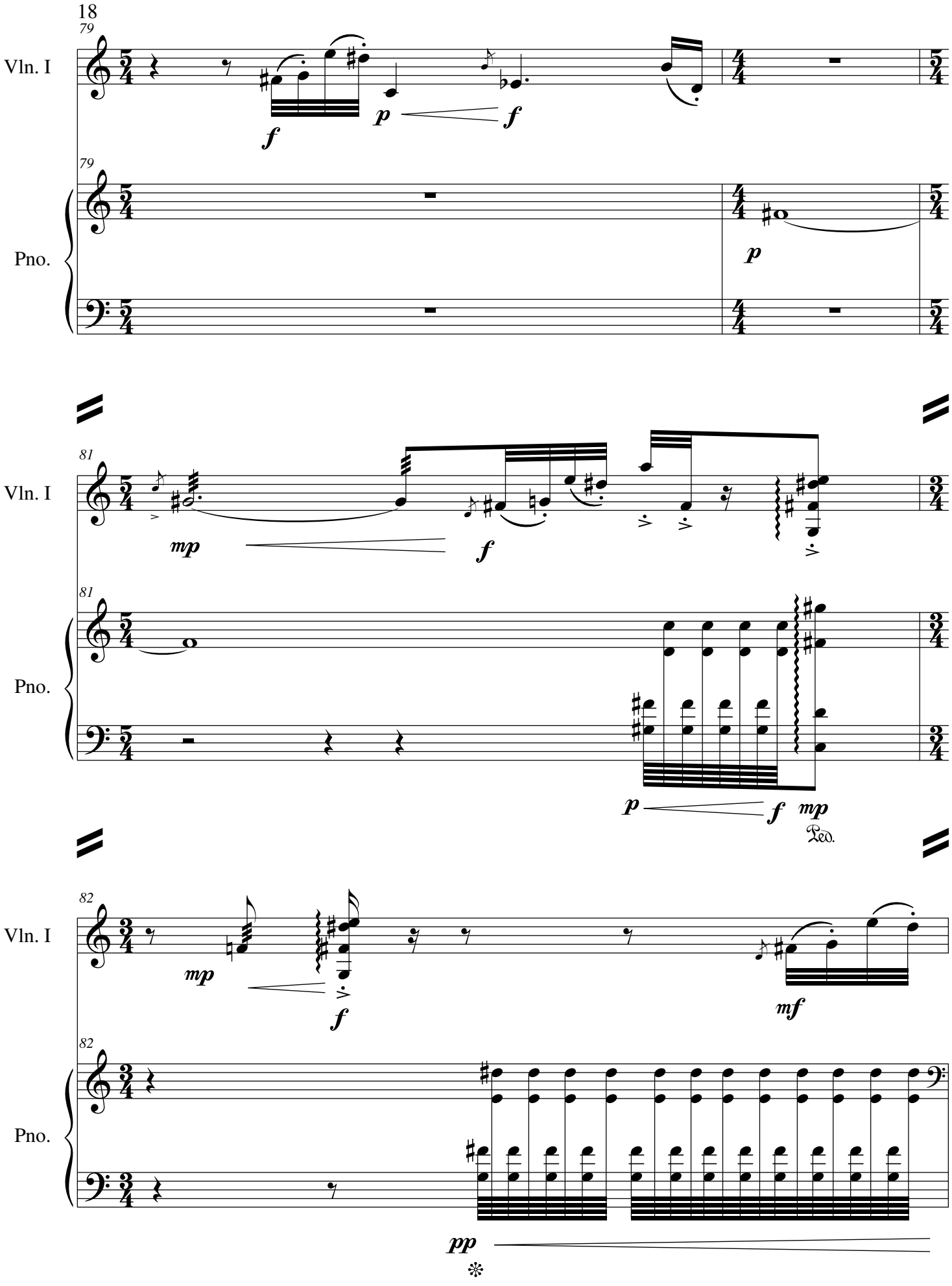
Vln. I

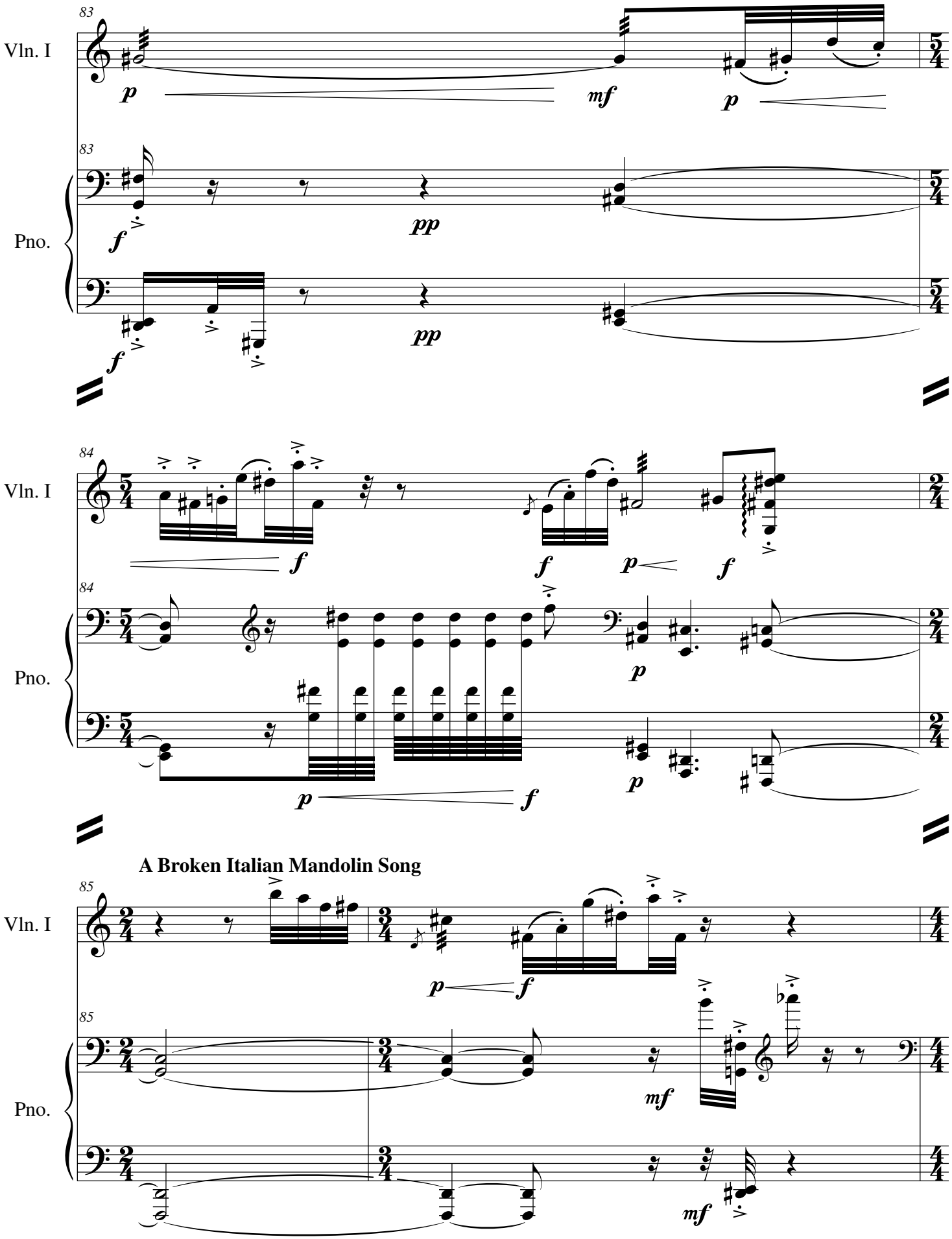
Pno.

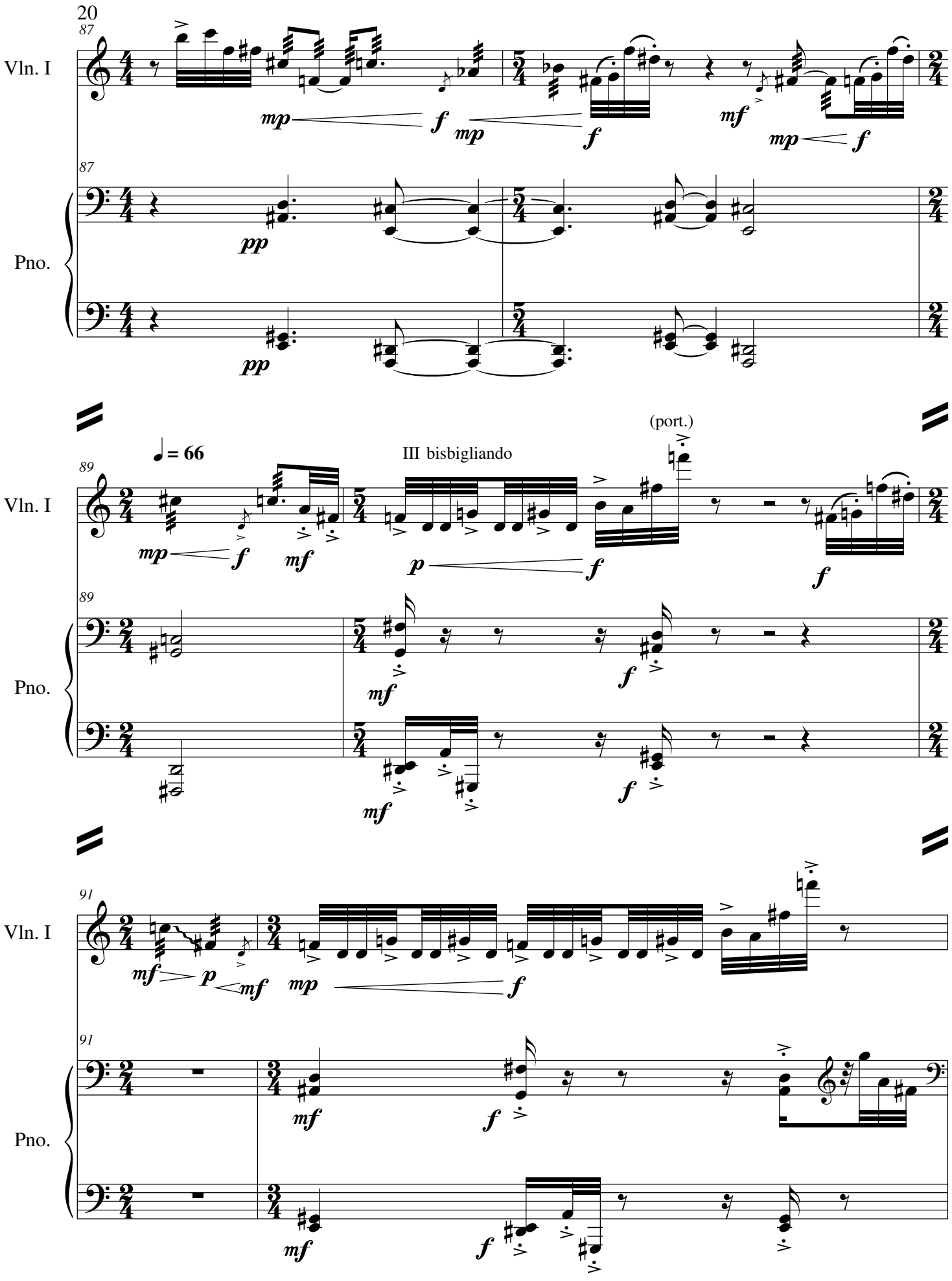
78

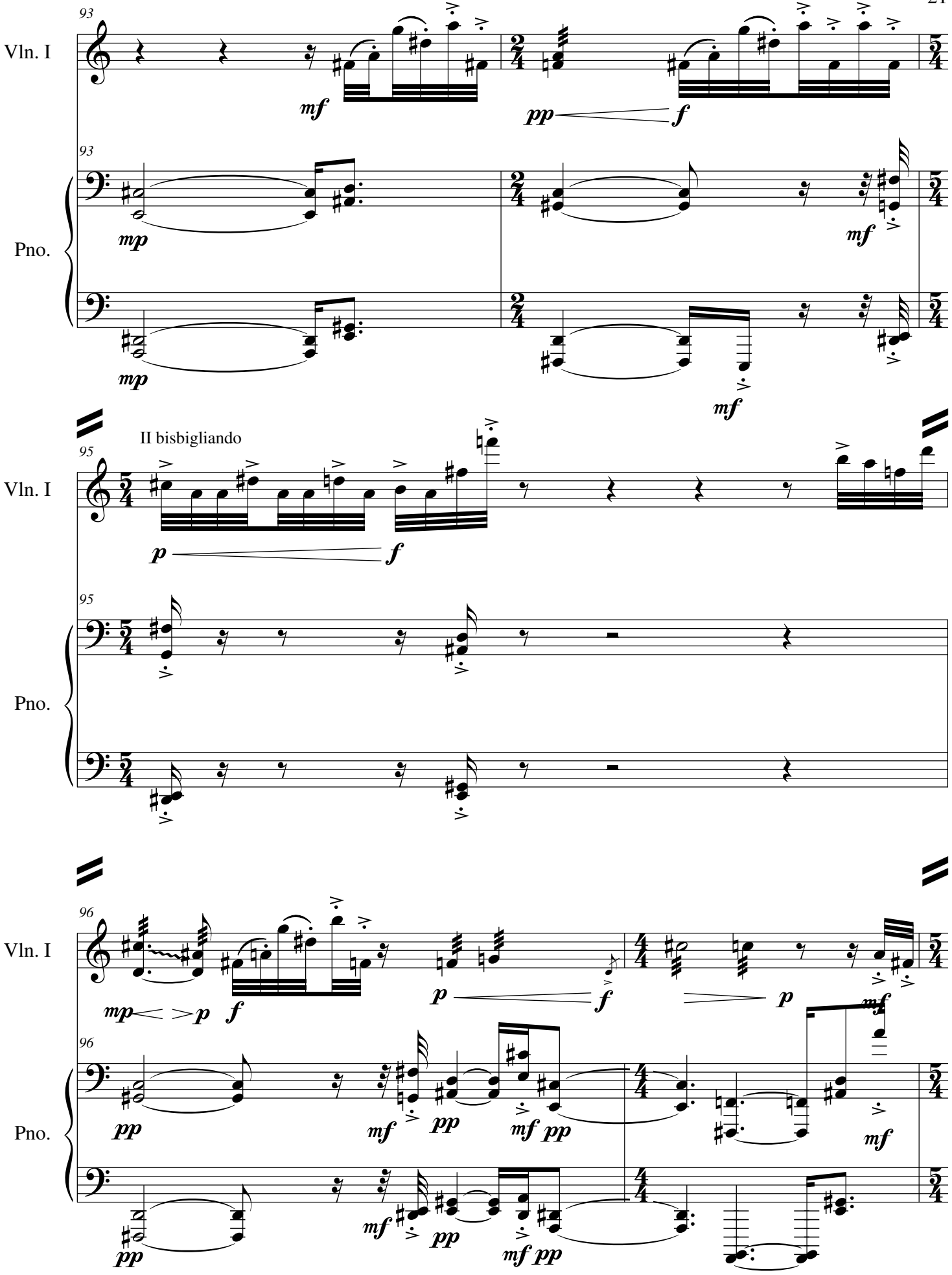
Vln. I

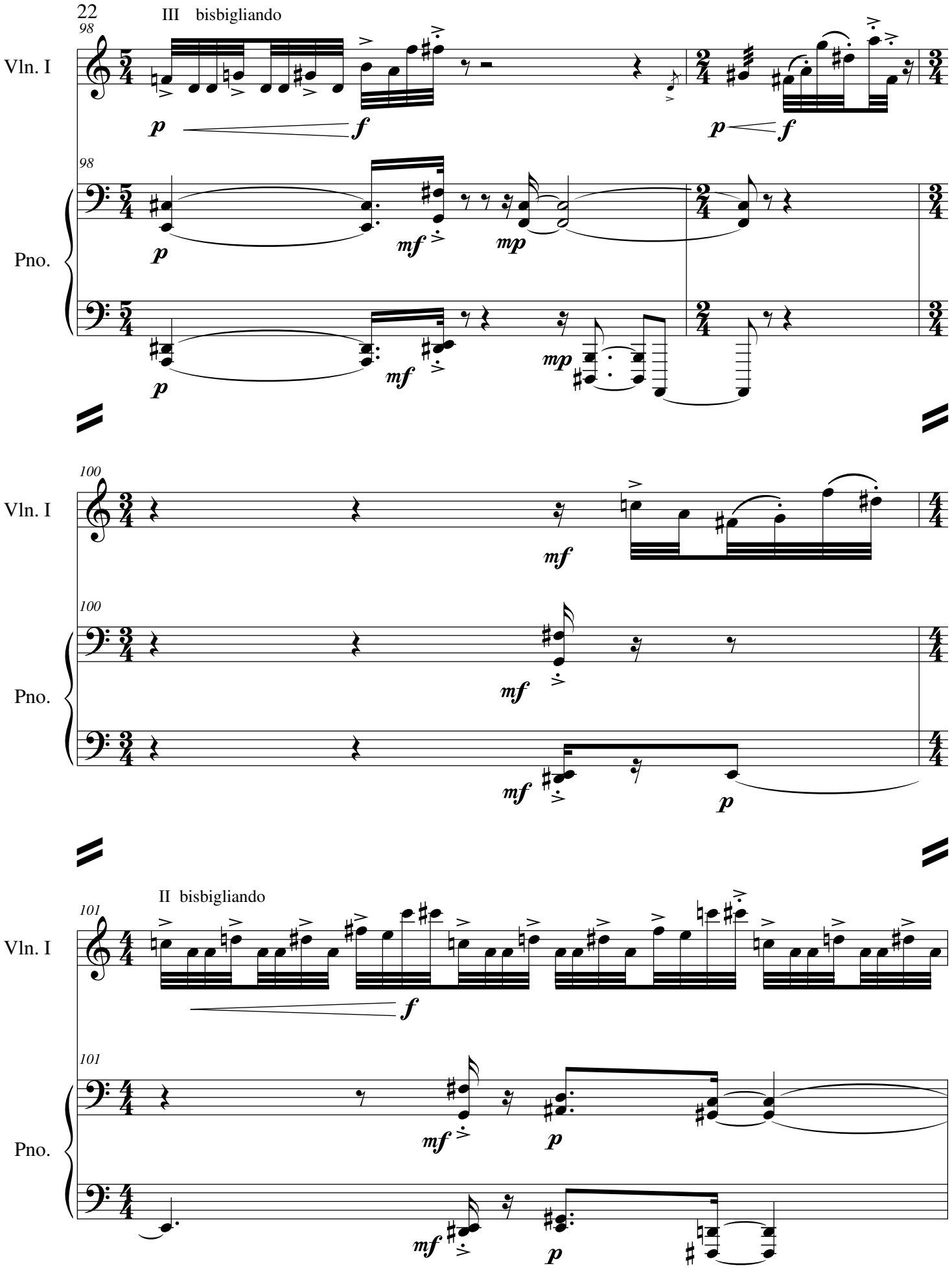
Pno.

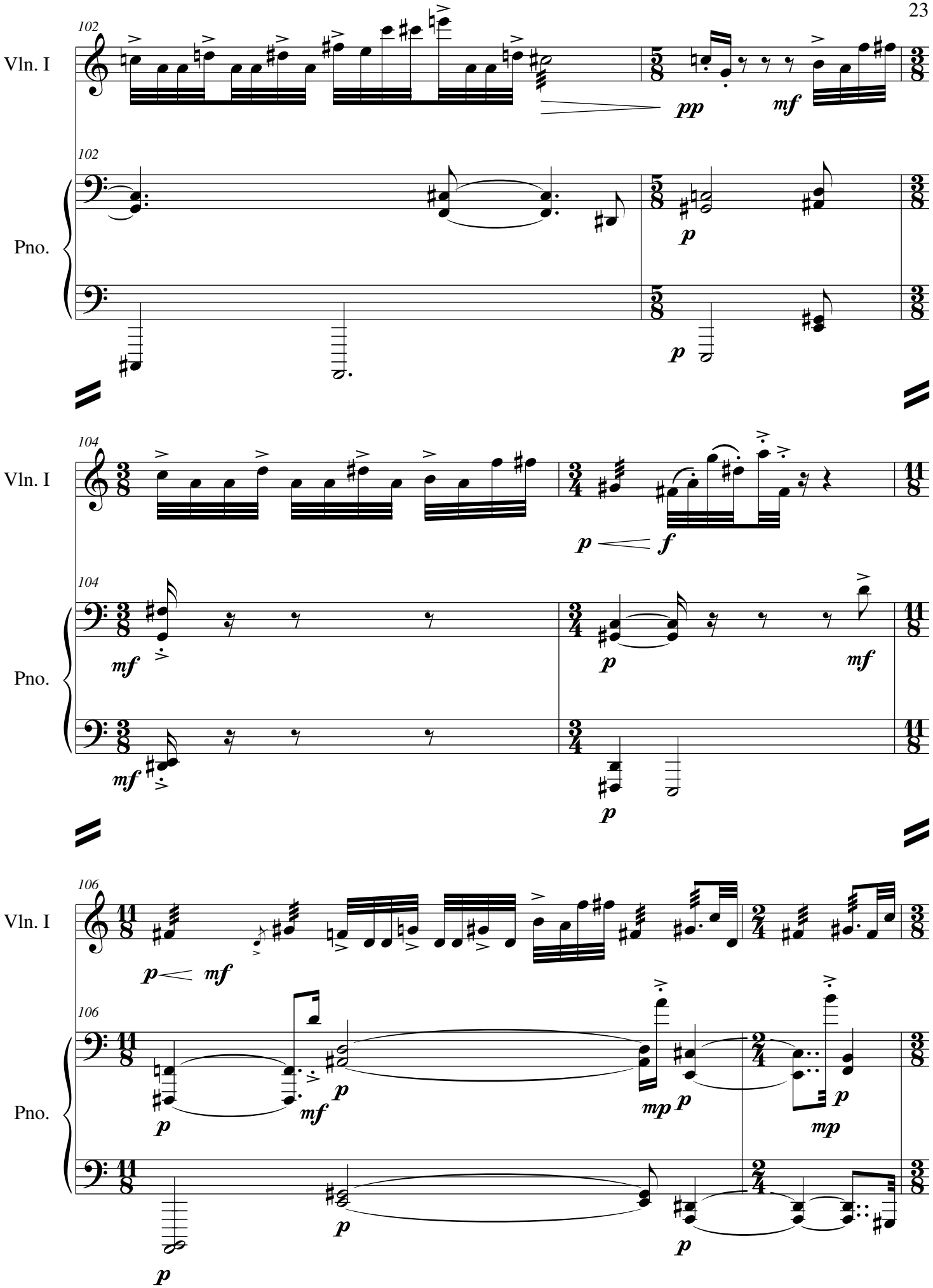

79
Vln. I
f
p
f
79
Pno.
p
81
Vln. I
mp
f
81
Pno.
p
f
mp
Ped.
82
Vln. I
mp
f
mf
82
Pno.
pp

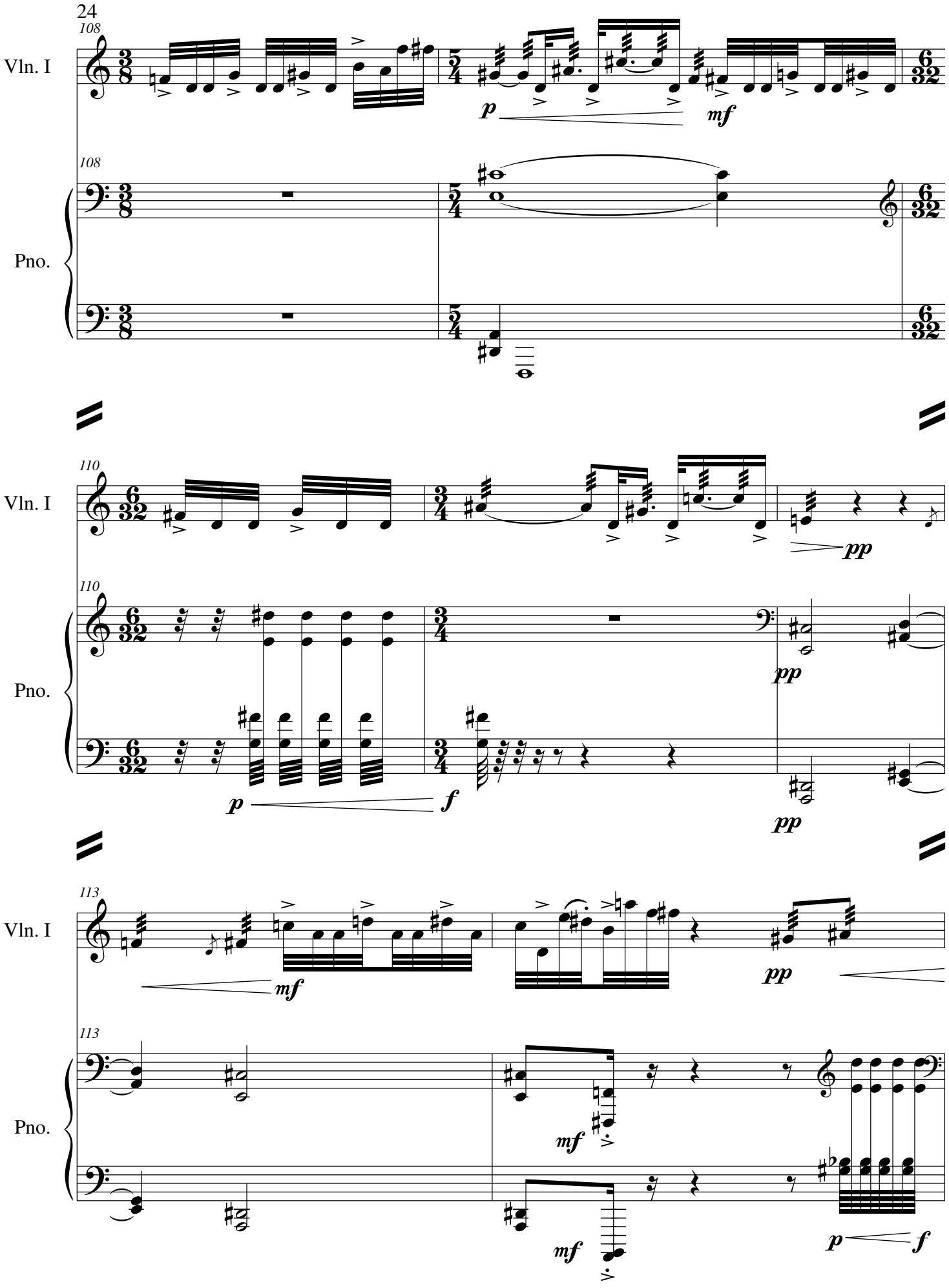

83
Vln. I
Pno.
84
Vln. I
Pno.
A Broken Italian Mandolin Song
85
Vln. I
Pno.

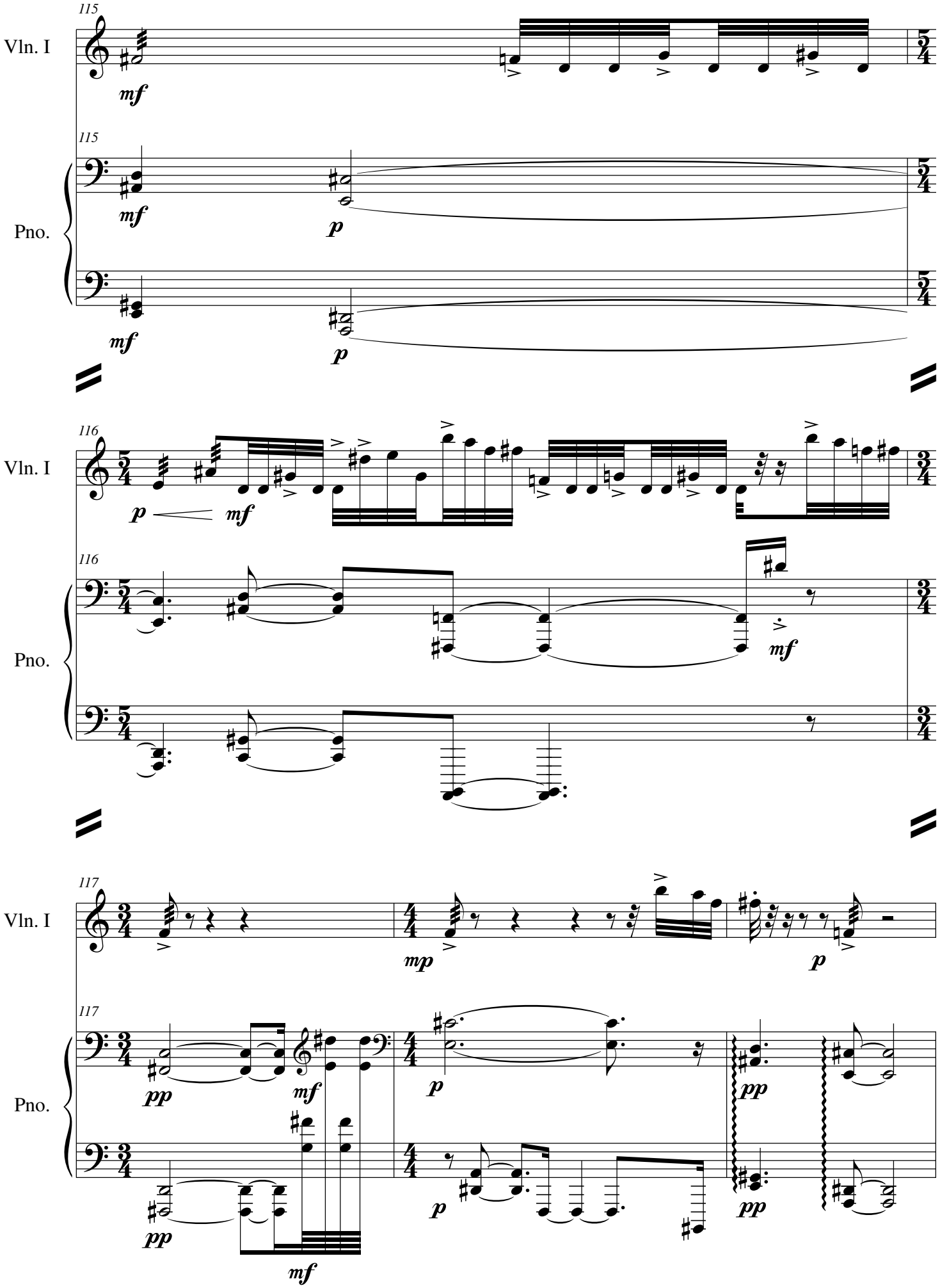

87
Vln. I
Pno.
mp
f
mp
f
mf
mp
f
pp
pp
89
Vln. I
Pno.
♩ = 66
III bisbigliando
(port.)
mp
f
mf
p
f
f
mf
f
mf
f
91
Vln. I
Pno.
mf
p
mf
mp
f
mf
f
mf
f

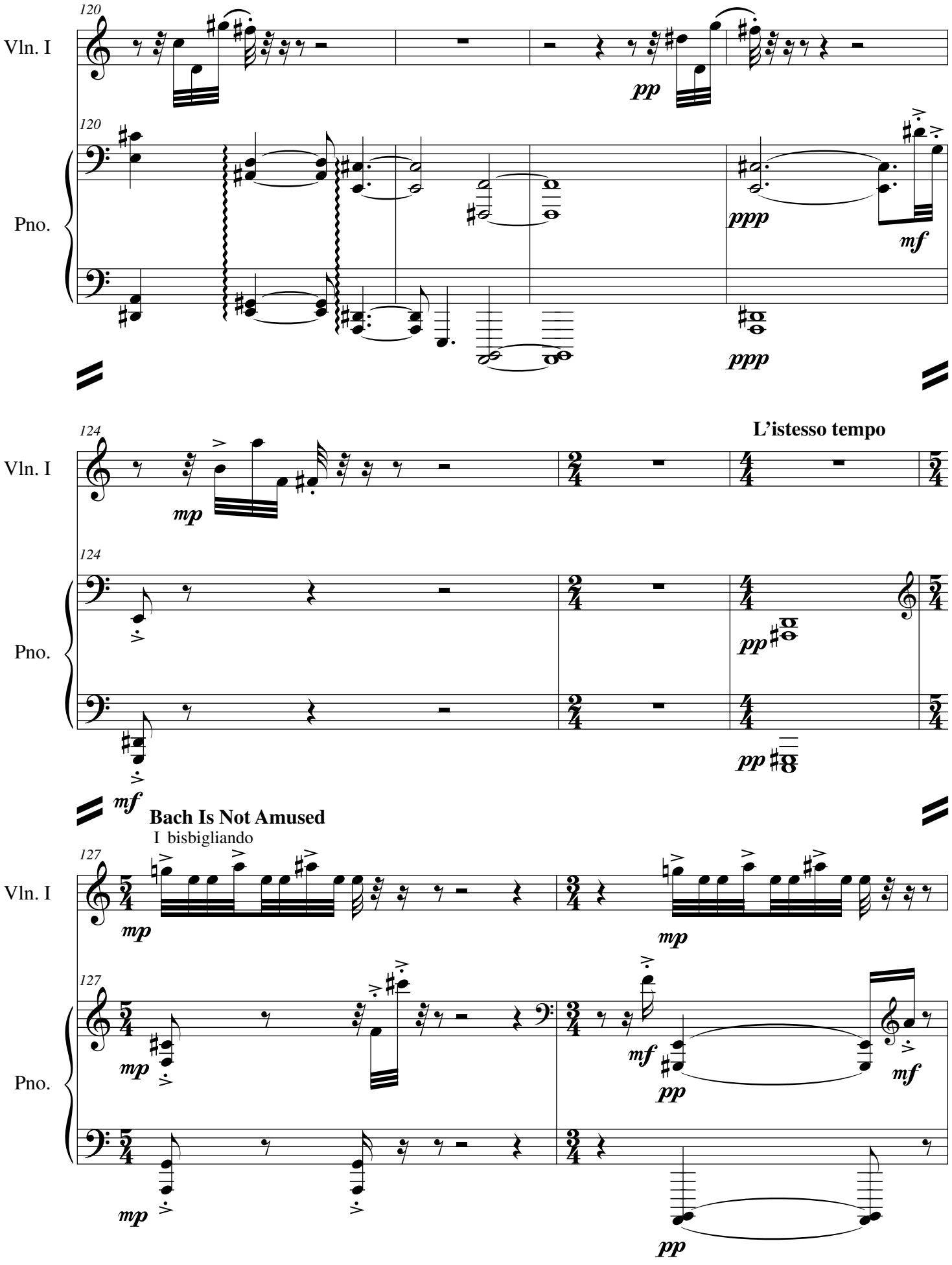

93
Vln. I
mf
pp
f
93
Pno.
mp
mp
mf
II bisbigliando
95
Vln. I
p
f
95
Pno.
96
Vln. I
mp
p
f
p
f
p
mf
96
Pno.
pp
mf
pp
mf pp
mf
pp
mf
pp
mf pp

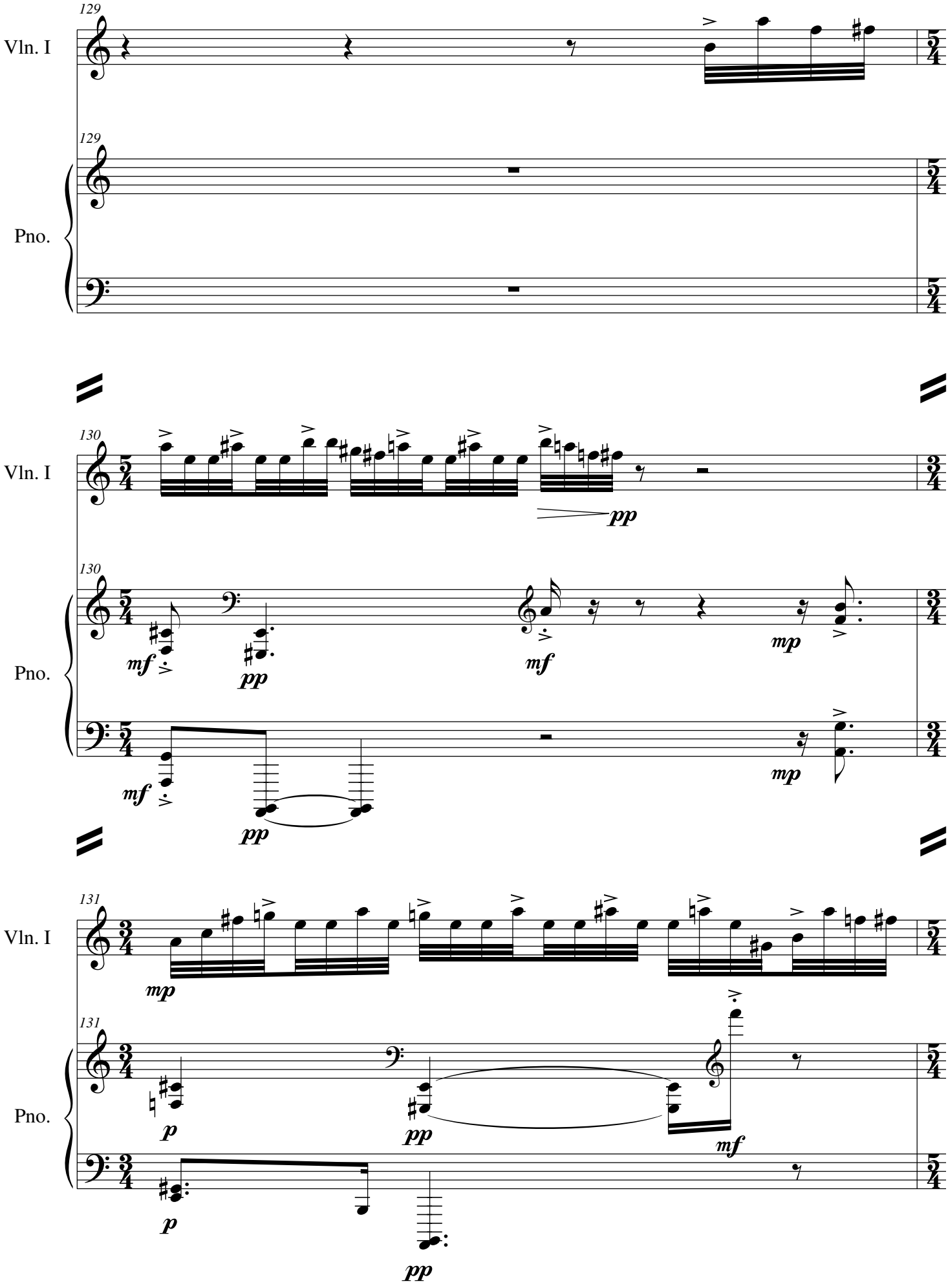

22
III bisbigliando
Vln. I
Pno.
II bisbigliando

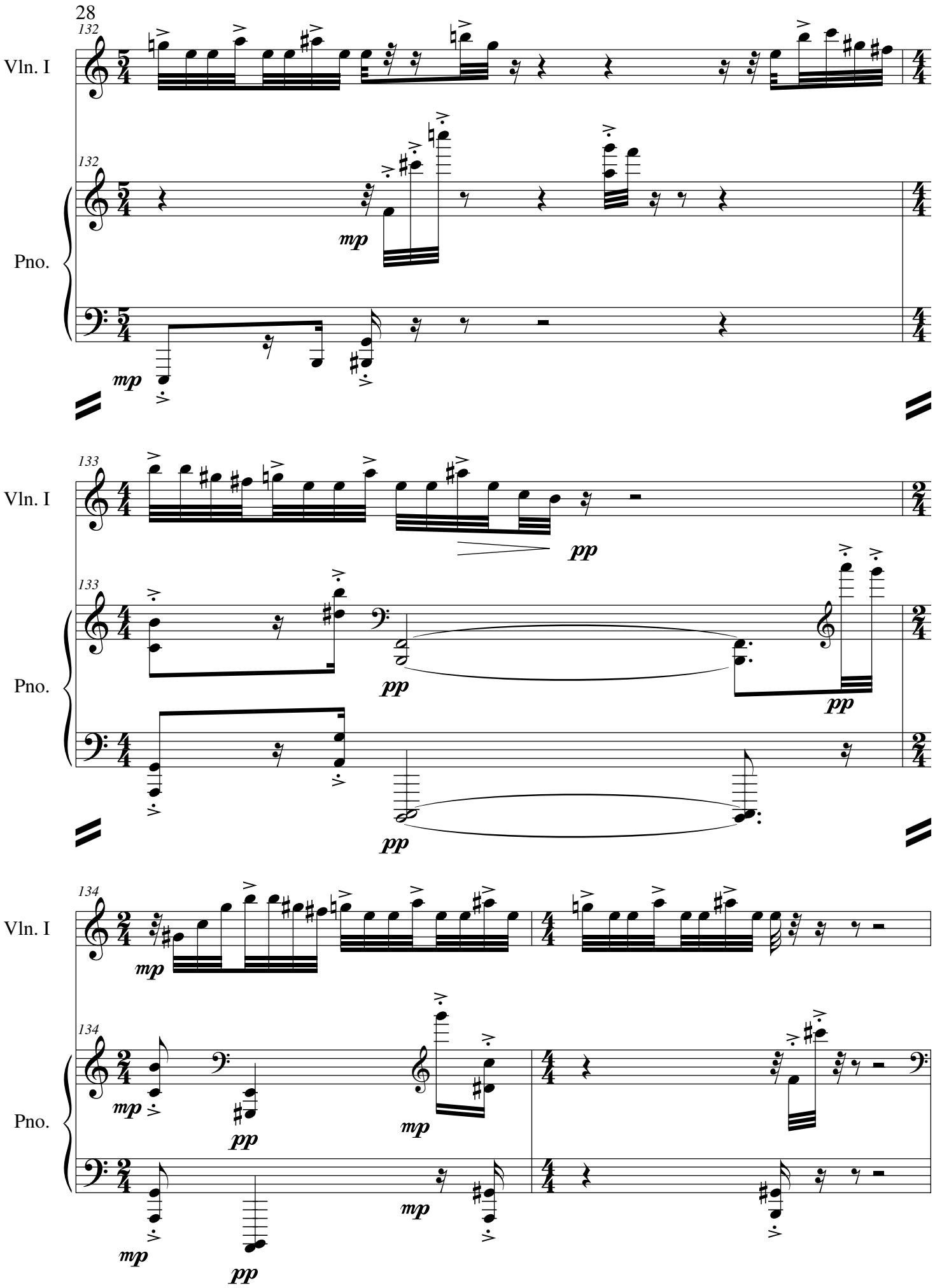

102
Vln. I
Pno.
pp
mf
p
104
mf
f
106
mp

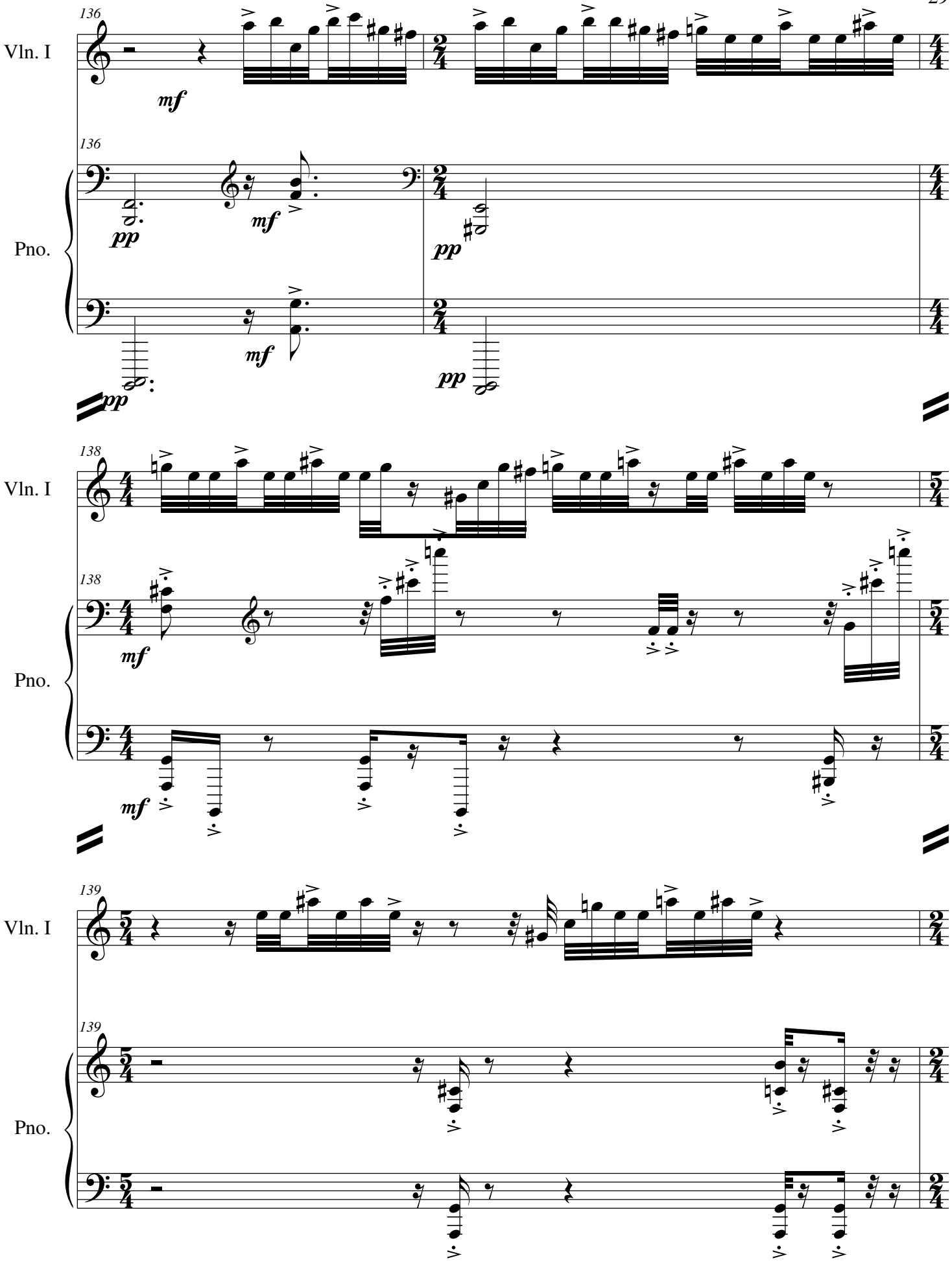

108
Vln. I
Pno.
p
mf
110
pp
f
113

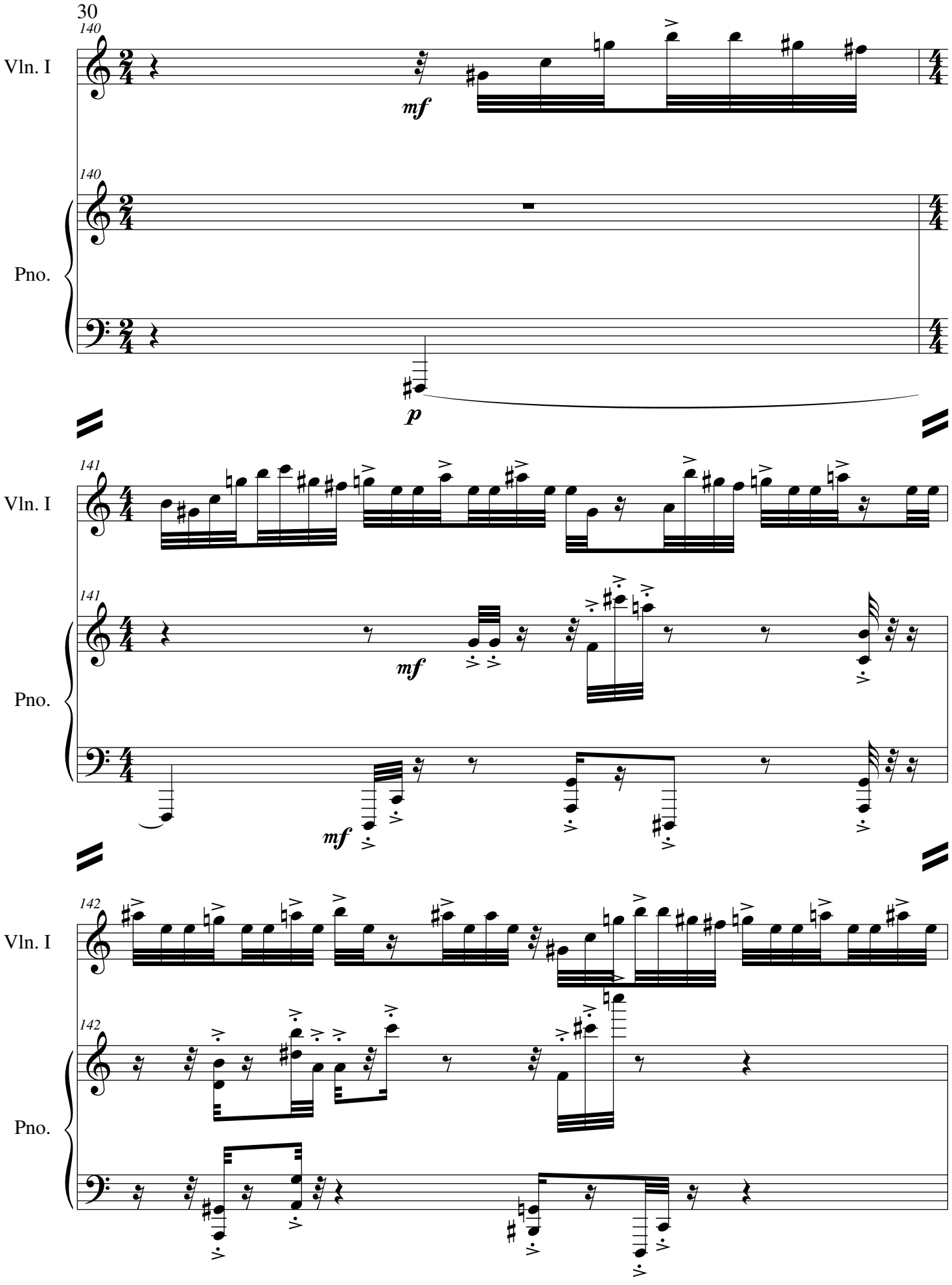

115
Vln. I
mf
115
Pno.
mf
p
mf
p
116
Vln. I
p
mf
116
Pno.
mf
117
Vln. I
mp
p
117
Pno.
pp
mf
p
pp
pp
mf

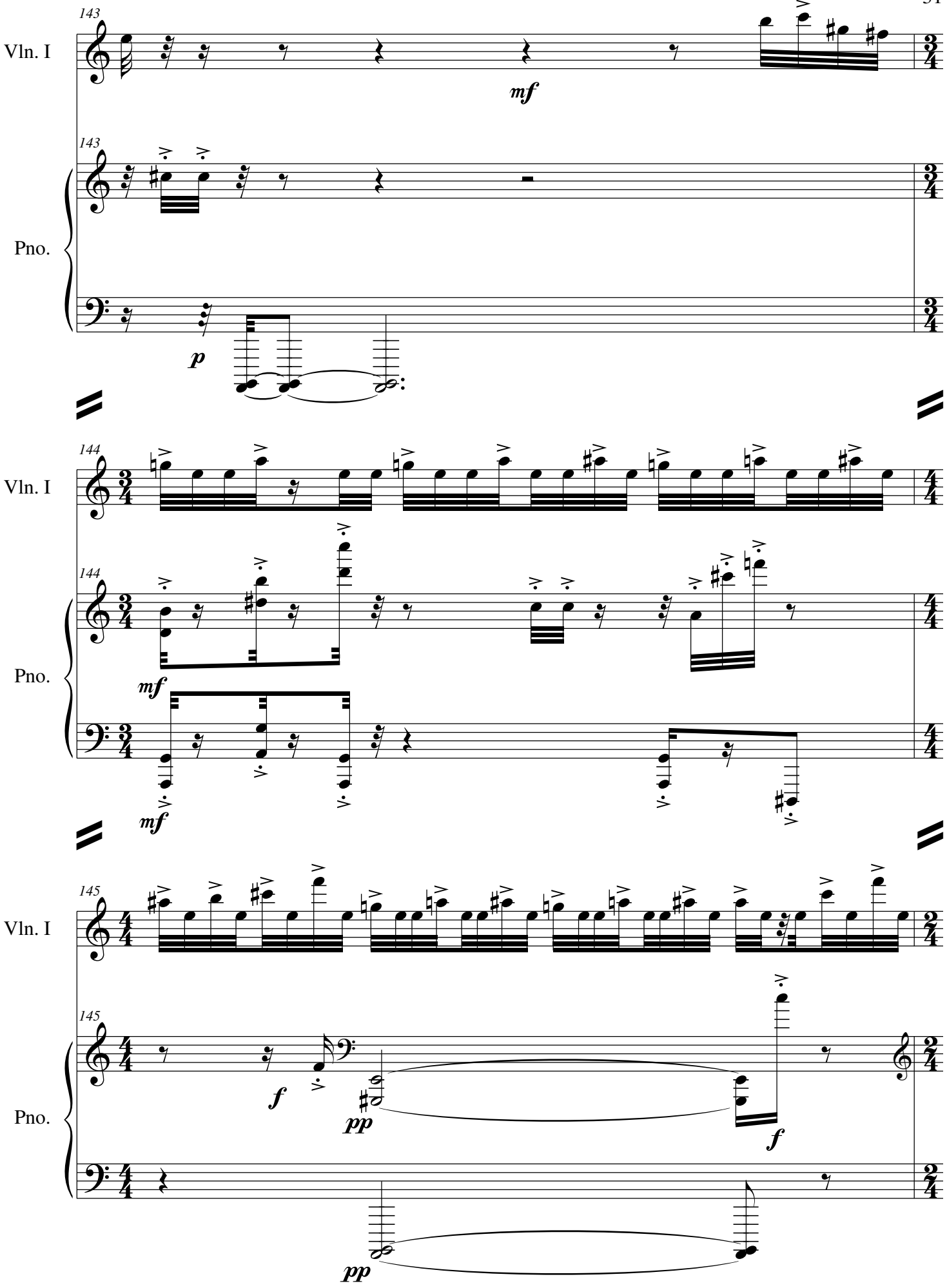

120
Vln. I
120
Pno.
pp
ppp
mf
ppp
124
L'istesso tempo
Vln. I
124
Pno.
mp
pp
pp
mf
Bach Is Not Amused
I bisbigliando
127
Vln. I
127
Pno.
mp
mp
mp
mf
pp
mf
mp
pp

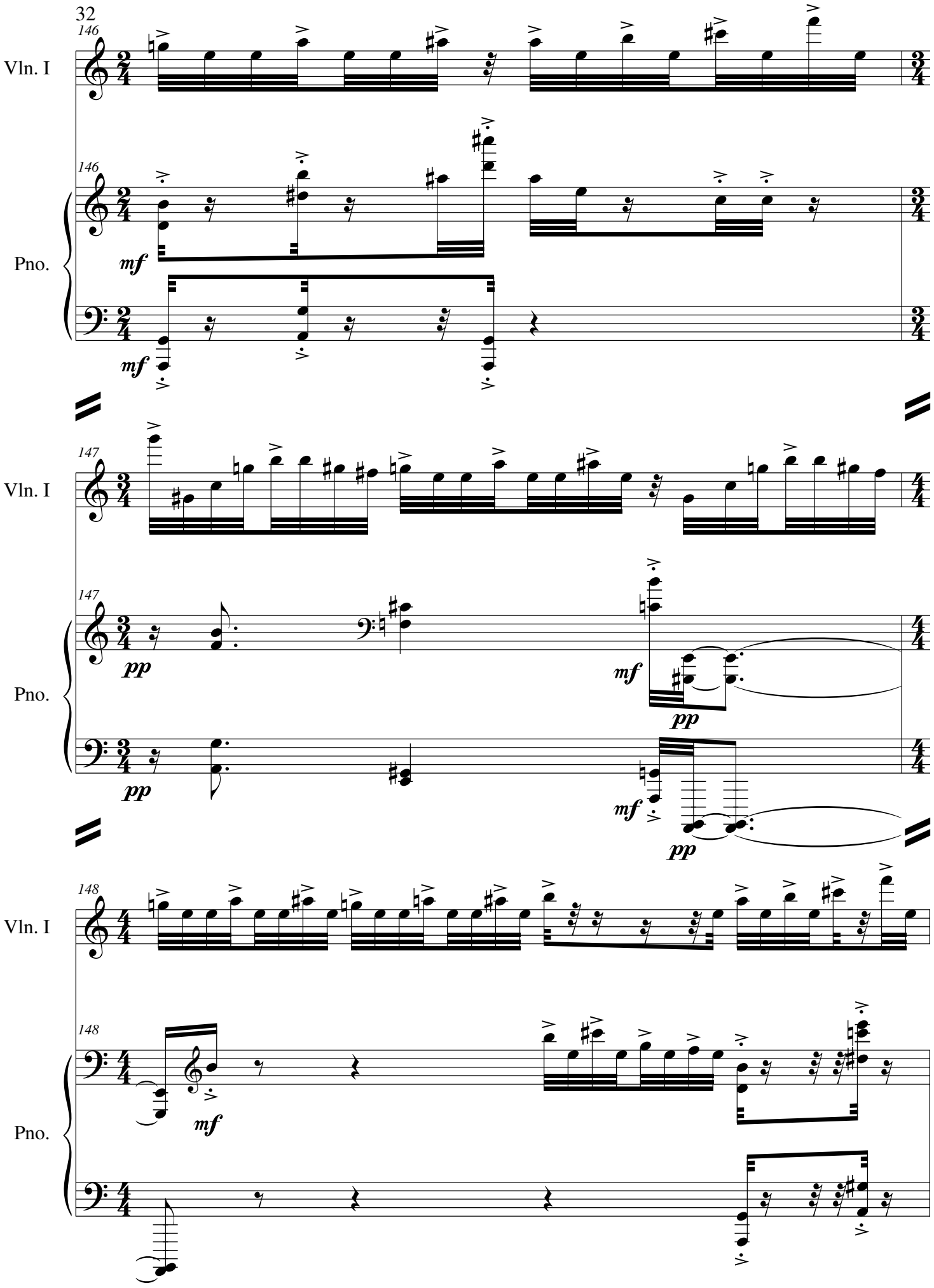

129
Vln. I
129
Pno.
130
Vln. I
pp
130
Pno.
mf
pp
mf
mp
mf
pp
mp
131
Vln. I
mp
131
Pno.
p
pp
mf
p
pp

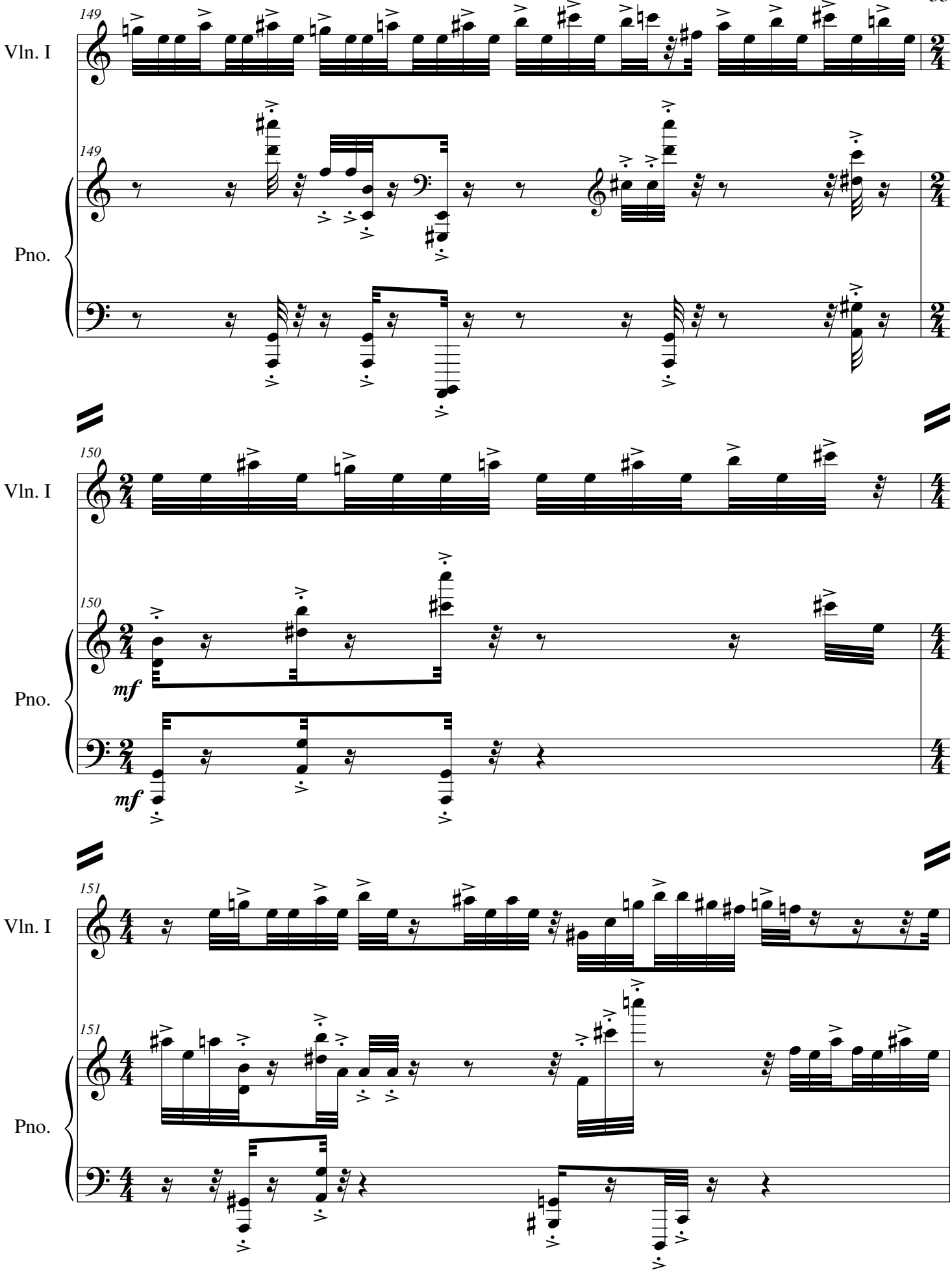

28
132
Vln. I
132
Pno.
mp
mp
133
Vln. I
pp
133
Pno.
pp
pp
pp
134
Vln. I
mp
134
Pno.
mp
pp
mp
mp
mp
pp

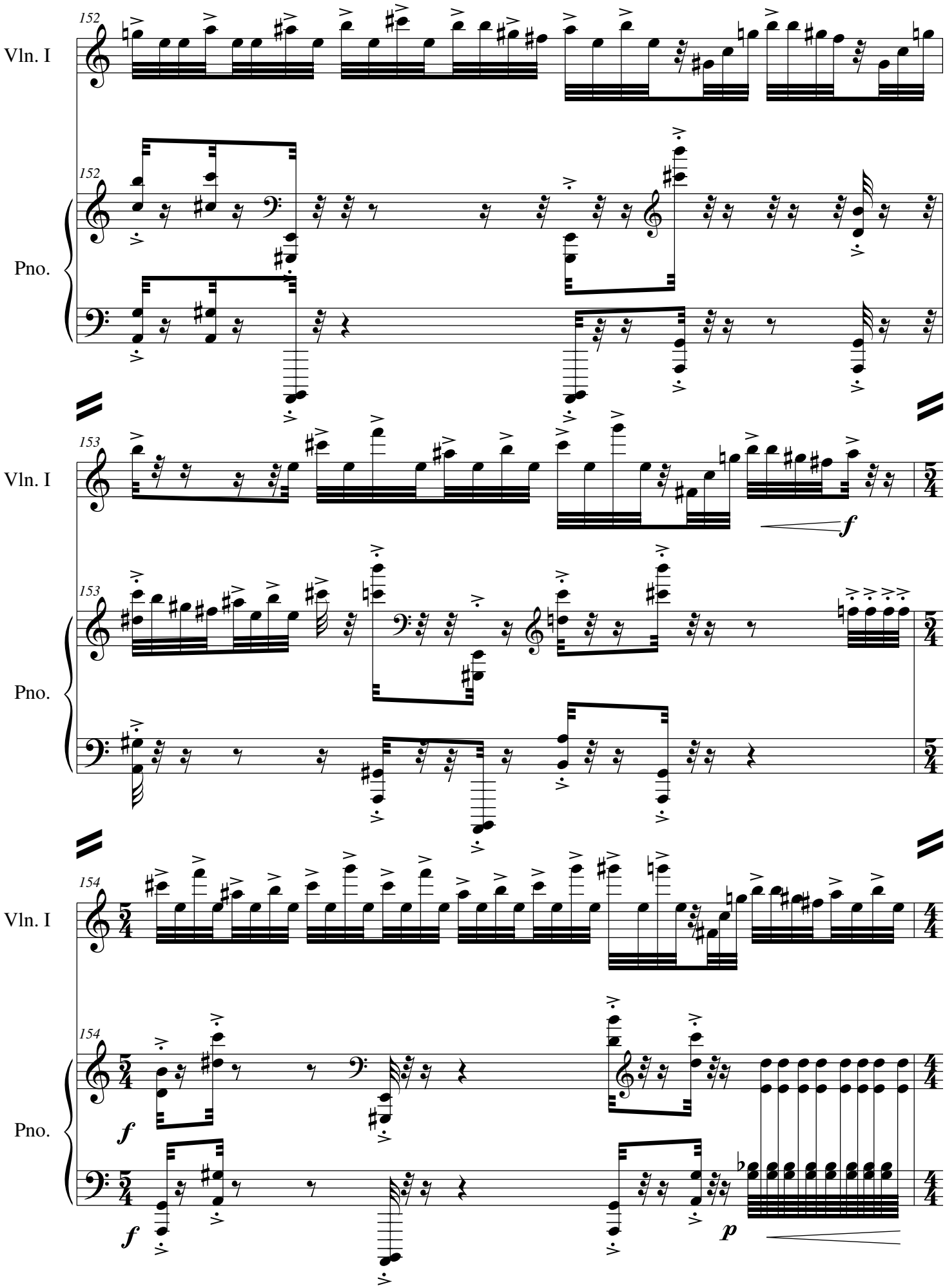

136
Vln. I
mf
136
Pno.
pp
mf
pp
mf
pp
138
Vln. I
138
Pno.
mf
mf
139
Vln. I
139
Pno.

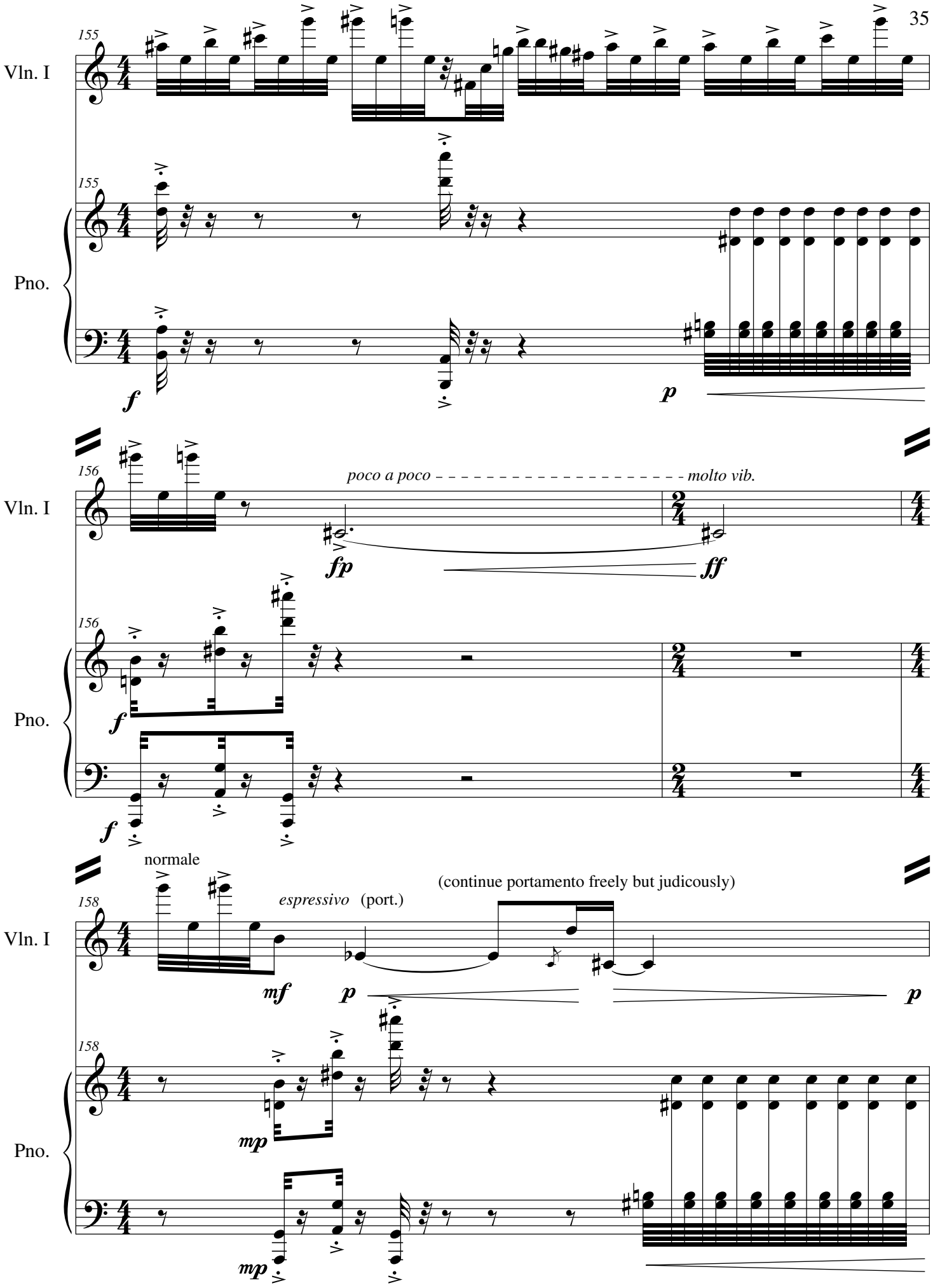

30
140
Vln. I
mf
140
Pno.
p
141
Vln. I
141
mf
Pno.
mf
142
Vln. I
142
Pno.

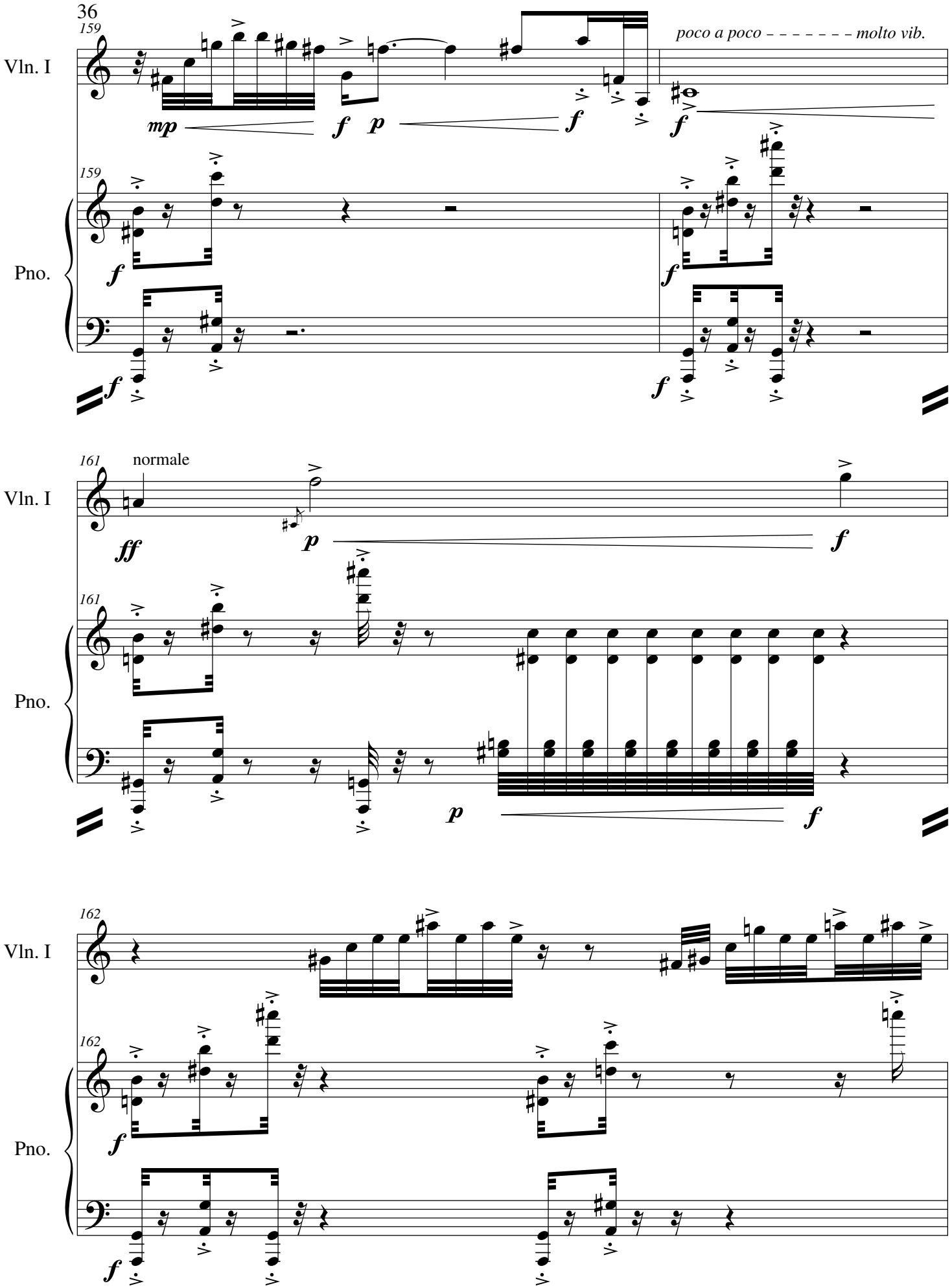

143
Vln. I
mf
143
Pno.
p
144
Vln. I
144
Pno.
mf
mf
145
Vln. I
145
Pno.
f
pp
f
pp

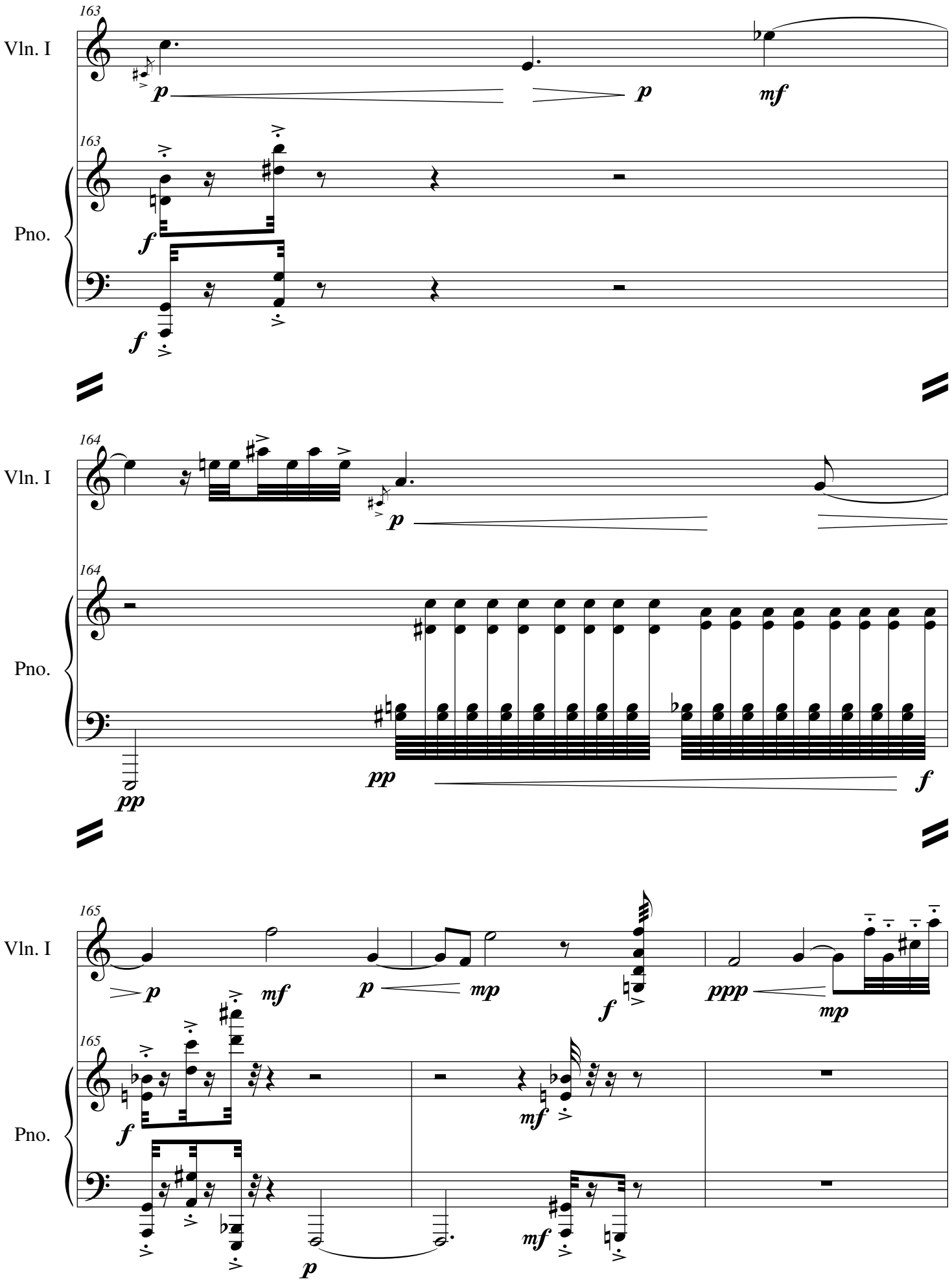

146
Vln. I
146
Pno.
mf
mf
147
Vln. I
147
Pno.
pp
pp
mf
pp
mf
pp
148
Vln. I
148
Pno.
mf

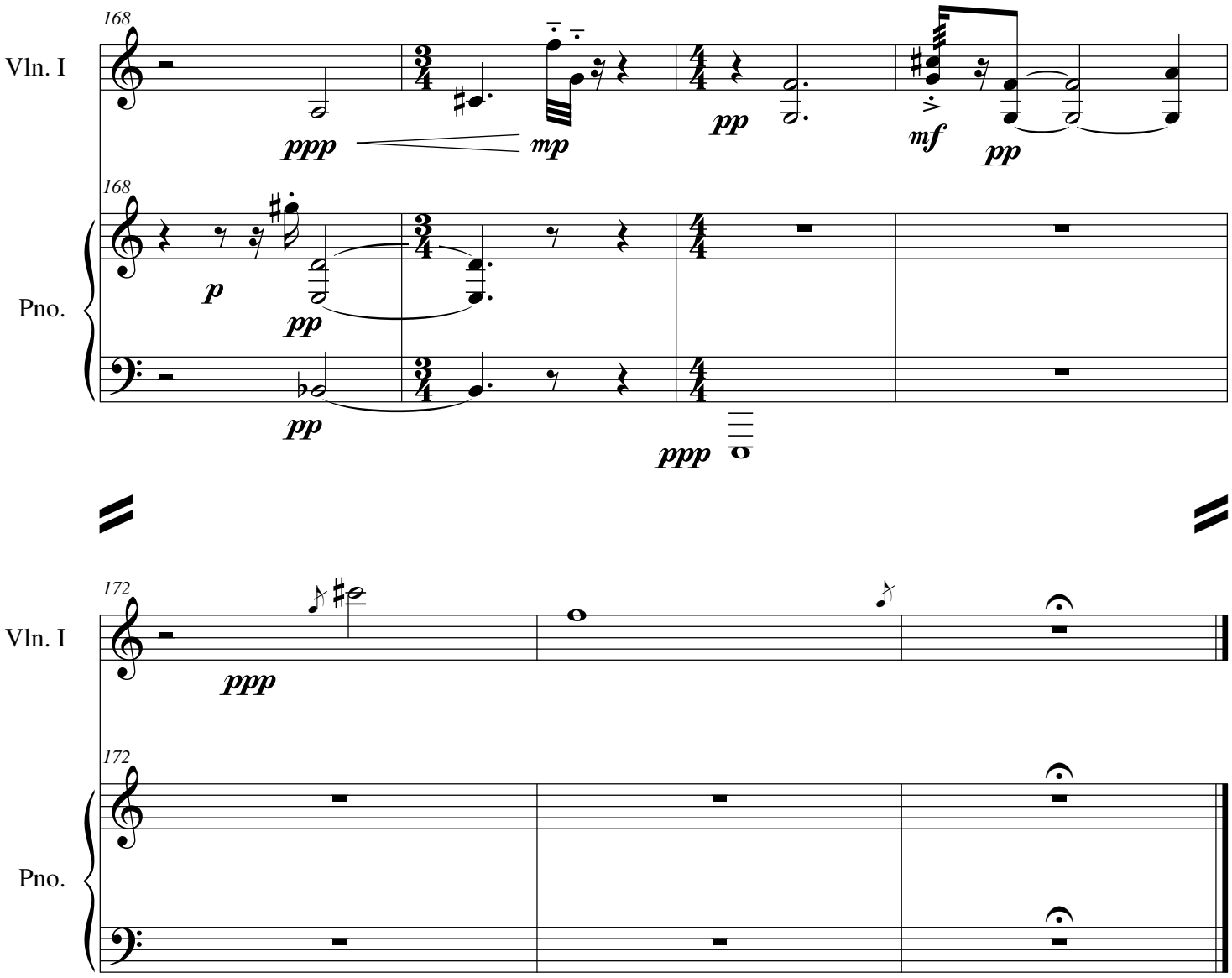

149
Vln. I
149
Pno.
150
Vln. I
150
mf
Pno.
mf
151
Vln. I
151
Pno.


152
Vln. I
152
Pno.
153
Vln. I
f
153
Pno.
154
Vln. I
154
Pno.
f
f
p


155
Vln. I
155
Pno.
f
p
156
poco a poco - molto vib.
Vln. I
fp
ff
156
Pno.
f
f
normale
(continue portamento freely but judicously)
158
espressivo (port.)
Vln. I
mf
p
p
158
Pno.
mp
mp


36
159
Vln. I
poco a poco - - - - - - - molto vib.
mp
f
p
f
f
159
Pno.
f
f
f
f
161
normale
Vln. I
ff
p
f
161
Pno.
p
f
162
Vln. I
162
Pno.
f
f


163
Vln. I
p
p
mf
163
Pno.
f
f
164
Vln. I
p
164
Pno.
pp
pp
f
165
Vln. I
p
mf
p
mp
f
ppp
mp
165
Pno.
f
mf
p
mf


168
Vln. I
ppp
mp
pp
mf
pp
168
Pno.
p
pp
pp
ppp

172
Vln. I
ppp
172
Pno.