

Facets of time

for cello and piano

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Preface

The structure of "Facets of time" for piano and cello consists largely of the superposition and interference patterns of "liquidity" and "solidity" as far as the tempo and the musical texture are concerned.

Every effort should be made to recognize and impart these two characters.

It is important to preserve at all times a vivid sense of the independent texture and mood of each one as well as their conversion character from solid to liquid and vice versa.

Indications

- The notation used is mixed(traditional and spatial).
- The basic idea of the piece is the flexibility of the tempo according to the given instructions. Hence, the players should make every effort to play independently and meet according to the score.



accelerando or ritardando according to the given tempo.



accelerando



ritardando



as high as possible

s.p.

sul ponticello



Bartok pizzicato

l.v.

lasciate vibrare

Facets of time

Glykeria Koutoula

♩ = 96

Violoncello

ff *ff*

♩ = 96

Piano

ff
marcato sempre
con ped.

Vc

ff *ff* *ff*

Pno.

ff

Vc

Pno.

ff *ff* *ff*

Vc

Pno.

ff *mf* *mp* *ff*

Vc

ff 3

p 8^{va} 7 5 6

Pno.

f *mp*

ff sempre

Vc

ff 3

> *pp* *ppp* *ppp* sempre

8^{va} 7 5 6 7

p

Pno.

ff *f* 3 5

Vc

Pno.

6 7 :8 9 :8

pp *mf* *mp*

ff

Vc

Pno.

6 3 7 :8 9 :8 3 5 7 :8

ppp *ppp* *ppp* *sempre* *ppp* *sempre*

p *pp* *ppp* *sempre*

ff *f* *mf*

Vc

Pno.

3 3 3 3 9 3 3 3

p *pp* *ppp*

ped.

Vc

Pno.

12/4

12/4

12/4

ppp

pppp

Vc

Pno.

12/4

12/4

12/4

pp

p

A.

Vc

Pno.

4/4

3/4

5/4

ff

ff

ff

* Red.

Vc

Pno.

Vc

Pno.

Vc

Pno.

ff *mf*

* Ped. * Ped.

Vc

Pno.

mf

p

*Leo.

15=d.

Vc

Pno.

f

mp

p

*Leo.

8:8

17=d.

Vc

Pno.

ff

pp

5

3

Vc

ff *feroce*

Pno.

ppp

arco.

Vc

pizz.

ff *ff*

Pno.

p *pp* *p*

* *arco.*

Vc

ff *sf* *arco*

Pno.

Vc

ff *sempre*

Pno.

Vc

Pno.

B.

→ ♩ = 60

Vc

→ ♩ = 60

Pno.

pp

Vc

ppp (*echo*) *p*

8^{va}

♩ = 76

Vc

mp *pp*

Vc

♩ = 82 → ♩ = 90

poco a poco crescendo al fff

3

Vc

Pno.

$\text{♩} = 120$

Vc

Pno.

fff

$\frac{12}{4}$

C.

$\text{♩} = 90$

Vc

Pno.

ord.

ff

6

7

♩ = 90

Vc

p

♩ = 45

Pno.

pp *Red.* Poco a poco crescendo al *ff*

Vc

p < *f* > *p* *p* < *f* > *mf* > *pp* < *p* > *pp*

8va

Pno.

Vc

pp

♩ = 90

8va

♩ = 90

Pno.

ff

Vc

Pno.

ff *f*

5 6

Vc

Pno.

pp *ppp* *ff*

7 5 6 7

8^{vb} *

Vc

Pno.

ppp *fff*

s.p.

$\text{♩} = 96$

8^{vb}

senza Pedal

Vc

Pno.

ord.
pp

f *mp*

(8^{vb})

Vc

Pno.

pp *mp* *pp*

mf *p*

(8^{vb})

Vc

Pno.

molto legato
p

pp *con Ped.*

(8^{vb})

Vc *pp* *p* s.p.

Pno. *pp* *

D.

L'istesso tempo (♩ = 96)

Vc *ord.* *mf*

Pno. *mp* Poco a poco crescendo al *ff*

(8^{vb})

Vc *f* *p* *mf*

Pno. *mf*

(8^{vb})

♩ = 100

Piano accompaniment (Pno.) consists of a treble and bass clef. The treble clef has a series of chords, many of which are triplets, with a dynamic marking of *fff*. The bass clef has a few notes, some of which are triplets. A dashed line labeled (8^{vb}) is at the bottom.

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Vc

Pno.

(8vb)

Vc

Pno.

E.

Vc

Pno.

ff **ff**

♩ = 96

ff
marcato sempre
con ped.

Vc

Pno.

ff

ff *ff*

Vc

Pno.

f *p*

f *f*

Vc

Pno.

f

Vc *arco*
f *p* *f* *5* *ff*

Pno. *ff*

Vc $\text{♩} = 80$ $\text{♩} = 160$

Pno. *ppp* *cresc. al fff* *8vb* *fff*

Vc $\text{♩} = 80$ $\text{♩} = 160$

Pno. *ppp* *fff*

Vc $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 80$ $\text{♩} = 160$

Pno. *ppp* *sub.ppp* *8vb* *fff* *8vb* *fff* *8vb* *fff* *8vb* *ffff* *l.v.*

♩ = 160

Vc

Piano part, measures 6-7

ppp mf

6/4 7/4

Detailed description: This system shows measures 6 and 7. The Violin (Vc) part is in the bass clef with a 6/4 time signature. It features a melodic line of eighth notes with a dynamic marking of *ppp* at the start and *mf* later. The Piano (Pno.) part consists of two staves, both in the bass clef with a 6/4 time signature, and contains whole rests for both measures. The measure numbers 6 and 7 are indicated at the end of each staff.

Vc

Piano part, measures 8-10

ppp f ppp

7/4 10/4

Detailed description: This system shows measures 8, 9, and 10. The Violin (Vc) part is in the bass clef with a 7/4 time signature. It features a melodic line of eighth notes with a dynamic marking of *ppp* at the start, *f* in the middle, and *ppp* at the end. The Piano (Pno.) part consists of two staves, both in the bass clef with a 7/4 time signature, and contains whole rests for all three measures. The measure numbers 8, 9, and 10 are indicated at the end of each staff.

Vc

Piano part, measures 11-14

fff

10/4 7/4

Detailed description: This system shows measures 11, 12, 13, and 14. The Violin (Vc) part is in the bass clef with a 10/4 time signature. It features a melodic line of eighth notes with a dynamic marking of *fff* at the end. The Piano (Pno.) part consists of two staves, both in the bass clef with a 10/4 time signature, and contains whole rests for all four measures. The measure numbers 11, 12, 13, and 14 are indicated at the end of each staff.

Vc

Piano part, measures 15-18

tr mf < f mf < f mf < ff p

7/4 11/4

Detailed description: This system shows measures 15, 16, 17, and 18. The Violin (Vc) part is in the bass clef with a 7/4 time signature. It features a melodic line with a trill (*tr*) in measure 15, followed by eighth notes with dynamic markings *mf* < *f*, *mf* < *f*, and *mf* < *ff*. The Piano (Pno.) part consists of two staves, both in the bass clef with a 7/4 time signature, and contains whole rests for all four measures. The measure numbers 15, 16, 17, and 18 are indicated at the end of each staff.

F.

♩ = 60

Vc

Pno.

Measures 13-16. Violin part: Measure 13 has a whole rest. Measure 14 has a half note G2. Measure 15 has a half note G2. Measure 16 has a whole note chord of G2, B2, and D3. Piano accompaniment: Measure 13 has a whole rest. Measure 14 has a whole rest. Measure 15 has a half note chord of G2 and B2. Measure 16 has a whole note chord of G2, B2, and D3. Dynamics: *p*.

Vc

Pno.

Measures 16-19. Violin part: Measure 16 has a whole note chord of G2 and B2. Measure 17 has a half note chord of G2 and B2. Measure 18 has a half note chord of G2 and B2. Measure 19 has a half note chord of G2 and B2. Piano accompaniment: Measure 16 has a whole note chord of G2 and B2. Measure 17 has a half note chord of G2 and B2. Measure 18 has a half note chord of G2 and B2. Measure 19 has a whole note chord of G2 and B2. Dynamics: *mp*.

Vc

Pno.

Measures 19-22. Violin part: Measure 19 has a quarter note G2. Measure 20 has a quarter note G2. Measure 21 has a quarter note G2. Measure 22 has a quarter note G2. Piano accompaniment: Measure 19 has a whole note chord of G2 and B2. Measure 20 has a half note chord of G2 and B2. Measure 21 has a half note chord of G2 and B2. Measure 22 has a whole note chord of G2 and B2. Dynamics: *pp*.

Pno.

Measures 22-25. Piano accompaniment: Measure 22 has a whole note chord of G2 and B2. Measure 23 has a half note chord of G2 and B2. Measure 24 has a half note chord of G2 and B2. Measure 25 has a half note chord of G2 and B2. Tempo change: ♩ = 40.