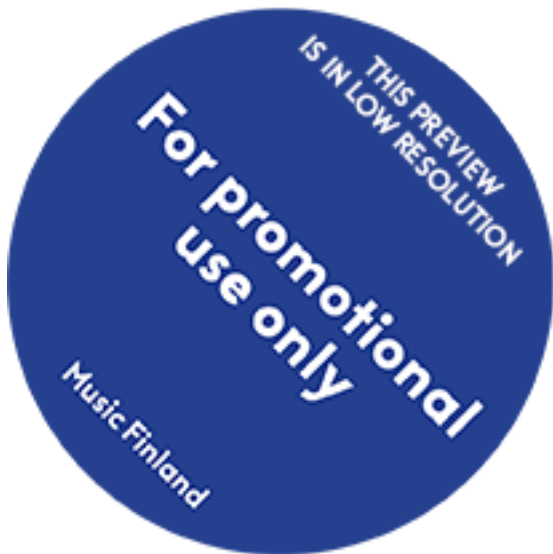


Maija Hynninen

mask the absence

for violin and double bass (in concert tuning)

2021



Music Finland

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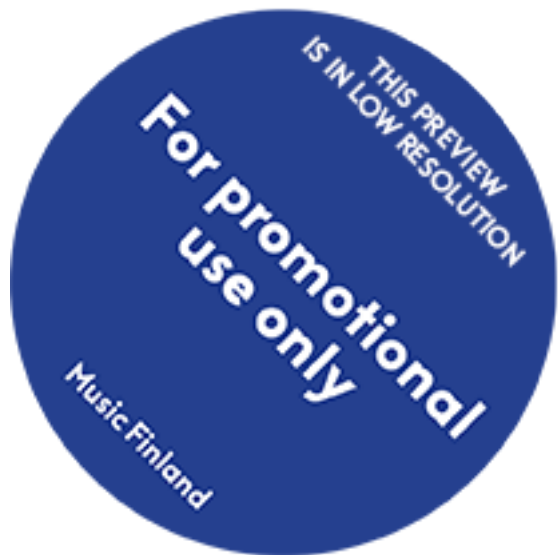
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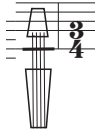
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Explanation of signs

tabulatura clef



imitates how the fingerboard, bridge and tailpiece look like. The four lines on the upper part of the clef indicate the strings that are played behind the bridge. Highest line —> I, lowest line —> IV and so on.

con pressura

con pressura is marked with a triangle notehead. Apply only when indicated and remove when playing technique changes.

slam with left hand

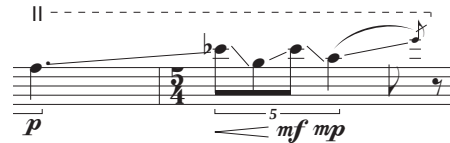


slam left hand fingers forcefully down in indicated positions. Bow is not used. The lower positions give richer timbre.

pizzicato bliss

regular pizzicato and immediately starting the glissando after the attack.

All notes marked under a single slur —> only one pizzicato attack

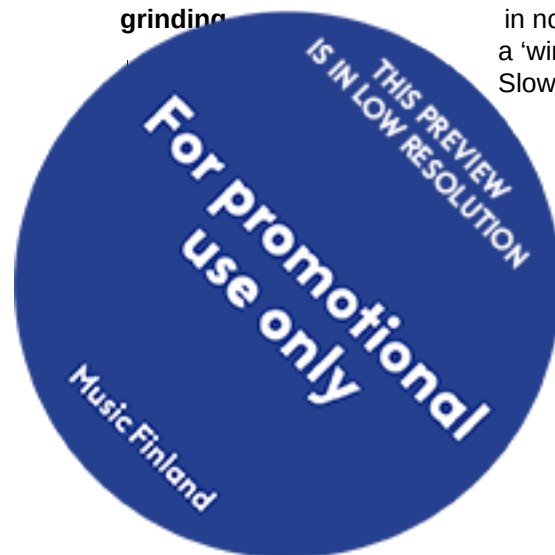


grinding

in normal playing position, con pressura. Damp the indicated strings and place bow on them. Turn bow parallel to the finger board in a 'wine bottle opening' kind of motion

Slow back and forth movement. Resulting in a creaky popping sound

bow on tailpiece, add enough pressure to produce a vowel like low sound.

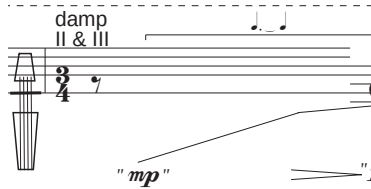


oblique movement

wind shield wiper kind of movement done mainly by the wrist. Resulting is a hazy hissing texture.

Two arrows: back and forth tremolo

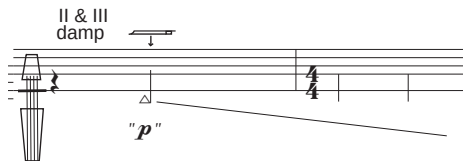
One arrow: single movement in the indicated direction



Single oblique motion where the speed changes during the movement.

drag bow

place bow firmly on indicated strings. Con pressura drag the bow towards and on top of the finger board. No oblique movement.



harmonics

all harmonics are marked with diamond notehead. Place the finger on the indicated spot on the indicated string.

con pressura

col legno battuto

place bow on indicated strings with left hand. Remove damping when the playing technique changes.



slam w/ l.h.

III c.l.b.

Double Bass

pizz.

mp

mp

p

$$\begin{array}{c} \overbrace{\hspace{1.5cm}}^5 \\ \nearrow \hspace{0.5cm} mf \hspace{0.5cm} mp \end{array}$$

pizz.

p –

 $\leq \tau$

mp

p

$$mf$$

arco
damp

II & III

"*p*"

v1.

D.P

arco

bow tailpiece

"p"

mf

"*p*"

"mj

 $\geq p$ $\angle$
$$f'' \geq 0$$

p''

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VI. *slam w/ l.h.* *poco rit. - - - (♩ = 70)*

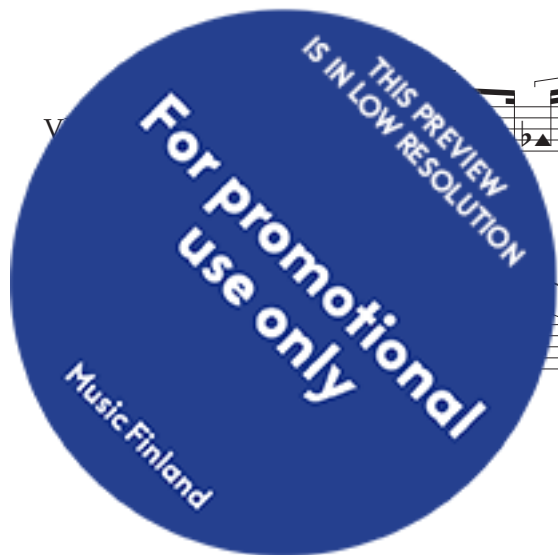
D.B. *poco rit. - - - (♩ = 70)*

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Music

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and guitar. The piano part is in the upper staff, and the guitar part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p). The guitar part includes a section marked "damp II & III" and "arco". The piano part includes a section marked "slam w/ l.h.". The score is presented in a preview format with a watermark.



VI. 16 *pizz.* $\text{♩} = 65$ IV arco 5

D.B. II arco *p* *mf* *pp* *p* *mp*

VI. 19 *p* damp II & III $\text{♩} = 91$ II *pizz.* *p* *mp*

D.B. harmonics sweep *pp* 8va arco *p* *mf* *p* *mf* *p* *mf* *p*

VI. *p* *mp* *p* *poco rit.* ($\text{♩} = 70$)

D.B. II *mp* III *p* *mf* *p* *poco rit.* ($\text{♩} = 70$)

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Violin I (Vl.) and Double Bass (D.B.) score. The Violin I part starts with a treble clef, 2/4 time signature, and a tempo marking of *a tempo*. It features a series of eighth notes, a triplet of eighth notes, and a half note, followed by a measure with a 3/4 time signature. The Double Bass part starts with a bass clef, 2/4 time signature, and a tempo marking of *a tempo*. It features a series of eighth notes, a triplet of eighth notes, and a half note, followed by a measure with a 3/4 time signature. The score includes dynamic markings (*p*, *mf*, *pp*, *mp*), articulation (*arco*, *arco IV*), and fingerings (III, 5). A tempo change to *♩ = 65* is indicated. The score ends with a double bar line and a repeat sign.

VI. Musical score for Violin I (VI.) and Double Bass (D.B.). The Violin I part begins at measure 27 with a tempo marking of quarter note = 91. It includes a "slam w/ l.h." instruction, a "pizz." instruction, and a "III pizz." instruction. Dynamics range from *pp* to *mp*. The Double Bass part features a "pizz. IV" instruction and a dynamic of *mp*. The score is in 4/4 time and concludes with a repeat sign.

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"pp"

Breath $\text{♩} = 78$
damp II & III arco

mf *pp* *mp* *pp*

arco damp II $\updownarrow$ c.p.

pp *p* *mf* *p*

VI. 33 ord. II I I damp IV ↑↓

pp < mp > pp p 5 pp "mp" "pp"

D.B. damp II & III ↑↓ c.p. bow wood bow tailpiece

"p" "mf" "p" "mf" "mp" "p" "mf" > "p" "mf" > "p"

VI. 36 II 3 pp mp 3 pp damp II & III a tempo ↑↓

pp mp pp "p" "mp" "pp"

D.B. c.p. ord. II III I II I bow wood grinding 'open wine bottle' II & III

"p" 5 mp p mp "p" "mf" "p" "mf" > "p"

VI. a tempo

3-4 con press. damp II & III 3

"pp" "p" "mf" "p"

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VI. 44

sul tasto
c.p.

ord.

pp

pp

mp

pp

bow tailpiece

"p"

"mf"

"p"

p

pp

D.B.

ord.

pp

p

mp

bow tailpiece

"p"

"mf"

"p"

"mf"

"p"

VI. 48

ord.

"p"

"mf"

"p"

5

3

"mp"

c.l.b. ricochet

II & III damp

"p"

D.B.

I & II damp

"mp"

"p"

"pp"

con press.

"pp"

I & II damp

"mp"

"pp"

VI.

a tempo

sul tasto
c.p.

ord.

pp

3

IV

c.p.

ord.

bow tailpiece

"p"

3/4

D.B.

bow tailpiece

"p"

"mf"

"p"

3/4

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VI.

55

3/4

"mf" "p" "mp"

3

4/4

ppp p ppp

bow tailpiece

IV

5

II & III damp

3/4

"mp" "pp"

con press.

I & II damp

D.B.

3/4

"pp"

4/4

"mp" "pp"

bow tailpiece

"p" "mf" "pp" "mp" "pp"

III

IV

5

p

The musical score is written for Violin I (VI.) and Double Bass (DB.).

Violin I (VI.)

- 59 bow wood
- c.l.b. ricochet
- slam w/ l.h.
- bow wood
- slam w/ l.h.
- Dynamic markings: *mp*, *pp*, *mp*, *mf*, *mp*
- Articulation: 3, 3, 5, 5, 5

Double Bass (DB.)

- bow bridge
- bow wood
- II
- IV
- damp
- III
- Dynamic markings: *p*, *mf*, *p*, *mp*, *p*, *mf*, *p*
- Articulation: 3, 5, 5

Calmo, chiaro ♩ = 52

III

IV

mp

pp

p

II

"pp" "mp" "p" p

5

VI. 67

3 5 5 5 5 5 5 5

pp *p*

D.B.

5 3 3 3 5 5 5 5

mp *pp* *p* *pp* *mp*

VI. 71 S.P. c.p. IV S.P.

5 5 3 3 3 3 3 3

"p" *p*

D.B.

5 5 5 5 5 5 5 5

p *mp*

VI. S.P. IV S.P. IV

5 5 5 3 3 3 3 3

"mp" *"p"* *pp* *"pp"*

S.P.

3 3 5 5 5 5

mp *pp*

