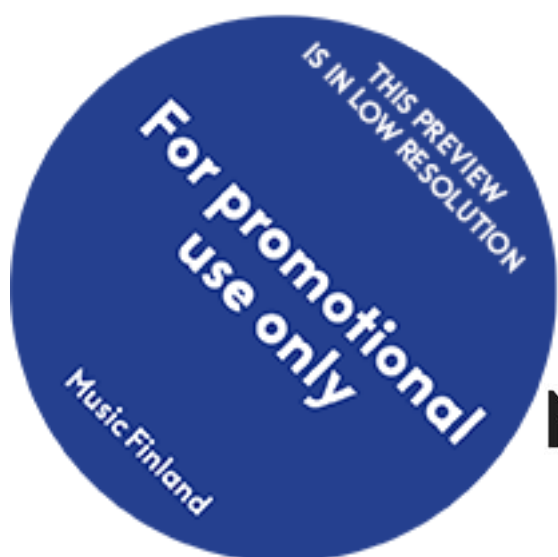


Jyrki Linjama

Keinuja

for violin and piano

1999



Music Finland

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Jyrki Linjama

KEINUJA - LIU SHI-KUN IN MEMORIAM

Osat: Berceuse
Barcarolle

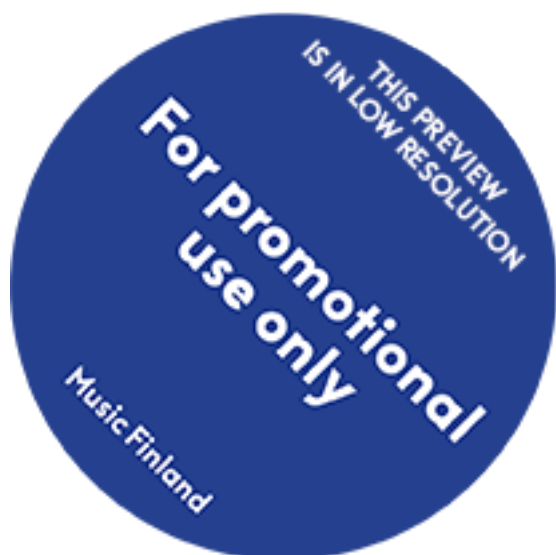
viululle ja pianolle

Dur. ca. 8'

Marja Inkisen tilaus

c.v. = con vibrato
s.v. = senza vibrato

1999



I 390555

Andante
s.v. *pppp* *p* *sotto voce* *pizz.* *c.v.* *s.v. arco* *nat. > un poco con pressura*

pp *sotto voce* *zart pppp* *pp* *poco*

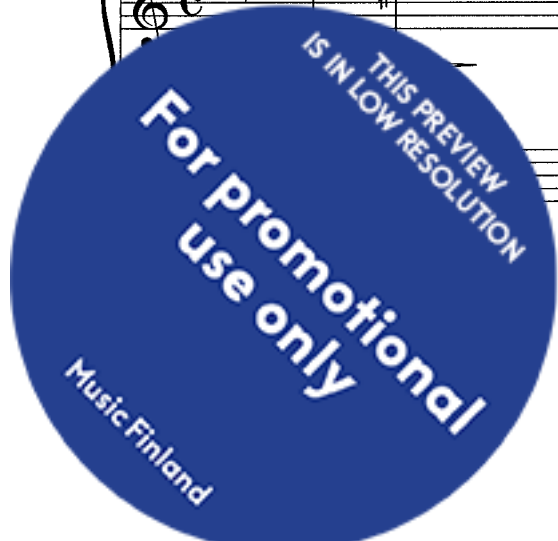
nat. *c.v.* *intenso e sonore*

1 3 4 2

pp *laissez vibrer* *arco* *dolce* *s.v. sul G* *sul pontice*

3 1 4 0 *wie ein Schleier, weich: semi legato-ricochét*

The musical score is written for violin and piano. The violin part begins with a *pppp* dynamic and *sotto voce* instruction. It features a *pizz.* (pizzicato) section followed by *c.v.* (crescendo) and *s.v. arco* (sotto voce arco). The piano part starts with *pp* and *sotto voce*, then includes *zart pppp* and *pp* dynamics. The score contains numerous triplets and a quintuplet. Performance instructions include *laissez vibrer*, *arco*, *dolce*, and *sul pontice*. The tempo is marked *Andante*. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, with the first system ending at measure 5, the second at measure 13, and the third at measure 20.



7 *pizz.* *arco* *nat.* *arco* (intenso!)

7 *tr.* *pp* *crescendo* *sub.*

Red. *Red.* *Red.* *Red.*

10 *come campani* *pizz.* *arco* *al molto sonore ma non troppo forte*

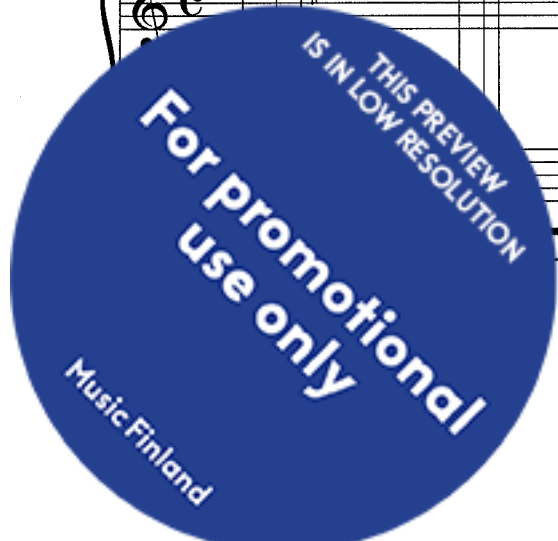
come campani *al molto sonore ma non troppo forte*

Red.

12 *pp* *come sopra* *fragile e subito pianissimo*

Red.

-2-



13 (quasi fermata) pizz. arco pizz. arco naturale >

(tacet!)

13 (quasi fermata) espr. (simile: accel. al tr.)

13 Red. (basso sempre un poco più cantabile!)

16 poco c. pr. nat. pizz. arco

(intenso e cantabile ma non troppo forte)

16 (sempre piano, avec tendresse)

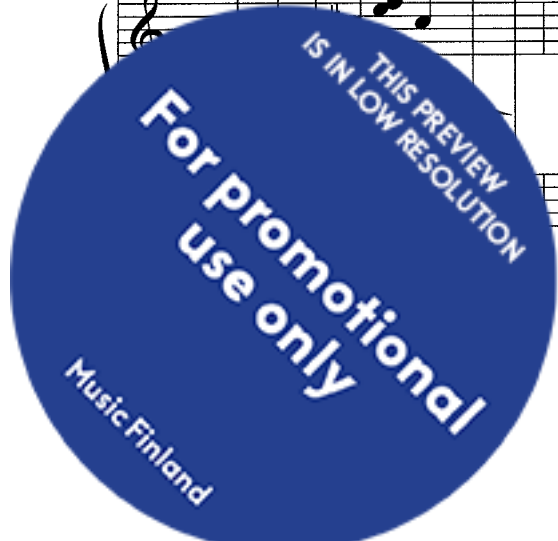
16 Red. Red.

19 (espressivo ma piano!)

2 2 1 2

19 Red. Red.

(sempre cantabile il basso)



22 *(nicht eilen)* *sul A s.v.* *echo*

22 *poco a poco morendo*

22 *ped.* *ped.*

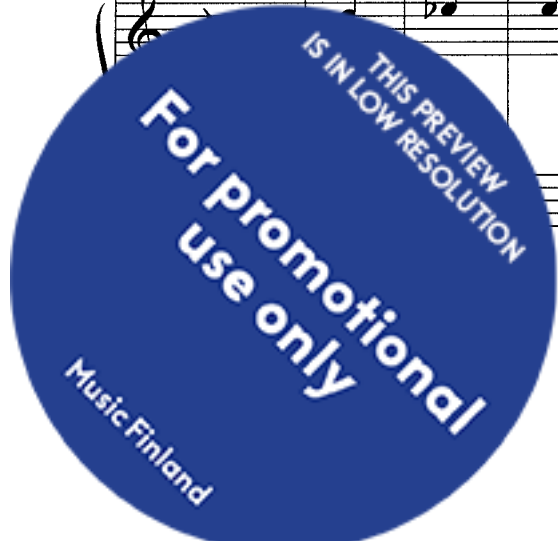
25 *come campani* *sul G & D* *(quasi cadenza, senza rigore)*

25 *(= pedal slowly up)* *ped.* *ped.*

27 *c.v.* *simile quasi campani*

27 *ped.* *ped.*

-4



29 *b \flat* *pizz.*

29 *come campani* *ppp* *pppp*

29 *Red. sfz* *Red. sfz* *Red. sfz* *Red.*

31 *sul G, sul tasto,*

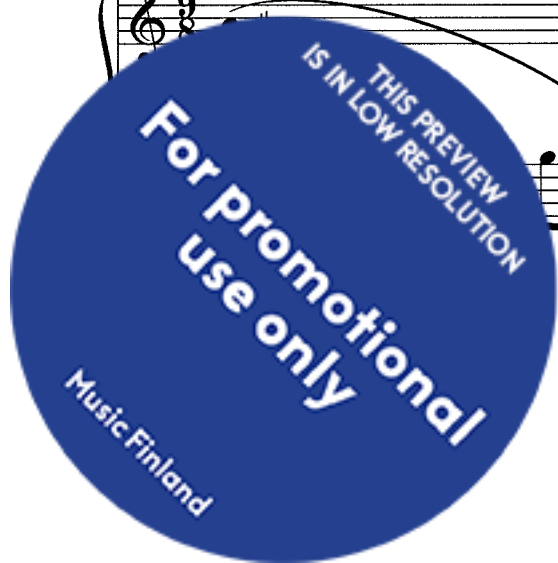
31 *(pianissimo possibile)* *8va,* *s.v.*

31 *Red.* *Red.*

33 *come campani* *sul E*

33 *8va* *(a quick arpeggio)*

33 *Red.* *5-*



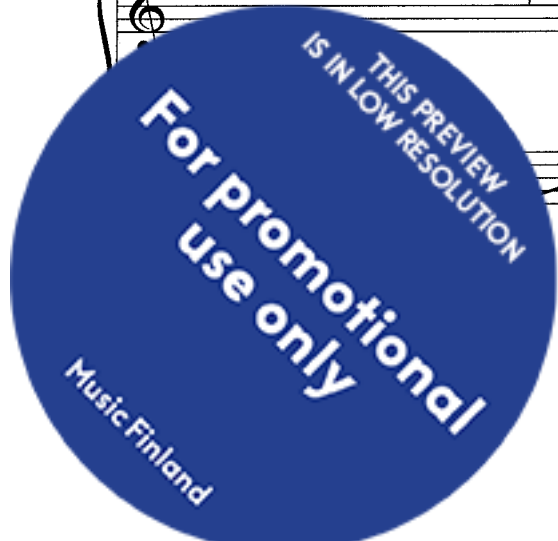
36 *come campani* *sul ponticello* *pizz.*

38 *Red.* *sul A E* *come campani* *come sopra* *ppp*

arco (intenso!)

teneroso *Red.*

40 *dolce*



41 *piú piano* *dolce*

5 5

41 *piú piano*

6 6

43 *ritardando* *pizz.* *arco nat.* *pppp*

3 LH 3

43 *pppp* *ritardando*

3 3

3 3

3 3

47 *pizz.* *arco* *pizz.* *nat.*

sul ponticello *sul ponticello arco*

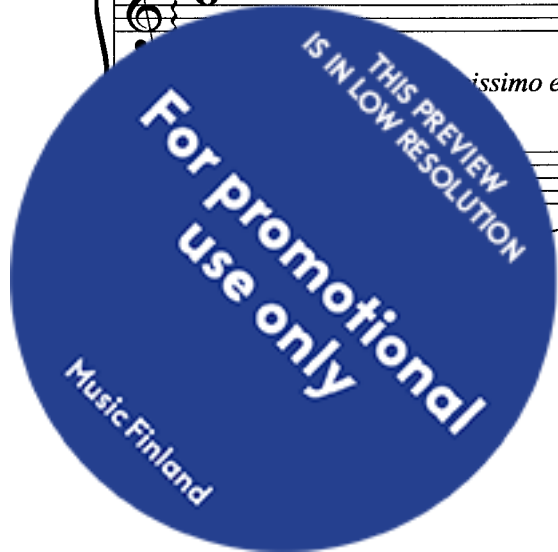
3 3 3 3 3 3

47 *issimo e poco a poco morendo*

3 3

3 3

3 3



quasi campani, s.v.

Musical score for measures 50-51. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). Measure 50 features a treble clef with a sharp sign (F#) and a piano part with a treble clef and a sharp sign (F#). Measure 51 features a treble clef with a flat sign (F) and a piano part with a bass clef and a flat sign (F). Both parts contain triplet markings (3) and are marked *Red.* (Ritardando). A fermata is placed over the final note of measure 51 in both parts.

Musical score for measures 52-53. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). Measure 52 features a treble clef with a sharp sign (F#) and a piano part with a treble clef and a sharp sign (F#). Measure 53 features a treble clef with a flat sign (F) and a piano part with a bass clef and a flat sign (F). Both parts contain triplet markings (3) and are marked *Red.* (Ritardando). A fermata is placed over the final note of measure 53 in both parts. A *Sub.* (Subito) marking is present at the end of measure 53.

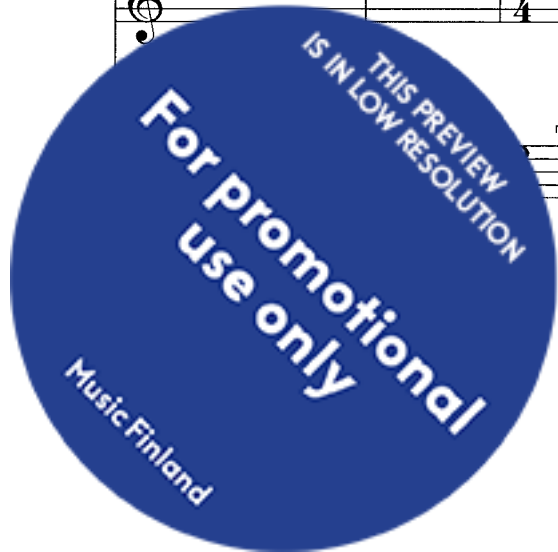


BARCAROLLE

♩ = 70

(poco gliss.)

The musical score is divided into three systems, each with two staves. The first system starts with a treble clef, a common time signature, and a 3/4 time signature. It features a melody with fingerings 1, 2, 4 and dynamics *pp* and *crescendo poco a poco*. The second system continues the melody with a 5:4 interval and dynamics *ppp* and *crescendo poco a poco*. The third system changes to a 3/4 time signature and includes dynamics *p*, *dolcissimo pp*, and *mp sonore*. It also features a 4, sul G instruction and various fingerings like 4, 0, 4, 3, 2 and 5:3. The score includes numerous slurs, ties, and dynamic markings.



0 1 2 4 2 3 2 1 1

mf 3 3 *f*

tr (grace notes before the beat) *tr* (on the beat) *tr*

f 3 *tr*

Ped. *Ped.*

13 *p sub.* *crescendo*

sotto voce 3

13 *p sotto voce* 3 *p*

13 *tr* *Ped.*

16 5 5 3 3 0

tr *tr*

Ped.

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18 *sul G*

18

Red.

20 *pizzicato: secco* *p* *nat. > sul ponticello*

20

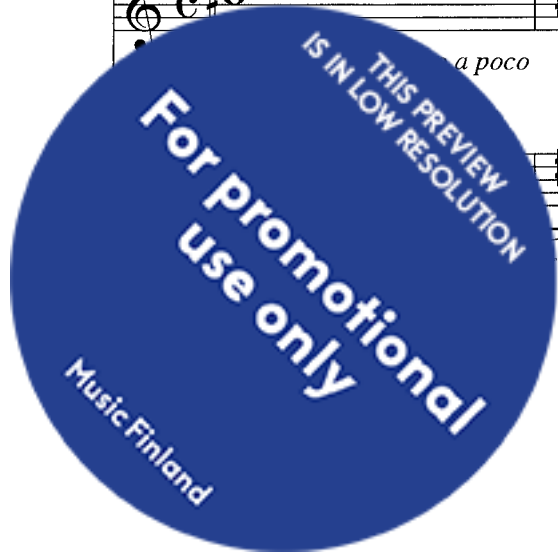
p *sub.* *poco crescendo*

Red.

23 *(sul pont.) pp* *sul pont.* *crescendo poco a poco* *nat.*

23

a poco *Red.*



26 *pizz.* *arco* *(piu crescendo)* *(intenso)* *(grace notes on the third beat)* 1 3 1 3 2 4

26 *mp* *(piu crescendo)*

26 *Red.*

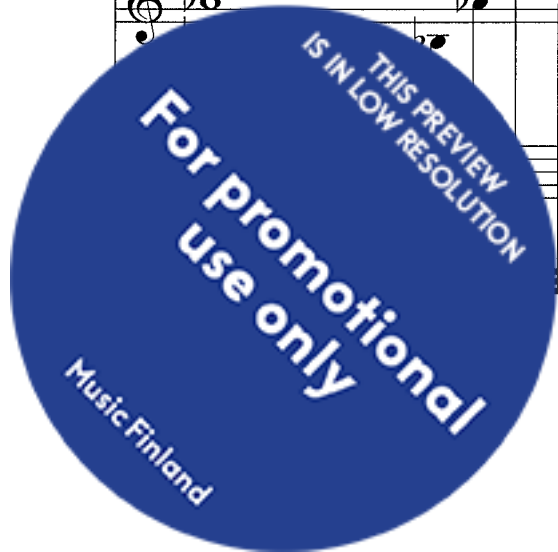
29 *f*

29 *f* *brillante* *Red.*

29 *Red.*

32

32



34 *poco accelerando*

34 *poco accelerando*

34 *Red.*

35

36 *allargando al tempo primo*

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44 *nat. > con pr.* *nat. > con pr.*

44 *nat.*

44 *(on the beat) (before the beat)* *Red.*

47 *nat.* *nat. > con pr.*

47 *come campani*

47 *Red.* *Red.*

50 *con pressura > al naturale* *p* *nat.*

50 *ho: piano* *p* *Red.*

