

Lucid / Opaque

for baroque ensemble
(violin, viola, violincello)

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Lucid / Opaque

Opaque sonic events in a lucid surrounding.

for Hrafnkell Sölvi

Written in Reykjavík 2015/2016 with support from
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Lucid / Opaque

Violin*
Viola*
Violincello*

*Preferably baroque instruments with gut strings used with baroque bows, where as the playing technique requires a really "hollow" tone, which is not so easily produced on modern days instrument with their high tension strings and modern bows.

The score is written in C

About

Opaque sonic events in a lucid surrounding.

Performance notes

Time signatures are written for convenience only. First beats of bars should not be given more emphasis than other beats.

The tempo of the music can be altered, within certain limits, by the mood and atmosphere of a given performance or even influenced by the acoustics of the venue. (Or more practical terms - adjusting the tempo to bow lengths possible).

The written dynamic range in the work is from *dal niente* to *pp*, not meaning actual dynamic marking up to the precise point but rather indicating a sparse expression in the music and guiding the performers to find the area where the sound of the instrument merge together. The dynamics are relative to each other, the ensemble should sound as one "sound source" in sound level.

The dynamic marks at times do not take into account the force of the action needed, as some of the instrument techniques used in the work need more force than usual to aim for the wanted dynamic.

To breathe life into the music, performers are (and are encouraged to be) free to varyate the "weight" of each tone within each phrase with their bowing. In the style of baroque era performance practice. Forming each tone as one should when forming a spoken word. The varied durations of each tone should impact the manner of how they appear.

On modern instruments

On modern instruments it is possible to seek out this "hollow" pitch requested in the work, by the use of *very light bow strokes* and playing *Sul Tasto*, it is even possible to loosen up the hair of the bow slightly.

Amplification (optional or necessary depending on the concert space)

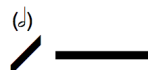
In larger concert spaces a light amplification can be added, only to lift up the sound a bit, not to take over the original acoustic sound source.

Instrument techniques – Symbols in the score and parts

Standard noteheads indicate normal tone production.



Aeolian sound - produced by very light finger pressure on the gut strings, less pressure than used to produce harmonics. Use light bow in addition. Resulting in a "hollow" pitch, a noise-sound with vague contour of a pitch.

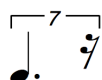


"On bridge" - bowing on the bridge, producing white noise (aeolian sound). The duration of the note is marked in parenthesis above the note.

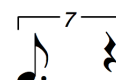
"Notes inégal"

Inspired by the *notes inégal* of the baroque era. Segments in bars 35 and 61 imitate the feel of a notes inégal, but instead of having two notes that have their own different lengths, the second note is a silence. Resulting in a special weight in the played note.

The following "scale" appears, where the first note is getting shorter and shorter. This should be played by the heart (and feeling) as *notes inégal* rather than too fixated on the rhythmic preciseness.



Longest



Shortest

Lucid / Opaque

for Hrafnkell Sólvi

♩ = 58 M.M. - Opaque / Ethereal
 With slight tension and baroque-like weight in the bowing

Violin

Viola

Violoncello

- * (1) Duple meter.
- * (2) *Very light fingerpressure* - resulting in a "hollow" pitch, a noise-sound with vague contour of a pitch.
- * (2 - **Modern Instruments**) *Very light bow pressure / Sul Tasto* - resulting in a "hollow" pitch, a noise-sound with vague contour of a pitch (as possible).

COMMENT: As one would speak - To breathe life into the music, performers are (and are encouraged to be) free to vary the "weight" of each tone within each phrase with their bowing. In the style of baroque era performance practice. Forming each tone as one should when forming a spoken word. The varied durations of each tone should impact the manner of how they appear.

Vln.

Vla.

Vc.

Vln.

Vla.

Vc.

Musical score for measures 13-16. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure numbers 13, 15, 16, and 17 are indicated above the staves. The key signature has one flat (B-flat). Measure 13 starts with a treble clef and a 6/8 time signature. Measure 15 has a 5/8 time signature. Measure 16 has a 7/8 time signature. Measure 17 has a 5/8 time signature. The music features various rhythmic patterns, including triplets and slurs. Dashed lines indicate phrasing or articulation.

Musical score for measures 17-19. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure numbers 17, 18, and 19 are indicated above the staves. The key signature has one flat (B-flat). Measure 17 starts with a treble clef and a 6/8 time signature. Measure 18 has a 10/8 time signature. Measure 19 has a 6/8 time signature. The music features various rhythmic patterns, including triplets and slurs. Dashed lines indicate phrasing or articulation. Performance instructions include *sfpp (sempre)* and **(3) "on bridge"*.

Musical score for measures 20-24. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure numbers 20, 21, 22, 23, and 24 are indicated above the staves. The key signature has one flat (B-flat). Measure 20 starts with a treble clef and a 6/8 time signature. Measure 21 has a 4/8 time signature. Measure 22 has a 6/8 time signature. Measure 23 has a 6/8 time signature. Measure 24 has a 5/8 time signature. The music features various rhythmic patterns, including triplets and slurs. Dashed lines indicate phrasing or articulation. Performance instructions include *pp* and *ord.*

Musical score for measures 25-28. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure numbers 25, 26, 27, and 28 are indicated above the staves. The key signature has one flat (B-flat). Measure 25 starts with a treble clef and a 6/8 time signature. Measure 26 has a 5/8 time signature. Measure 27 has a 6/8 time signature. Measure 28 has a 12/8 time signature. The music features various rhythmic patterns, including triplets and slurs. Dashed lines indicate phrasing or articulation.

**(3) Note Inégal* - the relationship between each note and the following silence (marked with a dashed slur) should be played as a traditional "Notes inégal". With the weight and dignity of the traditional *notes inégal*. With light emphasize on the first beat.

29 $\frac{8}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$

Vln.

Vla.

Vc.

33 $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$

Vln.

Vla.

Vc.

sfpp (sempre)

"on bridge"

sfpp (sempre)

"on bridge"

sfpp (sempre)

37 $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{5}{8}$

Vln.

Vla.

Vc.

pp

ord.

pp

ord.

pp

42 $\frac{12}{8}$ $\frac{7}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Vln.

Vla.

Vc.

46 $\frac{3}{8}$ $\frac{7}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{3}{8}$

Vln.

Vla.

Vc.

51 $\frac{6}{8}$ $\frac{10}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

Vln.

Vla.

Vc.

55 $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

Vln.

Vla.

Vc.

60 $\frac{3}{8}$

Vln.
sfpp (sempre)
"on bridge"

Vla.
sfpp (sempre)
"on bridge"

Vc.
sfpp (sempre)

pp

64

Vln.

Vla.

Vc.

67

Vln.

Vla.

Vc.

70

Flautando

norm.

Vln.

Vla.

Vc.

74

Vln.

Vla.

Vc.

77

Vln.

Vla.

Vc.

4
8 Flautando

88

81

norm.

Vln.

Vla.

Vc.

83

Vln.

Vla.

Vc.

Flautando

pp