

Echoes: a Recording of 20th and 21st Century Works for Viola and Guitar

by

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ABSTRACT

Chamber music is a burgeoning part of the modern guitarist's repertoire, and few instruments compliment the guitar as well as the viola. Through production of an album of music for viola and guitar, this repertoire is showcased. While the duo works together very well, there is still not too much repertoire written for it. By examining each of the recorded works and discussing their successful compositional ideas, as well as some flaws and solutions to those issues, a groundwork for writing for viola and guitar can be laid. Also included is a discussion of general ensemble considerations, a new original composition for the duo, and information regarding recording set-up. The pieces recorded and discussed are *Echoes of Autumn* by Stephen Dodgson, *5 Fachadas* by Javier Farías, *One Stops Searching, One Grows Silent* by Klaus Hinrich Stahmer, *Folklore III* by Gilbert Biberian, *Sonate* by Érik Marchelie, and *2 Pieces After Danielewski* by Bill White.

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INTRODUCTION AND GENERAL CONSIDERATIONS

Viola and guitar is an unfortunately often-overlooked combination which offers both instruments the opportunity to shine both in individual and unified sounds. Where other instruments often overpower the guitar, the viola offers a more subdued sound, and the warmth and earthiness of its lower register compliments the guitar very well. Because of this, the two instruments are able to explore a wealth of timbres and dynamics together, while maintaining balance and clarity of each individual part.

In recording our album, *Echoes*, my wife Elizabeth and I hope to bring this combination more to light. We have selected five works which we feel exemplify different ways of composing for the duo:

- Stephen Dodgson - *Echoes of Autumn*
- Javier Farías - *5 Fachadas*
- Klaus Hinrich Stahmer - *One Stops Searching, One Grows Silent*
- Gilbert Biberian - *Folklore III*
- Érik Marchelie - *Sonate*

Each of these works bring a new angle to the duo, combining the two instruments in novel ways: as clearly delineated melody and accompaniment, as equals frequently exchanging roles, and combining their various techniques to create unique timbres and textures. In addition, I have composed a new work for the duo, *2 Pieces After Danielewski*, as part of this project.

Of course, these works all have some ensemble issues to grapple with alongside the positives of the duo. This document serves as a companion to the album, detailing moments in each piece that work well in their use of the two instruments, as well as

moments that are somewhat less successful and solutions that we have found for those issues. It is my hope that this can be useful both to performers who are interested in this repertoire, as well as composers and arrangers who may want to write for the duo.

Before getting into each piece individually, I would like to touch briefly on some general considerations for the duo, starting with intonation. The guitar is, unfortunately, a quite out-of-tune instrument. While playing a chord in one position, it has the same equal temperament downfalls as the piano, and if you were to play the same chord higher or lower on the neck, the intonation will change slightly. Both players need to be aware of this fact as well as the harmonies between the two parts to help mitigate the issue.

As a guitarist, what can help is being careful with the balance of each chord. That is, playing the root and fifth a bit louder than thirds or sevenths or other extensions if present. This is especially important if the violist is playing the third of the chord, as those tend to be rather sharp on the guitar. Violists also need to be aware of this and adjust accordingly, keeping track of what chord tone they're playing and how sharp or flat those tend to be. Knowing the tendency of each chord tone on the guitar, as well as the tendencies of your guitarist's instrument, can be extremely helpful.

What we have found useful for a general tuning scheme is to tune the guitar's D string to the viola's, then use that string as a reference to tune each instrument. I will then tune structural chords in any given piece, for example if the piece is in D major, I'll tune a D major chord and A major chord at the very minimum. If the piece has these harmonies in multiple positions, they should be checked in each, making any compromises necessary to make them sound as similar as possible.

Balance is the other major consideration to make for this duo, as the guitar is a

much quieter instrument than those a violist may be used to playing with. Guitarists need to be unafraid to give up some warmth in their sound and play louder and brighter by default in this duo. That does not mean to give up on playing with beautiful sound, but rather to find a different definition of beautiful for this purpose. Violists should compliment this by exploring softer sound colors, ones that would normally be too quiet to be useful with piano or in string quartet. *Flautando* especially can be used to great effect, even in passages marked as loud as *mezzo-forte*.

Sitting position also contributes somewhat to balance. We like to have the violist sit along with the guitarist, and be positioned on stage left. This angles the viola's projection slightly inward and toward the guitarist, whereas if they were on the right, they would be pointed more directly at the audience. Sitting like this also has the added benefit of placing the guitarist's fretboard toward the violist, making cueing and being able to see the hand easier.

STEPHEN DODGSON - *ECHOES OF AUTUMN*

Stephen Dodgson, born 1924, was an English composer with a prolific output of vocal, orchestral and operatic music. However, he is possibly best known for his guitar music, an instrument which he (along with many other English contemporaries) was drawn to through the guitarist Julian Bream. Dodgson's body of work for the instrument includes a large amount of chamber music, including *Echoes of Autumn* for viola and guitar.

Echoes of Autumn was written in 1998, and was commissioned by the duo of guitarist Olivier Chassain and violist Pierre-Henri Xuereb. The work draws inspiration from a solo guitar piece by Antonio Ruiz-Pipó, *Otoñoles*, which Dodgson describes as having “a particular, poignant autumnal feeling; a series of linked motifs and expressive harmonies threaded together around a slow, sad drone.”¹

This piece starts with a drone, much like Ruiz-Pipó's, but at a quicker tempo and played *campanella* across the bottom three strings in the guitar part. This is quickly joined by an exuberant melody in the viola part, as the drone shifts into wider arpeggi.

¹ Dodgson, *Echoes of Autumn*, 1.

Con moto: espressivo ♩=92

The score shows the first six measures of the piece. The Viola part begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Guitar part starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The tempo is marked 'Con moto: espressivo' with a quarter note equal to 92 beats per minute. Dynamics include 'poco f', 'f', and 'sim.' (sforzando).

Figure 1. Stephen Dodgson, *Echoes of Autumn*, mm. 1-6.

The writing through this first section is idiomatic and quite successful in both instruments, making constant use of open strings and cross-string fingerings in the guitar to support the singing viola line.

The second section, starting at measure 18, brings a slight textural change while maintaining a similar approach to before. Here the pace of the guitar part is quickened to sextuplet sixteenth notes, though still utilizing an open string to create a *campanella* effect.

The score shows measures 17 through 20. Measure 17 features a *f marcato* dynamic. Measure 18 has a *p* dynamic. Measure 19 has a *mp* dynamic. Measure 20 has a *sfp* dynamic. The guitar part in measure 18 is marked with a sextuplet of sixteenth notes. Dynamics include 'f marcato', 'p', 'mp', and 'sfp'.

Figure 2. Stephen Dodgson, *Echoes of Autumn*, mm. 17-20.

By bringing the viola into unison with the upper note of the guitar's sextuplet figure at measure 18, the two instruments begin to blend more than the strict melody-accompaniment split of the first section. This creates a shimmering effect as a combined timbre and is very effective.

Section 3, at measure 26, sees a return to the opening D drone with some additional ornamentation, before expanding into a completely new texture at measure 37. Here the two instruments take on more of a conversational quality, trading statements back and forth. This section also brings the first instance of double stops in the viola part, and can be a tricky moment for balance between the two instruments:

The image shows a musical score for guitar and viola, measures 45-48. The score is written in 3/4 time and features a key signature of one flat. Measure 45 is marked with a box containing the number '6'. The guitar part (top staff) begins with a sextuplet figure in measure 45, followed by a triplet in measure 46, and then a series of eighth notes in measure 47. The viola part (bottom staff) has a sustained note in measure 45, followed by a triplet in measure 46, and then a series of eighth notes in measure 47. Dynamics include *p* (piano) for the guitar in measure 45, *f marcato* (forte marcato) for the viola in measure 46, and *f* (forte) for the guitar in measure 47. The score also includes a *sfz* (sforzando) marking in measure 47 and a *sfz p* (sforzando piano) marking in measure 48. The viola part has a *V* marking above it in measure 47.

Figure 3. Stephen Dodgson, *Echoes of Autumn*, mm. 45-48.

With the viola being asked for *forte* double stops in measure 46, the guitar is easily drowned out. Both players need to be aware here and, realistically, the viola should be around a *mezzoforte* with the guitar *forte* or even *fortissimo*. If adjustments aren't made, the tradeoff of parts can be fairly uneven.

At measure 52, the guitar part returns to a *campanella* figure, though now even faster in thirty-second notes. This represents another bit of a balance problem as it's difficult for the guitar to maintain a loud enough dynamic to support the viola while alternating strings quickly.

Figure 4. Stephen Dodgson, *Echoes of Autumn*, mm. 52-55.

In practice, the lower note of the guitar figure tends to be played louder, while the upper note is more ornamental.

This thirty-second note texture continues through measure 65, where the piece transitions to a new, *scherzando* section. Here the guitar continues playing accompanimental figures - now with staccato eighth note chords - and the viola carries a sprightly melody. This is all straightforward until measure 83 where the roles switch for the first time, giving the guitar a melodic figure. The viola supplements the guitar's melody by playing *pizzicato*, which nicely trades back and forth with the lower voice in the guitar part. In this way, we see another example of the two instruments combining their sounds, with the plucked viola having a similar attack to the guitar's.

Figure 5. Stephen Dodgson, *Echoes of Autumn*, mm. 83-85.

The piece continues in much the same way as before, with the viola maintaining the melody and the guitar playing accompaniment figures. The next notable moment is in measure 143, where the viola plays a *ponticello* tremolo on G sharp, while the guitar plays a series of dominant seventh chords *pizzicato*. The *pizzicato* direction in the guitar part is peculiar, as if you use the usual palm-muted approach, the chords become muddy and difficult to play at the marked *forte*. Rather than palm-mute, the guitarist can play these chords with just the flesh of the thumb to approximate a *pizzicato* timbre while maintaining a strong dynamic.

Figure 6. Stephen Dodgson, *Echoes of Autumn*, mm. 143-144.

The piece ends with a sixteenth-note figure which is passed from the guitar to the viola, climaxing with strummed chords in the guitar and a quadruple-stop, open-voiced D major chord in the viola. In the last measure, the guitar figure can come across as disjointed from the viola's chord, especially if the guitarist has to shift between beats one and two. One solution is for the violist to delay playing the upper half of the quadruple-stop and for the guitarist to utilize harmonics to play the whole figure in the twelfth position, as in the fingering below.



Figure 7. Stephen Dodgson, *Echoes of Autumn*, mm. 155. Fingerings added to the guitar part to show one possible solution.

While *Echoes of Autumn* is successful in idiomatic writing for the duo, the parts are almost entirely delineated into viola melody and guitar accompaniment. This approach works very well, but the texture can become a bit one-note unless both players take the opportunity to explore their respective instruments' tone colors.

JAVIER FARÍAS - 5 FACHADAS

Javier Farías is a Chilean guitarist-composer, born in 1973, whose music largely features the guitar either as soloist or chamber instrument. In contrast to *Echoes of Autumn*, Farías' work *5 Fachadas* for viola and guitar treats the two instruments much more as equals, perhaps owing to the fact that these pieces originated as solo guitar works written in 1996, and were reimagined for guitar and viola in 2005 for the Alturas Duo.²

The first of the five pieces opens with the guitar playing an arpeggiated figure, with the viola playing supplemental *pizzicato* notes. Throughout this first section, the viola is almost hidden inside the guitar part, making the two instruments' timbres unified. When the viola does open up and play *arco*, it is still in a supplemental role, as it harmonizes the guitar's continuing melody.

The musical score for Movement 1 of *5 Fachadas* consists of two systems. The first system (measures 1-4) shows the Alto (Viola) part with a *pizz.* marking and a dynamic of *mp*. The Guitare (Guitar) part starts with a dynamic of *mf* and includes fingerings (2, 4, 5) and a 'VIII' marking. The second system (measures 5-8) shows the Alto part with a dynamic of *mp* and the Guitare part with a dynamic of *mf*. The Alto part includes a 'stacc.' marking and the Guitare part includes an 'arco' marking. The score is in 6/8 time and features a key signature of one flat (B-flat).

Figure 8. Javier Farías, *5 Fachadas*, Movement 1, mm. 1-8.

When the two instruments separate at measure 13, the viola is able to play with a full dynamic as the guitar accompanies with strummed chords. This orchestration also

² Farías, *5 Fachadas*, 1.

allows both instruments to crescendo without one covering the other. When the crescendo gives way to a sudden *piano* dynamic in measure 15, the viola is holding a natural harmonic which can easily supplement the guitar's soft sixteenth-note passage.

Figure 9. Javier Farías, *5 Fachadas*, Movement 1, mm. 13-15.

Measure 18 brings a return to the opening material, again with the viola in *pizzicato* fitting inside of the guitar part. The instruments then pass a melodic figure back and forth, with the guitar part utilizing strummed chords on downbeats where it takes over the melody to help it keep up with the viola's volume. This is followed by a 14-measure-long guitar solo, providing a change in texture. The final section of this piece sees the guitar playing a rhythmic strumming pattern while the viola goes back and forth between playing a melody and being part of the guitar's chords.

Figure 10. Javier Farías, *5 Fachadas*, Movement 1, mm. 53-58.

The second *Fachada* is quite short and very guitar-driven, starting with the guitar playing a descending arpeggio figure which becomes the primary idea for the movement, and the viola supporting with *staccato* single- and double-stops. As the guitar part continues to develop, the viola adds embellishment either through countermelody or sustained pitches.

Figure 11. Javier Farías, *5 Fachadas*, Movement 2, mm. 1-9.

There is one major departure from this formula at measures 22 and 24, where the guitar plays a strumming figure accented with muted strings and the viola accents the downbeat of each measure with fast, upward glissandi. Juxtaposing these two techniques creates a very striking sound, and allows each instrument to create sounds that highlight their strengths while also working together to make an exciting timbre.



Figure 12. Javier Farías, *5 Fachadas*, Movement 2, mm. 22-24.

Next comes a slow movement in the third *Fachada*, which is quite straightforward in its composition. The guitar and viola both take turns with the melody, sometimes passing it back and forth and other times playing in unison, with the guitar supplying harmonies throughout. One moment of note is measure 35 where the guitar plays a high E and the viola immediately echoes it with an E harmonic, sounding in unison with the guitar. Unfortunately, if you were to play this harmonic as a natural harmonic on the viola's C string it would be quite flat compared to the guitar's fretted E. To avoid this, the violist can opt to play it as an artificial harmonic instead.

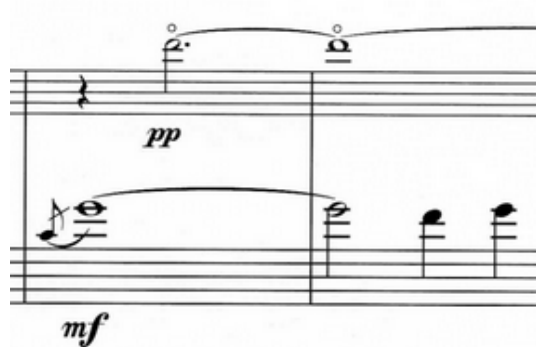


Figure 13. Javier Farías, *5 Fachadas*, Movement 3, mm. 35-36.

The fourth movement utilizes the guitar largely as an ostinato instrument, while the viola plays a slower, sustained melody above it. This texture works excellently, as the guitar's percussive quality lends itself well to an active ostinato, and the viola can easily project over the guitar. This clear separation of the two instruments also serves as a nice change, as they are so intertwined throughout the previous three movements. There are three sections of this sustain versus ostinato setup, and between each section there are brief interruptions with timbral interest achieved through various techniques.

The first of these is a passing of a sixteenth note line from *pizzicato* in the guitar to *spiccato* in the viola, occurring in measures 21 and 22, and later in 65 and 66. The *spiccato* viola works especially well, as it contrasts the otherwise languid melodic playing as well as matches the short nature of the guitar *pizzicato*.



Figure 14. Javier Farías, *5 Fachadas*, Movement 4, mm. 21-22.

The other interruption of note occurs at measure 43, where the viola plays a tremolo double-stop which continuously moves upward above the guitar's strumming pattern. This is very similar to measure 22 from the second movement, and achieves much the same effect - both instruments playing to their strengths to create an exciting combined timbre.

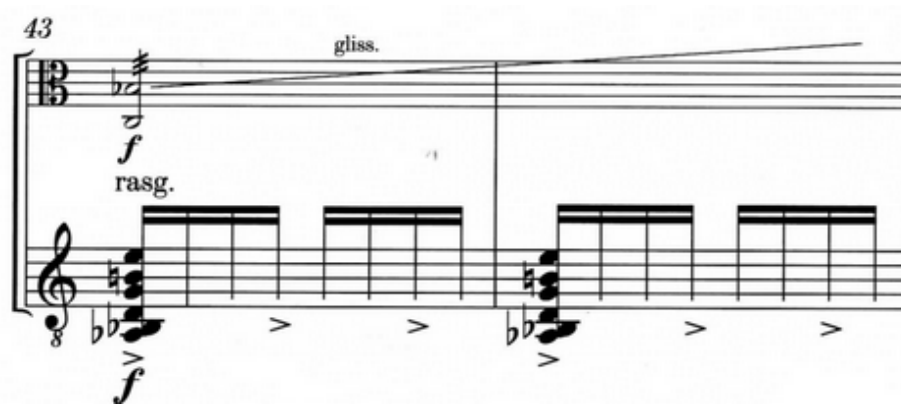


Figure 15. Javier Fariás, *5 Fachadas*, Movement 4, mm. 43-44.

After a slow, expressive viola solo, the fourth movement leads directly into the fifth, opening with an explosive guitar solo, after which everything quiets down for a brief moment. In this quieter section, the viola is playing in *pizzicato*, and the guitarist needs to be careful as the texture here is fragile, and can easily be overpowered by the chords in the guitar part.



Figure 16. Javier Fariás, *5 Fachadas*, Movement 5, mm. 25-27.

The rest of this movement sees the guitar reprising its solo introduction in its entirety, while the viola adds a new layer. This works well, as the violist punctuates during the guitar's more active moments and takes over the melody when the guitar is more static. For example, in measures 40 and 41, the guitar has a descending melodic passage, over which the viola provides accents on important sixteenth notes.



Figure 17. Javier Farías, *5 Fachadas*, Movement 5, mm. 40-41.

This is in contrast to measures 52 through 59, where the guitar plays a more static arpeggiated figure and the viola takes over with a very active melody.



Figure 18. Javier Farías, *5 Fachadas*, Movement 5, mm. 49-59.

The movement ends with a two-measure reprise of the primary material in measure 73, followed by a final, unison and accented sixteenth note figure in measure 75. Despite it not being marked, the guitarist should accent each of these notes along with the viola and remove the slur between F# and D to improve clarity and alignment between the two instruments. The final tambora should be struck quite hard near the bridge in order to be heard through the viola's loud, sustained F.

DZ 1577

tamb.

Figure 19. Javier Farías, *5 Fachadas*, Movement 5, mm. 73-77.

KLAUS HINRICH STAHMER - *ONE STOPS SEARCHING, ONE GROWS SILENT*

Klaus Hinrich Stahmer, a German composer and musicologist born in 1941, is a name that doesn't come up often in the world of guitar repertoire. He is more well-known for his work with world music and electronic music, with works such as *Kristallgitter* for string quartet and ring-modulated "stone-sounds," and *Nin* for solo shakuhachi. However, he is no stranger to the guitar, having written a handful of works for it as a solo instrument and in guitar duet, with strings, and with electronics.³

One Stops Searching, One Grows Silent is Stahmer's lone piece for guitar and viola, written in 2009 as an epitaph to the German music critic Reinhard Shulz. It features a somewhat different approach to writing for the two instruments than other pieces discussed in this document, as the two instruments have a back-and-forth dialogue and rarely present anything as strictly melody and accompaniment.

The work opens with a brief viola solo, featuring use of bariolage to play unison Ds on adjacent strings, creating an effect similar to the guitar opening of Dodgson's *Echoes of Autumn*. The guitar enters underneath a sustained low D in the viola, adding a pulsating effect to the held note that gradually slows from quintuplet sixteenth notes to triplet quarter notes. This texture is used often throughout this piece, combining the two instruments to enhance and color sustained notes in the viola.

³ Stahmer, *Kompositionen*, Accessed 3/3/2023.

With inner peace and tranquillity (♩ = 52)

mf con calore

mf

5

Un poco p

étouffez

p

f

p

mf

⑥ = D

Figure 20. Klaus Hinrich Stahmer, *One Stops Searching, One Grows Silent*, mm. 1-8.

Measure 6 begins the back-and-forth of the parts, with a series of punctuated phrases alternating between the viola and guitar. The instruments then come to a bit of an accord again in measure 8, where the viola has a more legato phrase over the guitar's pulsating, written deceleration similar to measure 4. The first part of the piece continues in much the same way, with several phrases of dialogue followed by a moment of togetherness, often with one of the instruments sustaining and the other decelerating between two notes.

One moment of note in this texture is at measures 22 and 23, where the viola has the deceleration figure above the guitar sustaining half notes. This moment comes across as somewhat imbalanced, as the rapid notes are suddenly thrust to the forefront of the texture, and it's much harder for the viola to use them to color the sustained notes in the guitar, as opposed to the guitar coloring the viola. While it's great to switch the roles of

the two instruments, in this case I feel it's a bit too jarring and the rapid notes would have been better left in the guitar part.



Figure 21. Klaus Hinrich Stahmer, *One Stops Searching, One Grows Silent*, mm. 20-22.

Measure 28 brings a slight increase in tempo, along with a change in texture. The music becomes more active through trills in the guitar part and heavy viola double stops, and the parts become more intertwined. This intertwining reaches its height at measure 32, where the two instruments pass a line between each other while going through a written out deceleration. Here the guitarist needs to push their dynamic in order to match the viola as closely as possible, otherwise the slowing effect is greatly diminished.



Figure 22. Klaus Hinrich Stahmer, *One Stops Searching, One Grows Silent*, mm. 32-34.

This is followed by a brief return to the opening tempo and dialogue, before another faster section at measure 42. Here the parts come together, but now both at their loudest and most complimentary to their instruments: the viola with *forte* and *pesante* double stops, and the guitar playing a *marcato* quintuplet figure with a heavy bass line. In this climax, it's as though the two instruments are shouting over each other, and the

guitarist can help the texture by playing *ponticello* and as loud as possible to keep up with the viola.



Figure 23. Klaus Hinrich Stahmer, *One Stops Searching, One Grows Silent*, mm. 44-46.

After this climax, the piece returns once again to the opening ideas with dialogue and written out decelerations. This continues until a major shift in measure 67, where the violist is asked to apply a mute and plays a sequence of artificial harmonics over natural harmonics in the guitar. These harmonics pose a challenge for the ensemble, as the viola's artificial harmonics will naturally have more noise associated with them, especially with a mute on, than the very percussive natural harmonics of the guitar. The guitarist should endeavor to play with a soft touch and watch the violist carefully to best fit in their sound both temporally and timbrally.

Molto rit. Molto tranquillo (♩ = 44)
con sordino

pp teneramente

p

69 Poco rit. ord.

Figure 24. Klaus Hinrich Stahmer, *One Stops Searching, One Grows Silent*, mm. 65-71.

Measure 72 brings the parts to their point of highest agreement in the piece, playing largely in unison, though the viola is doubling the guitar one octave higher and then two octaves above in measure 76. These are challenging moments for intonation, especially with the viola very high in its range, and both instruments can benefit from liberal use of vibrato to help both with sustain and perceived intonation. Measure 73 has a beautiful moment where the two instruments play the written out deceleration figure together for the first and only time. While it isn't indicated in the score, the guitarist can play this passage *campanella* to create a wonderful effect with the violist's slurs.

The work ends with a final, strong solo from the viola joined by the guitar with a final dyad and harmonic on the last two notes of the piece. Because the viola is still muted here, the final harmonic in the guitar can be very quiet and still be heard, creating an extremely delicate texture. Aside from the few hiccups mentioned, *One Stops Searching, One Grows Silent* is a wonderful example of textural writing for the duo,

making effective use of idiomatic techniques to allow the two instruments to enhance each other.

72 **A Tempo** (♩ = 44)
ancora più dolce

76 **Rit.** **Tempo iniziale** (♩ = 52)
p dolce

79 **Molto calmando**
molto rubato
mf
dolcissimo
dolcissimo
Klang!

Figure 25. Klaus Hinrich Stahmer, *One Stops Searching, One Grows Silent*, mm. 72-81.

GILBERT BIBERIAN - *FOLKLORE III*

Gilbert Biberian, born 1944, was a Turkish-born guitarist and composer with a prolific output for the guitar that was often informed by his heritage, and *Folklore III* is no exception. The third in a series of works, with the first being for solo piano and the second for flute and guitar, *Folklore III* presents three folksongs from Biberian's youth interspersed with original material. The folk songs used are "Ocakta Kahve Pisirir," which recurs several times throughout the piece, "Tasli Tarla Ayrikli," and "Havada Bulut Yok (Yemen Turkusu)."⁴

The work opens with a strong melodic figure in both parts, doubled at the octave, setting up both instruments as equals and highlighting the complementary nature of their sounds, especially in the lower register. This 25-measure introduction alternates between the octave-doubled melodic figures and passages where the instruments diverge. Interestingly, the divergent moments often find both instruments playing individual melodic figures to create a new texture, rather than one instrument taking the melody while the other is clearly accompaniment.

The image shows the first six measures of the introduction to Gilbert Biberian's *Folklore III*. The score is written for Viola and Guitar. The tempo is marked "Lento" with a quarter note equal to 92 (♩ = 92). The key signature has one sharp (F#) and the time signature is 4/2. The Viola part starts with a forte (f) dynamic and features a melodic line with trills (tr) and a mezzo-forte (mf) section. The Guitar part also starts with a forte (f) dynamic and mirrors the Viola's melodic line in an octave-doubled fashion. The score includes various musical notations such as trills, dynamics, and articulation marks.

Figure 26. Gilbert Biberian, *Folklore III*, mm. 1-6.

⁴ Biberian, *Folklore III*, 1.

This introduction is very idiomatic for both the guitar and viola, and sets up Biberian's approach throughout the work as a whole: to keep the two instruments equal and use their complimentary ranges and timbres to create an interesting soundscape. This is possible because the guitar doesn't need to work as hard to compete in volume with the viola as it would need to with a flute or violin, and the guitar shares a velvety, rich sound with the viola.

Moving into the first folk song, "Ocakta Kahve Pisirir," there is a clear delineation between melody in the viola and accompaniment in the guitar. This choice is made because Biberian wants a forte and joyous melody, which is simply easier to achieve with this configuration. The guitar part is extremely important here, keeping up the rhythmic 5/8 drive and providing a dense texture and countermelodies under the viola's singing melody. In measures 32-34 we can see this in action - the guitar is playing constant sixteenth-notes, however a countermelody is present, notated by diverging stems:



Figure 27. Gilbert Biberian, *Folklore III*, mm. 32-34.

At measure 34, strumming is introduced to the guitar part for the first time, and is then used in earnest starting at measure 39. Strumming is a very common device in chamber music used to help the guitar keep up dynamically, however here Biberian notes the strums should be light, knowing they could easily cover up the viola.

Measure 47 brings a major textural change, and is the first real orchestration hiccup of the piece. This section brings fast double stops for both instruments, and each part is quite difficult on their own. Put together, the texture becomes extremely dense and because each instrument is essentially playing what would be their own accompaniment in a solo piece, the result is a four-voice texture which is extremely hard to articulate.

In the passage below from measures 47-49, our current solution is to play piano instead of mezzoforte, as well as play more staccato. These changes allow the sound to be clearer, though at the expense of a sudden drop of energy, as this directly follows a strumming passage. Some minor orchestration changes could have helped this passage be clearer, such as dropping the repeated Fs in the guitar part by an octave or removing the upper note of the double stops in the viola part. Unfortunately, here I think the similar range of the two instruments is detrimental, as the guitar is fitting inside of the viola's double stops, muddying the texture.

The image shows a musical score for two staves, likely guitar and viola, covering measures 47, 48, and 49. The top staff (guitar) begins with a treble clef and a key signature of one flat. It features a melodic line with slurs and accents, starting with a dynamic marking of *mf*. The bottom staff (viola) begins with a bass clef and a key signature of one flat. It features a more rhythmic, double-stopped line, also starting with a dynamic marking of *mf*. The two staves are written in a way that suggests a dense, overlapping texture, particularly in the later measures.

Figure 28. Gilbert Biberian, *Folklore III*, mm. 47-49.

Measure 55 sees a return to a clear separation of the parts, with moments of unison being used for effect, such as the repeated Gs in measure 57. The guitar takes over to play a solo passage, allowing the viola to apply a mute in preparation for the next folk song: “Tasli Tarla Ayrikli.” Here the roles are flipped, with the viola playing an accompaniment figure in pizzicato, while the guitar has the melody. The pizzicato viola is extremely effective, as not only does it allow the viola to easily play underneath the guitar, it also gives the viola a slightly more “guitar-esque” timbre due to the percussive attack.

This texture doesn’t last long, as measure 84 introduces a drastic change to dynamics and texture. Both instruments drop down to piano and pianissimo, and while the guitar continues playing its melody, the viola begins long phrases of ascending eighth notes. This is another passage that isn’t quite as successful, as this passage feels like one that would be clearer in the guitar part, especially with the G harmonic in measure 85. Where the guitar could easily get the harmonic to speak clearly, it’s awkward for the viola, often taking a moment to transition from the stopped C and making it sound late.



Figure 29. Gilbert Biberian, *Folklore III*, mm. 84-85.

The section then alternates through the two sections again, with the viola's pizzicato line becoming more active and following the guitar's melody. Measure 97 is a nearly exact repeat of 84, with the same issue in the long eighth-note viola phrases. At measure 101 there's a brief return to material from the introduction which brings us into a new setting of "Ocakta Kahve Pisirir." This section, starting at measure 109, puts the same melody from the first "Ocakta" section up a fourth and over energetic strums from the guitar. Similarly to before, as long as the guitarist holds back a bit on the strumming this is an effective, high-energy section where both instruments get to shine.

A viola solo begins at measure 134 which serves to dissipate the energy from the preceding section. Biberian does this by beginning with dissonant triple stops which then relax into single-note lines, finally settling on a perfect fourth. This solo moment allows the viola to do some idiomatic things which may not work very well if they were played with the guitar. Triple stops would be extremely dense and difficult to line up, and the viola has such an interesting timbre when playing a line over its own pedal tone that having guitar happening during that would possibly hurt the texture.

"Havada Bulut Yok - Yemen Turkusu" is the most problematic section for the duo. On the surface it seems fairly innocuous, having almost entirely long note durations. However, the viola has two musical ideas here that present problems. The first part sees the viola playing a melody of all artificial harmonics:

HAVADA BULUT YOK - YEMEN TÜRKÜSÜ
 Adagio - lontano e mesto
 con sordino

Viola

Guitar

136

pp

l.v.

pp

Figure 30. Gilbert Biberian, *Folklore III*, mm. 136-138.

The difficulty in this passage arises from lining these artificial harmonics up with the guitar's constant half notes. The viola is somewhat fickle with such quiet artificial harmonics, especially as they move around the fingerboard, and so they often take a moment to speak and what we might hear on the beat is some bow noise. Because of this, the guitarist needs to play on the back side of the beat, and even then rhythmic accuracy can suffer.

The second part of this section at measure 149 has the instruments flip roles, with the guitar playing an artificial harmonic melody over a very broad arpeggiated accompaniment in the viola:

Viola

Guitar

p

p

Figure 31. Gilbert Biberian, *Folklore III*, mm. 149-150.

This figure presents a similar problem of timing to the earlier part where the viola had artificial harmonics, however here it's simply because the viola has to move so much as the arpeggio spans nearly three octaves. If one of the middle notes had been an open string, the problem may have been mitigated, but the tonality here makes that impossible. One other solution would have simply been to switch the parts, as the guitar would have had an easier time with the broad arpeggio.

Measure 164 serves as transitional material, with a texture reminiscent of the introduction, except now in more dissonant intervals: seconds, sevenths, and tritones with their octave displacements. Measures 171 and 172 contain very fast figures in unison rhythm, however they avoid the textural problems of measure 47 by keeping the parts relatively simple and when there are double-stops they usually include one open string.

The final section of the piece begins at measure 174, with the guitar starting the same strumming figure from the second "Ocakta" section at measure 109. Here though, the viola doesn't have the same melody, rather contributing to the dense texture with pizzicato chords and a stream of double stops. This section works well as a climax, with both instruments using these driving, percussive techniques to create a unified sound. The one somewhat odd choice is in measures 197 and 198, where the viola has glissandi between chords in those measures. This was likely done to match the guitar's slurs at those same points, however in practice the two sounds tend to come out very different, and it may have been better to just have constant bowing and strumming over those chords.

ÉRIK MARCHELIE - *SONATE*

French guitarist and composer Érik Marchelie, born in 1957, has contributed a wealth of pieces to the guitar chamber repertoire, with numerous works for guitar with flute, violin, cello, harp and more. However, his *Sonate* remains his sole work for viola and guitar. This four-movement piece consists of a longer, fairly sectional, first movement, followed by three characteristic movements in a ballad, a waltz, and finally a very Piazzolla-inspired fourth movement.

The first movement begins with the viola introducing a melody with the guitar supporting with a series of dyads. This first section is fairly cut-and-dry, with the viola carrying the melody and the guitar filling out the texture with various accompanimental figures and occasional solo phrases. The first major ensemble change happens in the B section at measure 31, where the viola begins a driving 32nd note figure while the guitar plays an aggressive chordal phrase. In measure 39, the roles switch with the guitar taking over the 32nd notes and the viola playing double stops. This tends to create a sudden drop in volume, as the guitar simply struggles to pick up the same dynamic when playing this quickly on a single string compared to the viola's bowing. The violist should be aware of this and play fairly reservedly, despite the high energy of the writing.



Figure 32. Érik Marchelie, *Sonate*, Movement 1, mm. 36-41.

Next comes a reprise of the figures from the first section and development of them through measure 67. In measures 55 through 62, the viola plays fragments of the melody switching between *pizzicato* and *arco*. In the phrase starting at measure 55 especially, it is easy for the guitar to overpower the viola, and the guitarist should hold back so the *pizzicato* notes become part of the guitar's timbre. When the roles switch at measure 61 and the viola plays dyads underneath the guitar's melody, the guitarist then needs to play louder to balance the parts.



Figure 33. Érik Marchelie, *Sonate*, Movement 1, mm. 54-62.

A new section begins at measure 68, with material that is somewhat strange in the viola part. Here Marchelie asks the violist to play what seem like fragments of a more idiomatic strings figure, like the one used at the beginning of Arvo Pärt's *Fratres*. While in *Fratres* the bow movement is continuous across all four strings, Marchelie asks the violist to only play a small portion of that bowing figure. I believe the intent is to have the viola connect two of the guitar's chords, as this gesture happens on the second 32nd note after a chord is struck and the 32nd note just before the next downbeat's chord. However, in practice this is extremely difficult to make sound unified. A different solution (and something that ends up happening more often than not in performance anyway) would be to write the seven-note figure as a sextuplet followed by a downbeat, lining up the first and last notes of the figure with the guitar's chords. This would keep the fast notes connecting the chords, and make the two instruments sound more unified.



Figure 34. Érik Marchelie, *Sonate*, Movement 1, mm. 68-69.



Figure 35. Arvo Pärt, *Fratres*, mm. 1. Showing bowed string arpeggio figure, similar to the fragment Marchelie uses.



Figure 36. Proposed solution to measures 68-69 in Marchelie's *Sonate*.

The rest of the movement moves back through all the material that has been discussed once more, with the only notable difference being measure 82's reprise of the B section. Instead of trading which instrument is playing the constant 32nd notes, now the guitar plays them the whole time while the viola plays quadruple- and double-stopped chords. This is much more effective than the first iteration, simply because the dynamic is easier to keep steady in the 32nd notes by leaving it in one part. The movement ends with a final C section, transposed to A minor, but still with the same rhythmic issue as the first time.

The second movement is a take on a jazz ballad, in which the viola is always carrying the melody when it's playing, leaving the guitar to accompany and play occasional chord-melody breaks. With the straightforward delineation of the two parts, intonation becomes the biggest challenge in this movement. Many of the harmonies are extended, with the violist often playing the extensions above the guitar providing the minor seventh chord basis. Tuning these chords becomes difficult as the guitar part moves up and down the neck, slightly changing the intonation as well as the voicings.

The guitarist should take care to balance the chords as best as possible, trying to deemphasize the thirds so that that interval is not as present.

In the viola part, the primary melodic figure climbs to a half note on the ninth of the harmony. As the harmony changes underneath this note, it becomes the thirteenth of the new chord. While holding the note in the same spot should hopefully remain in tune, the violist should be ready to adjust slightly or widen the vibrato on that note to help it fit inside of the guitar's chord change.



Figure 37. Érik Marchelie, *Sonate*, Movement 2, mm. 2-3 and 30-31.

A quick waltz movement follows from the second movement *attacca*, again with the viola almost exclusively providing melody and the guitar playing a fairly standard waltz accompaniment. The main spot with some notable ensemble difficulty is in measures 65 through 84, where the two instruments pass a fast eighth note line back and forth. As with similar sections in other pieces discussed in this paper, the difficulty here

comes with balancing the lines and making the tradeoff convincing. Thankfully, Marchelie has the guitar pass off to the viola in each phrase, so through careful dynamics a crescendo which is much larger than one of the instruments could do alone is possible. The guitar still needs to start at a dynamic loud enough to cut through the viola's double stops above, but by playing a little *ponticello*, the line can easily be heard.



Figure 38. Érik Marchelie, *Sonate*, Movement 3, mm. 65-75.

The final movement is a highly exciting take on the *nuevo tango* style associated with Astor Piazzola, and features a number of devices highlighting both instruments. The first two measures utilize a noisy alternation between Bartok pizzicato and chords in both instruments. While the Bartok pizzicato is not notated in the guitar part, I think it's appropriate to do and adds to the overall *Moderato Violente* character. This gives way to a ten-measure period where the viola and upper voice of the guitar are in rhythmic unison, and the bass line descends chromatically from A to E.



Figure 39. Érik Marchelie, *Sonate*, Movement 4, mm. 1-4.

Measure 13 brings a brief *cantabile* section, with the viola singing a melody above the guitar's accompaniment and syncopated bassline before being interrupted by strumming in the guitar and double stops in the viola in rhythmic unison. Similarly to the end of Biberian's *Folklore III*, this combination is excellent at creating a high-energy texture and pushing the piece to a climax. Instead of a higher point after this exciting moment though, we return to the *cantabile*, but much quieter. The bassline of the guitar part moves to a 3+3+2 pattern typical of tango while the viola continues with a singing melody as before.



Figure 40. Érik Marchelie, *Sonate*, Movement 4, mm. 17-23.

The guitar gets a moment to solo at measure 33 before one of the most striking moments of the whole *Sonate* at measure 45, where the two instruments play a very fast sequence of major seventh chords, doubled at the octave and descending a half-step at a time. This can be challenging, and the violist has a much harder time “resetting” to the upper note of the next chord than the guitarist due to where these figures fall on the fingerboard. If needed, the guitarist can take a tiny pause between each figure to make sure they align. Measure 49 concludes the section with sweeping arpeggi between both instruments before returning to the A section.

The image shows a musical score for Erik Marchelie's *Sonate*, Movement 4, measures 45-50. The score is in 3/8 time and features a guitar and a viola. Measure 45 is marked 'a tempo' and 'p'. Measure 47 is marked 'f'. Measure 49 features sweeping arpeggi in both parts, with the guitar part marked 'a m i m'. The score includes various musical notations such as dynamics, articulation marks, and fingerings.

Figure 41. Érik Marchelie, *Sonate*, Movement 4, mm. 45-50.

After a reprise of both the A section and two *cantabile* sections, the strumming and double-stop combination returns to close out the piece.

The image shows a musical score for Erik Marchelie's Sonata, Movement 4, measures 75-78. The score is written for two staves: a bass staff (top) and a treble staff (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The piece begins at measure 75 with a forte (*f*) dynamic. The bass staff features a rhythmic pattern of eighth notes, while the treble staff has a more complex texture with chords and moving lines. The score concludes at measure 78 with a *violente* marking and a final chord. The notation includes various articulations such as accents and slurs, and dynamic markings like *f* and *violente*.

Figure 42. Érik Marchelie, *Sonate*, Movement 4, mm. 75-78.

ON COMPOSING FOR THE DUO: 2 *PIECES AFTER DANIELEWSKI*

In working on this recording, I also wanted to try to add to the repertoire by composing a new piece for guitar and viola. The result was a two-movement work: *2 Pieces after Danielewski*. The title refers to the writer Mark Z. Danielewski, and in particular his book *Only Revolutions*. The movement titles are lifted from the first two words in one half of the book: “Haloes” and “Haleskarth.”⁵ I find these two exclamations extremely evocative (along with the third which follows, “Contraband,” perhaps a future third movement) and they shaped much of the mood of the two movements. While “Haloes” is straightforward enough, “Haleskarth” is a bit of an obtuse word, being an Old Scottish word for “unharmd.”⁶

“Haloes” begins with a simple 7/8 arpeggio in the guitar part which continues throughout the whole movement, providing a serene backdrop for the piece. The piece begins on a B minor seventh chord without a fifth, then the outer two voices descend in a whole-half octatonic scale, while the inner voice descends in a half-whole octatonic scale. The result is a very static alternation between minor seventh and dominant seventh chords, over which the viola interjects with various transformations of a {0, 2, 7} pitch-class set, first presented as the notes C, D, and G.



Figure 43. Bill White, *2 Pieces After Danielewski*, Movement 1, mm. 1-4. Guitar part only.

⁵ Danielewski, *Only Revolutions*, 1.

⁶ Dictionaries of the Scots Language, Accessed 3/3/2023.

The image shows a musical score for the Viola part of 'Serene' by Bill White. The score is in 7/8 time and consists of two staves. The first staff starts at measure 12 and ends at measure 18. The second staff starts at measure 19 and ends at measure 26. Red brackets above the notes indicate the {0, 2, 7} set occurrences. Blue brackets below the notes indicate other set occurrences. Dynamics include p, mp, and sul tasto.

Figure 44. Bill White, *2 Pieces After Danielewski*, Movement 1, mm. 1-26. Viola part, with {0, 2, 7} set occurrences illustrated.

Measure 25 introduces an ending tag motive which recurs a few times throughout the piece, including at the end of the second movement. The guitar continues its arpeggio pattern until it has worked its way down to a sounding G2 and G3, at which point the viola lands with it on a G4. This is followed by a brief viola solo, with the primary set altered slightly to {0, 1, 7} and the ending tag as in measure 25, but now starting on E flat. The movement ends with a series of repeated Gs in the viola, setting up the second movement and proceeding to it *attacca*.

Repeated open Gs in the viola continue as the opening of the second movement, with various accent patterns being used to obscure the 4/4 meter. In measure 6, an alternation between Ab and Bb begins to emerge, embellished by double stops beginning in measure 8 which are always played with one open string. These double stops serve as a secondary type of accent alongside the written ones, and also introduce the open C string which serves as the other structural pitch for the movement along with G.



Figure 45. Bill White, *2 Pieces After Danielewski*, Movement 2, mm. 1-12. Viola part only.

At measure 9 the guitar enters with two chords which are very much non-functional. The first chord is derived from the guitar’s anatomy - it places an F minor triad underneath the open B and E strings to create a pseudo-polychord highlighting those two strings’ resonance. The second chord keeps the open B and E as common tones, but alters the lower triad in a similar way to the first movement. Here the upper voice of the triad moves up a half step, while the lower two move down a whole step.

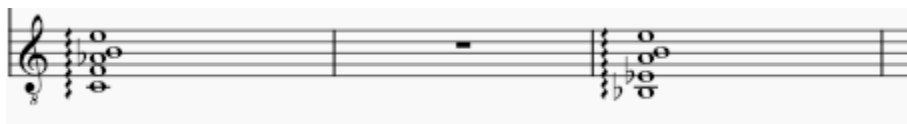


Figure 46. Bill White, *2 Pieces After Danielewski*, Movement 2, mm. 9-11. Guitar part only.

After these chords the guitar joins the viola at measure 14, which has now moved to repeated open C strings, by adding its own rhythmic accents. This section is partially derived from the “djent” style of metal music, which is characterized by highly syncopated rhythms played on palm-muted, distorted electric guitars. Here I ask the guitarist to play in a style of *pizzicato* to emulate that effect, using the back of the index nail to strike the string as if holding a guitar pick.

What I wanted to experiment with in this section was placing the guitar and viola very close together in register, often weaving around each other. This idea was taken from the first “Ocakta” section of Biberian’s *Folklore III*, particularly measures 47-49, which I found to be muddy in practice as the guitar is placed inside the viola’s double stops and both instruments are playing normally. By dramatically altering the timbre of the guitar and using it almost more as a pitched percussion instrument, this texture yields some refreshing results.



Figure 47. Bill White, *2 Pieces After Danielewski*, Movement 2, mm. 14-16.

A textural shift happens at measure 26 as the guitar shifts away from pizzicato playing, continuing a bassline of repeated, syncopated Cs and Gs, over which it plays a meandering chromatic line meant to make the tonality ambiguous. On top of this, the viola plays a melody made up of much longer note values and angular interval leaps. This melody was written more intuitively rather than derived from anything, and is meant to be a focus on the sound of the individual wide intervals.

In measure 55, the texture suddenly lightens and the {0, 2, 7} set from the first movement returns, played now as straight eighth-note cells, to create a mechanical, minimalist texture. The two instruments trade this figure back and forth at various timings until measure 63 where it begins to be elaborated on with more pitch material as well as some “hiccup” in measures 65 and 73 where the first two eighth notes are

repeated. The violist should try to play as detached as possible to match the “pluckiness” of the guitar and to aid in the overall mechanical effect. I considered having the viola play *pizzicato* here, but the bowed timbre is more appealing to me, especially over the whole section.

The rhythmic activity becomes greater and greater until the parts are overlapping and filling in each eighth note in every measure. At measure 86 the guitar signals that we’re about to return to the more dissonant A section through three accented minor seconds on D and E flat. The viola climbs to a natural harmonic on G, under which the guitar reprises the two chords from the beginning of the movement, this time in reverse order. This places C as the bass note of the second chord, which then gets repeated, echoing the accent pattern of the viola from the beginning and transitioning back to the A section.

In this new A section, the overall effect is the same as before, but the content is somewhat different. The guitar quickly shifts from repeated notes to playing sustained and accented tritones, another sound heard across various metal subgenres. The viola part is a combination of the first A section and the B section, playing driving eighth notes with the {0, 2, 7} set and some of its permutations hidden inside.



The image shows a musical score for two instruments: Viola (Vla.) and Guitar (Guit.). The score is for measures 95-98. The Viola part is written in 3/8 time and consists of a series of eighth notes. Several notes are circled in red, indicating the occurrences of the {0, 2, 7} set. The Guitar part is written in 3/8 time and consists of a series of eighth notes followed by a sustained chord with a tritone interval, marked with 'sffz'.

Figure 48. Bill White, *2 Pieces After Danielewski*, Movement 2, mm. 95-98. Occurrences of {0, 2, 7} set circled.

The guitar takes over the repeating eighth notes, this time overlapping with and transitioning from the viola. Here the dynamic disparity between the instruments is used to their advantage, naturally creating a slight decrescendo. This change in volume supports the viola as it quietly enters with a reprise of its long melody from earlier in the piece. This crescendos to octave Bs at measure 120, and transitions into the coda's series of sustained octave Bs. The viola then adds the open C string in measure 123, and the guitar follows suit by adding octave Cs two measures later.

To end the piece, the viola plays the {0, 1, 7} set found near the end of the first movement in very long note values. These low, sustained notes allow the guitar to cut through with its delicate artificial harmonics, which are on the {0, 2, 7} and {0, 1, 7} sets, and finally on the ending tag that the viola introduced in the first movement. These artificial harmonics can be hard to find, as they're extremely high and the harmonic nodes for them are found off the fretboard. If needed, the guitarist can lightly mark the strings at the proper nodes with a marker, as they need to be exact in order to project over the viola's notes.

The image shows a musical score for two instruments: Viola (Vla.) and Guitar (Guit.). The score is for measures 126 through 132. The Viola part is written in a high register with long, sustained notes, showing a decrescendo. The Guitar part is written in a lower register, featuring artificial harmonics and eighth notes. A dynamic marking of *mf* is present at the beginning of the guitar part. The score is set in 3/4 time.

Figure 49. Bill White, *2 Pieces After Danielewski*, Movement 2, mm. 126-132.

NOTES ON RECORDING

In terms of software, we worked entirely in Ableton Live 11. I have found this program to be very intuitive for our needs. For hardware we had five total microphones in our space. A stereo pair of Rode M5 small condenser microphones were about seven inches from the guitar's soundhole, and another pair of M5s were used as room microphones. An MXL 990 large condenser microphone was placed about a foot away from the viola. We used two recording interfaces: a Focusrite Scarlett 2i2 capturing the room microphones and a Focusrite Scarlett 18i8 capturing the instruments. While this exact setup required two computers, single interfaces with more inputs are available.

Our room setup is shown below in Figure 50. While the viola was audible in the guitar's microphones, it was fairly quiet and not an issue in mixing. The room was very dead, and all reverb was applied digitally. Each instrument and the room mics had reverb and equalization added to them individually to help sculpt the sound. Slightly different reverb on each instrument is especially helpful for placing each instrument where you want it in the perceived space. I have included the settings we used in Figures 51, 52, and 53 below.

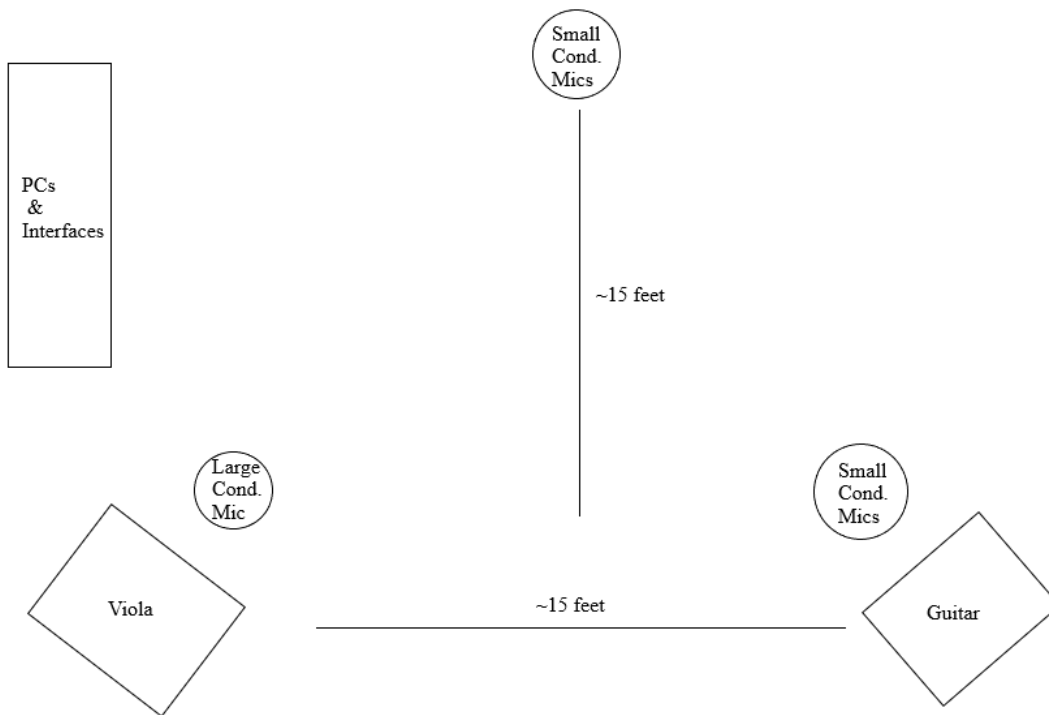


Figure 50. Room setup for our recording.

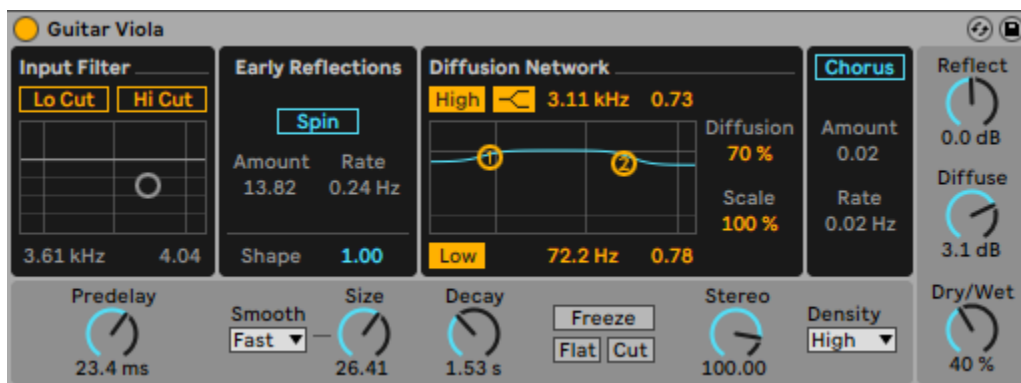


Figure 51. Reverb settings for the guitar track.

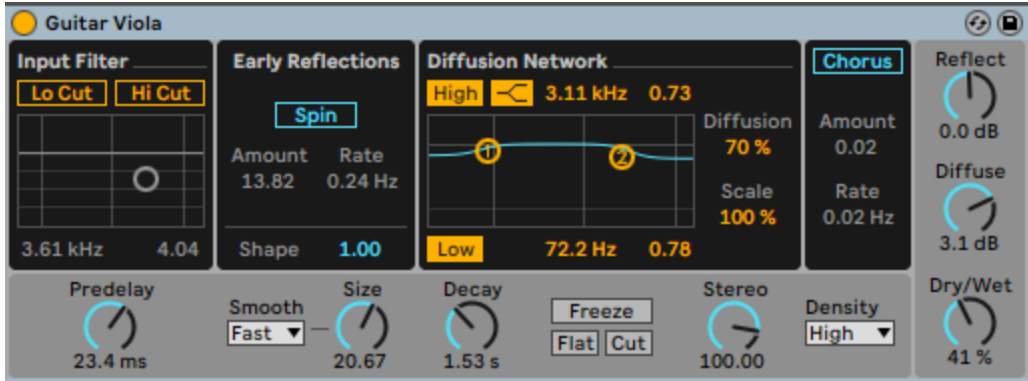


Figure 52. Reverb settings for the viola track.

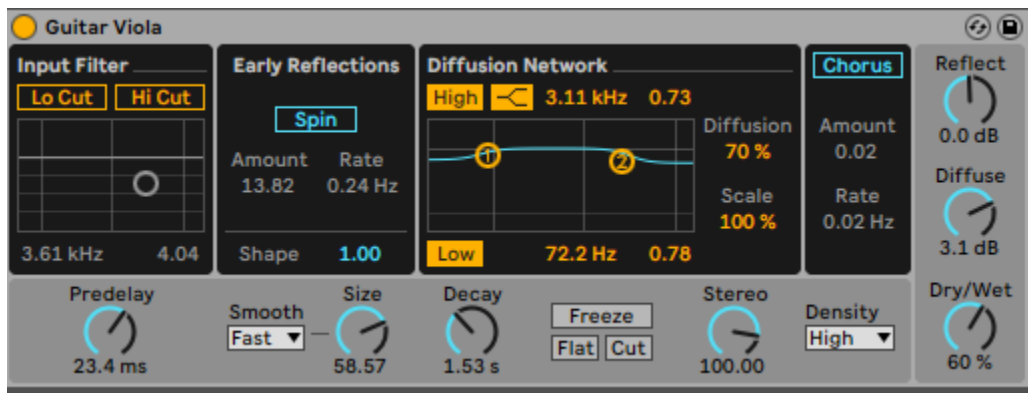


Figure 53. Reverb settings for the room microphone track.

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APPENDIX A

FULL SCORE OF 2 *PIECES AFTER DANIELEWSKI*

2 Pieces After Danielewski

I. Haloes

Bill White

Serene

Viola

Guitar

p

4

8

12

p sul tasto

mp

16

mp ord.

20

p sul tasto

24

mf

28

mp ord.

32

mf **Freely**
cantabile

37

42

rall. *attacca*

II. Haleskarth

Allegro

Viola

Guitar

5

Vla.

Guit.

9

Vla.

Guit.

12

rit. ----- **Allegretto**

Vla.

Guit.

mf pizz.*

mf

15

Vla.

Guit.

18

Vla. 

Guit. 

21


accel. -----


Vla. 

Guit. 

24

Allegro

Vla. 

Guit. 

open

f


27


Vla. 

Guit. 

mp

30

Vla. 

Guit. 

f



33

Vla. 
Guit. 

36

Vla. 
Guit. 

39

Vla. 
Guit. 

42

Vla. 
Guit. 

45

Vla. 
Guit. 

48

Vla. *rit.*

Guit.

51

Vla.

Guit.

54 **Allegretto**

Vla. *mp*

Guit. *mp*

58

Vla.

Guit.

62

Vla. *cresc. poco a poco*

Guit. *cresc. poco a poco*

65

Vla.

Guit.

68

Vla. *f*

Guit. *f*

71

Vla.

Guit.

74

Vla. *mp*

Guit. *mp*

77

Vla.

Guit.

81

Vla.

Guit.

85

Vla. *p*

Guit.

89

Vla. **Allegro**

Guit. *mp* *f*

94

Vla.

Guit. *sfz*

97

Vla.

Guit.

100

Vla.

Guit.

103

Vla.

Guit.

106

Vla. 

Guit. 

109

Vla. 

Guit. 

112

Vla. 


Guit. 


115

Vla. 



Guit. 

118 **Larghetto**

Vla. 

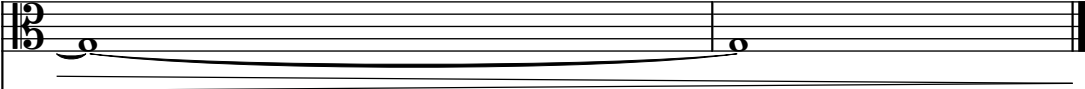
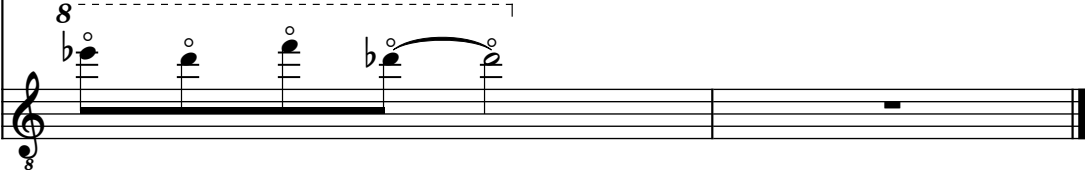
Guit. 

123

Vla. 
 Guit. 

The first system of music covers measures 123 to 128. The Violin (Vla.) part is in the bass clef and features a melodic line with a fermata over the final note. The Guitar (Guit.) part is in the treble clef, starting with a capo on the 8th fret. It includes a dynamic marking of *mf* and a fermata over the final note. A dashed line indicates the capo position.

131

Vla. 
 Guit. 

The second system of music covers measures 131 and 132. The Violin (Vla.) part consists of a single note with a fermata. The Guitar (Guit.) part is in the treble clef with a capo on the 8th fret, showing a sequence of chords and a melodic phrase. A dashed line indicates the capo position.