

Martyr Alone

For Violin and Viola

Hermes Camacho, November 2007

Freely and solemnly...without a sense of pace

Violin

9" 7" 9" 7" 9" 6" 9"

SUL D

pp *mf* *pp* *mf* *mf*

*1 (see notes)

Viola

Until the beginning of the third system, the G-string drone in the viola should support the violin G-string drone in smoothing the drone sound out as much as possible.

ppp

Vln.

9" 8" 7" 11" 7" 13" 8" 5"

*2 (see notes)

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

(sempre)

Vla.

VIOLA: change from fingered G to open string G as imperceptibly as possible.

Vln.

5" 6" 2" 7" 8" 8" 9" 18" 9"

(drone dim.)

f *ppp* *p* *mp* *mf* *f* *piu f* *molto*

SUL D

*1 (see notes)

pp *mp* *subpp* *p* *pp* *mf* *f* *piu f* *molto*

free bowing

Imperceptibly add a G-string drone in the violin by the end of the first half of this durational bracket. Any qualities played in the upper voice of the viola (i.e. dynamics, articulations, etc.) will invariably be replicated in the drone. No effort should be made to avoid this.

sempre non-vib.

*2 (see notes on page 2)

The upper-voice and the G-string drone in the viola will temporarily switch roles: the upper-voice should be treated as the drone and the G-string as the melody. The asterisk in the next system indicates where the upper-voice and drone revert back.

Tragically

The violin G-string drone cuts-off here.

Vln. *fff* free bowing *fff* *mp* *ffp* *mf* *pp* *mp* *pp*

Vla. *fff* free bowing *fff* *subf* *molto* *pp* *mf* *pp* *mp* *pp* *mp* *pp*

Solemnly

The violin G-string drone cuts-off with the upper-voice.

10" 8" 32" *morendo poco a poco al fine* 12"

Allow all sound to completely die away.

Vln. *gliss.* *ppp* *(mp)* *(n)*

Vla. *gliss.* *ppp* *pp* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *p*

End G-string drone in viola and replace with pizzicati.

NOTES:

The times given for each durational bracket are flexible to a certain extent and should not be so exact as to disrupt the freedom and flow of the music (though adhering to the times provided as closely as possible is preferred). Additionally, the spacing of the pitches within each bracket should be considered representative of the approximate desired distance in time between each pitch.

*1: The thick, solid black lines used (such as the one found in the first system, third durational bracket) is used only as a means to clarify the duration of pitches, particularly over long periods of time where numerous changes in dynamics or techniques occur. The note it is attached is not to be played any differently than notes without a black line.

*2: The technique indicated by the carrot mark is to be executed as a pitch-bend a microtone up and down again to the original pitch. To perform this pitch bend, your left-hand should motion in the same way a normal vibrato would be executed (with your wrist moving while your finger stays in place), except that you should slow it to an extreme such that you motion toward your face (creating the pitch change) and back to its original position away from your face (returning to the pre-bend pitch).

*3: Glissandi (particularly those spanning a semi-tone or less) should be executed as imperceptibly as possible.