

Rondeau

For violin and electric guitar

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General notes:

Exact rhythmic synchronization is not essential at all times. It is more important to allow the flow to develop as a natural process. Dynamic changes should always be as gradual as possible, within the given timespan.

Violin:

Always play "senza vibrato". Always let vibrate over pauses.

Intonation/ microtonal accidentals:

Approx. $\frac{1}{6}$ low $\frac{1}{4}$ high $\frac{1}{4}$ low flat+ $\frac{1}{4}$ low



* The "7" refers to a just/natural minor seventh, slightly lower than the equally tempered.

Electric Guitar:

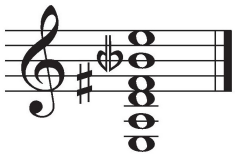
The guitar-part is notated as usual, one octave higher than sounding. Quartertones are notated as they sound, they are incorporated in the tuning (see below).

Use a mild reverb.

Feel free to experiment using different sounds like overdrive or other effects etc. Gradual changes in sound/timbre can, for example, be linked to the dynamics. Always take care to balance the volume with the violin. The two instruments should blend together as much as possible.

The part can also be played on an acoustic guitar.

Tuning:



*The b-flat is tuned $\frac{1}{4}$ tone low (- 49 cent).

Score

ver. 010718

Rondeau

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♩. ≈ 96

ord., poco S.P

Violin

ord. → Sul pont. Overpressure

∨ Sempre senza vib.

p *fff* sempre l.v.

p *f*

Electric Guitar

sempre l.v.

p *f*

Vln.

7

mp

E.Gtr.

mp

Vln.

12

pp niente

E.Gtr.

pp niente

2

(♩. ≈ 96)

Sul pont.
Overpressure

ord., poco S.P

Vln.

E.Gtr.

26

Vln.

E.Gtr.

31

Vln.

E.Gtr.

♩. ≈ 120

rit. ----- ♩. ≈ 40

Vln. 39

Sul pont. Overpressure

Sul tasto

Sul pont. estrem.

ord.

p *fff* *f* *p* *fff*

E.Gtr.

f *p* *ppp*

♩. ≈ 80

poco S.P

Sul tasto

Vln. 47

ff *p*

III II I

IV

E.Gtr. 47

ff *p*

4 $\bullet \approx 96$

poco S.P

Sul tasto

Vln.

51

ff

p

E.Gtr.

ff

p

56 $\bullet \approx 72$

poco S.P

Sul tasto

Vln.

56

pp

E.Gtr.

ff

pp

Sul tasto estrem.

61

4'

ord.

Sul pont. estrem.

4'

Vln.

niente

pp

fff

E.Gtr.

niente

68 *sim.* $\bullet \approx 96$ *poco S.P*

Vln. *pp* *fff* *p* *f*

E.Gtr. *p* *f*

75

Vln. *mp* *p*

E.Gtr. *mp* *p*

80

Vln. *niente* **G.P.**

E.Gtr. *niente* **G.P.**

6
86

(♩. ≈ 96)

ord. → Sul pont. estrem. → Sul tasto estrem.

Vln. *pp* *fff* *p* *f* *p* niente

E.Gtr. *p* *f* *p*

96

ord.

7

♩. ≈ 120

Vln. *p* *fff* *f* *p*

E.Gtr. *pp* *ppp* *f* *p*

104

♩. ≈ 120

Vln. *fff* *f* *pp*

E.Gtr. *f* *pp*

♩. ≈ 80

poco S.P

→ Sul tasto

Vln. 110

Violin staff 110-114: Treble clef, 8/8 time signature. Measures 110-114 contain a melodic line with slurs and accents. Measure 110 starts with a sharp sign. Measures 111-114 have repeat signs.

ff *pp*

E.Gtr. 110

Electric guitar staff 110-114: Treble clef, 8/8 time signature. Includes a guitar tablature section above the staff for measures 110-111. The tablature shows fret numbers 6, 8, 7, 8, 7, 8. The staff contains a rhythmic accompaniment with slurs and accents. Measures 111-114 have repeat signs.

ff *p* *pp*

♩. ≈ 72

sim.

Vln. 115

Violin staff 115-121: Treble clef, 8/8 time signature. Measures 115-121 contain a melodic line with slurs and accents. Measure 115 starts with a sharp sign. Measures 116-120 have repeat signs. Measure 121 ends with a fermata.

ff *p* *pp*

E.Gtr. 115

Electric guitar staff 115-121: Treble clef, 8/8 time signature. The staff contains a rhythmic accompaniment with slurs and accents. Measures 116-120 have repeat signs.

ff *p* *pp*

♩. ≈ 80

♩. ≈ 96

ord.
(quasi trillo)

→ Sul pont. estrem.

ord.

Vln. 122

Violin staff 122-126: Treble clef, 8/8 time signature. Measure 122 starts with a double bar line and a fermata. Measures 123-124 have repeat signs. Measure 125 is marked 'ord.' and contains a trill. Measure 126 has a repeat sign. A double bar line follows. Measures 127-130 are marked 'ord.' and contain a trill. Measures 128-130 have repeat signs.

ff *ppp* *ff*

E.Gtr. 122

Electric guitar staff 122-130: Treble clef, 8/8 time signature. The staff contains a rhythmic accompaniment with slurs and accents. Measures 123-124 have repeat signs. Measure 125 is marked 'ord.' and contains a trill. Measure 126 has a repeat sign. Measure 127 is marked 'ord.' and contains a trill. Measures 128-130 have repeat signs.

ff *ppp* *ff*

8
131

Sul pont. estrem.

4' ord.

3' 2'

Vln. *niente* *pp* *fff* *pp* *fff*

E.Gtr. *niente*

141

p *f*

IV III

p *f*

(♩. ≈ 96)

Vln. *p* *f*

E.Gtr. *p* *f*

150

Sul pont.

p *niente* *pp* *fff* *pp*

p *pp* *ppp* *f*

Vln. *p* *niente* *pp* *fff* *pp*

E.Gtr. *p* *pp* *ppp* *f*

♩. ≈ 120

160

Vln. *fff*

ord. 1/4 *f* II I⁴ 4

E.Gtr. *ppp* *f*

169

Vln.

E.Gtr.

♩. ≈ 80

179

Vln. *ff* *pp* Sul pont. estrem.

E.Gtr. *ff* *pp*

10
184 *sim.*

Vln. *ff* *pp*

Violin staff 10-184. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a forte (*ff*) dynamic and ending with a pianissimo (*pp*) dynamic. There are five repeat signs (slashes with dots) in the middle of the staff.

E.Gtr. *ff* *pp*

Electric guitar staff 10-184. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a forte (*ff*) dynamic and ending with a pianissimo (*pp*) dynamic. There are five repeat signs (slashes with dots) in the middle of the staff.

191 *ord.*
1/4

Vln. *ff* *f*

(*quasi ritardando*)

Violin staff 191-200. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a forte (*ff*) dynamic and ending with a forte (*f*) dynamic. There are five repeat signs (slashes with dots) in the middle of the staff. A slur with the number 5 is placed over the last two measures, with the instruction "(quasi ritardando)".

191

E.Gtr. *ff* *f*

Electric guitar staff 191-200. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a forte (*ff*) dynamic and ending with a forte (*f*) dynamic. There are five repeat signs (slashes with dots) in the middle of the staff. Above the staff, there are tablature markings: "T A B" and "8 1 2 1 2 1".

198

Vln. *mf* *p* *longa*

Violin staff 198-207. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic. There are five repeat signs (slashes with dots) in the middle of the staff. A slur with the number 4 is placed over the first two measures. The word "longa" is written above the final measure.

E.Gtr. *mf* *niente* *longa*

Electric guitar staff 198-207. The staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords, starting with a mezzo-forte (*mf*) dynamic and ending with a niente dynamic. There are five repeat signs (slashes with dots) in the middle of the staff. A slur with the number 4 is placed over the first two measures. The word "longa" is written above the final measure.

The image shows a musical score for Violin (Vln.) and Electric Guitar (E.Gtr.) starting at measure 205. The Violin part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a fortissimo (*ff*) dynamic and consists of a series of chords and dyads, some of which are held across multiple measures. The Electric Guitar part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It starts with a fortissimo (*ff*) dynamic and features a rhythmic pattern of eighth notes and chords, with some measures containing rests. A 'damp' instruction is placed above the guitar staff at measure 208. At measure 212, the instruction 'l.v.' (largo/vivace) is written above the staff. The score concludes at measure 214 with a double bar line. There are two asterisks at the end of the score: one at the top right and one at the bottom right.

* stop suddenly (bow still on strings)

** damp (together with violin)