Zacharias Ehnvall

Variationer över BÄCK

för violin, viola, violoncell och piano
Bow pressure:

H.B.P. - Hard Bow Pressure
S.B.P. - Soft Bow Pressure

Bow position:

S.P. - Sul Ponticello (closer to the bridge)
A.S.P. - Alto Sul Ponticello (as close to the bridge as possible)
S.T. - Sul Tasto (closer to the fingerboard)
A.S.T.- Alto Sul Tasto (high up on the fingerboard)

N. - Naturale- Normal bow position and pressure.

- 1/4 tone low
- Tremolo, as fast as possible
- Z - Very uneven tremolo

Distortion:
Black fields above the note indicates the amount of distortion applied to the note (practically the amount of A.S.P. combined with H.B.P.)

The example above shows a gradual decrease of distortion.
At max distortion level, play very close to the bridge combined with very hard bow pressure. Bowspeed should always be flowing and not to slow (as compared to scratch tone).

Squeal hit:

The upsidedown triangle is a very strong accent played A.S.P and with H.B.P. The string is always damped (X-notehead) and bow speed should be fast. The result is a percussive, "K"- effect.

Squel to air noise:

Bow speed: flowing, not to slow (sempre A.S.P)

The intensity of the dotted black field indicates the amount of bow pressure and the transition from a squealy noise to air noise. This technic is always played A.S.P and the string is always damped (X-notehead).
Tremolo ritardando:

Decelerate the speed of the tremolo as natural as possible during the duration of the note value and "arrive" at the next note after the tremolo.

Harmonics

Artificial harmonics are notated with a normal notehead showing the fundamental and a diamond-shaped notehead showing the fingered node.

Natural harmonics are notated with a diamond-shaped notehead showing the position of the fingered node on the open string. Additionally, a small notehead above shows the resulting, sounding pitch.

However, notation of natural harmonics sounding at the same pitch as the fingered node are instead notated with a normal notehead and a circle above the note.

Notes

Strings:

- Senza vibrato is the norm. Always play without vibrato if nothing else is specified. This is not mainly to create a pale sound but rather to "sharpen"/ make clearer the relationship between the pitches in a chord (in tune or not).

- The strings often play "inside" the sustained sound from the piano- try to balance the dynamics so that the resonances from the piano and the strings blend as much as possible. Strings may play louder than specified if necessary.

- The number "7" next to a note is just a reminder that the pitch is thought of as a member of a septimal interval (in a chord or in a melodic line). The septima is intonated slightly, slightly lower than the same pitch on the piano (approx. a 1/6 tone lower). This slightly lower intonation (in relation to the natural septima) corresponds to the intonation of the natural septima, the 7th partial of the overtone series. The interval, when part of a chord, should sound good, very stable and "sharp".

Piano:

- The damper pedal is pressed down throughout the entire piece.

- The lid should be fully open to allow as much resonances to be heard as possible.

- The dynamic is often static and "fff" should always be played violently, somewhat like a percussion instrument, to bring fourth as much overtones as possible.

- Observe the 8va markings above the clefs, at times.
**Variationer över B Ä C K**

Till Siiri Alanko, Saara Kurki, Daniel Thorell och Joakim Martinsen
Kammarmusiken på Edsberg

Zacharias Ehnvall
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**Score**

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**Violin**

- \( f \)
- \( \text{al tallone, fast bow speed, damp strings with left hand (A.S.P., H.B.P.)} \)

**Viola**

- \( f \)
- \( \text{al tallone, fast bow speed, damp strings with left hand (A.S.P., H.B.P.)} \)

**Violoncello**

- \( f \)
- \( \text{al tallone, fast bow speed, damp strings with left hand (A.S.P., H.B.P.)} \)

**Piano**

- \( \text{(Depressed throughout)} \)
- \( \text{Bow speed: flowing, not to slow (sempre A.S.P., damp string with left hand)} \)

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**Notes**

- \( \text{Harsch and violent/ Calm, with full sound} \)
- \( \text{Bow speed: flowing, not to slow (sempre A.S.P., damp string with left hand)} \)
- \( \text{arco (very uneven trem.)} \)
- \( \text{S.B.P./ Air noise} \)
- \( \text{H.B.P./ Squeal} \)
- \( \text{S.B.P./ Air noise} \)
poco ST
flautando

(III)
1: This figure: always mp
2: This figure: always f, like a bell
accel. (to $\frac{c}{d} = 168$ in M.M. 79)