

Saman Samadi

Teryan
Տերյան

for violin and piano

Score

2014



Quarter flat



Quarter sharp




Glissando



A fast glissando between the acciacatura and the following or preceding note in one bow



Marcato



Bowing with much more pressure (scratching sound)



Lightly touching the string with a fingertip (even if it is not a harmonic node)



Bowing the wood of the bridge (half on the bridge and half on the string)

sul pont. Bowing very near the bridge

sul tast. Bowing over the fingerboard

ord. Returnting to normal playing



Very fast vibrato with a 1/4 tone frequency difference



Very fast vibrato with a 1/2 tone frequency difference



Slow vibrato with a 1/2 tone frequency difference

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[illegible]

Measures 16-18: Vln. starts with *sp* (sforzando) and *f* (forte) dynamics. Pno. has *f* (forte) and *mp* (mezzo-piano) dynamics. Time signatures: 3/2, 3/2, 3/2.

Measures 19-21: Vln. has *mf* (mezzo-forte), *p* (piano), and *f* (forte) dynamics. Pno. has *f* (forte) and *pp* (pianissimo) dynamics. Time signatures: 4/8, 4/8, 4/8.

Measures 22-24: Vln. has *mf* (mezzo-forte), *ff* (fortissimo), and *f* (forte) dynamics. Pno. has *mf* (mezzo-forte) and *f* (forte) dynamics. Time signatures: 5/4, 3/2, 6/4, 3/2.

Measures 25-27: Vln. has *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) dynamics. Pno. has *f* (forte) and *smf* (sforzando mezzo-forte) dynamics. Time signatures: 3/2, 4/8, 4/8.

Measures 28-30: Vln. has *mf* (mezzo-forte), *p* (piano), and *sppp* (sforzando pianissimo) dynamics. Pno. has *p* (piano), *smf* (sforzando mezzo-forte), and *spp* (sforzando pianissimo) dynamics. Time signatures: 4/8, 3/2, 4/8.

Articulations and Performance Instructions: *ord.* (ordinario), *sul pont.* (sul ponticello), *ppp* (pianissimo), *pp* (piano), *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *sp* (sforzando), *sppp* (sforzando pianissimo), *spp* (sforzando pianissimo).

4

Vln. 29 $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

Pno. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

ff *fff* *ff* *mf* *p* *mf*

mp *fff* *ff* *p*

5:4 3 3 3

Vln. 31 $\frac{4}{8}$ $\frac{3}{8}$ $\frac{11}{8}$

Pno. $\frac{4}{8}$ $\frac{3}{8}$ $\frac{11}{8}$

mf *f* *p* *<mf* *mp* *p* *p*

mf *sp* *mp* *sf* *sp* *p*

6:4 3:2 3:2 *sul tasto* 3:2 3:2

8^{va} 8^{va}

Vln. 34 $\frac{11}{8}$ $\frac{7}{8}$

Pno. $\frac{11}{8}$ $\frac{7}{8}$

p *pp* *mp* *ppp*

pp *p* *ppp*

3:2 5:4 3 3

8^{va} 8^{va}

Vln. 35 $\frac{7}{8}$ $\frac{4}{8}$ $\frac{7}{8}$

Pno. $\frac{7}{8}$ $\frac{4}{8}$ $\frac{7}{8}$

sff *mf* *p* *pp* *f* *mp* *mf*

sff *smf* *mp* *mp*

ord. 6:4 5:4 3:2 3:2 7:4 3:2

Vln. 37 $\frac{7}{8}$ $\frac{3}{8}$ $\frac{9}{8}$

Pno. $\frac{7}{8}$ $\frac{3}{8}$ $\frac{9}{8}$

mp *ppp* *sff* *p* *mp* *p*

sff *smp* *p* *p*

5:4 3:2 8^{va}

Vln. 39 $\frac{8}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{13}{8}$

(ord.) → sul pont. (on A) *pppp* *p* *pppp*

Pno. *p* *p* $\frac{8^{va}}{8}$ $\frac{13}{8}$

3 3 3:2 $\frac{8^{va}}{8}$ 3:2

Vln. 13 $\frac{8}{8}$ 10 $\frac{8}{8}$ 12 $\frac{8}{8}$

mp *pppp* *p* *pppp* *mf*

Pno. $\frac{8^{va}}{8}$ $\frac{13}{8}$ 10 $\frac{8}{8}$ 12 $\frac{8}{8}$

mp *ppp* *mp* *spp* *smp* *p* *mp* *p* 3:2 3:2

Vln. 44 $\frac{12}{8}$ $\frac{7}{8}$ $\frac{8}{8}$

mf *spppp* *mf* *pppp* *pp* *spppp* *mp* *ppp* *mf* *f* *spp* *pppp* *sf* *mf*

Pno. $\frac{12}{8}$ $\frac{8^{va}}{8}$ $\frac{7}{8}$ $\frac{8}{8}$

smf *spp* *mp* *sp* *pppp* *smp* *pp* *smp* *mf* *f* 3:2 3:2 3:2

Vln. 46 $\frac{6}{8}$ $\frac{7}{8}$ $\frac{11}{8}$

f *mp* *mf* *ppp* *ff* *f* *ppp* *sp* *pppp*

Pno. $\frac{6}{8}$ $\frac{7}{8}$ $\frac{11}{8}$

f *mf* 3:2 *mp* *mf* *mp* *mf* *fp* *pp* *sff* *spp* *mf* *p* *pp* 3

Vln. 48 $\frac{11}{8}$ $\frac{7}{8}$

smf *p* *pp* *p* *pppp*

Pno. $\frac{11}{8}$ $\frac{7}{8}$

smf *pp* *mp* *spp* *p* *pp* 3 3 *tr*

$\frac{8^{va}}{8}$ *ppp* *Ed.*

6

Vln.

Pno.

49

mf *p* *sf* *p* *pp* *ff*

sf *smp* *ff*

mp *p* *ff* *f*

50

Vln.

Pno.

mp *f* *f* *mp*

sffz

51

Vln.

Pno.

smf *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *mp*

ff *ff*

52

Vln.

Pno.

mp *f* *mf* *mp* *p* *sf* *mp* *f* *mp* *sf* *ff*

mf *f* *mf* *p* *sf* *mp* *mf* *f*

f

54

Vln.

Pno.

p *mf*

mf *mf* *f* *p* *mf* *p* *mf* *mf*

The musical score for measures 61-66 is written for Violin (Vln.) and Piano (Pno.). The time signature is 3/4. The Violin part features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The Piano part consists of a complex, dense texture of chords and arpeggios, often spanning multiple octaves. Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *f*. The score is divided into two systems, with measures 61-63 in the first system and measures 64-66 in the second system. The key signature is one flat (B-flat).

This musical score page contains measures 63 through 78, featuring a Violin (Vln.) and Piano (Pno.) duo. The score is divided into five systems, each with a double bar line and repeat sign at the beginning.

- System 1 (Measures 63-64):** Vln. starts at measure 63 with a *f* dynamic and a 3:2 ratio. Pno. enters at measure 64 with a *f* dynamic. Both parts end at measure 64 with a *ff* dynamic and a 5:4 ratio.
- System 2 (Measures 65-66):** Vln. starts at measure 65 with a *ff* dynamic and a 3:2 ratio. Pno. starts at measure 65 with a *mf* dynamic and a 3:2 ratio. Both parts end at measure 66 with a *fff* dynamic and a 3:2 ratio.
- System 3 (Measures 67-68):** Vln. starts at measure 67 with a *mp* dynamic and a 3:2 ratio. Pno. starts at measure 67 with a *mp-p* dynamic and a 3:2 ratio. Both parts end at measure 68 with a *pp* dynamic and a 3:2 ratio.
- System 4 (Measures 69-70):** Vln. starts at measure 69 with a *ff* dynamic and a 3:2 ratio. Pno. starts at measure 69 with a *fff* dynamic and a 3:2 ratio. Both parts end at measure 70 with a *mp* dynamic and a 3:2 ratio.
- System 5 (Measures 71-72):** Vln. starts at measure 71 with a *mp* dynamic and a 3:2 ratio. Pno. starts at measure 71 with a *pp* dynamic and a 3:2 ratio. Both parts end at measure 72 with a *pppp* dynamic and a 3:2 ratio.

Additional markings include "sul pont." (sul ponticello) and "sul tasto" (sul tasto) for the Violin, and "no vib." (no vibrato) for the Piano. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Vln. *sul tasto*

71 $\frac{11}{8}$ $\frac{2}{4}$ $\frac{11}{8}$ $\frac{10}{8}$ $\frac{4}{4}$ $\frac{17}{8}$

smp < *mf* > *p* *pp* < *mf* > *spp* *p* > *ppp* < *mp* > *pp* < *p* *sppp* < *p* *smf* *p* < *mf* > *f* *mp* > *pp* *mf*

Pno. *p* *sppp* < *p* > *ppp* < *p* > *pp* *ppp* *pp* *p* *ppp* *smf* *mp* *p* > *pp* < *mp* > *mf* *p* *mp*

Ped.

Vln. $\frac{17}{8}$ $\frac{8}{4}$

mp *p* *smf* *p* *mf* *p* *pppp*

Pno. *mp* *p* *smf* *mp* *sppp* *sppp*

Vln. *sul pont.* $\frac{8}{4}$ $\frac{11}{8}$ $\frac{10}{2}$

ppp *mf* *spppp* *smp* *spppp* *fp* < *mp* *spppp* < *spppp* *mp* < *mp* *spppp* < *p* *mp* *spppp* < *mp* *spppp* *mp*

Pno. *ppp* < *p* > *pppp* *pp* *smp* *pp* *ppp* *ppp* *sfff* *ff*

Vln. $\frac{10}{2}$ $\frac{10}{2}$

p < *mp* > *pppp* *sp* *spppp* *spp* *spppp* *pp* > *ppp* *pppp*

Pno. *f* *pppp*