

# From Swan Songs

Written for and dedicated to David Abel and Julie Steinberg

Edmund Campion (2008)

Sul A  
E.S.P. → Ord.

♩ = 60 [CD track 1]  
fast gliss.

dig and twist bow hair into back of instrument (CD-track 2)  
(very slow popping sound like ice cracking) (don't press bow too hard)

Violin

*sfz* *f* poss.

Piano

*mp*

♯<sup>va</sup> *loco* *loco* *♯<sup>va</sup>*

♭<sup>va</sup> *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

♭<sup>va</sup> (hold pedal throughout) *8<sup>vb</sup>* *8<sup>vb</sup>*

8 [CD track 3] (back and forth rubbing on the string bow)  
IV, III (rhythmic notation is only suggestive)

♯<sup>va</sup> *loco*

*sempre lv.* *mp*

*loco* *8<sup>vb</sup>*

14

14

*sempre l.v.*

17

17

☐ (one bowstroke only!) *pp*

**Sonoro** (CD track 5)  
(tremolo arpeggiando) (mute strings slightly with left hand at bridge in imitation of a practice mute)

23 *sub. ff* *sub. p* *sub. ff* *sub. p*

*f* *l.v.* *l.v.*

\*♭<sup>va</sup> \*♭<sup>va</sup>

Rit... molto...

25 *sub.* *ff* *sub.* *p* *ff* *ppp*

27 **Lento Libre**  
Sul IV non vib. (smooth even gliss throughout)

27 (The notes of the piano should arrive at exactly the moment when the violin crosses the tuned pitches of the chromatic.)

*mp* *pppp*

30 **Allargando** ♩ = 60 (CD track 6) (CD track 7)

*preciso* E.S.P. (half-bow pressure) *ord.*

*fff* *poco* *gliss. (very even)* *f* *poco* *gliss.* *fff*

*espressivo* *mf*

35 *fff* *poco* *gliss.* *f* *fff*

E.S.P. *ord.*

40 **Preciso** Sul G E.S.P. → ord. (CD Track 8) Sul E gliss. (CD Track 9)

*sfz* *pp* *sfz* *pp* *p*

*mp* *mp* *mp* *p*

Subito Con Brio (♩ = c. 90)

46 *spiccato*  
*sub.*  
*f*

46 *mf* *very even*

(little or no pedal)

48

48

50

50 *8va*

52

52 *8va* *15ma*  
*pp*

*gliss.* *E.S.P.*

*p*

*ped.* (hold pedal throughout)

(CD track 10) *poco a poco accelerando*

54 *sul A*

*p*

54 *pp* *poco a poco crescendo*

*15ma*

**Con fuoco**

(behind the bridge) (ad lib for maximum sonic variation)(CD Track 11)

IV III II I

56

56 (15<sup>ma</sup>)

(cresc.) (15<sup>ma</sup>)

*mp* *f*

58

58 (15<sup>ma</sup>)

(15<sup>ma</sup>)

*f*

60

60 (15<sup>ma</sup>)

(15<sup>ma</sup>)

*f*

62 *molto ritardando*

62 (15<sup>ma</sup>)

*fff* poco a poco diminuendo

63 (15<sup>ma</sup>)

*loco*

63

**Largamente** ♩ = 60 (CD Track 12)

Sul IV (smooth uninterrupted glissando)

63 *loco*

*mf* (arrive at the notated pitch at the exact time, but do not articulate the notated pitch more than others)

*mf* *mf*

\* $\infty$  (ped. ad lib.)

66

66

*And.* (hold pedal throughout)

Sul I

70

(very even throughout as if electronic)

**Libero** (♩ = c. 30)

*poco a poco accelerando*

*f* *sempre l.v.* *mp*

71

(CD Track 13)

**Risoluto**

*p* *mf*

*poco ritardando*

75

*p*

78

*p* *f*

silenzio!

Intenso  $\text{♩} = 90$

81 **Sempre molto resonante, espressivo et intenso (ruido)**

81 *fff*

84

87 *S.P.* *poco a poco morendo*

90 (transiton to harmonic trill between B and Cb)

93

96 *ord. Sul D* *p*

**Flowing** (M.M.  $\text{♩} = c. 67$ ) 4X triplet of previous tempo ( $\text{♩} = 90$ ) = new tempo ( $\text{♩} = 67.5$ ) *cantabile espressivo sempre non vibrato*

This musical score page contains two systems of music, each with a treble and bass staff. The notation includes various musical elements:

- Measures 99-101:** The upper staff begins with a melodic line marked *mp*. The lower staff features a complex rhythmic accompaniment with sixteenth-note patterns and frequent sixteenth rests, with a '6' fingering indicated above the notes.
- Measures 102-104:** The upper staff contains a melodic phrase with a triplet of eighth notes and a '3' fingering. The lower staff continues the rhythmic accompaniment with sixteenth-note patterns and sixteenth rests, with a '6' fingering indicated.
- Measures 105-107:** The upper staff features a melodic line with a triplet of eighth notes and a '3' fingering, marked *mf*. The lower staff continues the rhythmic accompaniment with sixteenth-note patterns and sixteenth rests, with a '6' fingering indicated.
- Measures 108-110:** The upper staff shows a melodic line with a long note and a 'poco *f*' dynamic marking. The lower staff continues the rhythmic accompaniment with sixteenth-note patterns and sixteenth rests, with a '6' fingering indicated.
- Measures 111-113:** The upper staff features a melodic line with a 'poco *f*' dynamic marking. The lower staff continues the rhythmic accompaniment with sixteenth-note patterns and sixteenth rests, with a '6' fingering indicated.
- Measures 114-116:** The upper staff contains a melodic line with a 'poco vibrato' marking. The lower staff continues the rhythmic accompaniment with sixteenth-note patterns and sixteenth rests, with a '6' fingering indicated.
- Measures 117:** The upper staff shows a melodic line with a fermata. The lower staff continues the rhythmic accompaniment with sixteenth-note patterns and sixteenth rests, with a '6' fingering indicated.

120 *poco espressivo*

Musical notation for measures 120-122. The top staff shows a melodic line with a slur and a fermata. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixths.

123

Musical notation for measures 123-125. The top staff shows a melodic line with a slur and a fermata. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixths.

126 *smooth even gliss throughout*  
*sul IV sempre non vibrato*

Musical notation for measures 126-128. The top staff shows a melodic line with a slur and a fermata. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixths.

129 *Sul A Sul D*

Musical notation for measures 129-131. The top staff shows a melodic line with a slur and a fermata. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixths.

132 *smooth even gliss throughout*  
*poco espressivo poco vibrato*  
*p*

Musical notation for measures 132-134. The top staff shows a melodic line with a slur and a fermata. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixths.

135

Musical notation for measures 135-137. The top staff shows a melodic line with a slur and a fermata. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixths.



138

138

141

141

144

144

147

147

150

*poco espressivo*

150

152 (8<sup>va</sup>)

152

154 (8<sup>va</sup>)

154

8<sup>va</sup>-----

156 *mp*

8<sup>va</sup>-----

158

8<sup>va</sup>-----

160

8<sup>va</sup>-----

162

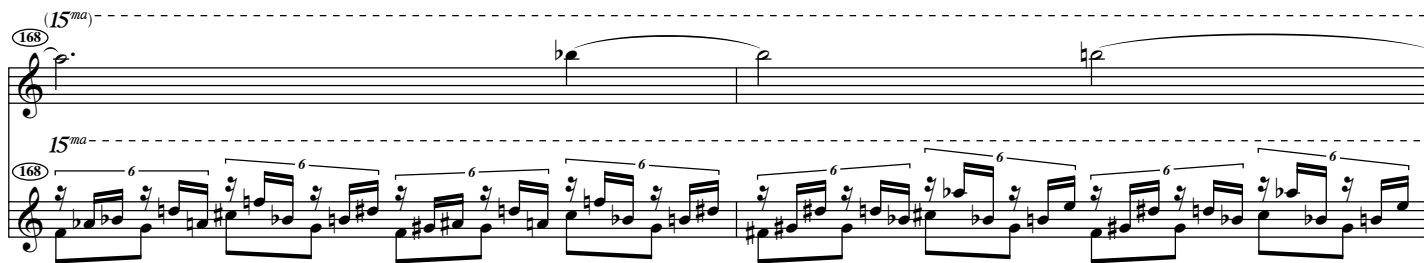
8<sup>va</sup>-----

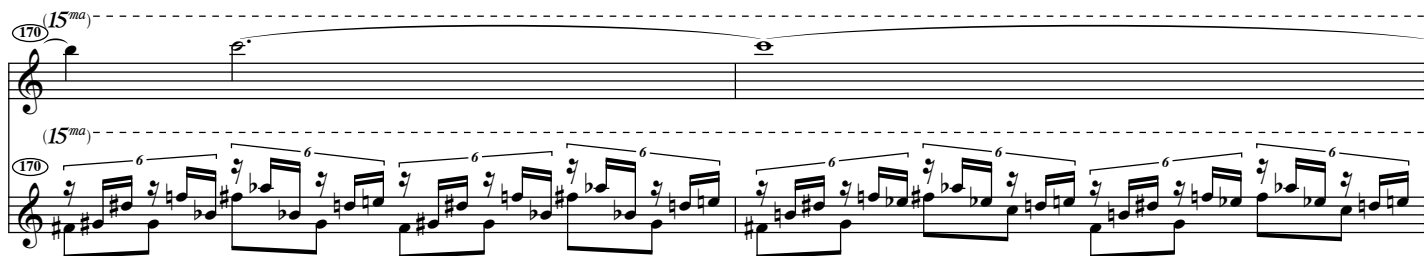
164

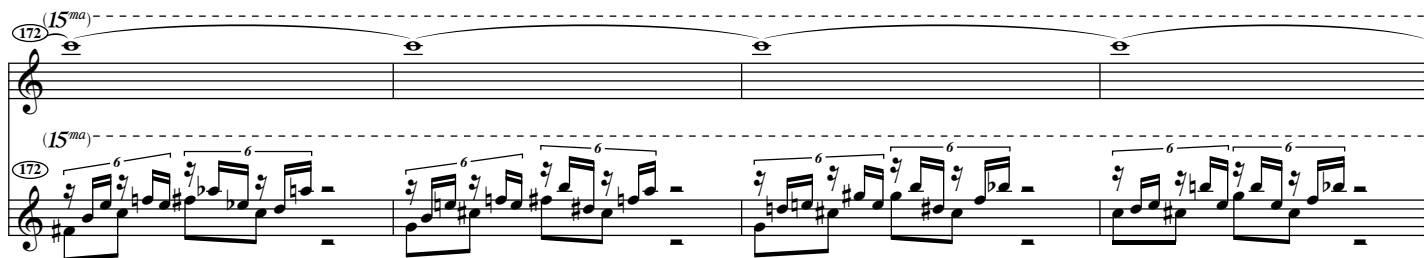
8<sup>va</sup>-----

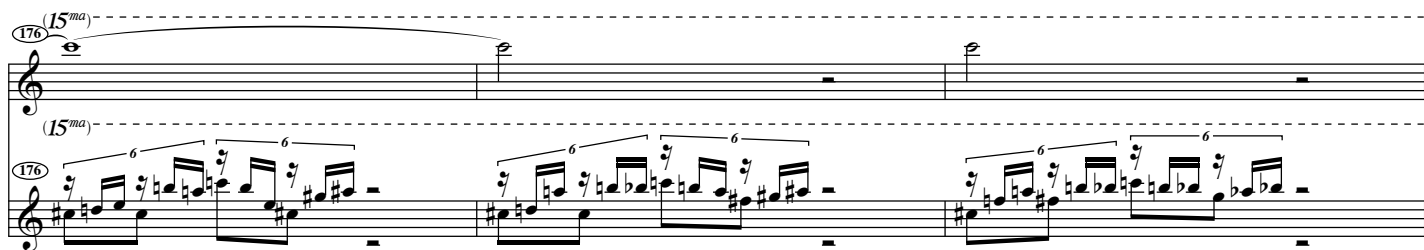
15<sup>ma</sup>-----

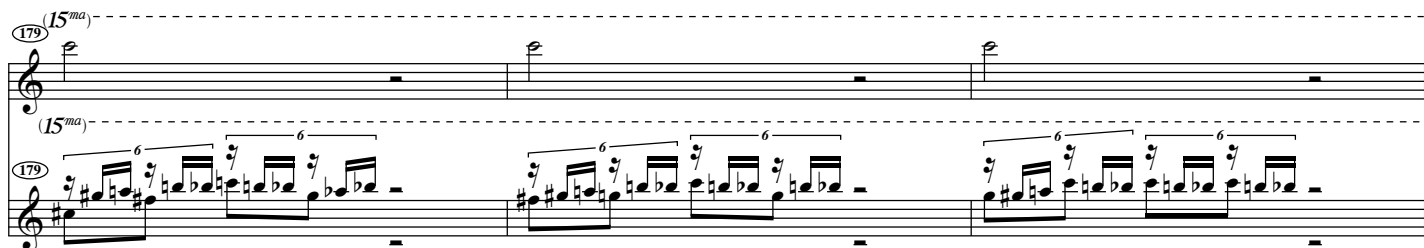
166

(15<sup>ma</sup>)-----  
168 

(15<sup>ma</sup>)-----  
170 

(15<sup>ma</sup>)-----  
172 

(15<sup>ma</sup>)-----  
176 

(15<sup>ma</sup>)-----  
179 

(15<sup>ma</sup>)-----  
182 