

ELLIOTT BARK

THREE MUSICAL MOMENTS

for Solo Violin

(2009)

Three Musical Moments

for Solo Violin

- I. Freely
- II. Intoxicating
- III. Presto

(duration: ca. 9 min.)

Program Note

As the title says, this composition contains three different musical moments. Each movement is built on one musical moment, has a unique characteristic and is connected to each other by attacca. In the first movement, the violin line, surrounded by orchestra, ascends independently. There is no repetition of a theme or motive, but a slow and gradual transformation of the textures.

Second movement is constructed in a different way: motivic development. The motive (C# and D) in measure 28 and influenced by pop music such as rock'n roll and techno, is repeated throughout the piece with varied forms. The motive and many other counter elements develop together using various violin techniques and meter changes.

The theme in the third movement, which starts with four repeated sixteenth note, transforms into irregular meters and accents by omissions, and the irregularity leads into a chaos at the end. The main theme (not a motive like second movement) keeps coming back with slight changes and is interrupted by drones, duple, triple and quadruples.

In terms of constructing and developing each movement, I tried not to use elements that have been used in a movement to another; each "musical moment" is generated by a unique and different source from other movements. However, in a way, the three moments are like one moment throughout the piece.

February 2009
E. B.

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for Solo Violin

Elliott Bark

Freely (♩ = 52-60)

con sordino molto vib.

I

III *non vib.*

IV *n.v.*

f *p* *f* *mp*

III *n.v.*

IV *ord.*

p *mf* *p* *p* *mp* *pp* *ppp* *p* *f*

III *n.v.*

IV *ord.*

p *mf* *p* *mf* *sub. p* *sub. mp* *pp* *mp*

III *n.v.*

II *n.v.*

pp *pp > ppp* *mf* *p*

III *n.v.*

II *ord.*

mp *p* *sub. ppp* *mp* *sub. pp* *mf* *sub. ppp*

III *n.v.*

ord. (I) *n.v.*

mf *f* *mf < f* *ff* *sub. p* *ff*

(8^{va})

mf *f > p* *f* *ff* *ff* *mp* *f*

(8^{va}) (ord.)

fff *fp* *mp* *f* *mf*

III *ord.*

II *ord.*

IV

III

f *mp*

(I) *ord.*

II

f *mp* *ff* *fff*

rit..... a tempo

8^{va}

II *ord.*

III *ord.*

IV

II

pp *P sempre* *attaca*

59 *mf* *sub.* *mp* *f* *f* *sub.* *p* *f* *sub.* *f* *arco* *pizz.*

64 *mf* *f* *ff* *arco* *pizz.* *mf* *ff* *arco* *sub.* *mf*

69 *pizz.* *arco* *fp* *f* *ff* *fp* *f* *sub.* *mf*

77 *ff* *pizz.* *sub.* *p* *pp* *f* *arco*

85 *fp* *f* *fp* *f* *fp* *f* *fff* *attacca*

* In this movement, the barlines indicate phrases, not meters.

III

Presto (no slower than ♩ = 136)

mf

5

9 *f* *mf*

12

17 *f* *mp*

22 *mf* *f*

26

29 *ff*

31 *mf* *f*

34 *f* *mp* *mf* *mp* *mf* *p*

38 *sub.* *f* *mp* *f* *mp*

41

44 *mf* *ff* *mf* *ff*

46 *f*

49 *mf*

51 *f* *mp*

54 *ff*

57 *mp* *f* *mp* *f* *mp*

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

63 *mf* *f* *ff*

66 *sub. mp* *ff* *sub. p* *sub. f* *ff* *mf*

70 *ff* *mf* *sub. mp* *ff* *mf* *ff* *mp*

73 *ff* *mf* *ff* *ff*

75 *mf* *ff*

78 *ff* *fff* *fff*