

cloud transcription

for Dylan Lardelli and Katapult

♩ = 60, but flexible as required

Busy, but subdued

chris watson 2017

Traverso

Baroque Guitar

Baroque Violin

Bass Viol

2 3

3

4

colour trill

f-p *mp* *p* *f-p* *mp* *p* *f*

mp *f*

m.s.p. (m.s.p.) (m.s.p.)

pp *mp-pp* *pp* *p* *pp* *pp*

m.s.p. (nat. vib.) → harm. pressure pizz. arco m.s.p.

pp *mp-pp* *f* *p*

5

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

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

f-pp *pp* *pp*

f-pp *pp*

nat. nat.

6

4

colour trill

p *mp* *p* *p*

p *mp* *p* *p*

m.s.p.

m.s.p. - metallic

pp

7

fl. t.

nat.

legato

nat.

m.s.t.

etc.

(m.s.p.) choke tone
(minimal pitch)

mp-pp

pp

8

molto stacc.

m.s.p.

nat.

m.s.p.

tr.

(m.s.p.)

tr.

harm.

mp

mf

p

mp

p

9

m.m.v.

nat. vib.

m.m.v.

nat. vib.

p

f

p

f

4 **4** 10 **3**

fl. t. *f* *mf* *mp*

mf *f* *mp* *m.s.p.* *mp* *nat.*

harm. *mp* *pp* *mf* *m.s.p.* *p* *mp* *p* *pp* *m.s.t.* *tr* *b*

harm. *mp* *pp* *mf* *m.s.p.* *p* *mp* *p* *p* (choke tone - hiss only)

11

p *mp* *p* *mp*

m.s.p. *nat.* *5* *3* *p* *mp* *5* *mf*

tr *ppp* *pp*

f poss. *p* *f* *mp*

12

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

3 *mp* *5* *p* *6* *mp*

m.s.p. *p* *mp* *pp* *m.s.p.* *p*

colour trill accel.. .. decel

13

p *f*

mf *f*

(m.s.p.) *pp* *mp* *p* *mf* *mp*

(m.s.p.) *pp* *mp* *p* *mf*

nat. nat. m.s.p.

14

mp *p* *mp* *p*

mp *p* *mp*

p *mp* *p*

pp *mp* *p* *mp* *p*

nat. *mp* *p*

nat. *p* *mp* *p*

15

mp *mf* *mp*

mp *mf* *mp*

(match with viol) *p* *mp* *pp* *mf*

pp *mf*

(slow gliss) ↓

pizz. ↑

6 **4** **3**
 16 **4** **3**
 breathy

1. v. *mf* *mp* *p*

(arco) col legno tratto m.s.p. *pp* *ppp*

p *mp* *pp*

4 **3**

pp *mp* *nat.* *mp*

mp

nat. (choke) *ppp*

(choke) *ppp*

4 **3**

p *mp* *pp* *p*

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

19

mp mp p p *breathy*

p

pp pp

20

4 **3**

pp

pp

p *mp*

ppp *ppp* *mf-p* *mp*

(conventional notation) *espress.*

ppp

21

p

p *pp*

mf *mf-p* *f*

rough

(conventional notation)

2

Musical score for measures 22-23, system 1. The score consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Measure 22 features a piano (*p*) melody in the upper staves and a bass line with a five-measure rest (*mf*) and a five-measure phrase (*mf-p*). Measure 23 continues the piano melody with dynamics *mp* and *p*, and the bass line with a dynamic *f*. A performance instruction "(proportional)" is placed above the bass line in measure 23, and "m.s.p." is placed below it. The system concludes with a dynamic *pp* in the bass line.

3

2

Musical score for measures 23-24, system 2. The score consists of three staves. Measure 23 features a fortissimo (*ff*) melody in the upper staves and a bass line with dynamics *mf* and *ff*. A performance instruction "(conventional)" is placed above the bass line in measure 23. Measure 24 continues the fortissimo melody and features a dynamic *mf* in the upper staves and a dynamic *f* in the bass line. Performance instructions "rough again" and "nat." are placed above the bass line in measure 24. The system concludes with a dynamic *f* in the upper staves.

3

nat.

Musical score for measures 24-25, system 3. The score consists of three staves. Measure 24 features a mezzo-piano (*mp*) melody in the upper staves with a natural ("nat.") marking, and a bass line with dynamics *mp* and *p*. Measure 25 continues the mezzo-piano melody with dynamics *mp* and *p*, and the bass line with dynamics *mf* and *p*. Performance instructions "m.s.p." and "(proportional notation)" are placed above the bass line in measure 25. The system concludes with a dynamic *p* in the upper staves.