

Shining Through

for violin, cello and piano

Ellen Lindquist

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durata: ca. 6:40

Program notes

Shining Through emerged from a timbral idea, that of the harmonic trills which form a significant portion of the strings' material. The material from these trills, both timbrally and harmonically, has informed the development of the piece. The title "Shining Through" refers to a shifting of worlds, in which one world can momentarily "shine through" into another, maybe when it is most needed?

Shining Through was commissioned for the 12th Trondheim International Chamber Music Competition, September 2023, and was composed with generous support from the Norwegian Culture fund/Arts Council Norway.

In memory of Kaija Saariaho (14 October 1952-2 June 2023).

Performance notes

n = *niente*

Foreground and background:

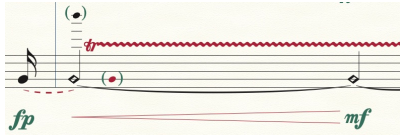
In general, the foreground texture should be precise, while the background texture (often emerging from or fading to *niente*) can be more flexible.

For violin and cello:

bowing *ad lib.*:

for vn. and vc., the phrase markings often show a larger sense of phrasing/grouping. The marking "bowing *ad lib.*" allows each player/ensemble to develop their individual feeling for this material.

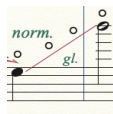
harmonic trills:



The harmonics in the harmonic trills are notated with the primary sounding pitch above in parentheses, and the location to touch on the string as a diamond-shaped notehead. However, when trilled, the resultant pitches in the context of each trill are complex and are not always so clear, producing a kind of timbral trill. While the notated/sounding pitches are important harmonically and should be as clear as possible, these gestures are meant to be a kind of harmonic color-trill.

The speed of the trills can vary expressively. In addition, starting the trills a bit slowly can help the harmonics to speak more easily. When violin and cello play harmonic trills simultaneously, the timbres of the two instruments should be matched as much as possible.

harmonic *glissando*:



sul pont. and "*sul pont.* (directly on bridge, very little sound)"

Arrows indicate gradual movements towards and away from these indications.

Note: *sul pont.* is *not* played directly on the bridge unless indicated.

With "*sul pont.* (directly on bridge, very little sound)" in combination with fading to/from *niente*, the intention is to create a kind of whispering sound, nearly without pitch, which is so light that it really can fade to *niente*.

Ricochet (ric.):

Indicated by a slur inside a dotted slur:



In general, the last (weakest) tone of the *ric.* gesture should be sustained slightly, indicated by "*norm.*".

The end-point of the *ric.* and of the sustained pitch need not be exact. Beginning points of gestures are most important here (around rehearsals E and K).

For piano:

pizz. inside piano:

For as round a tone as possible, pluck the strings on the far side of the dampers and frame, with the flesh of the finger (not the fingernail).

piano tremoli:

These are unmeasured, and as with the strings' harmonic trills, should vary expressively in speed. For example, begin slower, increase speed with dynamic, end slower.

Shining Through

commissioned by the Trondheim International Chamber Music Competition

Ellen Lindquist
(2023)

Hovering, whispering ♩ = 56

Violin

sul pont.
(directly on bridge, very little pitch)

mf → *normale*

Cello

bowing ad lib.

n

Piano

inside piano

for a "rounder" sound:
pluck on far side of dampers and frame,
with flesh of finger (not with fingernail)

mp *pizz.*

Red.

3

vn

sul pont.
(directly on bridge, very little pitch)

vc.

3 *mf*

pno

Red.

A Generous, warm

(pizz.)

5

vn

whispering...

complete stillness

mf

vc.

normale

complete stillness

n → *mf*

pno

complete stillness

mp

at keyboard
(stand)

normale

Red.

Hovering...

7 arco (e) *tr*

vn *n* *mp*
sul pont.
(directly on bridge, very little pitch)

vc.

pno *mp* *pizz.* *sit* *pppp*

inside piano

(Red.)

9 *n* *mf* *f* *mf*

vn *n* *mf* *f* *mf*

vc. *normale* *f* *mp*

pno *mf* *normale* *sfp* *f* *pp subito*

(Red.)

11 **B** Hovering... *tr*

vn *gt.* *p* *mf* *n*

vc. *n* *mp* *n*

pno *mf* *pp* *ppp*

14

vn *mp* *mf* *n* *bowing ad lib.*

vc. *n* *mp* *n*

pno *p* *mp* *ppp*

// **C** Releasing //

16

vn *f*

vc. *f* *bowing ad lib.*

pno *f* *ff*

18

vn

vc.

pno

dissipating... *sul pont.*

(directly on bridge, very little pitch)

D Hovering...

vn *normale* *sfz p* *n* *gl.* *change to harmonic gliss.*

vc. *n*

pno *sfz p* *ff* *pp*

(*Red.*)

vn *mf* *n* *mf*

vc. *normale* *n* *mf*

pno *ppp* *pp* *mp*

(*Red.*)

E Whimsical, serendipitous

vn *norm.* *mp* *bowing ad lib.*

vc. *n*

pno *mp* *mf* *mp*

(*Red.*)

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28

vn *norm.* *n* *mf* *pp*

vc. *n* *mf* *pp*

pno *pp*

sul pont.
(directly on bridge, very little pitch)

norm.

n *mf* *pp*

(Red.)

30

vn *sfzp* *mf* *f*

vc. *sfzp* *mf* *f* *mp*

pno *sfzp* *f* *stand*

sfzp *mf* *f* *mp*

bowing ad lib.

f *mp*

stand

(Red.)

32

vn *n* *p* *arco ric.* *ric.* *norm.*

vc. *n* *mf* *pp*

pno *inside piano* *p* *sit*

sul pont.
(directly on bridge, very little pitch)

sul tasto pizz. *arco ric.* *ric.* *norm.*

n *p* *mf* *pp*

inside piano *p* *sit*

(Red.)

G Ethereal

III

L.H.
pizz.

34

vn *pizz.* *arco ric.* *norm.* *ric.* *norm.* *arco ric.* *norm.* *pizz.* *arco ric.* *norm.*

vc. *pizz.* *arco ric.* *ric.* *norm.* *pizz.* *arco ric.* *ric.* *norm.* *gl.*

p *p* *n p* *n*

34

pno *normale*

at keyboard *ppp*

(Red.)

39

vn *ric.* *norm.* *L.H. pizz.* *arco ric.* *norm.* *ric.* *norm.* *ric.* *norm.* *L.H. pizz.* *arco ric.* *norm.* *L.H. pizz.* *pizz.* *arco ric.*

vc. *pizz.* *arco ric.* *ric.* *norm.* *gl.* *pizz.* *pizz.* *arco ric.* *ric.* *norm.* *gl.* *ric.* *norm.*

p *n p* *p* *n p*

39

pno *mp*

(Red.)

H Tender

43

vn *norm.* *ric.* *norm.* *ric.* *norm.* *L.H. pizz.* *arco ric.* *norm.* *L.H. pizz.* *arco ric.* *pizz.* *arco espr.*

vc. *pizz.* *arco ric.* *norm.* *pizz.* *norm.* *ric.* *norm.* *gl.* *espr.*

mp *n* *pp* *mp* *n*

43

pno *p* *unmeasured, free tremoli*

(Red.)

I Hovering..

48

vn *n* *mf* *p* *mf* *n* *bowing ad lib.*

vc. *n* *mf*

pno *mp* *p* *ppp*

(ped.) *p* (half-pedal)

Releasing

51

vn *f*

vc. *f* *bowing ad lib.*

pno *f* *ff*

(ped.)

53

vn

vc.

pno

(ped.)

Hovering..

55

vn *sfzp* *gl.* *mf* *n* *mp*

vc. *sfzp* *gl.* *mf* *n* *mp*

pno *sfz* *mp* *ff* *p_{sub.}* *p*

unmeasured, free tremolo, begin slow

(*Red.*)

K Hovering whispering

sul pont.
(directly on bridge, very little pitch)

57

vn *bowing ad lib.* *n* *mf*

vc. *n* *mf* *pizz.*

pno *pp* *n* *inside piano* *pizz.* *mp*

normale

59

vn *sul pont.*
(directly on bridge, very little pitch)

vc.

pno

(*Red.*)

L Generous, warm

61 *whispering...* *normale*

complete stillness *n* *mf* *pizz. (pluck)*

complete stillness *mf* *normale*

complete stillness *mp* *at keyboard (stand)*

(*And.*) *And.*

63 *normale* *mf* *pizz. arco* *mp n* *fp* *mf* *n* *unmeasured, free tremoli*

mf *pizz. (inside piano)* *at keyboard* *pp* *p*

And.

sul pont. (directly on bridge, very little pitch)

M *Hovering...* *normale* *mf* *n* *mf* *n* *poco* *mf* *poco* *pp* *mp* *poco*

And.

sul pont. (directly on bridge, very little pitch)

sul pont. (directly on bridge, very little pitch)

N Whimsical, serendipitous

a tempo

69 *normale* *n* *mp* *bowing ad lib.*

vc. *n*

pno *mf* *p*

71 *normale* *n* *mf* *p* *sul pont.* (directly on bridge, very little pitch)

vc. *n* *mf*

pno *pp*

73 *normale* *f* *mf* *n* *p* *pp* *pizz. arco* *ric. norm.* *ric. norm.* *ric. norm.* *pizz.*

vc. *f* *n* *p* *n* *p*

pno *sfzp* *f* *p* *pp* *pp*

O **Ethereal** *L.H.* *sul tasto* *pizz. arco* *ric. norm.* *ric. norm.* *ric. norm.*

P Slightly slower, tenderly ♩ = 50

77

vn *ric. norm. L.H. pizz. arco ric. norm. pizz. arco ric. norm. L.H. pizz. arco ric. norm.*

vc. *arco ric. ric. norm. gl. ric. norm. ric. norm. gl.*

pno *mp*

n p n

81

vn *n mf n*

vc. *ric. norm. ric. norm. gl.*

pno

n mf

85

vn *mf n pp (Fingered if possible. Otherwise play same sounding pitch as an artificial harmonic.)*

vc. *ric. norm. ric. norm. gl.*

pno

n p

89

rit.

8va- *long* *n*

gl. *8va-* (Fingered if possible. Otherwise play same sounding pitch as an artificial harmonic.) *long* *n*

pp *ppp* *long*

89

8va- *long*

long

(Red.)

Detailed description: This is a page of a musical score for three instruments: Violin (vn), Viola (vc), and Piano (pno). The score is for measures 89-92. The Violin part consists of four long notes, each marked with an 8va bracket and a 'long' instruction. The Viola part also has four long notes, with the first marked 'gl.' and the second with an 8va bracket and a note: '(Fingered if possible. Otherwise play same sounding pitch as an artificial harmonic.)'. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand has a 'ppp' dynamic marking and a 'long' instruction for the final note. The left hand has a 'long' instruction for the final note. A 'rit.' (ritardando) marking is placed above the first measure. A '(Red.)' marking is at the bottom left. The page number '89' appears at the beginning of the first and third staves.

Stadsbygd, Norway
June 2023