Alpenglow on the Tetons

FOR VIOLIN

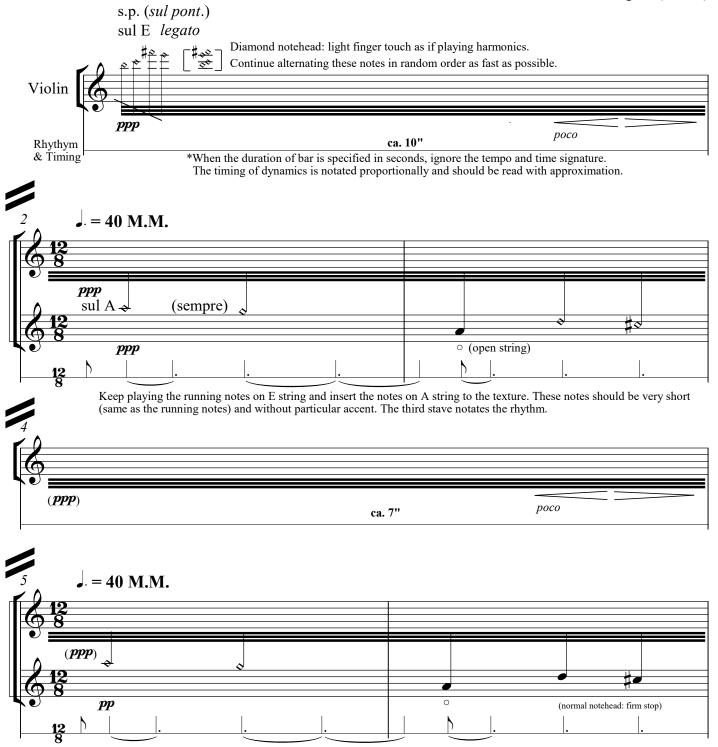(2019)

Xavier Shuang Xu

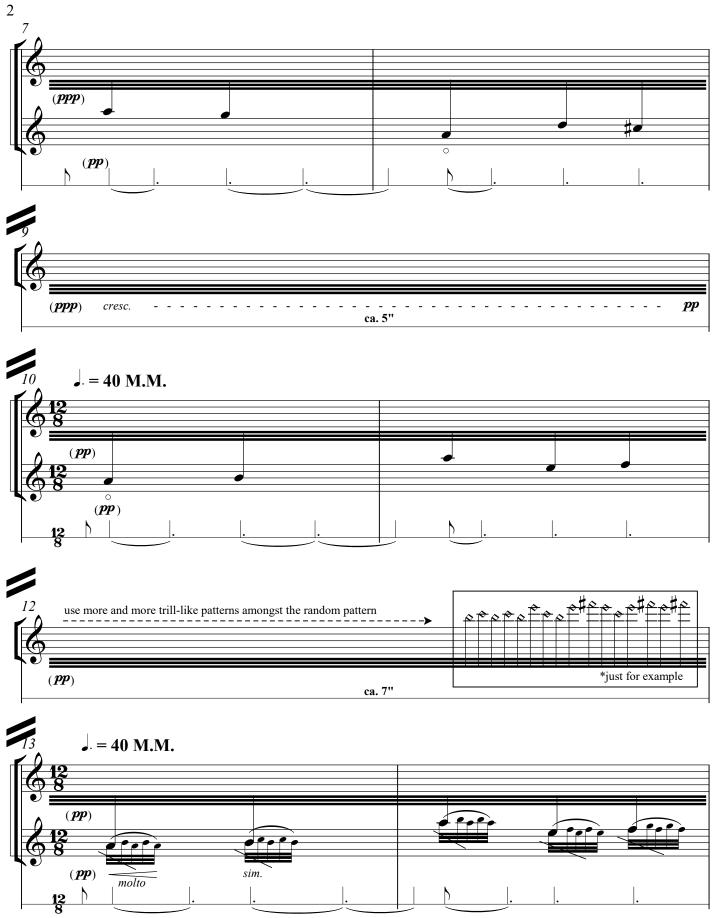XSX

Alpenglow on the Tetons

for violin solo

Xavier Shuang Xu (b.1988)

s.p. (*sul pont.*)
sul E *legato*

Diamond notehead: light finger touch as if playing harmonics.
Continue alternating these notes in random order as fast as possible.

Violin

ppp

ca. 10"

poco

Rhythm & Timing

*When the duration of bar is specified in seconds, ignore the tempo and time signature.
The timing of dynamics is notated proportionally and should be read with approximation.

♩. = 40 M.M.

ppp

sul A   (sempre)

ppp

○ (open string)

Keep playing the running notes on E string and insert the notes on A string to the texture. These notes should be very short
(same as the running notes) and without particular accent. The third stave notates the rhythm.

(*ppp*)

ca. 7"

poco

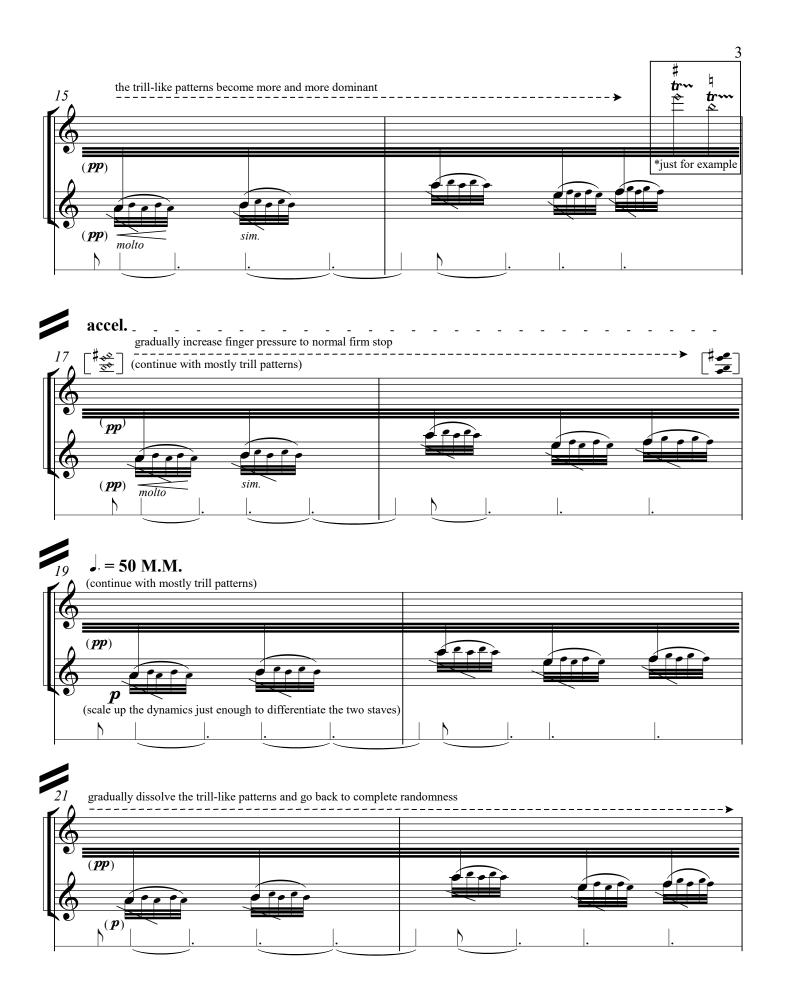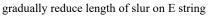♩. = 40 M.M.

(*ppp*)

pp

○

(normal notehead: firm stop)

Performance Guide:
1. The general goal is to add the elements from the 2nd stave to the texture in the 1st stave with minimal disturbance to the continuun of the texture.
2. The 32nd acciaccaturas (stroke on beam/tremolo) should always be interpreted as "as fast as possible". The 32nd appoggiaturas are slightly slower.
3. Refer to inline notes for specific requirements. Notes in the boxes are for reference only and need not be played.
4. The pitch accuracy is always of lower prority in relative to other techniques. The performer is allowed to sacrifice the pitch accuracy in order to achieve better realization of the bowing, fingering or rhythmic notations.
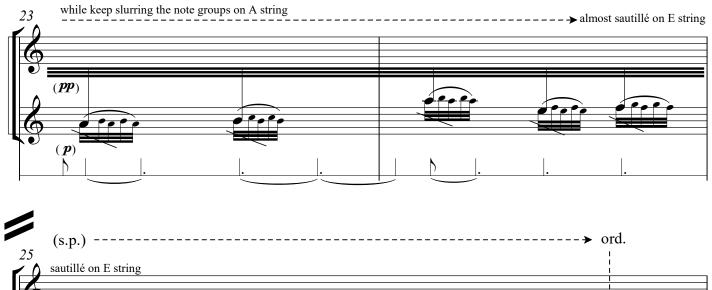
♩. = 40 M.M.

use more and more trill-like patterns amongst the random pattern
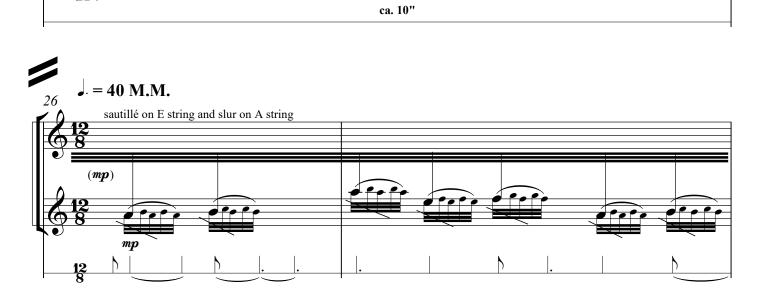
*just for example

ca. 7"

♩. = 40 M.M.

molto

sim.

replace the single notes on A string with short, rapid trills while still
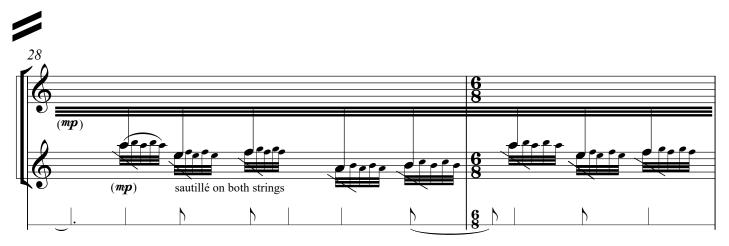trying to minimize the discontinuity of the running notes on E string

15

the trill-like patterns become more and more dominant

(*pp*)

(*pp*)

molto

sim.

*just for example

accel.

gradually increase finger pressure to normal firm stop

17

(continue with mostly trill patterns)

(*pp*)

(*pp*)

molto

sim.

19

♩. = 50 M.M.

(continue with mostly trill patterns)

(*pp*)

p

(scale up the dynamics just enough to differentiate the two staves)

21

gradually dissolve the trill-like patterns and go back to complete randomness

(*pp*)

(*p*)

gradually reduce length of slur on E string
while keep slurring the note groups on A string

almost sautillé on E string

23

(*pp*)

(*p*)

(s.p.) ord.

25

sautillé on E string

(*pp*)   *p*   *pp*   *f*   *mp*

ca. 10"

♩. = 40 M.M.

26

sautillé on E string and slur on A string

(*mp*)

mp

12/8

28

(*mp*)

(*mp*)   sautillé on both strings

6/8

30

alternate these notes on respective strings in random order
and slowly bringing in some occasional double stops

*just for example

(*mp*) *poco a poco cresc.* - *mf*

ca. 7"

31

use more and more double stops and increase their durations with tremolos
make a smooth transition into the next bar

*just for example

(*mf*) - *f*

ca. 7"

♩ = 100 M.M.   **molto rit.** -

(sul E/A)   (ord.) - - - - - - - - → m.s.t. (*molto sul tasto*)

32   decrease tremolo speed - - - - - - - - - - - - - →

port.   sul A/D   sul D/G

6/4

(*f*) *poco a poco dim.* - *pp*

6/4

♩. = 40 M.M.

34   sul A/D (m.s.t.) → ord.   →m.s.t.   →ord.   →m.s.t.

12/8

(*pp*)

sul G   not too fast   (sempre)

12/8

pp —— >   *pp* —— >
    poco   *poco*

12/8
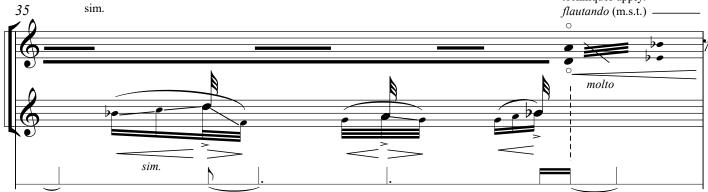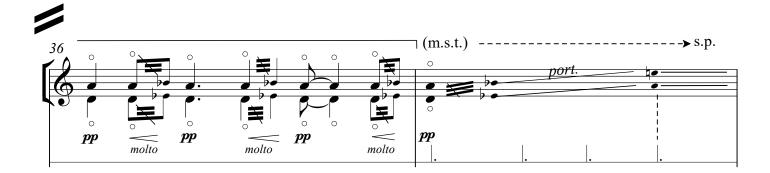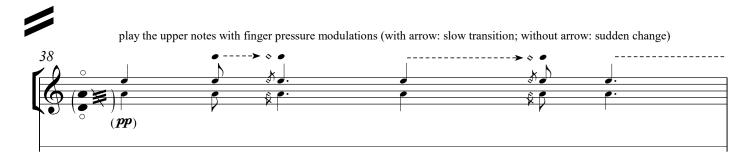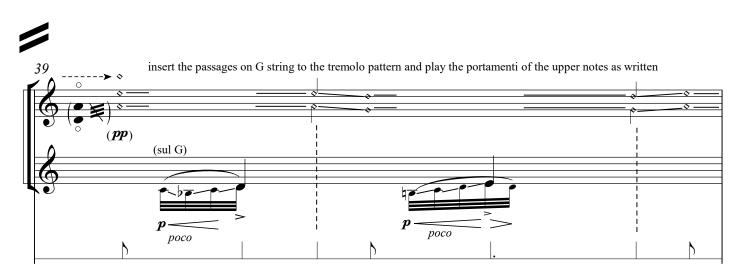
When playing the passages on G string, shift the bowing position from m.s.t. to ord. while holding the D note on
D string. Shift back to m.s.t. position and resume the A note on A string during the gaps. Do your best to make
the transition as seamless as possible.

Tremolo between open strings (D/A) and double stops. All small notes are upper notes in the tremolos. Finger and bowing techniques apply.
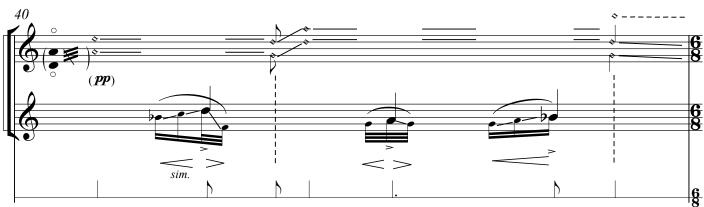*flautando* (m.s.t.) —————

35 sim.

molto

sim.

(m.s.t.) - - - - - - - - - - - - - - - - → s.p.

36

port.

pp *pp* *pp* *pp*

molto *molto* *molto*

play the upper notes with finger pressure modulations (with arrow: slow transition; without arrow: sudden change)

38

(*pp*)

insert the passages on G string to the tremolo pattern and play the portamenti of the upper notes as written
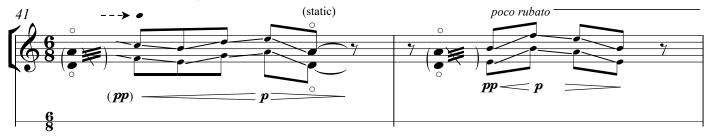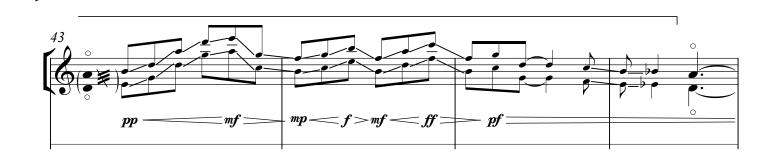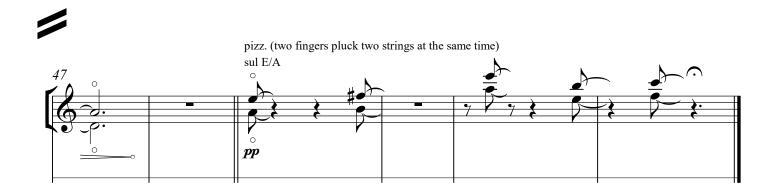
39

(*pp*)

(sul G)

p *p*

poco *poco*

Small notes are upper notes in the tremolos. Lines indicate portamenti. Large notes are static tones (open string). Rests are rests, i.e. no tremolos nor static tones.

pizz. (two fingers pluck two strings at the same time)
sul E/A