

Barry Guy

**AGLAIS**

(2002)

*for Violin solo*

## **AGLAIS**

*(Aglais urticae – Small tortoiseshell)*

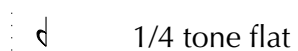
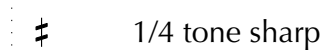
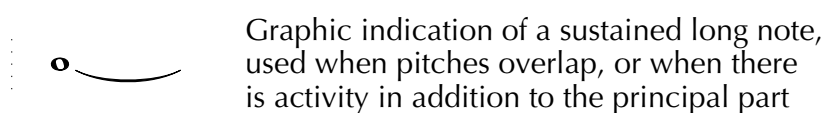
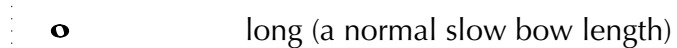
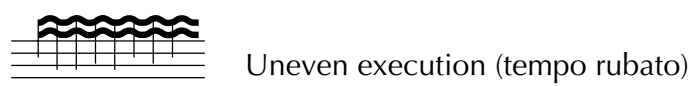
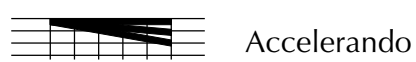
In contrast to the first solo violin piece **Inachis**, the second composition **Aglais** researches a lighter, more ethereal, transparent musical world inhabited by discoloured unison pitches and floating harmonics. Additionally I have used more conventional violin techniques such as *barriolage*. Although the piece is through composed, I have aimed for music that is improvisational in character. Indeed, the first sketches of **Aglais** suggested the use of a graphic score to give a sense of spontaneity for the violinist, which in the end was discarded in favour of a more consistent and rigorous writing matching the methodology to be found in **Inachis** and **Lysandra**.

# AGLAIS

Duration: ca. 16'

## Notes

In sections that do not have a specific speed indication:



Accidentals apply only to the notes they precede. Notes without accidentals are clearly to be understood as natural.

for Maya Homburger

# AGLAIS

Tortoise shell

Barry Guy

$\text{♩} = \text{ca.}74$

Rubato

accel. -

rit. -

Musical score for the first system, featuring three staves (I, II, III) and dynamic markings *p*. The score includes a tempo marking of  $\text{♩} = \text{ca.}74$  and performance instructions: *Rubato*, *accel.*, *sim.*, and *rit.*. Fingerings 0 and 0 are indicated above the first two measures. A microtonal gliss. is marked with an asterisk in the second measure of each staff. The notation consists of arched notes in the upper staves and a continuous line with rhythmic pulses in the lower staff.

Subito a tempo

$\text{♩} = 74$

pont. (to norm.) -

Musical score for the second system, featuring three staves (I, II, III) and dynamic markings *p*. The score includes a tempo marking of  $\text{♩} = 74$  and performance instructions: *Subito a tempo*, *pont. (to norm.)*, and *rit. (unis.) norm.*. The notation continues with arched notes and a microtonal gliss. marked with an asterisk in the second measure of each staff.

Musical score for the third system, featuring three staves (I, II, III). The notation continues with arched notes and a microtonal gliss. marked with an asterisk in the second measure of each staff.

Musical score for the fourth system, featuring a single staff with a circled 'A' and dynamic markings *norm.*, *poco*, *tr*, and *norm.*. The score includes performance instructions: *norm. → pont. → norm.*, *(sounding)*, and *8va<sub>1</sub>*. The notation shows a sequence of notes with various accidentals and fingerings (III, IV, III, III, III, I, II, III) indicated below the staff.

$\text{♩} = \text{ca. } 70 \text{ (slower)}$

*tasto* 0 0 *rit.* - - - - - 1

I *ppp* **B** *sul A* *p*

II *ppp*

III *ppp*

*slow discolouration of pitch*  
*gliss.* *gliss.* *sul A* *gliss.*  
*poco* *poco*

*gliss.*  
L.H. pizz.

**C**

*more movement* *tempo rubato* *(accel.)*

*molto vib.* *f*

*long*  
*f* *mf* *p*

Detailed description of the musical score: The score is for three staves (I, II, III). It begins with a tempo marking of approximately 70 beats per minute, slower than the original. The first system shows a *tasto* section with two octaves (0 0) and a *rit.* (ritardando) section. Dynamics are *ppp* (pianississimo) for the first two staves and *ppp* for the third. A section marked **B** starts with *sul A* (sul tasto) and *p* (piano) dynamics. The second system features *gliss.* (glissando) and *slow discolouration of pitch* instructions, with *poco* (poco) dynamics. The third system includes *L.H. pizz.* (left hand pizzicato) and a section marked **C**. The fourth system has *more movement*, *tempo rubato*, and *(accel.)* (accelerando) markings. The fifth system includes *molto vib.* (molto vibrato) and *f* (forte) dynamics. The sixth system features *long* (longa) notes and dynamics of *f*, *mf*, and *p*.

ⓓ ♩ = 144+, rubato  
sul A

Musical score for section D, measures 1-4. The first staff contains a melodic line with dynamic markings *f*, *mf*, *mp*, and *f*. The second staff contains a bass line with dynamic markings *f*, *mf*, *mp*, and *f*. Trills are indicated above notes in measures 2 and 3.

norm. → pont.

norm. → pont.

Rubato, with movement  
norm.

Musical score for section D, measures 5-8. The first staff has dynamic markings *ff* and *f*. The second staff has dynamic markings *molto ff* and *ff*. Performance instructions include *norm. → pont.* and *Rubato, with movement norm.*

Musical score for section D, measures 9-12. The first staff contains a melodic line with dynamic markings *f* and *ff*. The second staff contains a bass line with dynamic markings *ff* and *f*.

ⓔ ♩ = ca.74

Musical score for section E, measures 1-8. It features three staves labeled II, III, and IV. The first staff (II) has dynamic markings *p* and *sim.*. The second staff (III) has dynamic markings *p* and *acc.*. The third staff (IV) has dynamic markings *p* and *acc.*. A dashed line indicates an acceleration. A note with an asterisk in measure 7 is marked with a wavy line.

\* microtonal gliss.

rit.

(unis.)

subito a tempo

♩ = ca.74

pont.

Musical score for section E, measures 9-12. It features three staves labeled II, III, and IV. The first staff (II) has dynamic markings *p* and *subito a tempo*. The second staff (III) has dynamic markings *p* and *subito a tempo*. The third staff (IV) has dynamic markings *p* and *subito a tempo*. Performance instructions include *rit.*, *(unis.)*, and *subito a tempo*.

(to norm.) -

II  
III  
IV

(unis.) norm. rit. -

II  
III  
IV

$\text{♩} = \text{ca.74}$   
norm. (to pont.) - rit. - pont.

II  
III  
IV

**F**  $\text{♩} = \text{ca.126}$  norm. **G**

*mf*

8va-1

*mf*

Ⓜ ♩ = ca.134

Section H musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *mf* and *p*. The word 'arco' is written above the notes. The tempo is indicated as 'molto'. The section concludes with a 'pont.' (ponticello) marking and a 'trem.' (trémolo) marking, with a dynamic of *f*.

Ⓛ ♩ = ca.126

Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *f*, *p*, *mf*, and *p*. The word 'molto' is written below the notes. The section concludes with a 'cresc.' (crescendo) marking.

Continuation of Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *f* and *p*. The word 'cresc.' (crescendo) is written below the notes.

Continuation of Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *f* and *p*. The word 'cresc.' (crescendo) is written below the notes.

Continuation of Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *f* and *p*. The word 'dim.' (diminuendo) is written below the notes.

Continuation of Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *f* and *p*. The word 'dim.' (diminuendo) is written below the notes.

poco rit. - - - - - a tempo

Continuation of Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *p* and *mf*. The tempo markings 'poco rit.' and 'a tempo' are written above the notes.

♩ = ca.134

Continuation of Section I musical notation. It features a single staff with a treble clef. The piece begins with a half note rest, followed by a series of eighth notes with accents and a 'pz.' (pizzicato) marking. The dynamics are marked as *f*, *mf*, and *mp*. The word 'arco' is written above the notes.



ⓐ  $\text{♩} = \text{ca.} 126$

IV 0

*p* *mf* *molto* *p* *cresc.*

*dim.*

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 IV 0 0 0 IV

ⓑ  $\text{♩} = \text{ca.} 134$

0 0 0 IV

*p* *mf* *molto* *f* *p*

pont. *norm.* *pz. arco*

*f* *f* *p*

(trem.) pont. *norm.* *pz.arco* *pz.arco* *pz.arco*

*f sub.* *f* *p* *f* *p* *f* *p*

*v* *v* *v* *v* *v* *v* *v*

*cresc.*

*f*

*norm.* *pont.*

**L** IV III II  
*p cresc.*

III II I  
(cresc.)

(cresc.) *f*

**M**  
*pp p mp mf > mf f > f ff >*

**N** *emphatic* *flitting, nervous*  
*f pp f pp f fff*

*f pp p fff f fff pp*  
*norm. pont. norm.*

*pp f pp f pp f pp*

Musical staff 1: Treble clef, dynamic markings *f*, *pp*, *f*, *ff*, *f*, *ff*, *f*, *pp*, *f*, *pp*. Performance instructions: *pont.*, *norm.*, *pont.*, *norm.*

Musical staff 2: Treble clef, dynamic markings *(pp)*, *ff*, *p*, *ff*, *p*, *ff*, *f*, *pp*

Musical staff 3: Treble clef, dynamic markings *f*, *pp*, *f*, *pp*, *f*. Performance instructions: *to pont.*, *norm.*. Includes a circled *(b)* above a note.

Musical staff 4: Treble clef, dynamic markings *pp*, *f*, *pp*, *f*. Performance instructions: *to pont.*, *norm.*, *to pont.*. Includes circled *(c)* and *(s)* above notes. *no cresc.!*

Musical staff 5: Treble clef, dynamic markings *f*, *pp*, *f*. Performance instructions: *norm.*, *(p) (accel.)*, *pont.*. Includes circled *(b)* above notes.

Musical staff 6: Treble clef, dynamic markings *f*, *p*. Performance instructions: *spicc. norm.*, *pont.*, *spicc. norm.*. Includes *v* above notes.

Musical staff 7: Treble clef, dynamic markings *f*, *mf*, *mp*, *p*, *pp*. Performance instructions: *pont.*, *rit.*, *norm.*, *tasto*, *long*. Includes a circled *(c)* above a note.

IV V III III II  
 pont. **Dolce** norm.  
*p* *mf* *p*

II III gliss. III II III II gliss.

pont. norm. pont. norm.  
*p* *mf* *p*

pont. norm.  
*p* *mf* *p*

*mp sub.*

III IV gliss. III IV gliss.  
*mp sub.*

rit. - - - - -  
 pont.  
*p*

col legno tratto (wood and hair) arco normale norm. pont.  
*ppp* *p*

col legno tratto (wood and hair) arco normale norm.  
*ppp*

play at least three times (ad libitum)

*tr* *ff* *p* IV III II

*tr* *p sub.*

*tr* *mf* *f* *ff* to pont. short

(T)

*f* *ff* *p*

*f* *ff*

*ff* short

pont.

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

tasto *tr* norm. → pont.

*p* *pp* *ppp* dim. poco a poco - a niente

(U)

8va-1 (#) II III IV I II I II III II

8va-1 (#) III II IV III IV III IV II II I III

accel. - rit. - arp.  
last pitch to be chosen from the three as the arp. slows to a halt.