

The background of the cover features a large, light gray, semi-transparent graphic of a musical staff with notes and stems. This graphic is overlaid on a background of faint, repeating musical notation. The notation includes various note values, stems, and clefs, creating a textured, artistic effect.

Nikolas (Allen) Jeleniauskas

Abstractions

(Variation Bulgarskis)

for Violin, Clarinet, and Piano



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INSTRUMENTATION

Transposed Score

Violin

B^b Clarinet

Piano

1. Introduction; *sospirando ad libitum* p.1
2. Presto; *risvegliato e energicamente* 10

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Program Note

Composed between the summer of 2005 and spring of 2006, the sketches for this work began in the last weeks of a month-long stay in Bulgaria. While in Bulgaria I worked with many musicians, but was particularly inspired by a young Bulgarian violinist. I wanted to write a piece that could describe what I had experienced but did not wish to be programmatic; therefore I decided to be less referential in conveying what I had experienced in a country that inspired me – hence the “abstraction” of the title. The work itself is in two movements, a *sospirando* introduction moving immediately (*attacca*) into a lively Presto.

Duration: 14 minutes

Abstractions

(Variation Bulgarskis)
(2005)

Transposed Score

1. Introduction

Nikolas (Allen) Jeleniauskas
(b.1982)

♩=40 sospirando, ad. libtum

Violin *non vib.* *poco vib.* *ten.*

B♭ Clarinet *pp* *p* *pp sub.* *ppp*

Piano

5/4 4/4 4/8 4/4 3/4 5/8

This system contains the first six measures of the introduction. The Violin part features a melodic line with various vibrato markings. The B♭ Clarinet part is mostly silent, with dynamic markings. The Piano part has a few notes in the bass register. The time signature changes from 5/4 to 4/4, then to 4/8, back to 4/4, then to 3/4, and finally to 5/8.

♩=40, Tempo 1
Broader, rubato molto

Vln. *non vib.* *vib. ord.*

Cl. *p* *mp* *f*

Pno. *mp* *f*

7

5/8 4/4 5/4 4/8 5/8

This system contains measures 7 through 11. The Violin part continues with melodic development and includes a triplet. The Clarinet part has a few notes with dynamic markings. The Piano part has a triplet and a fortissimo section. The time signature changes from 5/8 to 4/4, then to 5/4, then to 4/8, and finally to 5/8.

♩=45 Intensifying

Vln. *p*

Cl.

Pno. *p*

12

5/8 4/8 5/8 10/8 4/4

This system contains measures 12 through 16. The Violin part has a melodic line with a forte dynamic. The Clarinet part is silent. The Piano part has a forte section. The time signature changes from 5/8 to 4/8, then to 5/8, then to 10/8, and finally to 4/4.

16 *mp sub.* *f* *p sub.* rit. (38) ♩=45 a tempo, non vib.

Vln. *non vib.*

Cl. *p*

Pno. *f* *p sub.*

4/4 **6/8** **4/4**

20 *p* *poco vib.*

Vln. *3* *3* *3*

Cl. *p*

Pno.

3/4 **6/4**

24 ♩=59 Largo, ma non troppo, Flowing

Vln. *ppp*

Cl.

Pno. *pp* *mf* *pp sub.*

6/4

una corda (u.c.) sempre

bleeding together

26 non vib.
p

Vln.

Cl.

Pno.

28 poco vib.
mp

Vln.

Cl.

Pno.

mf *pp sub.* *mf*

30 *fz* *p*

Vln.

Cl.

Pno.

pp sub.

4/4 **6/4**

32 vib. ord.

Vln. *mf mp sub.* *mf mp sub.* *f*

Cl.

Pno. *mf mp sub.* *mf mp sub.* *f*

6/4 7/4 6/4

34 molto espr. (III) non vib. poco vib.

Vln. *f*

Cl.

Pno. *sub.mp* *mf*

6/4 4/4 3/4 5/8 6/4

38 non vib.

Vln. *pp* *p* *mf*

Cl.

Pno. *p sub.* *mf*

6/4 3/4 5/8 4/4

41 *poco vib.*

Vln. *f* *mp* *mf* *p sub.* *mp*

Cl.

4/4

Pno. *mp sub.* *f* *mp* *f* *p sub.*

45 ♩=44 *Ardito, poco sostenuto*

Vln. *mf* *mf sub.*

Cl.

3/4 **5/4**

45 ♩=44 *Ardito, poco sostenuto*

Pno. *f* *mf*

tre corde

48 *ad. lib. (poco accel. e poco rall.)* *a tempo* *poco espr.*

Vln. *f* *mp sub.* *f* *mp*

Cl. *poco espr.* *mp*

11/8 **3/4**

Pno. *a tempo* *p*

Ped.

51

Vln. *mp* *p* non vib. 3

Cl. *mp* *p* 3

Pno. *mp* *ppp* 8va

4/4 **2/4**

56

Vln. *pp*

Cl. *pp*

Pno. *p* *mf* *mp* *molto rubato, molto esp., full of wonderment* *ten.* *p sub.* *U.C.*

2/4 **7/8** **4/4**

60

Vln. *p* 3

Cl. *p* 3

Pno. *mf* *p sub.* *ten.* *U.C.*

4/4 **5/8** **3/4** **4/4**

64 poco vib.

Vln. *mp*

Cl. *mp*

Pno. *mf*

2/4 4/4

69 non vib.

Vln. *n*

Cl. *n*

Pno. *ppp* *mp*

2/4 5/8 5/4

U.C. _____

74 sospirando
con sord.
sul tasto

Vln. *pp* *fp* *mf*

Cl.

Pno. *f* *p sub.* *mp*

5/4 11/8 6/4 4/4

74 sospirando

$\text{♩} = 40$ rising in intensity, sustained

U.C. _____

78 *rall.* Hastening (♩ = ♪)

Vln. *p sub.* *sf* *sf* *mf*

Cl.

Pno. *p* *f*

7 **8** **6** **4**

Red.

81 *arbitrio non vib.* *pushing forward poco vib.* *vib. ord. sul pont.*

Vln. *mp* *mf* *f*

Cl.

Pno.

4 **4**

83 *pulling back* *tempo* *non vib. ord.*

Vln. *pp*

Cl.

Pno.

5 **4** **2** **4** **7** **4**

87 Ardently (♩=52)

Vln.

Cl. *ppp*

7/4 3/4 5/4 7/4

87 Ardently (♩=52)

bleeding together

Pno. *p* *mp*

Ped.
U.C.

*slowly lift pedal to dampen the sound and create a quicker dim.

90

Vln. *rall.*

Cl. *n*

7/4 5/8 4/4 3/4

Pno. *p* *f* *sub. mp*

Ped.

*slowly lift pedal to dampen the sound and create a quick dim.

94 ♩=90 Ephemeral

Vln.

Cl. *p* *mf* *sfp* *sfp sim.*

3/4 5/4 3/4 10/8 6/8

Pno. *mf*

Ped.

98

Vln. *ppp* *subtone* *p*

Cl. *ppp* *ord.* *p*

Pno. **6/8** **5/8** **6/8** **3/4**

102

Vln. *ppp* *n*

Cl. *ppp* *n*

Pno. **3/4** *mp* *p* *ppp* *n*

2. Presto

107

moving towards tempo $\text{♩} = 100$ *risvegliato e energicamente*

Vln.

Cl.

Pno. *ppp* *fz* *sim.* *ppp* *fz* *mp sub.*

10/8 $\text{♩} = 100$ *risvegliato e energicamente*

repeat cell with a gradual accel. ad libitum

moving towards tempo

ped.

senza sord.
placid (glassy), non. vib.

110

Vln.

Cl.

Pno.

mp *f* *mf sub.*

mf sub. *f* *mf* *ff*

Ped.

114

Vln.

Cl.

Pno.

fmp *sfzp*

sfzp

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

10

7

8

accel.

accel.

Ped.

117

Vln.

Cl.

Pno.

11

10

118 ♩.=113 Vivace, energicamente

118 ♩.=113 Vivace, energicamente

ff *l.v. throughout cluster*

Ped.

119

Vln. vib. ord
mf f

Cl. mf f

Pno. ad lib. within cluster using varying pattern (single notes)
mf

123

Vln. mf f mf f

Cl. mf f mp mf f

Pno.

127

Vln. mp sub. mf f

Cl. mp sub. mf f

Pno. fzmp f

134 Léo, lighty dancing

131

Vln. *pp*

Cl. *pp*

Pno. *mp*

8 11 8

134 Léo, lighty dancing

135

Vln. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Pno. *mp* *mf*

10 8

Libero, unrestrained

139

Vln. *mp* *f*

Cl. *mp* *f*

Pno. *mf* *ff* (prominant voice)

9

12 8

Sost. Ped.

♩.=108 Broader, grandiose

141

Vln. *9*

Cl. *8*

12
8

Pno. *9* *ff* (sost. ped.)

143

Vln. *9* *mp sub.* *f*

Cl. *mp* *f*

Pno. *f* *ff*

145

Vln. *9*

Cl. *ff*

Pno. *f sub.* *mf* Ped.

147

Vln. *f sub.*

Cl.

Pno. *f*

6 **8** **12**

149

Vln. normale, gradually to *mp f sub.*

Cl. *mp ff mf < f*

Pno. *mp*

12 **8**

Ped.

152 Ardente, with driving intensity

→ sul pont.

151

Vln. *ff mf sff f sub.*

Cl. *mf sim. mf sffp*

Pno. *molto sff* *Ped.*

10 **8** **12**

152 Ardente, with driving intensity

Sost. Ped.

153

Vln. *f* *mf sub.* *f* *mf sub.* *sf sf*

Cl. *f* *mp sub.* *f* *p* *mp*

Pno. *f sub.*

12
8

10
8

157

Vln. *sf*

Cl.

Pno. *ff* *f*

6
8

10
8

6
8

Ped.

poco accel. a tempo (♩=100)

161

Vln. *sfff*

Cl. *sfpp*

Pno. *sfff*

6
8

6
8

poco accel. a tempo (♩=100)

169 ♩=70 Sospirando

practice mute
ord.
non. vib.

166

Vln. *pppp*

Cl. *fff*

Pno. *ppp*

G.P.

6 **3**
8 **4**

169 ♩=70 Sospirando

U.C. _____

171

Vln. *pp*

Cl. *p*

Pno. *pppp*

♩=52 Largo, Lontano
senza sord.

♩=52 Largo, Lontano

U.C. _____

* violin harmonics (♩) sound where written

176

Vln. *ppp*

Cl. *ppp*

Pno. *ppp*

2 **3**
4 **4**

ppp *p*

U.C. _____

181

Vln. *pp* *p* *mp*

Cl. *p* *mp* *mf*

Pno. *p*

185

Vln. *p* *p sub.* *mf* *ppp*

Cl. *p* *pp sub.* *mf* *ppp*

Pno. *mf* *ppp*

rit. *a tempo* (♩=37)

2
4

3
4

Ped. U.C. U.C.

190 ♩=60 Sussurando, Lontano

non vib.

Vln. *mp* *p* *mf*

Cl. *p*

190 ♩=60 Sussurando, Lontano

Pno.

4
4

194 ⁽⁸⁾

Vln.

Cl. *mp* *p sub.* *mf*

13 *tr. accel.* *tr. accel.*

Pno.

4/4

196 ⁽⁸⁾

Vln. *mp sub.* *p*

(only Bb 8va higher)

Cl. *f* *p*

13 *tr. accel.* *tr.*

Pno.

5/4 3/4 7/4

200

Vln. *rall.* (55)

Cl. *tr. rit.* *ten.* *ppp* *> n*

3

Pno.

7/4 3/4 4/4 3/4

rall. (55)

204 $\text{♩} = 60$ a tempo rall. (55) $\text{♩} = 60$ a tempo

Vln. *ppp*

Cl.

3/4 **5/4** **4/4** **3/4**

Pno. $\text{♩} = 60$ a tempo rall. (55) $\text{♩} = 60$ a tempo

pp ten. *mf* *mp sub.* 5

Ped.

208

Vln. *p* *f* *p*

Cl.

3/4

Pno. *f* *mp sub.*

sul pont.

212

Vln. *f* *p* *ppp*

Cl. *ppp* dim.

2/4

Pno. *dim.*

non. vib. ord. molto rit.

molto rit.

216

Vln.

Cl.

Pno.

ppp

ppp

(♩=54)

(♩=54)

n

The image shows a page of a musical score for three instruments: Violin (Vln.), Clarinet (Cl.), and Piano (Pno.). The page number 216 is written at the top left. The Violin part is in the upper staff, starting with a treble clef and a key signature of one sharp (F#). It features a long, sustained note with a hairpin crescendo leading to a *ppp* dynamic marking. The Clarinet part is in the middle staff, also in treble clef and one sharp key signature, with a long note marked with a *n* (normal) dynamic. The Piano part is in the lower staff, split into two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). It begins with a *ppp* dynamic and includes a bracketed section at the bottom. A tempo marking of (♩=54) is indicated by a dotted line above the Violin and Piano staves.