



NIKOLAS A. JELENIAUSKAS

# *EARTHE DANCES*

for Violin



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# Earthe Dances

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## Program Note

Originally as a single movement work, Earthe Dances evolved out of the idea to develop a suite for violin of dance-like movements indicative of the renaissance instrumental dance suite. The title is derived from the overarching idea that forms the superstructure of the piece; this is also reflected in its orthography. While not overtly imitative of the original model, the piece does share some similarities with its historical counterpart whereas most movements are directly influenced or referential in part to a specific type of dance. Though the degree of influence to each movement varies considerably, these inner sections draw from the original ethos rendering their own evocations while interweaving with the whole.

Duration: 13 minutes

# 1. ГИНКА

Freely, ardito  
non vib.

Ginka  
(2010)

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(b.1982)

Violin

3.5" s.p. IV vib. ord. (v.o.) n.v. III molto pont. (m.p.) III sim. s.p. (pont. ord) → ord. → s.t. IV III IV

*mp* *mf* *mf*

s.p. III ord. v.o. s.t. con sord. loure \*\*

*mp* *mf* *f* *mf* *mp* *pp sub.* *p* *ppp*

1

senza sord. ord. arco III pizz. arco v.o. (IV) (III) II s.p. n.v. v.o. III

*mf* *f* *f* *mf*

II ord. v.o. s.t. ord. n.v. III II s.p. arco v.o. n.v. III

*f* *ff* *mf* *f* *mp*

2

loure ord. s.p. → ord. v.o. n.v.

*ppp* *mf* *mp* *ppp* *mf*

pizz arco v.o. s.p. pizz. arco s.t. n.v. IV ord.

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

(slowing more considerable)

(ord.)

*p* *ff*

3

practice mute v.o. n.v. I v.o. n.v.

*ppp* *p* *mf*

mp *f* mp

n.v. v.o. II I n.v. s.t.

ord. molto vib.

*f* mp *mf* mp *mf* < *f* *mf* mp

n.v. m.v. n.v. v.o. II n.v. IV IV pizz. arco

< *p* *p* *sf* mp *mf*

IV n.v. arco ord. IV  $\phi$  -> s.t. ord. v.o. s.t. n.v. v.o. IV

mp

n.v. s.p. 7'' senza sord.

slowly move arm in an upbow motion the length of the silence so as to create the illusion of a last F

- \* Line symbols indicate a dip in pitch of approximately 1/4 tone and their duration should be relative to the length of the line.
- \*\* These 32nd note runs should be considered out of the spacial timing of the rest of this movement and should be played as rapid flourishes of notes. As the space increases between these notes increase so to should the duration accordingly.

## 2. INTERLUDE I

$\text{♩} = 132$  Impishly, poco rubato  
sempre pizz.

*p* *mf* *p* *mf* *p* *ppp* *mf* *f* *p*

< *mp* *p* *mp* *f*

*sfz* *p* *mp* *sfz* *p*

19

*mf sfz p mp p*

25

*mp mf sf > p*

30

*f p pp*

4'' 32 \*\*\* brush pizz. (b.p.) pizz ord.

35

*p pp mf ppp*

b.p. pizz ord. b.p.

41

*p pp*

pizz ord. b.p.

47

*p*

pizz ord. arco

\*\*\* A brush pizzicato (b.p.) indicates that the pizzicato be played with less of a plucking movement and more of a brushing one. The sound will be more diffuse and softer as a result.

# 3. ERDGEIST

Earth-Spirit

12"

non vib.  
ord.  
III+IV

♩ = 136 Rasch, cadenza-like

s.t. (on the string)

ad lib within cluster following similar contour of the preceding material

pp sim. n mp ppp

sim. s.t. 5" pp mp pp

3.5" 5" 5" sfz ppp pp f p

1 sfz s.t. ord.

p

ord. sfz p f mp

ord. s.p. ff pp sim. 7" n

♩ = 92 in a renaissance style,  
con molto rubato

# \*\*\*\* 4. 盆踊り

Bon Odori  
(La Magdalena)

practice mute  
non vib.  
s.t.

*p*

*mp p sub.*

rall. . . . (♩ = 82) a tempo

*pp*

*mp*

11

rall. . . . (♩ = 82)

**14** a tempo

*mf mp sub.*

*mf*

17

*mp mf*

*p*

*mp*

*p*

23

rall. . . . . (♩ = 86)

**26** a tempo

*ppp*

*p*

28

rall. . . (♩ = 86)

*mp*

*p*

*pp*

33

rit. . . (♩ = 70)

8"

attacca

*n*

*p*

*pp*

*p sub.*

*pp*

\*\*\*\* The entire movement should be played in Just Intonation, adjusting the equal tempered scale to pure intervals so that no beating occurs between pitches (no re-tuning is necessary). Take note that these changes in pitch are minute, so only a little adjustment is needed to remove beating between these intervals (the player should use their ears to identify and adjust for this). The notation system used to denote these changes in pitch is a modified version of the HEWM (Helmholtz-Ellis-Wolf-Monzo) system based upon Pythagorean tuning and is briefly described below.

lower	raise	approx. inflection	approx. cents
b	#	semitone	113.6850061
d	+	1/4 tone	53.2729432
v	^	1/8 tone	27.2640918
-	+	1/10 tone	21.5062896

The chart to the left describes the base value in cents to each of the corresponding symbols. The inflection indicates the approximate change in pitch. Note that these symbols can be added to each other to adjust for changes in pitch that are slightly larger or smaller than these base symbols.

# 5. INTERLUDE II

Cadenza-like, legato con anima  
resume equal temperament

17"

$\text{♩} = 62$  con poco rubato

non vib. *mp* *mf* *mp sub.* *pp* poco vib.

senza sord.

11"

$\text{♩} = 62$

poco a poco espr.

non vib. *p* *mf* *mp* *p*

**7**  $\text{♩} = 68$  Strictly poco accel. . . .  $\text{♩} = 82$  a little quicker

*pp* non vib. poco vib. n.v. n.v.

*mp* *mp* poco vib. n.v.

*mf* *mf* poco vib. n.v.

*p sub.* *mf* *f* *mp sub.* *p* *mf* vib ord. s.t. n.v. ord. s.t. poco vib. ord. n.v.

poco accel. . . .  $\text{♩} = 88$

*ff* vib. ord. attacca

# 6. РБЧЕНИЦА

Ruchenitsa

♩=140 very rhythmic, accentuated

s.p. (pont)                      clb. (battuto)                      s.p.                      s.t. (tasto)

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

6                      clb.                      s.t.                      s.p.

*mf*                      *p*                      *mp*

11                      s.t.                      ord.

*p*                      *mf*

16                      s.p.                      s.t.                      ord.

*mp*                      *p*

21 *lontano*                      rhythmically

*ppp*                      *mf*

26                      s.t.

*mp*                      *fzpp*                      *fzpp*                      *fzp*                      *fzp*

30                      ord.

*fzmp*                      *fzmf*                      *f*                      *mf*                      *f*

35 *lontano*  
*mp* ————— *mf* *pp*

40 *rhythmically*  
*ppp* *mp*

45 *s.t. sim.* *ord. sim.*  
*f* *ppp* *n* *mf*

50  
*p* ————— *pp* *p* *p*

56  
*mp p sub.* *p* ————— *mf p sub.* *pp*

62  
*mf*

66 *poco accel.*  
*sfz ppp sub.*

72 **73** ♩=154 Driving  
*mp* ————— *ff* *f* *ff*

77 *f* *ff* *p sub.*

82 *ff* *p sub.* *ff p* *ff p* *mp*

87 *ff p* *ff p* *ff p* *ff*

92 *ff p* *pp* *mf*

more lyrically, poco sostenuto

97 *pp sub.* *mp*

again, rhythmically

102 *f* *p sub.* *mp* *f* *p sub.*

107 *ff p* *ff p* *f*

112 *pp* *sffz* *ppp*