

Violinist Concerto (example score for ensemble)

for solo violin, unspecified instruments, amplified body sounds, multiple violins, electronics, and light

deok-Vin lee (2023)

*Andante from Violin Concerto in E minor, op. 64 - Felix Mendelssohn

Violin Solo

Andante rit. extremely slow free tempo (e.g. ♩ = 26)

p *mf* *brad* (barely audible)



accel. Andante rit. extremely slow free tempo (e.g. ♩ = 20)

Vln. 5

mf *brad*

rit.



*Adagio from Violin Concerto in D major, op. 77 - Johannes Brahms

Adagio
slow free tempo

dotted slurs mean the violinist expresses the musical flow with slow motions.
this passage has to strongly reflect the identity of the performer.
the quality of the performance can vary

Vln. 9

short 6-8' *ppp* short 6-8' *ppp* short 6-8' *ppp* short 6-8' *ppp* short 6-8'



Vln. 19

long 20-40' *ppp* mid-long 15-20' *pppp* dolce

26
Vln. *pppp* mid-long 15-20' *pppp* mid-long 15-20' *pppp* mid-long 15-20'

32
Vln. *pppp* mid-long 15-20' *pppp* mid-long 15-20' *pppp* mid-long 15-20'

still (no bowing) shake left (vn) shake right (bow) shake left (vn) shake right (bow)

*Allegro, ma non tanto from Violin Concerto in D minor, op. 47 - Jean Sibelius

38
Vln. *ff* > *brad* *ff* > *ff* > *brad*

no bowing

Landing

gradually go up with the whole body slowly change finger and bow positions landing is very strong motion with the feet as well

gradually go up with the whole body however, bow and finger positions stay

42
Vln. *ff* > *ff* > *brad* *ff* > *ff* > *ff* > *ff* >

no bowing

each time faster

Landing

***Allegro assai from Violin Concerto in A minor, BWV1041 - Johann Sebastian Bach**

like dancing with beats, no bowing but fingerboard can be tapped

♩ = ca. 120

47

Vln.

ff *brad*

Landing

Landing

Landing

Landing

Landing

Landing

Landing

Landing

Landing

the violinist plays one's body using the bow and the violin (not the other way around)
clear muscular flow has to be expressed with slow body movements (e.g. long travel of the bow from leg to forearm)

51

Vln.

Landing

brad

leg (side) R

forearm (outer) L

leg (side) R

forearm (outer) L

leg (side) R

forearm (outer) L
body moves together

Knee (side) R

Thigh (back) L

finger L
very long

calf L
tap

thigh (front) R

waist L

calf L

thigh (front) R

upper arm->elbow->forearm L
very long

thigh (front) R

thigh (front) L
back plate

neck (back), (side)

thigh (front) L
(bottom)

thigh (front) R

belly
back plate

ear R very long

neck (side) L scroll

neck (side) R

thigh (inner) R back plate

waist R bow screw

shoulder R

ear (helix or lobe) L scroll flick

upper arm (inner) R fingerboard

with regular beats
70-75 bpm

thigh (inner) L, thigh (front) L, waist L, shoulder (back) L, cheek R, forehead bow screw

thigh (inner) R back plate rub

butt R

thigh (front) L side

back back plate

thigh (front) R

back

lips (kissing shape) back plate

waist L

thigh R

thigh L

shin L

shin R

butt back plate rub

neck L

lips (kissing shape) frog

waist LR bottom+bow

waist LR bottom+bow

thigh LR bottom+bow

tongue scroll flick

butt LR bottom+bow

waist LR bottom+bow

violin ready on the neck
*communicate with conductor and other performers

thigh L

butt

let (front) L

neck

waist R

thigh R

4

4

166 **4/4** Allegro **2/4**

Vln. Solo

A. Rec.

Cl. in Bb

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vc.

max

ppp

body shaking (whole body), no bowing

also feet (up and down)

body shaking

mid-small inst. available (e.g. Snare, Tom, etc.)

large inst. available (e.g. Tim., B.D., etc.)

keys opened in advance (do not play)

body+pedal shaking

body shaking (whole body), no bowing (fix the bow on the strings changing the position of the bow and fingering)

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5

172 ca. 2'

Vln. Solo both arms down and do not move the body

Pno. ca. 2'
keys still opened
pedal pushed

Vln. ca. 2'
ppppp


Vla. ca. 2'
ppppp

Vc. ca. 2'
ppppp

Elec. ca. 2'
amplified body sound of violinist, to multiple violins (for audience)

173

Vln. Solo

Elec. ca. 1'
 light and electronics (mixture of violin concertos, white noise, sine tones, bass attack)