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With thanks to the *Fonds voor de Scheppende Toonkunst*



preview
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Performance notes to *Caprice* by Michel van der Aa:

Accidentals only apply to the notes they precede.

If 'stop suddenly' is indicated, stop with the bow on the strings.

*1: Gradually move the fingers on the G and D strings towards each other, wavering out a cluster. Stop when they touch in the middle and the cluster has its maximum ambitus (▲▼). Then gradually move the fingers back to the starting position (the unison 'a's).

*2: Gradually move the fingers on the G and D strings towards each other, wavering out a cluster. Stop when they touch in the middle and the cluster has its maximum ambitus (▲).

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Caprice

Michel van der Aa

$\text{♩} = 72$

fff

6

6

6

6

6

6

2

6

6

6

6

6

6

4

6

stop suddenly with bow on strings

Arpeggiando

IV III 0 0 III IV sim.

*1 (see performance notes)

7

9

pp

3

3

3

3

3

stop suddenly

p

ff

Arpeggiando

IV III 0 0 III IV sim.

*1

13

f

*2

15

stop suddenly

6

ff

17 *ff*

19 *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Arpeggiando

21 *sfz* *ff*

23 stop suddenly

25 *ff*

27 *fff* *ff*

6 martelé

29 *fff* *ff*

31 *sfz* *ff* *sfz* *ff* *sfz* *ff*

33

35 *fff* *ff* *fff*

stop suddenly

Arpeggiando

37 *ff* *ff*

39 *ff*

41 *fff*

42 *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz*

44 *ff* *fff*

46 *ff* *sfz* *fff* *fff*

48 *fff*

50 *sfz* *fff* *sfz* *fff*

51 *sfz* *fff*

53 *fff*

54

55

56

57

58

59

60

61

62

63

Capriccio

Caroline Ansink

Molto energico

dolce cantabile

fff *ppp* *fff mp sub. < >* *f sub.* *fff* *ppp sub.*

fff *f* *fff* *p* *f* *fff*

ppp *f* *fff*

ppp *fff* *p*

mf *mf* *ppp*

pizz. arco

ppp *f sub.* *f sub.* *pp* (LH pizz) *tren.* *sul pont.*
f *fff* *f*
ppp
f sub.
mp dolce *mp* *fff*
ppp *fff*
f *sub.p* *fff* *f* *gliss.*
fff *fff* *f*
f poss. *ad lib.*

Musical staff 1: Treble clef, 7/8 time signature. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *mf* to *mp*. Includes the instruction *arco*.

Musical staff 2: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *f* to *ppp*. Includes instructions: *trem. sul pont.*, *pizz.*, and *arco*.

Musical staff 3: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *pp* to *ppp*. Includes a triplet marking.

Musical staff 4: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *f* to *ppp*. Includes a triplet marking and the instruction *trb*.

Musical staff 5: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *fff* to *p*. Includes a triplet marking and the instruction *trb*.

Musical staff 6: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *mp* to *f*. Includes a triplet marking and the instruction *pizz.*.

Musical staff 7: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *ff* to *ppp sub.*. Includes a triplet marking and the instruction *arco*.

Musical staff 8: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *fff* to *ppp*.

Musical staff 9: Treble clef. Features a sequence of chords with 7th and 9th fret markings. Dynamics range from *fff*. Includes a triplet marking.

accelerando al - -

donemus

Musical staff with notes and dynamics *p* and *fff*.

----- Presto ♩ = 208

Musical staff with notes and dynamics *quasi f sub.*

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

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Musical staff with notes and dynamics.

Tempo I poi accelerando al fine

Musical staff with notes, dynamics *f sub.*, *tr*, *pizz.*, and *arco*.

Musical staff with notes and dynamics.

N.B.: The upper flageolets represent the pitches required

Jazzine Jazz

Donemus

Michiel Braam

♩ = 240

mp *f*

11

p *mf*

20

mf

28

ff *p* *mf*

35

ff *f*

41

ff *f*

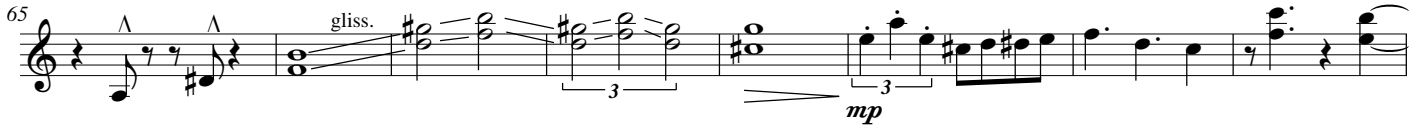
47

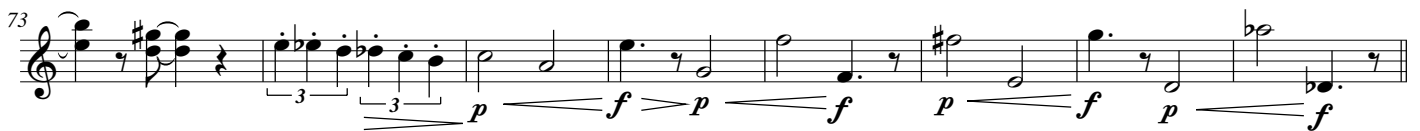
pp

54

f

59 

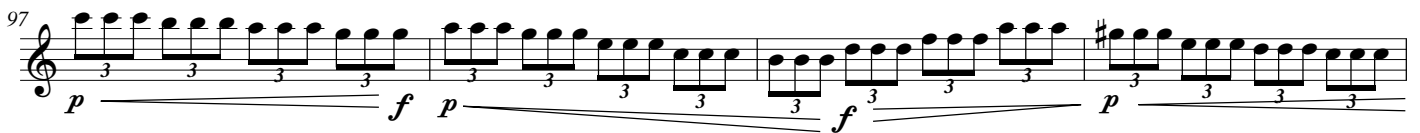
65 

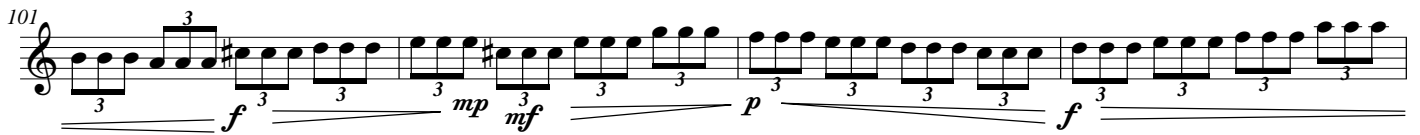
73 

81 

86 

92 

97 

101 

105 

109 *f* *p* *pp*

114

124

133

140 *ff* *mf*

146

151

156 *ff* *pp*

162 *mp* *pizz.*



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Fidget



Willem Breuker

$\text{♩} = 110$

mf

5 *legato* *legato*

11 on the string -----

14 *legato*

18 -ga

23

27 on the string -----

31

35

3

39

on the string

43

simile

45

48

52

flageolet

56

61

on the string

65

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69 *simile*

72

75

78

81 *pizz.* *arco* *pizz.*

85 *arco* *pizz.* *legato* *arco*

89 *on the string*

91

94 *legato misterioso* *p* *mf*

100 *f* on the string

105 *mf*

109 *mf* *f* *spicc.*

114 *mf* *f* *mf*

118 *f* *mf* *legato*

122

128

134 *ff* *6* *6* *6* *6* *6* *p* *8va*

137 *8va*

Capriccio

opus 101

Marius Flothuis

♩ = 60

pp p

Musical notation for measures 1-5 in 3/8 time. Measure 1 starts with a piano (*pp*) dynamic. Measure 5 ends with a piano (*p*) dynamic.

6

sulla La

Musical notation for measures 6-10. Measure 6 starts with a forte (*f*) dynamic. Measure 10 ends with a note marked 'sulla La'.

11

P leggerissimo

Musical notation for measures 11-13. Measure 11 starts with a pianissimo (*P*) dynamic and the instruction 'leggerissimo'.

14

Musical notation for measures 14-16, featuring a complex melodic line with many accidentals.

17

non rallentare con calore, arcate larghe, vibrato

mf

Musical notation for measures 17-22. Measure 17 starts with a mezzo-forte (*mf*) dynamic and includes the instruction 'con calore, arcate larghe, vibrato'. Measure 22 ends with a mezzo-forte (*mf*) dynamic.

23

(♩ = ♩ precedente)

Musical notation for measures 23-28. Measure 23 starts with a tempo marking '(♩ = ♩ precedente)'.

29 *(mf)* *mp* *p* innocente

36

41 *pp*

45

49 *tr* *co. esc.*

54 *(p)*

59 *mp, sempre più p*

64 *pizz.* *quasi niente*

Panicale en Amsterdam,
24 oktober 1998

31 *mf* arco 4 3 2 1 4 3 2 1 IV

39 *extreme rall.* IV 4 3 2 1 4 3 2 1 IV IV Tempo I f

46 *mf*

52

59

66

73 III I II 4 3 2 1

80 *a tempo* *rall.* IV 4 3 2 1 IV 4 3 2 1 III (C#) I III I III II I

88 IV III IV III IV III III II III II II III

92 III II III II III II III II I + gliss.

96 II I II I II I II mf mf mf gliss.

101 IV III 6 IV III 6 IV III IV gliss. III II III II II III

106 gliss. pizz.

113 Ricochet sin

117 mp p

121 tr tr 3 4 3 2 1 gliss. pizz.

± 3 min. 5 sec.

▽ Means: (right hand) pizzicato, with (left hand) nail on 'e' string and board.
Sounds like open string

+ Means: left hand pizzicato

* First note pizz., second note hit board with 3rd finger, 3rd note left hand pizz. with third finger

Explanatory notes to ‘Capriccio voor genoeg vioolsnaren’ by Sander Germanus:

Accidentals apply to the whole measure within one octave.

- *) The accelerando should be spread evenly over five measures leading to the new tempo.
- ***) Harmonics glissando at f”
- ****) A strong pizzicato, making the string flap the fingerboard.
- *****) Scratch before the bridge.

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Capriccio voor genoeg vioolsnaren

Sander Germanus

(♩ = 84)
ff martell. *mf* *p* *mf* *ff* *f*

(♩ = 56) accel. *) **) arco *mp* *f* *mp* *ff* *f*

(♩ = 90) accel. (♩ = 112) (♩ = 56) accel. stacc. *mp* *ff* *f* *mp* *f* *p* *f* *mp*

(♩ = 90) accel. *ff* *p* *f* *mp* *f* *mp*

(♩ = 112) (♩ = 56) accel. *f* *mp* *pp* *mf* *mf*

(♩ = 90) accel. *mf* *p* *mf* *f* *mp* *mp*

(♩ = 112) (♩ = 56) accel. *f* *mp* *p* *mf* *p* *mp*

23 *mf* *p* *f* *p* *mf* *mf* *p* *mf* *p* *mf* *p* *mf*

(♩=90) *accel.* (♩=112) *pizz. ****

25 *mf* *p* *mf* *p* *f* *f* *mp* *f* *mp* *ff* *mf* *fff* *sf*

(♩=84) *arco* (♩=112) *sul tasto*

28 *p* *sf* *mf* *sf* *p* *sf*

(♩=84) (♩=112) *sul pont.* (♩=84) (♩=112)

31 *f* *sf* *mf* *sf* *mf* *sf* *ff* *mp* *mf*

(♩=84) *secco* *non vibr.*

35 *sf* *mp* *mf* *mp*

rit. ando

39 *mf* *f* *mf* *mp* *mf*

(♩=112) *non vibr.* (♩=84) (♩=112)

42 *mp* *sf* *f* *sf* *mf* *sf* *ff* *mf* *sf*

(♩=84) (♩=112) (♩=84)

46 *mf* *sf* *f* *sf* *capriccioso* *mf* *mp* *mf* *ff*

stacc. (♩=112) *non vibr.*

50 *mp* *f* *mp* *p* *f* *sf* *mf* *p* *p*

Introduction to *Capriccio* by Simeon ten Holt

CAPRICCIO is written on two staves the upper one of which is called 'A' and the lower one 'B'. The pitches are identical yet the rhythms differ. The player can choose which one of the two versions will be performed. It is conceivable that a performance combines or alternates the staves, e.g. in sections which will be repeated. Sections carrying a repeat-sign (||: :||) may be repeated more than once. However, this is not obligatory. Therefore the performer has a choice between a longer and a shorter version.

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Capriccio

Donemus

Simeon ten Holt

Molto mosso, Vivace

choose colours: con sord., sul pont., ord., *p-f*, tremelos etc.

The image displays a musical score for a piece titled "Capriccio" by Simeon ten Holt. The score is written for piano and bass, with two staves labeled A and B. The tempo is marked "Molto mosso, Vivace". The score includes performance instructions: "choose colours: con sord., sul pont., ord., *p-f*, tremelos etc.". The score is divided into measures, with measures 2, 3, 4, 5, 6, 7, and 8 explicitly numbered. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano). A large, semi-transparent watermark "preview" and "webshop.donemus.nl" is overlaid on the score.

Musical score for measures 9 and 10. The score is written for piano in a 3/8 time signature. Measure 9 starts with a treble clef and a key signature of one flat (B-flat). The right hand plays a series of eighth notes, while the left hand plays a bass line of eighth notes. Measure 10 continues the pattern, with a repeat sign at the beginning of the measure. A large, semi-transparent watermark 'donemus' is visible in the background.

Musical score for measures 11 and 12. The score continues in the same 3/8 time signature and key signature. Measure 11 features a repeat sign at the beginning. The right hand continues with eighth notes, and the left hand provides a steady bass line. A large, semi-transparent watermark 'donemus' is visible in the background.

Musical score for measures 12 and 13. Measure 12 begins with a repeat sign. The right hand plays eighth notes, and the left hand plays a bass line. Measure 13 continues the sequence. A large, semi-transparent watermark 'donemus' is visible in the background.

Musical score for measures 14 and 15. Measure 14 starts with a repeat sign. The right hand plays eighth notes, and the left hand plays a bass line. Measure 15 continues the sequence. A large, semi-transparent watermark 'donemus' is visible in the background.

Musical score for measures 16 and 17. Measure 16 begins with a repeat sign. The right hand plays eighth notes, and the left hand plays a bass line. Measure 17 continues the sequence. A large, semi-transparent watermark 'donemus' is visible in the background.

Musical score for measures 18 and 19. Measure 18 starts with a repeat sign. The right hand plays eighth notes, and the left hand plays a bass line. Measure 19 continues the sequence. A large, semi-transparent watermark 'donemus' is visible in the background.

Musical score for measures 19 and 20. The score is written for piano in a 7/8 time signature. Measure 19 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 20 continues this pattern with some rests and a change in the bass line.

Musical score for measures 21 and 22. Measure 21 features a dense texture of sixteenth notes in both hands. Measure 22 shows a continuation of the rhythmic intensity with some rests and a change in the bass line.

Musical score for measures 23 and 24. Measure 23 continues the complex rhythmic pattern. Measure 24 shows a continuation of the rhythmic intensity with some rests and a change in the bass line.

Musical score for measures 25, 26, and 27. Measure 25 features a dense texture of sixteenth notes. Measure 26 continues this pattern with some rests. Measure 27 shows a continuation of the rhythmic intensity with some rests and a change in the bass line.

Musical score for measures 28 and 29. Measure 28 continues the complex rhythmic pattern. Measure 29 shows a continuation of the rhythmic intensity with some rests and a change in the bass line.

Musical score for measures 30 and 31. Measure 30 features a dense texture of sixteenth notes. Measure 31 continues this pattern with some rests and a change in the bass line.

31 32

33 34

35 36

37 38

39 40

41 42

Musical score for measures 43-44. The score is written for piano in two staves. Measure 43 features a complex rhythmic pattern with sixteenth notes and rests. Measure 44 continues this pattern with a slight variation in the right hand.

Musical score for measures 45-46. Measure 45 shows a continuation of the rhythmic motif from the previous measures. Measure 46 introduces a new rhythmic element with a more pronounced eighth-note pattern.

Musical score for measures 47-48. Measure 47 features a complex rhythmic pattern with sixteenth notes and rests. Measure 48 continues this pattern with a slight variation in the right hand.

Musical score for measures 49-50. Measure 49 shows a continuation of the rhythmic motif from the previous measures. Measure 50 introduces a new rhythmic element with a more pronounced eighth-note pattern.

Musical score for measures 51-52. Measure 51 features a complex rhythmic pattern with sixteenth notes and rests. Measure 52 continues this pattern with a slight variation in the right hand.

Musical score for measures 53-54. Measure 53 shows a continuation of the rhythmic motif from the previous measures. Measure 54 introduces a new rhythmic element with a more pronounced eighth-note pattern.

Musical score system 1, measures 53-56. The system consists of two staves. The right staff has a treble clef and a key signature of one flat. The left staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. A large watermark 'doNemus' is visible in the upper right corner.

Musical score system 2, measures 53-56. This system continues the musical notation from the first system, showing the continuation of the intricate rhythmic patterns in both staves.

Musical score system 3, measures 53-56. This system continues the musical notation from the first system, showing the continuation of the intricate rhythmic patterns in both staves.

Musical score system 4, measures 55-56. This system continues the musical notation from the first system, showing the continuation of the intricate rhythmic patterns in both staves. A large watermark 'webshop.donemus.nl' is visible across the system.

Musical score system 5, measures 55-56. This system continues the musical notation from the first system, showing the continuation of the intricate rhythmic patterns in both staves.

Musical score system 6, measures 55-57. This system continues the musical notation from the first system, showing the continuation of the intricate rhythmic patterns in both staves. The text *diminuendo poco a poco* is written above the first staff, and a dynamic marking *p* is present in the second staff. The system concludes with measure 57.

Bok

Guus Janssen

♩ = 76
détaché

0 0 sul G gliss.

ff 5 pp ff pp ff pp ff pp ff

6 pizz. 5 5 3 ff

9 3 3 5 pp leggero

14 3 6 5 pp leggero ff

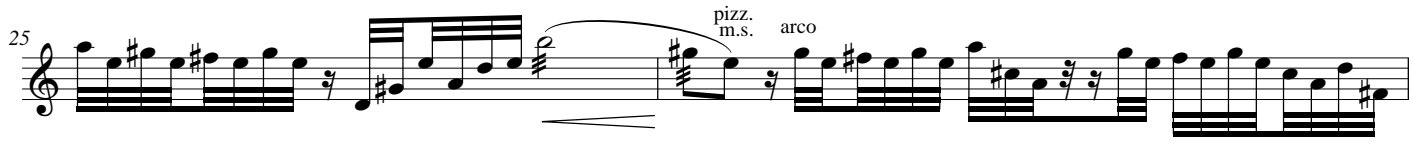
17 3 5 pp ff

20 3 3

23



25



pizz.
m.s. arco

27



pp *leggiero*

29




ff *< sfz*

32



sfz

34



36



ff *sfz* *saltando* *ord.* *sfz*

39



42 *sfz* *ff* (harmonic)

45 *ff* *ord.* *saltando* *0 6 0* *6 0* *0 0 0* *0 0 0* *0 0 0* *ord.*

48 *saltando* *0 6* *0 6* *0 6* *0 6*

50 *ord.* *saltando* *ord.* *saltando* *ord.* *saltando* *ord.*

54 *saltando* *ord.*

57 *pp* *sub. legg.*

60 *ff* *(ord.)*

63 *pp sub. statico* *ff* *pizz.* *sfz*

Capriccio

Donemus

Willem Jeths

♩ = 84

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

slow gliss. *slow gliss.* *poco a poco sul pont.* *non vib.* *ord. sul D molto vib.*

8 *non vib.* *open string* *sul D* *sul G* *sul D* *open* *3* *open* *fp* *p* *mf* *fp* *slow gliss.* *slow gliss.* *mf* *fp*

13 *slow gliss.* *slow gliss.* *5* *open* *sul D* *open* *sul D* *sul G* *3* *open* *mf* *fp* *p* *f*

18 *sul G* *open* *sul G* *open* *sul G* *open* *quarter tone fluctuation downward (# → ♯)* *open* *sul G* *sul D* *open* *sul D* *fp* *p* *sub. f* *fp* *molto vib.* *p*

24 *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *sul G* *open* *p* *p* *mf* *p* *molto*

29 *f* *mf* *mf*

34 *sul D* *open* *sul G* *open* *sul G* *open* *sul D* *open* *3* *open* *sul G* *open* *sul D* *open* *sul D* *sim.* *mf* *p* *mf*

38 *sul G* *sul D* *open* *sul D* *sim.* *p* *molto* *f* *poco a poco pesante molto* *sul D* *sul A* *open* *sul A* *open* *sul A* *3* *3* *f*

42 *a tempo*
sul D sul A open
3 *molto* *ff* *gliss.* *mp* *f* *p* *ff* *mp* *f* *gliss.*

50 *p* *f* *gliss.* *arco* *sul G* *vib.* *gliss.* *open* *sul A* *sul D* *con vibr* *arco* *p* *gliss.* *gliss.*
cresc. poco a poco

start slowly speed up tempo gradually from tone a-sharp till tone e \sharp (bar 59) gradual glissando (quasi)

57 *gliss.* *gliss.* *gliss.* *gliss.* *molto* *ff*

60 *open* *sul A* *mf* *molto* *f* *open* *sul A* *sul A* *sim.* 6 6 6 6

62 *gliss.* *molto vibr.* *f* *frozen* *Poco meno mosso* *introverso* *pizz. arco* *sf* *sf*

68 *con vibr.* *arco* *p* *2 strings* *open* *sul A* *sul A* *arco* *con vibr.* *sf* *sf* *sf* *p* *cresc. poco a poco*

74 *pizz. ord.* *arco* *sf* *(poco a poco cresc.)* *f*

78 *poco a poco accel.* *molto* *Subito veloce* $\text{♩} = 100$ *punta d'arco* *sul pont.* *mf* (in 'sul pont.' sounds like *p*)

82

87 poco a poco in modo ord. -----

f

93 *molto* *ff* *mf* *ff* *f*

very accentuated

gliss. (on 2 strings)

gliss.

ff

99 *mf* *ff* *f* *ff* *ff* *f* *mf* *mf*

gliss.

gliss.

con vibr. arco

sul G open

sul D open

a tempo (♩ = 100)

open sul G open sul G sim. -----

ff

105 *mf* *ff*

ff

108 *mf* *ff* *sim.* *sim.*

poco a poco cresc.

ff

110 (poco a poco cresc.) -----

ff

113 *fff* furioso

poco meno mosso ma veloce

sul A

fff

117

fff

120 *pesante* *feroce*

poco rit.

poco ritard.

fff

Strandhotel



Otto Ketting

$\text{♩} = 66$

f *mf* *mp* *p*

$\text{♩} = 144$

6 *sul tasto*

mp

10

14

14

18

18 *sul pont.* $\text{♩} = 66$

f *fp* *fp* *fp* *fp*

23 *ord.*

fp *f* *pp*

$\text{♩} = 126$ ("waltz")

28

mf *mf*

34 *f* $\text{♩} = 66$

38 *molto rit.*

44 $\text{♩} = 66$ *mp*

52 *8va* *loco* $\text{♩} = 108$ ("tango") *mp vibr.* *mf*

58 *f*

62 *ff*

66 *molto vibr.* $\text{♩} = 144$ *sul tasto* *f* *mp*

71

76 $\text{♩} = 66$ *pp* *p* *mp* *mf* *f* $\text{♩} = 66$ *3* 3'20' (1999)

Caprice

Hans Koolmees

Scordatura: the g-string is to be tuned into g-sharp

+ = left hand-pizzicato

Allegro rigoroso $\text{♩} = 133$

sempre pizz.

The musical score is written in treble clef with a 3/4 time signature. It begins with a dynamic marking of *f* and a left-hand pizzicato (+) symbol. The tempo is marked *Allegro rigoroso* with a quarter note equal to 133 beats per minute. The piece is marked *sempre pizz.* throughout. The score is divided into systems with measure numbers 12, 22, 34, 46, 57, and 68. Various musical notations are used, including accents, slurs, and dynamic markings such as *sfz*. The piece concludes with a final cadence.

78 Musical staff 78: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 78-87. Dynamics include sfz.

88 Musical staff 88: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 88-98. Dynamics include f, con bravura.

99 Musical staff 99: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 99-107. Dynamics include sfz.

108 Musical staff 108: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 108-117. Dynamics include sfz.

118 Musical staff 118: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 118-127. Dynamics include sfz.

128 Musical staff 128: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 128-138. Dynamics include sfz.

139 Musical staff 139: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 139-147. Dynamics include sfz, p, pp. Tempo change: Meno mosso, quarter note = 96. Performance instruction: arco.

148 Musical staff 148: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 148-153. Dynamics include pp.

154 Musical staff 154: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 154-159. Dynamics include pp.

160 Musical staff 160: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 160-167. Dynamics include pp, mf.

166

p *p*

Musical notation for measures 166-172, featuring a complex rhythmic pattern with sixteenth and thirty-second notes, and dynamic markings *p* (piano).

173

p *p* *p*

Musical notation for measures 173-178, continuing the complex rhythmic pattern with dynamic markings *p* (piano).

179

p *p* *p* *p*

Musical notation for measures 179-184, continuing the complex rhythmic pattern with dynamic markings *p* (piano).

185

mf *mf* *f* *f*

Musical notation for measures 185-191, featuring a change in dynamics from *mf* (mezzo-forte) to *f* (forte).

192

Musical notation for measures 192-197, continuing the complex rhythmic pattern.

198

f arco

Musical notation for measures 198-207, starting with a dynamic marking of *f* (forte) and the instruction *arco* (arco).

208

pizz. arco pizz. arco

Musical notation for measures 208-219, featuring dynamic markings *pizz.* (pizzicato) and *arco* (arco).

220

pizz. arco

Musical notation for measures 220-230, featuring dynamic markings *pizz.* (pizzicato) and *arco* (arco).

231

pizz. arco

Musical notation for measures 231-240, featuring dynamic markings *pizz.* (pizzicato) and *arco* (arco).

242 *pizz.* *arco* *sfz*

253 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *arco* *coi bravura* *f*

263 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *3* *arco*

273 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

283 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

293 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

303 *Meno mosso* *pesante* *f* *sfz* *sfz* *gliss* *sfz*

314 *gliss* *ff* *mf* *mf* *mf*

323 *sempre acc.* *f* *ff* *precipitando* *feroce* *sfz*



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Explanatory notes to *The Key to the Fourteenth Vision* by Vanessa Lann:

Accidentals affect only one line and are cancelled by a bar line.

(*) Please avoid arpeggiation as much as possible on these triple-stop chords.

(**) '+' is a left-hand pizzicato.

(***) Play this pizzicato with three different fingers simultaneously.

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The Key to the Fourteenth Vision



Vanessa Lann

♩ = 104 *Energico*

50 *ff*

56 *

62 ** +

68 * *sub. mp*

72 *mf*

76 *f*

81

86

90 *ff*

arco arco arco arco arco arco

pizz. pizz. pizz. pizz. pizz. pizz.

97 *sfp* *ff* *fff* (2'45'')
