

Winter: Three Songs on the Nature of Armageddon

I Violin

$\text{♩} = 120$

Dennis Bathory-Kitsz

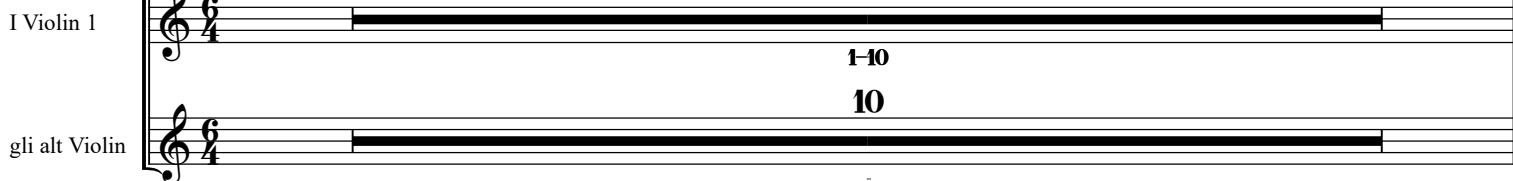
Text by C. Chomentowski

Introduction: Allegro

10

I Violin 1

gli alt Violin



A Song I. *molto rall.* $\text{♩} = 60$ Lento

con sord.

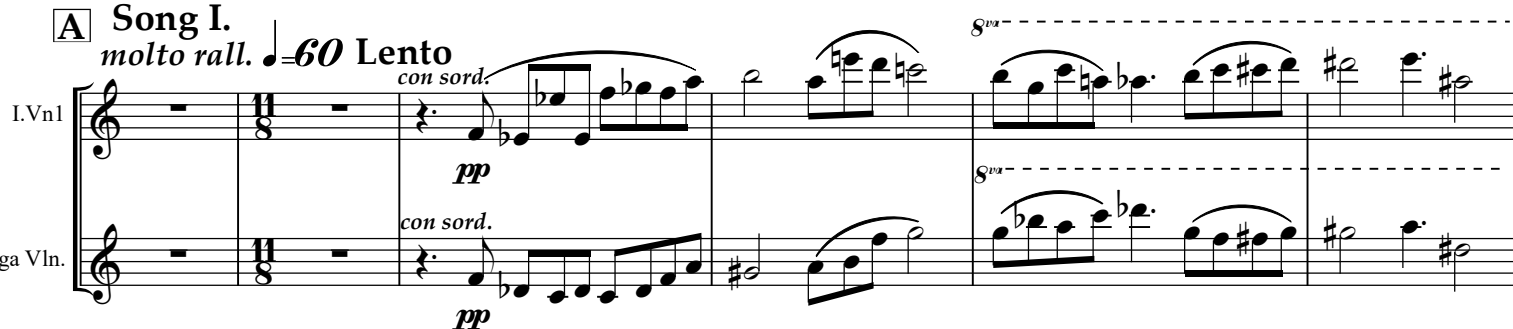
pp

con sord.

pp

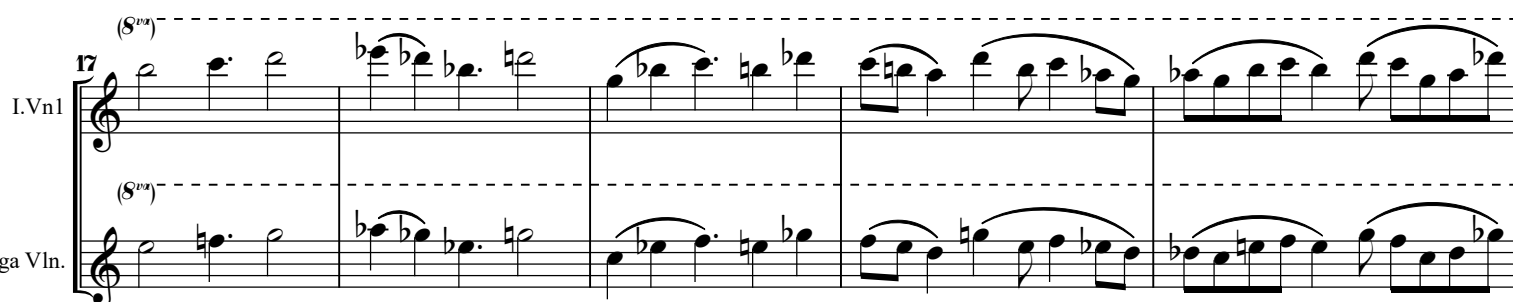
I.Vnl

ga Vln.



I.Vnl

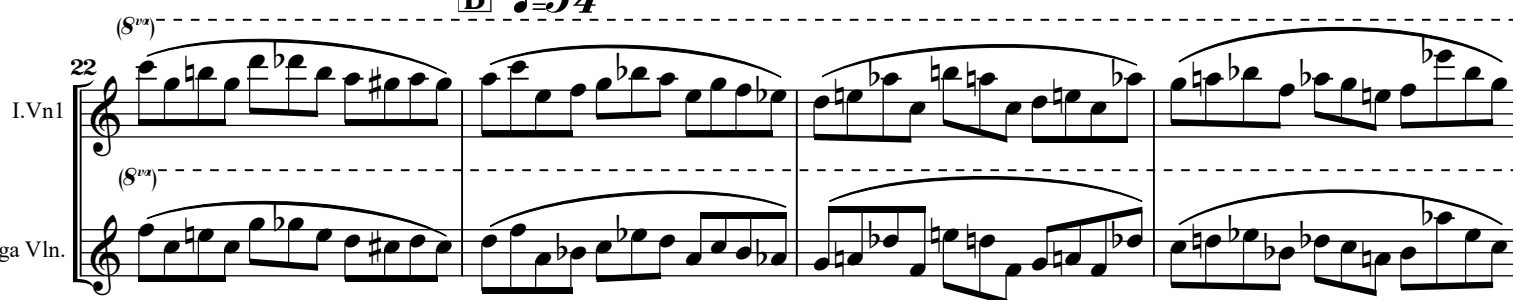
ga Vln.



B $\text{♩} = 54$

I.Vnl

ga Vln.



I.Vnl

ga Vln.



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30 I.Vn1 (8va)

ga Vln.

33 I.Vn1 (8va)

ga Vln.

37 I.Vn1 (8va)

ga Vln.

41 I.Vn1 (8va)

ga Vln.

45 I.Vn1 (8va)

ga Vln.

49 I.Vn1 (8va) C

ga Vln.

This musical score is for the first violin and guitar parts of a piece titled 'Winter: Three Songs on the Nature of Armageddon'. It covers measures 30 through 49. The score is written for two staves: Violin I (I.Vn1) and guitar (ga Vln.). The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by long, flowing melodic lines with many accidentals (sharps and flats) and a high density of notes, often beamed together in eighth or sixteenth notes. The guitar part is written in standard notation, often mirroring the violin's melodic contour. The score is divided into systems of two staves each. Measure numbers 30, 33, 37, 41, 45, and 49 are indicated at the beginning of their respective systems. Above the first violin staff in each system, there is a bracketed '8va' indicating an octave transposition. A 'C' time signature change symbol appears above the first violin staff at measure 49, indicating a change to common time for the following measures.

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3

53 (8^{va}) *rit.*

I.Vnl.

ga Vln.

57 $\text{♩} = 40$ (8^{va}) *a tempo* [D]

I.Vnl.

ga Vln.

63 (8^{va}) *rit.* [E] *più mosso*

I.Vnl.

ga Vln.

ppp *senza sord.*

ppp

$\text{♩} = 80$ [F] 8^{va} 6

I.Vnl.

70-75 *p*

80 (8^{va})

I.Vnl.

(8^{va}) *c - r - e - s - c - e - n - d - o*

84 (8^{va})

I.Vnl.

(8^{va}) *non legato*

88 *f*

I.Vnl.

(8^{va})

91 [G] *Adagio, Dolce* *rall...*

I.Vnl.

ff *pppp*

[H]

Lento (sempre a tempo, non rubato)
Song II.

5

12

I.Vn1

95-99

100-111

[J]

I.Vn1

123

I.Vn1

[K]

134

I.Vn1

[L]

145

I.Vn1

154

[M] $\text{♩} = C.80$

I.Vn1

p

ga Vln.

p

159-162

[N]

 $\text{♩} = 60$ con sord.
Solo

meno mosso

163

I.Vn1

pp

171

Tutti senza sord.
pizz.

3

5:4

3

I.Vn1

 $\text{♩} = 100$

[P]

175

I.Vn1

p

mp

mf

arco

f

ga Vln.

 $\text{♩} = 160$ Allegro

13

I.Vn1

184-196

Q $\text{♩} = 180$

I. Vn1 *f*

R $\text{♩} = 100$ $\text{♩} = 120$

I. Vn1 *pp* *ppp*

S

I. Vn1 *mp*

220

I. Vn1

a tempo

T *a tempo*

più mosso

I. Vn1 *ff*

U $\text{♩} = 62$

I. Vn1 *p* *pp*

248

I. Vn1 *rall...* **V** *a tempo* *accel.*

ga Vln. *ppp*

257

I. Vn1 $\text{♩} = 100$

ga Vln.

264

I. Vn1 *non legato arco* *meno mosso*

ga Vln. *con sord.* *pp*

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W *accel.*

272

I.Vnl

ga Vln.

278

I.Vnl

ga Vln.

senza sord.

$\text{♩} = 120$

X

I.Vnl

ga Vln.

pp

mf

f

290

I.Vnl

ga Vln.

mf

8va

rall...

Y

$\text{♩} = 62$

I.Vnl

ga Vln.

mp

pp

mp

Z

300

I.Vnl

ga Vln.

ppp

6

304-309

6

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7

AA

I.Vn1 *fff* $\text{♩} = 120$

I.Vn1 *fff*

BB *

I.Vn1 *arco* *f*

ga Vln. *pizz.* *fff* 3 5:4 8va 3 *sfz*

319 I.Vn1

ga Vln. *sfz* 8va

325 I.Vn1

ga Vln. *sfz* 8va

330 I.Vn1

ga Vln. *sfz* 8va *sfz* 8va

336 I.Vn1

ga Vln. *sfz* 8va

* Conducted in one from BB to CC. Due to staggered time signatures, measure numbering is accurate only at BB and CC.

341

I.Vnl

ga Vln.

sfz

8^{va}

346

I.Vnl

ga Vln.

sfz

8^{va}

352

I.Vnl

ga Vln.

fff

arco

8^{va}

CC

I.Vnl

DD *ten.* *8^{va}* **♩=100**

pp

3 2

359-361 362-363

EE **♩=62** **Song III.** **FF** **GG** **HH**

21 24 9 9 25

366-386 387-410 411-419 420-428 429-453

JJ **KK** **♩=40** **Largo** **LL** **MM**

7 *rall...* 3 4 2

455-461 463-465 466-469 470-471

NN

472

I.Vn1

con sord. 8^{va}

ppp

ga Vln.

ppp

PP

483

I.Vn1

(8^{va})

ga Vln.

492

I.Vn1

ga Vln.

QQ

497

I.Vn1

fff

2

500-501

pppp

ga Vln.

fff

2

pppp