



Vasilis Mouskouris

Arrangeur, Compositeur, Professeur

Grèce, Athens

A propos de l'artiste

I am a professional musician and teacher. I play the guitar and the drumset. I have studied Composition with Dr. Theodore Antoniou and have composed music for small ensembles, guitar, piano, voice and instruments and theatre. A number of my works have been performed in public occasions.

Qualification : Advanced

Page artiste : www.free-scores.com/partitions_gratuites_vamus.htm

A propos de la pièce



Titre : Promenade

Compositeur : Mouskouris, Vasilis

Arrangeur : Mouskouris, Vasilis

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Instrumentation : Violon, Alto, Violoncelle, Contrebasse

Style : Contemporain

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PROMENADE *for Strings*

(Approximate duration: 7 mins)

(Double Bass added by request in order
to be rehearsed in amateurs' workshop
and dedicated to Eva Itzlinger!)

Vasilis Mouskouris
March 2013

SCORE

$\text{♩} = 69 - 76$

Violin I
Violin II
Viola
Cello
D. Bass

Violin I
Violin II
Viola
Vc.
D.B.

p *f* *p* *f* *p* *f*

f *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

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

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

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

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

f *mf* *mf* *mf* *mf* *pizz.*

A

Vln. I *p* *mf* *p* *mp*

Vln. II *pp* *mf* *pp* *mp*

Vla. *pp* *mf* *pp* *mp*

Vc. *pp* *mf* *pp* *mf*

D.B. 14 *f* (*pizz.*) *mf* *arco*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mp*

D.B. 19 *f* *pizz.*

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

B *Più mosso*

mf

mp

mf

mf

sf sul pont.

p sul pont.

p

sf

(pizz.)

mf

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

pizz.

mp

(pizz.)

mp

legno bat. over the bridge

34

Vln. I *f* ordin. *sf* *f* *sf* *mp*

Vln. II *f* ordin. *subito p* *f* *subito p*

Vla. *f* arco *subito p* *f* *subito p*

Vc. *f* *sf* *f* *sf* *mp*

D.B. 34 *sf* *sf* *mp*

legno battuto L.V.

legno battuto L.V.

39

Vln. I

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *mp* *simile* *pizz.* L.V. *sf*

D.B. 39 *mp*

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

legno bat. over the bridge

mp

legno bat. over the bridge

mp

legno bat. over the bridge

mp

legno bat. over the bridge

mp

legno bat. over the bridge

mp

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

D *lo Tempo* ordin.

p

Overtone gliss. on C string

arco

mp

56

Vln. I *simile*

Vln. II ordin. *p* *simile*

Vla.

Vc. arco

D.B. 56 *mp*

Overtone gliss. on D string

62

Vln. I

Vln. II

Vla. pizz. *mp*

Vc.

D.B. 62

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

arco

E

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

mf

sf

f

f

f

f

ordin.

72

sf

f

f

f

f

f

f

f

77

Vln. I *f* *mf* *mf*

Vln. II *f* *mf* *mf*

Vla. *f* *mp* sul pont.

Vc. *mp*

D.B. 77 *mp* pizz.

82

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla.

Vc.

D.B. 82

87 F sul pont.

Vln. I *mp* sul pont. *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *f*

D.B. 87 arco sul pont. *f*

93 ordin.

Vln. I *ff* *accelerando poco* ordin.

Vln. II *ff* *accelerando poco* ordin.

Vla. *ff* *accelerando poco* ordin.

Vc. *ff* *accelerando poco* ordin.

D.B. 93 *ff* ordin.

99 *Più mosso* *rit.*

Vln. I *subito p* *ff* *ff* *mp*

Vln. II *subito p* *ff* *ff* *mp*

Vla. *subito p* *ff* *ff* *mp*

Vc. *subito p* *ff* *ff* *mp*

D.B. *subito p* *ff* *ff* *mp*

107 *Io Tempo*

Vln. I

Vln. II

Vla.

Vc. L.V. L.V. ordin.

legno battuto

D.B. 107 pizz. arco

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp Overtone gliss. on C & G strings

mp Overtone gliss. on D string

p

f

L.V.

L.V.

L.V.

L.V.

L.V.

f

NOTES

Measure 38: *Legno battuto over the bridge* - Requires playing with the side of the bow (wood) in the back of the bridge, higher strings and lower ones alternately, marked with high and low x's respectively.

Measure 53: *Overtone glissando on string* - The fingertip is to slide up and down the indicated string, from near the end of the fingerboard all the way to the shown pitch covering an approximate range of a 12th, thus producing overtones of the string (those of a dominant 7th chord rooted on the open string).

Measure 114: *Overtone glissando on C & G strings* - Same as above, but on both strings simultaneously, thus producing overtones with fundamentals on the open C and G cello strings.

N.B.: Both the above overtone glissando effects can be most efficient if executed with a controlled bow pressure against the string, so as to produce a greater amount of distinctive overtones.