

Þrá Skalt Efla

**Fyrir/For
Piano Trio**

**Eftir/By
G. Karel Másson**

Copyright © G. Karel Másson 2009

The performance of this piece should not be too rigid, as the overall concept relies on the acceptance of the performers to be in a state of meditation while performing.

Prior to performing they should recite in unison a mantra to help them on their way to enlightenment. The following words give the idea of which mantras are suitable;

Marana Ta

Peace

Love

Happiness

Þrá Skalt Efla *(if the performers are not proficient in Icelandic then they should try to pronounce this as they see best fit)*

Jesu

Buddha

Mohammed

The length of the chanting should not exceed 25 seconds, shorter time lengths are acceptable.

Instructions regarding the notation in the piece

General;

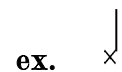
The fermatas which are written should be approx. 10 seconds in length.

Strings;


The quarter tones are divided thus;



Notes which are written with x as their note head should only be sounded with the finger but not bowed.



Notes which are written as boxes are to be played behind the bridge;

ex. 

Quasi Glissando should be executed as freely as possible, the notes should be approached with a slide, in the style of jazz trumpet smear.

Piano

in bars 25-26 the notes in the g clef are to be held down only and not sounded.
They are notated thus;

ex. 

Duration ca. 6' 10"

Þrá Skalt Efla

♩ = 60

♩ = 90

♩ = 320

G. Karel

The musical score is divided into three measures, each with a different tempo and time signature:

- Measure 1:** 4/4 time, tempo 60. Violin: *sul tasto senza vibrato*, *ppp* to *p*, 5-measure phrase. Violoncello: *molto vibrato*, *f*. Piano: *ppp*, 3-measure phrase.
- Measure 2:** 3/8 time, tempo 90. Violin: *ppp* to *p*, 9-measure phrase. Violoncello: *pp*, *mf*, *senza vibrato*. Piano: *pp*, *f*, *ff*, 8va⁻1.
- Measure 3:** 9/32 time, tempo 320. Violin: *ppp* to *p*, 9-measure phrase. Violoncello: *f*, *ff*, *fff*. Piano: *f*, *f*, *f*, 8va⁻1.

♩-60

♩-180

Vln. **4/4** *ppp* **7/16** *ord. senza vibrato* **3/4**

Vc. *molto vibrato* *ff* *ppp*

4/4 **7/16** **3/4**

ff *pp*

Tempo: ♩ = 100 (first system), ♩ = 80 (second system)

Vln. *quasi glissandi*
8 $\frac{3}{4}$ *ff* $\frac{2}{4}$ *pp* $\frac{4}{4}$

Vc. *senza vibrato*
f *gliss.* *ff*

una corda
7 11 13 7

pp

$\frac{3}{4}$ 3 9 $\frac{2}{4}$ 9 $\frac{4}{4}$ 11 $\frac{4}{4}$

pp *(sost.)* *(sost.)*

f *sostenuto*

♩-120

♩-100

senza vibrato
(quasi gliss.)

(quasi gliss.)

Vln. **11** **4/4** **4/4** **2/8** **4/4**

Violin part notation in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with a slur over them, marked with a forte *f* dynamic. Fingering numbers 5, 7, and 5 are indicated below the notes. The tempo is marked as ♩-120. The piece concludes with a double bar line and a 2/8 time signature change, followed by a final 4/4 time signature.

senza vibrato

quasi glissandi

Vc. **f** **6** **3** **5**

Violoncello part notation in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with a slur over them, marked with a forte *f* dynamic. Fingering numbers 6, 3, and 5 are indicated below the notes. The tempo is marked as ♩-120. The piece concludes with a double bar line and a 2/8 time signature change, followed by a final 4/4 time signature.

Piano part notation in 4/4 time. It begins with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The right hand plays a series of eighth notes with a slur over them, marked with a forte *f* dynamic. Fingering numbers 9 and 9 are indicated below the notes. The left hand plays a single bass note (B1) with a forte *f* dynamic. The tempo is marked as ♩-120. The piece concludes with a double bar line and a 2/8 time signature change, followed by a final 4/4 time signature.

(sost.)

Tempo markings: ♩-60, ♩-80

Time signatures: 4/4, 3/4, 2/4

Vln. (Violin) part: Rested throughout.

Vc. (Violoncello) part: *molto vibrato*, *ff* to *ppp*, *ff* to *p*, *(molto vib.)*

Time signatures: 4/4, 3/4, 2/4

tre corde

Ped. *ff* to *pp*

Dynamic markings: *f*, *ff*, *fff*, *ffff*, *fff*, *ff*, *f*, *mf*, *mf*, *p*, *pp*, *ppp*, *pp*, *p*, *mf*, *f*, *ff*, *p*

Tempo markings: $\text{♩} = 60$, $\text{♩} = 240$, $\text{♩} = 60$, $\text{♩} = 60$

Measures 16-17: $\frac{2}{4}$, $\frac{11}{16}$

Measures 18-19: $\frac{4}{4}$, $\frac{2}{4}$, $\frac{4}{4}$

Vln. *ff* *f* *pp*

Vc. *ppp* *ff* *f* *ff*

Annotations: *senza vib.*, *sul pont. IV*, *ord.*

Measures 20-21: $\frac{2}{4}$, $\frac{11}{16}$

Measures 22-23: $\frac{4}{4}$, $\frac{2}{4}$, $\frac{4}{4}$

pp *ff* *fff* *Red.* *ff*

Annotations: *11*, *13*

22

Vln. $\text{♩} = 30$ $\text{♩} = 40$ $\text{♩} = 60$

$\frac{4}{4}$ *senza vibrato* $\frac{3}{4}$ $\frac{4}{4}$

f *f*

Vc. *molto vibrato* (*molto vib.*)

fff *ppp* *fff*

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

fff *ppp* *ff* *ffff*

7 9 11 6

Vln. ²⁵

Vc.

ppp *f* 7

Detailed description: This system contains the Violin (Vln.) and Viola (Vc.) staves. The Violin staff begins at measure 25 with a slur over a series of eighth notes, followed by a fermata. The Viola staff starts with a *ppp* dynamic, then a *f* dynamic, and features a 7th fret marking. Both staves have a 7th fret marking in the second measure. The remaining two measures of the system are empty for both instruments.

p

ff 9 6

Ped. 7 9

Detailed description: This system shows the piano accompaniment. The right hand has a long slur over a series of notes, with a *p* dynamic. The left hand has a *ff* dynamic and features two 9th fret markings. A pedal point is indicated by 'Ped.' with a line extending across the bottom of the system, with 7th and 9th fret markings below it.

molto vibrato

28

Vln.

Vc.

f

9

6

5

7:6

6

9

3

3

5

7:6

3

9

3

3

p

This musical score is for Violin (Vln.) and Viola (Vc.) with piano accompaniment. The Violin part begins at measure 30 and features a melodic line with slurs and accents, including a 9-measure phrase, a 6-measure phrase, a 7-measure phrase, and another 9-measure phrase. The Viola part starts with the instruction *molto vibrato* and a dynamic marking of *f*. It contains a 5-measure phrase, a 7:6 phrase, a 3-measure phrase, a 9-measure phrase, and a 6-measure phrase. The piano accompaniment consists of two staves, each with two treble clefs, featuring triplet patterns in the first two measures of the first system.

♩=30

Vln. ³²

Vc.

ff *ppp*

ff

Vln. ³⁶

*sul pont.
senza vibrato*

ppp *p* *ppp*

Vc. *(molto vib.)*

f *pppp*

pp 15

39

Vln.

9 5 6 9

mf *ppp* *ff*

3/4

♩-120

Vc.

f 7 7 7

ff 7

3/4

42

Vln.

Vc.

*sul pont.
(molto vib.)*

*ord.
(molto vib.)*

ffff *f*

ff *p*

7
16

7
16

Musical score for Violin (Vln.) and Violoncello (Vc.) with piano accompaniment. The score is in 4/4 time and consists of 16 measures.

Violin (Vln.) Part:

- Measures 1-6: Rest.
- Measure 7: *mf* (half note).
- Measures 8-9: *ff p* (quarter notes).
- Measures 10-16: Rest.

Violoncello (Vc.) Part:

- Measures 1-6: *ppp* (half notes), *sul tasto (molto vib.)*. Dynamics range from *ppp* to *ff*.
- Measure 7: *ff* (quarter notes), *senza vibrato sul pont.*
- Measure 8: *p* (quarter note), *ord.*
- Measures 9-10: *pp* (quarter notes), *sul tasto*.
- Measures 11-12: *fff* (quarter notes), *sul pont*.
- Measures 13-16: Rest.

Piano Accompaniment:

- Measures 1-6: *pp* (eighth notes), *6* (fingerings).
- Measures 7-8: *f* (quarter notes).
- Measures 9-10: *fff* (quarter notes).
- Measures 11-12: *f* (quarter notes).
- Measures 13-14: *ff* (quarter notes).
- Measures 15-16: *ff* (quarter notes).

Performance instructions include *senza vibrato* for the Violin and *sul tasto* and *sul pont* for the Violoncello. The score concludes with a *Ped.* (pedal) instruction.

♩ = 60

60 $\frac{4}{4}$

Vln.

ord.
molto vibrato

ppp

senza vibrato

Vc.

fff

$\frac{4}{4}$

13

pp

f

Ped.

♩-30

65

Vln.

Vc.

*poco a poco sul tasto
(molto vib.)*

fff

ppp

pppp

fff

(senza vib.)