

Daan Janssens

Wie aus der Ferne

miniature for violoncello and piano


(2021)

Score

*Commissioned by the Queen Elisabeth Competition as compulsory work
for the semi-finals of the 2022 violoncello competition*

Dur. ca. 6'

signs and symbols

MST	molto sul tasto
ST	sul tasto
PST	poco sul tasto
N	normal
PSP	poco sul ponticello
SP	sul ponticello
————→	gradual transition between different playing techniques
+	left hand pizzicato
 ^{1/2}	starting from a fully depressed pedal, release the pedal a bit in order to 'clean' the musical texture, then again fully depress the pedal

All bowings are suggestions by the composer.

More information: www.daanjanssens.be

Commissioned by the Queen Elisabeth Competition as compulsory work
for the semi-finals of the 2022 violoncello competition

Wie aus der Ferne

miniature for violoncello and piano

Daan Janssens (2021)

Senza tempo (ca. 5") Subito ♩ ca. 60 - 63

Violoncello

(esplosivo) *pp* *f* retorico *p*

Piano

ff *pp* sub. *sempre pp*

Ped.

5

(p) *f* *p* *mf* *p* *f* *p* *f* *p* *(p)*

5:4

Piano

5:4

(Ped.)

8

f *p* *f* *p* *f* *pp* *(pp)* *ff* *f* *p*

3:2 5:4

8va

sub. *ff* *pp*

3:2

Piano

3:2

(Ped.)

20 *PSP* → *N* *N* → *PSP* → *N* → *SP* → *N*

f > *p* < *ff* *espr.* *p* (*p*) < *mf* > *p* < *f* — *mp* — *p* — *f* *p* <

ff *pp* *p* *sempre pp*

(Ped.)

24 *N* → *PSP* → *N*

f — *p* *pp* < *f* *p* < *f* — *pp* *pp* < *f* > *pp*

pp — *sfz* *ff* *pp*

(Ped.)

27 *pizz.* + *arco* *N* → *tr*

p < *sfz* *pp* — *p* — *mf* *p* — *f* *p* <

mp *pp* *sempre pp*

(Ped.)

29 *PSP* → *N*
trmm

pizz.
 I II I II I

(II)
arco

f > *pp* < *ff* *f* > *pp* *pp* < *f* *f* > *pp* *pp* <

8^{va}

ff *mp* *p* *pp*

3:2 3:2 5:4 5:4

(Ped.)

32

trmm

5:4 5:4 5:4

f > *p* *p* (*p*) < *f* > *p* *p* < *ff* *p* < *f* > *p*

pp *pp*

5:4 5:4 5:4

8^{vb}

(Ped.)

35

pizz.

trmm

arco

N →

pp < *ff* *p* < *f* > *p* *p* < *f* *p* < *f* > *p* *p* <

3:2 3:2

5:4

(8)

(Ped.)

38 *SP* → *N* → *PSP* → *N* *N* → *SP*

tr *tr*

f → *p* → *f* → *p* → *ff* *espr.* *p* → *ff*

pp 3:2

(8) (Ped.)

42 *N* → *SP* → *N*

tr *tr* (non trill.)

p → *ff* → *pp*

tr

pp (*pp*) *mp* *pp*

(8) 8^{vb}
1/2

(Ped.)

45 *(N)* → *(V)*

tr

(pp) *sempre pp* *(pp)*

(8) 1/2 1/2 1/2

(Ped.)

47 PSP → N (N) → SP

f *p* *f* *p* *ff*

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

(8)-----

(Ped.) 1/2 1/2 1/2 1/2

50 (tr) → N

p *p* < *ff* *p* < *f* *p* *p* < *ff* *p* *p* < *ff*

pp (*pp*) *ff* *mf* *p* *p*

(8)-----

(Ped.) 1/2 1/2 *

53 N → PSP → N

p < *ff* > *pp* *pp* (*pp*) < *ff* *f* *p* *ff*

mp *p* *pp*

(8)-----

(Ped.) 1/2

56

(N) → PSP → N → SP → N

p → *f* → *pp* → *ff* → *pp*

(*pp*)

5:4 9:8

(Ped.) 1/2 1/2 1/2

58

(N) → SP → N → PSP

pp → *f* → *p* → *f* → *p* → (*p*) → *ff*

f → *pp* → *mp* → *p* → *f*

tr (#2)

3:2 5:4

8^{vb}

(Ped.) *

60

N

p

mf → *p* → *p* → *mp* → *p*

3:2 3:2 3:2

8^{vb}

Ped.

62

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

p *f* *p*

(8) *3:2*

(Ped.)

64

p *ff* *mp* *f* *mp*

f *p* *pp* *pp*

1/2 *1/2*

(Ped.)

66

(*mp*) *ff* *ff* *mf* *ff*

p *f* *tr*

1/2 *1/2* *8vb* *1/2*

(Ped.)

69 N → PSP → N

p ————— *ff* ————— *pp*

pp
(tr) ————— *sempre pp*

8^{vb}

(8) —————

(Ped.) ————— 1/2 ————— 1/2

71 N → PSP → N → PSP

pp ————— *fff* *fff* > *f* ————— *ff* *f* < *ff* > trill *f* < *fff*

pp ————— *fffz* *pp sub.* ————— *fffz*

6:4 6:4

8^{vb}

(8) —————

(Ped.) ————— 1/2 ————— 1/2 ————— 1/2

74 (Sul IV ad lib.) N → SP

fff ————— *fffz* > ————— *fff* ————— (*fff*) ————— *p* < *ff* *mf* < *ff*

fffz *pp*

5:4 3:2 8 5:4

(8) —————

(Ped.) —————

78 $\xrightarrow{\text{MST}}$ $\xrightarrow{\text{PST}}$ $\xrightarrow{\text{N}}$

(tr) *ppp* \circ $\xrightarrow{\text{p}}$ $\xrightarrow{\text{ff}}$ (esplosivo)

p $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{ff}}$

(8) $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{p}}$ $\xrightarrow{\text{pp}}$

(Ped.)

Poco rall. $\xrightarrow{\text{Poco meno}}$ $\text{ca. } 58 - 60$

83 $\xrightarrow{\text{N}}$ $\xrightarrow{\text{Sul II}}$ $\xrightarrow{\text{(N) \to PST}}$

pp \leftarrow *mp* \rightarrow *pp* $\xrightarrow{\text{pp}}$ \leftarrow *p* \rightarrow *pp* $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{mf}}$ \rightarrow *pp*

ff $\xrightarrow{\text{pp sub.}}$ $\xrightarrow{\text{sempre pp}}$

(8) $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{p}}$ $\xrightarrow{\text{pp}}$

(Ped.)

88 $\xrightarrow{\text{PST}}$ $\xrightarrow{\text{N}}$ $\xrightarrow{\text{(N)}}$ $\xrightarrow{\text{PSP}}$ $\xrightarrow{\text{N}}$

∇ *pp* $\xrightarrow{\text{f espr.}}$ $\xrightarrow{\text{p}}$ $\xrightarrow{\text{mf}}$ $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{pp}}$

sempre pp

(8) $\xrightarrow{\text{pp}}$ $\xrightarrow{\text{p}}$ $\xrightarrow{\text{pp}}$

(Ped.)

93 (N) → PST (Sul II) N

mf espr. *pp* *pp* *p* *ppp* *ppp*

8^{vb}

(Ped.)

Quasi lento ♩ ca. 52 - 54

99 (N) → PST N

pp *pp* *p* *pp* *p* *pp*

3:2 5:4

(8)

(Ped.)

Subito tempo I ♩ ca. 60 - 63

104

(*pp*) *mf espr.* *pp sub.* (*pp*) *mf espr.* *pp* *pp* *mf*

5:4 5:4

(8)

(Ped.) *

108

108

pizz. *p* *mf* *arco* *p* *f* *pizz.* *p* *sfz* *arco* *p*

mf *p* *p* *3:2* *3:2* *p* *(p)* *sfz*

3:2 *3:2* *3:2* *3:2*

Red. *

Detailed description: This system contains measures 108, 109, and 110. Measure 108 features a bass line with a *pizz.* attack, moving from *p* to *mf*, and an *arco* section with dynamics *p*, *f*, *p*, and *sfz*. The piano accompaniment includes a right-hand part with *mf* and *p* dynamics, and a left-hand part with *p* dynamics and *3:2* triplets. Measure 109 continues the *arco* section with *p* and *ff* dynamics. Measure 110 shows a *pizz.* attack with *(p) < f* dynamics. The system concludes with a *Red.* (Reduction) and an asterisk.

110

110

(p) < f *p* *ff* *p*

(p) *sfz* *p* *5:4* *mf* *mp* *p* *3:2*

5:4 *5:4*

Detailed description: This system contains measures 110, 111, and 112. Measure 110 features a bass line with *(p) < f* and *p* dynamics, and a right-hand piano part with *(p)* and *sfz* dynamics. Measure 111 continues with *p* and *ff* dynamics in the bass, and *5:4* and *3:2* markings in the piano part. Measure 112 shows a *pizz.* attack with *(p) < f* dynamics in the bass, and *p*, *pp*, and *mp* dynamics in the piano part. The system concludes with a *Red.* (Reduction).

112

112

mf *p* *(p)*

p *pp* *pp* *3:2* *pp*

Red.

Detailed description: This system contains measures 112, 113, and 114. Measure 112 features a bass line with *mf* and *p* dynamics, and a right-hand piano part with *p* and *pp* dynamics. Measure 113 continues with *(p)* dynamics in the bass, and *pp* and *3:2* markings in the piano part. Measure 114 shows a *pizz.* attack with *(p) < f* dynamics in the bass, and *pp* dynamics in the piano part. The system concludes with a *Red.* (Reduction).

114

f *p* *f* *p* *ff*

(*pp*)

1/2 1/2

(Ped.)

116

ff ruvido *pp* < *ff* *p* *pp* *sffz*

3:2 3:2 5:4 6:4 6:4 6:4

ff *pp* *tr*

3:2 5:4 5:4 6:4

8^{va} 8^{vb}

(Ped.) *

118

(*N*) → *SP* → *N* *PSP* → *N* *N* → *SP*

tr *tr*

p *ff* > *pp* *f* *mp* *p*

p *ff* *mf* *p*

3:2

8 *tr*

(Ped.) *

120

PSP → *N* *N* *N* → *PSP* → *N* *N*

f *p* *p* *ff* *p* *ff* *p* *p*

pp *pp* *pp* *pp* *pp* *f*

5:4 *Ped.* *1/2*

122

(*N*) → *SP* → *N*

tr *tr* *tr*

(p) *ff* *p* *f* *p* *ff* *ff*

pp *(tr)* *sempre pp* *tr*

(8) *(loco)* *8vb* *1/2* *1/2* *1/2* ***

Ped.

124

N → *PSP* → *N*

f *ff* *p* *p < ff > p* *f* *p* *(p)* *ff*

ff *mf* *p* *pp*

5:4 *Ped.*

126

N → *PSP* → *N* *N* → *PSP* → *N* *N* → *SP*

p < *ff* > *p* *p* < *ff* > *p* *p* ————— *ff*

ff ————— *mf* ————— *p* ————— *pp*

(Ped.)

129 (non legato) Subito quasi lento ♩ ca. 52 - 54

N (◡)

mf ————— *fff* *pp immobile*

(*pp*) ————— *fff* (*ad lib.*) *ord.* *pp espr.*

sffz *p* *ord.*

8^{vb}
(chromatic cluster - depress silently)

(Ped.) 1/2 *

133 (*N*) → *PSP* → *PST* (*dur. ad lib.*) Subito tempo I ♩ ca. 63

t ~~~~~ *t* ~~~~~

(*pp*) ————— *p* ————— *ppp* (◡) *pp* ————— *fff*

(*esplosivo*)

8^{va}

sempre pp *pp espr.* *f* ————— *fff*

(8) —————

(Ped.) *