

ERMIR BEJO

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ENCORE FROM **OPUS 2**

SOLO VIOLIN

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bis per violino da Op.2  
zugaben für geige aus Op.2  
bis për violinë nga Op.2  
2013

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## GENERAL NOTES

1. Metronome markings are always approximate
2.  $-- \rightarrow$  = Continuous ;  $-- - //$  = Sudden change or stop from previous instruction. Never a *caesura*
3. Unless marked otherwise, rests should not be preceded by changes in tempo or dynamics


4. Softest  Loudest

Approximate dynamic levels of accents :

$\cup$  = Unaccented like a weak beat      $\overset{\vee}{\circ} \approx \bullet$       $\overset{\wedge}{\circ} \approx \bullet$

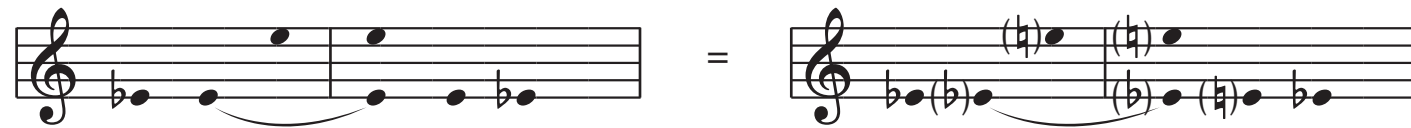
$\bar{\circ} \approx 1/2 \bullet$       $\overset{\vee}{\bar{\circ}} \approx 1/2 \bullet$       $\overset{\wedge}{\bar{\circ}} \approx 1/2 \bullet$

5.  $\wedge < \cup < \bar{\cup} < \bar{\wedge}$      6.  $\cdot < \downarrow$   
*Staccato*     *Staccatiss.*

7.  etc.  
*Staccato* or *Staccatiss.* is always equally short and elastic, regardless of the note value above which it stands.

8. ( ) = Cautionary / courtesy reminder OR Temporary change from a "*sempre*" indication
9. [ ] = Alternative interpretation  
 While *Ossia* always simplifies a given passage, "[ ]" suggests its alternative, equally valid interpretation

10. Accidentals carry through the measure. E.g. :



## SPECIFIC NOTES

### FOR VIOLIN

Vib. = Ordinary vibrato. Unless marked otherwise should always be light and subtle

### DETAILS

**DURATION: 3 MINUTES**

### PROGRAM NOTES

The violin Encore is a reworking of the first piece from my *Opus 2* for Chamber Orchestra.

While Op.2 is comprised of four multi-layered polyphonic pieces, in the current work I saw the possibility of filtering out the multitude of lines, thus bringing to the foreground material which exhibited strong — yet unfulfilled — diatonic tendencies.

Written for **Mia Detwiler** // First Live Performance by M.Detwiler, *Second Ed.* : 20 May 2016 – Tirana, Albania



