Rūta Vitkauskaitė

HIGHTET

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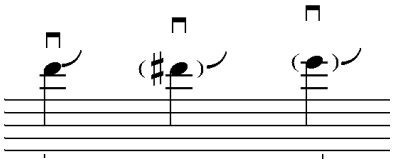
ABOUT

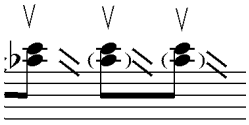
I wrote “Hightet” based on two old ideas I had for years. One is a direct association with the string instruments for me, as the violin player. I often joke, you can recognize violinist by his exhausted from the high frequencies look. Here I explore this very high and sometimes not very pleasant register of the instrument. Second idea I got when hearing composers Johannes Schöllhorn’s violin concerto, written inspired by the imaginative changing view which he sees when turning around his axis. The long continuous *glissando* in violin part was describing view of the sea and it created amazing effect on me - feeling of changing space and static time, and association with something continuous but monumental.

EXPLANATIONS

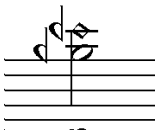
Duration c. 4'10'' - 4'50''

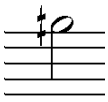


Bended line up and down bow sign – short glissando up, with down bow.

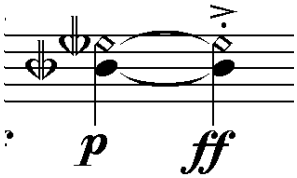


Two short lines down and up bow sign – short glissando with both notes downs, with up bow.
Notes in brackets – in this situation, exact pitch is not important, start short glissando with approximate pitch around marked notes
Flat sign other way round – quarter tone below natural pitch.

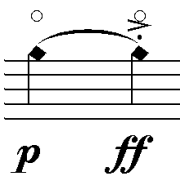




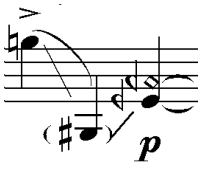
Sharp sign with one vertical line – quarter tone above natural pitch



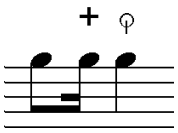
Two flat signs looking dofferend ways – three quarter tones below natural pitch. In this situation – fourth harmonic three quartet tones below natural pitch.



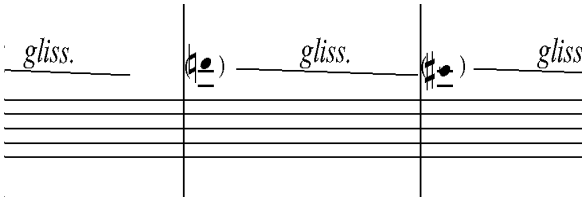
Diamond head and cicle above note – play overtone on the marked pitch (pitch indicate finger position on the string, the harmonic might be cery unclear clear, do not try to correct it).



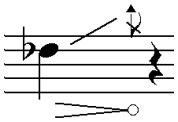
Note in bracket between glissando down and up – pitch is approximate, do not stop on the note in bracket.



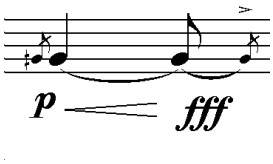
Cross above note – pizz. with left hand.
Circle with vertical line above note – Bartok pizz. or slap.



Notes in brackets in the long glissando down – pass these pitches in the marked places with stopping on them.



Triange notehead – highest possible pitch in this situation.
Diminuendo with circle at the end – diminuendo to dissapearing (no sound), same but oposite is for crescendo with circle at the beginning.



Acciacatura with accent at the end of the note – play accent on the same bow at the very end of the duration of the previous note.

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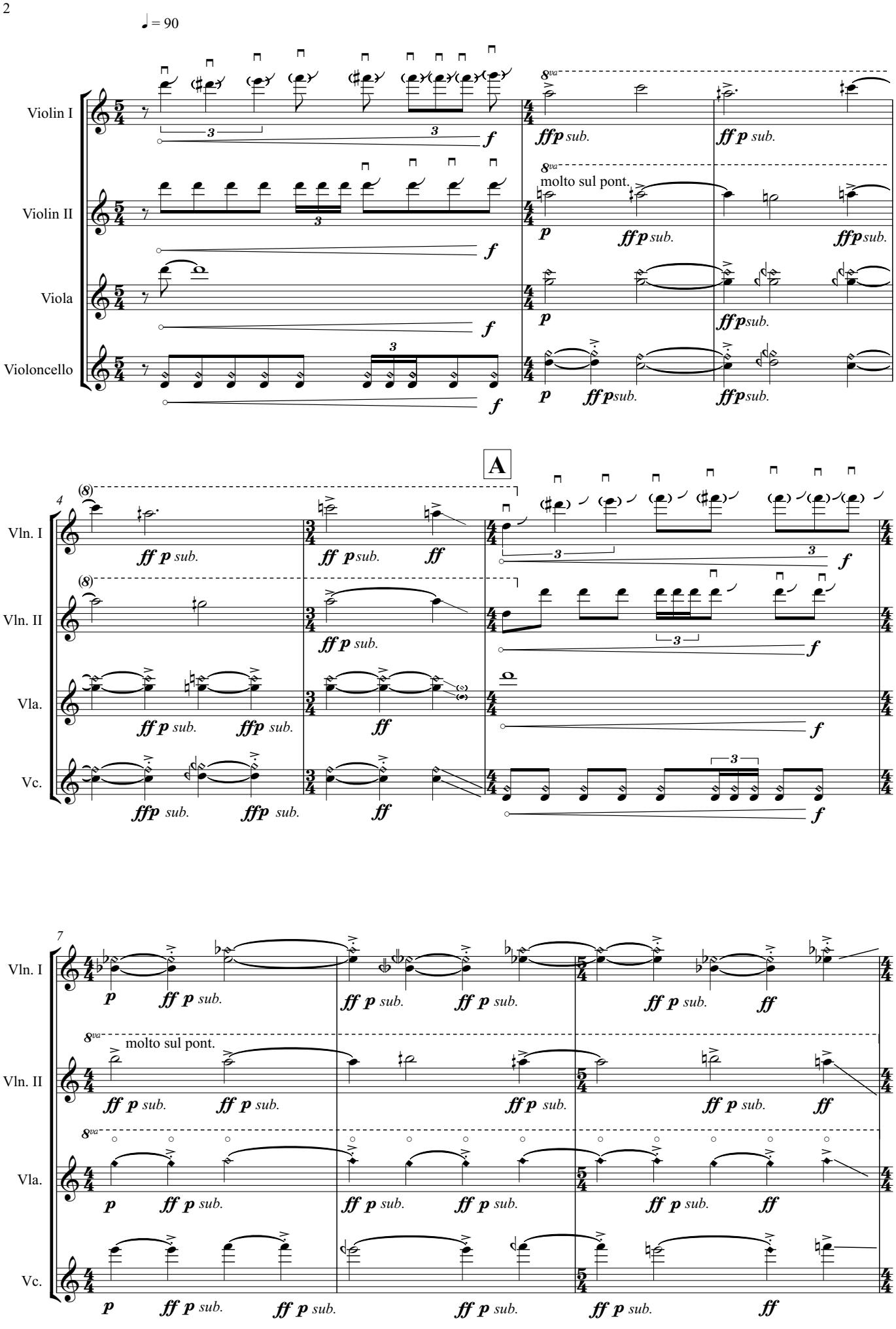
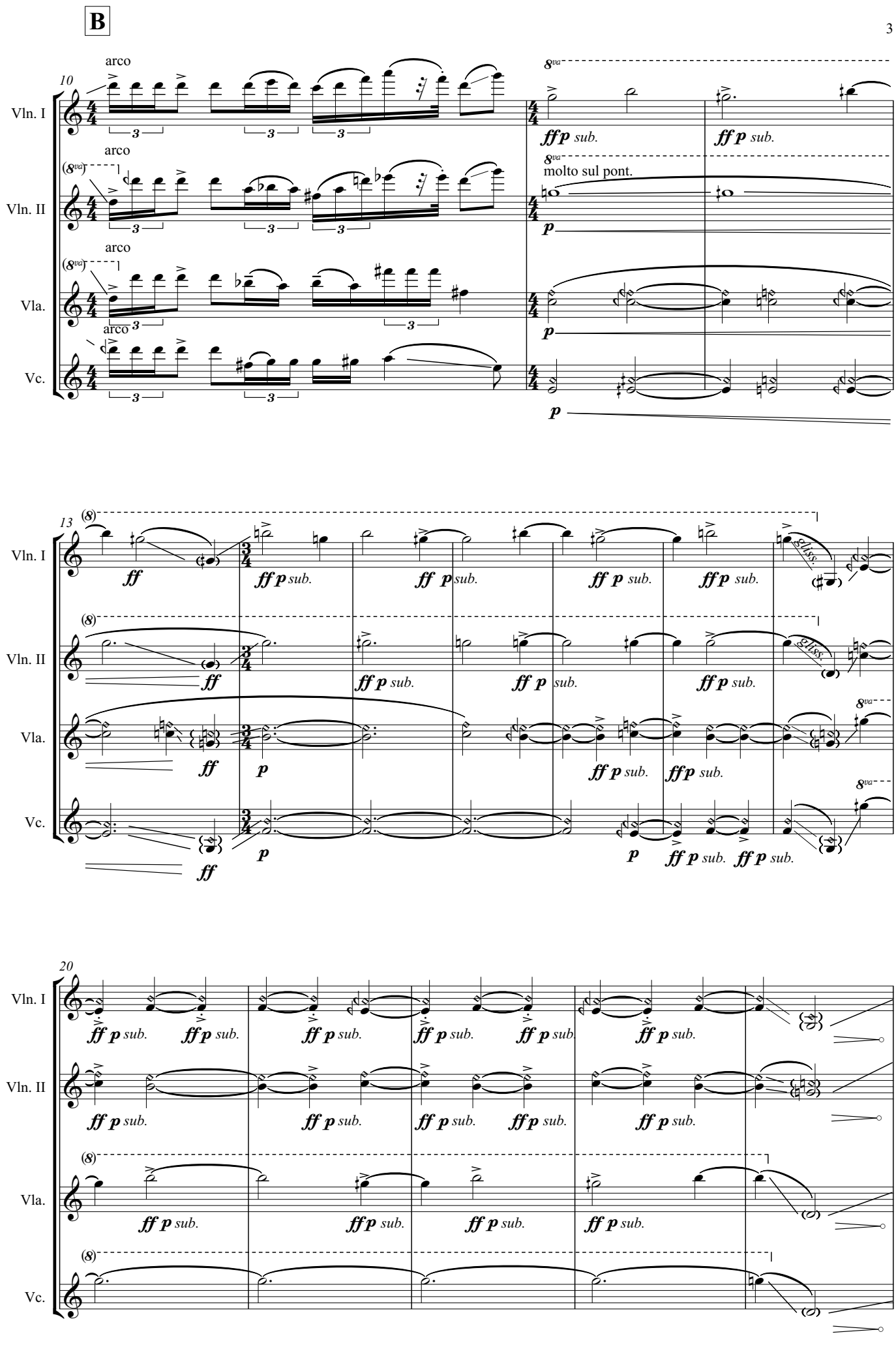
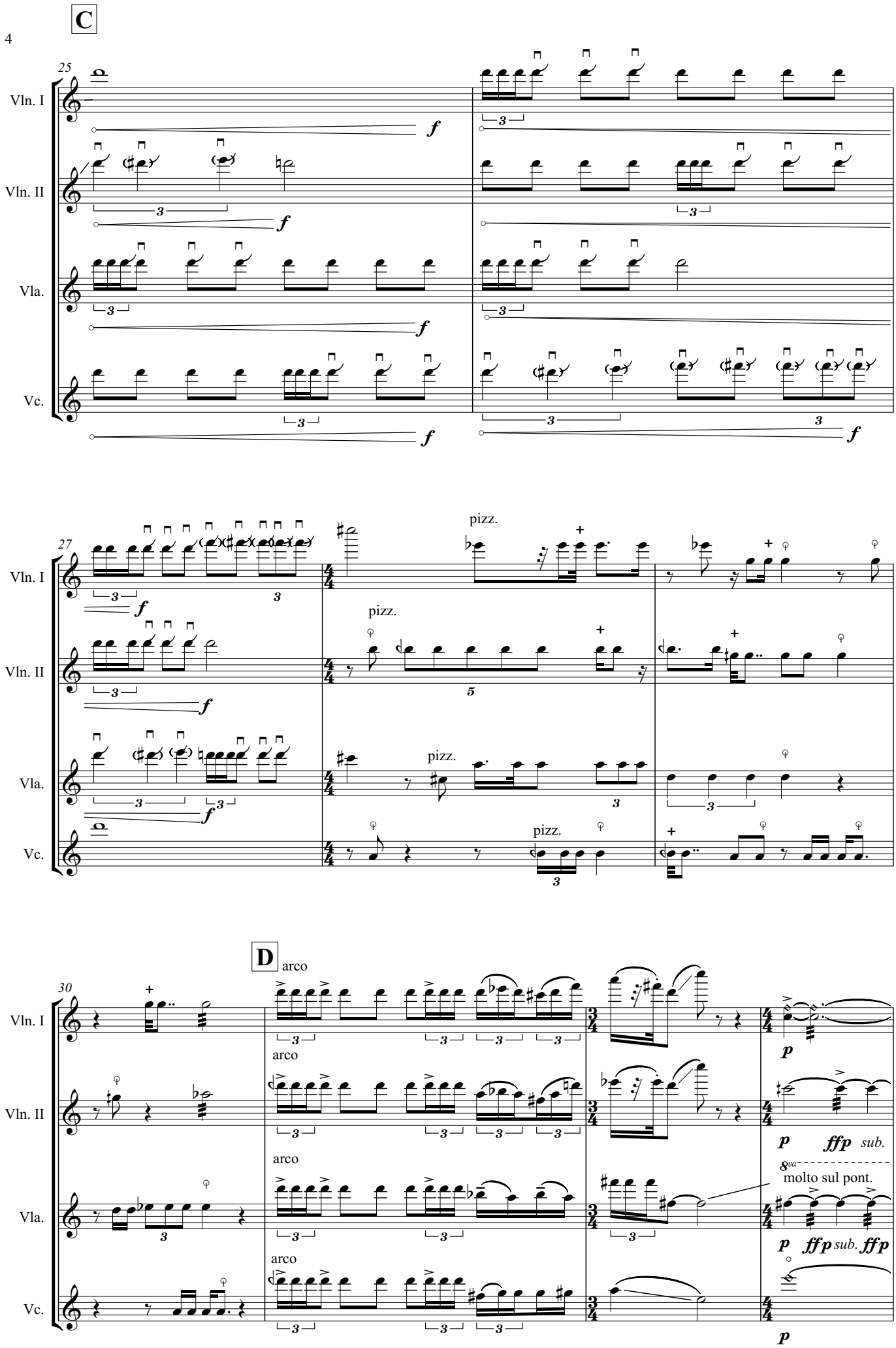
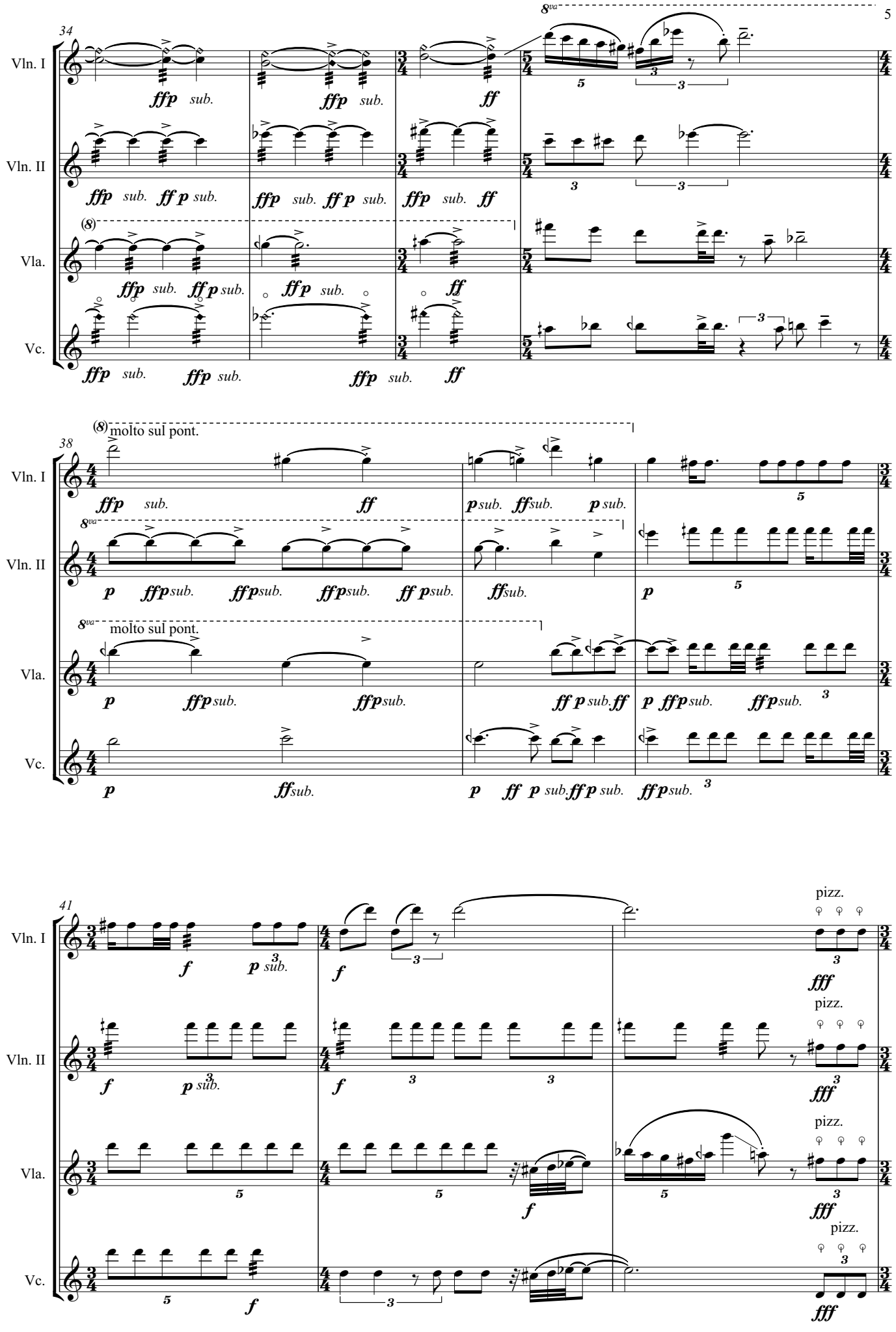
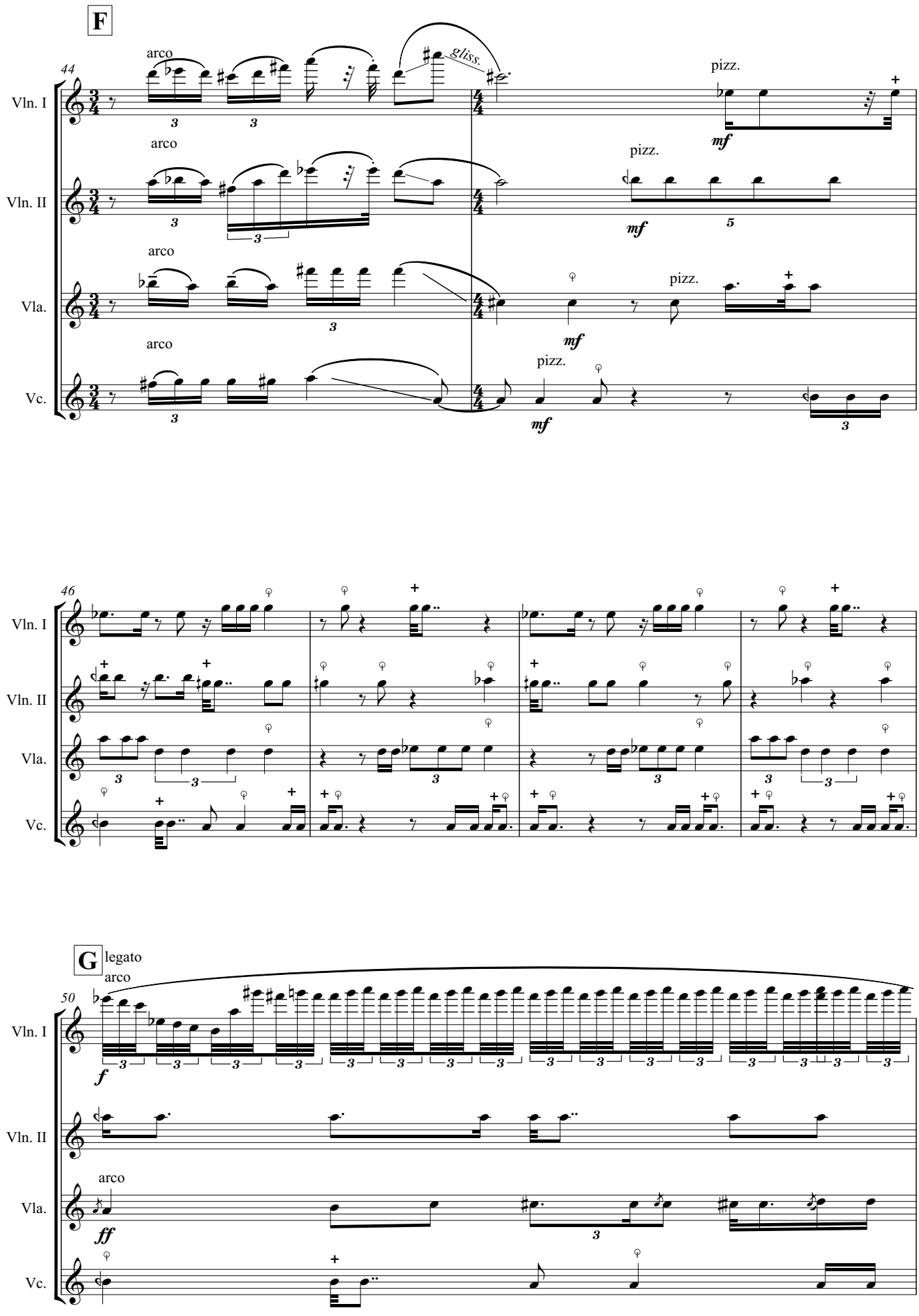


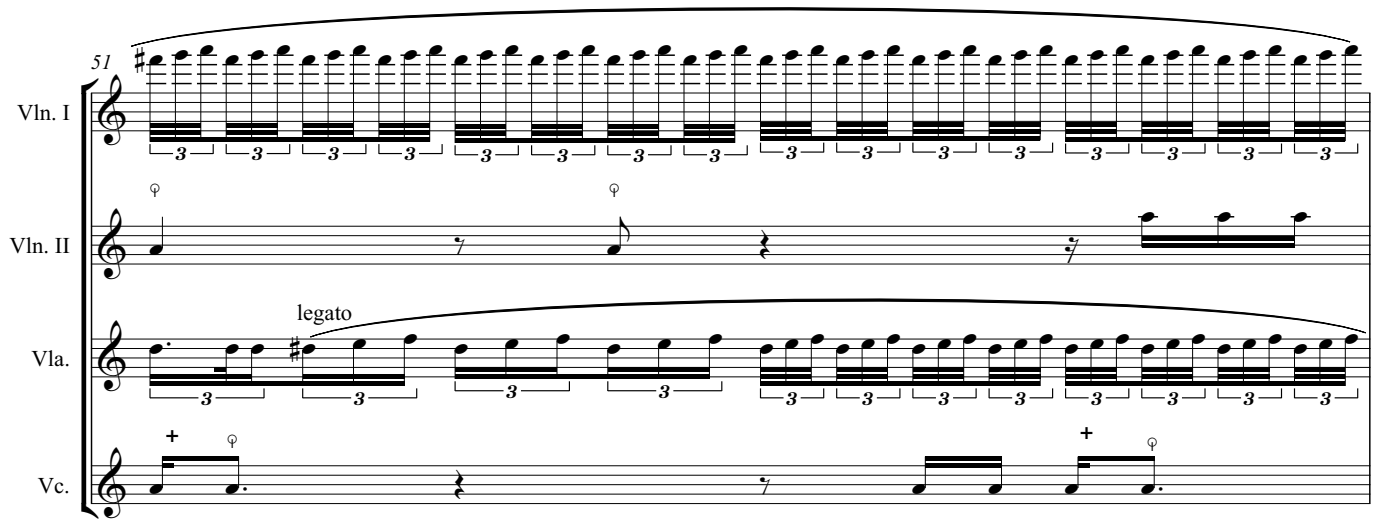

B
10
Vln. I
Vln. II
Vla.
Vc.
arco
molto sul pont.
ff p sub.
p
13
ff
gliss.
20

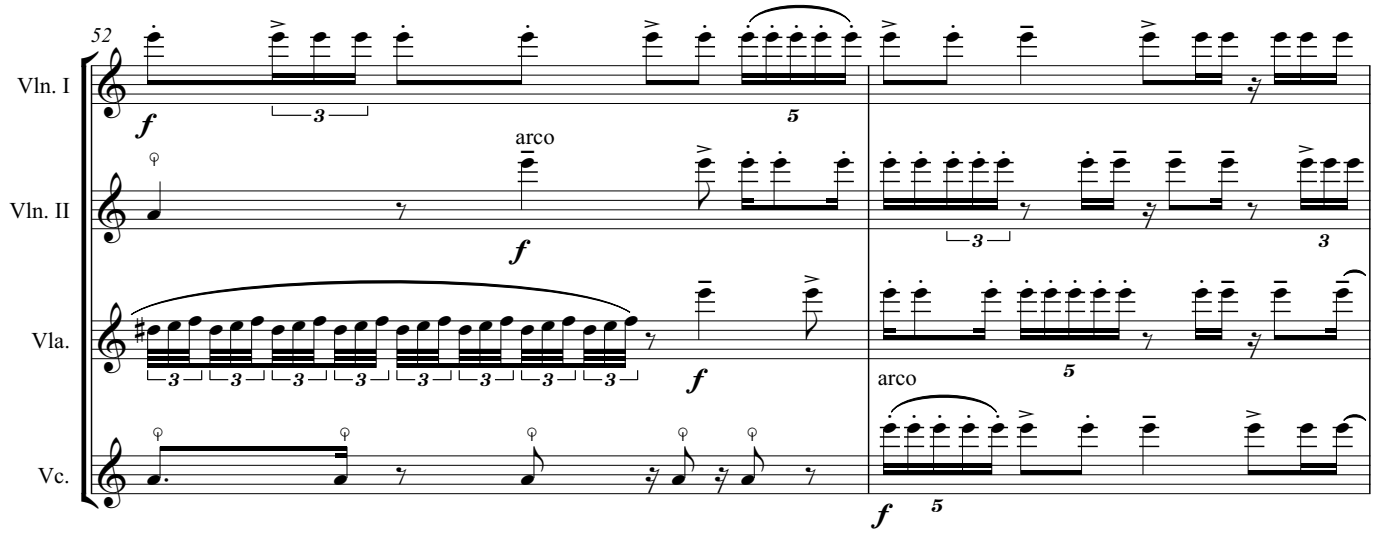

C
25
Vln. I
Vln. II
Vla.
Vc.
27
pizz.
D
arco
30
p
ffp sub.
8va
molto sul pont.

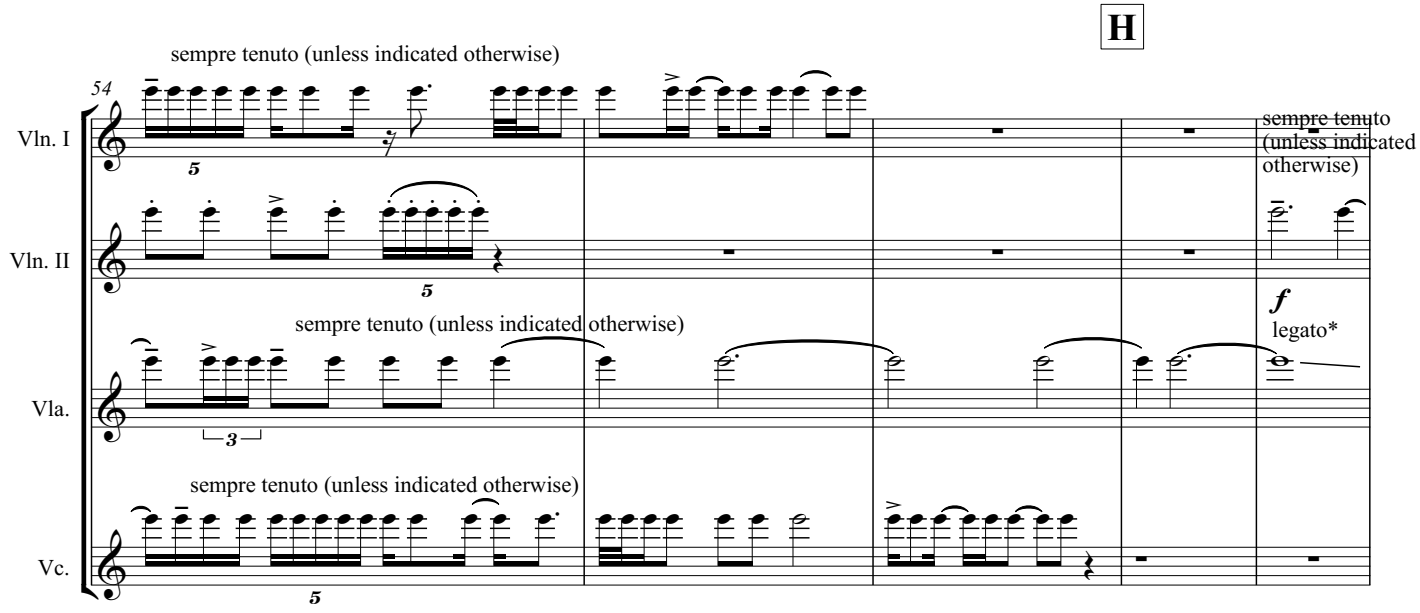
E


34
Vln. I
Vln. II
Vla.
Vc.
8va
ffp sub.
ff
ff p sub.
(8)
38
molto sul pont.
p
ffp sub.
ff sub.
p sub.
41
f
p sub.
pizz.
fff

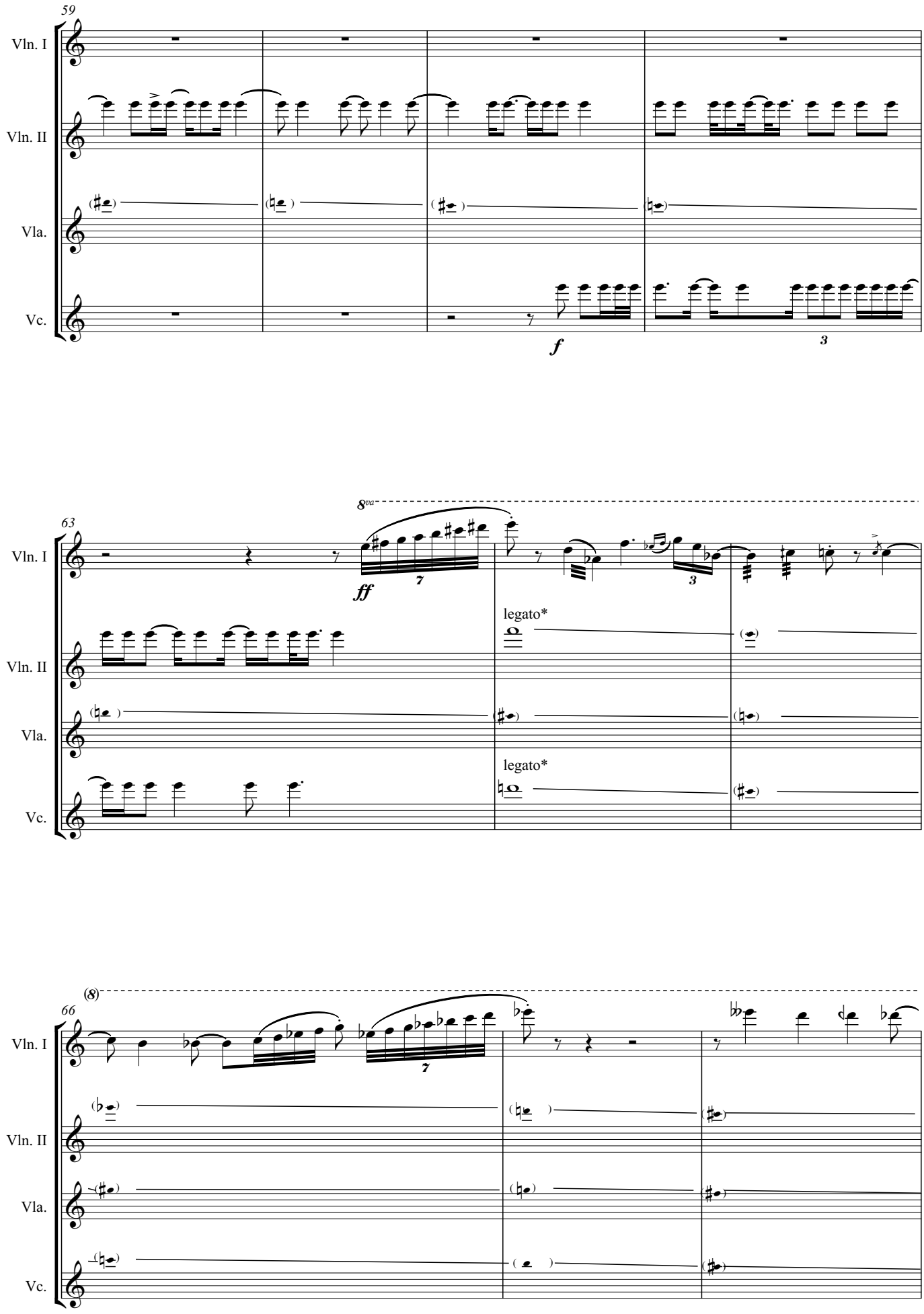

F
44
Vln. I
Vln. II
Vla.
Vc.
arco
gliss.
pizz.
mf
46
G
legato
50
f
ff

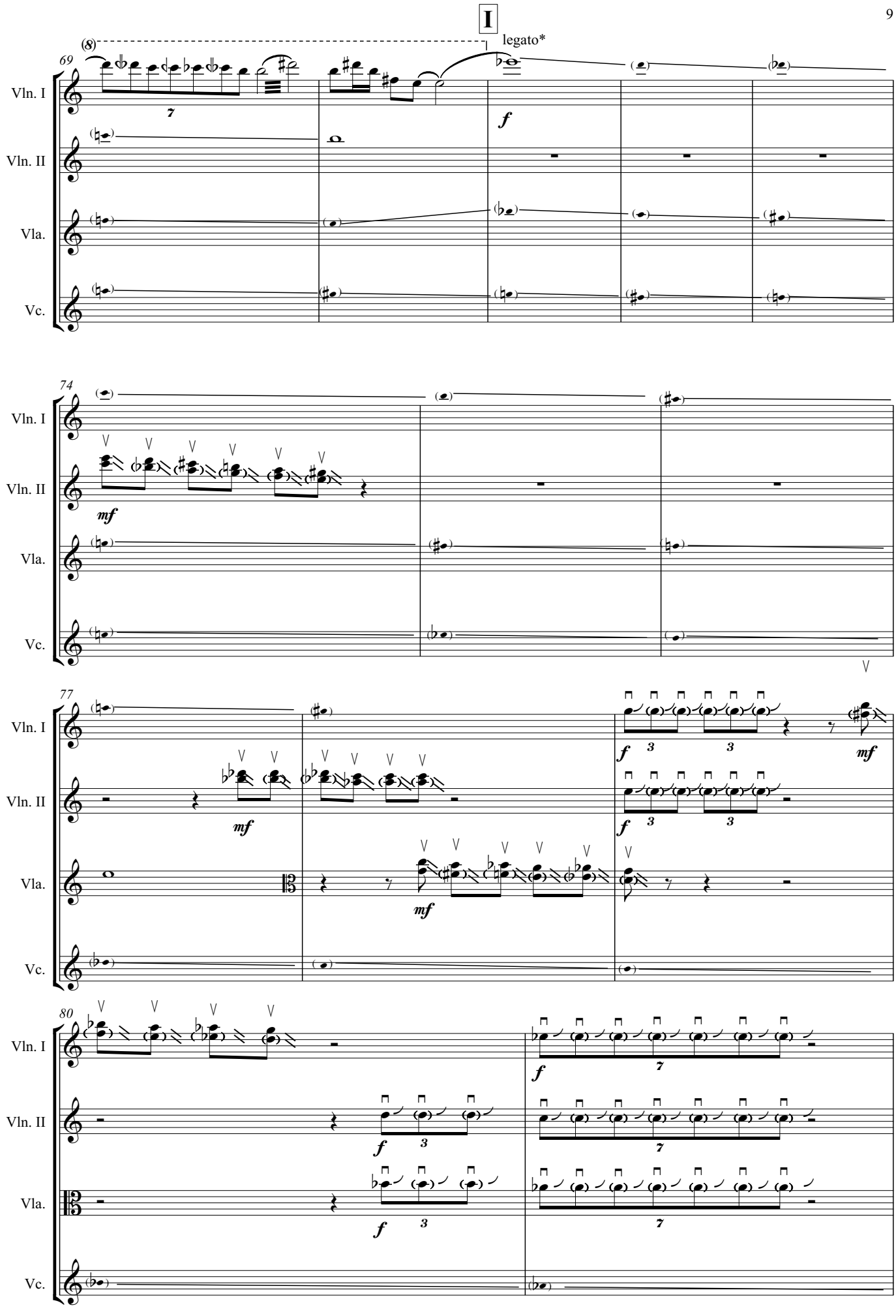


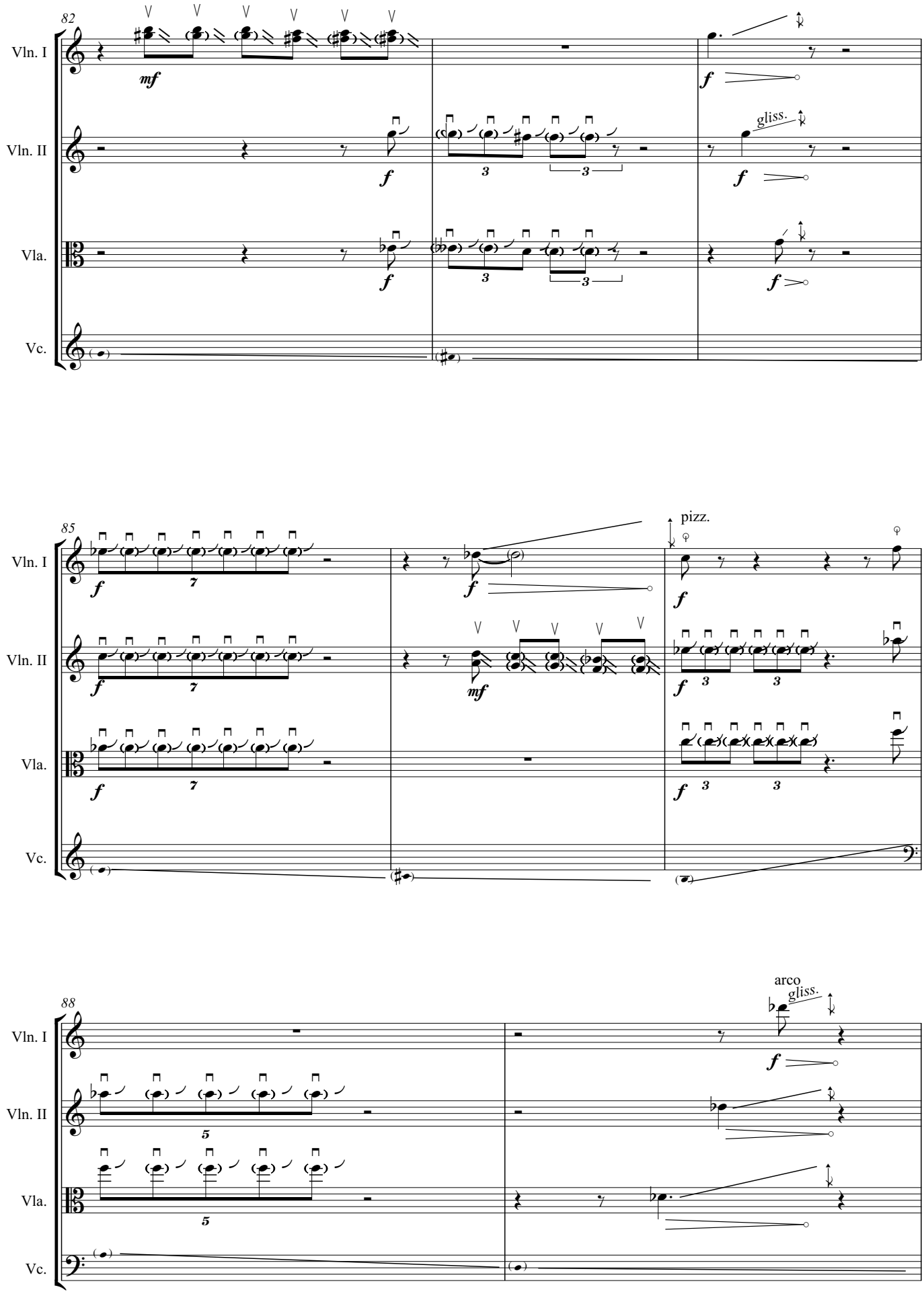


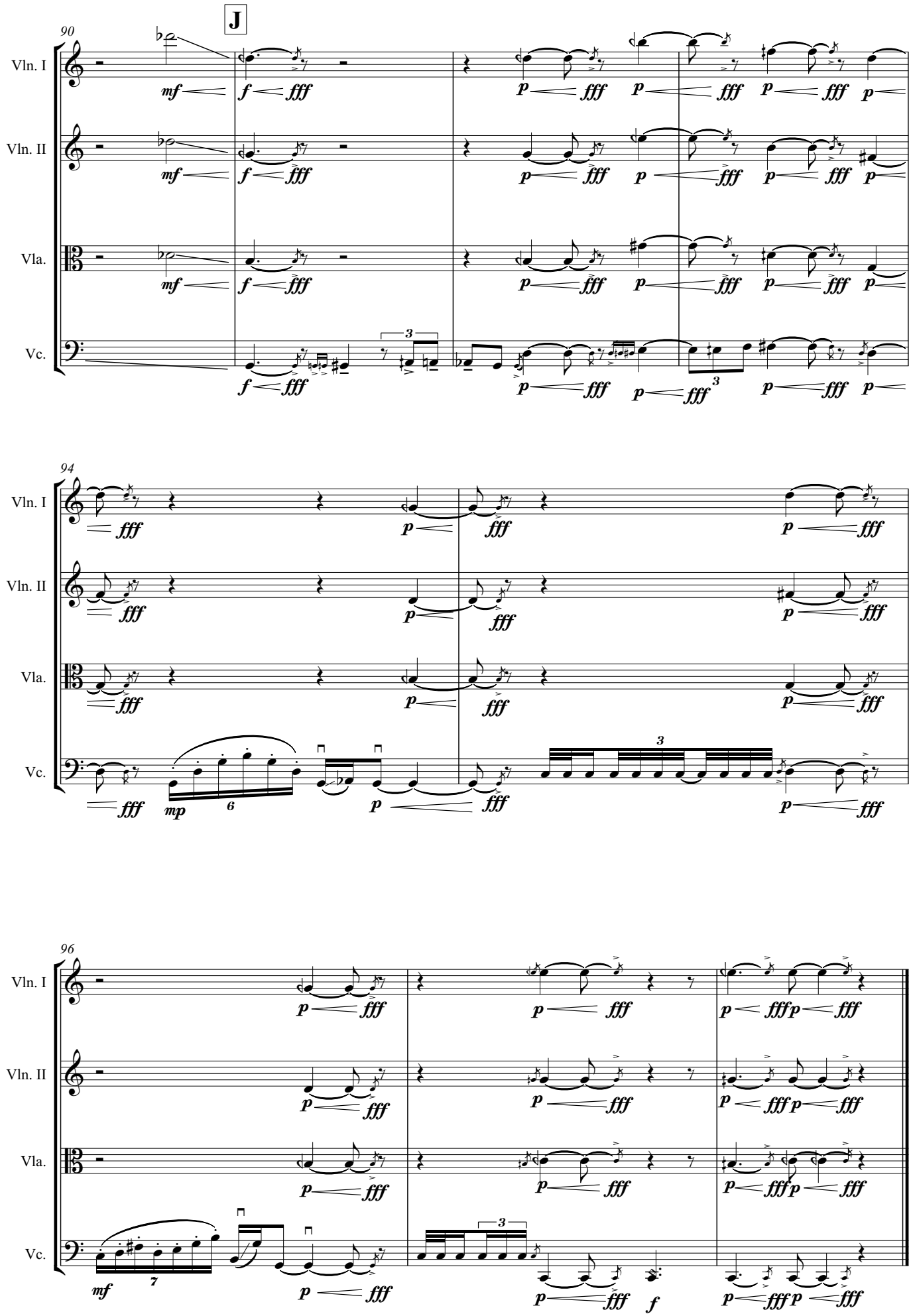


*Molto legato, change of bow should be inperceptible and there should be no sense of pulse whils glissando


59
Vln. I
Vln. II
Vla.
Vc.
f
3
63
8va
ff
7
3
legato*
legato*
66
(8)
7


I
legato*
69
74
77
80
Vln. I
Vln. II
Vla.
Vc.
(8)
7
f
mf
3


82
Vln. I
Vln. II
Vla.
Vc.
mf
f
gliss.
85
pizz.
arco
88


J
90
Vln. I
Vln. II
Vla.
Vc.
94
96