

Rūta Vitkauskaitė

HIGHTET

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## HIGHTET

### ABOUT

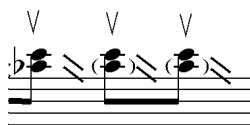
I wrote “Hightet” based on two old ideas I had for years. One is a direct association with the string instruments for me, as the violin player. I often joke, you can recognize violinist by his exhausted from the high frequencies look. Here I explore this very high and sometimes not very pleasant register 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 down, with up bow.  
**Notes in brackets** – in this situation, exact pitch is not important, start short glissando with approximate pitch around marked notes



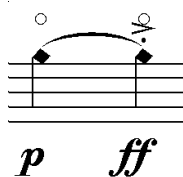
**Flat sign other way round** – quarter tone below natural pitch.



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



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



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

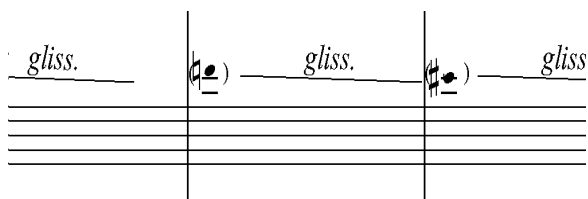


**Note in bracket between glissando down and up** – pitch is approximate, do not stop on the note in bracket.



**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.

# Hightet

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2

♩ = 90

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-4. The score is in 5/4 time. Violin I and II have trills in measures 1-3. The strings play a rhythmic pattern. Dynamics include *ffp sub.*, *ff p sub.*, *f*, and *p*. A *8<sup>va</sup>* marking is present in measures 3 and 4.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 5-8. A section marker 'A' is above measure 5. The strings play a rhythmic pattern. Dynamics include *ff p sub.*, *ff*, and *f*. A *8<sup>va</sup>* marking is present in measures 5 and 6.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 9-14. The strings play a rhythmic pattern. Dynamics include *p*, *ff p sub.*, and *ff*. A *8<sup>va</sup>* marking is present in measures 9 and 10.





34

Vln. I *ffp sub.* *ffp sub.* *ff*

Vln. II *ffp sub. ff p sub.* *ffp sub. ff p sub.* *ffp sub. ff*

Vla. (8) *ffp sub. ff p sub.* *ffp sub.* *ff*

Vc. *ffp sub.* *ffp sub.* *ffp sub.* *ff*

8<sup>va</sup>

38

Vln. I *ffp sub.* *ff* *p sub. ff sub. p sub.*

Vln. II *p ff p sub.* *ff p sub.* *ff p sub.* *ff p sub.* *ff sub.* *p*

Vla. 8<sup>va</sup> *p* *ff p sub.* *ff p sub.* *ff p sub. ff* *p ff p sub.* *ff p sub.*

Vc. *p* *ff sub.* *p ff p sub. ff p sub.* *ff p sub.*

8<sup>va</sup> molto sul pont.

41

Vln. I *f* *p sub.* *f* *fff* *pizz.*

Vln. II *f* *p sub.* *f* *fff* *pizz.*

Vla. *f* *fff* *pizz.*

Vc. *f* *fff* *pizz.*

**F**

Musical score for measures 44-45, featuring Violin I, Violin II, Viola, and Cello. The score is in 3/4 time and includes dynamic markings such as *mf* and *pizz.* (pizzicato). The Violin I part includes a glissando marking. The Viola and Cello parts feature triplets and a five-measure rest in the second measure.

Musical score for measures 46-49, featuring Violin I, Violin II, Viola, and Cello. The score is in 3/4 time and includes dynamic markings such as *mf* and *pizz.* (pizzicato). The Violin I part includes a glissando marking. The Viola and Cello parts feature triplets and a five-measure rest in the second measure.

**G** legato arco

Musical score for measures 50-53, featuring Violin I, Violin II, Viola, and Cello. The score is in 3/4 time and includes dynamic markings such as *f* and *ff*. The Violin I part features a long, continuous legato phrase with a *f* dynamic. The Viola and Cello parts feature triplets and a five-measure rest in the second measure.



51

Vln. I

Vln. II

Vla. *legato*

Vc.

52

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

**H**

54

Vln. I *f*

Vln. II *f*

Vla. *f* *legato\**

Vc. *f*

sempre tenuto (unless indicated otherwise)

sempre tenuto (unless indicated otherwise)

\*Molto legato, change of bow should be imperceptible and there should be no sense of pulse whilst glissando

59

Vln. I

Vln. II

Vla.

Vc.

*f*

3

Detailed description: This system contains measures 59 through 62. Vln. I has a whole rest. Vln. II plays a rhythmic pattern of eighth notes with accents. Vla. has a sustained note with a sharp sign. Vc. has a whole rest in measures 59-61, followed by a quarter rest and then a triplet of eighth notes in measure 62. A dynamic marking of *f* is placed below the Vc. staff in measure 62.

63

Vln. I

Vln. II

Vla.

Vc.

*ff*

7

3

8<sup>va</sup>

legato\*

legato\*

Detailed description: This system contains measures 63 through 65. Vln. I has a whole rest in measure 63, followed by a quarter rest and then an eighth-note triplet in measure 64, marked *ff*. A dashed line labeled 8<sup>va</sup> spans measures 64 and 65. Vln. II plays eighth notes in measure 63 and rests in 64-65. Vla. has a sustained note with a sharp sign in measure 63, and a sharp sign in measure 64. Vc. has eighth notes in measure 63 and rests in 64-65. The word 'legato\*' is written above the Vla. and Vc. staves in measure 64.

66

Vln. I

Vln. II

Vla.

Vc.

7

8

Detailed description: This system contains measures 66 through 68. Vln. I has a quarter note in measure 66, followed by an eighth-note triplet in measure 67, and rests in measure 68. A dashed line labeled 8 spans measures 67 and 68. Vln. II has a sustained note with a flat sign in measure 66, and a sharp sign in measure 67. Vla. has a sharp sign in measure 66, and a sharp sign in measure 67. Vc. has a sharp sign in measure 66, and a sharp sign in measure 67.

I

legato\*

69

Vln. I

Vln. II

Vla.

Vc.

74

Vln. I

Vln. II

Vla.

Vc.

77

Vln. I

Vln. II

Vla.

Vc.

80

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc.

Measures 82-84: Vln. I plays sixteenth-note chords with *mf* dynamics. Vln. II and Vla. play eighth-note triplets with *f* dynamics. Vc. provides a low bass line. Measure 84 includes a *gliss.* instruction for Vln. II and a dynamic marking of *f* for Vln. I.

85

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Measures 85-87: Vln. I, Vln. II, and Vla. play sixteenth-note chords with *f* dynamics. Vln. II has a *mf* dynamic marking in measure 86. Vc. plays a low bass line. Measure 87 includes a *pizz.* instruction for Vln. I and a dynamic marking of *f* for Vln. I.

88

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Measures 88-90: Vln. I, Vln. II, and Vla. play sixteenth-note chords with *f* dynamics. Vln. II has a *mf* dynamic marking in measure 89. Vc. plays a low bass line. Measure 89 includes an *arco gliss.* instruction for Vln. I and a dynamic marking of *f* for Vln. I.

**J**

90

Vln. I *mf* *f* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Vln. II *mf* *f* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Vla. *mf* *f* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Vc. *f* *fff* *p* *fff* *p* *fff* <sup>3</sup> *p* *fff* *p*

94

Vln. I *fff* *p* *fff* *p* *fff*

Vln. II *fff* *p* *fff* *p* *fff*

Vla. *fff* *p* *fff* *p* *fff*

Vc. *fff* *mp* <sup>6</sup> *p* *fff* *p* *fff*

96

Vln. I *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Vln. II *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Vla. *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Vc. *mf* <sup>7</sup> *p* *fff* *p* *fff* *f* *p* *fff* *p* *fff*