

Capsules

A set of seven miniatures for Solo Violin

- I.** Full Capsule
- II.** The Contained I
- III.** Half-Full Capsule
- IV.** The Contained II
- V.** Half-Empty Capsule
- VI.** The Container
- VII.** Empty Capsule

~ 13'

Composed by Howie Kenty

Written for Adrianna Mateo

Capsules:

Solo Violin

Notes and explanations

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These seven short pieces are designed to be played together as a set, and thus should each be treated as a part of a large whole; commonalities can be emphasized. As a general rule, particularly in areas of less determinate notation or areas including rapid sequences, the notes and rhythms themselves are significantly less important than the overall gesture; the player should keep this in mind and adjust their performance as necessary, altering and/or even improvising phrases as they feel necessary. (On a technical note, as some areas of the pieces are quite quiet, in most performance venues, amplification of some sort is recommended.)

Below are some explanations that should clarify areas of extended techniques or nonstandard notation in the score.

Left hand pizz. (only this note)	Bow behind the bridge of the indicated string (not scratchy)	Bow behind the bridge of the indicated string (scratchy)	Bow over the bridge, playing both of the indicated notes while also bowing the strings between the bridge and the tailpiece (here, Sul II and III) (over bridge)
Unmeasured, bounce the bow on the strings increasingly faster	Unmeasured tremolo, beginning slowly and accelerating	Move from first note to second via several rapid indeterminate pitches (4 - 6 for a quarter note, use more or fewer as necessary)	
Indeterminate runs between indicated pitches, freely; exact starting and ending pitches are less important than runs themselves; little or no gap between runs		Gliss harmonics, sliding from essentially open string to second note's position on same string	
Half-step trill, maintain trill as half-step while sliding	Whole-step trill, maintain trill as whole-step while sliding	Unmeasured tremolo and trill simultaneously (timings need not match up on any subdivision of the beat)	
Bow and sustain both notes, trilling both, simultaneously or alternately; freely, without a repeated pattern	Thicker end bar line indicates the boundary of a musical phrase	Double end bar line indicates the end of a small section	

Capsules I:

Solo Violin

Full Capsule

Howie Kenty

$\text{♩} = 75$

pizz. 9

mp

(Deviate and/
or improvise
through m. 18
if desired!)

3 arco 6 sul pont. to normale

increasingly scratchy $\text{♩} = 110$ ($\text{♩} = \text{♩}$) *trm*

f *ff* *trm*

7 normale to sul pont. *trm*

11 rit. a tempo

Gradually move to normale Freely move between sul tasto and sul pont...

slight dim. *ff* *trm* *trm* *trm*

Alternate trills freely

15 Trilled intervals becoming erratic, larger by microtones sul pont.

Becoming scratchy

19 *rubato* $\text{♩} = 75$ Use open strings whenever possible pizz.

Solo Violin

Capsules II:

The Contained I

Howie Kenty

Largo, freely

♩ = 50

Gradually move to
sul pont. and back

(smoothly)

Gradually move
to sul pont.

(over
bridge)

Musical notation for measures 1-5. The piece begins in 4/4 time with a mezzo-forte (*mp*) dynamic. The tempo is marked 'Largo, freely' with a quarter note equal to 50 beats. The notation includes various rhythmic patterns and dynamic markings such as *mp* and *p*. Performance instructions include 'Gradually move to sul pont. and back' and 'Gradually move to sul pont. (over bridge)'. A hairpin indicates a dynamic shift from *mp* to *p*.

slight accel.

to ♩ = 80 rit.

a tempo
pizz.

6 normale

arco

Musical notation for measures 6-10. The tempo is marked 'slight accel.' leading to a quarter note equal to 80 beats, followed by 'rit.' and 'a tempo pizz.'. The dynamic is mezzo-forte (*mf*). The notation includes a trill and a dynamic shift to *pp*. Performance instructions include 'normale' and 'arco'. A hairpin indicates a dynamic shift from *mf* to *pp*.

accel.

to ♩ = 170

rit.

Musical notation for measures 11-13. The tempo is marked 'accel.' leading to a quarter note equal to 170 beats, followed by 'rit.'. The dynamic is forte (*f*). The notation includes triplets and a dynamic shift to *f*. A hairpin indicates a dynamic shift to *f*.

Let
harmonics
ring

a tempo

♩ = 40

Gradually move
to sul pont.

pizz.

Musical notation for measures 14-18. The tempo is marked 'a tempo' with a quarter note equal to 40 beats. The dynamic is piano (*p*). The notation includes sul ponticello markings (Sul II, Sul III, Sul I) and a dynamic shift to mezzo-piano (*mp*). Performance instructions include 'Let harmonics ring', 'Gradually move to sul pont.', and 'pizz.'. A hairpin indicates a dynamic shift from *p* to *mp*.

Capsules III:

Solo Violin

Half-Full Capsule

Howie Kenty

very regularly
♩ = 95
col legno battuto
ricochet
ricochet
Draw bow as striking to make pitches speak
ricochet
f *f* *ff* *f*

5
Draw bow as striking
ricochet
f *ff*

7
Draw bow as striking
arco, sul pont.
arco, sul pont., shimmering
mp *pp* *pp* *p*

11
slight rit. a tempo, slight accel
Trill slowly, gradually faster
p *mp*

13
gradual rit. a tempo
col legno battuto
ricochet
f *ff*

18
ricochet
rit. ricochet
f *mf*

Capsules IV: The Contained II

Solo Violin

Howie Kenty

♩ = 65

pizz.
mp

4 *arco* Gradually move from sul pont to normale
mf 3 *ppp* (slowly, then accel.) *mp*

8 *mf* *p* *mp*

11 *mf* 3 6 *f* *p*

14 *mf* *ff* *pizz.* *mp*

17 *arco* sul pont. to normale
pp *p* *pp* *mf* *mp* 3 3 6

21 *a tempo* *pizz.*
sfz *mp*

Capsules V:

Solo Violin

Half-Empty Capsule

Howie Kenty

♩ = 70

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

Sul II sul pont. ricochet ricochet ricochet

(over bridge)
5 (Sul II, III (open A))

ff *f* *ff* *pp* *mf*

sul pont. Sul IV ricochet

rubato, slowly at first; accel. to *sul pont., shimmering* *♩ = 75*

11

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

rit. *atempo, ♩ = 70*

14

mf *mf* *mf*

Sul III

freely
(over bridge)

17

f *f* *f* *f*

Sul I, II Sul II, III Sul III, IV Sul II, III let ring...

Capsules VI:

Solo Violin

The Container

Howie Kenty

♩ = 90

begin ♩ = 100, heavy *rit* to ----- 30 ♩ = 90

vary between *sul pont.* and *sul tasto*

Musical notation for measures 1-4. The piece begins in 6/4 time, then changes to 4/4, 4/4, and finally 2/4. The first measure starts with a piano (*p*) dynamic and a slur over the notes. There are hairpins indicating dynamics and a double bar line with repeat dots.

sul pont. to -----

♩ = 80
normale

rit.

Musical notation for measures 5-8. Measure 5 starts with a pianissimo (*pp*) dynamic. The piece changes to 6/4, 4/4, 3/4, and 4/4. There is a forte (*f*) dynamic marking and a triplet in measure 8. A double bar line with repeat dots is present.

♩ = 80

Musical notation for measures 9-12. The piece changes to 4/4, 3/4, 4/4, 2/4, and 3/4. There is a triplet in measure 10 and a mezzo-forte (*mf*) dynamic marking. A double bar line with repeat dots is present.

begin ♩ = 100, *accel* to -----

120

♩ = 110

Musical notation for measures 13-14. The piece changes to 3/4, 4/4, 4/4, and 4+1/16. There are accents (>) over notes and dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), and fortissimo (*ff*). A double bar line with repeat dots is present.

Musical notation for measures 15-17. The piece changes to 4+1/16, 4/4, 3/4, 3/4, and 4+1/8. There is a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking. A double bar line with repeat dots is present.

normale to ----- *sul pont.*

Musical notation for measures 18-21. The piece changes to 4+1/8, 3/4, 3/4, 4/4, 6/4, and 4+1/8. There are dynamics of pianissimo (*pp*), mezzo-piano (*mp*), forte (*f*), and pianissimo (*pp*). A double bar line with repeat dots is present.

begin ♩ = 80, *accel* to normale

Musical staff 22-23: Treble clef, 4/4 time signature. Measure 22 starts with a half note G4, followed by eighth notes. Measure 23 continues with eighth notes and a half note. Dynamics: *mp* at the start, *mf* at the end. A dashed line above the staff indicates a tempo change from 80 to normale.

♩ = 140

Musical staff 24-25: Treble clef, 4/4 time signature. Measure 24 starts with a half note G4, followed by eighth notes. Measure 25 continues with eighth notes and a half note. Dynamics: *sf* at the start, *mf* in the middle, *f* at the end. A dashed line above the staff indicates a tempo change to 140.

♩ = 100

Musical staff 27-28: Treble clef, 3/4 time signature. Measure 27 starts with a half note G4, followed by quarter notes. Measure 28 continues with quarter notes and a half note. Dynamics: *fff* at the start. A dashed line above the staff indicates a tempo change to 100.

Musical staff 29-31: Treble clef, 4/4 time signature. Measure 29 starts with a half note G4, followed by quarter notes. Measure 30 continues with quarter notes and a half note. Measure 31 continues with quarter notes and a half note. Dynamics: *ffff* at the start.

sul tasto

Musical staff 32-34: Treble clef, 4/4 time signature. Measure 32 starts with a half note G4, followed by quarter notes. Measure 33 continues with quarter notes and a half note. Measure 34 continues with quarter notes and a half note. Dynamics: *ppp* at the start, *p* in the middle, *mf* at the end. A dashed line above the staff indicates a performance instruction 'sul tasto'.

sul pont.

Musical staff 37-39: Treble clef, 6/4 time signature. Measure 37 starts with a half note G4, followed by quarter notes. Measure 38 continues with quarter notes and a half note. Measure 39 continues with quarter notes and a half note. Dynamics: *pp* at the start, *mp* at the end. A dashed line above the staff indicates a performance instruction 'sul pont.'

Capsules VII:

Solo Violin

Empty Capsule

Howie Kenty

$\text{♩} = 80$

pizz.

col legno tratto

mp

mp

(*f* when playing col legno tratto)

rubato, accel. to

$\text{♩} = 100$

Smoothly to arco (gradually roll bow to contact hairs) arco

sul pont. sul tasto

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

Freely, ~ 0:10; begin more slowly, accel. and end rapidly

sul tasto sul pont.

fff

normale

Very animated

Alternate trills freely

sul pont. (alternate freely with normale and sul tasto)

Heavy vibrato

ffff *fff* *ffff* *ff* *fff*

(slightly quieter but forceful, almost stealthy)

slight rit.

f *fff*

16 normale *slight rit.*

ff *f* *mf*

Very rapidly, ~ 0:10

sul pont. (alternate freely with normale and sul tasto)

fff

rit.
sul pont.

Long slides, *rit.* more with each, heavy vibrato

ff *pp*

$\text{♩} = 55$ arco
20 sul pont., shimmering

p *pizz.*

freely arco

(over bridge, with gliss harmonics, Sul IV)

mf *p* *mf* *p* *mp* *pppp*