

Dream Cartoon

for violin, cello and harpsichord

David Vayo

***Dream Cartoon* is to be performed on a two-manual harpsichord, with the following stops:**

I: 4', 8'

II: 4', 8', lute stop

A sound system is required, with high-quality microphones or pickups on all three instruments. Levels on all instruments should be preset to forte, but the amplification should not be turned on until indicated in the score (p. 33).

for Annelie de Man and Oryx

Dream Cartoon

Score

David Vayo (2009)

Energico ♩ = 100; swing 16ths

Violin

Violoncello

Harpischord

Sound Tech.



Vln.

Vc.

Hpschd.

5

Vln.

Vc.

Hpschd.



6

Vln.

Vc.

Hpschd.

Vln.

Vc.

Violin and Violoncello parts, measures 8-9. The Violin part (Vln.) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The Violoncello part (Vc.) is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

Hpschd.

Harpsichord part (Hpschd.), measures 8-9. The notation is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex texture with chords and moving lines in both hands, including slurs and accents.

Vln.

Vc.

Violin and Violoncello parts, measures 10-11. The Violin part (Vln.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The Violoncello part (Vc.) is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

Hpschd.

Harpsichord part (Hpschd.), measures 10-11. The notation is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex texture with chords and moving lines in both hands, including slurs and accents. A second ending bracket labeled "II 8'" is present in the bass clef part.

12

Vln.

Vc.

Hpschd.

14

Vln.

Vc.

Hpschd.

sul tasto

mf

sul tasto

mf

16 *sul pont.* *sul tasto*

Vln. *p* *mf* *pp*

Vc. *p* *mf* *pp*

Hpschd. 16 *II to lute*



(A) **Meno mosso** ♩ = 80

19 *ord.* *ff*

Vln. *ff*

Vc. *ord.#* *ff*

Hpschd. 19 *ff* *II lute*

I (I)

22

Vln.

Vc.

Hpschd.

pizz.

mf

pizz.

mf

22

24

7

16

7

16

7

16

II

24

Vln.

Vc.

Hpschd.

arco

arco

f

f

24

26

7

16

7

16

7

16

II

26

Vln. *pizz.* *arco*

Vc. *pizz.* *arco*

Hpschd.

mf *f*

mf *f*

I

I

=

=

29

Vln.

Vc.

Hpschd.

f

f

31

Vln.

Vc.

31

Hpschd.

33


Vln.


Vc.

33


Hpschd.

(B) Poco più mosso ♩ = 84
Straight rhythm

Vln. 

Vc. 

(B) Poco più mosso ♩ = 84
II Straight rhythm

Hpschd. 

|| 

Vln. 

Vc. 

Hpschd. 

41

Vln. *pizz.* *mf*

Vc. *mf*

Hpschd. II

Measures 41-44. Violin and Viola parts are marked *pizz.* and *mf*. Harpsichord part is marked II. The score features complex rhythmic patterns with triplets and changing time signatures (3/8, 2/4, 3/8, 4/4).

45

Vln.

Vc.

Hpschd.

Measures 45-48. Violin and Viola parts feature triplets. Harpsichord part features a long melodic line with triplets. The score is in 4/4 time.

46

Vln.

Vc.

Hpschd.

mp

mp

48

Vln.

Vc.

Hpschd.

f

Swing 16ths

f

3

3

3

3

3

3

3

52 arco con sord. *8va* - - - ...

Vln. *mp* 3 3 3 3 3 3

Vc. Swing 16ths

Hpschd.

53 (*8va...*)

Vln. 3 3 3 3 3 3 3 3

Vc.

Hpschd.

55 *8va...*

Vln. 3 3 3 3 3 3 3 3

Vc. *mp* ————— *f*

Hpschd. I 4' RH: Straight rhythm hold keys down after playing... 5 1 4 3 2

8va...

56

Vln.

Vc.

Hpschd.

56

1

57

Vln.

Vc.

Hpschd.

57

5

1

4

lute off

LH: Straight rhythm

Detailed description of the musical score: The score is divided into two systems, measures 56 and 57. Each system contains three staves: Violin (Vln.), Viola (Vc.), and Harpsichord (Hpschd.).
- Measure 56: The Violin part features a melodic line with groups of three notes (triplets) and a fermata. The Viola part provides a harmonic accompaniment with chords and some melodic movement. The Harpsichord part has a single note in the right hand and rests in the left hand.
- Measure 57: The Violin part continues with triplets and a fermata. The Viola part has a more active accompaniment with chords and eighth notes. The Harpsichord part has a melodic line in the right hand with notes marked with fingerings 5, 1, and 4. The left hand has a 'lute off' instruction and a 'LH: Straight rhythm' instruction with a dotted quarter note.
- Dynamics: The instruction *8va...* is present at the beginning of both systems. Double bar lines with repeat dots are used to separate the systems.

58 *8va...*

Vln.

Vc.

Detailed description: This system contains the Violin (Vln.) and Violoncello (Vc.) parts for measures 58 and 59. The Violin part is in treble clef and features a melodic line with eighth notes and triplets. The Violoncello part is in bass clef and provides a harmonic accompaniment with eighth notes and triplets. The instruction *8va...* is written above the first measure of the Violin part. The measure numbers 58 and 59 are indicated at the beginning of their respective staves.

58

Hpschd.

release all fingers

Detailed description: This system contains the Harpsichord (Hpschd.) part for measures 58 and 59. The right hand is in treble clef and plays a sequence of notes with fingerings 3, 2, 3, 5, 1. The left hand is in bass clef and plays sustained chords. The instruction "release all fingers" is written above the right hand with an arrow pointing to the second measure. The measure number 58 is indicated at the beginning of the staff.

59 *8va...*

Vln.

Vc.

Detailed description: This system contains the Violin (Vln.) and Violoncello (Vc.) parts for measures 59 and 60. The Violin part continues with eighth notes and triplets, marked with *8va...*. The Violoncello part continues with eighth notes and triplets. The measure numbers 59 and 60 are indicated at the beginning of their respective staves.

59

Hpschd.

Detailed description: This system contains the Harpsichord (Hpschd.) part for measures 59 and 60. The right hand is in treble clef and plays chords and single notes. The left hand is in bass clef and plays sustained chords. The measure number 59 is indicated at the beginning of the staff.

8va...

60

Vln.

Vc.

Hpschd.



8va...

61

Vln.

Vc.

Hpschd.

Vln. *8va...*

Vc.

Measures 62-65: Violin part features eighth-note triplets and sixteenth-note patterns. Violin bowing is indicated by a 'V' above the staff. The Viola part consists of eighth-note chords.

Hpschd.

release all

Measures 62-65: Harp part features sustained chords with fingerings 5, 1, 4, and 3. A 'release all' instruction with a downward arrow is placed above the first measure.

Vln. *8va...*

senza sord. *f* sul pont. senza vib. *mf*

Vc. arco sul pont. senza vib. *mf*

Measures 63-65: Violin part starts with a forte (*f*) dynamic and changes to mezzo-forte (*mf*) for the second half. The Viola part is marked 'arco' and also changes to *mf*. Both parts are marked 'sul pont. senza vib.' for the second half. Double bar lines are present at the beginning and end of the section.

Hpschd.

release all

lute on

Measures 63-65: Harp part features eighth-note triplets. A 'release all' instruction is above the first measure, and 'lute on' is written above the second measure. The bottom staff shows a triplet of eighth notes.

64

Vln.

Vc.

Hpschd.

64

3 3 3 3 3 3

3 3 3 3

==

65

Vln.

Vc.

Hpschd.

65

3 3 3 3 3 3

3 3 3 3

3 3 3

==

70

Vln.

Vc.

Hpschd.



$\text{♩} = 60$
D con sord.
ord. ∇ senza vib.

71

Vln.

Vc.

Hpschd.

(Straight rhythm)

5

$\text{♩} = 60$

p *mf* *p*

con sord.
ord. ∇ senza vib.

p *mf* *p*

75 $\bullet = 88$ $\bullet = 60$

Vln. *n* *p* *8va*

Vc. *n* *p*

Hpschd. $\bullet = 88$ *Swing* $\bullet = 60$

I

==

79 $\bullet = 88$

Vln. *mf*

Vc. *mf*

Hpschd. $\bullet = 88$ *(Swing)*

5/16 5/16

==

81

Vln. *n*

Vc. *n*

Hpschd. Straight rhythm... II

81 16 7

==

83

Vln. senza sord. Swing *mf* *p* *mf* *p* *mf* *p*

Vc. senza sord. Swing *mf* *p* *mf* *p* *mf* *p*

Hpschd. I

83 16 7

86

Vln.

Vc.

Hpschd.

<mf *mf* *p* *mf* *p* *mf* *p*

<mf *mf* *p* *mf* *p* *mf* *p*

86

3

3

==

88

Vln.

Vc.

Hpschd.

simile (ord.) grad. to scratch tones

simile (ord.) grad. to scratch tones

II Swing II

fff

fff

88

simile (ord.) grad. to scratch tones

simile (ord.) grad. to scratch tones

II Swing II

fff

fff

91 (E)

Vln. sul tasto Straight *8va* *8va*

Vc. Straight *8va* *p* *p > n* *p > n* *p* *p > n* *p > n* *p > n*

Hpschd. I Straight legato

95 *8va* *8va* *8va*

Vln. *> n* *p > n* *p* *> n* *p* *p > n* *p* *> n* *p >*

Vc. *p* *> n* *p* *> n* *p > n*

Hpschd. I

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 91-94, and the second system covers measures 95-98. Each system includes staves for Violin (Vln.), Viola (Vc.), and Harpsichord (Hpschd.).
- **Measure 91:** Vln. starts with a whole rest, then plays a half note G#4. Vc. starts with a whole rest, then plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p*.
- **Measure 92:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p > n*.
- **Measure 93:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p > n*.
- **Measure 94:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p*.
- **Measure 95:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *> n*.
- **Measure 96:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p > n*.
- **Measure 97:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p*.
- **Measure 98:** Vln. plays a half note G#4. Vc. plays a half note G#3. Hpschd. plays a half note G#3. Dynamics: *p > n*.

Vln. *99* *8va* *>n p >n p* *>n p >n p >n p*

Vc. *p >n p >n p*

Hpschd. *99*

Vln. *103* *8va* *>n p >n* *p* *>n p*

Vc. *>n p >n p >n p*

Hpschd. *103*

107 (8va) -----

Vln. *p* *> n* *p > n p > n* *p* *> n p*

Vc. *p* *> n* *p > n p*

Hpschd. 107

Vln. 111 *p* *mf*

Vc. *p* *mf*

Hpschd. 111 *> n* *p* *mf*

♩ = 52

115 *pizz.*

Vln.

Vc. *pizz.* *arco*

Hpschd. *mf* *n <*

♩ = 52



♩ = 80

119 *pizz.; swing*

Vln.

Vc. *mf*

Hpschd. *II Swing*

p *mf* *p*

♩ = 80

122 $\text{♩} = 52$ $\text{♩} = 80$ arco f (F) *mf* *p* *f* Swing (V)

126 I II

129

130

Vln.

Vc.

Hpschd.

Swing

p *f*

131

Vln.

Vc.

Hpschd.

mp

II Straight

Vln. *133*

Vc. *133*

Hpschd. *133*

(G)

I Swing

==

Vln. *136*

Vc. *136*

mf

ord. _ grad. _ _ to _ _ sul pont. _ _ _ _ grad. _

Hpschd. *136*

138

Vln. *-- to -- ord.*

Vc.

Hpschd.

140

Vln. *ca. 3" con sord. mf*

Vc. *ca. 3" con sord. mf*

Hpschd. *ca. 3"*

*Stems show duration only; do not re-articulate

(H)

143

Vln.

Vc.

Hpschd.

mf

mf

I

≡

≡

146

Vln.

Vc.

Hpschd.

mf

mf

mf

mf

I

Vln. ^I 152

Vc.

Hpschd.

p *f*

Vln. 154

Vc.

Hpschd.

p *f*

Vln.

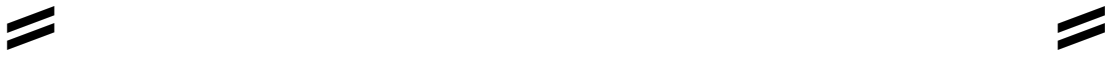
Vc.

Hpschd.

156

f

Detailed description: This system contains measures 156 and 157. The Violin part (Vln.) starts with a 4/4 time signature and a half-note chord, then changes to 2/4 for a quarter-note chord, and returns to 4/4. The Viola part (Vc.) follows a similar pattern. The Harpsichord part (Hpschd.) features a complex texture with chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *f* is placed above the second measure. A hairpin crescendo is shown above the first measure of the second system.



Vln.

Vc.

Hpschd.

158

8va ...

ff

ff

Detailed description: This system contains measures 158 and 159. The Violin part (Vln.) begins with a 4/4 time signature and a half-note chord, then changes to 2/4 for a quarter-note chord, and finally to 5/4. The Viola part (Vc.) follows a similar pattern. The Harpsichord part (Hpschd.) continues with a complex texture. Dynamic markings of *ff* are present in the second measure of both the Violin and Viola parts. An *8va* marking with a dashed line and ellipsis is placed above the final measure of the Violin part. A hairpin crescendo is shown above the first measure of the second system.

160 *8va...*

Vln.

Vc.

Hpschd.

I 8' II

161 *8va...*

Vln.

Vc.

Hpschd.

I II I

Vln. *8va...* 162

Vc.

Hpschd. 162 II I

Vln. *8va...* 163 (V)

Vc. (V)

Hpschd. 163 II I 16

165 *sva...* (V)

Vln.

Vc.

Hpschd.

167 *sva...* (V)

Vln.

Vc.

Hpschd.

p

Vln. *8va* *J* 169

Vc. *fff* *J* 169

Hpschd. *J* 169 (II) add 4'

Vln. *8va* 170

Vc. *mf* *sff/p* 170

Hpschd. *I* 170

Vln. *8va* *fff*

Vc. *fff*

Hpschd. 4' off



Vln. *poco rit.* *fffz* Straight

Vc. *fffz* Straight

Hpschd. *poco rit.* *fffz* Straight (cluster)