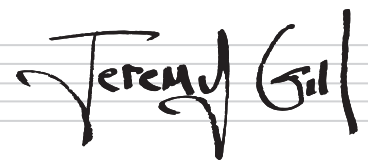


# Lascia fare mi

for two violins



Jeremy Gil

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## Commission

commissioned by Mandy Wolman

## Premiere

7 April 2019 at National Sawdust, Brooklyn, NY  
by Mandy Wolman and Beverly Shin

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## Instrumentation

2 violins

## Duration

approximately 13 minutes

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for Mandy  
**LASCIA FARE MI**

Jeremy Gill (2018)

Scene 1: Entrada

2 Violins

$\text{♩} = 72$

*f*

*ff*

ten.

pizz.

arco

ten.

pizz.

arco ten.

pizz.

arco ten.

pizz.

7

pizz.

arco

*f*

arco

*p*

*cresc. poco a poco*

poco accel.

8<sup>va</sup>

tempo

(8)<sup>7</sup>

12

ten.

arco

pizz.

arco

pizz.

arco

pizz.

arco

*f*

*ff*

ten.

pizz.

arco

pizz.

arco

pizz.

Scene 2: Differences

18  $\text{♩} = 66$

rit.

tempo ( $\text{♩} = 72$ )

espr.

arco

cant.

*p*

*n.*

25

*poco p*

*p*

*espr.*

30

*poco espr.*

*p*

*3 cant.*

35

*espr.*

*rit.* - - ♩ = 66

*pizz.*

*sonoro*

*più f*

*p*

40

*pp*

*molto ten.*

*tempo*

*arco*

*p*

Scene 3: Rules

44

*p*

*più f*

*molto*

*f secco mp*

*trem.*

*trem.*

*f secco mp*

49

*poco* *sub. f*

54

*p* *cresc.* *poco a poco*

Scene 4: Animals

58

*come un uccello* *come un lupo*

*f* *mf*

\*use extreme pressure; note breaks up

64

normal pressure

*f*

69

*dim.*

72

*f* *p* *f*

77

*pp* *cresc.* *p* *over-pressure* *p* *over-pressure* *p*

**un poco stentando**  
over-pressure

82

Scene 5: Memories  
a tempo (♩ = 104)  
" norm.

*mf* *norm.* *mf* *f*

*p* *mf*

86

*p* *f* *ff* *pressante* *f* *f*

*f* *p* *fp* *fp* *fp*

0 (r.h.) 0

90

*f* *f* *f* *f*

93

*f* *più f* *più f* *f* *più f* *più f*

96

96-98

*f* *f* *più f* *più f* *echo*

Detailed description: This system contains measures 96, 97, and 98. The music is written for piano in a 4/2 time signature. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Dynamic markings include *f* (forte) and *più f* (più forte). The word *echo* is used to describe the texture in the final measure. Accents (^) are placed over several notes.

99

99-101

*echo* *f* *f* *più f*

*più f* *meno* *f*

Detailed description: This system contains measures 99, 100, and 101. The music continues with similar textures to the previous system. Dynamic markings include *f* and *più f*. The word *echo* is used in the first measure. A *meno* (diminuendo) marking is present in measure 101. A tempo marking of  $\text{♩} = 104$  is shown above the system.

102

102-104

*ff* *ff* *f*

*pizz.* *arco*

Detailed description: This system contains measures 102, 103, and 104. The music changes significantly, featuring a *pizz.* (pizzicato) section in measure 102 and an *arco* (arco) section in measure 103. Dynamic markings include *ff* (fortissimo) and *f*. The time signature changes from 4/2 to 2/2 in measure 103 and back to 4/2 in measure 104.

105

105-107

Detailed description: This system contains measures 105, 106, and 107. The music is primarily in the right hand, with some accompaniment in the left hand. It features a series of chords and melodic lines. A dashed arrow points from a note in measure 105 to a note in measure 106.

108

108-110

*echo* *sim.*

Detailed description: This system contains measures 108, 109, and 110. The music features a *echo* effect in measure 108 and a *sim.* (simile) marking in measure 110. The texture is primarily in the right hand.

111

111-113

*rit.* *ff* *ff*

Detailed description: This system contains measures 111, 112, and 113. The music begins with a *rit.* (ritardando) marking. Dynamic markings include *ff* (fortissimo). The music concludes with a final chord in measure 113.

♩ = 84

rit. - - - - -

114

*mf*

*mf*

♩ = 72

117

*p*

*p, intimo*

*p, intimo*

rit. - - - - -

♩ = 58

120

trem., quasi sul pont.

in stilo antico

*pp*

*pp, senza vibrato*

124

in stilo antico

*sempre pp*

128

trem., quasi sul pont.

*più*

*n.*

*più p (echo)*

Scene 6: Secrets

♩ = 72 sub.

133

sord.

*ff*

sord. pizz.

arco

pizz.

arco

pizz.

arco

stent. - - - - -

pizz.



← ♩ = ♩ + ♩ = 72 →

137

arco p pizz. arco

143

pizz. arco pizz. non arp. arco pizz. non arp. arco sub. f

♩ = ♩

149

arco pizz. non arp. arco pizz. non arp. arco

mf sub. più f p meno

153

arco pizz. non arp. p arco p

158

più p p p

164

pizz. arco poco poco simile

170 *poco* *poco* *sim. cresc.* *cresc.* *(b)*

176 *p* *on the string* *p, ma bravura*

← ♩ = ♩ = 120 →

181

185

189 *cresc.* *cresc.*

193

Musical score for measures 193-196. The piece is in 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

♩ + ♩ = 72, come prima

197

Musical score for measures 197-202. The piece changes to 3/4 time. The right hand has a melodic line with slurs and accents, and dynamic markings of *f*, *p*, and *più f*. The left hand has a rhythmic accompaniment with slurs and accents, and dynamic markings of *f* and *p*.

203

Musical score for measures 203-207. The piece changes to 3/4 time. The right hand has a melodic line with slurs and accents, and dynamic markings of *p* and *pizz.*. The left hand has a rhythmic accompaniment with slurs and accents, and dynamic markings of *p* and *arco*.

208

Musical score for measures 208-211. The piece changes to 6/8 time. The right hand has a melodic line with slurs and accents, and dynamic markings of *cresc. poco a poco* and *cresc.*. The left hand has a rhythmic accompaniment with slurs and accents, and dynamic markings of *cresc. poco a poco* and *cresc.*.

212

Musical score for measures 212-215. The piece changes to 6/8 time. The right hand has a melodic line with slurs and accents, and dynamic markings of *f* and *+*. The left hand has a rhythmic accompaniment with slurs and accents, and dynamic markings of *f*.

## Scene 7: Differences

← ♩ + ♩ = ♩ = 72 →

217

*sonoro, espr.*

220

*arco*  
*n.*  
*p*  
*più*  
*f*

223

*cresc.*  
*f*

226

*cant.*  
*espr.*

230

*p*  
*sfz*  
*f*

accel. poco a poco al - - - - -

233

*più f*  
*sim. sempre*  
*sub. f*  
*sim. sempre*

237

*cresc.*  
*cresc.*

241 ♩ = 116, sempre affrettando

*cresc.*  
*sub. p* *ff*  
*cresc.*  
*f* *sub. p* *ff*

Scene 8: Revelation

246 ♩ = 100  
" (trem.)

*ff, con gran passione*  
*ff*  
*ff*

250

*f, sonoro*

254

*dim.*  
*intimo*  
*p*  
*dim.*  
*p*

257 *poco*

*poco cresc.* *f*

261 *rit.* - - - - - ,

*mf* *mp* *p* *pp* *sempre p*

Scene 9: Seguiriya

265  $\text{♩} = 104$

*pizz.* IV III *sim.* *rit.* *tempo* ( $\text{♩} = 104$ )

271 *rit.* - - - - - ,  $\text{♩} = 72$

*come una memoria* *senza sord.* *come prima* *p* *cresc.*

277 *senza sord.* *pizz.*

*sf norm.* *sf* *sf >* *f* *poco a poco*

283 *poco*

*f* *dim. poco a poco* *arco* *p* *sim.*

\*slight downward gliss at end of duration

288 *p cresc. poco a poco* *più cresc.*

*cresc. poco a poco*

293 *f, ancora più cresc.*

*più cresc.* *f, ancora più cresc.*

297 *ff*

*ff* *pizz.*

*ff* *(f)*

301 *arco*

*mf* *p*

*III* *sim.*

*dim.*

305 *p, ma urgente* *f*

*p, ma urgente* *f*

*arco*

*p, urgente*

308

*f* *poco meno f* *cresc.* *pizz.* *p cresc.*

311

*come prima* *fp* *poco* *p* *dim.*

\*slight downward gliss at end of duration

316

*pp* *cresc. poco a poco* *pp* *cresc. poco a poco*

321

*cresc.* *cresc. molto* *cresc.* *cresc. molto*

326

$\text{♩} = 72 \text{ sub.}$        $\leftarrow \text{♩} = \text{♩} + \text{♩} = 72 \rightarrow$

*ff* *ff* *poco* *f* *Varco*



332

pizz. arco  
*f* *f* *f* *f*  
pizz. + arco pizz. arco

338

pizz. arco  
*f* *sf*  
pizz. arco pizz.

343

pizz. non arp. arco  
*sf*  
non arp. *più f* arco pizz. *f*

348

*f* arco *più f*  
*più f* *meno f, cresc. molto*

354

*meno f, cresc. molto* *ff* *ff* *pizz.*  
arco pizz. arco

← ♩ + ♩ = ♩ = 72 → **accel. poco a poco** - - - -

(accel.)

♩ = c. 116, accel.

360 arco pizz. arco pizz. arco

♩ = 104 sub.

*rub., quasi accel.*

365 IV 5

*ff* *p*

arco IV 5 pizz. III *sim.*

*ff* *p* *cresc.*

370 pizz. *f, sonoro* *sf* *sf*

*f* *sf* *f*

375 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*come prima* *come prima* *come prima* *come prima*

380 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*come prima* *come prima* *come prima* *come prima*