

## Vienna Over the Hills / Six Violins

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1986

December 27, 2017 version

Violin 5 begins at measure 3 to play hi E octave harmonic drones, starting quietly and changing volume at will throughout the rest of the piece, in response to the other players. Violin 6 does the same on the open D and A on the string. Both listen and add and reduce stress and volume at will, and fade at the end.

If additional violins are available, they add to these parts, and should at times deliberately be a little away from unison to produce beats. Optional: one or more guitars can play low open D notes on a detuned low E string quietly, also starting quietly from the 5th measure to the end.

**A**

**Adagio**  $\text{♩} = 40$

*Vln 5: hi E harmonic drone enters throughout piece, change force and volume in response to other players  
Vln 6: low A and D drones enter; listen and stress at will*

7

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2

13

This musical score section for strings I-IV shows measures 13 through 18. The key signature is A major (two sharps). The music consists of six measures of continuous sixteenth-note patterns. Measure 13 starts with Vln. I on a dotted half note. Measures 14-15 show complex sixteenth-note figures with various grace notes and slurs. Measures 16-17 continue the sixteenth-note patterns, with Vln. II having a prominent eighth-note figure in measure 17. Measure 18 concludes the section.

19

*cresc.*

**B**

This section begins a crescendo, indicated by *cresc.*. It starts with a dynamic *p* and transitions to *mp* in the middle of the measure. The instrumentation includes strings I-IV. The section is labeled **B**. Measures 19-20 show melodic lines with sustained notes and sixteenth-note patterns. The dynamic levels increase from *p* to *mp*.

26

This section starts with a dynamic *p* and transitions to *mf* in the middle of the measure. The instrumentation includes strings I-IV. Measures 26-27 show melodic lines with sustained notes and sixteenth-note patterns. The dynamic levels increase from *p* to *mf*.

33

Violin I: Rest, then eighth note, followed by six eighth notes. Dynamics: *p*, *pp*.

Violin II: Eighth note, followed by six eighth notes. Dynamics: *p*, *pp*.

Violin III: Eighth note, followed by six eighth notes. Dynamics: *p*, *pp*.

Violin IV: Eighth note, followed by six eighth notes. Dynamics: *p*, *pp*.

40

C

Violin I: Eighth note, followed by six eighth notes. Dynamics: *p*, *p*.

Violin II: Eighth note, followed by six eighth notes. Dynamics: *p*, *p*.

Violin III: Eighth note, followed by six eighth notes. Dynamics: *p*, *p*.

Violin IV: Eighth note, followed by six eighth notes. Dynamics: *p*, *p*.

47

Violin I: Eighth note, followed by six eighth notes. Dynamics: *mp*, *mp*.

Violin II: Eighth note, followed by six eighth notes. Dynamics: *p*, *p*.

Violin III: Eighth note, followed by six eighth notes. Dynamics: *mp*, *mp*.

Violin IV: Eighth note, followed by six eighth notes. Dynamics: *mp*, *mf*.

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4

54

Vln. I      *mp*

Vln. II      *mp*

Vln. III      *mp*

Vln. IV      *mp*      *mf*      *mp*

61

Vln. I

Vln. II      *mf*      *mp*

Vln. III

Vln. IV      *mf*

67

Vln. I      *p*

Vln. II

Vln. III      *p*

Vln. IV      *p*

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72

Vln. I: *mf*  
Vln. II: *mf*  
Vln. III: *mf*  
Vln. IV: *mf*

The score shows four staves for violins I, II, III, and IV. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. III has sixteenth-note pairs. Vln. IV has sixteenth-note pairs. Dynamics *mf* are placed under each staff.

77

Vln. I: *mf*, *mp*  
Vln. II: *mf*, *mp*  
Vln. III: *mf*  
Vln. IV: *mf*, *mp*

The score shows four staves for violins I, II, III, and IV. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. III has eighth-note pairs. Vln. IV has sixteenth-note pairs. Dynamics *mf* and *mp* are placed under each staff.

82

Vln. I: *f*, *mf*  
Vln. II: *mf*  
Vln. III: *mf*  
Vln. IV: *mf*

The score shows four staves for violins I, II, III, and IV. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. III has eighth-note pairs. Vln. IV has eighth-note pairs. Dynamics *f* and *mf* are placed under each staff.

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6

88

Vln. I

Vln. II

Vln. III

Vln. IV

mf      mp

mf      mp

mf      mp

pp

E

95

Vln. I

Vln. II

Vln. III

Vln. IV

mf      pp

mf      pp

mf      pp

pp

101

Vln. I

Vln. II

Vln. III

Vln. IV

drones fade together at will

ppp

ppp

8

ppp