

# **Eigenschaften**

for two violins (2004/2020)

Ian Wilson  
(\*1964)

This work will sound best in a space with a resonant acoustic, such as a 'classical' gallery or an old church.

The violins' A strings must be detuned to G sharp, a semitone below, and the G strings must be detuned to F natural, a whole tone below. The music shows the fingered notes, not the sounding pitches, so when playing on the A and G strings please bear in mind the pitches will be different than expected.

Also please note that with regard to harmonics, a small circle over a normal note-head indicates that the written note should sound as a harmonic (and not the note an octave above), whereas a small circle over a diamond-headed note indicates that the written note is that which should be fingered in order for a harmonic to sound (which will sometimes be the same note and sometimes a different one to that fingered).

Duration c. 26'

# Eigenschaften

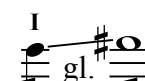
for two violins (2004/2020)

Ian Wilson  
(\*1964)

**A** Solitary; brooding  
♩ = 60

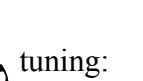
always sul pont. (or degrees of)  
unless otherwise indicated

Violin 1

tuning:  I gl. #

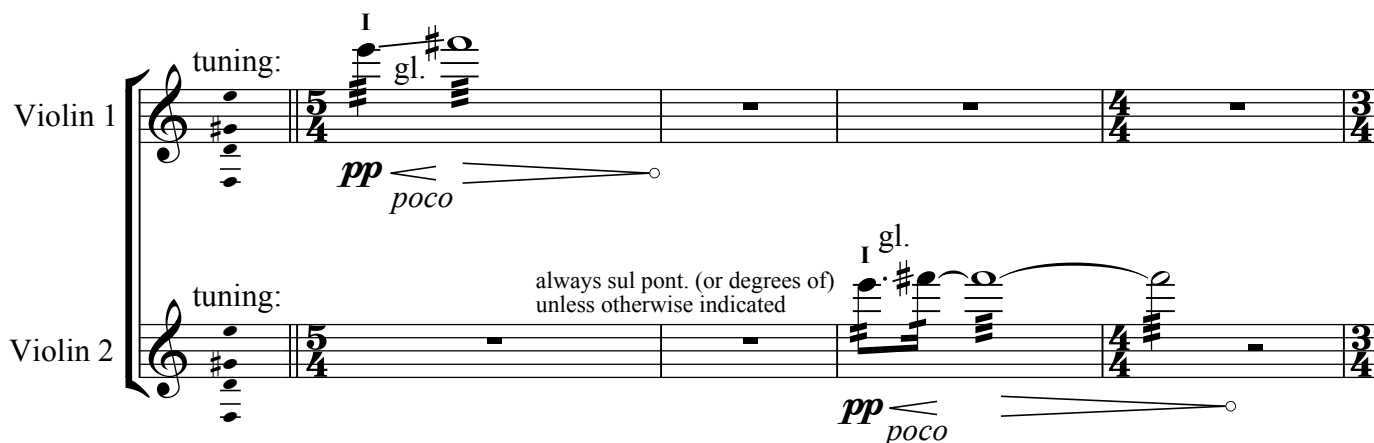
*pp* < *poco*

Violin 2

tuning:  I gl. #

always sul pont. (or degrees of)  
unless otherwise indicated

*pp* < *poco*




Vn 1

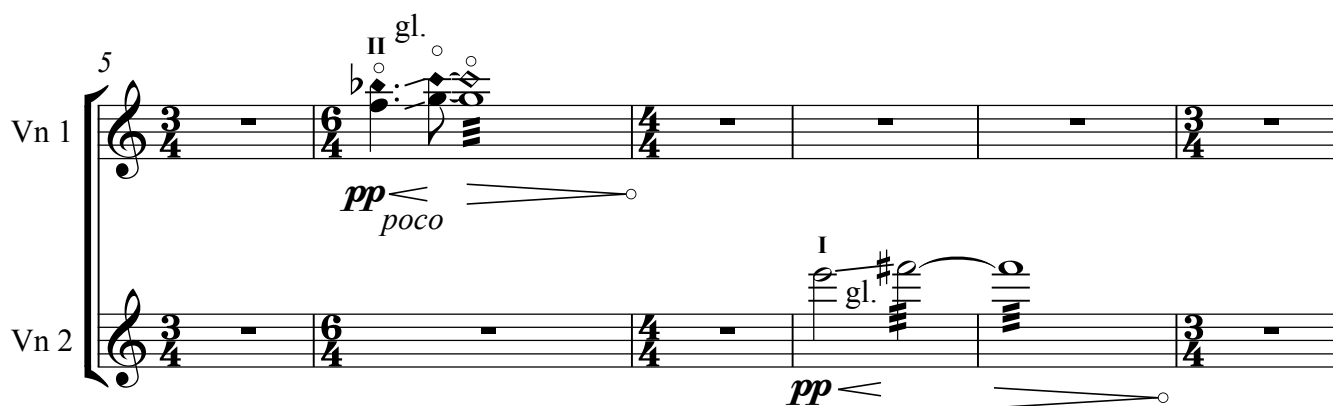
5 II gl. b

*pp* < *poco*

Vn 2

I gl. #

*pp* <




Vn 1

11 V

*pp* < *poco*

3

Vn 2

I

*pp* <



**B** Poco più mosso  
♩ = 76

16

Vn 1

Vn 2

*pp* *p*



17

Vn 1

Vn 2

*pp* *p*



19

Vn 1

Vn 2



**C** Tempo primo  
♩ = 60

21

Vn 1

Vn 2

*pp* *poco* *gl.*

(no trem.)

Vn 1

Vn 2

*p* *poco*

*p* *poco*



**D** Tempo secondo  
♩ = 76

Vn 1

Vn 2

*pp* *p*

*pp* *p*



Vn 1

Vn 2

*pp* *mp*



Vn 1

Vn 2

*pp* *p*

**E** Tempo primo  
♩ = 60

Vn 1

Vn 2

41

*pp* *molto f* *pp* *molto f*

42 43 44 45



Vn 1

Vn 2

46

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

47 48 49 50 51



Vn 1

Vn 2

52

*p* *mp* *p* *mp*

53 54



Vn 1

Vn 2

55

*p* *f*

56 57

58

Vn 1

Vn 2

*mp* 5 *f*

62

Vn 1

Vn 2

*pp* *poco* *pp*

67

Vn 1

Vn 2

*p*

71

Vn 1

Vn 2

(no trem.) *pp* *pp*

75

**F** **Tempo secondo**  
♩ = 76

Vn 1

Vn 2

*pp* *p*

76

Vn 1

Vn 2

*pp* *p*



78

Vn 1

Vn 2

*pp*



80

Vn 1

Vn 2

*p*

$\frac{3}{4}$



82

Vn 1

Vn 2

*pp*



83

Vn 1

Vn 2

*p*



**G** Tempo primo  
♩ = 60

Musical score for measures 86-90. The score is for two violins (Vn 1 and Vn 2). The time signature changes from 4/4 to 5/4 to 3/4. The music features a triplet in measure 89. Dynamics include *pp* and *poco*. Performance markings include *gl.* (glissando) and *(no trem.)* (no tremolo).

**H** Tempo secondo  
♩ = 76

Musical score for measures 91-94. The score is for two violins (Vn 1 and Vn 2). The time signature changes from 3/4 to 4/4 to 3/4 to 4/4 to 5/4. The music features a triplet in measure 93. Dynamics include *pp* and *p*. Performance markings include *gl.* (glissando).

Musical score for measures 95-97. The score is for two violins (Vn 1 and Vn 2). The time signature changes from 5/4 to 4/4 to 3/2 to 2/4. The music features a triplet in measure 96. Dynamics include *pp* and *p*.

Musical score for measures 98-100. The score is for two violins (Vn 1 and Vn 2). The time signature changes from 2/4 to 3/4 to 4/4 to 3/2 to 3/4. Dynamics include *pp*, *p*, and *f*.

**I** Tempo primo  
♩ = 60

102

Vn 1

Vn 2

*pp*

*mf*

Detailed description: This system covers measures 102 to 106. The time signature changes from 3/4 to 5/4 and back to 3/4. Vn 1 has whole rests. Vn 2 has a half note G4 in measure 102, a half note A4 in measure 103, and a half note B4 in measure 104. Dynamics are *pp* in measure 102 and *mf* in measure 104. Fingerings I and II are indicated above the notes.

107

Vn 1

Vn 2

*mf*

*pp*

*f*

Detailed description: This system covers measures 107 to 111. The time signature changes from 3/2 to 2/4, 3/4, and 4/4. Vn 1 has a half note G4 in measure 107. Vn 2 has notes in measures 107-111 with dynamics *pp* and *f*. Fingerings I and II are indicated.

112

Vn 1

Vn 2

*pp*

*p*

*pp*

*f*

Detailed description: This system covers measures 112 to 116. The time signature changes from 3/4 to 2/4 and 4/4. Vn 1 has notes in measures 112-116 with dynamics *pp*, *p*, and *f*. Vn 2 has whole rests.

**J** Tempo secondo  
♩ = 76

119

Vn 1

Vn 2

*p*

Detailed description: This system covers measures 119 and 120. The time signature is 4/4. Vn 1 has sixteenth-note patterns with dynamic *p*. Vn 2 has whole rests.

121

Vn 1

Vn 2

*p*

Detailed description: This system covers measures 121 to 124. The time signature changes from 4/4 to 5/4 and 6/4. Vn 1 has whole rests. Vn 2 has sixteenth-note patterns with dynamic *p*.

123

Vn 1 *p* 6 6 6 6 6 6

Vn 2

124

Vn 1

Vn 2 *f sub.* 6 6

125

Vn 1 *p sub.* 6 6 6 6

Vn 2

126

Vn 1

Vn 2 *f sub.* 6 6

127

Vn 1 6 6 6 6 *ff*

Vn 2 6 6 6 6 *ff*

**K** Tempo primo  
♩ = 60

131

Vn 1

Vn 2

2

III  
IV

*pp* *p*



139

Vn 1

Vn 2

*pp* *p*

V



(fingering :)

145

Vn 1

Vn 2

*pp* *f*

1/0 3/0

V



151

Vn 1

Vn 2

*pp* *p*

V

158

Vn 1

Vn 2

sul pont.  
III gl.

*pp* *p*



162

Vn 1

Vn 2

sul pont.  
II gl.

*pp* *mp*

V.S.

**L** Presto  
♩ = 240

(sul pont.)

166

Vn 1 *pp*

Vn 2

Measures 166-167: Vn 1 part. Measure 166 starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The music consists of eighth notes with slurs. Measure 167 continues with eighth notes and slurs. A first finger fingering (I) is indicated above the first note of measure 166. The dynamic is *pp*.

167

Vn 1

Vn 2

Measures 167-168: Vn 1 part. Measure 167 continues with eighth notes and slurs. Measure 168 continues with eighth notes and slurs.

168

Vn 1

Vn 2

Measures 168-170: Vn 1 part. Measure 168 continues with eighth notes and slurs. Measure 169 continues with eighth notes and slurs. Measure 170 changes to a 3/4 time signature and continues with eighth notes and slurs. A dynamic marking *f* with a hairpin is present at the end of measure 170.

170

Vn 1

Vn 2 (sul pont.) *pp sub.*

Measures 170-171: Vn 2 part. Measure 170 starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The music consists of eighth notes with slurs. Measure 171 continues with eighth notes and slurs. A first finger fingering (I) is indicated above the first note of measure 170. The dynamic is *pp sub.* and the instruction (sul pont.) is present.

171

Vn 1

Vn 2

Measures 171-172: Vn 2 part. Measure 171 continues with eighth notes and slurs. Measure 172 continues with eighth notes and slurs.

172

Vn 1

Vn 2 *f*

Measures 172-173: Vn 2 part. Measure 172 continues with eighth notes and slurs. Measure 173 changes to a 3/4 time signature and continues with eighth notes and slurs. A dynamic marking *f* with a hairpin is present at the end of measure 173.

174

Vn 1 *pp sub.* *f sub.*

Vn 2



176

Vn 1

Vn 2 *pp sub.* *f sub.*



178

Vn 1 *pp sub.*

Vn 2



179

Vn 1

Vn 2



180

Vn 1 *f*

Vn 2

V.S.

182

Vn 1

Vn 2

*pp sub.*

*f sub.*



184

Vn 1

Vn 2

*pp sub.*



185

Vn 1

Vn 2

*pp sub.*



187

Vn 1

Vn 2



189

Vn 1

Vn 2

*(pp)*

*ppp*



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**M** Tempo primo  
♩ = 60

always sul pont. (or degrees of)  
unless otherwise indicated

191

Vn 1

Vn 2

*p* *mf* *f sub.* *molto pp*

gl. gl. gl.

III II

*pp* *poco* *pp* *poco*

194

Vn 1

Vn 2

*ff* *p* *molto f*

pizz. arco sul pont.

II III

*pp* *poco*

197

Vn 1

Vn 2

*pp* *f* *pp* *poco*

I I III

5 5

*pp*

200

Vn 1

Vn 2

*f* *pp* *poco*

III

3

*pp* *poco*

203 *sul IV*

Vn 1 *pp* *poco* *pp*

Vn 2

Detailed description: This system covers measures 203 and 204. Vn 1 starts at measure 203 with a *pp* dynamic, playing a series of eighth notes on the string *sul IV*. The dynamics change to *poco* and then *pp* again. Vn 2 is silent in measure 203. At measure 204, Vn 1 plays a half note with a *p* dynamic, followed by a triplet of eighth notes. Vn 2 plays a long note with a *pp* dynamic, marked with a first finger fingering (1) and a breath mark.

204

Vn 1 *p*

Vn 2 *pp*

Detailed description: This system covers measures 204 and 205. Vn 1 continues from measure 204 with a *p* dynamic, playing a half note followed by a triplet of eighth notes. Vn 2 continues with a long note from measure 204, marked with a first finger fingering (1) and a breath mark, with a *pp* dynamic. The system ends at measure 205 with a 5/4 time signature change.

**N** **Tempo secondo**  
♩ = 76

206

Vn 1 *pp* *p*

Vn 2 *p*

Detailed description: This system covers measures 206 and 207. Vn 1 starts at measure 206 with a *pp* dynamic, playing a series of eighth notes. The dynamics change to *p*. Vn 2 is silent in measure 206. At measure 207, Vn 2 plays a long note with a *p* dynamic, marked with a first finger fingering (1) and a breath mark.

207

Vn 1

Vn 2 (d)

Detailed description: This system covers measure 207. Vn 1 is silent. Vn 2 plays a long note with a *p* dynamic, marked with a first finger fingering (1) and a breath mark. A circled 'd' is written above the note.

208

Vn 1 *pp* *p*

Vn 2

209

Vn 1

Vn 2 *p*

III I

**O** Tempo primo

$\text{♩} = 60$

211

Vn 1 *p* 3 3 3 3

Vn 2 *pp poco* *pp poco*

gl.

215

Vn 1 *p* *mp* sul IV

Vn 2 (no trem.) *p* *poco*

218

Vn 1

Vn 2

*p* *mp* *p*

*p*  
*poco*



**P** Tempo secondo

♩ = 76

221

Vn 1

Vn 2

(sul III)

*(p)* *mf* *p*

*pp* *p*



223

Vn 1

Vn 2

sul II

*pp* *p*



225

Vn 1

Vn 2

*pp* *mp*

228

Vn 1

Vn 2

III  
IV

*pp*

*pp* *p*

**Q** Tempo primo

$\text{♩} = 60$

molto sul pont. (super pont.)

230

Vn 1

Vn 2

IV

IV

*p* *pp* *ff* *pp*

*pp* *molto f* *pp* *molto f*

234

Vn 1

Vn 2

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

*pp* *molto f* *p* *mp*

sul pont.

239

Vn 1

Vn 2

*pp* *f*

*p* *f* *p*

3 5



253 *molto sul pont.*

Vn 1 *f* *p* *f* *f* *p*

Vn 2 *pp* *poco*

255 *f* *p* *no trem.*

Vn 1 *f* *p*

Vn 2 *pp*

257 *f* *p*

Vn 1 *f*

Vn 2 *p*

259 *IV* *ord.* *sul pont.*

Vn 1 *pp* *f* *pp*

Vn 2 *pp* *(no trem.)*

262 *ord.* *sul pont.*

Vn 1 *f* *pp*

Vn 2 *pp*



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**R** Tempo secondo  
♩ = 76

265

Vn 1

*pp* *p*

quasi sul pont.  
sul IV

Vn 2

*p*

266

Vn 1

*pp* *p*

Vn 2

3

gl.

268

Vn 1

Vn 2

più sul pont.

*mp*

269

Vn 1

*pp*

Vn 2

270

Vn 1

Vn 2

*p*

quasi sul pont.  
sul II

*pp* *p*



272

Vn 1

Vn 2

*pp*

3



273

Vn 1

Vn 2

*p*

*mp*

*p*

gl.

**S** Tempo primo  
♩ = 60

276 sul tasto  
sul II

Vn 1 *pp* *p* *pp* *p*

Vn 2 *pp poco* (no trem.) *pp poco* (no trem.)

280

Vn 1 *pp* *p* *pp*

Vn 2 *pp poco*

**T** Tempo secondo  
♩ = 76

284 poco sul pont. I

Vn 1 *pp* *p*

Vn 2 poco sul pont. *pp* *p*

286

Vn 1 *pp* *p*

Vn 2 *pp* *p*

288

*molto sul pont.*

*sul pont.*

Vn 1

*pp* <sup>3</sup> *pp* *p* *molto*

Vn 2

*pp* *p* *molto*

**U** **Tempo primo**  
♩ = 60

291

*molto sul pont.*

Vn 1

*f* <sup>6</sup> *pp* *mf*

Vn 2

*f* *pp* *mf*

295

Vn 1

*pp* *mf*

Vn 2

*quasi sul pont.* *molto sul pont.* *quasi sul pont.*

*pp* <sup>3</sup> *pp* *mf* *p sub.*

299

*molto sul pont.*

Vn 1

*pp* *f* *poco* *f* *mp*

Vn 2

*f*

303 quasi sul pont.  
sul IV

Vn 1

Vn 2



305

Vn 1

Vn 2

V.S.

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**V** Tempo secondo  
♩ = 76

307

Vn 1

Vn 2

*p*

6

309

Vn 1

Vn 2

*p*

6

310

Vn 1

Vn 2

*p*

6

311

Vn 1

Vn 2

*p*

6

312

Vn 1

Vn 2

*p*

6



313

Vn 1 *f sub.* 6 6 6

Vn 2 *f sub.* 6 6 6

314

Vn 1 *p sub.* 6 6 6 6

Vn 2 *p sub.* 6 6 6 6

315

Vn 1 *f sub.* 6 6 6 6

Vn 2 *f sub.* 6 6 6 6

316

Vn 1 *ff* 6 6 6

Vn 2 *ff* 6 6 6

**W** Tempo primo  
♩ = 60

Vn 1

320

ord.

V

2

pp

p

V

pp

p

Vn 2

III

IV

V

pp

p

pp

p



Vn 1

327

V

pp

p

V

pp

p

Vn 2

V

pp

p

V

pp

p



Vn 1

333

II

III

V

pp

f

Vn 2

(fingering :) 1/0

3/0

V

pp

f



Vn 1

338

V

pp

f

V

pp

p

Vn 2

V

pp

f

V

pp

p

344

Vn 1

Vn 2

*pp* *p*

*pp* *p*

sul pont. sul IV 3

sul pont. III gl.



349

Vn 1

Vn 2

3

II gl.

*pp*



352

Vn 1

Vn 2

*mp* *p*

*mp*

MUTE ON

MUTE ON

**X** **Tempo secondo**  
♩ = 76con sord.  
sul pont.

355

Vn 1

Vn 2

6/4 4/4



356

Vn 1

Vn 2

*mp*

4/4 3/4



357

Vn 1

Vn 2

3/4 5/4



358

Vn 1

Vn 2

con sord., sul pont.

*pp*

5/4 6/4

359

Vn 1

Vn 2

*mp*

360

Vn 1

Vn 2

*pp*

361

Vn 1

Vn 2

362

Vn 1

Vn 2

*mp*

363

Vn 1

Vn 2

364

Vn 1

Vn 2

*pp*

Two staves of music. The top staff (Vn 1) contains a whole rest. The bottom staff (Vn 2) contains a rhythmic pattern of eighth notes, grouped in pairs and slurred. The dynamic marking *pp* is located below the Vn 2 staff.

365

Vn 1

Vn 2

Two staves of music. The top staff (Vn 1) contains a whole rest. The bottom staff (Vn 2) contains a rhythmic pattern of eighth notes, grouped in pairs and slurred.

366

Vn 1

Vn 2

*mp*

Two staves of music. Both the top (Vn 1) and bottom (Vn 2) staves contain a rhythmic pattern of eighth notes, grouped in pairs and slurred. The dynamic marking *mp* is located below the Vn 2 staff.

367

Vn 1

Vn 2

Two staves of music. Both the top (Vn 1) and bottom (Vn 2) staves contain a rhythmic pattern of eighth notes, grouped in pairs and slurred.

368

Vn 1

Vn 2



369

Vn 1

Vn 2

ord.

no rit.

*pp* < > < > < > < > < > *pp*