

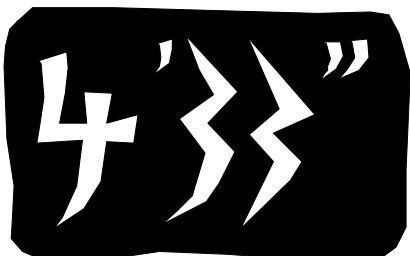
# The sounds of the echoes

Volodymyr Runchak

for violin and piano  
(both performed by one violinist)

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**vierdreiunddreissig**

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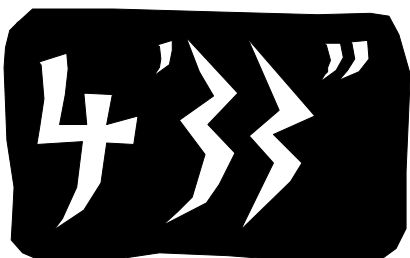
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**Volodymyr Runchak** , geboren 1960, gehört der neuen Generation Ukrainischer Komponisten an. Er studierte am Konservatorium in Kiev Komposition, Dirigieren und Akkordeon. 1984 gewann er den ersten Preis beim Internationalen Akkordeon-Wettbewerb. Seine Kompositionen umfassen alle musikalischen Gattungen und werden weltweit bei internationalen Musikfestivals aufgeführt. Als Dirigent setzt er sich vor allem für die Verbreitung zeitgenössischer Musik ein. Volodymyr Runchak lebt und arbeitet überwiegend in Kiev, Ukraine.

**The Sounds of the Echoes** wurde 1993 komponiert und dauert etwa 8 Minuten.

**Volodymyr Runchak** , born in 1960, belongs to the new generation of Ukrainian composers. He studied composition, conducting and accordeon at the conservatory in Kiev. In 1984 he won the first prize at the international accordeon competition. Runchak writes for all kinds of genres and his works are performed regularly at international music festivals throughout the world. One of his main goals as a conductor is to introduce contemporary music to the public. Volodymyr Runchak is living and working mainly in Kiev, Ukraine.

**The Sounds of the Echoes** was composed in 1993. It has a duration of about 8 minutes.



vierdreißig

**Anmerkungen / Notes:**

- \*1) Das "Andante" so spielen, daß ein Einstimmen der Violine imitiert wird.  
Play the "Andante" as if tuning your violin.
- \*2) Die Pausen sind optional und können nach Belieben lang oder kurz sein.  
Rests are optional and can be long or short just as the player likes.
- \*3) Den Klavierpart das gesamte Andante hindurch mit gehaltenem Pedal spielen.  
Play the piano part with held down pedal throughout the "Andante".
- \*4) Viertelton-Glissando  
Quarter tone glissando
- \*5) Das Glissando ist mit einem Stab zu erzeugen.  
Produce the glissando with a stick.
- \*6) Das Glissando wird von einer Art Maschine gespielt; ist keine zur Hand,  
wird das Glissando wieder mit dem Stab erzeugt.  
Let the glissando be played by a kind of machine; if you don't have a machine,  
play it again with a stick.
- \*7) Hier das Spannen des Geigenbogens imitieren.  
Imitate tightening of hairs of the bow.
- \*8) Leise mit geschlossenem Mund summen.  
Hum softly with closed mouth.
- \*9) Die folgenden 19 Takte in sitzender Position am Klavier spielen, mit der Violine auf den Knien.  
Play the following 19 bars sitting at the piano with the violin on your knees.
- \*10) Hier aufstehen und in aufrechter Position weiterspielen.  
Now get up and continue playing in upright position.
- \*11) Doppel-Flageolets.  
Double flageolets.
- \*12) Pantomimische Nachahmung der Spielanweisung pizzicato, ohne jedoch die Saite mit der rechten Hand zu berühren; die linke Hand imitiert ein Vibrato.  
Show in mime only as if playing a pizzicato, without even touching the string with the right hand; meanwhile the left hand is miming a vibrato.

# The Sounds of the Echoes

dedicated to Madeleine Mitchell

for violin and piano  
both played by one violinist

Volodymyr Runchak

**Andante (quasi improvvisato) \*1)**

VI. *pizz.* + \*2) *pp*

Pno. *p*  
Red. sempre \*3)

*arco* \*4) *p* *gliss.* \*5) *pp* *pizz.* *arco* *p*

Red. sempre

*p* *pp* *p*

(Red.) Red. sempre

VI. *arco* *sub. f* *pizz.* *f* *arco* *pizz.* *p* (*quasi eco*) *f* *p*

Pno. (Red.)

Voce \*8) *p sempre*

**Largo misterioso \*9)**

Pno. *p*

Red. sempre \*3)

8ba

VI. *alla punta d'arco* \*10) arco *p*

Pno. *sfff* *sfff* *mp* *p*

*Red. sempre*

VI. *(poco)* *(poco)* *(poco)* \*8) *p*

Voce

VI. \*11) *sul D* *sul D* *sul A* *sul D* *sul D* *sul E* *sul A* *sul D* *sul A*

ossia

**Allegro**

*f robusto*

*ff* *sempre ben marcato*

The first section, 'Allegro', consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature, marked *f robusto*. It contains several measures with eighth and sixteenth notes, some with slurs and accents. The second staff continues with similar rhythmic patterns, including a 3/4 time signature. The third staff is marked *ff* and *sempre ben marcato*, featuring triplet markings (3) and a 5/4 time signature. The fourth staff continues with triplet markings and a 3/4 time signature. The fifth staff concludes the section with a 3/4 time signature and a final measure with a fermata.

**Lo stesso tempo, energico**

*ff grand détaché*

The second section, 'Lo stesso tempo, energico', consists of seven staves of music. It begins with a treble clef and a 4/4 time signature, marked *ff grand détaché*. The music is characterized by rapid sixteenth-note patterns. The first staff ends with a 3/4 time signature. The second staff includes a 3/4 + 3/8 time signature and a 11/16 time signature. The third staff features a 7/16 time signature and a 5/4 time signature. The fourth staff includes a 3/4 time signature and a 4/4 time signature. The fifth staff features a 5/8 time signature and a 2/4 time signature. The sixth staff includes a 3/4 time signature and a 4/4 time signature. The seventh staff concludes the section with a 4/4 time signature and a 13/16 time signature, ending with a fermata. Fingerings are indicated with numbers 1, 2, 3, 4, and 0.

Andante lontano  
pizz. sul G  
gliss.  
sul E (poco)  
arco ord.  
gliss.  
pp  
(poco)  
sul pont. alla punta d'arco  
pp  
(poco)

sul tasto  
col legno  
ricochet poco col legno  
pizz. sul D, A sul G, D  
p arp. lento

VI. *+* *sul A, E* arco *p* *pizz.*

Pno. *p* *And. sempre* *p*

VI. *8* *3* *3* *3* *3*

*8* *3* *3* *3* *3* *3*

VI. *8* *pizz.* *quasi pizz.* *\*12)*

Pno. *pizz.* *3*

Voce *p* *And. sempre*

**Andante cantabile**

con sord. arco *p*

*\*12) quasi pizz.*