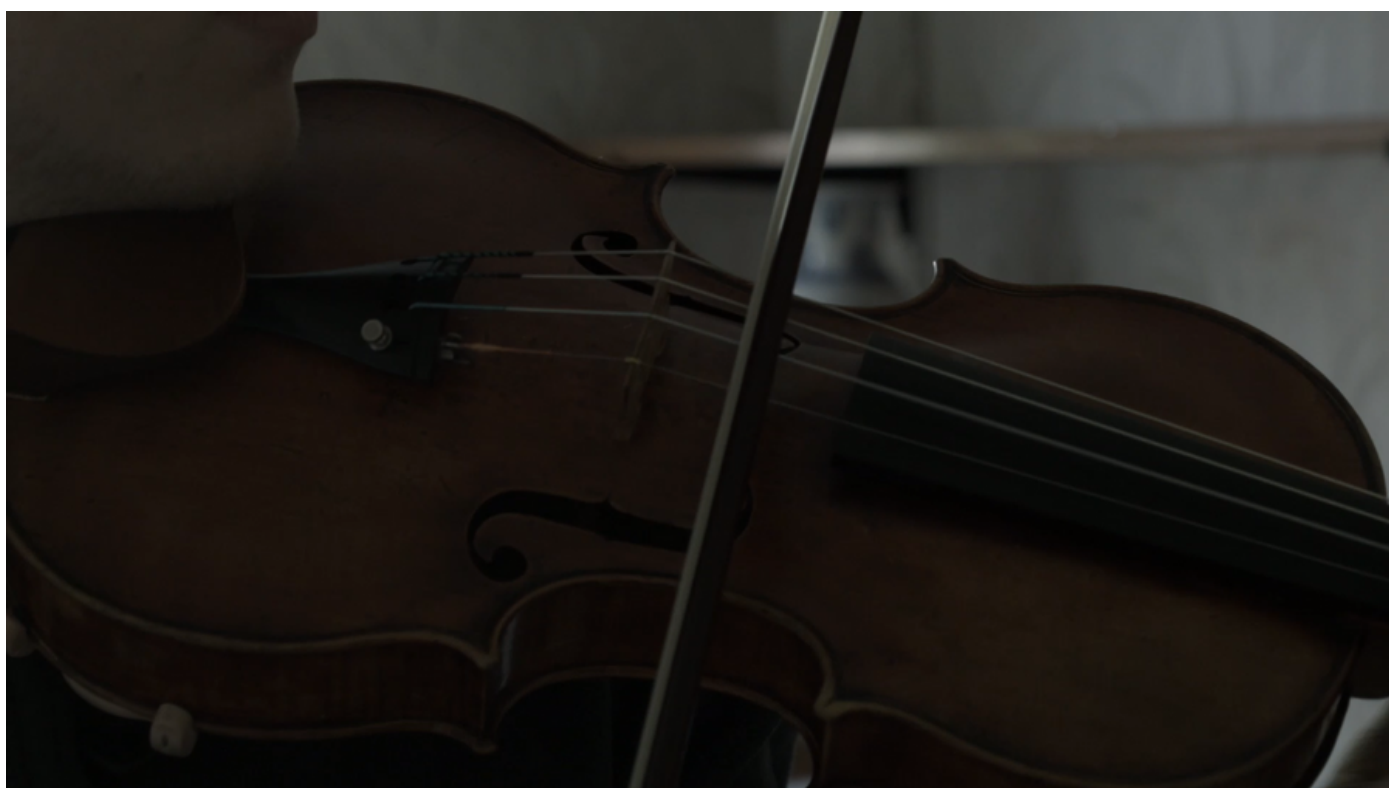


The Weight of History and Background Etudes

for Violin and Film



Written for and Commissioned by
Sean Morrison

By
Aidan Teplitzky

The initial idea for these two pieces came from two Tom Stoppard plays where one play interrupts another to provide a greater context to what is going on while still having two distinct plays.

When I was younger I'd hear my mum talking to people on the phone while I would be practicing. This often distracted me as I was nosey. I'd often hear her talking about me and this changed the way I would play (e.g. complaining how loud I was). These two pieces explore the idea of backgrounds and how these backgrounds shape our present and future experiences. The performer can play either *The Weight of History* or *Background Etudes* as solo pieces or play them together.

Instrumentation

Violin

1/2 Violin

Film

Duration

13 Minutes 30 Seconds

Dedication

Written for Sean Morrison

Score in C

Performance Directions

"The Weight of History" and "Background Etudes" can be performed either together or separately. If they are played together the films for "Background Etudes" should be put onto a PowerPoint or other sequencing software so that someone can 'cue' each film in accordance with the Violin player with the lighting fading to black on stage.

The Weight of History

for Sean Morrison

Aidan Teplitzky

Aspirational

♩ = 54 poco vib.

Violin

Vln.

Optional - Background Etude no.1

Vln.

Vln.

Vln.

Vln.

Vln. 36

Optional - Background Etude no.2

Vln. 39

Vln. 43

Vln. 45

Vln. 47

Optional - Background Etude no.3

Vln. 50

Vln. 55

61 Vln. *mf* *pp* *f* *pp*

66 Vln. *f* *pp* *f* *pp* *ff* *pp*

Optional - Background Etude no.4

72 Vln. *ff* *pp* *ff* *pp* *ff*

77 Vln. *pp* *ff* *pp* *f* *pp* *ff*

80 Vln. *pp* *ff* *pp* *pp* *pp*

83 Vln. *ff* *pp* *ff* *pp* *ff*

86 Vln. *pp* *ff* *pp* *ff*

Vln. 90

Vln. 93

Vln. 96

Vln. 99

Vln. 102

Vln. 106

Vln. 109

113

Vln.

sul pont. sul tasto ord. sul pont. sul tasto

119

Vln.

sul pont. sul tasto ord. sul pont. sul tasto sul pont. sul tasto sul pont. ord.

124

Vln.

bow pressure ord. sul pont. sul tasto sul pont. ord. heavy bow pressure ord.

ff *pp* *ff* *pp*

130

Vln.

freely and quickly move between sul tasto, sul pont., molto sul tasto and molto sul pont.

ord. 3 ord. sim.

ff *pp* *ff* *pp*

135

Vln.

sim.

ff *pp*

139

Vln.

freely and quickly move between sul tasto, sul pont., molto sul tasto, molto sul pont. and heavy bow pressure

Optional - Background Etude no.6

ff *pp*

Background Etudes

No.6

Aidan Teplitzky

Freely move between sul pont, sul tasto, molto sul pont, molto sul tasto, light bow pressure, regular bow pressure, and heavy bow pressure to give quality that you are in complete control of what you are doing. Repeat until end of Offstage Text.

1/2 Violin



cresc. and dim. freely

Offstage Text

Hey luv...

...

yeah...

...

aye he's/she's great, doing well...

...

yeah I get a bit of help but...

yeah...

It's expensive and...

...

you know, I don't want him/her to...

...

you know it's hard making money like this,
how hard must it be as a/

...

uhuh...

...

I'll have to tell him/her...

Background Etudes

No.2

Aidan Teplitzky

Freely move between regular bow pressure, light bow pressure and heavy bow pressure.
Give quality that you are still learning how to play properly. Stop playing with end of Offstage
Text

$\text{♩} = 70$

1/2 Violin

cresc. and dim. randomly

4

Vln.

7

Vln.

10

Vln.

Offstage Text

Heya, how are you?

Aye, he's/she's getting better! Getting actual tunes now
which is nice! Guess it

...

Close, twinkle twinkle, although at this point they all sound
the same, been stuck in my head for days now!

Aye...

Alright I'll come by tomorrow and pick it up

Background Etudes

No.3

Aidan Teplitzky



Offstage Text

Hiya..

Aye, well you should! Meant to be practicing right now!

...

I mean my parents couldn't afford it when I was a kid a-

Yeah...

You know, you want to do your best for them-

...

Yeah

...

Aye, yeah I can cover

...

No worries, see you

Background Etudes

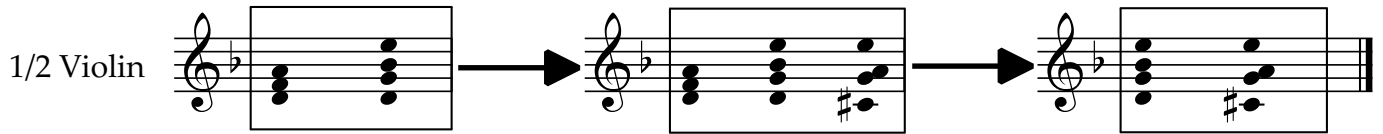
No.4

As in Bach Partita No.2 Chaconne

Aidan Teplitzky

♩ = 60

Play as though practicing. Take time between repetitions. Move on when you think you have got it sounding good.



Offstage Text

Hey luv!

...

Yeah, he's/she's getting really good! Practices every day now.

Kinda recognize the songs but /

yeah...

yeah...

is that right...

...

uhuh...

any idea when we'll...

...

uhuh...

Okay, thanks for the heads up...

Background Etudes

No.5

Aidan Teplitzky

1/2 Violin

$\text{♩} = 55$ poco vib.

II I II I

pp *mf* *p* *fp* *mp* *pp*

Vln.

6 II I

mf *p* *mf* *p*

Vln.

11

f *pp* *mf* *p*

Stop playing on CAN YOU
PLAY SOMETHING ELSE

Offstage Text

Hey...

I'm alright, you...

so, how bad is...

uhuh...

that much?

...

right...

...

okay, can I call you back?

...

CAN YOU PLAY SOMETHING ELSE!

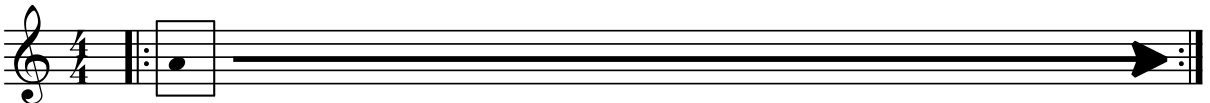
Background Etudes

No.1

Aidan Teplitzky

Freely move between sul pont, sul tasto, molto sul pont, molto sul tasto, light bow pressure, regular bow pressure, and heavy bow pressure to give quality that you cannot play properly yet. Aim for it sounding like it's your first day of playing. Repeat until end of Offstage Text.

1/2 Violin



cresc. and dim. freely

Offstage Text

Oh hiya, how you doing?

...

Yeah good thanks, just enjoying the day off

Oh that's nice, y-

Is that the Tuesday yeah?

Aye..

6?

Alright fab, wha-

Oh yeah, aye, got it from the school...

Last monday...

Haha yeah, it's a bit screechy, not exactly what I had in mind!

Yeah...

Ye....

Haha aye! They've gotta start somewhere

Alright, see you Tuesday