

Barry Guy

**THE BUTTERFLY SERIES**

*Inachis*

*Aglais*

*Lysandra*

three violin solos for Maya Homburger

*grant aided by the Arts Council of Ireland*



Barry Guy

**INACHIS**

(2002)

*for Violin solo*

## **INACHIS**

*(Inachis io – Peacock butterfly)*

***Inachis*** is the first of three violin solos commissioned by the baroque violinist Maya Homburger to be featured on a set of CDs with the solo partitas and sonatas by J.S. Bach.

The titles of all three pieces are named after butterflies – at Maya Homburger's request.

Whilst the solo can be played on a modern violin, tuned A440, it is the baroque violin (A415) and its particular musical colouration that defined the tessitura of the piece. So the virtuosic passages are composed within the appropriate range, taking into account the special sonorities of the instrument.

There are however various passages within ***Inachis*** that might be described as unusual for the baroque violin. These passages exploit a combination of light finger pressure upon the strings and bowing at the bridge. This produces a combination of random harmonics (and not so random) that have a translucent quality – perhaps not dissimilar to the flitting of butterfly wings.

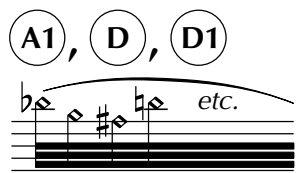
# INACHIS

Duration: ca. 15'

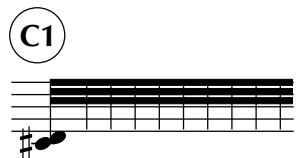
## Notes



Whilst sustaining the open D, play the upper pitches without breaking the pedal note.



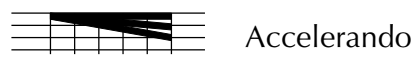
Light left hand finger pressure. Play the given pitches without making contact with the fingerboard. Always play molto ponticello.



Repeat the given pitches.

- # 1/4 tone sharp
- ♭ 1/4 tone flat

In sections that do not have a specific speed indication:



## Ⓔ Calm, without nuance

The half note (♩) speed should be approx. MM. 44 but may vary according to the player's "feel" for the progress of this almost ritualistic end section.

Accidentals apply only to the notes they precede. Notes without accidentals are clearly to be understood as natural.

for Maya Homburger

# INACHIS

Barry Guy

Very spacious, misterioso

slow, circular bowing,  
half hair and half wood

almost imperceptible  
norm.  $\times \times \times \times$

norm.  $\times \times \times \times$

norm.  $\times \times \times \times$

sempre pont./molto pont.

**A**

*pppp* *gliss. gliss.* *gliss. gliss.* *gliss. gliss.* *ppp*

*gliss. gliss.* *gliss. gliss.*

**A1** molto pont.

*pp* *pp*

**B**

*ppp* *p*  $\text{J} = \text{ca.}50 \text{ accel. rit.}$

$\text{J} = \text{ca.}50 \text{ accel. rit.}$   $\text{J} = \text{ca.}50 \text{ accel. rit.}$  *p* *p*

$\text{J} = \text{ca.}50$

*p* *gliss. gliss.*  $\text{J} = 160 \text{ energetic, robust}$  *cresc.*

**B1**

*sf*

**B2**  $\text{J} = \text{ca.}112$

*f*  $\text{J} = 160$

Slower, misterioso, rubato

**B3**

*sf* *f* *p sub.*

rit. - - **B4** ♩ = 160 energetic, robust  
*f sub.*

**B5** ♩ = 112  
*f sf*

♩ = 160 **B6** energetic, robust  
*sf f*

rit. - - - - -

**B7** Very spacious.  
No rushing.

*gliss. gliss.* *gliss. gliss.* *gliss. gliss.* circular bowing pont. *p* *pp*

arco norm.

*p dim.*

*ppp* *gliss. gliss.* *gliss. gliss.*

**C** ♩ = 180  
 tasto —————> pont. tasto —————> pont. tasto —————>  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
*p* *p* *p*

tasto → pont. tasto rit. - - - - - pont.

**C1** norm. to spicc., pont. pont./molto pont. random harmonics rit. - - - - -

a tempo norm.

to spicc., pont. pont./molto pont. random harmonics

**C2** ♩ = 180 tasto pont. tasto pont.

tasto pont. tasto rit. - - - - - pont.

**C3** molto pont. → norm.

(faster) molto pont.

norm. spiccato pont./molto pont. rit. - - - - -



**C4** ♩ = 180

tasto → pont. norm.

rit. molto → pont. **C5** a tempo norm.

*f sub.*

\* norm. → pont. gliss. norm.

*sfp* *f*

(non trem.) (non trem.)

\* norm. → pont. gliss. \* norm. → pont. gliss. **C6** Sostenuto norm.

*sfp* *f* *sfp* *f* *f*

\* norm. → pont. gliss. norm.

*sfp* *f*

\* norm. → pont. gliss. *f sempre*

Sostenuto norm. \* norm. → pont. gliss. *sfp* *f*

\* hold initial pitch during gliss.

norm.

(C7) \* norm.  $\xrightarrow{\text{gliss.}}$  pont. *f sempre*

\* norm.  $\xrightarrow{\text{gliss.}}$  pont. *sfp*      \* norm.  $\xrightarrow{\text{gliss.}}$  pont. *f sfp*      \* norm.  $\xrightarrow{\text{gliss.}}$  pont. *f sfp*      *f*

**Very fast**  
Free bowing. No open strings!  
molto pont.  
(D) *pp legato*

(D1) *pp*

molto pont. *pp*      norm. *f*      molto pont. *pp*

norm. *f*      molto pont. *pp*      norm. *f*      molto pont. *pp*      norm. *f*      molto pont. *pp*

norm. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

molto pont. norm. molto pont. norm. norm. molto pont.

(D2) norm. *f* *p* *f* *p f sub.*

pont. (trem.) to norm. (senza trem.)

(D3) **Relentless**  
molto pont.

*pp sub. cresc. poco a poco*

*molto ff*

(D4) norm. *v* pont. norm. pont. norm. pont. norm. pont. norm.

(D5) **Sostenuto**  
norm. *pp*

relax

Take your time  
(con sord.)

**Calm, without nuance**

**E** Free bowing. Avoid breaking the pedal note when changing bow or pitch.  
con sord.

First system of musical notation, featuring a long melodic line in the upper voice and a supporting bass line with some trills.

**E4** with movement

Second system of musical notation, including dynamic markings like *f* and *pp*.

echo

Calm

Third system of musical notation, including dynamic markings like *f* and *ppp*.

molto pont.

senza vib.

**E5** molto pont.

Fourth system of musical notation, including the instruction *senza vib.*

pont.

**E6** circular bowing

enjoy the beats!

gliss.

long

harmonic gliss. (II, III, strings)  
plus random 2nd and 3rd finger trills  
lots of time

pont.

Fifth system of musical notation, including the instruction *circular bowing* and a diagram of a bow.