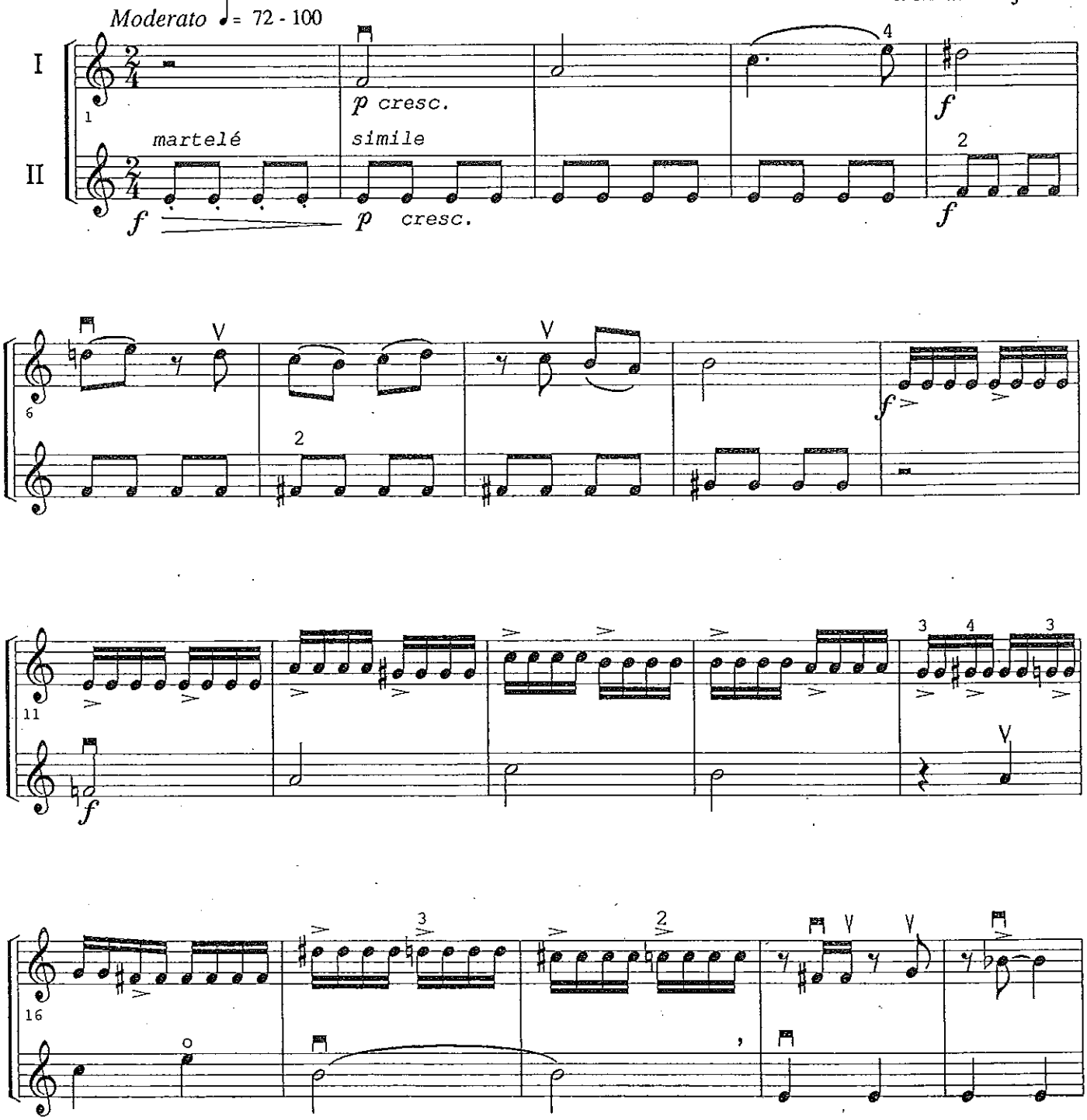
Written for the Indiana University Young Violinist's Program, 1983

A DUET FOR TWO LITTLE WITCHES

Behzad Ranjbaran



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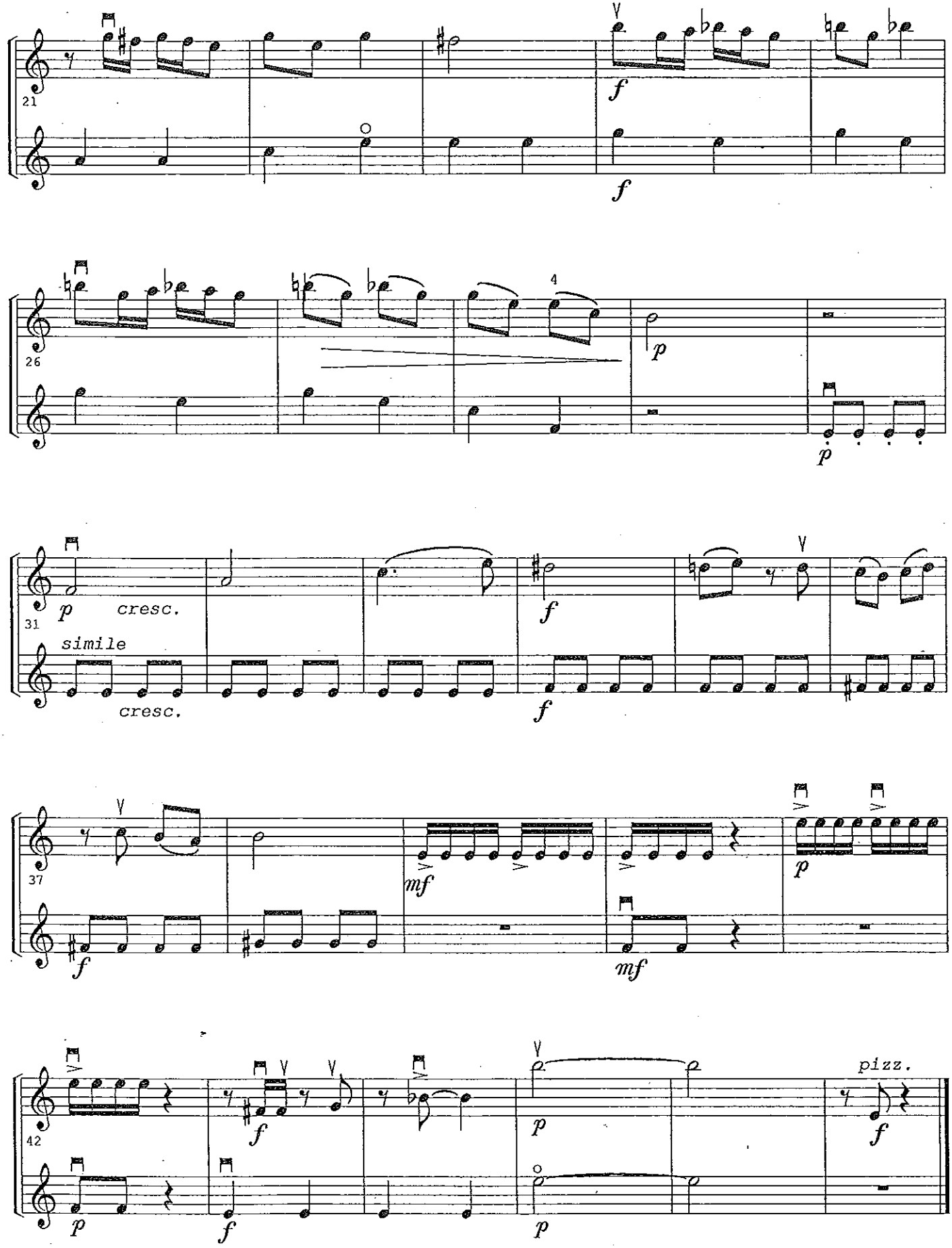
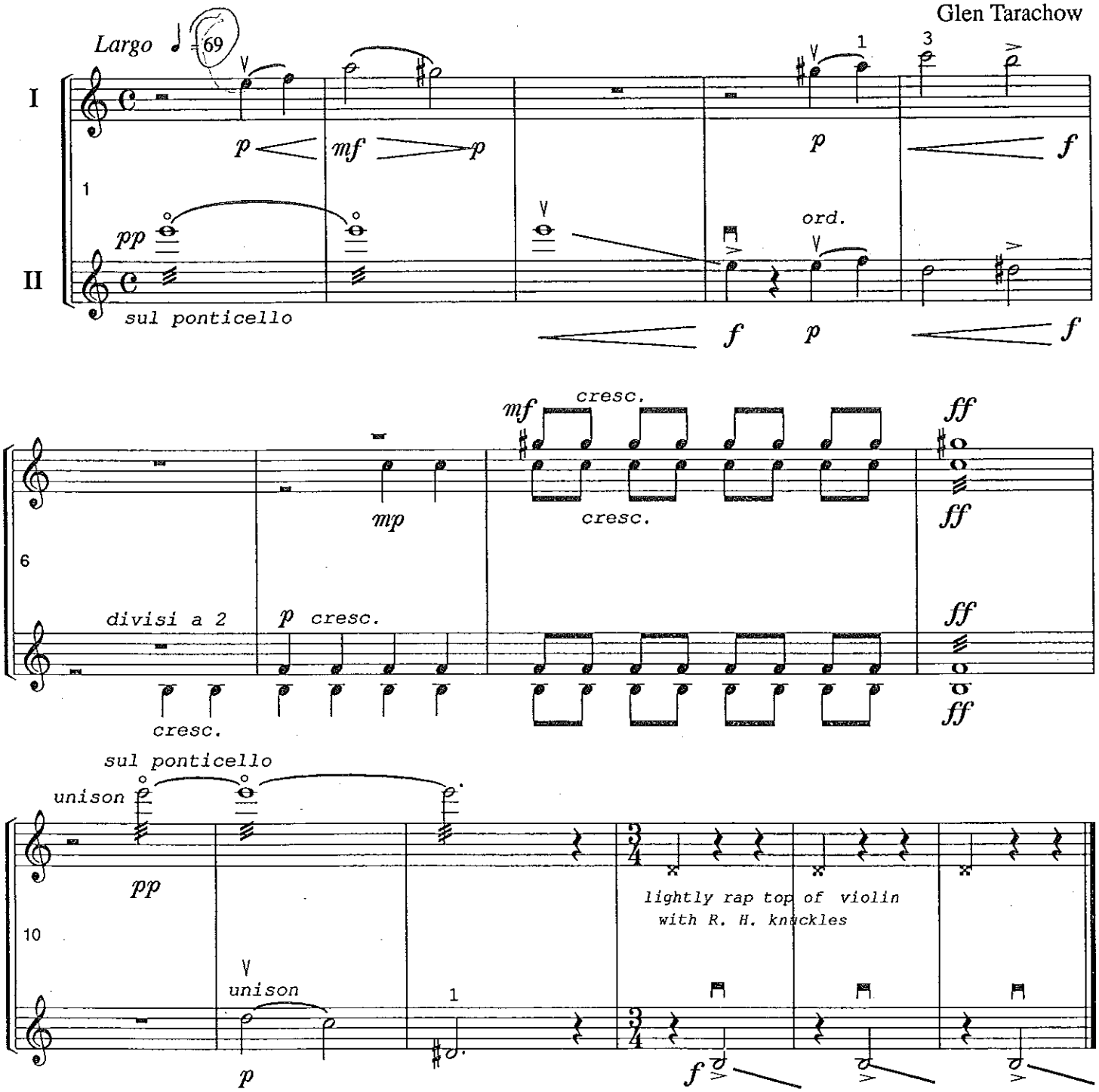

21
f
f
26
4
p
p
31
p
cresc.
simile
cresc.
f
f
37
f
mf
mf
p
42
f
p
f
p
pizz.
f

Written for the Indiana University Young Violinist's Program

AFRAID OF THE DARK

1988

Glen Tarachow



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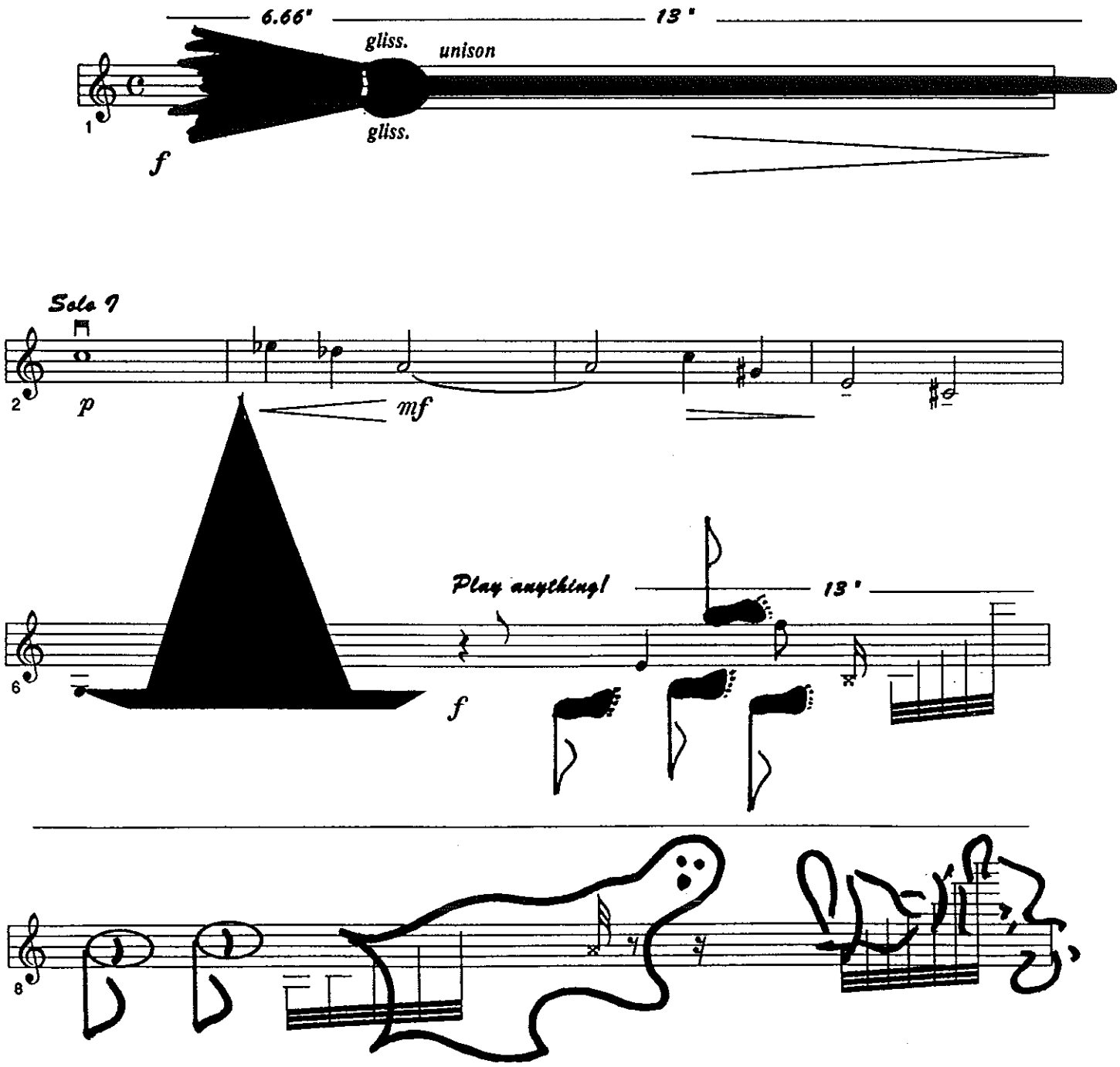
THE WITCH'S THINGS

1982

Blake Lewin



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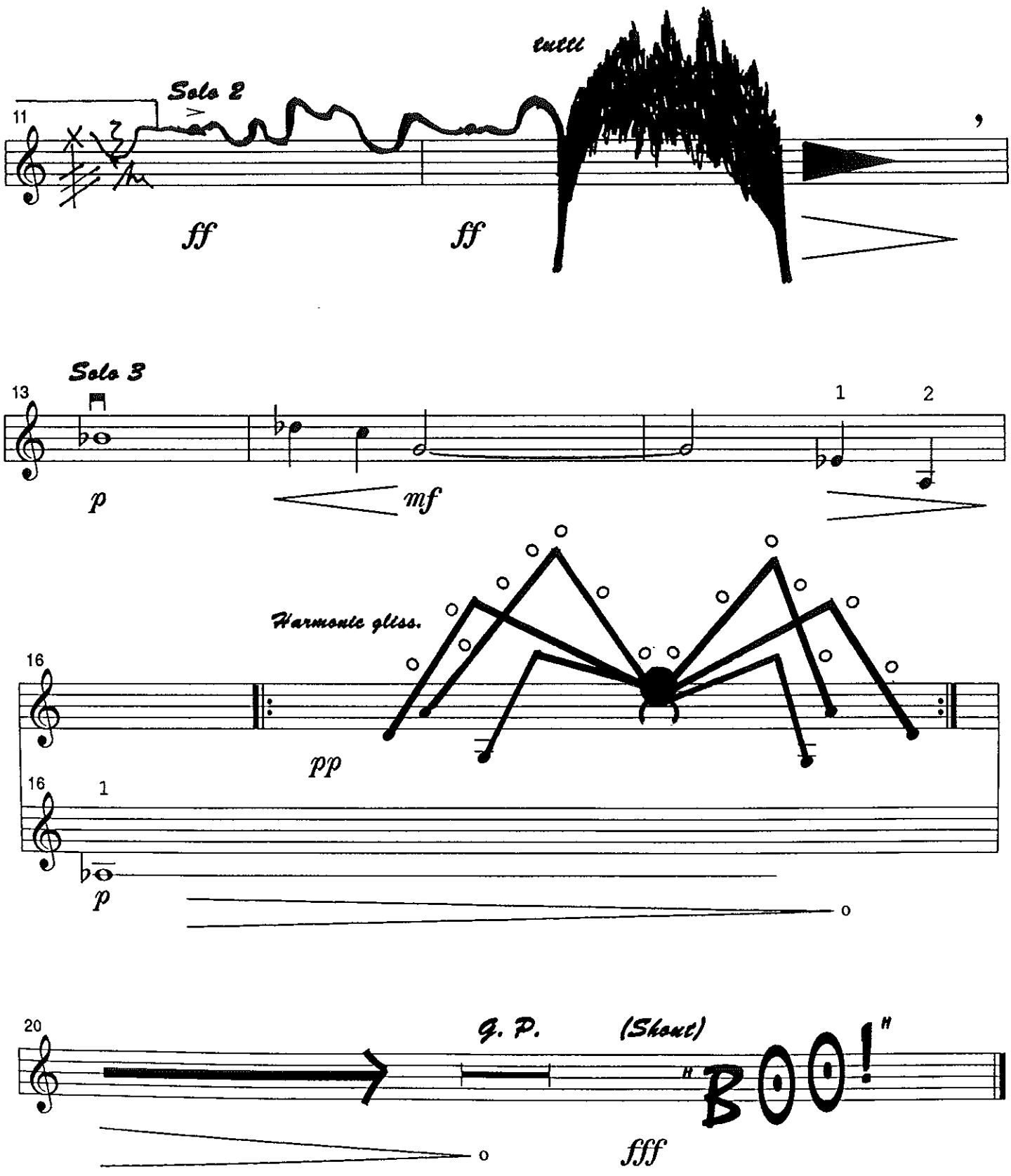
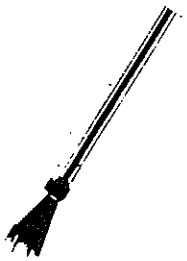

tutti
Solo 2
11
ff
ff
Solo 3
13
1
2
p
mf
Harmonic gliss.
16
pp
16
1
p
20
G. P.
(Shout)
"BOO!"
fff

FOR THE TEACHER

Written by Rebecca Henry

THE WITCH'S THINGS (1982) *by Blake Lewin*

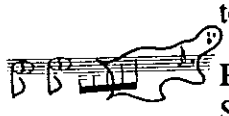
This is one of the most creative pieces ever written for us, is one of the most fun to rehearse, and sounds best with a large group. Students with few skills can play it, since exact pitches are not required except for two of the solos, and the exploration of sounds is a thrill. Because of the score's visual appeal, one might consider using part of it for the cover of a concert program, or even displaying it on an overhead projector during performance.



The Witch's Broom: Students play any note between middle C and A above the staff with free bowing and a beautiful sound. This wall of sound, a cluster, can be played on any string. Have at least some students begin high on the A string. On cue, players then gliss from what ever pitch they are playing to B and sustain. The B should be in tune and should decrescendo to niente (nothing). Cue in Solo I before the B dies out. Note the morbid significance of the 6.66" and 13" time allotments, but take them with a grain of salt when performing.

Solo I: This soloist should be standing in the far left (concertmaster) position for best visual effect for the upcoming Hat.

The Witch's Hat: Divide the ensemble into four groups, from left to right across the stage, where Group 1 players play any note they want to on the G string (each person should play a different pitch), Group 2 plays any note they want to on the D string, Group 3 on the A string, and Group 4 on the E string. Full bows with free bowing and a beautiful tone should be used. The crescendo peaks at the top of the hat, then groups stop playing in the reverse order. Solo I should arrange his or her bow to be at the frog for the Group 1 cutoff so he can hold the open G to finish off the hat's rim. A moment of silence, and then:



Play Anything: The footsteps, eyes, and ghosts inspire players to play ANYTHING they want. Show them your bag of contemporary tricks by suggesting tremelo, glissando, stomping feet, rapping the violin, playing bits of familiar tunes, playing behind the bridge, etc. Loud, furious and scary is the intent. The cut-off the leader gives the group can serve as the cue for Solo II.

Solo II: Begin on A and freely glissando up and down the E string. The slimier the better. Gliss until the ensemble enters with The Cat.

The Witch's Cat: The ensemble joins in with high scratchy noises, played tremelo on any pitch (we have the most fun playing as high as possible), or even behind the bridge. On cue, everyone then joins for one down bow on a cluster around B. This note should NOT be in tune, and should be played with one bow tapering to piano and cutting off together. This is the cat's head.

Solo III: Cue the soloist, who should then hold the final Ab until after The Spider begins, dying away on a down-bow.

The Witch's Spider: The ensemble splits into the same groups as for The Hat. Because The Spider has no E string, I let those students choose on which of the bottom three strings they would like to play. With the third finger, do a harmonic glissando up and down the designated string with full bows and free bowing. Try to end with everyone on a downbow, dying away to nothing and freezing in place for the General Pause. Take a big breath and yell **"BOO!"**

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