Claustrum
for solo violin

Robert Blatt
Switch to standard notation.

Each staff relates to a different string on the violin: I to I, II to II, and III to III. Only play the notes on the string indicated, and follow the dynamics as notated for each string.

Switch to the notational system just described.

The top staff indicates the action of the right hand, whereas the bottom indicates the action of the left.

Switch to the notational system just described.

Raise the pitch a quarter sharp.

Raise the pitch three quarters sharps.

Lower the pitch one quarter flat.

Indicates both the distance and speed for circular bowing. When the curvy line reaches the top of the staff, play extremely *sul tasto*. When it reaches the bottom, play extremely *sul ponticello*. Gradually move from one extreme to the other at a speed indicated by the spatial proportions of the curvy line.

*Col Legno Tratto.*

*Col Legno Battuto.*

**B**

Bow on the bridge. The effect should be the same as bowing extremely *sul ponticello*.

Gradually transition from one method of playing to another.

Irregular trill.

From the start of this sign until the next similar sign, play for the indicated time. Obey the spatial proportions to determine the duration of events in this section.

Hit the bow against the indicated string anywhere in the notated range of pitches

Continue hitting within the previously indicated range, but add the notated string and pitches.

When a string is indicated without a range of pitches, play anywhere on the string.

This bar indicates the general density of attacks while playing *col legno battuto*.

Ricochet bowing that moves from the frog to the tip of the bow.

Indicates both the distance and speed for circular bowing. When the curvy line reaches the top of the staff, play extremely *sul tasto*. When it reaches the bottom, play extremely *sul ponticello*. Gradually move from one extreme to the other at a speed indicated by the spatial proportions of the curvy line.

*Col Legno Tratto.*

*Col Legno Battuto.*

**B**

Bow on the bridge. The effect should be the same as bowing extremely *sul ponticello*.

Gradually transition from one method of playing to another.

Irregular trill.

From the start of this sign until the next similar sign, play for the indicated time. Obey the spatial proportions to determine the duration of events in this section.

Hit the bow against the indicated string anywhere in the notated range of pitches

Continue hitting within the previously indicated range, but add the notated string and pitches.

When a string is indicated without a range of pitches, play anywhere on the string.

This bar indicates the general density of attacks while playing *col legno battuto*.

Ricochet bowing that moves from the frog to the tip of the bow.

Indicates both the distance and speed for circular bowing. When the curvy line reaches the top of the staff, play extremely *sul tasto*. When it reaches the bottom, play extremely *sul ponticello*. Gradually move from one extreme to the other at a speed indicated by the spatial proportions of the curvy line.

*Col Legno Tratto.*

*Col Legno Battuto.*

**B**

Bow on the bridge. The effect should be the same as bowing extremely *sul ponticello*.

Gradually transition from one method of playing to another.

Irregular trill.

From the start of this sign until the next similar sign, play for the indicated time. Obey the spatial proportions to determine the duration of events in this section.

Hit the bow against the indicated string anywhere in the notated range of pitches

Continue hitting within the previously indicated range, but add the notated string and pitches.

When a string is indicated without a range of pitches, play anywhere on the string.

This bar indicates the general density of attacks while playing *col legno battuto*.

Ricochet bowing that moves from the frog to the tip of the bow.

Indicates both the distance and speed for circular bowing. When the curvy line reaches the top of the staff, play extremely *sul tasto*. When it reaches the bottom, play extremely *sul ponticello*. Gradually move from one extreme to the other at a speed indicated by the spatial proportions of the curvy line.

*Col Legno Tratto.*

*Col Legno Battuto.*

**B**

Bow on the bridge. The effect should be the same as bowing extremely *sul ponticello*.

Gradually transition from one method of playing to another.

Irregular trill.

From the start of this sign until the next similar sign, play for the indicated time. Obey the spatial proportions to determine the duration of events in this section.