# Carmilla

suite
for piano four hands

REFERENCE SCORE

**Matthew Skala**
op. 42

καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
αἰ δὲ μὴ φίλει, ταχέως φιλήσει
κωὐκ ἐθέλοισα.

– Ψάπφω

For though she flees, soon she will pursue.
Though she rejects gifts, soon she will offer them.
Though she loves not, soon she will love
even unwilling.

– Sappho

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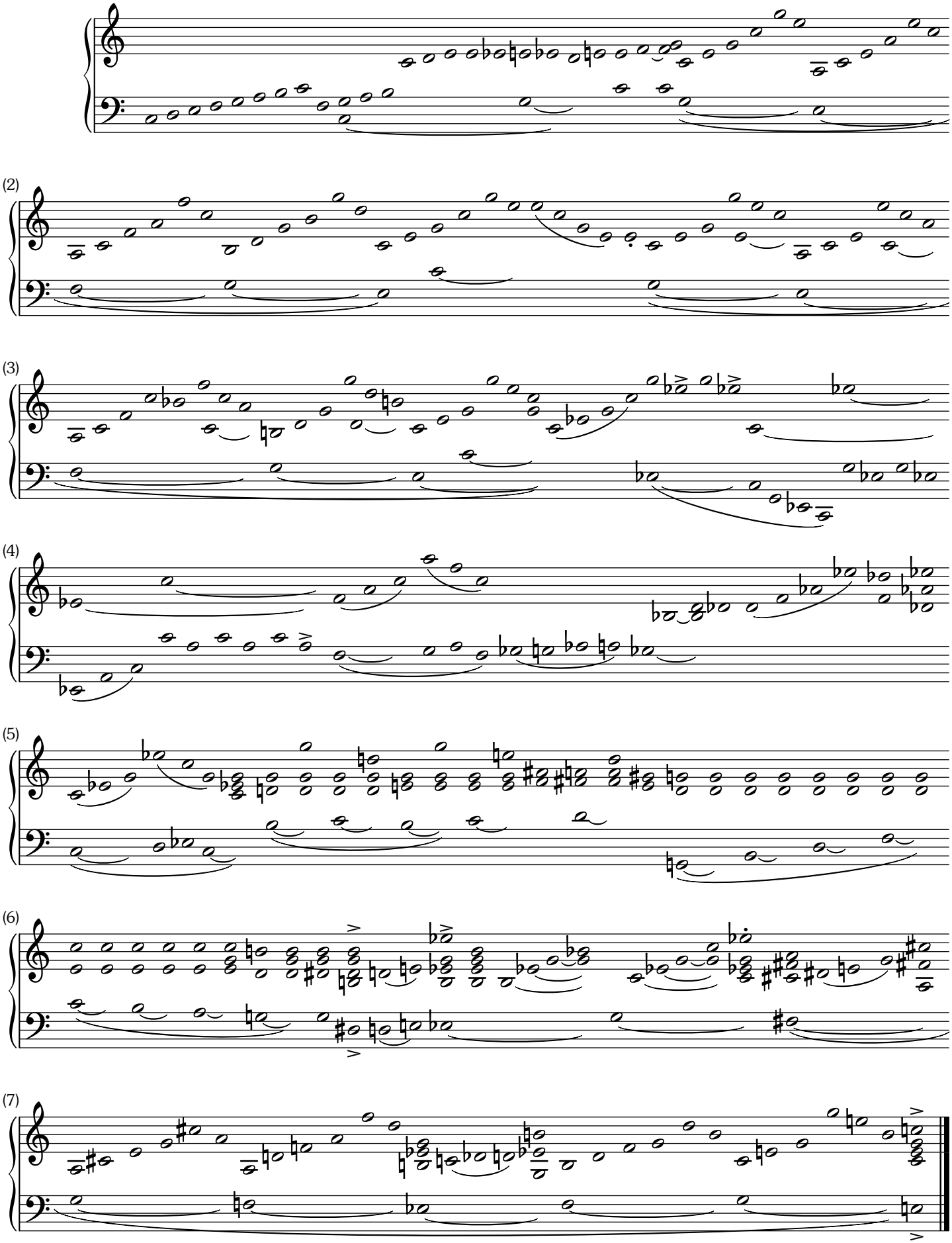
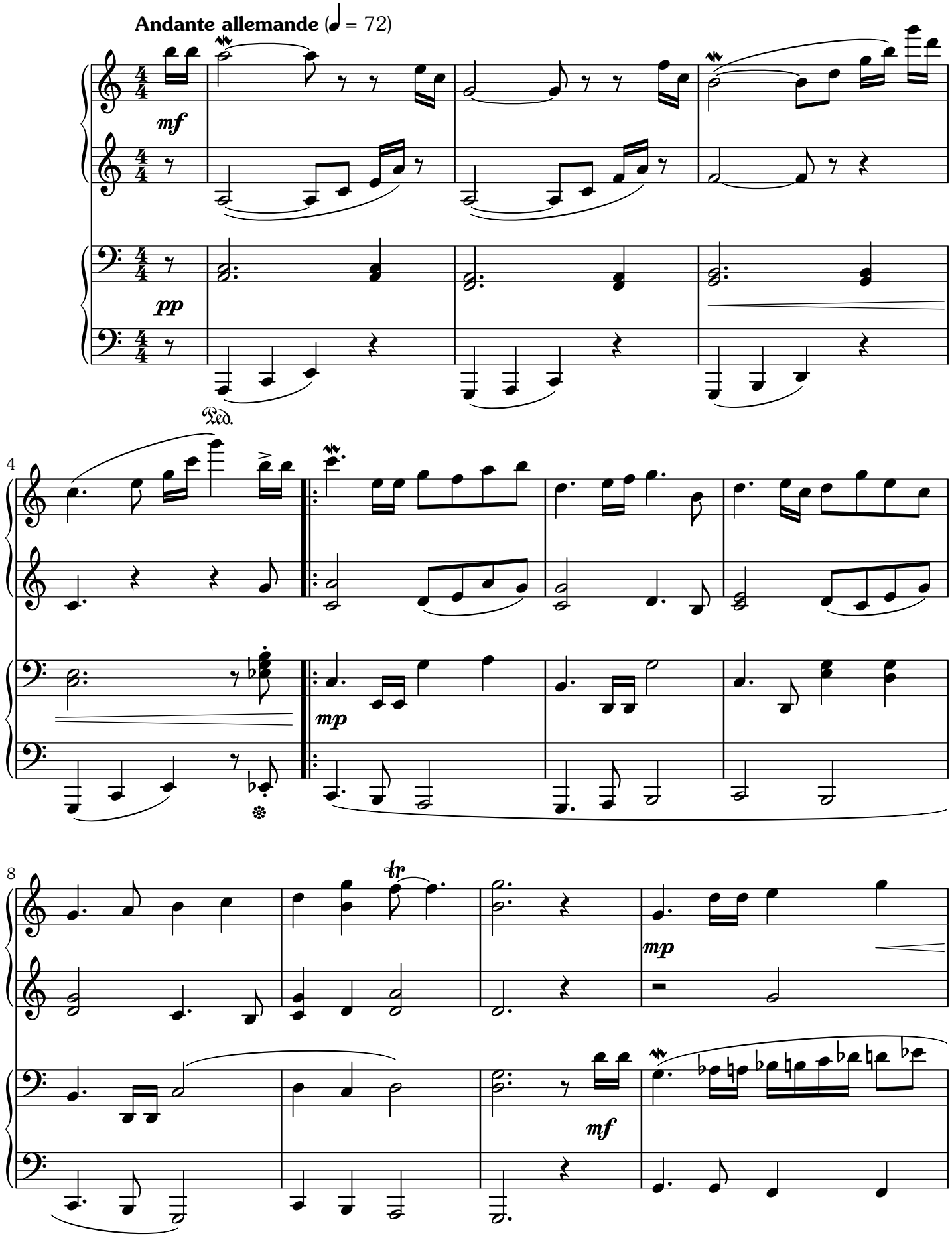
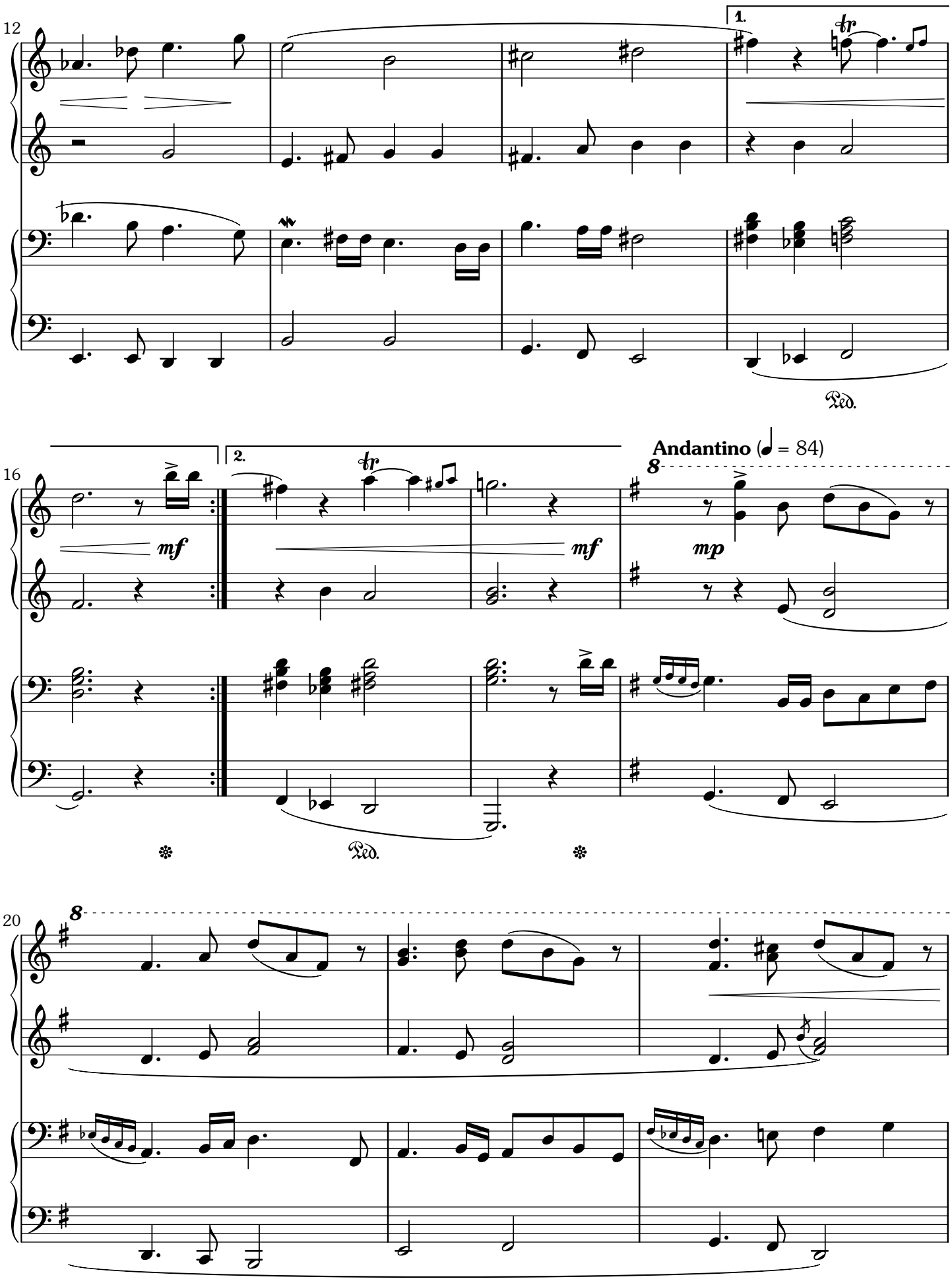
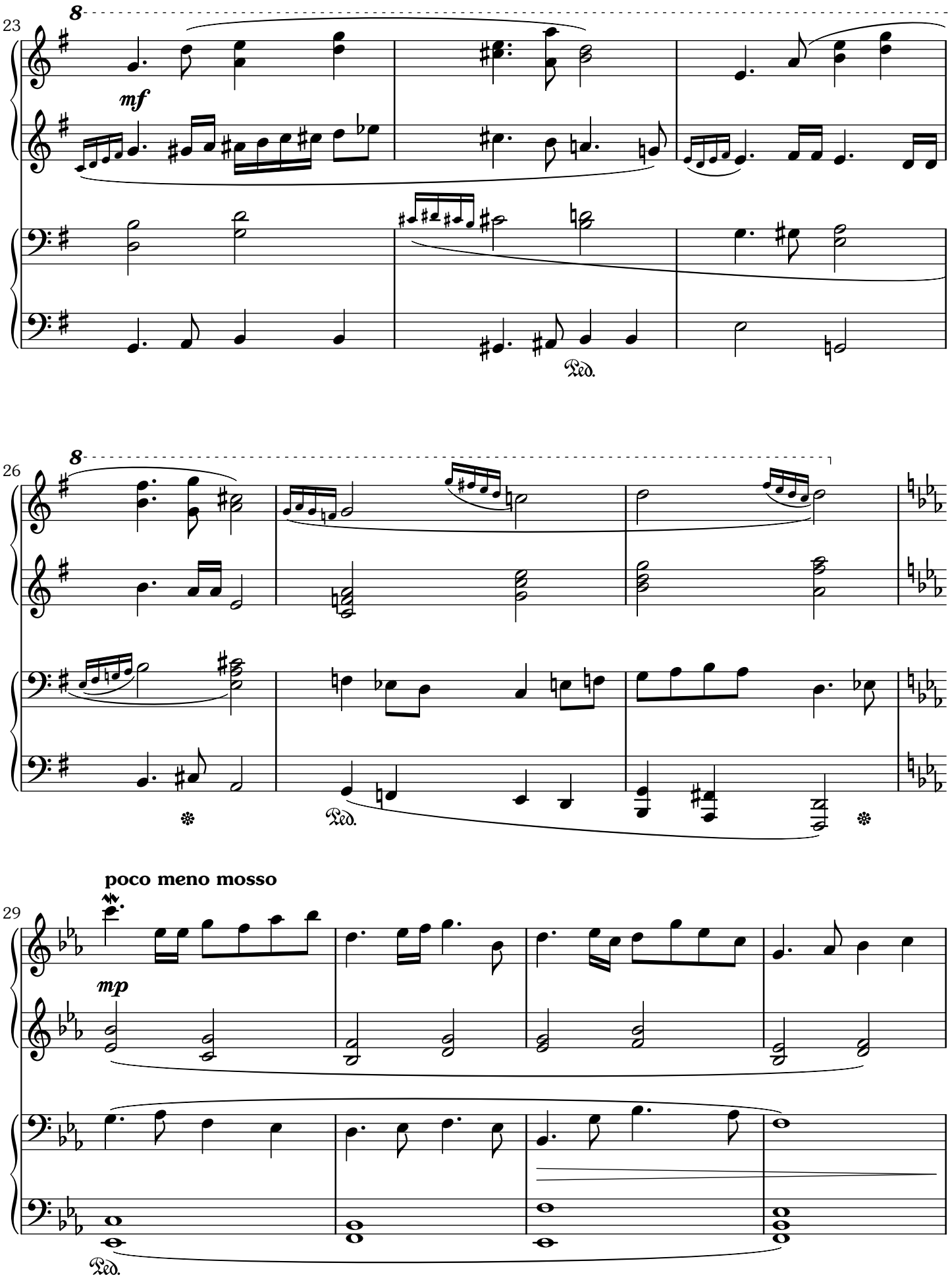
# Prelude

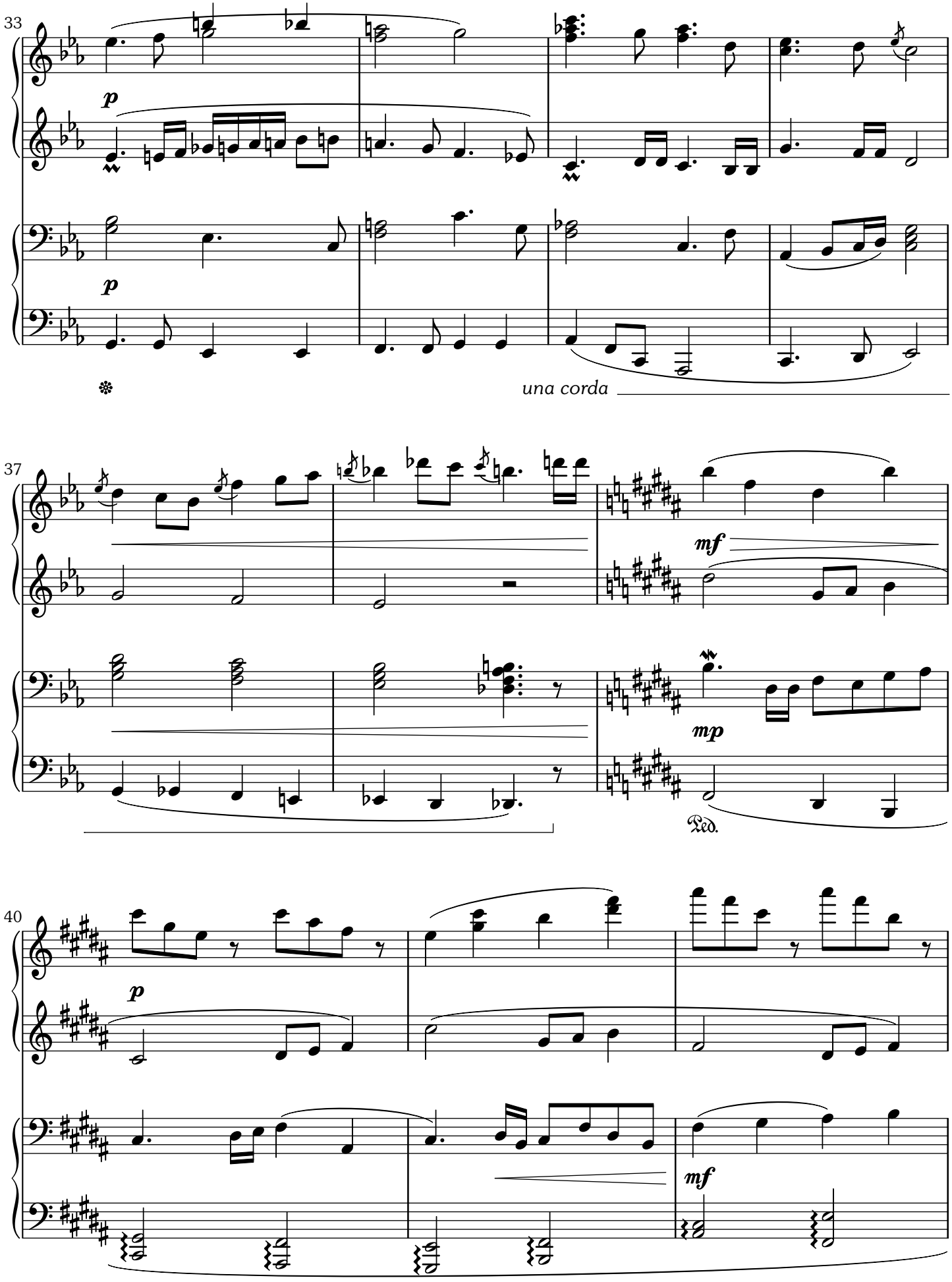


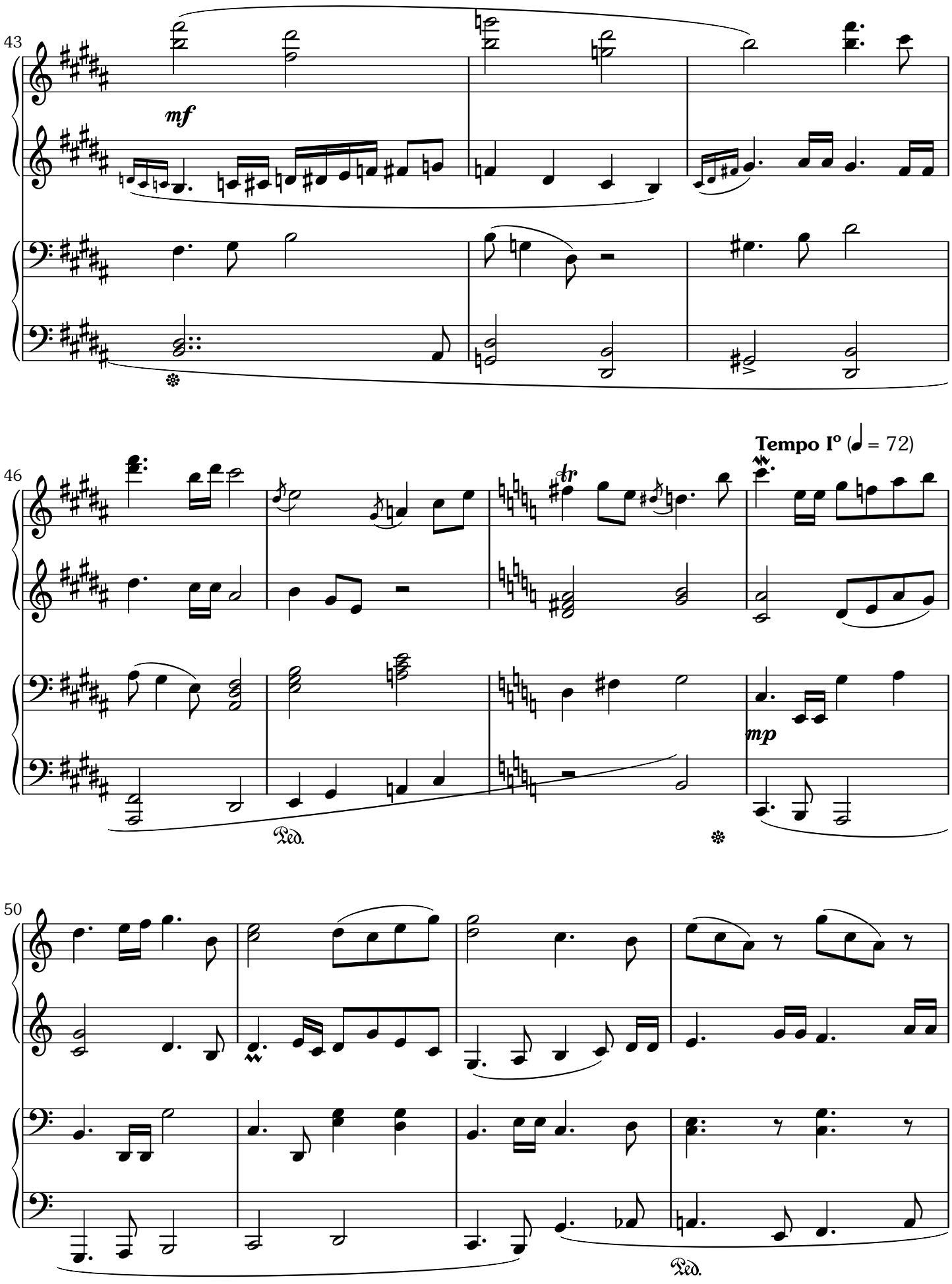
# 1. Styrian Sonata

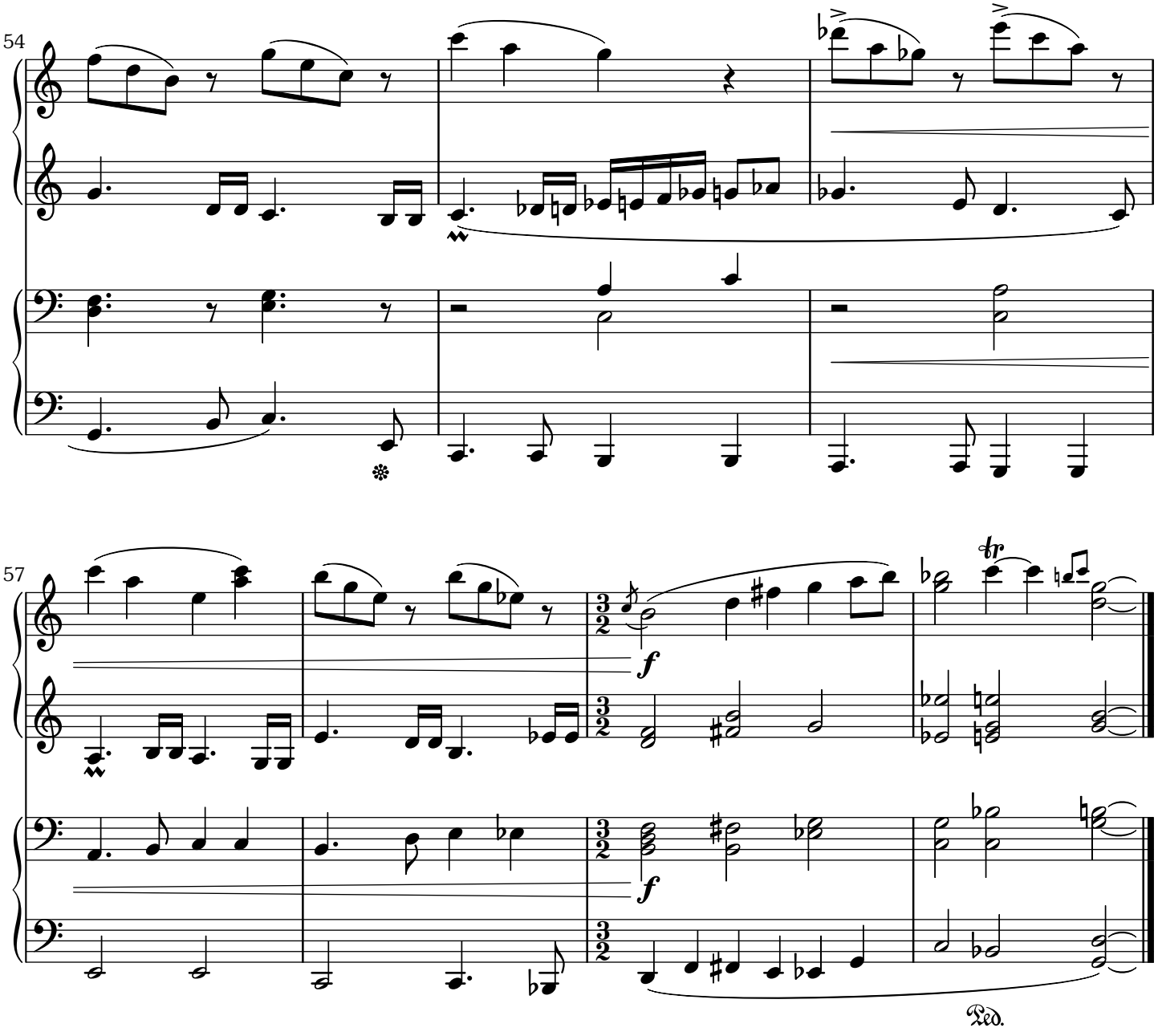



12
1.
tr
Ped.
16
2.
tr
mf
mf
mp
Andantino (♩ = 84)
8
Ped.
20
8

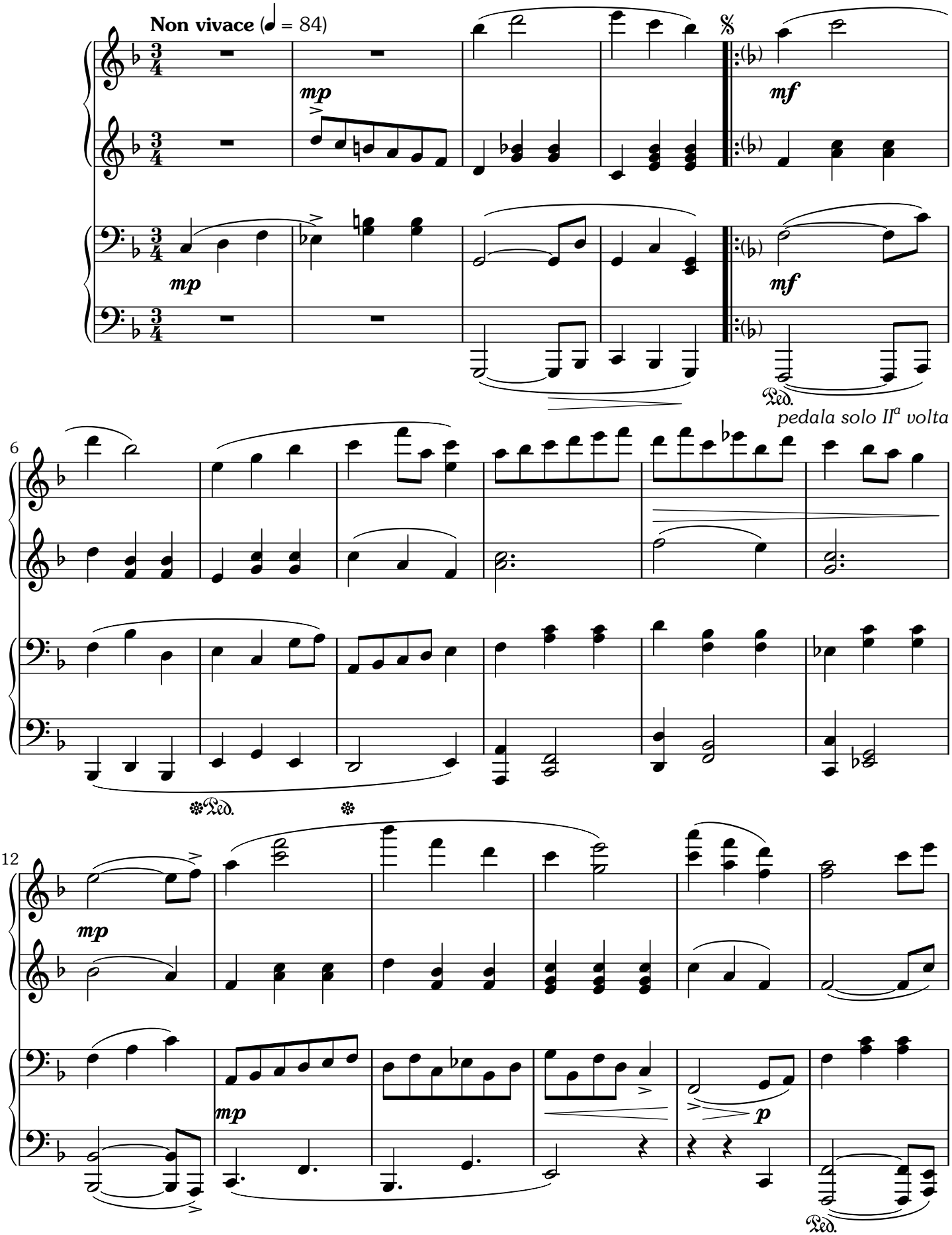

23
8
mf
Ped.
26
8
Ped.
29
poco meno mosso
mp
Ped.

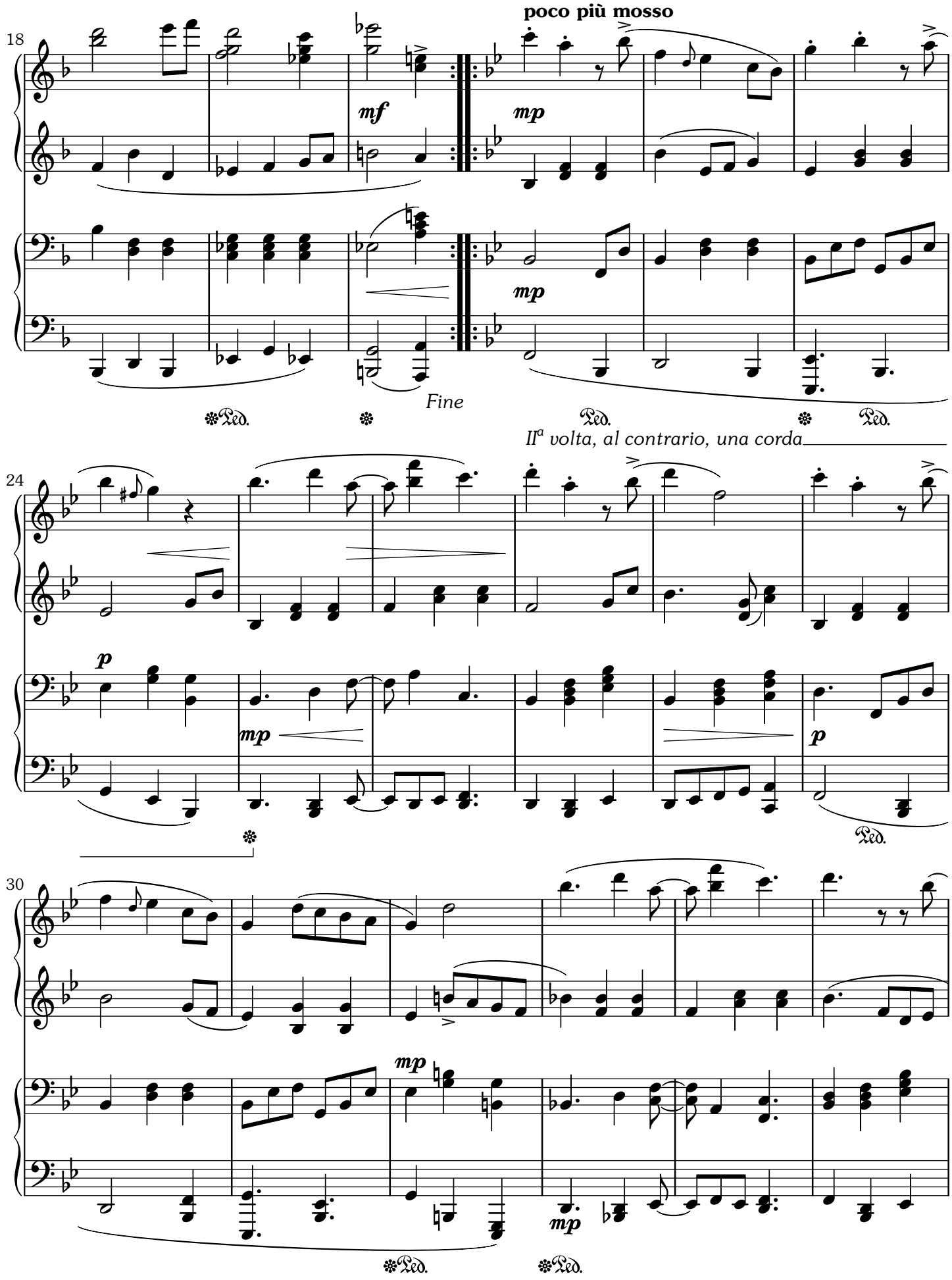

33
p
p
una corda
37
mf
mp
Ped.
40
p
mf

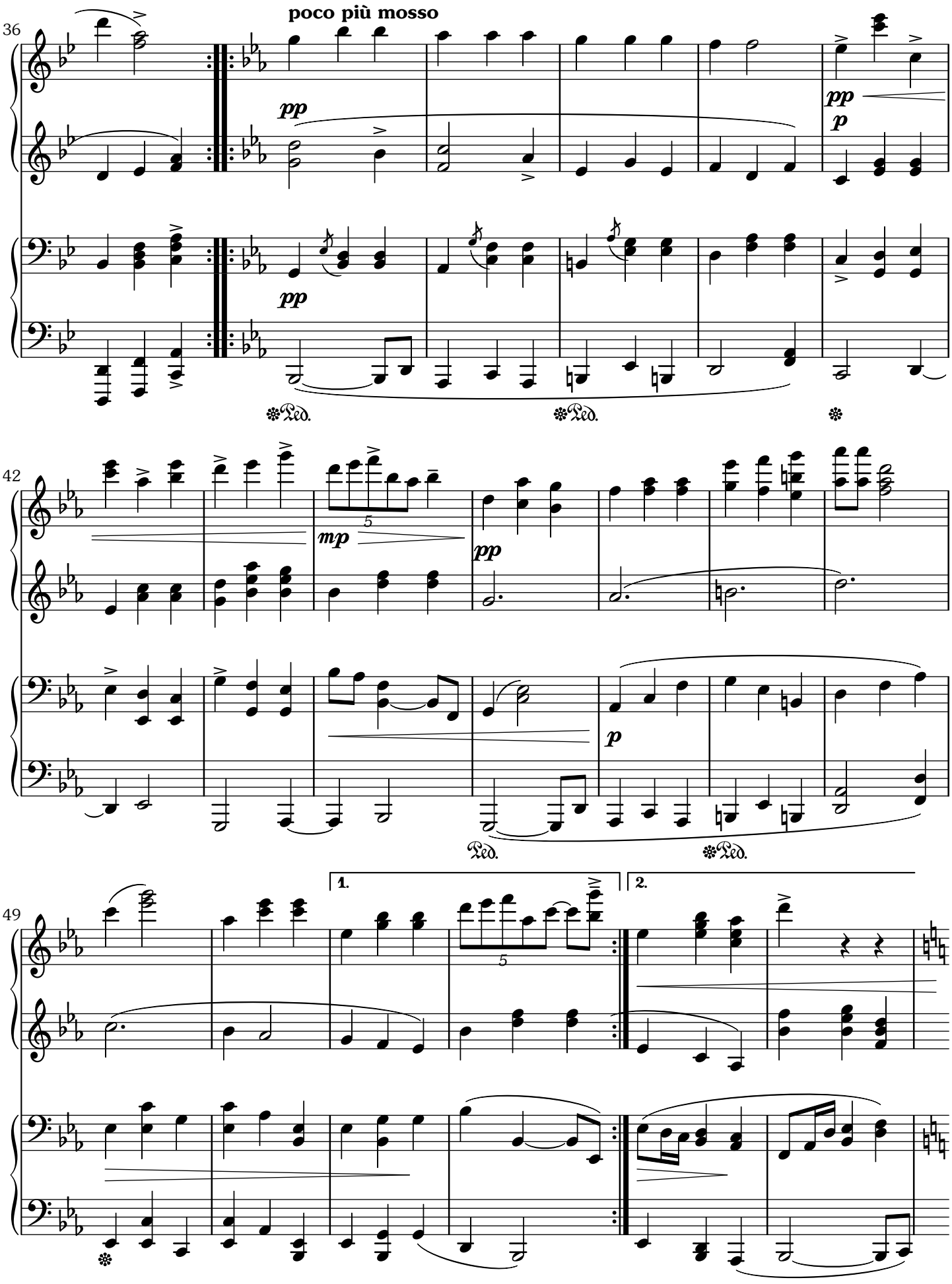

43
mf
46
Tempo Iº (♩ = 72)
mp
Ped.
50
Ped.

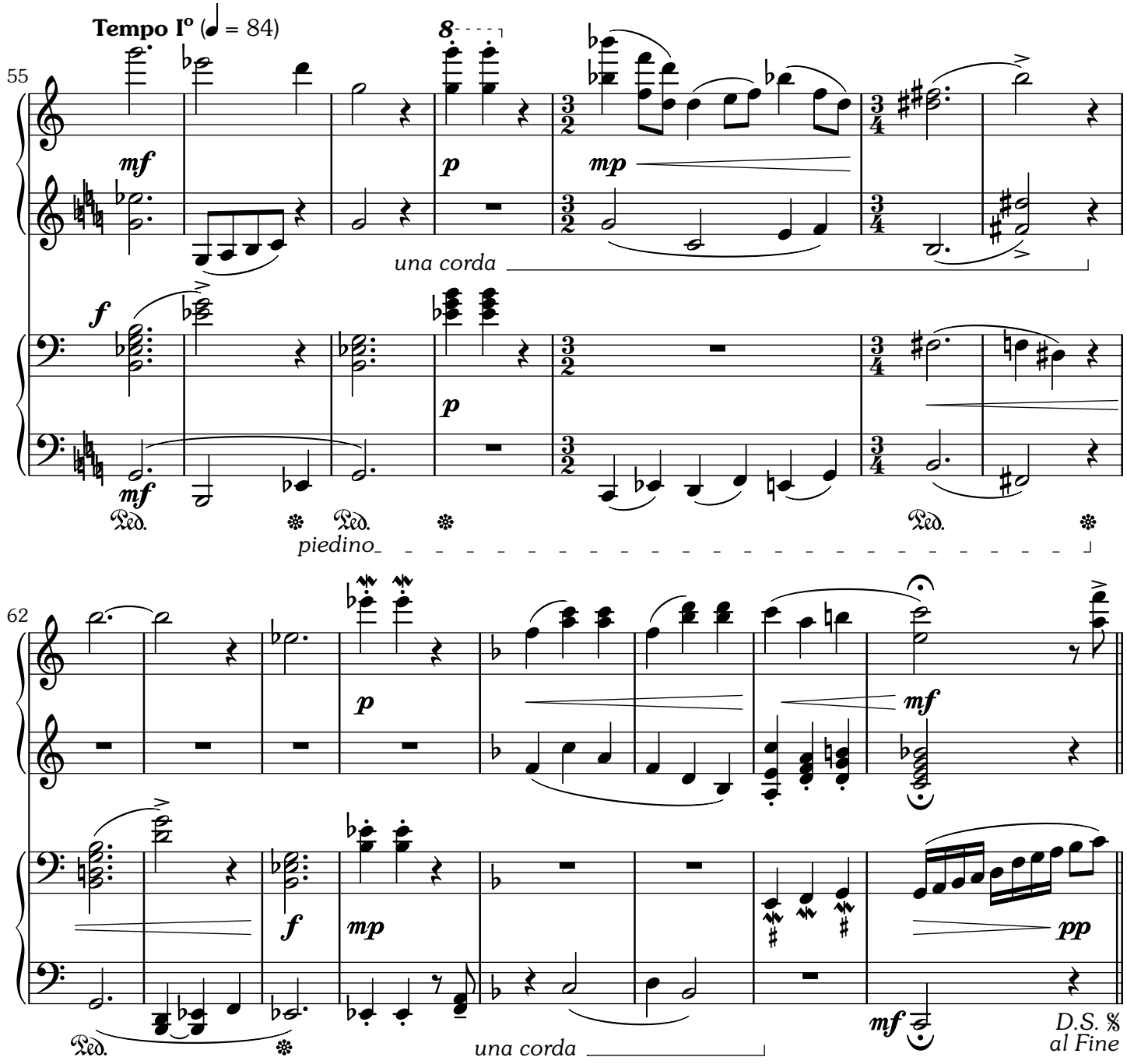

54
57
f
f
tr
Ped.

# 2. Vampire Waltz

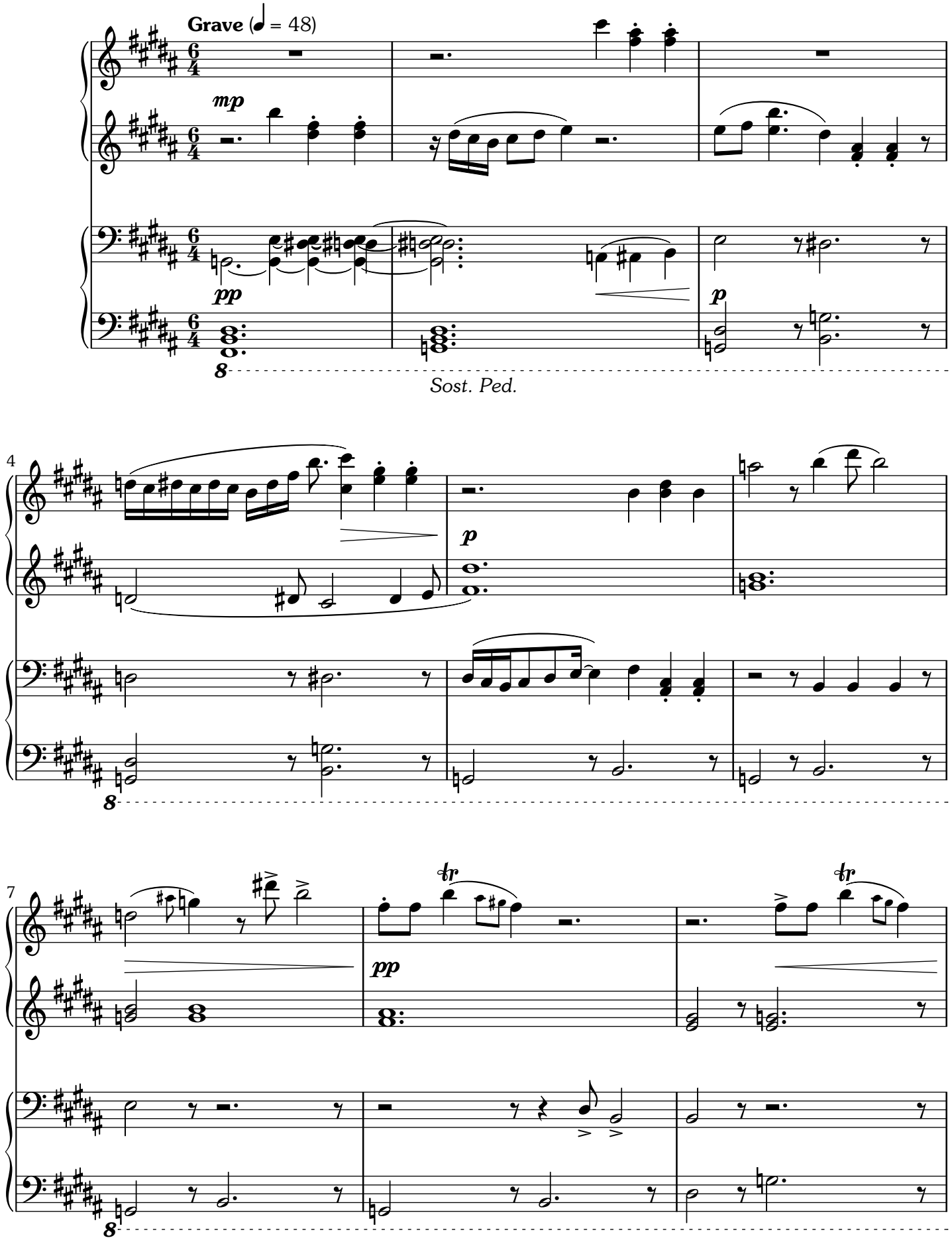


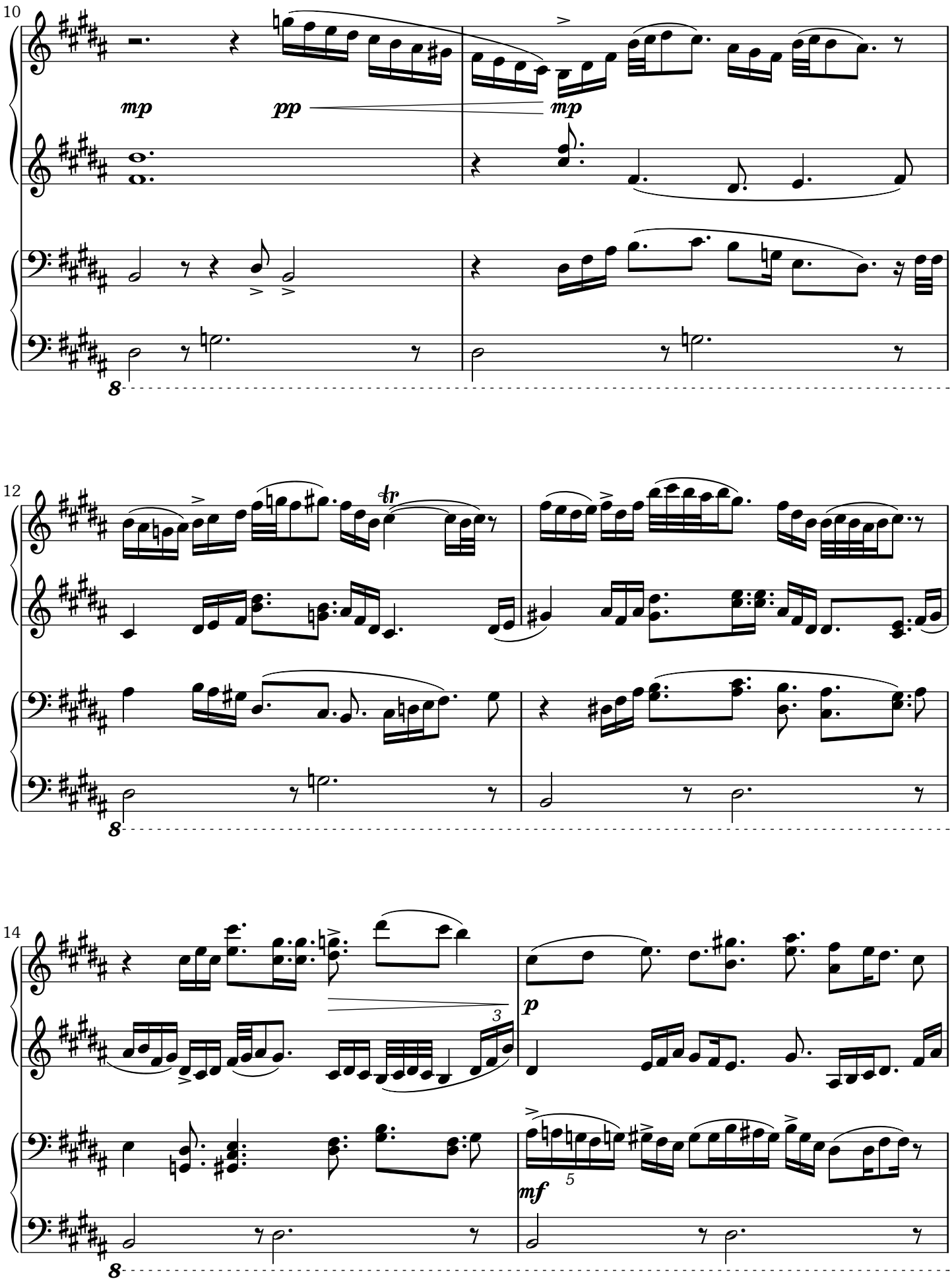

poco più mosso
18
mf
mp
mp
Fine
Ped.
Ped.
Ped.
IIª volta, al contrario, una corda
24
p
mp
p
Ped.
30
mp
mp
Ped.
Ped.


poco più mosso
36
pp
pp
pp
p
Ped.
Ped.
42
mp
pp
p
Ped.
Ped.
49
1.
2.

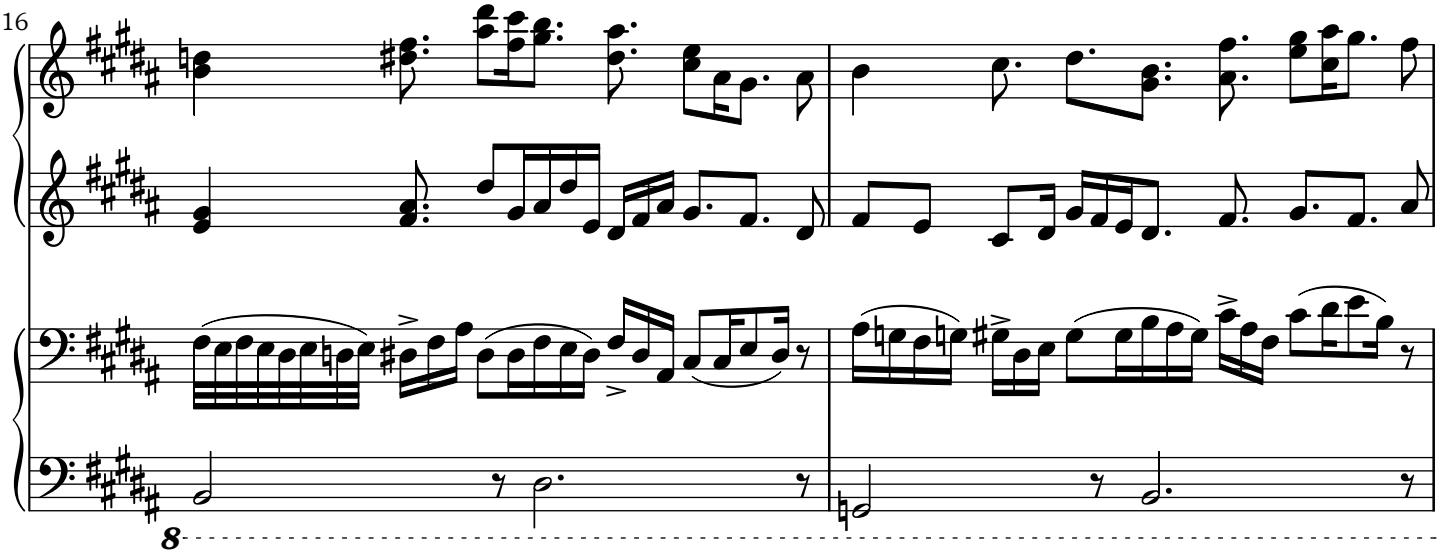

Tempo Iº (♩ = 84)
55
8
mf
p
mp
una corda
f
p
mf
Ped.
piedino
62
p
mf
f
mp
pp
mf
una corda
D.S. 𝄋
al Fine

# 3. Phantomia




10
mp
pp
mp
12
tr
14
3
p
5
mf

16



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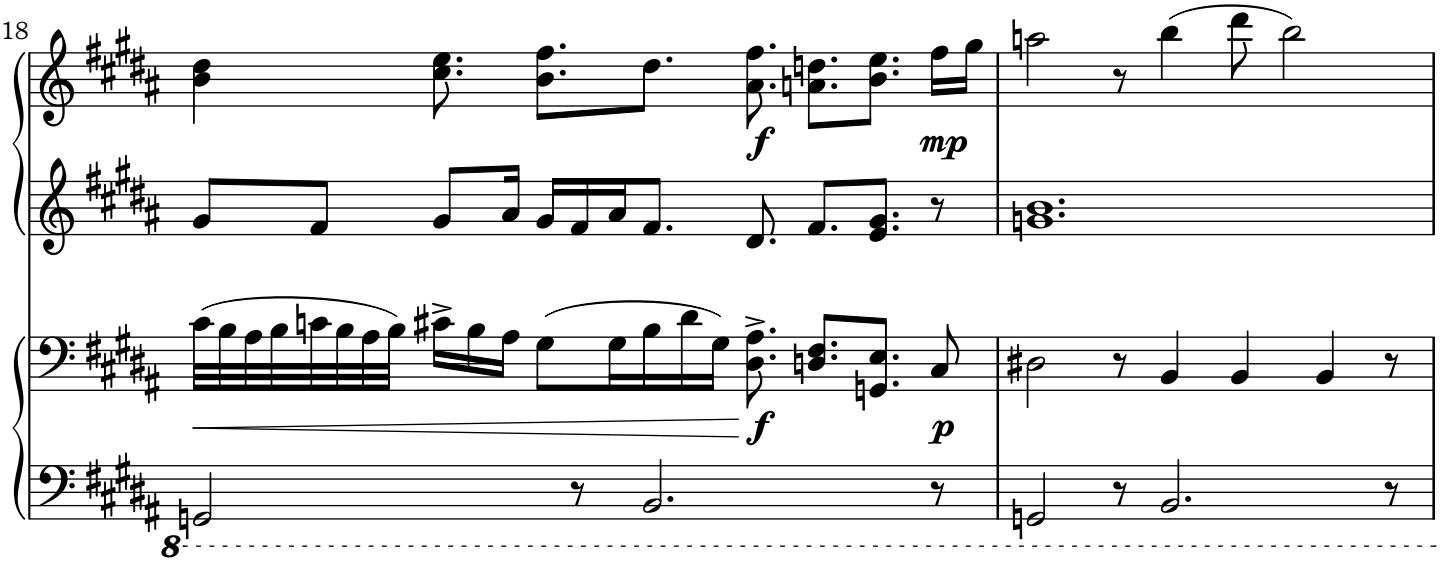


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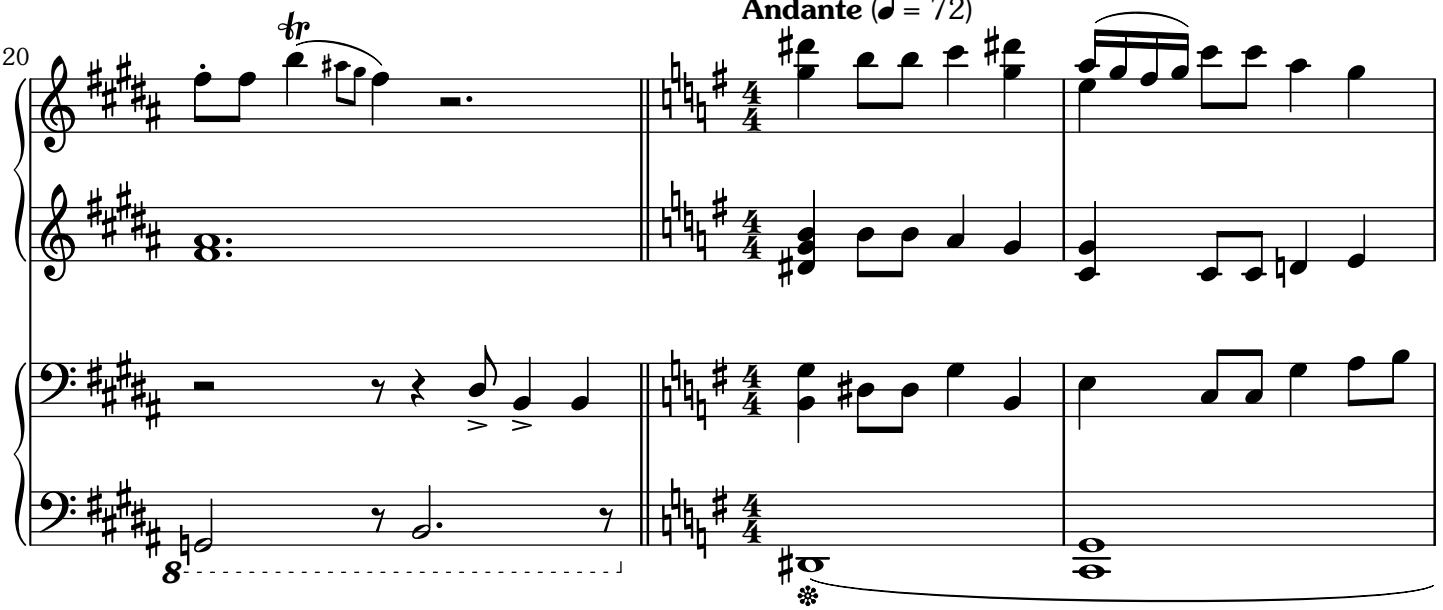
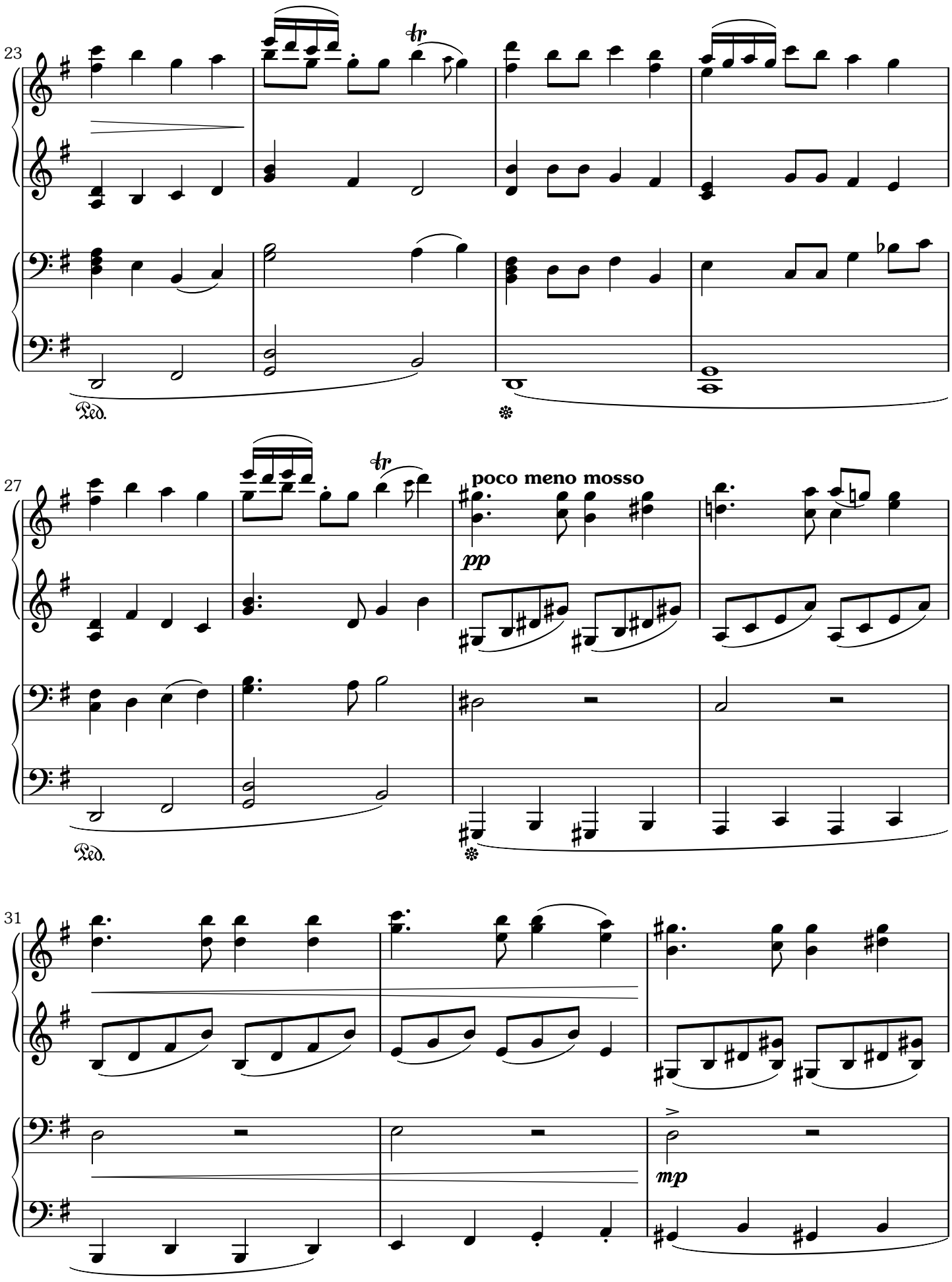
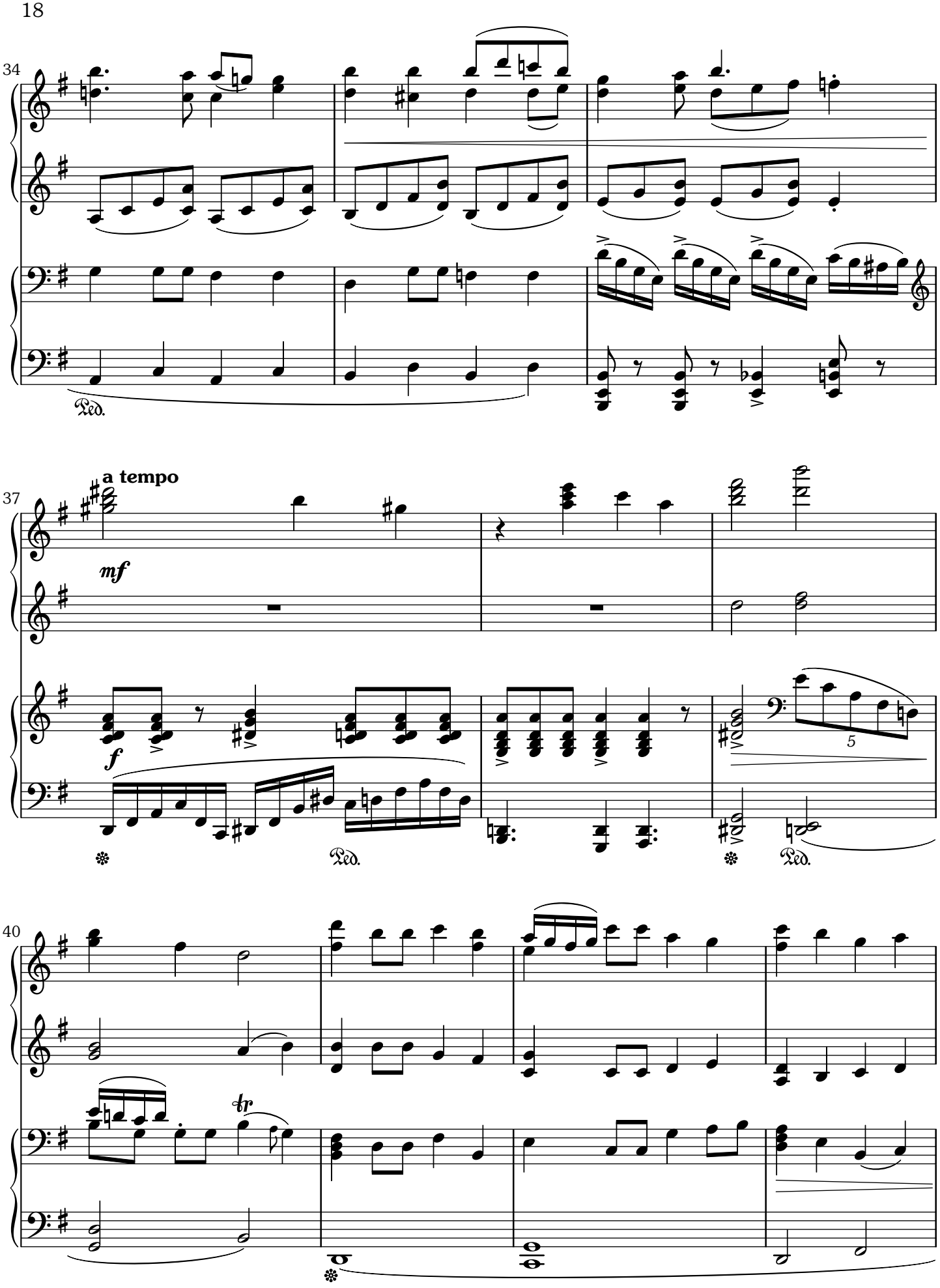
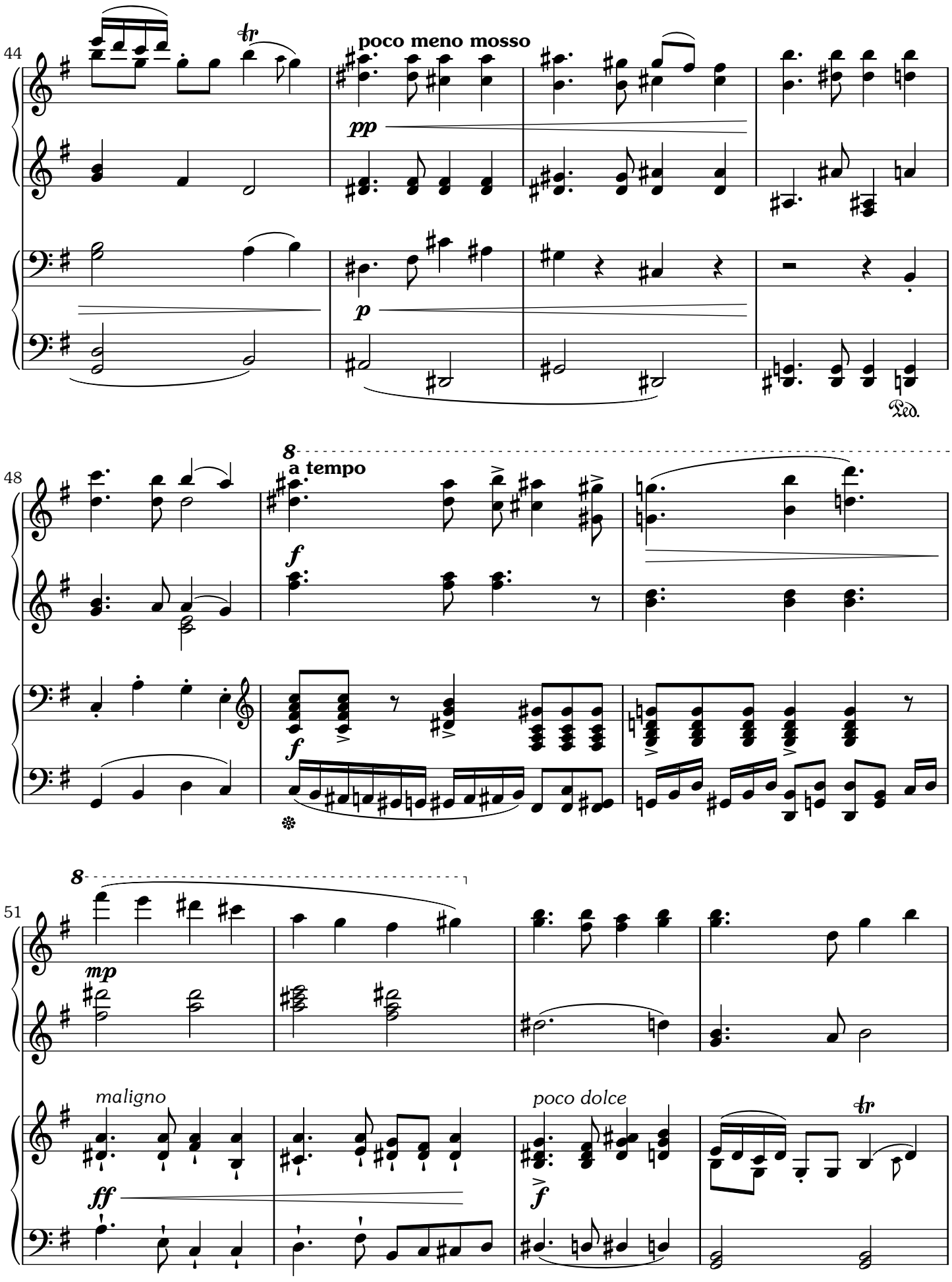
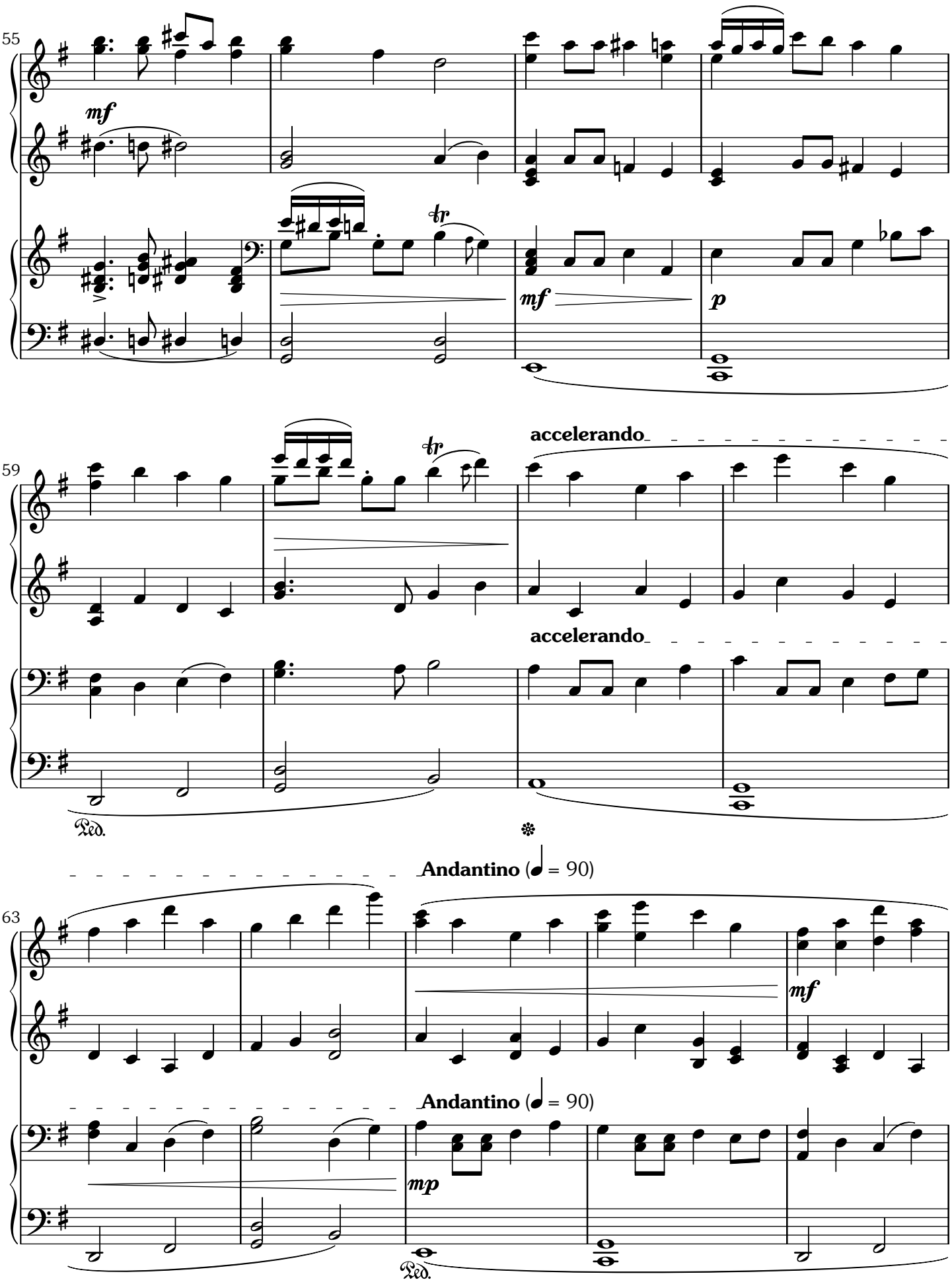
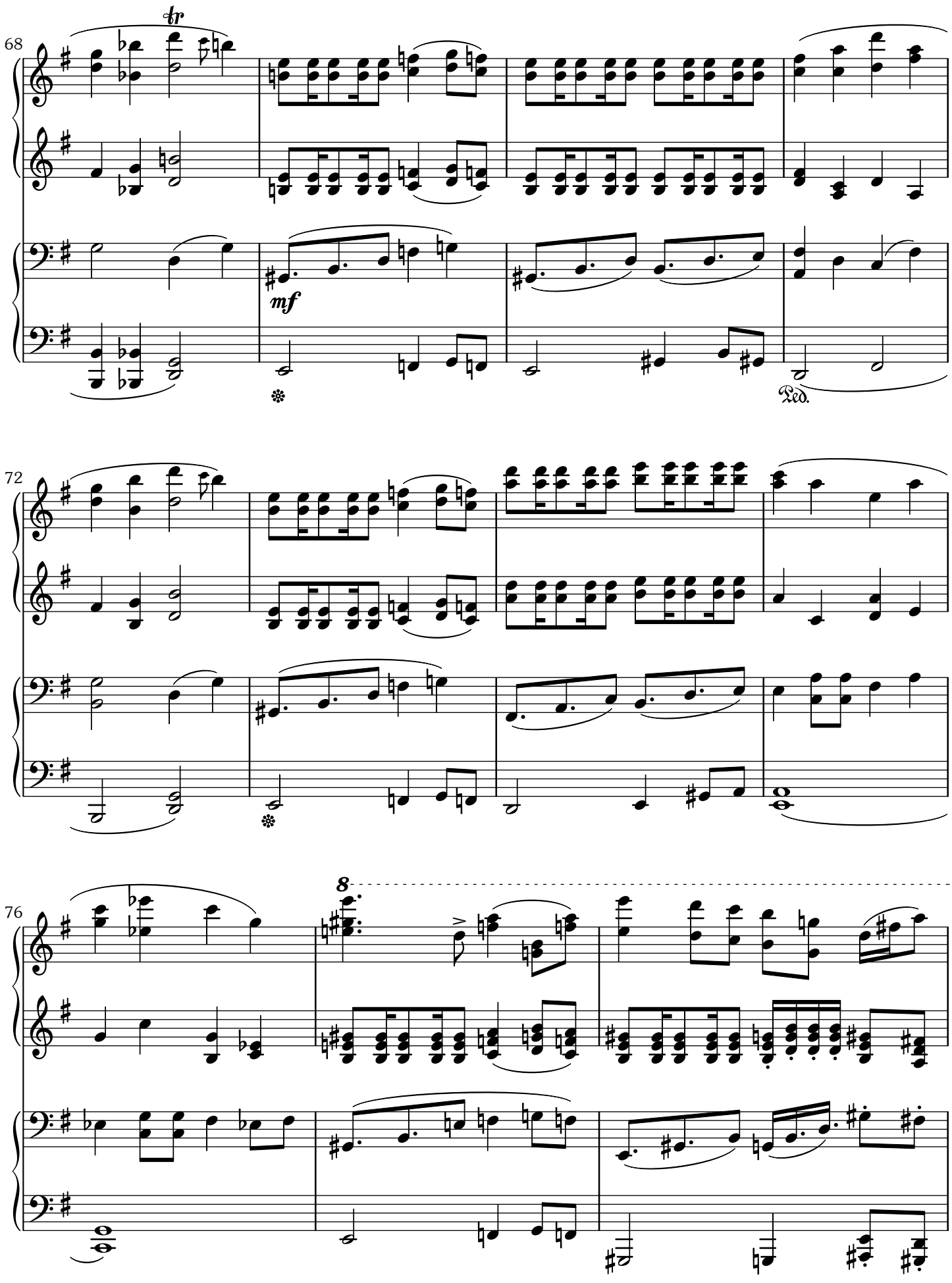


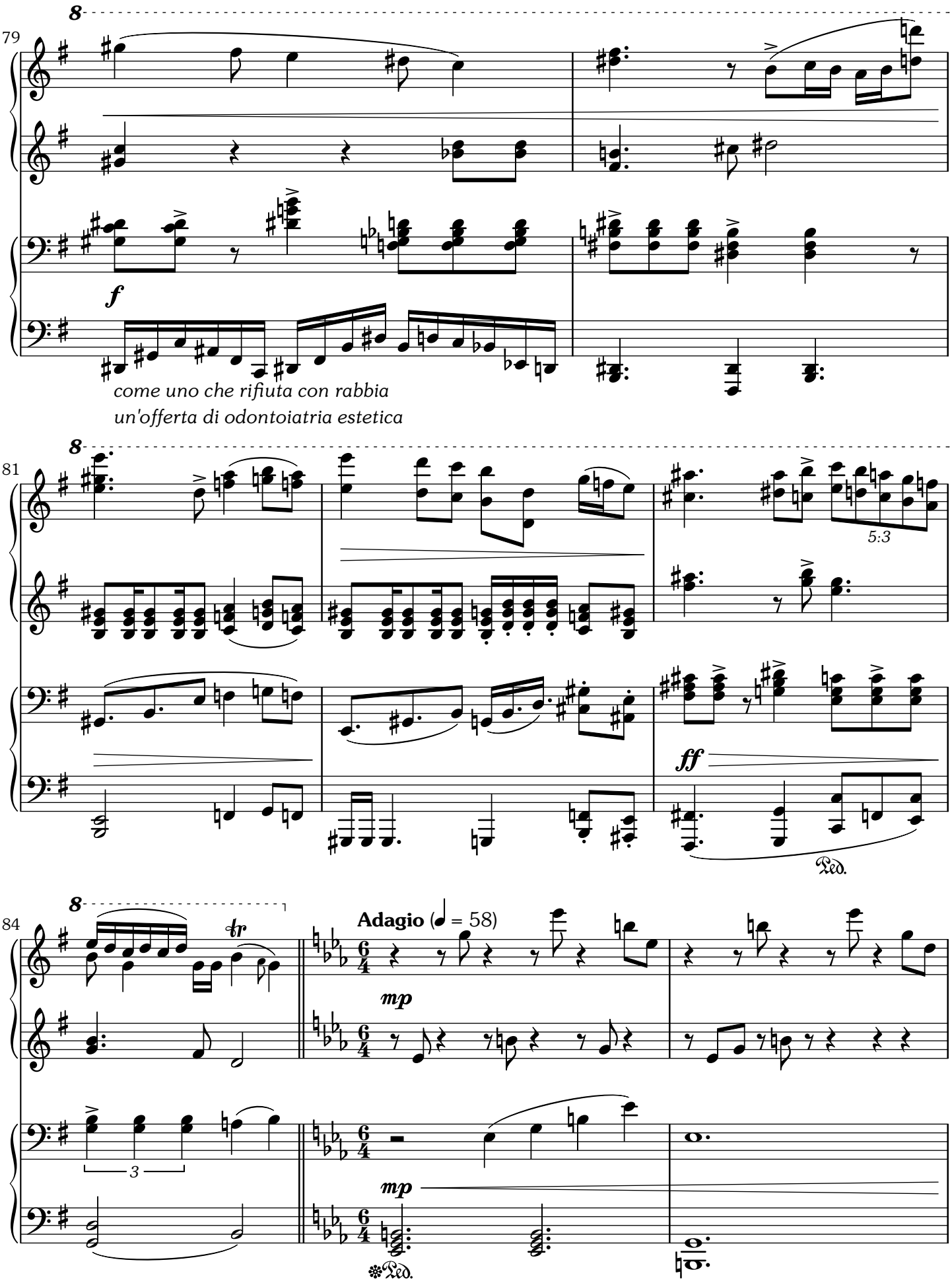

23
tr
Ped.
27
tr
poco meno mosso
pp
Ped.
31
mp

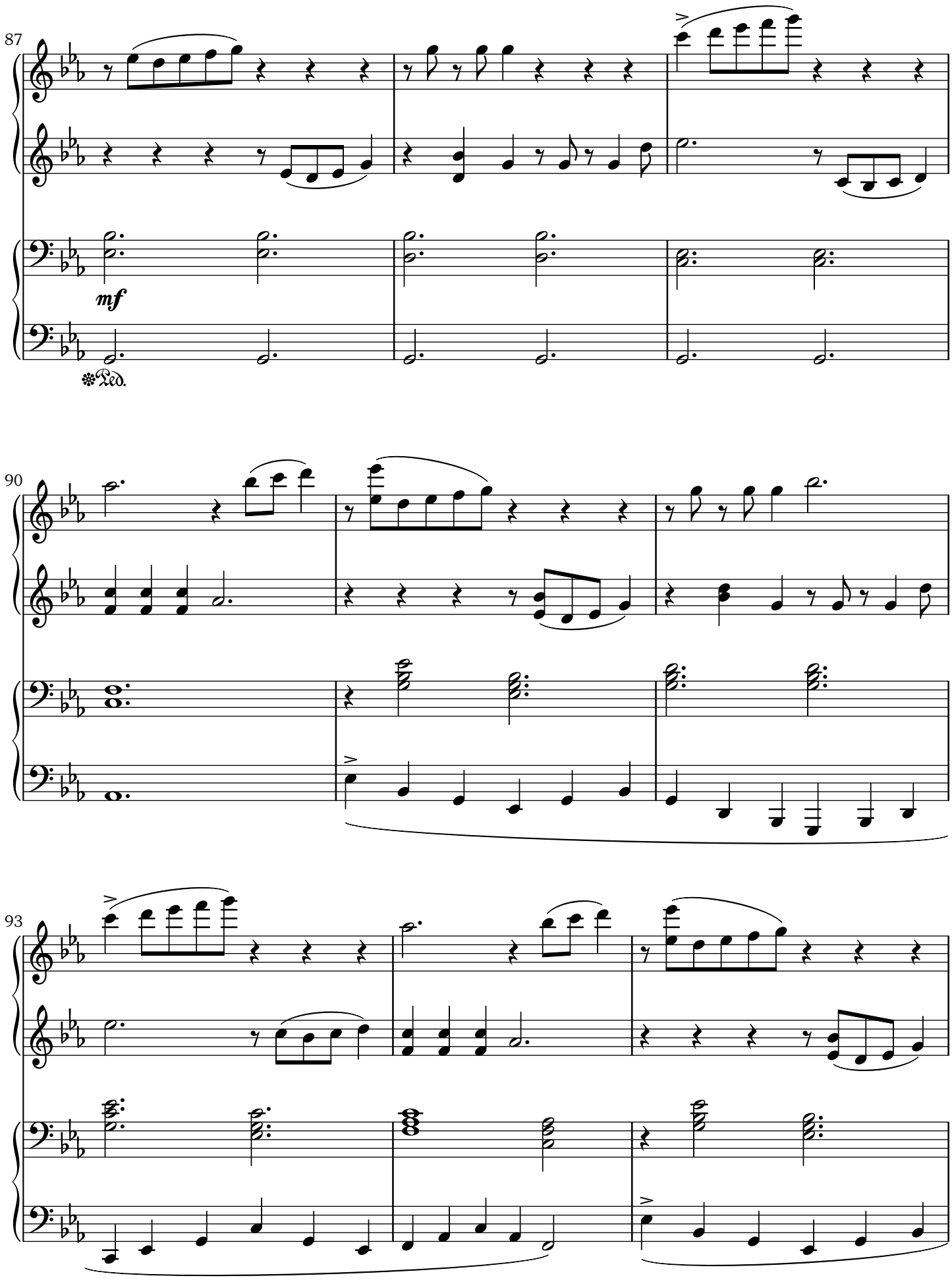

34
Ped.
37
a tempo
mf
f
Ped.
Ped.
40
tr

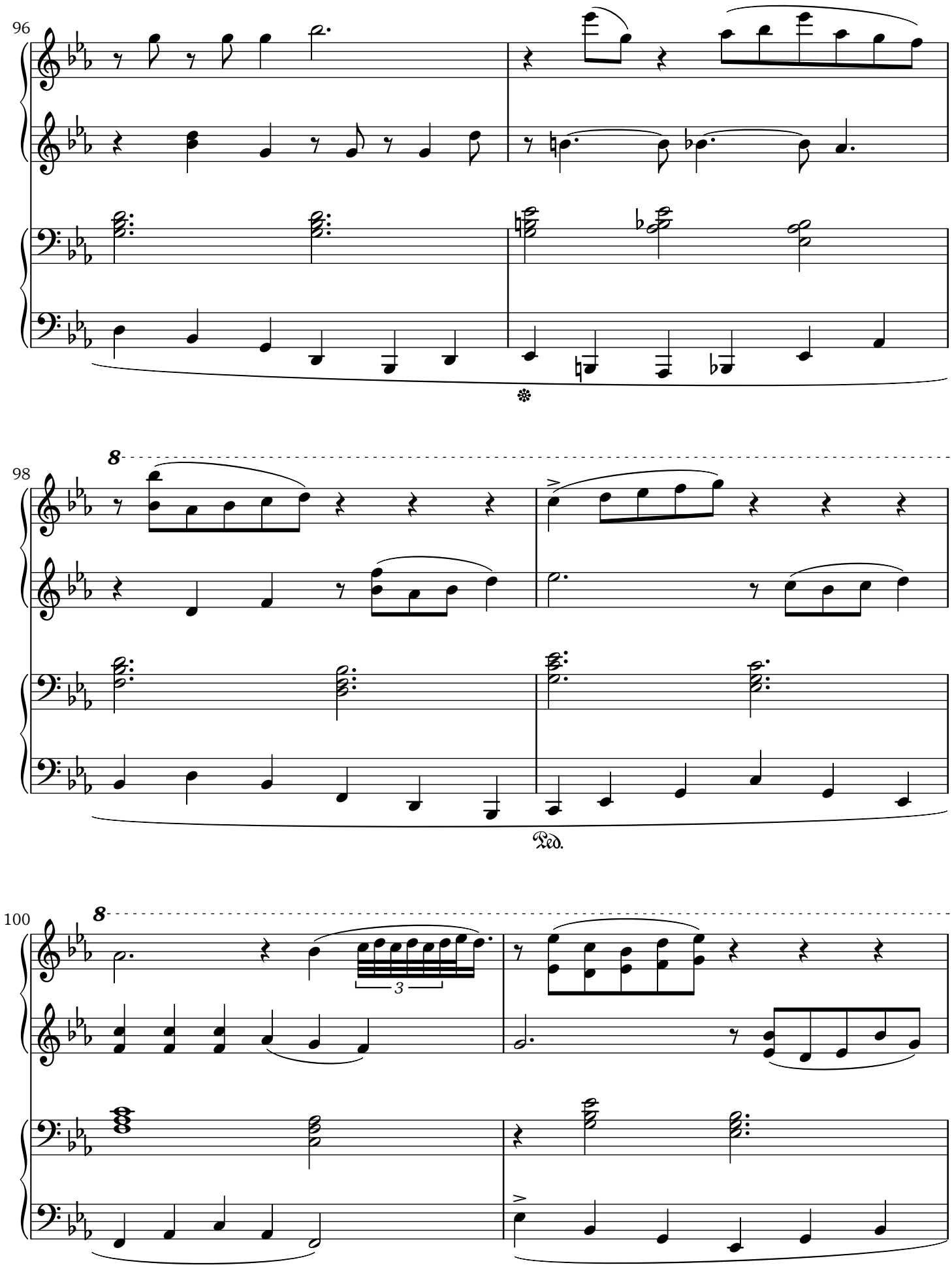

44
poco meno mosso
pp
p
Ped.
48
8
a tempo
f
f
51
8
mp
maligno
ff
poco dolce
f

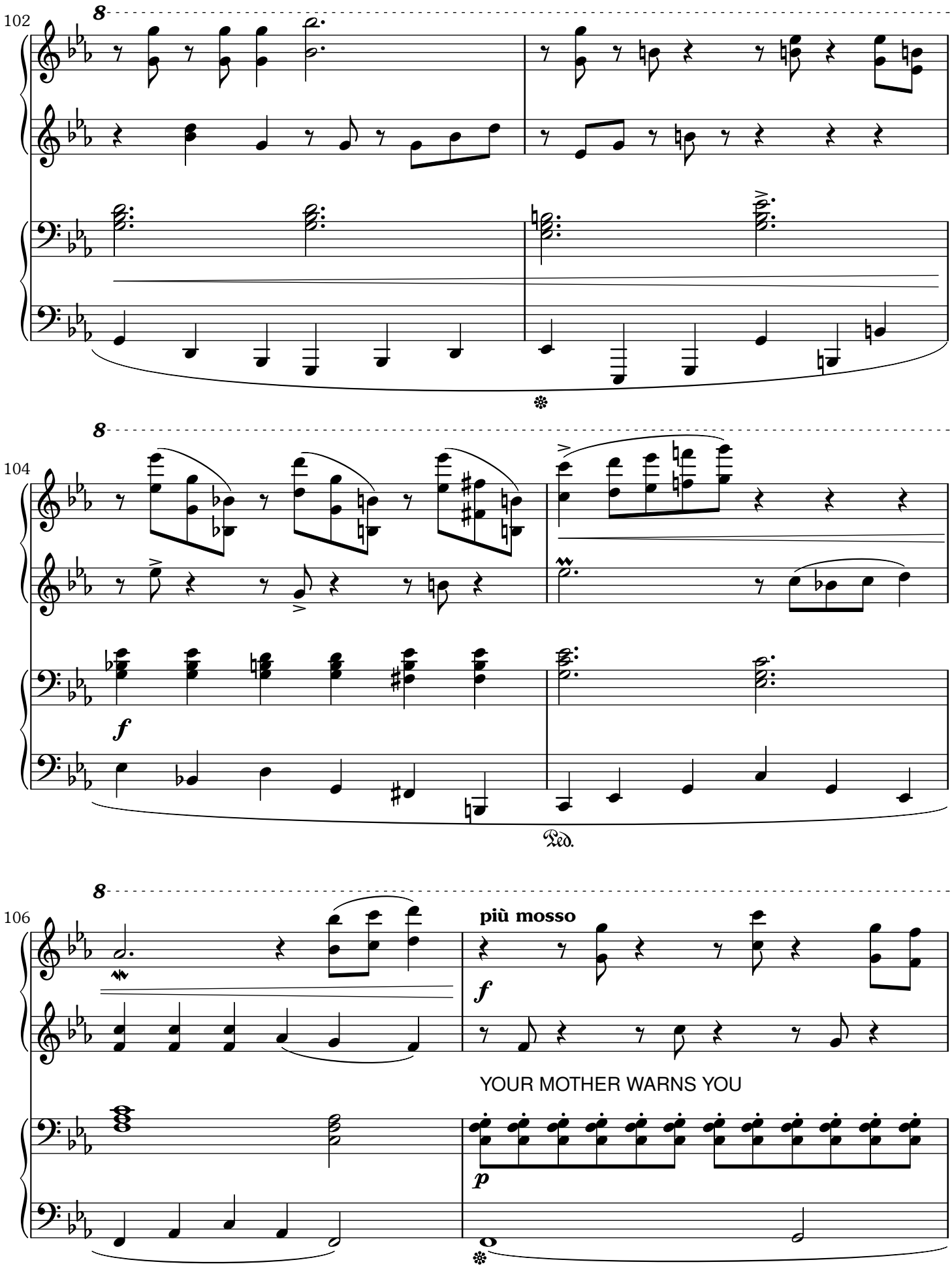

55
mf
tr
mf
p
59
tr
accelerando
accelerando
Ped.
63
Andantino (♩ = 90)
mf
Andantino (♩ = 90)
mp
Ped.

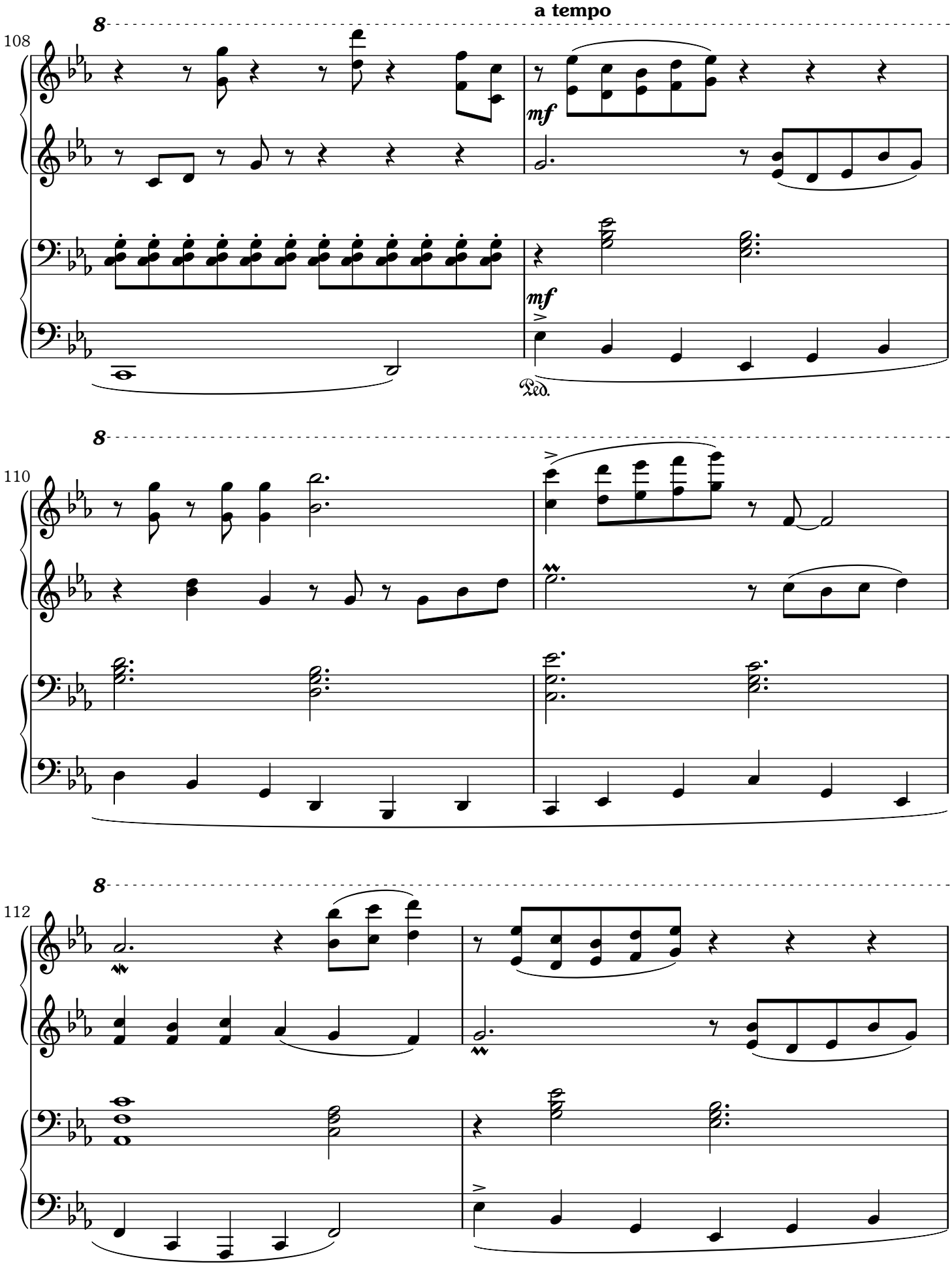

68
tr
mf
Ped.
72
76
8

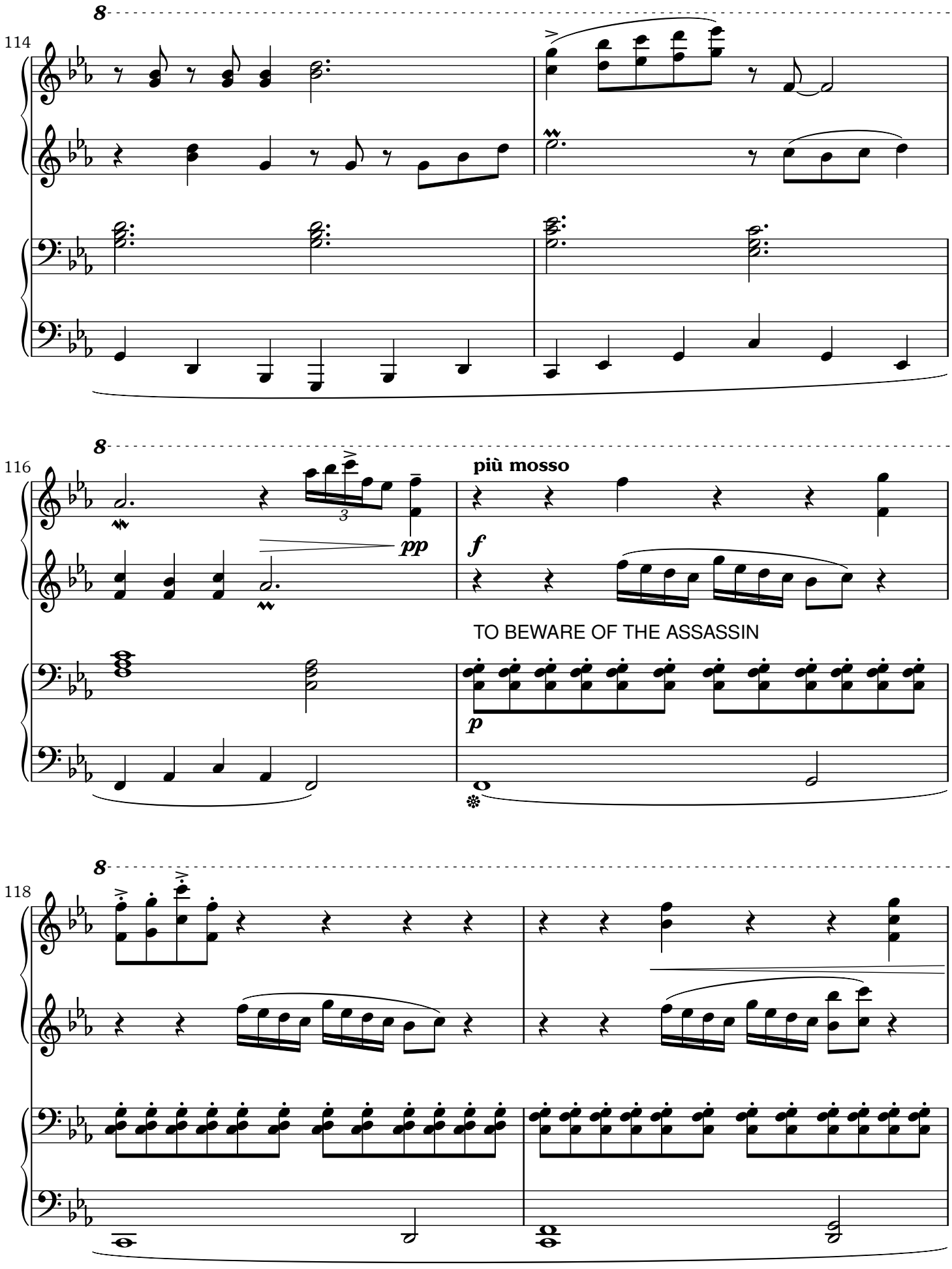

79
8
f
come uno che rifiuta con rabbia
un'offerta di odontoiatria estetica
81
8
5:3
ff
Ped.
84
8
tr
3
Adagio (♩ = 58)
mp
mp
Ped.

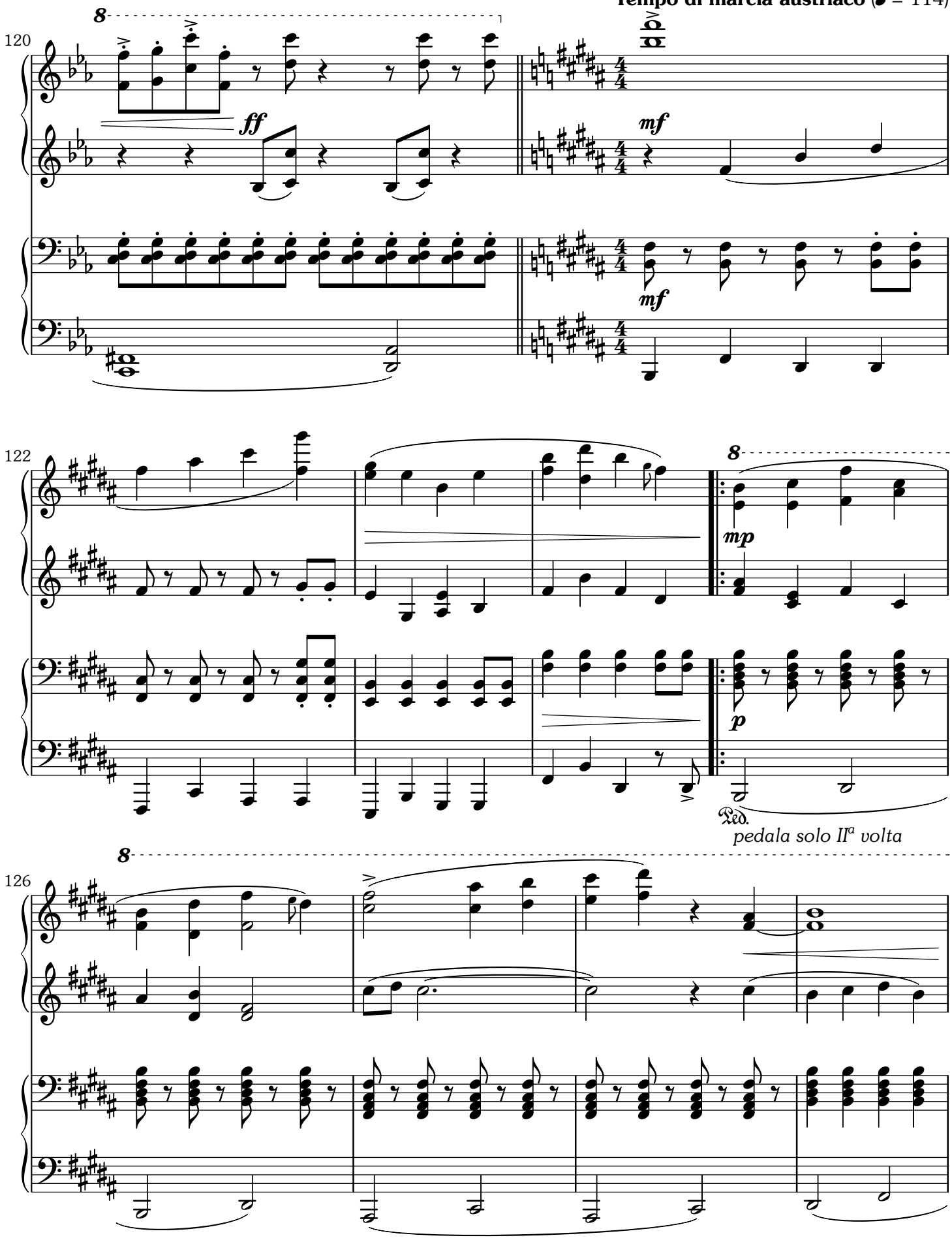

87
mf
Ped.
90
93

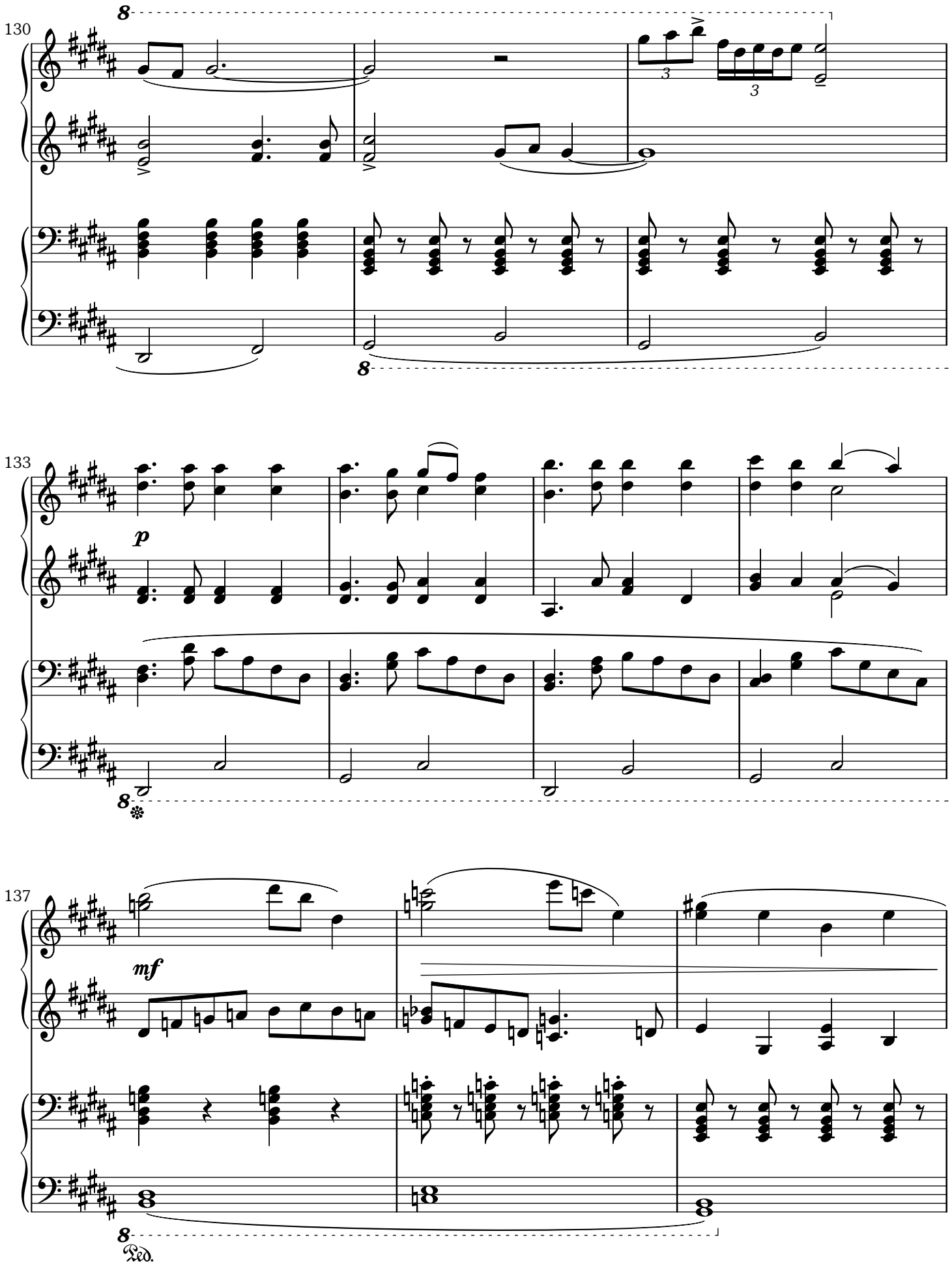

96
98
8
Ped.
100
8
3

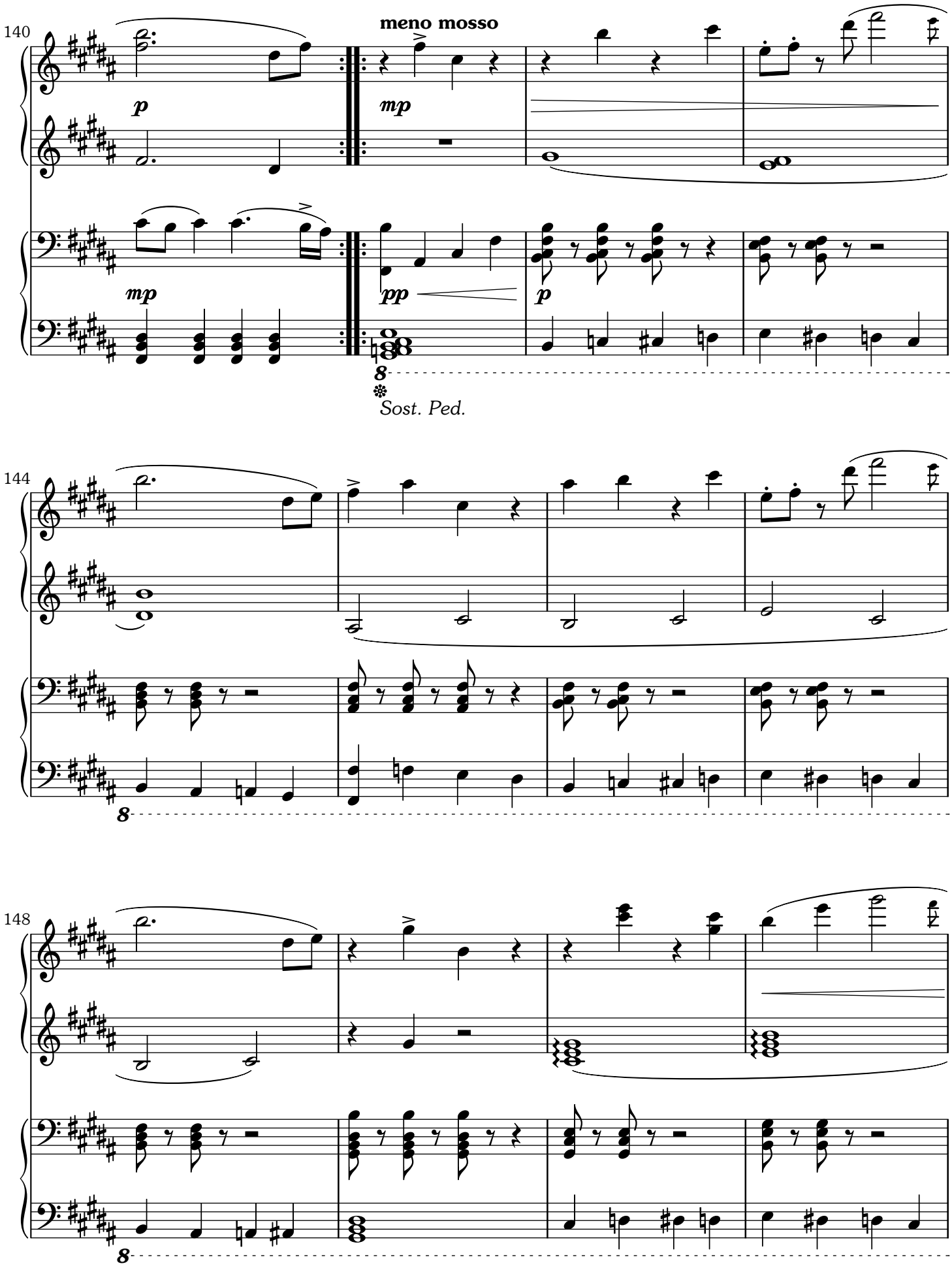

102
8
104
8
f
Ped.
106
8
più mosso
f
YOUR MOTHER WARNS YOU
p

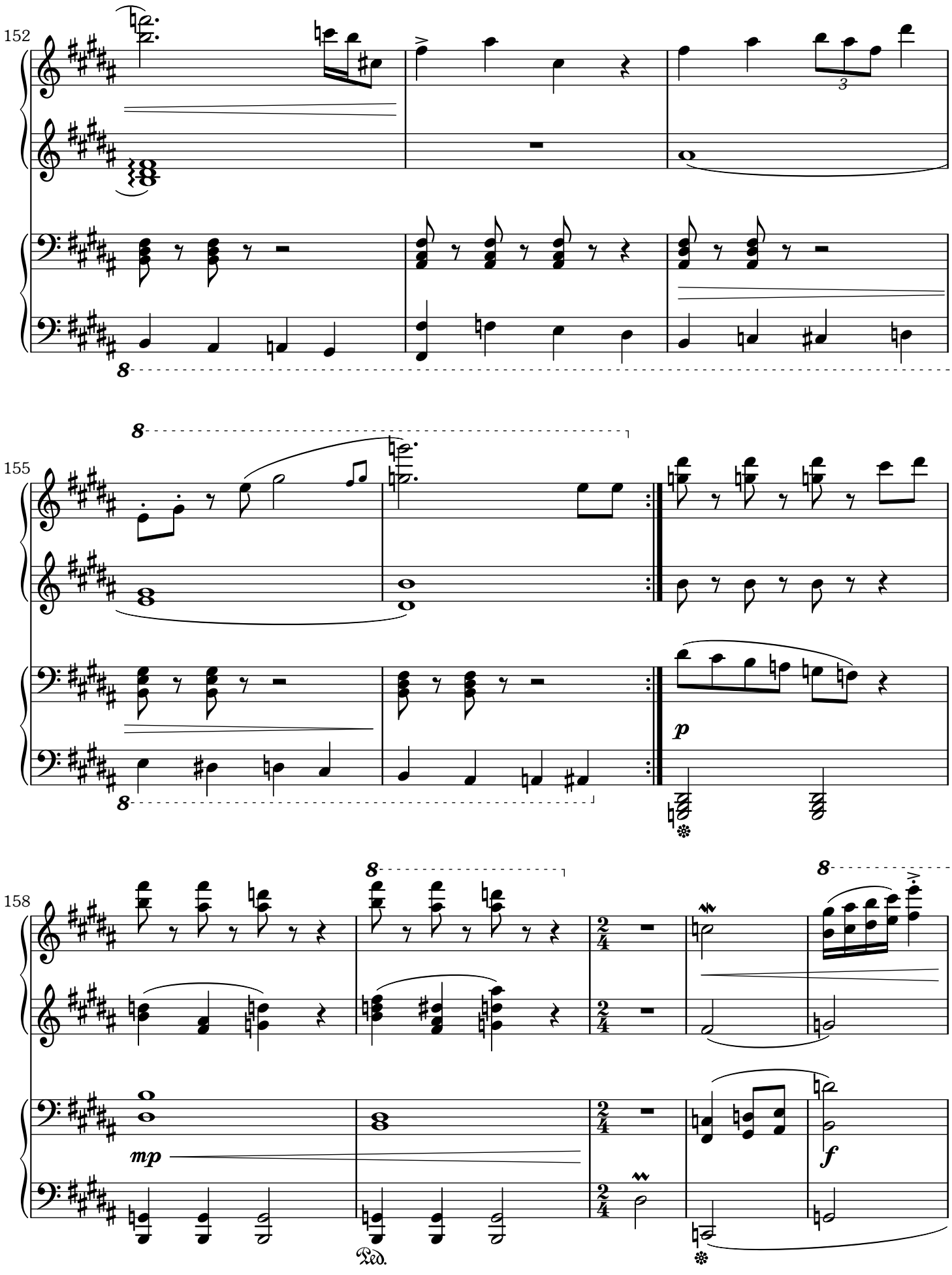

a tempo
108
mf
mf
Ped.
110
112

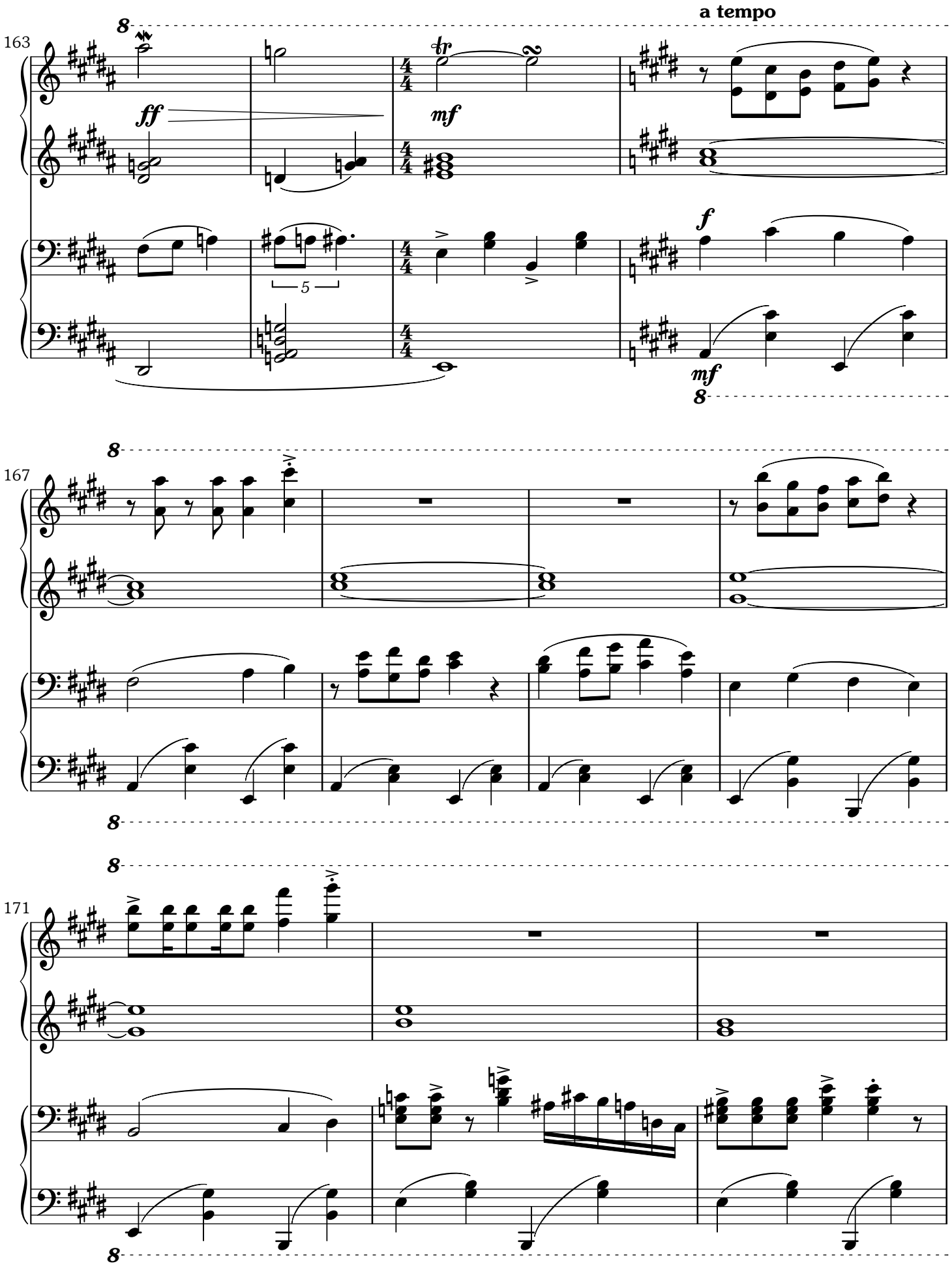

8
114
8
116
pp
più mosso
f
TO BEWARE OF THE ASSASSIN
p
8
118

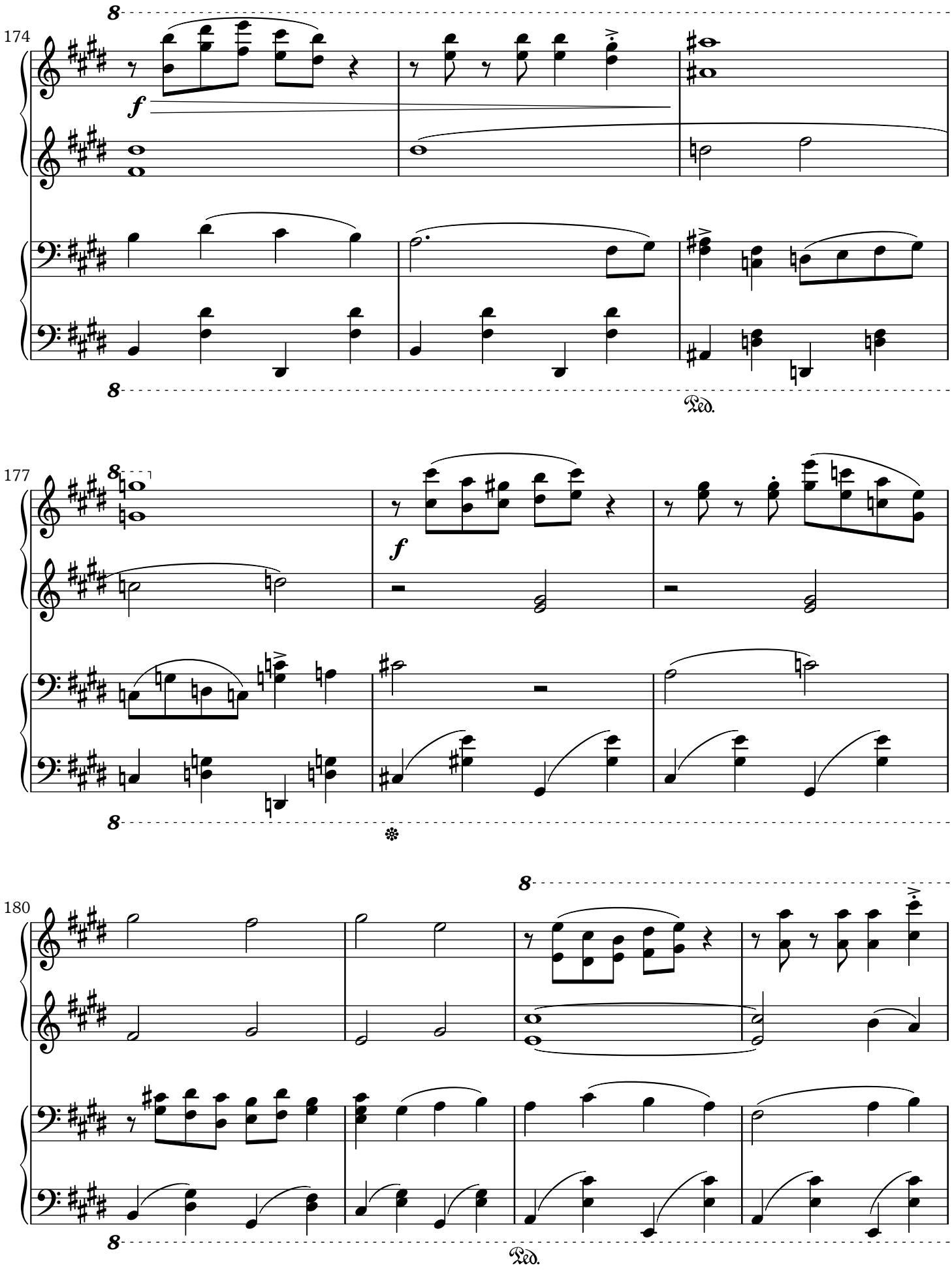

Tempo di marcia austriaco (♩ = 114)
120
ff
mf
mf
122
mp
p
Ped.
pedala solo II[a] volta
126

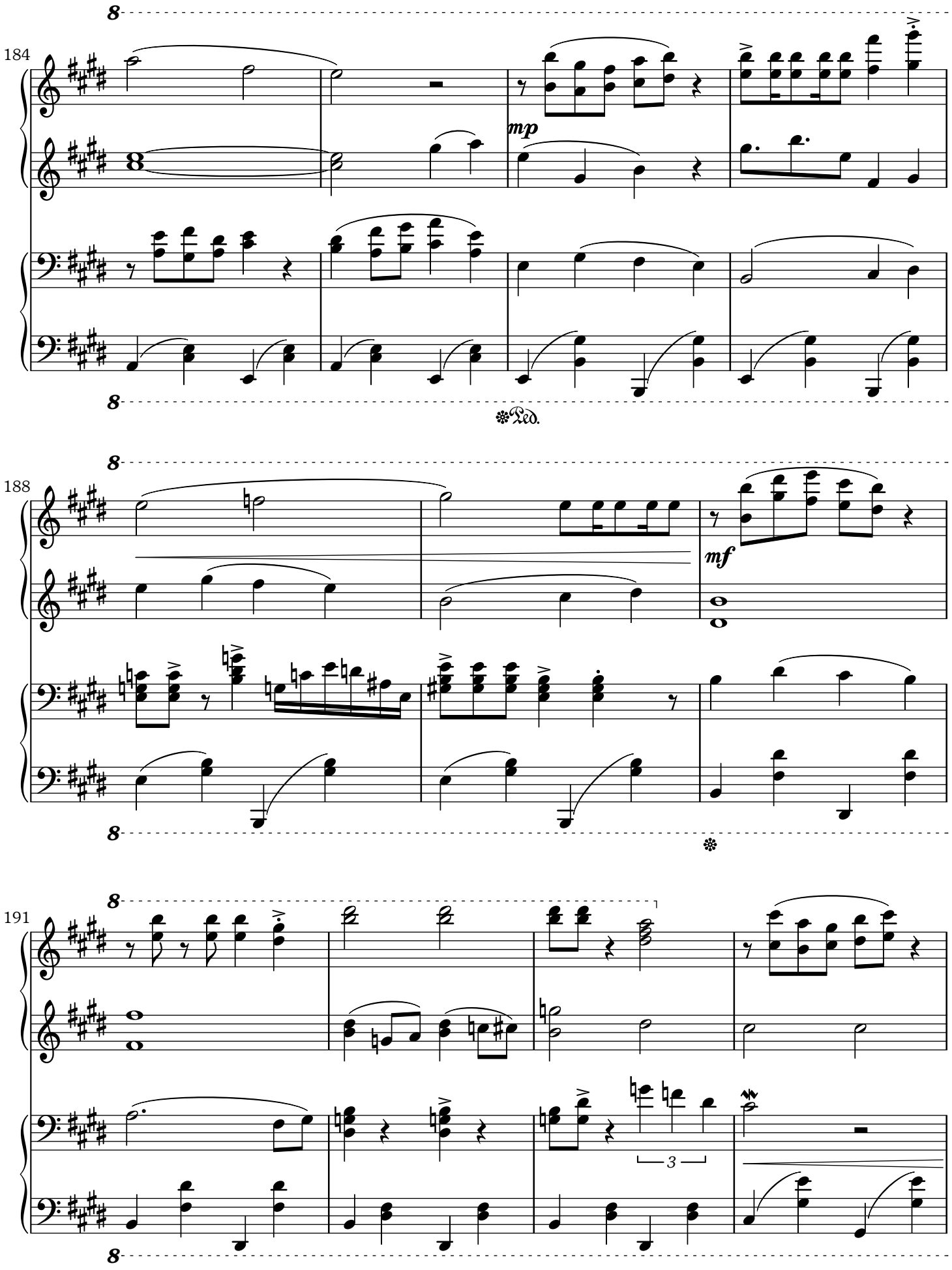

130
8
3
3
8
133
p
8
137
mf
8
Ped.

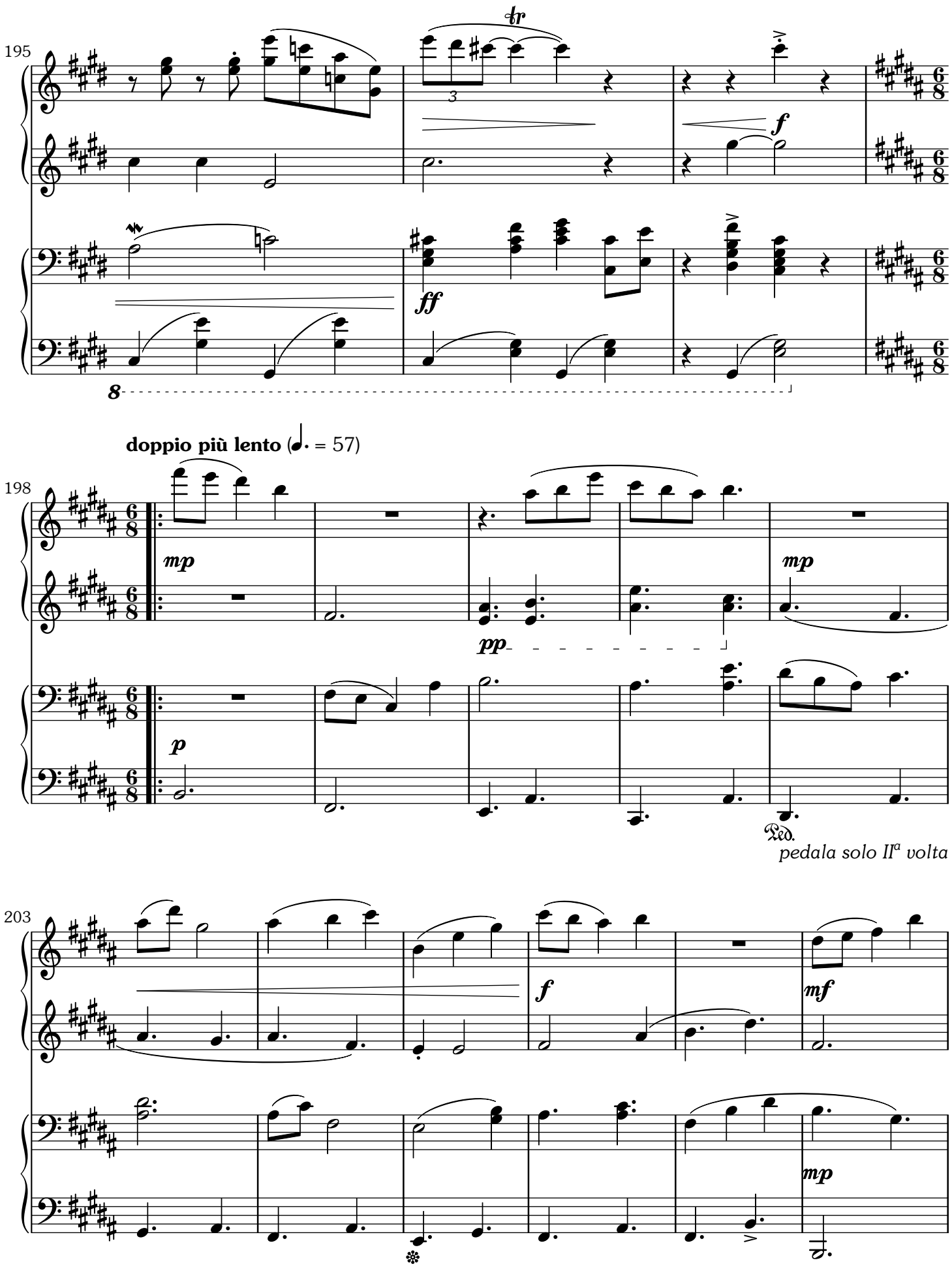

140
meno mosso
p
mp
mp
pp
p
Sost. Ped.
144
148

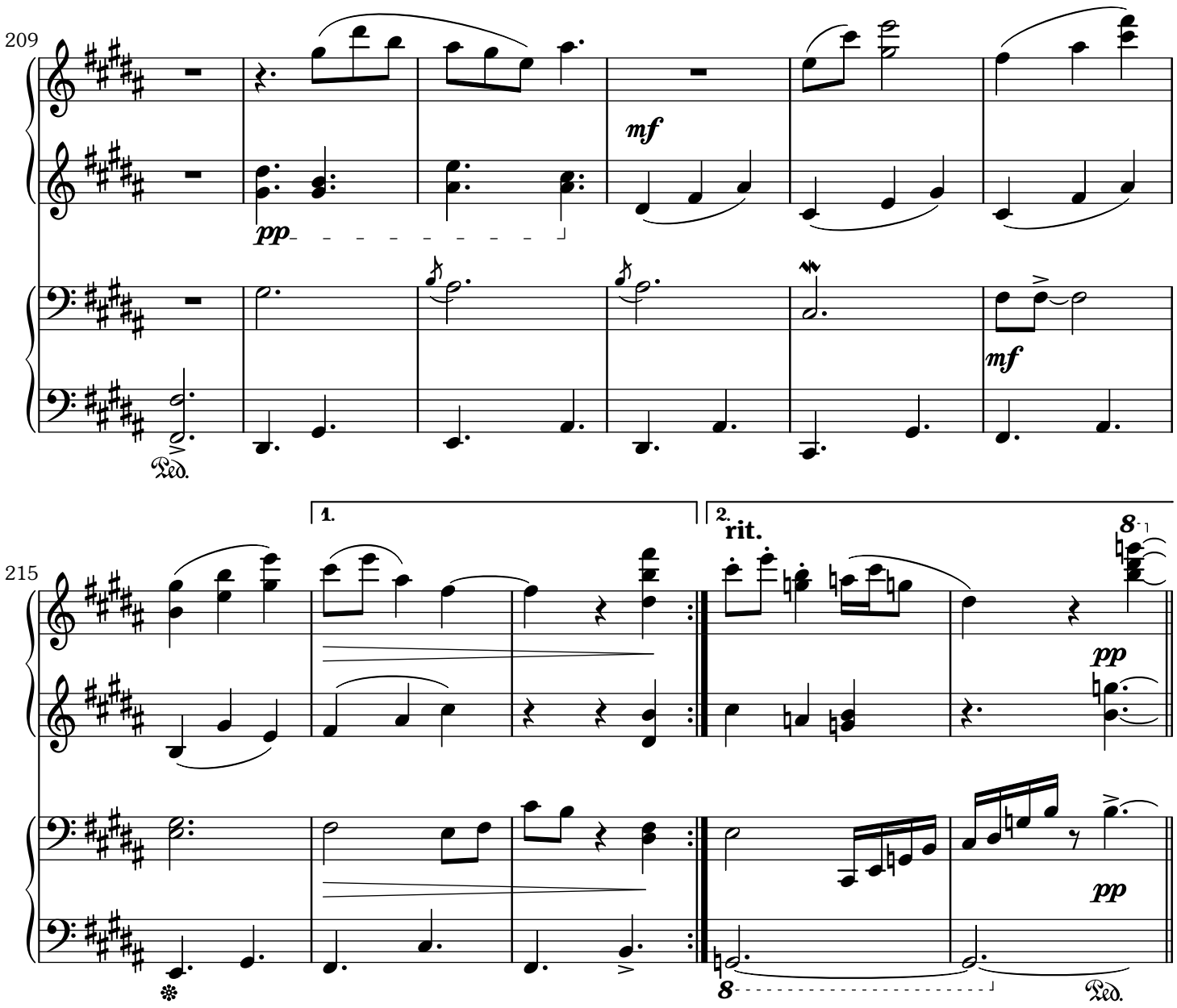

152
155
158
8
p
mp
f
Ped.


a tempo
163
ff
mf
f
mf
5
167
171

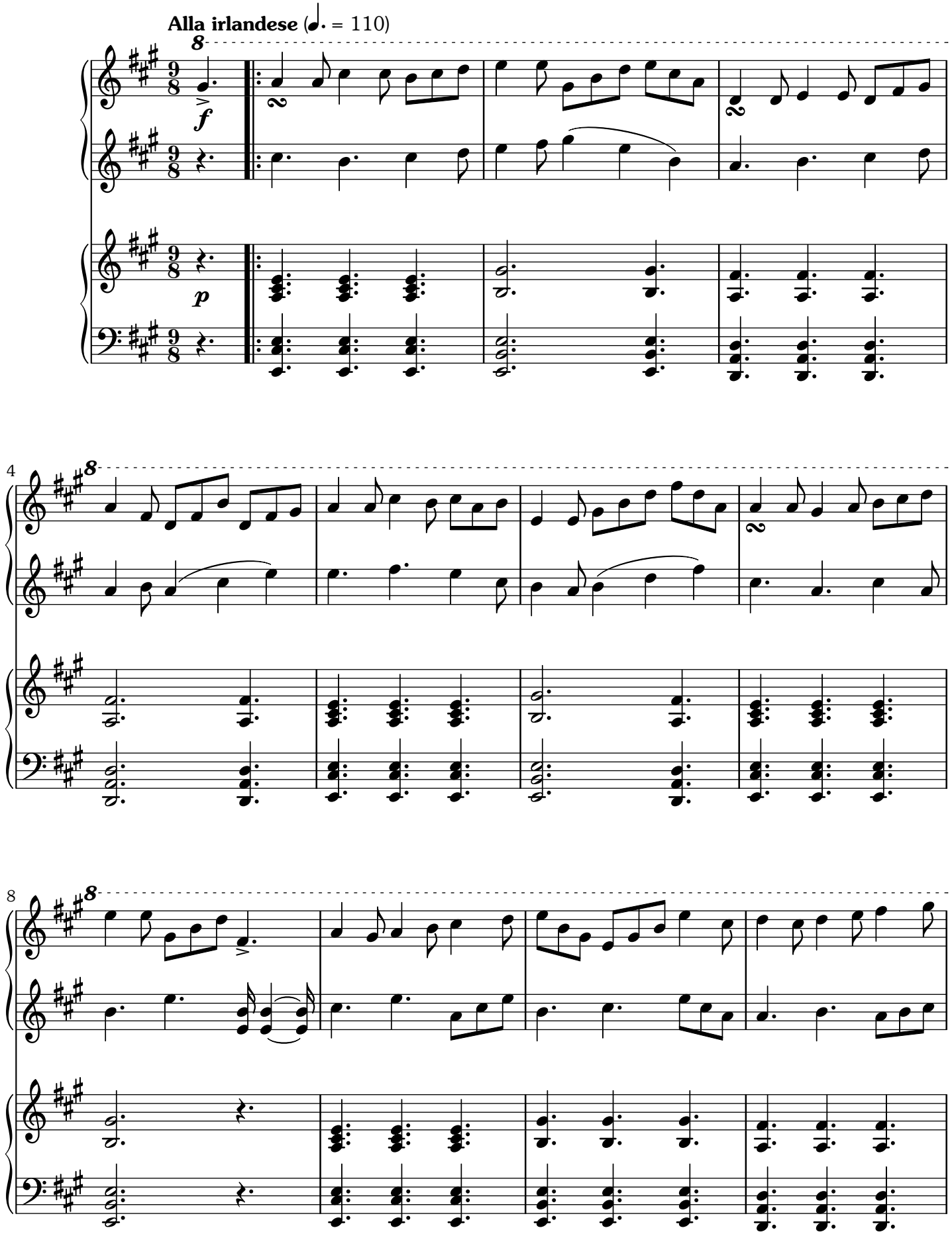

174
f
Ped.
177
f
180
Ped.

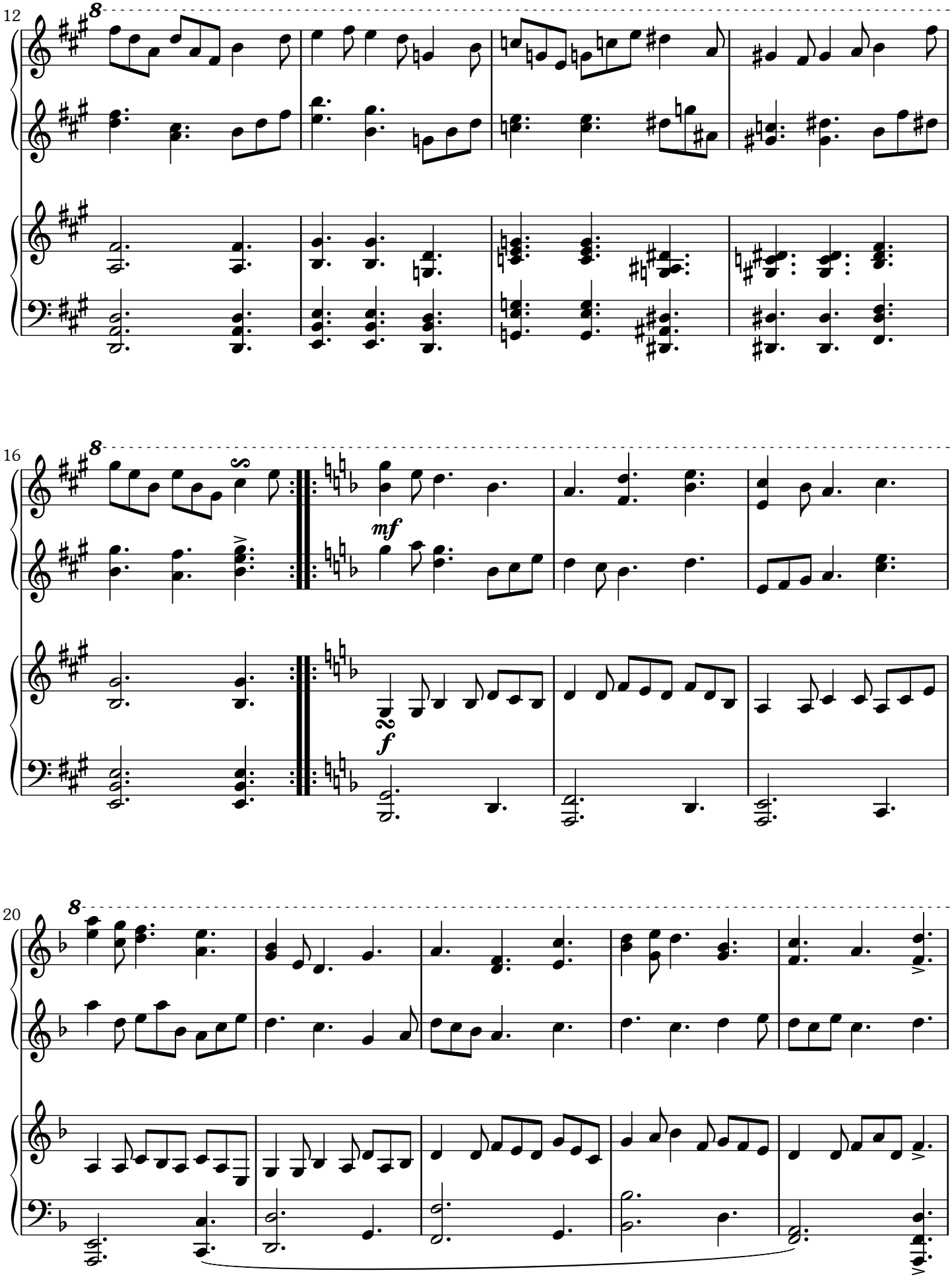

8
184
mp
Ped.
8
188
mf
8
191
3
8

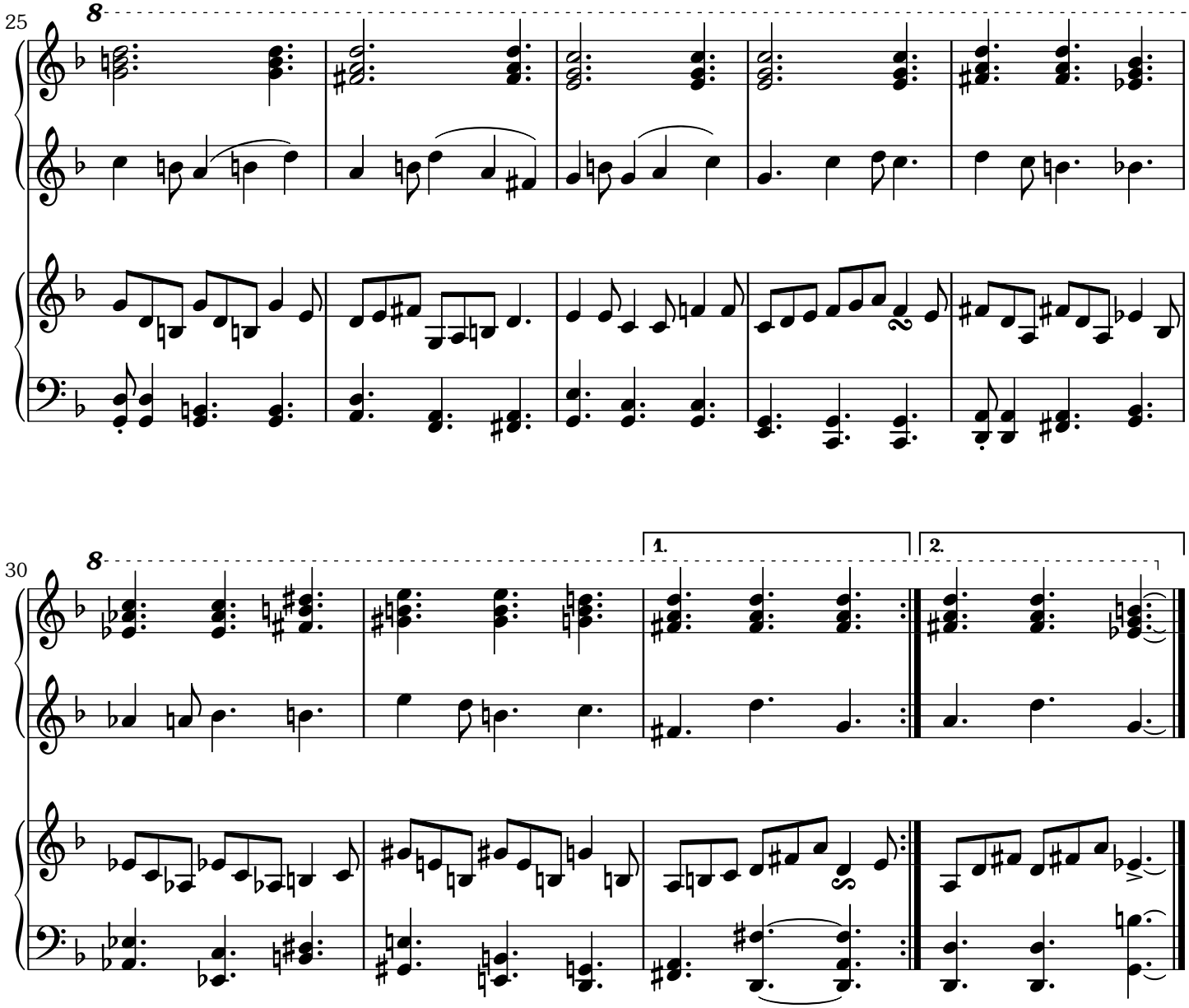

195
tr
3
f
ff
8
doppio più lento (♩. = 57)
198
mp
pp
mp
p
Ped.
pedala solo II[a] volta
203
f
mf
mp


209
pp
mf
mf
Ped.
1.
2.
rit.
8
pp
pp
8
Ped.
215

# 4. Gigue



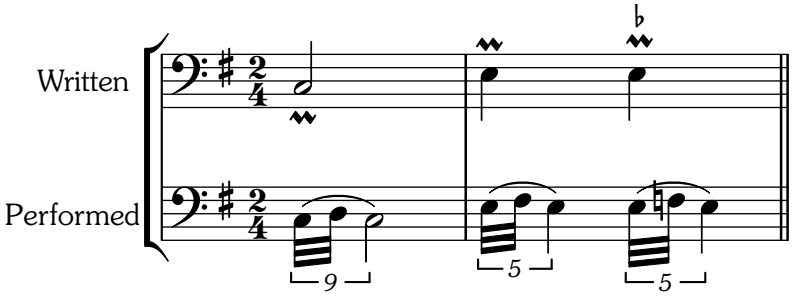

12
8
16
8
S
mf
f
20
8


25
8
30
8
1.
2.

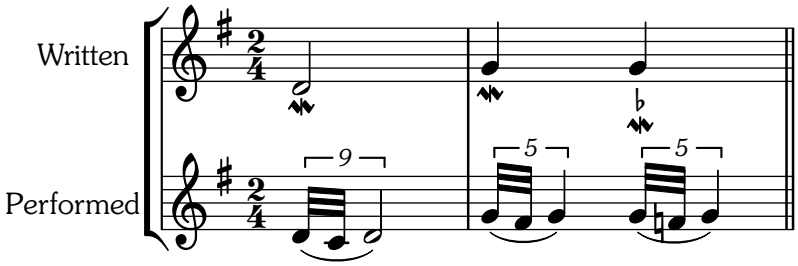
# Table of Ornaments

This table is descriptive of how I program my computer, not prescriptive. As was the custom in the Baroque period, performers may ignore the composer's suggestions and perform ornamentation ad lib.

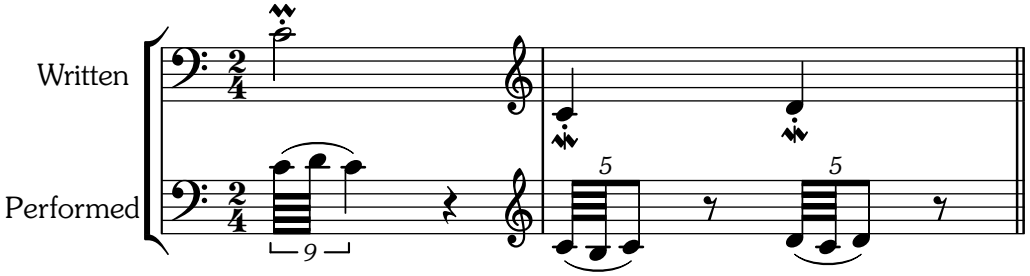
**Upward mordent** (squiggle): Goes up one scale step briefly after the start of the main note. Timing comes from adding two 32nd notes (always 32nds) at start of main note and then rescaling the total of added notes and main note to fill the original duration of the main note. Accidental modifies pitch of the alternate note relative to key signature. I use these in left-hand parts.



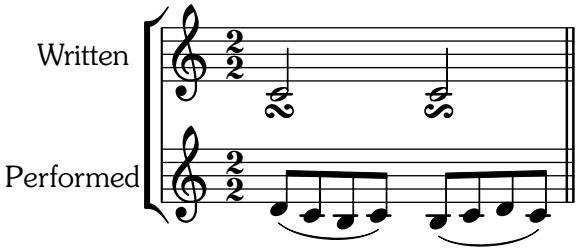

**Downward mordent** (squiggle with stroke): Exactly like upward mordent, in opposite direction. I use these in right-hand parts.



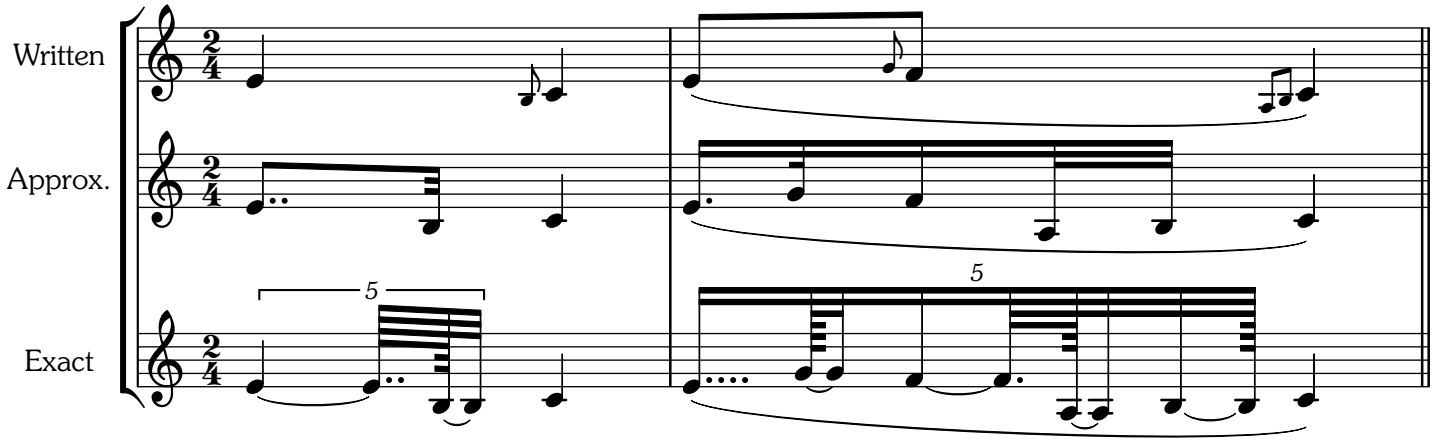

**Staccato mordent** (upward or downward mordent sign plus staccato dot): Two extra 32nd notes added to the main note as for a plain upward or downward mordent, then entire figure scaled to half the main note's notated duration, the other half filled by a rest.



**Turn** and **inverted turn** (horizontal S-like signs): Main note is split into four equal notes at a second up, main pitch, a second down, then main pitch again, for ordinary turn; inverted turn goes in the opposite direction.

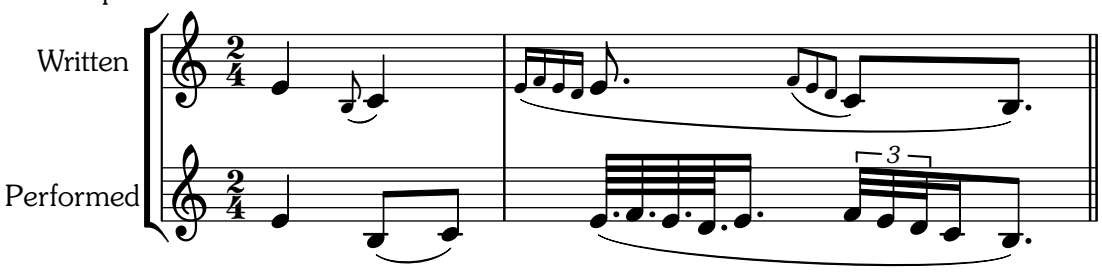



**Grace notes** (one or more small notes between ordinary notes): Performed "before the beat," subsequent note keeps its notated timing and duration and extra notes consume time from preceding note. Similar to what people call a "crushed acciaccatura," which would be written with a slash and a slur, but acciaccatura carries a lot of baggage in rules for how it should be written and performed; "grace note" seems more neutral and is not necessarily slurred. I reserve the slash for "struck acciacatura," below. Grace notes take approximately 1/4, exactly 9/40, of their notated durations. This odd ratio comes about because it's a Lilypond default, but it sounds about right to me; it makes the grace note's onset unlikely to collide with other musical events happening on binary-fraction boundaries. Grace notes may occur within a slur but have no slur of their own.

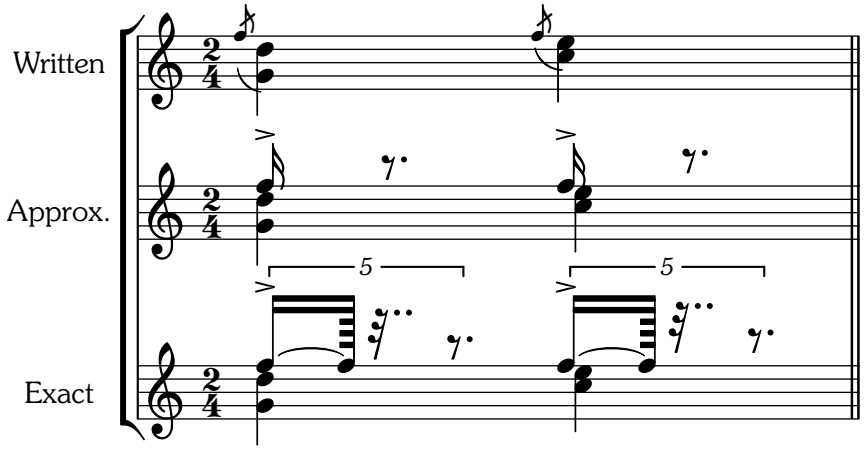


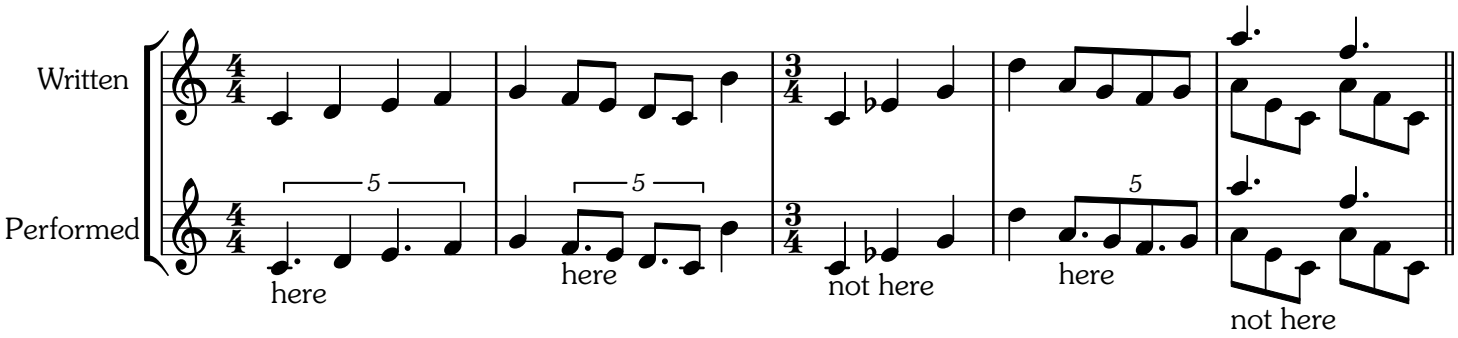

**Appoggiatura** (unslashed grace notes with a slur): Performed "on the beat," consuming time from the main note. Entire appoggiatura, regardless of notated duration or number of notes, takes half of the *entire* duration of the main note, including any augmentation dots. Beware that historical practice varied a lot and usually was not exactly that, especially not in case of dotted notes. Lilypond documents a different rule, a recent bug causes Lilypond to actually play the notes much faster than its documented rule, and the Lilypond development team has not responded usefully to my bug report. Also beware that I often use multi-note appoggiature, not following the rule of some others that a multi-note group is necessarily a before-the-beat acciaccatura.

Loses its own slur when it occurs at the start of a longer slur. I don't use non-appoggiatura grace notes at the start of longer slurs, so small unslashed notes at the start of slurs are always appoggiature. When strictly inside larger slurs, it depends on whether the small notes have slurs of their own.



**Struck acciaccatura** (small note with slash and slur): Accented note that begins simultaneously with the main note, not subtracting time from any other note. Lasts approximately 1/2, exactly 9/20, of its notated duration.




**Notes inégales** (not marked): A run of four or more quarter or eighth notes often sounds better performed alternately long and short. Not appropriate in $\frac{3}{4}$ with runs of quarter notes, nor when the rhythm is actually $\frac{6}{8}$.