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**Sarung Banggi (2007)**  
for Violin Alone

Jonathan Sokol

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# Sarung Banggi (2007)

## for Violin Alone

*Written for Arlyn Valencia*

Jonathan Sokol

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SP - 00021

## Performance Notes

Duration: 3 min.

▼ Note-heads marked with an upside-down triangle indicate a foot-stomp. These markings appear either on the top or bottom lines of the staff (F5 and E4, respectively), and are written this way in order to differentiate between played notes and the foot-stomp effect.

+ Left-hand pizzicato, open string.

x Left-hand pizzicato, following a bowed note; played by pulling away at the string while the resonance of the initial bowed note is still in effect.

Accidentals carry throughout the bar.

## Program Listing

Sarung Banggi (2007)

Jonathan Sokol (b. 1981)

## Program Notes

*Sarung Banggi*, a Filipino love song, was written by Potenciano B. Gregorio, Sr. of Libon, Albay in 1912. It has since become a favorite throughout the isles as both a song and dance piece.

In this brief violin fantasy a declarative foot-stomp initiates the piece with dance-like implications, and fragments of the melody appear, shifting between two tonal worlds and two thematic oppositions (namely the a-minor tonality of the melody and an octotonic display set a tritone apart). Following this short introduction the movement proper begins, though the melodic fragments remain.

After some virtuosic passagework, the full theme appears at last but in pizzicato disguise, its predominantly a-minor contour masked by its tonal antagonist. This passage leads to another short variation, a compromise of the two tonal worlds, which finally yields to an all-harmonic rendering of the melody in full. *Sarung* closes with a spurt of energy reminiscent of the opening indecision.

*Sarung Banggi* is written for and dedicated to Arlyn Valencia, whose fiery spirit and playing was a constant source of inspiration.

Written for Arlyn Valencia

# Sarung Banggi

Dur.: 3' 30"

A brief fantasy on a Filipino melody for Violin alone

Jonathan Sokol (2007)

**Fiery, with intensity** ♩ = 96 - 104

Violin

*ff*

Immediately slower, then accel - - - - **Tempo**

sul pont. (echo)

*fp* *ff* *pp* *fp* *fp* *fp*

ord.

*fp* *fp* *f* *ff* *ff*

Immediately slower, then accel -

**Tempo**

*p sub.* *ff* *sfz* *ff*

sul pont.

vib. into silence

*pp* *fp* *fp* *fp* *fp* *fp* *f* *pp* *fp* *fp* *fp* *fp* *fp* *f*

Slowing

**Tempo**

*f* *sfz* *p* *n* *mf* *mp*

Sarung Banggi

26  $\frac{0}{2}$   $\frac{1}{4}$  *p sub.* *ff* *p sub.* sul tasto

29 ord.  $\frac{0}{2}$   $\frac{1}{4}$  *ff*

(tempo should slacken, but without loss of intensity)  
32 *pizz.* *arco* *ricochet* *pizz.* *p*

36 III 0

slight accel. A little slower In Tempo  
39 *ff* *arco* *p sub.* *pizz.*

43 *arco* *off the string* *fp* *f* IV III

46 *p sub.* sul tasto

No accel.!

50 ord. *mf sub.*  $\text{♩} = \text{♩} = 128 - 139$

53

57

slight rit. - - - - -

*fp* *f* *p* *f* *p* *f*

61

Free and Light                      Slowing \_\_\_\_\_                      In Tempo

*sfz* *mp* *f* *p*

65

$\text{♩} = \text{♩} = 64 - 69.5$

*p sub.*

70

II III IV III II III

*f* *p*

75

(III)

*f* *p* *f* *ff*

79

sul tasto                      II ord.                      sul tasto

*pp* *ppp* *mp*

83

ord.

$\text{♩} = \text{♩} = 96$

*n* *f* *fp* *ff*