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Whip the Devil Round the Stump

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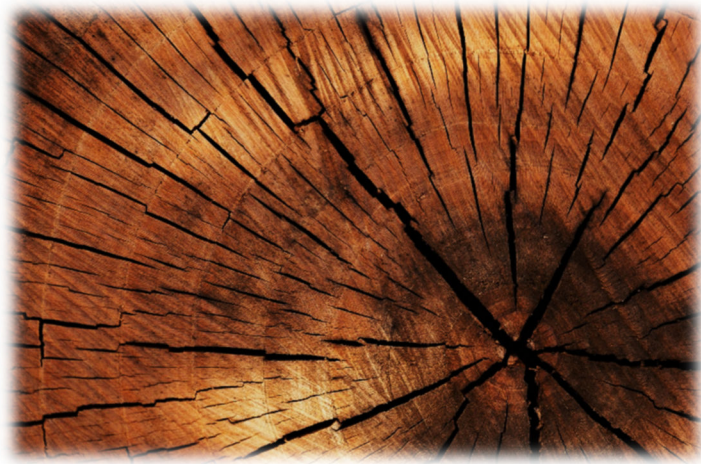
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**Publication Date**

2020

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# WHIP THE DEVIL ROUND THE STUMP



FOR VIOLIN AND PIANO

By Juhi Bansal

“To whip the devil round the stump”, verb. phr. (American).  
- To enjoy the sweets of wickedness and yet escape the penalty.

Duration: 5'30"

This piece is dedicated to Panic Duo - Nic Gerpe and Pasha Tseitlin

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## Performance notes:

### To both performers:

- All grace notes are to be played ON the beat.-
- The 16th note remains constant throughout.

### Violin:

- 1) The opening of this piece through mm11 is purely gestural. Neither pitch nor rhythms given are exact. Exercise interpretive license in realizing these gestures, while keeping the character and ensemble effect intact. Similar points later in the piece are labelled "gestural".

- 2) "Wide vibr" or graphic:

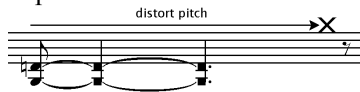


This indication asks for a dramatically wide vibrato which obscures the basic pitch. No single note should be clearly audible or defined.



When the vibrato gesture is at an angle, continue the wide vibrato while sliding down in a glissando. The slide should not be in a single smooth line, but instead exponential, speeding up as it reaches the culminating note.

- 4) Distort pitch



This effect uses an atypically slow bow speed and excessive bow pressure to create a noise effect (scratch tone). Occasionally an indication will be given to begin playing a note as normal, and add bow pressure to gradually alter the timbre. A square notehead may be used to indicate a rhythmic point by which the sound is already heavily distorted.

- 5) Sul pont

Where indicated, this asks for an extremely glassy effect, played very near or over the bridge. This should be a distinctly different, metallic sound compared to pitches played in the normal position.

- 6) Martele

Where a martele articulation is combined with a tenuto mark, the effect should be of a strong, accented bow stroke held for full value. (A slight break or breath before the following note is acceptable.)



### Piano:

- 1) Small notes (such as at mm28) indicate an ornamental gesture which should be played so as to be blurry and with an unclear rhythm.

- 2) A wedge articulation (see graphic below) indicates staccatissimo, as standard. (Please note that when seen in the violin part, the articulation is accented but NOT shortened. (See note on "Martele" bowing above.)



### Fast and frenzied

♩. = 60

(Screaming, distorted, like an electric guitar)  
wide vibr.

distort pitch

sul E  
*ff*

*ff*  
sempre staccato

8<sup>vb</sup>

4 (gestural)

3  $\times$

*fff*

jete

8<sup>vb</sup>

9

(8)

distort pitch

5

sul E

8<sup>vb</sup>

1

(8)

8 (d.)

7 *ffff* *ff* *ffff* *ff* 8<sup>vb</sup> distort pitch

9

9 *ffff* *ff* *ff* *ff* sempre jete (gestural)

11

11 *ff* ord. distort pitch *ff* staccatissimo

ord., boisterously **14**

13 *jete*

*ff* 3 *p < ff*

*ff* 8<sup>vb</sup>

(8)-----

15

*p* *f* *p* *f*

(8)-----

**17**

vibrato ord.

17

*p* *f* *p* *f*

*p* *f* *p* *f*

8<sup>vb</sup>

19

*mp* *ff* *mf* *fff*

(8)

21 21

*ppp*

As short as possible

*ppp*

(h)

Aggressive, demanding

23 24

*mf* *p*

Delicate

Delicate

*p*

Ped.



25

Musical score for measures 25-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 25 features a melodic line in the treble staff and a piano accompaniment in the grand staff. Pedal markings are present at the beginning and end of the system.

28

**Delicate, lilting**

27

Musical score for measures 27-28. The system consists of three staves. Measure 27 continues the previous system. Measure 28 features a melodic line in the treble staff and a piano accompaniment in the grand staff. A dashed line above the piano part in measure 28 indicates a specific articulation. The instruction "lightly, blurred" is written below the piano part. Pedal markings are present at the beginning and end of the system.

29

Musical score for measures 29-30. The system consists of three staves. Measure 29 continues the previous system. Measure 30 features a melodic line in the treble staff and a piano accompaniment in the grand staff. Dashed lines above the piano part in measure 30 indicate specific articulation. Pedal markings are present at the beginning and end of the system.

32

sul pont, glassy quickly growing aggressive

31

^ Ped.

34

33

*ff*

36

sul pont. metallic, sloppy

35

*fffp*

37

1039

Aggressive, demanding  
sul pont,

Musical score for measures 1039-1040. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *ffff* dynamic marking, followed by a slur over two notes, and then a *ffff* marking over a longer note. A repeat sign is present. The grand staff provides accompaniment with various rhythmic patterns and dynamics, including a *ff* marking at the end of the system.

41

ord.  
Light but intense

cresc. poco a poco

Musical score for measures 41-42. The system consists of a single treble clef staff and a grand staff. The treble staff starts with a *p* dynamic marking and includes a crescendo marking *cresc. poco a poco*. The grand staff accompaniment also features a *p* dynamic marking and a similar crescendo marking.

Light but intense

cresc. poco a poco

43

Musical score for measures 43-44. The system consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with various articulations. The grand staff accompaniment maintains the harmonic support.

45

Musical score for measures 45-46. The system consists of a single treble clef staff and a grand staff. The treble staff features a melodic phrase with a slur. The grand staff accompaniment continues with rhythmic patterns.

47

8<sup>2b</sup>

49

**49**

*ff*

*ff*

*f*

*gliss.*

(*gliss sul E*)  
Dark, intense

8<sup>2b</sup>  
Ped. — ^

51

*ff* — *fff*

*ff* — *fff*

(8) — ^  
Ped. — ^ simile.

53

*ff* — *fff*

*ff* — *fff*

*sfz sfz*

(8) — ^

55

1255

Playful

Musical score for measures 55-56. The piece is in 6/8 time. The treble clef part starts with a whole rest in measure 55 and begins in measure 56 with a series of eighth notes. The bass clef part has a similar rhythmic pattern. Dynamics include *fff* and *dim.*. The tempo is marked *Playful*.

57

Musical score for measures 57-58. The treble clef part has a whole rest in measure 57 and begins in measure 58 with a triplet of eighth notes. The bass clef part continues with eighth notes. Dynamics include *fff* and *dim.*. The tempo is marked *Playful*.

60

59

Musical score for measures 59-61. The piece is in 6/8 time. The treble clef part has a whole rest in measure 59 and begins in measure 60 with a long note. The bass clef part has a similar rhythmic pattern. Dynamics include *p*, *mf*, and *pp*. The tempo is marked *Sombre, mysterious*.

64

62

Wispy, mysterious, with very little vibrato

Musical score for measures 62-63. The piece is in 6/8 time. The treble clef part has a whole rest in measure 62 and begins in measure 63 with a series of eighth notes. The bass clef part has a similar rhythmic pattern. Dynamics include *pp*. The tempo is marked *Wispy, mysterious, with very little vibrato*.

(tremolo through gliss)

66 (Gestural)

Wispy

*f p pp*

*mp tr mp p pp tr*

8

69 (Gestural)

*mf p mp*

*pp sfz pp tr*

71 (Gestural)

72

*n p pp*

8vb

74 **74** Belligerent

*sfzp* *ff* *sfzp* *p*

*pp*

(8)

77 **77** **79**

Abrupt, jangling

*pp* *sfzp* *ff*

80

*f* *p* *f*

*pp* cresc. poco a poco

(5) #

82 83

*sfzp* *f* *sfzp* *f*

Abrupt, jangling

*sfz* *pp*

85 85 cresc. poco a poco

*p*

88 Cantabile

*ff* *ff* *pp*

8<sup>vb</sup> |



91

*Espressivo*

*abrupt*

*f*

*f* *pp*

94

94

*pp*

*Espressivo*

*pp*

*March-like*

*mf*

*mf subito*

99

97

*f*

*f*

101

100

*8<sup>va</sup>*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

103

103

*ff*  
Dry, intense

(8) ^ (no pedal)

105

Aggressive, demanding  
sul pont.

*sfzpp*

(8)

107

sul pont, fluid

(jete)

*ff*

8<sup>b</sup>

18  
110

(jete)

*ff*

(8)-----

113

114

*sfzpp*  $\leftarrow$  *ff*

Light, Crisp

*p*

(8)-----

116

Light, Crisp  
ord.

118

*p*

*sffz* *sffz* *sffz*

*(p)*

(8)-----

119

*sffz* *sffz* *sffz*

*f*

(8)-----

124

Light

122

127

126

129

134

132

135

(8).....

138

*fff* — *f*

*fff* — *f*

(8).....

142

Brash

141

*f*

*f*

144

*fff*

*fff*

**148**

Deliberately, take time

*fff*

Deliberately, take time

*fff*

a tempo  
Cantabile

*f*

a tempo  
legato, lush

*f*

8<sup>vb</sup>-----  
(with pedal)

8<sup>vb</sup>-----

150

Lightly, delicate

Ped.

^ Ped.

153

Deliberately, take time a tempo

Deliberately, take time Heavy Lush

152

8<sup>vb</sup>

8<sup>vb</sup>

Lightly, delicate

155

9/16

9/16

9/16

Ped.

^ Ped.

159

Piercing

Crystalline

(*fff* sempre)

(*fff* sempre)

(with pedal)

157

9/16

6/16

6/8

8<sup>vb</sup>

8<sup>vb</sup>

15<sup>ma</sup>

8<sup>va</sup>

160

163

sul pont, metallic

**163**

*p cresc.* *fff* (ord.)

Crisp

*p cresc.* *fff*

166

distort pitch (without rearticulating)

*ffff*

*ffff*

*ffff*

molto rit, deliberately

8<sup>vb</sup>