

Sarantine Polyphony

2010

For String Orchestra

Paul Frehner

Instrumentation and Performance Notes

String Orchestra: 5 4 3 3 1* minimum

*Note on the double bass part: There are a number of solo passages in which the bassist has to play extensively in the lowest register, from C-G. These passages contain frequent glissandi and other expressive techniques. Thus, it would be easiest to play the part on a bass tuned C-A-D-G at the nut or on a 5-string bass. If the part is played on a 4-string bass with a C extension operated by mechanical capos the bassist will have to work out a solution to these passages that approximates as much as possible what is indicated.

Accidentals function in the traditional manner. However, cautionary accidentals are frequently indicated.

Microtones in the score are indicated as follows:

Quarter-tone sharp

Three quarter tones sharp

↓ Quarter-tone flat

↓ Three quarter tones flat

↗ Slightly sharp: This indication is always placed on top of an accidental. if the arrow is applied to a note that is natural, sharp or flat play that note slightly sharper (by less than a $\frac{1}{4}$ tone). Likewise, if it is applied to a note that is already quarter-tone sharp or flat or three quarter tones sharp play that pitch slightly sharper still.

Duration: 17 minutes approximately

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Program Note

Sarantine Polyphony draws its title from Canadian author Guy Gavriel Kay's historical fantasy series *The Sarantine Mosaic*. The action in Kay's *Sarantine* novels takes place in Sarantium, a fictional city and empire modeled after Byzantium in the time of Justinian, ca. 500-600 AD. In the novels Kay vividly paints a sophisticated society that is both rich in culture and customs and filled with political intrigues and sub plots. The dichotomy of theological beliefs is a central line of inquiry in the novels. Though Sarantium is by empirical decree a monotheistic society, pagan beliefs and the half-world are ever-present in the minds of its inhabitants. Specific characters and events from the novels were the inspiration for the three movements of this piece.

Movement I – *The Zubir*

The *Zubir* is the physical manifestation of the pagan bison god of the forests. Its presence is both terrible and awe-inspiring. Caius Crispin, the protagonist in the story, encounters the Zubir on the Day of the Dead when the god requires a human sacrifice. Crispin is forever changed by this encounter.

Movement II – *Shirin's Dance*

Shirin is the daughter of an alchemist and the most celebrated exotic dancer in the city of Sarantium.

Movement III – *The Sleepless Ones*

The *Sleepless Ones* are a holy order of clerics who keep prayerful vigil all night long while the god fights through the darkness of night to ensure the light of a new day. In this movement my intention is to create the impression of the clerics' chanting echoing in the vast space of their great basilica.

Sarantine Polyphony was commissioned by the McGill Chamber Orchestra in celebration of its 70th Anniversary Season. Financial support for this piece was graciously provided by the Canada Council for the Arts. Boris Brott conducted the McGill Chamber Orchestra in the premiere performance of this work on March 15, 2010, in Redpath Hall, Montreal.

Sarantine Polyphony

For String Orchestra

For Boris Brott and the McGill Chamber Orchestra

Paul Frehner, 2009

I. The Zubir

$\text{♩} = 72$ Haunting

Violin I div.

Violin II div.

Viola 2-3

Cellos div.

Bass

Vln. I div.

Vln. II div.

Vla. 1

Vla. 2-3

Vce. div.

Cb.

Measure 5: gentle, like reverberation in a cathedral
pppp

Measure 6: gentle, like reverberation in a cathedral
pppp

Measure 7: gentle, like reverberation in a cathedral
pppp

Measure 8: Solo Like Chant, senza vib.
 p

Measure 9: arco (molto s.p.)
pp ffff ff pizz.

Measure 10: arco
pp ffff ff pizz.

Measure 11: arco
pp ffff ff pizz.

Measure 12: arco
pp ffff ff pizz.

9

Vln. I div.

Vln. II-div. *gentle, like reverberation in a cathedral*

pppp

Vla. 1

mp 3 *pp* 3 *mp*

Vla. 2-3

13

Vln. I div.

Vln. II-div.

Vla. 1

mf 3

Vla. 2-3

arco (molto s.p.) pizz.

Vce. div.

pp arco *pp*

ff pizz. *ff* pizz.

Cb.

pp *ffff* *pp* arco *pp*

ffff *ff* pizz. *ffff* *ff* pizz.

18

The musical score page contains six staves, each with a different instrument:

- Vln. I div.**: The first staff in treble clef. It starts with a sustained note followed by eighth-note pairs. Measure 18 ends with a dynamic **f**.
- Vln. II-div.**: The second staff in treble clef. It starts with a sustained note followed by eighth-note pairs. Measure 18 ends with a dynamic **f**.
- Vla. 1**: The third staff in bass clef. It features a sixteenth-note pattern starting at measure 5. Measure 18 ends with a dynamic **f**.
- Vla. 2-3**: The fourth staff in bass clef. It starts with a dynamic **pp**. Measure 18 ends with a dynamic **f**.
- Vce. div.**: The fifth staff in bass clef. It starts with a dynamic **fff**. Measures 18 and 19 begin with a dynamic **pizz.**, indicated by a vertical line with a dot above it.
- Cb.**: The sixth staff in bass clef. It starts with a dynamic **fff**. Measures 18 and 19 begin with a dynamic **pizz.**, indicated by a vertical line with a dot above it.

Measure numbers 5, 18, and 19 are indicated above the staves.

22

(All 1st violins) senza vib. vib. extreme vib.

Vln. I-1 — — —

Vln. I-2 — *pppp* senza vib. vib. extreme vib.

Vln. I-3 — *pppp* senza vib. vib. extreme vib.

Vln. I-4 — *pppp* senza vib. vib. extreme vib.

Vln. I-5 — *pppp* senza vib. vib. extreme vib.

Vln. II-div. *mf* — *pppp* senza vib. vib. extreme vib.

Vla. 1 *mf* — *pppp* senza vib. vib. extreme vib.

Vla. 2 *mf* — *pppp* senza vib. vib. extreme vib.

Vla. 3 *mf* — *pppp* senza vib. vib. extreme vib.

Vce. div. *mf* — *pppp* *ord. arco* *pizz.* *ff*

Cb. — — — *arco* — *ff*

31

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. II-div.

Vla. 1

Vla. 2

Vla. 3

Vce. div.

Cb.

The musical score consists of ten staves. The first five staves represent the Violin I section, divided into five groups (I-1 to I-5). The next staff represents the Violin II section (divisi). The following three staves represent the Viola section, also divided into three groups (1 to 3). The final two staves represent the Cello and Double Bass sections (divisi). The music is numbered 31 at the top left. Measure 1 starts with a dynamic **p**, followed by a crescendo to **sfff**, and a decrescendo back to **p**. Measure 2 starts with a dynamic **p**, followed by a crescendo to **sfff**, and a decrescendo back to **p**. Measures 3 and 4 show sustained notes. Measures 5 and 6 show sustained notes. Measures 7 and 8 show sustained notes. Measures 9 and 10 show sustained notes. Measures 11 and 12 show sustained notes. Measures 13 and 14 show sustained notes. Measures 15 and 16 show sustained notes. Measures 17 and 18 show sustained notes. Measures 19 and 20 show sustained notes. Measures 21 and 22 show sustained notes. Measures 23 and 24 show sustained notes. Measures 25 and 26 show sustained notes. Measures 27 and 28 show sustained notes. Measures 29 and 30 show sustained notes. Measures 31 and 32 show sustained notes. Measures 33 and 34 show sustained notes. Measures 35 and 36 show sustained notes. Measures 37 and 38 show sustained notes. Measures 39 and 40 show sustained notes. Measures 41 and 42 show sustained notes. Measures 43 and 44 show sustained notes. Measures 45 and 46 show sustained notes. Measures 47 and 48 show sustained notes. Measures 49 and 50 show sustained notes. Measures 51 and 52 show sustained notes. Measures 53 and 54 show sustained notes. Measures 55 and 56 show sustained notes. Measures 57 and 58 show sustained notes. Measures 59 and 60 show sustained notes. Measures 61 and 62 show sustained notes. Measures 63 and 64 show sustained notes. Measures 65 and 66 show sustained notes. Measures 67 and 68 show sustained notes. Measures 69 and 70 show sustained notes. Measures 71 and 72 show sustained notes. Measures 73 and 74 show sustained notes. Measures 75 and 76 show sustained notes. Measures 77 and 78 show sustained notes. Measures 79 and 80 show sustained notes. Measures 81 and 82 show sustained notes. Measures 83 and 84 show sustained notes. Measures 85 and 86 show sustained notes. Measures 87 and 88 show sustained notes. Measures 89 and 90 show sustained notes. Measures 91 and 92 show sustained notes. Measures 93 and 94 show sustained notes. Measures 95 and 96 show sustained notes. Measures 97 and 98 show sustained notes. Measures 99 and 100 show sustained notes.

35

Vln. I div. *f* *pp* *pppp*

Vln. II div. *f* *pp* *pppp*

Vla. 1 Solo *mf* *undulating s.p.* *ord.*

Vla. 2 *pp* *< ff > mp* *undulating s.p.*

Vla. 3 *pp* *< ff > mp*

Vce. 1 *undulating s.p.* *ff*

Vce. 2 *undulating s.p.* *ff*

Vce. 3 *ff*

Cb. *pizz.*

40

Vla. 1

Vla. 2 *s.p.* *ord.* *< f > mp* *< mf > p* *< mp > pp* *< p > ppp*

Vla. 3 *ord.* *s.p.* *ord.* *< f > mp* *< mf > p* *< mp > pp* *< p > ppp*

Vce. 1 *ord.* *s.p.* *ord.* *> mp* *< f > mp* *< mf > p* *< mp > pp*

Vce. 2 *ord.* *s.p.* *ord.* *> mp* *< f > mp* *< mf > p* *< mp > pp*

Vce. 3

43

Vln. I div.

otherworldly

pp

otherworldly

pppp

echo

echo

Vln. II-div.

otherworldly

pppp

echo

echo

Vla. 1

molto s.p.

pp

ord.

f

Vla. 2

fff

pp

f

Vla. 3

fff

pp

mf

Vce. 1

molto s.p.

fp

fff

pp

ord.

mf

Vce. 2

fp

fff

pp

mp

Vce. 3

fp

fff

pp

mp

Cb.

pizz.

f

arco

56

Vln. I

Vla. 1

Vla. 2

Vla. 3

Vce. 1

Vce. 2

Vce. 3

Cb.

pp

molto s.p.

ppp

fff

molto s.p.

fp

fff

fp

fff

fp

fff

Solo arco

f

ff

wide amplitude fluctuation
(rapidly move between *pp-ff*)

Wide, pitch fluctuation shuddering vib.

62

Vln. I

Vla. 1

Cb.

f

mp

f

p

Solo

ff

65

Vln. I div.

Vla. 1

Vce. div.

Cb.

ppp

ppp

pp

s.p.

echo

pp

ff

s.p.

ord.

f

mp

ff

pp

ff

s.p.

ff

ord.

f

69

Vln. I div. *pp*

Vln. II *pp* *ff* *fff* *ppp*

Vla. 1 *p* *fff* *ppp*

Vla. 2-3 *pp* *ff* *fff* *ppp*

Vce. div. *s.p.* *fff* *p* *s.p.* *fff* *p*

Cb. *f*

73

Vln. I div. *mp* *3* *echo* *3* *3* *3* *3*

Vln. II-div. *pp* *3* *echo* *3* *3* *3* *3*

Cb. *ff* *3* *3*

79

Vln. I div. *3* *3* *3* *3* *pppp* *3* *3* *3* *3*

Vln. II-div. *3* *3* *3* *3* *3* *3* *3* *3* *pppp* *3* *3* *3* *3*

Cb. *fff* *3* *3* *3* *3* *3* *3* *3* *3* *3* *pppp*

84

Vln. I div.

This musical score page shows parts for Vln. I div., Vln. II-div., Cellos, and Cb. The score consists of five staves. The first two staves are for Violin I divided into two groups, playing eighth-note patterns. The third staff is for Cellos, and the fourth staff is for Bassoon (Cb.). Measure 84 starts with a common time signature, followed by a section in 5/4 time. The Cellos and Bassoon provide harmonic support with sustained notes and rhythmic patterns. The dynamic level is ff (fortissimo) for the cellos and bassoon.

With Movement

87

Vln. I div.

Vln. II-div.

Vla. div.

Vce. div.

Cb.

This page continues the musical score with movement. It features five staves: Vln. I div., Vln. II-div., Vla. div., Vce. div., and Cb. The violins play eighth-note patterns with marcato accents. The cellos and bassoon provide harmonic support. The dynamic level is ff (fortissimo) for the cellos and bassoon. The score is marked "With Movement" above the first violin staff.

93

Vln. I div.

Vln. II div.

Vla. div.

Vce. div.

Cb.

99

(8va)

Vln. I div.

Vln. II div.

Vla. div.

Vce. div.

Cb.

Musical score for orchestra and piano, page 14, measures 105-112.

Measure 105: The score consists of six staves. The top three staves (Vln. I div., Vln. II div., Vla. div.) play eighth-note patterns with grace marks. The bottom three staves (Vce. div., Cb., Cb.) play sustained notes. Measure numbers 105 and 112 are at the top left. Measure 105 has dynamics 8va and 3. Measures 106-111 have dynamics 3.

Measure 112: The score continues with six staves. The top three staves (Vln. I div., Vln. II div., Vla. div.) play eighth-note patterns with grace marks, marked *marcato*. The bottom three staves (Vce. div., Cb., Cb.) play eighth-note patterns with grace marks. Measure numbers 105 and 112 are at the top left. Measure 112 has dynamics 8va, 3, 6, 6, 3, and 3.

115

Vln. I 1-2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. II-1

Vln. II-2

Vln. II 3-4

Vla. 1

Vla. 2

Vla. 3

Vce. 1

Vce. 2

Vce. 3

Cb.

121

Vln. I 1-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. II-1

Vln. II-2

Vln. II 3-4

Vla. 1

Vla. 2

Vla. 3

Vce. 1

Vce. 2

Vce. 3

Cb.

125

Vln. I-1 *ppp*

Vln. I-2 *ppp*

Vln. I-3 *f*

Vln. I-4 *f*

Vln. I-5 *f*

Vln. II-1 *f*

Vln. II-2 *f*

Vln. II-3 *f*

Vln. II-4 *f*

Vla. 1 *ff* *p* *mf* *pp* *mp*

Vla. 2 *ff* *p* *mf* *pp* *mp* *pppp*

Vla. 3 *ff* *p* *mf* *pp* *mp*

Vce. 1 *ff* *p* *mf* *pp* *mp* *pppp*

Vce. 2 *ff* *p* *mf* *pp* *mp* *pppp*

Vce. 3 *ff* *p* *mf* *pp* *mp* *pppp*

Cb. solo pizz. *ff*

129

Fluid Movement

Vln. I-1 Vln. I-2 Vln. I-3 Vln. I-4 Vln. I-5

Vln. II-1 Vln. II-2 Vln. II-3 Vln. II-4

Vla. 1 Vla. 2 Vla. 3

Vce. div.

Cb.

Solo
Like Chant, senza vib.

133

Vln. II 1-2
Vln. II-3
Vln. II-4
Vla. 1
Vla. 2
Vla. 3
Vce. div.
Cb.

138

Vln. I-1
Vln. II 1-2
Vln. II-3
Vln. II-4
Vla. 1
Vla. 2
Vla. 3
Vce. div.
Cb.

This musical score page contains two systems of music, each consisting of ten staves. The instruments are grouped into woodwind and brass sections. The first system (measures 133-137) includes Vln. II 1-2, Vln. II-3, Vln. II-4, Vla. 1, Vla. 2, Vla. 3, Vce. div., and Cb. The second system (measures 138-142) includes Vln. I-1, Vln. II 1-2, Vln. II-3, Vln. II-4, Vla. 1, Vla. 2, Vla. 3, Vce. div., and Cb. The score uses standard musical notation with stems, note heads, and rests. Dynamic markings such as *pppp*, *pp*, *echo*, *mp*, *pp*, *p*, and *pppp* are placed above the staves. Measure 133 starts with *pppp* for Vln. II 1-2, followed by *pp* for Vln. II-3, *pppp* for Vln. II-4, and *pppp* for Vla. 1. Measure 134 continues with *pppp* for Vln. II-3, *pp* for Vln. II-4, and *pppp* for Vla. 1. Measure 135 shows *pppp* for Vln. II-4, *pp* for Vla. 1, and *echo* for Vla. 1. Measures 136-137 show *pppp* for Vln. II-3, *pp* for Vln. II-4, and *pppp* for Vla. 1. Measure 138 begins with a solo for Vln. I-1 at *mp*. Measures 139-142 feature woodwind and brass instruments playing eighth-note patterns with dynamics *mp*, *pp*, and *p*. The cello part includes slurs and grace notes.

Musical score page 20 featuring nine staves of music for various string instruments. The score includes:

- Vln. I-1:** Playing eighth-note patterns with grace notes.
- Vln. II-1-2:** Playing sustained notes with dynamics ***pppp*** and ***mp***.
- Vln. II-3:** Playing sustained notes with dynamic ***pppp***.
- Vln. II-4:** Playing sustained notes with dynamic ***pppp***.
- Vla. 1:** Playing eighth-note patterns with grace notes, marked ***p*** and ***echo***.
- Vla. 2:** Playing sustained notes with dynamic ***pp***.
- Vla. 3:** Playing eighth-note patterns with grace notes, marked ***pp***, ***pppp***, and ***ppppp***.
- Vce. div.:** Playing sustained notes with dynamics ***pppp***, ***pp***, and ***ppppp***.
- Cb.:** Playing eighth-note patterns with grace notes, marked ***mp*** and **(fall)**.

147

Vln. I-1

Vln. I-2 *pppp*

Vln. I-4 *pppp*

Vln. I-5

Vln. II-2 *pppp*

Vln. II-3 *mp* *pppp*

Vln. II-4 *mp* *pppp*

Vla. 1 *mp*

Vla. 2 *mp* *pppp*

Vla. 3 *mp* *pppp*

Vce. div. *mp* *pppp*

Cb. <*p* *mp*

151

Solo

Vln. I-1

Vln. I-2-3

Vln. I-4

Vln. I-5

Vln. II-1-2

Vln. II-3

Vln. II-4

Vla. 1

Vla. 2

Vla. 3

Vce. div.

Cb.

157

Vln. I-1 *< mf*

Vla. 1

Vla. 2 *pppp*

Vla. 3

Vce. div. *pp* *pppp*

Cb. *arco* *pp* *mp*

160

Vln. I-1

Vln. II 1-2 *pppp* *mp* *pppp*

Vln. II-3 *pppp* *mp*

Vln. II-4 *pppp* *mp*

Vla. 1

Vla. 2 *pppp*

Vla. 3 *pppp*

Vce. div. *pp* *pppp*

Cb. *3* *3* *3*

163

Vln. I-1

Vln. I 2-3

Vln. I-4

Vln. I-5

Vln. II 1-2

Vln. II-3

Vln. II-4

Vla. 1

Vla. 2

Vla. 3

Vce. div.

Cb.

pppp

p

pppp

p

mp

pppp

pppp

3

pp

pp

pppp

3

3

3

3

3

3

3

Musical score page 25, featuring ten staves of music for various string instruments. The score includes:

- Vln. I-1: Violin I part 1, playing sixteenth-note patterns.
- Vln. I 2-3: Violin I parts 2 and 3, playing eighth-note patterns.
- Vln. I-4: Violin I part 4, playing eighth-note patterns with dynamic *pppp*.
- Vln. I-5: Violin I part 5, playing eighth-note patterns with dynamic *pppp*.
- Vln. II 1-2: Violin II parts 1 and 2, playing eighth-note patterns.
- Vln. II-3: Violin II part 3, playing eighth-note patterns with dynamic *mp*.
- Vln. II-4: Violin II part 4, playing eighth-note patterns with dynamic *mp* and dynamic *pppp*.
- Vla. 1: Cello part 1, playing eighth-note patterns with three-measure弓heads.
- Vla. 2: Cello part 2, playing eighth-note patterns with dynamic *pppp* and dynamic *mp*.
- Vla. 3: Cello part 3, playing eighth-note patterns with dynamic *pppp* and dynamic *mp*.
- Vce. div.: Double bass part, playing eighth-note patterns with dynamic *pp* and dynamic *pppp*.
- Cb.: Double bass part, playing eighth-note patterns with three-measure弓heads.

The score is set in common time, with a key signature of one sharp. Measure numbers are indicated by vertical lines and Roman numerals on the right side of the page.

169

Vln. I *pp*

Vln. I 2-3

Vln. I-4 *mp*

Vln. I-5 *mp*

Vla. 1 *3*

Vla. 2 *pppp* *pp* *pppp* *pp* *pppp* *pp* *mf*

Vla. 3 *pppp* *pp* *pppp* *pp* *pppp* *pp* *mf*

Vce. div. *mp* *pppp* *pp* *p*

Cb.

3

175

Vln. I *f*

Vln. II *f*

Vla. *div.*

Vce. div. *f*

Cb. *pizz.* *f*

div.

178

Vln. I

Vln. II

Vla.

Vce. div.

Cb.

Div. à 3

Div. à 3

181

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.

Cellos

Cb.

185

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.

Cellos

Cb.

189

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla. 1

Vla. 2

Vla. 3

Cellos

Cb.

193

Vln. I-1

p

Solo

mf

Vln. I-2

ppp

Vln. I-3

ppp

Vln. I-4

ppp

Vln. I-5

ppp

Vln. II-1

ppp

Vln. II-2

ppp

Vln. II-3

ppp

Vln. II-4

ppp

Vla.

f

Solo

3

Vla. 2

ppp

Vla. 3

ppp

Cellos

Cb.

mp

This musical score page contains ten staves of music. The top five staves are for the Violin I section, each with a different player number (I-1 through I-5). The next four staves are for the Violin II section (II-1 through II-4). The bottom three staves are for the Viola section (Vla. 1, Vla. 2, Vla. 3). The bottom two staves are for the Cello section (Cellos) and Double Bass (Cb.). Measure 193 begins with a dynamic of **p**. It features sustained notes from most of the strings. A **Solo** dynamic is indicated over the first four staves, followed by a crescendo to **mf**. The Cellos play eighth-note patterns during this section. The Double Bass provides harmonic support with sustained notes. The page concludes with a dynamic instruction **f**.

197 $\# \text{e}.$

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. I-5

Vln. II

Vln. II-2

Vln. II-3

Vln. II-4

Vla.

Vla. 2

Vla. 3

Vce. 1

Vce. 2

Vce. 3

Cb.

II. Shirin's Dance

21

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

solo 5

f

mp

arco

pizz.

f

f

f

f

ffz

27

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

div.

p — *mf*

arco

pizz.

p — *mf*

arco

pizz.

p — *mf*

p < *f*

p < *f*

non div.

secco

secco

33

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

ad lib.

5

5

6

3

3

6

6

div.

p < *f*

p < *f*

p — *f*

arco

div.

p — *f*

pizz.

unis.

f

f

f

f

f

ff

39

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

Musical score for orchestra, page 43. The score includes parts for Violin I, Violin II (divisi), Viola, Cello, and Double Bass. The Violin I part starts with a dynamic ***f*** and **unis** (unison). The Violin II part follows with **arco** and **pizz.** markings. The Viola part has dynamics ***f*** and ***ff***. The Cello part is marked **legato** and **secco**. The Double Bass part is marked **pizz.** at the end of the measure.

57

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

solo 5

f

non div.

p <f> p <f> p <f> p <f>

div.

f arco

pizz.

63

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

5

3

3

arco

pizz.

68

Solo Vln. 1

Vln. I

Vln. II

Vla.

Vce.

Cb.

6

3

3

6

6

6

3

3

div.

div.

non div.

f arco

pizz.



78

Solo Vln. 1

Vln. I div.

Vln. II-div.

Vla.

Vce.

Cb.

86

Vln. I *p < f* *p < f* *p < f* *p < f* *p < ff* *p < ff* *p < ff* *p < ffff* *p < ffff* *p < fffff*

Vln. II *p < f* *p < f* *p < f* *p < f* *p < ff* *p < ff* *p < ff* *p < ffff* *p < ffff* *p < fffff*

Vla. *f >* *f >* *f >* *f >* *ff >* *ff >* *ff >* *ff >* *fff >* *fff >*

Vce. *f >* *f >* *f >* *f >* *ff >* *ff >* *ff >* *ff >* *fff >* *fff >*

Cb. *f >* *f >* *f >* *f >* *ff >* *ff >* *ff >* *ff >* *fff >* *fff >*

97

Vln. I *pizz.*

Vln. II *sffz*

Vla. *sffz*
non div.

Cellos *f*

Cellos *fff*

Vce. *pizz.*

Cb. *sffz*

101

Vln. I *arco*

Vln. II-div. *pp* *f* *ppp*

Solo Vce. *pp* *f* *ppp*

Vce. *molto S.P.*
Random harmonics along III - always rapidly swirling
all players independent

Vce. *ppp*

Cb. *ppp*

III. The Sleepless Ones

J = 60 Expansive

Solo Vln. 1

gli altri

Vln. II solo

gli altri

Vla. 1

Vla. 2-3

Vce. 1

Cb.



6

echo cello I

Vla. 1

Vla. 2-3

Vce. 1

Vce. 2

Vce. 3

Cb.

gentle, like reverberation in a cathedral

12

echo cello I

echo cello I

gentle, like reverberation in a cathedral

gentle, like reverberation in a cathedral

10

Solo Vln. 1

gli altri

Vln. II solo

gli altri

Vla. 1

Vla. 2-3

Vce. 1

Vce. 2

Vce. 3

Cb.

Solo

p

pp

Solo

p

pp

Solo

p

6 5 3

15

Vln. I

Vln. II

Vla. 1

Vla. 2-3

Vce. 1

Vce. 2

Vce. 3

Cb.

pp

Solo molto vib.

$\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

senza vib.

$\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$

pp

$\begin{smallmatrix} 3 \\ mf \end{smallmatrix}$

so lo molto vib.

$\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

so lo molto vib.

$\begin{smallmatrix} 3 \\ mp \end{smallmatrix}$

senza vib.

$\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$

senza vib.

$\begin{smallmatrix} 3 \\ pp \end{smallmatrix}$

ppp

19

Vla. 1

Vla. 2-3

Vce. 1

Vce. 2

Vce. 3

Cb.

Musical score for measures 19-22. The score includes parts for Vla. 1, Vla. 2-3, Vce. 1, Vce. 2, Vce. 3, and Cb. Measure 19 starts with sustained notes from Vla. 1 and Vla. 2-3. Measures 20-21 show rhythmic patterns in Vce. 1, Vce. 2, and Vce. 3. Measure 22 concludes with sustained notes from Vce. 3 and Cb.

23

Solo Vln. 1

gli altri

Vln. II solo

gli altri

Vla. 1

Vla. 2-3

Vce. 2

Vce. 3

Musical score for measures 23-26. The score includes parts for Solo Vln. 1, gli altri, Vln. II solo, gli altri, Vla. 1, Vla. 2-3, Vce. 2, and Vce. 3. Measure 23 features a sustained note from Solo Vln. 1. Measures 24-25 show rhythmic patterns in Vln. II solo and Vla. 1. Measures 26 concludes with sustained notes from Vce. 2 and Vce. 3.

27

Vln. I div.

Vln. II-div.

Vla.

Cellos

ppp

ppp

ppp

ppp

emerge from the texture

pp

33

Vln. I div.

Vln. II-div.

Vla.

Cellos

< pp

mp pp

emerge from the texture

pp

pp

pp

pp

< mf

p

ppp

40

Vln. I div.

Vln. II div.

Vla. div. *pp*

Cellos *mp* *pp*

Cb.

46

Vln. I div. *p* *mp*

Vln. II div. *p* *mp*

Vla. div. *p* *mp*

Vce. div. *mp* *pp* *p* *mp*

Cb. *mp* *pp* *p* *mp*

52

Solo Vln. 1

Vln. I div.

Vln. II-div.

Vla. div.

Vce. div.

Cb.

56

Vln. I div.

Vln. II-div.

Vla. div.

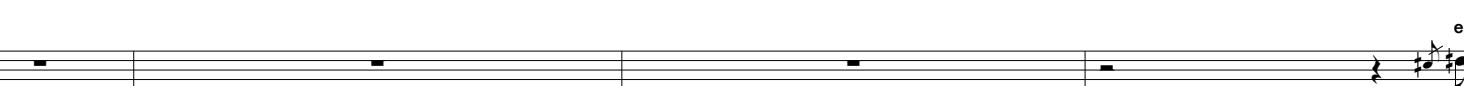
Cellos

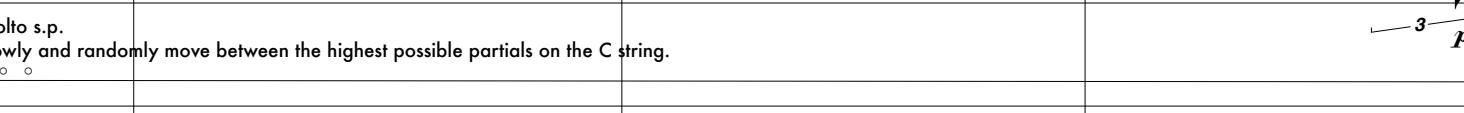
Cb.

Detailed description: The musical score is for an orchestra and solo violin. It features ten staves. The first five staves (measures 52-55) include Solo Vln. 1, Vln. I div., Vln. II-div., Vla. div., and Vce. div. Solo Vln. 1 has a melodic line with dynamics mp, f, mf, mp, and ppp. The other four divisi groups play sustained notes. The last five staves (measures 56-60) include Cb., Vln. I div., Vln. II-div., Vla. div., Cellos, and Cb. These staves show rhythmic patterns with dynamics ff, ff, ff, ff, ff. Measure 56 begins with a dynamic ff. The score is in 3/4 time throughout, except for measures 56-60 which are in 2/4 time.



65

Vln. I 

Vla. 1 

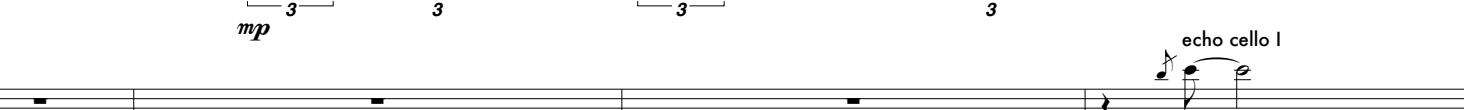
molto s.p.
Slowly and randomly move between the highest possible partials on the C string.

Vla. 2-3 

p

Vce. 1 

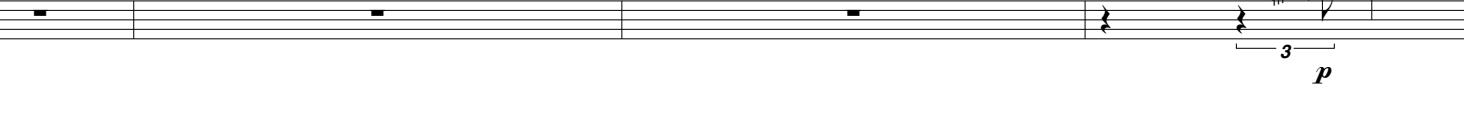
Solo
mp

Vce. 2 

p echo cello I

Vce. 3 

p echo cello I

Cb. 

p

69

Vln. I

Vla. 1

Vla. 2-3

Vce. 1

Vce. 2

Vce. 3

Cb.

Slowly and randomly move between the highest possible partials on the C string.
○ ○ ○

solo molto vib. senza vib.

mp mf pp

(solo)

f solo molto vib. senza vib.

mp mf pp

mp mf pp

75

Vln. I

Vla. 1

Vla. 2-3

Vce. 1

Vce. 2

Vce. 3

Cb.

molto vib. senza vib.

mp pp

(solo)

5

molto vib. senza vib.

pp < mp

molto vib. senza vib.

pp senza vib.

pp

79

Vln. I div.

Vln. II *ppp*

Vla. *ppp*
gentle, like reverberation in a cathedral
pp

Vce. 1 *mf*
gentle, like reverberation in a cathedral
p

Vce. 2 *pp*
gentle, like reverberation in a cathedral

Vce. 3 *pp*

Cb.

84

Solo Vln. 1 *p*
pp

gli altri *p*
unis
pp

Vln. II solo *p*
pp

gli altri *p*
pp

Vla. 1 *p*

Vla. 2

Vla. 3

Vce. 1 *p*

Vce. 2 *p*

Vce. 3 *p*

Cb.