

Solvognen
for String Orchestra

Ben Lunn

To Jonathan Harvey
Solvognen
for String Orchestra

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Dark ♩ = 60-69

The score consists of 17 staves for string instruments. The top five staves are Violin I (a-f), the next five are Violin II (a-e), the next three are Viola (a-c), and the bottom three are Violoncello (a-c) and Contrabass. The music is in 4/4 time with a key signature of one flat (B-flat). The score includes various dynamics such as *pp*, *p*, and *mp*, and performance instructions like "S.T. *" and "Light free bowing...".

*Light free bowing.
producing lots of overtones.
(the tie doesn't dictate bowing
merely how long it should be
sustained for)

A

9

This musical score is for a section of a symphony, marked with a rehearsal sign 'A' and measure number '9'. It features staves for Violins I, Violins II, Violas, and Cellos/Double Basses. The Violin I and II parts have multiple staves each, with dynamic markings such as *pp*, *p*, *pp⁵*, and *pp⁵ p*. The Viola parts also include dynamic markings like *pp*, *p*, and *pp⁵ p*. The Cello and Double Bass parts are marked with *pp*, *p*, and *pp⁵ p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A section of the score is marked 'S.T. *'. The bottom of the page shows a double bass line with a dynamic marking of *mp*.

16

Violin I (Vln. I): The top staff shows a melodic line starting at measure 16 with dynamics *pp*, *p*, and *pp*. It includes a fifth-finger fingering (*5*) and a downward-pointing triangle at the end of the first measure.

Violin II (Vln. II): The middle staves show a melodic line with dynamics *pp*, *p*, and *pp*. It includes a third-finger fingering (*3*) and a downward-pointing triangle at the end of the first measure.

Violin III/IV (Vln. III IV): The lower staves show a rhythmic pattern with dynamics *pp* and *p*. It includes a third-finger fingering (*3*) and a downward-pointing triangle at the end of the first measure.

Viola (Vla.): The two staves below the violins show a melodic line with dynamics *pp*, *p*, and *pp*. It includes a third-finger fingering (*3*) and a downward-pointing triangle at the end of the first measure.

Cello (Vc.): The bottom staff shows a melodic line with dynamics *pp*, *p*, and *pp*. It includes a third-finger fingering (*3*) and a downward-pointing triangle at the end of the first measure.

B

21

Vln. I *mp* *ppp*

Vln. I *pp* *ppp*

Vln. I III IV

Vln. I III IV

Vln. I III IV

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc. *mp* M

Vc. *mp* M

Vc. *mp* M

Cb. *mf*

mf

Detailed description: This page of a musical score, labeled '8' at the top left, contains measures 21 through 25, indicated by a box labeled 'B' at the top center. The score is for a string quartet and woodwinds. The first five staves are for Violin I (Vln. I), the next five for Violin II (Vln. II), and the last four for Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Vln. I: Measure 21 starts with a half note chord marked *mp*. Measures 22-24 are mostly rests, with a *ppp* dynamic marking at the start of measure 25. A large black downward-pointing triangle is placed above the staff in measure 22.
- Vln. II: Measure 21 starts with a half note chord marked *mp*. Measures 22-24 are rests. Measure 25 starts with a half note chord marked *ppp*.
- Vln. I (three staves): Each staff has a sixteenth-note triplet pattern marked 'III IV' starting in measure 22 and continuing through measure 24.
- Vln. II (three staves): Each staff has a sixteenth-note triplet pattern marked 'III IV' starting in measure 21 and continuing through measure 24.
- Vla.: All three staves are mostly rests.
- Vc.: Three staves. The top staff has a half note chord marked *mp* in measure 24, with a 'M' marking above it. The middle staff has a half note chord marked *mp* in measure 22, with a 'M' marking above it. The bottom staff has a half note chord marked *mp* in measure 24, with a 'M' marking above it.
- Cb.: Rests in measures 21-24, then a half note chord marked *mf* in measure 25.

Musical score for Violins I, Violins II, Violas, Cellos, and Contrabass. The score is divided into two measures.

Violin I (Vln. I): The first measure contains a half note chord (G4, B4, D5) marked *mf*. The second measure contains a half note chord (A4, C5, E5) marked *mf*. A long slur covers both measures. *ppp* is indicated in the first measure.

Violin II (Vln. II): Both measures contain whole rests.

Viola (Vla.): Both measures contain whole rests.

Cello (Vc.): The first measure contains a half note chord (G2, B2, D3) marked *mf*, with a first finger (M) marking. The second measure contains a half note chord (A2, C3, E3) marked *mf*, with a first finger (M) marking. A long slur covers both measures.

Contrabass (Cb.): Both measures contain whole rests.

Violin I (Vln. I): The second measure contains a sixteenth-note arpeggiated figure (G4, B4, D5) marked *ppp*. A first finger (I) marking is indicated.

Violin I (Vln. I): The second measure contains a sixteenth-note arpeggiated figure (A4, C5, E5) marked *ppp*. First (I) and second (II) finger markings are indicated.

28

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

ppp

p

29

Violin I parts (Vln. I) are marked with *ppp* and have long hairpins. The first four staves show sustained notes. The fifth and sixth staves show rhythmic patterns.

Violin II parts (Vln. II) are marked with *ppp*. The first three staves show sustained notes. The fourth staff shows a section marked *ppp* with double and triple stops (II, III).

Viola (Vla.) and Violoncello/Contrabasso (Vc., Cb.) parts are silent in this section.

Musical score for measures 30-39, featuring multiple staves for Violins I and II, Violas, and Cellos. The score includes various musical notations such as notes, rests, and dynamic markings.

Violin I (Vln. I): Measures 30-31 show a sustained chord. Measures 32-39 feature a rhythmic pattern of eighth notes.

Violin II (Vln. II): Measures 30-31 show a sustained chord. Measures 32-39 feature a rhythmic pattern of eighth notes. A *ppp* marking is present at the start of measure 32.

Viola (Vla.): Measures 30-39 are mostly rests.

Cello (Vc.): Measures 30-31 are rests. Measure 32 has a *f* dynamic marking. Measures 33-39 feature a sustained chord with a *f* dynamic marking.

Contra Bass (Cb.): Measures 30-39 are rests.

Measure numbers 30 through 39 are indicated at the top of the page.

31

The musical score is organized into systems for different instruments:

- Violins I (Vln. I):** Five staves. The top three staves show sustained notes with dynamic markings *mf* and *f*. The bottom two staves contain rhythmic patterns of eighth notes.
- Violins II (Vln. II):** Five staves. The top three staves show sustained notes with dynamic markings *mf* and *f*. The bottom two staves contain rhythmic patterns of eighth notes.
- Violas (Vla.):** Three staves, all containing whole rests.
- Cellos (Vc.):** Three staves. The top two staves have sustained notes with dynamic markings *f* and *M*. The bottom staff has a dynamic marking *f*.
- Double Basses (Cb.):** One staff containing a whole rest.

32

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

f

C

The image shows a page of a musical score, page 15, marked with a section symbol 'C'. The score is arranged in a standard orchestral layout with staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The Violin I part begins at measure 33. The score features several dynamic markings: *ff* as loud as possible. These markings are accompanied by dynamic hairpins (crescendos and decrescendos) across various staves, including Vln. I, Vln. II, Vla., and Vc. The markings are placed above the notes, indicating the intended volume change.

The Violin II part features a prominent rhythmic pattern of eighth notes. The Viola and Violoncello parts also have dynamic markings and hairpins. The Contrabass part is mostly silent in this section.

The overall structure of the page is organized into measures, with the dynamic markings and hairpins spanning across several measures to achieve the desired effect.

38

The musical score consists of the following parts:

- Vln. I:** Five staves. Includes dynamic marking *ff as loud as possible* and technical markings *8va*, *5*, and *3*.
- Vln. II:** Five staves. Includes dynamic marking *ff as loud as possible* and technical markings *8va*, *5*, and *3*.
- Vla.:** Three staves. Includes technical markings *8va*, *5*, and *3*.
- Vc.:** Three staves. Includes dynamic marking *mp* and asterisk (*) markings.
- Cb.:** One staff. Includes dynamic marking *mp* and asterisk (*) markings.

Technical markings include *8va* (octave up), *5* (fingering), and *3* (triplet). Dynamic markings include *ff* (fortissimo) and *mp* (mezzo-piano). The score is marked with slurs and accents throughout.

44

This page of a musical score, numbered 17, contains measures 44 through 47. It features a string section with the following parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts are written in treble clef, while the Viola, Violoncello, and Contrabass parts are in bass clef. The score is characterized by a dense texture of sixteenth-note patterns, often beamed in groups of six. Many of these patterns are marked with a circled '6' above the notes, indicating a sextuplet. Various fingering numbers (1-5) and articulation marks (accents, slurs) are present throughout the score. The Violoncello and Contrabass parts feature long, sustained notes with slurs, providing a harmonic foundation for the more active string parts. The page is divided into four measures by vertical bar lines.

D

This page contains a musical score for measures 49 through 54. The score is divided into systems for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measures 49-54:** The score features a series of notes with dynamic markings. The primary dynamic is *ff as loud as possible*, which appears in every staff. The notes are often grouped with slurs and include accents.
- Violin I (Vln. I):** Six staves. Measures 49-54 show various rhythmic patterns, including eighth and sixteenth notes, with slurs and accents. Dynamic markings are present in measures 50, 51, 52, 53, and 54.
- Violin II (Vln. II):** Six staves. Similar to Vln. I, with notes and slurs. Dynamic markings are present in measures 50, 51, 52, 53, and 54.
- Viola (Vla.):** Two staves. Measures 49-54 show notes with slurs and accents. Dynamic markings are present in measures 50, 51, 52, 53, and 54.
- Violoncello (Vc.):** Three staves. Measures 49-54 show notes with slurs and accents. Dynamic markings are present in measures 50, 51, 52, 53, and 54.
- Contrabass (Cb.):** One staff. Measures 49-54 show notes with slurs and accents. Dynamic markings are present in measures 50, 51, 52, 53, and 54.

Additional markings include *8^{va}* (octave up) and *8^{va}* (octave down) in several staves, indicating octave transpositions. The score is written in a standard musical notation with treble and bass clefs.

This page of a musical score contains measures 57 through 60 for a string ensemble. The instruments are arranged in the following order from top to bottom: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

Violin I (Vln. I): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

Violin II (Vln. II): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

Viola (Vla.): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

Cello (Vc.): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

Double Bass (Cb.): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

Violoncello (Vc.): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

Double Bass (Cb.): Measures 57-60 feature a melodic line with slurs and accents. Measure 57 starts with a *mp* dynamic. Measure 58 includes a *5* fingering. Measure 59 has a *3* fingering. Measure 60 has a *5* fingering. A *8va* marking is present above the staff in measures 58 and 59.

This page of a musical score, numbered 20, contains measures 62 through 65. The score is arranged in a system with 18 staves. The top six staves are for Violins I (Vln. I), the next six for Violins II (Vln. II), and the next three for Violas (Vla.). The bottom three staves are for the Cello and Double Bass (Vc. and Cb.).

The Violin I and II parts feature a melodic line with frequent slurs and accents. The Viola parts provide harmonic support with similar melodic patterns. The Cello and Double Bass parts are primarily accompanimental, with some sustained notes and occasional melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*. Measure numbers 62, 63, 64, and 65 are clearly marked at the beginning of their respective staves.

E

67

The musical score consists of the following parts and markings:

- Violin I (Vln. I):** Measures 67-70. Dynamic marking: *ff as loud as possible*. Includes an *8va* marking.
- Violin II (Vln. II):** Measures 67-70. Dynamic marking: *ff as loud as possible*. Includes an *8va* marking.
- Viola (Vla.):** Measures 67-70. Dynamic marking: *ff as loud as possible*. Includes an *8va* marking.
- Violoncello (Vc.):** Measures 67-70. Dynamic marking: *mp*. Includes an *M* marking.
- Contrabasso (Cb.):** Measures 67-70. Dynamic marking: *mp*. Includes an *M* marking.

The score is written in a grand staff format with multiple staves for each instrument. The dynamic markings are consistently placed above the notes. The *8va* markings indicate octave transposition. The *M* markings likely refer to mutes or specific articulation.

Musical score for measures 76-79, featuring five Violin I staves, five Violin II staves, three Viola staves, three Violoncello staves, and one Contrabass staff. The score is marked with *ppp* (pianissimo) and *mf* (mezzo-forte) dynamics. A large slur spans measures 76-79 across all staves. The Violin I staves show a melodic line with a *ppp* dynamic. The Violin II staves are mostly silent. The Viola and Violoncello staves have a *mf* dynamic. The Contrabass staff has a *mf* dynamic. A *ppp* dynamic is also present in the fifth Violin I staff, which has a tremolo-like texture. The sixth Violin I staff has a *ppp* dynamic with a tremolo-like texture, marked with *I II* fingering. The Violoncello staves have a *mf* dynamic with a tremolo-like texture. The Contrabass staff has a *mf* dynamic with a tremolo-like texture.

80

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

ppp

ppp

81

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

ppp

ppp

II III

ppp

82

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

ppp

f

f

M

M

83

The score for measures 83-89 consists of the following parts:

- Vln. I (Violin I):** Four staves. Measures 83-85 show a whole note chord with a fermata. Measures 86-89 feature a continuous sixteenth-note figure.
- Vln. II (Violin II):** Four staves. Measures 83-85 show a whole note chord with a fermata. Measures 86-89 feature a continuous sixteenth-note figure.
- Vla. (Viola):** Three staves. All measures (83-89) contain a whole rest.
- Vc. (Cello):** Three staves. Measures 83-85 show a whole note chord with a fermata. Measures 86-89 feature a continuous sixteenth-note figure.
- Cb. (Contrabass):** One staff. All measures (83-89) contain a whole rest.

Performance markings include *mf* (mezzo-forte) at the beginning of measures 83-85 and *f* (forte) at the beginning of measure 89. Dynamic hairpins are present throughout the section.

84

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

f

89

This page of a musical score, numbered 89, contains staves for Violins I and II, Violas, and Cellos. The score is divided into four measures. The Violin I parts (staves 1-6) are mostly silent, with some notes appearing in measures 3 and 4, marked with *pp* and *p*. The Violin II parts (staves 7-10) feature more activity, including a five-measure rest in measure 1, followed by notes with *pp* and *p* dynamics, and a triplet in measure 4. The Viola parts (staves 11-12) play a melodic line with *pp* and *p* dynamics, including a triplet in measure 4. The Cello parts (staves 13-14) play a similar melodic line with *pp* and *p* dynamics. The bottom two staves (15-16) are empty. A large black triangle is placed above the Violin II staff in measure 3. The page number 89 is at the top left.

93

Violin I (Vln. I):
- Measures 1-2: Rest.
- Measure 3: *p*
- Measures 4-5: Rest.
- Measures 6-7: *pp* *p* (5th finger)
- Measure 8: *pp*

Violin II (Vln. II):
- Measures 1-2: Rest.
- Measures 3-4: *pp* *p* (5th finger)
- Measure 5: *pp*
- Measures 6-7: *pp* (3rd finger)
- Measure 8: *p* (3rd finger)

Violoncello (Vc.):
- Measures 1-2: *pp*
- Measures 3-4: *pp* (3rd finger)
- Measure 5: *pp*
- Measures 6-7: *pp* (3rd finger)
- Measure 8: *pp*

Viola (Vla.):
- Measures 1-2: *pp*
- Measures 3-4: *pp* (3rd finger)
- Measure 5: *pp*
- Measures 6-7: *pp* (3rd finger)
- Measure 8: *pp*

Violin II (Vln. II) - Technical Exercises:
- Measure 3: III IV
- Measure 4: III IV
- Measure 8: III IV

Violoncello (Vc.) - Technical Exercises:
- Measure 5: II III

Violoncello (Vc.) - Technical Exercises:
- Measure 8: III IV

Violoncello (Vc.) - Technical Exercises:
- Measure 8: III IV

G

98

Vln. I *mp*

Vln. I *pp*

Vln. I III IV

Vln. I III IV

Vln. I III IV

Vln. I *p*

Vln. II *mp*

Vln. II *mp*

Vln. II S.T. * *pp* *p* *pp* *p*

Vln. II S.T. * *pp* *p* *pp* *p*

Vc. *mp*

Vc. S.T. * *pp* *p* *pp* *p*

Cb. *mp* *mp* *mp*

Detailed description: This page of a musical score, page 32, is marked with a 'G' in a box at the top right. It contains 14 staves for various instruments. The first five staves are for Violin I (Vln. I), the next five for Violin II (Vln. II), the next two for Viola (Vla.), and the last two for Cello (Vc.) and Double Bass (Cb.). Measure 98 is the starting point. The Vln. I parts feature a melodic line starting on a whole note, followed by a series of sixteenth-note patterns. The Vln. II parts have a similar melodic line. The Vla. parts have a melodic line with triplets. The Vc. and Cb. parts have a melodic line with triplets. Dynamics include *mp*, *pp*, and *p*. There are also markings for 'S.T. *' and 'III IV'.

104

p *p* *p*

N → S.P. → S.T.

N → S.P. → S.T.

N → S.P. → S.T.

S.T. * *pp* < *p* > *pp* < *p* >

S.T. * *pp* < *p* > *pp* < *p* >

S.T. * *pp* < *p* > *pp* < *p* >

mp *mp*

Detailed description: This page of a musical score, numbered 104, contains the string parts for measures 104, 105, and 106. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The Violin I and II parts feature a complex rhythmic pattern of sixteenth notes starting in measure 105, with dynamic markings of *p* and performance instructions 'N', 'S.P.', and 'S.T.' above the staves. The Viola and Cello parts play a melodic line with accents and dynamic markings of *pp* and *p*, also marked with 'S.T. *'. The Cello part includes a triplet in measure 105. The bottom of the page shows a common bass line for the Cello and Double Bass with a dynamic marking of *mp*.

108

Violin I (Vln. I): Five staves, mostly silent with rests.

Violin II (Vln. II): Five staves. Measures 108-110: *pp* with *S.T.** and slurs. Measure 111: *pp* with *pp* and *p* dynamics. Measure 112: *pp* with *pp* and *p* dynamics. Measure 113: *pp* with *pp* and *p* dynamics. Measure 114: *pp* with *pp* and *p* dynamics, ending with *S.P.*

Viola (Vla.): Three staves. Measures 108-110: *pp* with *S.T.** and triplet markings (*3*). Measure 111: *pp* with *pp* and *p* dynamics. Measure 112: *pp* with *pp* and *p* dynamics. Measure 113: *pp* with *pp* and *p* dynamics. Measure 114: *pp* with *pp* and *p* dynamics, ending with *S.P.*

Violoncello (Vc.): Three staves. Measures 108-110: *pp* with *S.T.** and slurs. Measure 111: *pp* with *pp* and *p* dynamics. Measure 112: *pp* with *pp* and *p* dynamics. Measure 113: *pp* with *pp* and *p* dynamics. Measure 114: *pp* with *pp* and *p* dynamics, ending with *S.P.*

Contrabasso (Cb.): One staff. Measures 108-114: *mp* with slurs and accents, ending with *S.P.*

Performance Instructions: *S.P.* (Sordina Pedale) is indicated with arrows at the end of measures 111, 112, 113, and 114 for the Violin II, Viola, Violoncello, and Contrabasso parts.