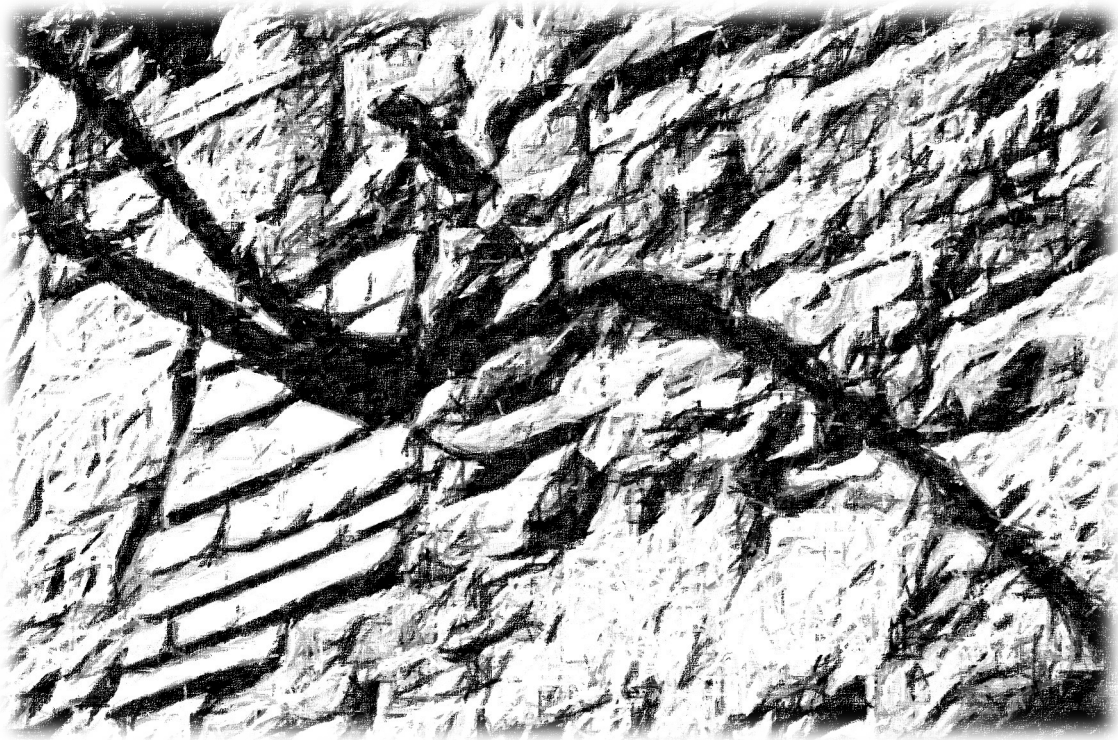


# the faultlines of prayer

[2011, rev. 2012]



Full Score

Aaron Holloway-Nahum

[www.aaronhollowaynahum.com](http://www.aaronhollowaynahum.com)



**Duration:** Approx. 5 minutes

**Instrumentation**

Alto Flute  
Bb Clarinet  
Harp  
Violin  
Violoncello

**Performance Notes**

- The tempi indicated are only for general indication. The conductor is encouraged to choose tempi that fit the acoustics of the concert hall, and to be flexible in tempi within the sections. However, in bar 19 the conductor should be sure not to cut short the silence!
- Indicated harmonics in the guitar part should be natural harmonics; however the player is encouraged to find alternate locations/drop some of these harmonics to allow for greater resonance across the instrument. In general, no harmonic location should be repeated exactly when notes follow directly after one another.
- Glissandi should be as even as possible and last for the full duration of the indicated note they begin on/cross.
- If the players have any questions/concerns regarding the parts please do not hesitate to e-mail the composer at [aaronholloway1@hotmail.com](mailto:aaronholloway1@hotmail.com)

Cover photograph by the composer

for the players of Ensemble Konvergence

# the faultlines of prayer

Aaron Holloway-Nahum  
2011 (rev. version 2012)

♩ = c. 46 *slow and spacious*

Alto Flute

Clarinet in Bb

Harp

Violin

Violoncello

*D: C#B# / E#F#G#A#*

*(harmonics sound 8va)  
always l.v. unless otherwise marked*

*pp poss.*

*pp*

*poco f*

*p*

*full bow slow bow, non vib., molto legato*

*f pp sempre*

*3*

*3*

*p*

6

A. Fl.

Cl.

Hp.

Vln.

Vc.

*breath accent*

*p*

*pp*

*p*

*mf*

*n*

*n*

*p*

*pp*

*p*

*mf*

*arco II*

*n*

*pp*

*III gliss.*

*poco*

*pizz., l.v. sempre*

*V arco*

*mf*

*0*

*0*

*n*

*p*

*< mp*

**A**

13

A. Fl. *molto legato*  
*p* *mp* *f* *p*

Cl. *mf* *p* *pp* *p* *fp*

Hp. *f* *decresc.* *p* *ord.*

Vln. *p* *wide, slow & uneven vib.* *fp* *gliss.*

Vc. *p* *wide, slow & uneven vib.* *mf* *f* *pizz.; l.v. sempre*  
III 0 II IV

**B**

18

In time Give full time! (♩ = c. 92) double speed; playful

A. Fl. *pp* *n* *solo; molto legato poss.* *f: sfz*

Cl. *pp* *poco f*

Hp. *pp* *p*

Vln. *pp* *mp* *f* *p*

Vc. *p* *pizz., l.v. I; IV*

(♩ = c. 46) Tempo I; as before

A. Fl. *pp* *p* *molto legato*

Cl. *pp* *p* *molto legato*

Hp. *p espressivo* *poco f* *p* *poco f*

Vln. *p*

Vc. *poco f* (pizz) vib. molto

C#B# B# C#

(♩ = c. 46) Tempo I; as before

A. Fl. *mf* *f* *ff*

Cl. *mf* *f* *ff* *p (sub.)* *8va* *5*

Hp. *p* *poco f* *C#/G#*

Vln. *f* *p* *pp* *poco* *p sempre* *arco*

Vc. *p sempre*

C C C

31 *mechanically even* *flz.*

A. Fl. *pp* *p < mf* *p*

Cl. (8) *mp* *pp* *p*

Hp. *poco f* *3* *3*

Vln. *pp* *p* *IV III V*  
*senza vib, flautando*

Vc. *p*

35 **D**

A. Fl. *mf* *p* *f* *3* *p < f*

Cl. *n* *p* *fp* *3* *pp*

Hp. *sfz* **D**

Vln. *f* *poco f* *3* *p* *gliss.* *gliss.*

Vc. *poco f* *(fast bow - do not change bow on barlines)* *ord.* *ff*

(♩ = 100 - 110) Tempo II Più mosso

40

A. Fl. *poco f*

Cl. *poco f*

Hp. *(f)*

(♩ = 100 - 110) Tempo II Più mosso

Vln. *gliss.*  
*pp poss. sempre*

Vc. *slow bow*  
*n*

44

A. Fl. *ff* *p* *(p)* *poco f*

Cl. *p* *molto* *molto* *poco f*

Hp. *(f)* *ff* B $\flat$

Vln. *f* *f*

Vc. *pp* *gliss.* *poco f*



48

A. Fl. *p* *simplice*

Cl. *p* *simplice*

Hp. *p* *gliss.* *pp* *bell-like* *f*

Vln. *f* *poss.*

Vc. *l.h. pizz. l.v.*

51

A. Fl.

Cl.

Hp. *pp* *gliss.* *p* *gliss.* *mf*

Vln. *gliss.*

Vc. *gliss.* *molto sul pont.* *p*

53

A. Fl.

Cl.

Hp.

Vln.

Vc.

*pp*

55

A. Fl.

Cl.

Hp.

Vln.

Vc.

*f* *p*

*p* *sub. f*

*f: sfz*

*p* *pp*

*molto tasto*

57

A. Fl.

Cl.

Hp.

Vln.

Vc.

*p*

*p*

*sfz*

*sub. sul pont*

*sub. sul tasto*

*sub. fp*

*f*

*sub. sul pont*

*sub. fp*

*mp*

B $\flat$ /E $\flat$ F $\sharp$ G $\sharp$

60

A. Fl.

Cl.

Hp.

Vln.

Vc.

*(mechanical, as before)*

*p*

*fp*

*fp*

*pp*

*f: sfz*

**E** ( $\text{♩} = \text{c. } 46$ ) Tempo I

*wide, slow and uneven vibrato*

*ffp*

*full bow slow bow, non vib.; molto legato*

*f pp sempre*

63

A. Fl. *pp* *n* *pp*

Cl. *p* *n* *pp*

Hp. *p*

Vln. *pp* *n* *pp* *flautando (al fine)*

Vc. *mf* *n* *flautando*

67

A. Fl. *p* *pp* *p* *mp* **F**

Cl. *p* *mp*

Hp. *mp* **F**

Vln. *p* *mp*

Vc. *ord.* *pp* *p* *pp sempre*

70

A. Fl. *mf* *pp*

Cl. *p* *pp*

Hp. *E♭A♯* *mf* *pp sub.* *p* *l.v. to silence*

Vln. *p* *poco* *mp* *pizz., l.v. to silence*

Vc. *non cresc.* *p*

Detailed description of the musical score: The score is for measures 70-73. The A. Fl. part starts with a whole note rest in measure 70, followed by a half note G4 in measure 71, and a half note G4 with a fermata in measure 72. Dynamics are *mf* and *pp*. The Cl. part has a melodic line starting in measure 70 with a *p* dynamic, ending in measure 72 with a *pp* dynamic. The Hp. part has a chord in measure 70 (E♭A♯), a *mf* dynamic, and a *pp sub.* dynamic in measure 71, followed by a *p* dynamic in measure 72 and *l.v. to silence* in measure 73. The Vln. part has a melodic line starting in measure 70 with a *p* dynamic, moving to *poco* and *mp* in measure 71, and *pizz., l.v. to silence* in measure 73. The Vc. part has a melodic line starting in measure 70 with a *non cresc.* instruction, and a *p* dynamic in measure 73.