

The Persistence of Memory
Sonata for Solo Violin

Des Oliver

For Soloist
(2012-13)

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Total Duration: c 17'18"

Preface.

I.

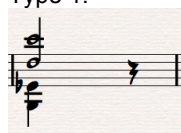
Through **bs.80-81**, the *ritenuto* should be played as a seamless transition from sextuplet to quintuplet note values. In other words, the passage acts as a bridge between the two sets of note values, relaxing into the quintuplet rhythm.



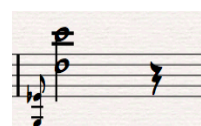
II.

The quadruple stops in **b.31** (Type 1) and **bs.45 & 79** (Type 2) should be played as follows:

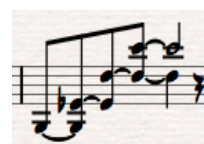
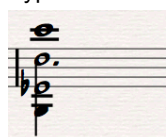
Type 1.



Should be played as:



Type 2.



*This work is dedicated to Prof. Robert Saxton:
provocateur, mentor, and friend.*

I.

THE PERSISTENCE OF MEMORY

SONATA FOR SOLO VIOLIN

DES OLIVER

VELOCE, A DISTANZA

♩ = 192 CA.

VIOLIN

1 2 3 4 5 6

7

7 8 9 10 11

12

12 13 14 15 16

17

RALLENTANDO -----

17 18 19 20 21

22

22 23 24

25

ALLEGRO VIVACE

A ♩ = 152 CA.

25 26 27

28

28 29 30 31

71

TRANQUILLO SEMPRE LEGATO $\text{♩} = 60$

74

E ($\text{♩} = \text{♩}$)

76

78

80

RIT. A TEMPO $\text{♩} = 60$

82

8^{va}

84

87 

90 

93 

95 

98 

100 

103 

106 

GIOCO SO E LEGGERIO

110 **G** ♩=160 (♩.=106)

113

LEGGERMENTE PIÙ LENTO, TRASCINANDO

116 ♩.=136

119

122

125

127

129 H

mf

132

134

BRILLIANTE ED ENERGICO

♩ = 136

f

136

138

140

142

mp

144 **MOLTO RALL.**

MENO MOSSO
146 ♩ = 120

148

150

152

154 J ♩ = 76

157 ♩ = 114

159 (8) *mf* *p*

161 *CRES.*

163 *f*

165 *mp* *f* *mf*

167 *p*

169 *mp*

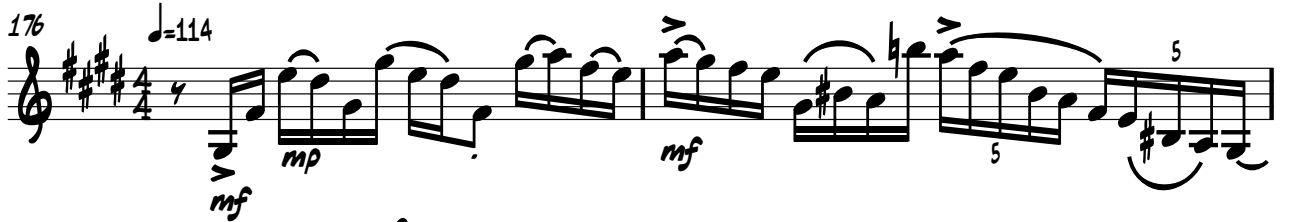
172 *RALL.* *p* *mf* *p*

174 **MOLTO RIT.** 



pp *ppp*

176 **MODERATO** $\text{♩} = 114$



mf *mp* *mf*

CADENZA
← $\text{♩} = \text{♩}$ →

178 **K** $\text{♩} = 76$ ($\text{♩} = 228$)



p *mf*


181 **POCO A POCO RALL.**



184



187 **A PIACERE, AD LIBITUM** **ACCEL.**



cresc.

ANDANTE $\text{♩} = 90$

RIT.



p *mf*

mp p mf > mp RIT.

POCO A POCO ACCEL.

♩=100 pp

188 **L** MODERATO ♩=110

mf

PIÙ MOSSO ♩=80 (♩=120)

mf

ANDANTINO ♩=100

p PIZZ. ARCO pp

M ADAGIETTO ♩=72

mp mf

MODERATO, NOSTALGICO

♩=110

SUL TASTO

p
DOLCEMENTE E CANTABILE

VIVACE, GIOCO SO

♩=140

ALLEGRO, CALMO

♩=80 (♩=120)

p

ANDANTE, AGITATO

♩=92

ALLEGRO, GIOCO SO

♩=120

mf

ff *mf*

PERSISTENTE E MISTERIOSO, LONTANO



♩=132

pp

194

200

205

210

214

218

ALLEGRO CON FUOCO
 ♩ = 120

222

226

POCO A POCO RALL.

230

PIZZ. ARCO

233

MARC.

236

PIZZ. ARCO

239

Vivo

P ♩ = 152 CA.

242

MENO MOSSO

245

♩ = 136

mf

269

Musical notation for measures 269-271. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The music consists of eighth and sixteenth notes with various rests and ties.

272

Musical notation for measures 272-274. The key signature is three sharps. The time signature changes to 9/8 in measure 272 and back to 6/8 in measure 273. The music features eighth and sixteenth notes.

275

Musical notation for measures 275-276. The key signature is three sharps. The time signature is 6/8. The music includes eighth and sixteenth notes with ties.

277

Musical notation for measures 277-280. The key signature is three sharps. The time signature is 12/8. A square box containing the letter 'S' is positioned above measure 277. The music is marked with a forte dynamic (*ff*) and includes accents and slurs.

279

Musical notation for measures 279-281. The key signature is three sharps. The time signature is 12/8. The music is marked with a forte dynamic (*f*) and includes accents and slurs.

281

Musical notation for measures 281-283. The key signature is three sharps. The time signature is 9/8. The music features eighth and sixteenth notes with ties.

284

Musical notation for measures 284-286. The key signature is three sharps. The time signature is 9/8. The music is marked with a mezzo-forte dynamic (*mf*) and includes ties.

287

290

294

297

300

302

304

307

311 **U** CALMO ♩ = 110

314

317

320

323

326

329

332

335

339

343

346

350

352

357

⊕ CODA

ANDANTE

362

♩ = 84 CA.

RIT.

A TEMPO

366

♩ = 84 CA.

370

374

378

381

384

RALL.

ANDANTE

390

♩ = 84

SUL TASTO

ATTACCA

II.

CANTABILE $\text{♩} = 60$ ($\text{♩} = 120$)

VIOLIN

MENO MOSSO $\text{♩} = 104$ ($\text{♩} = 52$)

B PIÙ MOSSO $\text{♩} = 66$ ($\text{♩} = 132$)

22 *RALL.* *A TEMPO* $\text{♩} = 66$
mp
DOLCE

26

29 *RALL.* *A TEMPO* $\text{♩} = 66$
mf *mp* *SUL G.* *mf*

33 *ORD.* $\text{♩} = 66$
mp

35

38 *mp*

40 **E** *TEMPO PRIMO* $\text{♩} = 60$ ($\text{♩} = 120$)
p *DOLCE*

43 *mp* *mf* *mp*

F VIVACE
♩ = 76 (♩ = 152)

Musical staff 46-48: Treble clef, 2/2 time signature. Measures 46-48. Includes triplets and quintuplets. A double bar line is at the end of measure 48.

G

Musical staff 49-51: Treble clef, 2/2 time signature. Measure 49 starts with a *mf* dynamic. Measure 50 has a *p* dynamic. Measure 51 changes to 3/2 time signature. Includes triplets and quintuplets.

Musical staff 52-54: Treble clef, 2/2 time signature. Measure 52 starts with a *mp* dynamic. Includes triplets and quintuplets.

Musical staff 55-57: Treble clef, 2/2 time signature. Includes triplets and quintuplets. A double bar line is at the end of measure 57.

AD LIBITUM.

Musical staff 58-59: Treble clef, 2/2 time signature. Measure 58 starts with a *mf* dynamic. Measure 59 has a *f* dynamic. Includes triplets and quintuplets. A double bar line is at the end of measure 59.

Musical staff 60: Treble clef, 4/4 time signature. Starts with a *p* dynamic. Includes a triplet. A double bar line is at the end of the staff.

64 **TEMPO PRIMO**
 $\text{♩} = 120$ ($\text{♩} = 60$)

MENO MOSSO, MA NON TROPPO
 $\text{♩} = 100$

ALLEGRO
 $\text{♩} = 132$

PIÙ MOSSO
 $\text{♩} = 144$ ($\text{♩} = 72$)

P DOLCE

RALL. **TEMPO PRIMO**
 $\text{♩} = 120$ ($\text{♩} = 60$)

PIÙ MOSSO
 $\text{♩} = 66$ ($\text{♩} = 132$)

mp

mf **CRESC.**

84

J

85 *ff*

88 *f* *CRESC.* *mf*

92 *APPASSIONATO* $\text{♩} = 76$ ($\text{♩} = 152$) *ff*

K *ANIMATO* *mp*

96

100

103

106

109

113

115

BRAVURA
 ♩ = 50 (♩ = 100) ♩ = 76 (♩ = 152)

117

121

127

133

TRANQUILLO, CON MOTO PERPETUO

M ♩ = 132 (♩ = 66)

139

MOLTO RALL.

143