

An Unexpected Light

for solo violin with string orchestra and percussion

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Sadie Harrison

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‘..it is noteworthy that the clearly political interests that are constantly brought to bear on musical folklore should go hand in hand, as is always the case with Russia, with a confused and complicated theory expressly pointing out that “the different regional cultures are evolving and broadening into a musical culture of the whole great socialist country.” ‘

Igor Stravinsky, from *Poetics of Music* (1941)

The following musics with their specific performances were used as the basis for the five ‘hidden lights’:

- 1. Pute Vejas** (The wind has blown), South Aukstaitija, Lithuania
(A harvesting song: *The wind has blown onto one oak tree. Don't you wind blow onto the oak, for this tree cannot blow back, cannot swing back its branches. Father has scold his son. Don't you father scold your son, for he cannot retort, cannot say a word.*)
- 2. Soki Sini Khorosh**, Khojent, Sart (*Kanate of Kokand, now Russian Ferghana District*)
(Vocal, tanbur: Sadyr-Khan Baba Sharifov)
- 3. Lezghinka (Lekuri)**, Georgian, Tiflis (*now Russian Tbilisi*)
(Doli: Bagrat Bagramiants; duduk: Avetik; duduk: Gigo)
- 4. Alagyaz Badzr Sar E** (Alagyaz is a high mountain), Armenian, Alexandropol (*now Russian Gyumri*)
(Vocal: Vahan Ter-Arakelian)
- 5. A-a, a-a, mazulyte** (A-a, a-a, the little one), South Aukstaitija, Lithuania
(A lullaby: *A-a, a-a, the little one, the pretty one, my dear daughter.*)

(1.5. Recordings from: **Autentiska Lietuviu Liaudies Muzika** (*Lithuanian Authentic Folk Music*); Juosta Records 2002. Recordings made in 1965.

2.3.4. Recordings from: **Before the Revolution: a 1909 Recording Expedition in the Caucasus and Central Asia** by the Gramophone Company; International Music Collection of the British Library National Sound Archive, compiled by Will Prentice)

An Unexpected Light

for
solo violin, string orchestra
and percussion

..as stars rise often and go out again..
so many eyes have risen and died out
in front of these eyes of mine.

and yet no such song have
I heard in the darkness of night before..
here, on the ribs of the singer.

from 'Poem of the End' by Marina Tsvetaeva (1892-1941)

♩ = c. 58-62

simple, still, folk-like with rubato

SOLO VIOLIN

PERCUSSION

TALKING DRUM

mp poco vibrato
poco flautando

mp

♩ = c. 160

P projected
SQUEEZE — RELEASE

PPP [from a distance]

PPP

1/4 tone bend from below pitch

Faster, with a lift as if singing **♩ = c. 64-66** → s.p. light

(Arco)

L.H. Pizz.

mf

SQUEEZE (Release)

norm.

mf

poco rit

p

mf

AT°

♩ = c. 58-62

Pūtė vėjas (The Wind has blown)
Harvesting Song from
South Aukštaitija, Lithuania

p

SQUEEZE — RELEASE

Handwritten musical notation on a single staff. It begins with a series of chords and melodic lines. A dynamic marking *p* [always gentle] is present. Above the staff, there are markings for fingerings: *→ s.p.*, *III Norm.*, and a circled *3*. A large slur covers the first half of the staff.

Handwritten musical notation on a single staff, likely a bass line. It features a series of notes with a dynamic marking *p*. Below the staff, the words "SQUEEZE" and "RELEASE" are written with a horizontal line connecting them.

Handwritten musical notation on a single staff. It includes various rhythmic patterns and slurs. A dynamic marking *sub. mf* is present. Above the staff, there are markings for fingerings: *5*, *II*, *3*, and *7*. A circled *3* is also present. The text *poco rit* and *(b) AT^o* are written above the staff.

Handwritten musical notation on a single staff. It includes slurs and dynamic markings. A circled *3* is present. The text *(light)*, *(rit)*, *(AT^o)*, *sub. mf*, *PPP*, and *no vib* are present. Below the staff, there is a circled *3* with a tempo marking *c. 160* and the text *projected SQUEEZE*.

Handwritten musical notation on a single staff. It includes slurs and dynamic markings. A circled *3* is present. The text *(vib)*, *(Arco)*, *p pizz*, *mf (fluid)*, and *f* are present. Below the staff, the text *(Release)* is written.

Handwritten musical notation on a single staff. It includes slurs and dynamic markings. A circled *3* is present. The text *mp (mark upper line)*, *mf*, and *p* are present.

Handwritten musical notation on a single staff. It includes a circled *3* and a dynamic marking *pp*. The text *TOM-TOM*, *[medium]*, *[low]*, and *medium hard sticks* is present.

poco rit

Suddenly FASTER $\text{♩} = 104$

Piano introduction with fingerings 6, 5, 5 and dynamics *P*, *P*, *molto cresc*.

VIOLIN I 1 2 4 *ff*

VIOLIN I 3 4 *Pizz*

VIOLIN I 5 6 *ff*

VIOLIN II 1 2 4 *ff*

VIOLIN II 3 4 *Pizz*

VIOLIN II 5 4 *Pizz*

VLA 1 2 4 *col legno*

VLA 3 4 *ff*

CELLO 1 2 4 *ff*

CELLO 3 4 *ff*

DOUBLE BASS 1 2 4 *Pizz* *Arco*

DOUBLE BASS 3 4 *Pizz* *Arco*

med. low *poco a poco cresc*

♩ = c. 104 *With controlled aggression*

The score is for a 4/4 piece with a tempo of approximately 104 bpm. It features a variety of dynamics and articulations. The Violin Solo part starts with a dynamic of *sfz p* and includes markings for *s.p.* (sotto piano) and *norm.* (normal). The Violin I and II parts are marked *ff* and include *Pizz.* (pizzicato) and *col legno* (col legno) markings. The Viola part is marked *ff* and includes *col legno* markings. The Cello part is marked *ff* and includes *3:2* (triplets) and *Arco* markings. The Double Bass part is marked *ff* and includes *Pizz.* and *Arco* markings. The Percussion part is marked *sfz* and includes *dry, [damp immediately]* markings.

Violin Solo

norm. sfzp $\frac{2}{4}$ 7 $\frac{3}{8}$ \rightarrow s.p. norm. sfzp $\frac{2}{4}$ 7 $\frac{3}{8}$ \rightarrow s.p.

1 2 3 4 5 6

Arco Pizz

col legno col legno

norm. norm. ff

1 2 3 4 5

1.2. col legno norm. $\frac{2}{4}$ 7 $\frac{3}{8}$ \rightarrow s.p. norm. $\frac{2}{4}$ 7 $\frac{3}{8}$ \rightarrow s.p.

Pizz Arco

Arco

1 2 3 4 5

1 2 3 4

Pizz Pizz

Arco Arco

1 2 3 4

1 2 3 4

ff cresc

1 2

Pizz Arco Pizz

PERC

sfz sfz

poco rit poco

A Tempo

Violin Solo

sfp *sfz* *molto cresc* *ff*

Pizz *Arco*

3:2 *2+3*

f *ff*

Arco *Pizz*

3/16

Violin I

Violin II

Viola

Violoncello

Double Bass

Cymbals

Arco *Pizz* *Arco* *Pizz*

light *f* *cresc*

3:2 *2+3*

f *ff*

3/16

Violin Solo

Violin I

Violin II

Viola

Celli

DB

PERC

norm. 3:2

sul pont 7:8

sfz

poco vib

no vib

1.2.

f

5.6.

f

1.2.

f

Pizz

Pizz

5.6.

f

3:2

I sf no vib

I sf no vib

light

f

light

f

5:4

6:4

tr

1.2.

light

mf

light

mf

light

mf

2:2

sub. ff

2:2

sfz

Violin Solo

VIN I

VIN II

VLA

CLU

DB

PERC

f

fff

sfp *molto cresc*

Pizz

sfp *sfz*

NO VIB

3:2

1.2.

3.4

5:4

The image shows a page of a musical score for a symphony or concert band. The score is written for Violin Solo, Violin I, Violin II, Viola, Clarinet, Double Bass, and Percussion. The music is in 3/8 and 2/4 time signatures. The Violin Solo part starts with a forte (*f*) dynamic. The Violin I and II parts have a fortissimo (*fff*) dynamic. The Viola part has a mezzo-forte (*sfp*) dynamic with a *molto cresc* marking. The Clarinet part has a piano (*Pizz*) dynamic. The Double Bass and Percussion parts have a mezzo-forte (*sfp*) and sforzando (*sfz*) dynamic. There are also markings for 'NO VIB' and '3:2' throughout the score.

VIOLIN SOLO

VLN I

VLN II

VLA

CL

DB

PERC

7:8

3:2

IV/III

5:4

gliss

[NON SNAP]

Pizz

1.2.

3-4.

sfp

Sfz

poco A Tempo

VIOLIN SOLO

Violin Solo staff with notes, rests, and dynamics like *sfp*.

VLN I

Violin I staves with notes, rests, and dynamics like *non div.* and *molto sfz*.

VLN II

Violin II staves with notes, rests, and dynamics like *molto sfz*.

VLA

Viola staves with notes, rests, and dynamics like *molto sfz*.

CLU

Clarinet staves with notes, rests, and dynamics like *molto sfz*.

DB

Double Bass staff with notes, rests, and dynamics like *molto sfz*.

ERC

Erhu staff with notes, rests, and dynamics like *sfp*, *sub. molto cresc*, and *sim.*

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poco accel

Violin Solo

Violin Solo part with musical notation, including a *tr* (trill) marking and a *Sempre crescendo* instruction.

VN I

Violin I part with musical notation, including *sfpp* (sforzando piano) and *f* (forte) markings, and *tr* (trill) markings.

VN II

Violin II part with musical notation, including *sfpp* (sforzando piano) and *f* (forte) markings, and *[No vib]* (no vibrato) markings.

VLA

Viola part with musical notation, including *mf* (mezzo-forte) and *f* (forte) markings, and *gliss* (glissando) markings.

CL

Clarinet part with musical notation, including *mf* (mezzo-forte) and *f* (forte) markings, and *gliss* (glissando) markings.

DB

Double Bass part with musical notation, including *p* (piano) and *mf* (mezzo-forte) markings, and *gliss* (glissando) markings.

PERC

Drum part with musical notation, including *sfpp* (sforzando piano), *sim.* (simile), and *molto cresc* (molto crescendo) markings.

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$\text{♩} = c. 104$

[Hard, aggressive tone] *Sempre ff*

VLN I

VLN II

VLA

CLLO

DB

PERC

ff

Preview File Only

Solo VLN

cue drum

(sempre ff)

cue drum

VLN I

(2/4)

VLN II

(2/4)

VLA

(2/4)

CLL

(2/4)

DB

(2/4)

PERC

[cued]

ff

[cued]

pp

molto cresc

Preview File Only

Held back $\text{♩} = 96$

poco-a-poco

VIOLIN SOLO

VLN I non div.

VLN II

VLA

CLU

DB

PERC

fff *molto cresc* *ff* *mf* *p*

Sffz *Sfz* *mf* *P*

Sffz *Sfz* *mf* *P*

SUL PONT *NOA M.* *SUL TASTO*

fff tr *poco a poco* *diminuendo*

SUL PONT *SUL TASTO*

SUL PONT *fff* *diminuendo*

3:2 *Sffz* *Sfz* *f* *Pizz* *mf* *P*

Pizz *1. 2.* *3:2* *mf* *P*

(?) fff *(?) ff* *mf* *P*

--- rit

lunga (+) FREE $\text{♩} = 42$

2 with lightness, 3 space, fragile

VIOLIN SOLO

VN I

VN II

VLA

CLU

DB

PERC

SUL TASTO [V. fast] (change bow as little as possible) 1. *pp*

S.p. (no vib) *pp* *c.d.*

no vib *pp* *c.d.*

s.p. *pp* *(no vib)* *c.d.*

pp *(no vib)* *c.d.*

5.6. TACET

pp *7*

pp *7*

SUL TASTO *tr* *pp* *tr* 4. TACET

Sfpp

Sfpp

Sfpp

Pizz *II* *c.d.*

Pizz *I* *c.d.*

Quasi 'strum' P *pp* *c.d.*

(Pizz)

(Pizz) *pp*

SMALL GONG

$\text{♩} = c. 48$

Scrape rim with metal beater *pp* "lento"

(+) Durations, ⌒ are approximate though rhythmic gestures should be well articulated.
 Cues should follow soloist.

* Soki Sini Khorosh
 from Khojent, Sart
 [khanate of kokand,
 now Russian Ferghana]

1 2

VIOLIN SOLO

VLN I

VLN II

VLA

CLL

DB

PERC

sim. s.p. c.d. arco pizz. arco

poco sf [normal position] 1.2. 'pointed' poco sf

PP

PP

PP

(Pizz) P c.d. (7) P c.d. P poco sfp

medium gong s.g.

[Vary the sound each time, always PP]

Handwritten musical score for a symphony orchestra. The score is divided into several parts:

- VIOLIN SOLO:** Features a melodic line with a 5:4 ratio, marked *mf* [more projected]. Includes a section marked *Pizz Arco* and a non-harmonic interval.
- VLN I:** Violin I section, marked *Sim. S.p.* and *pp*. Includes a section marked *poco P*.
- VLN II:** Violin II section, marked *f* and *pp*.
- VLA:** Viola section, marked *f* and *pp*.
- CLU:** Cello section, marked *f* and *pp*.
- DB:** Double Bass section, marked *1.2. AT PITCH* and *PPP*.
- PERC:** Percussion section, marked *m.g.* and *s.g.* with *(pp)* dynamics.

The score includes various musical notations such as dynamics (*mf*, *pp*, *f*, *PPP*), articulation (*Sim. S.p.*, *Pizz Arco*), and performance instructions (*poco P*, *1.2. AT PITCH*). A large blue watermark "Preview File Only" is visible across the center of the page.

1 2 3
 Pizz. mf P P f (non harmonic)
 (almost invisible) flautando ppp
 (almost invisible) flautando ppp
 f PP PP PP
 'on the string' poco sf PP
 'on the string' poco sf PP
 'on the string' poco sf PP
 poco sf PP poco a poco cresc
 mg. s.g.

1 2 1 2

VIOLIN SOLO

[light, quasi improvisation]

mf very rhythmic [at point of bow]

VLN I

[light] c.d. PP very rhythmic [at point of bow]

[light] c.d. PP very rhythmic [at point of bow]

VLN II

f PP

f PP

VLAS

[Quasi tremolo] accents like sparks

PP [Quasi tremolo]

[Quasi tremolo] accents like sparks

CLLI

[Pizz] as before p c.d. II

p II c.d.

[Quasi tremolo] accents like sparks

poco sfz PP [Quasi tremolo]

DB

f poco sf pp

PERC

m.g. s.g.

sempre pp

1 + Beat 1 of 4
= c. 56

VIOLIN SOLO
[float over the pulse, unco-ordinated] poco vib
mf poco a poco dim

VLN I
[light as air, quasi improvisation]
very rhythmic point of bow) pp (light as air)
ppp NO VIB flautando

VLN II
f 3:2
ppp NO VIB flautando 5:4
ppp NO VIB flautando 3:2

VLA
(on the beat) mf pp + NO VIB
mf pp + NO VIB

CLL
ppp (NO VIB NON. HARM) flautando f

DB
f

PERC
→ m.g.
(m.g.) [co-incide with first beat] pp