

tim brooke

starferrysong

after Schubert's "Lied eines Schiffers an die Dioskuren" D. 360

for string quartet (1997)

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Duration 5½ minutes

starferrysong was written at the request of Philip Sheppard. It was first performed by the Old Isleworth Festival Quartet (Alison Kelly, Miffy Hirsch, vlns; Nick Pendlebury, vla; Philip Sheppard, cello) on 24 June 1997 in All Saint's Church, Old Isleworth, as part of the Old Isleworth Festival.

Instrumentation

2 Violins
Viola
Cello

Programme note

In Schubert's song (a setting of Mayrhofer), a boatman sings to the stars for guidance on his journey. In my piece I have continued with the theme of the interrelation of earth and the heavens, drawing on alleged* correlations between the ancient Egyptian necropolis at Giza, and the plotted contemporary star charts. The Nile, for instance, was thought to mirror the Milky Way (known in ancient texts as the 'Winding Waterway'), and the three Giza pyramids aligned with the Nile in exactly the same way that the three stars of Orion's belt aligned with the Milky Way. At the time of important astral events, terrestrial re-enactments of these dramatic events would take place at Giza. The chosen participant (dressed as the god Horus) would be ceremonially ferried across the Nile (thus implying a much longer and more significant journey) to the Sphinx (which itself symbolised an astral 'gateway'). Once at the Sphinx the Horus-voyager would journey down a tunnel aligned with the pyramids (leading in the heavenly mirror-image to the ancient sky-region known as the Duat, where he was able to be reunited with his father, Osiris) to his final resting place.

Virtually all the music derives from the Schubert original, although it is only quoted in full just before the close.

T.B.

* *Keepers of Genesis* (R Bauval and G Hancock)

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Slowly ♩=100
sul pont.

Violin I
Violin II
Viola
Violoncello

Faster ♩=60

Vln I
Vln II
Vla
Vc.

Vln I
Vln II
Vla
Vc.

13

Vln I *fff* *mf* *fff* *gliss.*

Vln II *fff* *mf* *fff* *gliss.* (IV)

Vla *fff* *mf* *fff* *gliss.* (IV)

Vc. *fff* *mf* *fff* *gliss.*

17

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp* *gliss.*

21

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

26

Vln I *pp* *cresc. poco a poco* *sfz* *pizz.*

Vln II *pp* *cresc. poco a poco* *sfz* *pizz.*

Vla *pp* *cresc. poco a poco* *sfz* *pizz.*

Vc. *pp* *cresc. poco a poco* *sfz* *pizz.*

More flowing - quasi barcarolla

31 arco sul pont. $\text{♩} = 80$

Vln I *p* *ppp* ord.

Vln II *p* *ppp* ord.

Vla *p* *f* *fp* ord.

Vc. *ppp* pizz. arco

35

Vln I *pp*

Vln II *pp*

Vla 4:3 4:3 5 pizz. *ff* sul IV

Vc. *fp* *fp* pizz. arco

39

Vln I *ppp*

Vln II *ppp*

Vla arco *f* 3 3 3

Vc. *f* 3 3 3

43

Vln I

Vln II

Vla pizz. 3 3 arco 3 3

Vc. 3 3 3 3 3 pizz.

45

Violin I (Vln I) and Violin II (Vln II) parts feature melodic lines with slurs and accidentals. The Viola (Vla) and Violoncello (Vc.) parts have a rhythmic accompaniment of eighth notes with triplets. The Vc. part is marked "arco" and includes a dynamic marking of *sfz*.

49 **Lento** $\text{♩} = 80$

Violin I (Vln I) part features a melodic line with slurs and a dynamic marking of *pp*. The Violin II (Vln II), Viola (Vla), and Violoncello (Vc.) parts are marked *pp frozen* and include the instruction "Sul tasto & senza vibrato, like a distant consort of viols". The Vln I part also includes a dynamic marking of *pp* and a dynamic marking of *sfz*.

54

Violin I (Vln I) part features a melodic line with slurs, triplets, and a dynamic marking of *mp* leading to *f*. The Violin II (Vln II), Viola (Vla), and Violoncello (Vc.) parts are marked *pp frozen* and include the instruction "Sul tasto & senza vibrato, like a distant consort of viols".

58

Vln I

Vln II

Vla

Vc.

Detailed description: This system covers measures 58 to 62. The first violin part (Vln I) features a melodic line with a long slur across measures 58-60, including a triplet of eighth notes in measure 59. The second violin (Vln II), viola (Vla), and cello (Vc.) parts provide a rhythmic accompaniment of eighth notes with stems pointing up and down.

8^{va}

63

Vln I

Vln II

Vla

Vc.

Detailed description: This system covers measures 63 to 67. A dynamic marking of *8^{va}* is placed above the first violin staff. The first violin part has a melodic line with a slur and a triplet of eighth notes in measure 66. The other parts continue with the eighth-note accompaniment.

(8)

68

Vln I

Vln II

Vla

Vc.

Detailed description: This system covers measures 68 to 72. A dynamic marking of *(8)* is placed above the first violin staff. The first violin part has a melodic line with a slur and accents on notes in measures 68, 70, and 72. The other parts continue with the eighth-note accompaniment.

(8)

73

Vln I

Vln II

Vla

Vc.

Detailed description: This system covers measures 73 to 77. A dynamic marking of *(8)* is placed above the first violin staff. The first violin part has a melodic line with a slur and accents on notes in measures 73, 75, and 77. The other parts continue with the eighth-note accompaniment.

(8)---7

A tempo

78 $\text{♩} = 60$ con sord. *ppp*

Vln I

Vln II con sord. *ppp*

Vla con sord. *ppp*

Vc. *fp* sul pont. *mp* ord.

Scorrevole

85 *ppp* II

Vln I

Vln II *ppp* III

Vla *pp* 5 5 5 5 5 3 3 3

Vc. *pp* 6 6 6 6 6 6 6 3

89 *pp* 8va

Vln I

Vln II

Vla *pp* 3 3 3 3

Vc. *pp*

94 *pp*

Vln I

Vln II *pp frozen* Sul tasto & senza vibrato, like a distant consort of viols

Vla *pp frozen* Sul tasto & senza vibrato, like a distant consort of viols

Vc. *pp frozen* Sul tasto & senza vibrato, like a distant consort of viols

100

Vln I

Vln II

Vla

Vc.

106

Vln I

Vln II

Vla

Vc.

112

Vln I

Vln II

Vla

Vc.

ppp niente

ppp niente

ppp niente