

for Esther Geldard

Filters

for viola and piano

Incessant (♩=c. 126)

David Horne (1970-)

pizz.

Viola

ff as resonant as possible

Piano

pppp barely audible

tr

† (stopped)

pp

P → (ped. sempre)

6

arco
s.p.
fz + + + +

pp > *pp* > *sim.*

ord. *mfp* *mfp* *mfp* *mfp* *mfp*

ord. *fz sub.* *pp*

ffz *f* *p*

pizz.

mp

8 --- (P →)

11

pp gossamer

ord. 5

pp gossamer (match viola)

discreet pedal

† 'stopped' sound is created by muting string with fingers on one hand while playing specified notes. Fingers should stop strings but not completely muffle the sound. This is best done by stopping string a few inches away from the dampers on pianist's side.

2

14

pizz.

arco

tr~~~~ tr~~~~ tr~~~~

ffz sub.

pp

mp > pp mp > pp

14

pp sempre

non cresc.

pp

fz sub.

pp

mp

5

6

5

5

3

3

mf

17

pp

mp

17

pp

mp

mf p

mf p

sim.

pp

p

pp

mp

5

3

3

6

3

8

20

pizz.

sul D

arco

pizz.

arco

mf

ffz

fz

mf

mf > mp

mf

20

mf

ffz

fz

mf

mf > mp

mf

pp

p

mf

3

3

3

3

5

8

24

27

31

35

Violin part: *pizz. s.t.* *f* *mp* *fz* *mp* *fz* *mp* *ffz* *f* *arco*

Piano part: *mf* *mp* *fz* *mf*

Bass part: *mp* *mf* *P* *(P)*

8

40

Violin part: *pizz. s.p.* *ff* *ord. pizz.* *fff poss.* *ff*

Piano part: *ord.* *pp* *pp* *mf* *mp*

Bass part: *secco*

43

Violin part: *arco* *pp* *fz* *ffz* *pp non cresc.* *ffz sub.*

Piano part: *ff* *pp* *pp* *fz* *ff* *ppp* *ffz* *pp*

Bass part: *8*

48

Violin part: *p* < *f* *p* < *f* *mf* *mp* *ffz* *ffz* *arco* *mf* < *fz* > *mf*

Piano part: *mp* (<) *mf* > *p* *mf* > *p* *mf* > *p* *fz* *ffz* *pp*

Measure 48: *p* < *f* *p* < *f* *mf* *mp* *ffz* *ffz* *arco* *mf* < *fz* > *mf*

Measure 49: *mp* (<) *mf* > *p* *mf* > *p* *fz* *ffz* *pp*

Measure 50: *mp* *ffz* *pp*

Measure 51: *mp* *ffz* *pp*

52

Violin part: *pizz.* *mp* < *mf* *arco* *s.t.* *pp* *s.t.*

Piano part: *mp* *fz* *ffz* *pp*

Measure 52: *pizz.* *mp* < *mf* *arco* *s.t.* *pp* *s.t.*

Measure 53: *mp* *fz* *ffz* *pp*

Measure 54: *pp*

55

Violin part: *pizz.* *mp* *f* *ffz*

Piano part: *p* *fz*

Measure 55: *pizz.* *mp* *f* *ffz*

Measure 56: *p* *fz*

Measure 57: *p* *fz*

6

arco s.t.

ord.

pizz.

58

pppp barely audible

ff furious

ffz

ff

ord.

tr

ff

ppp

pp sempre

P →

P →

→ P

→ P

→ P

→ P

63

arco

mf

p

f

mf

f

ffz

mp

f

mp

mf

f

mf

66

s.t.
sul D & A

sul C & G

ppp sub.

ffz

p dolce

'catch' with pedal

P →

P →

→ P

→ P

71

71

ord. pizz. arco pizz.

fp < *fz* *f* *ffz* *p* < *ff* *ffz* *ff* sempre

mf *p* < *fz* *fz* *mf* *mf*

fz

75

75

arco

pp < *mp* *p dolce*

mf *pp*

8 - - - - - P → U.C. ad lib.

80

80

pizz. arco pizz. arco

mp *ffz* *ff* *f* *mf*

p *pp* *mf* *mp*

pp *pp* *pp*

S → 8 - - - - - (S →) 8 - - - - -

8

84

sul D & A -----, *pizz.* ϵ III ϵ *sim.*

fz *mf* *ffz*

pp *gossamer*

fz *pp* *non cresc.*

mf *secco*

87

arco \circ *sim.* *s.t.* \circ *sim.*

pp *whispering*

5 5 5

6 6 6 3 5

89

ϵ III ϵ *sim.*

ppp

pp

6 5 3 6 5 6

91

III 5

pp

3 6 5

pp

5 6

94

pizz. s.p. arco ord.

ff sub. *pp* *ffz* *p* *pp* *pp*

pppp *pp* *f*

P P P

100

III 5 tr ord. 5

mp *p* *pp* *mp* *pp* *mf*

pp *mp* *pp* *mf*

10
103

5

pp *pp* *ff* *f* *ffz* *ffz*

pizz. arco pizz.

ffz *pp* *pp* *mp* *mf*

P → 8va 8va

107

3

mf *f* *ff*

non legato *pp poss.*

p *pp*

5 5 6 6

5 5 5

secco

110

arco

mf *f* *ff* *pp sub.*

p *f* *p* *ffz sub.*

3

P → P → P →

114

Musical score for measures 114-118. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 114 starts with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The music features a variety of dynamics including *mp* playful, *mf*, and *mp*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *I* (first finger). There are also markings for *fffz*, *ppp*, *pp*, *pp playful*, and *mp*. A measure rest is indicated with a dashed line and the number 8. The bottom staff includes a *P* marking with an arrow pointing right.

119

Musical score for measures 119-122. The score continues with the same instrumentation. Measure 119 includes a ϵ symbol above the staff and a Roman numeral III. The time signature changes to 4/4. Dynamics include *pp*, *fffz sub.*, *fffz*, and *mp*. Performance instructions include *pizz.* and *I*. There are markings for *pp*, *ppp*, and *pp*. A measure rest is indicated with a dashed line and the number 3. The bottom staff includes a *P* marking with an arrow pointing right.

123

Musical score for measures 123-126. The score continues with the same instrumentation. Measure 123 includes a *mf* dynamic and a *pp* dynamic. Performance instructions include *arco* and *I*. There are markings for *pp*, *fffz*, *pp*, and *fffz sub.*. A measure rest is indicated with a dashed line and the number 8. The bottom staff includes a *P* marking with an arrow pointing right.

12 pizz. arco
127

fffz *ffz* *mp* *ffz* *pp*

pp *pp secco*

P →

131

ffz sub. *ff sempre* *fz* *mp > pp* *mp > pp* *fz* *fz* *fz* *fz* *s.t.*

ffz *ffz* *pp* *p*

P →

136

ord. 3 *mp* *mf* *mp* *p³* *p* *mp* *pp < mp < f* *p*

pp⁶ *pp*

P →

140 s.p. ord. s.t. ord. IV III

pp p pp p pp

pp *mp* *p espressivo*

P → P → P →

144 s.t. ord.

pp pp p

pp *ffz* *p*

P → P →

149 s.t. 0 pizz.

ff *ffz* *pp* *ffz*

P →

154

ff *f* *ffz* *pp* (pizz.) arco III

f *mf* *pp*

P → —

secco *fz*₈ -----

158

s.p. ----- pizz. IV *fz* arco *fz* + pizz. *fz* + s.p.

pp > *pp* > *pp* *mf* *p* > *mp* *pp* >

pizz. (pizz.)

p

(mf) ----- P →

166

ord. pizz. *f* > *mf* > *p* *fz* + s.t. *fz* *fz* + *fz* + *fz* + rit. molto -----

mp > *pp* *mp* *sim.* *mp*

ord. *p* ord. *mp* *fz* ord. *mf*

ord. *p* ord. *mf*

P → — P →

Much calmer, gentle (♩ = c. 60)

171

ppp n ∇ pp ∇ pp ∇ ffz ∇ pp ∇ fz

mp warm p pp fz ppp pp

pizz. arco I 3 8 -

ord. ped. ad lib

177

ppp pp p pp

pp p pp pp

ord. ped. ad lib

182

pp p > pp

pp p > p pp

espressivo ped. ad lib

186

pp mp fz p mp pp

ppp pp pp ffz

P →

190 s.t.

>ppp pp pp pp

ord.

pp pp pp ppp pp

P →

195 s.t.

pp < mp > pp ppp < mp > pp fz pp < fz > mf fz fz

ord.

pp mp pp < mp > pp

P →

Scurrying (♩ = c152)

199 s.p.

U.C. _____

202

poco s.p.

ord.

I €

ffz
P →
(3 C.)

205

_____ P →
(U.C. ad lib.)

_____ P →

Musical score for measures 208-210. The score is in 4/4 time and features a piano accompaniment and a single melodic line. The piano part consists of eighth-note patterns in both hands, with dynamics ranging from *pp* to *ffz*. The melodic line starts with a *ffz* dynamic and includes a *fffz* dynamic. A fermata is placed over the eighth measure, with the number '8' above it. Below the piano part, there are two arrows labeled 'P' pointing to the right.

Musical score for measures 211-213. The score is in 4/4 time. The piano part features a *ff* dynamic and the instruction *feroce*. The melodic line includes a *pizz.* instruction and a *sim.* instruction. The piano part has a *pp* dynamic. The melodic line has a *arco sul G & D* instruction. A fermata is placed over the eighth measure, with the number '8' above it.

Musical score for measures 214-216. The score is in 4/4 time. The piano part features a *pp* dynamic. The melodic line includes a *ff* dynamic and a *fffz* dynamic. A fermata is placed over the eighth measure, with the number '8' above it. The instruction *s.p.* is written above the melodic line.

217 *sul C ord.* *sul G* *ppp*

pp \leftarrow *mp* *p* \leftarrow *mp* *ppp* *sempre*

P \rightarrow *P* \rightarrow

220 *pizz.* *p* *ffz* *pp* *pp sempre*

p *ffz* *pp* *pp sempre*

P \rightarrow

224 *arco* *ff* *ffz* *f* *ff*

ff *ffz* *f* *ff*

20

227

sul C & G

s.p.

ff *pp* *ff*

230

(s.p.)

pp sempre

p *pp* *pp* *ff* *mf* *ff* *pp* *P*

233

s.t.

ppp

ppp

ppp *ppp* *P*

236

pp pizzo arco sul G & D 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

pp p pizzo arco sul G 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

pp ffz ffz n < pp >

secco P

240

ffz sub. ppp sul G sul D pizzo arco Extremely Calm (♩ = c. 52)

pp ffz ppp 3 ppp ffz ppp

pp ffz ppp 5 ppp ffz pp

P P P

246

no vib. poco vib. ord. vib.

p pp pp

pp ma chiaro p pp p pp

8 3 P

22

252

sul G & D

sul D & A

mp

257

sul G

rapid

261

sul G

† tap on finger-board, producing indicated pitch