

Katarzyna
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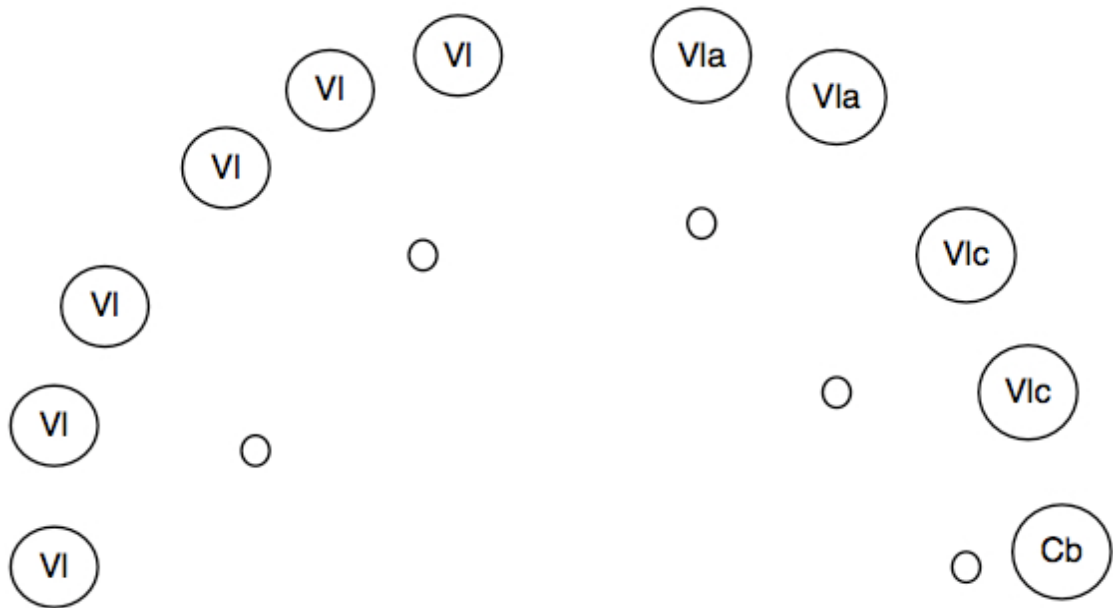
Perpetuity

for string ensemble and electronics

The following work was developed for performance by the Scottish Ensemble as a part of SPNM's season of events 2008/09.

The premiere took place at Sound Festival, Aberdeen on 17th November 2008.

The microphone placement (use condenser microphones):
For output use 2.1 system



Perpetuity

Kasia Glowicka
2008

This musical score is for the piece "The Great Wall" by John Williams. It features a computer-generated melody and a string ensemble. The score is written for the following instruments:

- Computer
- Violin I 1
- Violin I 2
- Violin I 3
- Violin II 1
- Violin II 2
- Violin II 3
- Viola 1
- Viola 2
- Cello 1
- Cello 2
- Double Bass (sounds octave lower)

The tempo is marked as $\text{♩} = 120$. The score is divided into two sections, labeled 1. and 2. Section 1. begins with a computer-generated melody in the first measure, followed by a string ensemble entry in the second measure. Section 2. begins with a computer-generated melody in the first measure, followed by a string ensemble entry in the second measure. The string ensemble consists of Violin I, Violin II, Viola, Cello, and Double Bass. The Violin II parts are marked with *non vib.* (non vibrato). The Viola and Cello parts are marked with *p* (piano). The Double Bass part is marked with *p* (piano). The score is written in common time (C) and features a key signature of one sharp (F#).

3.

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

non vib.

mf

f

p

39

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

54

5.

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pp

f

mp

f

fp

f

fp

f

p

pp

f

mp

f

fp

f

fp

f

p

pp

mf

mp

f

p

f

p

fp

13.

114 4

C. 4 bars silence **B**

Vln. I 1 114 4

Vln. I 2 4

Vln. I 3 4

Vln. II 1 4

Vln. II 2 4

Vln. II 3 4

Vla. 1 4

Vla. 2 4

Vc. 1 4

Vc. 2 4

D.B. 4

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

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

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

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

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

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

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

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

ordinario *arco* *p* *mp* *p* *p* *mf* *pp* *pp* *mp* *p*

ordinario *arco* *p* *mp* *p* *p* *mf* *pp* *pp* *mp* *p*

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

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

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

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

C

The image shows a musical score for 'The Swan' by Camille Saint-Saëns, measures 137-140. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 137, 138, 139, and 140 indicated at the top. The instruments are listed on the left: C. (Cello), Vln. I 1, Vln. I 2, Vln. I 3, Vln. II 1, Vln. II 2, Vln. II 3, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. (Double Bass). The string parts (Vln. I, Vln. II, Vla., Vc., and D.B.) play a sustained melody in the right hand, while the woodwind parts (Vln. I, Vln. II, Vla., Vc., and D.B.) play a rhythmic pattern in the left hand. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

141

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

14.

15

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

147

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

This musical score page contains measures 147 through 150. The instrumentation includes a Clarinet (C.), Violins I (Vln. I 1, 2, 3), Violins II (Vln. II 1, 2, 3), Violas (Vla. 1, 2), Violas/Celli (Vc. 1, 2), and Double Bass (D.B.). Measures 147 and 148 feature a complex texture with rapid sixteenth-note passages in the strings and a sustained, high-pitched tone in the Clarinet. Measure 149 continues the string patterns, while measure 150 shows a change in the Clarinet's role, playing a more active, rhythmic line. The Double Bass part is characterized by a steady, rhythmic pattern of eighth notes.

150

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

This musical score page contains measures 150, 151, and 152. The instruments are arranged in the following order from top to bottom: C (Clef), Violin I (Vln. I 1, Vln. I 2, Vln. I 3), Violin II (Vln. II 1, Vln. II 2, Vln. II 3), Viola (Vla. 1, Vla. 2), Violoncello (Vc. 1, Vc. 2), and Double Bass (D.B.). Measures 150 and 151 are marked with a '150' at the beginning. The C instrument has a whole rest in measure 150 and a half note in measure 151. The Violin I parts play a continuous sixteenth-note pattern. The Violin II and Viola parts play a continuous eighth-note pattern. The Violoncello and Double Bass parts play a continuous sixteenth-note pattern. The Viola 2 part has a half note in measure 150 and a half note in measure 151. The Violoncello 2 part has a half note in measure 150 and a half note in measure 151. The Double Bass part has a half note in measure 150 and a half note in measure 151.

153

C.

Vln. I 1

mf

Vln. I 2

mf

Vln. I 3

mf

Vln. II 1

mf *3* *3* *3* *3* *3* *3* *3* *3*

Vln. II 2

mf *3* *3* *3* *3* *3* *3* *3* *3*

Vln. II 3

mf *3* *3* *3* *3* *3* *3* *3* *3*

Vla. 1

Vla. 2

Vc. 1

mf

Vc. 2

mf

D.B.

mf

157

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

8va

The musical score for measures 157-159 is as follows:

- Measure 157:** All instruments play a continuous stream of sixteenth notes. The Violins I and II parts are marked with a '3' under the first three notes of each measure, indicating a triplet.
- Measure 158:** The texture continues with sixteenth notes. The Violins I and II parts are marked with a '3' under the first three notes of each measure, indicating a triplet.
- Measure 159:** The Violins I and II parts are marked '8va' (octave up) and play a continuous stream of sixteenth notes. The Violins III and IV parts continue with sixteenth notes, marked with a '3' under the first three notes of each measure, indicating a triplet.

C.

20

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

15.

16.

17.

18.

164

C.

19. 20. 21. 22. 23.

21

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

p

p

p

22

24.

25.

26.

C.

string sample

D

sul pont.

sul pont.

pp

sul pont.

p

sul pont.

p

vib.

mp

f

vib.

mp

f

sul pont.

mp

f

sul pont.

mp

f

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

27.

192

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

ordinario

arco vib.

p

mp

mf

ordinario

pizz.

[illegible]

30.

220

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

pp *mp* *pp*

ordinario

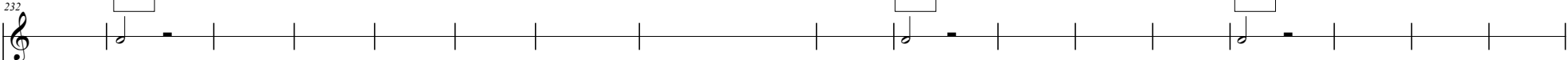
pp *mp* *p*

31.

32.

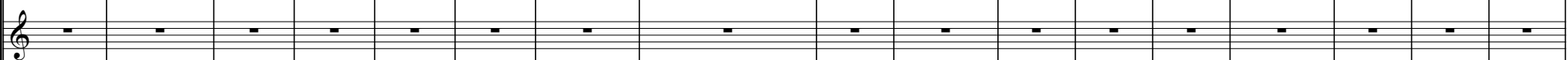
33.

34.

C. 

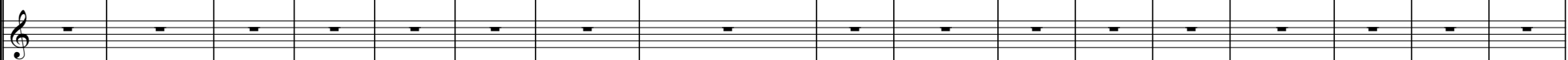
Vln. I 1 

Vln. I 2 

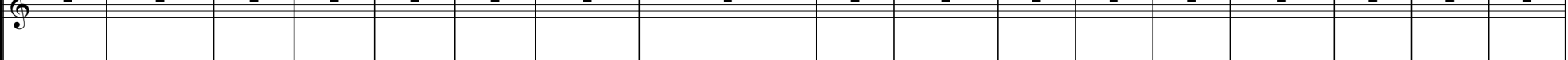
Vln. I 3 

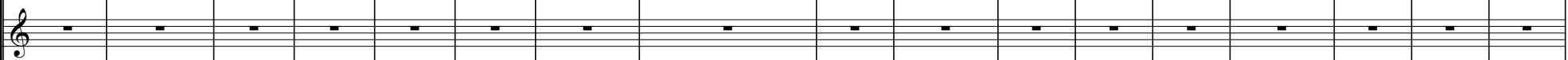
Vln. II 1 

Vln. II 2 

Vln. II 3 

Vla. 1 

Vla. 2 

Vc. 1 

Vc. 2 

D.B. 

249 35. 36. 37.

C.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.B.

ordinario
mp

pizz. l.vibr.
p