
a Strange Peace (2009)



Jonathan Sokol

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Written in collaboration with the Indiana University Contemporary Dance Program and the Jacobs School of Music "Hammer and Nail" Project.



Jonathan Sokol

jonn.sokol@gmail.com
www.jonathansokol.com

 Serriel Printworks

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Instrumentation

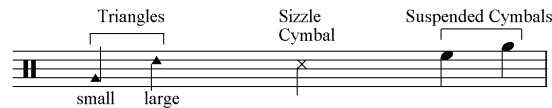
Female voice, doubling Large Triangle

Viola, doubling Large and Small Triangles

Violoncello, doubling Large and Small Triangles

Percussion:

Crotales (2-octave set), Glockenspiel, Large and Small Triangles, Sizzle Cymbal, 2 Med. Sus. Cymbals



Piano

Performance Notes

Duration: 8 minutes 30 seconds



: as fast as possible. **Crotales:** top octave; **Glockenspiel:** any notes; **Piano:** LH C6-C7, RH C7-C8.

Stems without note-heads, found in the presence of glissandi, serve as rhythmical landmarks and are written for the player's benefit.

Figures bracketed by repeat-barlines are to be repeated at a tempo decided by the performer (preferably slow, as to remain in context of the piece) for the duration of the thick bar following the figure.

◇: Diamond-shaped note-heads in the **voice** indicate sibilant-heavy sounds (sss).

Mallet abbreviations:

TB: Triangle Beater (non-percussionists will always use Triangle Beaters.)

SYM/MYM/HYM: Soft/Medium/Hard Yarn Mallet

HPM: Hard Plastic Mallet

Program Note

Washes of metallic resonance and forlorn melodies constitute the material present in *a Strange Peace*, based on selected text from Gunnar Ekelöf's *En Mölna-Elegi*.

Almost all players double on triangles to provide a static atmosphere that begins the piece and comprises much of the following ambience. This texture increases slowly, and its climax is interrupted by the soprano who, hovering above reinterpreted sonorities, carries the piece to its conclusion.

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Selected Text

Be still my child, there is nothing
all is as you see: forest, smoke and the flight of the railroad tracks.
Somewhere far away in a distant land
there is a bluer sky, a wall with roses
or a palmtree and a warmer wind—
and that is all.

Score
Duration: 8 minutes
Text: Gunnar Ekelöf (1907 - 1968)

a Strange Peace

Jonathan Sokol (2009)
ASCAP

Barren, Vast & Empty ♩ = 52 (no greater than 60)

Musical score for the first system of "Barren, Vast & Empty". The score is in 3/4 time with a tempo of ♩ = 52 (no greater than 60). It features five staves: Voice, Viola, Violoncello, Percussion, and Piano. The Voice part has dynamics *f*, *ff*, and *p*. The Viola and Violoncello parts have dynamics *f*, *ff*, and *mp*. The Percussion part includes instructions for Crotales 2 HPM, Triangles 2 TB (Large and Small), and Szl. Cym. (2 TB) with a *scrape, center to rim* instruction. The Piano part has dynamics *fff* and includes markings for *15^{ma}* and *8^{va}*. A double bar line is present at the end of the system.

poco rit. A Tempo
(♩ = 52)

Musical score for the second system of "Barren, Vast & Empty", starting at measure 5. The score features five staves: V. (Voice), Vla. (Viola), Vc. (Violoncello), Perc., and Pno. (Piano). The Voice part has dynamics *mf* and *p*. The Viola part has dynamics *p*, *f*, and *pp static*. The Violoncello part has dynamics *p*, *mf*, *mf (prominent)*, and *f*. The Percussion part includes instructions for Crotales 1 HPM, Sm. Triangle 1 TB, and Crotales 2 HPM with dynamics *mf* and *p*. The Piano part has dynamics *mf* and *mp*, and includes markings for *15^{ma}* and *8^{va}*. A double bar line is present at the end of the system.

*mm. 5, 9: mute in front of hammer, near pin

a Strange Peace (Score)

A

11

V. *f* *f*

Vla. *f* *mp* *mp*

Vc. *f* *ff* *mp*

Perc. *ff*

Pno. *ppp* *emotionless*

(Led.)

to Triangles
Triangles
Triangles
Triangles 2 TB
Triangles 2 TB
to Szl. Cym. (2 TB)
15^{ma}
8^{va}
una corda

15

V. *mp* *ff* *ff*

Vla. *p* *mf* *n*

Vc. *mf* *mf* *f* *n*

Perc. *ff* *ff* *ff*

Pno. *ppp*

(Led.)

Viola
Violoncello
pizz.
arco
Szl. Cym. 2 TB
to Triangles (2 TB)
(scrape)

a Strange Peace (Score)

20

V. *ff*

Vla. *p* *molto* *mf* *n*

Vc. *mp* *f* *n*

Perc. *ff* *ff* *to Szl. Cym. (2 TB)* *(scrape)*

Pno. (8) *ff*

(Ped.)

|| poco rit. . . . A Tempo (♩ = 52) **B**

24

V. *ff* *ff* *ff*

Vla. *flautando* *p* *n* *ff* *p* *Viola ord.*

Vc. *n* *p*

Perc. *to Crotales & Glock. 2 (TB)* *Crotales 1 HPM* *Glock. 1 HPM* *to Triangles (2 TB)* *ff*

Pno. (8) *ff* *tre corde*

(Ped.)

a Strange Peace (Score)

29

V. *f* *f* *p*

Vla. *mf* *f* *p* *Triangles*

Vc. *mf* *f* *mf (prominent)* *ord.*

Perc. *f* *f* *mp*

Pno. *ppp*

(Ped.) *una corda*

34

V. *ff* *f*

Vla. *ff* *to Viola*

Vc. *f* *mp* *n* *mf dolce*

Perc. *ff* *f*

Pno. *f* *ppp* *n* *ppp* *15^{ma}*

(Ped.) * Ped.

a Strange Peace (Score)

39

V. *mp* *p*

Vla. *p dolce* *mf* *f* *gliss.* *molto* *n*

Vc. *p sub.* *mf* *f* *gliss.* *molto* *n*

Perc. *mf* *p* *p*

Pno. *(ppp)* *p*

Ped.

44

V. *f*

Vla. *p* *fp* *f* *ff*

Vc. *p* *fp* *f* *ff*

Perc. *to Crotales and Glock. 2 HPM* *Crotales 1 HPM* *Glock. 1 HPM* *ff*

Pno. *mp* *ff* *ff* *8va*

Ped. *tre corde*

a Strange Peace (Score)

49

V. *ff*

Vla. *f espr.* *ff* [3]

Vc. *f espr.* *ff*

Perc. *add 3rd HPM* *Glock. 3 HPM* *p*

Pno. *15^{ma}* *8^{va}* *ppp* *una corda* *Ped.*

54

V.

Vla. *sul pont.* *p sub.* *f* *n* *ord.* I. II. I. II. *p* *f*

Vc. *sul pont.* *p sub.* *f* *n* *ord.* *p static*

Perc.

Pno.

a Strange Peace (Score)

E

59

V. *ff* *ff*

Vla. *n* *f* *p* *f* *p* *f* *sub.* *f* *sub.*

Vc. *n* *f* *p* *f* *p* *f* *sub.* *f* *sub.*

Perc. *ff* *mf* *p*

Pno. *ff* *ppp*

tre corde *una corda*

64

V. *hysterically f*

Vla. *p* *n* *f* *molto* *p* (*p*) *f* *molto* *p* (*p*)

Vc. *p* *n* *f* *molto* *p* (*p*) *f* *molto* *p* (*p*)

Perc. *mf* *f* (*scrape*) *f* (*scrape*) *ff*

Pno. *ff*

Ped.

*The *f* > *p* in the string parts should occur only once throughout the repeated figure. The remaining duration of the figure should be played *p* until the crescendo in m. 70.

a Strange Peace (Score)

V. *f* *p* *gliss. (close mouth)* *sub. open (f)* *n* *mp*

Be sss- till (mm) my Child There is(ss)

V. *f* *p* *pp*

noth- ing there is noth- ing all is as you

G On cue

S. *mf* *n* *mf* *p*

see Fo- rest Smoke and the flight

Vla. *molto sul pont.* *p* *ff* *p*

Vc. *molto sul pont.* *p* *ff* *p*

Perc. *p* *mp*

Crotales 2 HPM

Triangles 2 TB

Pno. *ppp*

Ed.

*Piano: steady but very slow rhythm.
This rhythm should exist in a temporal world separate from the other players

a Strange Peace (Score)

H A Tempo ♩ = 52

76 *f* *somewhat hurried* *pp* * *mp* *p sub. mouth closed*

S. of the rail road tracks Some-where (mm)

Vla. *n* ord. non-vib. *ppp*

Vc. *n* ord. non-vib. *ppp*

Perc.

Pno.

(Ped)

78 *mf sub. with restrained elation (open)* *p* *mf*

S. Far a-way in a dis-tant land there is a blu-er sky a wall with

Vla. *mf* *p* *mf* *p* *mf* (smooth changes)

Vc. *mf* *p static*

Perc. *p* *mp*

Pno.

(Ped)

*m. 77: held just beyond a comfortable length of time.

**m. 79: to be played as if the meter were still absent; the pattern should not fit within the 4/4 measure.

a Strange Peace (Score)

82

S. *p* *f* *mp* *f* *p sub.* *mf*

ro - ses or a palm-tree and a warm-er wind and

Vla. *p* *mf* *pp*

Vc. *fpp* prepare triangle beater

Perc.

Pno.

(Ped)

86

S. *n* (open) closed Triangle *p* *n* *

that is all (mm)

Vla. *n*

Vc. *n*

Perc. *n*

Pno. *n*

*m. 89: repeat the given patterns for an inexorable amount of time.