

a Strange Peace

Jonathan Sokol

Instrumentation

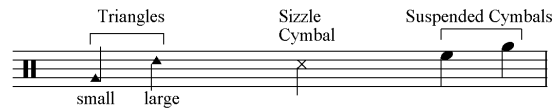
Soprano, doubling Large Triangle

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



: 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 (or boxed in) 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 (String players 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*.

Three of the four non-percussionists in the quintet double on percussion instruments (finger cymbals and 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.

a Strange Peace was written in collaboration with the Indiana University Contemporary Dance Program and the Jacobs School of Music "Hammer and Nail" Project.

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 "a Strange Peace". The score is in 3/4 time and consists of five staves: Soprano, Viola, Violoncello, Percussion, and Piano. The Soprano part features a melodic line with dynamics *f*, *ff*, and *p*. The Viola and Violoncello parts play a rhythmic pattern of eighth notes with dynamics *f*, *ff*, and *mp*. The Percussion part includes Crotales 2 HPM, Triangles 2 TB (Large and Small), and Szl. Cym. (2 TB) with a *scrape, center to rim* effect. The Piano part features a rhythmic pattern with dynamics *fff* and *ff*, and includes markings for *15^{ma}* and *8^{va}*. The section concludes with a *Ped.* marking.

Musical score for the second system of "a Strange Peace". The score is in 3/4 time and consists of five staves: Soprano, Viola, Violoncello, Percussion, and Piano. The Soprano part continues with dynamics *mf* and *p*. The Viola part features a melodic line with dynamics *p*, *f*, and *pp static*. The Violoncello part plays a melodic line with dynamics *p*, *mf*, *mf (prominent)*, and *f*. The Percussion part includes Crotales 1 HPM, Sm. Triangle 1 TB, and Crotales 2 HPM with dynamics *mf* and *p*. The Piano part features a rhythmic pattern with dynamics *mf*, *mp*, and *ff*, and includes markings for *15^{ma}* and *8^{va}*. The section concludes with a *Ped.* marking.

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

the Strange Peace (Score)

A

11

Sop. *f* *f*

Vla. *f* *mp* *mp*

Vc. *f* *ff* *mp*

Perc. *ff*

Pno. *ppp* *emotionless*

(Led.)

15

Sop. *mp* *ff* *ff*

Vla. *p* *mf* *n*

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

Perc. *ff* *ff* *ff*

Pno. *ppp*

(Led.)

the Strange Peace (Score)

20

Sop.

Vla.

Vc.

Perc.

Pno.

(Led.)

ff

p

mp

molto

mf

f

n

to Szl. Cym. (2 TB)

(scrape)

(5)

(8)

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

24

Sop.

Vla.

Vc.

Perc.

Pno.

(Led.)

ff

ff

ff

flautando

p

n

to Triangles

Triangles

to Viola

Viola ord.

p

p

to Crotales & Glock. 2 (TB)

Crotales 1 HPM

to Triangles (2 TB)

ff

Glock. 1 HPM

(5)

(8)

ff

tre corde

the Strange Peace (Score)

29

Sop.

Vla.

Vc.

Perc.

Pno.

f *f* *p*

mf *f* *mf* *mf (prominent)*

ppp

una corda

Red.

sul pont.

to Triangles

Triangles

ord.

34

Sop.

Vla.

Vc.

Perc.

Pno.

ff *f*

ff *mf dolce*

f *mp* *n* *ppp* *ppp* *15^{ma}*

Red.

to Viola

15^{ma}

Red.

the Strange Peace (Score)

39

Sop.

Vla. *Viola ord.*

Vc.

Perc.

Pno.

mp *p*

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

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

mf *p* *p*

(ppp) *p*

Red.

44

Sop.

Vla.

Vc.

Perc.

Pno.

D

p *fp* *f* *ff*

p *fp* *f* *ff*

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

mp *ff* *ff* *8va*

Red. *tre corde*

the Strange Peace (Score)

49

Sop.

Vla.

Vc.

Perc.

Pno.

f espr.

f espr.

ff

ff

add 3rd HPM

Glock. 3 HPM

p

15^{ma}

8^{va}

15^{ma}

8^{va}

ppp

una corda

Ped.

54

Sop.

Vla.

Vc.

Perc.

Pno.

p sub.

f

n

p

f

p static

sul pont.

sul pont.

ord. I. II. I. II.

ord. I. II.

the Strange Peace (Score)

E

59

Sop. *ff* *ff*

Vla. I. II. *n* *f* *p* *f* *p* *f* *sub.* *f* *sub.*

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

Perc. **Crotales 2 HPM** *ff* **Glock. 1 HPM** *ff* **to 2 Med. Sus. Cym. 2 MYM** **2 Med. Sus. Cym. 2 MYM** *mf* *p*

Pno. *ff* *ppp*
15^{ma} *8^{va}*
tre corde *una corda*

64

Sop. *hysterically f* Be

Vla. *p* *n* **Bow behind bridge* *f molto* *p* (*p*) *f molto* *p* (*p*)

Vc. *p* *n* **Bow behind bridge* *f molto* *p* (*p*) *f molto* *p* (*p*)

Perc. **2 Med. Sus. Cym. 2 HPM** *f (scrape)* **to Szl. Cym. 1 HPM** **Szl. Cym. 1 HPM** *f* **Crotales** *ff* **Glock.** *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.

the Strange Peace (Score)

69 *p* *f* *p* *f* *p* *f* *p*

Sop. Be. Be. Be. *to Crotales* Triangle *ff*

Vla. Grind!! non-vib. *ff*

Vc. Grind!! non-vib. *fff*

Perc. *ff* *ff* *ff*

Pno. *Gliss. w/ fingertips inside piano* *Cluster: inside with palms* *15^{ma}* *8^{va}* *fff* *8^{va}*

tre corde *8^{va}*

F Without Meter (♩ = 52)

73 *f* *p* *pp* (quasi-whisper)

Sop. Be. sss - till

Vla. *!!!*

Vc. *!!!*

Perc. *ff* *p* *fff* *to Triangles 2 Tb*

Pno. *15^{ma}* *8^{va}* *fff*

*With as little vibrato as possible throughout!

the Strange Peace (Score)

Sop. *f* *p* *gliss. (close mouth)* *sub. open (f)* *n* *mp*
 Be sss- till (mm) my Child There is(ss)

Sop. *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*

Ped.

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

the 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.

the Strange Peace (Score)

82

p f mp f p sub. mf

S. 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

n

(open) closed Triangle *

S. that is all (mm) *p n*

Vla. *n*

Vc. *n*

Perc. *n*

Pno. *n*

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