

Ad Astra

DIANE HILEY

For Large String Orchestra

Duration approx. 10 min.

June 2009

UNIVERSITY OF
BIRMINGHAM

University of Birmingham Research Archive

e-theses repository

This unpublished thesis/dissertation and these compositions are copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. This work may be freely downloaded for study purposes.

Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

If you wish to perform or record any of the pieces, please seek permission via the University Library.

Notes:

- *Premuto* indicates a complete scratch tone, i.e. no pitch should be heard.
- Similarly, whilst *sul pont.* indicates that the tone should contain many harmonics, *molto sul pont.* indicates that the tone should contain **only** harmonics and no fundamental.
- *Pizzicato* harmonics should be played by releasing the finger of the left hand almost immediately upon plucking the string with the right hand: this allows the note to ring. This is not necessary for Double Basses as their harmonics are naturally resonant.
- Artificial harmonics are notated according to manner of execution, i.e. a normal note-head showing the stopped note and a diamond note-head showing where to place the harmonic.
- Natural harmonics are shown at actual pitch.
- Dynamics are extremely important and are specific to each part.
- Passages marked *ppp* should be only just audible, and *pppp* at the threshold of hearing.
- Slurs with lines indicate that the bow should not stop between notes, but instead a long note with pulsations should result.
- Slurs with dots as well as lines indicate that the notes should be separate, but *tenuto*.
- Slurs with dots indicate that notes should be short and light but still on the string.
- The triplet figure which appears in the cello in bar 80 should be played *ricochet*.
- *Crescendi* and *diminuendi* from/to nothing (indicated by the small circle) should be achieved with careful control of bow pressure and speed.

Ad Astra

DIANE HILEY
(1985 -)

Lento Misterioso ♩ = 45

Violin I

Violin II

Viola

Violoncello

Double bass

1. solo (last desk)

pppp
gli altri (C-basses only)

senza vib. *V*

pp

ppp

p

vib.

pp

mfz-pp

ppp

Back desk only

3/4

4/4

2/4

3/4

Vln I

Vc.

Db.

1. solo

mp

p

mp

gli altri divisi

mp

p

p

mp

mf

tutti

C-basses only

div. in 2

V

Tutti div. in 3

Tutti div. in 3

Back desk only

2/4

3/4

2/4

3/4

A

Vln I 12 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla div.

Vc. *mp* *mp* *mp* *mp* *molto vib.* *gliss.*

Cb. *mp* *mp* *mf* *sub. p* *cresc.*

Db. *mp* *p* *p*

18 **3/4** **2/4** **4/4** **3/4** **4/4**

Vln I
Back 2 desks
mp
mf

Vln II
div. *p*
mf

Vla
mp
pp
p cresc.
div. in 2
mf
mp

Vc.
f
mp
f
p cresc.
mf

Db.
mf
p
mf
p
p
mf
p
p

III
mf
mp
f
p cresc.
mf

div. in 3
mf

B

4/4

div. 3; **3/4** back 3 desks -----> tutti

23

Vln I

Plus 3rd back desk

Vln II

Pizz. *f* *mf*

arco *mp cresc.*

Vla

fp *mf* *p*

div. *mp*

Vcl

f *mf*

mp div. in 2

ancora div. in 2

ancora div. in 2

sub. *p*

Db.

f *p* *mp*

sub. *p*

C

2/4

4/4

5/4

Vln I

Vln II

Vla

Vc.

Db.

mf

f dim.

div.

gliss.

ord.

sul pont.

f dim.

mf

f dim.

mf

cresc.

f dim.

f dim.

C-basses only

arco; sul pont.

p

mp

cresc.

mf

mp cresc.

Tutti

D

5/4 3/4 4/4 3/4 2/4

Vln I *mf* *f* *pp* *mp* *mf* *sul IV*

Vln II *mf* *f* *pp* *mp* *mf* *Pizz.* *arco*

Vla *f dim.* *mp* *ff* *mf* *p* *mp* *mf* *div. in 4* *div. in 2*

Vcl *f dim.* *mp* *mf* *f* *p* *mp* *mf* *div. in 2*

Db. *f dim.* *sul pont.* *pesante sfz* *p* *sfz* *p* *sfz* *Pizz.* *f* *mf* *p*

Violin I (Vln I): Starts at measure 41 in 2/4 time. *pp flautando*. Measure 42 changes to 5/4 time, *div. in 2*. Measure 43 is *sul pont.* with a 14-measure phrase. Measure 44 is *ord.*. Measure 45 is *f* with *gliss.* and a 3-measure phrase. Measure 46 is *ff*.

Violin II (Vln II): Measure 42 has a 3-measure phrase. Measure 43 is *sul pont.* with a 14-measure phrase. Measure 44 is *ord.*. Measure 45 is *f* with *gliss.* and a 3-measure phrase. Measure 46 is *ff*.

Viola (Vla): Measure 42 has a 3-measure phrase. Measure 43 is *sul pont.* with a 14-measure phrase. Measure 44 is *ord.*. Measure 45 is *f* with *gliss.* and a 3-measure phrase. Measure 46 is *ff*.

Violoncello (Vc.): Measure 41 is *div. in 4* with *gliss.* and *pp*. Measure 42 is *ppp*. Measure 43 is *p* with *gliss.* and a 3-measure phrase. Measure 44 is *div. in 2* *poco premuto*. Measure 45 is *gliss.*. Measure 46 is *ff*.

Double Bass (Db.): Measure 43 is *arco*. Measure 44 is *div. in 2* *poco premuto*. Measure 45 is *gliss.*. Measure 46 is *ff*.

Time Signatures: 2/4, 5/4, 4/4.

Performance Markings: *pp flautando*, *ppp*, *p*, *f*, *ff*, *sul pont.*, *ord.*, *div. in 2*, *div. in 3*, *div. in 4*, *poco premuto*, *gliss.*, *arco*, *(unis.)*.

45 **4/4** div. in 4

poco forte

poco forte

poco forte

poco forte

f

f

f

f

dim.

dim.

dim.

dim.

2/4

3/4 **E**

3/8

6/8

6/8

2/4

Vln I

Vln II

Vla

Vc.
div. in 4 (ord.)
ff *mf*

Db.
div. in 2 (ord.)
f *p*

52 **2/4** G.P. **3/4**

Vln I

div. in 2

pp cresc.

p

mp cresc.

f

Vln II

p

mp cresc.

f

Vla

sul tasto

last desk only

tutti

ppp

cresc. molto

Vc.

div. in 2

mp

mf

mp

mf

61 **5/4** pizz. arco pizz. **3/4** col legno **2/4** **3/4**

Vln I *p sempre* *sotto voce*

Vln II *p* *mf*

Vla *p* *con sord.* *fp*

Vc. *p* *mp* *fp* *p*

Db. *pp* *fp* *p deciso*

Annotations: *pizz.*, *arco*, *col legno*, *sotto voce*, *con sord.*, *fp*, *pp*, *p*, *mp*, *p deciso*. Includes dynamic markings, articulation (pizzicato, arco), and performance instructions (col legno, sotto voce, con sord.).

65 *arco normale* *pp* *mp* *mp* *div. in 4* *gliss.* **78**

Vln I *arco normale* *pp* *mp* *mp* *div. in 4* *gliss.*

Vln II *arco* *pp* *mp* *sul pont.* *pp* *6* *6* *6* *6* *6* *6*

Vla *pp* *9* *senza sord.* *sul pont.* *pp* *6* *6* *6* *6* *6* *6*

Vc. *gliss.* *pp* *mp* *3* *3* *p* *dim.*

Db. *3* *p* *poco cresc.* *3* *3* *3* *3* *3* *3* *dim.*

Detailed description: This page of a musical score covers measures 65 to 78. It features six staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into three measures by vertical bar lines. Measure 65 starts with a 5-measure rest for the Violin I and II parts, followed by a 5-measure melodic line. The Violin II and Viola parts have 10-measure rests, while the Violoncello and Double Bass parts have 5-measure rests. Measure 66 contains melodic lines for all parts, with various dynamics and articulations. Measure 67 features a 3-measure rest for the Violin I and II parts, and melodic lines for the other instruments. Measure 78 concludes with a 7-measure rest for the Violin I and II parts, and melodic lines for the other instruments. The score includes various musical notations such as slurs, ties, and dynamic markings.

74 **180**

H

4/4 arco; **4/4** plectro → ord. *gliss.*

3/4

2/4

Vln I
 Pizz. *f* *f* *mp* *p* *mf*
 div. in 2
 Pizz. *f* *f* *mp* *p* *mf*
 arco; plectro → ord.

Vln II
 Pizz. *f* *f* *mp* *p* *mf*
 div. in 2
 Pizz. *f* *f* *mp* *p* *mf*
 arco

Vla
 Pizz. *f* *f* *mp* *mp cresc.* *mf*
 arco molto sul pont.
 Pizz. *f* *f* *mp* *mp cresc.* *mf*
 arco molto sul pont.

Vc.
 Pizz. *mf* *f* *f* *ppp* *mf*
 arco molto sul pont.
 Pizz. *mf* *f* *f* *ppp* *mf*
 arco molto sul pont.
 div. in 4

Db.
 (Pizz.) *mp* *mp*
 arco

78 **2/4** **3/4** **4/4**

Vln I *f* *mf* *f* *mf* *mp* *mf* *mf*

Vln II *f* *mf* *f* *mf* *mf* *cresc.* *cresc.*

Vla *f* *f* *mp* *cresc.* *cresc.*

Vc. *f* *mf* *mp* *mf* *mf* *mf*

Db. *f* *mf* *mf*

Annotations: *div.*, *gliss.*, *3*, *5*, *cresc.*

Detailed description: This page of a musical score covers measures 78 to 81. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures by vertical bar lines. Above the first measure is a '2/4' time signature, above the second is a '3/4' time signature, and above the third is a '4/4' time signature. The Violin I and II parts begin with a forte (*f*) dynamic and a triplet of eighth notes. The Viola and Cello parts play a rhythmic accompaniment of eighth notes, also starting with a forte (*f*) dynamic. The Double Bass part has a single note in the first measure. The second measure features a dynamic shift to mezzo-forte (*mf*) and includes a 'div.' (divisi) instruction for the Violin I and II parts, which play a glissando (*gliss.*) over a fifth. The third measure changes to a 4/4 time signature and features a mezzo-piano (*mp*) dynamic for the Violin I and II parts, with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The Viola and Cello parts continue their accompaniment, with the Viola part also marked with a crescendo. The Double Bass part has a triplet of eighth notes in the third measure, marked with a mezzo-forte (*mf*) dynamic.

86

div. molto vib. *fff* **5/4** unis. *fff* sul pont. **3/4** premuto molto **2/4** **G.P.** **5/8**

Vln I molto vib. *f cresc.* *fff* unis. *fff* sul pont. premuto molto

Vln II molto vib. *f cresc.* *fff* unis. *fff* sul pont. premuto molto

Vla *cresc.* *fff* sul pont. premuto molto

Vc. *f cresc.* *fff* sul pont. premuto molto

Db. arco molto vib. *f cresc.* *fff* unis. *fff* sul pont. premuto molto Solo pizz. *sfz*

126 **4/4**

Vln I *pp* *ppp* *p dolce*

Vln II *pp* *unis.* *p* *p dolce* *0 0 0 0* *sul II rhythmic vibrato*

Vla *pp* *pp* *p* *div.*

Vc. *pp* *pp* *Pizz.* *p* *arco* *pp*

