

les pleurs

String Trio

with lightly rosined bows

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July 2021 | Tynemouth

10-12 Minutes

That voice was a lamentation. Calmer now. It's in the silence after you feel you hear. Vibrations. Now **silent** air.

ofttimes the beauty of poetry, so sad in its transient loveliness, had misted her eyes with **silent tears**

Coffin now. Got here before us, dead as he is. Horse looking round at it with his plume skeowways...
Do they know what they cart out here every day? Must be twenty or thirty funerals every day...
Funerals all over the world everywhere every minute. Shovelling them under by the cartload doublequick.
Thousands every hour. Too many in the world. Mourners came out through the gates: woman and a girl.
Girl's face stained with dirt and **tears**

James Joyce | Ulysses

les pleurs

Close your eyes.
Envisage the page.
Then begin.

♩=40 (max) **Sombre mais Gracieux**
comme un ballet sans mouvement

Vla. *pp* < *p/pp* < *p* > *pp* (>) *pp*

Vln. *ppp*

pp < *p/pp* < *p* > *ppp*

Think about your breath.
Slow it down.
Breathe.

*1 Release Trill (between node and open string).
*2 Trill to Stopped Note.
*3 Gradual Finger Pressure Change.

*1 Non-metred - loosely in space time.
*2 Dotted lines give cues. Straight lines show synchronised moments.
*3 Cross-string tremolo, with the middle string (III) muted.

Smile briefly.
But quietly.

Vla.

Vln.

(starting together but
violin slower than the viola)

A counterpoint to coloured silence.

Vlc.

tip

one full bow

* Behind the bridge, on wound part of string.

ppppp

ppp

(almost not to barely audible)

Now think about your heart.
Let it beat.

Vln.

Vln.

(violin starting behind but slightly
faster, as if 'catching up')

Sounds that hang in the air, like mist.

Recollecting fragments, fleetingly.

The score consists of four staves: Viola (Vla.), Violin (Vln.), Flute (flaut. ord.), and Violoncello (Vlc.).

- Viola (Vla.):** Starts with a dynamic of *ppp*. Fingerings are indicated as m.s.t. III and p.s.p. II. The dynamic transitions to *pp*.
- Violin (Vln.):** Starts with a dynamic of *p* and transitions to *ppp*. Includes a *rit.* (ritardando) marking and fingerings II, IV, III.
- Flute (flaut. ord.):** Starts with a dynamic of *ppp/pp*. Fingerings are indicated as IV and III.
- Violoncello (Vlc.):** Starts with a dynamic of *pp*. Includes markings for *pizz.* (pizzicato) and *arco* (arco). Fingerings III and II are shown. A *tr* (trill) is marked later. The dynamic remains *pp*.

A detailed performance instruction for the Violoncello is provided below the main score:

Vlc. *pppp* (practically inaudible)

tip
*
one full bow

Like a flatline in the distance.

Vln. *pp*

tip
I
V

one full bow

pp

Detailed description: A single staff of music for violin in treble clef. It begins with a dynamic marking of *pp*. Above the staff, there are markings for 'tip', 'I', and 'V' with a downward-pointing arrow. A slur covers the first two-thirds of the staff, with the text 'one full bow' written below it. The piece ends with a trill on the final note, indicated by a wavy line above the note.

The invisible fluttering
of wings.
Leaving.

pp

I II

m.s.t.

Detailed description: A single staff of music for violin in treble clef. It starts with a dynamic marking of *pp*. The staff contains two notes, labeled 'I' and 'II', with a slur over them. A dashed line from the text 'The invisible fluttering of wings. Leaving.' points to the first note. The staff ends with a fermata and the marking 'm.s.t.'.

Vla. *p* \triangleright *pp* *p/pp*

s.t. (ord.) s.p. s.t. m.s.t.

I III II

tr *tr*^{2*}

Detailed description: A single staff of music for viola in treble clef. It begins with a dynamic marking of *p*, which changes to *pp* and then *p/pp*. Above the staff, there are markings for 's.t.', '(ord.)', 's.p.', and 's.t.' with arrows indicating fingerings. The staff contains several notes, including two trills labeled 'I', 'III', and 'II'. The second trill is marked with a '2*' and a wavy line. The piece ends with a fermata and the marking 'm.s.t.'.

* Double Trill.

Vlc. *ppp* \triangleright *pp*

II
V
7⁺ (7)

Detailed description: A single staff of music for violoncello in bass clef. It starts with a dynamic marking of *ppp*, which changes to *pp*. Above the staff, there are markings for 'II', 'V', and '7⁺ (7)' with a downward-pointing arrow. The piece ends with a fermata.

Vlc. *ppp* \triangleright *pp*

(ord.) m.s.t.

IV III

Detailed description: A single staff of music for violoncello in bass clef. It starts with a dynamic marking of *ppp*, which changes to *pp*. Above the staff, there are markings for '(ord.)' and 'm.s.t.' with arrows. The staff contains two notes, labeled 'IV' and 'III', with a slur over them. The piece ends with a fermata.

(slower than the others)

Returning,
shiftily.

Violin (Vln.) part: Treble clef, key signature of one sharp (F#), 3/8 time. Starts with a whole note on G4 (marked *I*), followed by a trill on G4 (marked *tr*) with a wavy line above it. Dynamics: *pp* (pianissimo) for the first note, *ppp* (pianississimo) for the trill.

Viola (Vla.) part: Bass clef, 3/8 time. Starts with a whole note on C3 (marked *s.t.* III), followed by a whole note on D3 (marked *IV*). Dynamics: *pp* (pianissimo) for the first note, *ppp* (pianississimo) for the second note. An arrow points from the *s.t.* III marking to *s.p.* (sordato).

Violoncello (Vlc.) part: Bass clef, 3/8 time. Starts with a whole note on C2 (marked *s.t.* IV), followed by a whole note on D2 (marked *I*), then a whole note on E2 (marked *III*), and finally a whole note on F2 (marked *I*) with a trill (marked *tr*) and a wavy line above it. Dynamics: *ppp* (pianississimo) for the first three notes, *p/pp* (piano/pianississimo) for the final note. An *(ord.)* marking is above the first note.

A transient moment
of common consciousness.

Tutti part: Treble clef, 3/8 time. Starts with a whole note on G4 (marked *III**), followed by a whole note on F4 (marked *II*). Dynamics: *ppp* (pianississimo) for the first note, *pp* (piano) for the second note. Above the staff, the text reads: "Like one instrument. p.s.t. (loosely dampened)".

* IV/III in the violin.

Mving towards alignment.

The image shows a musical score for three string instruments: Violin I (Vln.), Viola (Vla.), and Violin II (Vlc.).

- Violin I (Vln.):** The top staff is in treble clef. It begins with a *pp* dynamic and a "one full bow" instruction. A bowing diagram shows the bow tip moving from position I to V. The score includes a trill marked with "s.t." and "tr" and fingerings III and IV. The dynamic changes from *pp* to *p* to *pp* to *ppp*. A hairpin indicates a crescendo from *p* to *pp*.
- Viola (Vla.):** The middle staff is in bass clef. It also begins with a *pp* dynamic and a "one full bow" instruction. A bowing diagram shows the bow tip moving from position IV to V. The score includes a trill marked with "s.t." and "tr". The dynamic changes from *pp* to *pppp* (practically inaudible) to *ppp* to *p* to *pp*. A hairpin indicates a crescendo from *p* to *pp*.
- Violin II (Vlc.):** The bottom staff is in treble clef. It begins with a *ppp* dynamic and a trill marked with "s.t." and "tr". The dynamic changes from *ppp* to *p* to *pp* to *ppp*. A hairpin indicates a crescendo from *p* to *pp*.

Additional performance instructions include "s.t." (sul tasto) and "s.p." (sul ponticello) markings with arrows indicating the movement of the instrument's body. A dashed line connects the *pppp* dynamic marking to the text "(practically inaudible)".

Flowing against the tide.

Breathe deeply.
And very slowly.

The musical score consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

- Vln. Staff:** Starts with a tremolo (tr) and a dynamic marking of *p/PP*. It then transitions to a sustained note with a dynamic of *p*, followed by a crescendo to *pp*. A large bracket labeled "one full bow" spans the entire section. The section ends with a triplet of notes marked *pp*, *p*, and *pp*, with fingerings III and IV indicated.
- Vla. Staff:** Starts with a pizzicato (pizz.) and a tremolo (tr). Dynamics range from *pp* to *ppp*. It then transitions to a sustained note with a dynamic of *pppp* (practically inaudible). The section ends with a triplet of notes marked *pp*, *p*, and *pp*, with fingerings III and IV indicated.
- Vlc. Staff:** Starts with a dynamic of *pp*, followed by a crescendo to *p*, then a crescendo to *pppp*, and finally a decrescendo back to *pp*. A large bracket labeled "one full bow" spans the entire section. The section ends with a triplet of notes marked *pp*, *p*, and *pp*, with fingerings III and IV indicated.

Additional performance instructions include "tip" and "ord. I" for the Vln. staff, "pizz." and "s.t." for the Vla. staff, and "tip II" and "6°/9°*" for the Vlc. staff. A dashed line connects the *pppp* marking in the Vla. staff to the *pppp* marking in the Vlc. staff.

* Gliss. gently and freely between 6th and 9th harmonic.

Suddenly the floor is no longer solid.

Like an echo,
of antiphony.

A simultaneity,
without a common purpose.

Violin (Vln.) part: Treble clef, key signature of one sharp (F#). Fingering: III, II, III, IV. Dynamics: *ppp*, *pp*. Includes a slur and a fermata-like symbol.

Viola (Vla.) part: Alto clef, 3/4 time signature. Dynamics: *pp*, *p*, *ppp*. Includes a slur.

Violoncello (Vlc.) part: Bass clef. Dynamics: *ppp*, *pp*, *ppp*. Includes a triplet of eighth notes and a slur.

Moving into step.

Violin (Vln.) part: Treble clef. Fingering: III, IV. Dynamics: *p*, *pp*, *p*, *pp*. Includes trills and slurs.

Viola (Vla.) part: Treble clef. Fingering: II, I, II, I, III, I. Dynamics: *p*, *pp*, *p*, *pp*, *ppp*, *p*, *ppp*, *pp*, *p*, *pp*. Includes trills, triplets, and slurs.

Attempting to establish an order.
Timidly, but with resolve.

The same idea, tossing and turning.
A common purpose but no concord.

The score consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

- Violin (Vln.):** Treble clef, 3/4 time. Starts with a trill on the 4th string (IV) marked *ppp*. Later, a trill on the 3rd string (III) is marked *p/pp*. A dynamic curve shows a rise from *ppp* to *p/pp*.
- Viola (Vla.):** Treble clef, 3/4 time. Features a trill on the 1st string (I) marked *p/pp*. A dynamic curve shows a rise from *p* to *ppp*. A trill on the 3rd string (III) is marked *p*. A dynamic curve shows a rise from *p* to *pp*. A trill on the 3rd string (III) is marked *p.s.p.*
- Violoncello (Vlc.):** Bass clef, 3/4 time. Features a trill on the 4th string (IV) marked *ppp*. A dynamic curve shows a rise from *ppp* to *p*. A trill on the 2nd string (II) is marked *pp*. A dynamic curve shows a rise from *pp* to *ppp*. A trill on the 2nd string (II) is marked *ppp*. A dynamic curve shows a rise from *ppp* to *pp*. A trill on the 3rd string (III) is marked *pp*. A dynamic curve shows a rise from *pp* to *ppp*. A trill on the 3rd string (III) is marked *s.p.* with the instruction "(touch C string very lightly)".

Additional markings include fingering (III, IV, I, II), trills (*tr*), and dynamic curves. A note at the bottom center reads: "* Static Dynamic. Non rubato."

In the Track of the Sun
 (yellow cloth, titlepage missing,
 recurrent title intestation)

The score consists of four staves: Violin I (Vln.), Violin II (Vla.), Viola (Vla.), and Violoncello (Vlc.).

- Violin I (Vln.):** Features a melodic line with a trill (tr) and a 7th fret (7°) marking. Dynamics range from *pp* to *ppp*. Performance notes include *s.t.* (sustained tone), *p.s.p.* (pizzicato sostenuto), and *s.p.* (sordina).
- Violin II (Vla.):** Features a melodic line with a trill (tr) and a 7th fret (7°) marking. Dynamics range from *pp* to *ppp*. Performance notes include *s.t.* and *p.s.p.*.
- Viola (Vla.):** Features a melodic line with a trill (tr) and a 7th fret (7°) marking. Dynamics range from *pp* to *ppp*. Performance notes include *s.t.* and *p.s.p.*.
- Violoncello (Vlc.):** Features a melodic line with a trill (tr) and a 7th fret (7°) marking. Dynamics range from *pp* to *ppp*. Performance notes include *s.t.* and *p.s.p.*.

Additional performance details include:

- Violin I:** *tip* I, *s.t.* II, *tr*, *tr*².
- Violin II:** *tr*, *tr*², *(II)*, *tr*.
- Viola:** *tr*, *tr*², *(III)*, *tr*.
- Violoncello:** *tr*, *tr*², *(IV)*, *(III)*, *tr*.

Starting to open up,
like a sigh from a jar
that has been closed.

Vln. III

pp ppp $\langle p \rangle$ ppp $\langle pp \rangle$

Vla. III

pp $\langle p \rangle$ $\langle ppp \rangle$

(viola slightly slower than the violin)

With mounting,
child-like excitement.

Vln. III

pp $\langle p \rangle$ $\langle ppp \rangle$

m.s.t. (do not phrase off)

Vla. II

pp $\langle p \rangle$ $\langle ppp \rangle$ $\langle p \rangle$ $\langle ppp \rangle$ $\langle p \rangle$

In a Different World

Vlc. p.s.t. (sempre)

pp $\langle p \rangle$ $\langle ppp \rangle$ $\langle ppp \rangle$ $\langle p \rangle$ $\langle ppp \rangle$

Like Continuo.

As meeting of minds,
but not of bodies.

Violin I (Vln. I) score in treble clef. The piece features dynamic markings of *pp*, *p*, and *ppp*. It includes fingerings (II, III, II, I), trills, and a section marked "s.t." (stop the world) with a fermata. The score is connected to other parts by a series of lines.

Violin II (Vln. II) score in treble clef. The piece features dynamic markings of *p*, *pp*, and *ppp*. It includes fingerings (II), trills, and a section marked "s.t." (stop the world) with a fermata. The score is connected to other parts by a series of lines.

Viola (Vla.) score in alto clef. The piece features dynamic markings of *pp*, *p*, and *ppp*. It includes fingerings (III, IV, III, IV, III, IV), trills, and a section marked "s.t." (stop the world) with a fermata. The score is connected to other parts by a series of lines.

Listen,
Accompany, but in a different tempo.
As if they are playing Telemann.

Resignation. Futility.
Dragging us into the maelstrom.
If only to stem the flow.
With a moment of common consciousness.
To ease the journey.

♩=48 Elegantly Funeral

All With Rubber-Coated Metal Practice Mutes

p espress. (effort)
pppp (sound)

p espress. (effort)
pppp (sound)

p espress. (effort)
pppp (sound)

Starting more or less together here but beginning to drift apart,
as if tearing at the seams of synchronicity.

SLUTT