

les pleurs

String Trio

with lightly rosined bows

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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.

$\text{♩}=40$ (max) **Sombre mais Gracieux**
comme un ballet sans mouvement

Vla. Vln.

$\text{♩}=40$ (max) **Sombre mais Gracieux**
comme un ballet sans mouvement

$\text{pp} < \text{p}/\text{pp} < \text{p} > \text{pp} (\text{p}) \text{pp}$

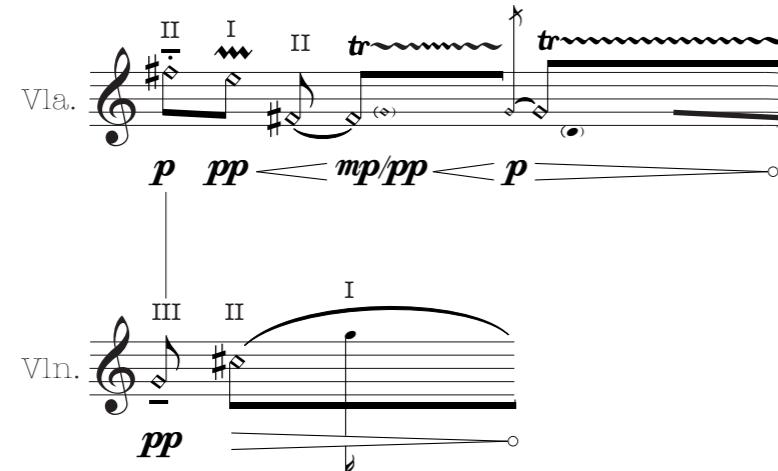
ppp

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.

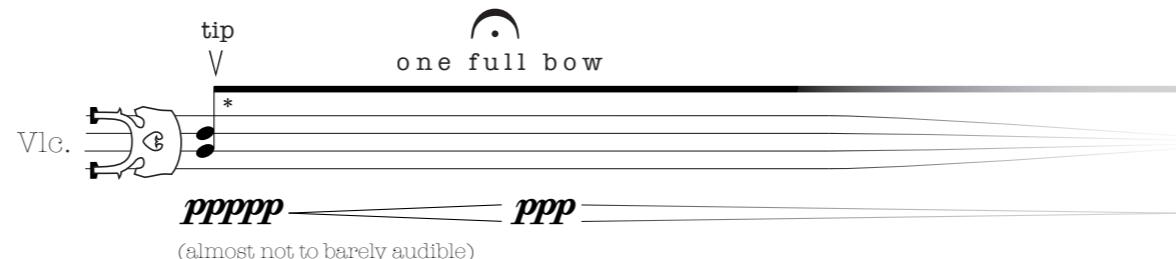


(starting together but
violin slower than the viola)

A counterpoint to coloured silence.



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



(almost not to barely audible)

* Behind the bridge, on wound part of string.

Now think about your heart.
Let it beat.

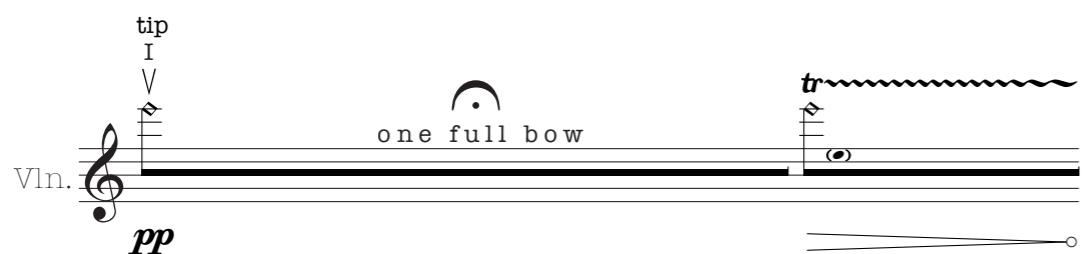
Sounds that hang in
the air, like mist.

Recollecting fragments,
fleetingly.

Musical score for strings and woodwind instruments. The score includes parts for Vln. (Violin), Vla. (Viola), and Vlc. (Cello/Bassoon). The score features various performance techniques such as pizzicato, arco, and glissando. Dynamics include **p**, **pp**, and **ppp**. Articulation marks like **rit.** (ritardando) and **ord.** (ordinary) are also present. The score is annotated with text: "m.s.t. III II" above the viola part, "p.s.p." above the violin part, "flaut. IV III" above the bassoon part, and "one full bow" with a bowing symbol above the cello/bassoon part. A note at the bottom states "(practically inaudible)".

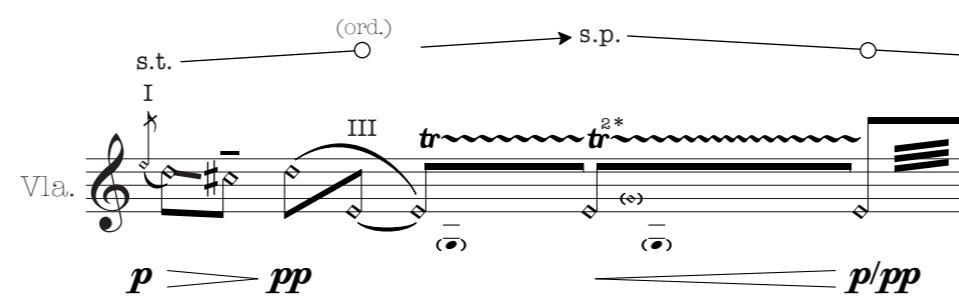
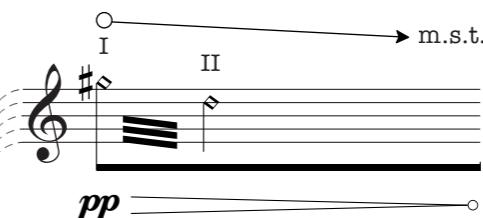
A detailed close-up of string instrument techniques. It shows two staves for a string instrument. The top staff illustrates a sustained note with a dynamic of **pp**, featuring a glissando effect indicated by dashed lines and a finger position of "II". The bottom staff shows a pizzicato technique with a dynamic of **pp**, labeled "pizz. III tip arco". A third staff below shows a "tip III" technique with a dynamic of **tr** (trill).

Like a flatline in the distance.

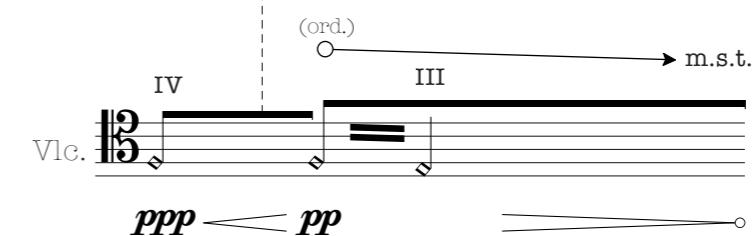
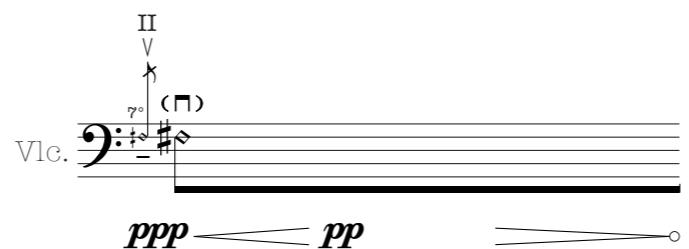


The invisible fluttering
of wings.

Leaving.



* Double Trill.



Returning,
shiftily.

The musical score consists of three staves: Violin (Vln.), Viola (Vla.), and Cello (Vlc.). The Violin staff has a treble clef and a key signature of one sharp. The Viola staff has a bass clef and a key signature of one sharp. The Cello staff has a bass clef and a key signature of one sharp. The score includes the following dynamic markings and performance instructions:

- Vln. (Violin):**
 - Measure 1: Dynamic **pp**, Articulation **tr**, Expression **(•)**.
 - Measure 2: Dynamic **ppp**.
 - Measure 3: Dynamics **s.t.** (soft touch), **III**, **IV**, Articulation **s.p.** (soft point).
 - Measure 4: Dynamics **III**, **IV**, Articulation **(ord.)** (ordinary).
 - Measure 5: Dynamic **I**, Articulation **tr**, Expression **(•)**.
- Vla. (Viola):**
 - Measure 1: Dynamic **pp**.
 - Measure 2: Dynamic **ppp**.
 - Measure 3: Dynamics **s.t.** (soft touch), **IV**, Articulation **III**.
 - Measure 4: Dynamics **I**, **III**, Articulation **tr**, Expression **(•)**.
 - Measure 5: Dynamic **p/pp**.
- Vlc. (Cello):**
 - Measure 1: Dynamic **pp**.
 - Measure 2: Dynamic **ppp**.
 - Measure 3: Dynamics **s.t.** (soft touch), **IV**, Articulation **III**.
 - Measure 4: Dynamics **I**, **III**, Articulation **tr**, Expression **(•)**.
 - Measure 5: Dynamic **p/pp**.

Tutti: Like one instrument.
p.s.t. (loosely dampened)
III * II

A transient moment
of common consciousness.

* IV/III in the violin.

Moving towards alignment.

The musical score consists of three staves for Vln. (Violin), Vla. (Viola), and Vlc. (Cello). The score is divided into two main sections by a vertical dashed line.

Left Side (Before Alignment):

- Vln. (Violin):** Shows a long horizontal bow stroke labeled "one full bow". The bow tip starts at the top left and moves to the bottom right. Dynamics: **pp**. Articulation: "tip I" at the top left, "tip IV" at the bottom right.
- Vla. (Viola):** Shows a long horizontal bow stroke labeled "one full bow". The bow tip starts at the top left and moves to the bottom right. Dynamics: **pp**.
- Vlc. (Cello):** Shows a long horizontal bow stroke labeled "one full bow". The bow tip starts at the top left and moves to the bottom right. Dynamics: **ppp < p > pp**. Articulation: "s.t." (staccato) at the start, "II" near the middle, and "tr~ tr~" (trill) near the end.

Right Side (After Alignment):

- Vln. (Violin):** Shows a long horizontal bow stroke labeled "one full bow". The bow tip starts at the top left and moves to the bottom right. Dynamics: **pp**. Articulation: "tip III" at the top left, "tip IV" at the bottom right, and "s.t. → p.s.p." (staccato to piano sforzando piano).
- Vla. (Viola):** Shows a long horizontal bow stroke labeled "one full bow". The bow tip starts at the top left and moves to the bottom right. Dynamics: **ppp**. Articulation: "s.t. → s.p." (staccato to piano).
- Vlc. (Cello):** Shows a long horizontal bow stroke labeled "one full bow". The bow tip starts at the top left and moves to the bottom right. Dynamics: **ppp**. Articulation: "s.t. → s.p." (staccato to piano).

Bottom Line: **ppp < p > pp**

Flowing against the tide.

Breathe deeply.
And very slowly.

s.t.
tr

Vln. **p/****pp** **p** **pp**

pizz.
s.t.
tr

Vla. **pp** **ppp** **pp**

tip
II
V
one full bow
pppp
(practically inaudible)

tip
II
V
one full bow
pp **p** **pppp** **pp**

ord. I
ord. II
pp **p** **pp**

III IV
pp

III
p **pp**

Like an echo,
of antiphony.

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

Suddenly the floor is no longer solid.

A simultaneity,
without a common purpose.

Vln.

Vla.

Vlc.

Moving into step.

Vln.

Piano

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

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

Musical score for strings (Vln., Vla., Vlc.) illustrating a complex rhythmic and dynamic pattern. The score is divided into measures by vertical bar lines and features various dynamics and performance techniques:

- Vln. (Top Left):** Measures 1-2 show **ppp**, **m.s.t.**, **IV**, **tr**. Measures 3-4 show **p/pp**. Measure 5 shows **pp** followed by a grace note pattern (**p/pp < p > pp**). Measure 6 shows **s.t.**, **IV**, **tr**, and **(II)**.
- Vla. (Middle Left):** Measures 1-2 show **III**, **tr**, **II**, **tr**, **III**, **tr**, **IV**. Measure 3 shows a grace note pattern (**3**). Measures 4-5 show **pp** followed by **p/pp**. Measure 6 shows **ppp**.
- Vlc. (Bottom Left):** Measures 1-2 show **ppp**, **p**, **pp**. Measures 3-4 show **pp** followed by **ppp**.
- Central Area:** Measures 1-2 show **Vla.** **I**, **ppp**, *****. Measures 3-4 show **Vla.** **II**, **p/pp**, **p**, **ppp**, **p/pp**. Measures 5-6 show **Vla.** **III**, **tr**, **p.p.s.p.**
- Right Side:** Measures 1-2 show **Vla.** **III**, **tr**, **p.p.p.**, **p/p.p.**, **p**. Measures 3-4 show **Vla.** **II**, **p**, **ppp**, **p**, **pp**. Measures 5-6 show **Vla.** **III**, **tr**, **s.p.**, **O**, **(touch C string very lightly)**.
- Annotations:** A note states *** Static Dynamic. Non rubato.** A vertical line connects the **Vla.** **I** measure to the **Vla.** **III** measure. Measure 6 includes a grace note pattern with **(I)** and **(III)** above the notes.

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

Vln.

pp → s.t. → p.s.p. → s.p.

(III) *tr* → *tr*²

Vla.

II *tr* → *tr*² → p.s.p.

Vlc.

s.t. → III → 6°/9°

Tip

I → II → s.t.

III → (II) *tr* → *tr*²

IV → (III) *tr*

pp → pp → pp → p → ppp

p → p → p → p → ppp

p → p → p → p → ppp

pp → p → ppp → pp → p → ppp

With mounting,
child-like excitement.

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

Vln. III (III) $\overset{5^\circ/7^\circ}{\text{tr}}$ IV tr~~~~~

Vla. III tr~~~~~ tr~~~~~

(viola slightly slower than the violin)

In a Different World

Vlc. p.s.t. (sempre) IV $\overset{6^\circ}{\text{tr}}$ III $\overset{7^\circ}{\text{tr}}$ IV $\overset{9^\circ/6^\circ}{\text{tr}}$ III $\overset{7^\circ}{\text{tr}}$ IV $\overset{9^\circ}{\text{tr}}$

Like Continuo.

As meeting of minds,
but not of bodies.

Vln. II III II tr. s.t.
pp p ppp p ppp

Vla. II → tr. 9°/6°
p pp p ppp

Vlc. IV III II tr. 6°/9°
pp p/pp p ppp

stop. the. world.
I. want. to. get. off.

ord. II III
pp p

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

The musical score consists of three staves of music for brass instruments. The top staff is in G major, 4/4 time, starting with a quarter note. It features a series of eighth-note patterns with various dynamics and articulations. The middle staff is in B-flat major, 3/4 time, showing a more rhythmic pattern of eighth and sixteenth notes. The bottom staff is in C major, 2/4 time, with a mix of eighth and sixteenth notes. Each staff includes dynamic markings: **p** espress. (effort) and **pppp** (sound), with vertical dashed lines connecting them to their respective staves. The notation uses standard musical symbols like quarter and eighth notes, with some slurs and grace notes.

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

SLUTT