

Unrest

For amplified violin, timpani, gong, and piano or chorus

Dedicated to Ioana Galu

by

Bridget R. Slone

Approximate duration: 6 minutes

This piece was commissioned by Ioana Gaul and premiered at The University of South Dakota on February 25th, 2017.

The audio clip at the beginning is the very same radio broadcast that Ioana heard at the beginning of the 1989 Romanian Revolution.

This piece reflects upon the extraordinarily dark times of that revolution. This piece also reflects on unrest across the world and how humanity is forever altered by it.

Performance Notes

The sound levels of the timpani and the amplified violin should be checked to assure that the timpani is not overpowering the violin.

If piano is to be used, placing pieces of paper on the strings creates the desired music box-like sound. This should be done, if possible.

The gong and chorus/piano should be out of sight to the audience, but not to the timpanist and the violinist.

The gong player should take extra care to watch the timpanist closely for the two big hits before the Ave Verum section. The timpanist should take long, pregnant pauses between each hit.

The pianist or chorus members should take extra care to follow the violinist in the Ave Verum section to allow him/her to be as expressive as possible.

Unrest


In honor and memory of the 1989 Romanian revolution

Bridget R. Slone

Lento ♩ = 60

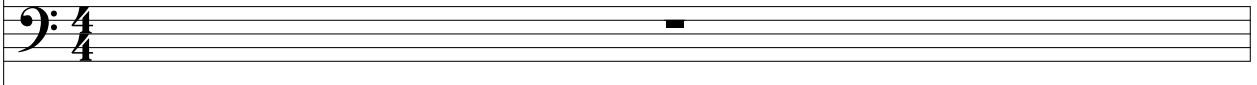
Piece begins with audio clip (processed audio from Romanian revolution) c. 50 sec. long

Violin




Violin begins when echoes from last gunshot fade out

Timpani

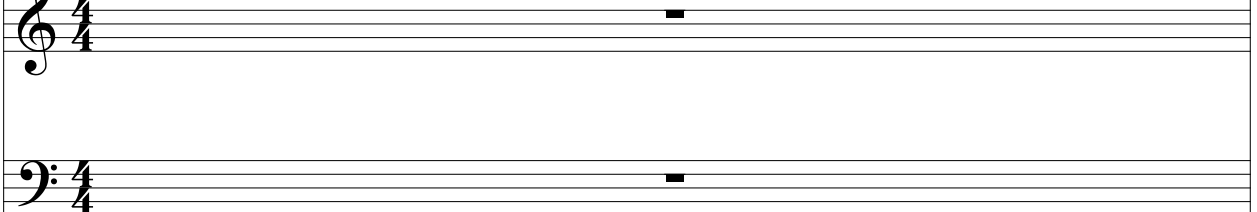


Gong



Gong must be played out of audience sight (in balcony or off stage)

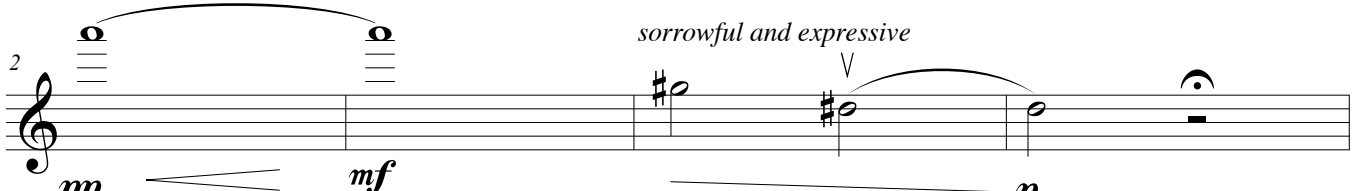
Piano



Piano or chorus must be out of audience sight (in balcony or off stage)

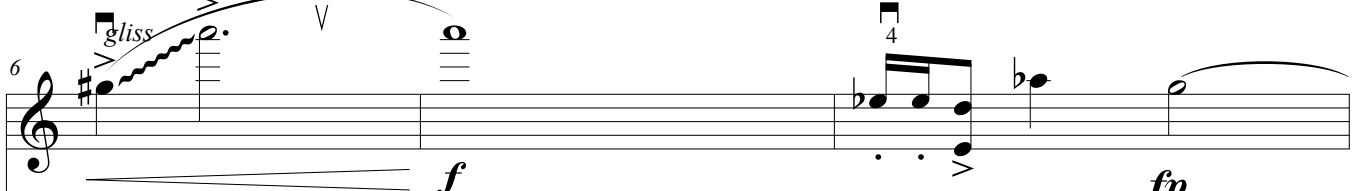
Highest playable pitch

Vln.

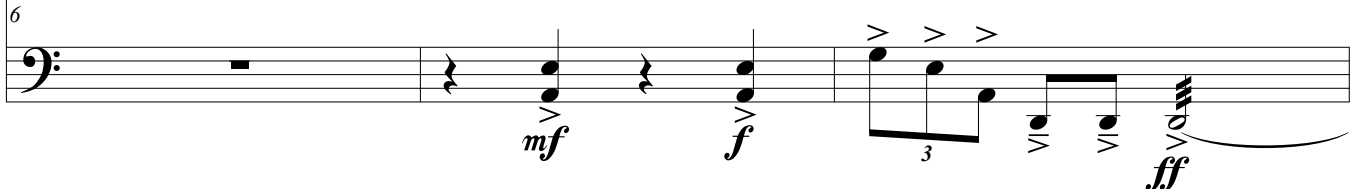


sorrowful and expressive

Vln.



Timp.



9 *legato* *mp*

Vln.

Timp.

12 *ff*

Vln.

Timp.

14 *mp*

Vln.

Timp.

16 *mp* *mp* *ff* *slow* *accel.*

Vln.

Timp.

19 *freely* *p* *rit.* *p*

Vln.

Timp.

Detailed description of the musical score: The score is for Violin (Vln.) and Timpani (Timp.) parts. It consists of nine systems of staves.
 - System 1 (Measures 9-11): Vln. starts with a rest, then plays a melodic line starting on G4, moving up to A4, B4, and C5. Dynamics: *mp*. *legato* marking above the first note. Timp. plays a rhythmic pattern of eighth notes in the bass clef. Dynamics: *p*.
 - System 2 (Measures 12-13): Vln. plays a melodic line with a triplet of eighth notes. Dynamics: *ff*. Timp. plays a complex rhythmic pattern with triplets and accents. Dynamics: *mf* to *ff*.
 - System 3 (Measures 14-15): Vln. continues the melodic line. Dynamics: *mp*. Timp. has a whole rest.
 - System 4 (Measures 16-18): Vln. plays a melodic line with triplets and a 4-measure phrase. Dynamics: *mp* to *mp*. *slow* and *accel.* markings above. Timp. plays a rhythmic pattern with triplets. Dynamics: *ff*.
 - System 5 (Measures 19-21): Vln. plays a melodic line with a *freely* marking. Dynamics: *p*. *rit.* marking above. Timp. has a whole rest. Dynamics: *p*.

Molto Adagio

Vln. 21 *f sfz sfz*

Timp. 21 *sfz*

Vln. 24 *f sfz accel.*

Timp. 24 *sfz*

Vln. 27

Timp. 27

Vln. 30 *sfz*

Timp. 30

Vln. 33

Timp. 33

35 *V* *3*

Vln.

Timp.

Doppio movimento $\text{♩} = 96$

37 *V* *V* *fp* *f*

Vln.

Timp.

41 *4* *4* *V* *fp*

Vln.

Timp.

46 *2* *2* *1* *2* *4* *1* *V* *3* *3* *ff* *3* *3* *4*

Vln.

Timp.

49 *V* *3* *3* *4* *4* *2* *f* *3* *3*

Vln.

Timp.

Unrest

54

Vln. *f*

Timp.

57

Vln.

Timp.

60

Vln.

Timp.

64

Vln. *mf*

Timp.

68

Vln.

Timp.

Vln. *mf*

Timp. *fp*

Vln. *f*

Timp. *f*

Vln. *p* *ff*

Timp. *p* *ff*

Vln.

Timp.

Vln.

Timp. *mf* *f*

This musical score is for the piece "Unrest" and covers measures 91 through 103. It is written for Violin (Vln.) and Timpani (Timp.).

Measures 91-93: The Violin part begins with a *pizz.* (pizzicato) section from measure 91 to 93, marked *p* (piano). From measure 94 onwards, it is *arco* (arco), with dynamics ranging from *p* to *f* (forte). The Timpani part starts at measure 91 with a *mp* (mezzo-piano) dynamic and features a crescendo to *mf* (mezzo-forte) by measure 93.

Measures 94-96: The Violin part continues with *arco* playing, marked *p* and then *f*. The Timpani part has accents (>) and dynamic markings of *f* and *mp*.

Measures 97-99: The Violin part is *arco*, marked *p* and *f*, with triplet markings (3). The Timpani part has accents and a dynamic marking of *f*.

Measures 100-102: The Violin part features triplet markings (3) and dynamic markings of *mp* and *ff* (fortissimo). The Timpani part has accents and dynamic markings of *f* and *ff*.

Measures 103: The Violin part continues with triplet markings (3) and dynamic markings of *f* and *ff*. The Timpani part has accents and dynamic markings of *f* and *ff*.

Unrest

Vln. 106

Timp. 106

Gong 106

Vln. 109

Timp. 109

Gong 109

Unrest

113

Vln. *rit.* *sempre* *fff*

Timp. *rit.* *fff*

Gong *ff* *rit.* *fff*

Pno. *f* *ff*

Tempo primo

117

Vln. *p* *fff* *fff*

Timp. *fff* *fff*

Gong *fff* *fff*

Pno. *mf*

Offstage piano or offstage choir on "ah"; after W. A. Mozart's *Ave Verum*

Expressive

Vln. *mp* 123 3

Pno.

Vln. *mp* 129

Pno.

Vln. *rit.* 133

Pno.