Full Score

Andrew Tholl

every moment
is another opportunity to shine

for 13 solo strings

Performance Notes

1. From the beginning up until letter B, quintuplets should be played with a slight sense of rubato/uneveness, with the overall sense of pushing and pulling relating directly to the dynamics. Louder dynamics should begin slightly faster, and softer dynamics should end slightly slower. This may create occurrances where the violins might not be rhythmically aligned, even though it appears they have identical rhythms.

2. Use of vibrato is indicated throughout the score. There are three markings used: non-vib., molto vib., and vib. ad. lib. (which is meant to suggest that vibrato maybe used, but is up to the discression of the ensemble).

3. Boxed notation is used in this piece. Performers should repeat the material within the box continually, with no break in sound upon repetition. This should continue for as long as the arrow extending from the box indicates.

4. From the measure after rehearsal C up until letter D, time is free. There are 5 cues given by the conductor within this section. These cues should be placed in relation to the pacing of the solo lines (non-boxed material). After the fifth cue is given, the condutor should wait approximately 20 seconds before continuing on to rehearsal D (where regular time begins again). Though time begins at this point, most players keep repeating the material in their boxes with no relationship to the conducted time (though they must track the time so that they no where to re-enter with their next entrance of regularly notated music.

5. Dashed line arrows are used to indicate transitions from one bow position to another.

6. Dashed line slurs are used to indicate phrase groupings.

7. Trills are always accompanied by a note in parenthesis immediately following it, indicating what specific pitch should be trilled to. On some occasions, a trill will be marked above a double stop. In these instances, only one note should trill to the given note in parenthesis. It should generally be apparent which note will alternate with the note in parenthesis, however, brackets have been used in these instances to try and help clarify which notes are affected by the trill indication above. In a few rare cases, both notes in a doublestop will trill, in which case there will be two notes in parenthesis (and the pairing should be obvious).

8. Beginning at letter U, Violin 1 (followed by Viola 1 in m. 291 and Cello 1 in m. 293), begin to play in their own time, unrelated to the rest of the ensemble. They should move through the material at their own pace, and should not be in cooridnation with each other (even if it appears that moments in the score visually line up. They proceed in this way until they reach the boxed material after letter W. Once they reach this material, Violin 1 will signal "Cue 1," at which point all three players should complete one more repetition of the boxed material, and then move on to the final box. The final box is repeated until Violin 1 gives "Cue 2," at which point all three players should complete one more repetition of the boxed material and then stop.

9. Once the conductor reaches the end of m. 297, they may stop conducting

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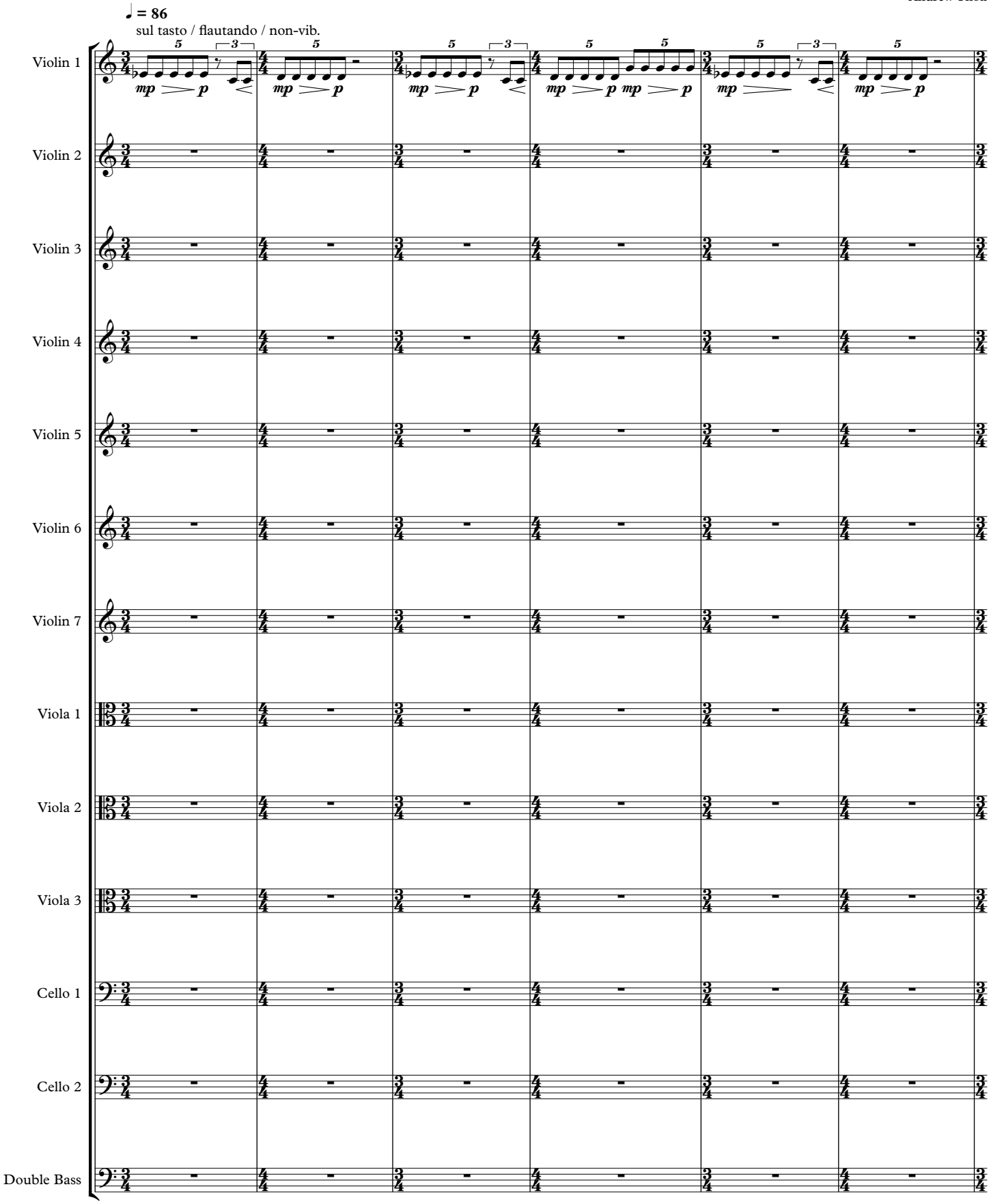

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7

A

mp > p

mp > p mp > pp

sul tasto / flautando / non-vib.

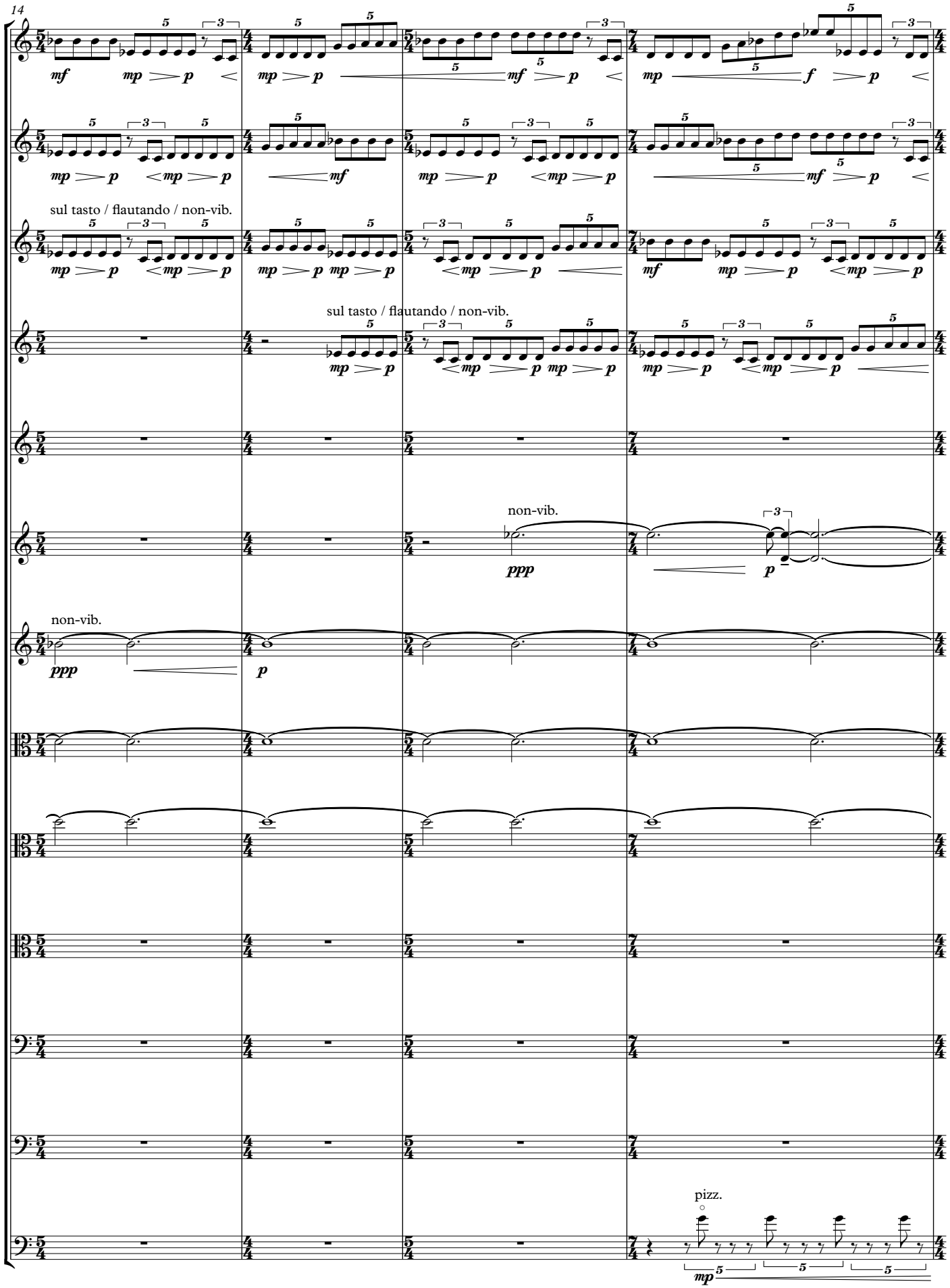
non-vib.

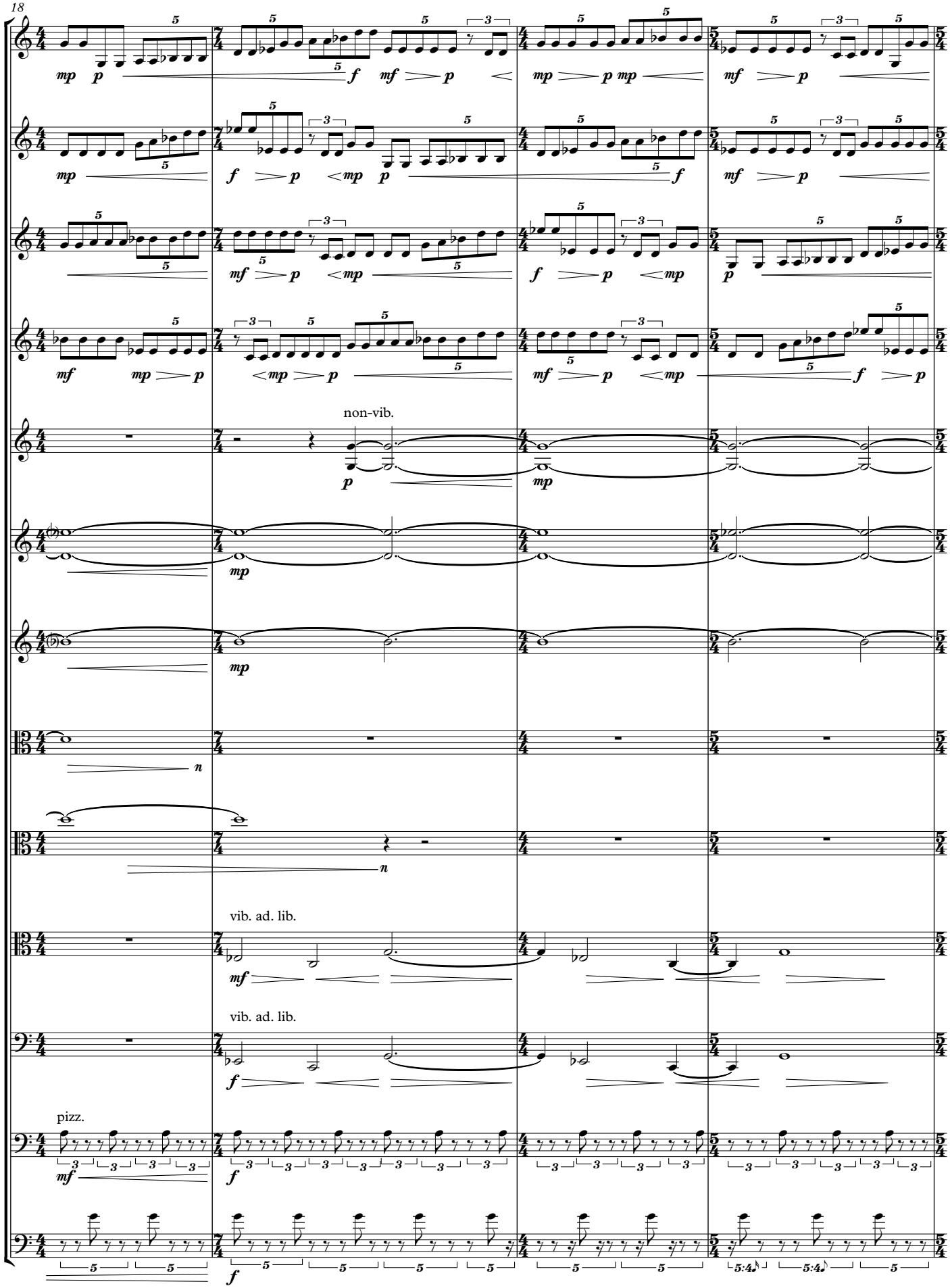
n ppp

non-vib.

n ppp

14


sul tasto / flautando / non-vib.
sul tasto / flautando / non-vib.
non-vib.
non-vib.
pizz.


18
non-vib.
vib. ad. lib.
vib. ad. lib.
pizz.

22

B

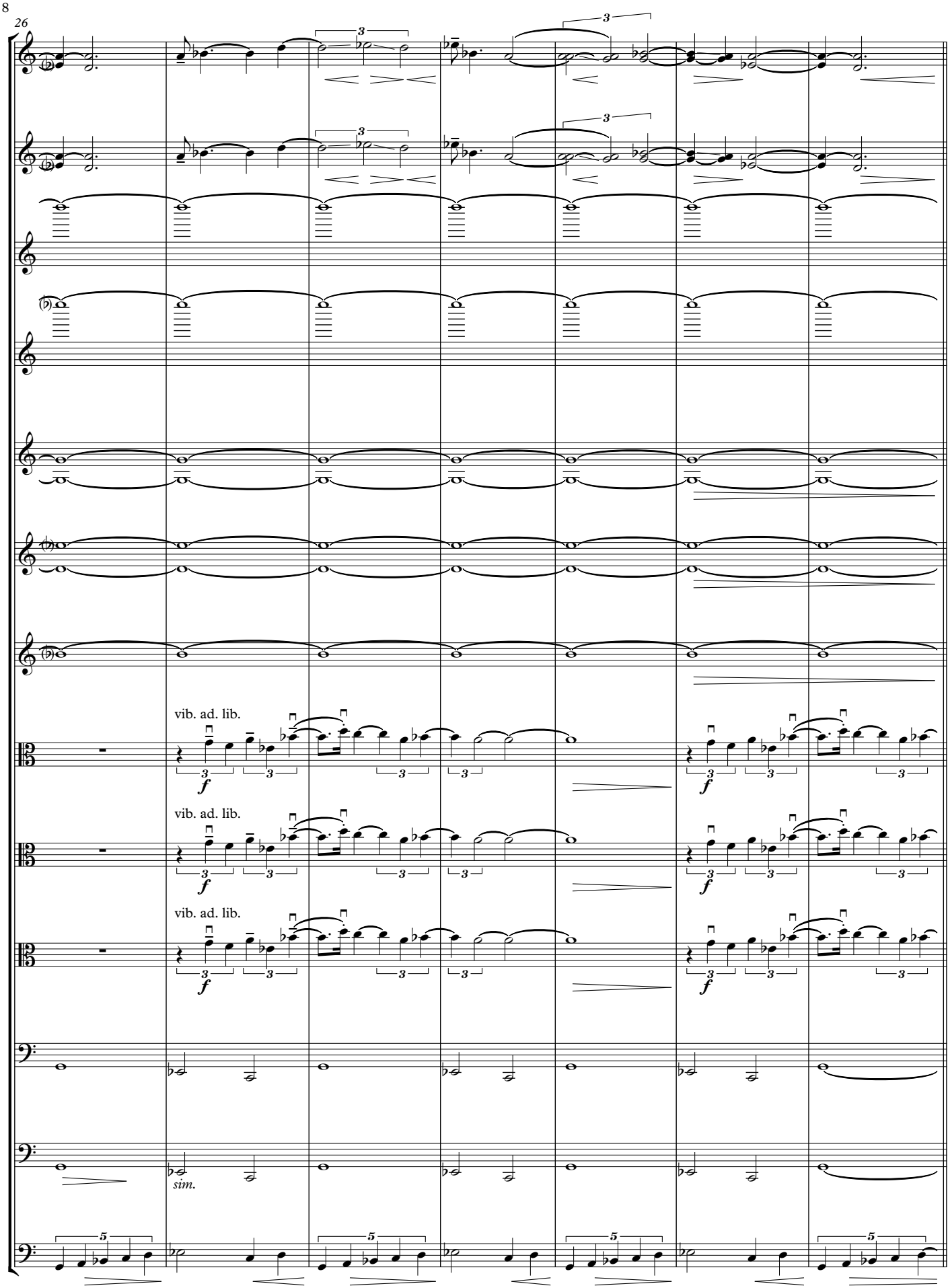
vib. ad. lib.

vib. ad. lib.

sim.

sim.

vib. ad. lib.
arco


26
vib. ad. lib.
vib. ad. lib.
vib. ad. lib.
sim.

C

Free Time

Solo - with great flexibility of tempo, ad. lib. / vib. ad. lib.

1

33

sul pont.

ff *mp* *fp* *fp* *fp* *fp*

sul pont.

fp

sul pont.

pp

sul pont.

pp

sul pont.

p

sul pont.

p

sul pont.

p

n

non-vib.
sul pont.

p

non-vib.
sul pont.

p

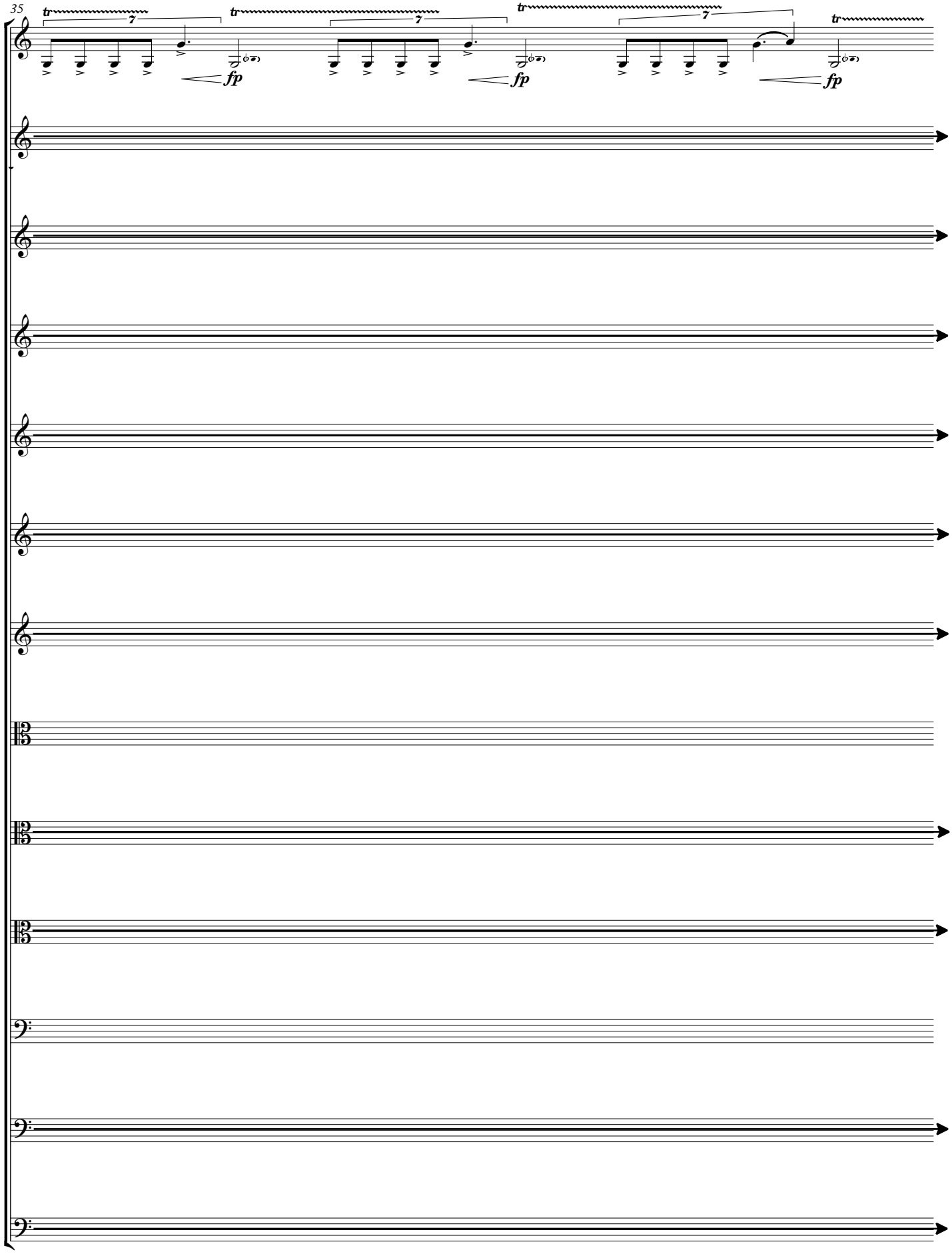
n

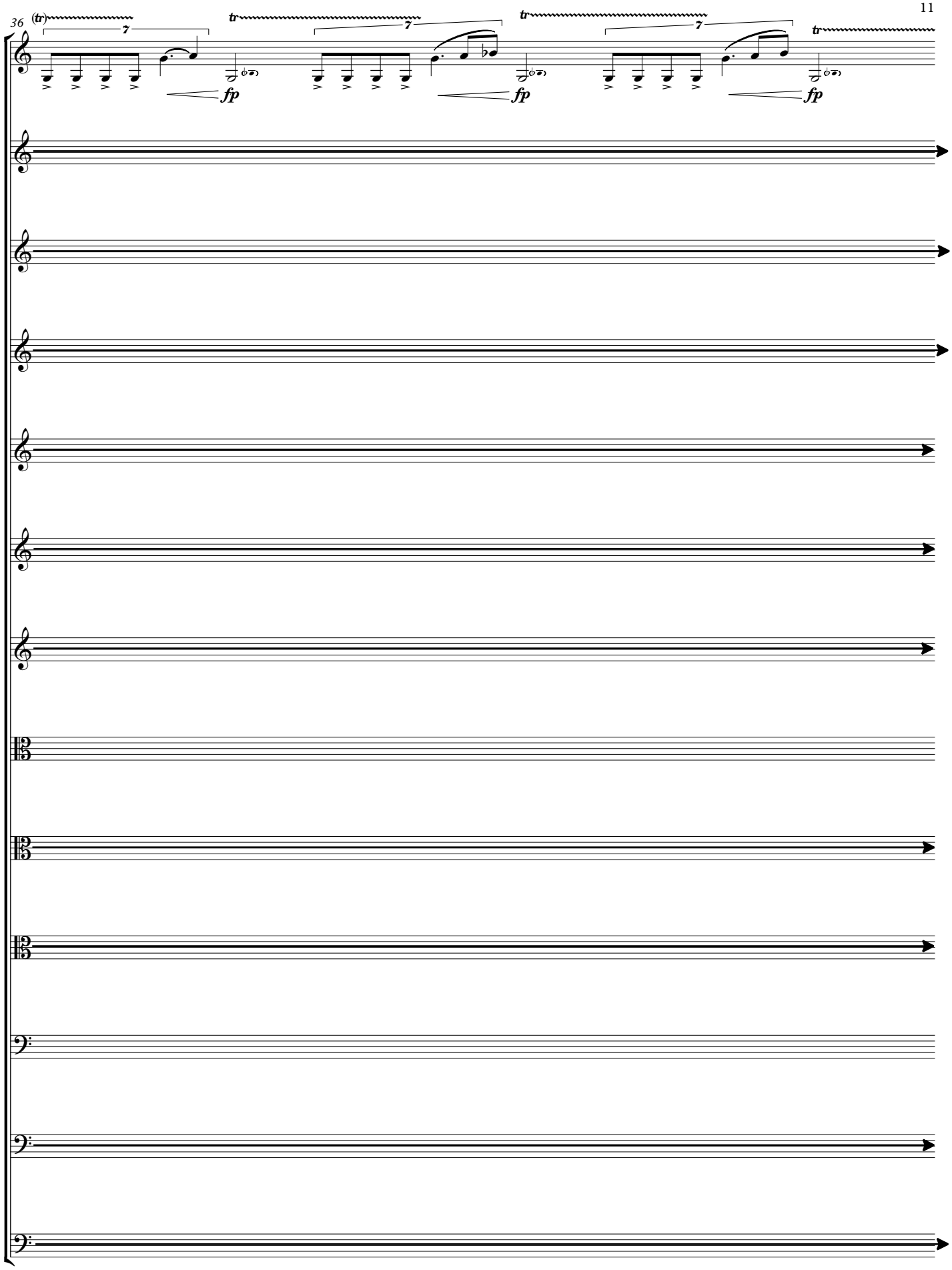
non-vib.
sul pont.

p

w/electric
toothbursh on
open string

as loud as possible


35
tr
7
fp
tr
7
fp
tr
7
fp
tr


36
(tr)
7
fp
tr
7
fp
tr
7
fp
tr

2

37

accel. and rit. ad lib.

tr 7

p ≈ continue ad lib.

ff

sul pont.

tr

sul pont.

tr

sul pont.

tr

Solo - with great flexibility of tempo, ad. lib. / vib. ad. lib.

sul pont.

tr 7 fp

tr 7 fp

tr 7 fp

sul pont.

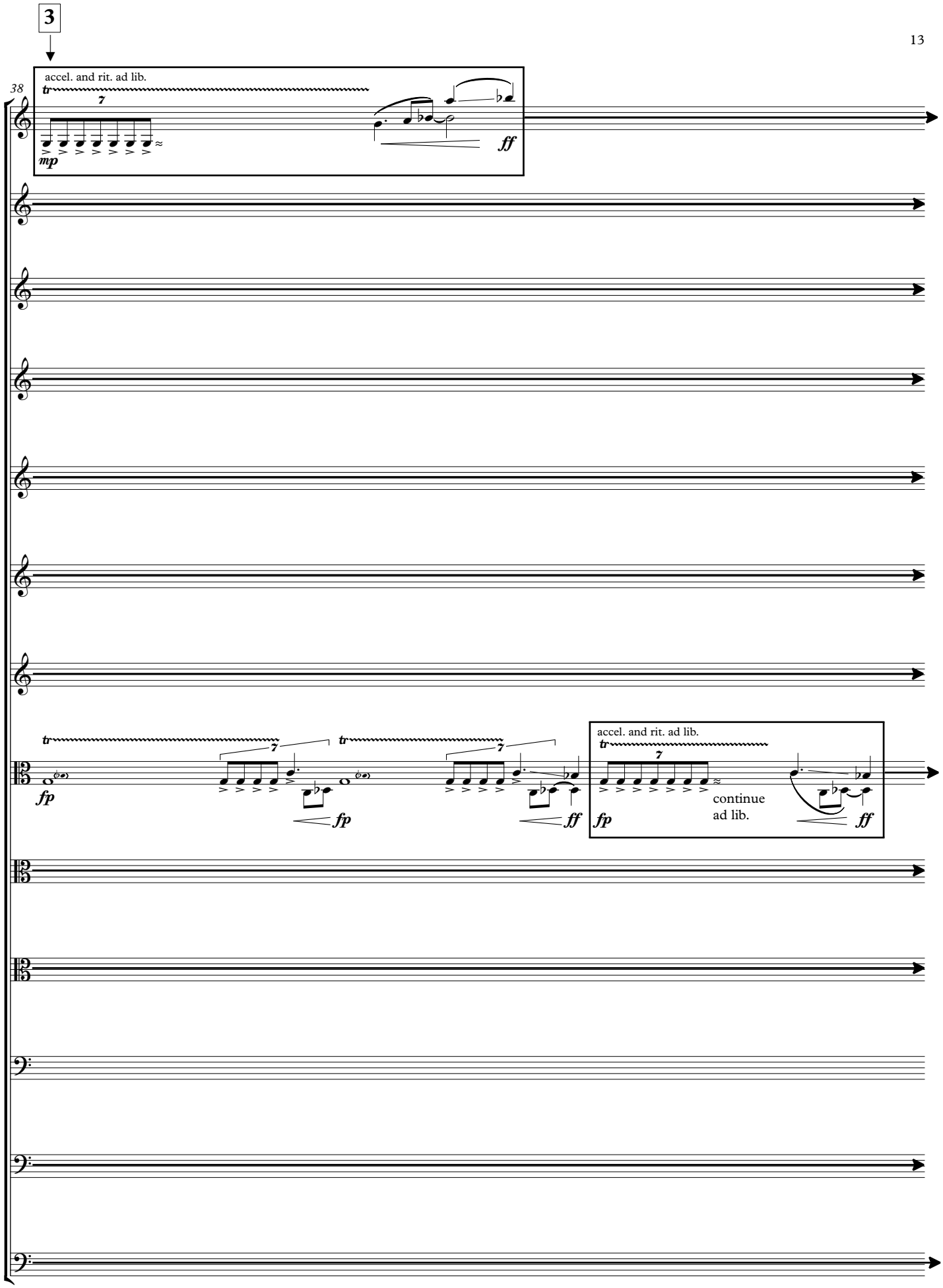
tr

sul pont.

tr

sul pont.

tr


3
38
accel. and rit. ad lib.
tr
7
mp
ff
tr
7
fp
fp
tr
7
ff
accel. and rit. ad lib.
tr
7
fp
continue
ad lib.
ff

39

4

accel. and rit. ad lib.

tr 7

mp

≈ continue ad lib.

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

alternate between piches in parenthesis

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

alternate between piches in parenthesis

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

sul pont.

tr

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

Solo - with great flexibility of tempo, ad. lib. / vib. ad. lib.

sul pont.

tr 7 tr 7 tr 7

fp ffp ffp

sul pont.

tr

gradual crescendo until next boxed material / increase intensity with occasional accents ad. lib.

5

Approx. 20 seconds

40

sul pont.
accel. and rit. ad lib.
tr
7
ff
≈ continue
ad lib.

sul pont.
accel. and rit. ad lib.
tr
7
ff
≈ continue
ad lib.

sul pont.
accel. and rit. ad lib.
tr
7
ff
≈ continue
ad lib.

sul pont.
accel. and rit. ad lib.
tr
7
ff
≈ continue
ad lib.

sul pont.
accel. and rit. ad lib.
tr
7
ff
≈ continue
ad lib.

sul pont.
accel. and rit. ad lib.
tr
7
ffp
≈ continue
ad lib.
ff

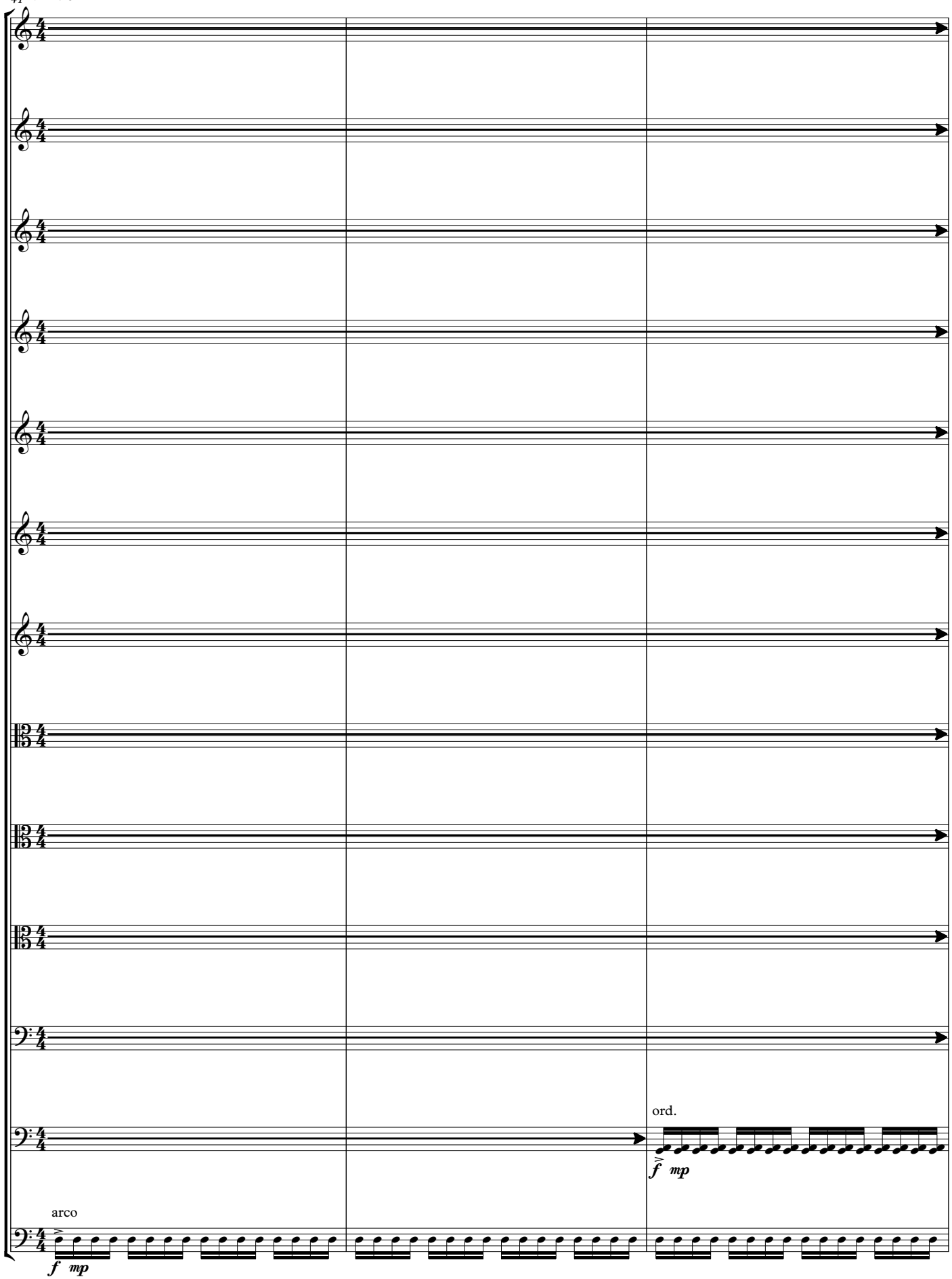
sul pont.
accel. and rit. ad lib.
tr
7
ff
≈ continue
ad lib.

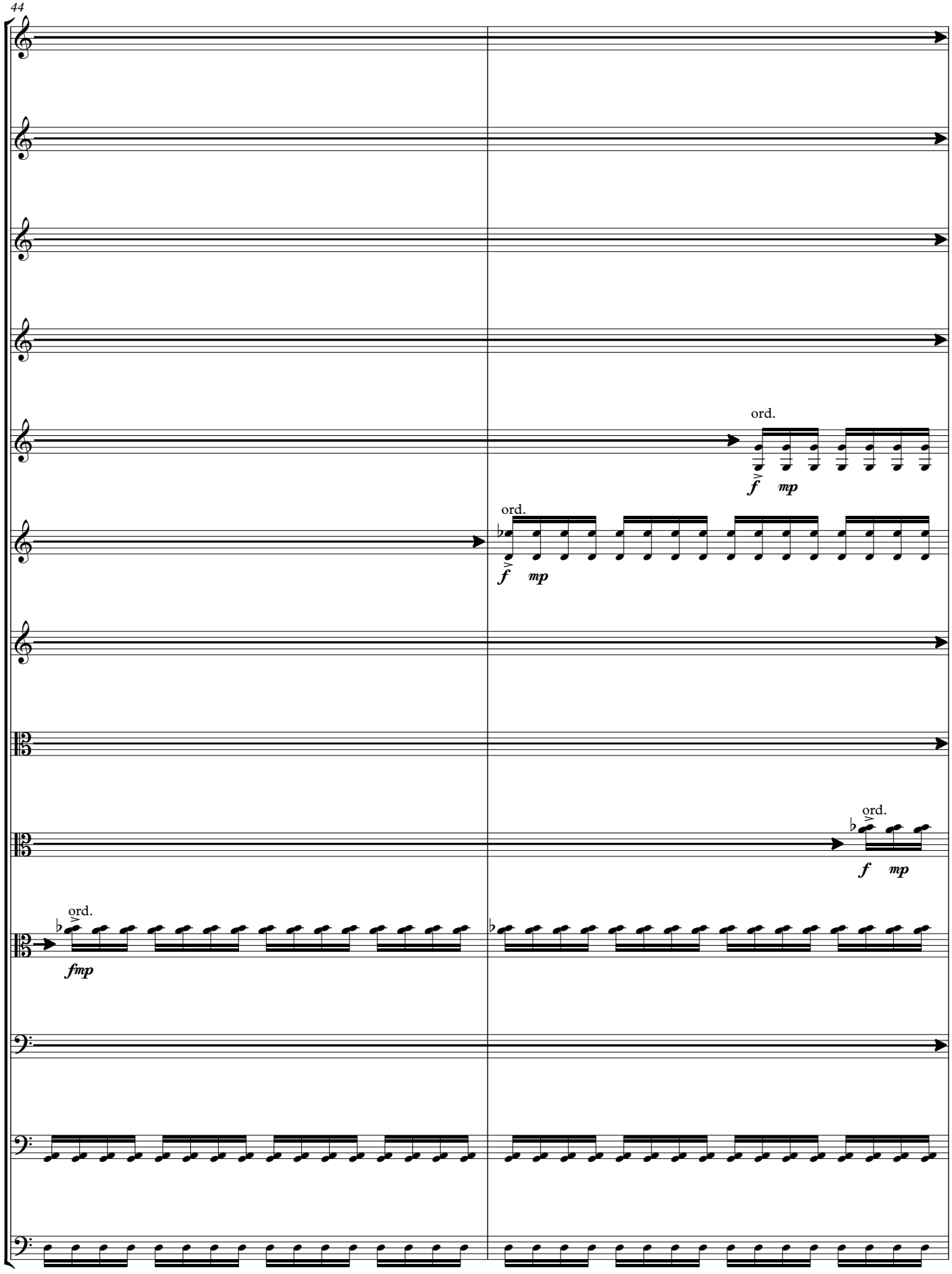
D

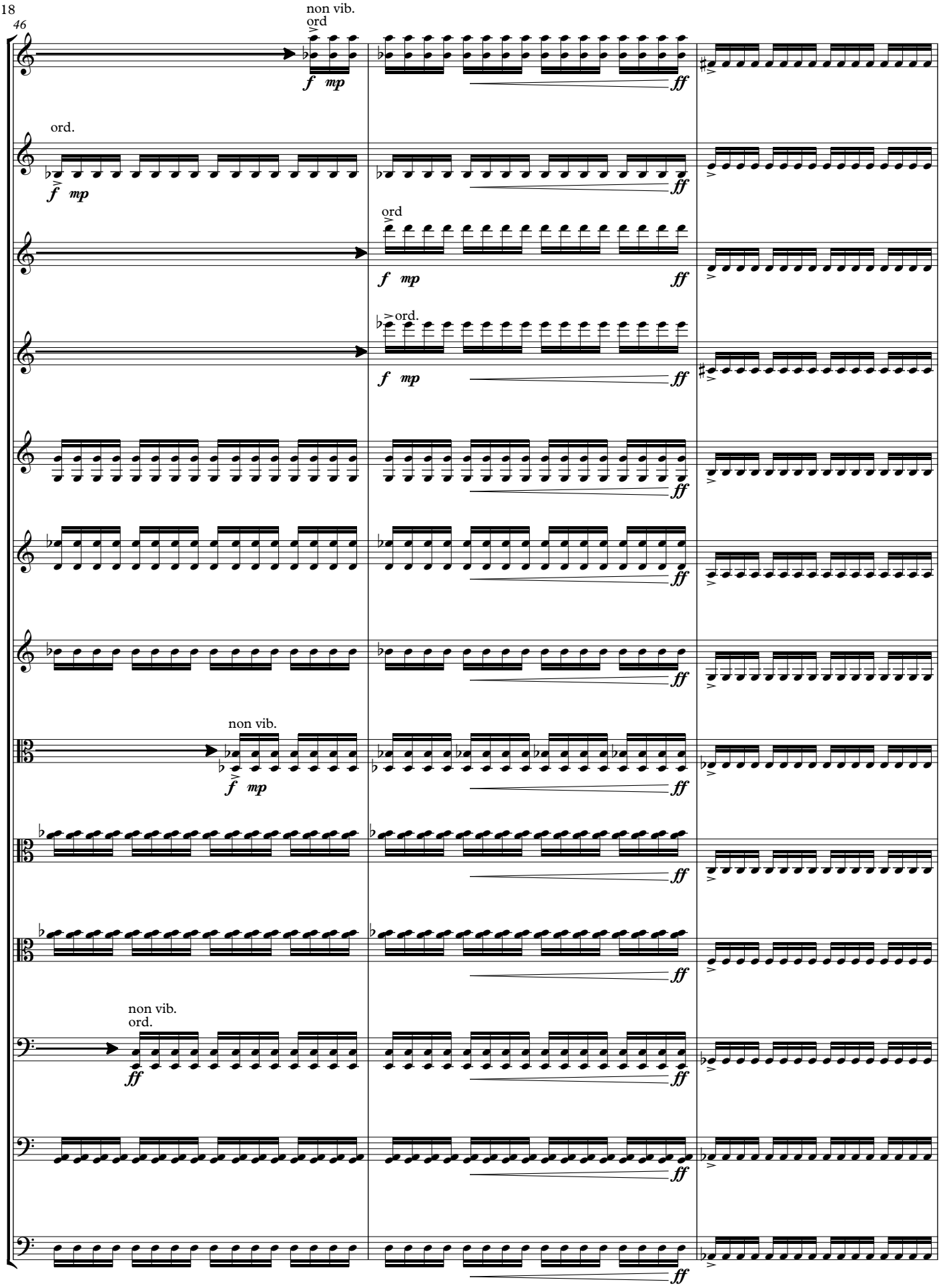
In Time

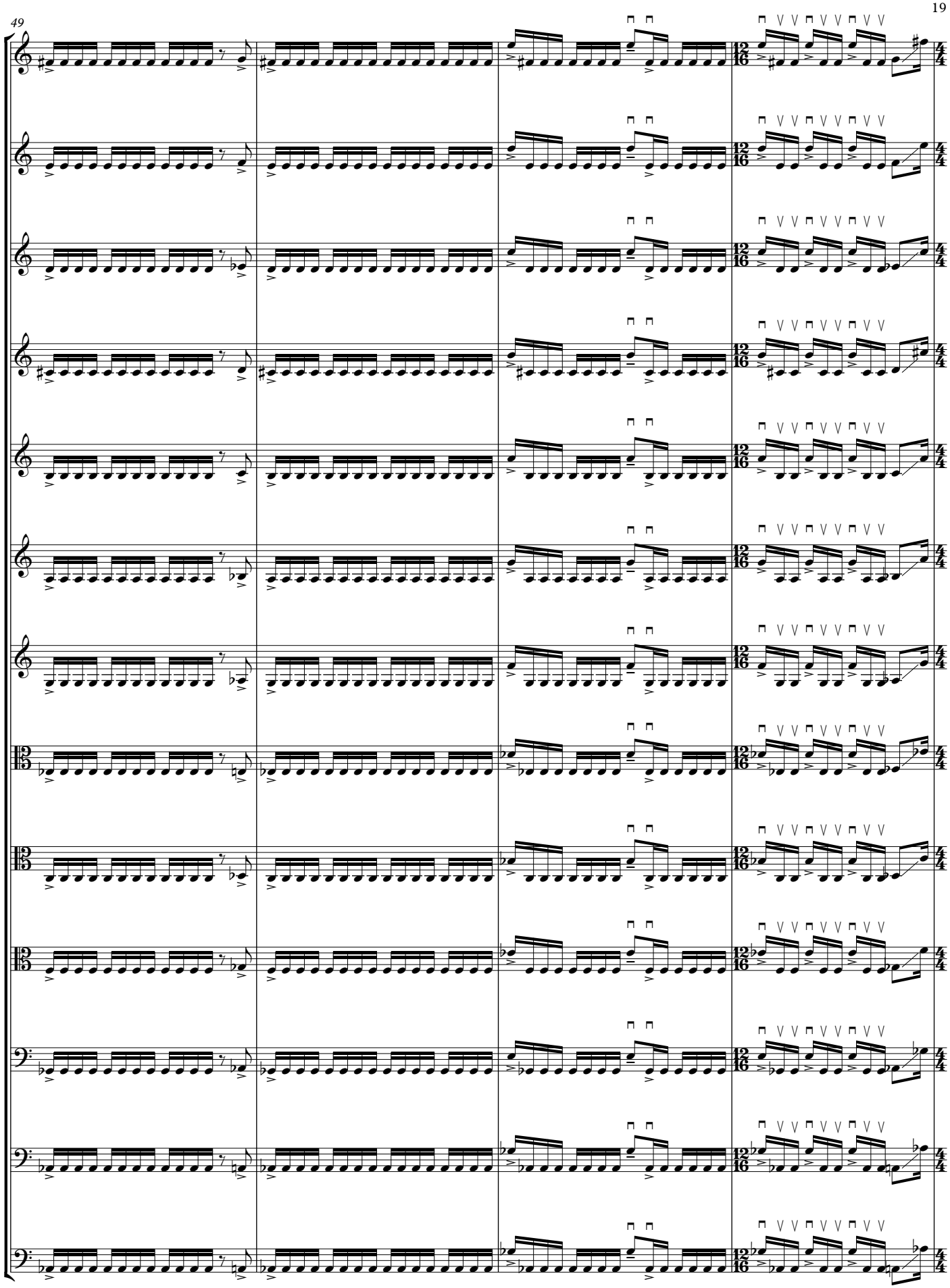
16

41 ♩ = 96




44
ord.
f mp
ord.
f mp
ord.
f mp
ord.
fmp


46
non vib.
ord
ord.
ord
ord.
non vib.
non vib.
ord.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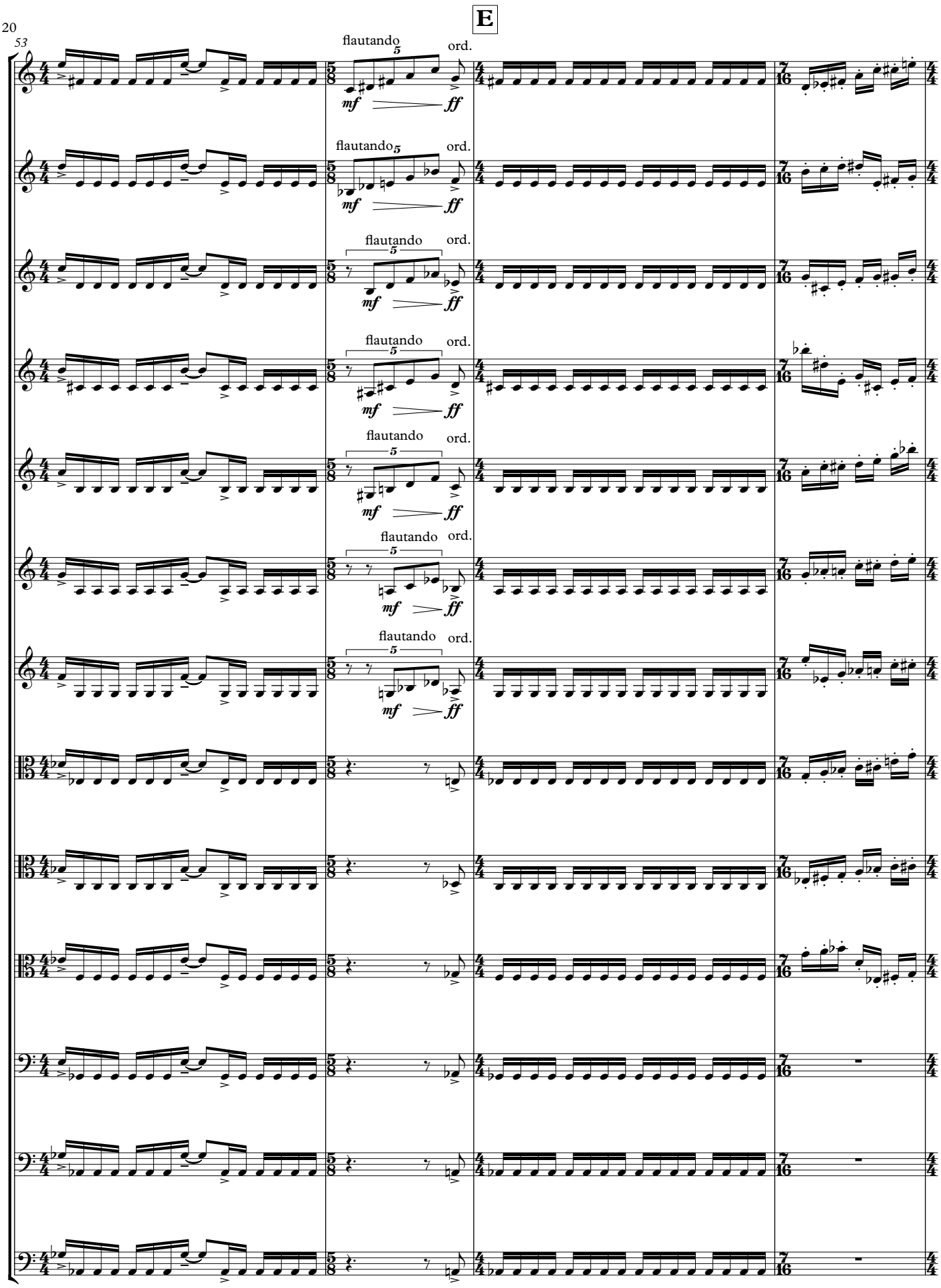
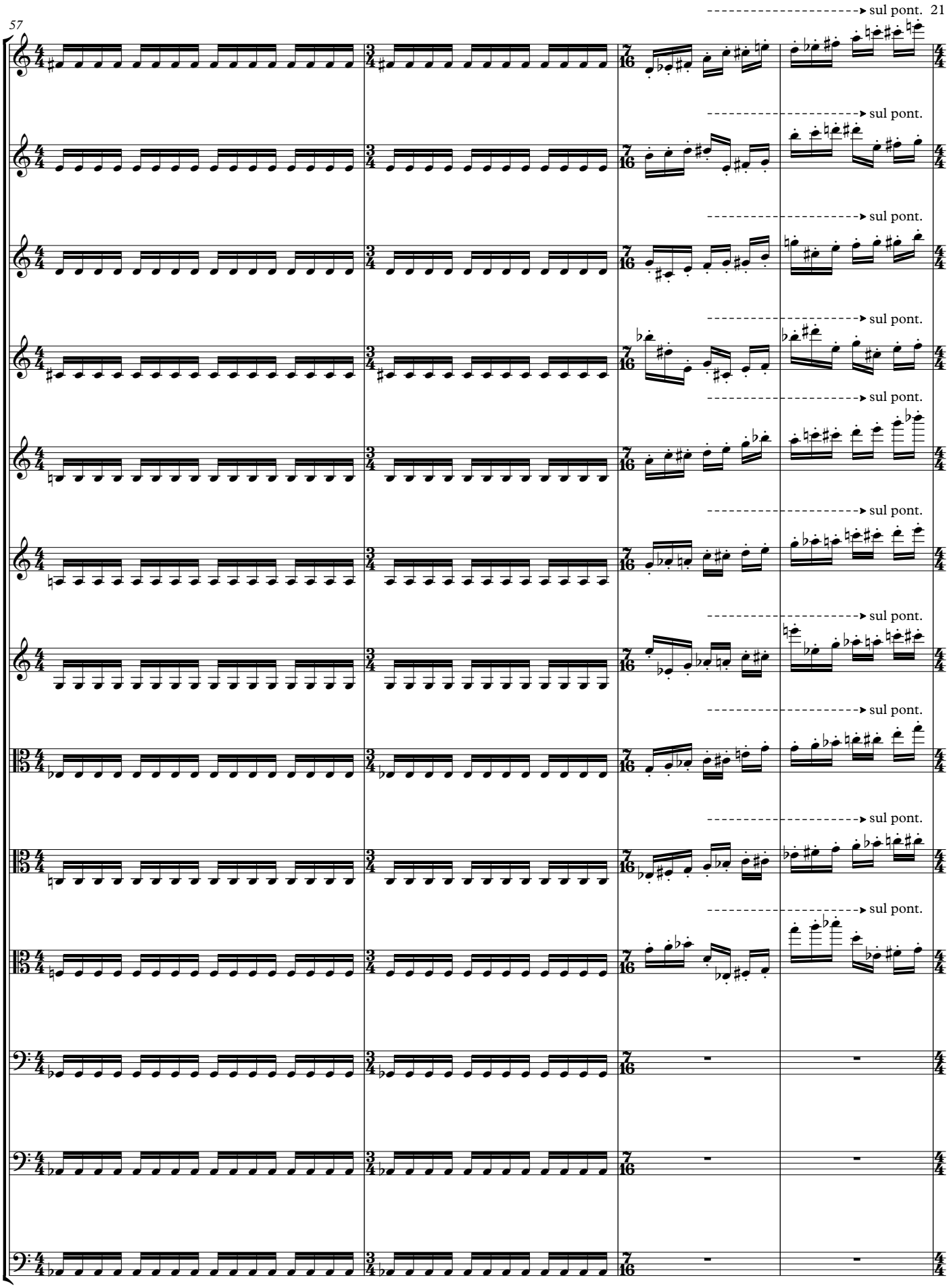
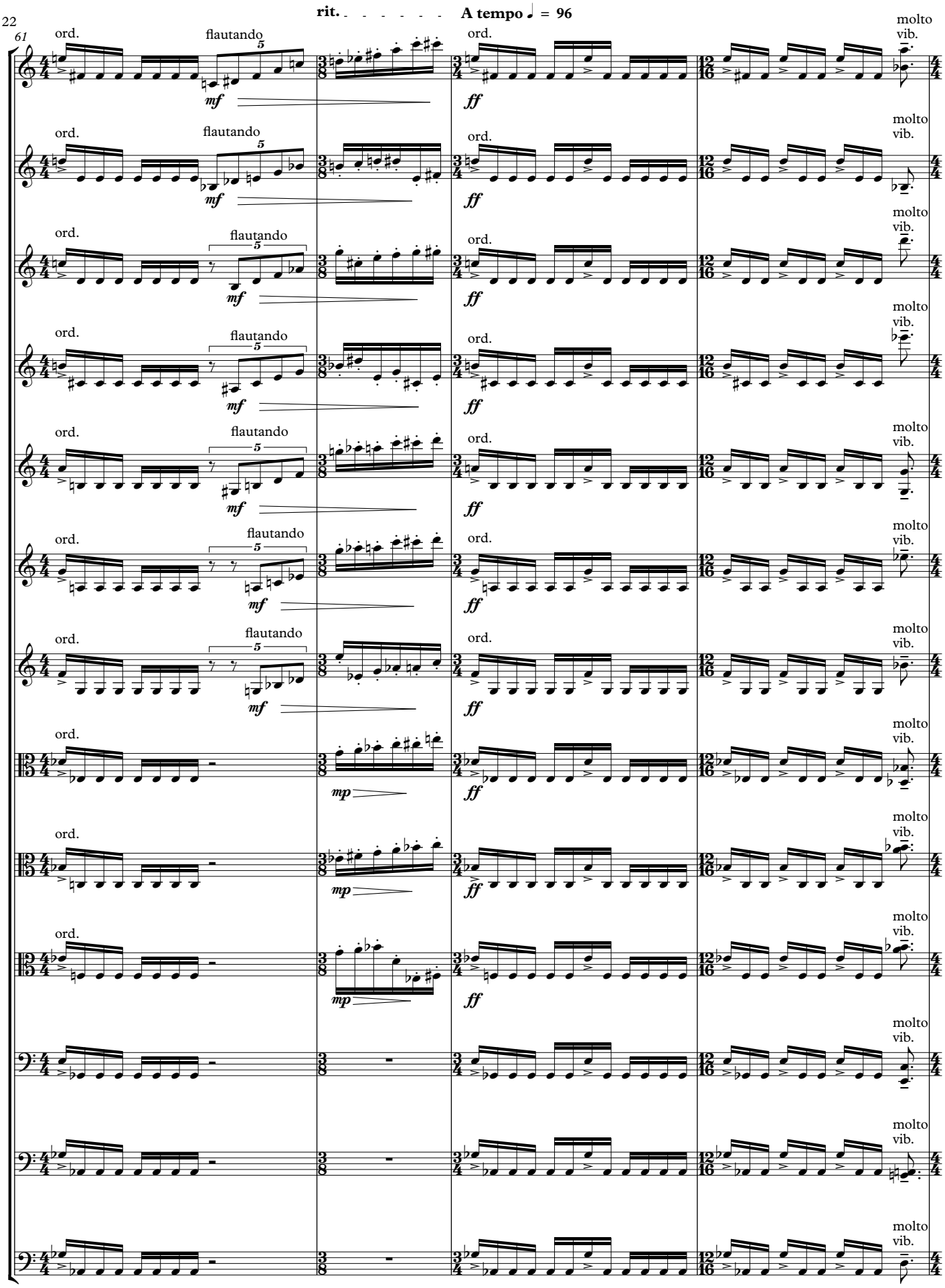
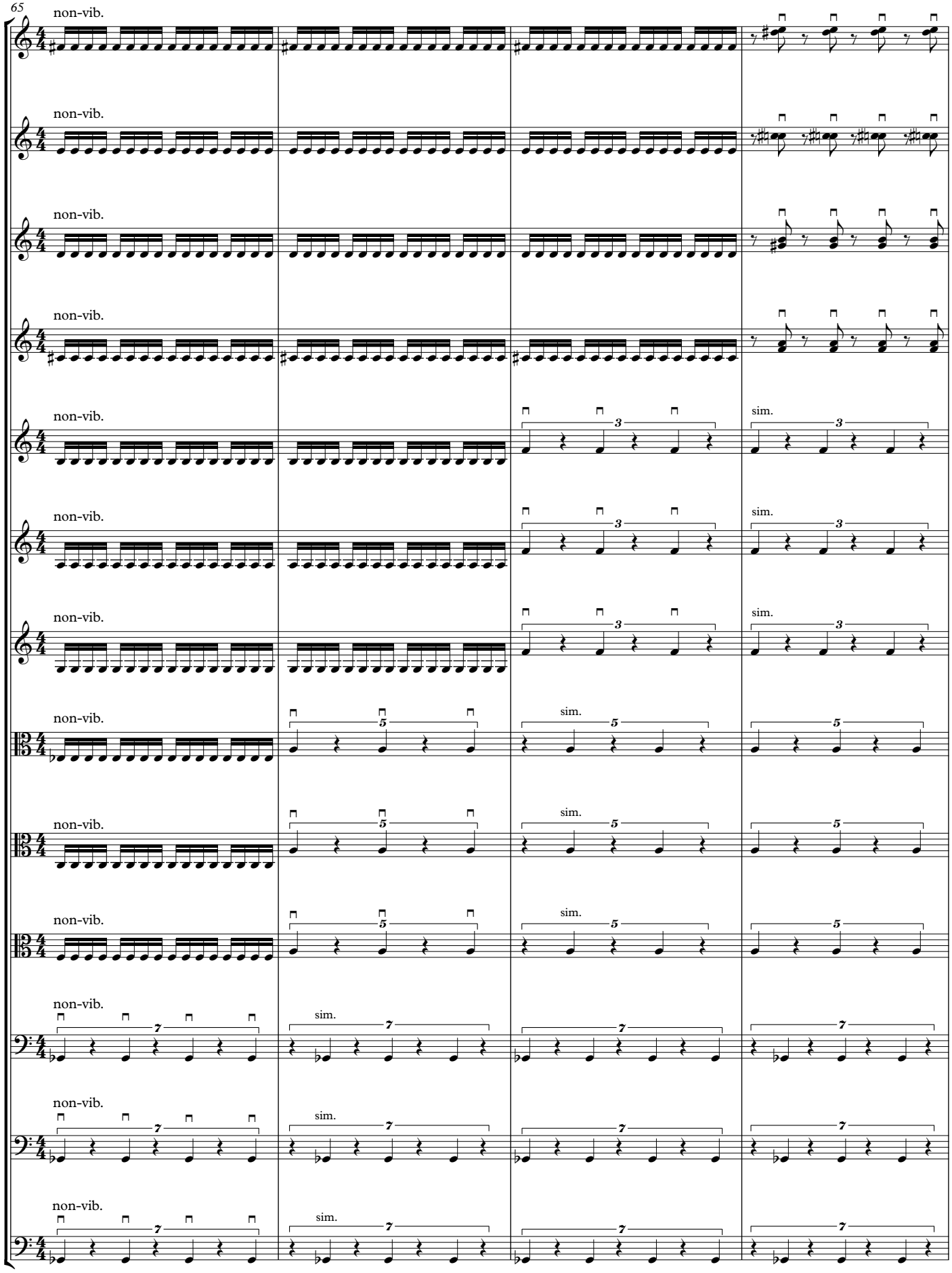
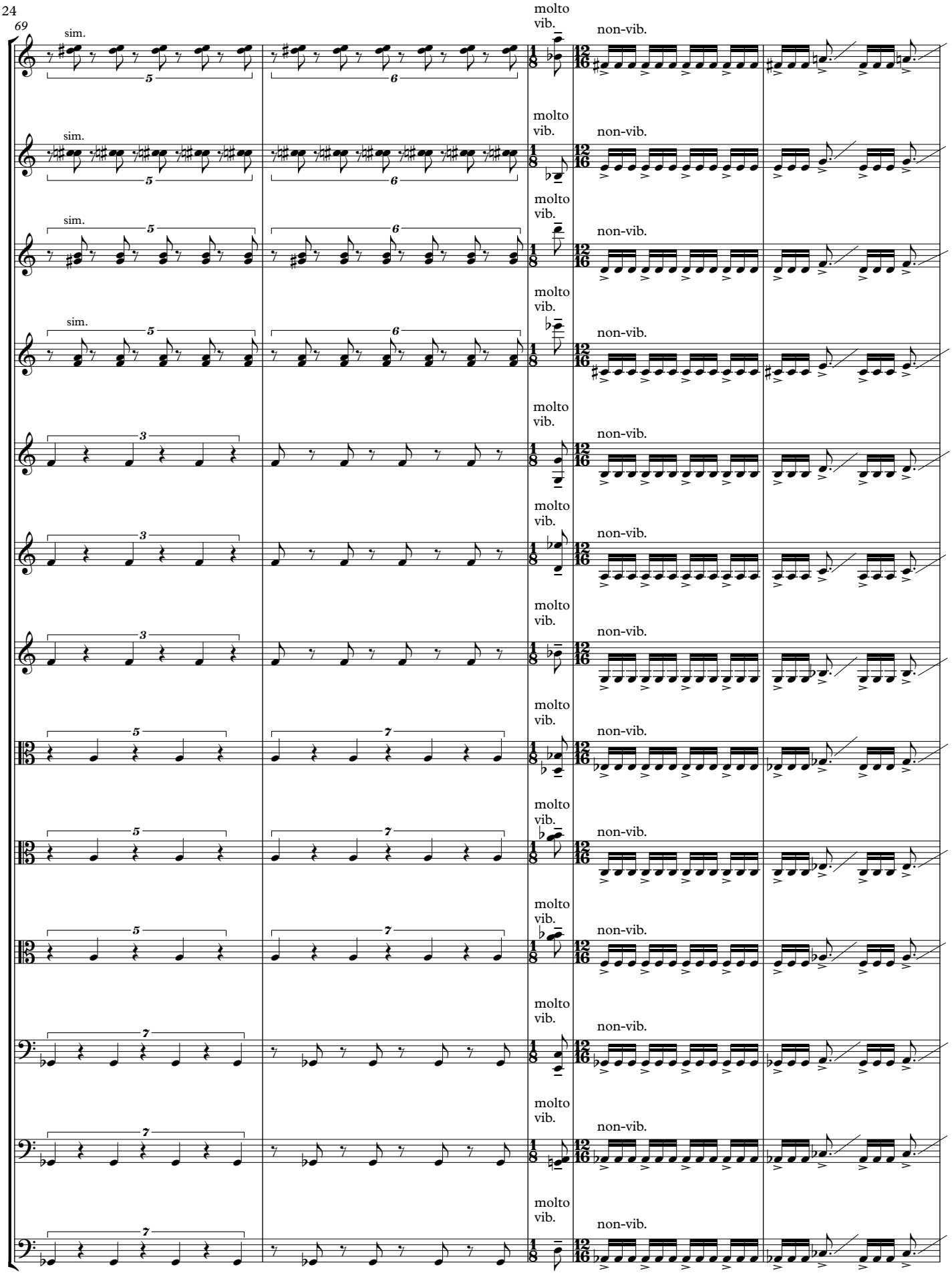
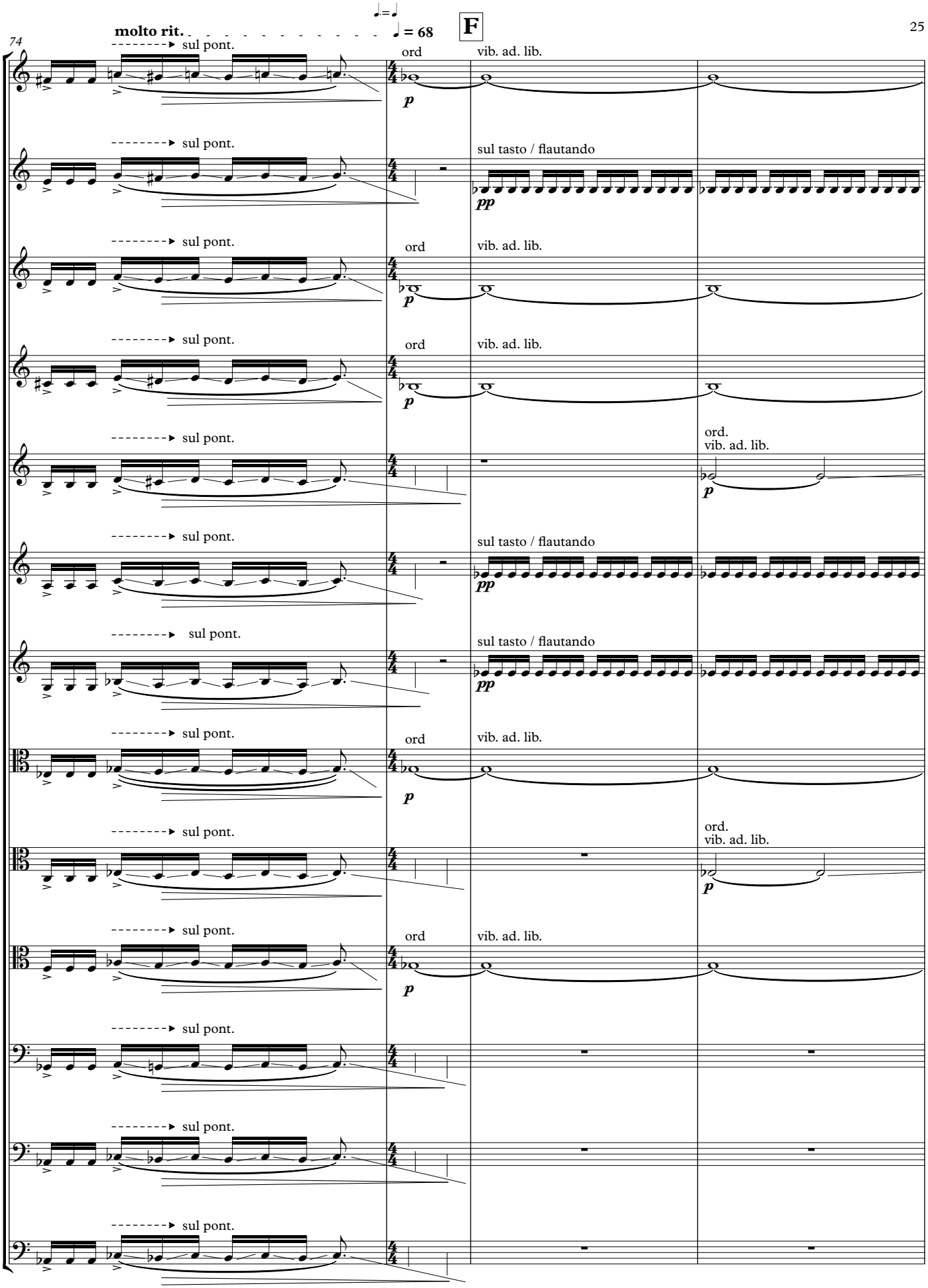

E
53
flautando
ord.
mf
ff


sul pont. 21
sul pont.
sul pont.
sul pont.
sul pont.
sul pont.
sul pont.
sul pont.
sul pont.
sul pont.
sul pont.

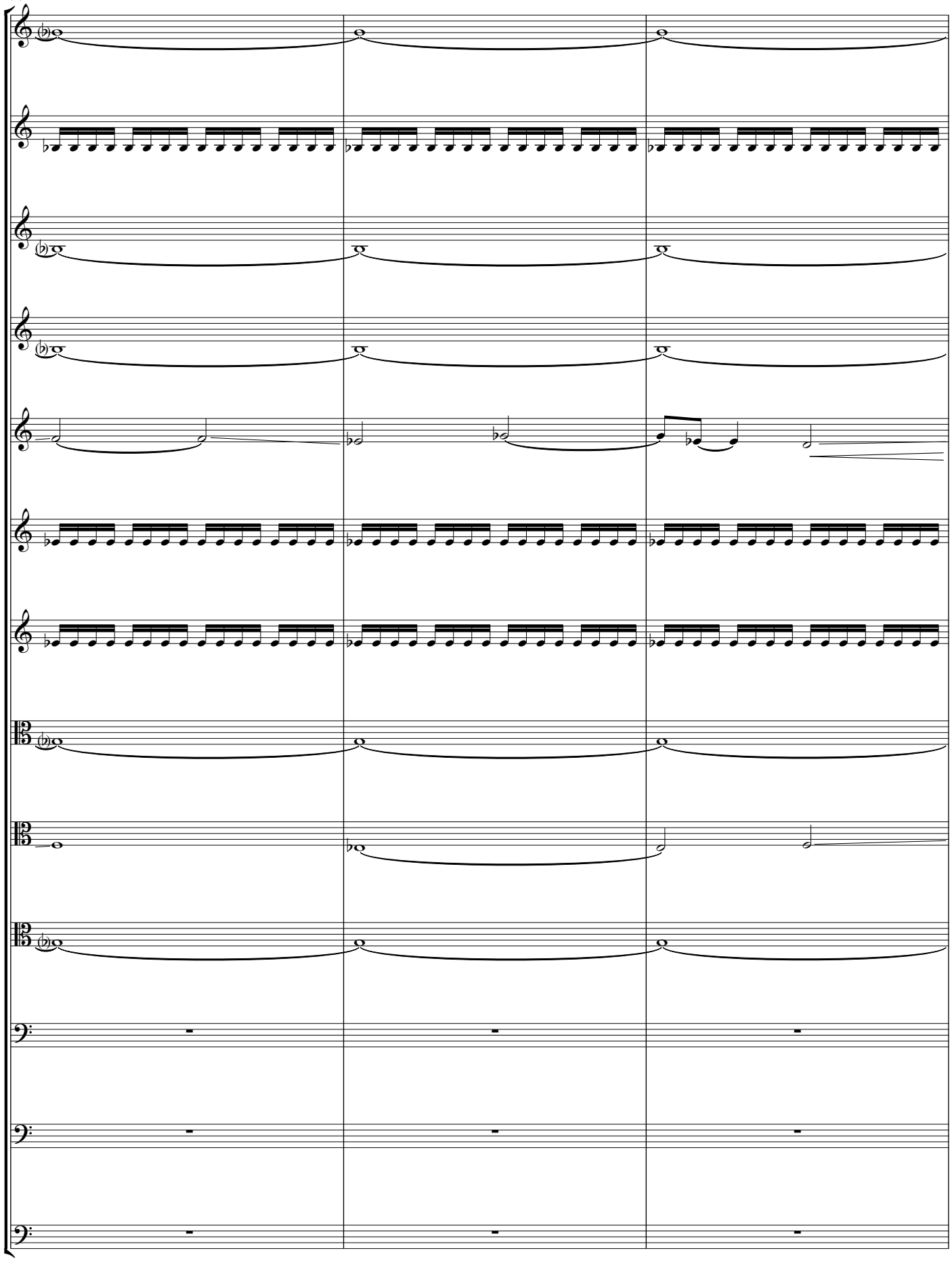

61
rit.
A tempo ♩ = 96
ord.
flautando
5
mf
ff
mp
molto vib.


65
non-vib.
non-vib.
non-vib.
non-vib.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.
non-vib.
sim.

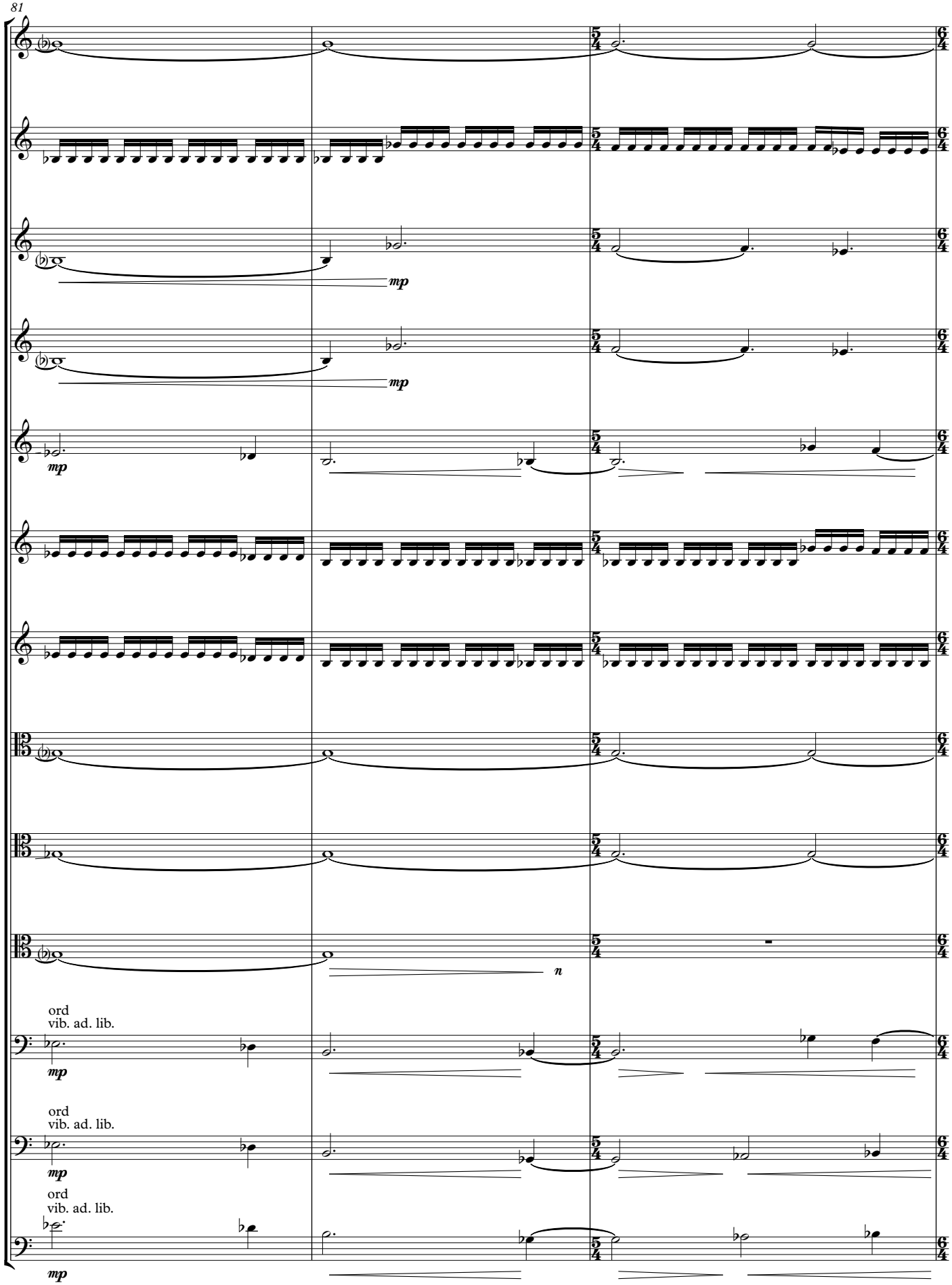

69
sim.
molto vib.
non-vib.


74
molto rit.
♩.=♩
♩ = 68
F
sul pont.
ord
vib. ad. lib.
p
sul tasto / flautando
pp
ord.
vib. ad. lib.

78



81



84

vib. ad. lib.

mp

mp

mp

f

vib. ad. lib.

mp

n

vib. ad. lib.

mp

n

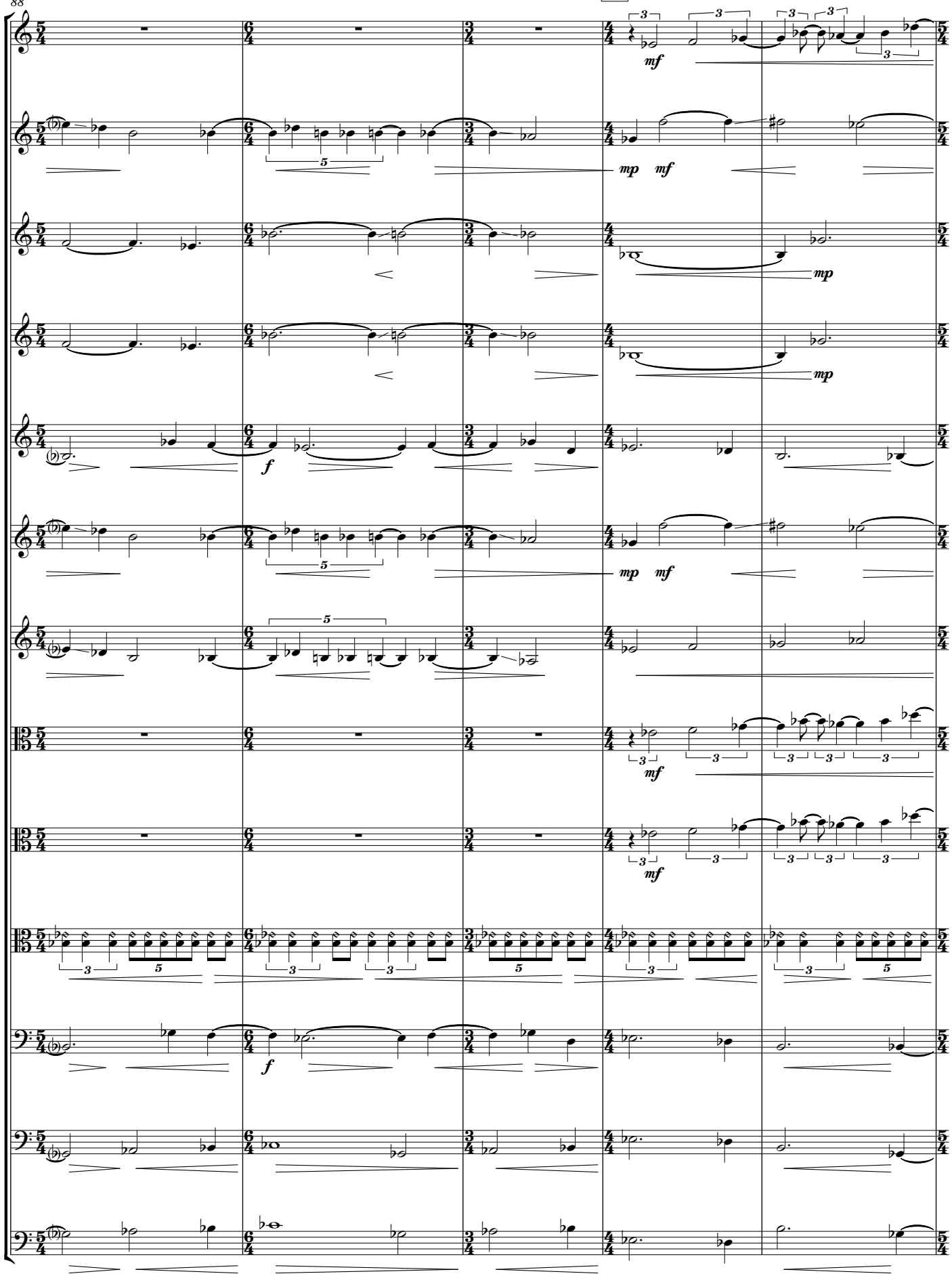
non-vib.

mf

f

88

G



93

sul tasto / flautando / non vib.

sul tasto / flautando / non-vib.

sul tasto / flautando / non-vib.

vib. ad. lib.

97

moving towards ord.

moving towards ord.

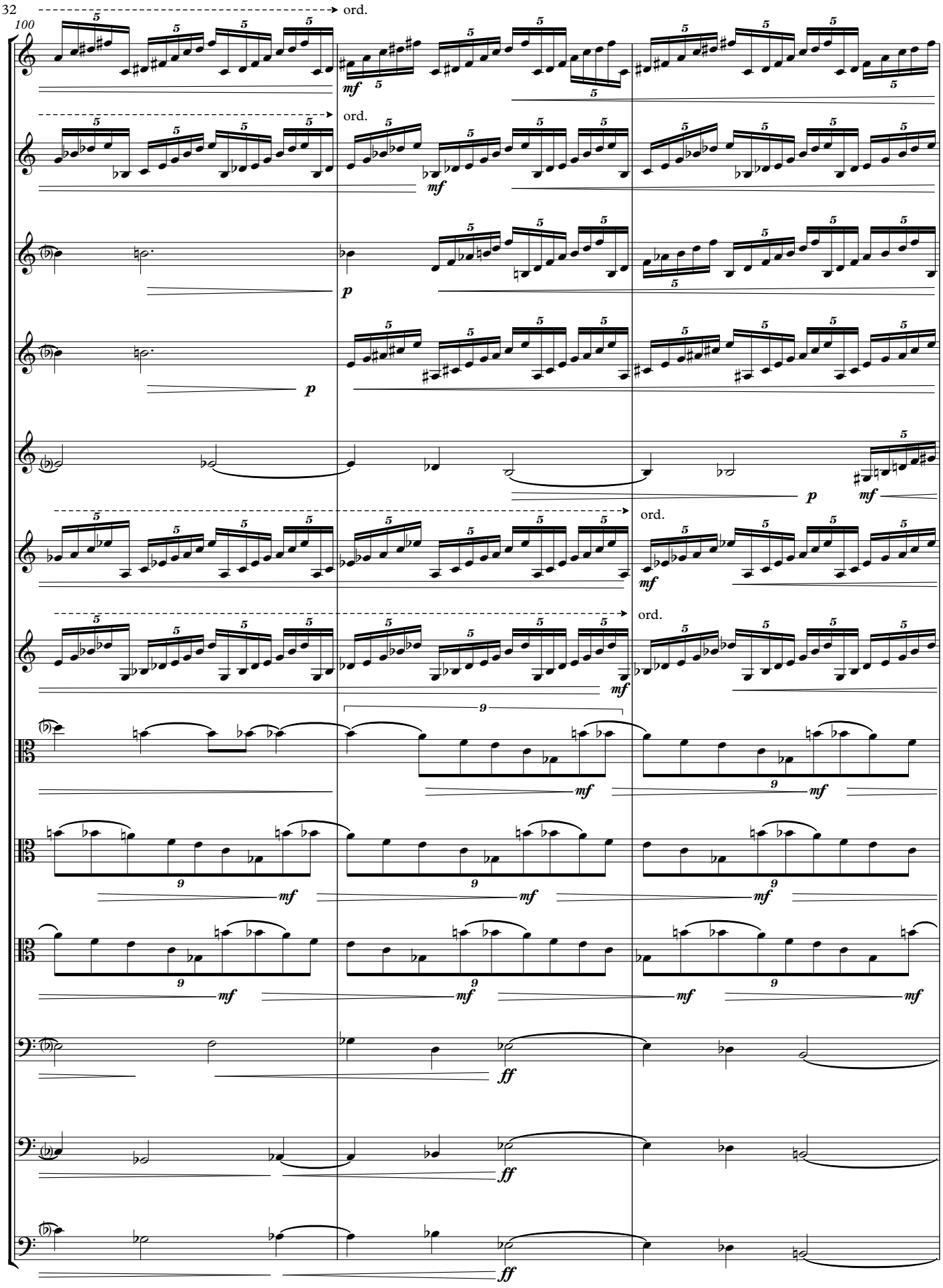
flautando

p

moving towards ord.

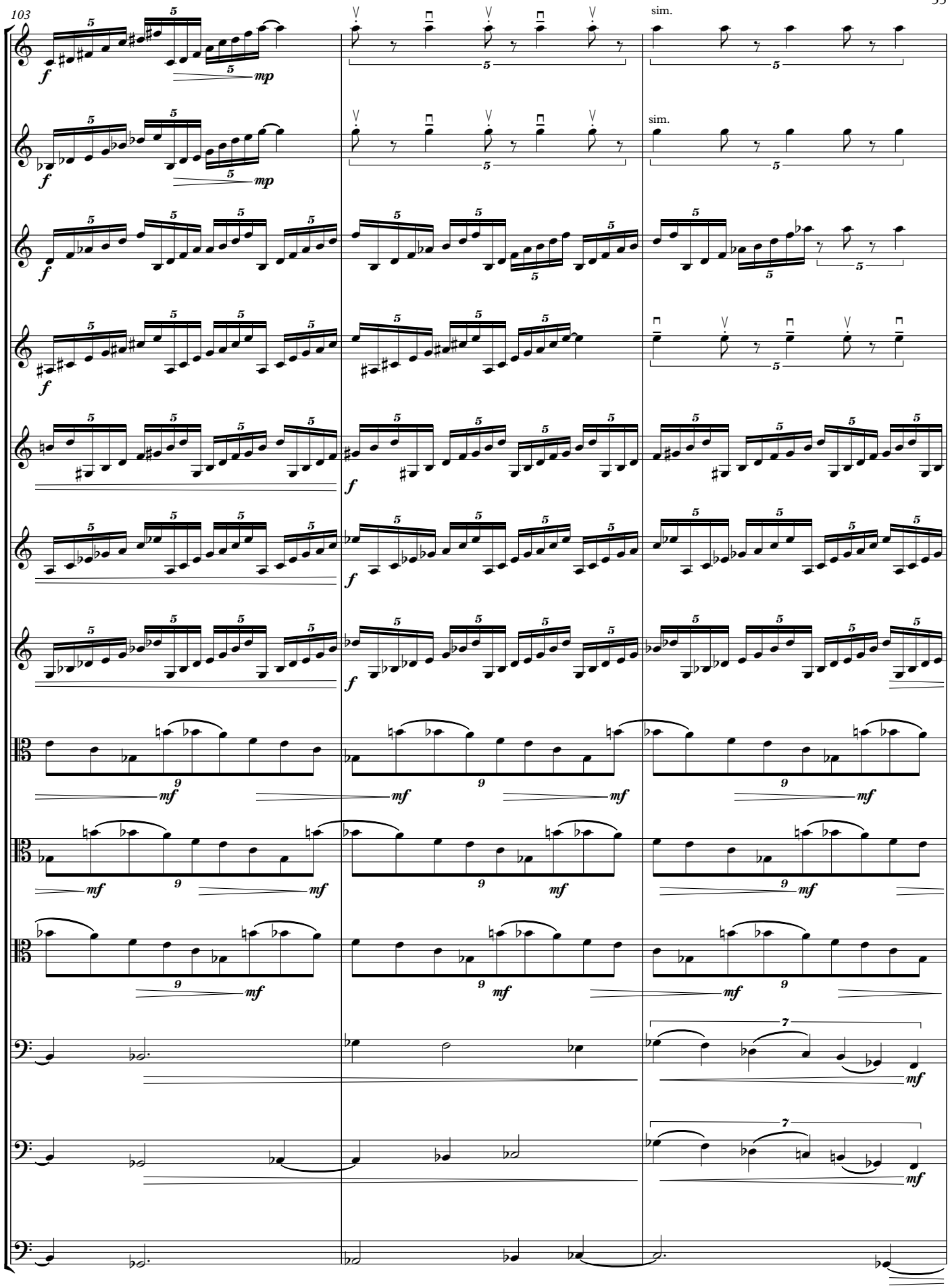
moving towards ord.

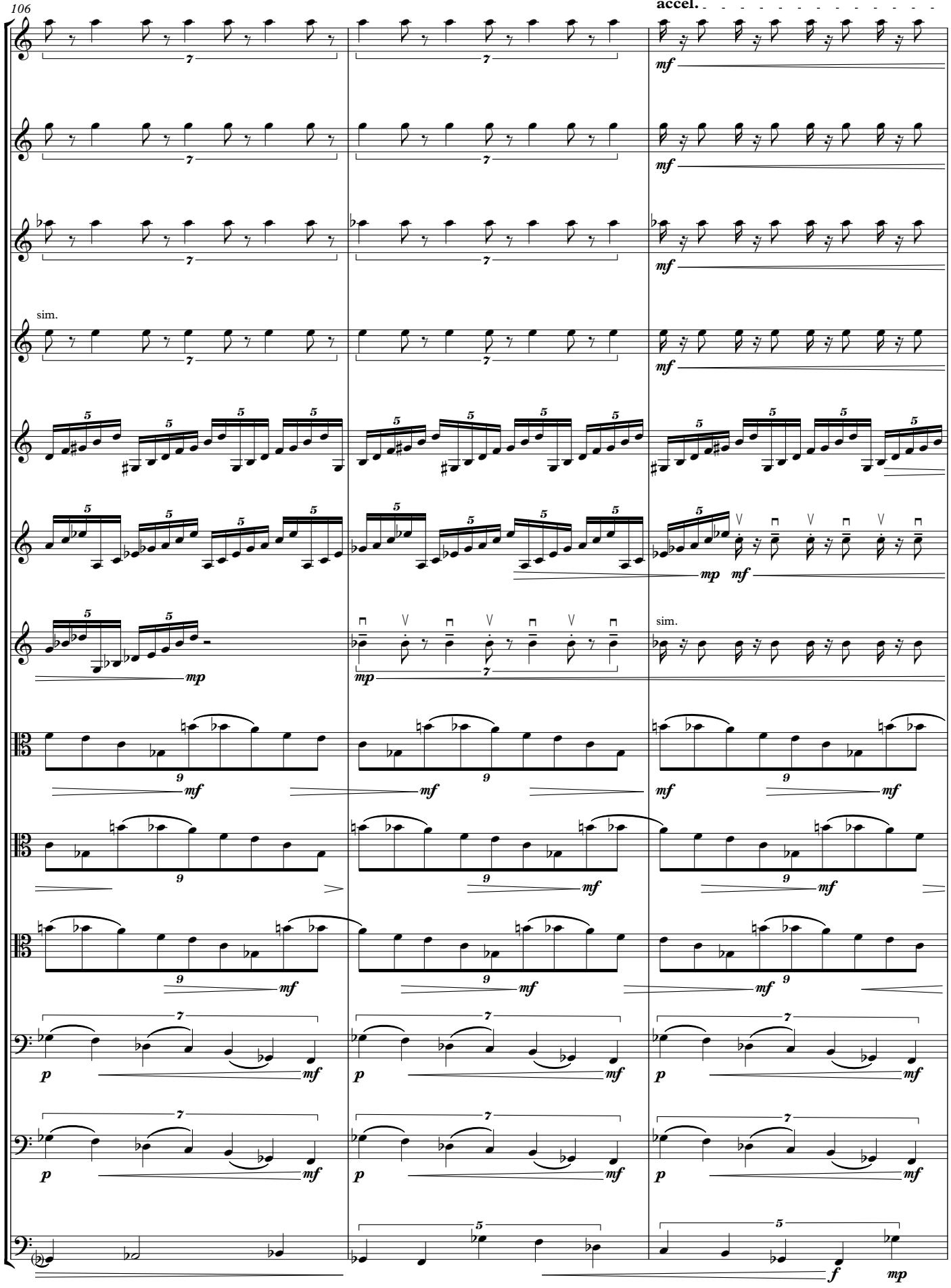
mf *mf*

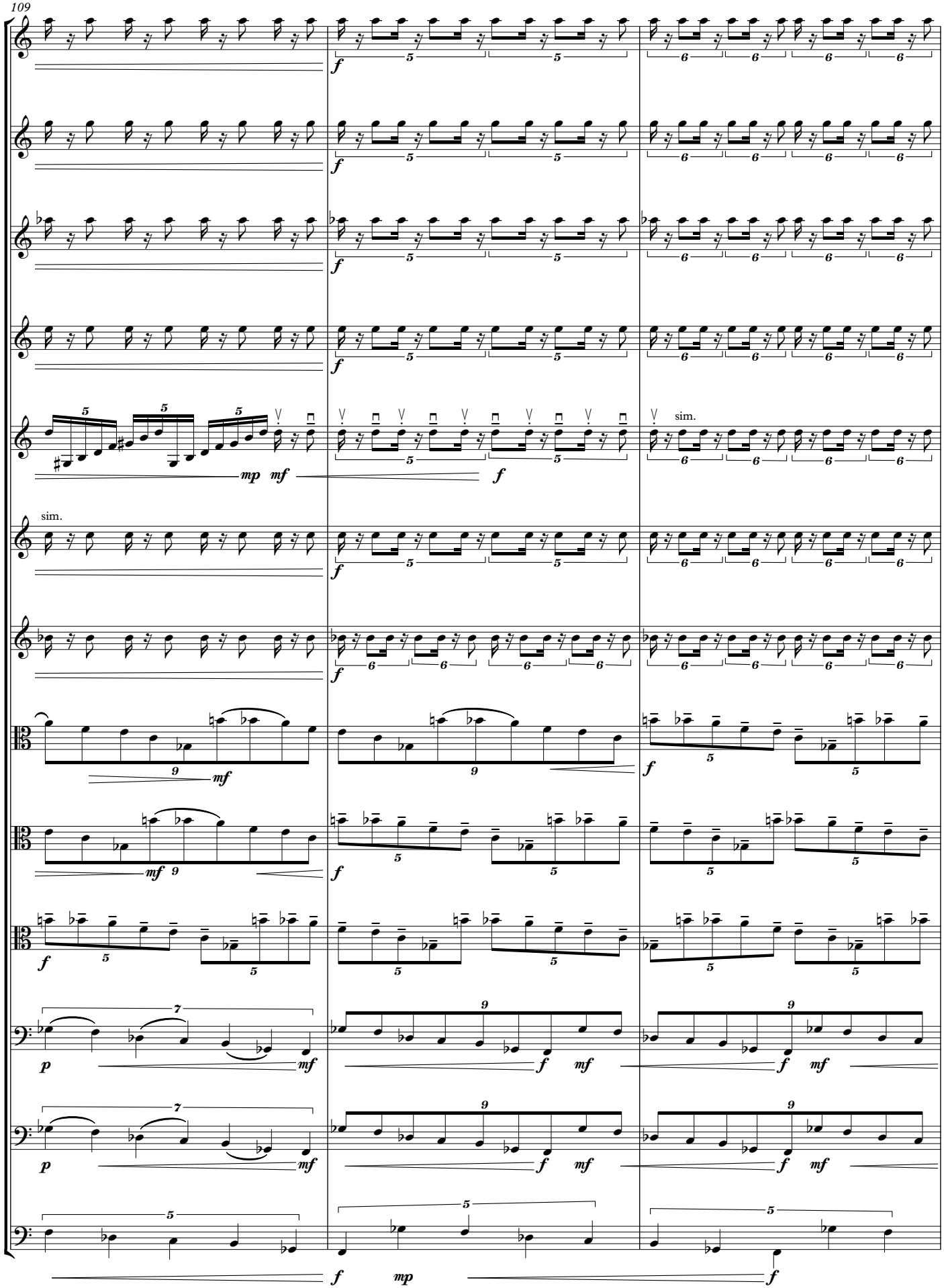

100
ord.
mf
ord.
mf
p
p
p
mf
ord.
mf
ord.
mf
9
mf
9
mf
9
mf
9
mf
9
mf
9
mf
9
mf
ff
ff
ff

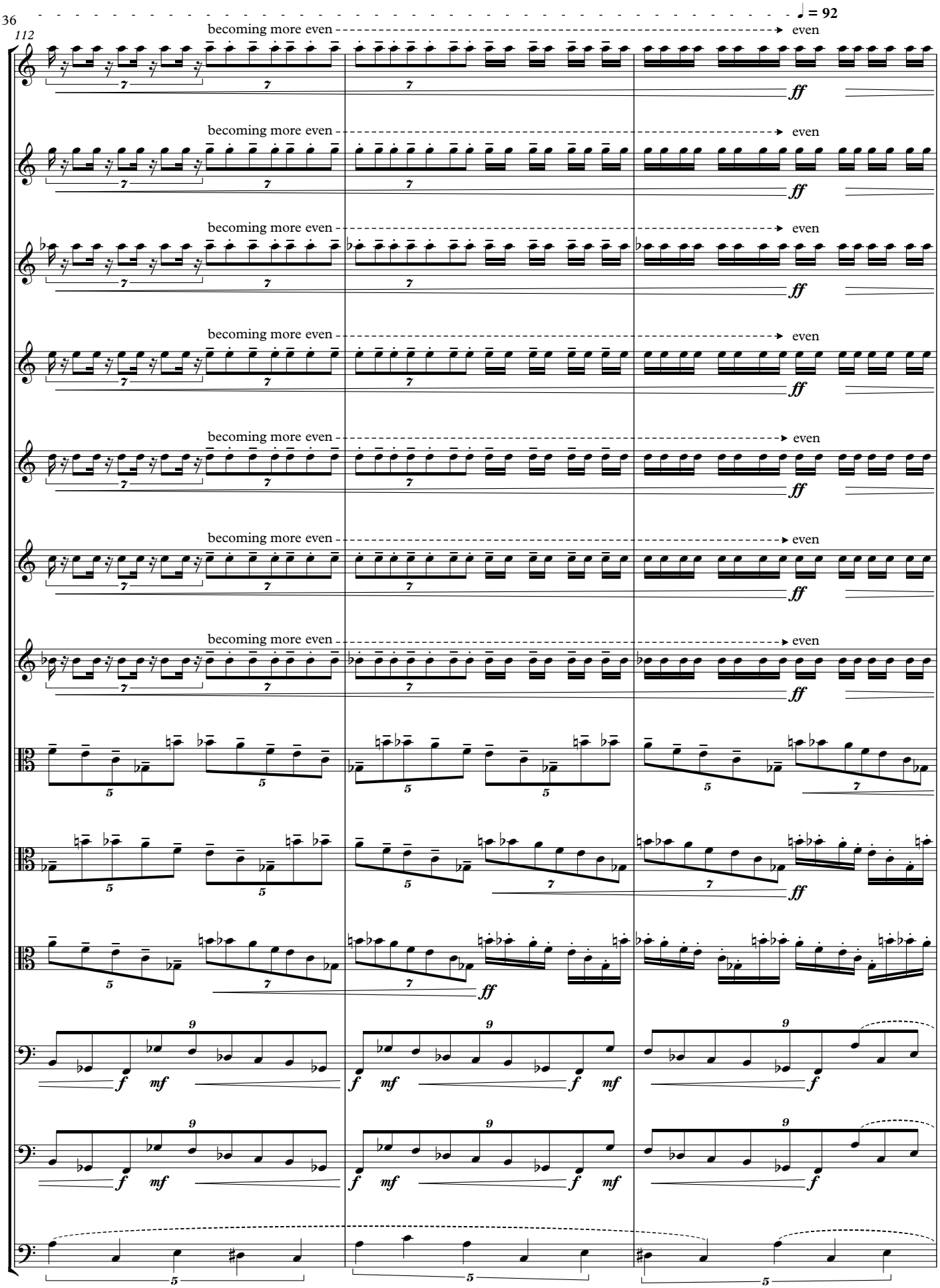
H

103

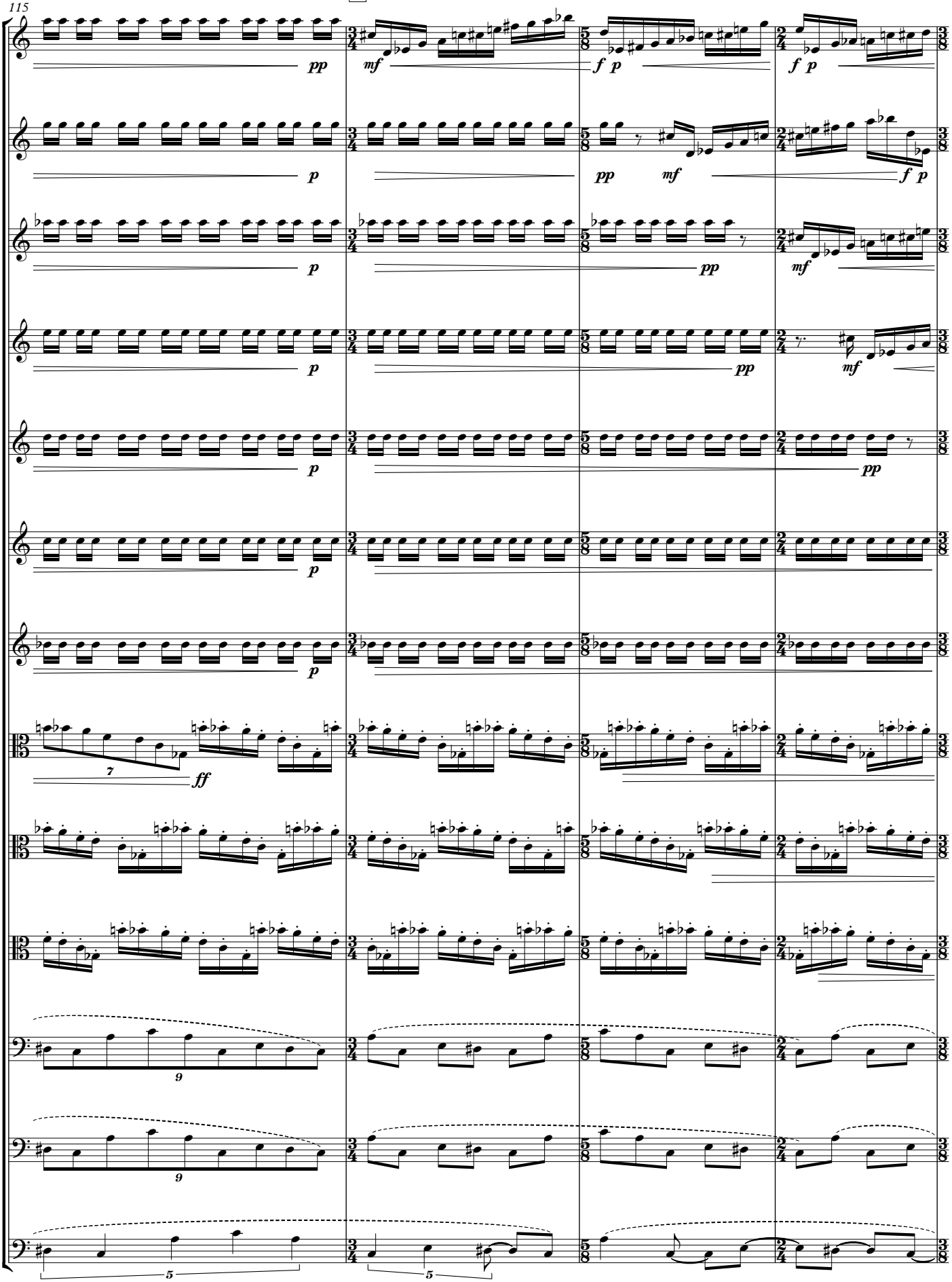


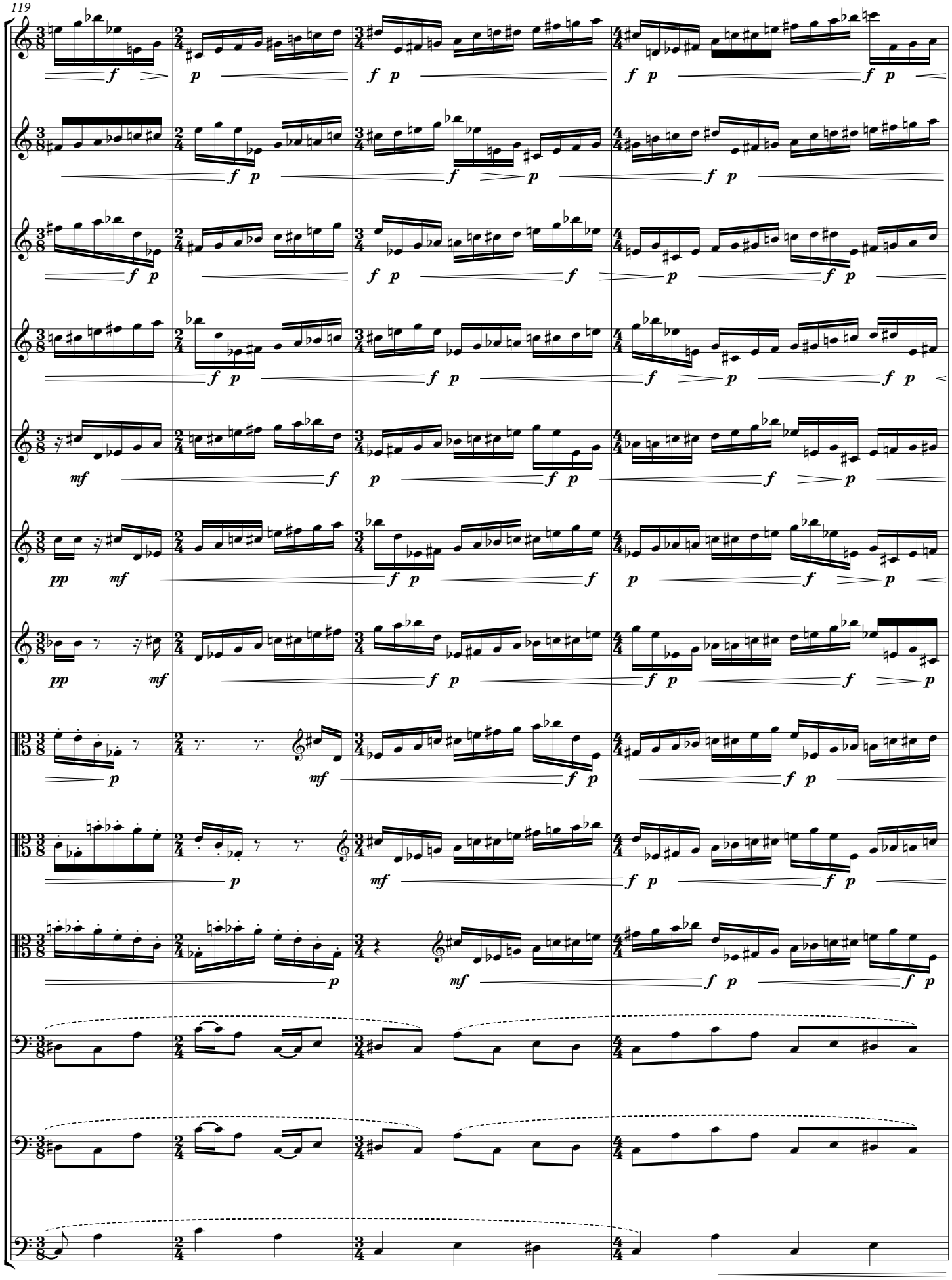

106
accel.
sim.
sim.


109
sim.
sim.


♩ = 92
112
becoming more even
even
ff
f
mf

115

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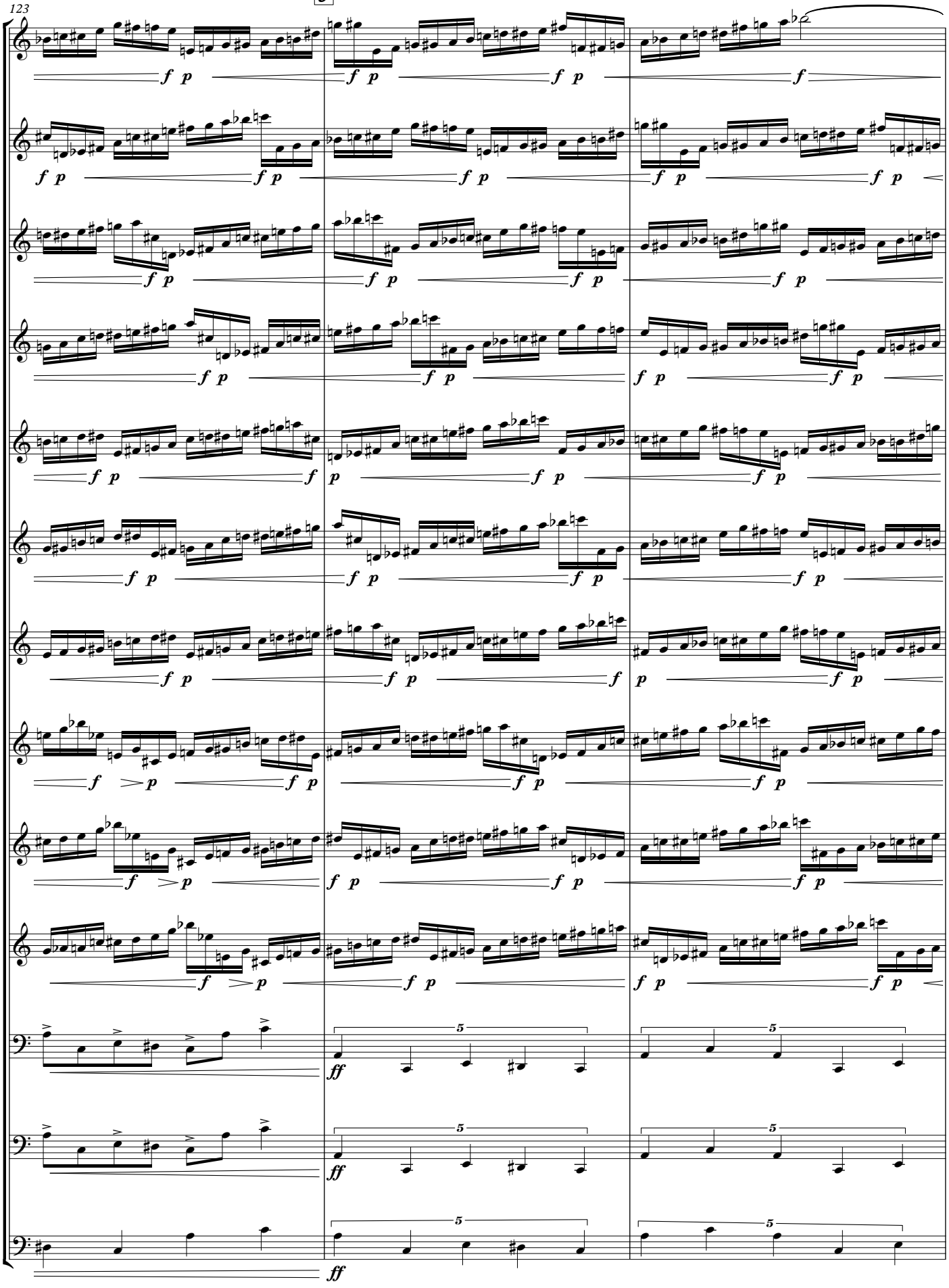
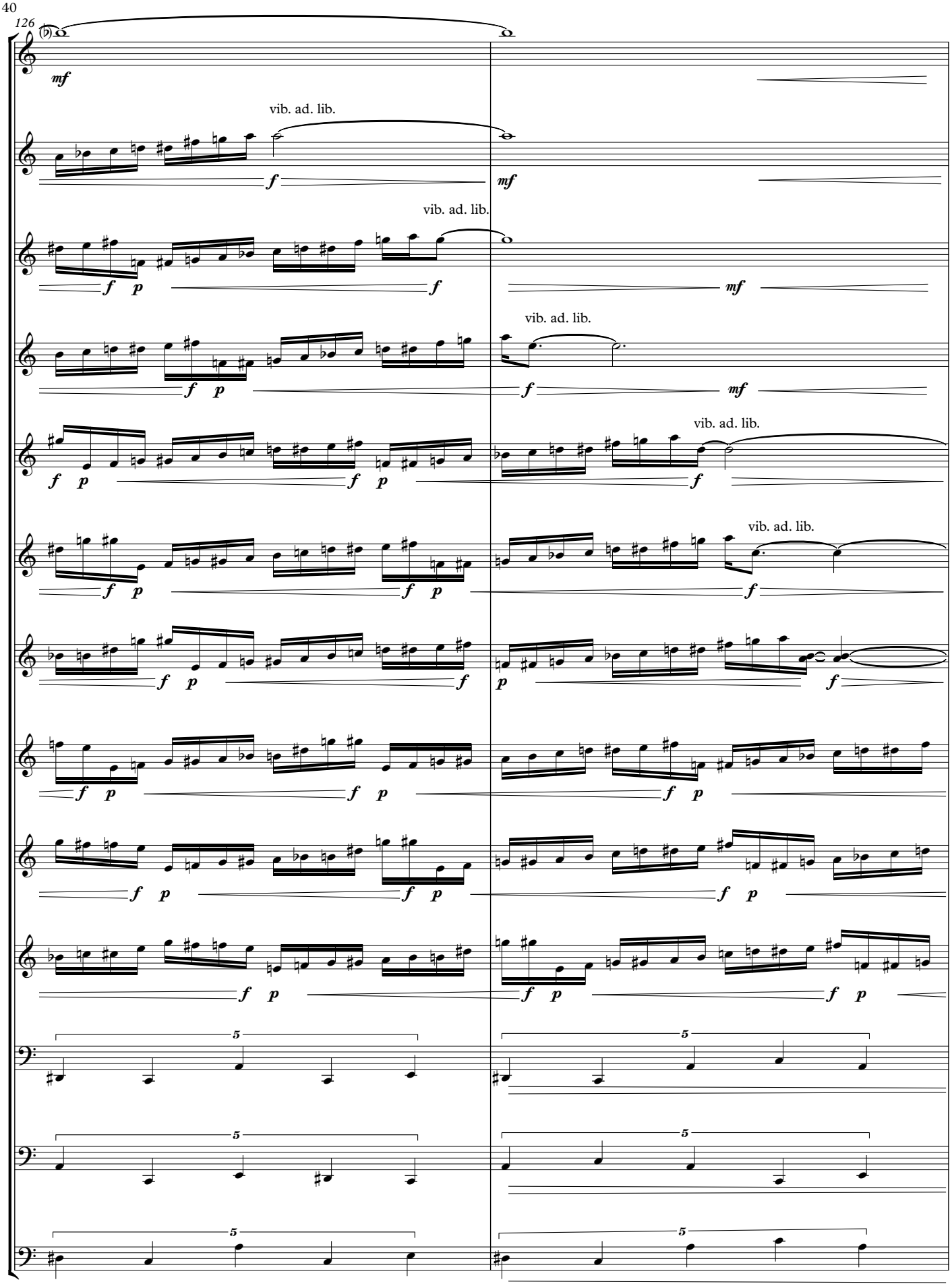
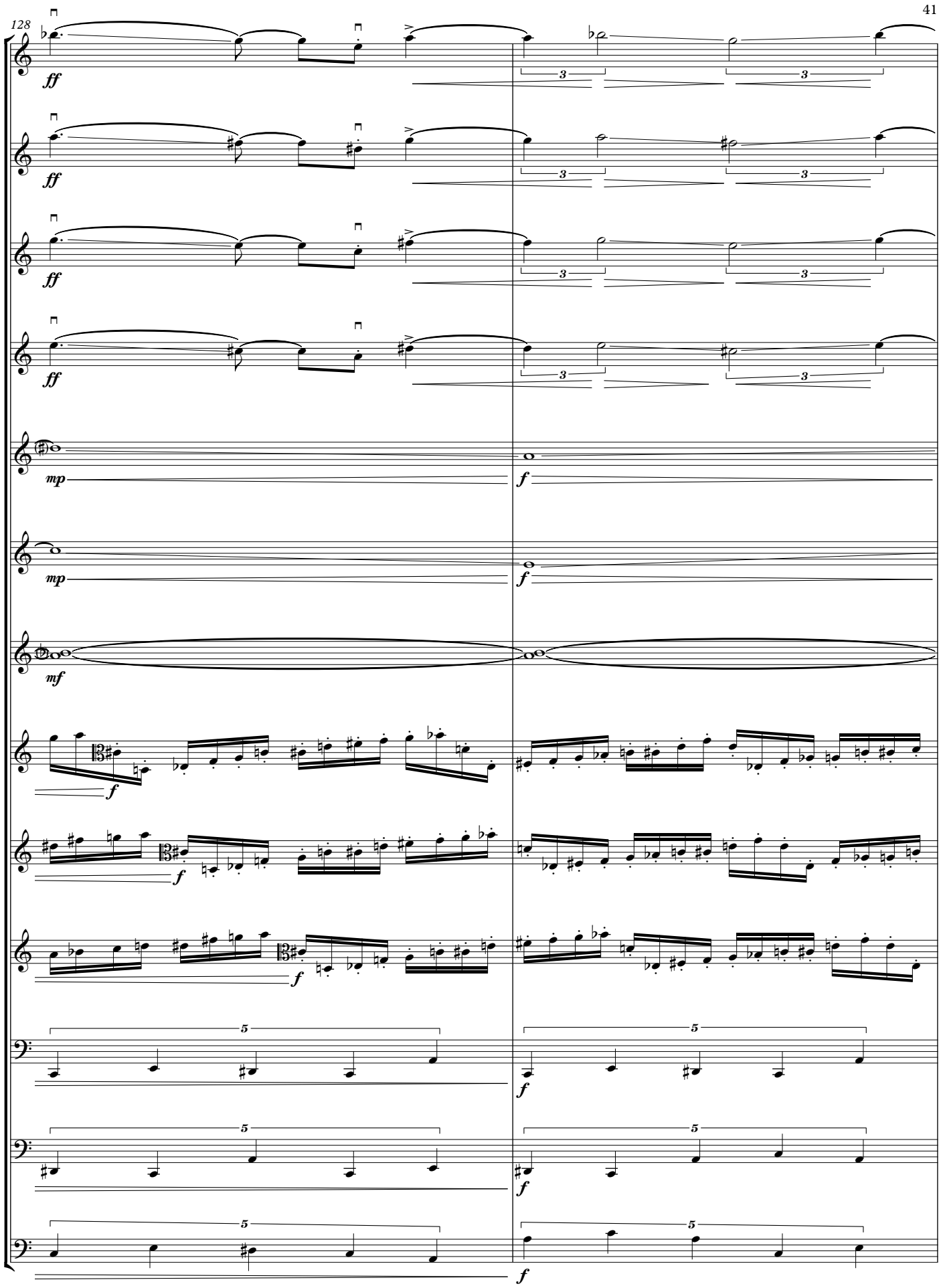
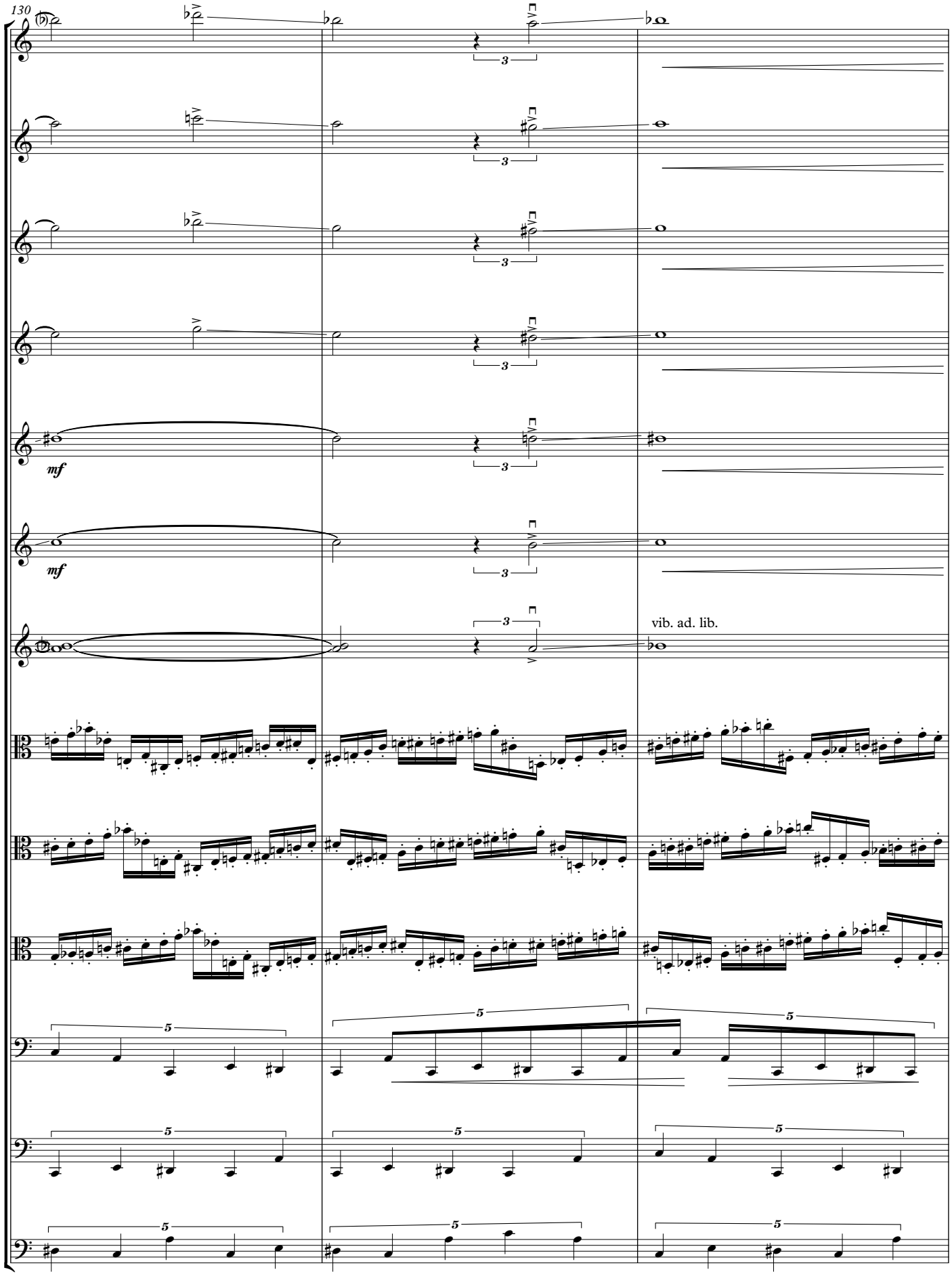

123
f p
ff

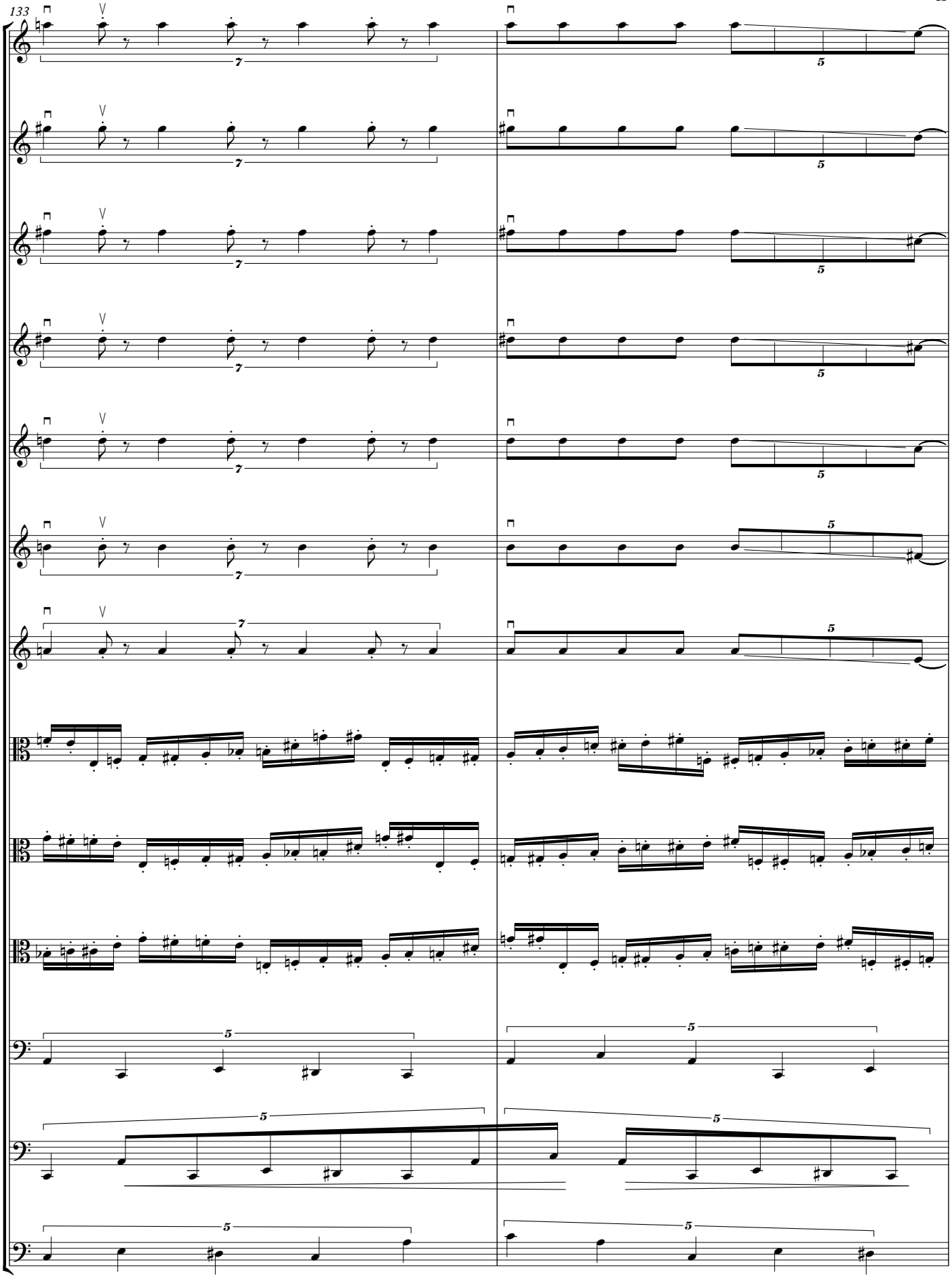

126
vib. ad. lib.
vib. ad. lib.
vib. ad. lib.
vib. ad. lib.
vib. ad. lib.

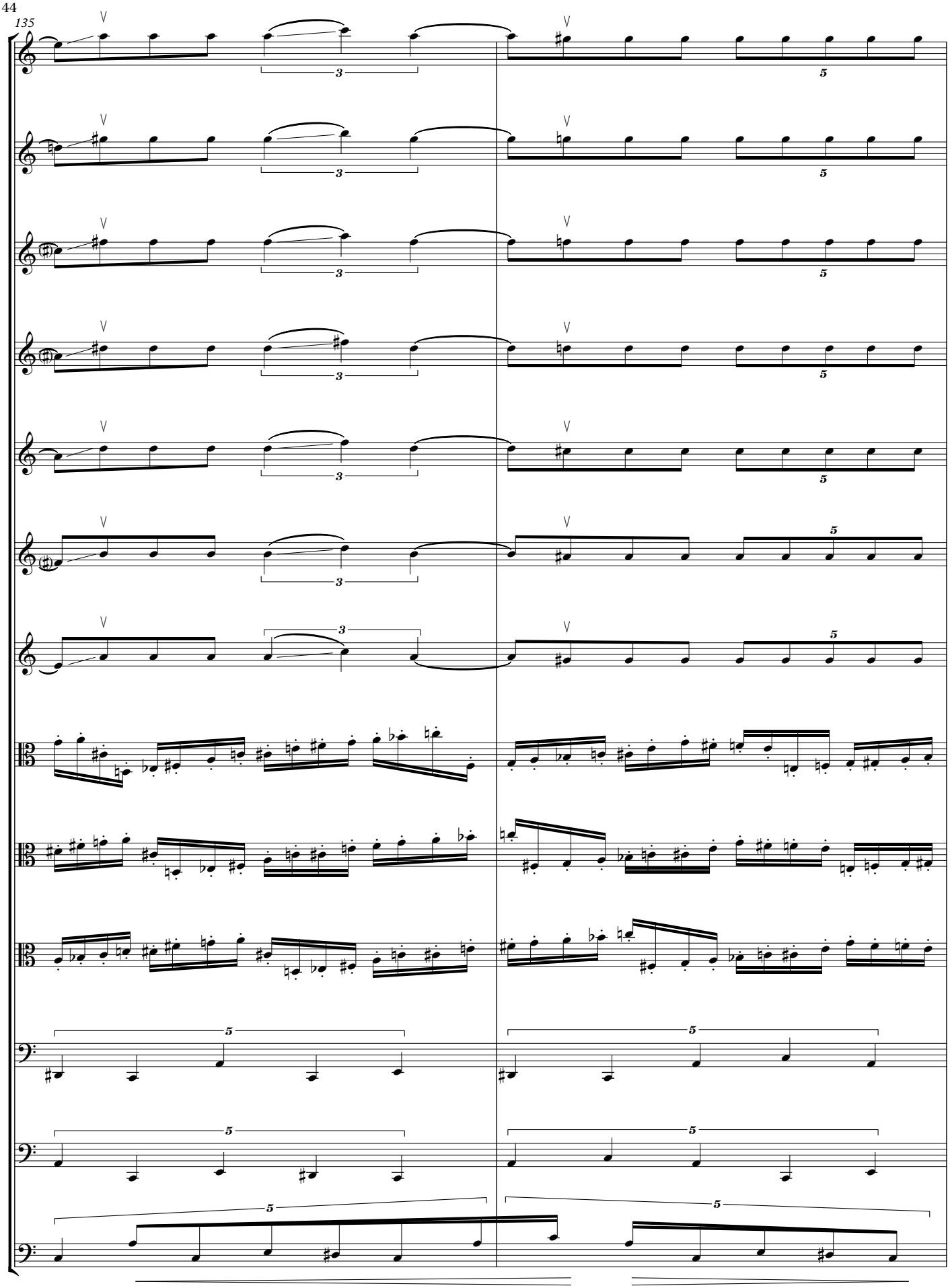

128
ff
mp
f
mf


130
mf
mf
vib. ad. lib.

K

133

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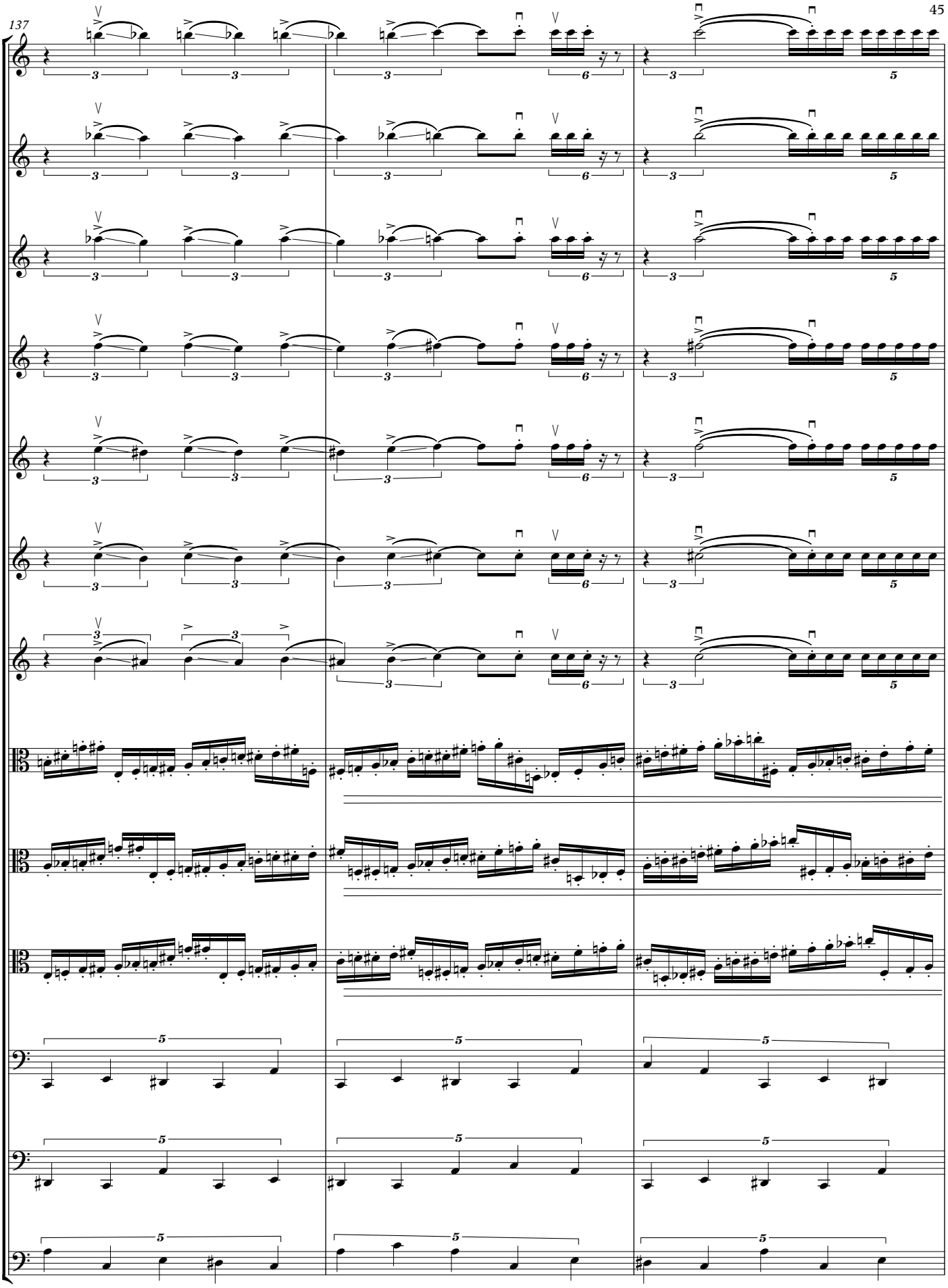
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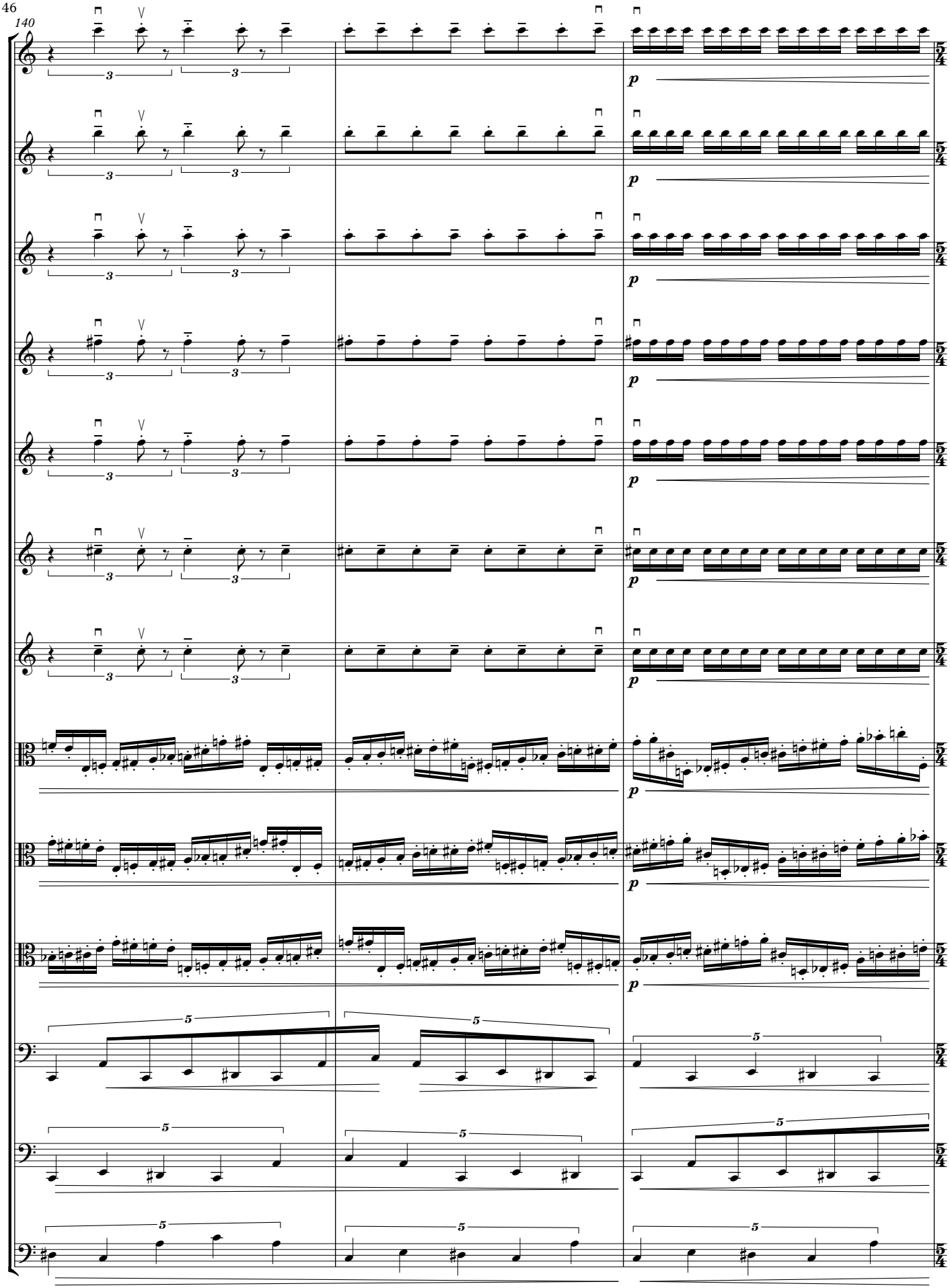
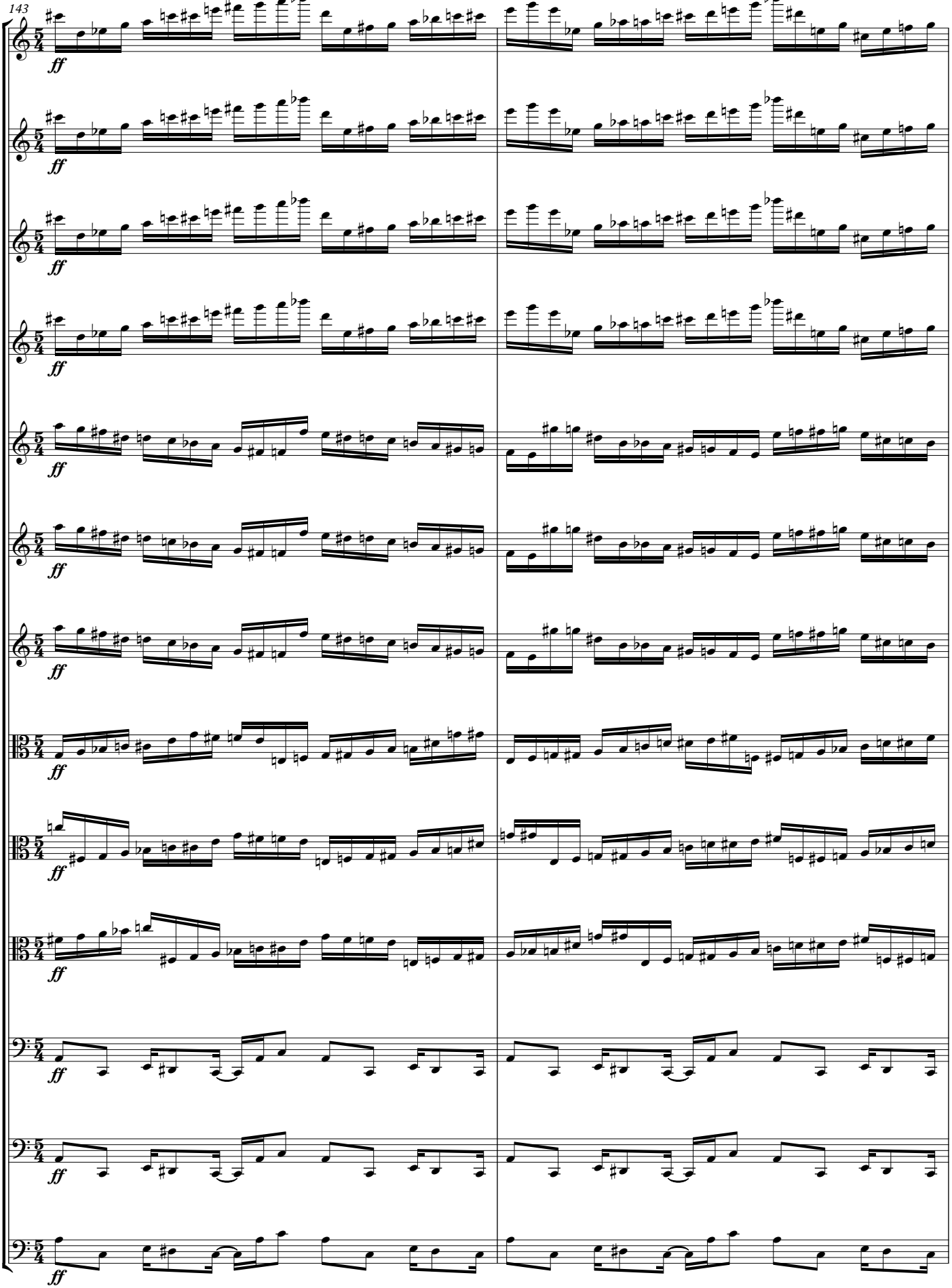
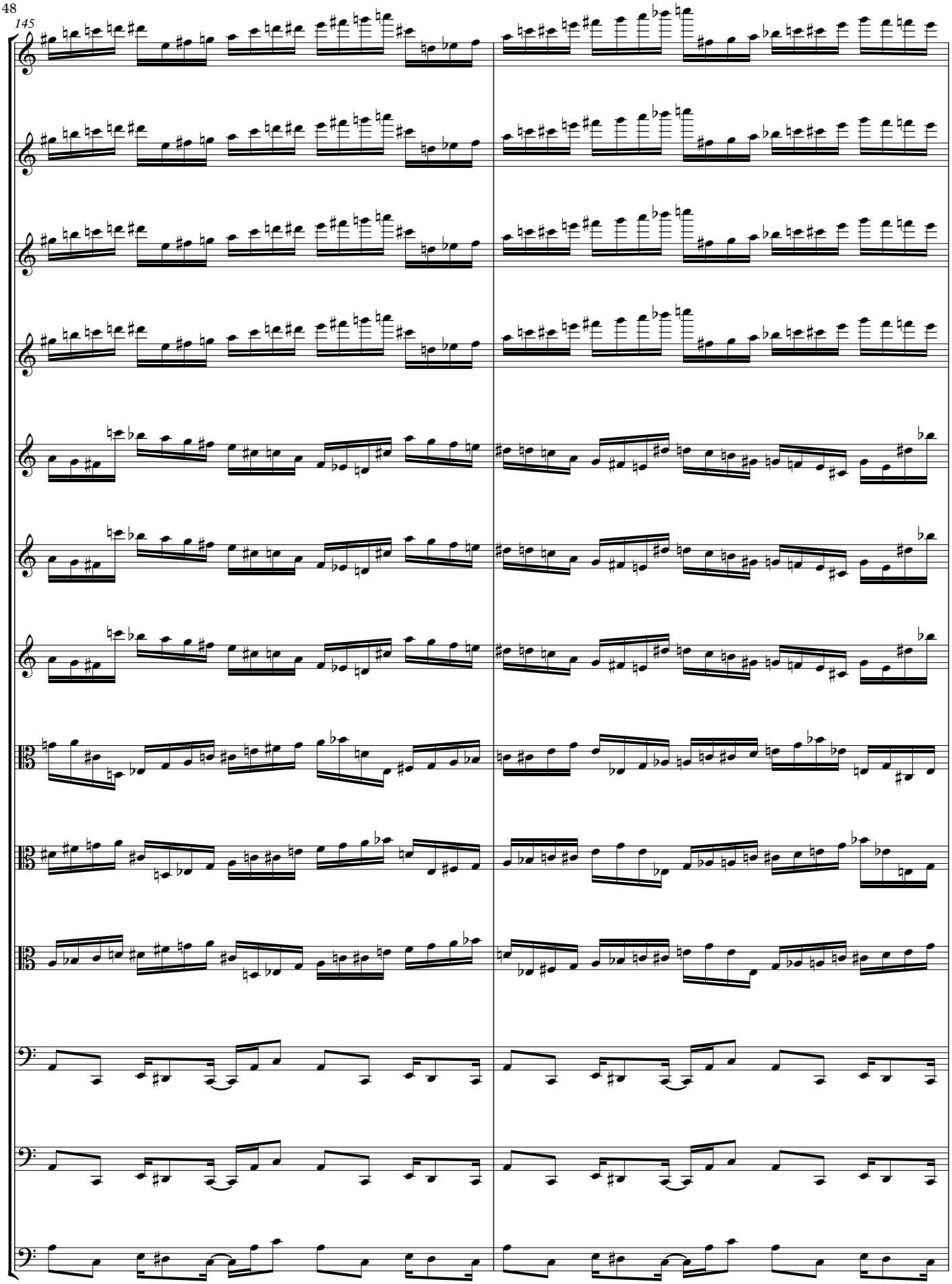
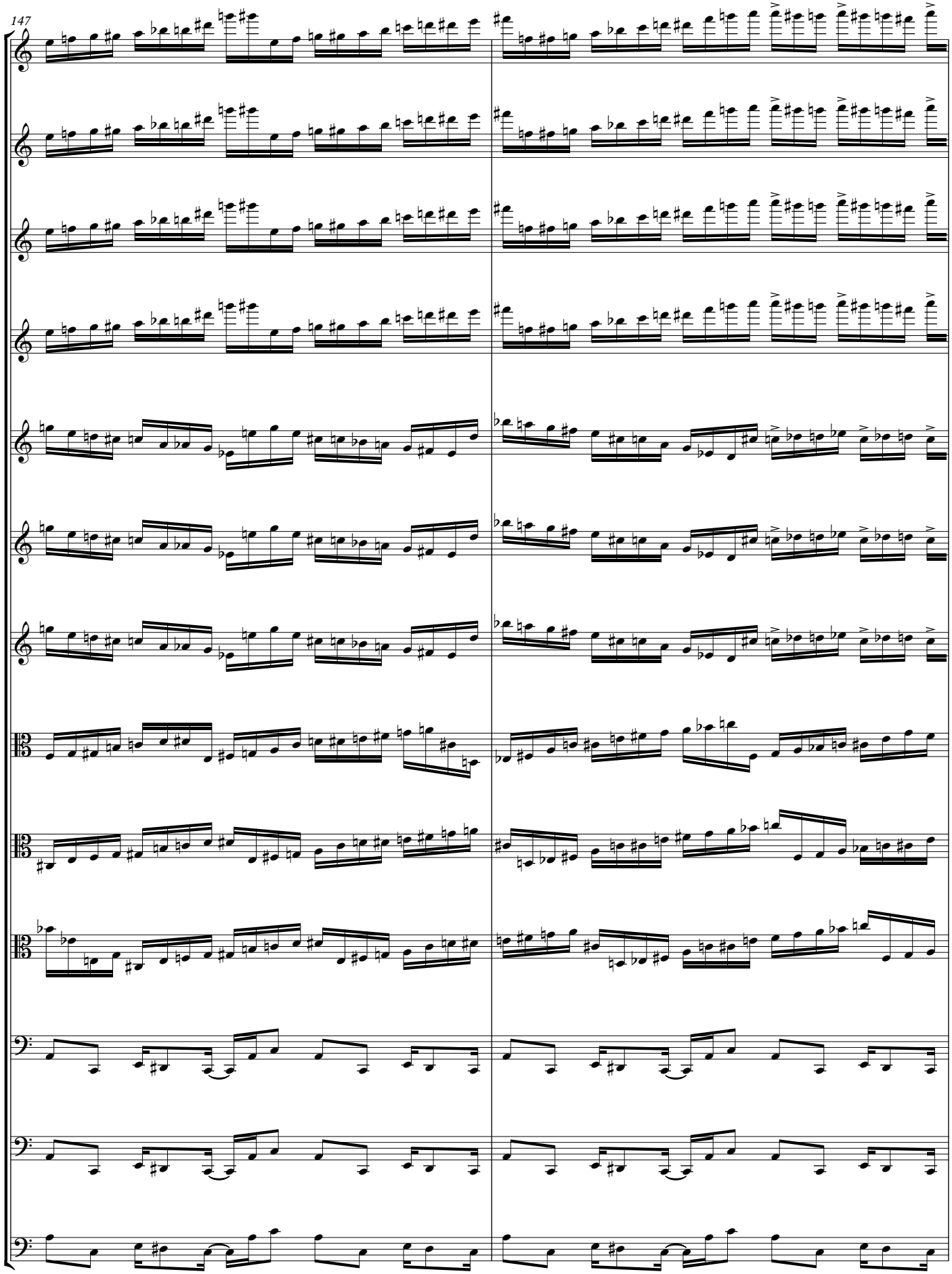

140
p
5/4

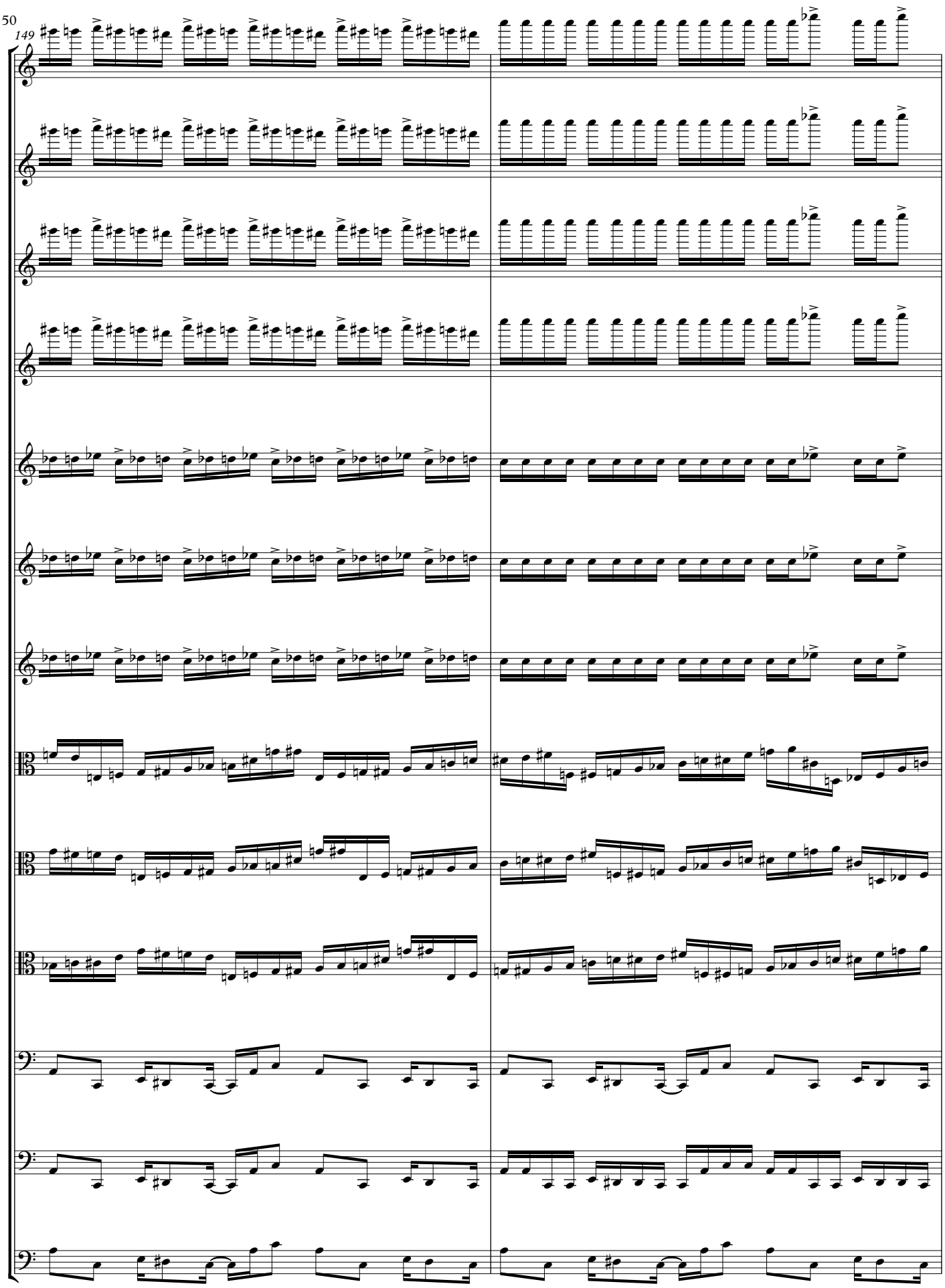
L

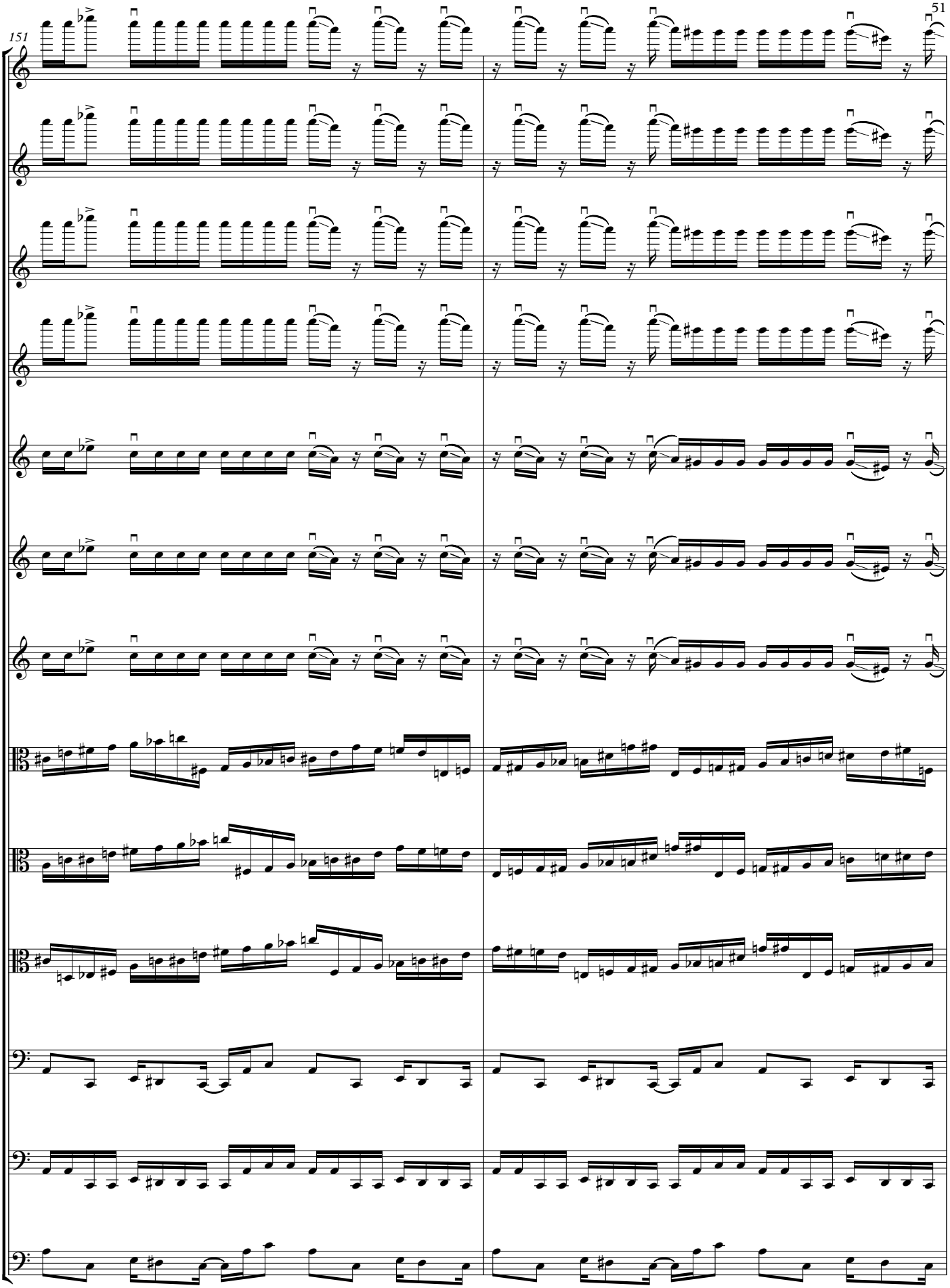
143



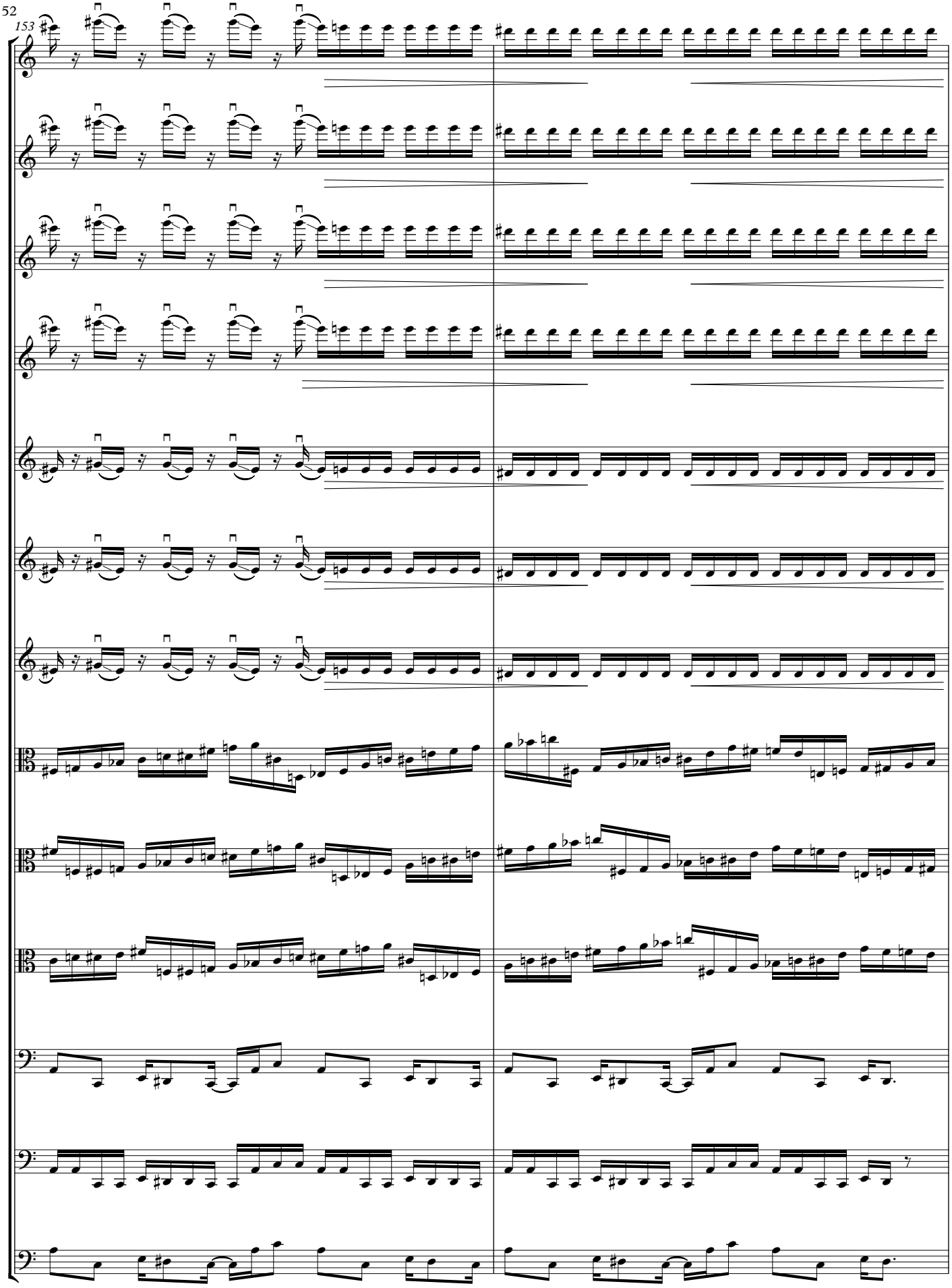

145


147


149


151

153



M

155

ff

ff

ff

ff

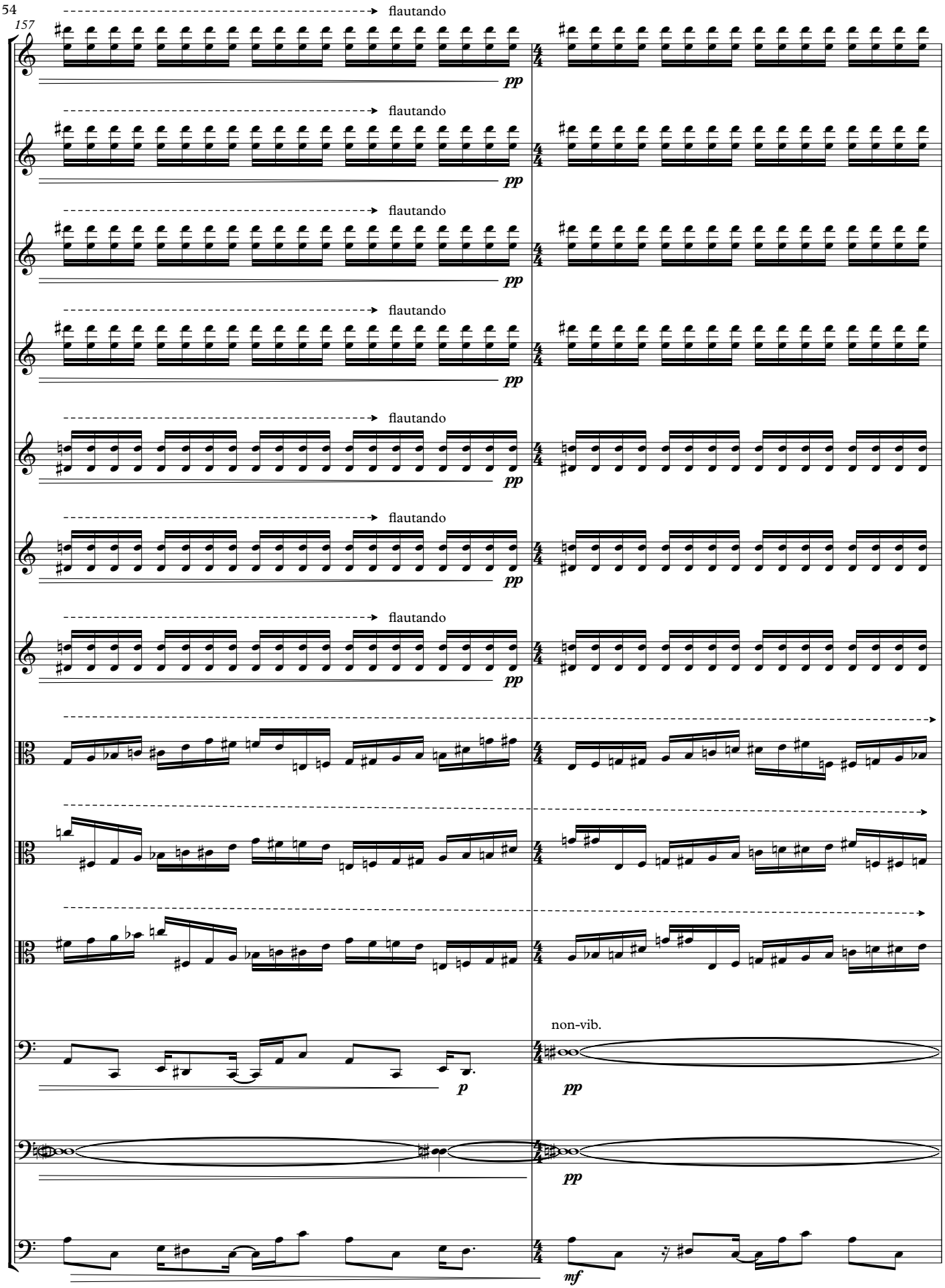
ff

ff

non-vib.

f

pizz.


157
flautando
pp
flautando
pp
flautando
pp
flautando
pp
flautando
pp
flautando
pp
flautando
pp
non-vib.
p
pp
pp
mf

159

non-vib. ord.

mp

non-vib. ord.

mp

non-vib. ord.

mp

non-vib. ord.

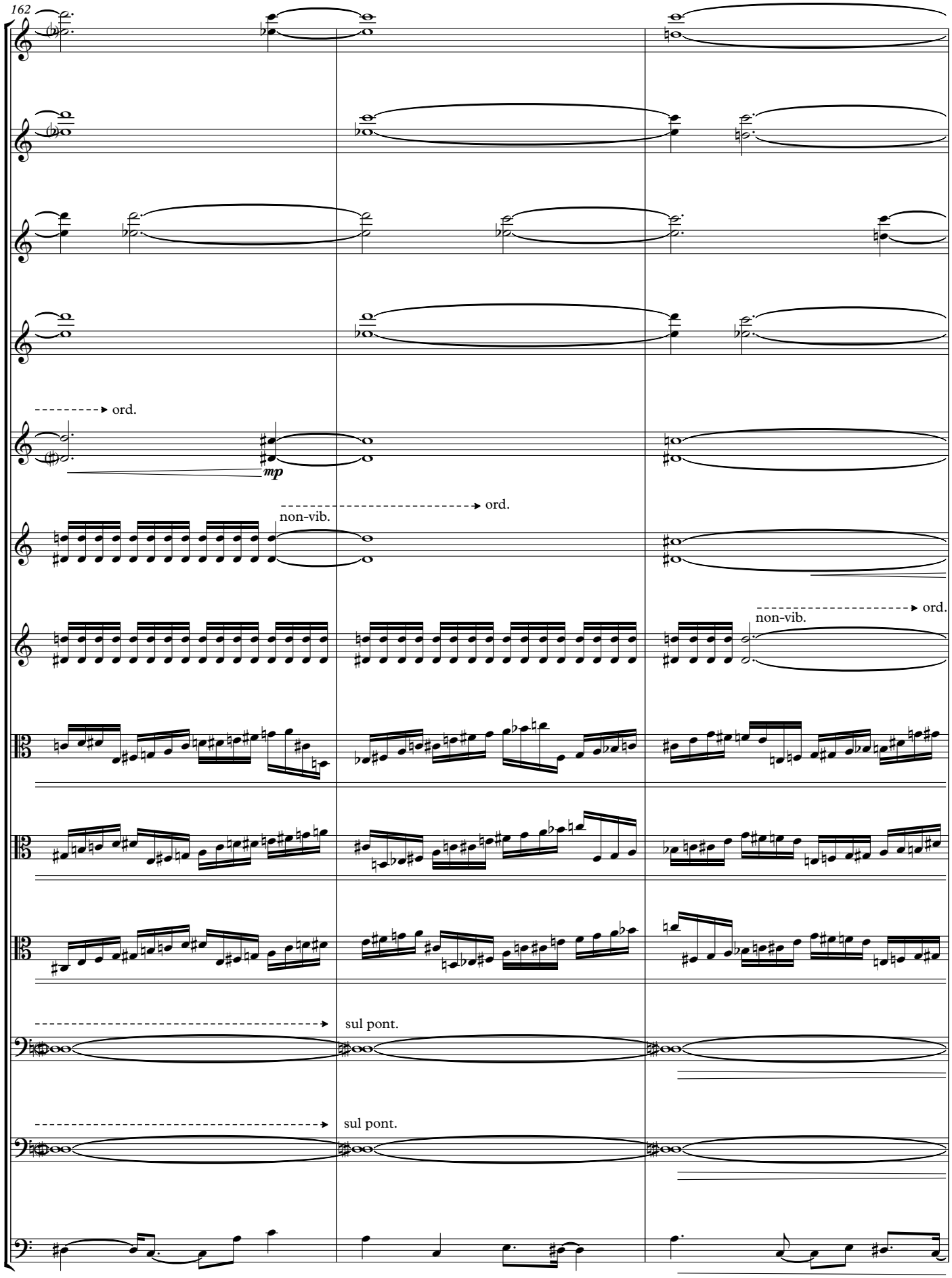
mp

non-vib.

sul pont.

sul pont.

sul pont.


162
ord.
mp
non-vib.
ord.
non-vib.
ord.
sul pont.
sul pont.

N

165

mp

mp

n

n

n

ppp

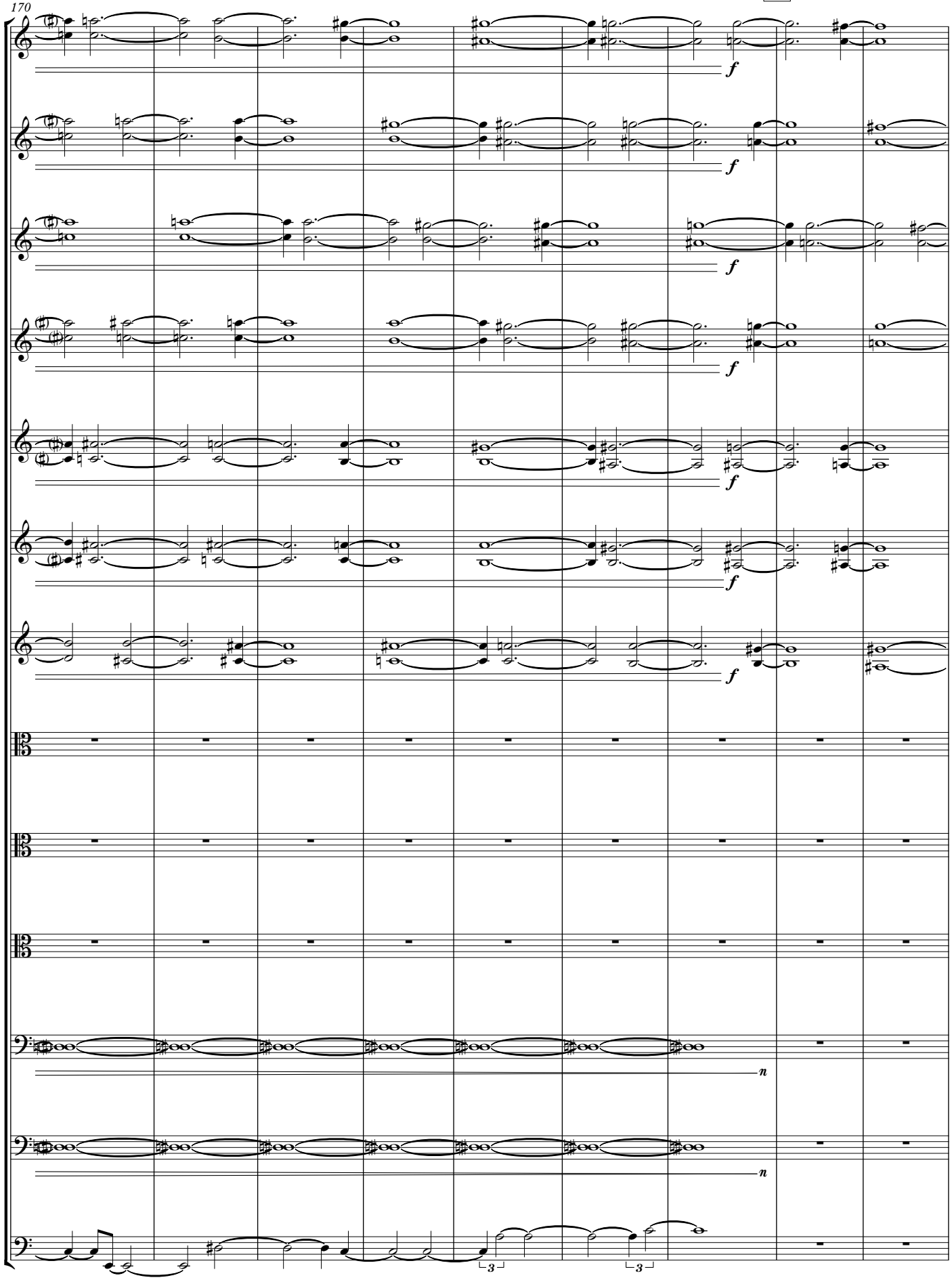
ppp

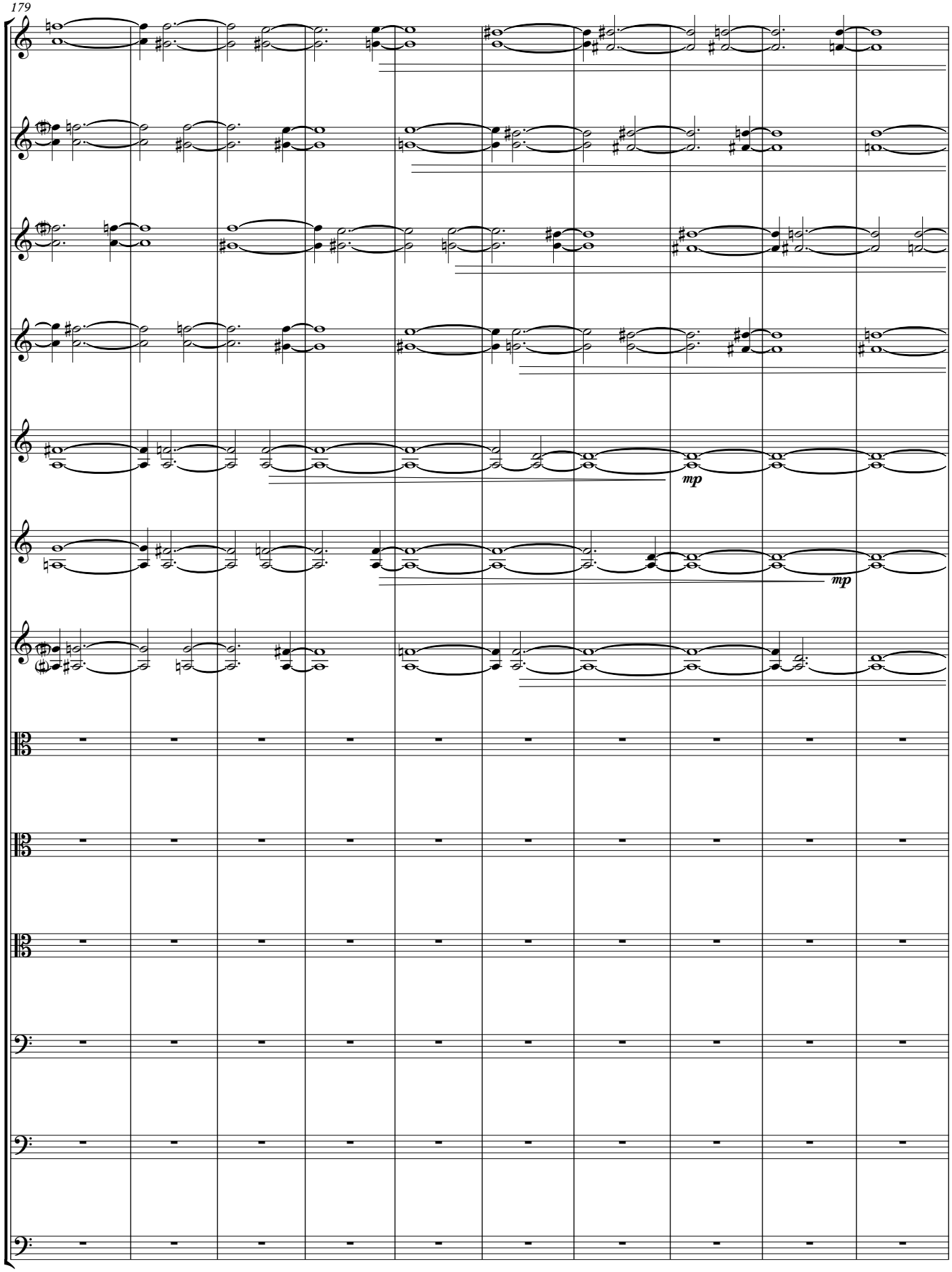
3

ppp

170

O




179
mp
mp

189

P ♩ = 112

sul tasto / flautando

p

pp

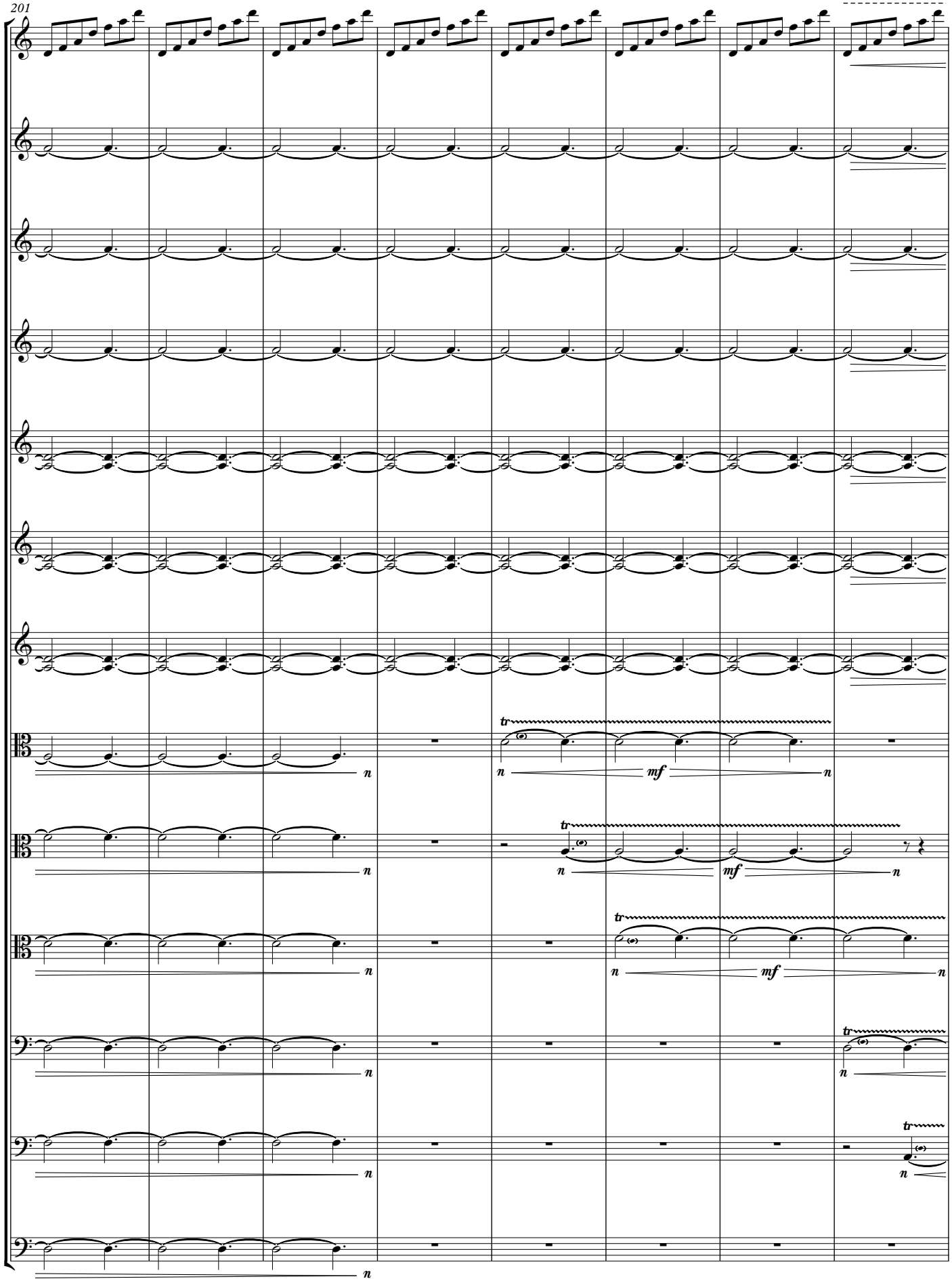
mp

n

non-vib.

sul pont.

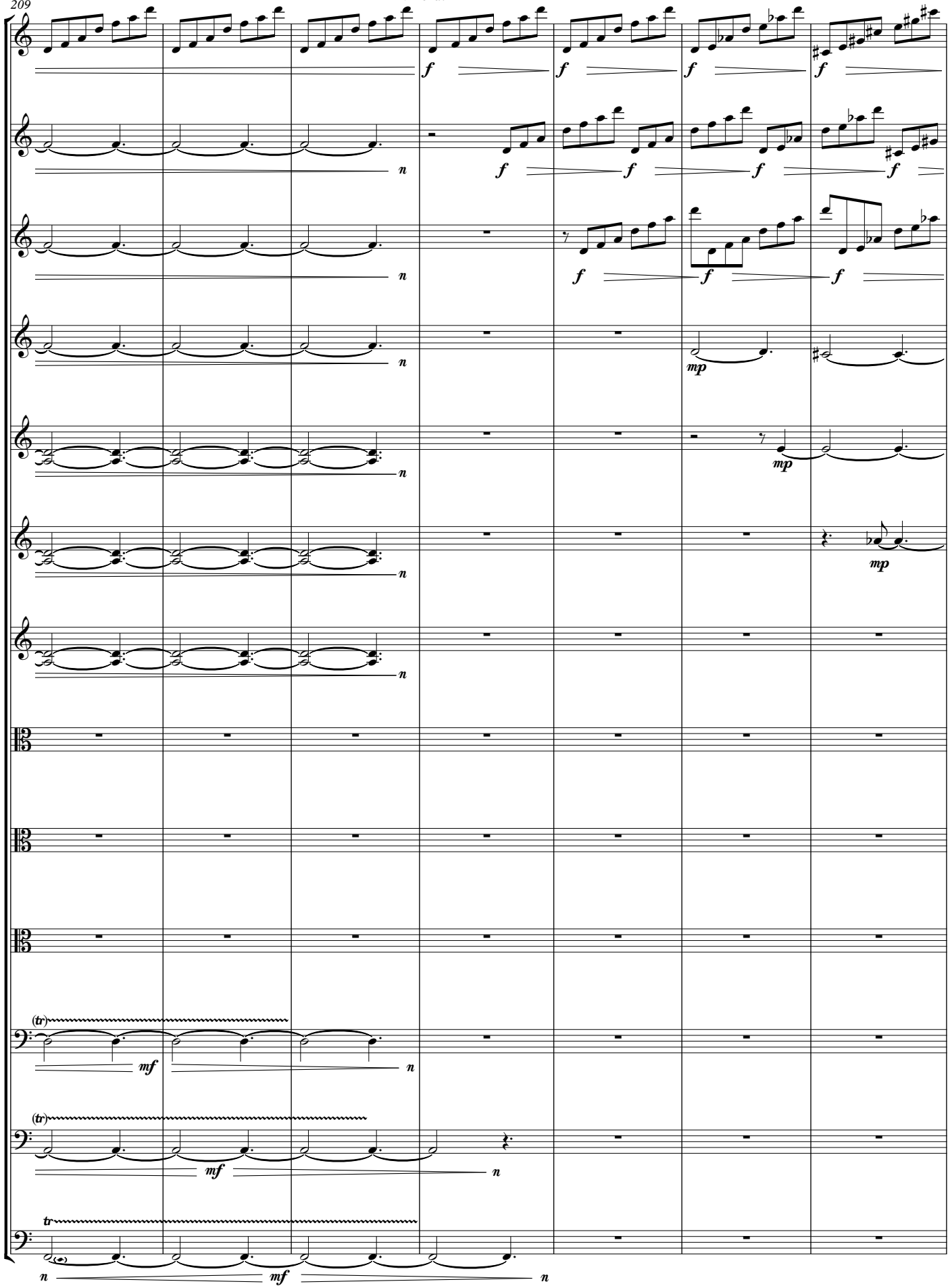
non-vib. arco

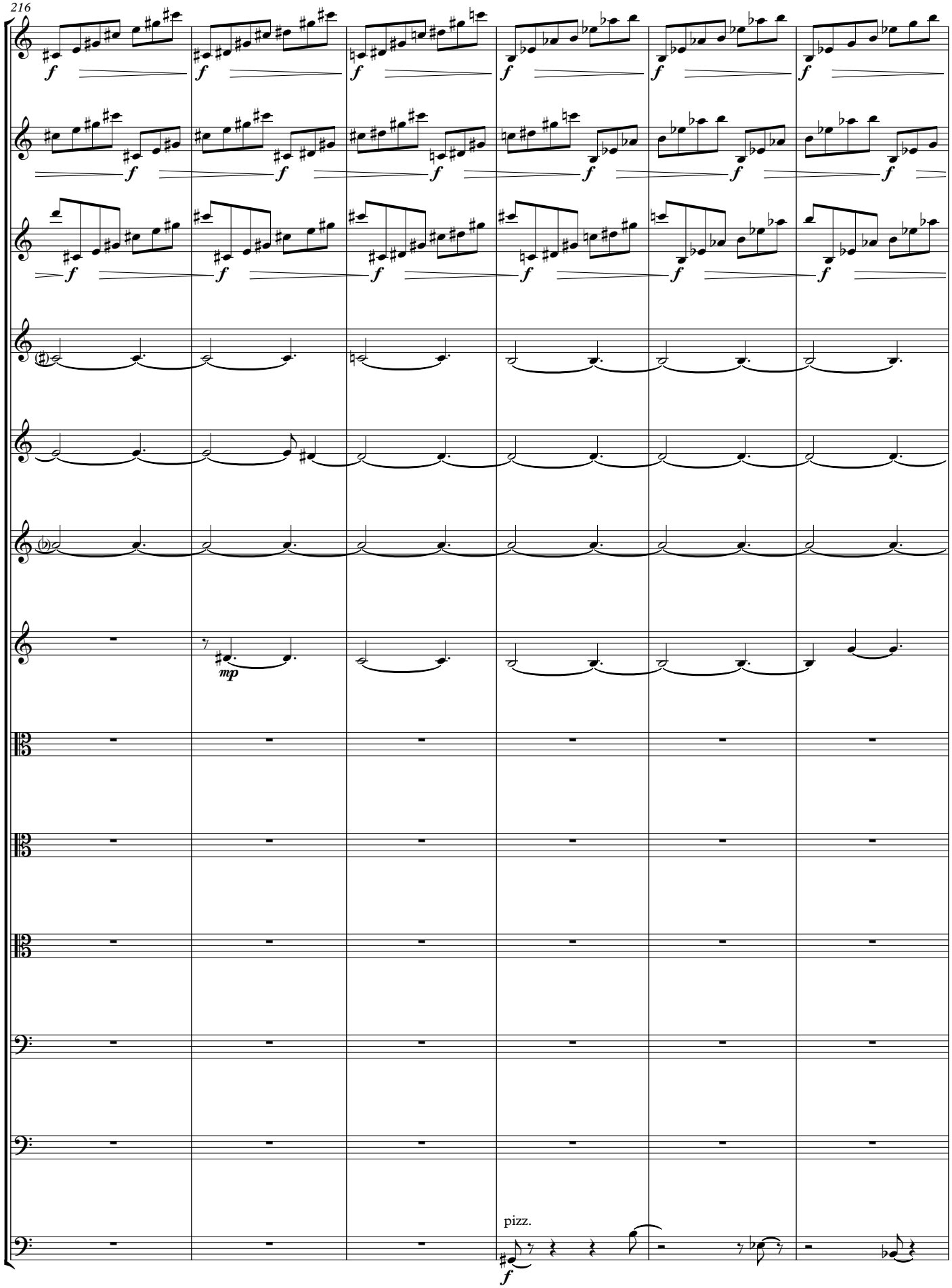

201
tr
n
mf
n

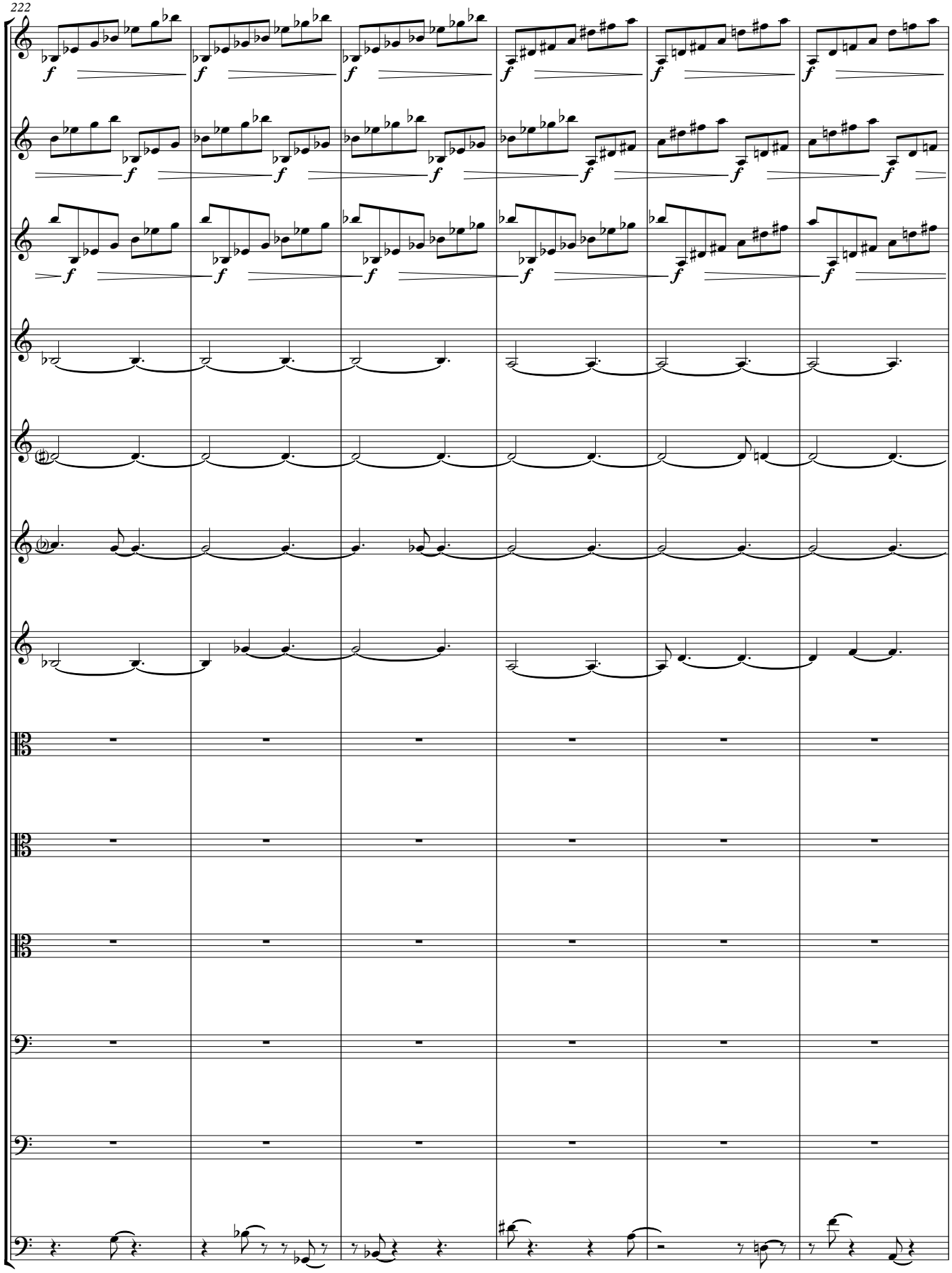
Q

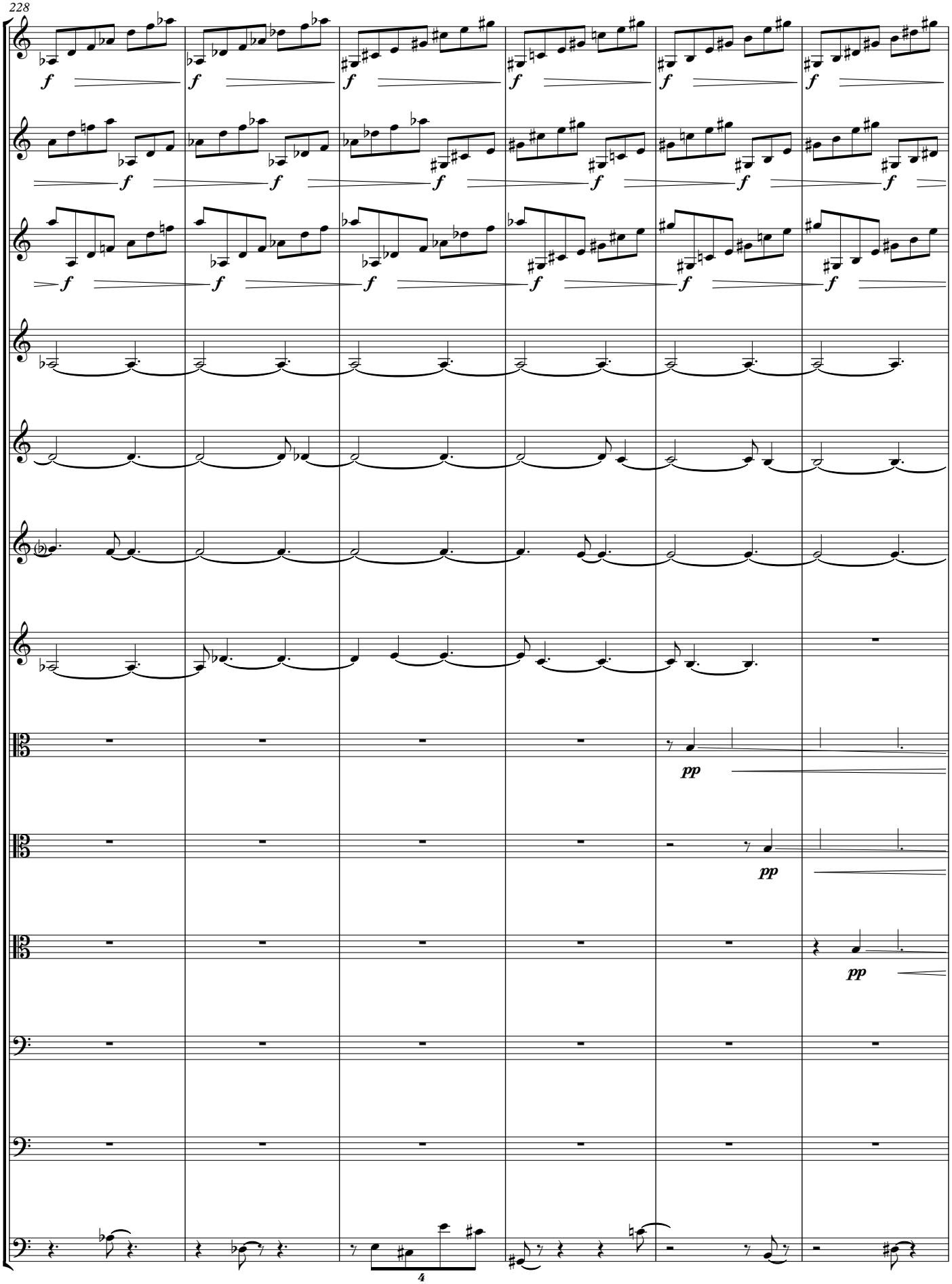
209

ord.



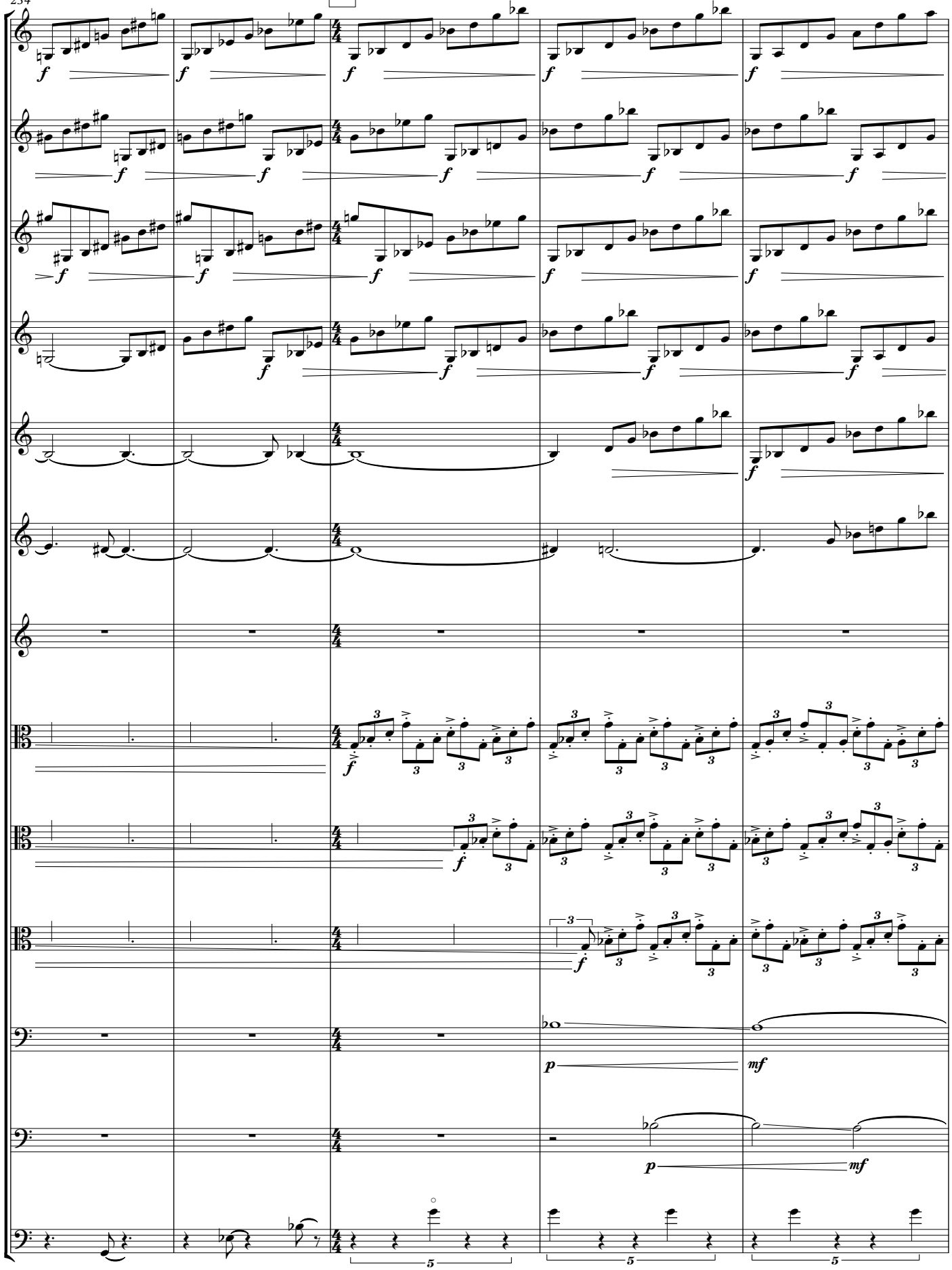

216
pizz.


222

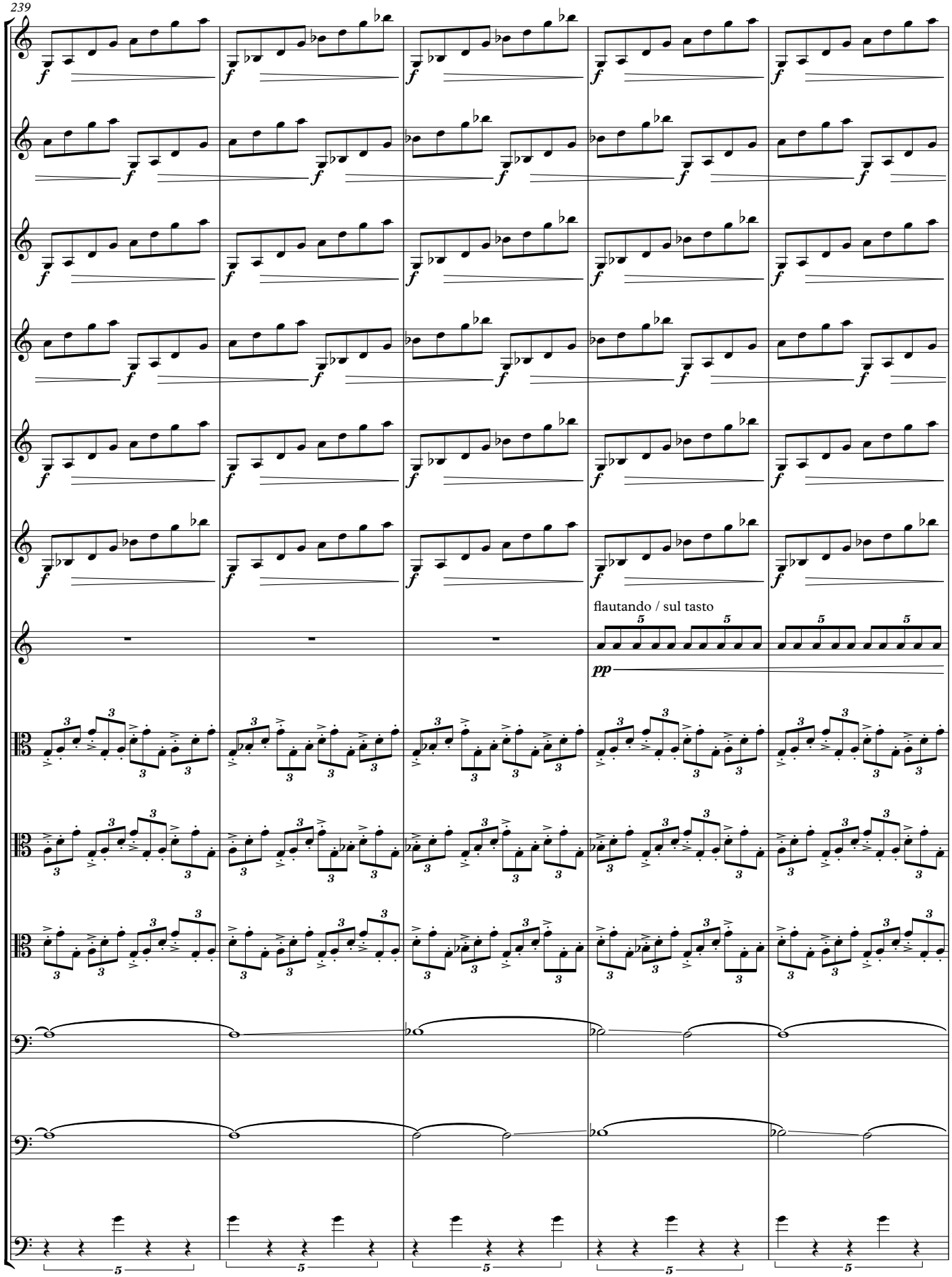

228
f
pp
4

234

R

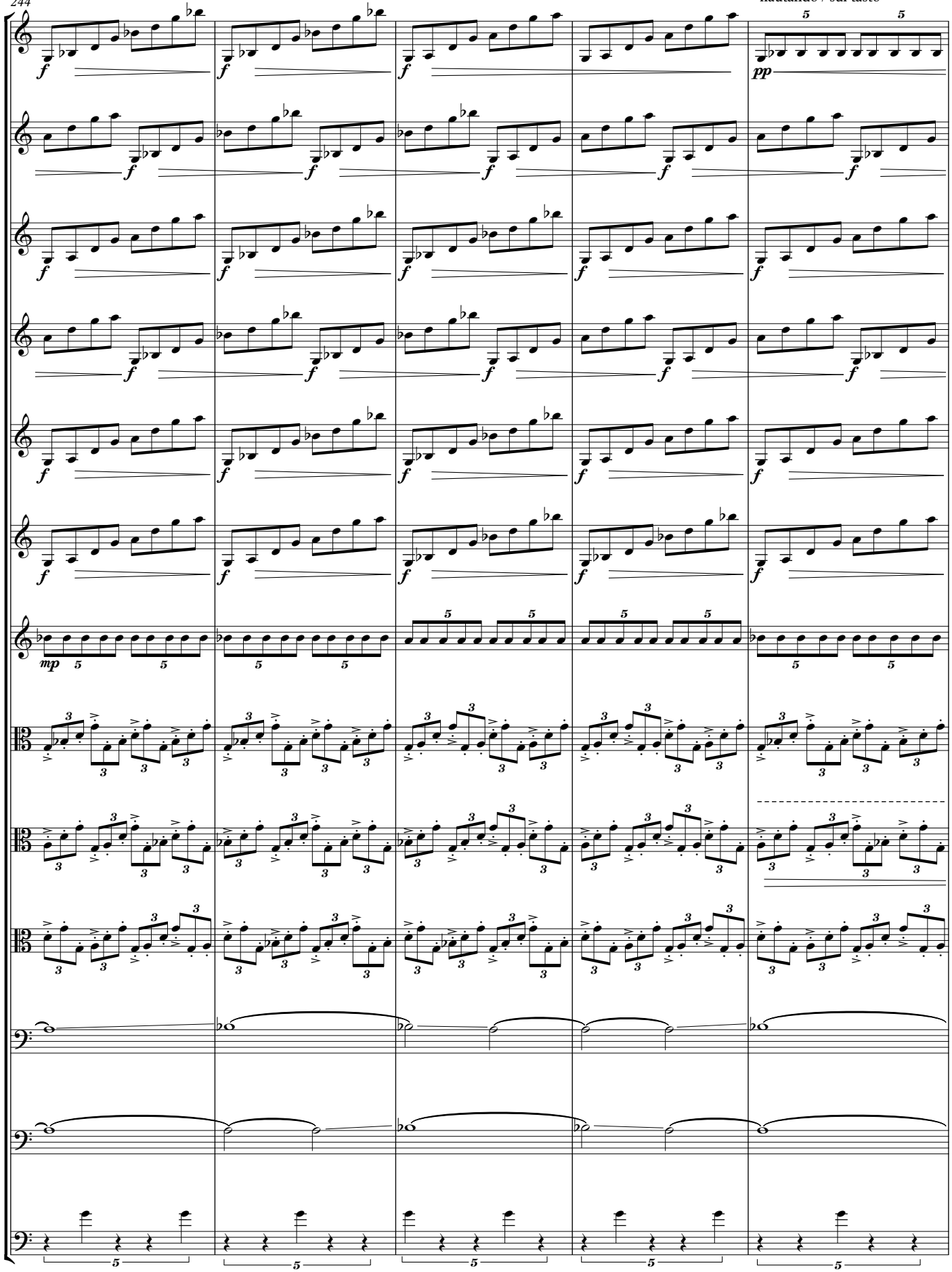


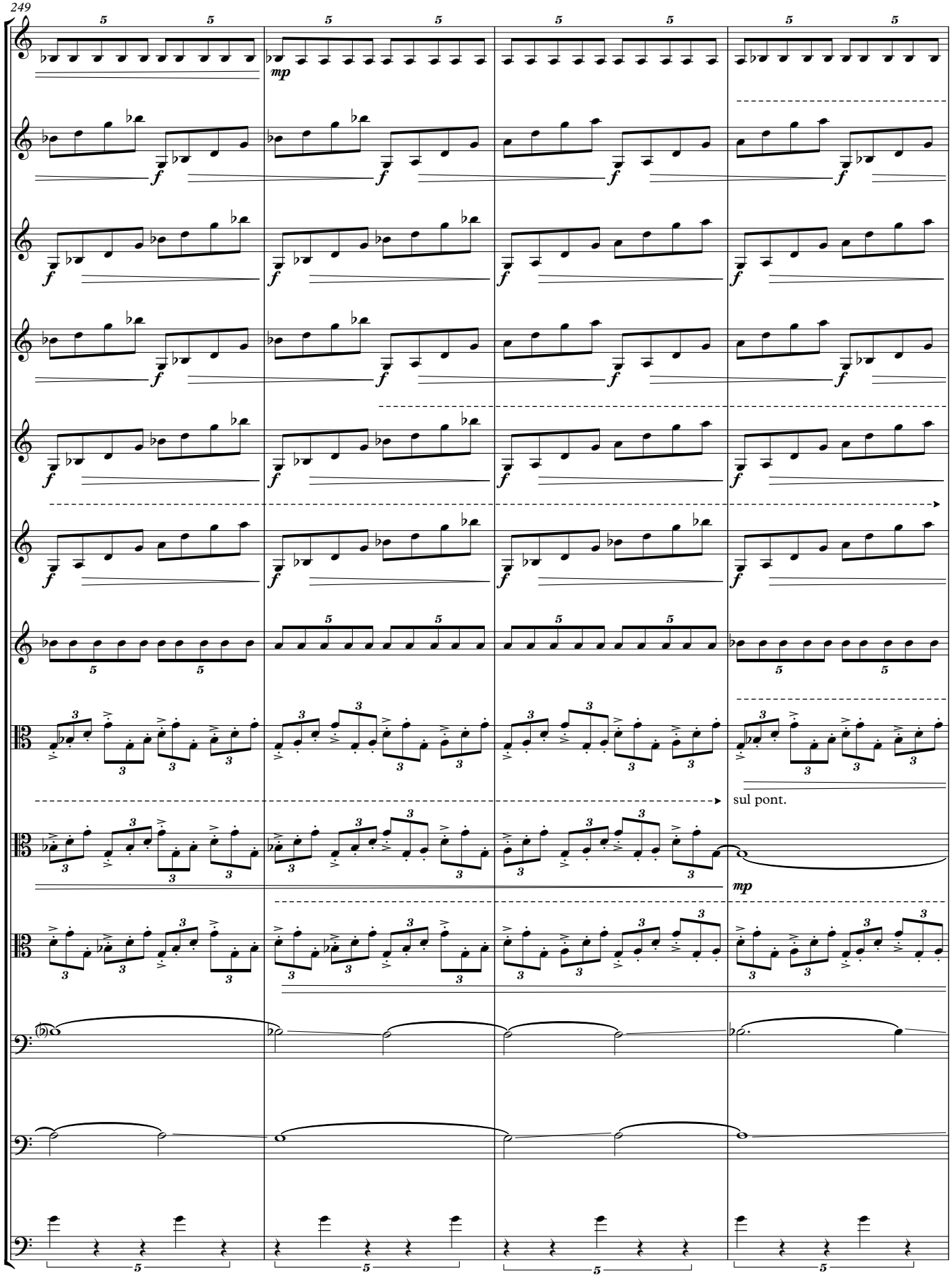
239



244

flautando / sul tasto




249
mp
sul pont.
mp

253

S

sul pont.

sul pont.

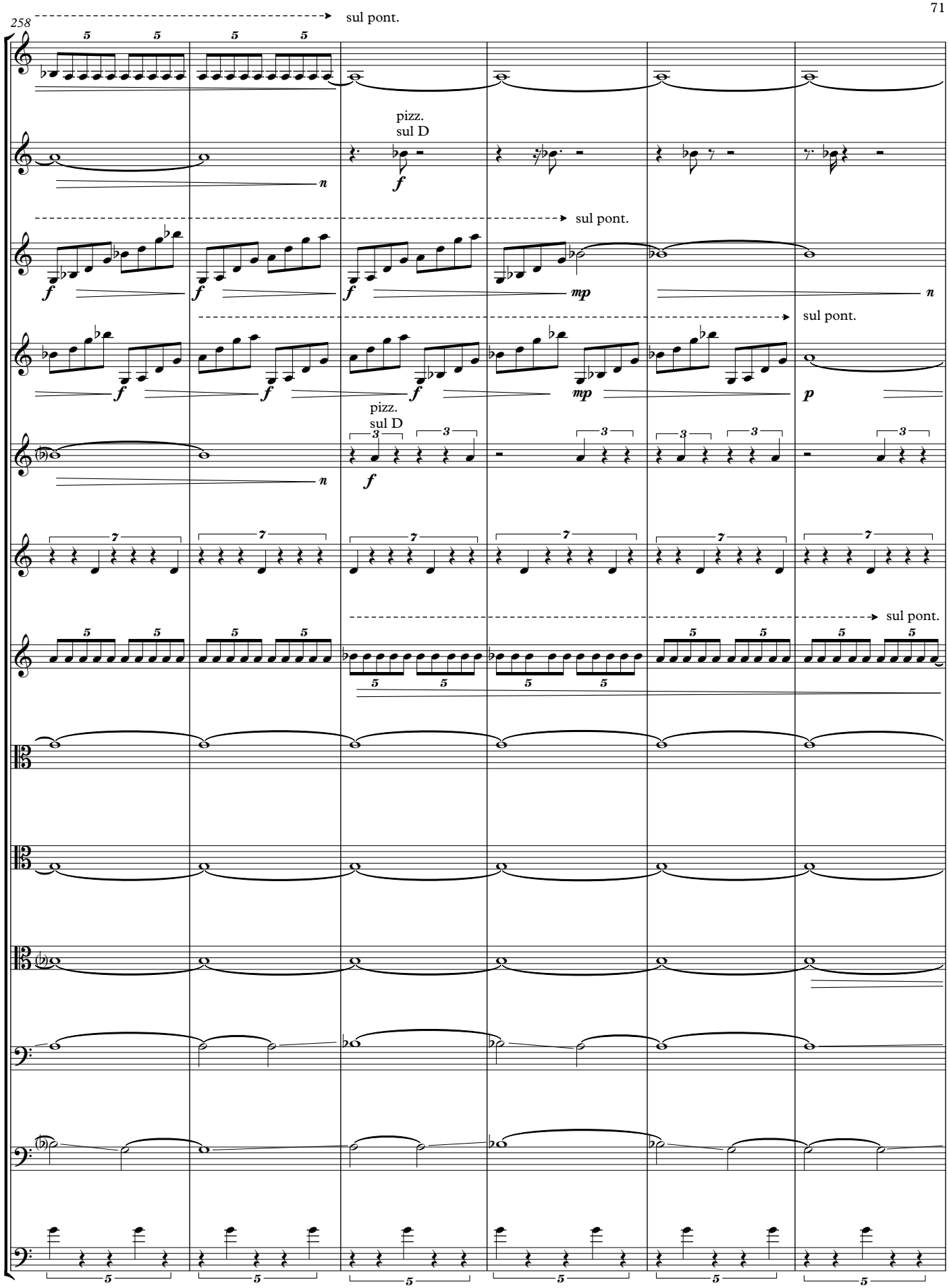
sul pont.

pizz.
sul G

sul pont.

sul pont.

sul pont.


258
sul pont.
pizz.
sul D
sul pont.
sul pont.
pizz.
sul D
sul pont.

264

T

pizz.
sul A

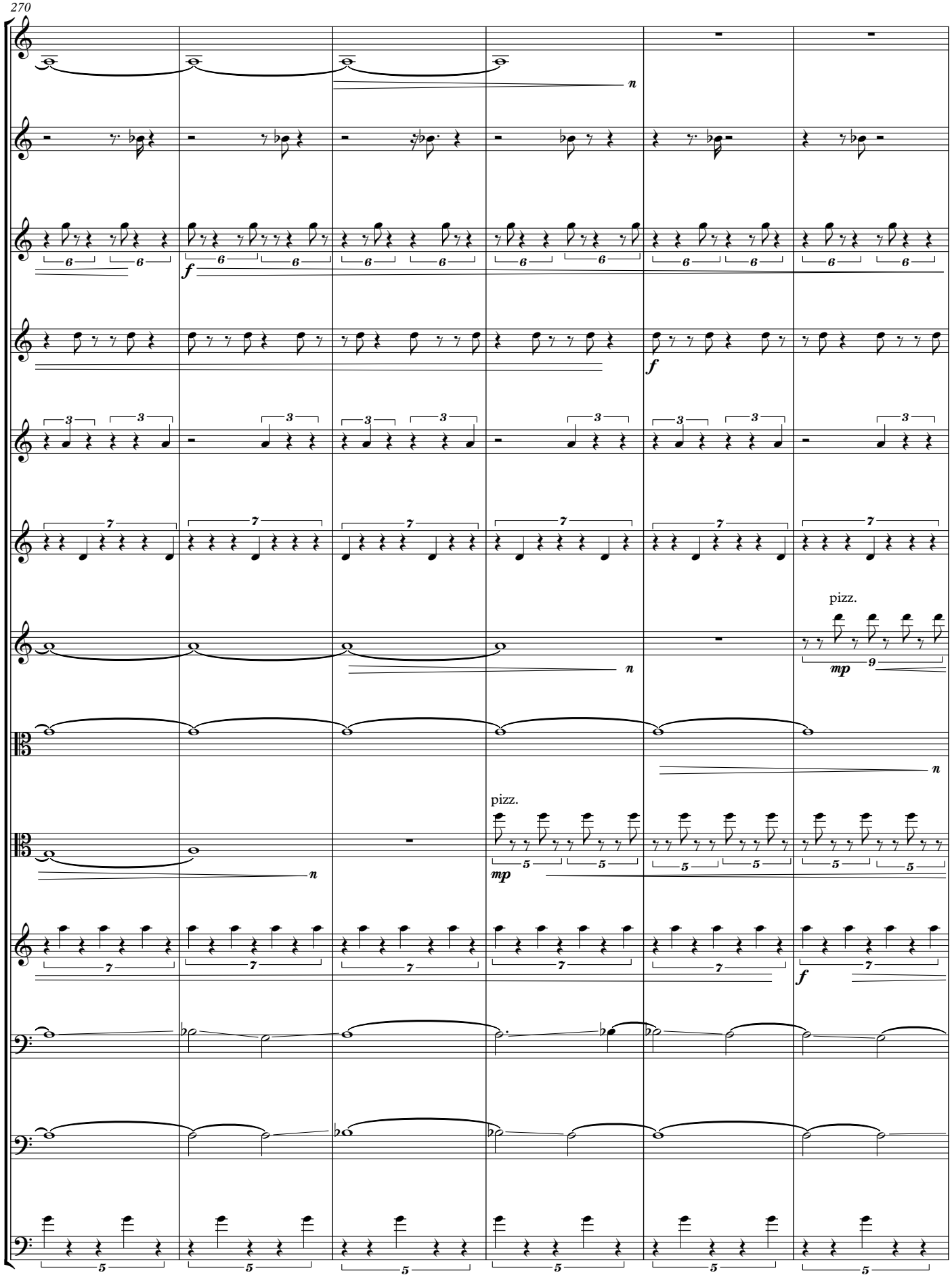
mp

pizz.

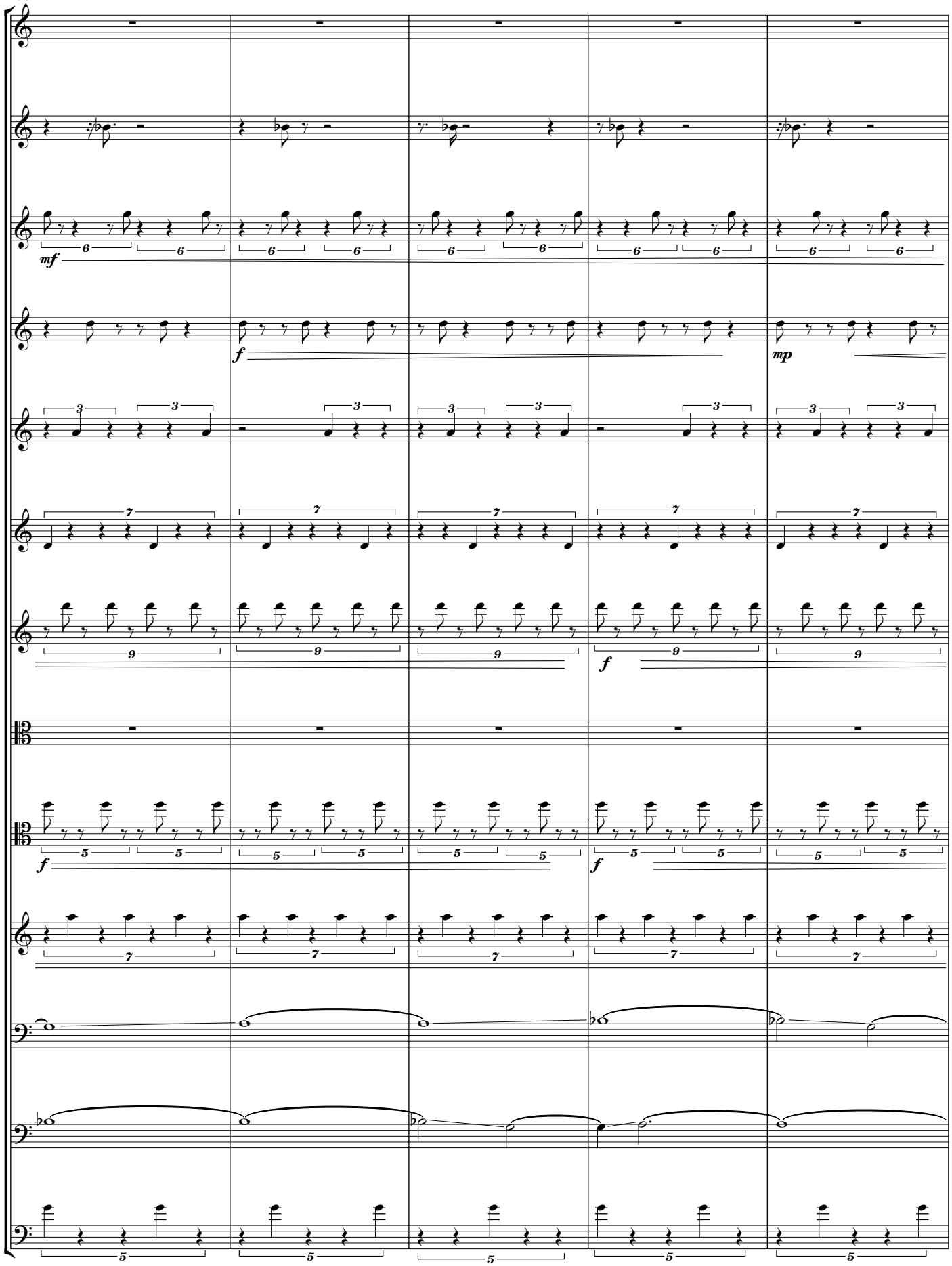
mp

pizz.

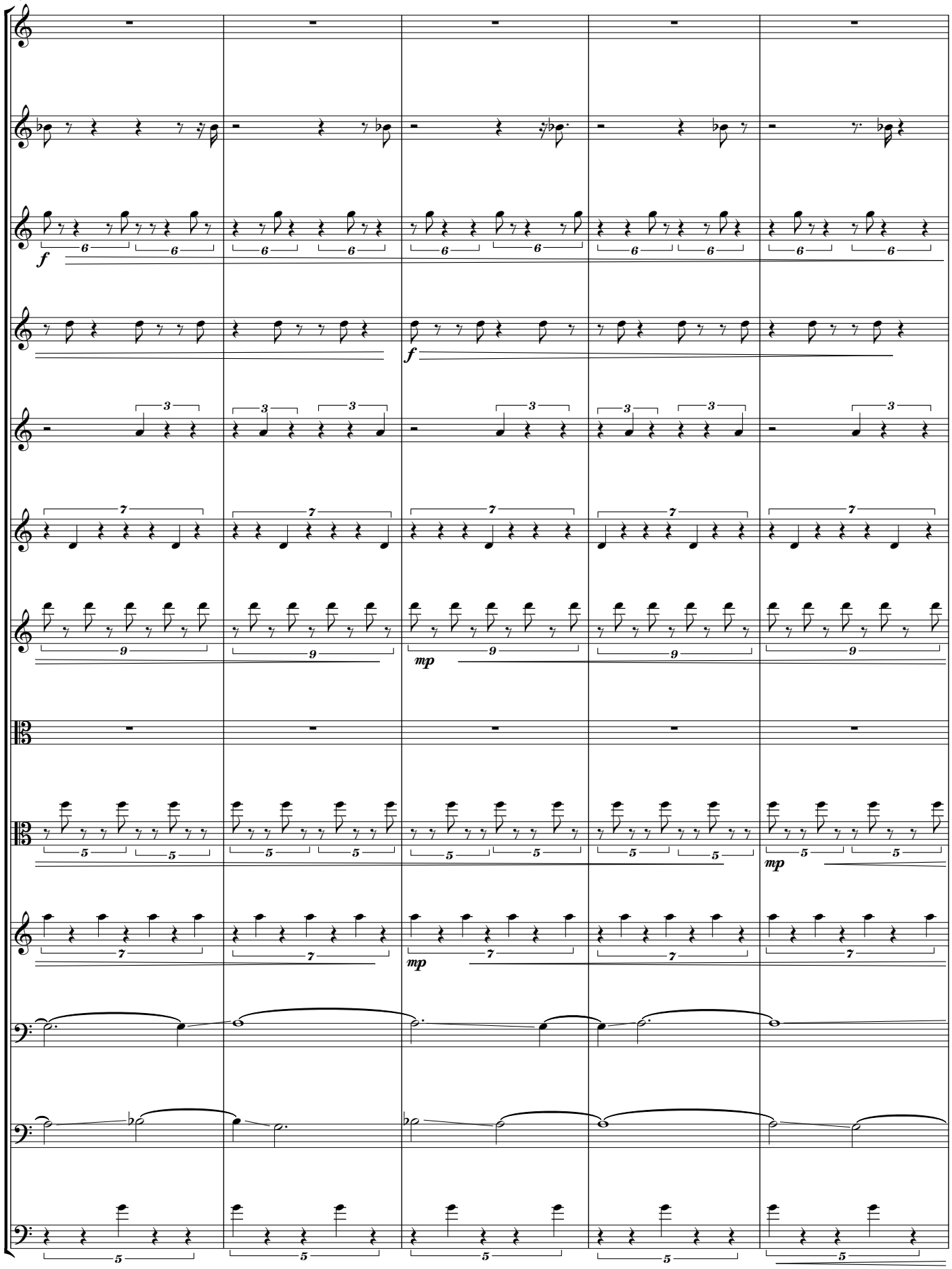
mp


270
n
f
f
pizz.
mp
n
n
pizz.
mp
f

276



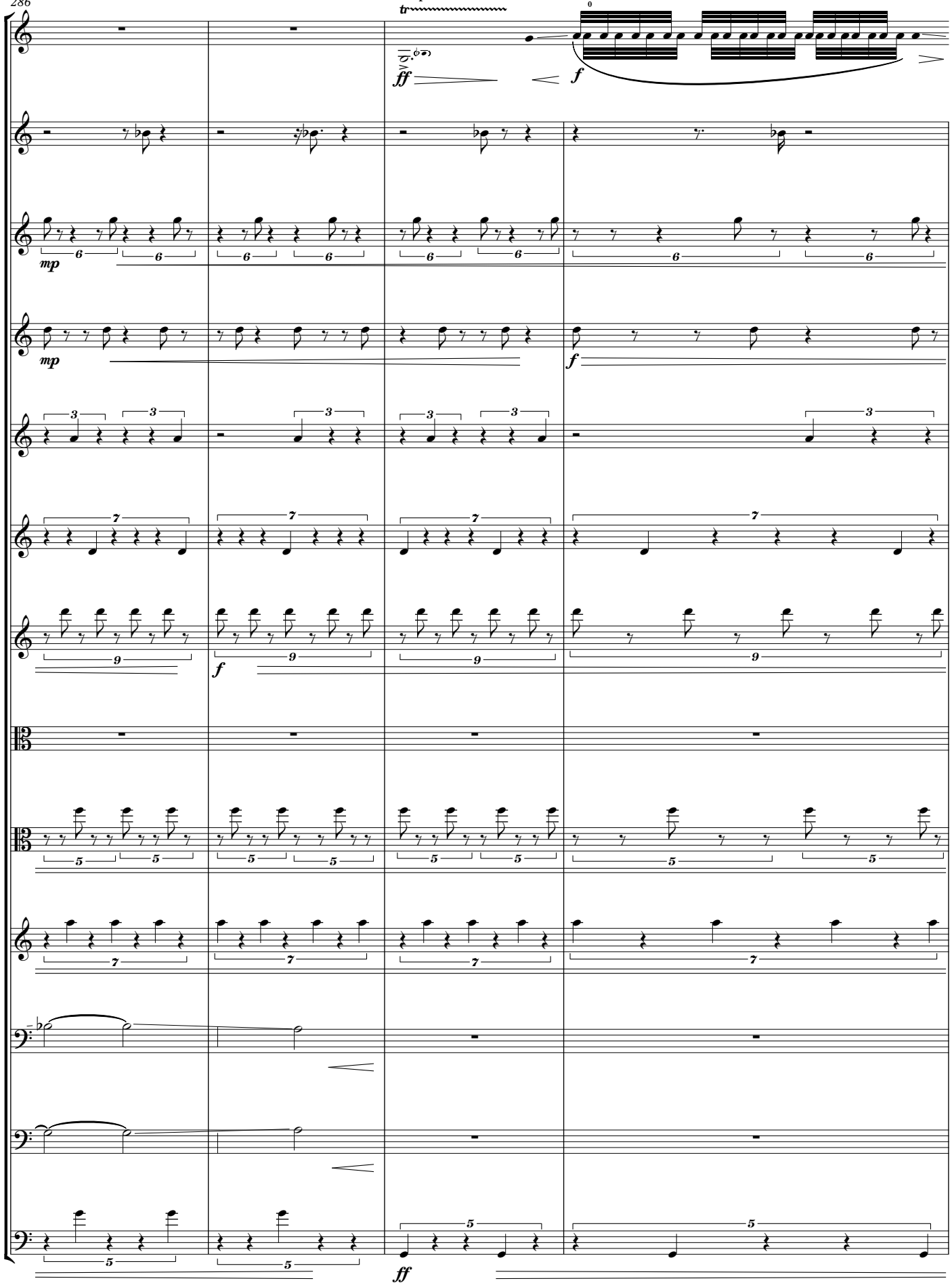
281

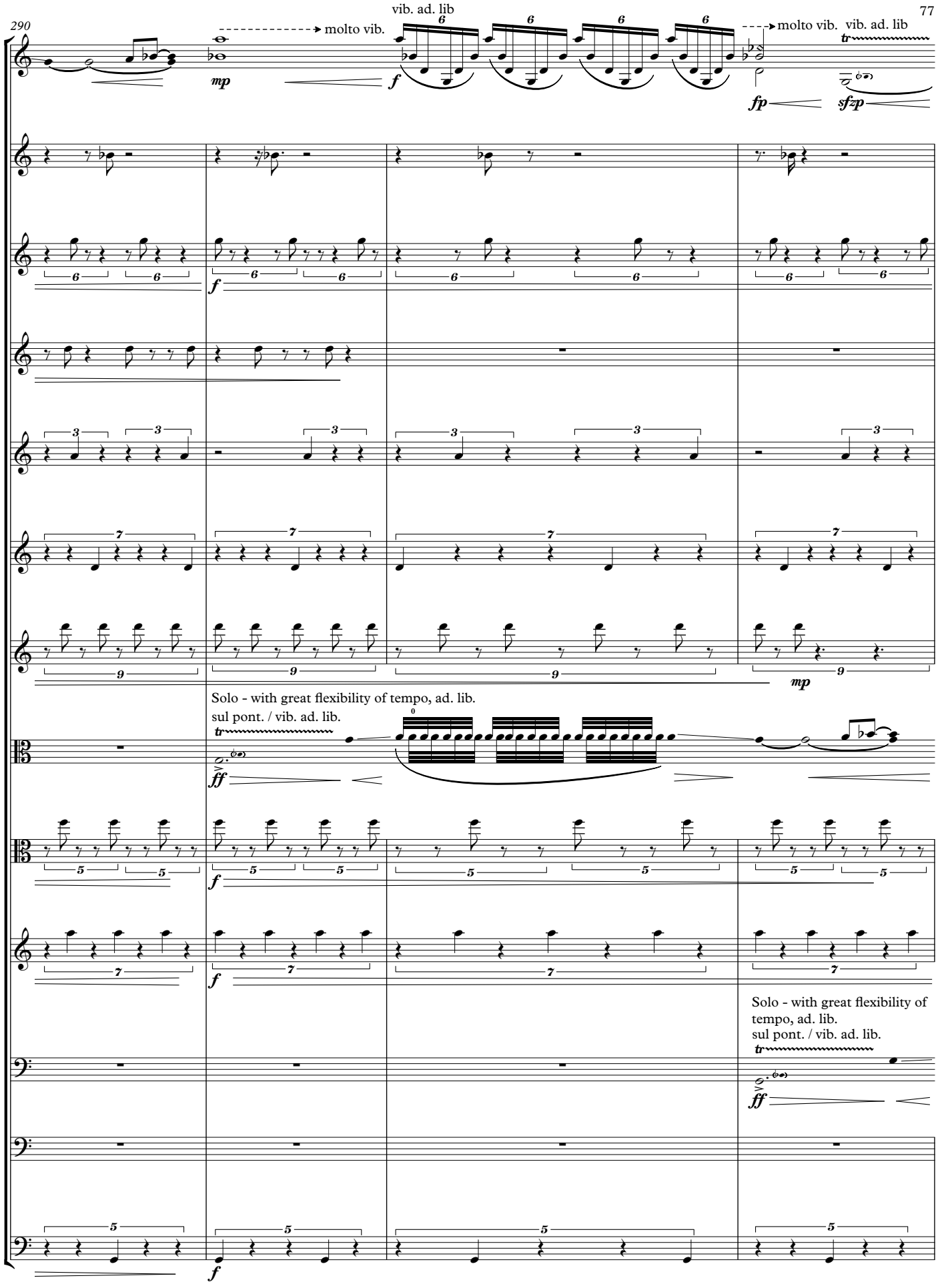


286

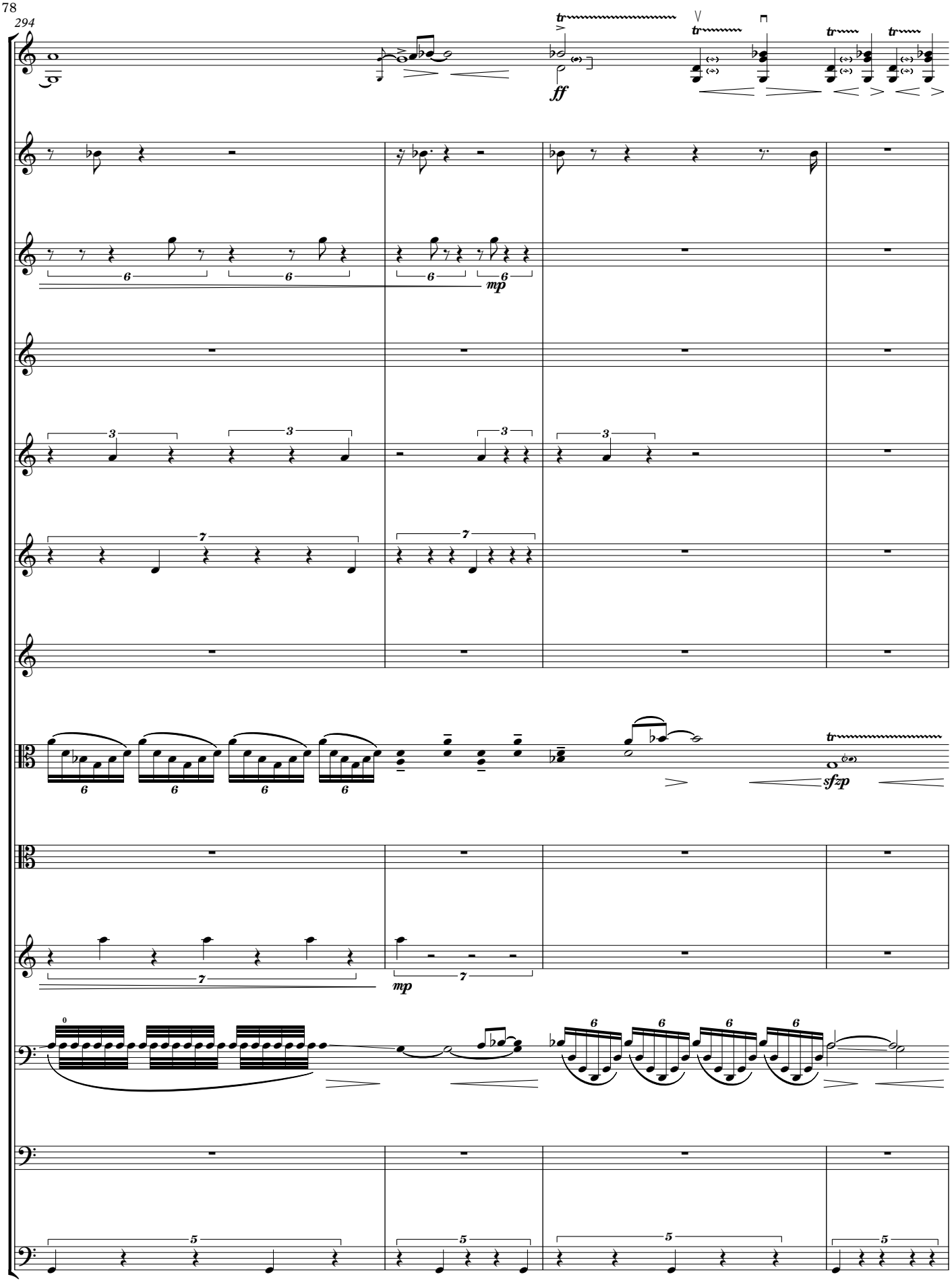
U

Solo - with great flexibility of tempo, ad. lib.
sul pont. / vib. ad. lib

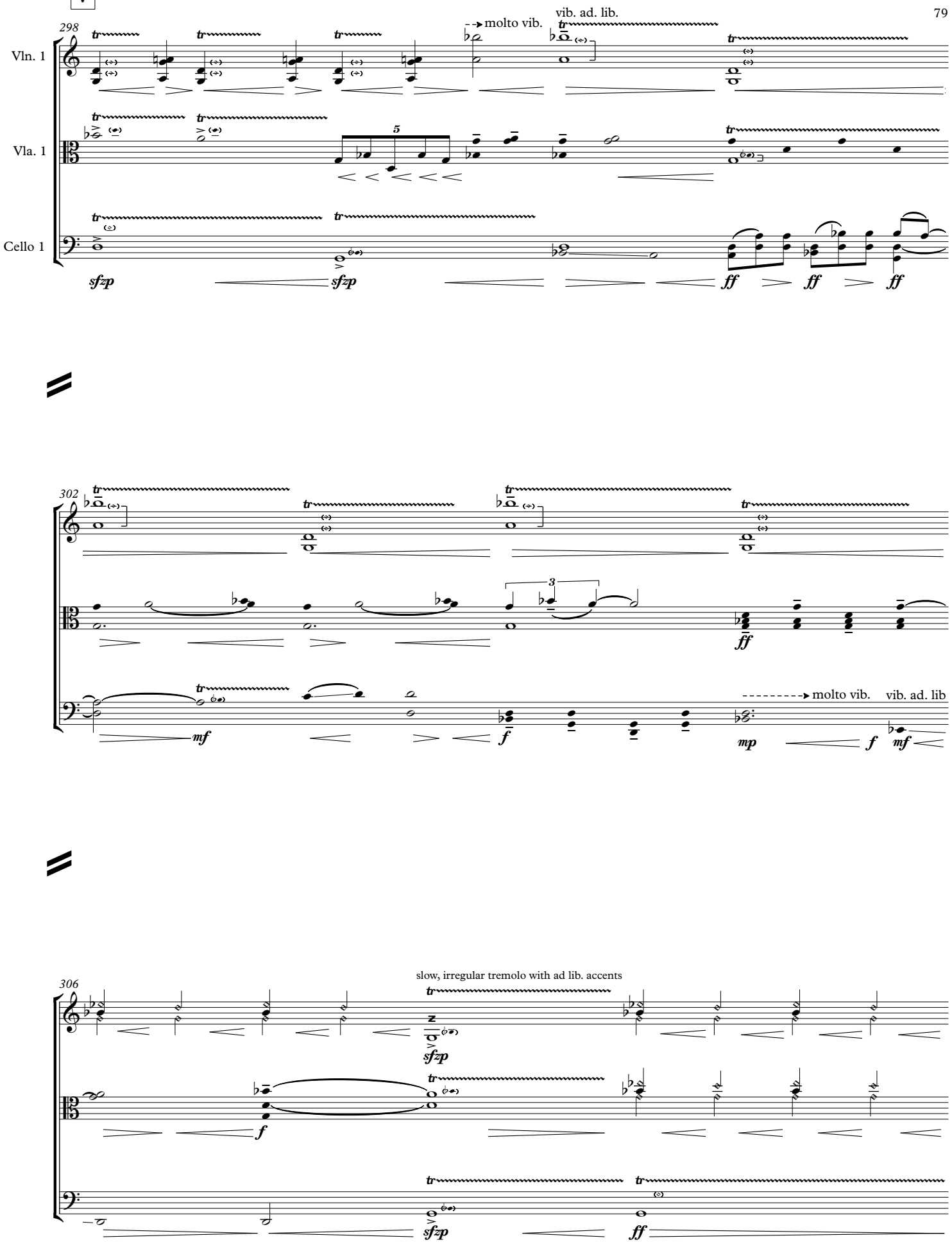


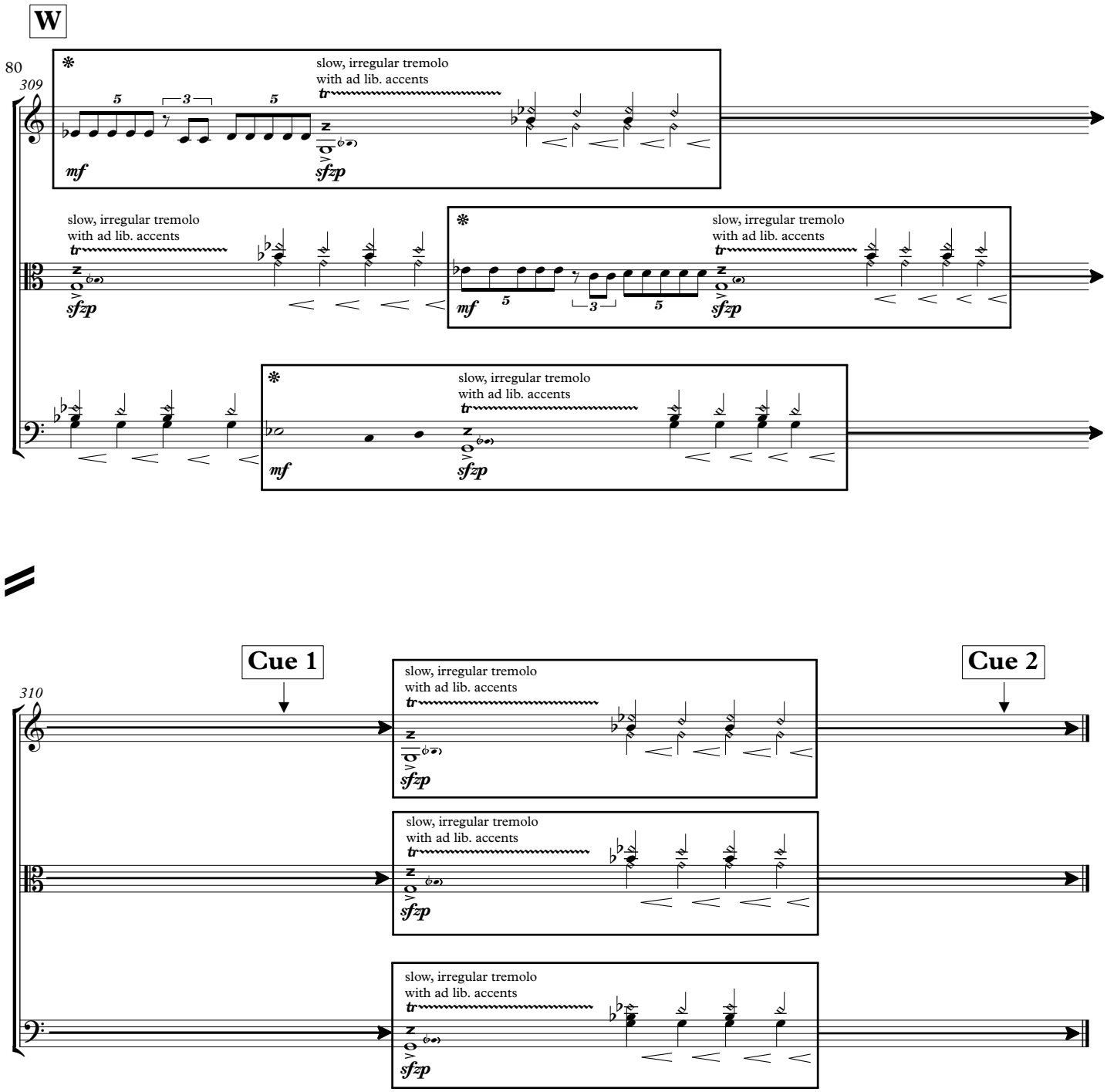

290
molto vib.
vib. ad. lib
molto vib.
vib. ad. lib
Solo - with great flexibility of tempo, ad. lib.
sul pont. / vib. ad. lib.
Solo - with great flexibility of tempo, ad. lib.
sul pont. / vib. ad. lib.

294



V


298
Vln. 1
Vla. 1
Cello 1
molto vib.
vib. ad. lib.
sfzp
sfzp
ff
ff
ff
302
mf
f
3
ff
molto vib.
vib. ad. lib
mp
f
mf
306
slow, irregular tremolo with ad lib. accents
sfzp
f
sfzp
ff



❋ Continue playing boxed material until cued by violin 1 (marked "Cue 1"). Once the cue has been given, complete one more full repetition of the material in the penultimate box, and then proceed to the final box. Continue to repeat the final box until cued by violin 1 (marked "Cue 2"). Again, once this cue is given, complete one more full repetition of the material in the final box and then stop.