

Roger Zare

Lunation 1113

for violin, bassoon, and percussion

written for Scott Bartlett

I. New Moon	3
II. First Quarter	12
III. Full Moon	18
IV. Third Quarter	26

Violin

Bassoon

Percussion: Crotales, Vibraphone, 5 Tom-toms (low to high)

A lunation is the cycle of the moon's phases, beginning at the new moon and moving through the first quarter to full moon, and then through third quarter to return to new. Lunations have been numbered since an arbitrary starting point in 1923, and this work was composed during the 1113rd lunation (December 2012 - January 2013). The first movement, New Moon, opens mysteriously and sparsely, with sporadic percussion gestures suggesting the very dark and star-filled night sky that accompanies the beginning of the lunar cycle. The second movement, First Quarter, is rhythmically charged and builds in energy from beginning to end as the moon grows brighter. The third movement returns to the materials from the opening movement, but now they are bathed in a continuous bright glow from the full moon. This leads without pause into the final movement, Third Quarter, that returns to the rhythmically energized character of the second movement. As the light from the moon dwindles, so does the energy of the music, eventually fading away into silence.

duration: ca. 9'30"

for more information, please visit www.rogerzare.com

Lunation 1113

I. New Moon

Roger Zare

Lento misterioso ♩ = 42
This movement should sound free and unmetered, rhapsodic

Violin

Bassoon

Crotales

Vibraphone

II. *lontano*

p

rhapsodic

f espress.

Lento misterioso ♩ = 42
This movement should sound free and unmetered, rhapsodic

motor: slow

f 6

mf 6

p

l.v.

sempre l.v.

4

Vln.

Bsn.

Crot.

Vib.

p

mf

mf

ff

3

5

3

6

Vln. *III.*

Bsn. *p* sempre l.v. *mf* *p*

Crot.

Vib. *p* *mf* *p*

8

Vln. *p*

Bsn. *f*

Crot. *mf* *f* *pp*

Vib. *p* *f*

10

Vln.

Bsn. *f*

Crot.

Vib. *mf* *p* *p* *f*

11

Vln.

Bsn.

Crot.

Vib.

mf *p* *mf* *p*

stop pitches from ringing

13

harmonic glissando - aim to let as many harmonics speak

Vln.

Bsn.

Crot.

Vib.

mp *ff* *f* *f*

mp *f* *f*

motor: fast

1.v.

15

Vln. *5* *p* *mf* *p*

Bsn. *3* *3* *f*

Crot. *3* *f* *pp*

Vib. *3* *p* *mf* *f* *6* *3* *p*

17

Vln. I. sul pont. *pp* *f* *pizz.*

Bsn. *3* *p* *6* *ff* *3* *mf*

Crot. *C*

Vib. *3* *mf* *p* *motor: slow*

19

Vln. *pizz.*

Bsn. *ff* *3* *3* *f* *mf*

Crot. *C*

Vib. *f* *pp* *f* *6*

21

arco ord. 6

Vln. *f*

Bsn. *f* *mf* 3 3 5

Crot. *f*

Vib. *f* 6 Red.

Detailed description: This system covers measures 21 to 24. The Violin part (Vln.) has a sixteenth-note arpeggiated figure starting in measure 22, marked *f* and labeled 'arco ord. 6'. The Bassoon part (Bsn.) features triplet eighth notes in measures 21 and 22, and a quintuplet eighth-note run in measure 24, with dynamics *f* and *mf*. The Crotchet (Crota.) has a single note in measure 21 with a slur extending to measure 22, marked *f*. The Vibraphone (Vib.) has a sixteenth-note arpeggiated figure in measure 21, marked *f* and labeled '6', and rests in the following measures.

22

Vln. *ff* 6

Bsn. *ff* 3 3

Crot. *f* *p* 3

Vib. *f* Red.

Detailed description: This system covers measures 22 to 25. The Violin part (Vln.) continues the sixteenth-note arpeggiated figure from measure 22, marked *ff* and labeled '6'. The Bassoon part (Bsn.) has a half note in measure 22, marked *ff*, followed by eighth-note patterns in measures 23 and 24, including a triplet. The Crotchet (Crota.) has a triplet eighth-note pattern in measure 22, marked *f*, and rests in measure 23. The Vibraphone (Vib.) has a sixteenth-note arpeggiated figure in measure 24, marked *f* and labeled 'Red.', and rests in the other measures.

24

Vln. *s.p.* *ord.* *tr* *sfp*

Bsn. *3* *3*

Crot.

Vib. *pp* *f* *pp*

Meno mosso ♩ = 36

25

Vln. *fff* *sul pont.* *ord.*

Bsn. *fff* *3*

Crot.

Vib. *p* *ff*

Meno mosso ♩ = 36

26

Vln. *sul pont.* *sempre s.p.*

Bsn. *3* *6* *3*

Crot. *ff* *ff*

Vib. *ff*

27

Vln. *p* *ff* *pp* *gliss.* *sfz*

Bsn. *fpp* *sfz*

Crot.

Vib. *ff* *p* *fff*

motor: off

29

Vln. *p* *pp* *p*

Bsn.

E Tempo I ♩ = 42
con sord. ord.

Crot. *pp*

Vib. *p*

E Tempo I ♩ = 32
subdued, distant

with wood of mallets
or with chopsticks

ped.

31

Vln. *mf*

Bsn.

Crot. (ord.)

Vib. *6* *3* *3* *3*

rhapsodic

32

Vln. *pp*

Bsn. *p*

Crot.

Vib. *mf*

33

Vln. *p*

Bsn. *pp*

Crot.

Vib. *pp*

34

Vln. *pp*

Bsn. *p*

Crot.

Vib. *p*

Ped.

36

Vln. *ppp*

Bsn. *f*

Crot.

Vib. *f* ord. l.v. *p* 6

with wood of mallets
or with chopsticks

38

Vln. *pppp*

Bsn.

Crot.

Vib. *pp*

II. First Quarter

Energico et ritmico ♩ = 120

Violin

Bassoon

Tom-toms

Energico et ritmico ♩ = 120

5

senza sord.

Vln.

Bsn.

Tom-t.

8

Vln.

Bsn.

Tom-t.

on rim

11

Vln. *fp* *sfz*

Bsn. *fp* *sfz*

Tom-t. *f* *mf*

F

14 pizz. arco

Vln. *f*

Bsn. *f*

Tom-t. **F** *f* *mf*

17

Vln. pizz. arco *p* *f*

Bsn. *fp*

Tom-t. *p*

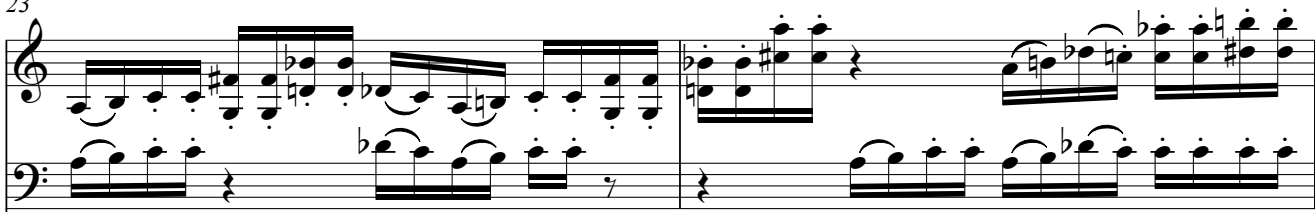
20

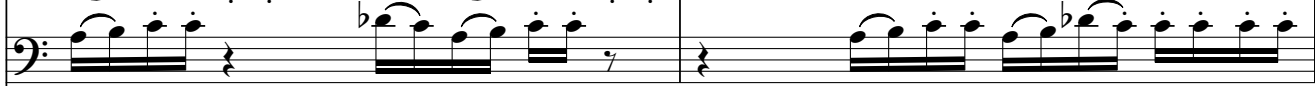
Vln. *fp* *sfz* *f*

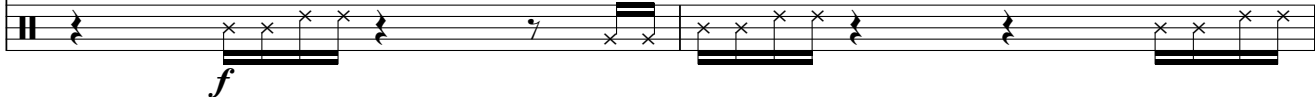
Bsn. *f*

Tom-t. *f* *pp* *f*

23

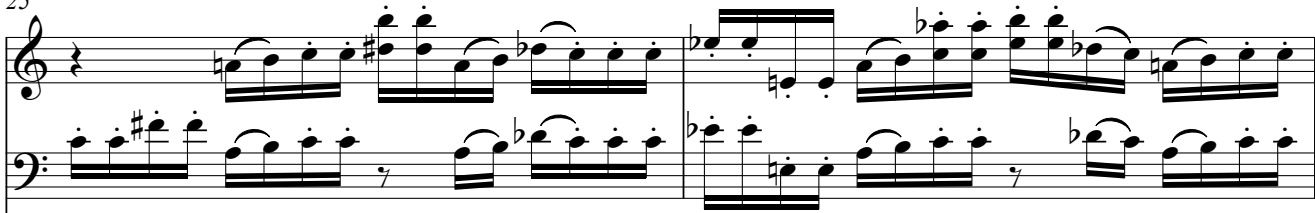
Vln. 


Bsn. 

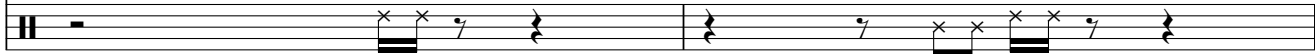
Tom-t. 

f


25


Vln. 


Bsn. 

Tom-t. 

27

Vln. 

Bsn. 

Tom-t. 

cresc.

29

Vln. 

Bsn. 

Tom-t. 

ff *p* *ff*

ff

G

G

3

31

Vln. *fp* *ff*

Bsn. *ff*

Tom-t. *p* *ff*

33

Vln. *f*

Bsn.

Tom-t. *pp* *f*

35

Vln. *cresc.*

Bsn.

Tom-t. *p* *f* *p*

38

Vln. *ff*

Bsn.

Tom-t. *f* *p* *f* *p* *f* *p* *ff*

41 **H** *leggiero, sul pont.*

Vln. *pp subito!*

Bsn. *ff* *fp* *f*

Tom-t. **H** *leggiero* *pp*

44

Vln. *ppp*

Bsn.

Tom-t.

46 ord. *ff* *f*

Vln. *4* *0*

Bsn.

Tom-t. *p*

48 *cresc. poco a poco* *sim.*

Vln.

Bsn. *cresc. poco a poco*

Tom-t. *cresc. poco a poco* *3*

Detailed description of the musical score: The score is for measures 41 through 48. It features three staves: Violin (Vln.), Bassoon (Bsn.), and Tom-tom (Tom-t.).
 - Measure 41: Vln. starts with a forte piano (*pp*) dynamic, marked *subito!*. The Bsn. starts with a fortissimo (*ff*) dynamic. The Tom-t. part is marked *pp*.
 - Measure 44: Vln. part is marked *ppp*.
 - Measure 46: Vln. part is marked *ff* and *f*. The Bsn. part is marked *p*. The Tom-t. part is marked *p*.
 - Measure 48: Vln. and Bsn. parts are marked *cresc. poco a poco*. The Tom-t. part is marked *cresc. poco a poco* with a triplet of eighth notes.

50

Vln.

Bsn.

Tom-t.

52

Vln.

Bsn.

Tom-t.

54

Vln.

Bsn.

Tom-t.

f

attacca

attacca