

Shining forth

for Robert Motherwell

Andrew Toovey 1987

Very slowly (♩ = c. 52)

Muted. Non vib. Frail tone

Pitch flut (♯)

Violin
ppp! Distant
Muted. Non vib. Frail tone

Violoncello
ppp! Distant

Piano
ppp! Distant

accented bow changes fast and irregular

II

Detailed description: This system contains the first five measures of the score. The Violin part features a melodic line with a 'Pitch flut' (pitch fluctuation) indicated by a wavy line above the staff. The Violoncello and Piano parts provide a harmonic accompaniment with sustained notes and chords. The Piano part includes a 'Half pedal' instruction.

Vln.
3

Vc.
Pont.

Pno.
ppp! whispered
Legato 5:4
Half pedal

B₁ tr A₁ 3 tr C₁ 3 tr D₁ tr B₁

Detailed description: This system covers measures 6, 7, and 8. The Violin part has a tremolo texture. The Violoncello part includes a 'Pont.' (ponticello) instruction. The Piano part features a complex rhythmic pattern with a 5:4 time signature and various trills and triplets. The trills are labeled with notes B₁, A₁, C₁, D₁, and B₁.

Vln.
9
cresc.

Vc.
3:2

Pno.
6 6 5 5
Sudden stop

B₁ tr A₁ tr B₁

Detailed description: This system covers measures 9, 10, and 11. The Violin part has a tremolo texture. The Violoncello part includes a 'Pont.' (ponticello) instruction and a 'cresc.' (crescendo) instruction. The Piano part features a complex rhythmic pattern with a 3:2 time signature and various trills and triplets. The trills are labeled with notes B₁, A₁, and B₁. The system ends with a 'Sudden stop' instruction.

Pont.

Vln. 11

Vc.

Pno. *pppp!*

3 5

5 6

Vln. 13

Vc.

Pno. *pppp!* *Very fast* *Half pedal* *Sudden stop* *l.v.*

3:2

(20)

Vln. 15

Vc.

Pno. *ppp!* *Half pedal* *Pont.* *l.v.*

(as before)

(14)

Vln. 18

Vc.

Pno. *ppp!* *Freely but not too fast (fit within each bar as indicated)* *(bring out accents)*

3

B A Bb

This musical score page contains measures 20 through 28, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score is divided into four systems, each with a grand staff for the strings and piano.

- System 1 (Measures 20-22):** The Violin part has a tremolo in the right hand and a melodic line in the left hand. The Viola part has a tremolo in the right hand and a melodic line in the left hand. The Piano part features a complex texture with a tremolo in the right hand and a melodic line in the left hand. Performance instructions include "No resonance" and "Delicately RH". Dynamic markings include *ppp!* LH.
- System 2 (Measures 23-25):** The Violin part continues with tremolo and melodic lines. The Viola part has tremolo and melodic lines. The Piano part features a complex texture with a tremolo in the right hand and a melodic line in the left hand. Performance instructions include "Half pedal" and "Legato". Dynamic markings include *pppp!* and *l.v.*
- System 3 (Measures 26-27):** The Violin part has a tremolo in the right hand and a melodic line in the left hand. The Viola part has a tremolo in the right hand and a melodic line in the left hand. The Piano part features a complex texture with a tremolo in the right hand and a melodic line in the left hand. Performance instructions include "Half pedal". Dynamic markings include *pppp!* and *l.v.*
- System 4 (Measures 28):** The Violin part has a tremolo in the right hand and a melodic line in the left hand. The Viola part has a tremolo in the right hand and a melodic line in the left hand. The Piano part features a complex texture with a tremolo in the right hand and a melodic line in the left hand. Performance instructions include "Pont.", "Half pedal", and "Articulate slur changes". Dynamic markings include *ppp!* and *legato*.

30

Vln.

Vc.

Pno.

32

Vln.

Vc.

Pno.

B \flat A \flat

L.v.

A

34 (Natural harmonic)

Vln. *p*

Vc. (move bow quickly to bring out 'bell-like' clear sound)

Pno. *pp* *p* *mp legato*

5:4 3 tr

Hold notes each time

L.H. dominant sound until bar 48 very smoothly

39

Vln.

Vc.

Pno.

5 5 5 5 5 5 5

56

Vln. *p* *mf* *mp* *mf*

Vc. *p* *mf* *mp* *mf*

Pno. *mp*

(8)

58

Vln. *mf* *p* *f* *p* *f*

Vc. *p* *mf* *f* *mp*

Pno. *p* *mf* *f*

(8)

61

Vln. *p* *f* (sudden) *f* (sudden)

Vc. *f* *f* (sudden) *f* (sudden) **Mute on**

Pno. *mp* *f* *p* *mf* *mp* *mf*

(8)

64

Vln. *mp* *f*

Vc. *mp* *f* *mp*

Pno. *p*

(8)

C No synchronization between parts

66

Vln. mf $(\text{♩} = \text{c. } 72)$ *p* (little vibrato)

Vc. mf $(\text{♩} = \text{c. } 66)$ *p* (little vibrato)

Pno. *mp* lyrical

(8).....

70

Vln. *3*

Vc. *3*

Pno. *3*

73

Vln.

Vc.

Pno. *3* *3* *3*

76

Vln.

Vc.

Pno.

78

Vln.

Vc.

Pno.

81

Vln.

Vc.

Pno.

Pause until all reach C

D Very slow ($\text{♩} = c. 48$)

68

Vln.

Vc.

Pno.

pp

pp

mf

f

mp

pppp!

5

3

6

6

5

Half pedal throughout sections: D, E and F

69

Vln. *p*

Vc. *p*

Pno. 6 6 6 3 5

70

Vln. *f*

Vc. *mp* 3 3 5 *accel.* *f*

Pno. 5 5 5 3 3 *accel.*

E Faster tempo (♩ = c. 58)

72

Vln. *pp* *f*

Vc. *p* *f* 3

Pno. *pppp!* 5 5 5 6

74

Vln. *pp* (sudden) *f* accel.

Vc. *p* *mp* *mf* *f* accel.

Pno. *pppp!* accel.

F Even faster tempo ($\text{♩} = \text{c. } 58$)

76

Vln. *pppp!*

Vc. *pppp!*

Pno. *pppp!*

77

Vln. *mp*

Vc. *mp*

Pno. *f*

78

Vln. *f*

Vc. *f* *Freely*

Pno. *pppp!* (sudden) *sf* *sf* *sf* *sf*

8va

8vb

79

Vln.

Vc. *accel.*

Pno. *sf* *sf* *sf* *sf* *accel.*

(8)

80

Vln. *Mute off*

Vc. *Mute off*

Pno. *fff* *fff* *fff* *fff* *l.v.*

G Fast (♩ = c. 80)

A

B

A

82

Vln.

Vc.

Pno.

84

Vln.

Vc.

Pno.

Mute on

no dim or rit.

H Slow. Very peaceful (♩ = c. 52)

86

Vln.

Vc.

Pno.

8va

pp

91

Vln.

Vc.

Pno.

96

Vln.

Vc.

Pno.

99

Vln.

Vc.

Pno.

103

Vln. *5 3 5 6 5*

Vc. *5 3 5 6 5*

Pno. *(8) 5 3 5 6 5*

I Constant pulse

106

Vln. *ppp! 5 5 5 5 5 5* *sim.*

Vc. *ppp! 5 5 5 5 5 5* *sim.*

Pno. *ppp! Constant pulse faster than strings (♩ = c. 60) sim.*

110

Vln. *5 5 5 5 5 5* Sudden stop

Vc. *5 5 5 5 5 5*

Pno. *(8) 5 5 5 5 5 5* Gradually join string speed. rit. with strings Sudden stop