

# SzyzygyS

for Violin, Violoncello & Piano

Duration Circa 12 mins

Eoin Mulvany 2014

## **Performance directions:**

Szyzygy refers to an alignment of planetary bodies.

This work, for Piano, Violin, and 'Cello, imagines this alignment as occurring between the Sun (represented by the Piano), the Earth (by the 'Cello), and the Moon (by the Violin).

It is structured in twelve 'scenes' as an allusion to the sidereal months.

Where possible, an optimum staging configuration would see the Violin and the 'Cello perform facing the Piano (with open lid) so as to maintain a resonant acoustic soundscape through sympathetic resonance.

Throughout, the Piano is required to maximise the use of the pedal

For the Violin and the 'Cello, the following abbreviations are used in this score to denote extended or special techniques

MSP: Molto sul ponticello; use the bow at, or very near the bridge

SP: Sul ponticello; play with bow towards the bridge

MST: Molto sul tastiero; use the bow on the fingerboard

ST: Sul tastiero; use the bow towards the fingerboard

PO: Position ordinaire; use the bow normally

CL/HH: Col Legno Tratto/half hair; use the bow on its side with half hair and half wood

+ : Left hand pizzicato

Harmonics are either open string or touch 4th. They are notated with diamond noteheads.

W.Vib: Wide Vibrato; a slow roll of the finger to vary the pitch

Ord.: Ordinarily; resume ordinary method of playing

# Szyzygys

Eoin Mulvany 2014

## Scene 1

♩ = 140

Scratch tone/  
Arco point III  
MSP -----> PO

Mute on E

Mute on E

III MSP -----> PO

MSP

Scratch tone/ III  
Arco point PO

*n* *pp* *ppp* *ppp* *mp*

*pp* *mf p* *pp* *mf*

*mp* *f* *p* *f*

CL/HH  
SP

gliss. + pizz. Mute off

Arco

PO -----> SP

CL/HH

Gliss. Gliss.

III MSP -----> PO

Arco MSP -----> PO

MSP -----> PO

*spp* *mf* *ppp* *ppp* *mp* *pp*

*pp* *n* *ppp* *pp* *ppp* *pp* *p* *mp* *p* *mp*

*p* *pp*

15 pizz. pizz. Harm. Harm.

*pp* *p* *ppp* *pp*

*pp* *p* *mp* *ppp* *pp*

*pp* *pp* *p*

*p*

Scratch tone/ arco point MSP P.O. W.Vib Secco

Scene 2

Slower

♩ = 130

Scratch tone/ arco point MSP P.O. W.Vib Secco

23 *n* *pp* *sfpp* *mp* *mf*

Mute off

Scratch tone/ Arco point

*ppp* *mp* *pp* *mp*

L.V. *pp* *p*

Una Corda

Scratch tone/ Arco point

29

Ord. gliss. pizz. +

Arco ord. W. Vib.

ppp

sfp

PO W. Vib.

Secco

Ord.

pp

sfp

mp

mf

mf

pp

mf

mp

f

p

Ed.

33

Secco

Ord. gliss. pizz. +

Arco CL/HH

gliss. pizz. +

Ord. gliss. gliss. pizz. +

mp

mf

ppp

ppp

f

mp

mf

p

mp

mf

Ed.

37

Arco CL/HH      Secco      Ord.      gliss.      + pizz

*p*      *mp*      *ppp*

Arco CL/HH      Secco      Ord.      gliss.      + pizz

*p*      *mp*      *ppp*

*f*      *pp*      *p*      *pp*      *p*      *mp*

*p*      *p*

Ped.      Ped.

42

Pizz.      Pizz.

*pp*      *ppp*      *ppp*      *pp*      *pp*

47

*p* *ppp* *f*

*mp* *p*

Red.

**Scene 3**

Faster

SP  
Harm. Gliss.  
ad lib.

52  $\text{♩} = 140$  Arco

*ppp* *pp* *ppp*

SP  
Harm. Gliss.  
ad lib.

Arco

*mf* *f* *mp* *mf* *f*

Red.

60

*p* *Pizz.* *f* *mf* *Arco Point* *Arco Ord.*

*pp* *f* *pp* *mf* *f* *pp* *p* *mp*

*secco* *secco* *Senza Ped.*

66

*pp* *ppp* *mp* *pizz* *Ord.* *Gliss.*

*p* *f* *pp* *mf* *p* *mp* *Ped.*



72

Violin part: *mf*, *p*, *f*, *mf*. Includes accents and triplets.

Piano part: *pp*, *mf*, *mp*. Includes sixteenth-note runs and triplets.

76

Violin part: *mp*, *ppp*, *pp*. Includes *Arco CI/HH* and *rall.* markings.

Piano part: *p*, *mp*, *f*, *mp*, *pp*. Includes *Gliss.*, *pizz. Gliss.*, and *rall.* markings.

Scene 4

Slower

♩ = 130

83

Pizz. (III) *p* *mf* *mp* *mp* *pp* *mp*

Arco Harm. Pizz. Mute on

Pizz. (III) *p* *mf* *p* *mp* *pp* *mp*

Arco Harm. Pizz. Mute on

secco *p* *mf* *p mp mf* *p*

secco *pp* *mp* *pp* *p*

88

Arco Pizz *pp* *mf* *pp* *mf* *mp* *mf*

Arco Pizz *p* *mf* *pp* *mf* *mp* *mf*

*mp* *p* *pp* *p* *mf* *sf* *p* *mf*

*mp* *p* *pp* *p* *mf* *p* *mf*

96

*p* *pp* *ppp* *p* *mp*

Mute off

*mp* *p* *mp* *p*

*mp*

*gva*

104

*mf* *ff* *pp* *pp* *ppp*

*mf* *ff* *mf* *pp* *p*

*mp* *mf* *f* *p* *mf*

*rall.*

*gva*

Scene 5

(Slower)

♩ = 120

rall.

(Slower)

♩ = 110

110

Arco *f* *ff* *mf* *f* *p* *f* *ff*

Gliss. lh pizz Harm. Pizz. Arco

Arco *f* *ff* *mf* *f* *p* *f* *ff*

Gliss. Harm. Pizz. Arco

rall.

*f* *ff* *mf* *p* *ff*

*f* *ff* *mf* *pp* *mf* *ff* *fff*

secco

115

II Gliss. Slow gliss. Pizz. *mf* *p* *ppp*

III Gliss. (Wide slow vibrato) Pizz. *mf* *p* *ppp*

*fff* *sub. pp* *fff* *f*

*f* *sub. pp* *ff*

120

Harm. Pizz.  
*p*

Harm. Pizz.  
*p*

*mp* *mp* *p*

*mp* *mp* *p*

*mf* *ff* *p* *p* *mf*

*mf* *mp* *p*

*sf* *p*

126

*mf* *p* *pp* *ppp*

*mf* *p* *pp* *ppp*

*mf* *mp* *p* *p*

*mf* *mp*

Scene 6

Slower

134  $\text{♩} = 100$  Arco SP/Ord. II/III IV III/II Harm. Arco SP/Ord. Harm.

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

pp f mp f p mp

L.V. (Cluster)

mf Ped. pp mf p

141 stirring bow Gliss. ad lib. stirring bow

ppp < > ppp < > f ppp pp < >

stirring bow Gliss. ad lib. stirring bow

ppp < > ppp < > f ppp pp < >

8<sup>va</sup> 15<sup>ma</sup>

mf f

Secco

mp p pp ppp pp

Scene 7

(Slower)

♩ = 90

147

Violin I: *Pizz.* *pp* *p* *pp* *Arco Gliss* (Harm. Gliss. IV)

Violin II: *Pizz.* *pp* *p* *pp* *mp*

Viola: *mp* *p* *mp* *mf*

Piano: *pp* *p* *mp* *p* *pp* *mf*

Scene 8

♩ = 80

154

Violin I: *pizz* *f* *mp* *mf* *p* *Arco* *f* *mp* *p* *pp* *Gliss.*

Violin II: *pizz* *mf* *p* *mp* *f* *Pizz* *mf* *p* *pp*

Viola: *pizz* *mf* *mp* *f* *Pizz* *mf* *p* *pp*

Piano: *p* *mf* *sfp* *mf* *p* *mp* *p* *mp* *p*

Musical score for measures 160-166. The score is written for a string quartet with two staves per part. The top staff is the first violin, and the bottom staff is the first viola. The music is in 2/4 time and features a variety of dynamics and articulations. The first violin part includes markings for *mp*, *p*, *f*, *mf*, *p*, *pp*, *f*, *mf*, and *f*. The first viola part includes markings for *mf*, *f*, *mp*, *pp*, *f*, and *mf*. The score includes technical markings such as *Arco*, *pizz*, *I/II*, *IV/III*, *III/IV Harm.*, and *II/III/IV*. There are also dynamic markings like *8<sup>va</sup>* and *8<sup>va</sup>* with dashed lines. The bottom staff has markings for *mp*, *pp*, *mp*, *ppp*, *mf*, and *f*, along with *Ped.* markings.

Musical score for measures 167-173. The score is written for a string quartet with two staves per part. The top staff is the first violin, and the bottom staff is the first viola. The music is in 5/8 time and features a variety of dynamics and articulations. The first violin part includes markings for *f*, *mp*, and *ff*. The first viola part includes markings for *mf*, *f*, *mp*, and *ff*. The score includes technical markings such as *Pizz*, *Gliss.*, *II*, *III*, *Arco*, and *5*. There are also dynamic markings like *8<sup>va</sup>* and *8<sup>va</sup>* with dashed lines. The bottom staff has markings for *ff*, *p*, and *f*.



Scene 9

(Slower)

♩ = 70

171

*ff* *mf* *f* *mp* *mp* *p* *pp*

*ff* *mf* *f* *mf* *f* *pp* *p* *pp*

⑥

*ff* *f* *mf* *mf* *p* *pp*

*ff* *f* *mf* *mf* *p*

Scene 10

(Faster)

♩ = 80

♩ = 110

178

*p* *pp* *pp* *pp* *pp* *p* *mp*

*p* *pp* *pp* *ppp* *pp* *p* *mp*

*p* *pp* *pp* *ppp* *pp* *p* *mp*

*p* *pp* *mp* *pp* *mf* *pp* *mp* *pp* *f* *pp*

*mp* *p* *pp* *pp* *mp*

186

*p mp p pp pp*

*p mp p pp*

*mf pp*

*mf<sup>3</sup> pp<sup>3</sup> mp<sup>3</sup> 4*

*f pp*

*mp*

*f p*

192

*p mp pp ppp p*

*p mp pp ppp p*

*p*

*mf p mp*

*mp*

*f pp*

*mf p mp*

197

*p* *pp* *pp* *p* *mp*

*mp* *p* *pp* *p* *mp*

*mf* *pp* *mp* *p* *mf*

*p* *pp* *f* *p* *f* *pp*

Red

Scene 11

201

accel. . . . .

*pp* *p* *mp* *ff* *fff*

*pp* *p* *mf* *ff* *fff*

8va

M.S.

*f* *ff* *fff*

*mf*

Musical score for measures 206-210. The score is in 4/4 time and consists of three systems. The first system contains the upper two staves (treble and bass clef). The second system contains the piano accompaniment (treble and bass clef). The first system features a melodic line with triplets and a dynamic range from *mp* to *pp*, with a *rall.* marking. The piano accompaniment features chords and a dynamic range from *mp* to *pp*. The second system features a piano accompaniment with a dynamic range from *p* to *pp* and a *rall.* marking.

Scene 12

♩ = 60  
(SP ↔ ST) → to end

Musical score for Scene 12, measures 210-214. The score is in 3/8 time and consists of three systems. The first system contains the upper two staves (treble and bass clef). The second system contains the piano accompaniment (treble and bass clef). The first system features a melodic line with a dynamic range from *ppp* to *n* and a *Harm. Gliss. ad lib.* marking. The piano accompaniment features chords and a dynamic range from *ppp* to *n*. The second system features a piano accompaniment with a dynamic range from *ppp* to *n* and a *Harm. Gliss. ad lib.* marking. The third system features a piano accompaniment with a dynamic range from *mf* to *pp* and a *L.V. (Cluster)* marking.