

# Orphanogenesis

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Score in C

## Give 'Er

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

ca. 10" ca. 7" ca. 4" ca. 5" ca. 2"


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

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

ca. 3" ca. 7" ca. 7" ca. 7"

*pizz.* *f* *p* *p*

gradually switch to arco gradually switch to tremolo

\*  = play one of your favourite melodies, repeating as necessary.

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ca. 15" ca. 5" ca. 5"

10

Vln. I gradually and asynchronously ascend *f* 15<sup>ma</sup>

Vln. II gradually and asynchronously ascend *f* 15<sup>ma</sup>

Vla. gradually and asynchronously ascend *f* 15<sup>ma</sup>

Vlc. gradually and asynchronously ascend *f* 15<sup>ma</sup>

Cb. gradually and asynchronously ascend *f* 15<sup>ma</sup>

ca. 7" ca. 7" ca. 7"

13

Vln. I *accel.* *molto accel.* \* noodle *ppp* 3/4

Vln. II *accel.* *molto accel.* \* noodle *ppp* 3/4

Vla. *accel.* *molto accel.* *n.* 3/4

Vlc. div. *ffp* *ff* *n.* 3/4

*sul G* \*\* stop the string, no pitch

*sul C* \*\* stop the string, no pitch

*sul C, A* \*\* stop the string, no pitch

*ffp* *ff* *n.* 3/4

Cb. *ffp* *ff* *n.* 3/4

\* Randomly and asynchronously play all intervals (whole tones, semitones, quarter tones) between two extreme pitches.

\*\* Use hand to mute string. Notehead indicates hand position.

(♩ = 48)

16

Vln. I

Vln. II

S. Vla. 1

S. Vla. 2

S. Vc.

Vlc.

Cb.

Solo Trio

"la folia di nascita"

senza vib.

lontano e spettrale

*n.* *p*

*mp* *p*

Bow tailpiece

*n.* *p* *n.*

*n.* *p* *n.*

23

Vln. I

Vln. II

S. Vla. 1

S. Vla. 2

S. Vc.

Vlc.

Cb.

Solo Trio

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

*mp* *p* *mp*

*p* 3

*n.* *p* *n.*

*n.* *mp* *n.*

*n.* *p* *n.*

*n.* *mp* *n.*

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Musical score for measures 28-32. The score includes parts for Vln. I, Vln. II, Solo Trio (S. Vla. 1, S. Vla. 2, S. Vc.), Vlc., and Cb. The Solo Trio section is marked with dynamics *mp* and *p*. The Vln. I and II parts have dynamic markings *p* and *mp*. The Vlc. and Cb. parts have dynamic markings *n.* and *mp*. The Solo Trio parts include performance instructions: *poco vib.*, *senza vib.*, and *mp > p*. The Solo Trio section is marked with dynamics *mp* and *p*. The Vln. I and II parts have dynamic markings *p* and *mp*. The Vlc. and Cb. parts have dynamic markings *n.* and *mp*. The Solo Trio parts include performance instructions: *poco vib.*, *senza vib.*, and *mp > p*.

Musical score for measures 33-37. The score includes parts for Vln. I, Vln. II, Solo Trio (S. Vla. 1, S. Vla. 2, S. Vc.), Vlc., and Cb. The Solo Trio section is marked with dynamics *mp* and *n.*. The Vln. I and II parts have dynamic markings *ppp*. The Vlc. and Cb. parts have dynamic markings *mp* and *n.*. The Solo Trio parts include performance instructions: *bow pressure:*. The Solo Trio section is marked with dynamics *mp* and *n.*. The Vln. I and II parts have dynamic markings *ppp*. The Vlc. and Cb. parts have dynamic markings *mp* and *n.*. The Solo Trio parts include performance instructions: *bow pressure:*.

37

gradually decrease 'noodling' interval

Vln. I *< p*

Vln. II *< p*

Vla. wide vibrato (within 3/4 tone) (gradually decrease vibrato width) - (within semi tone)

Vlc. unis. *n.* *f* *n.* *f*

Cb. *n.* *f* *n.* *f*

41

S. Vln. 1 poco vibrato *pp*

Vln. I *ff* senza vib.

Vln. II *ff* senza vib.

Vla. (within 1/4 tone) *ff* senza vib.

Vlc. *n.* *ff* *p* *fff*

Cb. *n.* *ff* *p* *fff*

# Tranquillo $\text{♩} = 48$

*poco a poco espressivo*

*scorrevole*

45

S. Vln. I

Vln. I

Vla. div.

*p* *f*<sup>3</sup> *p* *f* *pp* *pp*

*arco sul tasto*

*con sord.*

*n.*

52

S. Vln. I

Vln. I

Vln. II

Vla. div.

Vlc. div.

Cb.

*p* *mp* *p* *mp* *n.* *p* *f*

*pizz.* *arco*

56

S. Vln. I

Vln. I

Vln. II

Vla. div.

Vlc. div.

Cb.

*p* *p* *f*

arco

pizz.

*n.*

arco

*p* *f* *p*

arco

*p* *f* *p*

*p* *f* *p*

62

S. Vln. I

Vln. I

Vln. II div.

Vla. div.

Vlc. div.

Cb.

3 3 3

(an echo)

*pp* *pp* *pp*

pizz.

*mp* *mp*

arco

*p* *p*

arco

*p*

*n.* *mp* *n.*

pizz.

*p*

*n.* *f* *n.*

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66

S. Vln. I

Vln. I

Vln. II

Vla. div.

Vlc. div.

Cb.

*p*

unis. arco

*p*

*mp*

*n.*

*p*

*p*

70

S. Vln. I

Vln. I

Vln. II div.

Vla. div.

Vlc. div.

Cb.

*f*

*p*

*f*

(an echo)

*pp*<sup>3</sup>

(an echo)

*pp*

*f*

*p*

*f*

*p*

*f*

*p*



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74 9

S. Vln. I *p* *f* *sub. p* *f*

Vln. I div. *p*

Vln. II div. (an echo) *p* *f* unis. arco

Vla. div. pizz. arco

Vlc. div. *p* *f* arco

Cb. *p* *f* arco

78

S. Vln. I *f* *ff*<sup>3</sup> *f* *p*

Vln. I ord. *n.*

Vln. II *n.*

Vla. div. *n.* senza sord.

Vlc. div. *n.*

Cb. *n.* pizz. *p*

10 Giocando poco piu allegro (♩ = 72)

83

S. Vln. 1

Vln. I div.

Vln. II div.

Vla. div.

Vlc.

Cb.

port. *sim.*

*p* *leggiere*

port. *sim.*

*p* *leggiere*

pizz. *mp*

pizz. *mp*

unis. con sord. *mp* *legato*

*mp*

arco *mp*

88

S. Vln. 1

Vln. I div.

Vln. II div.

Vla. div.

Vlc.

Cb.

*f* *mp* *ff*

*f*

*f*

*f*

arco *f*

arco *f*

*p*

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S. Vln. 1

5

Vln. I div.

Vln. II div.

Vla. div.

3

3

3

6/4

6/4

6/4

6/4

6/4



98

S. Vln. 1

S. Vln. 2

Vln. I div.

Vln. II div.

S. Vla. 1

Vla. div.

S. Vc.

Vlc. div.

Cb.

arco

pizz.

*sfz*

*f*

*giocoso*

trill

3

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14 101

S. Vln. 1

S. Vln. 2

Vln. I div.

Vln. II div.

S. Vla. 1

Vla. div.

S. Vc.

Vlc. div.

Cb.

trill

arco

*sfz*

3

104

S. Vln. 1

S. Vln. 2

Vln. I div.

Vln. II div.

S. Vla. 1

Vla. div.

S. Vc.

Vlc. div.

Cb.

*sfz*

*f*

*poco a poco irato*

*trm*

*marcato*

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107

S. Vln. 1

S. Vln. 2

Vln. I div.

Vln. II div.

S. Vla. 1

Vla. div.

S. Vc.

Vlc. div.

Cb.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*



110

S. Vln. 1

S. Vln. 2

Vln. I div.

Vln. II div.

S. Vla. 1

Vla. div.

S. Vc.

Vlc. div.

Cb.

*sfz*

*f*

*pizz.*

*f*

*giocososo*

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Musical score for measures 113-115. The score is in 6/4 time and includes parts for S. Vln. 1, S. Vln. 2, Vln. I div., Vln. II div., S. Vla. 1, Vla. div., S. Vc., Vlc. div., and Cb. The first two measures (113-114) feature a *rit.* marking. The third measure (115) features a *molto rit.* marking. Dynamics include *p* and *trm* (trills).

Musical score for measures 116-119, marked **Amoroso** with a tempo of  $\text{♩} = 48$ . The score is in 6/4 time and includes parts for S. Vln. 1, S. Vln. 2, Vln. II, Vla., and S. Vc. The first two measures (116-117) feature a *trm* marking. The third measure (118) features a *con sord.* marking. The fourth measure (119) features an *arco* marking. Dynamics include *p* and *unis. con sord.* (unison with sordano).

120

S. Vln. I

Vln. II

Vla.

rit. -----

123

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*a tempo*  
*con sord. appassionato*

*rit. ----- a tempo*

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

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

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

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

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

128

S. Vln. I

Vln. I

Vln. II div.

Vla. div.

Vlc. div.

Cb.

*floating*

*p* *mp* *mp > pp*

*dolcissimo*

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

senza sord. noodle, gradually and asynchronously ascend

senza sord. noodle, gradually and asynchronously ascend

senza sord. noodle, gradually and asynchronously ascend

senza sord. noodle, gradually and asynchronously ascend

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*