



String Quintet No.1

ghost town portraits

Performance Notes

♭ = quarter tone flat

♯ = quarter tone sharp

fingernail pizzicato

Perform a pizzicato plucking the string with your fingernail.

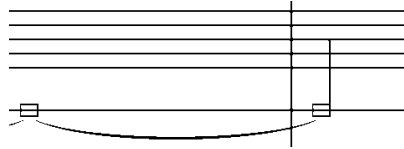


glissando



unpitched texture

Using varied speeds, rub flattened palm in a circular motion on table or back of instrument.



bowing on top of the bridge



This work may be performed acoustic or amplified via close microphones. The work may also be performed with a string orchestra (acoustic only).

Performed as a quintet, the performers are to be spaced as far apart as possible on the stage to create as much diffuse ambience as possible. If the work is performed with a string orchestra, then traditional seating placement may be used.

quintet stage configuration

(audience)

X
violin II

X
conductor

X
violin I

X
violoncello

X
viola

X
double bass

Program Notes

Cast in three-movements, this work is a sound journal recalling the feelings experienced while traveling the Eastern United States through places where desolation, openness, claustrophobia, hope, hopelessness, and isolation are common residents.

I. *Ravenswood*

Through the slow decay of a river town, the American dream fades as it is fulfilled.

II. *Fort Lonesome*

During the 1930s, Fort Lonesome hosted a mill, a general store, and an inspection station for all produce entering south Florida. The inspection station closed, the mill burned, and at a lonely crossroads sits a general store patiently waiting for its front door to chime.

III. *the Holey Lands*

A small facet of the Florida Everglades once used by the U.S. military as a bombing range, The Holey Lands are as beautifully remote as they are harshly desolate.

Biography

Steven Landis earned an MM in composition (2013) from the University of North Carolina at Greensboro and earned an MM in double bass performance (2002) and a BM in composition (1999) both from the University of Florida. Steven studied composition with Mark Engebretson, Alejandro Ruty, James Paul Sain, and Paul Richards and studied bass with Kevin Casseday.

As a composer Steven works with many mediums including solo instrumental, mixed chamber groups, large ensembles, digital and mixed media, as well as film and theater. Recordings of his work can be found on, Substream Films, *Postcards* a double-disc release by the Gainesville Chamber Orchestra, and *CURRENT* recorded by trumpeter Adam Hayes and pianist Kris Carlisle. Works are available through Veritas Musica Publishing.

Steven holds the position of Principal Double Bass with the Albany Symphony Orchestra (Ga.).

For more information please contact Steven directly at
www.slandismusic.com


I. Ravenswood


Steven Jon Landis, Jr.


senza misura


non vib.  hold for 1' 27"


bow as necessary


 = 60 measured

Vln. I
III
IV *pp*
non vib.  hold for 1' 27"

Vln. II
II
I *pp*
non vib.  hold for 1' 27"

Vla.
III
IV *pp*
non vib.  hold for 1' 27"

Vc.
III
IV *pp*
non vib.  hold for 1' 27"

D.B.
III
IV *pp*
non vib.  hold for 1' 27"

I *p* sub.

senza misura

hold for 53"

 = 60 measured

L.H. pizz.

Vln. I
hold for 53"

Vln. II
hold for 53"

Vla.
hold for 53"

Vc.
hold for 53"

D.B.
hold for 53"

p sub.

A *senza misura* *hold for 32"* $\text{♩} = 60$ *measured* *senza misura* *hold for 19"*

Vln. I *hold for 32"* *hold for 19"*

Vln. II *hold for 32"* *hold for 19"*

Vla. *hold for 32"* *p sub.* *hold for 19"*

Vc. *hold for 32"* *hold for 19"*

D.B. *hold for 32"* *hold for 19"*

L.H. pizz.

B $\text{♩} = 60$ *measured*

Vln. I *sub. p*

Vln. II *p sub.*

Vla.

Vc.

D.B.

Vln. I *sffz*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

C

senza misura

Vln. I *ff* *hold for 34"* sempre poco a poco molto flautando e sul ponticello

Vln. II *ff* *hold for 34"* sempre poco a poco molto flautando e sul ponticello

Vla. *ff* *hold for 34"* sempre poco a poco molto flautando e sul ponticello

Vc. *ff* *hold for 34"* sempre poco a poco molto flautando e sul ponticello

D.B. *ff* *hold for 34"* sempre poco a poco molto flautando e sul ponticello

ff

Vln. I *hold for 21"* *hold for 13"*
p

Vln. II *hold for 21"* *hold for 13"*

Vla. *hold for 21"* *hold for 13"*

Vc. *hold for 21"* *hold for 13"*

D.B. *hold for 21"* *hold for 13"*
p

D ♩ = 60 measured

Vln. I *n*

Vln. II *p* *n*

Vla. *p*

Vc. *p* *ppp* *punta d' arco*

D.B. *ppp* *bow open C string on the bridge*

n *ppp*

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

n

n

n

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a system of five staves. The Violin I and II staves are in treble clef, while the Viola, Violoncello, and Double Bass staves are in bass clef. The music consists of a series of notes, primarily quarter notes, with some slurs and dynamic markings. A crescendo hairpin is present in the Viola part, leading to a dynamic marking of *n* (piano). The Violoncello part has a slur over the first three measures, followed by a dynamic marking of *n*. The Double Bass part has a slur over the first six measures, followed by a dynamic marking of *n*. The Double Bass part also features a series of notes with a slur and a dynamic marking of *n* at the end.

II. Fort Lonesome

♩ = 60 gritty, hazy, and worn

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp < *p* > *pp* < *p* > *n*

pp < *p* > *pp*

ppp

p

molto flautando e sul ponticello

col legno tratto (performer may want to substitute the use of a wooden dowel in place of bow)

punta d' arco

bow open C string on the bridge

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp < *pp* > *n*

ppp < *pp* > *ppp*

ppp

p

molto flautando e sul ponticello

improvise erratic vibrato

6

Vln. I *p* *ppp*

Vln. II *ppp* *n*

Vla.

Vc.

D.B. *pp* *p* *pp* *p*

molto flautando e sul ponticello

molto flautando e sul ponticello

9

Vln. I *ppp* sul ponticello

Vln. II *p* molto flautando e sul ponticello play fundamental and force upper harmonics to speak

Vla. molto sul ponticello e punta d' arco *ppp*

Vc.

D.B. *pp* *f* *p sub.* *f*

a poco ord. ----- ord.

B

ord. punta d' arco

p *mf* *pp*

ord. punta d' arco

p *mf* *p*

Vla.

senza col legno (arco ordinario)
molto sul ponticello

molto flautando e sul ponticello
play fundamental and force upper harmonics to speak

pp *p* *pp* *p* *pp*

D.B.

p

17

Vln. I

Vln. II

Vla.

Vc.

p *pp*

D.B.

bow open C string on the bridge

sul. pont.

n *ff* *pp* sub.

Vln. I

Vln. II

Vla. *molto flautando e sul ponticello*
ppp

Vc. *p*

D.B. *molto sul ponticello*

ff *pp sub.*

C

Vln. I

Vln. II *sul G*
pp

Vla. *molto sul ponticello*
pp *p* *pp*

Vc. *poco a poco senza sul pont.*
pp

D.B. *poco a poco senza sul pont.*

* *molto flautando e sul ponticello*
play fundamental and force upper harmonics to speak

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ord.

ord.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

col legno tratto (performer may want to substitute the use of a wooden dowel in place of bow)

ppp

col legno tratto (performer may want to substitute the use of a wooden dowel in place of bow)

ppp *n*

poco a poco sul pont.

poco a poco sul pont.

D

molto flautando e sul ponticello
play fundamental and force upper harmonics to speak -----

improvise erratic vibrato

sul G

Vln. I *ppp*

Vln. II *ppp* < *pp* > *n* *ppp* < *pp* > *ppp* *p* *ppp*

Vla. *p* < *f* > *ppp* col legno tratto *ppp*

Vc. improvise erratic vibrato *p* (vic.) molto flautando e sul ponticello
play fundamental and force upper harmonics to speak -----

D.B. *f* *pp*

molto sul ponticello

Vln. I *sfz* > *n*

Vln. II

Vla. *p*

Vc. *p*

D.B. *ff*

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

molto flautando e sul ponticello

ppp sul. pont.

f

sul. pont.

p

n

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

sul ponticello
push bow
toward bridge
to force overtones

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp sul. pont.

p *n*

p *n*

p *n*

p *n*

sul. pont.

n

III. the Holy Lands

$\bullet = 60$ glistening, expansive

Violin I

Violin II

Viola
Using varied speeds, rub flattened palm in a circular motion on table or back of instrument
ppp

Violoncello
Using varied speeds, rub flattened palm in a circular motion on table or back of instrument
ppp

Double Bass
Using varied speeds, rub flattened palm in a circular motion on table or back of instrument
ppp

6

Vln. I
pp

Vln. II
fingernail pizz.
pp
arco

Vla.
fingernail pizz.
pp

Vc.
pp

D.B.

12

Vln. I arco fingernail pizz.

Vln. II fingernail pizz. arco *p* fingernail pizz.

Vla. arco fingernail pizz. pizz.

Vc. fingernail pizz. arco *p*

D.B. pizz. arco L.H. pizz. *pp*

pp *p* *ppp*

A

17

Vln. I arco fingernail pizz. pizz. arco

Vln. II pizz. arco

Vla. fingernail pizz. arco

Vc. arco

D.B. arco

B

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

Detailed description: This system of musical notation covers measures 23 to 26. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 23 is marked with a box containing the letter 'B' and the number '23'. All parts begin with a forte (*f*) dynamic. The Violin I part has a melodic line with many slurs and accents. The Violin II part plays a rhythmic pattern of eighth notes. The Viola part has a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Double Bass part has a rhythmic pattern of eighth notes. Measures 24 and 25 continue the patterns, with some notes beamed together. Measure 26 features a change in the Violin I part, with notes marked with a circled 'o' above them.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of musical notation covers measures 27 to 29. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 27 is marked with the number '27'. The Violin I part continues with a melodic line, with notes marked with a circled 'o' above them. The Violin II part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Double Bass part has a rhythmic pattern of eighth notes. Measures 28 and 29 continue the patterns, with some notes beamed together.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

36 C col leg. batt.

Vln. I *p*

Vln. II *ppp*

Vla. *p* col leg. batt.

Vc. *p* col leg. batt.

D.B. *ppp*

39

Vln. I *ppp*

Vln. II *sfp*

Vla. *ppp* *p* col leg. batt.

Vc. *ppp*

D.B. *p* col leg. batt.

D

42

Vln. I *fp*

Vln. II

Vla. *fp*

Vc. arco *fp*

D.B. *fp*

46

Vln. I *8va*

Vln. II

Vla.

Vc.

D.B.

51 E

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

D.B.
ff

Detailed description: This is a page of a musical score for a string ensemble. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time and marked with a forte (ff) dynamic. The score begins at measure 51, indicated by a circled '51' and a boxed 'E' above the first staff. Each staff contains a series of notes, often beamed together, with some notes marked with a 'V' and a slur above them. The Vln. I and Vln. II parts have a similar melodic line, while the Vla., Vc., and D.B. parts provide a harmonic accompaniment. The D.B. part includes some notes with a 'p' marking below them. The score concludes with a final measure in each part, marked with a fermata and a final note.

October - December 2, 2012