

Solo *mf* *molto* *mf* *f* *mf* *molto* *f*

V I

V II

Va

Vc

Db

mf *mf* *mf* *mf* *mf*

Solo *ff* *f* *molto* *f* *deliberato*

V I

V II

Va

Vc

Db

mf *mf* *mf* *mf* *mf*

Solo *mp* *f* *ff*

V I

V II

Va

Vc

Db

f *f* *f* *f* *f*

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60

65

rit.

3

Solo

molto

ff

fff

molto

mp

ppp

(8va)

V I

V II

Va

Vc

Db

ppp

ppp

ppp

ppp

ppp

ppp

ppp

duration: 5¼ mins

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This all began as an investigation into modality. A four-bar pattern in the Phrygian mode became the first 16-bar statement here that could be (and was) transposed into Aeolian, Dorian and Mixolydian manifestations without a sharp or flat to be seen and, in this state, I thought it would work with a string band.

It could be played thus without the solo rôle. However, I had a sense that something was missing, hence the added violin. It need not be a fiddle, I suppose. A pair of flutes, alto and concert, could fit the bill – other instruments too, perhaps, as long as they can balance with the string ensemble.

But, then, It wouldn't be an "adagio for strings" would it?

Invite a guest soloist if you must. The leader/section principal would oblige, though, I'm sure.