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In a State of Patterns

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In a State of Patterns

for string orchestra

William Susman

Susman Music

In a State of Patterns is a piece for string orchestra that draws on California's diverse and beautiful natural landscape with dazzling computer-generated art images by mathematician and artist Frank Farris. The orchestra performs with these fantastical symmetric creations projected overhead in a fusion of music and vibrant animated mathematical imagery.

In a State of Patterns was premiered on March 25, 2018
by the San Jose Chamber Orchestra, Barbara Day Turner conducting,
in San Jose, California.

All movements are to be played without pause.

In a State of Patterns

for performance with computer-generated animation by Frank Farris
Commissioned by the San Jose Chamber Orchestra and
dedicated to Barbara Day Turner and the members of the SJCO

William Susman

1. California, the Golden State

Bright and strong ♩ = 56

The musical score is written for a chamber orchestra and is divided into two systems. The first system includes Violin I and II (divided), Viola (divided), Violoncello, and Contrabass. The second system includes Violin I and II (divided), Viola (divided), Violoncello, and Contrabass. The score is in 6/4 time and features a key signature of one sharp (F#). The tempo is marked as 'Bright and strong' with a quarter note equal to 56 beats per minute. The music is characterized by a strong rhythmic pattern in the lower strings and a melodic line in the upper strings. The first system consists of five measures, and the second system begins at measure 6 and also consists of five measures. The score is marked with a forte (ff) dynamic throughout.

2. The Sierra Nevada

Serene and majestic ♩ = 88

11

Musical score for measures 11-13. The score is for a string ensemble with parts for Violin I (div.), Violin II (div.), Viola (div.), Violoncello (div.), and Contrabass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked as 'Serene and majestic' with a quarter note equal to 88 beats per minute. The dynamics are marked as *p* (piano) for the violins and violas, and *mp* (mezzo-piano) for the cellos and double bass. The cellos and double bass have specific performance instructions: *pizz.* (pizzicato) and *sim.* (simile). The music features long, sweeping melodic lines in the violins and violas, and a steady, rhythmic accompaniment in the lower strings.

14

Musical score for measures 14-16. The score continues from the previous system. The dynamics remain *p* for the violins and violas, and *mp* for the cellos and double bass. The cellos and double bass continue with *pizz.* and *sim.* markings. The music features long, sweeping melodic lines in the violins and violas, and a steady, rhythmic accompaniment in the lower strings. The score concludes with a double bar line and repeat signs.

27

Vn. I div. *p*

Vn. II div. *ppp* *div.*

Va. div. *div.* *p*

Vc. *div.* *p*

Cb. *div.* *p* *pizz.* *sim.* *arco* *p*

31

Vn. I div. *p* (first time)

Vn. II div. *ppp* *(sul tasto)* *(sul tasto)* *(ppp)*

Va. div. *div.* *p*

Vc. *div.* *p*


Cb. *div.* *p*

attacca

4. Sierra Tree Death

Mourning and loss $\text{♩} = 66$

35



Vn. I div. *f* non vib.

Vn. II div. normale *f* non vib.

Va. div. *f* non vib.

Vc. *f* non vib.

Cb. *f* non vib.

41



Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

47

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

53

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

attacca

5. Spiral Vortex

Dizzying and disorienting $\text{♩} = 76$

59

Vn. I div. *ff* tenuto

Vn. II div. *ff* tenuto

Va. div. *ff* unis. tenuto

Vc. *ff* div. N.V. tenuto

Cb. *ff* N.V. tenuto

ff

62

Vn. I div. *ff* tenuto

Vn. II div. *ff* tenuto

Va. div. *ff* unis. tenuto

Vc. *ff* div. N.V. tenuto

Cb. *ff* N.V. tenuto

65

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 65, 66, and 67. It features six staves: Vn. I div., Vn. II div., Va. div., Vc., and Cb. The Vn. I and Vn. II parts play a melodic line with eighth notes and some accidentals. The Va. part plays a similar melodic line in the bass clef. The Vc. part provides harmonic support with chords. The Cb. part plays a simple bass line with quarter notes.

68

1.

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 68, 69, and 70. It features six staves: Vn. I div., Vn. II div., Va. div., Vc., and Cb. The Vn. I and Vn. II parts play a melodic line with eighth notes. The Va. part plays a similar melodic line in the bass clef. The Vc. part provides harmonic support with chords. The Cb. part plays a simple bass line with quarter notes. A first ending bracket labeled '1.' spans the final measure of the system.

71

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 71, 72, and 73. It features six staves: Vn. I div., Vn. II div., Va. div., Vc., and Cb. The Vn. I and Vn. II parts play a melodic line with eighth notes and some accidentals. The Va. part plays a similar melodic line in a lower register. The Vc. part provides harmonic support with chords. The Cb. part plays a simple bass line with quarter notes.

74

2.

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 74, 75, and 76. It features six staves: Vn. I div., Vn. II div., Va. div., Vc., and Cb. The Vn. I and Vn. II parts play a melodic line with eighth notes and some accidentals. The Va. part plays a similar melodic line in a lower register. The Vc. part provides harmonic support with chords. The Cb. part plays a simple bass line with quarter notes. A first ending bracket covers measures 74 and 75, and a second ending bracket covers measure 76. The word 'attacca' is written below the Cb. staff at the end of the second ending.

attacca

6. The Stars Come Out to Comfort Us

With ravishing beams of celestial light ♩ = 66

77

normale

Vn. I div. *pp* normale pizz. arco pizz. arco pizz. arco

Vn. II div. *pp* normale arco normale pizz. arco pizz. arco pizz.

Va. div. *pp* normale 3 3 3 3 3 3 3 3

Vc. *pp* normale

Cb. *pp* normale

1.

79

Vn. I div. pizz. arco pizz. arco pizz. arco

Vn. II div. arco pizz. arco pizz. arco pizz.

Va. div. 3 3 3 3 3 3 3 3

Vc.

Cb.

81

2.

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

81

2.

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

83

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

83

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

1.

85

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

1. This section covers measures 85 and 86. It features five staves: Vn. I div., Vn. II div., Va. div., Vc., and Cb. The Vn. I and II parts have dynamic markings of *mf*. The Vn. II part includes performance instructions: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, and *pizz.*. The Vn. II part also contains triplet markings. The Va. part has a *mf* dynamic. The Vc. and Cb. parts have *mf* dynamics. The key signature has one sharp (F#).

2.

87

Vn. I div.

Vn. II div.

Va. div.

Vc.

Cb.

2. This section covers measures 87 and 88. It features five staves: Vn. I div., Vn. II div., Va. div., Vc., and Cb. The Vn. I and II parts have dynamic markings of *fff*. The Vn. II part includes performance instructions: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, and *pizz.*. The Vn. II part also contains triplet markings. The Va. part has a *fff* dynamic. The Vc. and Cb. parts have *fff* dynamics. The key signature has one sharp (F#).