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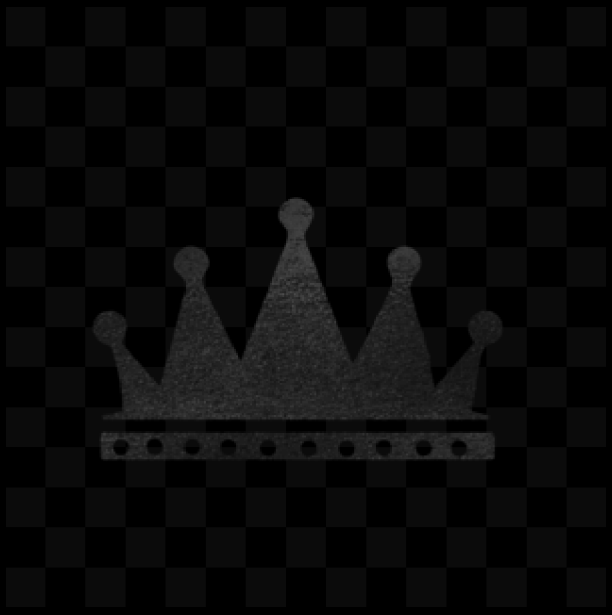


ALEXANDER MANSOUR

OZYMANDIAS

FOR STRING SEXTET

ALEXANDER MANSOUR

OZYMANDIAS

FOR STRING SEXTET

for
two violins
two violas
two celli

"I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

- PERCY BLYSSHE SHELLEY

PROGRAM NOTE

Shelley's *Ozymandias* is a text that I've been fascinated by for many years. I have admired it's ability to capture such intensity while maintaining brevity; no single word is wasted. The drama inherent to it was an element I thought would be integral to a companion piece, a work that has a vaguely programatic form but a succinct duration. The string sextet, as an ensemble, struck me as a perfect medium, simultaneously capable of rich density as well as frail, intimate vulnerbility. The piece is structured around two distinct ideas: a) the initial, powerful declaration that opens the work, and b) the melodic lament that is ever present and developed, disinigrating by the end. It's harmonic language juxtaposes a regal tonality with passages of grating dissonance. Romantic lyricism struggles to find ground amongst choppy stabs and surges. The work is ultimately a piece about decay and the inevitable demise of any single legacy, regardless of the efforts made to prove otherwise.

- ALEXANDER MANSOUR

PERFORMANCE NOTES

- All accidentals are only valid for the bar in which they appear.

- Box notation refers to an aleatoric event that sustains for however many measures the gesture continues. While the gesture is notated the performer is free to create dynamic phrasing as they may see fit.

- Glissandi, unless notated otherwise, should occur for the entire length of their rhythmic duration. In other words, they should begin immediately after a designated pitch.

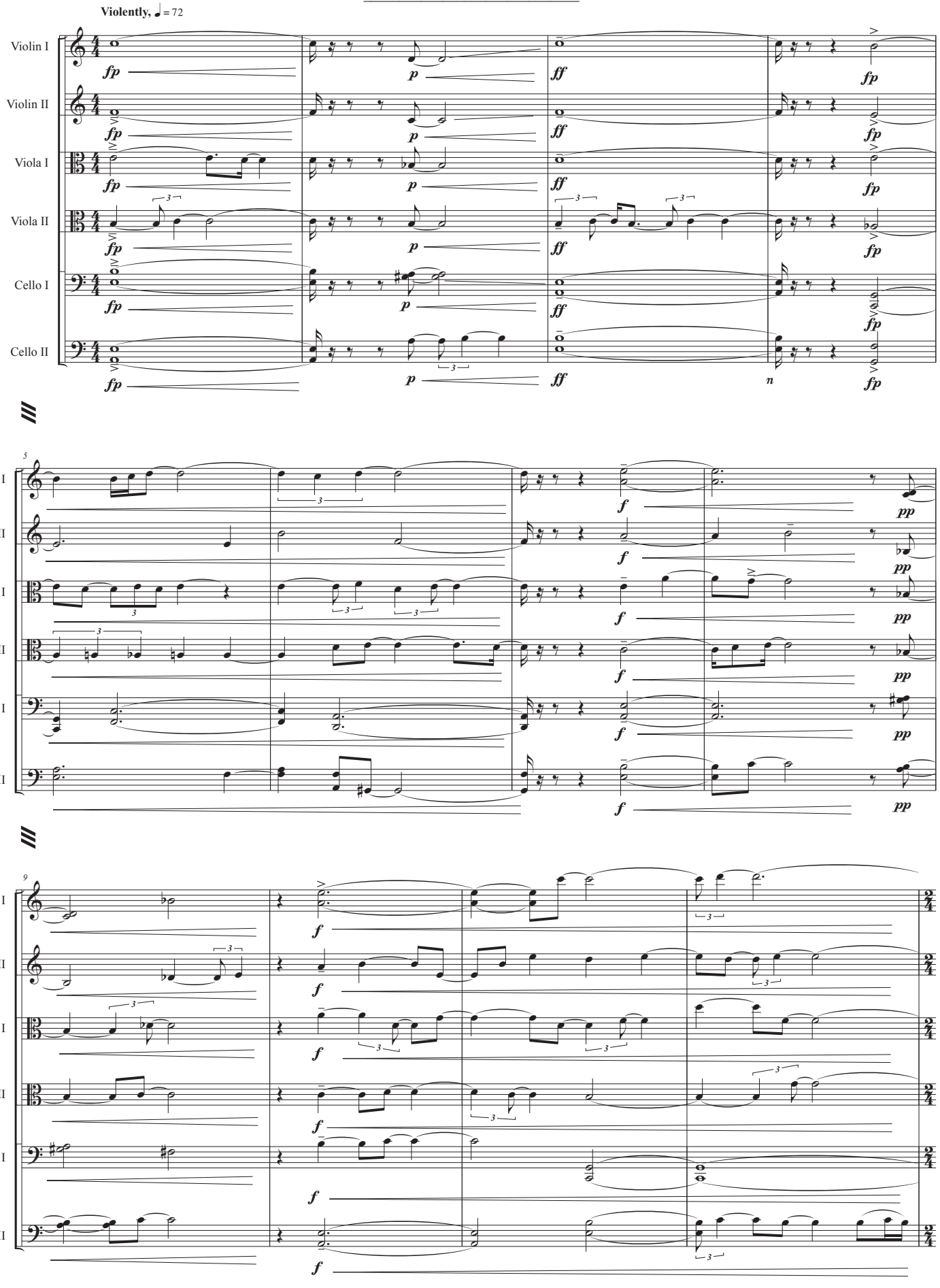
- This piece necessitates a lot of variety and drama...the more dynamic the better!

Score

OZYMANDIAS

FOR STRING SEXTET

Alexander Mansour



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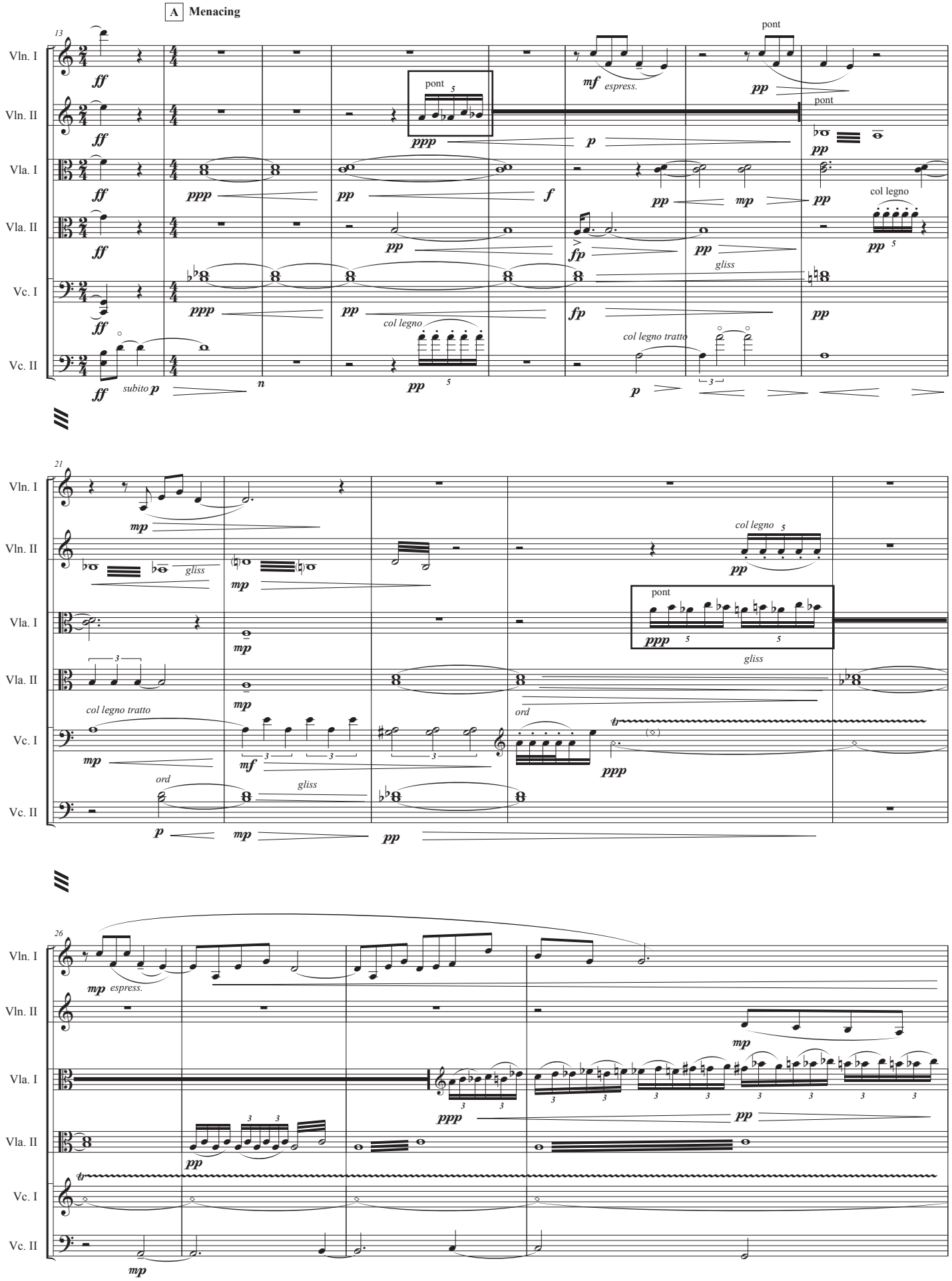
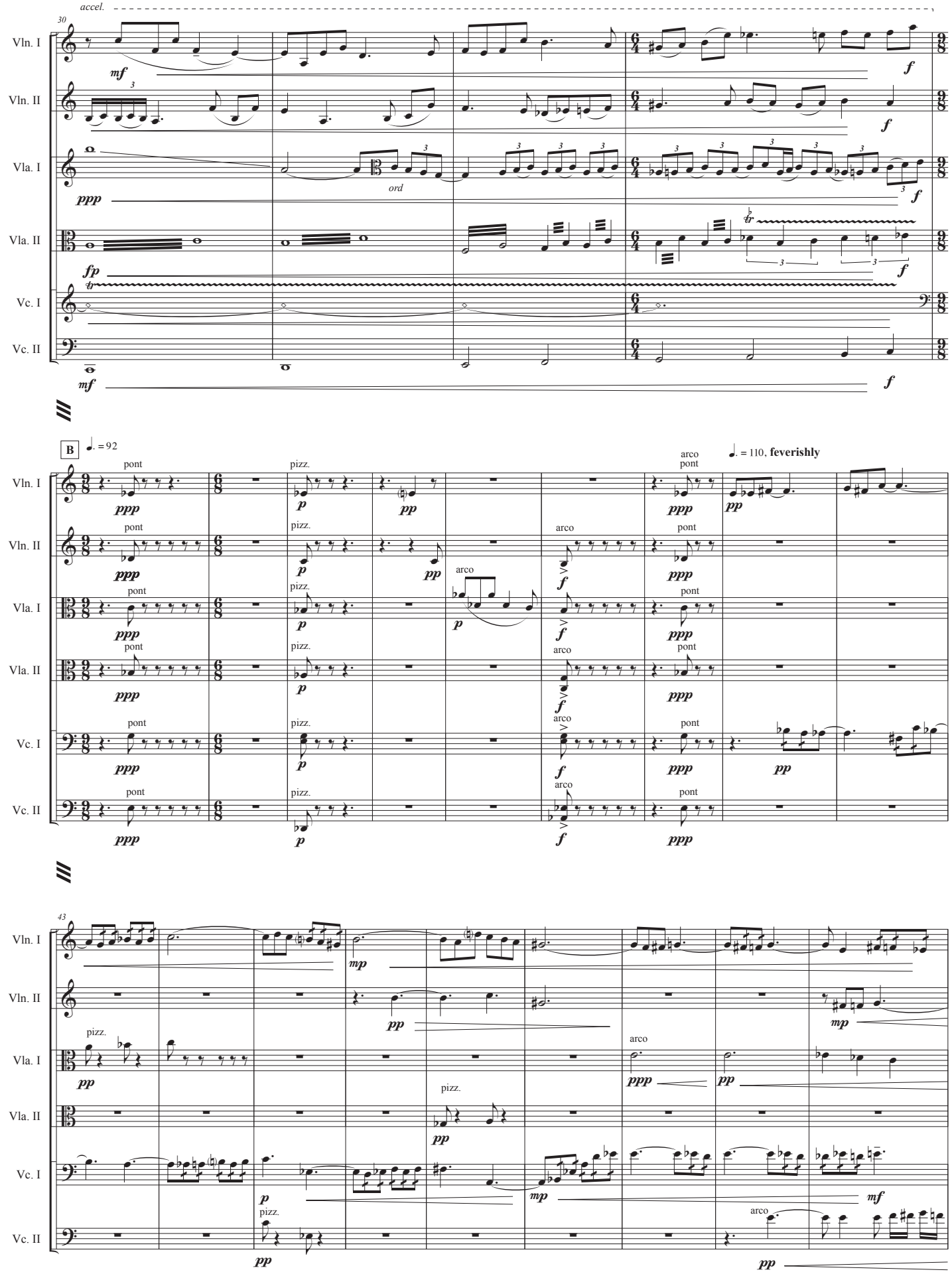
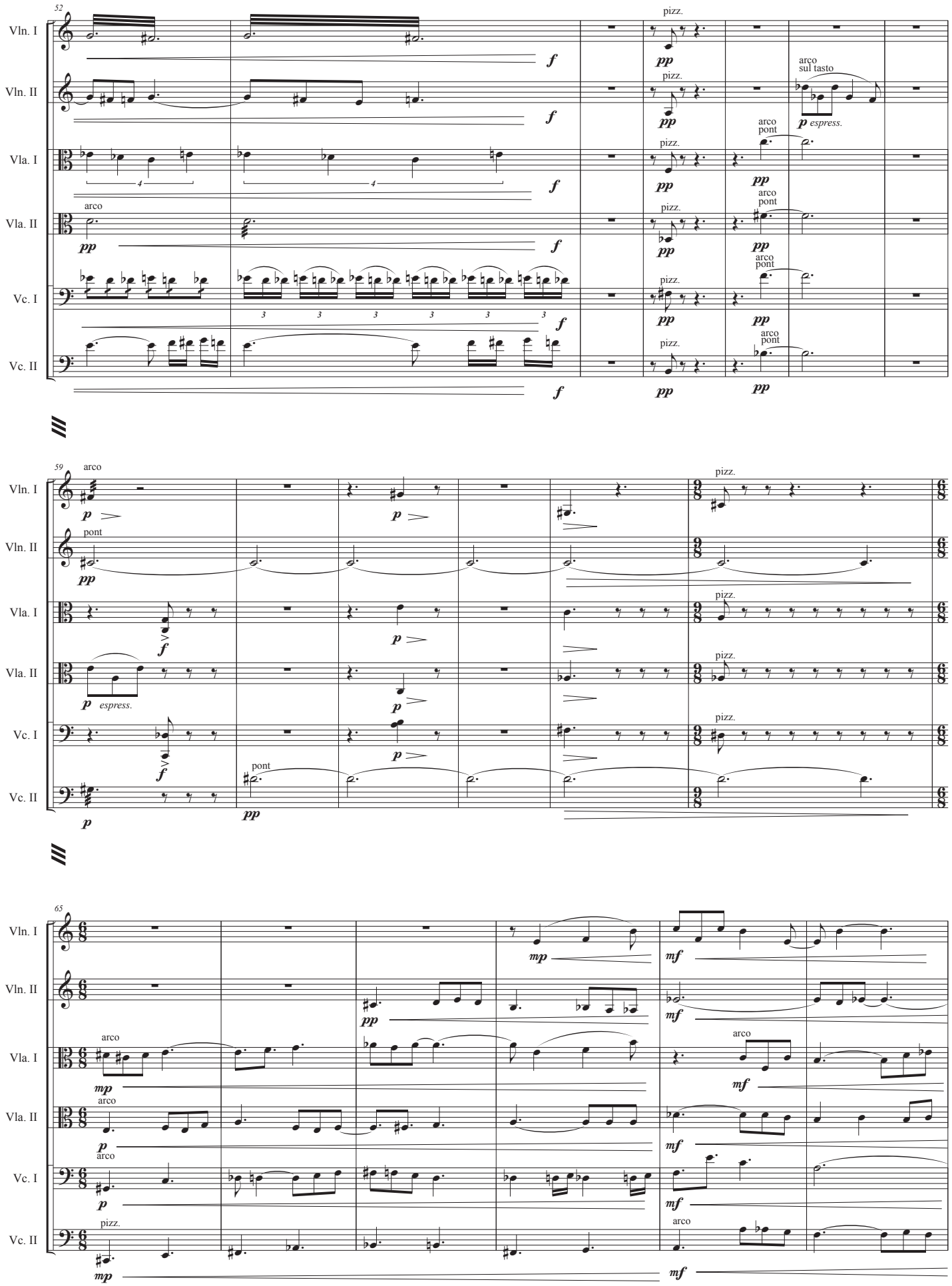
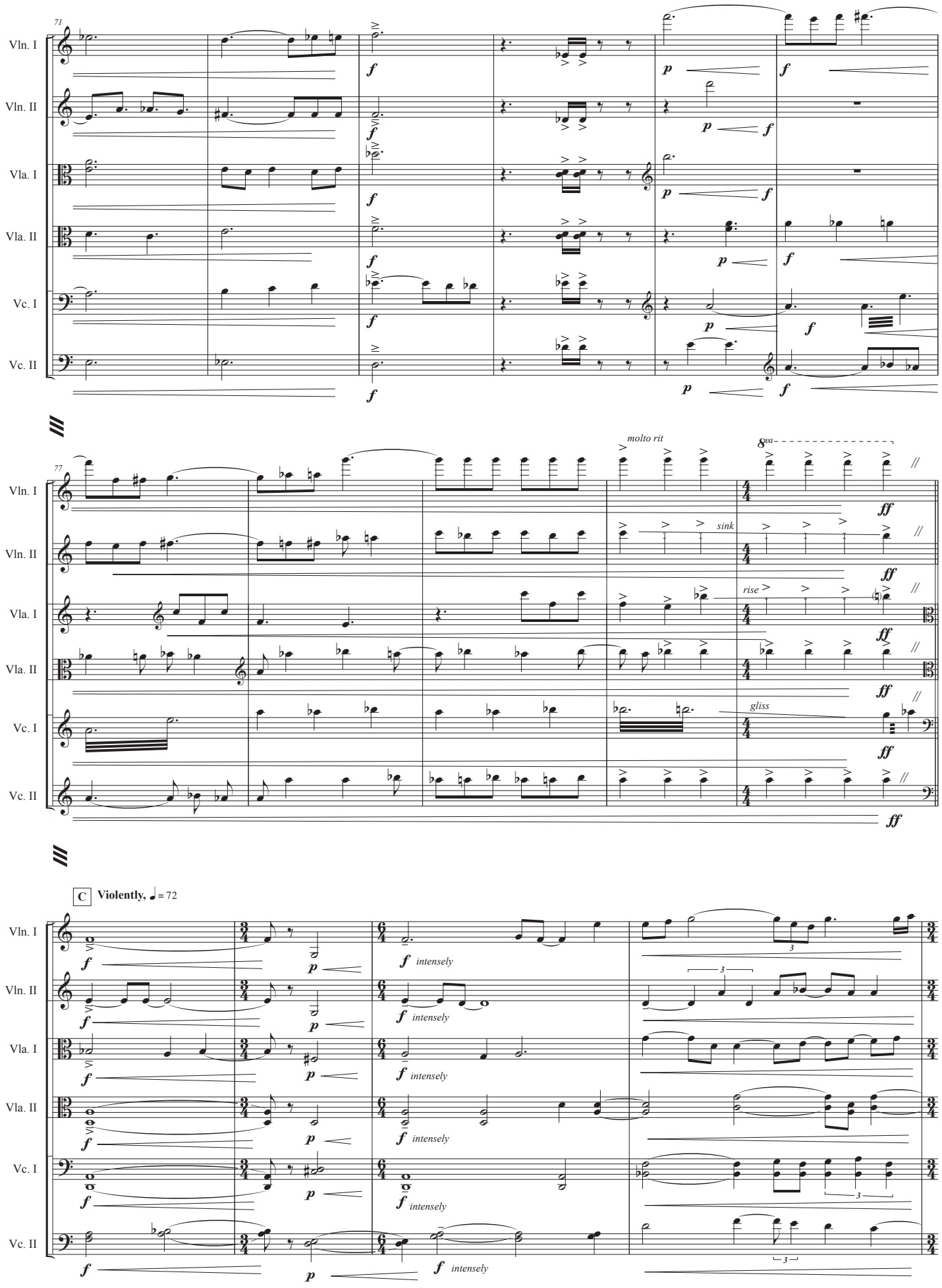
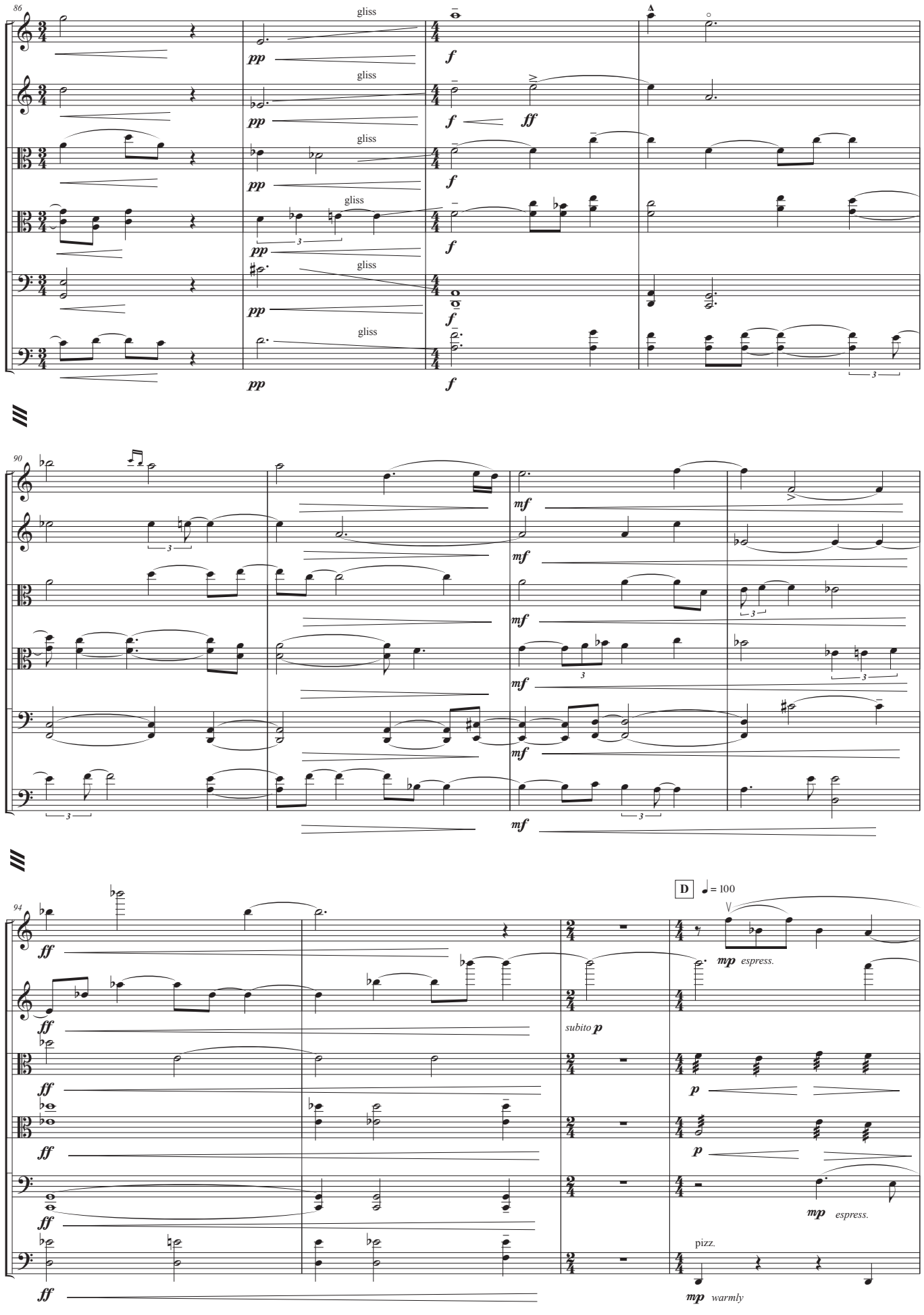
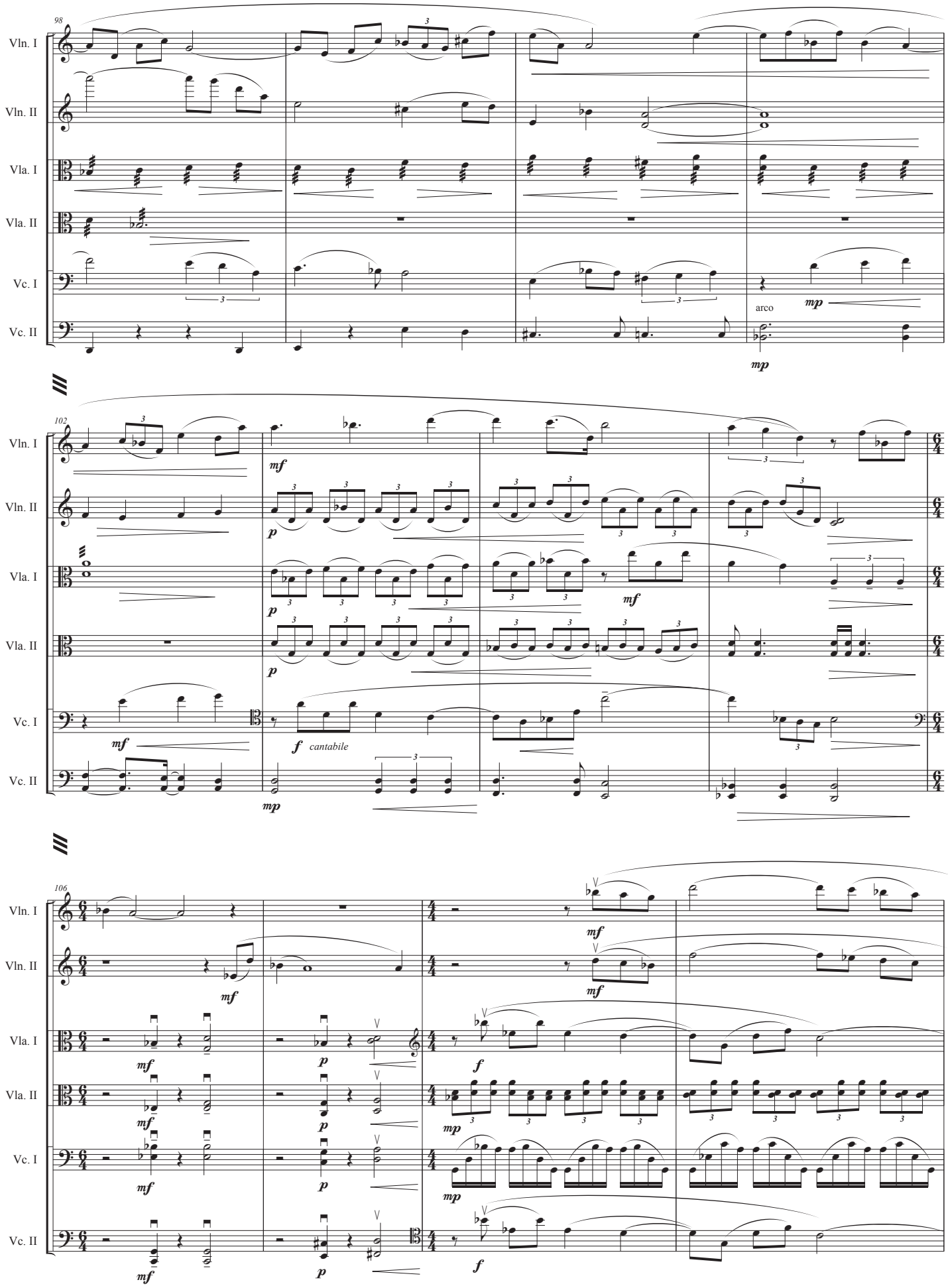

A Menacing
13
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pont
col legno
col legno tratto
gliss
espress.
21
ord
26

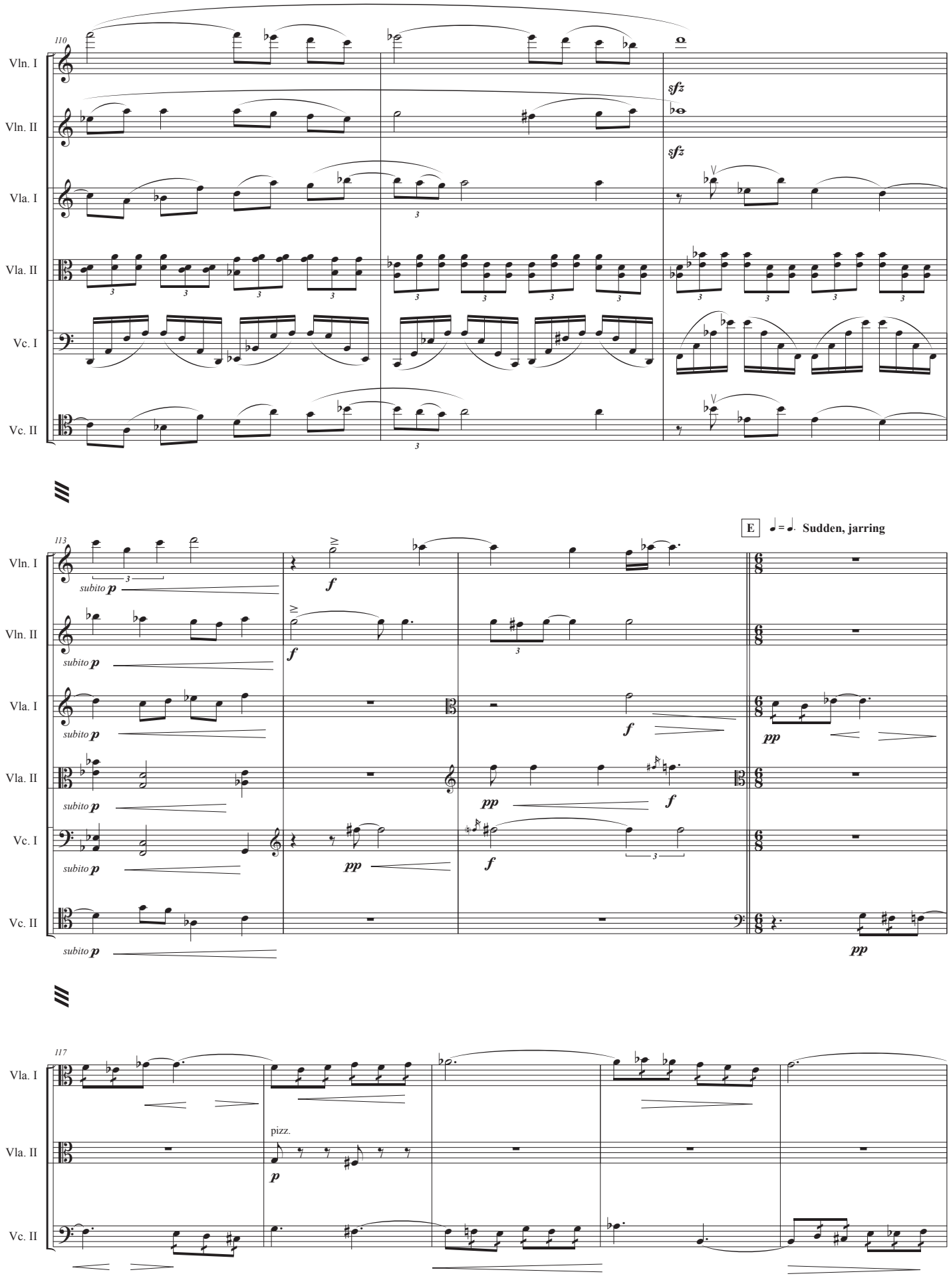

30
accel.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
ord
B
♩. = 92
pont
pizz.
arco
♩. = 110, feverishly
43

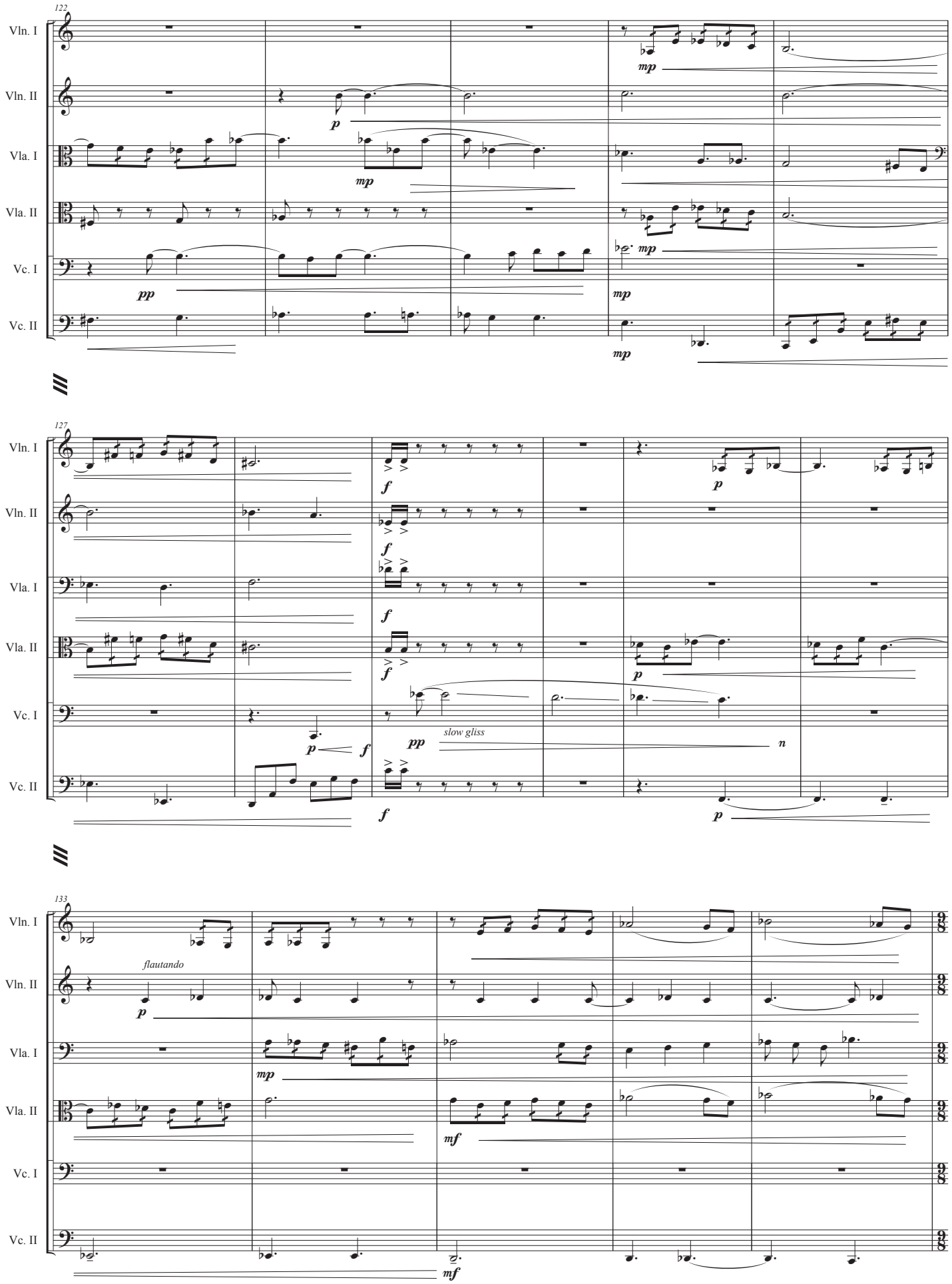

52
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
arco
pizz.
arco sul tasto
arco pont
espress.
59
pont
65
mp
mf

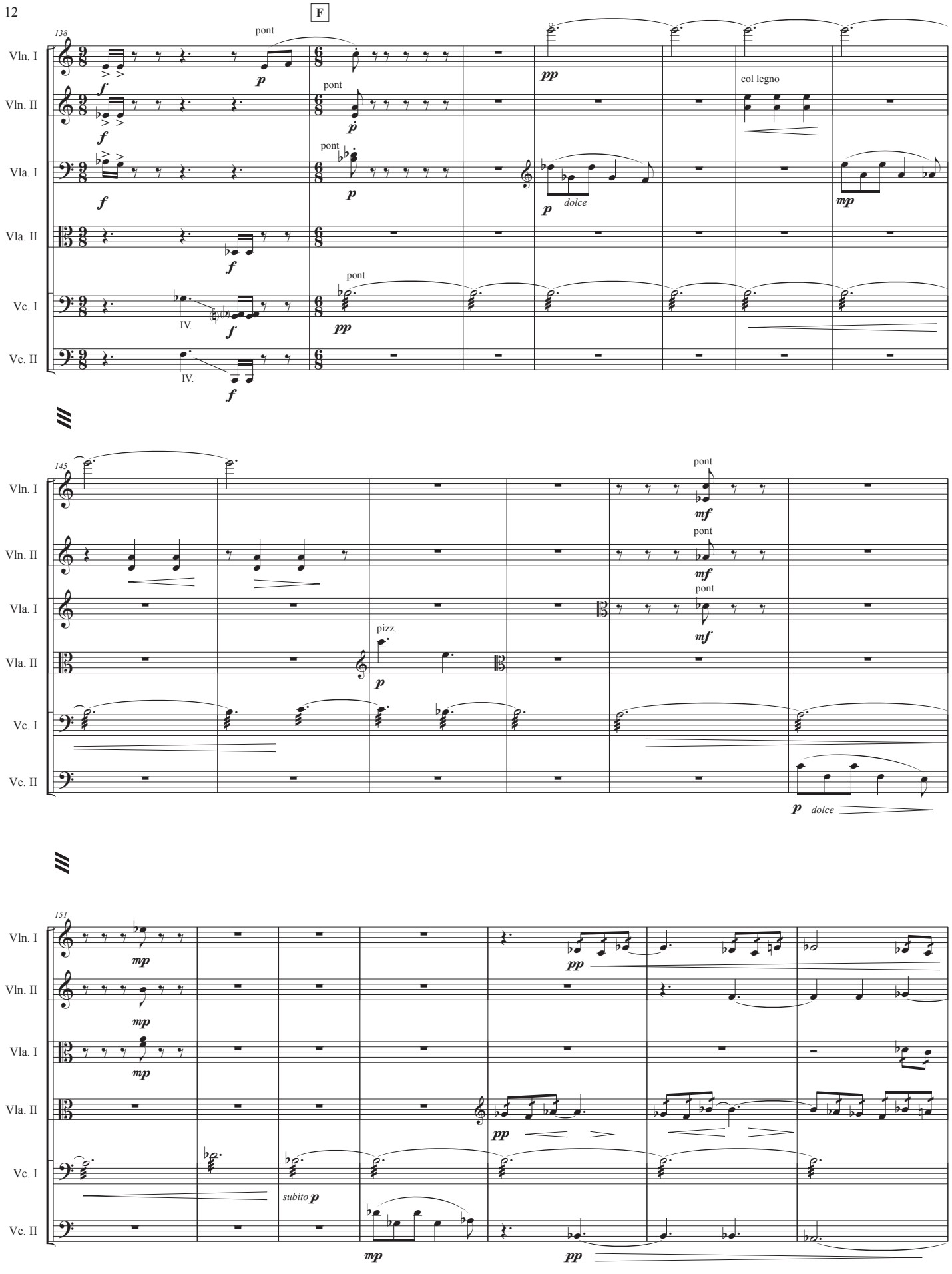

71
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
f
p
77
molto rit
8va
sink
rise
gliss
ff
C
Violently, ♩ = 72
intensely

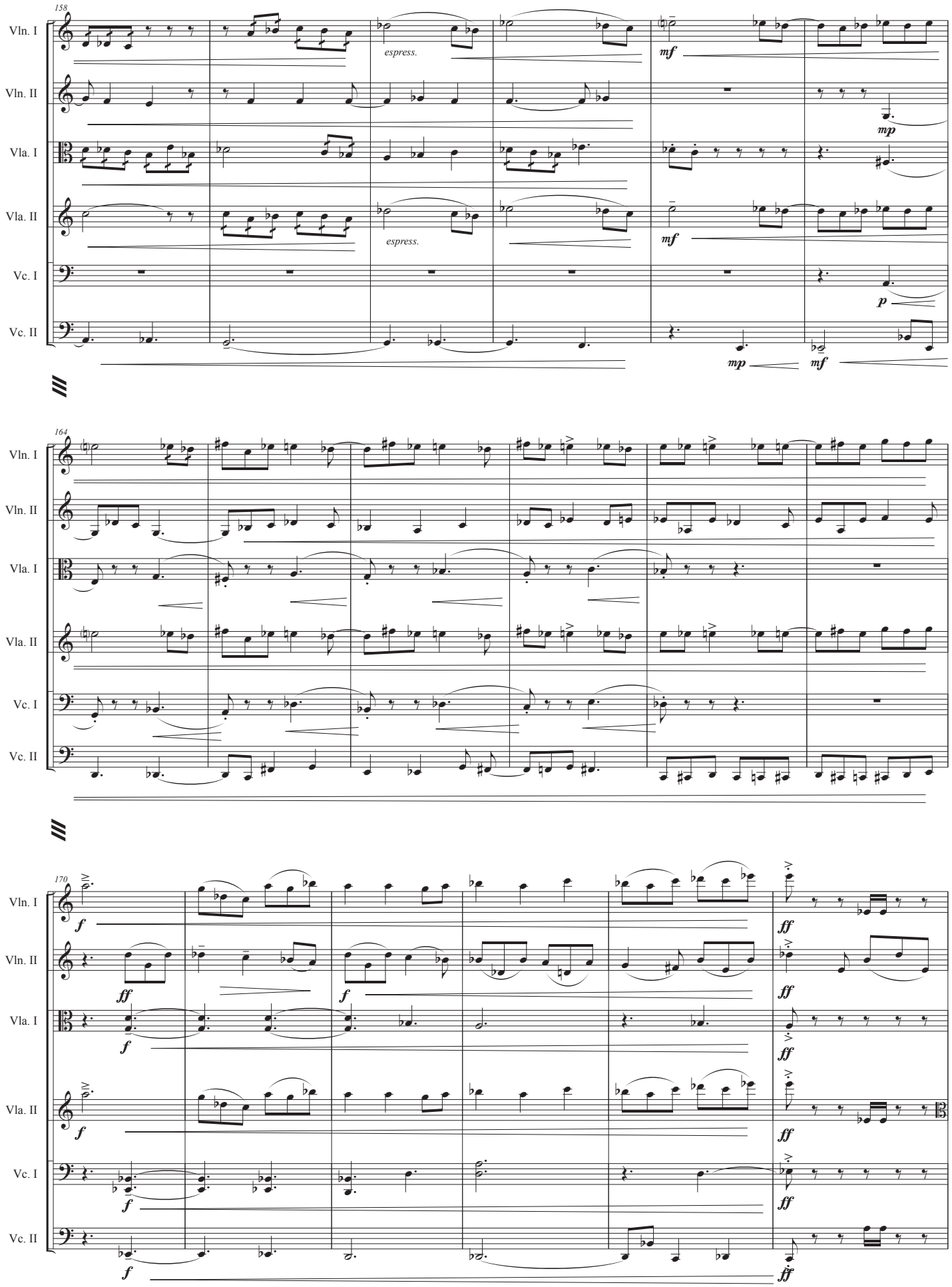

86
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
gliss
pp
f
ff
A
90
mf
94
D
♩= 100
mp espress.
subito p
p
pizz.
mp warmly

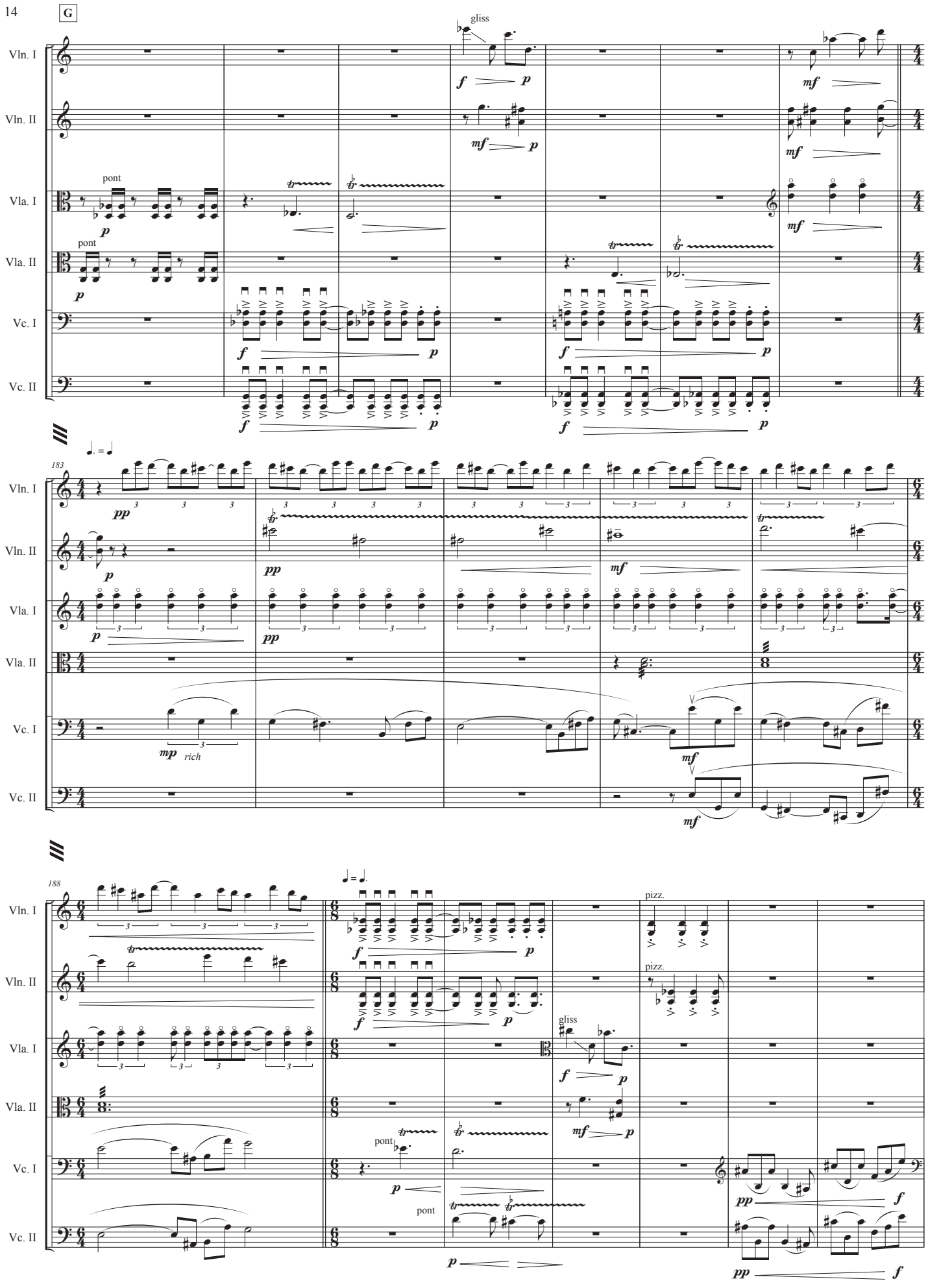

98
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
arco
mp
102
mf
p
cantabile
106

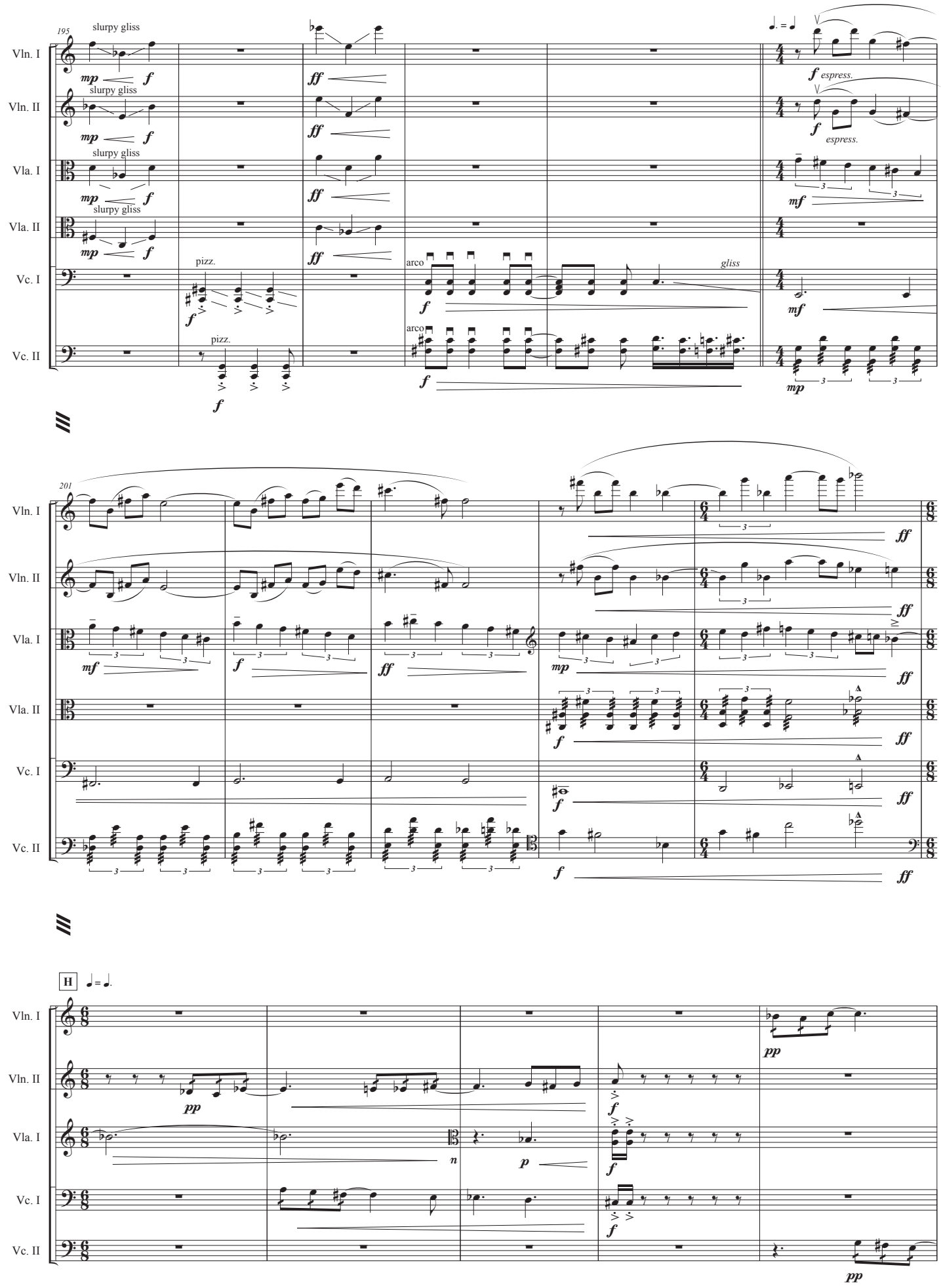

110
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
sfz
sfz
113
E
♩ = ♩. Sudden, jarring
subito p
f
pp
117
pizz.
p

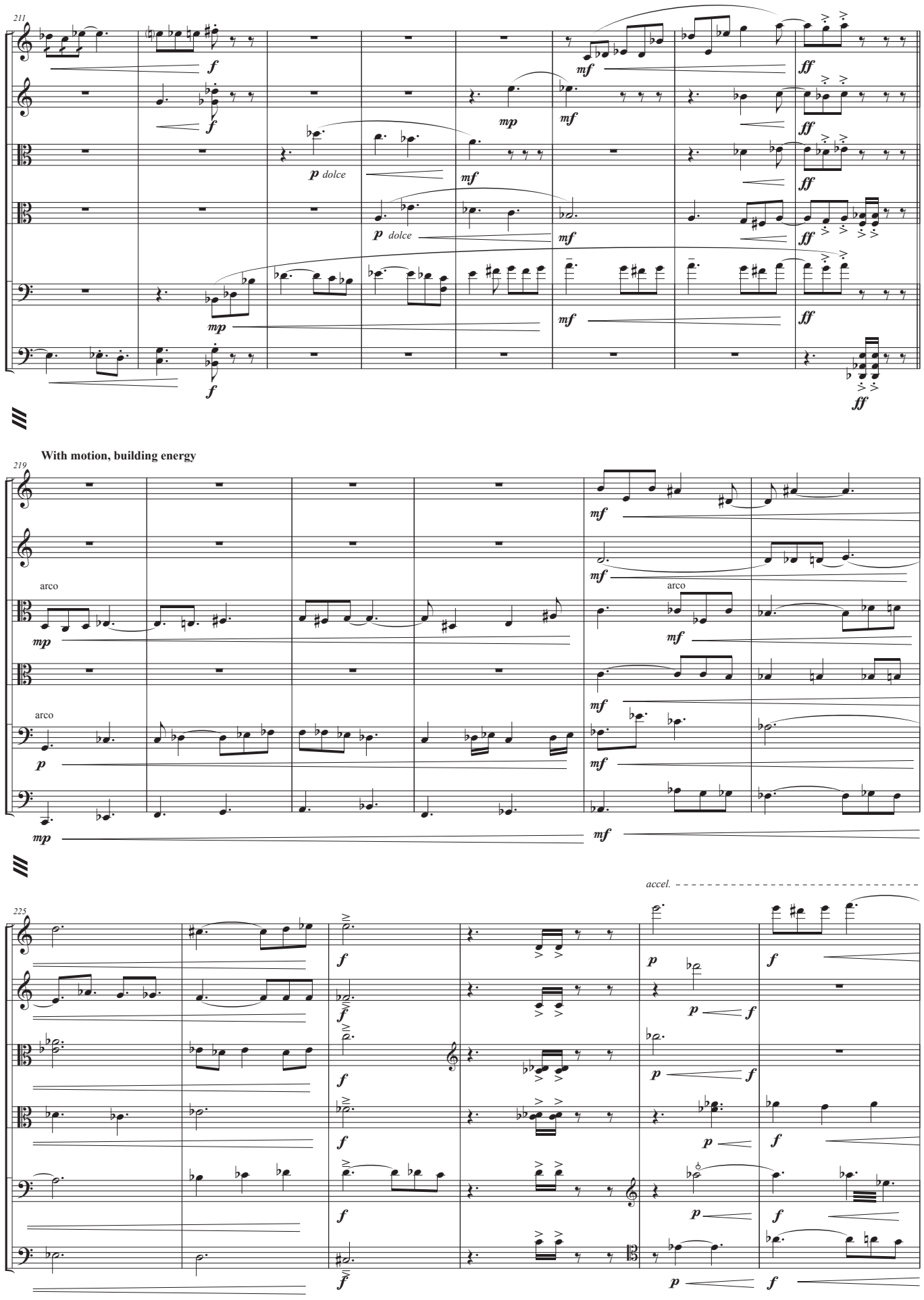

122
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
mp
p
mp
pp
mp
mp
127
f
p
f
f
f
p
p
f
pp
slow gliss
f
p
133
flautando
p
mp
mf
mf

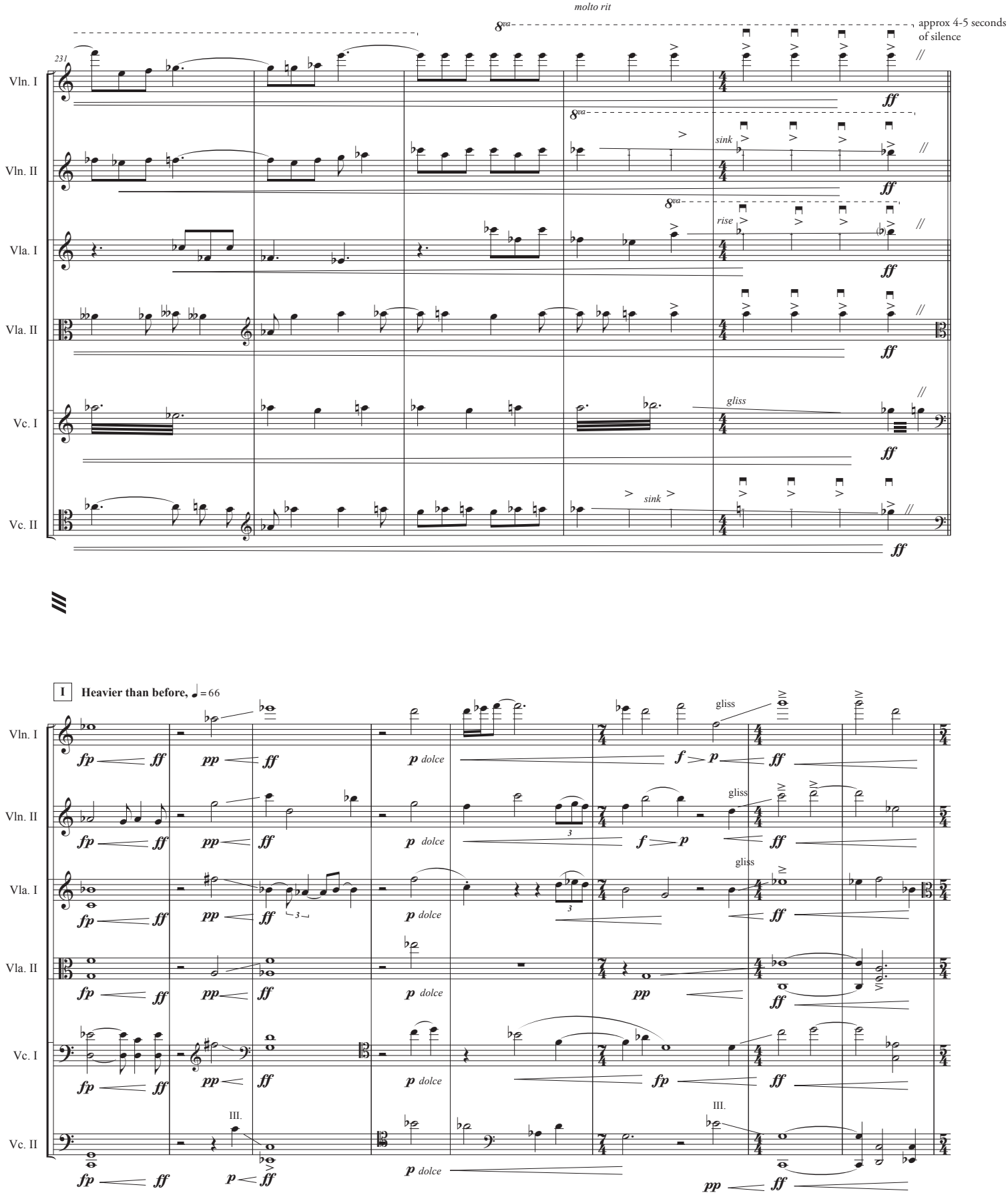

F
138
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pont
col legno
dolce
IV.
145
pizz.
151
subito p

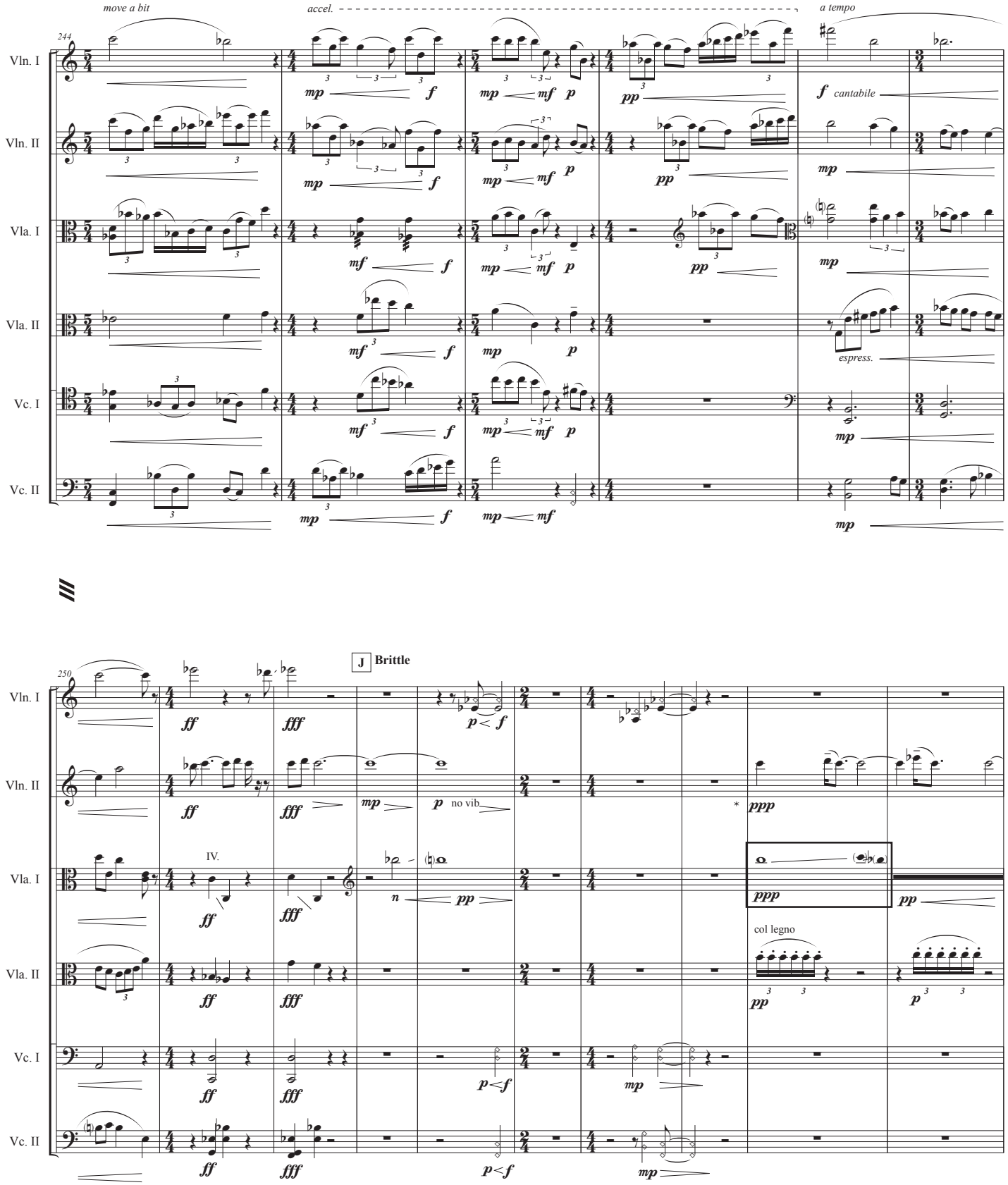

158
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
espress.
espress.
mf
mf
mp
p
mp
mf
164
170
f
ff

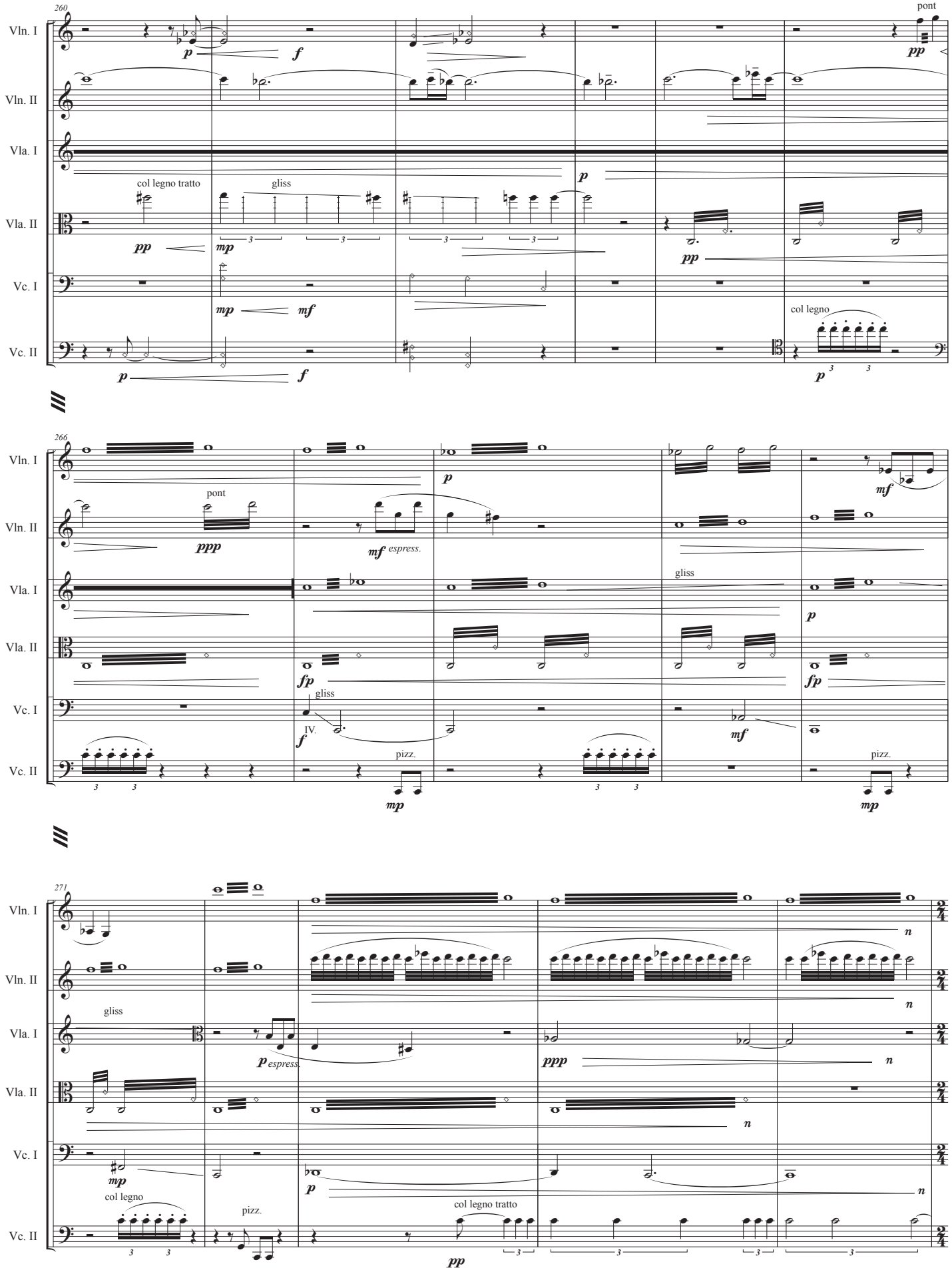

G
gliss
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pont
183
188
rich
pizz.

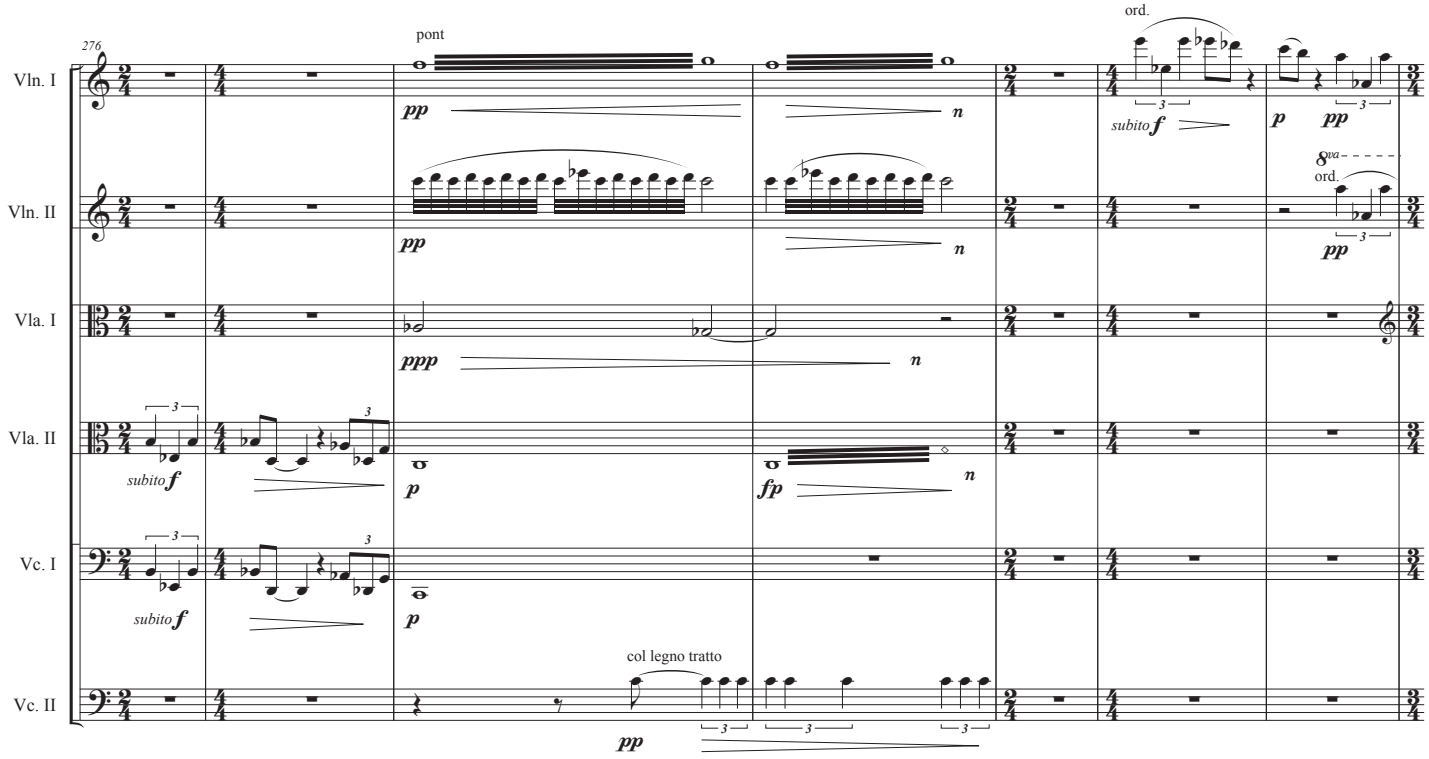

195
slurpy gliss
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pizz.
arco
gliss
espress.
201
H

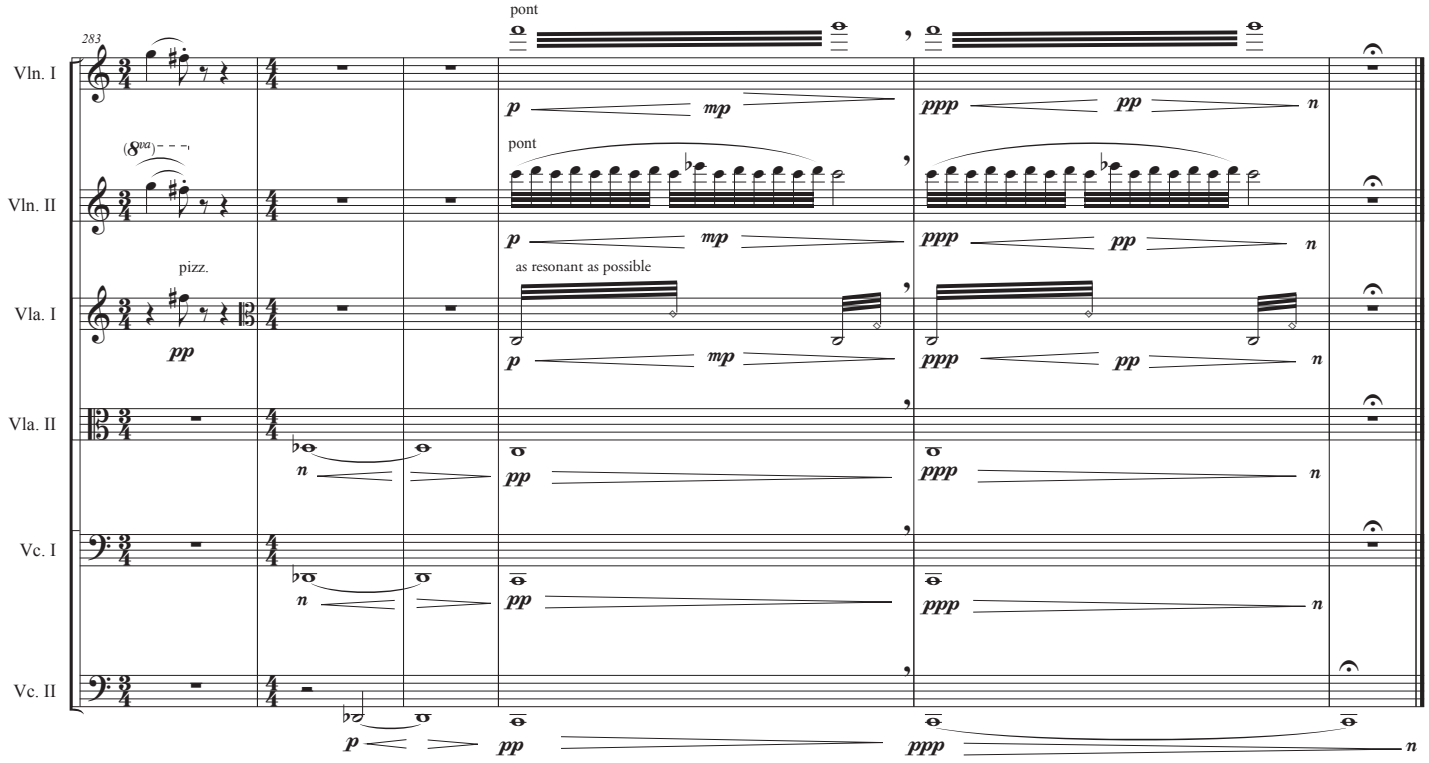

211
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
f
mf
ff
mp
p dolce
With motion, building energy
219
arco
p
mp
mf
225
accel.


molto rit
approx 4-5 seconds of silence
231
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
8va
sink
rise
gliss
ff
I
Heavier than before, ♩= 66
fp
pp
p dolce
f
p
III.


move a bit
accel.
a tempo
244
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
cantabile
espress.
J Brittle
250
IV.
no vib.
col legno
*Using one finger, slowly and randomly oscilate between the two semitones on either side of the B. Do not move the finger, but rather emulate a very slow, deliberate vibrato.


260
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pont
col legno tratto
gliss
col legno
266
pont
gliss
IV.
pizz.
271
col legno
pizz.
col legno tratto
espress.


276
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pont
ord.
subito f
col legno tratto
8va


283
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pont
pizz.
as resonant as possible
8va