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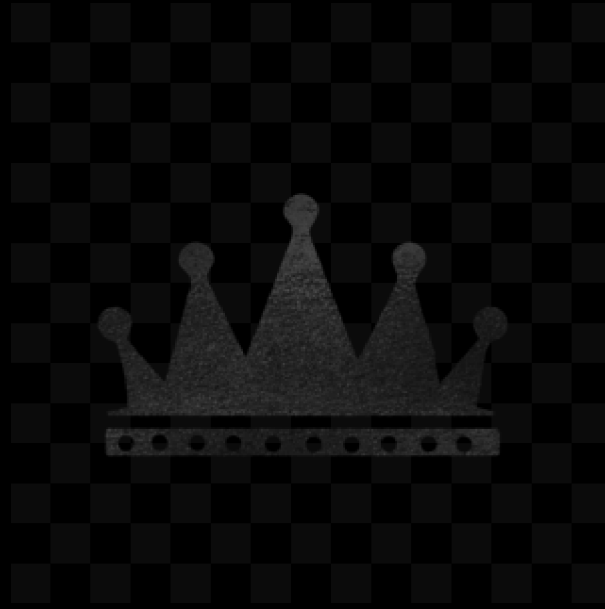
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Author

Mansour, Alexander

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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 its 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 programmatic 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 vulnerability. 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, disintegrating 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!

OZYMANDIAS

FOR STRING SEXTET

Alexander Mansour

Violently, ♩ = 72

Violin I
Violin II
Viola I
Viola II
Cello I
Cello II

fp *p* *ff* *fp*

fp *p* *ff* *fp*

fp *p* *ff* *fp*

fp *p* *ff* *fp*

fp *p* *ff* *fp*

fp *p* *ff* *n* *fp*



Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*



Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

f

f

f

f

f

f

A Menacing

Musical score for measures 13-20. The score is for a string ensemble (Violins I & II, Violas I & II, and Cellos I & II) in 2/4 time. The key signature has one flat (B-flat). The music is marked 'A Menacing'. Measure 13 starts with a dynamic of *ff*. A box highlights a passage in Violin II from measure 14 to 15, marked 'pont 5' and *ppp*. Dynamics range from *ppp* to *pp*. Performance instructions include 'pont', 'mf espress.', 'col legno', and 'gliss'. A 'subito p' instruction is present in the Cello II part.

Musical score for measures 21-25. The score continues for the string ensemble. Measure 21 starts with a dynamic of *mp*. A box highlights a passage in Violin II from measure 24 to 25, marked 'pont' and *ppp*. Dynamics range from *mp* to *ppp*. Performance instructions include 'gliss', 'col legno 5', 'ord', and 'gliss'.

Musical score for measures 26-30. The score continues for the string ensemble. Measure 26 starts with a dynamic of *mp* and is marked 'mp espress.'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ppp* to *mp*. Performance instructions include 'ord' and 'gliss'.

accel.

30

Vln. I *mf* *f*

Vln. II *f*

Vla. I *ppp* *ord* *f*

Vla. II *fp* *f*

Vc. I *mf* *f*

Vc. II *mf* *f*

B ♩ = 92

arco pont ♩ = 110, feverishly

Vln. I *ppp* *p* *pp* *arco* *pont* *ppp* *pp*

Vln. II *ppp* *p* *pp* *arco* *pont* *ppp* *pp*

Vla. I *ppp* *p* *p* *f* *ppp* *pont*

Vla. II *ppp* *p* *f* *ppp* *pont*

Vc. I *ppp* *p* *f* *ppp* *pp*

Vc. II *ppp* *p* *f* *ppp*

43

Vln. I *mp*

Vln. II *pp* *mp*

Vla. I *ppp* *pp*

Vla. II *ppp* *pp*

Vc. I *p* *pp* *mf*

Vc. II *pp* *pp*

OZYMANDIAS

32

Violin I: *f* (measures 32-34), *pp* pizz. (measure 35), arco sul tasto (measures 36-37)
Violin II: *f* (measures 32-34), *pp* pizz. (measure 35), arco pont. *p* espress. (measures 36-37)
Viola I: *f* (measures 32-34), *pp* pizz. (measure 35), *pp* arco pont. (measures 36-37)
Viola II: *f* (measures 32-34), *pp* pizz. (measure 35), *pp* arco pont. (measures 36-37)
Violoncello I: *f* (measures 32-34), *pp* pizz. (measure 35), *pp* arco pont. (measures 36-37)
Violoncello II: *f* (measures 32-34), *pp* pizz. (measure 35), *pp* arco pont. (measures 36-37)

59

Violin I: *p* arco (measures 59-60), *p* (measures 61-64), pizz. (measures 65-66)
Violin II: *pp* pont. (measures 59-60), *p* (measures 61-64), pizz. (measures 65-66)
Viola I: *f* (measures 59-60), *p* (measures 61-64), pizz. (measures 65-66)
Viola II: *p* espress. (measures 59-60), *p* (measures 61-64), pizz. (measures 65-66)
Violoncello I: *f* (measures 59-60), *p* (measures 61-64), pizz. (measures 65-66)
Violoncello II: *p* (measures 59-60), *pp* pont. (measures 61-64), pizz. (measures 65-66)

65

Violin I: *mp* (measures 65-66), *mf* (measures 67-70)
Violin II: *pp* (measures 65-66), *mf* (measures 67-70)
Viola I: *mp* arco (measures 65-66), *mf* arco (measures 67-70)
Viola II: *p* arco (measures 65-66), *mf* (measures 67-70)
Violoncello I: *p* (measures 65-66), *mf* (measures 67-70)
Violoncello II: *mp* pizz. (measures 65-66), *mf* arco (measures 67-70)

71

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

f *p* *f* *p* *f*

77

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

molto rit *gliss* *ff* *ff* *ff* *ff*

sink *rise*

C Violently, ♩ = 72

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

f *p* *f intensely* *f intensely* *f intensely* *f intensely*

OZYMANDIAS

86

Vln. I gliss *pp* *f*

Vln. II gliss *pp* *f* *ff*

Vla. I gliss *pp* *f*

Vla. II gliss *pp* *f*

Vc. I gliss *pp* *f*

Vc. II gliss *pp* *f*

90

Vln. I *mf*

Vln. II *mf*

Vla. I *mf*

Vla. II *mf*

Vc. I *mf*

Vc. II *mf*

94

Vln. I *ff* *mp espress.*

Vln. II *ff* *subito p*

Vla. I *ff* *p*

Vla. II *ff* *p*

Vc. I *ff* *mp espress.*

Vc. II *ff* *pizz.* *mp warmly*

D ♩ = 100

98

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

arco *mp*

mp

Detailed description: This system covers measures 98 to 101. It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The Violin I part has a melodic line with a triplet in measure 99. The Violoncello I part has a triplet in measure 99. The Violoncello II part has a triplet in measure 99. The Viola I and II parts have a rhythmic accompaniment. The Violoncello I part has a dynamic marking of *mp* and the word 'arco' in measure 100. The Violoncello II part has a dynamic marking of *mp* in measure 100. There are double bar lines with repeat signs at the beginning and end of the system.

102

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

mf
p
p
mf
mf
f cantabile
mp

Detailed description: This system covers measures 102 to 105. It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The Violin I part has a melodic line with a triplet in measure 102. The Violoncello I part has a dynamic marking of *mf* in measure 102. The Violoncello II part has a dynamic marking of *mp* in measure 102. The Viola I and II parts have a rhythmic accompaniment. The Violoncello I part has a dynamic marking of *f cantabile* in measure 103. The Violoncello II part has a dynamic marking of *mp* in measure 103. There are double bar lines with repeat signs at the beginning and end of the system.

106

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

mf
mf
mf
p
mf
p
f
mp
f

Detailed description: This system covers measures 106 to 109. It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The Violin I part has a melodic line with a triplet in measure 106. The Violoncello I part has a dynamic marking of *mf* in measure 106. The Violoncello II part has a dynamic marking of *mp* in measure 106. The Viola I and II parts have a rhythmic accompaniment. The Violoncello I part has a dynamic marking of *f* in measure 107. The Violoncello II part has a dynamic marking of *f* in measure 107. There are double bar lines with repeat signs at the beginning and end of the system.

Musical score for measures 110-112. The score is for six instruments: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. Measure 110 starts with a treble clef and a key signature of one flat. The first system shows the beginning of the piece with various melodic lines and triplets. Measure 112 features a dynamic marking of *sfz* and a key signature change to two flats. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical score for measures 113-116. The score is for six instruments: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. Measure 113 starts with a treble clef and a key signature of two flats. The first system shows the beginning of the piece with various melodic lines and triplets. Measure 114 features a dynamic marking of *subito p* and a key signature change to one flat. Measure 115 features a dynamic marking of *f* and a key signature change to two flats. Measure 116 features a dynamic marking of *pp* and a key signature change to one flat. The score includes various musical notations such as slurs, accents, and dynamic markings. A box labeled 'E' with a treble clef and a note is present in the top right corner, with the text 'Sudden, jarring' below it.



Musical score for measures 117-120. The score is for three instruments: Viola I, Viola II, and Violoncello II. Measure 117 starts with a bass clef and a key signature of one flat. The first system shows the beginning of the piece with various melodic lines and triplets. Measure 118 features a dynamic marking of *p* and a key signature change to two flats. Measure 119 features a dynamic marking of *pizz.* and a key signature change to one flat. Measure 120 features a dynamic marking of *p* and a key signature change to two flats. The score includes various musical notations such as slurs, accents, and dynamic markings.

122

Musical score for measures 122-126. The score is for a string ensemble with six parts: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature has two flats (B-flat and E-flat). Measure 122 starts with a double bar line. In measure 123, the Violin I part has a dynamic marking of *mp*. The Violin II part has a dynamic marking of *p*. The Viola I part has a dynamic marking of *mp*. The Violoncello I part has a dynamic marking of *pp*. The Violoncello II part has a dynamic marking of *mp*. The score continues with various rhythmic patterns and dynamics through measure 126.



127

Musical score for measures 127-132. The score is for a string ensemble with six parts: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature has two flats. Measure 127 starts with a double bar line. In measure 128, the Violin I part has a dynamic marking of *f*. The Violin II part has a dynamic marking of *f*. The Viola I part has a dynamic marking of *f*. The Viola II part has a dynamic marking of *f*. The Violoncello I part has a dynamic marking of *p* and *f*. The Violoncello II part has a dynamic marking of *f*. The score continues with various rhythmic patterns and dynamics through measure 132.



133

Musical score for measures 133-137. The score is for a string ensemble with six parts: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature has two flats. Measure 133 starts with a double bar line. In measure 134, the Violin I part has a dynamic marking of *p* and the instruction *flautando*. The Viola I part has a dynamic marking of *mp*. The Viola II part has a dynamic marking of *mf*. The Violoncello I part has a dynamic marking of *mf*. The Violoncello II part has a dynamic marking of *mf*. The score continues with various rhythmic patterns and dynamics through measure 137.

OZYMANDIAS

12

F

138

Vln. I *p* pont

Vln. II *f* *p* pont

Vla. I *f* *p* pont *p dolce* *mp*

Vla. II *f*

Vc. I *f* *pp*

Vc. II *f*

pp col legno

145

Vln. I *mf* pont

Vln. II *mf* pont

Vla. I *mf* pont

Vla. II *p* pizz. *mf*

Vc. I *p*

Vc. II *p dolce*

151

Vln. I *mp* *pp*

Vln. II *mp*

Vla. I *mp*

Vla. II *pp*

Vc. I *subito p*

Vc. II *mp* *pp*

158

Score for measures 158-163. The system includes staves for Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, and Vc. II. Vln. I and Vla. II are marked *espress.* and *mf*. Vln. II is marked *mp*. Vc. II is marked *mp* and *mf*. Vc. I is marked *p*. A double bar line with three slanted lines is at the end of the system.

164

Score for measures 164-169. The system includes staves for Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, and Vc. II. The music continues with various rhythmic patterns and dynamics.

170

Score for measures 170-175. The system includes staves for Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, and Vc. II. Vln. I and Vla. II are marked *f*. Vln. II, Vla. I, Vc. I, and Vc. II are marked *ff*. The music features a strong, driving rhythm.

OZYMANDIAS

14 G

Musical score for measures 14-183. The score is for a string ensemble (Violins I & II, Violas I & II, and Cellos I & II) in 4/4 time. It features a variety of dynamics including *f*, *mf*, *p*, and *gliss*. The Violin I part includes a glissando. The Viola I and II parts feature a 'pont' (pizzicato) effect. The Cello I and II parts play a rhythmic accompaniment with dynamic markings *f* and *p*.

Musical score for measures 183-188. The score is for a string ensemble in 6/4 time. It features a variety of dynamics including *pp*, *p*, *mf*, and *rich*. The Violin I part has triplets and a *pp* dynamic. The Violin II part has a *p* dynamic. The Viola I part has triplets and a *pp* dynamic. The Cello I part has a *mp rich* dynamic. The Cello II part has a *mf* dynamic.

Musical score for measures 188-193. The score is for a string ensemble in 6/4 time. It features a variety of dynamics including *f*, *p*, *mf*, *pp*, and *gliss*. The Violin I part has triplets and a *f* dynamic. The Violin II part has a *p* dynamic. The Viola I part has triplets and a *f* dynamic. The Viola II part has a *mf* dynamic. The Cello I part has a *p* dynamic. The Cello II part has a *pp* dynamic. The score includes 'pizz.' (pizzicato) markings and a 'pont' (pizzicato) effect.

195 slurpy gliss

Vln. I *mp* *f* *ff* *f* *espress.*

Vln. II *mp* *f* *ff* *f* *espress.*

Vla. I *mp* *f* *ff* *mf*

Vla. II *mp* *f* *ff* *mf*

Vc. I *f* *arco* *gliss* *mf*

Vc. II *f* *pizz.* *arco* *mf*



201

Vln. I *ff*

Vln. II *ff*

Vla. I *mf* *f* *ff* *mp* *ff*

Vla. II *f* *ff*

Vc. I *f* *ff*

Vc. II *f* *ff*



H $\text{♩} = \text{♩}$

Vln. I *pp*

Vln. II *pp*

Vla. I *n* *p* *f*

Vc. I *f*

Vc. II *f* *pp*

211

Violin I: *f*, *mf*, *ff*
Violin II: *f*, *mp*, *mf*, *ff*
Viola I: *p dolce*, *mf*, *ff*
Viola II: *p dolce*, *mf*, *ff*
Violoncello I: *mp*, *mf*, *ff*
Violoncello II: *f*, *ff*

Dynamic markings: *f*, *mp*, *mf*, *ff*, *p dolce*



With motion, building energy

219

Violin I: *mf*
Violin II: *mf*
Viola I: *arco*, *mp*, *mf*
Viola II: *mf*
Violoncello I: *arco*, *p*, *mf*
Violoncello II: *mp*, *mf*

Dynamic markings: *mf*, *mp*, *p*, *mf*, *arco*



225

Violin I: *f*, *p*, *f*
Violin II: *f*, *p*, *f*
Viola I: *f*, *p*, *f*
Viola II: *f*, *p*, *f*
Violoncello I: *f*, *p*, *f*
Violoncello II: *f*, *p*, *f*

Dynamic markings: *f*, *p*, *accel.*

molto rit 8^{va} approx 4-5 seconds of silence

237

Vln. I *ff* *8^{va}*

Vln. II *ff* *8^{va}* *sink*

Vla. I *ff* *8^{va}* *rise*

Vla. II *ff*

Vc. I *ff* *gliss*

Vc. II *ff* *sink*



I Heavier than before, ♩ = 66

Vln. I *fp* — *ff* *pp* < *ff* *p dolce* *f* > *p* *ff* *gliss*

Vln. II *fp* — *ff* *pp* < *ff* *p dolce* *f* > *p* *ff* *gliss*

Vla. I *fp* — *ff* *pp* < *ff* *p dolce* *f* > *p* *ff* *gliss*

Vla. II *fp* — *ff* *pp* < *ff* *p dolce* *pp* *ff*

Vc. I *fp* — *ff* *pp* < *ff* *p dolce* *f* > *p* *ff*

Vc. II *fp* — *ff* *p* < *ff* *p dolce* *pp* < *ff* *III.*

move a bit accel. ----- a tempo

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

mp *f* *mp* *mf* *p* *pp* *f cantabile*

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

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

mf *f* *mp* *p* *espress.*

mf *f* *mp* *mf* *p* *mp*

mp *f* *mp* *mf* *mp*



J Brittle

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II

ff *fff* *p < f*

ff *fff* *mp* *p no vib.* *ppp*

ff *fff* *n* *pp* *ppp* *pp*

ff *fff* *pp* *p*

ff *fff* *p < f* *mp*

ff *fff* *p < f* *mp*

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 *p* *f* *pp* *pont*

Vln. II

Vla. I

Vla. II *col legno tratto* *gliss* *p* *pp*

Vc. I *mp* *mf*

Vc. II *p* *f* *p* *col legno* *p* *3* *3*

266

Vln. I *p* *mf*

Vln. II *ppp* *mf espress.*

Vla. I *gliss* *p*

Vla. II *fp* *fp*

Vc. I *f* *gliss* *IV.* *mf*

Vc. II *mp* *pizz.* *mp* *pizz.*

271

Vln. I *n*

Vln. II *n*

Vla. I *gliss* *p espress.* *ppp* *n*

Vla. II *n*

Vc. I *mp* *p* *n*

Vc. II *col legno* *pizz.* *col legno tratto* *pp* *n*

276

Vln. I: *pp*, *n*, *ord.*, *subito f*, *p*, *pp*

Vln. II: *pp*, *n*, *ord.*, *pp*

Vla. I: *ppp*, *n*

Vla. II: *subito f*, *p*, *fp*, *n*

Vc. I: *subito f*, *p*

Vc. II: *col legno tratto*, *pp*

Measures 276-282. The score features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The music is in 3/4 time and includes various dynamics such as *pp*, *ppp*, *f*, *fp*, *p*, *mp*, and *n*. Performance instructions include *pont*, *ord.*, *subito f*, *col legno tratto*, and *as resonant as possible*. Trills and triplets are present in the strings.



283

Vln. I: *p*, *mp*, *ppp*, *pp*, *n*

Vln. II: *p*, *mp*, *ppp*, *pp*, *n*

Vla. I: *pizz.*, *pp*, *p*, *mp*, *ppp*, *pp*, *n*

Vla. II: *n*, *pp*, *ppp*, *n*

Vc. I: *n*, *pp*, *ppp*, *n*

Vc. II: *p*, *pp*, *ppp*, *n*

Measures 283-289. The score continues with the same six staves. Dynamics include *p*, *mp*, *ppp*, *pp*, and *n*. Performance instructions include *pont*, *pizz.*, and *as resonant as possible*. The music concludes with a final *n* dynamic.