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Title

Air Chyrsalis

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Air Chrysalis

(空気さなぎ)

Faidon Filipsson

2017

After Haruki Murakami's

IQ84

For string orchestra
in three movements

Duration: 19 minutes

I

$\text{♩} = 72$

Violin solo **6/4** con. sord *pp* sul tasto **5/4** *pp* **7/4**

Violin solo con. sord *pp* *pp*

Violin I con. sord

Violin II con. sord *pp* con. sord

Viola con. sord

Violoncello con. sord

Contrabass con. sord

Vln. solo **7/4** ord. *ppp* **3/4** **4/4**

Vln. solo ord. *p*

Vln. I *ppp* *ppp*

Vln. II *pp* *pp*

Vla. *pp* pizz.

Vc. *pp* pizz.

Cb. *pp* pizz.

A $\bullet=64$ $\bullet=84$

8 **5** **4** **6** **7**
4 **4** **4** **4**

Vln. solo *ppp* *ff* *mf*

Vln. solo *mf* *pp*

Vln. I *ppp* *pizz.* *arco* *pp* *mf*

Vln. II *ppp* *pizz.* *arco* *pp* *mf*

Vla. *ppp* *pizz.* *arco* *pp* *mf*

Vc. *ppp* *pizz.* *arco* *pp* *mf*

Cb. *pp* *mf*

B $\bullet=72$

13 **7** **4**
4 **4**

Vln. I *ppp*

Vln. II *ppp*

Vc. *p* *mf* *p* *pizz.*

Cb. *p* *pizz.*

B

♩=52

♩=64

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ppp

pizz.

ppp

arco

ppp

pizz.

ppp

5/4

3/4

4/4

senza sord.

solo

pp

solo

mp subito

senza sord.

solo

ad lib. *p* *f*

senza sord.



21

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

tutti div.

mf

mp cresc. tutti

p *mp*

p cresc. *mf* *mp* *mf*

3/4

5/4

5/8

4/4

26 **4/4** **3/4** **5/4** **6/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *f* *mf* *f* *f* *ff*

29 **6/4** **2/4** **3/4** **5/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp *p* *pp* *cresc.* *pp* *cresc.*

33 **6/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *mp* *mp* *mp*

36 **6/4** **4/4** **5/4** **2/4**

Vln. I

Vln. II

Vla. *cresc.*

Vc. 3 3

Cb. 3 3



39 **2/4** **6/4** **4/4**

Vln. I *f* *cresc.* 3

Vln. II *f* *cresc.* 3

Vla. *f* 3 *mp cresc.* 6 6 6 6

Vc. *cresc. mp* *pizz.*

Cb. *mf cresc.* *pizz.* *mp cresc.*

C

Musical score for measures 42-45. The score is divided into four measures. Measure 42 starts with a treble clef and a key signature of two flats. It features Vln. I and Vln. II with five-measure phrases, Vla. with six-measure phrases, Vc. with six-measure phrases and an 'arco' marking, and Cb. with a six-measure phrase. Measure 43 has a 5/4 time signature and 'ff' dynamics for all instruments, with 'divisi' markings for Vln. I, Vln. II, and Vc. Measure 44 has a 4/4 time signature and 'ff' dynamics, with 'senza sord.' and 'div.' markings for Vln. I and Vln. II. Measure 45 has a 3/4 time signature and 'ff' dynamics, with a '3' marking for Vln. II.



Musical score for measures 46-49. Measure 46 has a 3/4 time signature and features Vln. solo, Vln. I, Vln. II, Vla., Vc., and Cb. with various dynamics and markings like 'pizz.' and 'arco'. Measure 47 has a 4/4 time signature and 'f' dynamics for Vln. I, Vln. II, and Vla., with 'pizz.' markings for Vc. and Cb. Measure 48 has a 'niente' marking and 'mp' dynamics for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 49 has a 6/4 time signature and 'pp' dynamics for Vln. I, Vln. II, Vla., Vc., and Cb., with 'arco' markings for Vc. and Cb.

50 **6/4** **4/4** **6/4** **4/4**

Vln. solo *mf*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*



♩=64

53 **4/4** **4/4** **2/4 con. sord** **6/4**

Vln. solo *mp* *ppp* con. sord

Vln. solo *pp* con. sord

Vln. I *ppp* con. sord

Vln. II *ppp* con. sord

Vla. *p* *ppp* con. sord

Vc. con. sord

Cb. con. sord

♩=74

58 **6/4** s.t. **5/4** **7/4**

Vln. solo *pp*

Vln. solo *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.



60 **7/4** ord. **3/4** **4/4**

Vln. solo *ppp*

Vln. solo ord. *p*

Vln. I *ppp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* arco *pizz.*

Cb. *pp* *pizz.*

D

64

Vc.

arco

p

Cb.

71

Vln. II

Vla.

p

Vc.

Cb.

mf

77

Vln. II

Vla.

Vc.

Cb.

attacca

83

Vln. II

pp

Vla.

pp

Vc.

pp

Cb.

pp

II

♩=48

1

Vln. I *pppp*

Vln. II *pppp*

Vla. senza sord.

Vc. senza sord.

Cb. senza sord. pizz. *pp*

6/4

5/4

II

5

Vln. I

Vln. II

Vla. *pp* c.l.* 5

Vc. *pp* c.l.* 5

Cb.

4/4

5/4

c.l. 5

ord.

pizz.

c.l. 5

pizz.

*col legno

Vln I & II ord. → s.p.

8 **5/4** **4/4** **3/4**

Vln. I

Vln. II

Vla. arco

Vc. ord. gliss. oscillate

Cb.



Vln I & II ord. → s.p.

10 **3/4** **4/4**

Vln. I

Vln. II

Vla. ord. c.l. 7

Vc. gliss. s.p. molto vib. mp s.t. s.t. → s.p. mp

Cb. s.p. ord. pizz.

13 **ord.** **3/4** **4/4**

Vln. I

Vln. II

Viola Solo

Vla.

Vc.

Cb.

sul I *3* *3* *gliss.* *3* *gliss.*

f *s.t* *c.l* *7* *5* *ord.* *s.p*

wide vibrato *ord.* *s.t* *ord.* *s.p*

arco *c.l* *7* *7*

4/4 17

Vln. I

Vln. II

Viola Solo

Vla.

Vc.

Cb.

sul G *3* *gliss.* *3* *gliss.*

pp *ord. d* *gliss.* *pp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

c.l *ord.* *6* *5*

20 ord. s.p. ord. s.p. senza sord.

Vln. I senza sord.

Vln. II senza sord.

Viola Solo s.p. ord. pp

Vla.

Vc. pizz. 3 3 3 3

Cb. div.

E

s.p. ppp possible

Vln. I s.p. ppp possible

Vln. II s.p. ppp possible

Vla.

Vc. 3 3 3 3

Cb.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

F

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp c.l.

ord.

c.l.

gliss.

gliss.

pizz.

c.l.

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ord.

c.l.

arco

gliss.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ric.

wide vibrato

ppp

s.p

ord.

ric.

pp

34

Vln. solo

Vln. I

Vla.

Vc.

Cb.

f

pp

pp

pp

pp

gliss.

3

3

3

arco

7

3/4

4/4

G

38 $\frac{4}{4}$

Vln. solo

Vln. I

Vla. div.

Vc.

Cb.



41

Vln. solo s.p. ord.

Vln. I *mf*

Vla. *mp*

Vc.

Cb. *mp*

44

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *p*

Vc.

Cb.

ppp *sim.*

p

p



H

47

Vln. I *pp* *To*

Vln. II *ric. c.l.* *To* Vln. II random patterns

Vla.

Vc.

Cb.

Vln. I random patterns

ric.
c.l

51

Vln. I

Vla.

Vc.

Cb.



Vla.

Vc.

Cb.



Vla.

Vc.

Cb.

Musical score for measures 60-63. The score includes staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.).

- Violin I:** Sustained notes with dynamics *pp* and *p*. A fermata is present at the end of measure 63.
- Violin II:** Sustained notes with dynamics *pp* and *p*. A fermata is present at the end of measure 63.
- Viola:** Sustained notes with dynamics *pp* and *p*. A fermata is present at the end of measure 63.
- Violoncello:** A rhythmic pattern of eighth notes with accents.
- Contrabasso:** A rhythmic pattern of eighth notes with accents.



Musical score for measures 66-69, starting at measure 66. The score includes staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.).

- Violin I:** Starts with a fermata. Measure 67 features a *ppp* dynamic with a crescendo hairpin. Measure 68 includes the instruction *ord. s.p.* (order of performance).
- Violin II:** Starts with a fermata. Measure 67 features a *ppp* dynamic with a crescendo hairpin. Measure 68 includes the instruction *ord. s.p.*
- Viola:** Sustained notes with dynamics *pp* and *p*. Measure 68 includes the instruction *poco a poco cresc.*
- Violoncello:** A rhythmic pattern of eighth notes with accents. Measure 68 includes the instruction *poco a poco cresc.*
- Contrabasso:** A rhythmic pattern of eighth notes with accents. Measure 68 includes the instruction *poco a poco cresc.*

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp *mp*

ppp *mp* *ppp* *mf*

ric. c.l. 6



71

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *f*

ord. *pp* *mf* *p* *mp* *p*

pliss.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

7



74

Vln. I

Vln. II

Vla.

Vc.

Cb.

ric.

f

7

gliss.

gliss.

gliss.

Musical score for measures 75-76. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 75 features Vln. I with sixteenth-note patterns and fingerings (6, 6, 6, 7). Vln. II has glissando markings. Vc. and Cb. play eighth-note patterns. Measure 76 is a double bar line.



Musical score for measures 76-77. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 76 features Vln. I with a forte (*f*) dynamic and a *ff* dynamic. Vln. II has a *ff* dynamic. Vla. has a *f* dynamic and fingerings (6, 6, 6, 6). Vc. and Cb. have a *ff* dynamic and *arco* marking. Measure 77 continues the patterns with a *ff* dynamic for Vln. I and Vln. II.

78

Vln. I

Vln. II

Vla.

Vc.

Cb.



rit. attacca

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp
pizz.

pp
pizz.

pp

pp

pp

p

III

$\bullet = 132$

1 24

Vln. I

Vln. II *f*

Vla. *f*

Vc.

Cb.

4 24 44

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb.

7 34 54

Vln. I

Vln. II

Vla.

Vc. *cresc.* *f*

Cb.

10 **5/4** **4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

arco



13 **7/16** **9/16** **7/8**

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pizz.

f

p

p

p



17 **7/8** **5/8** **6/8** **4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

J

21 **4/4** **3/4**

Vln. I *p*

Vln. II

Vla.

Vc. *div.*

Cb. *f* *div. pizz.*



24 **3/4** **4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*



27

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

arco

p

arco

p



31

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

3/4

4/4



K

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

p molto cresc.

f

f

4/4

3/4

2/4

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

f \rightarrow *p*

mp molto cresc.

f

f



44

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

ff

ff

ff

div. *sfz*

sfz

sfz

Musical score for measures 50-55. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature is 3/4. Measures 50-55 feature a series of sforzando (sfz) chords in the Violin I and II parts. The Violin II, Viola, and Violoncello parts have a crescendo (cresc.) marking. The Contrabass part has a fortissimo (fff) marking. The score ends with a 3/4 time signature.



Musical score for measures 56-58. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature changes from 3/4 to 5/4 and then to 4/4. Measures 56-58 feature a series of sforzando (sfz) chords in the Violin I and II parts. The Violin II, Viola, Violoncello, and Contrabass parts have a fortissimo (ff) marking. The Contrabass part has a fortissimo (fff) marking. The score ends with a 4/4 time signature.

59 2/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

61 2/4 4/4 3/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *p* *f*

pizz. *arco*

L

64 4/4 5/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco *p subito* *gliss.*

arco *p subito* *gliss.*

fp *fp* *f* *sim.* *f* *f*

fp *fp* *f* *sim.* *f* *f*

70 **4/4** **3/4** **4/4** **5/4**

Vln. I *ff*

Vln. II *ff*

Vla. *pizz. div.* *mp* *sfz* *sfz* *sfz*

Vc. *f* *molto marcato* *sfz* *sfz* *sfz*

Cb. *f* *molto marcato*



73 **5/4** **4/4** **3/4**

Vln. I *p*

Vln. II *p*

Vla. *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz*

Cb. *sfz* *sfz* *sfz* *sfz*



76 **4/4**

Vln. I

Vln. II

Vla. *sfz* *mp*

Vc. *f* *f*

Cb. *f* *f*

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *ff* *mp* *pp*

sfz *mp* *sfz*

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *mp*

ff *p* *sim.*

mp *sfz* *sfz*

3/4 **4/4** **5/4**

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz *sfz*

5/4 **3/4** **3/8** **5/4**

88

Vln. I *p*

Vln. II *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

5/4 5/4 4/4 3/4

91

Vln. I *mf* *mf* *p* *sim.*

Vln. II *mf* *p*

Vla. *mp* *sfz*

Vc. *f* *mp*

Cb. *f* *mp*

3/4 4/4

div. sim.

94

Vln. I *f* *p*

Vln. II *p* *f* *p*

Vla. *sfz* *sfz* *sfz*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

6

M

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

3/4

4/4

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

f p

f

f

ff

4/4

9/8

arco

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

9/8

4/4

5/4

gliss.

106 **5/4** *gliss.* **4/4**

Vln. I *ff*

Vln. II *ff* *p* *mf*

Vla. *ff* *p* *mf*

Vc. *ff* *p* *mf*

Cb. *fff* *p* *mf*



108 **7/16** **4/4**

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



111 **4/4**

Vln. I *p subito*

Vln. II *p subito*

Vla. *p subito*

Vc. *fp* *fp* *f* *sim.* *f*

Cb. *fp* *fp* *f* *sim.* *f*

114

N

gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

pp < *mp*

ff

pizz.

mp

sfz

f

f



118

Vln. I

Vln. II

Vla.

Vc.

Cb.

f 3

f

sfz

sfz

sfz

5
4



121

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

sfz

gliss.

gliss.

5
4

2
4

4
4

4
4

124 **4/4** **5/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp*

127 **5/4** **4/4** **3/4** s.t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp s.t. *pp* *sfz* *mf*

130 **4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *b* *sfz* *f*

133

6/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

sfz

135

4/4

3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pp

sfz

137

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

139 **4/4** **6/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

gliss. gliss.

cresc.

P

141 **6/4** **4/4** **3/4**

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

sfz

f

f

143 $\frac{3}{4}$ *gliss.*

Vln. solo

Vln. I *pp*

Vln. II

Vla. *sfz*

Vc.

Cb.



145 $\frac{4}{4}$ *b.o.*

Vln. solo

Vln. I

Vln. II *mp*

Vla. *sfz*

Vc. *f*

Cb. *f*

147 *gliss.* **6/4** **4/4** 7

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

sfz

gliss. gliss. gliss.



149 **4/4** **3/4**

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pp

sfz

f

151 4/4

Vln. solo *gliss.*

Vln. I

Vln. II *mp*

Vla. *sfz*

Vc. *f*

Cb. *f*



153 6/4

Vln. solo *gliss.*

Vln. I

Vln. II *cresc.*

Vla. *sfz*

Vc. *gliss. gliss.*

Cb. *gliss. gliss.*

155 **6/4** **4/4** **5/4**

Vln. solo *gliss.*

Vln. I

Vln. II

Vla. *arco* *f*

Vc. *gliss.*

Cb. *f*

157 **5/4** **4/4**

Vln. I *pizz.* *f*

Vln. II *pizz.* *f* *arco*

Vla.

Vc.

Cb.

159 *arco*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

161

7
16

9
16

7
8

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

f

f

p

p

p

165

7
8

5
8

6
8

4
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul IV

cresc.

Q

169

4
4

3
4

4
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pizz.

mf

173 **4/4**

Vln. I
Vln. II
Vla.
Vc.
Cb. arco



176

Vln. I
Vln. II
Vla.
Vc.
Cb. pizz. arco p arco p



179 **3/4** **4/4**

Vln. I
Vln. II
Vla.
Vc. p
Cb. pizz.

200 **3/4**

Vln. I *sfz*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *fff*



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Vln. I *sfz* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *arco* *ff*