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In Limbo

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DIMITRI SCARLATO

IN LIMBO
Brexit Testimonies

Inspired by the book *In Limbo*
by Elena Remigi

for String Orchestra

FULL SCORE

March 2018

Commissioned by the International Spring Orchestra Festival
Malta

First Performance: Teatru Manoel, La Valletta (Malta), 14th April
2018. Performed by Tyresias Ensemble and Baltic Neopolis
Orchestra.

Duration: approx. 10 minutes

Violin I (3-5)

Violin II (3-5)

Violin III (3-5)

Violin IV (3-5)

Viola I (2-4)

Viola II (2-4)

Cello I (2-4)

Cello II (2-4)

Double Bass (2-4)

In Limbo

Brexit testimonies

Dimitri Scarlato

Restless ♩ = 44

Musical score for measures 1-5. The score is for Viola I, Viola II, Cello I, Cello II, and Double Bass. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 4/4 at measure 2, then to 3/4 at measure 3, and back to 4/4 at measure 4. Performance instructions include 'sul C and G' for the violas, 'molto sul pont.' for the violas and cellos, and dynamic markings of *mf*, *p*, and *mp*. A 'III' fingering is indicated for Cello I in measure 1.

Musical score for measures 6-9. The score is for Viola I, Viola II, Cello I, Cello II, and Double Bass. The key signature is one flat. The time signature changes from 3/4 to 2/4 at measure 6, then to 4/4 at measure 7, and back to 3/4 at measure 8. Performance instructions include 'no rhythmically precise' for the violas, 'molto sul pont.' for the violas and cellos, and dynamic markings of *mf*, *f*, and *fff*. A 'div.' (divisi) instruction is present for the Double Bass in measure 8.

Musical score for measures 10-13. The score is for Viola I, Viola II, Cello I, Cello II, and Double Bass. The key signature is one flat. The time signature changes from 3/4 to 4/4 at measure 10. Performance instructions include 'ord.' (ordinario) for the violas, and dynamic markings of *f*, *ffz*, and *p*.

12 sul G and D
no rhythmically precise

Vln. III *mp*
 Vln. IV *mp*
 Vla. I *ffz* *f* *ffp* *sfz*
 Vla. II *ffz* *f* *ffp* *sfz*
 Vc. I
 Vc. II
 D.B.

14 sul tasto

Vln. I *pp* sul tasto
 Vln. II *pp* sul tasto
 Vln. III *mf* col legno
 Vln. IV *mf* col legno
 Vla. I *p* *sfz*
 Vla. II *p* *sfz*
 Vc. I *mf*
 Vc. II *mf*
 D.B. *mf*

15

Musical score for measures 15-16. The score includes staves for Violins I, II, III, IV, Violas I, II, Cellos I, II, and Double Bass. Measures 15-16 feature a complex texture with rapid sixteenth-note passages in the strings and woodwinds. The dynamic is marked *f* (forte). The woodwinds (Vla. I, Vla. II, Vc. I, Vc. II, D.B.) play a rhythmic accompaniment with triplets and quintuplets. The strings play a dense, tremolo-like texture.

16

Musical score for measures 16-17. The score includes staves for Violins I, II, III, IV, Violas I, II, Cellos I, II, and Double Bass. Measures 16-17 feature a complex texture with rapid sixteenth-note passages in the strings and woodwinds. The dynamic is marked *pp* (pianissimo). The woodwinds (Vla. I, Vla. II, Vc. I, Vc. II, D.B.) play a rhythmic accompaniment with triplets and quintuplets. The strings play a dense, tremolo-like texture. The woodwinds are marked *ord. sul tasto* (ordinarily sul tasto).

17

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

mf

mf

mf

mf

mf

Detailed description: This block contains the first four measures of a musical system, numbered 17 to 20. It features ten staves: four violins (Vln. I-IV), two violas (Vla. I-II), two cellos (Vc. I-II), and a double bass (D.B.). The violins play a melodic line with slurs and accents. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is present in the Viola I, Cello I, and Double Bass staves.

18

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

Detailed description: This block contains the next four measures of the musical system, numbered 21 to 24. The instrumentation remains the same. The melodic lines in the violins continue with slurs and accents. The accompaniment in the woodwinds and strings is consistent. The dynamic marking *mf* is not explicitly shown in this section but is implied from the previous measures.

19

ord.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

20

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

22

Vln. I *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

Vln. II *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

Vln. III *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

Vln. IV *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

Vla. I *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

Vla. II *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

Vc. I *sfz* *f* *ff marcato* *sfz* *ff marcato*

Vc. II *sfz* *f* *sfz* *ff marcato* *sfz* *ff marcato*

D.B. *f* *ff marcato* *ff marcato*

25

Vln. I *ffff* *mf* *sfz* *pppp* *mp*

Vln. II *ffff* *mf* *sfz* *pppp* *mp*

Vln. III *ffff* *mf* *sfz* *pppp* *mp*

Vln. IV *ffff* *mf* *sfz* *pppp* *mp*

Vla. I *ffff* *mf* *sfz*

Vla. II *ffff* *mf* *sfz*

Vc. I *ffff* *mf* *sfz*

Vc. II *ffff* *mf* *sfz* *pizz.* *mf* *tutti*

D.B. *ffff* *mf* *sfz* *mf* *sfz* *f*

132

34

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

D.B.

f

fp

mf

ff

col legno batt.

arco

col legno batt.

10

3

3

3

3

5

41

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

fp

mf

ff

mf

mf

mf

ff

ff

col legno batt.

col legno batt.

3

3

5

10

10

10

10

7

7

5

5

5

47

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

sfz

sfz

sfz

sfz

f

f

f

f

ff

ff

ff

ff

col legno batt.

10

10

3

3

3

3

9

9

5

5

7

7

7

7

9

9

53

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

mp

ff

ff

ff

ff

ff

ff

ff

ff

col legno batt.

7

9

7

9

7

9

7

9

9

9

7

7

10

10

58

Musical score for measures 58-62. The score includes staves for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. Vln. I is mostly silent. Vln. II, III, and IV play sixteenth-note patterns with fingerings 9, 7, and 7 respectively. Vla. I and II play a melodic line with slurs. Vc. I, II, and D.B. play a similar melodic line. Dynamics include *sfz*, *fff*, and *sfz*. A fermata is present at the end of measure 62.

accel.

♩ = 84 c.

63

Musical score for measures 63-67. The score includes staves for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. Vln. I and II play sixteenth-note patterns with fingerings 3 and 3. Vln. III and IV play a melodic line with slurs and dynamics *sfz* and *fff*. Vla. I and II play a melodic line with slurs and dynamics *fff*. Vc. I, II, and D.B. play a melodic line with slurs and dynamics *fff*. The score includes a section marked *IV* and a change in time signature from 6/4 to 4/4. Dynamics include *fff*, *sfz*, *ffff*, and *fff*. A *pizz.* marking is present in the D.B. part at measure 67.

accel. ----- ♩ = 60

70

Vln. I *sfz sfz sfz sfz sfz fff*

Vln. II *sfz sfz sfz sfz sfz fff*

Vln. III *sfz sfz sfz sfz sfz fff*

Vln. IV *sfz sfz sfz sfz sfz fff*

Vla. I *sfz sfz sfz sfz sfz fff* Solo *molto espress. ffff f pesante*

Vla. II *sfz sfz sfz sfz sfz fff*

Vc. I *fff*

Vc. II *fff* arco

D.B. *sfz sfz ff ppp*

Più lento ♩ = 44 c.

77 sord.

Vln. I *ppd.*

Vln. II *pp*

Vln. III *sfz*

Vln. IV *sfz*

Vla. I *fff* tutti *Solo* *mf* *ff*

Vla. II *fff*

Vc. I *pp*

Vc. II *pp*

D.B. *sfz* *Solo pizz.* *p*

Measures 77-81 (3/4 and 4/4). Dynamics: *ppd.*, *pp*, *sfz*, *fff*, *tutti*, *Solo*, *mf*, *ff*, *mp dolce*, *pord.*, *sord.*, *p*.

82

Vln. I *ff* *mp* *rubato* *sempre espress ma dolce*

Vln. II *mf* *molto espress.* *sord.* *tutti* *p* *mf* *no sord.* *mf* *espress.* *liberamente*

Vln. III *p* *mf*

Vln. IV *sord.* *p* *mf*

Vla. I *mf* *molto espress.* *subito p* *f* *espress.* *liberamente*

Vla. II *mf*

Vc. I *mf* *rd.*

Vc. II *mf* *tutti arco* *pizz.* *p*

D.B. *mf*

Measures 82-85 (3/4 and 5/4). Dynamics: *ff*, *mp*, *rubato*, *sempre espress ma dolce*, *mf*, *molto espress.*, *sord.*, *tutti*, *p*, *mf*, *no sord.*, *mf*, *espress.*, *liberamente*, *subito p*, *f*, *espress.*, *liberamente*, *mf*, *rd.*, *mf*, *tutti arco*, *pizz.*, *p*, *mf*.

86 *stringendo rit. a tempo*

Vln. I *f* *mp* *mf* *poco vib.* *- molto vib.*

Vln. II *ff con passione*

Vln. III *pp*

Vln. IV *pp*

Vla. I *ff con passione* *p* *sord.* *mf*

Vla. II *p*

90 *molto vib.* *----- poco vib.* *ord.* *III*

Vln. I *mf doloroso* *f* *ff*

Vln. II *mf doloroso* *mp* *poco vib.* *----- molto vib.*

Vln. III

Vln. IV

Vla. I *pizz.* *arco* *f*

Vla. II

Vc. I *mp espress.* *arco* *pizz. no sord.*

Vc. II *mp arco* *pizz. no sord.*

D.B. *pizz.*

p

94

Vln. I *ord.* *ffff* *ff* *molto espress.* *ff*

Vln. II *ffff* *no sord.* *ff* *molto espress.* *ff*

Vln. III *f* *ff* *no sord.* *ff*

Vln. IV *f* *ff* *ff*

Vla. I *f* *ff* *molto espress.* *ff*

Vla. II *f* *ff* *molto espress.* *ff* *mf*

Vc. I *ppp* *arco* *ff* *mf*

Vc. II *arco* *ppp* *ff* *mf*

D.B. *ppp* *ff* *mf*

ppp *ff* *stringendo* *mf*

100

Vln. I *pp* *mf* *mf* *f* *mf*

Vln. II *p* *pp* *mf* *mp* *mf* *f* *mf*

Vln. III *p* *pp* *mf* *mp* *mf* *f* *mf*

Vln. IV *p* *pp* *mf* *mp* *mf* *f* *mf*

Vla. I *p* *pp* *mf* *mp* *mf* *f* *mf*

Vla. II *p* *pp* *mf* *mp* *mf* *f* *mf*

Vc. I *mp* *p* *mf* *mp* *mf* *f* *mf*

Vc. II *mp* *p* *mf* *mp* *mf* *f* *mf*

D.B. *mp* *p* *mf* *mp* *mf* *f* *mf*

Tense $\text{♩} = 72 \text{ c.}$

108

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

113

Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

120

ff marcato ffp sfz simile

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

3/4

Detailed description: This block contains the musical score for measures 120, 121, and 122. The score is for a full orchestra. Measures 120 and 121 are in 3/4 time, while measure 122 is in 3/4 time. The first violin and second violin parts feature a melodic line starting in measure 120, marked *ff marcato* and *ffp*. In measure 121, the dynamics change to *sfz*. In measure 122, the dynamics are *simile*. The other instruments (Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, and D.B.) provide harmonic support with various rhythmic patterns and chords.

Melancholic ♩ = 72 c.

123

ffp sfz IV mp dolce sul pont. sul pont. sul pont. sul pont. p espress. mp sul tasto p espress. sul tasto p espress. mp pizz. mp

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

3/4

Detailed description: This block contains the musical score for measures 123 through 127. The score is for a full orchestra. Measures 123 and 124 are in 3/4 time, while measures 125, 126, and 127 are in 2/4 time. The first violin and second violin parts feature a melodic line starting in measure 123, marked *ffp*. In measure 124, the dynamics change to *sfz* and the instruction *IV* is present. In measure 125, the dynamics are *mp dolce* and the instruction *sul pont.* is present. In measure 126, the dynamics are *mp dolce* and the instruction *sul pont.* is present. In measure 127, the dynamics are *mp dolce* and the instruction *sul pont.* is present. The other instruments (Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, and D.B.) provide harmonic support with various rhythmic patterns and chords.

Tense $\text{♩} = 72 \text{ c.}$

129

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ord.

ff marcato *ffp* *sfz*

IV sul pont.

ord.

ff marcato *ffp* *sfz*

ord.

sfz *ff* marcato

ord.

sfz *ff* marcato

ord.

sfz *ff* marcato

ord.

sfz *ff* marcato

arco

f *f* *f*

Melancholic $\text{♩} = 72 \text{ c.}$

133

Vln. I *ffp* *sfz* *mp dolce* sul pont.

Vln. II *ffp* *mp dolce* sul pont.IV IV

Vln. III *mp dolce* sul pont.

Vln. IV *p espress.* sul tasto

Vla. I *mp dolce* sul pont.III

Vla. II *p espress.* sul tasto

Vc. I *ff* *p espress.* sul tasto

Vc. II *ff* *mp* pizz.

D.B. *ff* *mp*

138

Vln. I *sord.* III

Vln. II *sord.* III

Vln. III *sord.* *mf* ord. 10

Vln. IV *mf* ord. 10

Vla. I *sord.* *mf* ord. 10

Vla. II *mf*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

144

ord. 10

rallentando molto

sul pont. 10

molto sul pont.

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vln. III *p* *p*

Vln. IV *mp* *p*

Vla. I *mp* *p*

Vla. II *mp* *p*

Vc. I *mp* *p*

Vc. II *p*

D.B. *p*

148 **Calm** ♩ = 40 c.

no sord.

ord.

Vln. I *pp* *p* sul G and D no rhythmically precise

Vln. II *pp* *dim. a morire* no sord. *mp* sul G and D no rhythmically precise

Vln. III *pp* *dim. a morire* no sord. *p* sul G and D no rhythmically precise

Vln. IV *pp* *dim. a morire* *mp* sul G and D no rhythmically precise

Vla. I no sord. ord. tutti *pp* *mp* *mf*

Vla. II no sord. ord. tutti *pp* *mp* *mf*

Vc. I ord. tutti *pp* *mp* *mf*

Vc. II ord. tutti *pp* *arco mp tutti* *mf*

D.B. *mp* *mf*

155

Musical score for measures 155-157. The score includes staves for Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. Violin I and III play sustained chords with a forte (*mf*) dynamic. Violin II and IV play sixteenth-note patterns with a piano-piano (*pp*) dynamic. The lower strings play sustained chords.

158

Musical score for measures 158-161. The score includes staves for Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. Violin I and III play chords with a mezzo-piano (*mp*) dynamic, switching from *pizz.* to *arco* and *sul tasto*. Violin II and IV play sixteenth-note patterns with a mezzo-piano (*mp*) dynamic, marked *non vib.*. The lower strings play sustained chords with a piano (*p*) dynamic.

flautando

162

Vln. I *p* *pp* *ppp*

Vln. II *p* *pp*

Vln. III *p* *pp*

Vln. IV *p* *pp*

Vla. I *ppp* *p*

Vla. II *ppp* *p*

Vc. I *pppp*

Vc. II *pppp*

D.B. *ppp*

rallentando fino alla fine

165

Vln. I *dim. a morire*

Vln. II *ppp* *dim. a morire*

Vln. III *ppp* *dim. a morire*

Vln. IV *ppp* *dim. a morire*

Vla. I *dim. a morire*

Vla. II *dim. a morire*

Vc. I *p* *dim. a morire*

Vc. II *p* *dim. a morire*