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Starve

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Starve

for string orchestra
3 3 2 2 1

2013, rev. 2018

00'09'00

full score

for the Canadian Contemporary Music Workshop

Starve is infected with a sick little triplet motive that sinks down through quarter-tones. It reappears, over and over. It won't go away; it won't leave us alone.

Starve has three sections. It wanders through a set of bluesy melodies, while cross-fading chords in the high strings and long bass pedal tones create a sense of vast landscape. The crawling triplets take over, leading to large, gasping chords. Then the triplets return, as grinding sixteenth-notes dance grimly in the middleground. After two statements in the contrabass, the music is interrupted repeatedly as it draws its last breaths.

Starve

Cecilia Livingston

Sinister, watching; like vultures, ♩ = 60

Musical score for Violin I, Violin II, Viola a, Viola b, Violoncello, and Contrabass. The score is in 3/4 time and consists of six measures. The first four measures are in 3/4 time, and the last two are in 4/4 time. The Violin I and II parts are mostly rests. The Viola a and Viola b parts play a triplet of eighth notes in the first four measures, marked *p*. The Violoncello part has a pizzicato note in the fifth measure, marked *mp*. Performance instructions include *nat.* (natural), *sul pont.* (sul ponticello), *s. p.* (sul ponticello), and *pizz.* (pizzicato).

** Play all notes under bracket a quarter-tone lower than written.

Musical score for Violin I, Violin II, Viola a, Viola b, Violoncello, and Contrabass. The score is in 3/4 time and consists of six measures. The first four measures are in 3/4 time, and the last two are in 4/4 time. The Violin I and II parts are mostly rests. The Viola a and Viola b parts play a triplet of eighth notes in the first four measures, marked *p*. The Violoncello part has a pizzicato note in the fifth measure, marked *mp*. Performance instructions include *nat.* (natural), *sul pont.* (sul ponticello), *s. p.* (sul ponticello), *div. a 3* (divisi a 3), *ppp* (pianissimo), *f* (forte), and *pizz.* (pizzicato).

10

Musical score for measures 10-12. The score is for a string quartet and includes parts for Violin I, Violin II, Viola a, Viola b, Violoncello (Vc.), and Contrabasso (Cb.).

- Violin I:** Measure 10 is a whole rest. Measure 11 has a whole rest. Measure 12 has a half note G4, marked *ppp* and *div. a 3*.
- Violin II:** Measure 10 is a whole rest. Measure 11 has a half note G4, marked *ppp* and *div. a 3*. Measure 12 has a half note G4, marked *f* and *ppp*.
- Viola a:** Measures 10-12 feature a triplet eighth-note pattern: G4, A4, B4, marked *nat.* and *s. p.*
- Viola b:** Measures 10-12 feature a triplet eighth-note pattern: G4, A4, B4, marked *p* and *s. p.*
- Violoncello (Vc.):** Measures 10-12 feature a half-note bass line: G3, F3, E3, marked *mp*.
- Contrabasso (Cb.):** Measures 10-12 are whole rests.



14

Musical score for measures 14-16. The score is for a string quartet and includes parts for Violin I, Violin II, Viola a, Viola b, Violoncello (Vc.), and Contrabasso (Cb.).

- Violin I:** Measure 14 has a half note G4, marked *f*. Measure 15 has a half note G4, marked *ppp*. Measure 16 has a whole rest.
- Violin II:** Measure 14 has a whole rest. Measure 15 has a half note G4, marked *ppp* and *div. a 3*. Measure 16 has a half note G4, marked *f* and *ppp*.
- Viola a:** Measures 14-16 feature a triplet eighth-note pattern: G4, A4, B4, marked *nat.* and *s. p.*
- Viola b:** Measures 14-16 feature a triplet eighth-note pattern: G4, A4, B4, marked *nat.* and *s. p.*
- Violoncello (Vc.):** Measures 14-16 feature a half-note bass line: G3, F3, E3, marked *mp*.
- Contrabasso (Cb.):** Measure 14 has a whole rest. Measure 15 has a whole rest. Measure 16 has a half note G3, marked *pizz.* and *mp*.

18 *espressivo*

Vln. I a *ppp* — *f*

Vln. I b *ppp* — *mf* — *p*

Vln. I c *ppp* — *mf* — *p*

Vln. II nat. — s. p.

Vla. a *pp* 3 3 nat. — s. p. *p* 3 3 3

Vla. b *p* 3 3 3

Vc. *mp*

Cb. *mp*

21 *ord.*

Vln. I a *p* — *ppp*

Vln. I b *ppp*

Vln. I c *ppp*

Vln. II *ppp* — *f* *ppp*

Vla. a nat. — s. p. *p* 3 3 3

Vla. b *p* 3 3 3

Vc. *mp*

Cb. *mp*

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24

nat. → s. p.

Musical score for measures 24-26. The score includes staves for Vln. I a, Vln. I b, Vln. I c, Vln. II, Vla. a, Vla. b, Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Dynamics range from *f* to *ppp*. Trills and triplets are indicated with 'nat.' and 's. p.' markings. A double bar line with repeat dots is at the end of measure 26.



27 **A**

nat. → s. p.

nat. → s. p.

Musical score for measures 27-29. The score includes staves for Vln. I a, Vln. I b, Vln. I c, Vln. II, Vla., Vc., and Cb. The key signature is one flat and the time signature is 4/4. Dynamics range from *p* to *mf*. Trills and triplets are indicated with 'nat.' and 's. p.' markings. A double bar line with repeat dots is at the end of measure 29.

mf

30

nat. → s. p.

Vln. I a

Vln. I b

Vln. I c

Vln. II

Vla.

Vc.

Cb.

nat.

3

3

3

ppp

f

ppp

ppp

f

ppp

arco

div. a 2

ppp

ff

33

nat. espressivo

gliss.

ppp

f 5

3

nat. → s. p.

Vln. I a

Vln. I b

Vln. I c

Vln. II

Vla.

Vc.

Cb.

mp 3

3

3

pizz.

mf

ppp

ff

ppp

36

Score for measures 36-38. The score includes parts for Vln. I a, Vln. I b, Vln. I c, Vln. II, Vla., Vc., and Cb. Vln. I a has a melodic line with a fermata and a dynamic marking of *mp*. Vln. I b and Vln. I c play triplets with dynamics *mf* and *mp* respectively. Vln. II plays a continuous sixteenth-note pattern. Vla. has a melodic line. Vc. has a long note with a dynamic marking of *ppp* and a *div. a 2* instruction. Cb. has a bass line.



39

Score for measures 39-41. The score includes parts for Vln. I a, Vln. I b, Vln. I c, Vln. II, Vla., Vc., and Cb. Vln. I a and Vln. I b have melodic lines with dynamics *ppp*, *f*, and *mf*. Vln. I c plays triplets with a dynamic of *mf*. Vln. II continues the sixteenth-note pattern. Vla. has a melodic line. Vc. has a long note with a dynamic marking of *ppp*. Cb. has a bass line.

42

Vln. I a: *p* → *mf* 5 5

Vln. I b: *pp* → *mp* 5 5, *mf*, *nat.* → *s. p.*

Vln. I c: *nat.* → *s. p.*, triplet patterns

Vln. II: *mp*

Vla.:

Vc.:

Cb.:

45 **B**

Vln. I a: *p*

Vln. I b: *p*

Vln. I c:

Vln. II: *p*

Vla.:

Vc.: *div. a 2*, *ppp* → *f* → *ppp*

Cb.: *arco*, *ppp* → *f* → *ppp*

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9

48

div. a 3 (nat.)

Vln. I *ppp* *mp* *ppp*

Vln. II

Vla. arco div. a 2 *ppp* *f*

Vc. *ppp* *f* *ppp*

Cb. *ff* *ppp*

50

Vln. I a

Vln. I b nat. *mp* 3 3 3 nat. → s. p.

Vln. I c nat. *mp* 3 3 nat. 3 3

Vln. II

Vla. *ppp*

Vc. *ff*

Cb. *ff*

52

Score for measures 52-53. The score includes parts for Violin I a, Violin I b, Violin I c, Violin II, Viola, Violoncello, and Contrabasso. Violin I parts feature pizzicato triplets with a *mf* dynamic. Violin II has a continuous sixteenth-note accompaniment. Viola and Violoncello/Contrabasso parts are marked *ppp*. Performance directions include *s. p.* (sordina) and *nat.* (natural).

54

Score for measures 54-56. The score includes parts for Violin I a, Violin I b, Violin I c, Violin II, Viola, Violoncello, and Contrabasso. Violin I a has a six-note *arco espressivo* passage starting in measure 54, marked *p*, and a glissando in measure 55. Violin I b and Violin I c have pizzicato triplets. Violin II continues with its accompaniment. Viola and Violoncello/Contrabasso parts are marked *ppp*. Performance directions include *s. p.* (sordina).

11

57

Vln. I a: *f* 5 *mf* *f* *mf* 5 *pp* *f* 5

Vln. I b: *ppp* *f* 5

Vla.: (pizz.) *mf*

Vc.: pizz. *mf*

Cb.: pizz. *mf*

arco nat. espressivo

tr.

60

Vln. I a: *mp*

Vln. I b: *mp*

Vln. I c: *mf*

Vln. II a: *mp*

Vln. II b: *mp*

Vln. II c: *mp*

Vla.: *mf*

Vc.: *mf*

Cb.: *mf*

gliss.

nat. gliss. s. p.

arco nat. nat. s. p.

tr.

64

Score for measures 64-67. The score includes parts for Violin I (Ia, Ib, Ic), Violin II (IIa, IIb, IIc), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I a:** Starts with a rest, then plays a triplet of eighth notes (f) with *espressivo* and *gliss.* markings. Dynamics range from *f* to *p*.
- Vln. I b:** Similar to Ia, with *espressivo* and *gliss.* markings. Dynamics range from *f* to *p*.
- Vln. I c:** Rests in measures 64-65, then plays a triplet of eighth notes (s. p.).
- Vln. II a:** Rests in measures 64-65, then plays a triplet of eighth notes (s. p.).
- Vln. II b:** Rests in measures 64-65, then plays a triplet of eighth notes (s. p.).
- Vln. II c:** Rests in measures 64-65, then plays a triplet of eighth notes (s. p.).
- Vla.:** Plays a steady eighth-note accompaniment.
- Vc.:** Plays a steady eighth-note accompaniment.
- Cb.:** Plays a steady eighth-note accompaniment.

68

Score for measures 68-71. The score includes parts for Violin I (Ia, Ib, Ic), Violin II (IIa, IIb, IIc), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I a:** Rests in measures 68-69, then plays a triplet of eighth notes (*mp*) with *nat.* and *s. p.* markings. Dynamics range from *mp* to *f*.
- Vln. I b:** Rests in measures 68-69, then plays a triplet of eighth notes (*mp*) with *nat.* and *s. p.* markings. Dynamics range from *mp* to *f*.
- Vln. I c:** Rests in measures 68-69, then plays a triplet of eighth notes (*p*) with *nat.* and *s. p.* markings. Dynamics range from *p* to *f*.
- Vln. II a:** Rests in measures 68-69, then plays a triplet of eighth notes (*ppp*) with *nat.* and *s. p.* markings. Dynamics range from *ppp* to *f*.
- Vln. II b:** Rests in measures 68-69, then plays a triplet of eighth notes (*ppp*) with *nat.* and *s. p.* markings. Dynamics range from *ppp* to *f*.
- Vln. II c:** Rests in measures 68-69, then plays a triplet of eighth notes (*ppp*) with *nat.* and *s. p.* markings. Dynamics range from *ppp* to *f*.
- Vla.:** Plays a steady eighth-note accompaniment.
- Vc.:** Plays a steady eighth-note accompaniment.
- Cb.:** Plays a steady eighth-note accompaniment.

71

Vln. I a *ppp* *p* nat. → s. p.

Vln. I b *ppp* *p* nat. → s. p.

Vln. I c *ppp* *p* nat. → s. p.

Vln. II a *ppp* *ppp* nat. → s. p.

Vln. II b *p* nat. → s. p. *ppp* nat.

Vln. II c *p* nat. → s. p. *ppp* nat.

Vla. *ppp* *f*

Vc. *ppp* arco *f* gliss.

Cb. *ppp* *f* *ppp*

75

Vln. I a *mp* *pp* nat. → s. p. *ppp* < *f* *ppp*

Vln. I b *mp* *pp* nat. → s. p. *ppp* < *f* *ppp*

Vln. I c *mp* *pp* nat. → s. p. *ppp* < *f* *ppp*

Vln. II *f* *ppp* < *f* *ppp* *f*

Vc. *ppp* *n*

Cb. *ppp* *n*

78 **D**

Vln. I a
sul pont. *pp* 3 3 3 3

Vln. I b
sul pont. *pp* 3 3 3 3

Vln. I c
sul pont. *pp* 3 3 3 3

Vln. II a
ppp sul pont. *pp* 3

Vln. II b
ppp sul pont. *pp*

Vln. II c
ppp sul pont. *pp*

Vla. a
arco sul III *ppp*

Vla. b
arco sul III *ppp* *f* *ppp*

Vc. a
arco sul II *ppp* *f* *ppp*

Vc. b
arco *ppp* *f* *ppp*

Cb.

81

Vln. I a

Vln. I b

Vln. I c

Vln. II a

Vln. II b

Vln. II c

Vla. a

Vla. b

Vc. a

Vc. b

Cb.

f

gliss.

ppp

83

Vln. I a

Vln. I b

Vln. I c

Vln. II a

Vln. II b

Vln. II c

Vla. a

Vla. b

Vc. a

Vc. b

Cb.

ppp *f* *ppp*

ppp *f* *ppp*

ppp *f* *ppp*

f *ppp*

85

Vln. I a

Vln. I b

Vln. I c

Vln. II a

Vln. II b

Vln. II c

Vla. a

Vla. b

Vc. a

Vc. b

Cb.

pizz.

f

87

E

nat.

ppp *fff* *ppp* *fff* *ppp*

Vln. I a

ppp *fff* *ppp* *fff* *ppp*

Vln. I b

ppp *fff* *ppp* *fff* *ppp*

Vln. I c

ppp *fff* *ppp* *fff* *ppp*

Vln. II a

ppp *fff* *ppp* *fff* *ppp*

Vln. II b

nat.

ppp *fff* *ppp*

Vln. II c

nat.

fff *ppp*

Vla. a

arco

ppp *fff* *ppp*

Vla. b

arco

ppp *fff* *ppp*

Vc. a

arco

ppp *fff* *ppp*

Vc. b

arco

ppp *fff* *ppp*

Cb.

arco

ppp *fff* *ppp*

92

nat. _____

Vln. I a

fff *ppp* *p* 3

Vln. I b

fff *ppp*

Vln. I c

fff *ppp*

Vln. II a

fff *ppp* *ppp* *pp*

Vln. II b

fff > *ppp* *pp*

Vln. II c

fff > *ppp* *pp*

Vla. a

fff > *ppp* *ff* *ppp* *n*

Vla. b

fff > *ppp* *ff* *ppp* *n*

Vc. a

fff > *ppp* *ff* *ppp* *n*

Vc. b

fff > *ppp* *ff* *ppp* *n*

Cb.

fff > *ppp* *ff* *ppp* *n*

95

s. p. nat. s. p. nat.

Vln. I a

Vln. I b

Vln. I c

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

menacing, looming

f

ppp

div. a 2

98

s. p. nat. s. p.

Vln. I a

Vln. I b

Vln. I c

Vln. II

Vla.

Vc.

Cb.

f

ppp

f

ppp

f

ppp

pizz.

101

Musical score for measures 101-103. The score includes staves for Violin I a, Violin I b, Violin I c, Violin II, Viola, Violoncello, and Contrabasso. Measure 101 features a trill in Violin I b starting with a *p* dynamic and a *nat.* marking. Measure 102 shows a dynamic shift to *s. p.* and a *d* marking. Measure 103 continues the trill with a *f* dynamic and *arco* marking. The Violin II part has a continuous sixteenth-note pattern. The Contrabasso part has a melodic line with *f* dynamics and *arco* markings.



104

Musical score for measures 104-106. The score includes staves for Violin I a, Violin I b, Violin I c, Violin II, Viola, Violoncello, and Contrabasso. Measure 104 features a trill in Violin I c starting with a *p* dynamic and a *nat.* marking. Measure 105 shows a dynamic shift to *s. p.* and a *d* marking. Measure 106 continues the trill with a *f* dynamic and *arco* markings. The Violin II part has a continuous sixteenth-note pattern. The Violoncello part has a melodic line with *ppp* and *f* dynamics and a *div. a 2* marking. The Contrabasso part has a melodic line with *ppp* and *f* dynamics and a *pizz.* marking.

107

Score for measures 107-109. The score includes parts for Vln. I, Vln. II, Vla. a, Vla. b, Vc., and Cb. Vln. I is silent. Vln. II plays a continuous eighth-note pattern. Vla. a and Vla. b play triplets with dynamics *p* and *mf*. Vc. and Cb. play single notes with *mf* dynamics. Performance markings include *arco nat.*, *s. p.*, and *nat.*.

110

Score for measures 110-112. The score includes parts for Vln. I a, Vln. I b, Vln. I c, Vln. II a, Vln. II b, Vln. II c, Vla. a, Vla. b, Vc., and Cb. Vln. I a, b, and c play triplets with dynamics *p* and *mf*. Vln. II a, b, and c play eighth-note patterns. Vla. a and Vla. b play triplets with *s. p.* dynamics. Vc. and Cb. play single notes with *mf* dynamics. Performance markings include *nat.*, *s. p.*, and *pizz.*.

114

The musical score is arranged in a system with the following parts from top to bottom:

- Vln. I a:** Treble clef. Features a triplet of eighth notes (Bb, A, G) and a triplet of eighth notes (F, E, D) in the first measure of the second system. Markings include "sul pont." and "d".
- Vln. I b:** Treble clef. Features a triplet of eighth notes (Bb, A, G) and a triplet of eighth notes (F, E, D) in the first measure of the second system. Marking includes "d".
- Vln. I c:** Treble clef. Rests throughout the system.
- Vln. II a:** Treble clef. Features a continuous eighth-note pattern in the first measure of the first system, which continues in the second system.
- Vln. II b:** Treble clef. Rests throughout the system.
- Vln. II c:** Treble clef. Rests throughout the system.
- Vla.:** Alto clef. Rests throughout the system.
- Vc.:** Bass clef. Features a single eighth note in the first measure of the second system.
- Cb.:** Bass clef. Features a single eighth note in the first measure of the second system.

Rehearsal mark 114 is indicated by a double bar line at the beginning of the second system.