

Cecilia Livingston

# 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

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**Sinister, watching; like vultures, ♩ = 60**

Violin I

Violin II

Viola a  
nat. → sul pont.     \*\*     nat. → s. p.

Viola b  
nat. → s. p.

Violoncello  
pizz.     mp

Contrabass

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

Vln. I

Vln. II  
div. a 3     ppp → f → ppp

Vla. a  
nat. → s. p.

Vla. b  
nat. → s. p.

Vc.  
mp

Cb.

10

Score for measures 10-12. The score includes staves for Vln. I, Vln. II, Vla. a, Vla. b, Vc., and Cb. The time signature changes from 2/4 to 4/4 at measure 11. Vln. I and II play a sustained note with a *div. a 3* marking. Vla. a and Vla. b play a triplet pattern with *nat.* and *s. p.* markings. Vc. plays a simple bass line with *mp* dynamics. Cb. is silent.



14

Score for measures 14-16. The score includes staves for Vln. I, Vln. II, Vla. a, Vla. b, Vc., and Cb. The time signature changes from 4/4 to 3/4 at measure 15. Vln. I plays a chordal figure with *f* dynamics. Vln. II plays a sustained note with *div. a 3* marking. Vla. a and Vla. b play a triplet pattern with *nat.* and *s. p.* markings. Vc. plays a simple bass line with *mp* dynamics. Cb. plays a single note with *pizz.* marking.

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

Vla. b *p* 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

Vla. b *p* 3 3

Vc. *mp*

Cb. *mp*

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5

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. Measure 24 features a trill in Vln. I a and Vln. I b, and a triplet in Vla. a. Measure 25 features a trill in Vln. I b. Measure 26 features a trill in Vln. I a and Vln. I b, and a triplet in Vla. a.



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 (B-flat major/D minor) and the time signature is 4/4. Dynamics range from *p* to *mf*. Trills and triplets are indicated with 'nat.' and 's. p.' markings. Measure 27 features a trill in Vln. I a and Vln. I b, and a triplet in Vln. I a. Measure 28 features a trill in Vln. I a and Vln. I b, and a triplet in Vln. I a. Measure 29 features a trill in Vln. I a and Vln. I b, and a triplet in Vln. I a. The Cb. staff has a *mf* dynamic marking at the end of the section.

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 *mp* dynamic. Vln. I b and Vln. I c play triplets with *mf* dynamics, marked *nat.* and *sul pont.*. Vln. II plays a continuous sixteenth-note pattern. Vla. has a melodic line. Vc. has a *div. a 2* section with *ppp* and *f* dynamics. 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 *ppp*, *f*, and *mf* dynamics, marked *nat. espressivo* and *tr*. Vln. I c plays triplets with *mf* dynamics, marked *nat.* and *s. p.*. Vln. II continues the sixteenth-note pattern. Vla. has a melodic line. Vc. has a *ppp* dynamic. 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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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 *mp* nat. *d* *s. p.*

Vln. I c *mp* nat. *d* *s. p.* nat. *d*

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 a and Violin I b parts feature pizzicato (pizz.) markings and triplets, with dynamics of *mf*. Violin I c has a triplet in measure 52 and a natural (nat.) marking in measure 53. Violin II has a continuous sixteenth-note pattern. Viola has pizzicato triplets in measure 52. Violoncello and Contrabasso parts are marked *ppp*.

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 and Violin I b parts feature arco *espressivo* markings and a sextuplet (6) in measure 54, with dynamics of *p*, *f*, and *mf*. Violin I a also has a glissando (gliss.) marking in measure 55. Violin I b has a triplet in measure 54 and triplets in measure 55. Violin I c has a triplet in measure 54 and pizzicato triplets in measure 55. Violin II has a continuous sixteenth-note pattern. Viola has triplets in measure 54 and triplets in measure 55. Violoncello and Contrabasso parts are marked *ppp*.

11

57

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

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

Vla.: *mf*

Vc.: *mf*

Cb.: *mf*

arco nat. espressivo

(pizz.)

pizz.

pizz.

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.: *mp*

Cb.: *mp*

gliss.

gliss.

gliss.

gliss.

nat. → s. p.

arco nat. → s. p.

nat.

3

3

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.

Measure 67 includes the instruction *arco div. a 2* for the Viola and *ppp* for the Violoncello.

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 (*mp*) with *nat.* and *s. p.* markings. Dynamics range from *mp* 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.

Measure 71 includes the instruction *arco div. a 2* for the Viola and *ppp* for the Violoncello.

71

nat. → s. p.

*ppp*

*p* nat. → s. p.

*ppp*

*p* nat.

*ppp*

*ppp*

*ppp*

nat. → s. p.

*p* nat. → s. p.

*ppp*

nat.

*ppp*

nat.

*ppp*

*p*

*ppp*

*f*

div. a 2

*ppp* arco *f*

*ppp* *f* *ppp*

75

nat. → s. p.

*mp* nat. → *pp* s. p.

*mp* nat. → *pp*

*ppp* < *f* *ppp*

nat.

*ppp* < *f* *ppp*

nat.

*ppp* < *f* *ppp*

nat.

*ppp* < *f* *ppp*

*f* *ppp* < *f* *ppp* < *f*

*ppp* *f*

*ppp* *n*

78 **D**

*sul pont.*  
*pp* 3 3 3 3

*sul pont.*  
*pp* 3 3 3 3

*sul pont.*  
*pp* 3 3 3 3

*sul pont.*  
*pp* 3

*sul pont.*  
*pp*

*sul pont.*  
*pp*

*sul pont.*  
*pp*

*arco sul III*  
*ppp*

*arco sul III*  
*ppp* *f* *ppp*

*arco sul II*  
*ppp* *f* *ppp*

*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  
pizz.  
*f*

Vla. b  
pizz.  
*f*

Vc. a  
pizz.  
*f*

Vc. b  
pizz.  
*f*

Cb.  
pizz.  
*f*

87 E nat.

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 *ppp* *fff* *ppp*

Vln. II c *ppp* *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*

div. a 2

*ppp*

menacing, looming

*f*

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 Vln. I a, Vln. I b, Vln. I c, Vln. II, Vla., Vc., and Cb. Vln. I b has a triplet of eighth notes starting at measure 101, marked *p*. Vln. II has a continuous eighth-note accompaniment. Cb. has an *arco* section starting at measure 102, marked *f*, with a triplet of eighth notes. Dynamics include *nat.*, *s. p.*, and *d*.



104

Musical score for measures 104-106. The score includes staves for Vln. I a, Vln. I b, Vln. I c, Vln. II, Vla., Vc., and Cb. Vln. I c has a triplet of eighth notes starting at measure 104, marked *p*. Vln. II has a continuous eighth-note accompaniment. Vc. has a *div. a 2* section starting at measure 104, with dynamics *ppp*, *f*, and *ppp*. Cb. has a *pizz.* section starting at measure 105, marked *ppp* and *f*. Dynamics include *nat.*, *s. p.*, and *d*.

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 *arco nat.*, *s. p.*, and *nat.*.

114

The musical score is arranged in a standard orchestral format. The staves from top to bottom are: Violin I (a, b, c), Violin II (a, b, c), Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. In the first measure, Violin I a and b play triplets of eighth notes. An arrow labeled 's. p.' points from the first measure to the second. In the second measure, Violin I a and b play triplets of eighth notes with a 'sul pont.' marking above the first triplet and a 'd' marking above the second. Violin II a plays a continuous eighth-note pattern. The Violoncello and Contrabass parts play a simple eighth-note pattern. The Viola, Violin I c, Violin II b, and Violin II c parts are silent throughout the page.