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Contemporary Music Score Collection

Title

Ascension

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Ascension

Emily Liushen

Violin I

Violin II

Viola

Violoncello

Contrabass

3/4 = 76

p *pp*

pp *pp*

pp *pp*

pp *pp*

pp *pp*

[illegible]

The musical score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Violin I (Vln. I): The first system begins with a measure marked 'A' and a first ending bracket. The second system starts at measure 20 and includes a second ending bracket. Dynamics include *p* and *pp*.

Violin II (Vln. II): The first system begins with a measure marked 'A' and a first ending bracket. The second system starts at measure 20 and includes a second ending bracket. Dynamics include *pp* and *p*.

Viola (Vla.): The first system begins with a measure marked 'A' and a first ending bracket. The second system starts at measure 20 and includes a second ending bracket. Dynamics include *pp* and *p*.

Violoncello (Vc.): The first system begins with a measure marked 'A' and a first ending bracket. The second system starts at measure 20 and includes a second ending bracket. Dynamics include *pp* and *mp*. The instruction *senza dim.* (without diminuendo) is present.

Contrabasso (Cb.): The first system begins with a measure marked 'A' and a first ending bracket. The second system starts at measure 20 and includes a second ending bracket. Dynamics include *pp* and *p*.

2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p senza dim.

p

p

p

cresc.

p

30

35

[illegible]

[illegible][illegible]

65 70

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp*

pp *mp*

pp

pp

3

3

3

3

80 85

Vln. I

Vln. II

Vla.

Vc.

Cb.

II (II) IV IV IV

Violin I: (8) 95 5
Violin II: (8) gliss. sul A
Viola: accelerate gradually, to tremolo
Violoncello: 3
Contrabasso:

(8)

100

1

Vln. I

Vln. II

Vla.

Vc.

Cb.

(simile)

accelerate gradually, to tremolo

8 gliss. sul E

[illegible]

52

F

Relentless $\text{♩} = 28$

110

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f sub.

f sub.

f sub.

f sub.

f sub.

vary bowings at cellist's discretion
create thickly-textured clouds of sound

vary bowings at bassist's discretion
create thickly-textured clouds of sound

accel.

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

(simile for all repeated boxed figures)

(simile for all repeated boxed figures)

gliss.

gliss.

gliss.

gliss.

gliss.

G

$\text{♩} = 40$

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

gliss.

gliss.

gliss.

vary bowings at violist's discretion
create thickly-textured clouds of sound

accel.

120

$\text{♩} = 60$

vary bowings at violinist's discretion
create thickly-textured clouds of sound

vary bowings at violinist's discretion
create thickly-textured clouds of sound

(simile for all repeated boxed figures)

(simile for all repeated boxed figures)

(simile for all repeated boxed figures)

H

8

125

$\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

alarm-like

ff no dim.
abrupt cutoff

ff no dim.
abrupt cutoff

3

Musical notation for Vc. part, measures 125-126, showing a sequence of notes (F#, G, A, B) with a dotted line above them, enclosed in a box.

Musical notation for Cb. part, measures 125-126, showing a sequence of notes (F#, G, A, B) with a dotted line above them, enclosed in a box.