

John Frandsen

Saturday Night Blues

for string ensemble



Commissioned by
Ny Musik i Birkerød
with support from
Statens Kunstfond

www.johnfrandsen.eu

January 2012
Dur.: 5 min.

Saturday Night Blues

for string ensemble

Andante commodo ♩=84

John Frandsen, 2012

The musical score is arranged in five systems, each containing five staves for different string instruments: Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.).

System 1 (Measures 1-5):
- **VI.I:** Starts with a whole rest, then a quarter rest, followed by a quarter note G4 (f), a quarter note A4 (mf), and a triplet of eighth notes G4, A4, B4 (mf).
- **VI.II:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mf), and a quarter note A3 (mf).
- **Vla.:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mf), a quarter note A3 (mf), a quarter note B3 (mf), a quarter note C4 (mf), a quarter note D4 (mf), a quarter note E4 (mf), a quarter note F4 (mf), a quarter note G4 (mf), a quarter note A4 (mf), a quarter note B4 (mf), a quarter note C5 (mf), a quarter note B4 (mf), a quarter note A4 (mf), a quarter note G4 (mf).
- **Vlc.:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mf marc.), a quarter note A3 (mf marc.), a quarter note B3 (mf marc.), a quarter note C4 (mf marc.), a quarter note D4 (mf marc.), a quarter note E4 (mf marc.), a quarter note F4 (mf marc.), a quarter note G4 (mf marc.), a quarter note A4 (mf marc.), a quarter note B4 (mf marc.), a quarter note C5 (mf marc.), a quarter note B4 (mf marc.), a quarter note A4 (mf marc.), a quarter note G4 (mf marc.).
- **Cb.:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mf marc.), a quarter note A3 (mf marc.), a quarter note B3 (mf marc.), a quarter note C4 (mf marc.), a quarter note D4 (mf marc.), a quarter note E4 (mf marc.), a quarter note F4 (mf marc.), a quarter note G4 (mf marc.), a quarter note A4 (mf marc.), a quarter note B4 (mf marc.), a quarter note C5 (mf marc.), a quarter note B4 (mf marc.), a quarter note A4 (mf marc.), a quarter note G4 (mf marc.).

System 2 (Measures 6-10):
- **VI.I:** Starts with a whole rest, then a quarter rest, followed by a quarter note G4 (f), a quarter note A4 (mf), a quarter note B4 (f), a quarter note C5 (mf), a quarter note B4 (mf), a quarter note A4 (mf), a quarter note G4 (mf).
- **VI.II:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mf), a quarter note A3 (mf), a quarter note B3 (mf), a quarter note C4 (mf), a quarter note D4 (mf), a quarter note E4 (mf), a quarter note F4 (mf), a quarter note G4 (mf), a quarter note A4 (mf), a quarter note B4 (mf), a quarter note C5 (mf), a quarter note B4 (mf), a quarter note A4 (mf), a quarter note G4 (mf).
- **Vla.:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mf), a quarter note A3 (mf), a quarter note B3 (mf), a quarter note C4 (mf), a quarter note D4 (mf), a quarter note E4 (mf), a quarter note F4 (mf), a quarter note G4 (mf), a quarter note A4 (mf), a quarter note B4 (mf), a quarter note C5 (mf), a quarter note B4 (mf), a quarter note A4 (mf), a quarter note G4 (mf).
- **Vlc.:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mp), a quarter note A3 (mf), a quarter note B3 (mf), a quarter note C4 (mf), a quarter note D4 (mf), a quarter note E4 (mf), a quarter note F4 (mf), a quarter note G4 (mf), a quarter note A4 (mf), a quarter note B4 (mf), a quarter note C5 (mf), a quarter note B4 (mf), a quarter note A4 (mf), a quarter note G4 (mf).
- **Cb.:** Starts with a whole rest, then a quarter rest, followed by a quarter note G3 (mp), a quarter note A3 (mf), a quarter note B3 (mf), a quarter note C4 (mf), a quarter note D4 (mf), a quarter note E4 (mf), a quarter note F4 (mf), a quarter note G4 (mf), a quarter note A4 (mf), a quarter note B4 (mf), a quarter note C5 (mf), a quarter note B4 (mf), a quarter note A4 (mf), a quarter note G4 (mf).

10

VI.I

VI.II

Vla.

Vlc.

Cb.

f

mf

mp

mf

mp

mf

14

VI.I

VI.II

Vla.

Vlc.

Cb.

mp

p

p

p

p

1

18

VI. solo *mf* *solo*

VI.I *mf* *giocoso* *tr*

VI.II *mf* *giocoso* *tr*

Vla. *fz* *arco* *tr* *mp*

Vlc. *fp* *mp*

Cb. *pizz.* *fz*

22

VI. solo

VI.I *tr*

VI.II *tr*

Vla.

Vlc.

Cb.

26

VI. solo

pp

VI.I

p

VI.II

p

Vla.

p

Vlc.

pp

Cb.

30

VI. solo

mp

VI.I

mf

VI.II

mf

Vla.

mf

Vlc.

mp

Cb.

mp

34

2

VI. solo

VI.I

VI.II

Vla.

Vlc.

Cb.

mf

pizz.

f

f

39

VI.I

VI.II

Vla.

Vlc.

Cb.

p

f

sim.

f al tallone

44

VI.I

VI.II

Vla.

Vlc.

Cb.

49

VI.I

mf

VI.II

ord.

mf

Vla.

Vlc.

mf

Cb.

mf stacc.

54

VI.I

VI.II

Vla.

Vlc.

Cb.

f

f

f

Detailed description: This block contains the musical score for measures 54 through 58. It features five staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 2/4 time and includes various dynamics such as *f* (forte) and *f* (forte) with hairpins. The Viola part has a complex rhythmic pattern with many sixteenth notes. The Violoncello and Contrabass parts have fewer notes, often with rests.

59

3

VI.I

VI.II

Vla.

Vlc.

Cb.

p

pp

mf p

arco

p

Detailed description: This block contains the musical score for measures 59 through 63. It features the same five staves as the previous block. Measure 59 is marked with a circled '3', indicating a triplet. Dynamics include *p* (piano), *pp* (pianissimo), *mf p* (mezzo-forte piano), and *arco* (arco). The Viola part has a long horizontal line above it, possibly indicating a sustained note or a specific performance instruction. The Violoncello part has triplet markings under some notes.

63

VI.I

VI.II

Vla.

Vlc.

Cb.

p

mf p *mf p* *sim.*

67

VI.I

VI.II

Vla.

Vlc.

Cb.

mf p

flautando

71

VI.I

VI.II

Vla. *flautando*

Vlc.

Cb.

75

VI.I

VI.II

Vla. *pp*

Vlc.

Cb.

4 *Larghetto* ♩=63

79

VI. solo

VI.I

VI.II

Vla.

Vlc.

Cb.

f

f

à niente

f

f

f

83

VI. solo

VI.I

VI.II

Vla.

Vlc.

Cb.

f

f

f

ff

p

f

87

VI. solo

VI.I

VI.II

Vla.

Vlc.

Cb.

3

mf

3

6

f

p

mf

91

VI. solo

VI.I

VI.II

Vla.

Vlc.

Cb.

f

5

mp espr.

p

mp

mf

mp

mf

mf

mf

5 *Allegro vivace* ♩=144

95

VI. solo

VI.I

VI.II

Vla.

Vlc.

Cb.

7 *p*

f

ord. *f*

6 *ff* *p* *f*

ord. *f*

div. *mp* *staccato sempre* *f*

f

f

99

VI.I

VI.II

Vla.

Vlc.

Cb.

f marc.

f marc.

f

f

102

VI.I

fz *f*

VI.II

fz *f*

Vla.

Vlc.

pizz. *arco*

fz *f*

Cb.

pizz. *arco*

fz *f*

105

VI.I

ff

VI.II

ff

Vla.

Vlc.

ff

Cb.

ff

108

VI.I *f marc.* *fz* *ff*

VI.II *f marc.* *fz* *ff*

Vla. *fz* *ff*

Vlc. *pizz.* *fz* *arco* *ff*

Cb. *pizz.* *fz* *arco* *ff*

111

VI.I *ord.* *mf*

VI.II *ord.* *mf*

Vla. *mf*

Vlc.

Cb.

114

VI.I

VI.II

Vla.

Vlc.

Cb.

f

f

f

f

f

Detailed description: This system of music covers measures 114 to 116. It features five staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). Measures 114 and 115 show the strings playing chords with accents. In measure 116, the strings play sustained notes with a forte (*f*) dynamic. The Viola part consists of a continuous eighth-note pattern throughout the system.

117

VI.I

VI.II

Vla.

Vlc.

Cb.

ord.

mf

mp

p

mp

pizz.

mp

Detailed description: This system of music covers measures 117 to 120. It features the same five staves as the previous system. In measure 117, the Violin I part has a rest, while Violin II plays chords with a mezzo-piano (*mp*) dynamic. In measure 118, the Violin I part enters with an *ord.* (ordine) marking and a mezzo-forte (*mf*) dynamic. The Viola part continues with a continuous eighth-note pattern, marked piano (*p*). In measure 120, the Violoncello and Contrabasso parts play a single note with a mezzo-piano (*mp*) dynamic, marked *pizz.* (pizzicato).

120

VI.I

VI.II

Vla.

Vlc.

Cb.

f

f

f

arco

f

6

123

VI.I

VI.II

Vla.

Vlc.

Cb.

f martellato

f martellato

pizz.

f

127

VI.I

VI.II

Vla.

Vlc.

Cb.

pizz.

f

131

VI.I

VI.II

Vla.

Vlc.

Cb.

p

p

f

pp

135

VI.I

VI.II

Vla.

Vlc.

Cb.

p

p

Detailed description: This system of music covers measures 135 to 138. It features five staves: VI.I (Violin I), VI.II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabasso). The key signature has one flat (B-flat). VI.I and VI.II play a melodic line with a slur over measures 135-138. VI.II has a sharp sign above the staff in measure 137. Vla. plays a rhythmic eighth-note pattern. Vlc. and Cb. have rests in measures 135 and 136, then enter in measure 137 with a single note marked *p* (piano).

139

VI.I

VI.II

Vla.

Vlc.

Cb.

arco

arco

Detailed description: This system of music covers measures 139 to 142. It features the same five staves as the previous system. VI.I and VI.II play a melodic line with a slur over measures 139-142. VI.II has a sharp sign above the staff in measure 139. Vla. continues with the rhythmic eighth-note pattern. Vlc. and Cb. have rests in measures 139 and 140, then enter in measure 141 with a single note marked *arco* (arco).

143

VI.I

VI.II

Vla.

Vlc.

Cb.

f

f

f

pizz.

f

Detailed description: This block contains the musical score for measures 143 through 146. It features five staves: VI.I (Violin I), VI.II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabasso). The key signature has one flat (B-flat). The time signature is 3/4. In measure 143, VI.I and VI.II play a half note chord (F4, C5). VI.II has a *f* dynamic. Vla. plays a sixteenth-note pattern starting on G3. Vlc. and Cb. play a half note chord (F3, C4). In measure 144, VI.I and VI.II play a half note chord (F4, C5). VI.II has a *f* dynamic. Vla. continues the sixteenth-note pattern. Vlc. and Cb. play a half note chord (F3, C4). In measure 145, VI.I and VI.II play a half note chord (F4, C5). VI.II has a *f* dynamic. Vla. continues the sixteenth-note pattern. Vlc. and Cb. play a half note chord (F3, C4). In measure 146, VI.I and VI.II play a half note chord (F4, C5). VI.II has a *f* dynamic. Vla. continues the sixteenth-note pattern. Vlc. plays a half note chord (F3, C4) with a *pizz.* marking. Cb. plays a half note chord (F3, C4).

147

VI.I

VI.II

Vla.

Vlc.

Cb.

fz

fz

f sub.

mp

f

f

Detailed description: This block contains the musical score for measures 147 through 150. It features five staves: VI.I (Violin I), VI.II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabasso). The key signature has one flat (B-flat). The time signature is 3/4. In measure 147, VI.I and VI.II play a half note chord (F4, C5) with a *fz* dynamic. Vla. plays a sixteenth-note pattern starting on G3. Vlc. and Cb. play a half note chord (F3, C4). In measure 148, VI.I and VI.II play a half note chord (F4, C5) with a *fz* dynamic. Vla. continues the sixteenth-note pattern. Vlc. and Cb. play a half note chord (F3, C4). In measure 149, VI.I and VI.II play a half note chord (F4, C5) with a *fz* dynamic. Vla. continues the sixteenth-note pattern. Vlc. and Cb. play a half note chord (F3, C4). In measure 150, VI.I and VI.II play a half note chord (F4, C5) with a *fz* dynamic. Vla. continues the sixteenth-note pattern. Vlc. plays a half note chord (F3, C4). Cb. plays a half note chord (F3, C4) with a *f* dynamic.

159

VI.I

VI.II

Vla.

Vlc.

Cb.

163

VI.I

VI.II *mf*

Vla.

Vlc. *pizz.*
fz

Cb. *pizz.*
fz

167

VI.I
fz *ff*

VI.II
fz *pizz.* *ff*

Vla.
f *ff*

Vlc.
fz *ff*

Cb.
fz *ff*

John Frander

Duration: 5 min.

*Den Gamle Skole, Farum
27. februar 2012*