

DINOS CONSTANTINIDES

Silence and Thunder

for strings and percussion

LRC 186



magni

Magni Publications

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This composition was inspired by a casual conversation I had with my daughter Lenna, to whom it is dedicated. The basic materials of the music were in my mind for several days but the piece was actually written in its entirety in one day in Arizona on Friday, August 13, 1999.

As the title indicates, Silence and Thunder denotes two contrasting ideas based on dynamics. "Silence" is represented mostly in the static and soft string materials. "Thunder" is mostly manifested in the percussion, which employs two instruments: any keyboard percussion which meets the range of the music and any indefinite pitch membranophone. Numerology is a major component in the construction of the composition which is based on the numbers 3 and 7. Throughout the piece, the two numbers control the flow of the music. Two consecutive thirds plus one seventh highlight the importance of the day the work was completed (August 13).

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The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the 1981 Brooklyn College International Chamber Opera Competition and the 1985 First Midwest Chamber Opera Conference. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In the 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

Silence and Thunder

for Lenna

for
Strings and percussion

DINOS CONSTANTINIDES

Any Keyboard Percussion

Any Indefinite Pitch Membranophone

Violin I

Violin II

Viola

Violoncello

Double Bass

$\bullet = 80$

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

6

13

Keyb. *f* 5 3 6 *mp*

Memb.

Vn.I *f* *pp*

Vn.II *pp*

Vla. *f* *pp*

Vc. *pp*

D-B. *pizz* *pp*

18

Keyb. *ff* 7 6 6 6 6

Memb.

Vn.I

Vn.II

Vla.

Vc. *mp* *mp*

D-B. *arco* *mp*

22

Keyb. 6 6

Memb. *pp* *p* *pp*

Vn.I *pp*

Vn.II *pp*

Vla. 3 *mp*

Vc. *mp* *pp*

D-B. *pizz.* *arco* *mp* *pp* *pizz.* *mp*

26

Keyb.

Memb. *pp* *ppp*

Vn.I *f* *ppp*

Vn.II *f* *ppp*

Vla. *mf* *f* *ppp*

Vc. *f* *ppp*

D-B. *arco* *f* *ppp*

31

Keyb. *fff* *dim.* ----- *mf*

Memb.

Vn.I *f* *pp*

Vn.II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

D-B. *f* *pizz.* *pp*

34

Keyb. *mp* *p* *pp* *fff*

Memb.

Vn.I *p*

Vn.II *p*

Vla. *p*

Vc. *p*

D-B. *arco* *p*

38

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

ff

ff

ff

pizz.

arco

mp

Detailed description: This system of musical notation covers measures 38 to 41. The keyboard part is silent. The percussion part has a single note in measure 38, followed by rests in measures 39 and 40, and a short rhythmic figure in measure 41. The first violin part has a long note in measure 38, followed by a crescendo leading to a fortissimo (ff) dynamic in measure 40. The second violin part has a long note in measure 38, followed by a crescendo leading to a fortissimo (ff) dynamic in measure 40. The viola part has a long note in measure 38, followed by a crescendo leading to a fortissimo (ff) dynamic in measure 40. The cello part has a long note in measure 38, followed by a crescendo leading to a fortissimo (ff) dynamic in measure 40. The double bass part starts with a pizzicato (pizz.) dynamic in measure 38, switches to arco in measure 39, and returns to pizz. in measure 41 with a mezzo-piano (mp) dynamic.

42

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

f

fff

p

f

p

f

mf

f

p

f

f

arco

f

Detailed description: This system of musical notation covers measures 42 to 45. The keyboard part is silent. The percussion part has a single note in measure 42, followed by rests in measures 43 and 44, and a short rhythmic figure in measure 45 with a fortississimo (fff) dynamic. The first violin part starts with a piano (p) dynamic in measure 42, followed by a crescendo leading to a forte (f) dynamic in measure 44. The second violin part starts with a piano (p) dynamic in measure 42, followed by a crescendo leading to a forte (f) dynamic in measure 44. The viola part starts with a mezzo-forte (mf) dynamic in measure 42, followed by a crescendo leading to a forte (f) dynamic in measure 44. The cello part starts with a piano (p) dynamic in measure 42, followed by a crescendo leading to a forte (f) dynamic in measure 44. The double bass part starts with a piano (p) dynamic in measure 42, followed by a crescendo leading to a forte (f) dynamic in measure 44. The double bass part also includes an arco instruction in measure 44.

47 *p cresc.* *fff* *Piu mosso*

Memb.

Vn.I *ff* *Piu mosso*

Vn.II *ff*

Vla. *ff* *arco*

Vc. *ff* *arco*

D-B. *ff*

51

Keyb.

Memb. *ff* *p*

Vn.I *mp* 3

Vn.II *mp* 3

Vla. *pizz.* *arco* *p* *cresc.*

Vc. *pizz.* *arco* *p* *cresc.*

D-B. *pizz.* *arco* *p*

55

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

mf

f

mf

f

mf

f

pizz.

f

pizz.

f

pizz.

f

58

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

ff

arco

pizz.

arco

pizz.

pizz.

61

Keyb. *p* *cresc.*

Memb.

Vn.I *mp* *mf*

Vn.II *mp* *mf*

Vla. *arco* *p* *cresc.* *mf*

Vc. *arco* *p* *cresc.* *mf*

D-B. *p*

64

Keyb. *f* *p*

Memb.

Vn.I *f* *p*

Vn.II *f* *p*

Vla. *pizz.* *f* *p* *arco* *p*

Vc. *pizz.* *f* *p* *arco* *p*

D-B. *f* *p*

67

Keyb. *pp*

Memb.

Vn.I *p* 3

Vn.II *p* 3

Vla. *pizz.* *f* *arco* *p*

Vc. *pizz.* *f* *arco* *p*

D-B. *pizz.* *f* *p*

70

Keyb. *ff* *p* *ff dim.*

Memb.

Vn.I *mp* 3 *f*

Vn.II *mp* 3 *f*

Vla. *f* *pizz.* *f*

Vc. *f* *pizz.* *f*

D-B. *f*

73

Keyb. *p* *pp* *fff*

Memb.

Vn.I *pp* *f*

Vn.II *pp* *f*

Vla. *pp* *f* arco

Vc. *pp* arco

D-B. *pp* arco

76

Keyb. *mf*

Memb. *pp*

Vn.I *pp*

Vn.II *pp*

Vla. *pp*

Vc. *f* *pp*

D-B. *f* *pp*

Tempo I

79

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

p

p

pizz.

mp

Detailed description: This system of musical notation covers measures 79, 80, and 81. The keyboard part is silent. The membrane cymbals play a rhythmic pattern of eighth notes. The first violin part has a melodic line starting on a half note, moving to a quarter note, and then a half note, with a dynamic marking of *p*. The second violin part has a similar melodic line, also marked *p*. The viola part plays a half note. The violin and viola parts are tied across measures. The cello part has a melodic line starting on a half note, moving to a quarter note, and then a half note. The double bass part has a similar melodic line, with a dynamic marking of *mp* and a *pizz.* marking in the final measure.

82

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

mf

f

f

f

arco

f

Detailed description: This system of musical notation covers measures 82, 83, and 84. The keyboard part is silent. The membrane cymbals play a rhythmic pattern of eighth notes. The first violin part has a melodic line starting on a half note, moving to a quarter note, and then a half note. The second violin part has a similar melodic line, with a dynamic marking of *f*. The viola part has a melodic line starting on a half note, moving to a quarter note, and then a half note, with a dynamic marking of *mf*. The violin and viola parts are tied across measures. The cello part has a melodic line starting on a half note, moving to a quarter note, and then a half note, with a dynamic marking of *f*. The double bass part has a melodic line starting on a half note, moving to a quarter note, and then a half note, with a dynamic marking of *f* and an *arco* marking in the final measure.

85

Keyb. *f* 5 3

Memb.

Vn.I *f*

Vn.II

Vla. *f*

Vc.

D-B.

88

Keyb. 6 3

Memb.

Vn.I *8va*

Vn.II

Vla.

Vc.

D-B.

91

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

ff

ff

ff

ff

ff

94

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

pp

loco

f \triangleright *p*

f \triangleright *p*

f \triangleright *p*

f \triangleright *p*

f \triangleright *p*

Silence and Thunder

97

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

p *pp* *pp* *p* *pp* *pp*

pp

pp

pizz.

pizz.

pizz.

101

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

ff *mf*

ppp

ff dim.

ff dim.

arco mp

arco mp

arco mp

ff

104

Keyb. *mp* *p* *fff*

Memb.

Vn.I *pp*

Vn.II *pp*

Vla. *pp*

Vc. *pp* *mf*

D-B. *pp* *mf*

108

Keyb. *pp*

Memb. *p*

Vn.I *mp*

Vn.II *mp*

Vla. *mf*

Vc. *f* *pp* *mp*

D-B. *f* *pp* *mp* *pizz.*

114

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

mp *cresc.* *fff*

mf *f*

mf *f*

f *ff*

f *ff*

f *ff*

arco

119

Keyb.

Memb.

Vn.I

Vn.II

Vla.

Vc.

D-B.

ff

ff *pp* *n*

ff *pp* *n*

ff *pp* *n*

ff *n*

ff *n*

ff *n*

(Ossia 8va. up)

Silence and Thunder

Percussion

for
Strings and percussion

for Lenna

DINOS CONSTANTINIDES

$\text{♩} = 80$

1 8 2

f

f 5

14 3

mp

6

20 *ff* 6 6 6 6

22 7 6

pp *p* *pp* *pp*

29 *ppp* *fff* dim. -----

33 5

mf *mp* *p* *pp* *fff*

39 *ff* 2 *f* *fff*

47 7 *p cresc.* 7 *fff* *Piu mosso* 3 *ff*

Silence and Thunder
Percussion

53

Musical staff 53: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: quarter rest, quarter note G4, quarter rest. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: quarter rest. Measure 4: eighth notes G4, A4, B4, C5. Dynamics: *p* under measure 2, *f* under measure 4.

58

Musical staff 58: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: quarter rest. Measure 4: quarter rest. Dynamics: *ff* under measure 1, *f* under measure 2. Fingering: '5' under notes in measures 2, 3, and 4.

60

Musical staff 60: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: eighth notes G4, A4, B4, C5. Dynamics: *p* under measure 3, *cresc.* under measure 4. Fingering: '5' under notes in measures 1, 2, and 3.

63

Musical staff 63: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: quarter note G4. Dynamics: *f* under measure 2. Fingering: '3' under notes in measure 2.

67

Musical staff 67: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: quarter note G4. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: quarter note G4. Dynamics: *f* under measure 2, *pp* under measure 4.

70

Musical staff 70: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: eighth notes G4, A4, B4, C5. Dynamics: *ff* under measure 1, *p* under measure 3, *ff dim.* under measure 4.

73

Musical staff 73: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: quarter note G4. Dynamics: *p* under measure 1, *pp* under measure 2, *fff* under measure 3, *mf* under measure 4.

77 *Tempo I*

Musical staff 77: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: eighth notes G4, A4, B4, C5. Dynamics: *pp* under measure 1.

81

Musical staff 81: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: eighth notes G4, A4, B4, C5. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes G4, A4, B4, C5. Measure 4: quarter rest.

Silence and Thunder
Percussion

85 *f* 5 3

89 3 *ff* 6 7

93

96 *pp* *p* *pp* *pp* *p* *pp*

100 *pp* *ppp* *ff* *mf*

104 *mp* *p* *fff*

109 *pp* *p* *mp* *cresc.* *fff* 3 3

119 *ff* 7 7 2

Detailed description: This is a musical score for percussion, titled "Silence and Thunder". The score is written on a single staff in treble clef. It consists of several systems of music. The first system (measures 85-88) features a melodic line with a forte (*f*) dynamic and includes a triplet of eighth notes. The second system (measures 89-92) continues the melodic line with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes and a sixteenth-note run. The third system (measures 93-95) shows a rhythmic pattern of eighth notes. The fourth system (measures 96-99) is a rhythmic exercise with alternating *pp* and *p* dynamics. The fifth system (measures 100-103) features a dynamic range from *pp* to *ppp*, followed by a fortissimo (*ff*) section and a mezzo-forte (*mf*) section. The sixth system (measures 104-108) includes dynamics of *mp*, *p*, and *fff*. The seventh system (measures 109-118) features dynamics of *pp*, *p*, *mp*, *cresc.*, and *fff*, with triplet markings. The eighth system (measures 119-122) starts with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes and a final measure with a fermata.

Any Keyboard Percussion

Silence and Thunder

for *Lenna*

for
Strings and percussion

$\text{♩} = 80$

1 8 2 **DINOS CONSTANTINIDES**

14 3 *f* 5 *f* *mp* 6

19 7 *ff* 6 6 6 6

22 6 6 9 *fff* *dim.*

33 5 *mf* *mp* *p* *pp* *fff*

38 9 7 *p cresc.* 7 7 *fff* *Piu mosso* 4

53 4 *ff*

2 - Any keyboard percussion

59

5 5 5 5 5 5 5 5 5 5

61

5 5 5

p *cresc.*

64

3

f *p*

68

f *pp* *ff*

71

p *ff dim.* *p*

74

pp *fff* *mf* *Tempo I 8*

85

3 3

f 5 6

3 - Any keyboard percussion

90

3

7 *ff*

94

6

ff

103

mf *mp* *p*

107

fff *pp*

9

119

7

ff 7 2

Any Indefinite
Pitch Membranophone

Silence and Thunder

for Lenna

for
Strings and percussion

DINOS CONSTANTINIDES

1 23
pp *p* *pp* *pp*

30 8 2
ppp *ff*

44 2 3
f *fff* *ff*

53 4
p *f*

61 4 4 8
pp

79

84 12 8
pp *p* *pp* *pp* *p* *pp* *ppp*

110 3 3 4
p *mp* *cresc.* *fff*

Violin I

Silence and Thunder

for Lenna

for
Strings and percussion

DINOS CONSTANTINIDES

1 = 80

pp

7 *p*

13 *f* *pp*

19 *pp*

25 *f* *ppp*

31 *f* *pp*

37 *ff* *p*

43 *f* *ff*

49 *Piu mosso*

2 - Violin I

53 *mp* ³ *mf*

57 *mp* *mf*

61 *mp* ³ *mf* *f*

65 *p* *mf*

69 *p* ³ *mp* *f*

73 *pp* *f* *pp* *Tempo I*

79 *p* *f* *Sva*-----

85 *f* *(Sva)*----- *loco*

91 *ff* *Silence and Thunder* *f* *p*

3 - Violin I

97 *pp* *ff dim.*

Musical staff 97-102: Treble clef, 3/4 time signature. Measures 97-102 contain a series of dotted half notes with a slur over them. The notes are G4, A4, B4, C5, B4, A4. The dynamic starts at *pp* and ends at *ff dim.*

103 *pp*

Musical staff 103-108: Treble clef. Measures 103-108 contain a series of dotted half notes with a slur over them. The notes are G4, A4, B4, C5, B4, A4. The dynamic is *pp*.

109 *mp*

Musical staff 109-114: Treble clef. Measures 109-114 contain a series of dotted half notes with a slur over them. The notes are G4, A4, B4, C5, B4, A4. The dynamic is *mp*.

115 *mf* *f*

Musical staff 115-118: Treble clef. Measures 115-118 contain a series of dotted half notes with a slur over them. The notes are G4, A4, B4, C5, B4, A4. The dynamic starts at *mf* and ends at *f*.

119 *ff* *pp* *n*

(Ossia 8va. up) -----

Musical staff 119-124: Treble clef. Measures 119-124 contain a series of eighth notes with a slur over them. The notes are G4, A4, B4, C5, B4, A4. The dynamic starts at *ff*, then *pp*, and ends at *n*. There is a dashed line above the staff labeled "(Ossia 8va. up)".

Violin II

Silence and Thunder

for Lenna

for

Strings and percussion

DINOS CONSTANTINIDES

1 = 80

1 *pp*

7 *p* *f*

13 *pp*

19 *pp*

25 *f* *ppp*

31 *f* *pp*

37 *ff* *p*

43 *f* *ff*

2 - Violin II

49 *Piu mosso*

53 *mp* ³ *mf* *f*

57

61 *mp* ³ *mf* *f*

65 *p*

69 *p* ³ *mp* *f*

73 *pp* *f* *pp* *Tempo I*

79 *p* *f*

3 - Violin II

85

85

91

91

ff *> f* *p*

97

97

pp *ff dim.*

103

103

pp

109

109

mp

115

115

mf *f* *ff*

7

120

120

pp *n*

Viola

Silence and Thunder

for *Lenna*

for

Strings and percussion

DINOS CONSTANTINIDES

$\bullet = 80$
1

pp

7

mf

13

f *pp*

19

mp

25

mf *f* *ppp*

31

f *pp*

37

mf

43

f *ff*

49 *Piu mosso*

arco *pizz.*

2 - Viola

53 arco *p* *cresc.* *mf* *f* *pizz.*

58 arco *p* *pizz.* arco

62 *cresc.* *mf* *f* *p* *pizz.*

66 arco *p* *f* *p* *pizz.* arco

70 *f* *f* *pp* *pizz.*

75 arco *pp* *f* *pp* *Tempo I*

81 *mf* *f*

87 *ff*

93 *f* *p* *pizz.*

Silence and Thunder

3 - Viola

99

arco

mp *ff* *pp*

105

111

mf *f*

117

ff *mf* *pp* *n*

Violoncello

Silence and Thunder

for Lenna

for

Strings and percussion

$\text{♩} = 80$
1

DINOS CONSTANTINIDES

pp p

7

f

13

pp

19

mp mp mp pp

25

f ppp

31

f pp p

37

ff p

43

f ff

2 - Violoncello

49 *Piu mosso*

arco pizz.

53

arco p cresc. mf f pizz.

58

arco pizz.

62

cresc. mf f p pizz.

66

arco p pizz. f

70

f f pp arco

76 *Tempo I*

f > pp

82

f

3 - Violoncello

88

ff

Musical staff for measures 88-93. The staff contains a series of notes with slurs and accents. The dynamic marking *ff* is placed below the staff towards the end of the line.

94

pizz.

f > p

Musical staff for measures 94-99. The staff contains notes with slurs and accents. The dynamic marking *pizz.* is placed above the staff. Below the staff, the dynamic marking *f > p* is written.

100

arco

mp *pp*

Musical staff for measures 100-105. The staff contains notes with slurs and accents. The dynamic marking *arco* is placed above the staff. Below the staff, the dynamic markings *mp* and *pp* are written.

106

mf *f* *pp* *mp*

Musical staff for measures 106-111. The staff contains notes with slurs and accents. Below the staff, the dynamic markings *mf*, *f*, *pp*, and *mp* are written.

112

f

Musical staff for measures 112-117. The staff contains notes with slurs and accents. The dynamic marking *f* is placed below the staff.

118

ff *ff* *n*

Musical staff for measures 118-123. The staff contains notes with slurs and accents. The dynamic markings *ff*, *ff*, and *n* are placed below the staff.

Double Bass

Silence and Thunder

for Lenna

for
Strings and percussion

DINOS CONSTANTINIDES

1 = 80

1 *pizz.* *pp* *arco* *p* *pizz.*

7 *arco* *pizz.* *arco* *f*

13 *pizz.* *pp*

19 *arco* *pizz.* *arco* *mp* *mp* *pp*

25 *pizz.* *arco* *f* *ppp*

31 *pizz.* *f* *pp* *arco* *p*

37 *pizz.* *arco* *ff* *pizz.* *mp*

43 *arco* *f* *ff*

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3 - Double Bass

100

arco
mp *pp*

106

mf *f* *pp* *mp*

112

pizz. *arco*
f

118

ff *ff* *n*