

Things Are Not That They Seem,
nor Are They Otherwise

For String Orchestra and Violin Solo



Jackson Evans
2023

Instrumentation

Violin Solo

Violin I & II

Viola

Violoncello

Contrabass

Contextualization Notes

This piece was written for the University of Wisconsin Green Bay string orchestra spring concert. The title is a well-known quotation that is either accredited to the Lañkāvatāra Sūtra or the Śūraṅgama Sūtra. Both Sūtras are ancient Buddhist texts that have the unfortunate history of having the original texts lost and only having ancient translations remaining. Depending on the philosophy of translation, any translating of Sūtras into English turns into the daunting task of making a plea for the original text's intention in a different language of different meanings and contexts for words. The quotation is fitting then, since it addresses the problems and contradictions inherent in meaning in the first place; it's a statement that questions ontological categorization of things. The title was suggested before the creation of the piece by mentor and the piece's soloist Dr. Luis Fernandez, where it was used at the piece's finish. In the context of the piece, the title maybe serves as a statement of how it's adequate and maybe useless to apply an object to the meaning of the music and *how* instead the music being listened to affects the recognized things of the world, just as the recognized things of the world conditioned the music into what it is. The piece's solo part was written to account for Dr. Luis Fernandez' skill as a violinist while allowing for the solo part to act less as a conventional solo and intertwine and even duet with different sections and section leaders at times. The parts and duets written were also specialized with particular player strengths in mind.

Duration

about five to six minutes

Premiered

2nd of December 2023

UWGB String Orchestra and Band

Soloist

Dr. Luis Fernandez

Conductor

Dr. Randall Meder

8

The musical score is arranged in a system with six staves. The top staff is for Vln. Solo, followed by Vln. I, Vln. II, Vla., Vc., and Cb. at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), and *f* (forte). Performance instructions include *arco* (arco) and *solob* (solo). The Vln. Solo part is mostly silent, with some notes in the second measure. The Vln. I and II parts have a similar pattern, starting with a *pp* dynamic and moving to *mp* and then *pp*. The Vla. part starts with a *p* dynamic and moves to *mp*. The Vc. part starts with a *p* dynamic and moves to *mp* and then *f*. The Cb. part starts with a *p* dynamic and moves to *mp*. The score is written in a standard musical notation style with treble and bass clefs, stems, beams, and slurs.

34

duet Vla.
tr ~~~~~

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp arco *mp* pizz arco

pp arco *pp* pizz arco

pp arco *pp* pizz arco

pp *mp* *p* pizz arco

pp *mp* *p*

40

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

pizz

arco

f

tutti

D#e.

46

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

E *stagger bowings* **F**

Vln. Solo *pp* *stagger bowings* *p* *mp* *stagger bowings*

Vln. I *tr* *tr* *tr* *p* *pp* *stagger bowings*

Vln. II *tr* *tr* *tr* *p* *pp* *stagger bowings*

Vla. *tr* *tr* *tr* *p* *pp* *stagger bowings*

Vc. *tr* *tr* *tr* *stagger bowings* *stagger bowings*

Cb. *tr* *tr* *tr* *stagger bowings* *stagger bowings* *pp*

62 *8va*

Vln. Solo *8va*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

78

G

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

duet Vln I

mp

duet Vln Solo

p

duet Vc

mp

duet Vla

mp

84

Score for measures 84-86. The score includes parts for Vln. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is B-flat major. Measure 84 features a solo violin melody in the upper staves and a rhythmic accompaniment in the lower staves. Dynamic markings include *mf* and *p*. Measure 85 continues the solo violin melody. Measure 86 shows the solo violin playing a sustained note while the lower strings continue their accompaniment.

87

Score for measures 87-90. The score includes parts for Vln. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is B-flat major. Measure 87 features a solo violin melody in the upper staves and a rhythmic accompaniment in the lower staves. Dynamic markings include *mf* and *p*. Measure 88 continues the solo violin melody. Measure 89 shows the solo violin playing a sustained note while the lower strings continue their accompaniment. Measure 90 concludes the passage with a final sustained note in the solo violin part.

91

91

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

p

tr

91-94

Detailed description: This block contains the musical score for measures 91 through 94. The score is for a string ensemble consisting of Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is B-flat major (two flats). The time signature is 3/4. Measure 91 features a solo violin line with a quarter rest, followed by a half note G4. Measures 92 and 93 show the rest of the ensemble playing sustained notes. Measure 94 features a trill in the solo violin part and a half note G4 in the rest of the ensemble. Dynamics include *p* and *tr*.

95

95

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

p

tutti

pp

f

95-98

Detailed description: This block contains the musical score for measures 95 through 98. The score is for the same string ensemble as above. Measure 95 features a solo violin line with a half note G4, marked *8va* and *p*. The rest of the ensemble plays a *tutti* section with sustained notes. Measures 96 and 97 continue this texture. Measure 98 features a dynamic shift to *f* for all instruments. Dynamics include *p*, *tutti*, *pp*, and *f*.