

LIBBY LARSEN

SORROW SONG
AND JUBILEE

for String Quartet

FULL SCORE

KENWOOD EDITIONS

Libby Larsen

SORROW SONG AND JUBILEE

for String Quartet

Work composed for Apollo Chamber Players,
made possible in part by Houston Press 2014 Master Mind Award

September 21, 2014

Duration: 6 minutes

PROGRAM NOTE

During Antonin Dvorak's years in America (1892-1895) as director of the National Conservatory of Music of America in New York City, composer Henry Thacker Burleigh, who was enrolled in the school at the time, introduced Dvorak to African American spirituals and dances, deeply influencing Dvorak's American works. Just as Dvorak used "Going Home" as the basis for the largo theme in his symphony *From the New World*, in my new composition for the Apollo Chamber Players, *Sorrow Song and Jubilee*, I've based the music on the "sorrow song" (now known as spiritual) "Swing Low Sweet Chariot". It's a short piece, a miniature *dumka* and *furiant* or introduction and dance, composed as an homage to the creative partnership of Burleigh and Dvorak.

-Libby Larsen

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Sorrow Song & Jubilee

Libby Larsen
2014

Slowly, freely, quietly

The musical score is divided into two systems. The first system includes Violin 1, Violin 2, Viola, and Cello. The second system includes Violin 1, Violin 2, Viola, and Violoncello. The score is written in 2/4 time and features various dynamics and articulations.

Violin 1: *p* (measures 1-4), *mp* (measures 5-8)

Violin 2: *p* (measures 1-4), *mp* (measures 5-6), *p* (measures 7-8)

Viola: *p* (measures 1-4), *mp* (measures 5-8)

Cello: *p* (measures 1-4), *p* (measures 5-8)

Violin 1 (System 2): *p* (measures 9-12)

Violin 2 (System 2): *mf* (measures 9-10), *p* (measures 11-12)

Viola (System 2): *mf* (measures 9-10), *sub.p* (measures 11-12)

Violoncello (System 2): *mf* (measures 9-12), *jeté freely* (measures 11-12), *cantabile* (measures 11-12)

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accel. ----- molto rit. a tempo

10

Vln. 1 *jeté* *mp*

Vln. 2 *f*

Vla. *f*

Vnc. *jeté* *mfp* *sub.f*

13

Vln. 1 *freely* *p* *evaporate* *ppp* *mp* *a tempo* *warmly*

Vln. 2 *mf* *evaporate* *ppp* *mp* *warmly*

Vla. *sub.p* *evaporate* *mp* *warmly*

Vnc. *sub.p* *evaporate* *ppp* *mp* *warmly*

17

Vln. 1 *push ahead* *pull back* *non vib.*

Vln. 2 *p* *mf* *p* *non vib.*

Vla. *p* *mf* *p* *non vib.*

Vnc. *legato, esp.* *mf*

*like an old, country church organ

22

Vln. 1

Vln. 2

Vla.

Vnc.

esp. climb to heaven

p

27

Vln. 1

Vln. 2

Vla.

Vnc.

evaporate

ppp

mf

con vib.

bell-like

32

Vln. 1

Vln. 2

Vla.

Vnc.

mp

p

poco

rit.

6/4

5/4

A ♩ = 120-126

37

fiercely

mf

fiercely

mf

fiercely

mf

detached

mf

40

p

ff

non vib.

con vib.

p

con vib.

p

con vib.

non vib.

ff

non vib.

p

sub.p

f

p

43

f

f

f

f

p

p

p

f

46

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vnc. *p* *mf*

50

Vln. 1 *p* *f* *f* *gl.*

Vln. 2 *p* *f* *f* *gl.*

Vla. *p* *f* *f* *gl.*

Vnc. *p* *f* *f* *gl.*

54

Vln. 1 *gl.* *gl.*

Vln. 2 *gl.* *gl.*

Vla. *gl.* *gl.*

Vnc. *gl.* *gl.*

B molto rit. ----- a tempo

58

Vln. 1 *gl.* *lightly*

Vln. 2 *gl.* *p* *lightly*

Vla. *gl.* *pizz.*

Vnc. *gl.* *f* *p* *pizz.*

ritard. ----- **C** a tempo

62

Vln. 1 *pizz.* *arco* *lightly* *pizz.*

Vln. 2 *mf* *p* *mf > p* *mf* *pizz.* *arco* *bawdy*

Vla. *arco* *sul pont.* *mf* *p* *blue* *ord.* *mf* *scoop* *f*

Vnc. *mf* *arco* *mf* *bawdy* *f*

67

Vln. 1 *arco* *bawdy* *f* *lightly* *sub.p* *f* *ff* *gl.*

Vln. 2 *lightly* *f* *sub.p* *lightly* *f* *ff* *gl.*

Vla. *bawdy* *scoop* *f* *lightly* *sub.p* *lightly* *f* *ff* *gl.*

Vnc. *f* *sub.p* *f* *ff* *gl.*

70

Vln. 1 *sub.p* *f*

Vln. 2 *sub.p* *f*

Vla. *sub.p* *f*

Vnc. *sub.p* *f*

73

Vln. 1 *sub.p* *mf* *f* *gl.* *gl.* *gl.* *molto*

Vln. 2 *mp* *mf* *f* *gl.* *gl.* *gl.* *molto*

Vla. *sub.p* *f* *gl.* *gl.* *gl.* *molto*

Vnc. *f* *gl.* *gl.* *gl.* *molto*

fiercely

77

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p*

Vnc. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

D

81

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *p* *mf* *p* *mf* *p*

Vnc. *mf* *p* *mf* *p*

85

Vln. 1

Vln. 2 *p* *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vnc. *mf* *p* *mf*

89

Vln. 1 *sub.p* *f*

Vln. 2 *mf* *p* *p* *f* *p*

Vla. *p* *mf* *p* *mf* *p* *f* *p*

Vnc. *p* *mf* *p* *mf* *p* *mf* *p*

93

Vln. 1 *p*

Vln. 2 *f p mf p mf p mf*

Vla. *f p mf p mf p mf p mf*

Vnc. *p mf p mf p mf p mf*

96

Vln. 1 *f p f*

Vln. 2 *p mf p mf p f*

Vla. *p mf p p f*

Vnc. *f p f*

100

E Broadly, slowly *a tempo* *non vib.*

Vln. 1 *p f fp f* (scoop)

Vln. 2 *mf p mf f fp f* (scoop)

Vla. *p f fp f* (scoop)

Vnc. *p f* (scoop) *gospel gliss.*

Broadly, slowly **a tempo**

104

con vib. 3

f *p* *f* *f*

pizz.

f *f* *f*

con vib. 3

f *p* *f* *f*

con vib. 3

f *p* *f* *f*

gospel gliss. *pizz.*

p *f* *f*

108

arco

mp *p*

non vib.

mp *p*

arco *non vib.*

mp *p*

arco *non vib.*

mp *sub. p*

molto rit.

111

con vib.

f *sub. mp* *p* *mf* *p* *mf*

con vib.

f *mp* *mf*

con vib.

mp *mf*

con vib.

sub. f *mf*

a tempo

114

Vln. 1 *(mf)* *p* *f* *ff*

Vln. 2 *fp* *fp* *f* *ff*

Vla. *fp* *fp* *f* *ff*

Vnc. *fp* *fp* *f* *ff*

118

Vln. 1 *gl.* *gl.* *evaporate* *ppp*

Vln. 2 *gl.* *gl.* *evaporate* *ppp*

Vla. *gl.* *gl.* *evaporate* *ppp*

Vnc. *gl.* *gl.* *evaporate* *ppp*

122

raucously to the end

Vln. 1

Vln. 2 *f*

Vla. *f*

Vnc. *f*

125

Violin 1 (Vln. 1): Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic, playing eighth notes. At measure 126, the time signature changes to 3/4, and the dynamic remains *f*. At measure 127, the time signature changes to 4/4, and the dynamic changes to *fp*. A fermata is placed over the final note of measure 128.

Violin 2 (Vln. 2): Treble clef, 4/4 time signature. Starts with a whole rest in measure 125. At measure 126, the time signature changes to 3/4, and the dynamic is *f*. At measure 127, the time signature changes to 4/4, and the dynamic is *fp*. A fermata is placed over the final note of measure 128.

Viola (Vla.): Bass clef, 4/4 time signature. Starts with eighth notes. At measure 126, the time signature changes to 3/4, and the dynamic is *f*. At measure 127, the time signature changes to 4/4, and the dynamic is *fp*. A fermata is placed over the final note of measure 128.

Violoncello (Vnc.): Bass clef, 4/4 time signature. Starts with eighth notes. At measure 126, the time signature changes to 3/4, and the dynamic is *f*. At measure 127, the time signature changes to 4/4, and the dynamic is *fp*. A fermata is placed over the final note of measure 128.

129

Violin 1 (Vln. 1): Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic, playing eighth notes. At measure 130, the time signature changes to 2/4, and the dynamic remains *f*. At measure 131, the time signature changes to 4/4, and the dynamic remains *f*. The piece ends with a fermata over the final note.

Violin 2 (Vln. 2): Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic, playing eighth notes. At measure 130, the time signature changes to 2/4, and the dynamic remains *f*. At measure 131, the time signature changes to 4/4, and the dynamic remains *f*. The piece ends with a fermata over the final note.

Viola (Vla.): Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic, playing eighth notes. At measure 130, the time signature changes to 2/4, and the dynamic remains *f*. At measure 131, the time signature changes to 4/4, and the dynamic remains *f*. The piece ends with a fermata over the final note.

Violoncello (Vnc.): Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic, playing eighth notes. At measure 130, the time signature changes to 2/4, and the dynamic remains *f*. At measure 131, the time signature changes to 4/4, and the dynamic remains *f*. The piece ends with a fermata over the final note.

132

Violin 1 (Vln. 1): Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic, playing quarter notes. At measure 134, the dynamic changes to *ff*. At measure 135, the dynamic changes to *fff*. A fermata is placed over the final note.

Violin 2 (Vln. 2): Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic, playing quarter notes. At measure 134, the dynamic changes to *ff*. At measure 135, the dynamic changes to *fff*. A fermata is placed over the final note.

Viola (Vla.): Bass clef, 3/4 time signature. Starts with a piano (*p*) dynamic, playing quarter notes. At measure 134, the dynamic changes to *ff*. At measure 135, the dynamic changes to *fff*. A fermata is placed over the final note.

Violoncello (Vnc.): Bass clef, 3/4 time signature. Starts with a piano (*p*) dynamic, playing quarter notes. At measure 134, the dynamic changes to *ff*. At measure 135, the dynamic changes to *fff*. A fermata is placed over the final note.