

Commissioned for The Saint Paul Chamber Orchestra
by Leonard, Street and Deinard
in honor of Lowell Nobeboom.

EVENING IN THE PALACE OF REASON

LIBBY LARSEN

I. RICERCARE Á 4

pulse=56
freely

Violin I
Violin II
Viola
Violoncello

pulse=56
(2+8+4)

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp*

A ♩=116

Violin I: *pizz*, *p*, *mf*, *f*

Violin II: *p*, *f*

Viola: *freely*, *f*, *p*, *f*

Violoncello: *p*, *ff*

A ♩=116

Violin I: *pp*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Contrabass: *ff*, *pp*

* Harmonics written where sounding.

B rit. ----- ♩=88 poco a poco accel. (to m. 13)

Violin I: *f*

Violin II: *p*, *f*

Viola: *f*

Violoncello: *p*, *f*

B rit. ----- ♩=88 poco a poco accel. (to m. 13)

Violin I: *ff*, *pp*

Violin II: *ff*, *pp*

Viola: *ff*, *pp*

Violoncello: *ff*, *pp*

Contrabass: *ff*, *pp*

II. CANON

♩ = 63, ♩ = 126
(constant ♩ throughout)

I

Vln. I

Vln. II

Vla.

Vnc.

♩ = 63, ♩ = 126
(constant ♩ throughout)

I

Vln. I

Vln. II

Vla.

Vnc.

Cb.

fpp

ff

p

f

mf

ff

f

f

fpp

mf

ff

ff

p

pizz.

f

fpp

mf

ff

7

I

Vln. I

Vln. II

Vla.

Vnc.

7

I

Vln. I

Vln. II

Vla.

Vnc.

Cb.

f

p

at the tip

f

p

at the tip

f

p

at the tip

sub. f

ff

f

f

arco

f

A

12

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f*

Vnc. *f*

(v m v) v

A

12

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *fp* *f*

Vnc. *fp* *f*

Cb. *f*

div.

B

17

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *sfzp sfzp sfzp sfzp sfzp sfzp* *f* *f*

Vnc. *fp < f* *f* *f*

B

17

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f* *f*

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

Cb. *pizz.* *p* *f* *arco* *f*

unis.

p *f*

III. RICERCARE: DIVERTIMENTO

$\text{♩} = 66$ (♩ - ♩ throughout)

Measures 1-5: All instruments are silent.

Measures 6-10: The ensemble begins with a complex rhythmic pattern.
Violin I and II: *f* (measures 6-7), *div.* (measures 8-9), *f* (measure 10), *sub. pp* (measures 11-12).
Viola: *mf* (measures 6-7), *f* (measures 8-9), *f* (measure 10), *div.* (measures 11-12), *sub. pp* (measures 13-14), *unis.* (measures 15-16).
Violoncello: *mf* (measures 6-7), *f* (measures 8-9), *f* (measure 10), *sub. pp* (measures 11-12), *sub. pp* (measures 13-14).
Double Bass: *mf* (measures 6-7), *f* (measures 8-9), *f* (measure 10), *sub. pp* (measures 11-12), *sub. pp* (measures 13-14).

Measures 11-15: The ensemble continues with complex rhythmic patterns.
Violin I and II: *f* (measures 11-12), *sub. p* (measures 13-14), *sub. f* (measures 15-16), *mf* (measures 17-18).
Viola: *f* (measures 11-12), *sub. p* (measures 13-14), *sub. f* (measures 15-16), *div.* (measures 17-18), *mf* (measures 19-20), *unis.* (measures 21-22), *mf* (measures 23-24).
Violoncello: *f* (measures 11-12), *sub. p* (measures 13-14), *sub. f* (measures 15-16), *div.* (measures 17-18), *mf* (measures 19-20), *mf* (measures 21-22), *unis.* (measures 23-24), *mf* (measures 25-26).
Double Bass: *f* (measures 11-12), *sub. p* (measures 13-14), *sub. f* (measures 15-16), *pizz.* (measures 17-18), *mf* (measures 19-20), *p* (measures 21-22), *mf* (measures 23-24), *mf* (measures 25-26).

11

Vln. I
Vln. II
Vla.
Vnc.

11

warmly
mf
p
f
warmly
mf
div.
p
f
sub. p
sub. p
f
sub. p
arco
sub. p
f
sub. p
f

Vln. I
Vln. II
Vla.
Vnc.
Cb.

* Harmonics written where sounding.

16

Vln. I
Vln. II
Vla.
Vnc.

16

molto legato
f
molto legato
f
molto legato
f
molto legato
f
div.
unis.
f

Vln. I
Vln. II
Vla.
Vnc.
Cb.

IV. AIR ON TWO THEMES OF J.S.B.

$\text{♩} = c.72$
with great freedom and elasticity

9+2

First system of musical notation for Vln. I, Vln. II, Vla., and Vnc. parts. Includes dynamics like *mp*, *f*, *pp*, and performance instructions like *lightly*, *espr.*, and *niente*.

$\text{♩} = c.72$
with great freedom and elasticity

9+2

Second system of musical notation for Vln. I, Vln. II, Vla., Vnc., and Cb. parts. Includes dynamics like *pp*, *p*, and performance instructions like *pizz.* and *espr.*.

9+2

9

rit.

push ahead

Third system of musical notation for Vln. I, Vln. II, Vla., and Vnc. parts. Includes dynamics like *f*, *p*, *pp*, and performance instructions like *rit.* and *push ahead*.

9+2

9

rit.

push ahead

Fourth system of musical notation for Vln. I, Vln. II, Vla., Vnc., and Cb. parts. Includes dynamics like *f*, *pp*, *f > pp*, and performance instructions like *con sord.* and *arco con sord.*.

subito a tempo (♩=72)
molto legato

A

I Vln. *f* *molto legato* *p*

II Vln. *f* *molto legato* *p*

Vla. *f* *molto legato* *p*

Vnc. *Solo espr.* *mf*

subito a tempo (♩=72)

A

I Vln. *senza sord.* *p* *pp* *mp*

II Vln. *senza sord.* *p* *pp* *mp*

Vla. *senza sord.* *p* *pp* *mp*

Vnc. *warmly senza sord.* *mf* *p* *pp* *mp*

Cb. *arco* *p*

rall. ----- a tempo

push ahead -----

I Vln.

II Vln.

Vla.

Vnc. *full, rich* *f*

rall. ----- a tempo

push ahead -----

I Vln. *p* *mf* *p < f* *p < f* *mp*

II Vln. *p* *mf* *p < f* *p < f* *mp*

Vla. *p* *mf* *p < f* *p < f* *mp*

Vnc. *p* *mf* *p < f* *p < f* *mp*

Cb. *pizz.* *mf*

V. COUNTERPOINT WITH RIDDLE AND JIG

$\text{♩} = 100$ (♩=♩)

I
Vln.

II

Vla.

Vnc.

I
Vln.

II

Vla.

Vnc.

Cb.

p

p

p

pizz.

p

* Harmonics written where sounding.

9

I
Vln.

II

Vla.

Vnc.

I
Vln.

II

Vla.

Vnc.

Cb.

mf

mf

mf

mf

arco

mf

A

15

Vln. I

Vln. II

Vla.

Vnc.

15

A

Vln. I

Vln. II

Vla.

Vnc.

Cb.

mf

(mf)

p

mf

pizz.

p

mf

pizz.

p

mf

f

non vibr.

p

* Harmonics written where sounding.

22

Vln. I

Vln. II

Vla.

Vnc.

22

Vln. I

Vln. II

Vla.

Vnc.

Cb.

mf

sub. p

sub. p

arco

mf

mf

mf

mf

ord.

mf