jeffrey ryan

earthshine

for string orchestra

commissioned by the Manitoba Chamber Orchestra

Perusal Copy

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Instrumentation

String orchestra divided into two groups:
Earth vn I, vn II, va, vc, cb (multiple players per part)
Moon vn I, vn II, vn III, vn IV (ideally, one player per part; multiples may be used so long as the Moon group is smaller)

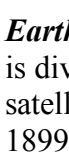
Performance notes

Total performance time ca. 14 minutes.

1/4 tone sharp

3/4 tone sharp

1/4 tone flat

 marcato ending to note with no bow change

give note a slight rhythmic and dynamic stress

s.p. sul ponticello

s.t. sul tasto

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. note that some glissandi end under the same bow, while others have a bow change at the arrival note.

Moon violins: Play con sord. throughout. Though most of the harmonics are written as artificial, the performer(s) may choose to use natural harmonics where possible and if desired.

Placement of players: The Moon satellite group should be positioned apart from the Earth ensemble. This may be behind the Earth ensemble, at the back of the hall, in a loft, or any other suitable position in the performing space to give the sense of two separate bodies reflecting off each other, while still allowing for adequate sightlines for the satellite players.

Programme notes

Do you see the Moon there?
There is only half to see
and yet it is round and beautiful.

These lines, translated from the *Abendlied* of Matthias Claudius, perfectly describe the phenomenon of earthshine. We have all seen, on a clear night, a young Moon with its crescent brightly and directly illuminated by the Sun, while the larger dark part is faintly illuminated by sunlight reflected off the Earth: earthshine. In this way, earthshine is an impact that our Earth has on something beyond the Earth, while metaphorically, it is a reflection of ourselves that brings light into darkness.

Earthshine is a single-movement work for string orchestra exploring light and shadow and the space in between. The orchestra is divided into two ensembles. The main ensemble acts as the Earth, turbulent and massive, its surface ever-changing. A satellite group of violins is the Moon, calm and eternal. All of the musical material in the piece is drawn from Max Reger's 1899 choral setting of *Abendlied*, with the Earth ensemble using the music in inversion, while the Moon violins reflect back the original sonorities, slowly drawn out over the duration of the whole piece.

Earthshine was commissioned by the Manitoba Chamber Orchestra with generous assistance from the Canada Council for the Arts.

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♩ = 60 *Spacious, mysterious*

con sord. *imperceptible bow changes on long notes*

(8va sempre)

MOVN I

MOVN II

MOVN III

MOVN IV

pp *sempre*

con sord. *imperceptible bow changes on long notes*

pp *sempre*

con sord. *imperceptible bow changes on long notes*

pp *sempre*

con sord. *imperceptible bow changes on long notes*

pp *sempre*

8va

imperceptible bow changes on long notes

EARTH I vn

EARTH II vn

EARTH va

EARTH vc

EARTH cb

pp ***< p > pp***

imperceptible bow changes on long notes

pp ***< p > pp***

imperceptible bow changes on long notes

pp ***< p > pp***

imperceptible bow changes on long notes

pp ***< p > pp***

imperceptible bow changes on long notes

pp *(sounds 8ve lower)* ***< p > pp***

A ♩ = 120 *sub. più mosso*

s.t. *grad.* *(on the string)*

n. ***f*** *gl.*

s.t. *grad.* *(on the string)*

n. ***f*** *gl.*

s.t. *grad.* *(on the string)*

n. ***f*** *gl.*

s.t. *(on the string)* *grad.*

n. ***f*** *gl.*

1 2 3 4 5 6 7 8 9

rit. to ♩ = 60

ord. *s.t.*

n.

ord. *s.t.*

n.

ord. *s.t.*

n.

ord. *s.t.*

n.

s.t. *gl.*

n.

10 11 12 13 14 15 16

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B ♩ = 120 *sub. più mosso* *rit. to*

I
II
vn
III
IV

I
vn
II
va
vc
cb

ord. *f* *p*

17 18 19 20 21 22

C ♩ = 60 *rit. to*

I
II
vn
III
IV

s.t. *ord.* *s.p.* *gl.* *f* *p*

I
vn
II
va
vc
cb

23 24 25 26 27 28 29

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♩= 48 ♩= 60 sub. più mosso rit. to

I II vn III IV

I vn ord. pp 6 6 6 6 6 6

II ord. pp 5 5 5 5 5 p

va ord. gl. pp

vc ord. pp pp

cb

30 31 32 33 34

D ♩= 48 ♩= 60 sub. più mosso

I II vn III IV

I vn s.p. ord. p n. p

II s.p. ord. p n. p

va solo gl. mf > mp mf p gli altri p tutti p

vc s.p. ord. p n. p

cb

35 36 37 38 39 40 41

rit. to = 48

E

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf p mf p p p mf p p gl. gl.

42 43 44 45 46 47 48

= 72 sub. più mosso

rit. to

I
II
vn
III
IV

I
vn
II
va
vc
cb

6 6 6

♩= 60

rit. to

F

♩= 48 Desolate, empty

I

II

vn

III

IV

I

vn

II

va

vc

cb

f ff

f ff

mf p

f ff

mf

p

non-vib.

p

non-vib.

p

tr

p

tr

p

repeat pattern
unsynchronised

tr

tr

52 53 54 55 56 57

Perusal Copy

G

I

II

vn

III

IV

tr tr

p

tr tr

p

non-vib.

mf p

p mf p p

non-vib.

mf p

p mf p p

non-vib.

mf p

mf p

(n.v.)

mp p

mp p

(n.v.)

(non-harm.)

p

p

58 59 60 61 62 63 64 65 66

I
II
vn
III
IV

I
vn
II
va
vc
cb

con sord. *(n.v.)*
mf *p* *pp* *< p > pp*
vib. ord.
mp

67 68 69 70 71 72 73 74

H ♩= 60 *sub. più mosso* *rit. to* ♩= 48 ♪= ♩ ♩= 96 *rit. to*

I
II
vn
III
IV

senza sord. *vib. ord.* *solo* II
senza sord. *solo* III II
vib. ord. laboured
gl.

I
vn
II
va
vc
cb

75 76 77 78 79 80

Perusal Copy

Perusal Copy

= 48 accel. to J = 96 rit. to

I
II
vn
III
IV

tr
III
p
III
mf
tr
mf

va
p pp
p pp sempre
gl.

vc
pp
p pp
pp sempre
gl.

cb
p pp
pp sempre
gl.

81 82 83 84 85 86

(rit.) = 30

K = 120 Smooth, liquid

I
II
vn
III
IV

tutti senza sord. div.
8va
unis.
p pp
pp
mf

va
div.

vc
div.

cb
pp

87 88 89 90 91

I
II
vn
III
IV

I
vn
II
va
vc
cb

92 93 94 95

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf *mf*

96 97 98 99

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

pizz.

mf *mf*

100 101 102 103

L

I
II
vn
III
IV

pizz.
non-div. *sim.*

mf

I
vn
II

(*mf*)

va

f

pizz.
non-div. *sim.*

vc

mf

pluck first note only

cb

mf

104 105 106 107

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

non-div.

0

gt.

108 109 110

I
II
vn
III
IV

arco pizz. arco

mf f mf mf f

I
vn
II
va
vc
cb

gt.

arco pizz. arco (non-div.)

mf f mf mf f mf

arco gl. gl.

mf

111 112 113

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf
gl.
f

114 115 116

M

I
II
vn
III
IV

I
vn
II
va
vc
cb

ff
p
furioso
gl.

117 118 119 120

Perusal Copy

I
II
vn
III
IV
I
vn
II
va
vc
cb
IV
ff
ff
121
122
123
124
125
N
I
II
vn
III
IV
I
vn
II
va
pizz.
ff
vc
p
III arco
cb
ff
0
p
ff
p
126
127
128
129

Perusal Copy

O

I
II
vn
III
IV

I
vn
II
va
vc
cb

pp *f* *arco* *grad.* *ff* *p*

130 131 132 133

I
II
vn
III
IV

I
vn
II
va
vc
cb

pp *f* *s.p.* *ord.* *ff* *p*

134 135 136 137 138

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

f
f
f
f
s.p.

139 140 141 142

I
II
vn
III
IV

I
vn
II
va
vc
cb

ord.
p

143 144 145

Perusal Copy

I
II
vn
III
IV
I
vn
II
va
vc
cb
s.p.
ord.
f
p
146
147
148
P
I
II
vn
III
IV
I
vn
II
va
vc
cb
f
149
150
151
152
153
154
155

Perusal Copy

Q

I
II
vn
III
IV

I
vn
II
va
vc
cb

pp f

sim.

gl.

156 157 158 159

I
II
vn
III
IV

I
vn
II
va
vc
cb

160 161 162 163

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

gl. (𝅗𝅥)
gl.
(𝅗𝅥)
gl. (𝅗𝅥.)

164 165 166 167

R

I
II
vn
III
IV

I
vn
II
va
vc
cb

gl. (𝅗𝅥)
gl.
gl. (𝅝)
(𝅗𝅥.)

168 169 170 171

Perusal Copy

accel. to ♩ = 144

I
II
vn
III
IV
I
vn
II
va
vc
cb

172 173 174

(♩ = 144)

𝅗𝅥. = ♩ S ♩ = 48 *Distant, reaching*

I
II
vn
III
IV
I
vn
II
va
vc
cb

flaut. *flaut.* *flaut.* *flaut.*

ff *ff* *p* *mp* *p*

175 176 177 178 179 180 181 182

Perusal Copy

I
II
vn
III
IV
vn
I
II
va
vc
cb

183 184 185 186 187 188 189 190 191

T

= 60 sub. rit. to = 48

= 60 sub. rit. to

repeat pattern unsynchronised

I
II
vn
III
IV
I
vn
II
va
vc
cb

192 193 194 195 196 197

Perusal Copy

Perusal Copy

V ♩= 60 sub. più mosso

I
II
vn
III
IV

pp

I
vn
II

s.t.

(III) continuous gl.

gl.

(pp)

3

(III) continuous gl.

va

(II) s.t. gl. continuous gl.

(pp)

vc

s.t. gl.

cb

(pp)

212 213 214 215

Perusal Copy

I
II
vn
III
IV

pp

I
vn
II

3

mp pp

va

mp pp

vc

gl.

mp pp

cb

216 217 218 219

rit. to

I
II
vn
III
IV

pp

I
vn
II

non-trem.
ord.

3

0
mf

va

IV

gl.

vc

II

cb

220 221 222 223

(rit.) = 48

rit. to = 30

W

= 60

(pp sempre)

IV

f pp

tr

224 225 226 227 228 229 230

Perusal Copy

♩ = 120 *Smooth, stealthy*

I
II
vn
III
IV

I
vn
II
va
vc
cb

231 232 233 234 235 236

X

I
II
vn
III
IV

I
vn
II
va
vc
cb

237 238 239 240 241

Perusal Copy

I
II
vn
III
IV
I
vn
II
va
vc
cb
242
243
244
245
Y
I
II
vn
III
IV
I
vn
II
va
vc
cb
246
247
248
249
250

Perusal Copy

I
II
vn
III
IV

II I
8va
8va

I
vn
II
va
vc
cb

251 252 253 254

Perusal Copy

I
II
vn
III
IV

8va

I
vn
II
va
vc
cb

f f f

255 256 257 258 259

Z

I
II
vn
III
IV

I
vn
II
va
vc
cb

arco *sim.* *f*

260 261 262 263 264

I
II
vn
III
IV

I
vn
II
va
vc
cb

265 266 267 268

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf
mf sub.
mf sub.
mf

269 270 271 272

A1

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf
n.
s.p.
arco
mf

(add low B if 5-string bass is available)

273 274 275 276 277

Perusal Copy

I
II
vn
III
IV

I
vn
II
va
vc
cb

n.

mf

ord.

s.p.

278 279 280 281

I
II
vn
III
IV

I
vn
II
va
vc
cb

n.

mf

ord.

s.p.

282 283 284 285

Perusal Copy

B1

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf

ord. *s.p.* *ord.* *div.*

III *mf* *gl.* (𝅝)

286 287 288 289

I
II
vn
III
IV

I
vn
II
va
vc
cb

mf *gl.* (𝅗𝅥) (𝅝) *unis.* *gl.* (𝅝) (𝅗𝅥)

ff *ff* *ff*

290 291 292 293

Perusal Copy

C1 ♩= 60

I
II
vn
III
IV

I
vn
II
va
vc
cb

294 295 296 297

rit. to ♩= 48

I
II
vn
III
IV

I
vn
II
va
vc
cb

298 299 300 301 302

Perusal Copy

D1

I
II
vn
III
IV

loco

loco

I
vn
II

pp

pp

va

pp

vc

pp

cb

303 304 305 306 307 308 309

E1

= 60 sub.

rit. to = 48

= 60 sub.

rit. to = 48

I
II
vn
III
IV

(pp)

(pp)

(pp)

(pp)

gl. (𝅗𝅥.)

gl. (𝅗𝅥)

gl. (𝅗𝅥.)

I
vn
II
va
vc
cb

s.t.

ord.

s.t.

mf pp

s.p. s.t.

5 5 5

5

3 3

6 6

6 6

310 311 312 313

Perusal Copy

= 60 sub. rit. to = 48 = 60 sub. rit. to

I
II
vn
III
IV

gl.
gl. (𝅗𝅥)
gl. (𝅗𝅥.)

ord. s.t. ord. s.t.

I
vn
II

mf pp mf pp

s.p. s.t. s.p. s.t.

va

mf pp mf pp

s.p. s.t. s.p. s.t.

vc

mf pp mf pp

ord. s.t. ord. s.t.

cb

mf pp mf pp

314 315 316

Perusal Copy

F1

= 48 = 72 sub. accel. to = 96 rit. to = 72 accel. to = 96 rit. to = 72 accel. to = 96 rit. to

I
II
vn
III
IV

dolce

pp mp pp

con sord. dolce

I
vn
II

pp mp pp

va

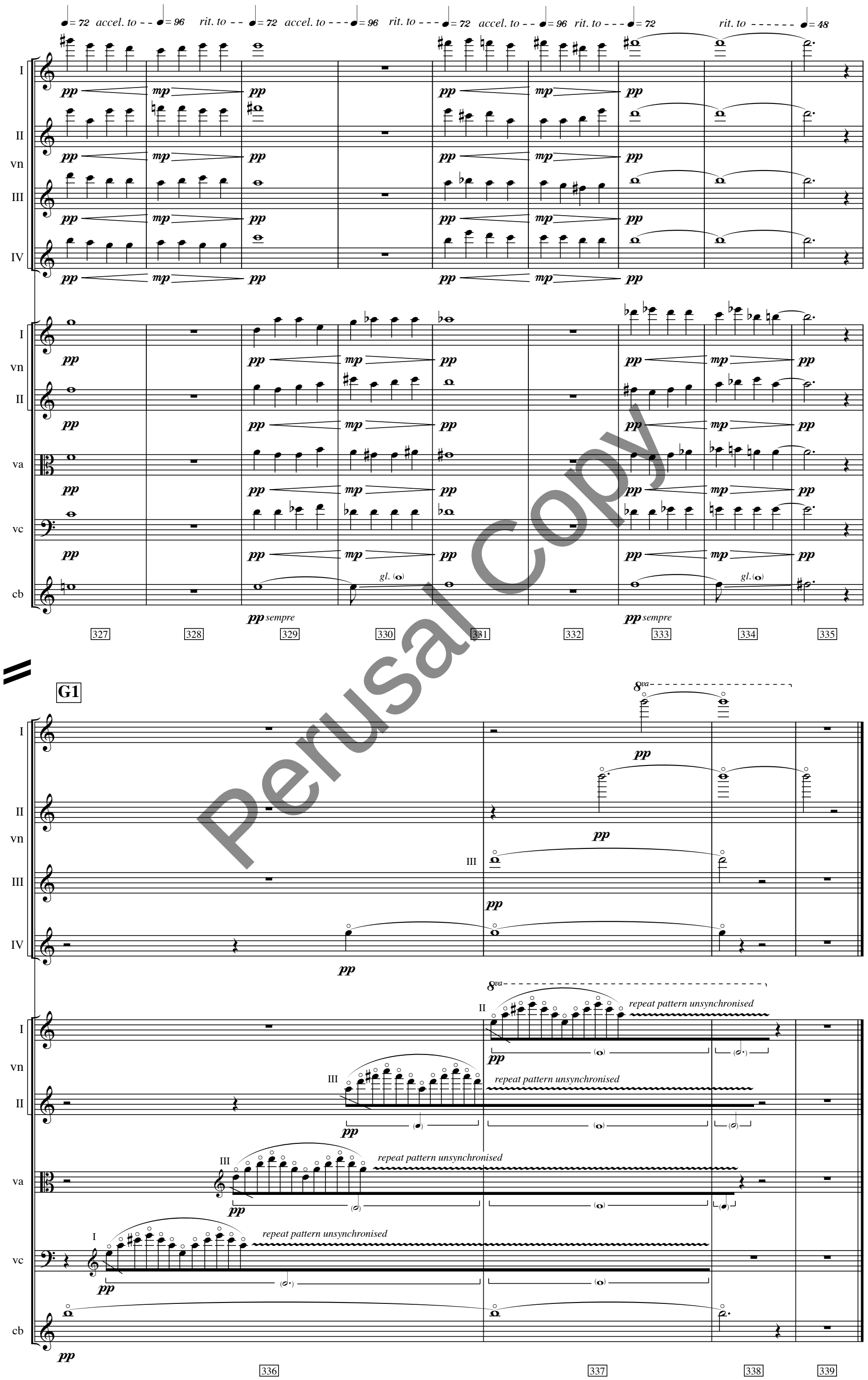
vc

cb

gl. (𝅝)

pp sempre pp sempre

317 318 319 320 321 322 323 324 325 326



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