

Shards

Perusal score

Not for performance

AJ Harbison

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Shards

for string orchestra

AJ Harbison

Program Notes

The title *Shards* refers to several musical aspects of this piece. Ideas are presented, broken apart, recombined, and juxtaposed sharply with disparate ideas. The word “shards” also connotes the presence both of jagged edges and round, flowing lines, which are contrasting elements in the work.

Performance Notes

The slowing tremolos throughout the piece will be performed slightly differently by each player in the section indicated. This is the desired effect, and no effort should be made to coordinate or synchronize the speed of the slowing tremolo between players of a single section.

All divisis should be divided evenly among all the players in a section.

Duration

ca. 10 minutes

Instrumentation

String orchestra

6.6.4.4.2 performers minimum

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for string orchestra

AJ Harbison (2014)

♩ = 100

Musical score for measures 1-5 of 'Shards' for string orchestra. The score is written for Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked as ♩ = 100. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 to 5/4 to 2/4. The score includes dynamic markings (f, p, n) and performance instructions such as 'non div.', 'gradually slow tremolo speed to triplets', and 'div.'. A large watermark 'PERUSA SCORE ONLY' is overlaid on the score.

Musical score for measures 6-9 of 'Shards' for string orchestra. The score is written for Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked as ♩ = 100. The key signature has one sharp (F#). The time signature changes from 2/4 to 5/4 to 2/4 to 4/4. The score includes dynamic markings (f, p, n, mf) and performance instructions such as 'gradually slow to quarter note triplets'. A large watermark 'PERUSA SCORE ONLY' is overlaid on the score.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

mf

p

mp

sul pont.

gradually slow to eighth notes

sul C pizz.

sul A pizz.

arco sul pont.

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17

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

div. pizz.

overpressure

overpressure

overpressure

arco

22 B

Vln. I *ff*
div. in 3

Vln. II *ff*

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

Vc. *mf* *p* *f* ord.

D.B. *mf* *p* *f* ord.



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26

Vln. I *mf* *p* *mf* arco

Vln. II *mf* *p* *mf* arco

Vla. *mf* *f* arco

Vc. *f*

D.B. *p* *f* arco

Shardis, A. Harbison

Musical score for measures 30-54. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measure 30 is marked with a rehearsal mark 'C'. Dynamics include *pp*, *p*, *pp*, *f*, and *ff*. There are slurs and accents throughout. A sixteenth-note triplet is marked with a '6' in measure 54.

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Musical score for measures 34-54. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measure 34 is marked with a rehearsal mark 'C'. Dynamics include *ff*, *f*, *mf*, and *mf*. Performance instructions include "non div.", "gradually slow to triplets", and "gradually slow to eighths". There are slurs and accents throughout. Triplet markings (3) are present in measures 38, 42, 46, and 50. An "arco" instruction is present in measure 34 for the Double Bass.

gradually
slow ad lib. -----

41

Vln. I *mp* *mf* *mp* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *mp* *p* *n*

Vc. *mp* *mf* *p* *n*

D.B. *mp* *mf* *p* *n*

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D

47

Vln. I *f* *ff* *ff* *f* *arco*

Vln. II *f* *ff* *ff* *f* *arco*

Vla. *f* *ff* *f* *arco*

Vc. *p* *mp* *p* *mp* *p* *mf*

D.B.

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. arco

f ff f

gradually slow ad lib.

full bow (f.b.) f.b.

pp

gradually slow ad lib.

full bow (f.b.) f.b.

pp

pizz. arco

f ff f

gradually slow ad lib.

mp < mf

mp p

p mp p

p

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56

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

sul pont.

p

sul pont.

p

(div.)

mp

p

f

3

div.

mp

mp

mp

f

3

pizz.

div.

f

Musical score for measures 60-66. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. Measure 60 starts with a dynamic of *mp*. Measures 61-62 feature a *div. in 3* marking. Measure 63 has a dynamic of *p*. Measure 64 has a dynamic of *mp*. Measure 65 has a dynamic of *mp*. Measure 66 has a dynamic of *mp* and an *overpressure* marking. The Vla. and Vc. parts include *pizz.* (pizzicato) markings. The D.B. part has a dynamic of *f* in measure 65.



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Musical score for measures 67-74. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. Measure 67 starts with a dynamic of *p*. Measures 68-70 have a dynamic of *p*. Measure 71 has a dynamic of *f*. Measure 72 has a dynamic of *f*. Measure 73 has a dynamic of *p*. Measure 74 has a dynamic of *ff* and a *div. in 3* marking. The Vla. part has a dynamic of *f* in measure 71 and *ff* in measure 74. The Vc. part has a dynamic of *f* in measure 71 and *ff* in measure 74. The D.B. part has a dynamic of *f* in measure 71 and *ff* in measure 74.

F

non div.
gradually slow
to quarter notes

ord.

73

Vln. I 1
mp *pp*
gradually slow to quarter notes
ord.

Vln. I 2
mp *pp*
non div.
gradually slow to quarter notes
ord.

Vln. I 3
mp *pp*
non div.
gradually slow to quarter notes
ord.

Vln. II 1
mp *pp*
non div.
gradually slow to quarter notes
ord.

Vln. II 2
gradually slow to quarter notes
ord.

Vln. II 3
non div.
gradually slow to quarter notes
ord.

Vla.
5/4

Vc.
5/4

D.B.
5/4

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77

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. I 3 *mp*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vln. II 3 *mf*

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79

Vln. I 1 *mf* pizz.

Vln. I 2 *mf* pizz.

Vln. I 3 *mf* pizz.

Vln. II 1 *sub. p* non div.

Vln. II 2 *p*

Vln. II 3 *p*

81

1 *mf* arco *n.* *fp*

Vln. I 2 *mf* arco *n.* *mf* *p*

3 *mf* arco *n.* *mf* *p*

1 *mf*

Vln. II 2 *mf*

3 *mf*



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83 non div.

1 *mf* arco *n.*

Vln. I 2 *mf* arco *n.*

3 *mf* arco *n.*

1 *mf* pizz. arco *n.*

Vln. II 2 *mf* pizz. arco *n.*

3 *mf* pizz. arco *n.*

H

Musical score for measures 85-86. The score is for Violin I (Vln. I) and Violin II (Vln. II), each with three staves. Measure 85 starts with a dynamic of *mf*. In measure 86, the dynamics change to *p* for the first two staves of each section, and *fp* for the first staff of the second section. The instruction "non div." is present above the second staff of the second section in measure 86.

PERUSAL SCORE ONLY

Musical score for measures 87-88. The score is for Violin I (Vln. I) and Violin II (Vln. II), each with three staves. Measure 87 starts with a dynamic of *mf*. In measure 88, the dynamics change to *p* for the first two staves of each section, and *fp* for the first staff of the second section. The instruction "non div." is present above the second staff of the second section in measure 88.

91 pizz. *mf*

Vln. I 1 2 3

Vln. II 1 2 3

Vla.

Vc.

D.B.

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93

The image shows a page of a musical score for measures 93 and 94. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with two measures. The first system (measures 93-94) features a central watermark "PERUSAL SCORE ONLY". The second system (measures 95-96) continues the musical material. The Violin I, II, and Viola parts feature triplet figures. The Viola and Vc. parts feature a rhythmic pattern of eighth notes. The D.B. part is mostly silent.

1 2 3

Vln. I

1 2 3

Vln. II

Vla.

Vc.

D.B.

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95

J

The image shows a page of a musical score for a string ensemble. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two measures by a vertical bar line. The first measure starts at measure 95. The Vln. I and Vln. II parts begin with a forte (*f*) dynamic. The Vla. and Vc. parts have a *fp* (fortissimo piano) dynamic. The D.B. part is marked *f*. A large watermark "PERUSAL SCORE ONLY" is centered across the Vln. II and Vla. staves. Above the first measure, there is a circled letter "J".

97

1 *arco* *fp*

Vln. I 2 *arco* *fp*

3 *arco* *fp*

1 *arco* *fp*

Vln. II 2 *arco* *fp*

3 *arco* *fp*

Vla. *mp*

Vc. *mp* *mf* non div.

D.B.

PERUSAL SCORE ONLY

Shardul Ajharbisn

The image shows a musical score for a string ensemble, divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Violin I (Vln. I): Part 1 (measures 99-104) starts with a *mf* dynamic and includes accents. Part 2 (measures 105-110) starts with a *f* dynamic and includes the instruction "non div." above the staff.

Violin II (Vln. II): Part 1 (measures 99-104) starts with a *mf* dynamic and includes accents. Part 2 (measures 105-110) starts with a *f* dynamic and includes the instruction "non div." above the staff.

Viola (Vla.): Part 1 (measures 99-104) starts with a *mf* dynamic and includes accents. Part 2 (measures 105-110) starts with a *f* dynamic and includes the instruction "non div." above the staff.

Violoncello (Vc.): Part 1 (measures 99-104) starts with a *mf* dynamic and includes accents. Part 2 (measures 105-110) starts with a *f* dynamic and includes the instruction "non div." above the staff.

Double Bass (D.B.): Part 1 (measures 99-104) starts with a *mf* dynamic and includes accents. Part 2 (measures 105-110) starts with a *f* dynamic and includes the instruction "div." above the staff.

A large watermark "PERUSAL SCORE ONLY" is overlaid across the center of the page.

101

non div.

1 *ff*³ *ff* *ff*⁵

freebow as needed

2 *sub. pp* *n.*

3 *ff*³ *ff* *ff*⁵

1 *ff*³ *ff* *ff*⁵

2 *ff*³ *ff* *ff*⁵

3 *ff*³ *ff* *ff*⁵

Vln. II

1 *ff*³ *ff* *ff*⁵

2 *ff*³ *ff* *ff*⁵

3 *ff*³ *ff* *ff*⁵

Vla. *ff*³ *ff* *ff*⁵

Vc. *ff*³ *ff* *ff*⁵

D.B. *ff*³ *ff* *ff*⁵ *pp* sempre *air noise** sul D *freebow*

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* Air noise produced by muffling the indicated string with the left hand and applying very light pressure with the bow, to create a "white noise" effect with very little to no pitch.



106

con sord.
f.b.

Vln. I

1 *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* *mp* *n*

2 *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* *mp* *pp* < *p* > *pp* *pp*

gradually slow to held note

Vln. II

1 *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* *mp* *n* *n* < *p*

2 *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* *mp* *n*

D.B.

PERUSAL SCORE ONLY

113

gradually slow to held note

Vln. I

1 *n* < *p* *pp* *n*

freebow

2 *n*

Vln. II

1 *pp* *n*

freebow

2 *n* < *p* *pp* *n*

gradually slow to held note

D.B.

M

120

Vln. I

Violin I part, measures 120-124. The score shows two staves (1 and 2) in 5/4 time. Measures 120-121 contain rests. Measures 122-124 contain whole notes with dynamic markings *pp* and *p*, and a *n* (natural) marking.

Vln. II

Violin II part, measures 120-124. The score shows two staves (1 and 2) in 5/4 time. Measures 120-121 contain rests. Measures 122-124 contain whole notes with dynamic markings *pp* and *p*, and a *n* (natural) marking. Performance instructions include "gradually slow ad lib." and a triplet of eighth notes in measure 123.

Vla.

Viola part, measures 120-124. The score shows two staves (1 and 2) in 5/4 time. Measures 120-121 contain rests. Measures 122-124 contain whole notes with dynamic markings *pp* and *p*, and a *n* (natural) marking. Performance instructions include "con sord. full bow (f.b.)", "f.b.", and "gradually slow ad lib.".

Vc.

Violoncello part, measures 120-124. The score shows two staves (1 and 2) in 5/4 time. Measures 120-121 contain rests. Measures 122-124 contain whole notes with dynamic markings *pp* and *p*, and a *n* (natural) marking. Performance instructions include "con sord. full bow (f.b.)" and "f.b.".

D.B.

Double Bass part, measures 120-124. The score shows a single staff in 5/4 time. The part consists of a continuous line of eighth notes with a dynamic marking of *pp*.

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126

N

gradually slow to held note*

freebow

Vln. I

1

2

gradually slow ad lib.

p

n

p

pp

Vln. II

1

2

gradually slow ad lib.

p

n

n

p

pp

Vla.

1

2

gradually slow ad lib.

p

n

n

p

Vc.

1

2

gradually slow ad lib.

p

n

n

p

D.B.

PERUSAL SCORE ONLY

* The tremolo should be re-articulated and accented at the indicated points, regardless of the slowing of the tremolo.

132

1 *mf* senza sord.

2 *n* *p* *pp* *mf* senza sord.

1 *n* *p* *pp* *mf* senza sord.

2 freebow *mf* senza sord.

1 *pp* *mf* senza sord.

2 freebow *pp* *mf* senza sord.

1 *pp* *mf* senza sord.

2 *pp* *mf* senza sord.

1 *pp* *mf* senza sord.

2 *pp* *mf* senza sord.

1 *pp* *mf* senza sord.

2 *pp* *mf* senza sord.

D.B. *pp* *mf* senza sord.

(*pp*)

* The tremolo should be re-articulated and accented at the indicated points, regardless of the slowing of the tremolo.



139

Vln. I

1 *fp* ————— *f* *fp* ————— *f*

2 *fp* ————— *f* *fp* ————— *f*

Vln. II

1 *fp* ————— *f* *fp* ————— *f*

2 *fp* ————— *f* *fp* ————— *f*

Vla.

1 *fp* ————— *f* *fp* ————— *f*

2 *fp* ————— *f* *fp* ————— *f*

Vc.

1 *fp* ————— *f* *fp* ————— *f*

2 *fp* ————— *f* *fp* ————— *f*

D.B.

f ————— *pp* ————— *f* ————— *pp* —————

PERUSAL SCORE ONLY

Shardor, Al Harbison

P

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *ff* *n.* *pp* *n.* *pp* *n.*

pp *ff* *n.* *pp* *n.* *pp* *n.*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff* *p* *mp* *p* *mp* *p* *mf* *mp*

gradually slow to quarter note

sul A (o)

f *pp*

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Sharp, Al-Harbi

152

Vln. I

Vln. II

Vla.

Vc.

D.B.

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The score is for measures 152 through 156. It features five parts: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The Violin parts play a melodic line starting with a *ppp* dynamic and a *n.* (no bow) marking. The Viola and Double Bass parts are mostly silent, with some notes in measure 156. The Violoncello part has a melodic line with dynamics ranging from *mp* to *mf*. A *Tutti div.* marking is placed above the Violoncello and Double Bass staves in measure 155. A large watermark 'PERUSAL SCORE ONLY' is centered across the Viola and Violoncello staves.

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

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The musical score is arranged in five systems. The first system (Vln. I) has two staves. The second system (Vln. II) has two staves. The third system (Vla.) has two staves. The fourth system (Vc.) has two staves. The fifth system (D.B.) has one staff. The score begins at measure 158 in 8/4 time. The first two measures are in 8/4, and the last two measures are in 7/4. Dynamics include *pp*, *p*, *mp*, and *ppp*. Articulation includes *n.* and triplets. A large watermark 'PERUSAL SCORE ONLY' is centered across the middle of the page.



162

Vln. I

1 *ppp* *mp > n.* *mf > mp*

2 *mp > n.* *mf > mp*

Vln. II

1 *mp > n.*

2 *mp > n.*

Vla.

1 *p* *n.* *n.* *p*

2 *p* *n.* *n.* *p*

Vc.

1 *mp* *mf* *f*

2 *mp* *mf* *f*

D.B.

PERUSAL SCORE ONLY

167

Vln. I

Vln. II

Vla.

Vc.

D.B.

f, *mf*, *f*, *mp*

f, *mf*, *f*, *mp*

non div.

f, *mf*, *f*, *mp*

f, *mf*, *f*, *mp*

f, *mf*, *f*, *mp*

f, *mf*, *f*, *mp*

p, *f*, *mf*, *f*

p, *f*, *mf*, *f*

div.

f

PERUSAL SCORE ONLY

173

S

Vln. I

1

Solo

p

3

Tutti

p

3

6/4

5/4

pp

2

p

6/4

5/4

pp

Vln. II

1

6/4

5/4

pp

2

6/4

5/4

pp

Vla.

1

6/4

5/4

pp

ord.

2

sul pont.

6/4

5/4

pp

ord.

Vc.

1

mp

6/4

5/4

pp

2

mp

6/4

5/4

pp

D.B.

air noise
sul D

mp

pp

6/4

5/4

pp

PERUSAL SCORE ONLY

178

Vln. I
non div.
f 3 *p* *f* > *p* > *n.* *f* 5 *p* *f* > *p* > *n.* *fp*

Vln. II
non div. div. pizz. non div. arco div. pizz. non div. arco
f *f* *f* *f* *fp*

Vla.
non div. div. pizz. non div. arco div. pizz.
f *f* *f* *f*

Vc.
non div. div. pizz. non div. arco div. pizz.
f *f* *f* *f*

D.B.
non div. div. pizz. arco pizz. *f*
f *f* *f* *f*

PERUSAL SCORE ONLY

183

Vln. I
3 3 3 *f* *p*

Vln. II
3 3 3 *f* *p*

Vla.
f *mf*

Vc.
f *mf*

D.B.
f *mf* arco *p*

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188

gradually slow to quarter note triplets

f *mf* *mp*

non div. arco

gradually slow to triplets

f *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

PERUSAL SCORE ONLY

193

mp *p* *n*

mp *p* *n*

mp *p* *n*

p *n*

gradually slow to quarter note

gradually slow to quarter note

pp

Vln. I

Vln. II

Vla.

Vc.

1

D.B.

2

V

197

Vln. I

Vln. II

Vla.

Vc.

D.B.

PERUSAL SCORE ONLY

199

Vln. I

1 *mf*

2 *mf*

Vln. II

1 *mf*

2 *mp*

Vla.

1 *mp* non div.

2 *mp* non div.

Vc.

1 non div.

2 non div.

D.B.

1

2

201

Sharps, A-Harmon

non div.

Vln. I

Vln. II

Vla.

Vc.

D.B.

PERUSAL SCORE ONLY

f *ff* 5

f *ff* 5

f *ff* 5

f *ff* 5

f *ff* 5

f *ff* 5

f *ff* 5

f *ff* 5

* Play the highest possible note on each of the two highest strings.

203

Vln. I

Vln. II

Vla.

Vc.

D.B.

PERUSAL SCORE ONLY