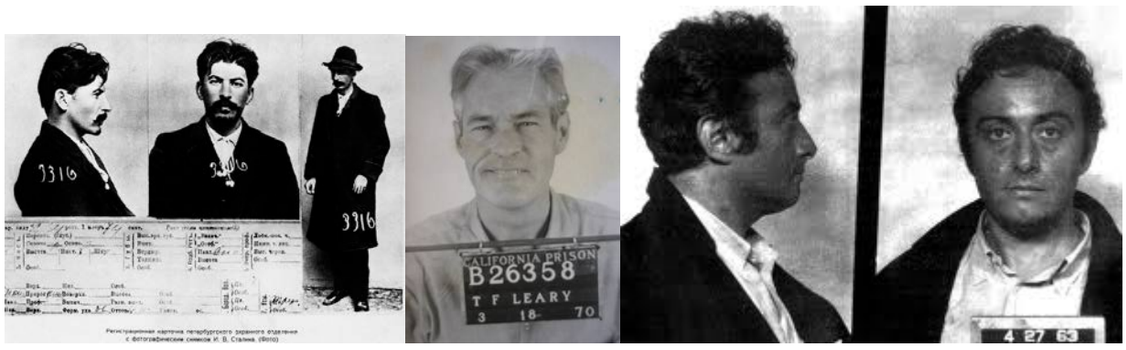
Violations



for String Quintet

(arranged from the original for Viol Consort)

Bill Robinson

Violations

for String Quintet

(two Violins, Viola, and Two Cellos)

November 23, 2011--February 19, 2012

Arranged from the original for Viol Consort

My uncle, David Vanderkooi, plays all the different kinds of viols. He told me about the Leo M. Traynor Competition, sponsored by the Viola da Gamba Society of America, for works not longer than five minutes for viol consort. This sounded like an interesting challenge; viol music can be quite enchanting and enjoyable, and having just finished a work for harpsichord, I was used to the idea of antique instruments. Besides, I have never come close to winning a composition prize, where the judges are almost always new music specialists interested in the avant-garde, which is far from my taste. This is unlikely to be a problem with viols.

However, I was unable to submit any of the movements for the contest as I had posted the score on my website, which they considered to be publication. Picky picky picky.

Turns out, the piece was idiomatic for the string instruments I grew up with, and not very much for viols. I have arranged it for both string quintet, and for string orchestra. These works for modern instruments should be played in the usual manner and not in imitation of the original for viols. The main lingering effect of the viol origins is the limited upper range of the violins, which should encourage amateur groups to take this on.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Sometimes I include courtesy accidentals to avoid confusion.

Dedicated to David Vanderkooi

Cover mugshots, from top, left to right: Igor Stravinsky, Frank Sinatra, Martin Luther King, Ezra Pound, Joseph Stalin, Timothy Leary, Lenny Bruce, Al Capone, George Carlin, Leon Trotsky, Aleister Crowley, Janis Joplin, Franz Liszt, Robert Oppenheimer, Willie Nelson, humble self, Glen Campbell, Mother Theresa
Cover credit; Mother Theresa mugshot from http://www.onelargeprawn.co.za

Bill Robinson

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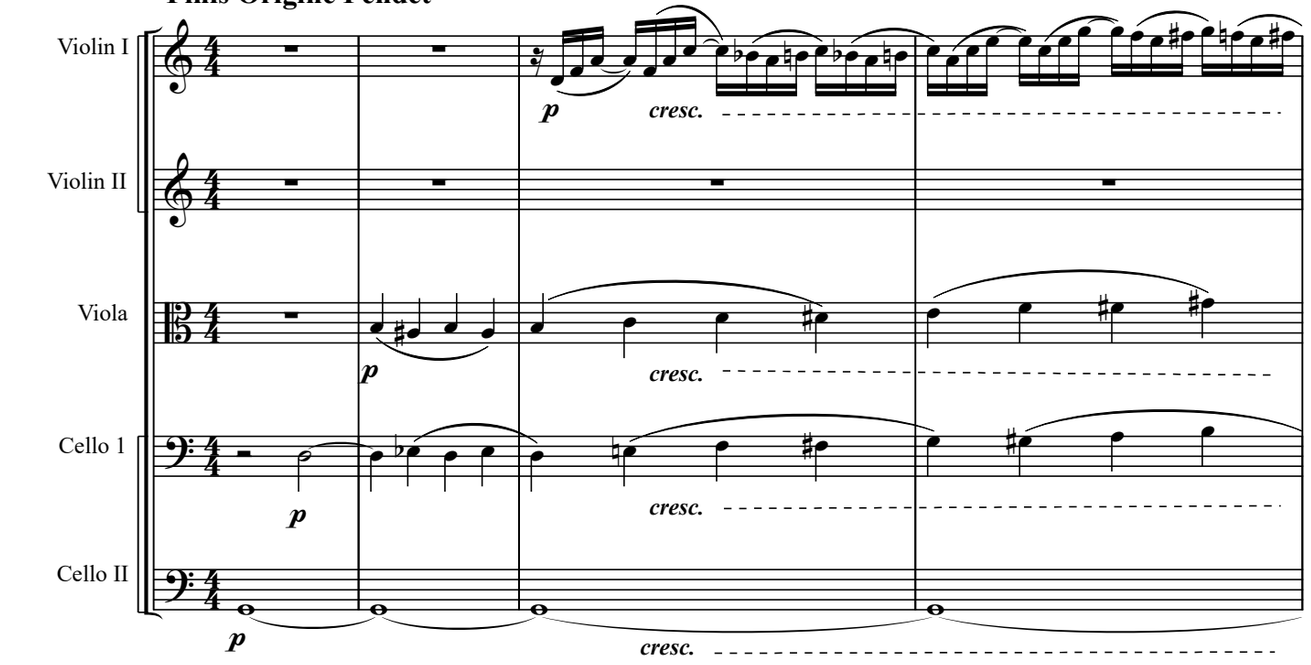
Violations for String Quintet

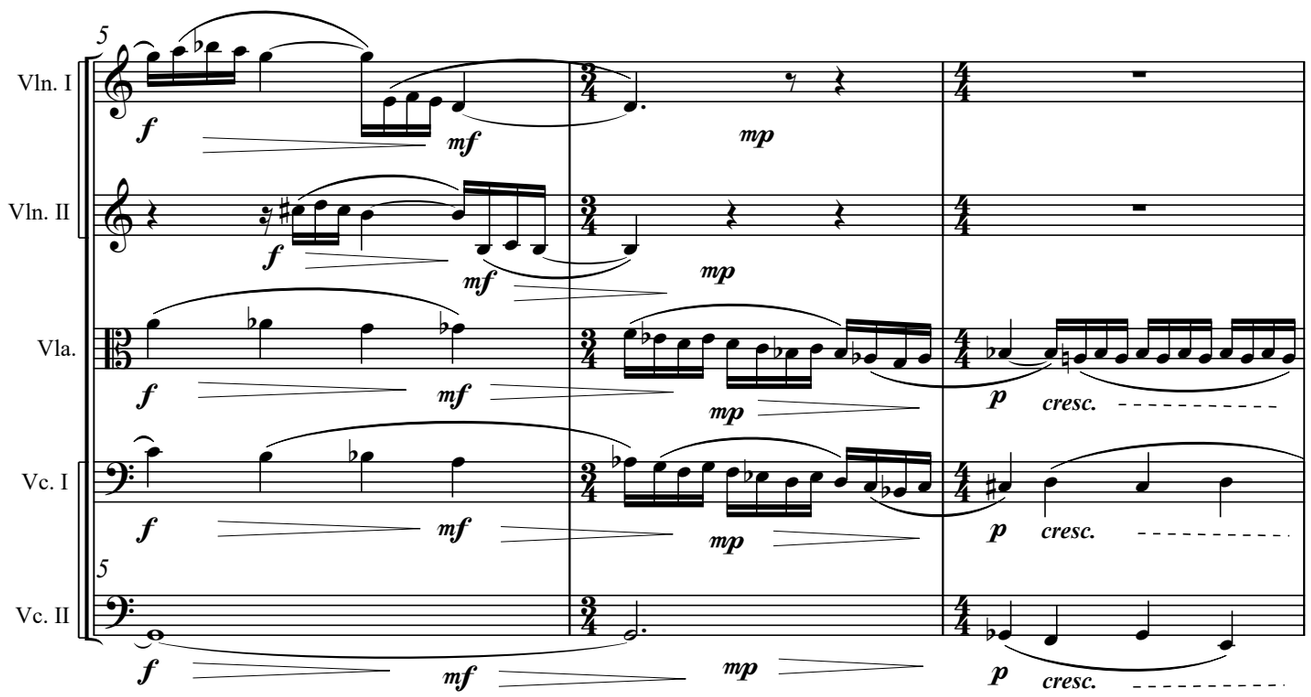
Violation I

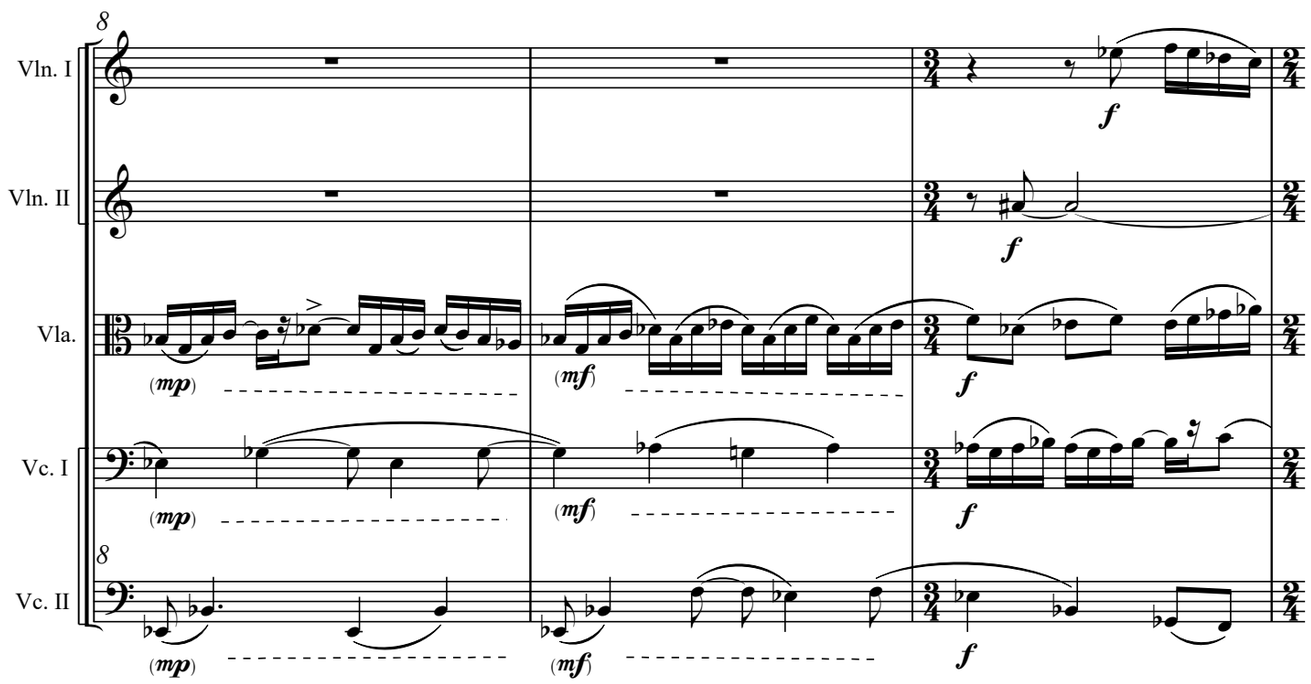
(♩ = 74)

Finis Origine Pendet

Bill Robinson







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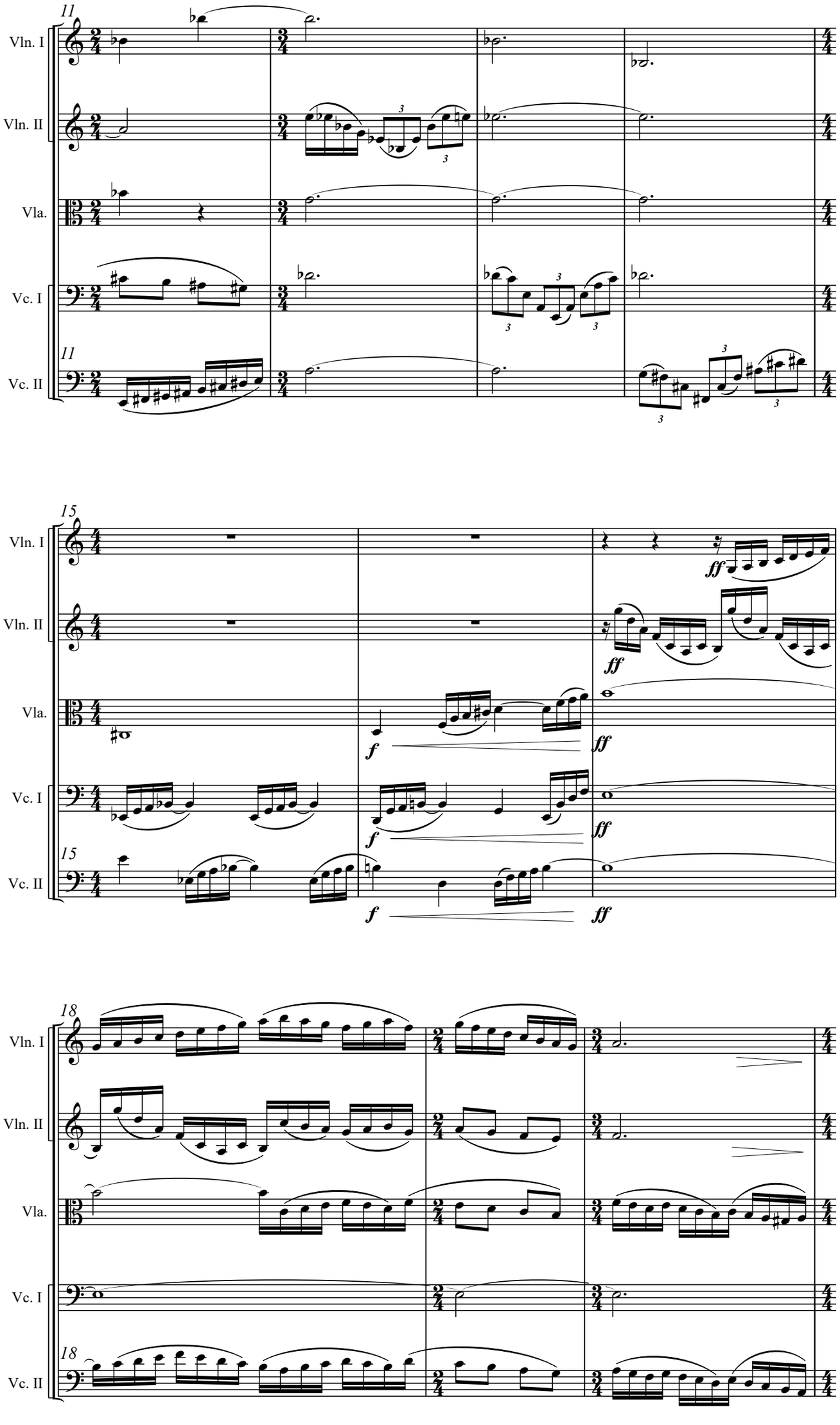
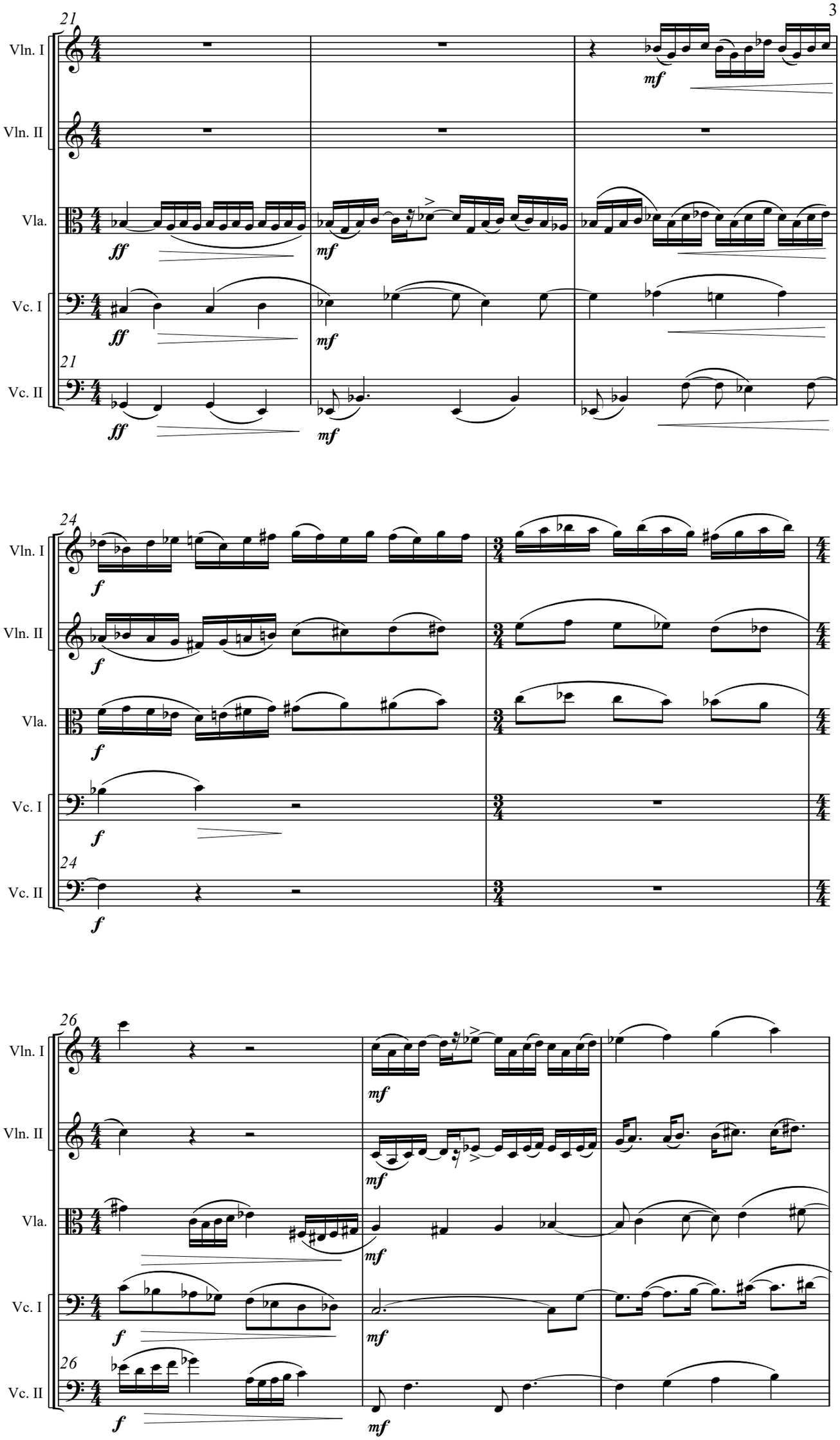

11
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
11
15
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
15
ff
ff
f
ff
f
ff
f
ff
18
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
18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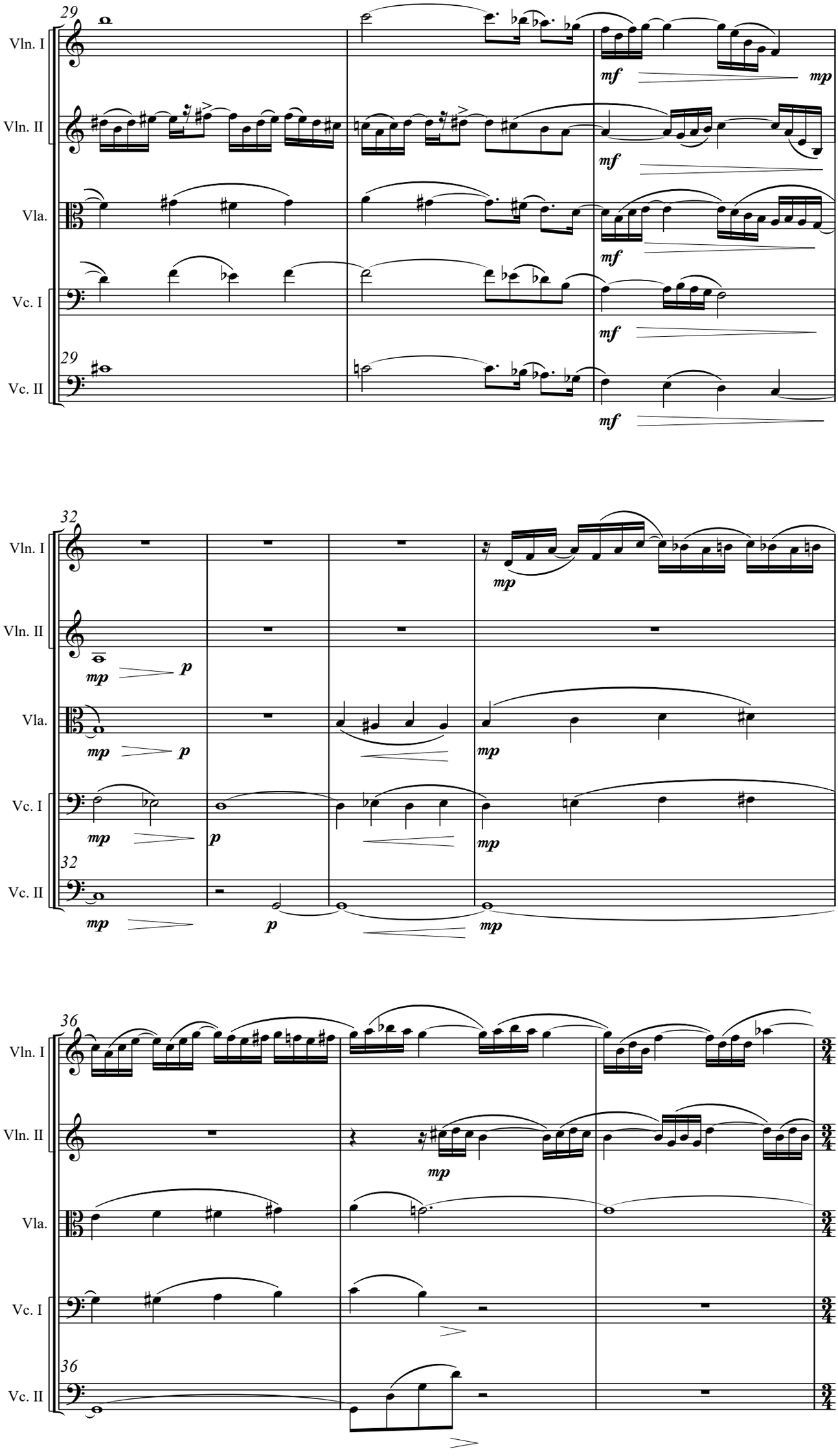
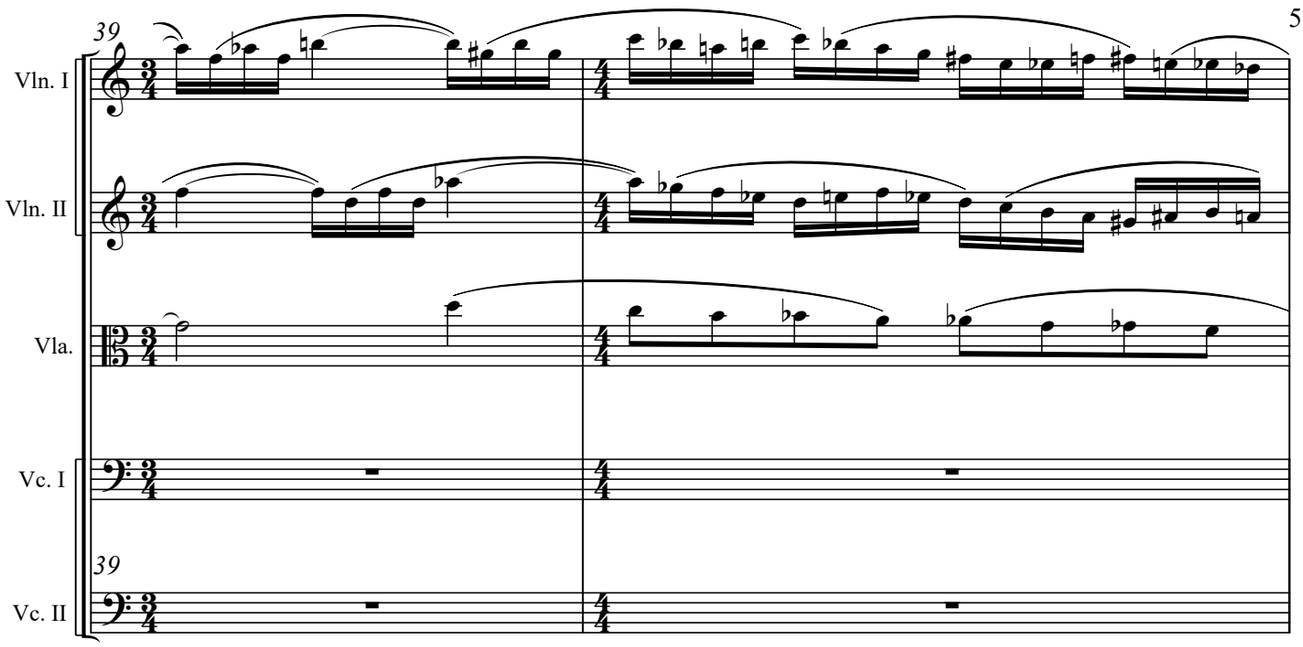
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
ff
mf
24
f
26


29
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
mf
mp
32
p
36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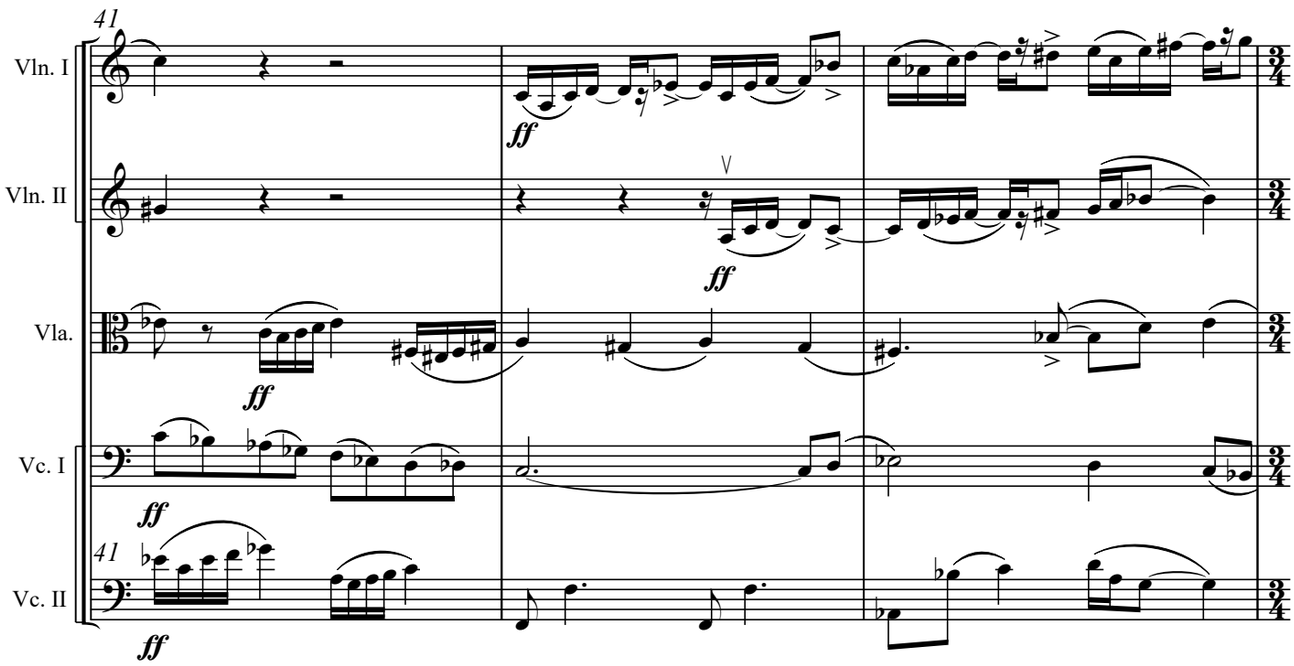
Vln. I
Vln. II
Vla.
Vc. I
39
Vc. II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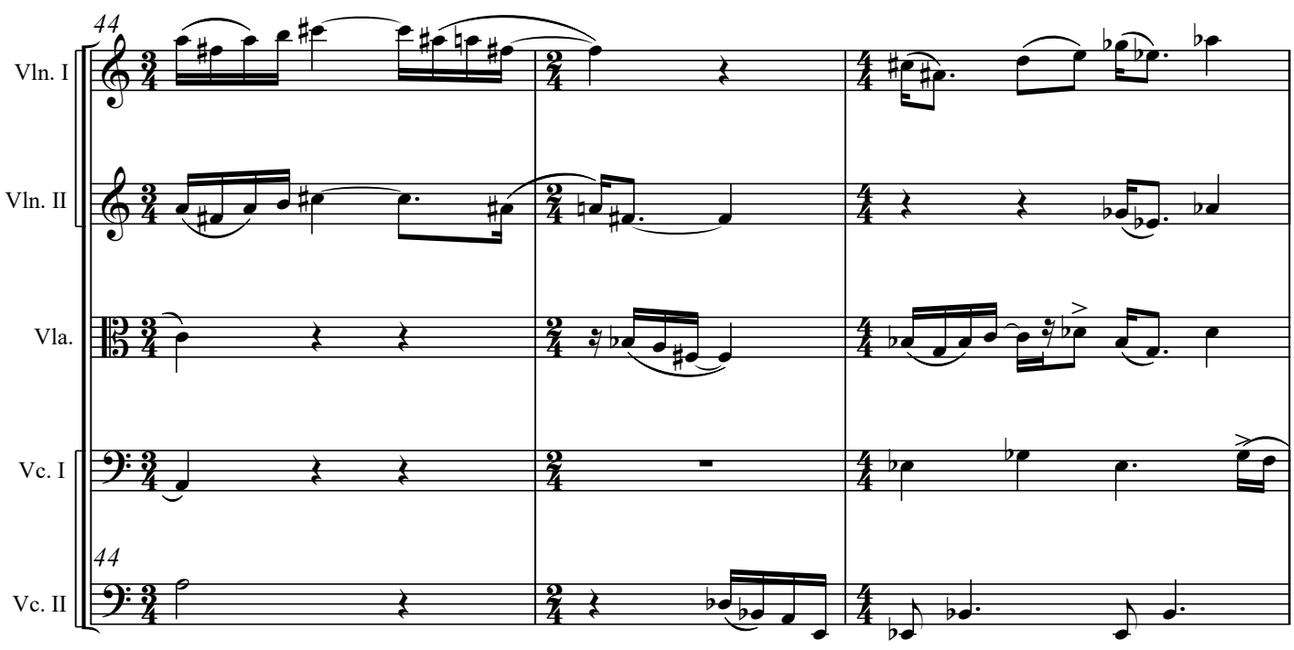
Vln. I
Vln. II
Vla.
Vc. I
41
Vc. II
ff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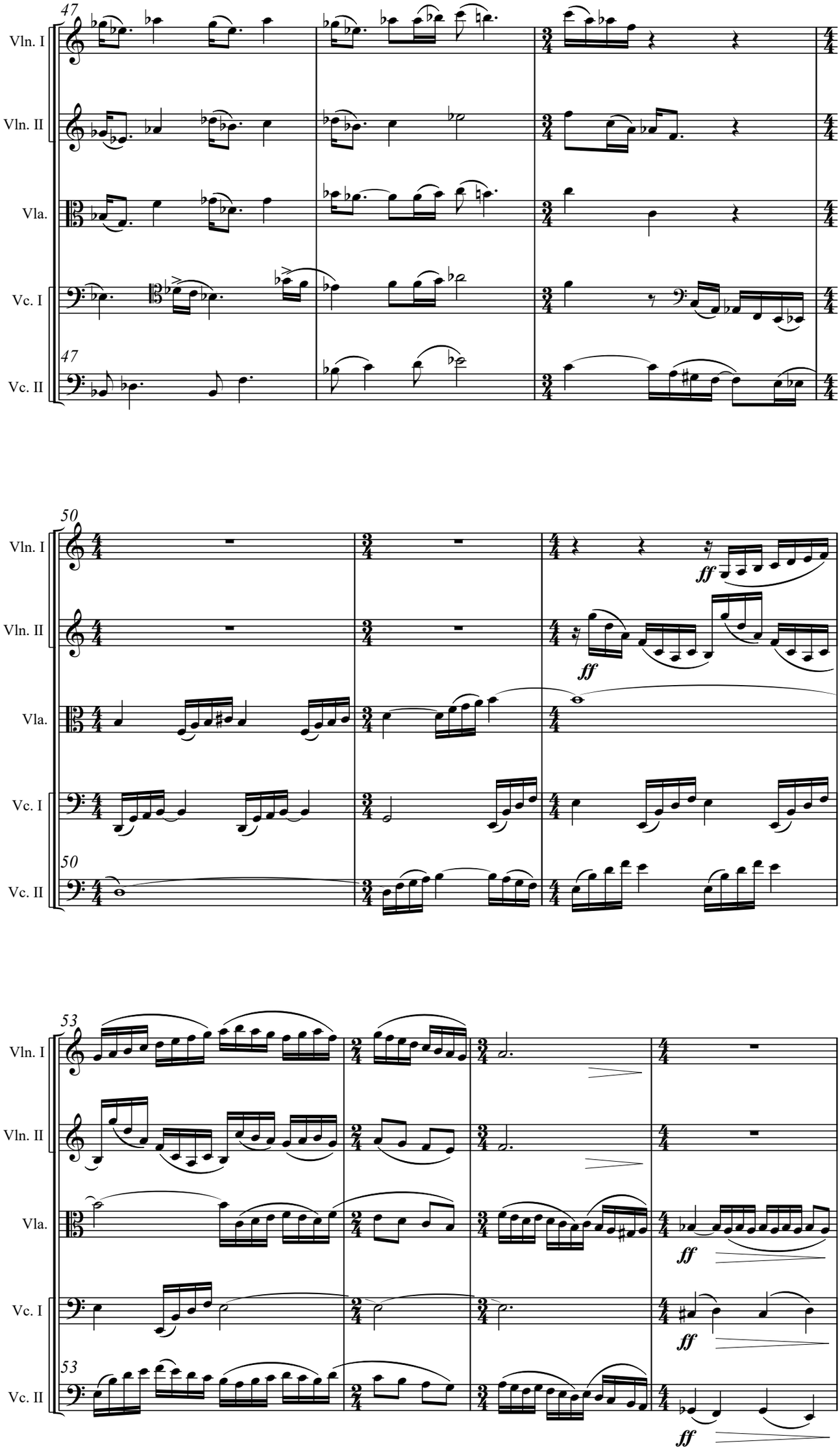
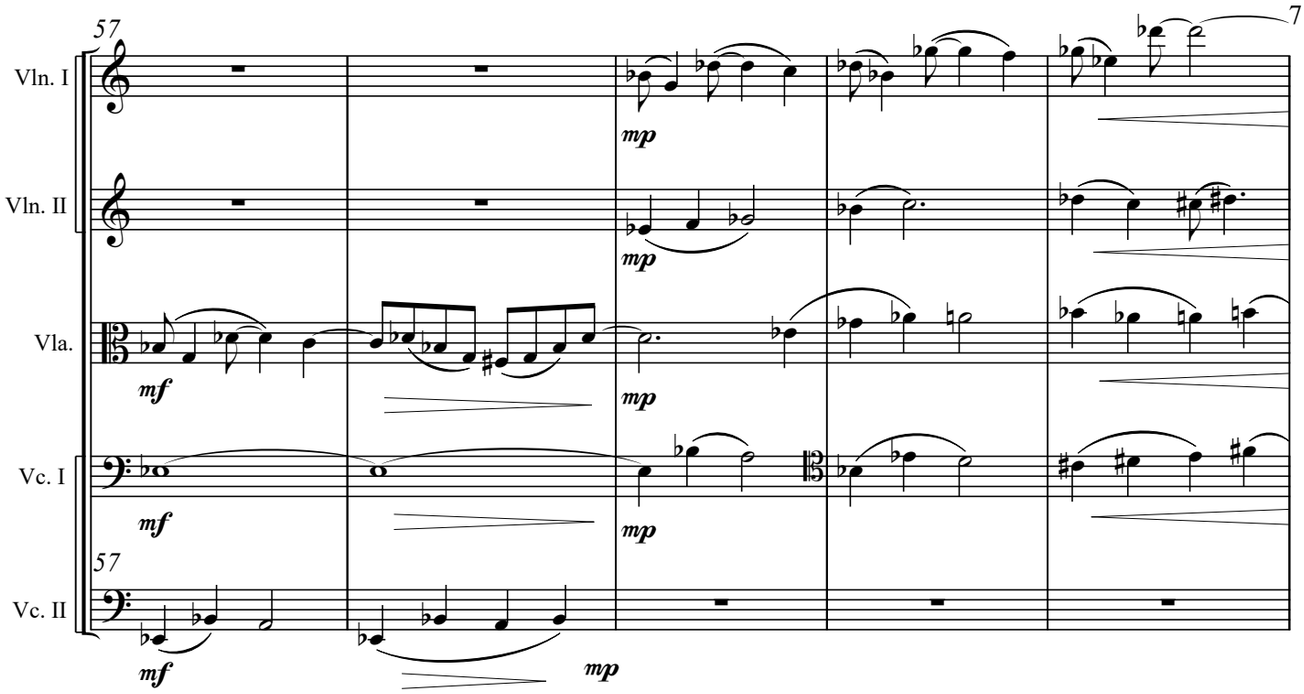
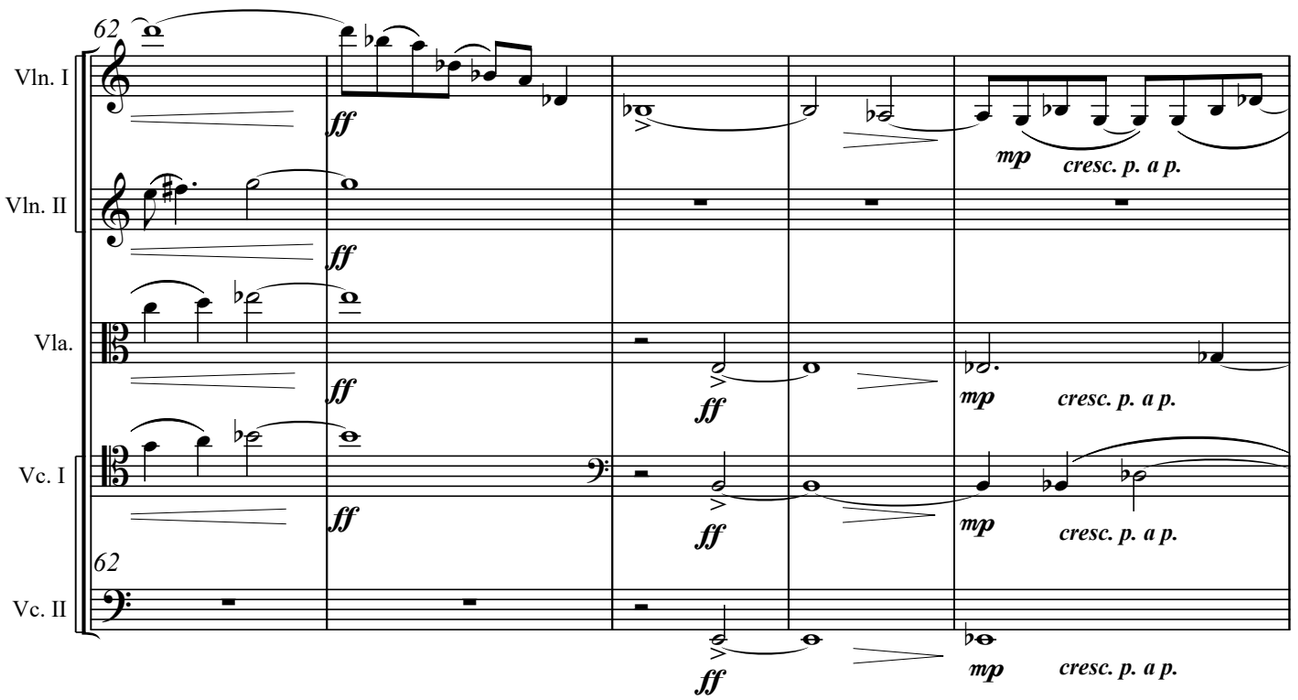
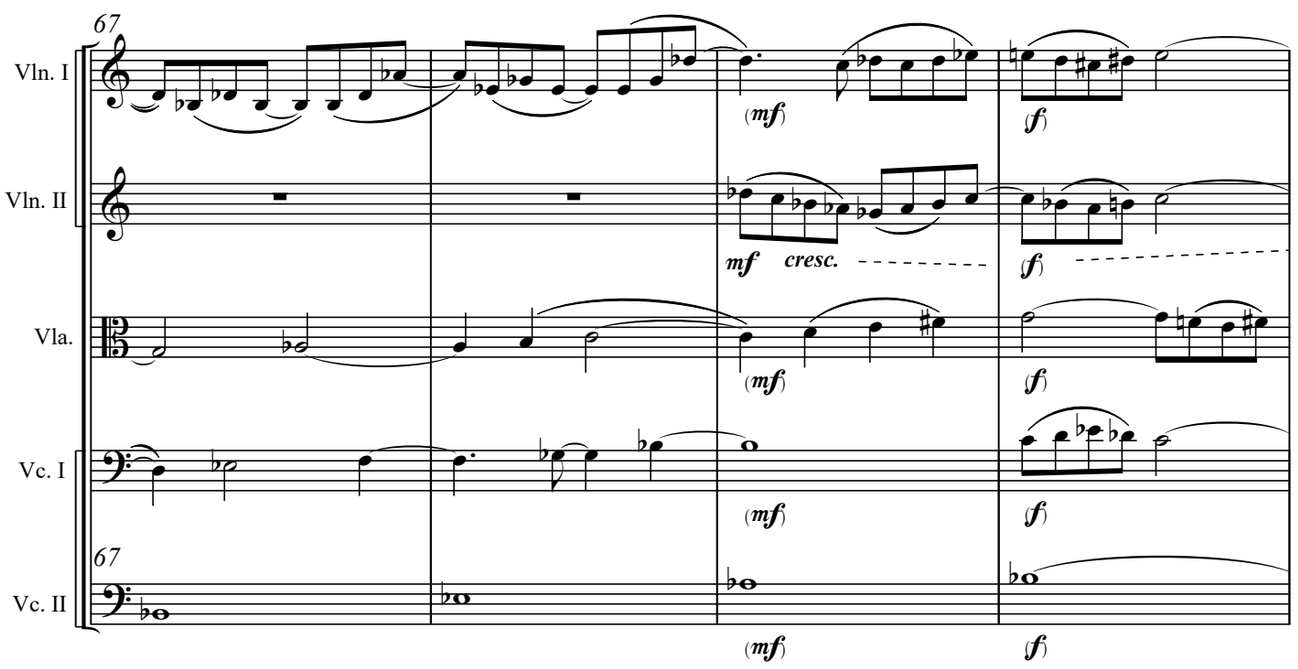
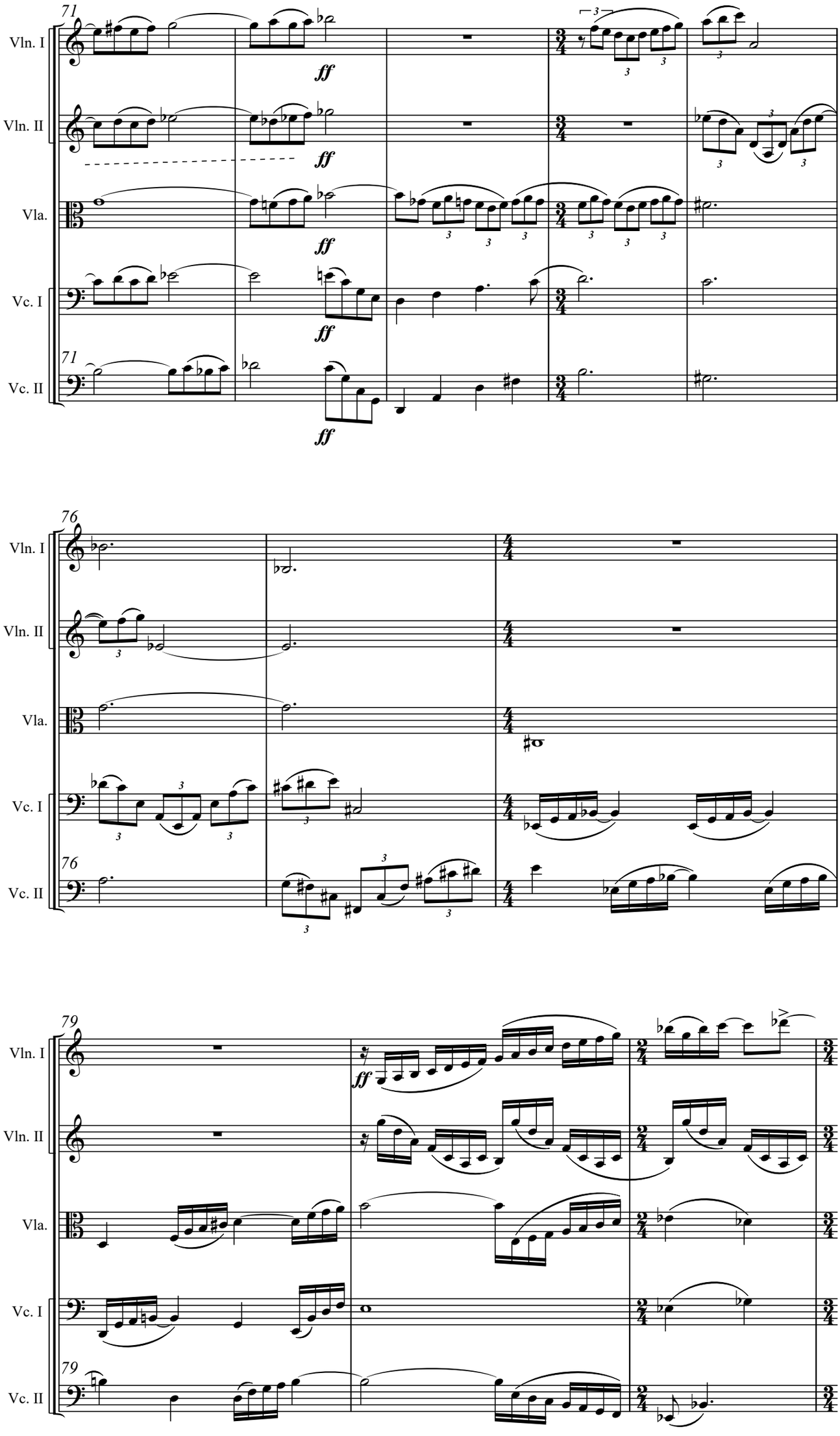
Vln. I
Vln. II
Vla.
Vc. I
44
Vc. II

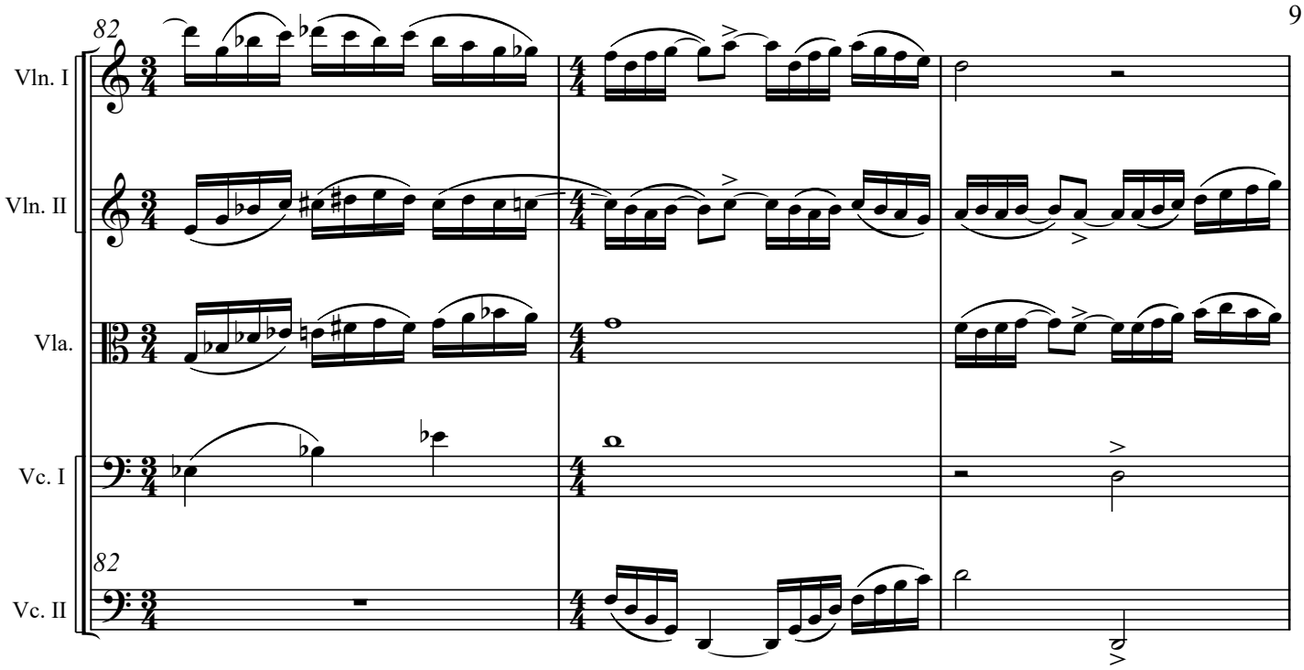

47
Vln. I
Vln. II
Vla.
Vc. I
47
Vc. II
50
Vln. I
Vln. II
Vla.
Vc. I
50
Vc. II
ff
ff
53
Vln. I
Vln. II
Vla.
Vc. I
53
Vc. II
ff
ff
ff

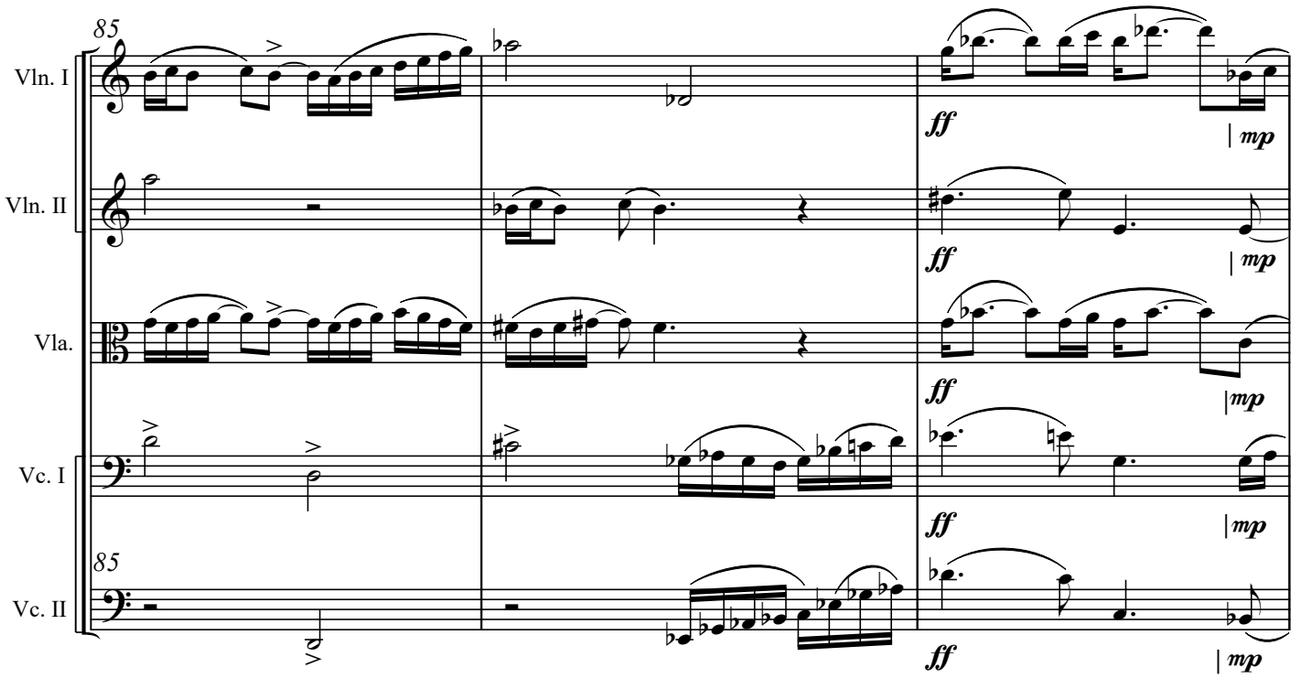

57
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
mf
mp

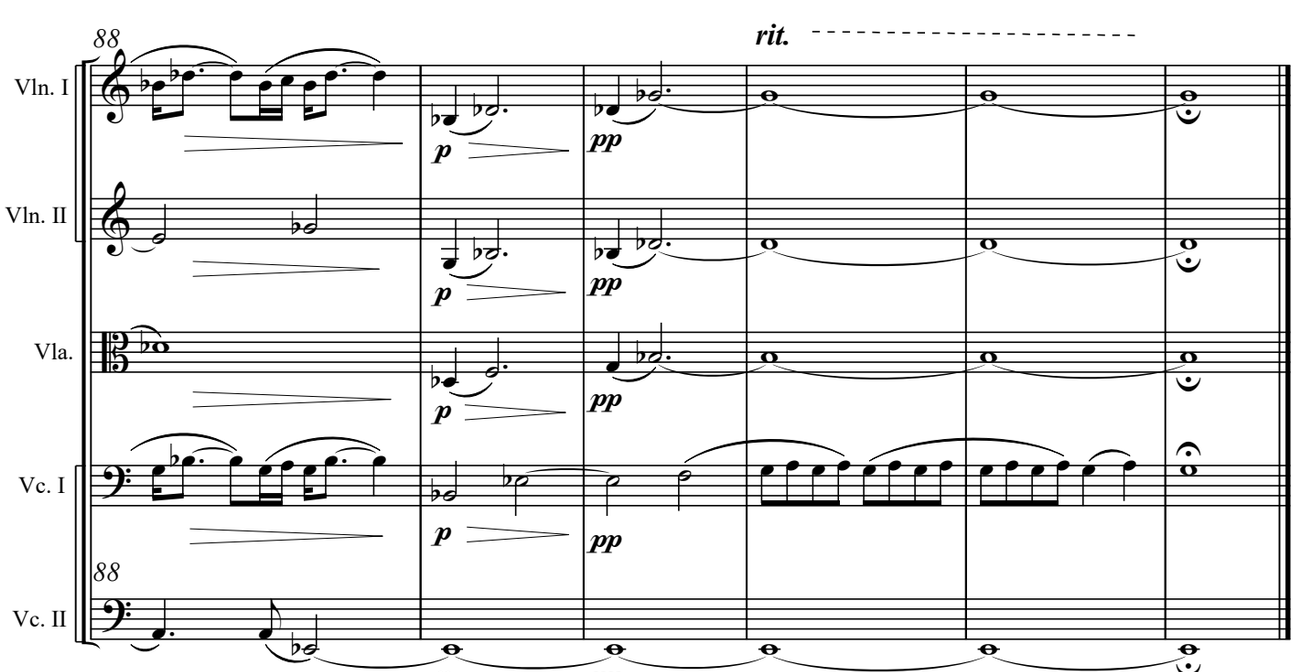

62
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
ff
mp
cresc. p. a p.


67
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
(mf)
(f)
cresc.


71
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
ff
76
79


82
Vln. I
Vln. II
Vla.
Vc. I
82
Vc. II

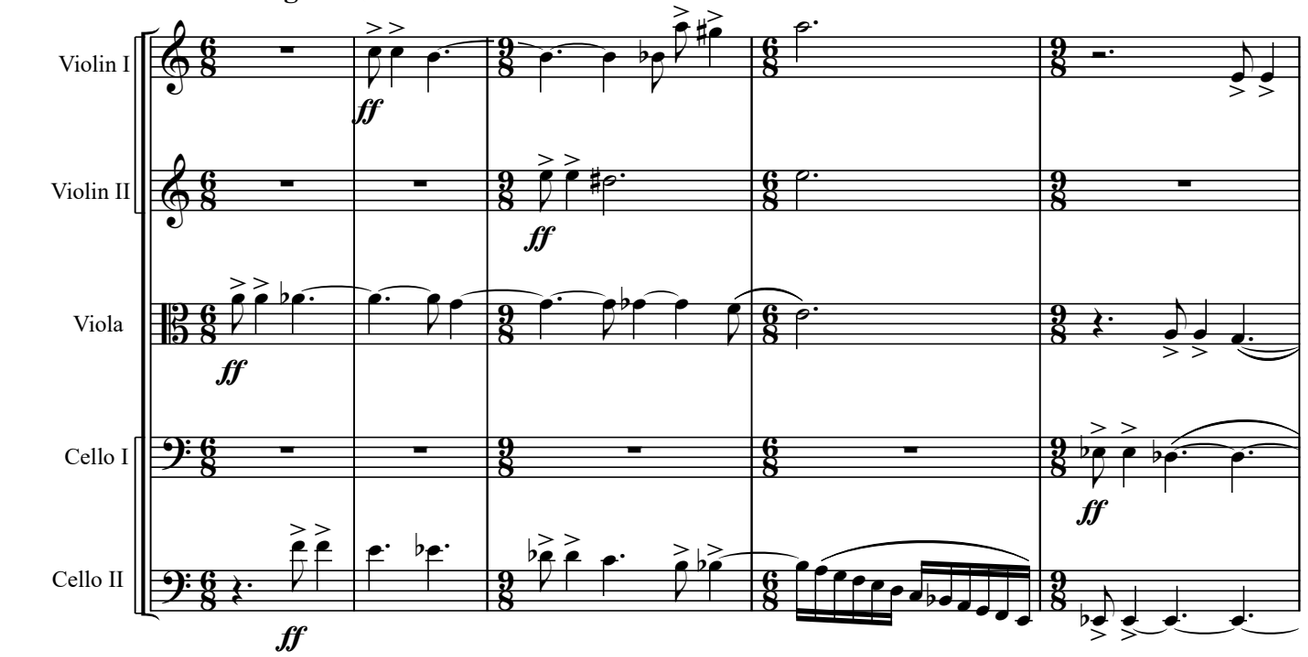

85
Vln. I
Vln. II
Vla.
Vc. I
85
Vc. II
ff
mp

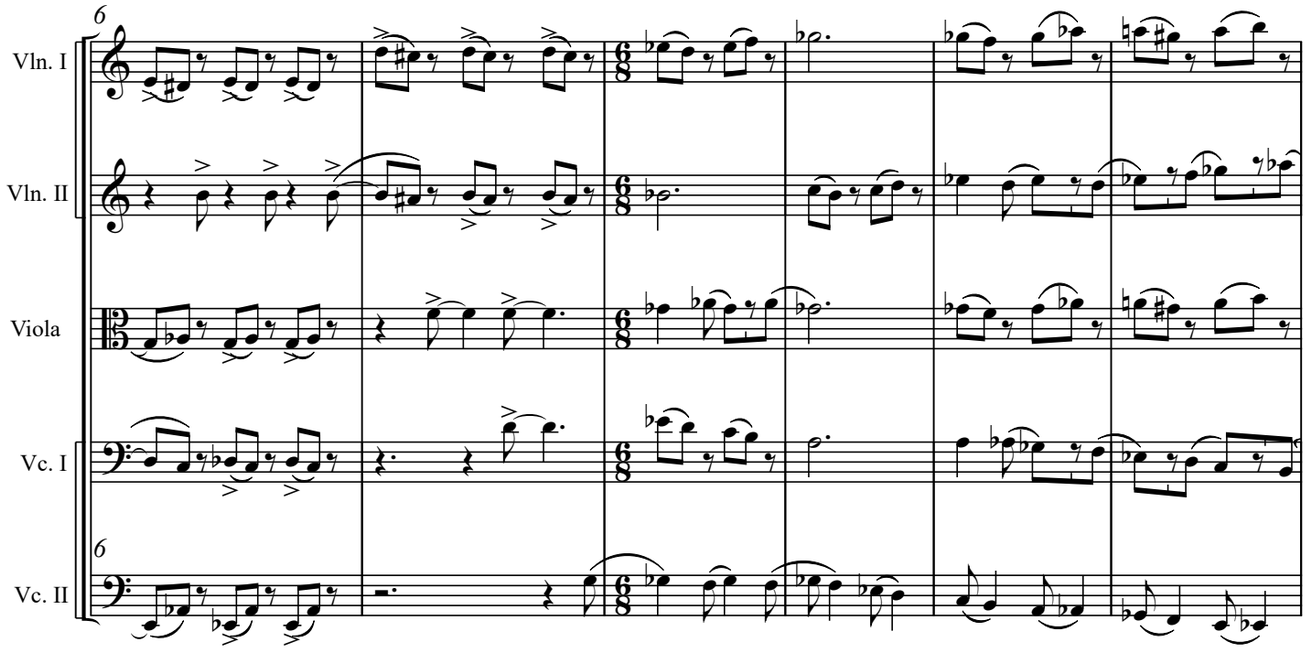

88
rit.
Vln. I
Vln. II
Vla.
Vc. I
88
Vc. II
p
pp

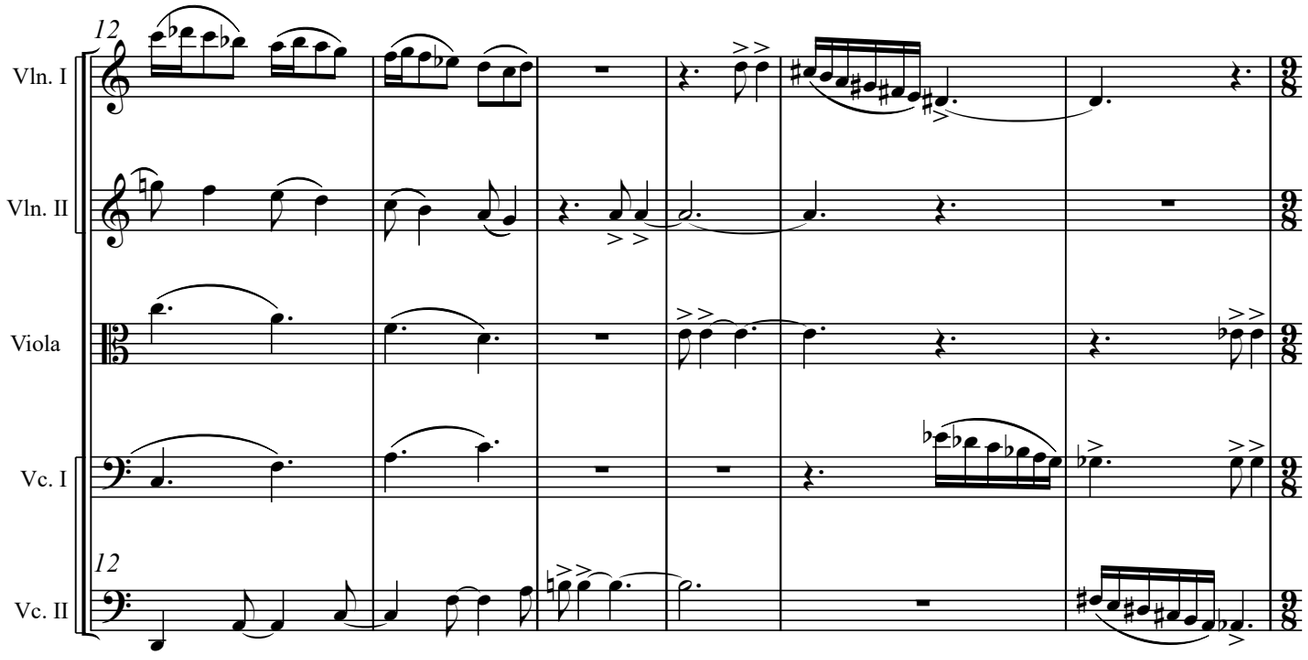
Violation II

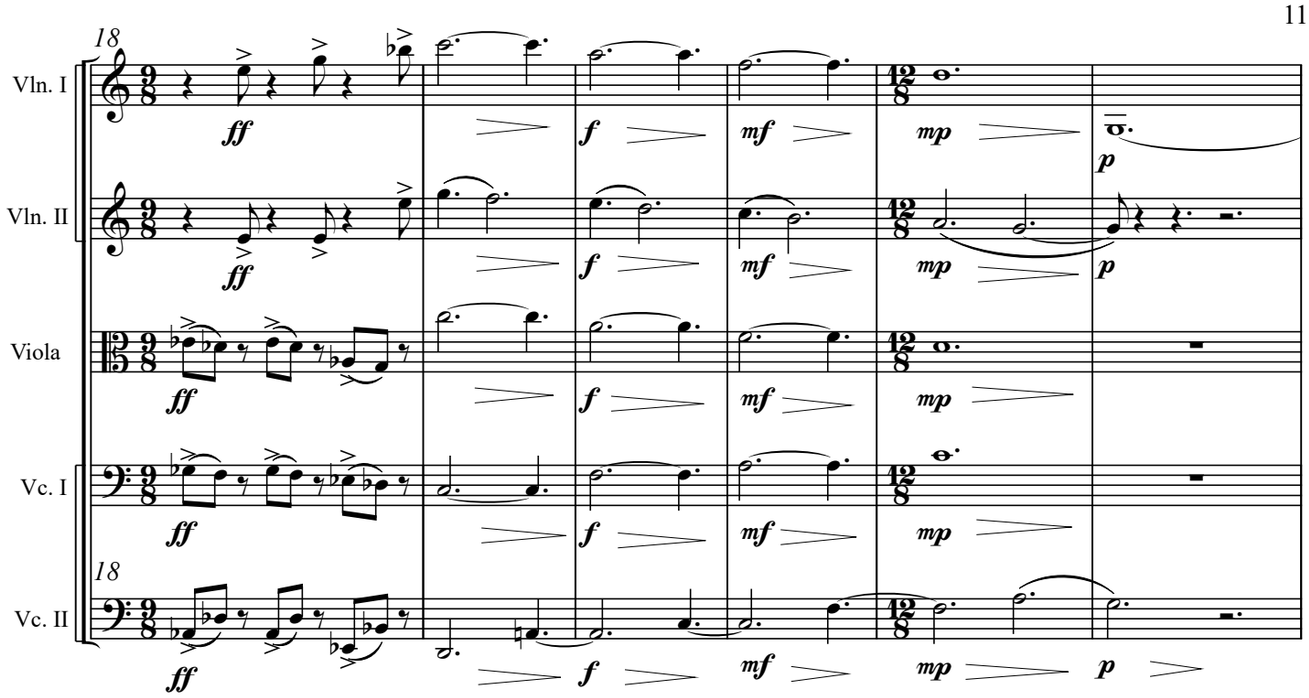
[4:45]

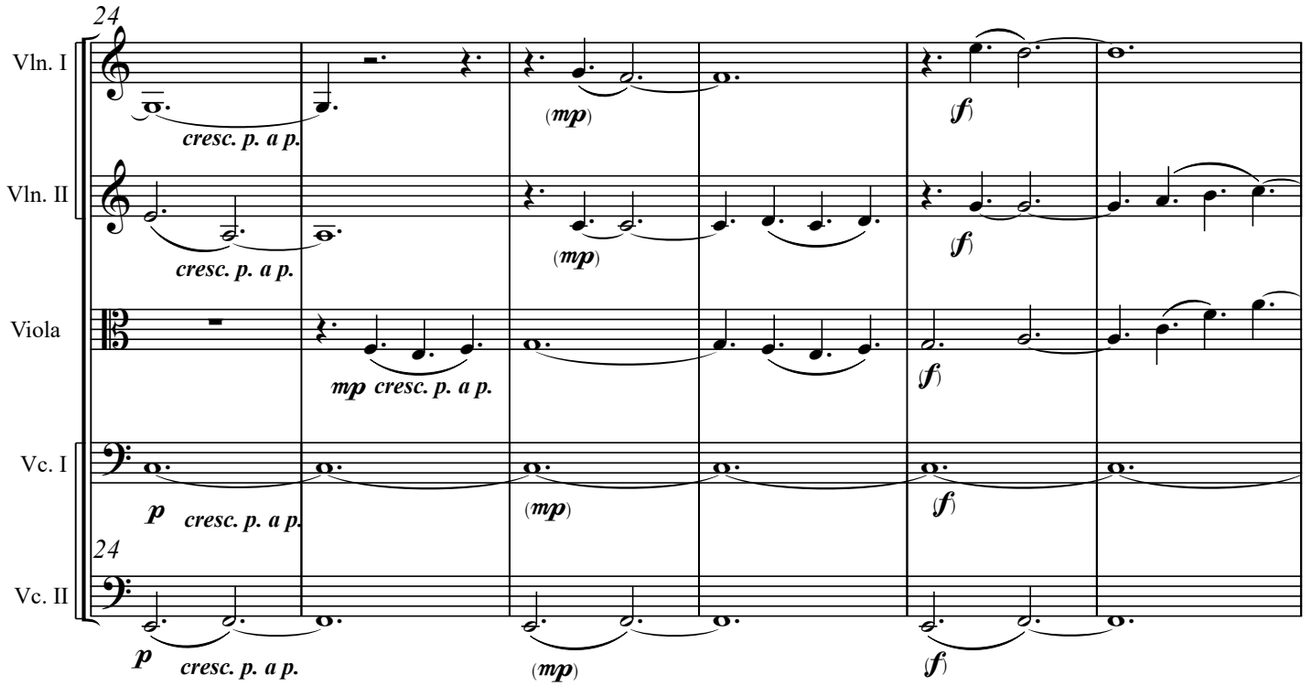
With Vigor (♩.= 86)

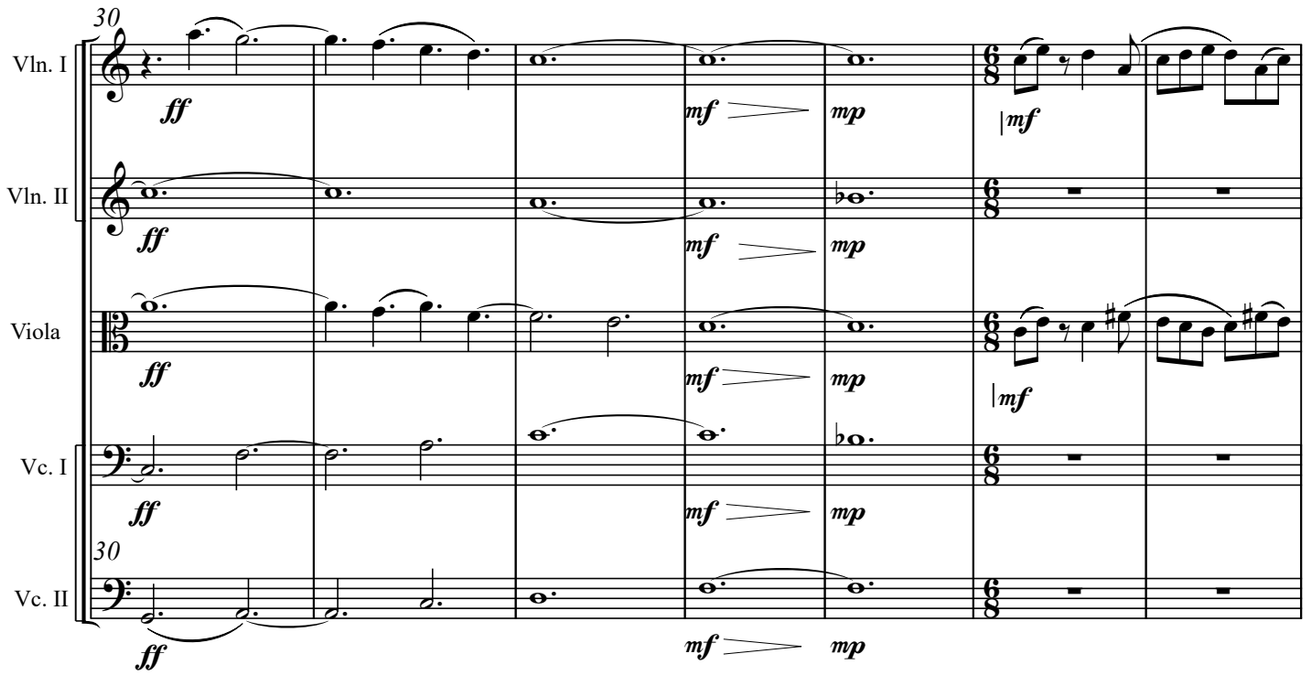


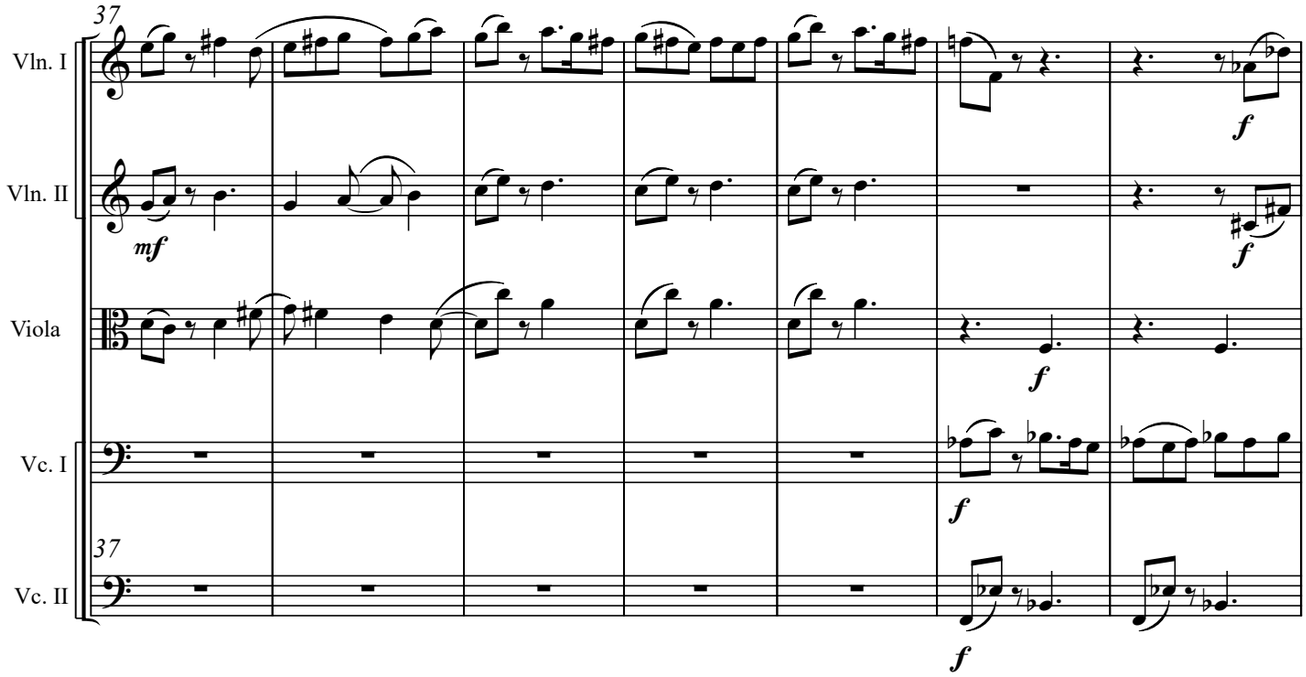


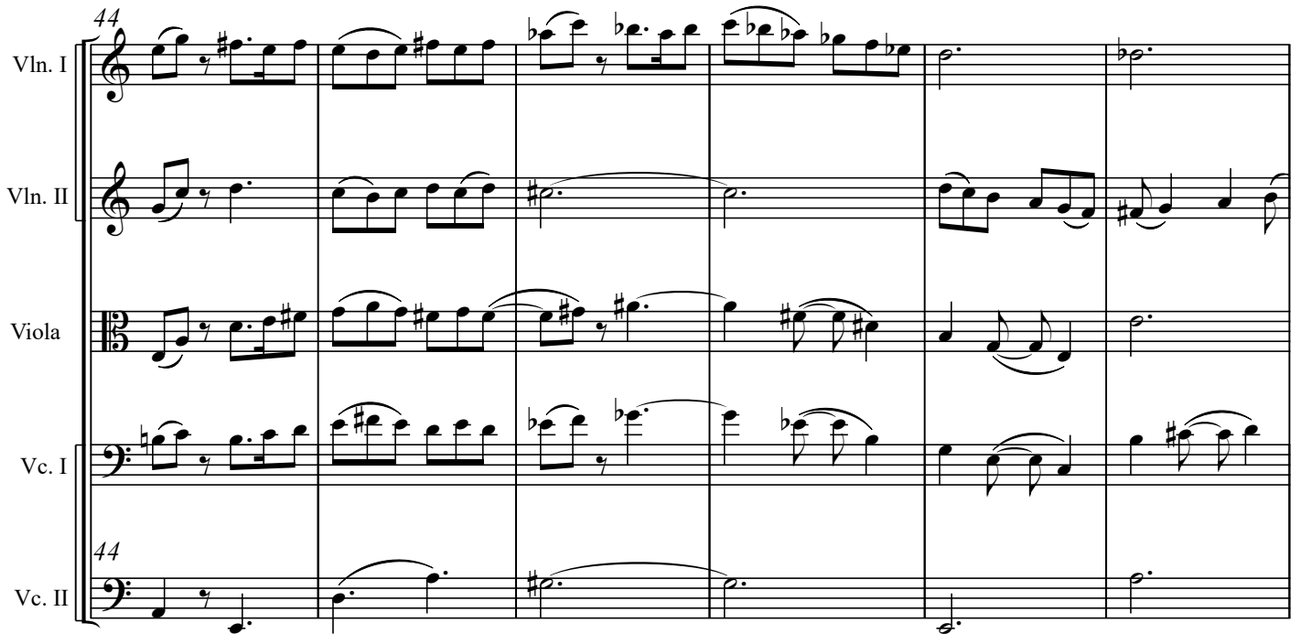



18
Vln. I
Vln. II
Viola
Vc. I
Vc. II
ff
f
mf
mp
p


24
Vln. I
Vln. II
Viola
Vc. I
Vc. II
cresc. p. a p.
(mp)
(f)
mp cresc. p. a p.
p


30
Vln. I
Vln. II
Viola
Vc. I
Vc. II
ff
mf
mp


37
Vln. I
Vln. II
Viola
Vc. I
Vc. II
mf
f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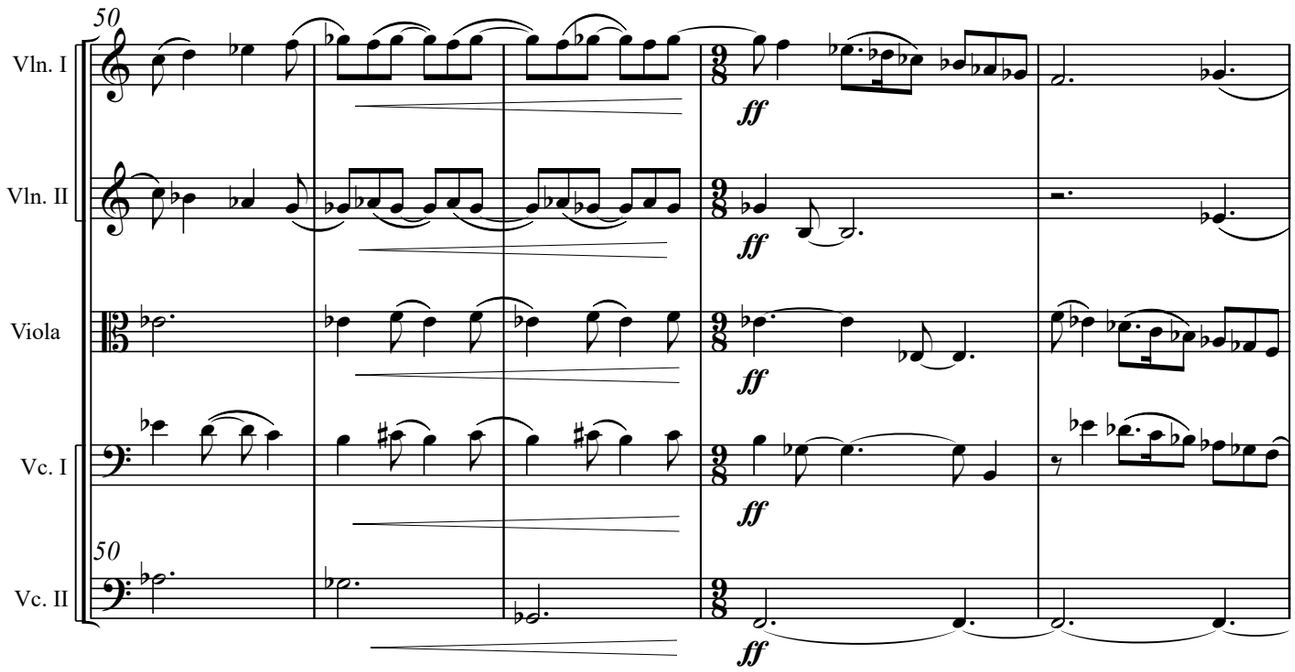
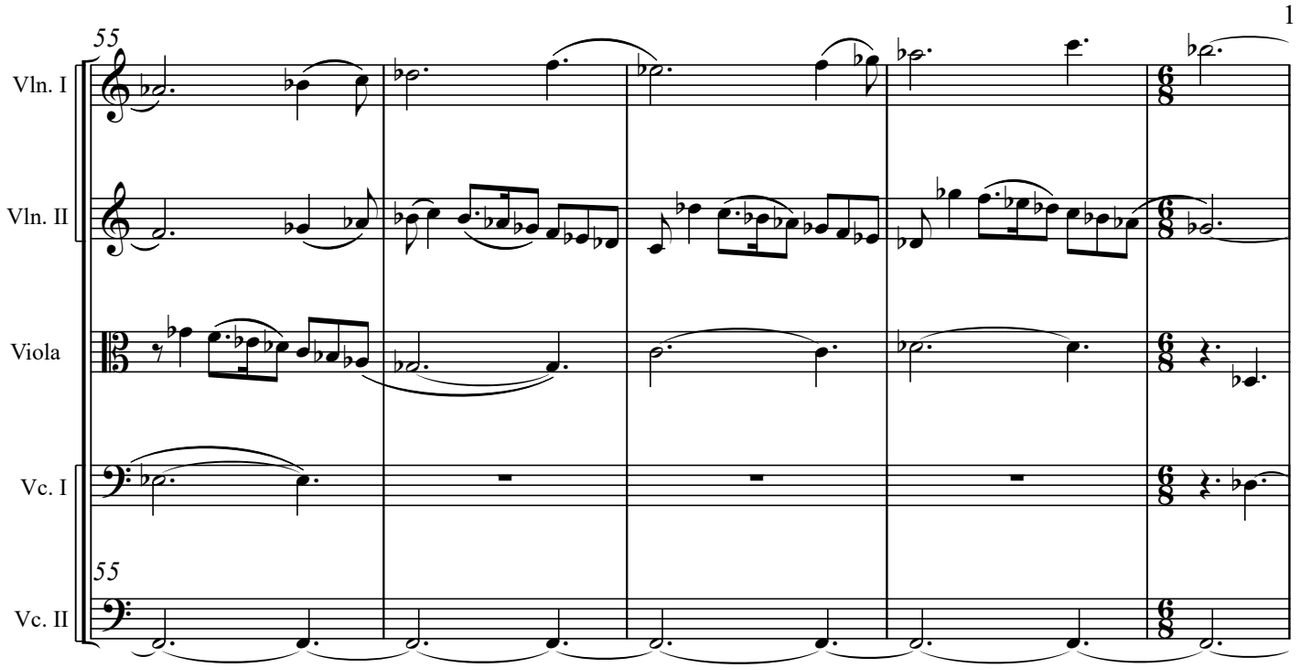
Vln. II
Viola
Vc. I
Vc. II


50
Vln. I
Vln. II
Viola
Vc. I
Vc. II
ff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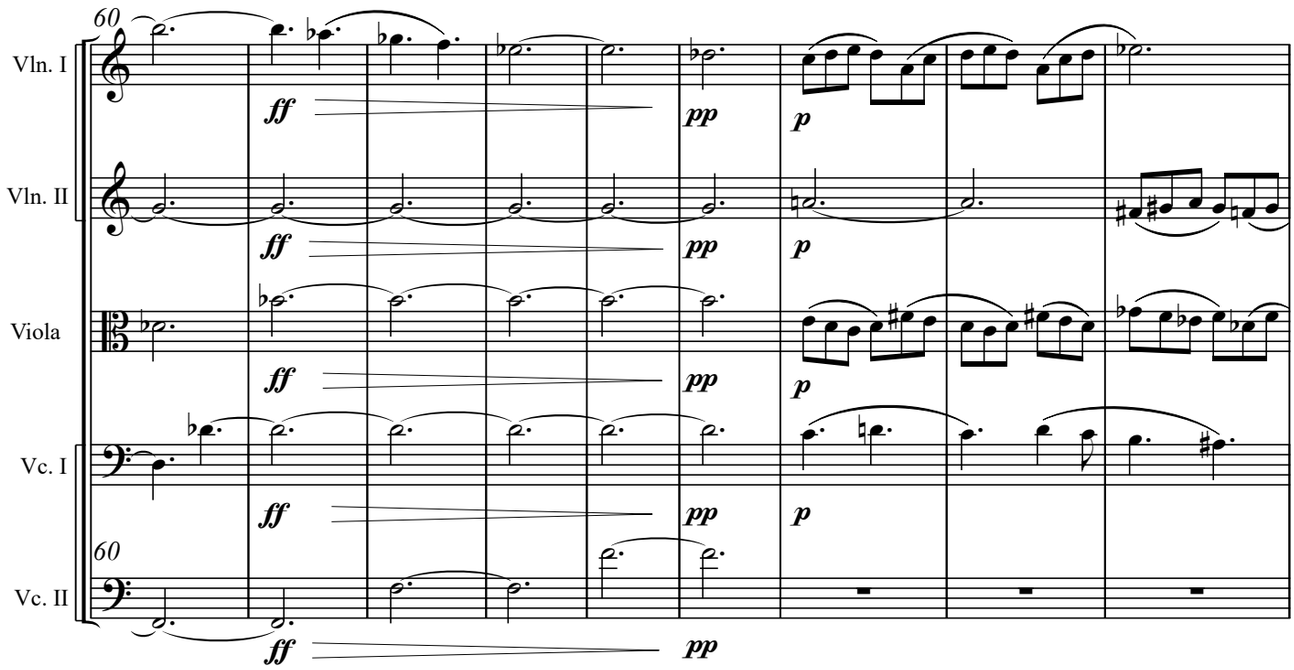
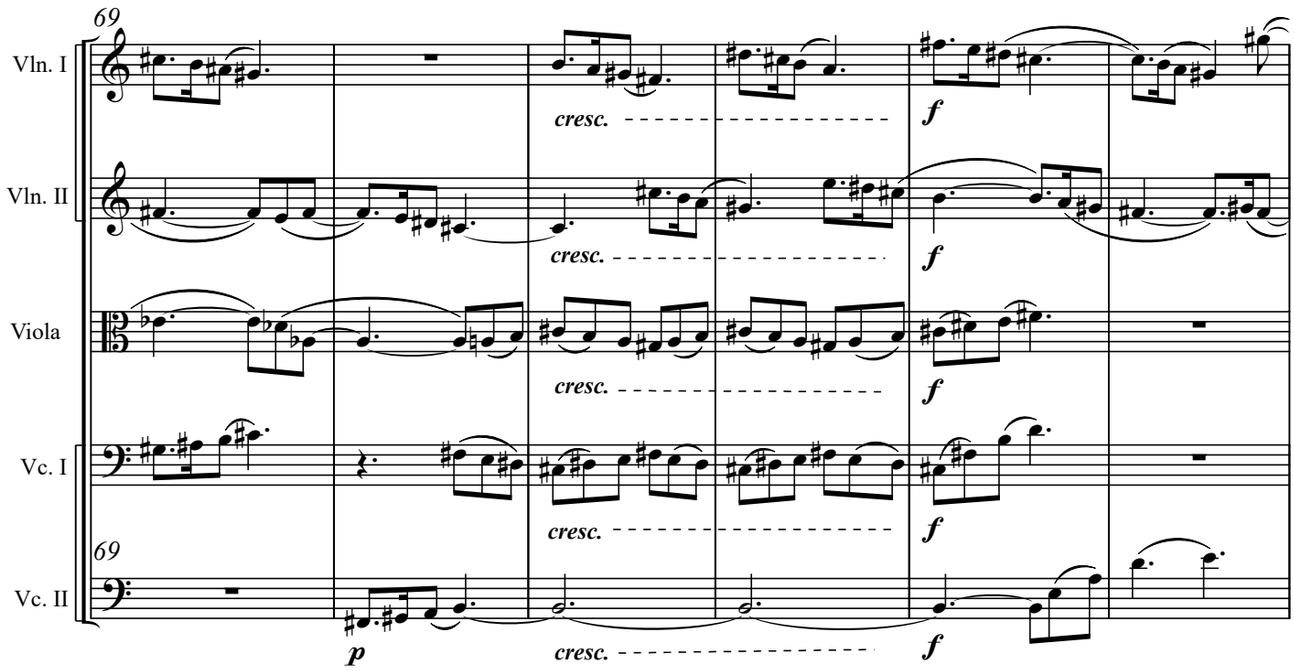
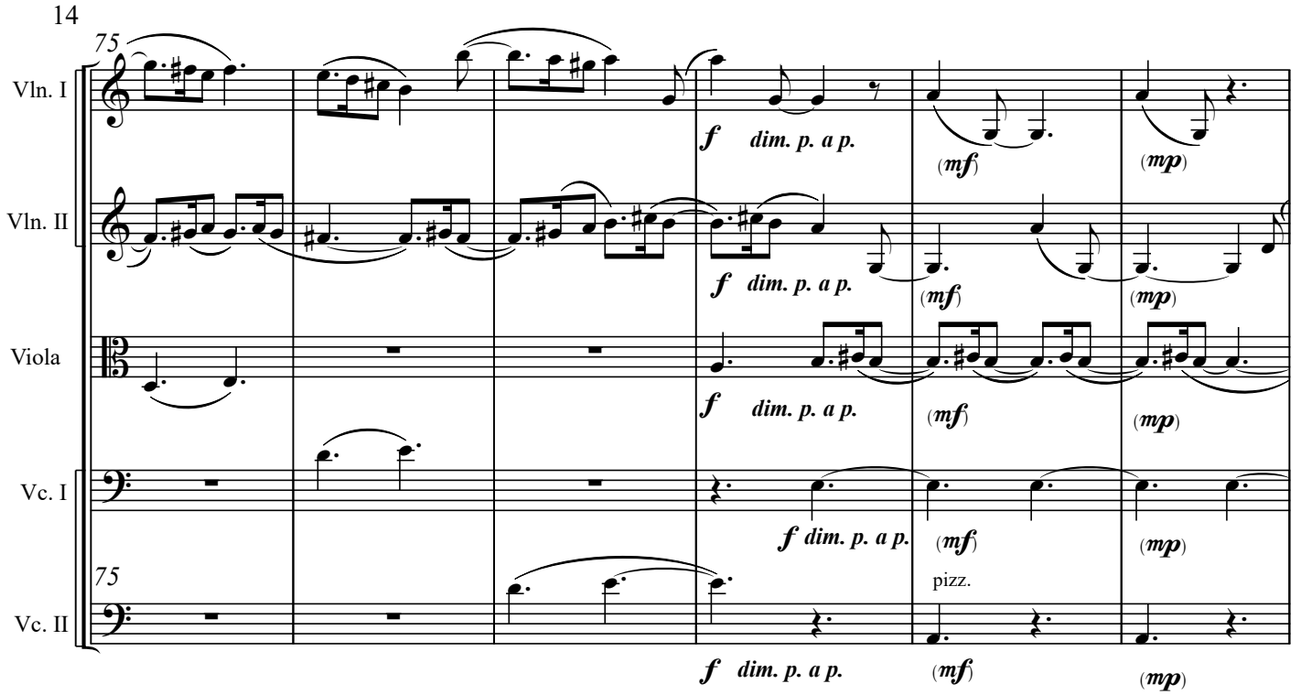
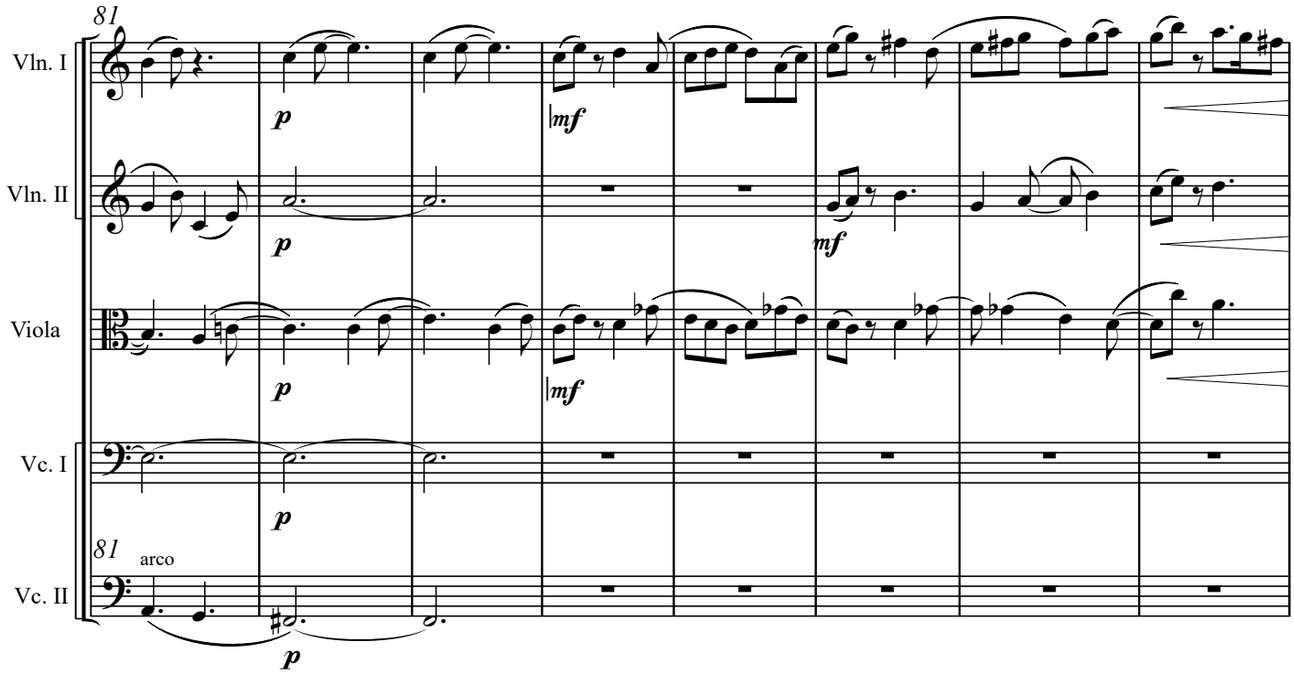
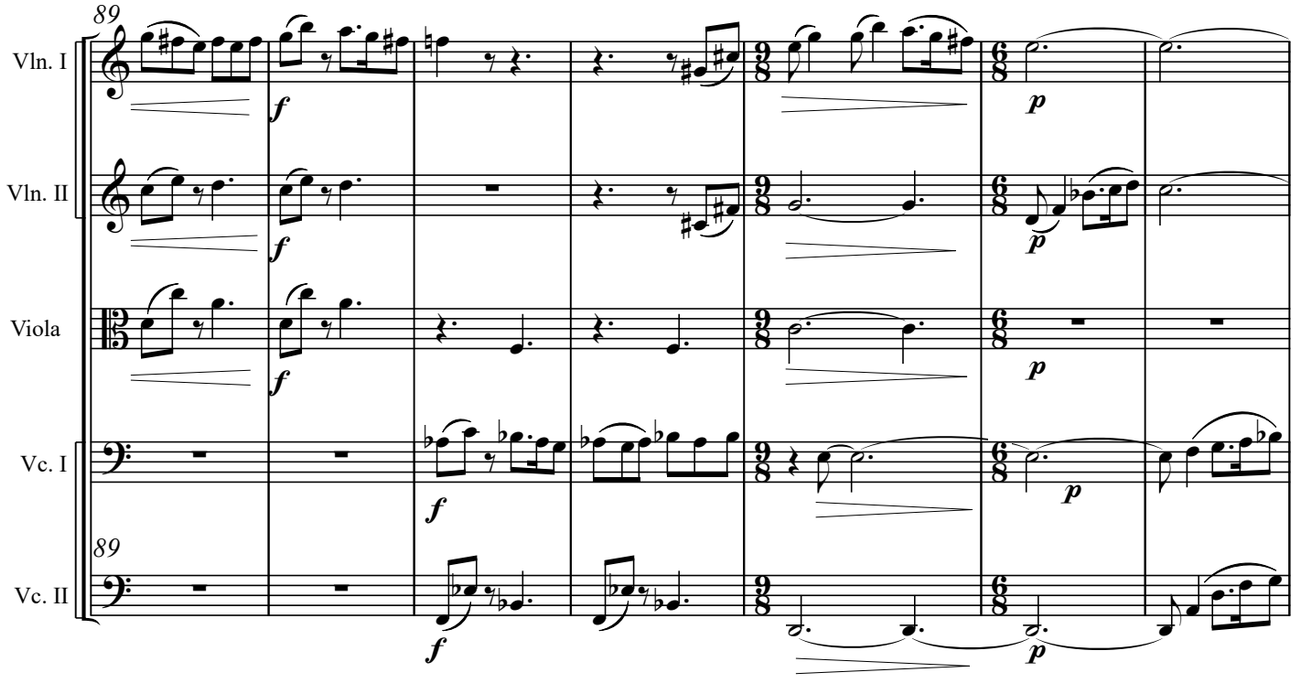
Vln. I
Vln. II
Viola
Vc. I
55
Vc. II


60
Vln. I
ff
pp
p
Vln. II
ff
pp
p
Viola
ff
pp
p
Vc. I
ff
pp
p
60
Vc. II
ff
pp


69
Vln. I
cresc.
f
Vln. II
cresc.
f
Viola
cresc.
f
Vc. I
cresc.
f
69
Vc. II
p
cresc.
f


75
Vln. I
Vln. II
Viola
Vc. I
Vc. II
f dim. p. a p.
(mf)
(mp)
pizz.


81
Vln. I
Vln. II
Viola
Vc. I
Vc. II
arco
p
mf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Viola
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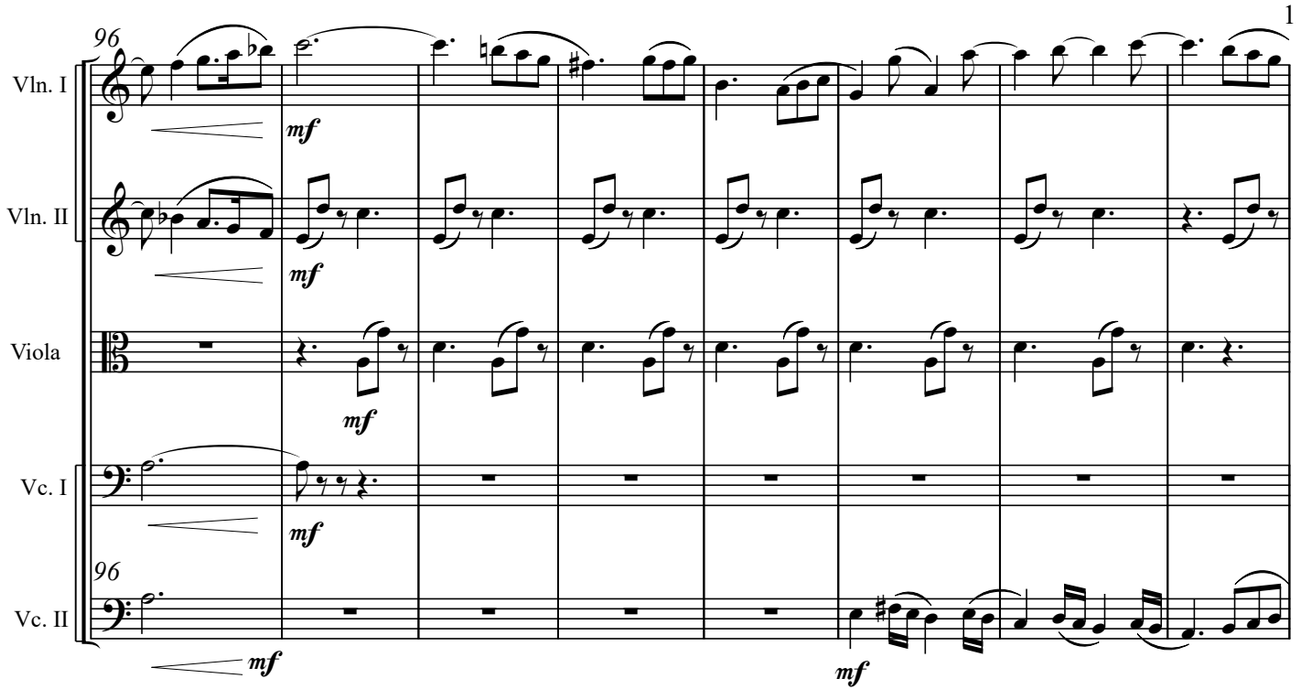
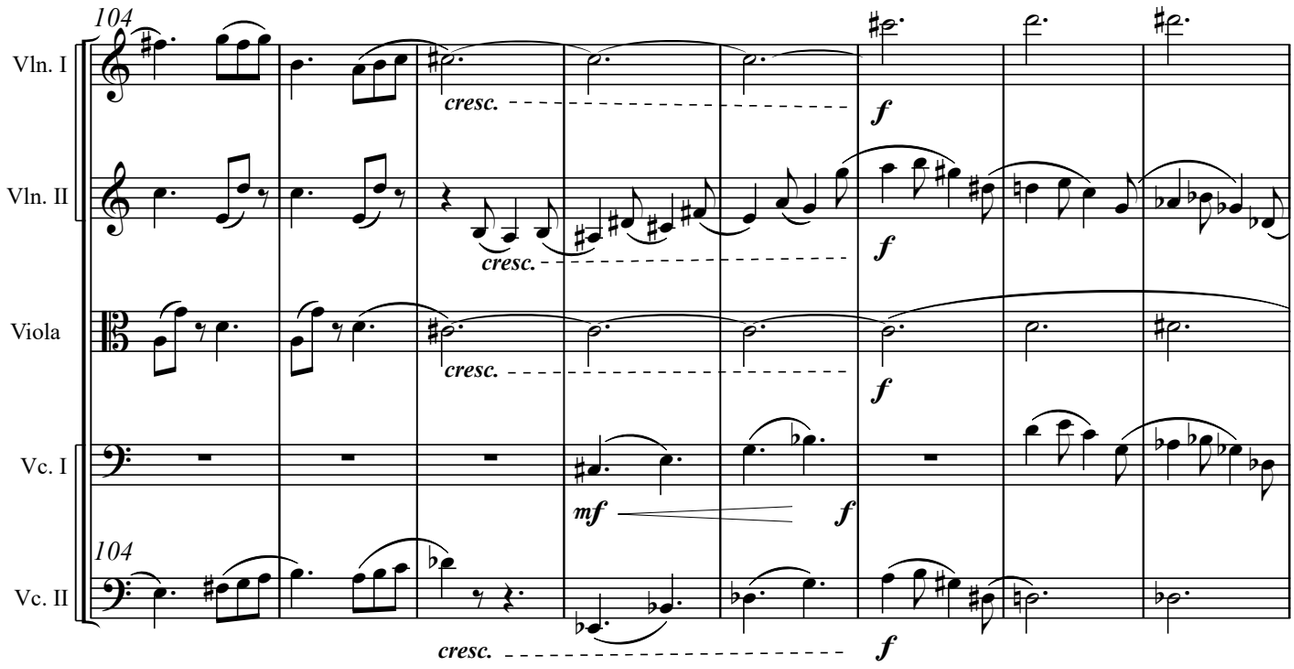
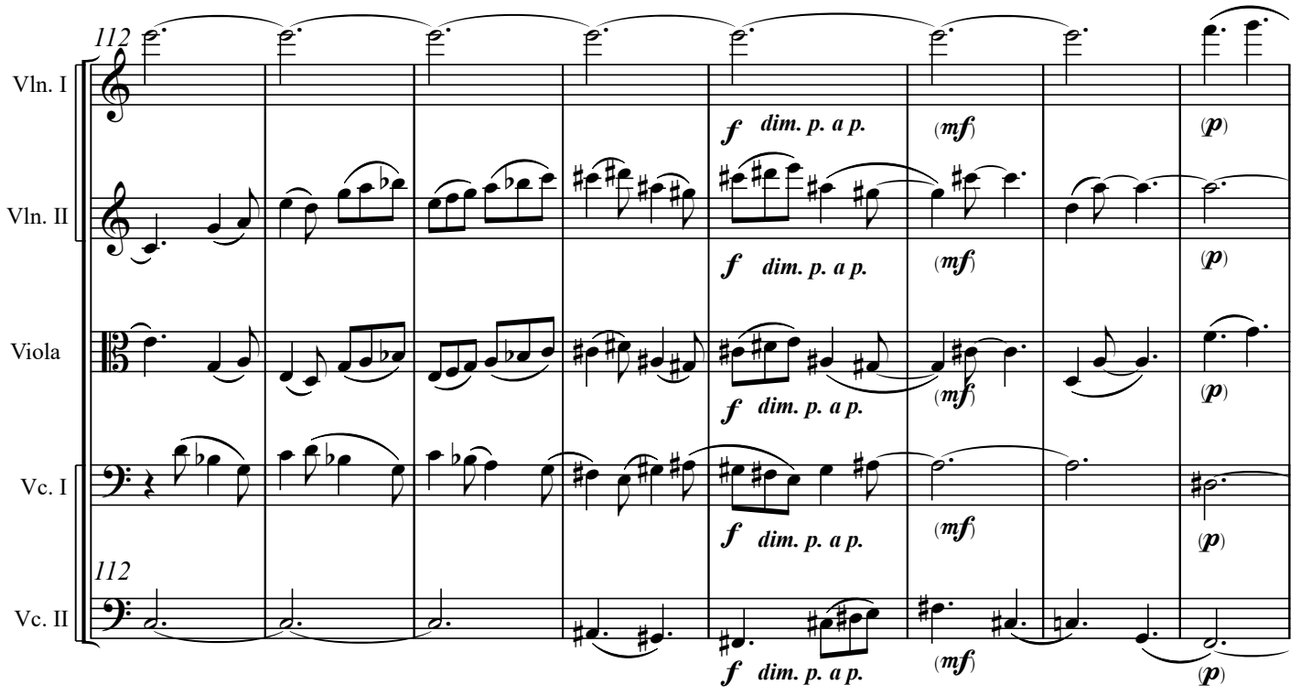
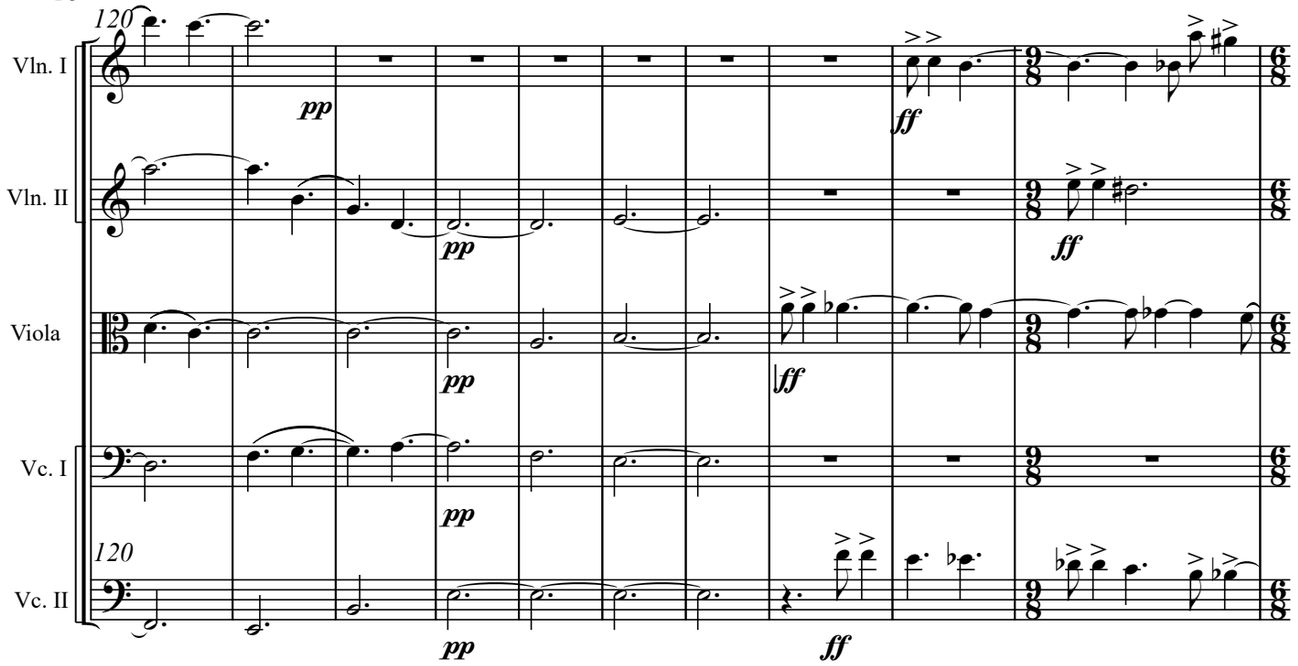
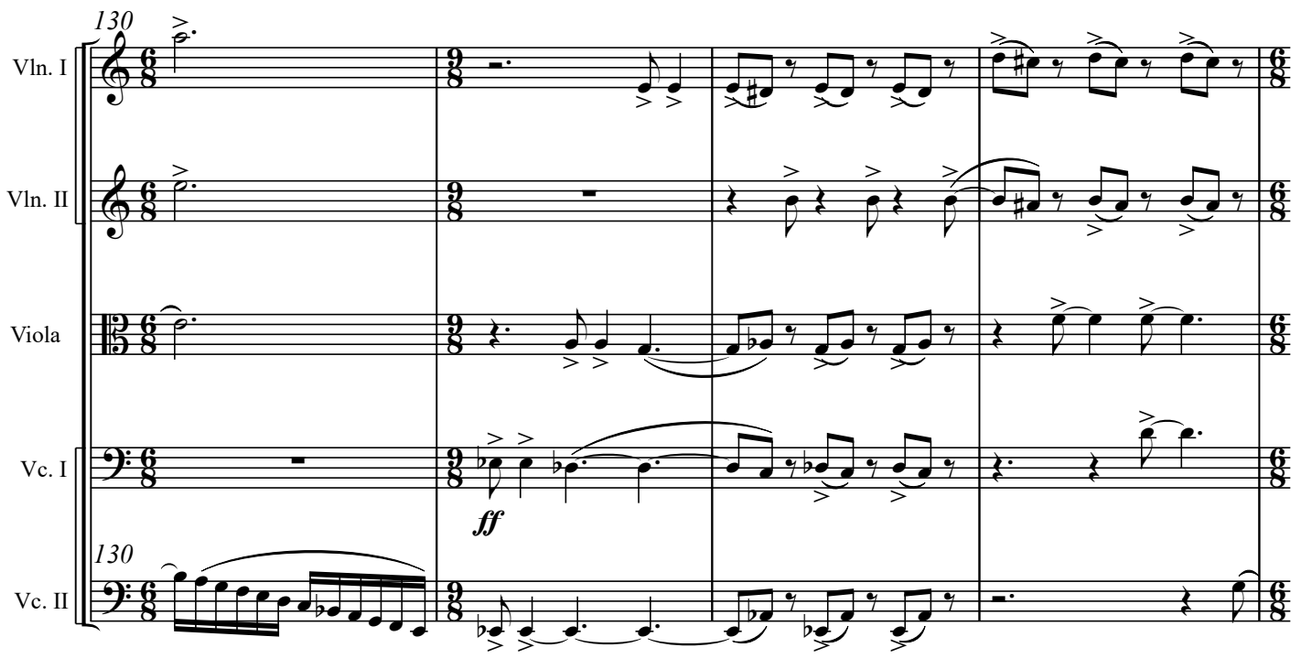
Vc. II
f
p


96
Vln. I
Vln. II
Viola
Vc. I
Vc. II
mf


104
Vln. I
Vln. II
Viola
Vc. I
Vc. II
cresc.
f
mf


112
Vln. I
Vln. II
Viola
Vc. I
Vc. II
f dim. p. a p.
(mf)
(p)


120
Vln. I
Vln. II
Viola
Vc. I
Vc. II
120
pp
ff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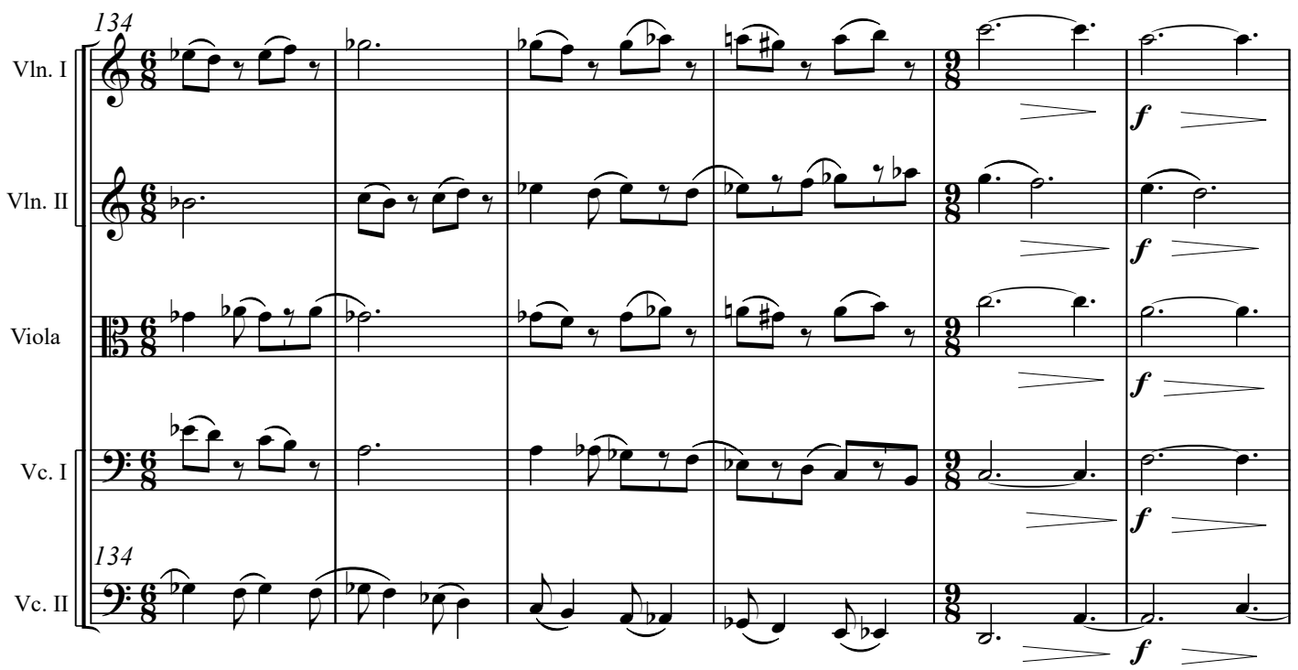
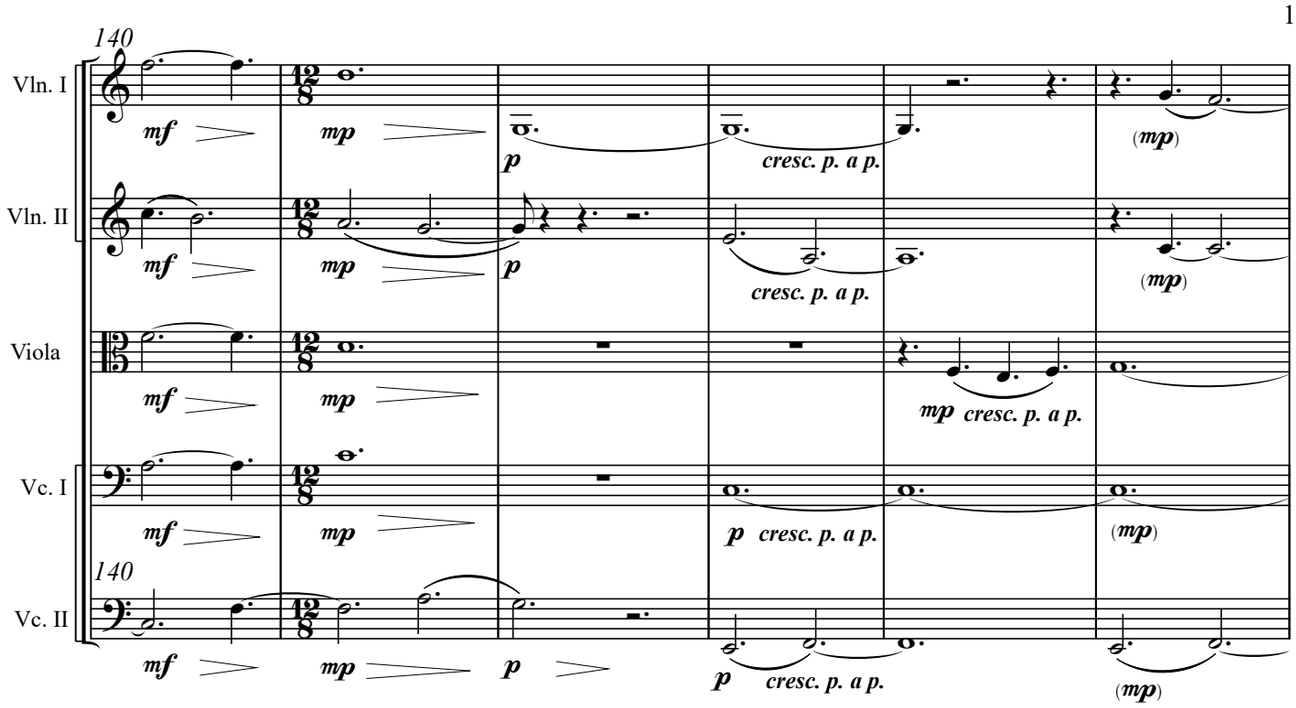
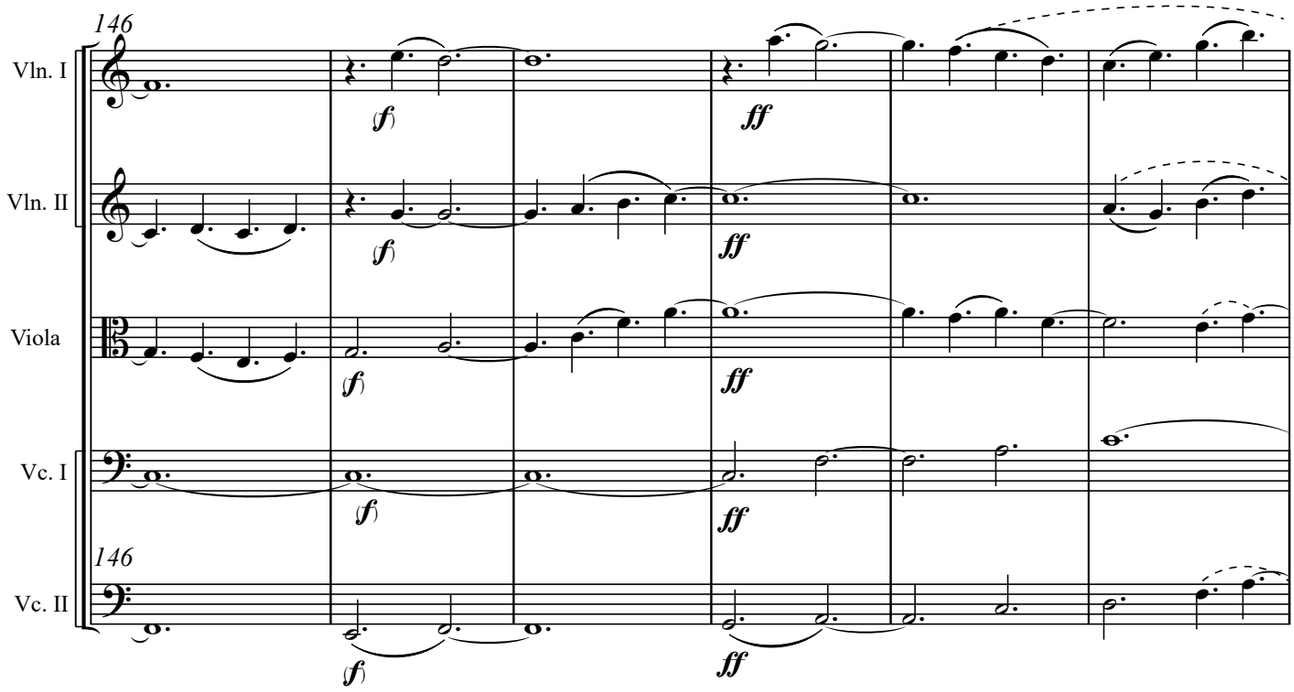
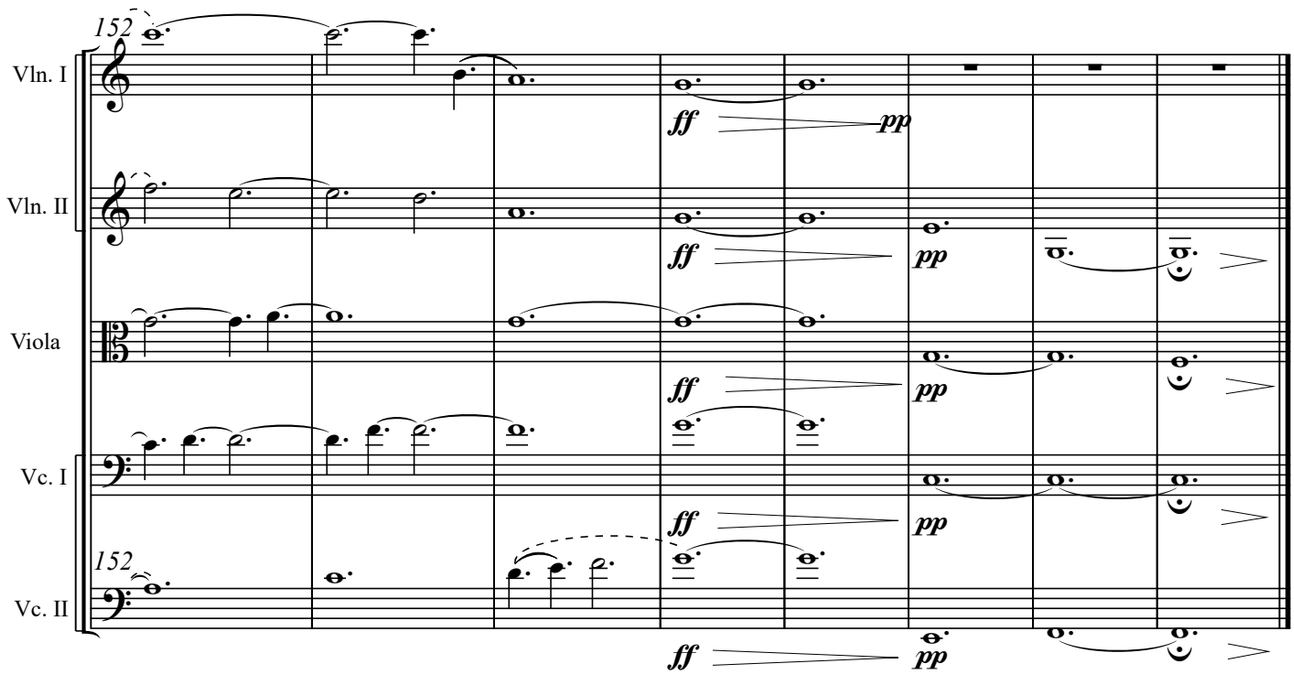
Viola
Vc. I
Vc. II
130
ff


134
Vln. I
Vln. II
Viola
Vc. I
Vc. II
134
f


140
Vln. I
Vln. II
Viola
Vc. I
Vc. II
mf
mp
p
cresc. p. a p.
(mp)

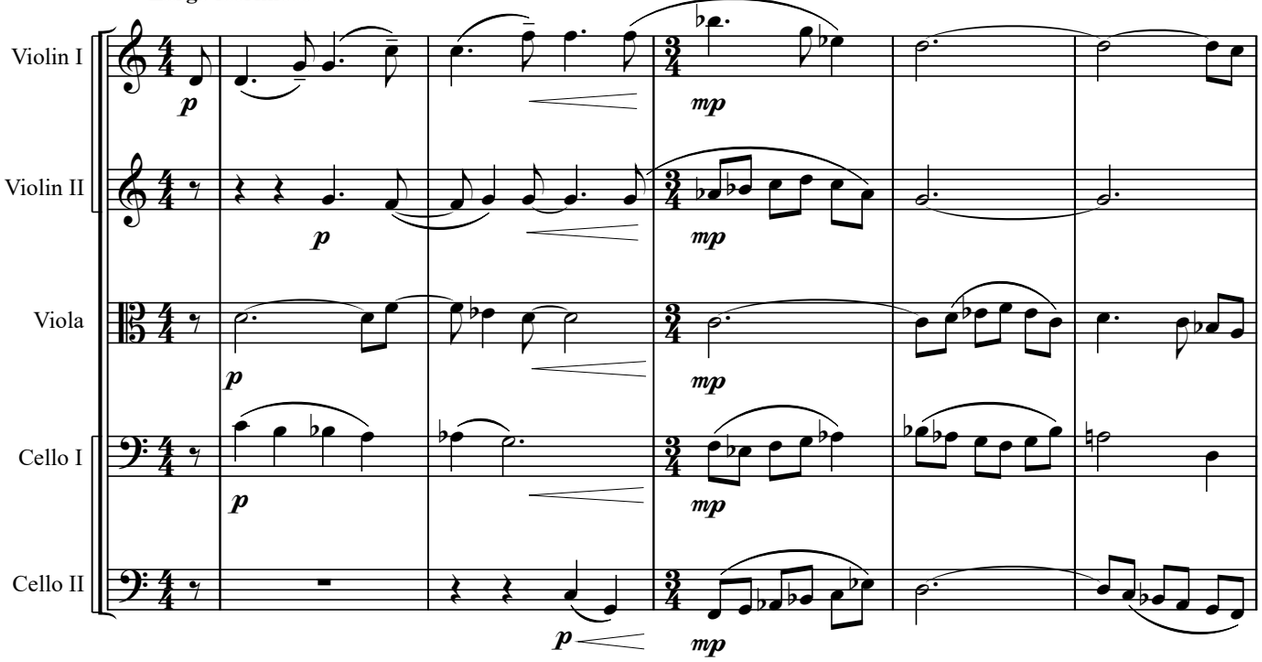

146
Vln. I
Vln. II
Viola
Vc. I
Vc. II
(f)
ff

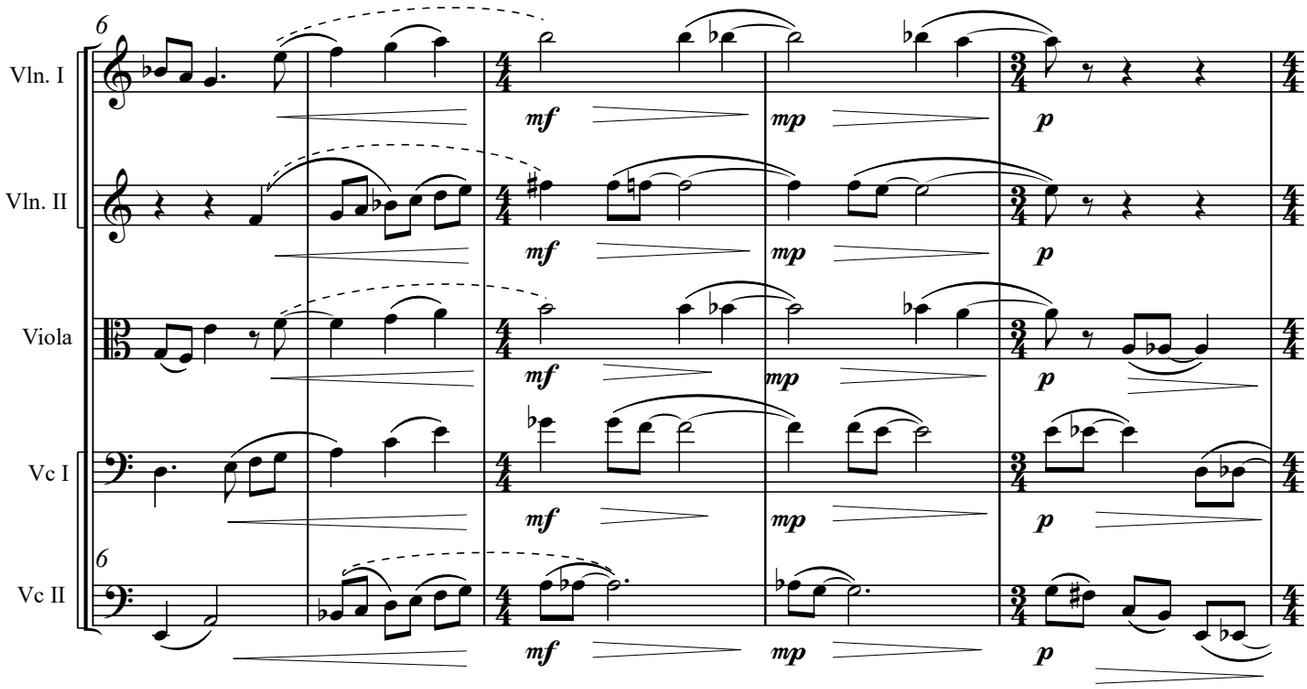

152
Vln. I
Vln. II
Viola
Vc. I
Vc. II
ff
pp

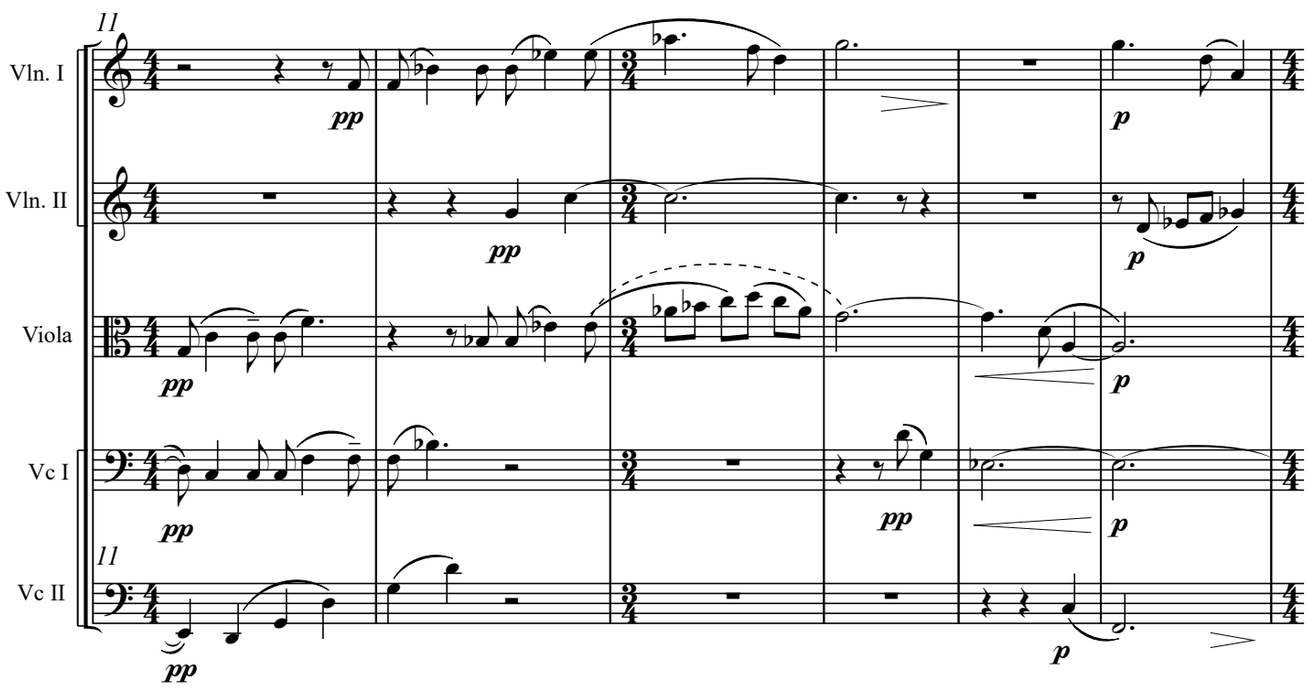
Violation III [5']

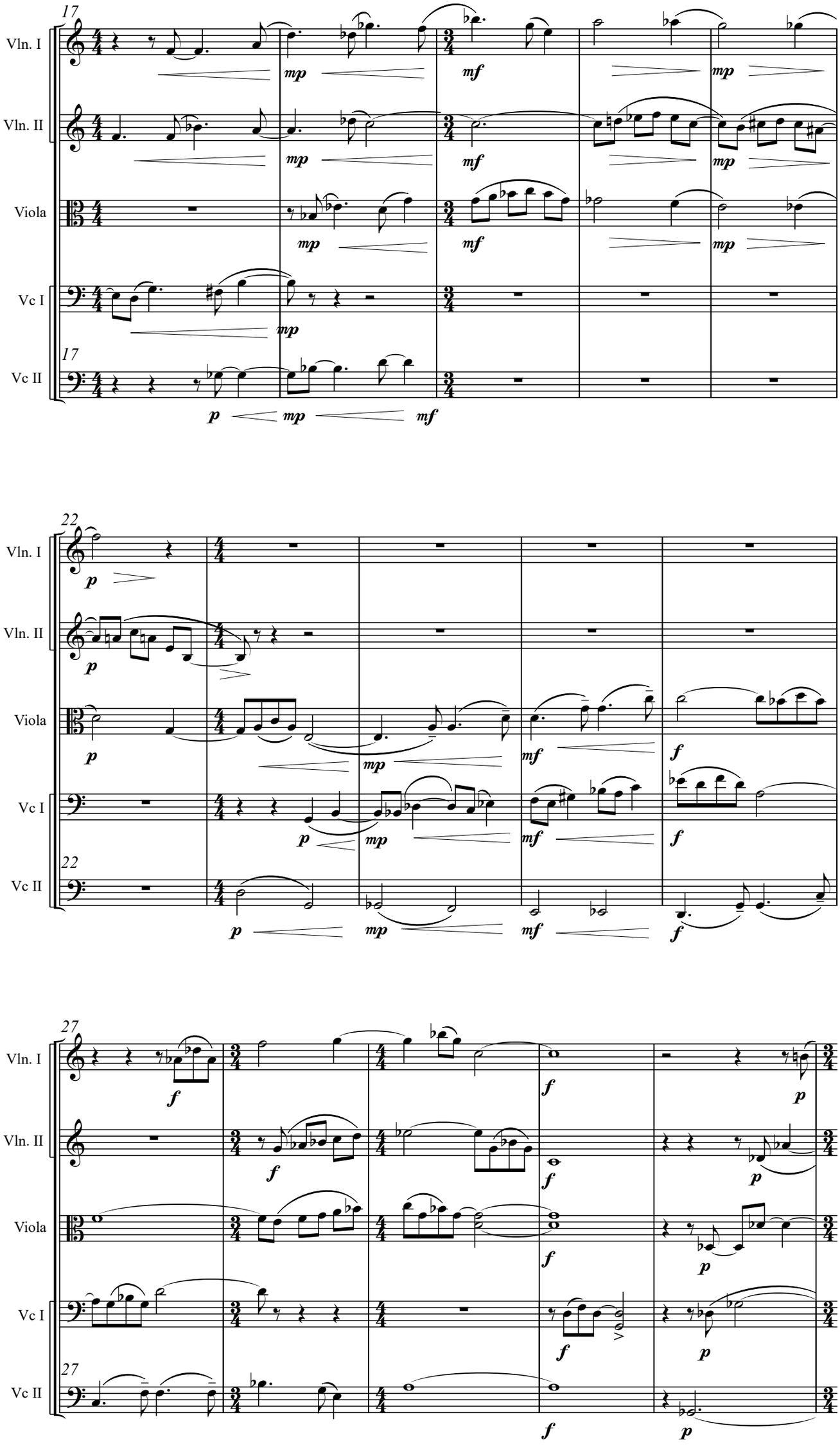
Largo lacrimoso (♩ = 44)

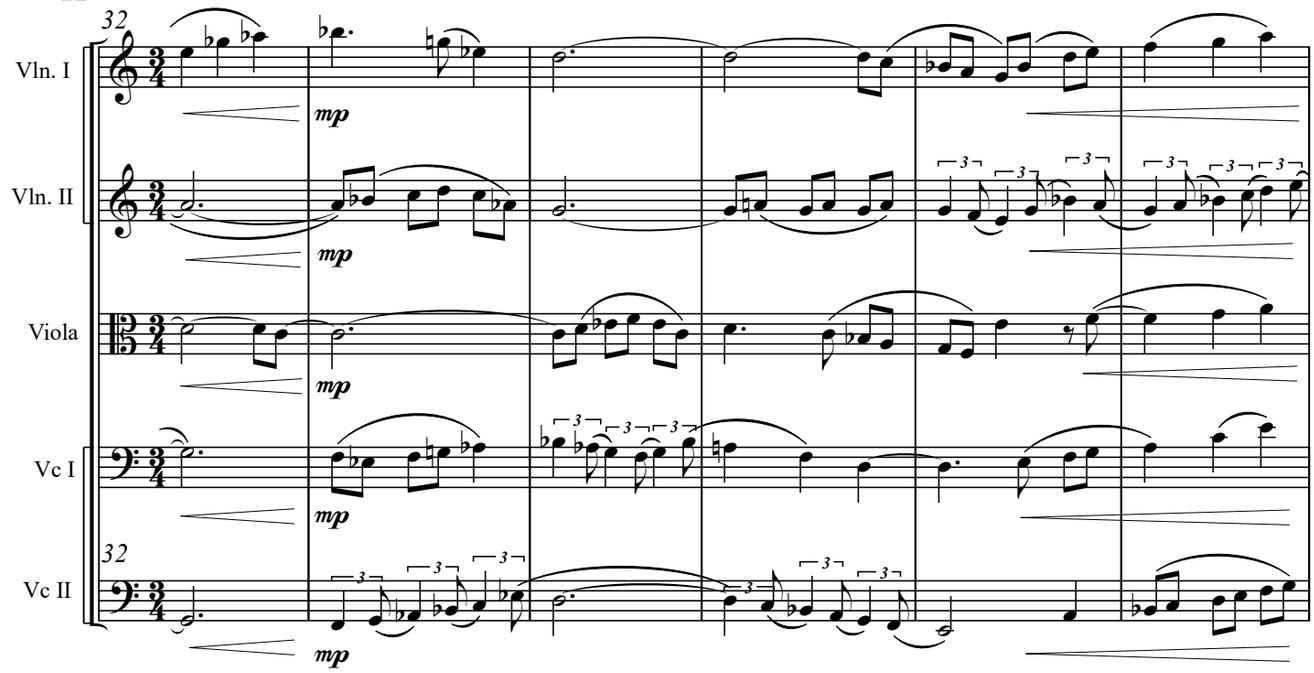
Bill Robinson

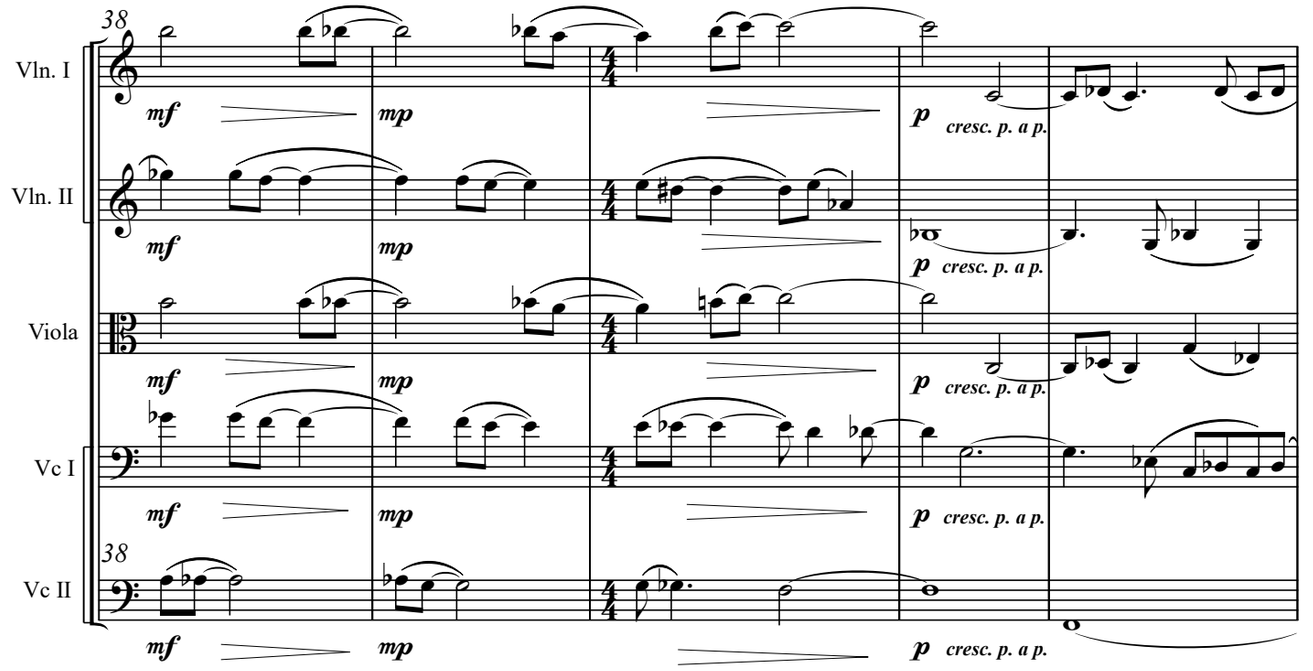


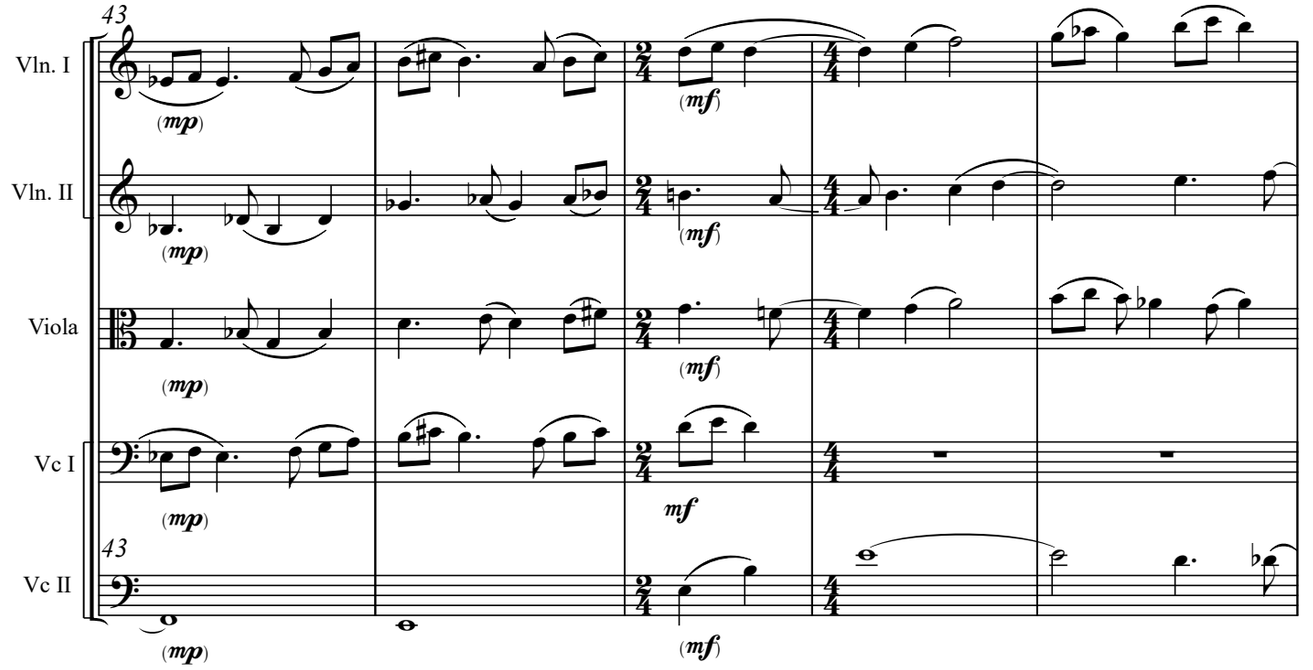


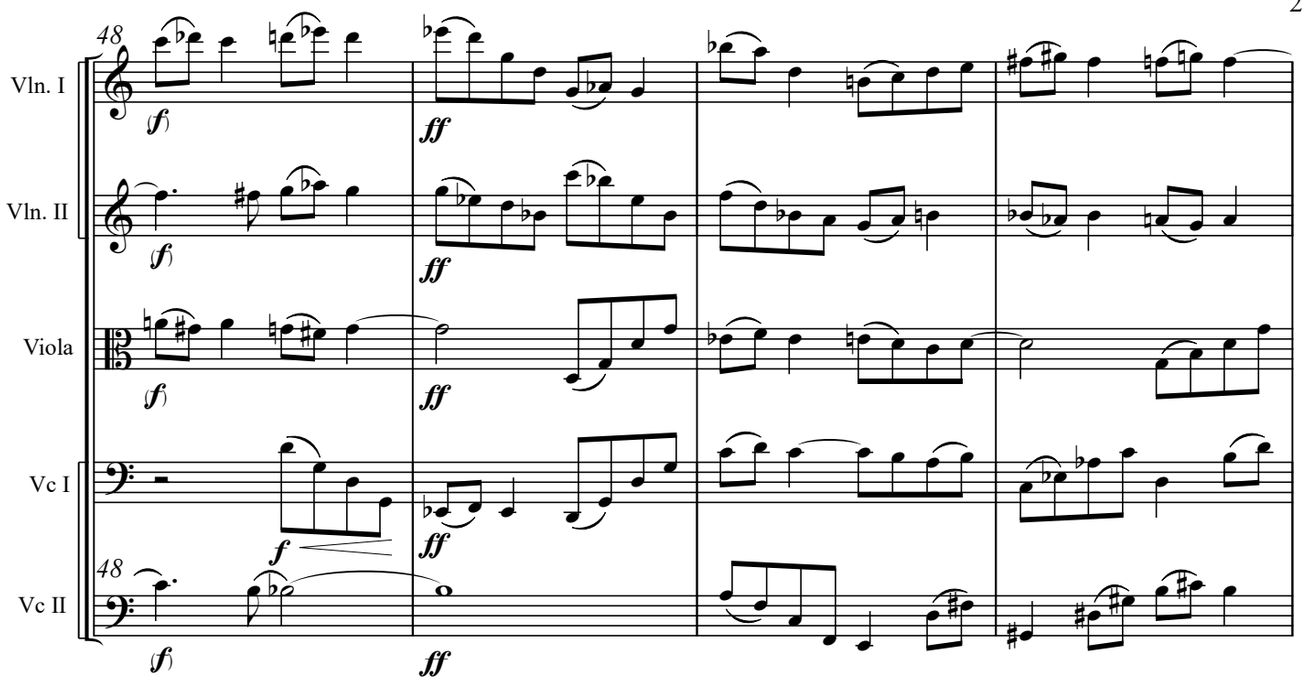


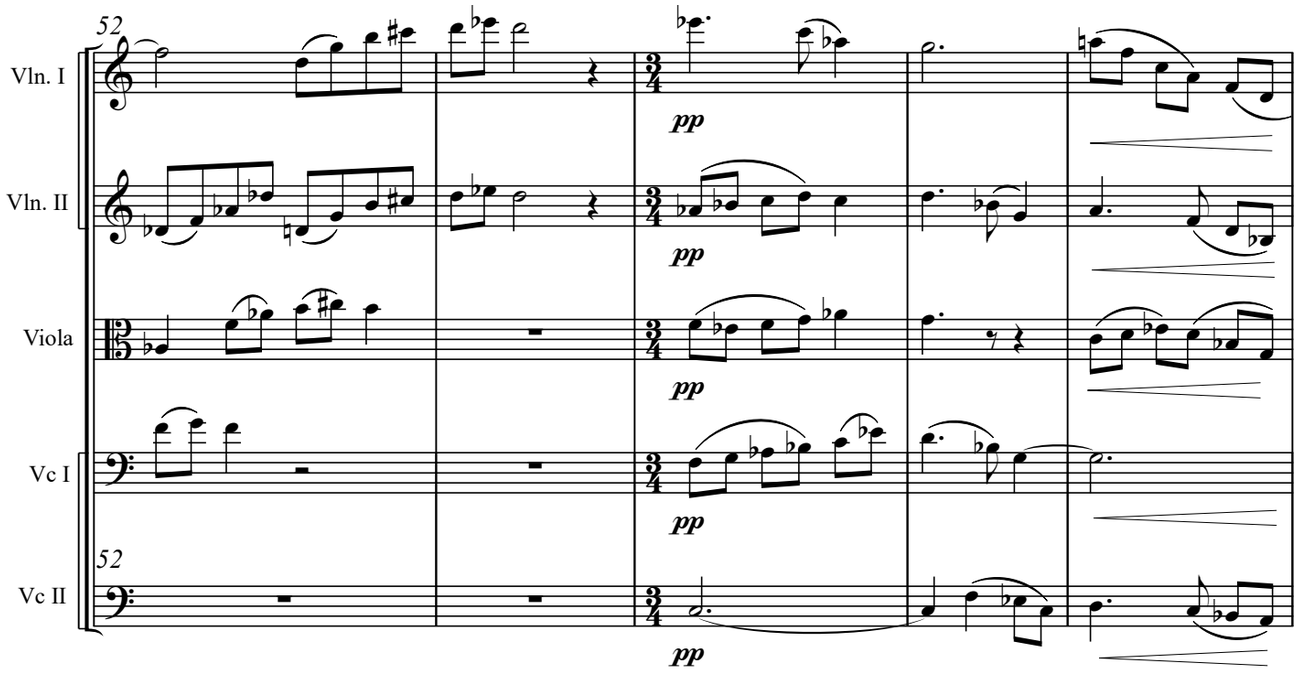

17
Vln. I
Vln. II
Viola
Vc I
Vc II
22
27

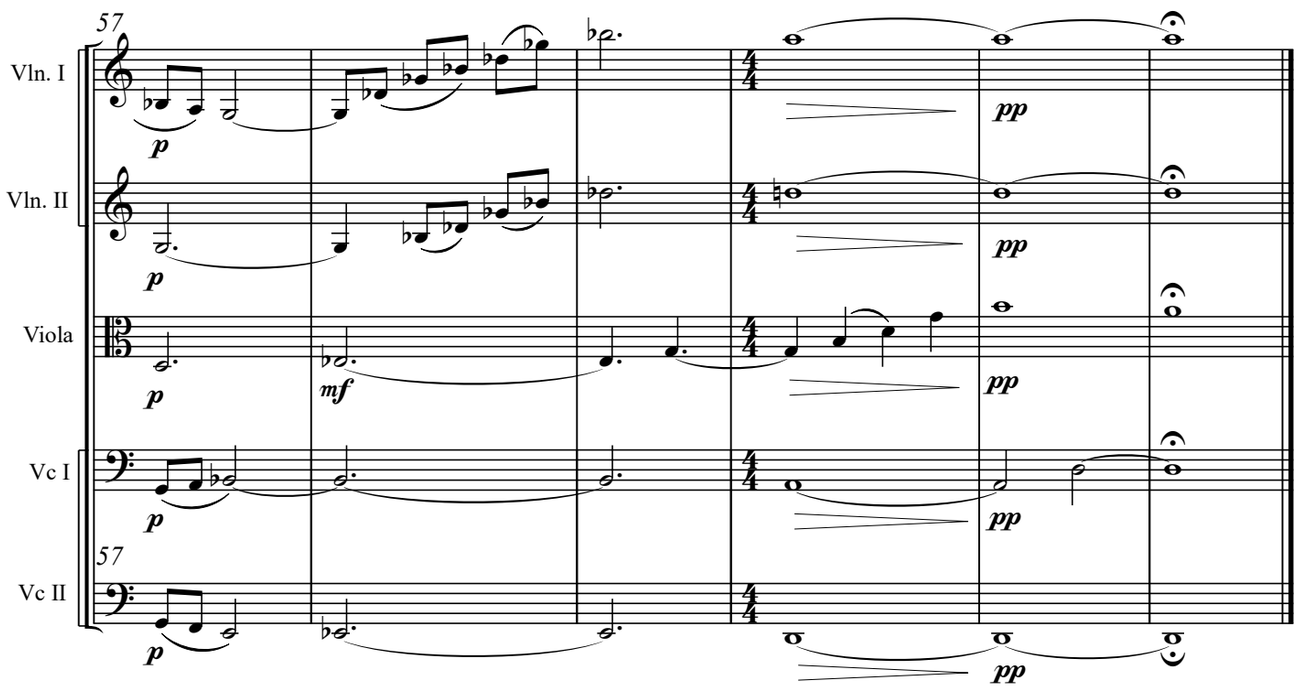

32
Vln. I
Vln. II
Viola
Vc I
Vc II
32
mp


38
Vln. I
Vln. II
Viola
Vc I
Vc II
38
mf
mp
p
cresc. p. a p.


43
Vln. I
Vln. II
Viola
Vc I
Vc II
43
(mp)
(mf)
mf


48
Vln. I
Vln. II
Viola
Vc I
Vc II
48
(f)
ff
f

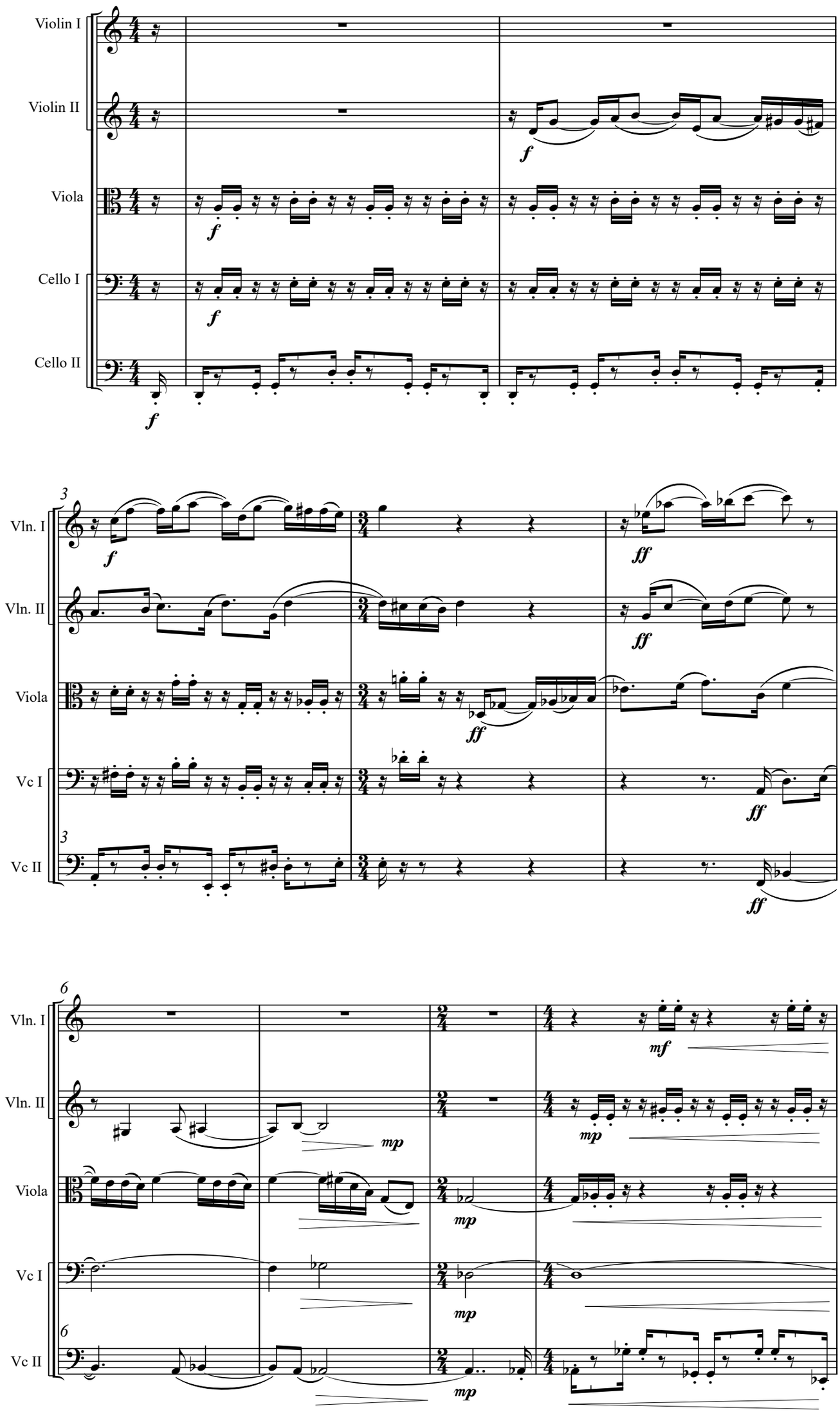

52
Vln. I
Vln. II
Viola
Vc I
Vc II
52
pp

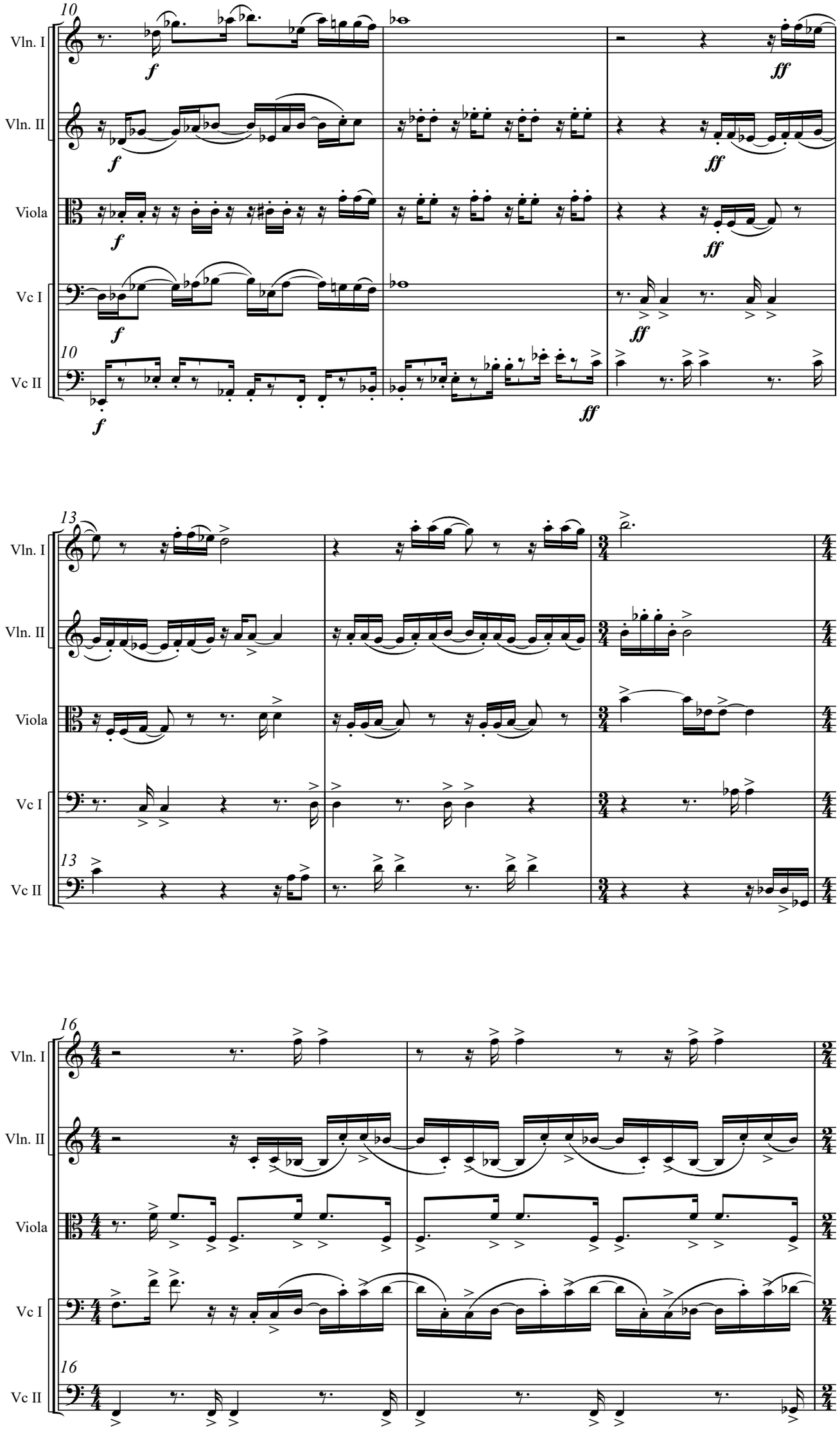

57
Vln. I
Vln. II
Viola
Vc I
Vc II
57
p
mf
pp

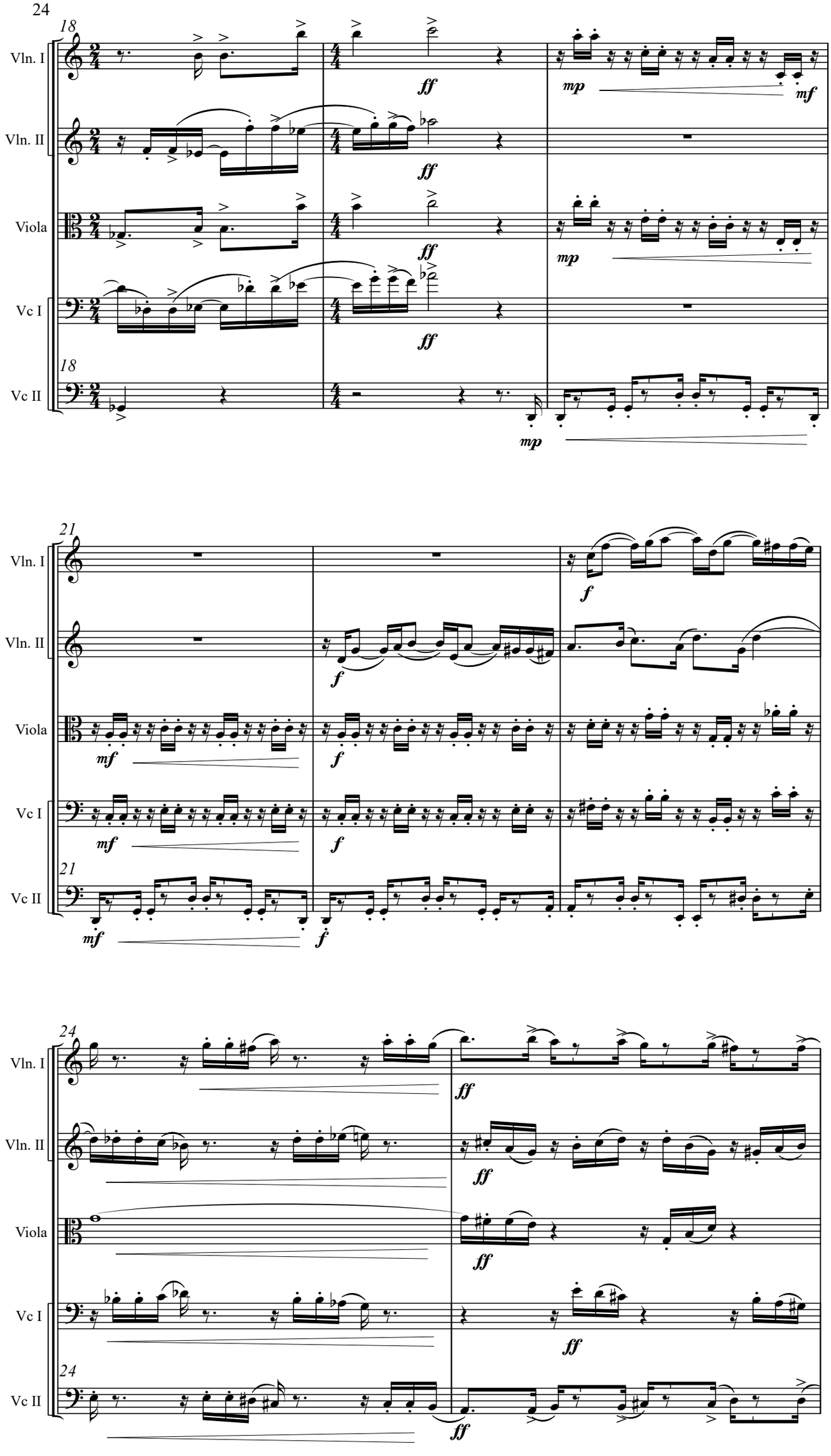
Violation IV

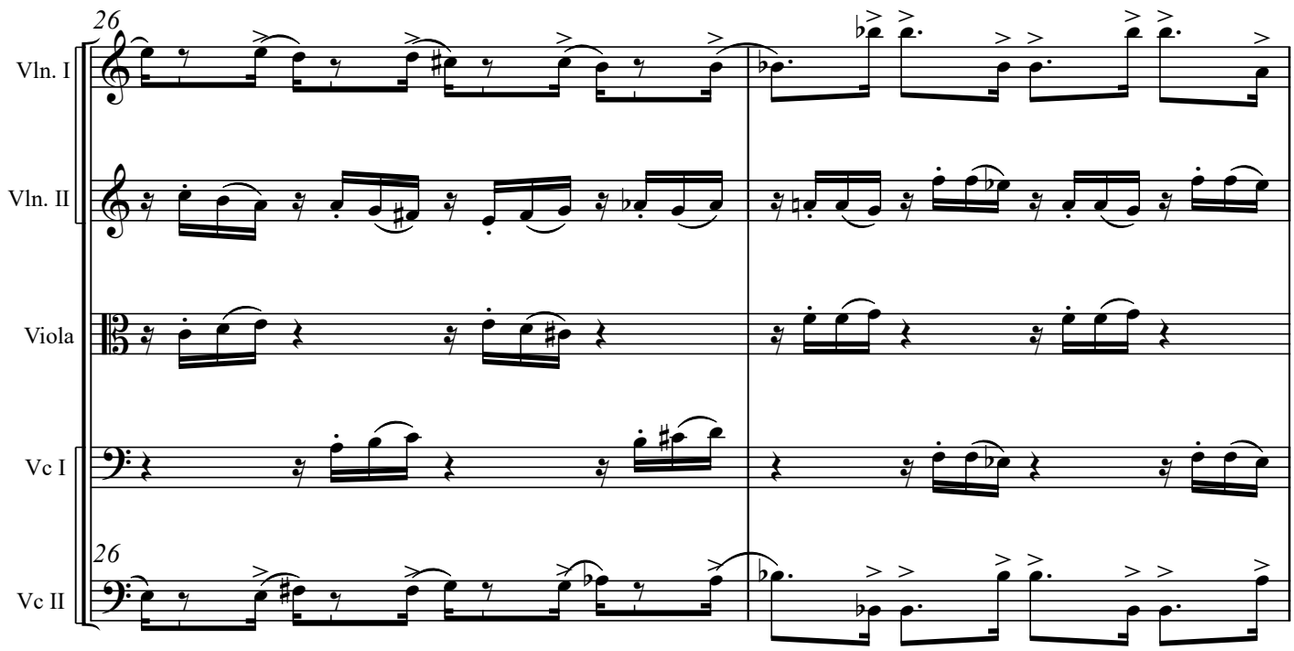
[5']

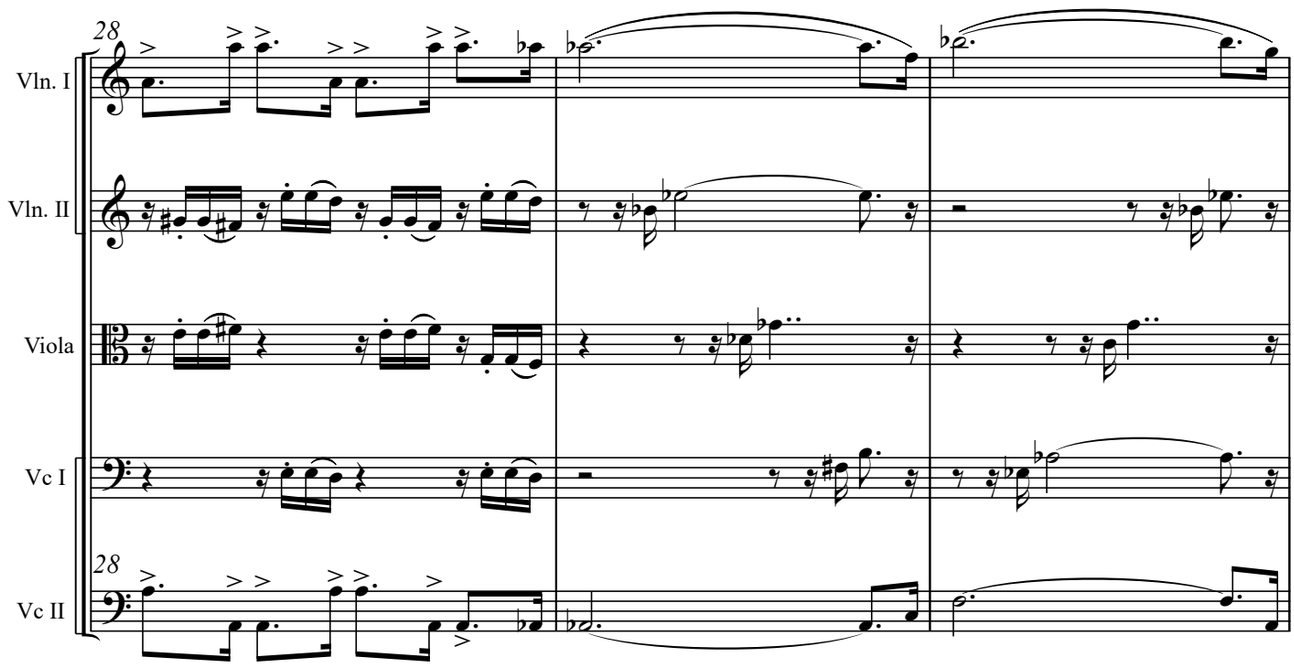
Allegro landini (♩=80)

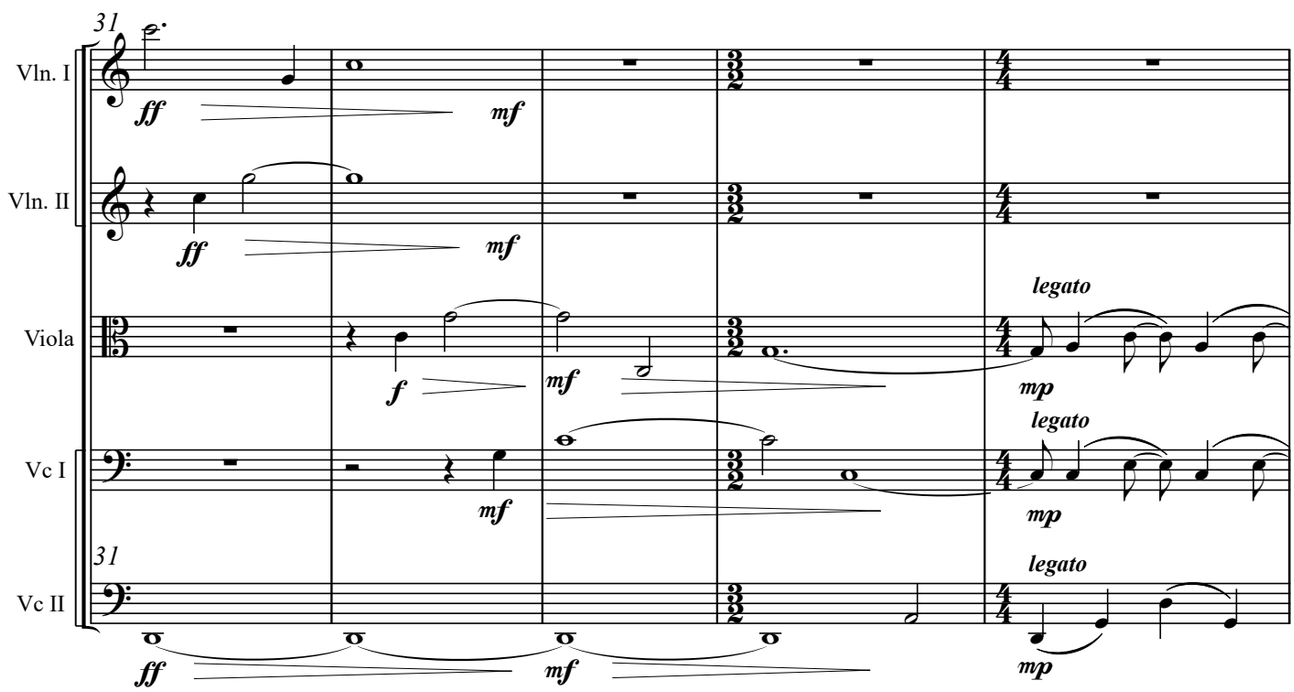


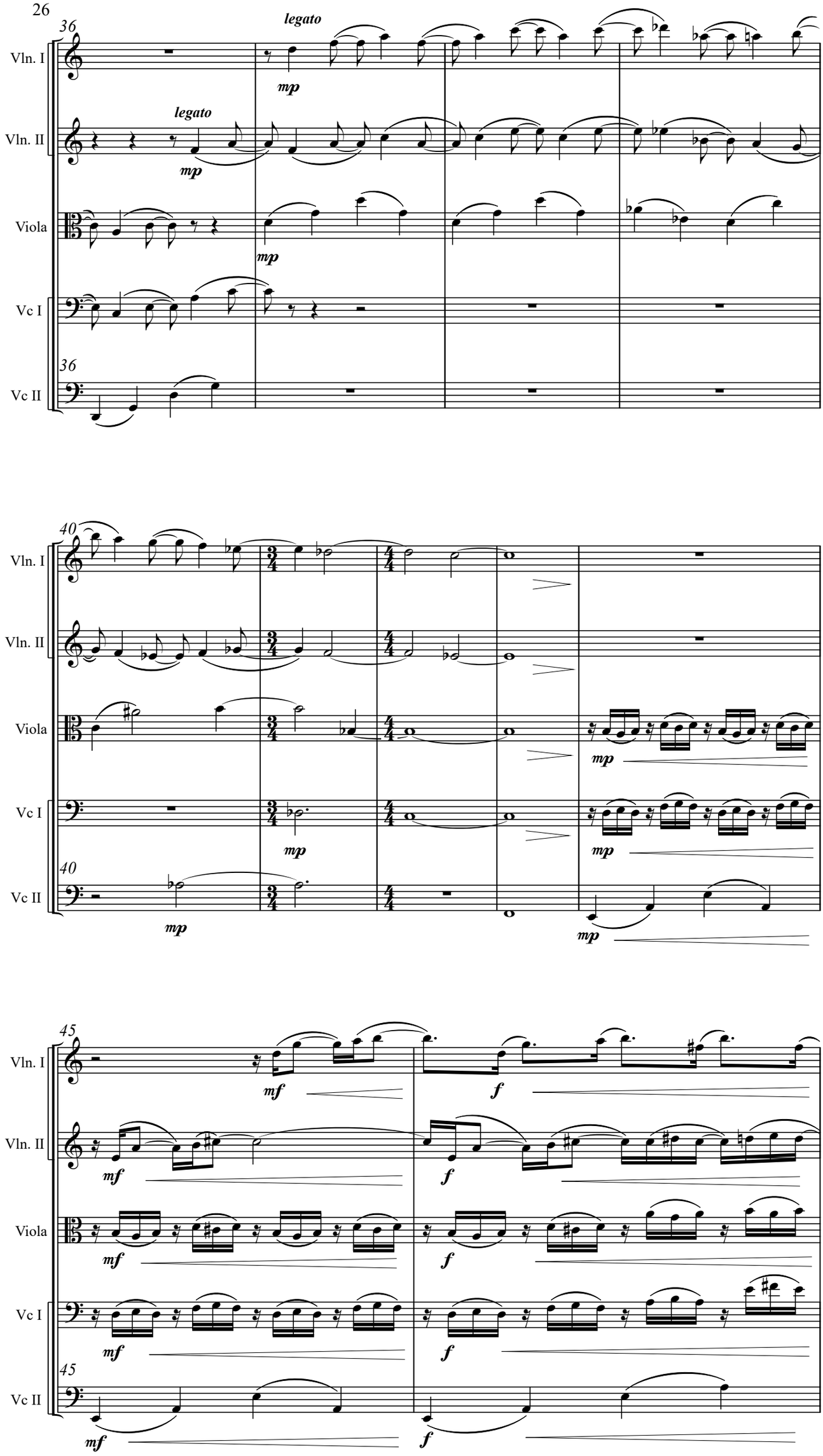

10
Vln. I
Vln. II
Viola
Vc I
Vc II
f
ff
13
16

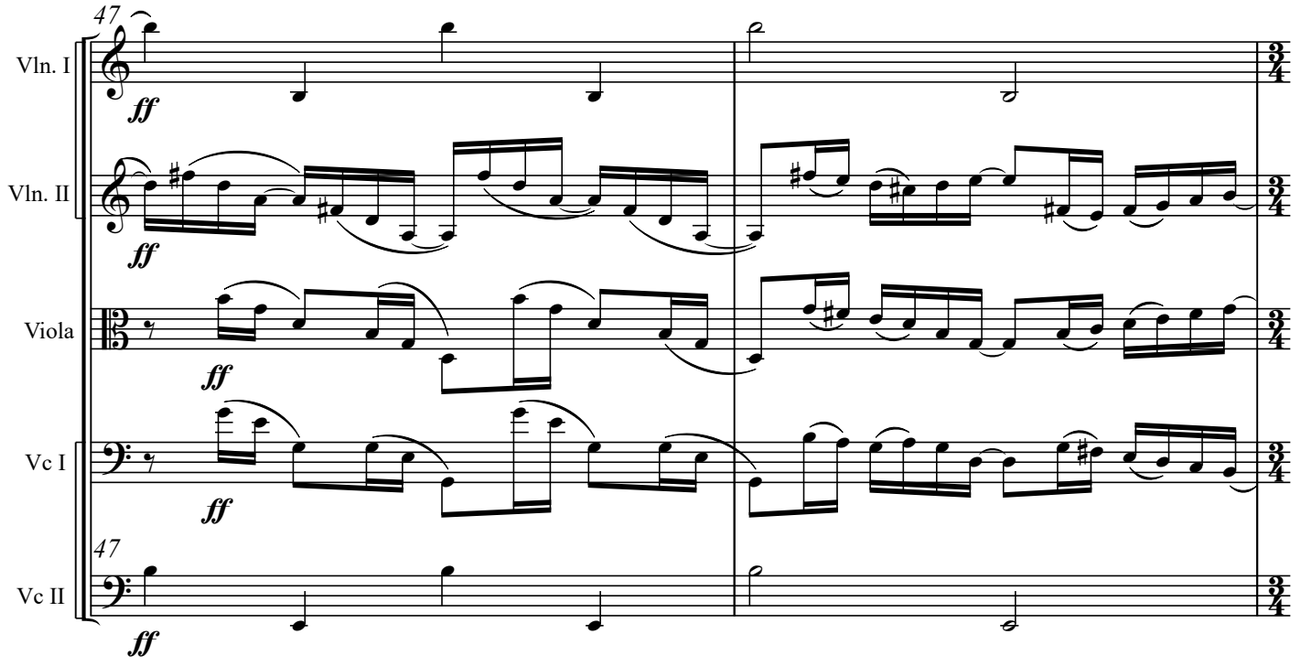

18
Vln. I
Vln. II
Viola
Vc I
Vc II
ff
mp
mf
21
f
mf
24

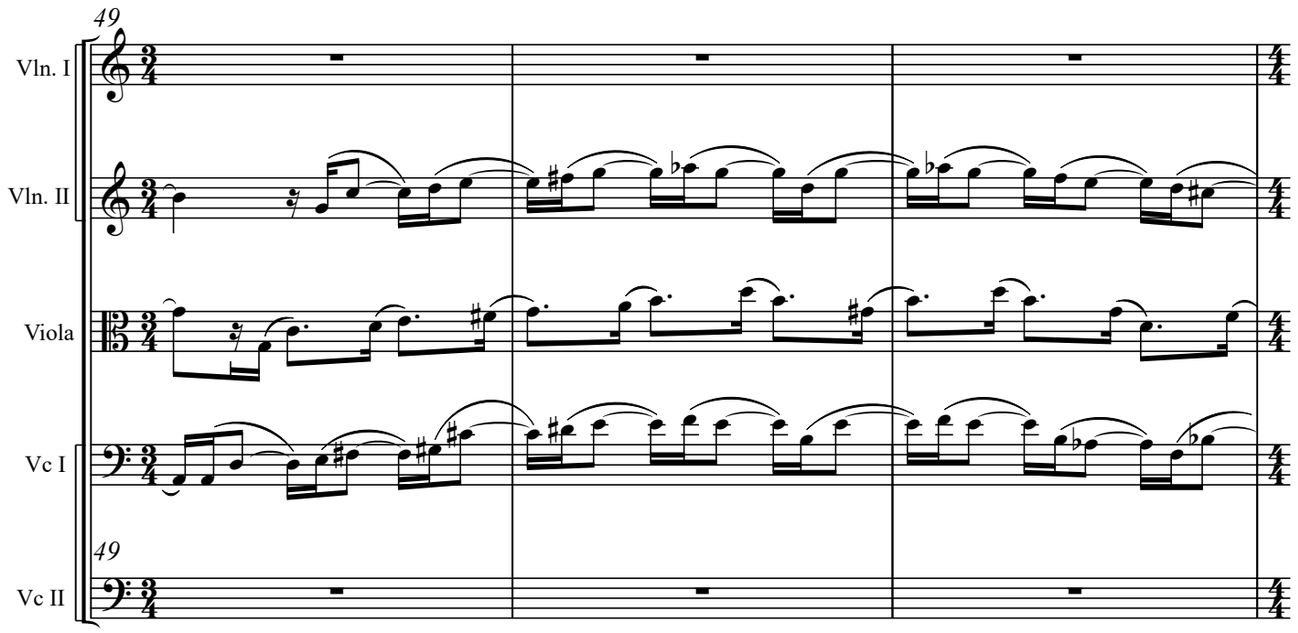

26
Vln. I
Vln. II
Viola
Vc I
Vc II
26

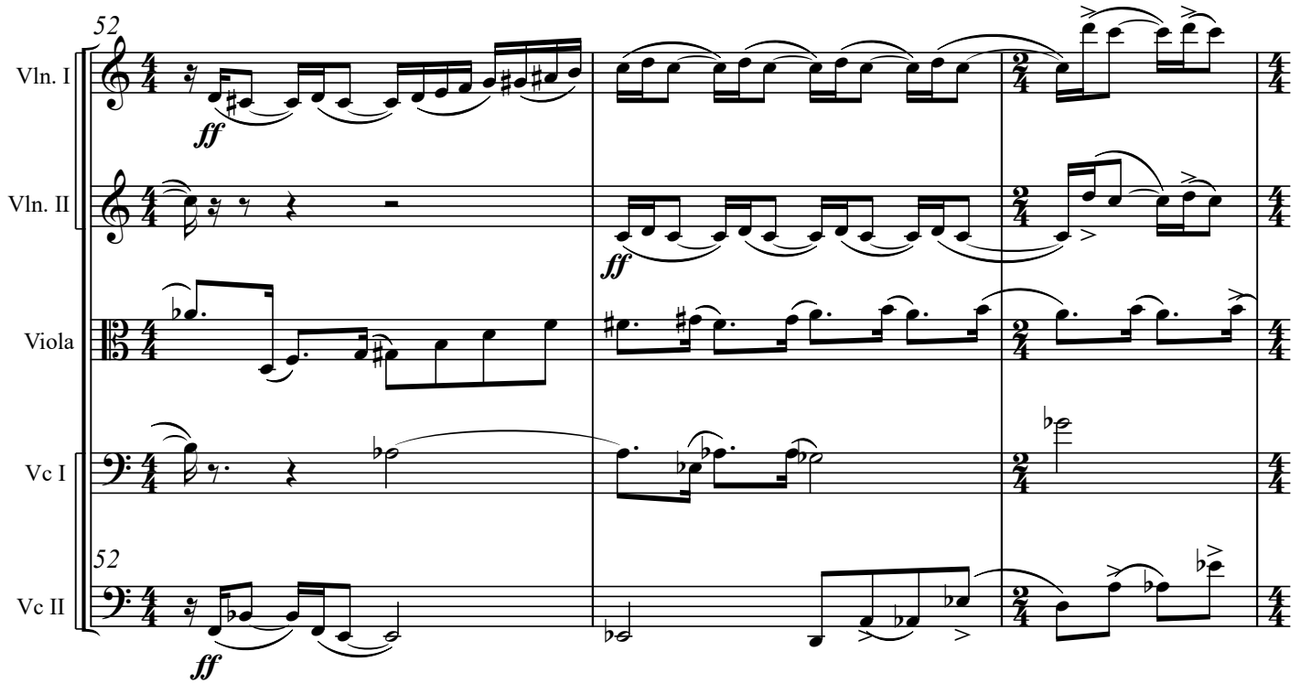

28
Vln. I
Vln. II
Viola
Vc I
Vc II
28

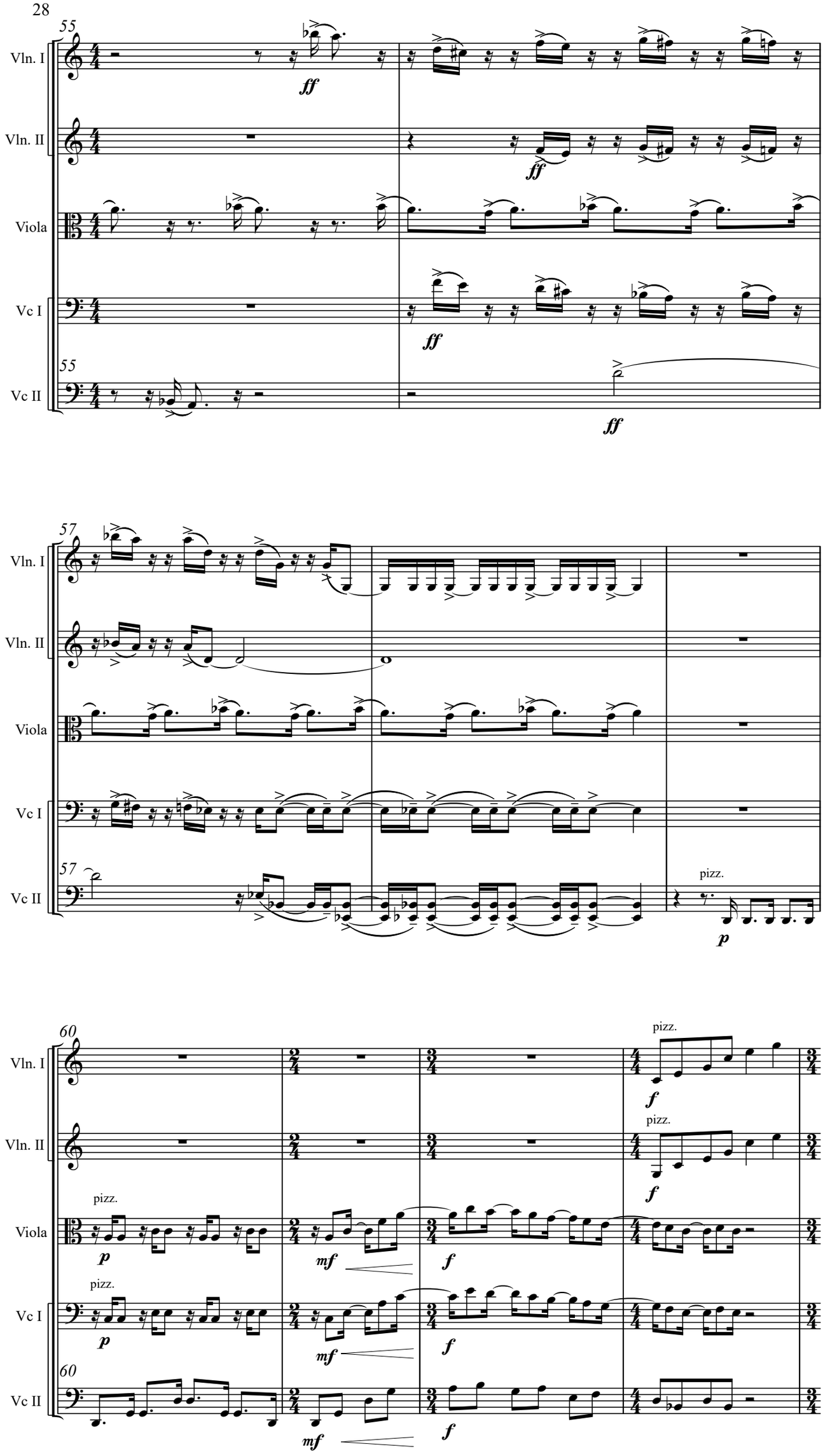

31
Vln. I
ff
mf
Vln. II
ff
mf
Viola
f
mf
legato
mp
Vc I
mf
legato
mp
31
Vc II
legato
ff
mf
mp

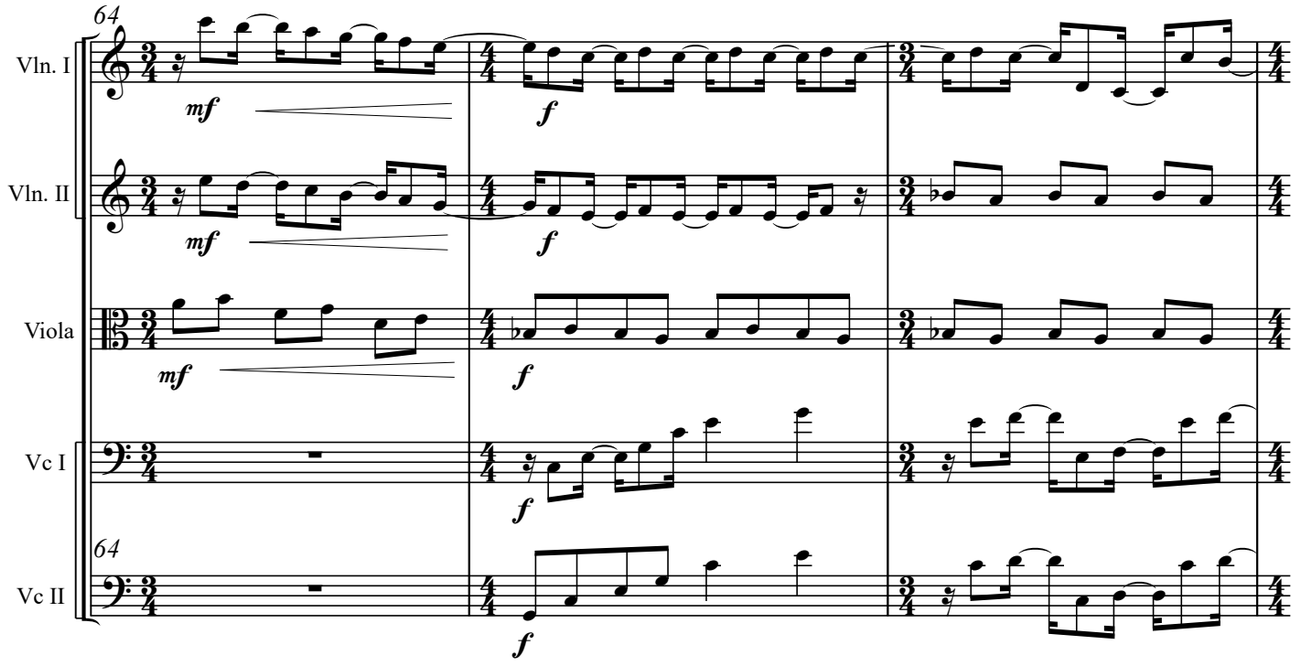

36
legato
mp
Vln. I
Vln. II
Viola
Vc I
Vc II
40
45
mf
f

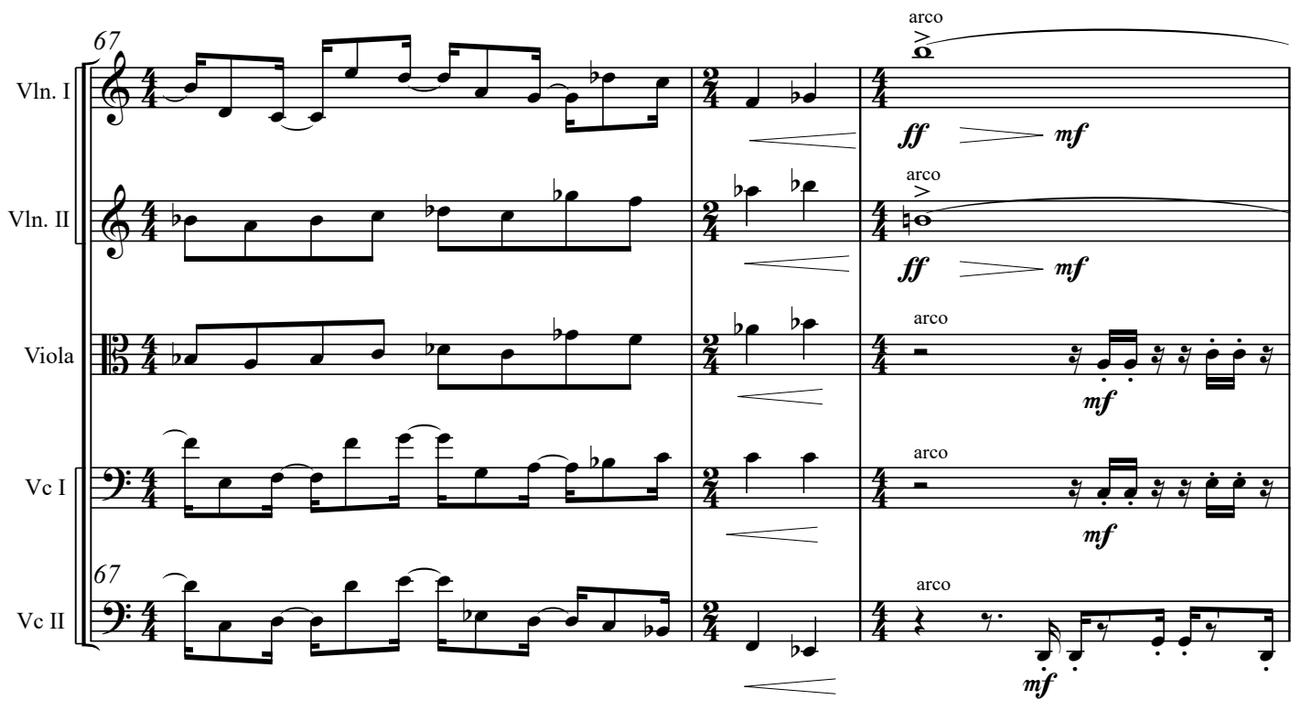

47
Vln. I
Vln. II
Viola
Vc I
Vc II
47
ff

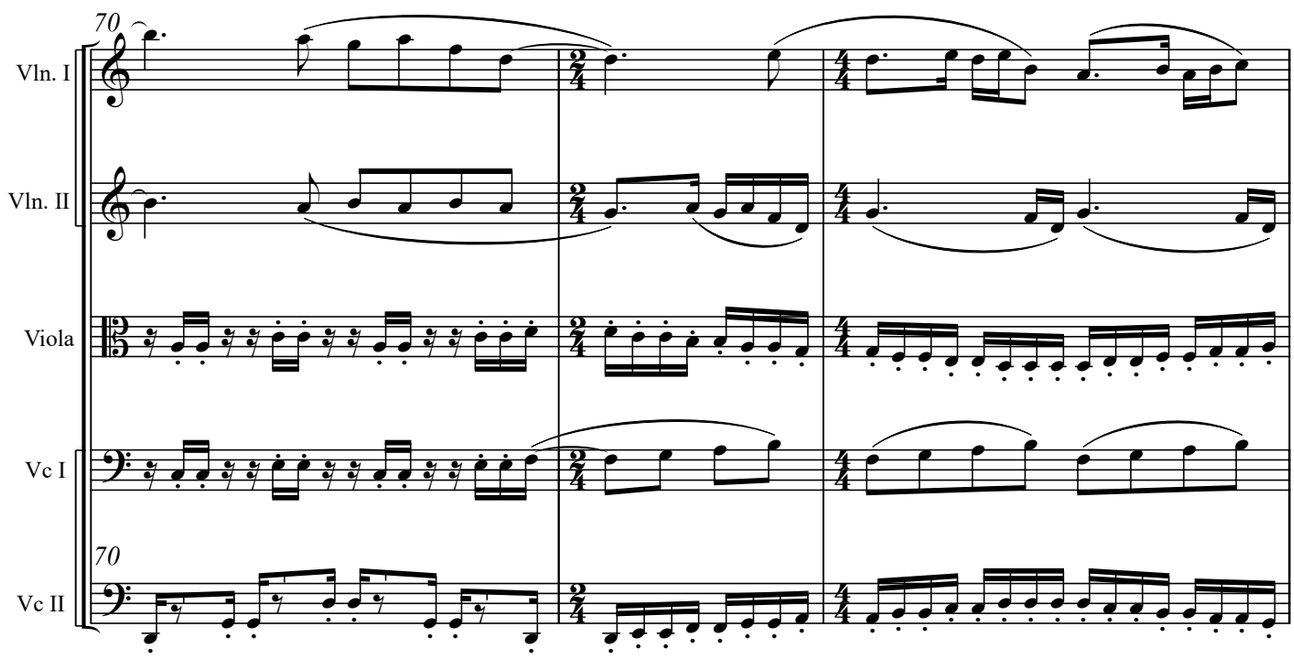

49
Vln. I
Vln. II
Viola
Vc I
Vc II
49

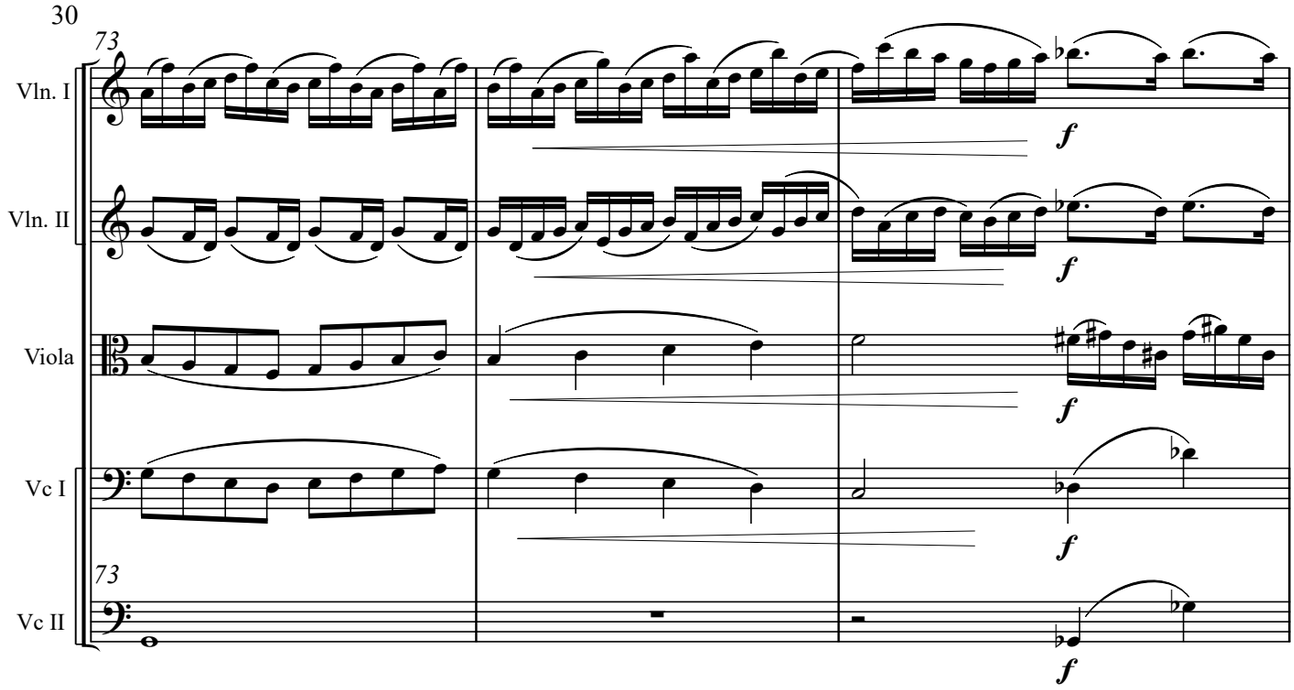

52
Vln. I
Vln. II
Viola
Vc I
Vc II
52
ff

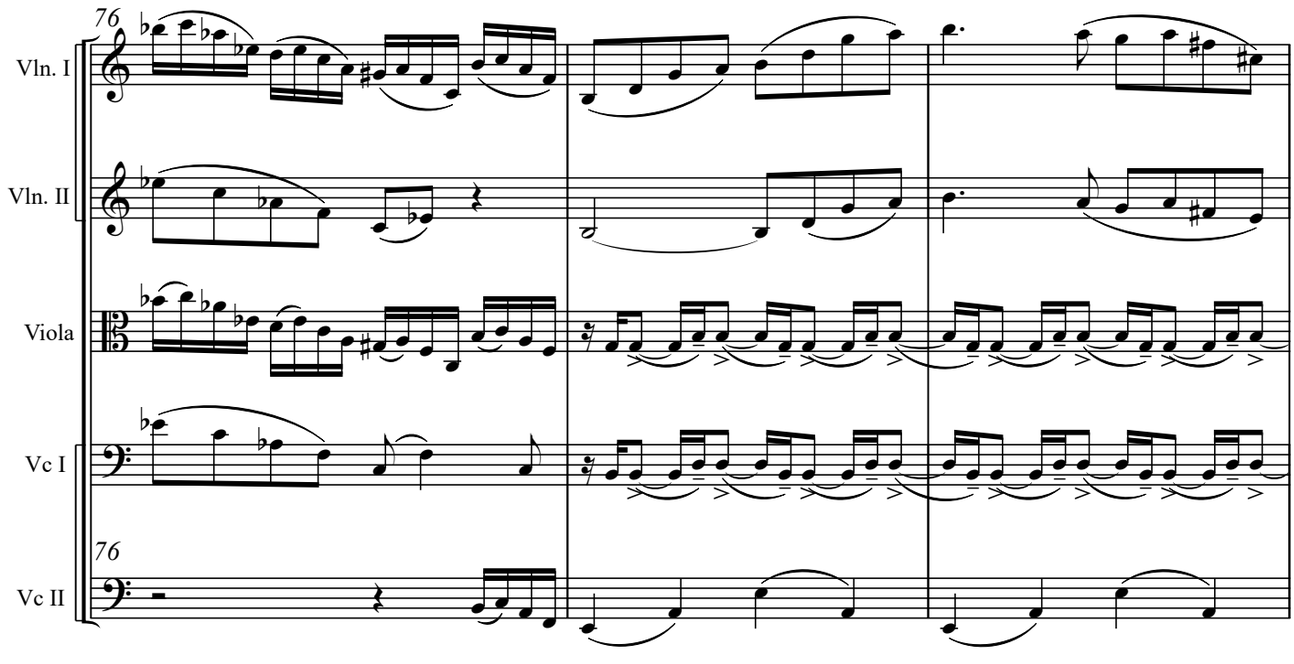

55
Vln. I
Vln. II
Viola
Vc I
Vc II
ff
57
pizz.
p
60
f
mf

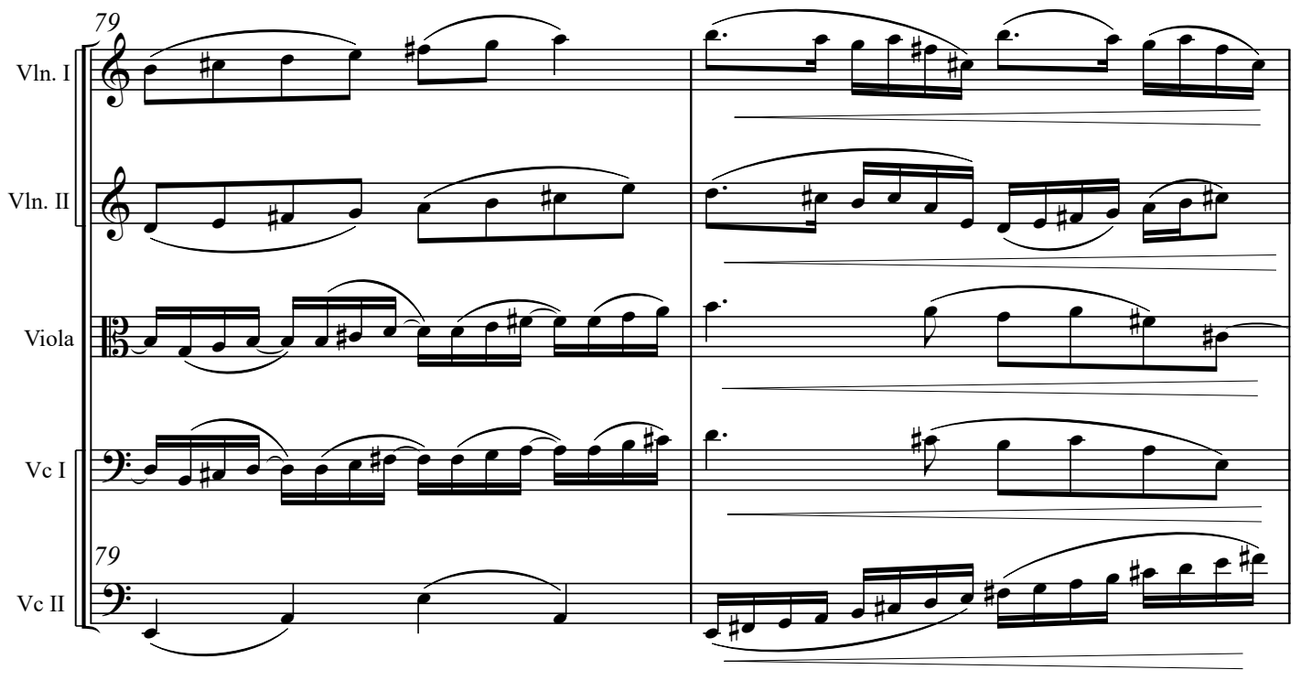

64
Vln. I
Vln. II
Viola
Vc I
Vc II
64
mf
f

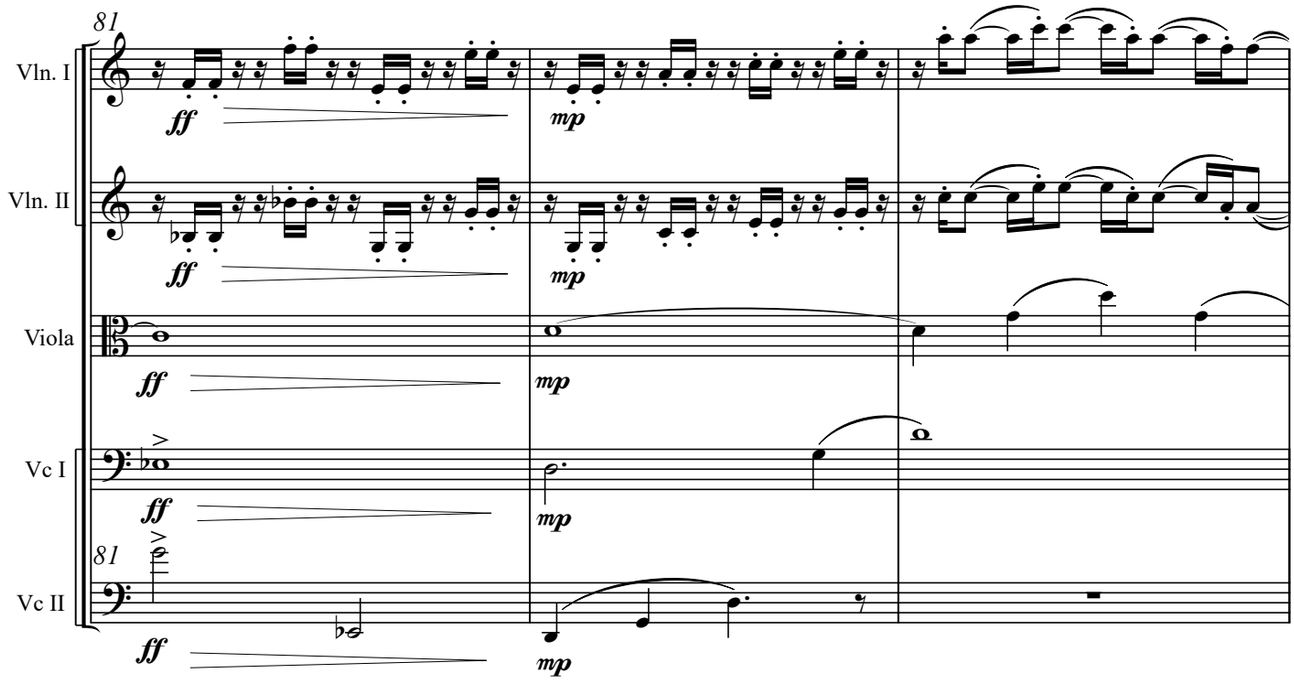

67
Vln. I
Vln. II
Viola
Vc I
Vc II
67
arco
ff
mf

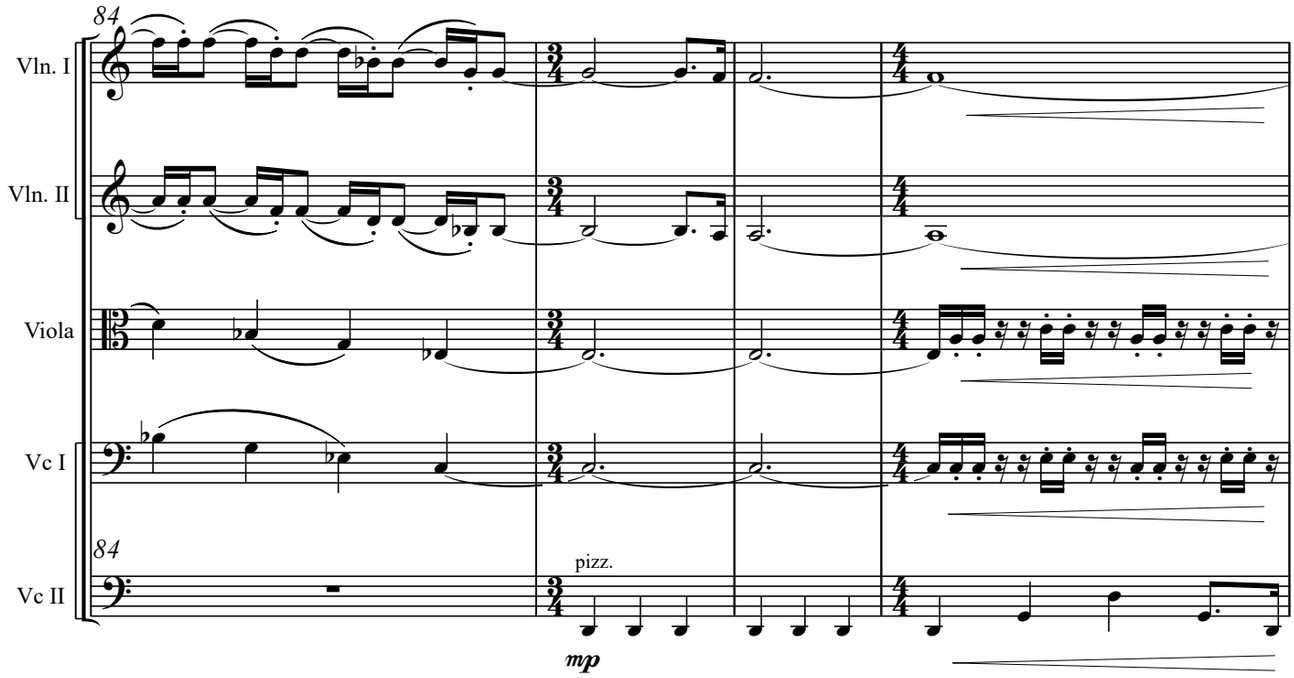

70
Vln. I
Vln. II
Viola
Vc I
Vc II
70

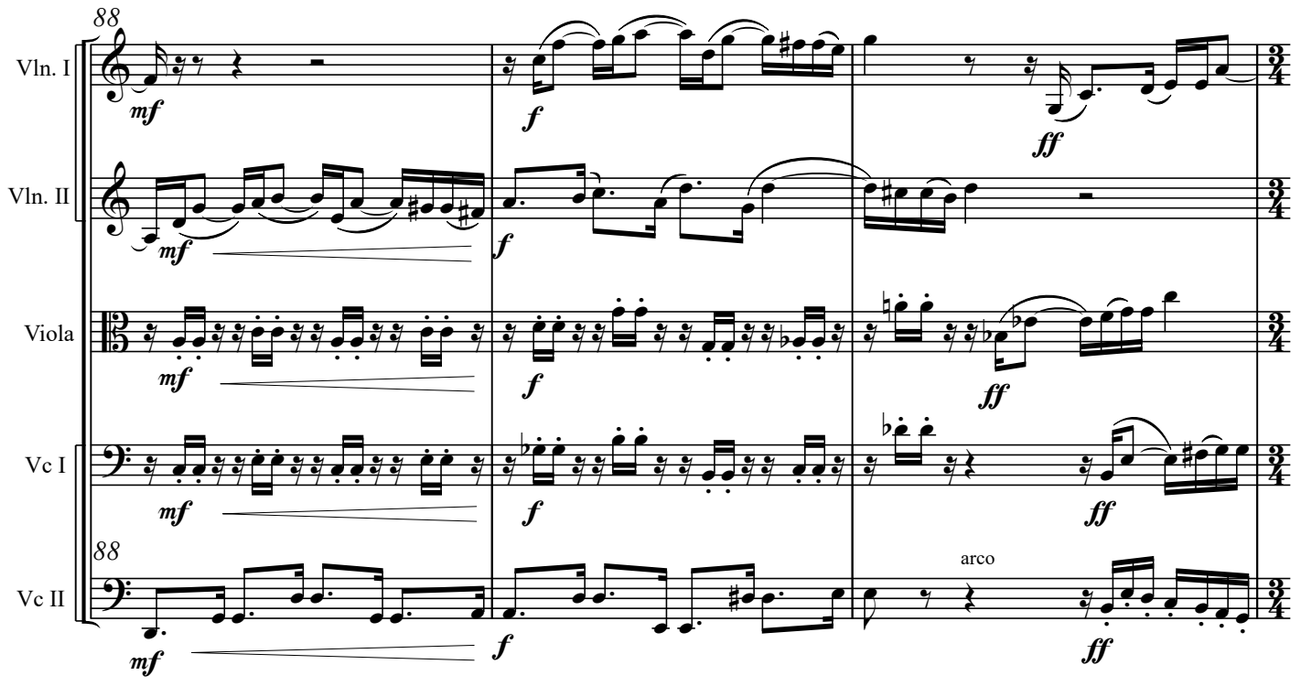

73
Vln. I
Vln. II
Viola
Vc I
73
Vc II
f
f
f
f
f

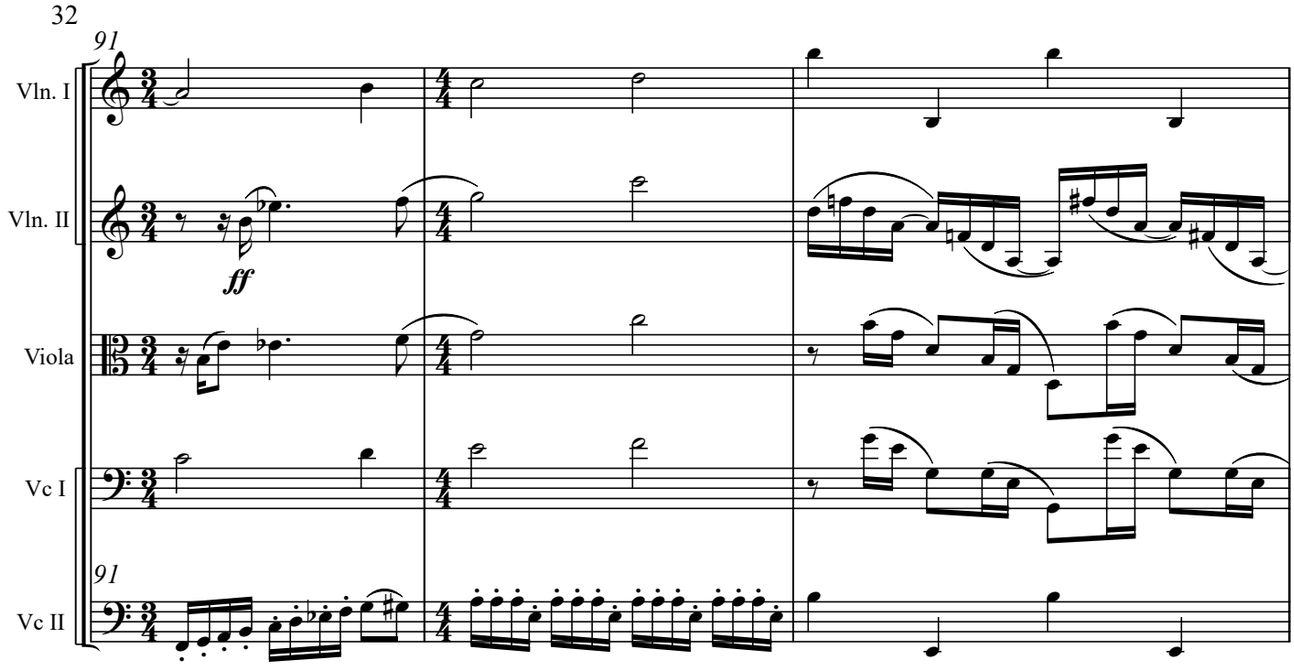

76
Vln. I
Vln. II
Viola
Vc I
76
Vc II

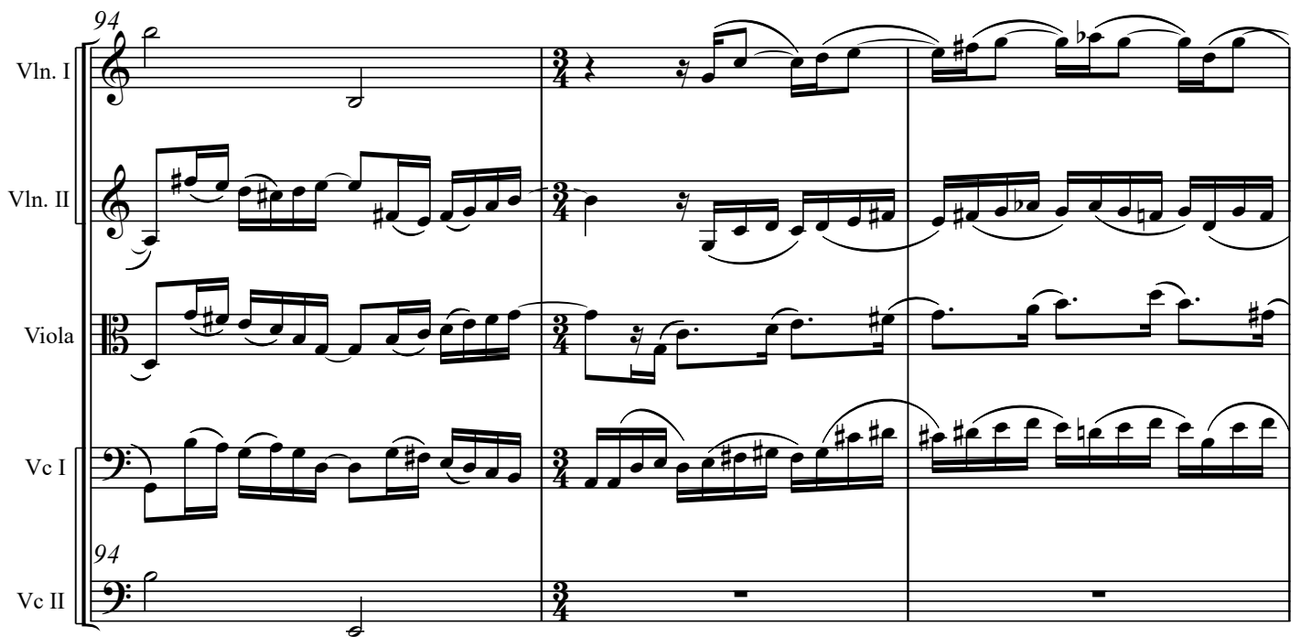

79
Vln. I
Vln. II
Viola
Vc I
79
Vc II

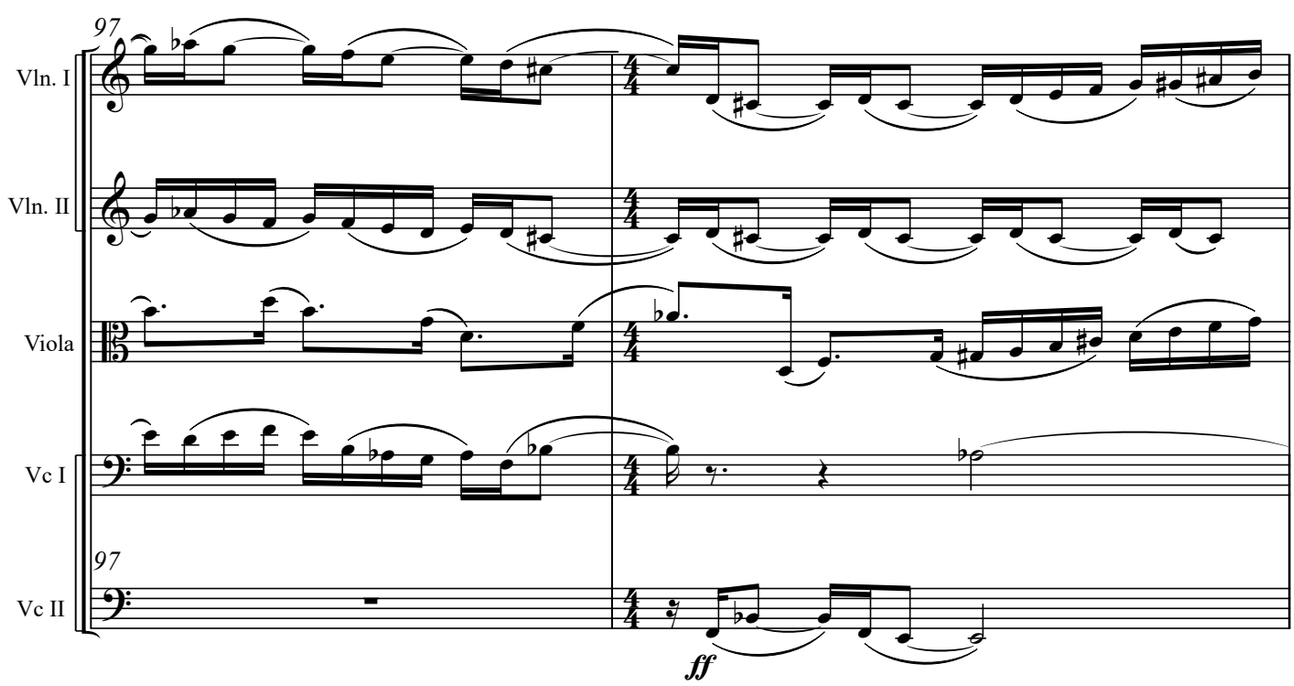

81
Vln. I
Vln. II
Viola
Vc I
Vc II
81
ff
mp

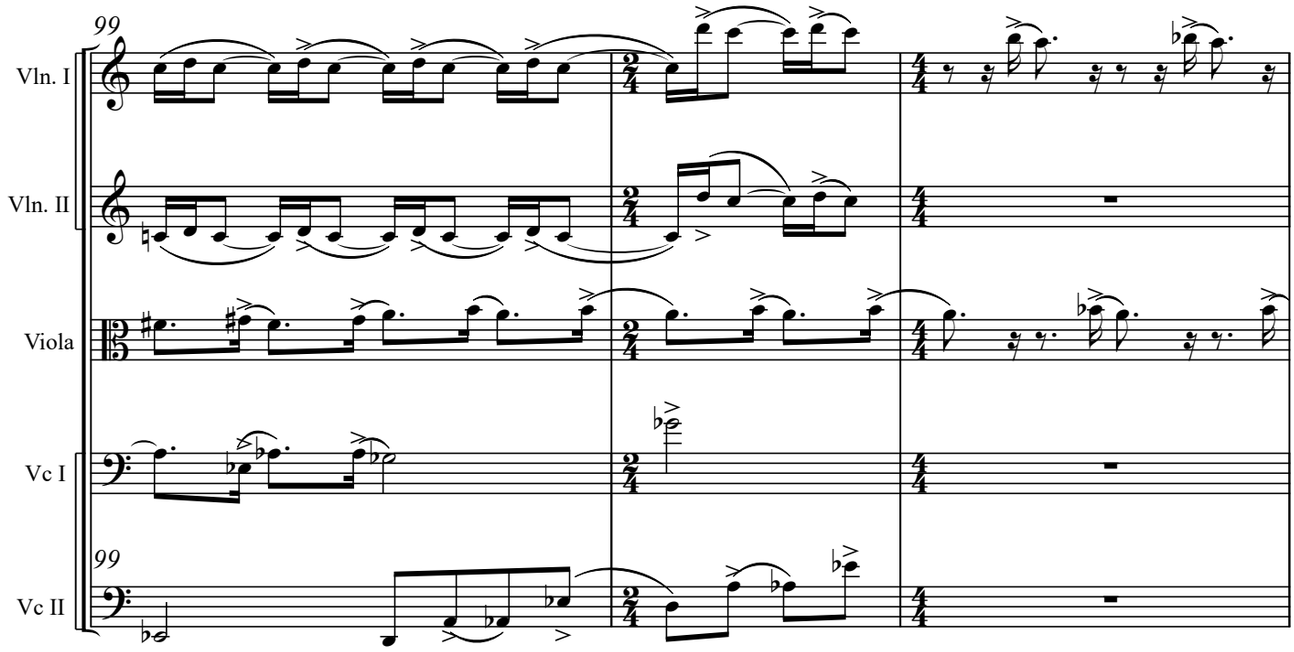

84
Vln. I
Vln. II
Viola
Vc I
Vc II
84
pizz.
mp

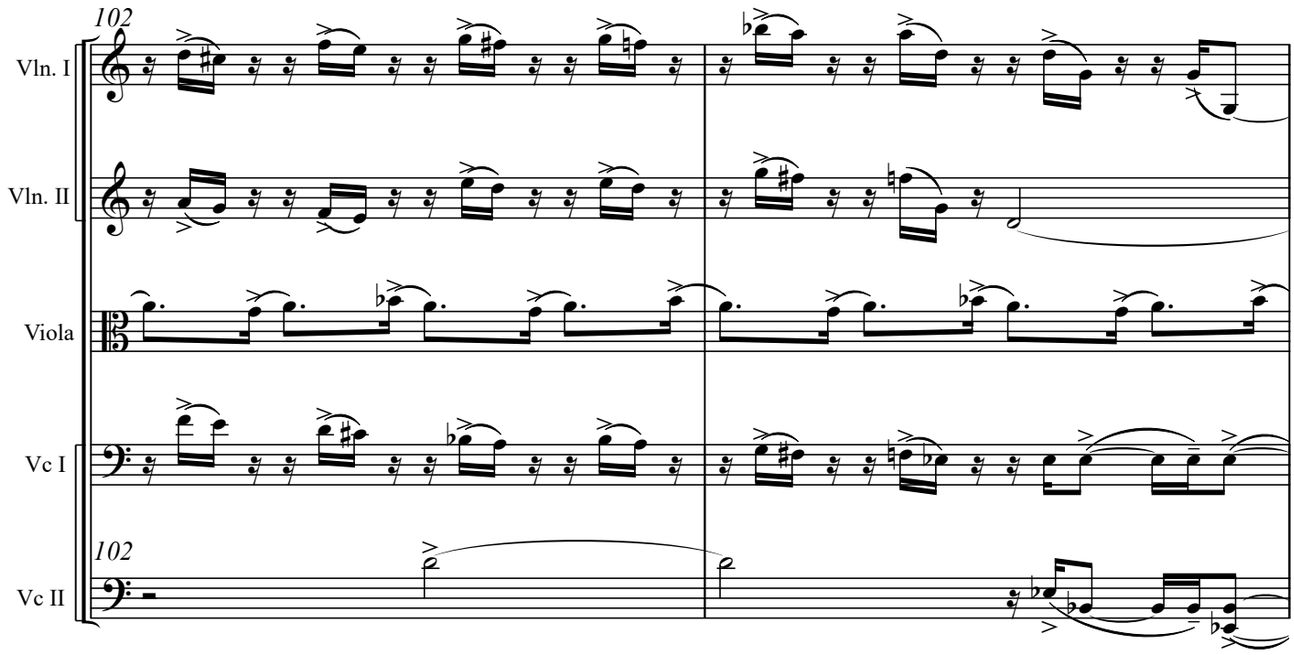

88
Vln. I
Vln. II
Viola
Vc I
Vc II
88
mf
f
ff
arco

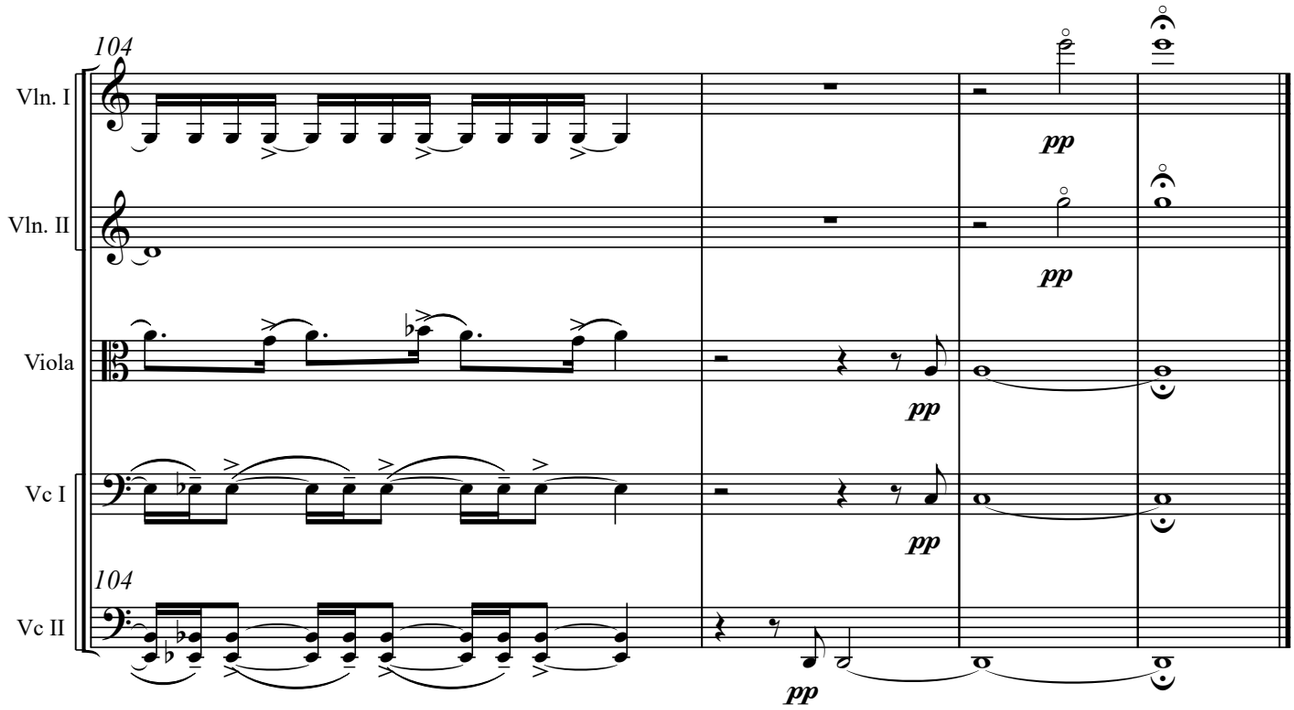

91
Vln. I
Vln. II
Viola
Vc I
Vc II
91
ff


94
Vln. I
Vln. II
Viola
Vc I
Vc II
94


97
Vln. I
Vln. II
Viola
Vc I
Vc II
97
ff


99
Vln. I
Vln. II
Viola
Vc I
99
Vc II


102
Vln. I
Vln. II
Viola
Vc I
102
Vc II


104
Vln. I
pp
Vln. II
pp
Viola
pp
Vc I
pp
104
Vc II
pp