

The Sailed the Savage Seas

for String Quartet

JESSICA MEYER

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8'

PROGRAM NOTES

I had never been to Charleston before, but when I began researching what makes this town special, I discovered that it was a hot spot for pirates in the 1670s. I came across the story of Anne Bonny, one of the only female pirates in history. Her story is powerful and fascinating: She emigrated from Ireland as a teen to Charleston but was having a hard time accepting a woman's role in society at the time and knew she was destined for something more. Her fiery temper was well known, and after falling in love with a pirate, her father disowned her, so they hopped on a boat for Nassau—a sanctuary for pirates.

While drinking at various parties and taverns, she met the infamous pirate Calico Jack Rackham and became his partner as well as a member of his crew. She dressed like a man to blend in on the ship and held her own, fighting just as fiercely as anyone else. While aboard Calico Jack's ship, she met Mary Read—another female pirate disguised as a man who fought just as hard. It was then that the women started a new crew, embarking together on pirate's life in the Caribbean.

The women's career in swashbuckling only lasted a few precious years, for one evening, the men in their crew got too drunk to fight against a group of marauders determined to capture their sloop. Anne and Mary defended the ship as mightily as they could, but alas, all the pirates were captured and sentenced to death. While incarcerated, the women discovered they were pregnant. Both received stays of execution by "pleading with their bellies," but Mary Read died in prison of fever before anything could be carried out.

However, according to all written accounts, Anne Bonny disappeared before she could be hanged. There is much speculation over what exactly happened to her. Some say her father was able to help her escape, bringing her back home to Charles Towne, where she married and gave birth to ten children. Some say she opened a bar in the Bahamas and poured drinks and regaled folks with pirate stories for the rest of her years, and some even say she escaped to the shores of England.

Wherever she may have found herself after her pirating days were through, Anne Bonny remains a legend in Charleston and across the high seas.

Many, many thanks to Spoleto Festival USA and the St. Lawrence String Quartet for this amazing opportunity.

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Commissioned by Spoleto Festival USA
for the St. Lawrence String Quartet
in honor of their 25 years in residence.

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I. LEAVING CHARLES TOWNE

♩ = 120 Urgent

Violin I
Violin II
Viola
Violoncello

bring out notes marked with open strings...they create a counterpoint

5

8

use open strings

poco rit.... a tempo

glissandi are always for the full duration of the note value throughout the piece

12

pizz

ff

tr

ff

mp

ff

tr

ff

gliss.

poco sul pont

poco sul pont

p

p

arco

mp

18

arco

p

mf

tr

gliss.

mf

3

23

ord.

mp

ord.

mp

f

gliss.

mf

26

f

mf

mf

f

29 *tr* *6* *6* *ff* *p < f*

♩ = 110 A Glimpse of what's to come...

32 *p > pp* *n.v.* *tr* *pp* *n.v.* *pp* *n.v.* *pp* *take your time* *p* *3* *3* *3*

a tempo

Musical score for measures 39-44. The score is written for four staves: two treble clefs and two bass clefs. Measure 39 begins with a treble clef and a common time signature. The first two staves contain complex rhythmic patterns with triplets. The third staff (bass clef) has a 'pizz' (pizzicato) marking and a '0' below it. The fourth staff (bass clef) has a 'mp' (mezzo-piano) dynamic marking. Measures 40-44 continue with similar rhythmic patterns and triplets.

Musical score for measures 45-47. The score is written for four staves. Measures 45-47 feature a dense texture of sixteenth-note patterns in the upper staves, with triplets indicated by a '3' below the notes. The first two staves are marked with a 'p' (piano) dynamic. The third staff (bass clef) is marked with a 'mp' (mezzo-piano) dynamic. The fourth staff (bass clef) is marked with an 'arco' (arco) dynamic and a 'mp' (mezzo-piano) dynamic. Measures 46-47 show a change in the lower staves with triplets and a '3' above the notes.

Musical score for measures 48-50. The score is written for four staves. Measure 48 begins with a treble clef and a common time signature. The first two staves contain sixteenth-note patterns with triplets. The third staff (bass clef) has a 'tr' (trill) marking. The fourth staff (bass clef) has a 'tr' (trill) marking. Measures 49-50 continue with similar rhythmic patterns and triplets. The score concludes with a 'poco rit...' (poco ritardando) marking.

51 $\text{♩} = 116$ always growing.....

55 *f*

58 *f*

61

sub mp

sub mp

sub mp

sub mp

♩ = 120

63

ff

ff

ff

ff

mp > p

mp > p

attacca...

II. IN THE TAVERN

♩ = 110 **Playful Scherzo**

always feel the swing of the 6/8 meter

68

pp

mp

pp

77

mp

tr

mp

mp

83

light like an Irish fiddler: middle/upper part of bow...on the string

f

lyrics for reference only

Well, it's all for me grog — me jol - ly,

lyrics for reference only

Well, it's all for me grog — me

brushy & light

f

88

jol - ly grog it's all for the beer and to - bac - co
 jol - ly, jol - ly grog it's all for the beer and to -

92

For I spent all me tin on the las - sies
 bac - co For I spent all me tin on the

96

drink - ing gin For a - cross the wes - tern o - cean I must wan -
 las - sies drink - ing gin For a - cross the wes - tern o - cean I must

♩ = 96

Cadenza.....take your time

100

4 4

pizz. *ff*

gliss. der

gliss. wan - - der- -

ff

104

molto rit.....

gliss.

mf

♩ = 110 Carefree

111

brushy & light

arco

p

arco

mp

arco

mp

brushy & light

p

117

Joyous

123

mf

mf

mf

ff

ff

ff

ff

poco rit.....a tempo

131

p
mf
mf
p
mp
mp
gliss.
gliss.

138

pp
p
p
pp
pp
pp

145

4
4
4
4
4
4
4
4
4
4

148

all for me grog me jol - ly, jol - ly

ff

all for me grog me jol - ly, jol - ly

ff

ff

ff

attacca...

III. THE TAKING OF THE SLOOP

Out of time

♩ = 110

drunken...change bows as needed
violins play off of each other.

this arrival pitch is just
an approximation

152

gliss.

gliss.

gliss.

gliss.

pp

pp

pp

pp

♩ = 55 **Sinister**

156

pizz. *mf* *f* *pp*

pizz *mf* *f* *pp*

arco *pp*

arco *pp*

gliss.

gliss.

160

pp

pp

ord *mp*

ord *mp*

gliss.

gliss.

163

gliss.

gliss.

n.v. *pp*

n.v. *pp*

♩ = 120

166

p sul pont

p sul pont

p drunken and sleepy...add random pitch bends as you see fit

gliss.

gliss.

pizz

mp

168

gliss.

gliss.

170

gliss.

gliss.

Attack

172

gliss.

tr

ff

3

ff

175

ff

tr

tr

arco

jete

jete

178

6

6

6

6

6

6

f

jete

sim.

jete

f

sim.

gliss.

fff

180

182

185

Savage

187

Violin I: *n* — *fff* *f*

Violin II: *n* — *fff* *f*

Arco: *n* — *fff* *f*

Measures 187-188. Violin I and II parts start with a *n* (pizzicato) dynamic, transitioning to *fff* (fortississimo) and then *f* (forte). The Viola and Cello parts play a rhythmic pattern of eighth notes with accents.

189

Violin I: *gliss.* *fff*

Violin II: *gliss.* *fff*

Measures 189-190. Violin I and II parts feature glissando markings (*gliss.*) and a fortississimo (*fff*) dynamic. The Viola and Cello parts continue with the rhythmic eighth-note pattern.

191

Violin I: *mp*

Violin II: *mp*

Measures 191-192. Violin I and II parts play a triplet of eighth notes (*mp*). The Viola and Cello parts continue with the rhythmic eighth-note pattern.

193

195

**IV. PLEADING THEIR BELLIES
& ANNE'S ESCAPE**

Bow as needed until m. 213:
play around with hooked
and pulsating vs separate

198 ♩ = 45 Hymn-like

205

Musical score for measures 205-208. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). Measures 205-208 feature a complex rhythmic pattern with frequent triplets (indicated by a '3' above the notes) and slurs. The bass line consists of quarter and eighth notes.

209

Musical score for measures 209-210. The score continues with the same four-staff format and key signature. Measures 209-210 feature a complex rhythmic pattern with frequent triplets (indicated by a '3' above the notes) and slurs. The bass line consists of quarter and eighth notes.

211

Musical score for measures 211-214. The score continues with the same four-staff format and key signature. Measures 211-214 feature a complex rhythmic pattern with frequent triplets (indicated by a '3' above the notes) and slurs. The bass line consists of quarter and eighth notes. At the end of measure 211, there is a *gliss.* marking. At the start of measure 212, there is a *gliss.* marking. At the start of measure 213, there is a *pp* marking. At the start of measure 214, there is a *pp* marking. The score concludes with a *poco rit...* marking.

a tempo...really hold it at 45

214

pp

v2: bring this out of the texture just a little

gliss.

3

6

6

6

6

216

5

3

6

6

6

6

6

6

6

218

3

3

6

6

6

6

slow to fast

7

219

Musical score for measures 219-220. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). Measure 219 features a treble staff with two triplet eighth notes, a second treble staff with sixteenth-note runs, a bass staff with sixteenth-note runs, and a bottom bass staff with sixteenth-note runs. Measure 220 features a treble staff with a half note, a second treble staff with sixteenth-note runs, a bass staff with sixteenth-note runs, and a bottom bass staff with sixteenth-note runs. A fermata is placed over the final notes of measure 220.

Fearless

220

Musical score for measures 220-221. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). Measure 220 features a treble staff with a half note, a second treble staff with sixteenth-note runs, a bass staff with sixteenth-note runs, and a bottom bass staff with sixteenth-note runs. Measure 221 features a treble staff with a half note, a second treble staff with sixteenth-note runs, a bass staff with sixteenth-note runs, and a bottom bass staff with sixteenth-note runs. Dynamics include *fff* and *ff*. A fermata is placed over the final notes of measure 221.

tutti: hit all open strings
for this beat only

221

molto molto rit al fine.....

222