

Through which we flow

for String Orchestra

JESSICA MEYER

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10'

This work is based on assertions found in Masaru Emoto's book "The Hidden Messages in Water", which can be interpreted as a more spiritual extension of String Theory/Quantum mechanics.

String Theory is about how objects in our universe are composed of vibrating filaments (strings) and membranes (branes) of energy, and the author asserts that the best vehicle to capture and transport these vibrations is water.

His way of proving this was to take pictures of the crystals formed in frozen water after being exposed to different kinds of music and concentrated thoughts directed towards the water. The results were a visual representation of the manifestation of variations of positive and negative emotions.

"Through which we flow" embodies different sonic manifestations of joy, hate, and prayer - using the resonances specifically created by string instruments and the unique acoustic of the church itself to remind us of the power of our own thoughts and actions.

This piece is dedicated to Julian Wachner, Melissa Baker, Walker Beard, Joshua Anand Slater, Avi Stein, and Harrison Joyce for their tireless work in making Trinity Wall Street an important musical institution here in NYC.

SEATING

Violin 4 Cello 2 Bass 2
 Violin 2 Cello 1 Bass 1
 Violin 3 Violin 1 Viola 1 Viola 2

PERFORMANCE NOTES

Violas must sit on the outside for them to be heard well

There should be more bass players on Part 1 than Part 2

Glissandi are always over the full value of the note duration

All accents should be sharp and pointed because they are part of a larger antiphonal melody being passed around the orchestra

If a note does not have an accent, sustain through to create a line

Bass 2 should have a C extension. If this is not possible, then please transpose up

Bowings that appear floating in the middle of a measure indicate that one should change bows at some point, but not at the same time as the rest of the section

Upper Strings measures 81-86: bow vibrato is achieved by sustaining the bow while pulsating certain rhythms. Arrows show rhythms that are to get faster towards the middle of the measure, then slower towards the end

Cellos at measure 101: each individual player plays these swells violently in reaction to their stand partner

Violins at G: have a different pitch than your stand partner, and play sharp accents in reaction to what is going on around you

Tutti strings (except for violin solo) measures 177 - end: all individually pulsate rhythms in reaction to others within the orchestra using a gentle and shimmering bow vibrato.

Through which we flow

Commissioned by NOVUS NY of Trinity Wall Street

JESSICA MEYER

♩ = 120 *Ecstatic Vibrations of Gratitude*

sharp and pointed antiphonal accents

The musical score is arranged for a string ensemble. It consists of ten staves: Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with various dynamics: *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *arco* (arco). Performance instructions include 'sharp and pointed antiphonal accents' and 'pizz.' (pizzicato). The score features several musical notations, including triplets, sixteenth notes, and rests. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score, along with the text 'Performance materials must be purchased via www.jessicameyermusic.com'.

This musical score page contains measures 8 through 12. It features a full string section (Violins 1-4, Violas 1-2, Cellos 1-2) and woodwinds (Flutes 1-2, Clarinets 1-2). The score includes various musical notations such as dynamics (p, mp, f), articulation (pizz., arco), and performance techniques (trills, triplets, sixteenth-note patterns). A large watermark 'FOR SALE' is overlaid diagonally across the page, and a smaller watermark 'Performance materials must be purchased via www.jessicameyermusic.com' is also present. The page number '4' is in the top left corner.

A

B

15

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. 1 *fff*

Cb. 2 *fff*

8va

tr

sfz *p*

tr

sfz *mp*

arco

divisi.

22

Vln. 1 *mp*

Vln. 2 *mf ppp*

Vln. 3 *mf ppp*

Vln. 4 *mf ppp*

Vla. 1 *mf ppp*

Vla. 2 *mf ppp*

Vc. 1 *mf ppp*

Vc. 2 *mf ppp*

Cb. 1 *mf*

Cb. 2 *mp*

p

mf

mp

Musical score for measures 34-41. The score includes staves for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Contrabass 1, and Contrabass 2. Violin 1 has a melodic line with slurs. Violin 2 and Violin 3 play a rhythmic pattern of eighth notes in triplets, starting with a *p* dynamic and a *sim.* (sforzando) marking. Violin 4 has a melodic line with a *V* (vibrato) marking. The woodwinds (Cb. 1 and Cb. 2) have a melodic line with slurs and accents. A double bar line is present at the end of measure 41.

Musical score for measures 42-49. The score includes staves for Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Contrabass 1, and Contrabass 2. Violin 1 has a melodic line with a *mf* dynamic. Violin 2 and Violin 3 play a rhythmic pattern of eighth notes in triplets, starting with a *mf* dynamic. Violin 4 has a melodic line with a *mf* dynamic and a *gliss.* marking. Viola 1 and Viola 2 have melodic lines with a *mf* dynamic. The woodwinds (Cb. 1 and Cb. 2) have a melodic line with slurs and accents. A section marker **C** is present at the beginning of measure 42. A double bar line is present at the end of measure 49.

49

Vln. 1 *mp* *f* *p* *sim.*

Vln. 2 *mp* *f* *p* *sim.*

Vln. 3 *mp* *f* *p* *sim.*

Vln. 4 *f* *p*

Vla. 1 *mp* *gliss.* *gliss.* *soli* *mf* *gliss.*

Vla. 2 *mp* *sim.* *gliss.* *soli* *mf* *gliss.*

Vc. 1 *mp* *gliss.* *f* *gliss.*

55

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *pizz.* *ff*

Vc. 2 *pizz.* *ff* *arco* *mf*

Cb. 1 *pizz.* *ff* *arco* *gliss.* *mf*

Cb. 2 *pizz.* *ff*

60

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

arco
mf

This section of the score covers measures 60 to 64. The string quartet (Vln. 1-4) plays a continuous sixteenth-note triplet pattern. The violas (Vla. 1-2) play a melodic line with long slurs. The violas and cellos (Vc. 1-2) are marked 'arco' and 'mf'. The double basses (Cb. 1-2) play a steady bass line with long slurs. A double bar line is present at the end of measure 64.

65

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

This section of the score covers measures 65 to 69. The string quartet continues with the sixteenth-note triplet pattern. The violas play a melodic line with slurs and accents. The violas and cellos play a melodic line with accents. The double basses play a steady bass line with slurs and accents.

This page contains a musical score for measures 70 through 74. The instruments are arranged as follows from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Contrabass 1 (Cb. 1), and Contrabass 2 (Cb. 2).
Measures 70-71: The violin parts play a continuous sixteenth-note triplet pattern. The woodwinds play a simple harmonic line. Dynamics include *ff*, *f*, and *fff*.
Measures 72-74: The violin parts continue their pattern. The woodwinds play a simple harmonic line. Dynamics include *ff*, *f*, and *fff*.
A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the score. A smaller watermark 'Performance materials must be purchased via www.jessicameyermusic.com' is also present.

D

* bow vibrato: pulse rhythms getting faster then slower

75

Vln. 1 *f* *gliss.* *legato* *p*

Vln. 2 *p*

Vln. 3 *f* *p*

Vln. 4 *f* *p*

Vla. 1 *f* *gliss.* *p*

Vla. 2 *f* *sim.* *mp* *p* *gliss.*

Vc. 1 *mp* *gliss.*

E

E ♩ = 55 *Morphic Fields of Hate*

press bow into string and pivot back and forth to make creaky sounds...no pitch

83

Vln. 1 *sim.*

Vln. 2 *sim.*

Vln. 3 *sim.*

Vln. 4 *sim.*

Vla. 1 *sim.*

Vla. 2 *sim.* *ff* *III* *p* (solo tacet)

Vc. 1 *p*

Vc. 2 *ff*

Cb. 1 *ff* *Random accented notes* *sfz* *mf* *sfz* *ff* *Random accented notes getting faster*

Cb. 2 *ff* *Random accented notes* *sfz* *mf* *sfz* *ff* *Random accented notes getting faster*

ff *press bow into string and pivot back and forth to make creaky sounds...no pitch* *ppp* *ff*

95

Vln. 1: ff, trem. (measures 95-100)

Vln. 2: ff, trem. (measures 95-100)

Vln. 3: pizz. ff (measures 95-100)

Vln. 4: pizz. ff (measures 95-100)

Vla. 1: solo Angry & Ignorant, ff, gliss., tutti V trem. fp (measures 95-100)

Vla. 2: arco, molto sul pont (measures 95-100)

Vc. 1: solo Angry & Ignorant, ff, gliss., 3, tutti molto sul pont (measures 95-100)

Vc. 2: molto sul pont (measures 95-100)

Cb. 1: sim. ppp → ff, sfz → ff, pizz. ff (measures 95-100)

Cb. 2: sim. sfz → ff, ff, p pizz. mf (measures 95-100)

101

Vln. 1: U.H., ff, sul pont and sharp, mp (measures 101-106)

Vln. 2: U.H., ff, arco U.H., sul pont and sharp, mp (measures 101-106)

Vln. 3: arco U.H., mf, sul pont and sharp (measures 101-106)

Vln. 4: arco U.H., mf, sul pont and sharp (measures 101-106)

Vla. 1: ff, U.H., sul pont and sharp, mf (measures 101-106)

Vla. 2: gliss., V, ff, random violent swells, not together (measures 101-106)

Vc. 1: random violent swells, not together (measures 101-106)

Vc. 2: random violent swells, not together (measures 101-106)

Cb. 1: ff (measures 101-106)

Cb. 2: ff (measures 101-106)

103

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

sul pont and sharp

Vla. 2

mf

Vc. 1

Vc. 2

arco

random violent swells (opposite of Bass 2)

Cb. 1

mf

arco

random violent swells (opposite of Bass 1)

Cb. 2

mf

104

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

gliss.

Vc. 2

gliss.

Cb. 1

pov

Cb. 2

pov

105

Score for measures 105-106. The score includes staves for Violins 1-4, Violas 1-2, Cellos 1-2, and Double Basses 1-2. The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large watermark 'PROKUSAL' is overlaid diagonally across the page. Performance instructions are provided for the Cello and Double Bass parts.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Start adding random accented rhythms to these swells

Start adding random accented rhythms to these swells

106

Score for measures 106-107. The score includes staves for Violins 1-4, Violas 1-2, Cellos 1-2, and Double Basses 1-2. The key signature is one flat (B-flat). The time signature is 4/4. The music continues with the complex rhythmic pattern. A large watermark 'PROKUSAL' is overlaid diagonally across the page. Performance instructions are provided for the Cello and Double Bass parts.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

ord.

gliss.

gliss.

107

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vln. 3 *cresc.*

Vln. 4 *cresc.*

Vla. 1 *cresc.*

Vla. 2 *ff* *sim.*

Vc. 1 *gliss.*

Vc. 2 *gliss.*

Cb. 1 *make rhythms more complicated*

Cb. 2 *make rhythms more complicated*

ord.

108

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vln. 3 *mf cresc.*

Vln. 4 *mf cresc.*

Vla. 1 *ff* *sim.*

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

ord.

109

Vln. 1 *f* *cresc.*

Vln. 2 *f* *cresc.*

Vln. 3 *f* *cresc.*

Vln. 4 *ff* *sim.*

Vla. 1

Vla. 2

Vc. 1 *gliss.*

Vc. 2 *gliss.*

Cb. 1 *ov* Start adding faster and more complicated accented rhythms to these swells...make every measure more complicated until measure 112

Cb. 2 *ov* Start adding faster and more complicated accented rhythms to these swells...make every measure more complicated until measure 112

110

Vln. 1 *ord.*

Vln. 2 *ord.*

Vln. 3 *sim.*

Vln. 4 *ff*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1 *ov*

Cb. 2 *ov*

Musical score for measures 111 and 112. The score includes parts for Violins 1-4, Violas 1-2, Violas 1-2, Violas 1-2, Cellos 1-2, and Double Basses 1-2. Measure 111 features a dynamic marking of *ff* and a tempo marking of *ord.* (ritardando). Measure 112 features a dynamic marking of *ff* and a tempo marking of *sim.* (sostenuto). The score is marked with a large watermark: "FOR PERUSAL ONLY Performance materials must be purchased via www.jessicameyermusic.com".

VIOLINS AND VIOLAS:
hit as many open strings
as possible to explode the sound

G highest note possible,
sharp, fast, random,
violent, loud accents

highest note possible,
sharp, fast, random,
violent, loud accents

The musical score consists of ten staves. The first five staves are for Violins (Vln. 1-4) and the next five are for Violas (Vla. 1-2), Violas (Vc. 1-2), and Contrabasses (Cb. 1-2).
 - **Vln. 1-4:** Each staff begins at measure 113 with a sixteenth-note pattern. A 'gliss.' instruction with a line pointing to the end of the pattern is present on each staff. The dynamic is *fff*.
 - **Vla. 1-2:** Similar sixteenth-note patterns. Dynamic is *fff*.
 - **Vc. 1-2:** Similar sixteenth-note patterns. Dynamic is *ff*.
 - **Cb. 1-2:** Similar sixteenth-note patterns. Dynamic is *ff*.
 - **Measure 114:** The string parts continue with sixteenth-note patterns. The Violoncello parts (Vc. 1-2) have a 'gliss.' instruction and 'highest note on I'. The Contrabasso parts (Cb. 1-2) have a 'gliss.' instruction and 'highest note on IV.'. Dynamics are *ff*.
 - **Measure 115:** The string parts are silent. The Violoncello parts (Vc. 1-2) play a few notes with dynamics *ff*. The Contrabasso parts (Cb. 1-2) play a few notes with dynamics *violently* and *<sfz*.
 - **Measure 116:** The string parts are silent. The Violoncello parts (Vc. 1-2) play a few notes with dynamics *ff*. The Contrabasso parts (Cb. 1-2) play a few notes with dynamics *violently* and *<sfz*.

117

Vln. 1 *p* *ff* *fp* *ff*

Vln. 2 *p* *ff* *fp* *ff*

Vln. 3 *p* *ff* *fp* *ff*

Vln. 4 *p* *ff* *fp* *ff*

Vla. 1 *3*

Vla. 2 *3*

Vc. 1 *3*

Vc. 2 *3*

Cb. 1 *tr* *sfz* *fff* *pizz.* *fff*

Cb. 2 *tr* *sfz* *fff* *pizz.* *fff*

121

Vln. 1 *p* *f* *n* U.H. *mp*

Vln. 2 *p* *f* *n* U.H. *mp*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *mf* *p*

Vla. 2 *gliss.* *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *gliss.* *mf* *p*

Cb. 1 *pizz.* *fff* *ff*

Cb. 2 *fff* *ff*

press bow into string and pivot back and forth to make creaky sounds, no pitch

press bow into string and pivot back and forth to make creaky sounds, no pitch

128

so *espress.*
mp

Vln. 1

Vln. 2

Vln. 3
U.H.
mp

Vln. 4
U.H.
mp

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

pp

pp

135

I All parts: non vibrato...early music sound, like choral singers

Vln. 1

Vln. 2
solo *mp*

Vln. 3

Vln. 4

Vla. 1
solo *espress.*
(melody)
mp

Vla. 2
solo
pp

145

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

tutti

mp

mf

p

mf

mf

mf

153

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

sharp and pointed antiphonal accents

f

f

f

mf

f

mf

f

160

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

arco

f

Performance materials must be purchased via www.jessicameyermusic.com

K All parts: molto vibrato, exaggerated and WIDE

168

Vln. 1 *fff* *mf* solo *espress.* *gliss.* no vib. on gliss.

Vln. 2 *fff*

Vln. 3 *fff*

Vln. 4 *fff* n.v. trem. *p*

Vla. 1 *fff* n.v. trem. *p*

Vla. 2 *fff* n.v. trem. *sfz* *p*

Vc. 1 *fff* n.v. trem. *sfz* *p*

Vc. 2 *fff* n.v. trem. *sfz* *p*

Cb. 1 *fff* n.v. trem. *sfz* *p*

Cb. 2 *fff* pizz. n.v. trem. *sfz* *p*

tutti strings gently pulsate various rhythmic gestures that get faster, then slower.
up to the individual players to react as they choose

175

mp

gli altri *pp*

n.v. *p* *pp*

sharp and pointed antiphonal accents

n.v. *p* *pp*

pp

pp

pp

pp

pp

pp

pp

pp

April 18th, 2017 Paris. Dedicated to NOVUS NY and the Trinity Wall Street family