Through which we flow

for String Orchestra

JESSICA MEYER

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Through which we flow

for String Orchestra

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.

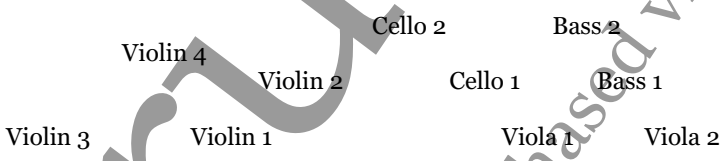
String Theory is about how objects in our universe are composed of vibrating filaments (strings) and membranes (branes) of energy, and the author asserts that the best vehicle to capture and transport these vibrations is water.

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 is 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



PEFORMANCE 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.

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Through which we flow

Commissioned by NOVUS NY of Trinity Wall Street

JESSICA MEYER

♩ = 120 *Ecstatic Vibrations of Gratitude*

sharp and pointed antiphonal accents

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

pizz.
arco

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8

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

12

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A

B

15

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

8va

ff

unis.

arco

divisi.

fff

tr

sfz p

sfz mp

22

mp

(tr)

mf p

mf ppp

p

mp

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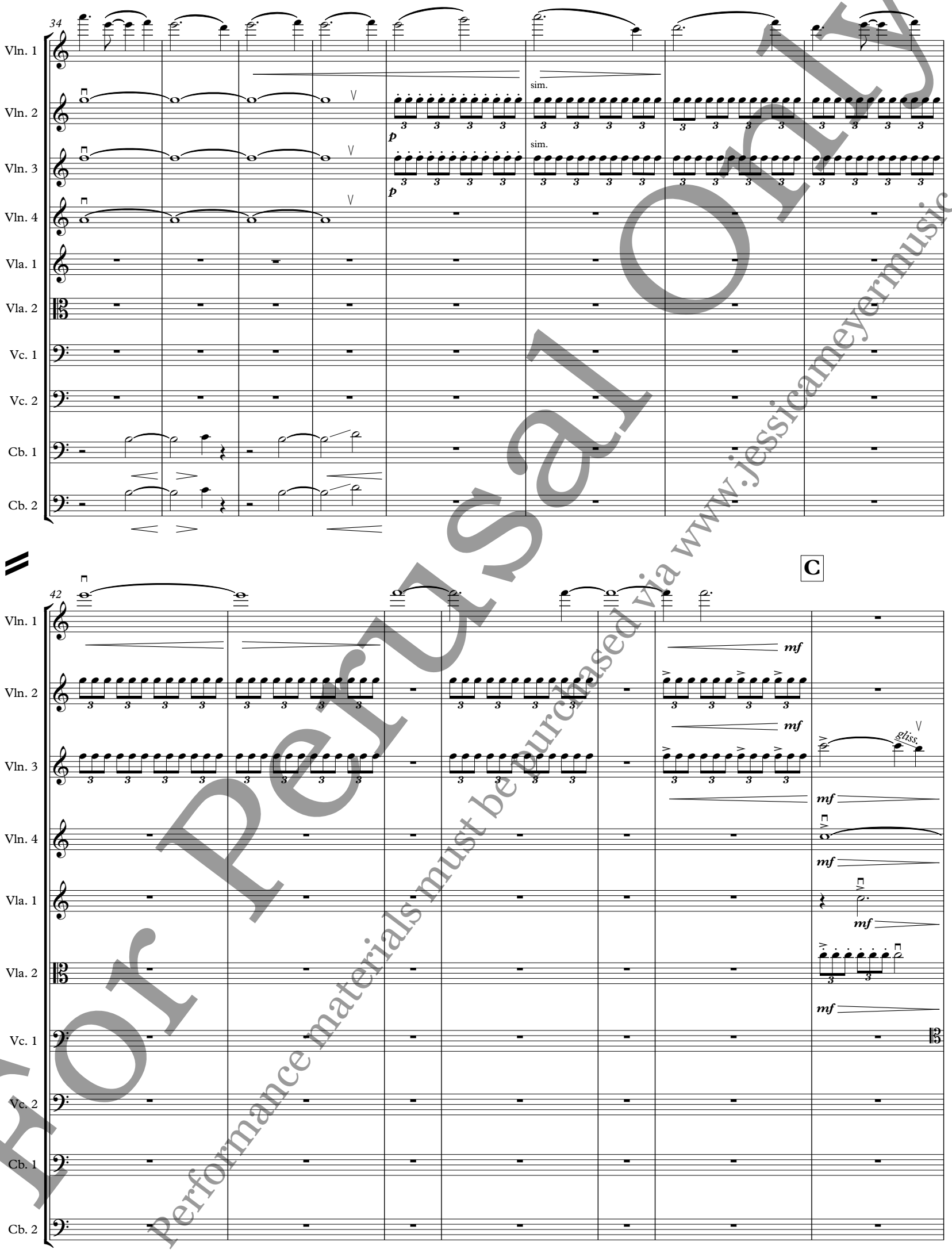

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49

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

mp
f
p
sim.
gliss.
soli
mf

55

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

pizz.
arco
ff
mf
gliss.

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60

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

arco
mf
arco
mf

65

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70

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

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D

* bow vibrato: pulse rhythms getting faster then slower

75

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

8va, gliss., legato, sim., f, p, mp

E ♩ = 55 *Morphic Fields of Hate*

83

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

(8), sim., ff, III, p, ppp, (solo tacet)

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

Random accented notes

Random accented notes getting faster

sfz, mf, ff

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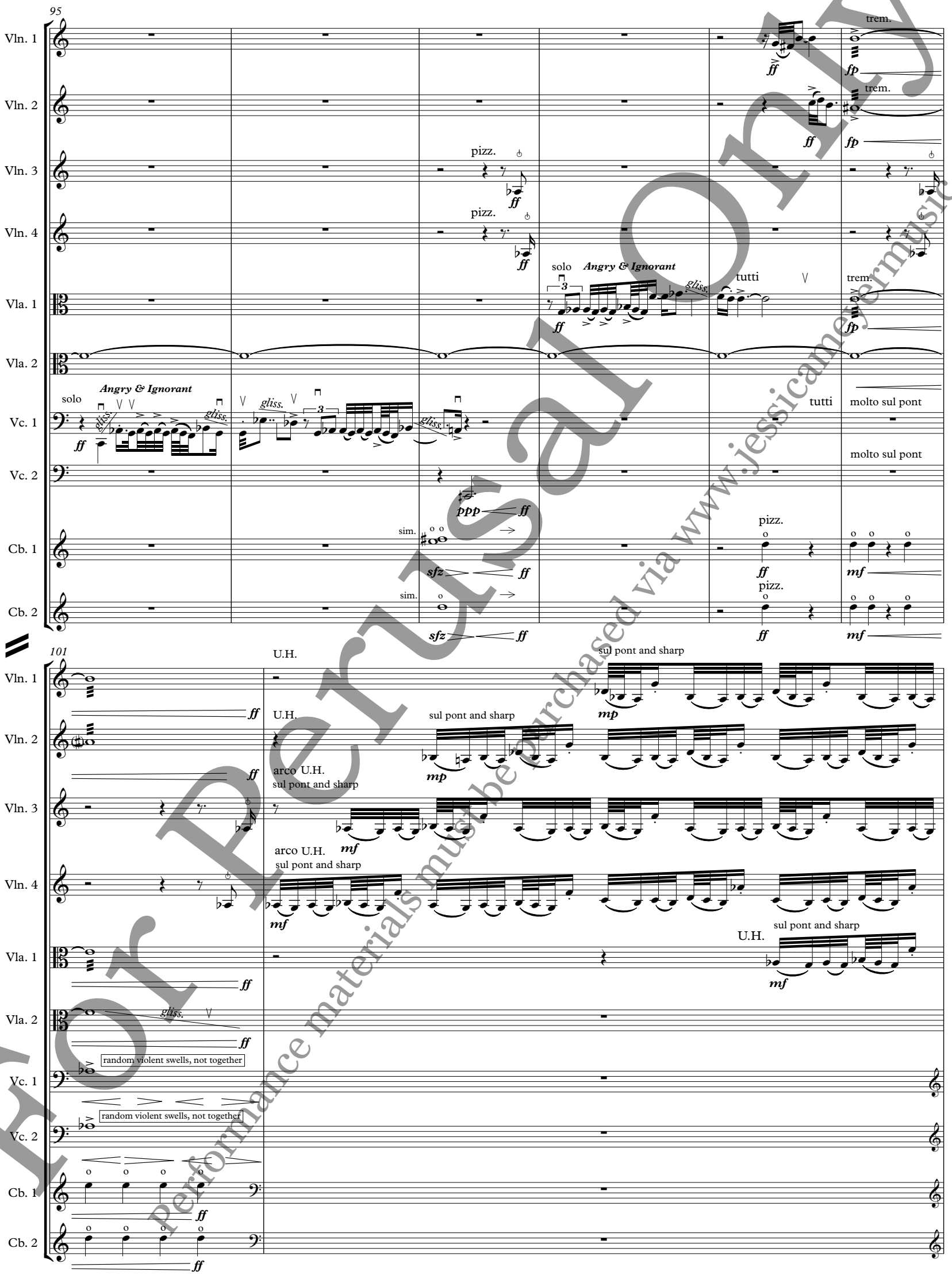

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103

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

sul pont and sharp

Vla. 2

mf

Vc. 1

f

Vc. 2

f

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

Cb. 2

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F

105

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

ord.

gliss.

gliss.

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107

Vln. 1
cresc.

Vln. 2
cresc.

Vln. 3
cresc.

Vln. 4
cresc.

Vla. 1
cresc.
ord.

Vla. 2
sim.
ff

Vc. 1
gliss.
gliss.

Vc. 2
gliss.
gliss.

Cb. 1
make rhythms more complicated

Cb. 2
make rhythms more complicated

108

Vln. 1
mf cresc.

Vln. 2
mf cresc.

Vln. 3
mf cresc.
ord.

Vln. 4
mf cresc.

Vla. 1
sim.
ff

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

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109

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

f *cresc.*

ff

sim.

ord.

gliss.

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

110

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111

ord.

sim.

Vln. 1

ff

Vln. 2

sim.

ff

Vln. 3

ff

Vln. 4

ff

Vla. 1

ff

Vla. 2

ff

Vc. 1

ff

Vc. 2

ff

Cb. 1

Cb. 2

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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

113

Vln. 1 — *gliss.* — *fff*

Vln. 2 — *gliss.* — *fff*

Vln. 3 — *gliss.* — *fff*

Vln. 4 — *gliss.* — *fff*

Vla. 1 — *fff* — *ff*

Vla. 2 — *fff* — *ff*

Vc. 1 — *gliss.* — highest note on I — *ff*

Vc. 2 — *gliss.* — highest note on I — *ff*

Cb. 1 — highest note on IV. — *gliss.* — *violently* — *sfz*

Cb. 2 — highest note on IV. — *gliss.* — *violently* — *sfz*

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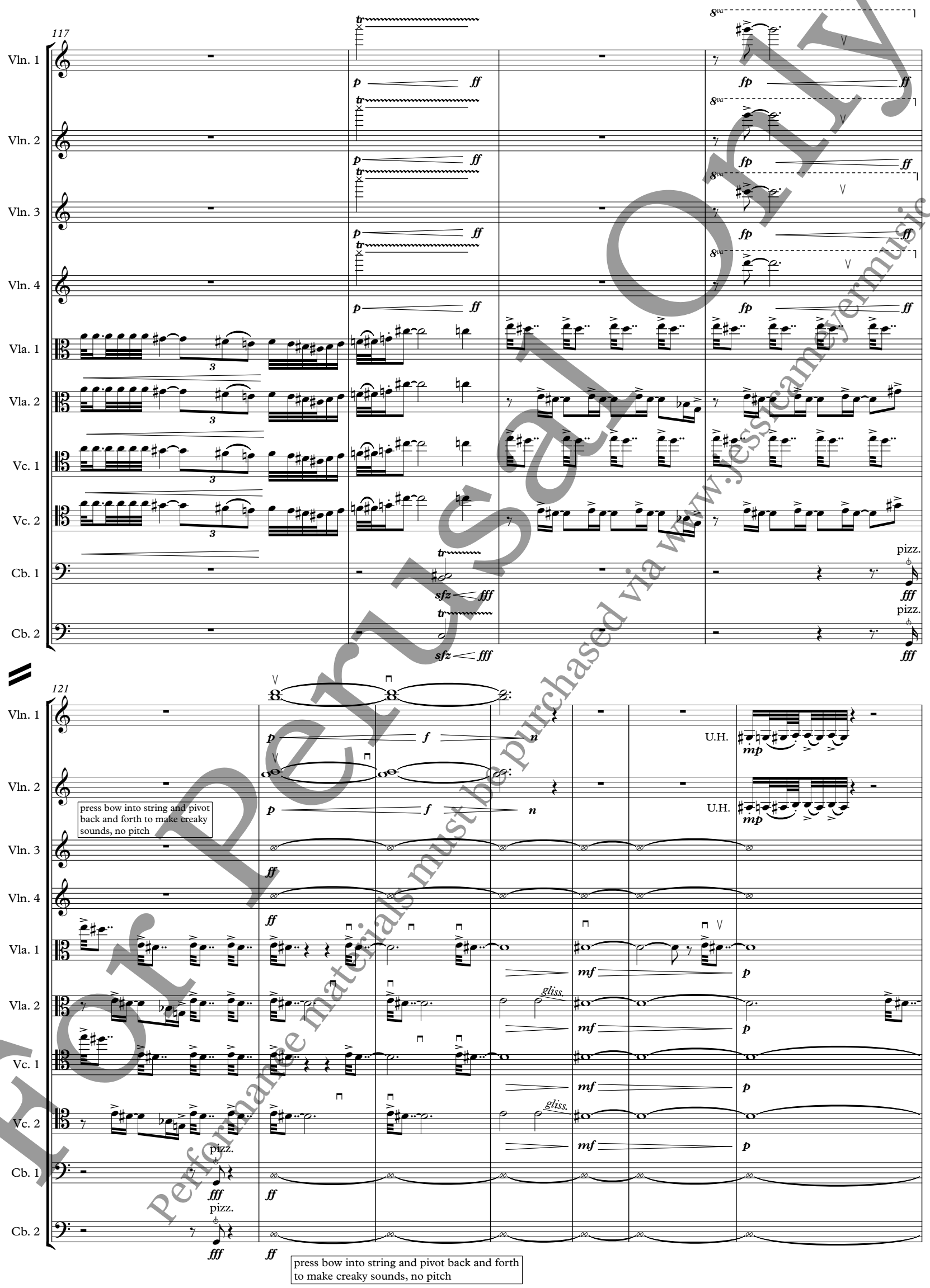

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H The Resonance of Prayer

128

Vln. 1 — solo *espress.* — *mp*

Vln. 2

Vln. 3 — U.H. — *mp* — *pp* — 3

Vln. 4 — U.H. — *mp* — *pp* — 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1 — *pp*

Cb. 2 — *pp*

I

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

135

Vln. 1 — *mp*

Vln. 2 — solo — *mp*

Vln. 3 — 3

Vln. 4 — 3

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

Vla. 2 — solo — *pp*

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145

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2

tutti
mf
mp
p
3

J

All parts: start adding more and more vibrato

153

sharp and pointed antiphonal accents

Vc. 1
Vc. 2

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160

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

Cb. 1

arco

f

Cb. 2

arco

f

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K All parts: molto vibrato, exaggerated and WIDE

168

Vln. 1 — *fff* — solo *espress.* — *mf* — no vib. on gliss. — *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. — *sfz* — trem. — *p*

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

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

Cb. 1 — *fff* — n.v. — *sfz* — *p*

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

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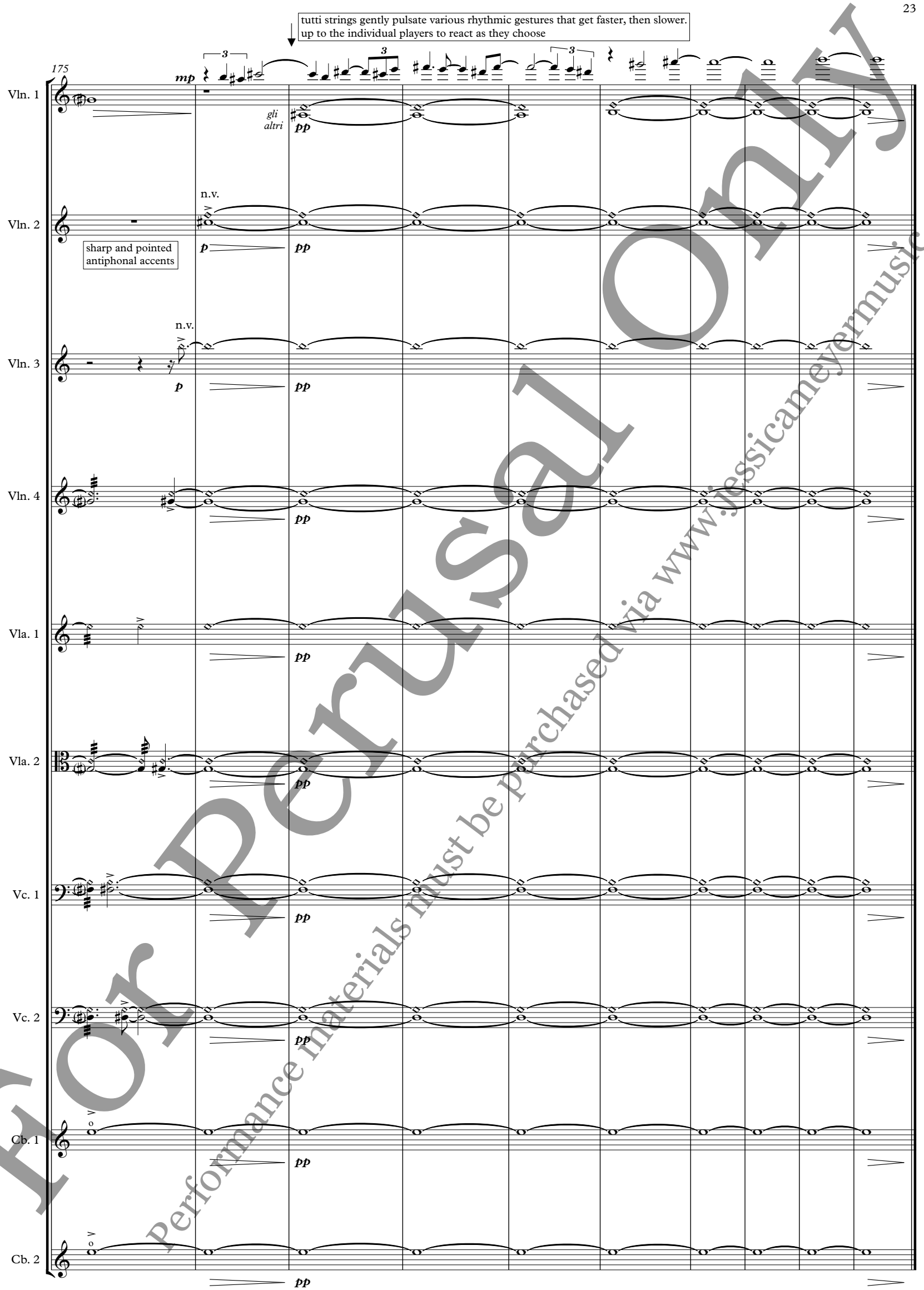

April 18th, 2017 Paris. Dedicated to NOVUS NY and the Trinity Wall Street family

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