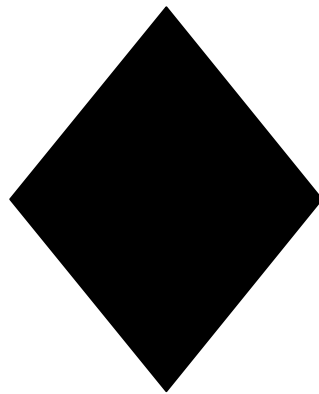


Aaron Grad



**THE
AEOLIAN
HARP**

Commissioned by the Sherman Chamber Ensemble
World Premiere August 18, 2006 at St. Andrew's Church in Kent, CT

For flute, guitar, violin, viola and cello. Approximately 16 minutes.

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THE AEOLIAN HARP

Samuel Taylor Coleridge

My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
With white-flowered Jasmin, and the broad-leaved Myrtle,
(Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
Slow saddenning round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
Snatched from yon bean-field! and the world *so* hushed!
The stilly murmur of the distant Sea
Tells us of silence.

And that simplest Lute,
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caressed,
Like some coy maid half-yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
Such a soft floating witchery of sound
As twilight Elfin's make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
Nor pause, nor perch, hovering on untamed wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
Methinks, it should have been impossible
Not to love all things in a world so filled;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.

And thus, my Love! as on the midway slope
Of yonder hill I stretch my limbs at noon,
Whilst through my half-closed eyelids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquility;
Full many a thought uncalled and undetained,
And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various, as the random gales
That swell and flutter on this subject Lute!

And what if all of animated nature
Be but organic Harps diversely framed,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?

But thy more serious eye a mild reproof
Darts, O beloved Woman! nor such thoughts
Dim and unhallowed dost thou not reject,
And biddest me walk humbly with my God.
Meek Daughter in the family of Christ!
Well hast thou said and holily dispraised
These shapings of the unregenerate mind;
Bubbles that glitter as they rise and break
On vain Philosophy's aye-babbling spring.
For never guiltless may I speak of him,
The Incomprehensible! save when with awe
I praise him, and with Faith that inly *feels*;
Who with his saving mercies healéd me,
A sinful and most miserable man,
Wildered and dark, and gave me to possess
Peace, and this Cot, and thee, heart-honored Maid!

In Memory of Walter Reinhold

THE AEOLIAN HARP

After the poem by Samuel Taylor Coleridge

Aaron Grad [2006]

Flute $\text{♩} = 92$ non vib. *p* niente

Guitar *f* h.o. *p* *f* h.o.

Violin $\text{♩} = 92$ sul tasto e non vib. *mp* niente

Viola sul tasto e non vib. *mp* niente

Violoncello pizz. *p*

small noteheads indicate notes continued from a tie
ossia: pitches sound 8^{va}

4 **molto rit.** ♩ = 72 **a tempo** ♩ = 72

Fl. *p* niente

Gtr. VII *p* *f* h.o. h.o. h.o. *p*

Vln. *mp* niente pizz. *pp*

Vla. *mp* niente pizz. *pp*

Vc. *pp*

Gtr. *p* h.o.

Vln. *p*

Vla. *p* 3

Vc. *p* 3

10 **poco allarg.** **a tempo** ♩ = 72

Fl. *p dolce* slightly detached

Gtr. *f mp dim. p dolce*

Vln. *cresc. f p*

Vla. *cresc. f p*

Vc. *cresc. f p*

13

Fl. *p dolce*

Gtr.

Vln.

Vla.

Vc.

16

Fl. *pp* 3 *cresc.* 3

Gtr. *p legato*

Vln.

Vla.

Vc.

19

Fl. *mf* *pp* *f* *p dolce* 5

Gtr. *pp* *mf* *p dolce* slightly detached

Vln. *p*

Vla. *p*

Vc. *p*

23

Fl. *cresc.* *f*

Gtr. *cresc.* *f*

Vln. *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

25

Fl. *poco rall.* *a tempo* ♩ = 72 *pp* 3

Gtr. *dim.* *p legato*

Vln. *poco rall.* *a tempo* ♩ = 72 *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

28

Fl. *mf*

Gtr. *cresc.* *mf* *p*

Vln. *cresc.* *pp* arco

Vla. *cresc.* *mf* *dim.*

Vc. *cresc.* *mf* *dim.*

31 rit. a tempo ♩ = 92

Fl. *pp*

Gtr.

Vln. rit. a tempo ♩ = 92

Vla. arco *pp*

Vc. solo (pizz.) *p teneramente*

34

Fl. *pp lontana*

Gtr. *pp lontana*

Vln. *pizz. p teneramente*

Vla. *pizz. p teneramente*

Vc.

Detailed description: This system contains measures 34, 35, and 36. The Flute part (Fl.) begins with a melodic line of eighth notes, marked *pp lontana*. The Guitar part (Gtr.) provides a rhythmic accompaniment with chords and single notes, also marked *pp lontana*. The Violin (Vln.) and Viola (Vla.) parts are marked *pizz. p teneramente*, featuring a pizzicato accompaniment. The Violoncello (Vc.) part has a simple bass line.

37

Fl.

Gtr.

Vln.

Vla.

Vc.

Detailed description: This system contains measures 37, 38, and 39. The Flute part (Fl.) continues its melodic line. The Guitar part (Gtr.) continues its accompaniment. The Violin (Vln.) and Viola (Vla.) parts continue their pizzicato accompaniment. The Violoncello (Vc.) part continues its bass line.

40

Fl. *poco cresc.*

Gtr. *poco cresc.*

Vln. *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*

42

Fl. *mp* *dim.*

Gtr. *mp* *dim.*

Vln. *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

44

Fl. *pp*

Gtr. *pp*

Vln. *p*

Vla. *p*

Vc. *p* 3

46

poco rall.

Fl. *poco rall.*

Gtr.

Vln. *poco rall.*

Vla. 3

Vc. 3

48 $\text{♩} = 92$ **molto rit.** $\text{♩} = 72$

Fl.

Gtr.

Vln. $\text{♩} = 92$ arco **pppp sul tasto, non vib.** **molto rit.** $\text{♩} = 72$

Vla. mf

Vc. mf

51 **a tempo** $\text{♩} = 72$

Fl. **pp dolce**

Gtr. **pp sustained**

Vln. **a tempo** $\text{♩} = 72$ **pp**

Vla. arco **pppp sul tasto, non vib.**

54

Fl. *pp* 3 3

Gtr. artificial harmonics

Vln. *pp* *pppp*

Vla. pizz.

Vc. *ppp*

57

Fl. *cresc.* 3 3 *mf* *pp* *rall.*

Gtr. *cresc.* *mf* *pp* *rall.*

Vln.

Vla.

Vc.

60 ♩ = 56

Vln. *sul tasto* *f* *pp* *p*

Vla. *pp* *f* *pp* *p*

Vc. *pizz.* *ppp* *arco sul tasto* *p* *p*

69

Vln. *p* *p* *pp* *mf*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

78

Vln. *mp* *mp*

Vla. *pp* *mp* *mp*

Vc. *p* 3 3 3 3 3

84

Vln. *mp* *p*

Vla. *mp*

Vc. 3 3 3 3 3 3

Detailed description: This system covers measures 84, 85, and 86. The Violin part (Vln.) starts with a half note G4 (marked *mp*) and a half note F#4 (marked *p*) in measure 84. The Viola part (Vla.) has a half note G4 in measure 84 and a half note F#4 in measure 85. The Violoncello part (Vc.) features a continuous eighth-note triplet pattern in the right hand and a similar pattern in the left hand, with triplets marked '3'.

87

Vln. *mp*

Vla. *mp*

Vc. 3 3 3 3 3 3

Detailed description: This system covers measures 87, 88, and 89. The Violin part (Vln.) has a half note G#4 (marked *mp*) in measure 87. The Viola part (Vla.) has a half note G#4 in measure 87 and a half note F#4 in measure 88. The Violoncello part (Vc.) continues with the eighth-note triplet pattern, with triplets marked '3'.

90

Vln. *mp* *p*

Vla. *mp*

Vc. 3 3 3 3 3 3

Detailed description: This system covers measures 90, 91, and 92. The Violin part (Vln.) has a half note G4 (marked *mp*) and a half note F#4 (marked *p*) in measure 90. The Viola part (Vla.) has a half note G4 in measure 90 and a half note F#4 in measure 91. The Violoncello part (Vc.) continues with the eighth-note triplet pattern, with triplets marked '3'.

93

Vln. *mp* *mf* *pp*

Vla. *mp*

Vc. *pp*

98

Vln. *p*

Vla. *mf* *mf*

Vc. *mf*

102

Vln. *cresc. poco a poco*

Vla. *p*

Vc. *mf* *p*

106

Vln. *f* *dim. poco a poco*

Vla. *f*

Vc. *f*

109

Vln. *p*

Vla. *p*

Vc. *p*

112

Vln. *pp*

Vla. *mf* *pp*

Vc. *pp*

114

Vln.

Vla.

Vc.

pp

p

arco

p

p

sul tasto

120

Vln.

Vla.

Vc.

p

p

pp

mf

6

5

p

mp

pp

129

Vln.

Vla.

Vc.

mp

mp

pp

3

6

p

3

3

3

3

molto vib.

non vib.

137 non vib.

Vln.

Vla.

Vc.

pp

molto vib.

p

ord.

p espress.

ord.

p

3

3 3 3 3

142 ord.

Vln.

Vla.

Vc.

p espress.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

3 3 3 3 3 3 3 3

145

Vln.

Vla.

Vc.

3 3 3 3 3 3 3

148

Vln.

Vla.

Vc.

3

3

3

3

3

3

151

♩ = 108

Fl.

Gtr.

Vln.

Vla.

Vc.

mp

mp

fff

fff

fff

mp poco marcato

3

3

3

3

3

154

Fl. *mf*

Gtr. *mf*

Vln. *mp*

Vla. *mf*

Vc. *poco cresc.* *mf*

Detailed description: This system contains measures 154 and 155. The Flute (Fl.) part begins with a long slur over measures 154 and 155, starting with a breath mark (>) and playing a melodic line with a trill in measure 155. The Guitar (Gtr.) part features a melodic line with natural harmonics (0) and a trill in measure 155. The Violin (Vln.) part plays a rhythmic pattern of eighth notes with slurs. The Viola (Vla.) part mirrors the Flute's melodic line with a trill. The Violoncello (Vc.) part plays a steady eighth-note accompaniment, marked *poco cresc.* and *mf*.

156

Fl. *dim.*

Gtr. *dim.* *mp*

Vln. *mp*

Vla. *dim.*

Vc. *dim.* *mp*

Detailed description: This system contains measures 156 and 157. The Flute (Fl.) part has a long slur over both measures, marked *dim.*. The Guitar (Gtr.) part has a melodic line marked *dim.* in measure 156 and *mp* in measure 157. The Violin (Vln.) part plays a rhythmic pattern of eighth notes with slurs, marked *mp*. The Viola (Vla.) part has a melodic line marked *dim.*. The Violoncello (Vc.) part plays a steady eighth-note accompaniment, marked *dim.* and *mp*.

158

Fl. *p dolce*

Gtr. *p*

Vln. *pp*

Vla.

Vc. *pp*

160

Fl. *f*

Gtr. *f*

Vln. *f* *pp* *mf*

Vla. *pp* *f* *mf*

Vc. *f* *p* *mf*

163

Fl. *f* *cresc.*

Gtr. *cresc.*

Vln. *sim.* *cresc.*

Vla. *sim.* *cresc.*

Vc. *sim.* *cresc.*

Detailed description: This system contains measures 163 and 164. The Flute part begins with a fermata, followed by a seven-note scale starting on G4, marked *f* and *cresc.*. The Guitar part features two triplet eighth notes, followed by a half note, and then another triplet eighth note. The Violin, Viola, and Violoncello parts all play a similar eighth-note pattern, marked *sim.* and *cresc.*. Measure 164 continues these patterns, with the Flute part ending on a whole note G#4.

165

Fl. *ff*

Gtr. *ff* *sffz*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Detailed description: This system contains measures 165, 166, and 167. The Flute part has a fermata over the first measure, followed by eighth-note triplets, marked *ff*. The Guitar part also has a fermata over the first measure, followed by eighth-note triplets, marked *ff*, and ends with a *sffz* chord. The Violin, Viola, and Violoncello parts play eighth-note triplets, marked *f*, and then continue with eighth notes, marked *ff*. The time signature changes from 8/8 to 4/4 at the end of measure 165.

168

Fl. *fff* *f*

Gtr. *p sub.* *fff* *f*

Vln. *p sub.* *fff* *f*

Vla. *p sub.* *fff* *ff*

Vc. *p sub.* *fff* *f*

171

Fl. *f*

Gtr. *f*

Vln. *f* *tr*

Vla. *f* *tr*

Vc. *f*

173

Fl. *mp*

Gtr. *dim.* *mp* *cresc.*

Vln. *mf*

Vla. *mp*

Vc. *dim.* *mp*

175

Fl. *ff*
pull off to open strings

Gtr. *fff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

179 *poco rall.*

Fl. *cresc. fff dim.*

Gtr. *sim. dim. mf*

Vln. *cresc. fff dim. pp*

Vla. *cresc. fff dim. pp*

Vc. *cresc. fff dim.*

183 *a tempo* ♩ = 108

Fl. *pp percussive*

Gtr. *pp percussive*

Vln. *p*

Vla. *p*

Vc. *p percussive*

186

Fl. *cresc. poco a poco*

Gtr. *cresc. poco a poco*

Vln. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

189

Fl. *f*

Gtr. *f*

Vln. *f* *dim.*

Vla. *f* *dim.*

Vc. *f*

192

Fl. *pp*

Gtr. *pp* *dim.*

Vln. *p* *dim.*

Vla. *p* *dim.*

Vc. *p* *dim.*

195

Fl. *pp* *sempre*

Gtr. *ppp*

Vln. *pp* *sempre*

Vla. *solo* *p* *espress.*

Vc. *pp* *sempre*

198

Fl.

Gtr.

Vln.

Vla.

Vc.

cresc. poco a poco

201

Fl.

Vln.

Vla.

Vc.

ff

204

Fl.

Vln.

Vla.

Vc.

mf

mp

p

206 rit. dim.

Fl.

Vln.

Vla.

Vc.

pp

208 ♩ = 48

Fl.

Gtr.

Vln.

Vla.

Vc.

ppp

pp cresc. poco a poco

ppp

ppp

pp cresc. poco a poco

212

Gtr.

Vc.

215

Fl. *ff* legato

Gtr. *fff*

Vln. *ff* legato

Vla. *ff* legato

Vc. *fff*

218

Fl. 3 3

Gtr.

Vln. 3 3

Vla. 3

Vc. 3 3 3 3 3 3 3 3

221

Fl.

Gtr.

Vln.

Vla.

Vc.

224

Fl.

Gtr.

Vln.

Vla.

Vc.

226

Fl.

Gtr.

Vln.

Vla.

Vc.

fff

fff

fff

9

3 3 3 3

228

Fl.

Gtr.

Vln.

Vla.

Vc.

3 3 3 3

230

Fl.

Gtr.

Vln.

Vla.

Vc.

Detailed description: This system covers measures 230 and 231. The Flute part (Fl.) begins with a melodic line starting on a whole note, moving through half notes and quarter notes, ending with a trill-like flourish. The Guitar (Gtr.) part features a complex rhythmic pattern of eighth and sixteenth notes with various articulations. The Violin (Vln.) and Viola (Vla.) parts play sustained chords with some movement. The Violoncello (Vc.) part has a prominent triplet pattern in the first half of the system, followed by a melodic phrase in the second half.

232

Fl.

Gtr.

Vln.

Vla.

Vc.

Detailed description: This system covers measures 232 and 233. The Flute (Fl.) part has a melodic line with a triplet of eighth notes in the first measure. The Guitar (Gtr.) part continues with its rhythmic pattern. The Violin (Vln.) part has a melodic line with a triplet of eighth notes and a dynamic marking of *8^{va}*. The Viola (Vla.) part has a melodic line with a triplet of eighth notes. The Violoncello (Vc.) part has a melodic line with a triplet of eighth notes. The system concludes with a double bar line and repeat signs.

234

Fl.

Gtr.

Vln.

Vla.

Vc.

8va

236

Fl.

Gtr.

Vln.

Vla.

Vc.

9

238

Fl. *ff*

Gtr.

Vln. *ff*

Vla. *ff* 6

Vc. 3 3 3 3

240

Fl. *fff* 9

Gtr.

Vln. *fff*

Vla. *fff*

Vc. 3 3 3 3

242

Fl. *ffff*

Gtr.

Vln.

Vla.

Vc. 3 3 3 3 3 3

243

Fl. *p* rit.

Gtr. *sfz*

Vln. *sfz* *p* *ppp* rit.

Vla. *sfz* *p* *ppp*

Vc. *sfz* *p* *ppp*

meno mosso e rubato

246 Cadenza
Fl. *p* 3 3

249
Fl. *f* 3 3 7 *pp* 5 5

252
Fl. *f* 7

254
Fl. *ff* 7

257 a tempo ♩ = 56 poco rall. a tempo
Fl. *pp* 3
Vln. a tempo ♩ = 56 con sord. *ppp* con sord. *pp*
Vla. *ppp* con sord. *pp*
Vc. con sord. *ppp* *pp*

263

Fl. *p dolce* 3

Gtr. 5 *pp* 3 *mp* 3

Vln. 3

Vla. 3

Vc. 3

266

Fl. *mf* *p* 3

Gtr. *pp*

Vln. *mf* *pp* 3

Vla. 3

Vc. 3

268

Fl.

Gtr.

Vln.

Vla.

Vc.

cresc.

cresc.

cresc.

270

Fl.

Gtr.

Vln.

Vla.

Vc.

mf

f

mf

dim.

mf

dim.

271 (tr)

Fl. *p* *f*

Gtr. *p* *f*

Vln. *pp*

Vla. *pp*

Vc. *pp*

273

Fl. *p* *f*

Gtr. *p* *pp*

Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

276

Fl. *p*

Vln. *mp* *dim.* *pp* feathery

Vla. *mp* *dim.* *pp* *cresc.*

Vc. *mp* *dim.* *pp* *cresc.*

278

Fl. *p*

Vln. *f* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

281

Fl. *ppp* **6**

Gtr. *p* *hymn-like* solo

Vln. *poco dim.* *ppp* *pppp* via sord.

Vla. *poco dim.* *ppp* *pppp* via sord.

Vc. *poco dim.* *ppp* *pppp* via sord.

286

Gtr. speak of him, the In - comp - re - hen - si - ble! Save when with awe I

290

Gtr. praise him, and with Faith that in - ly feels; who with his

p *non cresc.*

293

Gtr. sa - ving - mer - cies heal - éd me, a sin - ful and most mi - ser - a - ble

molto cresc. *p*

296

Fl. *hymn-like*
p dolce, poco vib.

man, and gave me to pos-sess— peace.

Gtr. *cresc.* *p*

Vln. *hymn-like*
p dolce, poco vib.

Vla. *p*

Vc. *arco*
p

300

Fl.

Gtr.

Vln.

Vla.

Vc.

303

Fl. *p non cresc.*

Gtr.

Vln. *p non cresc.*

Vla. *poco cresc.* *poco dim.* *p*

Vc. *poco cresc.* *poco dim.* *p*

Detailed description: This system of musical notation covers measures 303, 304, and 305. The Flute part (Fl.) features a long melodic line starting in measure 303, held through measure 304, and ending in measure 305 with a dynamic marking of *p non cresc.* The Guitar part (Gtr.) consists of rhythmic patterns of eighth notes in measures 303 and 304, and a single chord in measure 305. The Violin part (Vln.) mirrors the flute's melodic line, also marked *p non cresc.* The Viola part (Vla.) plays a rhythmic accompaniment of eighth notes, with dynamics *poco cresc.* in measure 303, *poco dim.* in measure 304, and *p* in measure 305. The Violoncello part (Vc.) follows a similar pattern to the viola, with dynamics *poco cresc.*, *poco dim.*, and *p* across the three measures.

305

Fl. *cresc.*

Gtr.

Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Detailed description: This system of musical notation covers measures 305, 306, and 307. The Flute part (Fl.) continues the melodic line from measure 305, marked *cresc.* in measure 306. The Guitar part (Gtr.) has rhythmic patterns in measures 305 and 306, and a single chord in measure 307. The Violin part (Vln.) continues the melodic line, marked *cresc.* in measure 306. The Viola part (Vla.) features a rhythmic accompaniment of eighth notes, with a *cresc.* marking in measure 306 and triplet markings in measure 307. The Violoncello part (Vc.) follows a similar pattern to the viola, with a *cresc.* marking in measure 306 and triplet markings in measure 307.

307

Fl. *f* *p*

Gtr. *f* *dim.*

Vln. *f* *mp*

Vla. *f* *p*

Vc. *f* *p*

309

Fl.

Gtr. *p*

Vln.

Vla.

Vc.

311 *poco rall.* ♩ = 72 *accel.*

Fl. *cresc.* *sfzp*

Gtr. *cresc.* *f* h.o. h.o. h.o. h.o.

Vln. *cresc.* *sfzp*

Vla. *cresc.* *f* *sfzp*

Vc. *cresc.* *f* *sfzp*

313 ♩ = 92 *non vib.*

Fl. *p* *niente*

Gtr. h.o. h.o. h.o. *p*

Vln. ♩ = 92 *mp* *niente*

Vla. *ppp* *non vib.*

Vc. *pizz.* *mp*

315

Fl. $\text{♩} = 72$
pp

Gtr. *f* *p* $\text{♩} = 72$

Vln. *ppp non vib.* ($\square \vee$ as needed)

Vla. *pizz.* *pp*

Vc. *pp*

318

Fl. *ord.* *pp dolce* 5 *p* 5

Gtr. slightly detached *pp dolce*

Vln. *p*

Vla. *p*

Vc. *p*

322

Fl. *pp* 5 7

Gtr.

Vln.

Vla.

Vc. *pp*

325

Fl. *ppp* rit. al fine non vib.

Gtr. *pp*

Vln. rit. al fine

Vla. *ppp* arco non vib.

Vc. arco *ppp* non vib.