

Web

(2022)

Duration: 8 minutes

Cole Reyes (ASCAP)

PERUSAL

Orchestration:

- 1 Violin
- 1 Viola
- 1 Violoncello

Instructions:

pST – poco sul tasto

All harmonics with the small circle above it are sounding pitch; all harmonics notated with a diamond notehead are fingered pitch.

All headless notation (e.g. m78) is to indicate duration of glissandi and one should not change bow.



This notation indicates a ricochet, letting your bow fall and ricochet a number of times in the given duration.



The ‘damp’ notation indicates a hard stop on string (a la the ‘gasping’ effect from Lachenmann’s Grido).

Program Note:

‘Web’ was inspired by the recent images from the James Webb Space Telescope. These images are a startling reminder of the vastness and inexplicably infinite mystery of our universe. We live amongst a web of stardust and debris, galaxies and nebulae, life and beyond. Throughout the piece, we see the movement from wonder to reflection to the fear of the unknown.

Web

Cole Reyes

Flowing ♩=90

Violin

Viola

Violoncello

3

5

mf

pp

mf

pp

sul A
unmeasured ric.

f p f

5

mf

pp

mf

pp

sul G

f p f p f

7

Vln. *mf* *pp*

Vla. *mf* *pp*
sul A

Vc. *f* *p* *f* *p* *f*

9

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

Vla. *mf* *p* *pizz.* *arco* *f* *p*

Vc. *f* *p* *f* *p*

11

Vln. *f* *p* *f* *pp*

Vla. *f* *p* *f*

Vc. *f* *p*

13

Vln. *mf* *p* *f* *mf*

Vla. *p* *f* *p* pizz.

Vc. *mf* *p* *f*

16

Vln. *p* *f* *p* *f* *p* *f*

Vla. *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

19

Vln. *f*

Vla. *p* *f*

Vc. *p* *f*

21 unmeasured ric.

Vln. *f* *p* *mf* *p* *f*

Vla. *p* *f* *p* *mf* *p* *f*

Vc. *p* *f* *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

27 unmeasured ric.

Vln. *f* *p* *mf*

Vla. *p* *f* *p* *mf*

Vc. *p* *f*

30

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f* *p*

32

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

34

Vln. *f* *p* *f* *p*

Vla. *f*

Vc. *p* *f*

6

36

Vln. *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

38

Vln. *f* *p* *f* *p*

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

Vc. *f* *pp* *p* *f* *f* *p*

41

Vln. *f* *p* *f* *p*

Vla. *f* *p*

Vc. *f* *pp* *f* *p*

43

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *pp*

9 9 ϕ

45

Vln. *f* *pizz.* *p* *f* *p* *f*

Vla. *p* *f*

Vc. *f* *p*

sul E arco

47

Vln. *p* *f*

Vla. *p* *f*

Vc. *f* *p*

unmeasured ric.

50

Vln. *p* — *f*

Vla. *p* — *f*

Vc. *f* — *p*

52

Vln. *p* — *f*

Vla. *f* — *p*

Vc. *p* — *f*

I
II

54

Vln. *p* — *f*

Vla. *f* — *p*

Vc. *p* — *f*

56

Vln. *p* *f* *pp*

Vla. *f* *p*

Vc. *p* *f* *pp*

58

Vln. *p* *f* *p* *f* *pp*

Vla. *f* *p*

Vc. *p* *f* *p* *f* *pp*

61

Vln. *f* *p*

Vla. *fp* *f*

Vc. pizz. arco *p* *f*

10

63

Vln.

Vla.

Vc.

f *p*

pizz. arco

f *p* *f* *p* *f*

65

Vln.

Vla.

Vc.

f *pp* *p* *p*

pizz. 0 arco

pp *f* *p* *f* *pp*

sul A

f *p < f*

69

Vln.

Vla.

Vc.

f *pp* *p* *p* *f* *pp*

pizz. 0 arco

p *f* *pp* *p*

f *p < f*

72 sul E non vib., pST

Vln. *f* *p* *f* *pp* *mp*

Vla. *f* non vib., pST *pp* *mp*

Vc. pizz. *p* arco, non vib., pST *pp* *mp* *pp*

75

Vln. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *mp* *pp*

78

Vln. *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp* *mp*

80

Vln. *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *mp*

84

Vln. *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *mp*

88

Vln. *mp* *pp* *mf* *pp*
ord., (still non vib.)

Vla. *mp* *pp* *mf* *pp*
ord., (still non vib.)

Vc. *pp* *mf* *pp* *mf*
ord., (still non vib.)

92

Vln. *mf* *pp* *mf*

Vla. *mf* *pp* *mf*

Vc. *pp* *mf* *pp*

95

Vln. *pp* *mp* *pp* *mf*

Vla. *pp* *mp* *pp* *mf*

Vc. *mp* *pp* *mf* *pp*

99

Vln. *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *mf* *pp*

102

Vln. *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp*

105

Vln. *pp* *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

109

Vln. *f* *pp* sul E

Vla. *f* *pp*

Vc. *f* *pp*

112

Vln. *f* *pp* *f*

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*

116

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

sul A

5

9

118

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

5

9

121

Vln.

Vla.

Vc.

p *f*

5 5 5 5

sul A 9

p *f*

124

Vln.

Vla.

Vc.

p *f*

5 5 5 5

9 9

p *f*

126

Vln.

Vla.

Vc.

sul D

p

5

6 6 6 6

p

128

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p*

A bit slower ♩=76

Vln. *p* *f* *pp* (non vib.)

Vla. *p* *f* *pp* arco, (non vib.)

Vc. sul A *f* *p < f* *pp* (non vib.)

134

Vln.

Vla.

Vc.

138

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Detailed description: This system contains measures 138, 139, and 140. The Violin part (Vln.) starts with a triplet of eighth notes in measure 138, followed by a half note in measure 139, and another triplet in measure 140. The Viola (Vla.) and Cello (Vc.) parts mirror this structure with triplets and half notes. Dynamic markings are *mp* (mezzo-piano) and *p* (piano). The time signature is 4/4.

141

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 141, 142, and 143. The Violin part (Vln.) features a quintuplet of eighth notes in measure 141, followed by a triplet in measure 142, and another triplet in measure 143. The Viola (Vla.) and Cello (Vc.) parts also feature triplets. Dynamic markings are *f* (forte). The time signature is 4/4.

144

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

Vla. *pp* *p* *mf > p*

Vc. *p* *mf > p*

Detailed description: This system contains measures 144, 145, and 146. The Violin part (Vln.) has a half note in measure 144, a triplet in measure 145, and a half note in measure 146. The Viola (Vla.) and Cello (Vc.) parts have half notes in measure 144, triplets in measure 145, and half notes in measure 146. Dynamic markings are *pp* (pianissimo), *p* (piano), and *mf > p* (mezzo-forte to piano). The time signature is 4/4.

149

Vln.

Vla.

Vc.

Measures 149-152: Violin I (Vln.) and Violin II (Vla.) play a melodic line with triplets and slurs. The Violoncello (Vc.) provides a harmonic accompaniment with triplets. Dynamics include *f* and *p*.

153

Vln.

Vla.

Vc.

Measures 153-155: Continuation of the melodic and harmonic material from the previous system. Dynamics include *p* and *f*.

Tempo I ♩=90

156

Vln.

Vla.

Vc.

Measures 156-158: Violin I (Vln.) has a long note in measure 156 and a triplet in measure 157. Violin II (Vla.) and Violoncello (Vc.) play sustained notes. Dynamics include *p* and *pp*.

159

Vln.

Vla.

Vc.

f *p* *f* *p* *f*

I II

sul A

161

Vln.

Vla.

Vc.

p *f* *p* *f*

sul D

sul G

163

Vln.

Vla.

Vc.

p *f* *p*

165

Vln.

Vla.

Vc.

f *p* *f*

p

sul A

167

Vln.

Vla.

Vc.

f *p* *f*

p

sul D

169

Vln.

Vla.

Vc.

f *p* *f*

p *f*

f *p* *f*

171

Vln.

Vla.

Vc.

f *p* *f* *p*

173

Vln.

Vla.

Vc.

f *p* *f* *p*

175

Vln.

Vla.

Vc.

f *p* *f* *p* *f* *p* *f*