

Burst

(2022)

Duration: 8 minutes

Cole Reyes (ASCAP)

For string orchestra

PERUSAL

Orchestration:

String Orchestra

Minimum (2.2.2.2.1)

Instructions:

In measure 115, Violin I and II should continue the barriolage gesture while utilizing a glissando on all four strings upward indeterminately high.

At measure 215, Violin II should continue the barriolage gesture while decreasing speed asynchronously with other section members. Members should slow down consistently over the course of the gesture.

Program Note:

After the myriad of images from the James Webb telescope, I have been contemplating many of the celestial phenomena that happen constantly in our universe – one of these being the supernova. The bursting of a star is simultaneously hot and violent, but safely from millions of light-years away, it is a stunning sight to witness. This duality is the basis for this piece – mitigating the explosivity and the beauty.

PERUSAL

Burst

Cole Reyes

Jocular $\text{♩} = 108$

Violin I *f*

Violin II *f*

Viola *f*
pizz.

Violoncello *f*
pizz.

Double Bass *f*

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

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

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

Vc. arco *p* *f* *pizz.*

Db. arco *p*

6

Vln. I

Vln. II

Vla.

Vc.

Db.

f *p* *mp* *f*

f *p*

f *p*

arco

arco

arco

pizz.

pizz.

pizz.

8

Vln. I

Vln. II

Vla.

Vc.

Db.

p *p* *f* *p*

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

f *p*

f *p* *f* *p*

f

f

arco

11

Vln. I *p* *f* *p* *f* *p* *f* *f* *p* *f*
pizz. arco

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f*
div. *p* *f*

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

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

Db. *f* *p* *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f*

14

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

Vln. II *p* *f* *pizz.* *p* *f* *p* *f* *p* *f*
arco; unis.

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

Vc. *p* *f* *p* *f* *pizz.* *arco* *p* *pizz.*

Db. *p* *f* *p* *f* *pizz.* *p* *pizz.*

17

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

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

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

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

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

20

A

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz.

arco

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

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

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

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

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

23

Vln. I *f* \rightarrow *p* \leftarrow *f* *joyous* \gg *p*

Vln. II *f* \rightarrow *p* \leftarrow *f* *p* *f joyous* *div.* *p*

Vla. *f* \rightarrow *p* \leftarrow *f* *p* *f joyous* \rightarrow *p* \leftarrow *f* \rightarrow *p* *unis.* *p*

Vc. *f* \rightarrow *p* *pizz.* *f joyous* *p*

Db. *f* \rightarrow *p* *p*

26

Vln. I *f* \gg *p* *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Vln. II *f* *p* *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Vla. *f* \rightarrow *p* \leftarrow *f* \rightarrow *p* *unis.* *p* *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Vc. *f* *p* *f* \rightarrow *p* \leftarrow *f* \rightarrow *p* *arco*

Db. *f* *p* *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

53

Vln. I unis. *f* *p*

Vln. II unis. *f* *p*

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

Vc. pizz., unis. *f* *p*

Db. *f* pizz. *p*

56

Vln. I div. *f* *p* *f* *p*

Vln. II div. *f* *p* *f* *p*

Vla. arco, div. *f* *p* *f* *p*

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

Db. *f* *p* *f* *p*

58

Vln. I
Vln. II
Vla.
Vc.
Db.

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

61

Vln. I
Vln. II
Vla.
Vc.
Db.

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

68

Vln. I unis. *p* *f* *p* 6 6 6

Vln. II unis. *p* 6 6 6 6

Vla. unis. *p* *mf*

Vc. pizz., unis. *p*

Db. pizz. *p*

71

Vln. I *f* 6 6 6 6 *pp* 6 6 6 6

Vln. II *f* 6 6 6 6 *pp* 6 6 6 6

Vla.

Vc.

Db.

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D

73

Vln. I *f* 6 6 6 6 *pp*

Vln. II *f* 6 6 6 6 *pp* *p* *f*

Vla. *p* *f*

Vc. arco *p* *f*

Db. *f*

PERUSAL

75

Vln. I *f* *pp*

Vln. II *pp*

Vla.

Vc. pizz.

Db.

76

Vln. I *f* *pp*

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

Vla. *p* *f*

Vc. *p* *f* arco

Db. *f*

78

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

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

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

Vc.

Db.

80

Vln. I *f* *pp*

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

Vla. *p* *f* *p*

Vc. *p* *f* arco

Db. *f*

82

Vln. I *f* *f* *pp*

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

Vla. *f* *p* *f*

Vc. *p* *f* pizz.

Db.

16

84

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

85

Vln. I *pp*

Vln. II *pp*

Vla. pizz.

Vc.

Db.

86 17

Vln. I *f* *pp*

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

Vla. *p* *f* *p*

Vc. *p* *f*

Db. *f*

arco

88 sul A

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

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

Vla. *f* *p* *p*

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

Db.

18

90

Vln. I *f* *pp*

Vln. II *pp*

Vla. $\frac{13}{8}$

Vc. arco; sul G *p*

Db.

91

Vln. I *f*

Vln. II *f*

Vla. sul A *p* *f*

Vc. *f*

Db.

92

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p* pizz.

Db.

93

Vln. I *f*

Vln. II *f*

Vla. *p*

Vc. arco *p* *f*

Db.

20

94

Vln. I *pp*

Vln. II *pp*

Vla. *f*

Vc. *p* pizz.

Db.

95

Vln. I *f*

Vln. II *f*

Vla. *p*

Vc.

Db.

100

Vln. I *f* *p* *sul pont.*

Vln. II *f* *p*

Vla. *p*

Vc. *p*

Db. *p*

102

Vln. I *ord.* *mp* *f* *p*

Vln. II *sul pont. ord.* *p* *mf* *f* *p*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

104

Vln. I

Vln. II

Vla.

Vc.

Db.

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

Detailed description: This system contains measures 104 and 105. The key signature has one flat (B-flat). The time signature is 4/4. Vln. I and Vln. II play eighth-note patterns with dynamic markings *f* and *p*. Vla. plays a similar eighth-note pattern in the first measure. Vc. and Db. play sustained notes.

106

Vln. I

Vln. II

Vla.

Vc.

Db.

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

Detailed description: This system contains measures 106 and 107. The key signature has two sharps (F# and C#). The time signature is 4/4. Vln. I and Vln. II play eighth-note patterns with dynamic markings *f* and *p*. Vla. plays a single eighth note in measure 106 and a long note in measure 107. Vc. and Db. play sustained notes. A large red watermark 'PERUSAL' is overlaid across the page.

108

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p*

mf *p*

f *p* *p*

p *f* *p*

110

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p*

mf *p*

f *p* *p*

p *f*

112

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p*

mf *p*

f *p* *p*

p *f* *p*

114

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p* *f* *p* *f* *p*

mf *p* *f* *p* *f* *p*

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

p *f* *p* *f*

p *f* *p* *f*

116

Vln. I *f* > *p* *f* > *p* *f* > *p* < *f*

Vln. II *f* > *p* *f* > *p* *f* > *p* *f*

Vla. *f* > *p* *f* > *p* *f* > *p* < *f* *f*

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

Db.

119

Vln. I *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Vln. II *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

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

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

Db. *f* > *p* *f* > *p*

F

122

Vln. I

Vln. II

Vla.

Vc.

Db.

125

Vln. I

Vln. II

Vla.

Vc.

Db.

128

Vln. I
Vln. II
Vla.
Vc.
Db.

f *p*
mp
mp

This system contains measures 128, 129, and 130. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 128 begins with a treble clef and a 12/8 time signature. Measure 129 has a 7/8 time signature. Measure 130 has a 4/4 time signature. Dynamics include *f* (forte), *p* (piano), and *mp* (mezzo-piano).

130

Vln. I
Vln. II
Vla.
Vc.
Db.

p
p
f *p* *f*
p *mp* *mf*
p *mp* *mf*

This system contains measures 130, 131, and 132. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 130 begins with a treble clef and a 4/4 time signature. Measure 131 has a 7/8 time signature. Measure 132 has a 4/4 time signature. Dynamics include *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

G

132

Vln. I

Vln. II

Vla.

Vc.

Db.

f *p* *f* *ff* *p* *ff* *p* *ff* *p*

arco

arco

arco

arco

135

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

div.

139

Vln. I *p* *ff* *p* *ff* *p*

Vln. II *p* *ff* *p* *ff* *p*

Vla. *p* *ff* *p* *ff* *p*

Vc. *p* *ff* *p* *ff* *p*

Db. *p* *ff* *p* *ff* *p*

142

Vln. I *ff* *p* *ff* *p* *ff* *p* *p*

Vln. II *ff* *p* *ff* *p* *ff* *p* *p*

Vla. *ff* *p* *ff* *p* *ff* *p* *p*

Vc. *ff* *p* *ff* *p* *ff* *p* *p*

Db. *ff* *p* *ff* *p* *ff* *p* *p*

H

145

Musical score for measures 145-148. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked *ff* (fortissimo) throughout. Each instrument part consists of a half note followed by a whole note, with a fermata over the whole note. The notes are: Vln. I (G4, A4), Vln. II (F#4, G4), Vla. (G3, A3), Vc. (G2, A2), and Db. (G2, A2).

151

Musical score for measures 151-154. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked *p* (piano) for the first measure and *ff* (fortissimo) for the subsequent measures. Each instrument part consists of a half note followed by a whole note, with a fermata over the whole note. The notes are: Vln. I (G4, A4), Vln. II (F#4, G4), Vla. (G3, A3), Vc. (G2, A2), and Db. (G2, A2).

157

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ff

I

164

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

f

p

pp

f

p

f

pp

pizz.

pizz.

ord.

ord.

ord.

166

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

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

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

Vc.

Db.

168

Vln. I *f* *p* *f* *p* *f* *p* pizz. arco *p* *f* *p* *f*

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

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

Vc. arco, ord. *p* *f*

Db. *p* *f*

171

Vln. I pizz. *mf* *f* arco *p* *f*

Vln. II pizz. *p* *f* arco *f* *p* *f*

Vla. *p* *f*

Vc. *p* *f* pizz.

Db. *p* *f*

173

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

Vln. II arco *f* *p* *f*

Vla. div. *f*

Vc. pizz. arco *f*

Db. arco, ord. *f*

175

Vln. I

Vln. II

Vla.

Vc.

Db.

176

Vln. I

Vln. II

Vla.

Vc.

Db.

f

arco

f

arco

f

177

Vln. I

Vln. II

Vla.

Vc.

Db.

178

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

179 37

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

180

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

181

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

182

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

183

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

184

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

40

185

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

186

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

187

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

188

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

189

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

190

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

191

Vln. I

Vln. II

Vla.

Vc.

Db.

192

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

193

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

n

pp

Detailed description: This system contains measures 193 and 194. Vln. I plays a continuous sixteenth-note pattern in treble clef with a key signature of one sharp (F#). Vln. II has a rest in measure 193 and then joins the sixteenth-note pattern in measure 194. Vla., Vc., and Db. each play a sustained chord of two notes (D and F#) in their respective clefs. Dynamics include *pp* (pianissimo) for Vln. II and Vln. I, and *n* (normal) for Vln. II.

194

Vln. I

Vln. II

Vla.

Vc.

Db.

p

Detailed description: This system contains measure 194. Vln. I has a whole rest. Vln. II continues the sixteenth-note pattern. Vla., Vc., and Db. continue with their sustained chords. The dynamic is *p* (piano).

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195

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

p

K

196

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

f

p

p

lose sync with section, fall out of time, repeat figure slower and slower

198

Vln. I

Vln. II

Vla.

Vc.

Db.

f *p* *p* *f*

p *f* *p* *p*

p *f*

201

Vln. I

Vln. II

Vla.

Vc.

Db.

p *p* *f* *p*

f *p* *p*

p *p* *f*

204

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of five staves. The first staff (Vln. I) has a melodic line with dynamics *p*, *f*, and *p < f*. The second staff (Vln. II) is mostly silent with a dynamic *n* and *p < f*. The third staff (Vla.) has a melodic line with dynamics *f* and *p*, and *p < f*. The fourth staff (Vc.) has a melodic line with dynamics *p* and *p < f*. The fifth staff (Db.) is mostly silent. A large red watermark 'PERUSAL' is overlaid on the bottom half of the page.