

TORSO

FOR FOUR VIOLINS
AND STRING ORCHESTRA

BY

JOHN FRANEK



JOHN FRANEK
COMPOSER + PIANIST

ABOUT

TORSO is a piece centered around sculpting the reaction of the human upper body to anxiety and uncertainty in sound. In this vein I have separated the string orchestra roughly into groups whom focus around one of the vital sounds of the upper body: Heartbeat, Breath and Stomach.

Taken from my own exposure to and personal experiences with these symptoms of anxiety, *TORSO* demonstrates the journey from uncertainty to calmness within the context of the upper part of the body. Derived from the goal of somatic therapy, the he piece expresses as much of an anxiety episode (no matter how long or short), remaining symptoms and the journey back to a place of power and calmness within your own body.



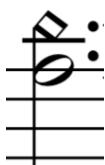
QUICK NOTE: Section C and G

Section C: Designed to be flexible, this section represents a surge and recession of an anxiety flare. Here, the violins represent the lungs and breath, the violas and cellos the discomfort within the mid region of the torso, and the contrabasses control the foundation of the section. The Violin Solo 2 Cadenza here does not have to be in time with the first section, and may last a flexible amount of time within section C.

Section G: Representing the highest point of frustration and break down, still be particularly coordinated with entrances according to the score. The range and amount of aggression remain flexible.

NOTATIONS

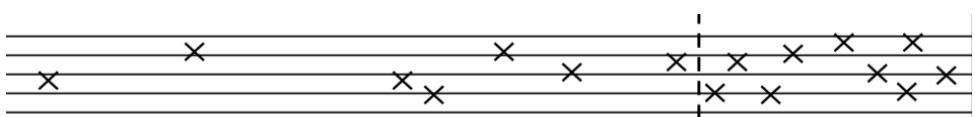
Artificial Harmonic touching the 4th.



The black dots represent the rate of repetition in relation to which extended technique is being used.



The freely places x's similarly represent the rate of repetition, but only in relation to pizzicato. Used in section C.



The block/square notes, whether filled in or open, represent the general range in which the notes/action should take place.



TORSO

FOR FOUR VIOLINS AND STRING ORCHESTRA

Rather Freely c. $\text{♩} = 42$

JOHN FRANEK (ASCAP)

The musical score consists of 12 staves, each representing a different instrument or section of the orchestra. The instruments are listed on the left side of the staves:

- Violin Solo 1
- Violin Solo 2
- Violin Solo 3
- Violin Solo 4
- Violin 1
- Violin 2
- Viola 1
- Viola 2
- Viola 3
- Cello 1
- Cello 2
- Contrabass

The music is set in common time (indicated by a '4'). The tempo is marked as 'Rather Freely c. $\text{♩} = 42$ '. The score includes dynamic markings such as p (piano), mp (mezzo-piano), and pp (pianissimo). There are also performance instructions like ' $< >$ ' and ' — ' (dash) placed above certain measures. The notation includes various note heads, stems, and beams, with some notes having three vertical stems (triplotted). Measure numbers are present at the beginning of each staff.

5

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

A musical score page featuring ten staves of music. The top four staves are for bowed strings: Vln. S. 1, Vln. S. 2, Vln. S. 3, and Vln. S. 4. The next three staves are for unaccompanied violins: Vln. 1, Vln. 2, and Vla. 1. The bottom three staves are for bassoon parts: Vla. 2, Vla. 3, C. 1., C. 2., and Cb. Measure 5 begins with Vln. S. 1 playing eighth-note pairs. Vln. S. 2 and Vln. S. 3 enter with eighth-note pairs, with dynamic markings *mp*. Vln. S. 4 enters with eighth-note pairs, with dynamic marking *tr* and *mp*. Vln. 1 and Vln. 2 play eighth-note pairs, with dynamic marking *p*. Vla. 1 plays eighth-note pairs, with dynamic marking *p*. Vla. 2 and Vla. 3 play eighth-note pairs, with dynamic marking *p*. The bassoon parts (C. 1., C. 2., Cb.) are silent throughout the measure.

A

♩ = 48

sul. pont.

8va

3

Musical score for orchestra and double bass section, page 3. The score consists of ten staves:

- Vln. S. 1 (Treble clef): Starts with sixteenth-note patterns. Dynamics: **mf**, sul. pont., 8va.
- Vln. S. 2 (Treble clef): Starts with eighth-note patterns. Measure 3: **mf**.
- Vln. S. 3 (Treble clef): Starts with eighth-note patterns. Measure 3: **tr.** Dynamics: sul. pont., 8va.
- Vln. S. 4 (Treble clef): Starts with eighth-note patterns. Measure 3: **mf**.
- Vln. 1 (Treble clef): Starts with eighth-note patterns. Dynamics: **p**.
- Vln. 2 (Treble clef): Starts with eighth-note patterns. Dynamics: **p**.
- Vla. 1 (Bass clef): Starts with eighth-note patterns. Dynamics: **p**.
- Vla. 2 (Bass clef): Starts with eighth-note patterns. Dynamics: **p**.
- Vla. 3 (Bass clef): Rests throughout the measure.
- C. 1 (Bass clef): Rests throughout the measure.
- C. 2 (Bass clef): Rests throughout the measure.
- Cb. (Bass clef): Rests throughout the measure.

Measure 4: **pizz.** Measure 5: **p**. Measure 6: **pizz.** Measure 7: **p**.

(if low C is not available substitute with low E)

Musical score for orchestra, page 4, measures 13-18.

The score consists of ten staves:

- Vln. S. 1 (Treble clef): Measures 13-18. Dynamics: **p**, **p**, **p**.
- Vln. S. 2 (Treble clef): Measures 13-18. Dynamics: **p**.
- Vln. S. 3 (Treble clef): Measures 13-18. Dynamics: **p**.
- Vln. S. 4 (Treble clef): Measures 13-18. Dynamics: **p**.
- Vln. 1 (Treble clef): Measures 13-18. Rests.
- Vln. 2 (Treble clef): Measures 13-18. Rests.
- Vla. 1 (Bass clef): Measures 13-18. Rests.
- Vla. 2 (Bass clef): Measures 13-18. Rests.
- Vla. 3 (Bass clef): Measures 13-18. Rests.
- C. 1. (Cello clef): Measures 13-18. Rests.
- C. 2. (Cello clef): Measures 13-18. Dynamics: **p**. Pizzicato markings: **pizz.**, **p**.
- Cb. (Double Bass clef): Measures 13-18. Dynamics: **p**.

Measure 13: Vln. S. 1, Vln. S. 2, Vln. S. 3 play eighth-note patterns. Vln. S. 4 plays eighth-note patterns. Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1. are silent.

Measure 14: Vln. S. 1, Vln. S. 2, Vln. S. 3 play eighth-note patterns. Vln. S. 4 plays eighth-note patterns. Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1. are silent.

Measure 15: Vln. S. 1, Vln. S. 2, Vln. S. 3 play eighth-note patterns. Vln. S. 4 plays eighth-note patterns. Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1. are silent.

Measure 16: Vln. S. 1, Vln. S. 2, Vln. S. 3 play eighth-note patterns. Vln. S. 4 plays eighth-note patterns. Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1. are silent.

Measure 17: Vln. S. 1, Vln. S. 2, Vln. S. 3 play eighth-note patterns. Vln. S. 4 plays eighth-note patterns. Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1. are silent.

Measure 18: Vln. S. 1, Vln. S. 2, Vln. S. 3 play eighth-note patterns. Vln. S. 4 plays eighth-note patterns. Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1. are silent. C. 2. and Cb. play eighth-note patterns. C. 2. dynamics: **p**. Cb. dynamics: **p**.

Vln. S. 1 (8) 17
 Vln. S. 2 (8)
 Vln. S. 3 (8)
 Vln. S. 4 (8)

Gently glide from any note mid-range to lower-high register, hardly on the string **sul. pont.**

Vln. 1 *ppp* *p*
 Vln. 2
 Vla. 1
 Vla. 2
 Vla. 3 *sul. pont.* *pp*
 C. 1
 C. 2 *cresc.*
 Cb. *cresc.*

B

6

(8)

20 Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

p

mp

Gently glide from any low-range note to middle-register ,hardly on the string *sul. pont.*

pp

p

pizz.

p

p

p

3

p

3

3

3

mp

3

3

3

mp

3

3

3

mp

22 (8)

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

tr

pizz.

pizz.

pizz.

mf

mf

mf

mf

mp

p

mp

mp

mp

mp

cresc.

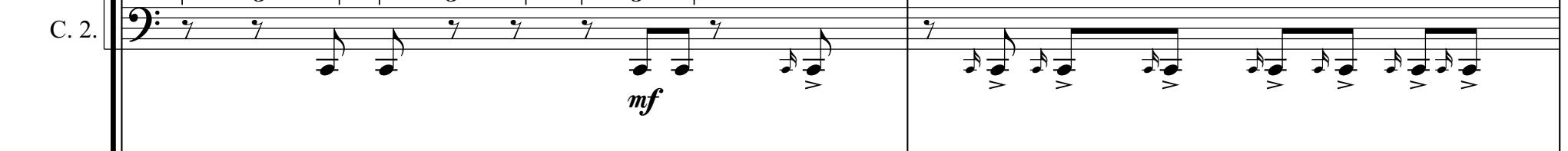
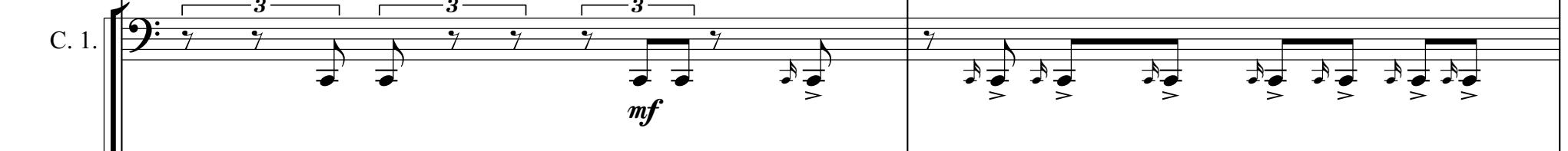
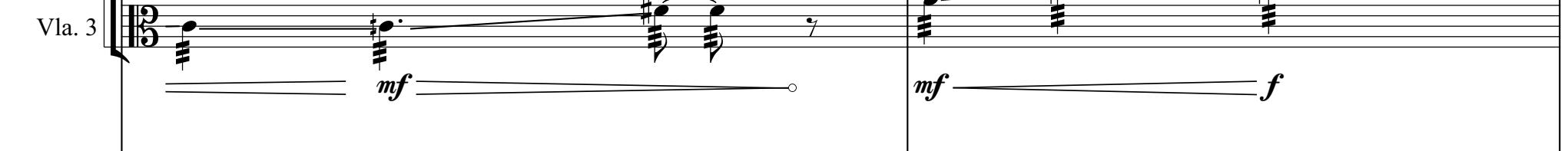
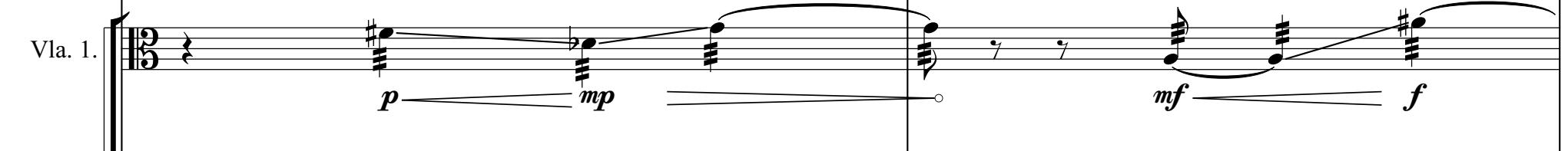
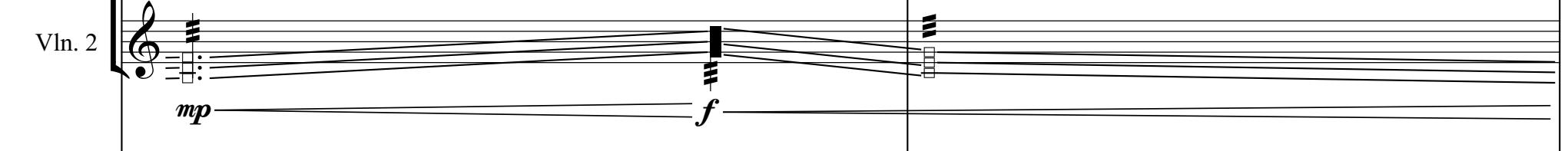
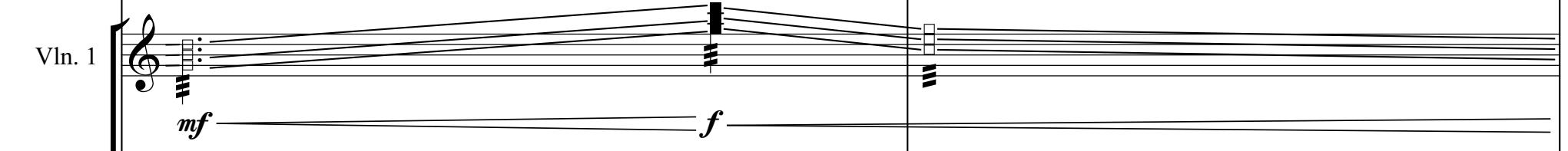
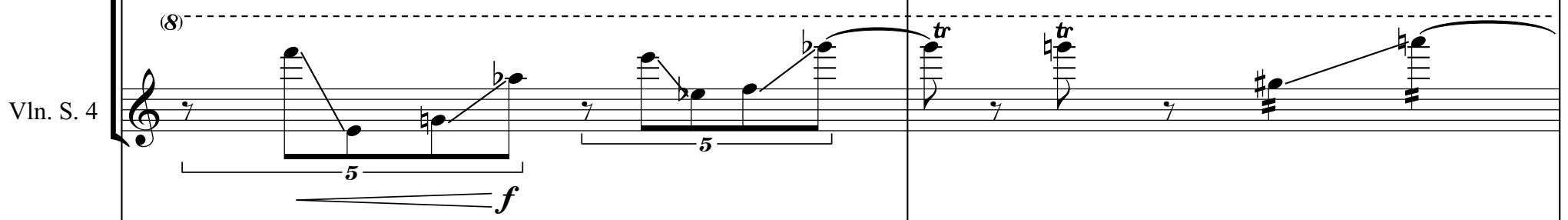
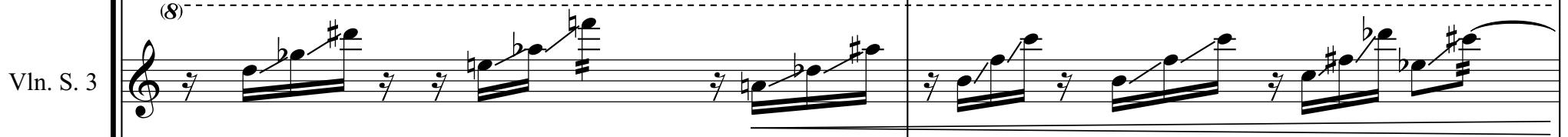
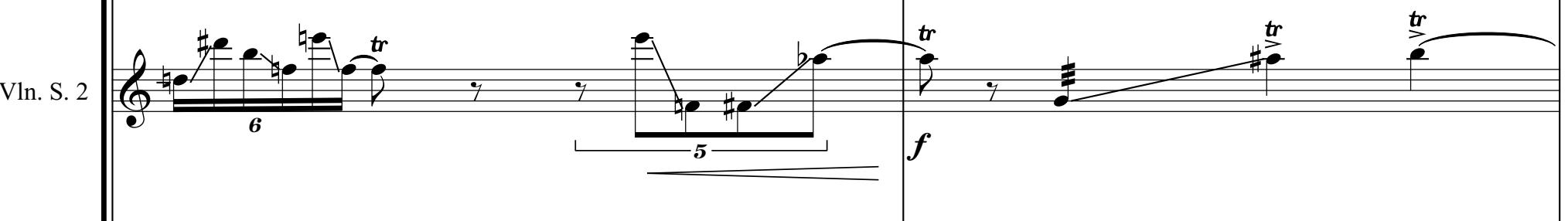
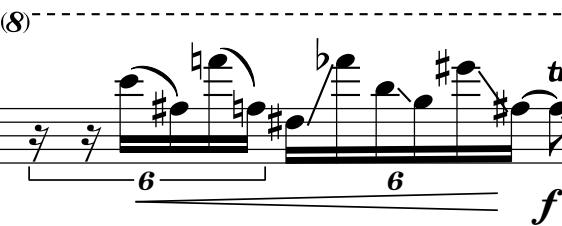
cresc.

mf

mf

accel...

8



cresc.

f

C ★

9

(8) Freely with Conductor, colla parte

26

Vln. S. 1 (1st time only)

Vln. S. 2 (1st time only) **Cadenza (2nd Time Only)**
norm.

(1st time only) (8)

Vln. S. 3 (1st time only) (8)

Vln. S. 4 (1st time only) (8)

Vln. 1

Vln. 2

Vla. 1 (1st time only) **Tapping back of the instrument**

Vla. 2 (1st time only) **Tapping back of the instrument**

Vla. 3 (1st time only) **Freely pizz.**

C. 1 (1st time only) **Freely pizz. tonlos**

C. 2 arco, low tonlos growl

Cb. ff

mp 5 6 5 5
gradually more rapid

p gradually more rapid

sim. p

m. 26 - 30 c. 20"

m. 31 - 35 c. 30"

(Violin 4, 2nd time only)

29

Vln. S. 1

Vln. S. 2 5 (Violin 4, 2nd time only)

Vln. S. 3 (Violin 4, 2nd time only)

Vln. S. 4 (2nd time only)

Vln. 1 sliding down freely and gradually into niente

Vln. 2 f (ff) sliding down freely and gradually into niente

Vln. 2 f (ff) gradually slowing

Vla. 1 f (ff) gradually slowing

Vla. 2 f (ff) gradually slowing

Vla. 3 f (ff) gradually slowing

C. 1. f (ff) gradually slowing

C. 2. f (ff)

Cb.

36 **D** $\text{♩} = 120$

Vln. S. 1

Vln. S. 2 (sul. pont.)

Vln. S. 3 (sul. pont.) *f* 7 6 5

Vln. S. 4 (sul. pont.) 6 7 6 7

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3.

C. 1.

C. 2.

Cb.

sul. pont. 8^{va}

This musical score page contains ten staves of music for a string quartet and basso continuo. The top four staves are for the String Quartet (Vln. S. 1, Vln. S. 2, Vln. S. 3, Vln. S. 4). The bottom six staves are for the Basso Continuo (Vla. 1., Vla. 2., Vla. 3., C. 1., C. 2., Cb.). The key signature is D major (no sharps or flats). The tempo is indicated as $\text{♩} = 120$. Measure 36 begins with a rest for Vln. S. 1. The first measure of the quartet section starts with a dynamic *f*. Measures 2-3 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 4-5 show a more complex sixteenth-note pattern. Measures 6-7 show a return to the eighth-note pairs. Measures 8-9 show a continuation of the sixteenth-note pattern. Measures 10-11 show a final return to the eighth-note pairs. Measure 12 ends with a dynamic 8^{va} (octave up).

12

accel. to m. 45 --->

39 (8)

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

C. 1.

C. 2.

Cb.

2

4

4

4

mf

mf

arco sul. pont.

mp < < mf

pizz.
p

cresc.

mp

mf cresc.

pizz.
p

cresc.

mp

mf cresc.

E $\downarrow = 140$

norm.

43 (8)

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1. (arco) sul. pont.
mf

Vla. 2. (arco) sul. pont.
mf

Vla. 3

C. 1.

C. 2.

Cb.

gradually accel. to m. 55 ---->

47

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

C. 1.

C. 2.

Cb.

f

ff

f

ff

sul. pont.

mf

f

f

f

transitioning to sul. pont. ---->

mf — *f*

5 5

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

F

50

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

ff

ff

5

6

6

mf

f

5

5

5

5

3

mf

arco sul. pont.

arco sul. pont.

mf — *f*

mp

3

3

3

3

15

16

53

This musical score page contains ten staves of music for an orchestra and basso continuo. The staves are arranged as follows: Vln. S. 1, Vln. S. 2, Vln. S. 3, Vln. S. 4, Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vla. 3, C. 1., C. 2., and Cb. The score is divided into two systems by a vertical bar line. Measure 53 begins with Vln. S. 1 and Vln. S. 2 playing eighth-note patterns. Vln. S. 3 and Vln. S. 4 enter with eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. 1, Vla. 2, and Vla. 3 play sixteenth-note patterns. C. 1. and C. 2. provide harmonic support. The basso continuo (Cb.) enters in the second system with eighth-note patterns. Measure 54 continues with similar patterns, with Vln. 1 and Vln. 2 taking a prominent role. Measure 55 concludes with a dynamic marking of *ff*. Measure 56 begins with a dynamic marking of *ff* and features eighth-note patterns from Vln. 1 and Vln. 2.

G ★★

17

55 $\text{♩} = 54$

Vln. S. 1

Vln. S. 2

Cadenza

Vln. S. 3 *fff* 5 6

Vln. S. 4

Vln. 1

Vln. 2 *v* *ff*

Vla. 1 *v* *ff*

Vla. 2 *v* *ff*

Vla. 3 *v*

C. 1. *ff*

C. 2. *ff*

arco
Cb. *ff*

This musical score page contains ten staves of music for a string quartet and a cello section. The top two staves are for Violin Section 1 (Vln. S. 1) and Violin Section 2 (Vln. S. 2), both in treble clef. The third staff is for Violin Section 3 (Vln. S. 3), also in treble clef, with a dynamic marking of *fff*. The fourth staff is for Violin Section 4 (Vln. S. 4). The fifth staff is for Violin 1 (Vln. 1). The sixth staff is for Violin 2 (Vln. 2), with dynamic markings *v* and *ff*. The seventh staff is for Viola 1 (Vla. 1), with dynamic markings *v* and *ff*. The eighth staff is for Viola 2 (Vla. 2), with dynamic markings *v* and *ff*. The ninth staff is for Viola 3 (Vla. 3). The bottom three staves are for the Cello section (Cb.), with dynamics *ff*, *ff*, and *ff* respectively. The first two staves of the Cb. section have a dynamic marking *arco*. The score includes a 'Cadenza' section for Vln. S. 3, indicated by a bracket over the notes. The tempo is marked as $\text{♩} = 54$.

57

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1 *ff*

Vln. 2

Vla. 1 *v*

Vla. 2

Vla. 3 *v*

C. 1.

C. 2.

Cb.

This page contains ten staves of musical notation. The first four staves represent the String Section (Violin Section 1, Violin Section 2, Violin Section 3, Violin Section 4). Staff 57 shows mostly rests. Staff 58 features sixteenth-note patterns in Violin Section 3, with measure numbers 5 and 6 indicated below the staff. The next six staves represent the String Bass Section (Violin 1, Violin 2, Viola 1, Viola 2, Viola 3, Cello 1). Measures 59 and 60 show sustained notes with dynamic markings: ff for Violin 1, = for Violin 2, v for Viola 1, = for Viola 2, v for Viola 3, and = for Cello 1. Measures 61 and 62 continue with sustained notes and dynamics = for Cello 2 and = for Double Bass (Cb.). Measure 62 concludes with a fermata over the Double Bass staff.

59

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

5

5

v

=

v

=

v

=

v

=

v

=

fff

20

H

Vln. S. 1



Vln. S. 2



Vln. S. 3

**Cadenza**

Vln. S. 4

*fff*

5

6

Vln. 1



Vln. 2



Vla. 1.



Vla. 2.



Vla. 3



C. 1.



C. 2.



Cb.

*fff*

I

Cadenza

21

63

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

—

8va

fff

5

6

The musical score page shows a dynamic transition from a section marked '63' to a 'Cadenza' section. The instrumentation includes string sections (Vln. S. 1-4, Vln. 1-2, Vla. 1-3, C. 1-2, Cb.) and a bassoon (Cb.). The strings play eighth-note patterns, while the bassoon provides harmonic support. The dynamic level increases to *fff* (fortississimo) in the cadenza. Measure numbers 5 and 6 are indicated below the staves.

22

(8)

65

Vln. S. 1

6

Vln. S. 2

Vln. S. 3

Vln. S. 4

5

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

v

(8)

67

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

ffff

This page from a musical score features ten staves of music. The top four staves are for the String Quartet, specifically Violin Section 1 (Vln. S. 1), Violin Section 2 (Vln. S. 2), Violin Section 3 (Vln. S. 3), and Violin Section 4 (Vln. S. 4). The remaining six staves are for the full orchestra: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), and Cello/Bass (C. 1., C. 2., Cb.). The music begins with a dynamic marking of (8) over a measure of sixteenth-note patterns in Vln. S. 1. Measures 5 and 6 follow, with measure 5 containing a dynamic of 5 and measure 6 containing a dynamic of 6. The score continues with a series of measures where most staves are silent, except for the violins which play eighth-note patterns. Measure 23 concludes the section. A large, curved dynamic marking of **ffff** is positioned at the bottom of the page, spanning all staves.

J ♩ = 48 Like Beginning

24

Vln. S. 1 (8) 5 sul. pont. 8va f

Vln. S. 2 fff f

Vln. S. 3 sul. pont. 8va f

Vln. S. 4 sul. pont. 8va f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

Vln. 1 fff f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

Vln. 2 fff f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

Vla. 1 fff f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

Vla. 2 fff f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

Vla. 3 fff f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

C. 1 fff f

Violent, rapid tremolo within low-middle range, maintain sul. pont. 74

C. 2 fff f

pizz. 3 3 3 3 3 3 3 3

Cb. 3 3 3 3 3 3 3 3

ffff

78

L

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Gently, moving continuously between D4 - A4 chromatically norm.

Vln. 1

Gently, moving continuously between D4 - A4 chromatically norm.

Vln. 2

4 Measures

Gently, moving continuously between D4 - A4 chromatically norm.

Vla. 1

4 Measures

Gently, moving continuously between D4 - A4 chromatically norm.

Vla. 2

4 Measures

Gently, moving continuously between E3 - B3 chromatically norm.

Vla. 3

4 Measures

Gently, moving continuously between E3 - B3 chromatically norm.

C. 1.

4 Measures

Gently, moving continuously between E3 - B3 chromatically norm.

C. 2.

4 Measures

Gently, moving continuously between E3 - B3 chromatically norm.

Cb.

27

M

82

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

p

p

p

p

83

83

83

83

83

83

83

83

83

83

83

83

pp

pp

pp

pp

pp

pp

Flow gently and smoothly between these select notes to niente.

Flow gently and smoothly between these select notes to niente.

Flow gently and smoothly between these select notes to niente.

Flow gently and smoothly between these select notes to niente.

Flow gently and smoothly between these select notes to niente.

Flow gently and smoothly between these select notes to niente.

mp

ADD A BIGASS FERMATA
HERE

28

85

Vln. S. 1

Vln. S. 2

Vln. S. 3

Vln. S. 4

Vln. 1

Vln. 2

Vla. 1.

Vla. 2.

Vla. 3

C. 1.

C. 2.

Cb.

ADD A BIGASS FERMATA
HERE

N

is this necessary?

3 Measures

88

3 Measures

88

3 Measures

88

3 Measures

88

arco

pp mf