Written
for
The Lark Quartet

NATIVE AMERICAN NOTES

The Bitter Roots of Peace

(Image Music VI)

for

String Quartet

GREG A STEINKE

SCORE

FRONTISPIECE

A MOMENT OF RETURN

For a moment, while walking
The river bed at Ishi-Pishi Falls,
I returned to a time when, as a young man,
I stood within the banks
Of another riverbed, feeling the warmth
Stored by the sun in a large stone.

I felt the same cool, moist
Breeze coming off turbulent
Waters, smelled the same odors
Of stagnation, and acrid
Scents of river bottom growth.

K'os Naahaabii
(Don Jordan)
from NOTES FROM THE CENTER OF THE EARTH
© 1974, Blue Oak Press,
Auburn, CA

Based upon:

Prologue

Song XXVI+

Infinity exploded, leaving
All of space a white vacuum
Swirling, shredding into
A vastness of slick red webbing
Interlaced with fine grains of black and yellow.

All this went suddenly,
Hurling through the last
Vestiges of pulsating light,
Through freedom of expanse
Slamming against a solid sheet
Of vermillion red,
Feeling of eagle down.

Stanza I

Twelve ancient grandfathers, men
Of many years, of many seasons passed,
Stood stoically watching.
As I gazed at them,
The air became static,

Stanza II

As swallows dipped and swooped at the waters,
Translucent green and charcoal,
Reflecting tall pine, maple, elm,
And billowy clouds dancing on the sky,
Where an aureated hawk stood
Suspended in azure blues,
Fringed in violet tainted red.

Interlude

It began a chant, a single voice
In the restricted vastness about me —
Others joined with the single voice.
It was the
Beautiful night chant of the Navajo,

But more beautiful than I
Had ever heard, as its echo
Careened from one canyon wall
To the next and returned.
Another began; I listened
To the Mountain Spirit
Of the Apache,

The Zuni songs from the plains
Of the woodland, of the mountains,
Viking songs
From the seas and shore
From teeming jungles,
Melodic drums accentuated voices
Celebrating existence.

Stanza III

There formed before
This choral pageant
The sacred blue cross,

Stanza IV

Backed by an enormous frosted
Silk spun pink
Butterfly etched in black,
Its body blue, speckled with magenta,
Oscillating in intensity,
Pinned against the colorless
Effervescent dome sprinkled with stars,
Fading before the ever-
Growing light of dawn.

Epilogue

THE BITTER ROOTS OF PEACE*

Long ago... I remember a person
    Who sat and told me
Stories of an age gone from man
But remembered by those few
    Who live within the spectrums
Of endless memories.
    The memories of that person
Bring longing, straining emotions.
    And the bitter roots of peace
Sear the lips and tongue--and parch
Reasons for tomorrow.
    And yet, always,
Tomorrow comes.

K'os Naahaabii
(Don Jordan)
**from NOTES FROM THE CENTER OF THE EARTH*
© 1974, Blue Oak Press,
Auburn, CA

+*from SONGS OF THE FIRE CIRCLES*
© 1977, Blue Oak Press,
Auburn, CA

Performance Notes:

In general, special performance techniques are indicated in the score and parts at the places where they occur. Most of the special string techniques are based on those originally created by the eminent composer Béla Bartók. The various "free" sections, which involve a kind of "structured improvisation," all have specific instructions where they occur; the musical events specified should be performed within the durational, timbral and dynamic parameters indicated but also allow for artistic license and interpretational freedom for the performer which the composer is very willing to accept. For the interpretation of the *Interlude* movement, the performers should definitely be guided by the poetry associated with this section and try to re-create in the movement the poetic image portrayed. This approach may result in different readings in various performances, perhaps different readings by the same performers in subsequent performances. Again, the composer is comfortable with this.

It is important that the composer's intent here is to portray/contrast the dichotomies, paradoxes, "mysteries?" of the events in Eastern Europe in the fall-winter of 1989–90 with those of the Native American a century earlier. This musical "portrait" then becomes a mixture of east/west, native/non-native and oriental/occidental philosophies and musics. At the time of the 1989–90 struggles for freedom, the above "strains" of ideas and musics played in the composer's mind and pushed/pulled with one another as the piece developed and emerged in the created herein as he wrestled with *The Bitter Roots of Peace,* wherein cultures in 1989–90 seemed to regain their roots but those in 1889*ff* struggled only to be destroyed. Where does this leave us today?

GAS

Duration: c. 17'

Score

Dedicated
to
Those Who Struggled and Died for Freedom in 1989

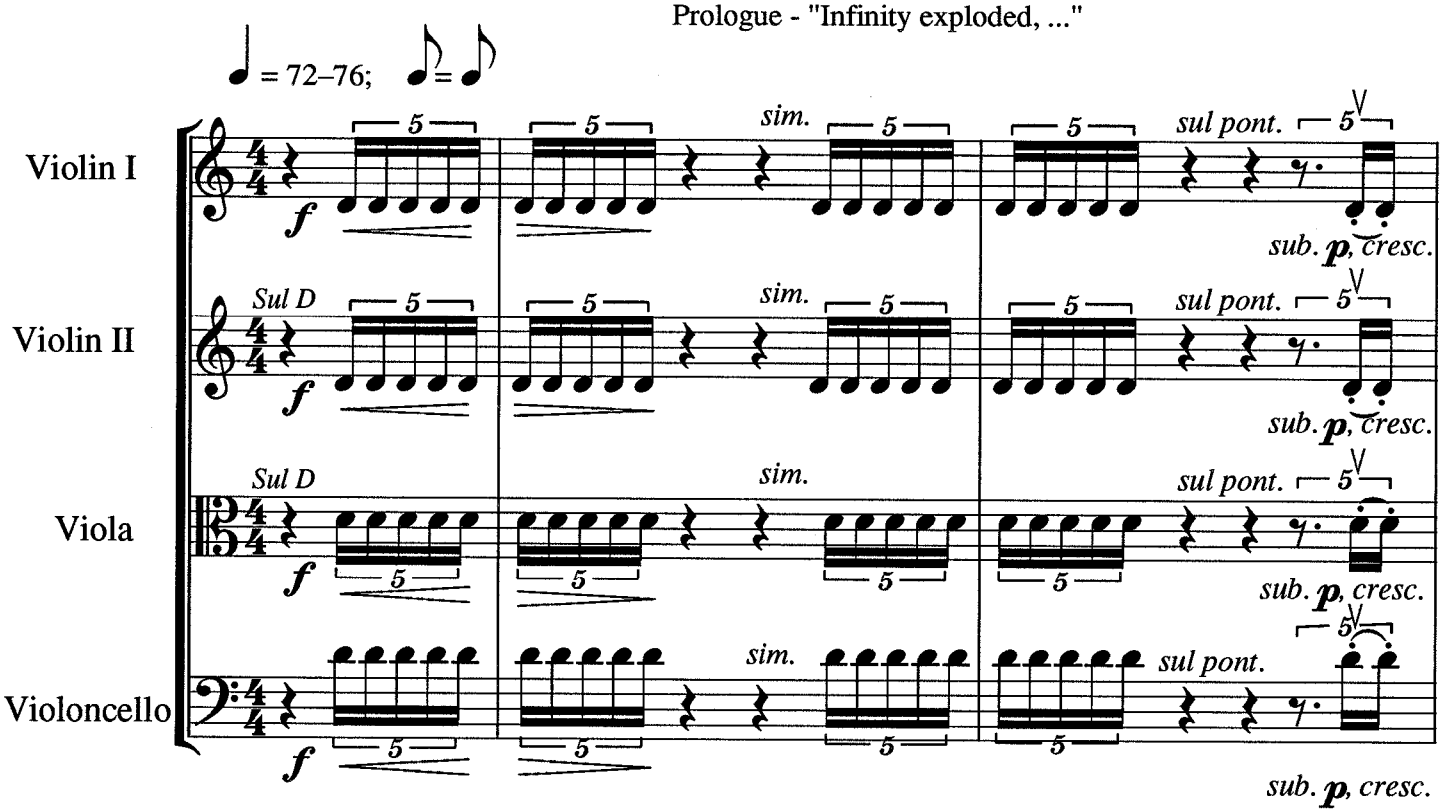
NATIVE AMERICAN NOTES

The Bitter Roots of Peace

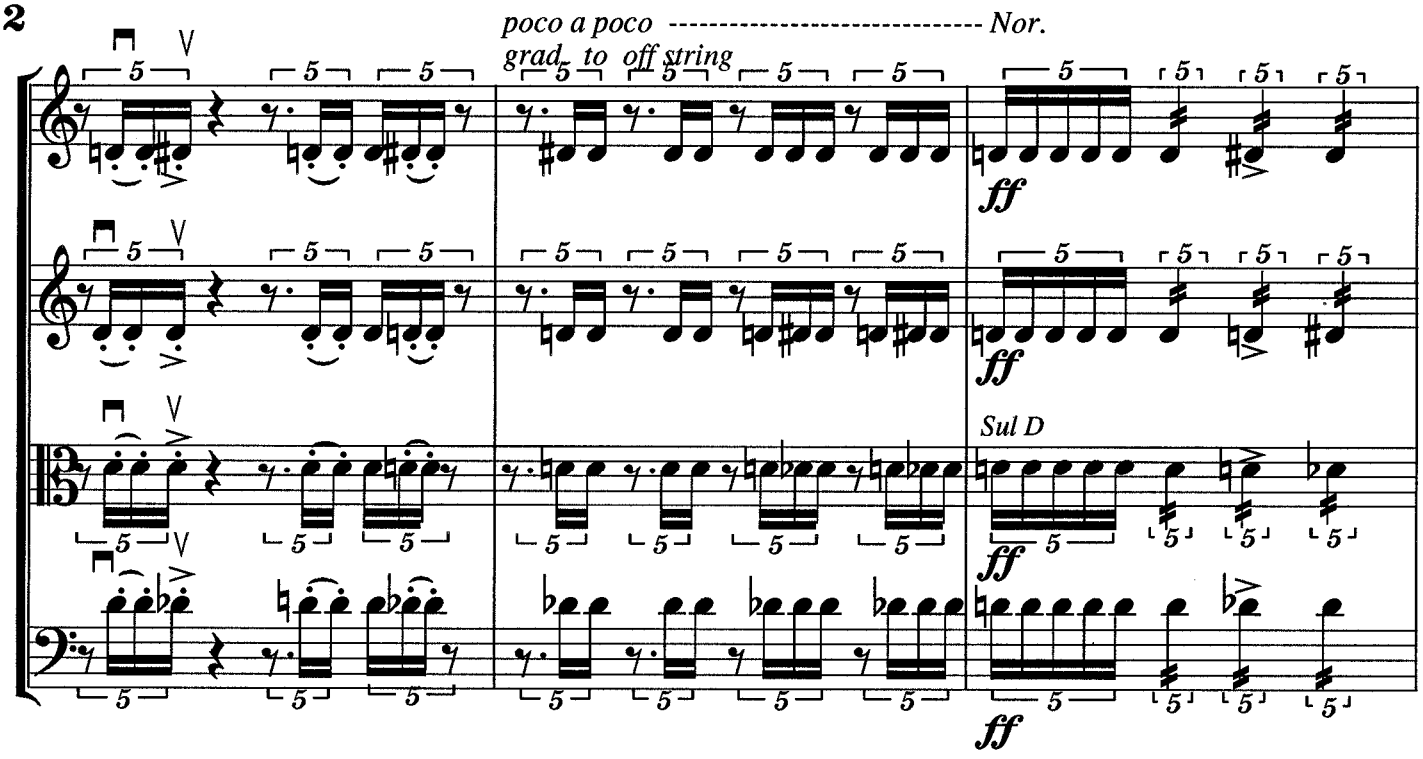
(Image Music VI)
for
String Quartet

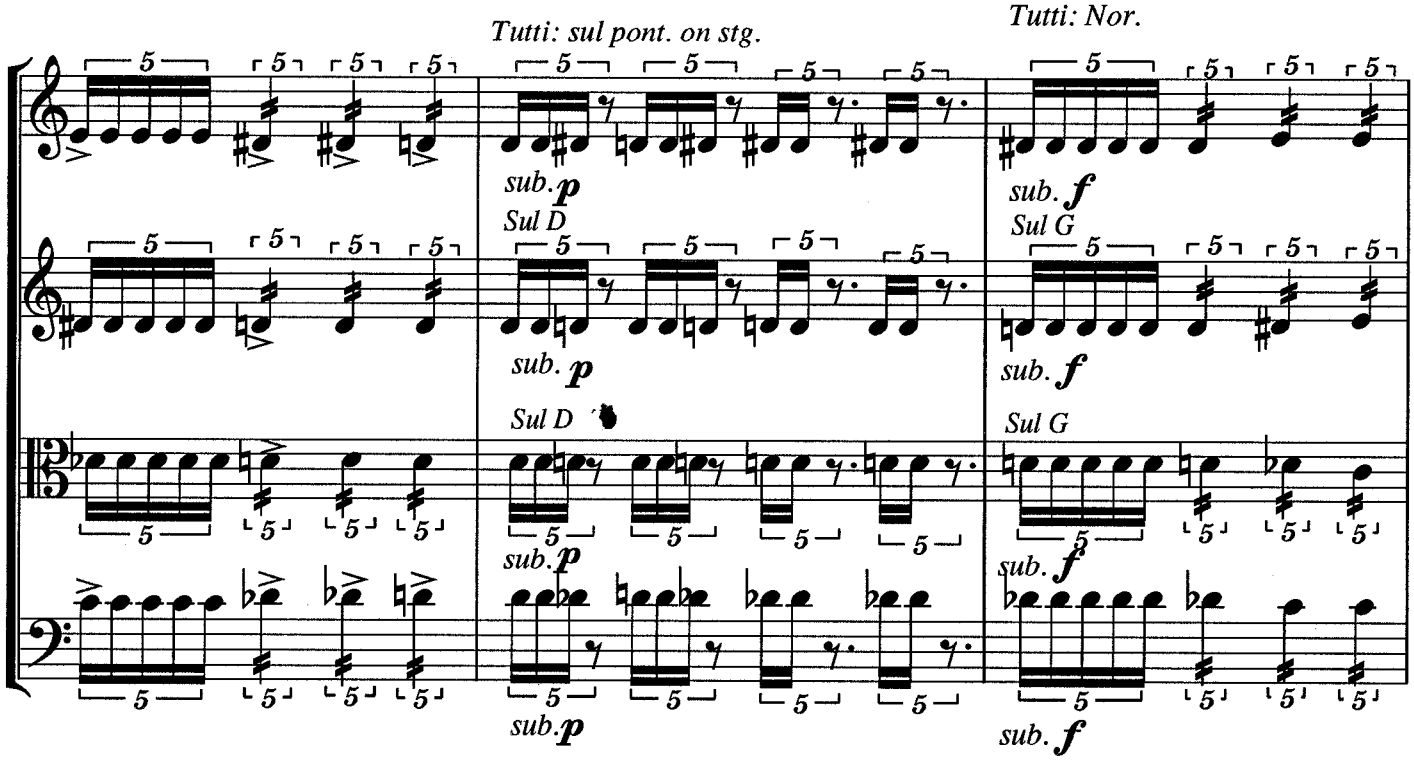
Greg Steinke

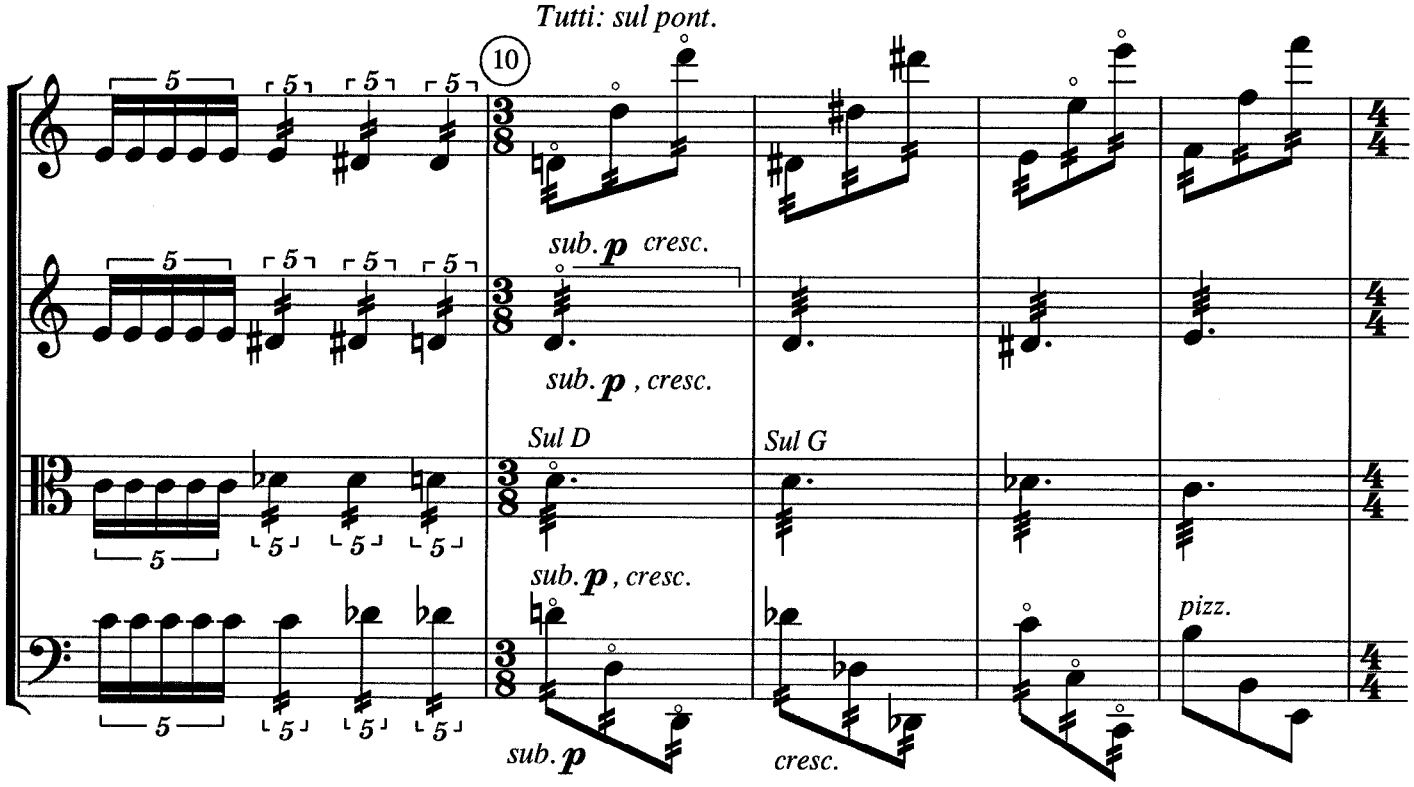
Prologue - "Infinity exploded, ..."

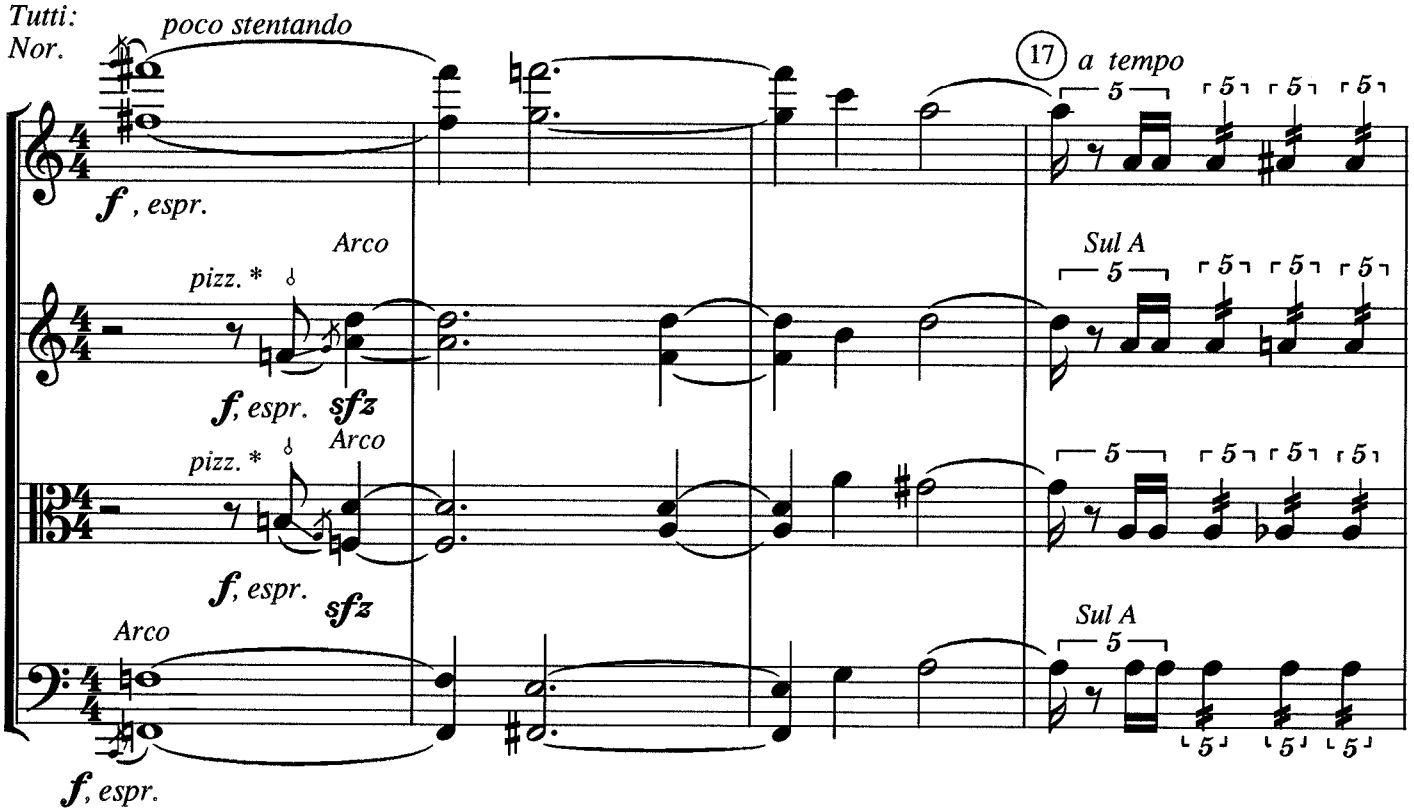


© 1990 by Greg A. Steinke
All Rights Reserved.

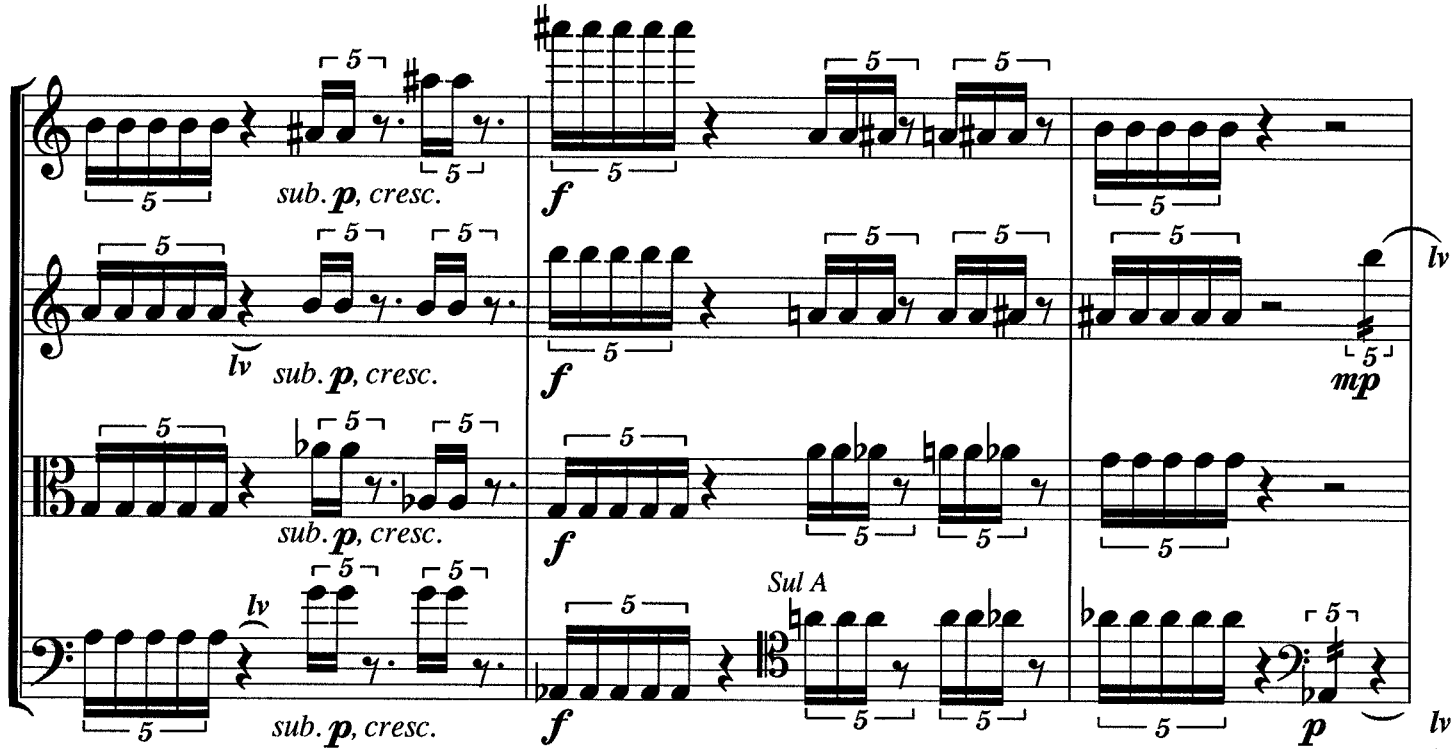

poco a poco ---------- Nor.
grad. to off string
ff
Sul D

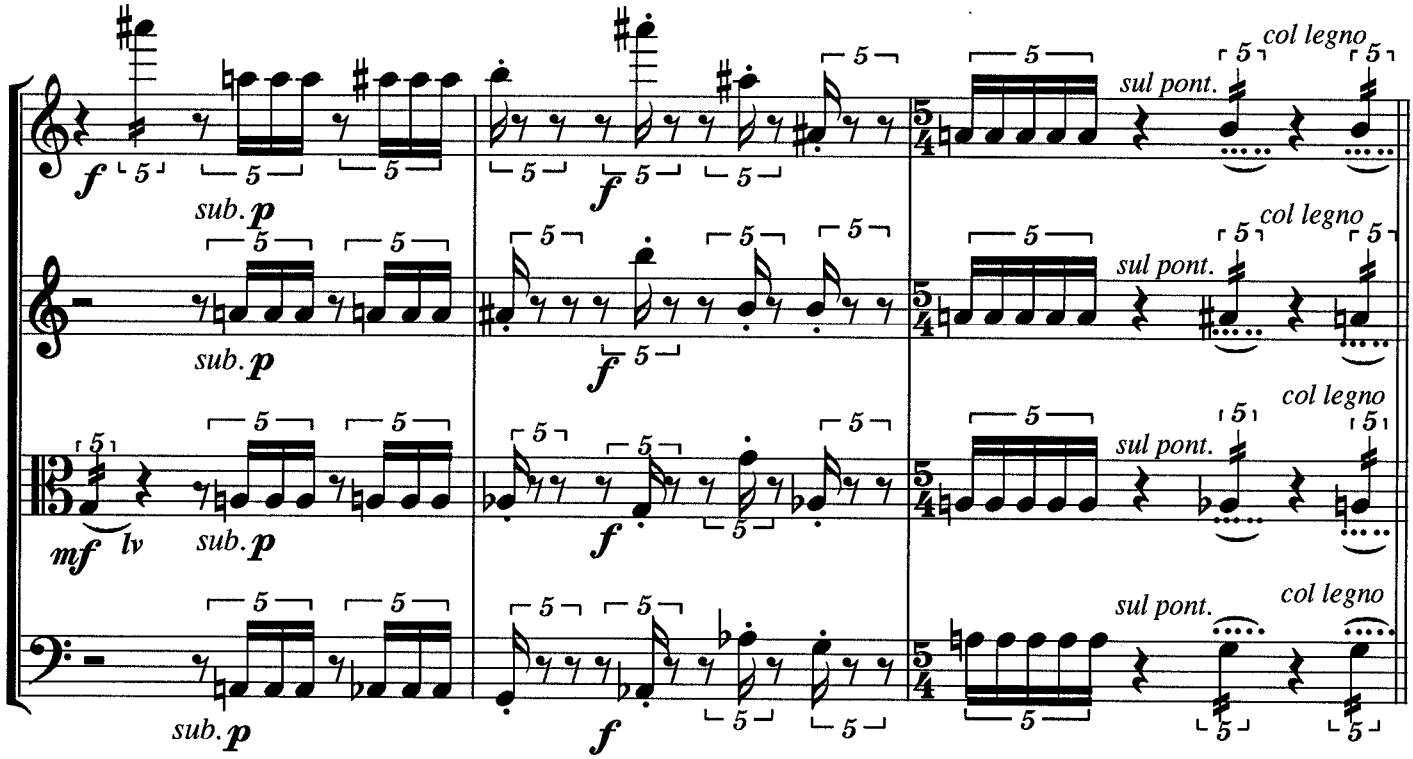

Tutti: sul pont. on stg.
Tutti: Nor.
sub. p
sub. f
Sul D
Sul G





* Bartok "snap" pizz.


sub. p, cresc.
f
lv
mp
Sul A
p


sub. p
f
mf
sul pont.
col legno

24 Freely (chaotic, frenzied) 8 - 10"

IMPROVISE: any order, any of these options, using these pitches and performance options:

sul pont., pizz., col legno (but start col legno) *rhythms:*

to normal arco by here

sub. ***p*** arp. on 4 strings behind bridge single notes behind bridge *cresc.* ***ff***

to normal arco by here

sub. ***p*** arp. on 4 strings behind bridge single notes behind bridge *cresc.* ***ff***

to normal arco by here

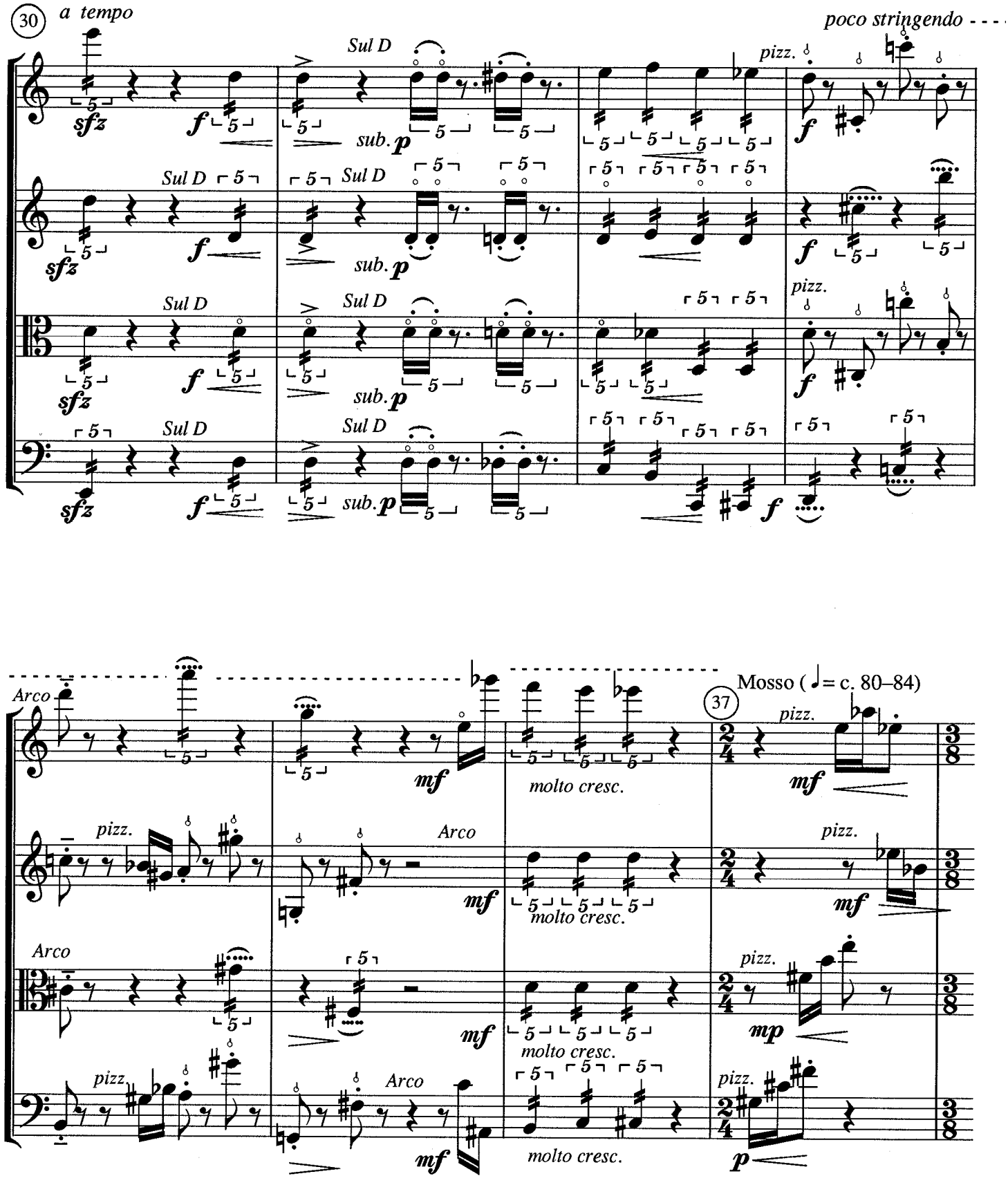
sub. ***p*** arp. on 4 strings behind bridge single notes behind bridge *cresc.* ***ff***

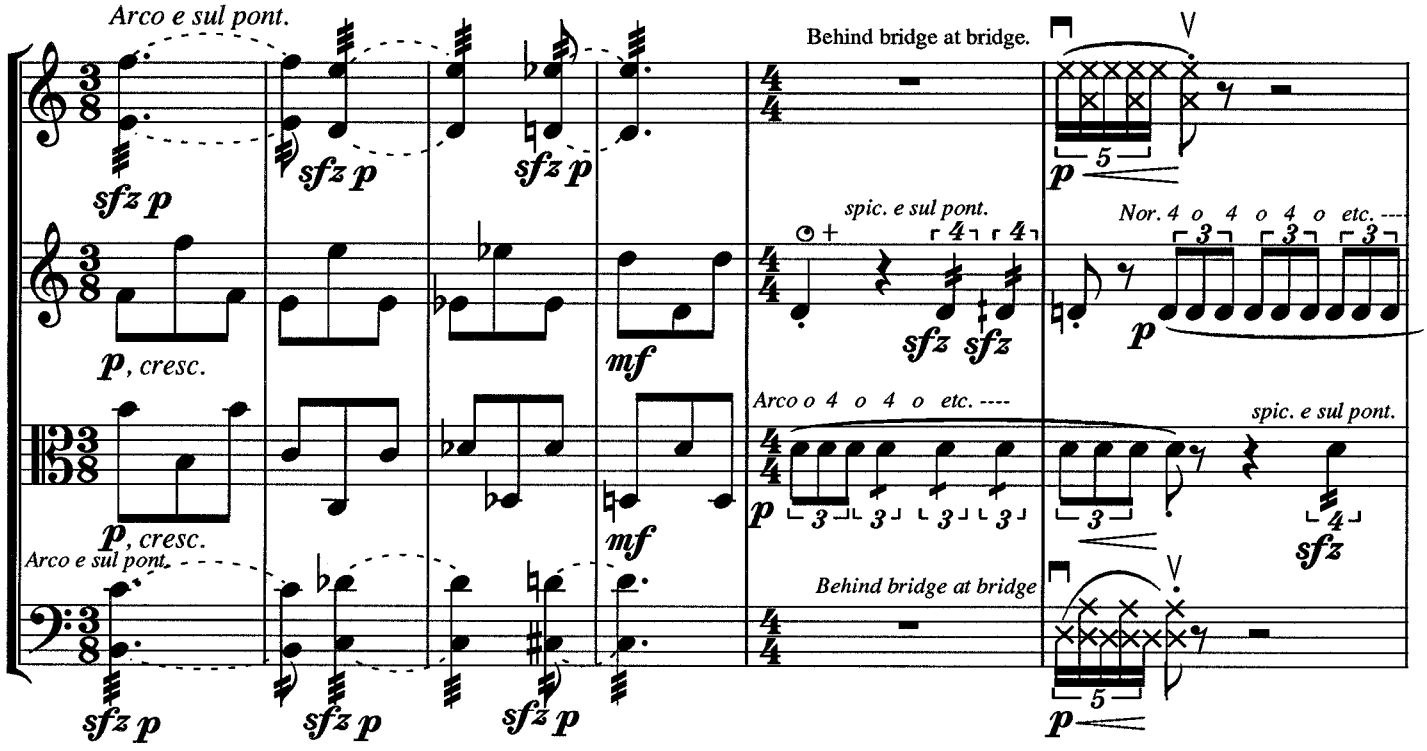
to normal arco by here

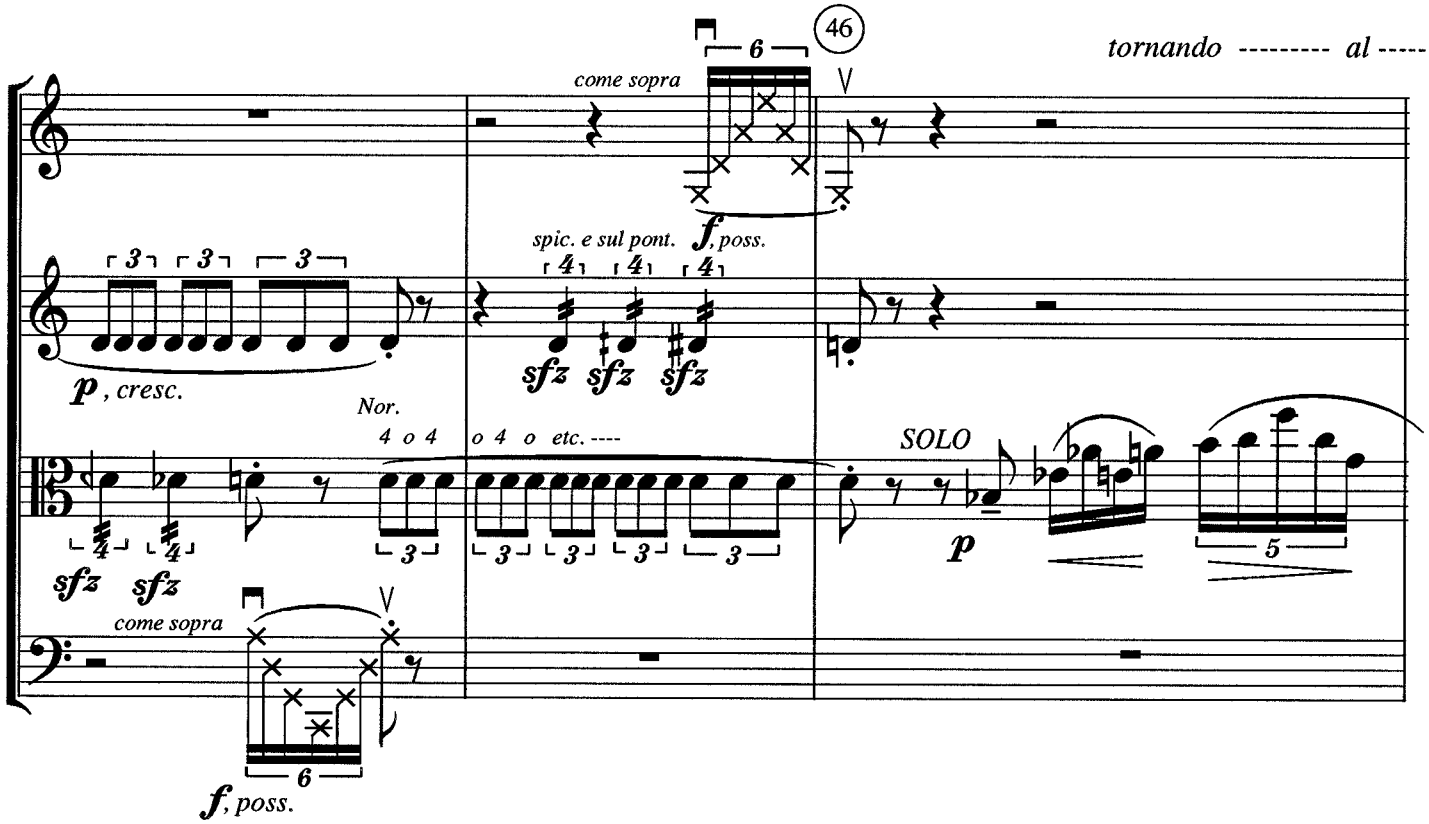
sub. ***p*** arp. on 4 strings behind bridge. single notes behind bridge *cresc.* ***ff***

a tempo *poco stentando*

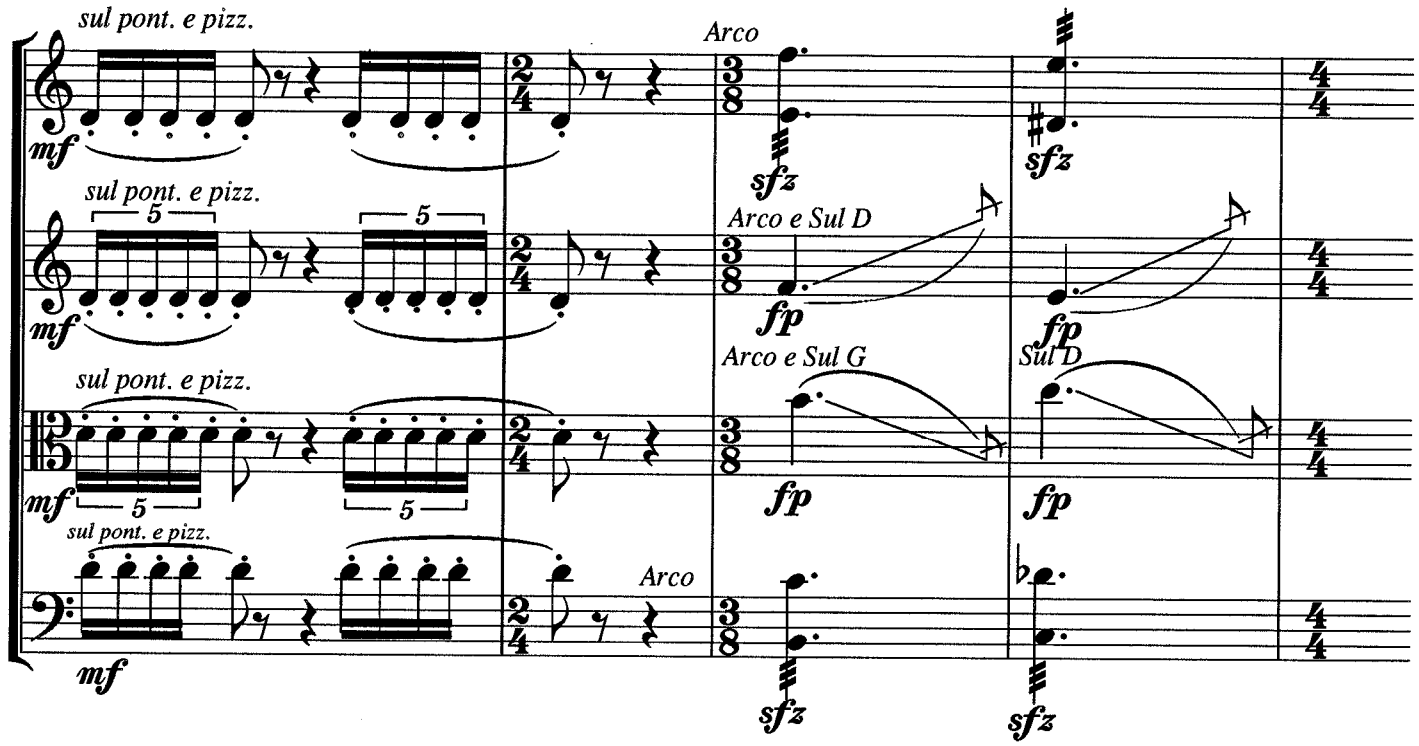
ff ***ff*** ***ff*** ***ff***

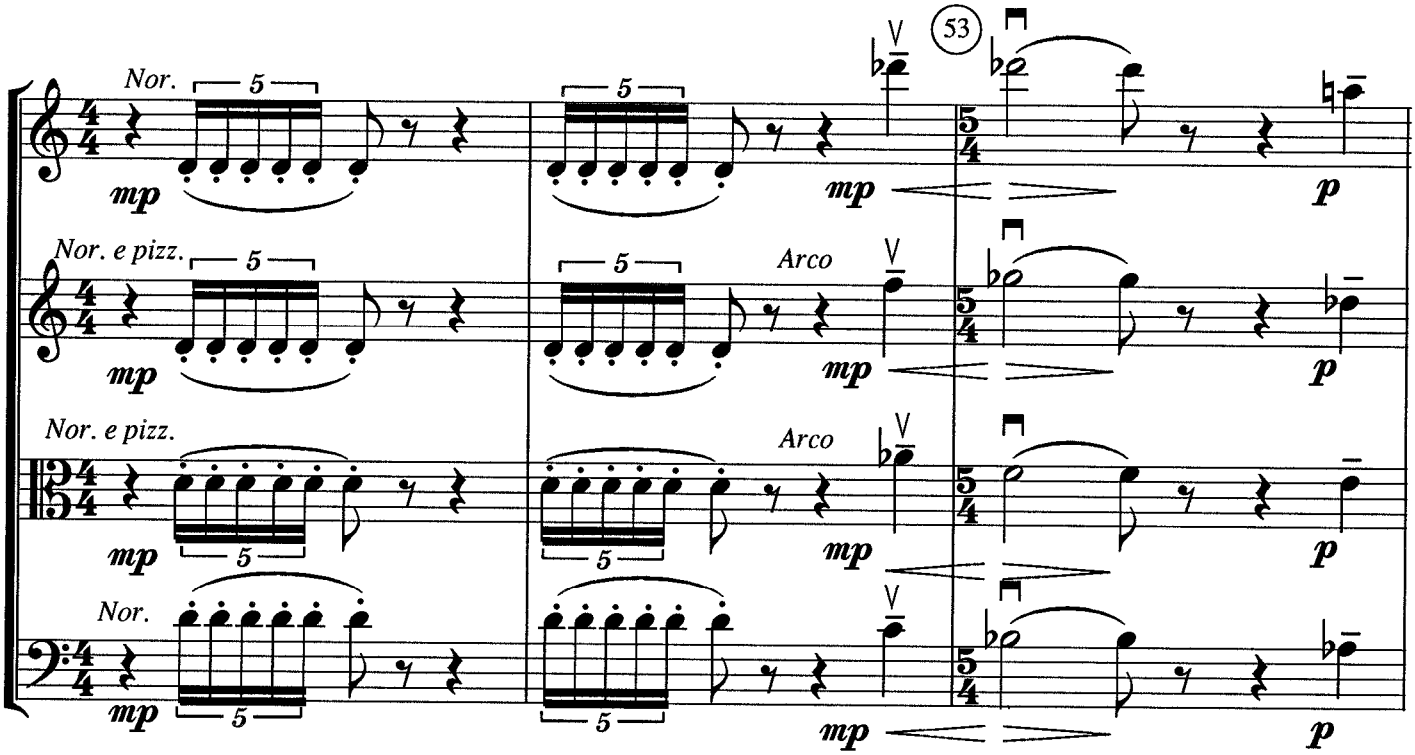

30
a tempo
poco stringendo
Sul D
sfz
f
sub. p
pizz.
37
Mosso (♩ = c. 80–84)
Arco
mf
molto cresc.
mp
p


Arco e sul pont.
Behind bridge at bridge.
spic. e sul pont.
Nor. 4 o 4 o 4 o etc. ----
Arco o 4 o 4 o etc. ----
spic. e sul pont.
Behind bridge at bridge
Arco e sul pont.
+ Pizz./fingernail at upper end of string.

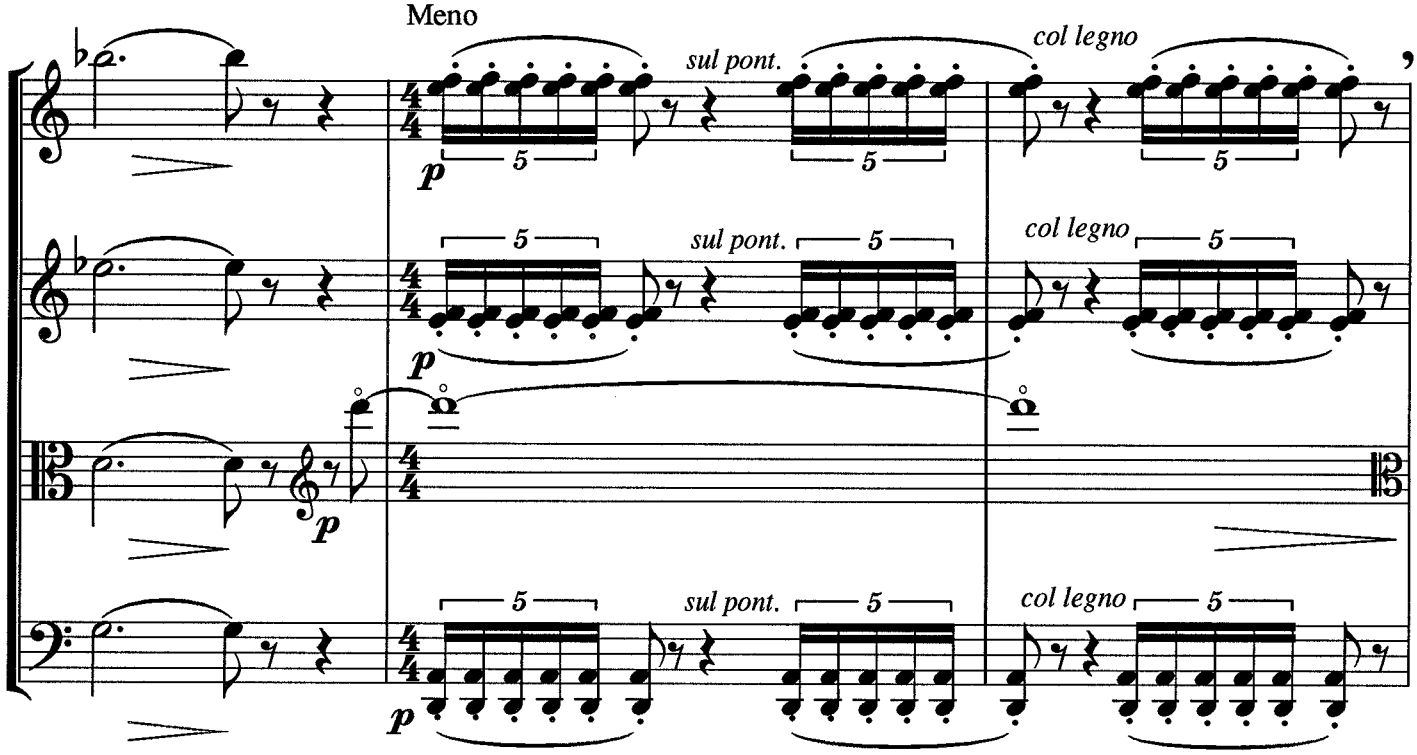

46
tornando --------- al -----
come sopra
spic. e sul pont.
f, poss.
Nor.
4 o 4
o 4 o etc. ----
SOLO
come sopra
f, poss.

8 - - Tempo Iº ♩= c. 72–76



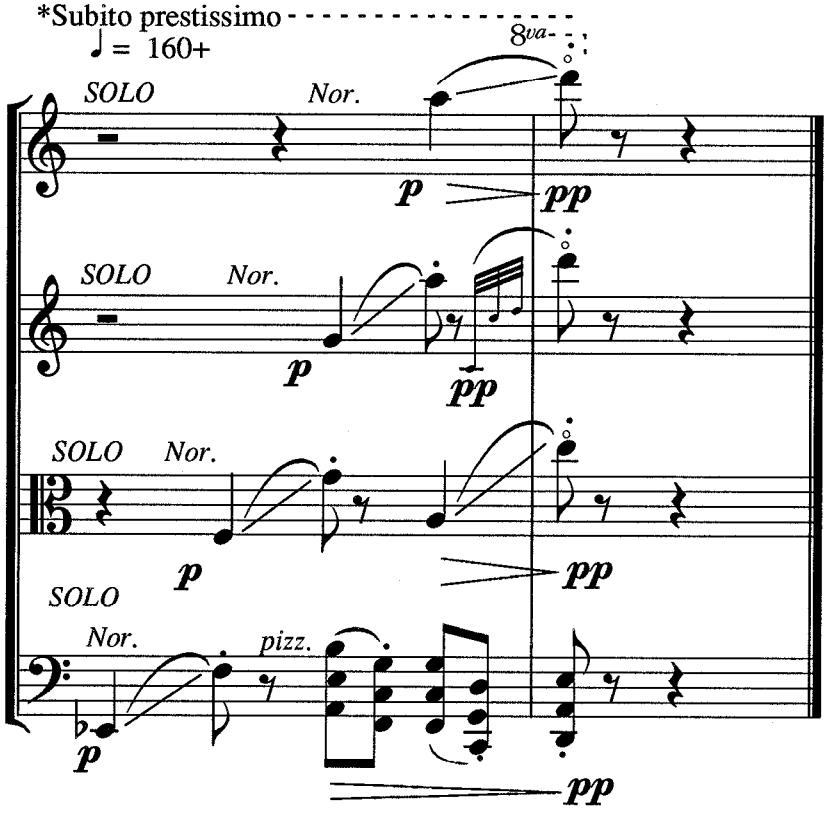


Meno



*Subito prestissimo

♩ = 160+

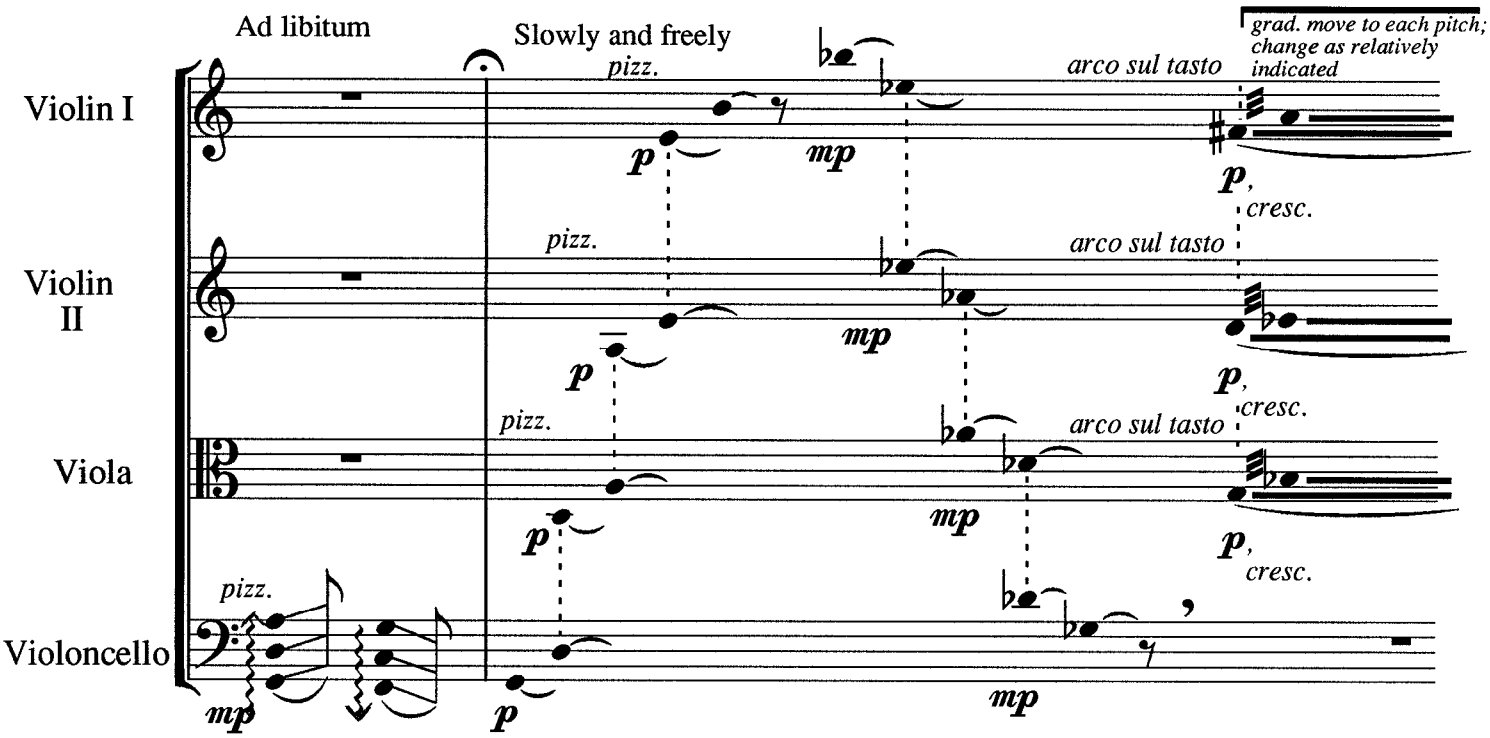


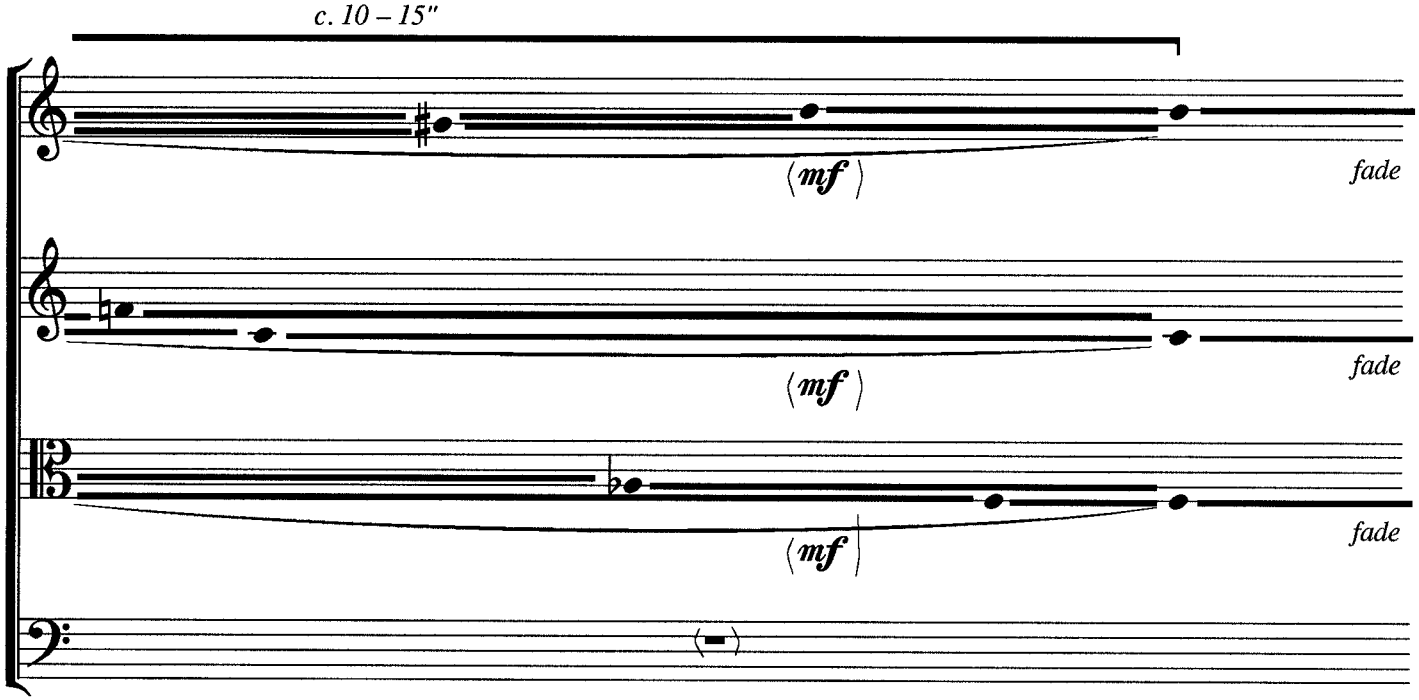
c. 3'

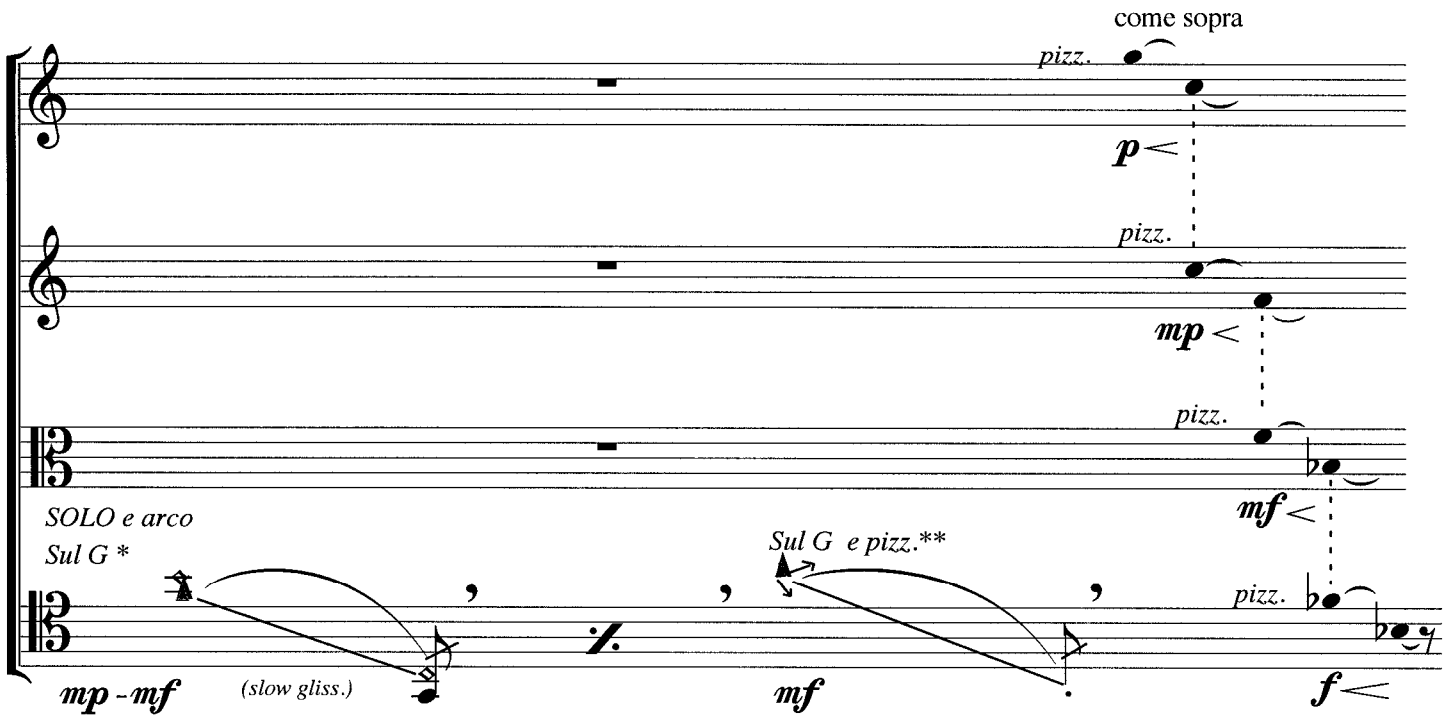
12/29/89

*Bartók - QUARTET No. 4, 2nd movement (transposed)

Stanza I - "Twelve ancient grandfathers..."

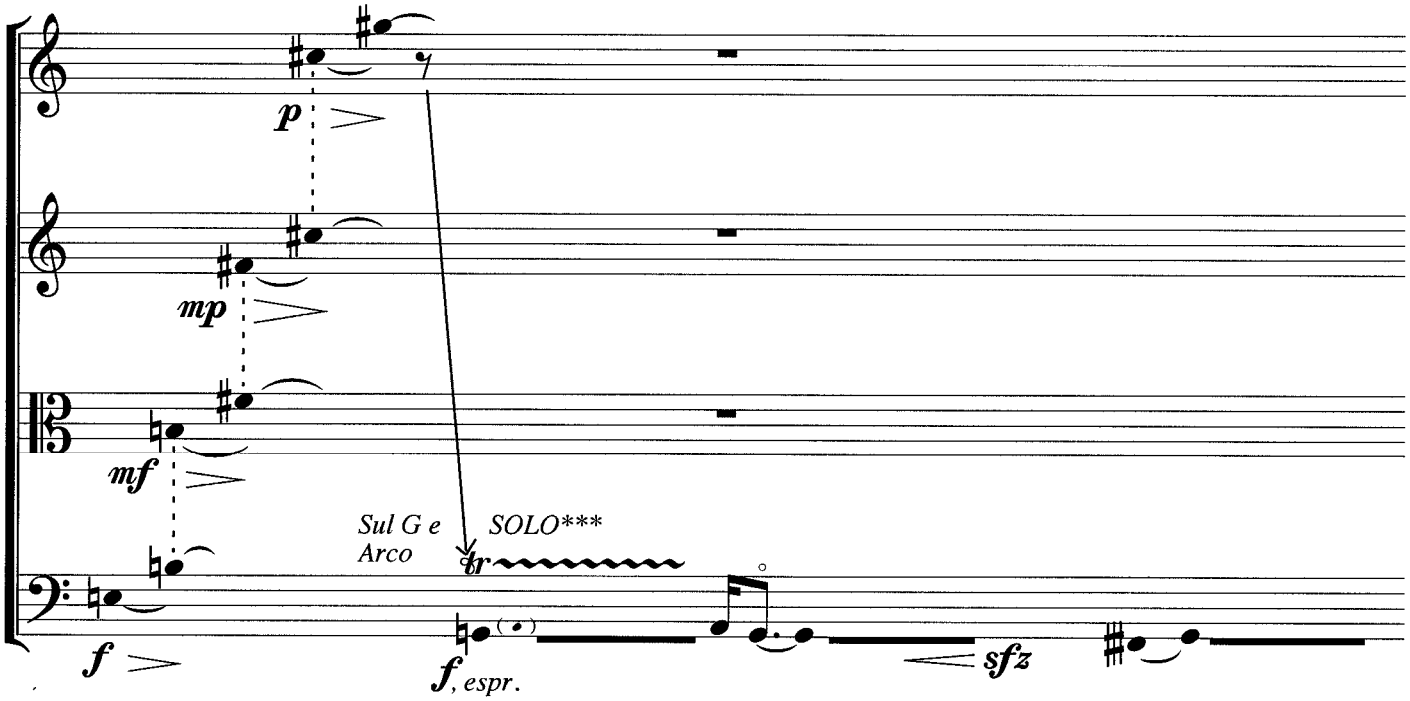






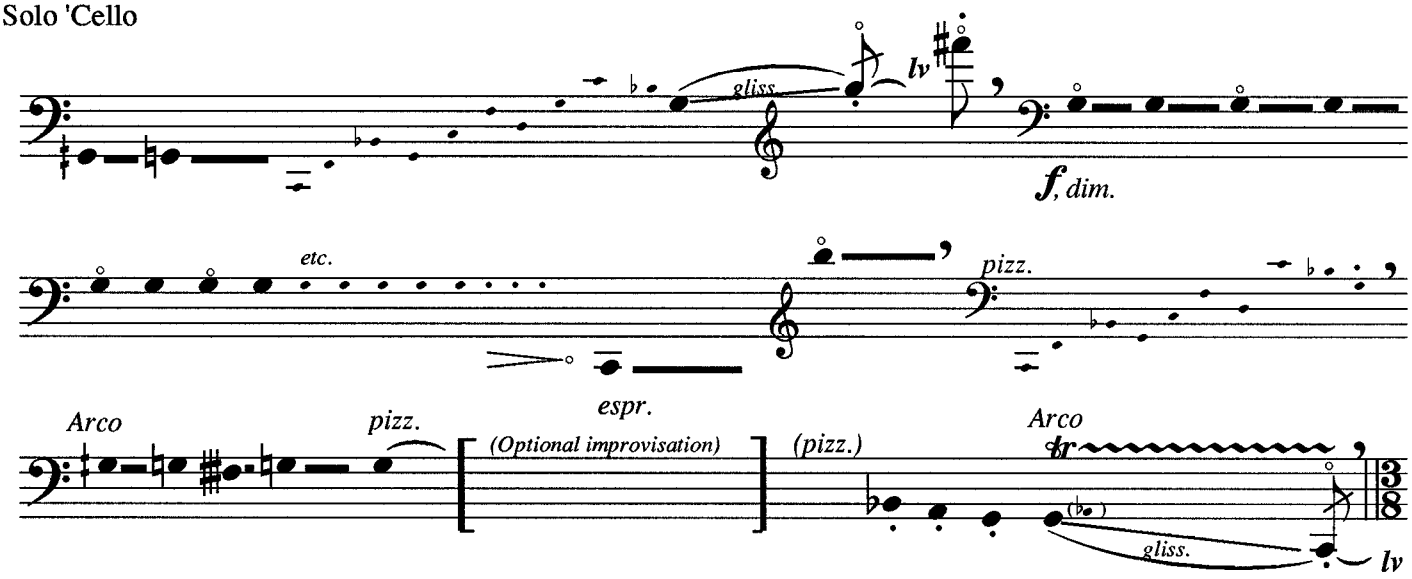
*Touch string lightly as indicated; hold hand in same position while performing slow descending glissando; irregular articulations at various harmonic nodes should produce "seagull" effect.

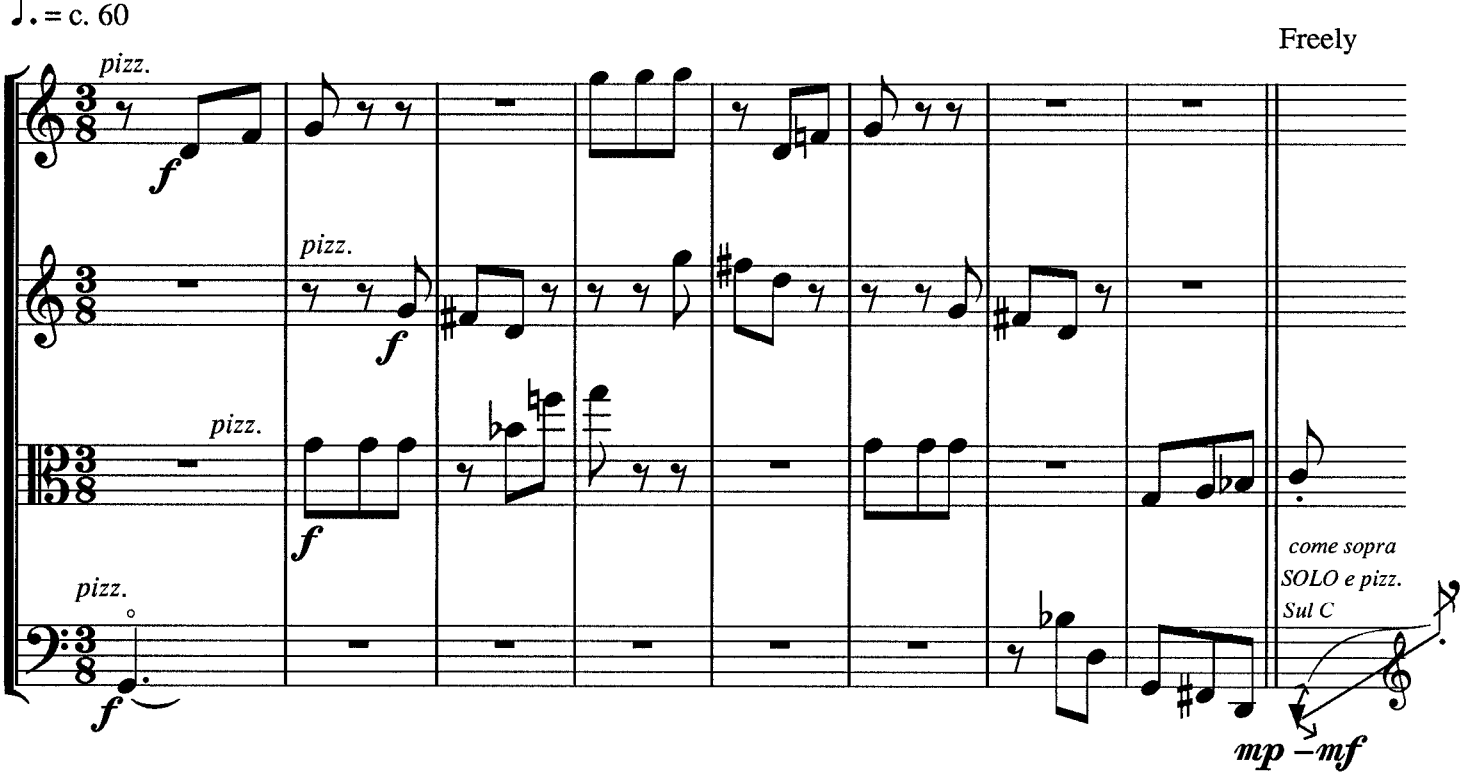
** Bi-tone glissando - stop string as indicated with l.h. and "pizzicato tremolo" with 2 fingers of r.h. on either side of stopping finger and slowly glissando while continuing the tremolo.

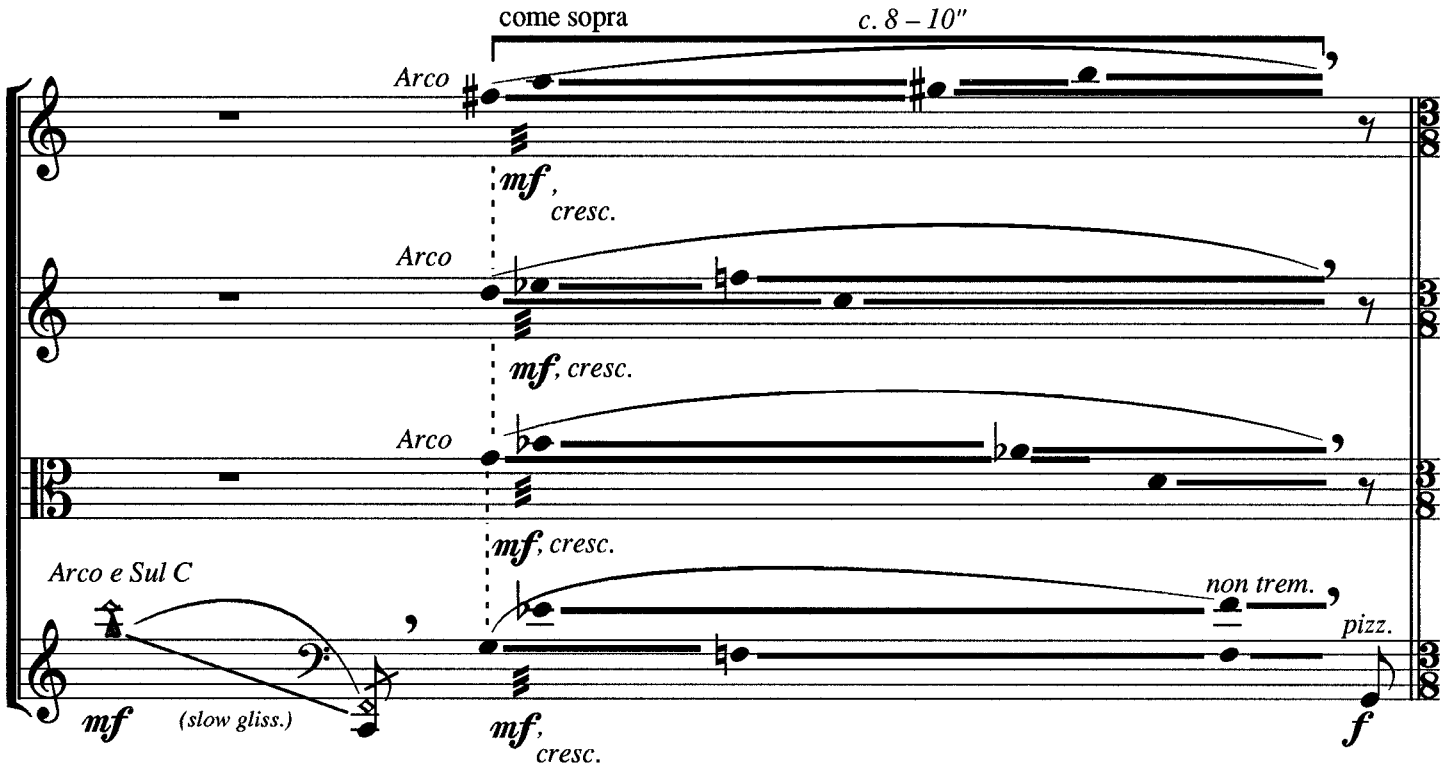


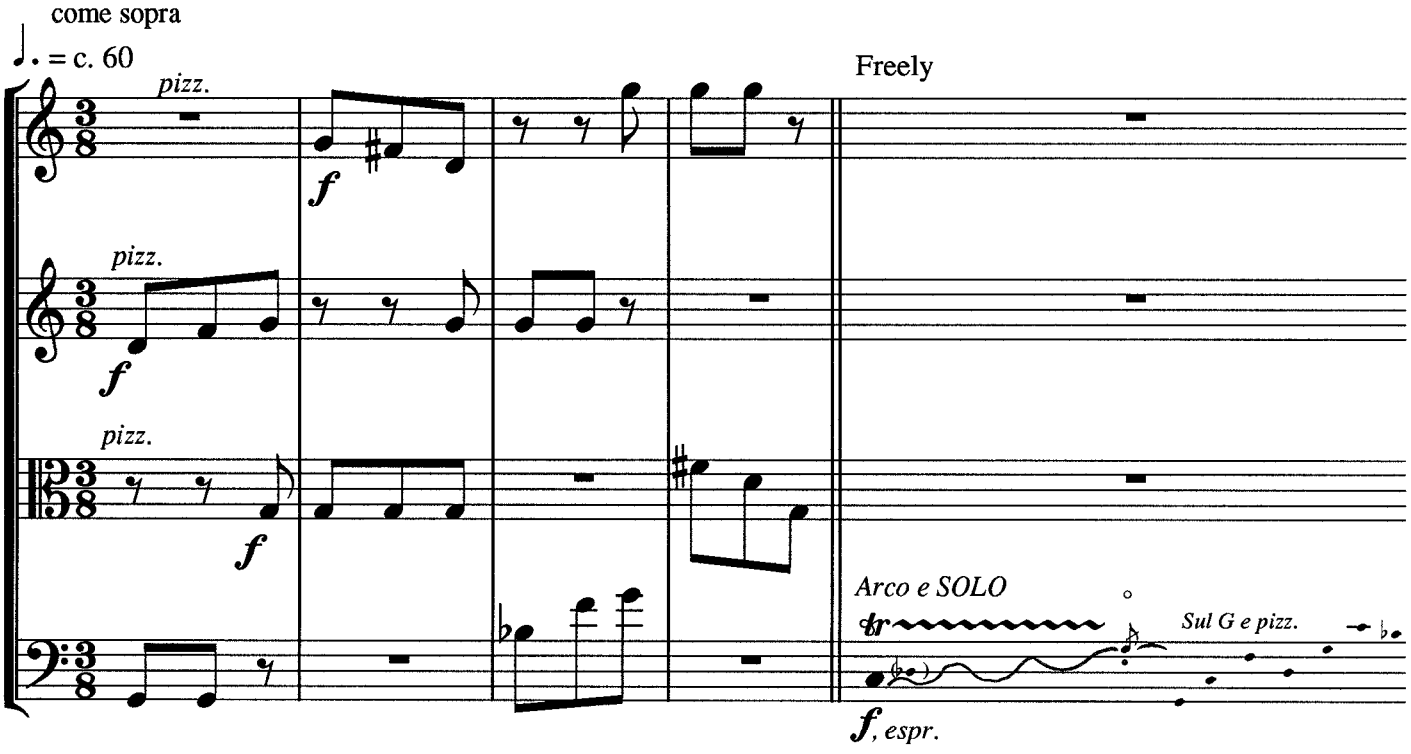
***Solo can be elaborated or extended improvisationally if performer wishes to do so; come back to G trill to go ahead into 3/8 measure.

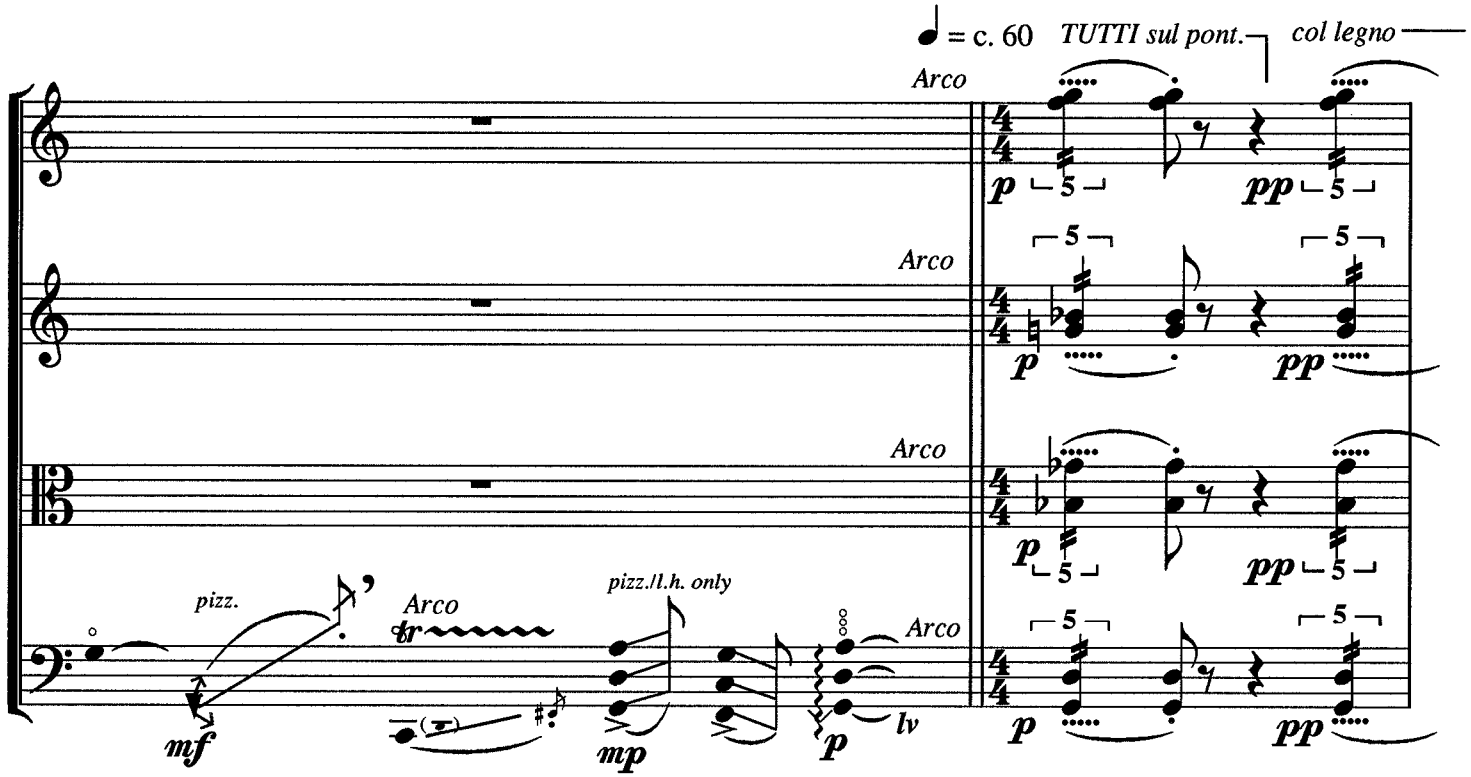
Solo 'Cello

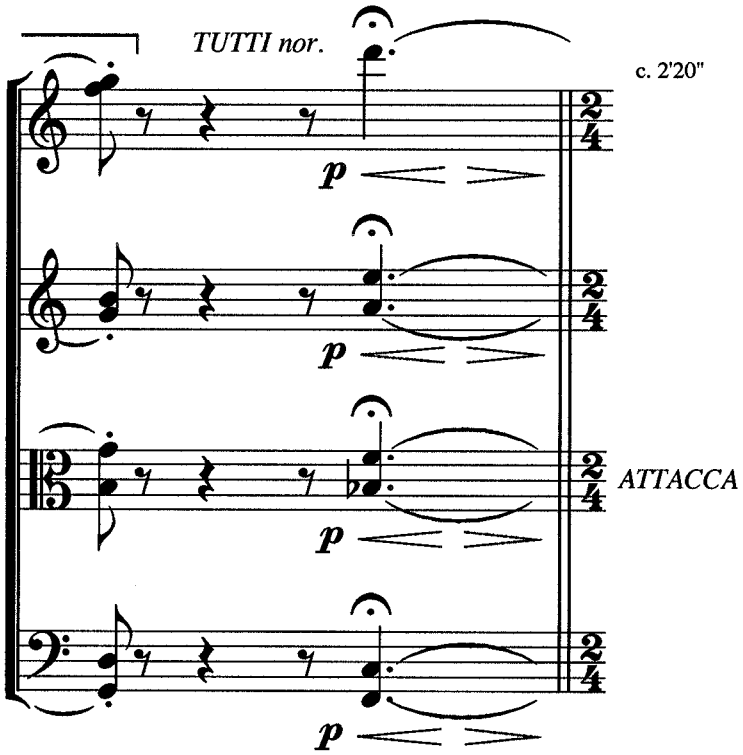

gliss.
lv
f, dim.
etc.
pizz.
Arco
pizz.
espr.
(Optional improvisation)
(pizz.)
Arco
tr
gliss.
lv


♩. = c. 60
Freely
pizz.
f
pizz.
f
pizz.
f
pizz.
f
come sopra
SOLO e pizz.
Sul C
mp – mf


come sopra
c. 8 – 10"
Arco
mf, cresc.
Arco
mf, cresc.
Arco
mf, cresc.
Arco e Sul C
mf
(slow gliss.)
mf, cresc.
non trem.
pizz.
f

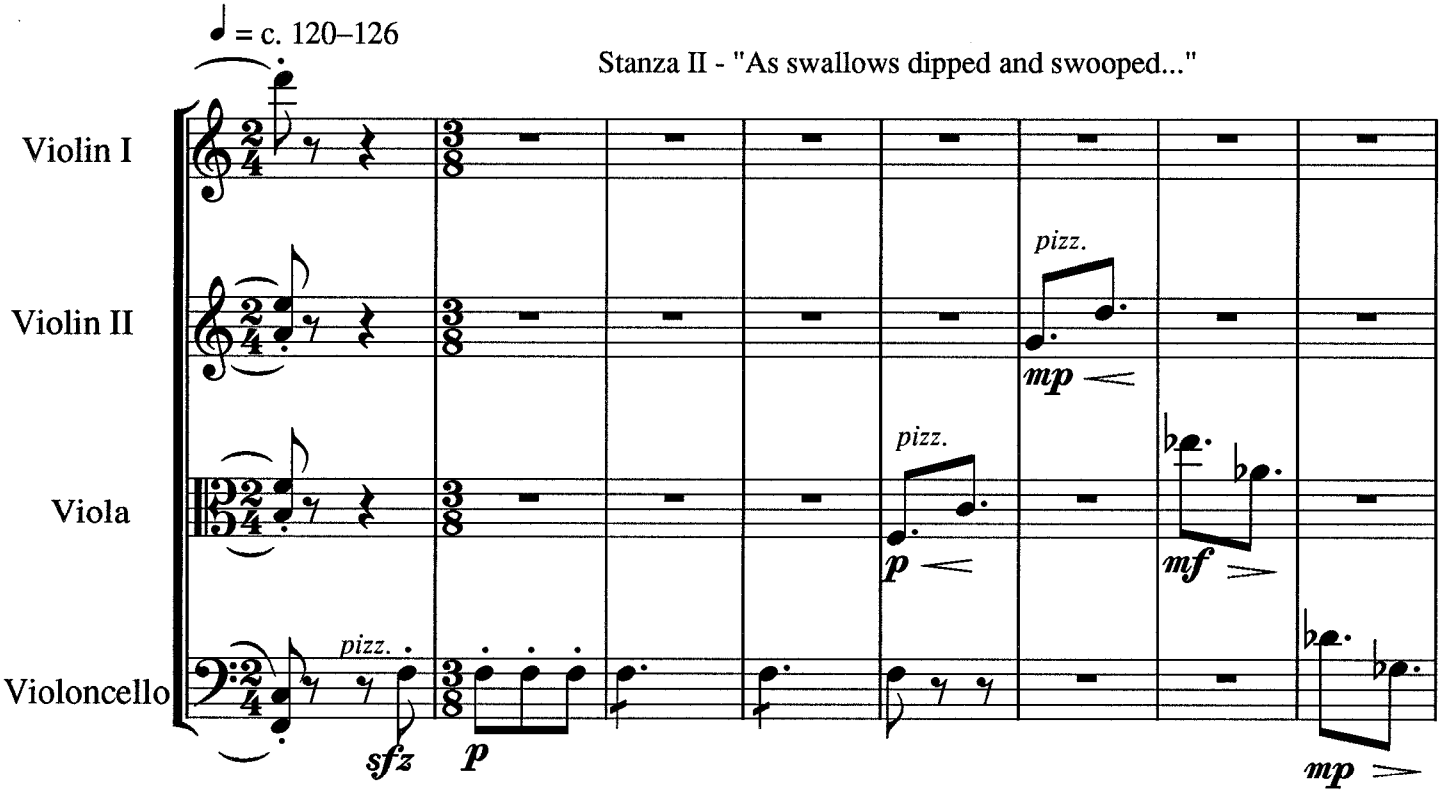

come sopra
♩. = c. 60
pizz.
f
pizz.
f
pizz.
f
Freely
Arco e SOLO
Sul G e pizz.
f, espr.

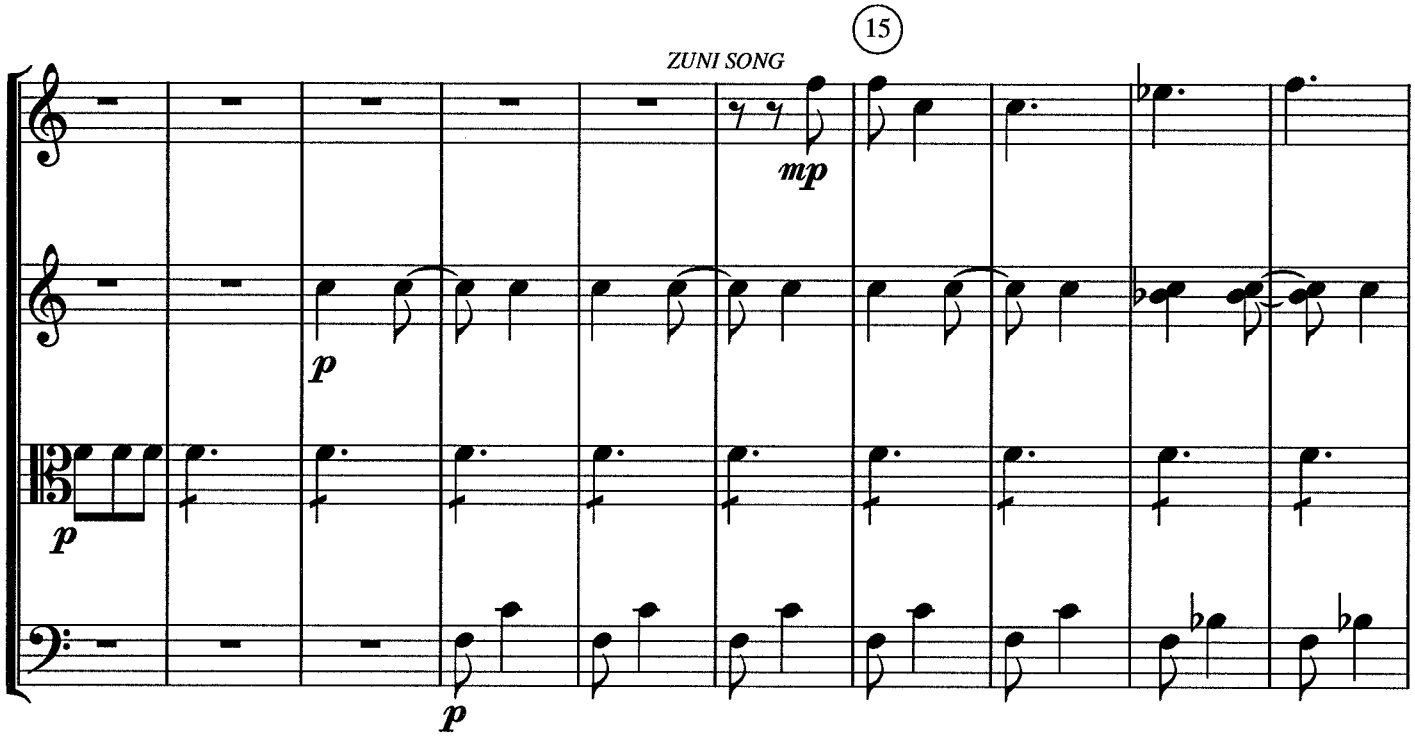

♩ = c. 60
TUTTI sul pont.
col legno
Arco
Arco
Arco
Arco
pizz.
Arco
pizz./l.h. only
mf
mp
p
lv
p
pp
5

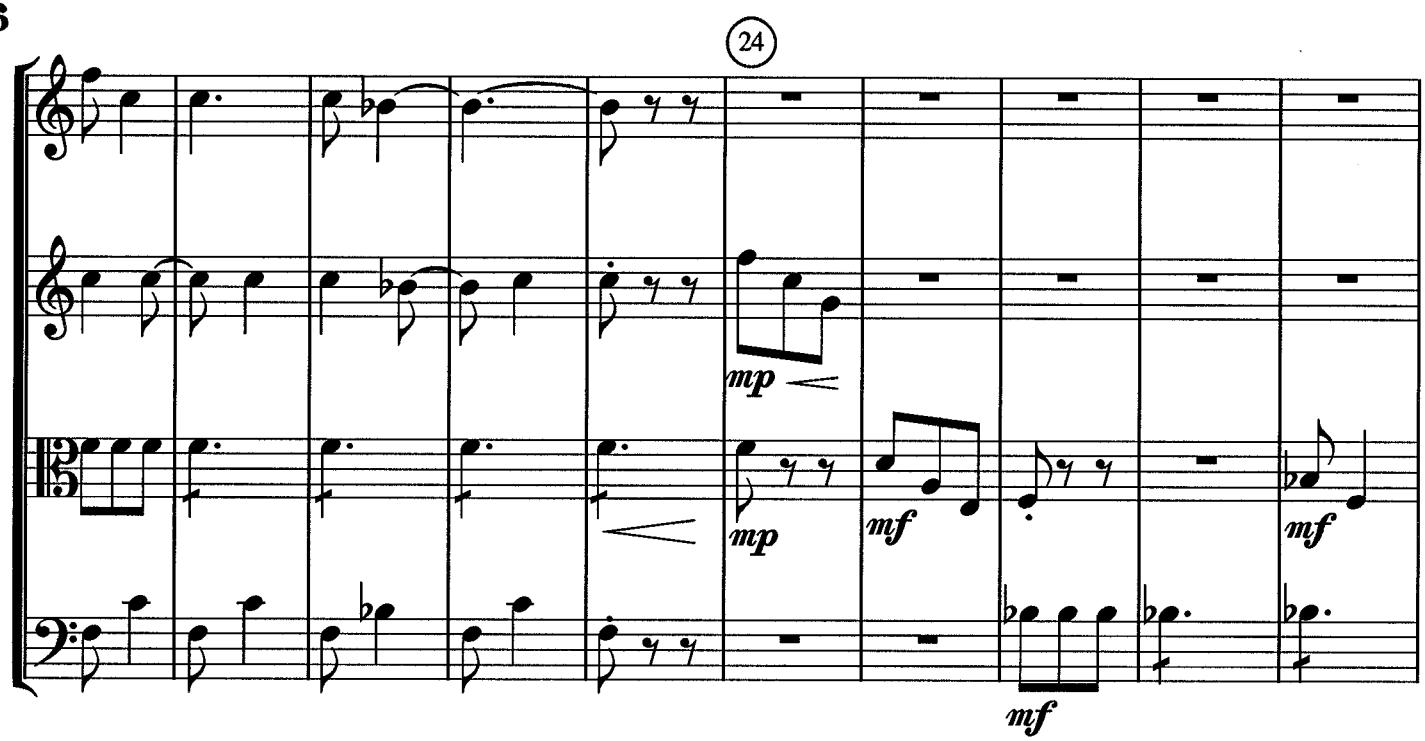

TUTTI nor.
c. 2'20"
p
ATTACCA

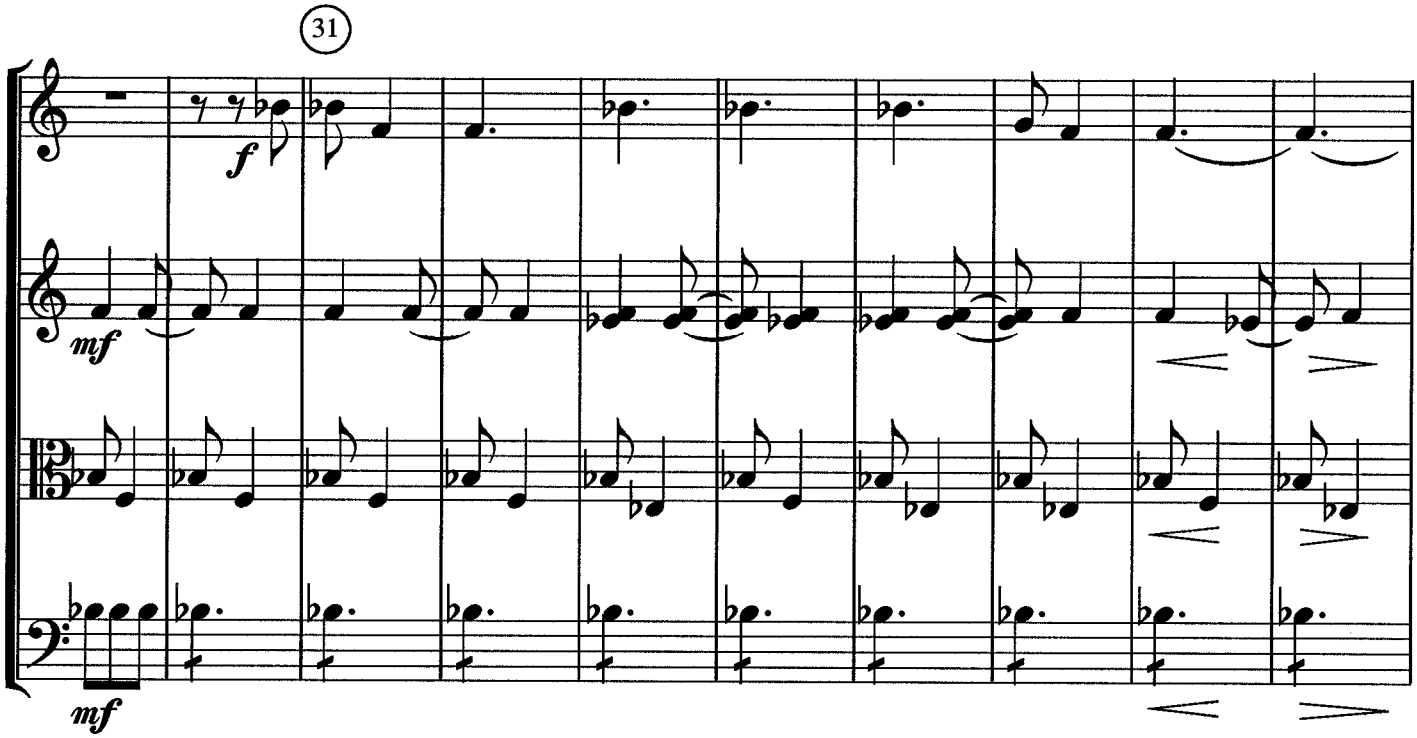
Stanza II - "As swallows dipped and swooped..."

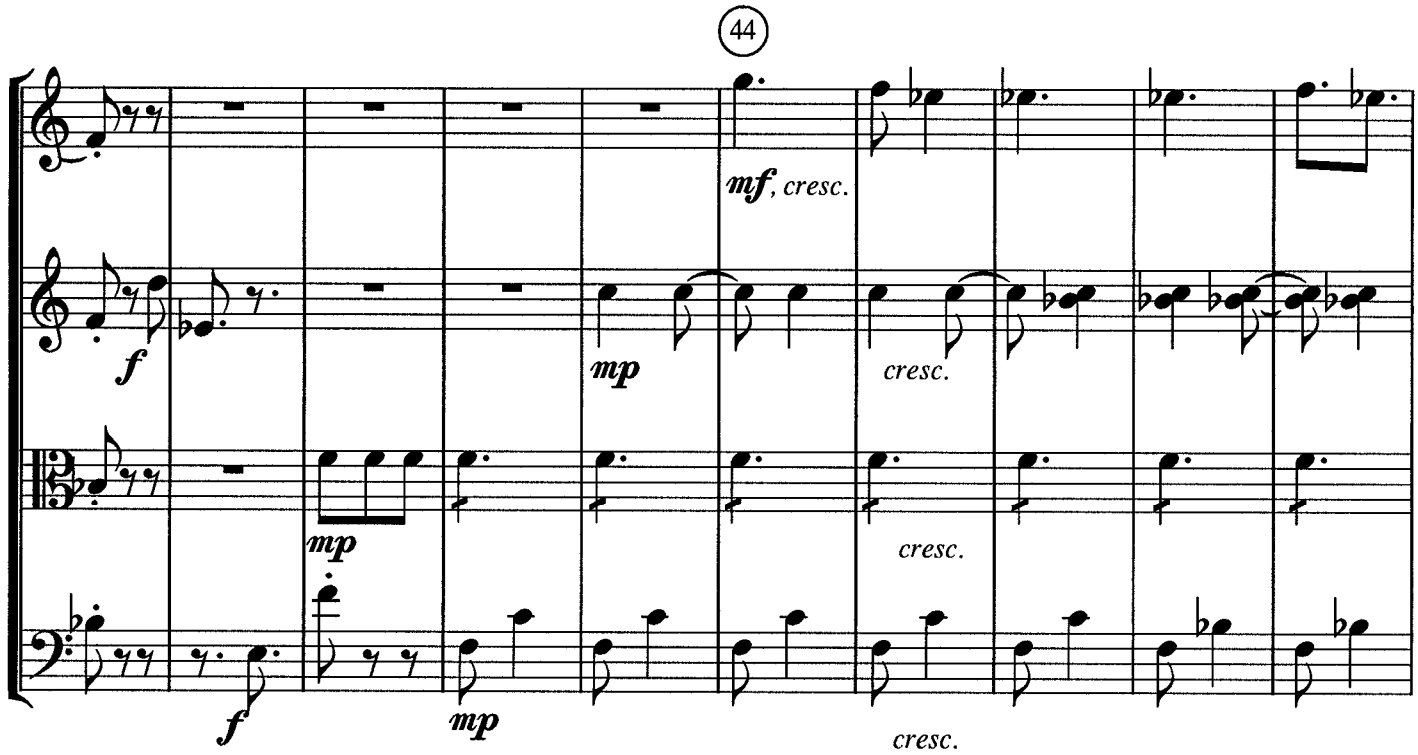
♩ = c. 120–126

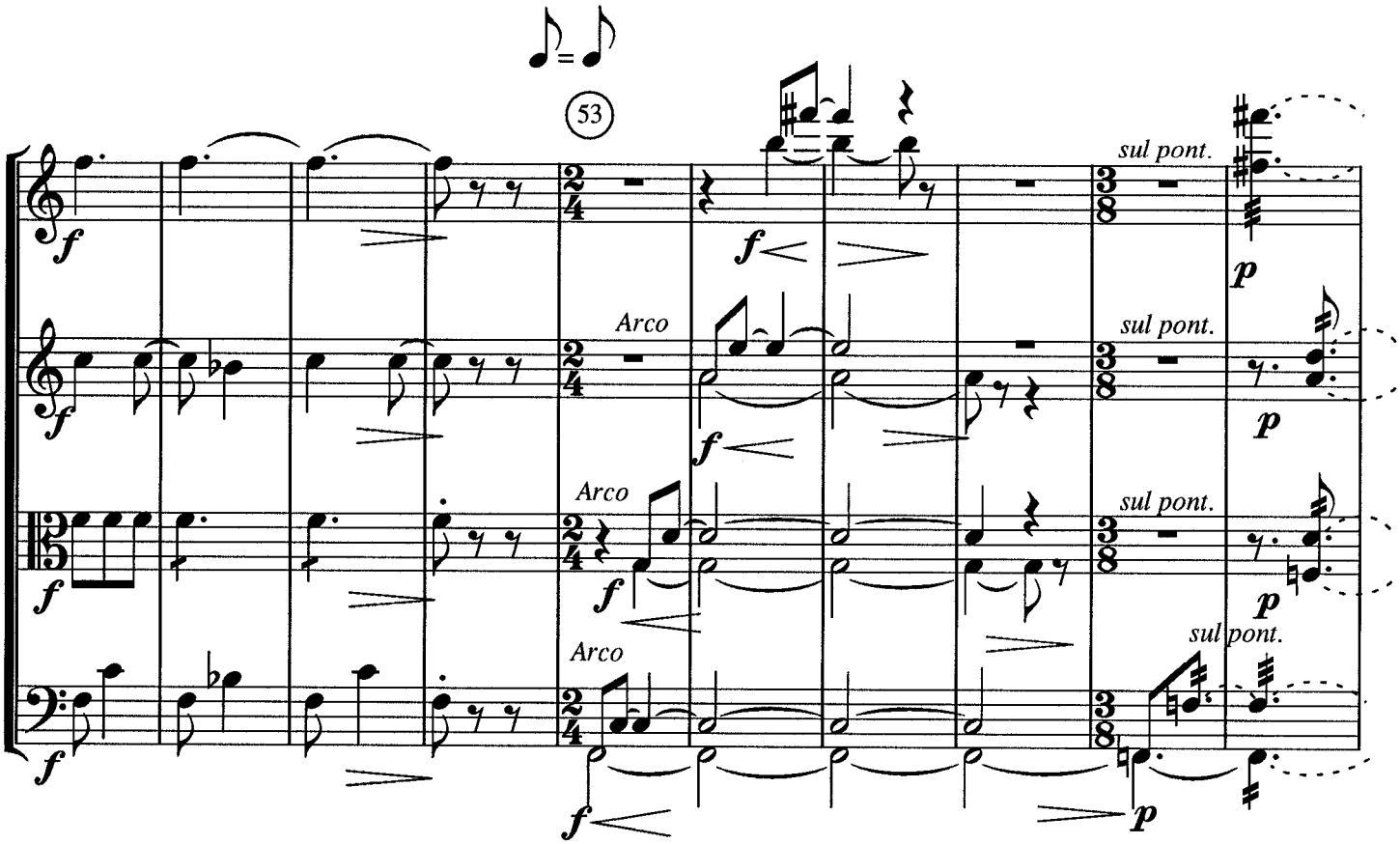


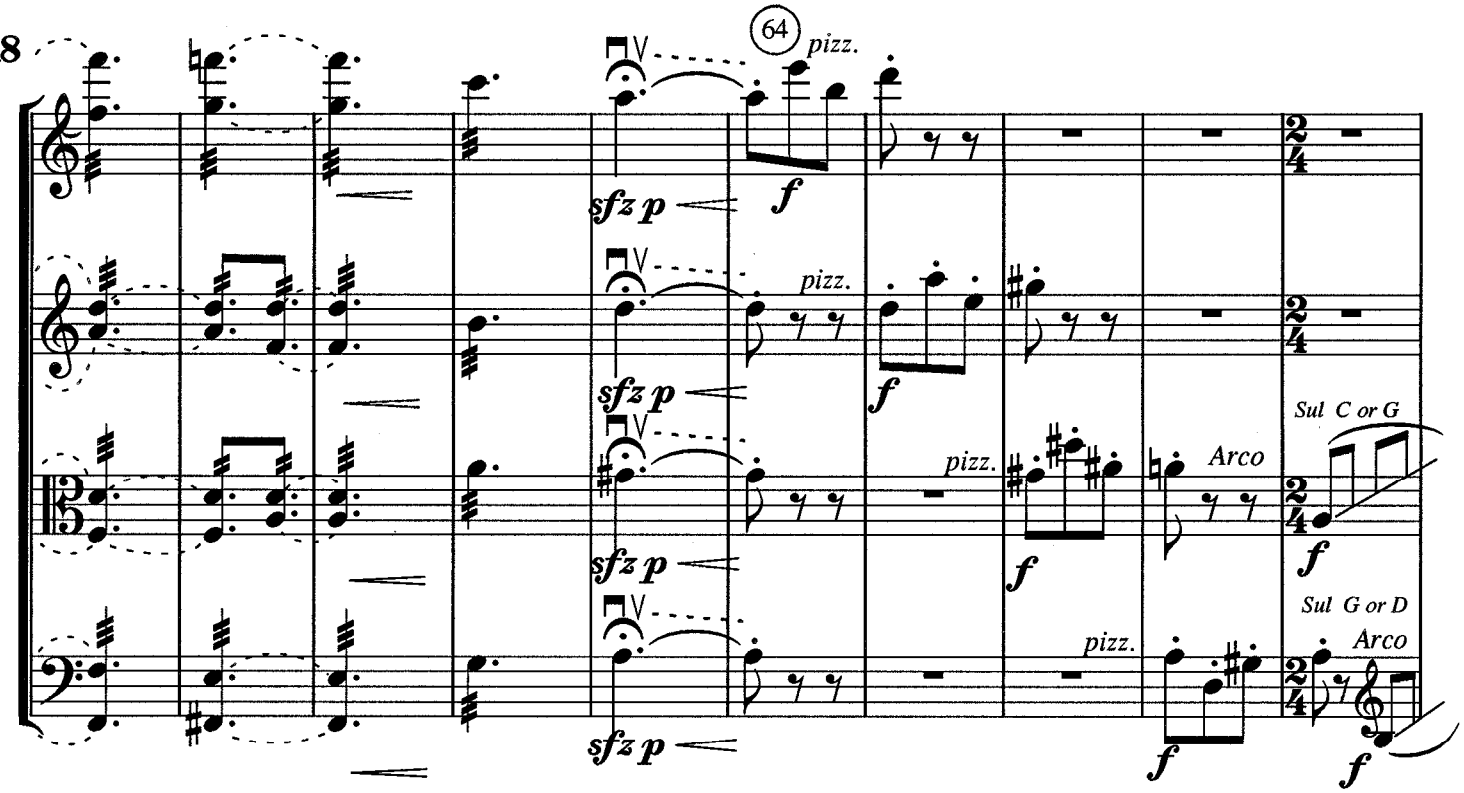


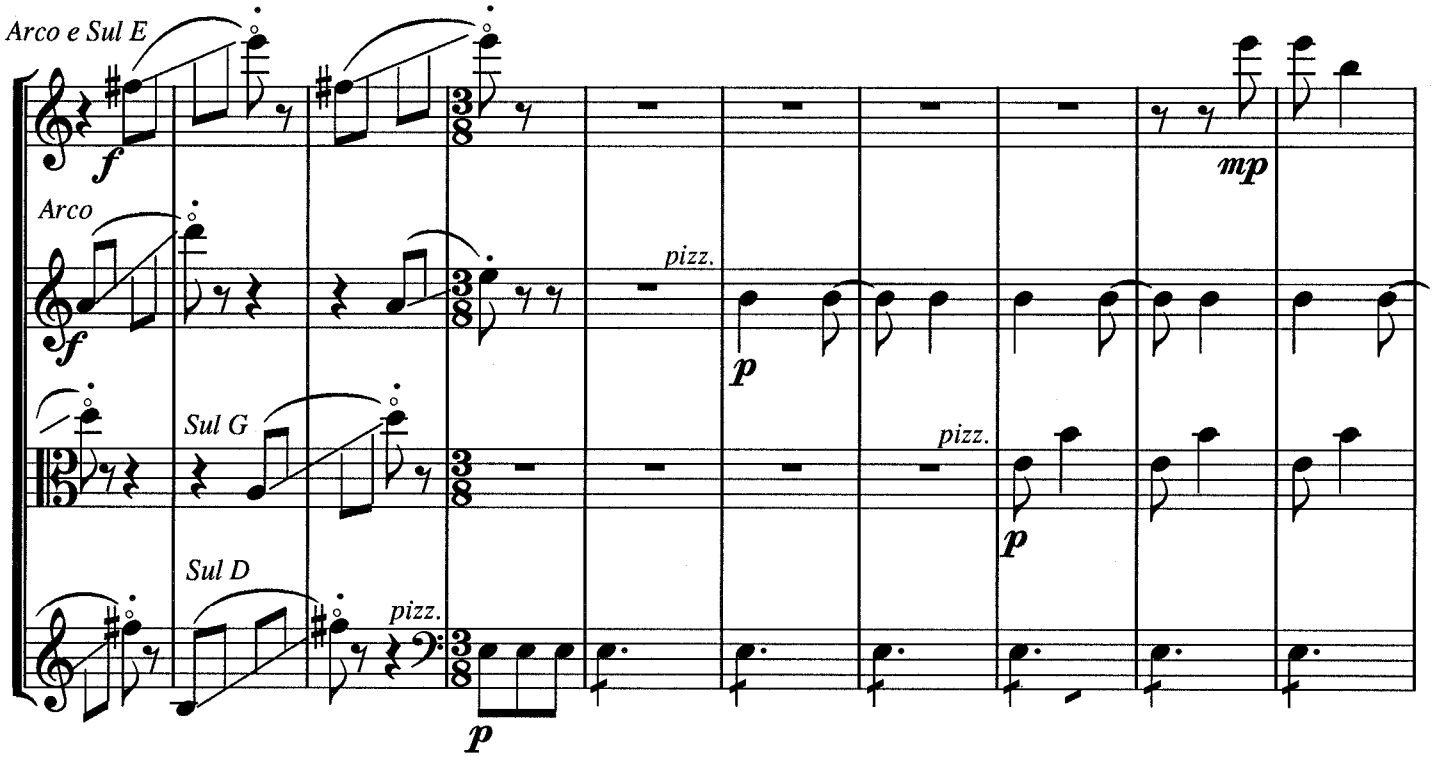

24
mp
mp
mf
mf
mf

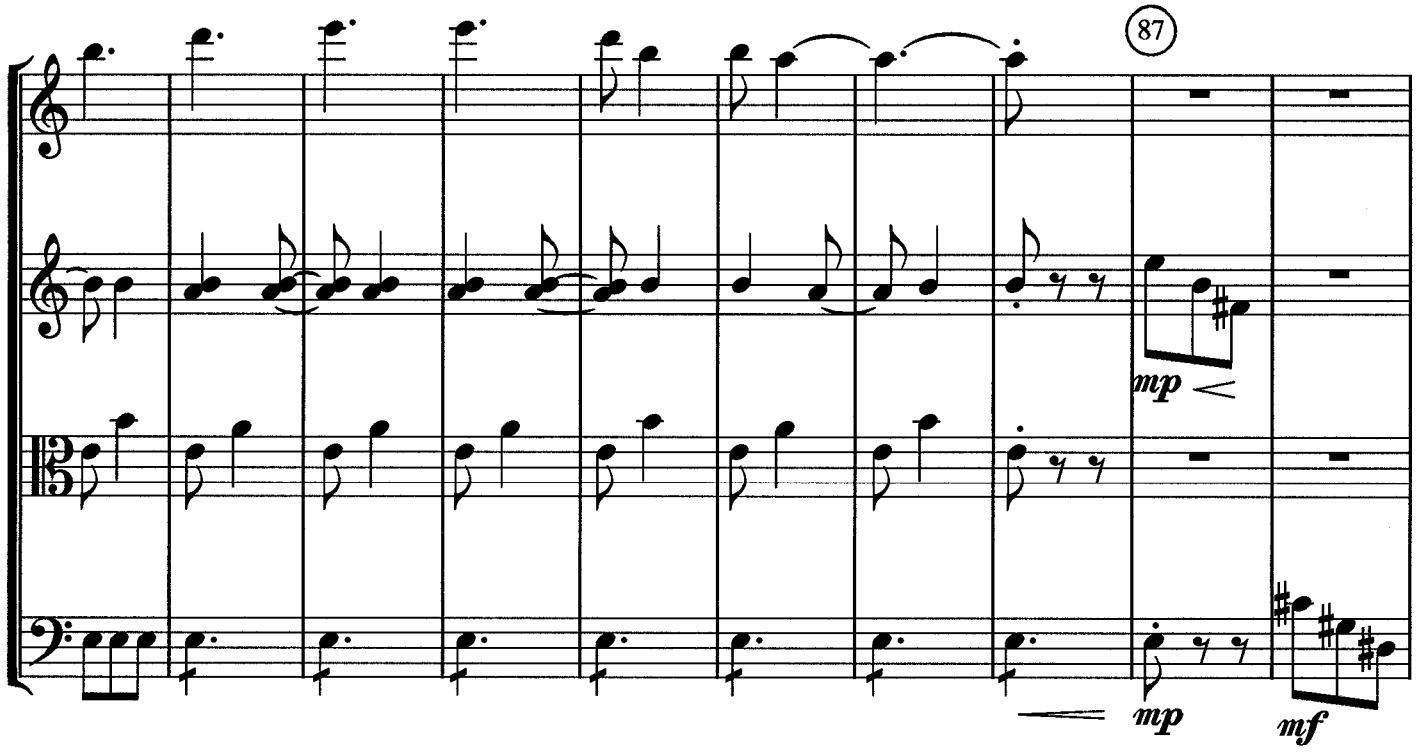

31
f
mf
mf

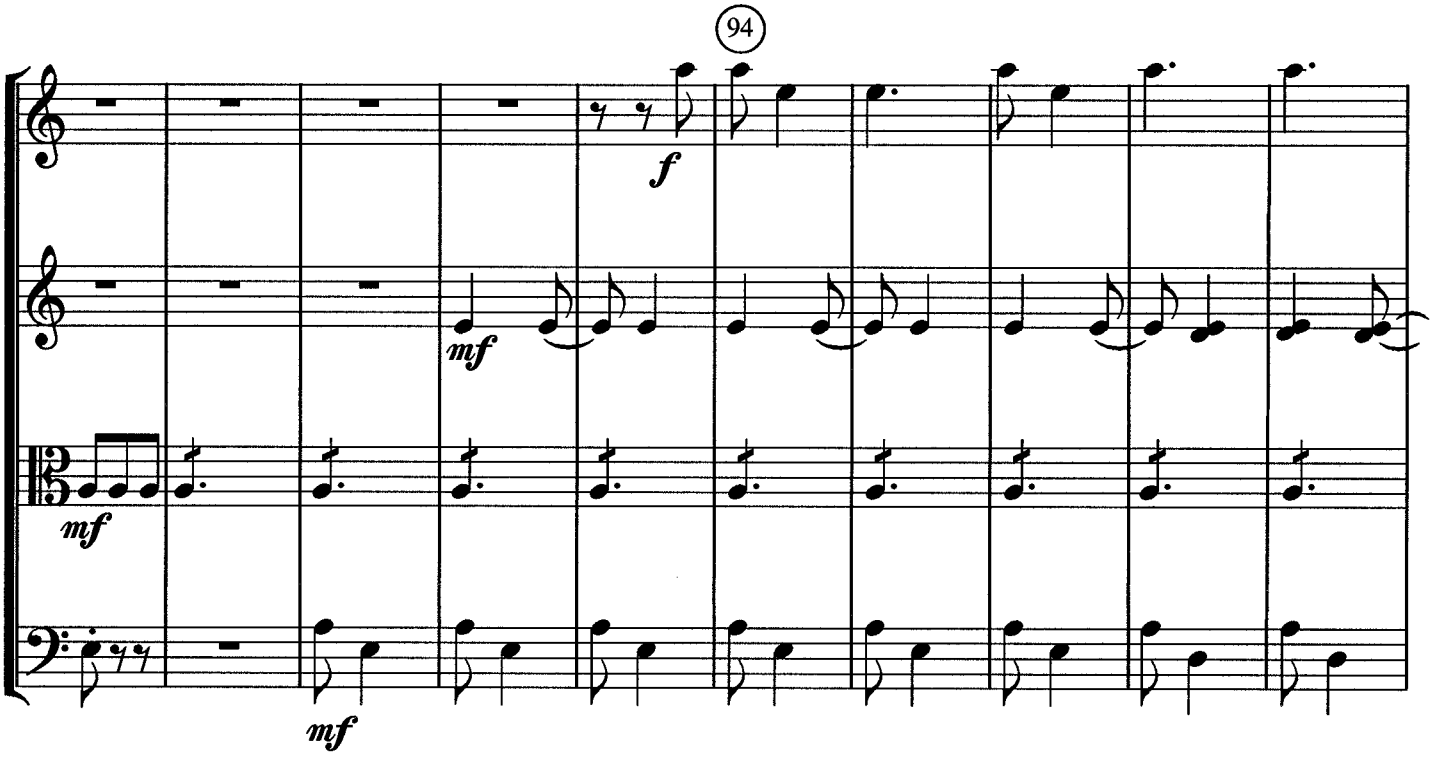

44
mf, cresc.
f
mp
cresc.
mp
cresc.
f
mp
cresc.

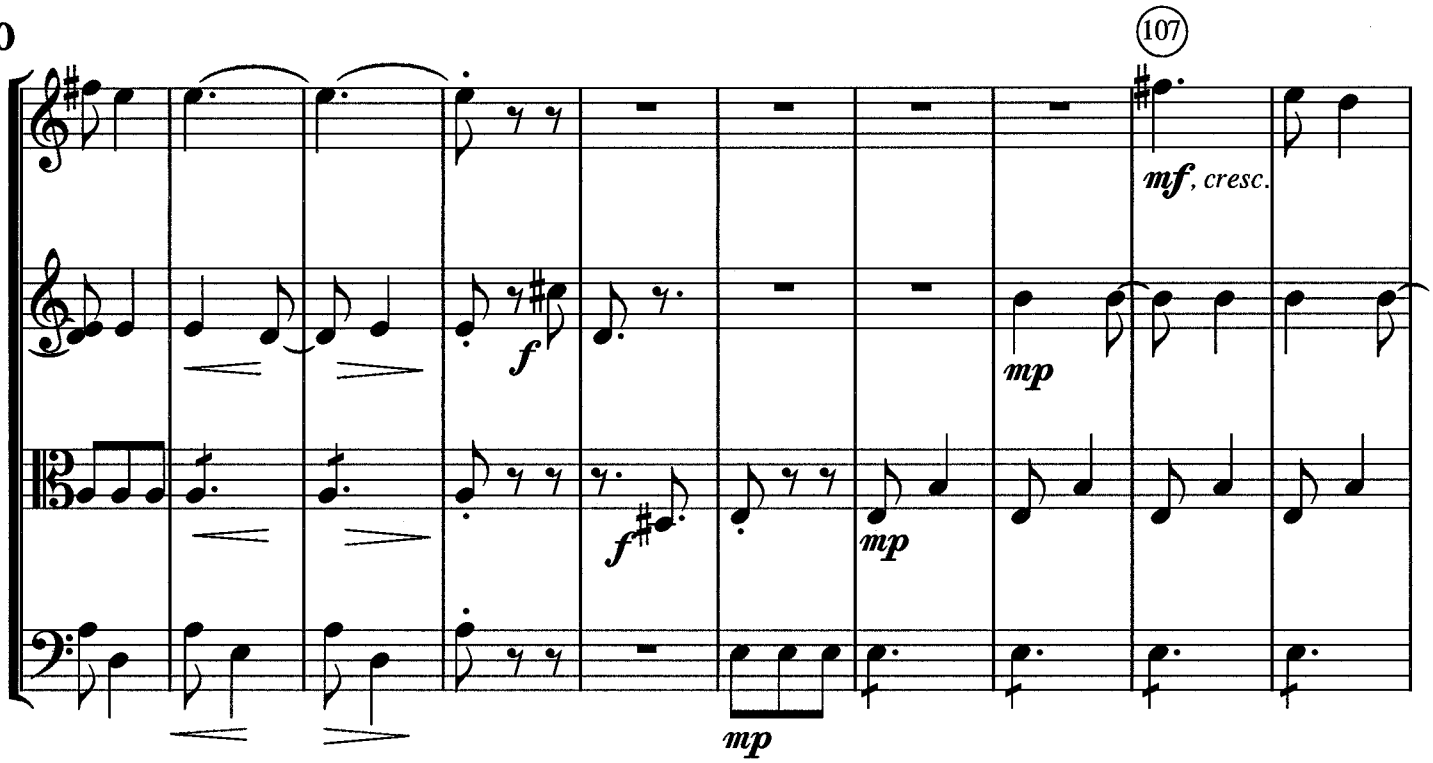

53
sul pont.
Arco
sul pont.
Arco
sul pont.
Arco
sul pont.

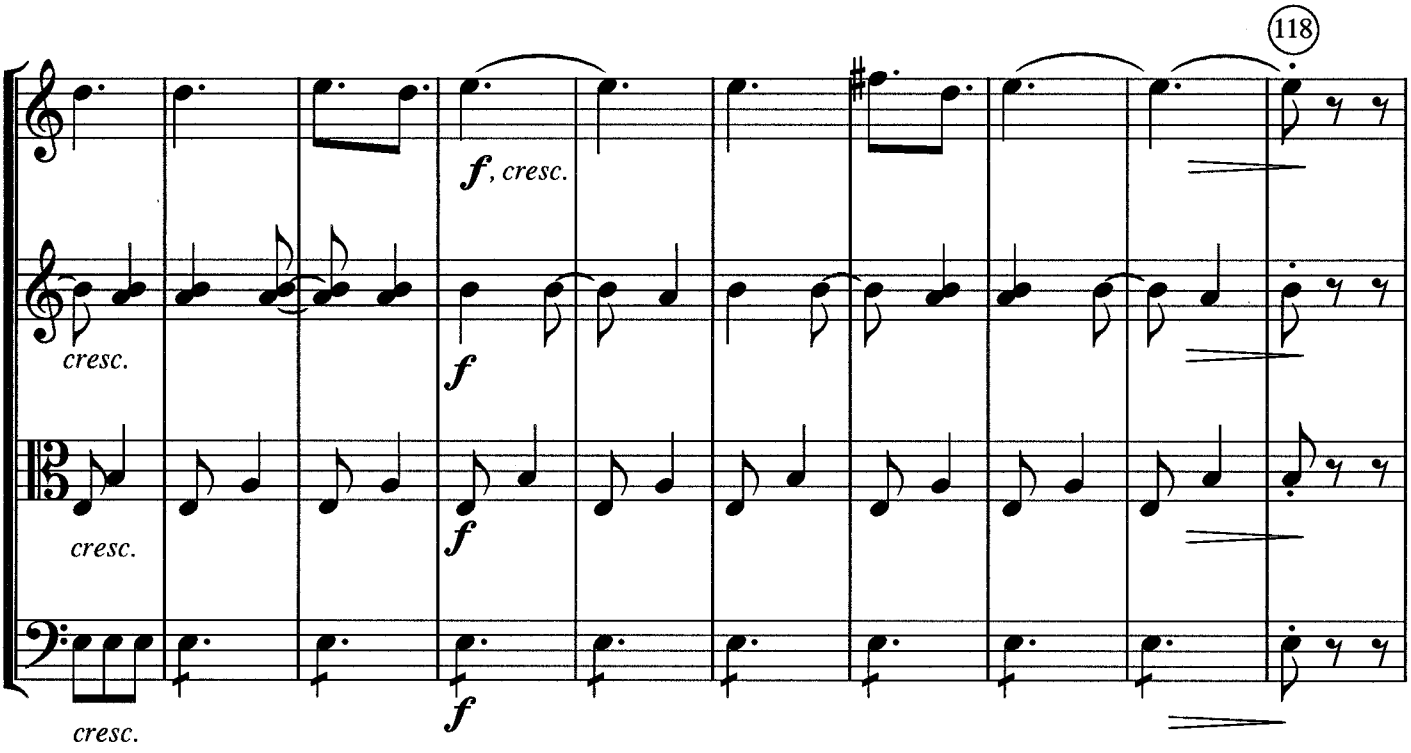

64
pizz.
sfz p
f
pizz.
sfz p
f
pizz.
sfz p
f
Arco
Sul C or G
f
pizz.
f
Sul G or D
Arco
f


Arco e Sul E
f
mp
Arco
f
pizz.
p
Sul G
pizz.
p
Sul D
pizz.
p

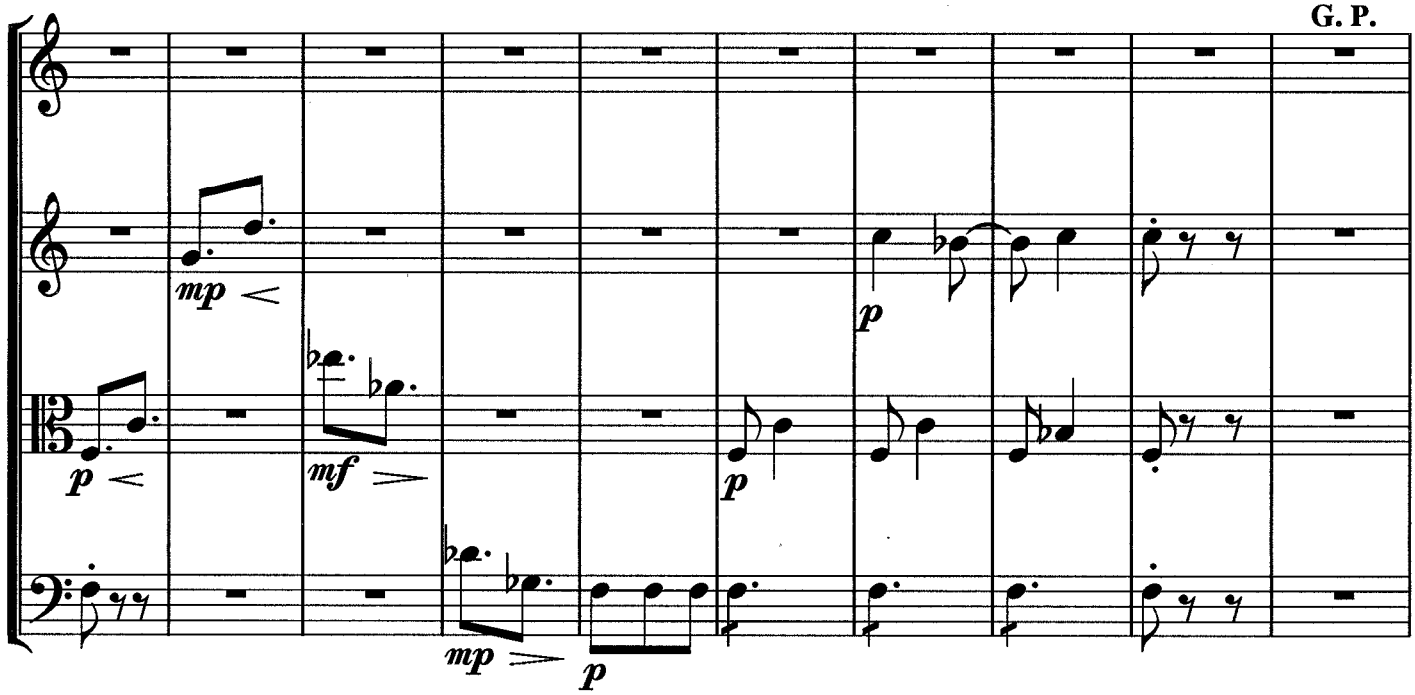

87
mp
mp
mf

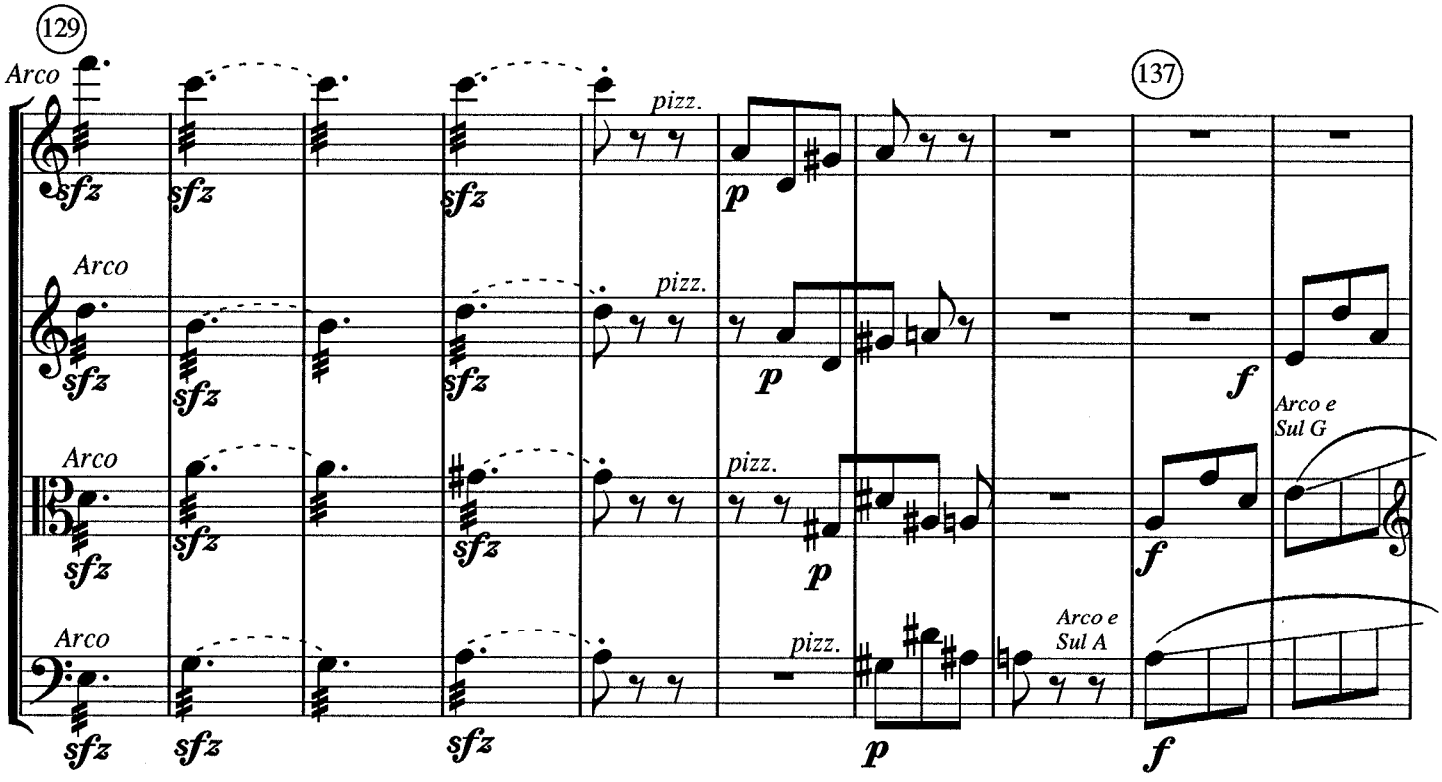

94
f
mf
mf
mf


107
mf, cresc.
f
mp
f
mp
mp

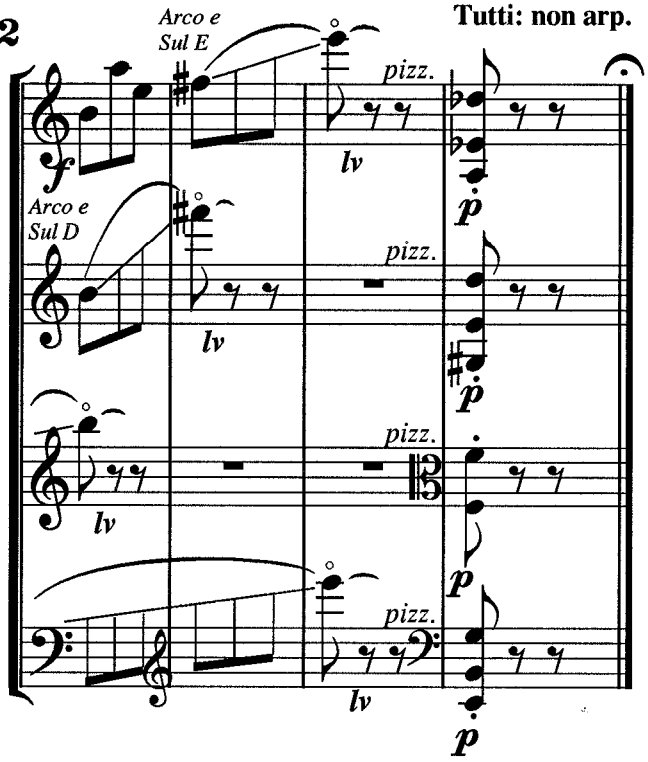

118
f, cresc.
cresc.
f
cresc.
f
cresc.
f

G. P.



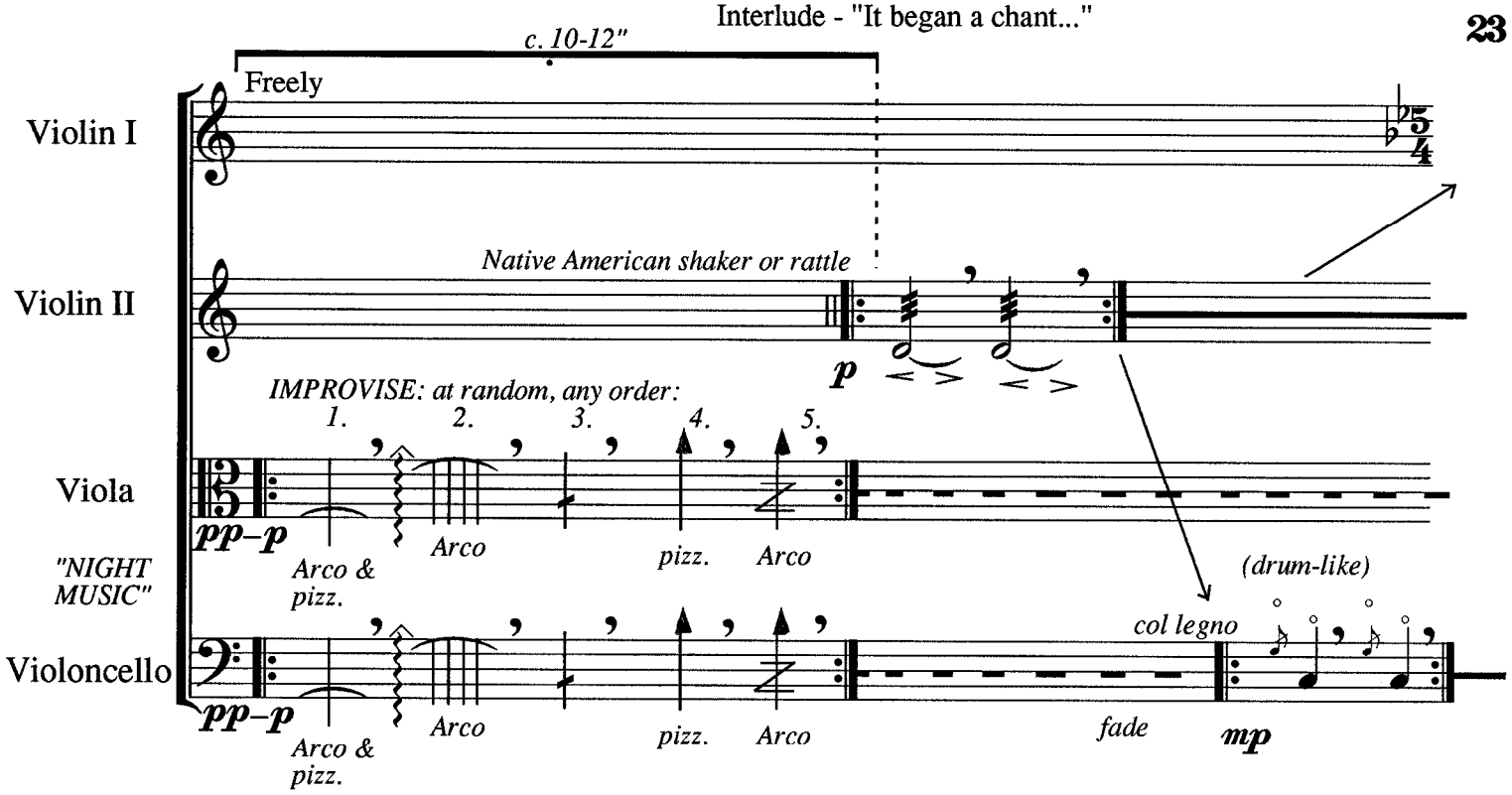


22

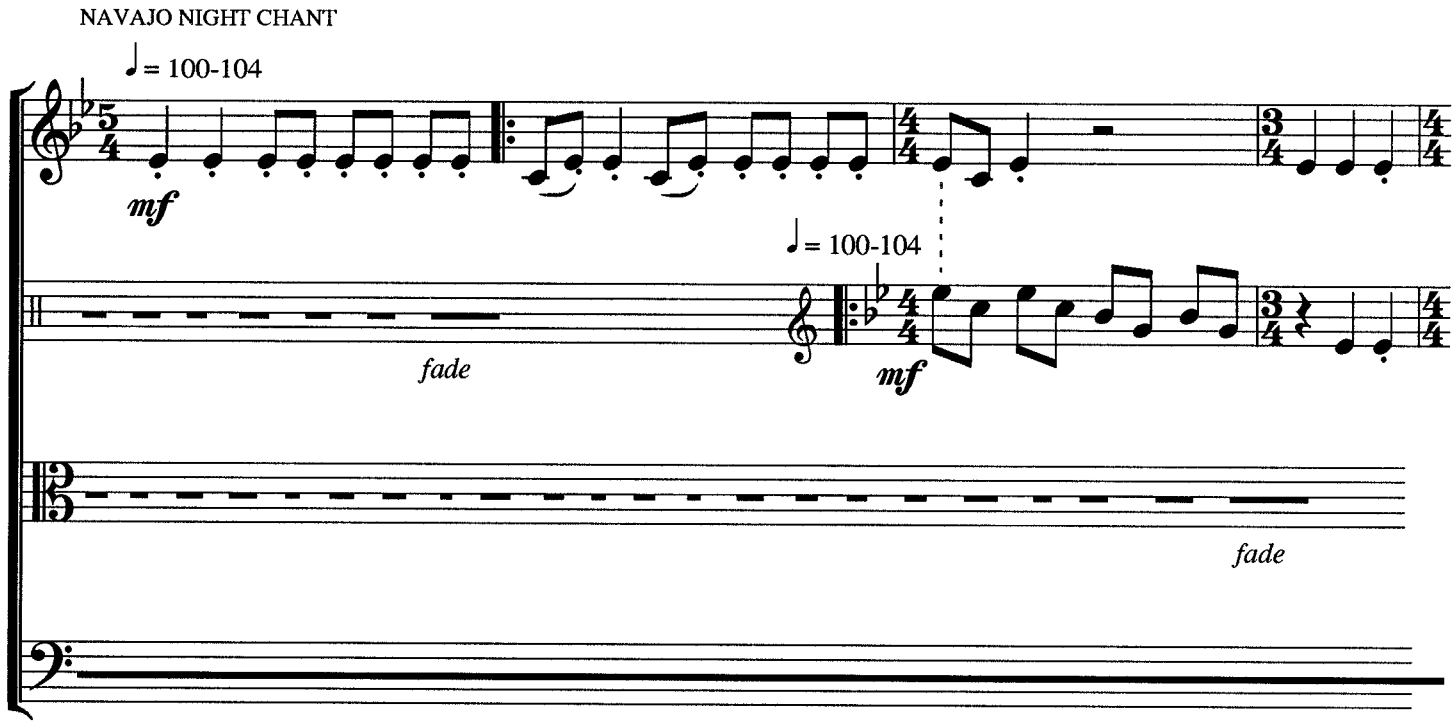


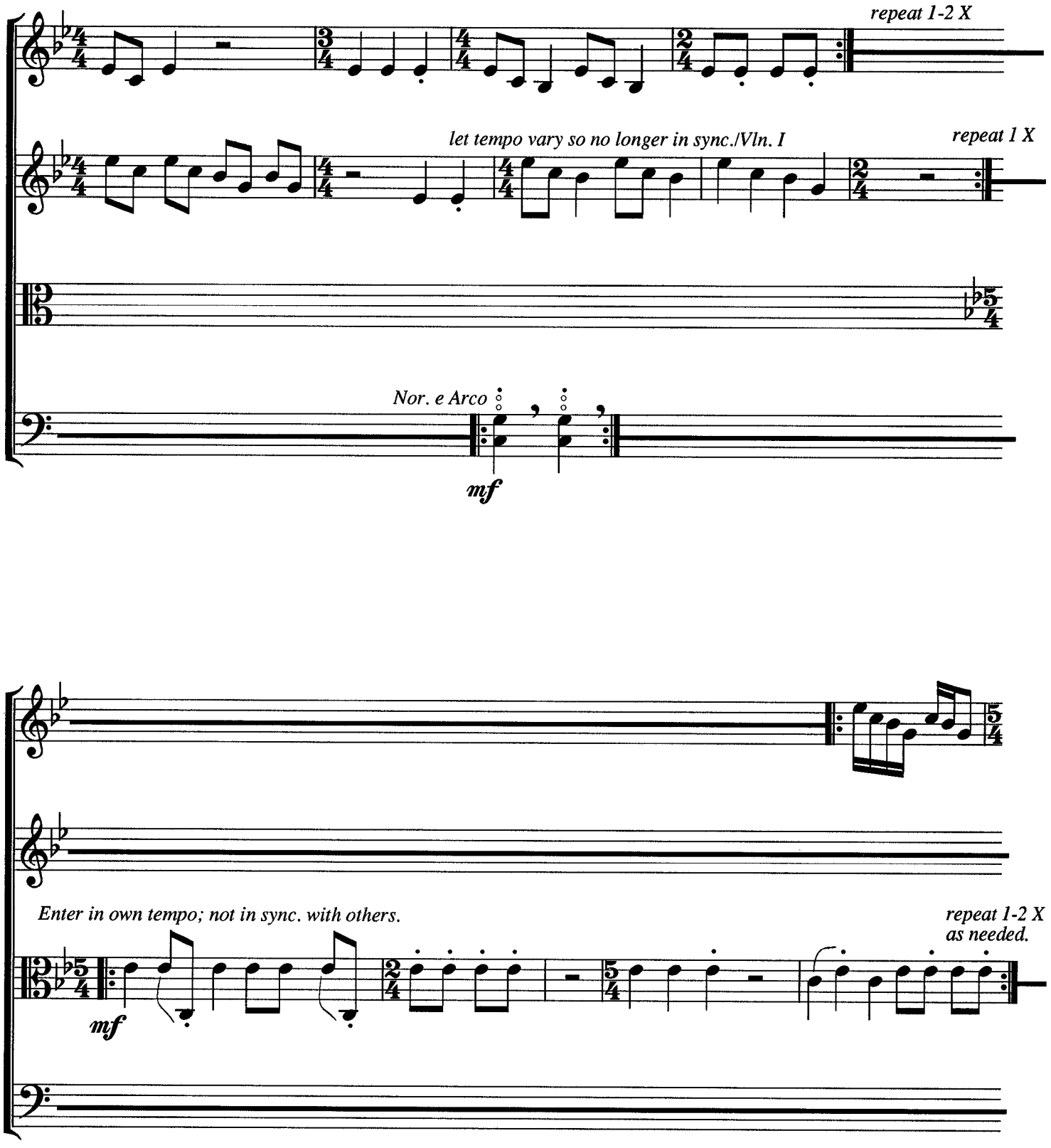
c. 1' 30"

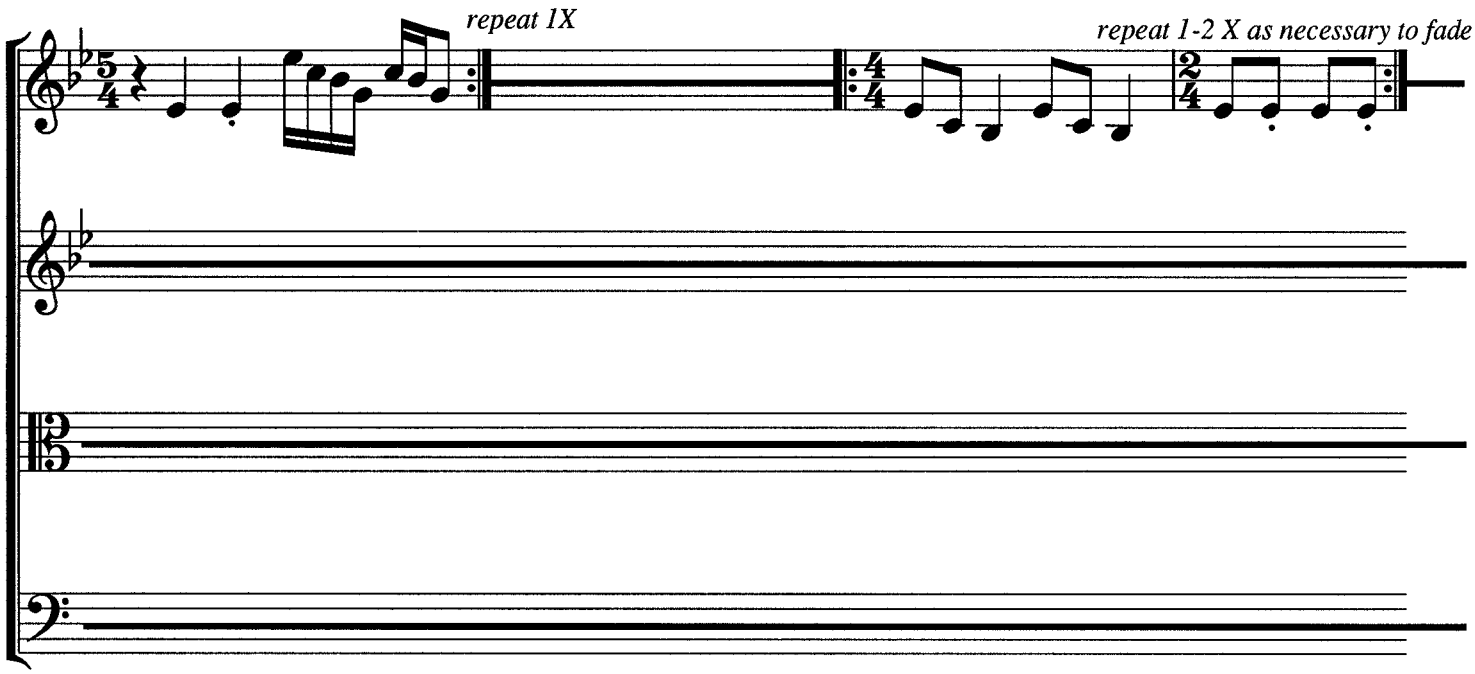
12/31/89

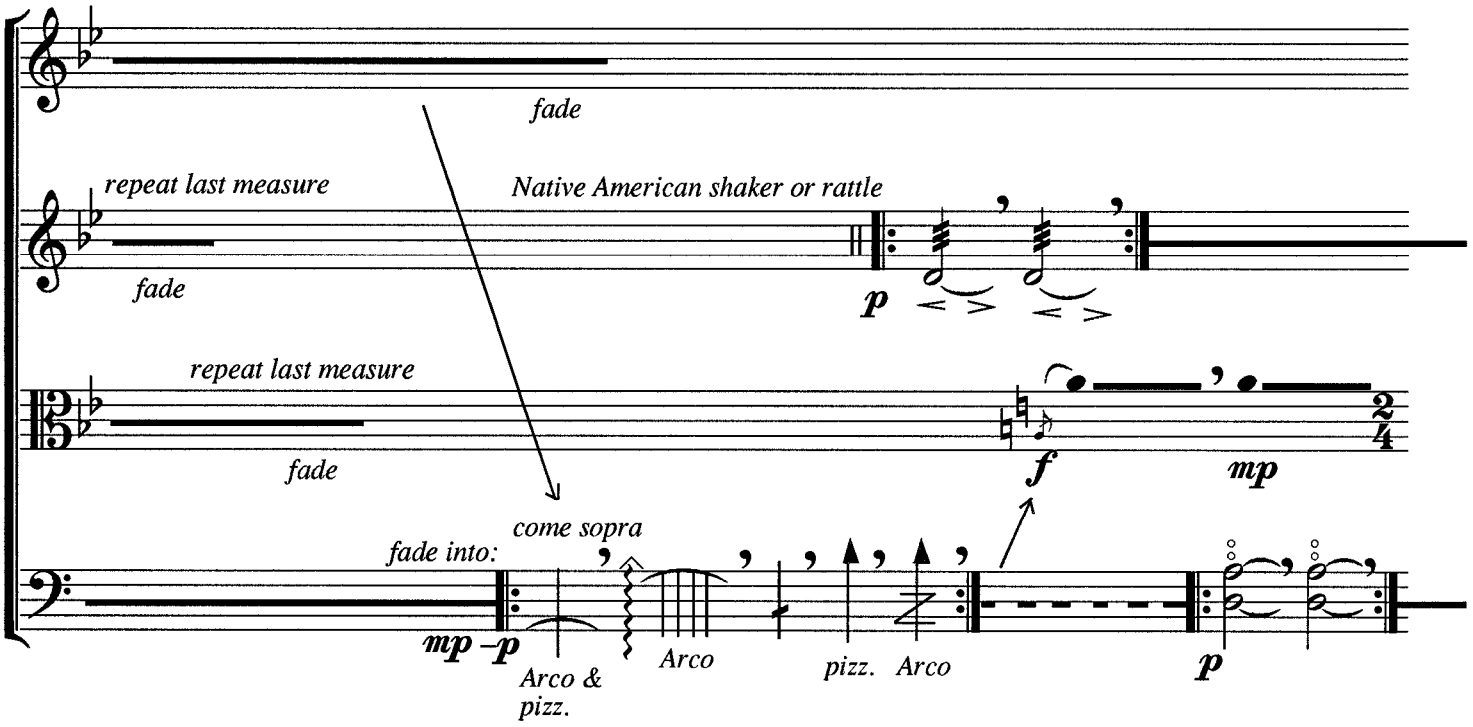


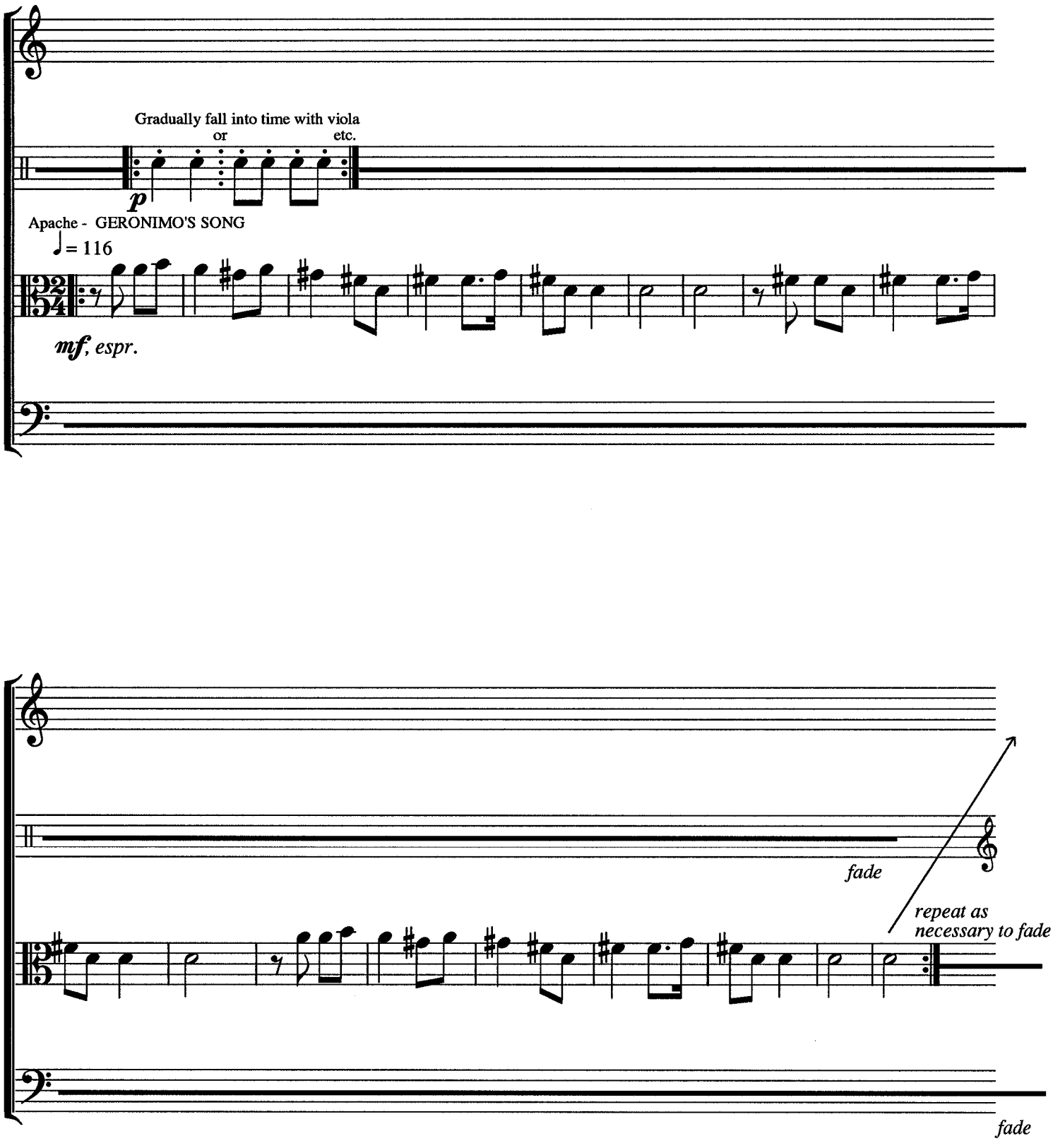
1. A note between bridge and tailpiece. 2. Arp. on strings behind bridge. 3. Tap top of instrument with finger. 4. Highest note (indefinite) 5. fast, irratic tremolo

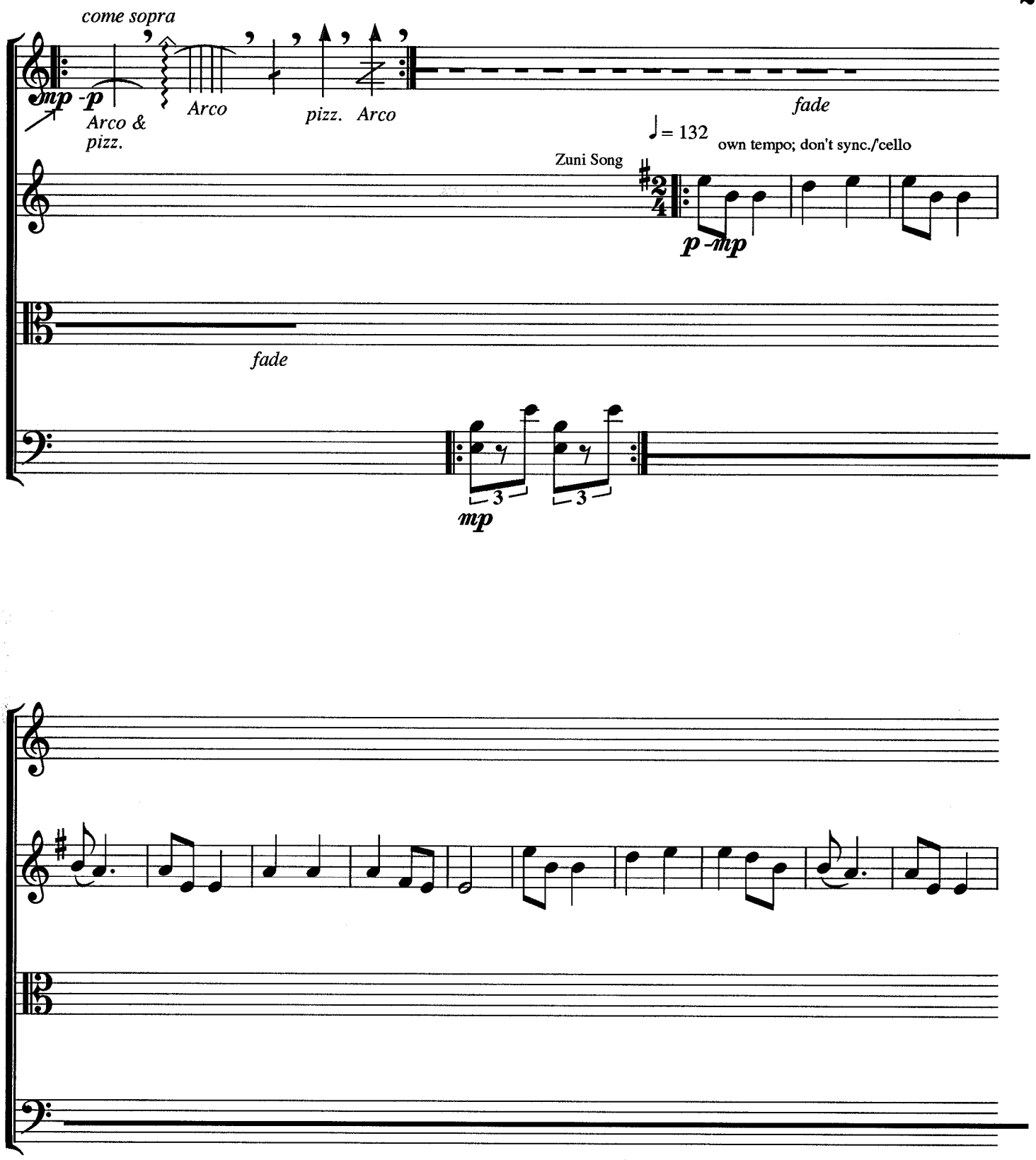


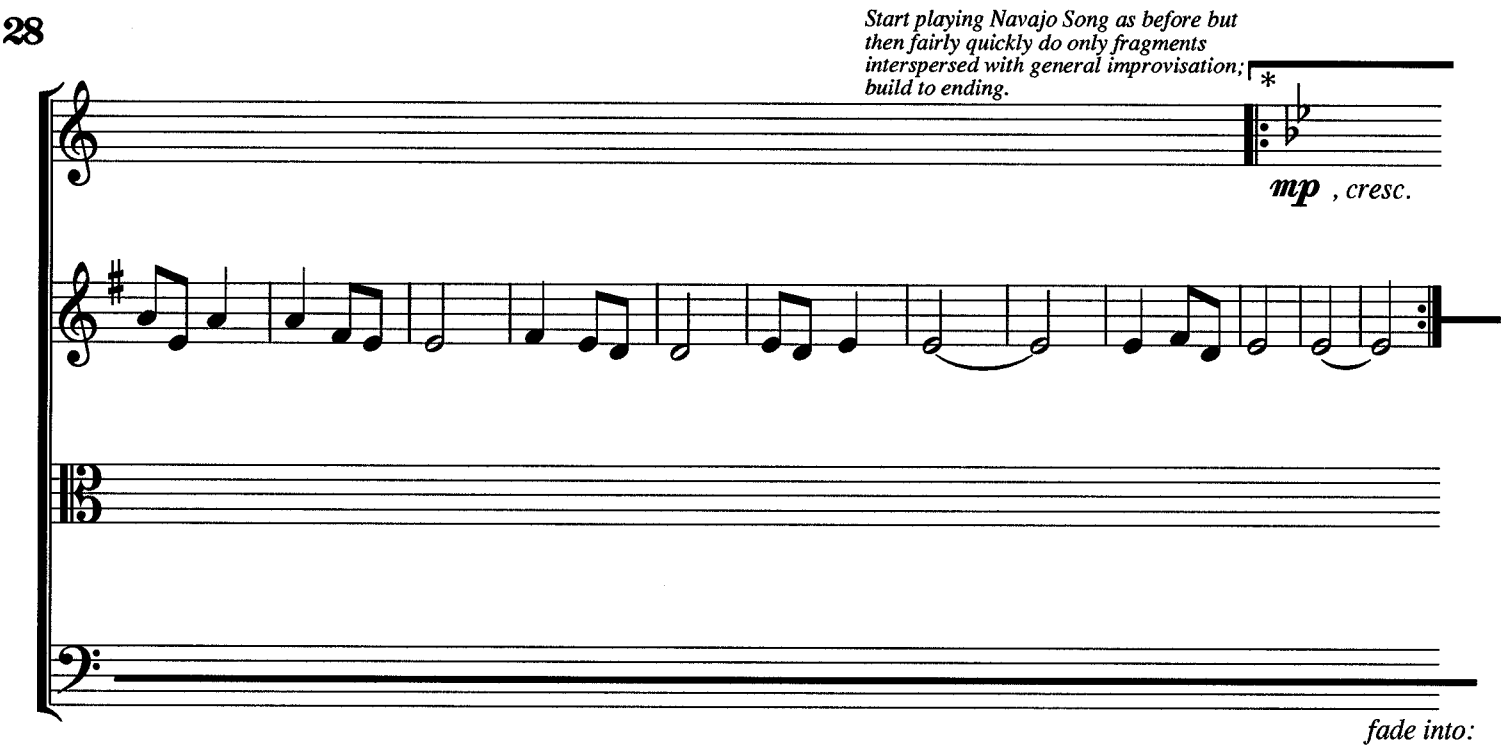

repeat 1-2 X
let tempo vary so no longer in sync./Vln. I
repeat 1 X
Nor. e Arco
mf
Enter in own tempo; not in sync. with others.
repeat 1-2 X
as needed.
mf

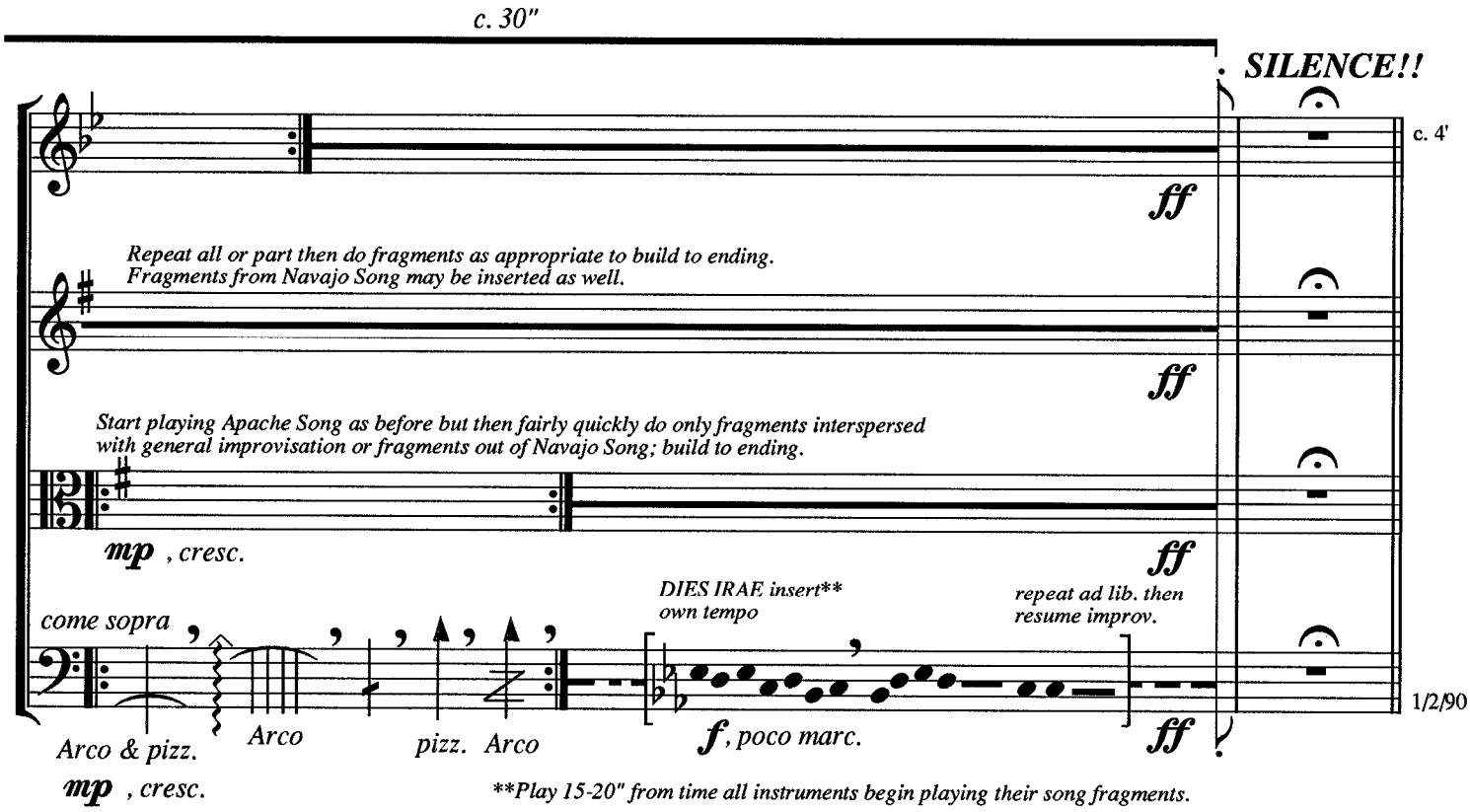

repeat 1X
repeat 1-2 X as necessary to fade


fade
repeat last measure
fade
Native American shaker or rattle
p
repeat last measure
fade
f
mp
fade into:
come sopra
mp – p
Arco &
pizz.
Arco
pizz.
Arco
p

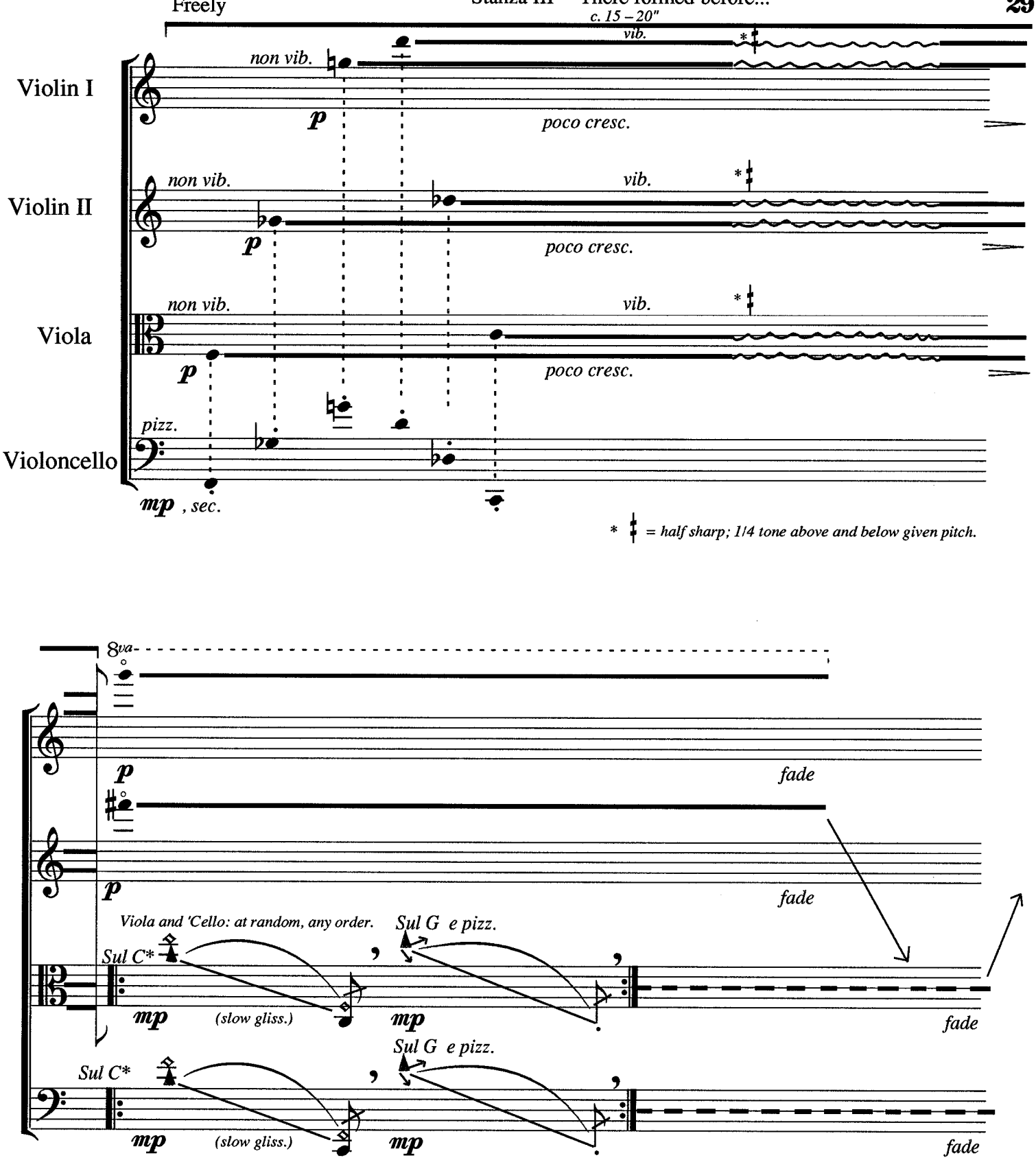

Gradually fall into time with viola
or
etc.
p
Apache - GERONIMO'S SONG
♩= 116
mf, espr.
fade
repeat as
necessary to fade
fade


come sopra
mp -p
Arco &
pizz.
Arco
pizz. Arco
fade
♩= 132
own tempo; don't sync./'cello
Zuni Song
p -mp
fade
3
3
mp

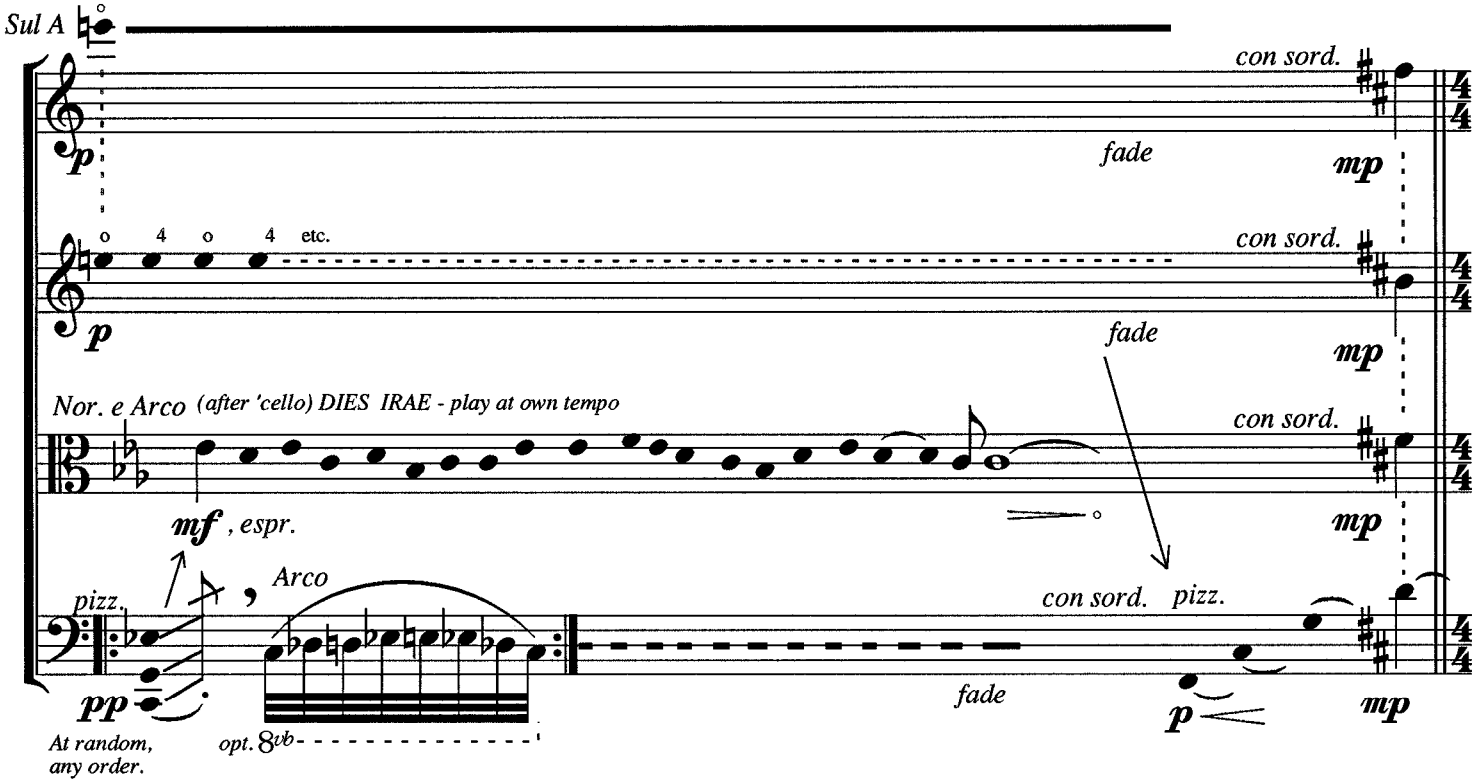




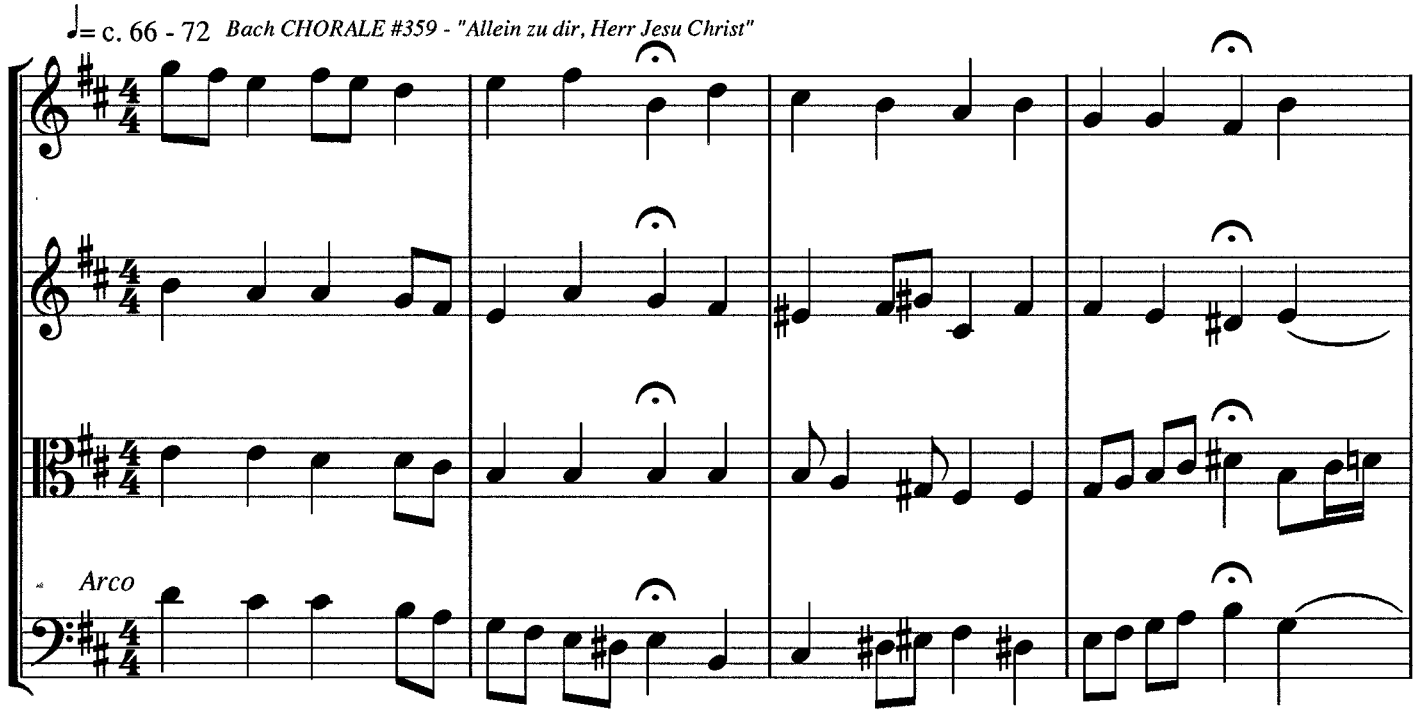
*NOTE: Effect of section should be of other songs echoing back on each other and all combining into "celebrating existence" as indicated in poetry. Players can shape ending as is comfortable as long as it builds to a good climax and then silence. Don't make too long a pause before going to Stanza III.

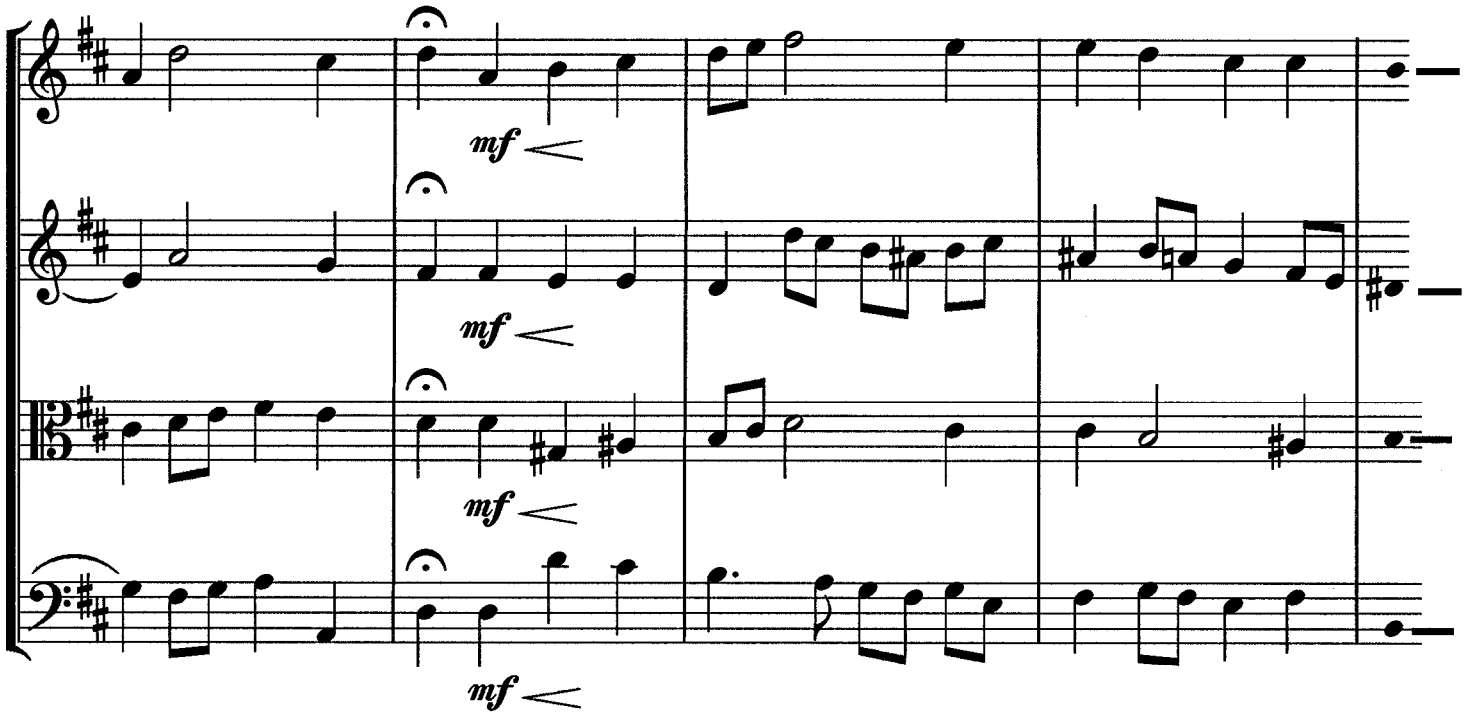


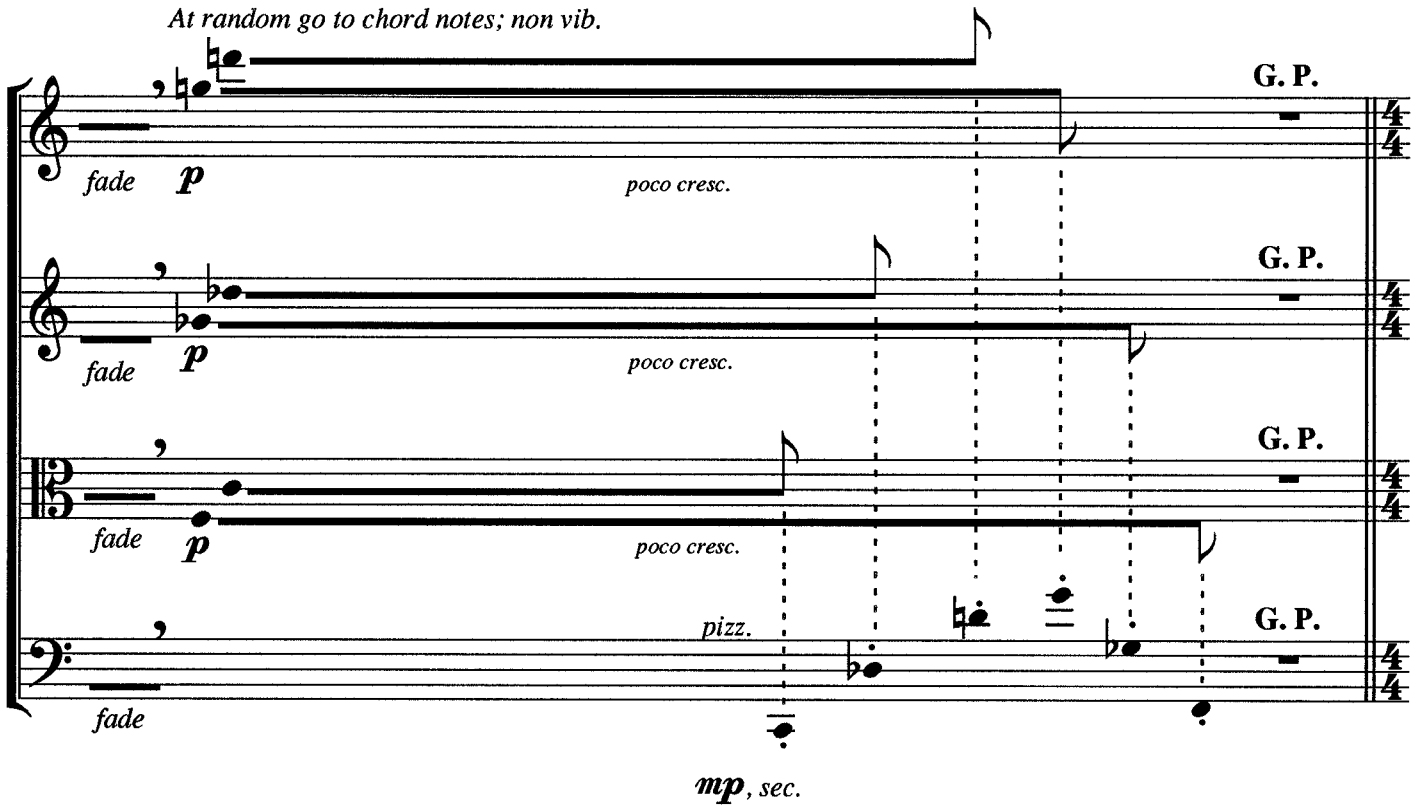
*See previous performance note on this effect in Stanza I.

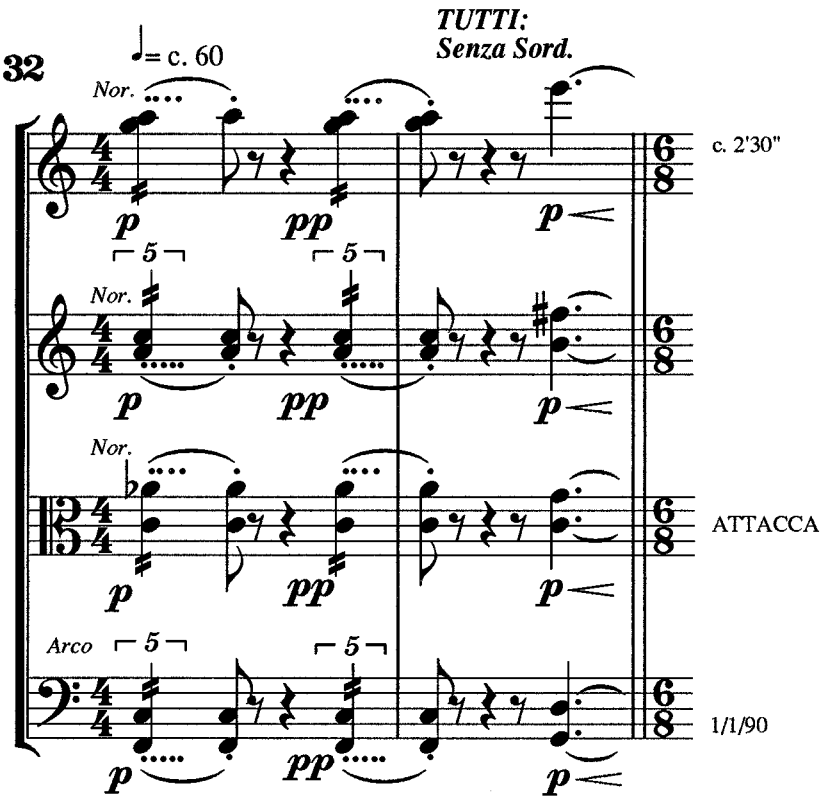


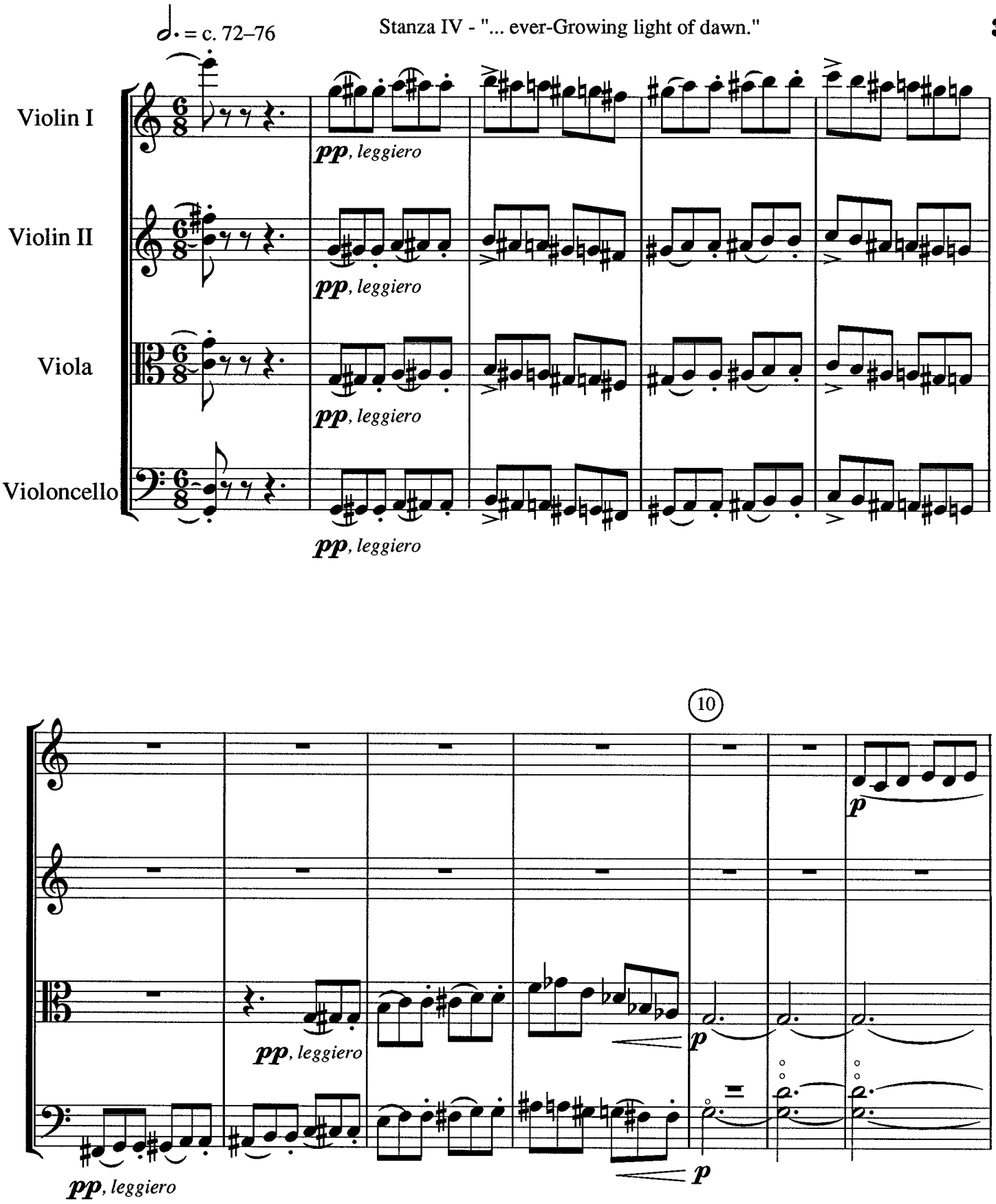
Moderately, with increasing intensity *(quasi non vibrato, alla renaissance style)*

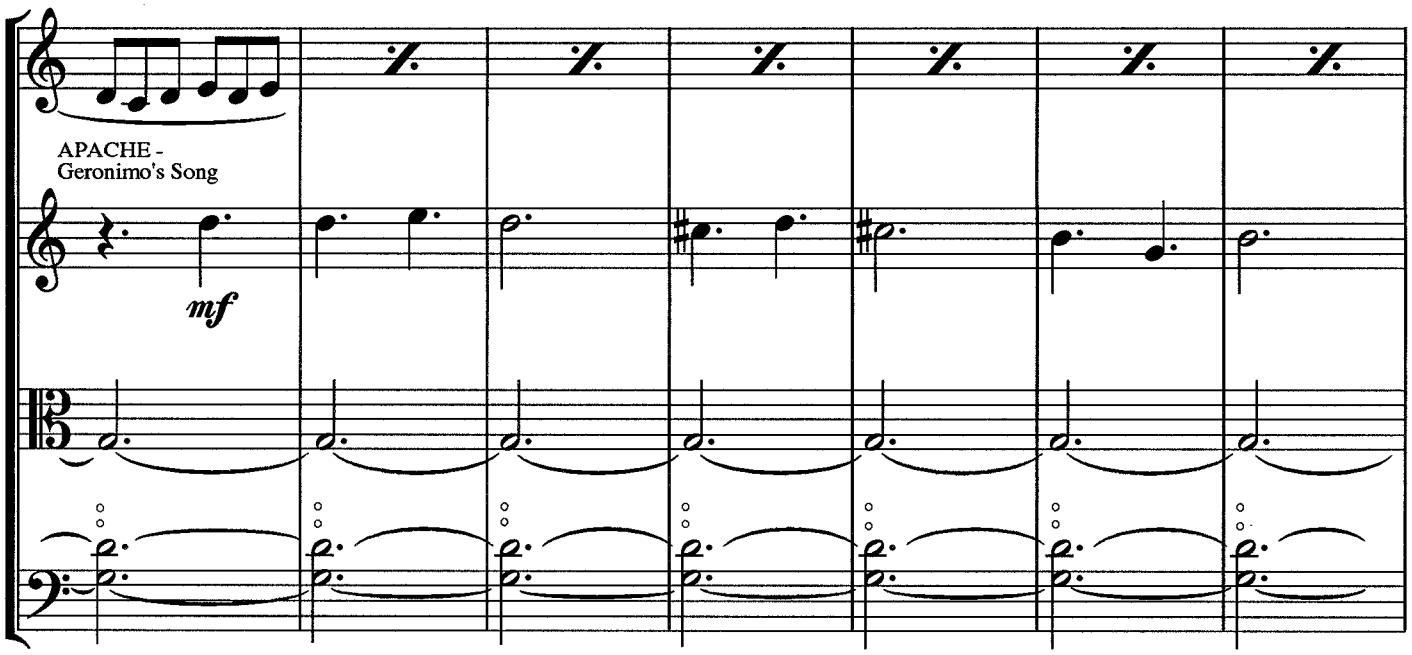


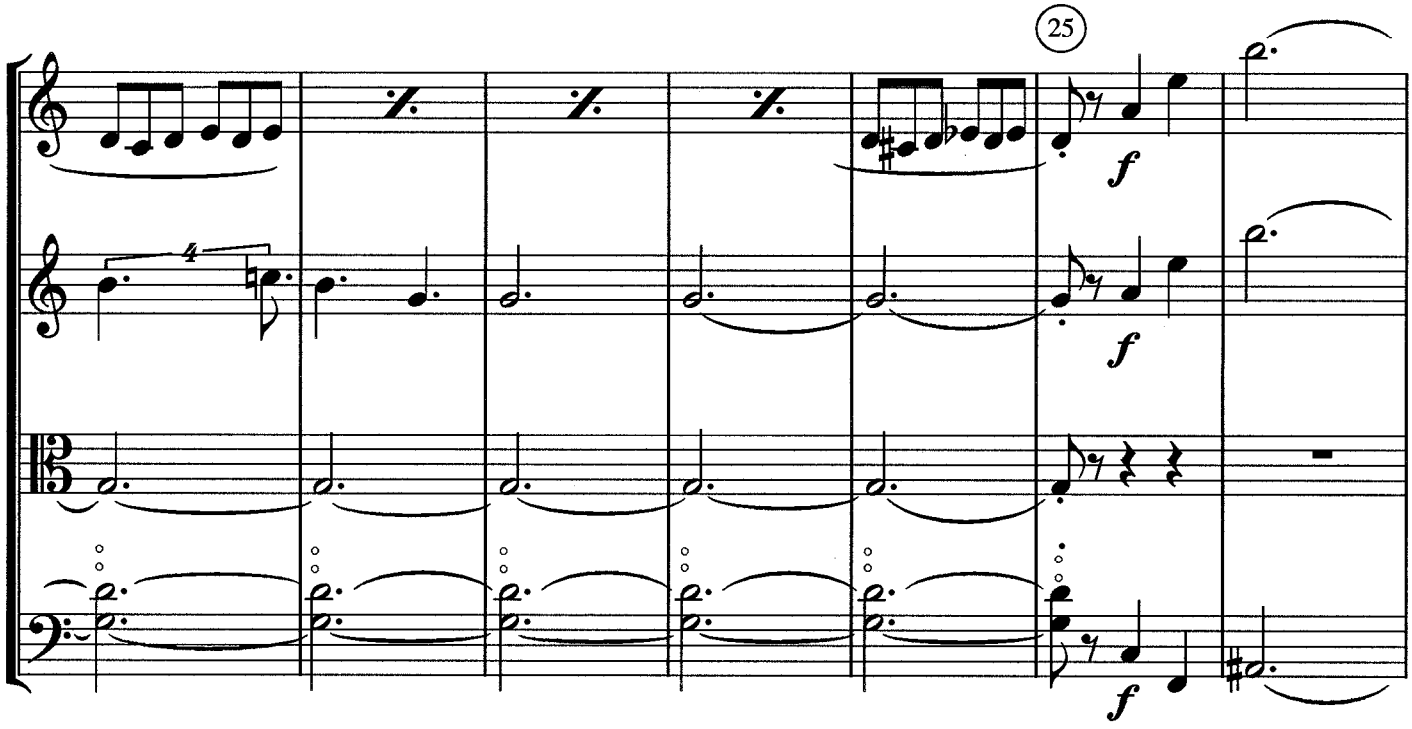

mf
mf
mf
mf

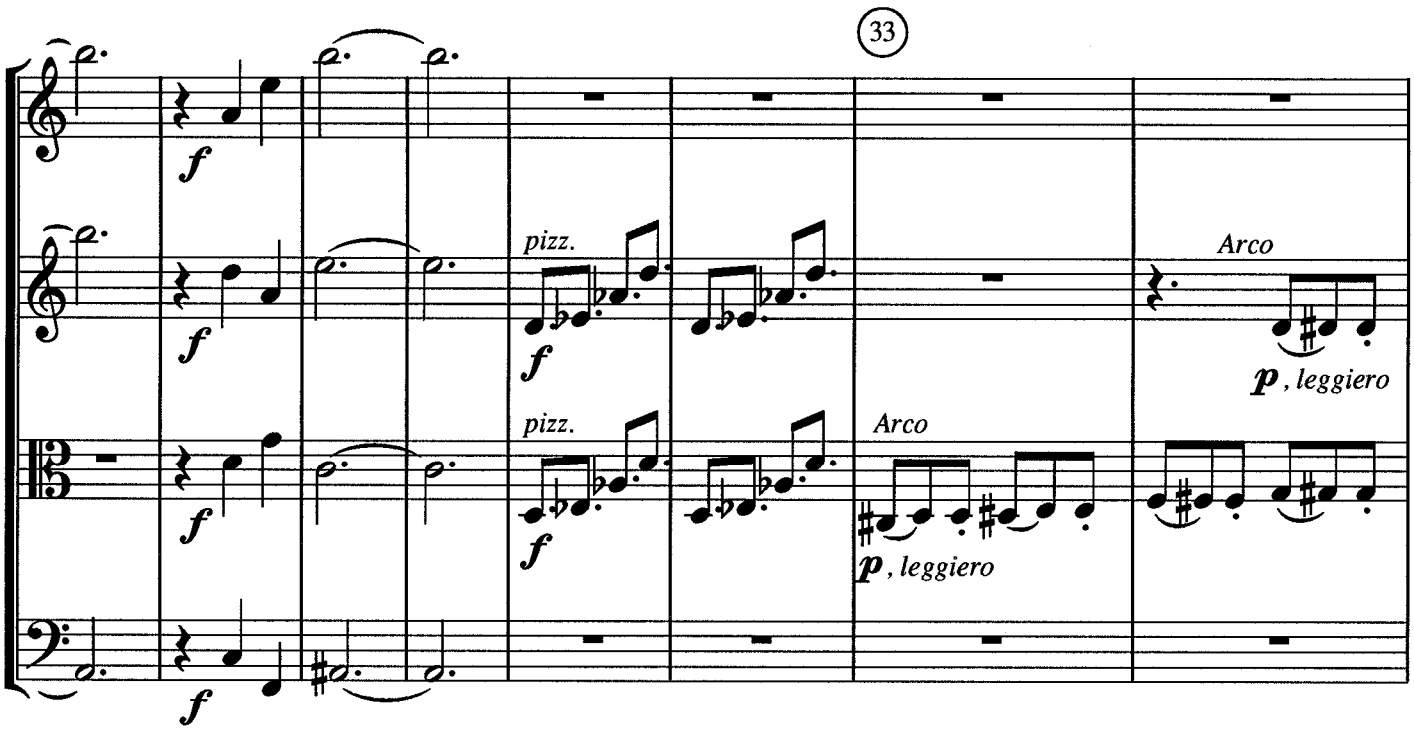

At random go to chord notes; non vib.
fade
p
poco cresc.
G. P.
fade
p
poco cresc.
G. P.
fade
p
poco cresc.
G. P.
pizz.
fade
G. P.
mp, sec.

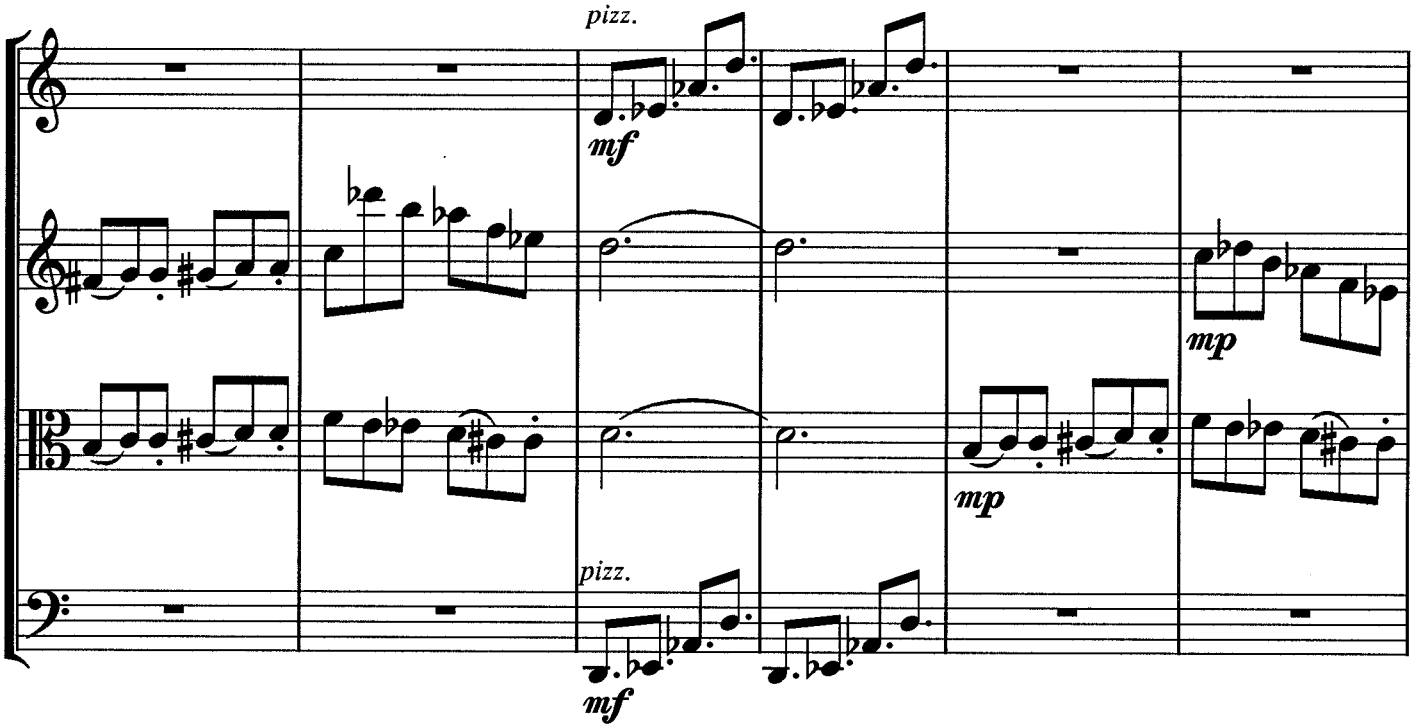

32
♩= c. 60
TUTTI:
Senza Sord.
Nor.
Nor.
Nor.
Arco
c. 2'30"
ATTACCA
1/1/90

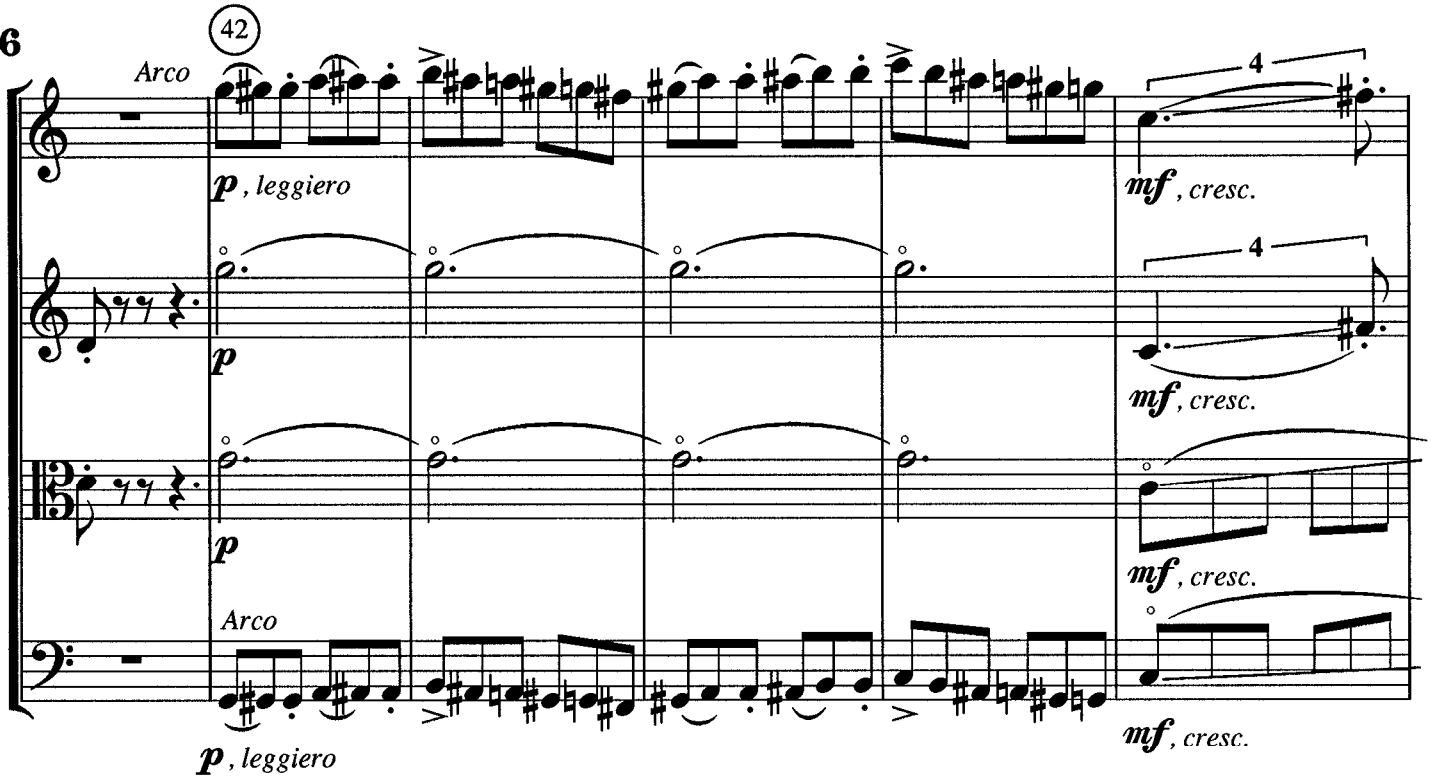

♩. = c. 72–76
Violin I
Violin II
Viola
Violoncello
pp, leggiero
pp, leggiero
pp, leggiero
pp, leggiero
10
p
pp, leggiero
p
p
pp, leggiero

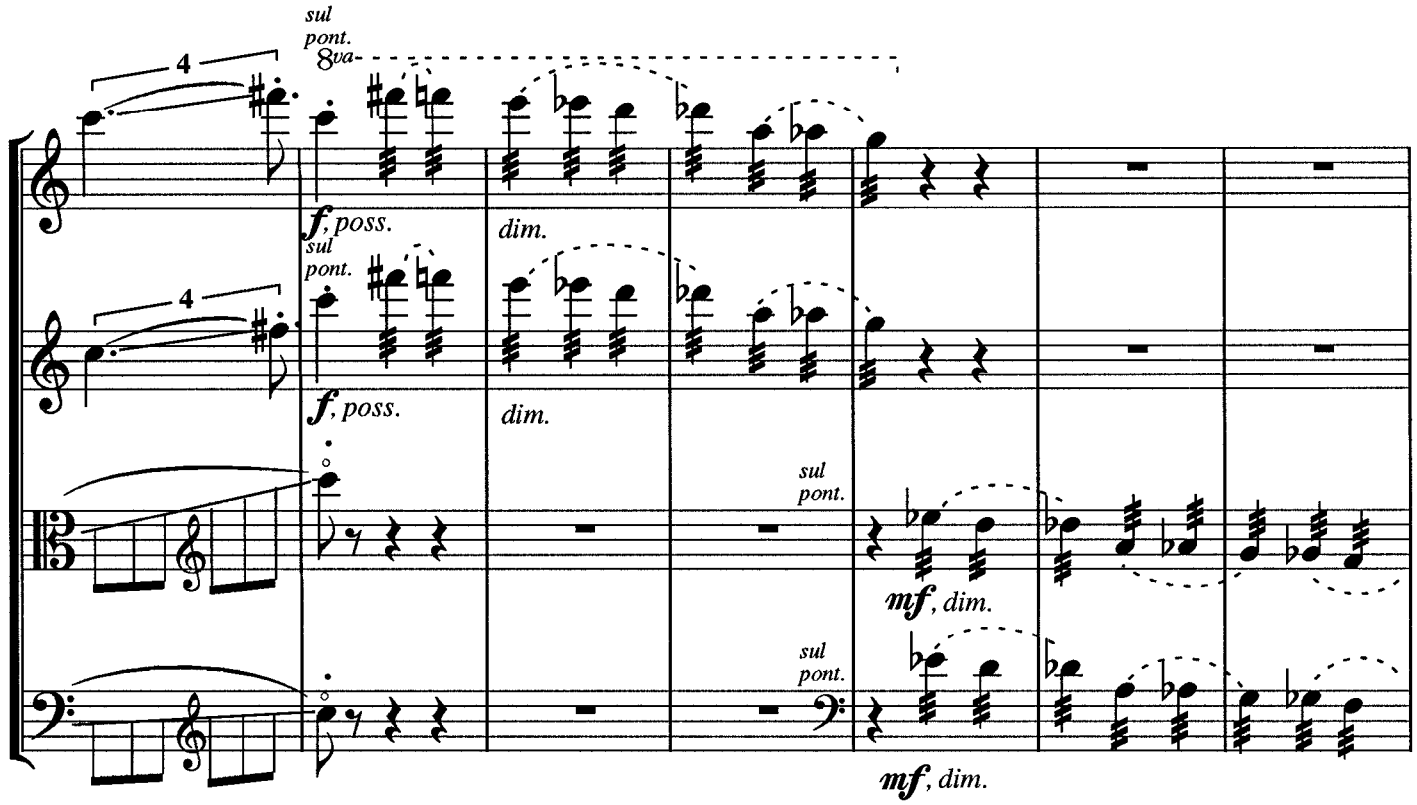

APACHE -
Geronimo's Song
mf

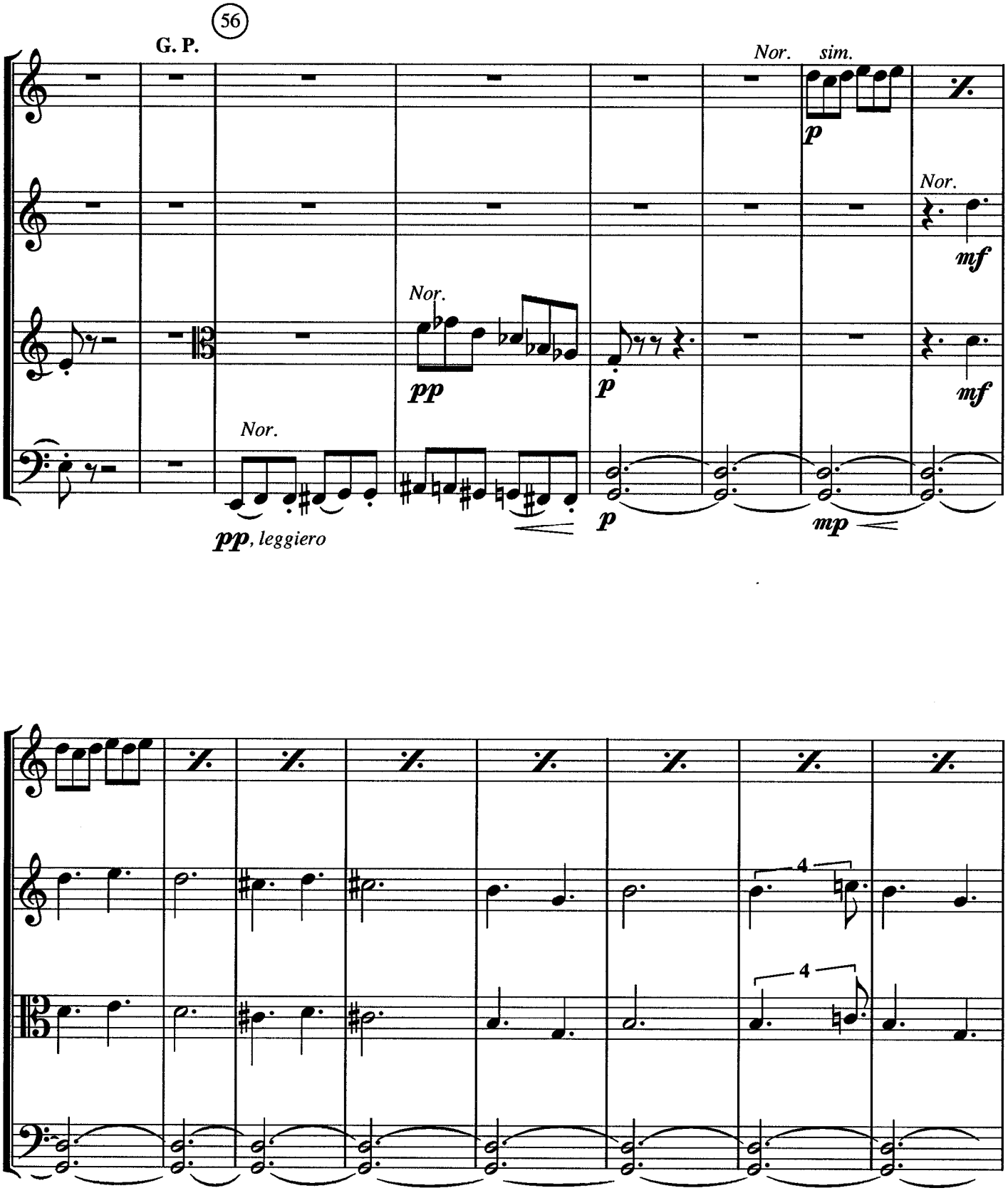

25
4
f
f
f


33
f
pizz.
Arco
p, leggiero

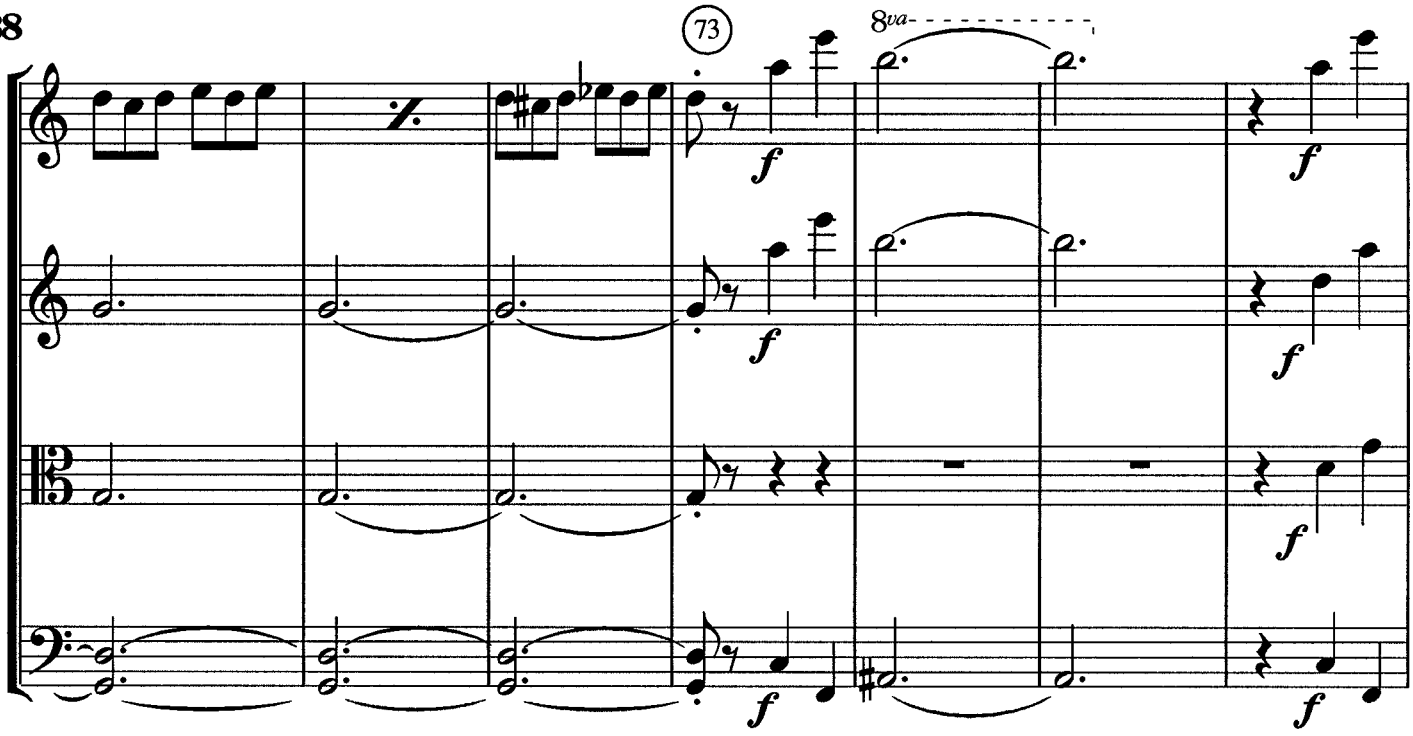

pizz.
mf
mp
pizz.
mf

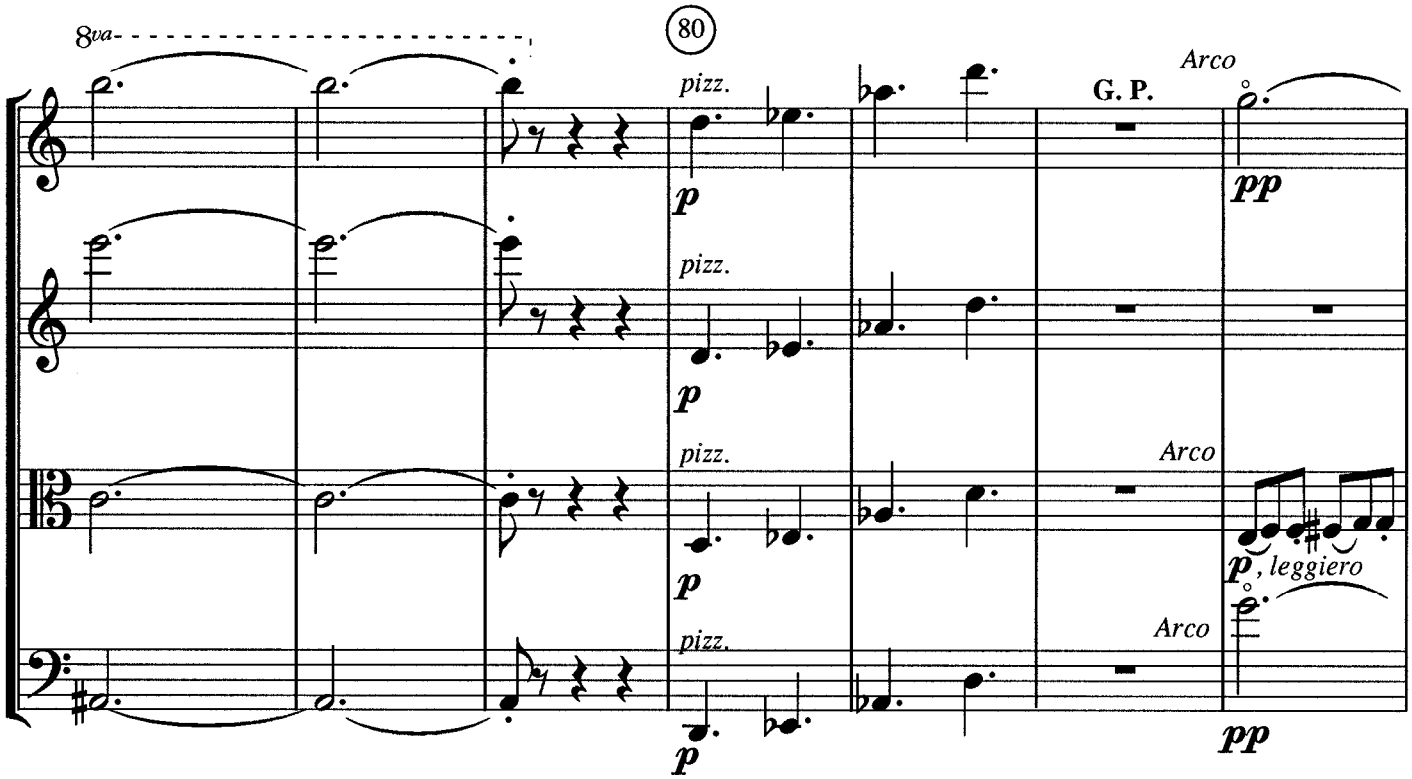

42
Arco
p, leggiero
mf, cresc.
Arco
p, leggiero
mf, cresc.

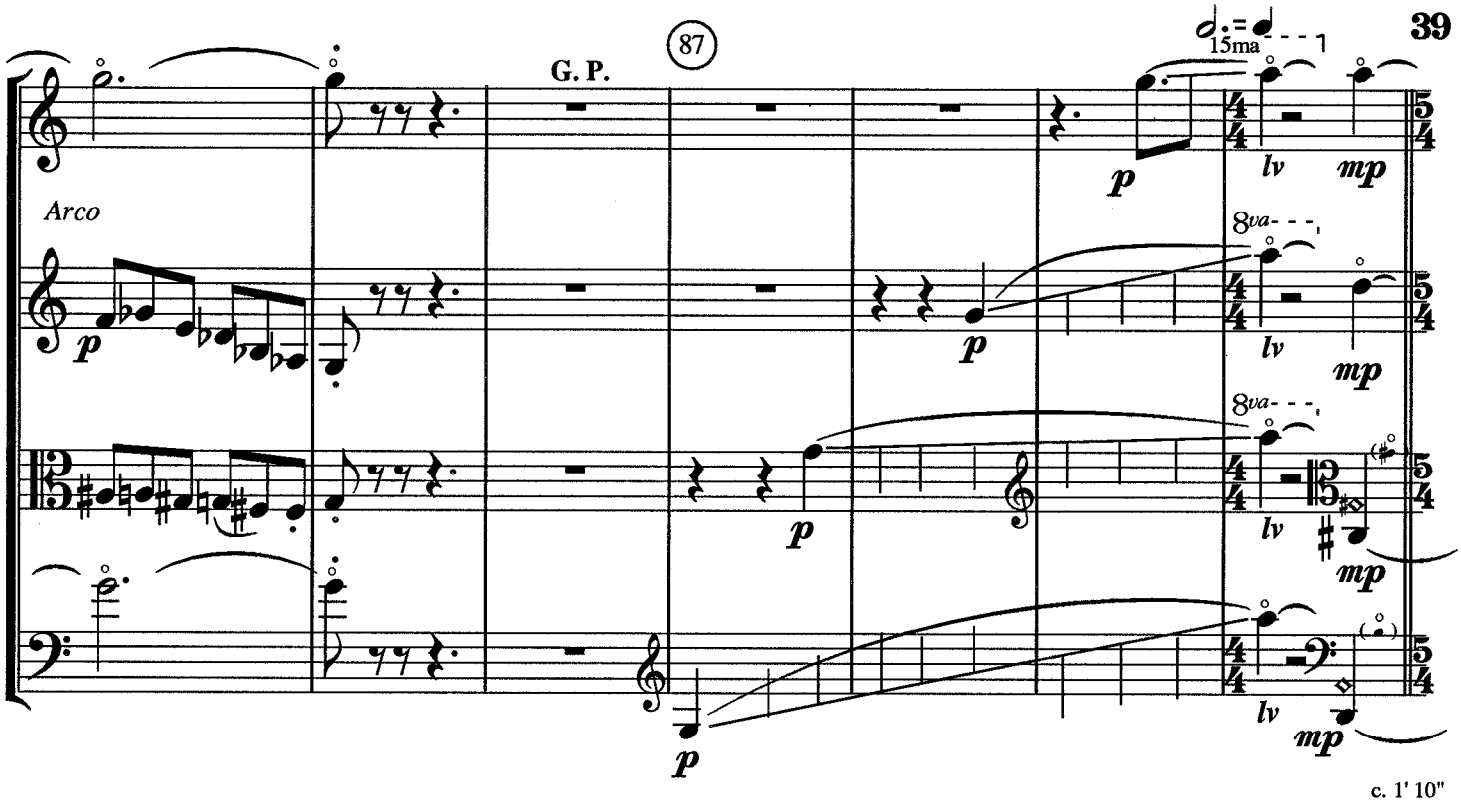

sul pont.
8va
f, poss.
dim.
sul pont.
mf, dim.


56
G. P.
Nor.
sim.
p
Nor.
mf
Nor.
pp
p
mf
Nor.
pp, leggiero
p
mp

4
4

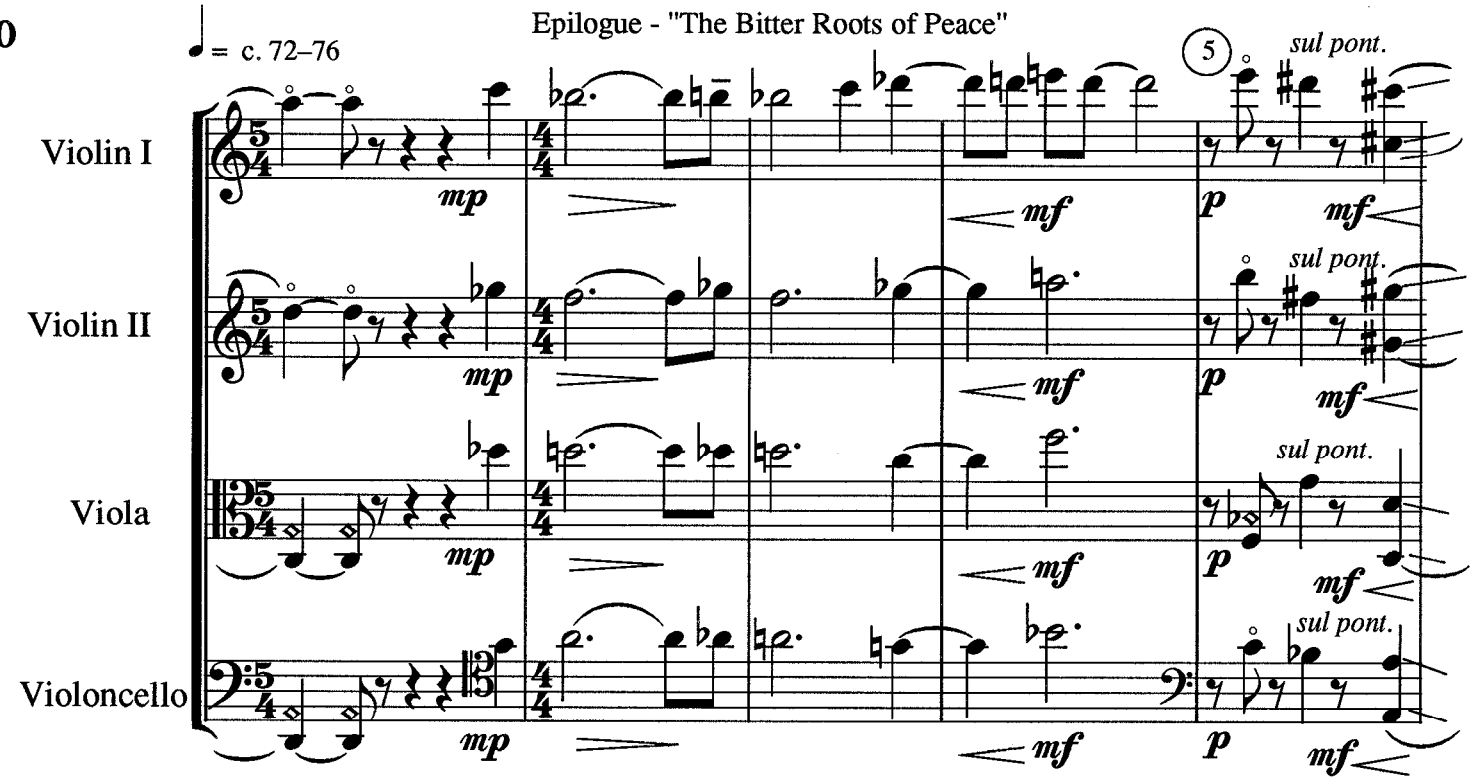

73
8va
f

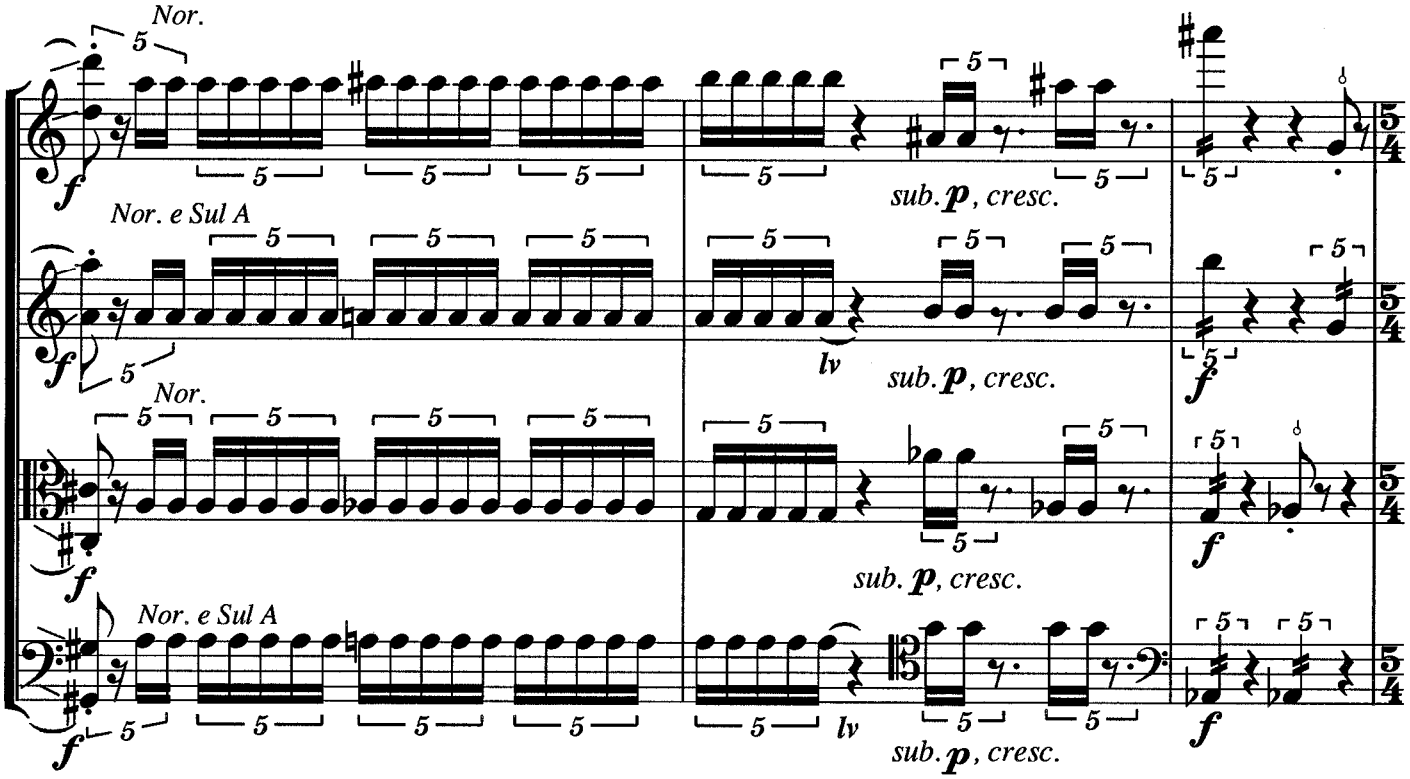

8va
80
pizz.
p
G. P.
Arco
pp
p, leggiero

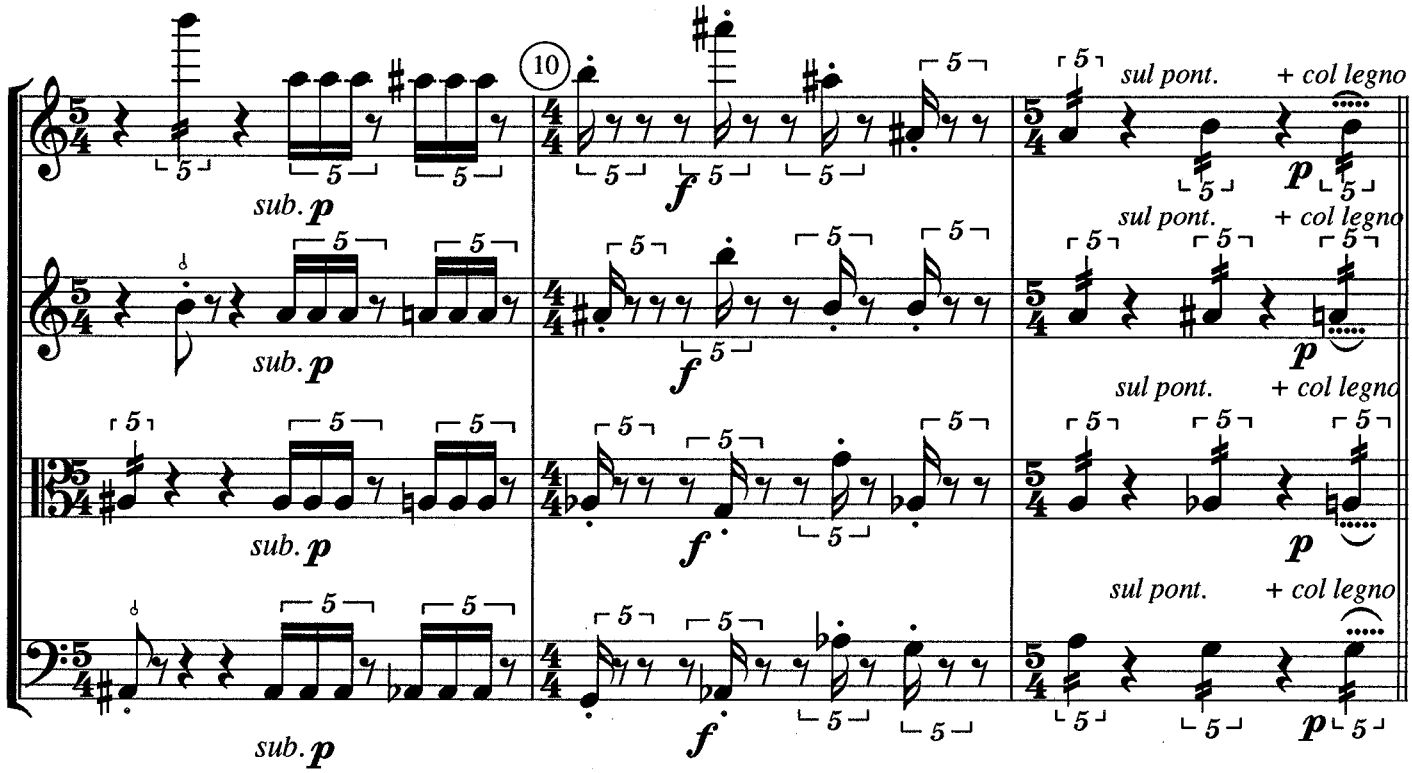


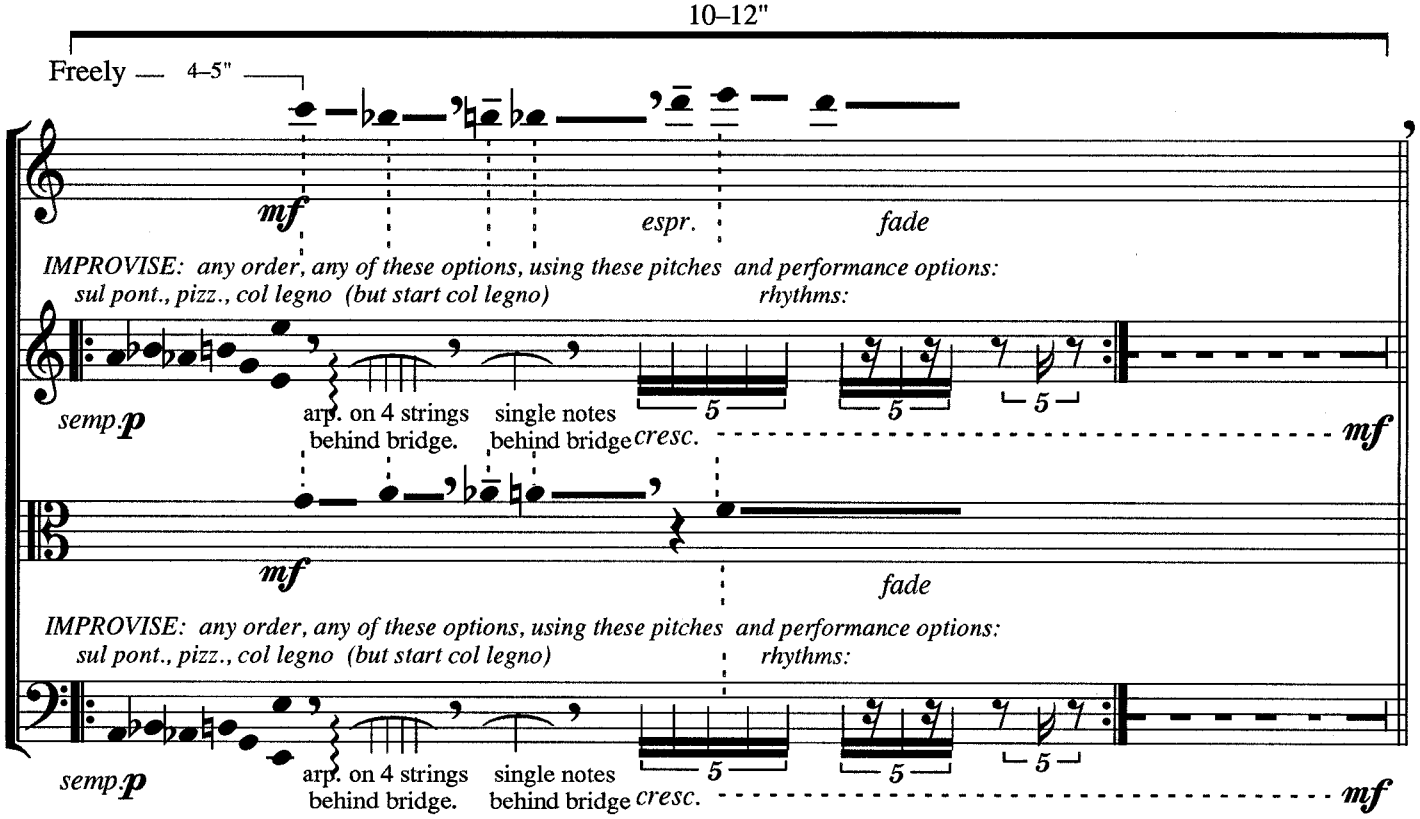
c. 1' 10"
1/1/90

Epilogue - "The Bitter Roots of Peace"

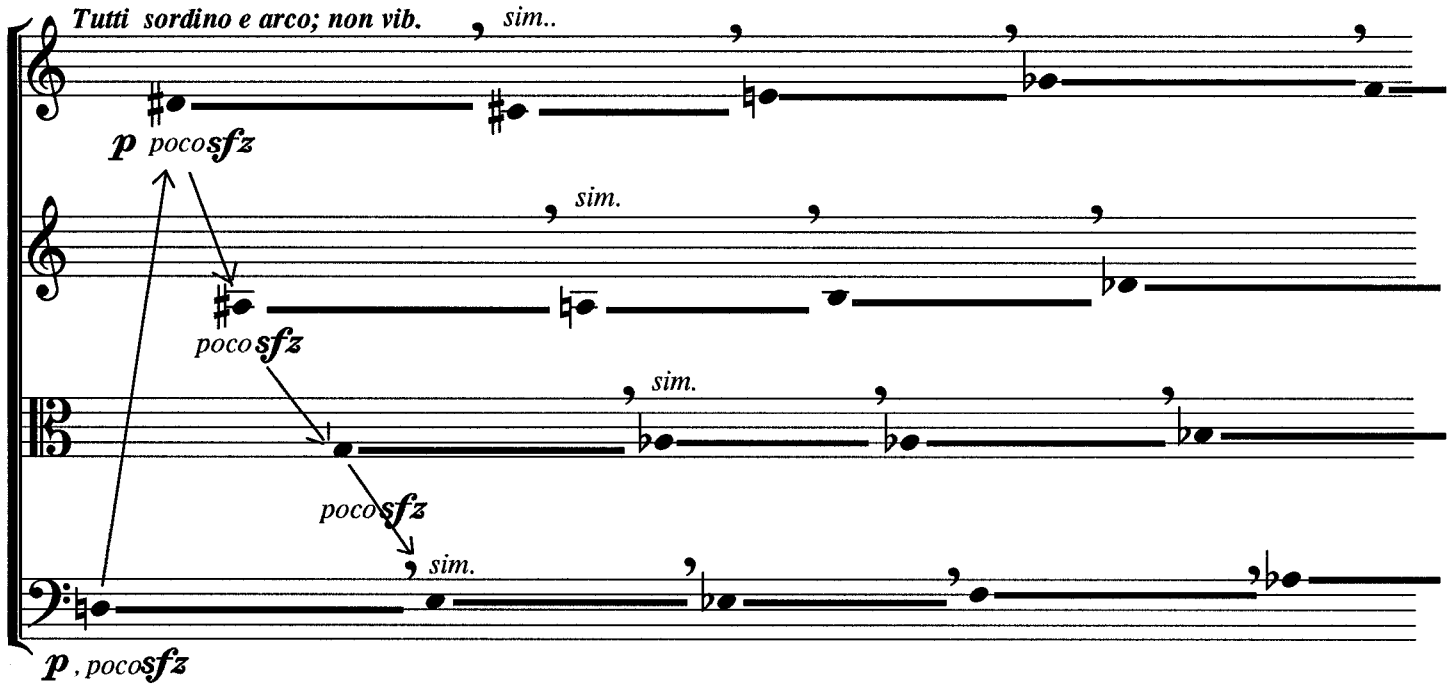


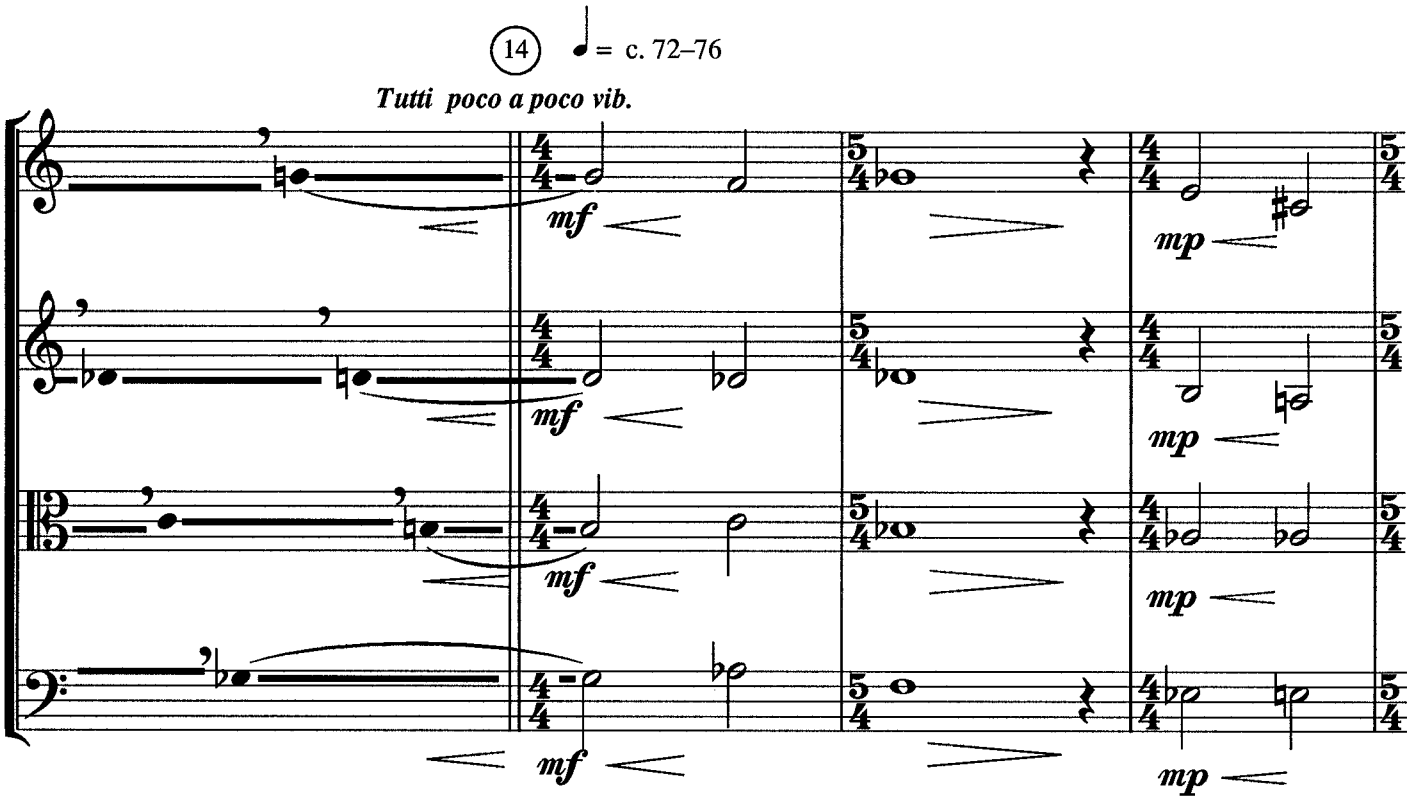


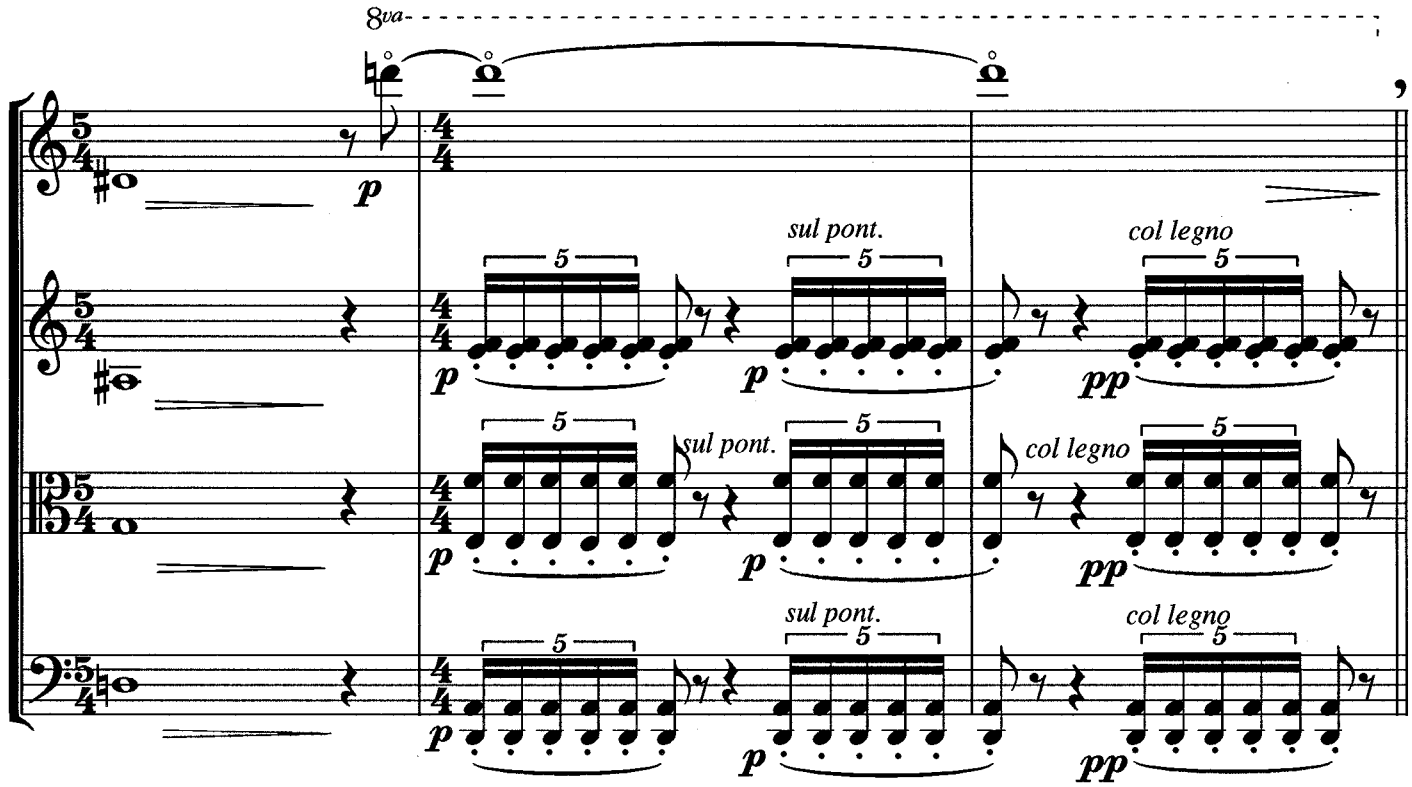

10
sub. p
f
sul pont.
+ col legno
p

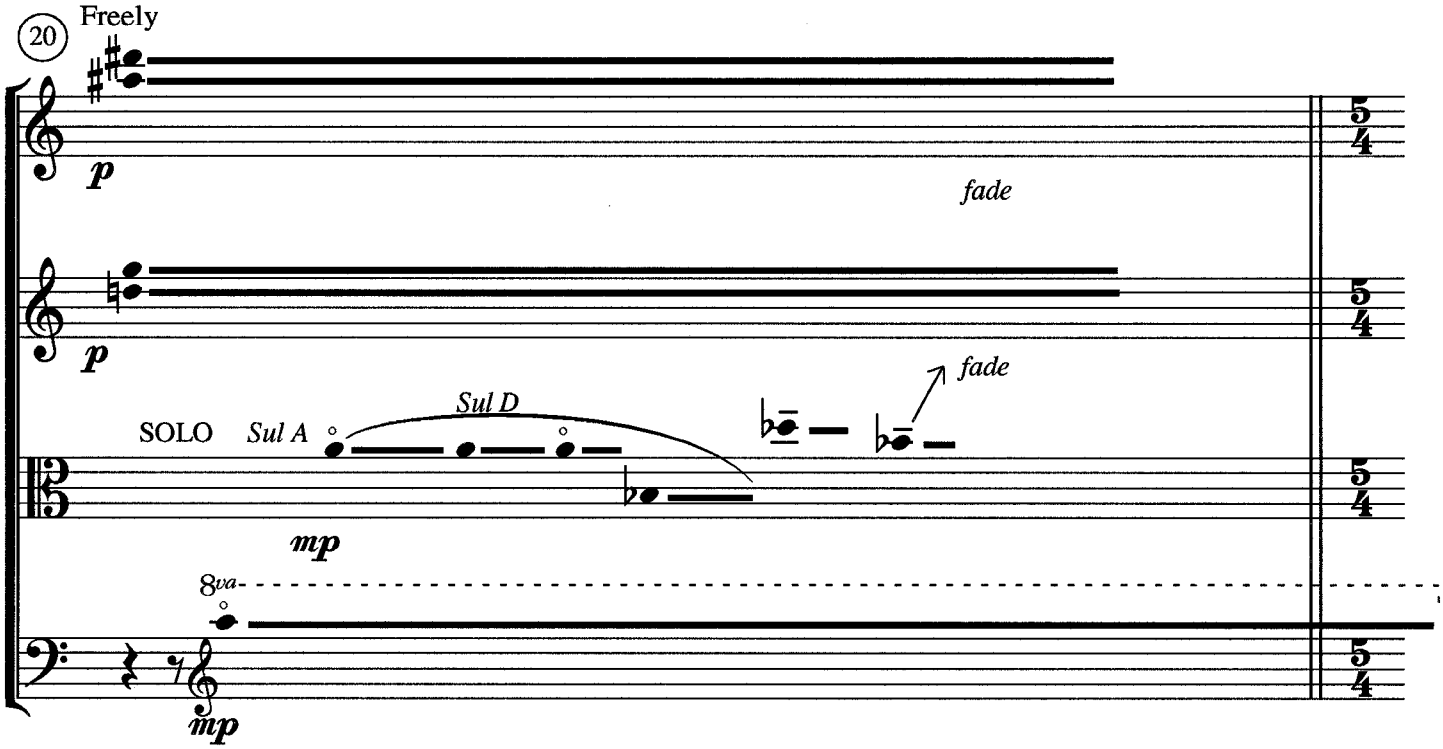

10–12"
Freely — 4–5"
mf
espr.
fade
IMPROVISE: any order, any of these options, using these pitches and performance options:
sul pont., pizz., col legno (but start col legno)
rhythms:
semp. p
arp. on 4 strings behind bridge.
single notes behind bridge
cresc.
mf

42 Meno, non troppo mosso

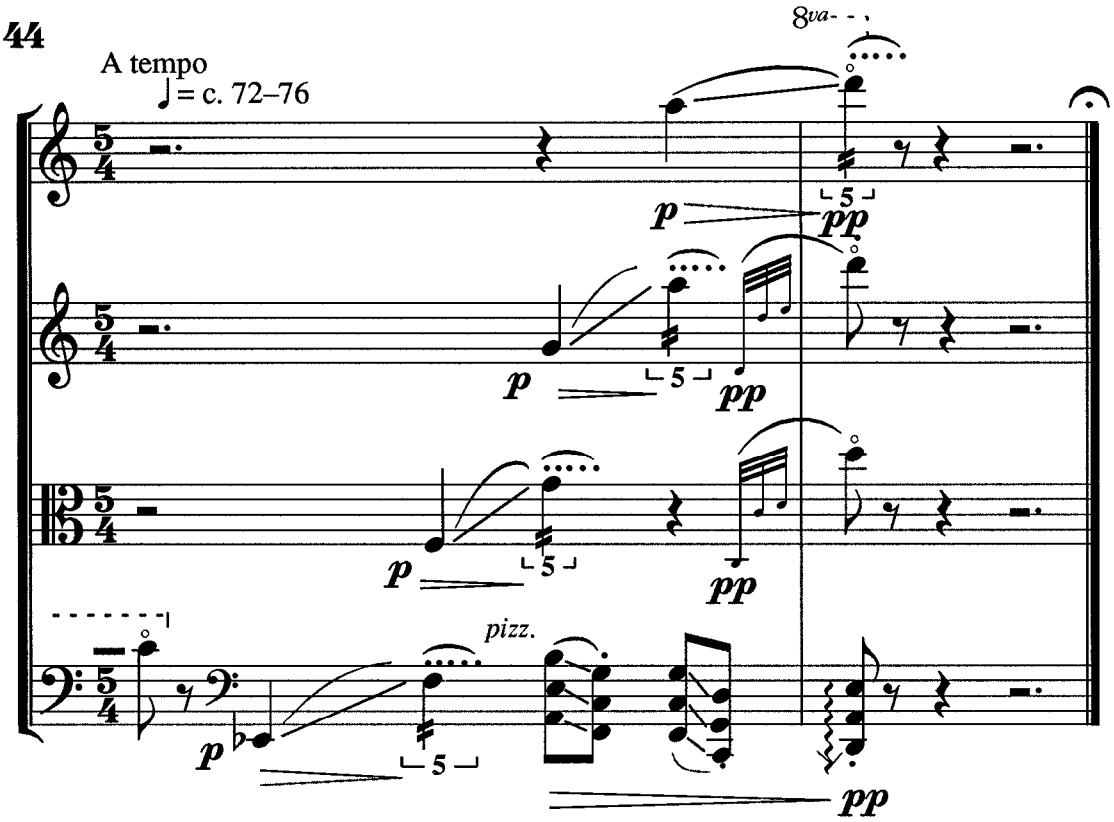





8va
p
sul pont.
col legno
pp


20
Freely
p
fade
SOLO
Sul A
Sul D
mp
8va

44



c. 2' 15"

12/30/89

Tucson, AZ
1/2/90