

GREG SIMON (2012)

All Roads Lead Two Ways

for String Quintet

Composed for the 2012 Melos Music New Music Recital and Ensemble39

All Roads Lead Two Ways

Violin I
Violin II
Viola
Cello
Contrabass

PROGRAM NOTES

Life could be, and often is, likened to a road. The human experience is one of walking at a fixed, invariable pace, down an unmapped highway whose twists and turns we don't know and can't foresee. The sights we see, the other travelers we may encounter: all are unpredictable, and are perhaps the greatest joy of walking the road. This metaphor is virtually omnipresent in our lives, from philosophers and poetry to car commercials: life is a road, a highway, a trail. But seldom mentioned in these commercial metaphors is the downside to our forward motion: ephemerality. There is only one route on the road: forward, towards the new and the unknown. The terrain behind us, no matter how precious, is a forgotten relic, necessarily discarded so that we may see the road ahead.

But all roads, by their very nature, lead two ways. A traveler on a physical road changes its direction simply by turning around and walking the other way. Maybe, by doing so, he gains a new perspective on, or admiration of the scenery he had left behind. In life, perhaps the other way down the road is memory; our ability to recall and relive may grant us the ability to turn around and glimpse our past. It can bring back past joys, resurrect lost friends, and revive forgotten love; but only for a second, for time and distance blur the terrain into nothingness, and we move ever forward.

All Roads Lead Two Ways is about memory; but it is not about memory as we are forced to experience it. In this piece, I envision a kinder version of memory: a version with no decay and no loss, where time cannot strip away memories which we hold dear. I envision a world where revisiting one's past - reliving a precious moment, even one separated from us by years - is simply a matter of turning and walking back down the road.

For Jodi
All Roads Lead Two Ways
for String Quintet

Score

Greg Simon

Distant and Spacious ♩ = 62-64

Violin 1

Violin 2

Viola

Cello *solo, poco rubato*
mp looking into the distance

Bass

6

Vln. 1

Vln. 2

Vla.

Vlc. *f* *sub. mp* *mp* *p*

Cb.

All Roads Lead Two Ways

11

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

con sord.

pp stagger bowing

pp stagger bowing

p

mp

con sord.

pp

18

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

mp

p

mf

mp

mp

mf

mf

hold back

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22 *a tempo* *poco rall.* *senza sord.*

Vln. 1 *p*

Vln. 2 *n*

Vla. *p*

Vlc. *mp*

Cb. *pp*

25 *a tempo*

Vln. 1 *mp* *piu mp*

Vln. 2 *senza sord.* *p a serene echo*

Vla. *senza sord.* *n* *mf* *n*

Vlc. *p fading to the background* *no harmonic*

Cb.

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Musical score for measures 30-33, featuring five staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score includes dynamic markings such as *mp*, *meno f*, *mf*, and *p*, along with articulation like triplets and slurs. The time signature changes from 2/4 to 4/4, then to 3/4, and finally back to 4/4.

Musical score for measures 34-37, featuring five staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score includes dynamic markings such as *mf*, *p*, *pp*, and *mp cantabile*, along with performance instructions like "hesitate..." and "poco meno mosso, but growing back to tempo". The time signature changes from 4/4 to 3/4 and back to 4/4.

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39 *poco rall.* ← ← ← ← ←

Vln. 1 *mp* *p* *cresc.*

Vln. 2 *mp* *p* *cresc.*

Vla. *mp* *p* *cresc.*

Vlc. *mf* *mp* *p* *cresc.*

Cb. *mf* *p* *mp* *mf*³

44 *Piu Mosso* ♩ = 66-68

Vln. 1 *mf* *passionate and flowing*

Vln. 2 *mf* *passionate and flowing*

Vla. *mf* *passionate and flowing*

Vlc. *mf* *passionate and flowing*

Cb. *mf* *passionate and flowing*

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47 *gaining momentum* *a tempo*

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

51 *poco rall.* *Fluidly* ♩=62 *ten.*

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

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III -----

54

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp shimmering

p

mf *sub. p*

mp *mp* *f*

IV ----- II

58

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

p warmly *f* *p*

p warmly *f* *p*

p warmly *f* *p*

mp *mf*

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Musical score for measures 62-65, featuring five staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is in 2/4 time and includes dynamic markings such as *mp cresc.*, *f*, *p*, and *ord.* (ordine).

Musical score for measures 66-68, featuring five staves: Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is in 2/4 time and includes dynamic markings such as *mf*, *f*, *no harmonic*, and *Piu Mosso* with a tempo marking of ♩ = 66-68. The instruction *gently swaying* is also present.

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70

Vln. 1 *mf* *espress.*, floating above the texture

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

72

Vln. 1

Vln. 2

Vla. *mp*

Vlc. *mp*

Cb. *mp*

75

Vln. 1 *piu mf* *cresc.*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Cb. *mf* *mp*

78

Vln. 1 *f vibrant*

Vln. 2 *mf cresc.*

Vla. *mf cresc.*

Vlc. *mf cresc.*

Cb. *mf cresc.*

81

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

3

3

sub. *mf*

5

6

5

5

3

3

Broadly ♩=60

83

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f with abandon

mp

f with abandon

mp

f with abandon

mp

f with abandon

mp

f with abandon

mp

3

3

3

3

3

5

f