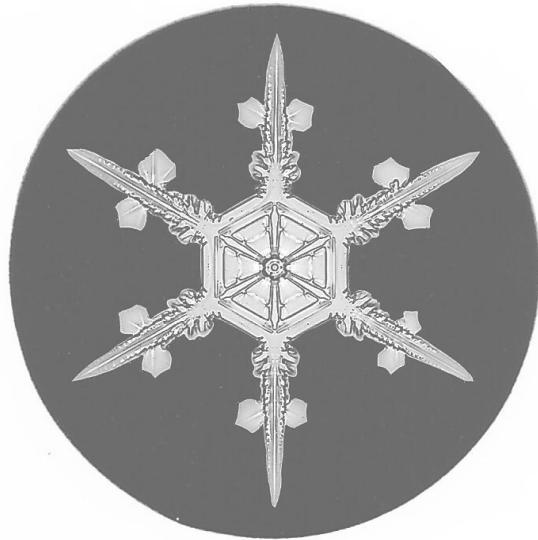


Aaron Israel Levin

Snow Fractals

for flute, clarinet, violin, and cello



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Program Notes

In 2020 and 2021, I spent an extended amount of time in my hometown of Saint Paul, Minnesota where I lived through a true and bitter midwest winter for the first time in a long time. This experience inspired me to write a series of pieces that dealt with the imagery and sensations of winter, inflected by my particular memories of growing up in Minnesota. With *Snow Fractals*, I represent winter in a more modest and mellow way than some of my other snow works, which deal with a wider variety of emotions associated with the season. Instead, *Snow Fractals* freezes a moment in time, and in so doing cherishes both the hibernal beauty and bitterness within that single instance. In this way, the piece freezes time itself, preserving the characteristics of my childhood winters from the ongoing effects of climate change.

Snow Fractals was written in winter 2021-2022, and was commissioned by and written for Loop38 with support from the Eric Stokes Fund. It is dedicated to Jacob Schafer.

--Aaron Israel Levin

Duration: 6-7 minutes (likely closer to six than seven)

This score is in C.

To the juror/panelist:

If time is limited, please listen to the following excerpt:

- 0:42-2:46 (mm. 17-74, p. 2)

commissioned by and written for loop38 with support from the Eric Stokes Fund
dedicated to Jacob Schafer

Aaron Israel Levin
(2021-2022)

Snow Fractals

for flute, clarinet, violin, and cello

$\text{♩} = 108$ | Patient, gentle

Flute

B♭ Clarinet solo n p *dolciss.*

Violin

Violoncello I III V pp

Fl.

Cl. n p

Vln.

Vc. I V pp

Fl.

Cl. n

Vln.

Vc. I V pp

Fl.

Cl. n

Vln.

Vc. I V pp

I) **Vc.:** Alternations between stopped pitches and their harmonic nodes should oscillate between the two different pitches while maintaining the same finger position; blend between both pitches is acceptable. Feel free to alternate between *position ordinario* and *sul ponticello*.

11

Fl.

Cl.

Vln.

Vc.

p

n

I) v

II V

ppp

pp

14

Fl.

Cl.

Vln.

Vc.

p

n

pp

III V

ppp

pp

17 A

Fl.

Cl.

Vln.

Vc.

n

p

ppp

pp

emerge from vc.

cl.

solo

3

mp dolciss.

I V

ppp

pp

I) Vln.: Alternations between stopped pitches and their harmonic nodes should oscillate between the two different pitches while maintaining the same finger position; blend between both pitches is acceptable. Feel free to alternate between *position ordinario* and *sul ponticello*.

20

Fl.

Cl.

Vln.

Vc.

ppp **pp** **ppp**

ppp **pp** **ppp**

23

Fl.

Cl.

Vln.

Vc.

pp

pp

ppp

ppp

26

Fl.

Cl.

Vln.

Vc.

mp

n

pp

ppp

ppp

29

Fl.

Cl.

Vln.

Vc.

p

mp

n

pp

III

II

ppp

I

pp

ppp

B

32

Fl.

Cl.

Vln.

Vc.

3

p

n

pp

III

ppp

pp

ppp

35

Fl.

Cl.

Vln.

Vc.

mp

p

(h)

3

V

ppp

pp

III

ppp

38

Fl. *mp*

Cl. *n* *p* *pp*

Vln. *ppp* *pp*

Vc. *ppp*

II V

Fl. *f* *mf* *f*

Cl. *mp* *n* *mp*

Vln. *ppp* *pp*

Vc. *ppp* *pp*

III

Fl. *C*

Cl.

Vln. *ppp* *p*

Vc.

47

Fl. *pp*

Cl. *pp*

Vln. II; emerge from Cl.

Vc. *n* *legato e sost. sempre* *mf espr.*

ppp solo; sing out (but still soft)

Measure 47 consists of four staves. The Flute has eighth-note pairs. The Clarinet has eighth-note pairs. The Violin has eighth-note pairs. The Cello has eighth-note pairs. Dynamics: *pp*, *pp*, *pp*, *n*, *legato e sost. sempre*, *mf espr.*, *ppp*, solo; sing out (but still soft).

50

Fl. *pp*

Cl. emerge from Vc. *pp*

Vln. *p*

Vc. *p* *mf*

Measure 50 consists of four staves. The Flute has eighth-note pairs. The Clarinet has eighth-note pairs. The Violin has eighth-note pairs. The Cello has eighth-note pairs. Dynamics: *pp*, emerge from Vc., *pp*, *p*, *p*, *mf*.

53

Fl. *pp*

Cl. *pp*

Vln. *ppp* *p* on the string 0 0

Vc. *n* optional port. throughout solo

emerge from Fl.

Measure 53 consists of four staves. The Flute has eighth-note pairs. The Clarinet has eighth-note pairs. The Violin has eighth-note pairs. The Cello has eighth-note pairs. Dynamics: *pp*, *pp*, *ppp*, *p*, *n*, optional port. throughout solo, on the string 0 0, emerge from Fl.

56

Fl. *pp*

Cl.

Vln. 0 IV 0 III *ppp* *p*

Vc. *mf*

This section shows four staves. The Flute has sixteenth-note patterns. The Clarinet has eighth-note patterns. The Violin has sixteenth-note patterns with dynamic markings. The Cello has sustained notes with slurs and a dynamic marking.

59

Fl. *pp*

Cl.

Vln. *ppp*

Vc.

This section shows four staves. The Flute has sixteenth-note patterns. The Clarinet has eighth-note patterns. The Violin has sixteenth-note patterns. The Cello has sustained notes with a dynamic marking.

61

D

Fl. *pp*

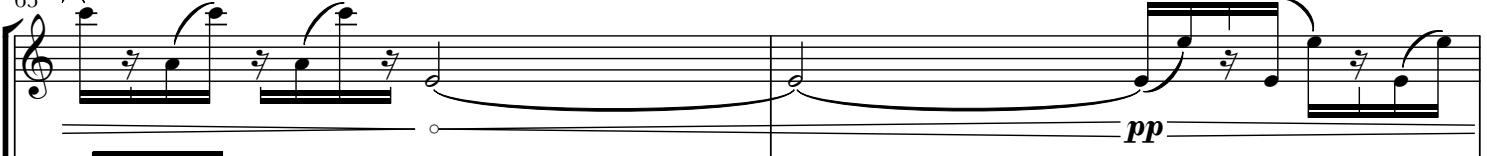
Cl. *pp*

Vln. *p*

Vc. *p* *mf*

This section shows four staves. The Flute has sixteenth-note patterns. The Clarinet has eighth-note patterns. The Violin has sixteenth-note patterns. The Cello has sustained notes with a dynamic marking.

63

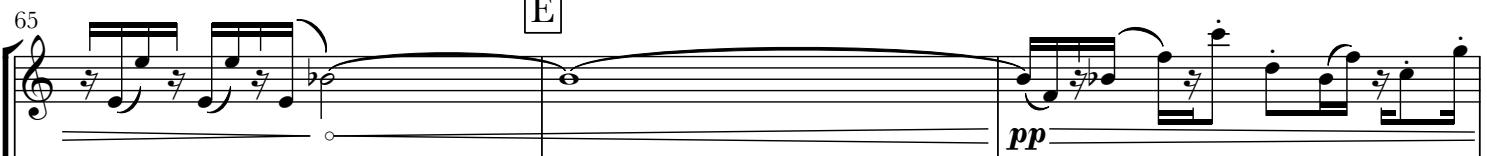
Fl. 

Cl. 

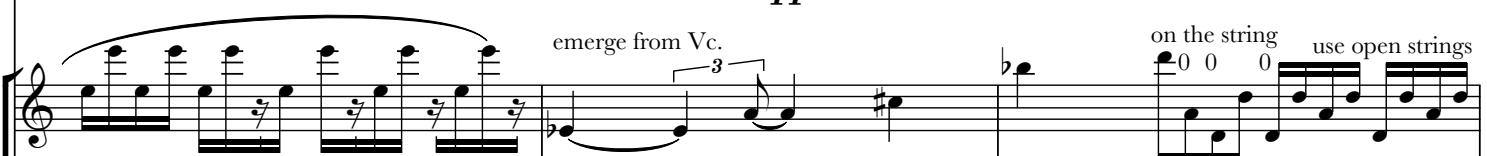
Vln. 

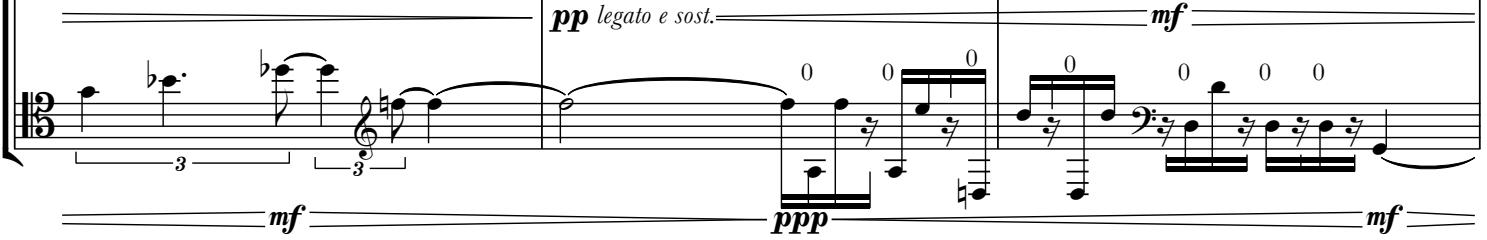
Vc. 

E

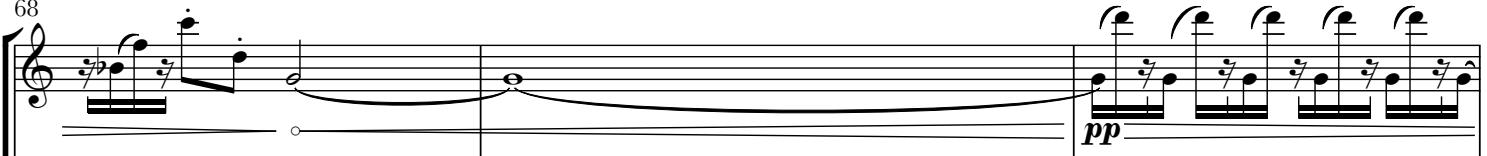
Fl. 

Cl. 

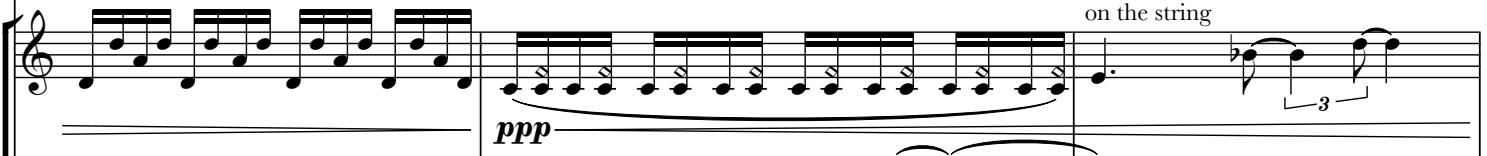
Vln. 

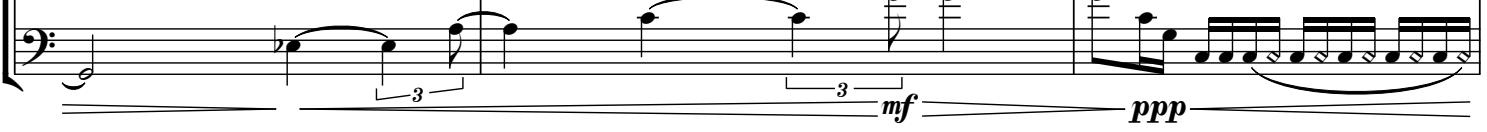
Vc. 

68

Fl. 

Cl. 

Vln. 

Vc. 

71

Fl. *p*

Cl. *pp*

Vln. *mf*

Vc. *p* *mf*

This section shows four staves. The Flute and Clarinet play eighth-note patterns. The Violin and Cello provide harmonic support with sustained notes and eighth-note chords.

74

Fl. *3*

Cl. *3* *mp*

Vln. *3* *ppp* *mp*

Vc. *3* *ppp* *mp*

In this section, the Flute and Clarinet play eighth-note patterns. The Violin and Cello play eighth-note chords. Dynamics transition from *ppp* to *mp*.

77 F

Fl. solo Timbre

Cl. *n* warm, gentle

Vln. use open strings *pp*

Vc. *poco*

This section features a flute solo with a melodic line over sustained notes. The strings play eighth-note patterns with dynamic markings *pp* and *poco*. The Violin is instructed to "use open strings".

10

I) *Timbre trem. sempre →*

Fl. *p cant. e espr. sempre*
tune to Fl.

Cl. *pp beneath flute*

Vln.

Vc.

bring out F#

Fl. *p*

Cl. *pp*

Vln.

Vc.

as before

Fl. *p*

Cl. *pp*

Vln. *pp*

Vc.

Fl. *3*

Cl. *3*

Vln. *on the string (use open strings)*
pp sotto voce

Vc.

I) **F1.**: *Timbre tremolo*: tremolo as fast as possible between the two given notes. Always bring out the top note unless otherwise noted. Major/minor seconds can be treated like trills. The intent is to create a coloristic effect that is akin to **bisbigliando** or timbre trills, but which is ultimately **melodic**. Blend between pitches (and other pitches that might naturally occur) is welcome. Fingering charts are given as guide, but need not be strictly adhered to at the discretion of the performer.

91

Fl.

Cl.

Vln.

Vc.

Timbre

pp

tune to Fl.

a sord.

con sord.

n beneath flute

11

98

Fl.

Cl.

Vln.

Vc.

*on the string
senza sord.*

pp sotto voce

blend w. Vln.

bring out F#

ppp

12 101

Fl.
Cl.
Vln.
Vc.

p solo
espr. e cant. sempre
p
pp

104

Fl.
Cl.
Vln.
Vc.

tune to Cl.
p
1) *Timbre trem. sempre* →
mp
n
poco
pp
mp

107

Fl.
Cl.
Vln.
Vc.

p
emerge from Vln.
mp
give way to Fl.
pp
solo; cant. e espr. sempre
(sul D) port. espr. sempre
mp
pp

1) **Cl.**: *Timbre tremolo*: tremolo as fast as possible between the two given notes. Always bring out the top note unless otherwise noted. Major/minor seconds can be treated like trills. The intent is to create a coloristic effect that is akin to **bisbigliando** or timbre trills, but which is ultimately **melodic**. Blend between pitches (and other pitches that might naturally occur) is welcome.

110 (tr) G

Fl. 3/4 *p*
Cl. 3/4 *mp*
Vln. 3/4 *pp*
Vc. 3/4

113 *mf* *f*
Cl. 3/4 *f*
poco a poco agitato
Vln. 3/4 *sf* *sf* *sf* *p*
Vc. 3/4 *port. espr. sempre* *p*

116 *legato*
Fl. 3/4 *p* *f*
Cl. 3/4 *f* *p* *f* *p* *f*
Vln. 3/4 *mf* *f* *p* *f* *p* *f* *p*
Vc. 3/4 *f* *p* *f* *p*

14 121

Fl. Cl. Vln. Vc.

con forza e sost. sempre

f > *p* *cresc. poco a poco*

molto rall.

126

Fl. Cl. Vln. Vc.

f *p* *molto cresc.*

f *p* *molto cresc.*

(8) *free bow for intensity* *molto cresc.*

free bow for intensity *molto cresc.*

f *p* *molto cresc.*

[H] **Meno mosso** ($\downarrow = 88$) | Rich, anguished

130

Fl. Cl. Vln. Vc.

ff *n* *ff molto espr.* *short*

ff molto espr. *short*

ff *molto espr.* *short*

ff *ff* *ff* *short*

134

Fl. *ff*

Cl. *ff*

Vln. *f* *ff* *f*

Vc. *f* *ff* *f*

Top note is *ossia*
sffz poss. *sffz*

139

Fl. *sffz* *sffz* *sfffz* *n*

Cl. *sffz* *sffz*

Vln. *mf* *mp* *dim. poco a poco.*

Vc. *mf* *dim. poco a poco.*

145 I A tempo ($\text{♩} = 108$) | Hushed, still

Fl. opt. ferm. ()

Cl. *p dolciss.*

Vln. III V

Vc. *ppp* *pp dolciss.*

148

Fl. Cl. Vln. Vc.

Flute and Clarinet play sustained notes. Violin and Cello play eighth-note patterns. Measure 148 ends with a fermata over the strings' pattern.

151

Fl. Cl. Vln. Vc.

Flute and Clarinet play sustained notes. Violin and Cello play eighth-note patterns. Measure 151 ends with a fermata over the strings' pattern.

154

J

Fl. Cl. Vln. Vc.

Flute and Clarinet play sustained notes. Violin and Cello play eighth-note patterns. Measure 154 ends with a fermata over the strings' pattern.

157

Fl.

Cl.

Vln.

Vc. III

K

160

Fl.

Cl.

Vln. V

Vc. ppp

163

Fl.

Cl.

Vln. II

Vc. (I) (II)

1) **Fl.**: The passage from m. 151 to the end can be treated similarly to the timbre tremolo effect. Blend between pitches (and other pitches that might naturally occur) is welcome. Although the passage is notated with rhythmic accuracy, the performer need not strictly adhere to the sixteenth note pulse; rather, the coloristic oscillation is most important.

L

166

Fl. *pp*

Cl. -

Vln. (II) *ppp* *pp*

Vc. *pp* III *ppp*

This section consists of three measures. The Flute plays eighth-note patterns. The Clarinet has rests in the first two measures. The Violin and Cello play eighth-note patterns. Measure 166 ends with a dynamic of *pp*. Measures 167 and 168 begin with eighth-note patterns from the Violin and Cello, followed by eighth-note patterns from the Flute and Clarinet.

169

Fl. *pp*

Cl. *ppp*

Vln. III *ppp* *pp*

Vc. *pp*

This section consists of three measures. The Flute and Clarinet play eighth-note patterns. The Violin and Cello play sixteenth-note patterns. Measure 169 ends with a dynamic of *ppp*. Measures 170 and 171 begin with eighth-note patterns from the Violin and Cello, followed by eighth-note patterns from the Flute and Clarinet.

172

Fl. *pp*

Cl. *ppp*

Vln. *ppp* *pp*

Vc. *pp*

This section consists of three measures. The Flute and Clarinet play eighth-note patterns. The Violin and Cello play sixteenth-note patterns. Measure 172 ends with a dynamic of *ppp*. Measures 173 and 174 begin with eighth-note patterns from the Violin and Cello, followed by eighth-note patterns from the Flute and Clarinet.

175

Fl. *pp* *ppp*

Cl. *ppp* *pp*

Vln. II *ppp* *pp*

Vc.

This musical score excerpt shows four staves: Flute, Clarinet, Violin, and Cello. The Flute and Clarinet staves begin with dynamic *pp*, followed by *ppp*. The Violin staff begins with *ppp*, followed by *pp*. The Cello staff is silent. Measures are separated by vertical bar lines. Measure numbers 175 and 178 are indicated above the staves.

178

Fl.

Cl.

Vln. solo *ppp* *pp* *ppp*

Vc.

This musical score excerpt continues from measure 175. The Flute and Clarinet staves are silent. The Violin staff has a dynamic marking "solo" above it and contains measures with *ppp*, *pp*, and *ppp* dynamics. The Cello staff is silent. Measures are separated by vertical bar lines. Measure number 178 is indicated above the staves.