

SAKARI DIXON VANDERVEER

FIRE SEASON

for solo violin, string quartet, double bass,
lute (or guitar), and harpsichord

I have a love-hate relationship with autumn in Southern California. On the bright side, we get some reprieve from the blistering hot temperatures, going from triple digits to the mid-nineties not long after Labor Day—if we're lucky, that is. Both the new school year and the new concert season make a delightful fresh start, and since it's not long after my birthday, I've always felt that September made more sense as a "new year" than January 1st.

On the flipside, we have the relentless Santa Ana winds which, along with the parched, tall grasses and tumbleweeds, bring us what we like to call "fire season," not to mention hay fever and painfully dry skin for folks like myself. This is the brand of autumn that I've known all of my life, as opposed to the cooler and more colorful climates to the east of us.

While searching for inspiration, I was delighted to stumble upon a recently published poetry anthology, *Fire and Rain: Eco-poetry of California*. In it, I discovered works by three very talented poets sharing my home state: Thea Gavin, Benjamin Gucciardi, and Donna Emerson. I could not resist grouping these poems together and creating a three-movement dialogue that depicts the various scenes from our typical autumn: wind, fire, and rain.

Commissioned by Salastina, *Fire Season* is one part of a modern take on each of Vivaldi's *Four Seasons* along with new pieces by composers Philip White, Derrick Skye, and Jeremy Cavaterra, who are also based in the Greater Los Angeles area. These four poetry-inspired works were programmed alongside Vivaldi's timeless concerti as part of their premiere on December 14th and 15th, 2019.

– Sakari Dixon Vanderveer

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Commissioned by Salastina
FIRE SEASON
 I.

Sakari Dixon Vanderveer

Devilish ♩ = 63

Solo Violin

Unpitched, airy, circular bowing, sul G.
 Change bow faster during higher pitches.

Violin I

Unpitched, airy, circular bowing, sul G.
 Change bow faster during higher pitches.

Violin II

Unpitched, airy, circular bowing, sul C.
 Change bow faster during higher pitches.

Viola

Unpitched, airy, circular bowing, sul C.
 Change bow faster during higher pitches.

Violoncello

col legno,
 ricochet

ord.

Bow slowly between bridge and
 tailpiece, sul G (seek an ethereal tone).

Double Bass

mp

Devilish ♩ = 63

Lute in G
 (or Guitar)

mf

Harpisichord

mf

Slow trill from the harmonic to the open G.

5

Solo

mf

f

mp

sfp

poco vib. 6

6

II

sul pont. $\frac{1}{2}$

Vln. I

f

p

Vln. II

pizz.

f

arco, col legno, ricochet

p

arco (airy bowing)

arco (airy bowing)

pizz.

f

arco (airy bowing)

*p*sub.

Vla.

f

p

Vc.

molto sul pont.

sfz

Db.

III

III

Lute

Hpsd.

mf

3

Detailed description of the musical score: The score is for page 7 of a piece. It features seven staves: Solo, Vln. I, Vln. II, Vla., Vc., Db., and Hpsd. The Solo part begins with a slow trill from a harmonic to an open G, marked with a forte (f) dynamic. This is followed by a section of sixteenth-note runs, first marked 'poco vib.' and 'f', then '6' and 'mp'. The Solo part concludes with a 'sul pont.' section marked 'sfp'. Vln. I and Vln. II play pizzicato (pizz.) at the start, then transition to arco (airy bowing) with a piano (p) dynamic. Vln. II has a section marked 'arco, col legno, ricochet' with a piano (p) dynamic. Vla. starts with a forte (f) dynamic, then a section with a piano (p) dynamic. Vc. has a 'molto sul pont.' section marked 'sfz'. Db. has two sections marked 'III'. Hpsd. has a section marked 'mf' and a triplet marked '3'. The score includes various performance instructions such as 'poco vib.', 'arco (airy bowing)', 'pizz.', 'arco, col legno, ricochet', 'molto sul pont.', and 'sfz'. Dynamics range from piano (p) to fortissimo (sfz). The Solo part includes fingering numbers 5, 6, and II. The Solo part also includes a 'sul pont.' section with a '1/2' marking. The Vln. II part includes a 'pizz.' marking. The Vla. part includes a 'pizz.' marking. The Vc. part includes a 'molto sul pont.' marking. The Db. part includes two 'III' markings. The Hpsd. part includes a 'mf' marking and a '3' marking.

Desolate ♩ = 36

Solo Violin *senza vib. sempre* *p*

Violin I *uneven trem., con sord., poco sul pont.* *pp*

Violin II *uneven trem., con sord.* *pp*

Viola *uneven trem., con sord., poco sul pont.*

Violoncello *uneven trem., con sord.* *pp*

Double Bass *via sord.* *p*

Desolate ♩ = 36

Lute in G (or Guitar) *sempre l.v.* *p*

Harpisichord

Joyful ♩ = 52 Trill from the harmonic to the open D. pizz. **52** **Jubilant** ♩ = ca.116

Solo Violin *f* 6 *via sord.* *mf* *pizz.*

Violin I *via sord.* *mf* *pizz.*

Violin II *via sord.* *mf* *pizz. sempre*

Viola *via sord.* *mf* *pizz. sempre*

Violoncello *via sord.*

Double Bass

Joyful ♩ = 52 **52** **Jubilant** ♩ = ca.116

Lute in G (or Guitar)

Harpisichord *mf sempre*

56 58

Solo arco, legato v

mf mp

Vln. I arco *tr* *very freely, as if improvising* *tr* $\frac{1}{2}$ *tr* *tr* *tr*

più mf

Vln. II *f sempre*

Vla. *f sempre*

Vc. (arco) *mf sempre*

Db. (arco) *mf sempre*

58

Lute *f sempre*

Hpsd.

PERUSAL SCORE

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