

**Geir Johnson**

# **Silent spring**

for string orchestra

For Vietnam National Symphony Orchestra



Nesodden 2013

## **"SILENT SPRING" for strykere**

I 1962 kom den banebrytende boken Silent Spring ut, skrevet av Rachel Carson. Boken satte søkelyset på den farlige utviklingen med bruken av kjemiske insektmidler og de skadene bruken påførte naturen, og banet veien for etableringen av den internasjonale miljøbevegelsen. Samtidig innledet den amerikanske regjeringen den største kjemiske krigen verden har sett, i Vietnam. Skadene vil være synlige i generasjoner.

Dette stykket henter sin inspirasjon fra den dype erkjennelsen i Rachel Carsons utsagn: "Mennesket er en del av naturen, og hans krig mot naturen er uunngåelig en krig mot mennesket selv."

Geir Johnson, 2012

## ***SILENT SPRING for string orchestra***

*In 1962, the book The Silent Spring was released, written by the American pioneer environmentalist Rachel Carson. The book caused a controversy as it created a focus on the dangerous development of pesticides, and their damage to the balance in nature. At the same time, the American government started the greatest chemical war that the world has ever seen, against Vietnam. The debate following paved the way for the international environmental movement. The consequences will appear continuously for generations to come.*

*This piece gets its inspiration from the following quotation from Rachel Carson:  
"Man is part of nature, and his war against nature is inevitably a war against himself."*

Geir Johnson, 2012

# SILENT SPRING

for string orchestra

Geir Johnson

♩ = 108

The image displays the first system of a musical score for a string orchestra. It consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 4/4 time with a tempo of 108 beats per minute. The key signature is one flat (B-flat). The score is divided into measures 1 through 11. Measures 1-5 show the Violin I and II parts playing a rhythmic pattern of eighth notes, while the Viola, Cello, and Double Bass parts play a simpler pattern of quarter notes. Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo). A fermata is placed over the final note of measure 5 in the Violin I and II parts. Measures 6-11 continue the Violin I and II parts with a similar rhythmic pattern, while the lower strings continue their pattern. A watermark for 'NB noter' is visible in the center of the page.

16

Vln. I *pp* *p*

Vln. II *p* *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

21

Vln. I *pp*

Vln. II *p*

Vla. *pp* *mp*

Vc. *p*

D.B. *p*

26

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *p*

Vc. *mf*

D.B. *p*

30

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

D.B.

34

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

D.B. *p*

38

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pp*

D.B. *p*

43

Vln. I *p*  
sul tasto poco a poco sul pont.

Vln. II *mp*  
*p*

Vla. *mp*  
*p*  
sul tasto poco a poco sul pont.

Vc. *mp*  
*p*

D.B. *p*

48

Vln. I *mf*  
sul pont. poco a poco sul tasto

Vln. II *mf*  
sul pont. poco a poco sul tasto

Vla. *mf*  
sul pont. poco a poco sul tasto

Vc. *mf*

D.B. *mf*

53

Vln. I *mf*  
sul pont. poco a poco sul tasto

Vln. II *pp*  
sul tasto poco a poco sul pont.

Vla. *pp*  
sul tasto poco a poco sul pont.

Vc. *pp*

D.B. *pp*  
*mf*

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

62

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*p*

71

Vln. I *f* *pp* Con sord.

Vln. II *f* *pp* Con sord.

Vla. *f* *pp* Con sord.

Vc. *f* *pp* Con sord.

D.B. *f* *pp*

78

Vln. I *pp* *p* *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

sul tasto poco a poco sul pont.

86

Vln. I *pp* *mp* Senza sord.

Vln. II *pp* Senza sord.

Vla. *pp* *mp* Senza sord.

Vc. *pp* Senza sord.

D.B. *pp*

sul pont. poco a poco sul tasto

94 Senza sord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*pp*

*p*

*pp*

pizz.

*mp*

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*p*

*p*

109

Vln. I

Vln. II

Vla. *p*

Vc. *pizz.*

D.B. *p*

*tr*

*pizz.*

*p*

Detailed description: This system covers measures 109 to 113. Vln. I and Vln. II are mostly silent. Vla. plays a tremolo with a *p* dynamic. Vc. plays a rhythmic pattern of eighth notes with a *pizz.* marking. D.B. plays a similar rhythmic pattern with a *p* dynamic. A *tr* marking is present above the Vla. staff in measure 113.

114

Vln. I

Vln. II

Vla.

Vc. *pizz.*

D.B. *mp*

*tr*

*mp*

*pizz.*

*mp*

Detailed description: This system covers measures 114 to 117. Vln. I and Vln. II play a rhythmic pattern of eighth notes with a *mp* dynamic. Vla. is silent. Vc. plays a rhythmic pattern of eighth notes with a *pizz.* marking. D.B. plays a similar rhythmic pattern with a *mp* dynamic. A *tr* marking is present above the Vla. staff in measure 114.

118

Vln. I *mp*

Vln. II

Vla. *mp* *pizz.*

Vc. *mp*

D.B. *mp*

*tr*

*arco*

*mp*

*arco*

*mp*

Detailed description: This system covers measures 118 to 121. Vln. I plays a rhythmic pattern of eighth notes with a *mp* dynamic. Vln. II is silent. Vla. plays a rhythmic pattern of eighth notes with a *mp* dynamic and a *pizz.* marking. Vc. plays a rhythmic pattern of eighth notes with a *mp* dynamic. D.B. plays a similar rhythmic pattern with a *mp* dynamic. A *tr* marking is present above the Vla. staff in measure 121. *arco* markings are present above the Vc. and D.B. staves in measure 121.

123

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*pp*

sul tasto poco a poco sul pont.

128

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*pp*

*mf*

*p*

*pp*

arco

pizz.

sul pont. poco a poco sul tasto

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*pp*

*p*

*p*

sul tasto poco a poco sul pont

sul pont. poco a poco sul tasto

pizz.

138 *molto sul pont.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.*

D.B. *pizz.*

*dolce*

*arco*

143

Vln. I *mp*

Vln. II *sul pont.*

Vla. *sul pont.*

Vc. *pp*

D.B. *pp*

*mp*

*mp*

150

Vln. I

Vln. II *pp*

Vla. *p*

Vc. *pp*

D.B. *p*

*p*

*p*

156

Vln. I *p* sul pont. ord. *pp*

Vln. II *p*

Vla. sul pont.

Vc. *p* *pp*

D.B. *p*

161

Vln. I *mp*

Vln. II *pp* sul pont.

Vla. *pp* sul pont.

Vc. sul pont.

D.B. *pp* *mp*

167

Vln. I *pp*

Vln. II *p*

Vla. *pp*

Vc. *pp*

D.B.

171

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

176

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

181

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

185

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

189

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

193

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*pp*

198

Violin I and II: Rapid sixteenth-note passages, ending with a fermata. Dynamics: *mp*.  
Viola: Similar rapid sixteenth-note passages. Dynamics: *mp*.  
Violoncello and Double Bass: Sparse accompaniment with notes and rests. Dynamics: *p*.

203

Violin I and II: Rapid sixteenth-note passages, ending with a fermata. Dynamics: *mp*.  
Viola: Similar rapid sixteenth-note passages. Dynamics: *mp*.  
Violoncello and Double Bass: Sparse accompaniment with notes and rests. Dynamics: *p*.

208

Violin I and II: Rapid sixteenth-note passages, ending with a fermata. Dynamics: *pp*.  
Viola: Similar rapid sixteenth-note passages. Dynamics: *pp*.  
Violoncello and Double Bass: Sparse accompaniment with notes and rests. Dynamics: *p*.

213

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*  
sul tasto poco a poco sul pont.

218

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont. poco a poco sul tasto

*f*

sul tasto poco a poco sul pont.

222

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont. poco a poco sul tasto

*f*

226

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont. poco a poco sul tasto

*f*

sul tasto poco a poco sul pont.

*p*

*mf*

231

Vln. I

Vln. II

Vla.

Vc.

D.B.

236

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*

241

Vln. I *mf*

Vln. II *mf* *p*

Vla. *mf*

Vc. *mf*

D.B. *mf*

246

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

250

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* *mf*

