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THE FOUR SEASONS OF ISOLATION

A concerto for one
for violin and electronics

The Four Seasons of Isolation: A Concerto for One

For violin and live electronics

The pandemic has drastically separated musicians from their audiences, from their colleagues and ensembles. The pandemic world as perceived is solitude is the main theme of my new composition for solo violin and electronics, *The Four Seasons of Isolation*. The expressive sound of the violin is paired with different types of electronic sounds and effects, with each movement represents a season of the pandemic. The concept of the piece is a homage to Vivaldi's *The Four Seasons*. In the absence of an orchestra to accompany the violin, the electronics are operated by the violinist in real time through foot pedals connected to a computer.

The first movement, *Sirens*, only pairs the violin with electronic sine waves. The next movement, *Echo Chamber*, is a vast cannon with ever-changing voices. *The Ocean Between Us* pits the violin against a soft accompaniment created from the sound of the violin itself, and the final movement, *In Perpetuum*, is a homage to Bach's Chaconne for solo violin. A fugue developed through a set of variations with intermittent solo passages, while a pre-recorded electro-orchestra is pitted against the sole violinist, who must keep up at breathtaking speed.

The Four Seasons of Isolation is inspired by the collective experience of humanity through the years of the pandemic, the good and the bad, and the psychological toll the pandemic had taken on those who have experienced it. Written in memory of the lives lost during the Covid-19 pandemic and with hope for a better future.

The Movements:

Sirens (Spring) - The violin plays a duet with sine waves that are produced in real time, creating an eerie siren harmony. 8 minutes

Echo Chamber (Summer) - The name of the movement refers to both the literal meaning and to the social media phenomenon of only encountering opinions that reflect one's own. The violin plays a cannon with itself using a delay effect. As the piece progresses, more voices are added with multiple delay cycles, eventually reaching a colossal eight-voice cannon. 11 minutes

The Ocean Between Us (Fall) – The violin plays a meditative melody, reflecting on the separation from loved ones. The ocean effect is created with chords in variable textures, played into convolution reverb effects. 9 minutes

In Perpetuum (Winter) – An anxious theme begins a musical journey through a myriad of accompaniments, all pre-recorded violin samples that are sped up, slowed down, reversed, and played through various effects. The structure of the piece could be described as a constantly developing fugue, or a set of variations on a fugue. 15 minutes

Technical Notes



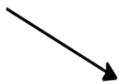
Activate Next sample/sound.



Turn effect on/off



Expression pedal, from down to up position



Expression pedal, from down to up position

Movements and their starting time on attached recording

| | |
|----------------------|-------|
| Sine | 0:00 |
| Echo Chamber | 7:44 |
| The Ocean Between Us | 17:50 |
| In Perpetuum | 26:03 |

THE SEASONS OF ISOLATION

I. Sirens

Violin

Electronics

I

p

2

5

III

III

gliss.

Elect.

10

3

3

3

gliss.

III

Elect.

13

3

3

3

p

3

3

4

gliss.

gliss.

Elect.

16

III

3

5

3

7

III

Elect.

22 8

9 10 3

Elect.

27

Elect.

31 11

sul pont. 12

Elect.

36

con legno
ricocet

5

Elect.

41

sul pont. III

Elect.

44

Elect.

6

f

13

14

3

3

47

Elect.

3

3

7

3

3

gliss.

gliss.

52

Elect.

15

6

6

6

6

16

55

Elect.

17

sul pont.

col legno riccochet

18

58

Elect.

ord.

6

9

19

9

6

60 [20] sul pont. 6 6 6 5

Elect.

61 sul pont. rit. 6 6 ord. 6

subito *f*

63 [21]

Elect.

65 [22] [23]

Elect.

68 [24] [25]

Elect.

71 [26] *p*

Elect.

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75 *p dolce*

6

77

6

79

6

81 *f* *p* *f*

3

83 *p*

3

84 *poco rit.*

3

85 *p*

3

86 **A tempo** *f* **rit.**

87 **Meno mosso** *p*

88 **A tempo** *f* **rit.**

89 **Meno mosso** *pp*

90 **A tempo** *f* **rit.** **molto rit.**

91 **A tempo** **sul pont.** **sul pont.** **start FM**

Elect.

96

97

rit.

98

8^{va}

ad lib

102

loco

A tempo

3

3

5

gliss.

A tempo

107

37

38

39

pp

II. Echo Chamber

Allegretto

♩=90-110

Violin

mf

p

1/4 delay

Delay 1

mf

mp

mf

mp

f

mp

f

p

pizz.

arco

pizz.

arco

27

Delay 1



31

1/8 delay

pizz. arco

f *p*

Delay 1



35

f *p* *f*

Delay 1



38

p *f* *p*

Delay 1



42

f *p*

Delay 1

46

Delay 1



50

Delay 1



53

Delay 1



56

Delay 1



60

Delay 1

1/4 + 1/2 delay

Musical score for measures 64-68. The main staff starts at measure 64 with a *pizz.* instruction and a *p* dynamic. A double bar line is followed by an *arco* instruction and a ϕ symbol. The main staff continues with *p dolce* and *arco* markings. Delay 1 and Delay 2 staves follow the main staff with corresponding *pizz.* and *arco* markings and dynamics.

Musical score for measures 69-72. The main staff starts at measure 69 with *arco* and *pizz.* markings. The time signature changes to 5/4 at measure 70 and back to 4/4 at measure 71. The main staff ends with *p* and *arco* markings. Delay 1 and Delay 2 staves follow with corresponding markings and dynamics.

Musical score for measures 73-75. The main staff starts at measure 73 with *pizz.* and *arco* markings. The main staff continues with *pizz.* and *arco* markings. Delay 1 and Delay 2 staves follow with corresponding markings and dynamics.

Musical score for measures 76-79. The main staff starts at measure 76 with *arco* and *pizz.* markings. The main staff continues with *arco* and *pizz.* markings. The piece ends with a double bar line. Delay 1 and Delay 2 staves follow with corresponding markings and dynamics.

80 pizz. arco

Delay 1

Delay 2



84 pizz. arco

Delay 1

Delay 2



87 pizz.

Delay 1

Delay 2



90 arco pizz.

Delay 1

Delay 2

93 arco //

Delay 1 arco //

Delay 2 arco //



96 *p*

Delay 1 *p*

Delay 2 *p*



99

Delay 1

Delay 2



102 *pp*

Delay 1 *pp*

Delay 2 *pp*

105

Delay 1

Delay 2



108

1/4 + 1/2 + 1/1 delay

Delay 1

Delay 2



111

mp

Delay 1

Delay 2

Delay 3



115

Delay 1

Delay 2

Delay 3

119

Delay 1

Delay 2

Delay 3

123

mf

Delay 1

Delay 2

Delay 3

mf

mf

127

Delay 1

Delay 2

Delay 3

131

Delay 1

Delay 2

Delay 3

1/4 1/2 3/4 1/1 delay

9

134

p

Delay 1 *p*

Delay 2 *p*

Delay 3 *p*

Delay 4 *p*



137

Delay 1 *p*

Delay 2 *p*

Delay 3 *p*

Delay 4 *p*



141

Delay 1 *p*

Delay 2 *p*

Delay 3 *p*

Delay 4 *p*

Musical score for measures 144-146. The score consists of five staves: a main staff and four delay staves labeled Delay 1, Delay 2, Delay 3, and Delay 4. The main staff begins with a treble clef and a key signature of two flats. It features a melodic line with triplets and slurs, starting at measure 144. Dynamics include *mp* and *mf*. The delay staves contain the same melodic material, with Delay 1 and Delay 2 starting at measure 145, Delay 3 at measure 146, and Delay 4 at measure 147. The time signature changes from 4/4 to 3/4 at the end of measure 146.

Musical score for measures 147-149. The score consists of five staves: a main staff and four delay staves labeled Delay 1, Delay 2, Delay 3, and Delay 4. The main staff begins with a treble clef and a key signature of two flats. It features a melodic line with triplets and slurs, starting at measure 147. Dynamics include *p* and *mf*. The delay staves contain the same melodic material, with Delay 1 and Delay 2 starting at measure 148, Delay 3 at measure 149, and Delay 4 at measure 150. The time signature changes from 3/4 to 4/4 at the end of measure 149.

Musical score for measures 150-152. The score consists of five staves: a main staff and four delay staves labeled Delay 1, Delay 2, Delay 3, and Delay 4. The main staff begins with a treble clef and a key signature of two flats. It features a melodic line with triplets and slurs, starting at measure 150. Dynamics include *pp*, *f*, *mp*, and *pp*. The delay staves contain the same melodic material, with Delay 1 and Delay 2 starting at measure 151, Delay 3 at measure 152, and Delay 4 at measure 153. The time signature changes from 4/4 to 3/4 at the end of measure 152.

154

f

Delay 1

Delay 2

Delay 3

Delay 4

pp

f



157

p

Delay 1

Delay 2

Delay 3

Delay 4

p



160

pizz.

arco

Delay 1

Delay 2

Delay 3

Delay 4

pizz.

arco

pizz.

arco

pizz.

arco

163

3 3 3 3 3 3

pizz.

arco

12

Delay 1

Delay 2

Delay 3

Delay 4

166

mf

arco

arco

169

p

p

p

Record Loop PLAY loop Loop Channel (no delay)

172 *p rubato* 3

Delay 1

Delay 2

Delay 3 *p*

Delay 4 *p*

Loop

177 11 3

181 FADE OUT loop 3 // *risoluto*

...

183 *mp*

185 *cresc.* *f* 6 *rit.* 6

188 **A tempo** *p light, mischievous* *f* *p* *f*

192 *p* *cresc.*

196 *f* *p* 3 3 **molto rit.**

A tempo

199

mf p

Delay 1

Delay 2

Delay 3

Delay 4

Delay 5

Delay 6

Delay 7



202

p

Delay 1

Delay 2

Delay 3

Delay 4

Delay 5

Delay 6

Delay 7

204

mf *p*

Delay 1 *mf*

Delay 2 *mf*

Delay 3 *mf*

Delay 4 *mf*

Delay 5 *mf*

Delay 6 *mf*

Delay 7 *mf*



206

p

Delay 1 *p*

Delay 2 *p*

Delay 3 *p*

Delay 4 *p*

Delay 5 *p*

Delay 6 *p*

Delay 7 *p*

Musical score for measures 208-217. The score consists of eight staves. The top staff is the main melody, and the following seven staves are labeled "Delay 1" through "Delay 7". The music is in 3/4 time and features a sequence of eighth-note triplets. The dynamics range from mezzo-forte (*mf*) to forte (*f*).



con legno

reg.

Musical score for measures 209-217. The score consists of eight staves. The top staff is the main melody, and the following seven staves are labeled "Delay 1" through "Delay 7". The music is in 4/4 time and features a sequence of eighth-note triplets. The dynamics range from piano (*p*) to forte (*f*). The instruction "con legno" is written above the first staff, and "reg." is written above the last staff.

212

p

Delay 1 *p*

Delay 2 *p*

Delay 3 *p*

Delay 4 *f* *p*

Delay 5 *f* *p*

Delay 6 *f* *p*

Delay 7 *f* *p*



delay off

216

ppp

Delay 1 *ppp*

Delay 2 *ppp*

Delay 3 *ppp*

Delay 4 *ppp*

Delay 5 *ppp*

Delay 6 *ppp*

Delay 7 *ppp*

ϕ

III. An Ocean Between Us

Largo ♩=64

Violin *p*

Electronics *pp*

8

Vln. *p*

Elect. *pp*

14

Vln. *pp* *p*

Elect. *pp* *p*

19

Vln. *p*

Elect. *cresc.*

24

Vln. *mf*

Elect. *mf*

rit. *mf* **A tempo**

26

Vln. *pp* *7:6* *<mf>*

Elect.

31

Vln. *rubato* *10:6*

Elect.

36

Vln. *3* *3* *3*

Elect.

40

Vln. *mf* *pp* *5* *6* *6* *3* *3* *3* *rit. . . A tempo*

Elect. *pizz.*

43

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Elect. *(pizz)*

46

Vln.

Elect.

(distorted)

49

Vln.

Elect.

arco

p

53

Vln.

Elect.

55

Vln.

Elect.

Transpose 1: -m10

p dolce

60

Vln.

Elect.

OFF

65

Vln.

Elect.

p *f* 3 3 5 3 3

70

Vln.

Elect.

IV 3 5 3

74

Vln.

Elect.

Trans.2: -M10,-M13

ord. *pp* *mf* *p* *sotto voce*

rit.. A tempo OFF

79

Vln.

Elect.

3 6 6 3 3 3 3

mf *mp*

83

Vln. *f* *p* *mf*

Elect. arco + pizz.

86

Vln. *f* *fff* *pp*

Elect.

2 F/Out

91

Vln. *p* *p*

Elect. *p* sine + freq. mod.

rall. . . . tempo primo

7 Effect ON

96

Vln.

Elect.

100

Vln.

Elect.

IV. In Perpetuum

$\text{♩} = 120$

Violin

Vln.

Vln.

Vln.

Elect.

Elect.

Elect.

Elect.

Elect.

The musical score is for a piece titled "IV. In Perpetuum" with a tempo of 120 beats per minute. It features five staves: Violin, Violins (Vln.), and Electric Guitars (Elect.).

- Violin:** Measures 4, 7, 10, 13, and 16. Measure 4 starts with a triplet of eighth notes marked *p*. Measure 7 features a triplet of eighth notes marked *fp*. Measure 10 includes a fermata over a triplet of eighth notes.
- Violins (Vln.):** Measures 4, 7, 10, 13, and 16. Measure 7 has a triplet of eighth notes marked *fp*. Measure 10 has a triplet of eighth notes marked *fp*. Measure 13 has a triplet of eighth notes marked *p*. Measure 16 has a triplet of eighth notes marked *fp*.
- Electric Guitars (Elect.):** Measures 4, 10, 13, and 16. Measure 4 has a triplet of eighth notes marked *p*. Measure 10 has a triplet of eighth notes marked *p*. Measure 13 has a triplet of eighth notes marked *p*. Measure 16 has a triplet of eighth notes marked *p*.

Measure numbers 4, 7, 10, 13, and 16 are indicated at the beginning of their respective staves. Dynamics include *p* (piano), *fp* (fortissimo piano), and *f* (forte). Musical notations include triplets, fermatas, and various articulation marks.

19

Vln. *p*

Elect. *fp*

21

make into riccocet saltando as long as possible

Vln. *pizz.* *arco*

25

28

Vln. *pizz.* *arco*

31

Vln. *f* *mf* *p*

34

rall. a tempo

Vln. *p* *pizz.*

Elect. *p*

37 arco pizz. arco

Vln. arco pizz. arco

Elect. *p*

41

Vln. *p*

Elect. *fp*

44

Vln.

Elect.

47 pizz.

Vln. *mf* *p* *pp*

Elect. *mf* *p* *pp*

51 arco

Vln.

53 *f*

Vln.

55

Vln.

p

58

Vln.

p

Elect.

arco

p

Elect.

arco

p

60

Vln.

3

Elect.

3

Elect.

3

63

Vln.

3

Elect.

3

Elect.

3

66

Vln.

Elect.

Elect.

69 Vln.

71 Vln.

72 Vln.

74 Vln.

76 $\text{♩} = 120$ pizz. *mf* 3 strings arco₃
Vln.
Elect.
Elect.

78 pizz.
Elect.
Elect.

80
Elect.
Elect.

82 *arco*

Vln.

Elect.

Elect.

84 *pizz. 3*

Vln.

Elect.

Elect.

86

Vln.

Elect.

Elect.

88 *arco*

Vln.

Elect.

Elect.

90 *rit.* **Meno mosso**

Vln. *p*

Vln.

94 **poco rall.**
light

Vln.

96

Vln.

98 $\text{♩} = 80$
f

Vln.

101 *sim.*

Vln.

Elect. *mf*

105

Vln.

Elect.

108

Vln.

Elect. *mf*

112

Vln.

Elect.

Elect.

115

Vln.

Elect.

Elect.

118

Vln.

Elect.

Elect.

cresc.

cresc.

cresc.

121

Vln.

Elect.

Elect.

f

123

Vln.

Elect.

Elect.

125

Vln.

p

127

Vln.

129

Vln.

133

Vln.

Elect.

p

V V

137

Vln.

Elect.

141

Vln.

Elect.

145

Vln.

Elect.

Elect.

f

f

f

149

Vln.

Elect.

Elect.

153

Vln.

Elect.

Elect.

156

Vln.

Elect.

f

158 ♩ = 120

Vln.

Elect.

f

3

9

Vln. 160

9

9

Vln. 162

9

9

Vln. 164

9

9

Vln. 166

rall. . . . ♩ = 90

pp

Vln. 169

3

3

3

3

Vln. 172

rall. . . .

3

3

Vln. 174

7

7

7

7

7

7

7

7

7

Vln. 176

7

7

7

7

7

7

Vln. 178

7

7

7

7

7

7

180 $\text{♩} = 120$ pizz. *p*

Vln. *p*

Elect. reverse. add record play "fuzz" *p*

184 arco pizz.

Vln. arco pizz.

Elect. pizz.

187 arco pizz.

Vln. arco pizz.

Elect. arco pizz. *p*

190 arco pizz. arco

Vln. arco pizz. arco

Elect. pizz.

193

Vln.

195

Vln.

Vln. 197 *fp*

Vln. 199

Vln. 201 *rit.* - - - *a tempo* *p*

Vln. 203 *f* *p*

Vln. 205 *f*

Vln. 207 *f*

Vln. 209 *f* *rall.* - - - *p*

Vln. 211 *f* *p*

Elect.

213

Vln.

f

pizz.

change filter over time

Elect.

Elect.

217

Vln.

Elect.

Elect.

221

Vln.

pp

ff

pizz.

change filter over time

Elect.

Elect.

sul pont.

225

Vln.

Elect.

Elect.

229

Vln.

Elect.

Elect.

3 3 3 3 3 3 3 3 3 3 3 3

232

Vln.

Elect.

Elect.

p

p 3 3 3 3 3 3 3 3 3 3 3 3

235

Vln.

Elect.

Elect.

3 3 3 3 3 3 3 3 3 3 3 3

238

Vln.

Elect.

Elect.

3 3 3 3 3 3 3 3 3 3 3 3

36 240
Vln. *3* *3* *3* *3* *3* *3* *3* *3*
Elect.

243
Vln. *3* *3* *3* *3* *3* *3*

245
Vln. *3* *3* *3* *3* *3* *3* *7*

247
Vln. *3* *3* *3* *7* *3* *7* *3*

249
Vln. *3* *5* *sf p* *sf p*

252
Vln. *6* *6* *6* *6*

254
Vln. *6* *6* *6* *6* *6* *6*

255
Vln. *6* *6* *rall.* *6* *6* *3* *3* *3* *p*

257
Vln. *3* *3* *3* *pp* *3* *3* *3* *arco*
Elect.

261 $\text{♩} = 78$

Vln. *p* 3 3 3

Elect. *pp*

Elect. arco 3 *p*

265

Vln. *f* 3 3 3

Elect.

Elect. 3 3 3

269

Vln. *mp* 3 5 pizz. 5

Elect.

Elect.

274

Vln. arco *p* 3 3 3

Elect.

Elect.

279

Vln. 3 *mf* *p* 3

Elect.

Elect.

283

Vln. *p* 6 6 6 6 6 6

Elect. *sf* 3

Elect. arco

286

Vln. 6 5 5 6 6

Elect.

Elect.

288

Vln. *f* 5 5 5 5 *ff*

Elect.

Elect. 3 3 3 *f*

291

Vln.

Elect.

Elect.

295

Vln. *p risoluto*

Elect. *pp*

3 3 3 3

pp

300

Vln. *mf* *mp*

Elect. (#) (#) (#) (#)

3 3 3 3 3

mf mp

(#) (#) (#) (#)

304

Vln. *p* *morendo*

Elect. (#) (#) (#) (#) (#) (#) (#)

3

p morendo

(#) (#) (#) (#) (#) (#) (#)