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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



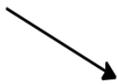
Activate Next sample/sound.



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

The musical score for "I. Sirens" is presented in two systems. The first system includes a Violin part and an Electronics part. The Violin part begins with a measure marked with a circled '1' and a dynamic marking of *p*. The Electronics part consists of a sustained, low-frequency tone. The second system starts at measure 5 and includes both Violin and Electronics parts. The Violin part features a triplet of eighth notes marked with a circled '3' and a trill marked with a circled 'III'. The Electronics part has a glissando marked "gliss." and a sustained tone. The third system starts at measure 10 and includes both Violin and Electronics parts. The Violin part has a triplet of eighth notes marked with a circled '3', a glissando marked "gliss.", and a trill marked with a circled 'III'. The Electronics part has a glissando marked "gliss." and a sustained tone. The fourth system starts at measure 13 and includes both Violin and Electronics parts. The Violin part has a triplet of eighth notes marked with a circled '3', a dynamic marking of *p*, and a trill marked with a circled 'III'. The Electronics part has a glissando marked "gliss." and a sustained tone. The fifth system starts at measure 16 and includes both Violin and Electronics parts. The Violin part has a triplet of eighth notes marked with a circled '3', a trill marked with a circled 'III', and a measure marked with a circled '5'. The Electronics part has a sustained tone and a trill marked with a circled '3'. The score concludes with a measure marked with a circled '7' and a trill marked with a circled 'III'.

22 8

Elect. *gliss.*

27

Elect.

31 11

Elect. *gliss.*

sul pont. 12

36

con legno
ricocet

Elect.

41

Elect.

sul pont. III

44

Elect.

6

f

3

3

13

14

47

Elect.

3

3

7

3

3

52

Elect.

6

6

6

6

15

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** **27** **sul pont.** **sul pont.** **28** **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

Delay 1

Delay 1

Delay 1

f *p* pizz. arco

27

Delay 1



31

f *p* *pizz. arco* *p*

1/8 delay

Delay 1



35

f *p* *f*

Delay 1



38

p *f* *p* *p*

Delay 1



42

f *p* *p* *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 begins at measure 64 with a *p* dynamic and *pizz.* instruction. 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. The *p dolce* dynamic is also present in the Delay 1 and Delay 2 staves.

Musical score for measures 69-72. The main staff starts at measure 69 with *pizz.* and *arco* markings. The dynamic *p* is indicated. The main staff concludes with *arco* and *pizz.* markings. Delay 1 and Delay 2 staves mirror the main staff's *pizz.* and *arco* markings, with the *p* dynamic also appearing in the Delay 1 and Delay 2 staves.

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

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, ending with a double bar line. Delay 1 and Delay 2 staves follow the main staff with corresponding *arco* and *pizz.* markings, also ending with a double bar line.

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

arco

Delay 1

Delay 2

arco

Detailed description: This system contains measures 105, 106, and 107. The main staff begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together. The first two staves are labeled 'Delay 1' and 'Delay 2'. Both delay staves have 'arco' markings above them. The music is in a 3/4 time signature.

108

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

Delay 1

Delay 2

Detailed description: This system contains measures 108, 109, and 110. The main staff continues the melodic line. A boxed annotation '1/4 + 1/2 + 1/1 delay' is placed above the final measure (110), with a circled note head below it. The delay staves (Delay 1 and Delay 2) show the corresponding delayed versions of the main staff's notes. The music is in a 3/4 time signature.

111

mp

Delay 1

Delay 2

Delay 3

mp

mp

mp

Detailed description: This system contains measures 111, 112, 113, and 114. The main staff begins with a treble clef and a key signature of two sharps. The dynamic marking 'mp' (mezzo-piano) is present. The first two staves are labeled 'Delay 1' and 'Delay 2', and the third is 'Delay 3'. Each delay staff has its own 'mp' marking. The music is in a 3/4 time signature.

115

Delay 1

Delay 2

Delay 3

Detailed description: This system contains measures 115, 116, 117, and 118. The main staff continues the melodic line with eighth and sixteenth notes. The delay staves (Delay 1, Delay 2, and Delay 3) show the corresponding delayed versions of the main staff's notes. The music is in a 3/4 time signature.

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

p

Delay 1

Delay 2

Delay 3

Delay 4



141

p

Delay 1

Delay 2

Delay 3

Delay 4

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

163

3 3 3 3 3 3

pizz. arco

Delay 1

Delay 2

Delay 3

Delay 4

12

166

mf

arco

Delay 1

Delay 2

Delay 3

Delay 4

169

p

Delay 1

Delay 2

Delay 3

Delay 4

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 3 // *risoluto*

FADE OUT loop

183 *mp*

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

188 *p light, mischievous* *f* *p* *f*

192 *p* *cresc.*

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

A tempo

199

Delay 1

Delay 2

Delay 3

Delay 4

Delay 5

Delay 6

Delay 7



202

Delay 1

Delay 2

Delay 3

Delay 4

Delay 5

Delay 6

Delay 7

204

mf *p*

Delay 1

Delay 2

Delay 3

Delay 4

Delay 5

Delay 6

Delay 7



206

p *mf*

Delay 1

Delay 2

Delay 3

Delay 4

Delay 5

Delay 6

Delay 7

Musical score for measures 208-217. The main staff and seven delay lines (Delay 1 to Delay 7) contain a melodic line with triplets. The main staff starts with a treble clef, a 3/8 time signature, and a 4/4 common time signature. The dynamics range from *mf* to *f*.



con legno

reg.

Musical score for measures 209-217. The main staff and seven delay lines (Delay 1 to Delay 7) contain a chordal accompaniment. The main staff has a treble clef and a 4/4 time signature. The dynamics range from *p* to *f*. The score includes the instruction "con legno" and "reg.".

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*

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

Elect. *pizz.*

43

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

Elect. *(pizz)* *(pizz)*

46

Vln.

Elect.

(distorted)

3

49

Vln.

Elect.

arco

p

3

53

Vln.

Elect.

3

55

Vln.

Elect.

Transpose 1: -m10

p dolce

OFF

60

Vln.

Elect.

OFF

OFF

65

Vln.

p *f*

3 3 3 3 3 3

Elect.

70

Vln.

IV

3 3 5

Elect.

74

Vln.

ord.

pp *mf* *p* *sotto voce*

3 5

rit.. A tempo OFF

Trans.2: -M10,-M13

Elect.

79

Vln.

3 6 6 3 3 3 3

mf *mp*

Elect.

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.

Vln.

Elect.

Elect.

The musical score is for a piece titled "IV. In Perpetuum" with a tempo of 120 beats per minute. It features a Violin part and three Electric Guitar (Elect.) parts. The score is divided into systems, with measures 4, 7, 10, 13, and 16 marked at the beginning of their respective systems. The Violin part starts with a triplet of eighth notes marked *p*. The first Violin (Vln.) part begins at measure 4 with a triplet of eighth notes. The second Violin part starts at measure 7 with a triplet of eighth notes marked *fp*. The first Electric Guitar part begins at measure 10 with a triplet of eighth notes marked *p*. The second Violin part starts at measure 13 with a triplet of eighth notes. The first Electric Guitar part continues at measure 13 with a triplet of eighth notes marked *p*. The second Violin part begins at measure 16 with a triplet of eighth notes. The score includes various musical notations such as triplets, dynamics (*p*, *fp*), and articulation marks like accents and slurs.

19

Vln.

Elect.

Elect.

p

fp

21

Vln.

Elect.

Elect.

make into riccocet saltando as long as possible

pizz.

arco

25

Vln.

28

Vln.

pizz.

arco

31

Vln.

f

mf

p

34

Vln.

Elect.

Elect.

rall.

a tempo

$\text{♩} = 110$

pizz.

p

37 arco pizz. arco

Vln. arco pizz. arco

Elect. 3 3 p

41

Vln. 3 p

Elect. fp 3

44

Vln. 3 3 3

Elect. 3

47 pizz.

Vln. mf p pp pizz.

Elect. mf p pp pizz.

51 arco

Vln.

53 *f*

Vln.

55 *p*

Vln.

58 *p* arco

Elect.

Elect.

60 3

Vln.

Elect.

Elect.

63 3

Vln.

Elect.

Elect.

66

Vln.

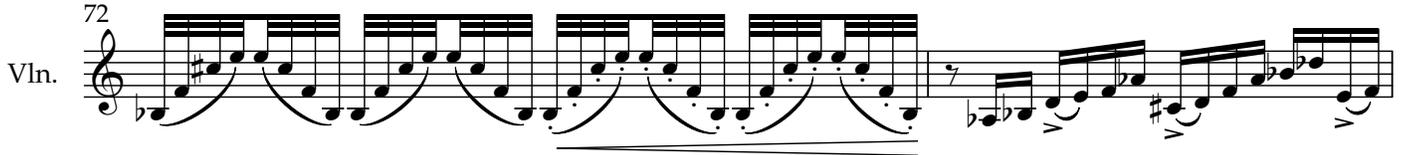
Elect.

Elect.

Detailed description: This page of a musical score contains measures 51 through 66. It features a Violin (Vln.) and two Electric Guitars (Elect.).
- Measures 51-55: Violin part with 'arco' marking. Measure 53 has a forte (*f*) dynamic. Measure 55 has a piano (*p*) dynamic. The Violin part consists of eighth-note patterns with various accidentals.
- Measures 58-60: Violin part has a piano (*p*) dynamic. Electric Guitars enter with 'arco' markings and play chords. Measure 60 features a triplet of eighth notes in the Violin and the top guitar part.
- Measures 63-66: Violin part has a piano (*p*) dynamic. Electric Guitars play eighth-note patterns. Measure 63 features a triplet of eighth notes in the Violin and the top guitar part. Measure 66 ends with a fermata over the Violin part.

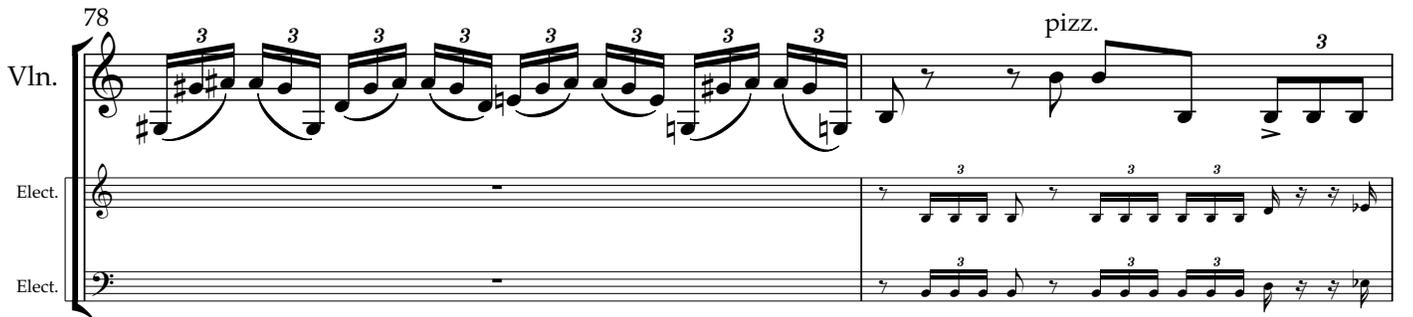
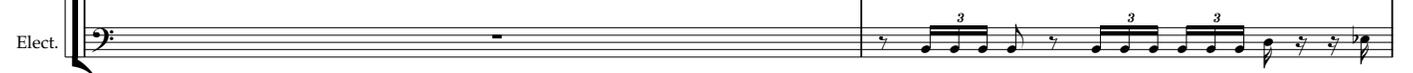
69 Vln. 

71 Vln. 

72 Vln. 

74 Vln. 

76 $\text{♩} = 120$ pizz. 
mf 
mf 

78 pizz. 
Elect. 
Elect. 

80 Vln. 
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 *f* $\text{♩} = 80$

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.

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

Vln. 176

Vln. 178

180 $\text{♩} = 120$ *p* pizz. reverse. add record play "fuzz" *p*

184 arco pizz.

187 arco pizz.

190 arco pizz. arco

193

195

Vln. 197 *fp*

Vln. 199

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

Vln. 203 *f* *p*

Vln. 205 *f*

Vln. 207 *f*

Vln. 209 rall. *f* *p*

Vln. 211 ϕ

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* *7* *3* *3* *3* *7*

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

274

Vln. arco *p* 3 3 3

Elect.

Elect. 3

279

Vln. 3 *mf* *p* 3

Elect.

Elect. 3

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*

300

Vln. *mf* *mp*

Elect. *pp*

304

Vln. *p* *morendo*

Elect. *pp*