

Andrew Mark Sauerwein

The Landing

for

String Orchestra

A Reflection on Poetry by C. S. Lewis

The Landing bears the title of a poem by C. S. Lewis. I completed the original setting for vocal quartet during the 1994 Oregon Bach Festival, as a participant in the Composers Symposium. The piece was performed there, and again on a Graduate Composers' Concert at Duke University in 1996. Shortly thereafter, the rights to Lewis' works changed hands, and the new owners refused to consider extending permission to use the text. The result, more than a decade later, is this arrangement for strings.

Lewis' poem tells a story typical of his fascination with themes from Classical mythology: a group of seafarers are searching for “the genuine and utter West,” the island of the Hesperides. The opening depicts the “ship's stride,” which falters and awakes the travelers. They suddenly see their goal before them, a “hush'd island” with a green hill at its center. they disembark and climb, encountering beautiful landscape and curious, friendly animals along the way. They reach the top to discover that the Hesperides are only “painted images, hand-fast around a tree.” They also find a telescope, pointed west, and through it they spy another island—perhaps the true country they seek. After some hesitation, their hope increases again, and they set out to continue their search.

The music follows the poetry closely, illuminating its narrative with a handful of recurring motives and ideas: undulating waves at the opening, the sudden appearance of the island, a song-like figure reflecting the travelers' hopefulness, faster passages of excitement and anticipation, tense moments of looking through a telescope, and a familiar *leitmotif* of desire as the travelers disembark. The result is a slow, drifting kaleidoscope, with sudden jolts of shifting color and mood as the story revolves. The poem ultimately portrays misplaced faith in human effort: the haven of the gods is illusory, forever beyond mortal grasping, but the longing for beauty and truth is unquenchable.

--Andrew Mark Sauerwein
2 July 2008

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(♩ = 42-48) **With Focused Intensity**

Violin I: Treble clef, 3/4 time signature. Starts with a whole rest, then a half note G4 (p), followed by a triplet of eighth notes G4-A4-B4 (mp).

Violin II: Treble clef, 3/4 time signature. Starts with a half note G4 (pp), then a half note A4 (p), followed by a half note B4 (mf), and a half note C5 (p). Includes a *V* marking above the first measure.

Viola: Bass clef, 3/4 time signature. Starts with a half note G3 (pizz., mp), then a half note A3 (arco, pp), followed by a half note B3 (mf), and a half note C4 (p). Includes a *V* marking above the first measure.

Cello: Bass clef, 3/4 time signature. Starts with a half note G3 (pp), then a half note A3 (p), followed by a half note B3 (mf), and a half note C4 (p).

Contrabass: Bass clef, 3/4 time signature. Starts with a half note G2 (pp), then a half note A2 (mf), followed by a half note B2 (p), and a half note C3 (mp).

10

Vln I: Treble clef, 4/4 time signature. Starts with a half note G4 (p), then a half note A4 (f), followed by a half note B4 (p), and a half note C5 (mp). Includes a *poco accel.* marking above the final measure.

Vln II: Treble clef, 4/4 time signature. Starts with a half note G4 (p), then a half note A4 (f), followed by a half note B4 (p), and a half note C5 (mp).

Vla: Bass clef, 4/4 time signature. Starts with a half note G3 (p), then a half note A3 (f), followed by a half note B3 (p), and a half note C4 (mp).

Vc: Bass clef, 4/4 time signature. Starts with a half note G2 (p), then a half note A2 (f), followed by a half note B2 (p), and a half note C3 (mp).

Cb: Bass clef, 4/4 time signature. Starts with a half note G2 (f), then a half note A2 (p), followed by a half note B2 (p), and a half note C3 (mp).

2 - The Landing

17 *a tempo* Slightly faster (♩ = 52-56)

Vln I *f* *mp* *pp* *mf* *mp* *p*

Vln II *f* *mp* *pp* *mf* *mp*

Vla *f* *p* *mp* *pp* *mf* *mp* *p*

Vc *f* *mp* *pp* *mf* *mp*

Cb *f* *mf* *mp*

26

Vln I *pp* *mp* *f* *ff* *pp*

Vln II *p* *pp* *mp* *mf* *ff* *mp* *p*

Vla *pp* *mp* *ff* *p*

Vc *p* *pp* *mp* *ff* *pp*

Cb *p* *f* *ff*

34

Vln I *mp* *pp* *p* *pp* *mf* *p* (ethereal)

Vln II *mp* *pp* *p* *pp* *mf* *pp* tip

Vla *mp* *pp* *p* *p*

Vc *mp* *pp* *p* *p*

Cb *pp*

44

Vln I *f* *ff* *pp* *mp* *p* Slowly, Passionately *a tempo*

Vln II *f* *ff* *sf pp* *mp* *p*

Vla *f* *ff* *sf pp* *mp* *p* 1° tutti

Vc *f* *ff* *mp* *p*

Cb *f* *ff* *mp* *p*

4 - The Landing

53

mp *mf* *mp* *mf* *p*

mp *mf* *mp* *mf* *p*

mf *mp* *mf* *p*

mf *mf* *p*

mf *mf*

rall. $\text{♩} = 96$ **Lively**
poco marcato

63

mf *sfz* *p* *cresc.* *f*

mf *sfz* *p* *cresc.* *f* *p*

mf *sfz* *p* *cresc.* *f* *p*

mf *sfz* *p* *cresc.* *f*

mf *sfz* *cresc.* *f*

74 *quasi* 2/4 $\leftarrow \bullet = \bullet \rightarrow$ **Tempo I** (♩ = 42-48)

Vln I *p* *ff* *mf* *pp* *mp*³

Vln II *ff* *mp*

Vla *ff* *pp*

Vc *p* *ff* *pp*

Cb *ff*

83 **Numbly** **Slowly** (♩ = 42-48) **Tempo I**

Vln I *pp* *ppp* *mp* *f*

Vln II *pp* *ppp* *mp* *f*

Vla *pp* *ppp* *mp* *p* *tutti* *mp* *f*

Vc *pp* *ppp* *p* *mp* *f*

Cb *pizz.* *pp* *ppp* *arco* *f*

6 - The Landing

93

93

Vln I *mp* *cresc.* *f* *sub. p*

Vln II *mp* *cresc.* *f* *sub. p*

Vla *mp* *cresc.* *f* *sub. p* *mp* *p*

Vc *mp* *cresc.* *f* *sub. p* *mp* *p*

Cb *cresc.* *f* *sub. p* *mp* *p* *pp*

8

Detailed description: This system of musical notation covers measures 93 to 102. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and consists of eighth and sixteenth notes, often grouped in triplets. Dynamic markings include *mp*, *cresc.*, *f*, *sub. p*, *mp*, and *p*. There are also hairpins for crescendo and decrescendo. A fermata is present over the final measure of the system.

103

(♩ = 96) Hushed, Excited

103

Vln I *p* *mf* *pp* *p*

Vln II *p* *mf* *pp* *p*

Vla *mf* *p* *p* *p*

Vc *p* *p*

Cb *p*

8

Detailed description: This system of musical notation covers measures 103 to 112. It features the same five staves as the previous system. The music is in 4/4 time and consists of eighth and sixteenth notes, often grouped in triplets. Dynamic markings include *p*, *mf*, *pp*, and *p*. There are also hairpins for crescendo and decrescendo. A fermata is present over the final measure of the system.

(♩ = 42-48) Joyful, Hopeful

The Landing - 7

113

Vln I *pp* *mp cresc.* *f* *ff*

Vln II *pp* *mp cresc.* *f* *ff*

Vla *pp* *mp cresc.* *f* *ff*

Vc *pp* *mp cresc.* *f* *ff*

Cb *mp* *mp cresc.* *f* *ff*

div.

123

Hesitantly (♩ = 42-48) Tempo I

Vln I *f* *p* *pp*

Vln II *f* *p* *pp*

Vla *f* *p* *pp*

Vc *f* *p* *pp*

Cb *f* *p* *pp*

8 - The Landing

131

Vln I *p* *mf* *mp cresc.*

Vln II *mp* *p* *mf* *mp cresc.*

Vla *mp* *p* *mf* *mp cresc.*

Vc *mp* *p* *mf* *mp cresc.*

Cb *mp* *mf* *mp cresc.*

139

Rit. *Mournfully*

Vln I *ff*

Vln II *ff* *pp* *mp* *pp*

Vla *ff* *p* *pp* *mp* *pp*

Vc *ff* *p* *pp* *mp*

Cb *ff* *pp* *p*