Robert Paterson

FREYA'S TEARS

for Violin and Harp

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FREYA'S TEARS

Program Notes

Freya's Tears is a companion or sister piece for another work I wrote entitled *The Book of Goddesses*, scored for flute, harp and percussion. Each of the movements is inspired by one of three goddesses: Iris, Freya, and Sekhmet.

In Greek mythology, *Iris* is the personification of the rainbow and messenger of the gods. She is said to have golden wings and is associated with communication, messages and new endeavors, and travels on rainbows while carrying messages from the gods to mortals. That image in particular provided inspiration for Iris.

The second movement, *Freya's Tears*, is inspired by Freya (or Freyja), one of the major goddesses of Norse Paganism. She is often described as a goddess of love, beauty and fertility. She was also associated with war, death, wealth, prophecy and magic, as well as the reading of runes, trancing and casting spells. Her most treasured possession was the Brisings' necklace, a golden necklace crafted by four dwarfs with such artistry that it glittered like a constellation of stars in the night sky. She was married to the God Od (or Odur) who mysteriously disappeared. When she could not find him, she wept tears of gold. The tears that hit trees turned to amber, or Freya's Tears. I try to evoke these images in the violin and harp by using harmonics, glissandi and delicate arpeggios.

The final movement, *Sekhmet*, is inspired by the mythological warrior goddess Sekhmet of Upper Egypt. She is depicted as having a human body with a lioness's head, and is the fiercest hunter known to the Egyptians. She was viewed as the protector of the pharaohs and led them in warfare. It was also said that her breath created the desert.

The first and third movements call for an optional, specialized mute called the Kerrod mute. This mute muffles some of the strings during certain passages, creating a xylophone-like sound. It was invented and developed specifically for this piece by Jacqueline Kerrod and Marc Uys of Clockwise.

Freya's Tears is written for and dedicated to Clockwise: Marc Uys violin and Jacqueline Kerrod, harp.

– RP

World Premiere
Clockwise
Marc Uys, violin and Jacqueline Kerrod, harp
Harare International Festival of the Arts
Harare, Zimbabwe, Africa
April 30, 2011

World Premiere Recording
Clockwise
Marc Uys, violin and Jacqueline Kerrod, harp
The Book of Goddesses
American Modern Recordings (2011)
AMR1034

Duration: ca. 15'00".

General Explanation of Notation

– long fermata

– short fermata

– brief separation

– hard accent

n – niente

– dampen

– subito (when placed before a dynamic, i.e. ***f***)

( ) – all markings in parenthesis are courtesy/cautionary markings.

– let note ring indefinitely until the sound dies out naturally—do not muffle.

• All grace notes (including beamed grace notes) are to be played immediately before the beat they precede. They are to be played very close to the beat, as fast as possible.

• All accidentals last for the entire measure, unless they are canceled out by another accidental (such as a natural sign). Accidentals are good only for the line or space they are on.

Special Note Regarding The Harp Mute

A specialized harp mute will be needed for movements I and III that mutes the notes G-A (see score), and can be placed on the strings and removed quickly. The mute should approximate a Xylophonic sound. If the mute is not available, it may be omitted for live performances, but should not be if making a commercial recording.

Notation specific to each instrument is explained throughout the music.

SCORE

Duration: ca. 15'00"

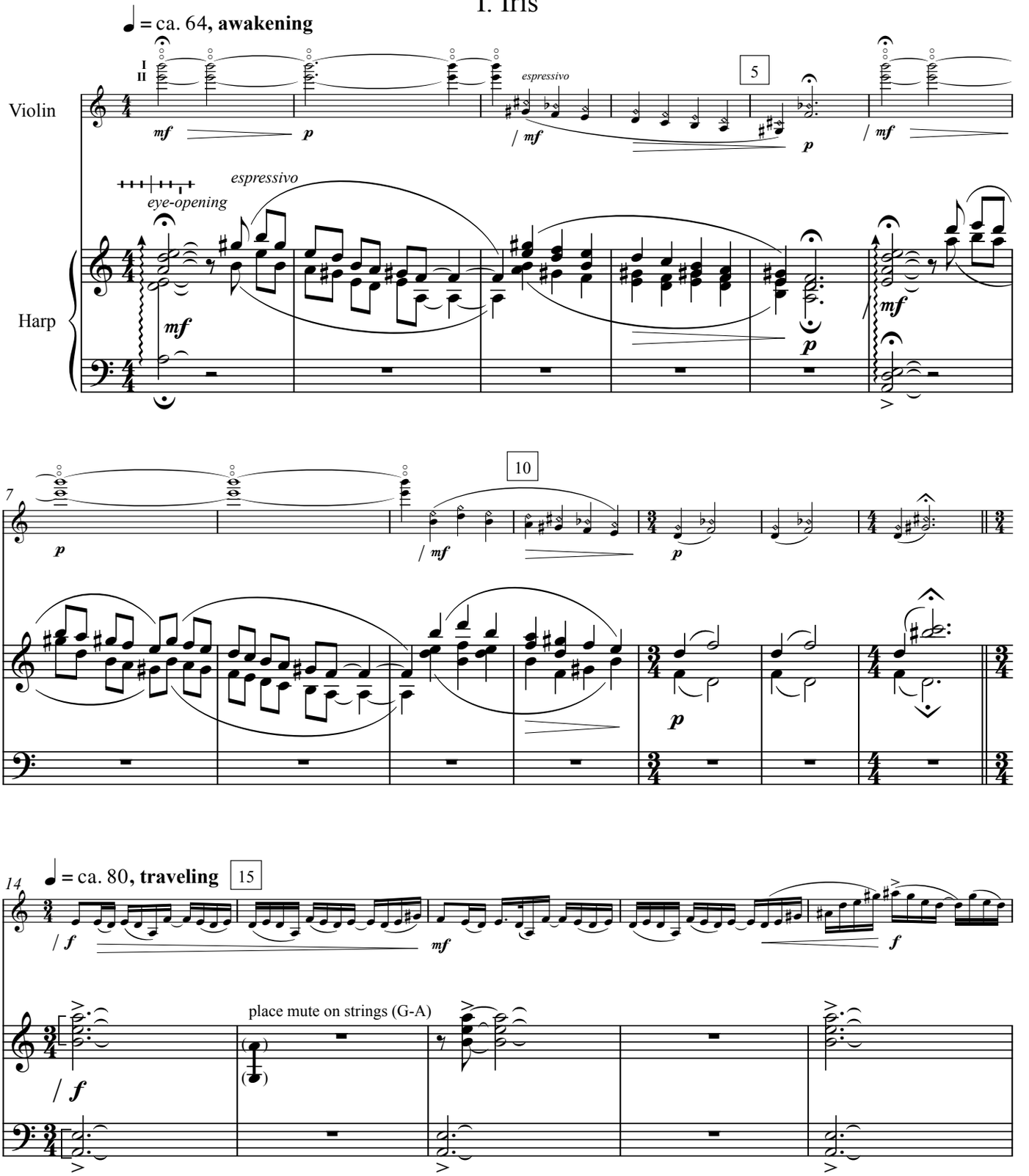
For Clockwise

FREYA'S TEARS

for Violin and Harp

Robert Paterson
(2010-11)

I. Iris



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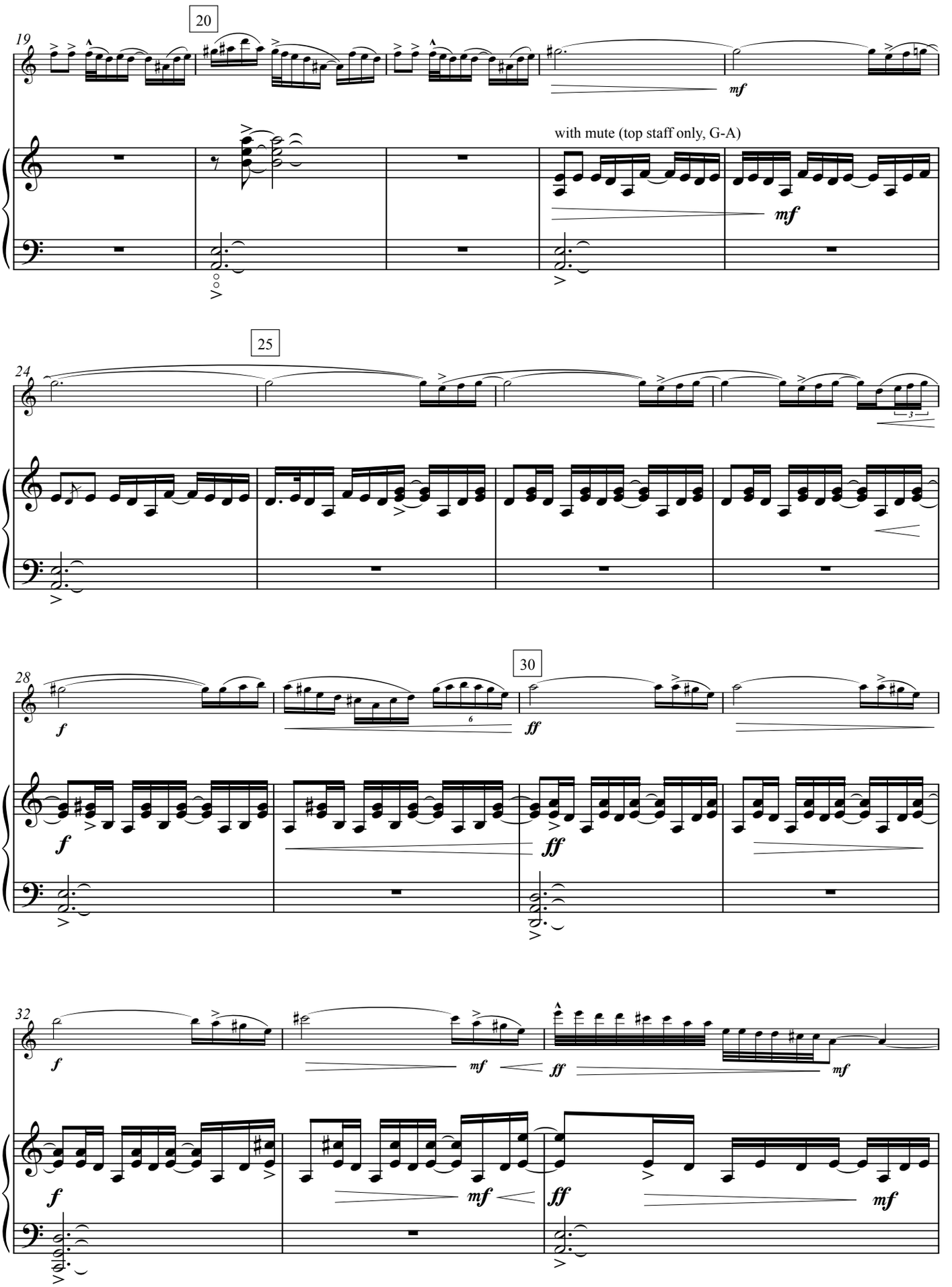
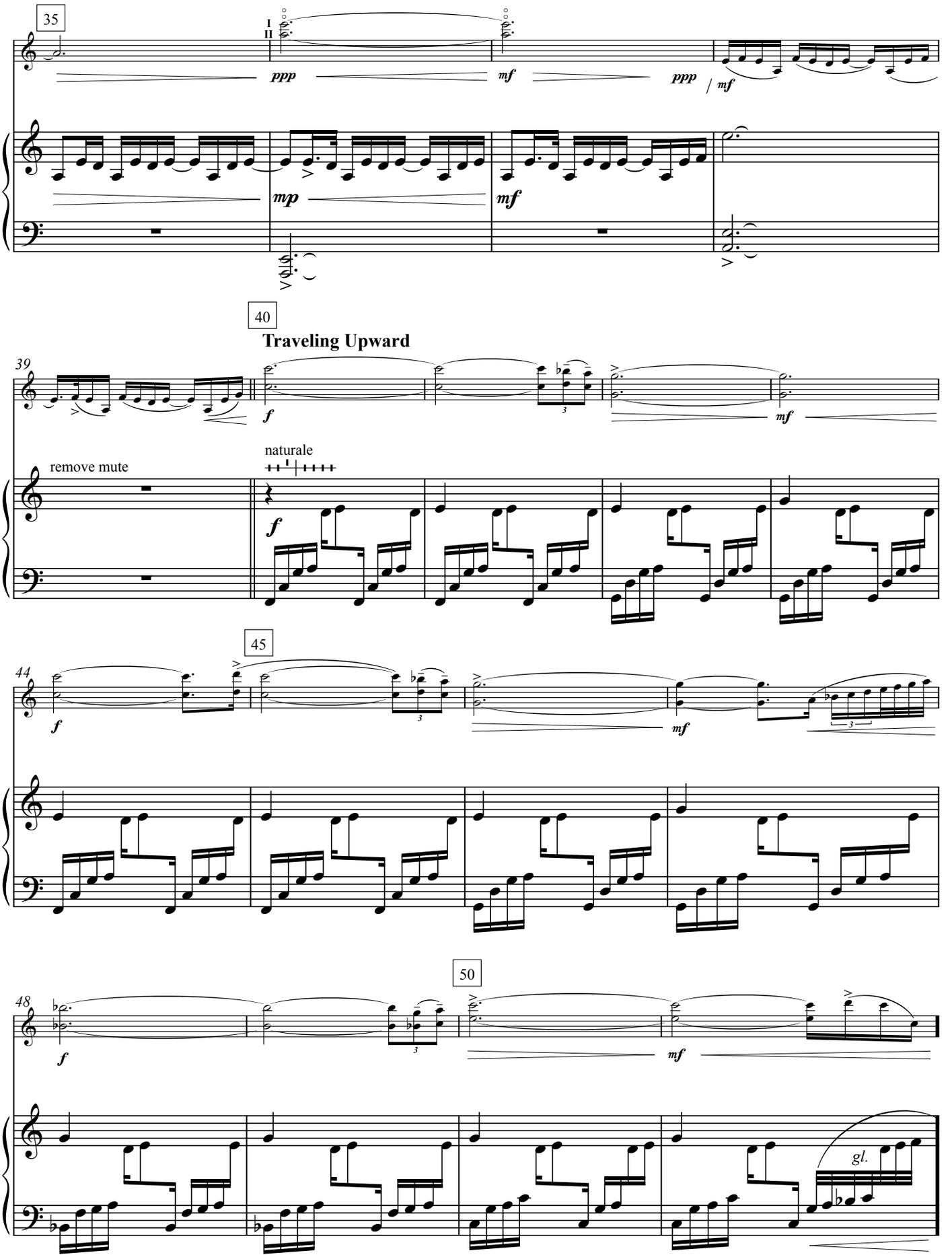
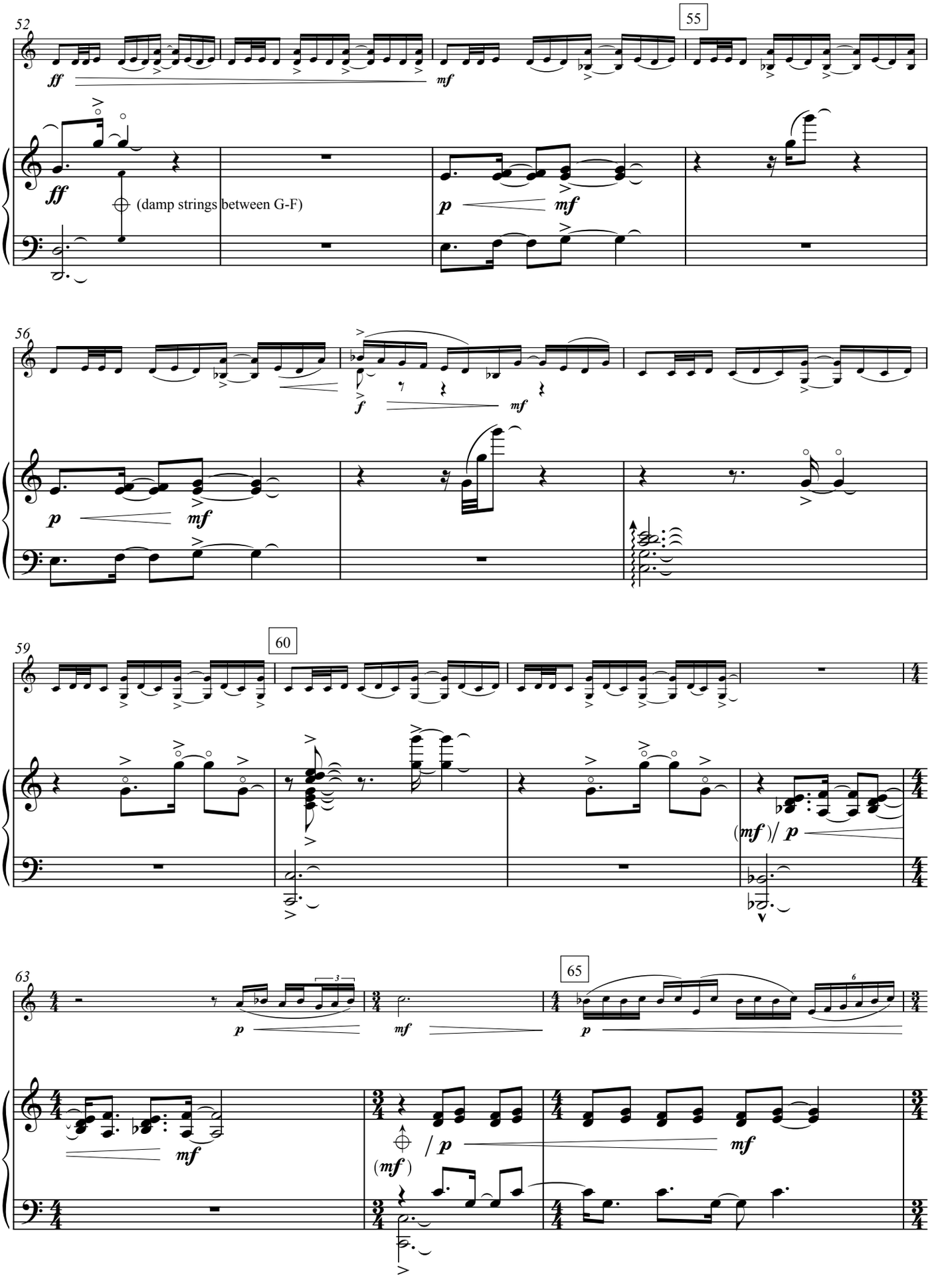
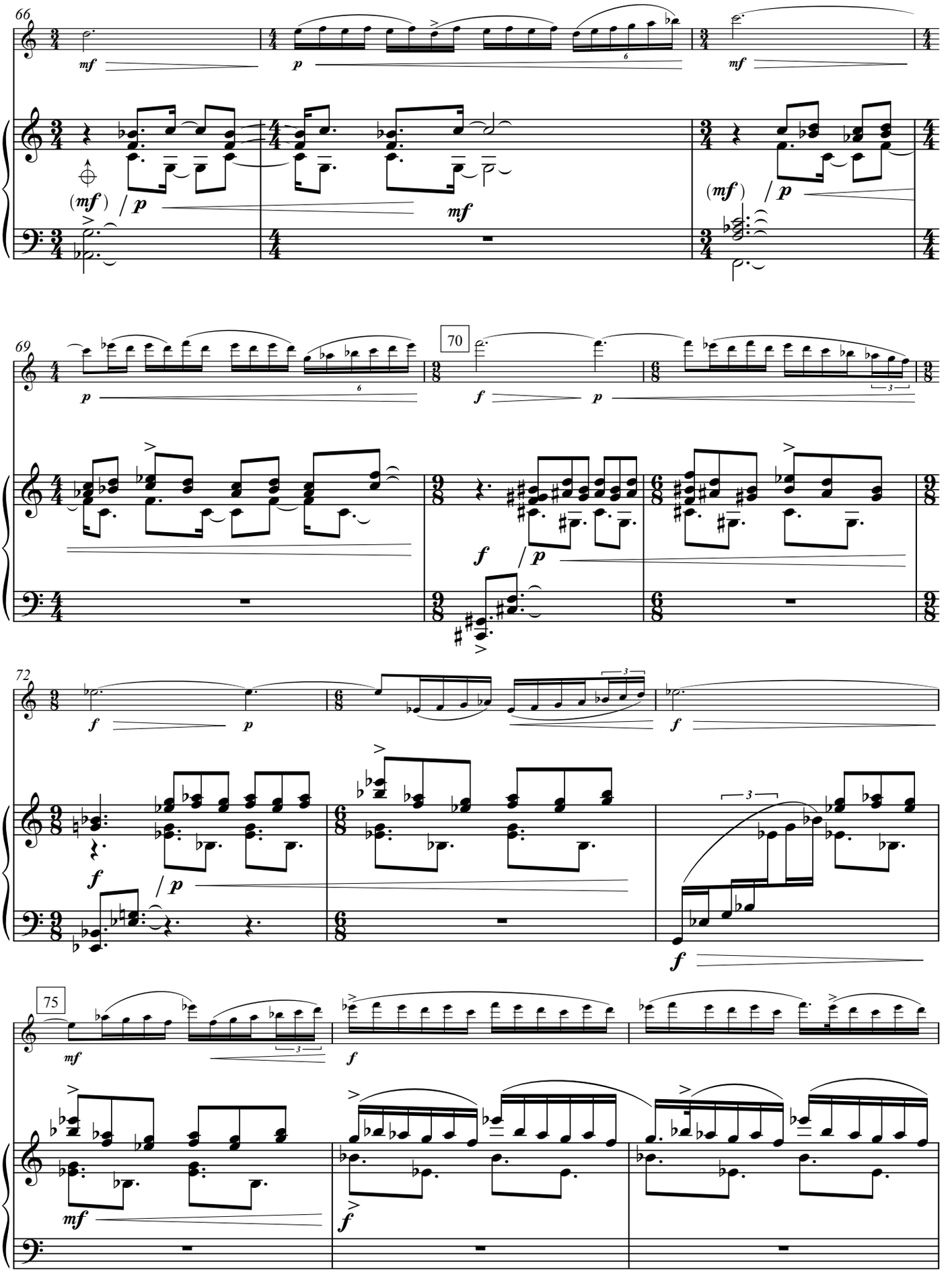
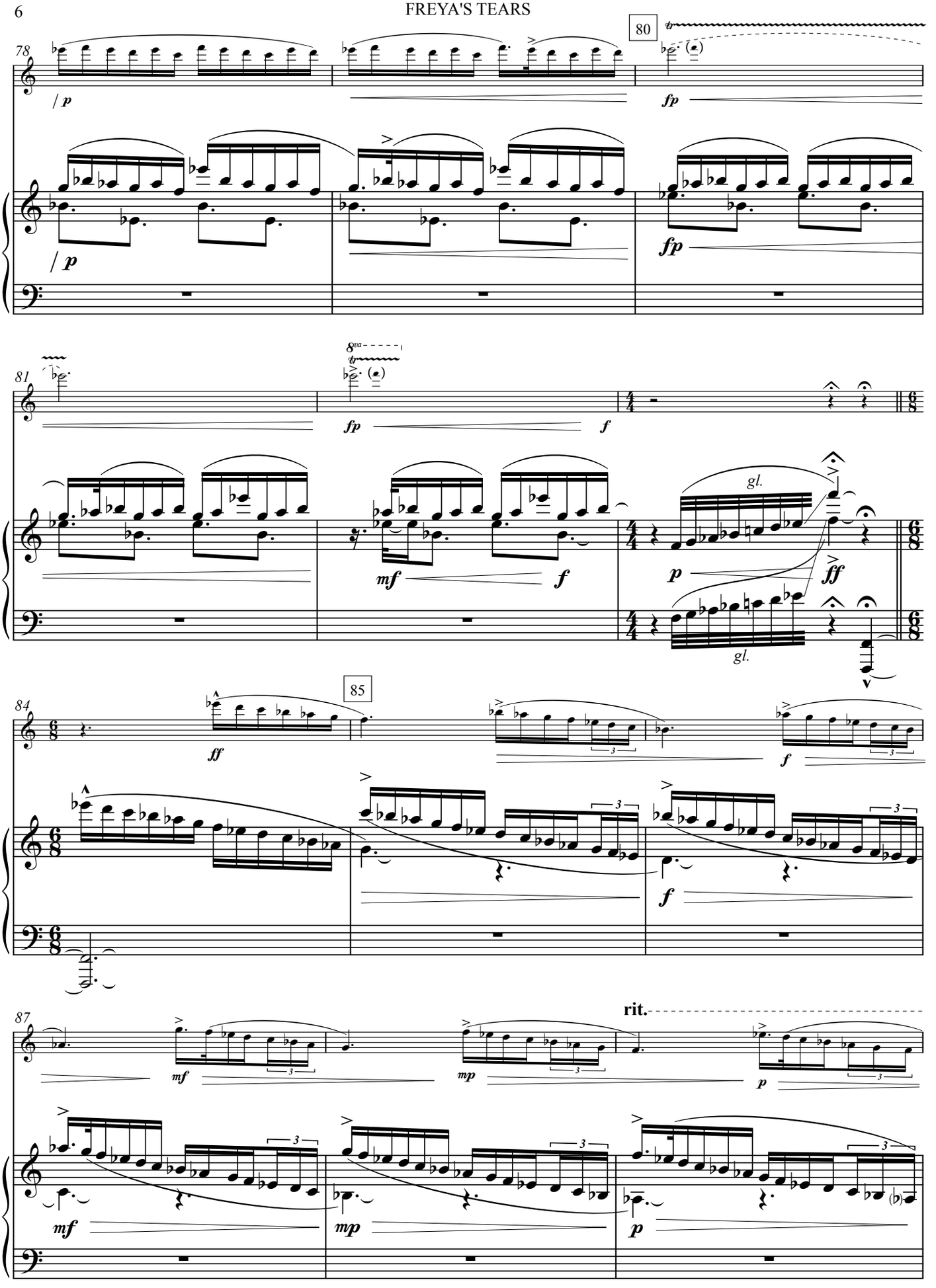

20
19
mf
with mute (top staff only, G-A)
mf
25
24
30
28
f
ff
32
mf
ff
mf


35
I
II
ppp
mf
ppp
mf
mp
mf
40
Traveling Upward
39
f
mf
remove mute
naturale
f
45
44
f
mf
50
48
f
mf
gl.


52
55
ff
mf
ff
(damp strings between G-F)
p
mf
56
f
mf
p
mf
59
60
(mf) / p
63
65
p
mf
mf
/ p
(mf)
mf


66
mf
p
mf
(mf) / p
mf
(mf) / p
69
p
70
f
p
f / p
72
f
p
f
f / p
f
75
mf
f
mf
f


78
80
/ p
fp
/ p
fp
81
8va
fp
f
mf
f
gl.
p
ff
gl.
84
85
ff
f
f
87
rit.
mf
mp
p
mf
mp
p