

Robert Paterson

FREYA'S TEARS

for Violin and Harp



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

9 – 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

For Clockwise

Duration: ca. 15'00"

FREYA'S TEARS

for Violin and Harp

Robert Paterson
(2010-11)

I. Iris

$\bullet = \text{ca. } 64, \text{ awakening}$

Violin

Harp

mf *p* *mf* *p* *mf*

espressivo

eye-opening

5

7

10

14

$\bullet = \text{ca. } 80, \text{ traveling}$

15

f *mf* *f*

place mute on strings (G-A)

20

Musical score for measures 19-23. The top staff (treble clef) features a melodic line with slurs and accents, marked *mf*. The bottom staff (piano accompaniment) includes a section marked "with mute (top staff only, G-A)" and *mf*. A *V^{oo}* marking is present in the bass line.

25

Musical score for measures 24-27. The top staff (treble clef) continues the melodic line with slurs and accents. The bottom staff (piano accompaniment) features a rhythmic accompaniment with slurs and accents.

30

Musical score for measures 28-29. The top staff (treble clef) shows dynamic markings *f* and *ff*, with a sixteenth-note run marked with a "6". The bottom staff (piano accompaniment) also shows *f* and *ff* dynamics.

32

Musical score for measures 30-31. The top staff (treble clef) features dynamic markings *f*, *mf*, *ff*, and *mf*. The bottom staff (piano accompaniment) features dynamic markings *f*, *mf*, *ff*, and *mf*.

35

ppp *mf* *ppp* / *mf*

mp *mf*

40

Traveling Upward

39

f *mf*

remove mute

naturale

3

45

44

f *mf*

3

50

48

f *mf*

3

gl.

52 55

ff *mf*

ff *p* *mf*

⊕ (damp strings between G-F)

56

f *mf*

p *mf*

59 60

(mf)/p

63 65

p *mf* *p*

mf *(mf)/p* *mf*

66

mf *p* *mf*

(mf) / p *mf* *(mf) / p*

69

70

p *f* *p*

f / p

72

f *p* *f*

f / p *f*

75

mf *f*

mf *f*

FREYA'S TEARS

80

Musical score for measures 78-80. The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *fp* (fortissimo piano). A box containing the number 80 is positioned above the first staff.

Musical score for measures 81-83. The score continues in 4/4 time. Measure 81 includes a first ending bracket and a *8va* marking. Dynamics range from *fp* to *f*. The piano part features a *gl.* (glissando) in measure 83. The right hand has a *ff* (fortissimo) dynamic in measure 83.

Musical score for measures 84-86. The score is in 6/8 time. Measure 84 includes a first ending bracket and a box containing the number 85. Dynamics include *ff* (fortissimo) and *f*. The piano part features a *f* dynamic in measure 86. The right hand has a *f* dynamic in measure 86.

Musical score for measures 87-89. The score is in 6/8 time. Measure 87 includes a first ending bracket and a *rit.* (ritardando) marking. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The piano part features a *mf* dynamic in measure 87, *mp* in measure 88, and *p* in measure 89. The right hand has a *mf* dynamic in measure 87, *mp* in measure 88, and *p* in measure 89.