

Aurora

for string orchestra and percussion

About the Piece....

- ◆ *Aurora* was written in April 2004 in Vancouver, B.C.
- ◆ The duration of the piece is 8 minutes.
- ◆ The instrumentation of the piece is string orchestra (minimum 43221) and 2 bowed percussion (bass drum, crotales, vibraphone, tam-tam, gong, & large cymbal).
- ◆ *Aurora* is dedicated to Chloë Norton.

Performance Notes

- ◆ The symbol **n** is for *niente* meaning 'nothing' i.e. 'as quiet as absolutely possible'.

WHISPERING

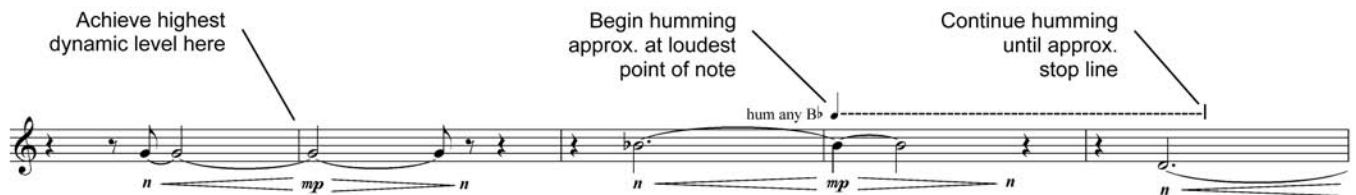
- ◆ The whispering should be done quietly and is intended NOT be understood by the audience. Musicians should not use a 'stage whisper' to project. The text should be obscured.
- ◆ Note: The text comes from myths and legends of different peoples and cultures and what they thought the Aurora was. People often claim they could hear noise from Aurorae and some tribes believed this noise was the voices of the spirits trying in vain to communicate with the people of the Earth.

HUMMING

- ◆ In the beginning and throughout the piece the string players are called upon to hum a note.
- ◆ Players only ever have to hum the note they are playing and in whatever octave fits their voice.

STRINGS

- ◆ Should play without vibrato at all times.
- ◆ Each note will fade in from silence and the dynamic it crescendos to and the approx time this dynamic should be reached is always given.
- ◆ Each player should strive to begin and end each note (whether bowed or hummed) as quietly as possible, and while crescendoing, achieve the highest dynamic where indicated.
- ◆ Each note should be produced with only one bow stroke, except where impossible to do so.



PERCUSSION

- ◆ Crotales, vibraphone, tam-tam, gong, and large cymbal are always to be bowed.
- ◆ The bass drum should be played with very soft mallets.
- ◆ All sounds, including the bass drum, should be allowed to let vibrate.

Dedicated to Chloë Norton

Jordan Nobles, Vancouver, April 2004

Viola

Aurora

Jordan Nobles

♩ = 60

4 ** whisper "an omen of war; an evil thing" repeat*

Viola 1

4 ** whisper "blood flung into the sky" repeat*

Viola 2

8 *sempre non vibrato* *whisper "torches lighting the far side"*

vla. 1

8 *sempre non vibrato* *whisper "the reflections of the fires of"*

vla. 2

n mp n



12 *of the sky" repeat*

vla. 1

Nanahbozho, creator of the Earth" repeat

vla. 2

n mp n

16

vla. 1

16 ** hum any D*

vla. 2

n mp n

V.S.

* see performance notes

20 * hum any G | hum any Eb

vla.1

vla.2

20 hum any C

24 hum any F

vla.1

vla.2

24 hum any F

28

vla.1

vla.2

28

32

vla.1

vla.2

32

4

4

* see performance notes

39

vla.1

vla.2

mp *n* *mf* *n* *n* *mf*

43 (8va)-----

vla.1

vla.2

mf *n* *n* *mf* *n*

> *n* *n* *mf* *n*



47

vla.1

vla.2

mf *n* *mf* *n* *mf* *n* *n* *mf*

mf *n* *mf* *n* *mf* *n* *n*

sul pont.

51

vla.1

vla.2

mf *n* *n* *mf* *n*

< *mf* *n* *n* *mf* *n*

sul pont.

55 *sul pont.*

vla. 1

vla. 2

59 *normale*

vla. 1

vla. 2

63

vla. 1

vla. 2

67

vla. 1

vla. 2

71

vla. 1

vla. 2

n *mf* *n* *mf* *n* *mf* *n* *mf*

75

vla. 1

vla. 2

n *mf* *n* *mf* *n* *mf* *mf* *mf* *mf*

simile

78

vla. 1

vla. 2

mf *mf* *mf* *mf* *mf* *mf*

81

vla. 1

vla. 2

mf *mf* *mf* *mf* *mf* *mf*



84

vla. 1

vla. 2

2

8^{va}-----

n < *f* > *n*

n < *f* > *n*

n < *f* > *n*

n <

89

vla. 1

vla. 2

n < *f* > *n*

n < *f* > *n*

n < *f* > *n*

n <

< *f* > *n*

n < *f* > *n*

n < *f* > *n*

n <

93

vla. 1

vla. 2

n < *f* > *n*

n < *f* > *n*

n < *mf* > *n*

< *f* > *n*

n < *f* > *n*

n < *mf* > *n*

97

vla. 1

vla. 2

2

2

n < *mf* > *n*

n < *mf* > *n*

102

vla. 1

vla. 2

n *mf* *n* *n* *mf* *n* *n*



106

vla. 1

vla. 2

whisper "blood flung into the sky" hum any E

whisper "the dancing of human spirits" hum any C#

mf *n* *n* *mf* *n* *n* *f* *n*

110

vla. 1

vla. 2

hum any D#

hum any F

hum any A#

n *f* *n* *n* *f* *n*

115

vla. 1

vla. 2

hum any Bb

hum any E

hum any D

hum any C

n *f* *n* *n* *f* *n*

extreme sul pont.

hum any B

119

vla.1

vla.2

n *f* *n* *n* *mp* *n*

n *mp* *n* *n* *mp*

Detailed description: This system contains measures 119 through 122. The first staff, labeled 'vla.1', has a treble clef and a key signature of one sharp (F#). It begins with a measure of rest, followed by a half note G4. A slur covers measures 120 and 121, containing two half notes: G4 and F#4. Measure 122 is a whole note G4. Dynamics are marked as *n* (normal) at the start of measure 120, *f* (forte) between measures 120 and 121, and *n* at the end of measure 121. The second staff, labeled 'vla.2', has a bass clef and a key signature of one sharp. It begins with a measure of rest, followed by a half note G3. A slur covers measures 120 and 121, containing two half notes: G3 and F#3. Measure 122 is a whole note G3. Dynamics are marked as *n* at the start of measure 120, *mp* (mezzo-piano) between measures 120 and 121, and *n* at the end of measure 121.

123 normale

123

vla.1

vla.2

n *mp* *n* *n* *p* *n*

n *mp* *n*

Detailed description: This system contains measures 123 through 126. The first staff, labeled 'vla.1', has a treble clef and a key signature of one sharp. It begins with a measure of rest, followed by a half note G4. A slur covers measures 124 and 125, containing two half notes: G4 and F#4. Measure 126 is a whole note G4. Dynamics are marked as *n* at the start of measure 124, *mp* between measures 124 and 125, and *n* at the end of measure 125. The second staff, labeled 'vla.2', has a bass clef and a key signature of one sharp. It begins with a measure of rest, followed by a half note G3. A slur covers measures 124 and 125, containing two half notes: G3 and F#3. Measure 126 is a whole note G3. Dynamics are marked as *n* at the start of measure 124, *mp* between measures 124 and 125, and *n* at the end of measure 125.