Henrik Denerin

Alcheringa
for string orchestra
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Alcheringa
for string orchestra and 1 antique cymbal

2006 / 2012
Title and Form

Alcheringa

Composed 2006
Revised 2012

Alcheringa is the term for the creation of the world as perceived by the Aborigines. This concept can be explained as an extra dimension of life, a dimension that has part in time, room and humans personality. Alcheringa is all that we in other religions denotes as divine.

The form is a sort of mirror with two gestures spreading out through the piece. This gesture is composed as a micro-polyphony, a kind of intriguing canon, and thus becomes both still and mobile at the same time. It all builds up to a climax point of a rhythmic unison after which small "alien objects" are inserted acting as pre-echoes to the rest of the cycle. Once again building up for a second rhythmic climax, the music stops for a solo on the antique cymbal. The piece ends with a “decay” of the same micro-polyphony it all started with.

Part: Measure: Tempo:

<table>
<thead>
<tr>
<th>Part</th>
<th>Measure</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-15</td>
<td>( \frac{1}{4} = 60 )</td>
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<tr>
<td></td>
<td>16-29</td>
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<td></td>
<td>30-35</td>
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<td>36-41</td>
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<td></td>
<td>42-47</td>
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<td></td>
<td>48-53</td>
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<td></td>
<td>54-58</td>
<td>-</td>
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<tr>
<td></td>
<td>59-68</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>69-78</td>
<td>( \frac{1}{4} = 40 )</td>
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<tr>
<td></td>
<td>79-90</td>
<td>( \frac{1}{4} = 80, \frac{1}{8} = 60 )</td>
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<tr>
<td></td>
<td>91-109</td>
<td>( \frac{1}{8} = 50 )</td>
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<tr>
<td></td>
<td>103-109</td>
<td>( \frac{1}{8} = 80, \frac{1}{8} = 60 )</td>
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<tr>
<td></td>
<td>110-123</td>
<td>( \frac{1}{4} = 60 )</td>
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<td>124-131</td>
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<td>132-137</td>
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<td>( \text{acc.} )</td>
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</tbody>
</table>

Performance practice

Instrumentation

9 violins
3 violas
2 violoncellos
1 contrabass
1 antique cymbal (in f)

The antique cymbal should preferably be placed behind the audience and be played by a separate musician. If this, for practical reasons, is not possible, the contrabassist should play the antique cymbal part and it should be placed on the side of the bassist (see below).

Preferred seating arrangement of the strings:

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Vln.III  Vln IV  Vln.V  Vln.VI  VlnVII  Vln.VIII  Vln.IX
Vln.II   Vla.II  Vla.I  Cb. (crot.) Vla.III
Vla.I   Vc.I     Cond.  Vc.II
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Duration: ca 9 min

The first performance was given December 1st 2006 in Växjö, Sweden by Musica Vitae String Orchestra conducted by Michael Bartosch.
Notation

\( \flat \equiv \begin{array}{c} \text{quarter tone lower} \end{array} \)

Correspondingly, \( \natural \equiv \begin{array}{c} \text{quarter tone higher} \end{array} \)

A glissando begins immediately after the entry and should last for the entire notated duration.

\[ \uparrow \quad \text{crescendo dal niente} \]

\[ \uparrow \quad \text{diminuendo al niente} \]

Staccato is always short regardless of the note value above or below which it stands. Notes without staccato should never be shortened.

\[ \text{the final note of a slur should always be held for its full value, unless staccato is explicitly indicated.} \]

Tremolo: Contrary to traditional notation, the duration of the tremolo is indicated by the 1st note, and the 2nd note of the tremolo has no duration indication (like the notation for a trill). All trills and tremoli begin and end on the main pitch. Both pitches should always be equally loud.

\[ \text{all trills are } \frac{1}{2} \text{ tone unless otherwise specified} \]

The accented attack should only briefly be one degree louder than the dynamic level notated.

\[ \text{tremolo, as fast as possible} \]

A sustained note, a note at the end of a slur or preceding a rest should never be played with a decrescendo unless this is explicitly indicated.

Bow positions:

m.s.t. = <<molto sul tasto>>, as high as possible on the fingerboard

s.t. = <<sul tasto>>, on the fingerboard

norm. = <<normal>>, ordinary position

s.p. = <<sul ponticello>>

m.s.p. = <<molto sul ponticello>>, high up on the bridge

change gradually from one sound or one way of playing to another

Bow pressure:

\[ \text{scratching noise with no pure tone} \]

\[ \text{at al. (Half pressure)} \]

\[ \text{gradually add bow pressure to produce a distorted sound, in which the audible pitch is totally replaced by noise} \]
* The pitches, from this point through section F (measure 53), are approximate, but should nevertheless be played as closely as possible to the indicated pitches.

From this point through section F the notes should be played *senza vibrato* unless otherwise notated.
accelerando  \[ \frac{\text{J}}{\text{J}} \]  \[ \begin{align*} \text{j} & = 160 \\ \text{j} & = 120 \end{align*} \]
Always to the indicated pitches.

* The pitches, from this point and on, are approximate, but should nevertheless be played as closely as possible to the indicated pitches.

Always senza vibrato unless otherwise specified.