Henrik Denerin

Alcheringa

for string orchestra

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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:		
A	1-15	𝅗𝅥 = 60		
B	16-29	- ‖ -		
C	30-35	- ‖ -		
D	36-41	- ‖ -		
E	42-47	- ‖ -		
F	48-53	- ‖ -		
G	54-58	- ‖ -		
H	59-68	- ‖ -		
I	69-78	𝅗𝅥 = 40	m.75-78	acc.- - - - -
J	79-90	𝅗𝅥 = 80/𝅗𝅥 = 60	m. 84	𝅗𝅥 = 80
K	91-109	𝅗𝅥 = 50	m. 93	𝅗𝅥 = 60
L	103-109	𝅗𝅥 = 80/𝅗𝅥 = 60		
M	110-123	𝅗𝅥 = 60		
N	124-131	- ‖ -		
O	132-137 (end)	- ‖ -		

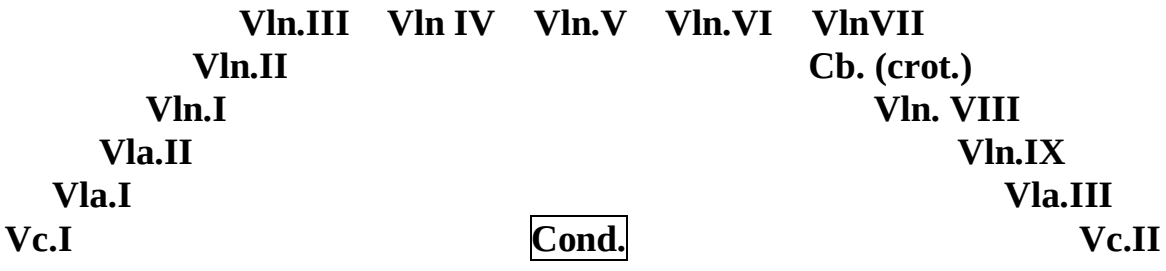
Performance practice

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:



Duration: ca 9 min

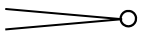
The first performance was given December 1st 2006 in Växjö, Sweden by Musica Vitae String Orchestra conducted by Michael Bartosch.

Notation

♯ = ¼ tone higher, 𝄲 = ¼ tone lower.
Correspondingly, 𝄰 = ¾ tone higher, 𝄳 = ¾ tone lower.

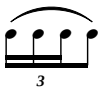
A **glissando** begins immediately after the entry and should last for the entire notated duration.

crescendo dal niente

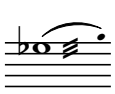


diminuendo al niente

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



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.

all trills are ½ tone unless otherwise specified

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

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

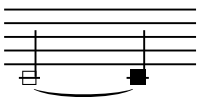
norm. = <<normal>>, ordinary position

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:



scratching noise with no pure tone
at al. (Half pressure)

gradually add bow pressure to produce a distorted sound, in which the audible pitch is totally replaced by noise

Alcheringa

Henrik Denerin

A

♩= 60

Vln. I, II, III, IV, V

Vln. VI, VII, VIII, IX

Vla. I, II, III

Vc. I, II

Contrabass

Antique Cymbal

gliss.

G.P.

5:4

3

sul G

sul C

(always let ring)

B

12

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

m.s.t. ppp pp gliss. sul C p f mp

24

I II III IV V VI VII VIII IX I II III I II Cb.

gliss. gliss. gliss. m. vib. ff p

* 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.

26

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

mp

gliss.

tr

C

29

I II III IV V VI VII VIII IX I II III I II Cb.

mf p ff

s.t. m. vib. gliss.

31

I

II

s.t.

m. vib.

ff

p

III

tr

ff

IV

tr

ff

V

m. vib.

ff

p

VI

VII

gliss.

ff

p

VIII

m. vib.

ff

p

IX

gliss.

I

m. vib.

ff

II

III

ff

I

II

tr

Cb.

33

s.t.

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

ff

p

s.t.

ff *p*

m. vib.

D

35

I

II

III

IV

V

s.t.

VI

gliss.

ff p

VII

gliss.

ff p

VIII

IX

I

gliss.

ff p

II

III

gliss.

ff p

I

II

Cb.

37

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

ff *p* *gliss.* s.t.

39

I

II

III

IV

V

m. vib.

f *p*

VI

VII

VIII

IX

I

ff *p*

II

III

ff *p*

I

II

Cb.

E

41

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

43

I II III IV V VI VII VIII IX I II III I II Cb.

m. vib.

ff p ppp

m. vib.

ff p ppp

45

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

tr

F

47

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

p
mp
pp
gliss.
mp
pp
m. vib.
ff p
gliss.
pp
p
gliss.
pp
s.t.
pp
p
pp
pp

50

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

gliss.
norm.
p
mp

G

53

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

norm.

H

56

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

norm.

mp

I

♩= 40

62

I

II

III

IV

V

p

p

p

VI

VII

VIII

IX

p

p

p

p

I

II

III

I

II

Cb.

p

sul C

ff

sul C

ff

J

accelerando ---------- ♪= 160 ♪= 120

72

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

(♩= 60)

♩= 80

82

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

m. vib.

87

K

♩ = 50

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

(solo)

mf

m. vib.

92

♩ = 60

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

(solo)

mf f

3

3:2

ff

mf f

7

5

6:4

mf f

3

gliss.

f

3

mp

p

s.p.

s.p.

(solo)

mf

3

f

3:2

tr

f

3

mp

96

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

7/4

m.s.p.

6:4

mf

gliss.

p

3

m.s.p.

7

mf

m.s.p.

mf

3

gliss.

p

s.p.

p

s.p.

s.p.

s.p.

s.p.

p

mp

f

ff

f

mp

p

mf

ff

gliss.

f

mf

p

mf

f

L

♪= 160 ♪= 120 (𝅗𝅥 = 60)

102

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

M

♩= 60

108

10"
G.P.

7"

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.
Antique Cymbal

s.t.
senza vib.
tr
p
mf
gliss.
pp
norm.
pizz.
sf
arco
senza vib.
ff

116

I s.p.

II s.p.

III s.p.

IV arco s.p. *p*

V s.p.

VI arco s.p. *p*

VII arco s.p. *p*

VIII arco s.p. *p* *gliss.*

IX arco s.p. *p*

I s.p. *tr*

II s.p.

III arco s.p. *p*

I s.p. *p*

II s.p.

Cb.

* 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.

118

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

120

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

122

m.s.p.

I

II

III

IV

V

gliss.

VI

VII

VIII

ff *p*

IX

ff *p*

I

II

III

I

II

Cb.

N

124

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

m.s.p.

tr

gliss.

m. vib.

ff *p*

126

I

II

III

IV

V

m.s.p.

VI

VII

m.s.p.

VIII

m.s.p.

IX

m.s.p.

I

m.s.p.

II

III

I

II

Cb.

128

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

m.s.p.

pp

tr

130

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

gliss.

gliss.

O

132

I

II

III

IV

V

VI

VII

VIII

IX

I

II

III

I

II

Cb.

135

I
II
III
IV
V
VI
VII
VIII
IX
I
II
III
I
II
Cb.

m.s.p.

sul C

sul E