

THE VOYAGER

PRELUDE AND POSTLUDE

for Solo Violin

MICHAEL MAEVSKIY

THE VOYAGER (2019)

Prelude and Postlude *for Solo Violin*

Foreword

In 1977, two spacecraft were sent into space to study Jupiter and Saturn on what later evolved into an interstellar mission. Voyager 1 and 2 were each launched containing a Golden Record serving as a sample time capsule of Earth's culture – a message in a bottle thrown into the cosmic sea in hopes of reaching intelligent extraterrestrial life in interstellar space.

Among other selections, the Golden Record contains the music of J.S. Bach. The first movement of the second Brandenburg concerto, the 'Gavotte en Rondeau' from his Third Partita for Violin, and the C major Prelude and Fugue from book 2 of the Well-Tempered Clavier were carefully chosen for their balance and symmetry. The music of J.S. Bach captures fleeting, overwhelming moments of passion, every idiom of western musical expression, and reaches into the chasms of human emotion. It is then no question that this eternal music has been selected as part of the time capsule on a seemingly eternal journey through the vast emptiness of space.

The Voyager is a reflection on the music of J.S. Bach, and on the juxtaposition of the old and the new. The objective was to explore the threads of Bach's influence on the music of the 21st century, and to explore Bach's music through a lens of the contemporary world.

Biography

Michael Maevskiy (b. 1997) is a composer based in Kingston. His music attempts to bind visceral and emotive elements, to create intriguing and organic arcs in his compositions. His style favours rich harmonies and melodic lines transfigured through a contemporary perspective, inspired by his heritage of romantic and contemporary Russian composers.

First performance:

18 April 2019, in Toronto, ON
Mazzoleni Concert Hall
Joella Pinto, Violin

Duration: 10.5 minutes

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NOTATION

Unless otherwise stated, all hairpins raise or lower the dynamic by one level.

An arrow between two instructions indicates a gradual change from one state to another.

Solid arrow represents bow placement, dashed arrow represents bow pressure.

The eighth note stays constant throughout.

| | |
|---------------|---|
| n | niente |
| gliss. | glissando, beginning at start of note value |
| port. | portato, beginning near the end of note value |
| S.P. | sul ponticello |
| S.T. | sul tasto |
| E.S.P. | estremamente sul ponticello |
| E.S.T. | estremamente sul tasto |
| Ord. | ordinary, used with s.p. and s.t. |
| Flaut. | flautando |
| Norm. | normal, used with flaut. |



$\frac{3}{4}$ sharp



higher than natural



lower than natural



$\frac{3}{4}$ flat



high, indefinite pitch



Pauses, shortest to longest



distortion, begins gradually and ends abruptly



distortion, begins and ends gradually

for Joella Pinto

THE VOYAGER

Michael Maevskiy

I. Prelude

Stumbling (♩ = 54)

f marcato

Ord. → S.P. → Ord.

5

port.

fp *f* *p* *f*

(♩ = ♩)^{b)} non vib. → poco vib. → molto vib.
duration ad lib. very wide vibrato

10

ff

15

accel. S.P. arco → E.S.P.

accel. S.P. arco → S.T. → S.P.

rit.

port.

pizz.

fp *f* *pp* *mp* *pp* *mf* *p* *mf* *p*

a tempo

rit.

♩ = 40

flaut.

non vib.

arco

Ord.

2

pizz.

mf *p* *f* *p* *f*

a) Slow gliss. on the D string played in combination with open G, D, and A strings.

b) Slowly increase speed and width of vibrato on D string until vibrato width reaches indicated pitches.

24 *mf* *accel.* *rit.* Ord. *f* *gliss.* *port.* *S.P. tr*

Almost mechanical (♩. = 54)

26 *p* *pizz. arco* flaut. *norm.* flaut. *norm.* flaut. *< f p plainly*

30 *pp* *non vib.* *poco vib.* *molto vib.* *duration ad lib.* *swooping glissando* *only harsh for a moment before breaking* *fp* *ff*

Relentless. Unrestrained.

35 *f* *port.*

38 *ff* *gliss.* *p*

41 *gliss.* *♩. = 80* *5* *sf p* *Ord.* *accel.* *S.T.* *as fast as possible* *pp*

THE VOYAGER

♩ = 80 *accel.* *as fast as possible* ♩ = 76

E.S.P. → Ord.

45

48

rit. In a trance (♩ = 40)

50

Suddenly faster (♩ = 40)

norm. *heavy bow*
harm. *real tone*

52

as if suddenly
impassioned

53

55

c) Not all harmonics will speak clearly.
This is intentional.

57

sfz *ppp* *sf* *sf*

rit.-----a tempo rit.-----a tempo rit.-----a tempo rit.-----a tempo

Ord. -----> S.P. -----> Ord.

59

sfz *sfz* *sfz* *sf*

a tempo

61

pp

Ord.

Rubato (♩ = 80)

63

mf *f*

Suddenly fast (♩ = 54)

65

66

f *p* *ppp*

gliss.

e)

c. 2"

d) Gliss. harmonics chord upwards, arpeggiating freely.

e) High indefinite pitch on each respective string, touched lightly as if playing a harmonic.

Rubato (♩ = 80)

accel.-----rit.----- accel.-----rit.-----

accel.-----rit.-----

69 *p* *mf* *pp* *pizz.* *arco* *pizz.* *III II I*

accel.----- Agitated (♩ = 84) -----

73 *p < sfz* *pp* *mf plainly* *cresc.* *non vib.* *Ord.* *E.S.P.* *Ord.*

77 *f marcato*

80 *fp* *f* *ff* *swooping glissando* *gliss.*

Unflinching. Rampant.


84 *ff* *pizz.* *arco* *gliss.*

87 *gliss.* *pizz.* *arco*

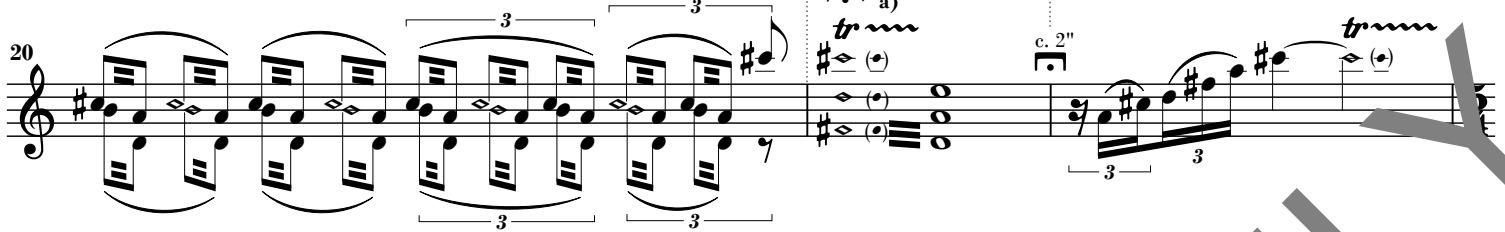
91 *sfz > p* *n* *p* *f* *III II I*

FOR PERUSAL ONLY

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Ossia: 

ord. → E.S.P. Ord.

20 

f *n* *p*

23 

n *p* *sf* *fp*

brief, light

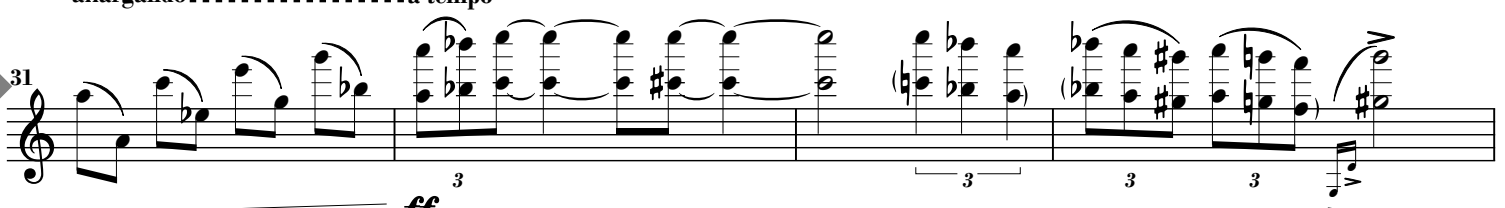
26 

accel. ----- S.P. ----- Agitated (♩ = 84) always feeling rushed

Ord. ----- Ord.

f

28 

31 

allargando ----- a tempo

ff

a) Trill involving harmonic, real tone, and open string.
Strike all 3 strings at start of trill, then alternate 2 strings at a time.

poco rall.

35

dim. 3 3 3

(poco rall.)

Slower (♩ = 60)

non vibrato, quasi vielle

39

dim. *p* *n* *p*

43

Ord. —————> S.P.
non vib. —————> poco vib. —————> molto vib.

48

p *ff* *n*