

Linda Dusman

Dream Prayer Lullaby

for solo violin

9'

When violinist Airi Yoshioka asked me to compose a new work for solo violin, I began to study the Paganini *Caprices*, monumental violin works that explore many nuances of expressive possibilities on the instrument. At the same time my heart was breaking at the news of the world immigrant crisis, especially for Syrian refugees, and especially for the children. Listening to an Arabic lullaby, I realized it used a mode similar to the Paganini 6th Caprice. Combining the two as a metaphor for the peaceful and fruitful uniting of cultures became the gestalt of the work.

As I worked to complete the piece in the spring and summer of 2018, the US government had started separating children from their families at its southern border. I decided to fold in another lullaby, this time from the Andes Mountains. The focus of *Dream Prayer Lullaby* ultimately became three-fold: a dream of a peaceful integration of peoples as they are forced from one land to another, a prayer that this dream might be realized, and a lullaby to comfort the children who wait.

I want to thank the peoples of Arabia, the Andes, and Nigeria whose lullabies are quoted in this piece, and whose music inspired my work.

Dream Prayer Lullaby (for the children of Syria)

solo violin
(dedicated to Airi Yoshioka)

Extremely slow, with rubato (c. ♩ = 40)
note: accidentals carry through the measure

Linda Dusman

IV.

f

4 *slow gliss.* *p cresc.* *inc. bow pressure* *sub. p* *rit.* 12 12

7 *pizz.* *p* *rit.*

9 *f* *random bow tapping with 4 finger LH flutters* *rit.* 12

11 *bow tapping* *LH flutters* *I/II har. gliss down*

12 **A**

14 *molto* 12 12 12 12 12

Detailed description of the musical score: The score is for a solo violin and is divided into several systems. The first system (measures 1-4) begins with a treble clef, a 4/4 time signature, and a dynamic marking of *f*. It features a series of notes with a slur and a fermata over the first measure. A section marked 'IV.' follows with a 9/8 time signature and a series of notes with a slur. The second system (measures 4-7) starts with a 4/4 time signature, a dynamic marking of *p*, and includes instructions for 'slow gliss.', 'pizz.', 'p cresc.', 'inc. bow pressure', 'sub. p', and 'rit.'. It contains two measures of 12 sixteenth notes. The third system (measures 7-9) is in 5/4 time, starting with a dynamic marking of *p* and 'pizz.'. It includes a 'rit.' marking and a fermata. The fourth system (measures 9-11) is in 4/4 time, starting with a dynamic marking of *f* and a tempo marking of 'c. 40'. It features 'random bow tapping with 4 finger LH flutters' and a 'rit.' marking. The fifth system (measures 11-12) includes 'bow tapping' and 'LH flutters' in the lower register, and 'I/II har. gliss down' in the upper register. The sixth system (measures 12-14) starts with a boxed 'A' and a 4/4 time signature. The final system (measures 14-15) is in 5/4 time, starting with a dynamic marking of *molto* and five measures of 12 sixteenth notes.

3

$\text{♩} = 72$

$\text{♩} = 64$

1/2 col legno, sul tasto

15 *pizz.*

molto rit.

Musical staff 15-18: Treble clef, 5/4 time signature. Measures 15-18. Includes markings for *LH pizz.* and *LH pizz.*

LH pizz.

LH pizz.

B

$\text{♩} = 92$

8va simile

Musical staff 19-22: Treble clef, 5/4 time signature. Measures 19-22. Includes markings for *RH pizz/strum* and *mf - flautando*. A box labeled 'B' is present above measure 21.

mf - flautando

Musical staff 23-25: Treble clef, 8/16 time signature. Measures 23-25. Includes markings for *16*, *16*, *16*, and *2/4*.

Musical staff 26-27: Treble clef, 2/4 time signature. Measures 26-27. Includes marking for *nor. (harmonics on II)*.

Musical staff 28-29: Treble clef, 2/4 time signature. Measures 28-29.

Musical staff 30-31: Treble clef, 3/4 time signature. Measures 30-31. Includes marking for *12*.

Musical staff 32: Treble clef, 3/4 time signature. Measure 32. Includes marking for *12*, *12*, *12*, and *rit.*

Musical staff 33-36: Treble clef, 5/8 time signature. Measures 33-36. Includes markings for *battuto molto rit.*, *LH finger taps*, *LH pizz.*, and *1/2 col legno, sul tasto*. A box labeled 'C' is present above measure 34.

Musical staff 37: Treble clef, 3/4 time signature. Measure 37. Includes marking for *rit.*

39 *a tempo* *rit.* II. *a tempo* 4

arco

42 *rit.* 5 5 5 6 *col legno battuto--random open strings*

44 *piu mosso - punta d'arco* *slower, contemplative*

ppp I. hammer finger

47 *LH pizz/strum* 5 3 I. *LH pizz.* 3 3 *ppp*

51 *sub. mf* **D** *piu mosso* (c. ♩ = 80) *pizz. arco* *pizz. arco* *pizz.*

55 *8va* *a tempo*

60 (8) *mf*

64 *flautando* *sub. p*

68 *rapido - col legno battuto - random placement* *molto rit.*

69 **E** *Extremely slow (c. ♩ = 40)*
punta d'arco *1/2 col legno, sul tasto*
 I/II

73 *nor.* *nor., espressivo*
 II/III *gliss.* *gliss.* I/II

77

III.
 82 *piu mosso c. ♩ = 80*
 pp

85

87 *tr* *gliss.*

90 *tr* *gliss.*

92 *floating* *pp* *sub. p*

F Gently ♩ = c.56

95

I.
II.

99

II.
III.

103

106

6 6 6 6 6 6
pp

108

6 6 6 (IV.)
0 0 0 0 0 6 6

110

I. 6 6 (8va) (b 8va.)
0 0 6

113

(8va) (b 8va.)
col legno battuto with 4 finger LH flutters *molto rit.*