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White Apples

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White Apples

for string quartet

loosely based on the poem of the same name by Donald Hall

Heather Niemi Savage

Every Generation Music

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"White Apples"
I. Incognizance
II. Awakening
III. Emergence
IV. Resolve

Premiered May 19, 2014, New England Conservatory, Boston, MA
Sarah Peters, violin 1; Felix Chen, violin 2; Kevin Hsu, viola; Hsiao-Hsuan Sharen Huang, cello

Duration 12'30"

For string quartet:
Violin 1
Violin 2
Viola
Cello

Program Notes:
"*White Apples*" is loosely based on the poem of the same name by Donald Hall, wherein a young boy is awakened in the night by a knocking at his door the week after his father's death. Like the poem, the composition explores the concepts of sleeping, awakening, death, and change.

Mvt. 1: *Incognizance*
"*White Apples*" opens with harmonic and rhythmic ambiguity reflecting the incoherent, incomprehensible nature of the sleep state. The musical lines roll over and around each other, lulling the listener into an ineffable, yet palpable, experience of oblivion.

Mvt. 2: *Awakening*
The second movement summons the sleeper to unwelcome wakefulness with an abrupt sforzando. The following measures capture the struggle between the longing for continued slumber and the acceptance of waking reality.

Mvt. 3: *Emergence*
The third movement explores the inner changes that occur as we enter a new reality, whether the subtle acclimation to a new morning or the more momentous adjustment to life-crises such as the death of the boy's father in the poem. We start to transition tenuously but become stronger as time goes on.

Mvt. 4: *Resolve*
The decidedly tonal final movement brings resolution to the harmonic ambiguity of the previous movements and finally arrives at its destination: a melancholy D Major. It affirms the decision to move forward and to be present and committed in a new reality - full of yearning and hope – yet also recognizes the lingering sadness of the memories and the life left behind.

Score

White Apples

loosely based on the poem of the same title by Donald Hall

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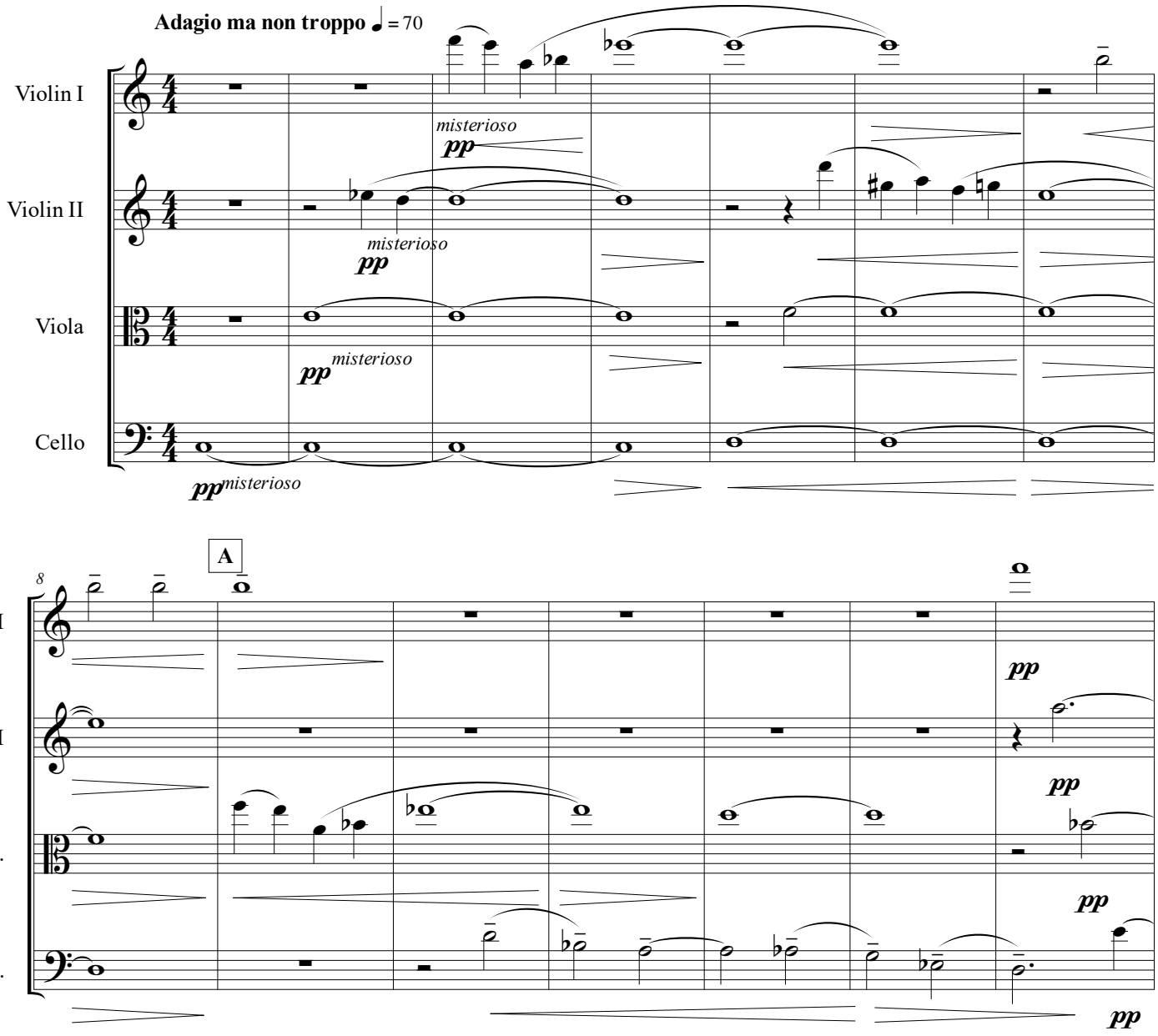
I. Incognizance



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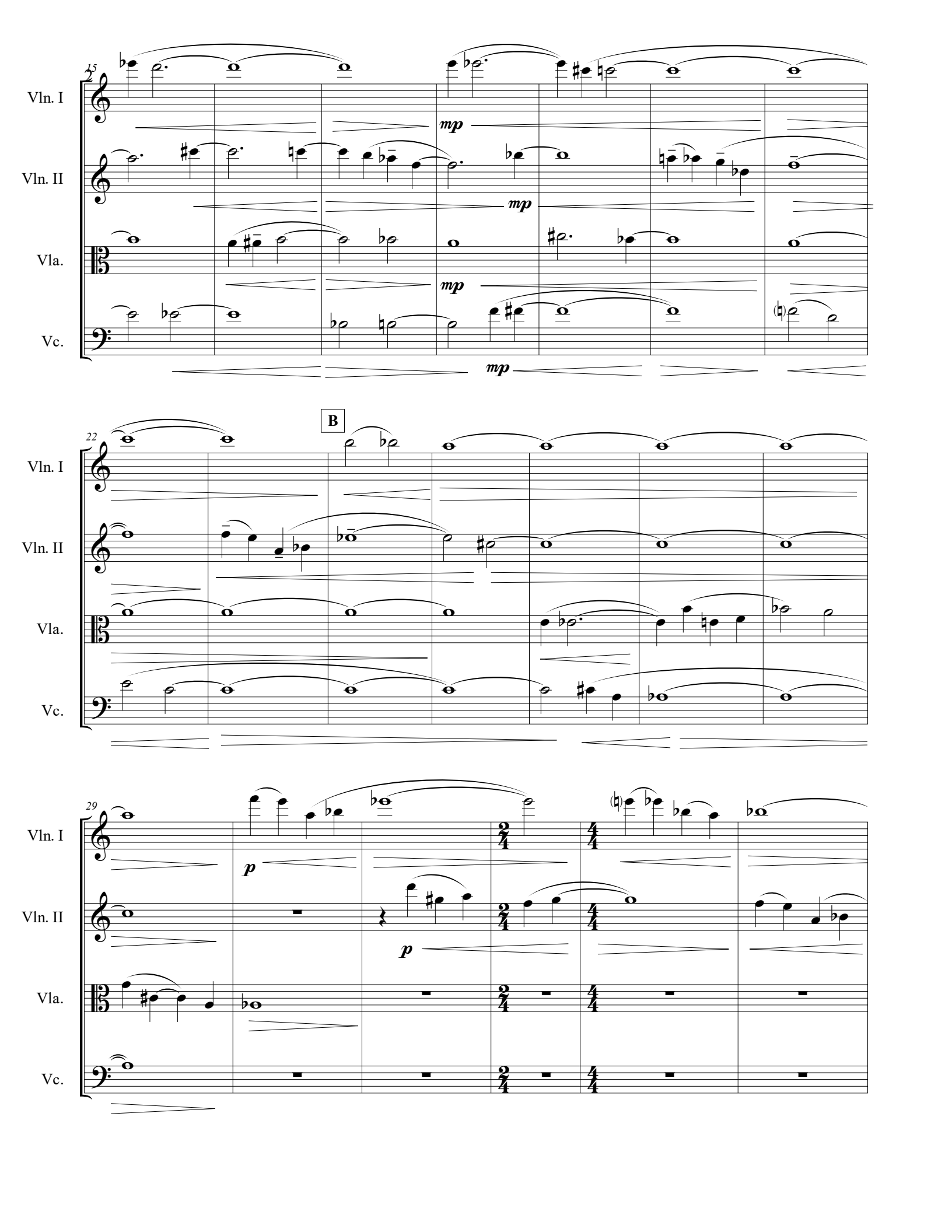
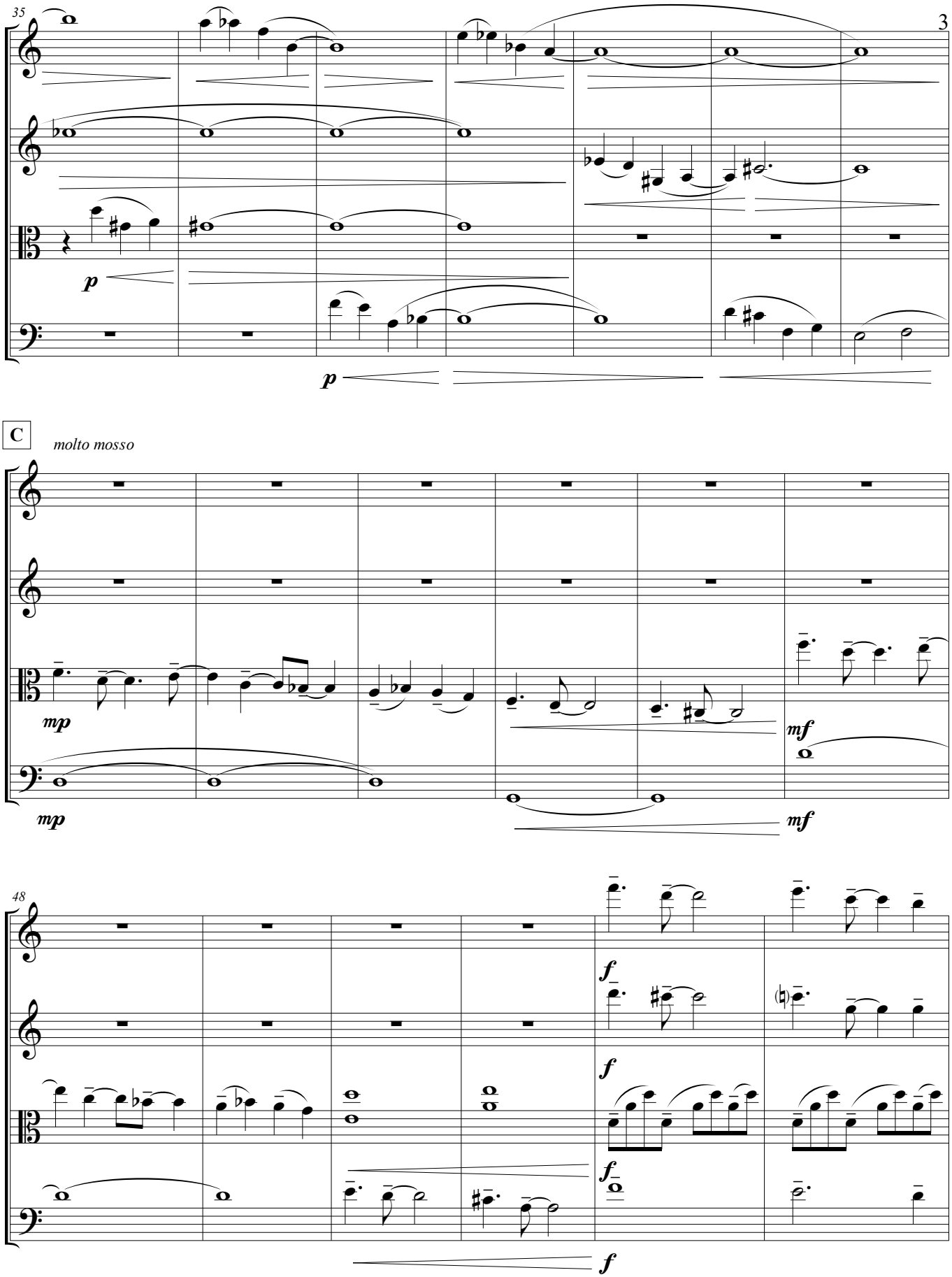
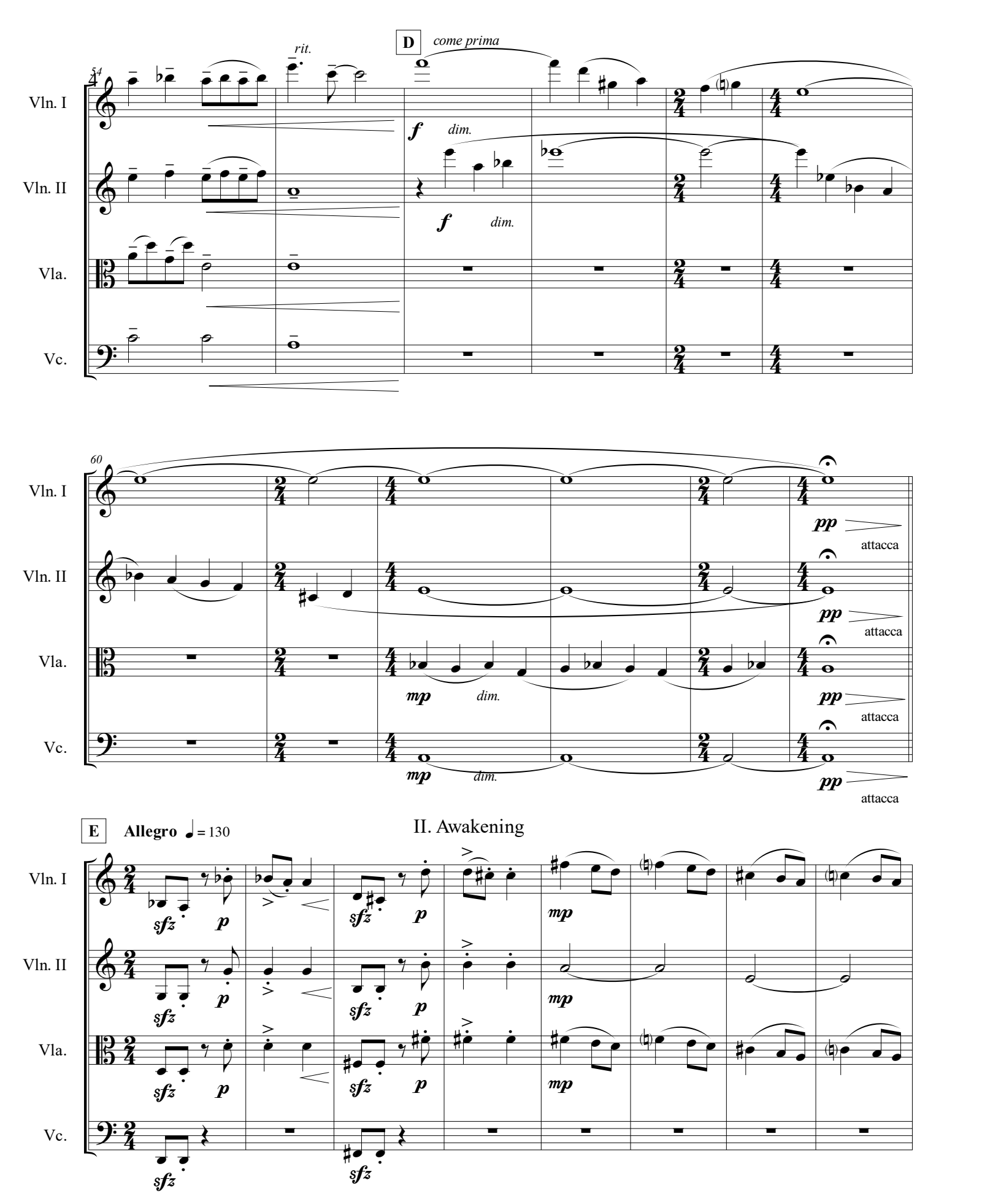
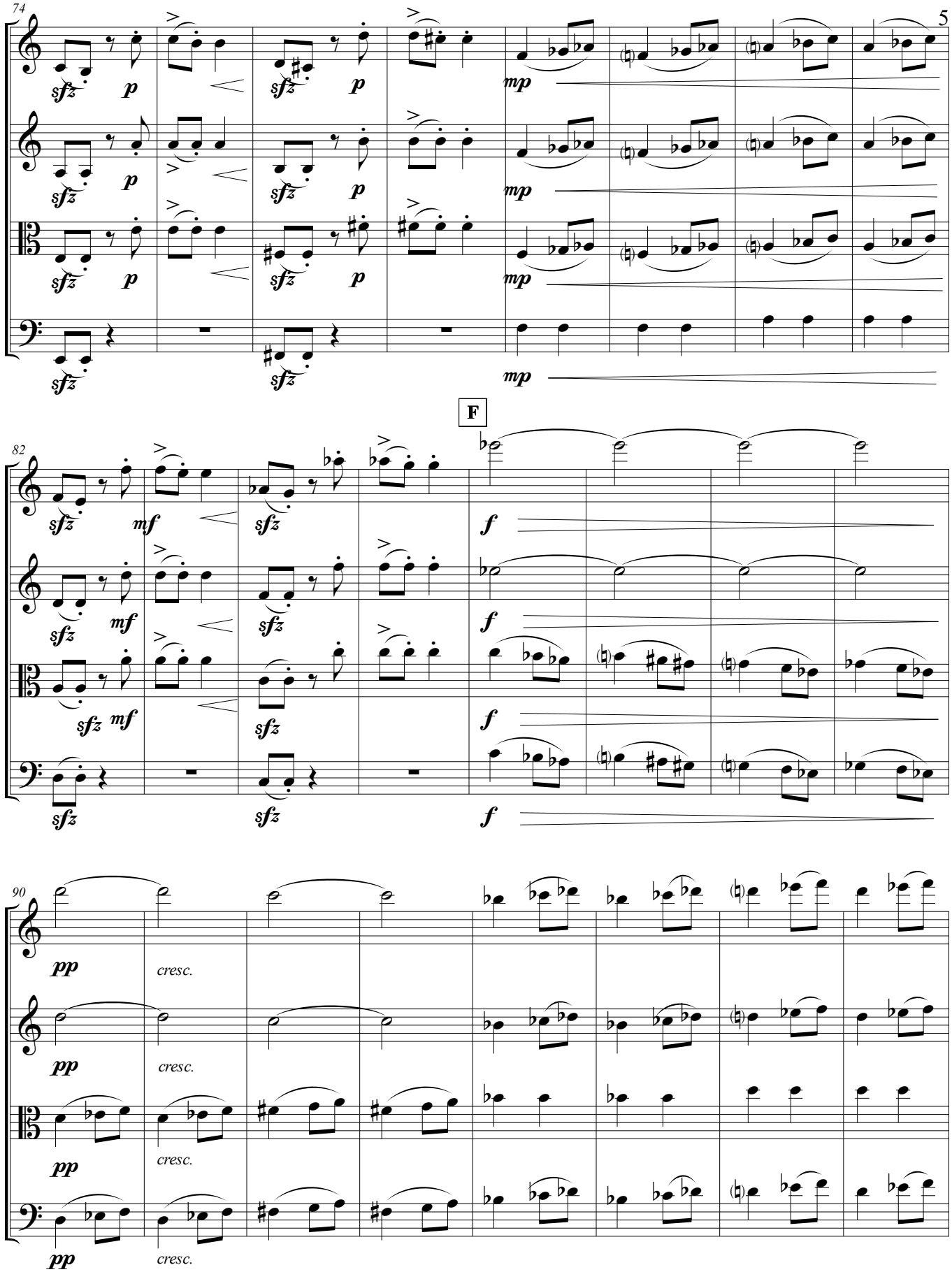
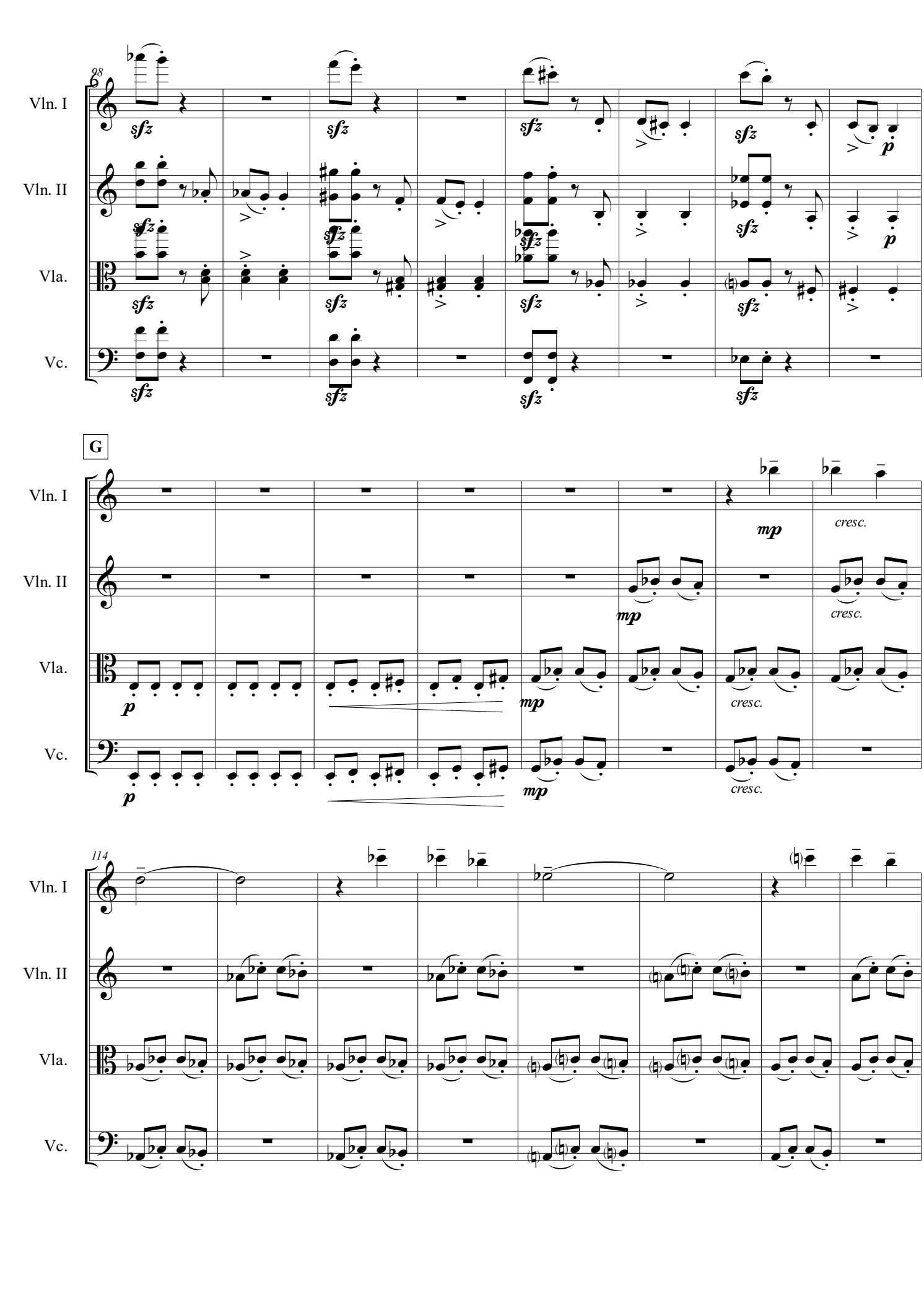
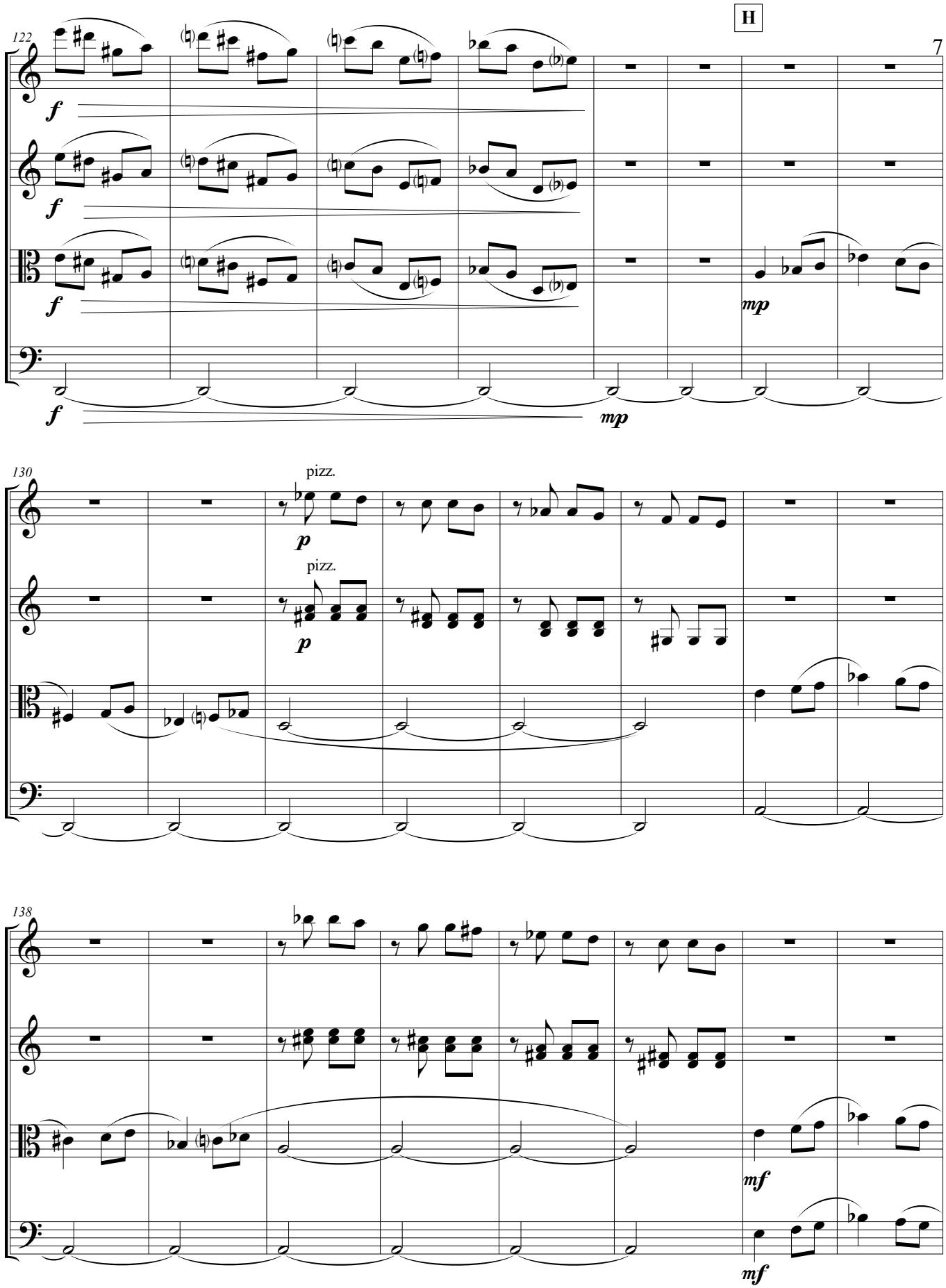

15
Vln. I
Vln. II
Vla.
Vc.
mp
mp
mp
mp
B
22
Vln. I
Vln. II
Vla.
Vc.
29
Vln. I
Vln. II
Vla.
Vc.
p
p

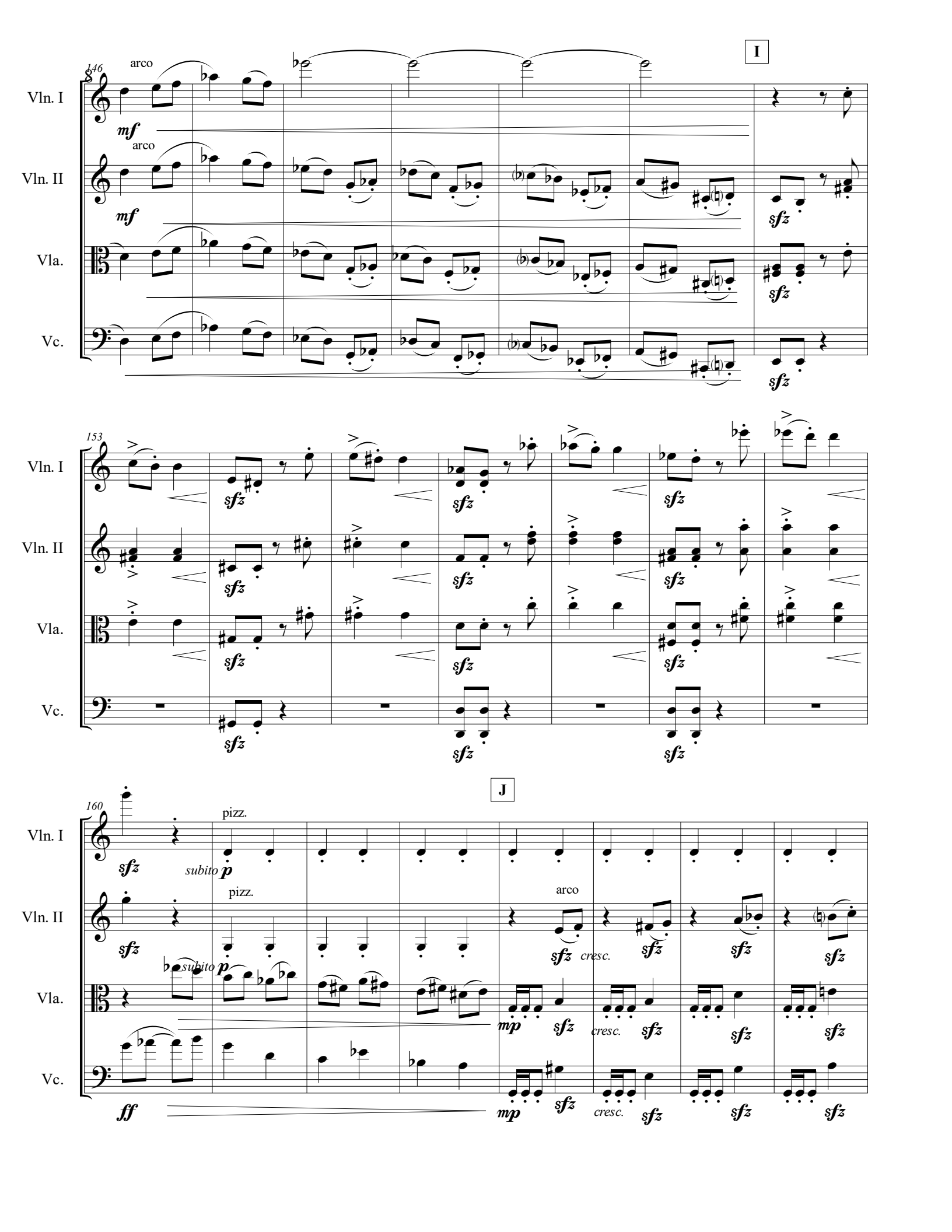

35
Vln. I
Vln. II
Vla.
Vc.
p
p
C
molto mosso
mp
mp
mf
mf
48
f
f
f
f

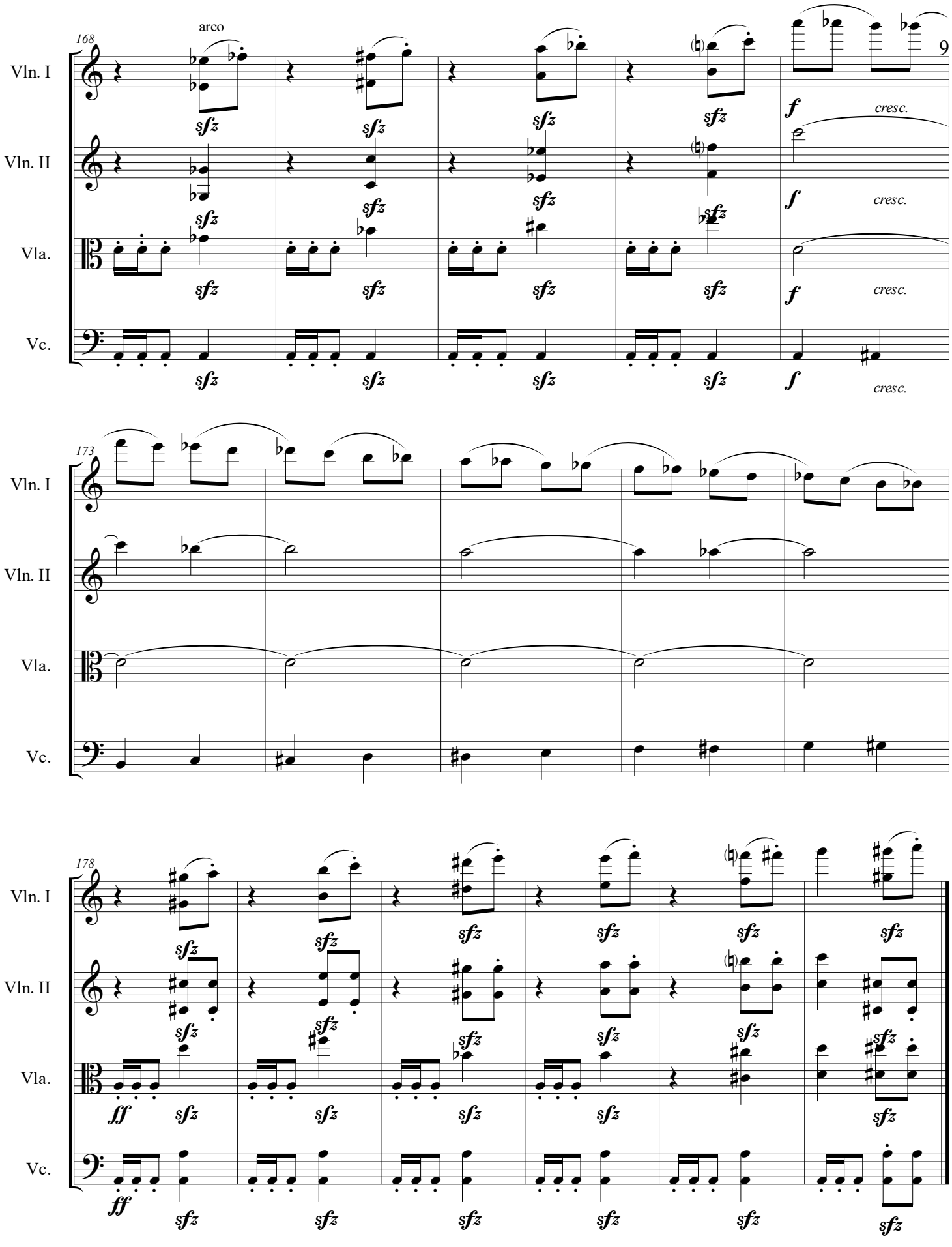

D
come prima
rit.
54
Vln. I
Vln. II
Vla.
Vc.
f
dim.
60
pp
attacca
mp
E
Allegro ♩ = 130
II. Awakening
sfz
p
mp

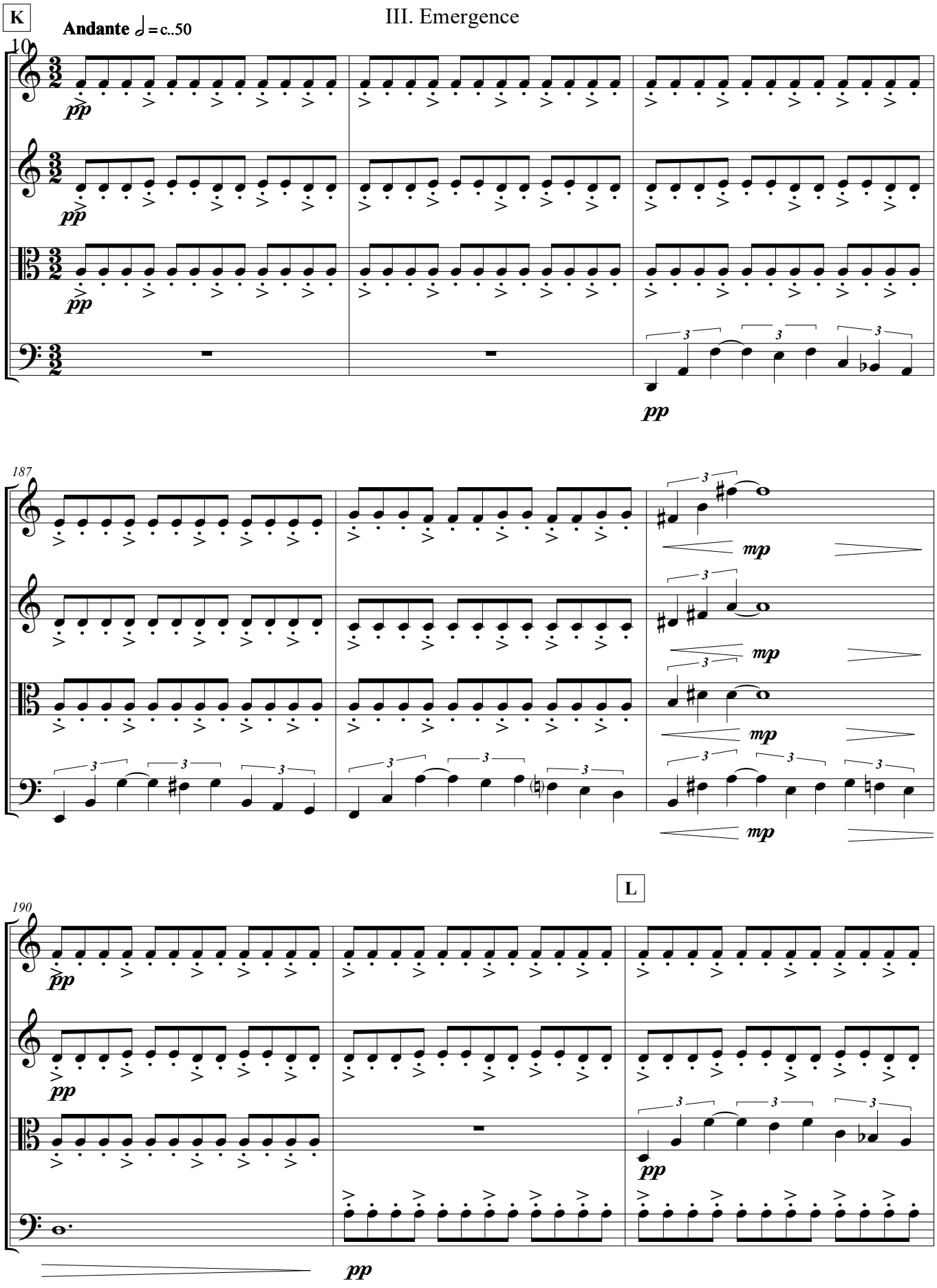

74
Vln. I
Vln. II
Vla.
Vc.
sfz
p
mp
82
F
mf
f
90
pp
cresc.

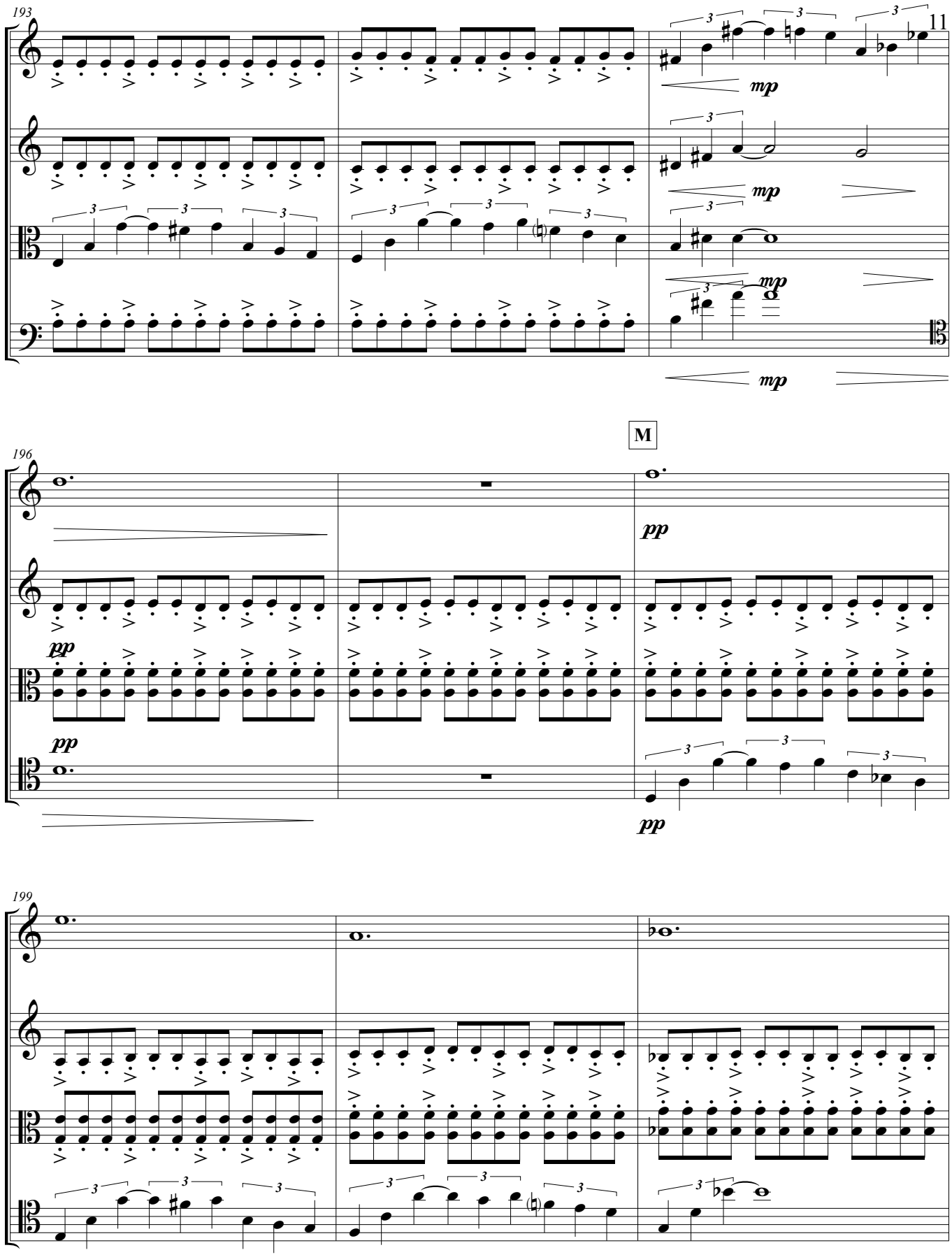

88
Vln. I
Vln. II
Vla.
Vc.
sfz
p
G
mp
cresc.
114

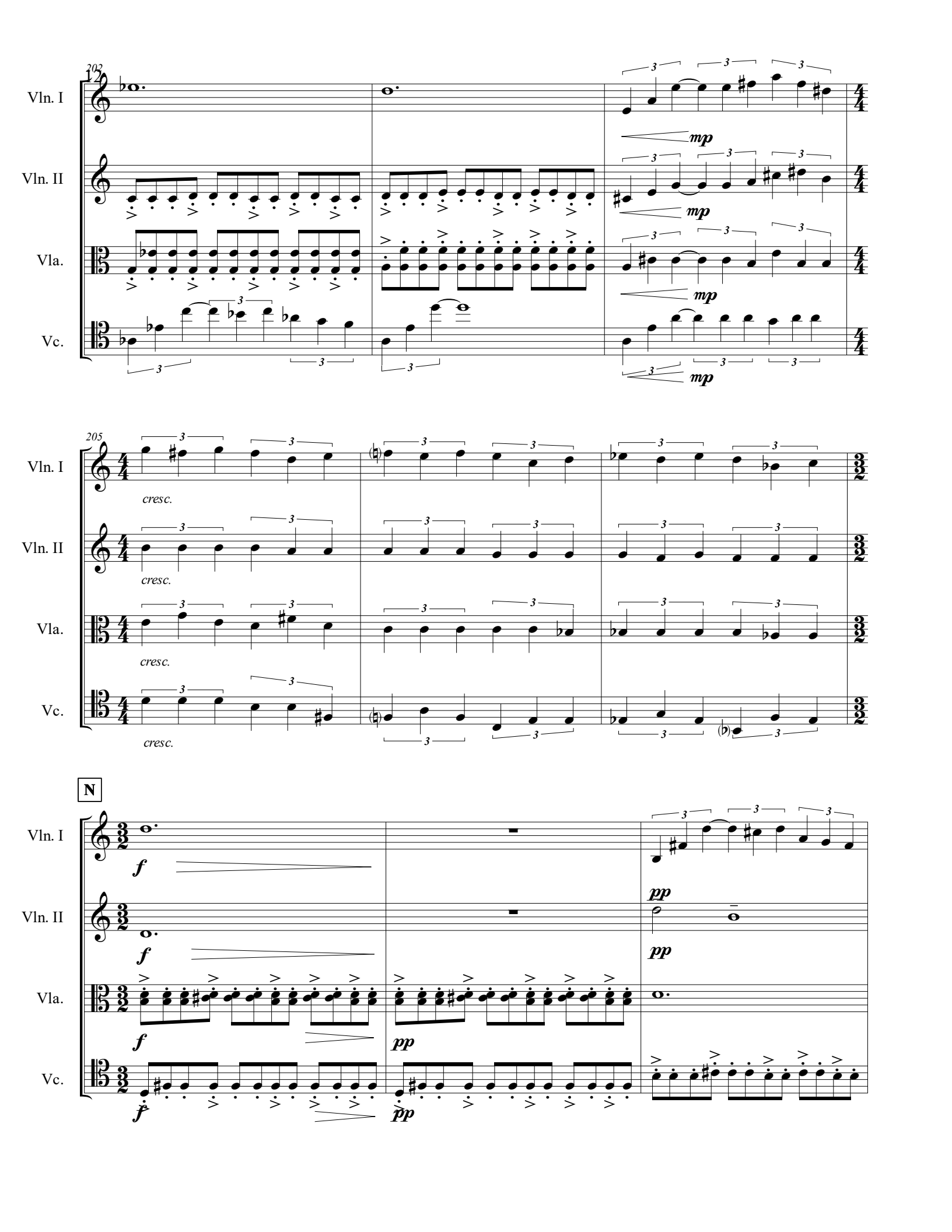

H
122
Vln. I
Vln. II
Vla.
Vc.
f
mp
130
pizz.
p
138
mf

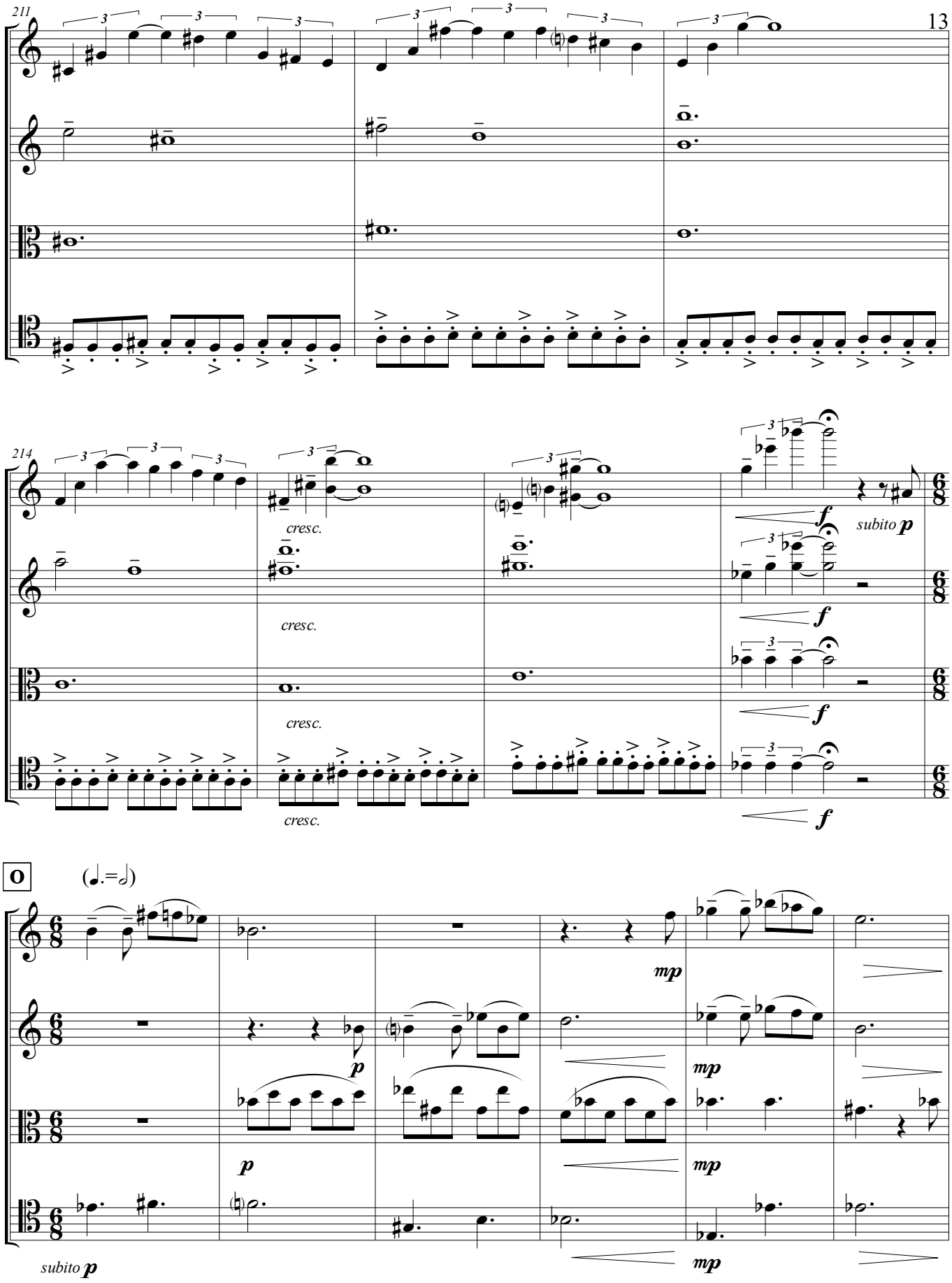

I
146
arco
Vln. I
mf
arco
Vln. II
mf
Vla.
Vc.
sfz
153
sfz
J
160
pizz.
sfz
subito p
pizz.
subito p
arco
cresc.
mp
ff

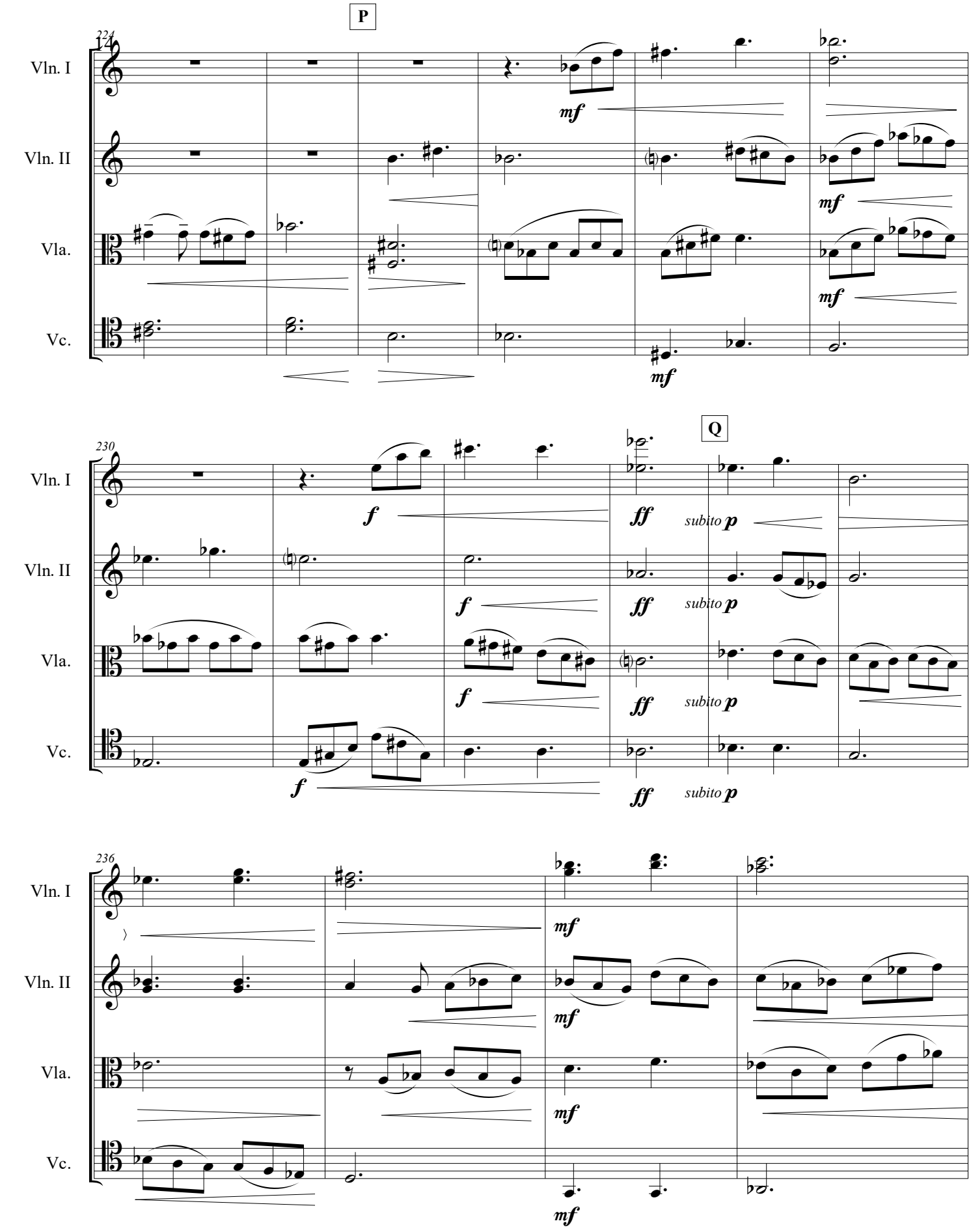

168
arco
Vln. I
Vln. II
Vla.
Vc.
sfz
f
cresc.
173
178
ff

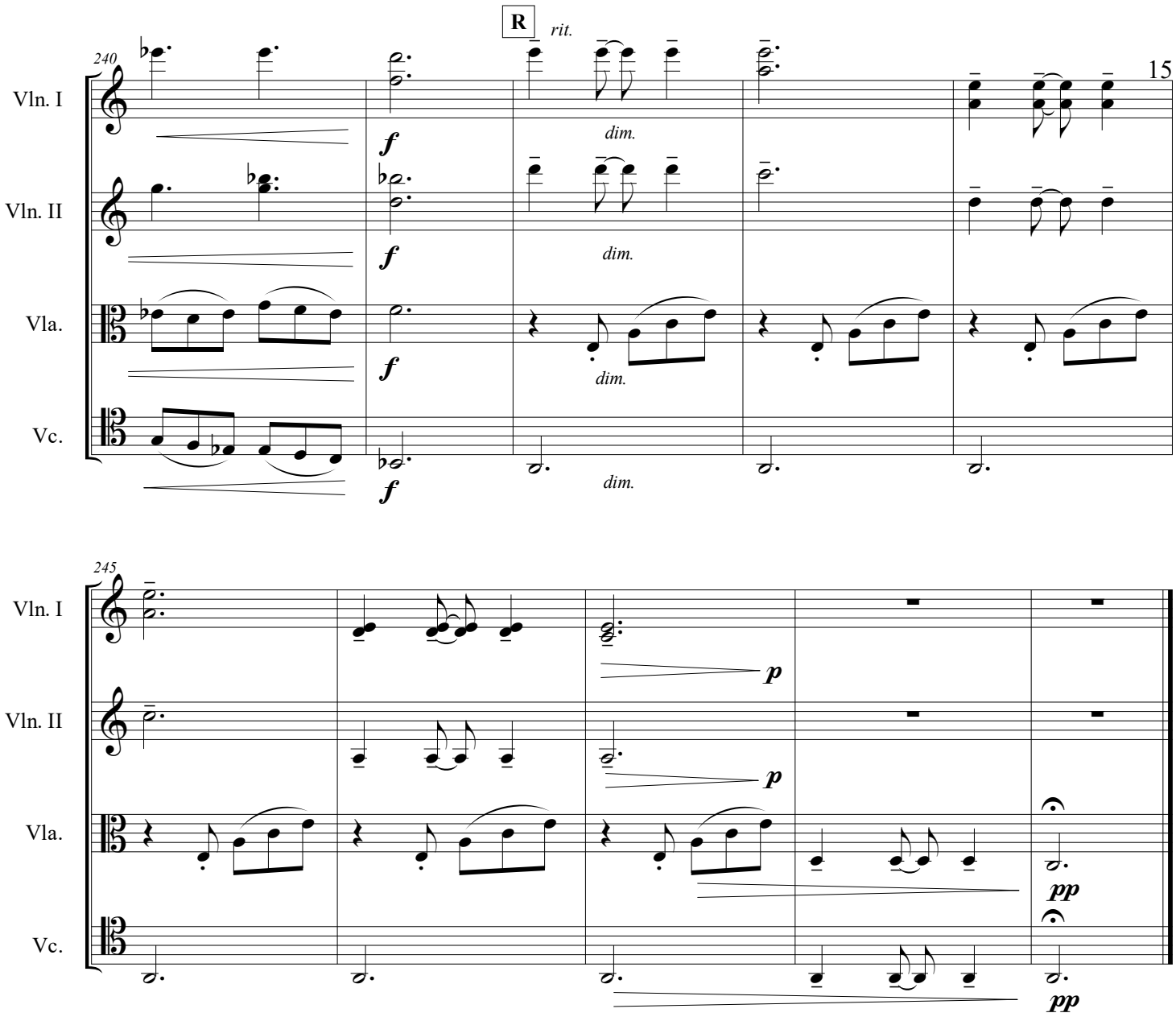

K
Andante ♩= c..50
10
Vln. I
Vln. II
Vla.
Vc.
pp
187
mp
L
190

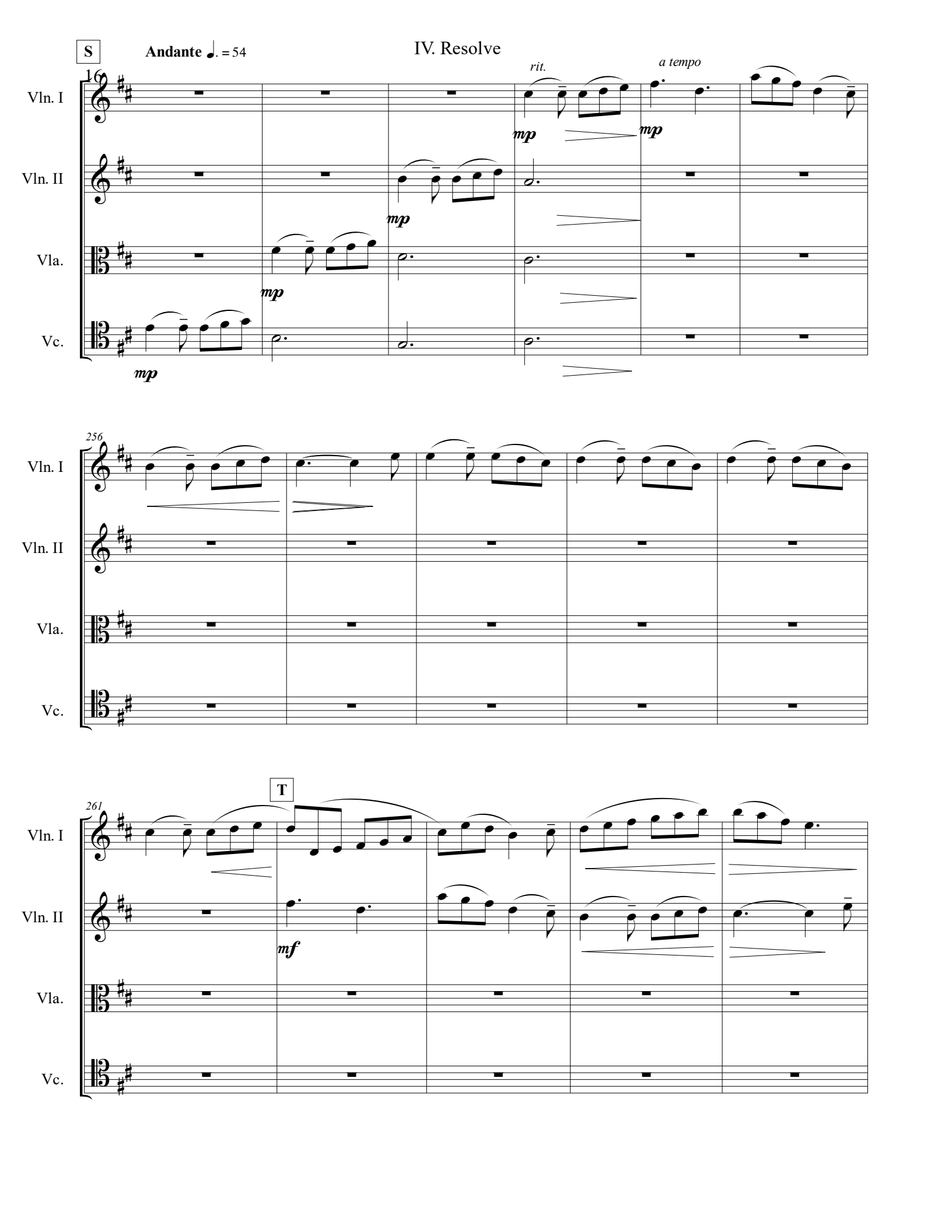

193
Vln. I
Vln. II
Vla.
Vc.
mp
mp
mp
mp
M
196
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp
pp
199
Vln. I
Vln. II
Vla.
Vc.

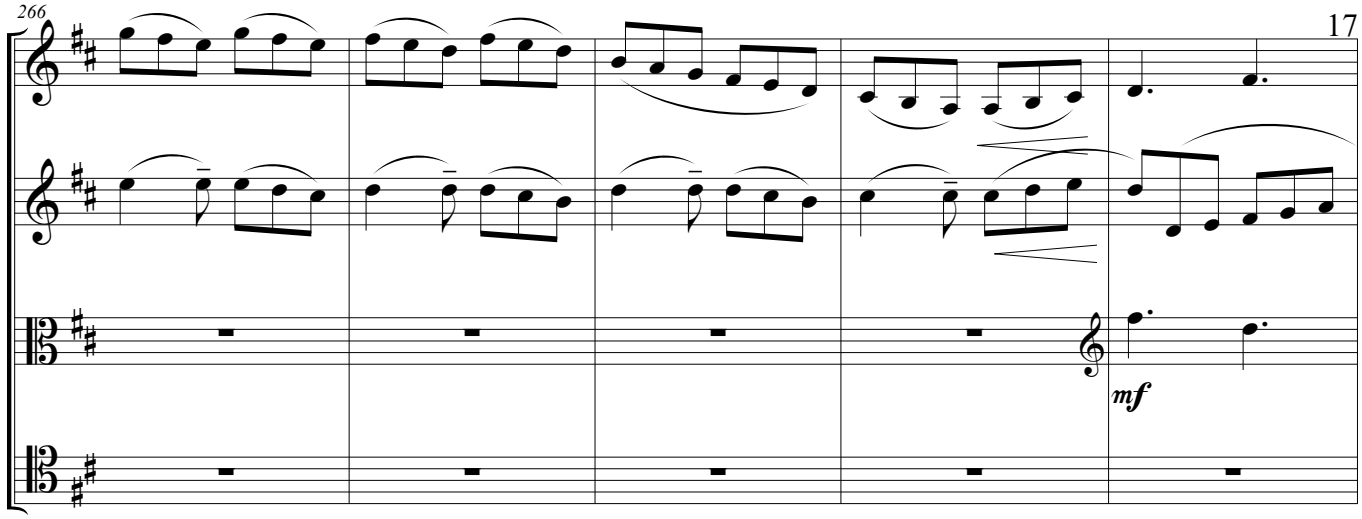

203
Vln. I
Vln. II
Vla.
Vc.
mp
205
cresc.
N
f
pp

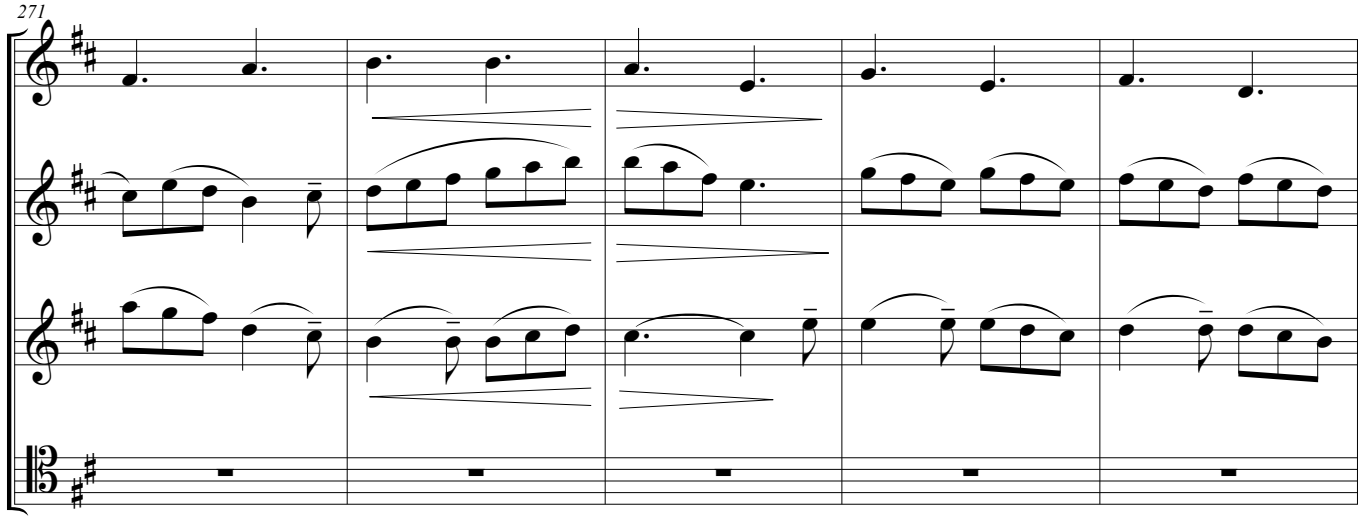

211
Vln. I
Vln. II
Vla.
Vc.
214
cresc.
cresc.
cresc.
cresc.
f
subito p
O
(♩.=𝅗𝅥)
mp
p
subito p

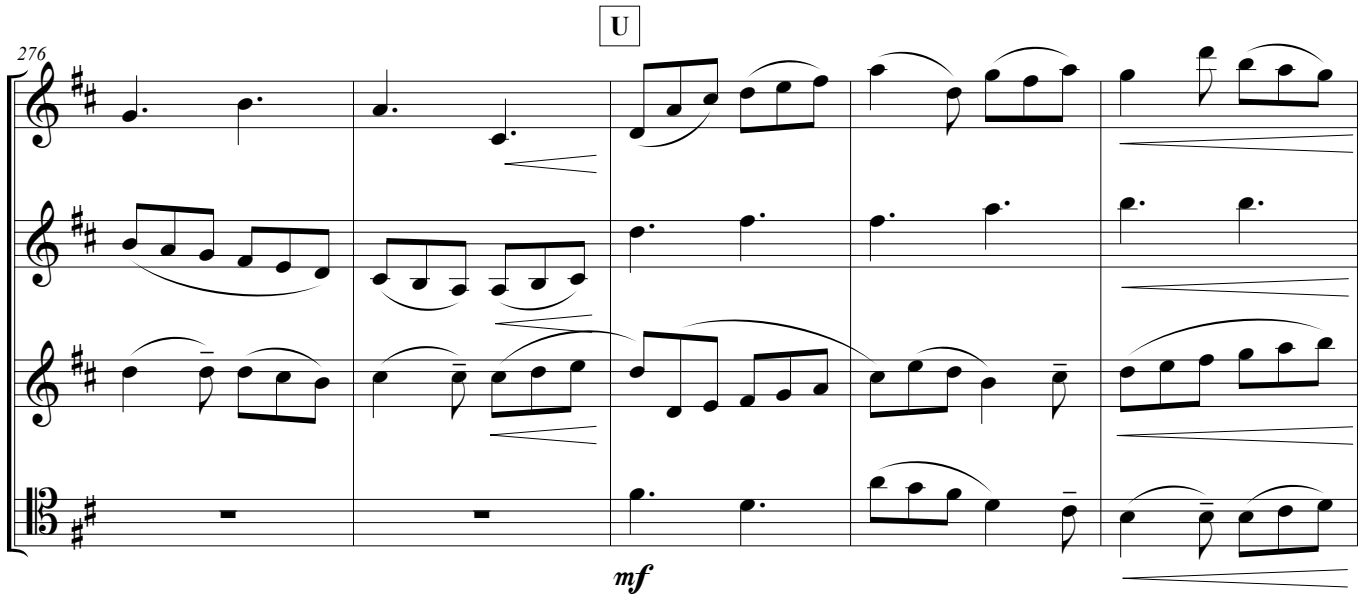

P
224
Vln. I
Vln. II
Vla.
Vc.
mf
Q
230
f
ff
subito p
236

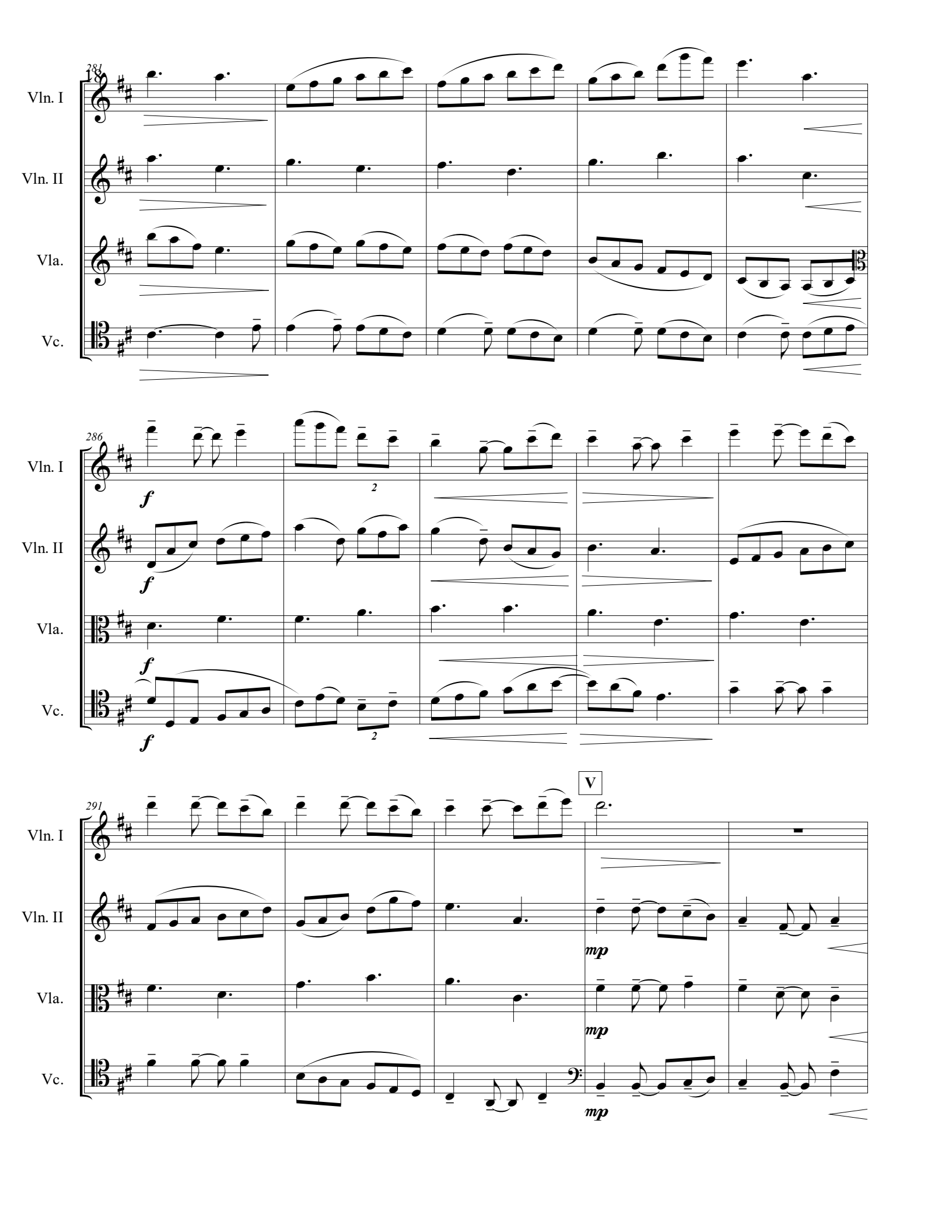

R
rit.
240
Vln. I
Vln. II
Vla.
Vc.
f
dim.
245
p
pp

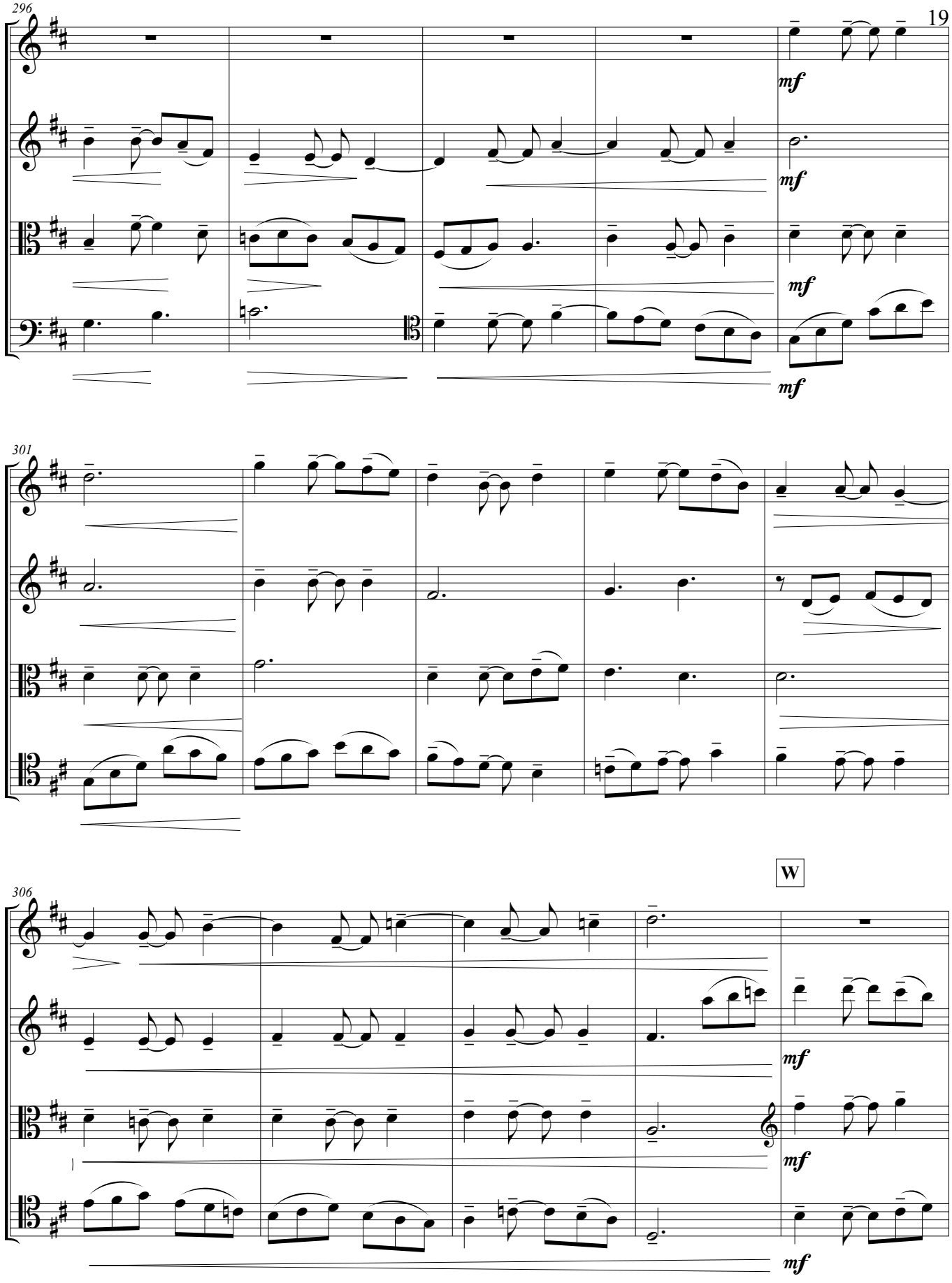

IV. Resolve
S
Andante ♩. = 54
16
rit.
a tempo
Vln. I
Vln. II
Vla.
Vc.
mp
256
T
261
mf


266
Vln. I
Vln. II
Vla.
Vc.
mf


271
Vln. I
Vln. II
Vla.
Vc.


U
276
Vln. I
Vln. II
Vla.
Vc.
mf


281
Vln. I
Vln. II
Vla.
Vc.
286
f
2
V
mp


296
Vln. I
Vln. II
Vla.
Vc.
mf
301
306
W

311

Vln. I

Vln. II

Vla.

Vc.

316

Vln. I

Vln. II

Vla.

Vc.

321

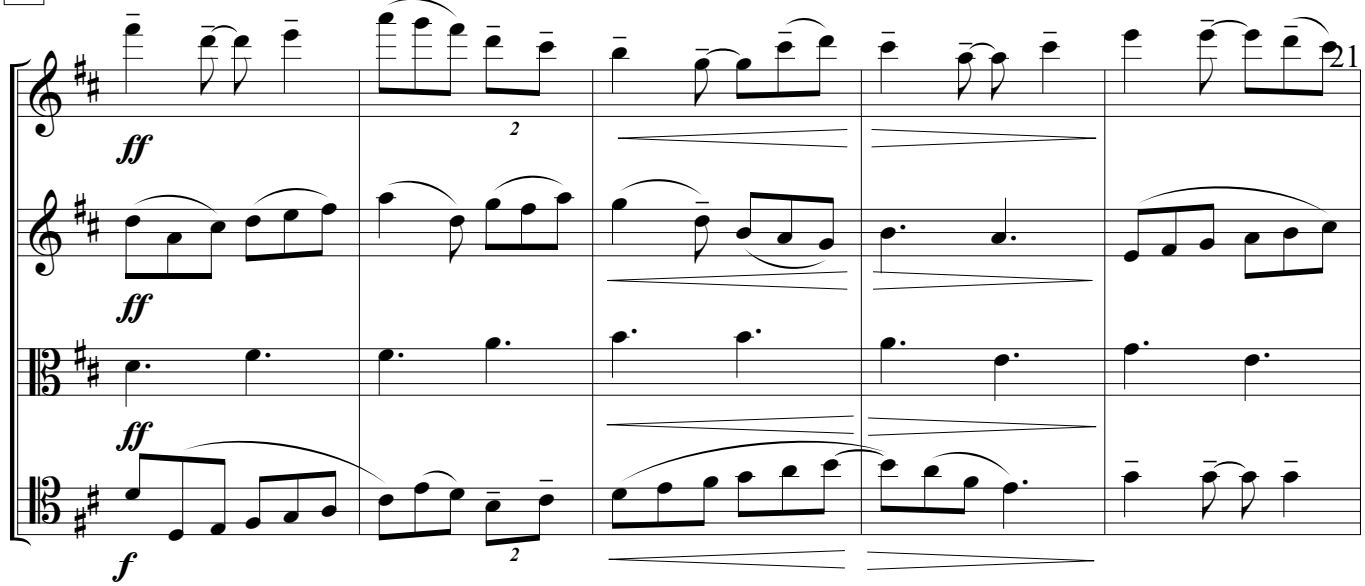
Vln. I

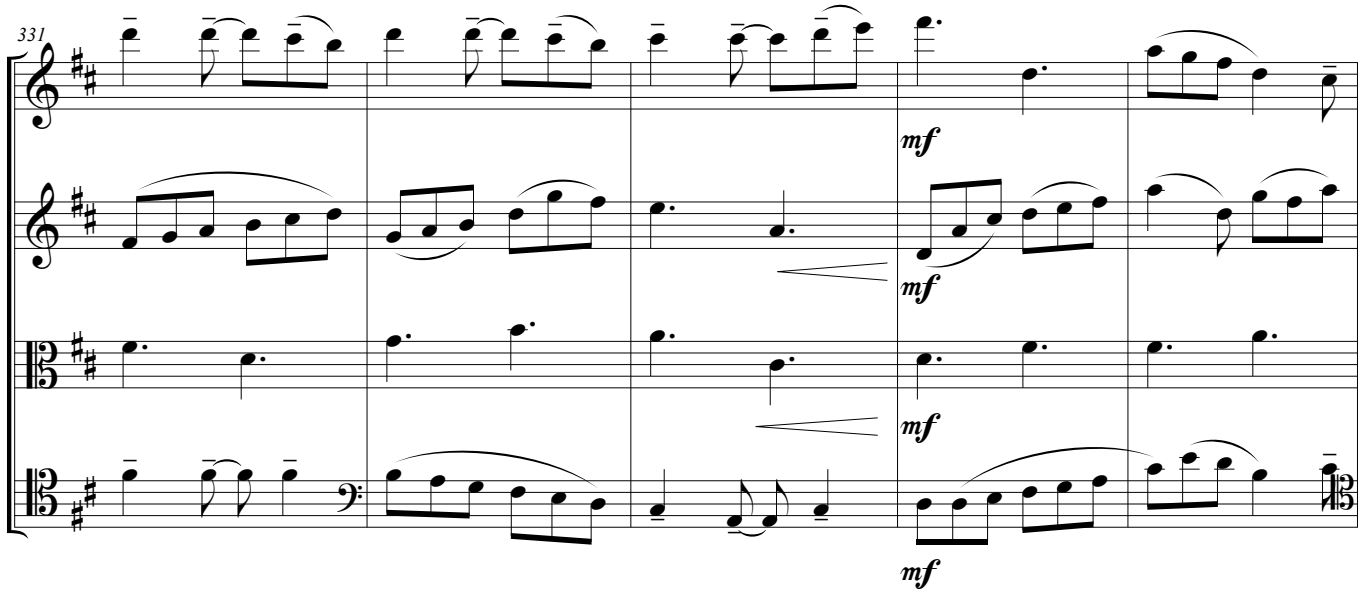
Vln. II

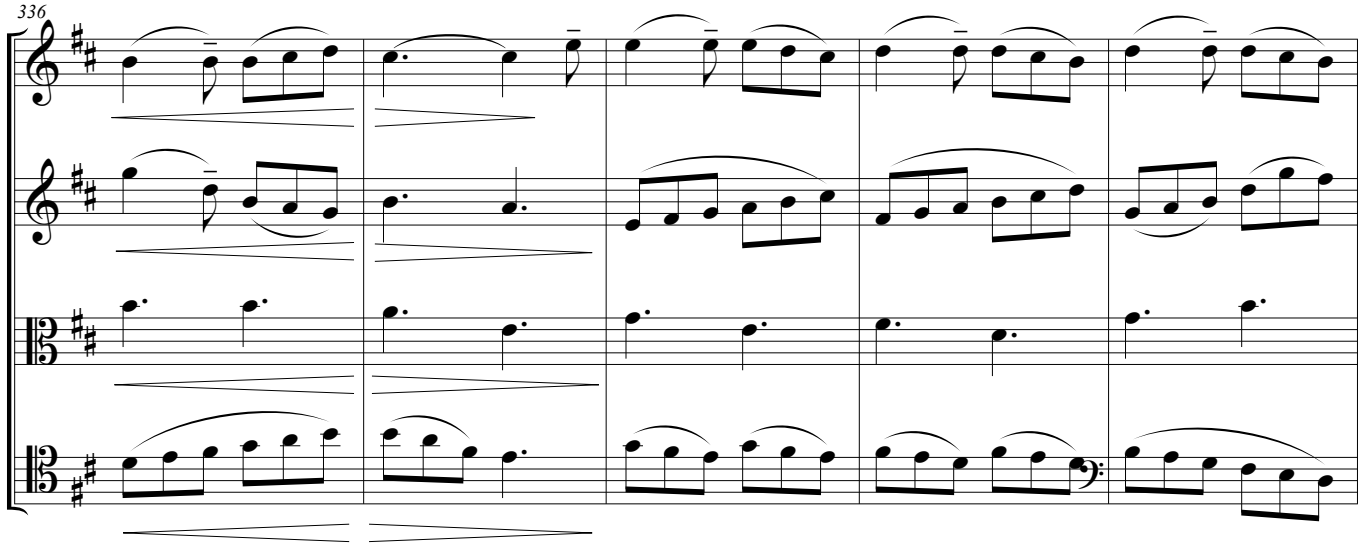
Vla.

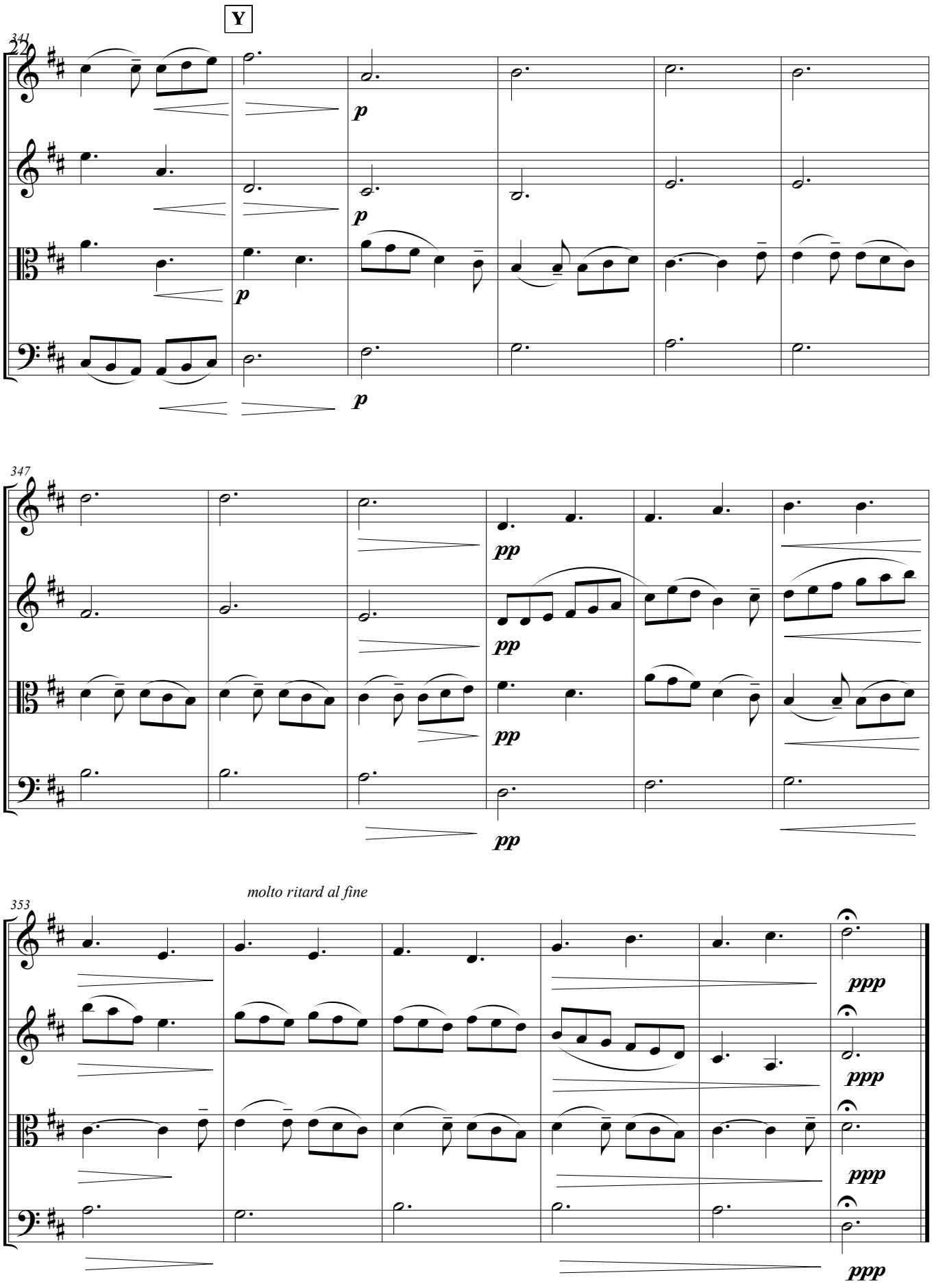
Vc.

X


Vln. I
Vln. II
Vla.
Vc.
ff
ff
ff
f
2
2


331
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
mf


336
Vln. I
Vln. II
Vla.
Vc.


Y
341
Vln. I
Vln. II
Vla.
Vc.
p
347
pp
molto ritard al fine
353
ppp

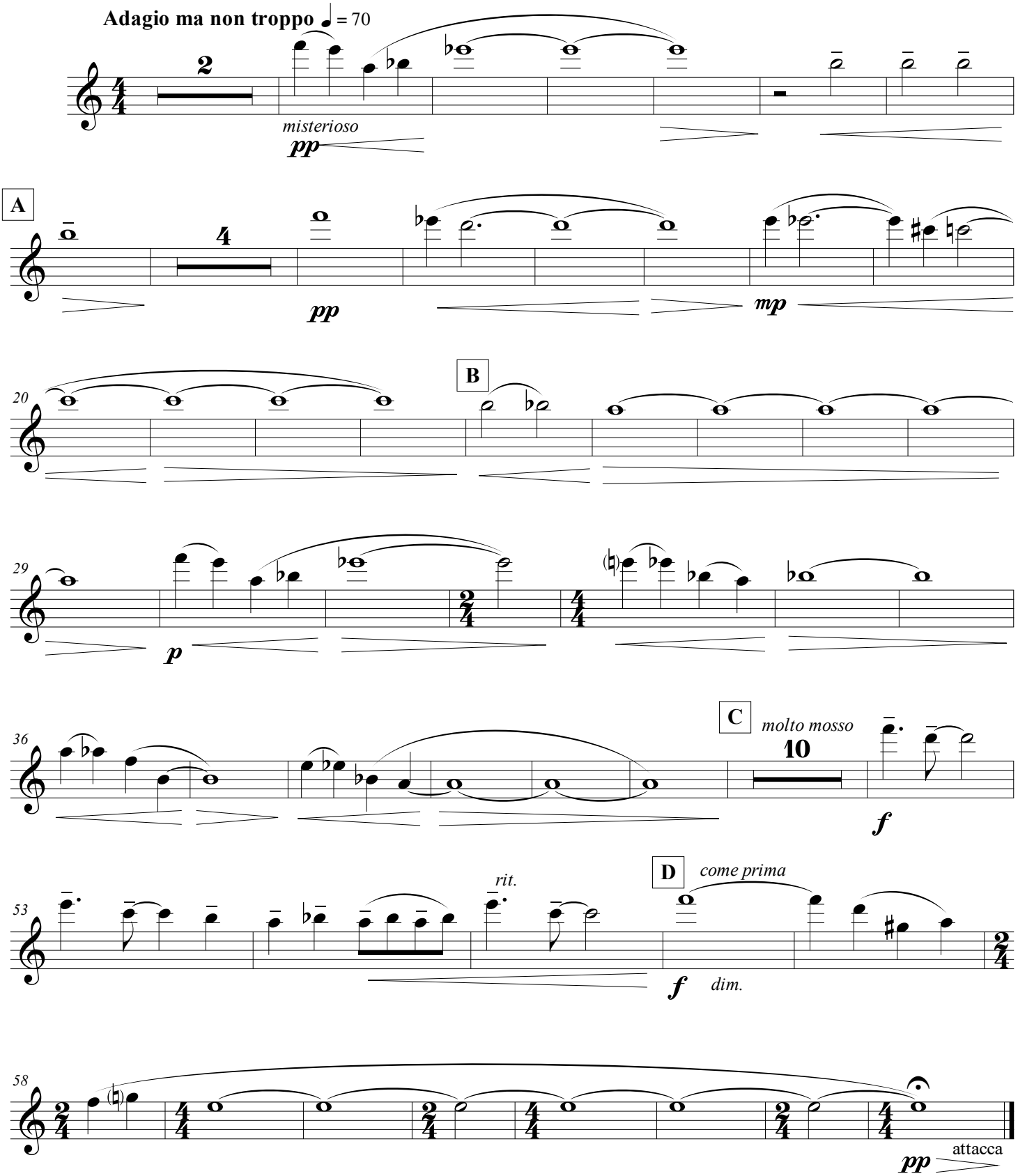
White Apples

loosely based on the poem of the same title by Donald Hall

Violin I

I. Incognizance

Heather Niemi Savage



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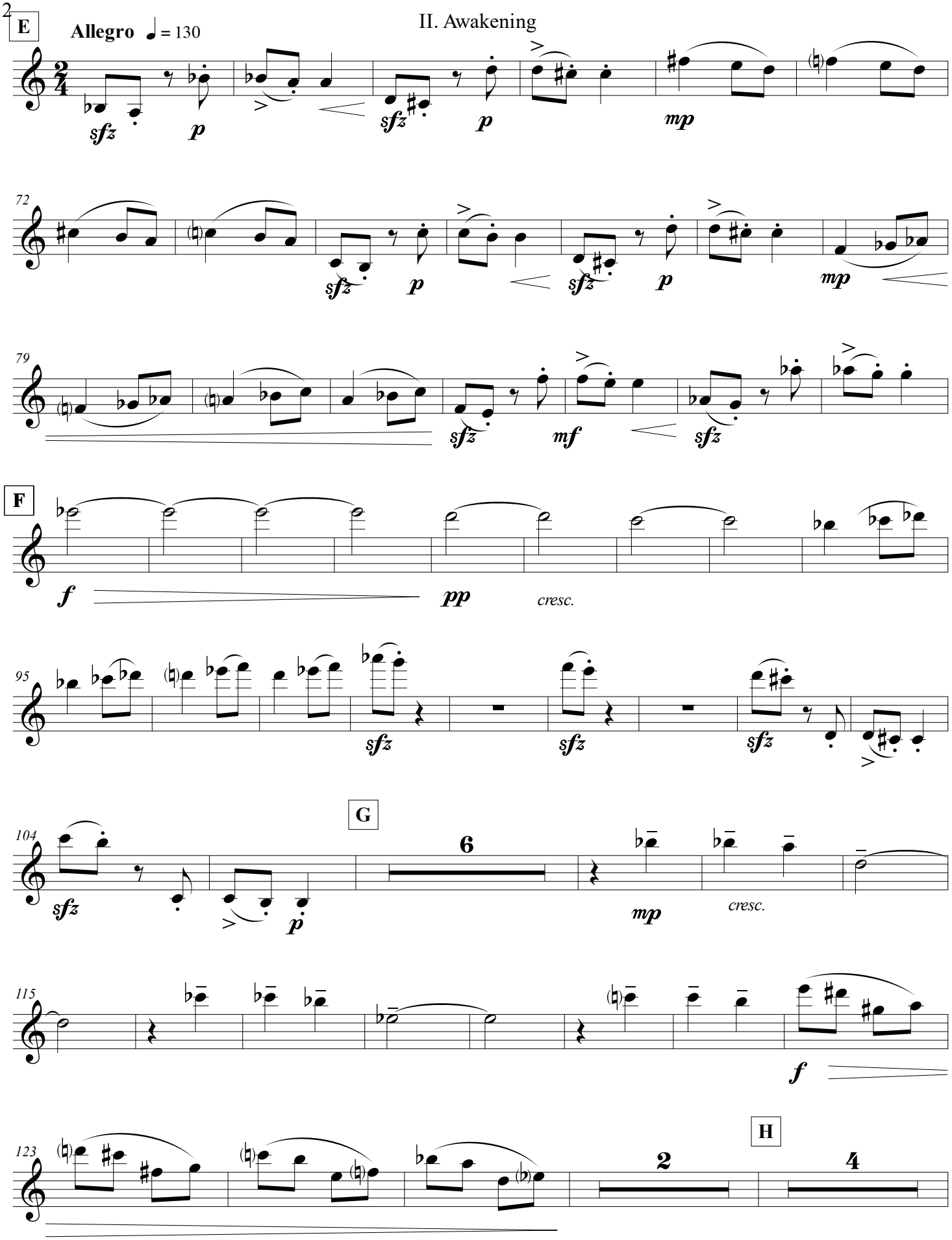
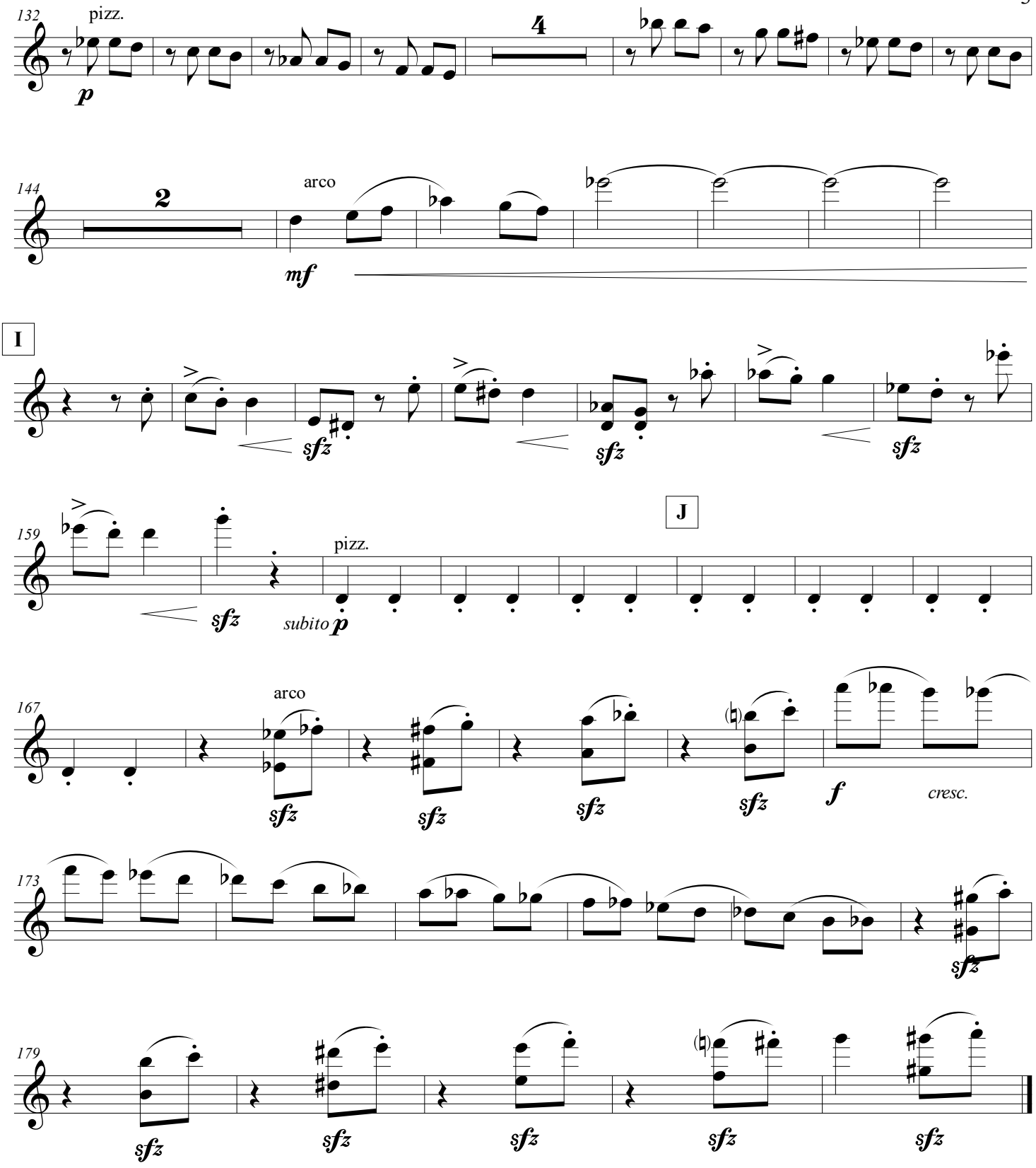
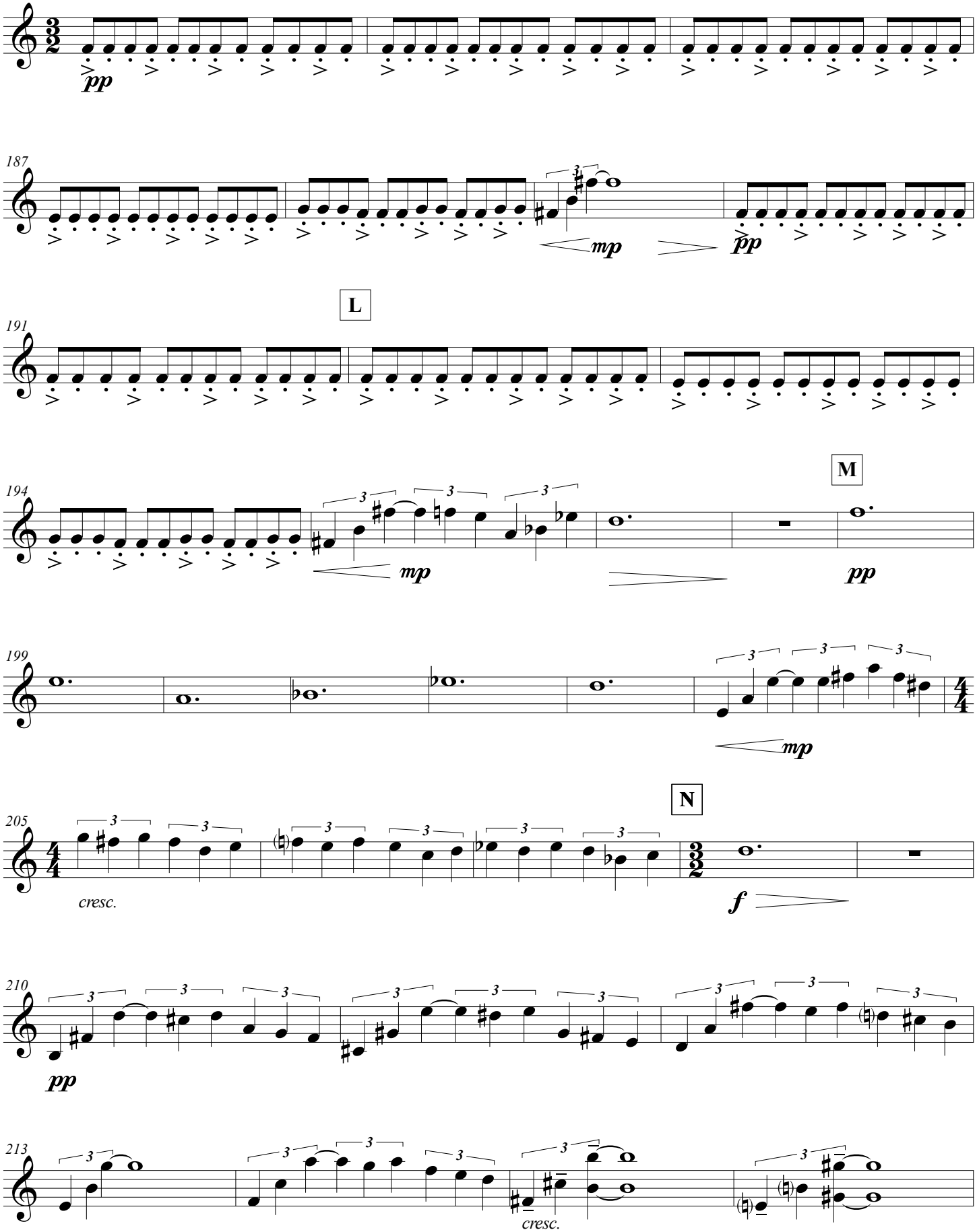
Vln. 1

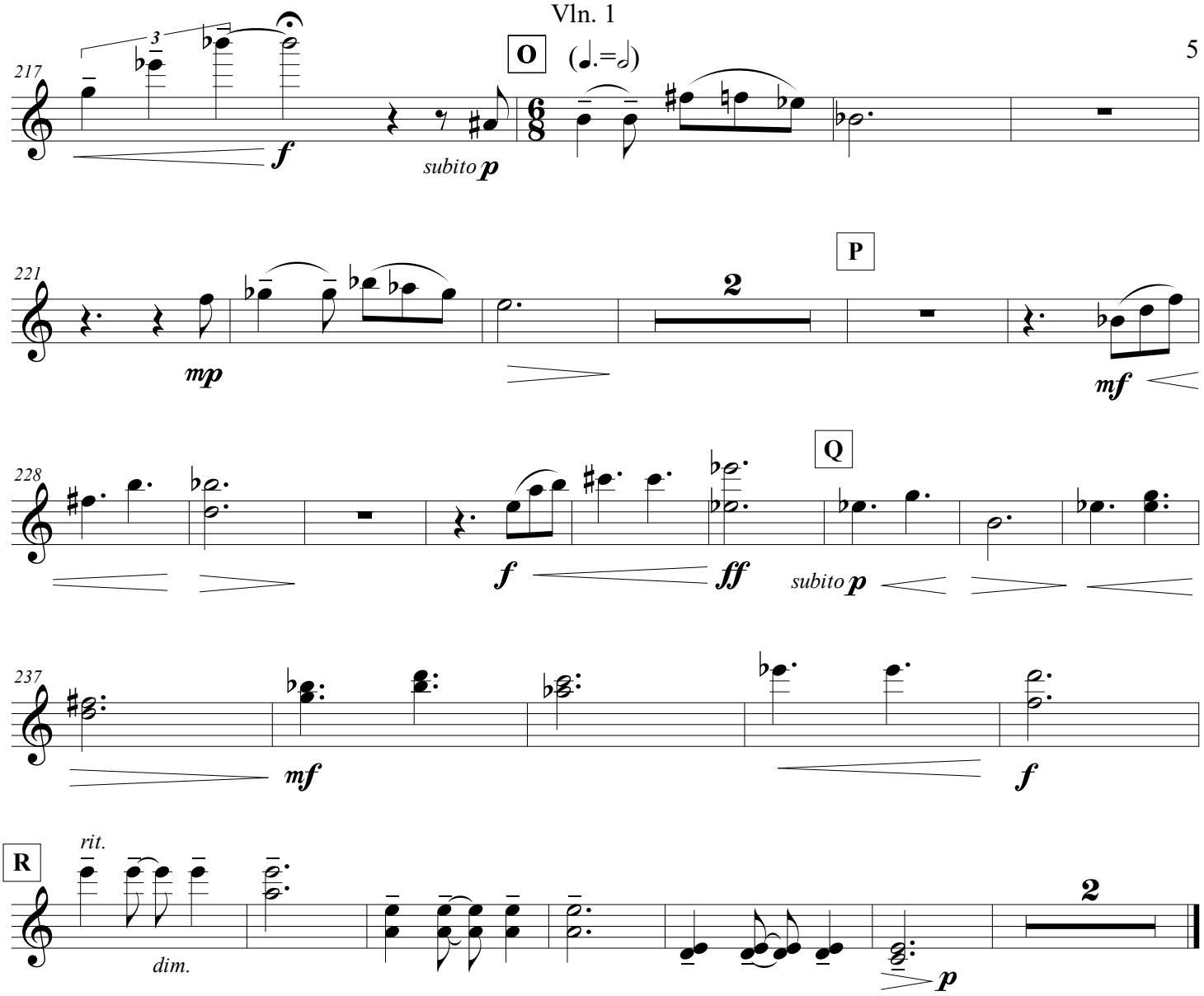
II. Awakening




132
pizz.
p
4
144
2
arco
mf
I
sfz
J
159
pizz.
subito p
167
arco
f
cresc.
173
179

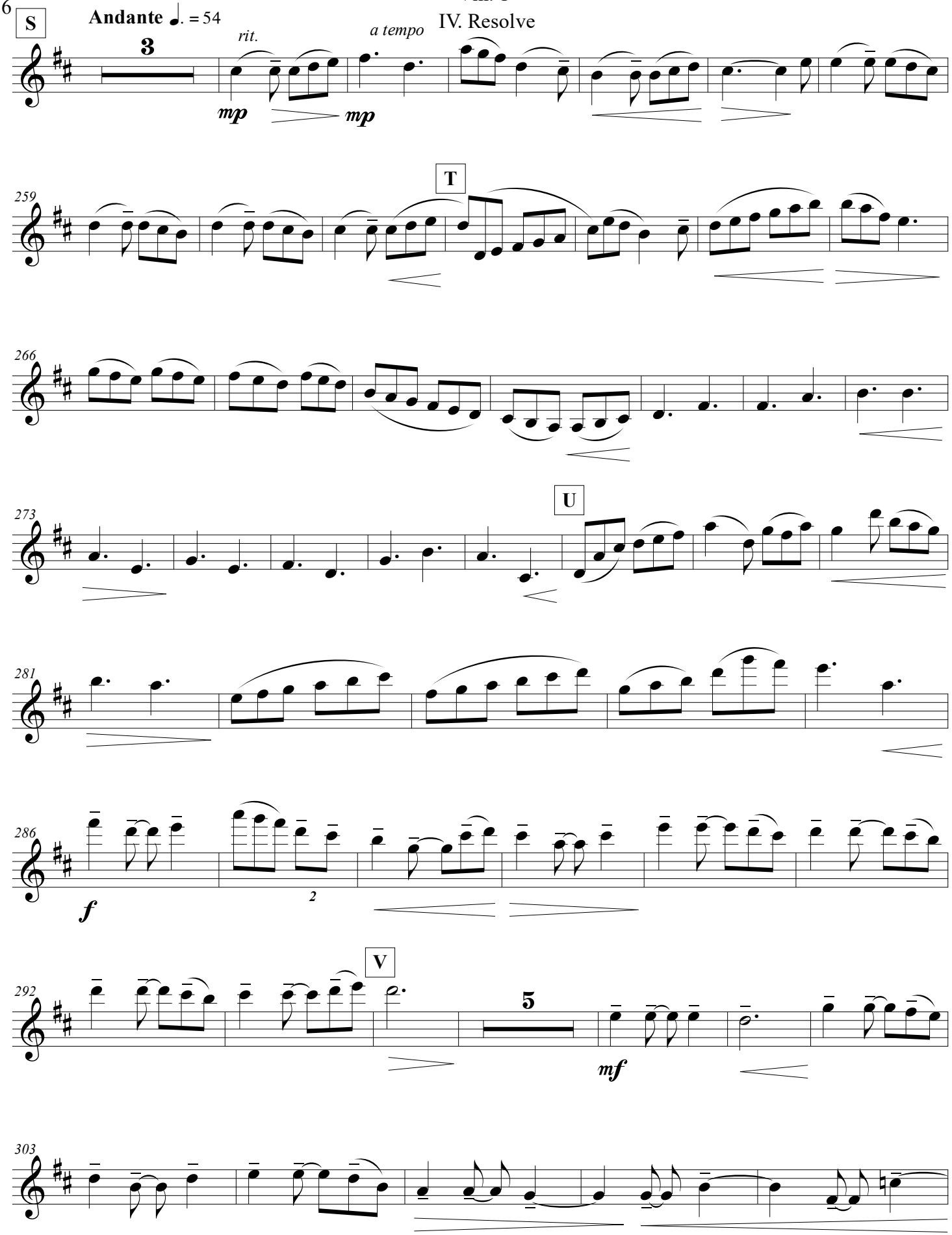
III. Emergence

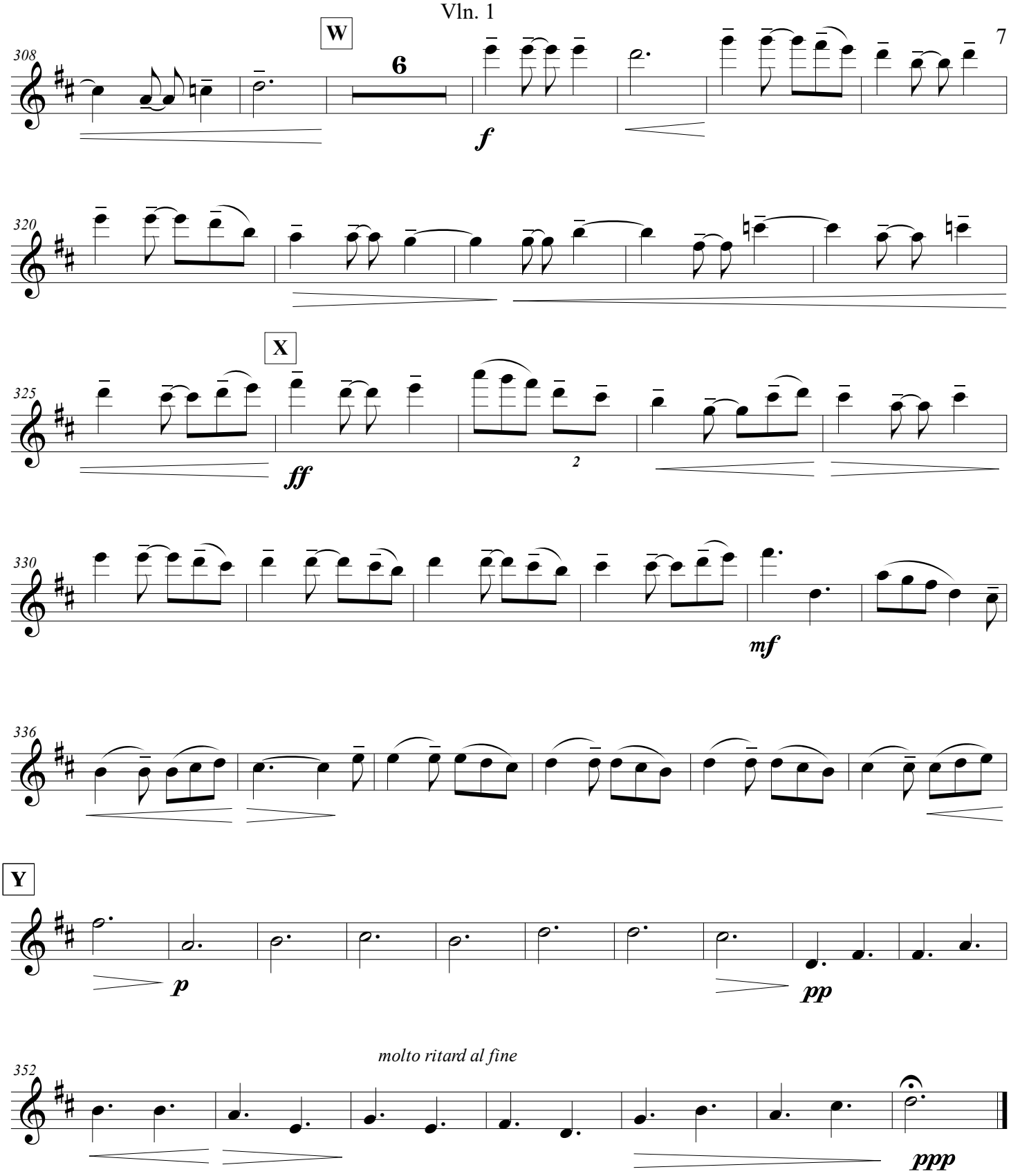



217
O
(♩.=𝅗𝅥)
3
f
subito p
221
P
2
mp
mf
228
Q
f
ff
subito p
237
mf
f
R
rit.
dim.
2
p

Vln. 1

IV. Resolve




W
308
6
f
320
X
325
ff
2
330
mf
336
Y
p
pp
molto ritard al fine
352
ppp

White Apples

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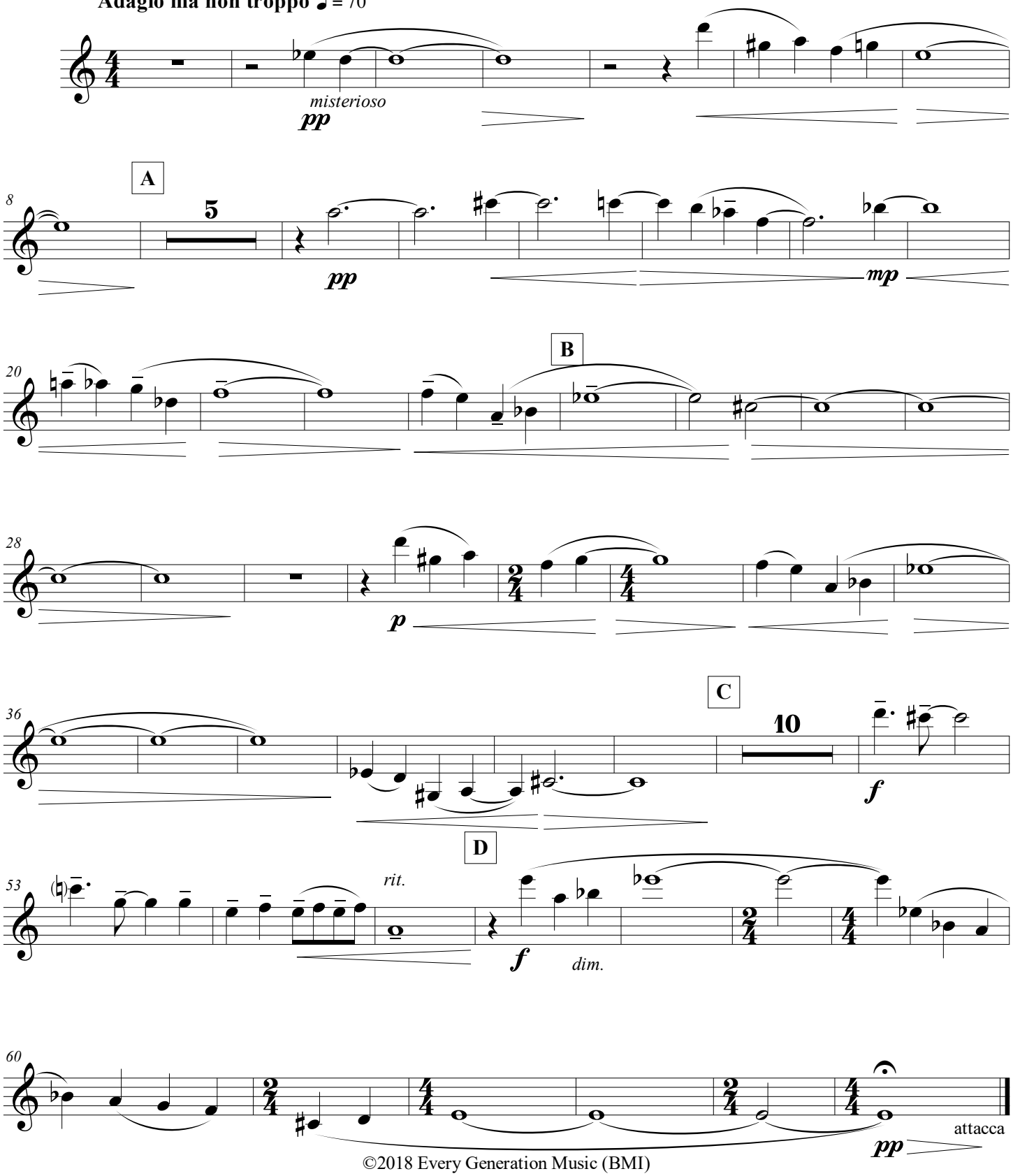
Violin II

Heather Niemi Savage

I. Incognizance

Adagio ma non troppo ♩ = 70



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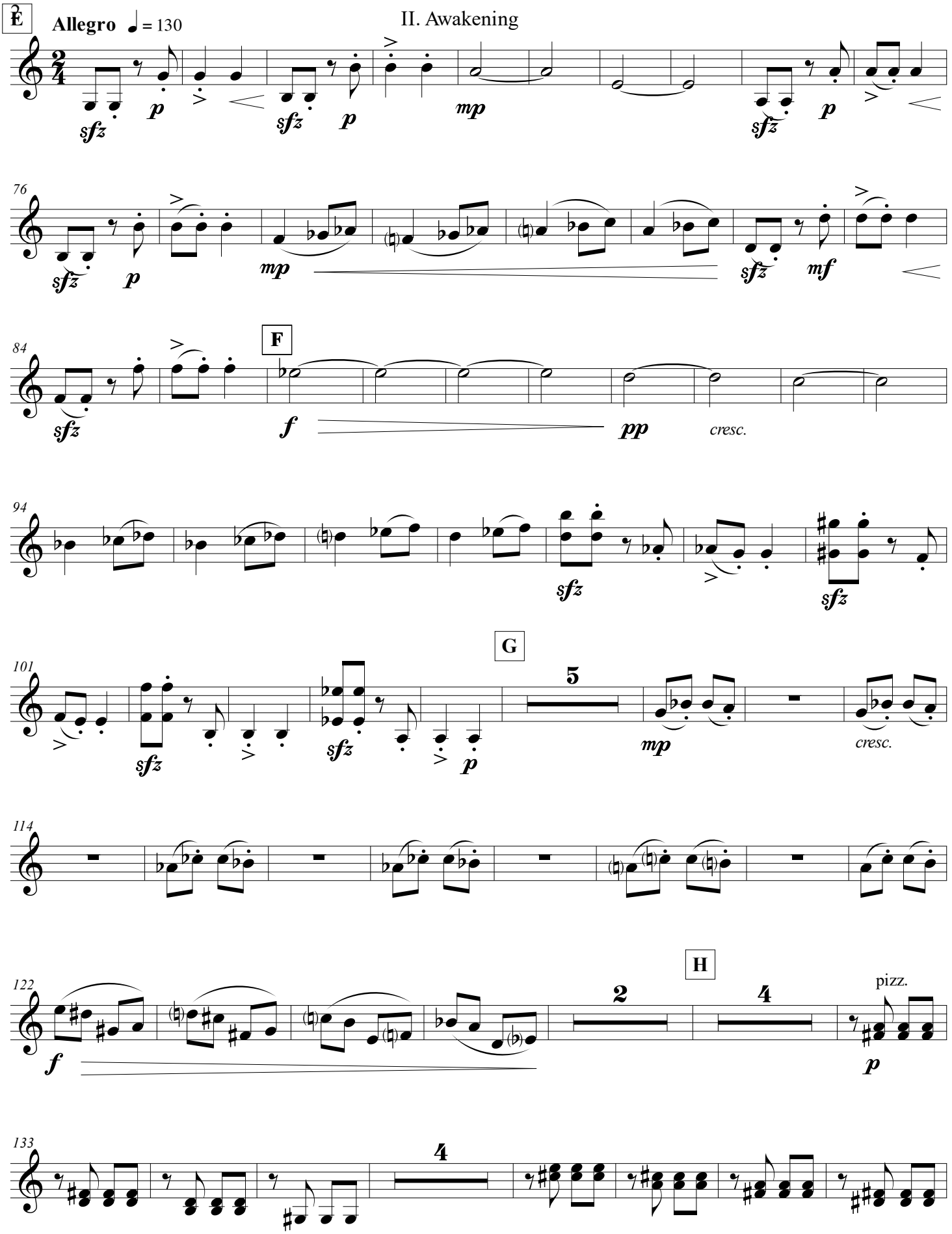
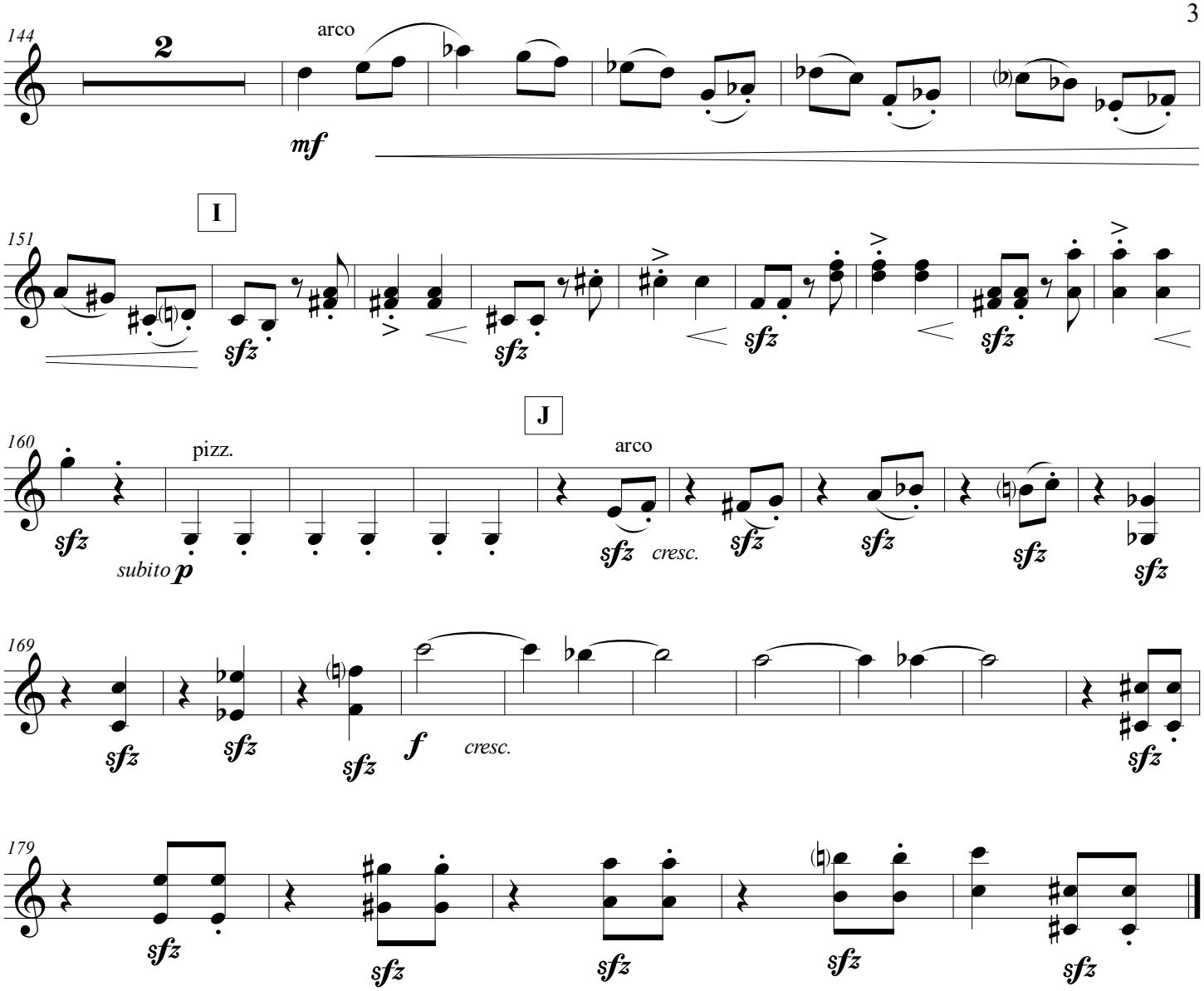
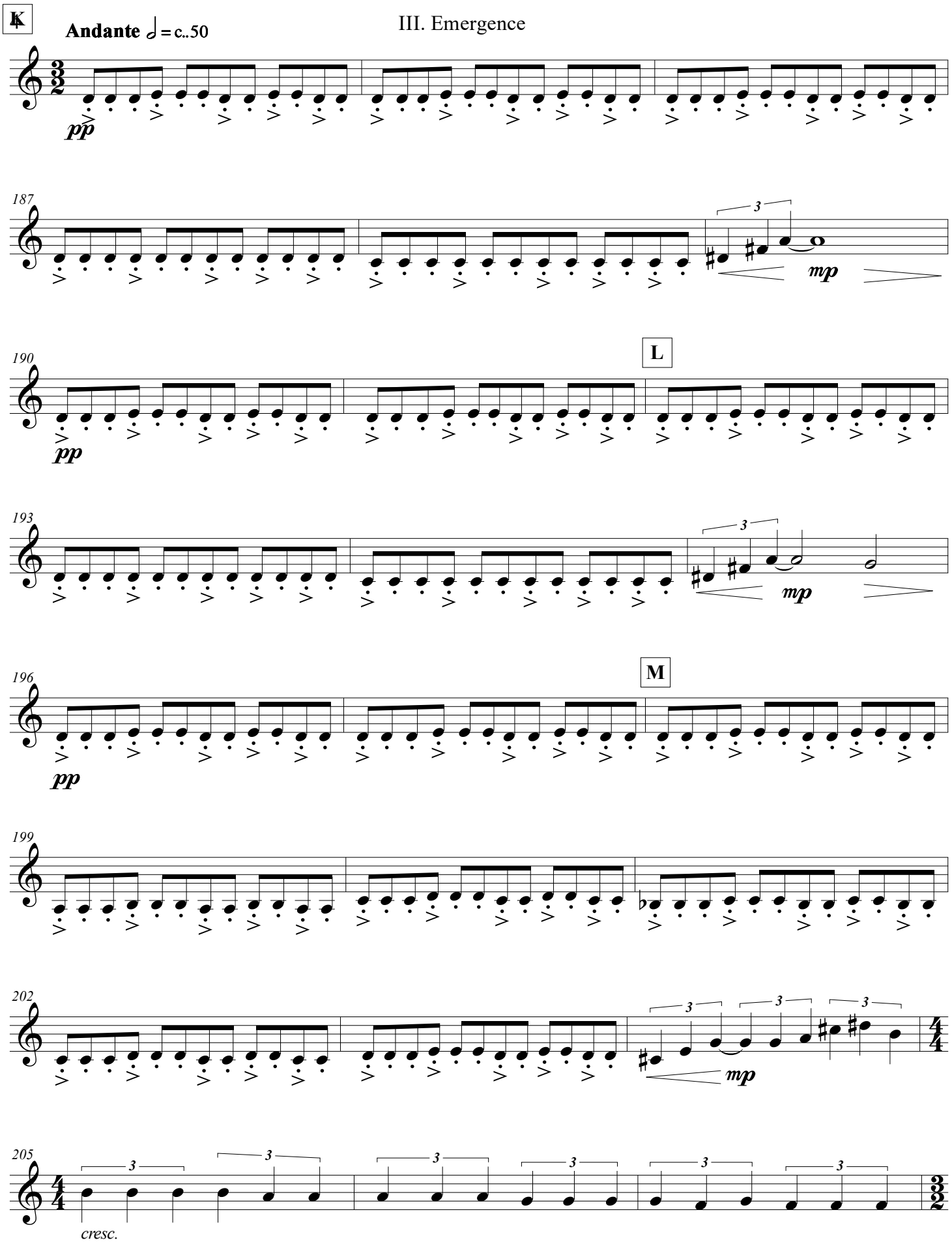
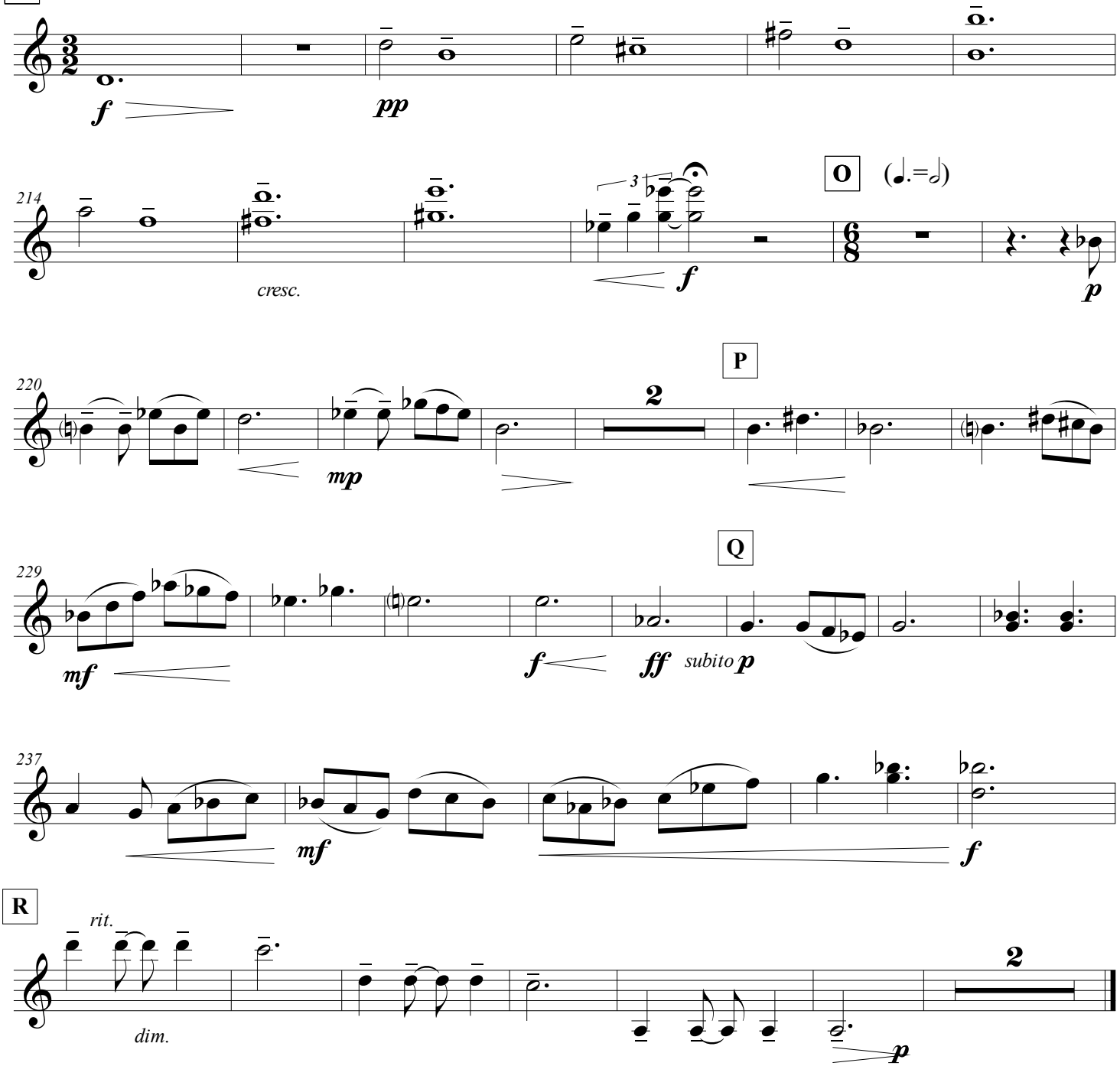
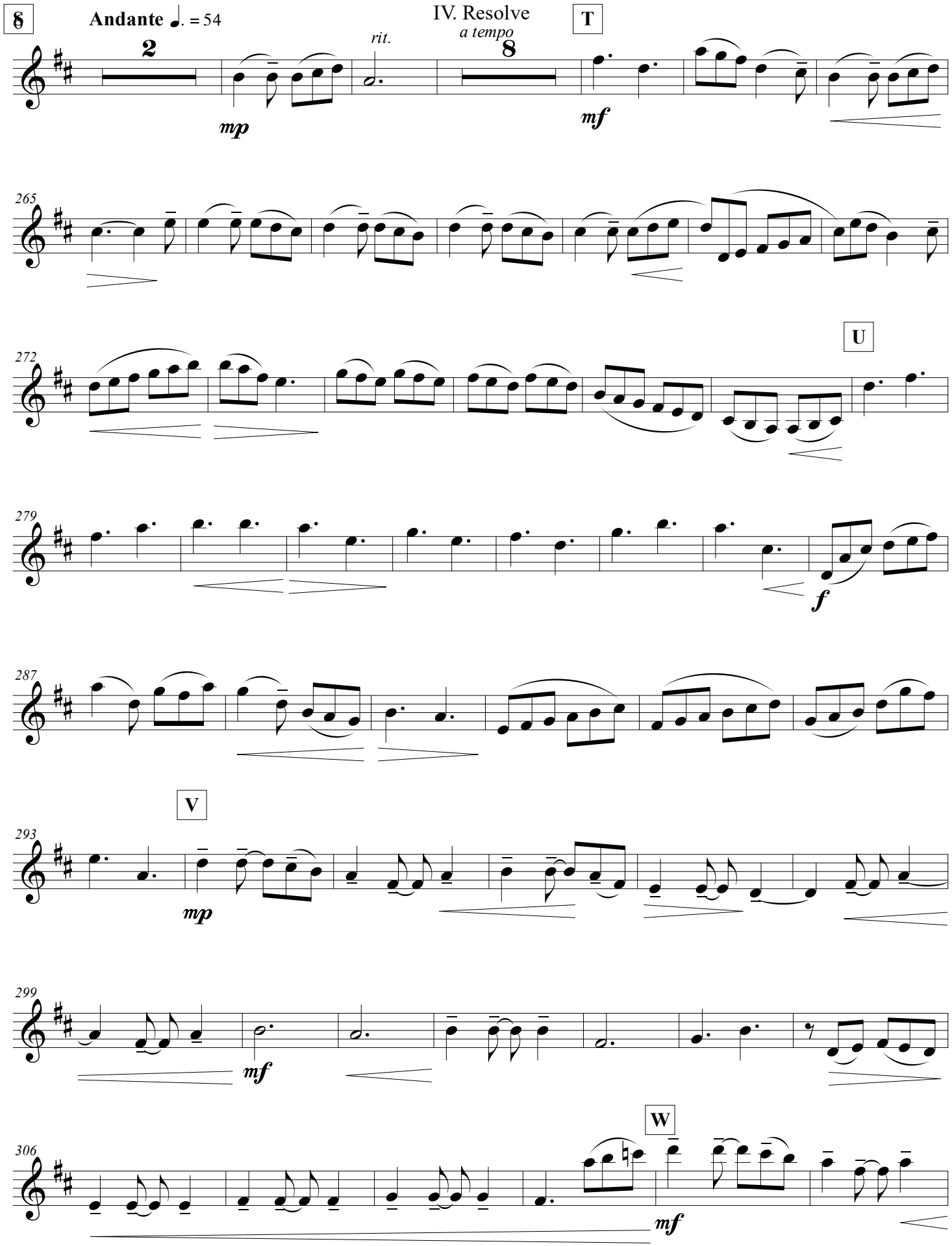
II. Awakening

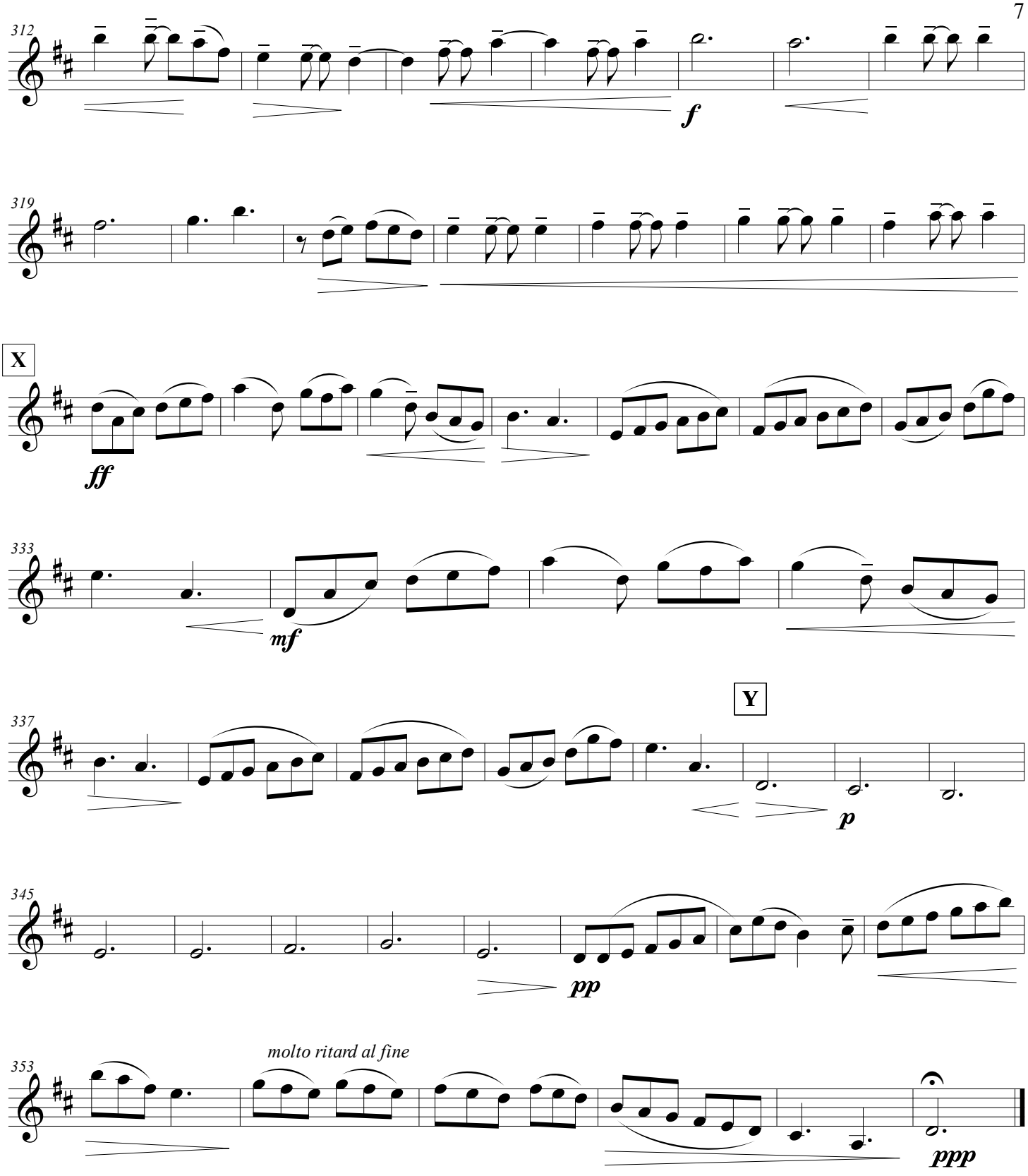



144
2
arco
mf
I
151
sfz
J
160
pizz.
subito p
arco
cresc.
169
f
cresc.
179


K
Andante ♩ = c..50
pp
187
3
mp
190
L
pp
193
3
mp
196
M
pp
199
202
3
3
3
mp
205
3
3
3
3
3
3
cresc.


N
f
pp
214
cresc.
O
(♩.=𝅗𝅥)
f
p
P
220
mp
2
Q
229
mf
f
ff
subito p
237
mf
f
R
rit.
dim.
2
p


8
Andante ♩. = 54
2
mp
rit.
a tempo
8
T
mf
265
272
U
279
f
287
V
293
mp
299
mf
306
W
mf


312
f
319
X
ff
333
mf
337
Y
p
345
pp
353
molto ritard al fine
ppp

Viola

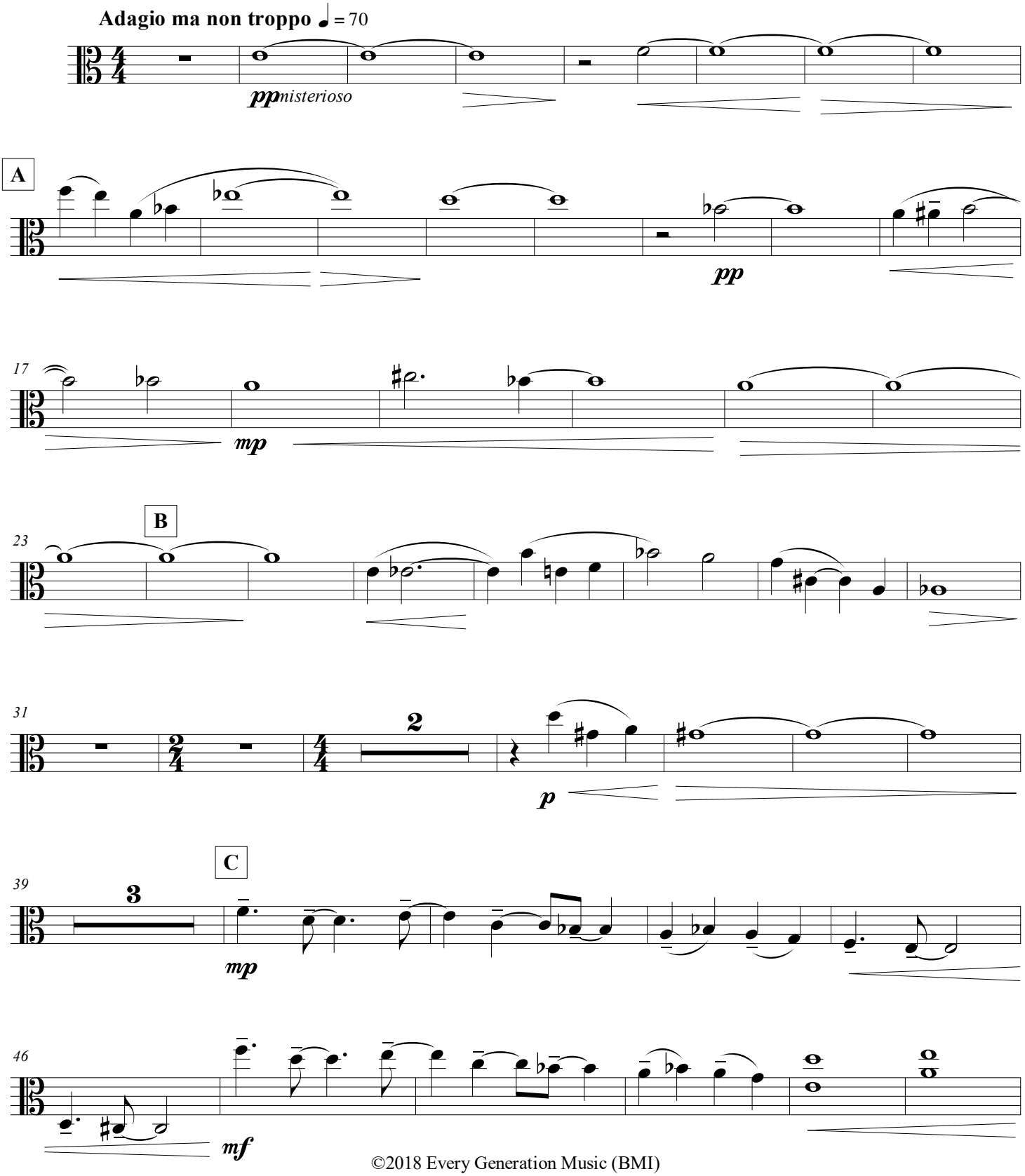
White Apples

loosely based on the poem of the same title by Donald Hall

Heather Niemi Savage

I. Incognizance

Adagio ma non troppo ♩ = 70



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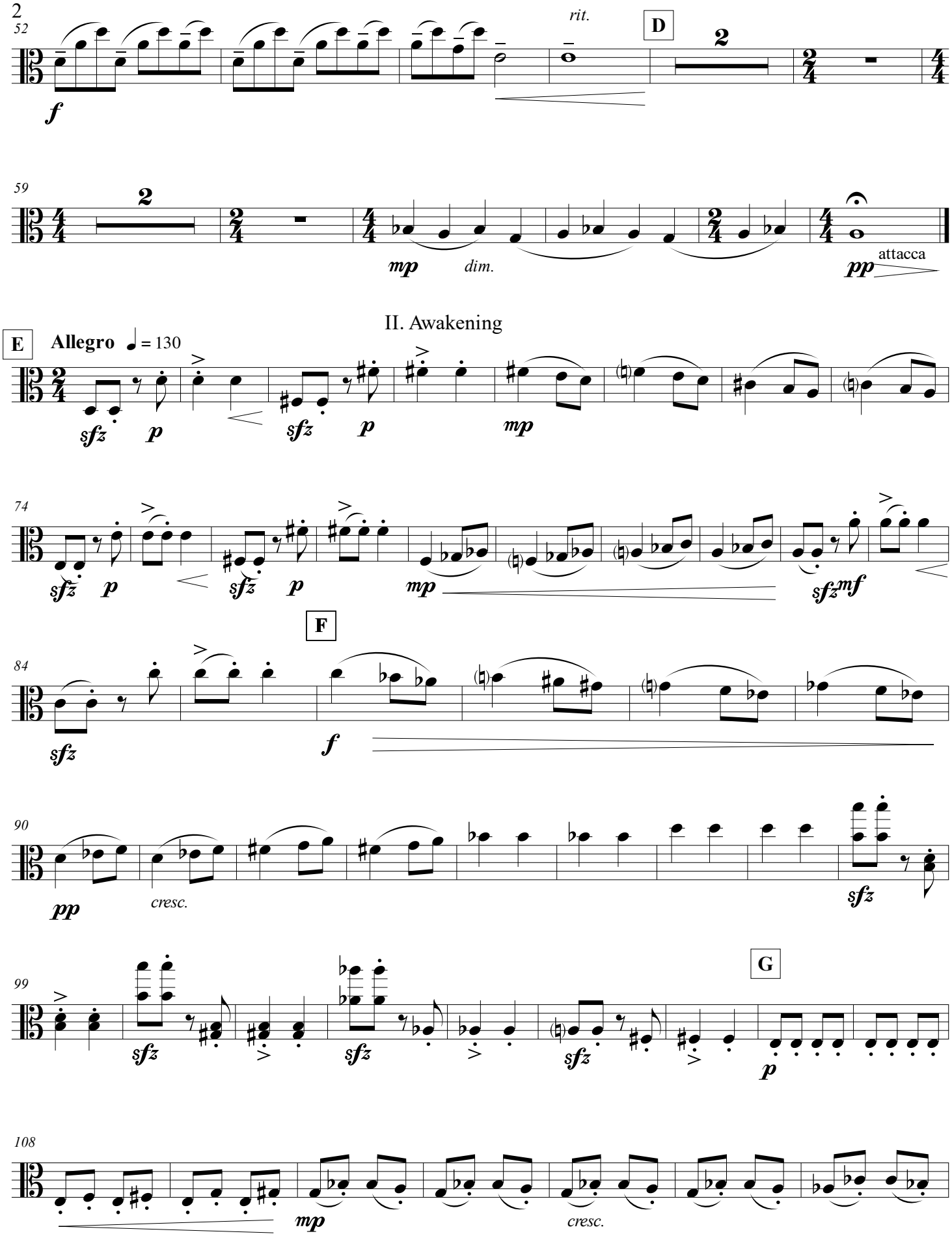
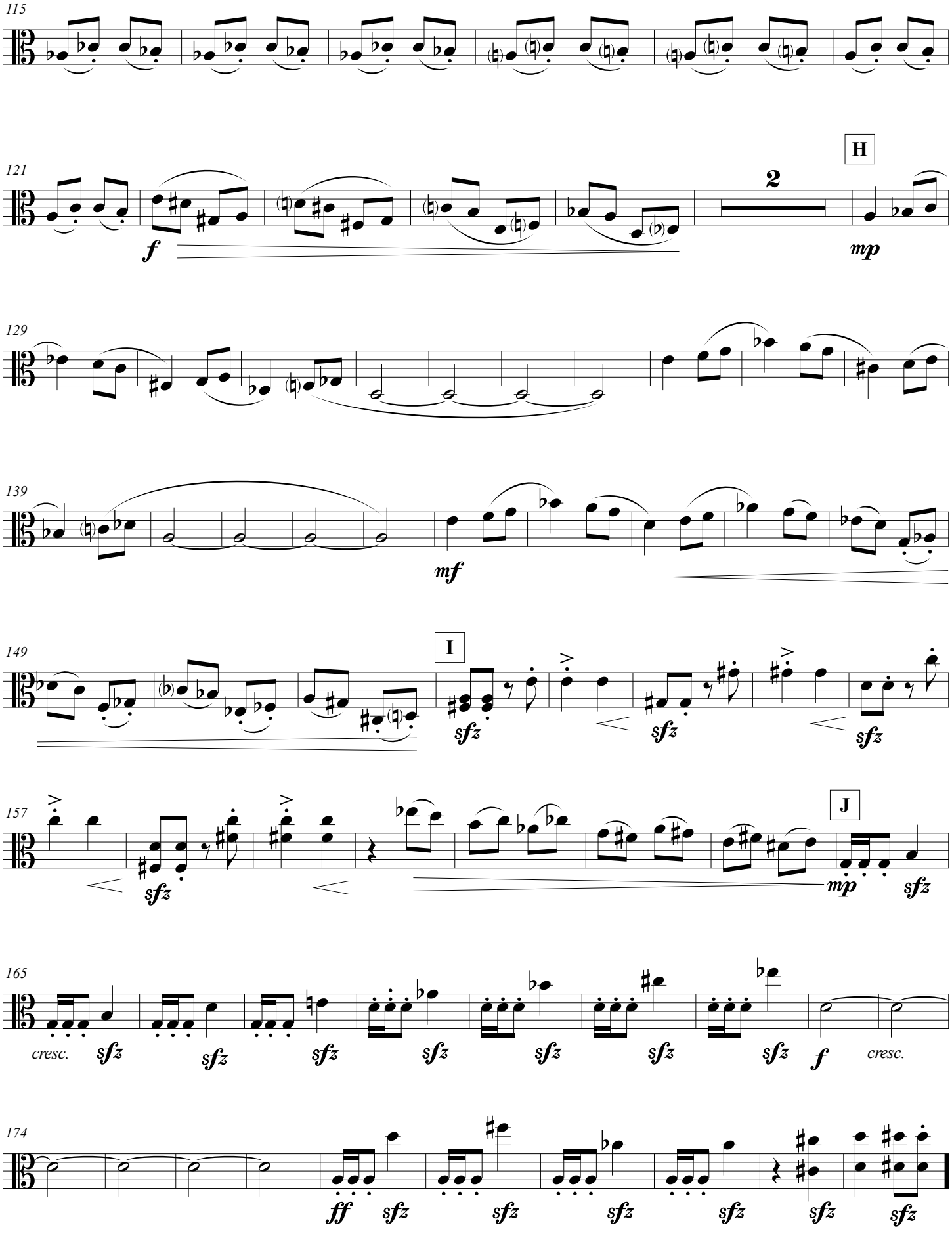
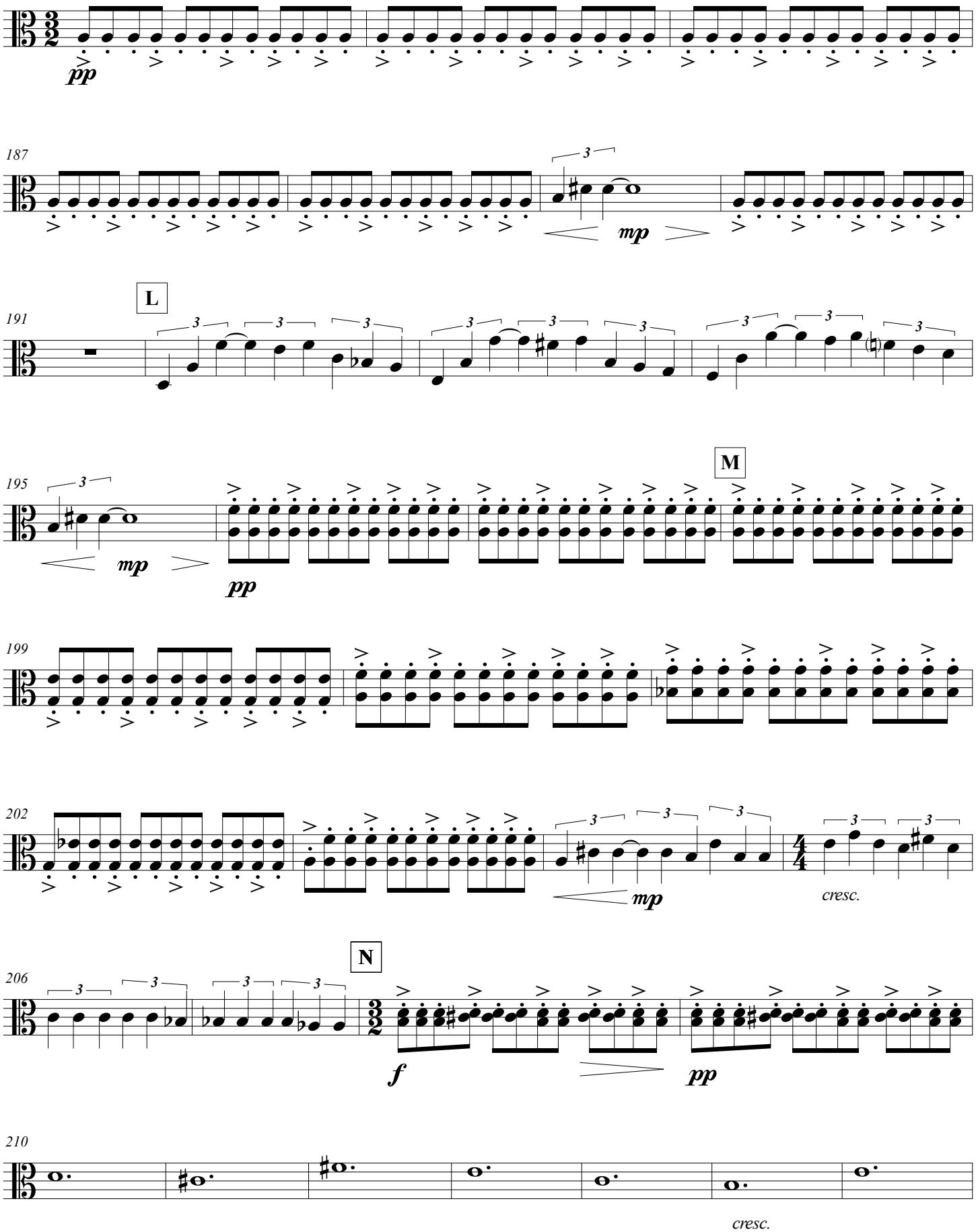

52
rit.
D
2
f
59
2
mp
dim.
pp
attacca
II. Awakening
E
Allegro ♩ = 130
sfz
p
sfz
p
mp
74
sfz
p
sfz
p
mp
sfz
mf
F
84
sfz
f
90
pp
cresc.
sfz
99
sfz
sfz
sfz
G
p
108
mp
cresc.

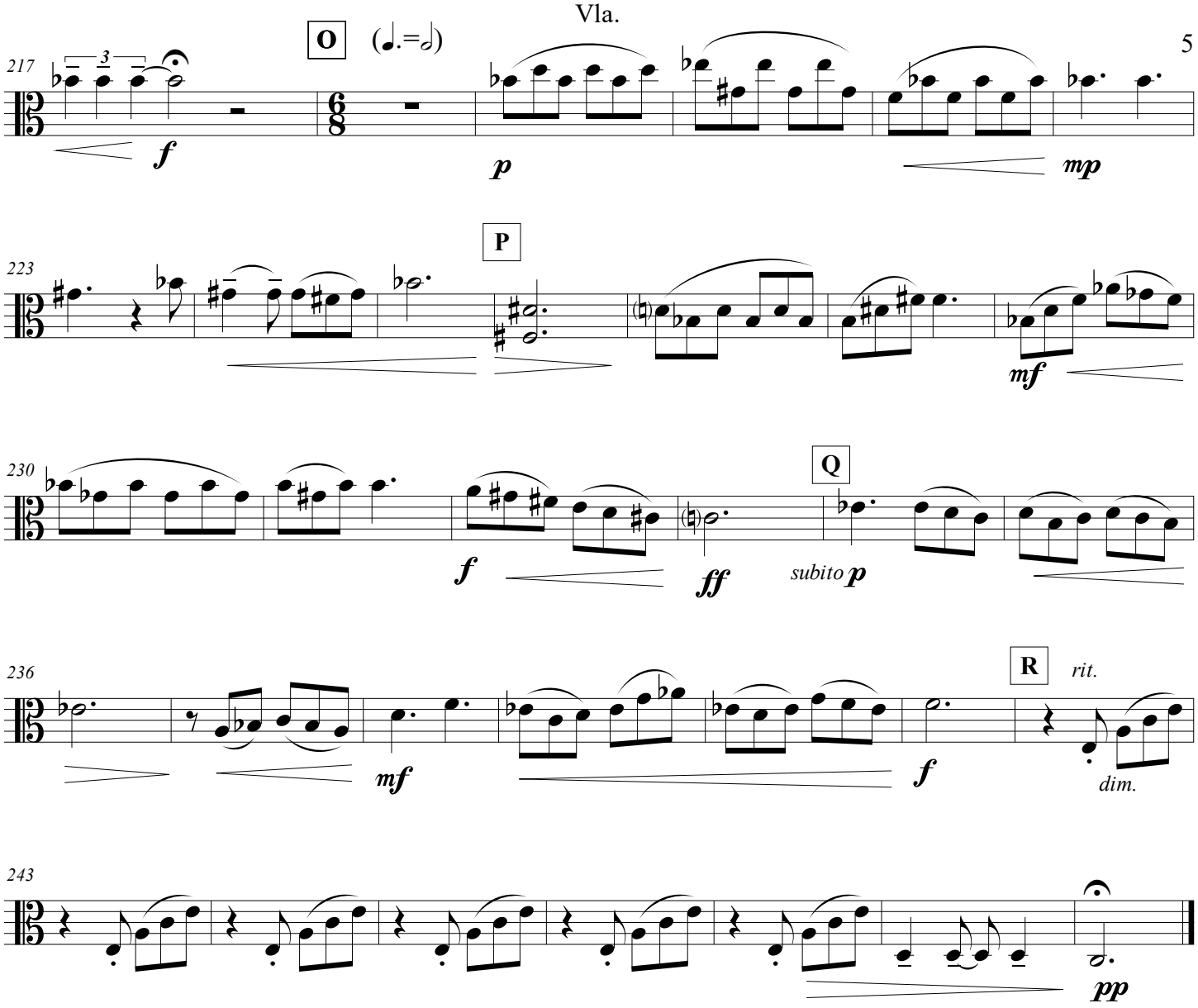

115
121
H
2
f
mp
129
139
mf
149
I
sfz
157
J
mp
sfz
165
cresc.
sfz
f
cresc.
174
ff
sfz

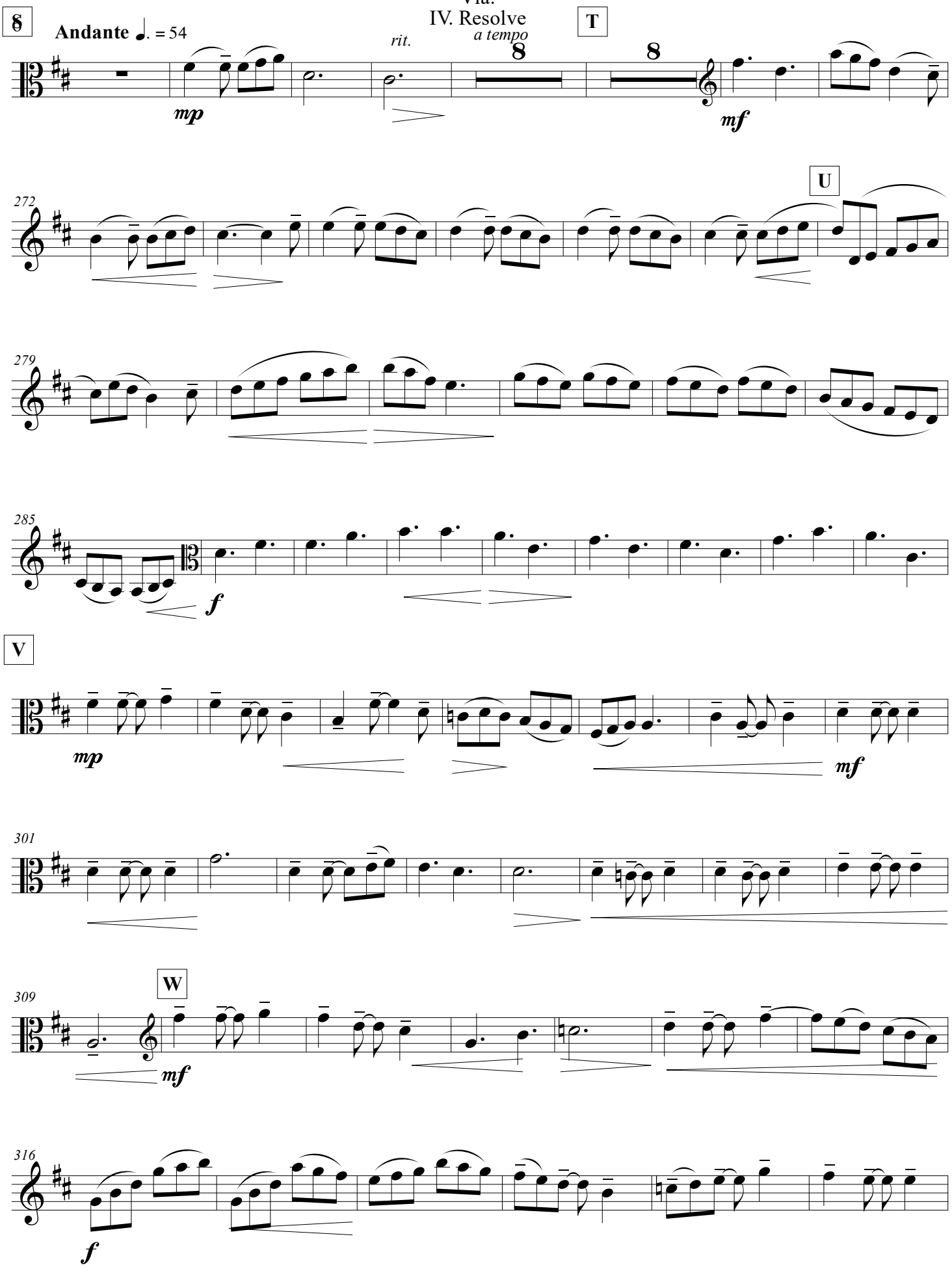
K

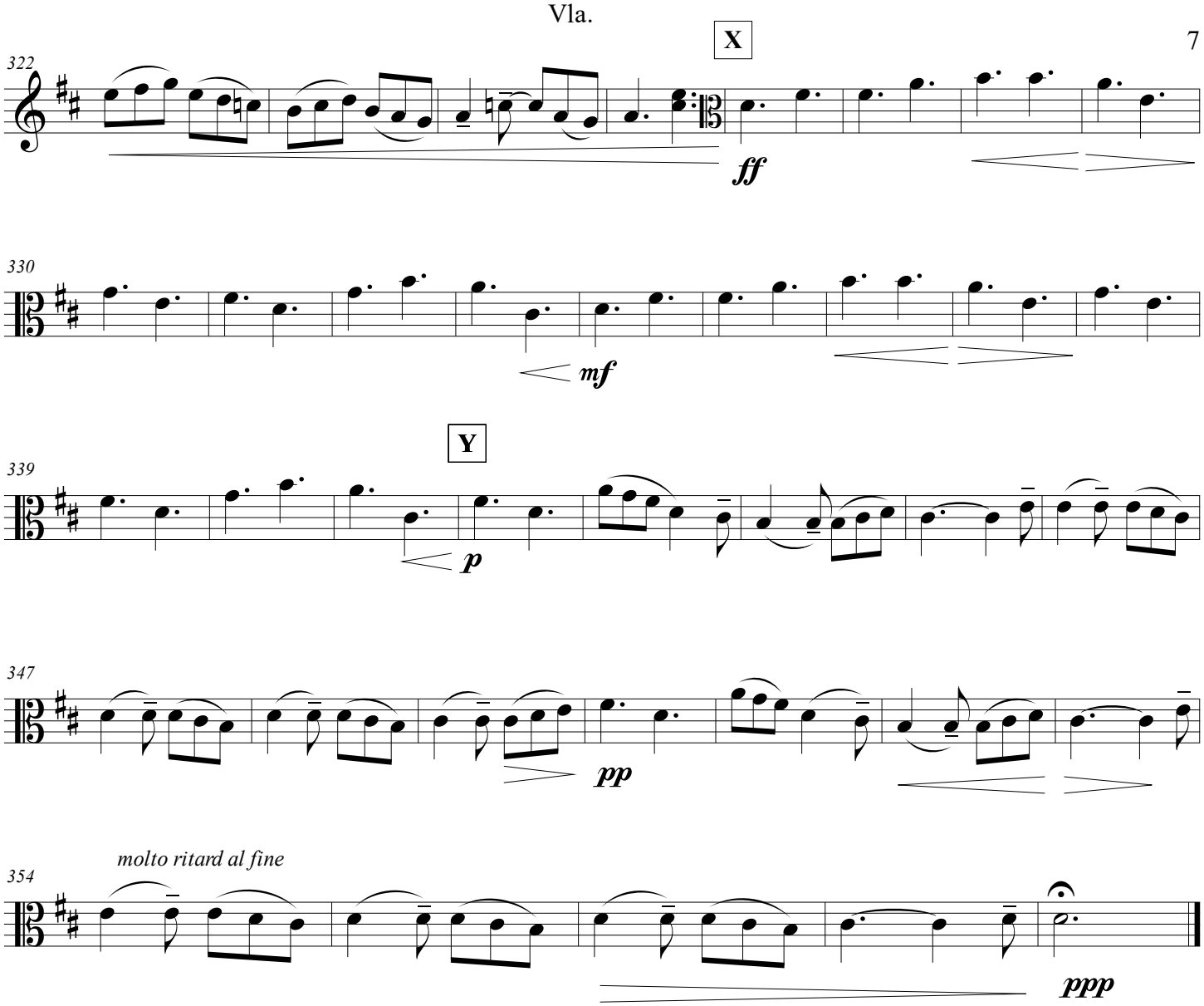
Andante ♩ = c..50

III. Emergence




O
(♩.=𝅗𝅥)
217
3
f
p
mp
P
223
mf
230
f
ff
Q
subito p
236
mf
f
R
rit.
dim.
243
pp


8
Andante ♩. = 54
mp
rit.
a tempo
8
T
8
mf
U
272
279
285
f
V
mp
mf
301
309
W
mf
316
f


X
322
ff
330
mf
Y
339
p
347
pp
molto ritard al fine
354
ppp

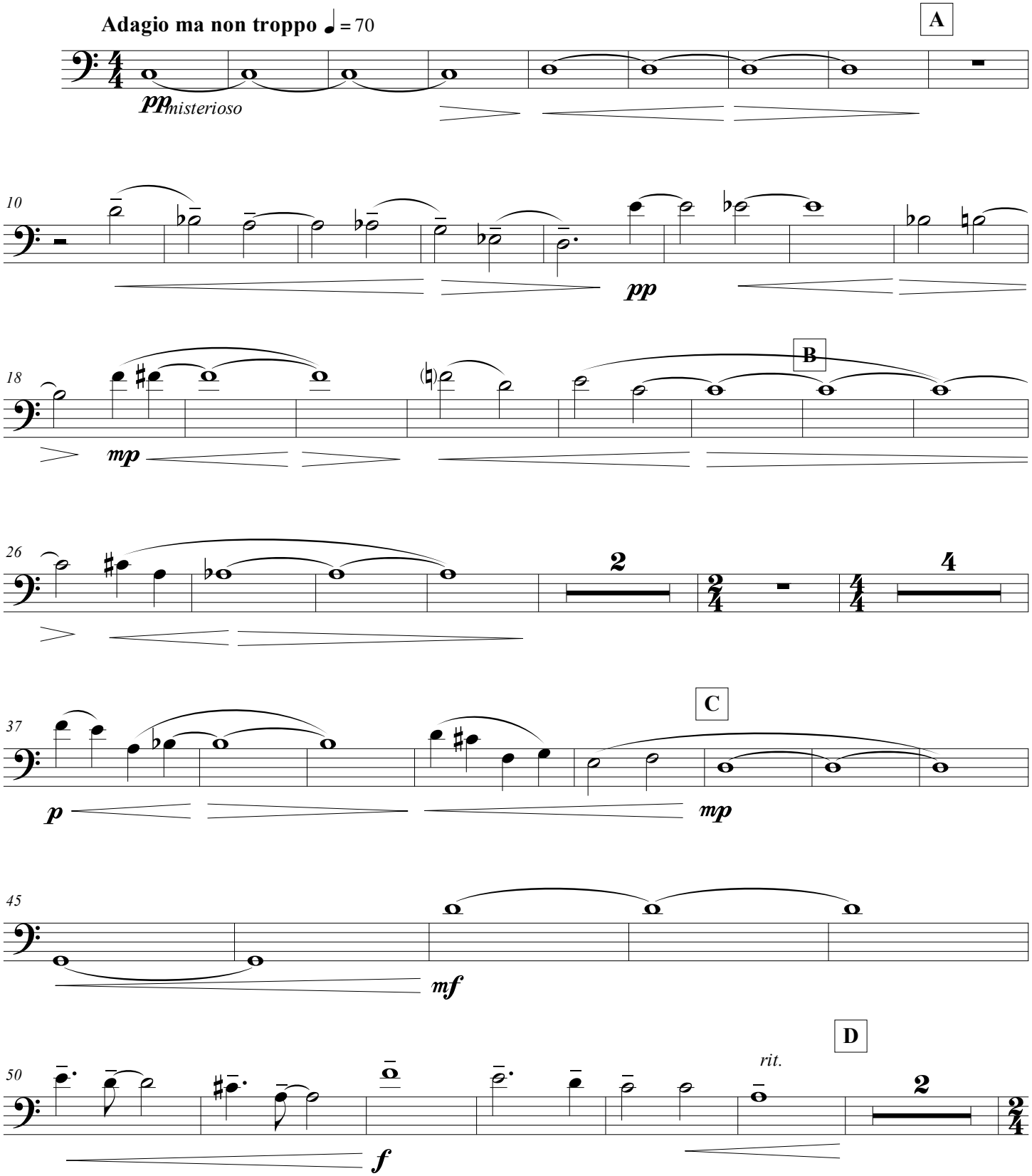
White Apples

loosely based on the poem of the same title by Donald Hall

Cello

Heather Niemi Savage

I. Incognizance



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58

2

mp *dim.*

pp attacca

II. Awakening

E **Allegro** ♩ = 130

5

sfz *sfz* *sfz* *sfz* *mp*

F

79

sfz *sfz* *f*

89

pp *cresc.*

98

G

sfz *sfz* *sfz* *sfz* *p*

108

mp *cresc.*

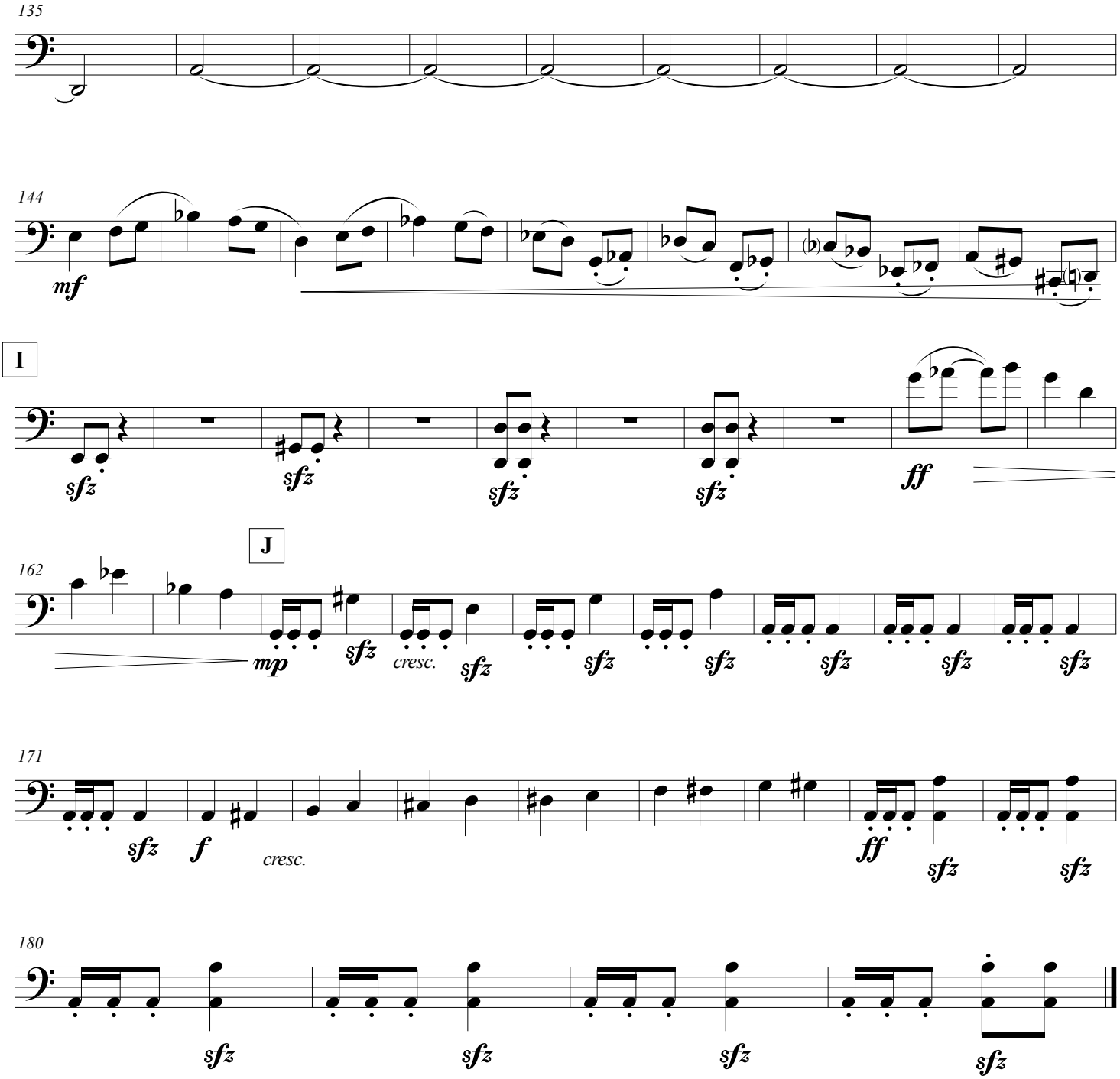
116

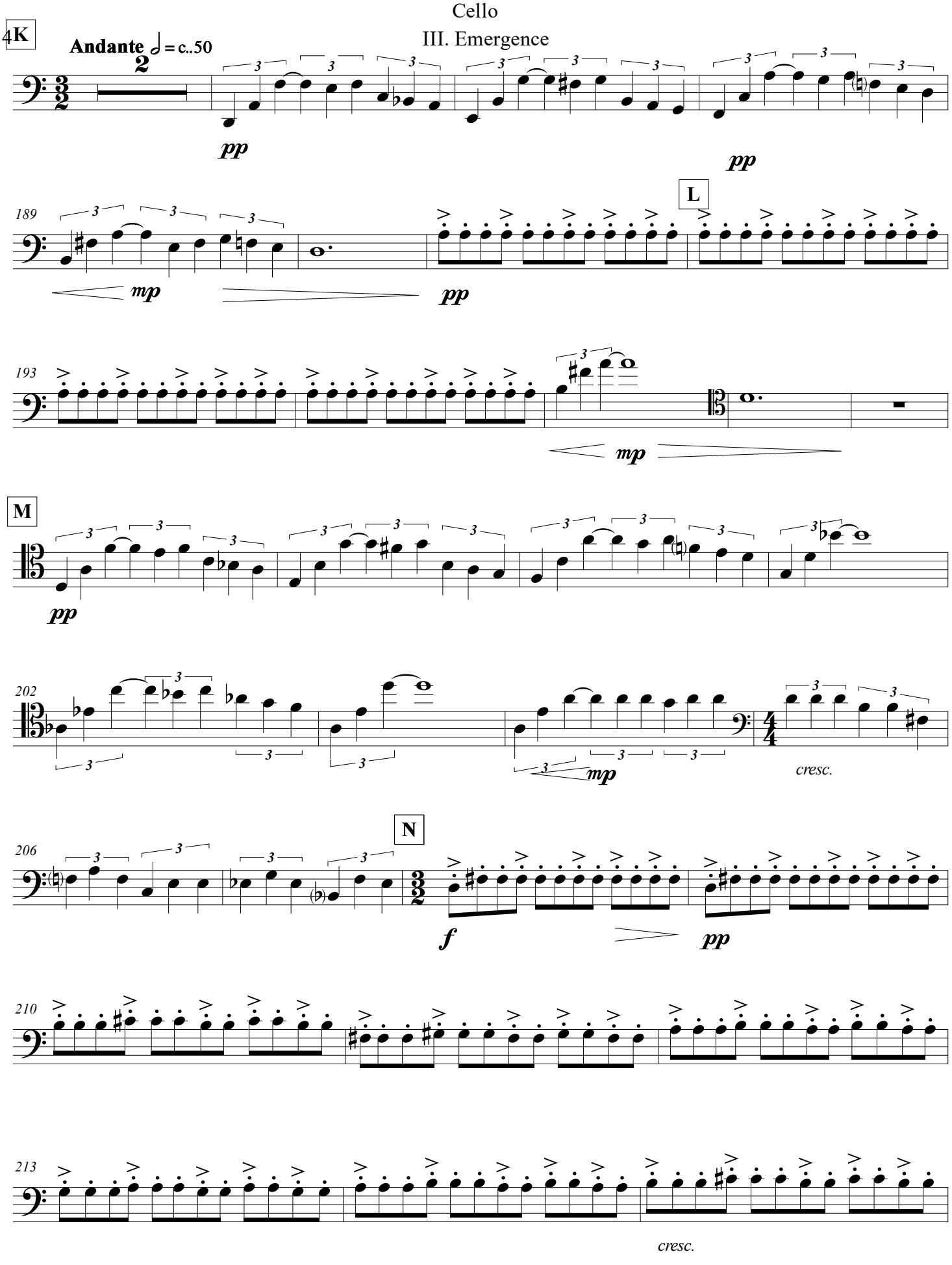
f

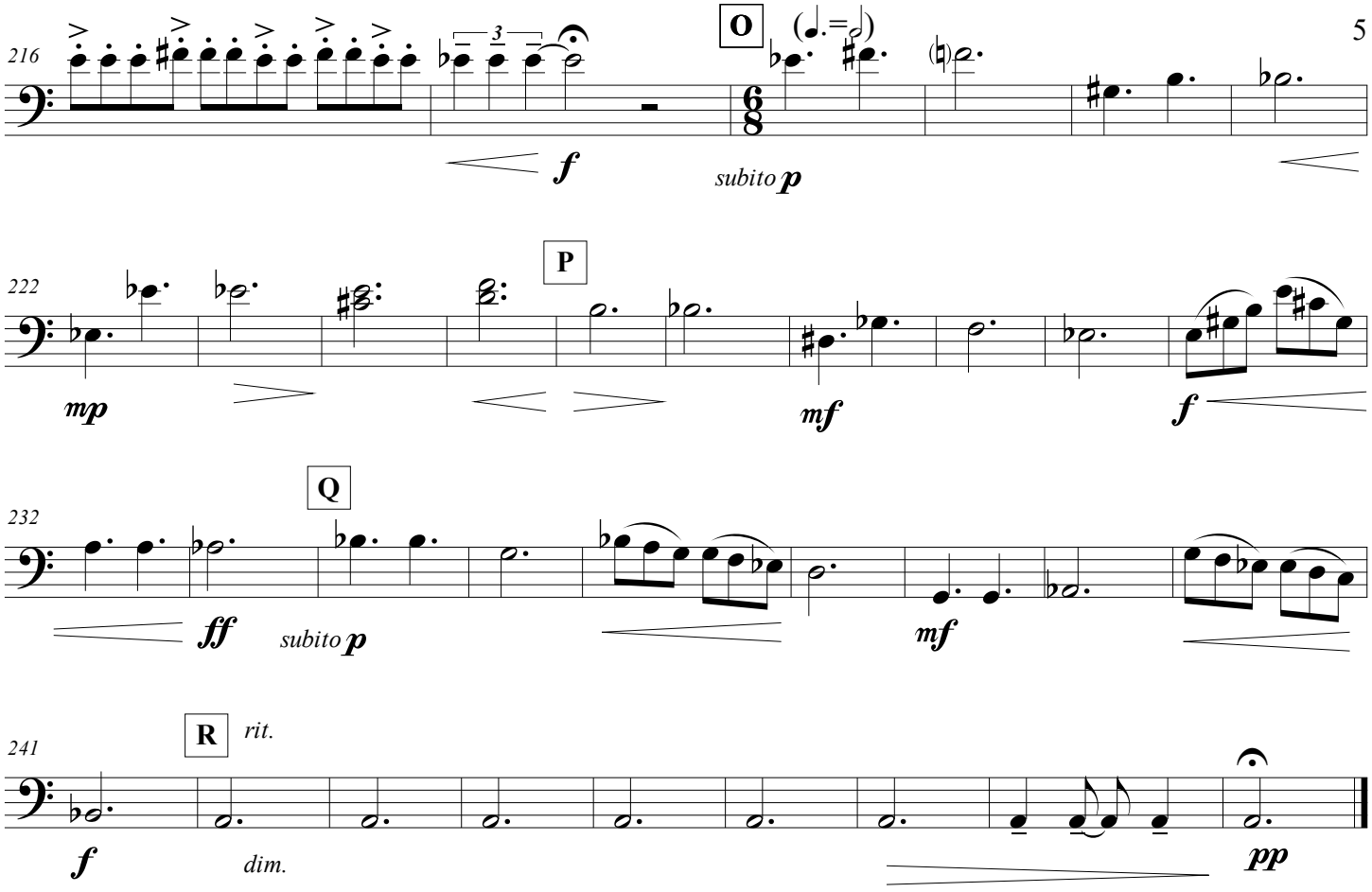
126

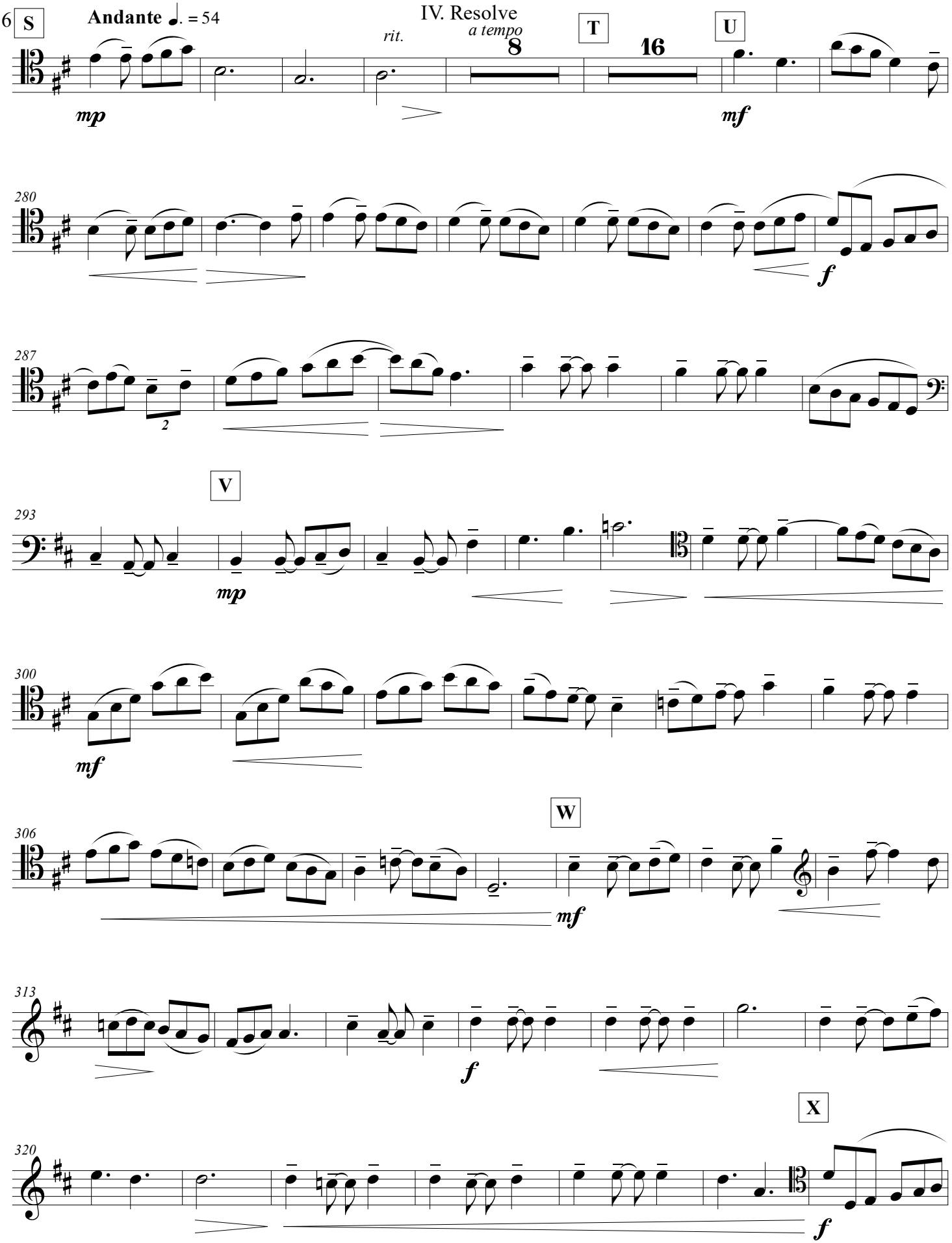
H

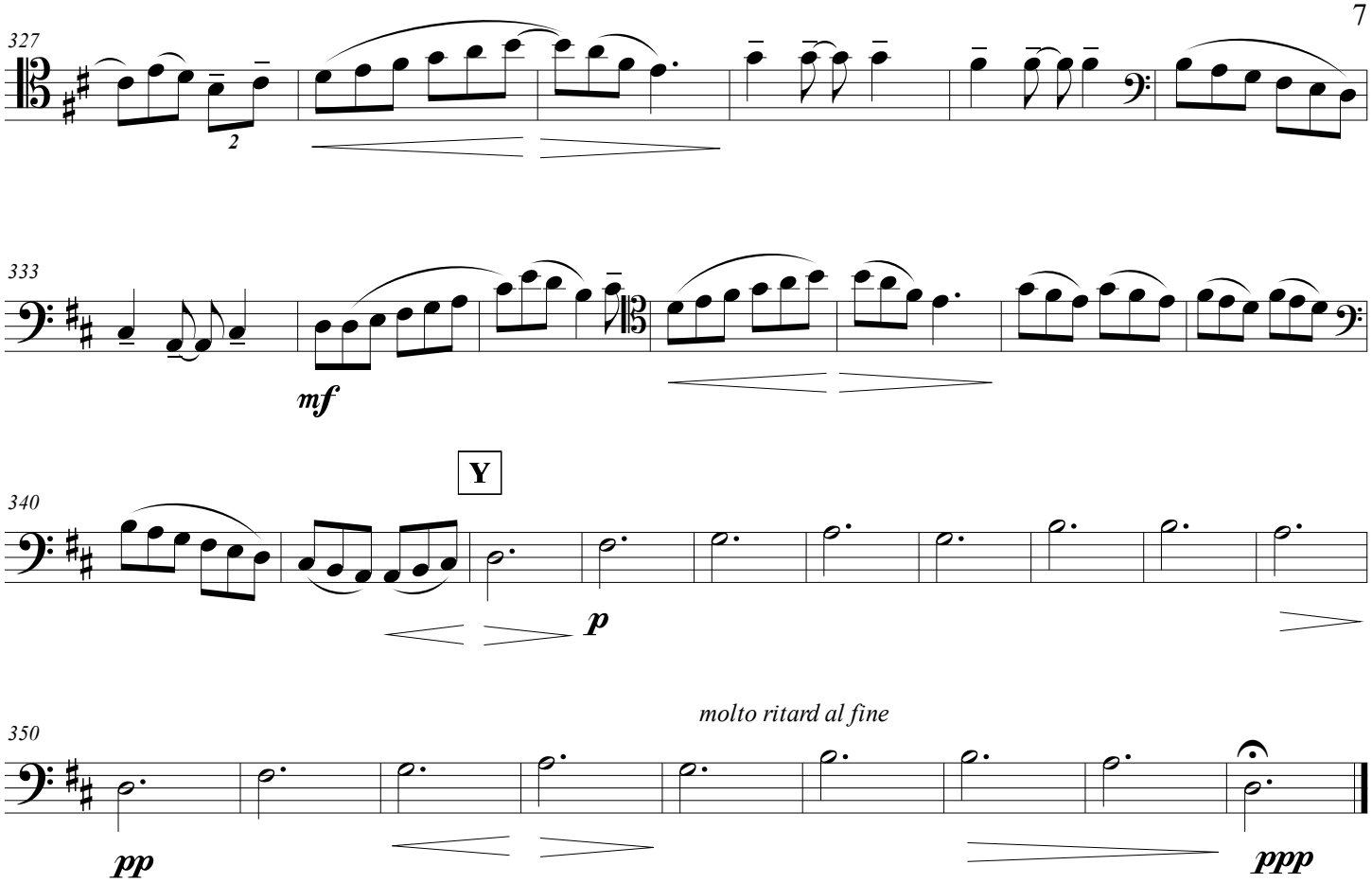
mp


135
144
mf
I
sfz
sfz
sfz
sfz
ff
J
162
mp
sfz
cresc.
sfz
sfz
sfz
sfz
sfz
sfz
171
sfz
f
cresc.
ff
sfz
sfz
180
sfz
sfz
sfz
sfz


4K
Andante 𝅗𝅥 = c..50
pp
pp
189
L
mp
pp
193
mp
M
pp
202
mp
cresc.
206
N
f
pp
210
213
cresc.


216
O
(♩.=𝅗𝅥)
f
subito p
222
P
mp
mf
f
232
Q
ff
subito p
mf
241
R
rit.
f
dim.
pp


6
S
Andante ♩. = 54
mp
rit.
a tempo
8
T
16
U
mf
280
f
287
2
V
293
mp
300
mf
W
306
mf
313
f
X
320
f


327
2
333
mf
Y
340
p
molto ritard al fine
350
pp
ppp