Full Score

Soosan Lolavar

Aqua Triumphalis

String ensemble
Percussion
Samples

Duration: 4’30’’

Aqua Triumphalis was written for the Royal River: Power, Pageantry and the Thames exhibition installed at the National Maritime Museum between April and September 2012 which coincided with the Thames Diamond Jubilee Pageant. The piece was inspired by a spectacular river pageant held in London in 1662 to welcome Charles II's new Queen to the throne.

Aqua Triumphalis balances the feeling of physical presence at the river pageant of the same name – represented by field recordings of a boat trip taken from Greenwich to London Bridge, with the emotional experience of such a spectacle – represented by the strings and percussion. This crossover between electronics and acoustic sounds creates the experience of shifting planes that cross over one another and flow as one.

It was recorded by members of London Philharmonia using a binaural method to create a 3D sound experience.

Soosan Lolavar is a British-Iranian composer, sound artist and educator who works in both electronic and acoustic sound, and across the genres of concert music, contemporary dance, installation, film, animation and theatre. Her work has been performed at the Royal Festival Hall, the National Maritime Museum, the LSE New Academic Building, the Jacqueline Du Pré Music Centre, the Bonnie Bird Theatre, Cambridge Arts Theatre and Circus Space. She holds degrees in Social and Political Sciences (University of Cambridge), Musicology (University of Oxford) and and her research interests include the politics of gender and sexuality, post-colonialism and the music industry and postmodernism in electronic musics. During her MMus in composition at Trinity Laban Conservatoire of Music and Dance she was taught by Dr Dominic Murcott, Prof Stephen Montague, Dr Paul Newland and Andrew Poppy. She is the recipient of the Gladys Bratton, TCM Trust and TCL Scholarships.

A variety of extended string techniques are required to play *Aqua Triumphalis*. Below is a key linking particular symbols which appear in the score with the techniques they denote. Under each symbol the tempo or rhythm of the technique is referred to through the position of triangle-/cross-headed notes. When a symbol appears in the score, all the triangle-/cross-headed notes following it are subject to this direction until a new direction is given to cancel it.

Drop the wood of the bow vertically on any string (dampened with the left hand) from 15-20cm away and allow it to bounce. The gap between each bounce should get slightly shorter each time thus giving the effect of speeding up. The cross-headed notes below this marking depict the number of bounces to be performed and also give a rough idea of the tempo at which they should be played. Although, the player should not be restricted to completing all the bounces in the allotted time only.

L — Drum fingers of left hand on the body of the instrument

R — Drum fingers of right hand on body of instrument

Dampen any string and play

Play spike of instrument

Swipe palm up the wood on the under side of the instrument. Apply lots of pressure and pull swiftly up the entire length of the instrument to create a squeaky sound. A slightly damp (sweaty) hand is useful

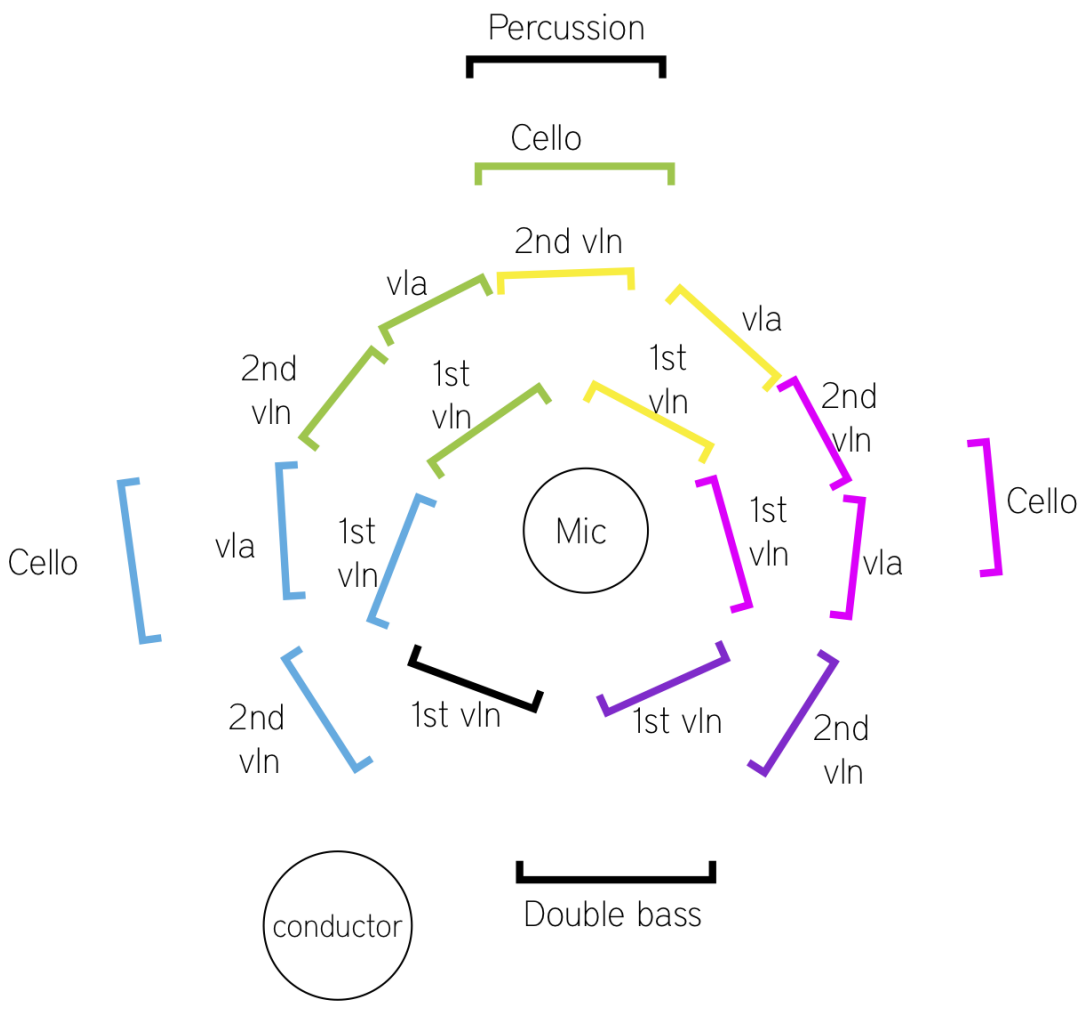
V — Play the tailpiece of the instrument. Apply enough pressure so that a creaking sound is produced.

Play vertically down a particular string as directed

Play vertically up a particular string as directed

Aqua Triumphalis also requires a non-conventional ensemble layout. Below is a graphic detailing how the players should be positioned around the microphone/audience. The parts are colour-coded such that the 1st violin marked pink in the graphic corresponds to the 1st violin part in the score with a pink dot next to it, and so on. The score reads (from top to bottom) from the 7 o'clock position in the ensemble – starting with the black 1st violin – clockwise round to the 6 o'clock position – ending with the double bass.

Violin I
Violin II
Viola
Cello
Violin I
Violin II
Viola
Cello
Violin I
Violin II
Viola
Violin I
Violin II
Viola
Cello
Violin I
Violin II
Double Bass



Aqua Triumphalis

Soosan Lolavar
February 2012

♩ = 100

Percussion
snare drum, drum sticks
bass drum, drum sticks unless otherwise stated
cymbal, hard sticks unless otherwise stated

Violin I
Violin I
Violin II
Viola
Violoncello
Violin I
Violin II
Viola
Violoncello
Violin I
Violin II
Viola
Violin I
Viola
Violoncello
Violin I
Violin II
Double Bass

naturale
on G string
on C string
sim.
L
R
mf
mp
f

6

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vln. I

Vla.

Vc.

Vln. I

Vln. II

Db.

L R

mf

mp

f

on G string

on C string

naturale

sim.

11

Perc.
scrape l.v.
p
mp
poco

Vln. I
sim.
mf
naturale
mf

Vln. I
sim.
mf
p
naturale
mf
mp

Vln. II
sim.
mf
p
mp

Vla.
sim.
mf
p
p

Vc.
f
mf
p

Vln. I
p
naturale
mf

Vln. II
p
naturale
mf

Vla.
p
p

Vln. I
on G string
mp
sim.
mp
p

Vln. II
p
p

Vla.
on C string
mp
sim.
mp

Vc.
mf

Vln. I
on G string
mp
sim.
mp
mf

Vln. II
on G string
mp
sim.
mp
mf

Db.
f

16

scrape l.v.

Perc.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Db.

mp poco p
mp dolce
naturale mf mp
naturale mf mp
mp
mp
naturale mf
mf dolce
mp
naturale mf
naturale mf
mp
naturale mf
mp dolce
naturale mf
mp
mp dolce
f

21

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Db.

mf

mf

mf

naturale

mf dolce

f

mf

mf

mf

mf

mf

mf

mp

mf

mp

mf

mp

mf dolce

f

mf

mp

mf

mp

mf

on E string

sim.

mf

26

Perc.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Db.

naturale

naturale

naturale

on G string

on G string

on G string

sim.

31

Perc.

Vln. I — *mf dolce*

Vln. I — on G string — *mf*

Vln. II — on G string — *mf*

Vla. — on C string — *mf*

Vln. I — *f* — naturale — *mf dolce*

Vln. II — *f*

Vla. — *f*

Vc. — *f*

Vln. I — *f*

Vln. II — *f*

Vla. — naturale — *mf dolce*

Vln. I — *f*

Vln. II — *f*

Vla.

Vc. — *f*

Vln. I

Vln. II

Db.

poco a poco più mosso

36

Vln. I
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. II
Vla.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Db.

sim.
on G string
on C string
naturale
dolce

41

♩ = 120

Perc.

scrape l.v.

mp

Vln. I

mp

Vln. I

naturale

mp

mf

Vln. II

mp

Vla.

naturale

mf dolce

Vc.

Vln. I

f

mf

Vln. II

f

naturale

Vla.

f

naturale

Vln. I

f

mf

Vln. II

naturale

mf dolce

Vla.

naturale

Vln. I

naturale

Vln. II

Vla.

mp

Vc.

Vln. I

mp

Vln. II

mp

Db.

mp

46

Perc.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Db.

f mp on G string naturale f dolce mp naturale mf dolce mf dolce naturale mf f mp on G string mf dolce naturale f f mf dolce f mp on C string naturale mf

51

Perc.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Db.

mp mf f naturale 6

55

naturale

Vln. I — *f*

Vln. I — *f*

Vln. II — *f*

Vla. — *mf grandioso*

Vc. — *mf grandioso*

Vln. I — *f*

Vln. II — *f*

Vla. — *mf grandioso*

Vc. — *mf grandioso*

Vln. I — *f*

Vln. II — *f*

Vla. — *mf grandioso*

Vln. I — *f*

Vln. II — *f*

Vla. — naturale — *mf grandioso*

Vc. — *mf grandioso*

Vln. I — naturale — *f*

Vln. II — *f*

Db. — naturale — *mf grandioso*

mf grandioso

mf grandioso

mf grandioso

mf grandioso

mf grandioso

mf grandioso

mf grandioso

take medium sticks for cymbal

60

l.v.

Perc.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Db.

f *cantabile*

65

Vln. I
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Db.

70

poco rit.

Vln. I
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Db.

75

♩ = 100

Perc. — *pp*

Vln. I — *mf poco misterioso*

Vln. I — *mf poco misterioso*

Vln. II — *mf poco misterioso*

Vla. — *mf poco misterioso*

Vc. — *mf poco misterioso*

Vc. — *ff marcato*

Vln. II — *ff marcato*

Vln. I — *mf poco misterioso*

Vla. — *mf poco misterioso*

Vc. — *mf poco misterioso*

Vln. I — *mf poco misterioso*

Vln. II — *mf poco misterioso*

Db. — *ff marcato*

80

Perc.

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Vln. I *mf poco misterioso*

Vln. II *mf poco misterioso*

Vc.

Vln. I *mf poco misterioso*

Vln. II

Vla. *mf poco misterioso*

Vln. I *mf*

Vla. *mf*

Vc. *mf*

Vln. I *mf*

Vln. II *mf*

Db.

85

Perc.

Vln. I

Vln. I

mf

Vln. II

Vla.

mf

Vc.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf poco misterioso

Vc.

f

Vln. I

f

Vln. II

f

Vla.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Vln. I

f

90

medium sticks for cymbal

l.v.

take soft sticks for bass drum

Perc.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Db.

ff appassionato

f

mf

ff

appassionato

95

l.v.

Perc.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Db.

f *ff* *mf*

100

l.v.

Perc.

Vln. I *mf*

Vln. I *mf*

Vln. II *mf* *f*

Vla. *ff* *mf*

Vc.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf*

Vc.

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vln. I *mf* *f* *ff*

Vln. II *f* *ff*

Vla. *ff* *f*

Vc.

Vln. I *mf*

Vln. II *f*

Db.

104

Perc. *p* *mf*

Vln. I *f* *ff*

Vln. I *f* *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *mf* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vln. I *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *mf* *ff*

Vln. I *ff*

Vln. II *ff*

Db. *ff*