

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.

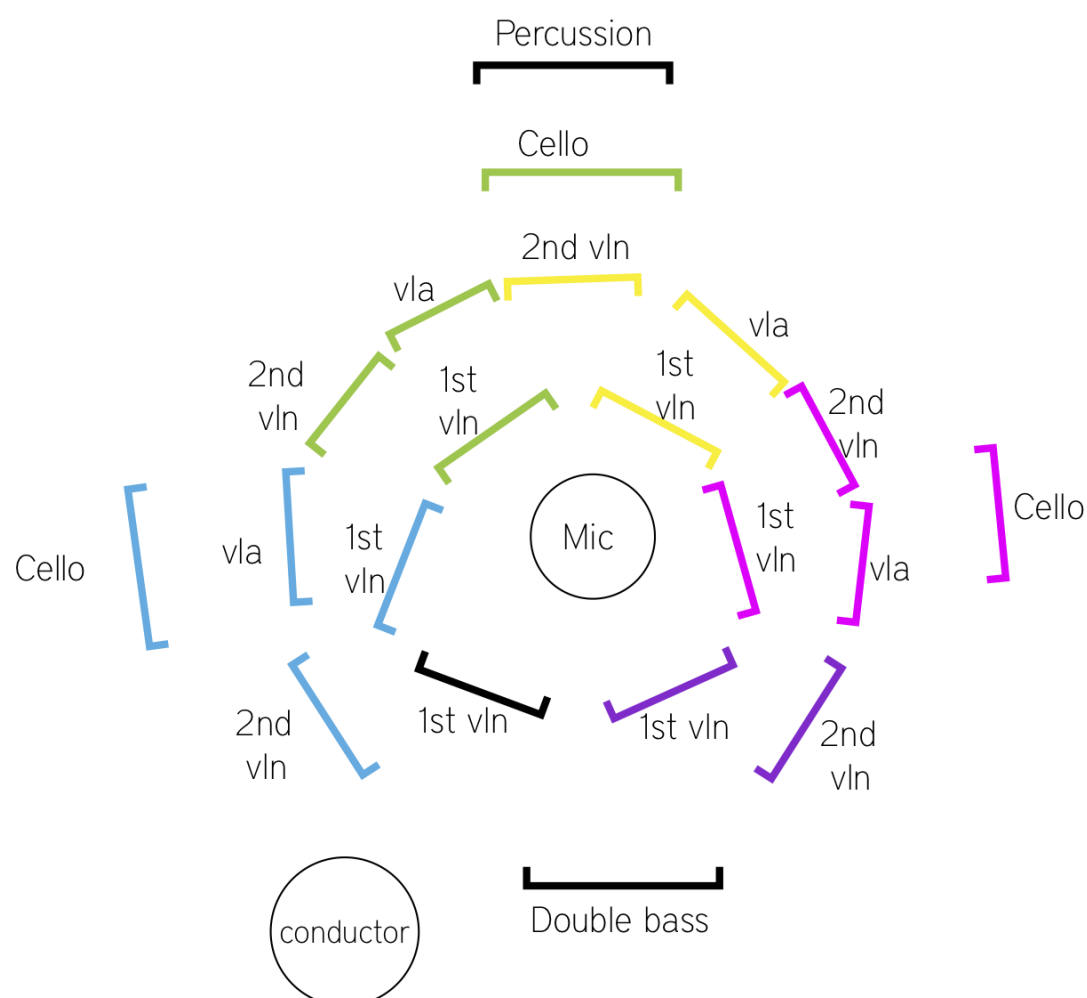
Soosan Lolavar is a British-Iranian composer, sound artist and educator who works in both electronic and acoustic sound, and across the genres of concert music, contemporary dance, installation, film, animation and theatre. Her work has been performed at the Royal Festival Hall, the National Maritime 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 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.
-  Drum fingers of left hand on the body of the instrument
-  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
-  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 I
- Violin II
- Viola
- Cello
- Violin I
- Violin II
- Viola
- Cello
- Violin I
- Violin II
- Viola
- Cello
- Violin I
- Violin II
- Double Bass



Aqua Triumphalis

Soosan Lolavar
February 2012

2

snare drum,
drum sticks

bass drum, drum sticks
unless otherwise stated

cymbal, hard sticks unless
otherwise stated

$\text{♩} = 100$

Percussion

Violin I *mf* *mp* naturale

Violin I *mf*

Violin II *mf* *mp* naturale

Viola *mf*

Violoncello *mf* *f* *mf*

Violin I *mp* ↑ on G string ↑ sim. *mp*

Violin II *mp* ↑ on G string ↑ sim. *mp*

Viola *mp* ↑ on C string ↑ sim. *mp*

Violoncello *mf* *f* *mf*

Violin I *mf* ↓ on G string

Violin II *mf* ↓ on G string

Viola *mf* ↓ on C string

Violin I *mf*

Viola *mf*

Violoncello *mf* *f* *mf*

Violin I *mf* *mp* naturale

Violin II *mf* *mp* naturale

Double Bass *mp*

6

Vln. I *mf* *mp* ↑ on G string

Vln. I *mf* *mp* ↑ on G string

Vln. II *mf* *mp* ↑ on G string

Vla. *mf* *mp* ↑ on C string

Vc. *mf*

Vln. I ↑ sim. *mp* *mf* naturale

Vln. II ↑ sim. *mp* *mf* naturale

Vla. ↑ sim. *mp*

Vln. I ↓ sim. *mf* ↓ sim. *mf* naturale

Vln. II ↓ sim. *mf* ↓ sim. *mf*

Vla. ↓ sim. *mf* ↓ sim. *mf* naturale

Vln. I *mp*

Vla. *mp*

Vc. *mp* *f*

Vln. I *mp*

Vln. II *mp*

Db.

II

Perc. *scrape l.v.*

Vln. I *mf* *sim.* *naturale*

Vln. I *mf* *sim.* *p* *mf* *mp*

Vln. II *mf* *sim.* *p* *mp*

Vla. *mf* *sim.* *p* *p*

Vc. *f* *mf* *p*

Vln. I *p*

Vln. II *p*

Vla. *mf* *naturale*

Vc. *f* *mf*

Vln. I *p* *naturale* *p*

Vln. II *mf* *naturale*

Vla. *p* *p*

Vln. I *mp* *on G string* *sim.* *p*

Vln. II *p* *p*

Vla. *mp* *on C string* *sim.*

Vc. *mf*

Vln. I *mp* *on G string* *sim.* *mf*

Vln. II *mp* *on G string* *sim.* *mf*

Db. *f*

16

scrape l.v.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Perc.**: Features a rhythmic pattern of eighth notes with a *mp* dynamic, followed by a *poco* marking and a *p* dynamic. A *scrape l.v.* instruction is present above the staff.
- Vln. I**: Starts with a melodic line marked *mp dolce*. Later staves show sustained notes with *mf* dynamics and *naturale* markings.
- Vln. II**: Similar to Vln. I, with sustained notes and *mf* dynamics.
- Vla.**: Features sustained notes with *mf* dynamics and *naturale* markings.
- Vc.**: Includes a sixteenth-note pattern with a *mp* dynamic and a sixteenth-note triplet.
- Vln. I (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vln. II (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vla. (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vln. I (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vln. II (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vla. (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vc. (lower)**: Features a sixteenth-note triplet with a *mp* dynamic.
- Vln. I (bottom)**: Features a melodic line with *mp dolce* and *naturale* markings.
- Db.**: Features a sustained note with a *f* dynamic.

21

Vln. I *mf* *mf dolce* naturale

Vln. II *mf*

Vla. *mf*

Vc. *f* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vln. I *mf dolce*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *f* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Db. *mf* ↑ on E string ↑ sim.

This musical score page features the following instruments and parts:

- Perc.**: Percussion part with sixteenth-note patterns and sixteenth rests.
- Vln. I**: Violin I part, including a section with a *naturale* marking and a *p* dynamic.
- Vln. II**: Violin II part, including a section with a *p* dynamic.
- Vla.**: Viola part, including a section with a *p* dynamic.
- Vc.**: Violoncello part, including a section with a *mf* dynamic and an instruction to play *on G string*.
- Vln. I (triplets)**: Violin I part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Vln. II (triplets)**: Violin II part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Vla. (triplets)**: Viola part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Vc. (triplets)**: Violoncello part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*, and an instruction to play *on G string*.
- Vln. I (forte)**: Violin I part with a *f* dynamic.
- Vln. II (forte)**: Violin II part with a *f* dynamic.
- Vla. (forte)**: Viola part with a *f* dynamic.
- Vln. I (triplets)**: Violin I part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Vln. II (triplets)**: Violin II part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Vla. (triplets)**: Viola part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Vc. (triplets)**: Violoncello part with triplet sixteenth-note patterns, dynamics of *mp* and *mf*.
- Db.**: Double Bass part with a *sim.* (sustained) marking and a *mf* dynamic.

This page of a musical score, numbered 31, features a variety of instruments and complex musical notation. The instruments listed on the left are Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into four measures. The Percussion part at the top features two sixteenth-note patterns, each marked with a '6' and a '7' below it. The Violin I parts (Vln. I and Vln. II) play a melodic line starting with a *mf dolce* dynamic. The Violin II parts (Vln. II and Vln. I) play a rhythmic pattern of sixteenth notes, marked with a '6' and a '7' below it, and a *f* dynamic. The Viola part (Vla.) plays a melodic line starting with a *mf dolce* dynamic. The Violoncello part (Vc.) plays a rhythmic pattern of sixteenth notes, marked with a '6' and a '7' below it, and a *f* dynamic. The Double Bass part (Db.) plays a melodic line starting with a *mf dolce* dynamic.

Key performance instructions include:

- mf dolce* (mezzo-forte dolce) for the Violin I and Viola parts.
- f* (forte) for the Violin II and Violoncello parts.
- mf* (mezzo-forte) for the Violin I and Viola parts in the final measure.
- naturale* (natural) for the Violoncello and Double Bass parts in the final measure.
- Specific string techniques: "↓ on G string" and "↓ on C string" for the Violin I and Viola parts.
- Handedness markings: "L" (left hand) and "R" (right hand) for the Violoncello and Double Bass parts.
- Groupings: "3" (triplets) and "6" (sixteenth-note groups) for the Violoncello and Double Bass parts.

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.

mf

↓ sim.

mf

↓ sim.

mf

↓ sim.

mf

f

mf

↓ on G string

f

↓ on G string

mp

naturale

mf

↓ on C string

mp

f

↓ sim.

f

f

mf

↓ on G string

mp

f

↓ sim.

f

↓ on G string

mf

f

↓ on C string

mf

f

f

f

↓ sim.

f

naturale

mf dolce

naturale

mf

mf

This page of a musical score contains the following parts and markings:

- Perc.**: Features two sixteenth-note groups with a '6' above them, and a 'scrape I.v.' instruction with a 'mp' dynamic.
- Vln. I**: Includes a 'mp' dynamic and a 'naturale' marking.
- Vln. II**: Includes a 'mp' dynamic and a 'naturale' marking.
- Vla.**: Includes a 'mf dolce' dynamic and a 'naturale' marking.
- Vc.**: Includes a 'mf' dynamic.
- Vln. I (lower)**: Includes a 'f' dynamic and a 'mf' dynamic.
- Vln. II (lower)**: Includes a 'f' dynamic.
- Vla. (lower)**: Includes a 'f' dynamic and a 'naturale' marking.
- Vc. (lower)**: Includes a 'mf' dynamic.
- Vln. I (middle)**: Includes a 'f' dynamic and a 'mf' dynamic.
- Vln. II (middle)**: Includes a 'mf dolce' dynamic and a 'naturale' marking.
- Vla. (middle)**: Includes a 'f' dynamic and a 'naturale' marking.
- Vln. I (middle)**: Includes a 'f' dynamic and a 'mf' dynamic.
- Vln. II (middle)**: Includes a 'f' dynamic.
- Vla. (middle)**: Includes a 'f' dynamic and a 'mp' dynamic.
- Vc. (middle)**: Includes a 'mp' dynamic.
- Vln. I (bottom)**: Includes a 'mp' dynamic.
- Vln. II (bottom)**: Includes a 'mp' dynamic.
- Db.**: Includes a 'mp' dynamic.

46

Perc. $\overbrace{\text{6}} \overbrace{\text{6}} \overbrace{\text{6}} \overbrace{\text{6}}$

Vln. I *f* $\overbrace{\text{6}}$ *mp*

Vln. I \uparrow on G string

Vln. II *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ *f dolce* *naturale*

Vla. *mp*

Vc. *naturale* *mf dolce*

Vln. I *naturale* *mf dolce*

Vln. II *f* $\overbrace{\text{6}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Vla. *f* $\overbrace{\text{6}}$ *naturale* *mf*

Vc. *mf*

Vln. I *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ *mp*

Vln. II \uparrow on G string *mf dolce* *naturale*

Vla. *mf dolce* *naturale*

Vln. I *f* $\overbrace{\text{6}}$

Vln. II *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ *mp*

Vla. \uparrow on C string *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Vc. *mf dolce*

Vln. I

Vln. II *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ *naturale*

Db. *mf*

51

Perc. *mp* *mf*

Vln. I *f*

Vln. I *f* naturale

Vln. II

Vla. *f*

Vc. *f*

Vln. I *f* naturale

Vln. II *f* naturale

Vla. *f* naturale

Vc. *f* naturale

Vln. I *f* naturale

Vln. II *f* naturale

Vla. *f* naturale

Vln. I *f* naturale

Vln. II *f* naturale

Vla. *f*

Vc.

Vln. I *f*

Vln. II

Db.

The image shows a page of a musical score for a symphony orchestra, page 13. The score is written for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 55. The Violin I and II parts start with a forte (*f*) dynamic and a 'naturale' instruction. The Viola and Violoncello parts start with a mezzo-forte (*mf*) dynamic and a 'grandioso' instruction. The Double Bass part also starts with a mezzo-forte (*mf*) dynamic and a 'grandioso' instruction. The score features various musical notations, including slurs, ties, and dynamic markings. The page number '13' is located in the top right corner.

take medium sticks for cymbal

60

l.v.

This musical score page features 19 staves. The top staff is for Percussion (Perc.), which begins with a rest and then plays a rhythmic pattern of eighth notes starting at measure 60. The remaining 18 staves are for string instruments: Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Vc.), and Double Basses (Db.). Each string staff starts with a rest and then plays a melodic line starting at measure 60. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The dynamic marking *f* (forte) is present at the beginning of each string staff, and *f cantabile* is written at the end of each staff. The Percussion staff includes a dynamic marking *f* and a cymbal symbol (a cross) above the notes.

65

This page of a musical score contains measures 65 through 70. It features 14 staves: three Violin I (Vln. I) staves, two Violin II (Vln. II) staves, three Viola (Vla.) staves, three Violoncello (Vc.) staves, and one Double Bass (Db.) staff. The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is characterized by long, sweeping melodic lines with extensive phrasing slurs. The Violin I and II parts play a similar melodic line, while the Viola and Violoncello parts play a more rhythmic, eighth-note pattern. The Double Bass part provides a steady bass line. The notation includes various note values, rests, and dynamic markings.

poco rit.

70

The musical score for page 16, starting at measure 70, is arranged in a system of 17 staves. The instruments are: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo marking 'poco rit.' is indicated at the top right. The music consists of several measures, with measures 70 and 71 featuring a 'poco rit.' marking. The notation includes various note values, slurs, ties, and dynamics. The Vln. I and Vln. II parts are primarily sustained notes with slurs. The Vla. and Vc. parts feature more active melodic lines with slurs and ties. The Db. part provides a bass line with sustained notes and some movement in the later measures.

75 $\text{♩} = 100$

Perc. *tr* *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*

This page of a musical score, numbered 80, features a variety of instruments. At the top, the Percussion part includes two trill markings. The string sections are divided into Violins I and II, Violas, and Cellos/Double Basses. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The dynamics are marked as *mf* (mezzo-forte) throughout. The Violin I parts include the instruction *mf poco misterioso*. The Violin II parts also include *mf poco misterioso*. The Viola and Cello/Double Bass parts are marked with *mf*. The score consists of 16 staves, with the Percussion staff at the top and the Double Bass staff at the bottom. The music is characterized by flowing, melodic lines with frequent slurs and ties, suggesting a lyrical and somewhat mysterious atmosphere.

85

Perc. *tr*

Vln. I *mf*

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*

medium sticks for cymbal

l.v.

take soft sticks for bass drum

tr  tr 

Perc. 

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

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

Vln. II *ff* *passionato* *f* *mf*

Vla. *ff* *passionato* *f* *mf*

Vc. *ff* *passionato* *f* *mf*

Vln. I *ff* *ff* *passionato* *mf*

Vln. II *ff* *ff* *passionato* *mf*

Vla. *ff* *ff* *passionato* *mf*

Vc. *ff* *ff* *passionato* *mf*

Vln. I *ff* *ff* *passionato* *mf*

Vln. II *ff* *ff* *passionato* *mf*

Vla. *ff* *ff* *passionato* *mf*

Vln. I *ff* *ff* *passionato* *mf*

Vln. II *ff* *ff* *passionato* *mf*

Vla. *ff* *ff* *passionato* *mf*

Vc. *ff* *ff* *passionato* *mf*

Vln. I *ff* *ff* *passionato* *mf*

Vln. II *ff* *ff* *passionato* *mf*

Vla. *ff* *ff* *passionato* *mf*

Vc. *ff* *ff* *passionato* *mf*

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

Vln. II *f* *ff* *ff* *passionato* *mf*

Db. *ff* *passionato* *mf*

This page of a musical score, page 95, features a rehearsal mark 'lv.' at the top right. The score is for an orchestra and includes parts for Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into five measures. The Percussion part starts with a dynamic of *f* and has a cross symbol above the staff in the fourth measure. The Violin I and II parts begin with a dynamic of *mf* and transition to *ff* in the second measure. The Viola and Violoncello parts also start with *mf* and reach *ff* in the second measure. The Double Bass part starts with *ff* and remains at that dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of a musical score, numbered 100, is for the 100th measure of a piece. It features a variety of instruments: Percussion (Perc.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Vc.), and Double Basses (Db.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The Percussion part includes a snare drum roll in the first measure and a cymbal crash (marked with an 'x') in the third measure. The string parts are primarily composed of sustained notes with phrasing slurs. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte) is used for the Violins I and II in the first and third measures; *f* (forte) is used for the Violins II, Violas, and Cellos in the second and third measures; and *ff* (fortissimo) is used for the Violas and Double Basses in the third measure. A fermata is placed over the final measure of the score, indicating a sustained note.

104

This musical score page, numbered 104, features a variety of instruments: Percussion, Violins I, Violins II, Violas, and Cellos/Double Basses. The Percussion part begins with a dynamic of *p* and concludes with *mf*. The Violin I and II parts start with *f* and reach *ff* by the end of the page. The Viola and Cello/Double Bass parts begin with *mf* and also reach *ff*. The score is written in a key signature of three sharps (F#, C#, G#) and includes dynamic markings such as *p*, *f*, *mf*, and *ff* throughout. The notation includes various note values, rests, and phrasing slurs.