

# *Mirage*

For string orchestra

Paul Frucht

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**Mirage** (2013, arr. 2019)

Adapted for world premiere with the Ridgefield Symphony Orchestra and Charles Ives Music Festival

**Duration:** 10:00

**Program Note:**

*Mirage* is based upon the final movement of a string quartet I wrote several years ago, *Four Temperaments*. In that movement, I wanted to explore nostalgia – that split-second feeling when one is back in a place or in a time to the point at which it really feels like one is living it again. Throughout the work, the solo violin functions as a type of narrator. In the beginning, I attempted to create music that suggests that dizzying or disorienting feeling that occurs when one is moving further and further down the rabbit hole of a memory. After the opening section, the work imagines that brief moment when we relive the memory but stretched out in time - like hitting the pause button on that split second of heightened nostalgia. Effects and a final solo violin lead us, in a hazy way, back out of the memory to where we began.

# Mirage

Paul Frucht

Lento  $\text{♩} = 44$

The score is for the piece "Mirage" by Paul Frucht, marked "Lento" with a tempo of 44 quarter notes per minute. The music is in 4/4 time and consists of three measures. The first measure is in G major, the second in D minor, and the third in G major. The instrumentation includes Violin I (solo), Violin II (gli altri), Viola, Cello (div.), and Double Bass. The Violin I part features a "misterioso" section with a rapid sixteenth-note run, followed by a triplet. The other instruments provide harmonic support with various techniques like pizzicato, arco, and glissando in harmonics.

**Violin I (solo):** *misterioso*, *espr. mf*. Includes a rapid sixteenth-note run and a triplet.

**Violin II (gli altri):** *p*, *mf*. Includes a *div.* (divisi) marking.

**Viola:** *p*, *mf*. Includes *(unis.) pizz.* and *div. arco*.

**Cello div.:** *p*, *mf*, *p*. Includes *pizz.* and *arco*.

**Double Bass:** *p*. Includes *(gliss. in harmonics)* and *15<sup>ma</sup>* (15th harmonic).

This musical score page contains seven staves for string instruments and a solo violin part. The music is in 3/4 time and features a key signature of one sharp (F#). The solo violin part (top staff) begins with a *mf* dynamic and plays a melodic line with triplet markings. The Violin I staff (second staff) has a *p* dynamic and includes a *pizz. arco* instruction. The Violin II staff (third staff) has a *p* dynamic and includes a *(gliss. in harmonics) unis.* instruction with a diagram of a glissando on the string. The Viola and Violoncello parts (fourth and fifth staves) are marked *p* and include *sul tasto* instructions. The Double Bass part (bottom staff) is marked *mf* and *p*. The score is divided into four measures, with a repeat sign at the end of the first measure.

solo

*mf*

Vln. I

gli altri div.

*p*

*ord. arco*

*pizz.*

*p*

Vln. II

*(gliss. in harmonics) unis.*

*p*

Vla. div.

*sul tasto*

*p*

*pizz. arco*

*p*

Vlc. div.

*(gliss. in harmonics)*

*8<sup>va</sup>*

*mf*

*p*

*p*

D.b.

*mf*

*p*

*p*

The musical score is arranged in a system with seven staves. From top to bottom, the parts are: Solo Violin, Violin I, Violin II, Viola, Violoncello (divided), and Double Bass. The Solo Violin part begins with a melodic line featuring triplets and a forte (*f*) dynamic. The Violin I and II parts play sustained notes with a *sf* (sforzando) dynamic, followed by a glissando to the 15th harmonic (*15<sup>ma</sup>*) and a forte (*f*) dynamic. The Viola part plays a melodic line with dynamics ranging from *mf* to *sf* to *f*, including a section marked *arco sul pont.* (arco sul ponticello). The Violoncello and Double Bass parts play sustained notes with dynamics of *sf*, *f*, and *mf*, also featuring glissando to the 15th harmonic and *sim.* (simulazione) markings. The score includes various dynamic markings (*f*, *mf*, *sf*) and performance instructions such as *gliss. in harmonics*, *15<sup>ma</sup>*, *arco sul pont.*, and *sim.*

This musical score page contains six staves for string instruments and a solo violin part. The staves are labeled on the left as follows: Vln. I (solo), gli altri (Vln. I), Vln. II, Vla., Vlc. div. (two staves), and D.b. The music is written in 3/2 time and consists of five measures. Measure 11 is the starting point for all parts. The solo Vln. I part features a melodic line with triplets and a dynamic marking of *mf*. The other string parts (Vln. I, Vln. II, Vla., Vlc. div., and D.b.) play a rhythmic accompaniment of eighth notes, starting with a dynamic of *p* and moving to *mf*. The Vln. I, Vln. II, and Vla. parts include a box labeled "(unis.)" with a diagram of the violin/viola body. The Vln. I part also includes a box labeled "div. pizz." and a dynamic marking of *mf*. The Vln. II and Vla. parts include a box labeled "tr" with a diagram of the string tremolo effect. The Vlc. div. and D.b. parts include a box labeled "arco ord." and a dynamic marking of *mf*. The score concludes with a double bar line and a repeat sign.

A Sostenuto  $\text{♩} = 48$

The musical score consists of five staves: Vln. I (solo), gli altri (Vln. I & II), Vln. II, Vla., and D.b. The key signature has one sharp (F#) and the time signature is 3/4. Measure 14 starts with a 3/4 time signature. Vln. I (solo) plays a melodic line with triplets and dynamics *p* and *pp*. Gli altri (Vln. I & II) play a sustained chord with dynamics *mf* and *pp*, including a *unis. arco 8<sup>va</sup>* instruction. Vln. II plays a sustained chord with dynamics *mf* and *p*. Vla. plays a sustained chord with dynamics *mf* and *p*, and later has *sotto voce pp* and *(unis.) II, III*. Vlc. plays a sustained chord with dynamics *p* and *pp*, and later has *div.* and *sotto voce pp*. D.b. plays a sustained chord with dynamics *p* and *pp*, and later has *sotto voce pp*. The score ends with a 4/4 time signature in measure 17.

19

Vln. I

Vln. II

Vla.

Vlc.

D.b.

tutti unis.

ppp

(unis.)

mp

div. unis.

(unis.)

unis.

div.

unis.

div. unis. (unis.)

mp

19

p

mp

24

Vln. I

Vln. II

Vla.

Vlc.

D.b.

ord.

(unis.)

ppp

p

ppp

p

ppp

espr. p mf

tutti

mf

24

pp

28

Vln. I *solo* *poco rubato*  
*p* *f* *espr. mf*

Vln. II

Vla. *div.*  
*p* *f*

Vlc. *div.*  
*p* *pp*

D.b. *p* *pp*

*rit.* *a tempo* C A Little Quicker  $\text{♩} = 52$

solo

Vln. I *p* *senza sord.* *tutti* *pp*

gli altri

Vln. II *p* *pp*

Vla. *espr. mp* *ppp*

Vlc. div. *pp* *ppp*

D.b. *pp* *ppp*

31

35

Vln. I *pp* *p* *pp* *mf*

Vln. II *pp* *p* *pp* *mf*

Vla. *mp* *mf* *p* *pp* *mf* (unis.)

Vlc. div. unis. div. unis. (unis.) *pp* *p* *pp* *mf*

D.b. *pp* *p* *rit.*

39

Vln. I *p* (unis.) *mf* *p* *mf* *pp*

Vln. II *p* *mf* *p* *mf*

Vla. *p* (unis.) *mf* *p* *mf*

Vlc. *mp* *mf* *p* *mf* *p* pizz.

D.b. *p* *mf*

*a tempo*

42

Vln. I *p* *mf* subito *pp* *mp* (unis.)

Vln. II *p* *mf* subito *pp* *mp* (unis.) div.

Vla. *p* *mf* subito *pp* *mp* div. unis.

Vlc. arco *p* *mf* subito *pp* *mp* *mf*

D.b. *mf*

**D Pushing Forward** ♩ = 60

45

Vln. I *f* unis. (unis.) *f*

Vln. II *f* (unis.) *sf*

Vla. *f* (unis.) *sf*

solo Vlc. *f* *sf* *f*

gli altri Vlc. *f* *sf*

D.b. *f* *sf*

48

Vln. I

Vln. II

Vla.

solo

Vlc.

gli altri

D.b.

*p* *pp* *mf* *mp*

*3* *div.* *unis.* *tr.*

*rit.* *a tempo*

51

Vln. I

Vln. II

Vla.

solo

Vlc.

gli altri

D.b.

*pp* *mf* *pp* *mf* *espr.* *p* *fp*

*div.* *unis.* *div.*

*mp* *mf* *mp* *mf* *p* *mp*

*5* *5*

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





67

Vln. I

Vln. II

Vla.

Vlc.

D.b.

*mp* *f* *mf* *ff* *sfz*

*p < sf* *p* *sf* *p < sf* *ff* *sfz* unis.

div. *p < sf* *p* *sf* *p < sf* *ff* *sfz* unis.

*mp* *f* *mf* *ff* *sfz*

67

70

**F** Building in energy  $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vlc.

D.b.

*fp* *cresc.*

*p cresc.*

70

70

70

72

Vln. I

Vln. II

Vla.

Vlc.

D.b.

*mf*

*mf*

*accel.*

74

Vln. I

Vln. II

Vla.

Vlc.

D.b.

*f* *p* *fp*

*f* *p* *fp*

*fp* *fp* *fp* *fp* *fp* *fp*

*fp* *p* *fp*

$\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vlc.

D.b.

76

*p* *ff*

*p* *ff*

*p* *f*

*p* *f*

*f* *div. pizz.*

Spirited  $\text{♩} = 72$

solo

Vln. I

gli altri

Vln. II

Vla.

Vlc.

D.b.

78

*ff* *div. jete*

*ff* *sf*

*ff* *jete* *sf*

*arco* *ff* *f*

*div.* *ff* *sim.* *f*

*pizz.* *ff* *f*

G

Very free, without any sense of time

80

solo

Vln. I

gli altri

Vln. II

Vla.

Vlc.

D.b.

80

*f*

3

3

3

3

3

3

3

Interjections-ad lib entrances. Do not play downbeat every time.

unis.

*f*

Interjections-ad lib entrances. Do not play downbeat every time.

unis.

*f*

3

*mf*

3

3

3

3

80

*mf*

H

(♩ = ♩.) ♩ = 108 (except solo violin)

Hold note as long as necessary until conductor moves to reh. I

83

solo

Vln. I

gli altri

Vln. II

Vla.

Vlc.

D.b.

83

*sim.*

*mf*

*mf*

unis.

*mf*

unis.

*mf*

83

*fp*

*f*

*f*

3

3

3



J  $\text{♩} = 80$ 

89 *ord. tutti*

Vln. I *mf*

Vln. II *ord. mf*

Vla. *arco mf* *cresc.*

Vlc. *arco mf* *cresc.*

D.b. 89 *mf* *sf*

K Fast, with drive  $\text{♩} = 138$ 

91 (unis.) *div.*

Vln. I *ff* *mp* *f*

Vln. II *ff* *mp* *f*

Vla. *ff* *espr. mf*

Vlc. *ff* *mp* *f*

D.b. 91 *pizz. mf* *ff* *f*

*div. a 2* *unis.* *div.*

95

Vln. I

div.

*p*

*mf*

unis.

*f* *mp*

*p*

Vln. II

95

*p*

*mf*

unis.

*f* *mp*

div.

*p*

Vla.

*f*

Vlc.

*p*

*mf*

*f* *mp*

*sf* *p*

D.b.

95

*f*

99

Vln. I

*f*

div.

*p*

*p*

(unis.)

*ff* *mp*

Vln. II

99

*f*

unis.

*p*

*p*

div.

unis.

*ff* *mp*

Vla.

*f*

*f*

Vlc.

*f*

*p*

*p*

*ff* *mp*

D.b.

99

*f*

*f*

103

Vln. I

Vln. II

Vla.

Vlc.

D.b.

*p* *f* *p* *p*

div. (unis.)

*p* *f* *p* *p*

*sf* *p* *f* *p*

103

107

Vln. I

Vln. II

Vla.

Vlc.

D.b.

*f* *p* *f* *p*

div. unis.

*f* *p* *f* *p*

*cresc.*

*f* *p*

107

L

112

Vln. I *sfz* *p* (unis.) *ff* *p* *sf p*

Vln. II *sfz* *p* (unis.) *ff* *p* *sf*

Vla. *sfz* *p* *ff* *p* *sf*

Vlc. *sfz* *p* *ff* *p* *sf p* pizz.

D.b. *sfz* *arco* *ff* *p* *sf*

117

Vln. I *p* *div.* *sf p* *unis.* *div.* *f* *p* *unis.* *f* *p*

Vln. II *p* *div.* *sf p* *unis.* *div.* *f* *p* *unis.* *f* *p*

Vla. *mp* *sf* *mp* *f* *p* *f* *p*

Vlc. *arco* *mf* *sf* *mp* *f* *p* *f* *p* pizz.

D.b. *p* *f* *pizz.*

121

Vln. I *sul. pont. div.* *unis. ord. div.* *sul. pont.*

Vln. II *sf p* *sul. pont. div.* *sf p* *unis. ord. div.* *sul. pont.*

Vla. *sul. pont.* *sf* *mp* *ord.* *sf* *mp* *f* *sul. pont.*

Vlc. *arco* *sf* *div. sul. pont.* *mf* *unis.* *ord. div.* *sf* *mp* *f* *sul. pont.*

D.b. *sul. pont.* *f* *sf* *f*

125

Vln. I *ord.* *unis.* *p* *ff*

Vln. II *ord.* *ord.* *unis.* *p*

Vla. *ord.* *ord.* *ord.* *p*

Vlc. *ord.* *ord.* *unis.* *(unis.)* *p* *f* *p*

D.b. *125* *p* *f* *p*

M With Great Space ♩ = 56

Vln. I

Vln. II

Vla.

Vlc.

D.b.

128

*ff* *p* *ff* *mf*

div. (unis.)

ord. *p* *ff* *mf* *f*

div. div. unis.

Detailed description: This block contains the musical score for measures 128-131. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and includes various dynamics such as fortissimo (ff), piano (p), mezzo-forte (mf), and forte (f). Performance instructions like 'div.' (divisi) and '(unis.)' (unison) are present. The score includes a 'M' marking and a tempo of ♩ = 56. A dashed line above the staves indicates a phrase spanning from measure 128 to 131.

Vln. I

Vln. II

Vla.

Vlc. div.

D.b.

132

*f* *mf* *f < sf* *f < sf* *f > mf*

*f* *mf* *f < sf* *f < sf* *f > mf*

*f* *mf* *mf < sf* *mf < sf* *f < sf* *ff*

*mf* *f* *mf < sf* *mf < sf* *f < sf* *ff*

*mf* *f* *mf < sf* *mf < sf* *f < sf* *ff*

div. unis. div. unis.

Detailed description: This block contains the musical score for measures 132-135. It features five staves: Violin I, Violin II, Viola, Violoncello (divisi), and Double Bass. The music is in 4/4 time and includes various dynamics such as forte (f), mezzo-forte (mf), sforzando (sf), and fortissimo (ff). Performance instructions like 'div.' (divisi) and 'unis.' (unison) are present. The score includes a 'M' marking and a tempo of ♩ = 56.

*rit.* *tremolo faster as volume becomes louder*

Vln. I *136* *sfz* *ff* *sfz p* *trill faster as volume becomes louder*

Vln. II *136* *sfz* *ff* *sfz p* *trill faster as volume becomes louder*

Vla. *136* *sfz* *ff* *sfz p* *trill faster as volume becomes louder* *unis.*

Vlc. div. *136* *sfz* *ff* *solo* *f* *fff* *rit.*

D.b. *136* *sfz* *ff*

**N** *a tempo*  
div.

Vln. I  
138 *fp* *f* *pp*

Vln. II  
138 *fp* *f* *pp*

Vla.  
138 *fp* *f* *pp*

Vlc. div.  
138 *fp* *f* *p* (ord.)

D.b.  
138 *fp* *f* *pp*

The musical score is arranged in five systems. The first system (Vln. I) starts with a box containing the letter 'N' and the tempo marking 'a tempo' above the measure number '138'. The key signature has two sharps (F# and C#). The first measure is in 4/4 time, the second in 5/4, and the third in 3/4. Dynamics are *fp*, *f*, and *pp*. The second system (Vln. II) has the same tempo and key signature, with dynamics *fp*, *f*, and *pp*. The third system (Vla.) also has the same tempo and key signature, with dynamics *fp*, *f*, and *pp*. The fourth system (Vlc. div.) is in bass clef and features a complex rhythmic pattern in the first measure, followed by a triplet in the second measure and a dynamic change to *p* in the third measure. A performance instruction '(ord.)' is present above the final measure. The fifth system (D.b.) has the same tempo and key signature, with dynamics *fp*, *f*, and *pp*.

○ Conductor should cue each entrance as the solo violin moves through the passage. Entrances may be approximate relative to the solo violin.

141  $\text{♩} = 48$

solo *molto espressivo* **pp** *mf*

Vln. I ① Harmonic glisses should not be played as rhythmic figures or with any sense of meter or time. ② ③ *8<sup>va</sup>* (gliss. in harmonics) unis.

gli altri *p*

Vln. II *pizz.* 1st time only *mf*

Vla. unis. pizz. 1st time only *mf*

*sul. pont.* (gliss. in harmonics) *15<sup>ma</sup>*

Vlc. div. **pp** (gliss. in harmonics) *15<sup>ma</sup>* *p* *15<sup>ma</sup>* *p* *15<sup>ma</sup>*

D.b. 141 *sul tasto* **pp**



*rit.* P Together in time, with great relief ♩ = 48

The musical score consists of seven staves, each with a label on the left: solo, Vln. I, gli altri, Vln. II, Vla. div. (two staves), Vlc., and D.b. The score is divided into four measures by vertical bar lines. Measure 147 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a solo violin line with a trill and a dotted quarter note, and other instruments with a dotted quarter note. A circled number '7' is above the Vln. I staff, and a dotted line with '8va' indicates an octave shift. Measure 148 changes to a 4/4 time signature and features a *ff* dynamic. Measure 149 changes to a 3/4 time signature and features a *p* dynamic. Measure 150 ends with a 3/4 time signature and features a *p* dynamic. Performance instructions include *rit.*, *ff*, *p*, *sul tasto*, and *sul tasto div.*. A *15ma* instruction is present above the Vlc. staff in measure 147. A box containing the letter 'P' is located above the first measure.



This musical score page contains six staves for string instruments, numbered 153 to 155. The staves are labeled as follows:

- solo Vln. I:** Treble clef, 4/4, 3/4, and 5/4 time signatures. Features a melodic line with triplets and dynamics *p* and *pp*. Includes the instruction "ord." at the end.
- gli altri Vln. I:** Treble clef, 4/4, 3/4, and 5/4 time signatures. Features a melodic line with dynamics *p*, *mf*, and *pp*. Includes the instruction "ord." at the end.
- Vln. II:** Treble clef, 4/4, 3/4, and 5/4 time signatures. Features a melodic line with dynamics *p*, *mf*, and *pp*. Includes the instruction "div." at the end.
- Vla.:** Alto clef, 4/4, 3/4, and 5/4 time signatures. Features a melodic line with dynamics *p* and *mf*. Includes the instruction "(unis.)".
- Vlc. div.:** Bass clef, 4/4, 3/4, and 5/4 time signatures. Features a melodic line with dynamics *p* and *mf*.
- D.b.:** Bass clef, 4/4, 3/4, and 5/4 time signatures. Features a melodic line with dynamics *p* and *mf*.

The score includes various musical notations such as slurs, triplets, and dynamic markings (*p*, *mf*, *pp*) to guide performance.

156 (unis.)

div. a 3  
sul tasto

Vln. I

Vln. II

Vla.

Vlc.

D.b.

159 unis. div. unis. // ord.

Vln. I

Vln. II

Vla.

Vlc.

D.b.