

Paradise: Found

for Violin, Viola and Cello

Full Score

PERUSAL ONLY

Jens Ibsen

Performance Notes: This piece is inspired by the music of the Sufi Muslims, particularly that of the incredible Ustad Nusrat Fateh Ali Khan. This specific work was originally conceived as the final movement of a set of three pieces, each a hymn without words, inspired by the devotional poetry of the sufis, the *ghazal*, and the epic song form, the *qawaali*. The key word here is devotion: to praise God through a transcendent musical experience, unflinchingly. The use of organum is to further convey the music's constant ties with the eternal.

With all this in mind, the players' approach to style and phrasing should be informed by a basic sense of classical Indian music and the songs of the Sufis. Grace notes are to be slurred in all instances.

Regardless of one's background, I hope this piece is transcendent for the listener and performer.

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Jens Ibsen (ASCAP)
(2014)

Tender, ♩ = 80 *Like a cadenza, push ahead*

Violin
Viola
Cello

6

Vln.
Vla.
Vc.

10

Vln.
Vla.
Vc.

In time, very expressive

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

Push ahead -----

15

Vln.

Vla.

Vc.

mf

7

p

f

sul A

3 3 3

20

Vln.

Vla.

Vc.

mf

pp

mf

pp

ff

16

3

p

pp

p

In time

25

Vln.

Vla.

Vc.

mf

pp

mf

pp

mf

f

gliss.

detaché

3 3 3

31

Vln.

Vla.

Vc.

mf *pp*

mp *mf* *mp*

36

Vln.

Vla.

Vc.

mp *mf*

p *p*

Fierce, ♩ = 120

40

Vln.

Vla.

Vc.

ff *detaché*

ff

ff

sul A

43

Vln. *f* *ff* *mf* sul A

Vla. *sub. p* *ff*

Vc. *sub. p* *ff*

46

Vln. *f* *ff* *sub. p* sul A

Vla. *sub. p* *ff* *sub. p*

Vc. *sub. p* *ff* *sub. p*

49

Vln. *f* > *mf* *f*

Vla. *f* > *mf* *f*

Vc. *f* > *mf* *f* sul C

53

Vln.

Vla.

Vc.

Sul pont. -----

pp \rightarrow *f*

detaché

mf

57

Vln.

Vla.

Vc.

sul D

59

Vln.

Vla.

Vc.

mf

ff

ff

61

Vln. *mf* *f*

Vla. *mf* *f* sul D

Vc. *mf* *f*

63

Vln. *ff*

Vla. *ff*

Vc. *ff*

65

Vln. *ff*

Vla. *mf*

Vc. *f*

67

Vln.

Vla.

Vc.

mf

ff

mp

p

mf

71

Vln.

Vla.

Vc.

mf

76

Vln.

Vla.

Vc.

f

f

f

mf

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79

Vln. *ff* *f*

Vla. *mf* *f*

Vc. *f*

82

Vln. *ff* *p*

Vla. *mf* *ff* *p*

Vc. *ff* *p*

Menacing, ♩ = 69

All bow freely

87

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

92

Vln.

Vla.

Vc.

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

Lively, ♩ = 180 (♩ = 360)

102

Vln.

Vla.

Vc.

mf *detaché* sul G

106

Vln.

Vla.

Vc.

110 *detaché* *f* stomping sul A

111 *detaché* sul G

112

113

Vln.

Vla.

Vc.

mf

Detailed description: This system contains measures 110 through 113. The Violin (Vln.) and Viola (Vla.) parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The Violoncello (Vc.) part is in bass clef. The Violin and Viola parts feature a melodic line starting with a half note, followed by quarter notes, and ending with a half note. The Viola part includes the instruction 'detaché' and 'sul G'. The Violoncello part provides a harmonic accompaniment with a half note in the first measure and quarter notes in the subsequent measures. Dynamics include 'f stomping' for the Violin and Viola, and 'mf' for the Violoncello. Performance markings include 'sul A' and 'sul G' for the Violin and Viola respectively, and 'mf' for the Violoncello. The measures are numbered 110, 111, 112, and 113.

114

115

116

117

Vln.

Vla.

Vc.

Detailed description: This system contains measures 114 through 117. The Violin (Vln.) and Viola (Vla.) parts continue the melodic line from the previous system. The Violoncello (Vc.) part continues its accompaniment. The measures are numbered 114, 115, 116, and 117.

118 *f* *espress.* *mf*

119

120

121

Vln.

Vla.

Vc.

Detailed description: This system contains measures 118 through 121. The Violin (Vln.) part starts with a half note followed by quarter notes, marked with 'f espress.'. The Viola (Vla.) part is mostly silent with some 'x' marks. The Violoncello (Vc.) part is also mostly silent. Dynamics include 'f espress.' for the Violin and 'mf' for the Viola. The measures are numbered 118, 119, 120, and 121.

122

Vln.

Vla.

Vc.

f

mf

f

126

Vln.

Vla.

Vc.

f

mf

130

Vln.

Vla.

Vc.

ff

ff

ff

134

Vln.

Vla.

Vc.

f *espress.*

mf

detaché

sul A

138

Vln.

Vla.

Vc.

f

mf

ff

142

Vln.

Vla.

Vc.

f

f

mf

f

mf

146

Vln.

Vla.

Vc.

f > *mf* *f* > *mf* *ff*

150

Vln.

Vla.

Vc.

p *p* body side body body *sim.*

ff Hitting the body of the cello, and alternating between slapping the body with a palm strike, and knocking on the side with the knuckles.

154

Vln.

Vla.

Vc.

Tapping the body, opposite the chin rest. *ff* Tapping the body, opposite the chin rest.

158

Vln.

Vla.

Vc.

162

Vln.

Vla.

Vc.

166

Vln.

Vla.

Vc.

170

Vln.

Vla.

Vc.

pp

174

Vln.

Vla.

Vc.

arco

pp

178

Vln.

Vla.

Vc.

f

f

arco

mf

182

Vln.

Vla.

Vc.

f

f

f

Detailed description: This system of music covers measures 182 to 185. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Violin and Viola parts play a melodic line with eighth and sixteenth notes, while the Cello part provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and crescendo hairpins. There are also accents (>) and breath marks (x) above notes.

186

Vln.

Vla.

Vc.

ff

fff

ff

fff

ff

fff

Detailed description: This system of music covers measures 186 to 189. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Violin part has a melodic line with accents and breath marks. The Viola and Cello parts play a rhythmic accompaniment with eighth notes and chords. Dynamic markings include *ff* (fortissimo) and *fff* (fortississimo) with crescendo hairpins. There are also accents (>) and breath marks (x) above notes.