

Suite in A Minor

... In Tempore Belli ...

for two violins and percussion

**by
Christopher C Tew**

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Suite in A Minor

... *In Tempore Belli* ...
for two violins and percussion

The Suite in A Minor was composed during the Gulf War Crisis of 1990-1991. The movements were composed in order, beginning in mid-November of 1990 and ending in late March of 1991. The suite was subsequently revised in the spring of 2020. The music should not be understood as otherwise describing any specific event or personality.

1. **Preludio** – Comodo, 3/4 — The central motive of the entire suite is the broken triad figure played first by the second violin and then repeated in double length by the first. The Preludio is in free form, with the two violins carrying on a dialog, each with its own vocabulary in the form of motives and rhythms, above a repeated figure in the timpani. The unyielding timpani figure eventually forces the violins out of their dialog and the movement ends on an uneasy c minor chord, the key of the drums.
2. **Danza Prima (Come una Ciaconna in modo di Valce-Tango)** – Allegro molto, 3/4 — A 15-measure melodic ground is the basis for this movement. As the ground passes from one violin to the other, and eventually the drums, increasingly contrasting figures wind about it. The central motive appears most obviously at the climax over the drums' version of the ground. The dance gradually relaxes and ends quizzically on a timpani "a."
3. **Notturmo** – Largo, 4/4 — The timpani create a chromatically sliding bass over which the violins exchange a wide-ranging broken chord figure and an inversion of the central motive. This inversion is spun out into an increasingly developed melody. A brief transition abruptly leads to a solo passage for the drums using the central motive and fragments from the Danza Prima, followed by a violin duo based loosely on the main motive. The movement then reverses itself, the inverted central motive becoming simpler but with an added concluding figure as the music moves toward a troubled conclusion. This is not night music for pleasant dreams.
4. **Danza Secunda (La Frenesia della Guerra)** – Presto e selvaggio, 7/8 — This movement begins with a tam-tam stroke, timpani seven-beat rhythm, and wild flourishes and dance-like melodies from the violins. Treatment of the 7/8 meter is regularly irregular. The central motive appears throughout as accompaniment, transition material, and simultaneously in its normal and inverted forms as a screaming figure for the violins. There is no calming central section, only a furious rush to the end in the dominant key of E major.
5. **Finale and Postludio** – Allegro assai e deciso, 4/4; Moderato, 3/4; Comodo — The opening three-note motive drives the violins into a chromatic canon-like subject that is related to, but never quite becomes, the central motive. The drums' accompaniment adds to this section's combative nature. The central motive is clearly stated in the "big tune" second subject which is first accompanied by a figure from the Notturmo, then by one from the canon section. A brief development entwines the major-minor modes of the two main subjects. The recapitulation treats the first subject in a more elaborate, bizarre, form. The second subject returns but gradually fades and is abruptly terminated. The Postludio uses material from the Preludio, combining the central motive with a fragment of "Taps."

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Suite in A Minor
In Tempore Belli
1. Preludio

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1 Comodo ♩ = 82
au talon modo ordinario

Violin 1
Violin 2
Percussion
Timpani
E flat, C, G

7

A
au talon modo ordinario

Vln. 1
Vln. 2
Perc.
Timp.

13

Vln. 1
Vln. 2
Perc.
Timp.

17 **B** *au talon modo ordinario*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Perc. *mf* *mp*

Timp. *mf* *mp*

21

Vln. 1 *f*

Vln. 2 *au talon modo ordinario* *f* *au talon modo ordinario*

Perc. *f*

Timp. *f*

25 **C** *au talon modo ordinario*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf* *au talon modo ordinario* *au talon*

Perc. *f* *mf* *mf*

Timp. *f* *mf* *mf*

29 *au talon modo ordinario* **D** *modo ordinario au talon modo ordinario*

Vln. 1 *f* *mf* *f*

Vln. 2 *modo ordinario* *mf* *f* *au talon modo ordinario*

Perc.

Timp. *mf* *f*

33 *modo ordinario au talon modo ordinario*

Vln. 1 *ff* *f* *mp*

Vln. 2 *ff* *f* *mp*

Perc.

Timp. *ff* *f* *mf* *mp*

38 **E**

Vln. 1 *mp* *mp* *p*

Vln. 2 *mp* *mp* *p*

Perc.

Timp. *p mp* *mp* *p mp* *mp*

44

F

Vln. 1 *p* *pp*

Vln. 2 *p* *pp* *p sempre distinto*

Perc. *p* *mp* *p*

Timp. *p* *mp* *p*

50

Vln. 1 *morendo* *Poco ritard*

Vln. 2 *morendo* *Poco ritard*

Perc. *Poco ritard*

Timp. *pp* *pp* *p*

Suite in A Minor
In Tempore Belli
2. Danza Prima
Come una Ciacconna in
modo di Valce-Tango

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1 Allegro molto, con alcuni rubato ♩ = 132

Violin 1

Violin 2

Percussion

Timpani

Suspended Cymbal

3 Tom-toms
High, Middle, Low

F, D, B flat, G

6

Vln. 1

Vln. 2

Perc.

Timp.

cresc.

gliss.

gliss.

12

Vln. 1

Vln. 2

Perc.

Timp.

cresc.

mf

dim. molto

p

mp

Sus. Cymbal

M Tom-t.
p

timpani sticks

p

A

18

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Perc. *p* M Tom-t. *p* Sus. Cymbal

Timp.

24

Vln. 1 *cresc.* *gliss.* *gliss.* *cresc.*

Vln. 2 *cresc.*

Perc. *sempre P* H Tom-t. M Tom-t. L Tom-t. Sus. Cym.

Timp.

29

Vln. 1 *f* *dim. molto* *mp* **B**

Vln. 2 *f* *p* *mp*

Perc. *mp* *mp*

Timp.

34

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Perc. *mp*

Timp.

39

Vln. 1 *gliss.* *gliss.* *cresc.*

Vln. 2 *cresc.*

Perc. *mp*

Timp.

43

Vln. 1 *f* *dim. molto* *mp* *mf*

Vln. 2 *f* *dim. molto* *mp* *mf*

Perc. *mp* *mf* *mf*

Timp.

48

Vln. 1

Vln. 2

Perc.

Timp.

mf

53

Vln. 1

Vln. 2

Perc.

Timp.

cresc.

gliss.

gliss.

cresc.

cresc.

58

Vln. 1

Vln. 2

Perc.

Timp.

f subito

f subito

mf cresc.

mp

D

62

Vln. 1

Vln. 2

Perc.

Timp.

mf

66

Vln. 1

Vln. 2

Perc.

Timp.

cresc.

cresc.

70

Vln. 1

Vln. 2

Perc.

Timp.

gliss.

gliss.

cresc.

cresc.

mf

74

Vln. 1

Vln. 2

Perc.

Timp.

E

ff

mf

ff

78

Vln. 1

Vln. 2

Perc.

Timp.

marcato

f

81

Vln. 1

Vln. 2

Perc.

Timp.

84

Vln. 1

Vln. 2

Perc.

Timp.

87

Vln. 1

Vln. 2

Perc.

Timp.

(marcato)

90

Vln. 1

Vln. 2

Perc.

Timp.

F

v come prima

f

mf

(marcato)

to G, E, C, A

94

Vln. 1 *cresc.*

Vln. 2 *(marcato)* *cresc.*

Perc.

Timp.

99

Vln. 1 *gliss.* *gliss.* *cresc.*

Vln. 2 *marcato* *cresc.*

Perc.

Timp.

103

Vln. 1 *marcato* *f* *dim. molto* *mp* *mf*

Vln. 2 *f* *mf* *come prima*

Perc.

Timp. *f* *mf*

G

107

Vln. 1

Vln. 2

Perc.

Timp.

mf

mf

111

Vln. 1

Vln. 2

Perc.

Timp.

cresc.

cresc.

cresc.

115

Vln. 1

Vln. 2

Perc.

Timp.

gliss.

gliss.

cresc.

cresc.

cresc.

119

Vln. 1 *dim. molto* **H** *mp senza cresc.*

Vln. 2 *dim. molto* *mp senza cresc.* *mp*

Perc. *mp senza cresc.* *mp*

Timp. *mp senza cresc.* *mp*

123

Vln. 1

Vln. 2

Perc.

Timp.

129

Vln. 1 *gliss.* *gliss.*

Vln. 2

Perc.

Timp.

134

Vln. 1

Vln. 2

Perc.

Timp.

J

p

p legato

p

p legato

p

p

sul G al fine

3 3

140

Vln. 1

Vln. 2

Perc.

Timp.

3 3

p

p

147

K

Vln. 1

Vln. 2

Perc.

Timp.

poco a poco dim. al fine

poco a poco dim. al fine

poco a poco dim. al fine

Poco ritard

pp

pp

pp

Suite in A Minor
In Tempore Belli
3. Notturmo

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1 Largo ♩ = 48

Violin 1 *con sord.* *sempre legatissimo*

Violin 2 *sempre legatissimo con sord.* *p*

Percussion L, M, & H Tom-t. Sus. Cymbal Tam-tam

Timpani *timpani sticks* *p* *unmeasured roll* *mp*
G, E, C, A

3

Vln. 1 *unmeasured tremolo*

Vln. 2 *unmeasured tremolo*

Perc. *p* *p* *mp*

Timp. *p* *p* *mp*

6

Vln. 1 *unmeasured tremolo* **A**

Vln. 2

Perc.

Timp. *p* *p* *mp*

9

Vln. 1

Vln. 2

Perc.

Timp.

p *p* *mp*

12

Vln. 1

Vln. 2

Perc.

Timp.

p

14 **B**

Vln. 1

Vln. 2

Perc.

Timp.

pp *cresc.* *p* *cresc.* *mp* *cresc.*

tr *pp* *cresc.* *p* *cresc.* *mp* *cresc.*

L, M, & H Tom-t. Sus. Cymbal *let ring*

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

17

Vln. 1 *mf*

Vln. 2 *cresc.* *mf*

Perc. *choke*

Timp. *mf* *p* *3* *quasi una cadenza* *pp* *3* *IV* *3*

I to F#

21

Vln. 1

Vln. 2

Perc.

Timp. *mf* *IV* *III* *3* *II* *3* *II* *3* *p* *mp* *p* *mf* *mp*

26

Vln. 1 *molto espressivo* *p* *cresc.*

Vln. 2 *PPP* *like a gentle breeze* *gliss.* *sul A* *sul E*

Perc.

Timp. *pp* *p* *pp*

to G, E, C, A
 + strike head softly and hum
 pitch, mouth close to head

31

Vln. 1 *mf* *cresc.*

Vln. 2 *sul E* *sul A* *sul D* *sul G*

Perc.

Timp.

34

Vln. 1 *f* *dim.* *pp*

Vln. 2 *sul G* *modo ordinario* *f (sempre legatissimo)* *dim.* *pp*

Perc.

Timp. *p* *pp*

38 **D** *Come prima*

Vln. 1 *p*

Vln. 2 *p* *poco sf p* *sul ponticello*

Perc.

Timp. *p* *mp* *p*

50

Vln. 1 *sotto voce* *modo ordinario* *p* *sf p* *sul ponticello*

Vln. 2 *modo ordinario* *pp* *p*

Perc.

Timp. *p* *mp* *p*

53

Vln. 1 *(sul pont.) cresc. molto* *tr* *tr* *tr* *tr* *3* *3* *più a più modo ordinario* *f* *dim.*

Vln. 2 *sul ponticello* *tr* *tr* *tr* *tr* *3* *3* *f* *gliss.*

Perc.

Timp. *mp* *cresc. molto* *f*

56

Vln. 1 *modo ordinario* *più a più sul tasto* *sul tasto* *senza sord.* *mp* *dim.* *p* *pp*

Vln. 2 *sul tasto* *p*

Perc. *Tam-tam* *mp subito*

IV Timp. *mp* *p* *pp* *pp*

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In Tempore Belli
4. Danza Secunda
La Frenesia della Guerra

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1 *Presto e selvaggio* ♩ = 360
♩ = 180

Violin 1 *pizz.* *f sfz* *arco* *p* *V*

Violin 2 *senza sord.* *tr* *sf p*

Percussion L, M, & H Tom-toms Sus. Cymbal

Timpani *wood sticks* *G, E, C, A* *f* *mf* *cresc.*

Tam-tam *f* *foot pedal*

4

Vln. 1 *f* *pizz.* *sf* *arco* *mp* *V*

Vln. 2 *f* *tr* *sf mp*

Perc.

Timpani *f* *mf* *cresc.*

8

Vln. 1 *f* *pizz.* *sf* *arco* *mf* *V*

Vln. 2 *f* *tr* *sf mf*

Perc.

Timpani *f* *mf* *cresc.*

12 **A**

Vln. 1 *f* *pizz.* *arco* *f* *f* *V*

Vln. 2 *f* *f* *V*

Perc.

Timp. *f* *mf* *f* *f* *f*

16

Vln. 1 *p* *f* *V* *V* *V*

Vln. 2 *V* *V* *V*

Perc.

Timp. *f* *mf* *cresc.* *f* *f*

20 **B**

Vln. 1 *mf* *V* *V*

Vln. 2 *mf*

Perc.

Timp. *f* *f* *f* *f* *f*

24

Vln. 1

Vln. 2

Perc.

Timp.

28

Vln. 1

Vln. 2

Perc.

Timp.

32

Vln. 1

Vln. 2

Perc.

Timp.

36

Vln. 1 *f* *gliss.*

Vln. 2 *f*

Perc. *mf cresc.*

Timp. *p*

40

Vln. 1 *gliss.*

Vln. 2

Perc. *f*

Timp. *f* *mf cresc.* *f*

44

Vln. 1 *mp* *mf* **D**

Vln. 2 *mf*

Perc. *fmp cresc.* *mf*

Timp. *f*

48

Vln. 1

Vln. 2

Perc.

Timp.

52

Vln. 1

Vln. 2

Perc.

Timp.

56

Vln. 1

Vln. 2

Perc.

Timp.

60

Vln. 1 *f* *f*

Vln. 2 *f* *mf cresc.* *f* *mf cresc.*

Perc. *f* *f mp cresc.* *f* *f mp cresc.*

Timp. *f* *f mp cresc.* *f* *f mp cresc.*

64

Vln. 1 *ff* *mf* *mf* *f*

Vln. 2 *ff* *mf* *f*

Perc. *f* *mp* *f mf cresc.*

Timp. *f* *decresc.* *mp cresc.* *f mf cresc.*

68

Vln. 1 *gliss.* *mf* *gliss.*

Vln. 2 *mf*

Perc. *f* *f mp cresc.* *mf*

Timp. *f* *f mp cresc.* *mf*

72

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Perc. *mf* *mf*

Timp. *mf* *mp p* *cresc.* *mf*

76

Vln. 1 *pizz.* *arco* *V* *mf cresc.*

Vln. 2 *f sf* *arco* *V* *mp cresc.*

Perc. *mp cresc.* *mf* *mp*

Timp. *f*

G

80

Vln. 1 *f* *gliss.*

Vln. 2 *f*

Perc. *cresc.* *mf cresc.* *f*

Timp. *cresc.* *mf cresc.* *f*

84

Vln. 1 *gliss.* **H** *mf*

Vln. 2 *mf*

Perc. *f* *mf cresc.* *f*

Timp. *f*

88

Vln. 1 *f* *mf*

Vln. 2 *f*

Perc. *f*

Timp. *mf*

92

Vln. 1 *mp* *mf* *p* *mp*

Vln. 2 *mp* *mf* *p* *mp*

Perc. *mf* *mp*

Timp. *mf* *mp*

96

Vln. 1 *cresc.* *f* *pizz.* *gliss.* *fsf*

Vln. 2 *mf* *f* *sf p*

Perc. *mf* *cresc.* *f* *mf*

Timp. *f*

99

Vln. 1 *arco* *p* *f*

Vln. 2 6 times 6 times *f*

Perc.

Timp. *cresc.* *f*

102

Vln. 1 *pizz.* *sf* *arco* *mp*

Vln. 2 *sf mp* 6 times 6 times

Perc.

Timp. *f mf* *cresc.*

105

Vln. 1 *f* *pizz.* *sf* *arco* *mf*

Vln. 2 *f* *sf* *mf* 6 times

Perc.

Timp. *f* *mf* *cresc.*

108

Vln. 1 *f* *pizz.* *sf* *arco* *f*

Vln. 2 6 times *f* *f*

Perc.

Timp. *cresc.* *f* *mf*

111

Vln. 1 *ff* **K**

Vln. 2 *ff*

Perc.

Timp. *cresc.* *f* *cresc.*

115

Vln. 1

Vln. 2

Perc.

Timp.

cresc.

ff choke

ff Δ damp

Suite in A Minor
In Tempore Belli
5. Finale e Postludio

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1 Allegro assai e deciso ♩ = 144

Violin 1
mf < *sfz* *mf*

Violin 2
mf

Percussion
L, M, & H Tom-toms, Suspended Cymbal

Timpani
wood sticks *pp* < *f* *mp*
Tam-tam foot pedal

5

Vln. 1

Vln. 2

Perc.

Timp.

9

Vln. 1
mp *f* *cresc.*

Vln. 2
mp *f* *cresc.*

Perc.
L Tom-tom H Tom-tom M Tom-tom
mf *cresc.*

Timp.

12

Vln. 1

Vln. 2

Perc.

Timp.

15

Vln. 1

Vln. 2

Perc.

Timp.

ff *f* *mf*

ff *f* *mf*

f *mf* *mp*

19

Vln. 1

Vln. 2

Perc.

Timp.

mp *pp subito* *p*

mp *pp subito*

p *pp* *pp subito* *pp subito*

B dolce e legato

mp espressivo ma non meno intenso

23

Vln. 1

Vln. 2

Perc.

Timp.

pp subito *simile* *pp*

27

Vln. 1

Vln. 2

Perc.

Timp.

pp *pp*

p

31

Vln. 1

Vln. 2

Perc.

Timp.

C

p *mf espressivo ma non meno intenso*

mp

Suspended Cymbal *p*

pp *mp*

35

Vln. 1

Vln. 2

Perc.

Timp.

39

Vln. 1

Vln. 2

Perc.

Timp.

mp cresc. *mf*

mp cresc. *mf*

mp cresc. *mf cresc.*

mf

mf

mf

mf

43

Vln. 1

Vln. 2

Perc.

Timp.

f *mf*

f *mf*

f *mf* *cresc.*

f *mf*

46

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Perc. *f mf* *cresc.* *f* *cresc.*

Timp. *f* *cresc.* *f* *cresc.*

49

Vln. 1 *cresc.* *ff* *ff*

Vln. 2 *cresc.* *ff* *ff*

Perc. *ff* *f* *ff*

Timp. *ff* *f* *ff*

53

Vln. 1 *f* *mf* *cresc.* *ff* Senza ritard

Vln. 2 *f* *mf* *cresc.* *ff*

Perc. *f* *mf* *f* *mf* *fp* *ff* *choke*

Timp. *f* *mf* *f* *mf* *fp* *ff*

57 F

Vln. 1 *ff* *f* *gliss.*

Vln. 2 *ff* *mf* *sfz* *f*

Perc. *ff* *p* *f* *mf*

Timp. *ff* *p* *f* *mf*

61 *gliss.* *gliss.* *gliss.*

Vln. 1 *gliss.* *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.* *gliss.*

Perc.

Timp.

64 *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 1 *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.* *gliss.* *gliss.*

Perc.

Timp.

G

67

Vln. 1

Vln. 2

Perc.

Timp.

gliss.

cresc.

f

70

Vln. 1

Vln. 2

Perc.

Timp.

gliss.

cresc.

V gliss.

cresc.

73

Vln. 1

Vln. 2

Perc.

Timp.

ff

f

mf

77

Vln. 1 *mp* *pp subito* *mp* *dolce e legato*

Vln. 2 *mp* *pp subito* *mf* *espressivo*

Perc. *p*

Timp. *p* *pp* *p* *pp* *p*

81

Vln. 1

Vln. 2

Perc.

Timp. *pp* *p* *pp* *p*

85

Vln. 1 *p* *mf* *espressivo* *un poco meno forte più a più*

Vln. 2 *p* *mp* *un poco meno forte più a più*

Perc. *pp* *mp* *un poco meno forte più a più*

Timp. *pp* *mp* *un poco meno forte più a più*

88

Vln. 1 *un poco meno forte più a più* *p*

Vln. 2 *un poco meno forte più a più* *p*

Perc. *un poco meno forte più a più* *p*

Timp.

91 *Meno mosso* ♩ = 112

Vln. 1 *ff subito* *f* *sf* *mf* *mp*

Vln. 2 *ff subito* *f* *mf* *mp*

Perc. *ff subito* *Timpani sticks*

Timp. *Timp. to E flat, C, G*

96 *Comodo* ♩ = 82 (alla principio)

Vln. 1 *au talon* *p* *f* *dim.* *p*

Vln. 2 *p* *mf* *dim.* *p*

Perc. *f* *Sus. Cym. timpani stick* *pp*

Timp. *Tam-tam foot pedal* *Timpani* *mp timpani sticks* *3*

102 K
au talon

Vln. 1 *mp* *dim.* *p* *mf* *dim.* *p*

Vln. 2 *mp*

Perc. *p* *mf* *dim.* *mp* *p*

Timp. *3* *3* *3* *3* *3* *3*

=

110 *V* *mp* *V* *p* *dim.* *V* *più a più da lontano* *p* *dim.*

Vln. 1 *mp* *p* *dim.*

Vln. 2 *mp* *p* *dim.*

Perc. *mp* *3* *dim.* *p* *3*

Timp. *3* *3* *3* *3* *3*

=

117 *brève*

Vln. 1 *pp* *morendo al niente* *brève*

Vln. 2 *pp* *morendo al niente* *brève*

Perc. *dim.* *pp* *morendo al niente* *brève*

Timp. *3* *p* *dim.* *pp* *brève*

ovviamente udibile