

# Distentio Animi

for  
Violin solo & strings orchestra

Nazareth, June 2008

Composition: Wisam M. Gibran

$\text{♩} = 124-126$

Violin solo

Violin I

Violin-II

Viola

Violoncello

Contrabass

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

14

Vln. I

pizz.  
*mf*

arco  
*ff*

*sp*

Vln.

*f*

*ff*

*ff*

*sp*

Vla.

*f*

*ff*

*ff*

*sp*

Vc.

arco  
*f*

*ff*

*ff*

*sp*

Cb.

arco  
*f*

*ff*

*ff*

*sp*

20

Vln. I

*pp*

sul p.  
*ppp*

sul t.  
*pp*

*f*

Vln.

*pp*

sul p.  
*ppp*

sul t.  
*pp*

*f*

Vla.

*pp*

sul p.  
*ppp*

sul t.  
*pp*

*f*

Vc.

*pp*

sul p.  
*ppp*

sul t.  
*pp*

pizz.  
*f*

arco

Cb.

*pp*

sul p.  
*ppp*

sul t.  
*pp*

pizz.  
*f*

arco

27

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

pizz.

arco

tr

mp

ff

pizz.

32

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

f

f

f

f

37

Vln. I pizz. arco

Vln. ff sp f fff

Vla. ff sp f fff

Vc. arco pizz. f fff

Cb. arco pizz. f fff

(position 1)

♩ = 46

molto vib.

♩ = 124-126 (tempo 1)

free tr.

43

Vln. mf sf sp

Vln. I f fff

Vln. f fff sul p. pp

Vla. f fff sul p. pp

Vc. pizz. f fff arco sul p. pp

Cb. pizz. f fff arco pp

47 *ord.* 3:2 *ord.* *poco a poco tr./S.p.* *ord.* *♩ = 124-126 (tempo 1)*

Vln. *mf* *sf* *sp* *ord.* *sf*

Vln. I *ord.* *p* *ord.* *p*

Vln. *ord.* *p* *ord.*

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

Vc. *ord.* *p* *ord.*

Cb. *ord.* *p* *ord.*

*sp* *p*

Detailed description: This system of musical notation covers measures 47 to 52. It includes staves for Violin, Violin I, Violin, Viola, Violoncello, and Contrabasso. The Violin part features dynamic markings such as *mf*, *sf*, *sp*, and *ord.*. A 3:2 time signature change is indicated at the beginning. A tempo change to *♩ = 124-126 (tempo 1)* is marked above the Violin staff. The other string parts (Vln. I, Vln., Vla., Vc., Cb.) are marked with *ord.* and *p*. The Contrabasso part includes a *sp* marking.

53

Vln. *p*

Vln. I *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This system covers measures 53 to 58. It continues the string parts from the previous system. All parts (Vln., Vln. I, Vln., Vla., Vc., Cb.) are marked with a consistent *p* dynamic. The notation shows rhythmic patterns and melodic lines for each instrument.

57

Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*

60

Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p* *mp*

6:4 6:4 6:4 6:4

63

Vln.  
Vln. I  
Vln.  
Vla.  
Vc.  
Cb.

*mp* *mp* *mp*

65

$\text{♩} = 60$

Vln.  
Vln. I  
Vln.  
Vla.  
Vc.  
Cb.

*ff* *ff* *ff* *ff* *ff* *ff*

*p* *p* *p*

69 ord.

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

Musical score for measures 69-71. The score is for a string ensemble consisting of Violins (Vln.), Violin I (Vln. I), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 69 features a first violin part with a 5:4 ratio and a 3:2 ratio. Measure 70 features a first violin part with a 6:4 ratio. Measure 71 features a first violin part with a 6:4 ratio and a dynamic marking of *p*. The Viola, Violoncello, and Contrabasso parts have 3:2 ratios. The Violin II part has 6:4 ratios.

72

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

$\text{♩} = 90$

Musical score for measures 72-75. The score is for a string ensemble consisting of Violins (Vln.), Violin I (Vln. I), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 72 features a first violin part with a 6:4 ratio. Measure 73 features a first violin part with a 6:4 ratio. Measure 74 features a first violin part with a 6:4 ratio. Measure 75 features a first violin part with a 6:4 ratio. The Viola, Violoncello, and Contrabasso parts have 3:2 ratios. The Violin II part has 6:4 ratios. The score includes dynamic markings of *f* and *pizz.* (pizzicato).



74

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

*f*

*tr*

*arco*

*pizz.*

*ff*

*arco*

*pizz.*

*f*

78

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

*s.p.*

*sp*

*mp*

*mp*

*p*

*s.p.*

*ord.*

*p*



92

Vln. *mp* *mp*

Vln. I

Vln. *sul p.* *sul t.*  
*pp* *pp*

Vla. *sul p.* *sul t.*  
*pp* *pp*

Vc. *sul p.* *sul t.*  
*pp* *pp*

Cb. *sul p.* *sul t.*  
*pp* *pp*

95

Vln. *f*

Vln. I *f*

Vln. *f*

Vla. *f*

Vc. *pizz.* *arco* *pizz.* *arco*  
*f*

Cb. *pizz.* *arco* *pizz.* *arco*  
*f*

99

Violin I: *sp*, *sf*  
Violin II: *mp*  
Viola: *mp*  
Violoncello: *ff*  
Double Bass: *f*

Measures 99-103. The score features a complex texture with multiple layers of melodic lines and trills. The Violin I part starts with a *sp* dynamic and a *sf* accent. The Violin II part has a *mp* dynamic. The Viola part also has a *mp* dynamic. The Violoncello part has a *ff* dynamic and includes a *pizz.* marking. The Double Bass part has a *f* dynamic.

104

Violin I: *f*, *sp*, *sf*  
Violin II: *f*, *tr*, *ff*  
Viola: *f*, *tr*, *ff*  
Violoncello: *f*, *arco*, *ff*  
Double Bass: *f*, *arco*, *ff*

Measures 104-108. The score continues with a dense texture. The Violin I part has dynamics *f*, *sp*, and *sf*. The Violin II part has dynamics *f* and *tr*, and a *ff* dynamic. The Viola part has dynamics *f* and *tr*, and a *ff* dynamic. The Violoncello part has dynamics *f* and *arco*, and a *ff* dynamic. The Double Bass part has dynamics *f* and *arco*, and a *ff* dynamic.

109

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *sp* *f* *f*

*arco* *f*

*pizz.* *f* *f*

♩ = 124-126

Largo ma non tanto

(Start walking to the next position)

(Stop walking for a while. Looks as looking for something)

rit. . . . .

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp sempre legato* *pp sempre legato* *pp sempre legato* *pp sempre legato* *pp sempre legato*

*arco simile* *arco simile*

*sf* *sf*

*rit.*

121 **Largo ma non tanto**  
(continue walking...)

(While walking, with contemplation!) ----- rit.

Vln. *sp* *sf* *mp* *sf* *sf*

Vln. I *pp sempre legato*

Vln. *pp sempre legato*

Vla. *pp sempre legato*

Vc. *arco simile* *pp sempre legato*

Cb. *arco simile* *pp sempre legato*

128 **A tempo**

Vln. *sf* *f*

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

(position II)

136 **Maestoso**

Vln. *mf* *s.p.* *mp* *f* *p* *f* *p* *ff* *f*

Vln. I

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *p* *gliss.*

Cb. *p* *gliss.*

142 **meno mosso**

Vln. *poco a poco trem.* *f*

Vln. I *pp* *p*

Vln. *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *p* *mp* *mf* *f*

♩=95

Vln. *fff*

Vln. I *p* *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *f*

*meno mosso espressivo*

(Fragment of Palestinian folk melody)  
solo

Vln. *f*

Vln. I *f*

Vln. *mp*

Vla. *mp*

Vc. *sp*

Cb. *p*



♩=95

meno mosso espressivo

154

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

*ff*

*sp*

Detailed description: This system of musical notation covers measures 154 through 157. It features six staves: Violin (Vln.), Violin I (Vln. I), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The tempo is marked as quarter note = 95. The dynamics include fortissimo (ff) for the strings and sforzando (sp) for the cello. The instruction 'meno mosso espressivo' is placed above the Violin staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, with some measures featuring slurs and accents.

piu mosso

poco a poco cresc. -----

158

Vln.

Vln. I

Vln.

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 158 through 161. It features the same six staves as the previous system. The tempo is marked as 'piu mosso'. The instruction 'poco a poco cresc.' is written above the Violin I staff with a dashed line indicating the crescendo. The music is more rhythmically active, featuring many sixteenth and thirty-second notes, with various slurs and accents throughout the staves.

161

Vln. *poco a poco cresc.*

Vln. I *sp*

Vln. *sp*

Vla. *sp*

Vc. *sp*

Cb. *sp*

♩ = 124-126

165

Vln.

Vln. I

Vln. *f*

Vla. *f*

Vc. *f* pizz. arco pizz. arco

Cb. *f* pizz. arco pizz. arco

169

Violin I: Treble clef, 8/8 time signature. Measures 169-175. Dynamics: *f*, *mp*.

Violin II: Treble clef, 8/8 time signature. Measures 169-175. Dynamics: *sp*, *mp*. Trills are present in measures 169-171.

Viola: Bass clef, 8/8 time signature. Measures 169-175. Dynamics: *sp*, *mp*. Trills are present in measures 169-171.

Violoncello: Bass clef, 8/8 time signature. Measures 169-175. Dynamics: *f*, *p*. Includes *pizz.* and *ord.* markings.

Double Bass: Bass clef, 8/8 time signature. Measures 169-175. Dynamics: *f*, *p*. Includes *s.p.* and *ord.* markings.

176

Violin I: Treble clef, 8/8 time signature. Measures 176-182. Dynamics: *sp*. Includes *pp* and *ppp* markings.

Violin II: Treble clef, 8/8 time signature. Measures 176-182. Dynamics: *f*, *ff*, *pp*, *ppp*. Includes *sul p.* and *trill* markings.

Viola: Bass clef, 8/8 time signature. Measures 176-182. Dynamics: *f*, *ff*, *pp*, *ppp*. Includes *sul p.* and *trill* markings.

Violoncello: Bass clef, 8/8 time signature. Measures 176-182. Dynamics: *f*, *ff*, *pp*. Includes *arco* and *sul p.* markings.

Double Bass: Bass clef, 8/8 time signature. Measures 176-182. Dynamics: *f*, *ff*, *pp*, *ppp*. Includes *arco* and *sul p.* markings.

183

Violin I: arco, *f*

Violin II: *pp*, sul t.

Viola: *pp*, sul t.

Violoncello: *pp*, sul t., pizz., arco, pizz., arco

Contrabasso: *pp*, sul t., pizz., arco, pizz., arco, gliss.

188

Violin I: *mp*

Violin II: *mp*

Viola: *mp*

Violoncello: pizz., *ff*

Contrabasso: *f*, gliss.

193

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *ff* *sp* *f* *mf* *fff* *f*

*arco* *pizz.*

*trill*

(position III)

$\text{♩} = 46$   $\text{♩} = 124-126$

202

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *f* *fff* *fff* *fff* *fff*

*arco* *pizz.*

*trill*

2