

ABERRATIONS

By Anthony Granata (ASCAP)

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Aberrations is an exciting contemporary work with constant changing of time signature, rhythmic intensity, modern harmonies, and variety of counterpoint. The title refers to the frequent changes of the time signature, requiring musicians to move in and out of $\frac{6}{8}$, $\frac{3}{4}$, and $\frac{4}{4}$. The double fugue and abundance of contrapuntal interplay make this a thrilling and challenging piece for your advanced orchestras. Students will love the driving accented A minor motif, the layered rich legato countermelodies, and the forceful coda.

NOTES TO THE CONDUCTOR

- The accented A minor motif should be played loud and into the string by the first violins, while the accompaniment in the Violin 2, Viola, Cello, and Bass should have space between the notes.
- Make sure the change from $\frac{6}{8}$ to $\frac{3}{4}$ is exaggerated and that the students are feeling the accents differently (1–2–3 4–5–6 versus 1+ 2+ 3+).
- The legato melody first introduced by the cellos and basses at m. 25 should be the main focus. When the accented A minor motif returns, it should be beneath this new main melody. Have the students feel the differences between $\frac{6}{8}$ and $\frac{3}{4}$ time, especially when the two time signatures are used simultaneously.
- Measures 41 through 57 should be especially dramatic. Work on using full bow lengths and emphasizing the differences between this style and the accented A minor motif.
- At m. 57, there are two subjects that are introduced for the double fugue: subject one by the 2nd violins and subject two by the cellos. While the violins are melodically important, the cellos' offbeat rhythms should be played into the string with intensity. These two subjects are counteracted by the return of the legato melody from m. 25.
- Practice transitioning from m. 72 to the Da Capo and making sure it is seamless.
- For the coda, make sure students begin at an appropriate dynamic that allows them to build to a climactic and fortissimo finish.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (#), (b)
high or low fingerings

▣ ▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
Director of String Publications



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Aberrations

FULL SCORE
Duration - 2:40

By Anthony Granata (ASCAP)

Allegro (♩ = 130)

Violins I

Violins II

Viola

Cello

String Bass

f

mf

mf

mf

1 2 3 4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

5 6 7 8

9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *sf* *sf* *sf*

9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf *sf* *sf* *sf* *sf* *sf*

13 14 15 16

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

17 18 19 20

To Coda

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24

25 2nd Time Only

Vlns. I *mf* 2nd Time Only

Vlns. II *mf* 2nd Time Only

Vla. *mf* 2nd Time Only

Cello

Str. Bass

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31 32

33

Vlns. I *ff*

Vlns. II

Vla.

Cello

Str. Bass

33 34 35 36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38 39 40

41

Vlns. I *fff*

Vlns. II *fff*

Vla. *fff*

Cello *fff*

Str. Bass *fff*

41 42 43 44 45

48

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48 49 50

Score for measures 51-55, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in 3/4 time, with a key signature of one flat (B-flat). The Vlns. I and II parts are in treble clef, Vla. is in alto clef, Cello is in bass clef, and Str. Bass is in bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings.

Measures 51, 52, 53, 54, and 55 are shown. A large red watermark "Preview Only" is overlaid diagonally across the page.

Score for measures 56-60, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in 3/4 time, with a key signature of one flat (B-flat). The Vlns. I and II parts are in treble clef, Vla. is in alto clef, Cello is in bass clef, and Str. Bass is in bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings. The word "marcato" is written below the Cello staff in measures 57 and 58.

Measures 56, 57, 58, 59, and 60 are shown. A large red watermark "Preview Only" is overlaid diagonally across the page.

61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

marcato

61 62 63 64

65

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

65 66 67 68

*D.C. al Coda
(no repeats)*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

69 70 71 72

Coda

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc. *ff*

73 74 75 76