

# Dormire

Brinsley Morrison

My piece 'Dormire' is an attempt to auditorily depict the mind's consciousness when falling asleep.

This is done through a series of sections:

The opening depicts the act of 'falling' into sleep,  
Figure A illustrates the first of a series of dreams,  
it comes out of nowhere to emulate the blurred lines of one's awareness  
between the start and end of one's dreams, and continually morphs into new shapes and ideas.  
The Violin 1 part at figure B is transcribed speech from an episode of the Simpsons, so the performer should attempt to  
emulate this effect through their playing.

Figure C attempts to recreate a nightmare in which the person is chased by an ominous entity.  
The quartet takes two sides; the aggressive villain and the terrified human.

At figure D, the person naively thinks that they've naively lost the villain, and timidly creeps off.

The person is suddenly met head on in a jumpscare with the villain at figure E and the whole quartet depicts the terror.

The loud bang at the end of 56 brings the person back to reality as it emulates them slapping their head on the head of their bed  
as they are brought back to reality.

Figure F ends the piece with once again the sinking into sleep theme from the start.  
Finally, figure G depicts another dream. This time with stable tonality. This dream is a calm, lulling, safe dream.

## Marking Indication

Accidentals with arrows up/down indicate they should be played a quartertone  
sharp/flat from the accidental given, an arrow on its own indicates a quartertone  
sharp/flat from the natural note.

Notes without ledger lines indicate that the pitch is unimportant, and it is up to the  
performer to choose a pitch roughly around where the notehead is placed in  
relativity to the stave.

♭ = bartok pizz.

▣ = overpressure downbow

⊂ = sul pont.

⊃ = sul tasto

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**Lento** ♩ = 20

Violin I con sord. *pp* *mp*

Violin II con sord. *pp* *mp*

Viola con sord. *pp* *mp* *f* sul tasto

Violoncello con sord. *pp*

**A** ♩ = 160

Vln I pizz. *mf*

Vln II senza sord. pizz. *mf*

Vla senza sord. *p* *mp* col legno e flautando

Vc. senza sord. e arco *p* see footnote\*

**B** **Adagio** ♩ = 50 **Allegro** ♩ = 90

Vln I arco *mf* *mf*

Vln II arco *mp*

Vla arco

Vc. arco *mp*

\*should be bowed on aby string behind the bridge at each x notated entry

Dormire

(end of the finger board) 3

14

C

Vln I

Vln II

Vla

Vc.

*pp*

con sord.

*mp*

*sfz*

18

Vln I

Vln II

Vla

Vc.

con sord.

*fp*

Deciso ♩ = 112  
distant

21

Vln I

Vln II

Vla

Vc.

*pp*

*pp*

*mf*

*f*

*sfz*

28 D

Vln I

Vln II

Vla

Vc.

*f*

*mp*

*p*

41

Vln I

Vln II

Vla

Vc.

*pp*

*mp*

51

Vln I

Vln II

Vla

Vc.

*ff*

*sfz*

Freely, but with ferocious energy (♩ = 96)

56 E

Vln I

Vln II

Vla

Vc.

*mf*

*pp*

(end of finger board to base)

*portamento*

II

III

*bliss.*

Figure E in Violincello should be partially improvised, of the basis of the general pitch from the contours of the line.

accelerando.....

ritardando.....

*sffz*

*pp*

*pp*

*sim*

Vln I

Vln II

Vla

Vc.

[56]

8va

8va

Flow 1

*sfz*

*ppp*

*ppp*

*mf*

*ppp*

*mf*

*mf*

Vln I

Vln II

Vla

Vc.

[56]

8va

F

Lento  $\text{♩} = 20$

con sord.

Adagio  $\text{♩} = 44$

*mf*

*mp*

*p*

*p*

*p*

Vln I

Vln II

Vla

Vc.

60

3

*mp*

*p*

*p*

*p*

*mf-p*

*gliss.*

Vln I

Vln II

Vla

Vc.

68

8va