

# Seared Valor

for String Quartet

By Alicia Bachorik

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for String Quartet

5' 30"

Just before writing this piece I read a series of short interviews that photographer Brandon Stanton held with veterans of the conflicts in Iraq and Afghanistan. Their stories highlighted both the physical dangers they faced and the inner turmoil of trying to do the right thing without always knowing what that right thing was. I have the deepest respect for those who have served in the armed forces, and while we honor those who have shown great courage in battle, we sometimes forget to recognize those who continue to live courageously with the memories of their experiences.

Around the same time a dear friend and retired army captain who had been like a grandfather to me passed away. Watching him persevere through failing health told the same story of a man living with courage through incredibly difficult circumstances and finding peace at the end of his journey.

**Performance note:** The solos at rehearsal letters B and D are meant to be much slower and freely improvisatory in rhythm and tempo while the other instruments maintain the steady marching tempo from the beginning of the piece as they fade far into the background.

AB

in memory of Dennis Alan Potts  
**Seared Valor**

for String Quartet

Alicia Bachorik

**Briskly, martial** ♩ = 108

Violin I

Violin II

Viola

Cello

*p*

*separated*

*simile*

*8va*

5

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*mp*

*simile*

9

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*8va*

*8va*

13 (8<sup>va</sup>)

Musical score for measures 13-16. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major/D minor). Measure 13 starts with a dynamic of *mf*. Vln. I and Vln. II play eighth-note patterns with triplets. Vla. plays a single note, marked "separated". Vc. plays a bass line with triplets. Dynamics change to *mp* in measure 14 and back to *mf* in measure 15. A dashed line above the first staff indicates an octave transposition for the first measure.

17 separated

Musical score for measures 17-20. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat. Measure 17 starts with a dynamic of *mf*. Vln. I plays a simple melody, marked "separated". Vln. II and Vla. play eighth-note patterns with triplets. Vc. plays a bass line with triplets. Dynamics change to *mp* in measure 18, *mf* in measure 19, and *mp* in measure 20.

A

Musical score for measures 21-24, marked with a box 'A'. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat. All staves start with a dynamic of *f*. Vln. I and Vln. II play eighth-note patterns with triplets. Vla. plays eighth-note patterns with triplets, marked "separated". Vc. plays a bass line with triplets, marked "simile".

25

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mf

f

mf

mf

Detailed description: This system contains measures 25 through 28. The first violin part (Vln. I) starts with a triplet of eighth notes, followed by a melodic line with accents and dynamic markings of *mf* and *f*. The second violin part (Vln. II) features a steady eighth-note accompaniment with triplets and dynamic markings of *mf* and *f*. The viola part (Vla.) has a similar eighth-note accompaniment with triplets and dynamic markings of *mf* and *f*. The cello part (Vc.) provides a consistent eighth-note accompaniment with a dynamic marking of *mf*.

29

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

mf

f

mf

Detailed description: This system contains measures 29 through 31. The first violin part (Vln. I) has a melodic line with triplets and dynamic markings of *mf*, *f*, and *mf*. The second violin part (Vln. II) continues with eighth-note accompaniment and triplets, with dynamic markings of *f* and *mf*. The viola part (Vla.) features a melodic line with triplets and dynamic markings of *f*, *mf*, and *f*. The cello part (Vc.) maintains the eighth-note accompaniment with dynamic markings of *f* and *mf*.

32

Vln. I

Vln. II

Vla.

Vc.

f

mf

f

f

f

f

Detailed description: This system contains measures 32 through 34. The first violin part (Vln. I) has a melodic line with triplets and dynamic markings of *f* and *mf*, ending with a *pizz.* (pizzicato) section. The second violin part (Vln. II) has eighth-note accompaniment with triplets and dynamic markings of *f* and *mf*, also ending with a *pizz.* section. The viola part (Vla.) features a melodic line with triplets and dynamic markings of *f* and *mf*, ending with a *pizz.* section. The cello part (Vc.) maintains the eighth-note accompaniment with a dynamic marking of *f*.

35 arco

Vln. I

Vln. II

Vla.

Vc. *separated*

39

Vln. I

Vln. II

Vla.

Vc.

**B** Improvisatory ♩ = c. 84

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p* 3

*mp*

*pp*

*pp*

*pp*

L'istesso tempo\*

L'istesso tempo\*

L'istesso tempo\*

III

\*NOTE: At letter B, play m. 43-50 in any order repeating as necessary until violin I begins final harmonic. Violin II, viola, and cello should maintain the same tempo while playing different bars.

46

Vln. I *p* 3

Vln. II

Vla.

Vc.

pp 3

*p*

49

Vln. I

Vln. II

Vla.

Vc.

Poco a poco sul tasto

**C** Tempo I

pizz.

52

Ord.

Vln. I *mf* 3 3

Vln. II *mf* 3 3

Vla. *mf* 3 3

Vc. *mf* separated arco

56

Vln. I

Vln. II

Vla. *separated*

Vc.

**D** L'istesso tempo\*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp* *p* *mp* *p*

Improvisatory ♩ = c. 84

Poco a poco sul tasto

Ord.

64

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

Poco a poco sul tasto

Ord.

Poco a poco sul tasto

\*NOTE: At letter D, play m. 60-67 in any order repeating as necessary until cello begins final harmonic. Violin I, violin II, and viola should maintain the same tempo while playing different bars.



E

Vln. I *ff*

Vln. II *ff*

Vla. pizz. arco *ff*  
separated Ord.

Vc. **Tempo I** *ff*

Vln. I *f* *ff* *f* *ff*

Vln. II *f*

Vla. *f*

Vc. *f*

Vln. I pizz. arco *f* *ff* *f* *ff*  
sub

Vln. II

Vla. *ff* *f*

Vc. *ff*  
*f*

*poco a poco accel.* -----

80

Vln. I

Vln. II

Vla.

Vc.

*sub p*

*ff*

*sub p*

*sub p*

*F*

84

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*arco*

*pizz.*

*arco*

87

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*pizz.*

90  $\text{♩} = 138$

Vln. I arco *mf* *f*

Vln. II *f* *8va*

Vla. arco *mf* *f*

Vc. arco *mf* *f*

93 **G**

Vln. I *ff*

Vln. II *ff* *8va*

Vla. pizz. *ff*

Vc. pizz. arco *ff*

97

Vln. I *f*

Vln. II *f* *ff*

Vla. *f* *ff* *f*

Vc. *f*

101

Vln. I *pizz.* *arco* *3* *3* *piu accel.* *pizz.*

Vln. II *f*

Vla. *3* *3*

Vc. *ff* *3* *3* *3*

104

Vln. I *arco* *8va* **H** *Reflectively* *♩ = c. 84* *Con sord.*

Vln. II *Con sord.* *pp*

Vla. *mp*

Vc. *Con sord.*

108

Vln. I *pp* *n* *pp* *p*

Vln. II *n* *pp*

Vla. *p*

Vc. *Con sord.* *n* *pp*

114

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mp*

*pp*

III

119

Vln. I

Vln. II

Vla.

Vc.

*n*

*n*

IV

Poco a poco sul tasto