VIOLA

...and those seven dwarfs

for 2 violins, viola and violoncello
(with optional narrator)

-

duration: 20 min.

Ryan Jesperson
{2007}

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duration app. 20 minutes

Program Notes:

...and those seven dwarfs was written for and with the assistance of the Honors String Quartet, the premiere ensemble of the Hartt School Community Division. Originally written for a High School ensemble, the work was slightly revised in 2010 for professional players.

...and those seven dwarfs is a retelling of the classic "Snow White" story. Although most are familiar with the 1937 Walt Disney film *Snow White and the Seven Dwarfs*, the tale itself is found in many forms in many cultures throughout history. Mostly it is seen as a Freudian oedipal fight between a child and her mother, with nameless dwarves simply a side-product of the story. In fact, it was the Disney film that actually named the dwarves and give them distinct personalities (Grimm's tale often refers to them in a collective sense, or by number).

In this version, I have decided to focus on the dwarves rather then Snow White. She'll still be in the story, but will not be the central character. I have also kept the unique personalities that were presented in the Disney film. Although much of the story remains faithful to the film version, the piece should not be looked at as an adaptation, but rather as a synthesis of all the versions I have encountered. It is a tale for children and adults, and hopefully will be enjoyed by all.

-Ryan Jesperson
Feb. 17th, 2007

Performance Notes:

Accidentals apply throughout the measure, in the octave of occurrence, in the usual tradition.

Trills should be performed in the usual tradition, using the written note and a second note one letter name above it. The second note should be altered as indicated by the accidental above the staff.

Single pizzicato notes are notated using the left-hand pizzicato marking (+). Most of these notes can be played on open strings with the left hand, but those that cannot should be performed with the right hand in the usual tradition.

Throughout the piece there are narrated segments that will be performed during pauses and/or held chords. These incidents are notated using a double-dotted fermata.

The narrated segments may be read by members of the quartet, or by a fifth performer. Which member is responsible for which segment is up to the discretion of the performers, but the narrated segments should be spread out evenly among the quartet members.

During some of the "Grumpy" episodes, the players are asked to "grumble under breath". This should not be too loud, just some moans and groans, like a child who wants attention.

Performers should pay special attention to the character of the music at all times. Play the dopey music kind of dopey, the happy music happy, etc…

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For more information on this piece and other compositions by Ryan Jesperson, visit www.ryanjesperson.com

Please inform Ryan about any performances of this composition.

...and those seven dwarfs

Narrator Text

Each number corresponds to a circled number in the score (not to be confused with box-enclosed measure numbers). If the double-dotted fermata is over a rest for all instruments, then the text should be performed before the music continues. For the few spots where double-dotted fermatas are placed in measures containing continuous music, the cue should be read in a natural fashion, even if the music continues before the text is concluded.

Text written by Ryan Jesperson
sources consulted: The Brother's Grimm's "Snow White", Anne Sexton's "Snow White and the Seven Dwarfs", and Walt Disney's film, *Snow White and the Seven Dwarfs*.

1. Once upon a time (as these stories sometimes go), in the seventh valley of the seventh mountain, there lived seven dwarfs.

2. The dwarves lived in a small cottage, and spent their days mining the steep mountain for gold and jewels. Each day, they would return to rest, eager for another day of work.

3. One of the dwarves sneezed often.

4. One, was always tired, which angered the one that was always grumpy.

5. The grumpy dwarf would complain and groan, but this never brought down the spirit of the happy dwarf.

6. One of the dwarfs had a face that would turn as red as a ruby when embarrassed. The other dwarfs liked to tease him and point and giggle.

7. And of course, there was one who didn't talk, and the others called him "Dopey".

8. Doc, the leader of the group, had a slight stutter, but otherwise was the most wise and learn-ed of the bunch. He was their leader.

9. Everyday, the dwarves would wake at sunrise, eat breakfast, and then climb the steep mountain to mine it for valuable jewels.

10. One day, upon returning to their home, the dwarves found that a young girl had let herself in. She said she was in trouble. Her name was… Snow White.

11. Snow White asked the dwarves to let her live with them. The dwarves discussed it, and decided to let her stay. She thanked them and kissed each on the forehead. This caused Sneezy to break out into a fit of sneezes.

12. She told her new friends that she was running away from an evil queen. The queen was jealous of Snow White's beauty and wanted her dead. She had tried once to kill Snow White, but a huntsman had taken pity on Snow White and allowed her to escape.

13. After a long supper, the seven dwarfs took a nap (led by sleepy) while Snow White did the dishes.

14. After their nap, the seven dwarfs danced and sang for Snow White. Dopey led the group since he was the best dancer. Eventually Snow White joined in and they all had a good time.

15. One of the dwarves wanted to dance with Snow White but was too embarrassed. Now which one could that have been?
16. Of course, the evil queen had used her mirror and knew of the huntsman's deception. She started thinking of ways to kill Snow White.

17. Back at the home of the seven dwarfs (and now Snow White), all were happy. One of the dwarves, the one who was always in a good mood, gathered every one around and told a wonderful bedtime story. They all went to bed happy.

18. While they slept, the evil queen was preparing a disguise, and a poisoned apple for Snow White.

19. The next morning, after breakfast and before the dwarves had left to mine, the dwarf who was always grumpy tried to warn Snow White about the evil queen. "Be careful," he said, "she will certainly try to hurt you. Don't let anyone in the house."

20. After the dwarves had left, Snow White heard a knock at the door. It was an old woman offering to give her an apple. Being young and trusting, Snow White ignored the dwarves warning and took the apple. As she took a bite the old woman threw off her disguise. It was the evil queen, and she had poisoned Snow White.

21. Snow White fell to the floor. The dwarves returned home to find her appearing dead. They felt she was too beautiful to bury in the cold ground, and built for her a glass coffin. They placed it on top of the steep mountain and always kept vigil. One day a lost prince stumbled upon the coffin.

22. Having read of it in stories, the prince opened the coffin and kissed her on the mouth, accidentally dislodging the piece of poisoned apple. Snow White awoke, and all the dwarves jumped for joy. The prince took Snow White to his kingdom and they were married.

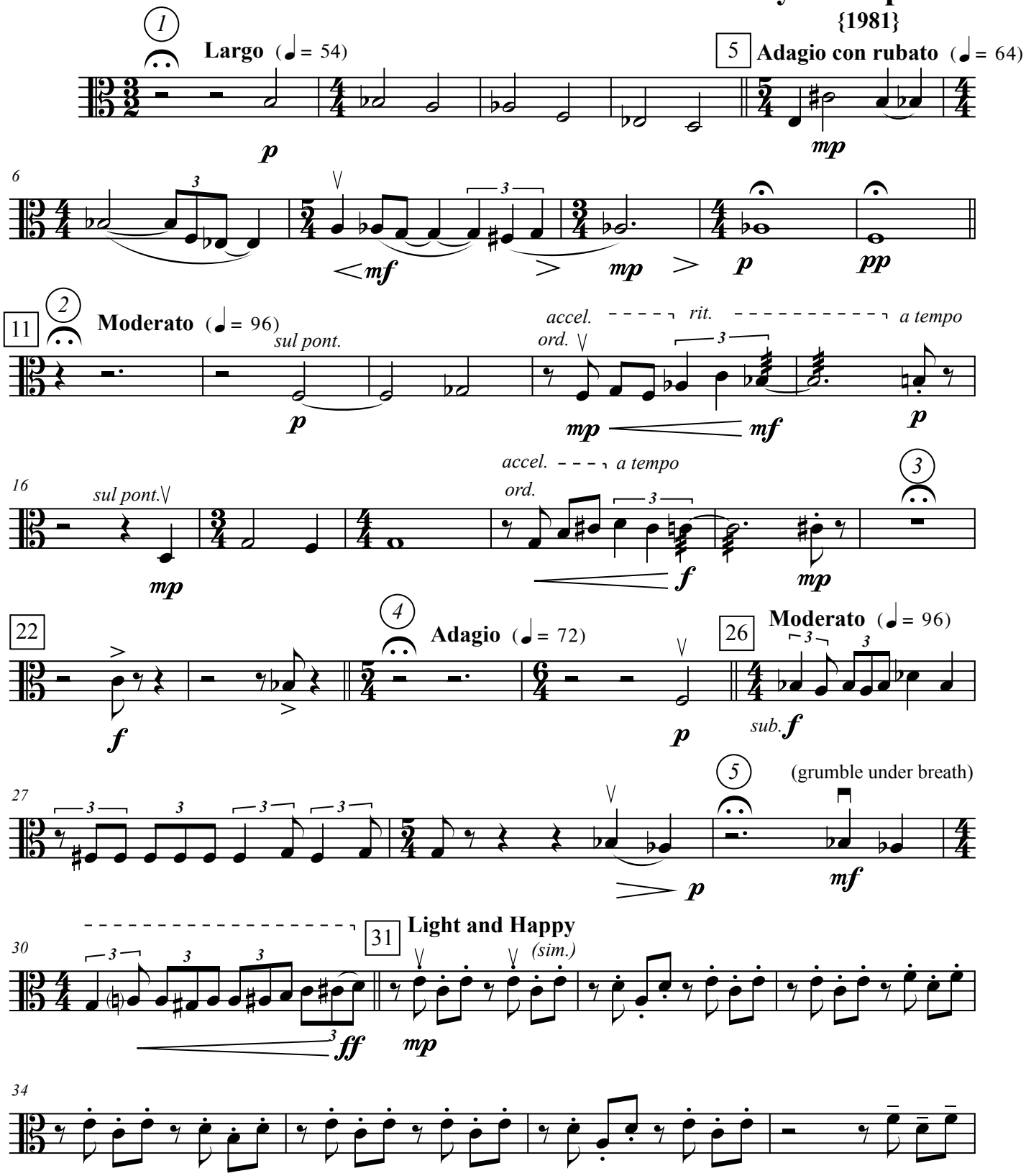
23. And they all lived happily ever after. The End.

...and those seven dwarfs

Viola

for 2 violins, viola and violoncello
(with optional narrator)
(2007)

Ryan Jesperson
{1981}



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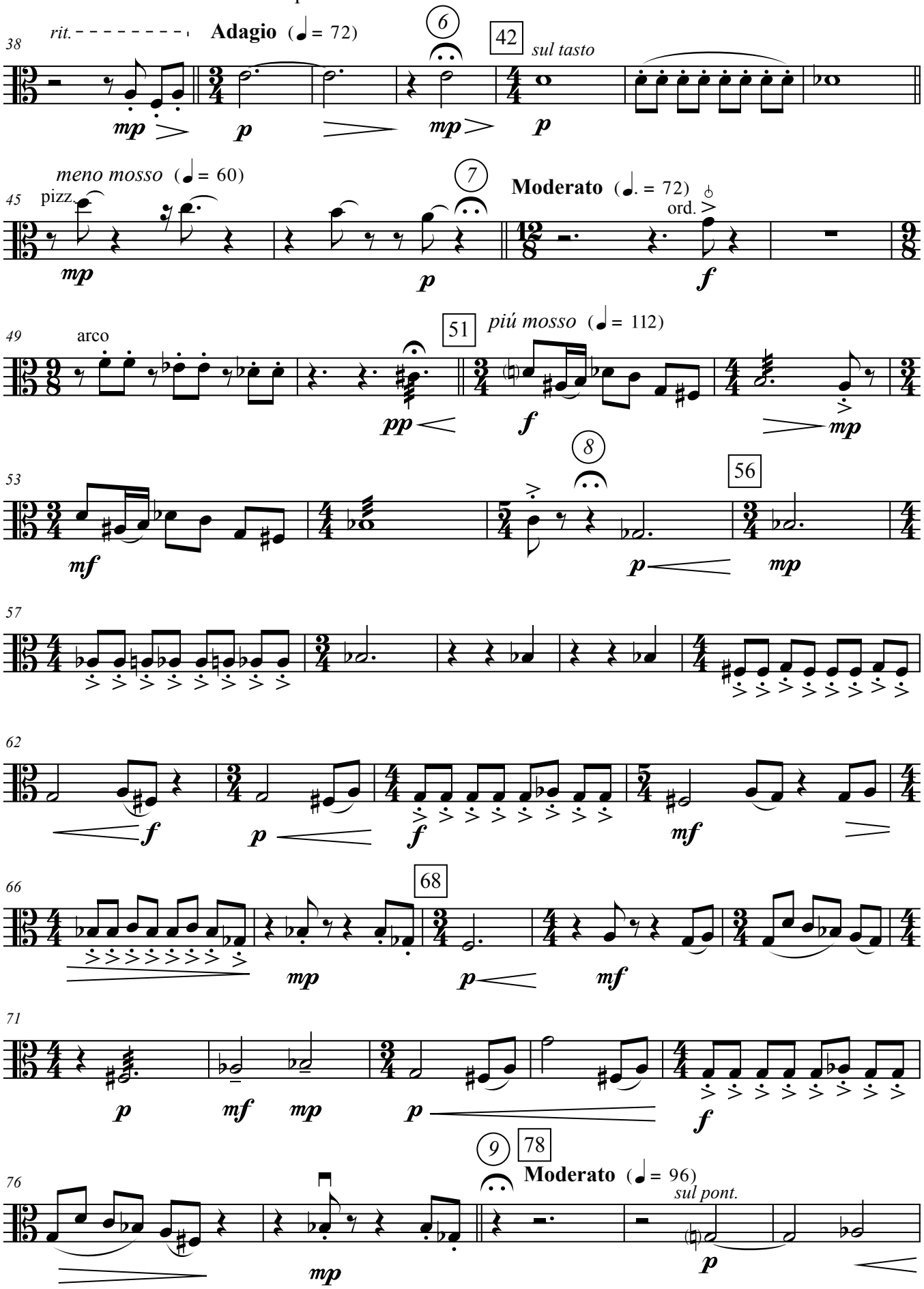
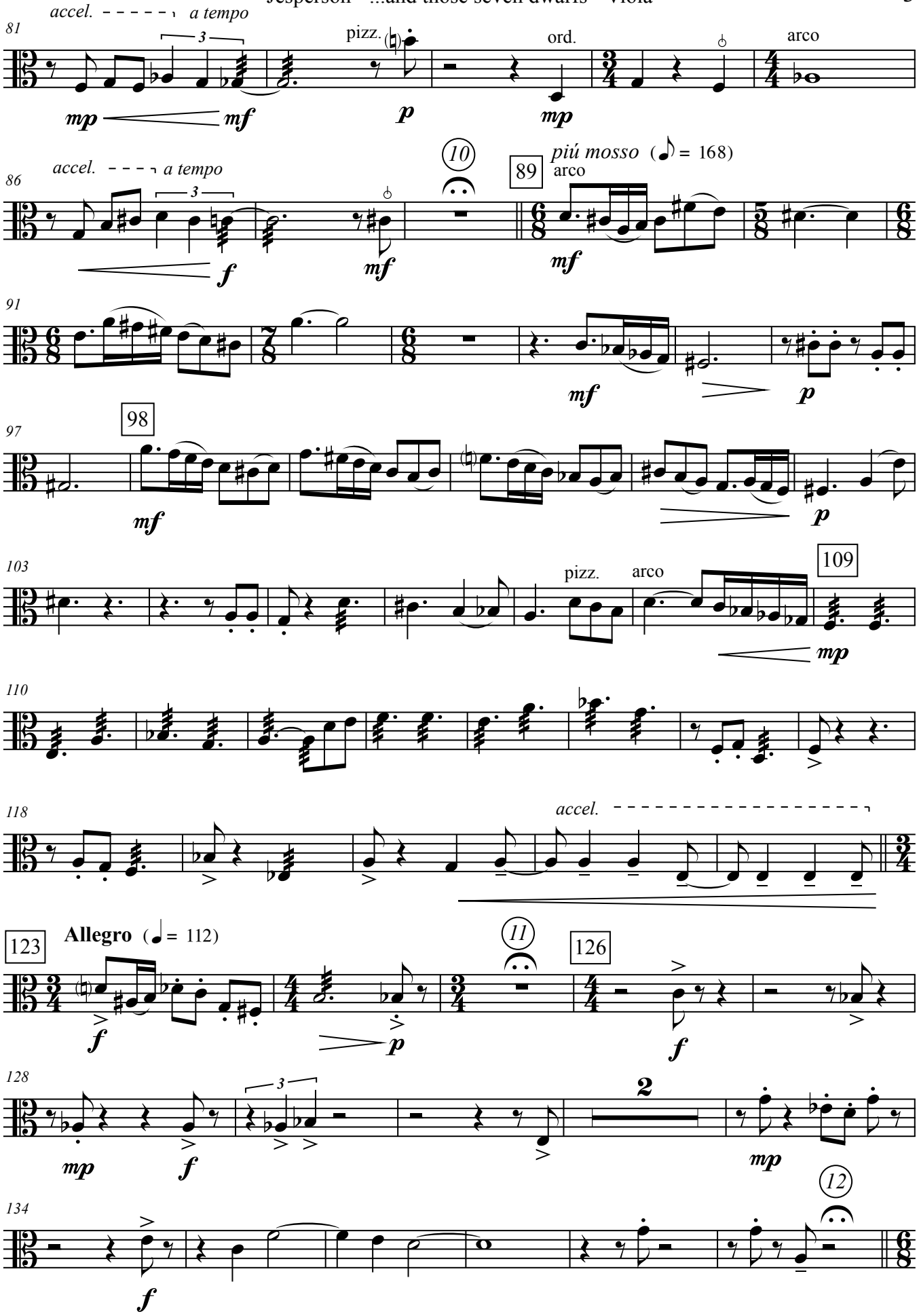
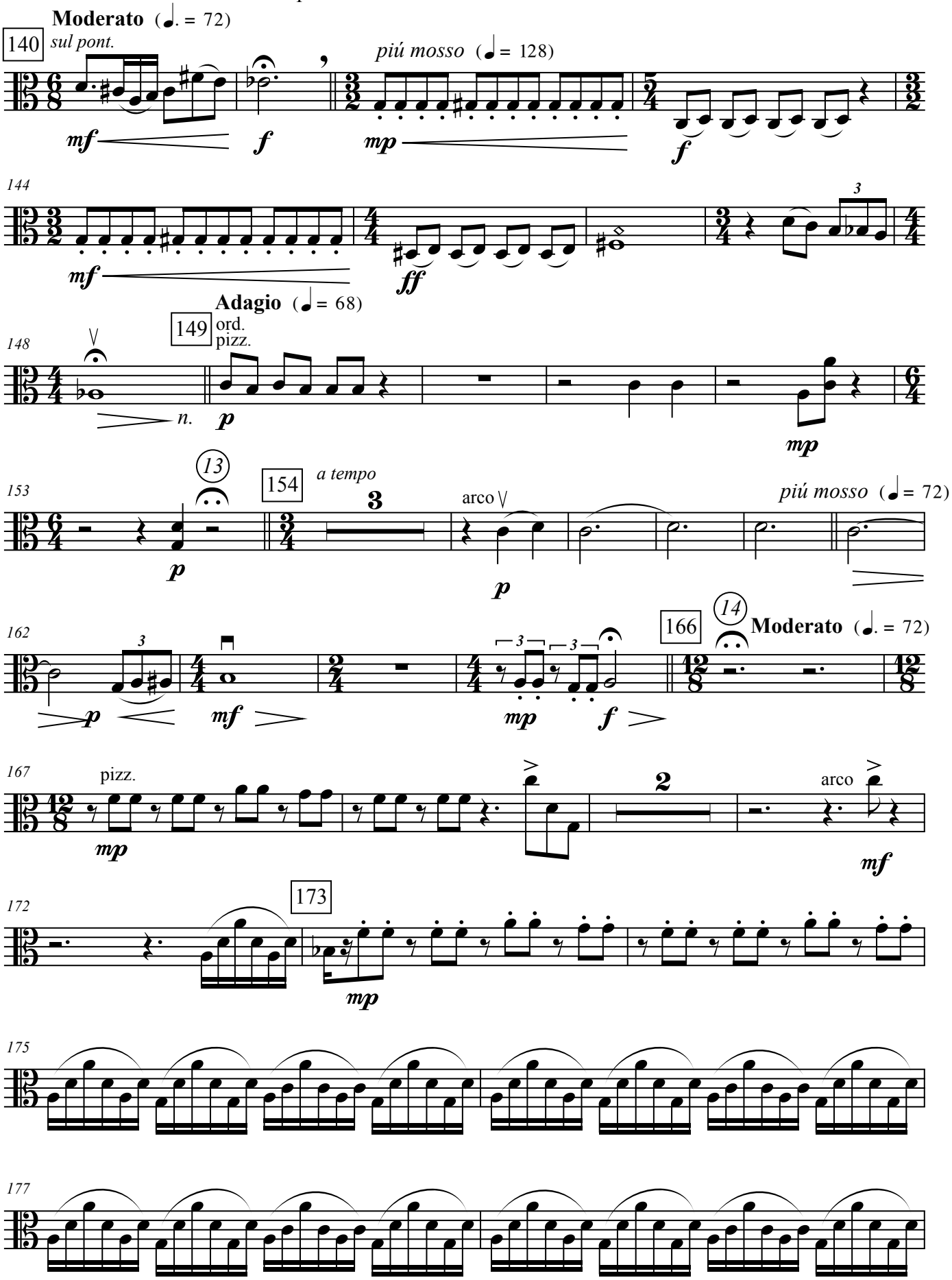
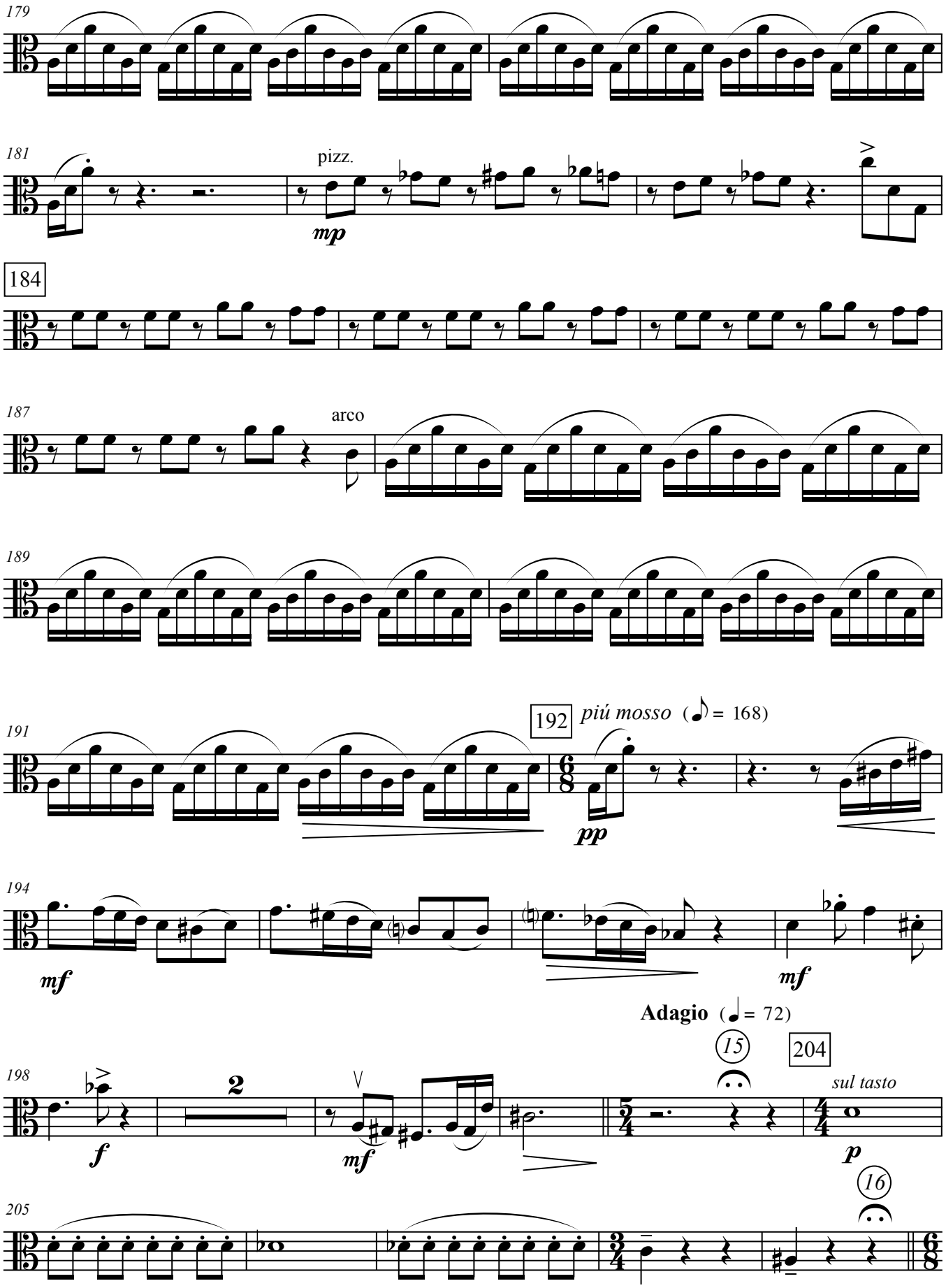
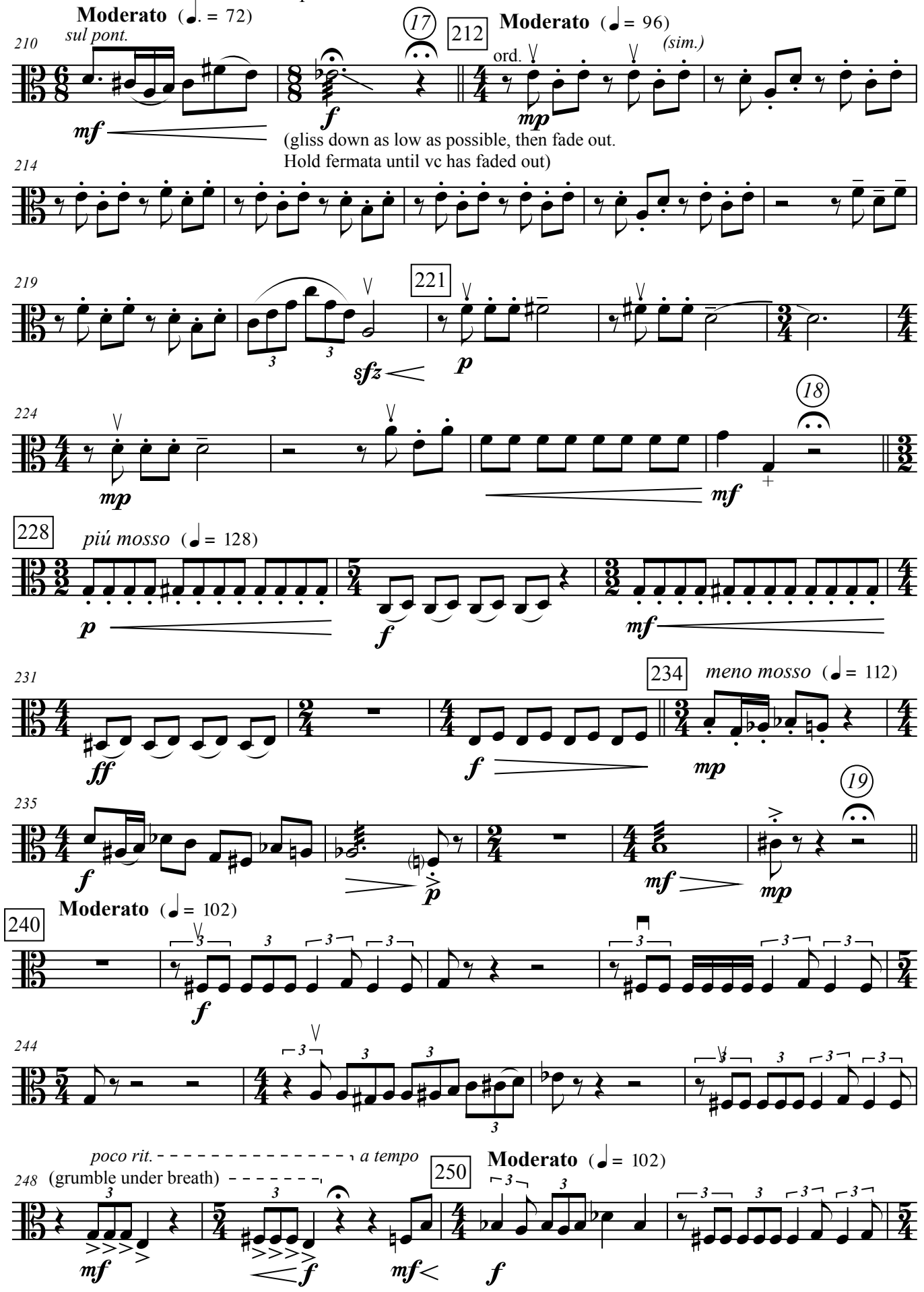
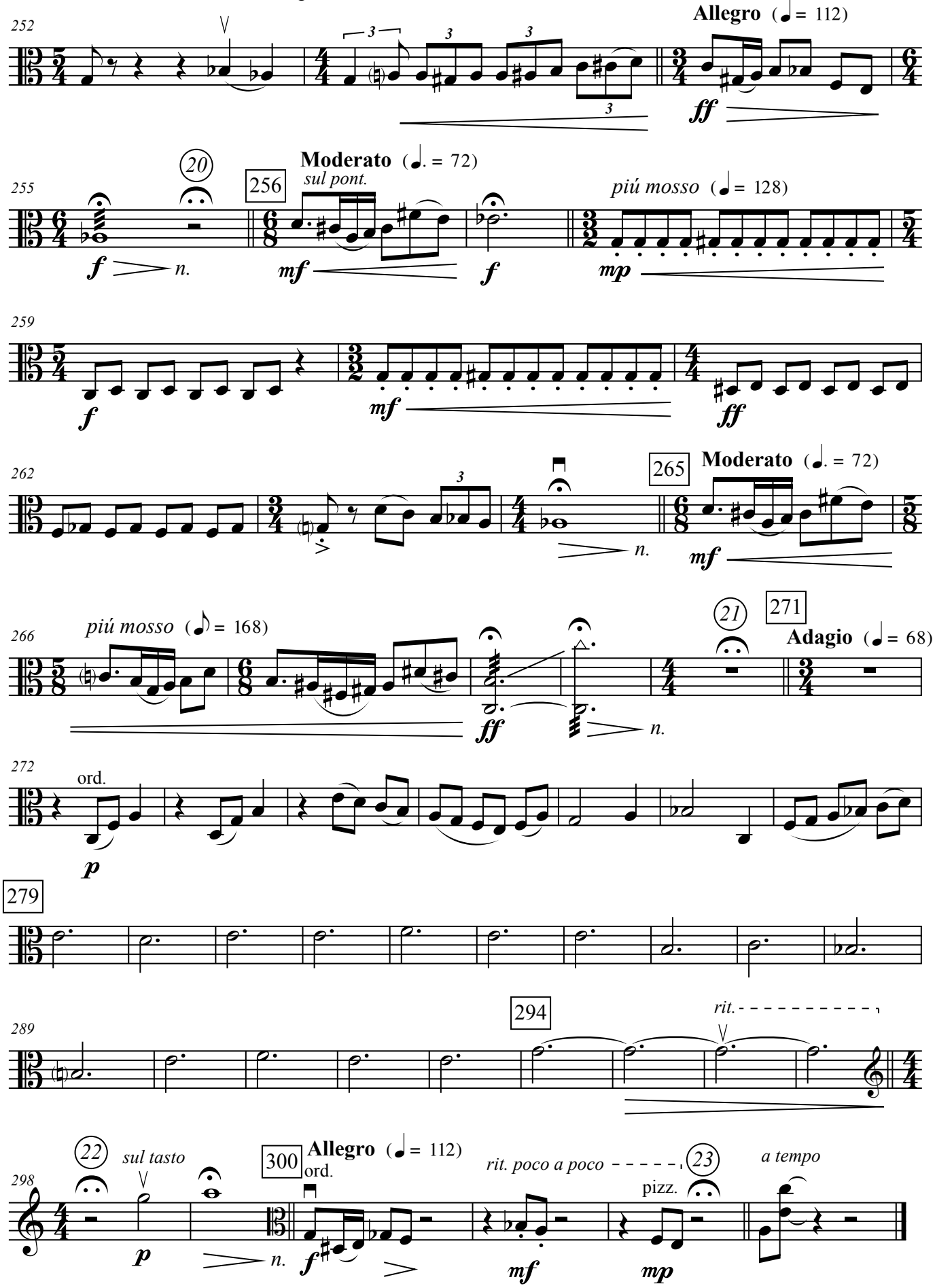

38
rit.
Adagio (♩ = 72)
6
42
sul tasto
mp
p
mp
p
45
meno mosso (♩ = 60)
pizz.
7
Moderato (♩. = 72)
ord.
mp
p
f
49
arco
51
piú mosso (♩ = 112)
pp
f
mp
53
mf
8
56
p
mp
57
62
f
p
f
mf
66
68
mp
p
mf
71
p
mf
mp
p
f
76
9
78
Moderato (♩ = 96)
sul pont.
mp
p


81
accel.
a tempo
pizz.
ord.
arco
mp
mf
p
mp
86
accel.
a tempo
f
mf
10
89
piú mosso (♪ = 168)
arco
mf
91
mf
p
97
98
mf
p
103
pizz.
arco
109
mp
110
118
accel.
123
Allegro (♩ = 112)
f
p
11
126
f
128
mp
f
2
mp
134
f
12


Moderato (♩. = 72)
140
sul pont.
mf
f
piú mosso (♩ = 128)
mp
f
144
mf
ff
3
Adagio (♩ = 68)
149
ord.
pizz.
148
n.
p
mp
153
13
p
154
a tempo
3
arco
p
piú mosso (♩ = 72)
162
3
p
mf
3
3
mp
f
166
14
Moderato (♩. = 72)
167
pizz.
mp
2
arco
mf
172
173
mp
175
177


179
181
pizz.
mp
184
187
arco
189
191
192
piú mosso (♪ = 168)
pp
194
mf
mf
Adagio (♩ = 72)
15
204
198
f
2
mf
sul tasto
p
16
205


Moderato (♩. = 72)
sul pont.
mf
f
17
212
Moderato (♩ = 96)
ord.
(sim.)
mp
(gliss down as low as possible, then fade out.
Hold fermata until vc has faded out)
221
sfz
p
mp
18
mf
228
piú mosso (♩ = 128)
p
f
mf
231
ff
f
234
meno mosso (♩ = 112)
mp
f
p
mf
mp
19
240
Moderato (♩ = 102)
f
poco rit.
a tempo
(grumble under breath)
mf
f
mf
250
Moderato (♩ = 102)
f


252
Allegro (♩= 112)
ff
255
20
f
n.
256
Moderato (♩. = 72)
sul pont.
mf
f
piú mosso (♩= 128)
mp
259
f
mf
ff
262
n.
265
Moderato (♩. = 72)
mf
266
piú mosso (♪= 168)
ff
n.
21
271
Adagio (♩= 68)
272
ord.
p
279
289
294
rit.
298
22
sul tasto
p
n.
300
Allegro (♩= 112)
ord.
f
rit. poco a poco
mf
23
pizz.
mp
a tempo

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