

THE GATES OF JANUS

By Richard Meyer

INSTRUMENTATION

Full Score	1
Violin I	.8
Violin II	.8
Violin III (Viola tr)	.5
Viola	.5
Cello	.5
String Bass	.5

PROGRAM NOTES

Janus was a Greek god who held many titles, among which was the “god of duality” (opposites), and this colorful and creative piece explores duality in music through two contrasting melodies. The first is slow and soft, while the second is fast and loud. In all, there are six such “opposites” between the two melodies: slow/fast, soft/loud, minor/major, legato/staccato, low pitch/high pitch, and dissonant/consonant. Students will love discovering for themselves these opposites and will increase their musical awareness and playing ability in the process.

After the two melodies are introduced, they are then heard simultaneously as a nod to Janus himself, who had two faces and was able to see in two opposite directions at the same time. This educational selection is a great springboard for discussions as to how music conveys different emotions.

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

▮▮ or V V
hooked bowings

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The Gates of Janus

By Richard Meyer (ASCAP)

51750S



15

Vlns. I *pp*

Vlns. II *pp*

Vla. (Vln. III) *pp*

Cello *Soli*

Str. Bass *Soli arco*

11 12 13 14 15

Vlns. I *cresc.* *mp* *pp*

Vlns. II *cresc.* *mp* *pp*

Vla. (Vln. III) *cresc.* *mp* *pp*

Cello *cresc.* *mf* *p*

Str. Bass *cresc.* *mf* *p*

16 17 18 19 20

24

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

div.

mf

mp

21 22 23 24 25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

pp

p

26 27 28 29

rit.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

div.

pizz.

pizz.

30 31 32 33 34

35 Allegro ♩ = 132

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

f

f

f

f

f

35 36 37 38 39

Score for measures 40-44, featuring Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass).

The score is written for five staves. The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are numbered 40, 41, 42, 43, and 44.

Violins (Vlns.) I and II: Violin I plays a melodic line with eighth and quarter notes, including a four-measure rest in measure 41. Violin II provides harmonic support with sustained notes and rests.

Viola (Vln. III): Plays a melodic line with eighth and quarter notes, including a four-measure rest in measure 41.

Cello: Provides harmonic support with sustained notes and rests.

String Bass (Str. Bass): Provides harmonic support with sustained notes and rests.

Score for measures 45-49, featuring Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass).

The score is written for five staves. The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are numbered 45, 46, 47, 48, and 49.

Violins (Vlns.) I and II: Violin I continues the melodic line with eighth and quarter notes. Violin II provides harmonic support with sustained notes and rests.

Viola (Vln. III): Continues the melodic line with eighth and quarter notes.

Cello: Provides harmonic support with sustained notes and rests.

String Bass (Str. Bass): Provides harmonic support with sustained notes and rests.

50

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

50 51 52 53 54

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

55 56 57 58 59

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Musical score for measures 64-67. The score includes staves for Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The score shows various musical notations including notes, rests, and dynamic markings.

71

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f più legato

f più legato

f più legato

f più legato

f più legato

68 69 70 71

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

72 73 74 75 76

Vlns. I ⁻¹
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

cresc.
cresc.
cresc.
cresc.
cresc.

77 78 79 80 81

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

84 **Maestoso** $\text{♩} = 66$ ($\text{♩} = \text{♩}$)
ff *marc.* *div.*
ff *marc.* *div.*
ff *marc.* *div.*
ff *marc.* *div.*

82 83 84 85 86

87 88 89 90

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

p sub.

div.

p sub.

p sub.

p sub.

91 92 93

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

p

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

Score for measures 94-97, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 94-97 are marked with measure numbers 94, 95, 96, and 97 below the staff.

Violins I and II parts include fingerings (V, 4, -1, -2) and bowings (V).

Viola (Violin III), Cello, and String Bass parts include fingerings (V) and bowings (V).

Score for measures 98-101, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 98-101 are marked with measure numbers 98, 99, 100, and 101 below the staff.

Violins I and II parts include fingerings (V) and bowings (V).

Viola (Violin III), Cello, and String Bass parts include fingerings (V) and bowings (V).

103

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

div.

div.

f

102 103 104 105

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

ff

ff

ff

div.

106 107 108 109