RICHARD BOLLEY

INVOCATIONS
(Travels with Alex 5)

for string quartet
(featuring viola obbligato)

Celebrating Alexandra David-Néel (1868-1969) and remembering Fiona McLean (1952-2011)

Invocations is the fifth piece in the cycle *Travels with Alex*
for viola obbligato and various chamber ensembles

The pieces may be performed singly, in combination or (ideally) in the complete numbered sequence.

Instrumentation:
viola obbligato
2 violins
cello

Accidentals last for the complete bar unless corrected –
even in the *senza misura* sections.
Thus, naturals are to be presumed unless otherwise specified.

The 'senza misura' sections sometimes involve brief interjections into the cadenzas by the other instruments, and although these are metred they too can be interpreted with some freedom. Empty bars during the 'senza misura' sections denote that an instrument is silent for the bar or bars with dotted barlines.

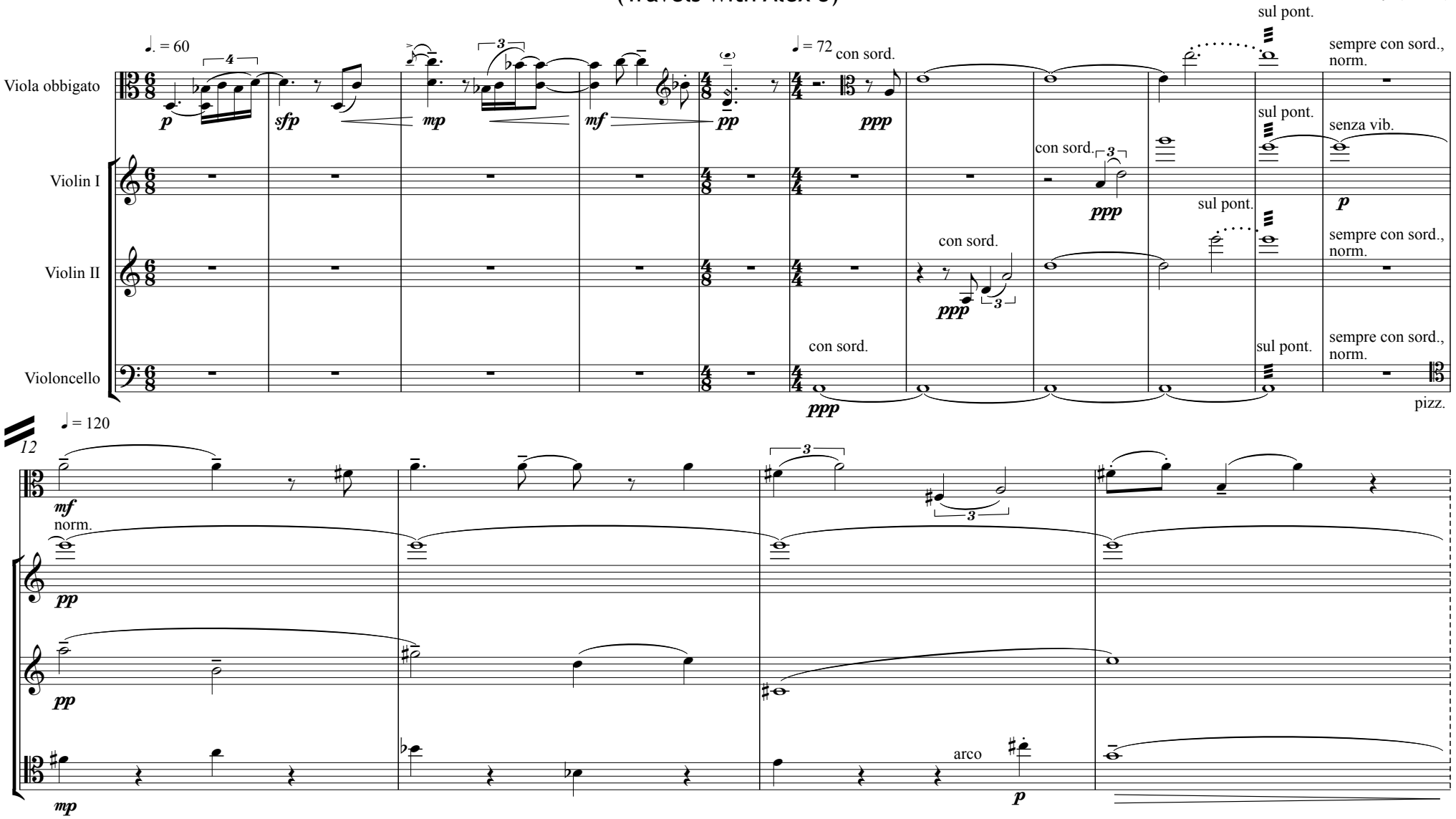
Although the Buddhist traditions do not speak of a deity in anything like the sense of the term used in Western theology, it is quite common in the Vajrayana or 'diamond-thunderbolt' traditions of Buddhism prominent in regions such as Tibet for embodiments of enlightenment in particular archetypal forms to be celebrated, emulated and even invoked, either in peaceful or wrathful guises, by those wishing protection for a new enterprise, a successful harvest, a long life, the death of a loved one or a difficult journey. The journey in disguise and in considerable danger of the French Buddhist devotee Alexandra David-Néel - reputed to be the first Western woman to have reached the 'forbidden city' of Lhasa, in 1924 - was one such difficult journey, and Alexandra could well have invoked by mantra the assistance of the bodhisattva Tara - a traditional patron of travellers - many times in the course of this journey. The quartet is a mantric mosaic - interspersing sections in five different tempi (slow, quite slow, moderate, quite fast, fast) with freely measured ('senza misura') sections containing cadenza-like solos (marked 'a piacere'). These cadenzas are played, for the most part, *con sordino* (with the mute) although the dynamic level is by no means always quiet. There is some overlapping of solos as the music intensifies towards the end.

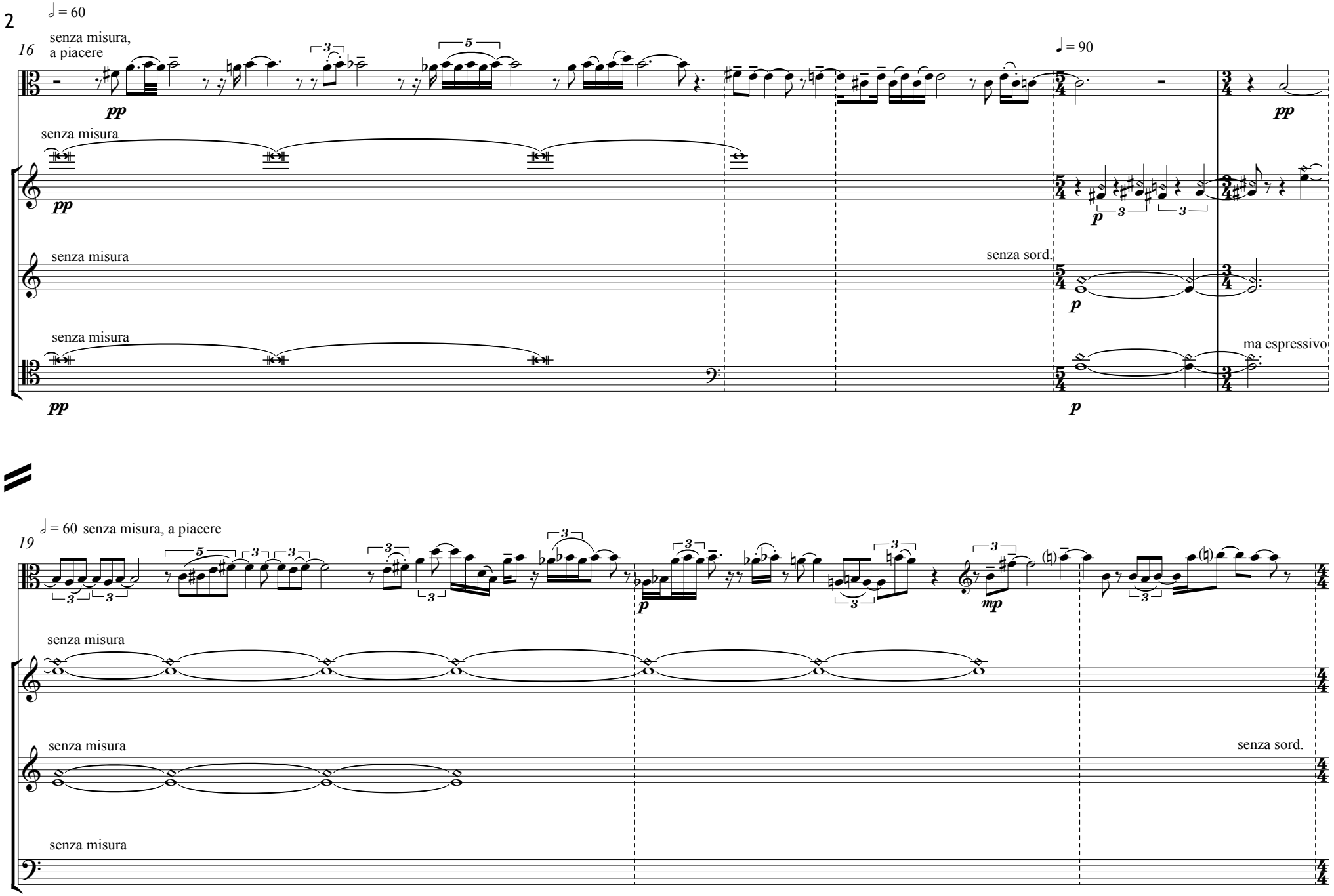
Alexandra could well have invoked the assistance of the Bodhisattva Tara many times on her pioneering journey from China to Lhasa

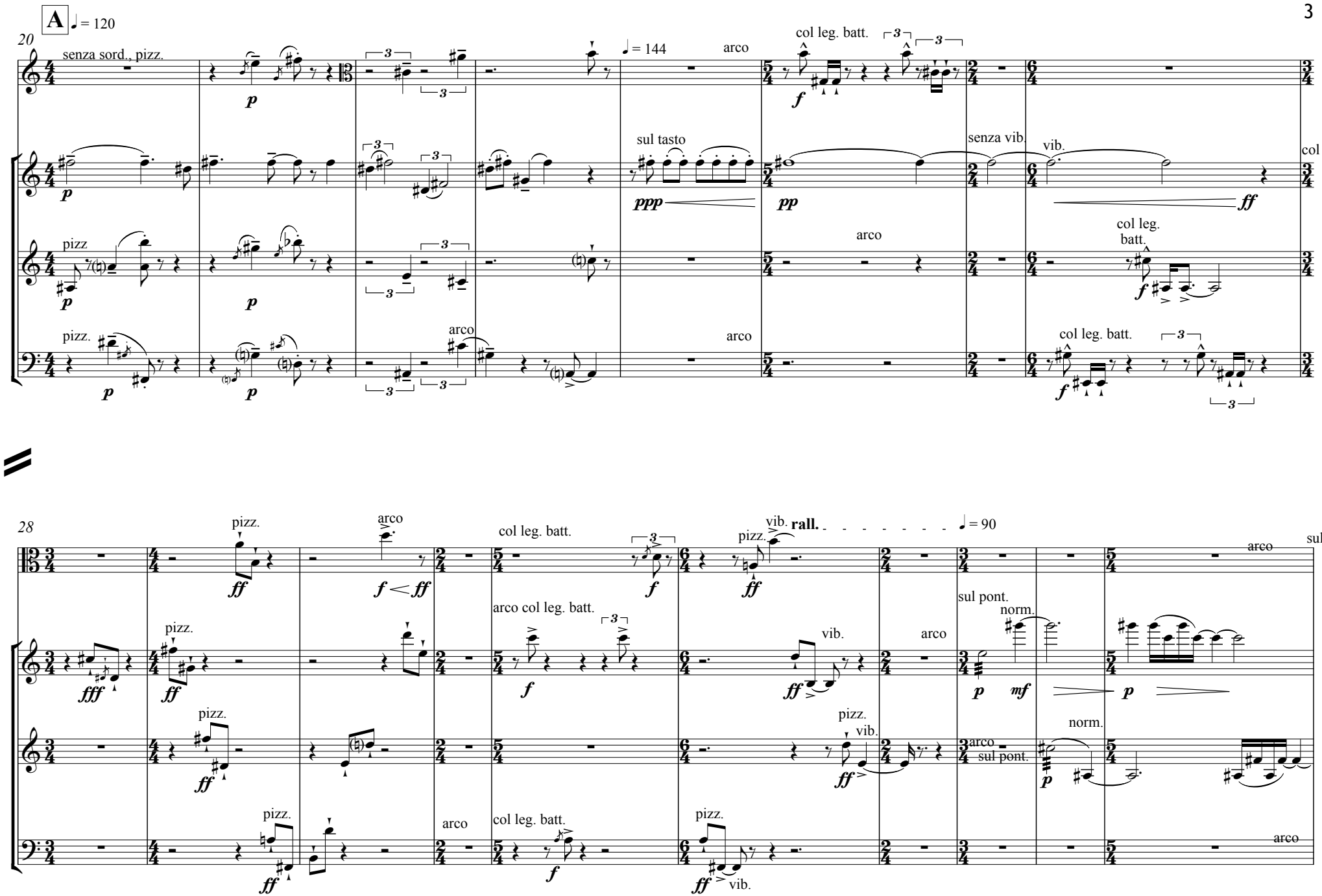
Invocations

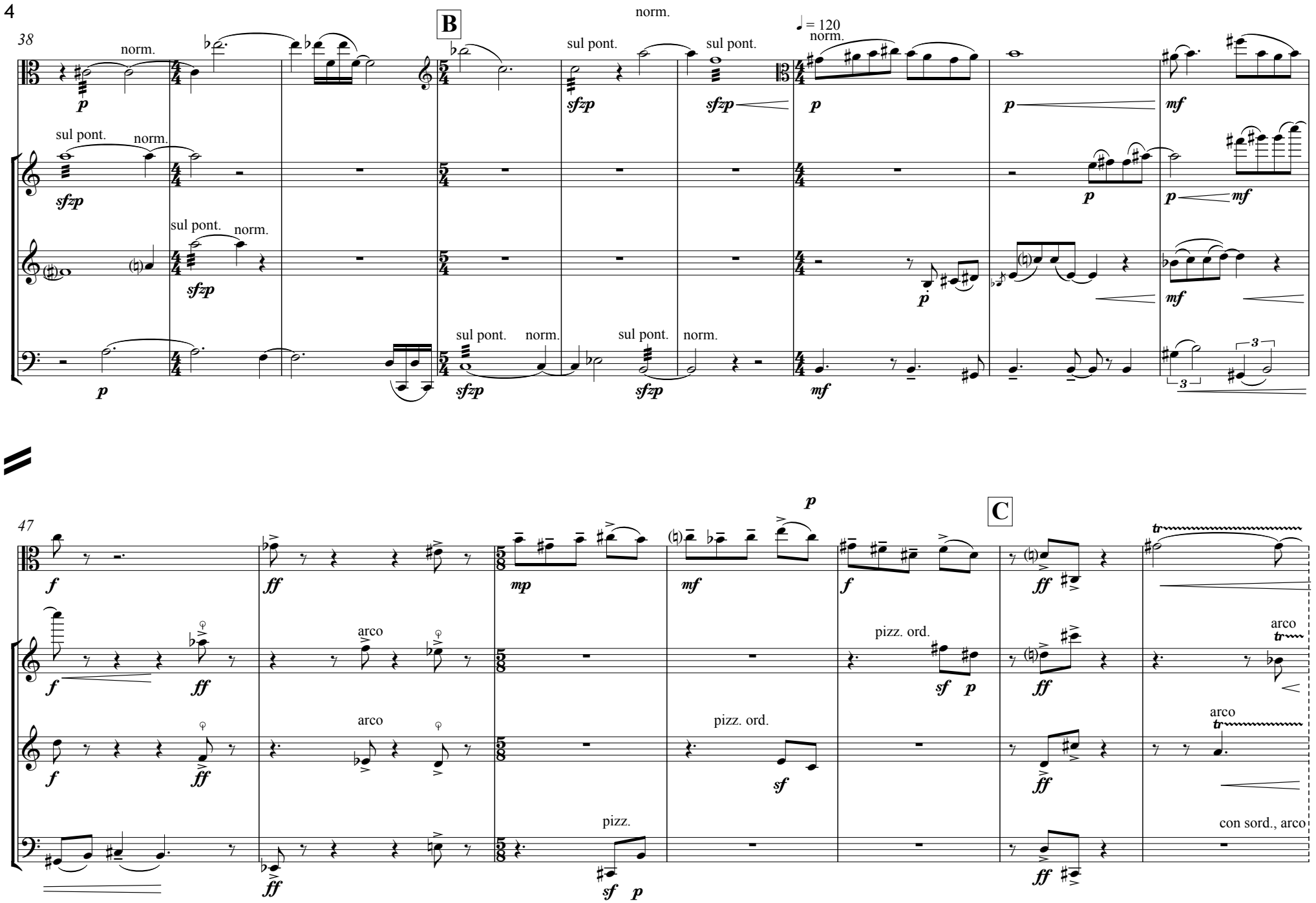
(Travels with Alex 5)

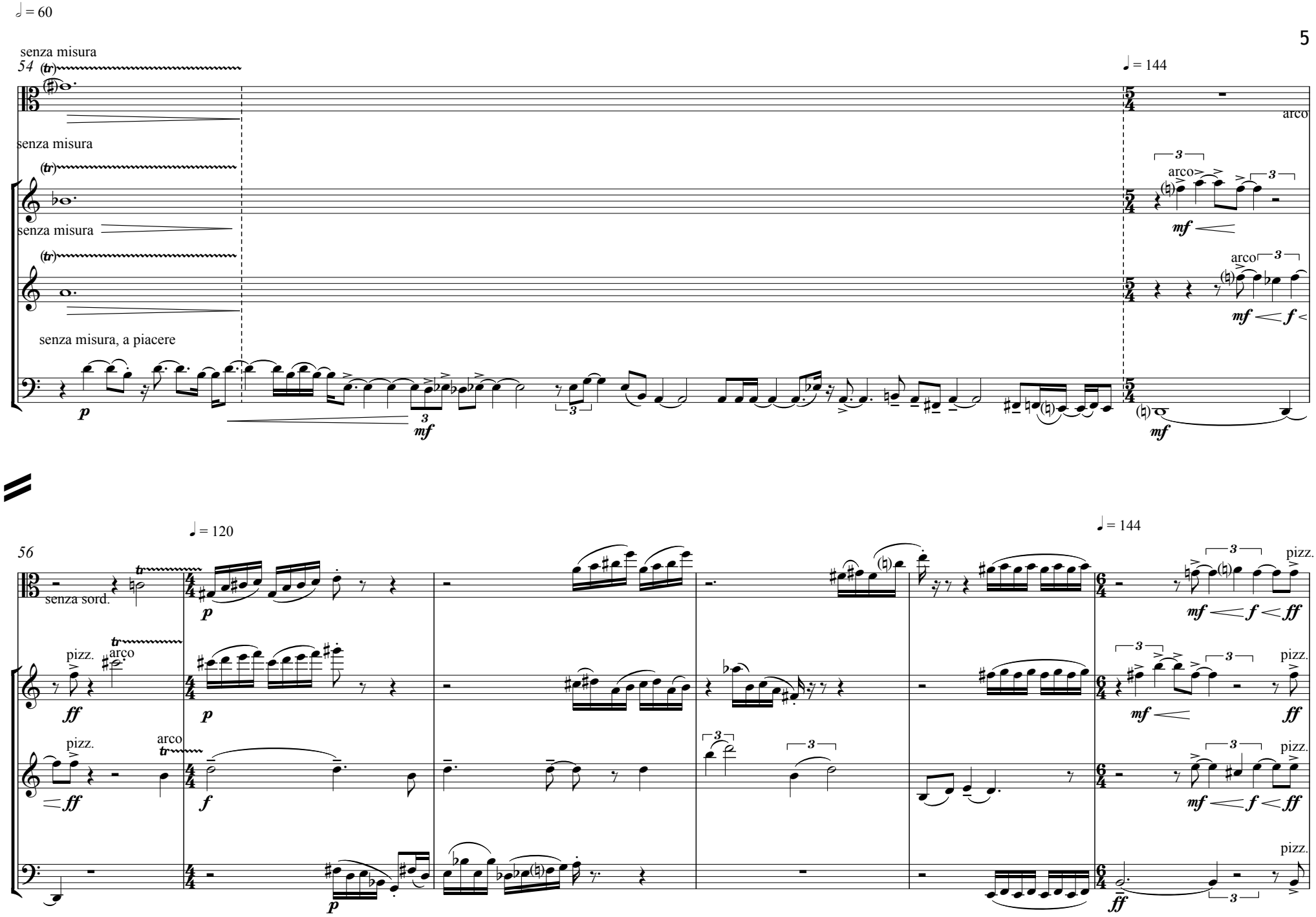
Richard Bolley (2013)

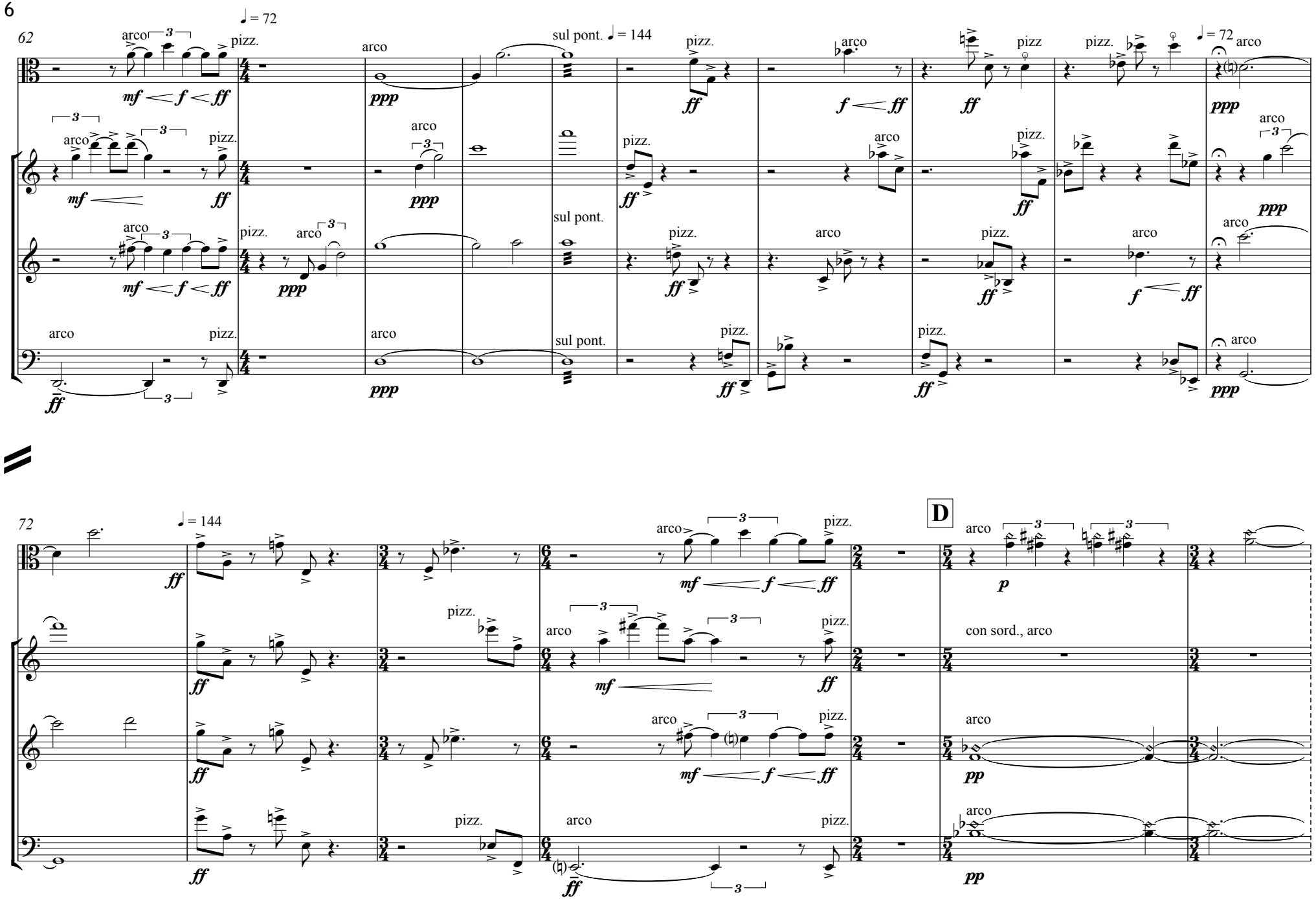


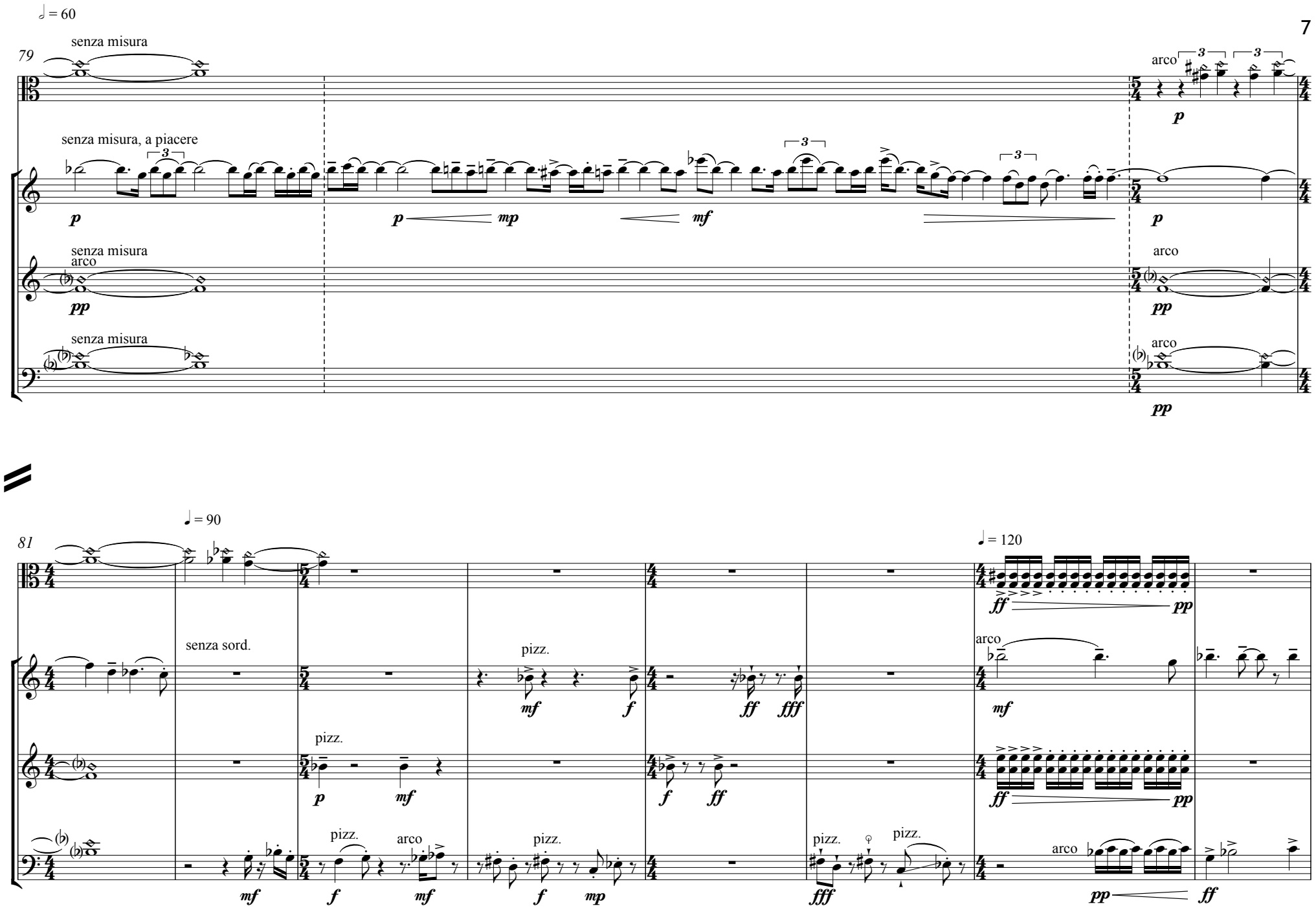

♩ = 60
16
senza misura, a piacere
pp
senza misura
pp
senza misura
senza misura
pp
♩ = 90
pp
p
senza sord.
p
ma espressivo
p
19
♩ = 60 senza misura, a piacere
p
mp
senza misura
senza misura
senza misura
senza sord.

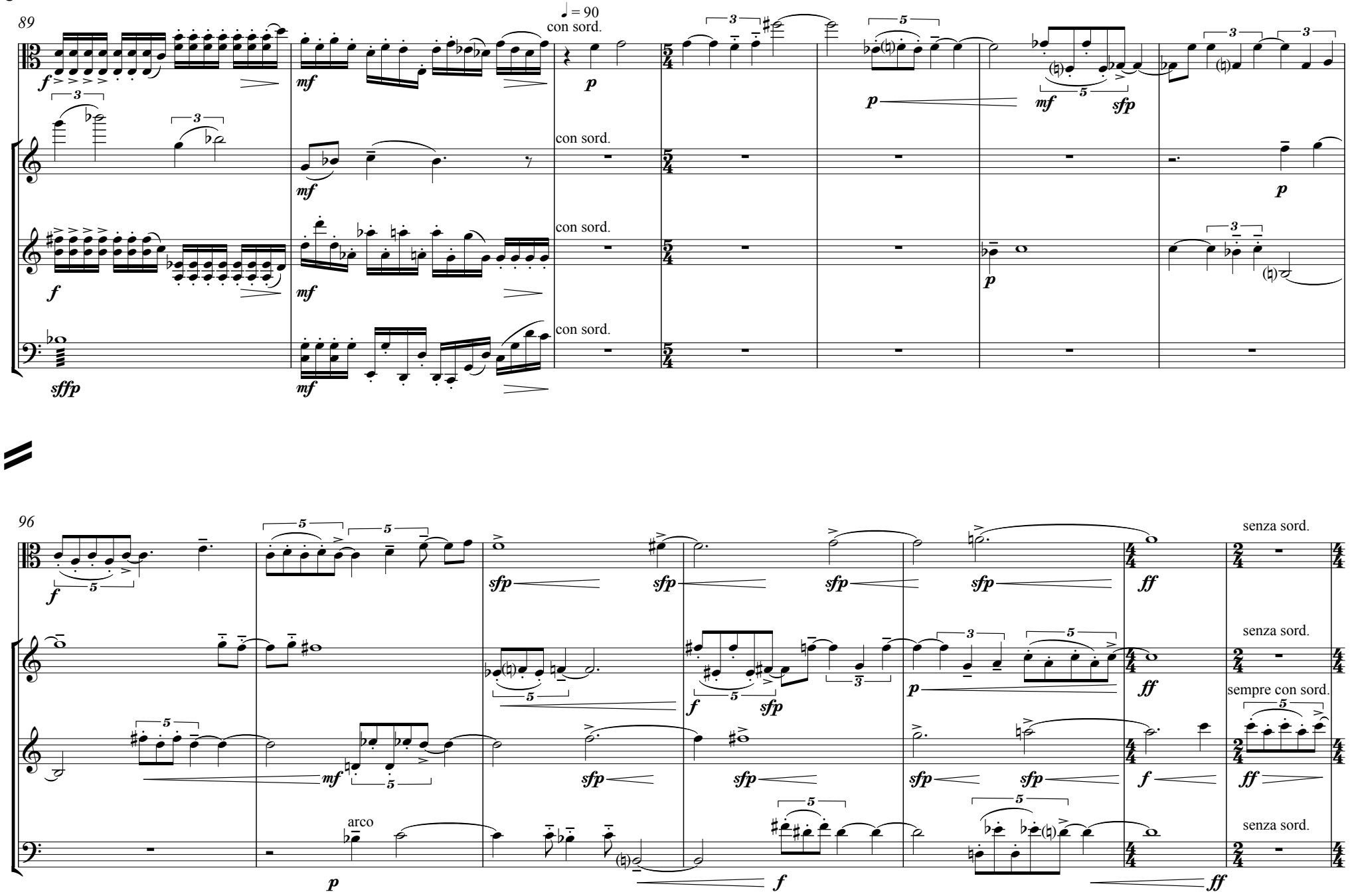

A
♩ = 120
20
senza sord., pizz.
♩ = 144
arco
col leg. batt.
sul tasto
senza vib
vib.
col leg.batt.
pizz
col leg.
batt.
pizz.
arco
col leg. batt.
28
pizz.
arco
col leg. batt.
vib.
rall.
♩ = 90
sul pont.
arco col leg. batt.
sul pont.
norm.
arco
col leg. batt.
pizz.
vib.

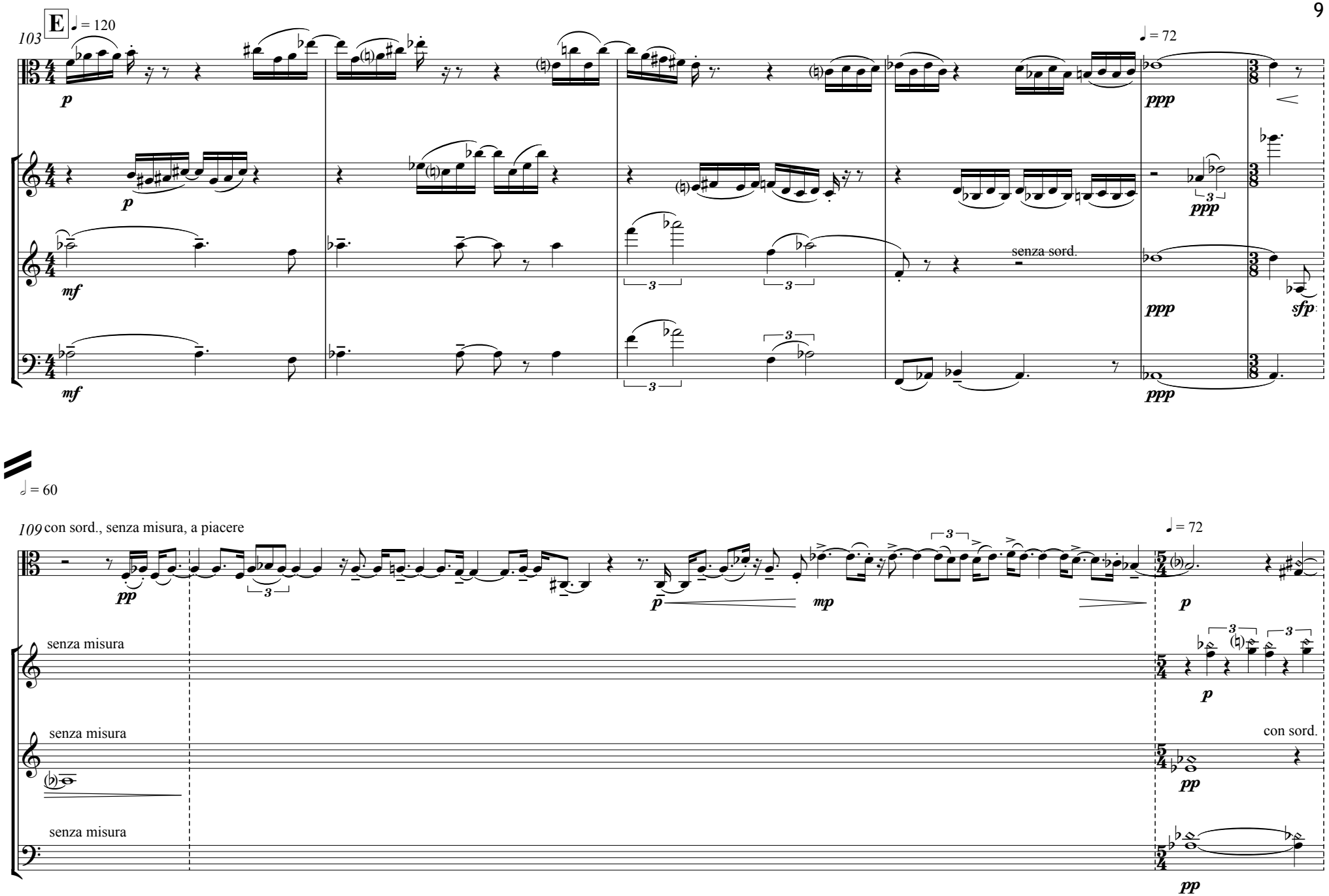

38
B
norm.
sul pont.
♩ = 120
47
C
arco
pizz. ord.
pizz.
con sord., arco

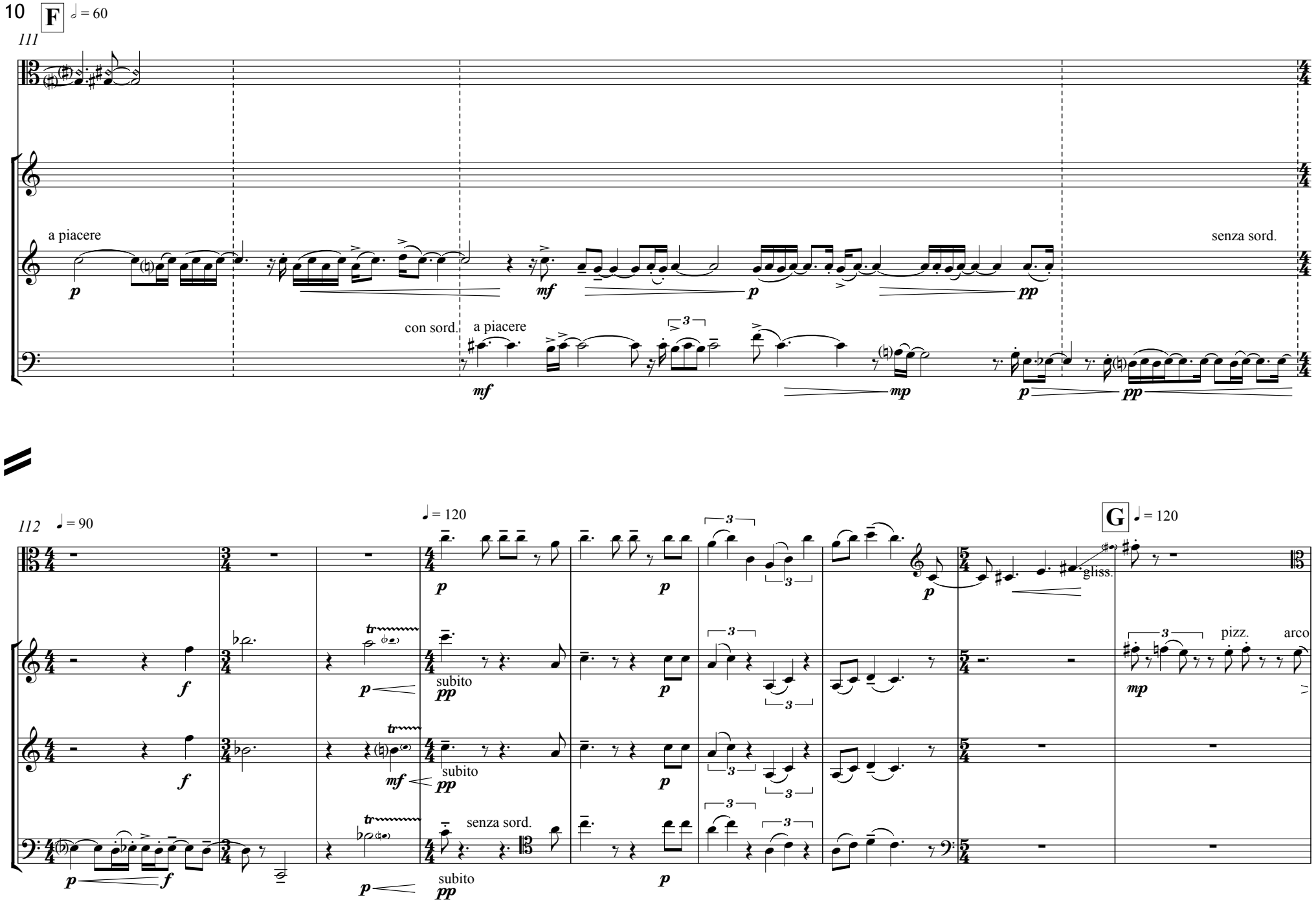

♩ = 60
senza misura
54
(tr)
senza misura
(tr)
senza misura
(tr)
senza misura, a piacere
p
3
mf
♩ = 144
arco
3
arco
3
mf
arco
3
mf < f <
mf
56
♩ = 120
senza sord.
tr
p
pizz.
arco
tr
ff
p
pizz.
arco
tr
ff
f
p
♩ = 144
3
pizz.
mf < f < ff
3
3
pizz.
mf
ff
3
pizz.
mf < f < ff
pizz.
ff
3

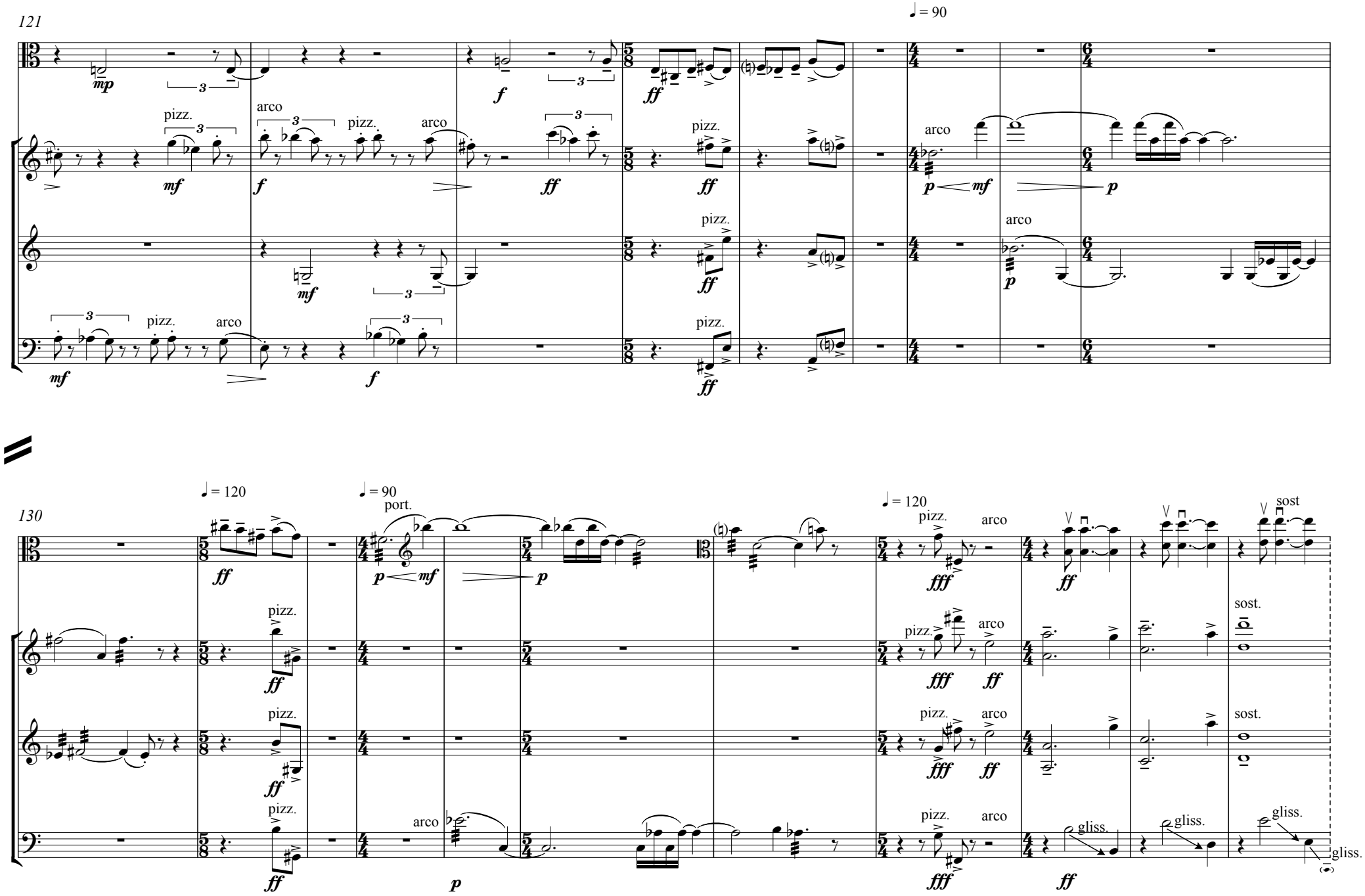

62
♩ = 72
arco
pizz.
mf < f < ff
ff
ppp
sul pont.
♩ = 144
f < ff
72
D
con sord., arco
p
pp

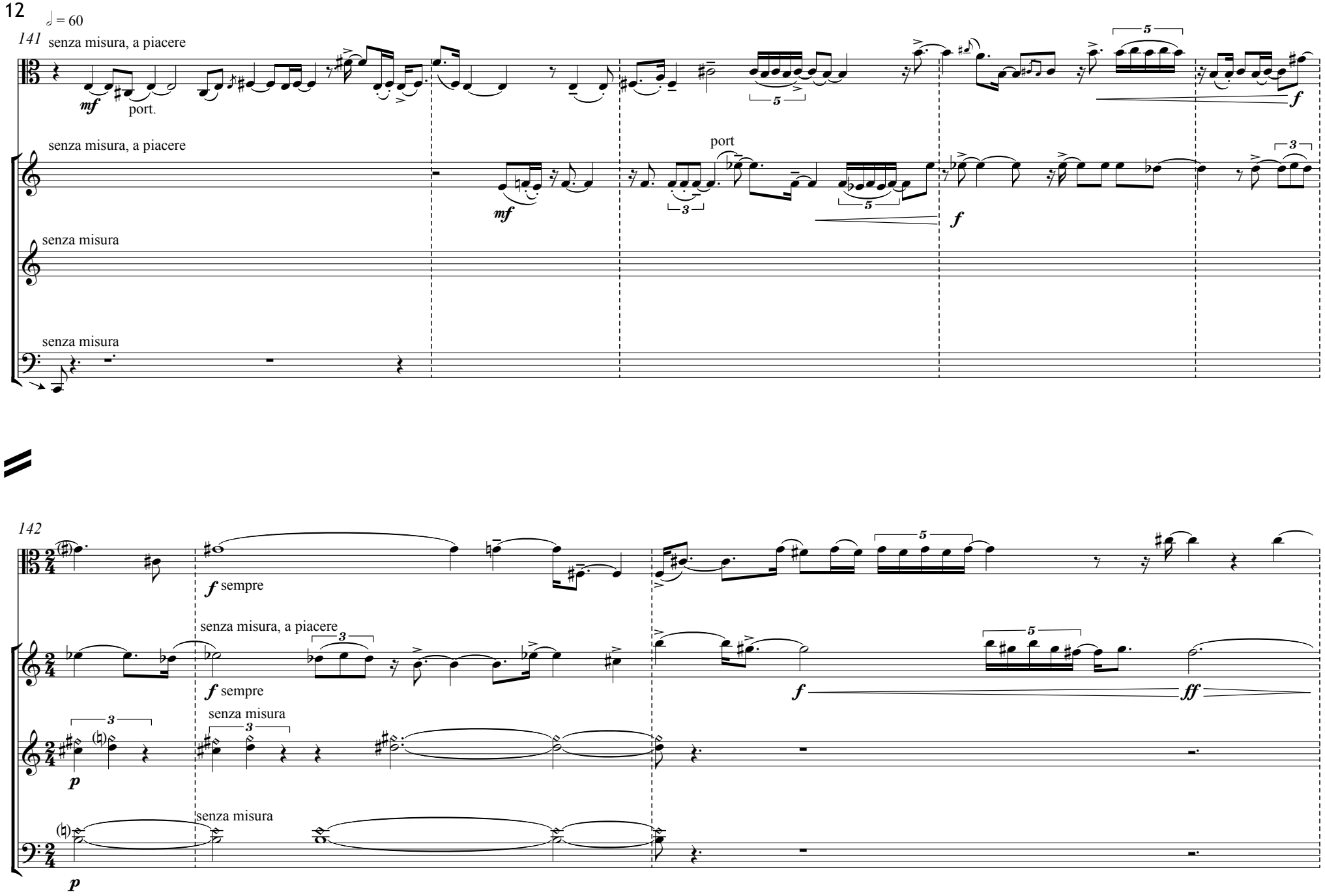

♩ = 60
79
senza misura
senza misura, a piacere
senza misura
arco
senza misura
arco
arco
arco
arco
♩ = 90
81
senza sord.
pizz.
pizz.
pizz.
pizz.
pizz.
arco
arco
♩ = 120


89
♩ = 90
con sord.
con sord.
con sord.
con sord.
96
arco
senza sord.
senza sord.
sempre con sord.
senza sord.


103
E
♩ = 120
p
p
mf
mf
♩ = 72
ppp
ppp
senza sord.
ppp
sfp
ppp
♩ = 60
109 con sord., senza misura, a piacere
pp
p
mp
♩ = 72
p
senza misura
p
senza misura
con sord.
pp
senza misura
pp


F
111
a piacere
senza sord.
con sord.
a piacere
112
G
pizz.
arco
gliss.
subito
senza sord.


121
♩ = 90
pizz.
arco
130
♩ = 120
♩ = 90
port.
sost
sost.
gliss.


♩ = 60
141
senza misura, a piacere
mf
port.
senza misura, a piacere
port
mf
f
senza misura
senza misura
142
f sempre
senza misura, a piacere
f sempre
f
ff
senza misura
p
senza misura
p

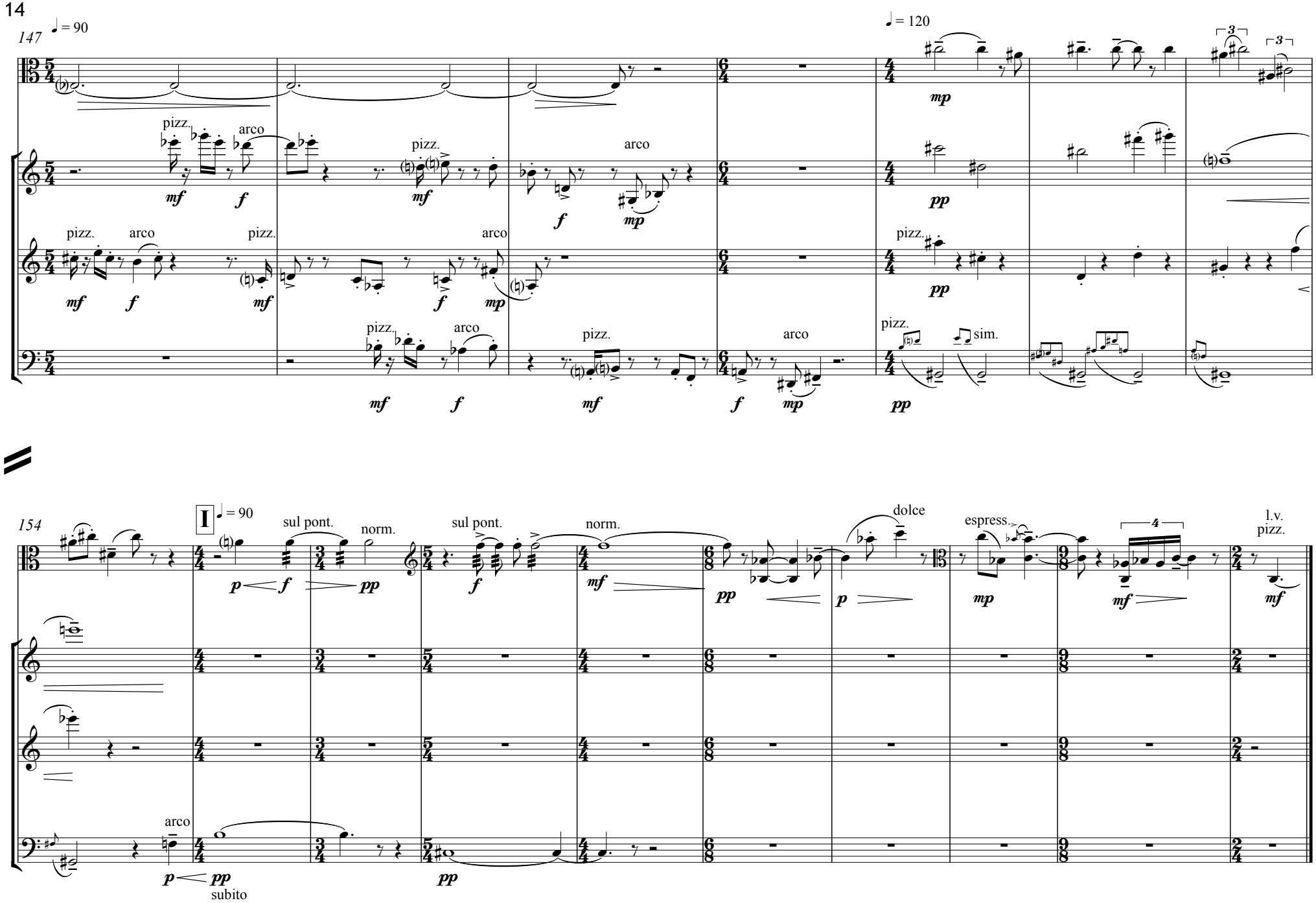
H

144

f *f* *f* *p* *p*

145

ff *f* *mf* *mp* *p* *pp*


147
♩ = 90
♩ = 120
pizz.
arco
mf
f
mp
pp
sim.
154
I
♩ = 90
sul pont.
norm.
dolce
espress.
l.v.
subito