

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)
sul pont.

Viola obbligato

Violin I

Violin II

Violoncello

$\text{♩} = 60$

$\text{♩} = 72$ con sord.

p *sfp* *mp* *mf* *pp* *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

sul pont. *ppp*

sul pont. *ppp*

sul pont. *ppp*

sul pont. *ppp*

sempre con sord., norm.

senza vib. *p*

sempre con sord., norm.

sempre con sord., norm.

sempre con sord., norm.

pizz.

$\text{♩} = 120$

mf norm.

pp

pp

mp

arco *p*

12

2 $\text{♩} = 60$
 16 senza misura, a piacere

pp

senza misura

pp

senza misura

senza misura

pp

$\text{♩} = 90$

pp

senza sord.

p

p

ma espressivo

19 $\text{♩} = 60$ senza misura, a piacere

p

mp

senza misura

senza misura

senza misura

senza sord.

20 **A** $\text{♩} = 120$

senza sord., pizz.

$\text{♩} = 144$ arco col leg. batt. tr_3 tr_3

p *p* *f* *ppp* *pp* *ff*

sul tasto senza vib. vib. col leg. batt.

pizz. arco col leg. batt. *f*

pizz. arco col leg. batt. tr_3 *f*



28 pizz. arco col leg. batt. tr_3 pizz. vib. rall. $\text{♩} = 90$ arco sul pont.

ff *f < ff* *f* *ff*

pizz. arco col leg. batt. tr_3 vib. arco sul pont. norm. *p* *mf* *p*

fff *ff* *f* *ff* *ff* *ff* *ff* *ff*

pizz. arco col leg. batt. pizz. vib. arco sul pont. norm. *p* *ff* *p*

pizz. arco col leg. batt. pizz. vib. arco *ff* *ff* *ff*

senza misura

54 (tr)

♩ = 144

senza misura

senza misura

senza misura

senza misura, a piacere

p

mf

arco

mf

mf < *f*



♩ = 120

♩ = 144

56

senza sord.

p

ff

ff

p

f

p

mf < *f* < *ff*

mf < *ff*

mf < *f* < *ff*

ff

pizz.

arco

tr

pizz.

pizz.

pizz.

62 $\text{♩} = 72$ arco $\overset{\frown}{3}$ pizz. $\text{♩} = 144$ arco pizz. arco pizz. pizz. $\text{♩} = 72$ arco

mf < *f* < *ff* *ppp* *ppp* *ff* *f* < *ff* *ff* *ppp* arco $\overset{\frown}{3}$

arco $\overset{\frown}{3}$ pizz. arco $\overset{\frown}{3}$ pizz. arco pizz. arco pizz. arco $\overset{\frown}{3}$

mf < *f* < *ff* *ppp* *ppp* *ff* *f* < *ff* *ff* *ppp* arco $\overset{\frown}{3}$

arco pizz. arco $\overset{\frown}{3}$ sul pont. pizz. arco pizz. arco pizz. arco $\overset{\frown}{3}$

ff *ppp* *ff* *ff* *ff* *ppp*



72 $\text{♩} = 144$ arco $\overset{\frown}{3}$ pizz. **D** arco $\overset{\frown}{3}$ $\overset{\frown}{3}$

ff *pp* *mf* < *f* < *ff* *p*

pizz. arco $\overset{\frown}{3}$ pizz. con sord., arco

ff *mf* < *f* < *ff* *pp*

arco $\overset{\frown}{3}$ pizz. arco $\overset{\frown}{3}$ pizz. arco $\overset{\frown}{3}$ pizz. arco $\overset{\frown}{3}$ pizz.

ff *ff* *mf* < *f* < *ff* *pp* *pp*

pizz. arco pizz. arco $\overset{\frown}{3}$

ff *pp*

♩ = 60

79 senza misura

senza misura, a piacere

senza misura arco

senza misura

arco

arco

arco

p *p* *pp* *pp*

p *mp* *mf* *p*

3 3



♩ = 90

♩ = 120

81

senza sord.

pizz.

pizz.

arco

pizz.

pizz.

arco

mf *f* *ff* *fff* *ff* *pp* *mf* *ff* *pp* *pp* *ff*

p *mf* *f* *ff* *fff* *pp* *pp* *ff*

mf *f* *mf* *f* *mp* *fff* *pp* *ff*

89

♩ = 90
con sord.

f *mf* *p* *p* *mf* *sfp*

con sord. con sord. con sord. con sord.



96

senza sord.

f *sfp* *sfp* *sfp* *sfp* *ff* *ff* *ff*

senza sord. senza sord. sempre con sord. senza sord.

p *f* *ff*

arco

103 **E** ♩ = 120

p *ppp*

p *ppp*

mf *ppp* *sfp*

mf *ppp*

senza sord.

♯

♩ = 60

109 con sord., senza misura, a piacere

pp *p* *mp* *p*

senza misura *p*

senza misura *pp* con sord.

senza misura *pp*

10 **F** ♩ = 60

111

a piacere *p* *mf* *p* *pp* senza sord.
 con sord. *mf* *mp* *p* *pp*

112 ♩ = 90

♩ = 120

G ♩ = 120

p *p* *p* *gliss.* *mp*
f *p* *subito pp* *p* *mp*
f *mf* *subito pp* *p* *p*
p *f* *subito pp* *p* *subito pp* *p*

senza sord. *pizz.* *arco*

121

♩ = 90

Musical score for measures 121-126. The score consists of four staves. Measure 121 starts with a *mp* dynamic and a triplet. Measure 122 has a *f* dynamic and a triplet. Measure 123 has a *ff* dynamic and a triplet. Measure 124 has a *ff* dynamic and a triplet. Measure 125 has a *p* dynamic and a *mf* dynamic. Measure 126 has a *p* dynamic. The time signature changes from 3/8 to 4/4 at measure 124 and to 6/4 at measure 126. Articulations include *pizz.* and *arco*. Dynamics include *mp*, *mf*, *f*, *ff*, and *p*.



130

♩ = 120

♩ = 90
port.

♩ = 120

Musical score for measures 130-135. The score consists of four staves. Measure 130 has a *ff* dynamic. Measure 131 has a *p* dynamic and a *mf* dynamic. Measure 132 has a *p* dynamic. Measure 133 has a *fff* dynamic and a *ff* dynamic. Measure 134 has a *fff* dynamic and a *ff* dynamic. Measure 135 has a *fff* dynamic and a *ff* dynamic. The time signature changes from 3/8 to 4/4 at measure 131 and to 5/4 at measure 133. Articulations include *pizz.*, *arco*, *gliss.*, and *sost.*. Dynamics include *ff*, *p*, *mf*, *fff*, and *ff*.

12 ♩ = 60

141 senza misura, a piacere

Musical score for measures 141-144. The score is written for four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The first grand staff is in bass clef and contains the main melodic line with dynamics *mf*, *port.*, and *f*. The second grand staff is in treble clef and contains a secondary melodic line with dynamics *mf* and *f*. The two single staves are labeled "senza misura" and contain accompaniment. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and articulation marks. Measure numbers 141, 142, 143, and 144 are indicated by vertical dashed lines.



142

Musical score for measures 142-145. The score is written for four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The first grand staff is in bass clef and contains the main melodic line with dynamics *f* and *ff*. The second grand staff is in treble clef and contains a secondary melodic line with dynamics *f* and *ff*. The two single staves are labeled "senza misura" and contain accompaniment. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and articulation marks. Measure numbers 142, 143, 144, and 145 are indicated by vertical dashed lines.

H

144

f *f* *f*

p *p*



145

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

p

147 ♩ = 90

♩ = 120

Musical score for measures 147-153. The score is written for four staves: Violin I, Violin II, Violin III, and Cello/Double Bass. The time signature is 5/4. The tempo is marked as ♩ = 90 for measures 147-153 and ♩ = 120 for measures 154-159. The music includes various dynamics such as *mf*, *f*, *mp*, and *pp*. Articulations include *pizz.* (pizzicato) and *arco* (arco). There are also triplets and slurs. A double bar line with repeat dots is at the end of measure 153.



I ♩ = 90

Musical score for measures 154-159. The score is written for four staves: Violin I, Violin II, Violin III, and Cello/Double Bass. The time signature is 5/4. The tempo is marked as ♩ = 90. The music includes various dynamics such as *p*, *f*, *pp*, *mf*, and *mp*. Articulations include *sul pont.* (sul ponticello), *norm.* (normal), *dolce* (dolce), *espress.* (espressivo), and *l.v. pizz.* (lento vivace pizzicato). There are also slurs and a four-measure rest in measure 159.