

DOUBLET
FOR TWO VIOLAS
(2015)

COMMISSIONED BY
THE AMERICAN VIOLA SOCIETY

REX DAVID ISENBERG

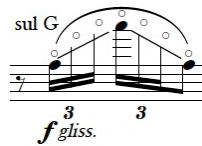
PERFORMANCE NOTES



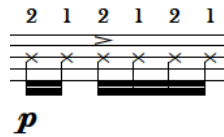
move the bow in a circular motion
for the length of the dotted arrow



move the bow from the bridge to the ordinary
position for the length of the solid arrow



harmonic glissando



use middle and index fingers of right hand to tap
on the lower portion of the body of the instrument

♯ Bartók pizzicato

q. g. - quasi guitarra (strum like a guitar)

DURATION: ca. 6'

DOUBLET

(2015)

for two violas

REX DAVID ISENBERG

inspired by *Americana* (1931) by Charles Sheeler

commissioned by the American Viola Society

ABOUT THE PIECE

Doublet (for two violas) was inspired by modernist painter Charles Sheeler's *Americana* (1931). The painting, a still life of a room in the painter's own South Salem, New York home, is unusual for Sheeler, who spent much of his career painting majestic factories and industrial wonders. *Americana* depicts a country-style room with an array of quaint objects – a table, a chair, a daybed, a few oval-shaped boxes, a blank piece of paper, a backgammon set. However, the conflicting patterns of the rugs, the unexpected placement of the objects on the table and within the room, the highly unusual cropping, and the unclear light source all render the image quite jarring and unsettling. There is a sense of great tension in the painting, despite the banality of the objects therein. But there is also a particular beauty Sheeler finds in the seemingly unordered placement of objects and assortment of patterns, recalling a simpler, perhaps freer time, in stark contrast to the rigid geometry of Sheeler's typical industrial scenes. One particular curiosity is the unfinished backgammon game, which suggests that there were people in the room who abandoned the game before it was finished. One wonders what happened that would cause them to leave mid-course. Did they get bored? Was there an argument? Or did they simply wander off to do something else? This piece imagines what might have happened to them. Its title, *Doublet*, is the name of a move in backgammon. It is also a reference to the two backgammon players, and of course, the two violists.

Doublet was commissioned by the American Viola Society in 2014.

ABOUT THE COMPOSER

Philadelphia-born composer **Rex Isenberg** (b. 1987) has cultivated a unique body of work blending a diverse array of musical styles and addressing a wide range of musical and extramusical issues. Often in his music, Isenberg seeks to explore the human experience by revisiting watershed moments in history and infusing them with renewed meaning for contemporary audiences. His work has been performed and recorded by JACK Quartet, Cantori New York, MIVOS Quartet, Manhattan Saxophone Quartet, NOW Ensemble, New Jersey City University Symphony of Winds and Percussion, and Yale Concert Band, among others. Drawing from jazz, American concert music, and non-Western sources, Isenberg's music has been performed widely both nationally and abroad. For more information, visit <http://rexisenberg.com>.

commissioned by the American Viola Society
DOUBLET
inspired by Charles Sheeler's *Americana*

REX DAVID ISENBERG
(2015)

With quiet intensity ♩ = 112
sul pont.

The score is written for two violas, Viola 1 and Viola 2, in 4/4 time. The tempo is marked as 112 beats per minute. The piece begins with a dynamic of *pp* and a *sul pont.* instruction. The first system (measures 1-4) features a steady eighth-note pattern in both parts, with triplets in the lower register of Viola 2. The second system (measures 5-8) introduces dynamic contrast, with Viola 1 playing *sf* and *pp* while Viola 2 continues with triplets. The third system (measures 9-12) includes technical markings such as *ord.*, *sul C*, *pizz.*, and *arco*, along with dynamics like *ppp gliss.*, *pp*, and *ff*. The final system (measures 13-15) concludes with a variety of dynamics including *ff*, *sf*, and *pp*, and technical markings like *arco, sul pont.*, *ord.*, *sul pont.*, and *pizz.*

18

Vla. 1 *ord.* *f* *sul pont.* *pp* *pizz.* *ff* *arco, sul pont.* *pp* 5

Vla. 2 *pp* *mf* *pp* *f* *pp* *f* *pp* *f*

21

Vla. 1 *ord.* *f* *sul pont.* *pp* *ord.* *f*

Vla. 2 *f* *pp* *pizz.* *ff* *arco* *pp* *f*

24

Vla. 1 *pp* *f*

Vla. 2 *pp* *sul pont.* *f* *ord.* *f* *pizz.* *ff*

27

Vla. 1 *pp* *sul pont.* *pp* *pizz.* *ff* *arco, sul pont.* *pp* 5

Vla. 2 *arco* *pp* *f* *pp* *f*

30

Vla. 1 *f* *pp* *pizz.* *ff* *arco, sul pont.* *pp* *f* *pp* *f*

Vla. 2 *pp* *f* *pp* *ff* *arco* *pp* *f* *pp*

Vla. 1
33 pizz. arco 3 3 sul C pizz. III II I arco 5
ff pp p gliss. ff ff pp

Vla. 2
sul C pizz. IV III II arco pizz. q. g.
ppp gliss. ff f pp ff

Vla. 1
36 sul pont. pizz. IV III arco, sul pont.
ff pp

Vla. 2
arco 3 3 pizz. III III arco sul C pizz. arco 3 3 3 3
pp ff p gliss. pp ff pp

Vla. 1
39 pizz. q. g. arco, sul pont. (sul pont.) ord.
ff sf pp ff pp

Vla. 2
3 3 3 3 3 3 3 3 ord. 3 3 3 3
(pp) ff pp

Vla. 1
42 sf pp sf pp f 3 ff pp ord.
ff

Vla. 2
3 3 3 3 pizz. arco 3 3 3 3 ord. 3 3 3 3
ff pp ff pp

Vla. 1
45 pp 5 5 sf pp sf pp sf pp sf f 3
pp

Vla. 2
3 3 3 3 3 3 3 3 pizz. arco
ff pp

48

Vla. 1 *sf pp* *f* *p* *ff pp* *f* *pp*

Vla. 2 *ff f* *ff mf < ff pp* *f*

arco, sul C

51

Vla. 1 *ff* *p gliss.* *ff* *pp* *f*

Vla. 2 *pp* *f* *p*

pizz. *arco, sul C* *pizz.* *IV III* *arco*

54

Vla. 1 *pp* *f* *p* *ff* *p < f*

Vla. 2 *ff* *f* *p < f* *ff* *mf < ff* *pp* *f*

sul pont. *ord.* *pizz.* *IV III* *arco* *sul pont.*

57

Vla. 1 *ff* *mf < ff* *mf* *f* *mf* *ff* *f*

Vla. 2 *p < f* *ff* *p < ff* *f* *mf* *f* *ff* *ff*

pizz. *(pizz.) q. g.* *arco*

60

Vla. 1 *mf* *f* *mf* *ff* *p < f* *mf*

Vla. 2 *mf* *f* *ff* *ff* *mf < f* *mf* *f*

arco *pizz.* *arco*

63 *sul D*
8va

Vla. 1
p gliss. 5 5 *ff* *f* *mf* *f* 3 3 *ff*

Vla. 2
pizz. q. g. arco *ff* *mf* *f* pizz. arco *ff*

66

Vla. 1
f *ff* 3 3 *ff* *ff* *f* 3

Vla. 2
pizz. q. g. arco *ff* *ff* pizz. q. g. arco *ff* *f* *ff* *f* *ff* *ff*

69

Vla. 1
ff 3 3

Vla. 2
3 3

72 *sul G*

Vla. 1
ff 3 3 *f gliss.* 3 3

Vla. 2
3 3 *ff* *ff*

76

Vla. 1
f pizz. q. g. arco *ff* *f* pizz. *ff*

Vla. 2
arco *ff* *f* *ff* *f* 3 2 1 2 1 2 1 *p*

79 arco *f* *ff* *f* pizz. *ff* *p* 2 1 2 1 2 1

Vla. 1

Vla. 2 arco *ff* *f* *ff* *ff* *ff* *f* *ff*

82 pizz. *ff* arco *p* *mf* *f* pizz. *ff* arco *f*

Vla. 1

Vla. 2 arco *f* *ff* arco 3 3 *mf*

85 sul pont. *p* *f* *f* arco *mf* *f*

Vla. 1

Vla. 2 sul pont. ord. *f* 3 3 *p* *f* *mf* pizz. IV III *ff* arco *f* *mf*

88 pizz. q. g. *mf* *ff* arco *ff* sul pont. *mf* *ff* pizz. *ff*

Vla. 1

Vla. 2 *f* *ff* *ff* *mf* *ff* *ff*

91 arco 3 3 *mf* *f* *ff* arco *ff*

Vla. 1

Vla. 2 *mf* *ff* *ff* *mf* *ff* *ff* *mf* *ff*

94

Vla. 1

pizz. IV III arco

ff *mf* *ff* *ff* *mf* *ff*

Vla. 2

sul C pizz. arco

f *ff* *mf* *f* *mf* *ff* *ff* *ff* *mf*

97

Vla. 1

pizz. q. g. arco

ff *ff* *f* *mf* *ff*

Vla. 2

pizz. q. g. arco

ff *f* *ff*

101

Vla. 1

ff *mf* *ff* *ff* *f*

Vla. 2

pizz. arco

ff *f* *ff* *f* *ff*

103

Vla. 1

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

Vla. 2

mf *fff*

106

Vla. 1

sf p sf p sf p sf sf p sf p sf ff sempre

Vla. 2

sf p sf p sf p sf ff sf p sf sf p sf p sf

109

Vla. 1

Vla. 2

ff sempre

arco

3

3

3

3

111

Vla. 1

Vla. 2

pizz.

arco

3

pizz.

arco

3

arco, sul G

3

3

113

Vla. 1

Vla. 2

pizz.

arco

ff

f \leftarrow *ff*

pizz. arco

pizz. arco

sf *sf* *f* \leftarrow *ff*

116

Vla. 1

Vla. 2

p

sf p sf sf p sf p

3 3 f sf sf f

p

sf p sf sf p sf p

f sf sf

119

Vla. 1

Vla. 2

sf sf p sf sf p sf p f sf p sf sf p sf sf

sf sf p sf sf p sf p f sf p sf sf p sf sf

122

Vla. 1

Vla. 2

p *ff* *sf p* *sf p* *sf p*

125

Vla. 1

Vla. 2

f *p sub.* *sf p* *sf p* *< f*

128

Vla. 1

Vla. 2

p *sf p* *sf p* *< f*

131

Vla. 1

Vla. 2

p *pp* *ff*

135

Vla. 1

Vla. 2

pp *pp* *ff sf*

sul pont. arco, sul pont.

pizz.

arco 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

The musical score is divided into four systems, each featuring two staves: Vla. 1 (top) and Vla. 2 (bottom). The notation includes various dynamics, articulations, and fingerings.

System 1 (Measures 138-140):
Vla. 1: Measure 138 has a fingering of 5. Measure 139 includes *ff sf* and *pizz.* markings. Measure 140 includes *arco, sul pont.*, *pp*, and *sul C* markings. A triplet of eighth notes is marked *p gliss.*
Vla. 2: Measures 138-140 consist of a continuous triplet of eighth notes.

System 2 (Measures 141-143):
Vla. 1: Measure 141 is marked *pp* and *(sul pont.)*. Measure 142 has a fingering of 5. Measure 143 includes *ff sf* and *pizz.* markings. Measure 144 includes *arco, sul pont.* and *pp* markings.
Vla. 2: Measures 141-143 consist of a continuous triplet of eighth notes. Measure 144 includes *arco* and *mf gliss.* markings.

System 3 (Measures 144-146):
Vla. 1: Measure 144 starts with *f* and *sul pont.*, followed by *pp*. Measure 145 includes *ff sf* and *pizz.* markings. Measure 146 includes *arco, sul pont.*, *ord.*, *f*, and *pp* markings.
Vla. 2: Measures 144-146 consist of a continuous triplet of eighth notes. Measure 146 includes *arco* and *pp* markings.

System 4 (Measures 147-149):
Vla. 1: Measure 147 includes *ord.*, *f*, and *pp* markings. Measure 148 includes *sul pont.* and *pp* markings. Measure 149 includes *ord.*, *f*, and *pp* markings.
Vla. 2: Measure 147 includes *ff sf* and *pizz.* markings. Measure 148 includes *f* and *pp* markings. Measure 149 includes a triplet of eighth notes and *pp* markings.

System 5 (Measures 150-152):
Vla. 1: Measure 150 includes *sul pont.* and *pp* markings. Measure 151 includes *ord.*, *f*, and *pp* markings. Measure 152 includes *sul pont.*, *pp*, and *f* markings.
Vla. 2: Measure 150 includes *f* and *pp* markings. Measure 151 includes a triplet of eighth notes and *pp* markings. Measure 152 includes *f* and *pp* markings.

153 *pp* sul pont. *f* ord. *pp* sul pont.

Vla. 1

Vla. 2 *f* *pp* *f* *pp*

156 *f* ord. *pp* *ppp* sul pont. ord. *f*

Vla. 1

Vla. 2 *f* *ppp* *f*

159 *pppp* barely audible *f* sempre

Vla. 1

Vla. 2 *f* sempre

162

Vla. 1

Vla. 2

165 *ff*

Vla. 1

Vla. 2 *ff*

commissioned by the *American Viola Society*

Doublet

inspired by Charles Sheeler's *Americana*

Viola 1

REX DAVID ISENBERG

(2015)

With quiet intensity ♩ = 112

sul pont.

pp 5

5 sf (pp) 5 sf

9 (pp) 5 sf (pp) sf sf (pp)

13 ord. sul pont. arco, sul pont. ord. f pp ff sf (pp) f

17 sul pont. pizz. arco, sul pont. ord. sul pont. pizz. arco, sul pont. pp ff pp f pp ff 5

21 ord. sul pont. ord. f pp f

24 3 pp f

27 *sul pont.* *pp* *pizz.* IV III *arco, sul pont.* *ff* *pp* 5

30 *f* *pp* *ff* *f* *pp* *f*

33 *pp* *ff* *p gliss.* *ff* *ff* *pp*

36 *sul pont.* *ff* *pp* 5 *pizz.* IV III *arco, sul pont.* *ff* *sf* *pp* *pizz.* q. g. *arco, sul pont.*

40 (sul pont.) *ff* *pp* *ord.* *sf* *pp* *sf* *pp* *f* *ff* *pp*

44 *ff* *pp* 5 5 *sf* *pp* *sf* *pp* *sf* *pp* *sf* *f* 3

48 *sf* *pp* *f* *pp* *ff* *pp* *f* *pp*

51 arco, sul C

ff *p gliss.* *ff* *pp* *f*

54 sul pont. ord.

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

57 (pizz.) q. g. arco

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

60

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

63 sul D 8va

p gliss. *ff* *f* *mf* *f³* *ff*

66

f *ff* *ff* *ff* *f³*

69

ff *3* *3* *3* *3*

74

ff *f gliss.* *f* *ff* *f*

sul G *pizz. q. g.* *arco*

77

ff *f* *ff* *f*

pizz. *arco*

80

ff *p* *ff* *p* *mf*

pizz. *arco*

83

f *ff* *f* *p* *f*

pizz. *arco* *sul pont.*

86

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

pizz. q. g. *arco*

89

mf < ff *ff* *arco*

92

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

pizz. IV III *arco*

95

pizz. q. g. arco
ff *mf* *ff* *ff* *ff*

98

f *mf* *ff*

101

ff *mf* *ff* *ff* *f*

103

ff *f* *ff* *mf* *fff* *sf p* *sf p*

107

sf *ff* *sf p* *sf sf p* *sf p* *sf ff sempre* *arco*

110

arco *3* *3* *3* *3*

112

3 *3* *3*

115 pizz. arco

ff *f < ff p* *sf p sf sf p sf p* *f sf sf f*

119

sf sf p sf sf p sf p *f sf p sf sf p sf sf* *p sf sf p sf sf* *p ff*

123

sf p sf p sf p *f p sub.*

127

sf p sf p < f p *sf p sf p < f*

131

p pp

134

ff pp *ff sf* *pp*

138

ff sf *pp* *p gliss.* *pp*

142 *pizz.* *arco, sul pont.* *sul pont.*
5 *pp* *f* *pp*
ff sf

145 *pizz.* *arco, sul pont.* *ord.* *sul pont.* *ord.*
ff sf *pp* *f* *pp* *f*

148 *sul pont.* *ord.* *sul pont.*
pp *f* *pp*

151 *ord.* *sul pont.* *ord.* *sul pont.*
f *pp* *f* *pp*

154 *ord.* *sul pont.* *ord.*
f *pp* *f*

157 *sul pont.* *ord.*
pp > ppp *f* *pppp* barely audible

160 *3* *f sempre*

164 *ff*

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Doublet

inspired by Charles Sheeler's *Americana*

Viola 2

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(2015)

With quiet intensity ♩ = 112

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

pp

4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

7 3 3 3 3 ord. 3 3 3 3 3 3 3 3 *sul C* *ppp gliss.* *pp*

10 3 pizz. arco 3 3 5 3 3 pizz. IV III arco 3 3 *sul C* *ff* *pp* *ff* *pp* *ppp gliss.*

13 3 3 3 3 3 3 3 5 3 3 3 3 *pp* *ff sf* *pp* *ff sf* *pp*

16 pizz. arco *sul C* pizz. IV III arco 3 3 3 3 3 3 3 3 ord. *ff* *p gliss.* *pp* *ff* *pp* *pp* *mf* *pp* *f*

19 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *pp* *sf* *f*

22 3 3 pizz. arco 3 3 3 3 3 3 3 3 *sul pont.* *pp* *ff* *pp* *f* *pp*

25 ord. *f* *pp* *ff* *f*

pizz. arco 3 3 3

28 *pp* *f* *pp* *f*

3 3 3 3

31 *pp* *ff* *pp* *f* *pp* *ppp* gliss. *f*

pizz. arco 3 sul C

34 *ff* *f* *pp* *ff* *pp* *ff*

pizz. IV III II arco 3 pizz. q. g. arco 3 3 pizz. III II

37 *p* gliss. *pp* *ff* *pp*

sul C arco 3 pizz. arco 3 3 3 3 3 3 3 3

40 *(pp)* *ff* *pp*

3 3 3 3 ord. 3 3 3 3 3 3 3 3

43 *ff* *pp* *ff* *pp*

pizz. arco 3 3 3 3 ord. 3 3 3 3 3 3 3 3

46 *ff* *pp* *ff* *f*

3 3 3 3 3 3 pizz. arco

49 pizz. arco 3 3 3 3 sul pont. *ff mf < ff pp f pp*

52 ord. pizz. IV III arco *f p ff f*

55 pizz. q. g. arco sul pont. *p < f ff mf < ff pp f 3 3 p < f ff p < ff*

58 arco *f mf f ff ff mf f*

61 pizz. arco pizz. q. g. arco *ff ff mf < f mf f ff*

64 pizz. arco pizz. q. g. arco pizz. q. g. arco *mf f ff ff ff ff f <*

68 arco *ff f < ff ff*

71 *ff*

74

Musical score for measures 74-76. The piece is in 3/4 time, with a key signature of one flat. Measure 74 starts with a fermata. The dynamics are *ff*, *ff*, *ff*, *f*, and *ff*. The instruction "arco" is present above the staff.

77

Musical score for measures 77-79. Measure 77 features a triplet of eighth notes with a dynamic of *f*. Measure 78 has a dynamic of *p* and includes fingering numbers 2 1 2 1 2 1. Measure 79 has a dynamic of *f*. The instruction "arco" is present above the staff.

80

Musical score for measures 80-82. Measure 80 starts with a fermata and includes the instruction "pizz." followed by "arco". Dynamics are *ff*, *ff*, *f*, and *ff*. Measure 82 has a dynamic of *f*. The instruction "arco" is present above the staff.

83

Musical score for measures 83-85. Measure 83 starts with a fermata and includes the instruction "arco". Dynamics are *ff* and *mf*. Measure 84 has a dynamic of *f*. Measure 85 includes the instruction "sul pont." and has dynamics *f*, *p*, and *f*. Triplet markings are present.

86

Musical score for measures 86-88. Measure 86 includes the instruction "pizz." followed by "arco". Dynamics are *mf*, *ff*, *f*, and *mf*. Measure 88 has dynamics *f* and *f < ff ff*.

89

Musical score for measures 89-91. Measure 89 has dynamics *mf < ff* and *ff*. Measure 91 has dynamics *mf < ff* and *ff*.

92

Musical score for measures 92-94. Measure 92 has dynamics *mf < ff* and *ff*. Measure 93 includes the instruction "sul C" and has dynamics *mf < ff* and *f*. Measure 94 includes the instruction "pizz." followed by "arco" and has dynamics *ff* and *mf f*.

95

mf \triangleleft *ff* *ff* *ff* *mf*

pizz. q. g. arco

98

ff *f* \triangleleft *ff* *ff* *f* \triangleleft *ff*

pizz. q. g. arco pizz. arco

102

ff *f* \triangleleft *ff* *ff* *mf* \triangleleft *fff*

pizz. q. g. arco

106

sf p *sf p* *sf p* *sf ff* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p*

109

ff *sempre* pizz. arco pizz.

112

arco, sul G pizz. arco pizz. arco

115

sf sf *f* \triangleleft *ff* *p* *sf p* *sf sf p* *sf p* *f* *sf sf*

119

sf sf p sf sf p sf p f sf p sf sf p sf sf p ff

123

sf p sf p sf p f p sub.

127

sf p sf p < f p sf p sf p < f

131

p pp ff

135

pp

138

pp ff sf pp

141

pp mf gliss. pp

145

ff sf *pp* *ff sf* *f*

148

pp *f* *pp*

151

f *pp* *f*

154

pp *f* *pp* *f*

157

ppp *f* *f sempre*

160

163

166

ff