

# Anxious Realizations

*for string orchestra*

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2020

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by

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Approximate Duration: 8:00

## Program Notes:

Anxious Realizations a journey from uncertainty to confidence. The Dunning-Kruger effect is a driving force behind the character of the piece. This is the idea that one is likely to overestimate their knowledge of a subject if they know very little about it. It is represented by the bold, overconfident character that establishes quickly after the timid beginning. Overconfidence turns to despair after realizing how long the journey towards competency is. The overconfident theme takes on a mocking character and returns frequently. The title references the feeling of anxiety upon realizing the massive depth of knowledge that is required to master one's chosen field.

# Anxious Realizations

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$\text{♩} = 60$

Violin I  
*mp* *f* *mp* *mf* *p*

Violin II  
*mp* *f* *mp* *mf* *p*

Viola

Violoncello  
pizz  
*p*

Contrabass  
pizz  
*p*

5

Vln. I  
*f* *mf*

Vln. II  
*f* *mf*

Vla.

Vc.  
arco  
*f*

Cb.  
arco  
*f*

9

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p* *f*  
pizz arco pizz  
*mp* *mf* *p*  
pizz arco pizz  
*mf* *mf* *mp*  
*mf* *mf* *p* *f*  
*mf* pizz arco

Detailed description: This block contains the first system of a musical score, measures 9 through 12. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a key signature of one sharp (F#). Measure 9 shows the beginning of the system with various dynamics and articulations. Measure 10 includes 'pizz' and 'arco' markings. Measure 11 features a dynamic change from *p* to *f*. Measure 12 concludes the system with a *p* dynamic and 'pizz' marking.

13

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* arco  
arco *f* *mp*  
arco  
arco *f*

Detailed description: This block contains the second system of a musical score, measures 13 through 15. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a key signature of one sharp (F#). Measure 13 starts with a *mf* dynamic and 'arco' marking. Measure 14 includes 'arco' markings and a dynamic change to *f*. Measure 15 concludes the system with a *mp* dynamic and 'arco' marking.

16

Vln. I *ff* *mf* *mp*

Vln. II *ff* *mf* *mp* *mf*

Vla. *ff* *mf* *mp* *mf*

Vc. *f* *ff* *mf* *f*

Cb. *f* *ff* *mf* *f*

20 **accel.**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

26

$\text{♩} = 80$ , overwhelmed

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*ff*

*ff*

*ff*

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*ff*

*mf*

*mf*

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*  
*div.*

*f*  
*div.*

*f*

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

*div.*

*mf*

*div.*

*mf*

*non div.*

*non div.*

*f*



38

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfp*

*ff* *pp* *f*

*pp* *ff* *pp* *mf*

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

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

*div.*

*div.*

44

Vln. I *div.*  
*f pp* *ff pp*

Vln. II *div.*  
*f pp* *ff pp*

Vla. *f* *mf*

Vc. *tutti* *mf* *f* *p*

Cb. *mf* *f*

47

Vln. I *tutti*  
*ff* *mf* *f* *ff*

Vln. II *tutti*  
*ff* *mf* *f* *ff*

Vla. *ff* *f*

Vc. *ff* *mf*

Cb. *ff* *mf*

50

Vln. I *f* *p* *div.*

Vln. II *mf* *p* *div.*

Vla. *f*

Vc. *f*

Cb.

52 *tutti*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

54

Vln. I *f* *mf* *f* *div.*

Vln. II *f* *mf* *f* *div.*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *mf*

**rit.** .....

57 *tutti*

Vln. I *tutti*

Vln. II *tutti*

Vla.

Vc.

Cb.

61  $\text{♩} = 60$  **64**

Vln. I

Vln. II

Vla. pizz soli *p* *f*

Vc. pizz

Cb. *p*

66 **poco rit.**  $\text{♩} = 60, \text{ a tempo}$

Vln. I

Vln. II

Vla. *p* *f*

Vc. soli arco *p* *f* *pp*

Cb. *mf*

70

Vln. I pizz *mp*

Vln. II pizz *mp*

Vla. pizz *mp*

Vc. *p* *f*  $\text{---}$  *mf* *f*  $\text{---}$  *mp*

Cb. *f*

74

Vln. I arco *p*

Vln. II arco *p*

Vla. *p* *mf*

Vc. *mf*  $\text{---}$  *p* pizz *p*

Cb. *p*

80

78

Vln. I *pp* < *f* *mf* *p*

Vln. II *pp* < *f* *mf* *p* arco *mf*

Vla. *p* *f* pizz

Vc. *p* *mf*

Cb. *p* *mf*

82

Vln. I *pp* *f* *pp* *ff* *div.*

Vln. II *pp* *f* *pp* *ff* *div.* 3

Vla. *p* *f* *pp* *f* 3 3 3

Vc. *p*

Cb. *p*

86

Vln. I *tutti*  
*ff*

Vln. II *tutti*  
*mf < ff*

Vla. *mf* *p* *ff* *mf*

Vc. *mf* *f* *mf* *f*

Cb. *mf* *f* *mf* *f*

90

Vln. I *ff* *mp* *mp*

Vln. II *f* *ff* *mp* *mp*

Vla. *ff* arco

Vc. *mf* arco

Cb. *mf*



93 *l'istesso tempo*

Vln. I *mf* ————— *ff*

Vln. II *mf* ————— *ff*

Vla. *mf* ————— *ff*

Vc. *f*

Cb. *f*

*pesante 3*

97 *div.*

Vln. I *p* ————— *ff* *mf* *p* ————— *ff*

Vln. II *p* ————— *ff* *mp* *p* ————— *ff*

Vla. *p* ————— *ff* *mf* *p*

Vc. *p* ————— *f* *mp*

Cb. *p* ————— *f* *mp*

*gradually more legato*

*gradually more legato*

101 *tutti*

Vln. I *f* *tutti* *mf*

Vln. II *f* *tutti* *mf* *non div.*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

106

Vln. I *ff* *p* *div.* *ff* *mf*

Vln. II *ff* *p* *ff* *mf*

Vla. *ff* *p* *ff* *mf*

Vc. *ff* *p* *ff* *mf*

Cb. *ff* *p* *ff* *mf*

111

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Cb. *f*

118

rit.  $\text{♩} = 80, \text{ a tempo}$

115

Vln. I *ff*

Vln. II *ff* *tutti*

Vla. *fff*

Vc. *fff*

Cb. *fff*

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

123

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f* *ff*

*p* *f* *ff*

*mp* *mf* *f*

*mf* *f*

*mf* *f*



135

Vln. I *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla.

Vc. *tutti*

Cb. *tutti*

139

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

Vln. I *sfp* *div.* *ff pp* *ff*

Vln. II *pp* *ff pp*

Vla. *pp* *ff pp*

Vc. *pp* *div.* *ff pp*

Cb. *pp* *ff pp*

149

Vln. I *f* *mf* *mf* *div.*

Vln. II *ff* *mf* *mp* *mf*

Vla. *ff* *mf*

Vc. *ff* *tutti* *mf* *mp* *mf*

Cb. *ff* *mf*

154

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f p*

*ff p*

*ff p*

*ff*

*ff*

*tutti*

*div.*

159

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff f*

*ff*

*ff*

*ff*



165 **rit.** 23

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This musical score covers measures 165 to 170. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 2/4. Measure 165 is marked with a **rit.** (ritardando) and a fermata. The strings play sustained notes with some movement in the lower parts. The score concludes with a fermata in measure 170.

171

$\text{♩} = 70, \text{ a tempo}$  **rit.**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*fff* *div.* *tutti*

This musical score covers measures 170 to 174. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 2/4. Measure 170 is marked with a **rit.** (ritardando) and a tempo marking of  $\text{♩} = 70, \text{ a tempo}$ . The score includes dynamic markings such as *fff* (fortissimo) and *div.* (diviso). The strings play sustained notes with some movement in the lower parts. The score concludes with a fermata in measure 174.

175 -

Vln. I

Vln. II

Vla.

Vc.

Cb.

181 -

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb.

185 -

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*ff*

*fff*

*fff*

*fff*

*fff*

*fff*