Université de Montréal

Discovering and Analyzing My Compositional Language: Developing a Personal Style Without Severing Ties to Classical Music

par

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Résumé

Ce mémoire de maîtrise présente une analyse et une discussion de cinq compositions réalisées pendant mes études. Les œuvres sont pour piano solo, soprano et piano, trombone et piano, quatuor à cordes et quintette à vent.

L'objectif de ce projet était de développer mon langage musical et d'observer les différentes influences qui le caractérisent. Pour ce faire, certaines des pièces ont été composées avec des contraintes de modes ou de techniques spécifiques, tandis que d'autres ont été composées librement. J'observe beaucoup d'influences de ma formation en tant que pianiste, en particulier celles de Scriabine, de Chostakovitch et de Prokofiev. De plus, je discute de l'influence que la musique juive a eue sur moi et comme je l'utilise dans ma musique.

Mots-clés : composition, analyse, klezmer, musique juive, modes de transposition limitée.

Abstract

This paper presents an analysis and discussion of five compositions I wrote during my master's studies. The works are for solo piano, voice and piano, trombone and piano, string quartet, and wind quintet.

The objective of this project was to develop my musical language and to observe the different influences that characterize it. To achieve this, some of the pieces were restricted using specific modes or techniques, while others remained freely composed. I observe many influences from my formation as a pianist, particularly those of Scriabin, Shostakovich, and Prokofiev. Additionally, I discuss the influence that Jewish music has had on me and how I use elements of it in my music.

Keywords: composition, analysis, klezmer, Jewish music, modes of limited transposition.

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List of Terms and Abbreviations

ANT: Anticipation

French sixth chord: A chord with the sonority of a dominant seventh and a flat fifth (regardless of its harmonic function).

m.: Measure

NT: Neighbouring tone

PT: Passing tone

T0-T11: In regards to a scale, T0 refers to its transposition starting on C, T1 refers to it starting on C-sharp, T2 on D, etc. In regards to a motif or a theme, T1 refers to its transposition one semitone higher, T2 one whole-tone higher, etc.

Supporting Material

Scores

1. *Portraits*
2. *Trois mélodies sur des poèmes de Nelligan*
3. *Wind Quintet*
4. *Lamentation*
5. *String Quartet*

USB Key

1. *Portraits* (video and score)

Piano: Philippe Prud'homme

2. *Trois mélodies sur des poèmes de Nelligan* (video and score)

Soprano: Élodie Bouchard

Piano: Eliazer Kramer

3. *Wind Quintet* (audio simulation and score)

4. *Lamentation* (video and score)

Trombone: Evrim Can Dogan

Piano: Eliazer Kramer

5. *String Quartet* (audio simulation and score)

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Introduction

The path leading to my enrollment as a graduate student in instrumental composition is both an anomaly and the only approach that I could have envisioned myself taking. It therefore seems appropriate to begin this paper by describing the road I have taken, both to give the reader a better understanding of my influences and to offer her deeper insight into my musical development.

The most significant way that my academic background differs from that of my peers is in the absence of a bachelor's in composition. This is not due to any feat of intellectual acumen but rather to my lengthy studies in classical piano performance: my bachelor's degree was divided between the *Conservatoire de Musique de Montréal* and the *Musikhögskolan i Piteå* in Sweden, my master's degree is from the University of Gothenburg but was extended by one year of supplementary studies at the Sibelius Academy in Helsinki, and finally, my piano studies were concluded with a *Diplôme d'études professionnelles approfondies* (D.E.P.A.) at the University of Montreal in 2015.

As my musical upbringing was centred on performing music, I did not have much experience creating it. Moreover, my training as a performer was almost devoid of contemporary music: my repertoire did not usually travel far into the twentieth century, although some of the composers for whom I have the most affection, Scriabin, Prokofiev, and Shostakovich, for instance, were active during that period.

Despite majoring in performance, I was able to take lessons in composition when the bureaucracy of higher education allowed for it. I had my first formal composition lessons at Vanier College in my final year of CEGEP and following this, took two years of composition lessons while completing my bachelor's in Sweden in 2009-2011. I did not study composition again until my return to Montreal in 2014, when I enrolled in the course, *Techniques modernes de composition,* during my final year of piano tuition. This course, which involved composing short pieces through the restriction of scales or compositional techniques, expanded my horizons and laid the framework for the five pieces analyzed in this paper.

The pieces presented in this thesis are divided between ones that were composed using restrictions and ones that were freely-composed. When I began my master's, I was concerned that my compositions would simply be extensions of the music that I had performed, and though I recognize that outside influences are inevitable, I believe the only way to develop a unique voice is through constant exploration. In *Techniques modernes de composition,* I had already learned that composing with unfamiliar scales could lead to an increased sophistication in my writing, so I decided to write pieces using modes[1] with which I was not well acquainted. I also chose to write pieces without restrictions so I could observe my unfiltered musical impulses and see if my style was developing through the other compositions. Throughout the analysis, I also observe the influence of specific classical music works on both categories of pieces.

Table 0.1: List of the pieces analyzed in this paper and their method of composition

Piece	**Free/Restrictions**
Portraits (solo piano)	Restrictions
Trois mélodies sur de poèmes de Nelligan (soprano and piano)	Free
Wind Quintet	Free
Lamentation (trombone and piano)	Free
String Quartet	Restrictions

[1] One of the pieces is restricted by dodecaphony rather than a mode.

Influence of Jewish Music

As a child, I attended a Jewish primary school and was exposed to Jewish music at a very young age through prayers and the traditional songs we sang. Despite my inability to sustain an unwavering note and my disenchantment with the inherent religious aspect of the songs, it was my first memorable contact with music. The affinity I felt for it eventually led to my discovery and appreciation of klezmer music, the musical tradition of Ashkenazic Jews.[2, 3]

I can only assume that the attraction klezmer music first held for me was a result of its connection with the melodies of Jewish prayers. The virtuosity it displays provides a refreshing sense of lunacy absent from the sorrowful prayers and songs that so resonated with me (perhaps their attraction mirrored the misery of going to school). In the analysis of my compositions, I use the terms Jewish music and klezmer music interchangeably to describe the union of two influences that has manifested itself in my music. I should stress that neither one is due to any significant amount of practice or research: I have never played klezmer music and I stopped singing Jewish songs after elementary school. Both, however, are rooted in my childhood and mark the beginning of my musical development.

---

[2] Feldman Walter Zev. *Klezmer: Music, History, and Memory.* Oxford Scholarship Online: 2016, p. 1.

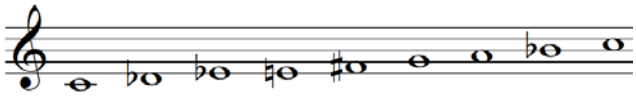
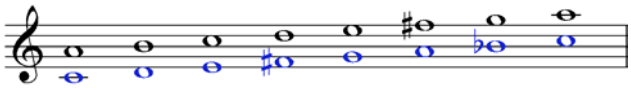
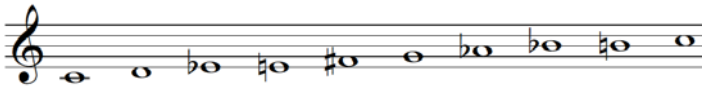
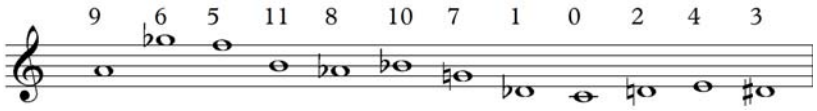
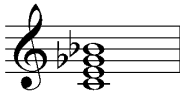
[3] Although klezmer music bears many similarities to the "melodies and modal usage of Ashkenazic prayer," (Feldman 2016, 16) its main function was to accompany Jewish weddings (Feldman 2016, 3), and so it is no surprise that that dance music comprised much of its repertoire (Feldman 2016, 216). The word "klezmer" is rooted "the Hebrew term *klei-zemer* or 'vessels of song' referring to musical instruments" (Feldman 2016, 62).

Chapter 1. Portraits

Background

Portraits is a set of five pieces for solo piano. The pieces are centered around the use of a specific scale(s), apart from "Something Eerie," which is dodecaphonic, and "Nuit empoisonnée," whose focus is the sonority of the French sixth chord. Most of the pieces are in binary form (ABA′)[4], and take from one and a half to three minutes to perform.

Table 1.1: The pieces that make up *Portraits* and their respective restrictions

Piece	Restriction(s)
1. Wind Over Fallen Soldiers	Messiaen's second mode of limited transposition or the diminished scale (half-step, whole-step variant). 
2. Folk song	The Dorian mode on A and the acoustic scale on C. 
3. Je rêve de marionettes	Messiaen's third mode of limited transposition. 
4. Something Eerie	Dodecaphony. 
5. Nuit empoisonnée	The sonority of the French-sixth chord. 

Aside from, "Je rêve de marionnettes," all the pieces were composed during the first semester of my master's studies. "Je rêve de marionettes" was written the year before as one of the weekly assignments for the course *Techniques modernes de composition* which led to the conception of *Portraits*. I reasoned that imposing restrictions on my pieces would help develop my musical language and that writing for piano would smooth my transition into compositions studies.

[4] Although in binary form, I refer to them as having three sections to differentiate A from A′.

1. Wind Over Fallen Soldiers

"Wind Over Fallen Soldiers" is based solely on Messiaen's second mode of limited transposition, or the diminished scale. Apart from m. 28-30, in which the right hand contains material from a diminished scale starting on C-sharp, the entire piece is centered on the diminished scale starting on C.

The piece portrays gusts of wind on a battlefield through the contrast between the two outer sections (A and A′) and the middle section (B) of the piece. The outer sections are characterized by their representation of wind, while the middle section is marked by its military nature, a march.

Table 1.2: Formal analysis of "Wind Over Fallen Soldiers"

A	**B**	**A′**
m. 1-25	m. 26-37	m. 38-51
Mode 2 on C	Mode 2 on C* *In m. 28-30 mode 2 on C-sharp is played by the right hand	Mode 2 on C
Wind motif: m. 1-6 Nostalgic theme (N): m. 7-12 Wind motif: m. 13-17 Variation on N: m. 18-25	March: m. 26-34 Transition: m. 35-37	Variation on N: m. 38-42 Short recitative: m. 43 Wind motif: m. 44-51:

The piece begins with a motif intended to portray wind. It consists of a rapid succession of notes (T0), which after being transposed up a minor third (T3), succeeds at outlining the entire diminished scale.

Figure 1.1: The wind motif at T0

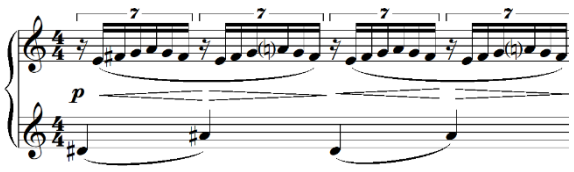
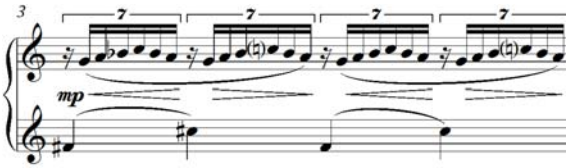


Figure 1.2: The wind motif at T3



In m. 7-12 a change of tempo introduces a slow and nostalgic atmosphere that alternates between the metres of 3/4 and 4/4, and the chords of A minor with an added major sixth (Am6) and E-flat minor. The harmony of this section outlines the diminished scale's most characteristic interval, the tritone, while m. 11-12 contain a descending perfect fifth (B-flat to E-flat), a device that foreshadows the march in section B.

Figure 1.3: Foreshadowing of the march

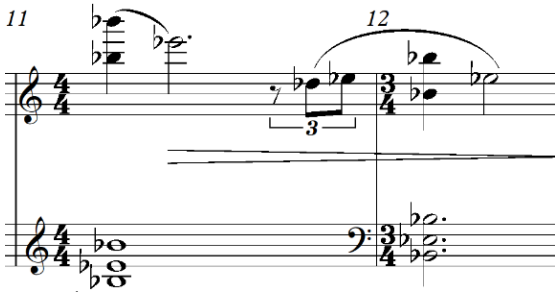
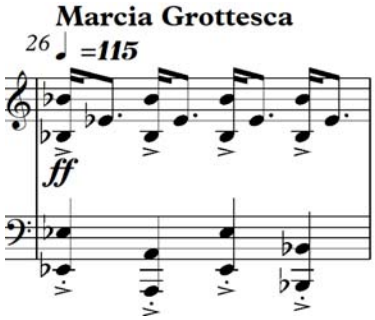


Figure 1.4: The march



Measures 13-17 are a reprise of the beginning wind motif, albeit an octave lower. Following this, the material of the nostalgic section is developed in m. 18-25, and an arpeggiated Am6 chord in m. 22/25 further alludes to wind. A more blatant suggestion of the ominous middle section occurs in m. 21/24.

Figure 1.5: Allusion to wind in m. 22

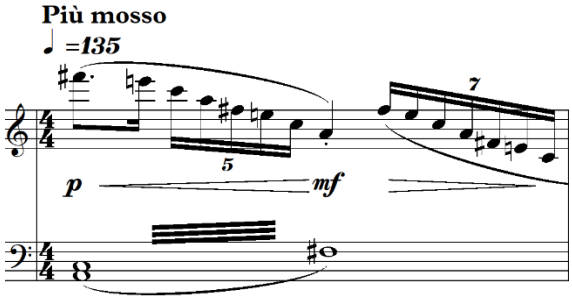
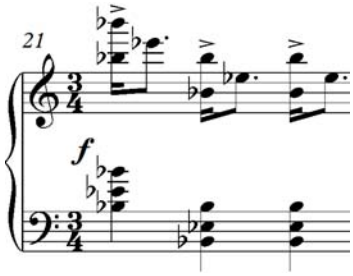
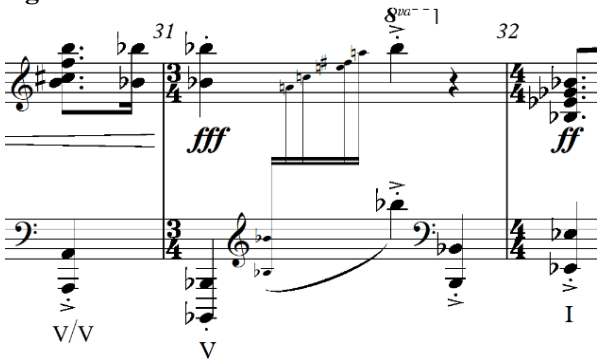


Figure 1.6: Additional foreshadowing



The middle section, or the grotesque march stands in stark contrast with the outer sections. Not only does it differ through its violent dynamics and dissonant chords, but it is also the only part of the piece in which there is a modulation from the original diminished scale. The tritone is outlined again, this time through an ostinato found in the left hand. A clear influence of classical music is found in the half-cadence in m. 31.

Figure 1.7: Half cadence in m. 31



The section gradually fades out, as if to suggest the fading lives of the soldiers. The wind then takes over, weaving its way through the fallen ones, and completes the piece.

Though I did not intentionally imitate any composers in writing this piece, the influence of French and Russian music is evident. Strangely, most of the compositions to which I can draw parallels are ones I have neither played nor know well. For instance, the wind motif is reminiscent of the beginning of Debussy's prelude for piano, "Feux d'artifice."

Figure 1.8: The wind motif

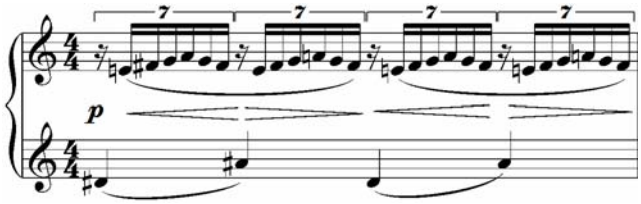
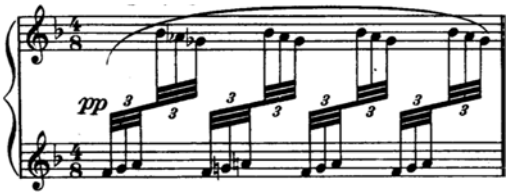
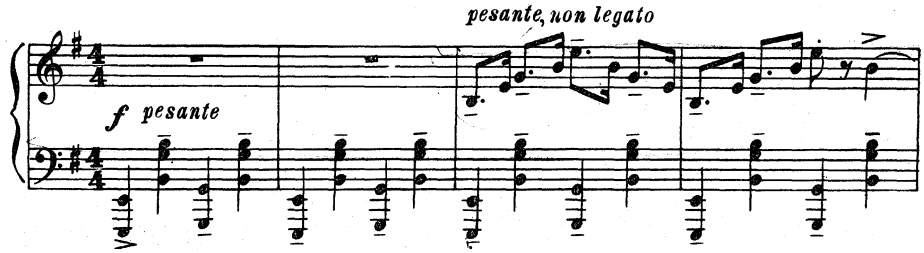


Figure 1.9: Measure 1 of "Feux d'artifice"[5]



The march in the middle section is at least rhythmically similar to Prokofiev's "Montecchi and Capuletti" from his *Romeo and Juliette* suite.

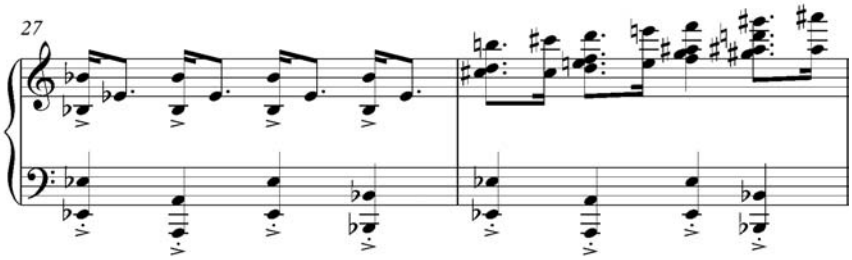
Figure 1.10: Measures 1-4 of Prokofiev's "Montecchi and Capuletti"[6]



[5] Claude Debussy. "Feux d'artifice in" *Preludes Book 2,*(Paris: Durand et Cie, 1913), p. 66, accessed April 21, 2017, International Music Score Library Project, http://ks.imslp.info/files/imglnks/usimg/d/dd/IMSLP00510-Debussy_-_Preludes__Book_2.pdf

[6] Sergei Prokovief. "Десять Пъес из балета „Ромео и Джульетта"," in *S. Prokofiev: Collected Works, vol.3 (Собрание сочинений)*, ed. Levon Atovmyan. (Moscow: Muzgiz, 1956), p. 27, accessed April 21, 2017, International Music Score Library Project, http://petruccilibrary.ca/linkhandler.php?path=/imglnks/caimg/6/68/IMSLP00435-Prokofiev_-_Romeo_And_Julieta__Op_75.pdf

Figure 1.11: Measures 27-28 (the march) of "Wind Over Fallen Soldiers"



Perhaps the most obvious influence shows itself in comparing the arpeggiated Am6 chords in "Wind Over Fallen Soldiers" with similar figurations in Ravel's "Une barque sur l'océan." At various places in "Une barque sur l'océan," the left hand arpeggiates a G-sharp minor chord, while the right-hand tremolos between the third, fifth, and an added major sixth of the chord. In "Wind Over Fallen Soldiers," almost the reverse occurs: an Am6 chord is arpeggiated in the right hand, while the left-hand tremolos between the tonic, third, and major sixth of the chord. While this similarity was unintentional, it is not coincidental: in the year before composing *Portraits*, I had listened to "Une barque sur l'océan" several times in the orchestration class that I was attending. There must have been some residue left in my ear.

Figure 1.12: The arpeggiated Am6 chord

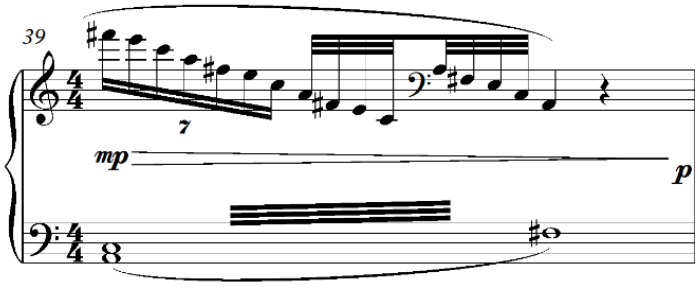
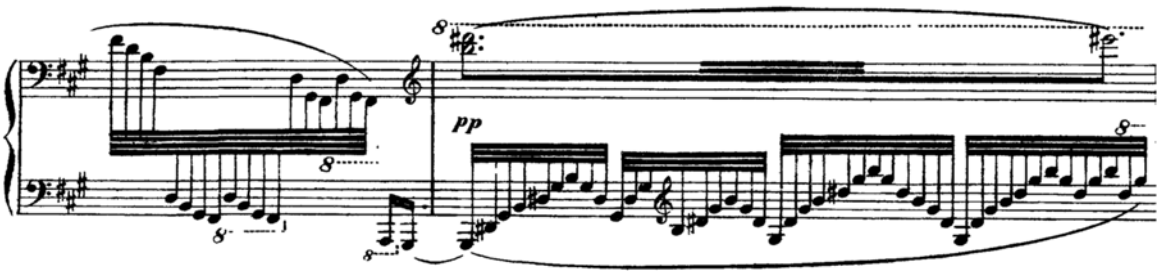


Figure 1.13:[7] The arpeggiated G-sharp minor chord in "Une barque sur l'océan" in measures 42-43



[7] Maurice Ravel. *Une barque sur l'océan* in "Mirroirs," (Paris: E. Demets, 1906), p. 18, accessed April 21, 2017, International Music Score Library Project, http://ks.imslp.info/files/imglnks/usimg/e/e2/IMSLP02693-Ravel-Miroirs_DemetsEd.pdf

2. Folk Song

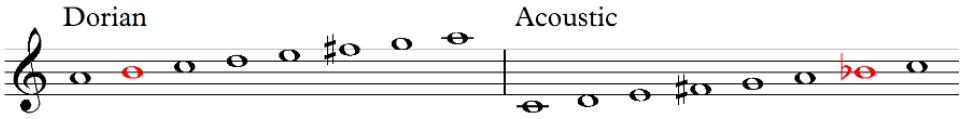
"Folk Song" consists of three sections, in which the first uses the pitches of the Dorian mode on A, and the remaining two use pitches of the acoustic scale on C. The piece juxtaposes two different styles of folk music and portrays a group of folk musicians performing. The outer sections are calm and are meant to sound like Irish or English folk music, while the middle one is temperamental and is reminiscent of Eastern European folk music.

Table 1.3: Formal analysis of "Folk Song"

A	**B**	**A′**
m. 1-20	m. 21-27	m. 28-36
Dorian mode on A	Acoustic scale on C	Acoustic scale on C
Theme A: m. 1-10 Transition: m. 11-12 Theme A: m. 13-20	Theme B: m. 21-24 Transition: m. 25-27	Theme A: m. 28-36

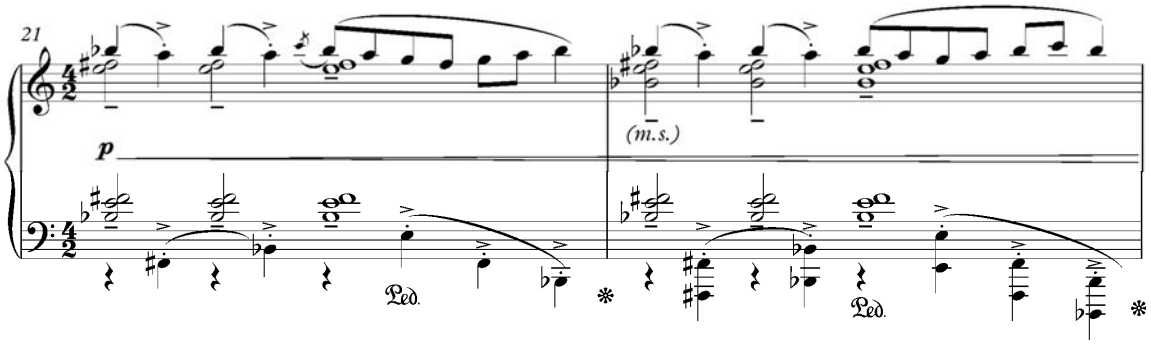
An interesting feature of the two scales is that there is only one note that is not common to both: the B-natural found in A Dorian and the B-flat found in C acoustic.

Figure 1.14: Dorian mode on A and the acoustic scale on C



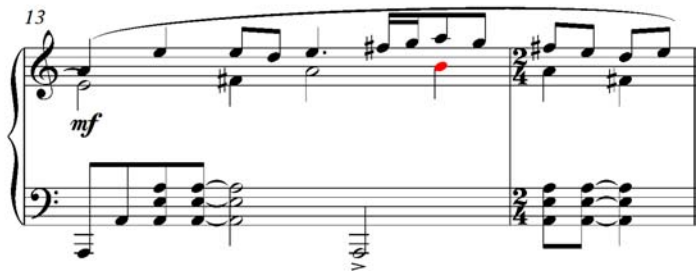
This distinction, while small, is very important to the structure of the piece, and is highlighted in the B section, where the B-flat is repeated persistently.

Figure 1.15: Measures 21-22 of section B



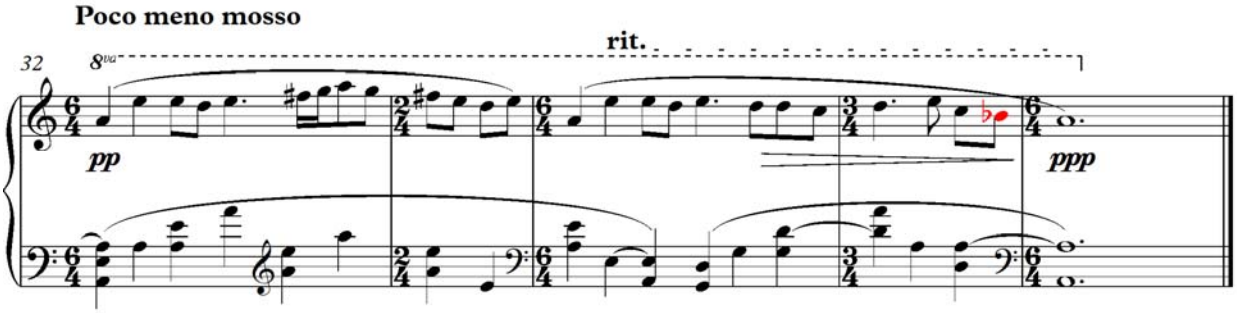
In contrast, the B-natural is only heard three times in the A section. The melody that is presented throughout the section (theme A) is devoid of it; the B-natural is only used for harmonic colouring.

Figure 1.16: Harmonic colouring using B-natural in section A



The arrival of B-flat in the penultimate measure of A′ (see **Figure 1.17**) seeks to unify the three sections of the piece. As a second scale degree was otherwise never heard in the A theme, its appearance as the note that distinguishes section B provides a resolution to the contrasting parts. Furthermore, because B-natural is never present in the A theme, the ending of the piece may leave one wondering about the "Dorian nature" of section A.

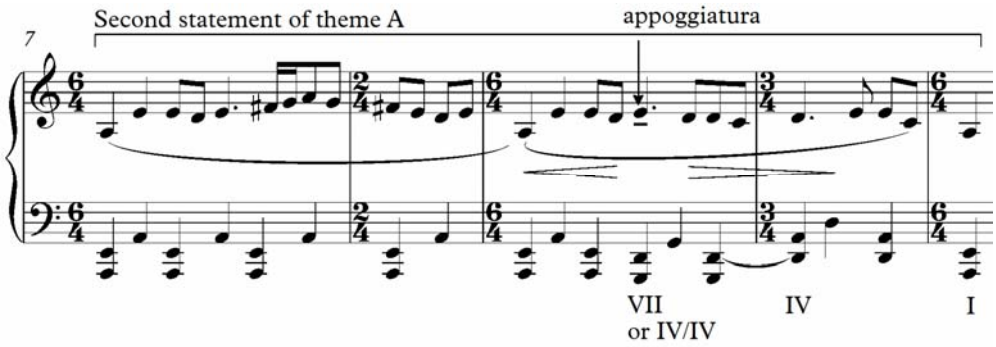
Figure 1.17: The final statement of the A theme



The harmonic language of the piece is very simple. In the outer sections, the bass mimics the droning sound of bagpipes or the open fifths of a string instrument. A plagal cadence (IV-I) links the repetition of each four-bar statement of theme A. In every second statement of the theme, a VII chord (or IV/IV[8]) is articulated before the cadence, resulting in an emphasis of the plagal movement.

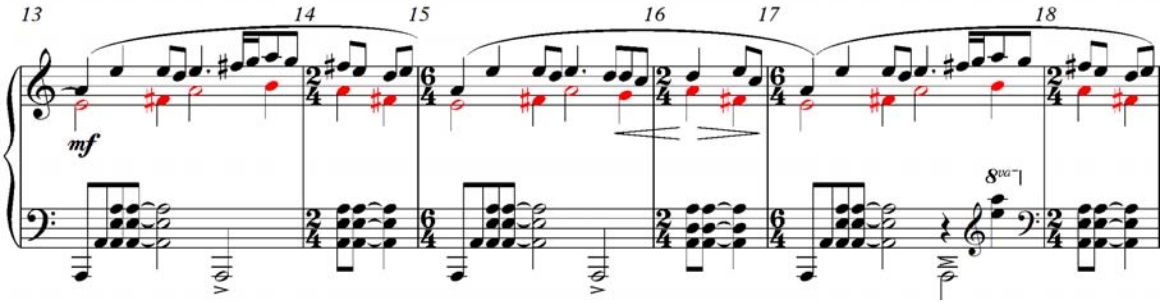
[8] IV of IV

Figure 1.18: Harmonic analysis showing the plagal movement in the A theme



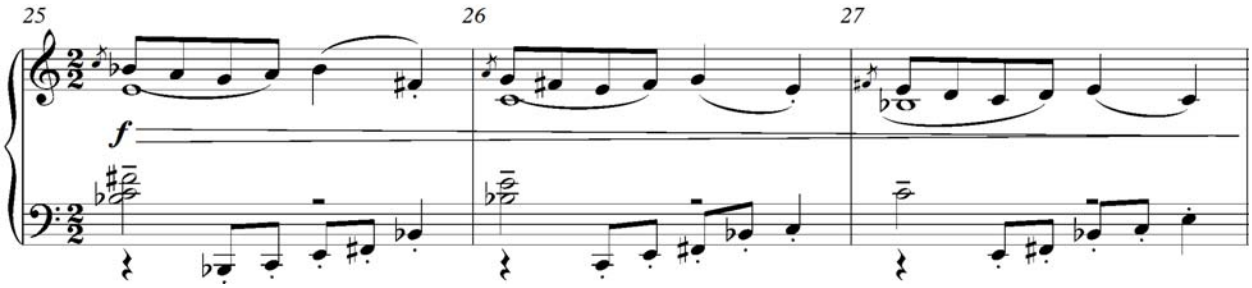
A countermelody in the alto voice is introduced in m. 13-21 and provides additional seasoning to the established harmonies. The change of figuration in the bass (the addition of eighth-notes) is meant to simulate the sound of percussion, and the addition of the perfect fourth in the left hand on the last beat of m. 18 is intended to give the impression of clapping (is also occurs in m. 19/20).

Figure 1.19: Countermelody in the alto (in red) and figuration that suggests percussion and clapping



The harmony in the first four measures of section B is simply an accumulation of all the notes of the acoustic scale. Conversely, m. 25-27 wind down as the cluster chords are progressively thinned out, while an altered dominant seventh chord (the sonority of C French sixth) is arpeggiated in the left hand.

Figure 1.20: The end of section B



It is difficult to link any specific pieces as a source of inspiration or influence for "Folk Song." I have listened so little to Irish and English folk music that it is hard to confirm whether the outer sections even reflect them. The melody was conceived while improvising at the piano, without a point of reference. The accompaniment and metre, on the other hand, may have been inspired by Brahms' Piano Concerto no.1 in D minor, which I had performed a week before writing "Folk Song." Similarities can be found between the metres of the pieces (the first movement of the concerto is also in 6/4) and the perfect fifths in the left-hand accompaniment (**Figure 1.21**).
It is interesting to note that in the piano concerto, the first change of harmony in the solo piano is to a IV chord (G minor) with the fifth in the bass (**Figure 1.22**). Similarly, in the sixth bar of "Folk Song," the first change of harmony is to the function IV (D minor, with the third omitted) with the fifth in the bass (**Figure 1.26**).

Figure 1.21:[9] Perfect fifths in the left-hand accompaniment of Brahms' first piano concerto (m. 91-92)

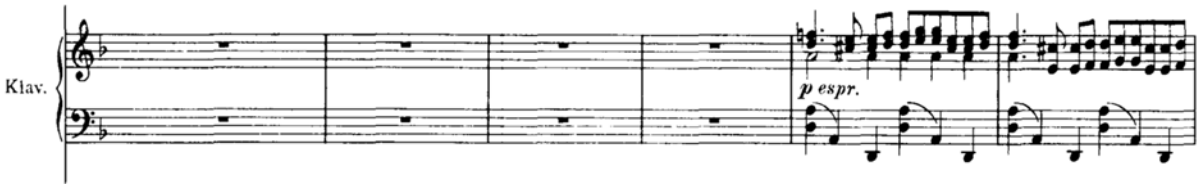


Figure 1.22:[10] Change of harmony in Brahms (m. 93-94)

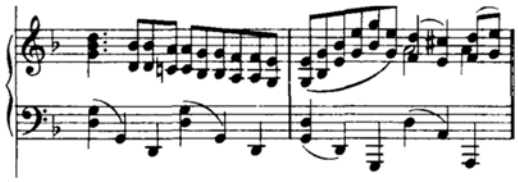
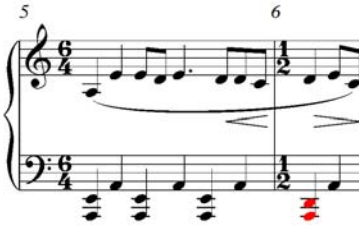


Figure 1.23: Change of harmony in "Folk Song"



The insistent nature of section B is likely due to my admiration of Shostakovich and Prokofiev. The music of these composers often contains motifs that are violent in nature or themes that build up to a brutal climax through their persistence and repetition. The development selection in the first movement of Prokofiev's sixth piano sonata (op. 82) and the invasion theme of Shostakovich's *Leningrad Symphony* (op. 60) are two examples of this that come to mind.

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[9] Johannes Brahms. "Konzert n. 1" in *Johannes Brahms: Sämtliche Werke, Band 6* (Leipzig: Breitkopf & Härtel, 1926-27), p. 7, accessed February 20, 2017, International Music Score Library Project, http://ks.petruccimusiclibrary.org/files/imglnks/usimg/0/05/IMSLP03190-Brahms-Op015fs.pdf
[10] Ibid.

3. Je rêve de marionettes

As this piece was not composed during my master's studies, I will not discuss it in detail. It is the shortest piece of the set and exclusively uses Messiaen's third mode of limited transposition starting on C.

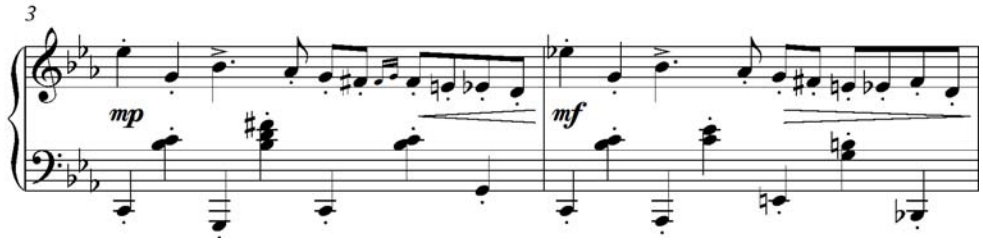
The piece is in 7/4 and attempts to invoke the image of marionettes dancing. The form of the piece is as follows:

Table 1.4: Formal analysis of "Je rêve de marionettes"

A	**B**	**A′**
m. 1-8	m. 9-11	m. 12-20
Introduction: m. 1-2 Theme A: m. 3-8	Theme B	Theme A: m. 12-16 Outro: 17-20

The metre of the piece and the use of accents represent the disjointed movements of the puppets.

Figure 1.24: The disjointed movements of the puppets



4. Something Eerie

"Something Eerie" is a dodecaphonic piece based on the following twelve-tone series: [9, 6, 5, 11, 8, 10, 7, 1, 0, 2, 4, 3].[11] The piece does not use any permutations of the series and is liberal in its approach to serialism: notes of the series are often repeated, overlapped, alternated between, and sometimes left out.

Figure 1.25: "Something Eerie's" twelve-tone row

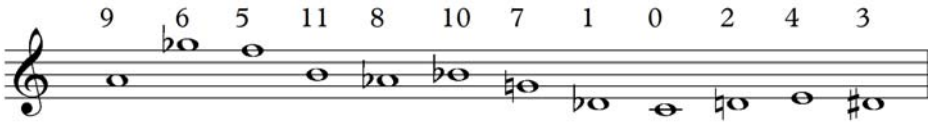
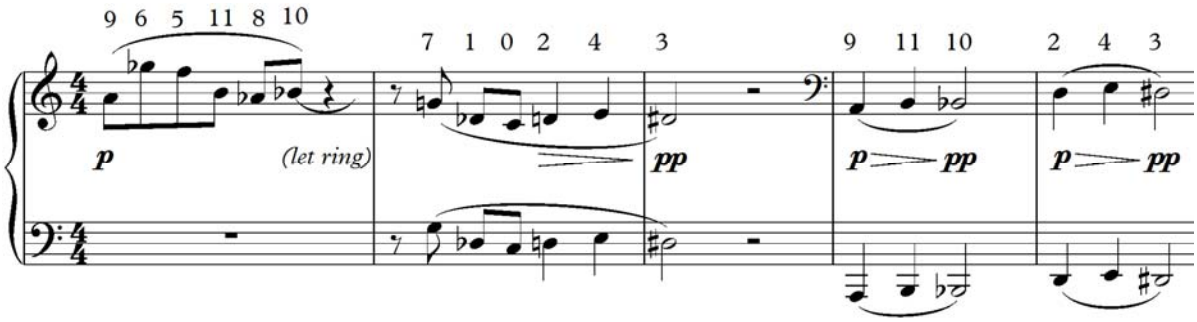


Figure 1.26: Formal analysis of "Something Eerie"

A	B	A′
m. 1-9	m. 10-22	m. 23-26

After the series is first stated, a melodic motif is presented in the bass using the notes [9, 11, 10] and [2,4,3].

Figure 1.27: The first statement of the series and the melodic motif that ensues



This motif, while seeming to break the mold of the series, is actually an anticipation of the next two measures, in which the series is grouped as [9, 6, 5], [11, 8, 10] and [10, 7] (**Figure 1.28**) and [1, 0, 2], [2, 4] and [3, 9] (**Figure 1.29**). While composing the piece, I allowed myself to overlap the endings and beginnings of groups of pitches within the series. For instance, [1, 0, 2] and [2, 4] (see **Figure 1.29**) or [1, 0, 2, 4] and [2, 4, 3, 9] (see **Figure 1.30**).

[11] The pitches are assigned numbers 0-11, with C as 0, C-sharp as 1, etc.

Figure 1.28: Measure 6 of "Something Eerie"

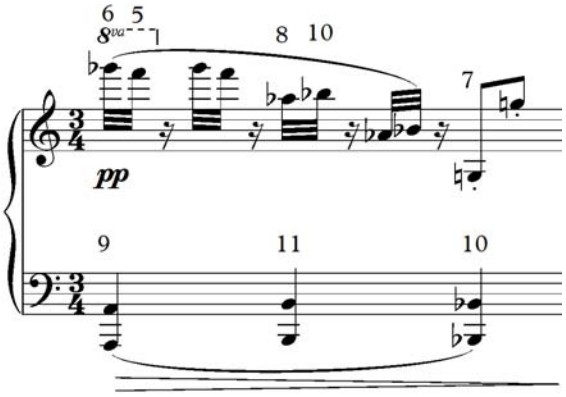
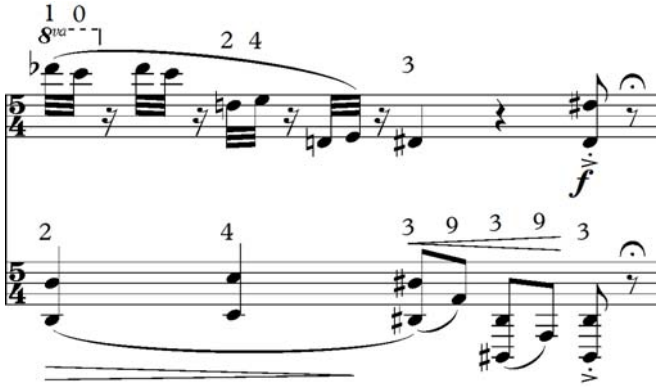
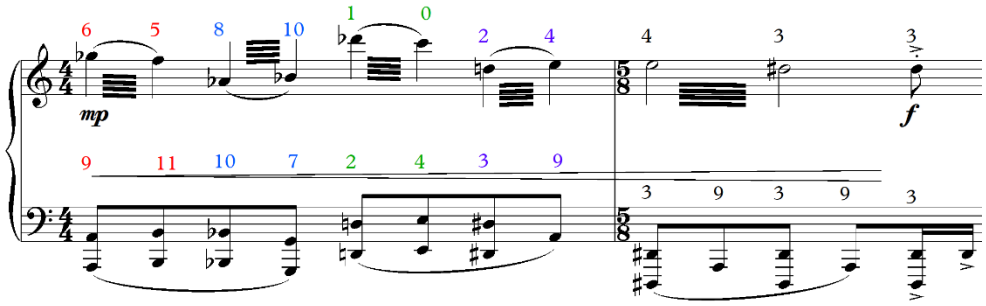


Figure 1.29: Measure 7 of "Something Eerie"



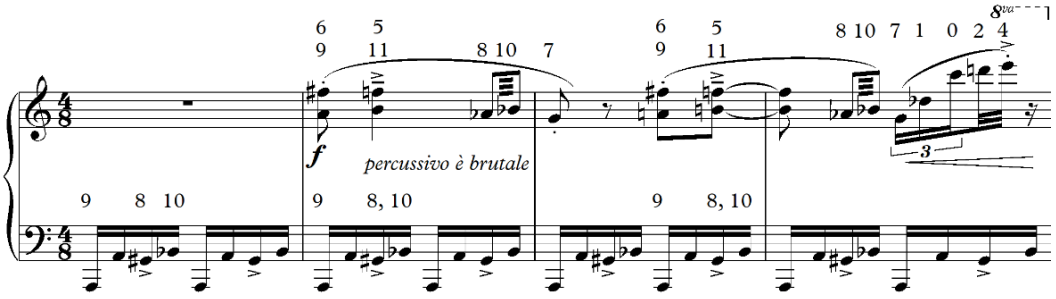
Following this, the [9, 11, 10] and [2, 4, 3] motifs are extended by one note, becoming [9, 11, 10, 7] and [2, 4, 3, 9] in the left hand, while its rhythmic values are diminished. The transformed motif is accompanied by trills in the right hand which consist of pitches from the thirty-second note pattern found in the previous two measures, m. 6/7. The resulting grouping of the series is [9, 6, 5, 11], [8, 10, 7], [1, 0, 2, 4], [2, 4, 3, 9], and [4,3, 9].

Figure 1.30: Measures 8-9



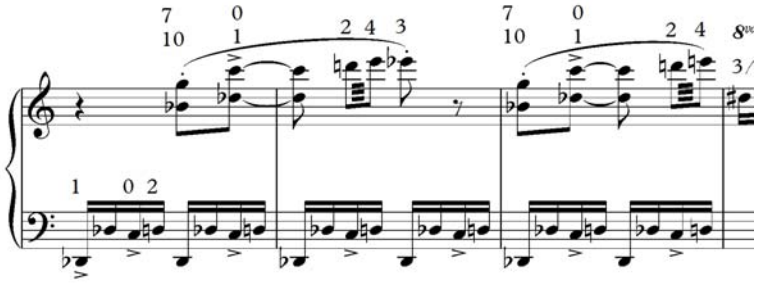
A tempo change follows and an ostinato consisting of [9, 8, 10] is heard in the left hand. The right hand then produces part of the series and repeats it with an extension to its penultimate note. Thus, upon the entry of the right hand, the pitch groupings are [9, 6], [5, 11, 8, 10], [8, 10, 7], followed by [1, 0, 2, 4] after the repletion of the first groupings.

Figure 1.31: The beginning of section B: entry of the ostinato and new pitch groupings



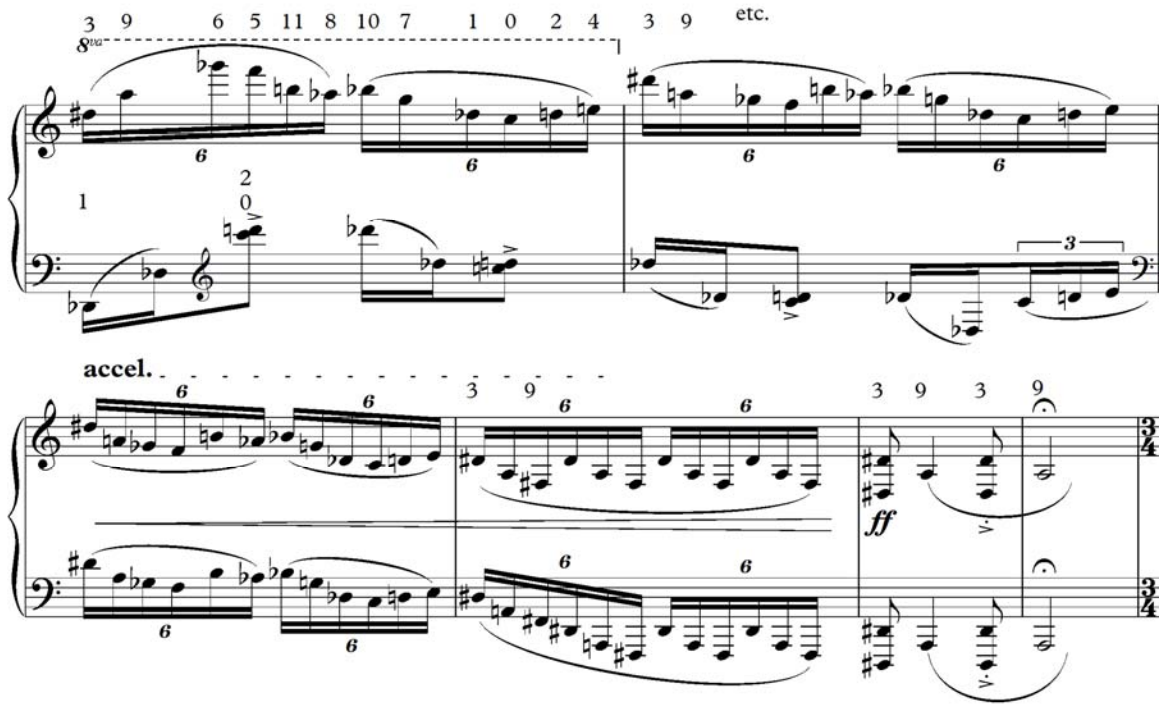
The ostinato is then transposed up a diminished fourth to [1, 0, 2], and the right hand plays a similar pattern to before starting in the middle of the series. Ignoring the ostinato, the following fragment of the series is heard two times: [10, 7, 1, 0, 2, 4, 3].

Figure 1.32: The transposed ostinato



The series then erupts into a pattern of sextuplets, allowing an entire statement of the row in a single bar. The left hand continues to play the notes of the previous ostinato, [1, 0, 2], until it joins the right hand in a third and final statement of the series. Following this, the interval of a tritone (between D-sharp and A) is repeated, mimicking its occurrence in m. 9 (last two measure of **Figure 1.33**).

Figure 1.33: Eruption of the series



The thirty-second note motif belonging to the right hand in m. 6-7 is then repeated in the left hand in m. 23-24. This time, however, the pattern ascends, as if to suggest the reflection of m. 6-7 (compare **Figure 1.34** and **Figure 1.35**).

Figure 1.34: Thirty-second note motif in measures 6-7

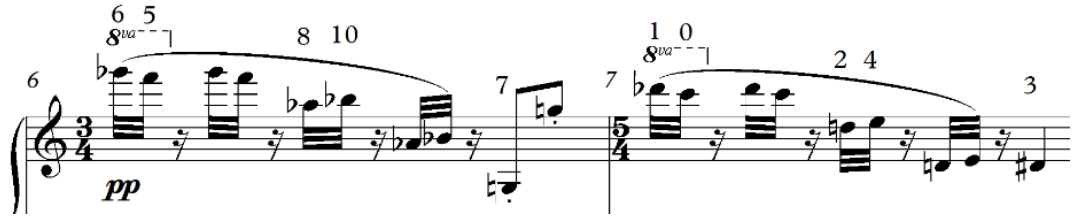
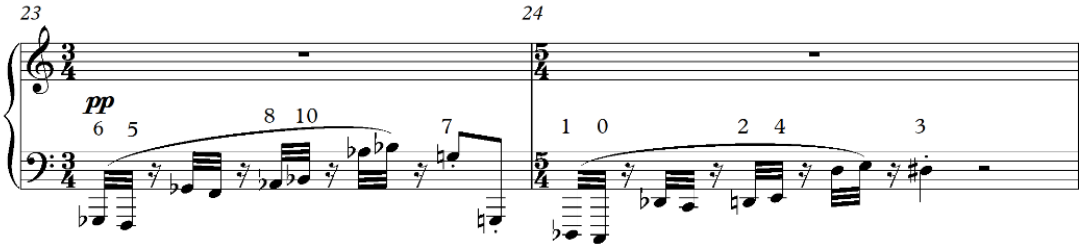


Figure 1.35: Thirty-second note motif in measures 23-24



Following this, the first two measures of the piece are revisited. The first half of the row rather than the second now appears in parallel octaves to provide further mirror-like imagery, and the omission of the last pitch of the series concludes the piece on a note of tension (compare **Figure 1.36** and **Figure 1.37**).

Figure 1.36: First two measures of "Something Eerie"

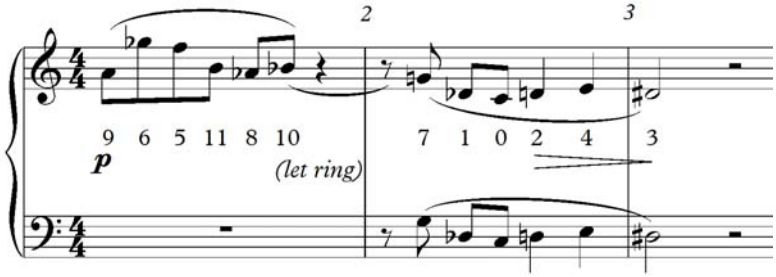
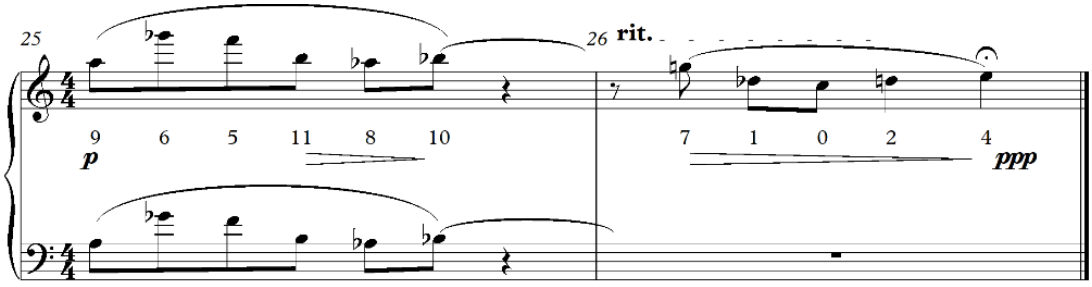
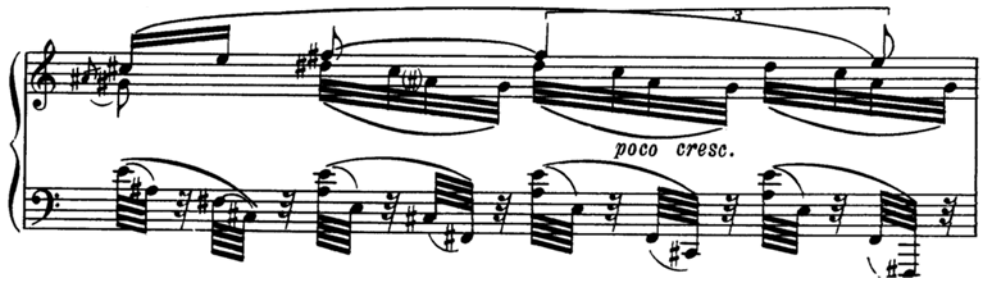


Figure 1.37: Last two measures of "Something Eerie"



I chose dodecaphony as a compositional technique to challenge myself to write in a style foreign to me. Perhaps I would have delved into more unknown territory had I not been so liberal with my use of the twelve-tone row, nevertheless, I believe I achieved a musical aesthetic that would not have been available otherwise. Although the method of composition is taken from the Second Viennese school, the influence of Russian music has a stronger presence in this work. The percussive nature of the middle section is once again suggestive of Shostakovich and Prokofiev. Furthermore, the thirty-second note motif in m. 6, 7, 23, and 24, bears resemblance (even if only visually) to m. 87-91 (**Figure 1.38**) of Scriabin's Piano Sonata No. 9 Op. 68 (*Black Mass*), a piece which I had performed one week before writing "Something Eerie."

Figure 1.38: [12] Measure 88 of Scriabin's Piano Sonata No. 9 Op. 68



[12] Alexander Scriabin. "Piano Sonata no. 9" in *A.N. Skryabin: Polnoe sobranie sochinenii dlia fortepiano, vol. 3,* (Moscow: Muzgiz, 1953. Reissue Muzyka, 1972), p.7, accessed April 21, 2017, International Music Score Library Project, http://ks.petruccimusiclibrary.org/files/imglnks/usimg/2/28/IMSLP01909-Scrison9.pdf

5. Nuit empoisonnée

"Nuit empoisonnée" is the final and most freely-composed piece of the cycle. The only guideline I set for myself was to make use of the sonority of the French sixth chord (a dominant seventh chord with a flattened fifth). Since this chord comprises four of the six notes needed for a whole-tone scale, passages that outline it inevitably occur throughout the piece.

Of all the pieces in *Portraits*, "Nuit empoisonnée" is the one most influenced by a specific composer and work: Scriabin and his *Black Mass* sonata. The constant use of trills and the ascending or descending movements that accompany them are derived from this sonata. Even the title of the piece pays tribute to Scriabin, who writes, "*avec une douceur de plus en plus caressante et empoisonnée,*" in m. 97 of his sonata.

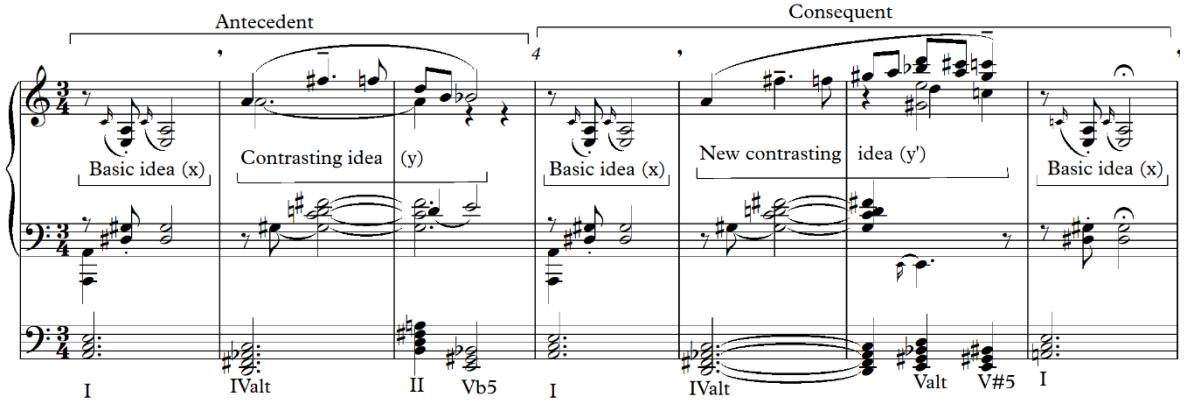
The piece is an experiment in thematic and motivic transformation, likely inspired by Liszt. Very little material is introduced after the opening bars, making the form of the piece more difficult to unpack.

Figure 1.39: Formal analysis of "Nuit empoisonnée"

A	**B**	**C**	**A′**
m. 1-15	m. 16-21	m. 22-43	m. 44-52
Opening theme: m. 1-7 Transformation 1: m. 8-15	Transformation 2: m. 16-21	Transformation 3: m. 22-27 Quotation from section A: m. 28-29 Transformation 3 (re): m. 30-37 Climax: m. 39-43	Closing theme: m. 44-52

"Nuit empoisonnée" begins with a seven-bar period consisting of a three-bar antecedent and a four-bar consequent. Within these, are three motifs, x, y, and y′, which are the source of material of the piece. Although the harmony is quite rich, it can be reduced to very basic formulas. **Figure 1.40** provides a motivic analysis of the first phrase with a reduction of the harmony in the bottom staff (the French sixth chords are labeled "alt" to conserve space):

Figure 1.40: Motivic, harmonic, and formal analysis of "Nuit empoisonnée's" opening period



The next eight bars contain a constant trill and variations on or fragments of the motifs from the opening period. A rhythmic motif of a dotted eighth note preceded or followed by a falling or rising gesture consisting of three thirty-second note triplets is an intentional reference to a similar pattern found throughout Scriabin's *Black Mass* sonata (compare **Figure 1.41** and **Figure 1.45**).

Figure 1.41: Rhythmic motif inspired by Scriabin's *Black Mass* sonata

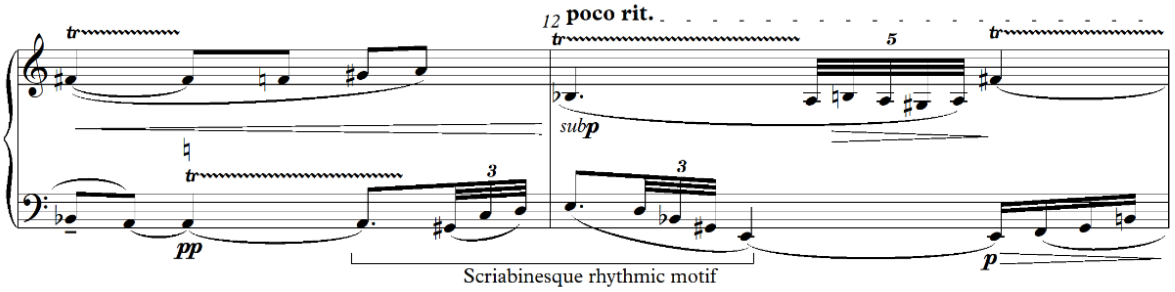
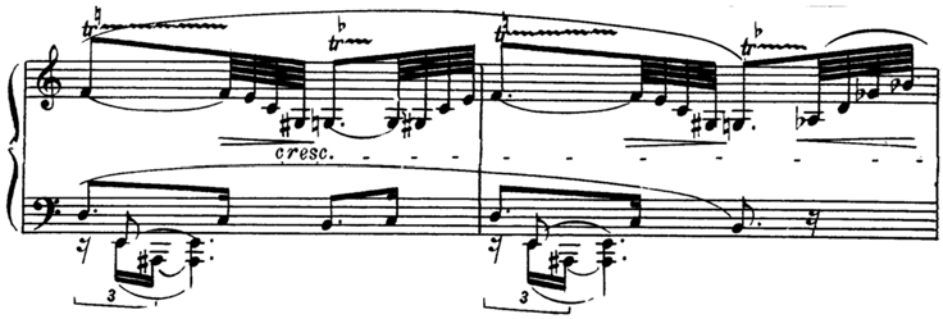


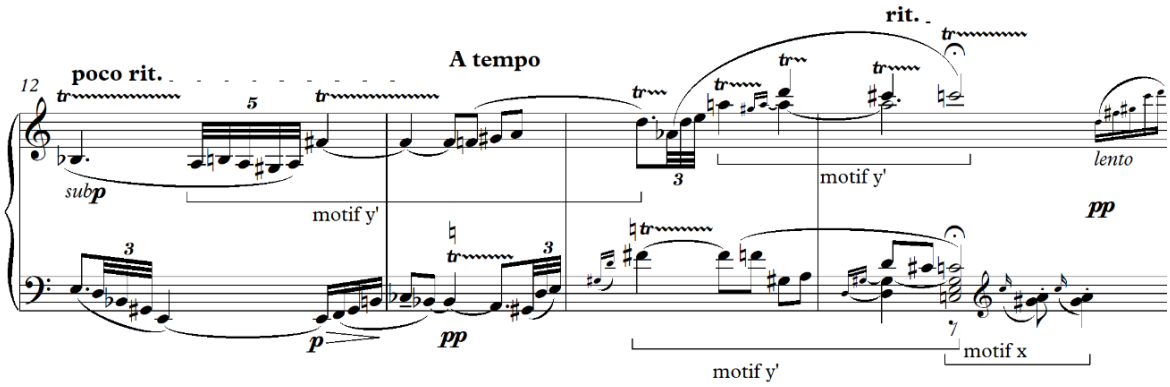
Figure 1.42:[13] Measures 25-26 of Scriabin's *Black Mass* sonata showing the source of inspiration (the right hand) for the rhythmic motif in "Nuit empoisonnée"



[13] Ibid., p. 2.

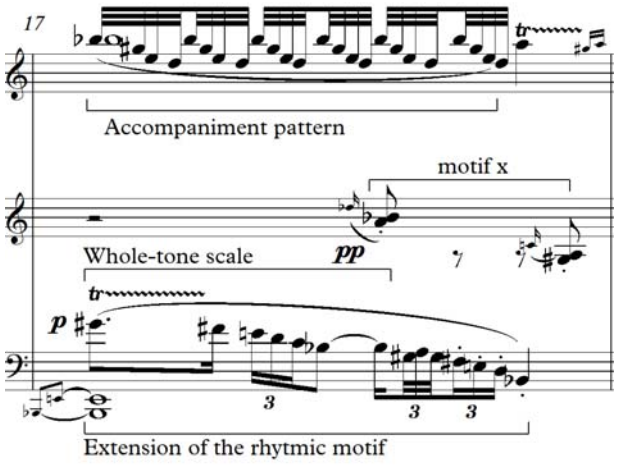
After the introduction of this motif, the first transformation of the theme finishes in a similar manner to the opening period, with y′ followed by x.

Figure 1.43: The end of the first thematic transformation



Section B contains a minor shift in tempo, a shift in register, and the addition a broken chord accompaniment pattern (sometimes in the form of a French-sixth chord, as in **Figure 1.44**), similar to the one found in m. 87-91 of Scriabin's ninth piano sonata (**Figure 1.38**). The rhythmic pattern inspired by Scriabin is extended and allows for a complete whole-tone scale to be heard. This motif eventually becomes the main source of direction in the subsequent section.

Figure 1.44: The different elements of section B



Section C is distinguished by its liveliness and arpeggiated French-sixth chords. In the beginning, fragments of the x motif interrupt trills in the right hand (**Figure 1.45**), and the left hand makes another reference Scriabin through the alternation between notes constituting a tritone (**Figure 1.46**).

Figure 1.45: Interruption of a trill by a fragment of the x motif in section C.

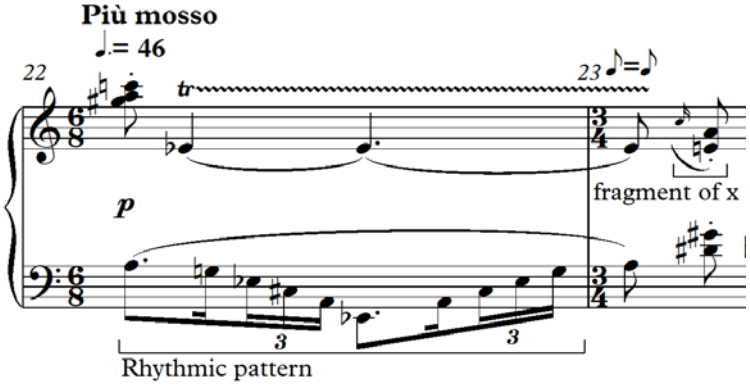


Figure 1.46: Reference to Scriabin in the left hand

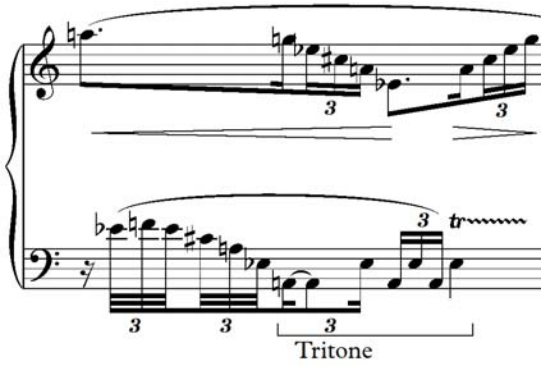
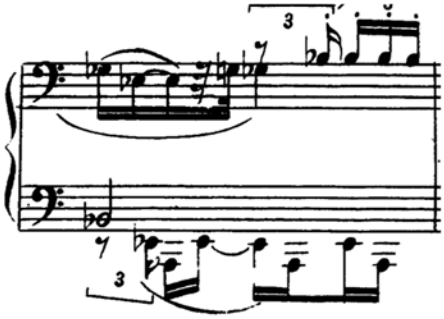
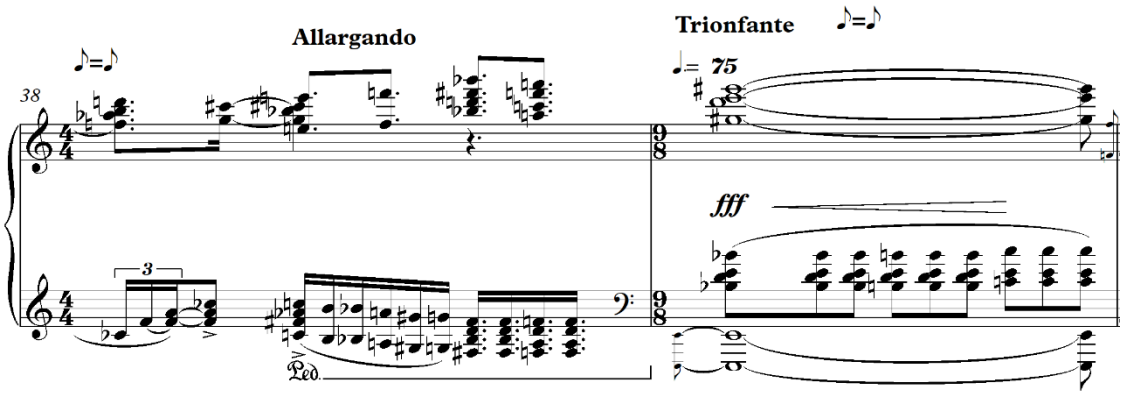


Figure 1.47:[14] Measure 8 of Scriabin's *Black Mass* sonata showing the source of inspiration



A short quotation from section A interrupts the established character in m. 28-29, and then a sequence of trills and arpeggiated chords in acceleration take the listener to a thundering statement of y′ in the climax of the piece (**Figure 1.48**). "Nuit empoisonnée" ends with a nine-bar recollection of the opening theme, with a tonal focus on D rather than A.

Figure 1.48: The climax of "Nuit empoisonnée"



[14] Ibid., p. 1

Chapter 2. *Trois mélodies sur des poèmes de Nelligan*

Background

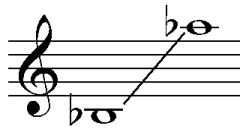
I had begun developing an interest in French art song one year prior to beginning my master's after taking a seminar on it during my piano studies; I thought that composing a song cycle using French poems presented another opportunity to combine my knowledge as a performer with my desire to create music. I wanted to contrast *Portraits* by composing without imposed restrictions and I wanted to see if my compositional instincts had matured. It did not take me long, however, to realize that setting poems to music is hardly composing without restrictions: the rhythm and melody of the vocal part are inextricably linked to the text, the form of the piece should be influenced by the form of the poem, and the imagery in the poem may define the piano accompaniment.

I decided to use poems by Nelligan after my composition teacher at the time, François-Hugues Leclair, suggested I read his poetry. I had never heard of Nelligan but upon reading his works, I was convinced that their morbid themes and dark subject matter would compliment the style of music I enjoy writing. I chose the poems based on my appreciation of them and the potential I saw for them to be set to music. The poems are:

1) "Quelqu'un pleure dans le silence."
2) "Le berceau de la Muse."
3) "Soir d'hiver."

The entire duration of the cycle is approximately nine minutes; the first two songs are roughly half the length of the third. While I am satisfied with each individual song, I do not think the set is well-balanced. I would eventually like to compose a fourth song (to begin the cycle with) with a length of three or four minutes, so that the two shorter pieces are balanced between two longer ones. The songs are for female voice and encompass the following range:

Figure 2.1: The vocal range of the cycle.



1. Quelqu'un pleure dans le silence.

Quelqu'un pleure dans le silence
Morne des nuits d'avril;
Quelqu'un pleure la somnolence
Longue de son exil;
Quelqu'un pleure sa douleur
Et c'est mon coeur![15]

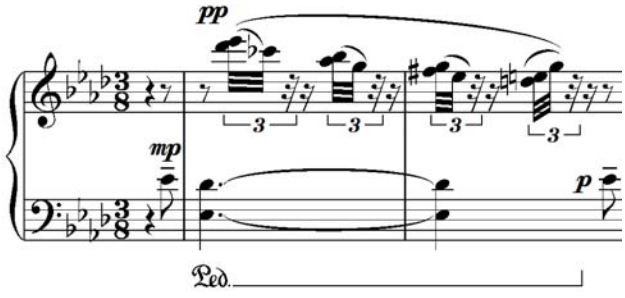
Table 2.1: The structure of "Quelqu'un pleure dans le silence"

Introduction (piano)	**First two lines**	**Interlude** (piano)	**Last four lines**
m. 1-7	m. 7-13	m. 16-21	m. 21-31

The concept for this piece stems from the similarities between the poem and the musical gesture of a crescendo. While this comparison may seem ironic, as the poem describes someone who is crying in silence, the three statements of "*Quelqun'un pleure*" are marked by an increase in intensity as the narrator progresses from "*dans le silence*" to "*la somnolence*" and finally to "*sa douleur*." The resulting form of the composition is thus a continuous flow music that increases in dynamics and emotions in parallel with the text. This is obviously a personal interpretation of the poem, one could certainly set it to music in a very convincing way by highlighting silence and by emphasizing the inner pain of the narrator.

For most of the song, the accompaniment is an ostinato: just as the words "*quelqu'un pleure*" return after every two lines, the accompaniment figure repeats every two bars. The piano is meant to signify the narrator's crying, with the left hand representing her sighs and the right hand portraying her teardrops.

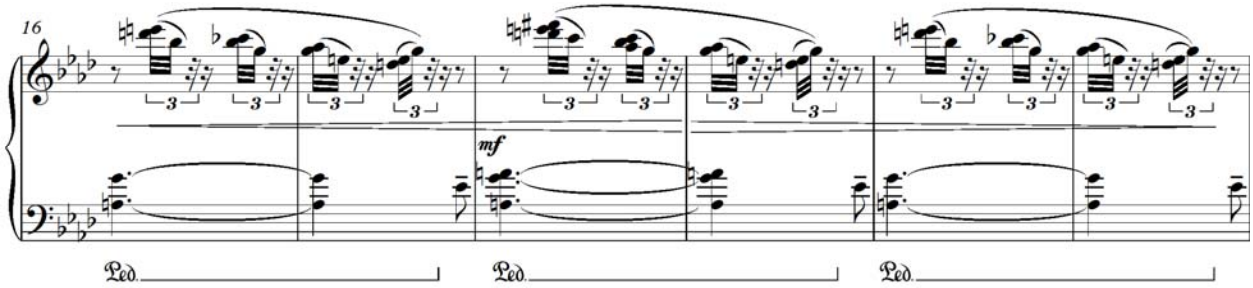
Figure 2.2: The piano ostinato that begins "Quelqu'un pleure dans le silence"



[15] Émile Nelligan, *Poésies complètes 1896-1941,* prepared by Réjean Robidoux and Paul Wyczynski. Montréal: Bibliothèque québécoise, 1992, p. 25.

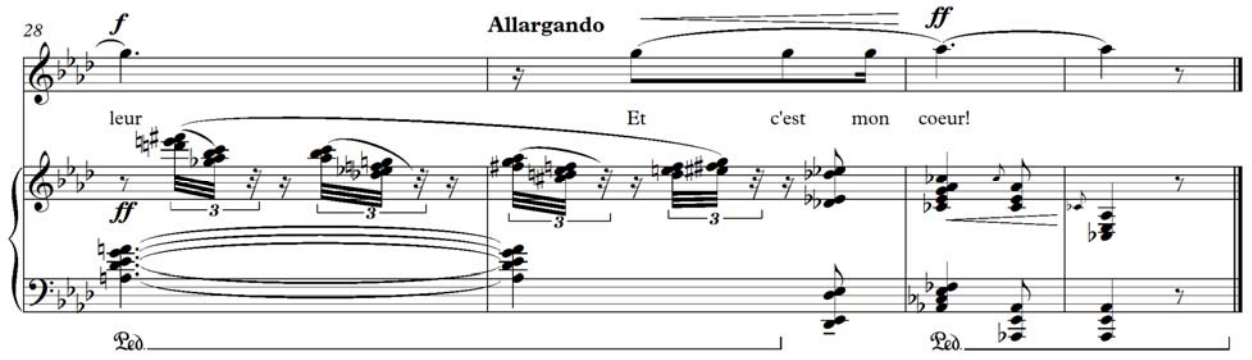
The pitch material changes during a piano interlude in m. 16-21, as the left hand strikes the notes A and G. During this passage, the music becomes more dissonant through the addition of notes in the right and left hands, as it foreshadows the climax of the piece.

Figure 2.3: Change in the pitch material in measures 16-21



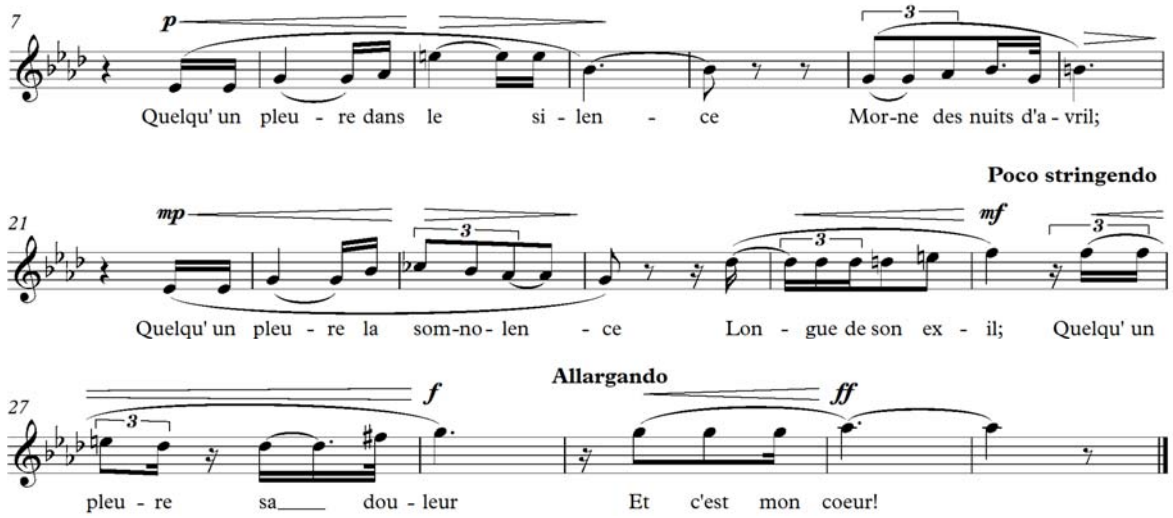
Following this, the accompaniment returns to its original ostinato for four measures until providing a thicker and more dissonant statement of the material from m. 16-21. In m. 28, a French-sixth chord is heard in the left hand, while clusters are played by the right hand. At this point, the tears from the beginning of the piece have transformed into the throbbing beats of the narrator's heart. The piece ends on an A-flat minor chord, establishing a V-I relationship between the ostinato of beginning and the end of the piece.

Figure 2.4: The last four measures of "Quelqu'un pleure dans le silence"



The vocal part separates the first two lines of the poems from the last four for a couple of reasons. Firstly, by isolating the first two lines, the image of silence (at least in the singer's part) is emphasized. Secondly, by compressing the last four lines together, the intensification of the text is demonstrated.

Figure 2.5: The vocal part of "Quelqu'un pleure dans le silence" (the measures of silence before and between the verses are not included)



Any difficulties in writing the vocal line were mainly a result of misunderstanding the prosody. The first draft of the piece contained many melodic contours that put false stresses on the words. As it stands, the word, "*somnolence*" in m. 23-24 is not written in a way that emphasizes the accented part of the word (*somnolence*). While I think that the longer note value on "*len*" makes mispronunciation unlikely, the singer may want to compensate for its possibility through her phrasing. Furthermore, it may seem strange that the article, *le*, is emphasized in m. 9. Indeed, I did not see any reason to stress *le* other then to create a melodic line that satisfied me. Admittedly, being unaware of this awkwardness is an oversight and suggests that in the future I should pay more attention to the text before turning it into melody.

2. Le berceau de la Muse

De mon berceau d'enfant j'ai fait l'autre berceau
Où ma Muse s'endort dans des trilles d'oiseau,
Ma Muse en robe blanche, ô ma toute maîtresse !

Oyez nos baisers d'or aux grands soirs familiers…
Mais chut ! j'entends déjà la mégère Détresse
À notre seuil faisant craquer ses noirs souliers ![16]

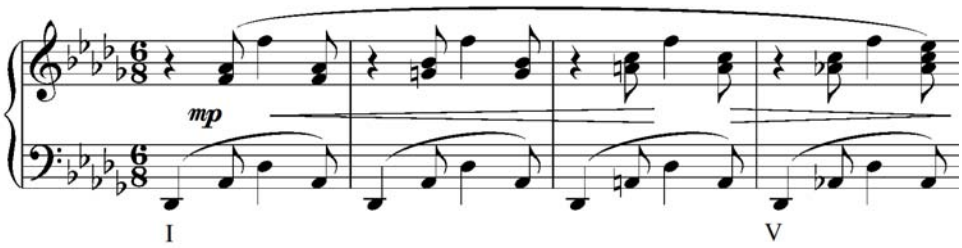
Table 2.2: Formal analysis of "Le berceau de la Muse"

A (tonal)	**B** (atonal)
m. 1-28	m. 29-40

"Le berceau de la Muse" attracted me because of the emotional polarity between its first four and last two lines. The poem begins joyously with the narrator expressing adoration for his muse, however, its uplifting atmosphere is ruptured when the words "*Mais chut*" appear and the image of Death at the narrator's doorstep concludes the poem. Highlighting this contrast was an important goal of mine in setting the poem to music. I saw to accomplish this by mirroring the change with a shift from tonal to atonal writing. The first part of the song is written in the style of a *Berceuse*: it is in 6/8[17] and is in D-flat major, as are Chopin's *Berceuse op. 57* and Liszt's *Berceuse S. 174*.

In the first fifteen measures of the piece, the accompaniment is a repeated four-bar phrase which travels from tonic to dominant over a tonic pedal. Its rhythm is meant to portray the image of a cradle rocking.

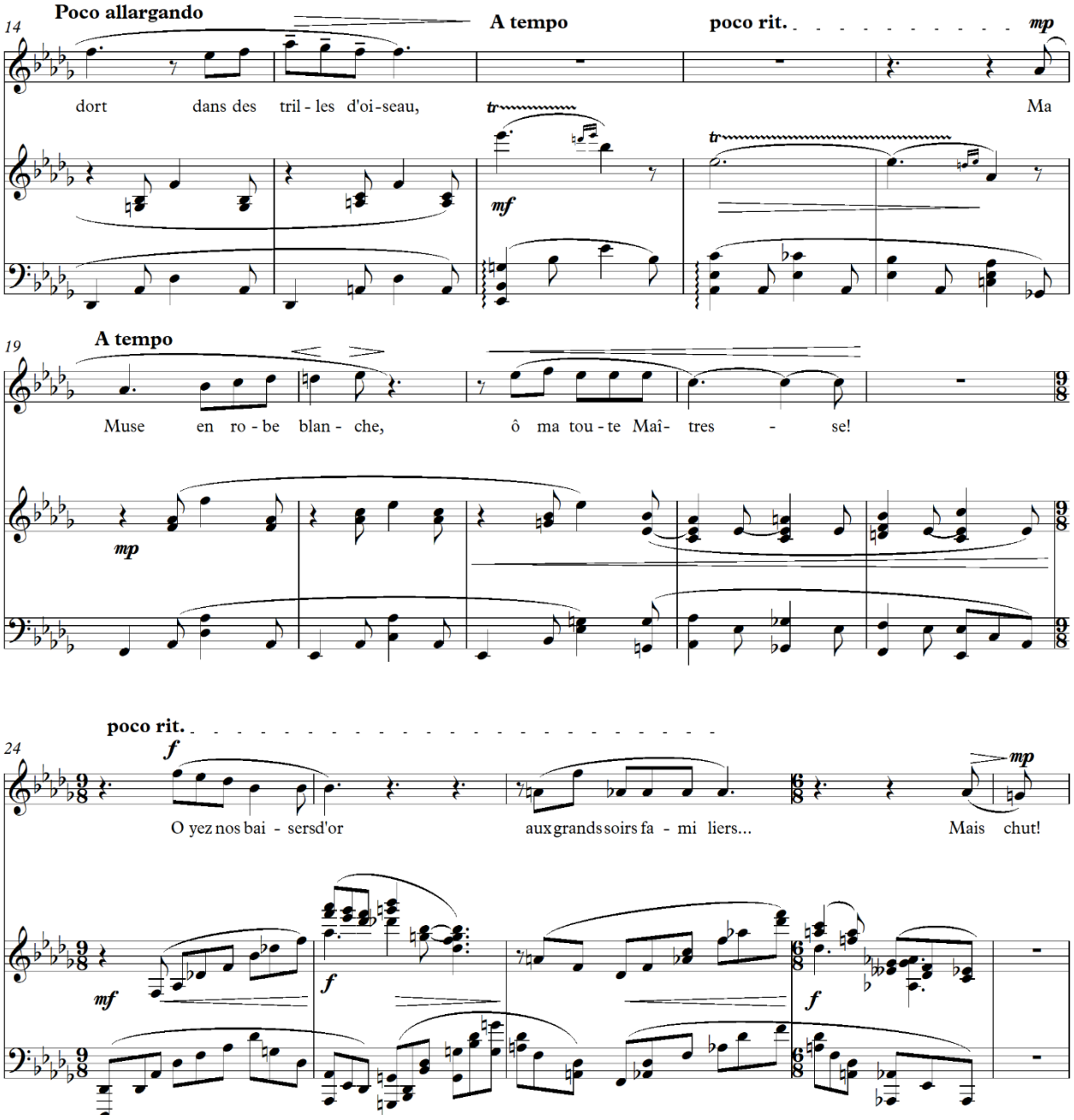
Figure 2.6: The opening measures of "Le berceau de la Muse"



[16] Ibid., p. 41.
[17] Measures 24-26 are in 9/8

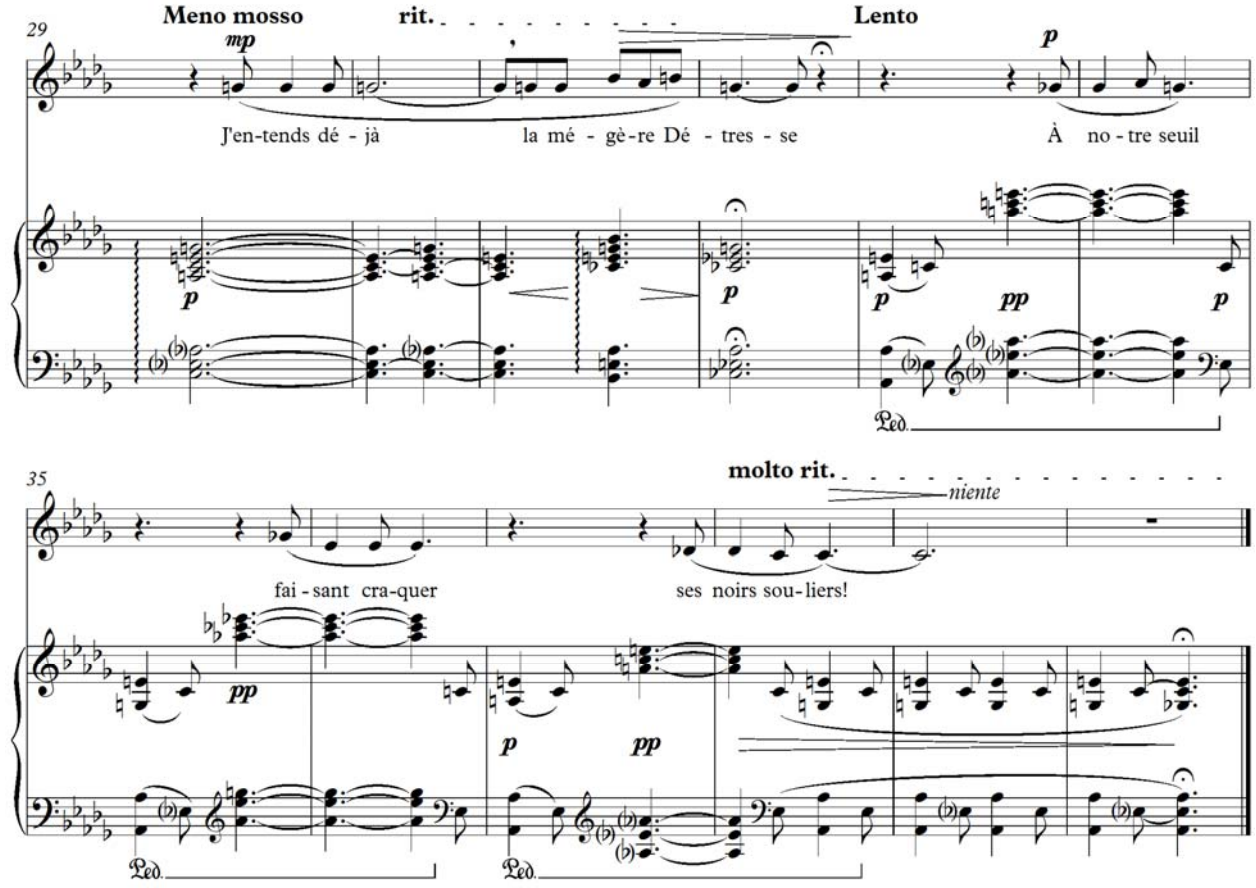
The pattern changes slightly after "*trilles d'oiseau*," when the pedal ceases and the piano responds to the singer with trills of its own. An imperfect cadence occurs on the first beat of m. 19 to allow for a more convincing arrival of the tonic in m. 24. Upon the return of the main theme, the accompaniment blossoms from the cradle-like rhythm into arpeggiated eighth notes. From m. 24-26, the time signature changes to 9/8 to allow for further expansion and a dialogue between the accompaniment and voice.

Figure 2.7: Measures 14-28 of "Le berceau de la Muse"



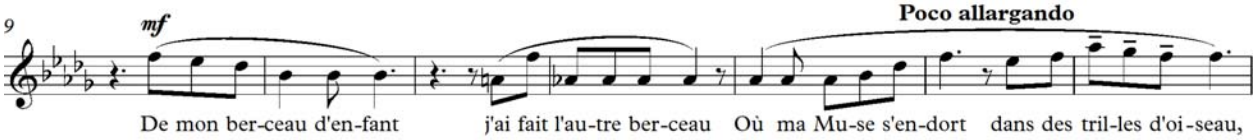
The listener is put into a state of suspense when the accompaniment vanishes on the word "*chut*" in m. 28 after playing a dominant on the previous beat. The resolution never comes, as the piano begins the atonal section in m. 29 with a rolled a bitonal chord (Am7 over A-flat major) before the singer sings "*J'entends déjà la mégère Détresse*." An A-flat minor chord with a major seventh marks the end of this line in m. 32. These two chords remain the basis for the harmony until the end of the piece. The cradle-like rhythm is shared between the singer and the piano until the accompaniment takes it over in the last three bars.

Figure 2.8: The atonal section of "Le berceau de la Muse"



In the tonal section, the vocal line generally outlines the harmonies of the accompaniment and provides some rhythmic variety to it when succession of eighth notes are heard.

Figure 2.9: Rhythmic variety to the accompaniment through succession of eighth notes



The vocal contour in the atonal section may have been influenced by the atonal solfege exercises that I studied many years ago in *Modus Novus* by Lars Edlund. My intention was to create an atmosphere that is unsettling and chilling, which is certainly how I would characterize my experience as an undergraduate student during the countless hours of studying Edlund's book.

The piece, in all its brevity and simplicity, was my first attempt to meld traditional and modern styles of writing. While it would certainly be possible to set "Le berceau de la Muse" to music in a purely modern or traditional way, I believe that choosing to proceed as I did is justified by the text of the poem. Moreover, it fulfills my goals as a composer to mix and explore the colours from the palette of musical experience I have acquired throughout my education.

3. Soir d'hiver

Ah ! comme la neige a neigé !
Ma vitre est un jardin de givre.
Ah ! comme la neige a neigé !
Qu'est-ce que le spasme de vivre
À la douleur que j'ai, que j'ai.

Tous les étangs gisent gelés,
Mon âme est noire ! où-vis-je ? où vais-je ?
Tous ses espoirs gisent gelés :
Je suis la nouvelle Norvège
D'où les blonds ciels s'en sont allés.

Pleurez, oiseaux de février,
Au sinistre frisson des choses,
Pleurez, oiseaux de février,
Pleurez mes pleurs, pleurez mes roses,
Aux branches du genévrier.

Ah ! comme la neige a neigé !
Ma vitre est un jardin de givre.
Ah ! comme la neige a neigé !
Qu'est-ce que le spasme de vivre
À tout l'ennui que j'ai, que j'ai …[18]

Despite having been completely unaware that "Soir d'hiver" is one of Nelligan's best known poems, I was immediately enthralled upon discovering it. Its portrayal of depression and desolation through repetition and reference to winter inspired me to set it to music. It is the only poem in which I took liberties with the text: I added four extra repetitions of the words "*que j'ai*" at the end of the piece, to show the never-ending misery of the narrator. I believe that Nelligan's use of an ellipsis at the end of the poem also suggests this eternal struggle.

The poem is comprised of four stanzas, in which the fourth is nearly identical to the first.[19] Thus, before writing a note of music, I decided that the song's form would be ABCA'.

Table 2.3: Formal analysis of "Soir d'hiver"

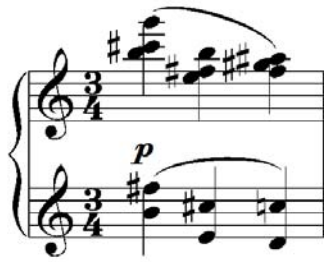
A	**B**	**C**	**A'**
m. 1-16	m. 17-30	m. 31-41	m. 42-58

[18] Nelligan, *Poésies complètes 1896-1941*, p. 215.

"Soir d'hiver" begins with a three-chord motif that is the source of the accompaniment material for sections A and A'; it also returns periodically throughout the piece. The motif is meant to represent the slow and steady falling of snow flakes that one may see in the wake of a blizzard. After all, in the poem it has already snowed and thus the fury of the storm passed. On another level, the repetitiveness of the motif is meant to symbolize the perennial suffering of the narrator.

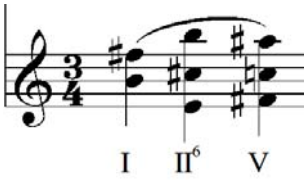
I intended the musical language of "Soir d'hiver" to be less traditional than my usual writing: I wanted to challenge myself to be innovative and thought a style less rooted in tonality would better portray the angst of the narrator. In writing the "snow motif," I made the simple choice of consecutively compressing the chords in the right hand and performing the opposite operation in the left hand. Upon discovering a combination that I was satisfied with, I thought that I had achieved my goal: I had successfully broken through the shackles of tonality and created a motif that not only had symbolic meaning, but was also pleasing to the ear.

Figure 2.10: The snow motif



Despite the motif's only amounting to one bar of music, it was a great source of pride for me because, in my view, it was the first concrete example of my development as a composer. Shortly after finishing the piece, however, I decided to analyse the motif and discovered it could be reduced the following:

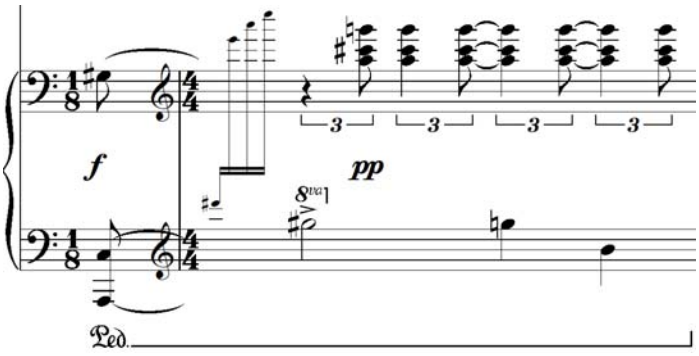
Figure 2.11: Reduction and harmonic analysis of the snow motif



I had successfully reproduced one of the most common chord progressions in all of western music.

The accompaniment in the beginning of section B is more stagnant: the unchanging chord in the right hand seeks to portray the frozen ponds recited in the first line of the second stanza, while the flurry of grace notes before them suggests snow dancing in the wind over the frozen bodies of water.

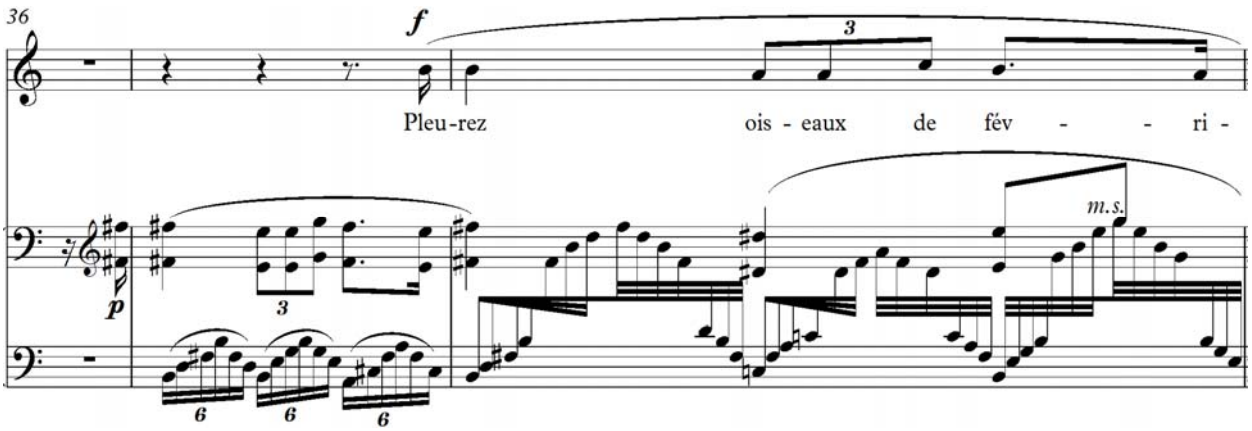
Figure 2.12: The accompaniment in the beginning of section B of "Soir d'hiver"



The music becomes more active when the singer sings "*où-vis-je? où vais-je?*" until the climax of the piece is attained on the word, "*Norvège*."

Section C begins with the return of the snow motif. On the anacrusis to m. 34, the singer begins a melody that outlines the mode of B Phrygian. The accompaniment becomes less dissonant and establishes B as the tonal centre, although not initially in the Phrygian mode. In m. 37, the piano takes over the melody and in m. 38, a dialogue occurs between the two instruments. During the dialogue, the piano portrays gusts of wind through arpeggiated chords. The section ends in m. 42 with the return of the snow motif.

Figure 2.13: The beginning of the dialogue between voice and piano



The last section of the piece contains minor alterations from the first. It ends with the snow motif making a progressive descent into the lowest register of the piano, while the singer repeats "*que j'ai*." The singer is indicated to sing each repetition with increased amounts of airflow until arriving at a whisper for the final pair.

The vocal part of "Soir d'hiver" is characterized by its contrast of stationary and melodic lines. It was important to portray the narrator's emptiness and the stillness of winter through static melodies, but also to represent her internal struggle through bursts of expression. For instance, the singer's first two lines are nearly monotonous because they are intended to mirror the image of frost (**Figure 2.14**). However, when life is likened to a spasm in the fourth line, more shape is given to the melody to produce a greater effect (**Figure 2.15**).

Figure 2.14: The first two lines of the poem set to melody

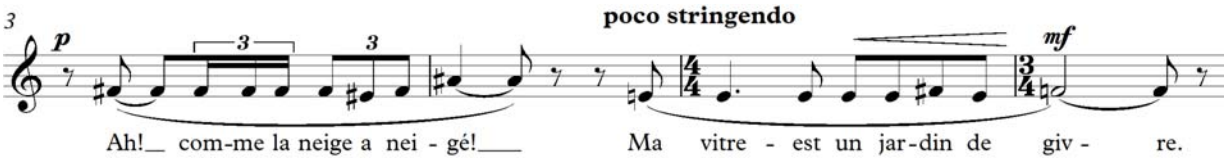
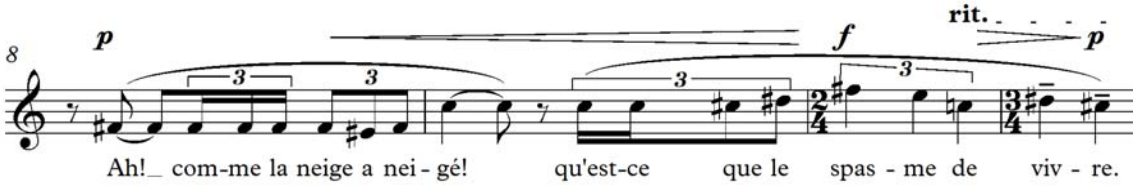


Figure 2.15: The third and fourth lines of the poem set to melody



While reading "Soir d'hiver," I was struck by the three repetitions of the line, "*Ah! comme la neige a neigé*." As a result of the impression it left on me, I wanted to associate it with a returning melodic figure throughout the piece. To avoid banality, I varied the final interval that occurs on the word *neigé* during the first and final repetitions. I reasoned that this would result in a more dramatic effect when the final "*Ah! comme la neige a neigé*" is sung because the listener would expect to hear the variant found in m. 8-9.

Figure 2.16: The first occurrence of "*Ah! comme la neige a neigé!*"

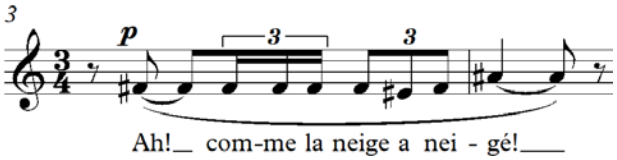


Figure 2.17: The second occurrence

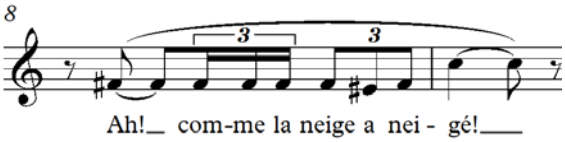


Figure 2.18: The third occurrence

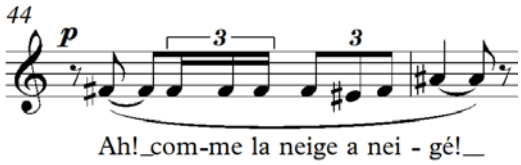
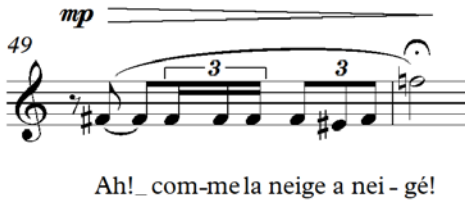
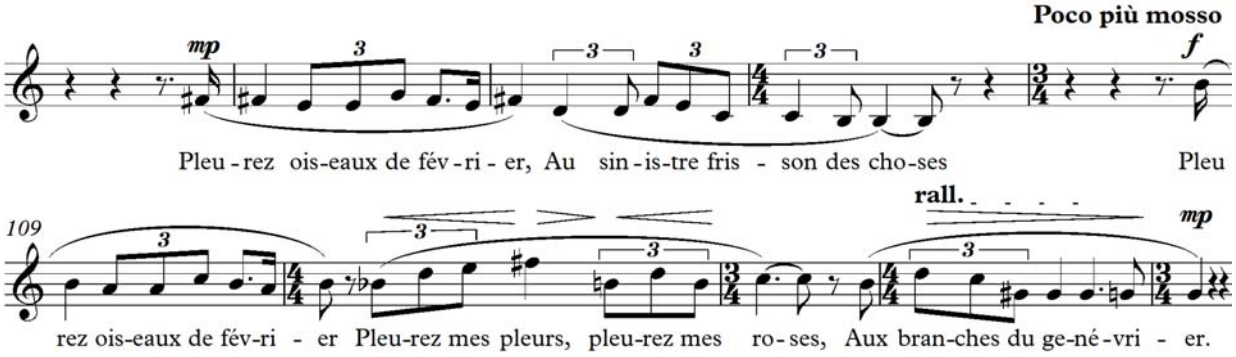


Figure 2.19: The fourth occurrence



The most expressive section of the piece is arguably C: the monotony present in the other sections is abandoned and replaced by a nostalgic melody that expands and contracts in a typically romantic manner. Its extroversion is propelled by the piano accompaniment which bursts into a swarm of arpeggiated chords. Varying the style of writing allows the listener a moment to refresh her ear before returning to the material that generated the earlier parts of the piece. Furthermore, it gives greater depth and meaning to the end of the piece, in which the narrator confirms the perpetuity of her situation.

Figure 2.20: The vocal part of section C



Chapter 3. *Wind Quintet*

Background

Flute, oboe, clarinet, bassoon, French horn.

After finishing the first draft of my songs on Nelligan's poems, I resolved to write a piece for a chamber music ensemble with a view to exploring the different instruments of the symphonic orchestra. In addition, I was determined to see how I composed when writing purely for instruments that I could not play. Because I had very little experience writing for wind instruments and because of their distinct personalities, I reasoned that writing for wind quintet would greatly assist my development as a composer.

As a pianist, I have had the opportunity to accompany several of the instruments that form a traditional wind quintet. Of these, my work with the bassoon has by far been the most extensive. While I cannot make any specific connections with *Wind Quintet* and any of the pieces I accompanied, my collaboration with bassoonists has underlined the instrument's potential for humour and virtuosity. In addition, my work with clarinetists has made me aware of their disposition to playing flurries of notes in cadenza-spirited warmups.

I did not initially intend to write a three-movement piece: my goal was to create a single-movement work with features of klezmer music. Furthermore, I wanted to continue to explore composing pieces with starkly contrasting sections as I did in "Le berceau de la Muse." Until this point in my master's, the pieces I had written were all less than five minutes long, and so I challenged myself to write one that was at least six minutes long. Although my attempt to achieve these objectives resulted in a composition that I was satisfied with, I could not help but feel that its rondo-like qualities made it seem like the final movement of a multimovement work. Due to its liveliness, I thought that preceding it with a slower movement would make it feel complete. When I finished the next movement, I was convinced that it had the characteristics of a second movement, and so I decided to write a third movement, which in turn is the first movement of the piece. The first movement can be seen to have a sonata form and as mentioned, the third movement can be likened to a rondo.

1. Movement I

The first movement is approximately five minutes long, and plays with contrasts between tonal and atonal writing. While composing it, I chose to use elements from the third and second movements to ensure the coherence of the entire quintet. For instance, the clarinet's opening motif, which is a group of four thirty-second notes followed by a staccato eighth-note, is derived from a rhythmically identical motif that is heard in the same instrument in m. 27 of the third movement (**Figure 3.1**), the opening material of the first movement occurs on a tonic pedal, while the opening material of the third movement is on a dominant pedal, both movements are in F minor, and both contain sudden contrasts.

Figure 3.1: Opening motif of movement I

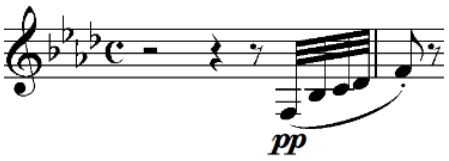
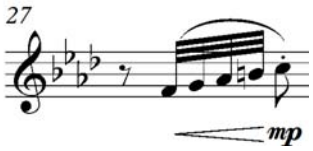


Figure 3.2: Measure 27 of movement III: the origin of the opening motif



Whereas the exposition of a movement in traditional sonata form will typically include a primary and secondary theme, separated by transitional material and followed by a codetta,[20] the exposition of *Wind Quintet* is born of the contrast between its tonal and atonal sections. Yet, on a micro level, one can also see some of the characteristics of a traditional exposition in the first section of the piece.

[20]William E Caplin. *Analyzing Classical Form* (Oxford University Press, USA, 2013), p. 270, accessed April 11, 2017, http://www.myilibrary.com?ID=535557

i. Exposition

Table 3.1: Formal analysis of the exposition of movement I

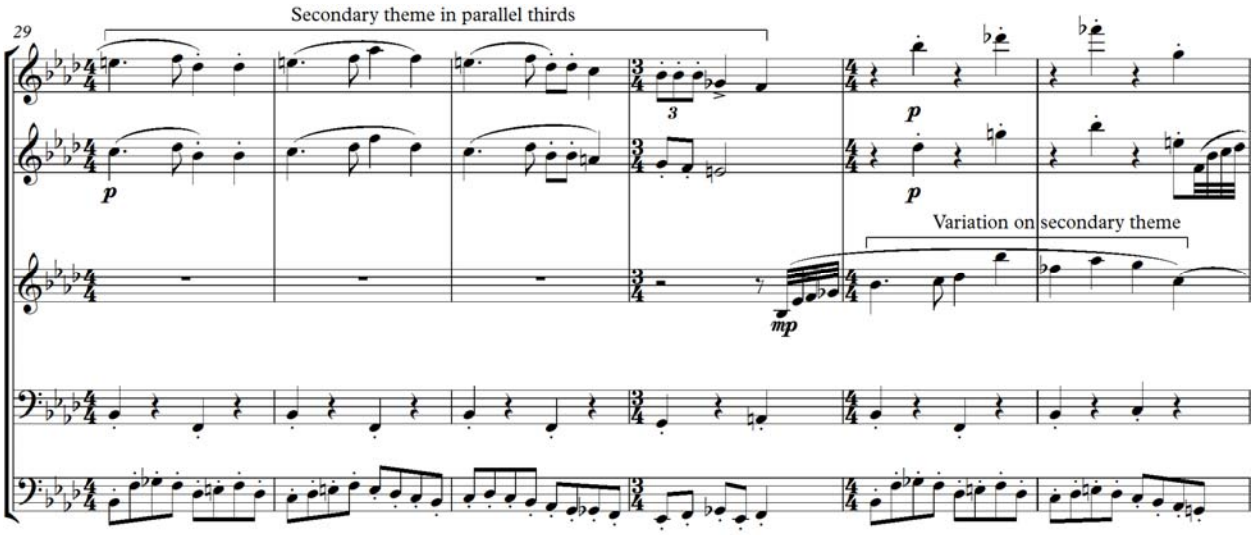
Exposition (m. 1-64)		
Tonal section (m 1.-40)	Atonal section (m. 41-52)	Codetta (m. 53-64)
Primary theme (P): m. 1-8 Transitional material: m. 20-24 Secondary theme (S): m. 25-32 (4+4)	Transition: m. 41-42	

The first movement begins with an eight-bar period or the primary theme, consisting of a four-bar antecedent and consequent. The arrangement differs in the four-bar pair, with the oboe stating the melody of the antecedent and the flute assuming it in the consequent.

Figure 3.3: The opening phrase of movement I

Following two measures of repose, the theme is restated with changes to the arrangement and accompaniment; the French horn states the antecedent and the oboe states the consequent. A direct modulation to the sub-dominant or B-flat minor follows and a short transitional section brings the listener to the statement of the secondary theme by the bassoon. The four-bar theme is then reiterated in parallel thirds by the flute and oboe before being varied and combined with the primary theme in m. 33-40.

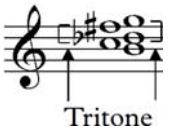
Figure 3.4: The secondary theme, as well as its variation.



A shift to 12/16 and a sudden change of character provide a two-bar transition (m. 41-42) to the atonal section of the movement. The transition presents a rhythmic motif (**Figure 3.5**), x, and a five-note cluster chord that is constructed of three semitones with tritones above the two upper semitones (**Figure 3.6**). The chord is derived from m. 6 of the second movement, where it occurs at a different transposition (one semitone higher) and with different voicing. In its first occurrence (in movement I), the clarinet and flute trill a tritone apart, on C and F-sharp, respectively. This is derived from m. 139-140 of the third movement, where the same trill occurs over a different harmony. The rhythmic motif is not always identical in its replications throughout the movement but is identifiable by its consistent *long, longer, short, short* rhythm (the last rhythmic value sounds shorter than the first because it is played staccato).

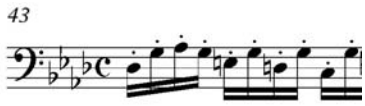
Figure 3.5: The rhythmic motif (x)

Figure 3.6: The five-note cluster chord



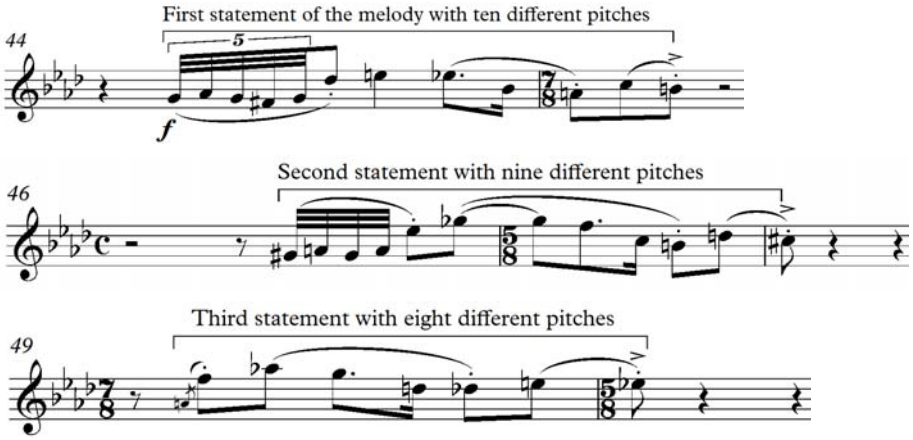
The atonal section consists of three elements: an ostinato in the bassoon (**Figure 3.7**), a short melody in the clarinet (**Figure 3.8**), and the rhythmic motif in the remaining three instruments (the French horn outlines the first two notes of the motif with subdivisions). The ostinato has a duration of five eighth notes and serves as an accompaniment to the melody, which it always precedes. The amount of time in which the ostinato is played before each of the three melodic statements is systematically reduced with each repetition: it is heard for ten eighth notes before the first statement, five eighth notes before the second, and one eighth note before the third. As with the melody, each statement is transposed up a whole-tone.

Figure 3.7: The ostinato in the bassoon



The melody is intended to be a partial twelve-tone row: it consists of seven different pitches preceded by an ornamental figure that is shortened with each of the melody's repetitions. This results in the first occurrence of the melody containing ten different pitches, the second containing nine, and the third eight. A slight change in the rhythm occurs in the third statement.

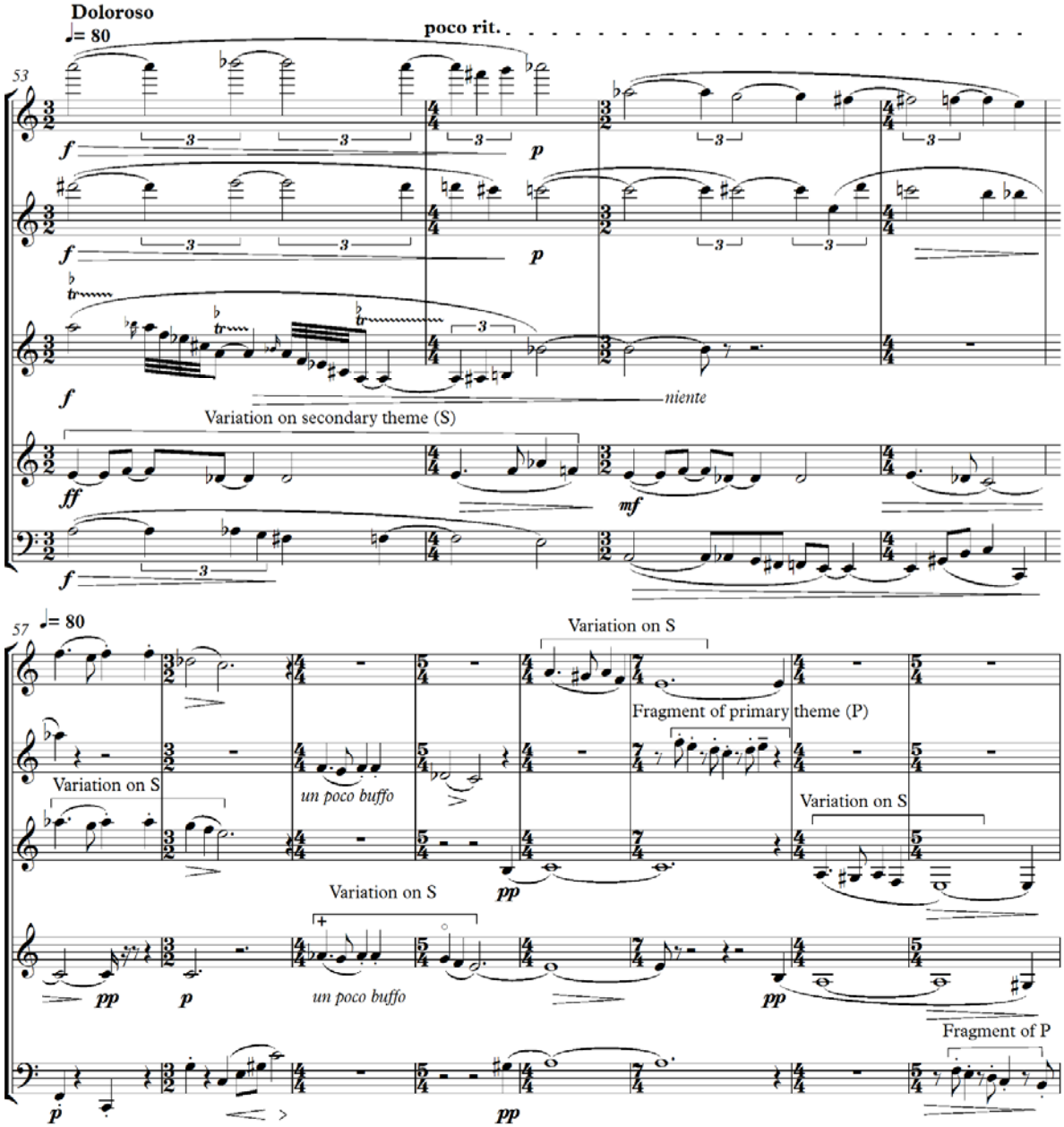
Figure 3.8: The three statements of the atonal melody



After the third statement of the melody, the transition to the coda occurs (m. 51-52) through a chromatically ascending fragment of the ostinato in the bassoon, a chromatic scale in the clarinet, and the repetition of the rhythmic motif in the other three instruments. The culmination of the transition outlines the dominant of A and suggests a return to tonality, however, heavy chromaticism and nonharmonic tones in the measure following initially distort it.

The coda begins with a slightly varied statement of the second theme played by the French horn, while the clarinet plays trills followed by arpeggios in a comparable Scriabin-like gesture to the ones found in “Nuit empoisonnée” (a similar gesture is heard in the bassoon in m. 139-140 of the third movement), and simultaneously, the bassoon, oboe, and flute, play a dissonant, chromatic chorale (Figure 3.9). The clarinet is removed after two measures and a clear modulation to F minor occurs in m. 57. The coda ends in A minor with variations on the secondary theme and fragments of the primary theme played by different instruments.

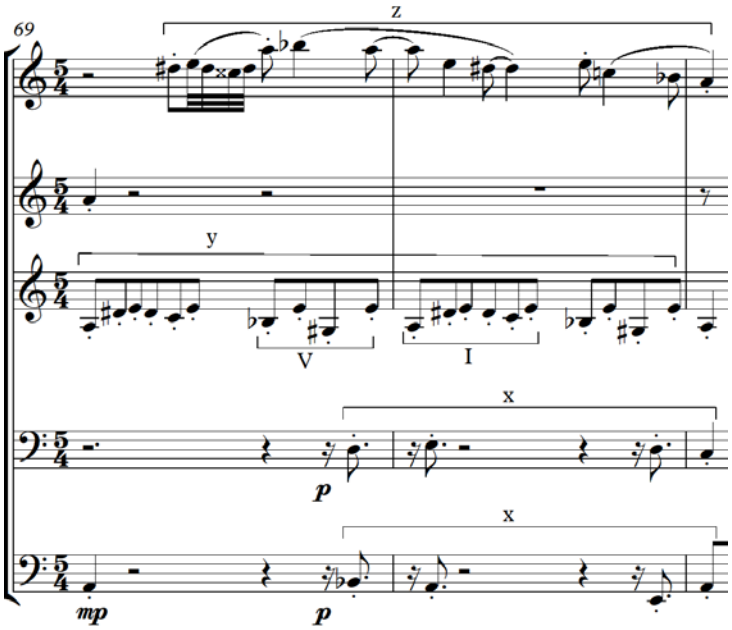
Figure 3.9: The coda of the exposition



ii. Development

The development (m. 65-13) begins with a transposition of the transitional material found in m. 20-24. The different themes and motifs that were presented in the exposition are subsequently varied, combined, and shared amongst the instruments. For example, the rhythm of the ostinato motif (y) is augmented to mimic the bassoon accompaniment in the primary theme, the melody from the atonal section (z) undergoes melodic transformations, and the rhythmic motif (x) is sometimes presented as syncopated cadences while retaining its *long, longer, short, short* rhythm (**Figure 3.10**).

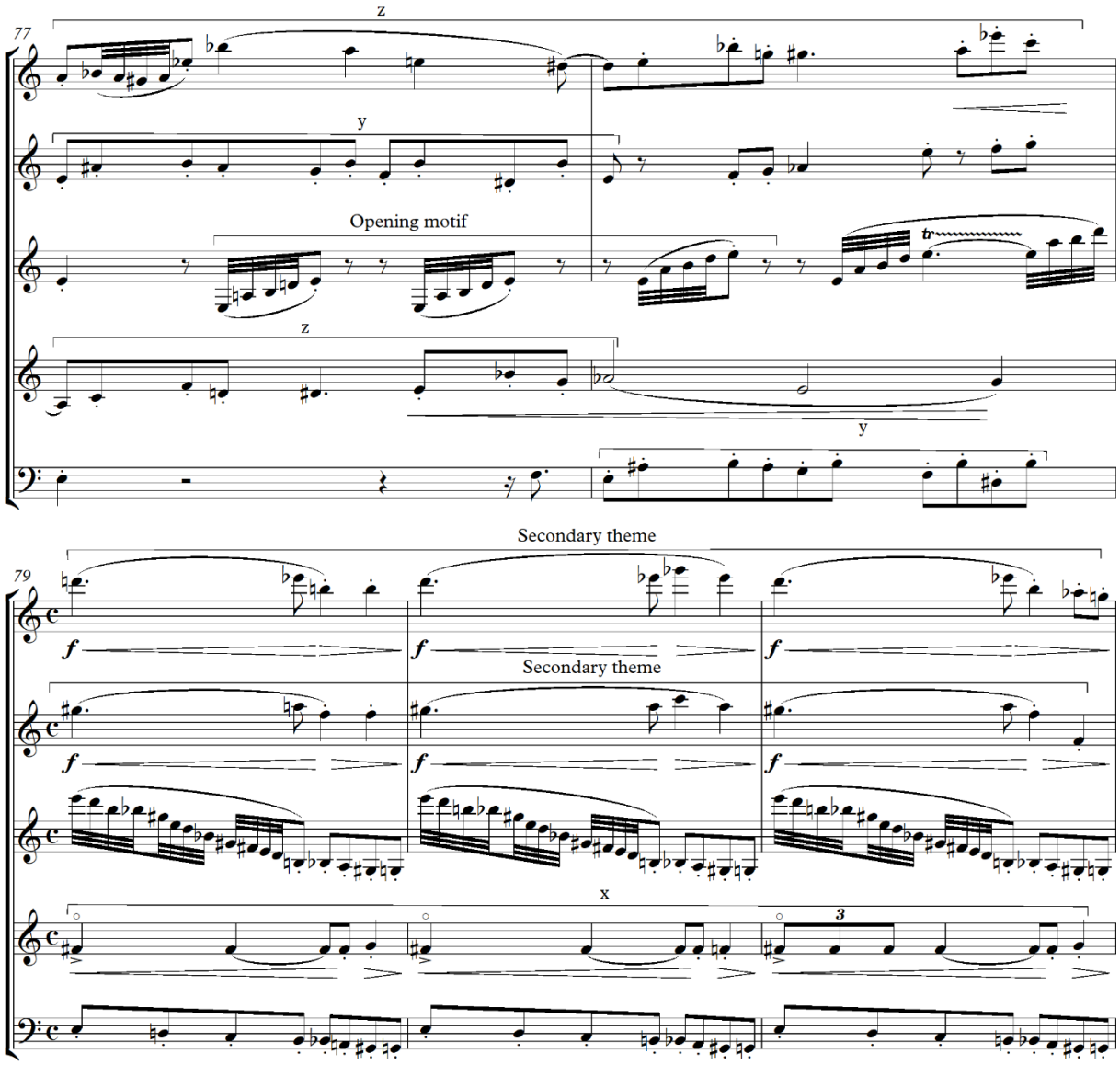
Figure 3.10: Transformation of the exposition's material



These changes coupled with the V-I relationship between the last four and first five notes of the ostinato result in the material from atonal section occasionally sounding tonal. For example, m. 69-70 sound like they are in A minor, albeit it with a flattened second.

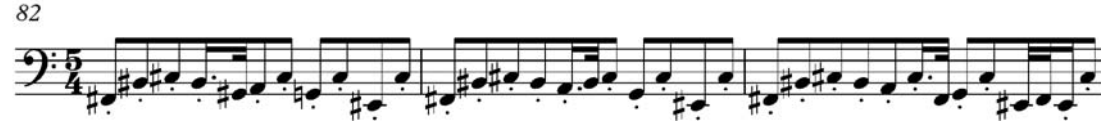
I think the desire to unite the different ideas from the exposition stems from my admiration of Prokofiev's Piano Sonata No. 6 Op. 82. In the development of the sonata's first movement, Prokofiev combines and superimposes the different themes and motifs from the exposition, resulting in an amazing feat of compositional architecture. I remember this section striking me while practicing the piece because it seemed to validate every idea from the exposition. While I did not consciously model *Wind Quintet* on Prokofiev's sixth sonata, I must assume that the combination of material from the tonal and atonal sections found in the development is a product of my appreciation of it (**Figure 3.11**).

Figure 3.11: A combination of material from the tonal and atonal sections in the development suggesting the influence of Prokofiev.



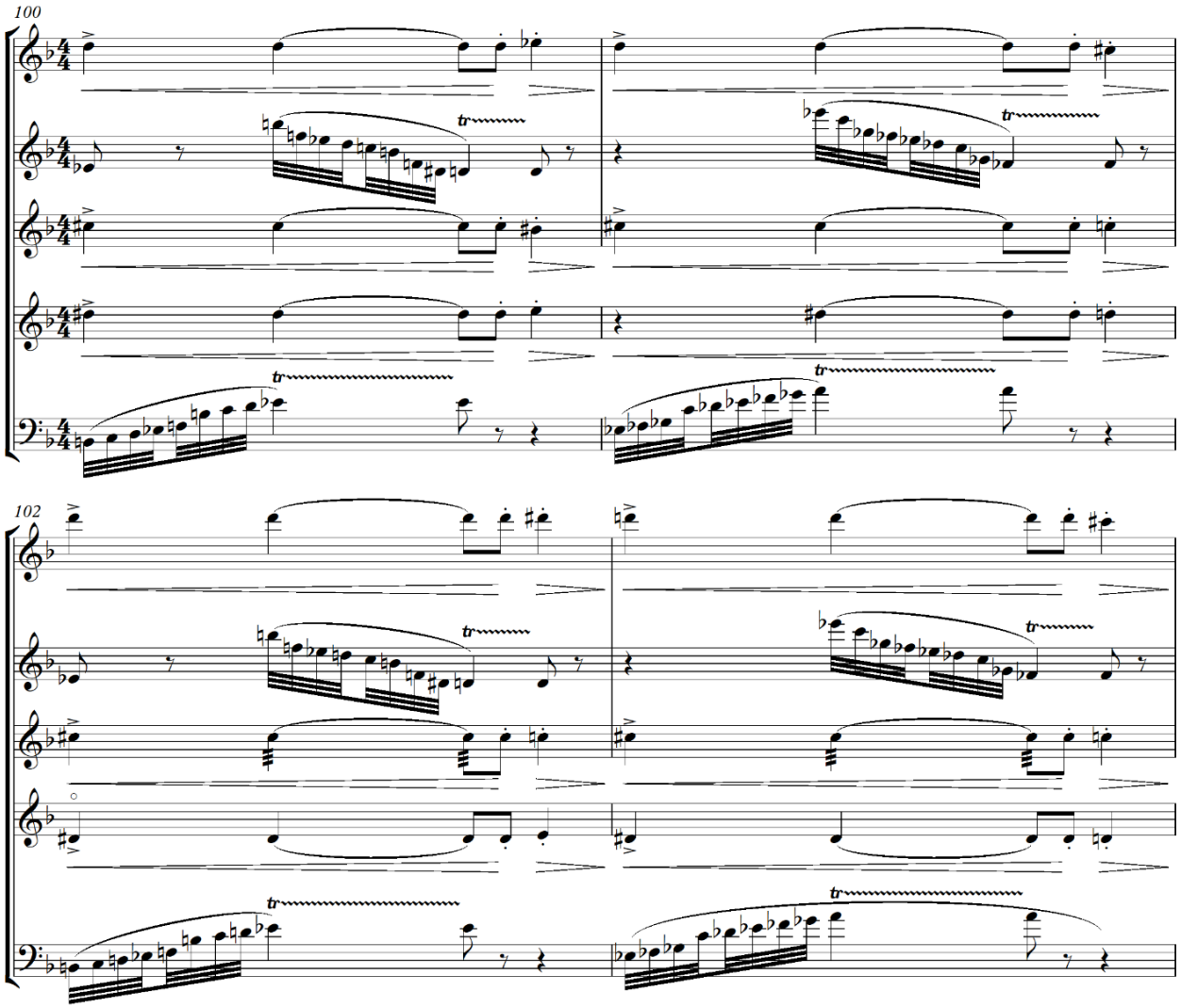
Once the outburst containing the superimposition of the material from the exposition passes, the development begins to intensify: in m. 82, the ostinato is doubled at the octave, and a gradual build up leads to the flute, clarinet, and horn making a chromatic ascent in a cluster of semitones in m. 99. The ostinato also undergoes slight rhythmical changes to avoid the relentless repetition of the eighth note rhythm.

Figure 3.12: Rhythmic variation in the ostinato



The climax of the development occurs from m. 100-103, where Scriabin-inspired trills occur in dialogue between the clarinet and bassoon as the three remaining instruments state the rhythmic motif.

Figure 3.13: The climax of the development



The development continues with a chromatically ascending passage in m. 104-107. Fragments of the atonal melody and ostinato are heard in the flute and bassoon, respectively, until the ascent reaches its peak and a new variant of the rhythmic motif is stated. The instrumentation is gradually thinned out and the return of the opening motif marks the beginning of the recapitulation.

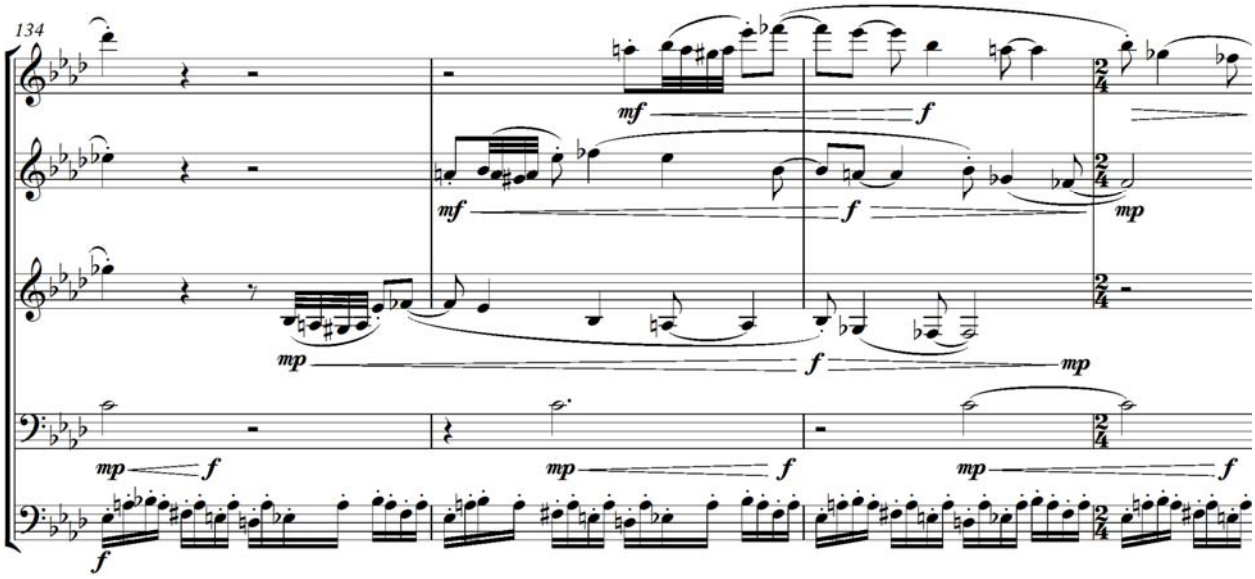
iii. Recapitulation

Table 3.2: Formal analysis of the recapitulation

Recapitulation (m. 114-149)		
Tonal section (m 114-135)	"Atonal" section (m. 134-144)	Codetta (m. 144-149)
Primary theme (P): m. 114-121 Secondary theme (S): m. 122-132 Transition: m. 133		

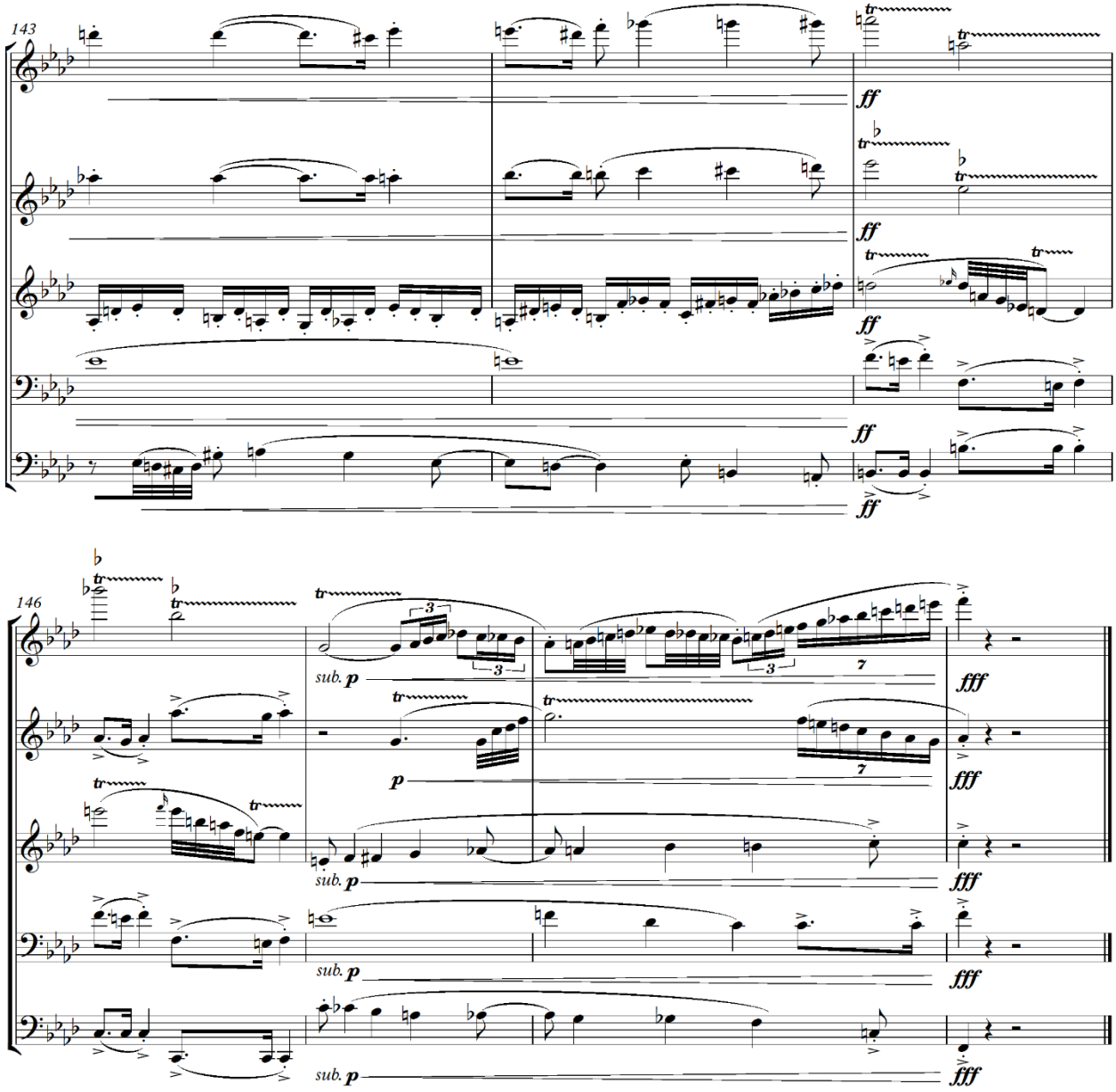
The recapitulation is essentially a condensed version of the exposition. It begins with a single statement of the primary theme (with changes to the arrangement) and is directly followed by the secondary theme. Because the transitional material in m. 20-24 is left out, the music does not modulate so the secondary theme can be stated in the home key, as one would expect in a recapitulation. Shortly after the statement of the secondary theme, a one-bar transition (m. 133) leads to the material from the atonal section. Canonic entries of the melody recall its contour in the development and consequently, the atonal qualities from exposition are less present. The absence of the rhythmic motif and the change in the horn's material to a pedal whose rhythm is augmented by a quarter note for each of its repetitions contrast with the exposition.

Figure 3.14: The first four measures of the "atonal" section in the recapitulation



The material in the previous figure repeats twice, with each repetition transposed up a whole tone except for the French horn, which ascends chromatically. The ostinato and melody are traded between the bassoon and clarinet for each repetition, and the order of the melodic entries varies. The third repetition breaks the pattern and leads to the flute and oboe ascending chromatically in parallel tritones. This ascent arrives at a double *forte* in m. 145, where "tritone trills" recall m. 41-42 and the clarinet recalls the Scriabin-gestures from the coda of the exposition. A *subito piano* follows and a crescendo into a V-I cadence completes the movement. The first movement ends with this intensity to contrast the soft finales of the second and third movements.

Figure 3.15: The end of movement I



2. Movement II

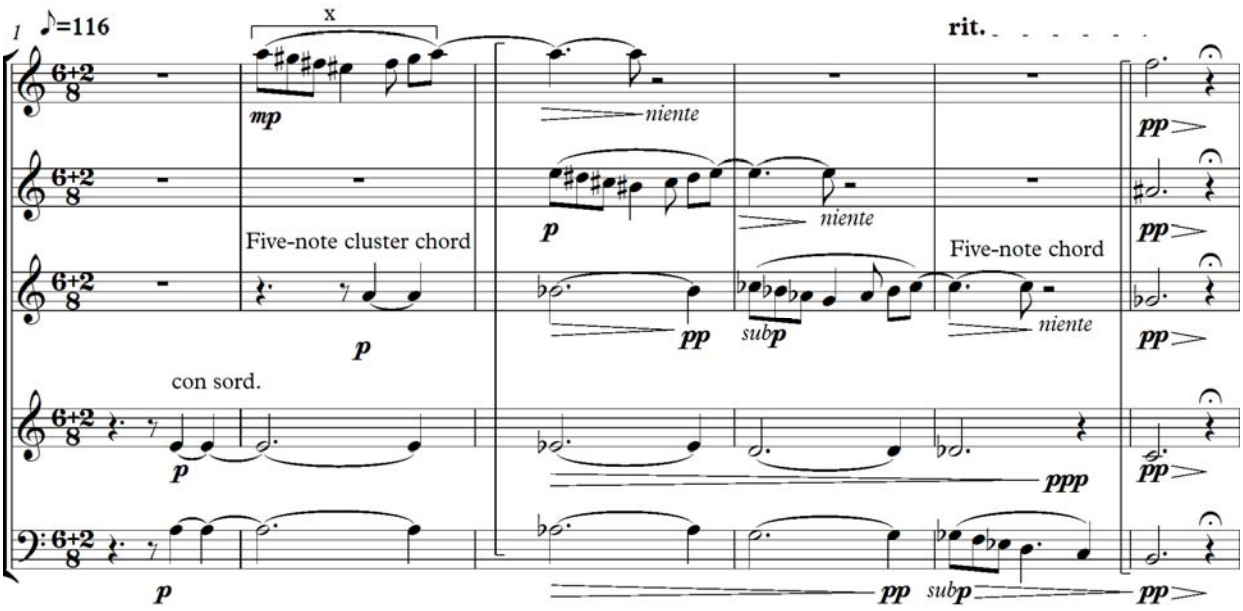
Table 3.3: Formal analysis of movement II

A	B	C	A′	B′	Coda
m. 1-6	m. 7-29	m. 30-40	m. 41-52	m. 53-68	m. 69-77

In writing the second movement, I wanted to sharply contrast the third movement with more rhythmic complexity and less rooting in tonality, while uniting the two with Jewish or klezmer-sounding themes. The outcome was a movement in 6+2/8 with three distinct sections.

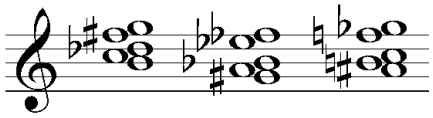
The first section, only six measures long, acts an introduction to the movement.[21] It consists of four statements of a one-bar motif, x, that descends by a perfect fourth with each repetition. Throughout the opening, the horn and bassoon descend in parallel fifths until the bassoon makes the final statement of the motif. The five-note cluster chord from m. 41 of the first movement (heard, though not emphasized, on the first eighth-note of m. 3) concludes the introduction.

Figure 3.16: Analysis of section A of movement II



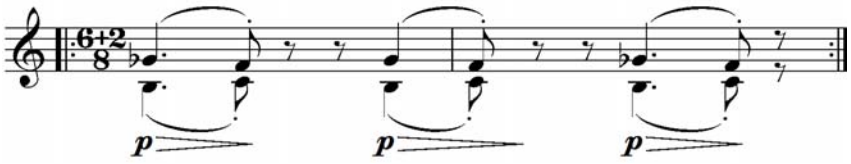
[21] It is categorized as section A rather than the introduction because its material is developed in a parallel section further into the movement.

Figure 3.17: A reduction of the five-note chord as found in m. 41 of movement I, and m. 3 and m. 6 of movement II, respectively. Some of the notes are written enharmonically for the sake of clarity.



Section B is announced with a two-note ostinato between the clarinet and bassoon. They begin on the pitches with which they concluded the introduction and move in contrary motion by a semitone, resulting in the articulation of a perfect fifth (written as a diminished sixth) and perfect fourth. The notes of the ostinato are played on each beat, creating a two-bar pattern because of the compound time signature.

Figure 3.18: The two-bar ostinato as played by the clarinet and bassoon



Following this, the flute plays an improvised-like solo before beginning its own ostinato. The solo, in particular the accelerated repeated notes, was inspired by Denis Gougeon's piece for solo flute, *L'oiseau blessé*.

Figure 3.19: The first four measures of the flute's solo in *Wind Quintet*

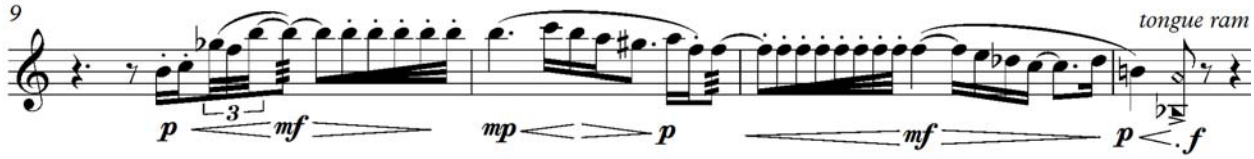


Figure 3.20:[22] Measure two of *L'oiseau blessé*[23]

[22] Denis Gougeon. *L'oiseau blessé*. Québec: Les éditions Doberman, inc (CAPAC). 1988. p. 1.
[23] Image reproduced with permission from CAPAC and Denis Gougeon.

The flute's ostinato differs from the already established one in its rhythmic pairing of a quarter note followed by an eighth note. The number of rests between each group of eighth notes (two eighth notes of silence, two eighth notes of silence, three eighth notes of silence) gives rise to a four-bar pattern.

Figure 3.21: The flute's ostinato

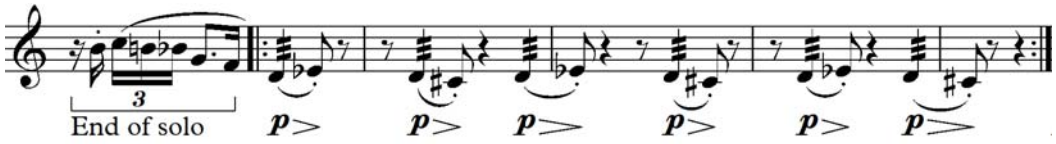
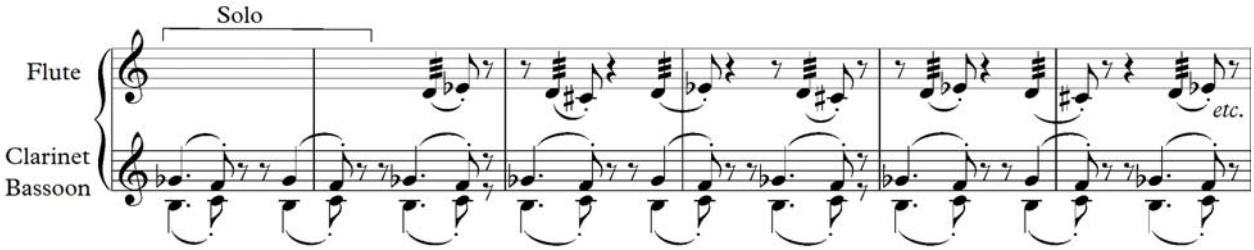
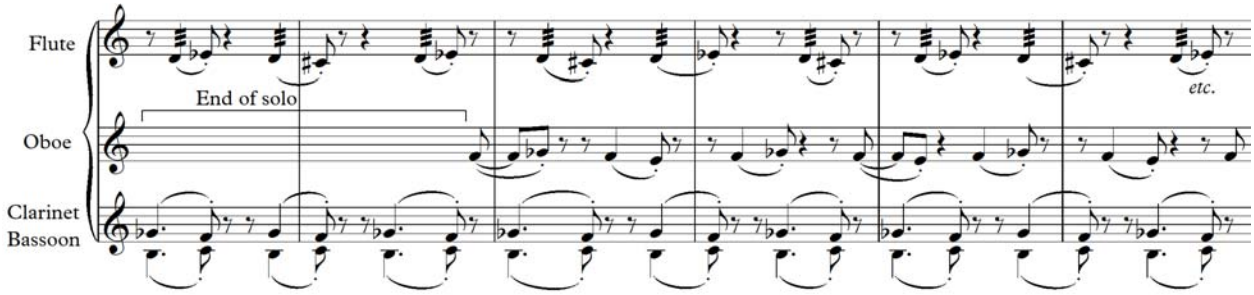


Figure 3.22: The combination of the three ostinatos



The oboe then plays a similarly improvised-like solo before beginning the same ostinato as the flute, although transposed up a minor third and displaced by three eighth notes.

Figure 3.23: The combination of all the ostinatos



The French horn enters in m. 20 with a solo whose melodic emphasis provides a contrast to the previous two. This chromatic solo presents a klezmer-inspired motif, y, that becomes the focal point of section C. The y motif is a variation of the x motif from the introduction of the movement (the fourth and fifth notes from x are removed) followed by a quotation of the main theme of the third movement (it was composed first, after all).

Figure 3.24: The entry of the French horn and analysis of the y motif

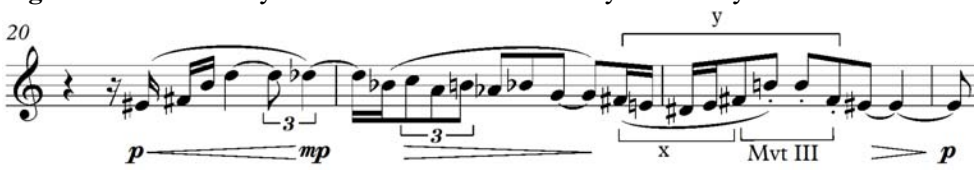
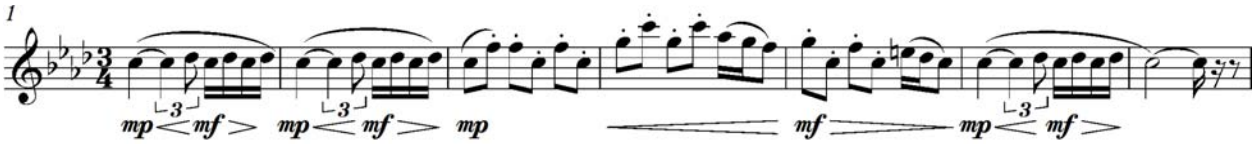


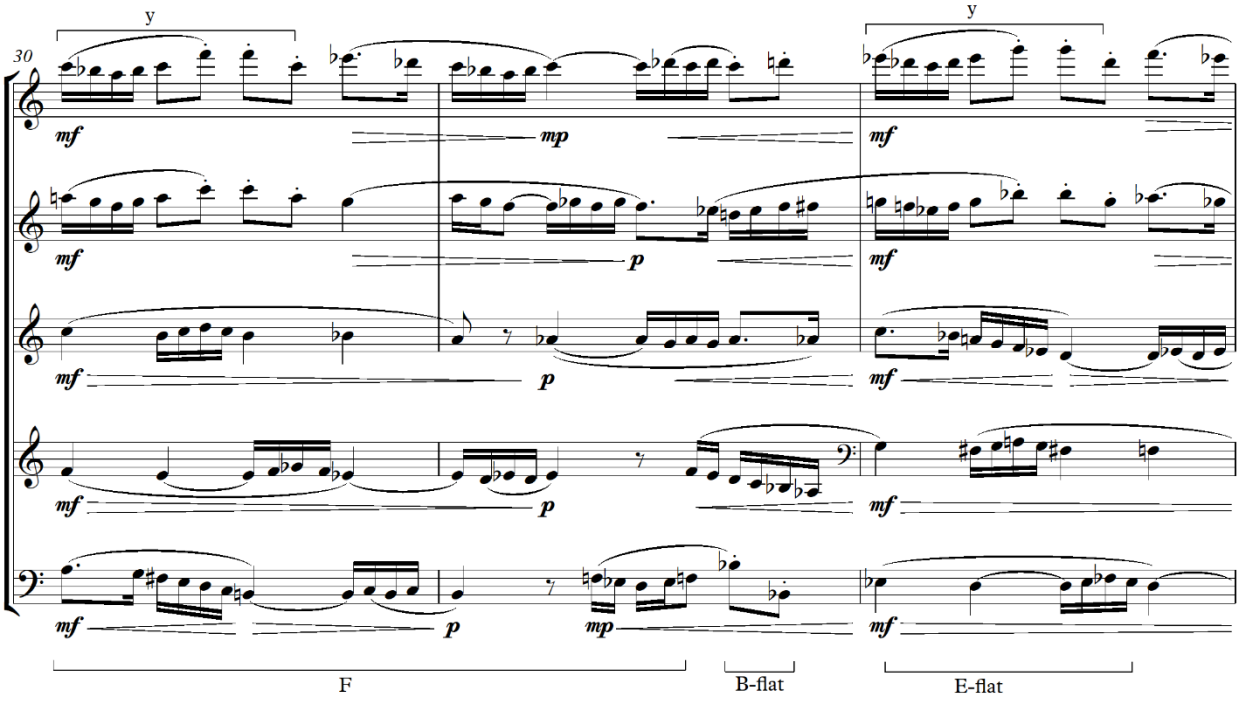
Figure 3.25: The main theme of movement III



The French horn proceeds to vary its melody slightly in m. 23-25. At the same time, the flute abandons its ostinato and plays a swarm of notes in the cadenza-like spirit of the earlier part of the section. The music begins to transition in m. 26, when the time signature changes to 4/4 and the y motif is played in imitation amongst the instruments. Scales are introduced before the music contracts on a semitone motif in m. 29 before expanding into the next section.

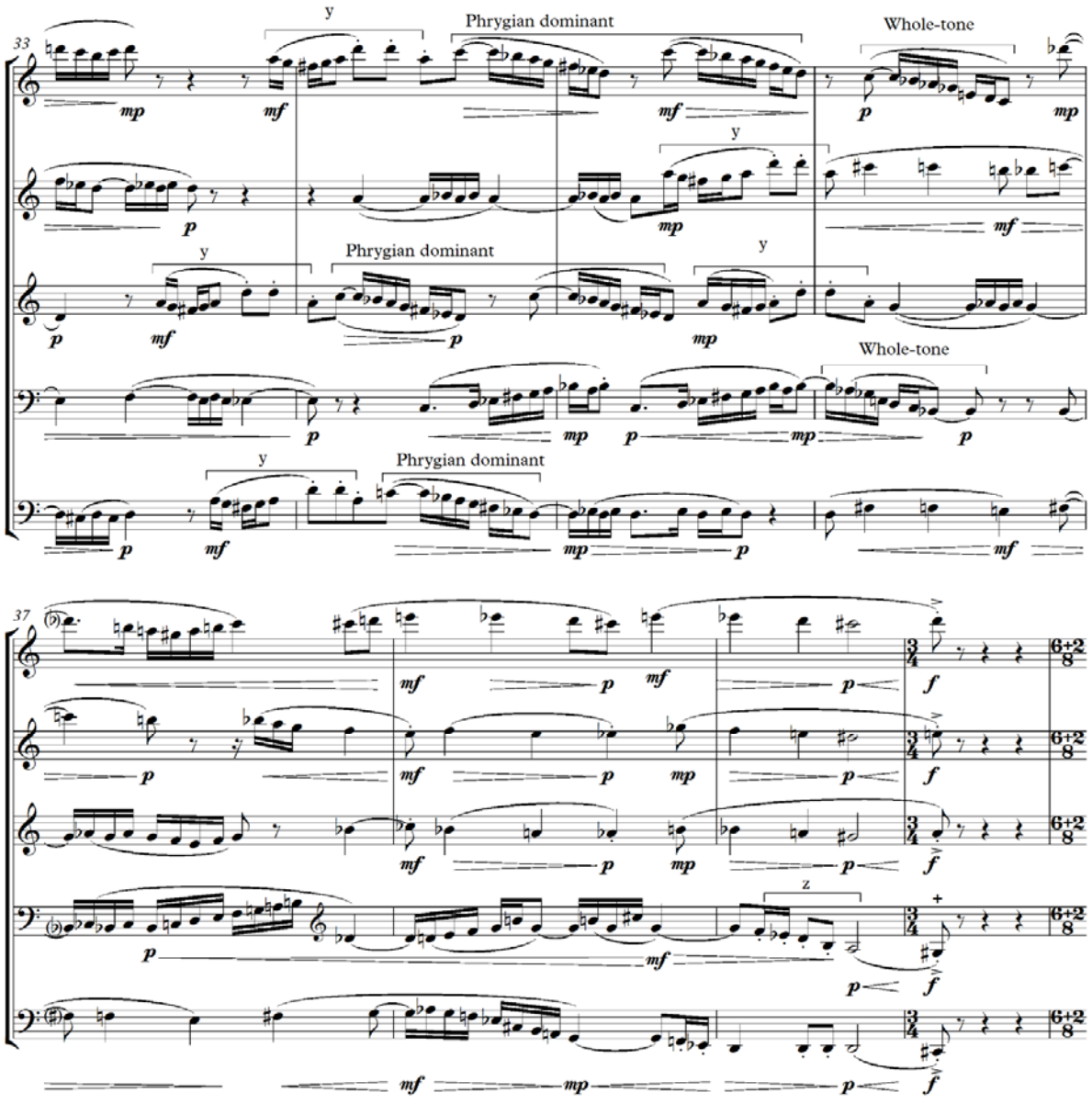
Section C offers refreshment through glimpses of tonality and an emphasis on melody from the y motif. Measures 30-32 suggest the introduction of a circle of fifths as the music modulates from F major to E-flat major. This, however, never feels completely stable as nonharmonic tones disrupt the feeling of arrival.

Figure 3.26: The beginning of section C



After this, the music centres on the D Phrygian dominant scale (a harmonic minor scale starting on its fifth degree)[24] and thus briefly creates a klezmer atmosphere. The section becomes increasingly atonal as the Phrygian dominant scales transform into whole-tone scales. In m. 39, the French horn introduces a new rhythmic motif (z) during a chromatic passage that concludes the section after arriving on a five-note chord similar to the one at the beginning of the movement.[25]

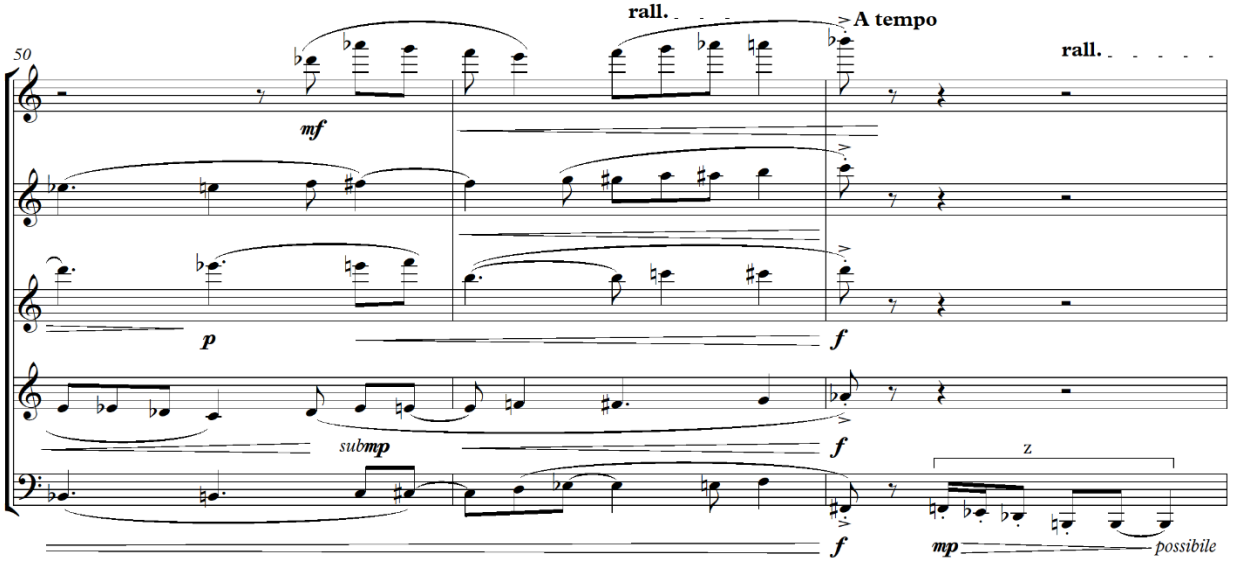
Figure 3.27: The conclusion of section C



[24] see **Chapter 4.** 3.i. for more details.
[25] In this instance, the third note is a minor third away from the fundamental (when the chord is in closed position), rather than a minor second.

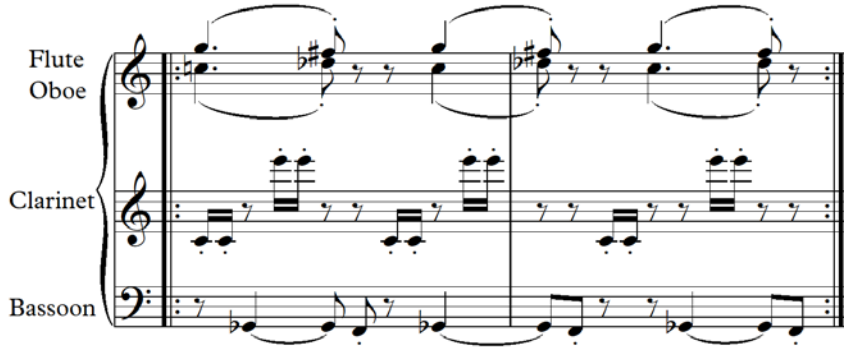
Section A′ begins with two statements of the x motif each of which is interrupted by the five-note chord found in m. 40. Following this, the z motif outlines a whole-tone scale and connects two statements of x before the music thickens in m. 50-52, when successive entries of x overlap to reach a five-note whole-tone cluster in m. 52. The z motif concludes the section.

Figure 3.28: The last three measures of A′



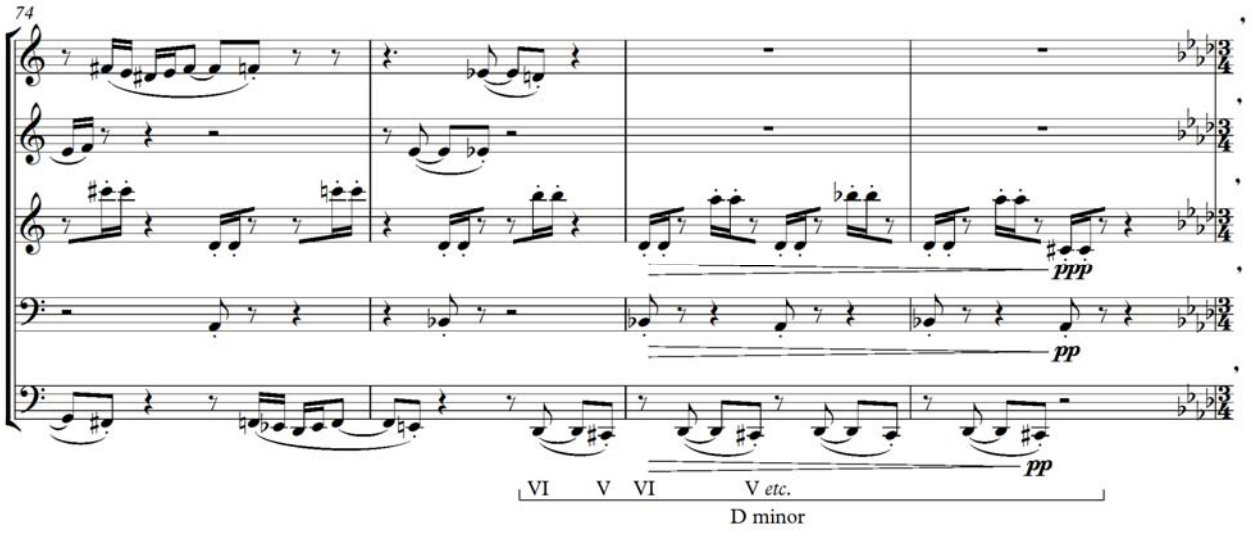
Section B′ reverses the roles of most of the instruments from its parallel section. The flute and oboe begin section with the ostinato, although transposed up a minor ninth from section B, while the bassoon and clarinet get to play solos. The bassoon plays first, followed by the clarinet, and then the French horn, which reprises its material from B. The ostinatos that the soloists begin after their cadenzas are different from the ones in section B: all of them are two measures long and consist only of two pitches. Furthermore, the figuration of the clarinet's ostinato is completely different from any of the ones in section B.

Figure 3.29: The accumulation of the ostinatos in section B′



In m. 66-68, the ostinatos break off into four simultaneous improvisatory-gestures, while the French horn makes second melodic statement. The coda begins in m. 69 in the spirit of the beginning of the transition from B to C: the y motif is passed around the instruments and the semitone motif from the ostinatos is heard. Additionally, the clarinet reprises its ostinato from B′ and makes a chromatic descent in its upper voice. The key of D minor is eventually established, and the coda ends with an alternation between the functions of VI and V. The third movement begins *quasi attacca*.

Figure 3.30: The end of the coda



3. Movement III

The material that lays the foundation for the third movement is presented in two overarching contrasting sections. Although the A section, contains two themes, w and x, they are not always fully present in the references made to A in the formal analysis because they resemble one another and are often combined. The second section of the piece contains two distinguishing subsections, labeled B and C. Even though they clearly sound like they belong to the same overall section, giving them different names allows the analysis to indicate when they are superimposed. These decisions also simplify the comparison of the movement's form to a rondo.

Figure 3.31: Formal analysis of movement III

A: 1-33 w: 1-7 x: 7-14	**B**: 34-41 C: 42-57 B: 58-64	**Coda**: 65-81	**A**: 82-105	**C**: 106-109	**A**: 110-133	**B**: 134-135	**ABC**: 136-145	**Coda**: 146-153

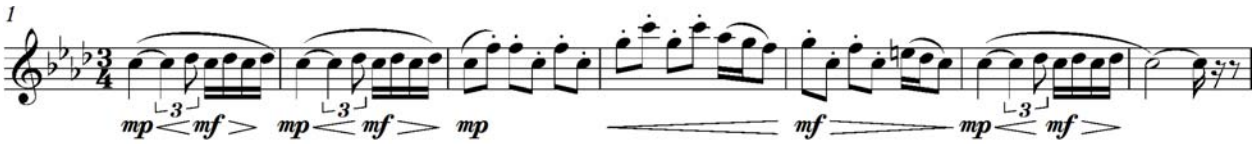
While the form is not strictly a rondo, the frequent return of the opening material certainly bears resemblance to one. If one disregards the codas, the similarities between it and the sonata-rondo form become apparent.

Sonata-rondo: ***ABACABA***[26]

Third movement without codas: ***AB****(CB)****ACABA****(BC)*

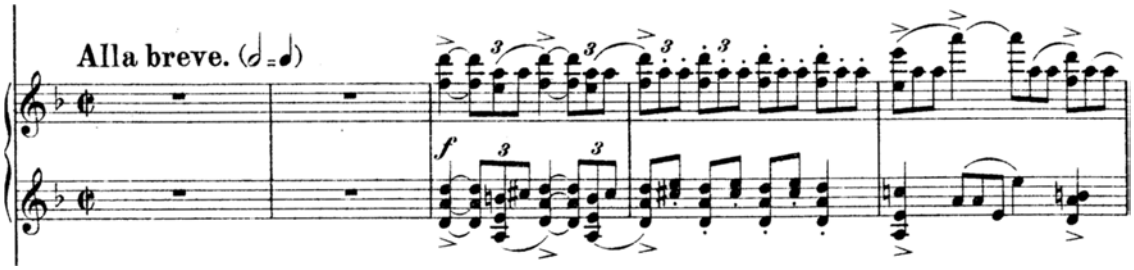
Because I wanted this movement to sound as if it were inspired by Jewish music, I wrote a theme that centres on the fifth degree of a harmonic minor scale to simulate the Phrygian dominant scale (**Figure 3.32**). Although completely unintentional, the third and fourth measures of the theme resemble the fourth and fifth measures of the third movement of Rachmaninoff's Piano Concerto No. 3 Op. 30. In both cases, a perfect fourth is outlined twice: once between the tonic and dominant, once between the supertonic and the dominant (**Figure 3.33**).

Figure 3.32: The opening theme (w) of the third movement of *Wind Quintet*



[26] William E. Caplin, *Analyzing Classical Form*, p. 644.

Figure 3.33:[27] Measures 1-5 of the third movement of Rachmaninoff's Piano Concerto No. 3 Op. 30



After the first theme is stated, a fleeting second theme consisting of repeated notes and motifs from the first theme is played by the oboe and repeated by the flute. The opening material then returns, divided between the bassoon and the French horn. The French horn then combines both themes in m. 22-27.

Figure 3.34: The first statement of the second theme (x)

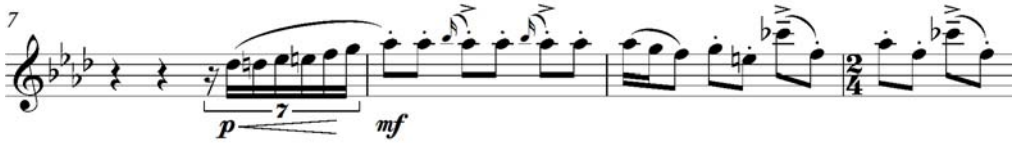
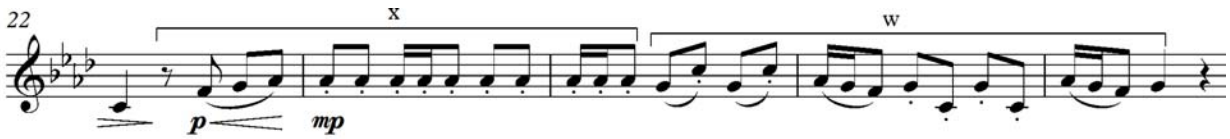


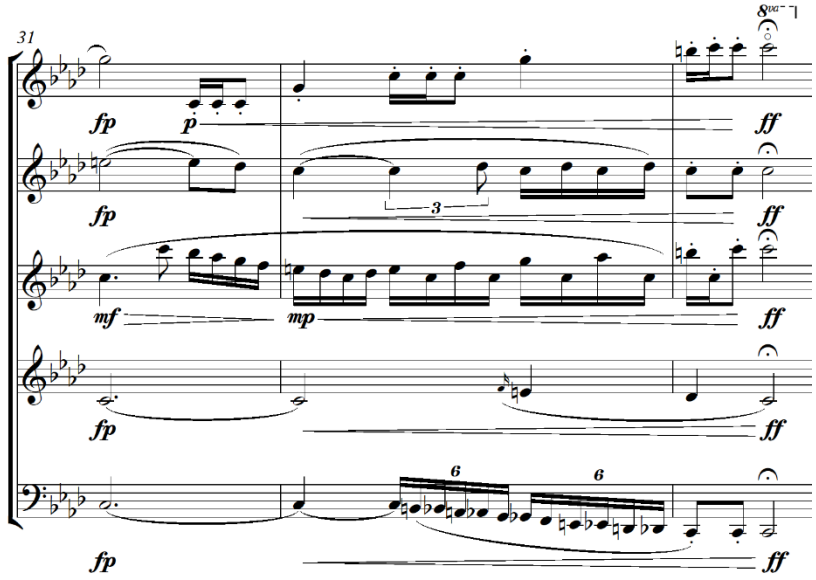
Figure 3.35: The combination of the two themes in the French horn



The combination is repeated by the bassoon and extended as increased activity leads to the summit and conclusion of the section: a half-cadence in m. 33 (**Figure 3.36**). Following this, the tempo is halved and Section B begins.

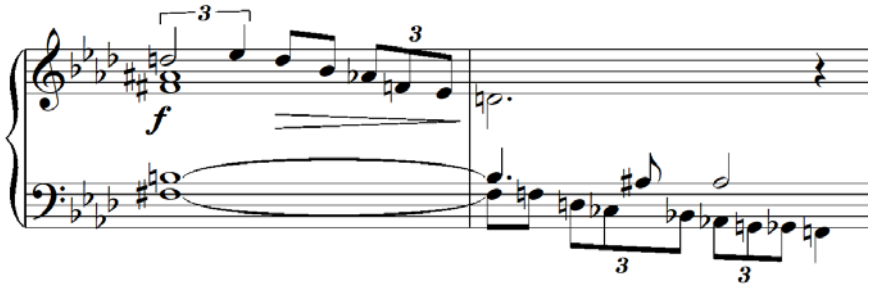
[27] Sergei Rachmaninow, "3ème Piano Concerto," (Moscow: A Gutheil, 1910), p. 67, accessed February 20, 2017, International
Music Score Library Project, http://imslp.nl/imglnks/usimg/5/59/IMSLP248685-SIBLEY1802.18602.bfe9-39087009348535score.pdf

Figure 3.36: The end of section A



The mournful qualities of section B bring about a sudden shift in character. A minor triad with a major seventh harmonizes a two-bar melody that is divided between two instruments. After the melody is stated, a line consisting primarily of semitones and minor-thirds (or augmented-seconds) descends before the melody resurfaces in other instruments. The melody is repeated three times before section C begins.

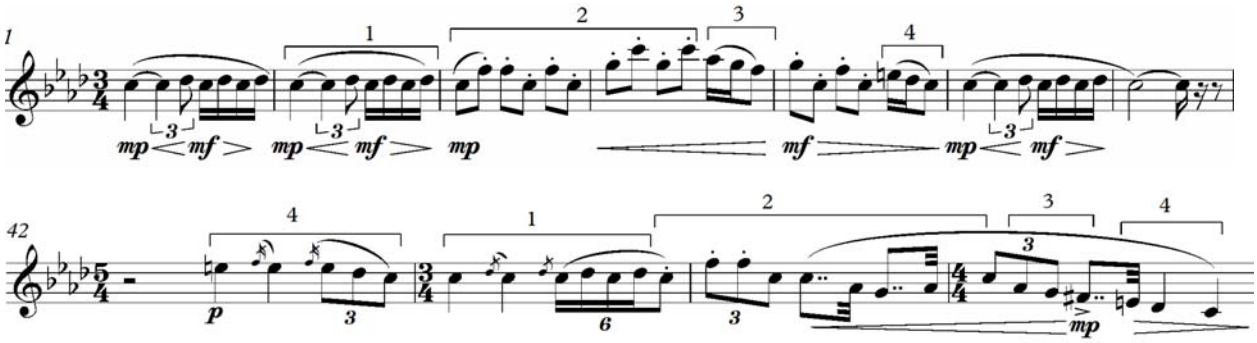
Figure 3.37: A partial reduction of the opening of section B (most of the notes are written enharmonically to those in the score)



Section C contains a four-bar theme that is repeated by each instrument except the flute. It is accompanied by counter melodies and other figures that thicken after each of repetition. The theme itself is a transformation of the opening material of the movement, which both adds to and detracts from the movement's similarity to a rondo: in a traditional rondo, one would expect to hear the opening material again after section B, however, the change of tempo and motivic transformation in section C make the opening material nearly unrecognizable. A return of the

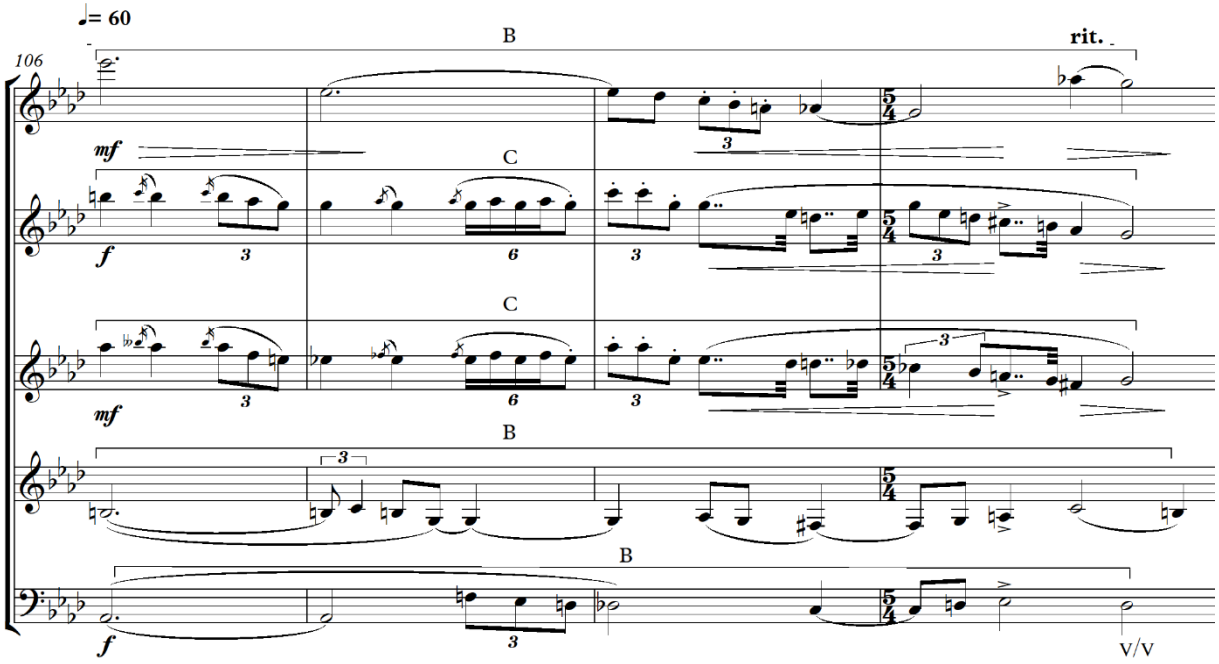
material from section B follows section C, and then a coda concludes the first half of the movement with a half cadence in F minor.

Figure 3.38: The motivic transformation between the opening material (m. 1-7) and the theme of section C (m. 42-45)



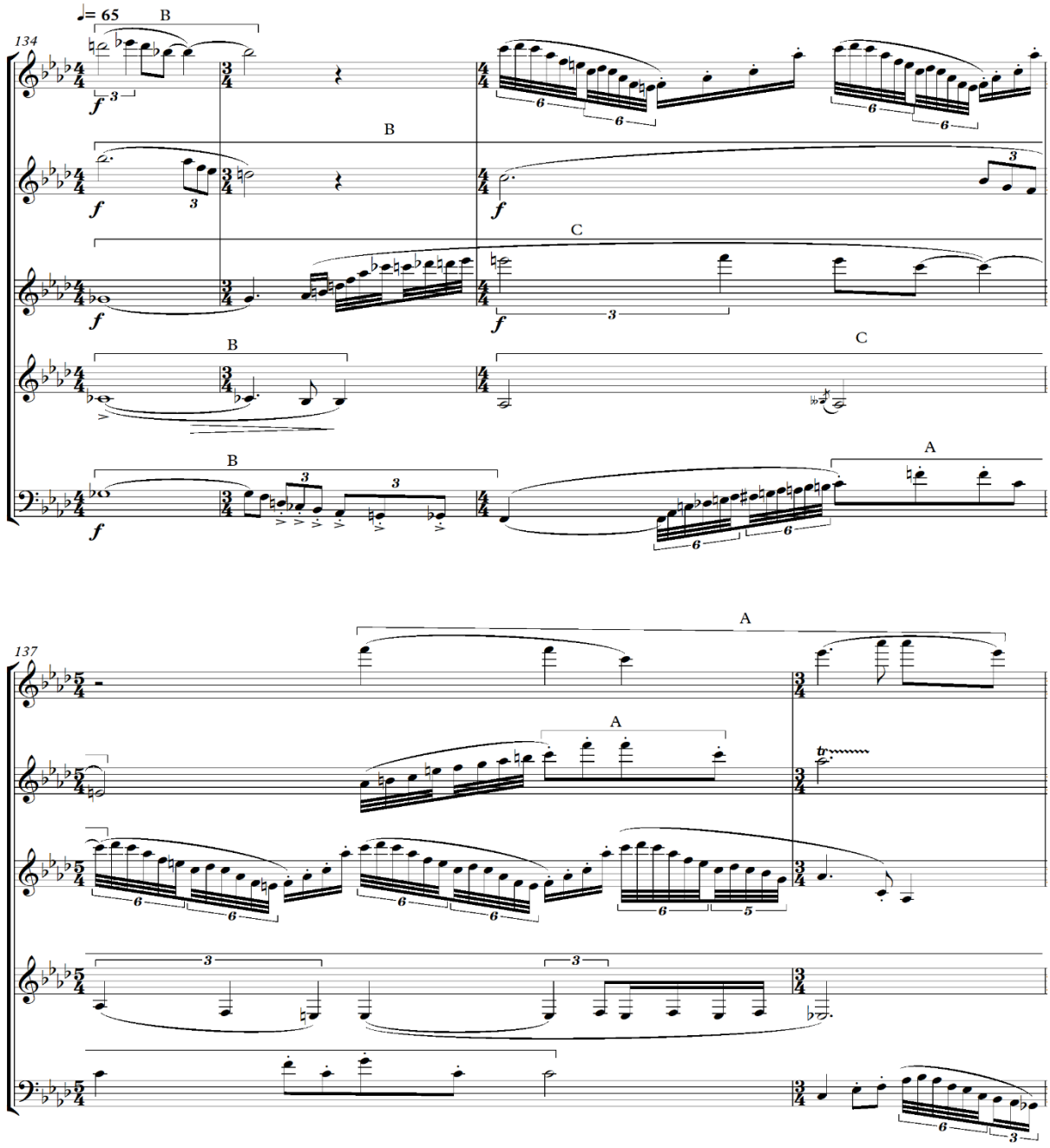
The opening material is restated in 4/4 with minor alterations, such as the second theme modulating to E-flat minor rather than staying in the home key. Once the two themes are stated, a build up outlining the chord of B-flat leads to an abrupt change in which the material from sections B and C are superimposed. This continues for four measures, after which the music comes to a halt on a secondary dominant chord.

Figure 3.39: The superimposition of sections B and C



Measures 110-120 parallel m. 16-26 before the theme from section C is added to it in m. 121-125.[28] A sequence of the opening motif then leads the music into two measures of section C in m. 134-135 and is followed by a marriage of sections A, B, and C, in m. 134-138. Once again, this exhibits the influence of Prokofiev's sixth sonata on my music.

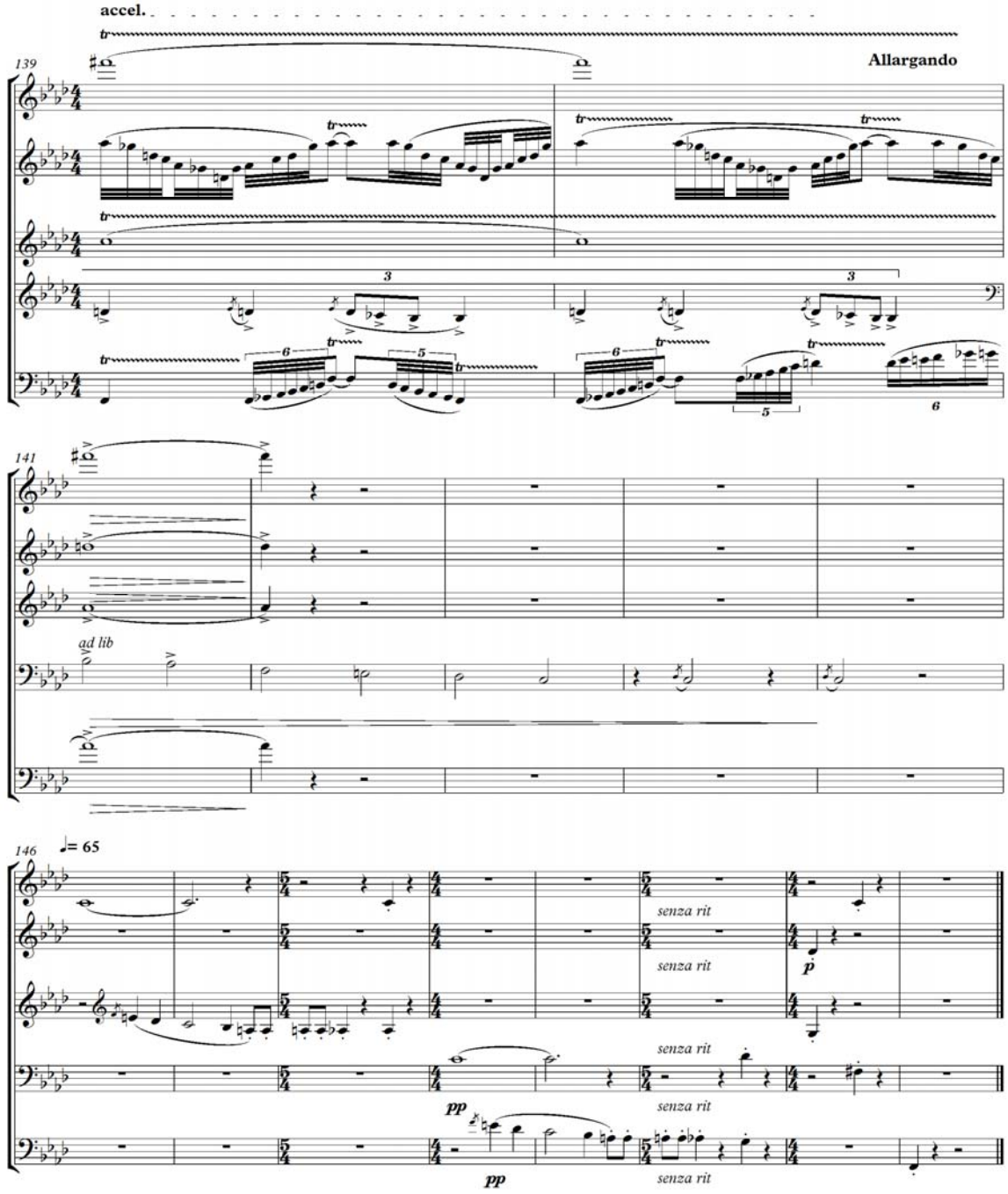
Figure 3.40: The marriage of the three sections



[28] This is not depicted as "AC" in the formal analysis because the theme from section C passes by too quickly for it to change the perception of the entire section.

The movement's climax comes in m. 139-140, where the flute and clarinet recall the "tritone trills" of the first movement. The oboe plays additional trills and arpeggios, the French horn plays the melody from section C, and the bassoon plays the Scriabin trills, leading to a short recitative by the French horn, which winds the music down before the piece concludes with a reprise of the start of the coda.

Figure 3.41: The climax and ending of the third movement



Chapter 4. Lamentation

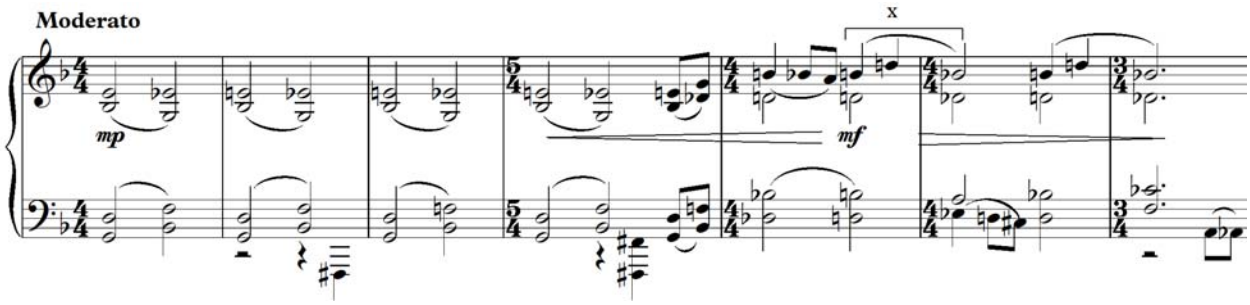
Lamentation is a five-minute piece for trombone and piano intended to express the different emotions experienced in mourning a death. The piece is in four sections: a lamenting quality characterizes section A, B increases in intensity moving toward anger, C is a cadenza for the trombone which starts furiously but ends in introversion, and finally, A' is an acceptance of the loss coupled with its painful memory.

Table 4.1: Formal analysis of *Lamentation*

A	**B**	**C**	**A'**
m. 1-31	m. 31-48	m. 49-55	m. 56-80
Introduction: m. 1-7 Antecedent: m. 9-14 Consequent: m. 16-20 Transitional material: m. 24-30		Cadenza	Antecedent: m. 59-63 Consequent: m. 65-67

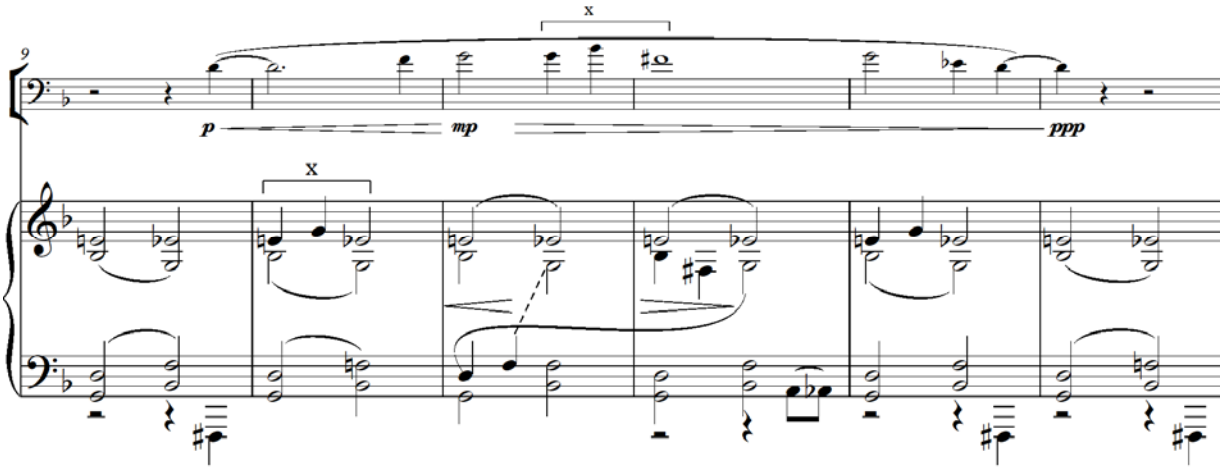
The piece opens with a seven-bar piano solo, in which a two-chord motif outlining the descent of a semitone is introduced. Additionally, a motif, x, of an ascending minor third and descending major third that is used throughout the piece is announced in m. 5-6. This motif is simply a melodic expansion of the descending semitone outlined by the chords in the first measure of the piece.

Figure 4.1: The introduction and x motif of *Lamentation*



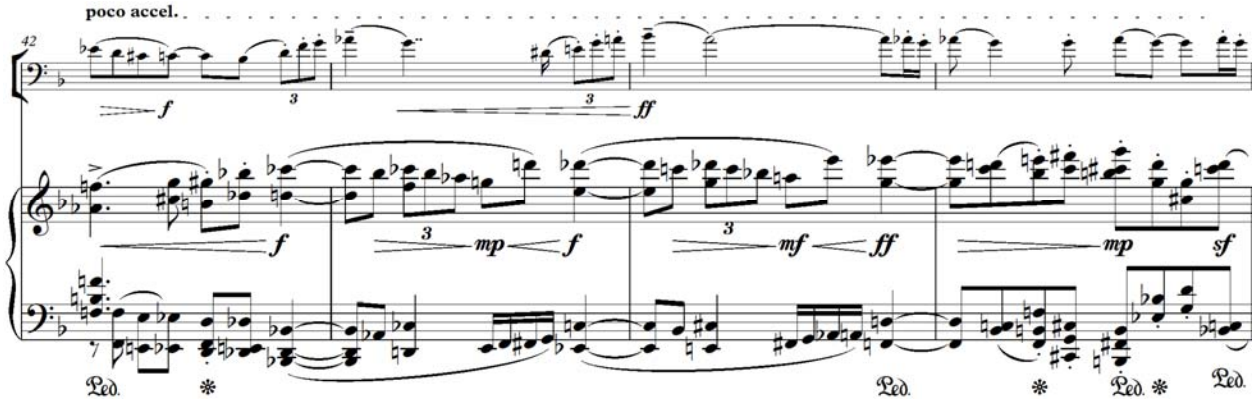
Following the introduction, the trombone presents melodic material consisting of an antecedent and consequent, and proceeds to develop it in a chromatic transition to section B. The accompaniment throughout this is mostly a repetition of the first two chords of the piece. They are transposed up a tone during the consequent and are further varied in the transition to B. As the chords are played, the piano occasionally provides a melody in counterpoint with the trombone in its middle voice (**Figure 4.2**).

Figure 4.2: The first-half of the trombone's phrase with the piano accompaniment



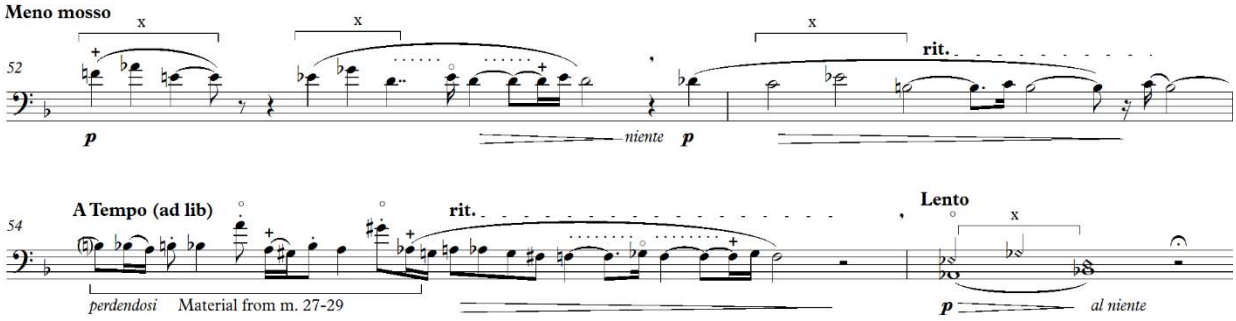
Section B begins with material that is almost identical to the introduction, however, its character quickly changes as the music accelerates and the dynamics increase. The harmony throughout this section is very dissonant, much of it is formed by pairs of major sixths one semitone apart and tritones moving in contrary motion. One can see an example of the latter in m. 45 and of the former on the last beats of m. 42, 43, and 44 (**Figure 4.3**). The harmonic language of *Lamentation* does not come from a deliberate choice of method but rather from a desire to experiment with dissonance. The result is that conventional harmonic movement is sometimes outlined but discoloured. For instance, in m. 45 the highest-sounding notes in the piano suggest a modulation to G major (D, E, F-sharp, G, D, and G i.e. scale degrees 5, 6, 7, 8, 5, and 1), while measures 42-44 outline a sequence of ascending diminished seventh chords, a gesture commonly used in Romantic music.

Figure 4.3: Measures 42-45 of *Lamentation*



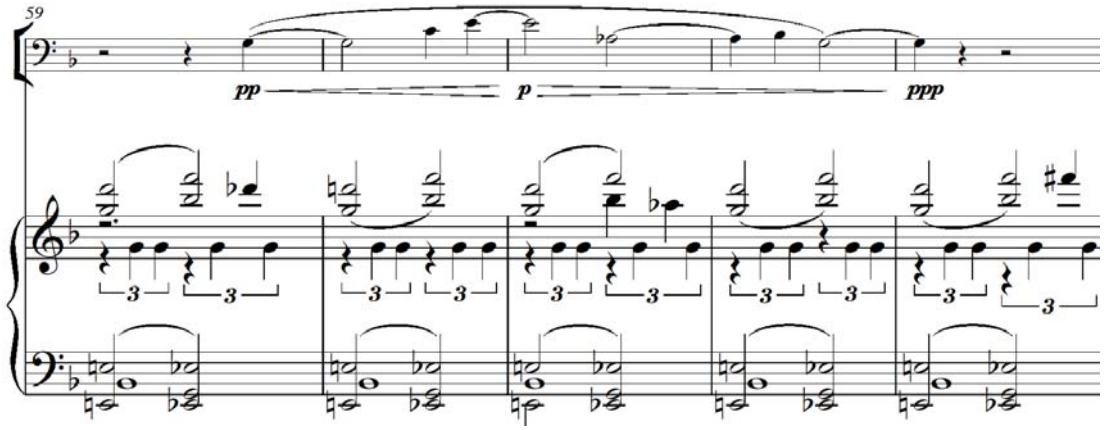
The climax of the piece comes three measures into section C, when the trombone reaches the dynamic of triple *forte* after flutter-tonguing and accenting an F-sharp. Following this, a long silence allows for the insertion of the Harmon mute. A dramatic change of character ensues, as the trombone states the x motif several times while gradually opening and closing the mute at the end of phrases (indicated by the succession of dots seen in m. 52 and 54). The transition material from m. 27-29 is varied in m. 54, and the cadenza ends with the trombonist singing the x motif while playing an ascending tone.

Figure 4.4: Extract from the trombone's cadenza



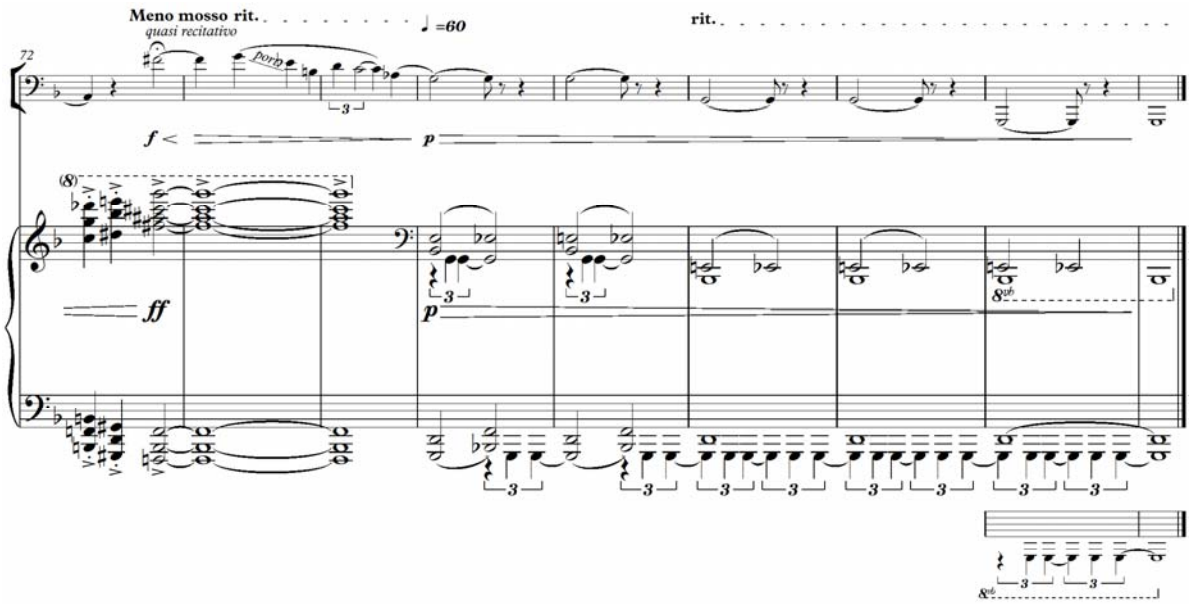
Section A' begins with a variation on the two-chord motif from the opening of the piece: the hands are inversed, the spacing is expanded, and a pedal/rhythmic ostinato on G appears in the middle voice. The trombone recalls elements of the antecedent and consequent of section A before tension builds up and the trombone produces its final statement in the form of recitative.

Figure 4.5: The consequent in section A'



The piece ends with the trombone and the piano descending into the depths of their registers as if to suggest the lowering of a coffin. The last two measures of the piano contain an *ossia* that descends below the standard piano's lowest note.

Figure 4.6: The closing measures of *Lamentation*



Chapter 5. *String Quartet*

Background

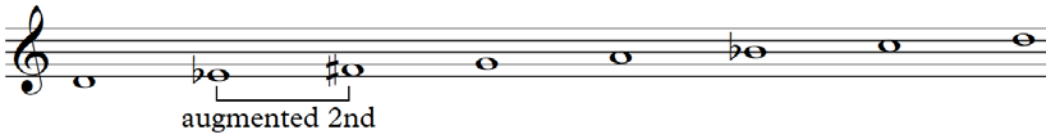
Violin I, violin II, viola, and cello.

String Quartet is the final piece I wrote during my master's studies, and as a continuous work, it is also the longest.[29] Moreover, of all the pieces, it is the one with which I am most pleased: it best represents my musical inclinations and reflects a willingness to deepen my musical exploration. I was inspired to compose the piece after attending the gala concert of the *Azrieli Commissioning Competition*, in which new works related to or inspired by Jewish music were performed. I wanted to write a contrasting piece similar in scope to the freely-composed *Wind Quintet*, and decided that a string quartet, in which I enforced the use of certain scales, would meet these requirements. It was important to me that the piece portray the suffering found throughout the history of the Jewish people and contrastingly, capture the humour and madness that characterizes much of klezmer music.

i. Choice of Scales

In Jewish music, one often hears a harmonic minor scale starting on its 5th degree, otherwise known as the Phrygian dominant scale. The interval of an augmented second distinguishes it and is also one of Jewish music's most identifiable characteristics.

Figure 5.1 Phrygian dominant on D

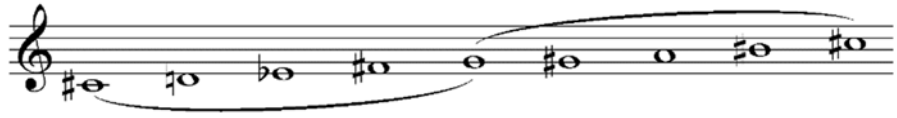


In choosing the scales for *String Quartet*, I took into account the abundant use of the augmented second that occurs in Jewish music. I did not want to use the Phrygian dominant scale, as it is simply another mode of the harmonic minor scale, with which I was already very well acquainted. Instead, I referred to Messiaen's modes of limited transposition and discovered that the fourth mode shared intervallic similarities with the Phrygian dominant scale.

[29] *Wind Quintet* is approximately two minutes longer but, it consists of three movements.

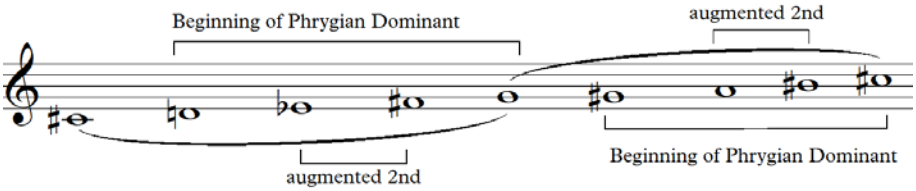
Messiaen's fourth mode of limited transposition, which contains six possible transpositions, can be "divided into two symmetrical groups."[30] **Figure 5.2** illustrates this by separating each division with a slur (the scale starts on C-sharp to allow for easy comparison with thee previous figure of the Phrygian dominant scale):

Figure 5.2: The two symmetrical groups of the Messiaen's fourth mode



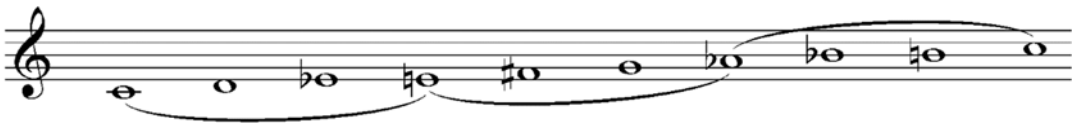
In this mode, two occurrences of the augmented second interval (or minor third, depending on the tonic of the scale)[31] coincide with two iterations of the first four notes of the Phrygian dominant scale, both from scale degrees 2-5 and 6-1 ascending. The fourth mode, with its similarities to the Phrygian dominant scale would allow me to emulate the sound of Jewish music, while its divergence would allow me to sound unique.

Figure 5.3: The similarities between Messiaen's fourth mode and the Phrygian dominant scale



The second scale I chose is Messiaen's third mode of limited transposition, which contains four possible transpositions and is dividable "into three symmetrical groups of four notes each:"[32]

Figure 5.4: Messiaen's third mode of limited transposition

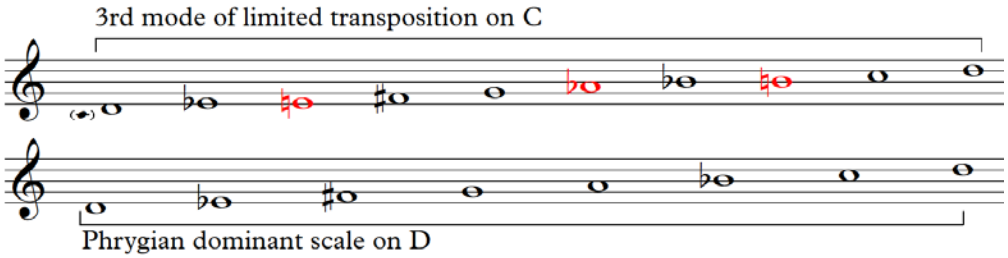


This mode has seven notes in common with the Phrygian dominant scale, and so provides many opportunities to simulate it. This similarity is evident if one begins the third mode on its second

[30] Olivier Messiaen, *The Technique of My Musical Language*, trans. John Satterfield (Paris: Alphonse Leduc, 1944), p. 61.
[31] The fourth mode starting on C would contain a minor third between the notes D and F to make it easier to read
[32] Messiaen, *The Technique of My Musical Language*, p. 60.

scale degree and considers the 3rd, 6th, and 8th notes to be passing tones. **Figure 5.5** shows this by comparing the two scales. The uncommon tones (the passing tones) are shown in red.

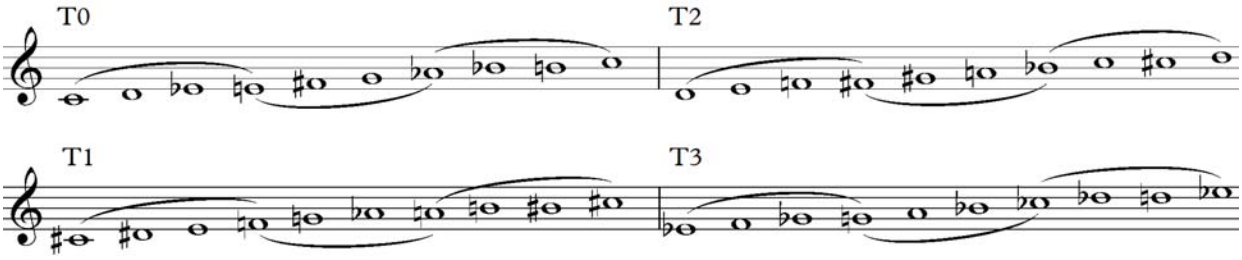
Figure 5.5: Comparison of Messiaen's third mode (starting on scale degree 2) and the Phrygian dominant scale



Depending on the choice of harmony and melodic contour, it is possible for these modes to sound tonal. For example, since mode 3 on C contains all the notes in a C minor and G major triad, it presents the opportunity to establish the key of C minor through dominant-tonic movement. Minor and major triads, as well as melodic figures that outline a tonality occur throughout *String Quartet*, however, even when a passage sounds tonal, I tend to analyse it using the modes because they were the source of the pitch material. I frequently mention deviations from these modes when they occur as a result of nonharmonic tones or brief statements of other scales.[33]

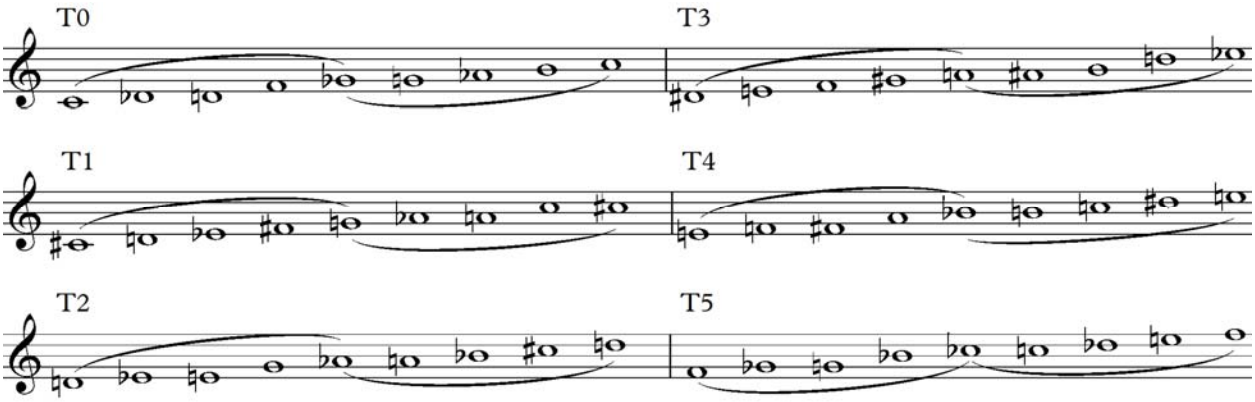
Figure 5.6 and **Figure 5.7** show all the possible transpositions of modes 3 and 4. Within the analysis, a mode containing C as its tonic will be referred to as T0, C-sharp as T1, D as T2, etc.

Figure 5.6: The four-possible transposition of mode 3



[33] I mention the ones that seem relevant.

Figure 5.7: The six-possible transpositions of mode 4



ii. Form

String Quartet is a continuous piece of music: it aims to transition seamlessly between its various sections rather than divide them with a pause or a halt. However, just as Liszt's one-movement Sonata in B minor S. 178 can be divided into four separate movements, so too can *String Quartet*. Furthermore, just as Sonata in B minor derives its material from its first movement and develops/transforms it until the end, so does *String Quartet*.[34] The different movements of the piece are not distinguished by their addition of new material but by their different characters and tempi. The tempo-scheme that *String Quartet* follows is similar to one typically found in a classical sonata or symphony: *Allegro-Adagio-Vivace-Moderato.*[35]In addition, the scherzo-like quality of the third movement[36] is often found in four movement works from the Classical and Romantic periods.

On a larger scale, the fourth movement recapitulates material presented in the introduction and the first two movements, giving cyclical qualities to the entire work. Additionally, while the piece begins with a focus on G, played as a pedal by the cello, it ends centered on C, thus reducing it, at least from a pseudo-Shenkerian analysis point of view, to a large dominant-tonic gesture (see **Figure 5.8** and **Figure 5.9**).

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[34] The parallels with *Sonata in B minor* were not created intentionally. In fact, they only struck me after having written *String Quartet*. It should also be noted that unlike *String* Quartet, Sonata in B minor's material is presented in the first page of its first movement.

[35] These are the overall tempo markings for each movement of *String* Quartet. Within the movements, there may be tempo markings that do not correspond to these.

[36] Section G of movement III is fast, light-hearted, and in 3/4.

Figure 5.8: The first four measures of *String Quartet*, centered on G

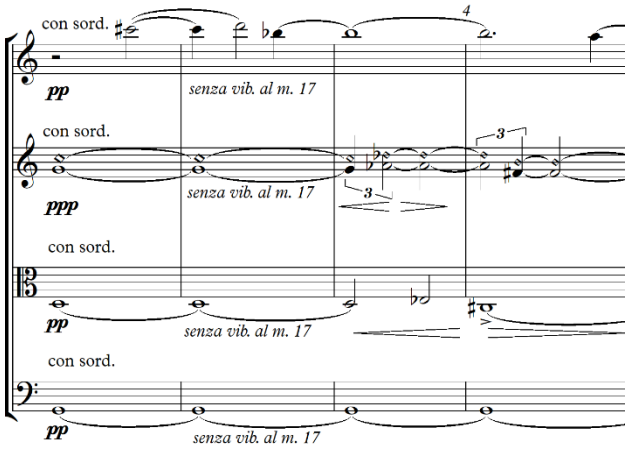


Figure 5.9: The last four measures of *String Quartet*, centered on C

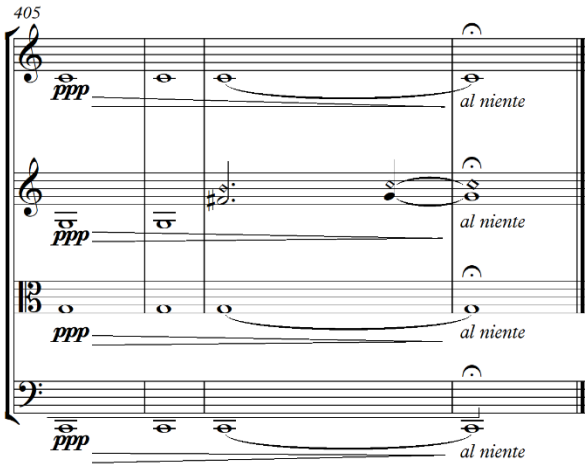


Table 5.1 contains a breakdown of *String Quartet's* form. The overarching sections of the piece are divided into four separate movements, while their inner sections are distinguished by letters of the alphabet. Since the piece does not contain any breaks between the movements, I use consecutive letters of the alphabet to avoid confusion.[37] The alphabetized sections within each movement are sometimes sufficiently distinct to be considered movements on their own, nevertheless, the categorizations of the table are the grouping I consider most musically and structurally convincing because of the contrasts between the larger sections of the piece.

Table 5.1: Formal analysis of *String Quartet*

I	**II**	**III**	**IV**
m. 1-157	m. 158-204	m. 205-347	m. 348-408
Introduction: m. 1-25 (third beat) A: m. 25 (third beat)-95 B: m. 96-118 Transition: m. 119-131 C: m. 132-157	D: m. 158-196 Codetta: m. 197-204	E: m. 205-234 F: m. 235-264 G: m. 265-347	H: m. 348-376 I: m. 376-393 Coda: m. 394-408

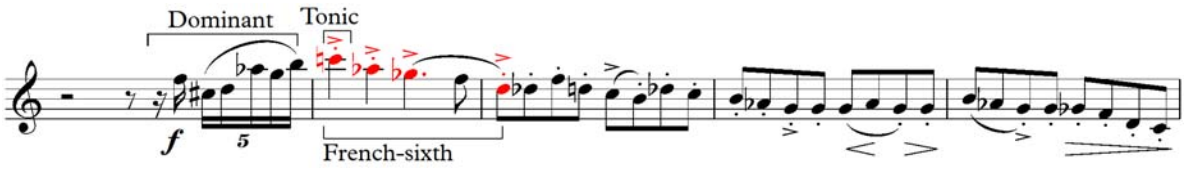
iii. Motifs and Themes

The first complete theme, x, presented by the viola in m. 25-29,[38] contains all the pitches found in mode 3 on C and is used as the subject of the fugal section in movement I. The anacrusis of

[37] For example, movement III is an ABC form, but the letters EFG are used to avoid confusion with ABC of movement I.
[38] The figure shows the theme an octave higher than in the score, so as to use the treble clef.

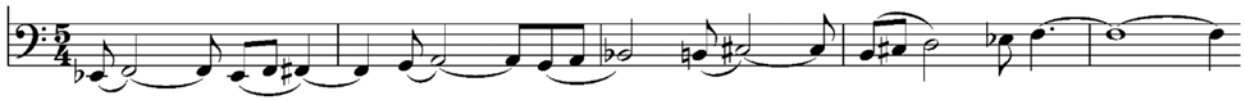
the theme serves as a dominant (G7b9) going to its tonic, which in turn becomes the seventh of an outlined French-sixth chord. The theme, sometimes turning on itself, then descends the third mode.

Figure 5.10: The x theme



A second theme z,[39] first stated by the cello in m. 132-135 in the transition to section C, is simply a gradual stepwise ascent of Messiaen's third mode (T3).

Figure 5.11: The z theme



The main source of material in the piece is a four-note motif, y, that can be arranged as the beginning of a Phrygian dominant scale if played sequentially as two minor seconds separated by an augmented second (played by the cello in the introduction of the piece, **Figure 5.12**). They can also be seen as a cluster of two major-thirds (**Figure 5.13**), an interval that characterizes much of the piece's melodic material.

Figure 5.12: The y motif as played by the cello in measures 14-15

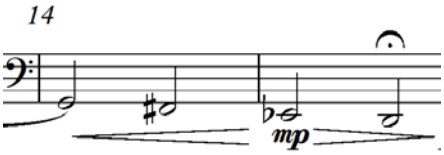
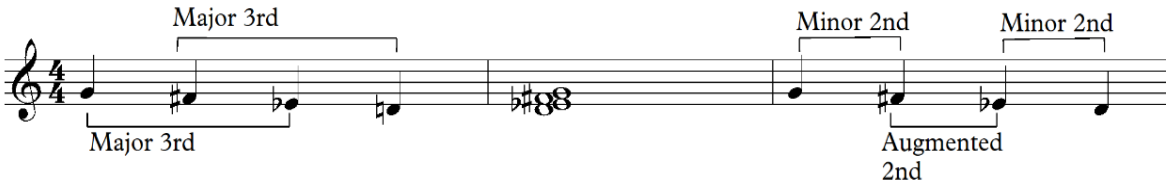


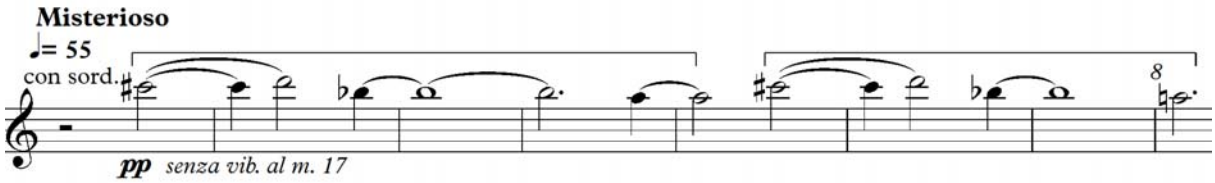
Figure 5.13: The first four notes of the Phrygian dominant scale



[39] The alphabetized order of the themes and motifs (w,x,y,z) corresponds to the order in which they first occur throughout the piece.

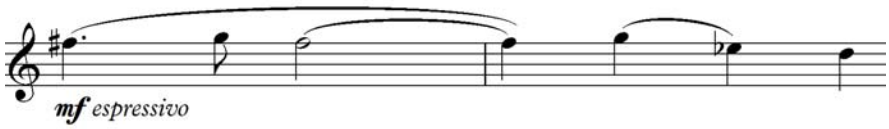
The intervals comprising the y motif vary in their order. For instance, in the first eight measures of the piece, the first violin states the variant in **Figure 5.14**.

Figure 5.14: The y motif as played by the first violin in measure 1-8



Interestingly, y does not stem from the piece's introduction, which was, as a matter of chronology, the last part of the work written. I began writing the piece with section A, thus it seemed to me as though the y motif originated from the viola's statement of it in m. 34-35:

Figure 5.15: The y motif as played by the viola in measures. 34-35



Even though this variant of y was the first one to highlight the motif, I was misled in viewing it as y's originator because of it shares intervallic and rhythmical similarities with the first and third measures of the x theme.

Figure 5.16: Similarities between x and y in m.26 and m. 34-35, respectively

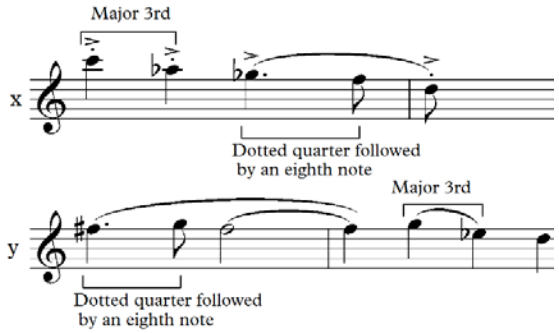
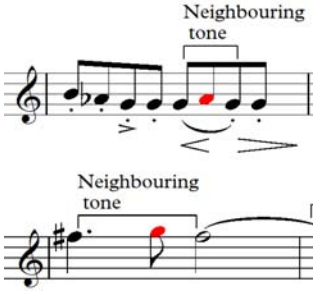
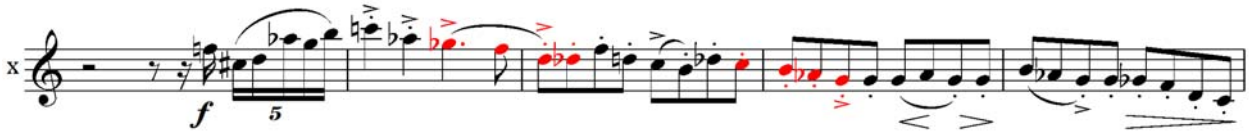


Figure 5.17: Similarities between x and y motif in m. 28 and m. 34, respectively



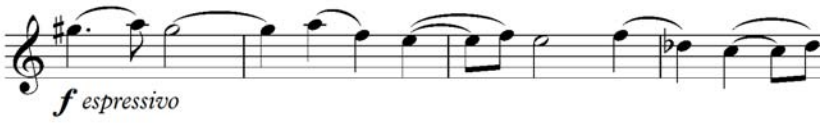
Given these similarities and the fact that y was composed after x, it is probable, though impossible to say with certainty, that y was born of x, thus reposing the irrefragable question of the chicken and the egg. Moreover, since the first four notes of the Phrygian dominant scale are present in Messiaen's fourth mode, it would be reasonable to assume that the y motif emanates from the stepwise descent of the x theme:

Figure 5.18: The occurrence of the y motif within the x theme



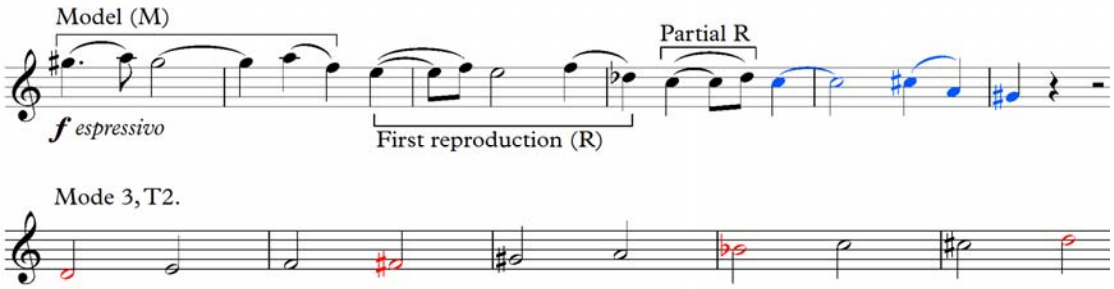
Sequences of the variant presented by the viola in m. 34-35 are later applied to Messiaen's third mode, as in the second violin part in m. 44-47.

Figure 5.19: Measures 44-47 as played by the second violin



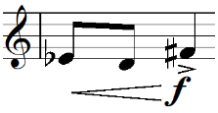
This sequence occurs on T2 of Messiaen's third mode and uses six of its nine notes. **Figure 5.20** illustrates this by placing the sequence above its associated mode. In bottom staff, the notes of the scale that are not used in the sequence are marked in red. In the upper staff, the sequence has been completed by the addition of notes coloured in blue.

Figure 5.20: An extended sequence of the y motif on T2 of mode 3



Finally, the following fragment of the y motif occurs frequently and throughout *String Quartet.*

Figure 5.21: A fragmented variant of the y motif



The last source of material, the w motif, was created out of the initial stepwise descent of mode 3, and thus translates to three chromatic notes (**Figure 5.22**). The motif often marks the transitions between different sections or movements of *String Quartet*. In fact, it was first

composed to bridge sections B and C of movement I. It was later added to the first eight measures of the piece (**Figure 5.23**).

Figure 5.22: The w motif (coloured red) seen in a descending mode 3

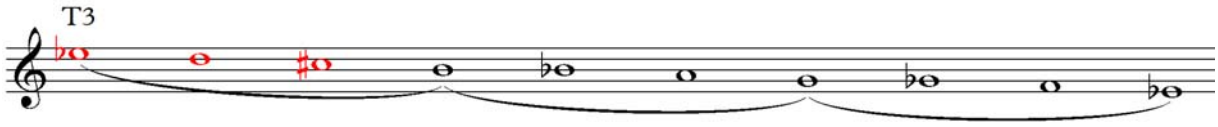
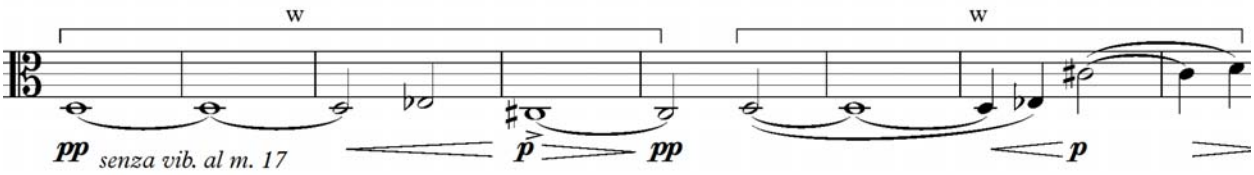


Figure 5.23: Motif w as played by the viola in the first eight measures of *String Quartet*



1. Movement I

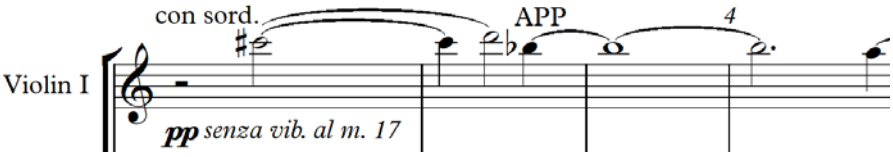
i. Introduction

Table 5.2: Modes used in the introduction of *String Quartet*

Introduction	
m. 11-16	m. 17-25
T1 of mode 4: m. 1-11 (3rd beat) T0 of mode 4: m. 11 (4th beat)-16	T0 of mode 4

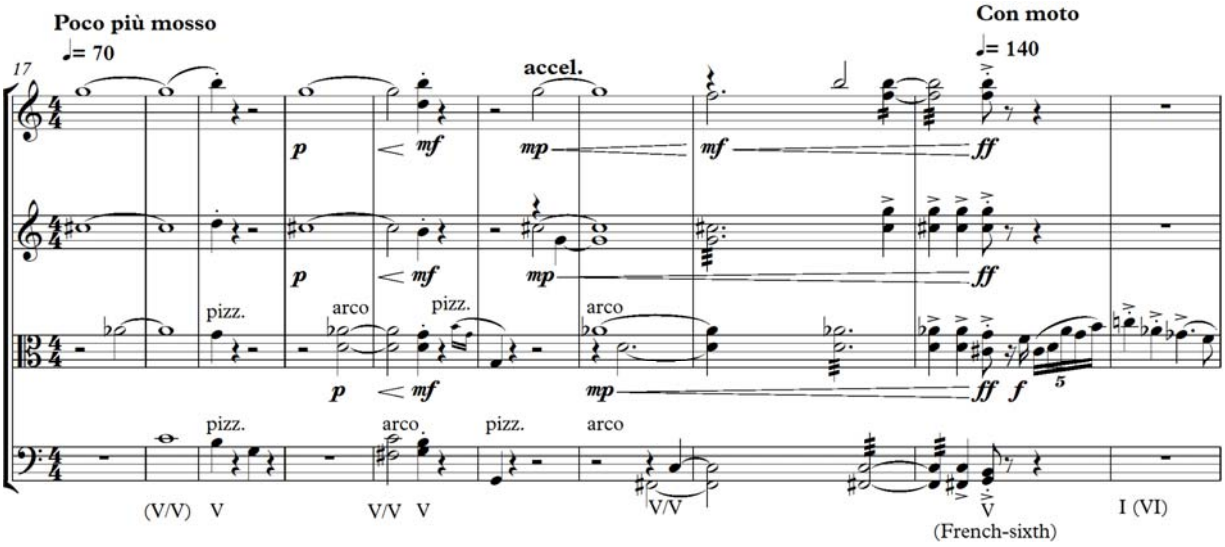
The first part of the introduction is highly chromatic and is centered on T1 and T0 of mode 4. Deviations from the mode come as early as the last beat of the second measure, on which the first violin plays a B-flat appoggiatura to the A on the last beat of the fourth measure (**Figure 5.24**). From a tonal perspective, this section appears to be in G minor because of the strong half cadence in m. 15.

Figure 5.24: Deviation from T1 of mode 4 in the form of an appoggiatura in the first violin



The second part of the introduction only uses T0 of mode 4. This section can be thought of as a direct modulation to C minor. In m. 19 and 21, additional half cadential gestures are made by the articulation of two G major chords. The measures preceding these can be analysed as secondary dominants of G major (m. 17-18 and m. 20-21). Finally, a series of tritones accumulate until the arrival a G French sixth chord on the 3rd beat of m. 25. As mentioned previously, this acts as a dominant to the C on the first beat of m. 26. This may be heard as a deceptive cadence due to the A-flat that follows (**Figure 5.25**).

Figure 5.25: Harmonic analysis of the end the introduction



ii. Section A

Section A is contrapuntal in nature: it begins as a four-voice fugue but loses focus and transitions to section B before the fugue is completed.

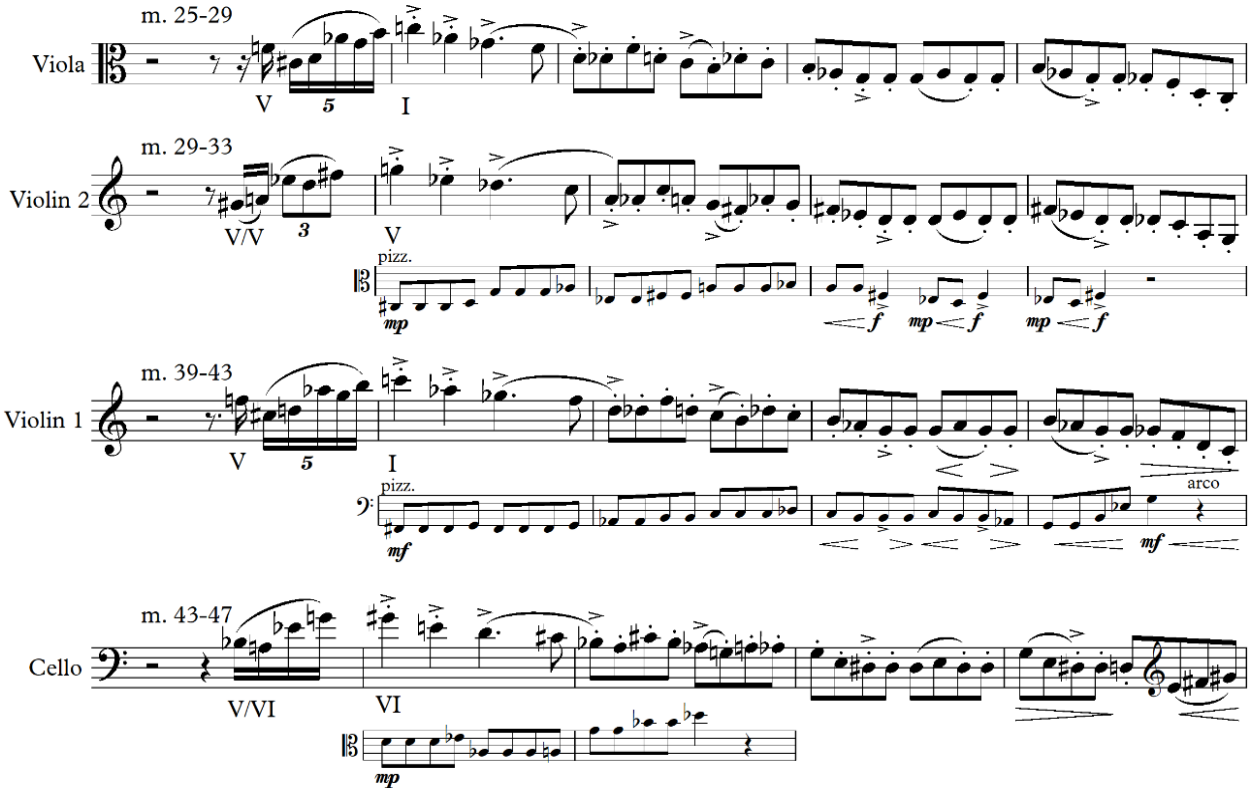
Table 5.3: The fugal elements in section A of *String Quartet*

Section A (m. 25-95)			
Exposition m. 25-47	Episodic material m. 48-87	Reprise of subject m. 88-91	Transition to B m. 92-95
Subject (vla): m. 25-29 Answer (vln II): m. 29-33 Codetta: m. 33-39 Subject (vln I): 39-43 Answer (clo): 43-47	First episode: m. 48-52 Second: m. 53-68 Third: m. 68-73 Fourth: m. 73-87		

If one considers the opening material of section A to be tonally centered on C (despite the subject, x, deriving from Messiaen's fourth mode), one sees a tonal relationship expected in a traditional fugue between the subject of the viola, the answer of the second violin, and the subject of the first violin (I-V-I). These functions are reinforced by their respective arpeggiated dominants in the measures preceding them but are quickly ruptured as the melody descends by a major third. However, the tonal stability is challenged by a *pizzicato* pattern that appears a tritone below the theme's arrival note (the note that follows the arpeggiated dominant, see (**Figure 5.26**). In the second entry (m. 32), a third voice, the cello, enters to accentuate the viola's F-

sharps with *Bartok pizzicati*. The cello then continues to play in regular *pizzicato* to support the other instruments harmonically until its *arco* entry in m. 43. The last three notes of the cello differ from the previous statement of the subject to propel the music into the episodic material of m. 48-52.

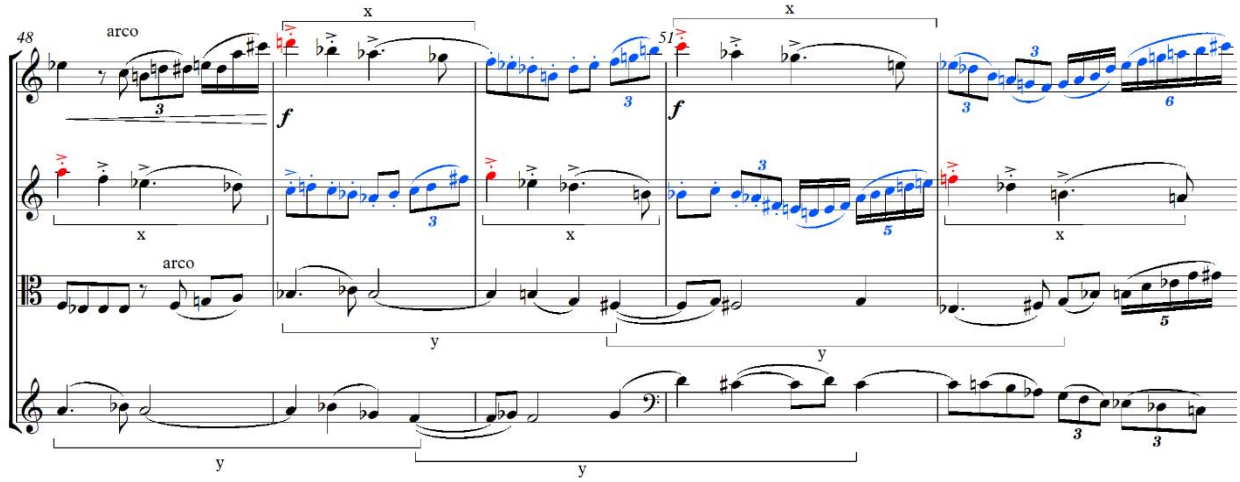
Figure 5.26: The different entries of the fugue and the *pizzicato* lines that are a tritone below their arrival note



In these five bars, the two violins form a dialogue with one another, alternating between the first measure of the x theme through a partial journey of the circle of fifths (illustrated by the red-coloured notes in **Figure 5.27**). After each statement, the violins use a whole-tone scale to outline a dominant to the fragment that follows (coloured in blue in **Figure 5.27**). Additionally, the notes of the x fragment suggest a whole-tone scale, although one semitone away from scalar figure that follows. This results in the articulation of both possible transpositions of the whole-tone scale in the violins every two bars.[40] At the same time, the viola and cello participate in their own dialogue through an imitative sequence of the y motif.

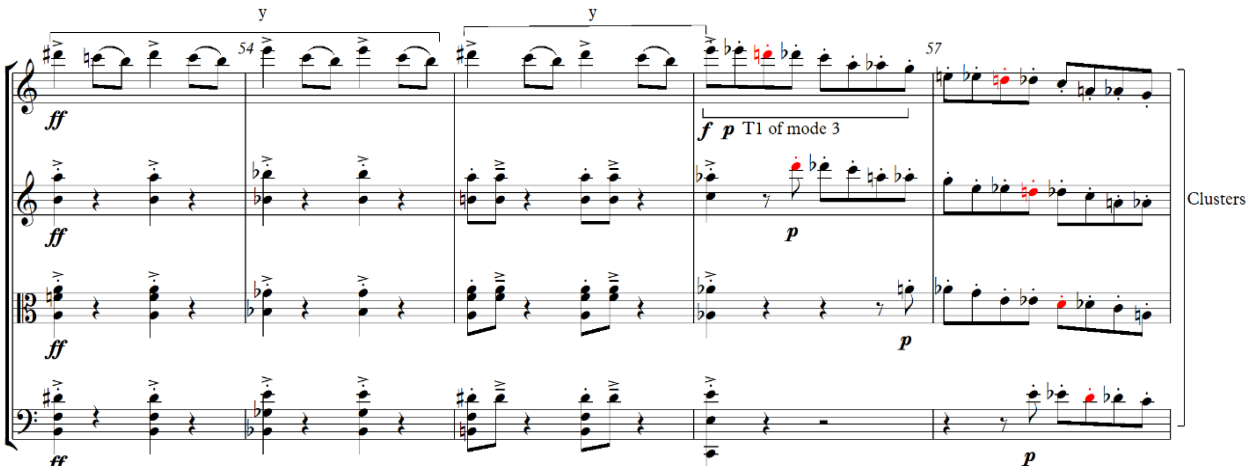
[40] Ignoring the first violin in m. 48.

Figure 5.27: The episodic material in measures 48-52



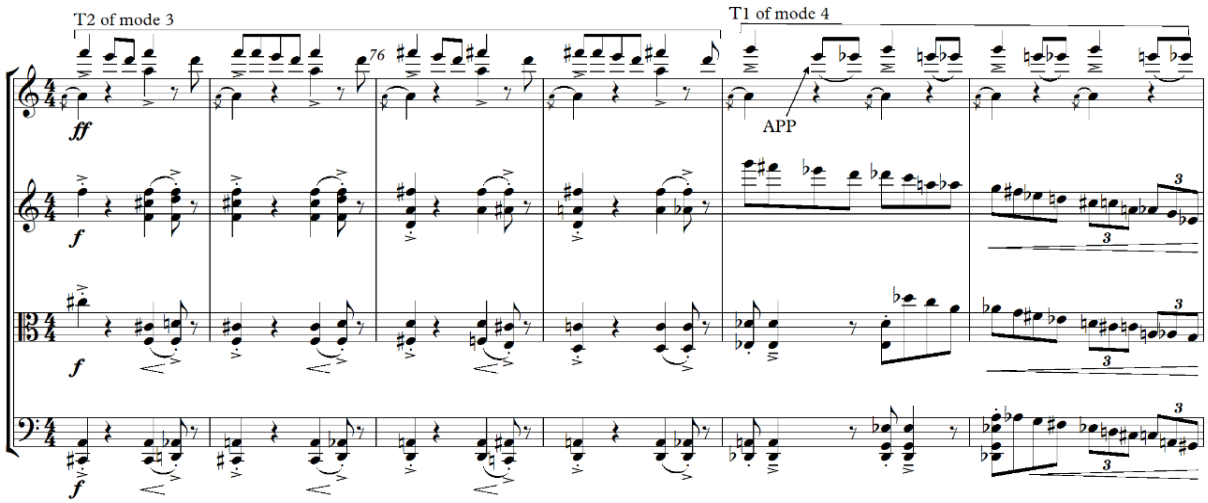
After this, the first violin plays a fragment of the y motif while the other instruments accompany it with accented chords. A descending chromatic pattern imitated by each instrument ensues, resulting in a series of clusters. The descending pattern derives from T1 of mode 3 (D, marked in red, is a chromatic passing tone). A similar passage previously occurred in m. 37-38.

Figure 5.28: Fragment of the y motif accompanied by accented chords



In m. 74-87, after further episodic material, the y variant presented in m. 53-55 is altered and combined with the descending scales motif found in m. 56-57 (**Figure 5.29**). After this episode, the x theme is restated and a four-bar transition brings the listener to section B.

Figure 5.29: Measures 74-79



This is yet another example of the role that "insistence" plays in my music. In contrast to the way that I carry myself as a person, I seem to have a disposition for violent repetition in a musical context. This disposition continues to recall the music of Shostakovich, and considering the influence that Jewish music had on him,[41] it is not surprising that this impulse characterizes much of *String Quartet*. The inspiration from Shostakovich is probably rooted in my having performed his Piano Trio No. 2 Op. 67 three years before writing *String Quartet*. For instance, although differing in character from the A section of *String Quartet*, the first movement of Shostakovich's piano trio also begins as a fugue. Furthermore, in his fourth movement, Shostakovich introduces and obsessively repeats a Jewish melody which he reuses in his String Quartet No. 8 op. 110,[42] a five-movement continuous work that doubtlessly inspired me while writing *String Quartet*.

[41] Laurel E. Fay writes "Shostakovich's interest in Jewish music was of long standing"; "Shostakovich was attracted by the ambiguities in Jewish music," and "the deeply aesthetic nature of [Shostakovich's] engagement with Jewish folklore and music should not be underestimated" (Laurel E. Fay, *Shostakovich: A Life* (New York: Oxford University Press, 2000), p. 169).

[42] Esti Sheinberg, "Jewish existential irony in the music of Shostakovich," in *The Cambridge Companion to Shostakovich*, ed. Pauling Fairclough. and David Fanning (New York: Cambridge University Press, 2008), p. 364-365.

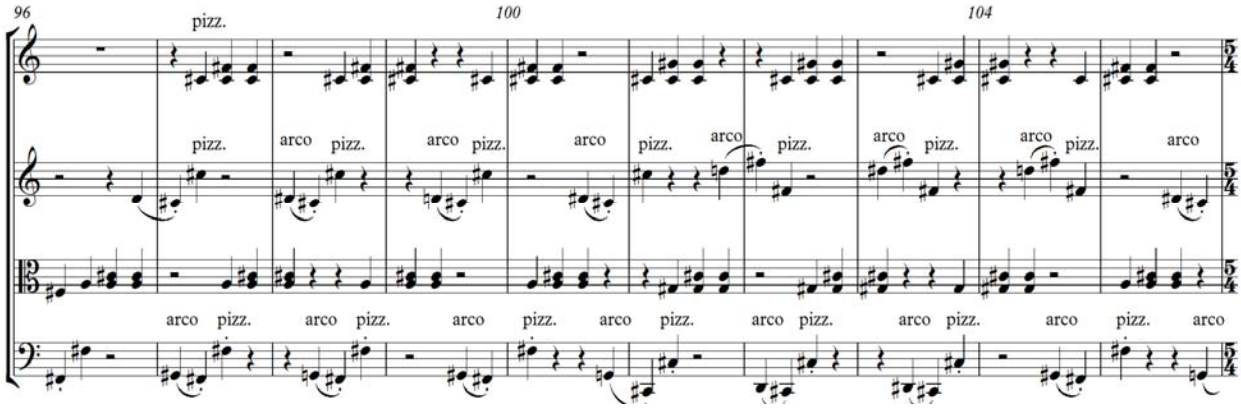
iii. Section B

Table 5.4: Formal analysis and points of interest of section B

Section B (m. 96-132)	
Dance (m. 96-118)	Transition (m. 119-132)
T1 of mode 4	Various transpositions of mode 3
Introduction: m. 96-105 Melody begins in vln I: m. 106	Transition using motif y: m. 119-126 W motif played by vln I: m. 127-132

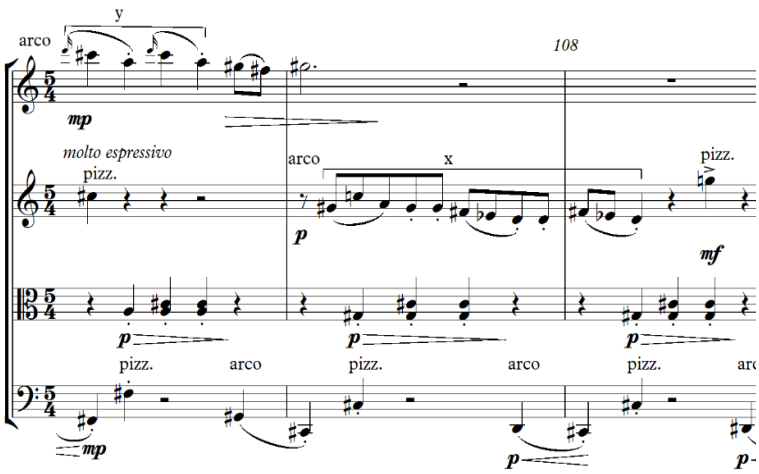
Section B begins with a ten-bar introduction, in which two waltz-like accompaniments are played a quarter-note apart (**Figure 5.30**). The cello and viola share the first pattern, while the violins share the second. Although the introduction is in 4/4, the accompaniments effectively create two waltzes in 5/4. This is reflected in the change of metre that signals the abandonment of the violins' accompaniment at the end of the introduction.

Figure 5.30: The introduction of section B



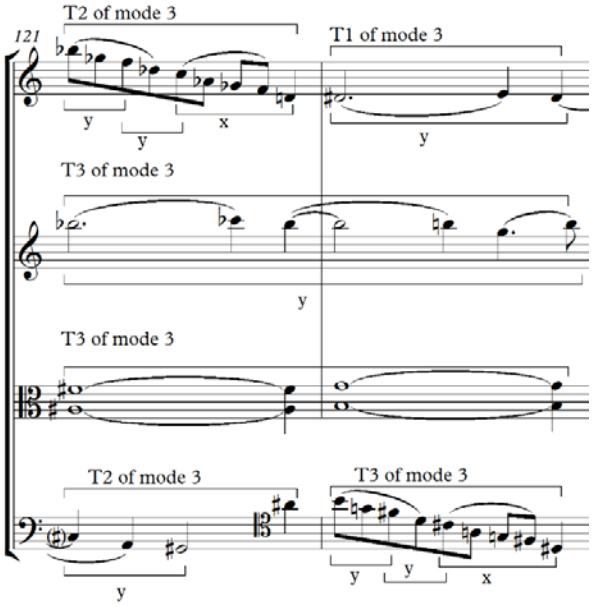
The violins then proceed to introduce melodic material in a dialogue consisting of elements of the y motif and the x theme (**Figure 5.31**). The cello and viola continue the accompaniment pattern throughout this dance in 5/4.

Figure 5.31: Melodic material introduced by the violins following the introduction of section B



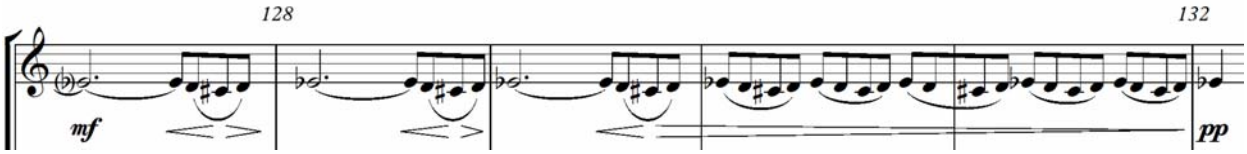
The dance is eventually taken over by a chromatic transition to section C which uses variants of the y motif. Throughout the transition, different transpositions of mode 3 occur simultaneously amongst the instruments. Additionally, arpeggiated fragments of the y motif and x theme transform into melodic variants and are heard in a call and response manner between the instruments (**Figure 5.32**).

Figure 5.32: Transition to section C (m. 121-122)



In m. 127-132, the first violin bridges sections B and C together by repeating the w motif. The connection is made seamlessly because the note E-flat is both the focal point for the w motif and the fundamental for the z theme in the following section.

Figure 5.33: The w motif signaling the end of section B



iv. Section C

Figure 5.34: Points of interest in section C

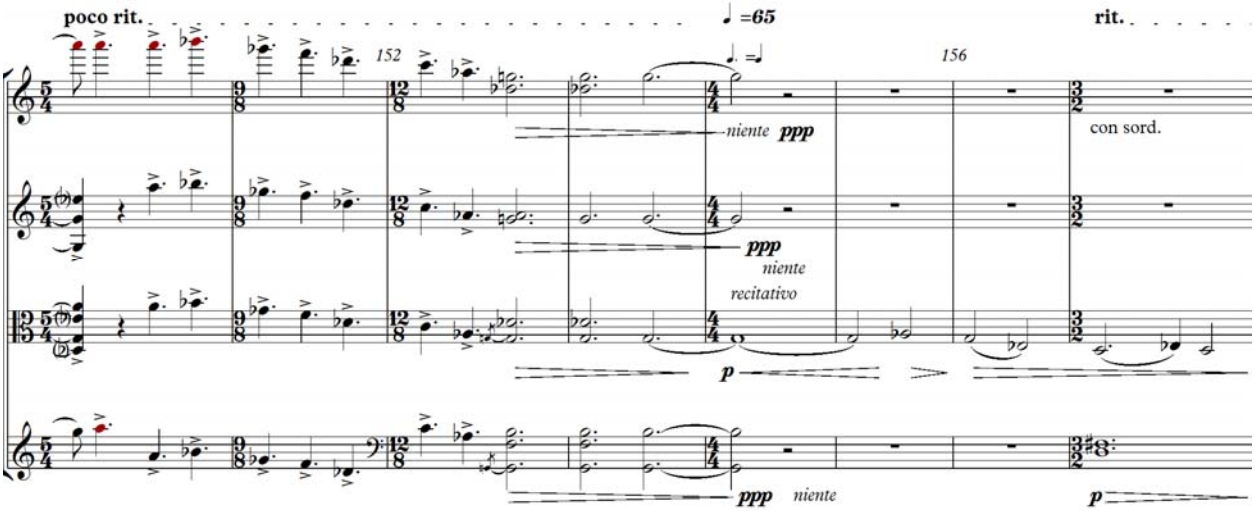
Section C
m. 132-157
First statement of the z theme: m. 132-136 Ostinato: m. 137-145 Climax: m. 150-152 Viola recitative: m. 154-157

Section C ascends Messiaen's third mode until arriving at the climax of the first movement in m. 150. The z theme is introduced by the cello in m. 132-136 and is then doubled at the octave by the first violin over the rhythmic ostinato in **Figure 5.35**

Figure 5.35: The rhythmic ostinato of the z theme between measures 137-147

The melodic pattern of the z theme breaks in m. 146 and two measures later the addition of sixteenth notes disrupts the ostinato. The climax of the first movement arrives in m. 150-152, when the four instruments play the same line in three octaves. The tension begins to wind down in the second half of m. 152, when the instruments arrive on an altered dominant seventh chord, which is subsequently thinned out on each of its three repetitions. In m. 154-157, the viola transitions into the second movement with a short recitative.

Figure 5.36: The climax and end of movement I



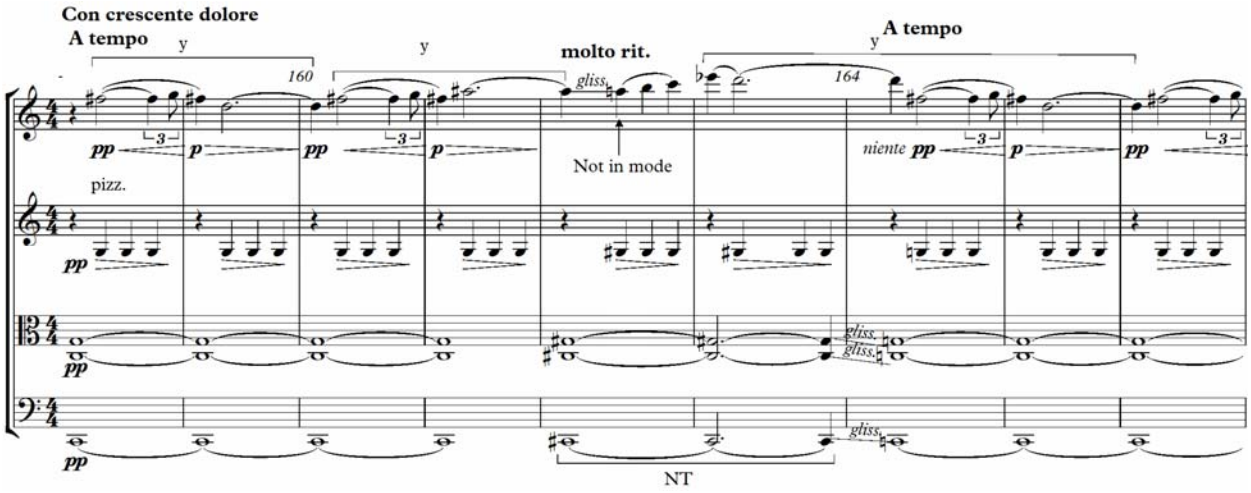
2. Movement II

Table 5.5: Formal analysis of the second movement of *String Quartet*

Movement II	
m. 157-204	
Section D (crescendo): m. 157-196	Codetta (diminuendo): m. 197-204
T0 of mode 3 Climax: m. 193-195	T3 of mode 3

The character of the second movement stands in stark contrast to the overall enthusiasm of the first: it portrays suffering and anger through the lens of a transformed y motif and its gradually increasing intensity. The movement's form is outlined by the gestures of a crescendo (section D) and a diminuendo (the codetta) in T0 and T3, respectively, of mode 3. Pitches foreign to T0 appear early into the movement. For instance, the cello and viola repeatedly play C-sharp as a neighbouring or passing tone, while the first violins plays an A in m. 163/181. The primary thematic material of the movement is a variation of the y motif presented by the viola in m. 34-35 (compare **Figure 5.15** and **Figure 5.37**). It is repeated persistently until the climax of the movement in m. 193-195.

Figure 5.37: An analysis of the first nine measures of movement II showing non-harmonic tones and the y motif

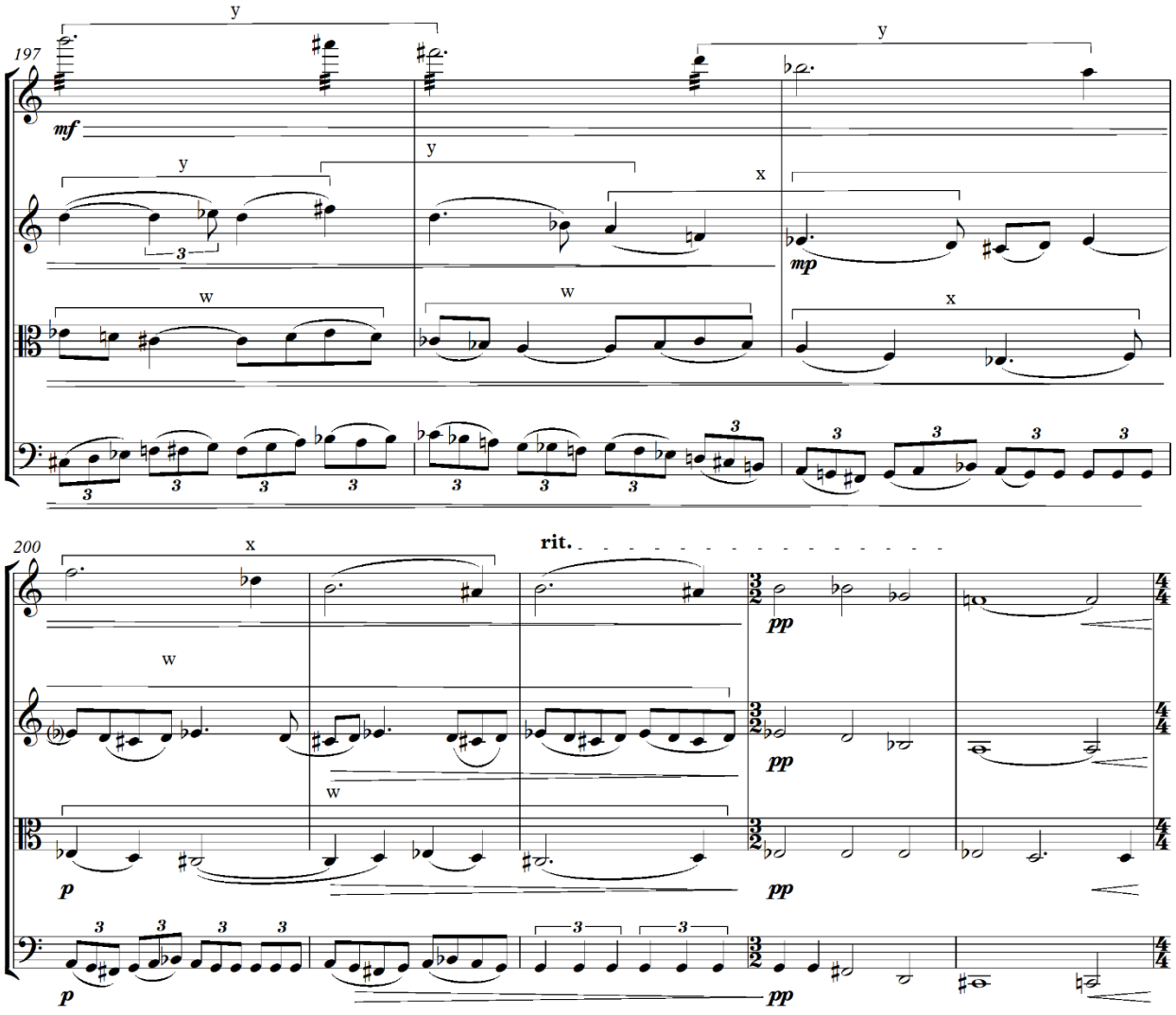


The first 12 measures are somewhat tepid, with the only sign of growth appearing in m. 171-173 by means of a crescendo by the three inferior instruments. Each repetition of the melody is subsequently accompanied by thicker harmony and increasingly intense dynamics, until it arrives on a C minor chord at the movement's climax in m. 193. The arrival of C minor is intended to be

compelling because the cello anticipates it throughout the escalation of section D by articulating an open fifth on its two lowest strings at the beginning of each melodic statement.

After the climax, the codetta begins and the music calms down as the two violins play similar variants of the arpeggiated y motif heard in the transition to section C, followed by a fragment of the x motif (compare **Figure 5.32** with **Figure 5.38**). The w motif appears once again as a transitional device in m. 197-198 in the viola and is continued by the second violin in m. 199-202 (**Figure 5.38**). The viola returns to play the motif in augmentation in m. 200-202. In the meantime, the cello simply outlines mode 3 in triplets and winds down through a gradual increase in its note values. The four instruments finish the movement with a short chorale in m. 203-204.

Figure 5.38: The codetta of movement II



3. Movement III

Table 5.6: Formal analysis of the third movement

Movement III		
m. 205-347		
E: m. 205-234 (mode 4)	F: m. 235-264 (mode 3)	G: m. 265-347

The third movement contains three distinct sections, all of which are vivacious in character and require a lot of skill on the part of the performers. The first two are connected by their almost constant sixteenth note motor rhythm, while the third shares many similarities with the dance of the first movement.

i. Section E

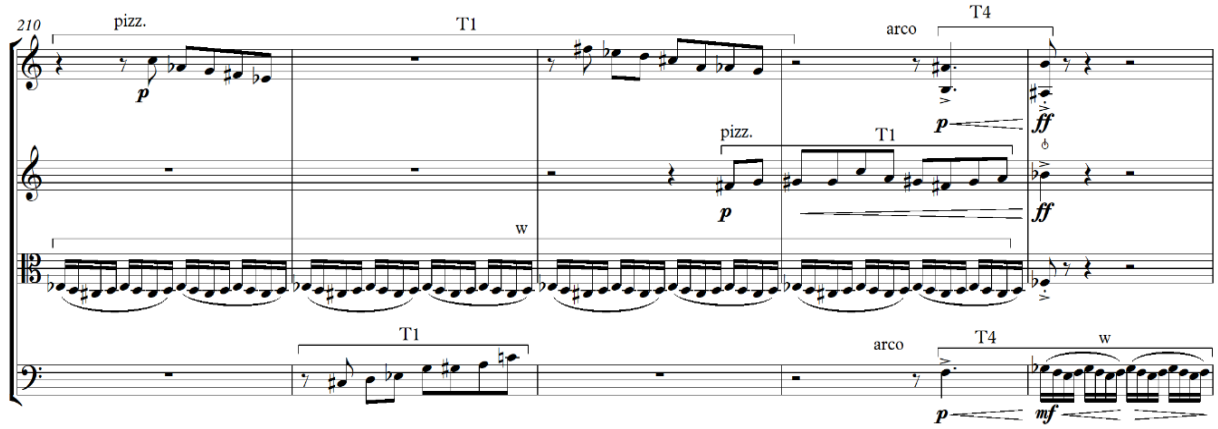
Table 5.7: Analysis of section E

Section E
m. 205-234 (mode 4)
First phrase: m. 205-213 (T1) Second phrase: m. 214-220 (T4) Third phrase: m. 221-227 (T1) Fourth phrase: m. 228-234 (T1/T4) Transition to F: m. 233-234 (a sequence of transpositions)

The first section is launched with a sudden change of tempo and is propelled by the eruption of the w motif in the viola. In this section, the w motif is played without rest and is transferred to a different instrument at the beginning of each phrase. Four similar phrases make up the section, each consisting of accented and syncopated chords followed by a *pizzicato* dialogue between the three instruments that are not playing the w motif. The phrases are derived from mode 4 and consecutively modulate by an ascending minor-third, resulting in the alternation between T1 and T4.[43] Consequently, the w motif's trajectory between the instruments outlines a diminished seventh chord. At the end of each musical phrase, an anticipation of the target mode is made with syncopated chords. For example, in the transition between the first and second phrases in m. 213-214 (**Figure 5.39**)

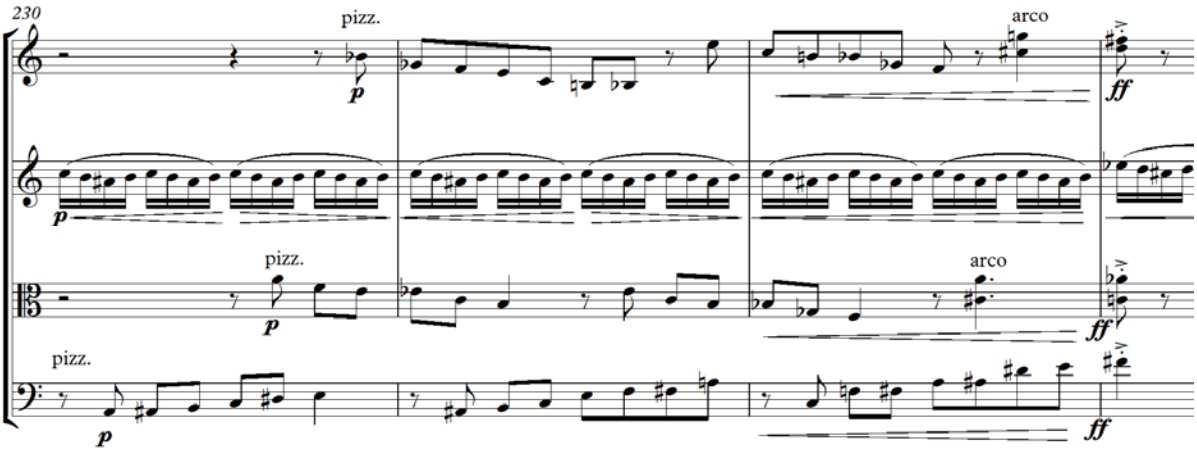
[43] The last two measures of the 4th phrase (m. 233-234) act as a transition to the next section and consequently have a faster harmonic rhythm. This results in an alternation of T1 and T4 within the same phrase.

Figure 5.39: The transition between the first and second phrases in movement III



As the section progresses, the time between each pizzicato motif is compressed until all the instruments overlap, as it does, for instance, in the final phrase:

Figure 5.40: The final phrase of section E



The section transitions in its last two measures by outlining a diminished scale in a gesture similar to the beginning of Scriabin's *Black Mass* sonata (compare the middle staff in **Figure 5.41** with the viola in **Figure 5.42**). While it had been slightly more than one year since I had performed the *Black Mass* sonata, I am certain that it influenced this passage.

Figure 5.41:[44] Measures 5-8 of Scriabin's *Black Mass* sonata

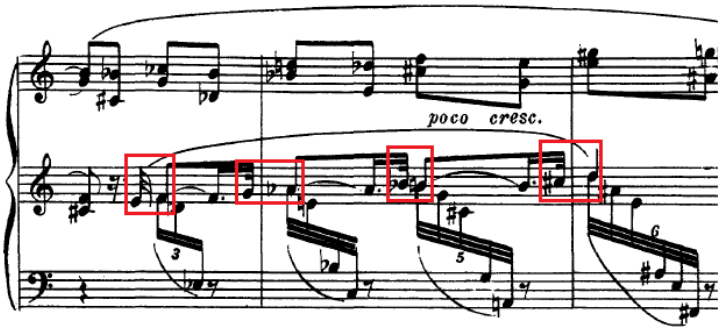
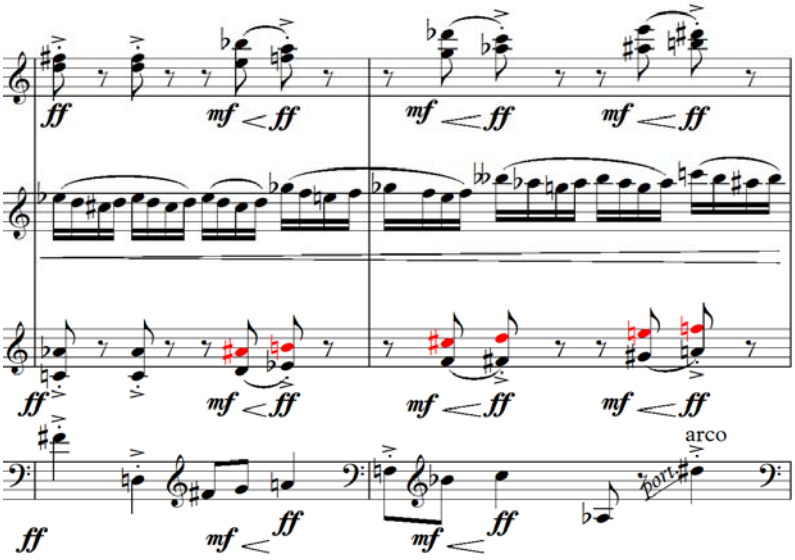


Figure 5.42: Measures 233-244 (the last two measures of section E in *String Quartet*)



ii. Section F

Table 5.8: Analysis of section F

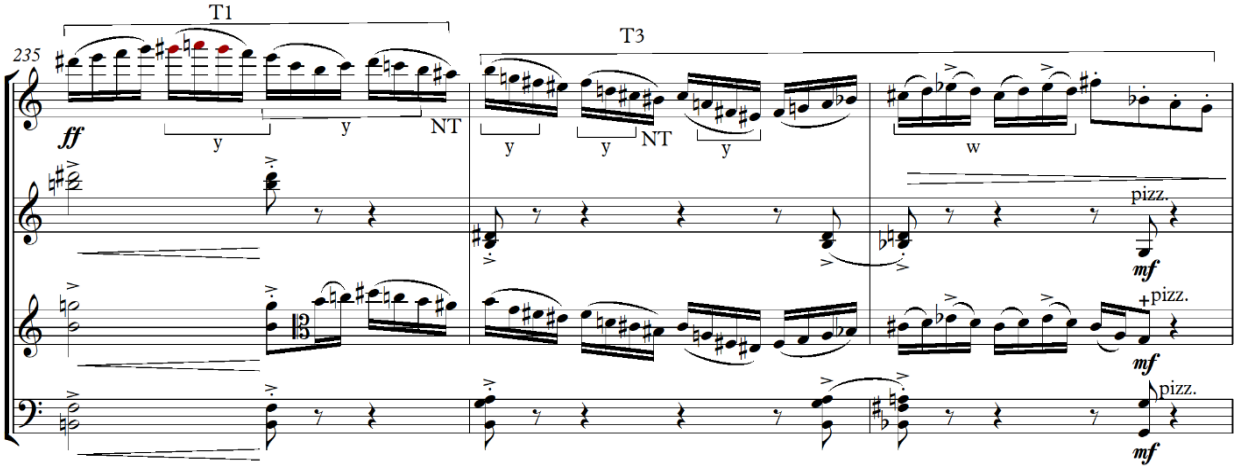
Section F
m. 235-264 (mode 3)
First phrase: m. 235-250 Second phrase: m. 251-258 Third phrase: m. 259-264 The z theme in cello: m. 240-250 Transition: m. 261-264

Section F abandons the perpetual w motif and explodes from its constrictions into a flurry of scalar figurations that outline the y motif and different transpositions of mode 3, with the

[44] Alexander Scriabin. "Piano Sonata no. 9", p.1.

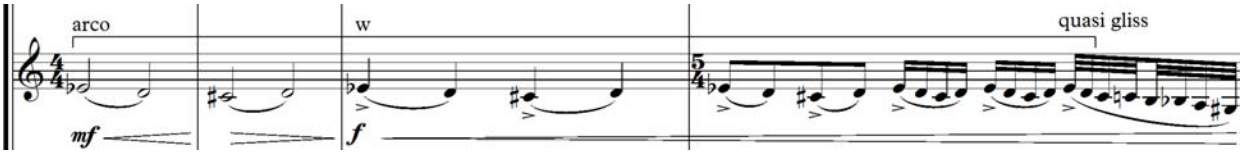
occasional nonharmonic tone (**Figure 5.43**). This section maintains similarities to the previous one with a constant flow of sixteenth notes (stopping momentarily in m. 237/247), accented/syncopated chord accompaniment, and the w motif, heard either in the stream of scales or as an accompaniment. It also echoes the first movement in m. 240-250, when the z melody, though devoid of its ostinato, appears in the cello.

Figure 5.43: The different motifs, transpositions of mode 3, and accompaniment patterns found within section G



The section's three phrases are marked by a return of the scalar figures and the accompaniment shown in **Figure 5.43**. The beginnings of the phrases are also distinguised by an alternation in the arrangement of the material. In the first phrase, the first violin and viola share the scales and the second violin and cello play the accompaniment; in the second phrase, it is the second violin and cello that share the scales, while the first violin and viola accompany; the third phrase recalls the arrangement of the first until the cello assumes the viola's scales and an acceleration of the w motif transistions to the next section of the piece.

Figure 5.44: The acceleration of the w motif in the second violin in measures 261-264



iii. Section G

Table 5.9: Analysis of section G

Section G
m. 265-347
First phrase: m. 265-280 (G major) Second phrase: m. 281-296 (F-sharp minor) Third phrase: m. 297-313 (F-sharp minor) Fourth phrase: m. 314-328 (C minor) Fifth phrase m. 329-347 (G minor)

The final section of movement III is an energetic waltz consisting of five phrases that use modes 3 and 4. The first four contain a repetition of a melodic figure outlining the y motif which, in the first and second phrases, is marked by a partial change in the instrumental arrangement. In addition, the music modulates between each pair of phrases (**Figure 5.49**), while the last phrase calls up elements of the x and z themes before ending with a half cadence in G minor at m. 346. The cello's melodic descent in m. 341-343 recalls m. 14-15, where the same figure and cadence occur (compare the two figures below).

Figure 5.45: The half cadence at the end of movement III

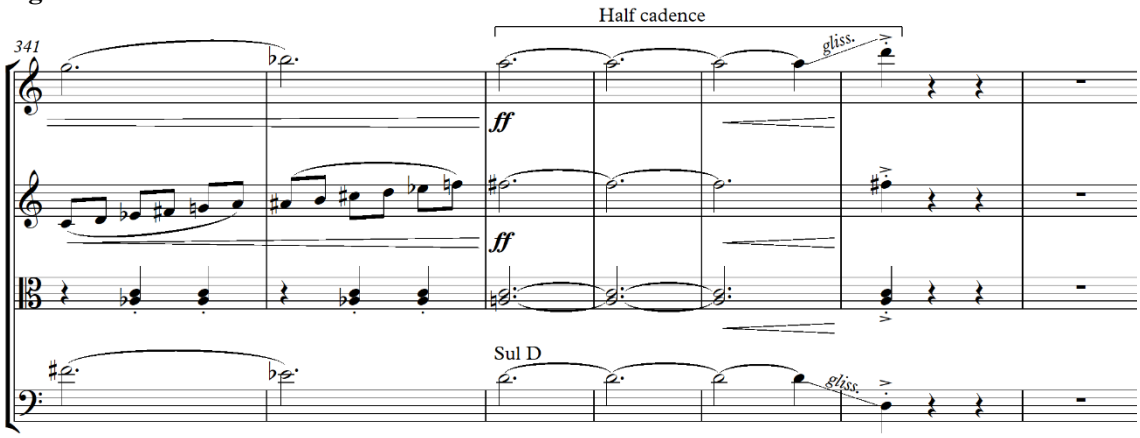
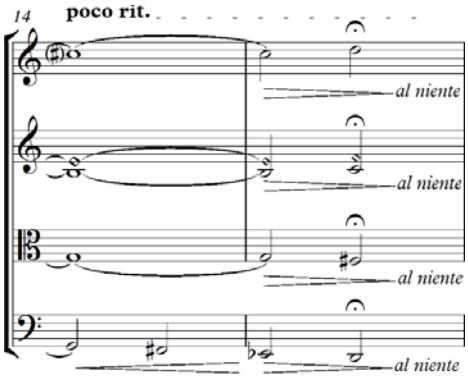


Figure 5.46: Half cadence in the introduction of *String Quartet*



The section, an elaboration of the dance from the first movement (section B), is harmonically similar to it in the dominant to tonic movement, as well as in the modulation from F-sharp minor to C minor (compare **Figure 5.47** with **Figure 5.48**).

Figure 5.47: The tonic-dominant gestures and the modulation from F-sharp minor to C minor between the third and fourth phrases

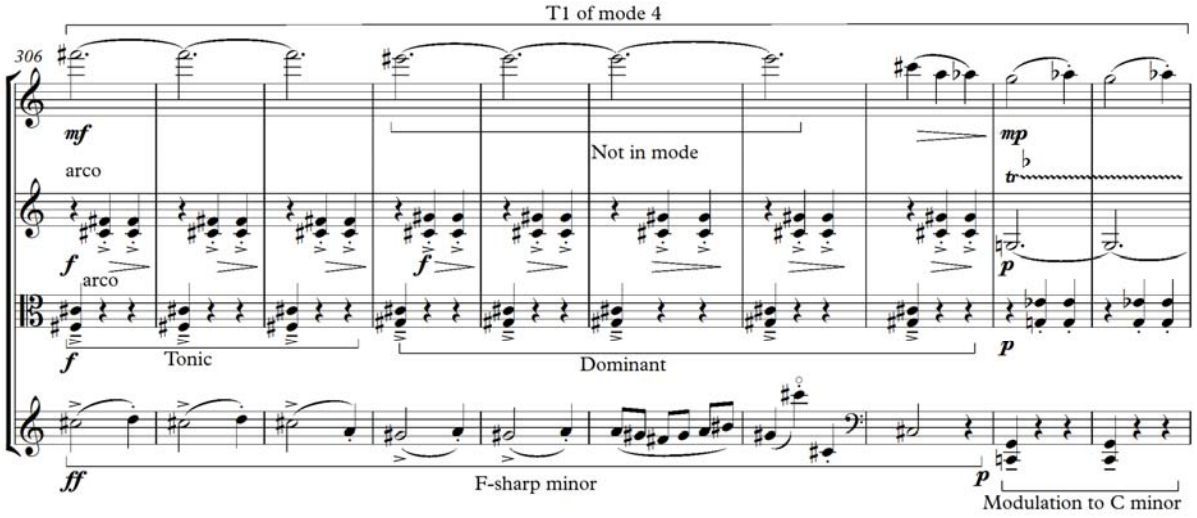


Figure 5.48: The modulation from F-sharp minor to C minor in the dance from movement I

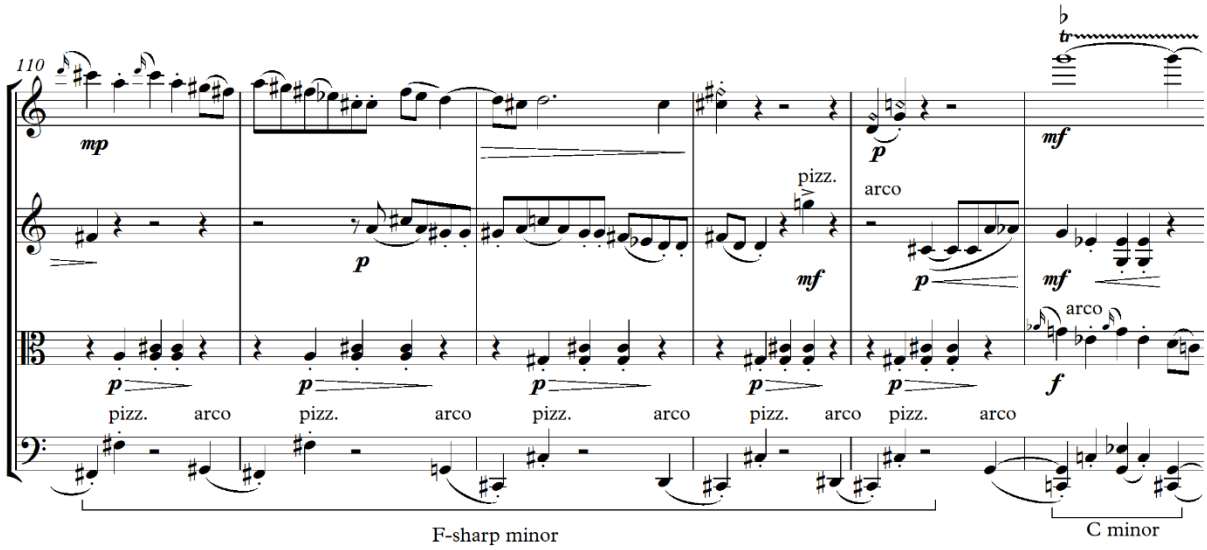
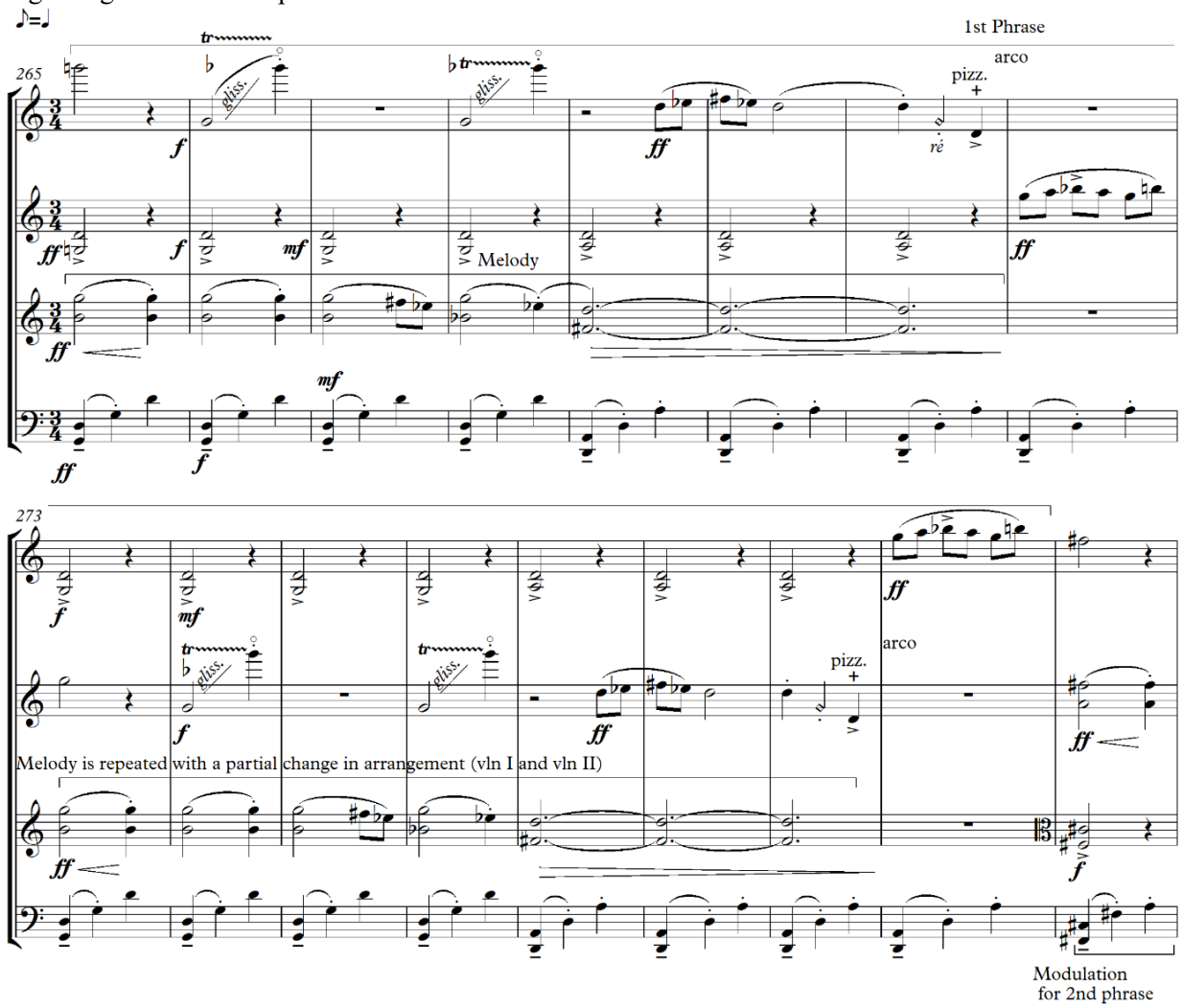


Figure 5.49: The change in arrangement between within the first phrase and the direct modulation at the beginning of the second phrase



Most of the section sounds tonal because of the underlined tonic-dominant relationship and because the notes uncommon to the modes are not merely used as embellishments. Although much of the preceding material has tonal qualities, it is more obvious in section G because of the clarity of the accompaniment. Yet, the music stems from Messiaen's modes and would not have come to fruition had it not been for them.

4. Movement IV

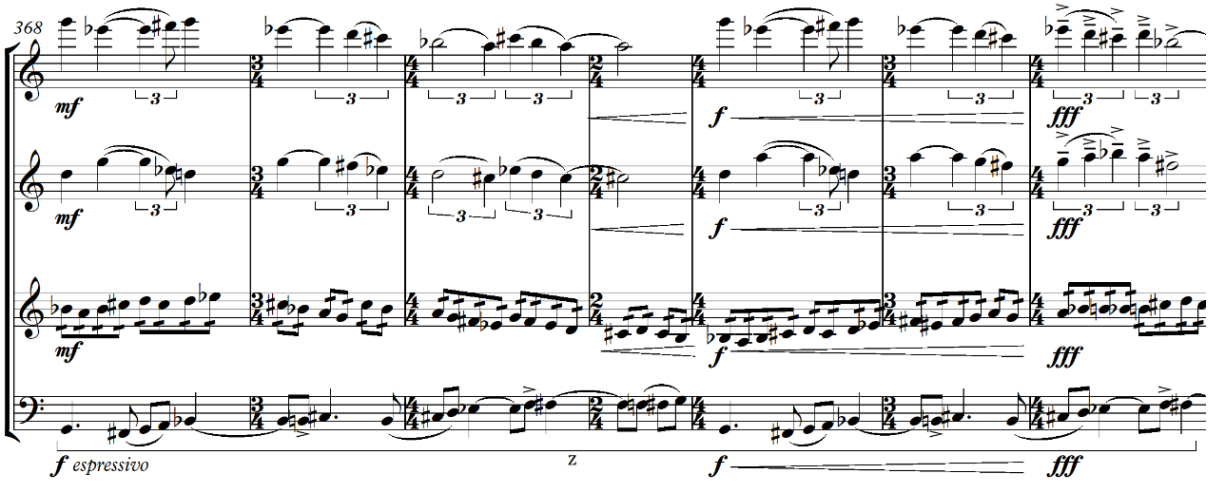
The fourth movement reprises and compresses material from the second at a faster tempo but eventually re-establishes the character of the beginning of the piece. The second movement's escalation in drama is absent, as the music takes flight in a storm of emotions only to be quelled when the material from the codetta is reintroduced.

Table 5.10: Analysis of the fourth movement

Movement IV (m. 348-408)		
Section H (m. 348-376)	Section I (m. 376-393)	Coda (m. 394-408)
T3 of mode 3 Variation on movement (section D)	T3 of mode 3 Imitative passage: m. 376-383 Variation on movement II (codetta)	T1 of mode 4 Variation on m. 1-15

The most significant changes from the second movement are the appearance of the z melody (**Figure 5.50**) and a short imitative passage in m. 376-383 (**Figure 5.51**). The movement is otherwise revitalized by minor modifications to the melody, different accompaniment patterns, and the abbreviation of some material.

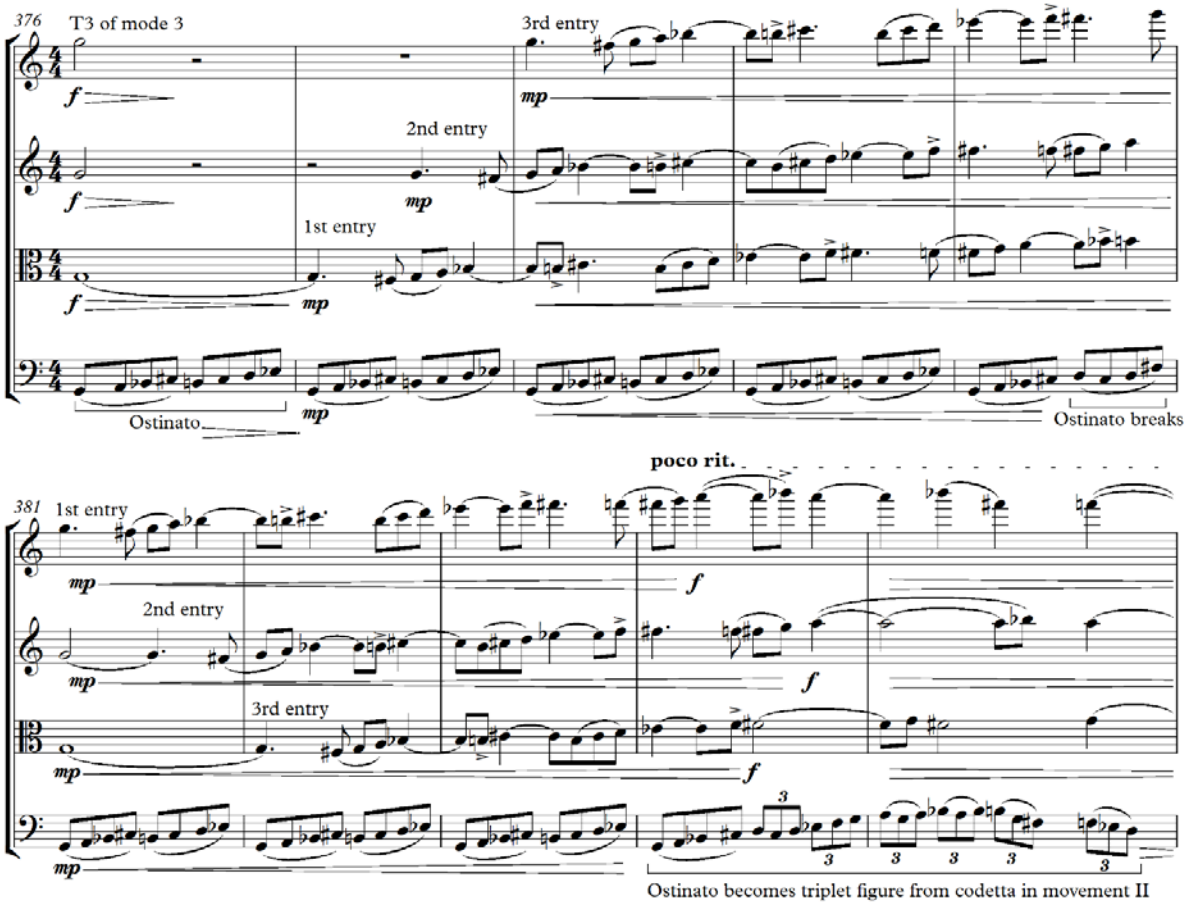
Figure 5.50: The apparition of the z theme in the cello



The imitative material is simply a group of three entries of the z theme shared between the viola and violins. The entries are two quarter-notes apart and are played in three octaves while the cello plays a one bar ostinato[45] that outlines mode 3. In m. 384, the ostinato transforms into the triplet figure from the codetta in movement II (refer to **Figure 5.38**).

[45] The cello deviates from the ostinato in m. 380.

Figure 5.51: The imitative passage in movement IV



Section I ends with all the instruments playing a fragment of x in parallel, followed by a crescendo that thrusts the melody up by a semitone, in a manner similar to the transition between the second and third movements. The coda then begins with a repetition of the x fragment, one octave higher, which morphs into the ominous atmosphere from the introduction of the piece.

i. Coda

Although the material of this section is highly chromatic, the cello line strictly follows T1 of mode 4 (the mode that began the piece). The music descends as the instruments outline the different motifs of the piece, until they find their way to notes G and C. The second violin makes the final statement by recalling the harmonics of the beginning of the piece in the penultimate measure.

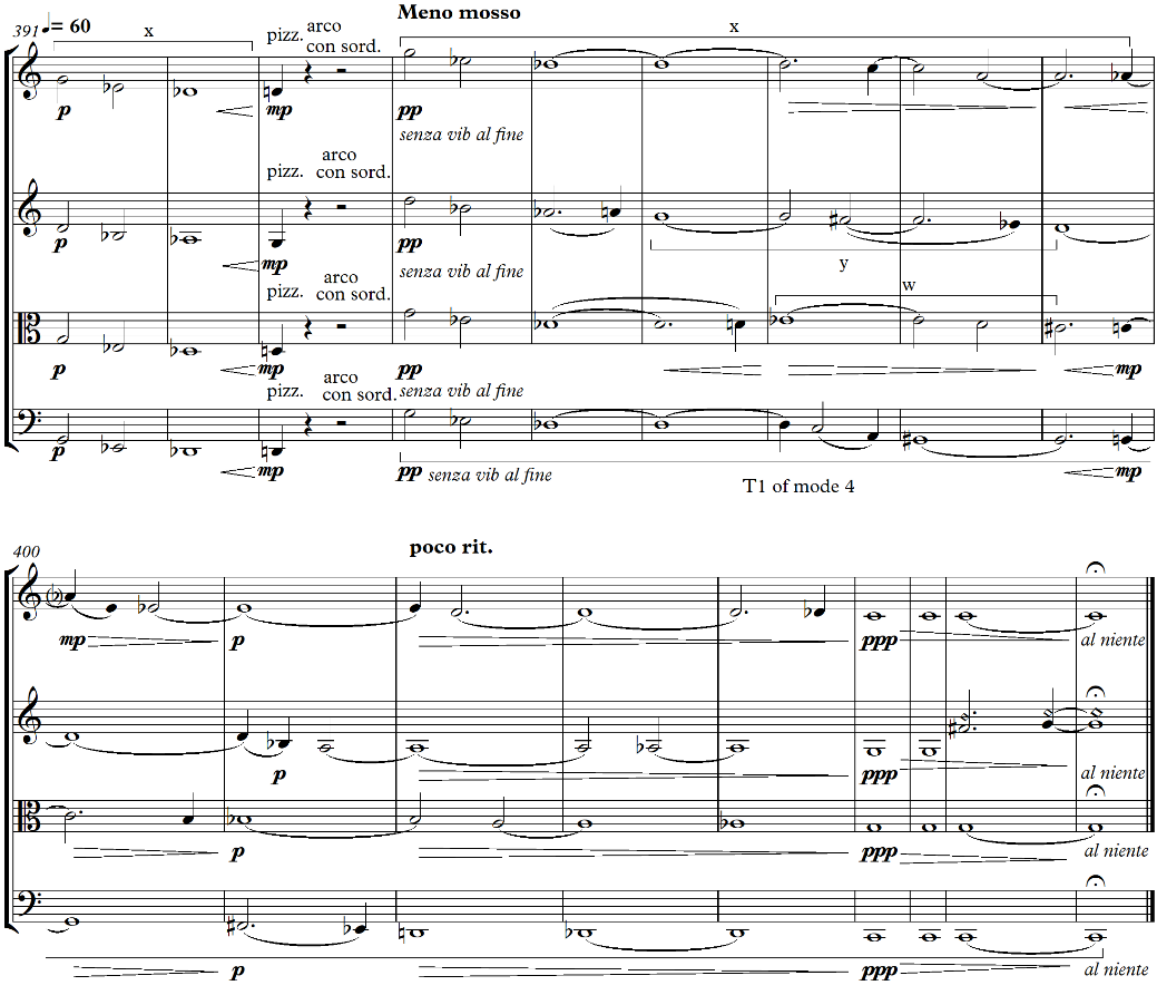
There is symbolic meaning in ending the piece on notes G and C. Throughout *String Quartet,* these pitches are often perceived as the "tonal" centres of its movements (or at least their arrival

points), making it difficult to discern its primary tonality. As an example, consider the introduction which begins centred on G but ends with a dominant-tonic gesture in C. This may leave the impression that C is the main tonality and that the first part of the introduction was simply a 15-measure polarization of the dominant. However, the final movement is so rooted in G that it seems more convincing that the quartet's introduction is, in fact, in the principle key and that afterwards it modulates to the sub-dominant. This ambiguity continues with the arrival of the G and C at the end of the coda. As C is the lowest note, one might conclude that *String Quartet* is rooted in it, until in a last attempt at disputation, the second violin plays a leading-tone to tonic gesture in G (**Figure 5.52**).

Table 5.11: The appearance of G and C as the tonal centres in *String Quartet*

Introduction	Movement I	Movement II	Movement III (section G)	Movement IV
G→C	C (beginning)	C	G→F-sharp→C→G	G→C

Figure 5.52: The coda of *String Quartet*



The irony here is that the piece was composed using modes of limited transposition and not tonal scales. Contrary to the suggestion above, the piece is indeed unified by its departure and arrival on the same transposition of the same mode (T1 of mode 4). Thus, ending the piece on notes G and C not only represents their ambiguity but also, in an attempt at self reflection, my vice as a composer: tonality.

Conclusion

The decision to pursue my master's through the process discussed in this thesis has led to me to explore aesthetics that have broadened my musical vocabulary and enriched my compositions. It has also shed light on the different influences that permeate my music and has seemingly begun to outline an artistic path I intend to follow.

Perhaps the most significant discovery I made was the extent to which Jewish music has influenced me. Although knowing I had an affinity for this music, it was only through the two-year trial by fire that I came to understand its relevance to my music. Filtering the characteristics and stylistic traits of Jewish music through Messiaen's modes of limited transposition and tropes of classical music, as I did in *String Quartet*, has allowed me to unite the various elements of my upbringing into what I hope bears the appearance of an emerging personal style. Furthermore, the work on *String Quartet* has left me with the desire to explore Jewish music in greater depth through future projects.

I believe the decision to impose restrictions on my compositions broadened my range of expression without supressing my voice, and believe its effects were transmitted to the freely-composed pieces. Correspondingly, the appreciation I have for classical music shows itself through the entire set of compositions, whether through phrase structure, form, reference to composers, or harmonic language. On a practical level, the decision to compose for a multitude of instruments has left me with a deeper understanding of their qualities and a greater capacity for expression.

The music of the twentieth century continuing into the twenty-first century been characterized a as "a maddening but fascinating collage of approaches,"[46] and the days when the general aesthetic approach to contemporary composition is no longer directed by views like Boulez's, that "since the Viennese discovery, every composer outside the serial experiments has been useless"[47] are long gone. As a twentieth-first century composer, I am fortunate to have the freedom to write as I please, and I am fully aware that within the vast palette of present-day

[46] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music* (Upper Saddle River: Pearson Prentice Hall, 2006), p. 316.
[47] Pierre Boulez, "Schoenberg is Dead," in *Notes of an Apprenticeship*, trans. Herbert Weinstock (New York: Alfred A. Knopf, 1968), p. 274.

music, my compositions are coloured by more traditional shades of paint: my use of extended techniques has been limited, the structure of my pieces remain standard, and my exploration of sound is nonexistent. While I recognized the value of these practices, I did not use them much during my master's because I was aiming at honest expression and could not have succeeded using techniques so discontinuous with my musical background.

At the beginning of my master's, I was overtly concerned that my compositions, due to my limited experience, would appear to be uninventive reproductions of other people's works. Two years later, I finish it with the reassurance that regardless of the innovation of my contributions, I have succeeded in declaring my artistry through an evolving language that reflects my upbringing and looks to the future.

Bibliography

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Eliazer Kramer

Portraits

for

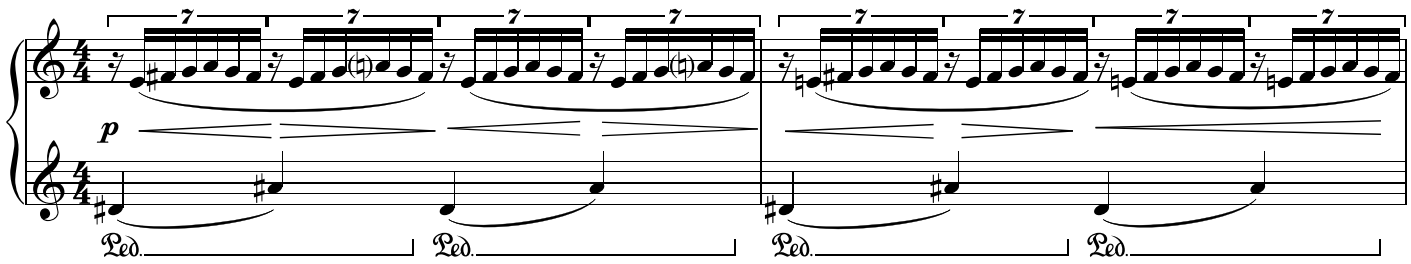
Solo Piano

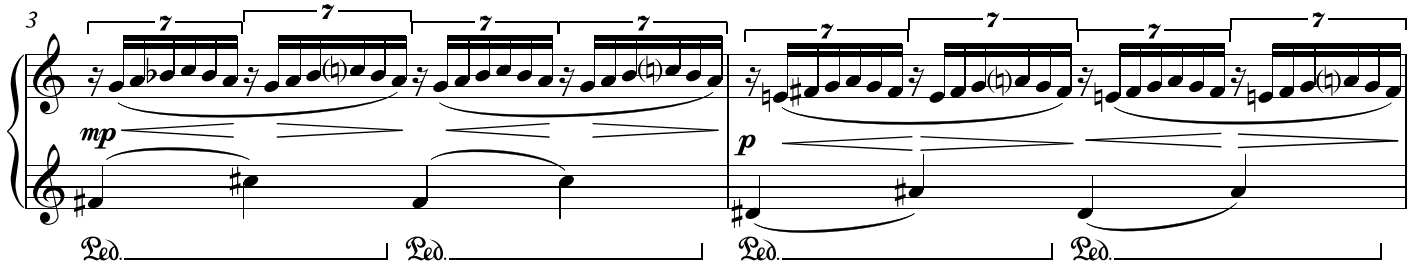
Wind Over Fallen Soldiers

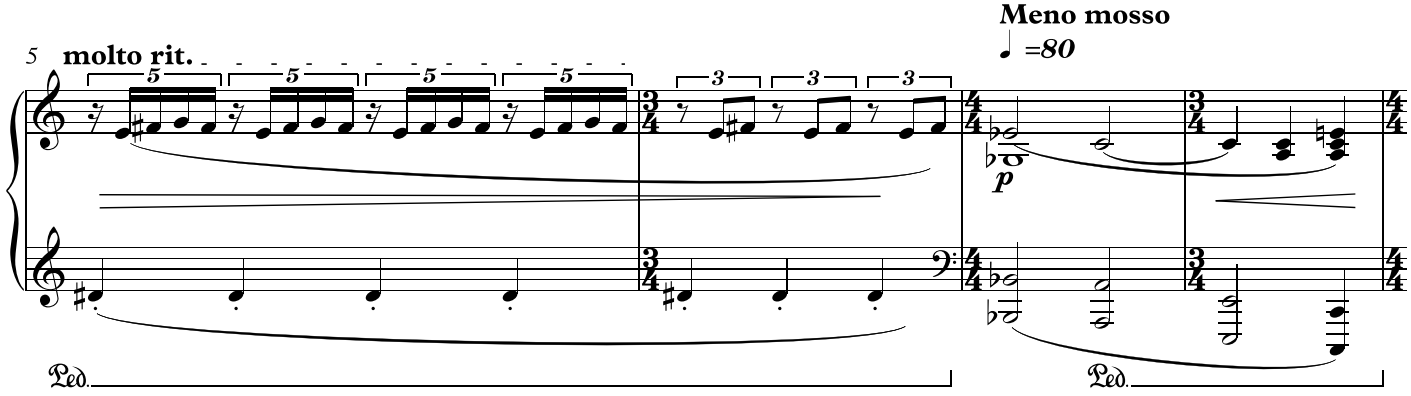
Ventoso

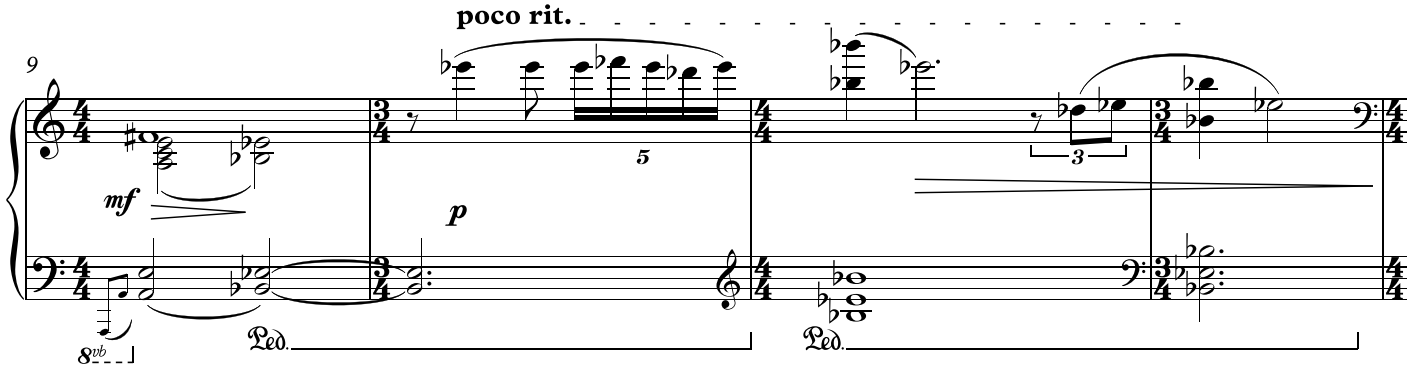
♩ =115

Eliazer Kramer









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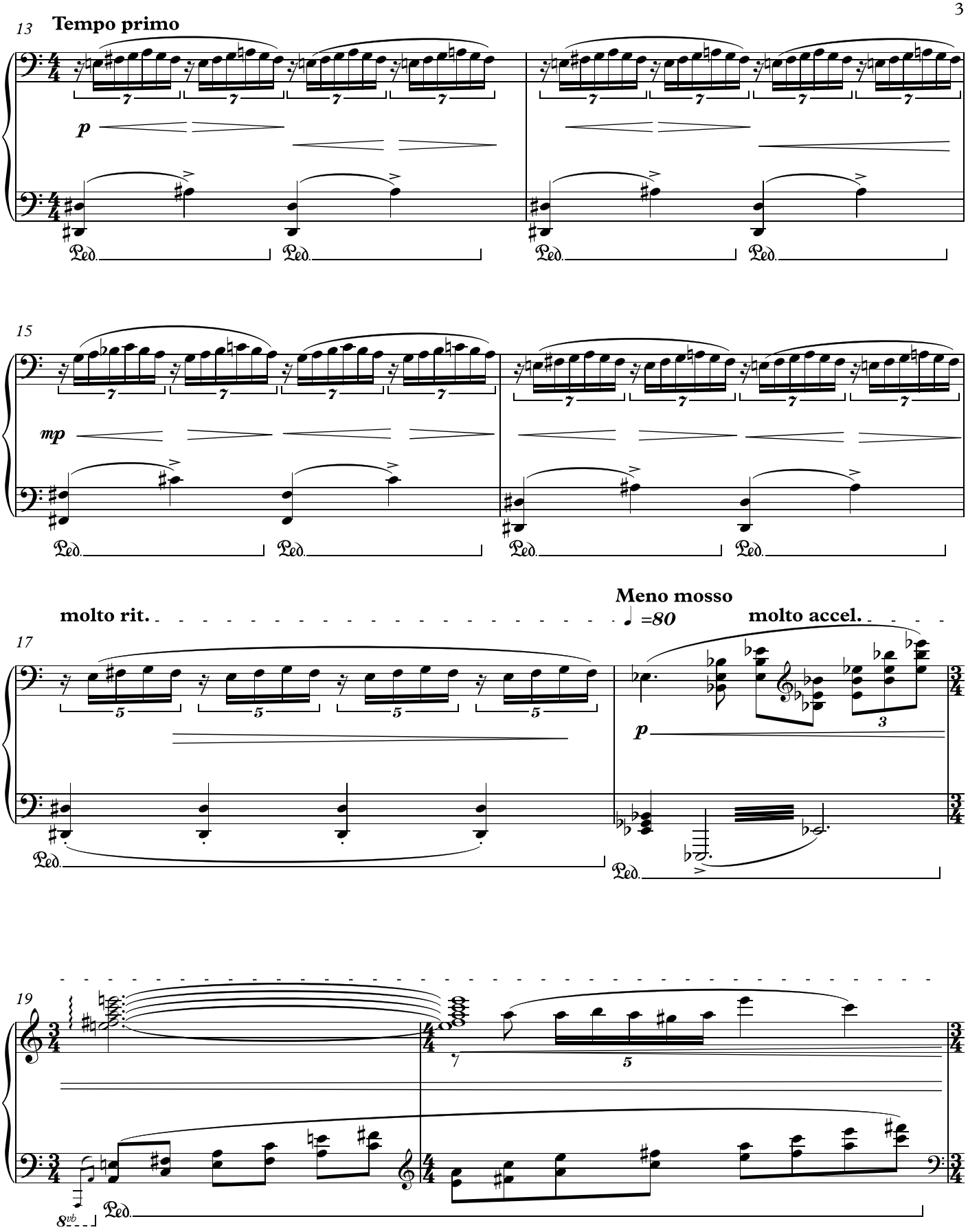
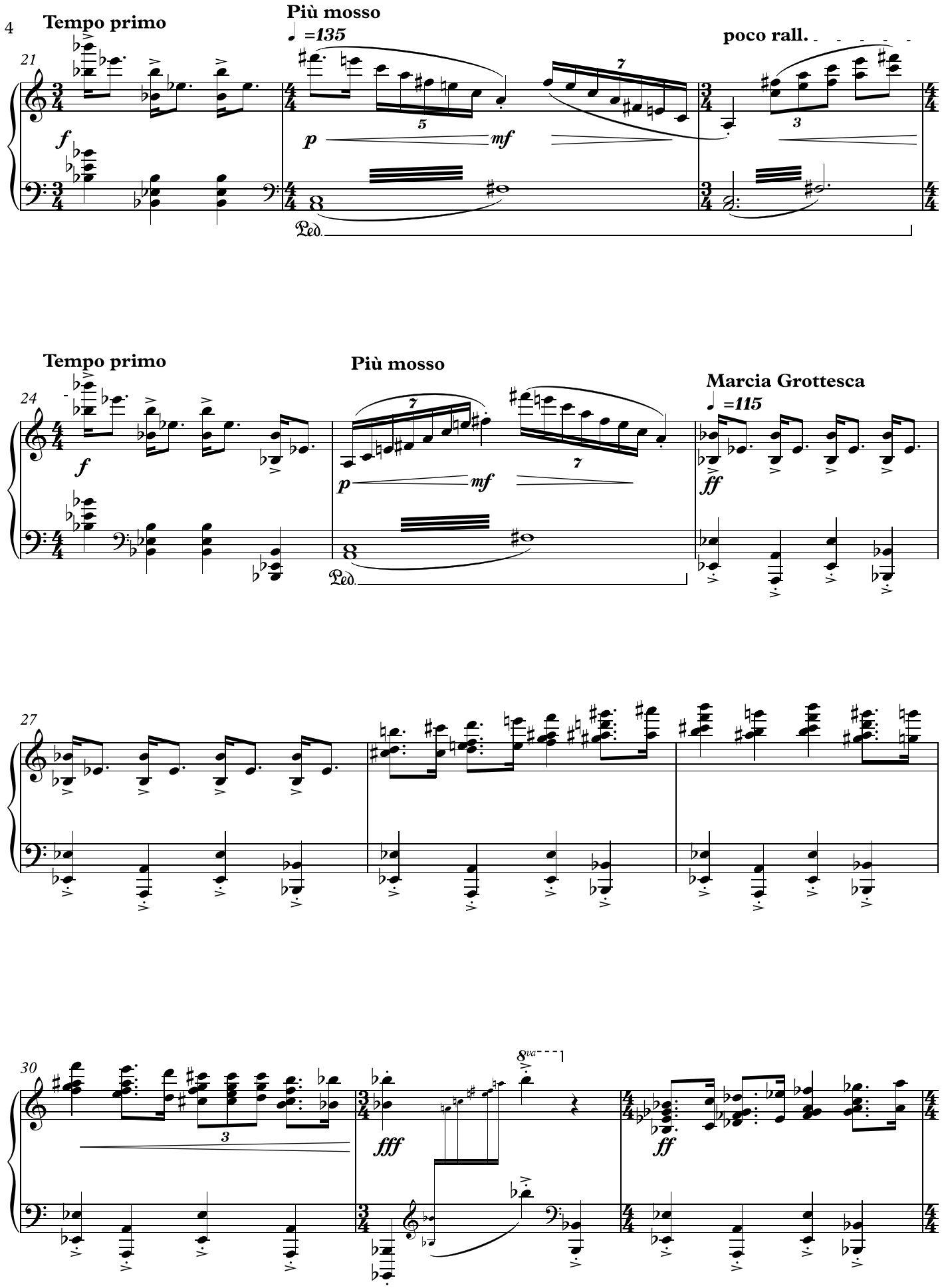
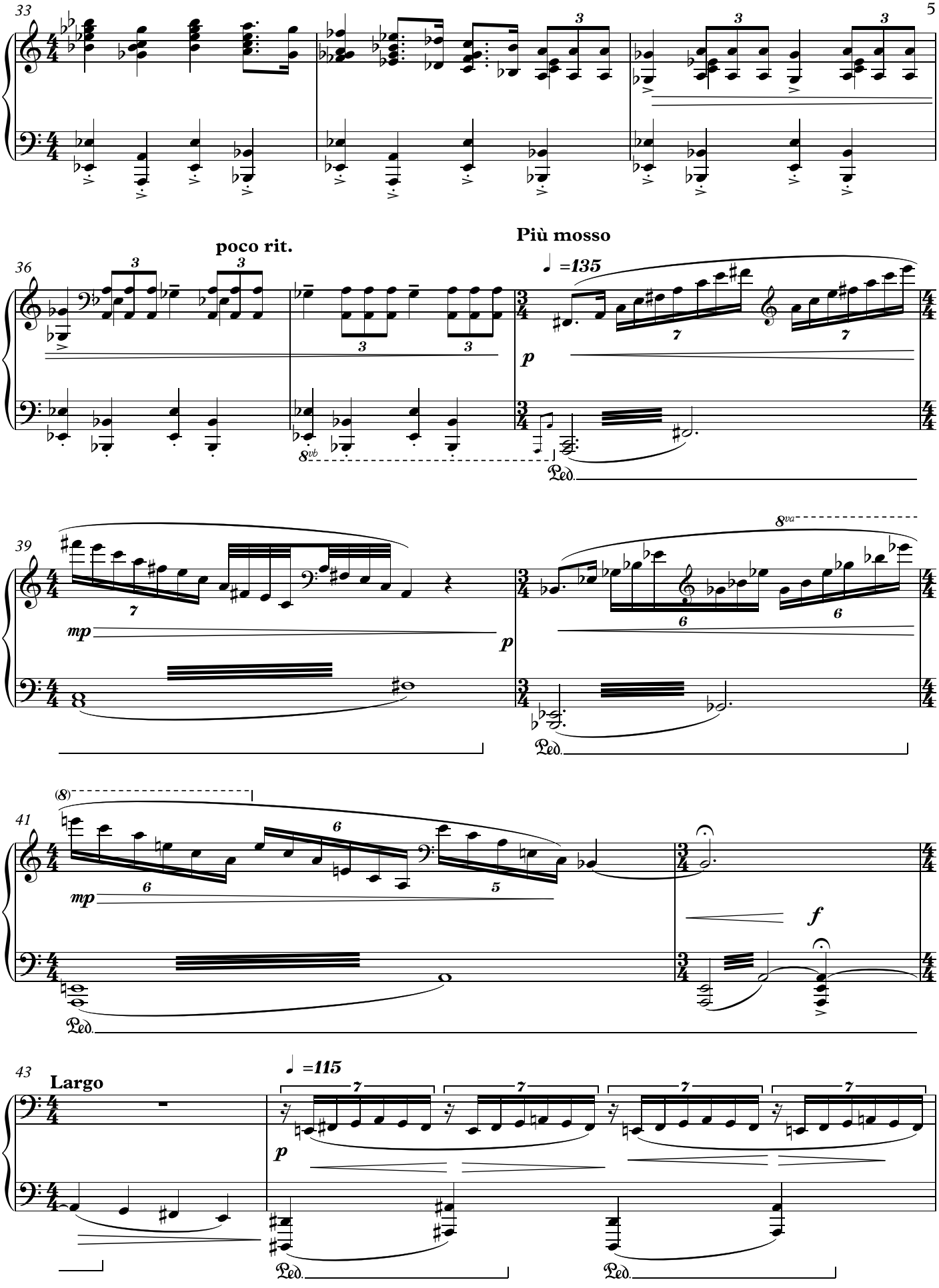

13
Tempo primo
p
Ped.
15
mp
molto rit.
Meno mosso
=80
molto accel.
17
p
19
8vb


Tempo primo
Più mosso
♩ =135
poco rall.
21
f
p
mf
Ped.
Tempo primo
Più mosso
Marcia Grottesca
♩ =115
24
f
p
mf
ff
Ped.
27
30
8va
fff
ff


33
36
poco rit.
Più mosso
♩ =135
39
41
43
Largo
♩ =115

45

47

49

50

8va

fff

Folk Song

Eliazer Kramer

Moderato

♩=110

1

p

con pedale

7

12

mf

17

8va

f

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♩=115
Poco più mosso, di più è più violento

21

p

(m.s.)

Ped. * Ped. *

23

fff

Ped. * Ped. *

25

poco rit.

f

28

Tempo primo

poco rall.

p

Poco meno mosso

32

rit.

8va

pp

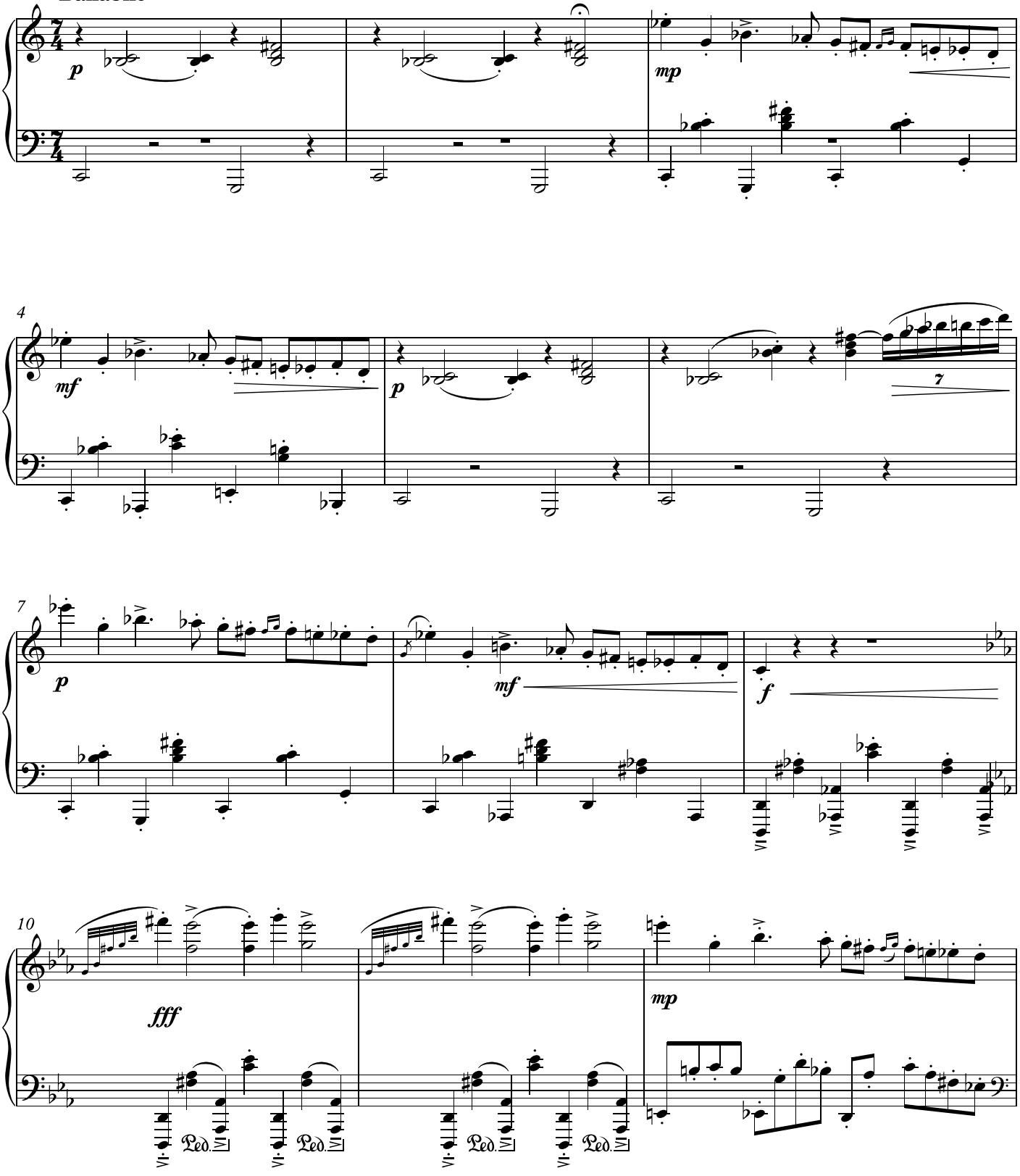
ppp

Je rêve de marionnettes

Eliazer Kramer

♩= 110

Ballabile



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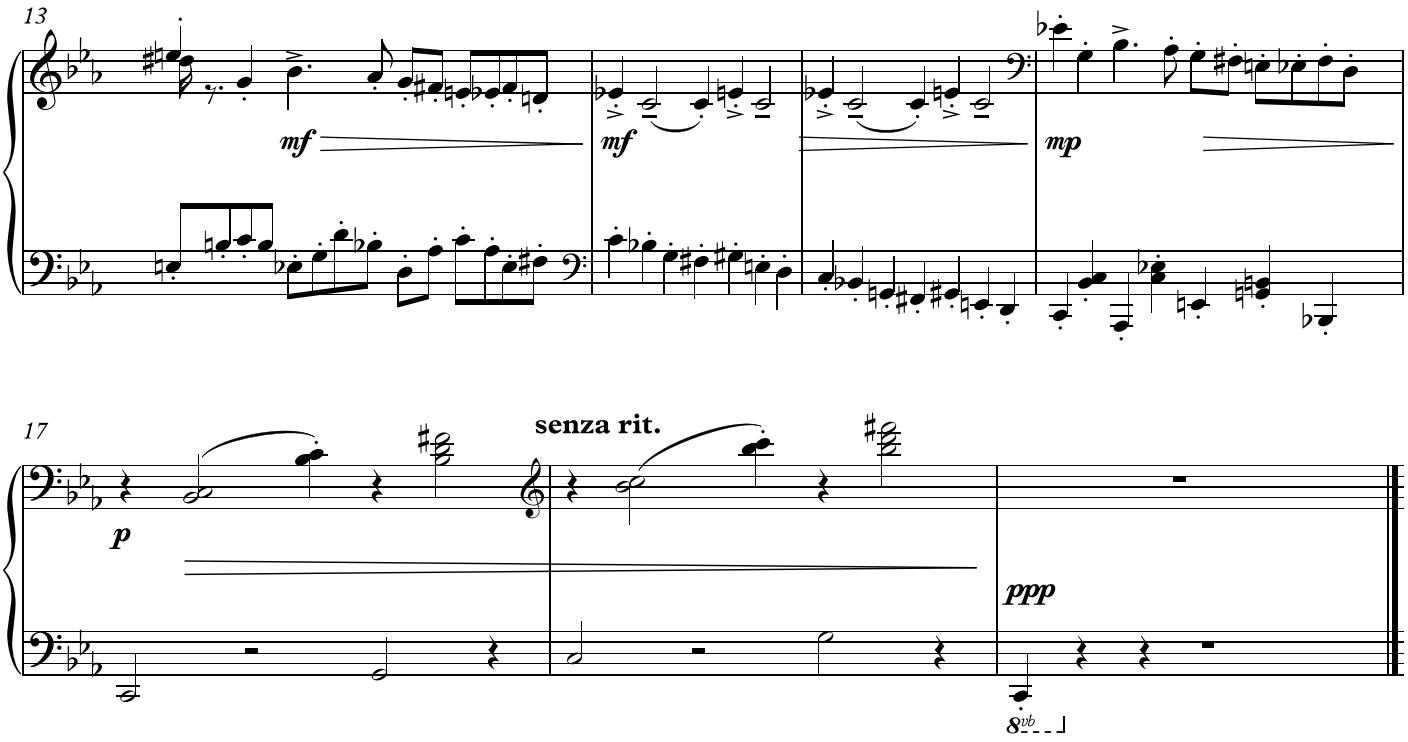
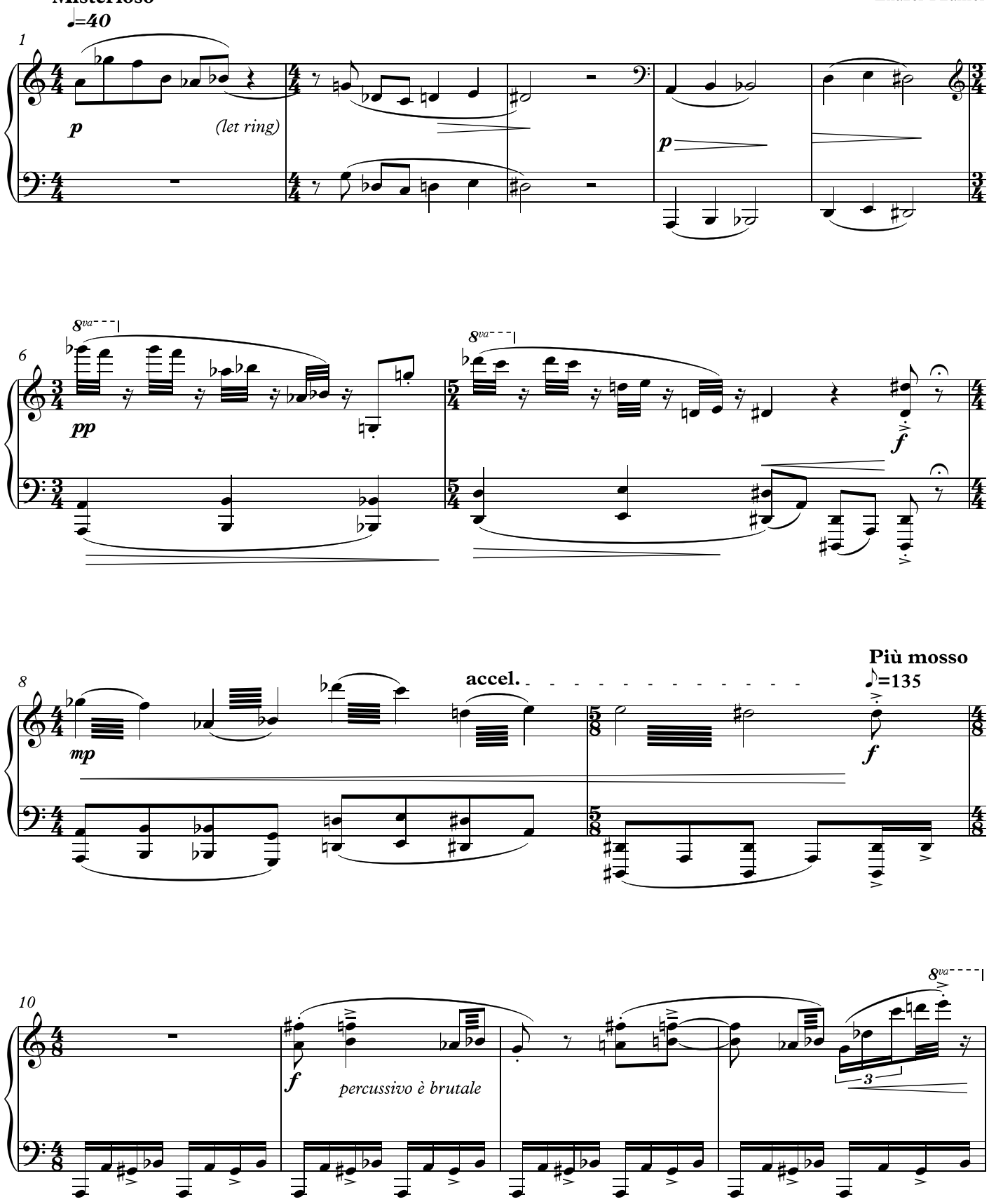

13
mf
mf
mp

17
senza rit.
p
ppp
8vb

Something Eerie

Eliazer Kramer



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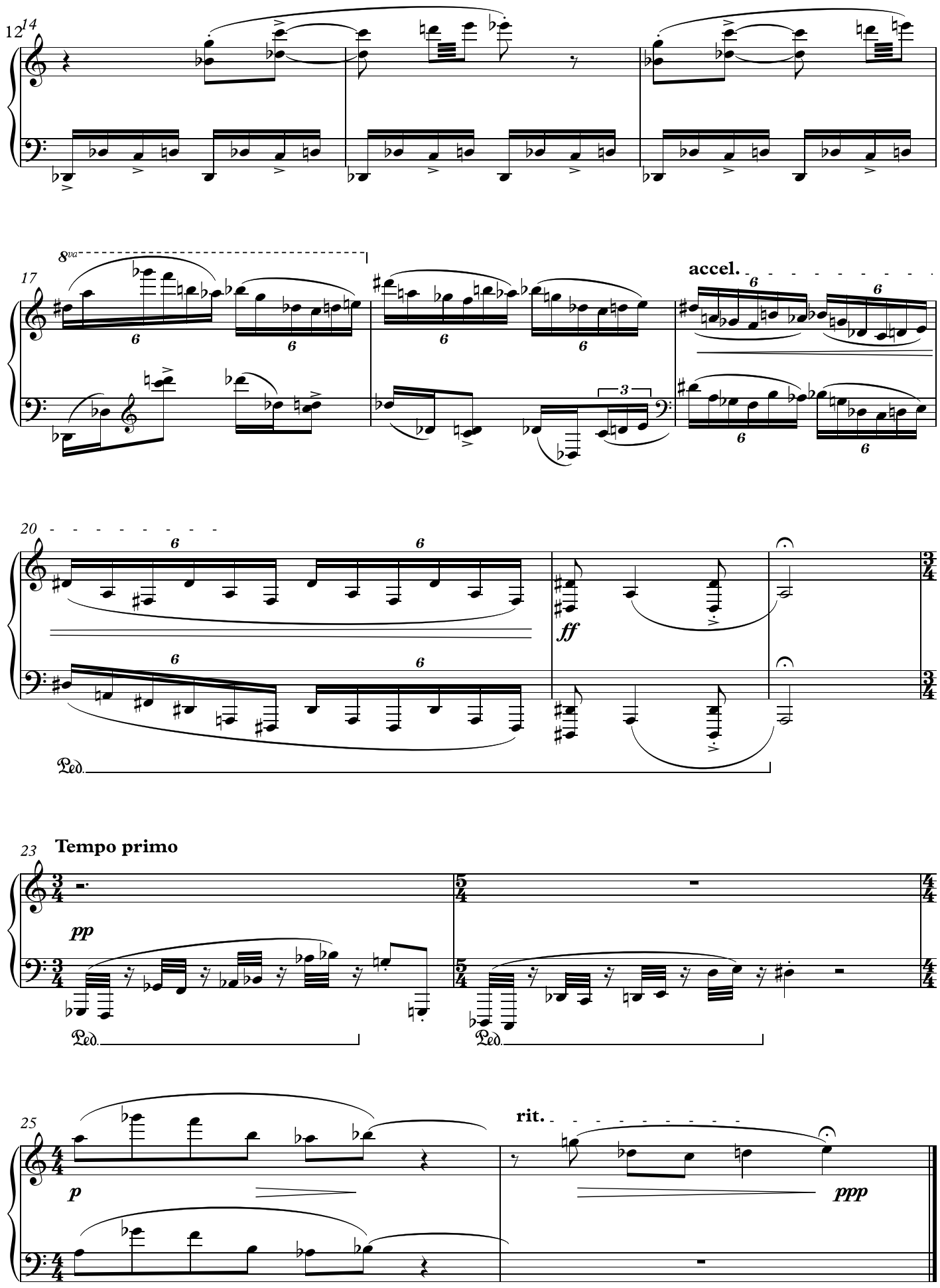
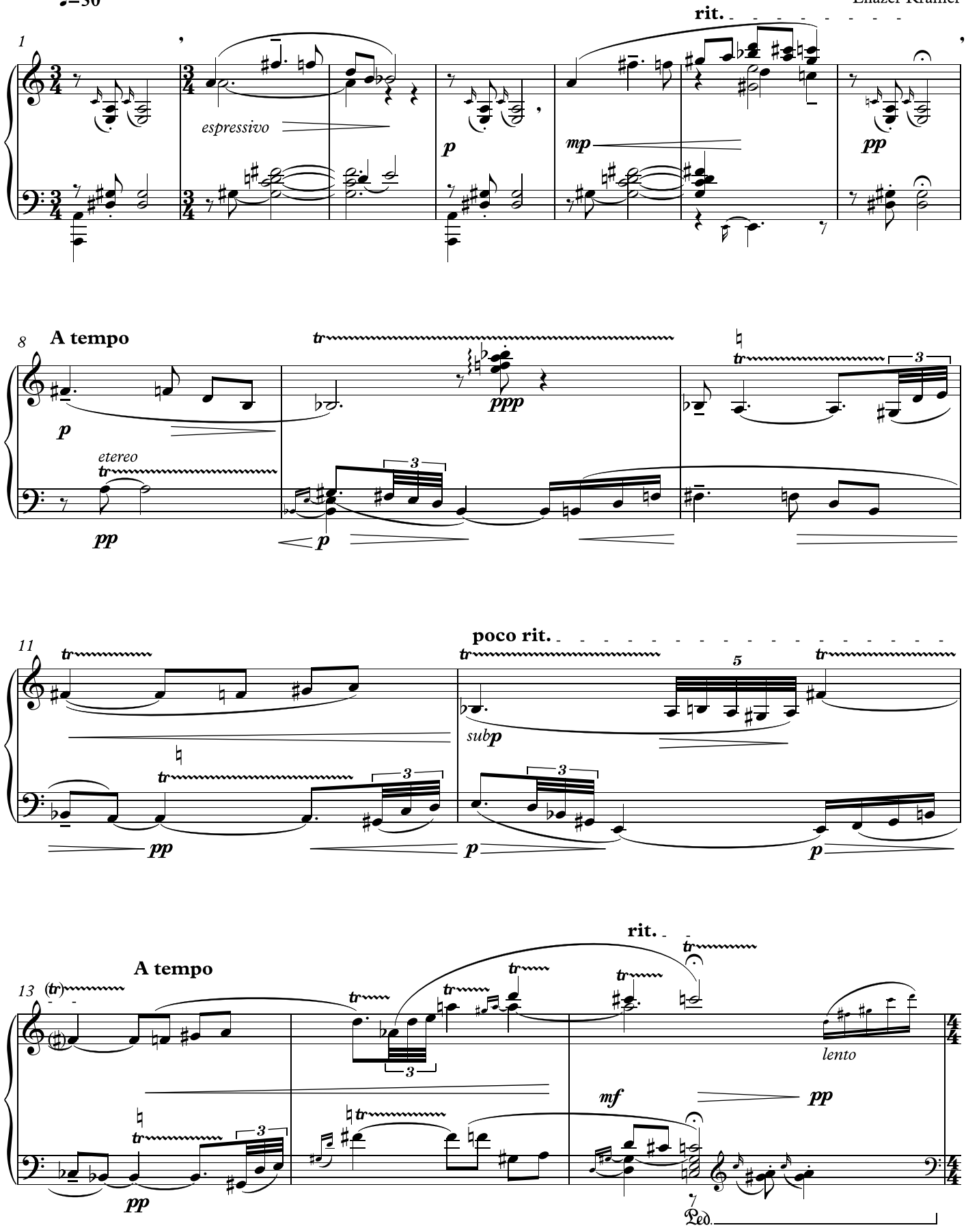

12
14
8va
17
accel.
20
ff
Ped.
23
Tempo primo
pp
Ped.
Ped.
25
rit.
p
ppp

Nuit empoisonnée

Eliazer Kramer

Espressivo con molto rubato

♩=50



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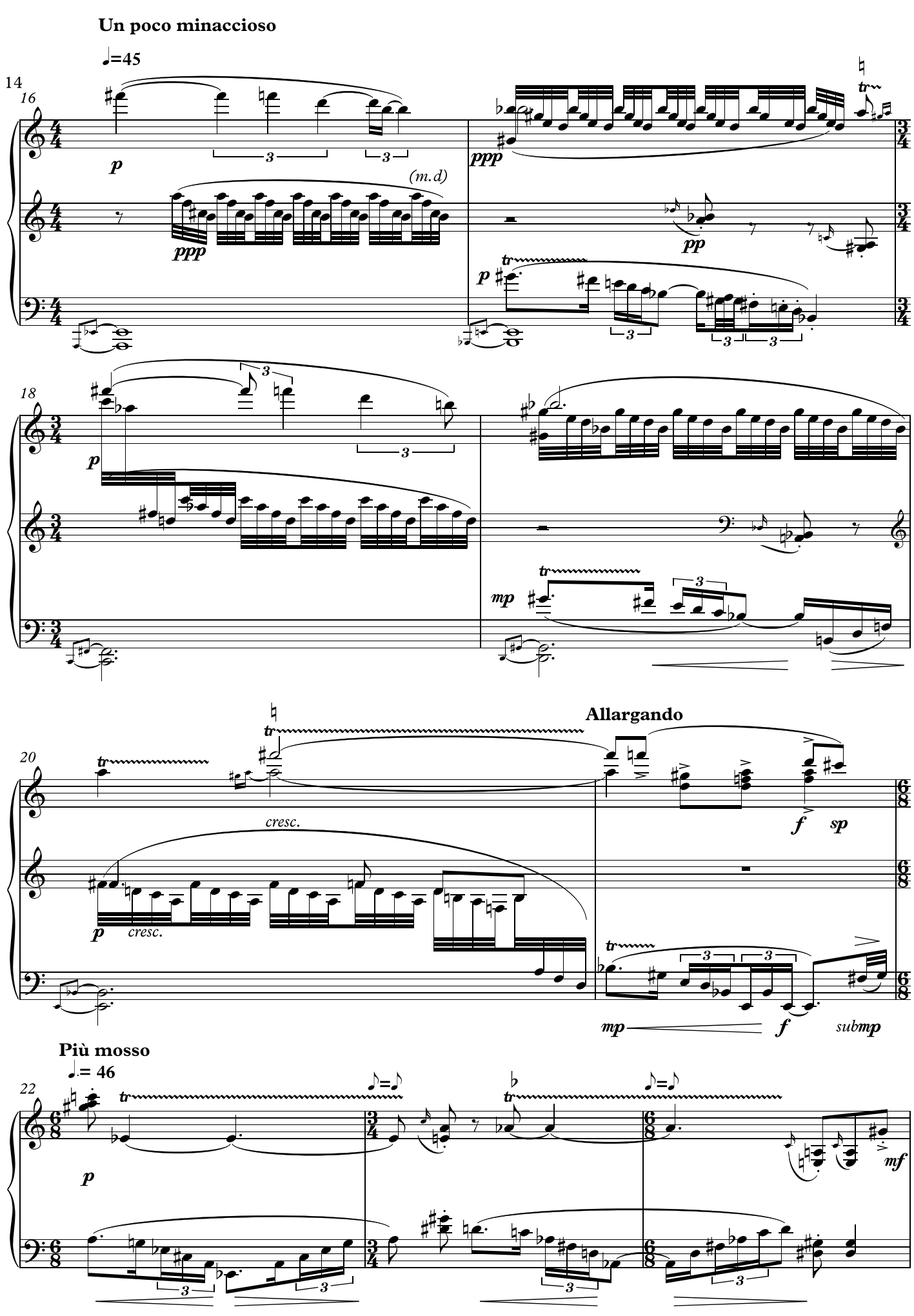
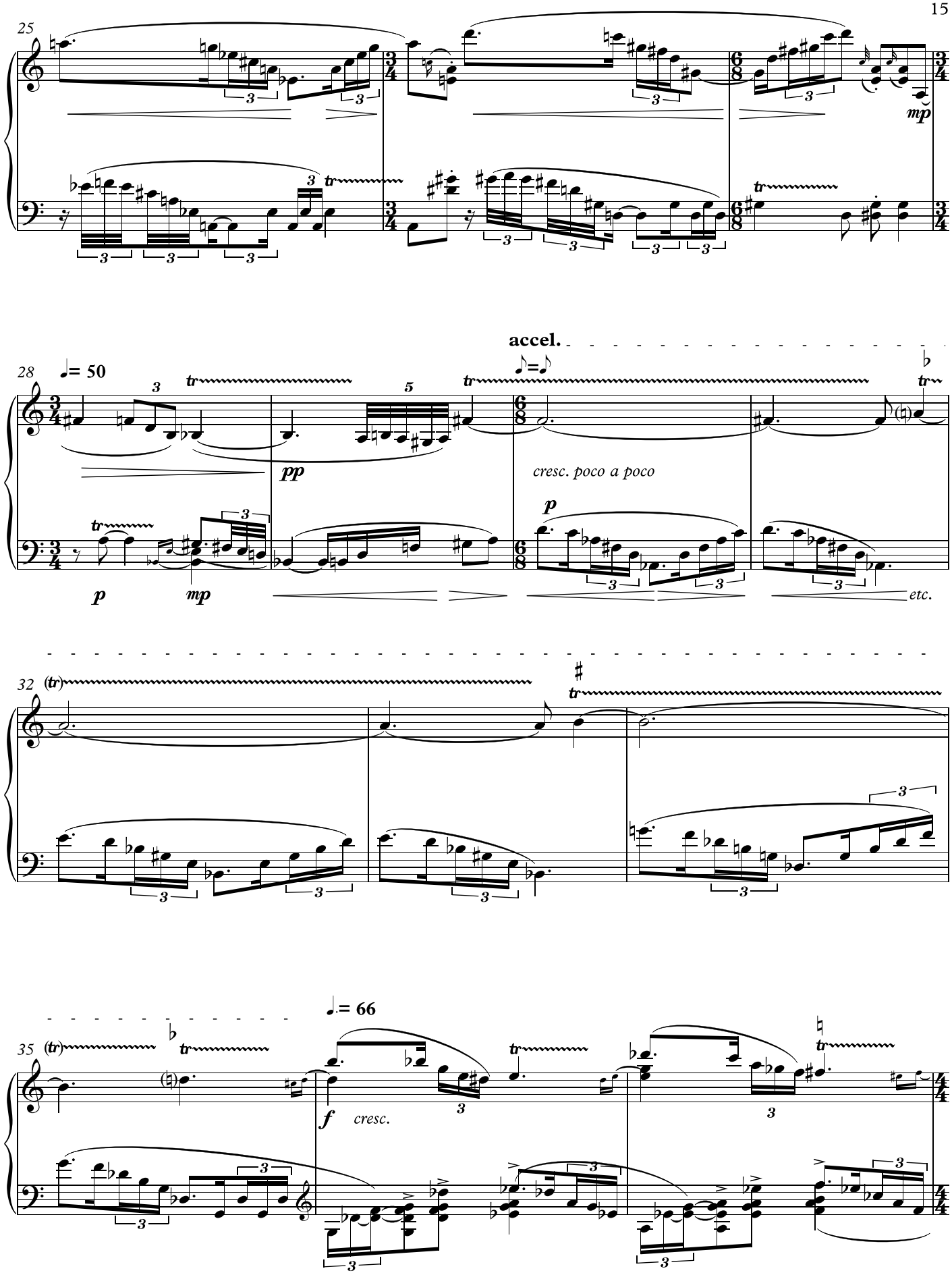
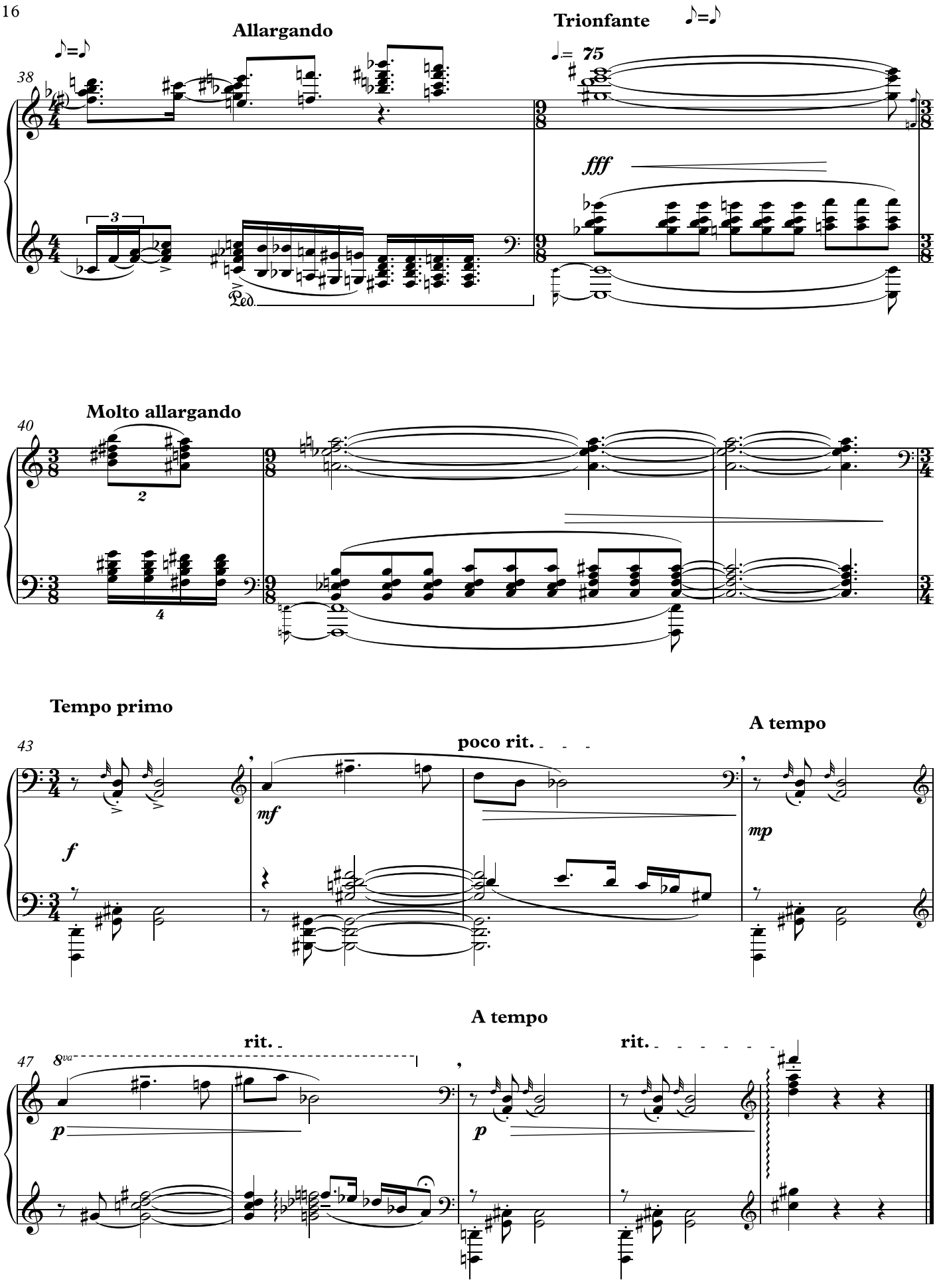

Un poco minaccioso
♩=45
14
16
p
ppp
(m.d)
ppp
pp
p
18
p
mp
Allargando
20
cresc.
p
cresc.
f
sp
mp
f
submp
Più mosso
♩.= 46
22
p
mf


25
mp
accel.
28
♩= 50
pp
cresc. poco a poco
p
p
mp
etc.
32
(tr)
35
(tr)
♩= 66
f
cresc.


Allargando
Trionfante
38
fff
Molto allargando
40
Tempo primo
43
poco rit.
A tempo
mf
mp
f
A tempo
rit.
rit.
47
8va
p
p

Eliazer Kramer

Trois mélodies sur des poèmes de Nelligan

for

Soprano and Piano

Quelqu'un pleure dans le silence

Poet: Émile Nelligan

Composer: Eliazer Kramer

Avec une tristesse frémissante

♪ = 55

Voice

Pno.

m.d. m.s. etc.

pp mp p pp

Ped.

7

p

Quelqu' un pleu - re dans le si - len - - -

11

ce Mor-ne des nuits d'a - vril;

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16

mf

Ped. Ped. Ped.

21

mp

Quelqu'un pleu - re la som - no - len - ce Lon - gue de son ex

Ped. Ped.

26

Poco stringendo

mf

il; Quelqu' - un pleu - - re sa dou -

mf

Ped.

28

f

Allargando

ff

leur Et c'est mon coeur!

f

fff

Ped. Ped.

Le berceau de la Muse

Poet: Émile Nelligan

Composer: Eliazer Kramer

Joyeux

♩.=65

mp

40

mf

De mon ber - ceau d'en-fant j'ai fait l'au-tre ber-ceau Où ma Mu - se s'en -

p

45

Poco allargando

A tempo

poco rit.

mp

dort dans des tril - les d'oi - seau, Ma

tr

mf

tr

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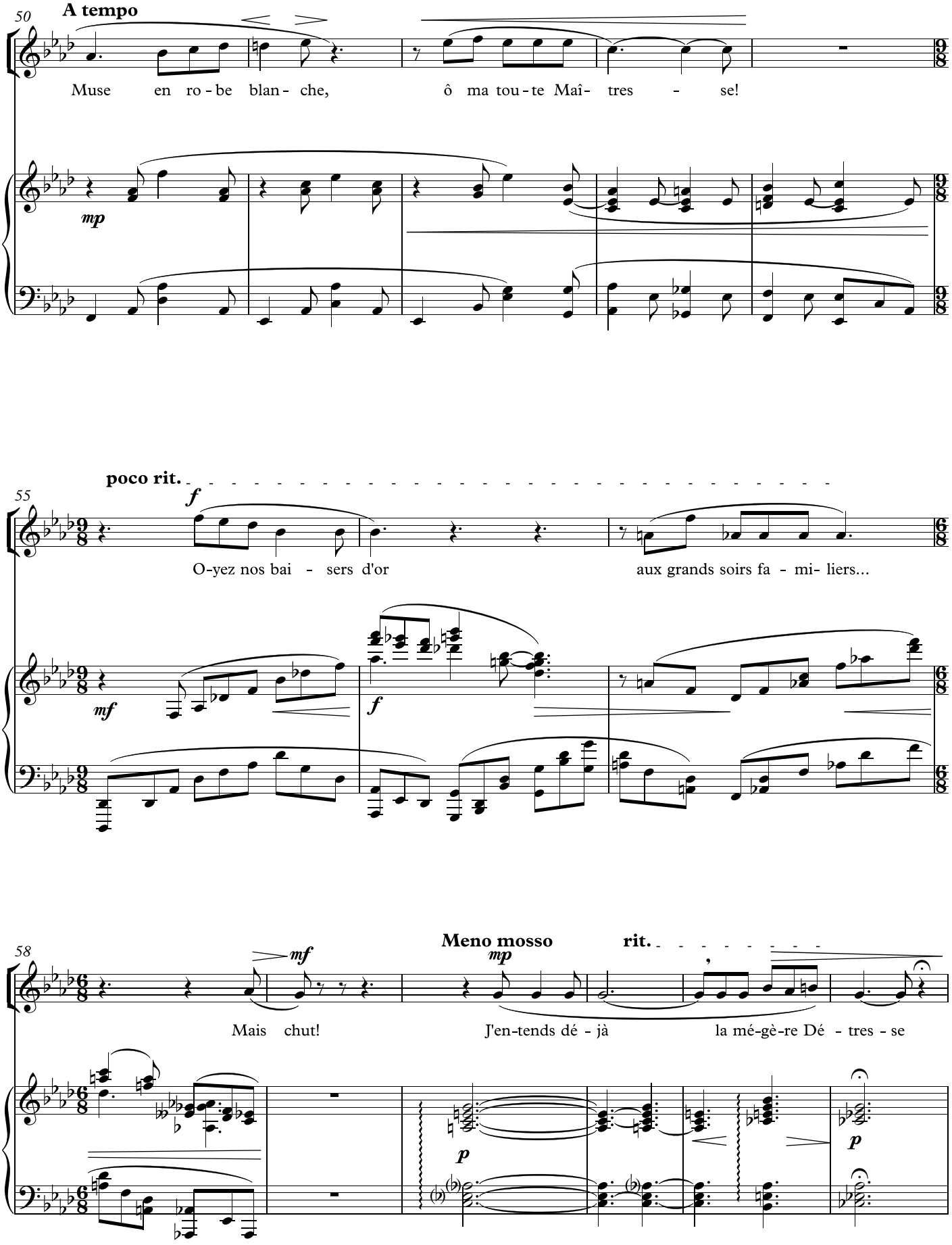
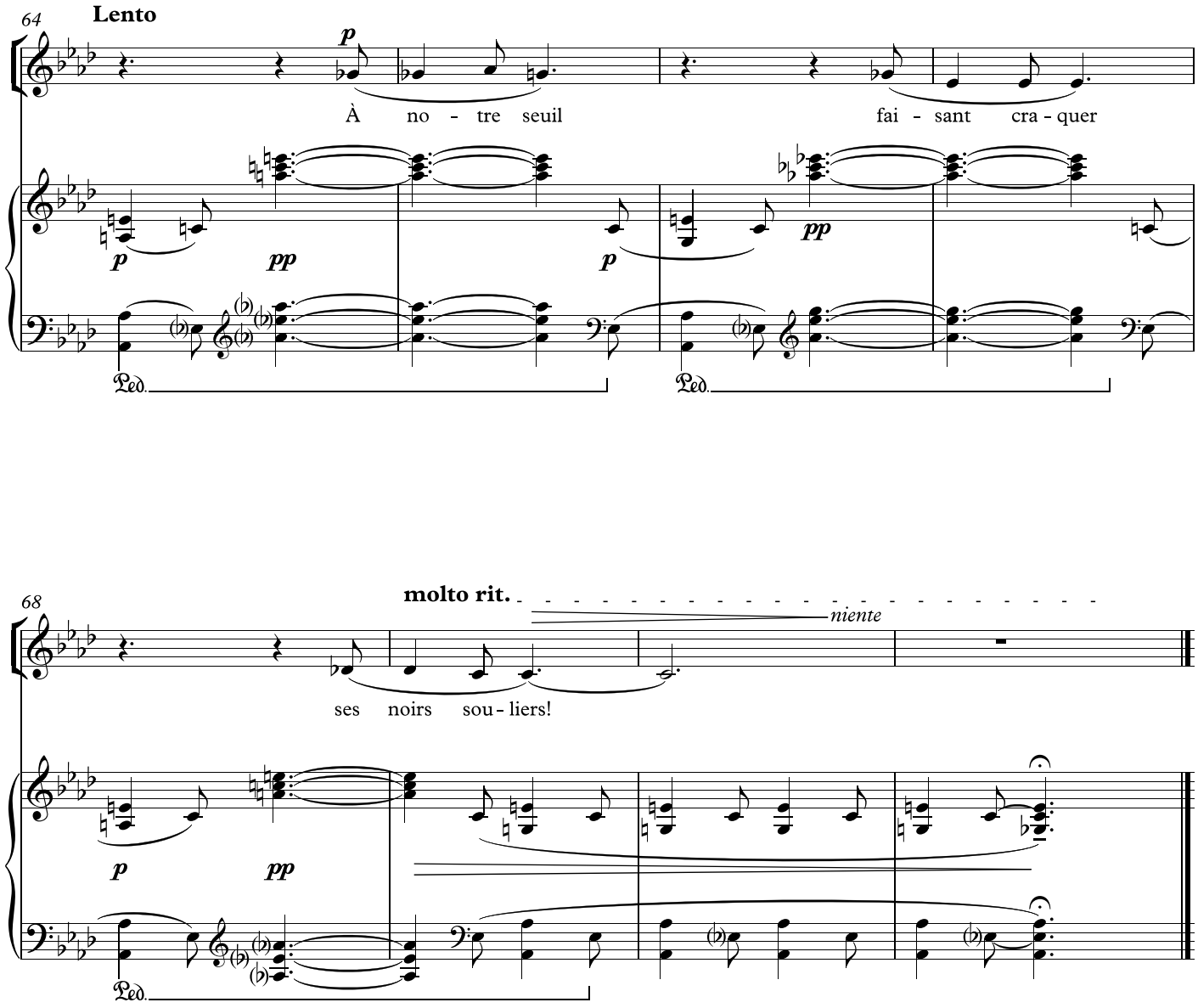

50
A tempo
Muse en ro - be blan - che,
ô ma tou - te Maî - tres - se!
mp
poco rit.
55
f
O-yez nos bai - sers d'or
aux grands soirs fa - mi- liers...
mf
f
58
mf
Meno mosso
mp
rit.
Mais chut!
J'en-tends dé - jà
la mé-gè-re Dé - tres - se
p
p


64
Lento
p
À no - tre seuil
fai - sant cra - quer
p
pp
p
pp
Ped.
Ped.

68
molto rit.
niente
ses noirs sou - liers!
p
pp
Ped.

Soir d'hiver

Poet: Émile Nelligan

Composer: Eliazer Kramer

♩ = 45

Avec une immense tristesse interieur

p

Ah! com-me la neige a nei - gé! Ma vitre est un jar-din de

p

poco stringendo

77

mf

giv - re.

p

Ah! com-me la neige a nei - gé! qu'est-ce que le

mf **mp** **mf**

rit. **poco accel.**

81

f **p**

spas-me de viv - re. À la dou - leur que j'ai, que j'ai!

pp

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87

♩ = 45

f *pp* *f* *pp*

Ped. Ped.

92

p

Tous les ét-angs gi-sent ge - lès, mon âme est

f *pp*

Ped.

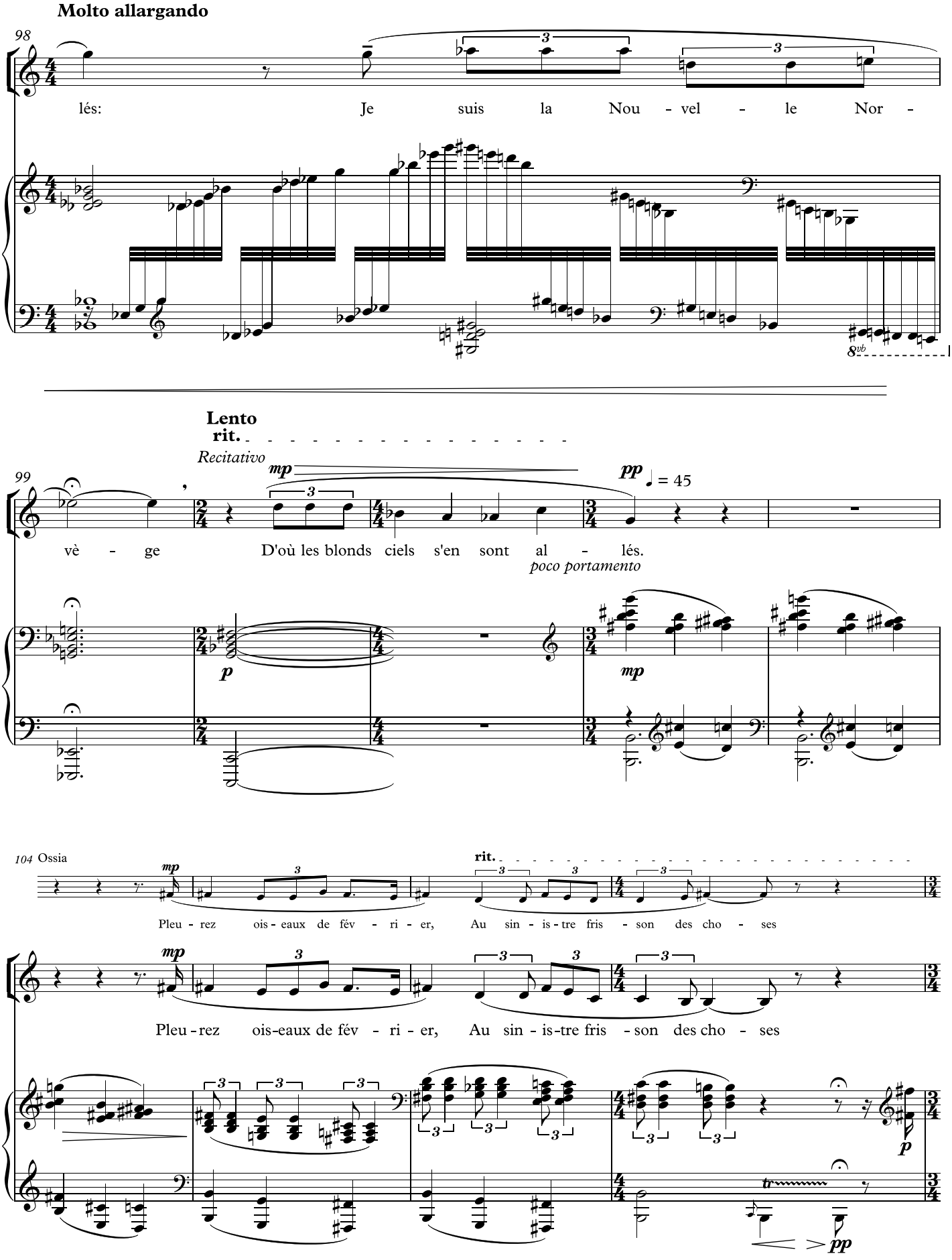
Poco più mosso e stringendo

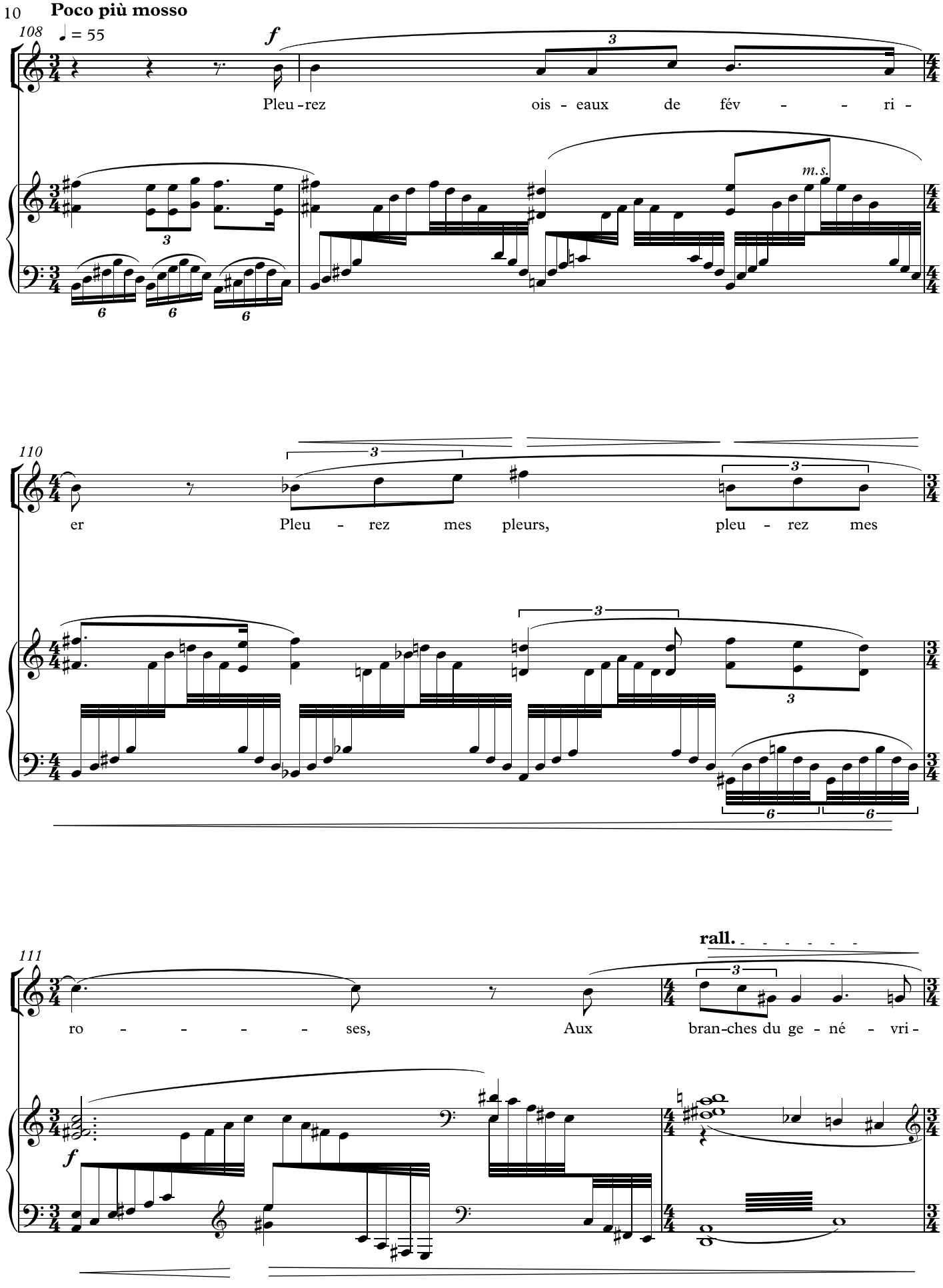
95

mp

noi - re: Où vis - je? Où vais - je? Tous ses es - poirs gi - sent ge-

p *mf* *mp* *f*


Molto allargando
98
lés: Je suis la Nou - vel - le Nor -
8vb
Lento
rit.
Recitativo
99
mp
pp
♩ = 45
vè - ge D'où les blonds ciels s'en sont al - lés.
poco portamento
p
mp
104 Ossia
mp
rit.
Pleu - rez ois - eaux de fév - ri - er, Au sin - is - tre fris - son des cho - ses
Pleu - rez ois-eaux de fév - ri - er, Au sin - is-tre fris - son des cho - ses
p
tr
pp


Poco più mosso
108
♩ = 55
f
Pleu - rez ois - eaux de fév - - ri -
m.s.
110
er Pleu - rez mes pleurs, pleu - rez mes
111
rall.
ro - - - - - ses, Aux bran-ches du ge - né - vri -
f

Tempo primo

♩ = 45

113

mp

er.

p

Ah! com-me la neige a nei - gé! Ma

mp

117

vitre est un jar-din de giv - re.

mf

mf

poco rit.

mp

Ah! com-me la neige a nei-

mp

ad lib molto espressivo

121

gé! qu'est-ce que le spas - me de viv - re.

f

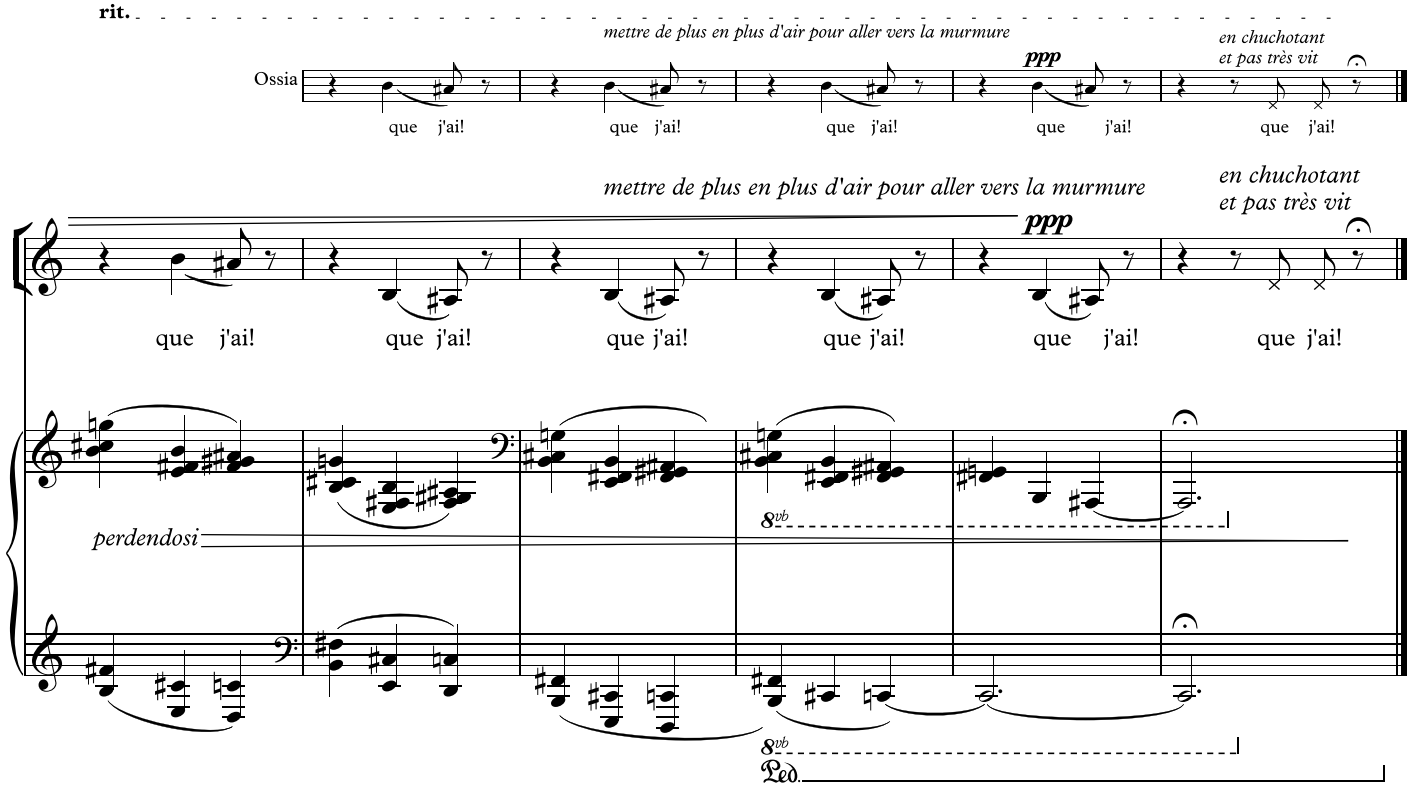
♩=45

p

À tout l'en-nui que j'ai

p

Ped.


rit.
mettre de plus en plus d'air pour aller vers la murmure
ppp
en chuchotant
et pas très vit
Ossia
que j'ai!
que j'ai!
que j'ai!
que j'ai!
que j'ai!
mettre de plus en plus d'air pour aller vers la murmure
ppp
en chuchotant
et pas très vit
que j'ai!
que j'ai!
que j'ai!
que j'ai!
que j'ai!
que j'ai!
perdendosi
8vb
8vb
Ped.

Eliazer Kramer

Trois mélodies sur des poèmes de Nelligan

for

Soprano and Piano

Quelqu'un pleure dans le silence

Poet: Émile Nelligan

Composer: Eliazer Kramer

Avec une tristesse frémissante

♪ = 55

Voice

Pno.

m.d. m.s. etc.

pp mp p pp

Ped.

7

p

Quelqu' un pleu - re dans le si - len - - -

11

ce Mor-ne des nuits d'a - vril;

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16

mf

Ped. Ped. Ped.

21

mp

Quelqu'un pleu - re la som - no - len - ce Lon - gue de son ex

Ped. Ped.

26

Poco stringendo

mf

il; Quelqu' - un pleu - - re sa dou -

mf

Ped.

28

f

Allargando

ff

leur Et c'est mon coeur!

f

fff

Ped. Ped.

Le berceau de la Muse

Poet: Émile Nelligan

Composer: Eliazer Kramer

Joyeux

♩.=65

mp

40

mf

De mon ber - ceau d'en-fant j'ai fait l'au-tre ber-ceau Où ma Mu - se s'en -

p

45

Poco allargando

A tempo

poco rit.

mp

dort dans des tril - les d'oi - seau, Ma

tr

mf

tr

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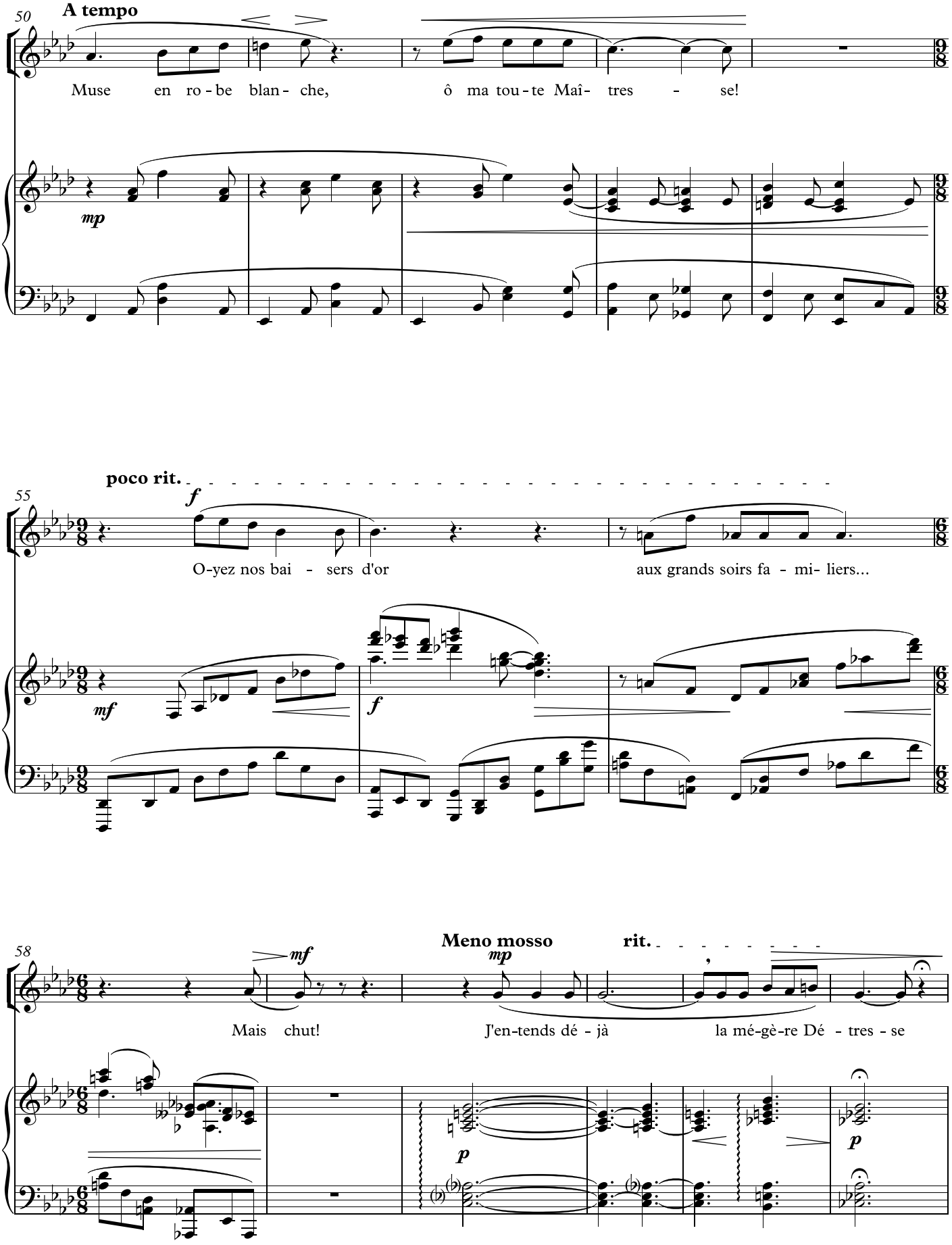
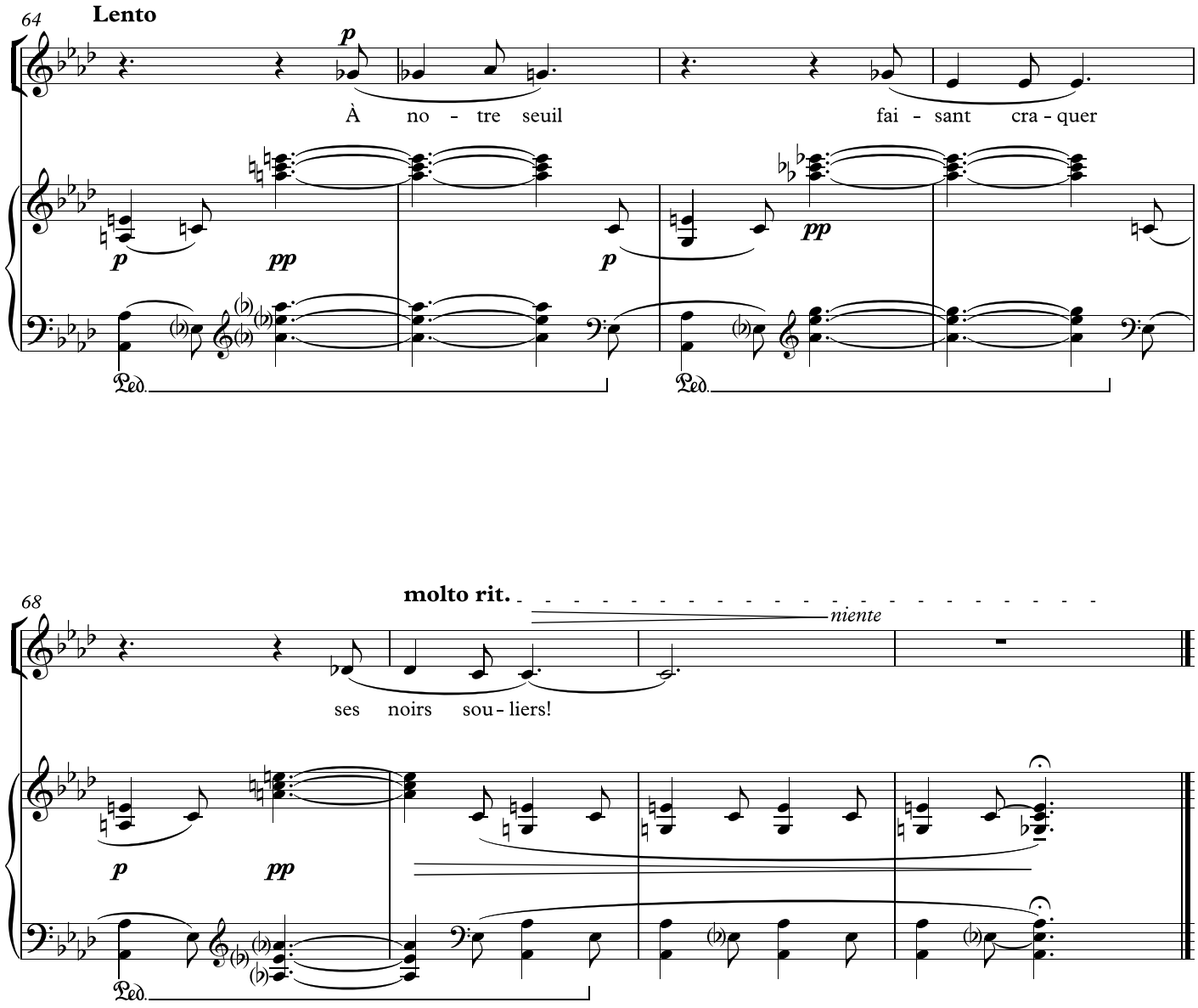

50
A tempo
Muse en ro - be blan - che,
ô ma tou - te Maî - tres - se!
mp
poco rit.
55
f
O-yez nos bai - sers d'or
aux grands soirs fa - mi- liers...
mf
f
58
mf
Meno mosso
mp
rit.
Mais chut!
J'en-tends dé - jà
la mé-gè-re Dé - tres - se
p
p


64
Lento
p
À no - tre seuil
fai - sant cra - quer
p
pp
p
pp
Ped.
Ped.

68
molto rit.
niente
ses noirs sou - liers!
p
pp
Ped.

Soir d'hiver

Poet: Émile Nelligan

Composer: Eliazer Kramer

♩ = 45

Avec une immense tristesse interieur

p

Ah! com-me la neige a nei - gé! Ma vitre est un jar-din de

p

poco stringendo

77

mf

giv - re.

p

Ah! com-me la neige a nei - gé! qu'est-ce que le

mf **mp** **mf**

rit. **poco accel.**

81

f **p**

spas-me de viv - re. À la dou - leur que j'ai, que j'ai!

pp

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87

♩ = 45

f *pp* *f* *pp*

Ped. Ped.

92

p

Tous les ét-angs gi-sent ge - lès, mon âme est

f *pp*

Ped.

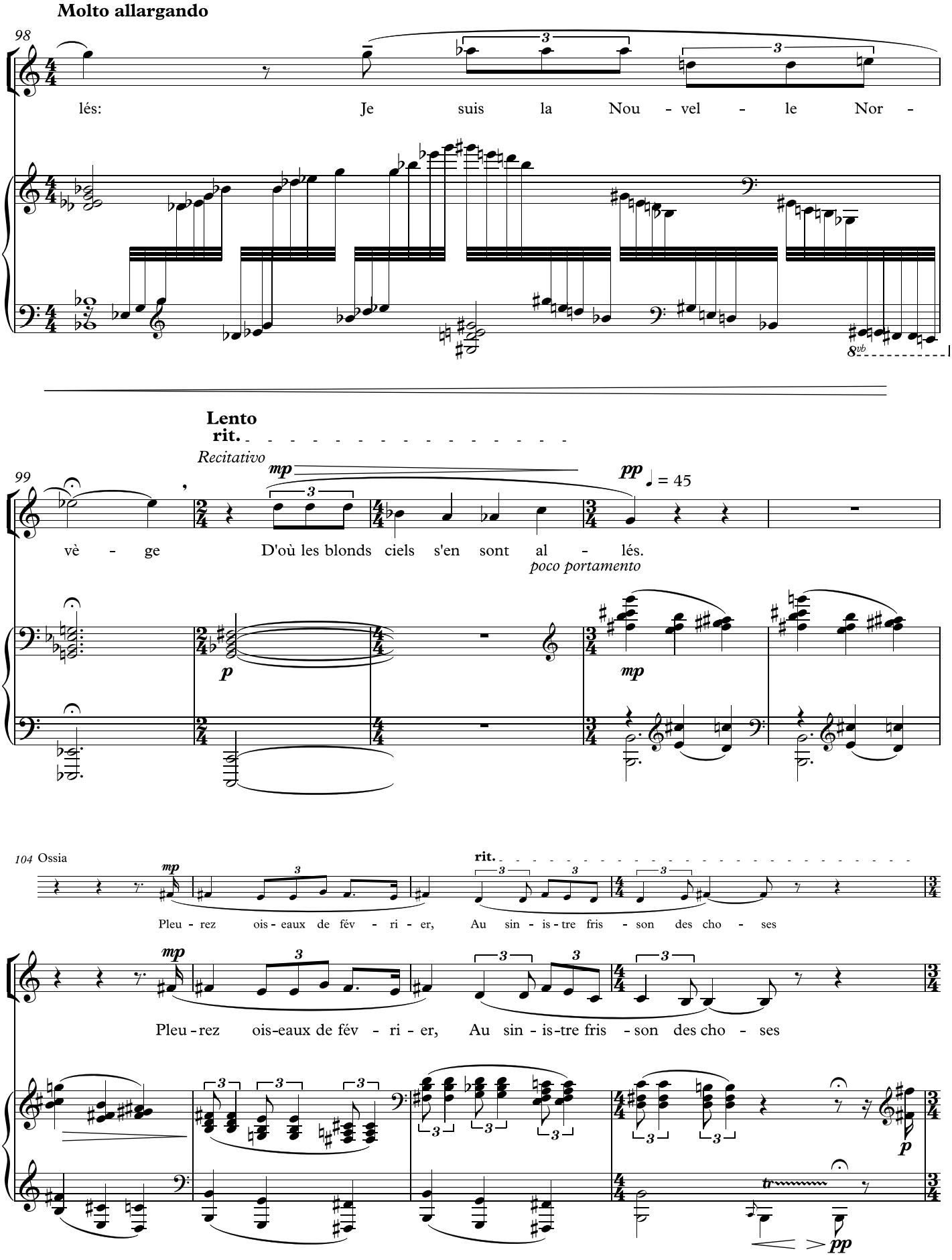
Poco più mosso e stringendo

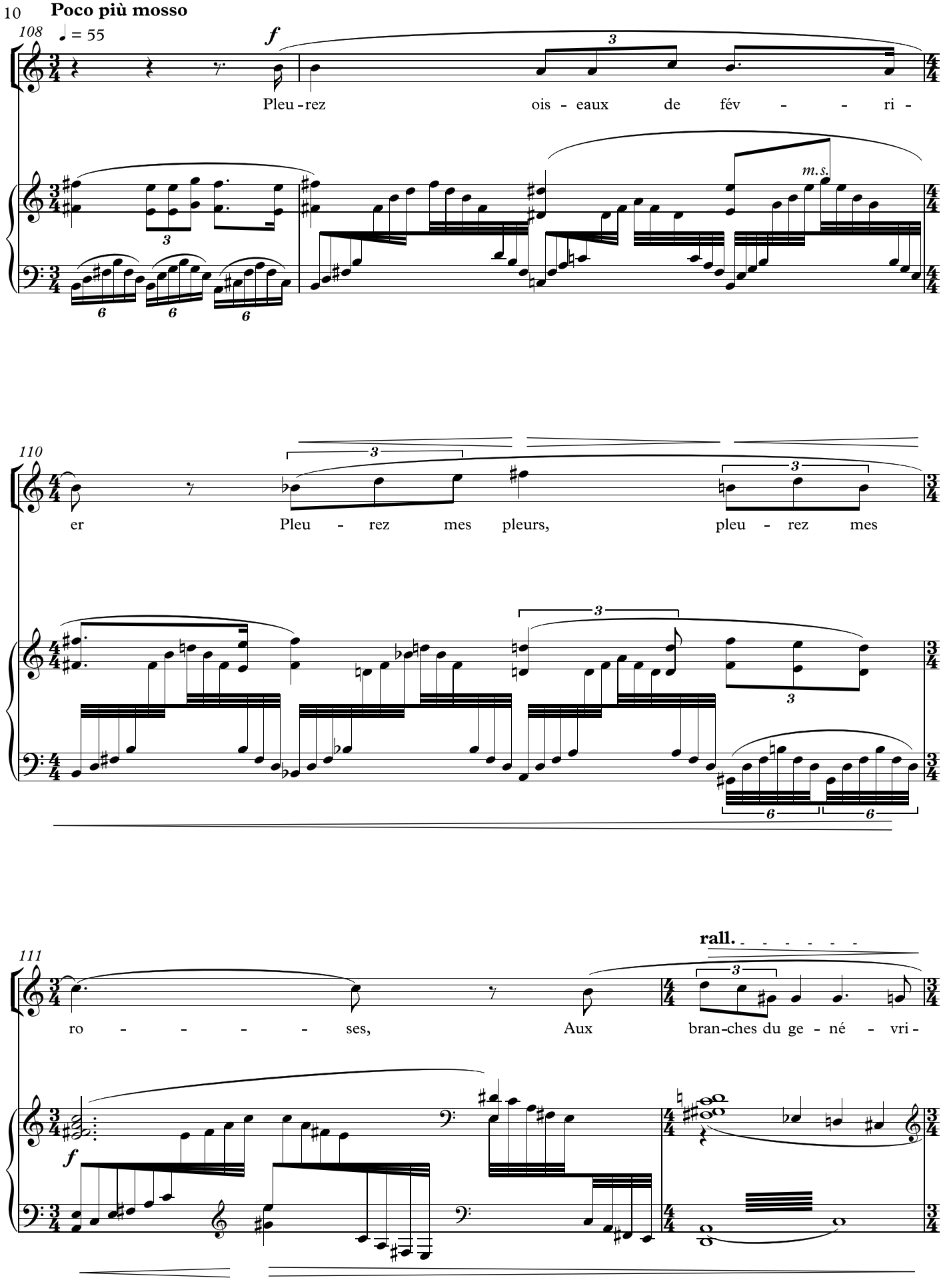
95

mp

noi - re: Où vis - je? Où vais - je? Tous ses es - poirs gi - sent ge-

p *mf* *mp* *f*


Molto allargando
98
lés: Je suis la Nou - vel - le Nor -
8vb
Lento
rit.
Recitativo
99
mp
pp
♩ = 45
vè - ge D'où les blonds ciels s'en sont al - lés.
poco portamento
p
mp
104 Ossia
mp
rit.
Pleu - rez ois - eaux de fév - ri - er, Au sin - is - tre fris - son des cho - ses
Pleu - rez ois-eaux de fév - ri - er, Au sin - is-tre fris - son des cho - ses
p
tr
pp


Poco più mosso
108
♩ = 55
f
Pleu - rez ois - eaux de fév - - ri -
m.s.
110
er Pleu - rez mes pleurs, pleu - rez mes
111
rall.
ro - - - - - ses, Aux bran-ches du ge - né - vri -
f

Tempo primo

♩ = 45

113

mp

er.

p

Ah! com-me la neige a nei - gé! Ma

mp

117

vitre est un jar-din de giv - re.

mf

mf

poco rit.

mp

Ah! com-me la neige a nei-

mp

ad lib molto espressivo

121

gé! qu'est-ce que le spas - me de viv - re.

f

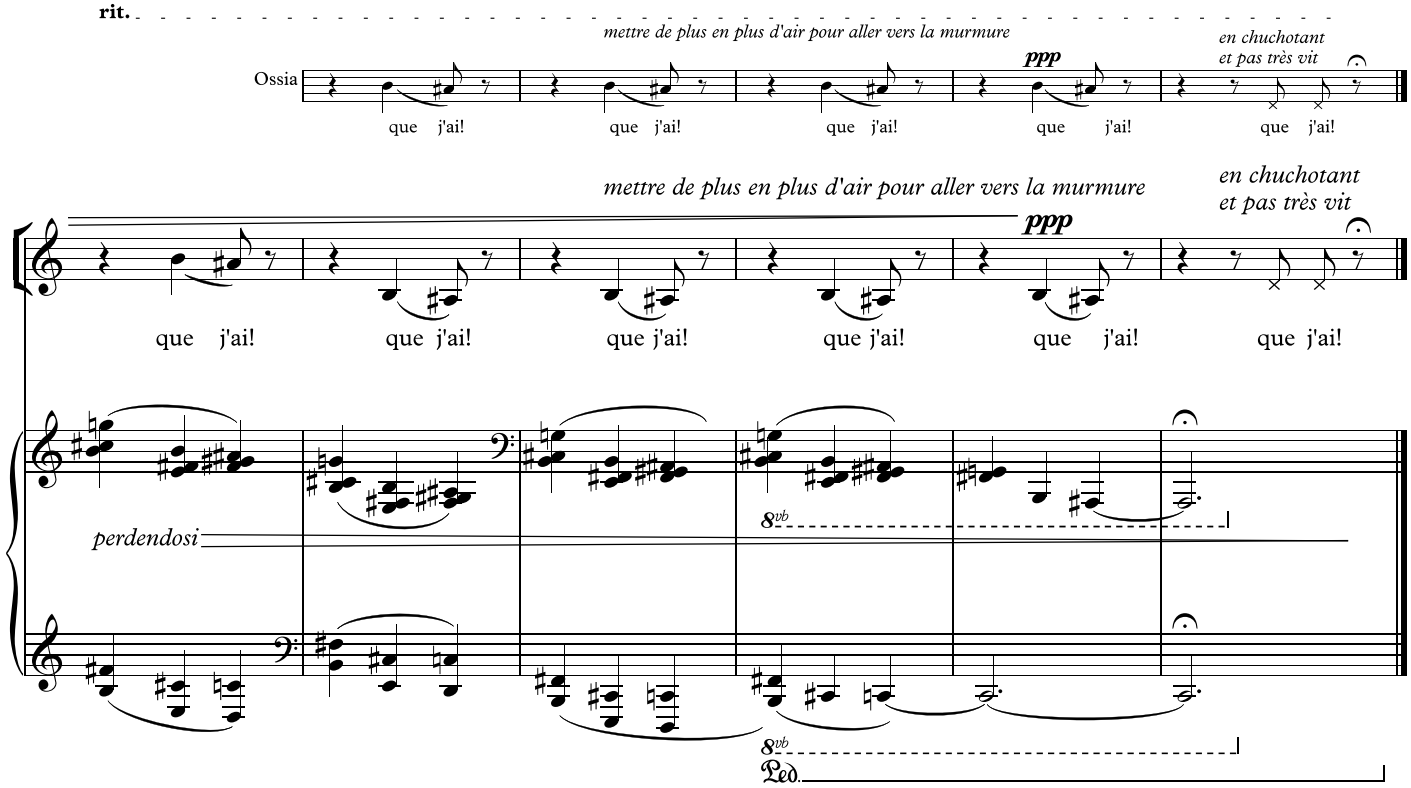
♩=45

p

À tout l'en-nui que j'ai

p

Ped.


rit.
mettre de plus en plus d'air pour aller vers la murmure
ppp
en chuchotant
et pas très vit
Ossia
que j'ai!
que j'ai!
que j'ai!
que j'ai!
que j'ai!
mettre de plus en plus d'air pour aller vers la murmure
ppp
en chuchotant
et pas très vit
que j'ai!
que j'ai!
que j'ai!
que j'ai!
que j'ai!
que j'ai!
perdendosi
8vb
8vb
Ped.

Eliazer Kramer

Wind Quintet

Wind Quintet

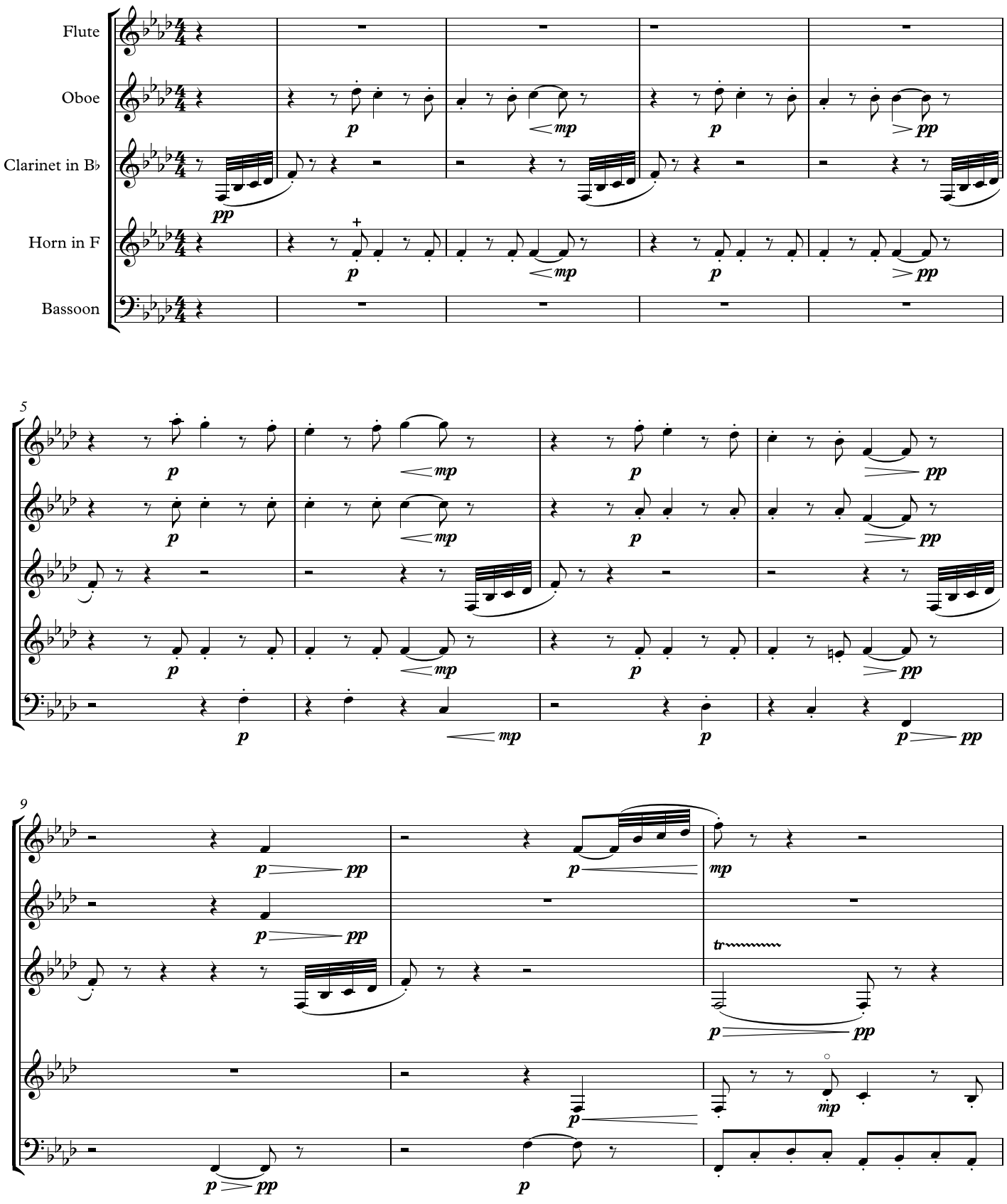
Movement I

Eliazer Kramer

Score in C

Allegro

♩= 120



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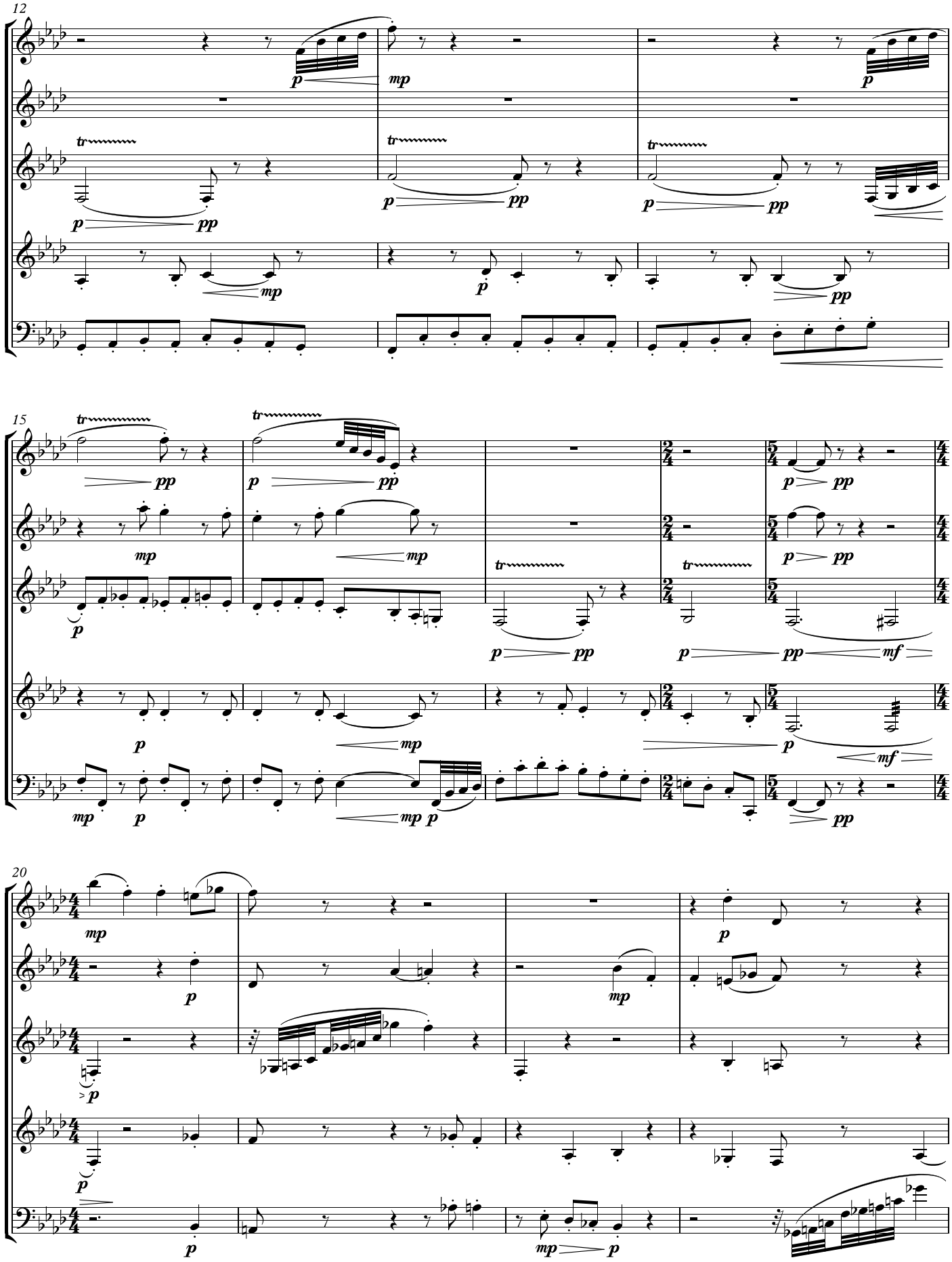
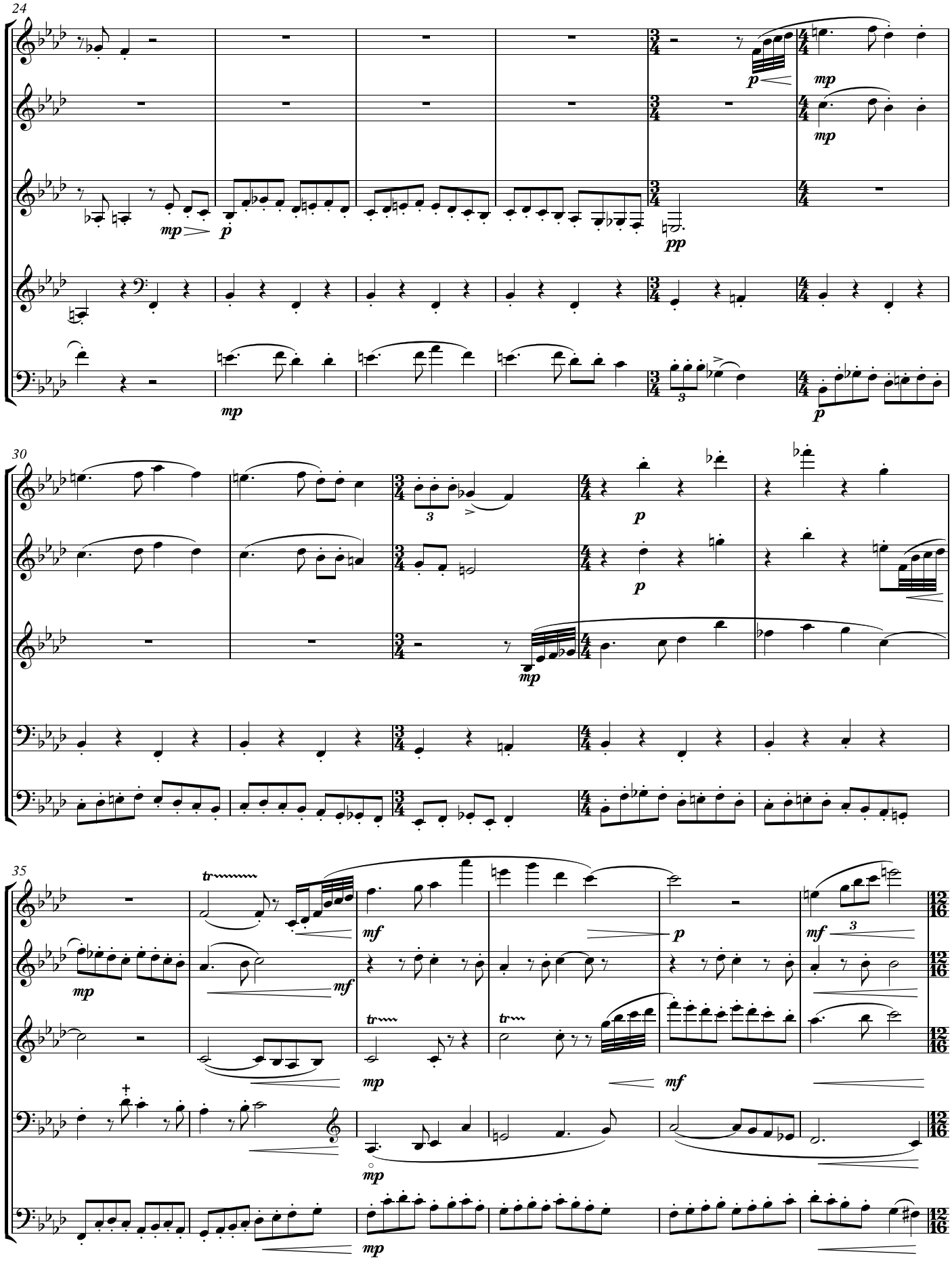
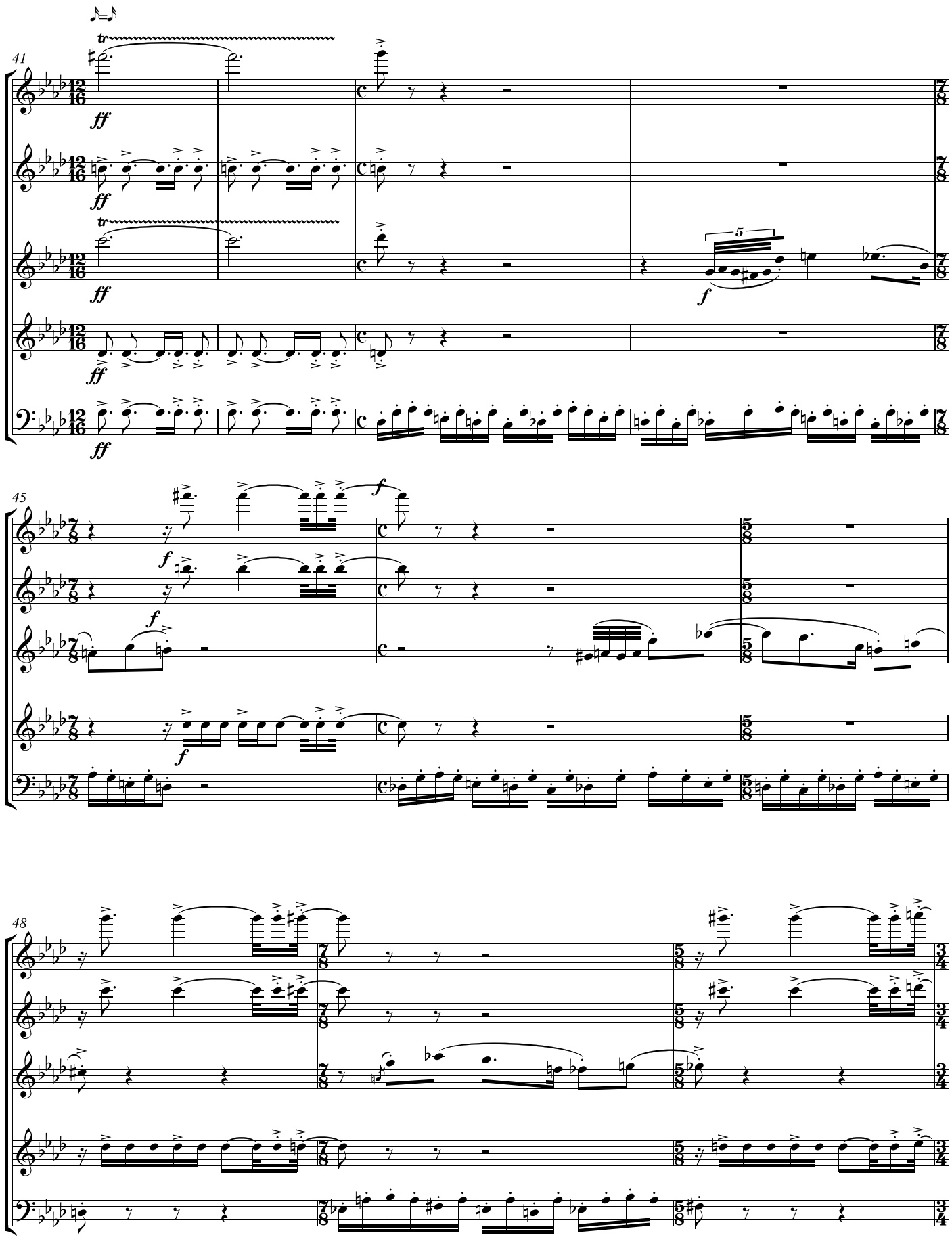

12
15
20


24
30
35
mp
p
pp
mf
tr


41
45
48

51

rall.

tr

mf

7

6

Doloroso

♩= 80

poco rit.

53

f

p

f

p

f

tr

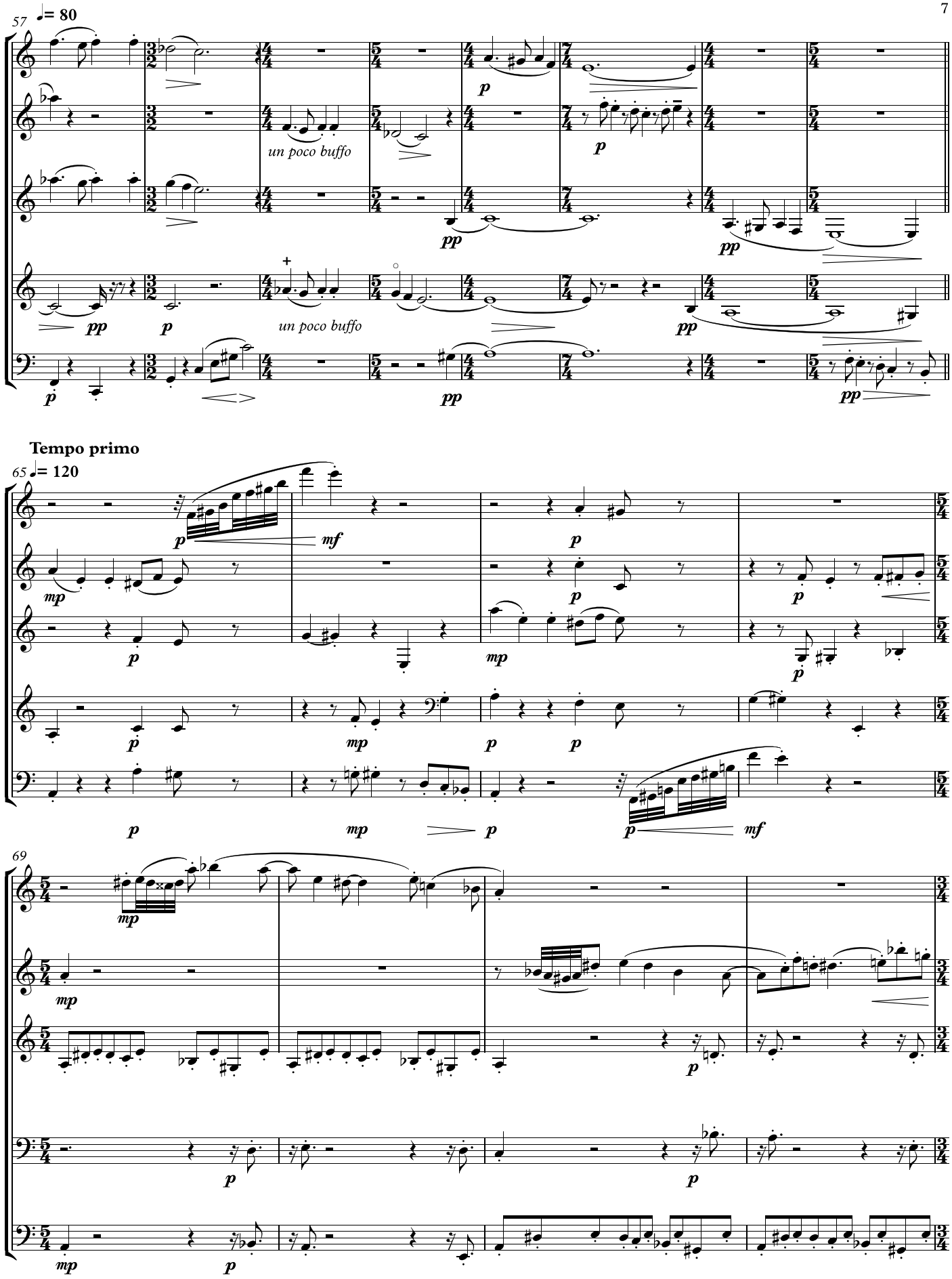
niente

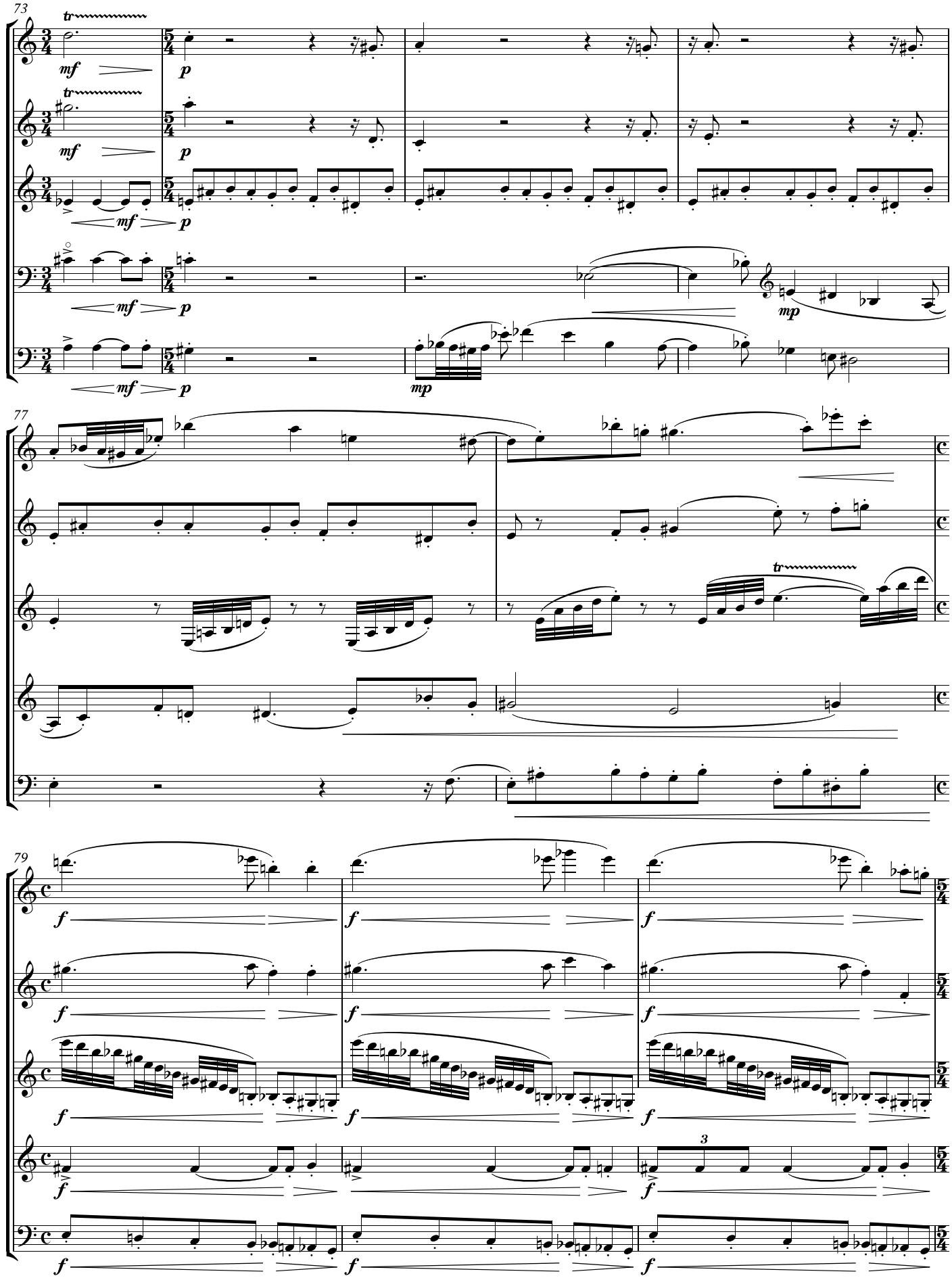
ff

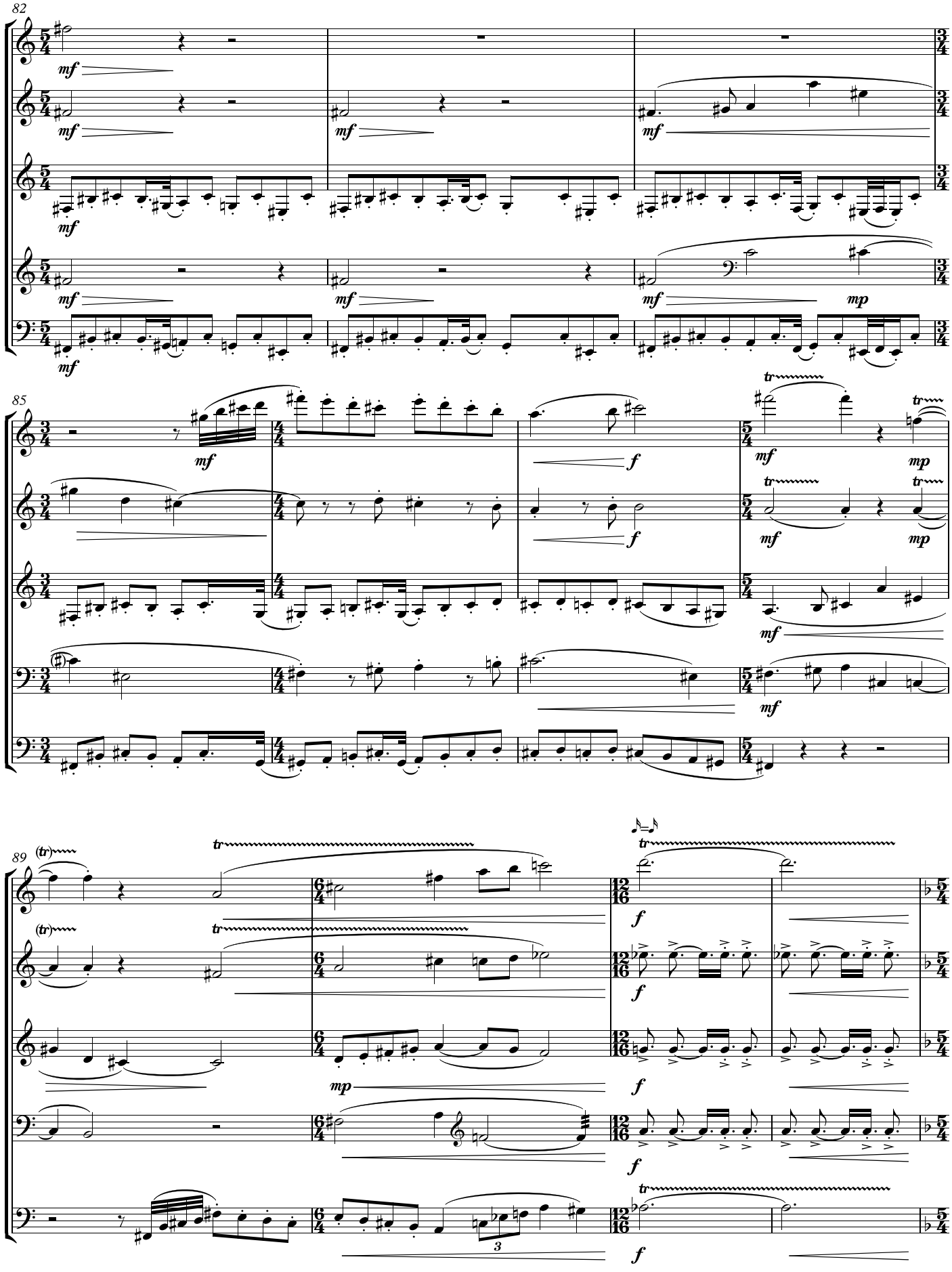
mf

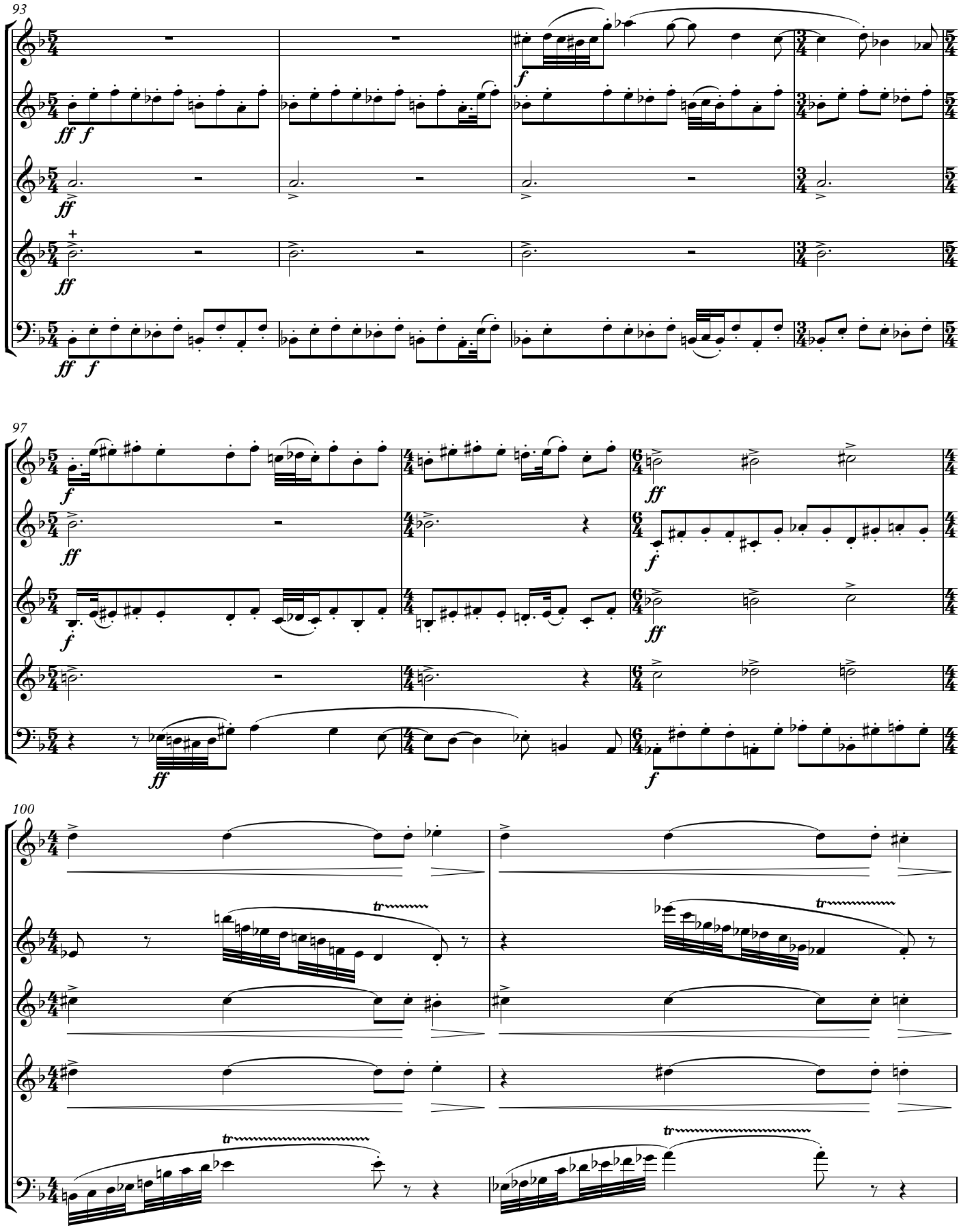
f

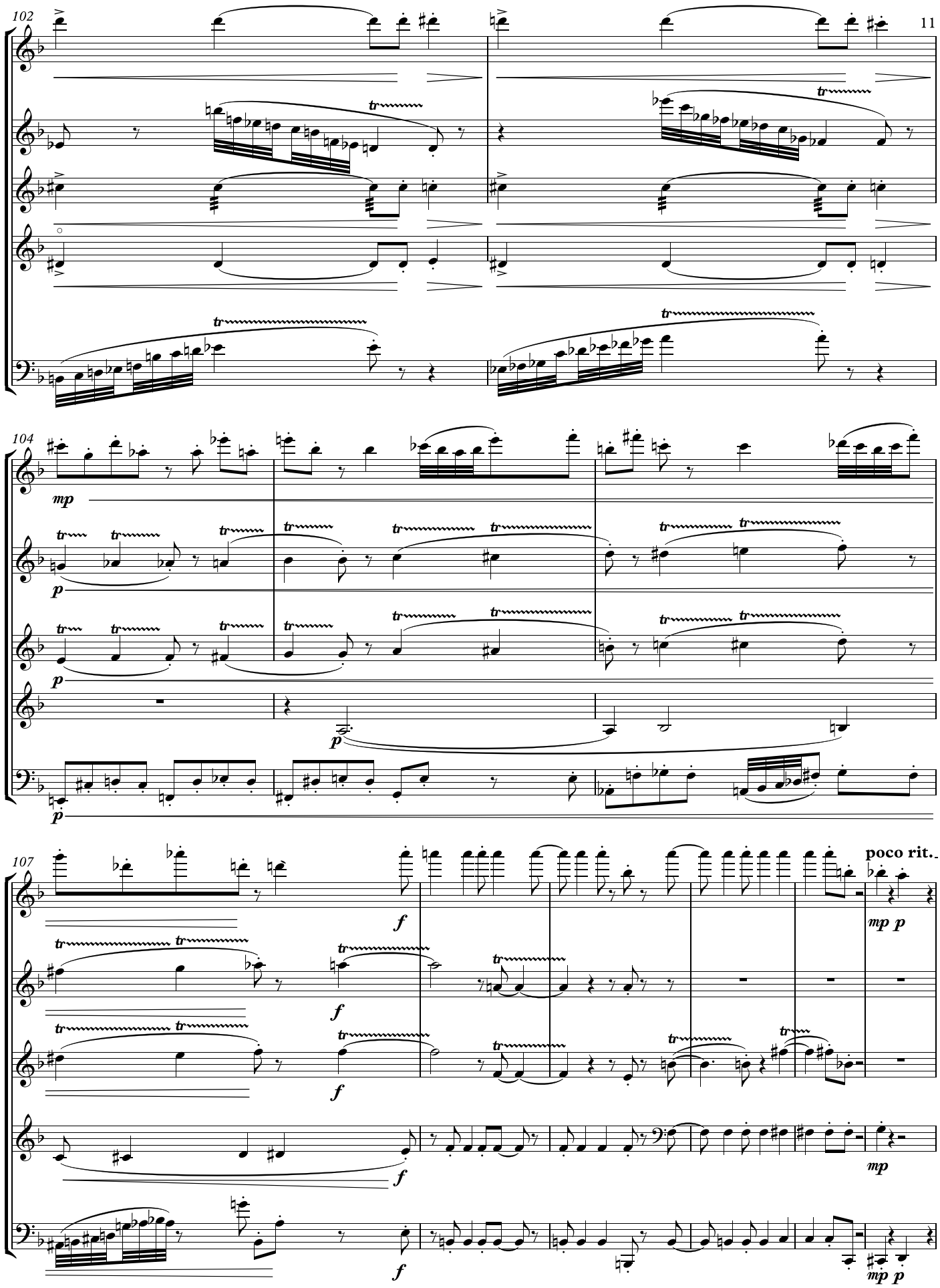
mp


57
♩= 80
un poco buffo
un poco buffo
Tempo primo
65
♩= 120
69


73
77
79

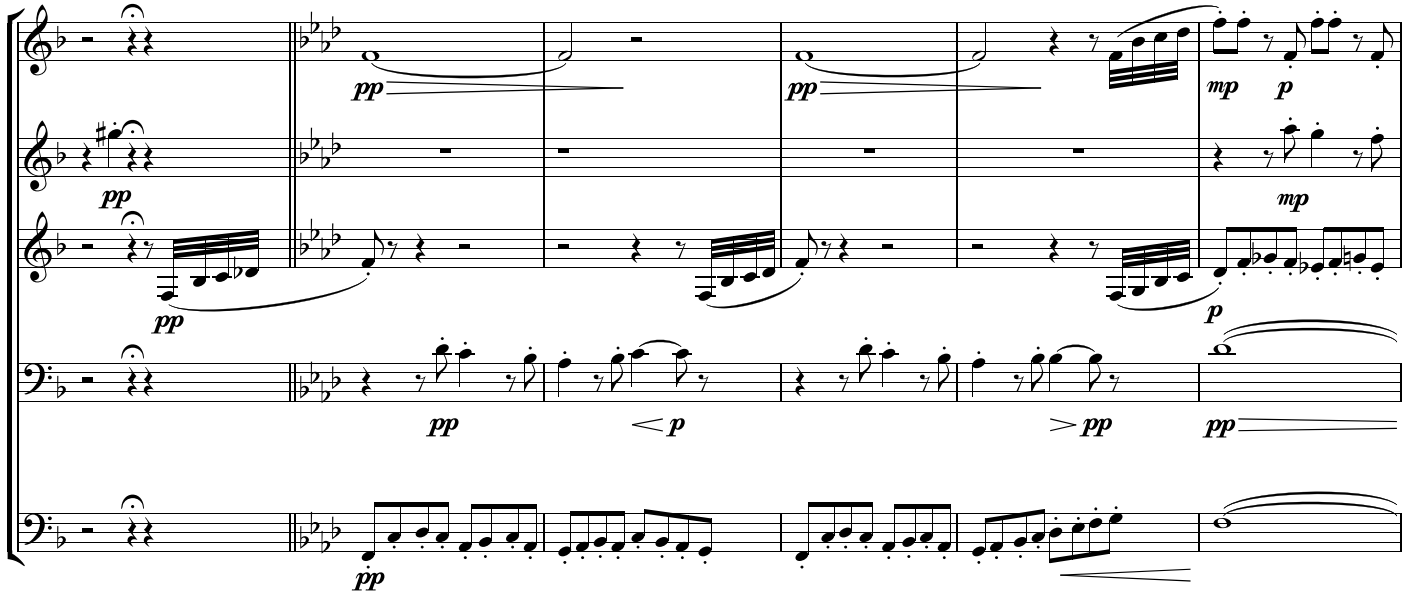

82
mf
mp
85
f
tr
89
(tr)
3


93
97
100

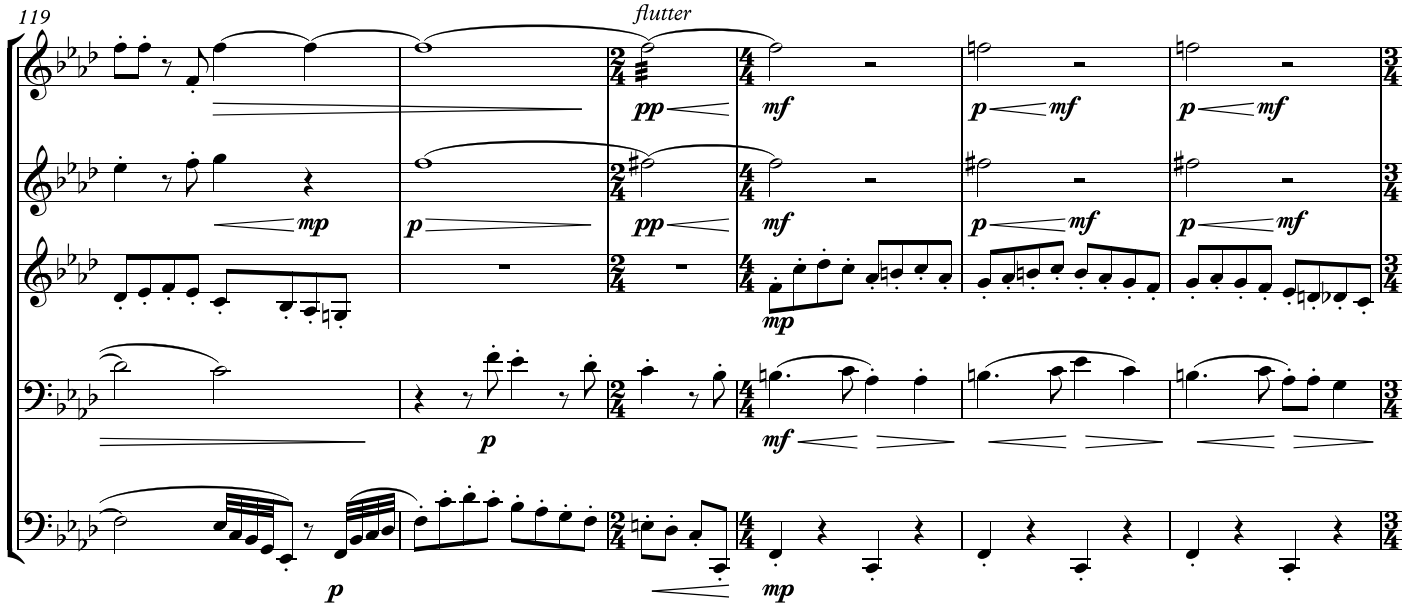

102
104
107
mp
p
f
poco rit.
mp p

Tempo primo

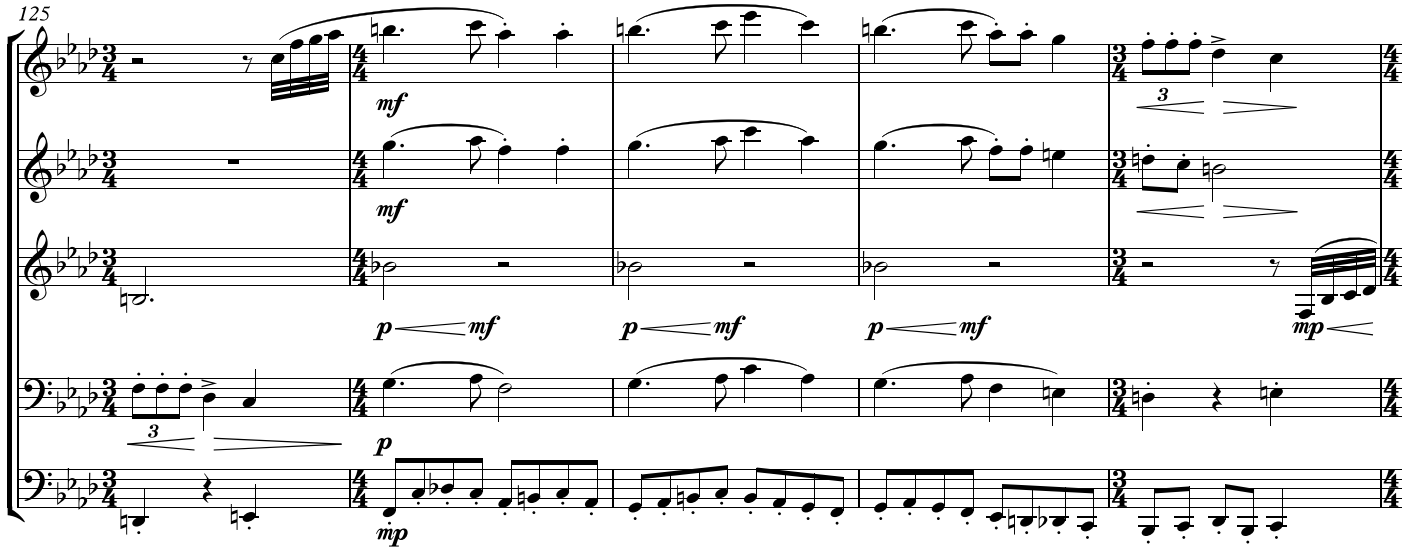
113 - - - ♩= 120

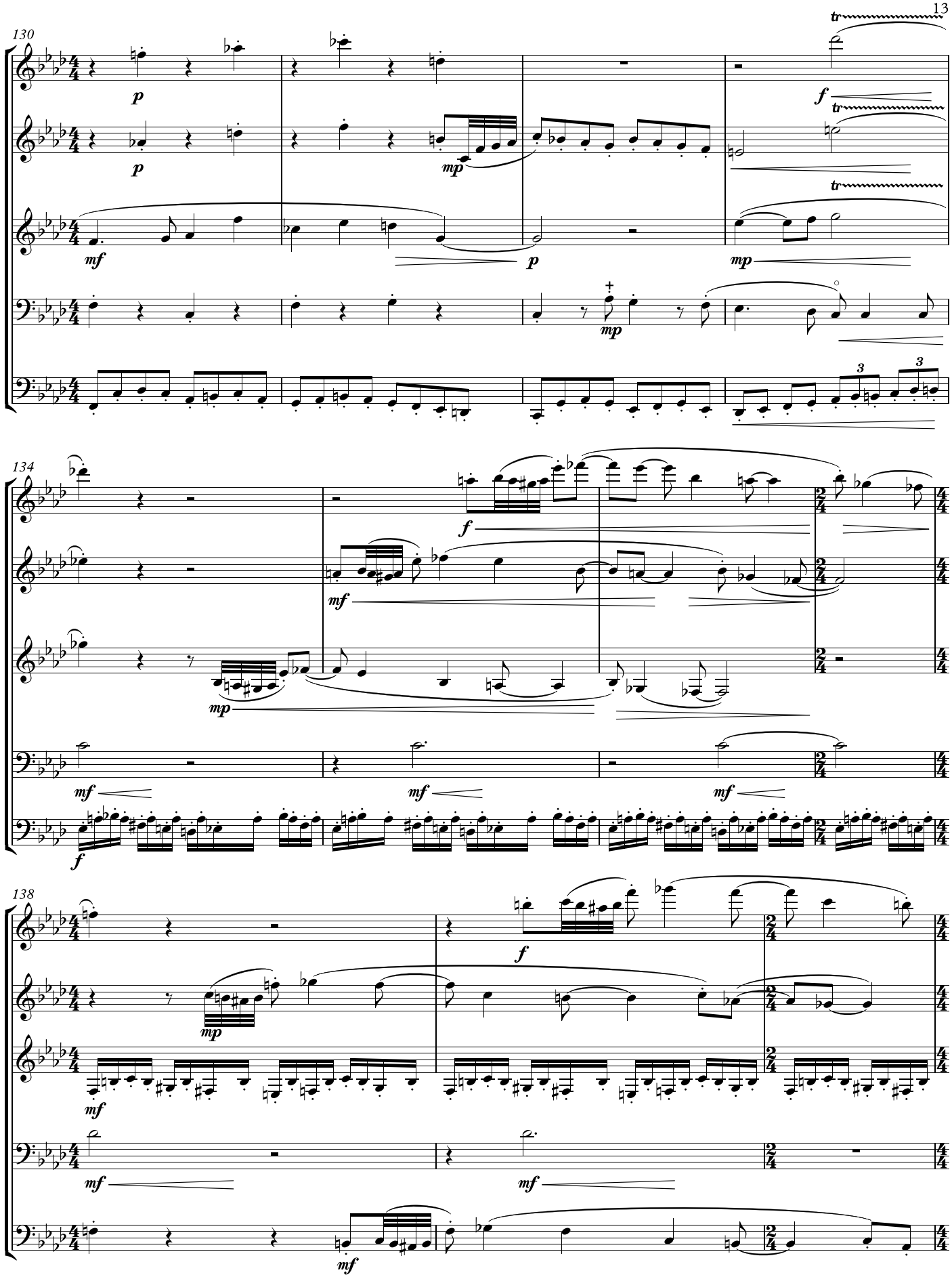


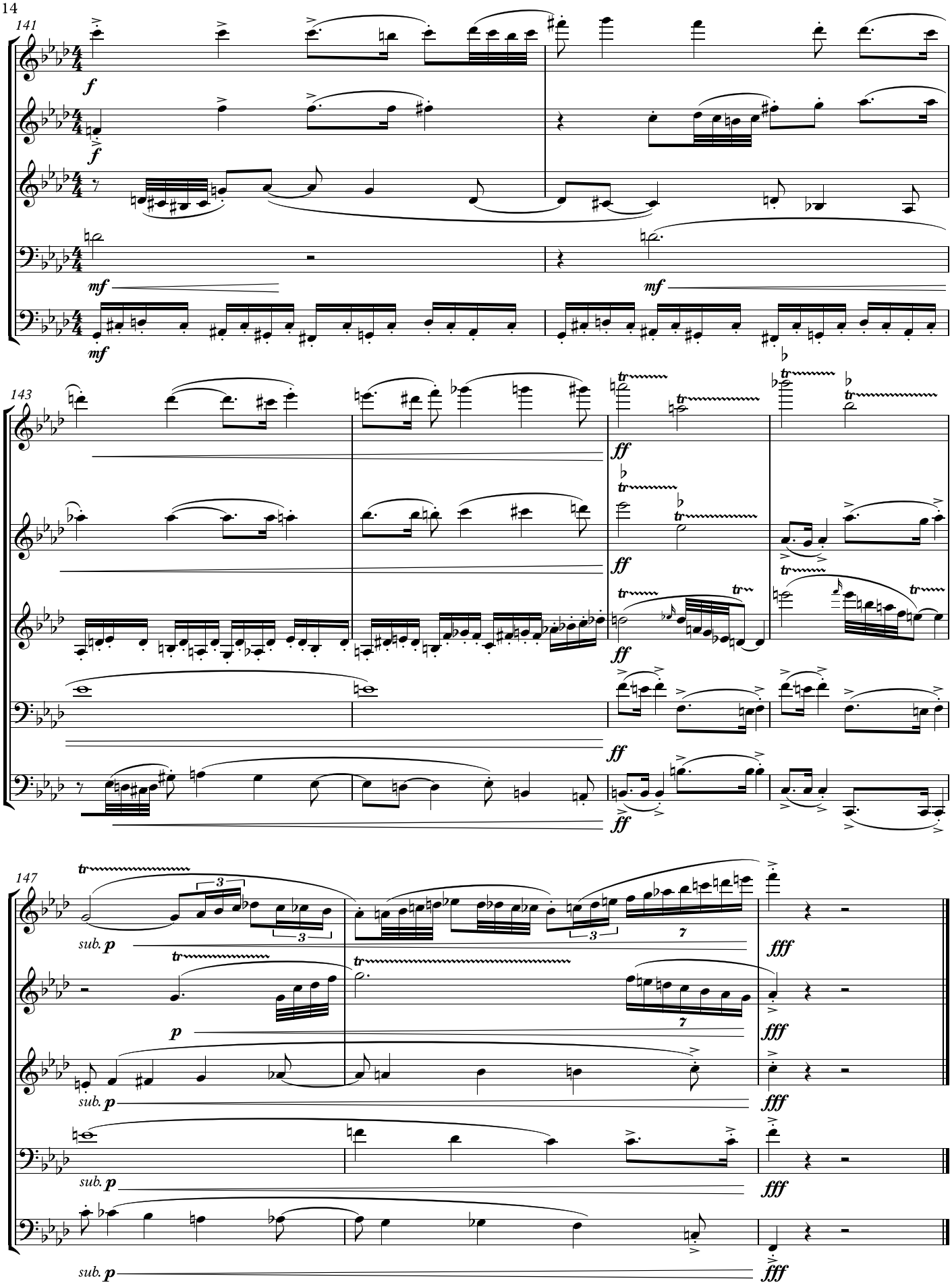
119



125




130
134
138
tr
p
mp
mf
f
3


141
143
147
f
mf
ff
fff
p
sub. p
tr
3
7

Movement 2

Eliazer Kramer

Score in C

Lento ma non troppo

1 ♪=116

rit.

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

con sord.

A tempo

7

senza sord.

simile

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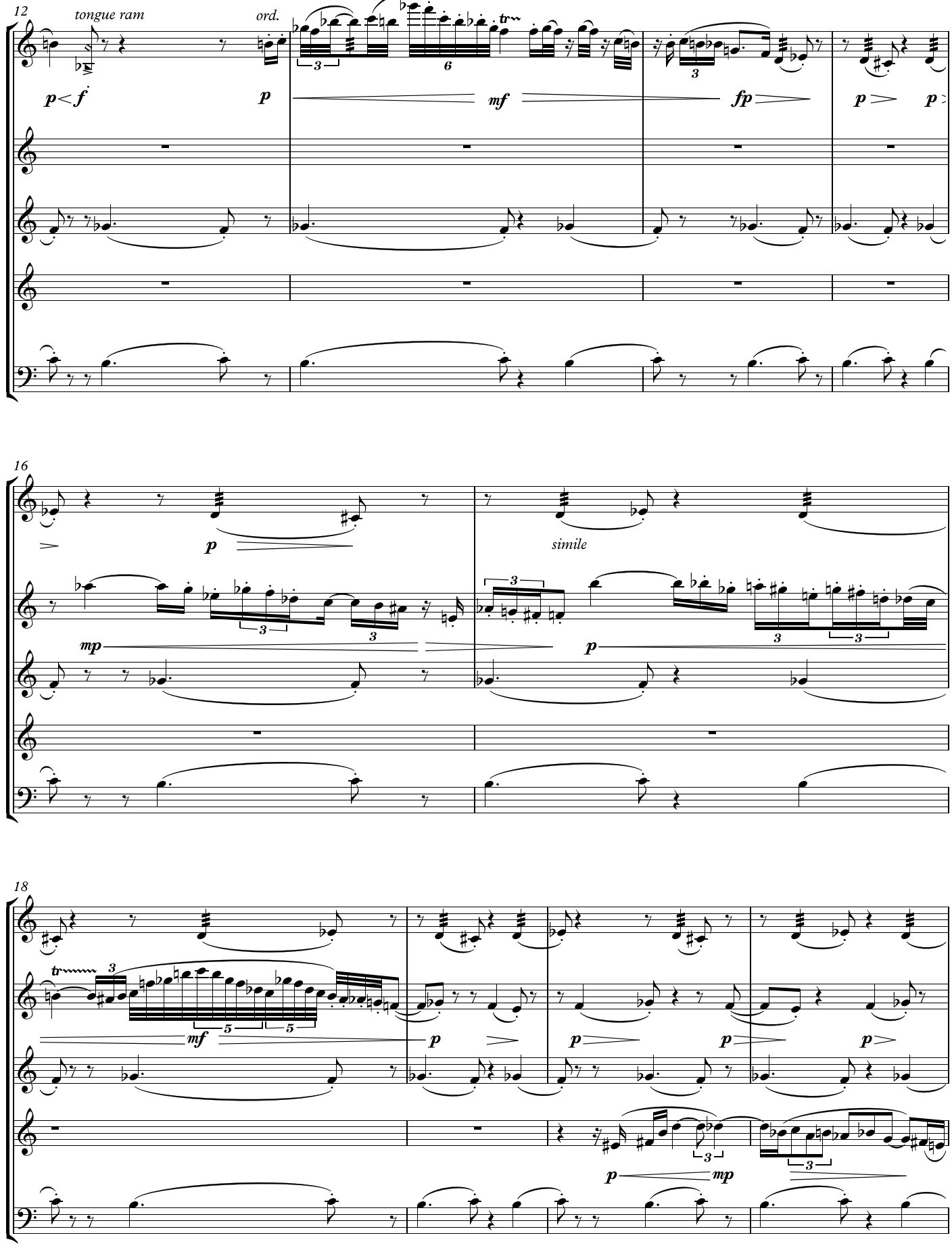
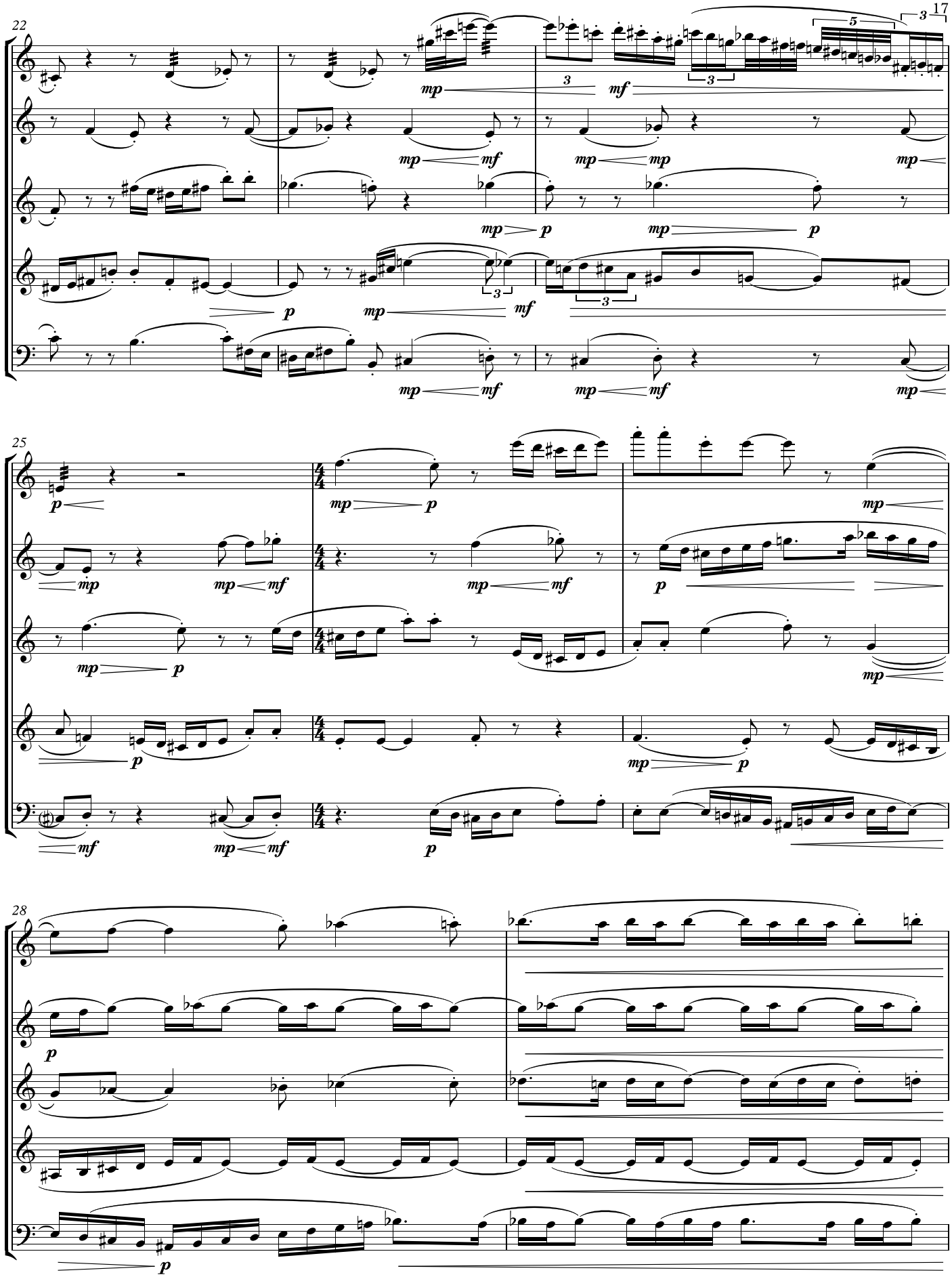
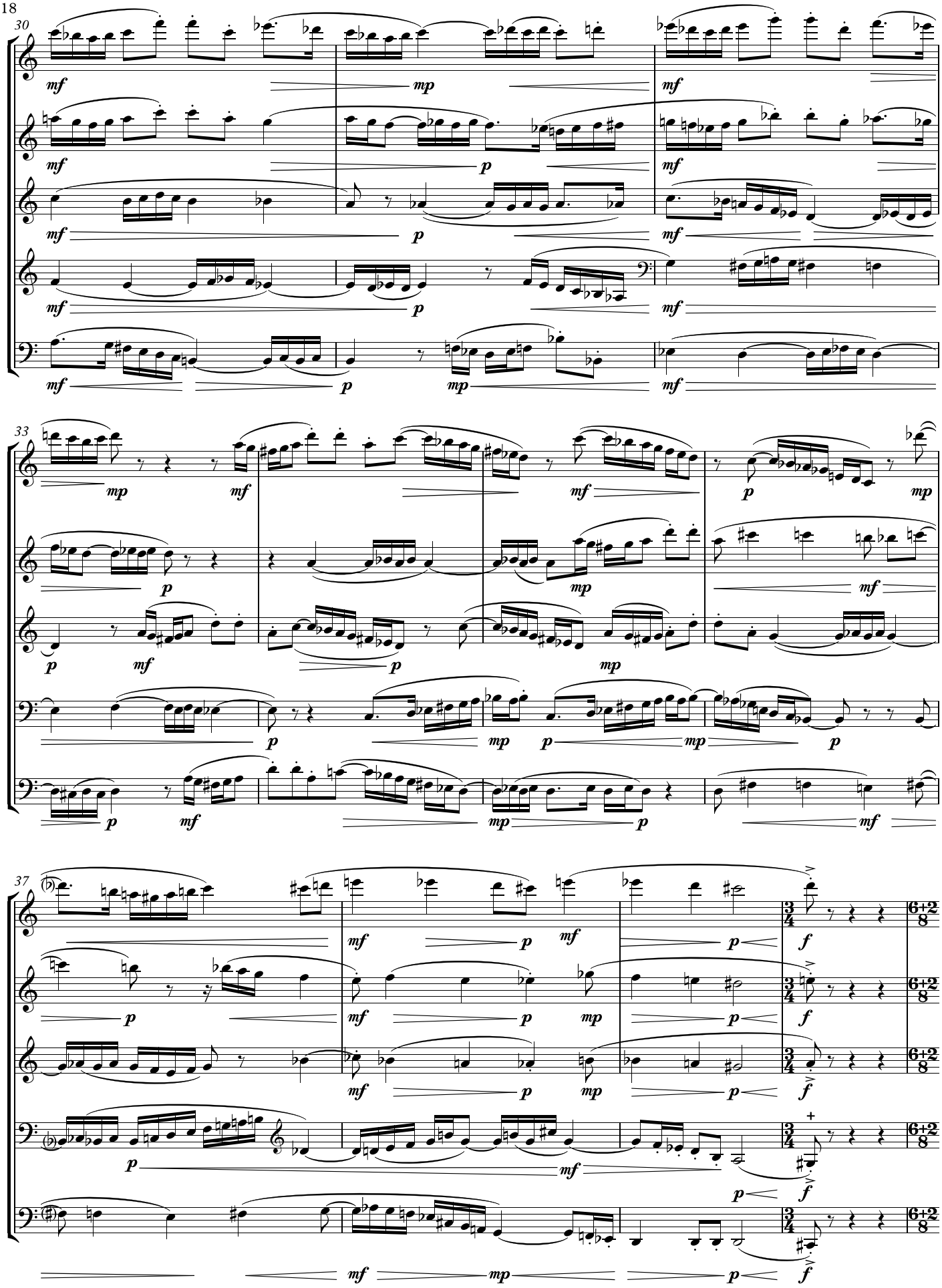
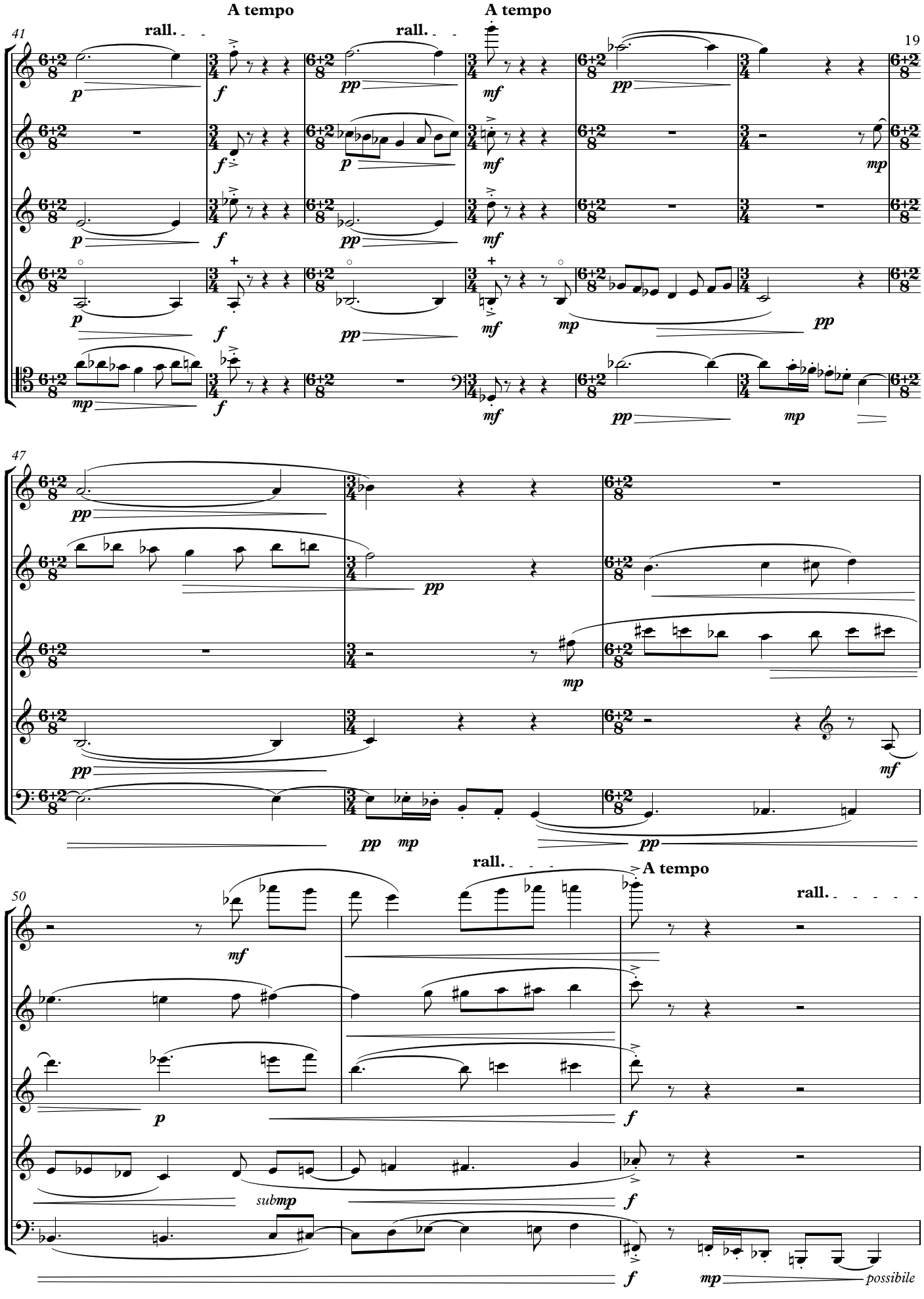

12
tongue ram
ord.
p < f
p
mf
fp
p
p
16
p
simile
mp
p
18
mf
p
p
p
p
p
mp


22
25
28


30
33
37
6+2
8
3
4


41
A tempo
rall.
A tempo
rall.
47
50
rall.
A tempo
rall.
possibile

A tempo

53

p *p* *p* *simile*

p *p* *p* *simile*

mp *mf* *mp*

57

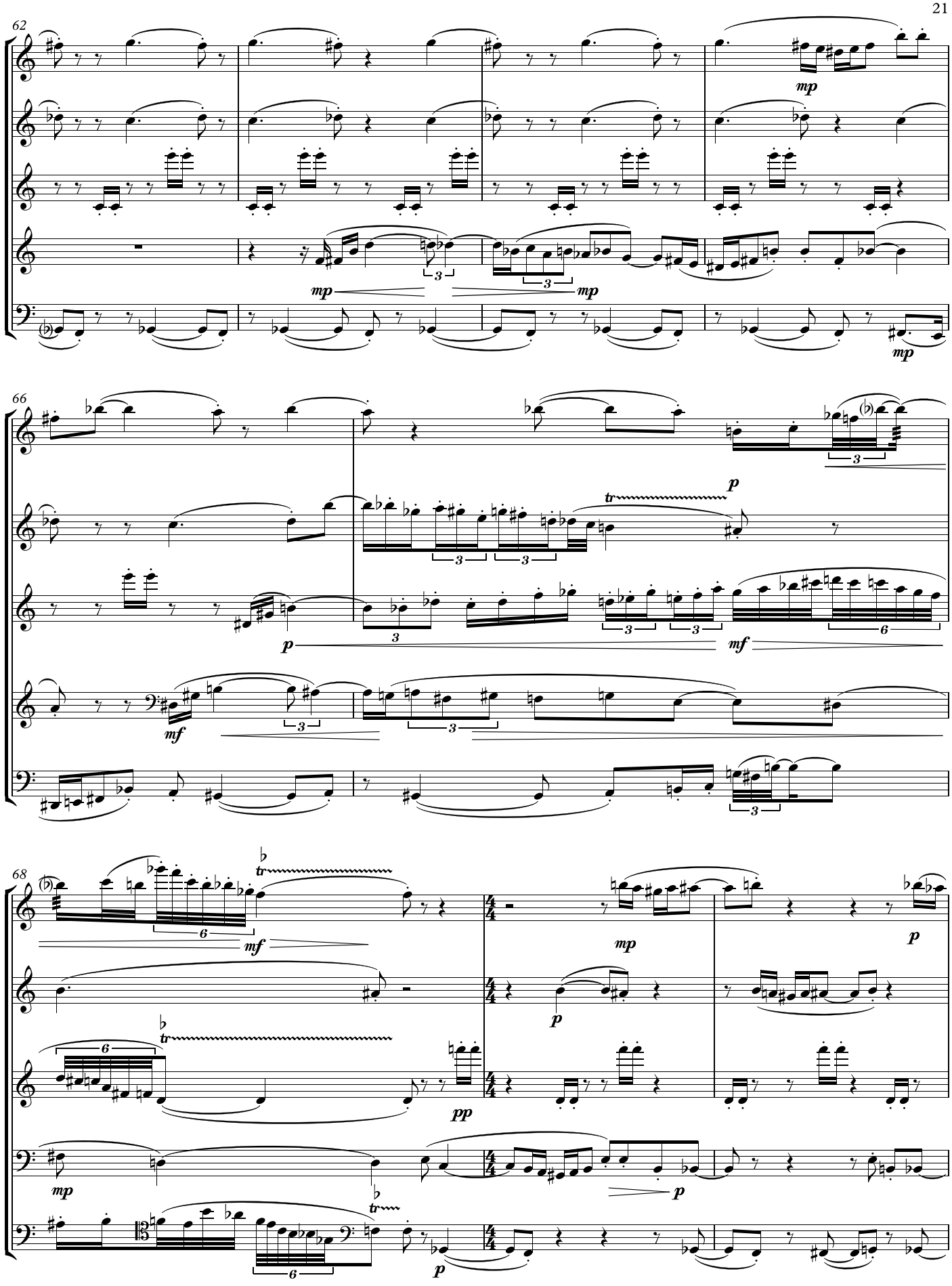
mp

p *p* *p*

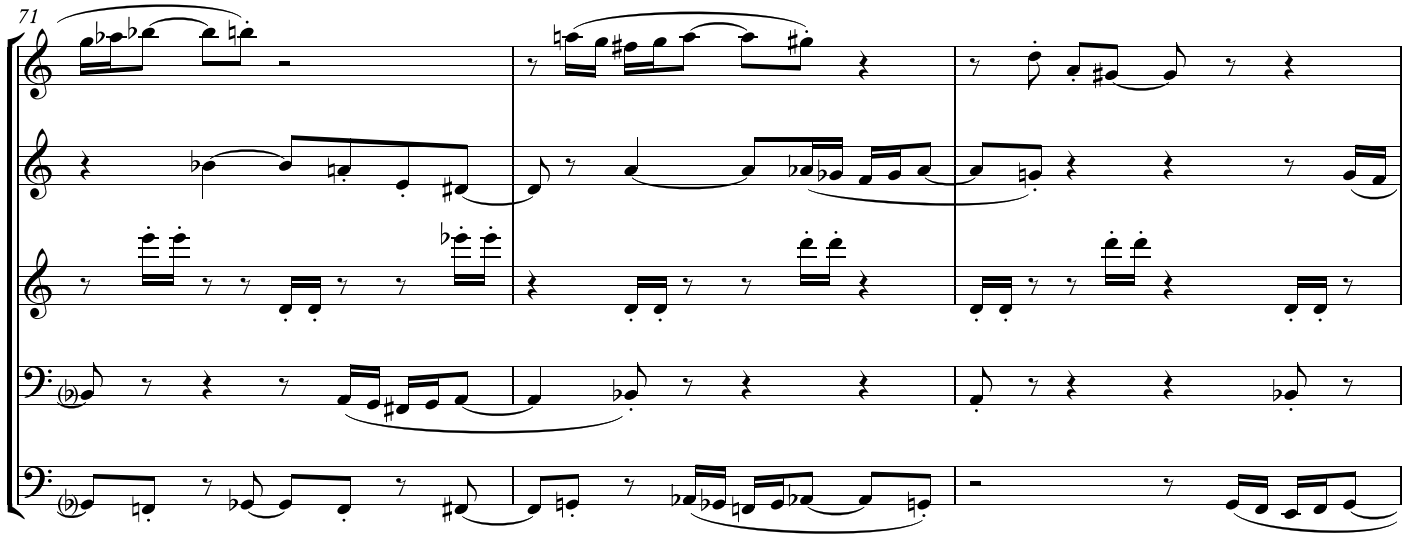
60

f *mp* *p*

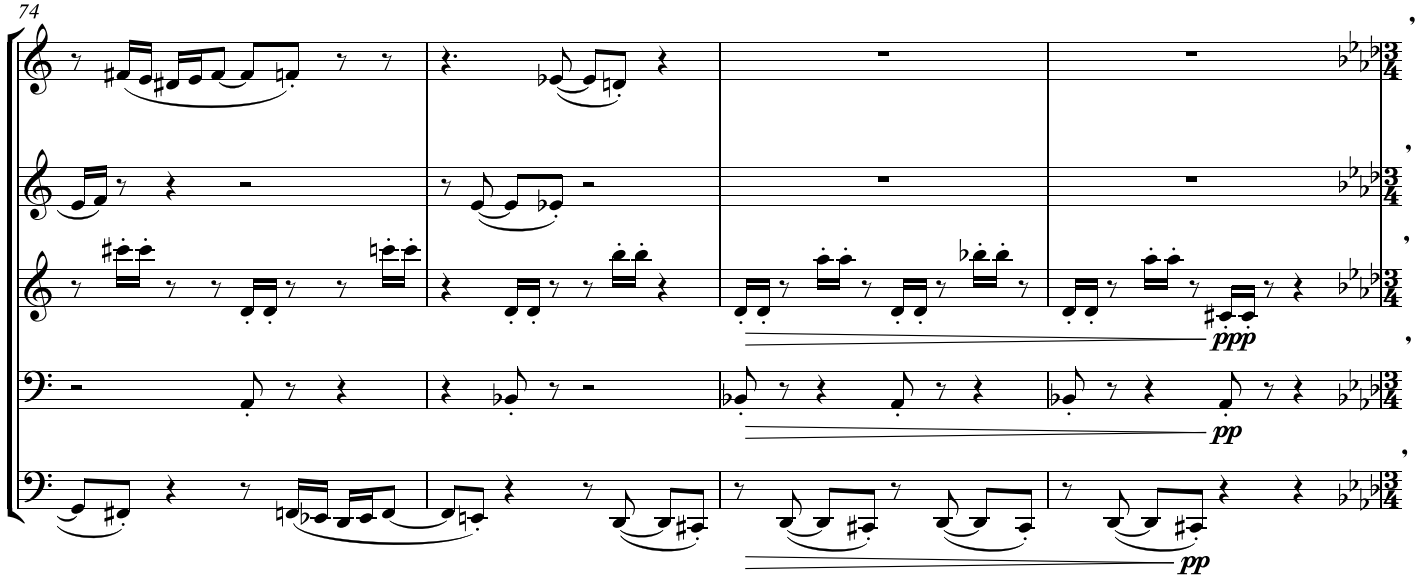
simle


62
mp
mp
mp
mp
66
p
tr
mf
p
mf
68
tr
mf
mp
p
p
tr
pp
mp
p
tr
p

71



74



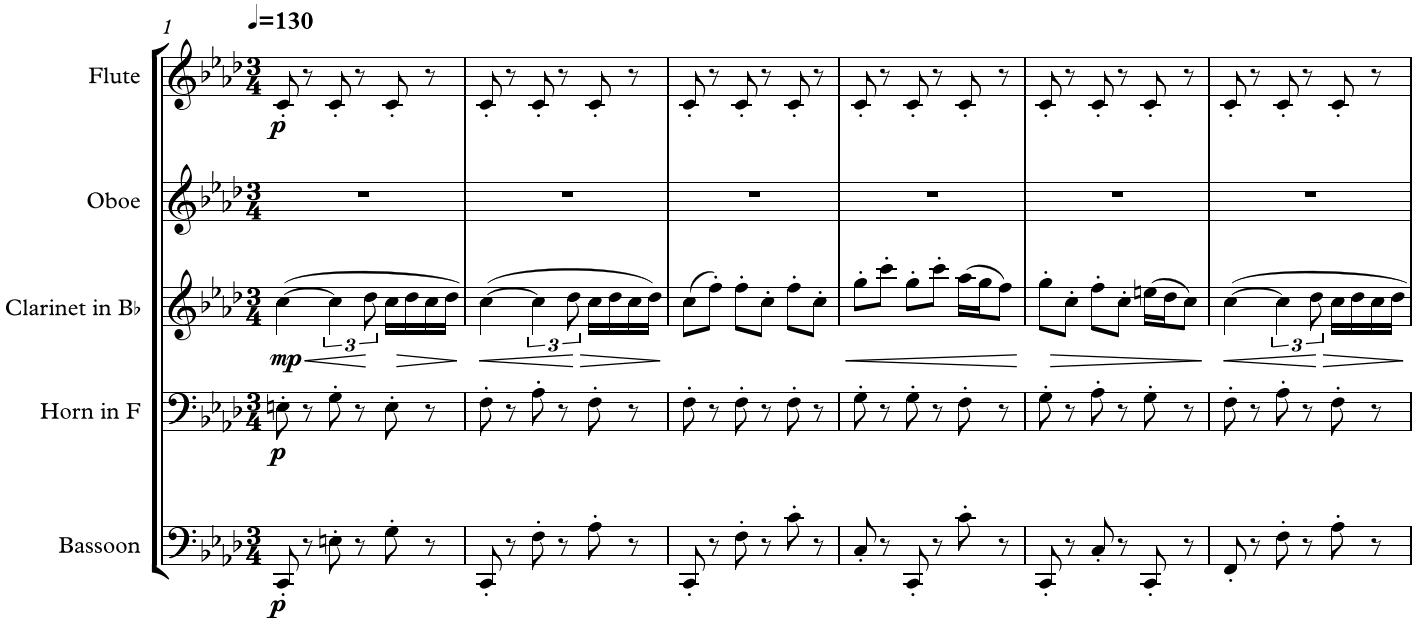
Movement 3

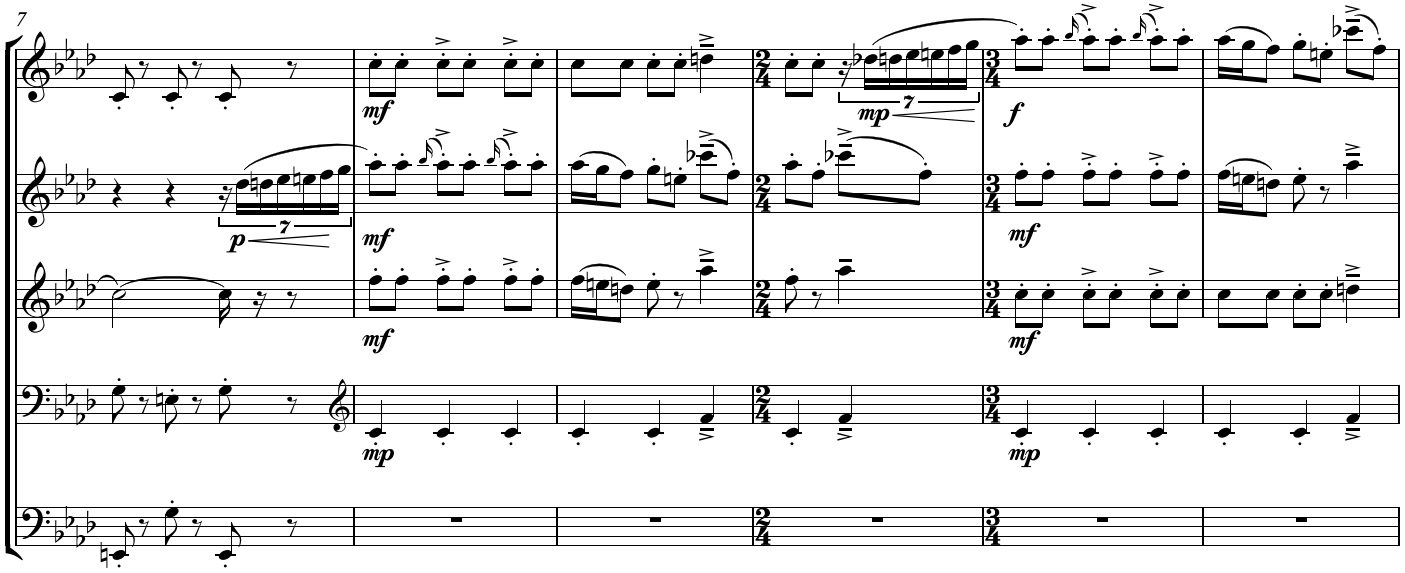
Score in C

Capriccioso

Eliazer Kramer

♩=130





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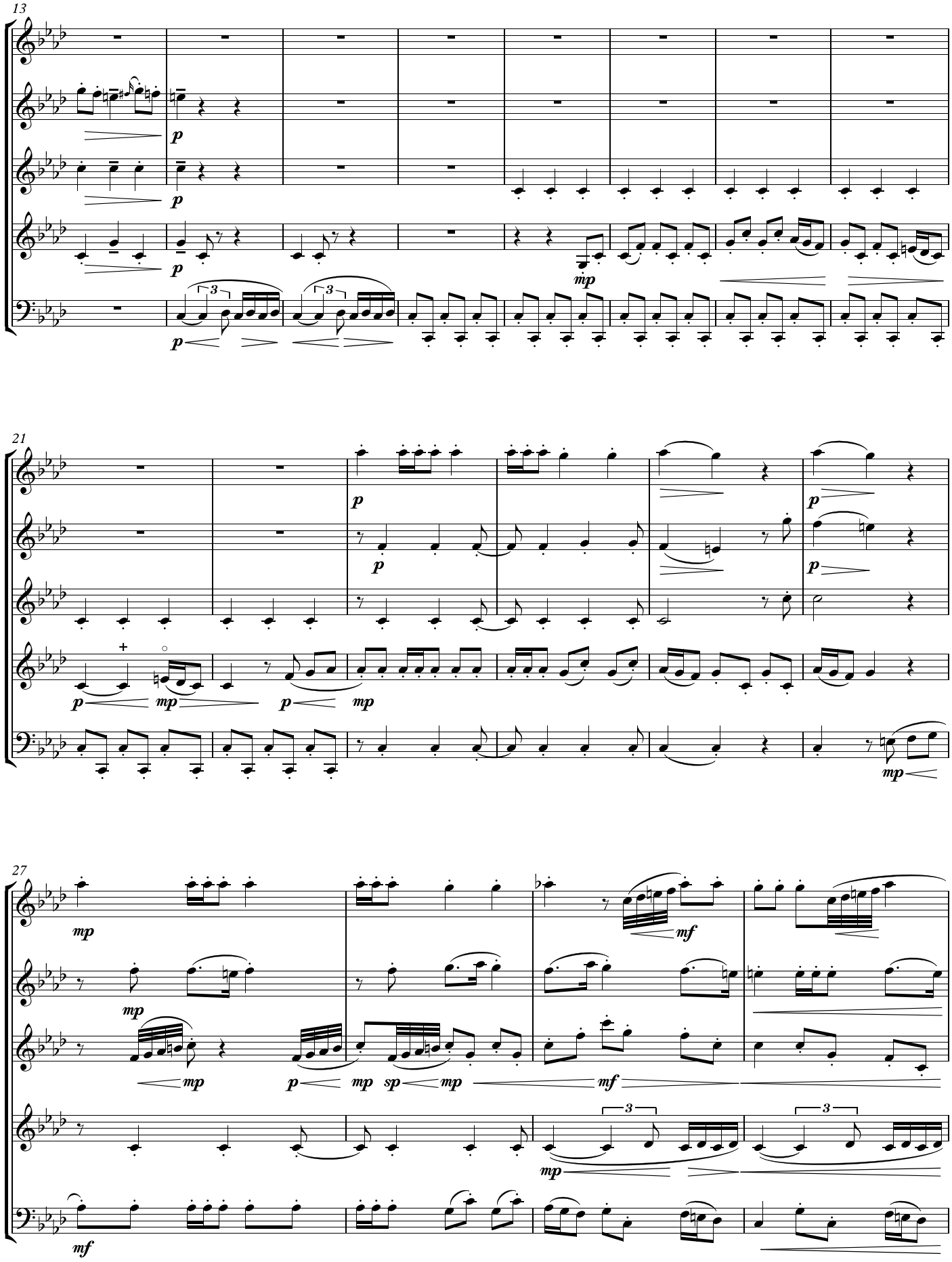
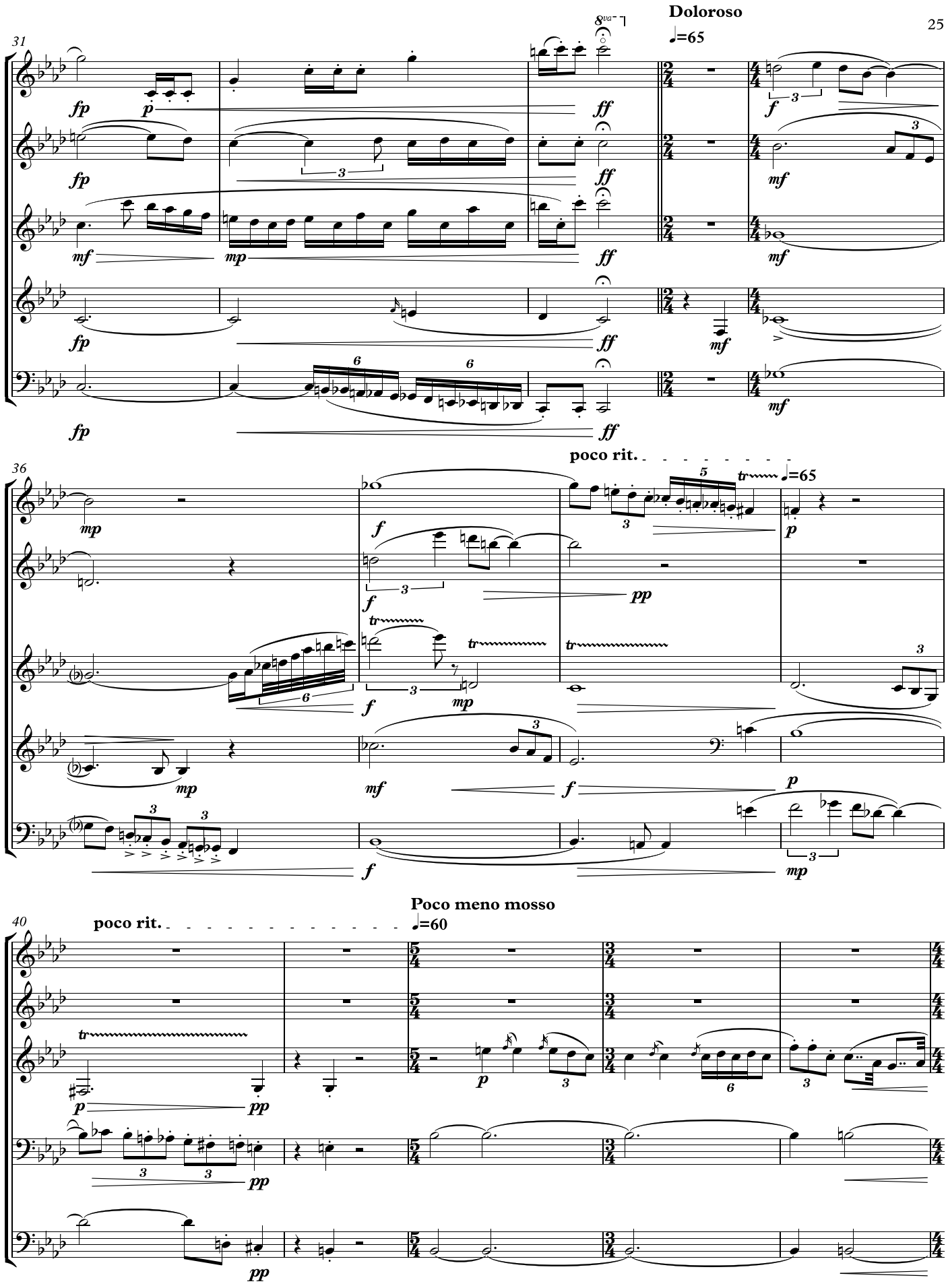
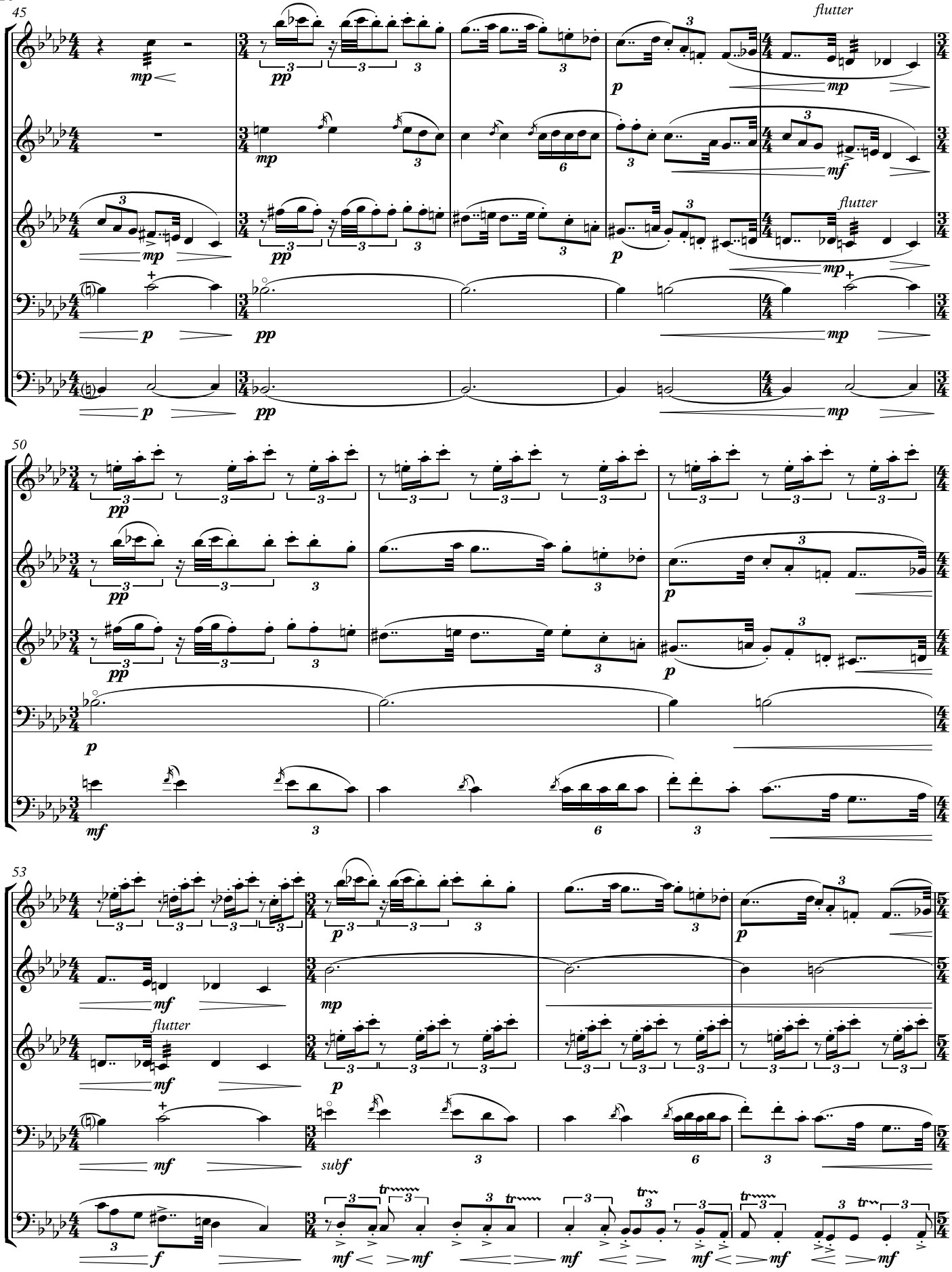
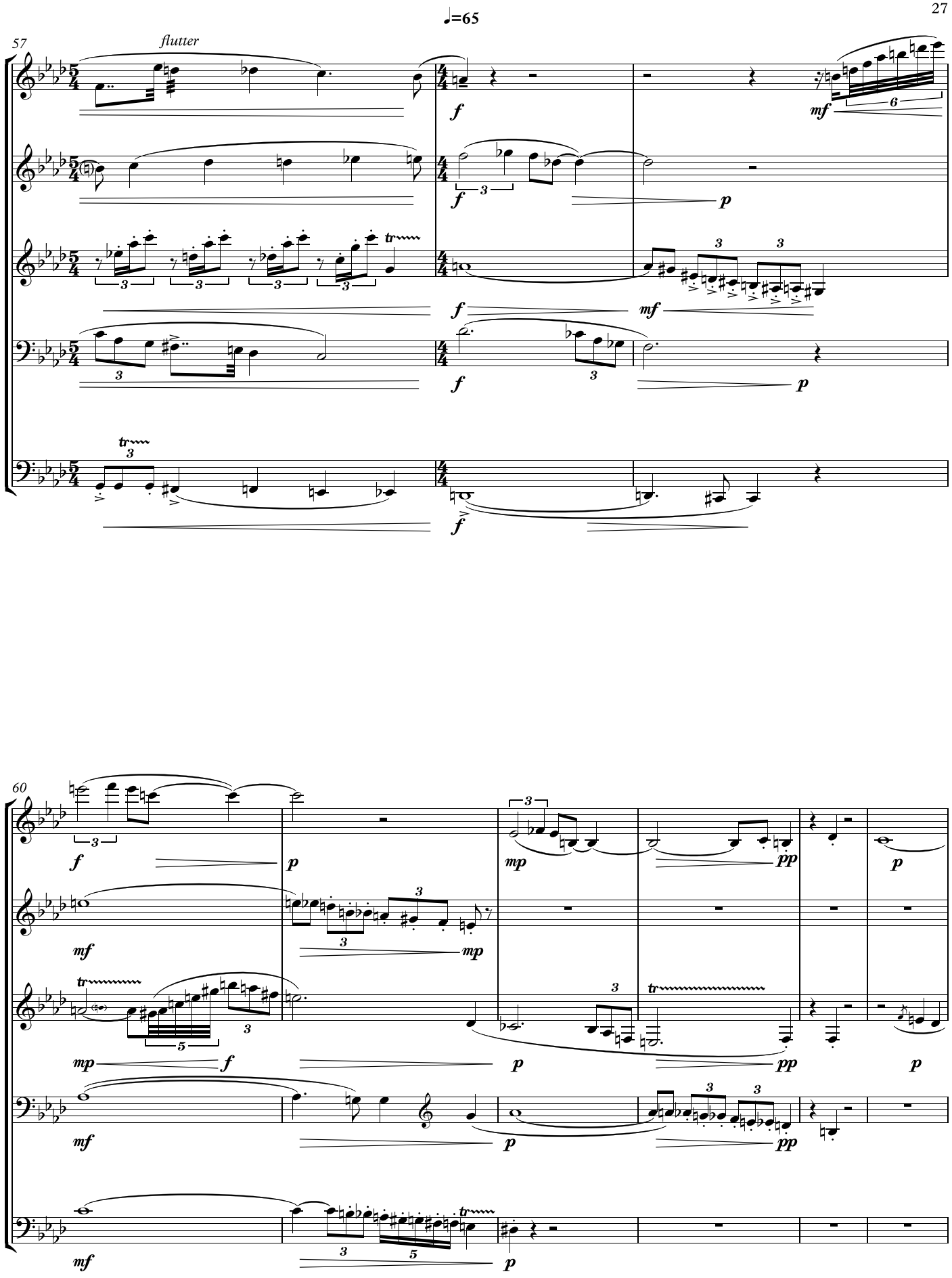
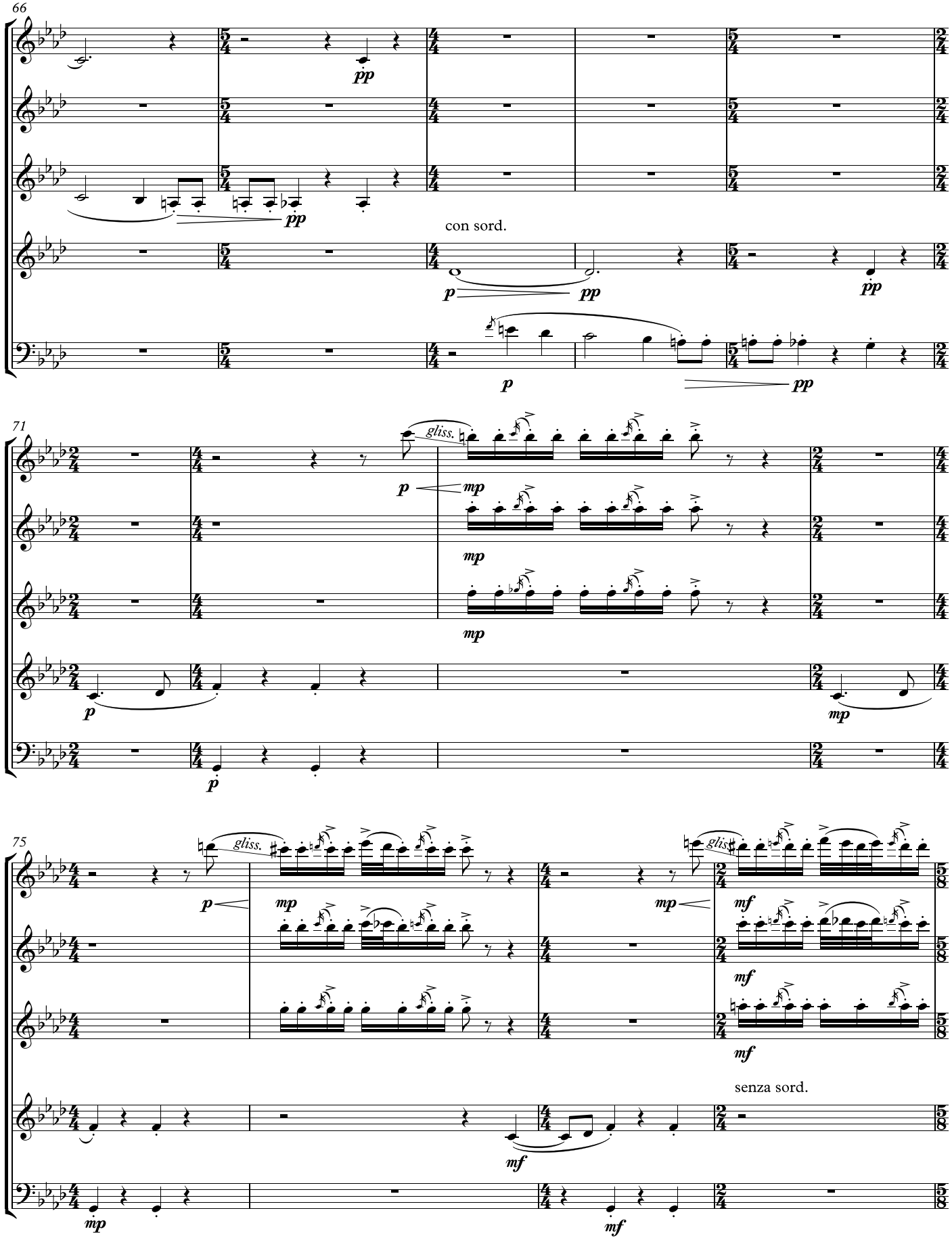

13
21
27


Doloroso
♩=65
8va
poco rit.
♩=65
Poco meno mosso
poco rit.
♩=60


45
flutter
flutter
50
53
flutter


♩=65
57
flutter
60


66
pp
pp
con sord.
p
pp
pp
71
gliss.
p
mp
mp
mp
p
mp
75
gliss.
gliss.
p
mp
mp
mf
mf
mf
senza sord.
mf
mp
mf

Tempo primo

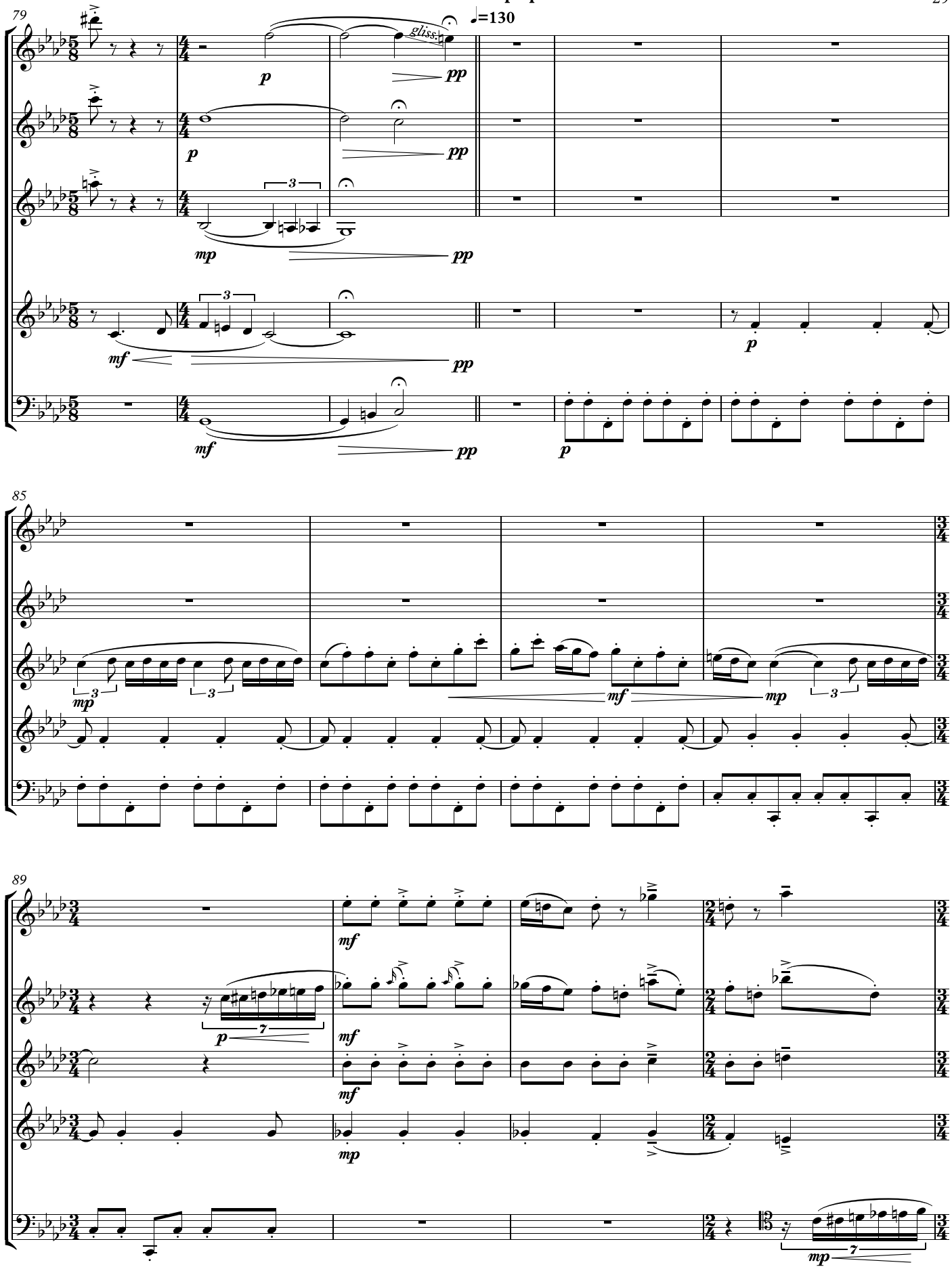
♩=130

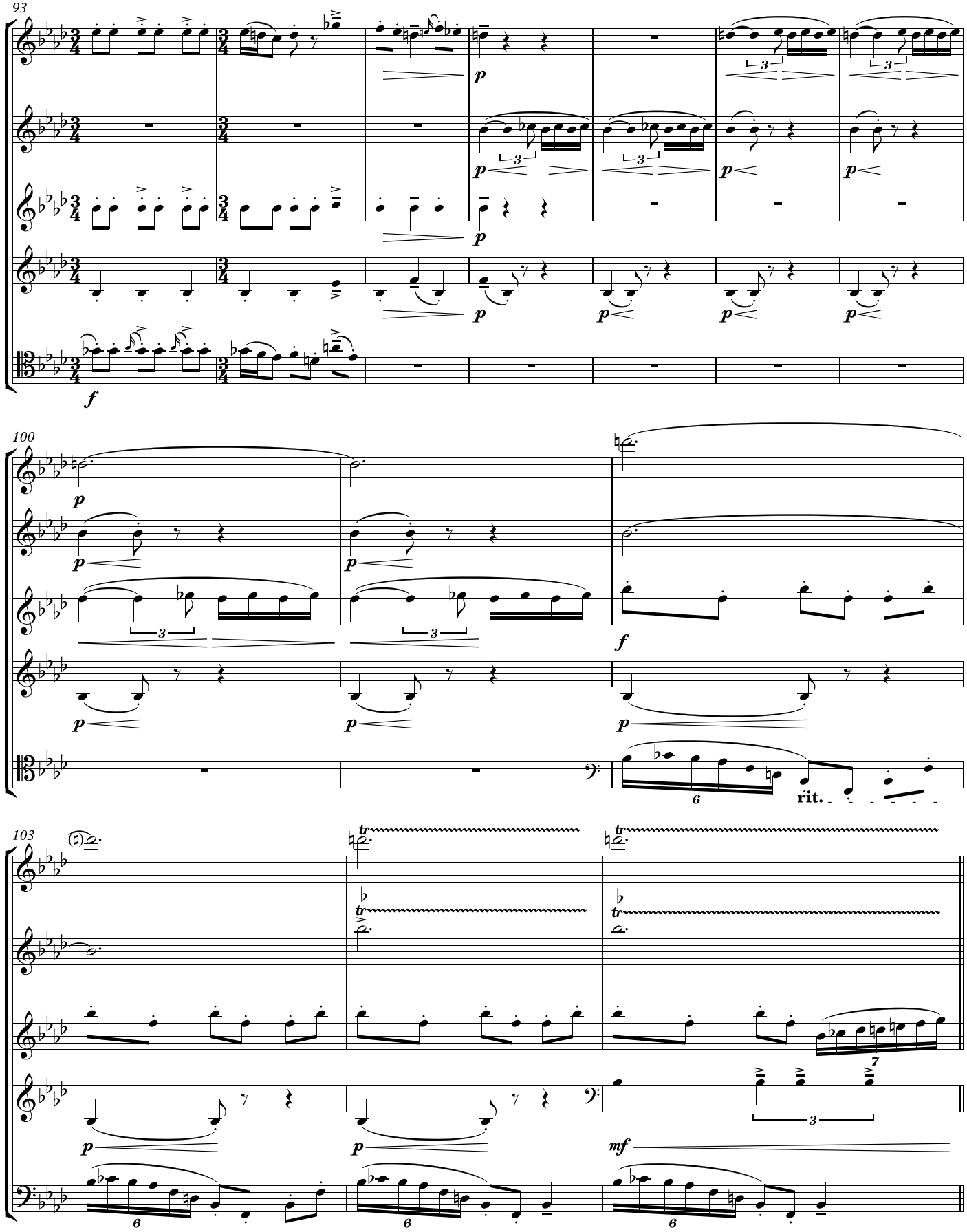
79

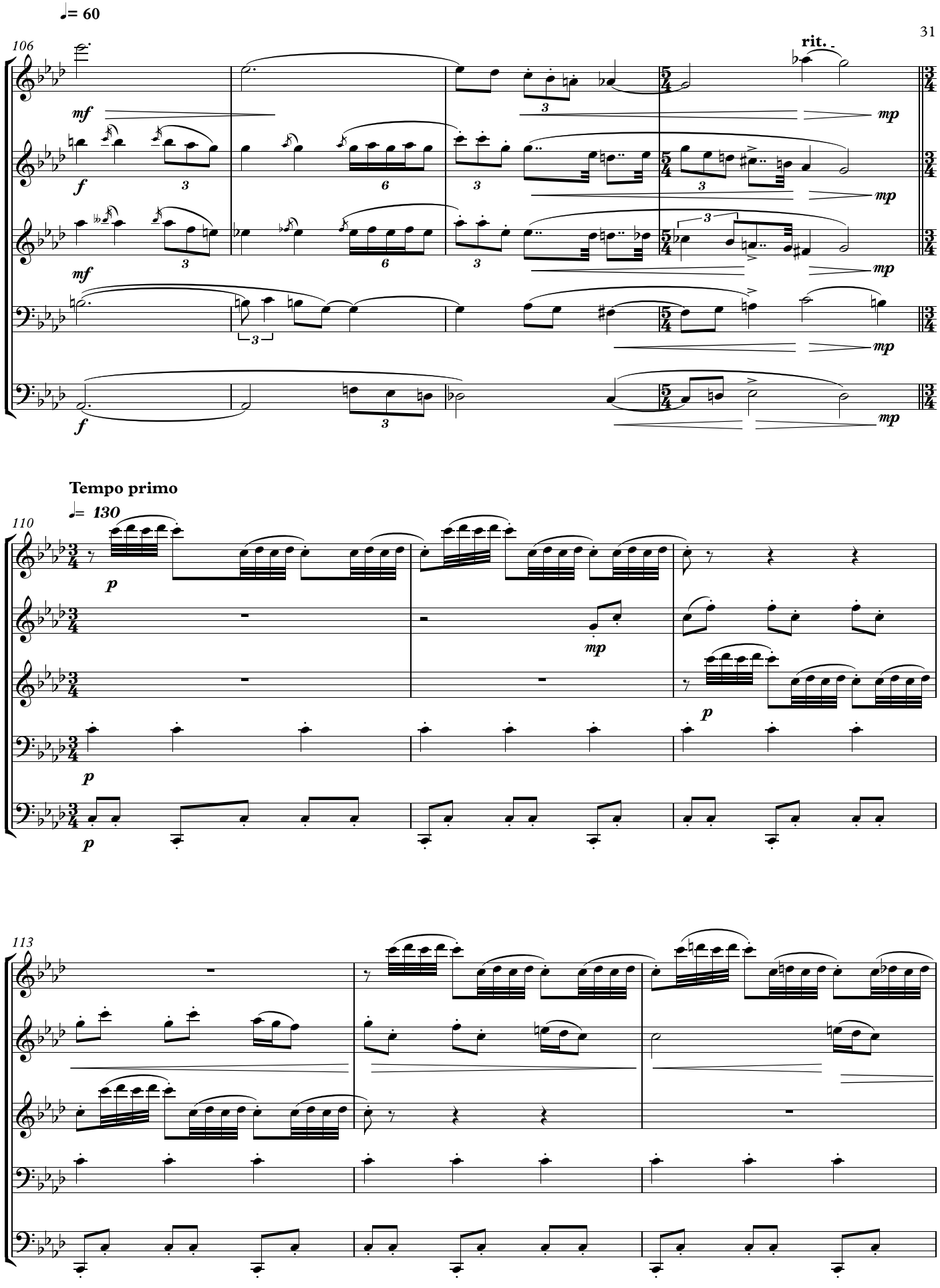
gliss.

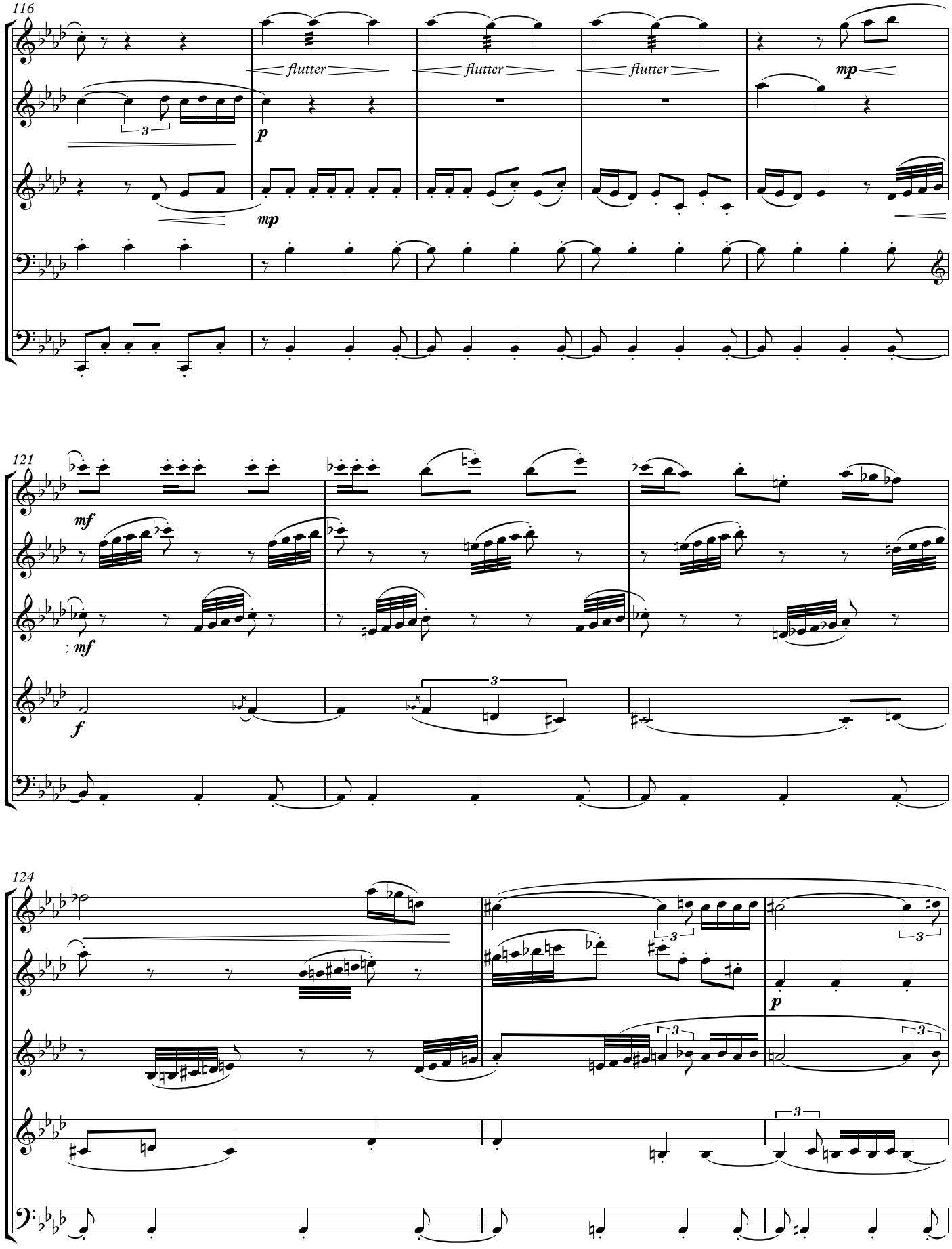
85

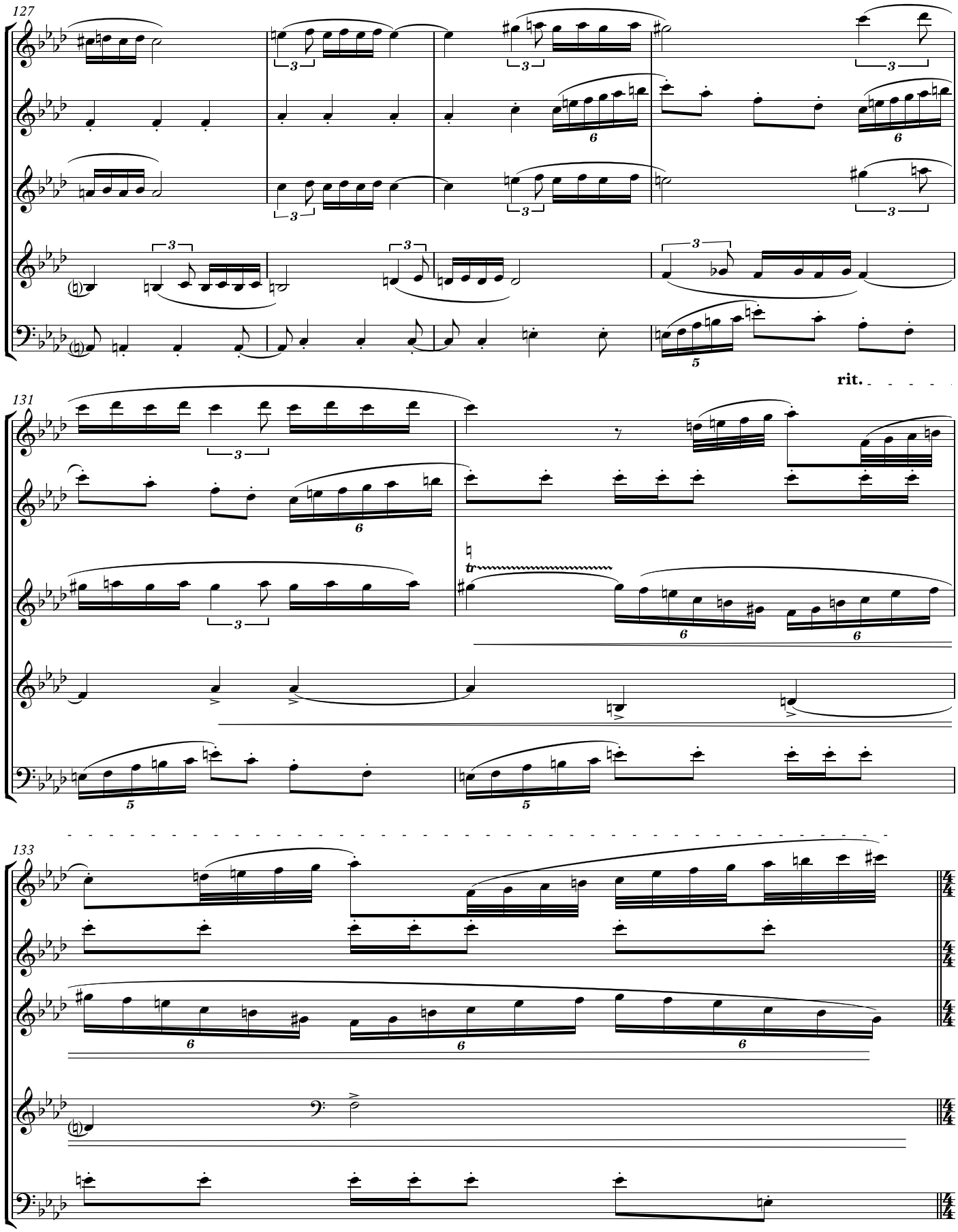
89

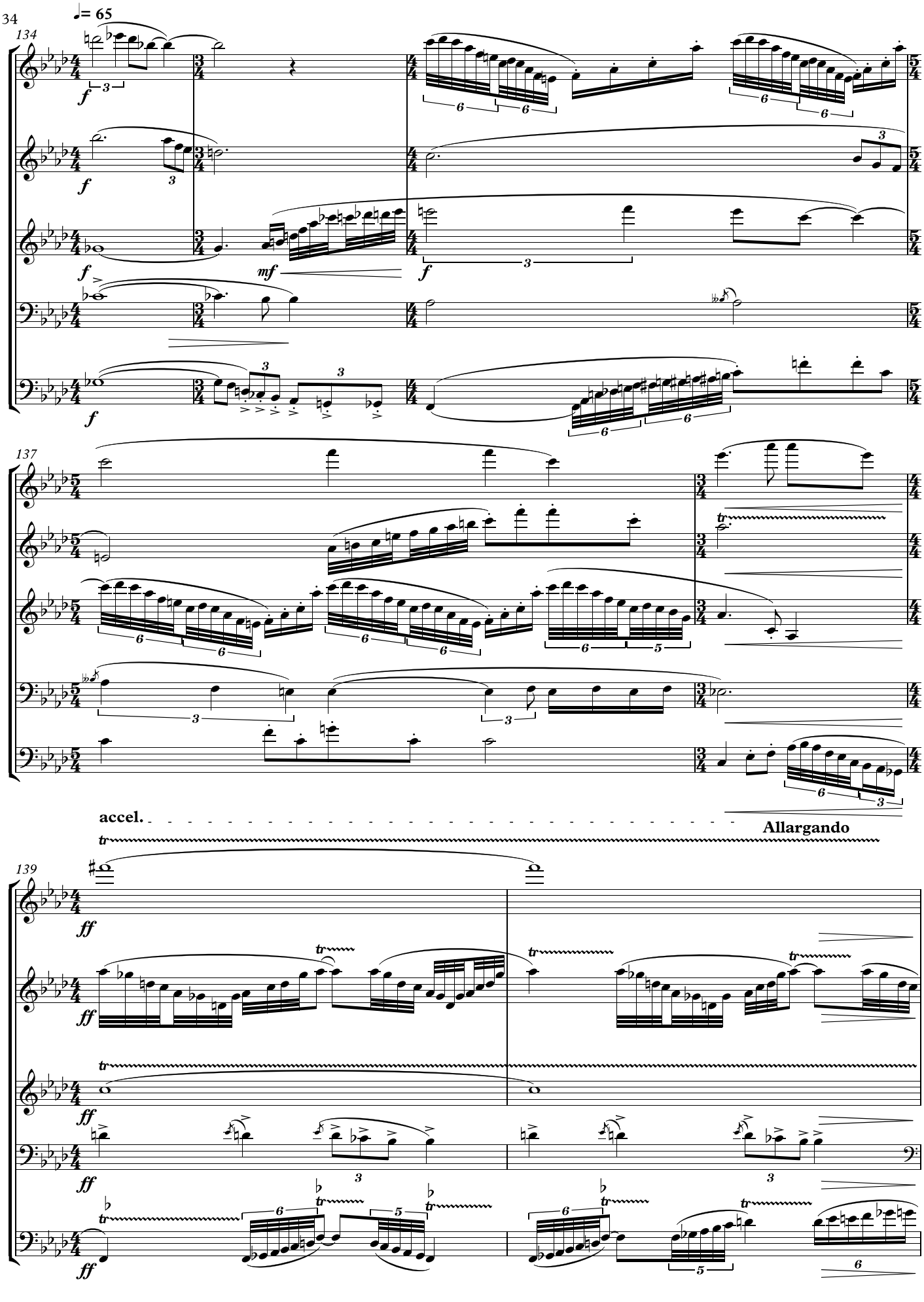


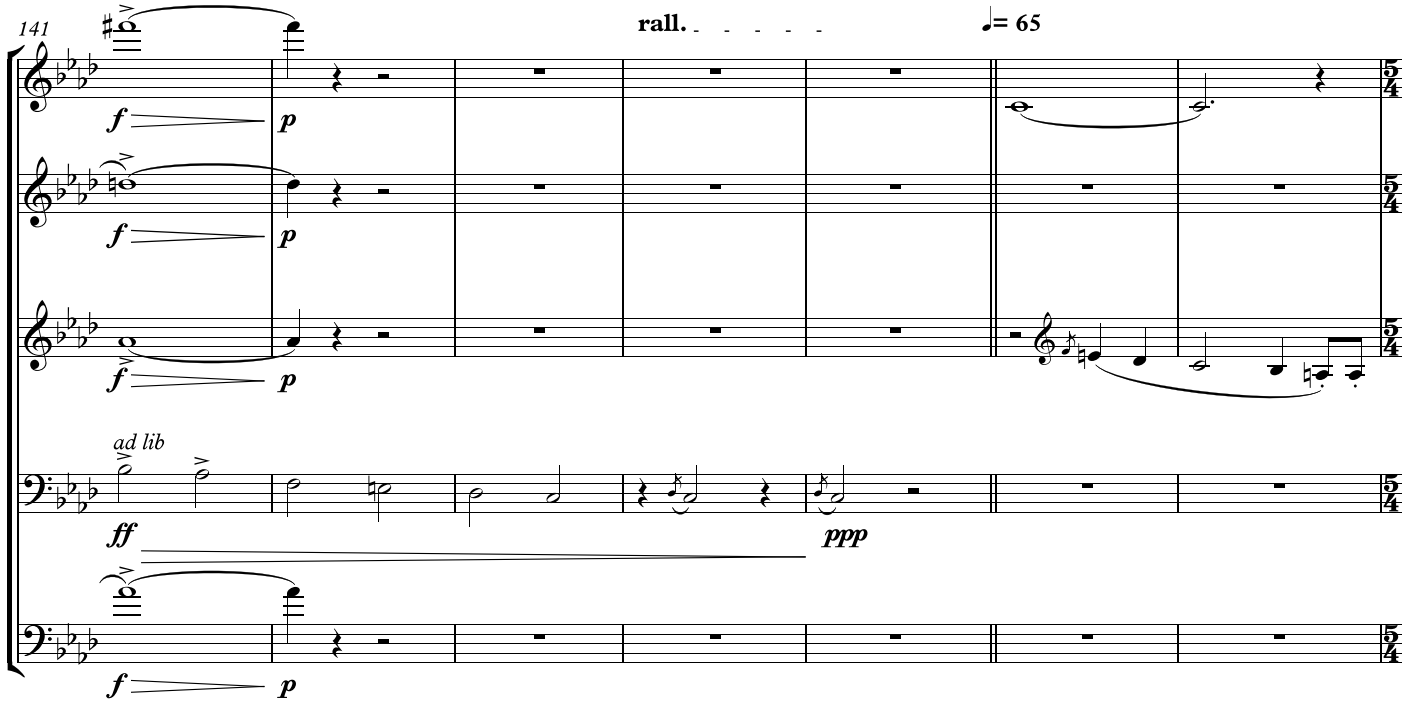

93
100
103
rit.

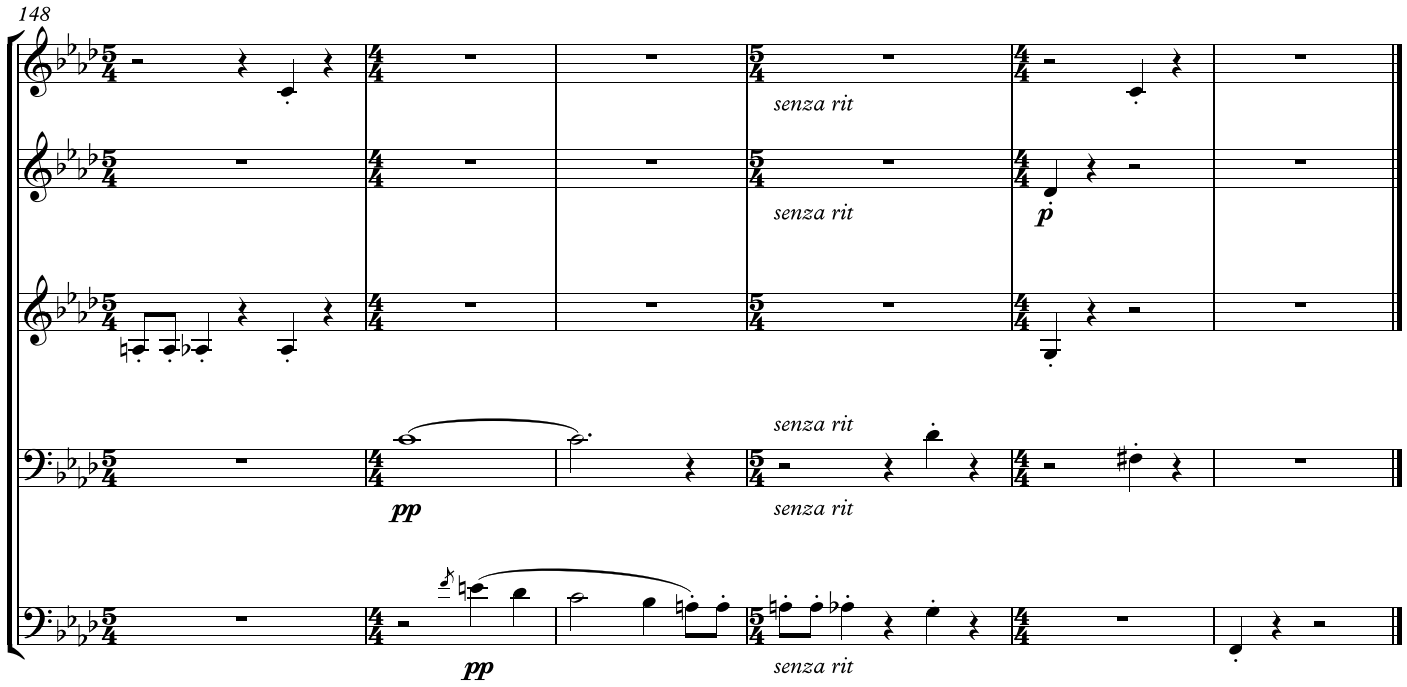

♩= 60
106
rit.
mf
f
mp
Tempo primo
♩= 130
110
p
113


116
flutter
flutter
flutter
mp
p
mp
121
mf
mf
f
124
p


127
131
rit.
133


♩= 65
134
137
accel.
Allargando
139


141
rall.
♩= 65
ad lib
ppp


148
senza rit
senza rit
senza rit
senza rit
senza rit

Eliazer Kramer

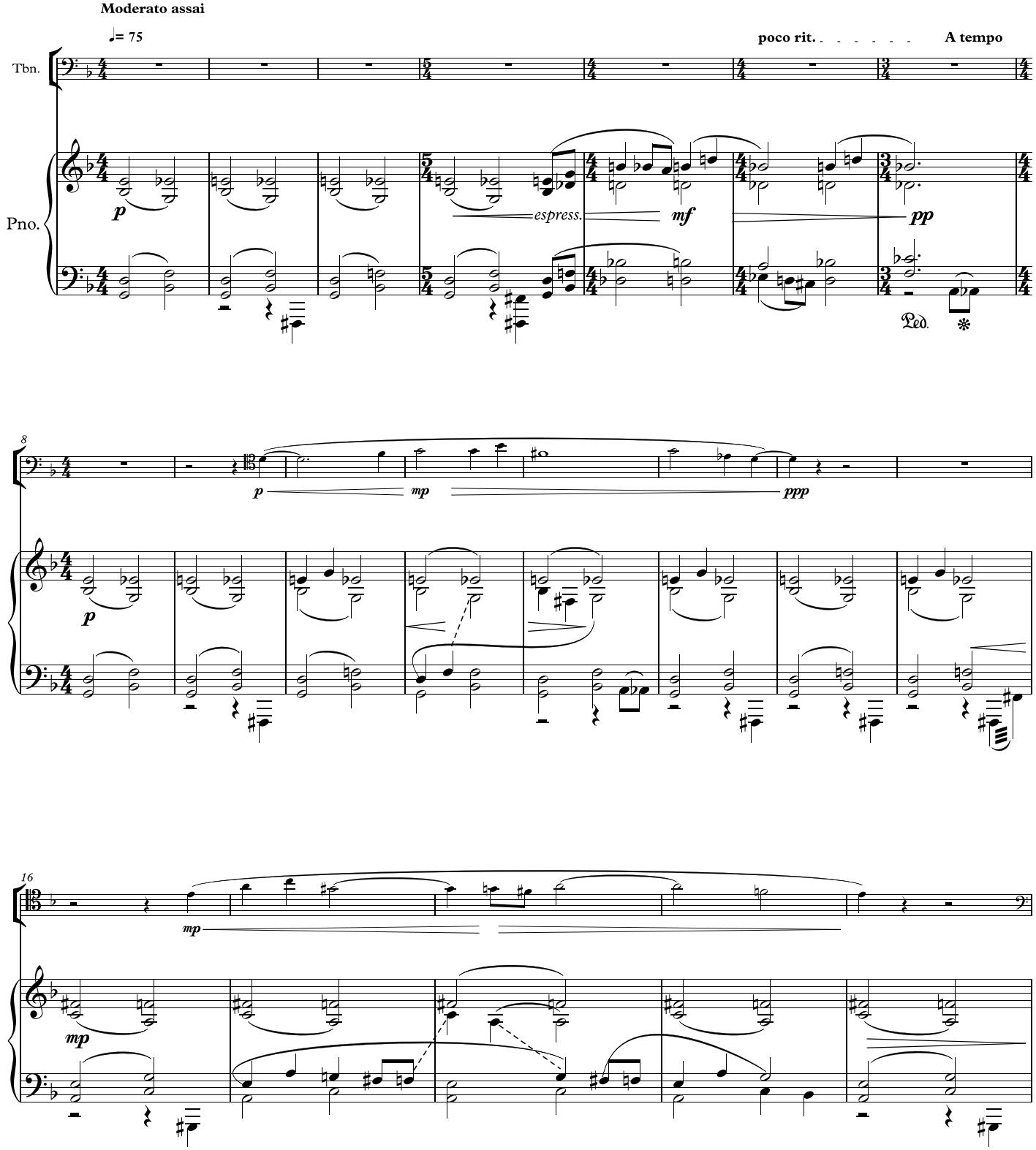
Lamentation

for

Trombone and Piano

Lamentation

Eliazer Kramer



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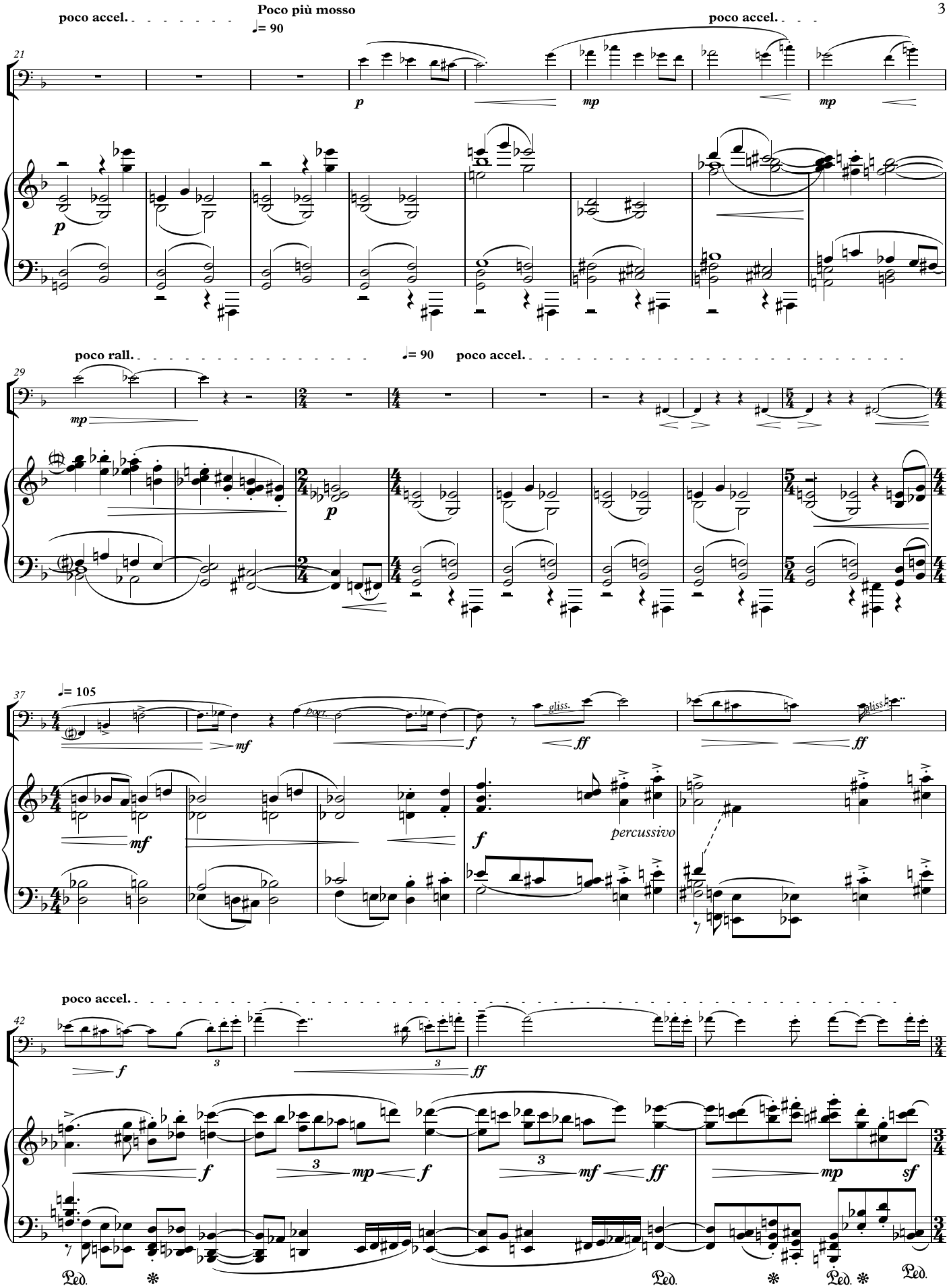

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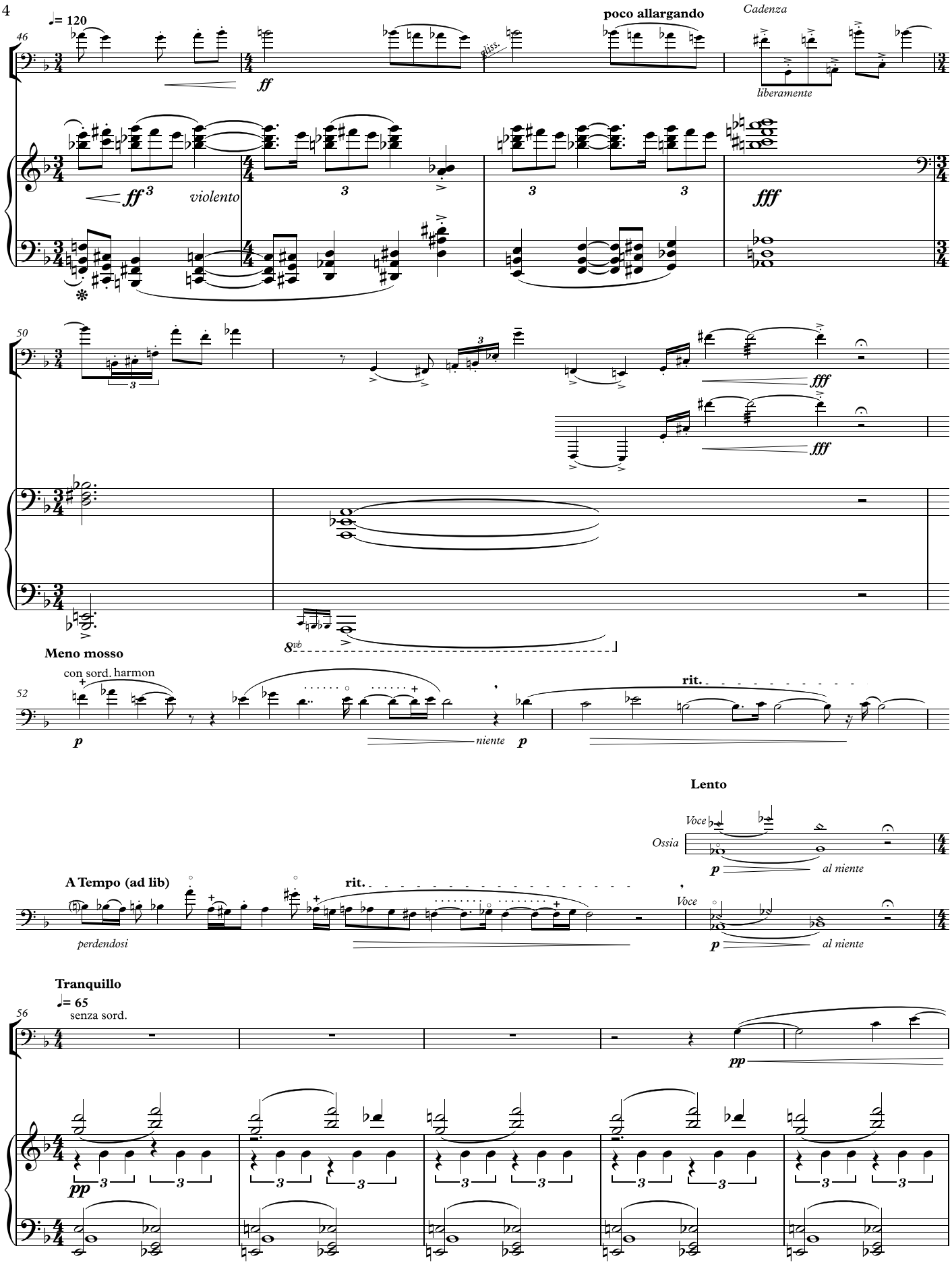

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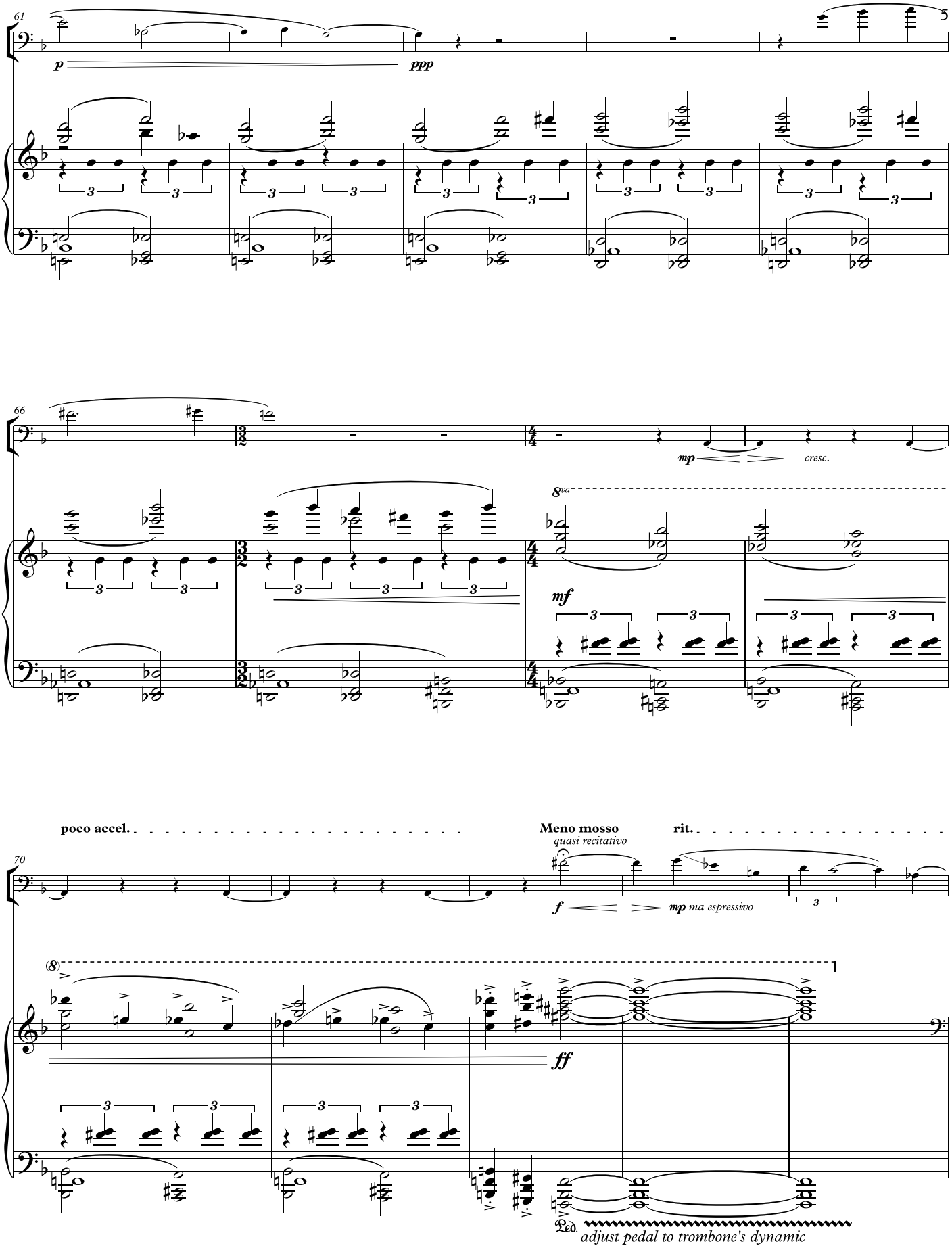

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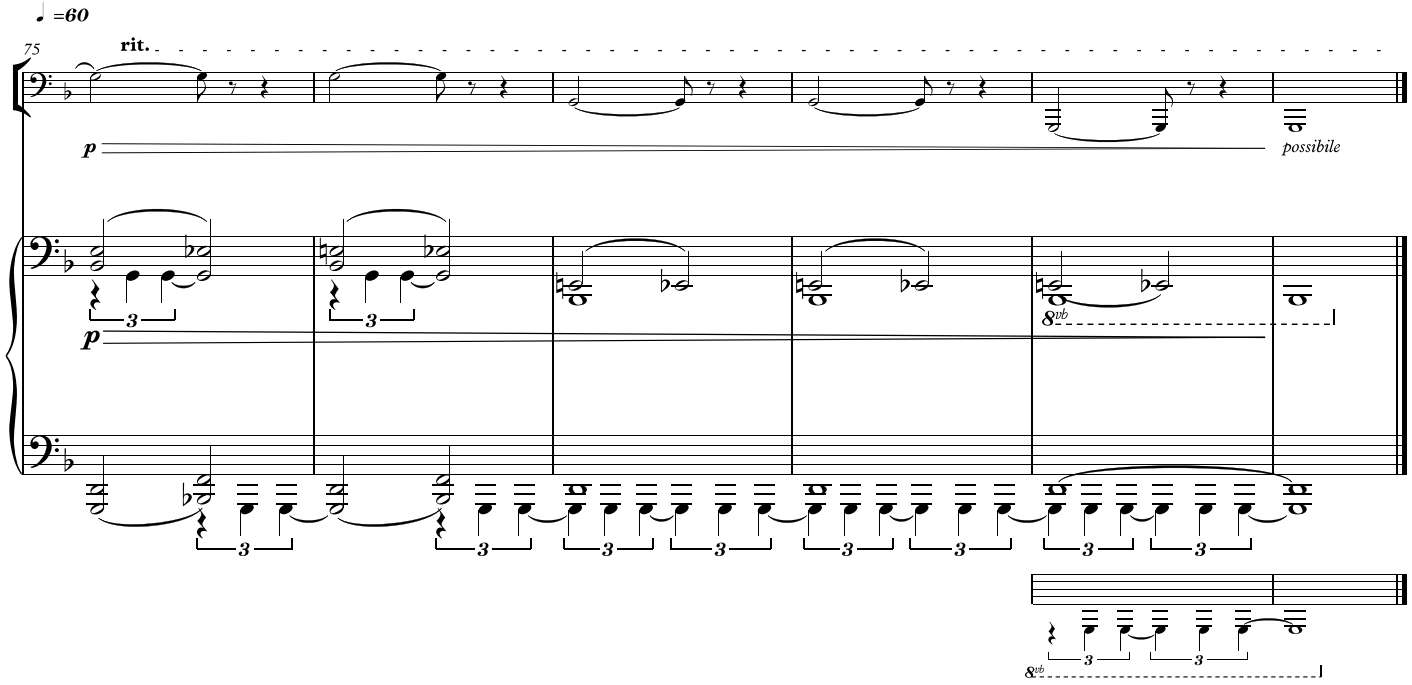

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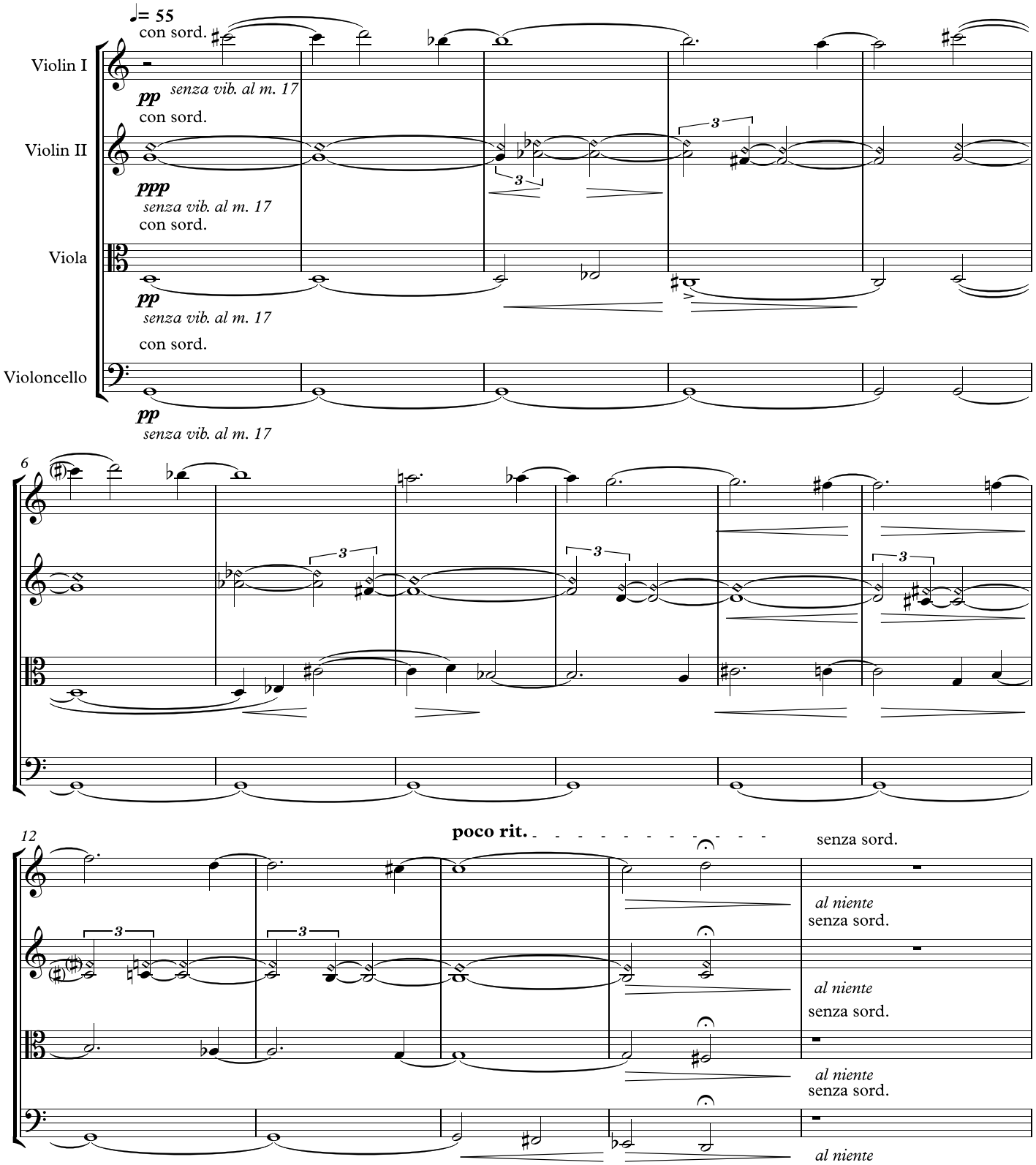
Eliazer Kramer

String Quartet

String Quartet

Misterioso

Eliazer Kramer



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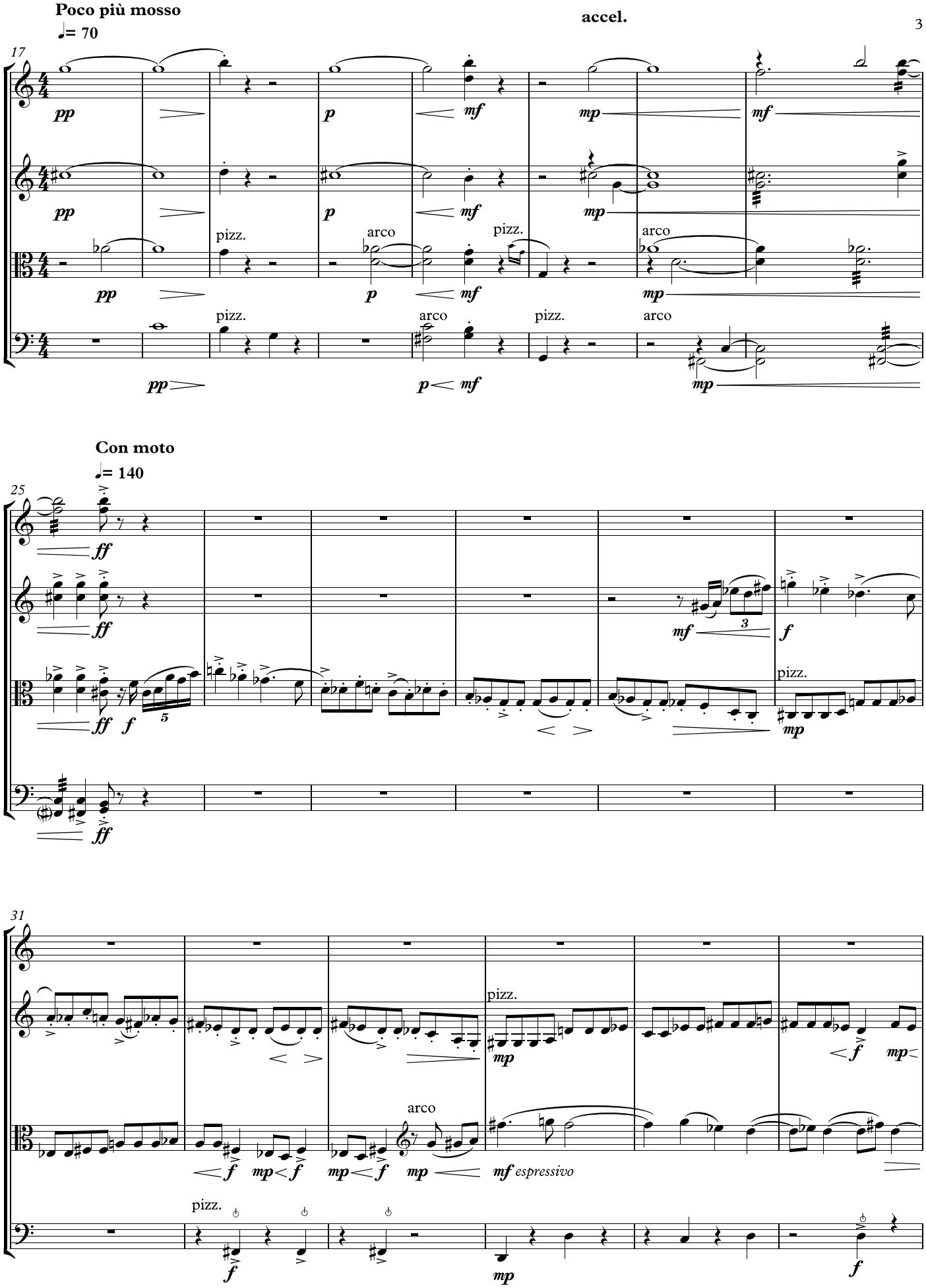
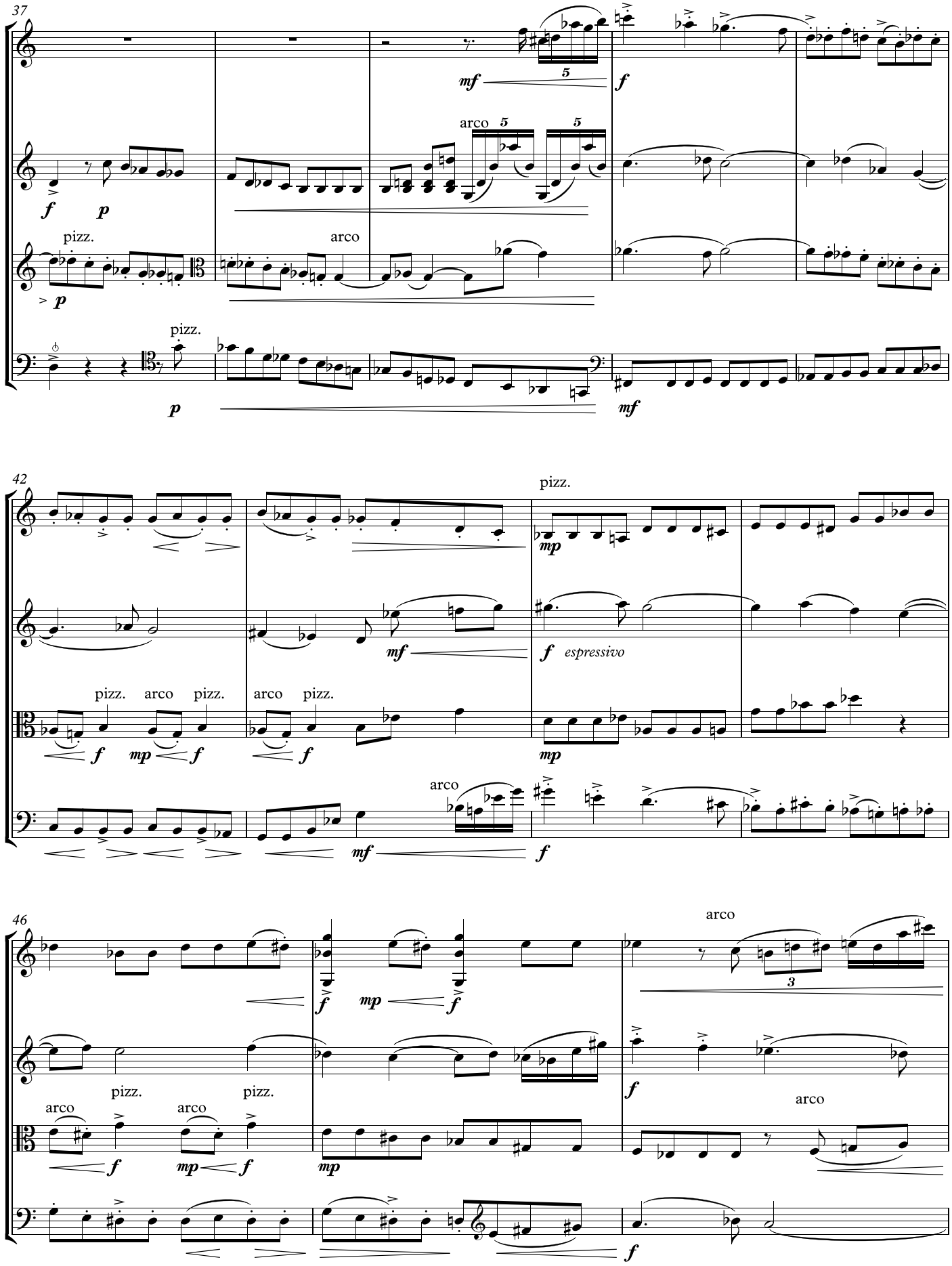
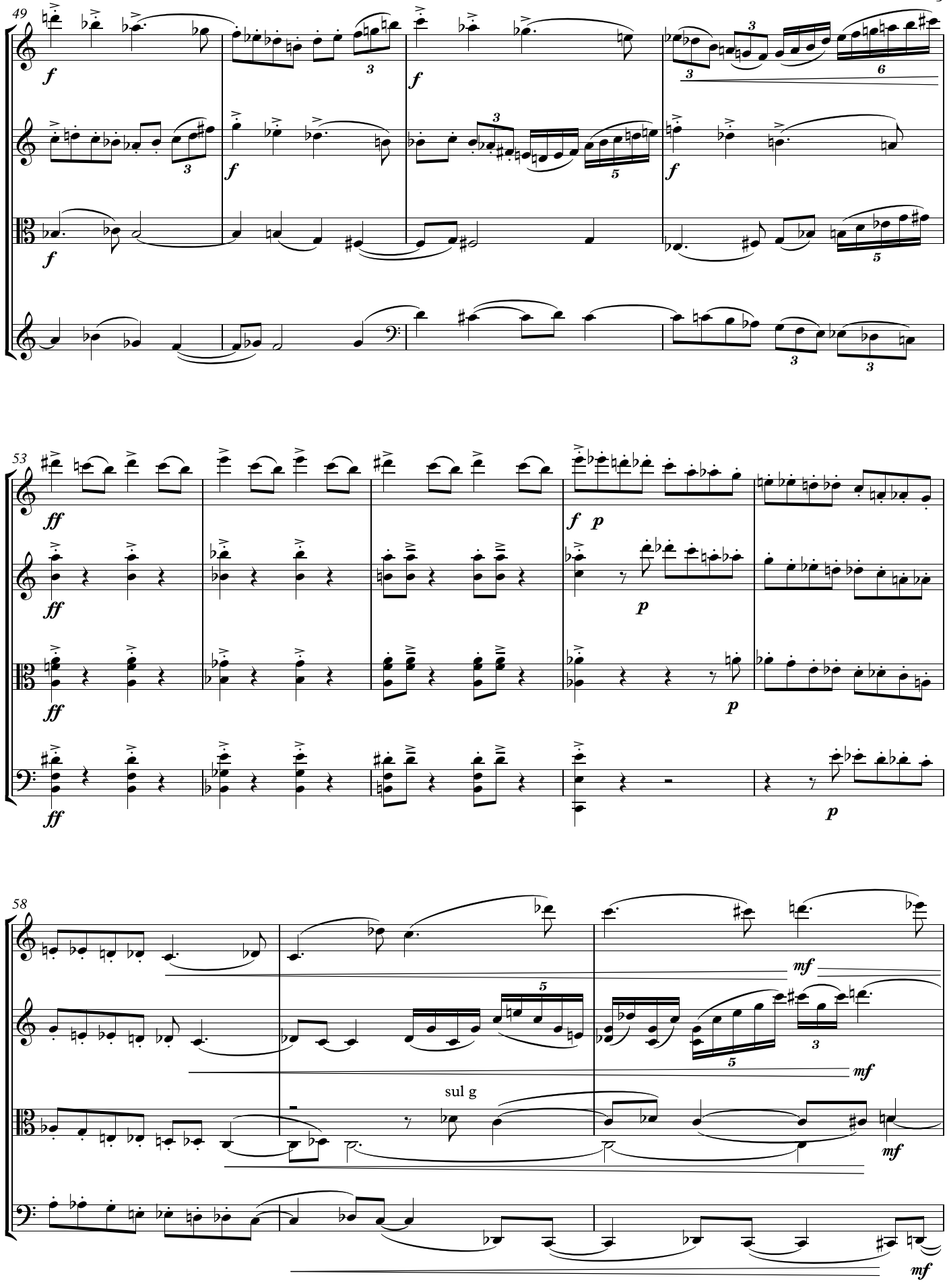
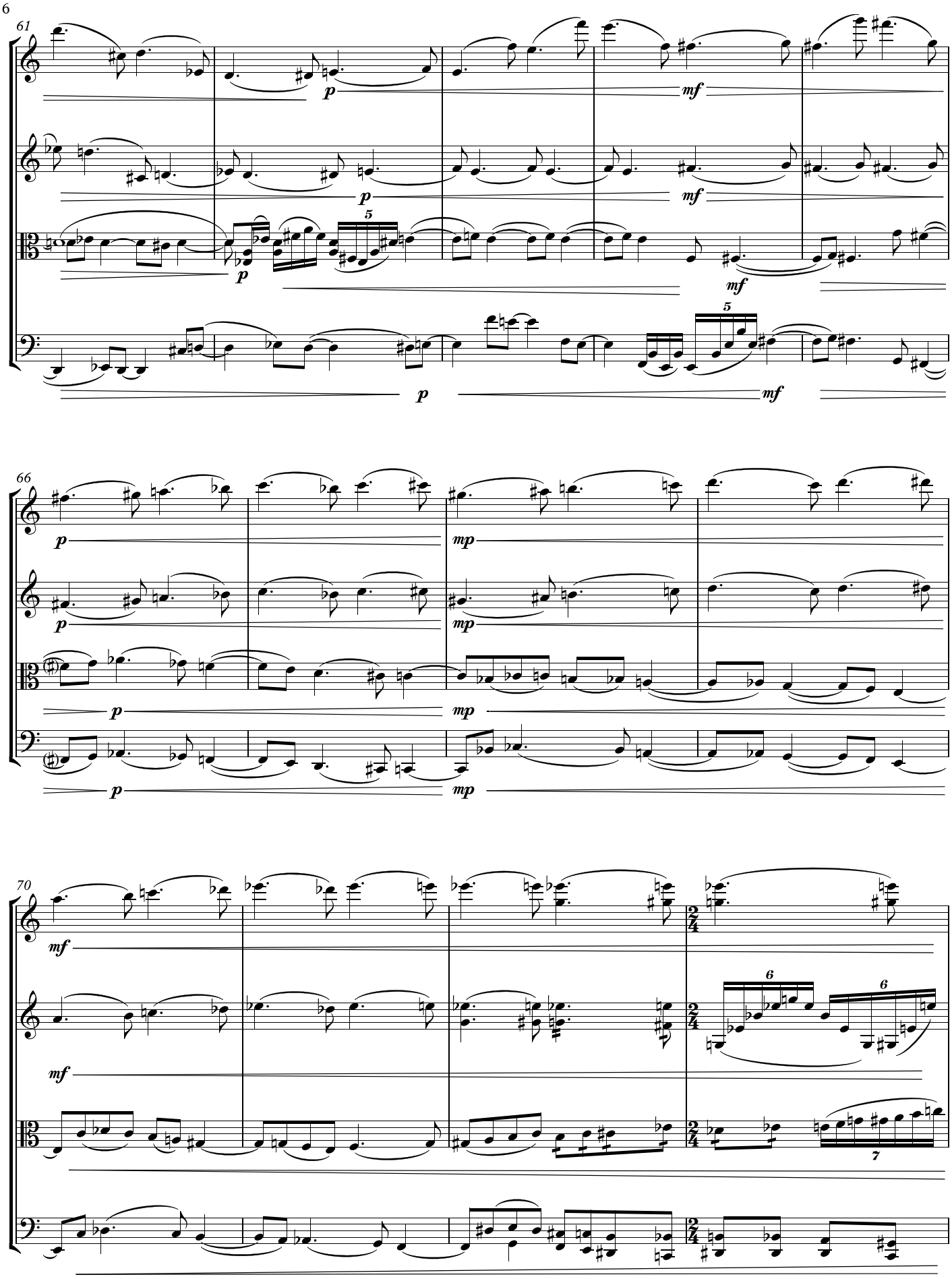
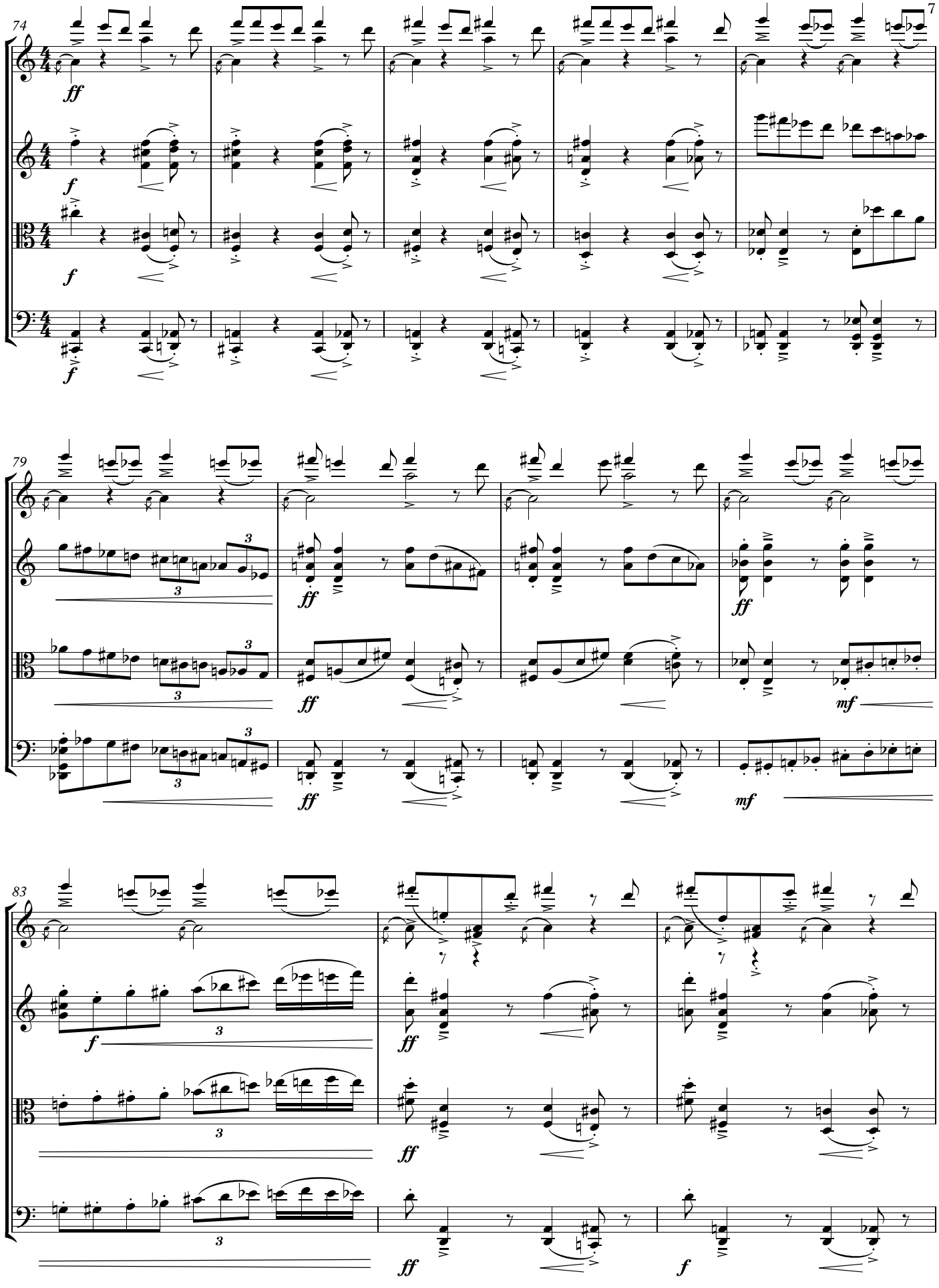
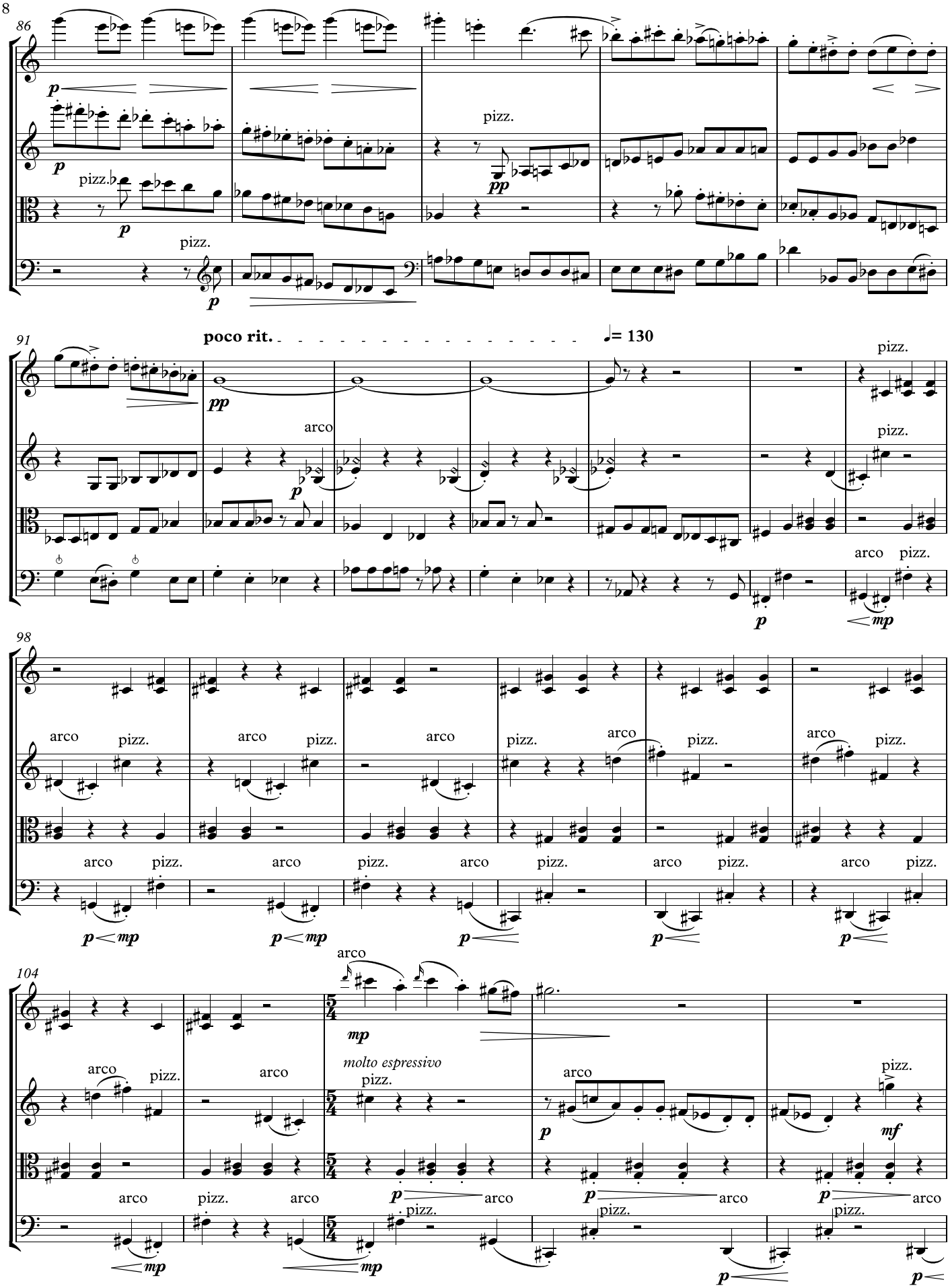

Poco più mosso
♩= 70
accel.
17
pp
p
mf
mp
pizz.
arco
Con moto
♩= 140
25
ff
f
mf
3
5
31
espressivo

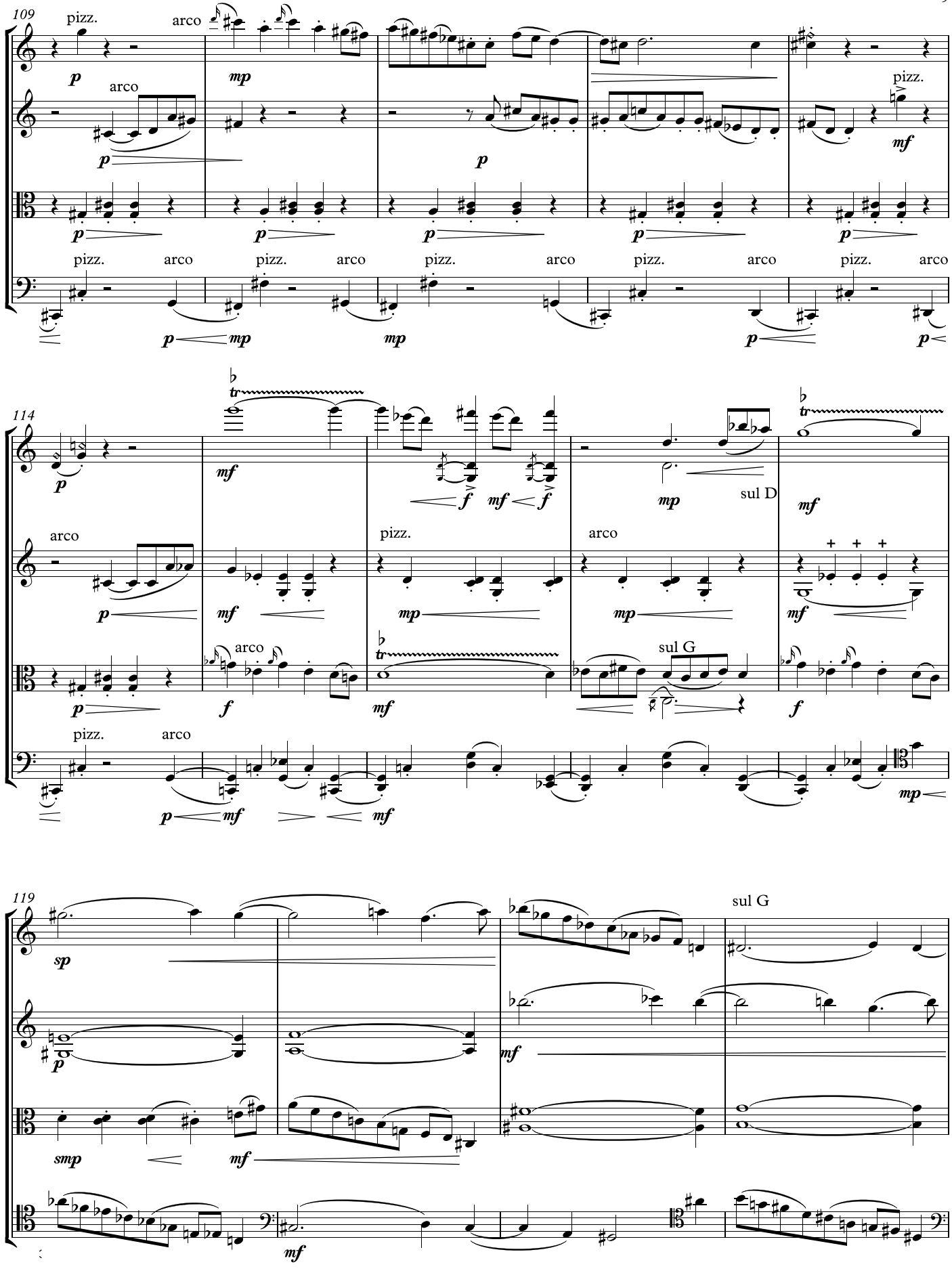

37
mf
5
f
arco
5
5
f
p
pizz.
arco
p
pizz.
p
mf
42
pizz.
mp
mf
f espressivo
pizz.
arco
pizz.
arco
pizz.
f
mp
f
f
mp
arco
mf
f
46
arco
f
mp
f
3
pizz.
pizz.
f
arco
arco
arco
f
mp
f
mp
f

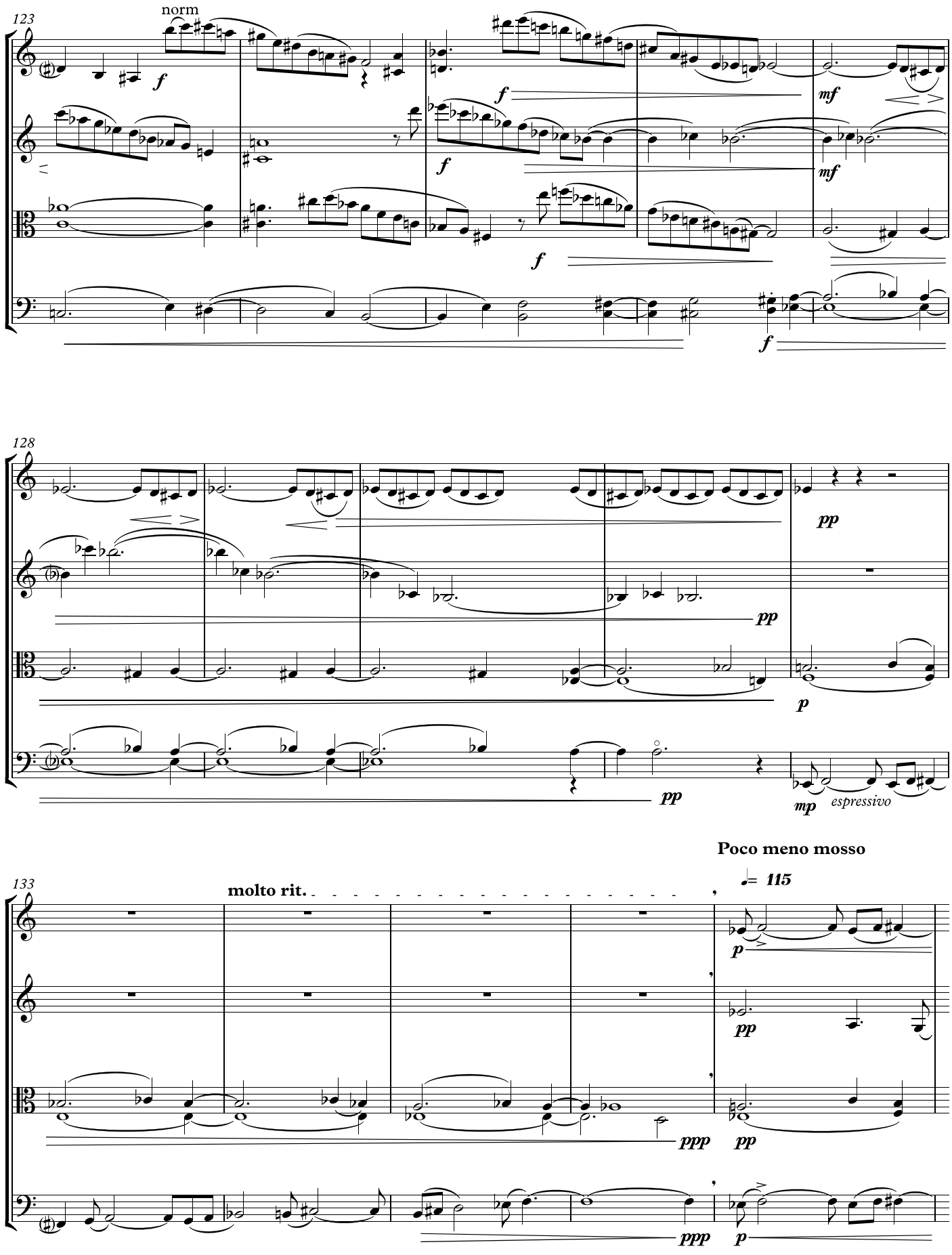

49
53
58
sul g

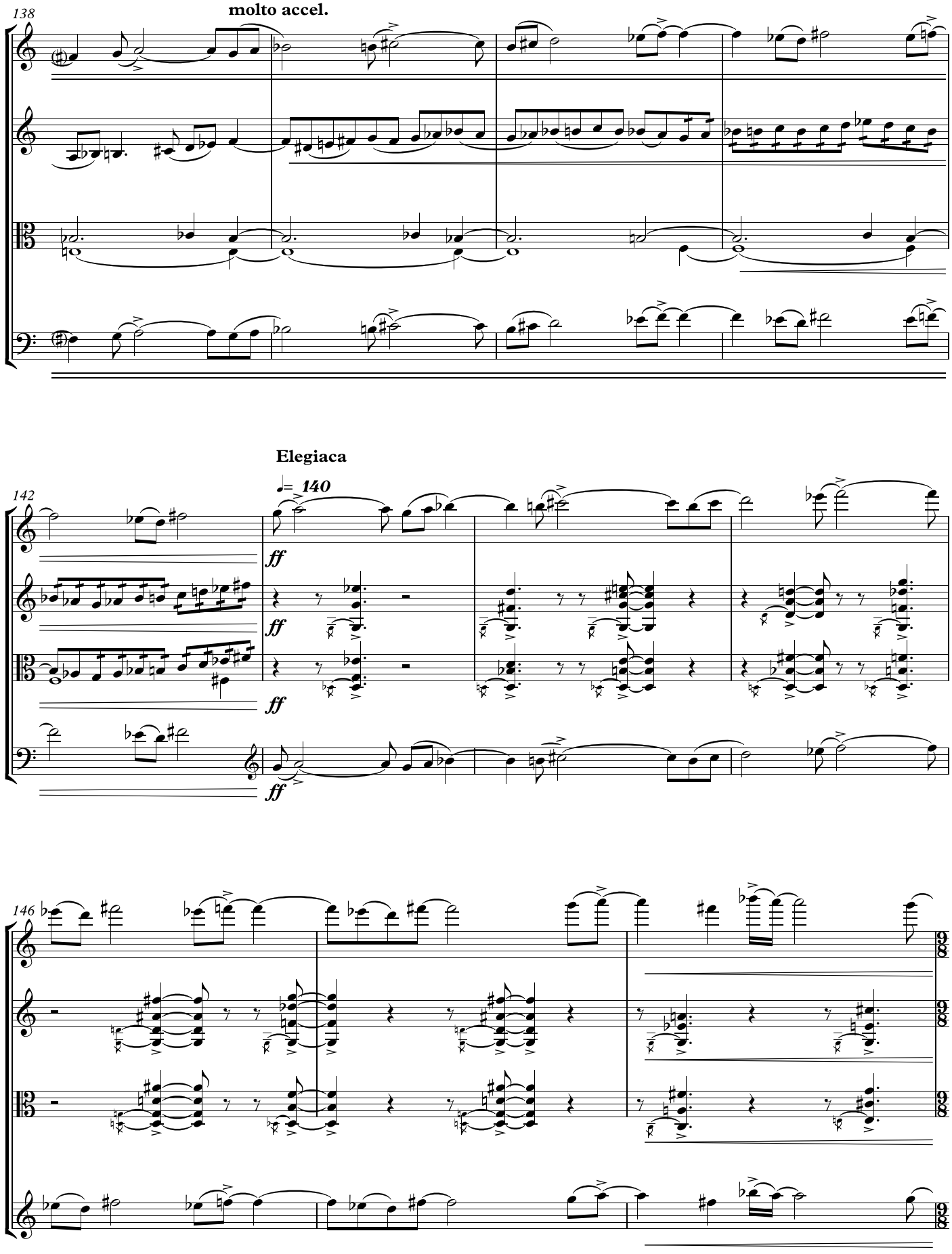

61
66
70
p
mf
mp
5
6
7
2/4

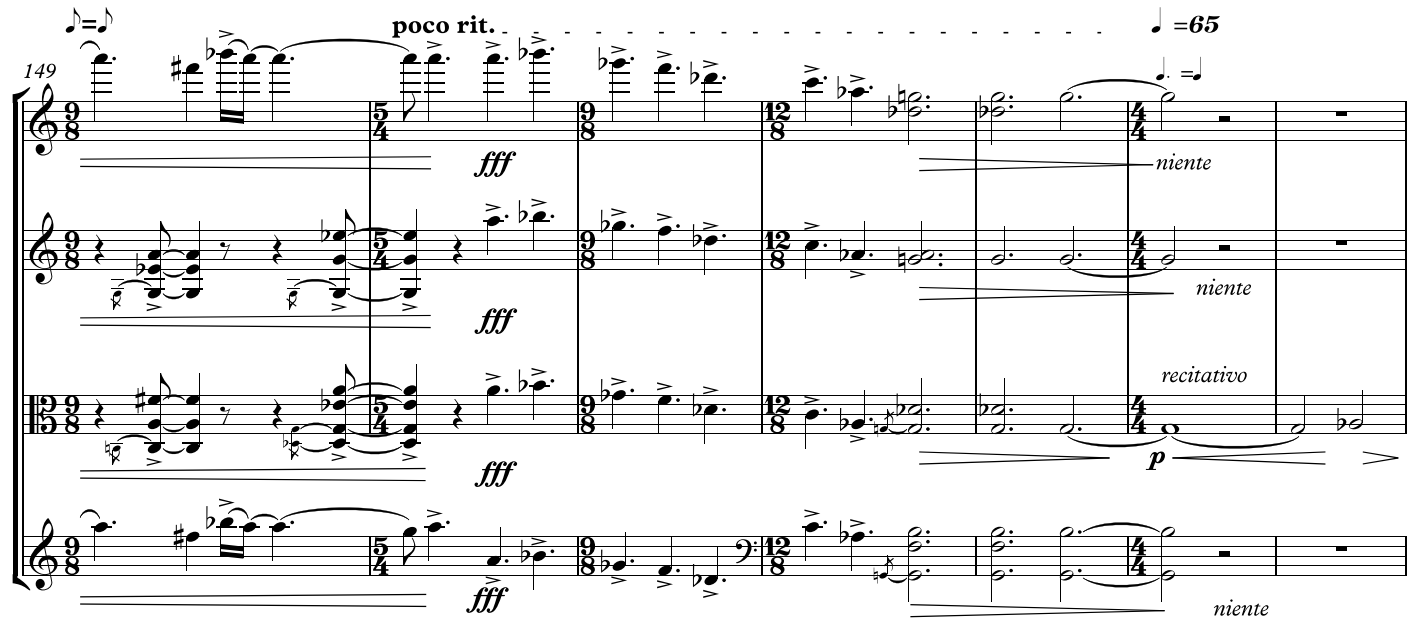

74
79
83
ff
f
mf
3


86
p
pizz.
pp
pizz.
p
pizz.
p
91
poco rit.
♩= 130
pp
arco
p
pizz.
pizz.
p
arco
pizz.
mp
98
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
p
mp
p
mp
p
p
p
104
arco
mp
molto espressivo
arco
pizz.
arco
pizz.
p
arco
mf
arco
pizz.
arco
pizz.
p
arco
p
arco
mp
mp
pizz.
pizz.
p
pizz.
p

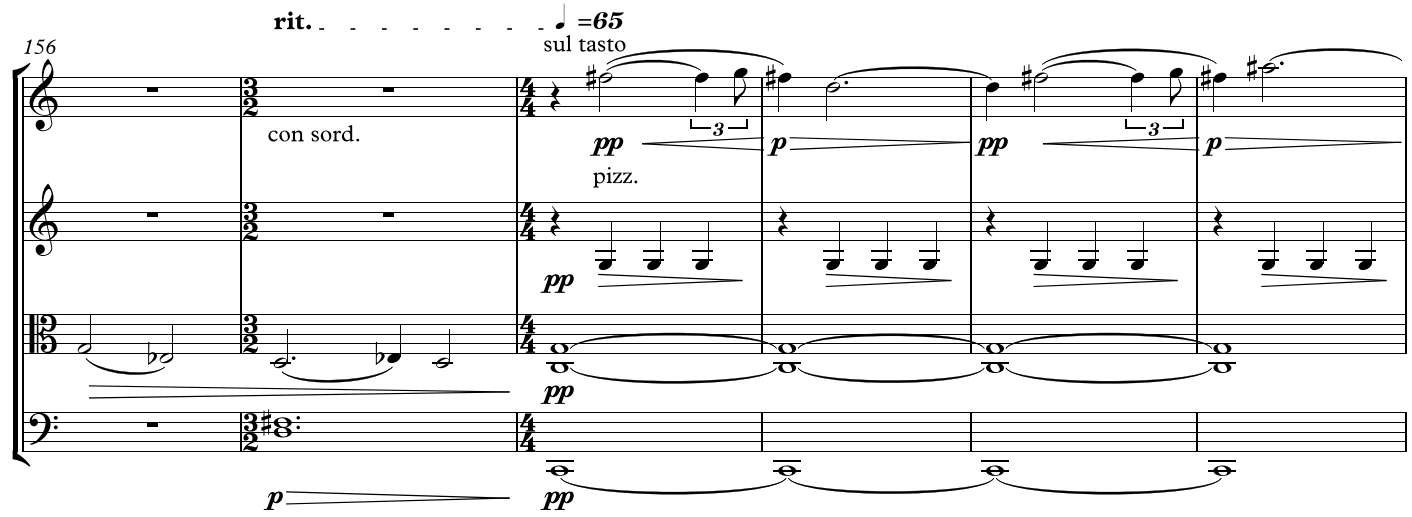

109
pizz.
arco
114
sul D
sul G
119
sul G


123
norm
f
mf
128
pp
p
mp
espressivo
133
molto rit.
Poco meno mosso
♩= 115
ppp

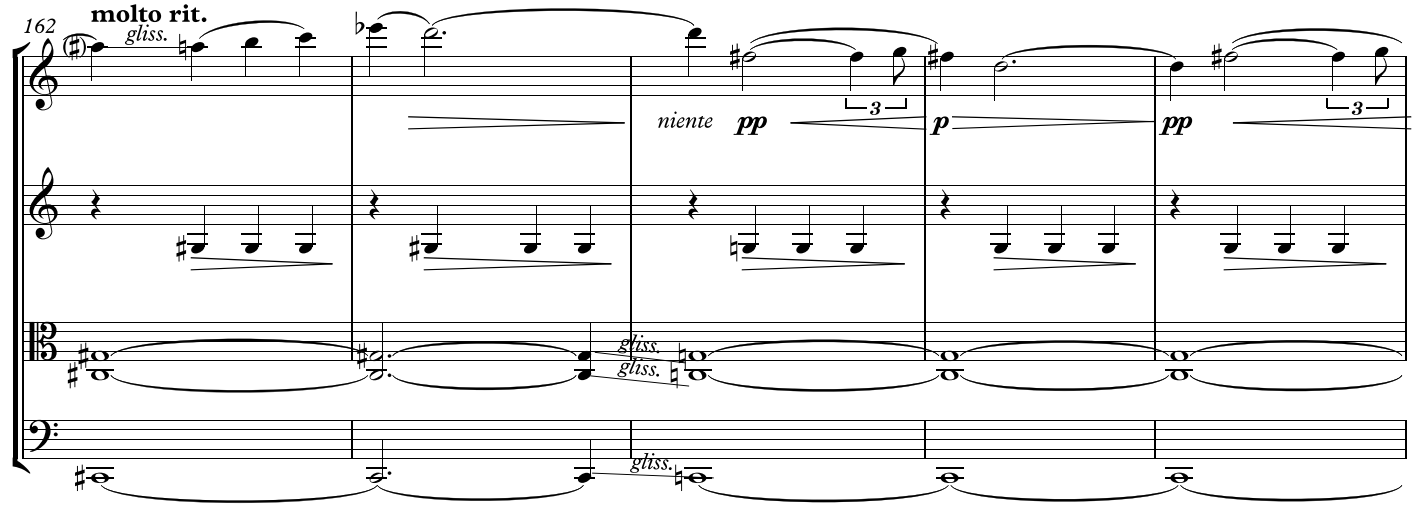

138
molto accel.
Elegiaca
142
♩= 140
ff
146

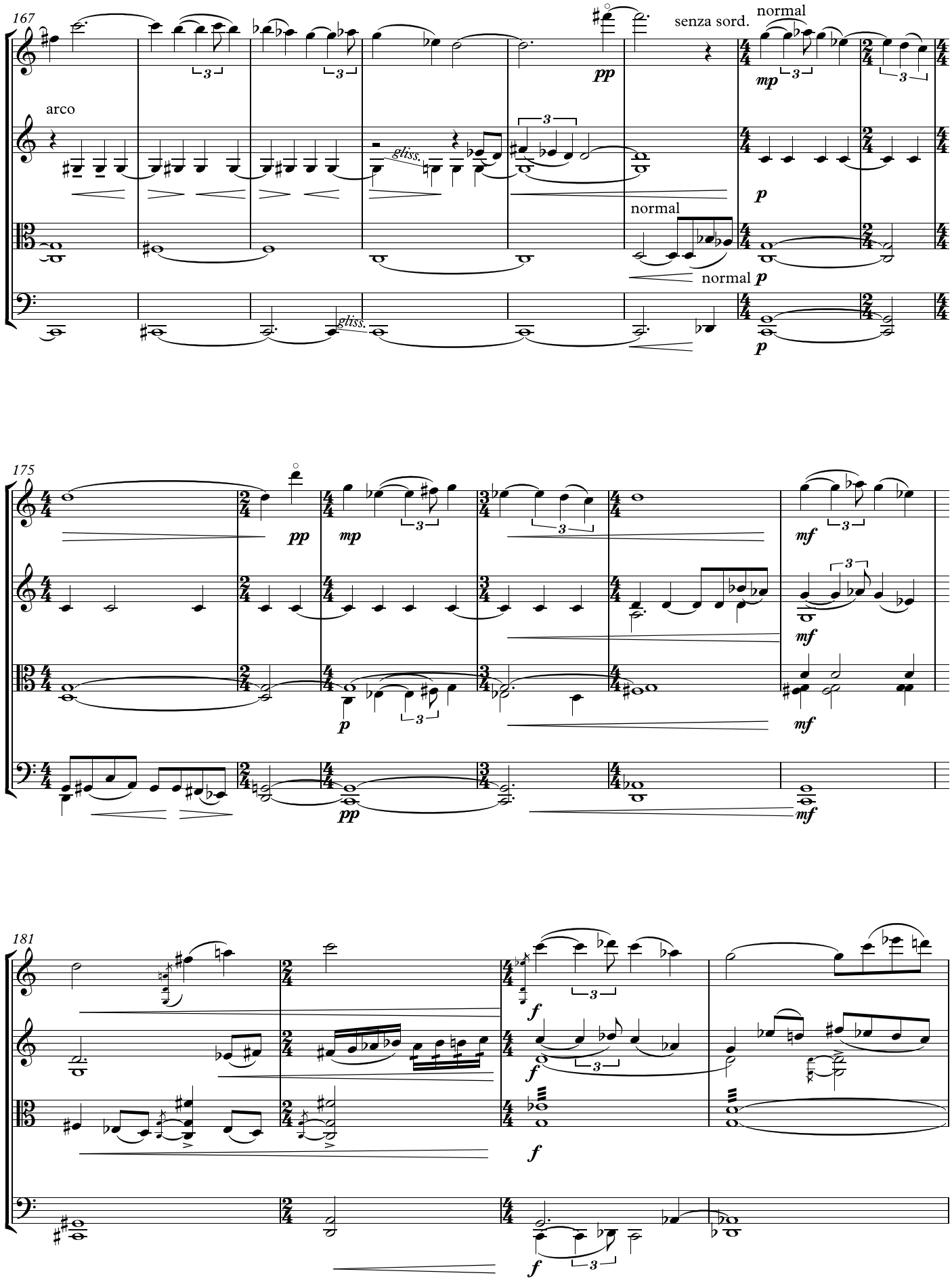


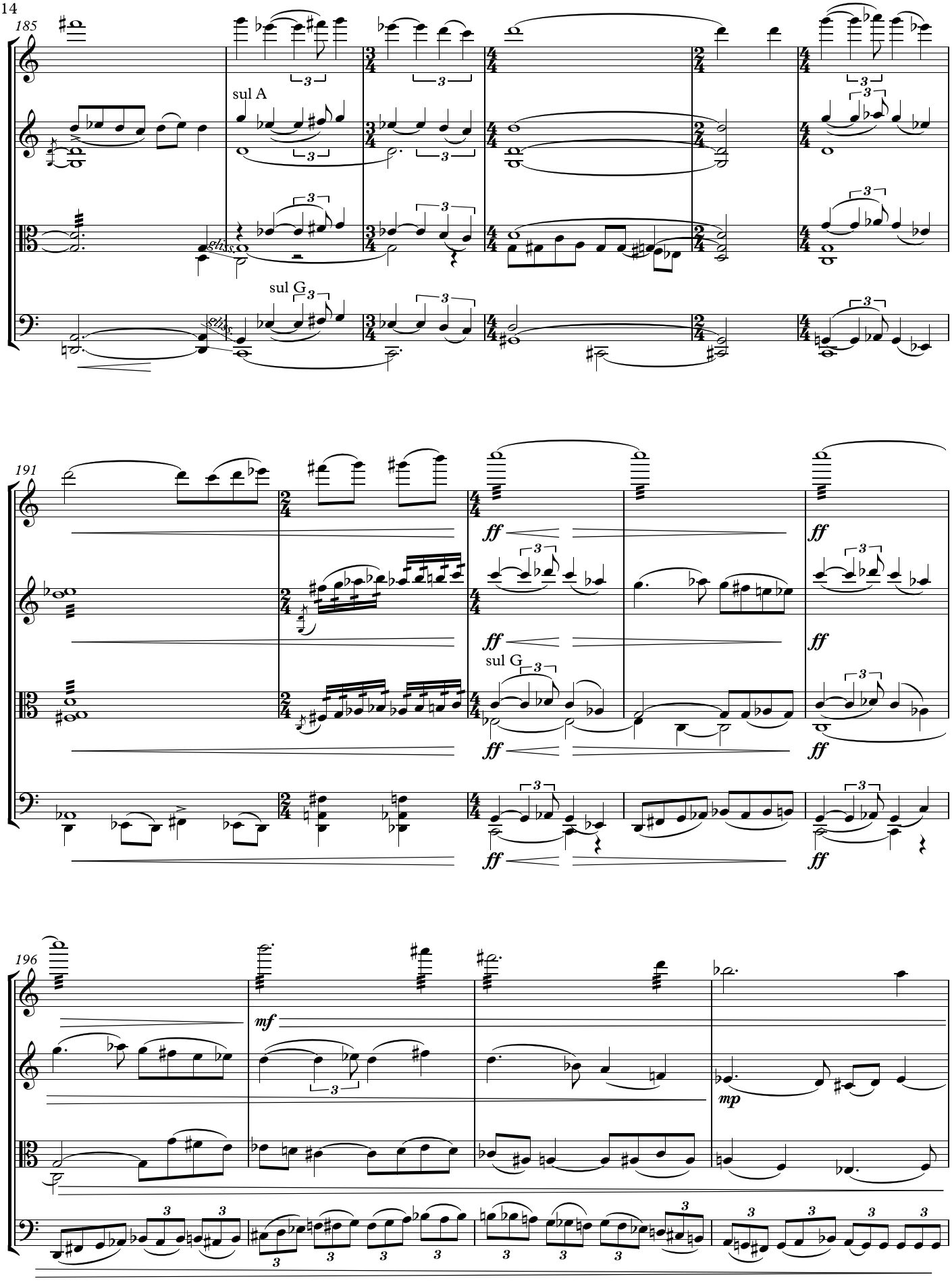
Con crescente dolore
A tempo

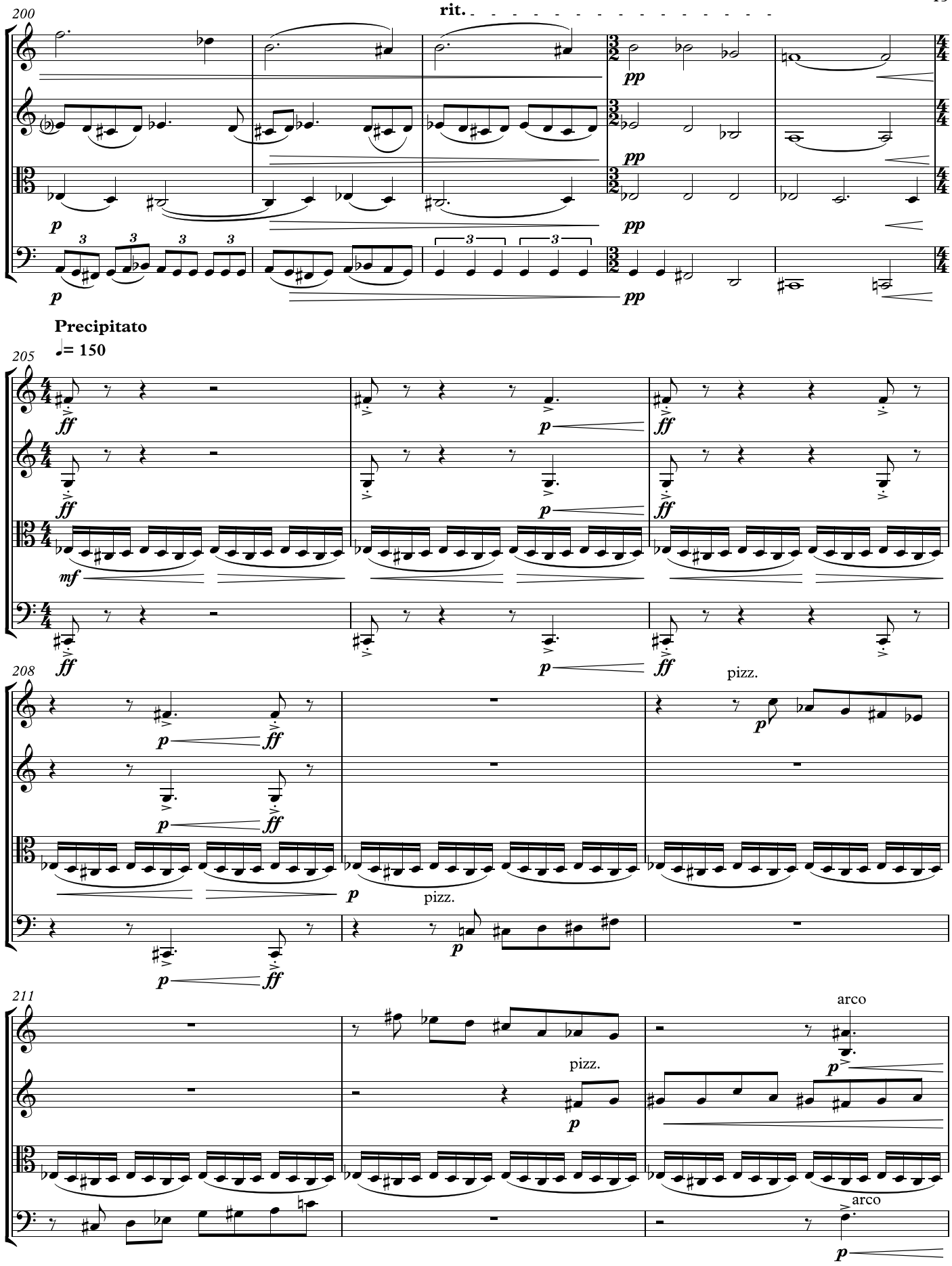


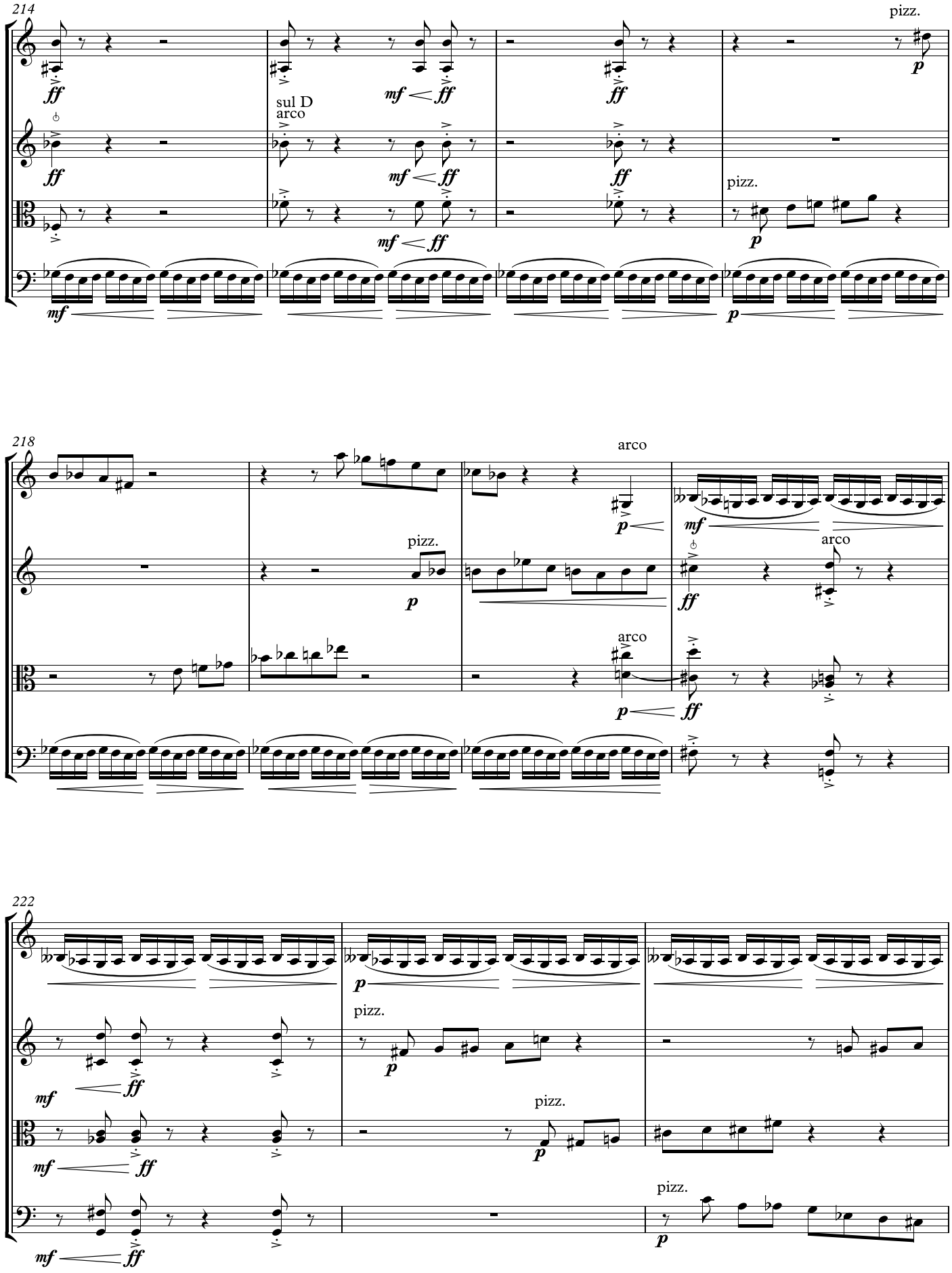
A tempo

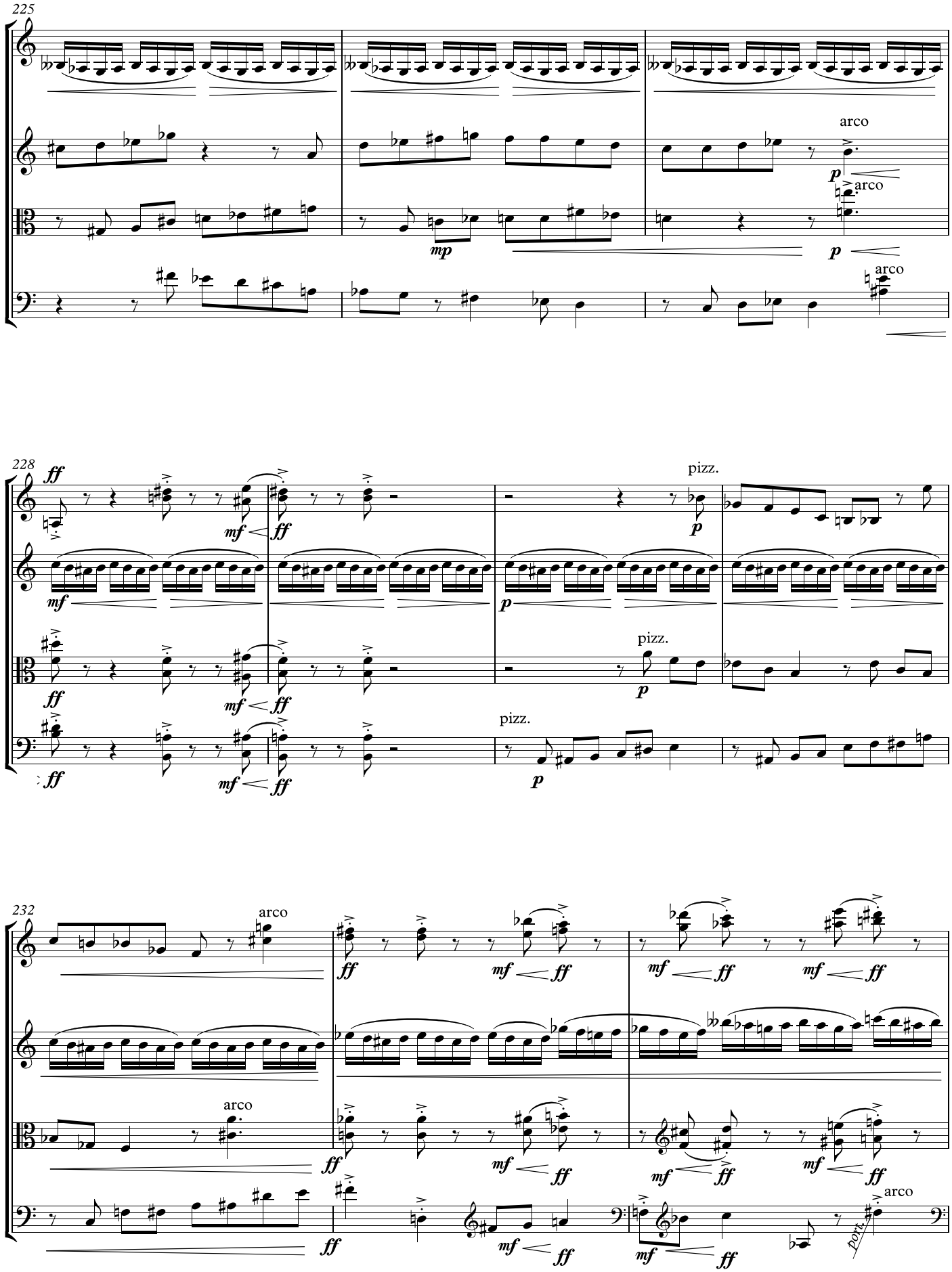


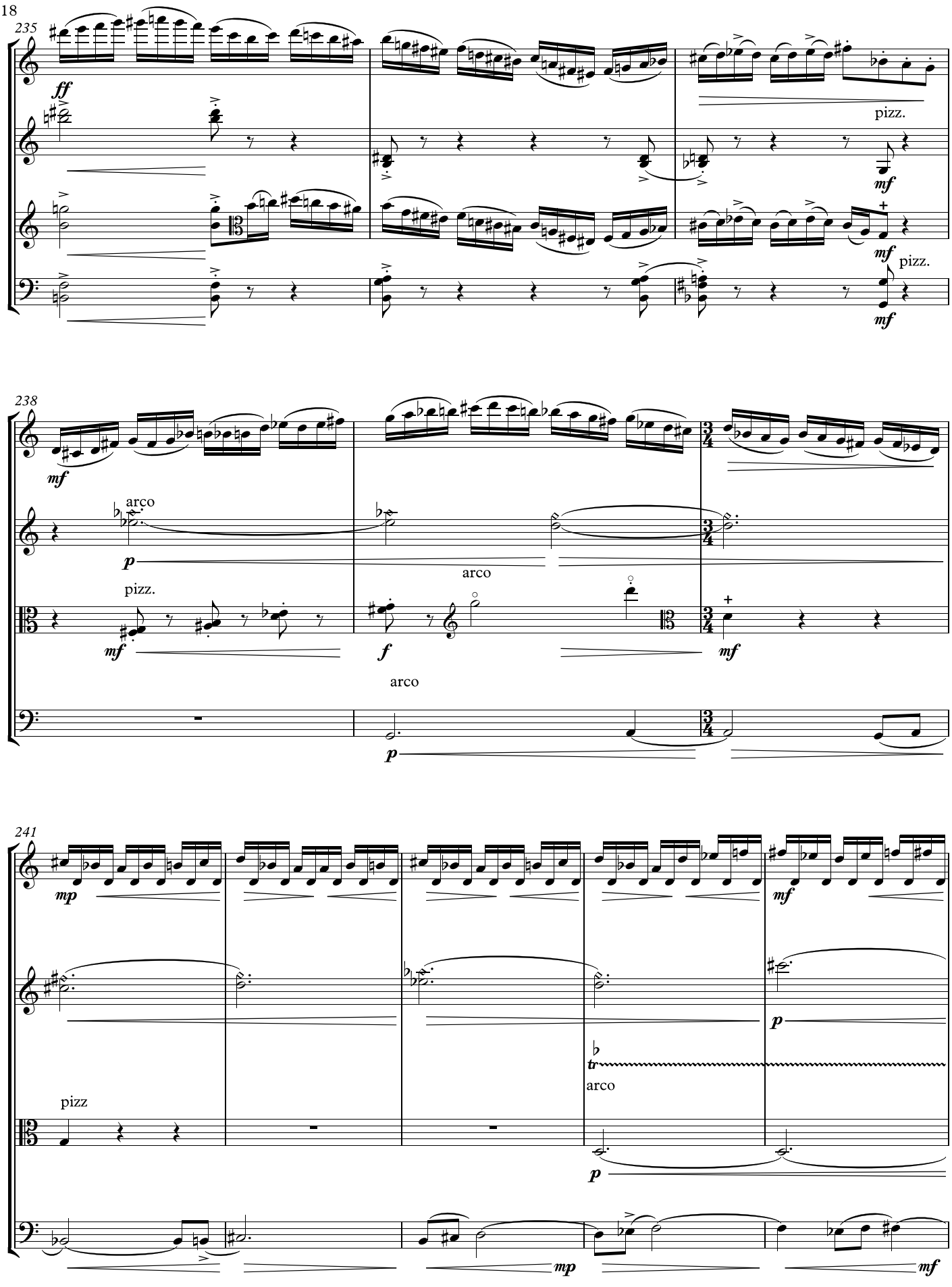

167
arco
senza sord.
normal
normal
normal
gliss.
gliss.
175
181

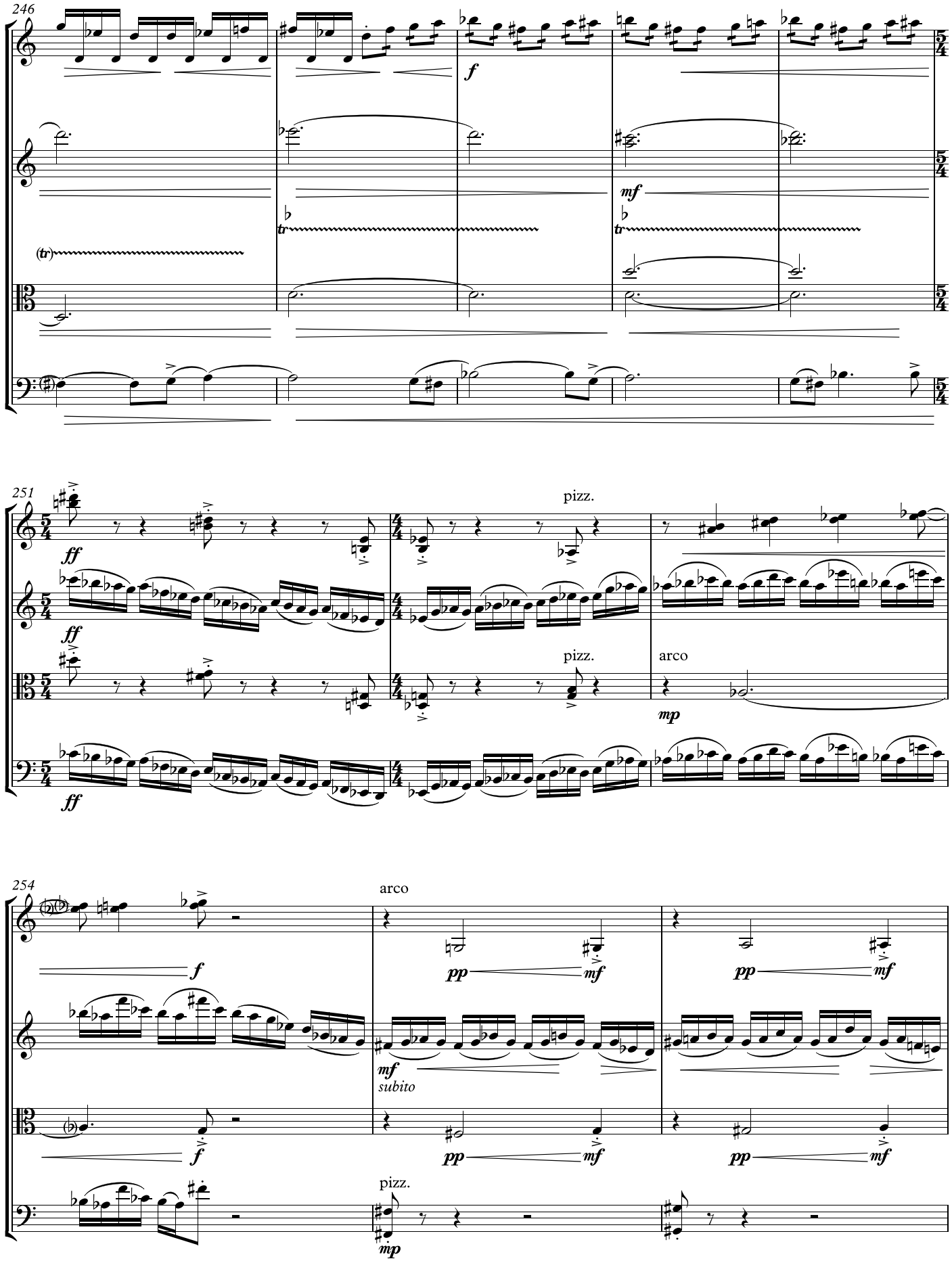

185
sul A
sul G
191
ff
sul G
196
mf
mp

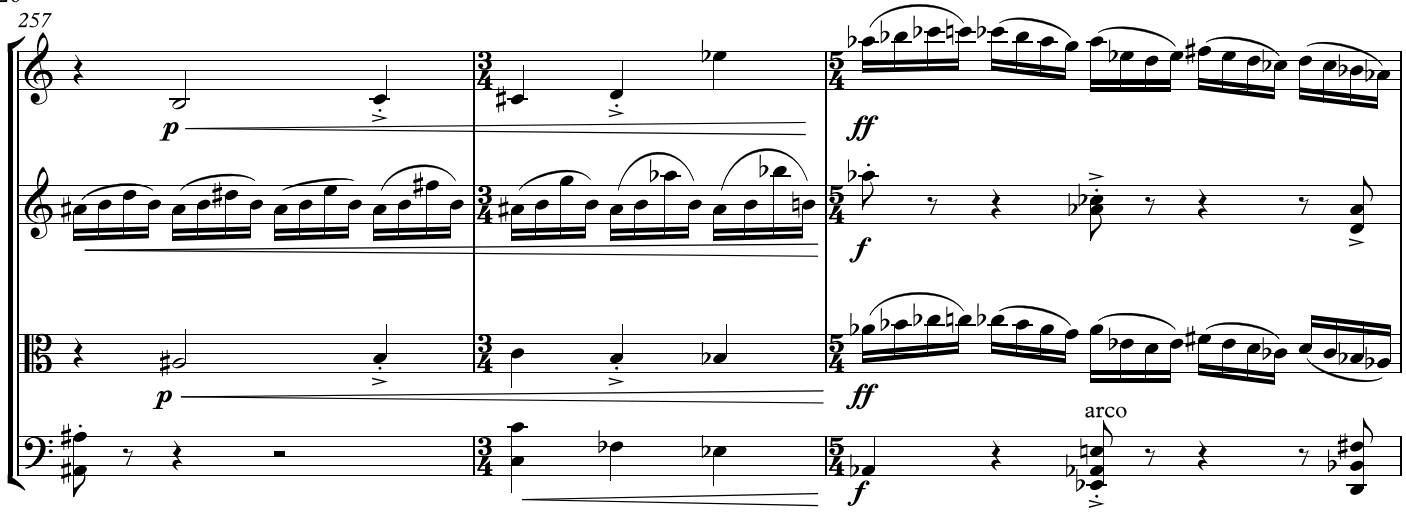

200
rit.
pp
p
Precipitato
♩= 150
205
ff
mf
208
pizz.
211
arco

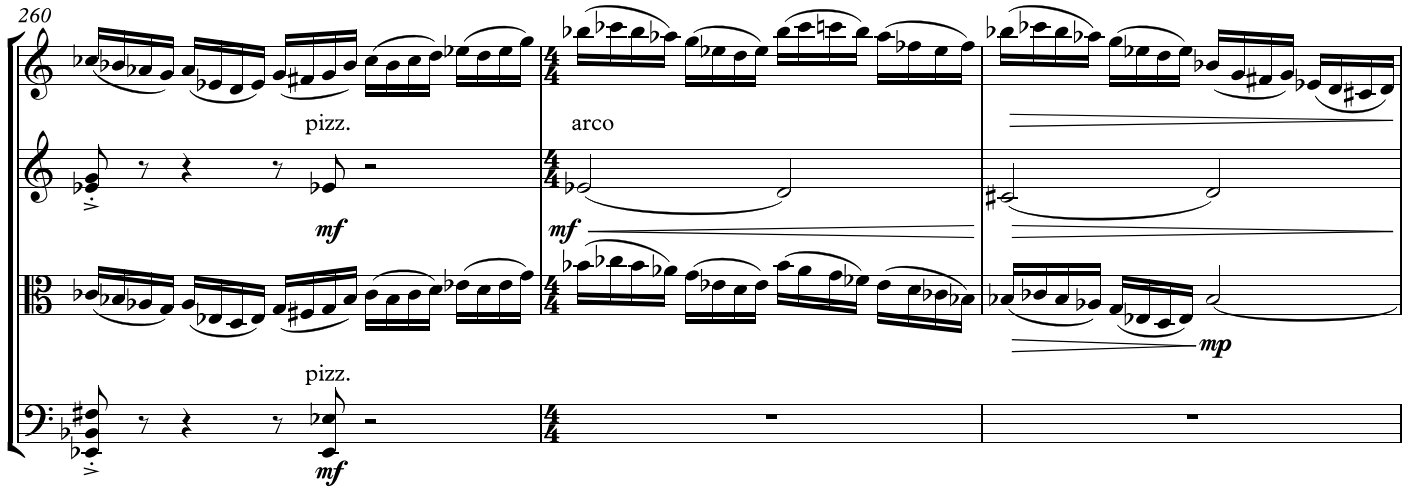

214
pizz.
sul D
arco
pizz.
218
arco
pizz.
arco
arco
222
pizz.
pizz.
pizz.

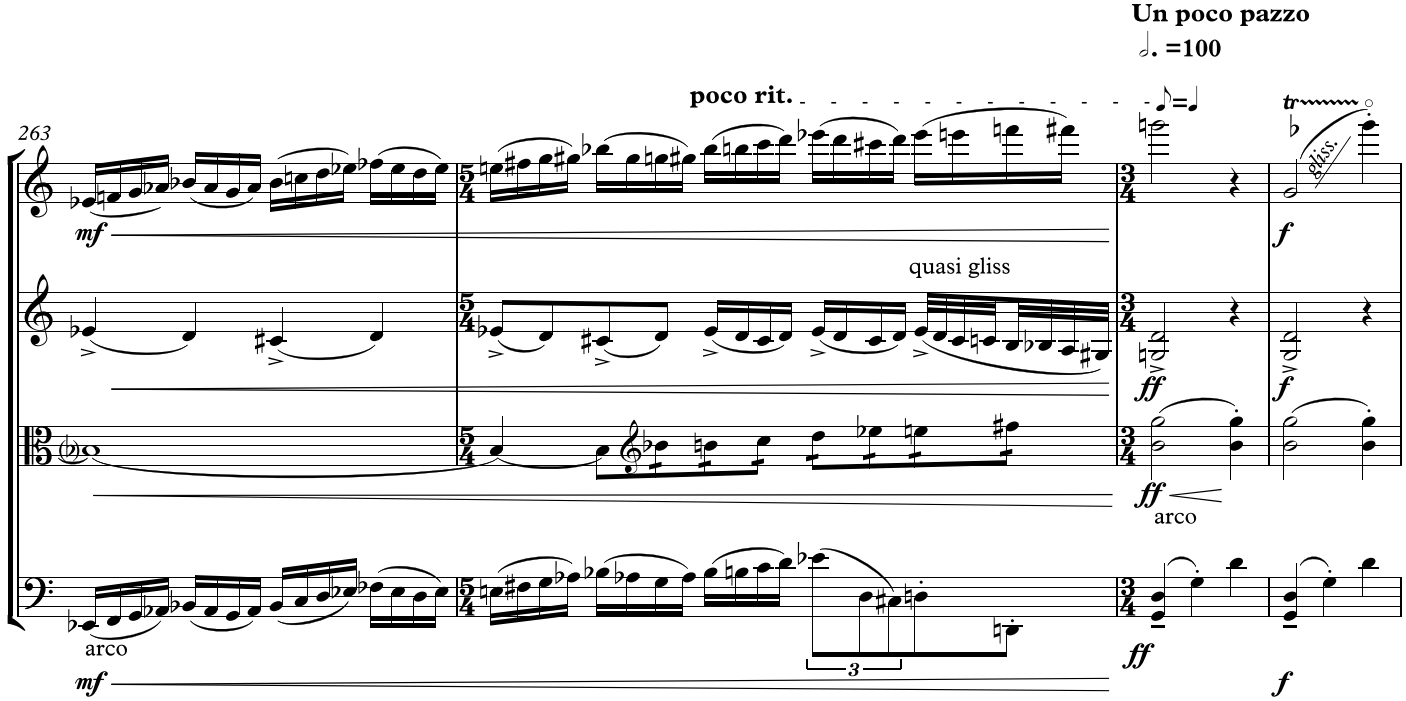

225
arco
arco
arco
228
pizz.
pizz.
pizz.
232
arco
arco
port.
arco

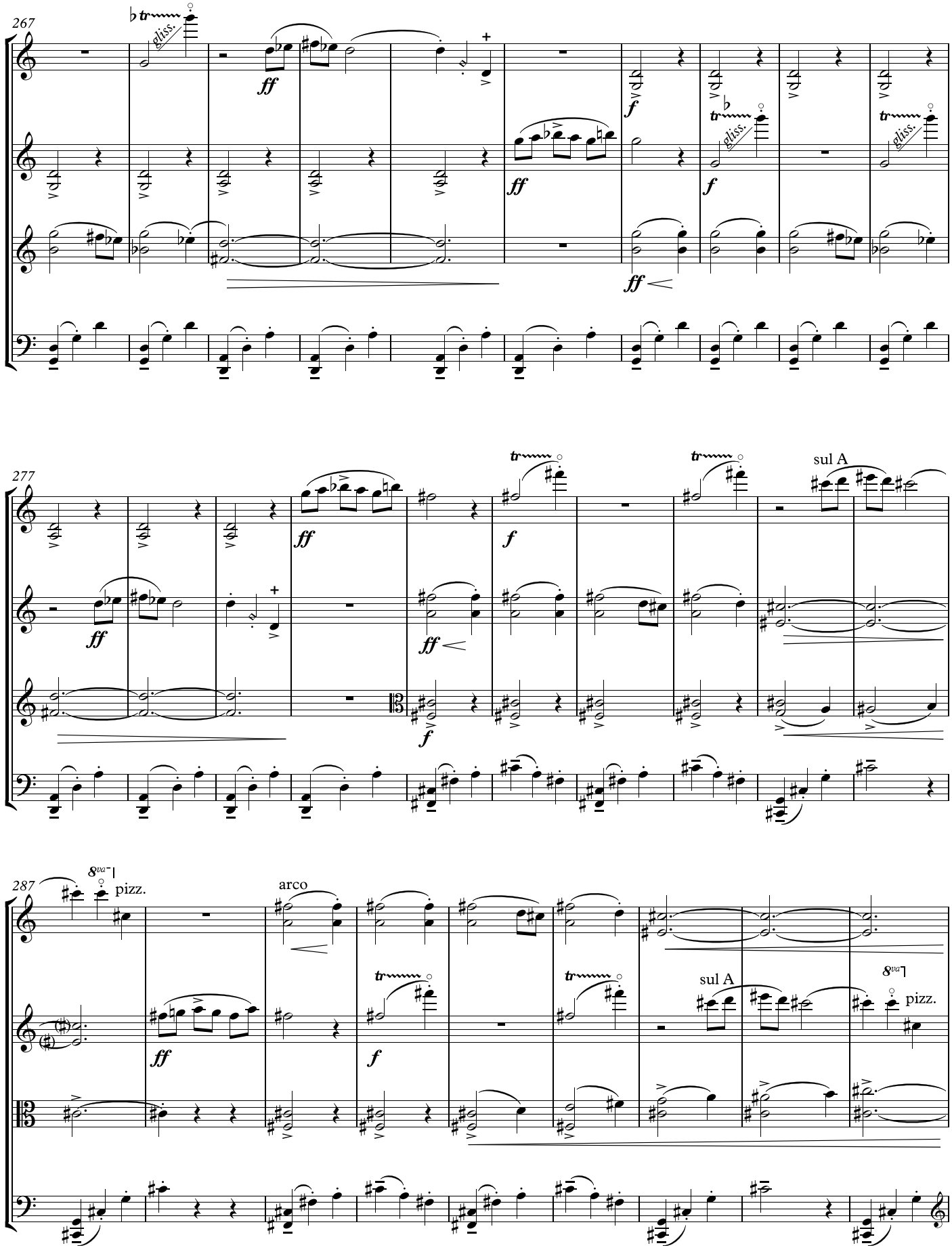

235
ff
pizz.
mf
mf
pizz.
mf
238
mf
arco
p
pizz.
mf
arco
f
arco
p
mf
241
mp
mf
p
pizz
tr
arco
p
mp
mf

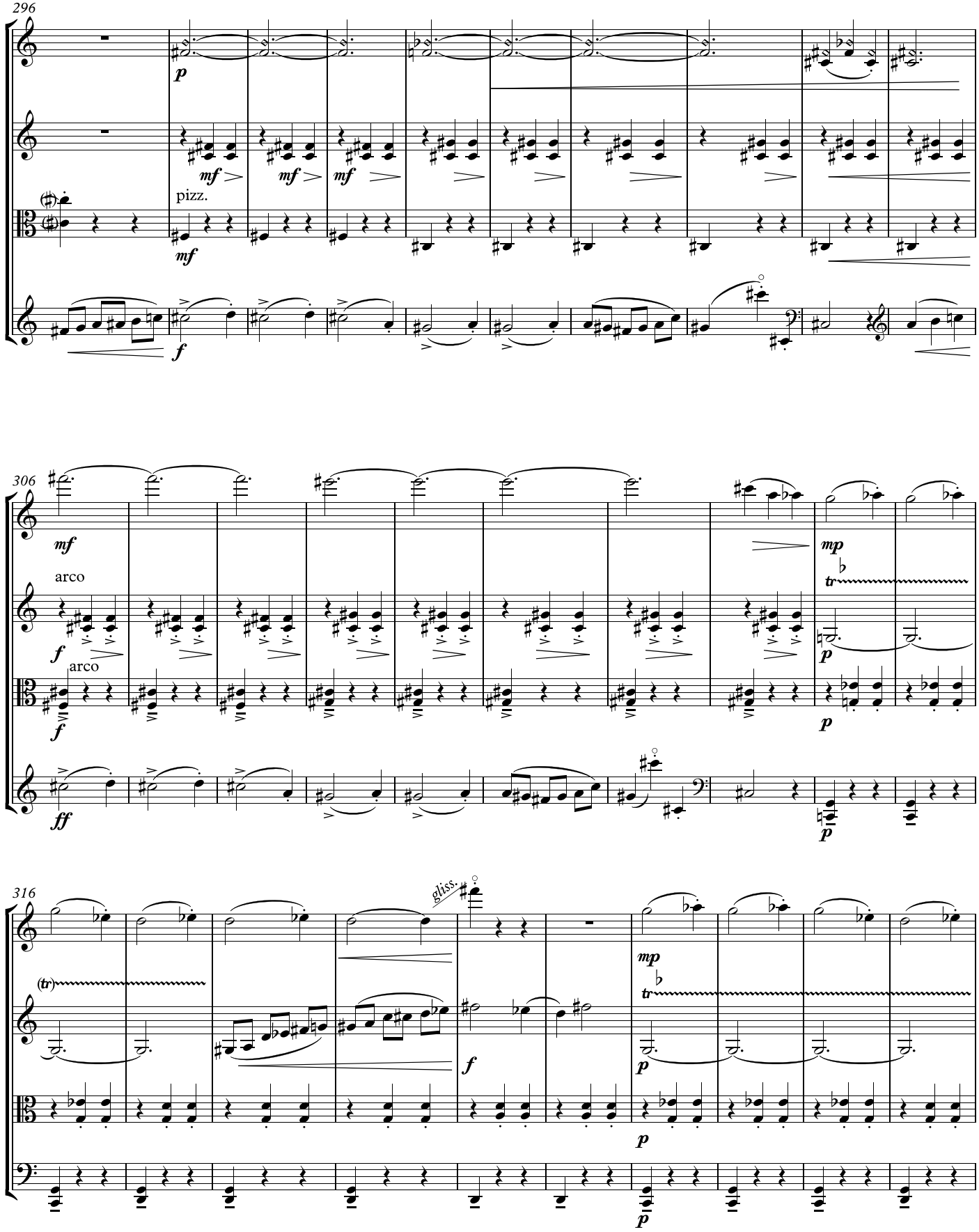

246
f
mf
tr
(tr)
251
ff
pizz.
arco
mp
254
f
pp
mf
subito
pizz.

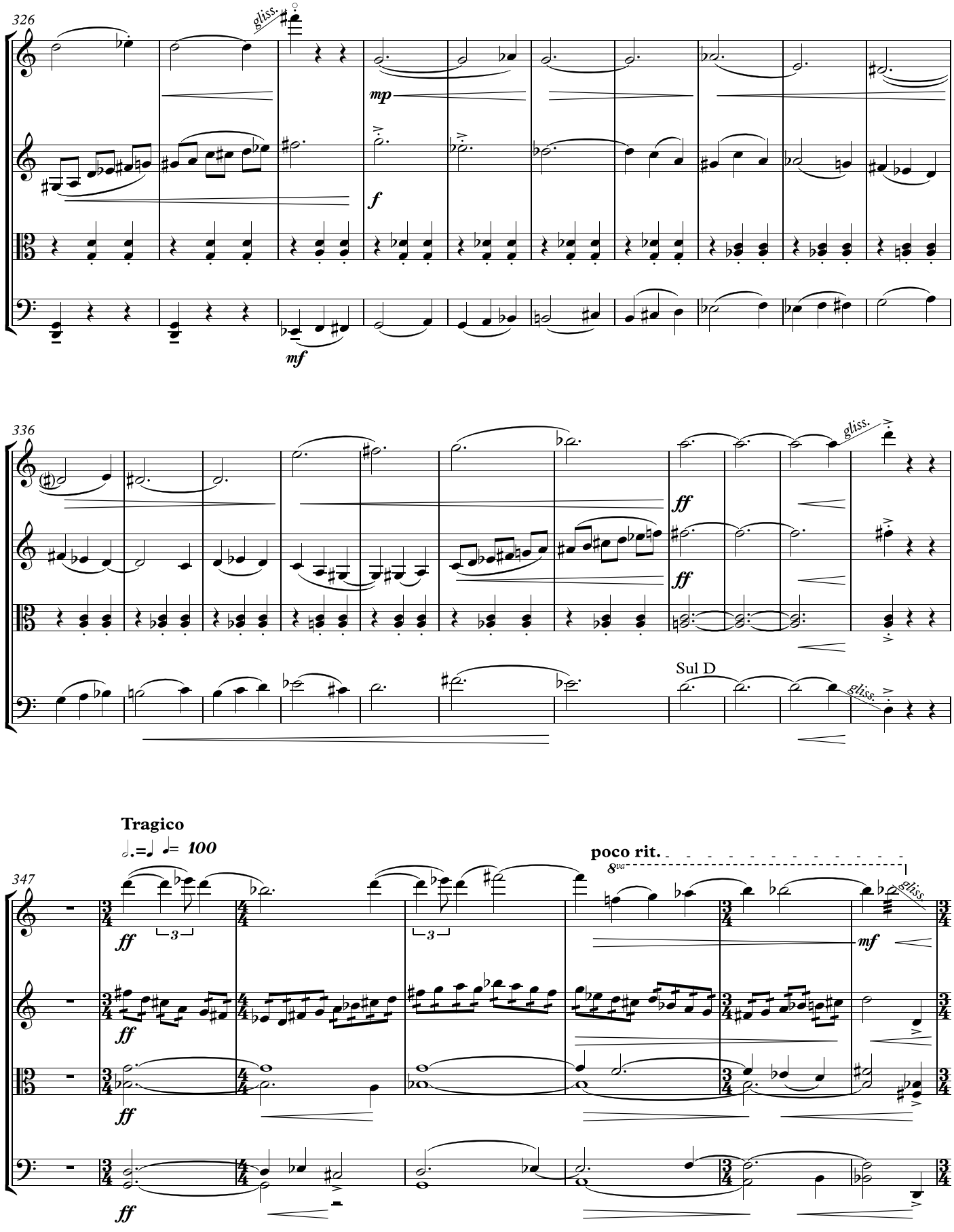

257
p
ff
f
arco

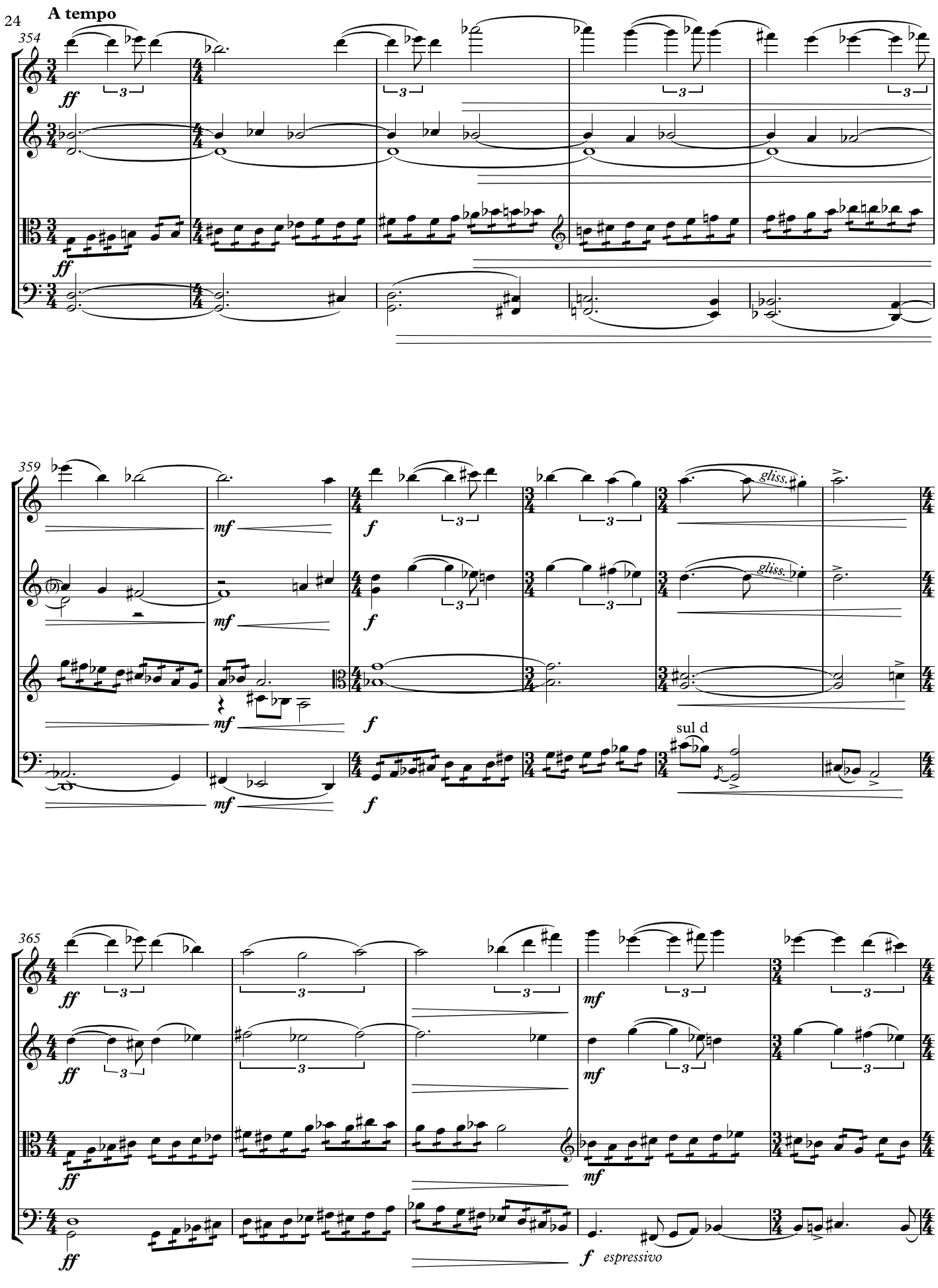

260
pizz.
mf
arco
mp

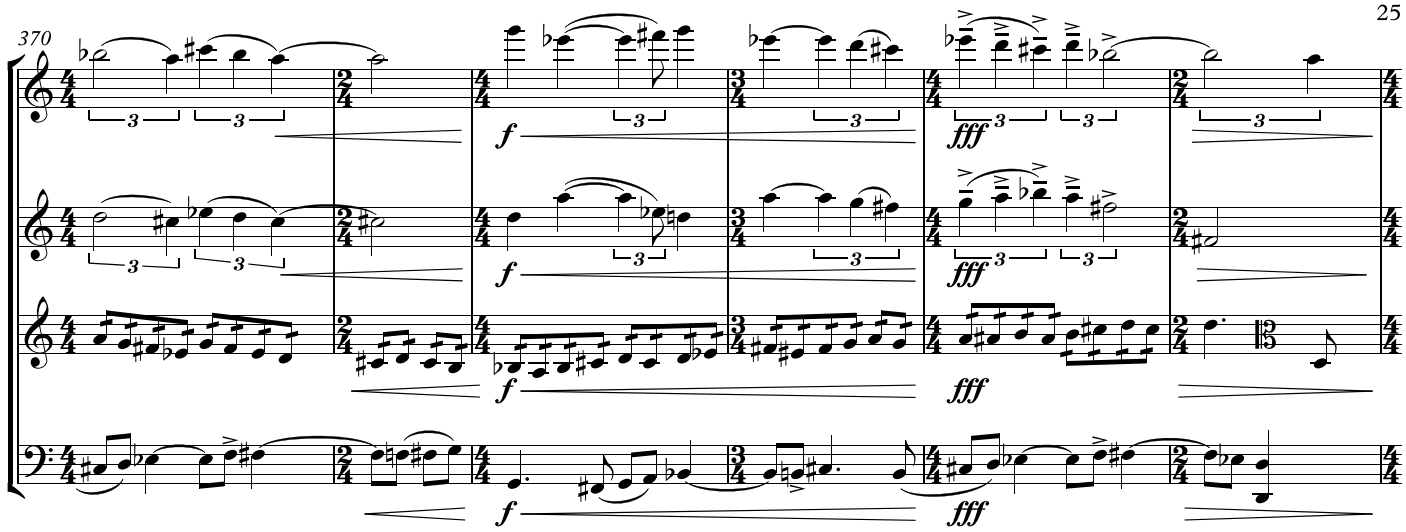

Un poco pazzo
♩. =100
poco rit.
263
quasi gliss
gliss.
arco
3

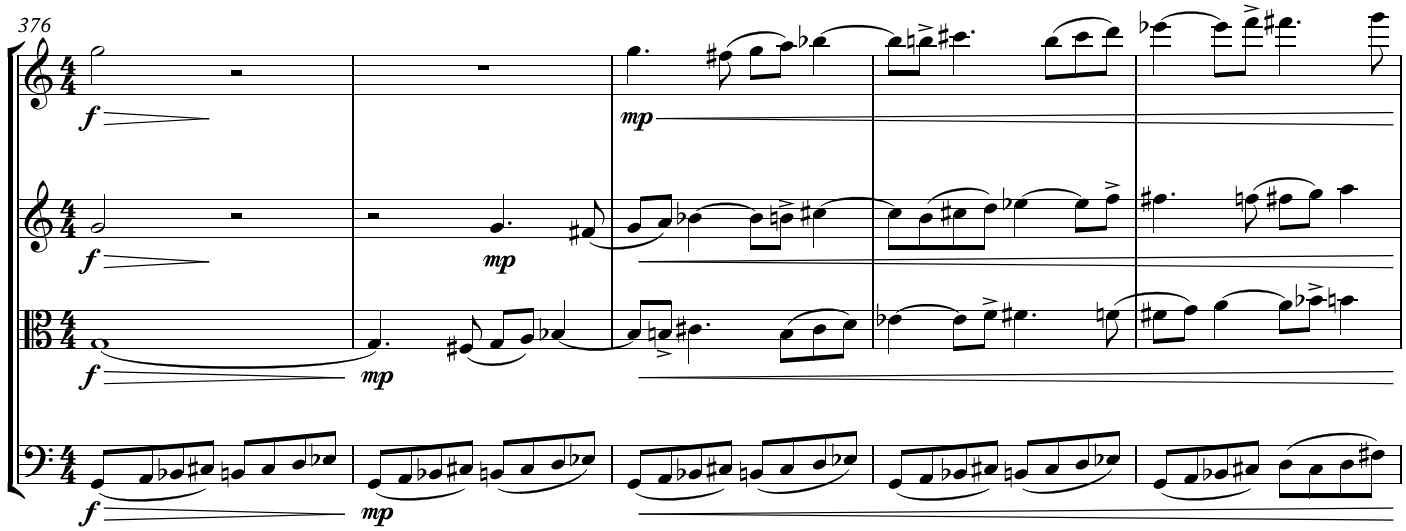

267
gliss.
ff
f
277
sul A
287
8va
pizz.
arco
sul A
8va
pizz.

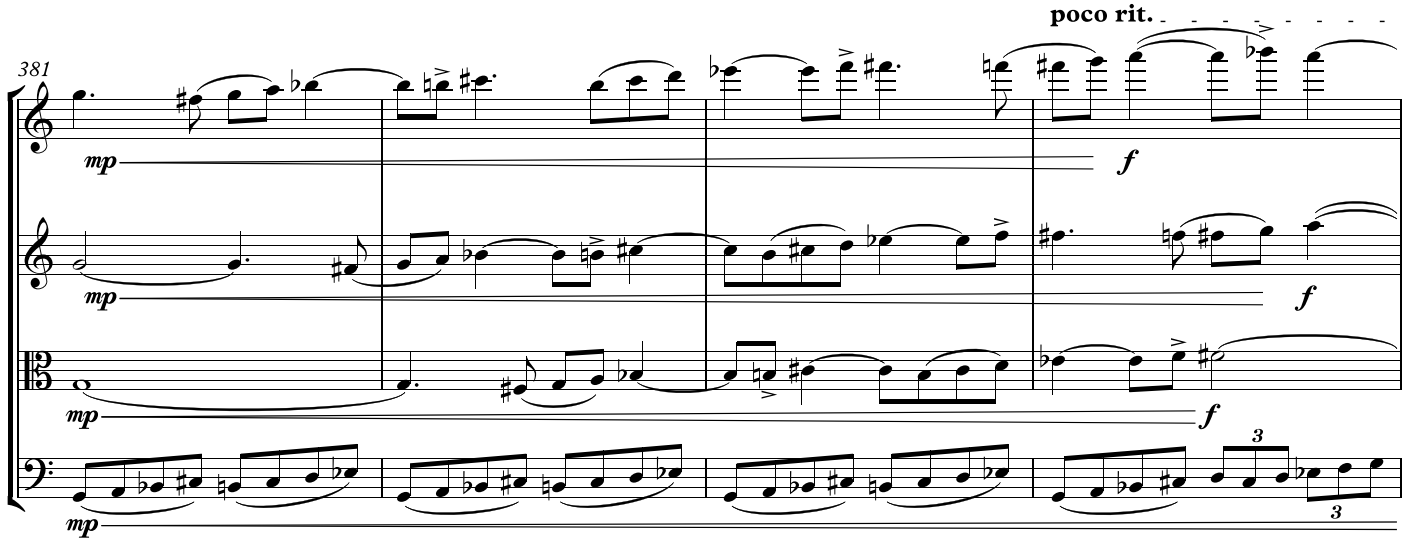

296
pizz.
306
arco
arco
316
gliss.

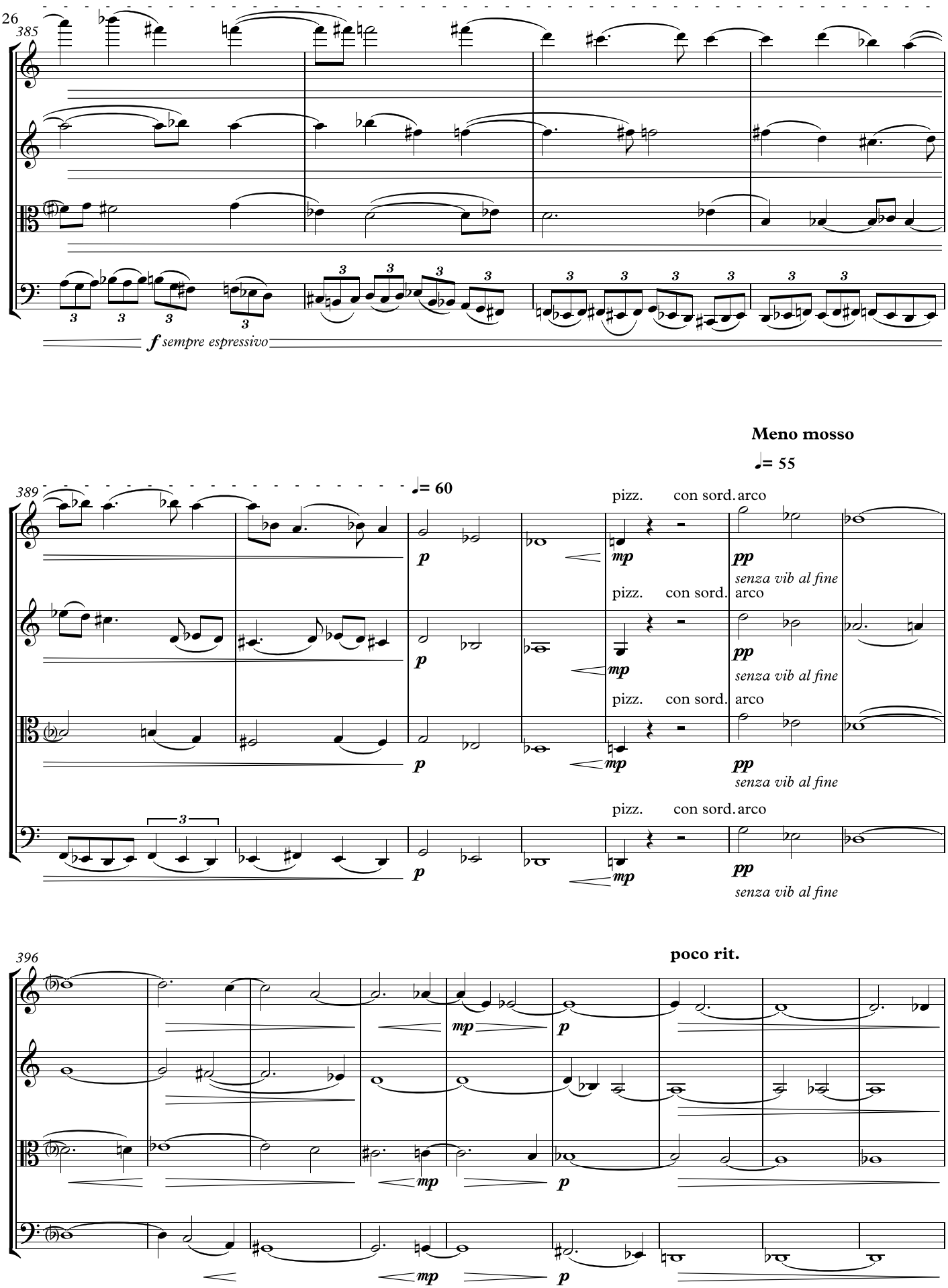

326
gliss.
mp
f
mf
336
ff
ff
gliss.
Sul D
gliss.
Tragico
♩.=♩ ♩= 100
347
ff
3
ff
ff
ff
poco rit.
8va
gliss.
mf

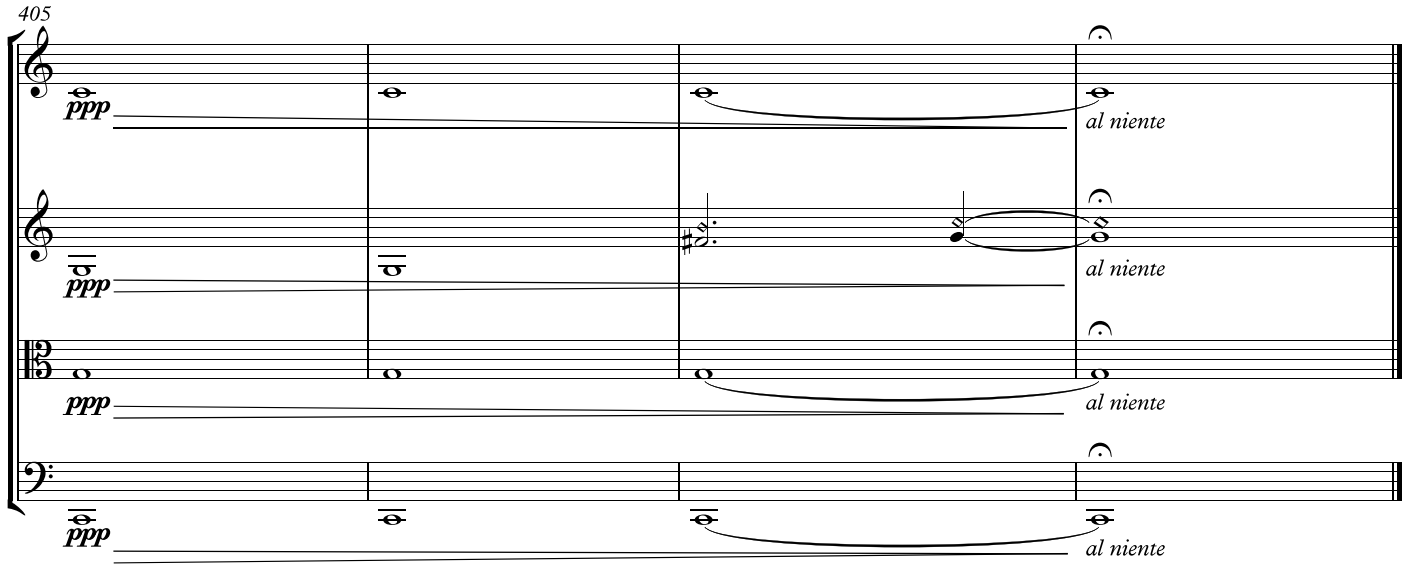

A tempo
354
ff
359
mf
f
gliss.
sul d
365
espressivo


370
f
fff


376
f
mp


poco rit.
381
mp
f


385
f sempre espressivo
389
= 60
p
mp
pizz.
con sord.
arco
pp
senza vib al fine
Meno mosso
= 55
396
poco rit.


405
ppp
al niente
ppp
al niente
ppp
al niente
ppp
al niente