

**Université de Montréal**

**Formal function and phrase structure in contemporary music:**

**Pierre Boulez's late solo works and Sean Clarke's**

*Lucretia Overture and 4 Impromptus*

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## Résumé

Cette thèse présente une théorie de la fonction formelle et de la structure des phrases dans la musique contemporaine, théorie qui peut être utilisée aussi bien comme outil analytique que pour créer de nouvelles œuvres. Deux concepts théoriques actuels aident à clarifier la structure des phrases : les projections temporelles de Christopher Hasty et la théorie des fonctions formelles de William Caplin, qui inclut le concept de l'organisation formelle soudée versus lâche (*tight-knit vs. loose*). Les projections temporelles sont perceptibles grâce à l'accent mis sur les paramètres secondaires, comme le style du jeu, l'articulation et le timbre. Des sections avec une organisation formelle soudée ont des projections temporelles claires, qui sont créées par la juxtaposition des motifs distincts, généralement sous la forme d'une idée de base en deux parties. Ces projections organisent la musique en phrases de présentation, en phrases de continuité et finalement, à des moments formels charnières, en phrases cadentielles. Les sections pourvues d'une organisation plus lâche tendent à présenter des projections et mouvements harmoniques moins clairs et moins d'uniformité motivique.

La structure des phrases de trois pièces tardives pour instrument soliste de Pierre Boulez est analysée : *Anthèmes I* pour violon (1991-1992) et deux pièces pour piano, *Incises* (2001) et *une page d'éphéméride* (2005). Les idées proposées dans le présent document font suite à une analyse de ces œuvres et ont eu une forte influence sur mes propres compositions, en particulier *Lucretia Overture* pour orchestre et *4 Impromptus* pour flûte, saxophone soprano et piano, qui sont également analysés en détail.

Plusieurs techniques de composition supplémentaires peuvent être discernés dans ces deux œuvres, y compris l'utilisation de *séquence mélodiques* pour contrôler le rythme harmonique; des passages composés de plusieurs couches musicales chacun avec un structure de phrase distinct; et le relâchement de l'organisation formelle de matériels récurrents. Enfin, la composition de plusieurs autres travaux antérieurs a donné lieu à des techniques utilisées dans ces deux œuvres et ils sont brièvement abordés dans la section finale.

Mots clés: les fonctions formelles, la structure des phrases, les projections temporelles, l'organisation formelle soudée versus lâche, Pierre Boulez, les idées de base.

### **Abstract**

This thesis will outline a theory of formal function and phrase structure in contemporary music, which can be used as both an analytical tool and applied to create new works. The theory builds on the work of two contemporary theorists: Christopher Hasty's concept of durational projections and William Caplin's theories of formal function and tight-knit vs. loose formal organization. Durational projections are made perceptible through an emphasis on secondary parameters such as playing style, articulation, and timbre. Tight-knit sections feature clear projections that are created by regularly switching between contrasting motives, usually in the form of a two-part basic idea. These projections help shape entire sections into presentation, continuation and cadential phrases,

giving them a sense of coherence and structure independent of traditional formal types. Sections with looser organization lack the clear projections, motivic uniformity and cogent harmonic motion that more tight-knit passages display.

The phrase structure of three late solo works by Pierre Boulez are analyzed: *Anthèmes I* for violin (1991-1992) and two piano works, *Incises* (2001) and *une page d'éphéméride* (2005). The ideas put forth in this paper arose out of an analysis of these works and consequently had a strong influence on my own compositions, particularly *Lucretia Overture* for orchestra and *4 Impromptus* for flute, soprano saxophone and piano, which are also analyzed in detail. Several additional compositional techniques can be discerned in these two works, including the use of *melodic threads* to control the harmonic rhythm; sections with multiple musical layers, each with a distinct phrase structure; and loosening the formal organization of recurring material. Finally, the composition of several other earlier works gave rise to the techniques used in these two works and are succinctly discussed in the final section.

Keywords: formal function, phrase structure, durational projections, tight-knit vs. loose formal organization, Pierre Boulez, basic ideas.

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## 1. Introduction

This thesis will outline a theory of formal function and phrase structure in late 20<sup>th</sup>-Century and early 21<sup>st</sup>-Century post-tonal music, which can be used as both an analytical tool and applied to create new works. The theory builds on the work of two contemporary theorists: Christopher Hasty's concept of durational projections and William Caplin's theory of formal function. After a brief overview of these ideas the phrase structure of three late solo works by Pierre Boulez are analyzed: *Anthèmes I* for violin (1991-1992) and two piano works, *Incises* (2001) and *une page d'éphéméride* (2005). The ideas put forth in this paper arose out of an analysis of these works and consequently had a strong influence on my own compositions, particularly *Lucretia Overture* for orchestra and *4 Impromptus* for flute, soprano saxophone and piano.

Several additional compositional techniques can be discerned in these two works, including the use of what I will call *melodic threads* to control the harmonic rhythm; superimposed musical layers with distinct phrase structures; and loosening the formal organization of recurring material. Finally, the composition of several earlier works gave rise to the techniques used in these two works and are succinctly discussed in the final section.

I had initially proposed a large song cycle on texts by John Donne for my doctoral project. My burgeoning interest in phrase structure, Boulez's late work and Caplin's theory of formal function led me to change my project in order to focus on formal issues without the aid of a text: one work for large ensemble and another for chamber ensemble. This also allowed me to take advantage of the university's extensive composer-in-residence



program, which offered myriad instrumental ensembles to work with but fewer opportunities with solo vocalists.

During my previous degrees I found it difficult to arrange live performances of my works, so this was a top priority for me during my doctoral studies. I did not want to miss out on any more opportunities to learn from live performances, during which unsuccessful experiments in instrumental effects, pacing and formal design immediately become painfully (and very usefully) clear. Live performances fast track the learning process if one is willing to honestly compare the desired effect with the actual acoustic result.

I chose to focus on Boulez's late works for several reasons. During my first year at the University of Montréal I became aware of the school's tradition of Boulez scholarship, established by Jean-Jacques Nattiez and continued by Jonathan Goldman. I began reading Dr. Goldman's book *The Musical Language of Pierre Boulez* and listening to Boulez's post-1975 pieces.<sup>1</sup>

The combination of a clear and flexible phrase structure, motivic economy, and perpetual variation in Boulez's later works greatly appealed to me as a composer. I had focused heavily on harmony during my master's degree and was now trying to better control harmonic rhythm, as well as give individual sections clear, distinct characters. I was also striving to improve the phrase structure of my compositions and to create clear differences between structurally stable and unstable sections. This is what drew me to Boulez, where I found a fascinating example of sophisticated phrase structure in a post-tonal language.

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<sup>1</sup> Jonathan Goldman. *The Musical Language of Pierre Boulez: Writings and Compositions*. Cambridge: Cambridge University Press, 2011.

Concurrently, I also began studying William Caplin's *Classical Form* and trying to apply some of his formal concepts to my own compositions, particularly the idea of tight-knit vs. loose formal organization.<sup>2</sup> As I studied Boulez's *Anthèmes I*, I began to intuit that the phrase structure shared common ground with some of Caplin's theories. I decided to change my research project to instrumental music and investigate phrase structure in contemporary music more carefully.

Phrase structure is a multifaceted concept that incorporates motivic content, phrase length, harmony, and the way in which phrases relate to each other to build a coherent form. William Rothstein offers a concise definition of phrase structure that also helpfully distinguishes it from hypermeter.

At levels larger than the single measure, musical rhythm comprises two analogous but distinct components: hypermeter and phrase structure. *Hypermeter* refers to the combination of measures on a metrical basis...including both the recurrence of equal-sized measure groups and a definite pattern of alternation between strong and weak measures. *Phrase structure* refers to the coherence of musical passages on the basis of their total musical content – melodic, harmonic, and rhythmic.<sup>3</sup>

There are echoes here of Lerdahl and Jackendoff's distinction between grouping (the perception-based segmentation of a sequence of events into discrete "chunks") and meter (a recurring pattern of weak and strong beats).<sup>4</sup> Due to the lack of metric regularity and repetition in much contemporary music, hypermeter is far less relevant than in tonal music. This paper will therefore focus exclusively on phrase structure as a means of clarifying form.

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<sup>2</sup> William E. Caplin. *Classical Form*. New York: Oxford University Press, 1998.

<sup>3</sup> William Rothstein. *Phrase Rhythm in Tonal Music*. New York: Schirmer Books, 1989, pp. 12 – 13.

<sup>4</sup> Fred Lerdahl and Ray Jackendoff. *A Generative Theory of Tonal Music*. Cambridge, MA: MIT Press, 1983, pp. 12-13.

Section 2 briefly outlines the concepts of durational projections and formal functions, which are then applied to the phrase structure of Boulez's later solo works in Section 3. This section serves to clarify my approach to phrase structure in contemporary music, which greatly affected my compositional process. It therefore serves two purposes: to outline my analyses of Boulez's solo works and to shed light on concepts that I adopted into my own musical language.

I outline characteristics of Boulezian basic ideas; how durational projections are created; examples of tight-knit and loose formal organization; the effects of durational projections in Boulez's musical language; process as phrase structure; and the blurring of rhythmic regularity and its effect on projections and harmony.

In Section 4 I apply this theory of phrase structure to my own works, in which I employ basic and contrasting ideas; create durational projections; manipulate multiple levels of phrase structure; blur the phrase structure with imitative entries; control harmonic rhythm by using what I term *melodic threads*; and loosen the formal organization of repeated material. A brief overview of similar techniques in my other portfolio works follows in Section 5, along with the conclusion.

## 2. Background

### 2.1 Overview

Several authors have noted that starting in the 1970s Boulez began to concern himself with the perceptual challenges posed by modern music.<sup>5</sup> Boulez's new compositional approach is not a straightforward matter of a simplified musical language, but rather the use of a wider range of musical complexity, from the simplest of textures in which every detail is easily perceivable, to extremely complex textures in which it is impossible to absorb every musical event. A quote from Boulez's 1975 conversations with Célestin Deliège is particularly illuminating.

I also like to create a contrast between structures that are extremely clear and those that are so overloaded that they cannot possibly be assimilated. In a passage that is obvious, simple and clear, you assimilate a hundred percent of what is said because all the articulations can be easily distinguished – the direction of the music, its general form, and so on. On the other hand, in an extremely complex passage the superimpositions are sometimes so dense that they cancel each other out, and ultimately give only an overall impression. This contrast between really total perception and an overall perception where details are lost is one of the things that mean the most to me.<sup>6</sup>

Though this passage is principally concerned with textural contrast, a similar emphasis on clarity vs. complexity also extends to matters of harmony, duration and motivic unity in Boulez's late solo works. The quote also serves as an eloquent description

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<sup>5</sup> Jean-Jacques Nattiez. 'Boulez à l'âge postmoderne: le temps de *Répons*', in *Le Combat de Chronos et d'Orphée: essais*. Paris: Bourgois, 1993 ; Jonathan Goldman. *The Musical Language of Pierre Boulez : Writings and Compositions* Cambridge : Cambridge University Press, 2011 ; Célestin Deliège. 'Moment de Pierre Boulez, sur l'introduction orchestrale de *Répons*', *InHarmoniques*, no. 4 (1988), pp. 181 – 202; republished in *Répons-Boulez*, Actes Sud-Papiers (Paris, 1988) pp. 45 – 69.

<sup>6</sup> Célestin Deliège. *Par volonté et par hasard. Entretiens avec Célestin Deliège*. Paris: Éditions du Seuil, 1975; English trans., *Pierre Boulez: Conversations with Célestin Deliège*, London: Eulenburg, 1976. Quoted in Goldman, *The Musical Language of Pierre Boulez*, p. 53.

of *tight-knit vs. loose formal organization*, an intriguing formal concept used by William Caplin that I explore in the next section of this paper.<sup>7</sup>

Abandoning a heavy reliance on purely serial techniques to bring coherence to a work, Boulez began employing several compositional strategies to aid in the perception of musical form: signals,<sup>8</sup> thematicism, and techniques inspired by electroacoustic music.<sup>9</sup> In addition to these techniques, phrase structure plays a pivotal role in shaping Boulez's later works.

Since *Anthèmes I*, *Incises* and *une page d'éphéméride* all use phrase structure to confront the challenges that modern music poses for perception, they are in many ways the antithesis of what Stockhausen called "moment time" music.<sup>10</sup> Jonathan Kramer describes moment time as a type of music that "avoid(s) functional implications between moments;"<sup>11</sup> where "a starting gesture is not very different from a stopping gesture;"<sup>12</sup> and he quotes Stockhausen who states that "a given moment is not merely regarded as the consequence of the previous one and the prelude to the coming one, but as something individual, independent, and centered in itself, capable of existing on its own."<sup>13</sup> While Boulez's early pieces are not necessarily moment time works, they do share many of the characteristics listed above.

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<sup>7</sup> William E. Caplin. *Classical Form*. New York: Oxford University Press, 1998.

<sup>8</sup> Nattiez. *Le Combat de Chronos et d'Orphée: essais*, pp. 233 - 287.

<sup>9</sup> Goldman. *The Musical Language of Pierre Boulez*, pp. 160-64 & 148-153.

<sup>10</sup> Karlheinz Stockhausen. *Texte*, vol. 1, p. 199, trans. in Seppo Heikinheimo's book *The Electronic Music of Karlheinz Stockhausen*, trans. Brad Absetz (Helsinki: Suomen Musikkiteollinen Seura, 1972), pp. 120-21.

<sup>11</sup> Jonathan D. Kramer. *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York: Schirmer Books, 1988, p. 202.

<sup>12</sup> *Ibid.*, p. 203.

<sup>13</sup> Stockhausen. *Texte*, pp. 120-21. Quoted in Kramer, Jonathan D. *The Time of Music*, 1988, p. 201.

Indeed, Christopher Hasty singles out Boulez's *Le Marteau sans maître* (1953/1955) as a shining example of non-metrical or barely metrical music that presents still further challenges to perception by avoiding clear phrase articulations or groupings. He states that along with "a suppression of meter... it is the suppression of the 'segmented' phrase that seems to be the decisive factor in concentrating our attention on what Stockhausen called the 'consecrated moment'."<sup>14</sup>

Fred Lerdahl also uses *Le Marteau* as a representative example of a work in which there is no clear relationship between the "compositional grammar" (in this case serial procedures), and the "listening grammar" (a mental representation of the work).<sup>15</sup> Lerdahl argues that even though Boulez made intuitive choices with the serial material based on his inner listening, these choices have no effect on the compositional grammar itself but instead help shape the sequence of events in the finished work.

The fact that one can argue in favour of phrase structure as a perceptual aid in Boulez's later works at all is a testament to the radical stylistic transformations his music has undergone. The later solo works are better described as *linear*, which Kramer defines as "the determination of some characteristic(s) of music in accordance with implications that arise from earlier events of the piece."<sup>16</sup>

As examples in Chapter 3 will show, the three works analyzed present functional implications between moments and entire phrases; they often contain distinct starting and stopping gestures that clarify the phrase structure; and a given moment can be heard as the

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<sup>14</sup> Christopher Hasty. *Meter as Rhythm*. New York: Oxford University Press, 1997, p. 296.

<sup>15</sup> Fred Lerdahl. 'Cognitive constraints on compositional systems' in *Generative Processes in Music: the psychology of performance, improvisation, and composition*, ed. John Sloboda. Oxford: Clarendon Press, 1988.

<sup>16</sup> Jonathan Kramer. *The Time of Music*, 1988., p. 20.

consequence of the previous one and has a distinct effect, metrically and rhythmically, on the music that follows.

I do not try to uncover Boulez's intentions, nor do I insist that what I find in the music was consciously put there during the act of creation (what Jean-Jacques Nattiez calls the *poietic* dimension of a work). My analysis rests entirely on the published scores (the *trace*) and does not take into account any sketches or early drafts. Normally this would constitute an analysis of the neutral level, which takes into account neither the poietic dimension nor the esthetic dimension (the potential meaning that a listener might ascribe to the work).<sup>17</sup> I am, however, acutely interested in the esthetic dimension and employ two theoretical concepts that explicitly examine music's effect on the listener: the durational projections of Christopher Hasty<sup>18</sup> and William Caplin's concept of formal function.<sup>19</sup>

Durational projections occur on several hierarchical levels, from individual motives to entire phrases, and have a marked effect on how music is perceived in real time. Hasty himself applies this theory to a wide range of musical styles ranging from the music of Monteverdi to Babbitt. Caplin's theory of formal function, meanwhile, is based on the instrumental repertoire of the Classical period but can be successfully adapted to post-tonal works, particularly the concept of tight-knit versus loose formal organization. After exploring how these two theories apply to Boulez's music, I present a third concept that seeks to explain sections that do not rely on either projections or formal functions. Instead, large-scale formal processes govern the phrase structure of these passages.

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<sup>17</sup> Jean-Jacques Nattiez. *Music and Discourse : Towards a Semiology of Music*. Princeton : Princeton University Press, 1990, p. 11-13.

<sup>18</sup> Hasty. *Meter as Rhythm*, 1997.

<sup>19</sup> Caplin. *Classical Form*, 1998.

## 2.2 William Caplin's Formal Functions

Caplin's theory of formal functions grows out of the *Formenlehre* tradition, which emphasizes the temporality of musical form rather than static groupings based largely on thematic content. Musical form is a dynamic process that unfolds in time, and music can be organized in such a way as to give the impression that "something is beginning, that we are in the middle of something, and that something has ended."<sup>22</sup> These temporal functions can operate on several hierarchical levels simultaneously; for example, we can speak of the beginning of a coda, or the end of an opening section.

While much of Caplin's work is style-specific, the idea of musical form as a dynamic temporal process is not. Furthermore, this approach to form emphasizes issues of perception similar to those Boulez has engaged with in his works and writings since the 1970s. Among the most pertinent concepts are phrase functions and tight-knit vs. loose formal organization.

On the local level, three phrase functions correspond to the temporal feelings of beginning, middle and end: *presentation*, *continuation* and *cadential* function, respectively. *Presentation function* "create[s] a solid structural beginning for the theme by establishing its melodic-motivic content in a stable harmonic-tonal environment."<sup>24</sup> Phrases with presentation function often begin with what Caplin calls a *basic idea*, a unit which "is small enough to group with other ideas into phrases and themes but large enough to be broken down (fragmented) in order to develop its constituent motives".<sup>25</sup>

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<sup>22</sup> William E. Caplin, James Hepokoski, and James Webster. *Musical Form, Forms & Formenlehre: Three Methodological Reflections*. Ed. Pieter Bergé. Leuven: University of Leuven Press, 2009, p. 23.

<sup>24</sup> Caplin. *Classical Form*, 1998. p. 35.

<sup>25</sup> *Ibid.*, p. 37.



*Continuation function* “destabilizes the prevailing phrase-structural, rhythmic, and harmonic context (as defined by the presentation)”.<sup>26</sup> Continuation phrases are therefore in dialogue with a preceding presentation phrase. Finally, *cadential function* “brings closure to the theme and is characterized by tonal confirmation...and the conversion of characteristic motives into conventional ones (liquidation)”.<sup>27</sup>

A distinction must be made between phrase *functions* and phrase *types*. In Caplin’s theory, a “presentation phrase” refers to a phrase type, which is distinct from the formal function of a phrase. I will dispense with this distinction and always refer to phrase function, since conventional phrase types do not occur in the works discussed in this paper. A presentation phrase will therefore refer to a phrase with presentation function.

Another illuminating concept developed by Caplin (following Schoenberg and his pupil Erwin Ratz) is the aforementioned idea of *tight-knit* vs. *loose* formal organization.<sup>28</sup> A number of musical parameters are used, sometimes in tandem, sometimes in opposition, to vary the degree of tight-knit vs. loose organization. They include tonality, cadential weight, harmonic stability, grouping structure, functional efficiency, motivic uniformity and formal conventionality.<sup>29</sup> The parameters that prove most useful in the post-tonal context of Boulez’s later solo works are cadential weight, harmonic stability (and the closely related issue of the clarity of harmonic progressions), grouping structure, functional efficiency, and motivic uniformity.

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<sup>26</sup> Ibid., p. 40.

<sup>27</sup> Ibid., pp. 40-41.

<sup>28</sup> Ibid., p. 84 – 85 ; Arnold Schoenberg. *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein. London: Faber & Faber, 1967 ; Erwin Ratz. *Einführung in die musikalische Formenlehre*, 3rd ed., enl. Vienna: Universal, 1973.

<sup>29</sup> Caplin. *Classical Form*, pp. 40-41.

*Cadential weight* refers to the relative amount of closure present at the end of a phrase or section. For instance, a passage finishing with a perfect authentic cadence will be more tightly-knit than a similar unit that ends with a half cadence or evades cadential closure.

*Harmonic stability* in a tonal context favours progressions that prolong the tonic over those that prolong the dominant or are sequential. A symmetrical *grouping structure* creates a more tightly-knit section than an asymmetrical grouping structure. Caplin defines *functional efficiency* as follows: “formal units that express their component functionality in an efficient manner are more tightly-knit than are those whose functions obtain a degree of redundancy through repetitions, extensions, expansions, and interpolations. An ambiguity of formal function, of course, also gives rise to a looser organization.”<sup>30</sup> Finally, *motivic uniformity* refers to the amount of motivic diversity in a passage.

To these parameters I add the relative clarity of harmonic progressions and durational projections. Clear durational projections, as defined in Section 2.3, create a more tight-knit formal organization than a section where such projections are ambiguous. The same is true regarding the relative clarity of harmonic progressions or voice leading.

The concept of tight-knit versus loose organization is therefore dependent on several interrelated factors and serves as a kind of rough spectrum onto which one can place and compare different sections of a work. For instance, the main theme of a classical work will most likely be much more tightly-knit than much of the development section, since the former will tend to be harmonically stable, begin and end in the home key, feature a high degree of motivic uniformity, and possess a symmetrical grouping structure.

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<sup>30</sup> Ibid., p. 85.

It is also important to note that what constitutes tight-knit or loose formal organization varies not just by historical period but also from work to work by the same composer, particularly in contemporary music. It can be rewarding to find and define both the most tight-knit section and the loosest passage of a particular work in order to define the spectrum of formal organization particular to that work. On a more detailed level, it can also be helpful to identify the most tight-knit and loose version of a specific motive or basic idea. This allows the analyst to see at a glance how far the musical idea is transformed with respect to its formal organization.

### 2.3 Christopher Hasty's Durational Projections

Hasty's approach to meter and rhythm stresses the fluid and incomplete nature of experienced music. He holds that music is in a constant state of becoming, and it is all too easy to treat rhythm as an atemporal set of measurements. Even meter is treated as rhythm, flexible and expressive, rather than as a fixed, rigid periodic system.<sup>31</sup> In contemporary music with frequently changing time signatures, the inherent expressivity of meter is perhaps more apparent than in traditional music where it is a constant, yet even then Hasty stresses "the uniqueness of each rhythmic experience, which necessarily includes meter, which he refers to as its durational and metrical particularity."<sup>32</sup>

This description comes from Justin London, a proponent of a competing theory that sees meter as "a musically particular form of *entrainment* or *attunement*, a synchronization of some aspect of our biological activity with regularly recurring events in the

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<sup>31</sup> Hasty. *Meter as Rhythm*, 1997, pp. 3-5.

<sup>32</sup> Justin London. *Hearing in Time: psychological aspects of musical meter*. New York: Oxford University Press, 2004, p. 8.

environment.”<sup>33</sup> London’s theory differs most markedly from Hasty’s in its insistence on temporal invariants on different time scales, rather than on a continuous durational unfolding that incorporates both rhythm and meter. London states: “once we have established a pattern of temporal attending we maintain it in the face of surprises, noncongruent events, or even contradictory invariants. Music often depends on our making an effort to project and maintain an established meter in passages that involve things like syncopation and hemiola.”<sup>34</sup> For Hasty, both the meter and the rhythmic events, whether congruent with the established meter or not, are dynamic processes that create specific durational expectations for the listener.

In Hasty’s view, then, the length of a musical unit is not a neutral, abstracted proportion, but creates *durational projections* as the music unfolds: “the second event is, from its beginning and throughout the entire process of becoming, a reproduction of the duration of the first event.”<sup>36</sup>

If the duration of the first event is replicated in the second, then the projection is *realized* and the two events sound balanced. If the second event ends sooner than expected, the projection has been *denied* and there is a sense of contraction. If the second event lasts longer than the first event, the projection is *deferred* and there is a feeling of expansion.

In Example 1,  $Q^1$  represents the projected value of the quarter note (Q), which would be fulfilled by an event beginning at \*.  $R^1$  represents a larger projection, which takes the second quarter note not as a denial of its durational projection but simply as a

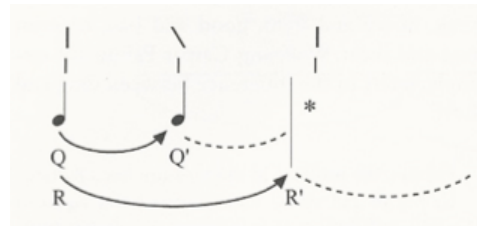
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<sup>33</sup> Ibid., p. 4.

<sup>34</sup> Ibid., p. 25.

<sup>36</sup> Hasty. *Meter as Rhythm*, 1997, p. 184.

*continuation* of the projection. In this way there can be simultaneous projections of different lengths (complex projections).<sup>37</sup>



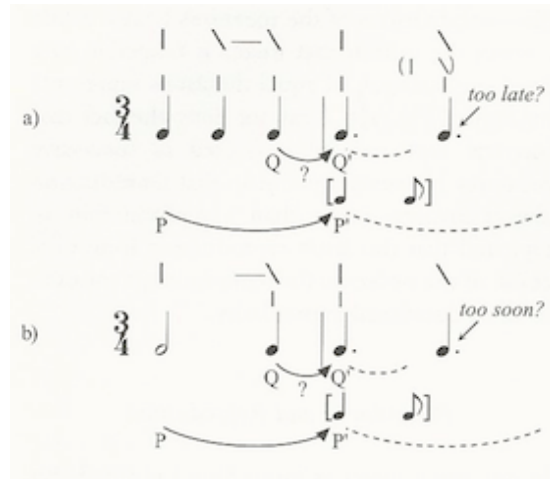
Example 1: Complex projection, from Christopher Hasty's *Meter as Rhythm*, Example 9.3.

A further example demonstrates how the denial or deferral of durational projections can affect how we perceive a musical passage (Ex. 2).<sup>38</sup> In Example 2a, the second dotted quarter note seems to come too late in relation to the rhythmic content established in the first bar. Example 2b shows a similar situation where the second dotted quarter note now occurs sooner than expected based on the rhythmic content of the first bar.

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<sup>37</sup> Ibid.

<sup>38</sup> Ibid., p. 150.



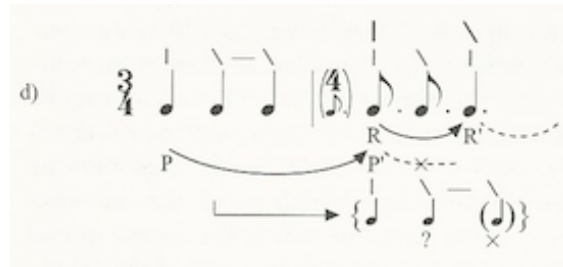
Example 2: Perceptual consequences of denied and deferred projections, from Christopher Hasty's *Meter as Rhythm*, Example 10.1a and 10.1b.

One last example shows how one set of projections can quickly be denied and replaced with another set of durational values (Ex. 3).<sup>39</sup> Projection P<sup>1</sup> is denied because projection R is established by the pair of dotted eighth notes. These dotted eighths cannot be easily reconciled with the previous projection, so they replace it. The way the listener perceives the second measure depends in large part on hearing the first, which projects specific durational values onto the second. Hasty describes the situation as follows:

Contrast arises from departure, but there is no departure apart from reproduction. If there is divergence, it is divergence only *with respect to* reproduction or correspondence. If the second measure comes to differ greatly from the first and does not develop projective correspondences with the first, the first measure, as measure, can lose relevance for what the second is now becoming. Since the two measures ... are immediately successive, the first will necessarily have some relevance for the second, but if the divergence of projections is too great, as in [Ex. 3], the metrical or projective organization of the first measure will not be corroborated and the projection will be denied. In [Ex. 3], although the second measure is “objectively” equal in duration to the first, it will not, I think, be easily heard as ... a realization of the first measure’s projective potential.<sup>40</sup>

<sup>39</sup> Ibid.

<sup>40</sup> Ibid., p. 151.



Example 3: Competing durational projections, from Christopher Hasty's *Meter as Rhythm*, Example 10.1d.

Hasty's approach to rhythm and meter emphasizes the way we actually experience music, flowing through time, as opposed to an abstracted view that looks at sections or entire pieces "as a whole". As a phrase unfolds, it creates particular durational, metric and rhythmic expectations for what might come next. These expectations are continually refined and re-examined as the music continues; that is, as they are fulfilled, delayed, or denied. Durational projections occur on many levels: those created by small motives, by pairs of contrasting motives, by full phrases, and by groups of phrases. Of course the larger the projective unit, the less precise it will necessarily be. It is far easier to accurately grasp a short durational projection (a quarter note at 90 MM for instance) than a longer one (an entire phrase spanning several bars). As Hasty points out, however, though "our feeling of quantity may be quite imprecise [regarding large spans of time]...we should not discount real feelings of adequacy (of the "about right" sort) that clearly share the character of projections."<sup>41</sup>

There are several other advantages to using durational projections to analyze structure. Firstly, it frees the analyst from having to rely on the notated measure as the

<sup>41</sup> Ibid., p. 197.

most convenient and appropriate unit of measurement for phrase lengths. Often, especially in contemporary music where the metre is constantly changing, notated bars are a misleading and clumsy unit of measurement. Furthermore, music of all styles frequently consists of phrases that do not precisely correspond with notated measures. Hasty explains that “although the bar is often a favourable environment for projection, projection itself is not limited to the bar and does not require a homogenous train of pulses.”<sup>42</sup>

Secondly, the theory emphasizes the importance of both meter and the *rhythmic content* of the meter in projecting precise durational values onto subsequent measures. Both sets of durations work in tandem: “the rhythmic particularity of a bar will be inseparable from its metrical particularity.”<sup>43</sup> The expectations created by these projections are crucial not just because they affect a phrase’s formal function, but also because they act as an important expressive tool. Following Leonard Meyer,<sup>44</sup> David Huron has argued persuasively that the manipulation of musical expectations is one of the most powerful ways in which music is capable of being expressive.<sup>45</sup>

Huron identifies three types of expectations: *schematic expectations* “that arise from general knowledge of how events typically unfold – such as a familiarity with the “language” of jazz”;<sup>46</sup> *veridical expectations* “that arise from past knowledge of a familiar sequence of events – such as familiarity with a particular work”;<sup>47</sup> and *dynamic expectations* that “arise ‘on the fly.’ These expectations are shaped by immediate

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<sup>42</sup> Ibid., p. 149.

<sup>43</sup> Ibid., p. 149.

<sup>44</sup> Leonard B. Meyer. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956.

<sup>45</sup> David Huron. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge (MA): MIT Press, 2007.

<sup>46</sup> Ibid., p. 419.

<sup>47</sup> Ibid., p. 422.



experience, as when exposure to a novel work causes a listener to expect similar passages as the work continues.”<sup>48</sup>

Durational projections are a form of dynamic expectations: a projection is based entirely on the context in which it appears, and the expectations that are created are specific to that particular work, indeed, to that particular passage. Dynamic expectations are especially important in works where schematic expectations do not play an important role, such as the works considered here. In these pieces expectations based on traditional phrase structure conventions have been jettisoned. For example, after a four-bar antecedent phrase in a Classical minuet we might reasonably expect a consequent phrase of equal duration for two reasons: first, because of the durational projection of the antecedent phrase itself, and second, because of learned conventions about this style of music that have taught us to expect balanced phrases at the beginning of dance movements. In much contemporary music all bets are off, and we must rely almost wholly on dynamic expectations, many of which are created by durational projections.

Leonard Meyer identifies a similar concept that he terms *intraopus norms*. Distinctive timbres, patterns of duration and pitch, or pitches in a specific register can acquire formal importance within an individual work if they are repeated or made especially prominent. Meyer states: “once established, intraopus elements function as indigenous patterns or as “sonic centers” from which other elements deviate or depart and to which they tend to return.”<sup>49</sup> These intraopus norms do not need to originate from a common musical language or established compositional system, but instead “arise from the

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<sup>48</sup> Ibid., p. 413.

<sup>49</sup> Leonard Meyer. *Style and Music: Theory, History and Ideology*. Chicago: University of Chicago Press, 1989, p. 342.

interaction between a temporary sonic “imprinting” and the kinds of continuing cognitive proclivities investigated by Gestalt psychology.”<sup>50</sup> While Meyer focuses on atemporal musical elements such as motives and distinctive timbres and harmonies, the concept of intraopus norms could easily be expanded to include temporal events such as durational projections. Individual pieces create both temporal and atemporal expectations unique to the work itself, including expectations based on the duration of future events.

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<sup>50</sup> Ibid.

### 3 Analysis – Phrase structure in Boulez’s late solo works

#### 3.1 Boulezian Basic Ideas

Several tight-knit sections in *Anthèmes I*, *Incises* and *Une page d’éphéméride* begin with something comparable to Caplin’s definition of a *basic idea*.<sup>51</sup> In the works studied here, Boulezian basic ideas are invariably made up of two short, distinctive motives. Each motive is differentiated by a unique melodic contour, articulation, dynamic level, playing style, and/or tempo. These parameters combine to create what Boulez calls an *enveloppe*.<sup>52</sup> Often both motives have the same rhythm, though their grouping structure normally differs. Importantly, one motive is usually more harmonically stable than the other. Finally, the initial presentation of a basic idea is almost always relatively tight-knit, featuring a balanced phrase structure and presented with a high degree of functional efficiency.

Sections with more than two distinct motives tend to have a looser formal organization since the order of the motives is constantly varied and unpredictable, and the level of motivic uniformity is lower; there are therefore no instances of three- or four-part basic ideas. There is also no predictable pattern to when a tight-knit section with two-part basic ideas will appear in a work; the formal organization of each work is distinct.

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<sup>51</sup> Caplin. *Classical Form*, p. 37.

<sup>52</sup> Pierre Boulez. ‘Le Système et l’idée’ (1986), *Points de repère III: Leçons de musique*. p. 415.

Calme, mais sans traîner ♩ = 108, d'un mouvement très régulier

144

mp

pp

Motive A

Motive B

sul pont.

non legato (on string)

Example 4: Basic idea of the final section of *Anthèmes I* (mm. 144 – 145).

Example 4 is taken from *Anthèmes I*. The two contrasting motives are balanced in length and possess numerous characteristics that easily distinguish them (despite having similar rhythms and levels of harmonic stability): a distinct playing style, articulation type, internal grouping structure, dynamic level, and melodic contour.

Example 5 shows a similarly balanced basic idea from *Incises*; each motive again has a characteristic articulation type, internal grouping structure, dynamics and melodic contour. Furthermore, Motive A emphasizes E-natural and is more harmonically stable than Motive B.

Motive A

Motive B

ff

p

Example 5: Basic idea of Section 6 of *Incises* (p. 14).

An example from *Une page d'éphéméride* (Ex. 6) relies on the *sostenuto* pedal to differentiate the timbre of the two motives. When the breath mark is taken into account the two motives are essentially of equal length.

**Lent, très librement**  
(mais avec le sens des proportions) **(assez espacé)**

*fff* *mf* *p* *ten.* *ten.*

*no.* *Motive A* *Motive B*

Ped. sost. \_\_\_\_\_ \*

Example 6: Basic idea of section 2 of *Une page d'éphéméride* (p. 4).

The phrase structure of the basic idea in Example 7 is unbalanced: motive A is six eighth-notes long while motive B is only three. However, the basic idea is then repeated with the proportions reversed to create a balanced pair.

**Motive A - Duration: 6 eighth notes** **Motive B - Duration: 3 eighth notes**  
*Assez rapide* (♩ = 152) *accél. très peu* - - - - -

*pp* *p* *pp*

**Motive A - Duration: 3 eighth notes** **Motive B - Duration: 6 eighth notes**  
*Un peu plus rapide* *accél. très peu* - - - - -

*p* *pp*

Example 7: Basic idea of section 3 of *Une page d'éphéméride* (p. 6).

### Initiating and Concluding Motives:

Two further types of motives create a sense of opening and closure on the local level: *initiating motives* and *concluding motives*. A motive only acquires a specific formal function when it is consistently used to initiate or conclude a clear formal unit throughout a given work or section. Such a motive cannot appear at other points of a piece in a non-functional manner or its role as a formal marker will be diluted. Furthermore, an initiating or concluding motive always has a unique melodic profile that distinguishes it from the basic idea of a given section.

For example, initiating and concluding motives frame each of the fast sections in the second half of *Incises* (Ex. 8).



Example 8: Initiating and concluding motives of section 4 of *Incises* (pp. 11-12).

### 3.2 Creating Durational Projections

The structure of Boulez's basic ideas helps to create clear durational projections. Since each motive has a unique profile, a change from one motive to another creates a clear beginning, which defines the duration of the preceding event and projects that duration into the future. For instance, projection R<sup>1</sup> in m. 145 of Example 9 is created when the start of motive B signals a definite change of character and creates a new beginning. The duration R in m. 144 is thus clearly established and projected onto the

following passage as R<sup>1</sup>. By building phrases out of pairs of contrasting motives (that is, out of basic ideas), Boulez is able to create clear durational projections by continually creating new beginnings.

The image shows a musical score for Example 9, consisting of two staves. The top staff is labeled '144' and contains three main sections: 'Motive A', 'Motive B', and 'First concluding motive'. Above the staff, there are tempo and dynamic markings: 'Calme, mais sans trainer' with a tempo marking of '♩ = 108, d'un mouvement très régulier', 'sul pont.', and 'non legato (on string)'. Below the staff, there are various annotations including 'L', 'M', 'M<sub>1</sub>', 'L<sub>1</sub>', 'N', 'N<sub>1</sub>', 'R', 'R<sub>1</sub>', 'S', 'T', 'S<sub>1</sub>', 'pos. nat.', 'stacc. (off string)', 'rall.', 'mf', and 'pp'. The bottom staff is labeled '147' and contains a section labeled 'Second concluding gesture' with annotations 'T<sub>1</sub>' and 'pp'. The score is annotated with various symbols and lines indicating durational projections and formal functions.

Example 9: Durational projections in the presentation phrase of the final section of *Anthèmes* (mm. 144-147).

### 3.3 Tight-knit formal organization

The most tight-knit sections in Boulez's late solo works feature clear durational projections which help give phrases equally clear presentation, continuation, or cadential formal functions. We will consider these one by one, using the end of *Anthèmes I* as a model. Figure 1 shows the phrase structure of the last section while Example 10 shows the annotated score.

#### Presentation Phrase

The presentation phrase (mm. 144-147) lays out the main material of the section in an efficient, balanced manner, beginning with a basic idea featuring symmetrical motive lengths. Each motive is given a specific harmonic function: Motive A creates harmonic

stability by emphasizing the central pitch of the work, D-natural; Motive B creates harmonic motion by shifting away from the central pitch. Two emphatic concluding gestures end the phrase and create a closed formal unit.

### Continuation Phrases

The continuation phrases destabilize the phrase structure and harmonic rhythm as established by the presentation phrase. Asymmetric motive lengths predominate, which create a multitude of denied and deferred projections.

- Destabilizing the phrase structure:

In the first continuation phrase (mm. 148-150) the basic idea begins to contract, with motive B decreasing in length. The following phrase (mm. 151-152) features a fragmented A motive and a greatly expanded B motive.

In the third continuation phrase (mm. 153-154) both motives are fragmented, while the fourth continuation phrase features durational contractions and expansions. This complex fourth phrase is in three parts: two fragmented basic ideas preceded, surprisingly, by initiating motives, followed by a longer basic idea that echoes the opening presentation phrase in its length and by ending with a concluding motive (though its basic idea is still asymmetrical).

- Destabilizing the harmonic rhythm:

The first continuation phrase maintains the harmonic functions set out in the presentation phrase, while in the second phrase these harmonic functions are reversed: motive A now provides harmonic variety and motive B emphasizes D-natural.



The third continuation phrase creates a kind of harmonic arc: it begins on D, moves away to C and D-flat then returns to D. A similar but larger-scale arc is found in the fourth continuation phrase as the harmonic focus shifts from D to F-sharp/G to E and back down to D. The harmonic function of each motive, and of the basic idea as a whole, is established in the presentation phrase before being developed and destabilized in the continuation phrases.

#### Cadential Phrases

A process of *motivic* and *harmonic liquidation* gives the final phrase (mm. 161-165 of Ex. 10) a clear cadential function that brings closure to both the section and the work as a whole. Caplin defines *motivic liquidation* as “the conversion of characteristic motives into conventional ones,”<sup>53</sup> while I propose *harmonic liquidation* to mean the gradual revelation of structural, anchor-like pitches, with more ornamental pitches falling away.

The last phrase begins with an initiating gesture and a version of the basic idea. Motive B, however, is greatly expanded and slowly transforms into a simple sustained tone, the very definition of a conventional closing gesture. This process also increasingly emphasizes the central pitch D-natural as other pitches melt away.

In some respects the entire final section features elements of motivic liquidation. Motives A and B share the same rhythmic values and are therefore more “conventional” than the highly diverse, “characteristic” motives R, S, T and U of the second-to-last section, analyzed below in part 3.4: Loose Formal Organization.

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<sup>53</sup> Caplin. *Classical Form*. 1998, pp. 40 – 41.

Within this overall tight-knit section the presentation phrase is the most tight-knit on the local level: the basic idea has a symmetrical grouping structure that is laid out with maximum functional efficiency, and clear harmonic functions are established. The continuation phrases, on the other hand, feature irregular phrase structures due to fragmented and expanded basic ideas, which destabilize and develop the harmonic functions of each motive. These differences give the presentation phrase and continuation phrases a very different feel, with the former sounding more stable than the latter.

**Presentation Phrase**  
**{Basic idea (motives A and B)}**

Calme, mais sans traîner ♩ = 108, d'un mouvement très régulier  
**Motive A** → sul pont. **Motive B**  
*non legato (on string)*

pos. nat. *rall.*  
 stacc. (off string) **Concluding Gesture**

Tempo *rall.*  
**Concluding Gesture**

**1st Continuation Phrase**

**2nd Continuation Phrase**

**3rd Continuation Phrase**

**4th Continuation Phrase**

**Initiating Gesture**

**Cadential Phrase**

pos. nat. *rall.*  
**Concluding Gesture**

**Initiating Gesture**

sul pont. *non legato*

répéter ad lib. (sans ralentir)  
 pos. nat.

Libre  
 sul tasto

*tr* *non vibr.*

c.l. batt.

Example 10: Final section of *Anthèmes I* (mm. 144-160).

**Presentation Phrase (mm. 144 - 147)**

Motive A 6      Motive B 6      *Concluding Gesture* 6 + 2 rest      *Concluding Gesture* 9 + 3 rest

*Balanced*

**1st Continuation Phrase (mm. 148 - 150)**

Motive A 5      Motive B 4      Motive A 5      Motive B 3

*Slight contraction*      *Slight contraction*

**2nd Continuation Phrase (mm. 151 - 152)**

Motive A 1      Motive B 7      Motive A 2      Motive B 8

*Expansion (motive A fragmented)*      *Expansion (motive A fragmented)*

**3rd Continuation Phrase (mm. 153 - 154)**

Motive A 3      Motive B 4      Motive A 3      Motive B 3

*Slight expansion (fragmented)*      *Balanced (fragmented)*

**4th Continuation Phrase, fused to an echo of the Presentation Phrase (mm. 155 - 160)**

*Initiating Gesture* 2      Motive A 3      Motive B 4      *Initiating Gesture* 3      Motive A 4      Motive B 2      Motive A 5      Motive B 6      *Concl. Gesture* 4 + 4 rest

*Slight expansion (fragmented)*      *Contraction (fragmented)*      *Slight expansion*

**Cadential Section**

*Initiating Gesture* 8      Motive A 6      Motive B 8 + *ad lib.*

*Expansion*

- Durations, shown under each motive, are measured in eighth notes.

Figure 1: Phrase structure of the last section of *Anthèmes I* (mm. 144-165).

Figure 1 also shows the durational projections created within each basic idea. Further projections are of course also created, both between entire basic ideas as well as between Motive B of one basic idea and Motive A of the next. However, the projections shown above are especially prominent since they clarify exactly how each basic idea has been altered. Each phrase derives its distinct character from how the basic ideas within it have been transformed.

For instance, the basic ideas in the second continuation phrase (mm. 151-152) create a sense of significant expansion because each Motive A projects a short, one- to two-beat duration onto the following passage. These small projections are easily denied and eclipsed by the much longer B motives, which last seven to eight beats each. This effect is distinct from that of the third continuation phrase (mm. 153-154), where a small sense of expansion is followed by a balanced basic idea.

The second continuation phrase (mm. 151-152) therefore has a different temporal feel than the third continuation phrase (mm. 153-154); the former features two projections that are definitively and dramatically denied, while the latter features one briefly deferred projection and one realized projection.

### 3.4 Loose formal organization

In contrast to the final section of *Anthèmes I*, the second-to-last section features much looser formal organization due to several elements: less motivic uniformity (four distinct motives vs. two); unpredictable motive order; ambiguous large-scale harmonic motion; and shifting tempi and frequent rests that frustrate the creation of clear projections and disrupt any sense of continuity (Ex. 11 & 12). Clear presentation, continuation and cadential phrases are absent. On a higher hierarchical level the entire section could be considered to have continuation function due to its structural instability compared to more tight-knit passages.

Each motive has a harmonic and formal function: Motive U creates a sense of closure through its melodic and dynamic contour, expressive markings (*calme, régulier*), and the repetition of the central pitch, D-natural. Motive R emphasizes and prolongs specific pitches, while Motive S pivots from one prominent pitch to another. For example, Figure 2 shows how Motive R emphasizes first G then A-flat, with Motive S functioning as a harmonic pivot: it reiterates the most prominent pitch from the preceding passage and introduces the next focal pitch. Figure 3 shows a further reduction of the voice leading. Finally, Motive T provides a sense of harmonic stability by consistently highlighting D-natural. (In Figures 2 – 5, the pitch that appears most often within a given motive is represented by a white diamond note-head, while the next most common pitches are represented by black note-heads. Pitches that occur only once, and are therefore the most ornamental in nature, are excluded.)

Now if the section as a whole consisted of only Motives R and S, without any other motives, rests or tempo changes separating them, this passage would have a very tight-knit formal organization. Figure 5 shows the clear voice leading between these two motives. A pitch is prolonged in Motive R and then Motive S pivots towards the next pitch. In reality, however, Motives U and T constantly and unexpectedly interrupt this clear harmonic process, obsessively bringing the focus back to D-natural. The rests and tempo changes further disjoint the passage. Furthermore, the harmonic motion between motives R and S begins to be interrupted by phrase boundaries. Figure 4 shows the resulting phrase structure.

This penultimate section lacks the motivic uniformity, rhythmic continuity, clear projections and lucid harmonic motion of the tight-knit final section we examined earlier. The function of this loosely organized section is precisely to be unstable, unpredictable, and formally complex.

Boulez writes that “the complexity and simplicity of the context is just as important as the part played by duration and for the same reason: sharpness of perception.”<sup>54</sup> The degree of tight-knit vs. loose formal organization has a dramatic effect on how simple or complex a section appears to the listener.

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<sup>54</sup> Pierre Boulez. *Boulez on Music Today*. Trans. Susan Bradshaw and Richard Rodney Bennett. Cambridge, MA: Harvard University Press, 1971. Original edition: *Penser la Musique Aujourd'hui*. Paris: Gonthier, 1963.

113 *calme, régulier*  
ricochet **Motive U**  
gliss.  
*p*  $\longrightarrow$  *pp*

*agité* **Motive R**  
pizz. *f*  $\longrightarrow$  *mf*

*brusque* **Motive agité**  
arco *ff*  $<$

*agité*  
pizz. *mf*  $\longrightarrow$  *f*

117 *calme, régulier*  
arco **Motive U**  
gliss.  
*pp*

Example 11: mm. 113-117 of *Anthèmes I*.

Motive:	U	R	S	R	U
	113	114	115	116	117
Harm.	(.)				(#)
Function:	Closure	Prolongation	Pivot	Prolongation	Closure
Duration (16ths):	6+(6)	6+(2)	1+(5)	6+(6)	4+(2)

Figure 2: Phrase structure of mm. 113-117 of *Anthèmes I*.

mm. 114 - 116

Motive: R S R

Figure 3: Harmonic reduction of mm. 113-117 of *Anthèmes I*.



113 *calme, régulier* *ricochet* **Motive U** *gliss.* *p* *pp* *ff* *mf* *ff* *mf* *f*

117 *calme, régulier* *arco* **Motive U** *gliss.* *pp* *mf* *f* *pp* *ff* *calme, retenu (pizz.)* *arco* **Motive T** *brusque* *calme, retenu* *pizz.* *T* *pp* *p*

122 *agité* *R* *f* *mf* *f* *pp* *calme, retenu* *T* *pp* *agité* *R* *f* *mf* *f*

125 *calme, régulier* *arco* **Motive U** *sim.* *p* *pp* *brusque* *R* *ff* *calme, retenu* *pizz.* *T* *p* *agité* *R* *mf* *f* *mf*

129 *calme, régulier* *arco* **Motive U** *pp* *brusque* *R* *ff* *calme, retenu* *pizz.* *T* *p* *agité* *R* *f* *mf* *f* *mf*

133 *brusque* *arco* *R* *ff* *calme, régulier* *U* *p* *pp* *brusque* *R* *ff* *calme, régulier* *U* *pp* *retenu* *pizz.* *T* *p*

136 *agité* *R* *f* *mf* *f* *pp* *calme, régulier* *arco* **Motive U** *pp* *brusque* *S* *ff*

138 *agité* *R* *mf* *f* *pp* *calme, régulier* *arco* **Motive U** *pp* *brusque* *S* *ff* *calme, retenu* *pizz.* *T* *p*

141 *régulier* *arco* **Motive U** *pp* *brusque* *S* *ff* *calme, retenu* *pizz.* *T* *p* *agité* *R* *mf* *f* *mf* *calme, retenu* *U* *arco* *pp*

Example 12: mm. 113-143 of *Anthèmes I*.

Motive: U R S R U

113 114 115 116 117

Harm. Function: Closure Prolongation Pivot Prolongation Closure

Duration (16ths): 6+(6) 6+(2) 1+(5) 6+(6) 4+(2)

R T S T R T R U

118 119 120 121 122 123 124 125

Prolong. Stability Pivot Stability Prolong. Stability Prolong. Closure

6+(4) 2+(4) 2+(2) 6 14+(6) 2+(4) 6+(4) 4+(2)+2+(2)

S T R U

126 127 128 129

Pivot Stability Prolong. Closure

2+(6) 2+(4) 10+(4) 2+(5)

S T R S U

130 131 132 133

Pivot Stability Prolongation Pivot (incomplete) Closure

3+(2) 2+(4) 14+(4) 5+(1) 6+(2)

S U

134 135

Pivot (incomplete) Closure

3+(1) 4+(3)

T R U

136 137

Stability Prolongation Closure

1+(1) 12+(6) 2+(3)

S R U

138 139

Pivot Prolongation Closure

2+(1) 12+(2) 4+(3)

S T U

140 141

Pivot (incomplete) Stability Closure

1+(4) 2+(4) 2+(4)

S T R U

142 143

Pivot Stability Prolongation Closure

1+(4) 3 10+(4) 1+(3)

Figure 4: Phrase structure of mm. 113-143 of *Anthèmes I*.

mm. 114 - 116

Motive: R S R

mm. 118 - 122

Motive: R S R

mm. 124 - 143

Motive: R S R S R S R S R S R

Figure 5: Harmonic reduction of mm. 113-143 of *Anthèmes I*.

### 3.5 Effects of durational projections

A simple tight-knit passage from *Une page d'éphéméride* has a similar structure as the last section of *Anthèmes I*, with a presentation phrase followed by several continuation phrases. Example 13 shows the annotated score, Figure 6 the phrase structure. Following the balanced presentation phrase, the first continuation phrase destabilizes the basic idea and the second continuation phrase greatly expands motive N. The third continuation phrase shrinks slightly, while the final phrase breaks the established pattern of expansion completely with an expanded M motive and a fragmented N motive.

Figure 7 shows the effects of the durational projections in this passage. Whenever a new event occurs earlier than expected, the previous projection is denied and there is a sense of durational *contraction*. A projection that is deferred creates a sense of *expansion*. I have added three loose qualifiers to these effects: *slight*, *moderate* and *extensive*. A *slight expansion* adds less than half of the initial duration; a *moderate expansion* adds

approximately half of the initial duration; and an *extensive expansion* adds more than half the initial duration.

Two hierarchical levels are depicted in Figure 7: the effects of projections between phrases (how one phrase influences the next), and the effects of projections within each basic idea (the effect of motive M on motive N). An even lower hierarchical level is shown in Figure 8: that of projections within motive N.

These durational expansions and contractions shape the listener's experience of the passage. For example, the first continuation phrase projects a sense of broadening on two levels: the overall phrase in comparison to the presentation phrase (16 vs. 10 beats), and motive N in comparison to motive M (9 vs. 7 beats). By contrast, the final phrase projects a sense of contraction on both levels: the entire phrase is slightly contracted compared to the third continuation phrase (22 vs. 16 beats), and motive N is extensively contracted compared to motive M (3 vs. 13 beats).

On the lowest hierarchical level there are also projections within motive N, which is made up of numerous gestures (Fig. 8). A feeling of contraction and broadening in the first continuation phrase is developed in the second continuation phrase, with a contraction followed by three broadening motives. The third continuation phrase reverses this pattern, with two broadening figures followed by a contraction. The final phrase's single gesture is followed by a fermata that creates a sense of closure by creating a durational hiatus.

Durational projections therefore create feelings of balance, expansion and contraction on three hierarchical levels: between entire phrases; between both motives of

the basic idea; and within motive N. The way in which these projections interact gives the section its distinct temporal feel.

It should be noted that the larger the duration, the less exact the projection will be. Therefore the durational projections created within motive N are quite precise, whereas the sense that the second continuation phrase is longer than the first will be more approximate.

Furthermore, the projections shown in Figures 7 and 8 do not constitute all possible heard projections. Motive N, for instance, necessarily casts a projection onto Motive M of the next phrase. For clarity's sake, however, only the most obvious projections are included in the diagrams.

4 **Presentation Phrase**  
 { Basic Idea (motives M and N) ----- }  
**Lent, très librement**  
 (mais avec le sens des proportions)

**Motive M** **Motive N** (assez espacé)

Ped. sost. ----- \*

**1st Continuation Phrase** **Motive N** (un peu moins espacé)

Ped. sost. ----- \*

**2nd Continuation Phrase** **Motive N** (plus resserré)

Ped. sost. ----- \*

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Example 13: Phrase structure of section 2, *Une page d'éphéméride* (p. 4-5).

3rd Continuation Phrase

5

Motive M

*ten.* *mp* *f* *ff* *f*

*ten.* *f*

1/2 ped. ped. \*

(Ped. sost.) ..... \*

Ped. sost. 8... \*

Motive N  
(plus espacé)

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

*ten.* *ten.* *ten.* *ten.*

8... \*

(Ped. sost.) ..... \*

4th Continuation Phrase / Closing Phrase

Motive M

Motive N (espacé)

*ff* *fff* *p*

1/2 ped. ped. \*

Ped. sost. 8... \*

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Example 13 continued.

Presentation Phrase (p. 4, system 1)

Motive: M N (2 gestures)  
Duration (8<sup>ths</sup>)\*: 5 5  
(basic idea)

1<sup>st</sup> Continuation Phrase (p. 4, system 2)

Motive: M N (3 gestures) - *Becoming less balanced, slight*  
Duration: 7 9 *expansion.*

2<sup>nd</sup> Continuation Phrase (p. 4, system 3 – p. 5 system 1)

Motive: M N (5 gestures) - *Motive N greatly expanded and*  
Duration: 5 19 *developed.*

3<sup>rd</sup> Continuation Phrase (p. 5, systems 1-2)

Motive: M N (4 gestures) - *upsets large-scale pattern of*  
Duration: 7 15 *expansion by contracting slightly.*

4<sup>th</sup> Continuation Phrase/Closing Phrase (p. 5, system 3)

Motive: M N (1 gesture) - *motive M is dramatically expanded*  
Duration: 13 3 *while N is fragmented. Greatly*  
*upsets established pattern, which*  
*along with the extremely long M*  
*motive and solitary N gesture gives*  
*the phrase a closing quality.*

\* An extra eighth note of duration has been added to each M motive in order to take into account the short pause that ends the gesture.

Figure 6: Phrase structure of section 2 of *Une page d'éphéméride* (p. 4-5).



Presentation Phrase (p. 4, system 1)


Motive: M N (2 gestures)  
Duration (8<sup>ths</sup>)\*: 5 5

  
*Balanced*

1<sup>st</sup> Continuation Phrase (p. 4, system 2)

Motive: M N (3 gestures)  
Duration: 7 9

  
*Slight Broadening*

  
*Slight Broadening*

2<sup>nd</sup> Continuation Phrase (p. 4, system 3 – p. 5 system 1)

Motive: M N (5 gestures)  
Duration: 5 19


  
*Extensive Broadening*

  
*Moderate Broadening*

3<sup>rd</sup> Continuation Phrase (p. 5, systems 1-2)

Motive: M N (4 gestures)  
Duration: 7 15

  
*Moderate Broadening*

  
*Slight Contraction*

4<sup>th</sup> Continuation Phrase/Closing Phrase (p. 5, system 3)

Motive: M N (1 gesture)  
Duration: 13 3

  
*Extensive Contraction*


  
*Slight Contraction*

Figure 7: Effects of durational projections between phrases and between motives. Section 2 of *Une page d'éphéméride* (p. 4-5).


Presentation Phrase (p. 4, system 1)

Motive N:            2     3  
(2 gestures)              
                                 *Broadening*


1<sup>st</sup> Continuation Phrase (p. 4, system 2)

Motive N:            3     2     4  
(3 gestures)              
                                 *Contraction Broadening*

2<sup>nd</sup> Continuation Phrase (p. 4, system 3 – p. 5 system 1)

Motive N:            4     2     3     4     6  
(5 gestures)              
                                 *Contract. Broad. Broad. Broad.*

3<sup>rd</sup> Continuation Phrase (p. 5, systems 1-2)

Motive N:            2     3     6     4  
(4 gestures)              
                                 *Broad. Broad. Contract.*

4<sup>th</sup> Continuation Phrase/Closing Phrase (p. 5, system 3)

Motive N:            3     Fermata  
(1 gesture)            *Hiatus*

\* Durations are in 8<sup>ths</sup>.

Figure 8: Effects of durational projections within motive N. Section 2 of *Une page d'éphéméride* (p. 4-5).

### 3.6 Interpolated Episodes and Process as Phrase Structure

Certain sections incorporate large-scale processes into the phrase structure, as Jonathan Goldman demonstrates in his analysis of the carefully controlled harmonic rhythm of *Dérive I*.<sup>55</sup> The harmonic rhythm systematically slows, then quickens again, before coming to a standstill in the extensive coda.

An example from *Incises* features tight-knit formal organization and also involves what Caplin calls an *interpolated episode*: “a passage of strikingly new, unrelated material...standing apart from the regular succession of formal functions”.<sup>56</sup>

The sixth section of *Incises* (Ex. 14 and Fig. 9) begins with a presentation phrase consisting of three statements of the basic idea, the last of which is unexpectedly expanded. A concluding gesture closes off the phrase.

The first continuation phrase is torn off after two fragmented versions of the basic idea and an entirely new section begins: the interpolated episode. This material, labeled E, is motivically distinct from the rest of the section and is built around two large-scale processes: each phrase consists of a crescendo up and a diminuendo back down to *pp*, each swelling up to a higher dynamic level. Each phrase is also seven 16<sup>th</sup> notes longer than the one before.

Yet the section is far from predictable. Boulez combines the last two units (35 and 42 beats, respectively) to create a single expansive phrase in which the crescendo alone lasts 35 beats, followed by a climactic 4-beat wedge motive and a long 42 beat

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<sup>55</sup> Goldman. *The Musical Language of Pierre Boulez*, pp. 119-122.

<sup>56</sup> Caplin. *Classical Form*, p. 255.

dénouement. Also working against the regularity of the phrase expansion are the insistently irregular sub-phrase groupings.

As soon as the interpolated episode ends, the preceding continuation section starts back up as if it had never been interrupted. A greatly expanded form of the basic idea is followed by a fragmented C motive and a concluding gesture that brings the entire section to a close.

14

Vif (♩ = 132)

*Initiating gesture*

**Presentation Phrase**  
 { Basic Idea (Motives C and D) ----- }

Motive C      Motive D

Motive C      Motive D      Motive C      Motive D - expanded

*Concluding gesture*

**Continuation Phrase**

Motive C      D      C      D

**Interpolated Episode**

Motive E - 7 beats      Motive E - 14 beats      Motive E - 21 beats

Motive E - 28 beats

Motive E - 35 beat *cresc.*

Example 14: Section 6 of *Incises* (p. 14-15).

*ff*  
*Climax - 4 beats*      *Motive E - 42 beat dim.*

**Continuation Phrase**  
*Motive C*  
*pp*      *f mf*      *f mf*      *f mf*      *ff*

*Motive D*      *Motive C*      *Concluding gesture*  
*p*      *mp p*      *mp p*      *mf*      *f*      *f*

Example 14 continued.

**Presentation Phrase (p. 14, systems 1-3)**

Parallel pc interval: 7      Parallel pc interval: 11      Parallel pc interval: 14      Parallel pc interval: 3

Initiating Gesture 4      Motive C 6      Motive D 6      Motive C 7      Motive D 6      Motive C 6      Motive D 11      Concluding Gesture 5.5

Balanced      Slight contraction      Expansion

**1st Continuation Phrase (p. 14, system 3)**

Parallel pc interval: 3      Parallel pc interval: 6

Motive D 5      Motive C 2      Motive D 6      Motive C 1

Contraction      Contraction

**Interpolated Episode (p. 14 system 4 - p. 15 system 2)**

Motive E throughout      Wedge motive

7    14    21    28    81 (35 +    4 +    42)

Exp.   Exp.   Exp.   Expansion      Contraction      Expansion

Expansion

**2nd Continuation Phrase (p. 15, systems 2-3)**

Parallel pc interval: 11      4      Parallel pc interval: 6      Parallel pc interval: 11

Motive C 14      Motive D 22      Motive C 5      Concluding Gesture 4.5

Expansion

- Durations, shown under each motive, are measured in sixteenth notes.

Figure 9: Phrase structure of section 6 of *Incises* (p. 14-15).

Interpolated passages sometimes also occur on a larger-scale, as Jonathan Goldman notes about the pizzicato section of *Anthèmes I*<sup>57</sup> and rehearsal nos. 20-2 of *Mémoriale*,<sup>58</sup> both of which deploy rhythmic canons and are thematically and structurally distinct from their surrounding musical environments.

### 3.7 Process as Phrase Structure in a Cadential Phrase

In the last section of *Une page d'éphéméride* the characteristic motives of the basic idea (Ex. 15a) are gradually fragmented into conventional motives through a process of motivic liquidation (Ex. 15b). The anchor pitches A and A-flat also become more and more prominent as other tones fall away in an example of harmonic liquidation. The result is a passage with clear cadential function.

This section is also an example of how large-scale processes can be used to organize the phrase structure. Several processes are at work (Fig. 10): each motive is systematically fragmented; the dynamic levels of each motive either gradually increase or decrease; and the grace notes and arpeggiated chords in motive G are played in an increasingly brusque, rapid manner.

Interestingly, however, the fragmentation process is slightly disrupted, giving the passage a sense of fluidity and spontaneity. Instead of having motive G shrink by one chord each time (resulting in a steady progression from six chords to one), Boulez places the five-chord version in the “wrong” place. The resulting progression of G motives still projects an overall feeling of diminishing length, but without falling into a predictable pattern. Six chords in section G<sup>1</sup> shrinks to four chords in G<sup>2</sup>, then three in G<sup>3</sup>, while the G<sup>4</sup>

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<sup>57</sup> Goldman. *The Musical Language of Pierre Boulez*. 2011, p. 167-169.

<sup>58</sup> *Ibid*, p. 153-159.



section provides a refreshing and surprising sense of breadth before the motive continues to shrink to a single grace note gesture in G<sup>6</sup>. In this way the improvisatory feel of the work is maintained even while spinning out a clear, large-scale formal process.

**Motive A**  
Aussi rapide que possible (♩ = 196/200)  
martellato

attendre que la résonance ait suffisamment diminué

**Motive B**  
Lent, libre

les petites notes assez souples ainsi que les arpèges

*p* *ppp*

(ne pas relever la Péd.) \*

Example 15a: Basic idea of section 4 of *Une page d'éphéméride* (p. 9-10).

Pulsation lente **Motive A** **Motive B** Très lent

*ppp*

la petite note très serrée

ten. laisser résonner longuement

*fff* \*

Example 15b: Liquidated version of the basic idea of section 4 of *Une page d'éphéméride* (p. 11).

<u>Motive – Duration – Dynamic</u>	<u>Motive – # of Chords – Playing Style – Dynamic</u>
F <sup>1</sup> – 8 triplet 16 <sup>ths</sup> – <i>fff</i> / <i>f</i>	G <sup>1</sup> – 6 chords – 3 gr. 3 arp. – <i>p</i> / <i>ppp</i>
F <sup>2</sup> – 6 triplet 16 <sup>ths</sup> – <i>ff</i> / <i>f</i>	G <sup>2</sup> – 4 chords – 2 gr. 2 arp. – <i>p</i> / <i>mp</i>
F <sup>3</sup> – 4 triplet 16 <sup>ths</sup> – <i>f</i> / <i>mf</i>	G <sup>3</sup> – 3 chords – 1 gr. 2 arp. – <i>mp</i> / <i>mf</i>
F <sup>4</sup> – 2 triplet 16 <sup>ths</sup> – <i>mf</i> > <	* G <sup>4</sup> – 5 chords – 2 gr. 3 arp. – <i>mf</i> / <i>f</i> *
F <sup>5</sup> – 1 triplet 16 <sup>ths</sup> – <i>p</i> >	G <sup>5</sup> – 2 chords – 1 gr. 1 arp. – <i>f</i> / <i>ff</i>
F <sup>6</sup> – single note (Ab) – <i>ppp</i>	G <sup>6</sup> – 1 chords – 1 gr. (Ab down to A) – <i>fff</i>

Note: gr. = grace notes; arp. = arpeggiated chords.

Figure 10: Phrase structure of final section of *Une page d'éphéméride* – (last system of p. 9 - p. 11).

### 3.8 Blurred Regularity in Projections and Harmony

A further type of tight-knit formal organization occurs in *Incises*. Steady chains of eighth notes run through the slow sections of the second half of *Incises* (the first of which is shown in Example 16). The rhythmic regularity of these passages, however, while clear to the eye appear considerably blurred to the ear. This is because the grace notes are consistently marked louder than the eighth notes they precede. The listener is therefore likely to hear the initial grace note as a new beginning, instead of as a true grace note that comes before the beat. And since the number of grace notes is constantly changing each eighth note gesture is a slightly different length. This results in each projection being subtly denied by the next event.

This subtle system of thwarted projections is founded on a staggeringly simple musical fact: in order to ensure that the eighth notes always arrive where they should within a steady tempo, the performer must begin a group of two grace notes slightly sooner than she would begin a single grace note figure. But because the first grace note of each

group is heard as a new beginning (due to its louder dynamic level), each projection is ever so slightly longer or shorter than the one that precedes it.<sup>59</sup>

For example, duration A, which includes two grace notes (Ex. 16), will be perceived as being slightly longer than duration B, which includes only one grace note. Projection A<sup>1</sup> will therefore be denied when the third eighth-note figure begins (which will seem to enter slightly earlier than expected due to the slightly shorter length of duration B). Projection B<sup>1</sup> will similarly be denied when the fourth eighth-note figure, preceded by four grace notes, enters much earlier than expected.

At the same time, this passage does not create the impression of a chain of vastly different rhythmic values. A certain regularity still shines through since the grace notes are very rapid and therefore only slightly alter the duration of each figure at so slow a tempo. The exact timing of each new chord therefore comes as a tantalizing, subtle surprise: sometimes a fraction of a second earlier than expected, sometimes a fraction later. It is an ingenious solution to the problem of how to create a slow, fairly regular section while maintaining the feeling of improvisation and spontaneity that is present throughout the rest of the work. This technique is similar to Gérard Grisey's concept of fuzzy periodicity (*périodicité floue*), whereby musical events deviate slightly from a steady pulse.<sup>60</sup>

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<sup>59</sup> This is a variation of a technique Boulez often employs to create ambiguity within rhythmically straightforward passages, in which grace notes are played on the beat, therefore disguising the pulse in a flurry of ornamentation. See Goldman's discussion of *Dérive I*: Goldman, *The Musical Language of Pierre Boulez*. 2011, pp. 117-119.

<sup>60</sup> Gérard Grisey. "Tempus ex Machina: A composer's reflections on musical time." *Contemporary Music Review*, English trans., 2:1 (1987): 239-275.

The image shows a musical score for Section 3 of *Incises*. The tempo is marked "Très lent" with a quarter note equal to 46 (♩ = 46). The score is written for piano and bass. The piano part features a complex texture of chords and grace notes, with dynamics ranging from *pp* to *ff*. The bass part has a more melodic line with some grace notes. Performance markings include "ten." (tenuendo), "p", "pp", "mf", "ff", "pochissimo", and "assez court". There are also markings for the sostenuto pedal: "Ped. sost." and "(Ped. sost.)". The score is divided into two systems, with the second system ending with a "pochissimo" marking and a "Ped. sost." marking.

Example 16: Section 3 of *Incises* (p. 11).

Complimenting the blurred regularity of the durational projections is the static harmonic motion, the stability of which is also slightly masked. The first sonority of each passage is sustained with the *sostenuto* pedal. The result is that the following grace note gestures are split into two types of pitches: ones which are part of the initial chord and are sustained by the *sostenuto* pedal, and ornamental pitches which disappear as soon as the keys are lifted. It is therefore not evident from the notated score which pitches are heard most clearly throughout a given passage. Figure 11 shows a reduction of the passage

showing only the reinforced pitches of the initial chord, while Figure 12 displays these same pitches rated by the number of times they occur in the passage. Not only is the initial chord constantly buttressed by the tones sustained by the *sostenuto* pedal, certain pitches come to the fore simply by being reinforced more often than others. C# remains central through this first passage with the other pitches of the first chord diminishing in importance: E and D followed by F#, F-natural and B. Most fleeting are the ornamental pitches that are not sustained at all. The static nature of the harmony is therefore blurred and made more subtle by placing the pitches on a sliding scale of importance, from the persistent, central C# to the short, purely ornamental tones.

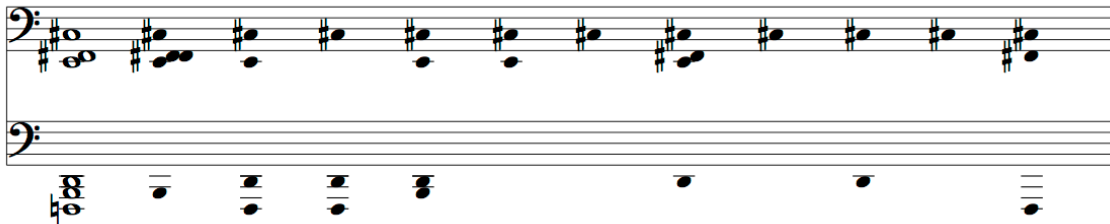


Figure 11: Structural, sustained pitches in Section 3 of *Incises* (p. 11).



Figure 12: Sustained pitches arranged by number of occurrences in Section 3 of *Incises* (p. 11).

### 3.9 Summary

In summary, tight-knit sections feature clear projections that are created by regularly switching between contrasting motives, usually in the form of a two-part basic idea. These projections help shape entire sections into presentation, continuation and cadential phrases, giving them a sense of coherence and structure independent of traditional formal types. Sections with looser organization lack the clear projections, motivic uniformity and cogent harmonic motion that more tight-knit passages display (Fig. 13). More generally, the patterns of durational expansions and contractions (or the lack of any clear projections at all) give each section its distinct temporal quality. Finally, some sections use processes to organize the phrase structure, to which small changes are introduced to keep the sections from becoming too regular and predictable.

One writer notes “having revolutionized the musical language in the 1950s and 1960s, Boulez has set about honing its syntax.”<sup>61</sup> Phrase structure is an integral part of the syntax of the late solo works, and plays a decisive role in shaping how the pieces are perceived.

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<sup>61</sup> Tom Coult. Pierre Boulez’s ‘Sur Incises’: Refraction, Crystallisation and the Absent Idea(l). *Tempo*, vol. 67, issue 264, April 2013, pp 2-21.

# Formal Organization

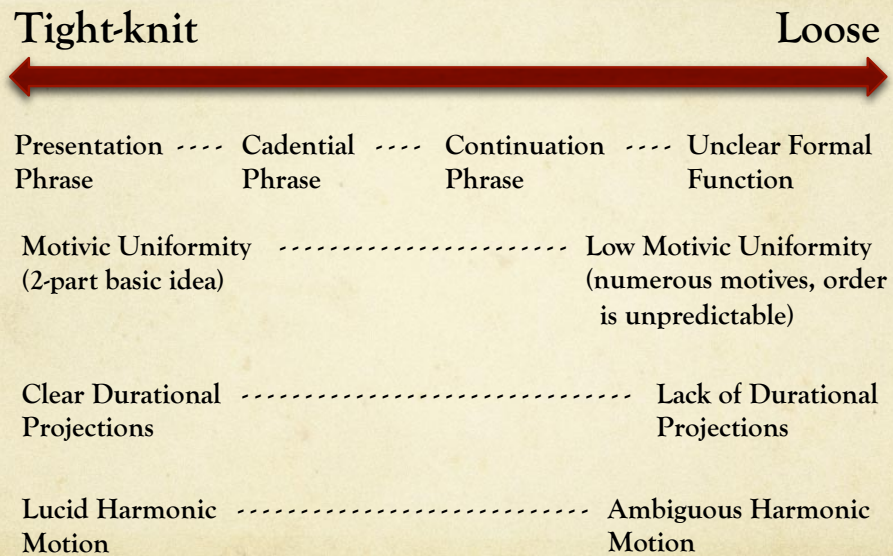


Figure 13: Tight-knit vs. loose formal organization in Boulez's late solo works.

## 4. Applications – *Lucretia Overture* and *4 Impromptus*

### 4.1 Introduction

I have applied many of the concepts outlined in the above analysis to my own compositions. These new works also rely heavily on Hasty's theory of durational projections and Caplin's concepts of formal function and formal organization. Creating a clear and supple phrase structure that incorporates harmonic rhythm, surface rhythm, motivic content and durational proportions was a primary concern during the composition of all of these works.

The following analysis focuses on *Lucretia Overture* for orchestra and *4 Impromptus* for a variety of reasons: I wanted to display my ability to write instrumental music for a wide variety of forces; each piece poses distinct formal challenges (one-movement form vs. a series of miniatures, respectively); and I also feel these are the most representative pieces in my portfolio. I worked out many of the compositional techniques described below in earlier pieces, which represent intermediary steps in my compositional development. *Lucretia Overture* and *4 Impromptus* display these techniques in their fullest form to date.

*Lucretia Overture* was written for l'Orchestre de l'Université de Montréal and Jean-François Rivest. This work takes the form of an overture meant to precede an opera or play, and in writing it I was inspired by works such as Beethoven's *Coriolanus Overture* and Rossini's *La Gazza Ladra Overture*, in which certain elements of an extra-musical text are suggested without the music depicting an actual program. In this case the work serves as an introduction to Shakespeare's *Rape of Lucretia*. Formally, I focused on creating a



highly dramatic one-movement work in which sections return with varied, expanded, and more complex phrase structures.

*4 Impromptus* began as a work for flute, clarinet, violin, cello and piano. I later condensed three of the movements into the current version for flute, soprano saxophone and piano, taking out doublings and refining the remaining lines. I also replaced the first movement, taking a newly composed solo flute piece and expanding it to a trio. The entire work is therefore the result of extensive revisions, a process I had not previously used but which now seems promising; a further influence of Boulez, who habitually returns to and expands earlier compositions.

All of my portfolio works are related in that they deal with similar compositional challenges: giving each section a distinct motivic, harmonic, timbral and rhythmic profile; and varying the phrase structure to create clear differences between tight-knit and loose formal organization, which involves controlling the harmonic rhythm and the length and clarity of durational projections. Furthermore, I wanted to challenge myself to write for a wide variety of ensembles and performers. Each project pushed me in new creative directions and allowed me to experiment with different musical languages and compositional techniques that I would otherwise not have explored.

This is particularly true regarding *Antiphon* for gamelan (with its unmeasured score and restricted pitch material), *Gallop Through the Prairies* for beginner saxophone and piano (with its dramatically simplified melodic line), *Ring out, wild bells* for solo percussion (with its wide range of available timbres paired with the logistical challenges of

a single performer), *Stile Antico* for piano trio (with its more traditional style), and *Rondo* for saxophone duo (with its use of multiphonics and quarter-tones).

My goal was to create pieces that engaged the issues of formal function and phrase structure in their own idiosyncratic way. While there are some similarities between the new pieces and the three Boulez works analysed earlier, my hope is that these works are not derivative but engage similar topics within a different musical style. Indeed, it is the fact that formal function and phrase structure are not tied to any one style that makes them such useful analytical and compositional tools.

#### 4.2 Basic ideas and secondary ideas

The opening section of *Lucretia Overture* consists of a small ternary form, the first section of which superimposes a two-part basic idea over a more expansive secondary idea (which I define as a distinct musical idea in counterpoint with the basic idea) (Ex. 17 and 18). The basic idea is made up of two parts, Motives A and B. In contrast to a Boulezian basic idea, it is never presented with a balanced phrase structure. Rather, Motive A is repeated to create an overall quarter-note grouping of  $(2.5+1.5) + 2$ . Each time the basic idea appears these proportions are altered, similar to the Boulez examples.

Harmonically, the basic idea composes out a simple rising semi-tone, A-flat to A-natural. Each motive also has a distinct harmonic profile (Ex. 18): Motive A is underpinned by a chord made up of stacked tri-tones and perfect fourths, while the melodic tones of Motive B become the vertical harmony (Fig. 14). Motives A and B also have complementary melodic contours: Motive A begins with a scalar figure that ascends to A-flat, while Motive B starts on a high A-natural and leaps downward. Rhythmically, Motive

A has two defining characteristics: a rapid scale leading to a held tone. Each note of Motive B has the same rhythmic value, whether quintuplet eighth notes as in Example 17 or sixteenths in later versions. Finally, Motive A employs slurs and legato markings while Motive B is always accented and *détaché*.



Example 17: Basic idea of opening section, *Lucretia Overture* (mm. 1-2).

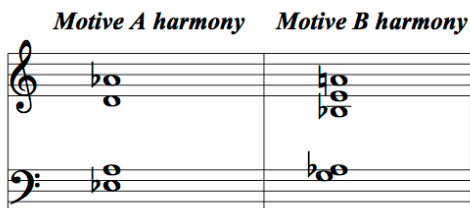
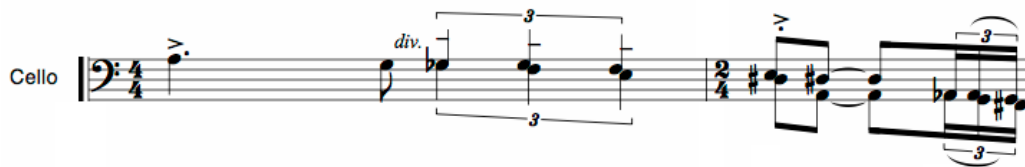


Figure 14: Harmonic profiles of opening basic idea, mm. 1-2, *Lucretia Overture*.

The secondary idea is an inverted and rhythmically augmented version of the basic idea's Motive A (Ex. 18). Both musical ideas consist of a scale followed by a tri-tone leap, though the secondary idea also has a final scalar tag. While the basic idea is made up of two distinct motives, the secondary idea consists of one single, drawn-out line that is not easily parsed into smaller units. This allows it to act as a foil to the modular two-part basic idea.



Example 18: Secondary idea of opening section, *Lucretia Overture* (mm. 1-2).

Another feature of both musical ideas is the slight blurring effect caused by some notes being sustained by an inner voice as the main melodic line moves on to new pitches. This is done most extensively with Motive B of the basic idea (Ex. 19). In the first measure the horns provide the harmonic background to Motive A: stacked tri-tones and perfect fourths. Motive B follows in m. 2, played in full by Horn 2 with the other players lagging behind, creating a vertical sonority out of the melodic line. This is a condensed version of a technique I call *melodic threads*, which will be discussed in further detail below.

Example 19: Horns, mm. 1-2 of *Lucretia Overture*.

The middle section of the opening small ternary form is also built around a two-part basic idea (Ex. 20). A melodic link taken from Motive A in m. 5 underlines the close relationship between Motives A and C, with the latter growing out of the former. Motive D grows out of the augmented version of Motive C in m. 6, taking over the quintuplet rhythm in m. 7 when it first appears. A further similarity with the opening is the ascending semi-tone voice leading: here B-flat pushes through B-natural to C.

The image displays two staves of musical notation. The top staff is for Violoncello (Vc.) in bass clef, 4/4 time. It contains four measures of music. The first measure is labeled 'Motivic link (A)' and features a triplet of eighth notes starting on B-flat. The second measure is labeled 'Motive C' and features a triplet of eighth notes starting on B-flat. The third measure is labeled 'Motive C fragment' and features a triplet of eighth notes starting on B-flat. The fourth measure is labeled 'Motive C augmented' and features a quintuplet of eighth notes starting on B-flat. The fifth measure is labeled 'Tag' and features a triplet of eighth notes starting on B-flat. The bottom staff is in treble clef, 4/4 time. It contains four measures of music. The first measure is labeled 'Motive C' and features a triplet of eighth notes starting on B-flat. The second measure is labeled 'Motive D' and features a quintuplet of eighth notes starting on B-flat. The third measure is labeled 'Motive C' and features a triplet of eighth notes starting on B-flat. The fourth measure is labeled 'Motive D' and features a triplet of eighth notes starting on B-flat.

Example 20: Three versions of the second section's basic idea, *Lucretia Overture* (mm. 5-8).

Harmonically, Motive C features two chords that mirror the ascending semi-tone motion of the main pitches, B-flat and B-natural. Motive D, like Motive B of the previous section, is supported by a chord made up of its melodic tones (Fig. 15).

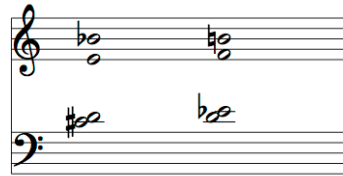
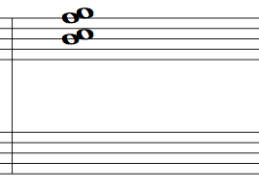
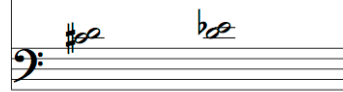

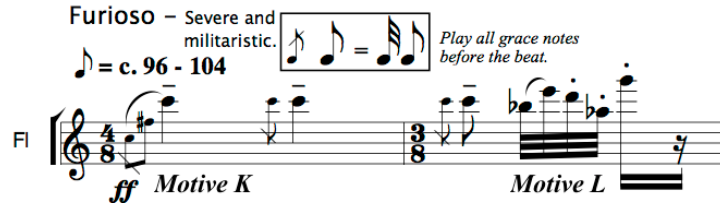
<i>Motive C harmony</i>	<i>Motive D harmony</i>
	
	

Figure 15: Harmonic profile of the second section's basic idea (mm. 5-8).

The second movement of *4 Impromptus* is saturated by a single basic idea made up of Motives K and M (Ex. 21). Every figure in all three voices is either a version of the two-part idea or derived directly from one of its motives. This movement's dense texture results from the superimposition of several versions of the basic idea, each with a different overall length, internal proportion and rhythmic value.

**Furioso** – Severe and militaristic.  
 ♩ = c. 96 - 104



*ff* Motive K Motive L

Play all grace notes before the beat.

Example 21: Basic idea of 2<sup>nd</sup> Impromptu, mm. 1-2.

*Impromptu III* features a freer, more elastic version of a basic idea (Ex. 22a). After a drone is set up in mm. 1-2, the piano plays Motive S, which consists of two broken chords, the second of which is sustained throughout Motive T, a fluid melodic line. Each appearance of these motives is different, though the overall quality of each gesture is maintained: two freely arpeggiated chords followed by a lyrical, improvisatory-like melody. Example 22b shows the second version of the basic idea for comparison.

Largo  
♩ = c. 42  
Breathe expressively  
(not hurried) when needed.

Fl

Sop. Sax.

Pn

*Motive T*  
freely - quasi recit.

*Motive S*

*pp* *p* *mp* *mf*

*3* *5*

*acc.* *sost. ped. (hold until end of mvt.)* *acc.* *acc.*

Example 22a: Basic idea of *Impromptu III* (mm. 1-4).

Fl

Sax

Pn

*Motive T*  
freely - quasi recit.

*Motive S*

*pp* *p* *mp* *mf*

*3* *3*

*acc.* *acc.*

(*Motive T* continued)

*poco rit.*

Example 22b: Second version of the basic idea of *Impromptu III* (mm. 5-7).

The fourth and last *Impromptu* features a basic idea similar to the opening of *Lucretia Overture* (Ex. 23). This short movement was in fact written first and served as a model for the opening section of the orchestral work. The first motive, P, is repeated before Motive Q appears. Again, the length of each motive is flexible and continually altered. Throughout the work, the triplet sixteenths of Motive P serve as an opening signal, after which the four pitches are repeated in an improvisatory manner until the motive is either repeated or Motive Q begins. In general, Motive Q serves to end phrases, functioning both as the second part of the basic idea and a kind of concluding gesture.

The image shows a musical score for a piano (Fl) in 4/4 time, marked 'c. 72'. It is divided into three sections: 'Motive P', 'Motive P', and 'Motive Q'. The first section of Motive P starts with a triplet of sixteenth notes and a fluttertongue effect, marked 'ff'. The second section of Motive P is a shorter version of the first. Motive Q is a five-note phrase. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 23: Basic idea of *Impromptu IV* (mm. 1-3).

#### 4.3 Creating Durational Projections

Each motive of a basic idea has a distinct melodic contour, rhythmic profile, articulation type and harmonic profile. This ensures that when a motive is either repeated or a new motive enters, a clear beginning is created. The duration of the previous motive is defined and projected onto the following passage. Durational expectations are created and either realized, denied or deferred. Example 24 shows the opening basic idea from the start of *Lucretia Overture* and some of the durational projections created by the repeated A motives and Motive B.



In general, the changing meter reflects prominent durational projections within a phrase. However, if there is a way of barring the music that is more idiomatic for the players, I alter the meter. For instance, Example 26a should be barred as either 4/8 + 2/8 + 1/8 or 3/4 + 1/8 in order to reflect the surprisingly short last eight-note beat. The written meter of 4/8 + 3/8, however, is easier to read and perform since the last eight-note is now subsumed within a larger metric unit.

The image shows a musical score for Violin I in 4/4 time. It features three motives:
 

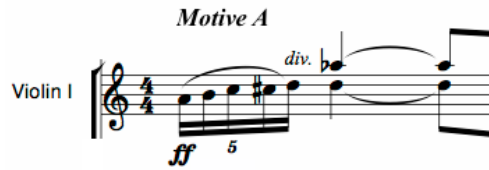
- Motive A:** A five-note eighth-note pattern starting on G4, marked *ff* and *div.* with a fermata over the final note. A bracket below it indicates a duration of 2.5 quarter notes.
- Motive A:** A five-note eighth-note pattern starting on G4, marked with a fermata over the final note. A bracket below it indicates a duration of 1.5 quarter notes, labeled as *Contraction*.
- Motive B:** A five-note eighth-note pattern starting on G4, marked *sfz* and with a fermata over the final note. A bracket below it indicates a duration of 2 quarter notes, labeled as *Expansion*.

 Blue arrows point from the duration annotations to the corresponding motives.

Duration: 2.5 quarter notes                      1.5                      2  
Effect:    *Contraction*                      *Expansion*

Example 24: Basic idea of opening section, *Lucretia Overture* (mm. 1-2).

Even when one parameter of a motive is developed or transformed, the other parameters stay constant, ensuring that the motive retains its ability to create new durational beginnings and remain distinct in the listener's mind. For example, Motives A goes through several transformations as the piece progresses (Ex. 25a-d).



Example 25a: Original version of Motive A, m. 1.



Example 25b: Varied version of Motive A, m. 10.



Example 25c: Rhythmically augmented version of Motive A, m. 11.



Example 25d: Compressed and varied version of Motive A, m. 12.

The original version of Motive A is shown in Ex. 25a and with varied rhythm and articulation in Ex. 25b. An augmented version is shown in Ex. 25c, with the first three pitches broadened, a grace note added to the scale and a quintuplet figuration coming after the sustained pitch. The version in Ex. 25d is further varied, keeping the quintuplet sixteenthths but compressing the ascending scale. Despite these differences, each motive is supported by the same harmony (see Fig. 14); emphasizes the same overall voice leading (A-flat leading to A-natural in the following B motive); and has the same basic melodic contour (ascending line leading to a sustained pitch). The added details amount to rhythmic

ornamentations that do not distort the basic character of the motive. This allows the start of each motive to be clearly heard and recognized, creating a new durational beginning.

The same holds true for the basic idea of *Impromptu II*, which is transformed even more radically throughout the movement. Both motives K and L have a distinct melodic contour and rhythmic profile that remains recognizable even when subjected to rhythmic augmentation or diminution (Ex. 26a-c).

**Furioso** – Severe and militaristic.  
 ♩ = c. 96 - 104

Play all grace notes before the beat.

Flute (Fl) part, measures 1-2. Motive K is in 4/8 time, and Motive L is in 3/8 time. The dynamics are *ff*.

Example 26a: Original version of the basic idea, *Impromptu II* (mm. 1-2, flute).

Flute (Fl) part, measure 8. Motive K is in 3/8 time, and Motive L is in 6/8 time. The dynamics are *f* and *ff*.

Example 26b: Condensed version of the basic idea, *Impromptu II* (m. 8, flute).

Flute (Fl) part, measures 14-16. Motive K is in 6/8 time, Motive K continued is in 4/8 time, and Motive L is in 6/8 time. The dynamics are *ff* and *fff*.

Example 26c: Expanded version of the basic idea, *Impromptu II* (mm. 14-16, flute).

The original version of the basic idea is already highly imbalanced and unstable (Ex. 26a). The quarter-note projections set up by Motive K are upset by either the entry of Motive L halfway through the beat (if this is heard as a new beginning) or by the fact that Motive L ends sooner than expected, creating a 3/8 measure and causing the next bar to begin earlier than expected.

A condensed version of the basic idea squeezes the entire figure into a single 3/8 measure (Ex. 26b). Both motives retain their characteristic features. This is followed by a second L motive, rhythmically augmented and transposed up a major sixth. The leap in register and repetition of the same melodic contour allows both L motives to create new durational beginnings and sound like distinct events. Therefore the eighth-note projection of the first L motive is denied by the longer second version.

In the final bars, the flute plays an expanded version of the basic idea (Ex. 26c). As in the other versions, an initial grace note flourish signals the beginning of Motive K, followed by several dotted note figures (written as grace notes in order to simplify the notated rhythm). A rhythmically augmented version of Motive L is tagged on to the end, as in Example 26b.

Throughout this movement, the basic idea is also fragmented into its constituent motives, which are used independently to create larger formal units. In mm. 7-9, the left hand of the piano continuously hammers out Motive K, while the right hand plays versions of Motive L at varying speeds; instead of Motive L following Motive K, the two appear simultaneously (Ex. 27).

Example 27: *Lucretia Overture* (mm. 7-9).

A more extreme example appears in mm. 10-12, where Motive L takes over the entire texture. The flute and soprano saxophone lines in m. 10 together create a single line of repeated L motives, while in m. 11 the motive appears in every voice to create a larger climactic descending line (Ex. 28). This saturation of the texture with a single motive disrupts the sense of balance between the two motives established in the first half of the movement. After a grand pause at the end of m. 12, this sense of balance is restored in mm. 13-14 where Motive K is heavily emphasized.

Musical score for measures 10-14 of *Lucretia Overture*. The score is in 4/8 time and features three staves: Flute (Fl), Saxophone (S. Sax.), and Piano (Pn). The key signature has one flat (B-flat). The music is characterized by dense textures of Motive L and K. The Flute part begins with a quintuplet (5) and later features a fortissimo (*fff*) section. The Saxophone part also features a quintuplet (5) and a fortissimo (*fff*) section. The Piano part includes a triplet (3) and a fortissimo (*fff*) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 12-14 of *Lucretia Overture*, highlighting Motive K. The score is in 3/8 time and features three staves: Flute (Fl), Saxophone (S. Sax.), and Piano (Pn). The key signature has one flat (B-flat). The music is characterized by dense textures of Motive K. The Flute part begins with a fortissimo (*sfz*) section and later features a fortissimo (*ff*) section. The Saxophone part also features a fortissimo (*sfz*) section. The Piano part includes a fortissimo (*ff*) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 28: Textures made up entirely of Motive L and K, *Lucretia Overture* (mm. 10-14).

#### 4.4 Multiple levels of phrase structure

In solo works, particularly for monophonic instruments, there is normally only one level of phrase structure. In multiphonic works, however, the way in which different musical layers interact has a strong impact on the perceived overall phrase structure. The phrase structure of individual layers can often be out of phase with one another, and it can be enlightening to look at how these conflicting layers interact on both the local level (within a phrase) and at a higher formal level (larger formal articulations).

##### 4.4.1 Case study – *Lucretia Overture*

The basic and secondary ideas at the beginning of *Lucretia Overture* each have distinct phrase structures. In addition to each layer's distinct instrumentation, melodic contour and register, their independent phrase structures help make them easily distinguishable from one another. We will examine the phrase structure of the basic idea alone first (Fig. 16).

Motive A is played twice followed by Motive B, which lasts two quarter-note beats. The following two versions of the basic idea are fragmented; Motive A now only appears once per basic idea, and Motive B is compressed into one beat. The result is that the first version of the basic idea lasts for six entire beats while the next two versions are squeezed into only seven beats. On the local level the first version could be labeled presentational in function while the others are continuational: they vary and develop the phrase structure of the first version through fragmentation.

**mm. 1 - 4**

The image shows a musical score for measures 1-4. The top staff is in treble clef and contains Motive A and Motive B. The bottom staff is in bass clef and contains the Basic Idea. Vertical dashed lines separate the measures. Below the bass staff, durations are listed for each measure: (2.5+), (1.5+), (2), (2+), (1), (3+), and (1).

Motive	Measure	Duration
A	1	(2.5+)
A	2	(1.5+)
B	3	(2)
A	4	(2+)
B	5	(1)
A	6	(3+)
B	7	(1)

Figure 16: Phrase structure of the basic idea, *Lucretia Overture*, mm. 1-4.

Let us now turn to how the phrase structure of the opening basic idea and secondary idea in *Lucretia Overture* interact (Ex. 29). The secondary idea is less modular and longer than the two-part basic idea. When the two layers line up, a significant formal articulation is created. This helps organize the music into several hierarchical formal levels: short projections are created by individual motives; larger projections are formed by two-part basic ideas; and phrase-length units are created when both musical layers line up, which create large-scale projections of their own.

In between the moments when both layers line up, the phrase structure of each layer is often disjointed and out of phase with the other. One line creates new beginnings that are ignored and passed over by the other line. In other words, the phrase structure of one musical layer is in counterpoint with the other. Such sections have a looser formal organization than those with only a single level of phrase structure, such as solo passages.

In the second half of Example 29, two basic ideas (Motives A+B) are played over top of the secondary idea. The drawn-out secondary idea pushes through the formal articulation created when the second basic idea begins, as well as the more local articulations caused by the move from Motive A to B within each basic idea. The



secondary idea helps organize the music into larger formal units while also giving the passage a sense of continuity.

The way in which both layers of the phrase structure interact also has an effect on how tight-knit or loose the formal organization appears. For example, the first phrase is fairly tight-knit while the second phrase loosens slightly due to the misalignment between the two layers (Ex. 29). The basic and secondary ideas line up in the first phrase, whereas a basic idea begins in the middle of the secondary idea in the second phrase. The structure of the two layers conflict with each other and creates a looser formal organization.

**Section A: mm. 1 - 4**

The image shows a musical score for Section A: mm. 1-4. It consists of three staves: Motive, Basic Idea, and Contrasting Idea. The Motive staff is divided into six measures, each labeled with 'A' or 'B'. The Basic Idea staff is divided into six measures, each labeled with 'A' or 'B'. The Contrasting Idea staff is divided into two measures, each labeled with 'A' or 'B'. Vertical dashed lines indicate the boundaries between measures. Below the staves, the durations for each measure are listed. The durations for the Motive and Basic Idea are: (2.5 +), 1.5 +, 2), (2 +), 1), (3 +), 1). The durations for the Contrasting Idea are: 6, (0.5)+6.5.

Motive	Basic Idea	Contrasting Idea
(2.5 +)	1.5 +	6
2)	(2 +)	(0.5)+6.5
1)	(3 +)	
1)		

Example 29: Phrase structure of the basic idea and secondary idea, *Lucretia Overture*, mm. 1-4.

The fluctuations in tight-knit versus loose formal organization helps to shape the opening section as a whole (Fig. 17). The passage is in ternary form, with a small coda based on the opening material: A B A A<sup>1</sup>. As discussed above, the opening section (mm. 1-4) is fairly tight-knit but loosens slightly in the second phrase. In the middle B section (mm. 5-8), both layers fail to line up at all and are in constant conflict with one another,

creating a much looser formal organization. When the A section returns (mm. 9-12), the secondary idea is fragmented, causing it to chafe with the basic idea played above it. The section ends, however, in a very tight-knit manner with both layers twice lining up. This sets the stage for the A<sup>1</sup> section (mm. 13-17), which begins fairly tight-knit, becomes muddled and looser in m. 14 before ending with both layers completely in sync.

Overall, the formal organization of the phrase structure mirrors and reinforces the ternary form of the section. The outer A sections are fairly tight-knit, while the contrasting inner B section is much looser. Furthermore, the first A section loosens slightly as it approaches the B section, and the second A section begins slightly looser before tightening up. The A<sup>1</sup> coda is the most tight-knit, giving the section a sense of formal closure even as it becomes less harmonically stable (Fig. 18).

In terms of formal function, the first A section creates the sense of a beginning that opens up into the loose B section, which in turn projects a sense of formal middle not just by occurring between two A sections but by virtue of its much looser formal organization. The second A section gives the impression of closing off due to its tightening formal organization, while the A<sup>1</sup> section is more tight-knit still, allowing it to function as a closing unit to the entire ternary section.

**Section A: mm. 1 - 4**

Motive: A A B A B A B

Basic Idea

Durations: (2.5 + 1.5 + 2) (2 + 1) (3 + 1)

Contrasting Idea

Durations: 6 (0.5)+6.5

**Section B: mm. 5-8**

Motive: C D C D C D

Basic Idea

Duration: (5 + 1) (2 + 2) (1.5 + 2.5)

Contrasting Idea

Duration: (1) + 3 (0.5) + 3.5 (0.5) + 5.5

**Section A: mm. 9-12**

Motive: A A B A B A B\*

Basic Idea

Duration: (3 + 3 + 1) (4 + 1) (2 + 1)

Contrasting Idea

Duration: 4.5 2.5 (1.5) + 3.5 3

**Section A<sup>1</sup>: mm. 9-12**

Motive: A B

Basic Idea

Duration: 2 + (2 + 4 + 1) (2 + 3 + 2) (2 + 2 + 1 + 2) 4 4 2

Contrasting Idea

Duration: 4 4 2

Figure 17: Phrase structure of the opening section of *Lucretia Overture* (mm. 1-17).

**A** (mm. 1-4)

1<sup>st</sup> phrase: fairly tight-knit  
2<sup>nd</sup> phrase: loosens slightly

**B** (mm. 5-8)

Loose formal organization throughout

**A** (mm. 9-12)

1<sup>st</sup> phrase: looser than parallel section (mm. 1-2)  
2<sup>nd</sup> phrase: fairly tight-knit

**A**<sup>1</sup> (mm. 13-17)

1<sup>st</sup> phrase: begins tight-knit, becomes looser in m. 14.  
2<sup>nd</sup> phrase: very tight-knit

Figure 18: Summary of formal organization of the opening section (mm. 1-17).

4.4.2 Case study – *Impromptu II*:

Overall, the second prelude has a fairly regular, balanced phrase structure. This regularity is created by new beginnings that cut through all three parts, either by having the phrase structure of each instrument align, or by having some voices drop out. These large-scale formal articulations happen at regular intervals in the first half of the movement, creating a normative phrase length of seven eighth-notes that is then manipulated for dramatic effect in the rest of the piece (Fig. 19). The regularity of the first half gives structure to the highly kinetic, wild nature of the melodic material, and to the chaotic textures created by the conflicting local phrase structures of each line. The result is a dense, complex texture that is nonetheless broken into clearly defined phrases that help shape the overall form.

After the first four phrases set up a normative seven-beat phrase length, the following longer or shorter phrases are experienced as atypical, causing them stand out to the listener. These atypical phrases are used to create tension, uncertainty and drama. Specifically, the two longer phrases (numbers five and seven) lead to climactic passages, while the final shorter phrase cuts off earlier than expected, causing the end of the piece to come as somewhat of a surprise.

<u>Phrase</u>	<u>Length</u>	<u>Measure #</u>	<u>Notes</u>
Phrase 1:	7	(m. 1 – 2)	
Phrase 2:	7	(m. 3 – 4)	
Phrase 3:	7	(m. 5 – 6)	
Phrase 4:	7	(m. 7 – 8)	
Phrase 5:	10	(m. 9 – 10)	- <i>expanded phrase; leads to the climactic sixth phrase.</i>
Phrase 6:	7	(m. 11 – 12)	- <i>change in texture (unison descending phrase contour); ‘torn-off’ ending.</i>
Phrase 7:	12	(m. 13 – 15/2)	- <i>music starts up again; leads to another high point.</i>
Phrase 8:	4	(m. 15/3 – 16)	- <i>change of texture (unison rhythm); ‘torn-off’, surprise ending (ends ‘too soon’ considering normative 7 beat phrase length).</i>

\* Durations are measured in eighth-notes.

Figure 19: Phrase rhythm of *Prélude II*.

Example 30 shows the first few phrase divisions. The beginning of the second phrase, in m. 3, is marked by several events: the flute begins a new version of the basic idea; the right hand of the piano re-enters with Motive K after a quarter-note rest in m. 2; the left hand similarly enters after a short rest, though with Motive L which creates a link

with m. 2; and the soprano saxophone elides phrases one and two by arriving at its final note on the downbeat of m. 3.

The division between phrases two and three is more decisive: the saxophone drops out entirely; the left hand of the piano changes to a new pitch level that shifts the focus from C-sharp to F-sharp; the flute similarly reinforces a new pitch, G instead of C; and finally, the imitative, delayed entries of the piano, flute and saxophone signal a fugal-like sense of starting anew. All of these details give the impression of a strong formal boundary, joining phrases one and two on a higher hierarchical level while phrases three and four form a separate unit.

**Furioso** – Severe and militaristic.  Play all grace notes before the beat.

*♩ = c. 96 - 104*



The image displays a musical score for three instruments: Flute (Fl), Soprano Saxophone (Sop. Sax.), and Piano (Pn). The score is divided into two systems. The first system covers measures 1-6, and the second system covers measures 7-12. The tempo is marked as *♩ = c. 96 - 104*. The music is characterized by a "Furioso" mood, described as "Severe and militaristic." The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Key motifs are identified as Motive K and Motive L. The score also features various musical notations, including triplets, grace notes, and articulation marks. The first system shows Motive K in the Flute and Piano parts, and Motive L in the Soprano Saxophone part. The second system shows Motive L in the Flute and Soprano Saxophone parts, and Motive K in the Piano part. The score is written in 4/8 time and includes a key signature of one sharp (F#).

Example 30: Phrase divisions, *Impromptu II* (mm. 1-6).

The final phrase of the piece is both decisive and unstable (Ex. 31). The declamatory unison rhythms convey a sense of formal importance and finality, but the shorter phrase length creates the sense that the music is torn off and comes to a surprising

close. Furthermore, the phrase is thrown even more off-balance by the accented final quintuplet sixteenth note in m. 16 and the lack of any arrival on the following beat. All of these details combine to create the effect of a decisive yet unexpected ending to this short movement.

The image shows a musical score for five instruments: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn). The score is in 4/8 time. A vertical dashed line marks the beginning of Phrase 8 at measure 15. The music consists of a rhythmic motif of eighth notes, with a quintuplet of sixteenth notes in measure 16. The score includes dynamic markings such as 'f' and 'fff', and a note indicating 'Length: 4 eighth-note beats. Ends 'too early'.'

Example 31: Prelude 2 – Phrase 8 (m. 15 – 16).

Within each phrase, the structure of an individual line is often in conflict with the other two. This is largely due to the fact that the basic idea is simultaneously played in different rhythmic proportions by different voices. Motives K and L regularly appear in rhythmic diminution and augmentation, and different versions of each motive are layered



on top of one another. Furthermore, both motives create strong durational projections: the repeated notes of Motive K create a clear pulse, while the rapid notes of Motive L create a distinct unit whose overall duration is projected onto the following passage. When different versions of the basic idea are superimposed, the projections of each layer grate against one another and create an unstable, chaotic texture.

For instance, in m. 5 Motive K in the piano projects eighth-note durations, the flute line projects triplet eighths, and the piano line switches to triplet quarters in m. 6 (Ex. 30). In m. 4 the L motives in the flute and soprano saxophone conflict, as do those in m. 6. These discordant musical layers create a highly complex texture that relies on the large-scale phrase articulations to give the passage form and coherence.

The final phrase, which on a higher structural level seems too short compared to the normative seven-beat phrase length, is surprisingly tight-knit on the local level: the sudden unison rhythms stand in stark contrast to the volatile rhythmic surface of the rest of the movement. This helps create a sense of finality that the larger phrase structure denies.

#### 4.5 Blurring the phrase structure – imitative entries

A passage's phrase structure can be made slightly more complex by adding imitative entries to an existing musical layer. These imitative voices signal new beginnings at unexpected moments without creating a completely new musical layer with its own phrase structure. They can jolt the listener's expectations without adding the complexity of another continuous musical line.

The high woodwinds and piano play imitative entries at the beginning of *Lucretia Overture* (Ex. 32). Imitating the scalar opening of the basic idea's Motive A, these additional entries seem to begin full canonic lines but cut off before becoming completing the basic idea. The strong timbral differences between the main line (violins and trumpets) and the imitative lines (flutes, oboes and high piano) keep the layers distinct and ensure that the imitative motives are not confused with new statements of the full basic idea.

The image shows two staves of musical notation. The top staff is for Piccolo and the bottom staff is for Violin I. Both staves are in 4/4 time. The Piccolo part features imitative entries of Motive A and Motive B, marked with *ff* and *sfz*. The Violin I part features the main line with Motive A and Motive B, marked with *ff* and *sfz*. The score includes dynamic markings like *ff* and *sfz*, and articulation like *div.* and accents.

Example 32: Basis idea line (Violin 1) and imitative entries (Piccolo), *Lucretia Overture*, mm. 1-4.

## 4.6 Melodic Threads

### 4.6.1 Overview

While many sections of *Lucretia Overture* and *4 Impromptus* are organized with basic and secondary ideas, other passages rely instead on *melodic threads*: short, ordered rows that are deployed melodically and whose pitches are sustained to create harmonic progressions. Furthermore, melodic threads are strings of specific pitches, not abstract pitch classes, so they dictate register and therefore also the voicing of the resultant harmonies.

New pitches are introduced in order, and the music often backtracks to an earlier pitch and goes through the thread again. This backtracking creates a more subtle and complex string of pitches than just going through each thread from start to finish before moving to the next. At the same time this technique maintains harmonic coherence since the repeated material is simply a compressed version of the opening of the thread.

Each note of the melodic thread can be repeated or sustained so that a chord is gradually built out of the melodic pitches. At a certain point the oldest sustained note is dropped when a new pitch enters, resulting in chords that slowly transform as the music moves through the thread. For example, in a six-note melodic thread notes 1-3 can be sustained, then 2-4, 3-5 and finally 4-6. The result is a progression of three-note harmonies that each share two common notes with any adjacent chord.

Melodic threads can be further varied by either *expansion* (interpolating pitches) or *extension* (adding pitches on to the end). Obviously these effects can only be perceived if the original version of the thread has already been presented. Interpolated pitches simply expand the progression internally, allowing the thread to reach the same arrival point as the regular, shorter version. Extensions push the thread past its previous melodic and harmonic goal by adding new pitches to the end, leading to new harmonic regions.

In addition to creating harmonic variety, expansions and extensions result in a looser formal organization. The expanded or extended passage is usually longer in duration than the preceding normative section, as well as less harmonically efficient: it either takes a more complicated route to the same harmonic goal (in the case of expansions) or it reaches past the expected goal (extensions). In both cases the harmonic progression is less

efficiently and concisely expressed than the shorter, normative version of the melodic thread.

It is through the use of extensions and expansions that melodic threads differ most dramatically from classical serial practice. As the name suggests, they are fundamentally melodic in nature and subject to melodic variation techniques: expansion, extension, fragmentation, and motivic variation.

Each thread focuses on a relatively small set of melodic intervals, creating a specific melodic character. Of course, depending on the contour of the melody, a wider variety of intervals can result when these pitches are sustained to create a chord. For example, a thread made up of only a major second (interval class 2) and tri-tones (i.c. 6) may result in a chord that includes a major third (i.c. 4) between non-adjacent tones, depending on the contour of the melody (Fig. 20).



Figure 20: A short melodic thread followed by a possible resultant harmony.

The harmonic rhythm and phrase structure of a section can be shaped by manipulating a melodic thread in several ways: the rate at which new pitches are introduced; the number of melodic pitches that are sustained at any given moment; deciding when and how far to backtrack to repeat earlier pitches; and when to move on to a new melodic thread.

Finally, the beginning of each thread is made explicit through changes of register and a sudden thinning of texture that emphasizes the lone first pitch of the new thread. In other words, the pitches of one thread do not overlap with those of the next, ensuring that each new melodic thread starts with a single pitch and creates a clear new durational and formal beginning.

#### 4.6.2 Case study – March section of *Lucretia Overture*

The second, march-like section of *Lucretia Overture* is governed by a succession of four melodic threads. Figure 21 shows the abstract version of the first thread. Throughout mm. 18-24, only these pitches are used, in this order (except for occasional skips backward) and in these registral positions (though octave doublings occur for orchestration purposes).

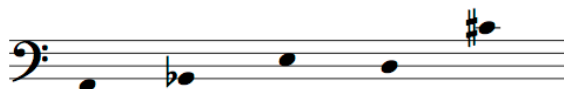


Figure 21: Abstract first melodic thread of the March section, *Lucretia Overture* (mm. 18-24).

All four melodic threads are shown in Figure 22. Minor and major seconds, tritones and major sevenths are favoured throughout, with perfect fourths becoming more prominent in the third thread. The overall line gradually rises to the start of the third thread before quickly falling back to the low register. The fourth thread is a transposition of the first (up four semitones), while the second thread is also a transposition (up six semitones

to begin on F-sharp) with a tri-tone added on each end: (C) F# G C# B A# (E). A chain of seconds and fourths (perfect and augmented) form the third thread.

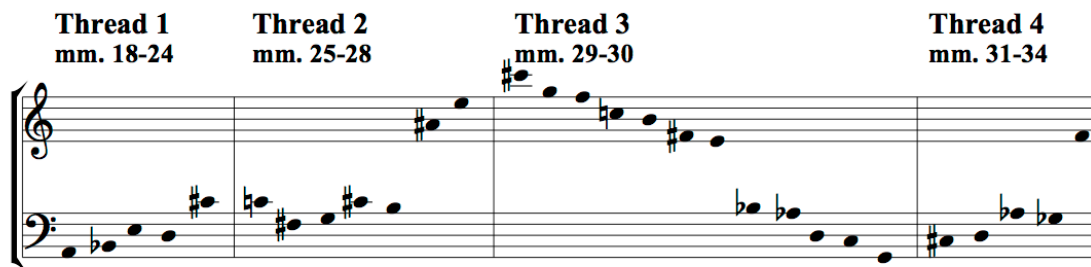


Figure 22: Abstract melodic threads of the March section, *Lucretia Overture* (mm. 18-34).

Figure 23 displays how the threads are deployed in the actual piece. New pitches are slowly introduced, with the interval between the newest note and the preceding pitch often highlighted through repetition. Each thread occasionally backs up and runs through earlier pitches, most prominently near the end of the first thread in mm. 22-24. When the last pitch of a thread is reached, the entire thread is either repeated (as is the case with the second and fourth threads) or the music moves on to the next thread (as the first and third do).

The first thread is spread across seven bars, or 23 quarter-note beats, making it by far the most expansive. The second thread is more compressed (lasting only 9.5 beats in total), is repeated twice in full, and is expanded and extended the second time through. Similarly, the fourth thread is also repeated twice, is quite condensed and ends with an extension. The third thread is an anomaly: there are twelve pitches in contrast to the five to seven notes of the other threads; the descending melodic contour is much simpler; and

perfect fourths are introduced, alternating with the previously ubiquitous tri-tone. Furthermore, the music never doubles-back to the start of the thread, instead backing up just a few pitches in m. 30.

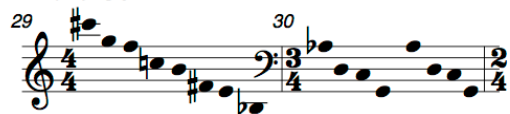
**Thread 1**  
mm. 18-24



**Thread 2**  
mm. 25-28



**Thread 3**  
mm. 29-30



**Thread 4**  
mm. 31-34

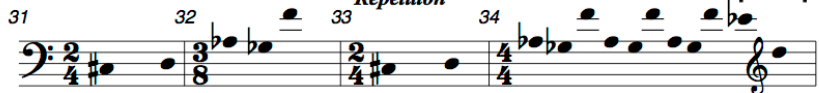


Figure 23: The actual melodic threads of the March section, including backtracking, expansions and extensions. *Lucretia Overture* (mm. 18-34).

Figures 24a & b show the harmonic motion that results from sustaining or repeating earlier pitches of a thread while new ones are introduced. In the first thread, only the pitch directly preceding a new note is sustained. Therefore in m. 18 when A moves to B-flat, the

A is retained. In m. 21 E is introduced; the B-flat from m. 20 is preserved, though not the A. The result is essentially a harmonic canon, in which the main melodic line is mirrored by a second line that is displaced by one pitch. This effect is most easily seen when the music backtracks to the start of the thread in m. 24: the single pitches A – B-flat – E – D – C# (Fig. 24a) are transformed into the intervals A – A/B-flat – B-flat/E – E/D – D/C#.

This harmonic progression is therefore derived entirely from the melodic intervals of the thread. A similar process is used in the second and fourth melodic threads.

**Thread 1**  
mm. 18-24

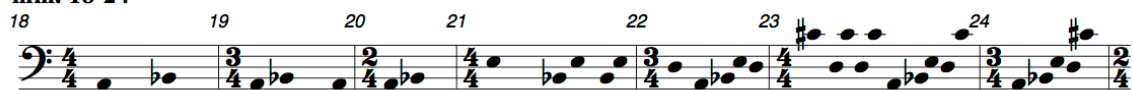


Figure 24a: Actual first thread. *Lucretia Overture* (mm. 18-24).

**Thread 1**  
mm. 18-24



Figure 24b: Resulting harmonies of actual first thread. *Lucretia Overture* (mm. 18-24).

The third thread is harmonically distinct (Fig. 25a & b). Each pitch is sustained, creating a dense twelve-note chord (with only ten distinct pitch classes, however, since the C and G are repeated at the end). The resulting saturated texture stands in stark contrast to the rest of the section, and is looser in formal organization because the harmonic motion of the thread is somewhat masked by the build-up of pitches. In threads one, two and four, the



harmonic motion is much clearer since the main melodic line is only blurred by a single sustained pitch.



Figure 25a: Actual third thread. *Lucretia Overture* (mm. 29-30).

**Thread 3**  
**mm. 29-30**

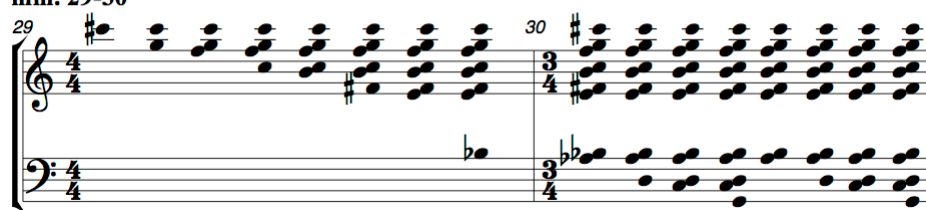


Figure 25b: Resulting harmonies of actual third thread. *Lucretia Overture* (mm. 29-30).

In passages like the third thread in mm. 29-30, it is easy to hear the entire phrase as belonging to the same harmonic block or chord. Since each pitch is sustained, every note stays present in the ear of the listener and new pitches are heard as adding to a single, growing harmony. New pitches of course transform the existing chord and can be heard as new events in themselves on the local level, but on a higher level they are part of the same existing pitch collection. Bars 29-30 consequently have a strong sense of harmonic coherence and the change to the fourth harmonic thread in m. 31 is keenly felt as a new harmonic area.

A similar effect is created in threads one, two and four by backtracking or by repeating the entire thread. Repeating earlier pitches in the same thread reinforces the feeling that the music has not fully moved on harmonically; rather, new pitches are being added to an existing harmonic field or block. Again, new notes transform the existing harmonic environment, but when earlier pitches are consistently reiterated the new pitches sound more like additions instead of the beginning of a new sonority.

This harmonic technique helps organize the entire march-like section (mm. 18-34) into the four sections outlined earlier, each controlled harmonically and melodically by a different thread. The harmony gives each section a sense of coherence on a higher hierarchical level than the rhythmic articulations on the surface of the music. For example, the first thread spans 23 quarter-note beats, which is broken into many smaller units by the surface rhythm. Each new pitch creates a local sense of a new beginning, as does the doubling back to earlier notes. Example 33 shows the beginning of the first thread, which is broken into smaller units as B-flat is introduced: 2+2+2+1+2. In m. 21 the E is added, which begins a small three-beat unit. Yet in spite of the fragmented nature of the musical surface, mm. 18-24 belong to a single, higher-level formal unit because of the melodic thread that runs through the entire passage. Earlier notes of the thread are repeated and reinforced in mm. 22, 23 and 24 (Fig. 24a). When the second thread begins in m. 25, the texture is reduced back to a single note, C, and the pitches of this new thread are repeated and reinforced. The fragmented local level of the music is organized into larger units by virtue of the clear harmonic fields created by the melodic threads.

Example 33: Rhythmic groupings at the start of the first melodic thread, *Lucretia Overture* (mm. 18-21, trombones).

In terms of formal function, the first thread could be seen as having a presentation function: it introduces material distinct from the opening of the work, material that is now controlled via melodic threads instead of voice leading between two central chords. Compared to the opening thread, the second and fourth threads are fragmented: they run through their respective pitches twice each within a more condensed length of time. And since the second and fourth threads are very similar in intervallic content and melodic contour to the first, there is a heightened sense of hearing compressed versions of the opening thread.

The third thread is also much shorter than the first, but since it is so distinct in its harmony and contour, it is probably heard more as either a bridge between the similar second and fourth threads, or as a climactic passage. Either way it develops and exaggerates aspects of the first thread: it takes the characteristic minor second to tri-tone

motion and creates a descending chain of seconds and fourths (both perfect and augmented). Furthermore, it takes the technique of blurring the melodic line to an extreme: each note is sustained to create a dense twelve-note sonority.

Finally, the structure of the first thread itself suggests a presentation-continuation function on the local level. The harmonic rhythm is quite slow at the beginning of the passage and then quickens considerably in the second half. This creates a relatively stable harmonic beginning that focuses on the first two pitches, A and B-flat, which is followed by a more dynamic ending with a faster harmonic rhythm that runs through the remaining pitches and also doubles back through the entire thread. The proportion of each set of pitches is shown in Figure 26, measured in quarter-note beats. At first, two pitches at a time are highlighted (A/B-flat; B-flat/E; E/D; D/C#) followed by two backtracks through all five pitches (A/B-flat/E/D/C#). This creates a phrase structure with the proportions 9+4+3+2+2+3.

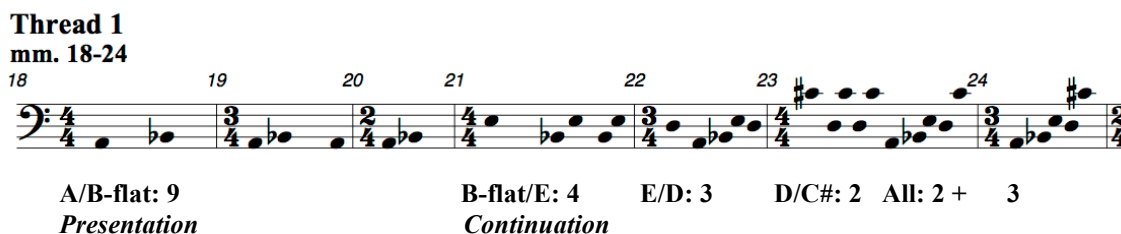


Figure 26: Proportions of pitch deployment in the first thread of the march-like section, *Lucretia Overture* (mm. 18-24).

#### 4.6.3 Case study – middle section of *Lucretia Overture*

A section from the middle of *Lucretia Overture* provides a more extreme example of a single melodic thread controlling the phrase structure of a long passage. The abstract version of the thread is shown in Figure 27: ten pitches are presented, which again focus on major and minor seconds, major sevenths and tri-tones, followed by a closing section (mm. 83-89) that oscillates between E and D#.

This thread does not double-back on itself; each pitch is only presented a single time before moving on to the next. The placement of each new note is shown in Figure 28.



Figure 27: Abstract melodic thread of central section, *Lucretia Overture* (mm. 71-89).

The image shows two staves of music in treble clef, labeled with measure numbers 71 through 89. The first staff contains measures 71 through 82, and the second staff contains measures 83 through 89. The notes are placed on a five-line staff, with G4 on the first line, A4 on the first space, B4 on the second line, C#5 on the second space, D5 on the third line, E5 on the third space, F#5 on the fourth line, G#5 on the fourth space, A5 on the fifth line, and B5 on the fifth space. The notes are connected by a horizontal line, indicating a continuous melodic thread. The notes are placed on a five-line staff, with G4 on the first line, A4 on the first space, B4 on the second line, C#5 on the second space, D5 on the third line, E5 on the third space, F#5 on the fourth line, G#5 on the fourth space, A5 on the fifth line, and B5 on the fifth space. The notes are placed on a five-line staff, with G4 on the first line, A4 on the first space, B4 on the second line, C#5 on the second space, D5 on the third line, E5 on the third space, F#5 on the fourth line, G#5 on the fourth space, A5 on the fifth line, and B5 on the fifth space.

Figure 28: Layout of new pitches in melodic thread, central section of *Lucretia Overture* (mm. 71-89).

Each of the opening four pitches is sustained until a four-note chord is formed in m. 75 (Fig. 29). From that point on, one pitch is dropped each time a new note is introduced, so that four-note chords are maintained throughout most of the passage. Each chord has three pitches in common with adjacent sonorities. Since the thread never doubles-back on itself, the overall harmonic effect is different than that of the earlier march-like section. Rather than continually reinforcing earlier pitches by backtracking, notes do not return once they drop out. We do not get the sense of one overall chord being built up note by note. Rather, a slow, gradual harmonic progression unfolds, each chord changing by only a single pitch, so that it takes until the end of m. 79 to replace all of the initial four notes.

The rate of harmonic change is unpredictable. After a slow opening, the chords begin to transform more quickly, though with noticeable and unexpected exceptions in mm. 76, 82, 84, and 86. A sense of closure is created in mm. 83-89 by the insistence on the repeated E and D#, the reduction to three-note chords in m. 85, and the long final chord.

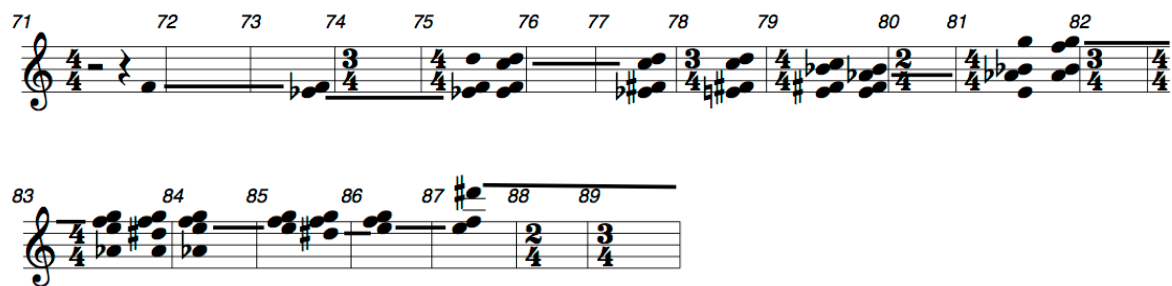


Figure 29: Resulting harmony of the melodic thread, central section of *Lucretia Overture* (mm. 71-89).

This passage is also an example of unclear and vague durational projections, which creates a looser formal organization than sections with clear projections that set up precise durational expectations. Several elements contribute to this effect. First, the tempo is slow and the musical events are widely spaced out. The more time that elapses between new beginnings, the less clear the projection. Second, the rhythm clouds any sense of the notated beats. For instance, Example 33 shows the entry of the first four pitches of the melodic thread. The initial F creates a very vague projection due to its length, and when the E-flat ends in m. 75 we only have a general sense of how much shorter it is than the opening F. The D is shorter still but enters on the third triplet eighth of the beat. The aural effect by this point is of a total lack of pulse and three different notes that have no obvious durational relationship to each other, except that of long, slightly shorter and shorter still.

**Grave** ♩ = c. 60



Example 33: Entry of new pitches, melodic thread of the central section, *Lucretia Overture* (mm. 70-75).

Finally, this passage has an additional musical layer with its own distinct phrase structure: a slow chord progression that underlies the melodic thread (Fig. 30). The harmonic rhythm of this progression is more regular than that of the melodic thread, but far from predictable. In quarter-note beats, the proportions of the nine chords are 8+7+8+7+6+7 and 8+8+9. The slow tempo and slight variations between chord lengths combine to create a sense of blurred regularity: each chord is noticeably different in length,

but only slightly; the difference is only vaguely felt. This blurred regularity is in conflict with the melodic thread, which changes both more frequently and has a more erratic harmonic rhythm. These differences in phrase structure, along with distinct instrumentation, help to differentiate the two layers and keep them separate in the listener's mind, ensuring they do not merge into a single sonority.

Intervallically, the chords are very similar and quite simple, allowing them to remain in the background as the more harmonically complex melodic thread unspools in the foreground. The bass consistently descends by whole-tones, with the exception of the final chord of the main section in mm. 81-82 and the end of the closing unit in mm. 87-89, where the bass leaps down by four and three semi-tones, respectively. This break in the bass line pattern, along with the novel (016) chord in mm. 81-82, helps signal the end of each phrase. The passage in mm. 73-76, made up of one regular and one inverted (014) chord, is repeated sequentially down four semi-tones in mm. 77-80. Each of the closing section's chords, in mm. 83-89, are simple transpositions of each other, following the whole-tone bass motion.



Figure 30: Underlying chord progression in the central section of *Lucretia Overture* (mm. 71-89).

#### 4.7 Loosening the formal organization in repeated material - *Lucretia Overture*

The opening of *Lucretia Overture* provides a good example of how context defines tight-knit vs. loose formal organization. In the opening bars, the first version of the basic idea seems fairly loose compared to the beginning of several tight-knit sections of Boulez's *Anthèmes I* or *Incises*. The *Lucretia Overture* basic idea repeats Motive A before moving on to Motive B, resulting in an unbalanced phrase structure. Yet in context, when compared to the other versions of the basic idea that appear throughout the work, these opening measures prove to be the most tight-knit version of the basic idea. In fact, the basic idea becomes progressively looser in its formal organization as the work unfolds.

The reduction of the first version is shown in Figure 31a, where the basic idea appears over the secondary idea. Both musical ideas have the same duration of six quarter-note beats, and therefore the two levels of phrase structure do not conflict.

**Section A: mm. 1 - 4**

**Motive:** A A B

**Basic Idea**

**Durations:** (2.5 +) (1.5 +) (2)

**Contrasting Idea**

**Durations:** 6

Figure 31a: First version of the basic idea, *Lucretia Overture* (mm. 1-4).

In Figure 31b, from the second A section of the opening ternary form, the formal organization of the basic idea is slightly looser. Motive A is once again repeated, but the secondary idea is now fragmented into two smaller units, the second of which conflicts with the phrase structure of the basic idea.

**Section A: mm. 9-12**


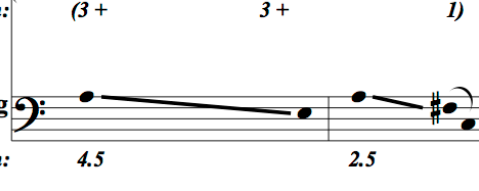
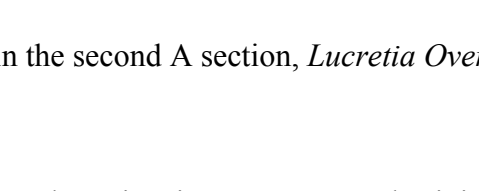
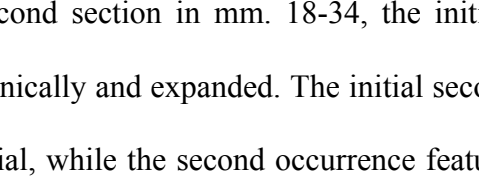
	<i>Motive:</i>	A                      A                      B	
<b>Basic Idea</b>			
<i>Duration:</i>	(3 +	3 +	1)
<b>Contrasting Idea</b>			
<i>Duration:</i>	4.5	2.5	

Figure 31b: The basic idea in the second A section, *Lucretia Overture* (mm. 9-12).

After the march-like second section in mm. 18-34, the initial basic idea returns (Fig. 31c), now loosened harmonically and expanded. The initial secondary idea ends with a small extension of new material, while the second occurrence features a more extensive extension which mimics Motive B from the basic idea as it sequences upward from C to C#. The basic idea repeats both motives A and B, with motive B pushing the main line up to B-flat via a short sequence. In the next two versions of the basic idea, motive B continues to be repeated and sequenced upward, culminating in the last measures where the main melodic line is pushed up from A to B-flat, B-natural and finally C#. The move to C# intensifies the sequential passage by breaking the ascending semi-tone pattern and driving the melodic line higher than expected. All of these durational extensions and harmonic elaborations create a looser formal organization. The extensions and sequences are superfluous to the basic tight-knit structure of both musical ideas as presented at the beginning of the work. Here, the basic and secondary ideas are presented neither efficiently nor succinctly.

**Section A: mm. 35-39**

**Motive:** A A B B A B B A B B B B

**Basic Idea**

**Duration:** (2.5 + 1.5 + 2 + 1) (2 + 1 + 1) (3 + 2 + 1 + 0.5 + 0.5)

**Contrasting Idea**

**Duration:** 7 ext. (0.5) + 6.5 2.5 1.5  
Motive B Motive B

Figure 31c: The basic idea in the reprise of the A section, *Lucretia Overture* (mm. 35-39).

Near the end of the work, the opening passage returns a final time (Fig. 31d). The phrase structure is identical to the beginning with a single addition: a third musical layer, derived directly from the first melodic thread of the march-like section in mm. 18-24, now played by the four trombones. This layer is by far the most expansive, moving at a much slower rate than the basic or secondary ideas. The basic idea is the most fragmented line (1-3 beat units); the secondary idea is slightly more expansive (6 and 6.5 beat units); and the march-like melodic thread underlies everything (a single 13 beat unit). The melodic thread is presented in full (A – B-flat – E – D – C#) over the course of sixteen bars (mm. 105-121). As with the secondary idea, the phrase structure of the melodic thread lines up with the rest of the musical layers at key formal points. For example, directly after the passage shown in Ex. 31d, the central section of a ternary form begins, which coincides with the addition of a new pitch in the melodic thread, E-natural. The overall texture is therefore even more chaotic than the opening of the work, at least within the phrase

boundaries. Larger phrases are still clearly articulated when all three layers line up and create distinct new beginnings.

**Section A: mm. 105-108**

The musical score for Section A (mm. 105-108) is organized into four layers:

- Motive:** A sequence of seven notes, alternating between two motifs labeled 'A' and 'B'. The notes are: A (quarter), A (quarter), B (quarter), A (quarter), B (quarter), A (quarter), B (quarter).
- Basic Idea:** A sequence of seven notes, alternating between two motifs labeled 'A' and 'B'. The notes are: A (quarter), A (quarter), B (quarter), A (quarter), B (quarter), A (quarter), B (quarter).
- Contrasting Idea:** A sequence of seven notes, alternating between two motifs labeled 'A' and 'B'. The notes are: A (quarter), A (quarter), B (quarter), A (quarter), B (quarter), A (quarter), B (quarter).
- March:** A sequence of seven notes, alternating between two motifs labeled 'A' and 'B'. The notes are: A (quarter), A (quarter), B (quarter), A (quarter), B (quarter), A (quarter), B (quarter).

Durations for the layers are as follows:

- Basic Idea Durations:** (2.5 +), 1.5 +, 2), (2 +, 1), (3 +, 1)
- Contrasting Idea Durations:** 6, (0.5)+6.5
- March Duration:** 13

Figure 31d: The basic idea in the final A section, *Lucretia Overture* (mm. 105-108).

The opening basic idea therefore becomes looser in its formal organization as the piece progresses. None of these loosening techniques (fragmentation, conflicting phrase structures, extensions, sequential harmonic motion) obscure larger formal articulations, but instead create more complex phrase structures within large phrase boundaries. This process of developing variation loosens the formal organization of the returning material, making each new section less formally stable than the last. There is no return to the relatively tight-knit version of the basic idea presented in the opening measures.

## 5. Overview of other works

The ten works briefly discussed here all use and experiment with the techniques presented in Chapter 4. They helped lay the groundwork for *Lucretia Overture* and *4 Impromptus* while also suggesting directions for further exploration.

### 5.1 Phrase structure in more traditional contexts – *Rondo*, *Galloping Through the Prairies* and *Stile Antico*

*Rondo* for two alto saxophones was written for Mark Michalak and Holly DeCaigny during their graduate studies in France. The phrase structure is inspired by Haydn's string quartets, and uses classical techniques such as phrase expansions, extensions and contractions. *Galloping Through the Prairies* for beginner saxophone and piano also borrows elements from Haydn, particularly elements of surprise such as unexpected changes in phrase lengths and sudden silences. It is published in the Royal Conservatory of Music's Level 1 repertoire book for saxophone.<sup>62</sup> I wrote *Stile Antico* for piano trio for the composer-in-residence program at the University of Montréal and experimented with a more traditional musical language.

In all three works, I experimented with manipulating the phrase structure while using more traditional musical materials. *Stile Antico* features several self-imposed restrictions: time signatures of either 6/8 or 9/8, a simplified rhythmic palette, and the use of traditional dance styles such as the waltz. Some tight-knit sections reinforce the notated time signatures and feature balanced phrase structures (Ex. 34), though even here the piano line

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<sup>62</sup> *Galloping Across the Prairies* for beginner saxophone and piano: RCM Saxophone Repertoire, Level 1: Score and CD. Toronto: Frederic Harris, 2014.

works gently against the normative strong beats of the 6/8 metre with entries on beats 2 & 5 and 3 & 6. The melody, split between the violin and cello, is balanced and straightforward with a repeated half bar motive followed by a measure-long continuation.

Musical score for Example 34, showing a tight-knit theme in 6/8 time. The score is for Violin, Cello, and Piano. The tempo is Moderato, with a quarter note equal to approximately 52 beats per minute. The key signature has one sharp (F#). The score consists of four staves: Violin I, Violin II, Cello, and Piano. The music features a repeated half-bar motive followed by a measure-long continuation. Dynamics include *mf* and *mp*.

Example 34: Tight-knit theme, *Stile Antico* (mm. 35-36).

Other looser passages obscure the time signature by creating conflicting, competing new beginnings (Ex. 35). In mm. 109-111 there are four competing rhythmic lines that serve to obscure the normative strong and weak beats of the time signature. The motivic material is similar to that in the preceding example, though now the texture is saturated with conflicting lines: new events occur on beats 1 & 4 (violin), 2.5 & 5.5 (cello), 3 & 5.5 (piano right hand) and 1.5, 4 & 4.5 (piano left hand).

However complex a section becomes, large-scale formal articulations still cut through all the competing lines to organize the music into coherent phrases. For instance, halfway through m. 111 two voices drop out and the remaining two unite to begin a new phrase.

109

Piu Mosso ♩ = c. 60

111

*mf* *mp* *mf* *mp*

*sfz* *mf*

*mf* *sfz* *f*

Example 35: Loose formal organization, *Stile Antico* (mm. 35-36).

Similar effects are explored in *Rondo*, though the harmonic language, which makes full use of quarter-tones, is less traditional. *Galloping Through the Prairies* manipulates the phrase structure to create musical surprises within a very restrained musical language. The saxophone part is aimed at young beginners and is therefore as simple as possible. The final passage juxtaposes a very clear, tight-knit phrase structure with two measures of looser, more ambiguous material (Ex. 36). Measures 23-24 clearly articulate beats 1 & 3 of



the 4/4 time signature, while mm. 25-26 disguise it slightly through rests and fragmentary motives that arrive on beats 2, 1 & 4. Metrical clarity and a balanced phrase structure return in mm. 27-28 to end the piece.

The musical score is presented in three systems, each with a treble and bass clef staff. The first system (mm. 23-24) features a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a rhythmic accompaniment of chords and sixteenth-note patterns. Dynamics include *f* and *ff*. The second system (mm. 25-26) shows the treble staff with rests and a few notes, while the bass staff continues with a steady accompaniment. Dynamics range from *pp* to *ff*. The third system (mm. 27-28) returns to a clear 4/4 structure with a melodic line in the treble and accompaniment in the bass. Dynamics include *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 36: ending of *Galloping Through the Prairies* (mm. 23-28).

## 5.2 Melodic Threads – *Dark was the night, cold was the ground* and

### *Overture in C*

*Dark was the night, cold was the ground* for 15 players was written for the Nouvel Ensemble Moderne reading session at the University of Montréal and takes its title from the early blues song written and recorded by Willie Johnson. In addition to the use of melodic threads to control the harmonic rhythm, I also tried to use a wider range of timbres in this work. *Overture in C* for orchestra was written for the Orchestre de l'Université de Montréal reading session and later won first prize in the ensemble's composition competition, resulting in the commission of *Lucretia Overture*.

Both works use melodic threads to organize the phrase structure of key passages. *Overture in C* contains a passage similar to the end of *Lucretia Overture* where an extra musical layer is added on top of returning material; similarly, the added musical line is a melodic thread heard earlier in the work. The phrase structure of the new layer conflicts with the existing phrase structure, except at important formal moments where all of the layers line up to create clear formal articulations.

*Dark was the night, cold was the ground* features a melodic thread that is used in a slightly different way than in the other compositions discussed so far (Fig. 32 & Ex. 37). Clarinets 1 & 2 unspool a melodic thread in the foreground, the second clarinet lagging one pitch behind to create a harmonic canon. This is similar to the harmonic effect shown in Figure 24 from *Lucretia Overture*. In the background, however, the vibraphone captures and sustains the pitches that the clarinets gradually drop. The clarinets and vibraphone

together sustain six notes of the thread at a time, dropping the oldest pitches as new ones arise.

For example, halfway through m. 34 the clarinets play the newest two pitches of the thread, the upper G# in clarinet 1 and C in clarinet 2. The vibraphone sustains the four older pitches: F – E – A-flat – G-flat. In the following bar, clarinet 1 moves to a brand new pitch, B; clarinet 2 takes over the first player's previous note, G#; and the vibraphone drops the oldest pitch F and adds the second clarinet's previous note, C.

Two versions of the thread are therefore presented simultaneously; a prominent string of intervals in the clarinets and a thicker chord in the background played by the vibraphone. The main melodic line is thickened and accompanied by the discarded pitches of the clarinets, so that the two newest notes of the thread are harmonized by the four pitches that preceded them. If all three lines had the same timbre, this effect would not be noticeable. It is the timbral difference between the lyrical clarinets and the hazy tremolo of the vibraphone that splits the lines into two distinct parts, foreground and background, melody and accompaniment.



Figure 32: Melodic thread, *Dark was the night, cold was the ground* (mm. 31-38).

The image displays a musical score for three instruments: Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), and Vibraphone (Vibr.). The score is in 4/4 time and consists of three systems. The first system shows the beginning of the piece with dynamics *mf*, *f*, and *mp*. The second system shows the continuation of the melodic threads with dynamics *f*, *mf*, and *p*. The third system shows the end of the piece with dynamics *f*, *mf*, and *p*. The vibraphone part is marked *p* and features a melodic line with a triplet of eighth notes.

Example 37: Melodic thread in clarinets 1 & 2 and vibraphone, *Dark was the night, cold was the ground* (mm. 31-38).

### 5.3 Phrase structure and text – 3 *Lieds*

3 *Lieds* for baritone and piano sets two poems by e. e. Cummings (*christ but they're few* and *sentinel robins two*) and one by Alfred Tennyson (*Catch not my breath, O clamorous heart*). My aim was to combine my ideas on phrase structure with the unique forms of each poem.

One of the issues this work explores is how phrase structure can amplify the meaning of a text. Phrase structure is particularly important when similar musical material is used to set different parts of a text. In the first song, the voice fills in a descending major seventh when it first enters and again at the climax (Ex. 38a & b). Several elements give

the first entry a more tight-knit formal organization and loosen the second passage. Measures 15-16 feature clear, precise projections due to the tolling quarter-notes in the right hand of the piano (both excerpts are quite slow: quarter = 50 in Ex. 38a and 46 in Ex. 38b). The rhythm of the fluid descending vocal line is set firmly within this steady pulse. In the climactic passage, however, the repeated chords in the piano are transformed into a furious tremolo with a gradual, notated *ritardando*. Any projections are vague and fleeting; the voice switches to triplet quarter-notes in m. 33, frustrating any sense of a regular pulse, while the piano offers no steady rhythmic units to hold on to and conflicts rhythmically with the vocal line. The formal organization is loosened considerably by this lack of easily perceived durational projections.

The slower rhythm of the vocal line at the climax gives the word “robin” extra emphasis and broadens the proportions of the descending gesture from seven beats (mm. 15-16) to twelve (mm. 32-35). Furthermore, in mm. 15-16 the rhythm of the vocal line emphasizes the outer pitches of the major seventh, G and A-flat. In mm. 32-35 each note of the melisma is lengthened, making them almost equal in importance to the outer pitches C# and D. The entire descending gesture is therefore both heightened dramatically and presented far less efficiently than in mm. 15-16, giving the climactic phrase a looser formal organization. Finally, the later passage is less formally efficient in yet another way: the first phrase presents the entire first line of the poem, “christ but they’re few”, whereas at the climax the broadened descending gesture only presents a single word, “robin”. The word is emphasized at the price of a less tight-knit formal organization.

Musical score for Example 38a, measures 15-16. The score is in 3/4 time. It features a vocal line and piano accompaniment. The lyrics are "christ but they're few". The vocal line starts with a triplet of eighth notes and a quintuplet of eighth notes. The piano accompaniment consists of chords in the right hand and a single note in the left hand. Dynamics include *mp* and *p*.

Example 38a: First entry of the voice, *christ but they're few* – *3 Lieds* (mm. 15-16).

Musical score for Example 38b, measures 32-35. The score is in 3/4 and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are "christ but they're few". The vocal line starts with a triplet of eighth notes and a quintuplet of eighth notes. The piano accompaniment consists of chords in the right hand and a single note in the left hand. Dynamics include *fff*, *mf*, *mp*, and *pp*. There are complex rhythmic patterns and a 7:8 ratio indicated.

Example 38b: Climax, *christ but they're few* – *3 Lieds* (mm. 32-35).

#### 5.4 Harmonic variations – *In Memoriam*, *Antiphon*, *Ring Out Wild Bells* and *Dark Shores*

*In Memoriam* for solo piano was written in memory of Calgary pianist and teacher Janice Waite. *Antiphon* for flute and gamelan and *Ring Out Wild Bells* for solo percussion were both written for composer-in-residence programs at the University of Montréal. *Antiphon* explores the microtonal differences between pairs of gamelan instruments and includes a flute part, which I performed, that adds Western tempered pitches and quarter-tones to the gamelan scale. *Ring Out Wild Bells* was written for and with the collaboration of Blair Mackay. *Dark Shores* for string quartet was composed for the Orford Summer Composition Academy, where I worked closely with the resident student quartet along with supervisors Ana Sokolovic and Jean Lesage.

In these four works a recurring chord progression becomes increasingly complex, both harmonically and in its phrase structure. The first version of the progression is therefore always the most tight-knit, becoming looser as the piece unfolds.

*In Memoriam* opens with a simple progression that returns twice in increasingly elaborate form. Examples 39a & b show the first and second versions of this progression. The opening has a fairly balanced phrase structure that loosens slightly in m. 5 with the 5/4 bar. Each measure features one sonority, with the pedal blurring them into larger two-bar units (mm. 2-3 and 4-5). The grouping (in quarter-note beats) is straightforward: an introductory pause on B in m.1 followed by a 4+4+4+5 grouping.

The phrase structure of mm. 37-38 is much more complex. The first three beats of m. 37 create clear projections, but the second half of the measure is more florid and

ambiguous. Measure 38 is similar; the ascending gesture that was fairly straightforward in m. 4 (D – F# – A# etc.) now climbs further to the high G# on the fourth beat, and the rhythm again becomes very fluid. The notated quarter-note beat is lost and the constantly changing rhythms, designed to mimic the sound of expressive *rubato*, work against any sense of clear durational projections. Overall the phrase structure of mm. 37-38 is balanced: one six-beat bar followed by another. Within each measure, however, the phrase structure is more complex: (2+4) + (4+2).

**Rumination I**  
 ♩ = c. 72

Pn.

*pp* *p* *mp* *pp*

*Rit.* *Rit.* *Rit.*

(4 + 4) (4 + 5) (4 + 2)

Example 39a: Beginning of the opening chord progression, *In Memoriam* (mm. 1-5).

**Rumination II**  
 ♩ = c. 52

*p* *mp* *pp* *mp* *p*

*poco rit.* *a tempo* *poco rit.* *a tempo*

*Rit.* *Rit.* *Rit.*

(2 + 4) (4 + 2) (4 + 2)

Example 39b: Second version of the opening chord progression, *In Memoriam* (mm. 37-38).



Harmonically, the second version of the progression is also much more complex. Figures 33a & b outline how the second set of pitches is derived from the first. Most of the original progression is transposed up a perfect fifth, sometimes more than once. The added upper chords act as ornamental pitches to the original progression that continues underneath. These new pitches add to the florid texture of the second progression; they thicken the texture and make the harmonic progression itself more complex. Lacking the rhythmic and harmonic clarity of the opening bars, this second version is considerably looser in its formal organization.



Figure 33a: Reduction of Ruminations I (mm. 1-5).

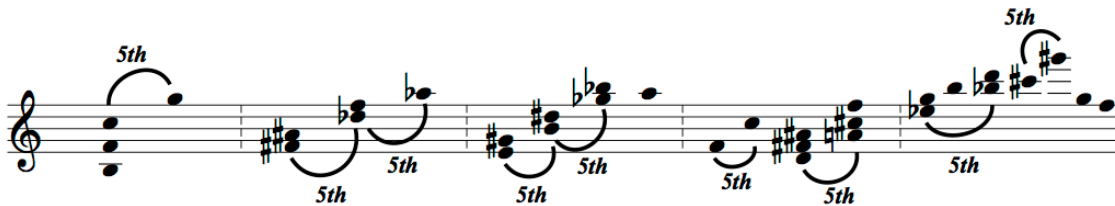


Figure 33b: Reduction of Ruminations II (mm. 37-38).

Similar harmonic and phrase structural techniques are employed in *Ring Out Wild Bells*, *Dark Shores*, and *Antiphon*. In this last piece the music is unbarred and the rate of harmonic change is controlled by the flutist who doubles as conductor. The score gives approximate durations for each event which the flutist follows with a degree of freedom, responding to the acoustics of the hall.

## 6. Conclusion

A range of musical parameters can be manipulated to create a more tight-knit or loose formal organization: the clarity of durational progressions, grouping structures, the clarity of harmonic progressions, harmonic rhythm, motivic uniformity and the amount of conflict between the phrase structures of different musical layers. Patterns of tight-knit vs. loose organization help shape the form of a work: they can create phrases with presentation, continuation, and cadential function; they can, in a more general way, create the sense of a formal beginning (opening up), middle, and end (closure); they can create a sense of continuous development and increasing instability when returning material becomes progressively looser as the piece unfolds. These effects are not tied to any specific musical style and are capable of incorporating many musical parameters into an analysis, including harmony, rhythm, grouping structure, timbre and instrumentation.

This paper has tried to show how a close examination of phrase structure and formal function in contemporary music can yield rewarding, informative analyses and serve as a potent compositional tool.

Future areas of investigation include analyzing the phrase structure of late ensemble works by Pierre Boulez to observe how the phrase structure of multiple layers interact, and analyzing the phrase structure of works by other contemporary composers with thematic or motivic post-tonal musical languages. For instance, it would be interesting to look at works such as György Ligeti's late *Hamburg Concerto* (1998-1999, rev. 2003), Henri Dutilleux's variation-obsessed *Sur le même accord* for violin and orchestra (2001-2002) and Magnus Lindberg's *Feria* (1995-1997). The sharp rhythms and

asymmetrical, repetitive patterns of Ligeti's *Études* for piano also suggest possible applications.

As a compositional tool, the approach outlined in this paper suggests several areas for future experimentation, such as to vary the level of formal organization within sparser textures with simpler harmonies; to shape the form of mixed media and electroacoustic works; to structure transformative passages that morph from one type of material into another; and to shape the form of longer, multi-movement works.

Furthermore, the poems by e. e. cummings and Alfred Tennyson which I set in *Trois Lieds* were very short; it would be interesting to more deeply explore how musical phrase structure can comment on and amplify the form of longer poetic texts, or of an entire libretto. In a similar vein, this approach could also be used to underline the form of programmatic concert works as well as music for dance, theatre and film.

Finally, my approach to phrase structure has several potential pedagogical applications. It could be used in composition lessons to draw attention to listener expectations; the temporal aspect of musical form; the relationship between overall and sectional form; and the importance of variety in tight-knit vs. loose formal organization.

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**List of original works –  
Scores are digitally annexed**

1. *Lucretia Overture* for orchestra. Commissioned by l'Orchestre de l'Université de Montréal as the winner of the 2012 Composition Competition. Premiered in October 2013 by l'OUM, conducted by Jean-François Rivest.
2. *4 Impromptus* for flute, alto saxophone and piano. Written for Sarah Gieck, flute; Holly DeCaigny, alto saxophone; Lana Henschell, piano. Premiered at the Regional Saxophone Conference of the North American Saxophone Alliance, Calgary, February 2015.
3. *Dark was the night, cold was the ground* for 15 players. Composed for the Nouvel Ensemble Moderne reading session at l'Université de Montréal, conducted by Lorraine Vaillancourt, 2014.
4. *Dark Shores* for string quartet. Composed for the Orford Academy Création Workshop Quartet, summer 2014.
5. *In Memoriam* for piano. Composed in memory of Janice Waite. Performed by Brigitte Poulin (excerpt), 2012.
6. *Overture in C* for orchestra. Written for l'Orchestre de l'Université de Montréal reading session, 2012.
7. *Ring out, wild bells* for solo percussion. Written for Blair Mackay for the Université de Montréal composer-in-residence program, solo percussion. Premiered in Montréal as part of Blair Mackay's doctoral recital, 2014.
8. *Galloping Across the Prairies* for beginner saxophone and piano. Published in RCM Saxophone Repertoire, Level 1: Score and CD. Toronto: Frederic Harris, 2014.
9. *Rondo* for two alto saxophones. Written for Holly DeCaigny and Mark Michalak, premiered at the Conservatoire Nationale de Région de Boulogne-Billancourt in Paris, France, 2012.
10. *Antiphon* for flute and gamelan. Written for l'Atelier de gamelan de l'Université de Montréal for the composer-in-residence program, atelier de gamelan. Premiered by Sean Clarke, flute, and l'Atelier de gamelan de l'Université de Montréal, directed by I Dewa Made Suparta, April 2013
11. *Stile Antico* for piano trio. Written as part of the Université de Montréal composer-in-residence position, piano trio, 2013.

12. *Trois Lieds* for baritone and piano, 2012.
13. *Chaconne* for string orchestra. Premiered by Ensemble Arkea conducted by Dina Gilbert, Montréal, January 2013.
14. *Prélude and Rondo* for electronics. Premiered in the *Electrobuzz* concert series at l'Université de Montréal, April 2012. **Recording only.**

### List of digitally annexed recordings

1. *Lucretia Overture* for orchestra: Orchestre de l'Université de Montréal, conducted by Jean-François Rivest.
2. *4 Impromptus* for flute, alto saxophone and piano: Sarah Gieck, flute; Holly DeCaigny, alto saxophone; Lana Henschell, piano.
3. *Dark was the night, cold was the ground* for 15 players: Nouvel Ensemble Moderne, conducted by Lorraine Vaillancourt.
4. *Dark Shores* for string quartet: Orford Academy Création Workshop Quartet: Grace Takeda, vn; Ayla Boz, vn; Luca Casciato, vla; and Emma Grant-Zypchen, vc.
5. *In Memoriam* for piano: Brigitte Poulin, piano (excerpt).
6. *Overture in C* for orchestra: Orchestre de l'Université de Montréal, conducted by Jean-François Rivest.
7. *Ring out, wild bells* for solo percussion: Blair Mackay, percussion.
8. *Antiphon* for flute and gamelan: Sean Clarke, flute, with l'Atelier de gamelan de l'Université de Montréal directed by I Dewa Made Suparta.
9. *Chaconne* for string orchestra: Ensemble Arkea, conducted by Dina Gilbert.
10. *Prélude* for electronics.
11. *Rondo* for electronics.

# Ouverture de Lucrèce

Sean Clarke

Commandée par l'Orchestre de l'Université de Montréal.

Création mondiale : le 5 octobre 2013, Montréal; chef d'orchestre : Jean-François Rivest.

#### Instrumentation

1 Piccolo  
2 Flûtes  
2 Hautbois  
2 Clarinettes  
2 Bassons

4 Cors en Fa  
1 Trompette Piccolo  
1 Trompette en Ut  
2 Trombones  
1 Trombone Basse  
1 Tuba

Piano

Percussion (2) : Tambour ténor  
Grosse caisse

Violons I  
Violons II  
Altos  
Violoncelles  
Contrebasses

#### Durée

c. 7 minutes

La partition est écrite en sons réels.

#### Note de Programme

Cette pièce pourrait servir d'ouverture à un opéra ou une pièce de théâtre sur *Le Viol de Lucrèce*. En l'écrivant, je me suis inspiré d'œuvres célèbres telles que l'ouverture *Coriolan* de Beethoven et celle de *La Gazza Ladra* de Rossini. Selon Shakespeare, la légende raconte que Lucrèce aurait été violée par le fils du roi de Rome parce qu'elle demeurait chaste et fidèle à son mari. Après avoir obtenu la promesse de son mari de venger son honneur, elle se tue, ce qui déclenche un soulèvement du peuple. Le roi tyrannique de Rome est alors chassé du pouvoir et la République de Rome est établie.

Mon œuvre musicale reste abstraite, s'inspirant librement des atmosphères et des émotions évoquées par la légende de Lucrèce. La pièce débute par un thème turbulent et orageux suivi d'un passage plus lent, à caractère militaire, qui met en valeur les trombones. Le matériau orageux revient ensuite et atteint un point culminant violent. Il est suivi d'un interlude calme, composé d'un choral et d'un solo de piano intime. Notre premier thème revient une troisième fois, mais combiné avec la musique militaire mugie par les trombones et le tuba. La musique s'intensifie alors jusqu'à un nouveau point culminant, comprenant du matériau du choral, et se termine par un accord final perçant.

- Les appoggiatures accentuées sont jouées sur le temps.  
Par exemple :



- Les appoggiatures sans accent sont jouées avant le temps.

Commissioned by l'Orchestre de l'Université de Montréal.

World premiere: 5 Oct. 2013 in Montréal, Jean-François Rivest conducting.

#### Instrumentation

1 Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets  
2 Bassoons  
  
4 French Horns  
1 Piccolo Trumpet  
1 Trumpet in C  
2 Trombones  
1 Bass Trombone  
1 Tuba  
  
Piano  
  
Percussion (2): Tenor Drum  
Bass Drum  
  
Violin I  
Violin II  
Violas  
Cellos  
Contrabass

#### Duration

c. 7 minutes

The score is in C.

#### Program Note

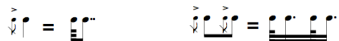
This work takes the form of an overture meant to precede an opera or play, and in writing it I was inspired by such works as Beethoven's Coriolanus Overture and Rossini's La Gazza Ladra Overture. In this case the story being introduced is Shakespeare's The Rape of Lucretia which tells the story of the legendary Lucretia who is raped by the son of the king of Rome for being chaste and true to her husband. After securing her husband's promise to exact revenge on her behalf, she kills herself, and in the ensuing conflict the tyrannical king of Rome is driven from power and the Republic of Rome is established.

The piece remains, however, an abstract work and is not meant to literally depict the plot of the story.

The piece begins with a stormy, turbulent passage followed by a slower, militaristic passage that features the trombones. The stormy material returns and builds to a violent climax. This is followed by a quiet interlude made up of a chorale and an intimate piano solo, but the opening material soon returns, now combined with the militaristic music brayed by the low brass. The music builds up to a new climax, now featuring material from the chorale, ending with a piercing final chord.

#### Performance Note

- Accented grace notes are to be played on the beat.  
For example:



- Unaccented grace notes are to be played before the beat.

# Ouverture de Lucrèce

Sean Clarke

Allegretto  $\text{♩} = c. 84$

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flute 1 & 2
- Oboe 1 & 2
- Bb Clarinet 1 & 2
- Bassoon 1 & 2
- F. Horn 1, 2, 3 & 4
- Picc. Trumpet
- C Trumpet
- Trombone 1 & 2
- Bass Trombone
- Tuba
- Tenor Drum
- Bass Drum
- Piano
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is written in 4/4 time and features a variety of dynamics including *ff*, *mf*, *f*, and *sfz*. It includes numerous musical notations such as slurs, accents, and articulation marks. The piece is marked with a tempo of Allegretto and a metronome marking of approximately 84 beats per minute.

5 *X*

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bsn.

2

1

F. Horn

2

3

4

Picc. Tpt.

Tpt.

1

Tbn.

2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

*ff*

*f*

*sfz*

*mf*

*f*

*div.*



Picc. 1  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
F. Horn 1  
F. Horn 2  
F. Horn 3  
F. Horn 4  
Picc. Tpt.  
Tpt. 1  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
T.Dr. H 3/4  
B.Dr. H 3/4  
Pn.  
Vin. 1  
Vin. 2  
Via.  
Vc.  
Db.

19 8

Picc. *sfz* *mf* *f* *fff*

1 Fl. *sfz* *mf* *f* *fff*

2 Fl. *sfz* *mf* *f* *fff*

1 Ob. *sfz* *mf* *f* *fff*

2 Ob. *sfz* *mf* *f* *fff*

1 Cl. *mf* *ff* *fff*

2 Cl. *mf* *ff* *fff*

1 Bsn. *sfz* *mf* *f* *fff*

2 Bsn. *sfz* *mf* *f* *fff*

1 F. Horn *mf* *f* *fff*

2 F. Horn *mf* *f* *fff*

3 F. Horn *mf* *f* *fff*

4 F. Horn *mf* *f* *fff*

Picc. Tpt. *fff*

Tpt. *fff*

1 Tbn. *f* *fff*

2 Tbn. *f* *fff*

B. Tbn. *f* *fff*

Tba. *f* *fff*

T. Dr.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *fff*

B. Dr.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *fff*

Pn. *sfz* *f* *fff*

Vin. I *sfz* *mf* *f* *fff* *div.*

Vin. II *sfz* *mf* *f* *fff* *m.s.* *div.*

Via. *sfz* *mf* *f* *fff*

Vc. *sfz* *f* *fff*

Db. *sfz* *f* *fff*



20 *x*

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

F. Horn 1 2 3 4

Picc. Tpt. Tpt.

Tbn. 1 2

B. Tbn. Tbn.

T. Dr. B. Dr.

Pn.

Vin. I Vin. II

Vla. Vc. Db.

The musical score is for page 6 of a piece, starting at measure 20. It features a full orchestral ensemble. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) are active throughout. The brass section (Horns, Trumpets, Trombones) has specific parts, with some playing *f* (forte) and *mf* (mezzo-forte). The percussion section includes Timpani and Bass Drum. The piano part has a complex rhythmic pattern. The score is written in 2/4 time and includes various musical notations such as dynamics, articulation, and phrasing.



rit. ----- Meno mosso ♩ = c. 44

The musical score on page 8 is arranged in a standard orchestral format. At the top, the tempo is indicated as *Meno mosso* with a quarter note equal to approximately 44 beats per minute, and a *rit.* (ritardando) marking is present. The score includes the following parts:

- Picc.** (Piccolo): Two staves, starting with a rest and then playing a melodic line.
- Fl.** (Flutes): Four staves (1 and 2 for each part), playing a melodic line.
- Ob.** (Oboes): Two staves, playing a melodic line.
- Cl.** (Clarinets): Four staves (1 and 2 for each part), playing a melodic line.
- Bsn.** (Bassoons): Two staves, playing a melodic line.
- F. Horn** (French Horns): Four staves (1, 2, 3, and 4), playing a melodic line.
- Picc. Tpt.** (Piccolo Trumpets): One staff, playing a melodic line.
- Tpt.** (Trumpets): Two staves (1 and 2), playing a melodic line.
- Tbn.** (Trombones): Two staves (1 and 2), playing a melodic line.
- B. Tbn.** (Baritone Trombone): One staff, playing a melodic line.
- Tba.** (Tuba): One staff, playing a melodic line.
- T. Dr.** (Tom Tom): One staff, playing a rhythmic pattern.
- B. Dr.** (Bass Drum): One staff, playing a rhythmic pattern.
- Pn.** (Piano): Two staves, playing a rhythmic accompaniment.
- Vin. 1** (Violin I): One staff, playing a melodic line.
- Vin. 2** (Violin II): One staff, playing a melodic line.
- Vla.** (Viola): One staff, playing a melodic line.
- Vc.** (Violoncello): One staff, playing a melodic line.
- Db.** (Double Bass): One staff, playing a melodic line.

The score is written in 2/4 time and features various dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). It also includes articulation marks like accents and slurs, and performance instructions like *div.* (divisi) and *m.s.* (maestro's score).



Allegretto  $\text{♩} = c. 84$

35 Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *mf*

2 Cl. *mf*

1 Bsn. *ff*

2 Bsn. *ff*

1 F. Horn *mf*

2 F. Horn *mf*

3 F. Horn *mf*

4 F. Horn *mf*

Picc. Tpt. *f*

Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

T. Dr. *f*

B. Dr. *f*

Ph. *ff*

Vin. I *ff*

Vin. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



39 *x*

Picc. *f*

1 *f*

2 *f*

1 *f*

2 *f*

1 *mf*

2 *mf*

1 *f*

2 *f*

1 *mf*

2 *mf*

1 *f*

2 *f*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Picc.Tpt. *f*

Tpt. *f*

1 *f*

2 *f*

B. Tbn. *f*

Tba. *f*

T.Dr. *f*

B.Dr. *f*

Pn. *f*

Vin. 1 *f*

Vin. 2 *f*

Via. *f*

Vc. *f*

Db. *f*

This page of a musical score, numbered 12, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flutes) 1 and 2
- Ob.** (Oboes) 1 and 2
- Cl.** (Clarinets) 1 and 2
- Bsn.** (Bassoons) 1 and 2
- F. Horn** (French Horns) 1, 2, 3, and 4
- Picc.Tpt.** (Piccolo Trumpet)
- Tpt.** (Trumpets) 1 and 2
- Tbn.** (Trombones) 1 and 2
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- T.Dr.** (Tom Drum)
- B.Dr.** (Bass Drum)
- Pn.** (Piano)
- Vin. I** (Violin I)
- Vin. 2** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score is written in 2/4 time and includes various musical notations such as triplets, slurs, and dynamic markings like *sfz* (sforzando). The page is divided into four measures by vertical bar lines.

46

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bsn.

2

1

2

3

4

F. Horn

Picc. Tpt.

Tpt.

1

Tbn.

2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

40

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bsn.

2

1

F. Horn

2

3

4

Picc. Tpt.

Tpt.

1

Tbn.

2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn.

Vin. I

Vin. 2

Via.

Vc.

Db.

*sfz*

*f*

*fff*

*div.*

Allegretto ♩ = c. 84

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into four measures, with a key signature change from one sharp to one flat between the second and third measures. The dynamics range from *mf* to *ff*. The percussion section includes a snare drum (T. Dr.) and a bass drum (B. Dr.), both marked with a *Siv* (sordina) instruction. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, F. Horn 1, 2, 3, and 4, Piccolo Trumpet, and Trumpet. The brass section includes Trombone 1 and 2, Tuba, and Drums. The score is highly detailed, with many slurs, accents, and dynamic markings throughout.

This page of a musical score, numbered 16, contains the following instruments and parts:

- Picc.** (Piccolo): Part 1, starting at measure 56.
- Fl.** (Flutes): Parts 1 and 2.
- Ob.** (Oboes): Parts 1 and 2.
- Cl.** (Clarinets): Parts 1 and 2.
- Bsn.** (Bassoons): Parts 1 and 2.
- F. Horn** (French Horns): Parts 1, 2, 3, and 4.
- Picc.Tpt.** (Piccolo Trumpet): Part 1.
- Tpt.** (Trumpets): Part 1.
- Tbn.** (Trombones): Parts 1 and 2.
- B. Tbn.** (Baritone Trombone): Part 1.
- Tba.** (Tuba): Part 1.
- T.Dr.** (Tom Drums): Part 1.
- B.Dr.** (Bass Drums): Part 1.
- Ph.** (Percussion): Part 1.
- Vin. I** (Violin I): Part 1.
- Vin. II** (Violin II): Part 1.
- Vla.** (Viola): Part 1.
- Vc.** (Violoncello): Part 1.
- Db.** (Double Bass): Part 1.

The score is written in 4/4 time and includes dynamic markings such as *f*, *mf*, *cresc.*, and *ff*. It features various musical notations including triplets, slurs, and accents.

60  $\times$

Picc. 1 *sub. mf legato 5 cresc. poco a poco sfz 5*

Picc. 2 *sub. mf legato 5 cresc. poco a poco sfz 5*

Fl. 1 *sub. mf legato 5 cresc. poco a poco sfz 5*

Fl. 2 *sub. mf legato 5 cresc. poco a poco sfz 5*

Ob. 1 *sub. mp legato*

Ob. 2 *sub. mp legato*

Cl. 1 *sub. mp legato*

Cl. 2 *sub. mp legato cresc. poco a poco*

Bsn. 1 *sub. mp legato cresc. poco a poco*

Bsn. 2 *sub. mp legato cresc. poco a poco*

F. Horn 1

F. Horn 2

F. Horn 3

F. Horn 4

Picc. Tpt.

Tpt.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn. *tremolo between notes*  
*mp cresc. poco a poco*  
*tr*  
*all semi-tone trills*

Vin. I *sub. mf legato 5 cresc. poco a poco sfz 5*

Vin. II *sub. mf legato cresc. poco a poco sfz*

Vla. *sub. mf legato cresc. poco a poco sfz*

Vc. *div. sub. mp legato cresc. poco a poco*

Db. *sub. mp legato cresc. poco a poco*

poco rit. ----- (♩ = c. 72)

The musical score on page 18 is a complex orchestral arrangement. It features the following instruments and parts:

- Piccolo:** Multiple staves with dynamic markings *f*, *cresc. poco a poco*, *sfz*, and *ff*.
- Flutes (Fl.):** Staves 1 and 2 with dynamic markings *f*, *cresc. poco a poco*, *sfz*, and *ff*.
- Oboes (Ob.):** Staves 1 and 2 with dynamic markings *f*, *cresc. poco a poco*, and *ff*.
- Clarinets (Cl.):** Staves 1 and 2 with dynamic markings *f*, *cresc. poco a poco*, and *ff*.
- Bassoons (Bsn.):** Staves 1 and 2 with dynamic markings *f*, *cresc. poco a poco*, and *ff*.
- F. Horns:** Staves 1, 2, 3, and 4, mostly containing rests.
- Picc. Tpt. / Tpt.:** Staves for Piccolo Trumpets and Trumpets, mostly containing rests.
- Tbn. / B. Tbn. / Tba.:** Staves for Trombones (Tenor, Baritone, and Bass), mostly containing rests.
- T. Dr. / B. Dr.:** Staves for Tom and Bass Drums, with dynamic markings *mf* and *f*.
- Pn.:** Piano part with dynamic markings *f* and *cresc.*.
- Violins (Vln. I & II):** Staves with dynamic markings *f*, *cresc. poco a poco*, *sfz*, and *ff*.
- Viola (Via.):** Staff with dynamic markings *f*, *cresc. poco a poco*, *sfz*, and *ff*.
- Vc. / Db.:** Staves for Violoncello and Double Bass with dynamic markings *f*, *cresc. poco a poco*, and *ff*.

The score includes various musical notations such as triplets, accents, and dynamic markings. The tempo is indicated as *poco rit.* and the pulse is marked as  $\text{♩} = \text{c. } 72$ .



*molto rit.* ----- ( $\text{♩} = \text{c. } 32$ ) *Grave*  $\text{♩} = \text{c. } 60$

79 <sup>8</sup>

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bsn.

2

1

2

3

4

F. Horn

Picc.Tpt.

Tpt.

1

Tbn.

2

B. Tbn.

Tba.

T.Dr.

B.Dr.

Pn.

Vln. I

Vln. II

Vla.

Vc.

Db.

8

This page of a musical score, page 21, contains the following instruments and parts:

- Picc.** (Piccolo): Part 1, dynamic *f*.
- Fl.** (Flute): Parts 1 and 2, dynamic *f*.
- Ob.** (Oboe): Parts 1 and 2, dynamic *f*.
- Cl.** (Clarinet): Parts 1 and 2, dynamic *f*.
- Bsn.** (Bassoon): Parts 1 and 2, dynamic *f*.
- F. Horn** (French Horn): Parts 1, 2, 3, and 4, dynamic *mf*.
- Picc.Tpt.** (Piccolo Trumpet): Part 1, dynamic *mf*.
- Tpt.** (Trumpet): Part 1, dynamic *mp*.
- Tbn.** (Trombone): Parts 1 and 2, dynamic *mp*.
- B. Tbn.** (Baritone Trombone): Part 1, dynamic *mp*.
- Tba.** (Tuba): Part 1, dynamic *mp*.
- T.Dr.** (Tom Drum): Part 1, dynamic *mp*.
- B.Dr.** (Bass Drum): Part 1, dynamic *ppp*.
- Pn.** (Piano): Part 1, dynamic *mf*.
- Vin. I** (Violin I): Part 1, dynamic *mf*.
- Vin. II** (Violin II): Part 1, dynamic *mf*.
- Vla.** (Viola): Part 1, dynamic *mf*.
- Vc.** (Violoncello): Part 1, dynamic *mp*.
- Db.** (Double Bass): Part 1, dynamic *mp*.

Poco meno mosso ♩ = c. 48

rit. -----

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), French Horns (1, 2, 3, 4), Piccolo Trumpet, Trumpets (1 and 2), Trombones (1 and 2), Bass Trombone, and Tuba. The percussion section includes Timpani and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is written in the bass clef and includes dynamic markings such as *pp*, *p*, *mp*, and *ppp*, along with performance instructions like "pp freely" and "rit.". The score is divided into measures by vertical bar lines, and the time signature is 4/4.

95 *X*

Picc. *pp fluttertongue*

1 *pp fluttertongue*

2

1

Ob. 2

1

Cl. 2

1

Bsn. 2

1

2

F. Horn 3

4

Picc. Tpt.

Tpt.

1

Tbn. 2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn. *mp* *p*

Vin. I *one player* *pp*

Vin. II *one player* *pp*

Vla. *one player* *pp*

Vc.

Db. *one player* *ppp*

Allegretto  $\text{♩} = c. 84$

poco rit. ---

101 8

Picc. *f*

1 *f*

Fl. 2 *f*

1 *f marcato*

2 *f marcato*

Cl. 1 *ff marcato*

2 *ff marcato*

Bsn. 1 *f marcato*

2 *f marcato*

F. Horn 1 *ff marcato*

2 *ff marcato*

3 *f marcato*

4 *f marcato*

Picc. Tpt. *f*

Tpt. *f*

1 *f marcato*

2 *f marcato*

B. Tbn. *f*

Tba. *f*

T. Dr.  $\frac{1}{4}$

B. Dr.  $\frac{1}{4}$

Pn.

Vin. I

Vin. II

Via.

Vc.

Db.

A Tempo Allegretto ♩ = c. 84

105 3/4

Picc. *ff*

1 *ff*

2 *ff*

1 *ff*

2 *ff*

1 *mf*

2 *mf*

1 *ff*

2 *ff*

1 *mf*

2 *ff*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Picc. Tpt. *f*

Tpt. *f*

1 *ff solo*

2 *ff solo*

B. Tbn. *ff solo*

Tbn. *ff solo*

T.Dr. | | |

B.Dr. | | |

Pn. *ff*

Vin. I *tutti* *div.* *ff*

Vin. II *tutti* *div.* *ff*

Vla. *tutti* *ff*

Vc. *ff*

Db. *tutti* *ff*

This page of a musical score, page 26, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flutes, 1 and 2)
- Ob.** (Oboes, 1 and 2)
- Cl.** (Clarinets, 1 and 2)
- Bsn.** (Bassoons, 1 and 2)
- F. Horn** (French Horns, 1, 2, 3, and 4)
- Picc. Tpt.** (Piccolo Trumpet)
- Tpt.** (Trumpets, 1 and 2)
- Tbn.** (Trombones, 1 and 2)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- T. Dr.** (Tom Drums)
- B. Dr.** (Bass Drums)
- Pn.** (Piano)
- Vin. I** (Violin I)
- Vin. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Cello)
- Db.** (Double Bass)

The score includes various musical notations such as dynamics (*sfz*, *f*, *ff*), articulation (accents, slurs), and performance directions (e.g., *div.* for divisi). It also features complex rhythmic patterns with triplets and sixteenth notes.





116 3

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

F. Horn 1 2 3 4

Picc. Tpt. 1 2

Tpt. 1 2

Tbn. 1 2

B. Tbn. 1 2

Tba. 1 2

T.Dr. H 2/4

B.Dr. H 2/4

Pn.

Vin. I

Vin. II

Vla.

Vc.

Db.

molto rit. --- (♩ = c. 48)

Meno mosso ♩ = c. 56

119 8

Picc. *fff* *sfz* *sub. mf legato* *sfz*

1 *fff* *sfz* *sub. mf legato* *sfz*

2 *fff* *sfz* *sub. mf legato* *sfz*

1 *fff* *sfz* *sub. mp legato*

2 *fff* *sfz* *sub. mp legato*

1 *fff* *sfz* *sub. mp legato*

2 *fff* *sfz* *sub. mp legato*

1 *fff* *sfz* *sub. mp legato*

2 *fff* *sfz* *sub. mp legato*

Bsn. *fff* *sfz* *sub. mp legato*

1 *fff* *sfz* *sub. mp legato*

2 *fff* *sfz* *sub. mp legato*

3 *fff* *sfz* *sub. mp legato*

4 *fff* *sfz* *sub. mp legato*

Picc.Tpt. *fff* *sfz* *sub. mp legato*

Tpt. *fff* *sfz* *sub. mp legato*

1 *fff* *sfz* *sub. mp legato*

2 *fff* *sfz* *sub. mp legato*

B. Tbn. *fff* *sfz* *sub. mp legato*

Tbn. *fff* *sfz* *sub. mp legato*

T.Dr. *fff* *sfz* *sub. mp legato*

B.Dr. *fff* *sfz* *sub. mp legato*

Pn. *fff* *sfz* *sub. mp legato* *all semi-tone trills*

Vin. I *fff* *sfz* *sub. mf legato* *sfz*

Vin. II *fff* *sfz* *sub. mf legato* *sfz*

Via. *fff* *sfz* *sub. mf legato* *sfz*

Vc. *fff* *sfz* *sub. mp legato*

Db. *fff* *sfz* *sub. mp legato*

Poco meno mosso ♩ = c. 50

This page of the musical score, numbered 30, is titled "Poco meno mosso" with a tempo marking of ♩ = c. 50. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), Clarinets (Cl. 1 and 2), Bassoons (Bsn. 1 and 2), F. Horns (1, 2, 3, 4), Piccolo Trumpets (Picc. Tpt.), Trumpets (Tpt.), Trombones (1 and 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (T. Dr.), Bass Drum (B. Dr.), Piano (Pn.), Violins (I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features a variety of musical notations, including dynamic markings such as *sfz*, *ff*, *f marcato*, and *mf*, as well as articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note passages, particularly in the woodwind and string sections.

Meno mosso ♩ = c. 42

Poco piu mosso ♩ = c. 52

128

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bsn.

2

1

F. Horn

2

3

4

Picc.Tpt.

Tpt.

1

Tbn.

2

B. Tbn.

Tba.

T.Dr.

B.Dr.

Pn.

Vin. I

Vin. II

Vla.

Vc.

Db.

molto rit. ----- (♩ = c. 36)

132

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bsn.

2

1

F. Horn

2

3

4

Picc. Tpt.

Tpt.

1

Tbn.

2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn.

Vin. I

Vin. II

Via.

Vc.

Db.

136  $\frac{3}{4}$

Picc.

1  
Fl.

2

1  
Ob.

2

1  
Cl.

2

1  
Bsn.

2

1  
F. Horn

2  
3  
4

Picc. Tpt.

Tpt.

1  
Tbn.

2

B. Tbn.

Tba.

T. Dr.

B. Dr.

Pn.

Vln. I

Vln. II

Vla.

Vc.

Db.

**4**

# **Impromptus**

for flute, soprano saxophone and piano

**Sean Clarke**



Composed for Sarah Gieck, Holly DeCaigny and Lana Henschell for the 2015 NASA  
Regional Saxophone Conference, Calgary AB.

### Program Notes

These short pieces are meant to depict condensed, vivid emotional scenes, as if from an invisible film. By turns passionate, militaristic, yearning and seething, they should be played with only a short pause between movements.

Each player should think of herself as an actor playing a multi-faceted dramatic role, one whose different dimensions are revealed only as the piece progresses.

The three characters interact with each other in vastly different ways from movement to movement, while also disclosing new aspects of their own personalities, aspects unforeseen by the audience when the piece first started.

These impromptus are therefore a type of character study: of three personas revealing different sides of themselves as they interact with each other in unexpected ways.

### Instrumentation

Flute  
Soprano Saxophone  
Piano

### Duration

Impromptu I: ca. 2'45"  
Impromptu II: ca. 40"  
Impromptu III: ca. 1'45"  
Impromptu IV: ca. 1'00"

Total: ca. 6'15"

The score is in C.

# Impromptu I

Sean Clarke

Largo  
♩ = c. 42

Flute  
Soprano Sax  
Piano

Measures 1-4: Flute and Soprano Sax enter with a melodic line in 2/8, 2/4, and 3/4 time signatures. Dynamics range from *f* to *ff*. Piano accompaniment features chords and a five-note scale in the right hand, and rests in the left hand. Performance markings include *tr*, *sfz*, and *f*.

4

Fl  
Sax  
Pn

Measures 4-7: Flute and Sax have rests. Piano continues with complex accompaniment, including a five-note scale and triplets. Dynamics include *ff*, *sfz*, *fff*, and *pp*. Performance markings include *espressivo*, *tr*, and *red.* (ritardando).

Poco piu mosso  
♩ = c. 46 - 52

8

Flute (Fl): *p*, *mp*, *pp*, *p*, *mp*, *pp*

Saxophone (Sax): *pp*, *mp*, *pp*, *sub.mp*, *mp*

Piano (Pn): *mp*

(pedal still depressed)

12

Flute (Fl): *p*, *mf*, *mp*

Saxophone (Sax): *pp*, *mp*, *p*, *mf*, *mp*

Piano (Pn): *mp*

6

15

Fl

Sax

Pn

*mf*

*mp* 5 *mf* *f* 5 *mf* 3

*mp < f* *fp* *f* *pp < mp*

*mf* 5

Poco meno mosso

♩ = ca. 42

*poco rit.* - - -

18

Fl

Sax

Pn

*f* *ff* *f* *mf* 5

*p < f* *ff* *f* *mf* 3

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

(up) (down) (up)

*poco rit.* ----- Tempo di poco meno mosso

21

*mp* *pp* *mf* *pp* *p* *pp*

*molto espress.*

Sax *mp* *pp* *p* *ppp* *p*

Pn *mp* *mp* *mf*

26

*p* *pp* *p* *pp* *p* *mp* *p*

*tr* *pp* *p* *pp* *p* *pp* *ppp*

*mp* *p* *mp*

30

Fl

Sax

Pn

*pp* *pp < p* *pp* *mp*

*pp < p* *pp* *p*

*f* *ff < fff* *f* *ff < fff* *mp* *p*

ca. 2min. 45 s.

Detailed description: This is a page of a musical score for three instruments: Flute (Fl), Saxophone (Sax), and Piano (Pn). The score is divided into six measures, each with a different time signature: 2/4, 3/8, 2/4, 5/8, 4/4, and 3/4. The Flute part starts at measure 30 and features dynamics of *pp*, *pp < p*, *pp*, and *mp*. The Saxophone part has dynamics of *pp < p*, *pp*, and *p*. The Piano part is more complex, with dynamics ranging from *f* to *fff* in the first two measures, and *mp* and *p* in the last two measures. The piano part includes triplets and various articulations. The score concludes with a fermata over the final note.

ca. 2min. 45 s.

## Impromptu II

Furioso – Severe and  
militaristic.

♩ = c. 96 - 104



Play all grace notes  
before the beat.

Fl

Sop. Sax.

Pn

*ff*

*ff*

*ff*

Red.

\*

Red.

\*

3

3

3

5

Fl

S. Sax.

Pn

4

5

*f*

3

*ff*

5

*f*

*ff*

3

5

*ff*

6

3

Red.

\*

Red.

\*

Red.

\*

Musical score for measures 7-9. The score is for Flute (Fl), Saxophone (S. Sax.), and Piano (Pn). The key signature is one flat (B-flat major/D minor). The time signature changes from 3/8 to 6/8. Measure 7 starts with a *f* dynamic and a triplet of eighth notes. Measure 8 features a *ff* dynamic and a quintuplet of eighth notes. Measure 9 continues with *ff* dynamics and quintuplets. The piano part includes chords and a triplet in the right hand. There are rehearsal marks (Rd.) and asterisks (\*) below the piano part.

Musical score for measures 10-12. The score is for Flute (Fl), Saxophone (S. Sax.), and Piano (Pn). The key signature is one flat. The time signature is 4/8. Measure 10 features a quintuplet of eighth notes. Measure 11 includes a *fff* dynamic and a triplet. Measure 12 features a *fff* dynamic and sextuplets of eighth notes. The piano part includes chords and sextuplets. There are rehearsal marks (Rd.) and asterisks (\*) below the piano part.



Musical score for measures 12-14. The score is for Flute (Fl.), Saxophone (S. Sax.), and Piano (Pn.).

- Flute (Fl.):** Measure 12: *sfz* (5), *ff*. Measure 13: *ff*. Measure 14: *ff*.
- Saxophone (S. Sax.):** Measure 12: *sfz* (5). Measure 13: *ff*. Measure 14: *ff*.
- Piano (Pn.):** Measure 12: *sfz* (5), *ff*. Measure 13: *ff*. Measure 14: *ff*.

Tempo markings: *And.* (Andante) with a fermata symbol. Performance markings include accents (*>*) and slurs.



Musical score for measures 15-17. The score is for Flute (Fl.), Saxophone (S. Sax.), and Piano (Pn.).

- Flute (Fl.):** Measure 15: *ff*. Measure 16: *ff*. Measure 17: *fff*.
- Saxophone (S. Sax.):** Measure 15: *ff*. Measure 16: *ff*. Measure 17: *fff*.
- Piano (Pn.):** Measure 15: *ff*. Measure 16: *ff*. Measure 17: *fff*.

Tempo markings: *And.* (Andante) with a fermata symbol. Performance markings include accents (*>*) and slurs.

# Impromptu III

Largo

♩ = c. 42

*Breathe expressively  
(not hurried) when needed.*

Fl

Sop. Sax.

Pn

*pp* *p* *mp* *mf* *p*

*freely - quasi recit.*

*sost. ped. (hold until end of mvt.)*

*Red.* \* *Red.* \* *Red.* \*

Detailed description: This system of the score covers measures 1 through 10. The Flute part begins with a half note G4 in 4/4 time, followed by a half note F#4 in 2/4 time, and then a half note E4 in 4/4 time. The Soprano Saxophone part is silent until measure 8, where it enters with a half note G4 in 5/4 time, followed by a triplet of eighth notes (F#4, G4, A4) in 4/4 time, and another triplet in 4/4 time. The Piano part features a triplet of eighth notes (G4, F#4, E4) in 4/4 time, followed by a half note G4 in 2/4 time, and then a half note E4 in 4/4 time. Pedal markings are present at the beginning and end of measures 1, 3, 5, and 10.

Fl

Sax

Pn

*pp* *mp* *mf*

*freely - quasi recit.*

*Red.* \* *Red.*

Detailed description: This system covers measures 11 through 14. The Flute part has a half note G4 in 4/4 time, followed by a half note F#4 in 3/4 time, and then a half note E4 in 4/4 time. The Saxophone part is silent until measure 12, where it enters with a half note G4 in 3/4 time, followed by a half note F#4 in 4/4 time. The Piano part features a triplet of eighth notes (G4, F#4, E4) in 4/4 time, followed by a half note G4 in 3/4 time, and then a half note E4 in 4/4 time. Pedal markings are present at the beginning and end of measures 11 and 13.

Musical score for measures 7-9. The score is written for Flute (Fl), Saxophone (Sax), and Piano (Pn).  
- **Flute (Fl):** Starts at measure 7 with a treble clef and 4/4 time signature. It features a melodic line with a triplet of eighth notes and a slur. The tempo marking *poco rit.* is above the staff. At measure 8, the time signature changes to 3/4. At measure 9, it returns to 4/4. Dynamics include *p* and *pp*.  
- **Saxophone (Sax):** Starts at measure 7 with a treble clef and 4/4 time signature. It has a single note at measure 7, a half note at measure 8, and another half note at measure 9. The dynamic *pp* is indicated.  
- **Piano (Pn):** Starts at measure 7 with a grand staff (treble and bass clefs) and 4/4 time signature. It has a whole note chord at measure 7, a half note at measure 8, and a half note at measure 9. Dynamics include *p*, *mp*, and *mf*. There are also markings for *(up)* and *(down)* and a quintuplet of eighth notes. At the bottom of the piano part, there are markings: *\* Red. \* Red. \* Red. \* Red. \* Red. \**

Musical score for measures 10-12. The score is written for Flute (Fl), Saxophone (Sax), and Piano (Pn).  
- **Flute (Fl):** Starts at measure 10 with a treble clef and 4/4 time signature. It features a melodic line with a slur and a quintuplet of eighth notes. The dynamic *f* is indicated. At measure 11, the time signature changes to 5/4. At measure 12, it changes to 2/4. The tempo marking *ritardando* is above the staff. Dynamics include *f* and *mf*.  
- **Saxophone (Sax):** Starts at measure 10 with a treble clef and 4/4 time signature. It features a melodic line with a slur and a quintuplet of eighth notes. The dynamic *f* is indicated. At measure 11, the time signature changes to 5/4. At measure 12, it changes to 2/4. Dynamics include *f*, *mf*, and *mp*.  
- **Piano (Pn):** Starts at measure 10 with a grand staff and 4/4 time signature. It has a whole note chord at measure 10, a half note at measure 11, and a half note at measure 12. Dynamics include *ff* and *mp*. There are also markings for a triplet of eighth notes and a quintuplet of eighth notes. At the bottom of the piano part, there is a marking: *\* Red. \**

Meno Mosso  
♩ = c. 38

Fl

Sax

Pn

The musical score is divided into three systems. The first system (measures 12-15) features a Flute (Fl) and Saxophone (Sax) part. The Flute part starts with a half note in 2/4 time, followed by a quarter rest in 4/4 time, then a melodic line in 3/4 time with a triplet, and ends with a quarter note in 4/4 time. The Saxophone part has a quarter rest in 2/4 time, followed by a quarter note in 4/4 time, then a melodic line in 3/4 time with a triplet, and ends with a quarter note in 4/4 time. The Piano (Pn) part has a half note in 2/4 time, followed by a half note in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. The second system (measures 16-19) continues the melodic lines. The Flute part has a half note in 2/4 time, followed by a quarter rest in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. The Saxophone part has a quarter rest in 2/4 time, followed by a quarter note in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. The Piano part has a half note in 2/4 time, followed by a half note in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. The third system (measures 20-23) concludes the piece. The Flute part has a half note in 2/4 time, followed by a quarter rest in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. The Saxophone part has a quarter rest in 2/4 time, followed by a quarter note in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. The Piano part has a half note in 2/4 time, followed by a half note in 4/4 time, then a melodic line in 3/4 time, and ends with a quarter note in 4/4 time. Dynamics include *mp*, *p*, *pp*, and *mf*. Markings include *molto rit.* and *red.* (ritardando). The score is marked with asterisks (\*) at the beginning and end of the piano part.

c. 1 min. 45 s.

## Impromptu IV

Agitato - Savagely

♩ = c. 72

Fl

Sop Sax

Pn

*ff* fluttertongue

*f* fluttertongue (Ossia: semi-tone trills instead)

*ff* 3

*f* 3

*ff* 5

Fl

Sax

Pn

*f*

*ff* 3

*f* 3

*ff* 3

*f* 3

*ff* 3

*f* 3

*ff* 3

Musical score for measures 7 and 8. The score is arranged in three staves: Flute (Fl), Saxophone (Sax), and Piano (Pn).  
- **Flute (Fl):** Measure 7 is in 4/4 time with a *ff* dynamic. It features a melodic line with a quintuplet of eighth notes and a triplet of eighth notes. Measure 8 changes to 5/4 time, starting with a *sfz* dynamic and a triplet of eighth notes, followed by a *f* dynamic and a triplet of eighth notes.  
- **Saxophone (Sax):** Measure 7 is in 4/4 time with a *ff* dynamic, featuring a triplet of eighth notes and a quintuplet of eighth notes. Measure 8 is in 5/4 time with a *sfz* dynamic and a triplet of eighth notes, followed by a *ff* dynamic and a triplet of eighth notes.  
- **Piano (Pn):** Measure 7 is in 4/4 time with a *ff* dynamic, featuring a quintuplet of eighth notes and a triplet of eighth notes. Measure 8 is in 5/4 time with a *ff* dynamic, featuring a *tremolo written octave* and a triplet of eighth notes.  
A double bar line with a repeat sign is located below the piano staff at the end of measure 8.

Musical score for measures 9, 10, and 11. The score is arranged in three staves: Flute (Fl), Saxophone (Sax), and Piano (Pn).  
- **Flute (Fl):** Measure 9 is in 4/4 time with a *ff* dynamic, featuring a triplet of eighth notes and a trill (*tr*). Measure 10 is in 4/4 time with a *f* dynamic. Measure 11 is in 2/4 time with a *f* dynamic.  
- **Saxophone (Sax):** Measure 9 is in 4/4 time with a *fff* dynamic, featuring a triplet of eighth notes. Measure 10 is in 4/4 time with a *ff* dynamic, featuring a triplet of eighth notes. Measure 11 is in 2/4 time with a *ff* dynamic.  
- **Piano (Pn):** Measure 9 is in 4/4 time with a *fff* dynamic, featuring a triplet of eighth notes. Measure 10 is in 4/4 time with a *ff* dynamic. Measure 11 is in 2/4 time with a *ff* dynamic, featuring a triplet of eighth notes.  
A double bar line with a repeat sign is located below the piano staff at the end of measure 11.

12

Fl

Sax

Pn

This section of the score covers measures 12 through 15. The Flute part begins with a trill (tr) and a fortissimo (ff) dynamic, featuring a triplet of eighth notes. The Saxophone part starts with a fortississimo (fff) dynamic and includes a triplet of eighth notes. The Piano part is marked fff and contains several triplet markings. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line and a 5/4 time signature change.

14

Fl

Sax

Pn

This section of the score covers measures 14 through 17. The Flute part starts at measure 14 with a triplet of eighth notes and a fortissimo (ff) dynamic. The Saxophone part begins with a fortissimo (ff) dynamic and includes a triplet of eighth notes. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one sharp (F#) and the time signature is 5/4. The system concludes with a double bar line and a 4/4 time signature change.

Musical score for measures 16-17. The score is for Flute (Fl), Saxophone (Sax), and Piano (Pn). The time signature is 4/4. The dynamic marking is *fff* (fortississimo). The Flute part features a melodic line with slurs and accents. The Saxophone part has a similar melodic line with slurs and accents. The Piano part provides harmonic support with chords and triplets. The bottom staff of the piano part is mostly silent.

Musical score for measures 18-21. The score is for Flute (Fl), Saxophone (Sax), and Piano (Pn). The time signature is 4/4. The dynamics range from *mp* (mezzo-piano) to *sfz* (sforzando). The Flute part includes triplets and a quintuplet. The Saxophone part features triplets and slurs. The Piano part includes triplets and quintuplets. The bottom staff of the piano part has a triplet in the final measure.

c. 1 min.



# Dark Was The Night, Cold Was The Ground

for 15 players

Sean Clarke

*Written for the Nouvel Ensemble Moderne.*

Instrumentation

1 Flute  
1 Oboe  
2 Clarinets in Bb  
1 Bassoon

1 Horn in F  
1 Trumpet in C  
1 Trombone

Piano

Percussion (1 player):  
Vibraphone  
Rute sticks  
Bass Drum

2 Violins  
1 Viola  
1 Cello  
1 Contrabass

Duration:

ca. 5 minutes

Score is in C.

The title is taken from the early blues song of the same name by Blind Willie Johnson.

Performance Notes:

- All trills are to a semi-tone above the written note.
- Gestures in boxes are to be repeated for the length of time shown by the arrow.
- Winds and brass “sing and play” passages: sing the played note in whichever octave is most comfortable.
- Piano tremolo: all tremolos should be played fairly slowly and freely (except in m. 74-78 where the trem. can be fast and violent). When many notes are present the performer can use any pattern to animate the chords (ex: trem. between hands, rolling the chords in each hand, etc.).

# Dark Was The Night, Cold Was The Ground

Adagio  
♩ = ca. 44

Sean Clarke

Flute: *ff* key clicks, *f*, *mp*, *mf*, *mp*

Oboe: *ff* key clicks, *f*, *p*, *mp*

Clarinet 1: key clicks, *ff*, *f*, *pp*, *pp*

Clarinet 2: key clicks, *ff*, *f*, *pp*

Bassoon: *ff* key clicks, *f*

Horn: valve clicks, *ff*, *f*, *p*, flutter: air only, no pitch, *mf*, *f*

Trumpet in C: *ff* valve clicks, *f*, flutter: air only, no pitch, *mf*, *f*

Trombone: mute in, with mute, *p*

Piano: *mp*, *p*, *mp*, *p*

Percussion: roll with one hand, *mp*, *pp*, to Vibraphone, Vibraphone: 4 soft yarn mallets, *pp*

Violin I: *ff* col legno battuto, *f*, *pp*, *sul tasto*

Violin II: *ff* col legno battuto, *f*, *pp*, *sul tasto*

Viola: *ff* col legno battuto, *f*, *p*, *mp*, *sul pont.*

Cello: *ff* col legno battuto, *f*, *p*, *mp*, *sul pont.*

Contrabass: *ff* col legno battuto, *f*, *pp*

Fl  
Ob  
Cl 1  
Cl 2  
Bsn  
Hn  
Tpt  
Trb  
Pn  
Vibr.  
Vn I  
Vn II  
Vla  
Vc  
Cb

*mp* *mf* *mp*  
*tr*  
*p* *mp*  
*sotto voce* *pp*  
*sotto voce* *pp*  
*p* *mf* *f*  
*flutter: air only, no pitch*  
*mf* *f*  
*flutter: air only, no pitch*  
*mf* *f*  
*(with mute)* *p* *mute out*  
*p < mp* *p*  
*p* *mp*  
*sul G* *pp*  
*sul tasto* *pp*  
*sul tasto* *pp*  
*sul pont.* *p* *mp*  
*sul pont.* *p* *mp*

12

Fl *mp* *mf* *f* *mp*

Ob *mf* *mp* *p*

Cl 1 *sotto voce* *pp*

Cl 2 *sotto voce* *pp*

Bsn *mp*

Hn *p* *mf* *mp*

Tpt *air only* *ff* *f* *mf*

Trb *air only* *ff* *f* *no mute* *mp*

Pn *p* *mp* *mf* *mp*

Vibr.

Vn I *sul tasto* *sul G* *pp*

Vn II *sul tasto* *sul D* *pp*

Vla *sul pont.* *mf* *mp* *p*

Vc *sul pont.* *mf* *mp* *p*

Cb

This musical score page contains measures 17 through 24 for an orchestral and piano ensemble. The instruments and their parts are as follows:

- Flute (Fl):** Measures 17-18 have rests. Measures 19-20 have a whole note G4. Measures 21-22 have a half note G4. Measures 23-24 have a quarter note G4 with a trill (*tr*) and a dynamic of *mp*.
- Oboe (Ob):** Measures 17-18 have a quarter note G4 with a trill (*tr*). Measures 19-20 have a whole note G4 with a dynamic of *p*. Measures 21-22 have a half note G4. Measures 23-24 have a quarter note G4 with a trill (*tr*) and a dynamic of *mp*.
- Clarinets (Cl 1, Cl 2):** Measures 17-18 have a whole note G4. Measures 19-20 have a half note G4 with a dynamic of *pp*. Measures 21-22 have a quarter note G4. Measures 23-24 have a quarter note G4.
- Bassoon (Bsn):** Measures 17-18 have a whole note G4 with a dynamic of *p*. Measures 19-20 have a half note G4 with a dynamic of *mp*. Measures 21-22 have a quarter note G4. Measures 23-24 have a quarter note G4 with a dynamic of *mf* and a triplet of eighth notes.
- Horn (Hn):** Measures 17-18 have a whole note G4 with a dynamic of *mp*. Measures 19-20 have a whole note G4 with a dynamic of *p*. Measures 21-22 have a half note G4 with a dynamic of *mp*. Measures 23-24 have a quarter note G4 with a dynamic of *mp*.
- Trumpet (Tpt):** Measures 17-18 have a whole note G4 with a dynamic of *mp*. Measures 19-20 have a whole note G4 with a dynamic of *p*. Measures 21-24 have rests.
- Trumpet (Trb):** Measures 17-18 have a whole note G4. Measures 19-20 have a whole note G4 with the instruction "mute in". Measures 21-24 have rests.
- Piano (Pn):** Measures 17-18 have a complex chordal texture with a dynamic of *mp*. Measures 19-20 have a whole note G4 with a dynamic of *mp*. Measures 21-22 have a quarter note G4 with a dynamic of *mp*. Measures 23-24 have a complex chordal texture with a dynamic of *mp*. There are asterisks (\*) and a *co.* marking below the piano part.
- Vibraslap (Vibr.):** Measures 17-18 have a whole note G4. Measures 19-20 have a half note G4. Measures 21-22 have a quarter note G4. Measures 23-24 have a quarter note G4.
- Violin I (Vn I):** Measures 17-18 have a whole note G4. Measures 19-20 have a half note G4 with a dynamic of *pp* and the instruction "sul tasto". Measures 21-22 have a quarter note G4. Measures 23-24 have a quarter note G4.
- Violin II (Vn II):** Measures 17-18 have a whole note G4. Measures 19-20 have a whole note G4 with a dynamic of *pp* and the instruction "sul tasto". Measures 21-22 have a quarter note G4. Measures 23-24 have a quarter note G4.
- Viola (Vla):** Measures 17-18 have a whole note G4 with a dynamic of *pp*. Measures 19-20 have a whole note G4 with a dynamic of *pp*. Measures 21-22 have a quarter note G4 with a dynamic of *pp* and the instruction "sul G". Measures 23-24 have a quarter note G4 with a dynamic of *pp*.
- Violoncello (Vc):** Measures 17-18 have a whole note G4 with a dynamic of *pp*. Measures 19-20 have a whole note G4 with a dynamic of *pp*. Measures 21-22 have a whole note G4 with a dynamic of *mp* and the instruction "sul pont.". Measures 23-24 have a quarter note G4 with a dynamic of *mp* and a trill (*tr*).
- Contrabass (Cb):** Measures 17-18 have a whole note G4. Measures 19-20 have a whole note G4. Measures 21-22 have a quarter note G4. Measures 23-24 have a quarter note G4.



27

Fl *f* *tr* *pp* breathe whenever necessary

Ob *f* *tr* *pp*

Cl 1 *f* *tr* *mf* *f* *mf*

Cl 2 *f* *tr* *mp* *mf*

Bsn *f* *tr* *p*

Hn *mf* *tr* sing & play *mute in* *with mute* *mp*

Tpt *mf* *tr* sing & play *mute in (straight mute)* *with mute* *mp*

Trb *with mute* *mp*

Pn *pp* *tr* *And. until m. 43*

Perc. *to vibraphone: 4 yarn mallets* *Vibraphone* *p*

Vn I *norm.* *tr* *pp*

Vn II *norm.* *tr* *pp*

Vla *norm.* *tr* *pp* *sul pont.* *p*

Vc *sul pont.* *mp* *sul pont.* *p*

Cb *sul pont.* *mp*



33

Fl

Ob

Cl 1

Cl 2

Bsn

Hn

Tpt

Trb

Pn

Vibr.

Vn I

Vn II

Vla

Vc

Cb

*p*

*f*

*mf*

*pp*

*mp*

*sul pont.*

*sul tasto*

*tr*

39

Fl *ppp* *mf* sing & play *f* *tr*

Ob *mf* *mp* *p* *mf* sing & play *f* *tr*

Cl 1 *f* *mp* *p* *mf* sing & play *f* *tr*

Cl 2 *mf* *f* *mp* *p* *mf* sing & play *f* *tr*

Bsn *mf* sing & play *tr*

Hn *mf* *mp* *p* *mf* sing & play *tr*

Tpt *mf* *mp* *p* *mf* sing & play *tr*

Trb *mf* *mp* *p*

Pn *ppp* *mf* *tr*

Vibr. *mf* *p* *f* *tr*  
to bass drum Rute sticks on body of bass drum take bass drum beaters

Vn I *mf* *mp* *p* *sul tasto*

Vn II *mp* *mf* *mp* *p* *sul tasto*

Vla *mp* *p* *sul tasto*

Vc *p* *f* *tr*  
Rapidly tap body of instrument with fingers.

Cb *mp* *p* *f* *tr*  
Rapidly tap body of instrument with fingers.

This page of a musical score includes parts for Flute I (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Trb), Piano (Pn), Vibraphone (Vibr.), Violin I (Vn I), Violin II (Vn II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is written in 3/8 time and consists of 56 measures. Key performance instructions include dynamics such as *ff*, *f*, *p*, and *pp*; articulation like *tr* (trills) and *col legno battuto*; and phrasing directions such as "gradually increase speed of gestures" and "gradually add air and pitch". The piano part includes a section marked "Ad. until m. 56" and a *Sub* (sub-octave) instruction. The woodwind parts feature "key clicks" and "valve clicks" in the initial measures, while the strings play a rhythmic pattern of eighth notes.

51 *gradually increase speed of gesture*

Fl *f* *ff* *pp*

Ob *f* *ff*

Cl 1 *mf* *ff*

Cl 2 *mf* *ff*

Bsn *mf* *mp* *mf* *ff*

Hn *mp* *mf* *f* *ff* *mute in*

Tpt *f* *ff* *mute in*

Trb *mf* *f* *ff* *mute in*

Pn *mf* *mp* *mf* *ff* *pp*

Perc. (Bass drum) *p* *mf* *to vibraphone*

Vn I *gradually increase speed* *spiccato* *ff*

Vn II *gradually increase speed* *spiccato* *ff*

Vla *tr* *mp* *f*

Vc *tr* *mp* *f*

Cb *tr* *mp* *f*

7:6 *ff* *pp*

*Red. until m. 63*



63

Flutter, cover hole, air only.

Fl *f*

Ob *mp*

Cl 1 *mp* *p*

Cl 2 *mp* *p*

Bsn *mp* *mf* *p*

Hn *mp* *p* mute out *f*

Tpt mute out

Trb mute out *mp* *p* *f*

Pn *p* *pp*

Vibr. *mp* *pp*

Vn I *p* *sul tasto*

Vn II *p* *sul tasto*

Vla *p* *sul tasto.* *mp* *sul pont.*

Vc *p* *sul tasto* *mp* *sul pont.*

Cb *p* *sul tasto* *mp* *norm.* *p*



76

Fl *tr* *fff* *pp* *senza vib.* *sing & play* *3*

Ob *tr* *fff* *pp* *senza vib.* *sing & play* *3*

Cl 1 *tr* *fff* *pp* *sing & play* *3*

Cl 2 *tr* *fff* *pp* *sing & play* *3*

Bsn *tr* *fff*

Hn *tr* *ff* *f* *Rapidly tap bell with fingers.* *3* *p*

Tpt *tr* *f* *cuiver* *ff* *f* *Rapidly tap bell with fingers.* *3*

Trb *tr* *ff* *cuiver* *f* *Rapidly tap bell with fingers.* *3* *mute in*

Pn *tr* *fff* *pp* *una corda* *una corda* *una corda* *8va* *8va* *p senza una corda* *tr* *tr* *Red. until m. 86*

Vibr. *pp* *3* *take bass drum beaters*

Vn I *fff* *mp* *3*

Vn II *fff* *3*

Vla *fff* *mp* *3*

Vc *fff* *mp* *3* *p*

Cb *fff* *mp* *3* *p*



82

Fl *key clicks*  
*f* *mf* *mp*

Ob *key clicks*  
*f* *mf* *mp*

Cl 1 *key clicks*  
*f* *mf* *mp*

Cl 2 *key clicks*  
*f* *mf* *mp*

Bsn *key clicks*  
*p* *pp* *f* *mf* *mp*

Hn *flutter, air only*  
*pp* *mf* *p* *mf*  
*Rapidly tap bell with fingers.*

Tpt *flutter, air only*  
*mf* *p* *mf*  
*Rapidly tap bell with fingers.*

Trb *with mute*  
*p* *pp* *mf* *p* *mf*  
*Rapidly tap bell with fingers.*

Pn *tr* *tr*  
*dim. poco a poco* *gradually slow down trill* *ppp*

Vibr. *Bass drum:*  
*p* *pp*

Vn I *col legno battuto*  
*f* *mf* *mp*

Vn II *col legno battuto*  
*f* *mf* *mp*

Vla *col legno battuto*  
*f* *mf* *mp*

Vc *col legno battuto*  
*pp* *f* *mf* *mp*

Cb *pp*

# *Dark Shores*

for string quartet

Sean Clarke

Composed for the 2014 Orford Academy composition workshop. Premiered by the Orford Création Workshop Quartet, July 2014.

### **Program Notes**

In this work I wanted to create a dramatic narrative through a series of musical scenes, each with its own distinct character, mood and emotional palette. The four instruments work together to create these different sound worlds through a variety of timbral, rhythmic and harmonic techniques. I imagine the resulting textures as a single dynamic object, continually morphing from one emotional state to another.

### **Instrumentation**

2 Violins  
Viola  
Cello

### **Duration**

ca. 6'30"

### **Performance notes**

**SP** - Sul pont.

**ST** - Sul tasto

**ORD** - Ordinary playing

----- Transition between playing styles



Erratic, uneven tremolo



Gradually increase bow pressure

**x** - Exaggerated bow pressure

*norm.* - Normal bow pressure

# Dark Shores

1

Sean Clarke

Lento  
♩ = ca. 44

Violoncello

Alto

Violon 2

Violon 1

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**Agitato**  
♩ = ca. 56

Measures 16-17. Dynamics: *f*, *ff*, *sfz*, *mf*. Includes trills (*tr*) and slurs.

**Poco meno mosso**  
♩ = ca. 52

**Lento**  
♩ = ca. 44

Measures 18-21. Dynamics: *ff*, *sfz*, *norm.*, *mp*, *p*. Includes slurs, triplets, and staccato (*ST*) markings.

**Poco meno mosso**  
♩ = ca. 40

*rit.* -----

Measures 22-25. Dynamics: *pp*, *p*. Includes slurs, triplets, and staccato (*ST*) markings.

Musical score for measures 27-31. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The time signature changes from 4/4 to 2/4 and then to 5/4. The music features various articulations, including accents and slurs. There are dynamic markings such as *p* and *ST*. A triplet of eighth notes is marked with a '3' and a slur. The word 'ORD' appears above the second and third staves.

Musical score for measures 32-34. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The time signature changes from 5/4 to 2/4 and then to 3/4. The music is marked 'Agitato' and '♩ = ca. 56'. There are dynamic markings including *mp*, *mf*, *ff*, and *f*. The word 'ORD' appears above the first and third staves. There are also markings for 'x' and 'norm.'. A triplet of eighth notes is marked with a '3' and a slur.

Musical score for measures 35-38. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The time signature changes from 3/4 to 4/4 and then to 3/4. The music features various articulations, including accents, slurs, and trills. There are dynamic markings such as *ff*, *f*, *sfz*, and *f*. The word 'norm.' appears above the first, second, and third staves. There are also markings for 'x' and 'tr'. A triplet of eighth notes is marked with a '3' and a slur. A sixteenth-note triplet is marked with a '3' and a slur.

38

sfz *f* sfz sfz sfz

SP ORD SP ORD SP ORD SP ORD

5 6 7 5

41

sfz sfz sfz sfz

SP ORD SP ORD SP ORD SP ORD

5 6 7 6

norm. norm. norm. norm.

Poco meno mosso  
♩ = ca. 48

45

sfz sfz sfz sfz

SP ORD SP ORD SP ORD SP ORD

5 6 3 3

norm. norm. norm. norm.

**ff** sostenuto **ff** sostenuto **ff** sostenuto **ff** sostenuto

Meno mosso  
♩ = ca. 46

50

Musical score for measures 50-54. The score is in 2/4 time and consists of four staves. Measure 50 features a triplet of eighth notes in the first staff, marked 'norm.' and 'X'. Measure 51 has a quintuplet of eighth notes in the second staff, marked 'norm.'. Measures 52-54 are marked 'fff' and 'sfz'. The first staff has 'pizz. arco pizz.' markings. The second staff has 'arco' markings. The third staff has 'pizz.' markings. The fourth staff has 'pizz.' markings.

55

Lento  
♩ = ca. 42

Musical score for measures 55-60. The score is in 5/4 time and consists of four staves. Measure 55 features a triplet of eighth notes in the first staff. Measures 56-60 are marked 'pp' and 'p'. The first staff has 'ST' markings. The second staff has 'ST' markings. The third staff has 'pizz.' markings. The fourth staff has 'arco' markings and 'sur la' markings.

61

Musical score for measures 61-65. The score is in 2/4 time and consists of four staves. Measure 61 features a triplet of eighth notes in the first staff. Measures 62-65 are marked 'p' and 'mf'. The first staff has 'ORD tr' markings. The second staff has 'ORD' markings. The third staff has 'arco' markings. The fourth staff has 'p' markings.



**66** *Agitato*  $\text{♩} = \text{ca. } 52$  *tr* *pp* *SP* *poco rit.* *ORD* *a tempo* *tr* *pp* *mp* *p* *mp* *p* *ORD*

*pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p*

**70** *a tempo* *pizz.* *ff* *tr* *f* *arco* *mp* *p* *Lento*  $\text{♩} = \text{ca. } 42$  *arco* *SP* *tr* *mp* *ORD* *tr*

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

**73** *tr* *pp* *ST* *pizz.* *arco* *ST* *pp* *p* *SP - ST* *p* *pizz.* *pp*

*pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Musical score for measures 77-80. The score is written for four staves. The first staff has a treble clef and a 5/4 time signature. The second and third staves have a treble clef and a 4/4 time signature. The fourth staff has a bass clef and a 4/4 time signature. The music features various dynamics including *pp* and *p*, and includes markings for *ST* (staccato), *SP* (spiccato), and *ORD* (ordure). There are also triplets and accents indicated.

Musical score for measures 81-84. The score is written for four staves. The first staff has a treble clef and a 4/4 time signature. The second and third staves have a bass clef and a 4/4 time signature. The fourth staff has a bass clef and a 4/4 time signature. The music features various dynamics including *pp*, *p*, *mp*, and *ppp*, and includes markings for *SP* (spiccato), *ORD* (ordure), *pizz.* (pizzicato), and *arco: spiccato*. There are also triplets and accents indicated.

# In Memoriam

for solo piano

In memory of Janice Waite.

Duration: c. 7.5 minutes

Performance Notes:

Performers should feel free to use rubato throughout, the better to bring out their personal interpretation of the piece.

# In Memoriam

or 'we entered the wood, and wended homeward.'

- 'Jane Eyre', Charlotte Bronte

## Rumination I

♩ = c. 72

Pn.

*pp* *p* *mp* *pp*

*p* *pp* *p* *pp* *ppp* *pp*

*tr*

*mp*

Red. \* Red. \* Red. \* Red. \*

## Nocturne I - Reverie

♩ = c. 42

*pp* *pp* *poco rit.* *a tempo* *p*

*poco rit.* *p*

*a tempo* *pp* *mp* *pp*

Red. \*

**Agitato**

♩ = c. 46

23

*mp* *poco accel.* *mf* *mp*

*Ad.* \* *Ad.*

**Poco piu mosso, molto agitato**

♩ = c. 52

**Piu mosso**

♩ = c. 56

26

*f* *mf* *f* *mf* *f* *poco accel.*

*Ad.* \* *Ad.*

(♩ = c. 60)

**Meno mosso**

♩ = c. 38

29

*ff* *f* *poco rit.* *ff* *molto rit.* *mp* *p*

\* *Ad.*

31

*p* *pp* *lontan* *p* *pp* *lontan* *p*

**Poco meno mosso**

♩ = c. 36

34

*lontan* *pp* *p* *poco rit.* *ppp* *lontan* *pp* *ppp*

\* *Ad.*

### Rumination II

37  $\text{♩} = c. 52$

*poco rit.* *a tempo* *poco rit.* *a tempo*

*p* *mp* *pp* *mp* *p*

*Red.* \* *Red.* \*

39

*poco rit.* *a tempo* *poco rit.*

*pp* *mf* *mp* *mf* *p* *mp* *pp*

*Red.* \* *Red.* \*

42

*a tempo* *poco rit.*

*mp* *p* *mf* *pp* *p*

*Red.* \* *Red.* \*

### Nocturne II - Furioso

44  $\text{♩} = c. 84$

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

*Red. 8vb* *Red.* \*

### Slightly broader

46  $\text{♩} = c. 72$

*fff* *ff* *cresc.*

*Red.* \*

Broader

48 = c. 56

Musical score for measures 48-49. The piece is in 2/4 time. Measure 48 starts with a treble clef and a bass clef. The treble staff has a *fff* dynamic, followed by a *f* dynamic. The bass staff has an *8vb* marking and a *Red.* marking. A large slur covers both staves. Measure 49 features a *cresc.* marking and a triplet of eighth notes in the bass staff. A *3* marking is present in the treble staff. The system ends with a double bar line and a *\** symbol.

Musical score for measures 50-51. The piece is in 2/4 time. Measure 50 starts with a treble clef and a bass clef. The treble staff has a *ff* dynamic, followed by a *f* dynamic and a *cresc.* marking. The bass staff has an *8vb* marking and a *Red.* marking. A large slur covers both staves. Measure 51 features a *ff* dynamic and a *cresc.* marking. A triplet of eighth notes is present in the bass staff. A *3* marking is present in the treble staff. The system ends with a double bar line and a *\** symbol.

Broader still

52 = c. 48

Musical score for measures 52-53. The piece is in 4/4 time. Measure 52 starts with a treble clef and a bass clef. The treble staff has a *fff* dynamic, followed by a *ff* dynamic and a *cresc.* marking. The bass staff has an *8vb* marking and a *Red.* marking. A large slur covers both staves. Measure 53 features a *poco rit.* marking and a *7 6* interval in the bass staff. A *3* marking is present in the treble staff. The system ends with a double bar line and a *\** symbol.

Musical score for measures 53-54. The piece is in 5/4 time. Measure 53 starts with a treble clef and a bass clef. The treble staff has a *fff* dynamic, followed by a *ff* dynamic and a *cresc.* marking. The bass staff has an *8vb* marking and a *Red.* marking. A large slur covers both staves. Measure 54 features a *poco rit.* marking and a *5* interval in the bass staff. A *3* marking is present in the treble staff. The system ends with a double bar line and a *\** symbol.

Turbulent and seething

54 = c. 36

Musical score for measures 54-55. The piece is in 4/4 time. Measure 54 starts with a treble clef and a bass clef. The treble staff has an *sfz* dynamic, followed by a *fff* dynamic. The bass staff has an *8vb* marking and a *Red.* marking. A large slur covers both staves. Measure 55 features a *poco accel.* marking, followed by a *a tempo* marking. A *5* interval is present in the bass staff. The system ends with a double bar line and a *\** symbol.





68

*mf* *f* *mf* *pp* *mp* *mf cresc.*

\* *Red.*

70

**Furioso**

8va

*ff* *fff*

\* *Red.*

71

**Coda - Adagio**

(♩ = c. 48)

Berg - Vn. Concerto

*p* *pp* *ppp*

*poco rit.*

\* *Red.*

75

*p* *pp* *pppp* *pp lointain*

\* *Red.*

78

*pp* *ppp*

8vb

\* *Red.*

# Overture in C

for orchestra

Sean Clarke

2011

Instrumentation

2 Flutes (2<sup>nd</sup> doubling piccolo)  
2 Oboes  
2 B-flat Clarinets  
2 Bassoons

4 Horns in F  
2 Trumpets in C  
2 Trombones  
1 Bass Trombone  
1 Tuba

Timpani  
Percussion (2 players: snare and bass drum)

Orchestral string section

Duration

c. 6 ½ minutes

The score is in C.

# Overture in C

Sean Clarke

♩ = c. 132

rit. - - ♩ = c. 80

Flute 1

Flute 2/Piccolo *take piccolo*

Oboe 1

Oboe 2

Bb Clarinet 1

Bb Clarinet 2

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Horn 3

Horn 4

C Trumpet 1

C Trumpet 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion  
Snare Drum  
Bass Drum

Violin 1

Violin 2

Viola

Cello

Contrabass



17

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Trb.1

Trb.2

B.Tr.

Tuba

Timp.

Perc.

Vn.1

Vn.2

Vla.

Vc.

Cb.

*p*

*ff*

*pp*

*div.*

*(pas div.)*







This page of a musical score, page 6, is written in 2/4 time. It features a variety of instruments and includes dynamic markings such as *f* and *ff*. The score is divided into several systems of staves:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Trb. 1), Trombone 2 (Trb. 2), Baritone (B. Tr.), and Tuba.
- Strings:** Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Via.), Violoncello (Vc.), and Double Bass (DB).
- Percussion:** Timpani (Timp.) and Percussion (Perc.), which includes Snare Drum (Snare Dr.) and Bass Drum (Bass Dr.).

Key performance instructions include *f* (forte) and *ff* (fortissimo) throughout the piece. The Percussion part includes a section marked *p* (piano) and *ff* (fortissimo) for the Snare Drum. The Violin 1 and 2 parts have a section marked *div. a 3* (divisi a 3). The score is densely notated with various musical symbols, including notes, rests, and dynamic markings.



This page of a musical score, page 8, is written in 3/4 time. It features a variety of instruments and dynamic markings. The woodwind section includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section includes Horns 1-4 (Hn. 1-4), Trumpets 1-2 (Tpt. 1-2), Trombones 1-2 (Trb. 1-2), Baritone (B.Tr.), and Tuba. The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The score includes dynamic markings such as *f*, *ff*, *mp*, and *mf*, as well as articulation like accents and slurs. The page number '8' is located in the top left corner.





**♩ = c. 100**

89

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Trb.1

Trb.2

B.Tr.

Tuba

Timp.

Perc.

Vn.1

Vn.2

Vla.

Vc.

DB







This page of a musical score, numbered 14, contains the following instruments and parts:

- Flute 1 (Fl. 1):** Treble clef, starting with a key signature of two flats and a 2/4 time signature.
- Piccobello (Picc.):** Treble clef, playing a rhythmic pattern.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2):** Treble clef, playing melodic lines with triplets.
- Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2):** Treble clef, mostly resting.
- Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2):** Bass clef, mostly resting.
- Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), and Horn 4 (Hn. 4):** Treble and Bass clefs, playing sustained notes and melodic fragments.
- Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2):** Treble clef, playing melodic lines.
- Trumpet 3 (Trb. 1) and Trumpet 4 (Trb. 2):** Bass clef, playing melodic lines.
- Bass Trombone (B.Tr.) and Tuba:** Bass clef, playing melodic lines.
- Timpani (Timp.):** Bass clef, playing rhythmic patterns.
- Percussion (Perc.):** Multiple staves with various rhythmic patterns.
- Violin 1 (Vn. 1) and Violin 2 (Vn. 2):** Treble clef, playing melodic lines.
- Viola (Vla.):** Treble clef, playing melodic lines.
- Violoncello (Vc.) and Double Bass (DB):** Bass clef, playing melodic lines.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *fff* (fortissimo). The page number '14' is located in the top left corner.

rit. ----- subito piu mosso  
♩ = c. 88

179

Fl.1 rit. mp

Picc. rit. take flute

Ob.1 rit. mp

Ob.2 rit.

Cl.1 rit.

Cl.2 rit.

Bsn.1 rit.

Bsn.2 rit.

Hn.1 rit.

Hn.2 rit.

Hn.3 rit.

Hn.4 rit.

Tpt.1 rit. con sord. p

Tpt.2 rit.

Trb.1 rit.

Trb.2 rit.

B.Tr. rit.

Tuba rit.

Timp. rit.

Perc. rit.

Vn.1 rit. (div.) p

Vn.2 rit. (div.) p

Vla. rit.

Vc. rit. sul pont. p

DB rit.

127

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B.Tr.

Tuba

Timp.

Perc.

Vn. 1

Vn. 2

Vla.

Vc.

DB

*p*

*flute*

*pp*

*ppp*

*single player*

*pp*

*p*

*ppp*

*ppp*

*ppp*

Detailed description: This is a page of a musical score for orchestra, numbered 16. It contains measures 127 through 134. The score is arranged in systems for various instruments: Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1-4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Trb. 1, Trb. 2), Baritone (B.Tr.), Tuba, Timpani (Timp.), Percussion (Perc.), Violins (Vn. 1, Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The music is in 4/4 time. Measure 127 starts with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key dynamics include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also performance instructions like "single player" and "flute". The page number "16" is in the top left corner, and the measure number "127" is at the beginning of the first staff.

138

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Trb. 1  
Trb. 2  
B. Tr.  
Tuba  
Timp.  
Perc.  
Vn. 1  
Vn. 2  
Via.  
Vc.  
DB

*ff* *p* *pp*  
*ff* *p* *pp*  
*p* *mp* *pp*  
*p* *mp* *ff* *p* *pp*  
*mp* *ff* *p* *pp*  
*mp* *ff* *p* *pp*  
*ff* *p* *pp*  
*ff* *p* *pp*  
*ff* *p* *pp*  
*ppp* *fff* *pp* *fff*  
Snare Dr. *fff*  
Bass Dr. *pp* *fff*

148

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Trb. 1  
Trb. 2  
B.Tr.  
Tuba  
Timp.  
Perc.  
Vn. 1  
Vn. 2  
Via.  
Vc.  
DB

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

*mp* *p*

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

*mf* *mp*

157

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1  
Hn.2  
Hn.3  
Hn.4  
Tpt.1  
Tpt.2  
Trb.1  
Trb.2  
B.Tr.  
Tuba  
Timp.  
Perc.  
Vn.1  
Vn.2  
Via.  
Vc.  
DB

*p* *pp* *ppp* *pppp*

# Ring out, wild bells

for solo percussion

Sean Clarke



*Written for Blair Mackay.*

Peking and gongs sound one semi-tone higher than written.  
Crotales sound two octaves higher than written.

Instrumentation

Crotales  
Peking  
Vibraphone

Small kendang  
Medium kendang  
Bass drum

Small triangle  
Large triangle  
Brake drum

Layout

(Audience)

Crotales  
Peking  
Vibraphone

Small triangle  
Large triangle  
Brake drum

Small kendang  
Medium Kendang  
Bass drum

Peking setup



Duration

Mvt. 1 – ca. 3 min. 45 s.  
Mvt. 2 – ca. 5 min. 30 s.

Total: ca. 9 min. 30 s.

In Memoriam  
-  
Alfred Tennyson

CVI

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out a slowly dying cause,  
And ancient forms of party strife;  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.

Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out false pride in place and blood,  
The civic slander and the spite;  
Ring in the love of truth and right,  
Ring in the common love of good.

Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

Ring in the valiant man and free,  
The larger heart, the kindlier hand;  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

# Ring out, wild bells

Sean Clarke

Lento maestoso

♩ = ca. 40

## I

Peking  
(sounds one semi-tone  
higher than notated)

Vib. & Crotales  
(and small triangle)

2 Kendang  
(small and medium)

Musical score for measures 1-4. The score is written for Peking, Vib. & Crotales, and 2 Kendang. The time signature changes from 2/8 to 2/4, then to 5/8, and finally to 3/4. The Peking part starts with a forte (f) dynamic and includes a 'short' marking. The Vib. & Crotales part also starts with f and includes a 'Vib.' marking. The 2 Kendang part is marked with 'Mallets: 4 medium-hard yarn.' and includes a 'ff' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 5-8. The Peking part starts with a piano (p) dynamic and includes a '3' marking. The Vib. & Crotales part starts with a pianissimo (pp) dynamic and includes a '3' marking. The 2 Kendang part starts with a piano (p) dynamic and includes a '3' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 9-10. The Peking part starts with a forte (f) dynamic and includes a '3' marking. The Vib. & Crotales part starts with a fortissimo (ff) dynamic and includes a 'Vib.' marking. The 2 Kendang part starts with a fortissimo (ff) dynamic and includes a '5' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 11-14. The Peking part starts with a piano (p) dynamic and includes a 'short' marking. The Vib. & Crotales part starts with a pianissimo (pp) dynamic and includes a '3' marking. The 2 Kendang part starts with a pianissimo (pp) dynamic and includes a '3' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

15

Pek.

V./Cr.

*mp*

*ppp* (l.v.)

19

Pek.

V./Cr.

Ken.

*p mp pp < p mp p pp < p pp < p pp >*

*small kendang, played with fingers*

*take 4 mallets f l.v. Crotales >*

*medium kendang f l.v.*

23

Pek.

V./Cr.

*f sfz ff f sfz*

*Vib.*

*6 3 5 3*

26

Pek.

V./Cr.

*sfz f sfz ff*

*7:8 3 5 3*

29

Pek.

V./Cr.

*sfz* 5 5 *sfz* 3 *tr* *fff* *sfz* *fff* *sfz* *fff* *l.v.* *Crotales*

32

Pek.

V./Cr.

*Vib.* *fff* *sfz* *Crotales l.v.* *Vib.* *sfz* *fff* *l.v.* *Crotales*

trem. with one hand,  
two mallets: one mallet  
over and one under the key.

36

Pek.

V./Cr.

*Vib.* *fff* *sfz sfz (l.v.)* *take triangle beater* *fff* *pp* *small triangle* *fff* *pp*

41

Pek.

V./Cr.

Ken.

*p* *l.v.* *use finger* *Red. (l.v.)* *small kendang, played with fingers* *p* *mp* *pp* *p* *mp* *p*



II

Moderato

♩ = ca. 60

R.H.

Crotales

Peking

Vibraphone

Tri./ 2 Kendang  
*(Small triangle; small & medium kendang)*

Large Triangle  
*(and Brake Drum)*

Gongs

4

Cro.

Pek.

Vib.

L. Tri.

7

Cro.

Pek.

Vib.

L. Tri.

Strict & Even

♩ = ca. 72

Peking: use plastic mallet

Free - Appassionata

10

Pek.

Vib.

*mf* (no ped.)

Vib: use 3 hard yarn mallets

*f* *sfz*

*short*

Strict & Even

13

Pek.

Vib.

*sfz* *sfz*

*short* *medium*

*mf* *f*

Poco piu mosso

♩ = ca. 80

Free - Appassionata

16

Pek.

Vib.

*mf* *f*

*sfz*

Strict & Even

Free - Appassionata

19

Pek.

Vib.

*sfz*

*short*

Strict & Even

22

Pek.

Vib.



25 Free - Appassionata

Pek.

Vib.

Gongs

28 Lento maestoso ♩ = ca. 40

Pek.

Vib.

Gongs

31

Pek.

Vib.

Gongs

37 Strict & Even ♩ = ca. 72

Poco piu mosso ♩ = ca. 80

Pek.

Vib.

41

Pek.

Vib.

Free - Appassionata

45

Pek.  $\frac{10}{16}$   $\frac{9}{16}$

Vib.  $ff$   $f$   $ff$   $sfz$   $sfz$   $sfz$   $\frac{9}{16}$

Poco piu mosso

$\text{♩} = \text{ca. } 84$

48

Cro.  $\frac{9}{16}$   $\frac{8}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

Pek.  $\frac{9}{16}$   $\frac{8}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

Vib.  $ff$   $f$   $ff$   $f$

Moderato

$\text{♩} = \text{ca. } 50$

52

Cro.  $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Pek.  $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vib.  $ff$   $fff$  marcato  $sfz$   $sfz$

L. Tri.  $\frac{7}{16}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

take 2 triangle beaters with LH

2 triangle beaters

R.H.

L.H.

57

Cro.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pek.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

L. Tri.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Gongs  $ff$   $sfz$   $pp$   $p$  dolce

strike with fist

Small triangle

l.v.

61

Cro. *p* *pp*

Pek. *mp* *ff*

L. Tri.

65

Tri. *ff* *sfz* *short* *l.v.*

Br. Dr. *ff* *f* *ff* *ff* *f* *ff* *sfz* *short* *l.v.*

*Brake drum*

69

2 Ken. *p* *pp* *p* *pp* *p* *pp*

*small kendang - play with fingers*

*medium kendang - play with fingers*

*small kendang*

*medium kendang*

*small kendang*

*medium kendang*

75

Cro.

Pek.

Vib.

Gongs *p* *l.v.* *take 4 medium-hard yarn mallets*

*Strike F# gong with fist; trem. on G gong with other hand.*

*ppp* *pp* *ppp* *pp* *ppp*

# Galloping Across the Prairies

1

With energy

♩ = c. 66

Sean Clarke

The musical score is written for Alto saxophone and Piano in 4/4 time. It consists of four systems of music, each with a measure number (1, 2, 4, 6) at the beginning of the saxophone staff. The tempo is marked 'With energy' and '♩ = c. 66'. The dynamics are marked 'ff' (fortissimo) and 'f' (forte). The piano part features a consistent sixteenth-note accompaniment with sixteenth-note chords, often marked with a '6' and an accent (>). The saxophone part has a melodic line with accents and slurs. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part is marked with 'ff' in the first system and 'f' in the second system. The saxophone part is marked with 'ff' in the first system and 'f' in the second system. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part is marked with 'ff' in the first system and 'f' in the second system. The saxophone part is marked with 'ff' in the first system and 'f' in the second system.

8

*p*

*Red.* \*

10

*mp* *mf* *f*

*Red.* \*

12

*Red.* \*

14

*Red.* \*

16

Red. \*

18

Red. \*

21

Red. \*

23

Red. \*

25

Musical score for measures 25-26. The system includes a vocal line and a piano accompaniment. The piano part features two sixteenth-note runs marked with a '6' and a 'pp' dynamic. The vocal line has a melodic phrase. The system concludes with a 'ff' dynamic and a 'Red.' marking.

27

Musical score for measures 27-28. The system includes a vocal line and a piano accompaniment. The piano part features two sixteenth-note runs marked with a '6' and a 'V.' dynamic. The vocal line has a melodic phrase. The system concludes with a 'V.' dynamic and a '\*' marking.

# Duo

for alto saxophones

Sean Clarke

2012



For Holly DeCaigny and Mark Michalak.

Duration – c. 7 minutes

Instrumentation – 2 alto saxophones

Trills – all trills are a semi-tone above the written note, with the sole exception of the whole-tone trill in m. 130.

Multiphonics – all multiphonic sounds and fingerings are from *Les Sons Multiples du Saxophone* by Daniel Kientzy and are numbered accordingly.

Completed in March 2012, Montréal.

# Duo

Sean Clarke

**Fanfare**  
♩ = c. 66

Alto sax 1

Alto sax 2

*f*

4:3

*f*

4:3

**Chorale 1**  
♩ = c. 72

5

*ff*

*tr*

16.

*sub. pp*

9

*p*

*p*

*p*

*mp*

5.

13

*mf*

*mp*

*mf*

*p*

*tr*

13.

**Minuet**  
♩ = c. 66

16

*mp*

*mf*

*mf*

4:3

20

Musical score for measures 20-23. The system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic lines. The lower staff has a bass clef and contains a similar series of chords and melodic lines. Measure 20 has a 4:3 ratio. Measure 21 has a 4:3 ratio and a dynamic marking of *f*. Measure 22 has a dynamic marking of *f*. Measure 23 has a 4:3 ratio.

24

Musical score for measures 24-27. The system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic lines. The lower staff has a bass clef and contains a similar series of chords and melodic lines. Measure 24 has a 4:3 ratio. Measure 25 has a 5:6 ratio. Measure 26 has a 4:3 ratio. Measure 27 has a dynamic marking of *mp*.

28

Musical score for measures 28-31. The system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic lines. The lower staff has a bass clef and contains a similar series of chords and melodic lines. Measure 28 has a dynamic marking of *mp* and a 4:3 ratio. Measure 29 has a 4:3 ratio. Measure 30 has a 4:3 ratio. Measure 31 has a dynamic marking of *mf* and a 5:6 ratio.

32

Musical score for measures 32-35. The system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic lines. The lower staff has a bass clef and contains a similar series of chords and melodic lines. Measure 32 has a 4:3 ratio. Measure 33 has a 4:3 ratio. Measure 34 has a 4:3 ratio. Measure 35 has a dynamic marking of *f* and a 4:3 ratio.

36

Musical score for measures 36-39. The system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic lines. The lower staff has a bass clef and contains a similar series of chords and melodic lines. Measure 36 has a 4:3 ratio. Measure 37 has a dynamic marking of *cresc.* and a 4:3 ratio. Measure 38 has a dynamic marking of *cresc.* and a 4:3 ratio. Measure 39 has a dynamic marking of *cresc.* and a 5:6 ratio.

40 *ff* *f* **3**

44 *poco rit.* *tr.* *tr.* **Chorale 2**  
 ♩ = c. 72

48 *mp* *mf* *mp* *mf*

52 *p* *pp* *p*

56 **Trio**  
 ♩ = c. 66 *mf* *mf*

60

60-64

*f* *mp*

*f* *mp*

Measures 60-64: This system contains two staves. The upper staff features a melodic line with trills (tr) and slurs. The lower staff provides a harmonic accompaniment, also with trills. Dynamic markings *f* and *mp* are present in both staves.

65

65-68

*mf* *mp*

*mf* *mp*

Measures 65-68: This system continues the musical piece. The upper staff has a melodic line with trills and slurs. The lower staff has a harmonic accompaniment with trills. Dynamic markings *mf* and *mp* are used.

69

69-72

*mf* *cresc.*

*mf* *cresc.*

Measures 69-72: This system shows the continuation of the music. The upper staff has a melodic line with trills and slurs. The lower staff has a harmonic accompaniment with trills. Dynamic markings *mf* and *cresc.* are present.

73

73-76

*f* *4:3 cresc.*

*f* *cresc.*

Measures 73-76: This system includes a 4:3 triplet in both staves. The upper staff has a melodic line with trills and slurs. The lower staff has a harmonic accompaniment with trills. Dynamic markings *f* and *cresc.* are used.

77

77-80

*5:6* *5:6* *ff*

*ff*

Measures 77-80: This system includes a 5:6 triplet in both staves. The upper staff has a melodic line with trills and slurs. The lower staff has a harmonic accompaniment with trills. Dynamic markings *ff* are present.

81 *f* *sfz* *p* *tr.* *poco rit.* *tr.* *tr.*

Chorale 3

85 ♩ = c. 72 *pp* *p* *mp* *mp* *sfavour F quarter #*

90 *mp* *mp* *mf*

94 *mf* *mf* *f*

98 *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *ff* *f*

*ff* \* breath quickly whenever necessary

Minuet

♩ = c. 42

102

*tr* *tr* *mp* *tr* *mp* *hesitant*

*mp* \* breath whenever necessary in an unhurried manner

106

*tr* *mp* *tr* *mp*

110

*mp*

Chorale 4

♩ = c. 72

114

*tr* *tr* *tr* *mp*

117

*mf* *p* *mf* *mf* *p* *mf*

Poco meno mosso  
(♩ = c. 66)

120

*p* *pp*

104.

123.

124.

3:2

3:2

Poco meno mosso  
(♩ = c. 56)

124

*p* *p* *p*

17.

16.

129

*pp* *ppp* *ppp*

3

*tr* (w.t.)

5/4

5/4

3/2

3/2



# ANTIPHON

for flute and gamelan

Sean Clarke

2011/13

Antiphon  
pour flûte et gamelan

Première: le 20 avril 2013, Montréal. Sean Clarke, flûte; l'Atelier de gamelan de l'Université de Montréal; sous la direction de I Dewa Made Suparta.

Note de programme

Cette pièce prend la forme d'un rituel, où les sections lentes et méditatives (intégrant la voix) dialoguent avec les sections plus vives et animées, imitant en cela l'alternance des psaumes et des antiennes dans la musique sacrée occidentale. Par ailleurs, l'ensemble des sections lentes et rapides peut être considéré comme une antienne à grande échelle répondant à la mélodie qui débute la pièce (et qui revient vers la fin, intensifiée et stridente). Après le retour de cette mélodie, la pièce se termine avec une texture pure et tranquille, portant de douces et troublantes dissonances à la flûte et aux instruments graves.

Instrumentation

Flûte traversière  
2 Kantilan  
4 Pemadé  
2 Ugal  
2 Jegogan  
Reyong (2 interprètes)  
2 Kempli  
Gentore  
2 Gong  
Klentong

c. 7 minutes

Performance Notes

- The short motives that appear in boxes in the score are to be repeated freely, without a set pulse or speed, within the general tempo confines of the section (for example, tempi should be kept generally slow in the Lent sections, and more kinetic in the Rapide sections).
- Players on paired instruments (ex. the two kantilan players) often play at different times in order to bring out their different tunings. All paired instruments have one instrument tuned slightly higher than the other.
- Entrances are cued by the flute player, who should play from the score.
- Notes with 'x' noteheads are to be dampened. Notes with normal noteheads are played undampened.
- Depending on the size of the hall, the flute may have to be amplified.
- The flutist, in conjunction with the ensemble during the rehearsal process, is free to determine the length of each section and therefore the pacing. The tempo differences between the Lent and Rapide sections should, however, remain clear.

# Antiphon

Sean Clarke

Signal 1 - Adagio

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flute:** Treble clef, melodic line with dynamics *mp*, *mf*, and *ff*.
- Kantilan 1 (higher tuning):** Treble clef, rhythmic accompaniment with dynamics *mf* and *ff*. Includes the instruction "two mallets".
- Kantilan 2 (lower tuning):** Treble clef, rhythmic accompaniment with dynamics *mf* and *ff*. Includes the instruction "two mallets".
- Pemadé 1&2 (higher tuning):** Treble clef, rhythmic accompaniment with dynamics *mp*, *mf*, and *f*. Includes the instruction "two mallets".
- Pemadé 3&4 (lower tuning):** Treble clef, rhythmic accompaniment with dynamics *mp*, *mf*, and *f*. Includes the instruction "two mallets".
- Ugal 1 (higher tuning):** Bass clef, rests.
- Ugal 2 (lower tuning):** Bass clef, rests.
- Jegogan 1 (higher tuning):** Bass clef, rests.
- Jegogan 2 (lower tuning):** Bass clef, rests.
- Reyong 1:** Treble clef, rests.
- Reyong 2:** Treble clef, rests.
- Kempli&Gentore:** Percussion line with rests.
- Kendang:** Percussion line with rests.
- Gongs, Klentong, Kempli 2:** Bass clef, rests.

A1 - Lent

Fl. *p* *fade out after hearing the klentong*

Ka. 1 *p* *fade out after hearing the klentong*

Ka. 2 *p* *fade out after hearing the klentong*

Pe. 1&2

Pe. 3&4

Ug. 1 *hum note softly* *p* *fade out after hearing the klentong*

Ug. 2 *hum note softly* *p* *fade out after hearing the klentong*

Je. 1 *hum note softly* *p* *fade out after hearing the klentong*

Je. 2 *hum note softly* *p* *fade out after hearing the klentong*

Re. 1

Re. 2

Gentore

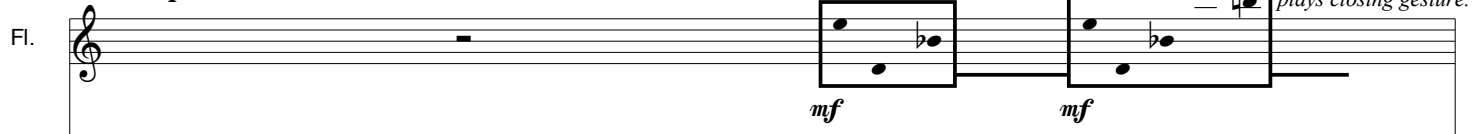
Ke.1/Ge. *Sparse and quiet: bells should ring only occasionally.* *p* *fade out after hearing the klentong*


Kdg. *resonant* *p* *fade out after hearing the klentong*

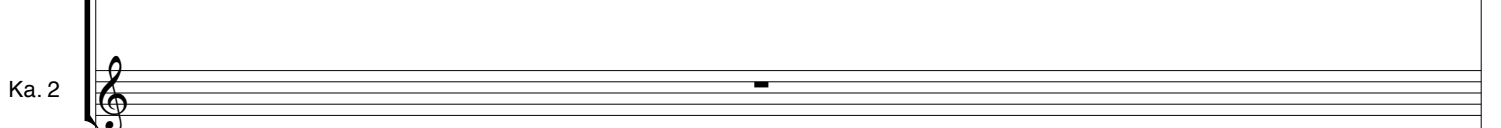
Gongs

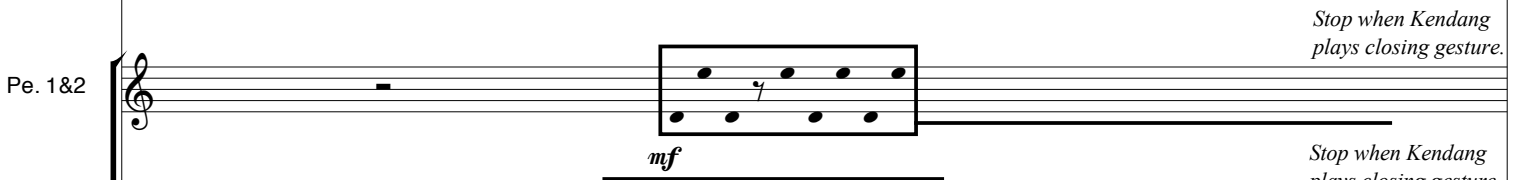
Go./Ke.2 *p* *p* *mp* *Klentong*

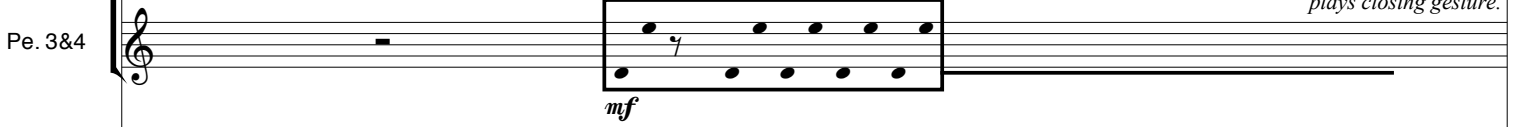
BI - Rapide


Fl.  *mf* *mf* Stop when Kendang plays closing gesture.

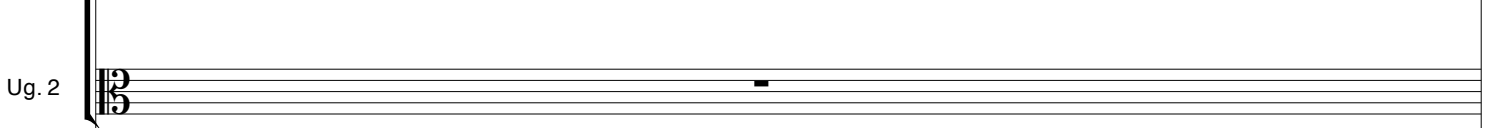
Ka. 1 

Ka. 2 


Pe. 1&2  *mf* Stop when Kendang plays closing gesture.


Pe. 3&4  *mf* Stop when Kendang plays closing gesture.

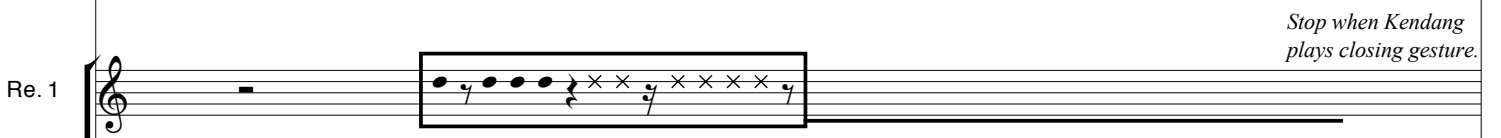
Ug. 1 

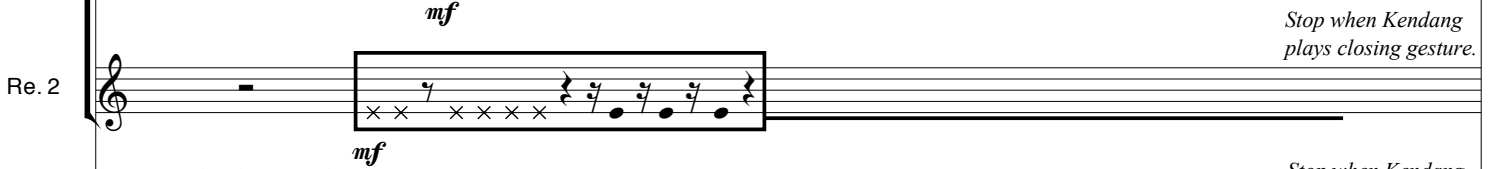
Ug. 2 

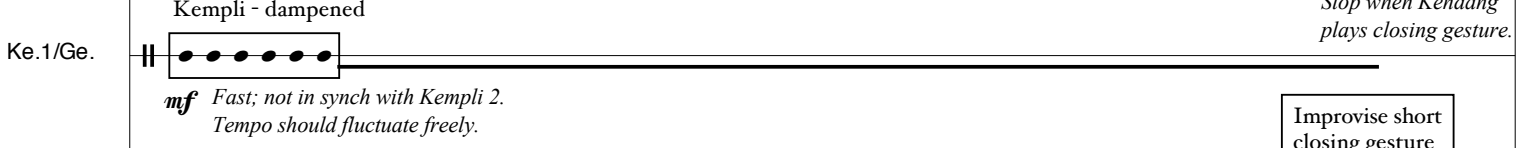
Chord I

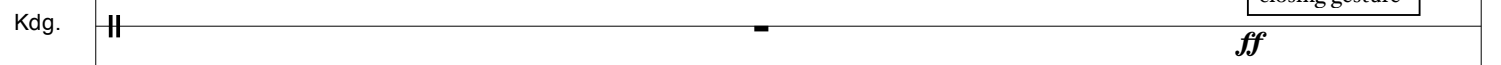
Je. 1 

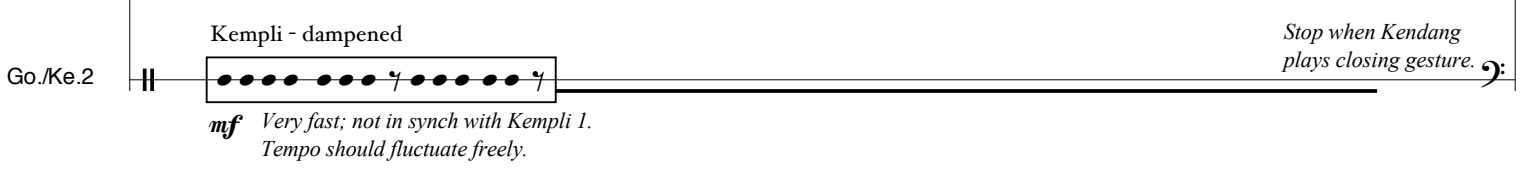
Je. 2 

Re. 1  *mf* Stop when Kendang plays closing gesture.

Re. 2  *mf* Stop when Kendang plays closing gesture.

Ke.1/Ge.  *mf* Fast; not in synch with Kempli 2. Tempo should fluctuate freely. Stop when Kendang plays closing gesture.

Kdg.  *ff* Improvise short closing gesture

Go./Ke.2  *mf* Very fast; not in synch with Kempli 1. Tempo should fluctuate freely. Stop when Kendang plays closing gesture.

A2 - Lent

Fl. *mp* *fade out after hearing the klintong*

Ka. 1

Ka. 2

Pe. 1&2

Pe. 3&4

Ug. 1 *mp* *alternate between softly singing (ooo) notated note and a semi-tone above it.* *fade out after hearing the klintong*

Ug. 2 *mp* *alternate between softly singing (ooo) notated note and a semi-tone above it.* *fade out after hearing the klintong*

Je. 1 *mp* *alternate between softly singing (ooo) notated note and a semi-tone above it.* *fade out after hearing the klintong*

Je. 2 *mp* *alternate between softly singing (ooo) notated note and a semi-tone above it.* *fade out after hearing the klintong*

Re. 1

Re. 2

Gentore *p* *Quiet rustling; bells should ring more frequently than in section A1.* *fade out after hearing the klintong*


Kdg. *mp* *resonant* *fade out after hearing the klintong*

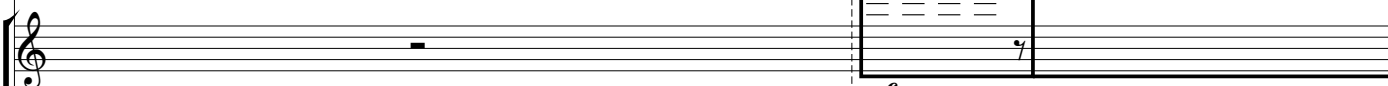
Gongs *mp* *mp* *mp* *Klintong*

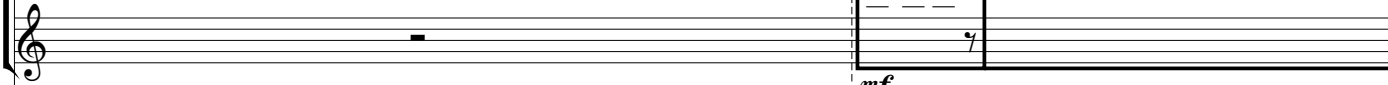
Go.&Ke.2


Detailed description of the musical score: The score is for section A2, marked 'Lent'. It features multiple staves for different instruments and vocalists. The Flute (Fl.) part starts with a rest, then enters with a melodic line marked 'mp' and a box around it, with the instruction 'fade out after hearing the klintong'. The Ukulele (Ug.) parts (1 and 2) and Japanese vocalists (Je. 1 and 2) have similar melodic lines with boxes and 'mp' markings, and instructions to 'alternate between softly singing (ooo) notated note and a semi-tone above it' and 'fade out after hearing the klintong'. The Koto (Kdg.) part has a 'resonant' melodic line with a box and 'mp' marking, also fading out. The Gong and Ke. 2 part features two 'mp' markings and a 'Klintong' symbol. Percussion parts (Ka., Pe., Re.) and other instruments (Go.&Ke. 1) have rests.


B2 - Rapide

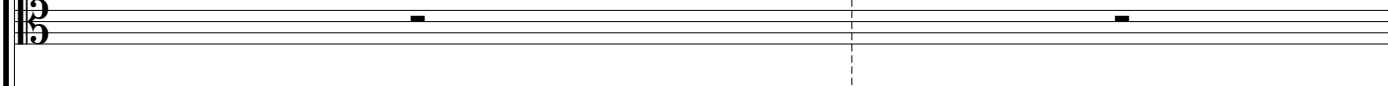
Fl.  *mf*

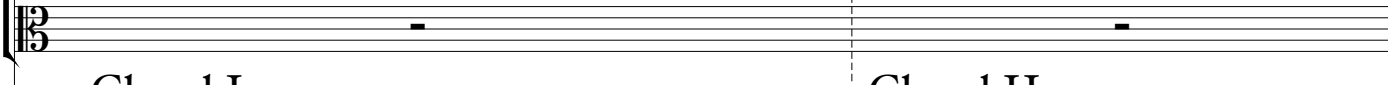
Ka. 1  *mf*

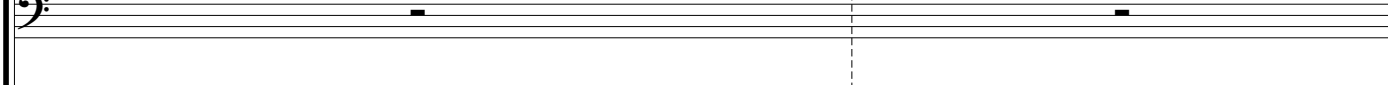
Ka. 2  *mf*

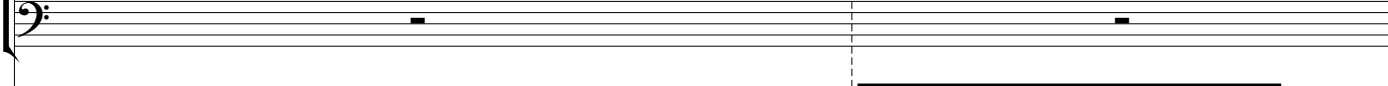
Pe. 1&2  *mf*


Pe. 3&4  *mf*


Ug. 1 

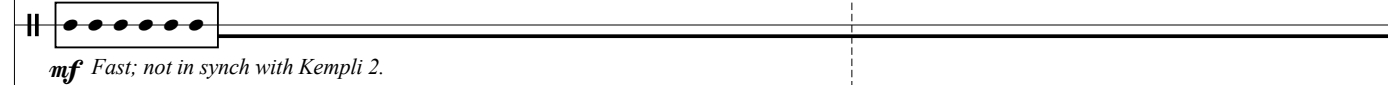
Ug. 2 

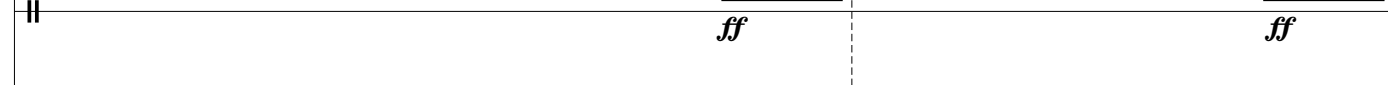
Je. 1 

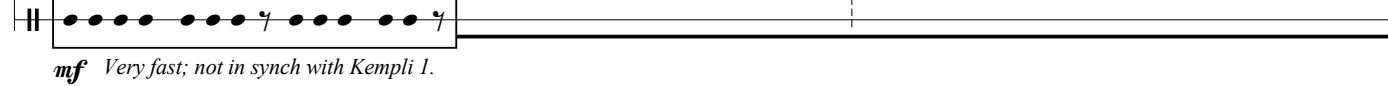
Je. 2 

Re. 1  *mf*

Re. 2  *mf*

Ke.1&Ge.  *mf* Fast; not in synch with Kempli 2.  
Tempo should fluctuate freely.

Kdg.  *ff* Improved gesture Improved gesture

Go.&Ke.2  *mf* Very fast; not in synch with Kempli 1.  
Tempo should fluctuate freely.

Chord I

Chord II

Improved gesture

Improved gesture

Fl. *Stop when Kendang plays closing gesture.*

Ka. 1 *Stop when Kendang plays closing gesture.*

Ka. 2 *Stop when Kendang plays closing gesture.*

Pe. 1&2 *Stop when Kendang plays closing gesture.*

Pe. 3&4 *Stop when Kendang plays closing gesture.*

Ug. 1

Ug. 2

Je. 1

Je. 2

Re. 1 *Stop when Kendang plays closing gesture.*

Re. 2 *Stop when Kendang plays closing gesture.*

Ke. 1&Ge. *Stop when Kendang plays closing gesture.*

Kdg. *ff* *ff*

Go.&Ke.2 *Stop when Kendang plays closing gesture.*

**Chord III** **Chord IV**

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

Improved gesture

Improved gesture



A3 - Lent

Fl. *f* *ff attacca*

*sing (ooo) a semi-tone above the notated note.*

Ka. 1

*mf sing (ooo) a semi-tone above the notated note.*

Ka. 2

*sing (ooo) a semi-tone above the notated note.*

Pe. 1&2

*mf sing (ooo) a semi-tone above the notated note.*

Pe. 3&4

*sing (ooo) a semi-tone above the notated note.*

Ug. 1

*mf sing (ooo) a semi-tone above the notated note.*

Ug. 2

*sing (ooo) a semi-tone above the notated note. attacca*

Je. 1

*f sing (ooo) a semi-tone above the notated note.*

Je. 2

Re. 1

Re. 2

Gentore

*Bells should ring gently but continuously.*

Ke.1&Ge. *mf*

Kdg.

*mf*

Gongs two beaters

Go.&Ke.2

*(•) hit occasionally*

*mf*

*attacca*

B3 - Rapide

Fl.

Repeat B2 (p. 5 - 6)  
{Chords I - IV}

*ff*

Ka. 1

*ff*

Ka. 2

*ff*

Pe. 1&2

*ff*

Pe. 3&4

*ff*

Ug. 1

*ff*

Ug. 2

*ff*

Repeat B2 (p. 5 - 6)  
{Chords I - IV}

Chord V

Chord VI

Je. 1

*ff*

Je. 2

*ff*

Re. 1

*ff*

Re. 2

*ff*

Ke.1&Ge.



Kdg.



Improvised gesture

*ff*

Improvised gesture

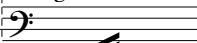
*ff*

Repeat B2 (p. 5 - 6)  
{Chords I - IV}

Go.&Ke.2



Gongs two beaters



*fff*

Signal 2 - Adagio

Fl. *fff* *sfz*

Ka. 1 *ff*

Ka. 2 *ff*

Pe. 1&2 *ff*

Pe. 3&4 *ff*

Ug. 1 *ff*

Ug. 2 *ff*

Je. 1 *ff*

Je. 2 *ff*

Re. 1 *ff*

Re. 2 *ff*

Gentore *ff* *Shake continuously.*

Kdg. *ff*

Go.&Ke.2 *ff*

*mf* *mp* *ffff*

A4 - Lent - Coda

Fade out after  
Gentore gesture.

Fl.

Musical staff for Flute (Fl.) showing a whole rest followed by a tremolo gesture on a note. A box highlights the tremolo gesture.

Fade out after  
Gentore gesture.

Ka. 1

*softly hum notated note.*

Musical staff for Kavalavka 1 (Ka. 1) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**ppp** use fingers for tremolo.

Fade out after  
Gentore gesture.

Ka. 2

*softly hum notated note.*

Musical staff for Kavalavka 2 (Ka. 2) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**ppp** use fingers for tremolo.

Fade out after  
Gentore gesture.

Pe. 1&2

*softly hum notated note.*

Musical staff for Pungi 1&2 (Pe. 1&2) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp** use fingers for tremolo.

Fade out after  
Gentore gesture.

Pe. 3&4

*softly hum notated note.*

Musical staff for Pungi 3&4 (Pe. 3&4) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp** use fingers for tremolo.

Fade out after  
Gentore gesture.

Ug. 1

*softly hum notated note.*

Musical staff for Ugra 1 (Ug. 1) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp**

Fade out after  
Gentore gesture.

Ug. 2

*softly hum notated note.*

Musical staff for Ugra 2 (Ug. 2) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp**

Fade out after  
Gentore gesture.

Je. 1

*softly hum notated note.*

Musical staff for Javanese 1 (Je. 1) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**mp**

Fade out after  
Gentore gesture.

Je. 2

*softly hum notated note.*

Musical staff for Javanese 2 (Je. 2) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**mp**

Fade out after  
Gentore gesture.

Re. 1

*softly hum notated note.*

Musical staff for Rebec 1 (Re. 1) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp**

Fade out after  
Gentore gesture.

Re. 2

*softly hum notated note.*

Musical staff for Rebec 2 (Re. 2) showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp**

Gentore Shake once.

Musical staff for Ke.1&Ge. showing a single note with a tremolo gesture. A box highlights the tremolo gesture.

**mf**

Strike drum once.

Musical staff for Kdg. showing a single note with a tremolo gesture. A box highlights the tremolo gesture.

**mp**

Fade out after  
Gentore gesture.

Go.&Ke.2

Musical staff for Go.&Ke.2 showing a tremolo gesture on a note. A box highlights the tremolo gesture.

**pp**

# Stile Antico

for piano trio

Sean Clarke

### Performance Notes

This work consciously plays with different aspects of older classical styles, including the waltz and other dance types; canonic and fugal writing; insistent, recurring motifs; the tradition of the slow introduction; closely interrelated themes; consistent time signatures and the use of hemiolas; simpler rhythmic patterns; a clear distinction between consonance and dissonance; and the concept of continuous variation.

These ideas and styles are filtered through a distorting contemporary lens, so that while elements of the past are clearly evoked, they emerge slightly disfigured, transformed by the modern world in which they now appear.

### Instrumentation

Violin  
Cello  
Piano

### Duration

c. 7 min.

# Stile Antico

Adagio

♩ = c. 42

Musical score for Violin, Cello, and Piano in Adagio tempo. The score is in 4/4 time and consists of four measures. The Violin part starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The Cello part starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The Piano part is silent. Dynamics include *p*, *pp*, *mp*, *mf*, and *mp*. A triplet of eighth notes is marked in the Cello part in the second measure.

Moderato

♩ = c. 52

Musical score for Violin, Cello, and Piano in Moderato tempo, measures 5-9. The score is in 6/8 time. The Violin part has a steady eighth-note accompaniment. The Cello part has a steady eighth-note accompaniment. The Piano part has a steady eighth-note accompaniment. Dynamics include *pp*, *p*, and *pp*. There are *Red.* and *\** markings in the Piano part.

Musical score for Violin, Cello, and Piano in Moderato tempo, measures 10-14. The score is in 6/8 time. The Violin part has a steady eighth-note accompaniment. The Cello part has a steady eighth-note accompaniment. The Piano part has a steady eighth-note accompaniment. Dynamics include *pp*, *mp*, *p*, *mp*, *p*, and *mp*. There are *Red.* and *\** markings in the Piano part.

15

mp p mp p

mp p

mp

\* *Ad.* \*

Detailed description: This system contains measures 15, 16, and 17. It features three staves: vocal (top), bass (middle), and piano (bottom). The vocal line starts with a melodic phrase in measure 15, followed by rests in 16 and 17. The bass line provides harmonic support with chords and moving lines. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *mp* and *p*. A *Ad.* marking is present at the end of the system.

18

p mf > p mp

mp mp

*Ad.* \* *Ad.*

Detailed description: This system contains measures 18, 19, 20, and 21. The vocal line has a melodic line in 18 and 19, then rests in 20 and 21. The bass line continues with harmonic support. The piano accompaniment features sustained chords and arpeggios. Dynamics include *p*, *mf*, and *p*. *Ad.* markings are present at the beginning and end of the system.

22

mf f > mf

mf mp

mf sfz > mp

*poco rit.*

\* *Sub*

Detailed description: This system contains measures 22, 23, 24, and 25. The vocal line has a melodic line in 22 and 23, then rests in 24 and 25. The bass line continues with harmonic support. The piano accompaniment features sustained chords and arpeggios. Dynamics include *mf*, *f*, *mf*, *mp*, *mf*, *sfz*, and *mp*. A *poco rit.* marking is present at the beginning of the system. A *Sub* marking is at the bottom right.



26 Poco meno mosso (♩. = c. 42)

mp mp mp mf mp

mp mp

mp mf 5:6

8<sup>vb</sup> *Red.* *Red.*

30 Meno Mosso (♩. = c. 36)

p p p

*sul C* mp mp

f mp

\* *Red.* \*

35 Moderato ♩. = c. 52

mf mf

mp

38

*f* *mf* *f*

This system contains measures 38, 39, and 40. It features a treble and bass clef staff with a piano accompaniment. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and moving lines. Dynamic markings *f*, *mf*, and *f* are placed under the treble staff. A double bar line is present at the end of measure 40.

41

*mp* *mp* *p*

This system contains measures 41, 42, and 43. The treble staff continues the melodic development with slurs and accents. The piano accompaniment in the bass staff features chords and moving lines. Dynamic markings *mp*, *mp*, and *p* are placed under the treble staff. A double bar line is present at the end of measure 43.

44

*mf* *f* *mf* *f*

This system contains measures 44, 45, and 46. The treble staff continues the melodic development with slurs and accents. The piano accompaniment in the bass staff features chords and moving lines. Dynamic markings *mf*, *f*, *mf*, and *f* are placed under the treble staff. A double bar line is present at the end of measure 46.

47

Musical score for measures 47-50. The score is written for a piano with four staves: two for the right hand and two for the left hand. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *sfz* (sforzando). There are also accents and slurs throughout the passage.

50

Piu mosso  $\text{♩} = c. 60$

Musical score for measures 50-52. The tempo marking is *Piu mosso* with a quarter note equal to approximately 60 beats per minute. The score continues with the piano part, featuring *ff* (fortissimo) and *p* (piano) dynamics. The right hand has a *pizz.* (pizzicato) marking. The music is more rhythmic and driving than the previous section.

53

Musical score for measures 53-56. The score continues with the piano part, featuring *sfz* (sforzando) and *f* (forte) dynamics. There are accents and slurs throughout the passage. The right hand has a *pizz.* (pizzicato) marking. The music is more rhythmic and driving than the previous section.

56

*sfz sfz*

59

*f stacc. sfz*

61

*arco f arco f sfz sfz*

63

Musical score for measures 63-64. The system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex texture with multiple voices. Dynamics include *sfz* and *sfz*. A fermata is present over the final notes of measure 64.

65

Musical score for measures 65-66. The system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex texture with multiple voices. Dynamics include *sfz* and *ff*. A fermata is present over the final notes of measure 66.

67

Musical score for measures 67-70. The system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex texture with multiple voices. Dynamics include *sfz*, *mf*, and *mf stacc.*. A fermata is present over the final notes of measure 70.

70

Musical score for measures 70-72. The system includes a vocal line and a piano accompaniment. The vocal line consists of eighth-note chords. The piano accompaniment features a bass line with quarter-note chords and a treble line with triplets of eighth notes. Dynamic markings include *ff* and *f*.

73

Musical score for measures 73-74. The system includes a vocal line and a piano accompaniment. The vocal line continues with eighth-note chords. The piano accompaniment features a bass line with quarter-note chords and a treble line with triplets of eighth notes. Dynamic markings include *ff*, *sfz*, and *f*.

75

Musical score for measures 75-77. The system includes a vocal line and a piano accompaniment. The vocal line continues with eighth-note chords. The piano accompaniment features a bass line with quarter-note chords and a treble line with triplets of eighth notes. Dynamic markings include *f*, *ff*, *sfz*, and *f*.

77

Musical score for measures 77-78. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with a melodic line of eighth notes. The piano accompaniment consists of two staves (treble and bass clef) with a complex texture of chords and triplets. The piano part features a *ff* dynamic marking. Measure numbers 77 and 78 are indicated at the beginning of the system.

79

Musical score for measures 79-80. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with a melodic line of eighth notes. The piano accompaniment consists of two staves (treble and bass clef) with a complex texture of chords and triplets. The piano part features a *fff* dynamic marking. Measure numbers 79 and 80 are indicated at the beginning of the system.

81

Musical score for measures 81-82. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with a melodic line of eighth notes. The piano accompaniment consists of two staves (treble and bass clef) with a complex texture of chords and triplets. The piano part features a *ff* dynamic marking. Measure numbers 81 and 82 are indicated at the beginning of the system. A *Sua* marking is present above the piano part in measure 81. The piano part also includes *sfz* dynamic markings and 5:6 interval markings.

83 (arco)

*f*

*sfz*

*mp*

8va — 4

4

4

4

2

2

86 **Piu Mosso**  $\text{♩} = \text{c. } 69$

*f*

*ff* 3

*ff* 3

88

*sfz* 2

*sfz*

*f*

*f*

*sfz*

*ff*



91

Musical score for measures 91-92. The system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features chords and triplets. Dynamics include *ff* and *sfz*.

93

Musical score for measures 93-94. The system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features chords and triplets. Dynamics include *f* and *sfz*. An *8va - 1* marking is present in the piano part.

95

Musical score for measures 95-96. The system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features chords and quadruplets. Dynamics include *f* and *sfz*. An *8va - 1* marking is present in the piano part.

97

Musical score for measures 97-98. The score is written for a piano with four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). Measure 97 features a vocal line with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment consists of a series of chords and moving lines. Measure 98 continues the vocal line with a half note G4 and a quarter note F#4, followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with similar textures. Dynamics include *sfz* and *4 sfz*. A fermata is present over the final notes of both staves.

99

Musical score for measures 99-100. The score continues with four staves. Measure 99 features a vocal line with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with similar textures. Measure 100 features a vocal line with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with similar textures. Dynamics include *ff* and *sfz*. A fermata is present over the final notes of both staves.

101

Musical score for measures 101-102. The score continues with four staves. Measure 101 features a vocal line with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with similar textures. Measure 102 features a vocal line with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with similar textures. Dynamics include *sfz* and *fff marcato*. A fermata is present over the final notes of both staves.

103

Musical score for measures 103-104. The score is written for four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The tempo is not explicitly marked for this section. The piano part features a complex texture with many chords and some sixteenth-note passages. A dynamic marking of *fff* (fortississimo) is present in the piano part starting at measure 104.

105

Moderato ♩. = c. 52

Musical score for measures 105-106. The score is written for four staves: two for the vocal line and two for the piano accompaniment. The key signature has one sharp (F#). The tempo is marked "Moderato" with a quarter note equal to approximately 52 beats per minute. The piano part features a complex texture with many chords and some sixteenth-note passages. Dynamic markings include *sfz* (sforzando) and *mf* (mezzo-forte) in the vocal line, and *mp* (mezzo-piano) in the piano part.

107

Musical score for measures 107-108. The score is written for four staves: two for the vocal line and two for the piano accompaniment. The key signature has one sharp (F#). The piano part features a complex texture with many chords and some sixteenth-note passages. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

109

Musical score for measures 109-110. The score is written for four staves: two for the piano (treble and bass) and two for the violin (treble and bass). The piano part features a complex rhythmic pattern with many sixteenth notes and rests. The violin part has a more melodic line with some slurs and accents. Dynamic markings include *mf* and *mp*.

111

Piu Mosso ♩. = c. 60

Musical score for measures 111-112. The tempo is marked "Piu Mosso" with a quarter note equal to approximately 60 beats per minute. The score continues with four staves. The piano part has a driving bass line with frequent slurs and accents. The violin part has a melodic line with slurs and accents. Dynamic markings include *sfz*, *mf*, and *f*.

113

Musical score for measures 113-114. The score continues with four staves. The piano part has a driving bass line with frequent slurs and accents. The violin part has a melodic line with slurs and accents. Dynamic markings include *sfz*.

115

Musical score for measures 115-116. The system consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The piano part features a complex texture with many beamed sixteenth notes and chords. Dynamic markings include *sfz* (sforzando) in the piano part.

117

Musical score for measures 117-118. The system consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The piano part features a complex texture with many beamed sixteenth notes and chords. Dynamic markings include *ff* (fortissimo) in the vocal and piano parts, and *f* (forte) in the piano part.

8<sup>va</sup>

119

Musical score for measures 119-120. The system consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The piano part features a complex texture with many beamed sixteenth notes and chords. Dynamic markings include *sfz* (sforzando) in the vocal and piano parts, and *mf* (mezzo-forte) and *f* (forte) in the piano part. A *8<sup>va</sup>* marking is present above the first staff.

121

Musical score for measures 121-122. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is written in a key with one sharp (F#) and a common time signature. Measure 121 features a melodic line in the top staff with eighth notes and a bass line with chords. Measure 122 continues the melodic line and includes a dynamic marking of *f* (forte) in the grand staff.

123

Musical score for measures 123-124. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 123 features a melodic line in the top staff with eighth notes and a bass line with chords. Measure 124 includes dynamic markings of *sfz* (sforzando) in the middle and grand staves, and a '4' indicating a four-measure rest in the middle staff.

125

Musical score for measures 125-126. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 125 features a melodic line in the top staff with eighth notes and a bass line with chords. Measure 126 includes dynamic markings of *ff* (fortissimo) in the grand staff and *f* (forte) in the middle staff.

127

Musical score for measures 127-128. The system consists of three staves: Treble, Bass, and Grand Staff. Measure 127 features a Treble staff with a melodic line starting on G4, moving up to B4, and then down to G4. The Bass staff has a bass line starting on G2, moving up to B2, and then down to G2. The Grand Staff has a piano accompaniment. Dynamic markings include *sfz* and *ff*. Measure 128 continues the melodic and bass lines, with the piano accompaniment becoming more active.

129

Musical score for measures 129-130. The system consists of three staves: Treble, Bass, and Grand Staff. Measure 129 features a Treble staff with a melodic line starting on G4, moving up to B4, and then down to G4. The Bass staff has a bass line starting on G2, moving up to B2, and then down to G2. The Grand Staff has a piano accompaniment. Dynamic markings include *f* and *ff*. Measure 130 continues the melodic and bass lines, with the piano accompaniment becoming more active. There are triplets in the piano accompaniment.

131

Musical score for measures 131-132. The system consists of three staves: Treble, Bass, and Grand Staff. Measure 131 features a Treble staff with a melodic line starting on G4, moving up to B4, and then down to G4. The Bass staff has a bass line starting on G2, moving up to B2, and then down to G2. The Grand Staff has a piano accompaniment. Dynamic markings include *f* and *ff*. Measure 132 continues the melodic and bass lines, with the piano accompaniment becoming more active. There are triplets in the piano accompaniment.

133

Musical score for measures 133-136. The score is in 9/8 time and consists of three systems. The first system (measures 133-134) features a treble and bass clef with *sfz* and *ff* markings. The second system (measures 135-136) features a grand staff with a *ff* marking. The key signature has one flat, and the time signature is 9/8.

135

Musical score for measures 135-136. The score is in 9/8 time and consists of three systems. The first system (measures 135-136) features a treble and bass clef with *ff* and *ff appassionata* markings. The second system (measures 135-136) features a grand staff with *sfz marcato* markings. The key signature has one flat, and the time signature is 9/8.

137

Musical score for measures 137-140. The score is in 9/8 time and consists of three systems. The first system (measures 137-138) features a treble and bass clef with *ff* markings. The second system (measures 139-140) features a grand staff with *ff* markings. The key signature has one flat, and the time signature is 9/8.



141

*ff*

144

Meno Mosso

, Adagio

$\text{♩} = \text{c. } 42$

*sfz*

*fff*

*p*

148

*mp*

*pp legato*

unhurried, languid

*pp legato*

*pp* unhurried, languid

Sub

152

3 3 3

*p* *sul A*

*mp*

2/4

155

Lento ♩ = c. 72

*pp*

*p* *pp*

*p* *pp*

6/8

# Trois lieds

pour baryton et piano

Sean Clarke

### Trois lieds

1. christ but they're few – e. e. cummings (c. 3' 45)
2. Catch not my breath, O clamorous heart – Alfred Tennyson (c. 1'15) – from Maud: Part 1, XVI – III.
3. sentinel robins two – e. e. cummings (c. 3'00)

Duration: c. 8'00

### Poems

christ but they're few – e. e. cummings

all(beyond win  
or lose)good true  
beautiful things

god how he sings

the robin(who  
'll be silent in  
a moon or two)

Catch not my breath, O clamorous heart – Alfred Tennyson

Catch not my breath, O clamorous heart,  
Let not my tongue be a thrall to my eye,  
For I must tell her before we part,  
I must tell her, or die.

sentinel robins two – e. e. cummings

sentinel robins two  
guard me and you  
and little house this our  
from hate from fear

a which of slim of blue  
of here will who  
straight up into the where  
so safe we are

# christ but they're few

Poem by e. e. cummings  
Music by Sean Clarke

♩ = c. 50

Baritone

Baritone staff with rests in 3/4, 4/4, 3/4, and 5/4 time signatures.

Piano

Piano staff with treble and bass clefs, dynamic markings *pp*, *p*, *pp*, *mp*, and triplets.

4

Piano staff system 2 with dynamic markings *mf* and *mp*, and time signature changes.

7

Piano staff system 3 with dynamic markings *p* and *pp*, and time signature changes.

10

Piano staff system 4 with dynamic marking *p* and time signature changes.

13

*mp* christ but they're

*pp* *p* *pp* *p*

16

*p* few all (be- yond win or lose) *pp*

*mp* *p* *tr* *tr*

*pp*

19

*mp* good true beau- ti- ful things *f*

*mf* *f*

*p* *mp* *mf* *f*

22

*p* god *mp* *cresc.*

*mp* *p* *mp* *cresc.*

25 *mf* *cresc.* **4**

how he

28 *f* *cresc.* **3** **5** *poco rit.* **6**

sings the

Broadly  
30 (♩ = c. 46) *ff*

ro- bin the

31

ro- bin the

32 *fff*

ro-

*fff*

34 *mf* *mp* *p*

bin

*mf* *mp* *pp*

36 *pp* *p* *mp*

(who'll be si- lent in a moon or

*tr*

*pp*

39 *p* *pp* *poco rit.* **Poco Meno Mosso** (♩ = c. 42)

two)

*p* *mp poco rit.* *p*



42

Musical score for measures 42-44. The score is written for three staves: a top bass staff, a middle treble staff, and a bottom bass staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 42 shows a bass line with a triplet of eighth notes. Measure 43 features a piano (*pp*) dynamic and a triplet of eighth notes with a *dim.* (diminuendo) marking. Measure 44 continues the bass line with a triplet of eighth notes. A dashed line labeled *8vb* spans across measures 42, 43, and 44, indicating an octave transposition for the bottom staff.

45

Musical score for measures 45-46. The score is written for three staves: a top bass staff, a middle bass staff, and a bottom bass staff. The key signature is one sharp (F#) and the time signature is 5/4. Measure 45 shows a bass line with a half note and a quarter note. Measure 46 features a *ppp* (pianissimo) dynamic and a half note. A dashed line labeled *8vb* spans across measures 45 and 46, indicating an octave transposition for the bottom staff.

# Catch not my breath, O clamorous heart

Appassionata  
♩ = c. 100

Text by Alfred Tennyson  
Music by Sean Clarke

Baritone

Piano

3

5

7

10 *f*

heart, Let not my

*mf* *mp*

3 5 3

12

tongue be a thrall to my eye,

*mf* *mp*

3 5 3

15 *ff*

For I must tell her be- fore we

*mf*

3 3

18

part I must

*f*

3

21 *ff*

tell her

*mf*

5 3

24

tell her or

3 6

26 *fff*

die.

*ff*

3 5 3 5

28

die.

*cresc.* *fff*

3 5

# sentinel robins two

Lento - calmo profundo

♩ = c. 60

Poem by e. e. cummings

Music by Sean Clarke

Baritone

Piano

6

sen- ti- nel ro- bins two guard me

10

and you and li- ttle house this our from hate

14

from fear a which of slim of blue of

20

*poco rit.*

here will who straight up in- to the where

*tr* *tr* *tr* *tr* *pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

26

*a tempo* *p*

so safe we are so safe we are

*a tempo* *pp*

*Red.* \* *Red.* \*

31

so safe we are so safe we are

\* *Red.* \* *Red.* \*

37

*dim. poco a poco*

\* *Red.* \*

The musical score consists of three staves. The top staff is a bass line with a 2/4 time signature, followed by two 4/4 time signatures, then a 5/4 time signature, and finally another 4/4 time signature. The middle staff is a treble clef staff with a 2/4 time signature, followed by two 4/4 time signatures, then a 5/4 time signature, and finally another 4/4 time signature. The bottom staff is a bass clef staff with a 2/4 time signature, followed by two 4/4 time signatures, then a 5/4 time signature, and finally another 4/4 time signature. The score includes various dynamics: *ppp* (pianissimo) in the first measure of the treble staff, *p* (piano) in the second measure, *unhurried* in the third measure, and *pp* (pianissimo) in the fourth measure. Performance markings include *Sub* (Subito) with a dashed line and asterisk, and *Red.* (Ritardando) with an asterisk. The score also features various musical notations such as slurs, ties, and accidentals.

# **CHACONNE**

**SEAN CLARKE**

**2012**



INSTRUMENTATION

8 VIOLINS  
4 VIOLAS  
3 CELLOS  
1 CONTRABASS

DURATION

c. 4' 30"

WRITTEN FOR L'ENSEMBLE ARKEA.

PREMIERE – 6 FEB. 2013, DINA GILBERT CONDUCTING.

# Chaconne

Sean Clarke

Adagio

♩ = c. 52

1

2

Vn 1

3

4

1

2

Vn 2

3

4

Adagio

♩ = c. 52

1

2

Vla

3

4

1

2

3

Vc

1

2

3

DB

1

1 2 3 4

mp mp mf mp mf mp

1 2 3 4

p mp mp mf mp mf mp

1

1 2 3 4

p mp mp mf mp mf mp

1 2 3 DB

p mf mp mf mp mf pizz. mf



2 Appassionata

1  
2  
3  
4  
Vn 1  
Vn 2

1  
2  
3  
4  
Vn 2

2 Appassionata

1  
2  
3  
4  
Vla

1  
2  
3  
4  
Vc  
DB

1 27

Vn 1

3

*sfz*

*sfz*

3

4

*sfz*

5

Vn 2

3

*ff*

*f*

*ff*

3

4

*ff*

*f*

*ff*

Vla

3

*sfz*

*sfz*

3

4

*sfz*

5

Vc

3

*sfz*

*sfz*

3

4

*sfz*

5

DB

3

*sfz*

*sfz*

3

4

*sfz*

5

1 2 3 4

Violin 1 and Violin 2 parts. The score is in 2/4 time, with a key signature of one flat. It features a complex rhythmic pattern with triplets and dynamic markings such as *sfz* and *fff*. The first two measures are in 2/4, the next two in 3/8, and the final two in 4/4.

1 2 3 4

Violin 3 and Violin 4 parts. These parts play a triplet of eighth notes in the first two measures. Dynamic markings include *ff* and *f*. The time signature changes from 2/4 to 3/8 and then to 4/4.

1 2 3 4

Viola 1 and Viola 2 parts. These parts play a sustained note in the first two measures. Dynamic markings include *ff*. The time signature changes from 2/4 to 3/8 and then to 4/4.

1 2 3 DB

Violoncello (Vc) and Double Bass (DB) parts. The Vc parts feature a triplet of eighth notes in the first two measures. Dynamic markings include *sfz* and *fff*. The DB part plays a sustained note. The time signature changes from 2/4 to 3/8 and then to 4/4.

3 Semplice

Musical score for Violins 1 and 2, measures 38-44. The score is in 3/4 time and features a 3-measure rest followed by a 3-measure melodic phrase. Dynamics include *mp* and *p*. The first violin part (Vn 1) and second violin part (Vn 2) are shown with four staves each. The first violin part starts with a 3-measure rest, followed by a half note G4, a quarter note A4, and a half note B4. The second violin part starts with a 3-measure rest, followed by a half note F#4, a quarter note G4, and a half note A4. The lower strings (Violins 3 and 4) play a sustained accompaniment of half notes.

3 Semplice

Musical score for Violas, Cellos, and Double Basses, measures 38-44. The score is in 3/4 time and features a 3-measure rest followed by a 3-measure melodic phrase. Dynamics include *p*, *mp*, and *p*. The Viola part (Vla) is shown with four staves. The Cello part (Vc) and Double Bass part (DB) are shown with three staves each. The Viola part starts with a 3-measure rest, followed by a half note G#4, a quarter note A4, and a half note B4. The Cello and Double Bass parts start with a 3-measure rest, followed by a half note G#4, a quarter note A4, and a half note B4. The Double Bass part starts with a 3-measure rest, followed by a half note G#4, a quarter note A4, and a half note B4.





Scherzo

4  $\text{♩} = \text{♩} (\text{♩} = \text{c. } 104)$  accel. poco a poco

53

1 *p* *mp* *pizz.* *p* *mp*

2 *p* *mp* *pizz.* *p* *mp*

3 *pp* *mp* *pizz.* *p* *mp*

4 *pp* *mp* *pizz.* *p* *mp*

Vn 1 *p* *mp* *mf* *pizz.* *p* *mp*

2 *p* *mp* *mf* *pizz.* *p* *mp*

3 *p* *mp* *pizz.* *p* *mp*

4 *p* *mp* *pizz.* *p* *mp*

1 *mp* *pizz.* *p* *mp*

2 *mp* *pizz.* *p* *mp*

3 *mp* *mf* *pizz.* *p* *mp*

4 *mp* *mf* *pizz.* *p* *mp*

Vla *mp* *pizz.* *p* *mp*

3 *mp* *mf* *pizz.* *p* *mp*

4 *mp* *mf* *pizz.* *p* *mp*

Vc *pp* *mf*

2 *pp* *p* *mp* *mf*

3 *pp* *mp*

DB *pp* *p* *mp*

60

1 *p* *mp* *mf*

2 *p* *mp* *mf*

Vn 1

3 *p* *mp* *mf*

4 *p* *mp* *mf*

Vn 2

1 *p* *mp* *mf*

2 *p* *mp* *mf*

3 *p* *mp* *mf*

4 *p* *mp* *mf*

Vla

1 *p* *mp* *mf*

2 *p* *mp* *mf*

3 *p* *mp* *mf*

4 *p* *mp* *mf*

Vc

1 *pizz.* *mp* *mf* *mf* *f* *mf*

2 *pizz.* *mp* *mf* *mf* *f* *mf*

3 *pizz.* *mp* *mf* *mf* *f* *mf*

DB

1 *pizz.* *mp* *mf* *mf* *f* *mf*

# Piu Mosso

$\text{♩} = \text{c. } 156 \text{ (} \text{♩} = \text{c. } 52 \text{)}$

66

1 *f* *mp* *mf sfz* *sfz* *mf*

2 *f* *mp* *mf sfz* *sfz* *mf*

3 *f* *mp* *mf sfz* *sfz* *mf*

4 *f* *mp* *mf sfz* *sfz* *mf*

Vn 1

1 *f* *mp* *mf sfz* *sfz* *mf*

2 *f* *mp* *mf sfz* *sfz* *mf*

3 *f* *mp* *mf sfz* *sfz* *mf*

4 *f* *mp* *mf sfz* *sfz* *mf*

Vn 2

# Piu Mosso

$\text{♩} = \text{c. } 156 \text{ (} \text{♩} = \text{c. } 52 \text{)}$

1 *f* *mp* *mf sfz* *f*

2 *f* *mp* *mf sfz* *f*

3 *f* *mp* *mf sfz* *f*

4 *f* *mp* *mf sfz* *f*

Vla

1 *f* *ff* *f*

2 *f* *ff* *f*

3 *f* *ff* *f*

DB *f* *ff* *f*

Vc

72

1 *mf* *f* *ff*

2 *mf* *f* *ff*

3 *mf* *f* *ff*

4 *mf* *f* *ff*

1 *mf* *f* *ff*

2 *mf* *f* *ff*

3 *mf* *f* *ff*

4 *mf* *f* *ff*

1 *mf* *f* *ff*

2 *mf* *f* *ff*

3 *mf* *f* *ff*

4 *mf* *f* *ff*

1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

DB *ff*



85

1 *sfz* *arco* *pp* *sfz* *pizz.* *mp > p* *mf > p*

Vn 1 *sfz* *arco* *pp* *sfz* *pizz.* *mp > p* *mf > p*

3 *sfz* *arco* *pp* *sfz* *pizz.* *mp > p* *mf > p*

4 *sfz* *arco* *pp* *sfz* *pizz.* *mp > p* *mf > p*

1 *sfz* (pizz.) *ff* *mp > p* *mf > p*

Vn 2 *sfz* (pizz.) *ff* *mp > p* *mf > p*

3 *sfz* (pizz.) *ff* *mp > p* *mf > p*

4 *sfz* (pizz.) *ff* *mp > p* *mf > p*

Vla 1 *sfz* (pizz.) *ff* *mp > p* *mf > p*

2 *sfz* (pizz.) *ff* *mp > p* *mf > p*

3 *sfz* (pizz.) *ff* *mp > p* *mf > p*

4 *sfz* (pizz.) *ff* *mp > p* *mf > p*

Vc 1 *sfz* (pizz.) *mp > p* *mf > p*

2 *sfz* (pizz.) *mp > p* *mf > p*

3 *sfz* (pizz.) *mp > p* *mf > p*

DB *sfz* (pizz.) *mp > p* *mf > p*

Detailed description: This is a page of a musical score for a string quartet and woodwinds. The page is numbered 14 at the top left. The score is divided into five systems. The first system (measures 85-88) features four violin parts (Vn 1, 2, 3, 4) and four viola parts (Vla 1, 2, 3, 4). The second system (measures 89-90) features four violin parts (Vn 1, 2, 3, 4) and four viola parts (Vla 1, 2, 3, 4). The third system (measures 91-92) features four viola parts (Vla 1, 2, 3, 4) and four cello parts (Vc 1, 2, 3). The fourth system (measures 93-94) features four cello parts (Vc 1, 2, 3) and a double bass part (DB). The notation includes various dynamics such as *sfz*, *pp*, *ff*, *mp*, *p*, and *mf*, as well as performance instructions like *arco*, *pizz.*, and *(pizz.)*. The score is written in a key signature of two flats and a 3/4 time signature.