

University of Adelaide
Elder Conservatorium of Music
Faculty of Arts, Business, Law, and Economics

**A Personal Exploration of Musical
Polystylism: A Creative Portfolio of
Compositions and Exegesis**

Submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy

Submitted by

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ABSTRACT

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, consists of a creative portfolio of original compositions supported by an exegesis. The project involves the creation of new musical compositions which demonstrate methods and techniques of polystylism. The intention of this project is to reconcile a personal, compositional identity despite compositions which appropriate and juxtapose several highly contrasting and often incongruous musical styles together.

The significance of this research will be the creative and compositional exploration of polystylism, rather than a purely analytical one. In addition, it will introduce new works in the repertoire that continue this tradition of musical polystylism for mediums such as double sinfonietta and chamber opera. Analysis and synthesis of works which use techniques of stylistic allusion and quotation, with particular emphasis on the oeuvres of Luciano Berio, Charles Ives, George Rochberg, Alfred Schnittke, and Bernd Alois Zimmermann, will also be conducted to ascertain their differing approaches to crafting compositions which demonstrate these methods. These composers have been chosen because of their innovative contributions to the creative technique. Comparisons to corresponding approaches in the visual arts, such as collage, and in film, such as montage, will also be considered.

The examples contained in this study include explorations in the genres of opera, orchestral, and chamber music. The five musical compositions that have been created for the portfolio include the following: *Archipelago* for double sinfonietta, *Rubik's Cube* for small orchestra, *Sandcastles* for wind ensemble, *Anhedonia* for string quartet in seven movements, and *Ciclotimia*, a psycho-dramatic chamber opera in one act and nine scenes for soprano accompanied by chamber ensemble. These compositions are included as scores in Part A, and as recordings in Part B.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search, and also through web search engines.

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Signature:..... Aaron David Pelle

Date:..... 28/03/2023

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INTRODUCTION

*“I dream of the Utopia of a unified style, where fragments of entertaining and serious are not used for comic effect, but seriously represent multi-faceted musical reality. That’s why I’ve decided to put together fragments from my cartoon film music: a joyful children’s chorus, a nostalgic atonal serenade, a piece of hundred-percent-guaranteed Corelli (made in the USSR), and finally, my grandmother’s favourite tango played by my great-grandmother on a harpsichord. I am sure all these themes go together very well, and I use them absolutely seriously”.*¹

– Alfred Schnittke (1934-1998)

It can be considered that Alfred Schnittke’s dream of a polystylistic utopia is becoming more and more real every day. In today’s twenty-first century world of increasing globalization and widespread access to entertainment internationally, polystylism as an artistic aesthetic does not seem as revolutionary as it once was. The succession and juxtaposition of contrasting musical styles and genres from differing geographical origins and chronological time periods is now a common listening experience in contemporary society. This is largely due to innovations in music recording, distributing, and sharing, assisted by ever-increasing technological sophistication. However, while this compositional aesthetic may not be as ground-breaking as it once was, the rapid and constant consumption of music from all styles, continents, and time periods confirms the vitality and relevance of this compositional technique. It can be considered that this method was ahead of its time, and succeeded in presenting a sprawling, all-embracing quality that refused to exclude any influence, whether tonal or atonal, highbrow or lowbrow, or, as Schnittke describes it, entertaining or serious.

Polystylism has its roots predominantly in the technique of music collage. An early practitioner for this compositional approach was the American composer Charles Ives (1874-

¹Alfred Schnittke: *Alfred Schnittke*. ed. A. Ivashkin, (London: Phaidon Press, 1996), 140.

1954), who wrote music collages before the term existed.² This can be heard in his innovative works of the early years of the twentieth century, such as *Central Park in the Dark* (1906), *The Unanswered Question* (1909), and *Three Places in New England* (1911-1914). Seldom heard when these compositions were written, the music of Ives only became well-known and influential in the period following World War II. Ives' use of polytonality, polyrhythms, and quoting of music from everyday sources (such as folk tunes, marches, and popular songs) were highly influential. These innovative techniques were often the result of the programmatic intentions of his music. In an analysis on Ives' compositional methods, it has been stated that, "it is often suggested that Ives' music is spatial, pictorial, or otherwise outside of the temporal teleology that usually governs musical form".³ His approach shares similarities with the use of collage in the visual arts, as practised by Cubist artists of the early twentieth century.⁴ These techniques of stylistic quotation and allusion were to be greatly influential; however, Ives and his music collages did not have any successors for decades.

Fortunately, Ives was greatly championed by fellow American composer and conductor Leonard Bernstein (1918-1990), raising the awareness of Ives and his music in the post-war period. Parallel with Schnittke, Bernstein himself voiced similar predictions of a polystylistic utopia, stating in the final lecture of his Charles Eliot Norton Lecture series *The Unanswered Question* (named after the composition of Ives):

"I believe a great new era of eclecticism is at hand. Eclecticism in the highest sense".⁵

This quotation has striking similarities with Schnittke's predictions around this time, despite Schnittke's largely unknown profile outside of the Soviet Union in the early 1970s. Bernstein particularly championed and conducted the music of many composers who used techniques

² J. Peter Burkholder: 'Collage', in *The New Grove Dictionary of Music and Musicians*. second edition ed. Stanley Sadie. (London: Macmillian, 2001), Vol. 20, 110-111.

³ Jennifer Iverson: "Creating Space: Perception and Structure in Charles Ives's Collages" in *Music Theory Online*. Vol. 17 (2), 2011, 12.

⁴ Collage is a term which originates from the visual arts, such as those by Picasso and Braque. It will be used to make comparisons with similar approaches in music, whether stated as collage or music collage.

⁵ Leonard Bernstein: 'The Poetry of Earth' in *The Unanswered Question*. (Charles Eliot Norton Lectures: Harvard University, 1973).

of stylistic quotation and allusion, such as Gustav Mahler and Igor Stravinsky. His own music occasionally explored polystylism; for example, in his *Mass* of 1971.

This decades-long delayed influence of the music of Ives may be one explanation for why music collage techniques did not become part of the cultural zeitgeist until the 1960s. Perhaps the supreme example of music collage in this decade is best exemplified by the Italian composer Luciano Berio (1935-2003) and the third movement of his *Sinfonia*, premiered in 1968 under the baton of the composer, subsequently with the complete five-movement version being conducted by Bernstein (the work's dedicatee) in 1970. The third movement uses the Scherzo from Mahler's Second Symphony as a basis for the entire movement, with compositions from the canon of European art music spanning from Bach to Stockhausen being frequently quoted throughout the entire movement. Mahler's own symphonic writing can also be heard as somewhat of a precursor to music collage (in a similar manner to Ives), especially regarding his borrowing of music from lowbrow sources such as folksongs, nursery rhymes, klezmer music, and more.

Berio was also greatly influenced by the Irish novelist and poet James Joyce (1882-1941) and his stream-of-consciousness style of writing in novels such as *Ulysses*.⁶ An important aspect of Berio's *Sinfonia* is the work's relationship to literature. The work asks for singers to recite texts from an eclectic array of sources, including from graffiti painted during the May 1968 Paris riots, passages from the Bible, texts by Samuel Beckett, and from writings by Joyce himself. Intertextuality, a literary device, is conveyed here through the combined use of musical and verbal quotations.⁷ Joyce has even been referred to as a polystylist, even though the term polystylism is generally reserved for music.⁸

⁶ David Osmond-Smith: *Playing on Words: A Guide to Luciano Berio's Sinfonia*. (London: Royal Musical Association, 1985), 55.

⁷ Much has been written about intertextuality. Here it is recognized that the term intertextuality is reserved for usage in literature, however, the word is used in this investigation in order to make comparisons with similar approaches in music.

⁸ Rudolph von Abele: "Film as Interpretation: A Case Study of *Ulysses*" in *The Journal of Aesthetics and Art Criticism*. Vol. 31, 1973, 495.

Berio was certainly not alone in his use of music collage and quotation in the 1960s. The American composer George Rochberg (1918-2005) was another important figure associated with this technique, reembracing tonality after the death of his son in 1964, as he perceived serialism associated with atonality to have limited emotional and expressive potential.⁹ Rochberg used music collage as a return to tonality in a manner that was still innovative, as well as reconciling both tonal and atonal music. These techniques are present in compositions of his such as *Contra Mortem et Tempus* (1965) and *Music for the Magic Theater* (1965-1969). Rochberg mainly used quotations from the canon of European art music in his music collages, rather than emphasizing original music.

The German composer Bernd Alois Zimmermann (1918-1970) also wrote music which used quotation and stylistic allusion, but for very different aesthetic reasons from Rochberg. This compositional method came about due to Zimmermann's philosophical concept of time, which he described as "spherical time". Subsequently, he attempted to convey a nonlinear, anachronistic nature in his music.¹⁰ Important works by Zimmermann that demonstrate these qualities include his opera *Die Soldaten* (1965), and his theatrical work *Musique pour les soupers du roi Ubu* (1966). These techniques of stylistic appropriation and allusion reached a culmination in the late 1960s, paving the way for further explorations with an emphasis on original composed music (compared to quotation) that would later be described as polystylism.¹¹

It was 1971 when Soviet-Russian composer Alfred Schnittke invented the term polystylism in his seminal article "Polystylistic Tendencies in Modern Music" and outlined his aesthetic.¹² Schnittke defined the two essential qualities of polystylism as quotation and allusion. The

⁹ Cristina Catherine Losada: *A Theoretical Model for the Analysis of Collage in Music Derived from Selected Works by Berio, Zimmermann and Rochberg*, PhD thesis, The City University of New York, 2004, 20.

¹⁰ Cristina Catherine Losada: "The Process of Modulation in Musical Collage" in *Music Analysis*. Vol. 27 (2-3), 2008, 296.

¹¹ It is interesting to note that there is no article for polystylism in the most recent volume of *The New Grove Dictionary of Music and Musicians* published in 2001. However, similar information can be found in articles on "borrowing", "music collage", and "Alfred Schnittke".

¹² Alfred Schnittke: "Polystylistic Tendencies in Modern Music" in *A Schnittke Reader*. ed. Alexander Ivashkin (Bloomington: Indiana University Press, 2002), 87.

understanding of quotation is quite broad, including, “not only exact quotations but also the technique of adaptation (the retelling of an alien musical text in one’s own musical language as well as the quotation not of musical fragments but of the technique of an alien style) [...] the principle of allusion manifests itself in the use of subtle hints and unfulfilled promises that hover on the brink of quotation but do not actually cross it”.¹³ The composer went on to compose several polystylistic works from the late 1960s to the early 1980s, effectively demonstrating this aesthetic in works such as his First Symphony, the Concerto Grosso No. 1, *Moz-Art à la Haydn*, and his Third String Quartet. Schnittke’s extensive experience in composing film scores and cartoon soundtracks during the Soviet era in order to make a living resulted in his ability to write in many different styles and juxtapose these in his concert works. Due to the nature of film, a film composer must be able to write in a polystylistic manner in order to accommodate the visual medium.

It is also important to consider Schnittke’s relationship with other Soviet artists, such as filmmaker Sergei Eisenstein (1898-1948), and composers Sergei Prokofiev (1891-1953) and Dmitri Shostakovich (1908-1975). The music of Prokofiev and Shostakovich can both also be heard as precursors to Schnittke’s polystylistic method, as evidenced by the self-conscious stylistic allusions to Haydn in Prokofiev’s neoclassical First Symphony (1918), or Shostakovich’s utilization of quotations and incongruous blending of styles to convey parody and irony in his symphonies. Eisenstein was an innovator with montage techniques in his filmmaking who had ties with both composers. The use of montage, a cinematic term, shares even more similarities with music than collage due to both film and music’s temporal qualities, as opposed to collage’s 2-D qualities. The techniques and innovations of montage led into the development of *musique concrète* in Paris during the late 1940s, as spearheaded by Pierre Schaeffer. In addition to Ives, the growing use of music collage in the 1960s can also be explained with many of these composers’ experiences in the preceding decades with serial and electronic music.¹⁴ However, it was ultimately Schnittke who was aware of all of these elements amalgamating in the late 1960s when he coined the term polystylism.

¹³ Baiba Jaunslaviete: *The Theory of Polystylism as a Tool for Analysis of Contemporary Music in the Post-Soviet Cultural Space: Some Terminological Aspects*. Jāzeps Vītols Latvian Academy of Music, 2018, 457.

¹⁴ Losada: 2004, 296.

It is hoped that the above discussion has revealed an aesthetic context for this artistic project. This investigation aims to build upon existing literature by exploring polystylism through a creative and compositional perspective, rather than a purely analytical one. The primary materials mostly consist of musical scores and audio recordings of the compositions selected. However, other additional primary sources, such as the visual artworks and films already discussed, are also explored in order to broaden the types of materials used. It is recognized that use of terms like collage, montage, and intertextuality are generally reserved for other artistic mediums outside of music (fine art, cinema, and literature respectively), and these terms are only used here to create comparisons with polystylistic music. The secondary materials are referenced and discussed in conjunction with the analysis of the case studies and the creation of the compositional portfolio. These secondary sources consist of materials such as books, journal articles, dissertations, and other scholarly written forms. These primary and secondary materials will be identified in the list of sources at the end of this investigation, along with additional reading materials.

Despite the project's creative and artistic angle, it is important to consider the valuable research already conducted by other scholars on the topic in question. Insightful analysis on Berio's *Sinfonia* has been achieved, including two excellent studies, an article by Catherine Losada¹⁵ which focuses on the process of modulation concerning Berio's musical quotations, and the book *Playing on Words: A Guide to Luciano Berio's Sinfonia* by David Osmond-Smith, which explores Berio's use of text and influences from literature.¹⁶ Other useful books that have been written on the subject include Michael Klein's *Intertextuality in Western Art Music*¹⁷ and Nicholas Cook's *Approaches to Meaning in Music*,¹⁸ both of which deal with the idea of intertextuality in music.

¹⁵ Losada: 2004.

¹⁶ Osmond-Smith: 1985.

¹⁷ Michael Klein: *Intertextuality in Western Art Music*. (Bloomington: Indiana University Press, 2005).

¹⁸ Nicholas Cook: "Uncanny Moments: Juxtaposition and the Collage Principle in Music" in *Approaches to Meaning in Music*, ed. E. Pearsall and B. Almen (Bloomington: Indiana University Press, 2006).

Losada has also written an insightful dissertation on a theoretical model for analysis on music collage works by Berio, Zimmermann, and Rochberg.¹⁹ Some additional journal articles that are also consulted include Jennifer Iverson's study "Creating Space: Perception and Structure in Charles Ives's Collages",²⁰ a useful article on the terminology of polystylism by Baiba Jaunslaviete,²¹ and an essay on musical borrowing since Bach's time by Richard Beaudoin.²² Adam Kolek's insightful dissertation on the form and narrative of John Zorn's music collages²³ also assists in revealing ideas about the works of a living, contemporary composer who practices music which could be described as polystylism.

Schnittke has received greater academic attention since the 1980s, when the profile of his music increased outside of the Soviet Union. This includes studies such as Solomon Fenton-Miller's thesis on Schnittke's early experiments with polystylism,²⁴ a study on the narrative potential of Schnittke's polystylistic music by Jean-Benoît Tremblay,²⁵ an article on Schnittke in relation to previous examples of musical borrowings by John Webb,²⁶ and an analysis of Schnittke's violin sonatas by Aaron Rapaport.²⁷ Shostakovich has also received academic attention regarding his use of parody, as evidenced in *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*.²⁸ The primary analysis of the music is demonstrated

¹⁹ Losada: 2008, 295-336.

²⁰ Iverson: 2011.

²¹ Jaunslaviete: 2018.

²² Richard Beaudoin: "You're There and You're Not There: Musical Borrowing and Cavell's Way" in *Journal of Music Theory*. Vol. 54 (1), 2010, 91–105.

²³ Adam Kolek: *Finding the Proper Sequence: Form and Narrative in the Collage Music of John Zorn*. PhD thesis, University of Massachusetts, 2013.

²⁴ Solomon Fenton-Miller: *Compositional Strategies in Alfred Schnittke's Early Polystylism*. MA thesis, University of Iowa, 2016.

²⁵ Jean-Benoît Tremblay: *Polystylism and Narrative Potential in the Music of Alfred Schnittke*. PhD thesis, University of British Columbia, 2007.

²⁶ John Webb: "Schnittke in Context" in *Tempo*. Vol. 182, 1992, 19–22.

²⁷ Aaron Rapaport: *An American Encounter with Polystylism: Schnittke's Cadenzas to Beethoven*. MA thesis, University of North Carolina., 2012.

²⁸ Esti Sheinberg: *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities*. (Aldershot: Ashgate, 2000).

in conjunction with reference to these source materials. All of these sources were investigated in order to acquire an awareness of previous models of stylistic allusion and quotation so that a new, personal approach to polystylism could be achieved.

The primary aim of this project has been to explore a personal compositional approach to avenues that Schnittke has opened up through the compositions of his polystylistic period. This has been accomplished by demonstrating various methods of employing polystylistic techniques across several compositions, particularly in the chamber, orchestral, and opera genres. This investigation focuses on how the juxtaposition of differing styles is conducted, and if an identifiable compositional voice can be retained despite the use of contrasting styles. To achieve this, exploration of previous models that use this approach was conducted. Besides Schnittke, particular emphasis was placed on the oeuvres of Luciano Berio, Charles Ives, George Rochberg, and Bernd Alois Zimmermann. These composers were chosen because of their innovative contributions to the compositional method, their subsequent influence on composers of the late twentieth and early twenty-first centuries, and their diverse approaches to the idea of stylistic borrowing and allusion, despite their differing aesthetic goals and contrasting methods of achieving this eclecticism. To ascertain the musical techniques used by these composers, scores, recordings, and writings about their music were explored to form a basis for this research. The investigation of previous models has been essential in acquiring an understanding and technical proficiency in this compositional method, which will be provided in the exegesis.

The aims of this investigation have been:

1. To analyse previous models that demonstrate methods of stylistic allusion and quotation in order to acquire similar techniques in music.
2. To synthesize and create new compositions in the orchestral, chamber, and opera fields that demonstrate a personal treatment of various musical styles.
3. To introduce new musical compositions into the repertoire for double sinfonietta, small orchestra, wind ensemble, string quartet, and chamber opera.

4. To discuss the aesthetics of what a musical style is due to the increasing globalization of music, and to consider the psychological response that listeners have in hearing several contrasting musical styles juxtaposed (whether horizontally or vertically).

The above aims have been interrogated through the following and corresponding research questions:

1. How can the analysis of existing polystylistic repertoire inform the process of synthesis in the new compositions?
2. How can these polystylistic techniques be demonstrated in original and unique ways in the new compositions created for the portfolio?
3. What challenges arise in creating new musical compositions that continue this tradition of musical polystylism?
 - 4a. Is there such a thing as a pure style today or is all music polystylistic to some extent due to the evolution of musical styles and the increasing globalization of the music world?
 - 4b. How inconsistent can the contrasting styles within polystylism be allowed to be for the overall composition to remain consistent?
 - 4c. What are the psychological and dramatic qualities of hearing the juxtaposition of several different styles and the incongruity that can result from it?
 - 4d. Is polystylism a natural amalgamation that occurs when exposed to many different styles in one's environment, or an artificial, self-conscious method?

The five musical compositions of this creative portfolio all aim to demonstrate polystylism in a personal manner by utilizing several contrasting musical styles. These musical styles were chosen because of their suitability to the capabilities and timbres of the instruments composed for, because of the ability to communicate an obvious and identifiable style to a

listener even without extensive musical knowledge, and because of the personal taste and interest of the composer. The dozens of musical styles used in these compositions derive from a variety of sources, including earlier periods of European art music, folk music of specific cultures, and popular music. Musical styles, genres, and techniques reflected in these five compositions include but are not limited to: klezmer, waltzes, New Orleans jazz, neoclassicism, serialism, boogie-woogie, disco, marches, swing, circus music, Celtic folk music, tangos, country & western music, Bossa nova, and many more. All of these styles are intended to be portraits, caricatures, or even stereotypes of the perceived musical styles, and there are certainly by no means any claims to be authentic in any of the examples.

The framework for this study is mostly empirical. This occurs due to the musical compositions created for the portfolio, which are designed to be eclectic and give the composer the liberty to appropriate musical styles of personal interest, rather than to support any already existing theoretical method. The empirical nature of the project has come about due to the testing and experimenting of new compositions with unique instrumental configurations, unusual ensemble layouts, score designs, and non-traditional musical structures. These have mostly been tested in rehearsals, recordings, and performances, the latter while being engaged with an audience.

This approach is outlined in Candy and Edmonds' text *Practice Based Research in the Creative Arts*, where it is stated that, "the central practice is primarily directed toward making artifacts, whether they are visual or sound objects, installations or performances, that provide the basis of the research. Nevertheless, it is equally important to recognize that practice-based research is research and not practice alone".²⁹ Smith and Dean's *Practice-led Research, Research-led Practice in the Creative Arts* also discusses similar views, arguing that, "the unique combination of creative practice and research can sometimes result in distinctive methodological approaches, as well as exhilarating findings and artworks... the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art – can lead to specialised research insights which can then be generalised

²⁹ Linda Candy and Ernest Edmonds: "Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line" in *Leonardo*. Vol. 51 (1), 2018, 68.

and written up as research”.³⁰ However, there still remains a small theoretical element to the project which will involve the ideas behind the musical compositions themselves, and theories concerning compositional methods such as polystylism.

An important approach to also consider is Jan LaRue’s method of style analysis. In his text, La Rue states that, “we can perceive a distinguishing style in a group of pieces from the recurrent use of similar choices; and a composer’s style as a whole can be described in terms of consistent and changing preferences in his use of musical elements and procedures”.³¹ LaRue outlines five elements of which musical styles can be broken down to, those being melody, harmony, rhythm, sound, and form. This investigation takes a similar approach in its consideration of musical styles in the new compositions. However, in the examples for the portfolio, four of these elements are utilized: melodic, harmonic, rhythmic, and timbral. These qualities are all outlined in tables which appear in the commentaries of the various compositions contained in the exegesis. Form is not included because of the brevity of the styles appropriated in the new compositions, although for some select examples of styles, form and phrase structure are discussed where it is relevant. It is hoped here that a new method of style analysis is achieved and can be built upon, using LaRue’s method as a starting point.

This project contributes doctoral originality in several major ways. Firstly, the most significant contribution is the creative and compositionally based exploration of musical polystylism, rather than a purely analytical one. Second is the originality in the design of the musical structures, scores, and ensemble layouts regarding the polystylistic techniques utilized for these new compositions. Thirdly, this project will also contribute to the discipline of musical analysis. Analysis on polystylism is something that has only become prevalent towards the end of the twentieth century, particularly since the 1980s. It is expected that

³⁰ Hazel Smith and Roger T. Dean: *Practice-led Research, Research-led Practice in the Creative Arts*. (Edinburgh: University Press, 2009).

³¹ Jan LaRue and Marian Green LaRue: *Guidelines for Style Analysis*. (Michigan: Harmonie Park Press, 2011), xxv.

contributions are made to the ever-increasing body of literature on this topic, but through a creative and compositional perspective, rather than a purely analytical one.

The exegesis is divided into six main chapters. In the first chapter, the history of polystylism and a clear definition of what characteristics make up polystylism (compared to other precursors) are discussed. This is accomplished in order to ascertain an accurate method of constructing polystylistic works. Examples discussed include the compositional models previously mentioned, including Ives and his use of music collage, the third movement of Berio's *Sinfonia*, examples in the 1960s by Rochberg and Zimmermann, and works of Schnittke's polystylistic period, such as his First Symphony and Concerto Grosso No. 1. Additional compositions and recordings which demonstrate techniques of stylistic quotation and allusion by other artists are discussed (although not as extensively). This includes the symphonies of Dmitri Shostakovich, the borrowing of neoclassical composers such as Prokofiev, Igor Stravinsky's ballet *Agon* (1957), Rodion Shchedrin's pastiche *Carmen Suite* (1973), and techniques of *musique concrète*. Examples from popular and film music are also considered, such as Frank Zappa's recordings of the late 1960s, John Zorn's album *Naked City* (1990), and the cartoon film soundtracks of Carl Stalling. The remaining five chapters each individually deal with a different composition in the creative portfolio. Score examples and commentaries are presented in order to demonstrate the concepts, forms, techniques, and styles synthesized and utilized.

The first work, titled *Archipelago*, is an orchestral work for double sinfonietta which emulates the linear juxtaposition of contrasting musical styles in a similar manner to Schnittke's polystylistic works of the 1970s. The music consists of a long sequence of styles, where material does not repeat until towards the end of the piece. It can be considered anti-developmental. The second work, *Rubik's Cube*, is for small orchestra, and consists of six differing stylistic blocks of music, which are variably juxtaposed and shifted throughout the single movement in a nonlinear fashion. The third work, *Sandcastles*, is a single movement for wind ensemble which explores parody and satire in music and demonstrates polystylism using lowbrow styles relevant to the wind repertoire, such as marches, jazz, and circus music. The fourth work, *Anhedonia*, is a string quartet in seven movements, each one exhibiting a different, self-contained musical style. This work was particularly influenced by the music of

Rochberg. The final work, *Ciclotimia*, is a psycho-dramatic chamber opera for soprano, clarinet, violin, cello, and piano. The music of the opera changes style in order to reflect the drama of the opera, in which the protagonist played by the soprano is suffering from deteriorating mental health and exhibits a multiple personality disorder while reflecting on her life thus far.

These five compositions all endeavour to demonstrate a personal brand of polystylism despite the borrowing and juxtaposing of multiple different styles through unique methods. This goal of stylistic appropriation and allusion is modelled on the composers discussed, despite the vastly differing aesthetic goals of each of the models, and of the new compositions contained in this study. It is intended that the differing natures of the instrumentation of the compositions, the ensembles and genres written for, and the overall formal structures have demonstrated a variety of polystylistic techniques and methods. The compositions created for this portfolio demonstrate the analysis and synthesis of ideas and approaches present in these previous models. These elements and ideas from the models (including ones from the visual arts, film, and literature) are all used as influences for the compositions in the creative portfolio. However, it is intended that these influences themselves are juxtaposed (also in a somewhat polystylistic manner), to create a new approach that is distinguished from the previous examples.

PART A: Scores

Composition A.1: *Archipelago* for double sinfonietta

Commissioned for the Elder Conservatorium Symphony Orchestra

Premiered on October the 30th, 2020 at Elder Hall, Adelaide

Conducted by Luke Dollman

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

2 Trumpets in Bb

Trombone

Tuba

Timpani

Percussion (Drum Set, Xylophone, Tambourine)

Harpsichord

Harp

Violins I (4)

Violins II (4)

Violas (3)

Celli (2)

Bass

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Archipelago

For Double Sinfonietta

Sinfonietta A

Allegro moderato con brio ca. ♩ = 108

Flute

Bassoon

Horn in F

1st Trumpet in B♭

Timpani

Harp

Violin II

Violoncello

Double Bass

Sinfonietta B

Allegro moderato con brio ca. ♩ = 108

Oboe

Clarinet in B♭

2nd Trumpet in B♭

Trombone

Tuba

Drum Set

Percussion
(Drum Set, Xylophone,
Tambourine & Harpsichord)

Violin I

Viola

A

Fl. *p* *ff* *f* *mf*

Bsn. *p* *ff* *f* *mf*

Hn. *p* *ff mp*

Tpt 1. *p* *ff*

Timp. *p* *ff*

Hp. *f*

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

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

Db. *p* *ff* *mf* pizz

A

Ob. *p* *ff*

Cl. *p* *ff*

Tpt 2. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Dr. *p* *ff* To Xyl.

Vln. I *p* *ff*

Vla. *p* *ff*

Fl. *f* *ff* *f* 3 3

Bsn. *f* *ff* *f* 3 3

Hn. *mf*

Tpt 1.

Timp.

Hp.

Vln. II *mf* *f* *mf* *f* *p* *mf* *mf* *f* *mf* *f*

Vc. *f* arco 3 3

Db. *f* arco 3 3

Ob. *p*

Cl.

Tpt 2.

Tbn.

Tba.

Dr.

Vln. I *p*

Vla.

B

20

Fl. *ff*

Bsn. *ff*

Hn. *f*

Tpt 1.

Timp.

Hp. *f*

Vln. II *mf*

Vc. *mf*

Db. *mf*

B

Ob. *mf*

Cl. *mp*

Tpt 2.

Tbn.

Tba.

Dr.

Vln. I *mf*

Vla. *mp*

mf

p *f* *p* *f* *p*



Moderato agitato ca. ♩ = 84

Fl. *mf* *< f* 3 *mf* 3 *f* *mf* 30 *f* 3 3 3 3 *mf*

Bsn. *f* *mf* *f* 3

Hn. *mf* 3

Tpt 1. *f*

Timp. *f*

Hp.

Vln. II

Vc. *f* pizz *mf*

Db. *f* pizz *mf*



Moderato agitato ca. ♩ = 84

Ob. *f*

Cl. *f* *mf* 3 *f* 3 3 3 3 *mf* *f*

Tpt 2. *f*

Tbn. *f*

Tba. *f*

Xyl. *f*

Vln. I *f* *mf*

Vla. *f*

Fl. *mf* 35

Bsn. *mf*

Hn.

Tpt 1.

Timp.

Hp. *f*

Vln. II

Vc. *f*

Db. *f*

Ob.

Cl. *p* *mf* *f* *mf* *p* *mf*

Tpt 2. *p* *mf* *f* *mf* *p* *mf*

Tbn. *f*

Tba.

Xyl. *f*

Vln. I *f*

Vla.

D

40

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

arco

f

arco

f

D

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

Solo

mf

Vla.

Fl. *ff* *f* *mf*

Bsn. *ff* *f*

Hn. *ff*

Tpt 1.

Timp.

Hp. *f*

Vln. II Unis. *mf*

Vc. *mf*

Db. *mf*

Ob.

Cl. *mf*

Tpt 2.

Tbn. *ff*

Tba.

Xyl. *mf*

Vln. I *mf*

Vla. *mf*

45

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

Vla.

f

mf

[illegible]

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

Vla.

Measure 35: Flute, Bassoon, Horn, and Trumpet 1 have whole rests. Violin II plays a half-note chord (F#4, A4). Viola and Violoncello play a half-note chord (F#3, A3). Xylophone plays a half-note chord (F#4, A4). Violin I and Viola have whole rests.

Measure 36: Flute, Bassoon, Horn, and Trumpet 1 have whole rests. Violin II plays a half-note chord (F#4, A4). Viola and Violoncello play a half-note chord (F#3, A3). Xylophone plays a half-note chord (F#4, A4). Violin I and Viola have whole rests.

Fl. *f* 50 *mf* 55

Bsn. *mf*

Hn. *f* *mf* *mp*

Tpt 1. *f* *mp* *mp*

Timp. *f*

Hp. *f*

Vln. II *mf*

Vc. *mf* pizz

Db. *f* pizz

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Xyl. To Hpsd.

Vln. I *mf* Unis.

Vla. *mf*

Fl. *f* *ff* 60

Bsn.

Hn. *mf*

Tpt 1. *mf* *mf*

Timp.

Hp.

Vln. II *p* *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Ob. *p* *mf*

Cl. *p* *mf*

Tpt 2.

Tbn.

Tba.

Xyl. Harpsichord *mf*

Vln. I *p* *f*

Vla. *p* *mf*

Fl. *mf* *f* *ff* 65

Bsn.

Hn. *mf* *f* *mf*

Tpt 1.

Timp.

Hp.

Vln. II *mf* *f* arco

Vc. *mf* *f* arco

Db. *mf* *f* arco

Ob. *mf* *f*

Cl. *mf* *f*

Tpt 2.

Tbn.

Tba.

Hpsd. *f*

Vln. I *mf* *f*

Vla. *mf* *f*

70

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Hpsd.

Vln. I

Vla.

mf

f

p

f

p

f

p

f

75

This page of a musical score is for a symphony orchestra. It contains 15 staves, each representing a different instrument or section. The instruments are: Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Trumpet 1 (Tpt 1.), Timpani (Timp.), Harp (Hp.), Violin II (Vln. II), Viola (Vc.), Double Bass (Db.), Oboe (Ob.), Clarinet (Cl.), Trumpet 2 (Tpt 2.), Trombone (Tbn.), Tuba (Tba.), Harpsichord (Hpsd.), Violin I (Vln. I), and Viola (Vla.). The score is written in 4/4 time. The Flute part begins with a melodic line, while the Bassoon, Trumpet 1, and Timpani parts are mostly silent. The Horn part has a melodic line. The Harp part is silent. The Violin II, Viola, and Double Bass parts have a rhythmic pattern. The Oboe, Clarinet, and Trumpet 2 parts are silent. The Trombone and Tuba parts are silent. The Harpsichord part has a rhythmic pattern. The Violin I and Viola parts have a melodic line. The score includes various musical notations such as notes, rests, and dynamics. The dynamics include *mf* (mezzo-forte) and *f* (forte). The score is in 4/4 time.

F

18 L'istesso tempo, scherzando

85

Fl. *ff*

Bsn. *f*

Hn. *f*

Tpt 1. *f*

Timp. *f*

Hp.

Vln. II *Solo*
mf *f* *3*

Vc. pizz *mf*

Db. pizz *mf*

F

L'istesso tempo, scherzando

Ob. *f*

Cl. *f* *Solo* *f* *mf* *p* *f*

Tpt 2.

Tbn.

Tba.

Hpsd. To Tamb. *f* Tambourine

Vln. I *f* *mp* *3*

Vla. *f* *mp* *3*

90

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

- Fl.** (Flute): Rests throughout the page.
- Bsn.** (Bassoon): Rests throughout the page.
- Hn.** (Horn): Rests throughout the page.
- Tpt 1.** (Trumpet 1): Rests in measures 1-3, then plays a melodic line in measures 4-5 starting with a *mf* dynamic.
- Timp.** (Timpani): Rests throughout the page.
- Hp.** (Harp): Rests throughout the page.
- Vln. II** (Violin II): Plays a melodic line starting in measure 2 with a *mf* dynamic, reaching *f* in measure 3, and featuring triplets in measures 4 and 5.
- Vc.** (Viola): Plays a steady eighth-note accompaniment throughout.
- Db.** (Double Bass): Plays a steady eighth-note accompaniment throughout.
- Ob.** (Oboe): Rests throughout the page.
- Cl.** (Clarinet): Plays a melodic line with triplets in measures 1-2 (*f*), rests in measure 3, and continues with triplets in measures 4-5 (*mf* to *f*).
- Tpt 2.** (Trumpet 2): Rests in measures 1-3, then plays a melodic line in measures 4-5 starting with a *mf* dynamic.
- Tbn.** (Trombone): Rests in measures 1-3, then plays a sustained note in measures 4-5 starting with a *mf* dynamic.
- Tba.** (Tuba): Rests in measures 1-3, then plays a steady eighth-note accompaniment in measures 4-5 starting with a *mf* dynamic.
- Tamb.** (Tambourine): Plays a rhythmic pattern of eighth notes throughout.
- Vln. I** (Violin I): Plays a melodic line throughout, including a triplet in measure 3.
- Vla.** (Viola): Plays a steady eighth-note accompaniment throughout, including a triplet in measure 3.

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Tamb.

Vln. I

Vla.

f

mf

p

f

3

3

95

rit.

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Tamb.

Vln. I

Vla.

mf

f

mf

rit.

3

3

G

Moderato grazioso ca. ♩ = 108

poco rit.

100

a tempo

poco rit.

105

a tempo

Fl. *f*

Bsn. *mf*

Hn. *f*

Tpt 1. *f*

Timp. *f*

Hp. *f*

Vln. II *mf* *mf* *p* *mf* *mf* *f*

Vc. *f* arco *f*

Db. *f* arco *f*

G

Moderato grazioso ca. ♩ = 108

poco rit.

a tempo

poco rit.

a tempo

Ob. *f*

Cl. *mf*

Tpt 2. *f*

Tbn. *f*

Tba. *f*

Tamb. *f* To Xyl.

Vln. I *f* *mf* *mf* *p* *mf* *mf* *f*

Vla. *f* *mf* *mf* *p* *mf* *mf* *f*

poco rit. . .

Fl. *mf* *mf* *f*

Bsn. *mf* *mf*

Hn. *mf* *mf*

Tpt 1. *mf* *mf*

Timp. *f*

Hp. *f*

Vln. II *mf* *f*

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

Db. *mf* *mf* *f* pizz

Ob. *mf* *f*

Cl. *mf* *mf* *f*

Tpt 2.

Tbn.

Tba.

Tamb.

Vln. I *mf* *f*

Vla. *mf* *f*

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

120

Fl. *mf* *mf* *f*

Bsn. *f*

Hn. *mf*

Tpt 1. *mf* *f*

Timp.

Hp.

Vln. II *f*

Vc.

Db.

Ob. *mf* *mf* *f*

Cl. *mf* *mf* *f*

Tpt 2. *mf* *f*

Tbn.

Tba.

Tamb.

Vln. I *f*

Vla. *f*

This musical score page covers measures 120 through 125. The key signature has one flat (B-flat), and the time signature is 4/4. The instrumentation includes Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Trumpet 1 (Tpt 1.), Timpani (Timp.), Harp (Hp.), Violin II (Vln. II), Viola (Vc.), Double Bass (Db.), Oboe (Ob.), Clarinet (Cl.), Trumpet 2 (Tpt 2.), Trombone (Tbn.), Tuba (Tba.), Tambourine (Tamb.), Violin I (Vln. I), and Viola (Vla.). Measure numbers 120, 125, and 130 are indicated at the top. Dynamics such as *f*, *mf*, and *mfz* are used throughout. The score features complex melodic lines for several woodwinds and strings, while brass instruments provide harmonic support. A harp part consists of sustained chords. The section concludes with a repeat sign at measure 130.

H

L'istesso tempo

Fl. *ff* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt 1. *f*

Timp. *f*

Hp. *f*

Vln. II *f* *mp*

Vc. *f* *mp*

Db. *f* *mf* pizz

H

L'istesso tempo

Ob. *f*

Cl. *f* Solo *f*

Tpt 2. *f*

Tbn. *f*

Tba. *f*

Xyl. *f* Xylophone

Vln. I *f*

Vla. *f*

135

f

mf

f

pizz

f

f

mf

f

Solo

f

mp

The musical score for page 27, measures 135-138, is as follows:

- Fl.**: Measure 135 starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes with slurs.
- Bsn.**: Measures 135-138 feature a rhythmic pattern of eighth notes and rests.
- Hn.**: Measures 135-138 are empty.
- Tpt 1.**: Measure 135 starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth notes.
- Timp.**: Measures 135-138 are empty.
- Hp.**: Measures 135-138 are empty.
- Vln. II**: Measures 135-138 feature a melodic line with slurs.
- Vc.**: Measure 135 starts with a forte (*f*) dynamic and a pizzicato (*pizz*) articulation. The melody consists of eighth notes.
- Db.**: Measures 135-138 feature a melodic line with slurs.
- Ob.**: Measures 135-138 feature a melodic line with slurs.
- Cl.**: Measures 135-138 feature a melodic line with slurs.
- Tpt 2.**: Measures 135-138 are empty.
- Tbn.**: Measures 135-138 are empty.
- Tba.**: Measures 135-138 are empty.
- Xyl.**: Measures 135-138 feature a melodic line with slurs.
- Vln. I**: Measures 135-138 feature a melodic line with slurs.
- Vla.**: Measures 135-138 feature a melodic line with slurs.

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation style, including notes, rests, and dynamic markings. The instruments listed on the left side of the page are:

- Fl.
- Bsn.
- Hn.
- Tpt 1.
- Timp.
- Hp.
- Vln. II
- Vc.
- Db.
- Ob.
- Cl.
- Tpt 2.
- Tbn.
- Tba.
- Xyl.
- Vln. I
- Vla.

The score includes musical notation, dynamics (e.g., *mf*, *f*), and a rehearsal mark "140". The page is a single system of music, with each instrument having its own staff. The notation is in a standard musical notation style, with notes, rests, and dynamic markings. The instruments are listed on the left side of the page, and the score is written in a standard musical notation style. The page is a single system of music, with each instrument having its own staff. The notation is in a standard musical notation style, with notes, rests, and dynamic markings. The instruments are listed on the left side of the page, and the score is written in a standard musical notation style.

Fl. *f* *mf* *ff* 145 *f*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt 1. *f*

Timp. *f*

Hp. *f*

Vln. II *f*

Vc. *mf* arco

Db. *mf* arco

Ob. *mf*

Cl. *mf*

Tpt 2. *f*

Tbn. *mf*

Tba. *f*

Xyl.

Vln. I *f* Unis.

Vla.

Fl. *f* 150. *f*

Bsn. *f*

Hn. *mf* *mf*

Tpt 1. *mf*

Timp. *f*

Hp.

Vln. II *f* *f*

Vc. *f* pizz *mf*

Db. *f* pizz *mf*

Ob. *mf*

Cl. *mf*

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I *f*

Vla. *f*

155

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

Vla.

arco

f

arco

f

f

f

f

f

f

rit. _ _ _ _ _

I

Andante moderato ca. ♩ = 84

160

165

Fl.

Bsn.

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

I

Andante moderato ca. ♩ = 84

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

Vla.

espressivo

f

170

Bsn.

f

Hn.

f

Tpt 1.

Timp.

Hp.

ff

Vln. II

f

Vc.

f

Db.

f

Ob.

f

Cl.

f

espressivo

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

f

Vla.

f

espressivo

rit. a tempo

Fl. *mf* 175 3 3 3 3

Bsn.

Hn. *mf*

Tpt 1.

Timp.

Hp. *f* 3 3 3 3

Vln. II

Vc. *f* tr *pizz*

Db. *f*

Ob. rit. a tempo

Cl.

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I

Vla.

J**Più mosso** ♩. = 60

Fl. *mf* 180 *mf* *mp*

Bsn. *mp* *mf* *mp*

Hn. *mf*

Tpt 1.

Timp.

Hp. *f*

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

Vc.

Db. *f*

J**Più mosso** ♩. = 60

Ob. *mf* *f*

Cl. *mp* *mf* *mp*

Tpt 2.

Tbn.

Tba.

Xyl.

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

Vla. *mp* *mf* *mp*

185

Fl. *f* *mf* 190

Bsn. *mf* *f* *mf*

Hn. *mf*

Tpt 1.

Timp.

Hp.

Vln. II *mf* *p*

Vc. *f* *mf*

Db.

Ob.

Cl. *mf* *mp* *f* *mf*

Tpt 2.

Tbn.

Tba.

Xyl.

Vln. I *mf* *mp*

Vla. *mf* *mp*

Detailed description: This page of a musical score covers measures 185 to 190. The score is for a large orchestra. Measures 185-186 are in 3/4 time, and measures 187-190 are in 4/4 time. The Flute (Fl.) and Bassoon (Bsn.) parts feature melodic lines with triplets and dynamic markings of *f* and *mf*. The Clarinet (Cl.) part also has a melodic line with dynamics *mf*, *mp*, and *f*. The Violin I (Vln. I) and Viola (Vla.) parts play a triplet figure in measures 185-186, then rest in measures 187-190. The Violin II (Vln. II) part has a melodic line in measures 185-186, then rests. The Viola (Vla.) part has a melodic line in measures 185-186, then rests. The Double Bass (Db.) part has a steady eighth-note pattern. The Harp (Hp.) part plays chords in measures 185-186, then rests. The Oboe (Ob.) part rests throughout. The Trumpet 1 (Tpt 1.) and Trombone (Tbn.) parts rest throughout. The Tuba (Tba.) and Xylophone (Xyl.) parts rest throughout. The Timpani (Timp.) part rests throughout. The Bassoon (Bsn.) part has a melodic line in measures 187-190. The Flute (Fl.) part has a melodic line in measures 187-190. The Clarinet (Cl.) part has a melodic line in measures 187-190. The Violin I (Vln. I) and Viola (Vla.) parts rest in measures 187-190. The Violin II (Vln. II) part rests in measures 187-190. The Double Bass (Db.) part continues its eighth-note pattern. The Harp (Hp.) part rests in measures 187-190. The Oboe (Ob.) part rests in measures 187-190. The Trumpet 2 (Tpt 2.) part rests in measures 187-190. The Trombone (Tbn.) part rests in measures 187-190. The Tuba (Tba.) part rests in measures 187-190. The Xylophone (Xyl.) part rests in measures 187-190.

K

Moderato agitato ca. ♩ = 96

accel.

Fl. *mf* *f*

Bsn. *f*

Hn. *mp*

Tpt 1. *f*

Timp. *f*

Hp.

Vln. II *mf* *f*

Vc. pizz *f*

Db. *f*

K

Moderato agitato ca. ♩ = 96

accel.

Ob. *f* *mf*

Cl. *f*

Tpt 2. *f*

Tbn. *mf*

Tba. *f* *p*

Xyl. *f* *mf*

Vln. I *f* *p*

Vla. *f* *p*

195

Fl. *ff mf* *ff*

Bsn. *mf* *ff*

Hn. *f mf* *ff*

Tpt 1. *f mf* *ff*

Timp. *f* *ff*

Hp.

Vln. II *f mf* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

Ob. *f mf* *ff*

Cl. *f mf* *ff* Solo *f*

Tpt 2. *f mf* *ff* *mf*

Tbn. *f mf* *ff*

Tba. *mf* *ff* *mf*

To Drum Set

Drum Set *ad lib.*

Xyl. *f* *mf*

Vln. I *f mf* *ff* Solo *mf* *mp*

Vla. *f mf* *ff*

[illegible]

205 Solo

Fl. *f* *ff* *mf* Solo

Bsn. *f* Solo

Hn. *f*

Tpt 1. *mf*

Timp. *f*

Hp.

Vln. II Solo *mf* *mp* *mf*

Vc. pizz *f*

Db. pizz *f*

Ob. *f*

Cl.

Tpt 2.

Tbn.

Tba.

Dr. *f*

Vln. I *mf*

Vla. *f*

[illegible]

220

Fl.

Bsn.

Solo

f

Hn.

Tpt 1.

Timp.

Hp.

Vln. II

Vc.

Db.

Ob.

Cl.

f

Tpt 2.

f

Tbn.

f

Tba.

f

Dr.

Vln. I

Solo

mf

Vla.

f

accel.

225

Fl. *f* *ff*

Bsn. *f*

Hn.

Tpt 1.

Timp.

Hp.

Vln. II *mf* *mp* *Unis.*

Vc. *f*

Db. *f*

accel.

Ob.

Cl.

Tpt 2.

Tbn.

Tba.

Dr.

Vln. I *mf* *mp* *Unis.*

Vla.

M

Allegro moderato con brio ca. ♩ = 60

230

Fl. *mf* < *f* *mf* < *f* *mf* *f* *mf*

Bsn. *mf* < *f* *mf* < *f* *mf* < *f* *mf*

Hn. *mf*

Tpt 1. *mf*

Timp. *f*

Hp.

Vln. II *mf* *mf* < *f* *mf*

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

Db.

M

Allegro moderato con brio ca. ♩ = 60

Ob. *mf* < *f* *mf* < *f* *mf* < *f*

Cl. *mf* < *f* *mf* < *f* *mf* < *f*

Tpt 2. *mf*

Tbn. *mf*

Tba. *f*

Dr.

Vln. I *f* *mf* *mf* < *f* *mf* < *f* *mf*

Vla. *mf* *mf* < *f* *mf* < *f* *mf*

Fl. *ff* *mf* *mf* $\triangleleft$ *f* *mf* $\triangleleft$ *f*

Bsn. *f* *ff* *mf* *f* *mf* $\triangleleft$ *f* *mf* $\triangleleft$ *f*

Hn. *f* *f*

Tpt 1. *f* *f*

Timp. *f* *f*

Hp. *f*

Vln. II *f* *f* *mf* $\triangleleft$ *f*

Vc. *f* *p* *f* *mf* $\triangleleft$ *f*

Db. *f*

Ob. *f* *f*

Cl. *f* *f*

Tpt 2. *f* *f*

Tbn. *f* *f*

Tba. *f*

Dr. *f* To Tamb.

Vln. I *ff* *f* *f*

Vla. *f* *p* *f* *f*

240

Fl. *mf* *ff* *p*

Bsn. *mf* *f* *mf* *ff* *p*

Hn. *mf*

Tpt 1. *mf* *f*

Timp.

Hp.

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

Vc. *mf* *ff* *p*

Db. *mf* *ff*

Ob. *mf* *ff* *p*

Cl. *mf* *ff* *mf*

Tpt 2. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Dr.

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

Vla. *mf* *ff* *p*

L'istesso tempo (ca. ♩ = 120)

Fl. *f* *f* *f* *mf*

Bsn. *f* *f* *mf*

Hn. *mf* *f* *mf*

Tpt 1. *f* *f*

Timp. *f* *mf*

Hp. *f* *f*

Vln. II *f* *mf* *f* *Unis.* *f*

Vc. *f* *f* *f*

Db. *f* *f* *f*

L'istesso tempo (ca. ♩ = 120)

Ob. *f* *f* *f*

Cl. *f* *f* *mf* *f*

Tpt 2. *f* *mf* *f*

Tbn. *f* *f*

Tba. *f* *f*

Dr. *f* *To Dr.*

Vln. I *f* *mf* *f* *Solo*

Vla. *f* *mf* *f*

250

Fl. *f*

Bsn. *f*

Hn. *f* *mf*

Tpt 1. *f*

Timp. *f*

Hp. *f*

Vln. II *f* Solo *f* arco *f* *mf*

Vc. *f* *f* *mf*

Db. *f*

Ob. *f*

Cl. *f* *mf*

Tpt 2. *mf* *f*

Tbn. *f* *f*

Tba. *mf* *f*

Dr. Drum Set *mf* To Hpsd.

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

Vla. *f*

rit.

255 260

Fl. *f* *ff*

Bsn. *f* *f*

Hn. *mf* *f*

Tpt 1. *f* *f*

Timp. *f* *f*

Hp. *f* *f*

Vln. II *f* *f* Unis.

Vc. *f* *f* pizz

Db. *f* *f*

rit.

Ob. *mf* *f* *mf* *f* 3

Cl. *mf* *f* *mf* *f* 3 3 *mp*

Tpt 2. *f* *f* *mf* *mf* *f* *mp*

Tbn. *f* *f* *mp*

Tba. *f* *f* *mp*

Hpsd. *mf* *f* To Dr.

Vln. I *f* Unis.

Vla. *mf* *f*

Fl. *f* *p* *f* 265 *f*

Bsn. *f* *mf* *p* *f* *f* *mf*

Hn. *f* *mf* *p* *f* *f*

Tpt 1. *f* *p* *f* *f*

Timp. *f* *p* *f* *f*

Hp. *f* *f*

Vln. II *f* arco *p* *f* *f*

Vc. *f* arco *f* *f*

Db. *f* *f*

O Allegro moderato con brio ca. ♩ = 108

Ob. *f* *f* *mf* *p* *f* *f*

Cl. *f* *f* *p* *f* *f*

Tpt 2. *f* *f* *p* *f* *f*

Tbn. *f* *f* *p* *f* *f*

Tba. *f* *f* *p* *f* *f*

Drum Set

Dr. *f* *f* *p* *f* *f*

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

Vla. *f* *f* *mf* *p* *f* *f*

270

Fl. *f* *ff* *sffz*

Bsn. *f* *mf* *p* *ff* *sffz*

Hn. *f* *p* *ff* *sffz*

Tpt 1. *f* *ff* *sffz*

Timp. *f* *p* *ff* *sffz*

Hp. *f* *gliss.* *ff* *sffz*

Vln. II *f* *p* *ff* *sffz*

Vc. *f* *p* *ff* *sffz*

Db. *f* *p* *ff* *sffz*

Ob. *mf* *ff* *sffz*

Cl. *p* *ff* *sffz*

Tpt 2. *f* *ff* *sffz*

Tbn. *p* *ff* *sffz*

Tba. *p* *ff* *sffz*

Dr. *mf* *p* *ff* *sffz*

Vln. I *p* *ff* *sffz*

Vla. *p* *ff* *sffz*

Composition A.2: *Rubik's Cube* for small orchestra

Commissioned for the Australian Youth Orchestra

Recorded on February the 12th, 2022 at Trackdown Studios, Sydney

Conducted by Carlo Antonioli

Flute

Oboe

Clarinet in Bb

Bassoon

2 Horns in F

2 Trumpets in Bb

Trombone

Timpani

Untuned Percussion (Drum Set with Tambourine, Snare Drum, Bass Drum, Crash Cymbal,
Hi-Hat)

Tuned Percussion (Xylophone, Marimba, Glockenspiel)

Harp

Violin I (solo)

Violin II (solo)

Viola (solo)

Cello (solo)

Bass (solo)

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For the Australian Youth Orchestra

Aaron Pelle

79

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

10

Fl. *f* **15**

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *pizz* *mf*

Db. *pizz* *mf*

20

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

A

25

5

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1 *mp*

Hn. 2 *mf*

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *arco* *mf*

Db. *mf*

35 7

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

5/4

B

Allegro con brio ca. ♩ = 120

40

Fl. *f*

Ob. *f*

Cl. *f* *mf*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Tbn. *f*

Timp. *f*

Perc. 1 (Dr.) *f*

To Marimba.

Perc. 2 (Xyl.) *f* Marimba

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. pizz *mf*

Db. *mf*

Fl. *f* *mf* *f* 45

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f*

Tbn. *mf* *f*

Timp. *f*

Perc. 1 (Dr.) *mf* *f*

Perc. 2 (Mar.) *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

[illegible]

C

Moderato agitato ca. ♩ = 92

Fl. *ff* *f* *mf* *ff*

Ob. *ff*

Cl. *ff* *p* *f* *f* *mf* *f*

Bsn. *ff* *mp* *f* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *ff*

Timp. *ff*

Perc. 1 (Dr.) *ff*

Perc. 2 (Mar.) *ff* To Xyl.

Vln. I *ff* *pizz* *mf*

Vln. II *ff* *pizz* *mf*

Vla. *ff* *pizz* *mf*

Vc. *ff* *mf*

Db. *ff* *mf*

55

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Mar.)

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *ff* *mf*

mf *p* *mf* *p* *mf* *p*

mp *f*

f *f* *f*

D

60

Fl. *ff*

Ob. *f* *mf* *mp* *mf* *mp* *mf*

Cl. *f* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 1 *ff* *mf*

Hn. 2

Tpt. 1 *f* **Swing**

Tpt. 2

Tbn. *ff* *mf*

Timp.

Perc. 1 (Dr.)

Perc. 2 (Mar.)

Vln. I *arco* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. II *arco* *mf* *f* *mf* *f* *mf* *f* *mf*

Vla. *arco* *mf* *f* *mf* *f* *mf* *f* *mf*

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

Db. *mf* *f* *mf* *f* *mf* *f* *mf*

Vivace giocoso ca. ♩ = 156

15

[illegible]

94

F Moderato agitato ca. ♩ = 92

75

Straight

Fl. *f* *mf* *ff* *mp* *f* *f* *f* *f* *f* *f*

Ob.

Cl. *p* *mf* *f* *mf*

Bsn. *p* *mf*

Hn. 1 *mf*

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.) *f* *mf* *f* *f* *f* *f*

Perc. 2 (Mar.) *mf*

Straight

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf* *pizz*

Db. *mf* *Straight pizz*

85

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *f*

Hn. 1 *ff* *mf* *ff*

Hn. 2 *ff* *mf* *ff*

Tpt. 1 *ff* *mf* *f*

Tpt. 2 *ff* *mf* *f*

Tbn. *ff* *mf* *f*

Timp. *ff* *ff*

Perc. 1 (Dr.) *ff* *mf* *f*

Perc. 2 (Xyl.) Glockenspiel *f*

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

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

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

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

Db. pizz *ff* *mf* *f*

90

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Glock.)

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *ff* *f*

mf *ff* *f*

mf *ff* *f*

f

f

ff *mf*

ff *mf*

ff *mf*

ff *f*

ff *f*

This page contains musical staves for measures 95 through 100. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Tympani (Timp.), Percussion 1 (Drum) (Perc. 1 (Dr.)), Percussion 2 (Glockenspiel) (Perc. 2 (Glock.)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f*, *mf*, and *ff*. Measure numbers 95, 96, 97, 98, 99, and 100 are indicated at the top of their respective columns.

22

100

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Glock.)

Vln. I

Vln. II

Vla.

Vc.

Db.

To Mar.

ff

f

H

Allegro con brio ca. ♩ = 120

105

Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bsn. *f*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f*

Tbn. *f*

Timp. *f*

Perc. 1 (Dr.) *f*

Perc. 2 (Mar.) *f* Marimba

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 105 through 108. The tempo is marked 'Allegro con brio' with a quarter note equal to 120 beats per minute. The score is for a full orchestra. Measures 105-108 are characterized by a driving, rhythmic pattern in the woodwinds and percussion. The flute, oboe, and clarinet all play a melodic line with frequent triplets, starting on a half note and moving in eighth notes. The bassoon provides a steady eighth-note accompaniment. The percussion section, including snare drum and marimba, plays a consistent eighth-note pattern. The brass instruments (horns, trumpets, and tuba) have a more static role, with some playing sustained notes or short bursts. The strings (violins, viola, and double bass) provide a low, rhythmic foundation. Dynamics range from fortissimo (f) to mezzo-forte (mf).

[illegible]

I

Vivace giocoso ca. ♩ = 156

115 **Swing**

Fl. *f* *mp* *f*

Ob. **Swing** *f*

Cl. **Swing** *f*

Bsn. **Swing** *f*

Hn. 1 **Swing** *f*

Hn. 2 **Swing** *f*

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.) **Swing** *ad lib.* *mf*

Perc. 2 (Mar.) **Straight Xylophone** *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. **Swing** *f*

Db. **Swing** *f*

120

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

106

135

Fl. *f*

Ob. *f*

Cl. *f* *mf* *mp* *p* *mf* *f*

Bsn.

Hn. 1 *mp*

Hn. 2 *mf*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tbn.

Timp.

Perc. 1 (Tamb.)

Perc. 2 (Xyl.)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

140

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Tamb.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

p

f

145

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Tamb.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 145 through 148. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Timpani (Timp.), Percussion 1 (Tambourine) (Perc. 1 (Tamb.)), Percussion 2 (Xylophone) (Perc. 2 (Xyl.)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time with a key signature of one sharp (F#). Measure 145 features a flute entry with a forte (f) dynamic, while the oboe and bassoon play a rhythmic pattern. Measures 146 and 147 continue the woodwind and brass textures, with the trumpet 2 part marked mezzo-forte (mf) in measure 146. Measure 148 is a climactic point where the flute, oboe, bassoon, horn 1, horn 2, trumpet 1, trumpet 2, trombone, violin I, violin II, viola, and cello/bass all play with a forte (f) dynamic. The percussion instruments remain silent throughout the measures.

L

Moderato agitato ca. ♩ = 92

150

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff* *mf*

Tpt. 2 *ff* *mf*

Tbn. *ff* *mp* *f* *mf*

Timp. *ff* *mf*

Drum Set

Perc. 1 (Dr.) *ff*

Perc. 2 (Xyl.) *ff* *mp* *f*

Vln. I *mf* *p* *f* *f*

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

Vla. *ff* *mf*

Vc. *ff* pizz

Db. *ff*

Vivace giocoso ca. ♩ = 216

155

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Tamb.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

f

mp

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Tamb.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

arco

To Dr.

To Mar.

115

165

116

O

Moderato agitato ca. ♩ = 92

Fl. *Straight* *ff* *mf* 170

Ob. *Straight* *mf* 3

Cl. *Straight* *p* *mf* 3

Bsn. *Straight* *mf* 3

Hn. 1

Hn. 2

Tpt. 1 *Straight* *f* *mf*

Tpt. 2 *Straight* *f* *mf*

Tbn.

Timp.

Perc. 1 (Dr.) *f*

Perc. 2 (Mar.) *Marimba* *Straight* *f* 3

Vln. I *arco* *Straight* *f*

Vln. II *arco* *Straight* *f*

Vla. *Straight* *f* *arco* *mf*

Vc. *Straight* *f* *arco* *mf*

Db. *Straight* *f*

175 Swing

118

41

119

[illegible]

126

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

f

fp

ff

arco

Composition A.3: *Sandcastles* for wind ensemble

Commissioned for the Adelaide Wind Orchestra

Premiered on June the 4th, 2023 at Elder Hall, Adelaide

Conducted by Bryan Griffiths

3 Flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

Bassoon

2 Alto Saxophones in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

2 Horns in F

2 Trumpets in Bb

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Untuned Percussion (Drum Set with Snare Drum, Bass Drum, Crash Cymbal, Hi-Hat)

Tuned Percussion (Xylophone, Vibraphone)

Piano

Copyright Aaron Pelle © 2021

Sandcastles

For the Adelaide Wind Orchestra

Allegro moderato maestoso ca. ♩ = 120

5

10 Aaron Pelle

1st Flute

2nd Flute

3rd Flute

1st Oboe

2nd Oboe

1st Clarinet in B♭

2nd Clarinet in B♭

Bass Clarinet in B♭

Bassoon

1st Alto Saxophone in E♭

2nd Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

1st Horn in F

2nd Horn in F

1st Trumpet in B♭

2nd Trumpet in B♭

1st Tenor Trombone

2nd Tenor Trombone

Bass Trombone

Tuba

Timpani

1st Percussion
(Drum Set with Snare Drum, Bass Drum, Cymbals, Hi-Hat)

2nd Percussion
(Xylophone, Vibraphone)

Piano

1st Fl. *mp* *f*

2nd Fl. *mp* *f*

3rd Fl. *mp* *f*

1st Ob. *mp* *f*

2nd Ob. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

1st Alto Sax. *mp* *f*

2nd Alto Sax. *mp* *f*

Ten. Sax. *mp* *f*

Bari. Sax. *mp* *f*

1st Hn. *mp* *f*

2nd Hn. *mp* *f*

1st Tpt. *mp* *f*

2nd Tpt. *mp* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *p* *f*

Perc. 1 (Dr.) *p* *f*

Perc. 2 (Xyl.) *f*

Pno. *f*

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

B

25

30

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

50

55

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

60 65

1st Fl. *ff*

2nd Fl. *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *ff* *mf* *ff*

3rd Fl. *ff* *mf* *ff* *mf* *ff*

1st Ob. *ff* *mf* *ff* *mf* *ff*

2nd Ob. *ff* *mf* *ff* *mf* *ff*

1st Cl. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *ff* *mf* *ff*

2nd Cl. *ff* *mf* *ff* *mf* *ff*

B. Cl. *ff* *f* *f*

Bsn. *ff* *mf* *f* *f*

1st Alto Sax. *ff* *f* *f*

2nd Alto Sax. *ff* *f* *f*

Ten. Sax. *ff* *mf* *f* *f*

Bari. Sax. *ff* *mf* *f* *f*

1st Hn. *ff* *f* *f*

2nd Hn. *ff* *f* *f*

1st Tpt. *ff* *f* *f*

2nd Tpt. *ff* *f* *f*

1st Tbn. *ff* *f* *f*

2nd Tbn. *ff* *f* *f*

B. Tbn. *ff* *f* *f*

Tba. *ff* *f* *f*

Timp. *ff* *f* *f*

Perc. 1 (Dr.) *ff*

Perc. 2 (Xyl.) *ff* *mf* *f* *f*

Pno. *ff* *f* *f*

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

75

80

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

85

90

1st Fl. *ff*

2nd Fl. *ff*

3rd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

1st Alto Sax. *f* **Swing**

2nd Alto Sax. *ff*

Ten. Sax. *f* **Swing**

Bari. Sax. *ff* **Swing** *f*

1st Hn. *ff*

2nd Hn. *ff*

1st Tpt. *f* **Swing**

2nd Tpt. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Tba. *f* **Swing**

Timp. *ff*

Perc. 1 (Dr.) *ff* *mf* **Swing** *ad lib.*

Perc. 2 (Xyl.) *ff* **To Vib.**

Pno. *ff* *mf* **Swing**

134

135

Allegro scherzando ca. ♩ = 216

105

110

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 3 (Xyl.)

Pno.

1st Fl. *f*

2nd Fl. *f*

3rd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st Hn. *mf* *f* *mf* *f* *mf* *f*

2nd Hn. *f* *mf* *f*

1st Tpt. *mf* *f* *mf* *f* *mf* *f*

2nd Tpt. *f* *mf* *f*

1st Tbn. *mf* *mf* *f*

2nd Tbn. *mf* *mf* *f*

B. Tbn. *mf*

Tba. *mf* *f*

Timp. *f*

Perc. 1 (Dr.) *f*

Perc. 3 (Xyl.) *mf* *f*

Pno. *ff*

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 3 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 3 (Xyl.)

Pno.

140

135

140

145

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 3 (Xyl.)

Pno.

1st Fl.

2nd Fl. *Swing*
f

3rd Fl.

1st Ob.

2nd Ob.

1st Cl. *Swing*
f

2nd Cl.

B. Cl.

Bsn. *Swing*
f

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn. *Swing*
f

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.) *Swing*
f *mf*

Perc. 2 (Vib.) *Swing*
f To Xyl.

Pno. *Swing*
mf

[illegible]

165

144

170

1st Fl. *ff*

2nd Fl. *mf*

3rd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *mf* *f* *mf* *p* *f* *mf* *f* *mf*

2nd Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

1st Alto Sax. *mf* *f* *mf* *p* *f* *mf* *f* *mf*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Hn. *mf*

2nd Hn. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

1st Tbn. *mf*

2nd Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 (Dr.) *ff*

Perc. 2 (Xyl.) *mf* *f* *mf* *p* *f* *mf* *f* *mf*

Pno. *ff*

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl. *ff*

2nd Fl. *dolce* *ff* *mf* *f* *mf* *mp* *mf* *f* *mf* *f* *mf* *ff*

3rd Fl. *dolce* *ff* *mf* *f* *mf* *mp* *mf* *f* *mf* *f* *mf* *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *ff* *mf* *ff*

2nd Cl. *ff* *mf* *ff*

B. Cl. *ff*

Bsn. *ff* *mf* *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Hn. *ff* *mf* *ff*

2nd Hn. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 (Dr.) *ff* *mf* *ff*

Perc. 2 (Xyl.) *ff* *mf* *ff*

Pno. *f* *ff*

P

26

Allegro moderato scherzando ca. $\text{♩} = 180$
190

1st Fl. *mf* *f*

2nd Fl. *f* *mf* *f*

3rd Fl. *f* *mf* *f*

1st Ob. *mf* *f*

2nd Ob. *mf* *f*

1st Cl. *f* *mf* *f*

2nd Cl. *f* *mf* *f*

B. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

1st Alto Sax. *f* *mf* *f*

2nd Alto Sax. *f* *mf* *f*

Ten. Sax. *f* *mf* *f*

Bari. Sax. *f* *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

1st Tbn. *f* *mf* *f*

2nd Tbn. *f* *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *p*

Perc. 1 (Dr.)

Perc. 2 (Xyl.) *f* *mf* *f*

Pno. *f* *mf* *f*

195

200

1st Fl.

2nd Fl. *f* *ff*

3rd Fl.

1st Ob.

2nd Ob.

1st Cl. *f* *mp*

2nd Cl.

B. Cl.

Bsn. *f* *mf*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp. *f*

Perc. 1 (Dr.) *mf*

Perc. 2 (Xyl.) *mf*

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

220

225

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.
mf *f*

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.
mf

2nd Tpt.
mf

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.
mf

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl. *ff*

2nd Fl. *ff*

3rd Fl. *ff*

1st Ob. *mf* *f* *mf* *f* *mf* *f*

2nd Ob. *mf* *f* *mf* *f* *mf* *f*

1st Cl. *ff* *mf*

2nd Cl. *ff* *mf*

B. Cl. *ff*

Bsn. *ff*

1st Alto Sax. *mf* *ff* *mf* *ff*

2nd Alto Sax. *mf* *ff* *mf* *ff*

Ten. Sax. *ff*

Bari. Sax. *ff* *mf*

1st Hn. *ff*

2nd Hn. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Tba. *ff* *mf*

Timp. *ff*

Perc. 1 (Dr.) *ff*

Perc. 2 (Xyl.) *ff*

Pno. *ff*

Allegro moderato (Swing feel) ca. ♩ = 120

235

240

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl. *Swing*
f

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.) *Swing*
mf

Perc. 2 (Xyl.)

Pno. *Swing*
mf

245

250

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

255

260

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

270

275

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Dr.)

Perc. 2 (Xyl.)

Pno.

285

1st Fl. *Straight*

2nd Fl. *f* *Straight*

3rd Fl. *f* *Straight*

1st Ob. *f* *Straight*

2nd Ob. *f* *Straight*

1st Cl. *f* *Straight*

2nd Cl. *f* *Straight*

B. Cl. *f* *Straight*

Bsn. *f* *Straight*

1st Alto Sax. *f* *Straight*

2nd Alto Sax. *f* *Straight*

Ten. Sax. *f* *Straight*

Bari. Sax. *f* *Straight*

1st Hn. *f* *Straight*

2nd Hn. *f* *Straight*

1st Tpt. *f* *Straight*

2nd Tpt. *f* *Straight*

1st Tbn. *mf* *Straight*

2nd Tbn. *mf* *Straight*

B. Tbn. *mf* *Straight*

Tba. *mf* *Straight*

Timp. *f*

Perc. 1 (Dr.)

Perc. 2 (Xyl.) *f* *Straight*

Pno. *f* *Straight*

Allegro moderato maestoso ca. ♩ = 240

40

290

295

300

1st Fl. *mf* *f* *ff* *fff*

2nd Fl. *mf* *mf* *f* *ff* *fff*

3rd Fl. *mf* *mf* *f* *ff* *fff*

1st Ob. *f* *mf* *mf* *ff* *fff*

2nd Ob. *f* *mf* *mf* *ff* *fff*

1st Cl. *mp* *mf* *f* *ff* *fff*

2nd Cl. *mp* *mf* *f* *ff* *fff*

B. Cl. *mp* *mf* *f* *ff* *fff*

Bsn. *mp* *mf* *f* *ff* *fff*

1st Alto Sax. *mf* *mf* *f* *ff* *fff*

2nd Alto Sax. *mf* *mf* *f* *ff* *fff*

Ten. Sax. *mf* *mf* *f* *ff* *fff*

Bari. Sax. *f* *ff* *fff*

1st Hn. *mf* *f* *ff* *fff*

2nd Hn. *mf* *f* *ff* *fff*

1st Tpt. *mf* *f* *ff* *fff*

2nd Tpt. *mf* *f* *ff* *fff*

1st Tbn. *mf* *f* *ff* *fff*

2nd Tbn. *mf* *f* *ff* *fff*

B. Tbn. *mf* *f* *ff* *fff*

Tba. *mf* *f* *ff* *fff*

Timp. *p* *fff*

Perc. 1 (Dr.) *p* *fff*

Perc. 2 (Xyl.) *mf* *f* *ff* *fff*

Pno. *p* *mf* *f* *ff* *fff*

Composition A.4: *Anhedonia* for string quartet

Commissioned for the Australian String Quartet

Premiered on March the 11th, 2022 at Elder Hall, Adelaide

Violin I – Dale Barltrop

Violin II – Francesca Hiew

Viola – Chris Cartlidge

Cello – Michael Dahlenburg

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For the Australian String Quartet

Aaron Pelle

[illegible]

2 10

Musical score for measures 10-14. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings (*mf*, *f*, *p*, *mp*) and performance instructions (*pizz*, *arco*). The Violin I part starts with a *pizz* instruction and a *f* dynamic. The Violin II part starts with a *mf* dynamic. The Cello/Double Bass part starts with a *f* dynamic. The Piano part starts with a *mf* dynamic. The score ends with a *p* dynamic and a *arco* instruction.

A

15

Musical score for measures 15-18. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings (*ff*, *f*, *mf*, *pizz*) and performance instructions (*pizz*). The Violin I part starts with a *ff* dynamic. The Violin II part starts with a *ff* dynamic. The Cello/Double Bass part starts with a *ff* dynamic. The Piano part starts with a *ff* dynamic. The score ends with a *pizz* instruction.

Musical score for measures 20-24. The score is written for four staves. The first staff (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. The second staff (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. The third staff (bass clef) has a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff (bass clef) has a key signature of one sharp (F#) and a time signature of 3/4. The score includes dynamic markings: *p*, *mf*, *f*, and *arco*. The first staff has a *p* marking at measure 20 and an *arco* marking at measure 24. The second staff has an *arco* marking at measure 20, a *pizz* marking at measure 21, and an *arco* marking at measure 24. The third staff has a *pizz* marking at measure 21 and an *arco* marking at measure 24. The fourth staff has an *arco* marking at measure 21 and an *arco* marking at measure 24. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for measures 25-29. The score is written for four staves. The first staff (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. The second staff (treble clef) has a key signature of one sharp (F#) and a time signature of 3/4. The third staff (bass clef) has a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff (bass clef) has a key signature of one sharp (F#) and a time signature of 3/4. The score includes dynamic markings: *f*, *ff*, and *arco*. The first staff has *f* markings at measures 25, 26, and 29, and a *ff* marking at measure 27. The second staff has *f* markings at measures 25, 26, and 29, and a *ff* marking at measure 27. The third staff has *f* markings at measures 25, 26, and 29, and a *ff* marking at measure 27. The fourth staff has *f* markings at measures 25, 26, and 29, and a *ff* marking at measure 27. The score includes various musical notations such as notes, rests, and accidentals.

30

Musical score for measures 30-34. The score is written for four staves (treble, treble, alto, and bass clefs). The key signature has one sharp (F#). The time signature is 12/8. The first staff (treble clef) contains a melodic line with slurs and ties. The second staff (treble clef) contains a melodic line with slurs and ties, and a 'pizz' (pizzicato) marking. The third staff (alto clef) contains a melodic line with slurs and ties, and a 'pizz' (pizzicato) marking. The fourth staff (bass clef) contains a melodic line with slurs and ties. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). A crescendo hairpin is present in the first staff between measures 32 and 33.

35

Musical score for measures 35-39. The score is written for four staves (treble, treble, alto, and bass clefs). The key signature has one sharp (F#). The time signature is 12/8. The first staff (treble clef) contains a melodic line with slurs and ties, and a 'p' (piano) marking. The second staff (treble clef) contains a melodic line with slurs and ties. The third staff (alto clef) contains a melodic line with slurs and ties. The fourth staff (bass clef) contains a melodic line with slurs and ties, and a 'p' (piano) marking. Dynamics include *p* (piano) and *mf* (mezzo-forte). Trills are marked with '3' in the first and fourth staves.

con grazia 40 5

f

arco
mf *f* *mf*

arco
mf *f* *mf*

con grazia
f

45 *rit.*

f *mf* *mf* *f* *mf*

B a tempo

50

Musical score for measures 50-54. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/4. The score begins with a repeat sign and a first ending bracket. The first ending leads to measure 50. In measure 50, the first two staves have a whole rest, while the third and fourth staves play a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The dynamic is *p*. In measure 51, the first two staves have a whole rest, while the third and fourth staves play a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic is *p*. In measure 52, the first two staves have a whole rest, while the third and fourth staves play a triplet of eighth notes (E, F#, G) followed by a quarter note (A). The dynamic is *p*. In measure 53, the first two staves have a whole rest, while the third and fourth staves play a triplet of eighth notes (A, B, C) followed by a quarter note (D). The dynamic is *p*. In measure 54, the first two staves have a whole rest, while the third and fourth staves play a triplet of eighth notes (C, B, A) followed by a quarter note (G). The dynamic is *f*. The score ends with a repeat sign and a first ending bracket.

55

Musical score for measures 55-59. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/4. The score begins with a repeat sign and a first ending bracket. The first ending leads to measure 55. In measure 55, the first two staves play a quarter note (F#) followed by an eighth note (G) and a sixteenth note (A). The dynamic is *f*. In measure 56, the first two staves play a quarter note (B) followed by an eighth note (C) and a sixteenth note (D). The dynamic is *f*. In measure 57, the first two staves play a quarter note (E) followed by an eighth note (F#) and a sixteenth note (G). The dynamic is *f*. In measure 58, the first two staves play a quarter note (A) followed by an eighth note (B) and a sixteenth note (C). The dynamic is *f*. In measure 59, the first two staves play a quarter note (D) followed by an eighth note (E) and a sixteenth note (F#). The dynamic is *f*. The score ends with a repeat sign and a first ending bracket.

Musical score for measures 60-64. The score is written for four staves: Treble 1, Treble 2, Bass 1 (12/8 time), and Bass 2. Measures 60 and 61 feature a forte (*f*) dynamic. Measures 62 and 63 feature a mezzo-forte (*mf*) dynamic. Measure 64 features a piano (*p*) dynamic. The Bass 2 staff includes a pizzicato (*pizz*) instruction in measure 62. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 65-69. The score is written for four staves: Treble 1, Treble 2, Bass 1 (12/8 time), and Bass 2. Measures 65 and 66 feature a forte (*f*) dynamic. Measures 67 and 68 feature a forte (*f*) dynamic. Measure 69 features a forte (*f*) dynamic. The Bass 2 staff includes an arco instruction in measure 67. The score includes various musical notations such as slurs, accents, and dynamic markings.

poco rit.

a tempo

Musical score for measures 70-74. The score is written for four staves (Treble, Treble, Alto, Bass) in 3/8 time. The key signature has one sharp (F#). The tempo marking is 'poco rit.' followed by a dashed line and 'a tempo'. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score shows a crescendo from *mf* to *p* over measures 70-73, followed by a return to *mf* in measure 74. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for measures 75-79. The score is written for four staves (Treble, Treble, Alto, Bass) in 3/8 time. The key signature has one sharp (F#). The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score shows a decrescendo from *mf* to *mp* over measures 75-78, followed by a return to *mf* in measure 79. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for measures 80-84. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one sharp (F#). The time signature is 12/8. The dynamics are marked as follows: Treble 1 and Treble 2 have *mf* and *p* in measures 80-81, and *f* in measures 82-84. The Alto staff has *mf* and *p* in measures 80-81, and *f* in measures 82-84. The Bass staff has *mf* and *p* in measures 80-81, *f* in measures 82-84, and a *pizz* (pizzicato) marking in measure 83. There are crescendo and decrescendo hairpins in measures 81-82 for Treble 1, Treble 2, and Alto. A *mf* < *f* marking is present in the Bass staff in measure 81.

Musical score for measures 85-89. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one sharp (F#). The time signature is 12/8. The dynamics are marked as follows: Treble 1 has *p* in measure 85, *mp* in measure 86, and *mf* in measure 87. Treble 2 has *p* in measure 85, *mp* in measure 86, and *mf* in measure 87. The Alto staff has *p* in measure 85, *mp* in measure 86, and *mf* in measure 87. The Bass staff has *p* in measure 85, *mp* in measure 86, and *mf* in measure 87. There are crescendo and decrescendo hairpins in measures 85-86 for Treble 1, Treble 2, and Alto. A *p* < *mp* < *mf* marking is present in the Bass staff in measure 85.

90

Violin I: *mf*, *sffz*, *mf*

Violin II: *mf*, *sffz*, *mf* < *f*

Viola: *mf*, *mp*, *sffz*, *f* (pizz)

Cello/Double Bass: *mf*, *p*, *sffz*, *p* (drone-like)

95

Violin I: *f*, *mf* < *f*, *mf* < *mf*, *mp*

Violin II: *mf* < *f*, *mf* < *f*, *mf* > *mp*

Viola: *mf* < *f*, *mf* < *f*, *mf* > *mp*

Cello/Double Bass: *f*, *p*

Musical score for measures 100-104. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one flat (B-flat). The time signature is 3/8. The first two staves contain melodic lines with slurs and accents. The third staff contains a bass line with slurs and accents. The fourth staff contains a bass line with slurs and accents. The dynamics are marked as follows: *mf*, *f*, *mf*, *mp*, *mf* for the first staff; *mf*, *f*, *mf*, *mp*, *mf* for the second staff; *f* for the third staff; and *f* for the fourth staff. A crescendo and decrescendo hairpin is present between the first and second staves.

Musical score for measures 105-109. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one flat (B-flat). The time signature is 3/8. The first two staves contain melodic lines with slurs and accents. The third staff contains a bass line with slurs and accents. The fourth staff contains a bass line with slurs and accents. The dynamics are marked as follows: *f*, *mf*, *f*, *ff* for the first staff; *f*, *mf*, *f*, *ff* for the second staff; *f* for the third staff; and *p*, *f*, *p* for the fourth staff. A crescendo and decrescendo hairpin is present between the first and second staves. The word "arco" is written above the third staff in measure 105.

Violin I: *f* *p*

Violin II: *f* *p*

Viola: *f*

Cello/Double Bass: *f*

Violin I: *f* *f* *mf*

Violin II: *f* *f* *mf*

Viola: *pp* *p* *mp* *mf*

Cello/Double Bass: *pp* *p* *mp* *mf*

Measure 120: *mf* *2*

E

125

13

Musical score for measures 125-129. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The dynamics are marked as follows: *mf* (measures 125-126), *f* (measure 127), *mp* (measure 128), and *f* (measure 129). The first staff has a *f* dynamic in measure 129. The second staff has a *f* dynamic in measure 129. The third staff has a *f* dynamic in measure 125 and a *mp* dynamic in measure 128. The fourth staff has a *f* dynamic in measure 125, a *pizz* marking in measure 126, and a *f* dynamic in measure 128.

130

Musical score for measures 130-134. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The dynamics are marked as follows: *f* (measures 130-131), *mp* (measure 132), *f* (measure 133), and *f* (measure 134). The first staff has a *f* dynamic in measure 130 and a *mp* dynamic in measure 132. The second staff has a *f* dynamic in measure 130 and a *mp* dynamic in measure 132. The third staff has a *pizz* marking in measure 130, an *arco* marking in measure 132, and a *f* dynamic in measure 133. The fourth staff has a *f* dynamic in measure 130, an *arco* marking in measure 132, and a *f* dynamic in measure 133.

Musical score for measures 135-140. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as follows: *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Musical score for measures 140-145. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as follows: *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Musical score for measures 141-144. The score is in 12/8 time and features four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes various dynamics (*mf*, *f*, *p*), articulation (*arco*, *pizz*), and phrasing slurs.

145

Musical score for measures 145-148. The score is in 12/8 time and features four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes various dynamics (*p*, *mp*, *mf*) and phrasing slurs.

Musical score for measures 150-154. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* (forte) at the beginning of measures 150, 151, and 152, and *arco* (arco) above the bass staff in measure 153. The music concludes in measure 154 with a final chord.

Musical score for measures 155-159. The score continues from the previous page. Dynamic markings include *f* (forte) in measures 155, 156, and 157, and *mf* (mezzo-forte) in measures 158 and 159. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The music concludes in measure 159 with a final chord. The word *pizz* (pizzicato) is written above the bass staff in measure 159.

Musical score for measures 160-164. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The time signature is 12/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage.

Musical score for measures 165-169. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The time signature is 12/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The instruction "arco" is present in the Bass 1 staff at measure 165, and "pizz" (pizzicato) is present in the Treble 1, Treble 2, and Bass 2 staves at measures 166, 167, and 168 respectively. A hairpin crescendo is shown in the Treble 1 and Treble 2 staves between measures 165 and 166.

Musical score for measures 170-174. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings (*p*, *mf*, *f*) and articulation markings (*arco*, *pizz*). Measure 170: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 171: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 172: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 173: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 174: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4.

Musical score for measures 175-179. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings (*f*, *ff*) and articulation markings (*arco*, *pizz*). Measure 175: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 176: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 177: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 178: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4. Measure 179: Violin I has a half note G4, Violin II has a half note F#4, Viola has a half note E4, and Cello/Double Bass has a half note D4.

espressivo

180

19

Musical score for measures 180-184. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 12/8. The tempo/mood is marked *espressivo*. The dynamics are marked *f* (forte) and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

185

Musical score for measures 185-189. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 12/8. The dynamics are marked *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Score for measures 190-194. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The dynamics are marked as follows: Violin I (f, mp), Violin II (mf, f), Cello/Double Bass (mf, mf), and Bass (mp). The Cello/Double Bass part includes the markings 'pizz' and 'arco'. The score features various musical notations including eighth notes, quarter notes, and rests.

Score for measures 195-199. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The dynamics are marked as follows: Violin I (mf, f), Violin II (mf, f), Cello/Double Bass (f, mf, f), and Bass (mf, mf, f). The Cello/Double Bass part includes the markings 'pizz' and 'arco'. The score features various musical notations including eighth notes, quarter notes, and rests.

200

Musical score for measures 200-204. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 12/8. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The notation includes various note values, rests, and slurs. The first staff has a *mf* dynamic at measure 200, followed by a *f* dynamic at measure 201. The second staff has a *mf* dynamic at measure 200, followed by a *f* dynamic at measure 201. The third staff has a *f* dynamic at measure 201. The fourth staff has a *mp* (mezzo-piano) dynamic at measure 200, followed by a *f* dynamic at measure 201.

205

Musical score for measures 205-209. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 12/8. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various note values, rests, and slurs. The first staff has a *mp* dynamic at measure 205, followed by a *mf* dynamic at measure 208. The second staff has a *mp* dynamic at measure 205, followed by a *mf* dynamic at measure 208. The third staff has a *mp* dynamic at measure 205, followed by a *mf* dynamic at measure 208. The fourth staff has a *mp* dynamic at measure 205, followed by a *mf* dynamic at measure 208.

Measures 208-210 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1 (12/8 time), and Bass 2 (pizzicato). The key signature has one sharp (F#). Measure 208 starts with a *mf* dynamic. Measure 209 features a crescendo leading to a *f* dynamic. Measure 210 begins with a *p* dynamic and includes a decrescendo hairpin.

Measures 211-213 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1 (12/8 time), and Bass 2. The key signature has one sharp (F#). Measure 211 starts with a *mp* dynamic. Measure 212 features a crescendo leading to a *mf* dynamic. Measure 213 begins with a *mf* dynamic and includes a decrescendo hairpin.

Musical score for four staves in 4/4 time, measures 215-219. The score includes dynamic markings and articulation symbols.

Staff 1 (Treble Clef):

- Measure 215: *f* (forte), quarter note, quarter rest.
- Measure 216: Whole rest.
- Measure 217: Whole rest.
- Measure 218: *sfz* (sforzando), quarter note, quarter note, quarter note, quarter note.
- Measure 219: Whole rest.

Staff 2 (Treble Clef):

- Measure 215: *mf* (mezzo-forte), quarter note, quarter note, quarter note, quarter note.
- Measure 216: Whole rest.
- Measure 217: Whole rest.
- Measure 218: *sfz* (sforzando), quarter note, quarter note, quarter note, quarter note.
- Measure 219: Whole rest.

Staff 3 (Clef 1):

- Measure 215: *f* (forte), quarter note, quarter rest.
- Measure 216: *mp* (mezzo-piano), quarter note, quarter note, quarter note, quarter note.
- Measure 217: Whole rest.
- Measure 218: *sfz* (sforzando), quarter note, quarter note, quarter note, quarter note.
- Measure 219: Whole rest.

Staff 4 (Bass Clef):

- Measure 215: *f* (forte), quarter note, quarter rest.
- Measure 216: Whole rest.
- Measure 217: *p* (piano), quarter note, quarter note, quarter note, quarter note.
- Measure 218: *sfz* (sforzando), quarter note, quarter note, quarter note, quarter note.
- Measure 219: Whole rest.

Additional markings:

- Measure 217: *arco* (arco) marking above the staff.
- Measures 218 and 219: *sfz* (sforzando) marking above the staff.

II. Purple Umbrellas

24

Andante moderato dolce ca. ♩ = 84

220

con sord.

Musical score for measures 220-224. The score is in 4/4 time and features four staves. The key signature has one sharp (F#). The tempo is Andante moderato dolce, approximately 84 beats per minute. The score includes dynamic markings (*p*, *mf*) and articulation (*con sord.*, *pizz*). Measures 220-221 show a piano introduction with a sustained note in the upper staves and a melodic line in the lower staves. Measures 222-224 continue the melodic development with triplets and a pizzicato section in the bass line.

225

Musical score for measures 225-229. The score continues from measure 224. It features four staves with dynamic markings (*mf*, *f*, *mp*) and articulation (*con sord.*). Measures 225-226 show a melodic line in the upper staves and a melodic line in the lower staves. Measures 227-229 continue the melodic development with triplets and a pizzicato section in the bass line.

Four staves of music, measures 225-228. The first staff (treble clef) starts with a rest, then a sixteenth-note scale (p) followed by a dotted quarter note (f). The second staff (treble clef) has a half note (mf), a quarter note (p), a dotted quarter note (f), and a half note (mf). The third staff (alto clef) has a half note (mf), a quarter note (p), a dotted quarter note (f), and a half note (mf). The fourth staff (bass clef) has a half note (mf), a quarter note (p), a dotted quarter note (f), and a half note (mf). The first staff has a triplet of eighth notes in measure 227. The second staff has a triplet of eighth notes in measure 228.

230

Four staves of music, measures 230-233. The first staff (treble clef) has a half note (mf), a quarter note (mf), a half note (mf), and a half note (mf). The second staff (treble clef) has a half note (mf), a quarter note (mf), a half note (mf), and a half note (mf). The third staff (alto clef) has a half note (mf), a quarter note (mf), a half note (mf), and a half note (mf). The fourth staff (bass clef) has a half note (mf), a quarter note (mf), a half note (mf), and a half note (mf). The first staff has a triplet of eighth notes in measure 230. The second staff has a triplet of eighth notes in measure 231. The third staff has a triplet of eighth notes in measure 232. The fourth staff has a triplet of eighth notes in measure 233.

First system of music, measures 186-189. The system consists of four staves. The top staff is in treble clef and contains a complex melodic line with triplets and dynamic markings *p*, *f*, and *ff*. The second staff is also in treble clef and contains a similar melodic line with triplets and dynamic markings *p*, *f*, and *mf*. The third staff is in alto clef and contains a bass line with dynamic marking *f*. The fourth staff is in bass clef and contains a bass line with dynamic marking *f*.

Second system of music, measures 190-193. The system consists of four staves. The top staff is in treble clef and contains a melodic line with dynamic markings *p* and *mf*. The second staff is also in treble clef and contains a melodic line with dynamic markings *p* and *mf*. The third staff is in alto clef and contains a bass line with dynamic marking *mf*. The fourth staff is in bass clef and contains a bass line with dynamic marking *mf*.

235

First system of music (measures 235-238). It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features triplets and dynamic markings *f* (forte) and *p* (piano). The first two staves have a crescendo from *f* to *p*. The third staff has a crescendo from *mf* to *f*. The fourth staff has a crescendo from *p* to *f*.

Second system of music (measures 239-242). It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various dynamic markings including *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The first two staves have a crescendo from *mp* to *mf*. The third staff has a crescendo from *p* to *mf*. The fourth staff has a crescendo from *p* to *f*. The word "arco" is written above the fourth staff in measure 239.

240

mp p f

mp p f

f p f

ff

This system contains measures 238, 239, and 240. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Measure 238 starts with a mezzo-piano (mp) dynamic. Measure 239 features piano (p) dynamics in the first three staves. Measure 240, marked with a box containing the number 240, features forte (f) dynamics in the first three staves and fortissimo (ff) in the fourth staff. The music includes various note values, rests, and slurs.

mf

mf

mf

This system contains measures 241 and 242. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Measure 241 features mezzo-forte (mf) dynamics across all staves. Measure 242 continues the mf dynamics. The music includes various note values, rests, and slurs.

Musical score for measures 240-244. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The time signature is 3/8. The first two staves (treble) feature complex melodic lines with triplets and slurs, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The third staff (bass) features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic. The fourth staff (bass) features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic. The score includes various dynamic markings such as *f*, *p*, *mf*, and *pizz* (pizzicato).

Musical score for measures 245-247. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The time signature is 3/8. The first staff (treble) features a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic and ending with a fortissimo (*ff*) dynamic. The second staff (treble) features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The third staff (bass) features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The fourth staff (bass) features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The score includes various dynamic markings such as *mf*, *f*, *ff*, and *espressivo*.

Musical score for measures 247-250. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings (*mp*, *f*, *mf*, *p*) and articulation (accents, slurs). Measure 247: Treble (top) starts with *mp* and *f* dynamics, Treble (second) with *mf* and *mf*, Bass (third) with *mf* and *f*, and Bass (bottom) with *mf*. Measure 248: Treble (top) has triplets and *p* and *f* dynamics, Treble (second) with *mf* and *f* dynamics, Bass (third) with *mf* and *mf*, and Bass (bottom) with *mf*. Measure 249: Treble (top) has triplets and *p* and *f* dynamics, Treble (second) with *mf* and *mf*, Bass (third) with *mf* and *f*, and Bass (bottom) with *mf*. Measure 250: Treble (top) has triplets and *p* and *f* dynamics, Treble (second) with *mf* and *mf*, Bass (third) with *mf* and *f*, and Bass (bottom) with *mf*.

Musical score for measures 251-254. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings (*mf*, *f*, *mp*) and articulation (accents, slurs). Measure 251: Treble (top) starts with *mf* and *f* dynamics, Treble (second) with *mf* and *mf*, Bass (third) with *mf* and *f*, and Bass (bottom) with *mf*. Measure 252: Treble (top) has *mf* and *f* dynamics, Treble (second) with *mf* and *mp*, Bass (third) with *mf* and *mf*, and Bass (bottom) with *mf*. Measure 253: Treble (top) has *mf* and *f* dynamics, Treble (second) with *mf* and *mp*, Bass (third) with *mf* and *mf*, and Bass (bottom) with *mf*. Measure 254: Treble (top) has *mf* and *f* dynamics, Treble (second) with *mf* and *mp*, Bass (third) with *mf* and *mf*, and Bass (bottom) with *mf*.

Musical score for measures 250-254. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is an alto clef with a key signature of one sharp. The fourth staff is a bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *mf*, *f*, and crescendos.

Musical score for measures 255-257. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is an alto clef with a key signature of one sharp. The fourth staff is a bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *f*, *mf*, and crescendos.

First system of music, measures 32-33. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 32: Treble 1 has a melodic line starting with a piano (*p*) dynamic, increasing to forte (*f*). Treble 2 has a melodic line starting with mezzo-forte (*mf*), then piano (*p*) and forte (*f*). Bass 1 has a melodic line starting with mezzo-forte (*mf*). Bass 2 has a melodic line starting with mezzo-forte (*mf*). Measure 33: Treble 1 has a melodic line with a triplet of eighth notes. Treble 2 has a melodic line with a triplet of eighth notes. Bass 1 has a melodic line starting with forte (*f*), then mezzo-forte (*mf*). Bass 2 has a melodic line starting with mezzo-forte (*mf*).

Second system of music, measures 260-261. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F-sharp and C-sharp). The time signature is 3/4. Measure 260: Treble 1 has a melodic line starting with piano (*p*), then mezzo-forte (*mf*). Treble 2 has a melodic line starting with piano (*p*). Bass 1 has a melodic line starting with piano (*p*), then forte (*f*). Bass 2 has a melodic line starting with mezzo-forte (*mf*). Measure 261: Treble 1 has a melodic line starting with mezzo-forte (*mf*), then forte (*f*). Treble 2 has a melodic line starting with mezzo-forte (*mf*), then forte (*f*). Bass 1 has a melodic line starting with forte (*f*), then mezzo-forte (*mf*). Bass 2 has a melodic line starting with mezzo-forte (*mf*), then forte (*f*). The word "arco" is written above the Bass 2 staff in measure 261.

Musical score for measures 258-261. The score is in 2/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various dynamics (*p*, *f*, *mf*) and articulations (accents, slurs). Measure 258 starts with a piano (*p*) dynamic and an accent. Measure 259 features a forte (*f*) dynamic and a triplet. Measure 260 has a mezzo-forte (*mf*) dynamic. Measure 261 continues the *mf* dynamic. The bass line starts with a forte (*f*) dynamic.

Musical score for measures 265-268. The score is in 2/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various dynamics (*p*, *f*, *ff*, *mf*) and articulations (accents, slurs, triplets). Measure 265 starts with a piano (*p*) dynamic and an accent. Measure 266 features a forte (*f*) dynamic and a triplet. Measure 267 has a fortissimo (*ff*) dynamic. Measure 268 continues the *ff* dynamic. The bass line starts with a forte (*f*) dynamic.

Musical score for measures 265-270. The score is in 12/8 time and features four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music includes various dynamics such as *f*, *mf*, and *p*, and features like triplets and slurs.

Musical score for measures 270-275. The score is in 12/8 time and features four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music includes various dynamics such as *f*, *mf*, and *p*, and features like triplets and slurs. A section marker **J** is present above measure 270.

The image shows a musical score for the song "The Rose Tree". It features four staves: three for vocal parts (Soprano, Alto, and Bass) and one for the Piano accompaniment. The music is in 3/4 time and the key of D major (indicated by two sharps). The score is divided into three measures. The vocal parts are marked with dynamics like *mf* (mezzo-forte) and *f* (forte). The piano part includes triplets and a crescendo. The lyrics "The Rose Tree" are written below the vocal staves.

275

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

arco

280

p *mf* *mp* *f*

p *mf* *mp* *f*

p *mf* *mp* *f*

p *mf* *mp* *f*

285

senza sord.
pizz

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

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

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

pizz *p*

senza sord.
pizz

senza sord.
pizz

senza sord.

p *mf* *p*

p

III. Yoselyn's Tango

37

Andante moderato con moto ca. ♩ = 112

First system of musical notation (measures 285-294). The score is for four staves, all in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The first three staves are marked 'arco' and the fourth 'arco' or 'pizz' (pizzicato). The first three staves have a dynamic of *p* (piano) for the first half and *ff* (fortissimo) or *f* (forte) for the second half. The fourth staff has a dynamic of *mf* (mezzo-forte) for the second half. Measure 290 is marked with a box containing the number 290.

Second system of musical notation (measures 295-304). The score is for four staves, all in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The first three staves are marked *p* (piano) for the first half and *f* (forte) for the second half. The fourth staff is marked *p* (piano) for the first half and *f* (forte) for the second half. Measure 295 is marked with a box containing the number 295, and measure 300 is marked with a box containing the number 300.

Sarcastically

305

Measures 305-310. The score is written for four staves. The first staff (treble clef) begins with a piano (*p*) dynamic and features a triplet of eighth notes followed by a quintuplet of eighth notes. It then transitions to a forte (*f*) dynamic with a portamento (*port.*) over a half note. The second staff (treble clef) has a mezzo-forte (*mf*) dynamic with an arco marking and a triplet of eighth notes, followed by a forte (*f*) dynamic. The third staff (alto clef) also has a mezzo-forte (*mf*) dynamic with an arco marking and a triplet of eighth notes. The fourth staff (bass clef) begins with a piano (*p*) dynamic and features a triplet of eighth notes followed by a quintuplet of eighth notes, then transitions to a forte (*f*) dynamic with a pizzicato (*pizz*) marking.

Measures 310-315. The score continues on four staves. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic and a portamento (*port.*) over a half note, then transitions to a piano (*p*) dynamic. The second staff (treble clef) has a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic with a triplet of eighth notes. The third staff (alto clef) has a mezzo-forte (*mf*) dynamic with a triplet of eighth notes. The fourth staff (bass clef) has a mezzo-forte (*mf*) dynamic with a triplet of eighth notes.

Musical score for measures 315-319. The score consists of four staves. Measure 315 is marked with a box containing the number 315. The first staff has a *port.* (portamento) marking over a series of notes, with a dynamic of *f* (forte). The second staff has a dynamic of *mf* (mezzo-forte) and a *port.* marking. The third staff has a dynamic of *p* (piano) and a triplet of eighth notes. The fourth staff has a dynamic of *f* (forte) and a triplet of eighth notes. The score continues with similar patterns and dynamics through measures 316-319.

Musical score for measures 320-324. The score consists of four staves. Measure 320 is marked with a box containing the letter 'K' and a box containing the number 320. The first staff has a dynamic of *mf* (mezzo-forte) and a *f* (forte) marking. The second staff has a dynamic of *p* (piano) and a *mf* (mezzo-forte) marking. The third staff has a dynamic of *mf* (mezzo-forte) and a triplet of eighth notes. The fourth staff has a dynamic of *mf* (mezzo-forte) and a triplet of eighth notes. The score continues with similar patterns and dynamics through measures 321-324.

325

Musical score for measures 325-330. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/4. Measure 325 is marked with a box containing the number 325. The first staff has a dynamic marking of *f* (forte) and a crescendo hairpin. The second staff has a dynamic marking of *f* and a crescendo hairpin. The third staff has a dynamic marking of *f* and a crescendo hairpin. The fourth staff has a dynamic marking of *f* and a crescendo hairpin. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

330

335

Musical score for measures 330-335. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/4. Measure 330 is marked with a box containing the number 330. Measure 335 is marked with a box containing the number 335. The first staff has a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin. The second staff has a dynamic marking of *f* (forte) and a crescendo hairpin. The third staff has a dynamic marking of *f* and a crescendo hairpin. The fourth staff has a dynamic marking of *f* and a crescendo hairpin. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The word "port." (portamento) is written above the first staff in measure 332. The word "arco" is written above the fourth staff in measure 335.

340

Measures 340-345 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/4. Measures 340-345 show a repeating pattern of eighth-note triplets in the upper staves and half-note pairs in the lower staves. The lower staves have a crescendo hairpin and a *mf* dynamic marking. The measure numbers 340 and 345 are indicated in boxes above the first and fifth measures of the first staff.

345

Measures 345-350 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/4. Measures 345-350 show a continuation of the repeating pattern of eighth-note triplets in the upper staves and half-note pairs in the lower staves. The lower staves have a crescendo hairpin and a *f* dynamic marking, followed by a *mf* dynamic marking. The measure numbers 345 and 350 are indicated in boxes above the first and fifth measures of the first staff.

350

Measures 350-352. The score is in 6/8 time. Measures 350 and 351 are in treble clef, and measure 352 is in bass clef. The key signature changes from one flat to two flats between measures 351 and 352. Dynamics include *p*, *f*, *mf*, and *arco*.

Measures 353-355. The score is in 6/8 time. Measures 353 and 354 are in treble clef, and measure 355 is in bass clef. The key signature remains two flats. Dynamics include *f* and *p*.

355

Musical score for measures 355-357. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 2/4. The first two staves (treble) feature rapid sixteenth-note passages with dynamic markings *f* (forte) and *p* (piano). The third staff (bass) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass) contains a bass line with eighth and sixteenth notes. The score is divided into three measures by vertical bar lines.

Musical score for measures 206-208. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 2/4. The first two staves (treble) feature rapid sixteenth-note passages with dynamic markings *f* (forte) and *p* (piano). The third staff (bass) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass) contains a bass line with eighth and sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure is marked with *f* and *p*. The second measure is marked with *mp* (mezzo-piano) and *f*. The third measure is marked with *f* and *mp*.

44 **M**

360 365

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

Sarcastically

f *pizz* *f*

370

p *mf* *f*

375

The musical score consists of four staves in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a box with the number 375. The second staff also has a treble clef and one sharp. The third staff has an alto clef and one sharp. The fourth staff has a bass clef and one sharp. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamic markings include *f*, *mf*, *p*, and *ff*. There is a *port.* (portamento) marking on the third staff. A crescendo hairpin is located below the fourth staff. The piece concludes with a double bar line and a repeat sign.

IV. Schizophrenic Scherzo

Allegro agitato ma non troppo

ca. ♩ = 120

380

First system of musical notation, measures 1-4. Dynamics: *mf*, *f*, *p*, *f*, *p*. Time signatures: 4/4, 5/4, 4/4.

Second system of musical notation, measures 5-8. Dynamics: *mp*, *f*, *mp*, *f*, *p*, *mf*, *f*, *p*, *mf*, *f*, *p*, *mf*. Time signatures: 4/4, 5/4, 4/4. Markings: *Pesante*, *Pesante arco*.

385

Musical score for measures 385-387. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one flat (B-flat). The time signature changes from 3/4 to 4/4 between measures 385 and 386. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The first two staves have a melodic line with a crescendo in measure 385 and a decrescendo in measure 386. The third and fourth staves have a melodic line with a crescendo in measure 385 and a decrescendo in measure 386.

Musical score for measures 388-390. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one flat (B-flat). The time signature changes from 3/4 to 4/4 between measures 388 and 389. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The first two staves have a melodic line with a crescendo in measure 388 and a decrescendo in measure 389. The third and fourth staves are empty.

395

Measures 395-397 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The first staff (Treble 1) starts with a rest, then plays a half note B-flat and a quarter note G-flat. The second staff (Treble 2) plays a continuous eighth-note pattern. The third staff (Bass 1) plays a continuous eighth-note pattern. The fourth staff (Bass 2) has a half note B-flat in measure 395, a half note G-flat in measure 396, and a half note F in measure 397. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are also accents and slurs.

Measures 398-399 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The first staff (Treble 1) plays a half note B-flat and a quarter note G-flat in measure 398, and a half note F in measure 399. The second staff (Treble 2) plays a continuous eighth-note pattern. The third staff (Bass 1) plays a continuous eighth-note pattern. The fourth staff (Bass 2) has a half note B-flat in measure 398, a half note G-flat in measure 399, and a half note F in measure 399. Dynamics include *mp* (mezzo-piano). There are also accents and slurs.

Earnestly

p

f

f

405

f

mf

f

mf

mf

f

mf

mf

Musical score for measures 406-409. The score is written for four staves: Treble (right hand), Treble (left hand), Alto (right hand), and Bass (left hand). The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as follows: **f** (forte) and **mf** (mezzo-forte) for the first staff, **mf** (mezzo-forte) and **mp** (mezzo-piano) for the second staff, **f** (forte) for the third staff, and **f** (forte) and **mp** (mezzo-piano) for the fourth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 410-413. The score is written for four staves: Treble (right hand), Treble (left hand), Alto (right hand), and Bass (left hand). The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as follows: **mf** (mezzo-forte) and **f** (forte) for the first staff, **f** (forte) and **mf** (mezzo-forte) for the second staff, **mf** (mezzo-forte) and **f** (forte) for the third staff, and **mf** (mezzo-forte) and **f** (forte) for the fourth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A box labeled "410" is placed above the first staff in measure 410. The final measure (413) is marked with a 4/4 time signature.

agitato

First system (measures 1-4):

- Staff 1 (Treble):** *f* (measure 1), *mp* (measure 2), *ff* (measure 3), *mf* (measure 4), *f* (measure 5).
- Staff 2 (Treble):** *mf* (measure 1), *p* (measure 2), *mf* (measure 3), *p* (measure 4), *mf* (measure 5), *mf* (measure 6), *p* (measure 7).
- Staff 3 (Alto):** *mf* (measure 1), *f* (measure 2), *mp* (measure 3), *ff* (measure 4), *mf* (measure 5).
- Staff 4 (Bass):** *f* (measure 1), *mf* (measure 2), *mf* (measure 3), *mf* (measure 4), *mf* (measure 5).

Second system (measures 5-8):

- Staff 1 (Treble):** *mf* (measure 5), *mp* (measure 6), *mp* (measure 7), *mp* (measure 8).
- Staff 2 (Treble):** *mf* (measure 5), *p* (measure 6), *mf* (measure 7), *mf* (measure 8), *p* (measure 9), *mf* (measure 10), *mf* (measure 11).
- Staff 3 (Alto):** *f* (measure 5), *mf* (measure 6), *mp* (measure 7), *mp* (measure 8), *mp* (measure 9), *mp* (measure 10), *mp* (measure 11).
- Staff 4 (Bass):** *f* (measure 5), *mf* (measure 6), *mp* (measure 7), *mp* (measure 8), *mp* (measure 9), *mp* (measure 10), *mp* (measure 11).

First system of music, measures 415-416. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The first measure (415) features a forte (*f*) melody in the right hand and a piano (*p*) accompaniment in the left hand. The second measure (416) features a mezzo-forte (*mf*) melody in the right hand and a mezzo-forte (*mf*) accompaniment in the left hand.

Second system of music, measures 417-418. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). The first measure (417) features a forte (*f*) melody in the right hand and a mezzo-forte (*mf*) accompaniment in the left hand. The second measure (418) features a mezzo-forte (*mf*) melody in the right hand and a mezzo-forte (*mf*) accompaniment in the left hand.

420 55

p 3 *mf* *f* *mf* *f* *mf*

f 3 *mf* *p* *mf* *f* *p*

musical score for measures 419-424. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one sharp (F#). The time signature is 3/8. The dynamics are marked *mf* for measures 419-422 and *f* for measures 423-424. The word "arco" is written above the Bass staff in measure 423. The notation includes eighth notes, quarter notes, and half notes, with various articulations and slurs.

musical score for measures 425-430. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one sharp (F#). The time signature is 3/8. The dynamics are marked *mp* for measures 425-426, *mf* for measures 427-428, and *f* for measures 429-430. The word "arco" is written above the Bass staff in measure 429. The notation includes eighth notes, quarter notes, and half notes, with various articulations and slurs.

427 428 429 430

mf *f*

3

430

p *mf* *f*

p *mf* *f*

p *mf* *f*

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

220

435

First system of musical notation (measures 435-437). It consists of four staves. The top two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The bottom two staves are in bass clef with a key signature of one flat and a 4/4 time signature. Measure 435: Top staves have a half note G#4 with 'pizz' and 'f' markings. Bottom staves have a half note G#3 with 'mf' marking. Measure 436: Top staves have a half note G#4 with 'pizz' and 'f' markings. Bottom staves have a half note G#3 with 'mf' marking. Measure 437: Top staves have a half note G#4 with 'arco' and 'mp' markings. Bottom staves have a half note G#3 with 'p' and 'f' markings. The system ends with a 5/4 time signature change.

Second system of musical notation (measures 438-440). It consists of four staves. The top two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The bottom two staves are in bass clef with a key signature of one flat and a 4/4 time signature. Measure 438: Top staves have a half note G#4 with 'pizz' and 'f' markings. Bottom staves have a half note G#3 with 'mf' marking. Measure 439: Top staves have a half note G#4 with 'pizz' and 'f' markings. Bottom staves have a half note G#3 with 'mf' marking. Measure 440: Top staves have a half note G#4 with 'arco' and 'mp' markings. Bottom staves have a half note G#3 with 'p' and 'f' markings. The system ends with a 5/4 time signature change.

440

Musical score for measures 440-442. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in 12/8 time. Measure 440 starts with a *mf* dynamic. Measure 441 has a *p* dynamic. Measure 442 has a *f* dynamic. The music features chords and eighth notes, with some measures containing rests.

Musical score for measures 443-445. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in 12/8 time. Measure 443 starts with a *mf* dynamic. Measure 444 has a *f ff* dynamic. Measure 445 has a *fff* dynamic. The music features chords and eighth notes, with some measures containing rests. The time signature changes to 2/4 in measure 445.

agitato

First system of music, measures 445-448. The score is in 4/4 time and consists of four staves. The first staff (treble clef) has dynamics *f*, *mp*, *ff*, *mf*, and *f*. The second staff (treble clef) has dynamics *mf*, *p*, *mf*, *p*, *mf*, *mf*, and *p*. The third staff (bass clef) has dynamics *mf*, *f*, *mp*, *ff*, and *mf*, with the word *agitato* above it. The fourth staff (bass clef) has the marking *pizz* and dynamic *f*.

Second system of music, measures 449-452. The score is in 4/4 time and consists of four staves. The first staff (treble clef) has dynamics *mf* and *mp*. The second staff (treble clef) has dynamics *mf*, *p*, *mf*, *mf*, *p*, *mf*, and *mf*. The third staff (bass clef) has dynamics *f*, *mf*, and *mp*. The fourth staff (bass clef) has no dynamics.

450

f *p* *mf* *f*

mf *p* *mf* *f*

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

arco *p* *mf* *f*

molto rit.

455

ff *p* *mf* *f*

espressivo *ff* *p* *mf* *f*

espressivo *ff* *p* *mf* *f*

espressivo *ff* *p* *mf* *f*

playfully 460

p *playfully* *p* *p* *playfully* *f* *playfully pizz* *mf*

465

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

470

Musical score for measures 470-473. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The first two staves have a *p* (piano) dynamic marking. The third staff has a *mp* (mezzo-piano) dynamic marking that transitions to *f* (forte). The fourth staff has a *b* (flat) marking. The measures contain various musical notations including notes, rests, and slurs.

475

Musical score for measures 475-478. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The first two staves have a *p* (piano) dynamic marking. The third staff has a *mf* (mezzo-forte) dynamic marking that transitions to *p* (piano). The fourth staff has a *f* (forte) dynamic marking and a *pizz* (pizzicato) marking. The measures contain various musical notations including notes, rests, and slurs.

First system of musical notation (measures 476-479). It consists of four staves. The first three staves are in treble clef with a 4/4 time signature, and the fourth staff is in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The first staff has dynamics *mf*, *f*, *p*, and *f*. The second staff has dynamics *mf*, *f*, and *p*. The third staff is marked "arco" and has dynamics *mf*, *f*, and *p*. The fourth staff has dynamics *mf* and *f*. The time signature changes to 5/4 at the end of the system.

Second system of musical notation (measures 480-483). It consists of four staves. The first three staves are in treble clef with a 5/4 time signature, and the fourth staff is in bass clef with a 5/4 time signature. The key signature has one flat (B-flat). The first staff has dynamics *p*, *mp*, *f*, and *mp*. The second staff has dynamics *f*, *p*, *mp*, *f*, and *mp*. The third staff has dynamics *f*, *p*, *mp*, *f*, and *mp*. The fourth staff has dynamics *p*, *mp*, *f*, and *mp*. The time signature changes to 4/4 at the end of the system.

Musical score for measures 485-488. The score is written for four staves (Treble, Treble, Alto, Bass) in 4/4 time. The key signature has one flat (B-flat). The dynamics are marked as follows:

- Measure 485: Treble 1 (*p*), Treble 2 (*p*), Alto (*p*), Bass (*p*).
- Measure 486: Treble 1 (*mf*), Treble 2 (*mf*), Alto (*mf*), Bass (*mf*).
- Measure 487: Treble 1 (*f*), Treble 2 (*mf*), Alto (*mp*), Bass (*p*).
- Measure 488: Treble 1 (*mf*), Treble 2 (*mf*), Alto (*mf*), Bass (*mf*).

Musical score for measures 489-492. The score is written for four staves (Treble, Treble, Alto, Bass) in 4/4 time. The key signature has one flat (B-flat). The dynamics are marked as follows:

- Measure 489: Treble 1 (*p*), Treble 2 (*p*), Alto (*p*), Bass (*mf*).
- Measure 490: Treble 1 (*mp*), Treble 2 (*mp*), Alto (*mp*), Bass (*p*).
- Measure 491: Treble 1 (*f*), Treble 2 (*f*), Alto (*f*), Bass (*mp*).
- Measure 492: Treble 1 (*f*), Treble 2 (*f*), Alto (*f*), Bass (*f*).

First system of music (measures 490-493). It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins with a *ff* dynamic and a triplet of eighth notes marked *p*. The second staff is in treble clef with a key signature of one sharp and a time signature of 8/8, starting with *ff* and *mp* dynamics. The third staff is in alto clef with a key signature of one sharp and a time signature of 8/8, also starting with *ff* and *mp* dynamics. The bottom staff is in bass clef with a key signature of one sharp and a time signature of 8/8, starting with *ff* and *mp* dynamics, and includes a *pizz* (pizzicato) marking.

Second system of music (measures 494-497). It consists of four staves. The top staff is in treble clef with a key signature of one sharp and a time signature of 8/8, featuring triplets and a *f* dynamic. The second staff is in treble clef with a key signature of one sharp and a time signature of 8/8, featuring triplets, a *p* dynamic, and a *f* dynamic. The third staff is in alto clef with a key signature of one sharp and a time signature of 8/8, featuring a *mf* dynamic. The bottom staff is in bass clef with a key signature of one sharp and a time signature of 8/8, featuring a *mf* dynamic. Both the top and second staves include trills marked *tr* with wavy lines above them.

musical score for four staves, measures 66 and 67. The score is in 4/4 time. The first three staves (treble clef) and the fourth staff (bass clef) all begin with a forte (*f*) dynamic. In measure 66, the first three staves play a rhythmic pattern of eighth and sixteenth notes, while the fourth staff plays a slower, more melodic line. In measure 67, the first three staves transition to a *sfz* (sforzando) dynamic, marked with an accent (>) over the final note. The fourth staff is marked *arco* and also features a *sfz* dynamic with an accent over the final note. The score is enclosed in a large bracket on the left side.

V. Winston's Hoe-Down

Allegro giocoso ca. ♩ = 132

playfully

495

ff *mf* *p*

playfully

ff *mf* *p*

playfully

ff *mf* *p*

playfully arco

ff *mf* *p* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

pizz

f

First system of musical notation, measures 50-53. The score is in 12/8 time and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The first staff has dynamics *f* and *p*, with a crescendo to *mf* in measure 53. The second staff has dynamics *f* and *p*, with a crescendo to *mf* in measure 53. The third staff has dynamics *f* and *p*, with a crescendo to *mf* in measure 53. The fourth staff has a single *f* dynamic in measure 53.

Second system of musical notation, measures 54-57. The score is in 12/8 time and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The first staff has dynamics *f*, *p*, *f*, and a crescendo to *mf* in measure 56. The second staff has dynamics *f*, *p*, *f*, and a crescendo to *mf* in measure 56. The third staff has dynamics *f*, *p*, *f*, and a crescendo to *mf* in measure 56. The fourth staff has a single *f* dynamic in measure 56.

Measures 49-52 of a musical score in Country style. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a variety of dynamics including *p* (piano), *f* (forte), and *mf* (mezzo-forte). Measure 49 starts with a piano (*p*) dynamic. Measure 50 begins with a forte (*f*) dynamic. Measure 51 features a mezzo-forte (*mf*) dynamic. Measure 52 returns to piano (*p*). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

Measures 505-508 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). Measure 505 starts with a forte (*f*) dynamic. Measure 506 features a mezzo-forte (*mf*) dynamic. Measure 507 begins with a forte (*f*) dynamic. Measure 508 returns to piano (*p*). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

Musical score for measures 68-70. The score is in 12/8 time and consists of four staves. The first staff is in treble clef, the second and third are in treble clef with a 12/8 time signature, and the fourth is in bass clef. Dynamics include *ff*, *f*, and *mf*. The music features eighth and sixteenth notes with various articulations like accents and slurs.

510

Musical score for measures 71-74. The score is in 12/8 time and consists of four staves. The first staff is in treble clef, the second and third are in treble clef with a 12/8 time signature, and the fourth is in bass clef. Dynamics include *f*, *mf*, *mp*, and *p*. The music features eighth and sixteenth notes with various articulations like slurs and ties.

First system of musical notation, measures 508-514. The system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The dynamics are marked as *f*, *mf*, *mp*, and *p* across the measures. The notation includes eighth and sixteenth notes, often beamed together, and rests. A vertical line separates measures 508-510 from 511-514.

Second system of musical notation, measures 515-518. The system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The dynamics are marked as *f*, *mf*, *mp*, and *p* across the measures. A box labeled "515" is placed above the first staff of the first measure. The notation includes eighth and sixteenth notes, often beamed together, and rests. A vertical line separates measures 515-517 from 518.

T

agitato
pizz

73

First system of musical notation (measures 71-73). It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first staff has a crescendo from *p* to *f*, then *mf*, and then *f*. The second staff has a crescendo from *p* to *f*, then *mf*, and then *mf*. The third staff has a crescendo from *p* to *f*, then *mf*, and then *mf*. The fourth staff has a crescendo from *p* to *f*, then *f*, and then *mf*. The first staff has a *arco* marking above the final measure. The second staff has an *agitato pizz* marking above the final measure. The third staff has an *agitato pizz* marking above the final measure. The fourth staff has an *agitato arco* marking above the final measure.

520

Second system of musical notation (measures 520-522). It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first staff has a *pizz* marking above the first measure, an *arco* marking above the second measure, a *pizz* marking above the third measure, an *arco* marking above the fourth measure, a *pizz* marking above the fifth measure, and an *arco* marking above the sixth measure. The second staff has an *arco* marking above the first measure, a *pizz* marking above the second measure, an *arco* marking above the third measure, a *pizz* marking above the fourth measure, an *arco* marking above the fifth measure, and a *pizz* marking above the sixth measure. The third staff has an *arco* marking above the first measure, a *pizz* marking above the second measure, an *arco* marking above the third measure, a *pizz* marking above the fourth measure, an *arco* marking above the fifth measure, and a *pizz* marking above the sixth measure. The fourth staff has an *arco* marking above the first measure, a *pizz* marking above the second measure, an *arco* marking above the third measure, a *pizz* marking above the fourth measure, an *arco* marking above the fifth measure, and a *pizz* marking above the sixth measure. The first staff has a *mf* marking below the first measure, a *f* marking below the second measure, a *mf* marking below the third measure, a *f* marking below the fourth measure, a *mf* marking below the fifth measure, and a *f* marking below the sixth measure. The second staff has a *f* marking below the first measure, a *mf* marking below the second measure, a *f* marking below the third measure, a *f* marking below the fourth measure, a *f* marking below the fifth measure, and a *mf* marking below the sixth measure. The third staff has a *f* marking below the first measure, a *mf* marking below the second measure, a *f* marking below the third measure, a *mf* marking below the fourth measure, a *f* marking below the fifth measure, and a *mf* marking below the sixth measure. The fourth staff has a *f* marking below the first measure, a *mf* marking below the second measure, a *f* marking below the third measure, a *mf* marking below the fourth measure, a *f* marking below the fifth measure, and a *f* marking below the sixth measure.

pizz arco
mf *f* *ff* *f* *p*
 arco
f *mf*
 pizz arco
mf *f* *p*

525

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

75

f *mf* *f* *p*

f *mf* *f* *mf*

mf *f* *mf*

f *mf* *f* *p*

530

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

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

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

f *mf* *f* *p* *f* *p* pizz

238

Measures 531-533 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/8. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. The first staff has a melodic line with many slurs and ties. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment with many slurs and ties. The fourth staff has a bass line with many slurs and ties.

Measures 534-536 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/8. The dynamics are marked as *mp* (mezzo-piano), *p* (piano), *f* (forte), and *mf* (mezzo-forte). The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. The first staff has a melodic line with many slurs and ties. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment with many slurs and ties. The fourth staff has a bass line with many slurs and ties.

540 **U** *trm* 77

f *mp* *p* *f*

ff *mp* *mf*

ff *mp* *p* *mp*

ff *f* *f* *p*

arco trm

545 *trm* *arco*

pizz *arco trm* *pizz* *arco*

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

trm *pizz* *arco trm* *pizz* *arco*

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

trm *pizz* *arco trm* *pizz* *arco*

mp *f* *p* *f* *f* *mf*

trm *pizz* *arco trm*

p *f* *f* *mf*

Measures 545-547 of a musical score. The score is written for four staves: two treble staves and two bass staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a variety of dynamic markings: *mp* (mezzo-piano), *p* (piano), *f* (forte), and *mf* (mezzo-forte). The first staff has a *mp* marking at the beginning of measure 545, followed by *p* in measure 546, and *f* and *mf* in measure 547. The second staff has a *mp* marking at the beginning of measure 545, followed by *p* in measure 546, and *f* and *mf* in measure 547. The third staff has a *mp* marking at the beginning of measure 545, followed by *p* in measure 546, and *f* and *mf* in measure 547. The fourth staff has a *mp* marking at the beginning of measure 545, followed by *p* in measure 546, and *f* and *mf* in measure 547. The music is in 3/4 time and features a variety of note values, including eighth and sixteenth notes, and rests.

Measures 550-552 of a musical score. The score is written for four staves: two treble staves and two bass staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a variety of dynamic markings: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The first staff has a *f* marking at the beginning of measure 550, followed by *mf* in measure 551, and *mp* and *p* in measure 552. The second staff has a *f* marking at the beginning of measure 550, followed by *mf* in measure 551, and *mp* and *p* in measure 552. The third staff has a *f* marking at the beginning of measure 550, followed by *mf* in measure 551, and *mp* and *p* in measure 552. The fourth staff has a *f* marking at the beginning of measure 550, followed by *mf* in measure 551, and *mp* and *p* in measure 552. The music is in 3/4 time and features a variety of note values, including eighth and sixteenth notes, and rests.

555

First system of musical notation, measures 555-557. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. The time signature is 7/8. Dynamics include *p*, *mf*, and *f*. The Cello and Double Bass parts include the instruction *pizz* (pizzicato). The Violin I and II parts include the instruction *arco* (arco). The music features a melodic line in the violins and a rhythmic accompaniment in the lower strings.

Second system of musical notation, measures 558-560. The score continues for the same four staves. The time signature changes to 15/16 in measure 560. Dynamics include *mf* and *ff*. The music continues with the same melodic and rhythmic patterns.

558 559 560 561

f *ff* *sffz*

f *ff* *sffz*

f *ff* *sffz*

f *ff* *f* *sffz*

Detailed description: This musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 at the end of measure 560. Measure 558: All staves have a forte (*f*) dynamic. Measures 559 and 560: The first two staves have a fortissimo (*ff*) dynamic, while the third and fourth staves have a fortissimo (*ff*) dynamic. Measure 561: All staves have a sforzando (*sffz*) dynamic. The notation includes various note values, rests, and articulation marks.

VI. Lisp

Adagio dolce ca. ♩ = 72

81

565

con sord.

pp *mf* *p*

con sord.

pp *mf* *p* *mp*

con sord.

pp *mf* *p* *mp*

arco
con sord.

pp *mf* *p* *mp*

570

f *f* *mf* *p*

f *f* *mf* *p*

f *mf* *p*

f *mf* *p*

585

Musical score for measures 585-589. The score is in 3/4 time with a key signature of one flat. It features four staves: two treble staves and two bass staves. Dynamics include *mf*, *mp*, *pp*, *p*, and *f*. The word *espressivo* appears above the final measure. A triplet of eighth notes is marked with a *3* at the end of the piece.

590

Musical score for measures 590-594. The score is in 3/4 time with a key signature of two sharps. It features four staves: two treble staves and two bass staves. Dynamics include *p*, *mp*, and *mf*. The word *espressivo* appears above the first measure. A triplet of eighth notes is marked with a *3* at the end of the piece.

Musical score for measures 595-600. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in 12/8 time. The key signature has one flat (B-flat). The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The notation includes various note values, rests, and slurs. The first system (measures 595-600) shows a complex rhythmic pattern with many eighth and sixteenth notes. The second system (measures 601-606) continues the pattern with similar dynamics.

Musical score for measures 600-605. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in 12/8 time. The key signature has one flat (B-flat). The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes various note values, rests, and slurs. The first system (measures 600-605) shows a complex rhythmic pattern with many eighth and sixteenth notes. The second system (measures 606-611) continues the pattern with similar dynamics.

W

610

85

Musical score for measures 610-614. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are marked as follows: *p* (piano), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte).

615

Musical score for measures 615-619. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are marked as follows: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *p* (piano).

620

Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first two staves have a melodic line with eighth and sixteenth notes, starting with a rest. The last two staves have a more active line with eighth and sixteenth notes. Dynamics are marked *mp* and *mf*. There are crescendo and decrescendo hairpins.

mp *mf* *mp* *mf*

625

Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first two staves have a melodic line with eighth and sixteenth notes, starting with a rest. The last two staves have a more active line with eighth and sixteenth notes. Dynamics are marked *f*, *mf*, and *p*. There are crescendo and decrescendo hairpins.

f *f* *mf* *mf*

p *mf* *p* *mf* *p* *mf* *p* *mf*

poco rit.

87

630

Musical score for measures 630-634. The score is written for four staves (Treble, Bass, and two additional staves). The key signature changes from one sharp (F#) to one flat (Bb) at measure 631. The time signature is 3/4. The dynamics are marked as *p* < *mf* > for measures 630-632, *f* for measure 633, and *mf* for measure 634. The notation includes various note values, rests, and slurs.

635

poco un poco senza sord.

Musical score for measures 635-639. The score is written for four staves. The key signature changes to two sharps (F# and C#) at measure 636. The time signature is 3/4. The dynamics are marked as *p* < *mf* > for measures 635-637, *mp* for measure 638, and *p* < *f* > *pp* for measure 639. The notation includes various note values, rests, and slurs. The phrase "poco un poco senza sord." is written above the staves for measures 636-639.

88 VII. Rock, Paper, Scissors
Allegretto e poco scherzando ca. ♩ = 116

640

ff f

ff f

ff f

pizz

ff f

Detailed description: This system contains measures 640, 641, and 642. The music is in 4/4 time with a key signature of one sharp (F#). The first staff (treble clef) features a melody of eighth notes with accents, marked *ff f*. The second staff (treble clef) has a triplet-based accompaniment, also marked *ff f*. The third staff (alto clef) provides a rhythmic accompaniment with eighth notes and rests, marked *ff f*. The fourth staff (bass clef) has a simple eighth-note accompaniment, marked *ff f*, with a *pizz* (pizzicato) instruction above the first measure.

645

pizz

p *f* *mf*

pizz

p *f* *mf*

pizz

p *f* *mf*

p *f* *mf*

Detailed description: This system contains measures 645, 646, 647, and 648. The first staff (treble clef) continues the melody, with dynamics *p*, *f*, and *mf* indicated across measures 645, 646, and 647 respectively. A *pizz* instruction is above measure 648. The second staff (treble clef) continues the triplet accompaniment, with dynamics *p*, *f*, and *mf* indicated. A *pizz* instruction is above measure 647. The third staff (alto clef) continues the rhythmic accompaniment, with dynamics *p*, *f*, and *mf* indicated. A *pizz* instruction is above measure 647. The fourth staff (bass clef) continues the simple accompaniment, with dynamics *p*, *f*, and *mf* indicated.

89

arco
pizz

mf

arco
pizz

arco
pizz

arco
pizz

arco
pizz

650

arco
pizz

f
mf

arco
pizz

arco
pizz

arco
pizz

arco
pizz

arco
pizz

arco
pizz

f
mf

First system of musical notation (measures 645-654) for a four-staff ensemble. The staves are Treble 1, Treble 2, Alto, and Bass. The music features various dynamics (*mf*, *f*) and articulations (pizzicato, arco, accents). The first measure (645) has a *mf* dynamic. The second measure (646) has a *f* dynamic. The third measure (647) has a *mf* dynamic. The fourth measure (648) has a *f* dynamic. The fifth measure (649) has a *mf* dynamic. The sixth measure (650) has a *f* dynamic. The seventh measure (651) has a *mf* dynamic. The eighth measure (652) has a *f* dynamic. The ninth measure (653) has a *mf* dynamic. The tenth measure (654) has a *f* dynamic.

Second system of musical notation (measures 655-664) for a four-staff ensemble. The staves are Treble 1, Treble 2, Alto, and Bass. The music features various dynamics (*mf*, *f*) and articulations (pizzicato, arco, accents). The first measure (655) has a *mf* dynamic. The second measure (656) has a *f* dynamic. The third measure (657) has a *mf* dynamic. The fourth measure (658) has a *f* dynamic. The fifth measure (659) has a *mf* dynamic. The sixth measure (660) has a *f* dynamic. The seventh measure (661) has a *mf* dynamic. The eighth measure (662) has a *f* dynamic. The ninth measure (663) has a *mf* dynamic. The tenth measure (664) has a *f* dynamic.

First system of music (measures 93-94). The score is in 12/8 time. The first staff (treble clef, one sharp) contains a triplet of eighth notes marked *f*. The second staff (treble clef, two sharps) contains a series of eighth notes marked *f*, followed by a triplet of eighth notes marked *ff*. The third staff (bass clef, one sharp) contains a triplet of eighth notes marked *f*. The fourth staff (bass clef, one sharp) contains a triplet of eighth notes marked *f*.

Second system of music (measures 95-97). The score is in 12/8 time. The first staff (treble clef, one sharp) contains a series of eighth notes marked *mf*, followed by a triplet of eighth notes marked *f*, and then a series of eighth notes marked *mf*. The second staff (treble clef, one sharp) contains a series of eighth notes marked *mf*, followed by a series of eighth notes marked *mf*, and then a series of eighth notes marked *mf*. The third staff (bass clef, one sharp) contains a series of eighth notes marked *mf*, followed by a series of eighth notes marked *mf*, and then a series of eighth notes marked *mf*. The fourth staff (bass clef, one sharp) contains a series of eighth notes marked *mf*, followed by a series of eighth notes marked *mf*, and then a series of eighth notes marked *mf*. The score includes markings for *pizz* (pizzicato) and *arco* (arco).

musical score for measures 64-66, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and dynamic markings.

Measure 64: Violin I (pizz) *f*, Violin II *mp*, Viola *f*, Cello/Double Bass *f*.

Measure 65: Violin I *mf* < *f*, Violin II *mf*, Viola *mf*, Cello/Double Bass *mf*.

Measure 66: Violin I *mf* < *mf*, Violin II *mf*, Viola *mf*, Cello/Double Bass *mf*.

musical score for measures 67-68, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and dynamic markings.

Measure 67: Violin I *f*, Violin II *mf*, Viola *mf*, Cello/Double Bass *mf*.

Measure 68: Violin I *f*, Violin II *mf*, Viola *mf*, Cello/Double Bass *mf*.

680

p

3

First system of musical notation, measures 678-684. The score is in 2/4 time and consists of four staves. The first staff (treble clef) features a rapid sixteenth-note melody, starting with a forte (*f*) dynamic and transitioning to piano (*p*) at measure 680. The second staff (treble clef) provides harmonic support with chords and single notes, also transitioning from *f* to *p*. The third staff (alto clef) contains sustained chords. The fourth staff (bass clef) features a bass line with triplet markings (3) in measures 679 and 684.

Second system of musical notation, measures 685-691. The score continues with four staves. A measure number box containing "685" is positioned above the first staff at the start of the system. The first staff (treble clef) continues the rapid sixteenth-note melody with a forte (*f*) dynamic. The second staff (treble clef) continues the harmonic support with a forte (*f*) dynamic. The third staff (alto clef) continues with sustained chords. The fourth staff (bass clef) continues the bass line with triplet markings (3) in measures 686, 689, and 691.

Four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The first two measures are in 3/4 time, and the last two are in 4/4 time. The first three staves have a key signature of one sharp (F#), while the fourth has two sharps (F# and C#). Dynamics include *p*, *f*, *mf*, and *p*. Articulation includes *arco* and *pizz*. Fingerings 3, 5, and 5 are indicated. A box with "690" is above measure 3.

Four staves of music. The first two measures are in 3/4 time, and the last two are in 4/4 time. The first three staves have a key signature of one sharp (F#), while the fourth has two sharps (F# and C#). Dynamics include *mf*, *f*, and *mf*. Articulation includes *arco* and *pizz*. A box with "690" is above measure 3.

98695

Violin I: *arco* (first measure), *pizz* (second measure), *arco* (third measure), *p* (fourth measure), *mf* (fifth measure), *arco* (sixth measure), *pizz* (seventh measure), *arco* (eighth measure), *pizz* (ninth measure), *arco* (tenth measure).

Violin II: *mp* (first measure), *pizz* (second measure), *arco* (third measure), *pizz* (fourth measure), *arco* (fifth measure), *pizz* (sixth measure), *arco* (seventh measure), *pizz* (eighth measure), *arco* (ninth measure), *pizz* (tenth measure).

Cello/Double Bass: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure), *f* (fifth measure), *f* (sixth measure), *f* (seventh measure), *f* (eighth measure), *f* (ninth measure), *f* (tenth measure).

700

Violin part (treble clef, key signature of one sharp):

- Measure 1: *p* (piano), *pizz* (pizzicato), *arco* (arco).
- Measure 2: *mf* (mezzo-forte), *arco* (arco).
- Measure 3: *f* (forte), *arco* (arco).

Cello part (bass clef, key signature of one sharp):

- Measure 1: *f* (forte), *pizz* (pizzicato), *arco* (arco).
- Measure 2: *f* (forte), *pizz* (pizzicato), *arco* (arco).
- Measure 3: *f* (forte), *pizz* (pizzicato), *arco* (arco).

arco

mf

<f

pizz arco

f

705

mp *<f*

p *mf*

f

p *f*

f

p *f*

mf

mf

mf

pizz

mf

Musical score for measures 683-709. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. Measure 683 starts with a treble clef and a key signature change to one flat. Measure 684 continues the pattern. Measure 685 features a piano (*p*) dynamic marking. Measure 686 has a treble clef change to a bass clef. Measure 687 continues the pattern. Measure 688 has a treble clef change to a bass clef. Measure 689 continues the pattern. Measure 690 has a treble clef change to a bass clef. Measure 691 continues the pattern. Measure 692 has a treble clef change to a bass clef. Measure 693 continues the pattern. Measure 694 has a treble clef change to a bass clef. Measure 695 continues the pattern. Measure 696 has a treble clef change to a bass clef. Measure 697 continues the pattern. Measure 698 has a treble clef change to a bass clef. Measure 699 continues the pattern. Measure 700 has a treble clef change to a bass clef. Measure 701 continues the pattern. Measure 702 has a treble clef change to a bass clef. Measure 703 continues the pattern. Measure 704 has a treble clef change to a bass clef. Measure 705 continues the pattern. Measure 706 has a treble clef change to a bass clef. Measure 707 continues the pattern. Measure 708 has a treble clef change to a bass clef. Measure 709 continues the pattern. The score ends with a double bar line.

Musical score for measures 710-726. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. Measure 710 starts with a treble clef and a key signature change to one flat. Measure 711 continues the pattern. Measure 712 features a forte (*f*) dynamic marking. Measure 713 continues the pattern. Measure 714 has a treble clef change to a bass clef. Measure 715 continues the pattern. Measure 716 has a treble clef change to a bass clef. Measure 717 continues the pattern. Measure 718 has a treble clef change to a bass clef. Measure 719 continues the pattern. Measure 720 has a treble clef change to a bass clef. Measure 721 continues the pattern. Measure 722 has a treble clef change to a bass clef. Measure 723 continues the pattern. Measure 724 has a treble clef change to a bass clef. Measure 725 continues the pattern. Measure 726 has a treble clef change to a bass clef. The score ends with a double bar line.

Musical score for measures 70-71. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: two treble staves and two bass staves. The first two staves play rapid sixteenth-note passages, marked with a forte (*f*) dynamic. The third staff plays a rhythmic pattern of eighth notes and quarter notes. The fourth staff plays a bass line with triplets. The music concludes with a final measure in the first system.

Musical score for measures 72-74. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves. Measure 72 is marked with a box containing the number 715. The first staff has dynamics *mf*, *f*, *mf*, *mf*, and *mf*, with markings for pizzicato (*pizz*) and arco. The second staff has dynamics *mf*, *mf*, *f*, *f*, and *mf*, with markings for pizz and arco. The third staff has a dynamic of *mf* and a marking for pizz. The fourth staff has a dynamic of *mf*. The music concludes with a final measure in the second system.

musical score for measures 102-103, featuring four staves (treble, alto, tenor, and bass clefs) and dynamic markings.

Measure 102:

- Staff 1 (Treble):** *f* (first half), *pizz* (pizzicato), *mf* (second half), *f* (third half).
- Staff 2 (Treble):** *arco*, *mp*.
- Staff 3 (Tenor):** *f* (third half).
- Staff 4 (Bass):** *f* (third half).

Measure 103:

- Staff 1 (Treble):** *arco*, *ff*, *p*.
- Staff 2 (Treble):** *ff*, *p*, triplets.
- Staff 3 (Tenor):** *arco*, *ff*, *p*.
- Staff 4 (Bass):** *ff*, *p*.

musical score for measures 720-721, featuring four staves (treble, alto, tenor, and bass clefs) and dynamic markings.

Measure 720:

- Staff 1 (Treble):** *ff*, *p*.
- Staff 2 (Treble):** *ff*, *p*, triplets.
- Staff 3 (Tenor):** *ff*, *p*.
- Staff 4 (Bass):** *ff*, *p*.

Measure 721:

- Staff 1 (Treble):** *ff*, *p*.
- Staff 2 (Treble):** *ff*, *p*, triplets.
- Staff 3 (Tenor):** *ff*, *p*.
- Staff 4 (Bass):** *ff*, *p*.

Musical score for four staves, measures 101-103. The score includes dynamics (*f*, *p*, *sfz*), articulation (accents), and phrasing slurs. The third staff is in 3/8 time.

Measure 101: The first staff has a half note G4, quarter note A4, and quarter note B4. The second staff has a quarter note G4, eighth note A4, and eighth note B4, followed by a triplet of eighth notes (C5, D5, E5) and a quarter note F#5. The third staff has a quarter note G3, eighth note A3, and eighth note B3, followed by a quarter note C4, eighth note D4, and eighth note E4. The fourth staff has a half note G3, quarter note A3, and quarter note B3.

Measure 102: The first staff has a half note G4, quarter note A4, and quarter note B4. The second staff has a quarter note G4, eighth note A4, and eighth note B4, followed by a triplet of eighth notes (C5, D5, E5) and a quarter note F#5. The third staff has a quarter note G3, eighth note A3, and eighth note B3, followed by a quarter note C4, eighth note D4, and eighth note E4. The fourth staff has a half note G3, quarter note A3, and quarter note B3.

Measure 103: The first staff has a half note G4, quarter note A4, and quarter note B4. The second staff has a quarter note G4, eighth note A4, and eighth note B4, followed by a triplet of eighth notes (C5, D5, E5) and a quarter note F#5. The third staff has a quarter note G3, eighth note A3, and eighth note B3, followed by a quarter note C4, eighth note D4, and eighth note E4. The fourth staff has a half note G3, quarter note A3, and quarter note B3.

Composition A.5: *Ciclotimia*, a chamber opera

Commissioned for the 2023 Puccini Chamber Opera Festival

Premiered on April the 29th, 2023 at the Teatro di San Girolamo, Lucca

Conducted by Manuel del Ghingaro

Directed by Emily Tartamelli

Soprano (Bianca) – Barbara Massaro

Clarinet in Bb (doubling bass clarinet) – Gabriel Bechini

Violin – Lorenzo Petrizzo

Cello – Roberto Resepi

Piano – Petr Yanchuk

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Ciclotimia

“Io Sono Tre”

Concetto e Musica di Aaron Pelle

Libretto di Anna Henwood

Opera da camera per Soprano (Bianca), Clarinetto di Sib (raddoppio Clarinetto basso di Sib), Violino, Violoncello e Pianoforte

Commissionato per il Festival dell'opera da camera Pucciniana 2023

Personaggi:

Soprano: Bianca (tre personaggi*)

Persona #1: **Giallo**

Persona #2: **Blu**

Persona #3: **Rosso**

*I diversi personaggi di Bianca sono rappresentati dai tre diversi colori primari sul suo vestito bianco

Insieme

Soprano

Clarinetto di Sib (raddoppio clarinetto basso di Sib)

Violino

Violoncello

Pianoforte

Form in One Act and Nine Scenes

Un atto con nove scene

I. – Scena Una: Le Stelle (Bianco)

Yawns... “I’m here all alone at the end of my life” ...

Sbadiglia “Sto qua tutta sola alla fine della mia vita...”

The character of Bianca, a middle-aged widower is introduced standing in her living room. In the room is a table with chairs, a piano, and a mirror. She wakes up from her sleep and is wearing a white dress. She begins to reflect on her life...

Il personaggio di Bianca, una vedova di mezza età si presenta nel suo soggiorno. Nella stanza c'è un tavolo insieme, un pianoforte ed uno specchio. Lei si sveglia dal sonno e porta un vestito bianco. Inizia a riflettere sulla sua vita...

“I recall a time in my life when things were much simpler as a young girl” ...

“Mi ricordo un periodo della mia vita, da ragazza, quando le cose erano molto più semplici...”

II. – Scena Due: Giro, giro, nascondino! (Giallo)

She begins to suffer a panic attack and feels anxious, so she begins to sing and reminisce about her poor but happy childhood as she played in the streets of her hometown and looks at a childhood photo. Her dress turns yellow.

Lei comincia a soffrire con un attacco di panico e sente ansiosa, allora comincia a cantare e ricordare la sua infanzia povera ma contenta da quando giocava nelle strade del suo paese e guarda una foto d'infanzia. Il suo vestito diventa giallo.

“This is a song I wrote as a child! My mother thought it was silly. Here it play!”

“Questa è una canzone che l’ho scritta da bambina! Mia madre pensava che fosse buffa. Ascoltala!”

III. – Scena Tre: Questa è un'anatra (Rosso)

Suddenly she sings a quirky, immature song with a Dadaistic text that she wrote as a child. The poem has dark undercurrents and begins to suggest she has an underlying mental illness, rather than just child's play. Her dress turns red.

Improvvisamente lei canta una canzone bizzarra e immatura con un testo dadaista che ha scritto lei da bambina. Ha i temi oscuri e comincia a suggerire che più che un gioco di bambino, lei ha una malattia mentale. Il vestito diventa rosso.

“My teenager years were sad and lonely. I was without friends” ...

“Gli anni della mia adolescenza sono stati tristi e solitari. Non avevo amici.”

IV. – Scena Quattro: Niente (Blu)

The bizarre nature of her singing continues until her mental illness increases. This alienates her, especially in her teenage years. Feelings of loneliness and isolation permeate, as her dress turns blue, and she begins to cry.

La natura bizzarra del suo canto continua finché la sua malattia mentale aumenta. Questa situazione la aliena durante la sua adolescenza. I sentimenti di solitudine e isolamento permeano, mentre il suo vestito diventa blu, e lei comincia a piangere.

“Then I fell in love with a man. We danced until dawn” ...

“Poi mi sono innamorata con un uomo. Abbiamo ballato fino ad alba...”

V. – Scena Cinque: Valzer di Dante (Rosso)

However, she then sings a song about falling in love with a man unexpectedly at a dance where they waltz. She becomes pregnant with child, and a stable period of her life then occurs despite the surprise. Her dress again turns red.

Comunque, lei inizia a cantare una canzone sull'innamoramento inaspettato di un uomo a un ballo mentre loro ballano. Rimane incinta di un bambino, e nonostante la sorpresa un periodo stabile della sua vita si verifica. Il suo vestito diventa rosso di nuovo.

“I then became with child...It was a blessing and a curse.”

“E poi sono stata incinta...Era una benedizione e una maledizione.”

VI. – Scena Sei: Tante parole (Giallo)

She then recalls a happy experience of marriage and giving birth to her only child, even if it was unplanned. Because of this joy, her dress turns yellow for the first time since her young childhood.

Ricorda un’esperienza felice del matrimonio e la nascita del suo unico figlio, anche se non era pianificato. A causa della sua gioia, il suo vestito diventa giallo per la prima volta fin dalla sua infanzia.

Crying... “But then my child died, and my husband blamed me and left.”

Il Pianto... “Ma poi mio figlio è morto e mio marito mi ha incolpato e se n’è andato.”

VII. – Scena Sette: Le Catene (Blu)

However, the child dies. Bianca sings an aria about feeling imprisoned in a grey, lifeless existence. She indicates that she is searching for atonement or religious experience to save her from this depression. Her dress turns blue.

Comunque, il bambino muore. Bianca canta un’aria sul sentirsi imprigionato in una esistenza grigia senza vita. Indica che sta cercando per l’espiazione o un’esperienza religiosa per salvarla della depressione. Il suo vestito diventa blu.

“If the Lord does not come, I will escape into my dreams...”

“Se il Signore non viene, scapperò nei miei sogni.”

VIII. – Scena Otto: Il Sogno di Bianca (Giallo)

She begins to escape in her dreams and imagines a tropical South American landscape with music playing, but it is rudely interrupted by a loud, dissonant chord. This abruptly wakes her up from her beautiful daydream.

Inizia a scappare nei suoi sogni, e immagina un paesaggio tropicale sudamericano e la musica suona, ma il sogno viene bruscamente interrotto da un forte accordo dissonante. Questo accordo la sveglia dal suo bellissimo sogno.

“Ahhh! ... It was all just a dream...”

“Ahhh!...Era tutto solo un sogno...”

IX. - Scena Nove: Fammi Uscire! (Rosso)

The sudden awareness of her own deteriorating mental health becomes more apparent, and she starts to suffer a major anxiety attack. Her dress cycles through the differing colours of red, blue and yellow rapidly. After hitting herself on the head and crying into her hands, she smashes her head into the glass of a mirror and falls.

Il deterioramento della sua salute mentale diventa più evidente all'improvvisa, e lei comincia di soffrire di un grande attacco d'ansia. Il suo vestito cambia rapidamente colore tra rosso, giallo e blu. Dopo essersi colpita alla testa e aver pianto tra le sue mani, sbatte la testa contro uno specchio di vetro e cade.

Screams! “There is no way out!”

Urla!

“Non c'è un modo per uscire!”

I: Le stelle¹

Le stelle, le stelle,
Riveder' le stelle.
Le stelle, le stelle, quindi usciam'.

Le stelle, le stelle,
Riveder' le stelle.
Le stelle, le stelle, quindi usciam'.

I: The stars

The stars, the stars,
To see the stars again,
The stars, the stars, so we went out.

The stars, the stars,
To see the stars again,
The stars, the stars, so we went out.

¹ D. Alighieri: *The Divine Comedy of Dante Alighieri: Inferno*. ed. R. Durling (Oxford: Oxford University Press, 2008), 540.

The libretto for this scene is taken from the final words of *Inferno* ('Hell'), the first cantica of *La divina commedia* ('The Divine Comedy') by Dante Alighieri. It is just after Dante and his guide, Virgil, have climbed down the feet of Satan and they see the stars of Heaven. *E quindi uscimmo a riveder le stelle* ('And so we went out to see the stars again').

II: Giro, giro! Nascondino²

Giro, giro,
giro tondo.
Casca, casca,
casc' il mondo.

Casca, casca,
casca la Terra.
Giù, giù.
Tutti giù,
tutti giù.
Giù per terra, giù per terra.
Giro giù, Sì!
Tutti giù, giù!

Ah! Giochiamo! Nascondino! Tocca a te!

Gira! Gira!
Nascondino, Gira.
Gira! Gira!
Nascondino, Gira.
Nascondino, nascondino.
Gira, gira,
gira, gira!
Nascondino, nascondino.
Gira, gira, gira, gira!
Nascondino, nascondino!

² Original text by Anna Henwood, December 2022.

The text for this scene is based on two Italian childhood games. The first is the song
Giro giro tondo ('Ring a ring of roses'):
Giro giro tondo
Casca il mondo

II: I turn, I turn! Hide-and-seek

I turn, I turn,
I turn around.
It falls, it falls,
The world falls.

It falls, it falls,
The Earth falls.
Down, down.
Everyone down,
everyone down.
Down on the ground, down on the ground.
Turn around down, yes!
Everyone down, down!

Ah! Let's play! Hide-and-seek! Your turn!

Turn! Turn!
Hide-and-seek, Turn.
Turn! Turn!
Hide-and-seek, Turn.
Hide-and-seek, hide-and-seek,
Turn, turn,
turn, turn!
Hide-and-seek, hide-and-seek.
Turn, turn, turn, turn!
Hide-and-seek, hide-and-seek!

Casca la Terra
Tutti giù per terra.
(‘Turn turn around/ the world falls/ the Earth falls/ All down on the ground’).

The second is the game *Nascondino* (Hide-and-seek).

III. Questa è un'anatra³

Questa è un'anatra,
Questa si fa cric! crac!
Questo è un topo e si fa
quac! quac! quac! quac! quac!
Questa è un'anatra,
Questa si fa cric! crac!
Questo è un topo e che rumore fa? E—

Questa è un'anatra,
Questa si fa crac! E—
Questa è un'anatra
quac! quac! quac! quac! quac! E—
questa è un'anatra
Questa si fa crac! E—
Questo è un topolino,
Questo è un topolino,
Questo è un topolino e—
Questa è un'anatra,
Questa si fa cric! crac!
Questo è un topo e che rumore fa?

Cric crac!
Che si fa cric crac croc!
Cric crac!
Che si fa cric crac!
Cric crac!
Che si fa cric crac croc!
Qua-qua-qua-qua-qua-qua-qua-qua.

Cric crac!
Che si fa cric crac croc!
Cric crac!
Che si fa cric! crac!
Qua-qua-qua-qua-qua-qua-qua-qua.
Qua-qua-qua-qua-qua-qua-qua-qua.

III: This is a duck

This is a duck,
This goes cric! crac!
This is a mouse, and it goes
quack! quack! quack! quack! quack!
This is a duck,
This goes cric! crac!
This is a mouse and what sound does it make? And—

This is a duck,
This goes crac! And—
This is a duck,
quack! quack! quack! quack! quack! And —
this is a duck
This goes crac! And—
This is a little mouse,
This is a little mouse,
This is a little mouse and—
This is a duck,
This goes cric! crac!
This is a mouse and what sound does it make?

Crac crac!
That it goes cric crac croc!
Cric crac!
That it goes cric crac!
Cric crac!
That it goes cric crac croc!
Qua-qua-qua-qua-qua-qua-qua-qua.

Cric crac!
That it goes cric crac croc!
Cric crac!
That it goes cric crac!
Qua-qua-qua-qua-qua-qua-qua-qua.
Qua-qua-qua-qua-qua-qua-qua-qua.

³ Original text by Anna Henwood, November 2022.

Ehi!

Questa è un'anatra,
Questa si fa cric! crac!
Questo è un topo e che rumore fa!

Eh!

This is a duck,
This goes cric! crac!
This is a mouse and what a sound it makes!

IV: Niente⁴

Niente! Niente è difficile per me, per me.

Facile per niente!

Boh!⁵ Non posso aspettare che la vita mi portar' del ben' e poi non so!

Non posso aspettare che la vita, sì, la vita mi portar' del

Niente! Niente è difficile per me, per me.

Facile per niente!

Niente! Niente è difficile per me, per me.

Facile per niente!

Boh! Non posso aspettare che la vita mi portar' del ben' e poi non so!

Non posso aspettare che la vita, sì la vita mi portar' del ben'.

Mi portar' del bene

Sì!

Mi portar' del bene, bene, sì!

Mi portar' del bene

Sì!

Mi portar' del bene, bene!

Niente! Niente è difficile per me, per me.

Facile per niente!

Niente! Niente è difficile per me, per me.

Facile per niente!

Boh! Non posso aspettare che la vita mi portar' del ben' e poi non so!

Non posso aspettare che la vita, sì la vita mi portar' del

Tutto! Tutto è difficile per me, per me.

Voglio che la vita mi portar'!

IV: Nothing

Nothing! Nothing is difficult for me, for me.

Easy for nothing!

Boh! I cannot wait that life brings me some good and then I don't know!

I cannot wait that life, yes, life brings me some

Nothing! Nothing is difficult for me, for me.

Easy for nothing!

Nothing! Nothing is difficult for me, for me.

Easy for nothing!

Boh! I cannot wait that life brings me some good and then I don't know!

I cannot wait that life, yes, life brings me some

Brings me some good

Yes!

Brings me some good, good, yes!

Brings me some good

Yes!

Brings me some good, good, yes!

Nothing! Nothing is difficult for me, for me.

Easy for nothing!

Nothing! Nothing is difficult for me, for me.

Easy for nothing!

Boh! I cannot wait that life brings me some good and then I don't know!

I cannot wait that life, yes, life brings me some

Everything! Everything is difficult for me, for me.

I want that life brings me!

⁴ Original text by Anna Henwood, January 2023

⁵ *Boh!* Is an Italian expression that roughly translates to 'I do not know'.

V: Valzer di Dante⁶

Amore e il cor' gentile son' un' cos'.
Ragione è un' cos'.
Amore e il cor' gentile son' un' cos'.
Ragione razional',
Amore e il cor' gentile son' un' cos'.
Un' senza l'altro è razional' senza ragion'!

Oscura selva della mia strada, nel mezzo del cammino della vita.
Oscura selva della mia strada, nel mezzo del cammino della vita.
Non era dritta la mia via, smarrita la via,
smarrita, strada, via, smarrita!

Selva della mia strada, nel mezzo del cammino della vita,
oscura selva della mia strada,
nel mezzo del cammino della vita,
Non era dritta la mia via
Smarrita la via,
smarrita,
strada,
via,
smarrita!

⁶ D. Alighieri: *The Divine Comedy of Dante Alighieri: Inferno*. ed. R. Durling (Oxford: Oxford University Press, 2008), 26.

Texts for this scene are taken from two different works by Dante Alighieri, revised by Anna Henwood, November 2022.

The first is from the beginning of the sonnet in Chapter XX of *La Vita Nuova* ('New Life' or sometimes translated as 'Young Life', a collection of love poems written by the young Dante):
Amore e 'l cor gentil sono una cosa...e così esser l'un sanza l'altro osa com'alma razional sanza ragione. ('Love and the gentle heart are one thing....so that for one to be without the

V: Dante's Waltz

Love and the gracious heart are one thing.
Reason is one thing.
Love and the gracious heart are one thing.
Rational reason.
Love and the gracious heart are one thing.
One without the other is rational without reason!

Dark forest of my street, in the middle of the path of life.
Dark forest of my street, in the middle of the path of life.
My way was not straight, the way lost,
Lost, street, way, lost!

Forest of my street, in the middle of the path of life,
dark forest of my street,
in the middle of the path of life,
My way was not straight
The way lost,
lost,
street,
way,
lost!

other is like a rational soul without reason').), William Franke: Italian Text and English translation of the *Vita nuova* in *Dante's Vita Nuova and the New Testament: Hermeneutics and the Poetics of Revelation* (Cambridge: Cambridge University Press), pp.158–234. [online resource doi:10.1017/9781009031127.009.

The second work is the famous text from the opening of *La divina commedia* ('The Divine Comedy'), before Dante enters Hell:
Nel mezzo del cammin di nostra vita mi ritrovai per una selva oscura che la diritta via era smarrita ('In the middle of the walk of life I found myself in a dark forest that the right way was lost')

VI: Tante parole⁷

Sì, nell'oscurità, sì, nell'oscurità
Sì, c'è la libertà, sì, nell'oscurità.
La felicità è in arrivo, dicono a me, sì.
La felicità è in arrivo dicono.

Tante parole si perdono, perdono, sì.
Tante parole sì, tante.

Ieri la felicità era qui vicin' a me!

Sì, c'è la libertà, sì,
c'è la libertà, sì, c'è la libertà, sì, nell'oscurità.
La felicità è in arrivo dicono a me, sì.
Tante parole si perdono, si perdono.

Tante parole, sì, tante!

Ieri la felicità era sempre qui con me!

Sì, nell'oscurità, sì, nell'oscurità.
Sì, c'è la libertà, sì nell'oscurità.
La felicità è in arrivo dicono a me, sì,
tante parole si perdono, si perdono!

VI: Many words

Yes, in darkness, yes, in darkness
Yes, there is freedom, yes, in darkness.
Happiness is on its way, they say to me, yes.
Happiness is on its way they say.

Many words lose themselves, many, yes.
Many words yes, many.

Yesterday happiness was here close to me!

Yes, there is freedom, yes,
there is freedom, yes, there is freedom, yes, in the darkness.
Happiness is on its way they say to me, yes.
Many words lose themselves, lost themselves.

Many words, yes, many!

Yesterday happiness was here with me!

Yes, in the darkness, yes, in the darkness.
Yes, there is freedom, yes in the darkness.
Happiness is on its way they say to me, yes,
Many words lose themselves, lose themselves!

⁷ Original text by Anna Henwood, January 2023.

VII: Le Catene⁸

Incastrata
Trappolata
Tutta è offuscata.
La mia esistenza di fronte a un muro grigio
Impenetrabile.

Non c'è un modo per uscire!

Strappato
Il mio cuore
Tutto di dolore.
Non posso muovermi
Sono fragile.

Non c'è un modo per uscire!

Grigio impenetrabile.

Sono in ginocchio aspettando il Signore.

VII: Chains

Chained
Trapped
Everything is clouded.
My existence in front of a wall
Grey impenetrable.

There is no way to get out!

Ripped
My heart
All pain.
I cannot move
I am fragile.

There is no way to get out!

Grey impenetrable.

I am on my knees waiting for the Lord.

⁸ The original text and translation by Anna Henwood, August 2022, is at the end of the document. The revised text selected by Anna Henwood, 6 January 2023.

VIII: Il Sogno di Bianca⁹

Dulce sueño mi amor' y la noche bien,
Todo está en calma toda calma.

Toma mi mano y sueña bien, dulce sueño la noche todo calmo.
Dulce sueño amor
Dulce sueño mi amor

Dulce sueño mi amor' y la noche bien,
Todo está en calma toda calma.
¡Dulce sueño mi amor! ¡Ah!

VII: Bianca's Dream

Sweet dream my love and good night
Everything is calm all calm.

Take my hand and dream well, sweet dream the night all calm.
Sweet dream love
Sweet dream my love.

Sweet dream my love and good night,
Everything is calm all calm.
Sweet dream my love! Ah!

⁹ Original text by Anna Henwood, October 2022.

IX: Fammi uscire¹⁰

La testa! Tre facce!
Il vento gira!
Che forte!

Fammi uscire! Dove sono i piedi?
I piedi?
Fammi uscire!
Dove sono i piedi?

Voglio veder' le selle, le stelle.
Le stelle, le stelle.

Questa è un'anatra, questa si fa cric! crac! Questo è un topo e che rumore fa?
Le stelle, le stelle, riveder' le stelle, le
Niente! Niente è difficile per me, per me.
Facile per niente!
Ieri la felicità era qui vicin' a me.

Dulce sueño amor y la noche bien, todo está en calma toda calma.

Amore e il cor'

Giro giro, giro tondo, casca casca,

Casc' il mondo.

Non c'è un modo per uscire! Ah!

Questa è un'anatra, questa si fa cric! crac!
Questo è un topo e che rumore fa!

IX: Let me out

The head! Three faces!
The wind blows!
How strong!

Let me out! Where are the feet?
The feet?
Let me out!
Where are the feet?

I want to see the stars, the stars,
The stars, the stars.

This is a duck this goes cric! crac! This is a mouse and what sound does it make?
The stars, the stars, to see the stars again, the
Nothing! Nothing is difficult for me, for me.
Easy for nothing!
Yesterday happiness was here close to me.

Sweet dream love and good night, everything is calm all calm.

Love and the heart

Turn turn, turn around, fall fall,

The world falls.

There is no way to get out! Ah!

This is a duck, this goes cric! crac!
This is a mouse and what sound it makes!

¹⁰ Mix of original text by Anna Henwood and text by Dante Alighieri, revised January 2023.

This scene contains text from other scenes throughout the opera. The beginning phrases place the scene in Dante's Hell, where Satan is stuck in a lake of ice. The three-faced Satan

is trying to escape by using his bat-like wings. This causes the lake to freeze and everything else in the path of the cold wind. At the end of *Inferno* ('Hell') by Dante, it is by climbing down Satan's feet that Dante and his guide Virgil see the stars of Heaven. Hence the title of this scene: *Fammi uscire!* ('Let me out!') and the desire to find the feet and then the stars.

Ciclotimia

Libretto di
Anna Henwood

Opera da Camera per Soprano, Clarinetto, Violino,
Violoncello e Pianoforte

Musica di
Aaron Pelle

I. Scena Una - Le Stelle

Andante misterioso ca. ♩ = 92

The musical score is written for five instruments: Soprano (Bianca), Clarinet (di Sib, Clarinetto basso), Violino, Violoncello, and Pianoforte. The tempo is Andante misterioso, approximately 92 beats per minute. The score is divided into two systems, each containing five staves. The first system covers measures 1 to 3, and the second system covers measures 4 to 6. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f), articulation (accents, slurs), and performance instructions (Ped., * Ped.). The Soprano part is mostly silent in the first system, with a few notes in the second system. The Clarinet, Violino, and Violoncello parts have more active lines, with the Violoncello and Pianoforte parts featuring more complex rhythmic patterns. The Pianoforte part includes a prominent bass line in the first system and a more active line in the second system. The score is marked with 'Ped.' and '* Ped.' at the end of measures 1, 3, 4, and 5.

4

Ped. * Ped. *

Ped. * Ped. *

7

5/4

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

5/4

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

5/4

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

5/4

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

5/4

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

11 a tempo (♩ = 92)

4/4

mp *f* *mp* *f*

4/4

mp *f* *mp* *f*

4/4

mp *f* *mp* *f*

4/4

mp *f* *mp* *f*

Rubato

3

Parlato/Cantato

15

(Sbadiglia...) Sto qua tutta sola alla fine della mia vita... Le

23

♩. = 92

stel - le, le stel - le, Ri - ve - der' le stel - le, le stel - le, le stel - le, quin-di usc - i - am'.

Musical score for measures 31-37. The score is in 6/8 time. The upper staves (treble and alto) contain the melody, while the lower staves (bass and piano) contain the accompaniment. Dynamics include *mf*, *f*, and *ff*. There are triplets and *arco*/*pizz* markings.

Musical score for measures 38-44. The score is in 6/8 time. The upper staves (treble and alto) contain the melody, while the lower staves (bass and piano) contain the accompaniment. Dynamics include *mf*, *p*, *ff*, *f*, and *mf*. There are triplets and *rit.* markings.

a tempo (♩ = 92)

45

mf *f* *mf* *f* *mf*

stel - le, le stel - le, Ri - ve - der' le stel - le, le stel - le, le stel - le, quin - di usc - i - am'.

mf *f* *mf* *f*

pizz *f*

pizz *f*

mf *f* *mf*

53

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

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

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

pizz *f*

arco *ff*

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

60

rit. rit.

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

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

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

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

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

[illegible]

70

70

Rubato

Parlato/Cantato

Mi ricordo un periodo della mia vita, da ragazza, quando le cose erano molto più semplici...

f mp f mp

f mp f mp

f mp

f mp

8 II. Scena Due - Giro, giro, nascondino (Giallo)

77 Allegro moderato scherzando ca. ♩ = 112

Gi - ro, gi - ro

espressivo

mf *f* *mf* *f*

pizz *f*

mp

gi - ro ton - do, cas - ca, cas - ca, casc' il mon - do.

mf *mp* *f* *mf*

mf *ff* *mf*

86

f

Cas - ca, cas - ca, cas - ca, la Ter - ra giù, — giù. —

p *f* *mf*

p *mf* *f*

arco *mf* *f*

90

f

Tut - ti giù, tut - ti giù, giù per ter -

f

94 *mf* *f*

ra, giù per ter - ra. Gi - ro giù, Sì! Tut - ti giù, giù!

p *f* *ff*

p *f* *ff*

f *ff*

f *ff*

99 $\text{♩} = \text{♩}$

Parlato/Cantato, sempre ridendo: "Ah! Giochiamo!" "Nascondino!" "Tocca a te!"

mf *f*

f *pizz* *f*

f

103

"Ah!"

107

$\text{♩} = \text{♩}$

f Gi - ra! Gi - ra! Nas - con - di - no, Gi - ra

espressivo

111

mf

Gi - ra! Gi - ra! Nas - con-di-no, Gi-ra

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

mp *f* *f* *p*

115

f

Nas - con - di - no, nas - con - di - no. Gi - ra, gi - ra, gi - ra, gi - ra!

mf *f* *f*

arco *mf* *f*

119

Nas - con - di - no, nas - con - di - no. Gi - ra, gi - ra, gi - ra, gi - ra!

123

Nas - con - di - no, nas - con - di - no!

127 $\text{♩} = \text{♩}$

Parlato/Cantato, sempre ridendo: "Ah! Giochiamo!" "Nascondino!" "Tocca a te!"

f

pizz
mf

arco
mf

f

mf

Rubato*Parlato/Cantato*

134 $\text{♩} = \text{♩}$

*Questa è una canzone che l'ho scritta da bambina!
Mia madre pensava che fosse buffa. Ascoltala!*

p

ff

p

ff

p

ff

15

esoterico (Swing) ca. ♩ = 120

141 esoterico (Swing) ca. ♩ = 120

146

152

Swing
f

Que sta è un' an-a-tra, que-sta si fa cric! crac! Que-sto è un to-po e si fa quac! quac! quac! quac! quac!

Swing
mf

Swing
pizz
f

Swing
mf

157

Que-sta è un' a-na-tra, que-sta si fa cric! crac! Que-sto è un to-po e che ru-mo-re fa? E__ Que-sta è un' a-na-tra

Swing
f

Swing
f

162

Que-sta si-fa crac! E_ que-sta è un' a-na-tra quac! quac! quac! quac! quac! E_ que-sta è un' a-na-tra

166

Que-sta si fa crac! E_ que-sto è un to-po-li-no, que-sto è un to-po-li-no, que-sto è un to-po-li-no e..._____

p *f* *mf*

p *f*

p *f*

171 *mf* *f*

Que-sta è un' a-na-tra, que-sta si fa cric! crac! Que-sto è un to-po e che ru-mo-re fa? cric crac! che si fa, cric crac croc!

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

176 *ffz* *f* *ff*

cric crac! che si fa, cric crac! cric crac! che si fa cric crac croc! Qua-qua-qua-qua-qua-qua-qua-qua,

3 *ffz* *f* *ff* *ffz* *f* *ff* *ffz* *f* *ff* *3* *ff*

179 *f* *3* *3* *sfz* *p*

cric crac! che si fa, cric crac croc! cric crac! che si fa, cric! crac! Qua-qua-qua-qua-qua-qua-qua -

182 *f*

qua qua qua-qua-qua-qua-qua Ehi!

186

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

190

f *mf*

Que-sta è un' a-na-tra, que-sta si fa cric! crac! Que-sto è un-to-po e

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

195 *p* *f*

che ru-mo-re fa!

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

pizz

ff

202

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

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

214

304

220

Gli anni della mia adolescenza sono stati tristi e solitari. Non avevo amici.

228

228

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

mf

232

232

f *f* *p* *f* *p* *f* *p*

f *f* *p* *f* *p* *f* *p*

mf

236 *mf*

Boh! Non pos - so as - pet ta - re che la vi - ta mi por - tar' del ben' e poi non

f

f

mp

f

240 *f*

sol! Non pos - so as - pet ta - re che la vi - ta, si la vi - ta mi port-tar' del

mp

f

244

f

nien - te! Nien - te è dif fi - ci - le per me, _____ per me. _____ Fa - ci - le per nien - te!

f *p* *f* *p* *f* *p*

mf

248

f

Nien - te! Nien - te è dif fi - ci - le per me, _____ per me. _____ Fa - ci - le per nien - te!

f *f* *p* *f* *p* *f* *p*

f *f* *p* *f* *p* *f* *p*

252 *mf*

Boh! Non pos - so as - pet ta - re che la vi - ta mi por - tar' del ben' e poi non

f

f

mp

f

mp

f

256 *f*

so! Non pos - so as - pet ta - re che la vi - ta, sì la vi - ta mi por-tar' del

mp

mp

mf

260 *mf* *f* *mf* *f*

ben'. Mi por-tar' del be - ne si! Mi por-tar' del be - ne, be - ne,

p *f* *p* *f*

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

264 *mf* *f* *mf* *f*

si! Mi por-tar' del be - ne si! Mi por-tar' del be - ne, be - ne!

p *f* *p* *f*

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

268

f

Nien - te! Nien - te è dif fi - ci-le per me, _____ per me. _____ Fa - ci-le per nien - te!

f *p* *f* *p* *f* *p*

272

f

Nien - te! Nien - te è dif fi - ci-le per me, _____ per me. _____ Fa - ci-le per nien - te!

f *f* *p* *f* *p* *f* *p*

276 *mf*

Boh! Non pos - so as - pet ta - re che la vi - ta mi por - tar' del ben' e poi non

f

f

mp

f

280 *f*

so! Non pos - so as - pet ta - re che la vi - ta, sì la vi - ta mi por-tar' del

mp

mf

284 *f* tut - to! Tut - to è dif fi - ci - le per me, per me. *p* Vo gli o che la vi - ta mi por

Allegro moderato giocoso ca. ♩ = 120

288 *f* tar!

Rubato*Parlato/Cantato*

Poi mi sono innamorata con un
uomo. Abbiamo ballato fino ad alba...

Lo stesso tempo ca. ♩ = 120

308

espressivo

f *mf* *f* *mf*

316

f *mf* *f* *mf*

espressivo

f *mf*

p

A - - mo - re e il cor' gen - - ti - le son' un' cos'

mf

Ra - - gio - ne

f *mf* *p* *f* *mf*
espressivo
arco
mf *espressivo*

è un' cos' A - - mo - re e il cor' gen - - ti - le

f *mf* *f* *mf* *f* *mf*
f *mf* *f* *mf*

339 *mf*

son' un' cos' Ra - gio - ne ra - zio -

347 *f*

- nal' A - - mo - re e il cor' gen - - ti - le

355

son' un' cos'

mf

f

mf

f

mf

360

Un' sen - za l'al - tro è ra - zion - al' sen - za ra -

mf

f

mf

f

mf

f

364 *ff* **Swing** *mf* 3

gion! Os-cu-ra sel - va del-la mi-a stra-da, nel mez-zo del cam-mi - no del-la vi - ta Osc-u-ra sel - va del-la mi-a

ff **Swing** *f* 3 *p* *f* 3 *p* *f* 3 *p* *f* 3 *p* *f* 3 *p*

370 *f* 3

stra-da, nel mez-zo del cam-mi - no del-la vi - ta Non e-ra drit-ta la mi-a vi a smar-ri-ta la vi a

f 3 *p* *f* 3 *p* *f* 3 *mf* *f*

Swing *mf* 3 *f*

377

smar-ri ta, stra-da, vi-a, smar-ri-ta!

p *f*

Straight

p *f* *mf*

p *f*

p *f*

383

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

Straight

f *mf*

Straight

f

p *f*

387

Musical score for measures 387-391. The score is written for a piano and a single melodic line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The melodic line consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is marked with dynamic levels: *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo is marked with a quarter note. The score includes various musical notations such as slurs, accents, and ties.

392

Musical score for measures 392-401. The score is written for a piano and a single melodic line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The melodic line consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is marked with dynamic levels: *f* (forte), *p* (piano), and *espressivo* (expressive). The tempo is marked with a quarter note. The score includes various musical notations such as slurs, accents, and ties. A specific melodic phrase in measure 395 is marked with a slur and the number 6, indicating a sixteenth-note figure.

Measures 397-400 of a musical score. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 397-400) shows the following details:

- Violin I:** Measures 397 and 399 have a forte (*f*) dynamic. Measures 398 and 400 have a whole rest.
- Violin II:** Measures 397 and 399 have a forte (*f*) dynamic. Measures 398 and 400 have a whole rest.
- Viola:** Measures 397 and 399 have a mezzo-forte (*mf*) dynamic. Measures 398 and 400 have a whole rest.
- Cello/Double Bass:** Measures 397 and 399 have a mezzo-forte (*mf*) dynamic. Measures 398 and 400 have a whole rest.
- Grand Piano:** Measures 397 and 399 have a mezzo-forte (*mf*) dynamic. Measures 398 and 400 have a whole rest.

Measures 401-404 of a musical score. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano. The key signature is one sharp (F#) and the time signature is 3/4. The second system (measures 401-404) shows the following details:

- Violin I:** Measures 401 and 403 have a mezzo-forte (*mf*) dynamic. Measures 402 and 404 have a whole rest.
- Violin II:** Measures 401 and 403 have a mezzo-forte (*mf*) dynamic. Measures 402 and 404 have a whole rest.
- Viola:** Measures 401 and 403 have a mezzo-forte (*mf*) dynamic. Measures 402 and 404 have a whole rest.
- Cello/Double Bass:** Measures 401 and 403 have a mezzo-forte (*mf*) dynamic. Measures 402 and 404 have a whole rest.
- Grand Piano:** Measures 401 and 403 have a mezzo-forte (*mf*) dynamic. Measures 402 and 404 have a whole rest.

Swing

41

405 *f*

Sel - va del - la mi - a stra_ da, nel mez - zo del cam - mi - no del - la vi__ ta, osc - u - ra sel - va del - la mi - a

Swing

f $\frac{3}{p}$ *f* $\frac{3}{p}$ *f* $\frac{3}{p}$ *f* $\frac{3}{p}$ *f* $\frac{3}{p}$

Swing arco *mf*

410 *f*

stra da, nel mez - zo del cam - mi - no del - la vi__ ta, Non e - ra drit - ta la__ mi - a vi__ a smar - ri - ta la__ vi__ a

f $\frac{3}{p}$ *f* $\frac{3}{p}$ *f* $\frac{3}{mf}$ *f* *f* *f* *f*

Swing *mf* $\frac{3}{f}$ *f*

424

324

432

E poi sono stata incinta...Era
una benedizione e una maledizione.

441

441

442

443

444

445

f

mf

arco

mf

446

446

447

448

449

450

mf

451

Musical score for measures 451-455. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and a basso continuo line. The vocal line begins with a rest in measure 451, followed by the lyrics "Si, nell' os-cu - ri - tà, si, _____ nell' os - cu - ri - tà" in measures 452-455. The piano accompaniment consists of chords and moving lines in both hands. The basso continuo line provides a harmonic foundation with a mix of eighth and sixteenth notes. Dynamics include *f* (forte) in measure 454 and *mf* (mezzo-forte) in measure 455.

456

Musical score for measures 456-460. The score continues in G major and 4/4 time. The vocal line has the lyrics "si, c'è la li-ber - tà, si, _____ nell' os-cu-ri-tà. La _____ fe - li - ci - tà _____ è in ar - ri - vo di-co - no_". The piano accompaniment and basso continuo line continue with complex rhythmic patterns. Dynamics include *mf* (mezzo-forte) in measures 457, 458, 459, and 460.

461

a me, sì. La fe - li - ci - tà è in ar - ri - vo di - co - no

ff

466

Tan - te pa - ro - le si per - do - no, per - do - no, sì. Tan - te pa - ro - le

mf

p

f

f

470 *mf* *f*

si, tan-te. le - ri la fe - li - ci - tà e-ra qui- vi - cin' a me!

p *f* *ff*

474 *f*

Si, c'è la li-ber-tà, si c'è la li-ber-tà, si, c'è la li-ber-tà, si, nell'os-cu-ri-tà.

tr *ff* *mf* *mf*

La fe-li - ci - tà è in ar - ri - vo di - co - no a me, sì. Tan - te pa - ro - le.

484

si per - do - no, si per - do - no. Nell'os - cu - ri - ta c'è li -

489

- ber-tà, li - ber-tà, sì, Tan - te pa - ro - le, — sì, tan - te! *mf* le - ri la fe - li - ci - tà

The musical score for measures 489-492 consists of three systems. The first system contains the vocal line with lyrics and a piano accompaniment. The piano part is in G major and features a steady eighth-note accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line continuing with the lyrics 'le - ri la fe - li - ci - tà' and a piano accompaniment. The grand staff at the bottom of the system contains empty staves for a second instrument.

493

— e-ra sem-pre qui con me! *f* Si, nell' os-cu - ri - tà, sì, — nell' os-cu - ri - tà. *f*

The musical score for measures 493-496 consists of three systems. The first system contains the vocal line with lyrics and a piano accompaniment. The piano part is in G major and features a steady eighth-note accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line continuing with the lyrics 'Si, nell' os-cu - ri - tà, sì, — nell' os-cu - ri - tà.' and a piano accompaniment. The grand staff at the bottom of the system contains empty staves for a second instrument. The word 'arco' is written above the piano part in the second system.

Sì, c'è la li - ber - tà, sì _____ nell' os - cu - ri - tà. La _____ fe - li - ci - tà _____ è in ar -

mf

mf

mf

mf

ri - vo di - co - no _____ a me, sì, tan - te pa - ro - le _____ si per - do -

mf

mf

mf

mf

506 *ff* *rit.*

no, — si per- do - no — !

511 *rit.* *rit.*

f *mf* *mf* *p*

f *mf* *mf* *p*

f *mf* *mf* *p*

515

(Il Pianto) Ma poi mio figlio è morto e mio marito
mi ha incolpato e se n'è andato.

VII. Scena Sette - Le Catene (Blu)

53

523

Andante moderato lacrimoso ca. ♩ = 84

espressivo

mf

In - ca - stra - ta, trap - po la - ta,

529

tut - ta è of - fu sca - ta La mi - a e - si - sten - za di - fron - te a un mu - ro

535 *ff* *>* *f* *mf*

gri - gio. im-pe-ne-tra - bi - le

541 *f*

Non c'è un mo-do per u - sci - re!

f *p* *f* *pizz* *arco 3* *f* *pizz* *arco* *f*

547

mf

Strap - pa-to il — mi - o cuo - re

a B. Cl.

p

p

p

mf

mp

mf

553

Tut - to — di do-lo - re Non — pos - so — muo ver - mi — so-no fra - gi-le —

f

Clarinetto basso
di Sib

mf

mf

mp

mf

mp

mp

559 *ff* *f* *mf*

gri - - gio im-pe-ne-tra - bi - le

564 *f*

Non c'è un mo-do per u -

570 *ff* 57

sci - re! gri - -

a Cl.

p

p

p

mf

mp

mf

3

576 *f* *mf* *mp*

gio im-pe-ne-tra - bi - le

mp

p

58 **molto rit.** **-Rubato**

581 *p*

So no in gi-noc-chio as-pet tan - do

584 **Rubato**
Parlato/Cantato

il Sig-no - re.....

Se il Signore non dovesse venire,
fuggirò nei miei sogni.

Clarinetto di Sib

p

p

p

Bossa nova ca. ♩ = 112

589

f

pizz

f

"Effetto gabbiano"

arco

gliss.

f

mf

Dul ces sue-ños mi a mor'

594

mf

y la noch-e bien to-do es - tá en- cal ma to-da cal - ma

f

espressivo
f

To-ma mi_ ma - no

espressivo
f

arco

espressivo
f

f

mf *f*

— y — sue-ña bien, dul-ces sue-ños la- no — che to-da cal - mo dul-ces sue-ños a - mor —

607

mf

Dul-ces sue-ños mi a mor—

mf

espressivo

f

mf

612

f

mf

espressivo
f

pizz
mf

"Effetto gabbiano"
arco
gliss.
f

f
Dul-ces sue-ños mi a mor— y— la no-che

mp
f

arco
mf
mf

p
f

627

mf *f*

bien to - do es - tá en cal - ma to - da cal - ma. Dul - ces sue - ños mi a - mor!..

630

p *ff* **Rubato**
Parlato/Cantato

Ah! Era tutto solo
un sogno...

635

agitato *f*

La tes - ta! Tre fac - ce!

agitato *mf* *f*

pizz *f* *agitato arco* *mf* *mp* *mp* *mp* *mp*

agitato pizz *f*

agitato *mf*

638

Il ven - to gi - ra! Che for - te!

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

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

arco *mp* *mp* *mp* *mp* *f* *ff* *mf* *f* *p*

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

644 *f* *mf*

Fam - mi u - sci - re! Do - ve so - no i pie - di? I pie - di?

ff *mf*

pizz *mf*

f

ff

648 *f*

Fam - mi u - sci - re!

f *mf* *mf* *p*

arco *f* *mf* *mf* *p*

f *mf* *mf* *p*

f *mf* *mf* *p*

653

f Do - ve so no i pie - di? *f* Vo - glio ve - der le

mf *f* *Meccanicamente* *f*

pizz arco *f* *mf* *Meccanicamente* *f*

pizz *f* *mf* *Meccanicamente* *f*

Meccanicamente *mf*

657

stel - le, le stel - le. *f* Le stel - le, le stel le.

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

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

p

662 **Swing** *f* *p* *f* (Bianco) 67

Que-sta è un' a - na - tra, que-sta si fa cric! crac! Que-sto è un to - po e che ru - mo - re fa? Le

666 *mf* *f*

stel - le, le stel - le, Ri - ve - der' le stel - - le, le

Straight *mf* *f*

Straight pizz *f*

Straight *f*

Straight *mf* *f*

(Blu)

670 *f*

Nien - te! Nien - te è dif fi - ci-le per me, per me. Fa - ci-le per nien - te!

f *p* *f* *p* *f* *p*

arco

f *p* *f* *p* *f* *p*

mf

(Giallo)

674 *mf* *f*

Ie - ri la fe - li - ci - tà e-ra qui - vi - cin' a me!

p *f* *tr* *ff*

p *f* *ff*

arco

p *f* *ff*

f *ff*

♩. = ♩

678

f *mf*

Dul ces sue ños mi a mor — y — la noch-e bien to-do es - tá en cal — ma to-da cal - ma

espressivo

f *pizz* *mf* *pizz* *mf*

mp

(Rosso)

espressivo

682

f *mf* *f* (Giallo)

A - - mo - re — e il cor' Gi - ro gi - ro, gi - ro ton - do,

espressivo

f *mf* *f*

espressivo arco *f* *mf* *mf* *f* *mf*

espressivo arco *f* *mf* *f* *pizz* *f*

espressivo *f* *mf* *mf*

(Blu)

$$ff$$

699 (Rosso)

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

Que-sta è un' a-na-tra, que-sta si fa cric! crac! Que-sto è un to-po e che ru-mo-re fa! Ah!

705 (Bianco)

Adagio triste e pesante ca. ♩ = 72

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

f

710

p *p* *p* *p* *ppp*

p *p* *p* *p* *ppp*

p *p* *p* *p* *ppp*

p

The musical score consists of five systems. The first system is a single staff with a whole rest. The second system has a treble staff with a melody of eighth and sixteenth notes, and a piano accompaniment of chords in the bass staff. The third system continues the piano accompaniment with chords. The fourth system continues the piano accompaniment with chords. The fifth system has a treble staff with a whole rest and a bass staff with a long note and a half note, both marked *p*.

PART B: Recordings

CD track listing and DVD in relation to composed works:

Contents of CD

Track 1. *Archipelago*, for double sinfonietta 10:00

Recording of the world premiere, given on October the 30th, 2020 at Elder Hall, Adelaide, with the Elder Conservatorium Symphony Orchestra conducted by Luke Dollman

Track 2. *Rubik's Cube*, for small orchestra 7:09

Recording on February the 12th, 2022 at Trackdown Studios, Sydney, with the Australian Youth Orchestra conducted by Carlo Antonioli

Track 3. *Sandcastles*, for wind ensemble (digital demo) 9:44

Anhedonia, for string quartet in seven movements

Recording of the world premiere, given on March the 11th, 2022 at Elder Hall, Adelaide, with the Australian String Quartet (Dale Barltrop, Chris Cartlidge, Francesca Hiew, Michael Dahlenburg)

Track 4. I. *Celtic Rhapsody* 3:06

Track 5. II. *Purple Umbrellas* 3:08

Track 6. III. *Yoselyn's Tango* 1:58

Track 7. IV. *Schizophrenic Scherzo* 3:27

Track 8. V. *Winston's Hoe-down* 1:58

Track 9. VI. *Lisp* 3:20

Track 10. VII. *Rock, Paper, Scissors* 2:45

DVD

Ciclotimia, a chamber opera in one act and nine scenes 25:28
(digital demo)

Performed on April the 29th, 2023 at the Teatro di San Girolamo, Lucca,
as part of the 2023 Puccini Chamber Opera Festival, starring soprano
Barbara Massaro, conducted by Manuel del Ghingaro, and directed by
Emily Tartamelli

PART C: Exegesis

Chapter 1

A Polystylistic Utopia

1.1 Polystylistic Definitions

The term polystylism was invented in 1971 by its most famous practitioner, the Soviet-Russian composer Alfred Schnittke (1934-1998), in his seminal article “Polystylistic Tendencies in Modern Music”.³² Polystylism can be defined as musical compositions which contain use of multiple contrasting styles which are juxtaposed (either horizontally or vertically) in a way that the listener can clearly identify as being contradictory and incongruous.³³ The primary goal of polystylism is to embrace and juxtapose multiple kinds of contrasting styles of music, whether considered highbrow or lowbrow, tonal or atonal, simple or complex. Schnittke identified two main characteristics in what he considered were essential to polystylism: quotation and allusion. Because of this, techniques of borrowing music from other sources (whether as stylistic quotation or allusion) are often present in polystylistic works.

Musical borrowing techniques were not new when Schnittke defined polystylism.³⁴ The phenomenon of composers borrowing music from other composers is a technique that has occurred in European art music for centuries. Variations, quotations, adaptations, arrangements, and more borrowing techniques have been utilized by composers since at least the Medieval era. This can be heard in the music of fourteenth century French composer Guillaume du Machaut (c.1300-1377), as it has been described how, “du Machaut used themes of different origins, sometimes in different languages, in his works; which, for

³² Alfred Schnittke: “Polystylistic Tendencies in Modern Music” in *A Schnittke Reader*. ed. Alexander Ivashkin (Bloomington: Indiana University Press, 2002), 87-90

³³ Jean-Benoît Tremblay: *Polystylism and Narrative Potential in the Music of Alfred Schnittke*. PhD thesis, University of British Columbia, 2007, 33.

³⁴ Richard Beaudoin: “You’re There and You’re Not There: Musical Borrowing and Cavell’s Way” in *Journal of Music Theory*. Vol. 54 (1), 2010, 92.

Schnittke, was the fourteenth century equivalent of polystylism”.³⁵ However, these borrowing techniques became increasingly prevalent in the earlier decades of the twentieth century, culminating later in the music collages of the mid-to-late 1960s. It has been argued that, “undoubtedly the collage works of the 1960s share some of the same motivations which sparked important borrowing trends earlier in the century (such as neoclassicism, Dadaism, and *musique concrete*)”.³⁶ However, rather than just emphasizing the language of one specific musical style, composer, or period, such as in neoclassicism, polystylism attempts to utilize a sprawling, diverse array of styles. This differentiates the aesthetic from the trends of neoclassicism and neoromanticism, as, “it requires more than a sole adaptation of a past work in a present idiom, as in Stravinsky’s *Pulcinella* (1920)”.³⁷ These earlier borrowing trends were important influences in the genesis of polystylism, but the eclecticism of these compositions was greatly expanded in the 1960s.

Whilst Schnittke coined the term polystylism, he certainly saw himself as building on the works of others, as it has been stated, “among more recent composers, he valued how Mahler, Shostakovich, and Ives could bring together different materials in their works”.³⁸ Schnittke’s self-consciousness not only extended to the language of his musical oeuvre, but also his knowledge of other preceding models of stylistic borrowing and allusion. His aesthetic as outlined in “Polystylistic Tendencies in Modern Music” reveals a keen awareness and observance of past examples, such as in the neoclassicism of Stravinsky, quotations by Shostakovich, Stockhausen’s collages, etc., and other ways in which composers have borrowed from other sources.³⁹

³⁵ Tremblay: 33.

³⁶ Cristina Catherine Losada: “The Process of Modulation in Musical Collage” in *Music Analysis*. Vol. 27 (2-3), 2008, 296.

³⁷ Aaron Rapaport: *An American Encounter with Polystylism: Schnittke’s Cadenzas to Beethoven*. MA thesis, University of North Carolina, 2012, 6.

³⁸ Tremblay: 33.

³⁹ Schnittke: 87-88.

In polystylistic music, no kind of music has any reason to be excluded based on a hierarchy of a supposed inherent aesthetic supremacy against other kinds of music. This is left up to the personal taste and current interest of the composer, and the selection of use in his or her compositions. Due to the pluralism of these borrowing techniques, “the musical collage of the late 1960s can be seen as a direct precursor of many developments in the contemporary musical languages, where popular culture, including music from films, rock ‘n roll, rap, and jazz, is drawn upon simultaneously with music preserved from a variety of different historical time-periods”.⁴⁰ Likewise, artists more well-known for their work in jazz, rock, and popular forms of music also created artworks that can be defined as music collages. This can be heard in recordings such as *Lumpy Gravy* by Frank Zappa (1940-1993) of 1968,⁴¹ and *Naked City* by John Zorn (1953-) of 1990.⁴² As such, the rapid increase of music which used techniques of polystylism, collage, allusion, and quotation during the 1960s was not just limited to European art music but was also present in jazz, rock, and popular music.

One of the defining traits of polystylism involves stylistic borrowing, whether through exact quotation or hinted allusions.⁴³ The contrast between the juxtaposed styles must also be clearly and obviously incongruous, even to an untrained musical ear. This aesthetic often contains qualities of anachronism and cosmopolitanism, with its sources deriving from vastly differing historical time periods and geographical origins.⁴⁴ Schnittke argues the importance of discussing the term polystylism, claiming, “even without making direct quotations, a composer often plans a polystylistic effect in advance, whether it be the shock effect of a clashing collage of music from different times, a flexible glide through phases of musical history, or the use of allusions so subtle that they seem accidental”.⁴⁵ The ability to convey

⁴⁰ Cristina Catherine Losada: *A Theoretical Model for the Analysis of Collage in Music Derived from Selected Works by Berio, Zimmermann and Rochberg*. PhD thesis, The City University of New York, 2004, 20.

⁴¹ John W. Bernard: “Listening to Zappa” in *Contemporary Music Review*. Vol. 18 (4), 2000, 64.

⁴² Adam Kolek: *Finding the Proper Sequence: Form and Narrative in the Collage Music of John Zorn*. PhD thesis, University of Massachusetts, 2013, 50.

⁴³ Baiba Jaunslaviete: *The Theory of Polystylism as a Tool for Analysis of Contemporary Music in the Post-Soviet Cultural Space: Some Terminological Aspects*. Jāzeps Vītols Latvian Academy of Music, 2018, 455.

⁴⁴ Rapaport: 6

⁴⁵ Schnittke: 89.

stylistic allusions without the use of direct quotations is often effective enough in and of itself.

This aesthetic of stylistic borrowing and allusion is an example of post-modernism, and the influence of it would even stretch to sampling in hip-hop music. It is generally considered that modernism in the arts emphasizes progression and innovation over any other element, whilst postmodernist music includes qualities such as a re-engagement with the past, utilization of both popular and artistic sources, usage of elements from various historical time periods, distrust of binary oppositions, and quotation.⁴⁶ These characteristics are not supposed to be exhaustive but display a small example of the aesthetic in music. However, it is beyond the scope of this study to explore all of the facets of postmodernism as an aesthetic in the arts.

Compared to early borrowing trends, polystylism is distinct from these methods with its kaleidoscopic breadth and largely self-conscious nature. It has been argued that, “it is distinguished from all previous approaches to musical borrowing, with the exception of that which characterizes the music of Charles Ives, in the amount and variety of quoted material and the degree to which it maintains its individuality, refusing to be absorbed into the character of the composition into which it is imported”.⁴⁷ Schnittke by no means claimed to have invented polystylism, only the definition, as he himself stated, “the phenomenon of ‘polystylistics’ in music existed long before I started to use the word and thought about the interaction of musical material in different styles. The first twentieth-century composers to make use of it were Ives and Mahler... Then came Berio’s *Symphony* and many other works that used musical quotations”.⁴⁸ Ives was an important precursor to Schnittke’s polystylism; however, due to his lesser-known profile as a composer for most of his career, Ives was without a successor for decades.

⁴⁶ Kolek: 5-6.

⁴⁷ Losada: 2008, 295.

⁴⁸ Alfred Schnittke: “Schnittke Speaks About Himself” in *A Schnittke Reader*, ed. Alexander Ivashkin (Bloomington: Indiana University Press, 2002), 17.

1.2 A Nonlinear Aural Path

Charles Ives (1874-1954) was perhaps the first composer who can be truly labelled a polystylist, although this was long before the term was used, and for vastly differing aesthetic reasons. Much of the intrigue and innovation in the music of Ives comes about due to his use of polytonality, polyrhythms, aleatoric techniques, and other methods which only became widely used in European art music decades later.⁴⁹ An important feature of his music involves quotations of musical sources associated with everyday American life. These techniques resulted in music of a collage-like nature that would likely have been characterized as polystylism. There exists a well-known story of Ives hearing two separate marching bands playing different songs simultaneously in separate keys and tempi. This experience inspired Ives to superimpose contrasting themes in his compositions, creating early examples of music collage. In these compositions, Ives sought to convey a sense of physical reality in the pieces, lending his music spatial or pictorial characteristics.

The quotations and collage techniques in the music of Ives were often utilized in order to convey the programmatic intentions of his compositions, but they also exist due to Ives' penchant for experimentation, which was encouraged by his musical father. Ives utilized quotations of military marches, American folk tunes, hymns, college football songs, patriotic songs, and other musical styles often characterized as lowbrow with the intention of expressing these extra-musical connotations. It has been confirmed that, "Ives usually created his collages by reworking earlier compositions, complicating their surface by pasting on additional quoted fragments".⁵⁰ What is interesting is that the works he pasted quotations on were complete compositions, and musically functional pieces even without the additional fragments. This reveals a remarkably similar process to the technique of collage in the visual arts as practised by the Cubist artists.⁵¹ However, it is highly unlikely that Ives was aware of the innovations being made by the Cubists at this time.

⁴⁹ Rapaport: 13.

⁵⁰ Jennifer Iverson: "Creating Space: Perception and Structure in Charles Ives's Collages" in *Music Theory Online*. Vol. 17 (2), 2011, 2

⁵¹ *Ibid.*, 13.

Ives' early music collage *Central Park in the Dark* uses techniques of overlapping contrasting themes on top of each other, resulting in polytonality. This can be heard when the brooding, ambient strings are overlaid with thematic material reminiscent of ragtime piano. These two themes differ greatly concerning rhythmic language, key, and timbre, yet Ives juxtaposes them in order to convey the sense of hearing a ragtime pianist performing on a player piano in an apartment while on a walk through Central Park at night. These clear pictorial and even physical sensations are one essential reason for Ives' use of these techniques. The Ives scholar John Kirkpatrick argued that, "Ives is the great American impressionist, in many ways parallel to Debussy, but Ives's subject matter is primarily people, their thoughts, feelings, and actions, whereas Debussy's people usually fade into the landscape or the medieval story or the blur of the carnival".⁵² The programme note for *Central Park in the Dark* explains Ives' aesthetic intentions for the composition, stating that, "this piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night".⁵³ Ives also instructs the instrumental groups to be distanced from each other spatially in order to achieve the sense of remoteness and physicality.

Another example of an early music collage by Ives is the Orchestral Set No. 1, *Three Places in New England*, composed sometime between 1911 and 1915. In a similar manner to *Central Park in the Dark*, each of the three movements attempts to convey a visual and physical sensation of a different location in New England. This is effectively demonstrated with Ives' use of quotation; a characteristic considered an important element of Schnittke's definition of polystylism. These musical quotations easily convey a sense of musical Americana, which is especially apparent in the second movement, titled *Putnam's Camp, Redding, Connecticut*. Here the composer includes many quotations associated with everyday American life, such as "The Star-Spangled Banner" and "Yankee Doodle", among others.⁵⁴ Despite the melodicism and lyrical quality of many of the familiar tunes quoted, Ives still utilizes more iconoclastic techniques, such as tone clusters and polytonality. This seemingly irreconcilable combination

⁵² John Kirkpatrick: *Preface to Ives's Fourth Symphony*. (New York: Associated Music Publishers, 1965).

⁵³ Charles Ives: *Central Park in the Dark*. ed. John Kirkpatrick (N.Y: Mozart Music Publications, 1978).

⁵⁴ Iverson: 1

of tonality and atonality is again something that Ives uses that only became prevalent decades later in the 1960s, with the increase of musical compositions that use stylistic quotation and allusion.

The phenomenon of hearing music collages and numerous contradicting styles juxtaposed simultaneously bears interesting psychological reactions. In a study on Ives' collage techniques, it has been argued that, "musical collages present a chaotic, confusing, and perhaps disorienting surface to the listener, especially if the listener anticipates a linear aural path through a piece - a reasonable expectation that holds for most Western art music, even in the twentieth century".⁵⁵ Music collages have only been a general possibility in the last one hundred years, due to increased globalization, international travel, technological advancements in communication, and widespread access to recordings. This has enabled composers since the beginning of the twentieth century to gain an awareness of many musical styles and traditions, and access to large quantities of music which vary concerning historical timeline, geographical origin, compositional style, and instrumental combinations. It is still a generally recent phenomenon in human history to hear many kinds of music outside of an individual's own time period or geographical origin.

In cognitive scientist Albert Bregman's book *Auditory Scene Analysis: The Perceptual Organization of Sound*, it is revealed that when hearing compositions that demonstrate collage-like qualities, the listener will divide the contrasting musical styles into different auditory streams.⁵⁶ This is especially apparent when composers use different keys, timbral elements, and tempi simultaneously. Most listeners are conditioned to hearing only one key or one tempo at a time, so the aural result often perceived is that the contrasting keys and tempi have originated from alien sources. It has been stated that, "by producing auditory streams, our brain strives to produce an accurate representation of the environment by grouping together sonic objects that are likely to have come from the same source [...] when applied to musically complex environments such as Ives' collage works, basic cognitive

⁵⁵ Ibid., 4.

⁵⁶ Albert Bregman: *Auditory Scene Analysis: The Perceptual Organization of Sound*. (Massachusetts: MIT Press, 1990), 9.

belongingness criteria describe how listeners are likely to parse the surface into auditory streams”.⁵⁷ This is helpful in explaining the psychological reactions to works which juxtapose contrasting musical styles, and why it is often still a somewhat surprising and disorienting listening experience, even to an audience in the 2020s.

Music collage is somewhat distinct from polystylism in that it mainly utilizes quotations from other sources, whilst polystylism emphasizes original music composed which clearly alludes to specific styles. However, polystylistic works can still contain quotations in order to heighten the allusion, as heard in Schnittke’s works of the 1970s. The use of the term music collage became prevalent in the 1960s, but of course it has its origins in the visual arts. Collages were pioneered by artists of the early twentieth century such as Pablo Picasso and Georges Braque, during what is often labelled as their Cubist periods.⁵⁸ The influence of visual collages on the aural equivalent can be heard in various attempts by composers to create a somewhat nonlinear or even spatial angle with music collages. While collages and visual art are experienced spatially, music is experienced temporally, as are other examples in the performing arts, such as theatre and ballet. Ives generally superimposed musical quotations and contrasting styles vertically, analogous to collage in the fine arts.⁵⁹ However, it has also been demonstrated that successive, horizontal juxtapositions of contrasting musical styles can occur, such as in the music of Igor Stravinsky (1882-1971).

⁵⁷ Iverson: 4.

⁵⁸ Losada: 2004, 3.

⁵⁹ Iverson: 13.

1.3 Good Artists Borrow, Great Artists Steal

Stravinsky's well-known quotation, "good artists borrow; great artists steal", has had various versions attributed to other well-known figures in the arts.⁶⁰ However, the fact that variations of this quotation have been credited to many different artists in differing artistic media is itself a form of borrowing. Theft was certainly by no means a new artistic device in the twentieth century; for example, Shakespeare stole plot ideas for his own plays several centuries prior. Regarding borrowing in music, Stravinsky can be considered a major precursor to polystylism, as evidenced by his highly eclectic oeuvre and extensive borrowing in his music. Stravinsky effectively imitated various composers and musical styles throughout his career, particularly in his neoclassical period, while successfully retaining his own identifiable compositional personality.

Stravinsky is not generally labelled a polystylist, as each of Stravinsky's compositions usually imitate a single specific style, composer, or period, rather than a multitude of styles in a single composition. Examples of this include paraphrasing of Pergolesi in *Pulcinella* (1920), Bach in his Octet for Winds (1923), and Tchaikovsky in *Le baiser de la fée* (1928).⁶¹ However, an eclectic variety of styles is present in his ballet *Agon* (1957), the first ballet to use serialism, and perhaps Stravinsky's only true work of polystylism. This work juxtaposes Renaissance court dances, Weberian serialism, jazz, and his own brand of neoclassicism all in a single composition, albeit in separate movements. His approach to composing blocks of sound one after another with abrupt transitions also bear comparisons to the techniques of montage in cinema, rather than the overlapping themes such as in Ives' collage-like music.

It has often been observed how Stravinsky was able to retain his own identifiable, compositional voice despite his appropriating of many composers and styles. As Leonard Bernstein stated, "Stravinsky produced a highly personal body of work, which seems, paradoxically enough, to sum up and embrace all of music itself - from primitive folk art to

⁶⁰ This includes figures such as William Faulkner, Pablo Picasso, T.S. Eliot, and even Steve Jobs.

⁶¹ Rapaport, 6.

highly sophisticated serialism, from rarefied church music to outspoken jazz”.⁶² Despite their differing tonal languages, there exist many similarities between compositions of Stravinsky’s neoclassical period and his serial period. Bernstein continues, “And yet even here Stravinsky is still ‘stealing,’ as he puts it, from Russian Orthodox church music, from Bach, from plainchant - and as always, from himself. But again, this genius-alchemist makes every note he writes unmistakably his own”.⁶³ This reveals how an artist’s creative identity is not necessarily constrained by deference to one particular style or movement.

Stravinsky’s self-conscious and somewhat postmodern approach of borrowing and alluding to specific composers and styles of music influenced a generation of European art music composers. This influence also extended to rock music, as evidenced by Frank Zappa’s veneration of Stravinsky, and musical quotations of Stravinsky’s music appear in Zappa’s albums of the late 1960s.⁶⁴ Zappa once compared his appropriation of 1950s rock-and-roll in his album *Cruising with Ruben & the Jets* (the material is highly anachronistic releasing in the year of 1968) to neoclassicism of the 1920s, stating that, “I conceived that album along the same lines as the compositions in Stravinsky’s neoclassical period. If he could take the forms and clichés of the classical era and pervert them, why not do the same with the rules and regulations that applied to doo-wop in the fifties?”⁶⁵ Zappa was a highly eclectic composer who wrote music in multiple styles, including avant-garde orchestral composition, and popular music. It can be argued that Zappa extended Stravinsky’s ideas of eclecticism further into rock and popular music, both in live performances derived from notated scores and in recorded music collages such as *Lumpy Gravy*.

⁶² Leonard Bernstein: *Homage to Stravinsky*. London Symphony Concert and Television Broadcast, 1972.

⁶³ Ibid.

⁶⁴ Bernard: 71.

⁶⁵ Frank Zappa and Peter Occhiogrosso: *The Real Frank Zappa Book*. (New York: Poseidon Press, 1989), 88.

1.4 Spherical Time

*“Time present and time past
Are both perhaps present in time future
And time future contained in time past.
If all time is eternally present
All time is unredeemable.”*⁶⁶

Burnt Norton in the *Four Quartets*

-T. S. Eliot (1888-1965)

The sheer eclecticism of the music collages written in the 1960s bears a sharp contrast to the previous decade of the 1950s, where many significant composers were utilizing self-referential serial techniques. However, it can be argued that these serial techniques still had an influence on music collages of the 1960s. In her study of modulation in music collage, Catherine Losada discusses how, “the vogue of electronic music that immediately preceded the popularity of this type of work created this innovative focus on spatial as opposed to temporal juxtaposition. In a musical collage, the former is achieved through the simultaneous presentation of several quotations, or a quotation with musical commentary by the composer, so that they are perceived as independent layers in the musical texture”.⁶⁷ Electronic music and *musique concrète* undoubtedly influenced music collage, and it is likely that in addition to Ives and the neoclassicists, the innovations and techniques of composers working with electronic music during the 1950s contributed to the edited effect of music collages.

George Rochberg was a notable composer of the 1960s and 1970s who used stylistic quotation and allusion. Following the death of his teenage son, Rochberg rejected serialism for what he perceived was its limited emotional potential, and reembraced tonality.⁶⁸ Works of his such as his orchestral *Music for the Magic Theater* (1965-69) and his chamber

⁶⁶ T. S. Eliot: *Collected Poems 1909-1962*. (London: Faber and Faber Limited, 1963), 189.

⁶⁷ Losada: 2008, 296.

⁶⁸ Losada: 2004, 20.

composition *Contra Mortem et Tempus* (1965) are important examples of music collage, as the composer combines many various contrasting styles and quotations simultaneously. Rochberg's compositions are primarily built upon on quotations. For example, *Music for the Magic Theater* uses quotations taken from Mozart's Divertimento in Bb, K.287, whilst *Contra Mortem et Tempus* uses quotations derived from twentieth century composers such as Ives, Berio, and Stockhausen.⁶⁹ The quotations of the various composers are linked by similar melodic and thematic material despite their differing tonal origins.

In the preface to *Music for the Magic Theater*, Rochberg compares the logic of his collage-like music to dreams, describing it as surreal, rather than abstract. The composer compares the work's musical structure to the language of film, stating that, "it may prove helpful to approach the work as 'cinematic', its discontinuous, non-narrative aural images combined in ways not unlike the handling of visual images in films by Fellini, Antonioni, Resnais and others".⁷⁰ He also compares his techniques to that of terms which originate from other art forms, asserting that, "the 'collage' or 'montage' formulations which result in sudden changes in attitude, gesture, speed, and dynamics as well as frequent interruptions in the flow of events comprise the essential articulation of the musical structure".⁷¹ These comments reveal Rochberg's influence from surrealism, and his use of terminology from the worlds of fine art and cinema in order to realize corresponding techniques in his compositional aesthetic.

Music for the Magic Theater includes extensive quotations of the Mozart Divertimento, as well as twentieth century figures such as Mahler and Varèse.⁷² The outer first and third movements utilize a more dissonant, atonal musical language with tone clusters, twelve-tone rows, and angular melodies, sandwiching a second movement which extensively quotes the Adagio from the Divertimento. This combination of a modern, twentieth century flavour from the outer movements with a diatonic, classical framework in the second movement conveys

⁶⁹ Ibid., 53.

⁷⁰ George Rochberg: Preface to *Music for the Magic Theater*. Theodore Presser Company, 1967.

⁷¹ Ibid.

⁷² Losada: 2004, 84.

the incongruity of the work, and succeeds in heightening the dreamlike, surreal nature of the composition.

The German composer Bernd Alois Zimmermann (1918-1970) was another important composer of music collages in the 1960s and 1970s. The composer believed in the nature of a unified past, present, and future. He strove to represent this aesthetic through an eclectic musical language in works such as his opera *Die Soldaten* (1965), and his ballet *Musique pour les soupers du roi Ubu* (1966). It has been argued that, “Zimmermann sought to approach the practice of collage partly through a more general preoccupation with the nature of time, which he claimed could be experienced as a unity of past, present and future”.⁷³ Despite the fact that these works are musical compositions experienced temporally, a nonlinear, time-travelling quality is undoubtedly attempted through the use of musical quotations from differing time periods. Zimmermann claimed this musical approach using the term “spherical form of time”.⁷⁴ The juxtaposition of past styles from earlier centuries combined with present styles of Zimmermann’s twentieth century results in an anachronistic musical language which successfully conveys the composer’s philosophical views on time, despite the generally accepted unscientific nature of these views.

Zimmermann’s philosophical views on “spherical time” are strikingly similar to Zappa’s, who speculated that, “I think that everything is happening all the time, and the only reason why we think of time linearly is because we are conditioned to do it. That’s because the human idea of stuff is it has a beginning, and it has an end. I don’t think that’s necessarily true. You think of time as a constant, a spherical constant...”⁷⁵ It can be then construed that Ives, Zappa, Zimmermann, and others used polystylistic techniques in their music in order to give these works a spatial perception, despite the fact that an audience is still conditioned to experience these pieces temporally. Schnittke also demonstrates an element of Zimmermann’s philosophy in his First Symphony, where the composition begins and

⁷³ Losada: 2008, 296.

⁷⁴ Justin Lacko: “Bernd Alois Zimmermann (1918-1970)”. UbuWeb.
<https://www.ubu.com/sound/zimmermann.html>. [Accessed 28/02/2023].

⁷⁵ Frank Zappa: “The Mother of All Interviews” in *Guitar Player Magazine*. ed. Don Menn, 1992.

concludes with the same hypnotic, overlapping rhythms played by the percussion. It can be ascertained that, “the fact that the first movement returns at the end indicates the very special circular or spiral character of this composition”.⁷⁶ This symmetrical aspect gives the overall composition a cyclic, recurring quality, which also bears striking similarities to Zimmermann’s musical philosophy.

⁷⁶ Ivashkin: 132.

1.5 The Symphony Must Contain Everything

When discussing their differing ideas about the symphony, Gustav Mahler proclaimed to Jean Sibelius that, “a symphony must be like the world. It must contain everything”.⁷⁷ It should perhaps not be surprising then that the pluralistic, all-embracing nature of polystylism frequently emerges in the centuries-old form of the symphony. From Mahler’s Second Symphony with its lowbrow musical borrowings and Ives’ iconoclastic techniques in his Fourth Symphony, to the collage-like third movement of Berio’s *Sinfonia* and Schnittke’s confidently polystylistic First Symphony, the genre that first emerged in the eighteenth century has proven itself to be a powerful vehicle for polystylism. In the liner notes to a recording of his symphonic music, Schnittke states that, “tonal and atonal elements had played against each other and thereby also become estranged from one another: a major question mark against the life expectancy of the symphony as a musical form”.⁷⁸ Mahler’s quotation above about how the symphony must contain everything effectively articulates his ideas in combining high and low art together. It was a way for Mahler to combine his philosophical concepts with the abstract symphonic form. The composer also often included texts and songs in his symphonies, such as his Second, Third, Fourth, and Eighth. In this, it can be ascertained that Mahler and other composers did seek to contain everything in their symphonies through music collage.

As it has been stated, Mahler’s approach to symphonic writing is perhaps the most important precursor to the use of music collage before Ives. Luciano Berio’s *Sinfonia* from 1968 uses the Scherzo from the third movement of Mahler’s Second Symphony ‘Resurrection’ as its basis for its own third movement, drawing obvious connections to Mahler’s proto-polystylism.⁷⁹ In discussing the use of Mahler’s music in his own composition, Berio stated that, “the presence of Mahler’s Scherzo in *Sinfonia*, the image that would naturally spring to mind would be that of a river running through a constantly changing landscape, disappearing

⁷⁷ Kurt and Herta Blaukopf: *Mahler: His Life, Work and World*. Thames: Thames & Hudson, 2000.

⁷⁸ Eri Klas: Liner notes to *Alfred Schnittke: Symphony No. 3*. Stockholm Philharmonic Orchestra, 1981.

⁷⁹ Losada: 2004, 56.

from time to time underground, only to emerge later totally transformed”.⁸⁰ The theme of water is especially important in this movement, and is conveyed through musical quotations of themes from the canon of European art music that contain obvious references to water. This includes the second movement of Beethoven’s Sixth Symphony (1808), Debussy’s *La Mer* (1905), the third movement (*Farben*) of Schoenberg’s Five Pieces for Orchestra (1909), and the drowning scene from Berg’s opera *Wozzeck* (1925).⁸¹ Here Berio is drawing from specific sources in order to convey the meanings of the musical quotations, rather than quoting just for the sake of it. This can be considered as a musical parallel to intertextuality in literature.

Scholars have often disagreed on a precise definition of intertextuality, however, it has often been categorized as when a text’s meaning is shaped by another outside text through techniques already discussed here (albeit mostly relating to music), such as quotation, allusion, pastiche, and parody.⁸² Whilst this is not quite the same thing as exact quotations in music collage, it can be considered as a somewhat corresponding approach in a differing artistic medium. Composer John Zorn identified the technique of cut-ups in William S. Burrough’s writings as a similar method, comparing music collage to techniques in other art forms.⁸³ A well-known example of intertextuality is in James Joyce’s seminal text *Ulysses* (1922), which contains an essential relationship to Homer’s *Odyssey*. Berio included narrated fragments of texts by Joyce in his *Sinfonia*, and it can be considered that he strove to create a Joycean equivalent of *Ulysses* through music in this composition.⁸⁴ The quotations of musical themes that allude to water reveal programmatic connotations in a similar manner to Joyce’s use of intertextuality in his novels.

⁸⁰ Beaudoin: 99.

⁸¹ Losada: 2004, 31.

⁸² Michael Klein: *Intertextuality in Western Art Music*. (Bloomington: Indiana University Press, 2005), 11.

⁸³ John Zorn: *Carl Stalling: An Appreciation*. Liner notes to *The Carl Stalling Project: Music from Warner Bros. Cartoons 1936-1958*. Warner Bros. Records, 1990.

⁸⁴ Losada: 2008, 297.

Unlike the compositions of Schnittke, the collage movement of Berio's *Sinfonia* is entirely comprised of musical quotations from other compositions in the classical canon, in a similar manner to Rochberg's *Music for the Magic Theater* being primarily modelled on Mozart's *Divertimento*. In Berio's *Sinfonia*, quotations and fragments deriving from composers as diverse as Bach and Stockhausen swirl around the Scherzo of Mahler's Third, supported by the narrated texts that Berio has included throughout the movement (including texts by Joyce). Catherine Losada's technical analysis of the *Sinfonia* reveals the process of modulating from one quotation to another in a comparable manner to analysing key modulations in tonal music.⁸⁵ The three primary techniques which Berio employs in juxtaposing these quotations together have been identified as chromatic insertion, rhythmic plasticity, and overlap. Using these techniques, Berio succeeded in using Mahler's Scherzo as a cantus firmus, while superimposing quotations from compositions originating from differing time periods and maintaining the quotations' identifiability.

Shostakovich was another composer who incorporated a diverse array of styles into his symphonies. In symphonies such as his Fourth, Shostakovich deliberately juxtaposed contrasting styles together to signify elements of the grotesque and black humour.⁸⁶ In a study on Shostakovich's use of irony, it is affirmed that, "much of Shostakovich's music contains parody and quotations from the classical repertory, popular material, and/or his own works".⁸⁷ Schnittke was aware of the influence that Shostakovich and his music had on Russian composers working during the post-war period. Both composers lived and worked during the more oppressive regimes of the Soviet Union, and Schnittke is often widely considered to be the heir to Shostakovich.⁸⁸ Mahler was also an important influence on Shostakovich, and it has been argued that the inspiration for such incongruities may have been Mahler. Schnittke identified Mahler as an early composer of polystylism before the term was in use, along with Ives.⁸⁹ It can be considered that he emulated Shostakovich's ideas of

⁸⁵ Ibid., 299.

⁸⁶ Tremblay: 206.

⁸⁷ Esti Sheinberg: *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities*. (Aldershot: Ashgate, 2000), 103.

⁸⁸ Rapaport: 20.

⁸⁹ Tremblay: 33.

satire and parody but extended these ideas further into the sprawling compositional technique of polystylism.

1.6 The Influence of Montage and Cinema

The influence of cinema and montage, and its connections to polystylism is perhaps even more important to consider than 2-D collages in the fine arts, due to both music and film sharing temporal qualities. The word *montage* is a French word, which literally translates to *assembly* in English. Montage is defined as, “scenes in which various images are quickly shown in succession—juxtaposes various images, ideas, and creations in a close spatial and temporal proximity for the viewer”.⁹⁰ The Soviet filmmaker Sergei Eisenstein (1898-1948) was a pioneer of film editing, as seen in his films *Battleship Potemkin* (1925) and *October* (1928). Eisenstein formulated a system for his film technique, calling it ‘methods of montage’. His montage technique enabled him to display seemingly unrelated clips in succession, letting the viewer fill in the blanks concerning thematic content.⁹¹ The filmmaker stated, “a dynamic comprehension of things is also basic to the same degree, for a correct understanding of art and of all art-forms. In the realm of art this dialectic principle of dynamics is embodied in Conflict as the fundamental principle for the existence of every artwork and every art-form”.⁹² Eisenstein also had connections to the more well-known Soviet composers whose music can be seen as precursors to Schnittke’s polystylism: Sergei Prokofiev scored his films *Alexander Nevsky* (1938) and *Ivan the Terrible* (1944), and Shostakovich created a new soundtrack for *Battleship Potemkin*.

Eisenstein and Prokofiev collaborated closely on their films together, and Eisenstein gave Prokofiev far more freedom and input in his composing compared to other composers working in Hollywood. As Schnittke observed, “the cinema cannot but dictate its terms to a composer. The case of the collaboration between Eisenstein and Prokofiev is perhaps the only exception; maybe there are others. But even Shostakovich had to submit to the dictates of the film director”.⁹³ However, this is often the case with film music more because of the medium of cinema, rather than any specific dictates of a specific director. Schnittke invented the word

⁹⁰ Rapaport: 9.

⁹¹ Kolek: 2.

⁹² Sheinberg: 54.

⁹³ Alfred Schnittke: “On Film and Film Music” in *A Schnittke Reader*. ed. Alexander Ivashkin (Bloomington: Indiana University Press, 2002), 51.

polystylism after approximately a decade of working as a film composer, subsequently writing concert works that demonstrate a similarly eclectic musical language to film music.

Composing film soundtracks in order to make a living in the Soviet Union sharpened Schnittke's polystylistic language. The composer's friend and biographer, Alexander Ivashkin, states, "film music also required a different concept of time generally: it had to consist of short, contrasting pieces rather than continuous, broad phrasing. This led him to the creation of a new type of musical language based on contrasting juxtapositions, a 'montage' of different musical styles".⁹⁴ Composing for film allowed him to develop a musical language consisting of a diverse range of styles in order to support and enhance the pictorial elements. As the composer himself stated, "one day I would write something, the next day listen to the orchestra play it, not like it, change it on the spot, although I might have tried out a certain device, an orchestral device, or something else. In this respect, I gained a great deal from cinema".⁹⁵ Schnittke later exported this style of composing to his concert works such as his symphonies, concerti, and chamber music.

⁹⁴ Ivashkin: 109.

⁹⁵ Schnittke: 2002, 51.

1.7 Cartoon Music

The influence of film music on polystylism was not just limited to Soviet cinema, but this influence also occurred in Hollywood. The American composer Carl Stalling (1891-1972), who contributed hundreds of scores to Warner Brother's popular *Looney Tunes* cartoons from 1936 to 1958, was another figure who used stylistic quotation and allusion. Stalling effectively quoted well-known musical sources in his cartoon scores in order to reference to what was happening on screen. Concerning Stalling's prominent use of quotation, it has been argued that, "the most characteristic feature of Stalling's cartoon music is his heavy reliance on popular songs. As a film accompanist he learned to use songs to amplify the on-screen story; he carried this approach with him into the animation world".⁹⁶ This was occasionally presented through even the music quotation's title, rather than just the music itself. It is interesting to note that Ives referred to his early music collages, such as *The Unanswered Question* and *Central Park in the Dark*, as 'Cartoons or Take Offs'. It has been suggested that the question of life evoked by the trumpet in *The Unanswered Question* conveys a cartoon of humanity's curiosity and exasperation.⁹⁷ A connection here can then be made between the innovative works by Ives of the early twentieth century, and the quotation techniques used in cartoon film music.

John Zorn was greatly influenced by Stalling, and in the liner notes to a recording of Stalling's film music, referred to his approach of musical quotation as Ivesian. Speaking about Stalling, Zorn described his music as, "a constantly changing kaleidoscope of styles, forms, melodies, quotations, and of course the 'Mickey Mousing' (sonic descriptions of visual events)".⁹⁸ John Adams was also possibly influenced by Stalling, writing a Chamber Symphony with a movement titled 'Roadrunner'. In this work, Adams seeks to combine the often-underappreciated similarities between cartoon music and Schoenbergian atonality. The composer himself stated this about the piece in the programme note, explaining that, "the

⁹⁶ Daniel Goldmark: *Tunes for Toons: Music and the Hollywood Cartoon*. (Los Angeles: University of California Press, 2005), 10.

⁹⁷ John Kirkpatrick: *Preface to Ives's Fourth Symphony*. New York: Associated Music Publishers, 1965.

⁹⁸ John Zorn: *Carl Stalling: An Appreciation*. Liner notes to *The Carl Stalling Project: Music from Warner Bros. Cartoons 1936-1958*. Warner Bros. Records, 1990.

hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common”.⁹⁹ Again, despite the often-underappreciated nature of animated film music, composers as diverse as Schnittke, Adams, and Zorn all recognized the vitality of this music and its similarities to examples of serious concert music of the twentieth century.

Schnittke also composed many cartoon soundtracks, as the Soviet authorities did not take the medium seriously, regarding animation as simply for children. Because of this pluralistic, all-inclusive nature of music collage, examples of composers who used techniques of stylistic quotation and allusion can emerge from diverse backgrounds, such as from concert music (Ives, Schnittke), jazz (Zorn), rock (Zappa), and film music (Stalling). Stalling’s use of quotation has encouraged a reputation of the composer as a serious artist. For example, Goldmark states, “it is no wonder that people have claimed Stalling as an early postmodernist, who built a new system of musical meaning by taking apart an older system and rearranging its pieces [...] intertextuality was a trademark of the Warner Bros. cartoons, as they repeatedly referred to all aspects of the real world, including themselves as cartoons”.¹⁰⁰ Perhaps fittingly, we can observe that these polystylistic techniques do not just limit themselves to concert music, but emerge in various musical traditions, as well as the comparisons between music, fine art, literature, and cinema.

It has been noted that film music often requires changes of style in order to accommodate the visual medium. However, due to the frenetic, zany nature of much on-screen animation, Stalling’s music appropriately changed styles, tempi, and instrumentation even more abruptly. This led to a new kind of compositional method, as it has been stated, “in following the visual logic of screen action rather than the traditional rules of musical form (development, theme and variations, etc.), Stalling created a radical compositional arc unprecedented in the history of music”.¹⁰¹ Stalling’s techniques of using musical quotation to

⁹⁹ John Adams: “John Adams – Chamber Symphony”. Boosey & Hawkes, 1994.

¹⁰⁰ Goldmark: 43.

¹⁰¹ Zorn.

convey meanings have parallels with Berio's *Sinfonia*, although Stalling drew from an even wider array of sources than Berio, who limited his quotations from works of European art music. For Stalling, "no musical style seemed beyond his reach – and his willingness to include them, any and all, whenever necessary implies an openness – a non-hierarchical musical overview – typical of today's younger composers, but all too rare before the mid-1960s. All genres of music are equal – no one is inherently better than the other".¹⁰² Whilst the idea of composing music for American Hollywood cartoons and composing for Soviet animation may seem worlds apart, Stalling and Schnittke both share similarities in their realization of how creative they could be in their scoring of animated films, even though the medium was not taken seriously as an art form compared to live-action cinema. This kaleidoscopic, all-inclusive attitude parallels Schnittke's attempts to erase the distinction between serious and entertaining music.

It can also be considered that Schnittke's polystylism came about due to his somewhat late maturing as a composer, and his rapid consumption of many different styles of music to compensate for his lack of knowledge. The composer himself was aware of this, and it has been stated that, "his polystylistic ideas, all the stylistic kaleidoscope of his music in the 1960s-80s were perhaps a way of filling a gap in his perception and knowledge of music that he had experienced".¹⁰³ It was a way for the composer to rapidly catch up, as it were, with the limited time he had compared to many of his contemporaries who started musical training earlier. It can then be ascertained that Schnittke defined and explored polystylism for various factors, such as his late maturing as a composer, his fondness for Viennese composers of the eighteenth century, and his awareness of the increased use and popularity of music collages in the 1960s. However, it was perhaps ultimately the laboratory of composing film scores that led to the genesis of polystylism.

¹⁰² Ibid.

¹⁰³ Ivashkin: 52.

1.8 Schnittke's Utopia

It can be argued that Schnittke's music of the late 1960s was the first authentic example of polystylism (except for arguably Ives), barely predating even that of Berio's *Sinfonia*. His works are defined as polystylism rather than music collage, as Schnittke relies more on originally composed music which uses stylistic allusion, compared to preceding figures such as Berio, Rochberg, and Zimmermann who mainly used quotations. The importance of his work as a film composer cannot be underestimated, as, "his music for *The Glass Harmonica* is probably the first consistently polystylistic score in post-war European music, completed earlier than the famous *Sinfonia* by Luciano Berio and his own Symphony No. 1. Of course, one might find similar polystylism in the music of the American composer Charles Ives".¹⁰⁴ In addition to this film score, other works from this same year reveal the composer's early explorations with this aesthetic. This includes the Violin Sonata No. 2 '*Quasi Una Sonata*', and the *Serenade for Five Musicians*, both from 1968.¹⁰⁵

However, that is not to say his polystylistic works are without musical quotations themselves, as Schnittke refers to his First Symphony, perhaps the first widely known example of polystylism in his musical output, as his collage-symphony. Examples of Schnittke including quotations in this work include the well-known BACH cryptogram (B flat, A, C, B natural), and quotations of Vivaldi, Grieg, Tchaikovsky, and others. In Schnittke's music, "the stylistic shifts in the Symphony No. 1 are so unequivocal, and the exact quotations and stylistic allusion so pronounced that, in almost all cases, they are easy to notice".¹⁰⁶ The effectiveness of this work's polystylism occurs due to the composition's self-contained styles, which are direct and recognizable, even to an untrained musical ear. In a study on the narrative potential of Schnittke's music, it is posited how his First Symphony is, "a study in musical borrowing, including quotations of Beethoven's Fifth Symphony, Tchaikovsky's First Piano Concerto, and waltzes by Johann Strauss, the Dies Irae, Grieg's *Peer Gynt*, and Haydn's "Farewell" Symphony. Schnittke also includes stylistic allusions to fox trots, jazz improvisation, military marches, and Baroque dances. In addition, large spans of the work are pure

¹⁰⁴ Ibid., 110–111.

¹⁰⁵ Solomon Fenton-Miller: *Compositional Strategies in Alfred Schnittke's Early Polystylism*. MA thesis, University of Iowa, 2016, 2.

¹⁰⁶ Tremblay: 36.

dodecaphonism”.¹⁰⁷ In this work, Schnittke is musically representing Mahler’s quotation that a symphony must contain everything, while also demonstrating his dreams of a musical utopia that displays a multi-faceted, unified style.

Schnittke’s increasingly polystylistic musical language emerged towards the end of the 1960s, after he was granted access to the most recent scores by his contemporaries during Khrushchev’s Thaw.¹⁰⁸ Previously during Stalin’s reign, access to the scores of composers such as Webern, Boulez, Stockhausen, and others were greatly limited due to tight restrictions put in place by Soviet authorities. This delayed access to contemporary scores of the 1960s may be one reason which led to the genesis of polystylism. He was also aware of other composers using similar self-conscious borrowing ideas in the 1960s, stating that, “the concurrent interest in borrowing as an expression of the *Zeitgeist*, many minds grabbing on to an idea which was permeating the air”.¹⁰⁹ After living and studying in Vienna, Schnittke also discovered his own fondness for Mozart and Schubert’s eighteenth-century classicism, more so than the modern sensibilities of the nineteenth and twentieth centuries. Quite possibly, “this gap in his consciousness between the eighteenth and twentieth centuries is one of the ‘genetic’ reasons for his interest in mixing widely differing styles in his music”.¹¹⁰ Similar to Zimmermann, this lent Schnittke’s polystylism an anachronistic, time-travelling quality, moving both backwards and forwards.

Schnittke’s experiments with this aesthetic continued throughout the 1970s, resulting in a period where he effectively demonstrated this musical language for several years. Perhaps the culmination of this period was the *Concerto Grosso No. 1*, Schnittke’s most popular example of polystylism. This work juxtaposes elements of Baroque dance music, jazz, waltzes, serialism, tangos, and other incongruous styles. Schnittke was intent on eradicating the boundaries between high and low music, and asserted the philosophy of his polystylistic

¹⁰⁷ Ibid., 25-26.

¹⁰⁸ A period from the mid-1950s to the mid-1960s when the censorship policies of the Soviet Union were more relaxed following the death of Stalin. Named after Nikita Khrushchev, Stalin’s successor.

¹⁰⁹ Tremblay: 27.

¹¹⁰ Ivashkin: 17.

musical language by stating that, “the goal of my life is to unify ‘E’ [*Ernste Musik*, serious music] and ‘U’ [*Unterhaltungsmusik*, light music], even if I break my neck in so doing!”¹¹¹ Zappa also made similar comments in regards to his eclectic musical tastes, stating, “it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called The Jewels, or Webern, or Varèse, or Stravinsky. To me it was all good music”.¹¹² Schnittke's statement about wanting to erase the boundary between highbrow and lowbrow styles of music seems very relevant in the twenty-first century, as many composers of the late twentieth and early twenty-first centuries have a far more open-minded disposition towards the value of various musical styles no matter what their origin.

Other important works of Schnittke which succeeded his Concerto Grosso No. 1 include the Concerto Grosso No. 4/Fifth Symphony, *Moz-Art à la Haydn*, and his Third String Quartet. His Third String Quartet from 1983 is a late example of the composer's polystylism. Quotations deriving from music by composers living in differing time periods, such as the *Stabat Mater* by Orlando di Lasso, material from Beethoven's *Great Fugue* Op. 133, and Bach and Shostakovich's respective BACH and DSCH cryptograms, are all utilized as thematic ideas. It is affirmed that, “from the very beginning of the work, Schnittke presents musical quotations from the music of Beethoven, Orlando di Lasso, and Dmitri Shostakovich, and reveals distinct motivic connections among them”.¹¹³ Despite the fact that none of these composers' lives ever overlapped and are generally categorized in differing eras of art music, Schnittke intertwines all of these motifs and quotations in an anachronistic effort to reveal that the various composers and musical time periods may not be as different as one might perceive. It took until the 1980s for Schnittke's music to become well-known outside of the Soviet Union, but by the end of that decade, Schnittke's compositions became less eclectic and more stylistically coherent, drawing upon themes of death.¹¹⁴ However, the works from Schnittke's polystylistic period represent a composer successively exploring a new musical

¹¹¹ Ibid., 117.

¹¹² Zappa and Occhiogrosso: 54.

¹¹³ Dallas J. Herndon: *An Analysis of Alfred Schnittke's Polystylism in his String Quartet No. 3 (1983)*. MM thesis, East Carolina University, 2018. 16.

¹¹⁴ Rapaport: 1.

language, building upon the innovations of figures such as Mahler, Ives, and Shostakovich, while predating the pluralistic nature of the twenty-first century.

It is an almost bewildering sensation for a composer to be presented with the vast number of musical styles available in the present. As it has been pointed out, “a listener can navigate swiftly through these musical genres and engage with a wide variety of sounds within a dynamic system of associations”.¹¹⁵ It can seem almost redundant to identify composers of the twenty-first century who explore polystylism as this is now common practice, appropriately across several continents. However, certain notable figures such as Frederic Rzewski in the United States, Matthew Hindson in Australia, and Thomas Adès in England, can be identified. Adès in particular “seemingly aims for a unified style in the sense proposed by Alfred Schnittke twenty-five years earlier”,¹¹⁶ in works of his such as his opera *Powder Her Face* (1995), his Piano Quintet (2007), and his First Piano Mazurka from *Mazurkas* Op. 27 (2009). It can be considered that these composers and their compositions still derive from the stylistically unstable tradition that had its origins in the 1960s.

This investigation has endeavoured to demonstrate a selection of composers who can be linked by their use of stylistic quotation and allusion, stretching from late-nineteenth century precursors such as Mahler and Ives, to Schnittke’s summarization of polystylism in the 1970s. One could add many other important figures of the twentieth and twenty-first centuries, such as Karlheinz Stockhausen, Henri Pousseur, Peter Maxwell Davies, John Oswald, and others. However, such a comprehensive list would be beyond the scope of this investigation. The aesthetic of polystylism has proven itself to be a relevant and vital method of composition, and the appropriation of multiple contrasting musical styles does not necessarily deter a composer from maintaining an artistic identity. It is certain that polystylism will continue to have an influence on present and future composers of the twenty-first century.

¹¹⁵ Bruno Moschini Alcade: *Patterns of Hybridity: An Analytical Framework for Pluralist Music*, PhD thesis, Northwestern University, 2017. 14.

¹¹⁶ Ibid., 164

Chapter 2

The Inconsistency is Consistent - *Archipelago*

2.1 Concept

Archipelago is a composition for double sinfonietta. The title *Archipelago* refers to the eclectic qualities (such as cultural, linguistic, religious, etc.) that differing islands can contain as part of a chain in an archipelago despite being grouped under the same nation. The composition conveys a similar method of stylistic allusion practised in Schnittke's compositions during his polystylistic period, from the late 1960s to the early 1980s. This is demonstrated in the linear juxtaposition of blocklike segments, each of which contains a differing style of music. Compositions which were taken as influences include Schnittke's First Symphony and Concerto Grosso No. 1, as well as Stravinsky's ballet *Agon*. In Schnittke's works, there is often a succession of directly contrasting styles which follow one another, in a manner that is obvious enough for a musically untrained ear to detect. For example, the second movement of his First Symphony begins with a Baroque dance accompanied with a harpsichord, which is then overlapped with more atonal elements in the winds. A brief military march is then played in the brass, before giving way to a serial waltz accompanied with percussion. This succession of vastly contrasting styles conveys a sense of self-awareness and irreverent humour.

In *Archipelago*, the orchestra is divided into two ensembles with each group designated as A and B. The ensembles are separated on stage antiphonally, with each group containing differing instrumentation (see below). This spatial separation of the ensembles was influenced by the compositions of Ives, such as his Fourth Symphony. The overall orchestra is significantly reduced, and contains a smaller number of instruments than usual, due to the rehearsals and performance occurring during the coronavirus pandemic, with social distancing restrictions present. The musical emphasis regularly switches between the two ensembles in order to heighten the differences between the contrasting musical styles used. For each ensemble, a variety of timbres and ranges were selected in order to give each group

enough orchestral and textural possibilities. For example, two wind instruments in each group, one percussion in each group, etc. The instrumentation of the composition is as follows:

Table 2.1: *Archipelago* - Instrumentation

Ensemble A	Ensemble B
Flute	Oboe
Bassoon	Clarinet in Bb
Horn in F	2 nd Trumpet in Bb
1 st Trumpet in Bb	Trombone
Timpani	Tuba
Harp	Percussion (Drum Set, Xylophone, Tambourine, Harpsichord)
Violins II (4)	Violins I (4)
Celli (2)	Violas (3)
Bass	

2.2 Form

The double sinfonietta work aims to emulate and extend characteristics of Schnittke's polystylistic period, as well as utilize musical styles and genres that Schnittke did not. In order to create the structural scheme for the blocks of contrasting styles, a chart was constructed, with a specific musical style chosen for each segment. This chart was necessary because of the general lack of traditional musical forms often present in polystylistic music. Styles considered the most dissimilar (when considering qualities such as timbral, rhythmic, melodic, harmonic, and even aesthetic characteristics) were placed in a successive fashion with the hope of creating an incongruous and contradictory impression on the listener. However, an attempt is still made to maintain an identifiable compositional voice despite the varying styles. Twelve fragments, each having duration of about 30-60 seconds, were composed. Displayed below is the chart revealing the stylistic structure for the overall composition:

Table 2.2: Archipelago – Styles Structure

Style	Melodic Characteristics	Harmonic Characteristics	Rhythmic Characteristics	Timbral Characteristics
Military Fanfare	Catchy, melodic themes utilizing the Mixolydian mode	Triadic	March-like, Call and response between ensembles	Brass dominated, call-and-response between ensembles
Modal	Modal melodic material, free imitation	Chromatic, modal harmony	Syncopated	Prominence is given to the winds
Atonal	Angular lines, canonic imitation and inversion	Atonal, ostinati	Complex, time signature changes	Woodwinds and tuned percussion
Baroque Dance Music	Canons	Circle of fifths chord progression	Dance-like accompaniment	Strings, winds and harpsichord
Klezmer	Quasi-improvisatory solos in the violin and clarinet	Harmonic progression of “Hava Nagila”	4/4 galloping rhythms	Strings and brass, prominence to violin and clarinet
Waltz	Lyrical and melodic, with chordal accompaniment	Harmonic progression of “Someday My Prince Will Come”	3/4-time signature, gentle syncopation	The full ensemble
Traditional Middle Eastern	Themes using minor modes (such as harmonic minor and Dorian)	Triadic	Syncopation, 4/4-time	The full ensemble
Hollywood Film Music	Lyrical melodies	Modes and chromatic harmony	Simple, clear	Winds and strings
Serial	Twelve note tone-rows	Atonal	Polyrhythmic	Tuned percussion
New Orleans Jazz	Composed jazz solos, quasi-improvisatory	I7-VI7-II7-V7 Chord progression	Syncopated, emphasis on the offbeat	Instruments associated with jazz, such as clarinet, trumpet, drums etc.
Neoclassical	Quick, clear, scalar lines	Triadic harmony	Rigid, classical rhythms	The full ensemble
Montage	A combination of most of the above	Polystylistic	Polystylistic	Polystylistic

As it has been mentioned, the styles presented are intended to act more as caricatures or portraits of the styles, rather than actual representations of authenticity. The surface characteristics of the styles were each individually studied in order to ascertain what qualities are commonly present in order to successfully convey each specific style.

2.3 Style Examples

The work opens with a fanfare, being alternated in a call-and-response manner by each of the two ensembles, before giving way to a deliberately accessible, somewhat populist modal theme orbiting around C. This is intentionally set up in order to disrupt the listener at bar 27 with a loud, dissonant chord, upsetting the listener's expectations of a linear aural path which has been set up, both with the introductory fanfare, and the central modal theme in C.

Ex 2.1: *Archipelago* - Bars 1-6 (Fanfare)

Sinfonietta A
Allegro moderato con brio ca. ♩ = 108

Flute
Bassoon
Horn in F
1st Trumpet in Bb
Timpani
Harp
Violin II
Violoncello
Double Bass

Sinfonietta B
Allegro moderato con brio ca. ♩ = 108

Oboe
Clarinet in Bb
2nd Trumpet in Bb
Trombone
Tuba

The succeeding segment beginning at bar 27 is then intended to be a caricature of atonal music associated with serialism that was popular in the years immediately following World War II. Whilst some do not categorize atonal serialism as a style, Schnittke does when discussing his Concerto Grosso No. 1, stating that, “elements of a diverse musical reality... be they jazz, pop, rock, or serial music (since even avant-garde music has become a commodity)”.¹¹⁷ Despite its often-self-important nature, music that is atonal, serial, or even avant-garde can be utilized as a style to be included in polystylistic works, alongside more obviously appropriated dance, folk, and popular forms. This specific style is achieved with its emphasis on the winds and tuned percussion, angular melodies, use of dissonant intervals (such as the minor ninth from the Bb flat to the B natural in the flute part of bar 27), rhythmic density, and non-traditional chords.

Ex. 2.2: Archipelago - Bars 27-31 (Atonal)

6 C

Moderato agitato ca. $\text{♩} = 84$

The Baroque dance section uses similarly stereotypical qualities associated with that era of music. This style is parodied using such elements as a cliché circle of fifths chord progression, the presence of a harpsichord, canonic imitation, and a quotation of the well-known *Canon in D* by Johann Pachelbel. Baroque music¹¹⁸ was often quoted and parodied by polystylistic composers of the 1960s, possibly due to the large time difference from the

¹¹⁷ Alfred Schnittke: “On Concerto Grosso No. 1” in *A Schnittke Reader*. ed. Alexander Ivashkin (Bloomington: Indiana University Press, 2002), 17.

¹¹⁸ Here, Baroque dance music is oversimplified as the stereotypical idea of Western European art music present in the era of Baroque music (often categorized as being from the years 1600-1750).

twentieth century since that era's prevalence. This can be heard in compositions such as the first movement of Schnittke's *Concerto Grosso No. 4/Fifth Symphony*, and quotations of Bach in Zimmermann's *Musique pour les soupers de roi Ubu* (1966) and Berio's *Sinfonia* (1968). This is also present in neo-Baroque works (that are often incorrectly categorized as neoclassical), including Stravinsky's *Octet for Winds*. Harpsichords are also often presented in order to conjure up a deliberate Baroque music style, such as in the second movement of Schnittke's *Third Symphony* (1981).

Ex. 2.3: *Archipelago* - Bars 49-55 (Baroque Dance)

Another example of stereotypical stylistic appropriation is in the following klezmer section, which uses a similar harmonic progression used in the modern Jewish folk song “Hava Nagila” (1918). There is also a quotation from the primary theme from *Rhapsody in Blue* (1937) by George Gershwin, a composer with Eastern European Jewish heritage. In addition to these characteristics, use of instruments associated with this style, such as violin and clarinet, and a similar rhythmic accompaniment style, are used to conjure klezmer music.

Ex. 2.4: Archipelago - Bars 91-93 (Klezmer)

The musical score for Ex. 2.4: Archipelago - Bars 91-93 (Klezmer) is written for a 3/4 time signature. It consists of seven staves: Clarinet (Cl.), Trumpet 2 (Tpt 2.), Trombone (Tbn.), Trombone (Tbn.), Tambourine (Tamb.), Violin I (Vln. I), and Viola (Vla.). The Clarinet part features a melodic line with a crescendo from piano (p) to forte (f). The Trombone parts provide harmonic support with sustained notes. The Tambourine part has a rhythmic pattern. The Violin I and Viola parts play a steady eighth-note accompaniment.

An additional stylistic example occurs in the following waltz section, which acts as somewhat of a jazz contrafact. This segment uses the harmonic progression from “Someday My Prince Will Come”, a song originating from the Walt Disney film *Snow White and the Seven Dwarfs* (1937), which was popularized as a jazz standard in the 1950s by pianist Dave Brubeck.¹¹⁹ This harmonic progression, and the use of a 3/4-time signature and appropriate waltz-like rhythmic accompaniment, is utilized to stereotype elements of a waltz. In both the klezmer and waltz segments, the musical quotations and references, both melodic and harmonic, assist in reinforcing the connections to the style being caricatured, whether subconsciously or consciously for the listener.

¹¹⁹ Ted Gioia: *The Jazz Standards: A Guide to the Repertoire*. (New York City: Oxford University Press, 2012), 381.

Ex. 2.5: *Archipelago* - Bars 97-106 (Waltz)

22 **G**

Moderato grazioso ca. ♩ = 108 *poco rit.* 100 *a tempo* *poco rit.* 105 *a tempo*

Fl. *f*

Bsn. *mf*

Hn. *f*

Tpt. 1. *f*

Timp. *f*

Hp. *f*

Vln. II *mf* *mf* *p* *mf* *mf* *f*

Vc. *f* *arco* *f*

Db. *f* *arco* *f*

The New Orleans jazz section also uses specific characteristics to convey this particular style, including collective improvisatory-like melodies, use of instruments associated with jazz in a soloistic manner (such as clarinet, trumpet, and trombone), presence of a drum kit, and a I7-VI7-II7-V7 harmonic progression in a thirty-two bar AABA form commonly found in many jazz styles. This jazz section immediately follows a brief segment which contains use of twelve tone-rows at bars 191-194, deliberately placing two segments of music prevalent in the 1920s in succession of one another. Even though serialism and New Orleans jazz both gained prominence in this decade, serialism is often viewed as serious, while New Orleans jazz is viewed as entertaining. This is due to serialism's invention by and association with Austrian avant-garde composers and intellectuals, compared to early jazz's association with self-taught

African-American musicians from lower socio-economic areas of the United States. However, both styles of music were viewed with an aroma of rebellion, and both use extensive contrapuntal techniques. This is an example of two highly contrasting musical styles succeeding one another, but both linked by hidden aesthetic and technical similarities despite their surface differences.

Ex. 2.6: *Archipelago* - Bars 220-224 (New Orleans Jazz)

The final style presented in this work is a segment reminiscent of music that is often characterized as neoclassical, such as that by composers including Stravinsky, Prokofiev, Poulenc, and others. This was achieved with clear, sharp textures of the instrumentation, four-bar phrase structures, five-note major scale melodic runs, and simple, triadic harmonies. This style was included in order to highlight the influence that the trends of borrowing in neo-Baroque and neoclassicism that was popular in the early decades of the twentieth century later had on polystylistic and music collage works of the 1960s.

Ex. 2.7: *Archipelago* - Bars 229-233 (Neoclassical)

Allegro moderato con brio ca. ♩ = 60

Ob. *mf* < *f* *mf* < *f* *mf* < *f*

Cl. *mf* < *f* *mf* < *f* *mf* < *f*

Tpt. 2. *mf*

Tbn. *mf*

Tba. *f*

Dr. *f*

Vln. I *f*

Vla. *mf* < *f* *mf* < *f* *mf* < *f* *mf* < *f*

Concluding the work, a rapid succession of most of the previous musical styles appear interchanging with one another, beginning from bar 243. These styles appear only for two or three bars, before giving way to another style. Again, an attempt was made to place highly contrasting styles next to one another. Sudden, dissonant chords appear each time the musical styles switch between the two ensembles. The effect of this concluding section was to create the sensation of a radio or television switching channels, attempting to lend the music a skipping, edited effect, even though this composition emerged as a live musical performance from musicians reading notated music scores. This montage-like section emulates the short-attention span attitude of the early twenty-first century, exacerbated with streaming services and digital distribution.

Ex. 2.8: *Archipelago* - Bars 243-249 (Montage)

[N]
L'istesso tempo (ca. $\text{♩} = 120$)

49

Fl. *f* *mf* *f* *mf*

Bsn. *f* *mf*

Hn. *mf* *f* *mf*

Tpt 1. *f*

Timp. *f* *mf*

Hp. *f* *f*

Vln. II *f* *mf* *f* *Unis* *f*

Vc. *pizz* *f* *f*

Db. *f* *f*

[N]
L'istesso tempo (ca. $\text{♩} = 120$)

Ob. *f* *f* *f*

Cl. *f* *f* *mf* *f*

Tpt 2. *f* *mf* *f*

Tbn. *f* *f*

Tba. *f* *f*

To summarize, various techniques are utilized in order to emulate and extend the polystylism of composers such as Schnittke and Stravinsky, whilst still retaining a personal, identifiable compositional voice. This is demonstrated through the use of the overall structural scheme of a successive blocklike chain, use of multiple contrasting and appropriated musical styles, inclusion of musical quotations, and antiphonal separation of the orchestra into two ensembles. It was essential that the work utilized several varying musical styles in a through-composed form, with thematic material not reappearing until the end of the composition, therefore existing as a contrast to many works of European art music which draw upon developing variation of monothematic material. It is intended that all of these qualities contribute to the polystylistic nature of the composition.

Chapter 3

Composing in Blocks – *Rubik’s Cube*

3.1 Concept

This work for small orchestra exists as a companion piece to *Archipelago*. It demonstrates a juxtaposition of six differing styles together in a mosaic-like manner. The title *Rubik’s Cube* refers to the popular 3-D puzzle invented in 1974 by Hungarian architect and inventor Ernő Rubik. The title is used to make connections to the blocklike nature of the overall structure of the composition, the use of six contrasting musical styles (symbolizing the six various sides and colours of a Rubik’s Cube), and the attempt to lend the composition a nonlinear, 3-D-like aspect (as much as can be achieved in a temporal medium such as music. The chart below displays the technical characteristics of each of the six pastiches of musical styles present:

Table 3.1: *Rubik’s Cube* – Styles Structure

Style	Melodic Characteristics	Harmonic Characteristics	Rhythmic Characteristics	Timbral Characteristics
Triadic	Pentatonic melody, limited counterpoint, repetition	Triadic, white-key harmonies	Syncopation, rhythmic repetition	Strings and winds, tuned percussion
Jazz-Fusion	Modal melodic material, canonic imitation	Sevenths and ninth chords	5/4-time signature, rigid rhythms	Tuned and untuned percussion
‘50s Boogie-Woogie	Pentatonic/blues scales, call-and response	Twelve-bar blues chord progression	Swing rhythms, syncopation	Brass and winds accompanied by percussion
Atonal/Serial	Angular lines, canonic imitation and inversion, ostinato in the bass	Atonal	Complex, time signature changes	Winds and percussion, dry brittle effect
1970s Disco	Pentatonic/blues scales, call-and response	Two chord alternation, extended harmonies	Syncopated dance-like rhythms	Brass and winds accompanied by percussion
Eastern European Folk	Repetitive folklike Dorian melodies	Open harmonies allowing for modality	Irregular 11/8-time signature, syncopation	Emphasis on woodwinds and pizzicato

The six primary styles include triadic populism, jazz-fusion, 1950s boogie-woogie, atonality, 1970s disco, and Eastern European folk music as influenced by the folk-influenced compositions of Béla Bartók. Unlike *Archipelago*, the musical styles regularly return interjected between other styles, sometimes played by the full ensemble for a few bars, and sometimes as brief quotations of melodies appearing in other sections. All of the musical styles, with the exception of the disco segment, return in different capacities, such as in shorter fragments of two or four bars, and regularly orchestrated differently.

3.2 Style Examples

The composition's first block is a section of music which is deliberately populist, in both the tradition of European art music and American popular music. This is communicated through the use of use of simple, 'white-key' notes, triadic harmony, a syncopated melody using the pentatonic scale, repetitive rhythmic accompaniment, and an ostinato. The simplicity of this section is meant to set up certain listener expectations in order to be disrupted by the succeeding styles later in the work. This is similar to the process that was used in the beginning of the composition of the previous chapter, *Archipelago*.

Ex. 3.1: *Rubik's Cube* - Bars 135-139 (Triadic)

The musical score for Ex. 3.1, *Rubik's Cube*, bars 135-139, is a triadic piece. It features a woodwind and brass ensemble. The Flute (Fl.) and Oboe (Ob.) parts play a continuous sixteenth-note pattern starting at bar 135. The Clarinet (Cl.) part has a melodic line with dynamic markings: *f*, *mf*, *mp*, *p*, *mf*, *f*. The Bassoon (Bsn.) part is mostly silent. The Horns (Hn. 1 and Hn. 2) and Trumpets (Tpt. 1 and Tpt. 2) have various melodic and harmonic parts, with dynamic markings like *mp*, *mf*, and *f*.

Disco music is a style appropriated in this composition at bar 85. Emphasis on timbres such as brass, strings, drum set, and glockenspiel heighten the reference to this style of music popular in the late 1970s, which regularly used these instruments. Other elements used to parody this style include a simple alternation of a i-IV chord progression in the Dorian mode, call-and-response figures in the brass, short melodic fragments utilizing the blues scale, and a stereotypical disco beat of sixteenth notes in the drum part. Due to the lack of electric instruments such as electric bass and electric guitar, challenges were overcome in demonstrating this particular style of music with only acoustic instruments.

Ex. 3.2: *Rubik's Cube* - Bars 85-89 (1970s Disco)

G
Disco feel ca. ♩ = 108

85

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

The two most recurring blocks of styles out of the six in the composition are 1950s boogie-woogie and atonality. This is another example of deliberate incongruity by placing both highly contrasting styles together, as was attempted in the composition of the previous chapter. Again, musical characteristics perceived as stereotypical for each style was used. The boogie-woogie section involves blues scales, swung rhythms, syncopation, call-and-response, and use of a drum set, whilst the atonal section emphasizes angular melodies, dissonant intervals, quintuplets, prominence of the woodwinds and tuned percussion, and a tone-row in the first horn part which enters at bar 77. This desire for drama and stylistic diversity was drawn from Schnittke, who included a jazz section in the second movement of his First Symphony, involving improvised piano and violin solos by jazz musicians.

Ex. 3.3 : *Rubik's Cube* - Bars 68-73 (1950s Boogie-woogie)

Ob.

Cl.

Ban.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1 (Dr.)

Swing

f *mp* *f* *f* *mp* *f*

Ex. 3.4: *Rubik's Cube* - Bars 74-79 (Atonality)

F Moderato agitato ca. ♩ = 92

75

17

Fl. *f* *mf* *ff* *mp* *f* *f* *f* *f* *f* *f*

Ob. *p* *mf* *f* *mf* *f* *f* *f* *f* *f* *f*

Cl. *p* *mf* *f* *mf* *f* *f* *f* *f* *f* *f*

Bsn. *p* *mf* *f* *mf* *f* *f* *f* *f* *f* *f*

Hn. 1 *mf* *f* *mf* *f* *f* *f* *f* *f* *f* *f*

A block consisting of music derived from the more folk-influenced compositions by Stravinsky and Bartók first appears at bar 125. This involves an ostinato in 11/8-time (asymmetrical time signatures were common in the music of the aforementioned composers), and repetitive folklike motifs in the oboe and clarinet utilizing the Dorian mode. This section returns at bar 155, with themes from all of the other stylistic blocks of music intertwined in a disruptive manner, although with themes modulated into the correct tonalities and modalities. This can be heard with the oboe playing the boogie-woogie theme at bar 156, the flute playing the populist pentatonic melody in the next bar, and the first trumpet playing a theme from the disco section in bar 158.

This technique of quoting themes was influenced by the third movement of Berio's *Sinfonia*. However, the attempt in this composition is somewhat self-referential as it only quotes themes from previous sections of the same composition despite their stylistically differing natures, compared to Berio's quoting of music from other compositions. This technique was also utilized as an attempt to unify the overall composition despite the six varying styles, while also lending the work a more nonlinear, 3-D quality. This method of polystylism was extended into the composition discussed in chapter five, the seven-movement string quartet *Anhedonia*, however, with quoted themes extending across multiple movements rather than just the single movement.

Ex. 3.5: Rubik's Cube - Bar 155-158 (Collage)

Vivace giocoso ca. ♩ = 216

155 35

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

In summary, the musical representation of a Rubik's Cube is demonstrated through the use of various musical polystylistic techniques. This includes constructing the composition in a mosaic-like structural scheme, insertion of self-referential themes and quotations from other segments, use of contrasting styles deriving from differing sources (such as disco and atonality), and use of stylistic blocks returning in altered states in order to convey a nonlinear, 3-D effect. The aesthetic of this work was largely influenced by Bernd Alois Zimmermann's theatrical works *Die Soldaten* and *Musique pour les soupers de roi Ubu*, as well as his philosophical views on "spherical time" through the use of multiple, different styles. It is intended that this composition achieves a similar effect, albeit through original and unique methods.

Chapter 4

Parody, Humour and Satire – *Sandcastles*

4.1 Musical Parodies

Satire and parody are common features of music that exhibits polystylism. The juxtapositions and sudden transitions of musical styles which often derive from highly different sources often conveys a sense of humour, whether intended or not. This can be heard as early as Mahler's use of nursery rhymes, klezmer, and marches in his symphonic works, but this sense of humour is also present in neoclassical works by Prokofiev and Stravinsky. For example, Prokofiev parodying Haydn in his First 'Classical' Symphony (1918), or Stravinsky's musical quotations of *Il Barbiere di Siviglia* (1816) and other works in his *Capriccio for Piano and Orchestra* (1929). Due to neoclassicism and polystylism's shared use of borrowing techniques, both compositional methods are effective in satirizing and parodying their models.

These parodies generally tend to be quite obvious because of the prevalent use of quotation, and the familiarity with which the listener is often aware of the original musical sources. Concerning Shostakovich's use of parody, it has been stated that, "parodic imitation was associated with genres and forms like travesty, pastiche, burlesque and caricature and with the techniques of quotation, allusion and stylization".¹²⁰ Due to both of their work in the Soviet Union and the eras in which they lived through, Schnittke is often viewed as an heir to Shostakovich. Whilst this might be somewhat of an oversimplification, it can be ascertained that Shostakovich's use of ironic humour and incongruous blending of styles in his music did have a great impact on the younger composer's expansion of these musical techniques.

¹²⁰ Sheinberg: 188.

4.2 Concept

This work for wind ensemble, titled *Sandcastles*, parodies several musical styles in such a manner that can be heard as humorous or even tasteless. The title refers to the underappreciated and temporary art form of sandcastle building, due to the finite nature of the sandcastles existing, before getting washed away by the tides. A musical comparison is made, as the work uses many lowbrow styles that are often looked down upon. The styles utilized in this work were chosen due to this factor, the personal taste of the composer, and because of the specific timbres of the instruments present as part of a wind ensemble, keeping in mind the dry sound that emerges due to the lack of strings. Musical genres appropriated include military marches, ragtime, atonality, cartoon soundtracks, cocktail jazz, circus music, and Stravinskian neoclassicism. These styles were also chosen due to the possible ease in which the listener is able to identify the stereotyped music genres. Many of these above-mentioned styles were also incorporated into polystylistic works by composers such as Ives, Schnittke, and Zimmermann. This new work connects itself to those past works by similar methods of composition, but distinguishes itself with the lack of any specific musical quotations and the personal stamp of the composer.

4.3 Style Examples

Ex. 4.1: *Sandcastles* - Bars 1-10 (March #1)

The musical score for Ex. 4.1, *Sandcastles* - Bars 1-10 (March #1), is written for a wind ensemble. It includes parts for 1st Tenor Trombone, 2nd Tenor Trombone, Bass Trombone, Tuba, Timpani, and 1st Percussion (Drum Set with Snare Drum, Bass Drum, Cymbals, Hi-Hat). The music is in 4/4 time and features a march-like style. The 1st Percussion part starts with a rhythmic pattern of eighth notes and triplets. The low brass (Tuba, Bass Trombone, Tenor Trombones) enters in bar 7 with a simple, rigid rhythmic pattern. The score includes dynamic markings such as *mf*, *f*, and *p*.

The composition opens with a march, heralded by a rhythmic pattern on the snare drum, later joined by the low brass. The triplet-heavy figure on the snare, the simple rigid rhythmic

character, and the presence of brass help reinforce the overtone of the march style. The shared repertoire and instrumental similarities between military bands and wind orchestras also assist with this reference. Ives also utilized musical portraits of marches in *Three Places of New England* and *Central Park in the Dark*. A different march allusion later occurs in this composition at bar 99, with the flutes playing a simple major melody (harmonized with a clarinet), before being disrupted by a loud tone-row played by the full ensemble.

Ex. 4.2: Sandcastles - Bars 99-102 (March #2)

Alla marcia (Straight) 100

The musical score for 'Sandcastles - Bars 99-102 (March #2)' is presented in a standard musical notation format. It features nine staves, each representing a different instrument: 1st Fl., 2nd Fl., 3rd Fl., 1st Ob., 2nd Ob., 1st Cl., 2nd Cl., B. Cl., and Bsn. The tempo is marked 'Alla marcia (Straight)' and the starting bar is 100. The 1st Flute staff has a 'Straight' marking. The 2nd Flute, 3rd Flute, 1st Clarinet, 2nd Clarinet, and Bassoon staves have 'f' (forte) markings. The 1st Oboe, 2nd Oboe, and Bass Clarinet staves have 'f' markings. The 1st Clarinet staff has a 'Straight' marking. The 2nd Clarinet staff has a 'Straight' marking. The Bassoon staff has a 'Straight' marking. The score shows a transition from a march style to a tone-row at bar 100.

The tone-row which appears here played by the second and third flutes uses these pitches: E-F-Gb-Eb-Db-A-G-B-Ab-Bb-C-D, while the clarinets play a separate tone-row. This is not an attempt at composing authentic twelve-tone music or using serial properties seriously, but a brief stereotype of Second Viennese serialism. The tone-row was deliberately placed directly after the march to heighten the contrast between march music, which is often quite rhythmically static and melodically simple, and serial composition, which was often viewed as one of the few legitimate forms of composition in European art music by figures such as

French composer Pierre Boulez (1925-2016), who outlined his polemical declarations about the necessity of serial music in his various writings.¹²¹

Ex. 4.3: *Sandcastles* - Bars 103-104 (Serialism)



A portrait of the kind of jazz often found in cocktail lounges first appears at bar 83. Like the tone-row segment, this is not an attempt to include an authentic jazz influence in the composition (as there is no instrumental improvisation), but a parody of the kind of watered-down jazz that is often looked down upon by experienced jazz musicians. The use of instrumentation such as piano, saxophones, trumpets, vibraphone, and others were utilized in order to effectively communicate what is stereotypically jazz to the average listener. While it is certainly feasible for instruments such as the oboe, bassoon, cello, and others to be used in jazz, they are seldom used in the genre, and would not as effectively communicate this style. Swing rhythms, syncopation, a sixteen-bar form, ii-V-I chord progressions, a hi-hat drum pattern, and a walking bassline (albeit not played by a double bass) are also present in order to reinforce these aforementioned ideas. This cocktail jazz section also reappears two further

¹²¹ Pierre Boulez: *Boulez on Music Today*. ed. Susan Bradshaw and Richard Rodney Bennett (London: Faber and Faber, 1971).

times in the composition, beginning at bars 147 and bars 235, albeit with altered instrumentation that continues to draw upon the caricaturing of jazz music.

Ex. 4.4: *Sandcastles* - Bars 83-90 (Cocktail Jazz)

The musical score for 'Sandcastles' - Bars 83-90 (Cocktail Jazz) is written for a wind orchestra. The score includes parts for 1st Alto Sax, 2nd Alto Sax, Tenor Sax, Baritone Sax, 1st Horn, 2nd Horn, and 1st Trumpet. The tempo is marked 'Swing' and the dynamics are 'f' (forte) and 'ff' (fortissimo). The 1st Alto Sax, Tenor Sax, and Baritone Sax parts feature a melodic line with eighth and sixteenth notes. The 1st Horn and 2nd Horn parts play a rhythmic accompaniment of eighth notes. The 1st Trumpet part plays a melodic line with eighth and sixteenth notes.

Circus music is another style which is appropriated and parodied in this composition. Again, this style was appropriated due to the much maligned and lowbrow view of circus music, and because of the high level of shared instrumentation amongst wind orchestras. Particularly with the presence of brass and tuned percussion, these instruments lend an ease with which to communicate the idea of circus music. Additional musical techniques used to convey this style include the ascending and descending chromatic scales (notably in the xylophone part), offbeat rhythmic accompaniment, and fast semiquaver runs. The Russian composer Rodion Shchedrin (1932-) was another influence on this work, as his Concerto for Orchestra No. 3 'Old Russian Circus Music' (1989) conveys circus and showground music. Shchedrin is perhaps best known for his one-act ballet *Carmen Suite* (1967), a parody of Bizet's opera *Carmen* (1875). This work exists as another example of parody and an early music collage of the 1960s, as themes from *Carmen* are quoted extensively.

Ex. 4.5: *Sandcastles* - Bars 163-168 (Circus music)

22 **Allegro frenetico (Straight) ca. ♩ = 108** 165

The musical score is for a full orchestra and includes parts for 1st Fl., 2nd Fl., 3rd Fl., 1st Ob., 2nd Ob., 1st Cl., 2nd Cl., B. Cl., Bsn., and 1st Alto Sax. The tempo is **Allegro frenetico (Straight) ca. ♩ = 108**. The score shows a complex, rhythmic passage with many sixteenth and thirty-second notes, often beamed together. The woodwinds and strings play a driving, repetitive pattern, while the brass instruments provide a more melodic counterpoint. The score is marked with 'Straight' and 'f' (forte) throughout.

A deliberate imitation of Stravinsky's writing for winds as found in his early neoclassical period is also present at various points throughout the composition. This is an attempt to parody and borrow from the composer who so infamously borrowed from so many other composers and styles. Rather than utilize a dance, folk, or popular music genre, this is a portrait or caricature of Stravinsky's typical composing style of this period. Particular reference is to Stravinsky's *Octet for Winds*, one of the earliest examples of Stravinsky's neoclassical, or more accurately neo-Baroque, excursions, which models itself on Bach. This attempt to imitate Stravinsky is present through the use of irregular time signatures such as 11/8-time, the repeating major ninth chords, the three-note ostinato in the bassoon, the increasing addition of wind instrumentation, and the throbbing, rhythmic displacement.

Ex. 4.6: *Sandcastles* - 255-260 (Stravinskian Neoclassicism)

Allegro scherzando ca. ♩ = 216

255 260 35

1st Fl.

2nd Fl.

3rd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

Quotations by well-known pieces, such as Debussy’s imitation of the famous Tristan chord in “Golliwog’s Cakewalk” of his *Children’s Corner Suite* (1908), are especially effective due to the familiarity with which a listener often has with the original musical sources. Additional quotations, as seen in Berio’s *Sinfonia*, are successful because of the programmatic features that are often representative of people, places, events, and other stereotypes, which are then altered and twisted to parody or satirize the element in question. Shostakovich achieved this, as he “uses a similar device of accumulation in his caricatures of the Russian people. He chooses a series of musical characteristics of Russian folk music, such as unified choral singing, rich harmony, slow march rhythms, chordal texture, and high-pitched held notes”.¹²² The familiarity of which an audience often has with the appropriated source material (whether the musical sources are stylistic allusions or exact quotations) often lends a humorous, even irreverent, flavour to the music.

¹²² Sheinberg: 129.

In conclusion, it is hoped that this work for wind ensemble effectively demonstrates polystylism by satirizing and parodying varying styles of music. This is achieved by drawing from a variety of sources, such as popular, folk, and art music, utilizing styles such as cocktail jazz, circus music, serialism, marches, and early twentieth century neoclassicism. Again, these styles were chosen both because of the ease with which the styles could be communicated to a lay listener, and because of the incongruous effect of juxtaposing these specific styles. However, it is demonstrated here that specific musical quotations do not need to be presented in order to convey a particular stylistic allusion.

Chapter 5

Structurally Segmenting Styles – *Anhedonia*

5.1 Concept

The title of this string quartet, *Anhedonia*, refers to a symptom of depression when an individual has an inability to experience pleasure in normally pleasurable activities.¹²³ The title of the composition is not supposed to be a reflection of the personal or psychological state of the composer or the emotional mood of the music, but to aesthetically convey a state of inability to feel satisfied with just one musical practice, and instead a desire to consume many. Hence the use of various musical styles of vastly differing origins. This string quartet exemplifies a method of polystylism in a similar manner to the work of composer George Rochberg, particularly taking his chamber composition *Elektrikaleidoscope* (1972) as an influence. This work, scored for electric piano and amplified ensemble, effectively demonstrates polystylism by fragmenting the contrasting musical styles in separate movements, rather than juxtaposing them in a single movement, which is often the case for polystylistic compositions.

The first movement imitates music of a Baroque dance, whilst the second takes advantage of its electric instrumentation by parodying blues rock, and the third conjures up references to the slow movements of Beethoven's symphonic literature. Rochberg places the blues rock movement, an example of a style from American folk and popular music, in between two movements which emulate styles drawing upon European art music. By doing so, he emphasizes the incongruity of these styles whilst still treating both as equal. Instead of juxtaposing the styles together simultaneously or within the same movement such as in the music of Ives and Zimmermann, Rochberg fragments them, yet still manages to make a cohesive whole out of the overall work by utilizing returning thematic and stylistic material. By separating the styles into different movements, Rochberg succeeds in solving a problem

¹²³ Sakina J. Rizvi, Diego A. Pizzagalli and Beth A. Sproule: Assessing Anhedonia in Depression: Potentials and Pitfalls" in *Neuroscience and Biobehavioural Reviews*. Vol. 65, 2016, 21–35.

of the overall structure in polystylism, which is often not guided by traditional means of phrase structure or formal schemes.

5.2 Form

This work attempts a similar approach. The string quartet consists of seven short movements, designed in a symmetrical structure. The outer movements are both lively folklike dances, while the second and penultimate movements are slower, more lyrical movements of a somewhat contemplative character which draw upon jazz and late nineteenth-century French art music. The inner middle movements are both more obvious dance styles, one each deriving from North American dance form, and a South American example. The longest central movement is less stylistically obvious but draws more self-referentially from European art music string quartets of the first half of the twentieth century. Particular inspiration is derived from Bartók, referencing his use of symmetrical forms in his string quartet oeuvre. The use of several short movements rather than the standard four was also influenced by Beethoven's late quartets, particularly the Fourteenth String Quartet in C# Minor Op. 131 (1826), as Beethoven interspersed his longer movements with shorter dance movements such as that of a march and a tarantella. However, stylistically it differs quite significantly with the Beethoven models.

The symmetrical structure was useful in creating a framework where movements with highly contrasting styles could be placed next to each other in order to heighten the incongruity, while also being able to maintain a consistent structure where suggestions of style could return and unify the whole composition. This was achieved with returning melodic and thematic material from specific movements appearing in an almost invasive manner in other outside movements. This culminates in the seventh movement, where quotations of pre-existing melodies from almost all of the preceding movements appear intertwined with original material, in a similar manner to *Rubik's Cube*, however across multiple movements. These themes are not developed per se, but appear interjected tonally and rhythmically in a disruptive, collage-like nature, to draw the mind to the appearance of previous material.

The musical styles chosen for this quartet were selected based on the timbres of the bowed string instruments, particularly the opening Celtic folkdance, the tango parody, and the North American country hoedown. Styles were deliberately selected from differing continents, including Europe, North and South America, all being composed by an Australian composer. This is with the intention of creating a cosmopolitan and globalized sound world in order to increase the polystylistic nature of the overall work. An additional unifying motif in the quartet is the EGAD motif, conveniently using the open strings of a violin. These four notes, whether used harmonically (as in the fourth movement), or melodically (such as in the seventh movement) are utilized in various ways to lend the work a unifying characteristic which brings cohesion across the highly differing styles. The convenience of this motif is that these four notes may be stacked in fourths and fifths, thus avoiding the minor/major thirds of traditional European tonality. This allows the motif to be integrated more effectively into a variety of styles.

Table 5.1: *Anhedonia* – Styles Structure

Mvmt	Style	Melodic Characteristics	Harmonic Characteristics	Rhythmic Characteristics	Timbral Characteristics
I	Celtic folk	Pentatonic/modal melodies, short, repeated motifs	Spare, open fifth harmonies	6/8 dance-like jig, compound time signatures	Fiddle-style, viola pizzicato strumming, drone-like ostinato in cello
II	Jazz ballad	Arpeggiated lines outlining harmonies, use of the Dorian mode	Extended jazz-like harmonies	Stable 4/4-meter, syncopated rhythms	Upper strings arco, cello predominantly pizzicato
III	Tango	Scalar/chromatic lines, wide intervals	Simple i-V7-V7-I progression	2/4 tango rhythm, syncopation	Arco melodies, pizzicato bass
IV	Atonal/neoclassical	Angular melodies, emphasis on dissonant intervals	Modal, atonal	Irregular time signatures (11/8, 7/8 etc.)	Arco, tremolo, pizzicato, Bartók pizzicato
V	Country and Western	Emphasis on the oscillation of minor seconds, trills	Simple I-IV-V progression, serial properties	Standard 4/4-time with irregular 7/8 and 15/16 subversions	Violins play country style, cello predominantly pizzicato
VI	Late Romantic Chromaticism	Long lyrical lines, chromaticism	Extended French-influenced harmonies	Slow 3/4 meter, static long-held notes	Arco, use of double, triple, quadruple stops
VII	Quartal	Earlier material is quoted, quasi-improvisatory lines	4-note ostinato based on open strings of violin	Syncopated 4/4	Heavy use of pizzicato

5.3 Style Examples

I

The first movement takes the character of a Celtic folkdance as is commonly found in Ireland as its basis. The movement opens with the primary theme being introduced in the first violin, before being passed along amongst the other string instruments. The theme uses a B minor pentatonic mode as its basis, and the phrase structure of the theme is fairly repetitive, in keeping with the dance-like nature of the movement. An additional important motif is also introduced in the second violin functioning as a countermelody, also outlining a field of minor tonality, and a third motif is used, being a four-note motif with a flattened seventh and raised sixth (this could be interpreted as either Dorian or Mixolydian). Much of the melodic material of this movement is comprised of usage of the pentatonic modes, as well as church modes such as Dorian and Mixolydian. Modes and scales with a flattened seventh were especially chosen because of the stylistic source.

Ex. 5.1: *Anhedonia* - Bars 73-77 (Celtic Folk Dance)

The musical score for Ex. 5.1, *Anhedonia* - Bars 73-77, is a Celtic Folk Dance. It is written for a string quartet (Violin I, Violin II, Viola, and Cello) in the key of D major (one sharp, F#) and 3/4 time. The score begins at bar 73, indicated by a box with the number 73. The music features a fast, repetitive melodic theme in the Violin I part, which is then passed to the other instruments. The Viola and Cello parts play a steady, strummed pizzicato pattern. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The overall feel is that of a fast jig in compound time.

Timbral characteristics that lend the movement a Celtic personality include the viola from bars 92 to 102 playing strummed pizzicato chords to achieve the effect of a plucked string instrument, and use of a drone in the cello part. Because of the rhythmic pattern of crotchet, quaver, crotchet, quaver, and the fast tempo, the momentum gives it a sense of an almost swinging feel. The general rhythmic pulse is a fast jig in compound time signatures such as

6/8-time. However, irregular time signatures such as 5/8 and 9/8 are utilized in order to disrupt the phrase structure, introduce foreign rhythmic influences into the work, and to maintain the movement's status as a parody or portrait, rather than an authentic folkdance.

Ex. 5.2: *Anhedonia* - Bars 93-97 (Plucked Pizzicato and Drone)



II

The second movement is intended to have a slow, almost jazz-ballad like flavour, although without the instrumentation that is often associated with jazz. To compensate, harmonies often used in this style are exploited to generate this effect. The cello takes on more of a bass-like role in its function, again drawing connections to the jazz influences. Likewise, the harmonies mostly consist of extended chords such as sevenths, ninths, and elevenths, rather than basic, unadorned tertian harmony. The melodies played by both violins highlight this aspect, by playing lines that generally outline the harmonies.

Ex. 5.3: *Anhedonia* - Bars 258-259 (Jazz Ballad Harmonies)

32 **I**

The lines played by the violins also imitate the character of an improvised jazz solo despite being fully notated. The quasi-improvisatory character can be heard in the more rambling, freer phrase structures and rhythms of the melodic lines. The rhythmic sense of this movement uses gentle syncopation in a 4/4-meter. The time signature generally remains the same throughout, but again, connections to jazz are drawn due to the syncopated sense of the rhythms, rather than classical rhythms or a more complex, unpredictable rhythmic language.

Ex. 5.4: *Anhedonia* - Bars 248-250 (Quasi-improvisatory melodies)

The musical score for Ex. 5.4, *Anhedonia* - Bars 248-250, is presented for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also accents (>) and articulation marks. Trills and triplets are indicated with the number '3' and brackets. A box labeled '250' is placed above the first staff at the end of the excerpt.

III

The third movement takes the form of a tango as its stylistic basis. The tango was selected due to Schnittke's occasional inclusion and parody of the dance form in his early polystylistic compositions, such as in his First Symphony and Concerto Grosso No. 1. Schnittke was quite fond of including this dance form in his works, especially his "great-grandmother's favourite tango".¹²⁴ Therefore, the tango included in this portfolio can be seen somewhat as a reflection of a reflection. The primary themes in this movement mostly draw upon the A melodic minor

¹²⁴ Ivashkin: 140.

scale, accompanied by a cliché and standard harmonic progression commonly found in tango music of i-iv-V7. The music never strays too far from the tonal centre of A minor, except in a section with complete ascending and descending chromatic scales. which is introduced in bars 352 to 356. Like the Celtic folkdance, this is an attempt to parody and distort the style, rather than present a degree of authenticity.

Ex. 5.5: *Anhedonia* - Bars 360-365 (Tango)

The musical score for Ex. 5.5: *Anhedonia* - Bars 360-365 (Tango) is presented in four staves. The first staff is marked with a box containing 'M' and '360'. The second staff is marked with a box containing '365'. The third staff is marked with 'Sarcastically' and 'f'. The fourth staff is marked with 'pizz' and 'f'. The score includes various musical notations such as triplets, portamenti, and dynamic markings (mf, p, mp, f).

Portamenti are also used extensively, particularly in the melodic lines to highlight the wide intervals of the primary theme, and to achieve an ornamental characteristic of this type of music. The rhythmic sense of this movement is mostly in 2/4-time and follows the tango rhythm of dotted crotchet, dotted crotchet, crotchet. This is predominantly heard in the cello part, again mimicking more of a bassline by playing a relentless tango rhythm using pizzicato. The rhythmic units of the melodies also imitate this rhythm, but detour as the theme develops.

IV

The fourth movement is the most eclectic of the seven. Various differing harmonic languages, such as triadic harmony, quartal harmony, use of extended chords, and atonality, are all utilized. This can be heard in the section beginning at bar 390, where extensive use of the whole-tone scale, including both possible hexachordal variations (six-note halves of the chromatic scale), are used.

Ex. 5.6: *Anhedonia* - Bars 395-397 (Whole-tone scales)

The musical score for Ex. 5.6, *Anhedonia*, bars 395-397, is presented in a four-staff format. The staves are for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The time signature is 11/8. The score covers three measures, starting at bar 395 and ending at bar 400. The first measure (bar 395) features a violin melody starting on G4 (marked *mp*) and a piano accompaniment of sixteenth-note chords (marked *mp*). The second measure (bar 396) features a violin melody starting on A4 (marked *f*) and a piano accompaniment of sixteenth-note chords (marked *mp*). The third measure (bar 397) features a violin melody starting on B4 (marked *mp*) and a piano accompaniment of sixteenth-note chords (marked *mp*). The score is marked with '395' in a box at the beginning and '49' at the end.

This is then followed by a segment where a harmonic progression built from the C# Phrygian mode is utilized over an ostinato in 11/8-time. Following this is a largely atonal section, occurring at bars 411-414. Here melodic lines are imitated between the violin and viola, where dissonant intervals are emphasized. This can be heard in the first violin part playing a major seventh (F to E above), followed by a tritone (E to Bb flat below). This utilization of various differing harmonic languages in a short period of time is emblematic of the kind of European art music quartets of the early twentieth century. The movement itself represents a snapshot of condensed polystylism.

Ex. 5.7: *Anhedonia* - Bars 411-412 (Atonality)

In connection to Bartók's oeuvre of quartet writing, this central movement uses a variety of techniques commonly found in his chamber works, including frequent time signature changes, folklike melodies, the aforementioned use of the whole-tone scale (such as in his Fourth Quartet), and use of snap pizzicato (also referred to as Bartók pizzicato). The variety of time signatures utilized in the movement include 4/4, 5/4, 3/4, 11/8, 9/8, 7/8, 2/4, and 6/8 times. The snap pizzicato appears in the whole-tone scale segment, and returns with the reprise of the opening theme at bar 433, played by both violins on their respective G strings.

Ex. 5.8: *Anhedonia* - Bars 436-438 (Snap Pizzicato)

V

The fifth movement draws upon North American country and western music. The primary motif of the movement exists as a quick oscillation of semiquavers using a minor second. The minor second deliberately alternates between the minor and major thirds of the key (C major), a common feature in American folk and popular music of the twentieth century, including country, jazz, and blues. A tone-row using all twelve pitches of the chromatic scale then appears at bar 520, played across the four instruments. The tone row is as follows: E, D, G#, G, F#, C, C#, B, F, D#, A, and A#. This insertion of a tone-row is intended for an incongruous effect, as twelve-tone serialist composition and country and western music are perceived as both being very different, culturally, and aesthetically. This combination of techniques from highbrow European art music and lowbrow American popular forms of music is another attempt at realizing Schnittke's efforts to combine high and low music.

Ex. 5.9: *Anhedonia* - Bars 520-522 (Twelve-tone row)

The musical score for Ex. 5.9: *Anhedonia* - Bars 520-522 (Twelve-tone row) is presented for four staves. The notation includes various articulations like pizzicato (pizz) and arco, and dynamic markings like *mf* and *f*. The time signature changes from 4/4 to 3/4 in the second measure and back to 4/4 in the third measure. The notes are: Measure 1 (4/4): Violin I (pizz *mf*), Violin II (arco *f*), Viola (arco *f*), Cello/Bass (arco *f*); Measure 2 (3/4): Violin I (arco *mf*), Violin II (pizz *mf*), Viola (arco *f*), Cello/Bass (pizz *mf*); Measure 3 (4/4): Violin I (pizz *mf*), Violin II (arco *f*), Viola (pizz *mf*), Cello/Bass (arco *f*).

Functioning as a parodic country hoedown, the movement begins in 4/4-time with a predictable, symmetrical beat. However, the opening primary theme is then transferred into time signatures rarely found in country music, such as 7/8 and 15/16-time, both of which vary the thematic material to make it sound like it has skipped a beat, each time signature having

one less rhythmic unit respectively (a quaver less in 7/8, and a semiquaver less in 15/16) than the 4/4-meter. However, the melodic and harmonic material remains the same.

Ex. 5.10: *Anhedonia* - Bars 556-558 (Country and Western)



VI

Like the second movement, the sixth movement draws upon extended harmonies and uses the church modes as a vehicle for its melodic material, such as the Lydian and Dorian modes. However, the intention here is to convey Impressionist classical music¹²⁵ (for lack of a more accurate term) rather than jazz. The harmonic language derives more from French art music of the late nineteenth and early twentieth centuries, particularly that of Chabrier, Fauré, Debussy, and Ravel. The movement generally stays within a 3/4-time signature but does not utilize a dance rhythm. The harmonic rhythm is largely more static, with longer chords drawn out, such as the eight-note chords from bar 624.

¹²⁵ The term Impressionist music is used here to connote a style of music associated with influential French composers of the early twentieth century, such as Claude Debussy and Maurice Ravel. However, it is well-known that both composers rejected this label, and with good reason. The term is used here only for the sake of convenience.

Ex. 5.11: *Anhedonia* - Bars 572-578 (Late Romantic chromaticism)

Più mosso ca. ♩ = 92
espressivo

575

The musical score for Ex. 5.11 shows a quartet arrangement. The tempo is marked 'Più mosso ca. ♩ = 92' and the style is 'espressivo'. The score spans from bar 572 to 578, with bar 575 specifically highlighted. The notation includes chromatic lines, triplets (marked with a '3'), and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The music is written for two staves per instrument, with a key signature of one sharp (F#).

At bar 626, eight-note chords are presented in all four instruments of the quartet. This is achieved with each of the instruments playing a unique perfect fifth. These eight-note chords are essentially two major seventh chords superimposed on top of each other.

Ex. 5.12: *Anhedonia* - Bars 626-628 (Eight-note chords)

The musical score for Ex. 5.12 shows four staves, each with an eight-note chord. The chords are marked with *p* < *mf* >. The notation includes a key signature of one sharp (F#) and a common time signature (C). The chords are presented in a sequence of three bars, with the first two bars showing the chords in a specific voicing and the third bar showing a variation.

VII

The final movement takes the four-note EGAD motif that has been present in various guises (some obvious, others less transparent) throughout the preceding movements. This motif utilizes the open strings of a violin and is heard very clearly beginning at bar 644, where all four instruments are playing pizzicato.

Ex. 5.13: *Anhedonia* - Bars 646-648 (Quartal Harmony)

The musical score for Ex. 5.13: *Anhedonia* - Bars 646-648 (Quartal Harmony) is presented for four staves. The first measure is marked *mf*. The second measure is marked *arco* for Violin I and Violin II, and *pizz* for Viola and Cello/Double Bass. The third measure is marked *arco* for Violin I and Violin II, and *pizz* for Viola and Cello/Double Bass. The score shows a quartal harmony in the first two staves and a similar pattern in the third and fourth staves. The number 89 is in the top right corner.

Themes from all of the preceding movements (except for the sixth) are quoted and interspersed in different keys and variations over the primary four-note motif. This is intended to unify many of the previous movements. For example, at bar 695, the second violin plays the opening theme from the first Celtic folk movement, followed by the first violin playing a melody from the second movement, during which the viola enters playing a theme from the fourth movement. Further quotations from earlier movements appear, with the second violin playing the primary melodic material from the fifth country movement in bar 699, and the first violin playing another theme from the fourth movement in the following bar. Again, this collage-like approach to quotation (also seen in chapter three in *Rubik's Cube*), was influenced by the quotations of Ives and Berio, albeit being distinct by only drawing material from within the same composition rather than outside sources.

Ex. 5.14: *Anhedonia* - Bars 695-697 (Collage)

98 695

In conclusion, attempts have been made in this seven-movement string quartet to emulate the polystylism of George Rochberg in his works of the 1960s, particularly drawing from *Elektrikaleidoscope*. This was achieved by dividing the overall composition into multiple movements, particularly more than the usual four in a string quartet, and by utilizing contrasting musical styles from differing sources (such as from art, folk, and popular music sources) and from varying continents (such as Europe, North and South America, and Australia), for each movement. Thematic cohesion across the polystylism was achieved by using returning melodic material from specific movements in other movements, and by using a unifying four-note motif across the whole work. It is hoped that these techniques derived from other composers are emulated, synthesized, and extended in different and unique ways in order to achieve a new perspective on polystylistic composition.

Chapter 6

Polystylism as Drama - *Ciclotimia*

6.1 Concept

Ciclotimia, translated into English as *Cyclothymia*, is a mono-dramatic chamber opera for soprano, clarinet in Bb (doubling bass clarinet), violin, cello, and piano (the instrumental ensemble used in Messiaen's *Quartet for the End of Time*). The work's title originates from a minor form of bipolar disorder. It is defined as, "a mood disorder characterized by alternating episodes of depression and elation in a form less severe than that of bipolar disorder".¹²⁶ This is demonstrated in the opera through the use of the soprano playing three characters, as three contrasting personae within one individual. The three personalities are represented by the three primary colours (blue, red, and yellow), which are conveyed as coloured lights shone onto the protagonist's white dress. The protagonist's name Bianca is a reference to the colour white and symbolizes a blank canvas on which her three contrasting personalities are painted.

Whilst stylistically different, the work acts as somewhat of a spiritual successor to other psychodramas of the early decades of the twentieth century, especially those by Alban Berg and Arnold Schoenberg. Theatrical works used as dramatic influences (if not musical influences) include Schoenberg's works *Erwartung* (1909) and *Pierrot Lunaire* (1912), Berg's opera *Wozzeck* (1925), and Peter Maxwell Davies' monodrama *Eight Songs of a Mad King* (1969). All of these works deal with psychological themes, and in some cases, deteriorating mental health. *Ciclotimia* can be viewed as an attempt to reconcile the contrasting aesthetics of Stravinsky's postmodern eclecticism in his theatrical works (such as his ballet *Agon*), with the psycho-dramatic, atonal stage works of Schoenberg.

In *Ciclotimia*, the polystylism functions as a dramatic tool in highlighting the mood changes throughout the drama, rather than being used just as an aesthetic or abstract justification.

¹²⁶ Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/cyclothymic>. [Accessed 22 Jan. 2023].

Each scene generally has a specific colour and musical style associated with its mood of each scene. The musical styles change depending on whichever coloured persona of Bianca is present. Mood swings, a wide range of emotions expressed through a short amount of time, and seemingly multiple personalities within one individual, can often be viewed as highly incongruous and even inappropriate. This is why they are often characterized as mental health disorders or deficits. However, it can be argued that this is just emblematic of a specific personality, and the same can be demonstrated through rapidly changing musical styles which contrast which each other.

6.2 Form

Table 6.1: *Ciclotimia* – Styles Structure

Scene	Title	Colour	Musical Style
Una	<i>Le stelle</i>	White	Late Romantic chromaticism
Due	<i>Giro, giro, nascondino</i>	Yellow	Afro-Cuban jazz
Tre	<i>Questo è un'anatra</i>	Red	Vaudeville/Music Hall
Quattro	<i>Niente</i>	Blue	Reggae
Cinque	<i>Valzer di Dante</i>	Red	Waltz, Ragtime, Silent Film Music
Sei	<i>Tante parole</i>	Yellow	Triadic
Sette	<i>Le catene</i>	Blue	Jazz Ballad
Otto	<i>Il sogno di Bianca</i>	Yellow	Bossa Nova
Nove	<i>Fammi uscire</i>	Multiple	Atonal, Polystylistic

The libretto contains extensive intertextual references to Dante Alighieri's seminal fourteenth century narrative poem *La Divina Commedia*. The references are made here due to the thematic Purgatory that Bianca is trapped in due to her deteriorating mental condition, and the vision of the afterlife found in the text. The opera takes the form nine scenes in one act. The number nine was chosen because of its multiplication of three by three, and due to the importance of this number in *La Divina Commedia*. For example, the text is divided into three narrative poems called *cantiche*: *Inferno* (Hell), *Purgatorio* (Purgatory), and *Paradiso* (Paradise), with each of these consisting of thirty-three *canti* (cantos). Overt references to Dante's text include the opening scene, when the final words of *Inferno* are

quoted after Dante and his guide, Virgil, have climbed down the feet of Satan and they see the stars of Heaven.¹²⁷ Another example is present in the waltz in scene five, which quotes the beginning of the sonnet in Chapter XX of *La Vita Nuova: Amore e 'l cor gentil sono una cosa...e così esser l'un sanza l'altro osa com'alma razional sanza ragione*. ('Love and the gentle heart are one thing....so that for one to be without the other is like a rational soul without reason').¹²⁸ Also quoted is the famous text from the opening of *Inferno* before Dante enters Hell: *Nel mezzo del cammin di nostra vita mi ritrovai per una selva oscura che la diritta via era smarrita* ('In the middle of the journey of our life, I came to myself in a dark wood, for the straight way was lost').¹²⁹ The plot and libretto of the chamber opera are presented before the full score in Part A.

A recurring thematic leitmotif of the work is an A minor/major ninth chord in root position, which the opera opens and concludes with. This use of the same harmonic material to open and close the opera is intended to give the work an overall closed, cyclic quality which connects it with the cyclothymic title. This is not unlike Zimmermann's attempts to govern his compositions with a nonlinear aesthetic, aligning with his beliefs that time is a combination of past, present, and future all occurring simultaneously. This bookending of the opera with the same chord is also utilized to convey the sense of the protagonist being eternally trapped in a form of Purgatory throughout the opera. The overall structure was also somewhat imitated from Schnittke's First Symphony, where the percussive material begins and ends the symphony. However, this is an example of exporting the polystylistic influence into a theatrical, programmatic work from a symphonic work, rather than the other way around as was demonstrated by Schnittke. This circular influence is itself somewhat nonlinear and cyclic.

¹²⁷ Dante Alighieri: *The Divine Comedy of Dante Alighieri: Inferno*. ed. R. Durling (Oxford: Oxford University Press, 2008), 540.

¹²⁸ William Franke: Italian Text and English translation of the *Vita nuova* in *Dante's Vita Nuova and the New Testament: Hermeneutics and the Poetics of Revelation* (Cambridge: Cambridge University Press), [Accessed 6 January 2023], 158–234.

¹²⁹ Alighieri: 26.

Ex. 6.1: *Ciclotimia* - Bar 1 & Bar 714 (Cyclothymic chord)

I. Scena Una - Le Stelle
Andante misterioso ca. ♩ = 92

The musical score is presented in two systems. The first system shows Bar 1, and the second system shows Bar 714. The instruments are Bianca (Soprano), Clarinetto di Si♭ (Clarinetto basso), Violino, Violoncello, and Pianoforte. The time signature is 3/4. The tempo is Andante misterioso ca. ♩ = 92. In Bar 1, Bianca has a whole rest, the Clarinetto and Violino have whole rests, the Violoncello has a whole rest, and the Pianoforte has a piano (p) dynamic with a melodic line in the right hand and a bass line in the left hand. In Bar 714, Bianca has a whole rest, the Clarinetto and Violino have a series of eighth notes with a piano (ppp) dynamic, the Violoncello has a series of eighth notes with a piano (ppp) dynamic, and the Pianoforte has a whole rest.

6.3 Style Examples

Reggae is a musical style appropriated in this work, appearing in scene four. This is achieved utilizing the well-known offbeat rhythm in 12/8-time, use of seventh chords, a simple song-like structure, and a distinctive bassline. Like the disco segment in *Rubik's Cube*, the lack of amplified electric instruments created a challenge in communicating the appropriation of this musical style in question, as the timbres of the instruments are often one of the most important features for recognizability of a particular musical style.

Ex. 6.2: *Ciclotimia* - Bars 232-235 (Reggae)

232 *f*
Nien - te! Nien - te è dif fi - ci - le per me, per me. Fa - ci - le per nien - te!

f *f* *p* *f* *p* *f* *p*

The fifth scene utilizes various musical styles popular around the turn of the nineteenth to twentieth centuries, juxtaposing a waltz, ragtime, and a parody of silent film music successively. These two latter styles are communicated with cliché harmonic progressions, syncopated rhythms, emphasis on specific instruments (such as clarinet and piano), and an appropriate striding accompaniment style. The scene opens with the waltz titled “Valzer di Dante”. Unlike the waltz found in *Archipelago*, this waltz is deliberately Ravelian, as the composer was often fond of writing this style, such as in *Valses nobles et sentimentales* (1911) and *La Valse* (1920). *La Valse* was described by Sergei Diaghilev as a portrait of a ballet rather than a true ballet, an assertion which deeply insulted the composer.¹³⁰ Considering that *La Valse* is performed far more often as an orchestral showpiece than a ballet, it can be considered that Diaghilev was correct. However, it is argued here that the caricaturing of styles is not a negative thing, as it reveals a sense of self-awareness and irony. This is demonstrated with the portraits of the musical styles present in this creative portfolio.

¹³⁰ Arbie Orenstein: *Ravel: Man and Musician*. (New York: Dover, 1991), 78.

Ex. 6.3: *Ciclotimia* - Bars 331-338 (Ravelian waltz)

The musical score for 'Ciclotimia' (Bars 331-338) is presented in a Ravelian waltz style. It consists of a vocal line and a piano accompaniment. The vocal line begins at bar 331 with the lyrics 'è un' cos' A - - mo - re e il cor' gen - - ti - le'. The piano accompaniment features a complex rhythmic pattern of triplets in the right hand and a steady eighth-note bass line in the left hand. The score includes dynamic markings of *f* (forte) and *mf* (mezzo-forte) throughout. The key signature is one sharp (F#), and the time signature is 3/4. The piano part is characterized by frequent triplet figures, often beamed together, creating a shimmering, rhythmic texture. The vocal line is melodic and expressive, with some notes tied across bar lines. The overall mood is romantic and lyrical, typical of Ravel's style.

Ex. 6.4: *Ciclotimia* - Bars 383-386 (Ragtime)

The musical score for 'Ciclotimia' - Bars 383-386 (Ragtime) is presented in three systems. The first system consists of a single treble staff with a melodic line featuring dynamics *f*, *mf*, *p*, *f*, and *mf*. The second system is a grand staff with a treble part (marked 'Straight') and a bass part (marked 'Straight'), both with dynamics *f* and *mf*. The third system is another grand staff with a treble part (marked *p*) and a bass part (marked *f*). The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs.

An example of Latin American music being incorporated as a musical style is the Bossa nova movement of scene eight. This portrait of Bossa nova is intended to portray the dream of the protagonist Bianca. Hence, the words in this scene are Spanish rather than Italian in order to convey the dreamlike, surreal quality of the scene, and to highlight that she is not currently in reality. Musical characteristics used to communicate the overtiness of this style include the Bossa nova rhythm in the accompaniment, gentle chromaticism, jazzlike harmonic language, and use of Spanish language.

Ex. 6.5: *Ciclotimia* - Bars 594-597 (Bossa nova)

594

mf

y la noch-e bien to-do es-tá en-cal- ma to-da cal - ma

f

f

The Bossa nova concludes with an appearance of a tone-row at bar 631, followed by a sudden, dissonant chord played across the ensemble. This is another example of placing two highly contrasting musical styles together which has been demonstrated in previous compositions of the portfolio. However, in this case, the incongruous effect resulting from the polystylism communicates the dramatic moment of Bianca being aggressively disrupted from her peaceful dream, rather than using polystylistic effects for their own sake. Schnittke derived the idea of writing polystylistic works for the concert hall from his work in film music, and this exists as a similar example, albeit for the theatre rather than film.

Ex. 6.6: *Ciclotimia* - Bars 630-632 (Twelve-tone tow)

630

p

ff

Ah!

mf

f

ff

mf

f

ff

mf

p

ff

f

ff

The ninth and final scene uses a dissonant, atonal musical language in order to symbolize the deteriorating mental health and psychological angst of Bianca. Quotations from Dante's *Inferno* are also made in the libretto here. The beginning phrases place the scene in Dante's Hell, where Satan is stuck in a lake of ice. The three-faced Satan is trying to escape by using his bat-like wings. This causes the lake and everything surrounding it to freeze in the path of the cold wind. At the end of *Inferno*, it is by climbing down Satan's feet that Dante and his guide Virgil see the stars of Heaven. Hence the title of this scene: *Fammi uscire!* ('Let me out!') and the desire to find the feet and then the stars. Multiple musical styles, the three contrasting colours, and quotations from texts of all the previous scenes succeed each other rapidly in this final scene, in a similar manner to the finale of *Archipelago*, before giving way to the return of the A minor/major ninth chord.

Ex. 6.7: Ciclotimia - Bars 682-687 (Montage)

The musical score for 'Ciclotimia' bars 682-687 is a montage of vocal and instrumental parts. The vocal line at the top is for the character (Rosso) and includes the lyrics 'A - - mo - re - - c il cor' (Giallo) Gi - ro gi - ro, gi - ro ton - do,'. The score is marked with 'espressivo' and 'f' (forte) dynamics. The instrumental parts include a piano (pizz) and a cello (arco) section, both marked with 'espressivo' and 'f' dynamics. The score features various musical notations such as triplets, slurs, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). The tempo is marked '3/4'.

In summary, this chamber opera demonstrates an example of polystylism in a theatrical work, as opposed to the previously discussed chamber and orchestral examples in the portfolio which are only intended as concert music. The dramatic and symbolic features of the music are intended to represent the violent mood swings and contrasting personalities resulting from the mental health condition experienced by the protagonist of the chamber opera. This is demonstrated both through the musical polystylism of the various genres utilized, but also through the acting of the soprano, and the colours of the character's dress.

CONCLUSION

Far from just being a compositional fad that culminated in the late 1960s, polystylism has proven itself to be a vital and relevant method of musical composition, showing its influence in all areas of music that use stylistic borrowing and allusion, whether that be in live improvised music such as jazz, *musique concrète*, popular music such as rock, hip-hop, and electronic music, or film, television, and video game soundtracks. It is not unrealistic to observe that Schnittke's dream of a polystylistic utopia is more real in the current 2020s than it was while the composer was alive.

However, these stylistic allusions, borrowings, and quotations are really nothing new. It is only the heightened self-consciousness that these artists had with the creations they were forming in the 1960s, and the sheer variety of the sources that they were appropriating, which increased the scope of their artworks. The former came about due to the philosophical introspection and self-awareness of what they and previous artists had done, while the latter emerged because of the ability to access a huge amount of music (whether as scores or recordings) from all parts of the globe that artists of previous generations could only dream of. This increased globalization and self-awareness resulted in composers juxtaposing styles to the point where it can even be asked: what is a musical style?

It can be considered that every creative musician (whether as an improvising performer or a composer notating a score) has, or at least has the potential to have, their own individual style or compositional voice. When the identifiable artistic personality of a composer becomes well-known, popular, and regularly imitated, that often results in a categorization of a musical style. Hence, the creation of a seemingly endless stream of musical genres, subgenres, and subgenres within those, often with a select few artists representative of each genre. But these categories do not necessarily need to restrain one's own artistic voice. These categories can sometimes be helpful to someone learning about music for the first time, but there is a danger

there which can often create an aura of close-mindedness about musical styles, and an aversion to experimentation or even cross-fertilization.

Additionally, it can be ascertained that most music is polystylistic to some degree. Whilst not all music brandishes the same level of self-consciousness that Schnittke and his contemporaries had in creating their polystylistic works and music collages, no type of music exists alone in a vacuum. Styles of music throughout history are constantly evolving and are influenced by their surroundings, especially when artists are exposed to new ideas. Many of the musical styles we are familiar with today, whether they be art, folk, or popular music sources, deriving from continents as diverse as Africa, Asia, Europe, or the Americas, were often created as combinations of previously segregated styles over millennia, despite the fact that they are often categorized as one particular musical style today.

Polystylistic works, or composers (such as Stravinsky) who wrote in multiple styles, are often criticized for being inconsistent and too eclectic for their own good, especially compared to the Austro-German school which uses thematic development to produce and transform music from a small amount of material. Polystylistic artists are often accused of not containing a genuine compositional identity and hiding behind chameleonic techniques. It is argued here, however, that polystylistic composers and compositions are valuable and vital because of the music's wide range, the appreciation of a diverse array of styles, a willingness to absorb new information rather than linger with what is already known, and a genuinely liberal, democratic attitude of treating all musical styles equally, rather than as inherently superior to one another.

This argument is not aiming to denigrate the idea of developing thematic variation in music as is commonly found in the rich history of the Austro-German tradition spanning from J. S. Bach to Arnold Schoenberg's ideas and writings on developing variation. On the contrary, the strength, substance, and value of this tradition and their works are acknowledged and greatly appreciated. However, it is posited here that the use of many differing styles is not an aesthetic deficit or a surrender to a lack of coherence, but the presence of an open-minded curiosity and a relentless desire to learn about many types of music. It is not so surprising

nowadays to have a composer appreciative of both artistic, avant-garde explorations in music, as well as popular, accessible, and entertaining forms. It is now a common phenomenon for composers in the twenty-first century willingly to consume musical styles from a diverse array of origins no matter where they came from, rather than limit themselves solely to examples in European art music.

Schnittke strove to break down the barriers between what he perceived as two separate strands: serious music and entertaining music. But it can be considered that these barriers never existed, only illusions of them did. There are many examples of serious music which are clearly entertaining to many (look no further than the endless popularity of composers of the nineteenth century), and many examples of entertaining, commercial music which is treated very seriously (as evidenced by the infinite amount of academic literature written about pop stars). Serious music can be entertaining, and entertaining music can be serious.

If one were to rank musical styles against each other in terms of aesthetic superiority, what criteria would be used to measure the final result? Critical acclaim? Innovation? Influence? Fame? Popularity? Commercial success? A combination of some of the above or all? Most of these categories (besides financial success) are too subjective, or too difficult to measure; so, it is argued here that the best approach, both in music and in art, would be a *personalized* approach to creative endeavours, regardless of style.

An individual's personal, artistic voice is far more valuable than a style or category, as these self-contained styles often have many rules, characteristics, and elements which need to be present for the artwork to be granted the label of whatever category the artwork is aspiring to be a part of. This can often be limiting and can have an attitude of unassertive deference and submission. Artistic limitations can be useful and freeing, but for one to have to select a style or '-ism' is an attempt to be part of a collective.

It is argued here that it is valuable for an artist to individuate in order to create their own personalized style, using whatever influences or characteristics they may prefer. These

identifiable artistic personalities can often be recognized by their repeated use of elements which are personal to the creative individual. The repeated use of these specific traits clearly shows a personal fondness and taste for certain characteristics which others may or may not have. But it is each artist's specific collection of recognizable characteristics and mannerisms which lends them their own unique character, distinct from any other.

This investigation has endeavoured to lend a personal approach to composing works which utilize many different styles of music. It is hoped here that a personal compositional voice has emerged throughout the various compositions and even more varied number of styles utilized. It is also argued here that the *individual* rather than the style, genre, movement, nationality, period, school of thought, or all-too-familiar-to-artists '-ism', which is the most important element of an artist's voice of expression. It is one thing that often cannot be imitated, and often lasts far beyond the lifetime of the creative individual. It is this quality that makes one artist stand out from another, even if they are grouped together in the same style or category. Perhaps one day, as Schnittke dreamt in his hopes of a polystylistic utopia, that there will be no need for categorization of music based on style, but instead a unified style where any music is seen as fit for use, but the one element that will unify the music and make it distinct from other music will be the individual's personal voice.

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