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FOREWORD

This document contains the commentary entitled “Composing with Polychords, Sets and Aggregates in 21st Century Peru” and, in an additional appendix, the three pieces featured in the corresponding portfolio of musical works. This has been done to prevent the commentary from being modified so that it remains identical to the version approved by the examiners.



HARMONY AS SUPERIMPOSITION: COMPOSING WITH POLYCHORDS, SETS AND AGGREGATES IN 21ST CENTURY PERU

By

ANTONIO GERVASONI

A thesis submitted to
the University of Birmingham
for the degree of
MASTER OF ARTS IN COMPOSITION

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ABSTRACT

Complex harmonic structures, such as polychords, have played an important role in the development of contemporary classical music. Composers have used them—some more than others—in many ways but a standard theory of their use has yet to be formed, despite occasional mentions from a handful of authors. This commentary discusses the use of these and other complex harmonic structures in excerpts from relevant composers' pieces and compares them to examples of the pieces featured in the attached portfolio. The analysis shows their potential not only as a means to effectively delineate the development of harmony, but also as a means of expression and definition of musical form. Some strategies, tools and points of view for the analysis are also suggested, which may be useful for their study and application.

DEDICATION

To Mercedes, Ernesto, Adolf, Gladys, Luisa and Fernando, without whose help and support it would have been impossible for me to carry out this work.

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Chapter One

Prologue

1.1 Introduction

Harmony has always been the aspect of music that most attracts my attention. When I compose, I usually start by deciding the harmonic colour of what I want to write. I sit in front of my MIDI controller and, unless I already have a musical idea in mind, I start looking for harmonies that, in my view, reflect whatever I want to express.

The evolution of harmony in Western music in the 20th and 21st centuries is of particular interest to me. After more than 100 years of harmonic development, from Debussy to Lutosławski (and beyond), is there anything else to do? Is there a path that perhaps has not been sufficiently explored? Micro-tonality is certainly one of those paths, but I think there are still possibilities outside the micro division of sound space and one of them is that offered by complex harmonic structures.

Polychords are a type of such structures. They appear most notably in the works of Stravinsky and Prokofiev, but can even be found in the music of composers not commonly associated with this concept, such as Britten and Shostakovich. They have been briefly

studied by a handful of authors, such as Persichetti and Ulehla, but a standard opinion on them has not been generally adopted and there is still ample room for research and musical creation based on their use.

Even though the initial proposal for this master's programme contemplated exploring the potential of polychords as a means of developing a particular sound, while writing the pieces, I discovered that I could see these harmonic structures from other points of view. This led me to redefine the main theme of my study as the superimposition of harmonic elements and to propose alternative ways of designing harmonic complex structures, which will be discussed later.

1.2 Research Process

I began my study by transcribing several polychords from different sources, especially Persichetti. The result was a document I titled 'Polychord Book', an extensive catalogue from which I then extracted a smaller, more practical list titled 'Usable Polychords and Their Character', containing the polychords that I found most interesting or that I believed had the best potential. These two documents can be found as appendices and will be explained in detail in the following chapter.

In addition to the above, I analysed the appearance of polychords in the works of different composers, from which some excerpts will be presented to illustrate the discussion about their use.

1.3 Context

Before moving on to the main subject, a few words about the context of Peruvian music and the personal context that shaped my musical style.

The corpus of works by Peruvian composers is remarkably eclectic. After Peru's independence from Spain in 1821, Peruvian academic music made an acrobatic leap from Baroque to operatic Romanticism, which dominated the rest of the century. Then, in the early 20th century, without any post-romantic movement, we moved on to impressionism and nationalism which, as Petrozzi points out, 'does not refer to an ideological nationalism, but to the use of musical elements from popular traditions.' (Petrozzi, 2010, p. 48)

The so-called 'generation of the 50's'—of the 20th century—is even more diverse, with composers borrowing elements from popular music (Iturriaga, Pulgar Vidal), while others develop an interest in avant-garde techniques and electronic music (Valcárcel, Bolaños). Of the following generations, Petrozzi writes:

'Aesthetically, the "sons" of avant-garde composers of the sixties and seventies have rebelled against the avant-garde attitude of rejection of tradition and not only include diatonic or tonal elements in their compositions (Garrido-Lecca, Velarde), rather, they take up elements rejected by the avant-garde, such as the use of melody and counterpoint, narrative, and even programmatic music (Cuentas). On the other hand, in many cases, there is no real contact with the previous tradition or, in the case of Peruvian music, there are no means to know it, since it is not regularly interpreted and editions and recordings are practically non-existent. An influence of rock, pop and other popular genres not only Peruvian but also from the international market is also present in several composers (Cuentas, Velarde), perhaps constituting a current version of Creole

internationalism in the 19th century.’ (Petrozzi, 2010, p. 48)

I would indeed be counted among those rebels that Petrozzi mentions. On the one hand, I don’t find a good justification for consciously adopting a language that belongs to cultural and historical contexts so distant from mine and, on the other hand, it simply doesn’t emerge as a natural consequence of my compositional process. I grew up listening to flamenco music and Italian folk songs, mixed with pop music and the classical works I played on the piano. Moreover, Peruvian folklore was not part of my family culture—of more European traditions—and, as inferred from the above, previous generations of Peruvian composers were pretty unknown to me, although in recent years, thanks to the work of our national casts, I have been able to come into contact with their music.

Chapter Two

Harmony

This chapter and the following chapters discuss different aspects of the music featured in the portfolio. However, it should be noted that these aspects, although discussed separately, overlap in much the same way as harmony and counterpoint do, both being different views of the same phenomenon.

2.1 Polychords

A polychord is commonly defined as a chord that is made up of two or more stacked chords. In his book ‘Twentieth Century Harmony’, Persichetti says the following:

‘A polychord is the simultaneous combination of two or more chords from different harmonic areas. The segments of the polychord are referred to as chordal units. (...) Clear grouping of the chordal units is a requisite of polyharmony, and rearranging the tones of these units can destroy the polychordal organization.’
(Persichetti, 1961, p. 135)

Therefore, according to Persichetti, the pitches that form a polychord must be organ-

ised in such a way that they are perceived as independent units that occur simultaneously. Sometimes, these units can indeed be perceived independently, if, for example, they are widely separated or if different timbres are assigned to each one, but generally, the effect is similar to what happens when we listen to an interval. In other words, we perceive a sound that, depending on our musical experience and training, we may identify as a confluence of different independent units, whether we hear them clearly or not.

The definition in Jazz theory is quite similar:

‘(...) by superimpositions we’ll understand the vertical coincidence of two or more chords (...). The chords that make up the superposition can have the number of notes that we desire, although the most common is the use of triads.’

(Vergés, 2007, p. 266)

However, not any combination of chords is accepted in Jazz. Vergés is quick to observe that many of them ‘can be excellent, others of a sound within the limits of the reasonable and others, in the extreme case, even out of all logic. (...) To avoid this, the superstructures must be governed by the only possible logic: the harmonic series (...).’

The foregoing excludes various polychord possibilities in Jazz music, but that is not the case in contemporary classical music, where the acceptable combinations are practically unlimited. Therefore, the logical first step before embarking in the composition of the works for this programme was to identify as many polychords as I could.

2.2 Classification

As noted in the Prologue, the appendices contain a document titled ‘Polychord Book’, which is actually not intended to contain all the possible polychords that exist—an unnecessary

task for the purpose of my study—only the ones that I believe could be more useful in a composition.

The Polychord Book classifies polychords into various categories according to the chordal units involved, but does not provide information on how they sound. The list is also quite large and I was afraid that I would easily get lost in it. Therefore, I decided to reduce the possibilities to a more practical number and classify them not in terms of their components but their overall colour.

I then prepared a smaller list called ‘Usable Polychords and Their Character’, in which a subset of entries from the Polychord Book are organised into three categories: Relaxed, Spicy and Tense, three names that respond to my own perception of the colour of each polychord, which is mostly related to its interval content and the way in which the intervals are arranged. Between the staves, a symbol represents the general sonority of the polychord (plus sign = major; minus sign = minor, h = hybrid, etc.). Beneath the system, a number from 1 to 3 differentiates three degrees in each category, with 3 for those that sound closest to the next category. A descriptor for identification purposes follows the latter, and is then followed by the Forte number of the pitch-class set associated with each polychord. When composing, a cipher like R9(2), for example, indicates the ninth polychord in the Relaxed category, transposed so that its lower chord has pitch class 2 (D) as its root.

2.3 Sets

A second way to use polychords is to treat them simply as harmonic starting points by looking at them as pitch-class sets. Persichetti would argue that in this way we are effectively destroying their sound and no longer using polychords, but why would this be a problem if the result meets our expressive needs? After all, it is this result that interests us. In a sense,

we could say that although it doesn't organise the pitches as polychords, it is the direct result of 'polychordal thinking'.

Also, a quick glance at the Polychord Book will reveal that two polychords can share the same pitch-class set and yet be classified as different. Therefore, by looking at them in this way, we can use a type of supra-entity (the pitch-class set) that represents multiple polychords at the same time, an idea that introduces an interesting concept: harmonic ambiguity.

2.4 Aggregates

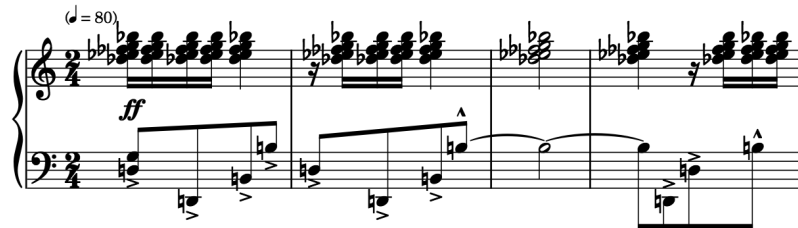
A third option is to go beyond the definition of polychords and no longer consider just adding simple triads but any group of pitches. This is where the concept of aggregates comes into play.

In his book 'The Music of Lutosławski', Charles Bodman Rae uses the term 'aggregate' to refer to 'pitch collections that contain two or more superimposed chords'. (Rae, 2012, Chapter 3, para. 9) He calls them this way instead of using the term polychord because he's describing the twelve-note chords formed by the superimposition of three seventh chords that Lutosławski used in many of his works.

In the third composition of the portfolio, 'The Spirits of Cahuachi', I used a similar type of harmonic construction, although I came to it in a different way than Lutosławski, not adding chords but extracting them from a 'super chord', as I'll explain below.

2.5 Polychords: Presentation

The first and most obvious way to present a polychord is simply to write it as Persichetti suggests: with its units separated by enough space to allow the harmonic conflict of their simultaneity to be perceived. However, every time I tried to use them this way, I felt that the resulting sound was a bit boring and unappealing. The two triads can sometimes be heard too clearly and I wanted a more ambiguous sound, one in which the basic components could be difficult to identify. Therefore, I preferred a more indirect approach, like the one Stravinsky takes in this excerpt of his Symphony in Three Movements.



Example 2.1: Stravinsky, Symphony in Three Movements, fig. 102

A way to analyse this example would be to say that two chords (which could be E-flat and C-sharp diminished 7th) have been merged into a cluster while a third is presented as an arpeggio. The destruction of the characteristic sound of polychords by merging their component chords into a cluster is therefore a possible way to use them, like in the following excerpt from my piano concerto:

31 $\text{♩} = 48$

Orch. *ppp*

R9(10) R9(2) R20(2)

Example 2.2: Gervasoni, Piano Concerto, 1st mov., b. 31-32

Another way to destroy the characteristic sound of a polychord is to write its units closer together (although not close enough to create a cluster), as in this example of the opening bars of the second movement of my concerto. Other than that, I have also exchanged a pitch between the units. Furthermore, as a result of them being presented alternately, the presence of a polychord as the basis for the entire passage becomes even less clear. However, its sound, its essence, so to speak, is preserved.

Vivace $\text{♩} = 148$

Pno. *f pp*

S3(0)

Example 2.3: Gervasoni, Piano Concerto, 2nd mov., b. 1-2

2.6 Polychords: Harmonic Masking

The harmonic complexity of a polychord, even a very simple one, has the potential to hide—or at least make it difficult to identify—highly discernible harmonic structures, an effect that we might call ‘harmonic masking’, much like the same concept found in psychoacoustics.

This phenomenon has been used extensively by composers like Stravinsky, and it remains an effective way to breathe new life into old ideas.

In this second example of Stravinsky's *Symphony in Three Movements*, it is unclear whether these are polychords with missing fifths or simply thirds in opposition. However, the chords (perhaps dyads would be a better word) are written in different registers, a feature of polychord writing. Played separately, the two parts have a fairly simple sound, but together, that simplicity is hidden and becomes difficult to distinguish.

Example 2.4: Stravinsky, *Symphony in Three Movements*, 1st mov., b. 3-7

I took a similar approach in the opening bars of my piano concerto. Here we can see simple arpeggios on the triadic units of different polychords. In this way, despite the fact that arpeggios are a fairly common sound in Western music, their simultaneous appearance in the conflicting chordal units of a polychord makes them difficult to recognise unless one pays close attention.

Example 2.5: Gervasoni, *Piano Concerto*, 1st mov., b. 1-6

2.7 Polychords: Voice Leading & Pitch Re-Arrangement

This example from Rautavaara's *Cantus Arcticus* shows careful writing of the external voices. This makes the passage sound more convincing because those voices are more exposed and the ear, accustomed to the common practices in traditional harmonic voicing (diatonic movement, preference for small intervals over large ones, consonant leaps, etc.), finds certain logic in their progression.

Example 2.6: Rautavaara, *Cantus Arcticus*, 2nd mov., fig. 1

The following passage from my piano concerto shows the same characteristic and adds one more: the constant rearrangement of the pitches of a single polychord. The result is, of course, the perception of some form of chord progression—which could be easily determined—but the fact is that I was only rearranging the pitches of a single polychord when I wrote it.

Example 2.7: Gervasoni, *Piano Concerto*, 3rd mov., b. 20-23

In a similar case, the opening bars of the third movement show a remarkable characteristic of polychords: their ability to sound radically different depending on the arrangement of their pitches. Indeed, the chords of the first and second bars share exactly the same pitches, however the intervals produced by their particular arrangement in each chord make them sound so different that I've listed the first as a 'Spicy' chord and the second as a member of the 'Relaxed' category.

On the right, I've written the chords as they appear in 'Usable Polychords and Their Character' (but transposed to match the pitches in the example). In the first chord, there is a minor ninth between two pitches of the chordal units (G and A-flat). In the second, however, the pitches are arranged for a major seventh to appear. During the composition process, however, the decision to write the first chord with a closer spacing resulted in the disappearance of the minor ninth and its replacement by a semitone. But the fact remains that, in my catalog, both chords are considered different and are listed in separate categories.

The image shows a musical score for the opening of the third movement of Gervasoni's Piano Concerto. It is in 4/4 time, marked 'Largo' with a tempo of 48. The score is for the piano part, indicated by 'Orch.' and 'ppp'. The first two bars are marked 'ppp'. The first bar has a chord labeled 'S11(0)' and the second bar has a chord labeled 'R1(8)'. The third bar has a chord labeled 'S11' and the fourth bar has a chord labeled 'R1'. The interval between the two notes in the third bar is labeled 'min 9' and the interval in the fourth bar is labeled 'maj 7'.

Example 2.8: Gervasoni, Piano Concerto, 3rd mov., b. 1-2

2.8 Polychords: Tension & Release

Since polychords introduce more tension than simple triads, they have often been used to establish high-tension points, preceded and succeeded by lower-tension events, in parallel with the traditional opposition of dissonance and consonance to achieve a sense of movement.

The following example, by Shostakovich, serves to illustrate this concept:

Example 2.9: Shostakovich, Symphony No.5, 3rd mov., 2 bars before fig. 82

The passage makes use of chromatic scale progressions that gradually introduce more and more tension until a climax is reached in the third beat of the sixth bar in the form of a polychord which could be described as a B-flat dominant 7th chord on top of an augmented chord over F-sharp. This is followed by a progression that resolves the tension into a simple triad, a C minor chord, which is then quickly abandoned through another progression leading to a D minor chord.

In a piece written entirely with polychords, this process can be accomplished by varying the degree of tension of the polychords. This is where the list ‘Usable Polychords and Their Character’ takes on great importance. The beginning of the third movement of my piano concerto serves as an example. In it, an idea is repeated three times, each time introduced by a series of chords on the strings. Here is a reduction of the three introductory passages of the strings, of which the first one has already been presented in Example 8:

Largo $\text{♩} = 48$

Orch. *ppp*

S11(0) R1(8) (...) R1(8) S11(0) R2(8) (...) R1(8) S1(10) R21(8) R11(3)

Example 2.10: Gervasoni, Piano Concerto, 3rd mov., b.1-2, 6-7 & 12-14

The movement begins directly on a somewhat tense polychord, as we have seen before. Then the tension is reduced by moving to a polychord from the Relaxed category. The next two introductions show an R-S-R progression, again following the idea of varying the degree of tension to create a sense of movement.

2.9 Polychords: Density

Density changes can be used in a number of ways, from simply introducing contrast to creating a sense of direction. The following example shows a much lower density than the one shown in Example 2.1 (Polychords: Presentation), but both come from the same movement of the same piece by Stravinsky.

$\text{♩} = 160$

ff

Example 2.11: Stravinsky, Symphony in Three Movements, 1st mov., fig. 3, b. 3

An example of density creating a sense of direction can be found in the passage already quoted in Example 2.7, which begins a gradual crescendo towards the climax of the piece at bar 40. If we follow the chord progression and write down the density of the chords (the number of pitches they contain), we get the following:

BAR	DENSITY
20	6
24	6
28	7
30	6
32	5
34	6
36	5
37	6
38	4
38, 3rd beat	6
39	6
39, 3rd beat	6
40	7

Table 2.1: Gervasoni, Piano Concerto, 3rd mov., b. 20-40, chord density

As we can see, the density starts around 6 and decreases to 4 at bar 38, which coincides with a decrescendo to pianissimo from which the crescendo that leads to the climax will begin. This is reached at bar 40, where a fortissimo dynamic coincides with a density of 7.

Of course, density is not the only factor contributing to the sense of direction in this passage; others, such as dynamics and melodic movement, also participate.

2.10 Sets: Moving Clusters

At the beginning of this chapter I mentioned a second way to use polychords: their treatment as harmonic starting points by looking at them as pitch-class sets. This is what I did in the opening of the fourth movement of my piano concerto, in which the use of polychords was temporarily suspended in favour of a harmony based on pitch-class sets.

The image shows a musical score for piano, consisting of two systems. The first system is marked "Allegro molto" with a tempo of quarter note = 136. It features a piano part with a "6-32(0)" chord structure. The dynamics range from *ppp* to *p*. The second system starts with a measure number "4" and dynamics ranging from *p* to *mp*.

Example 2.12: Gervasoni, Piano Concerto, 4th mov.,. b. 1-8

Examples of this can be found in the music of composers such as Lutosławski, as in the following excerpt from his Fourth Symphony:

The image shows a musical score for three instruments: Piano, Harp 1, and Harp 2. The score is in 9/8 time and consists of three systems. Each system has two staves. The Piano part is marked *mf* and has a melodic line in the upper staff and a bass line in the lower staff. The Harp 1 and Harp 2 parts are marked *f* and have similar melodic and bass lines, creating a complex texture. The score is in a key with one flat (B-flat major or D minor).

Example 2.13: Lutoslawski, Symphony No.4, fig. 26

In this passage, the instruments play two subsets of set 6-27: 3-7 in all the upper staves and 3-2 in all lower staves. The parts are out of phase, resulting in a cluster that conveys a sense of movement when, in fact, it is completely stable.

I took a similar approach in my piece Northern Landscapes, for string quartet. In this excerpt from the initial bars, the harmony arises from the texture created by the counterpoint. One single pitch-class set dominates the piece in the first 11 bars: set 6-32, a simple pitch collection known as the ‘diatonic hexachord’ (the scale of D’Arezzo in his *Micrologus*).

Allegro ♩ = 130

Vln. I
Vln. II
Vla.
Vc.

f pp *mf pp*
f > pp *mf > pp*
f > pp *mf > pp*
mf *p* *f > pp* *mf*

Example 2.14: Gervasoni, Northern Landscapes, b. 1-4

The harmonic material couldn't be simpler than that, but the counterpoint makes the harmony feel like a kind of moving diatonic cluster that serves as the background for the long durations in the cello.

Analysing the first beat, it contains the first six pitches of the scale of B-flat major (the D'Arezzo hexachord transposed to that pitch). The fast tempo puts the pitches so close to each other that the spaces between the notes become irrelevant and we perceive them all together as a kind of cluster. But this cluster is not stable. The melodic patterns emphasize different pitches of the hexachord, effectively changing its colour in the same way that a kaleidoscope constantly alters its visual patterns.

Deeper in the piece, mid-bar 73, begins a section in which the harmony slowly shifts from one pitch-class set to another by changing one or two notes at a time. In fact, the number of sharps increases progressively—making it seem like some kind of glissando is taking place—until at bar 97 all the notes are sharps. Again, the counterpoint creates a cluster effect with the same kaleidoscopic characteristic as the previous example.

Musical score for Example 2.15: Gervasoni, Northern Landscapes, fig. 4. The score is in 4/4 time with a tempo of quarter note = 130. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is divided into measures 74-78, 79-83, 84-87, 88-91, and 92-95. Dynamics range from *f* to *ppp*, with crescendos. The key signature has one sharp (F#).

Example 2.15: Gervasoni, Northern Landscapes, fig. 4

2.11 Aggregates: Harmonic Field

I based my piece ‘The spirits of Cahuachi’ on the tones of the pipes of various Andean pan flutes, known as ‘antaras’, which were discovered in 1994 in a temple in the city of Cahuachi, the political and cultural center of the Nasca culture. I brought all the tones closer to our modern tuning system (some tones had to be written as quarter tones) and then stacked them as chords. The idea was to write the piece by grouping subsets of tones from each antara into individual non-triadic units and superimposing them in various ways.

In bars 10 to 13, several ideas are juxtaposed in different ways: sextuplets on the

itches) are used to create a canon made up of a chain of non-repeating melodic patterns that ascend and then descend. As with any canon, a harmony quickly arises, in which the tones of the antara (8 in total) are constantly rearranged, changing the overall colour of the passage.

Musical score for Example 2.17: Gervasoni, *The Spirits of Cahuachi*, fig. 4. The score is in 4/4 time with a tempo of quarter note = 46. It features multiple staves for woodwinds, strings, and percussion. The woodwinds (Flute, Oboe, Horn, Trombone) play melodic lines with dynamic markings like *mf* and *p*. The strings (Violin, Viola, Violoncello, Double Bass) play pizzicato accompaniment with dynamics *pp* and *mp*. The percussion includes Snare Drum and Cymbal. The piano part has glissando markings and a *ppp* dynamic.

Example 2.17: Gervasoni, *The Spirits of Cahuachi*, fig. 4

2.12 Aggregates: Chordal Approach

To end this chapter, an example of a more chordal approach from the same work. In bars 20 to 23, the pitches of antara 24 have been divided into three subsets. One of them has been assigned to the violin and viola, another to the cello and double bass and a third one to the winds. The pitch collections are presented simultaneously, but they are all intentionally out of phase, a characteristic feature of the work that is carried out in various ways throughout its different sections.

The musical score for Example 2.18, titled 'Gervasoni, The Spirits of Cahuachi, fig. 5', spans bars 20 to 23. It is written in 4/4 time and features a complex, out-of-phase chordal texture. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is characterized by simultaneous, out-of-phase chordal textures. Dynamics range from *ppp* to *pppp*. The Harp part is marked 'Hn. stopped' and 'muted'. The Percussion part is marked 'W. Bl.' and 'mf pp'.

Example 2.18: Gervasoni, The Spirits of Cahuachi, fig. 5

Chapter Three

Expression

In this chapter, I'll discuss the role of harmony in my decisions regarding expression. I should start by clarifying first what I mean when I use the word 'expression'. In the context of this commentary, I use it to refer to the evolution of harmony in relation to an idea or concept that I wish to symbolise through music. In this sense, the listener's ability to identify the subject in question is not relevant. The concern here is how certain ideas determine the evolution of harmony, not whether that evolution can effectively convey any real meaning.

The evolution mentioned above can be designed in many different ways. One of them is by intuition. In other words, I can conclude that a certain idea must be expressed with this or that harmonic change by pure intuition. However, there are also times when the harmonic development of my music is strictly based on rational decisions or even on psychological concepts that I put into practice. In addition, there are also decisions that have a narrative basis, that is, that originate from an underlying narrative.

3.1 Ambiguity

One of the ways in which expression is manifested is through the presentation of conflicting materials, that is, through musical ambiguity, which can be defined as the potential of a syntactic element to be considered in different ways depending on the context or point of view, or both. Sloboda says the following about it:

‘(...) optionality is indeed highly probable when we are dealing with complex patterned material like music. Such material often displays structural ambiguity; that is, it can be grouped in different ways if different principles are invoked (rhythmic, harmonic, melodic, etc.,) or a given element can be serving a double function with respect to surrounding elements.’ (Sloboda, 1986, p. 99)

Meyer points out another way of obtaining ambiguity, one that arises from the simultaneity of conflicting elements:

‘If the number and diversity of the individual elements in a texture are so great as to obscure one another or if their placement is such that they cannot be perceived as clearly separated entities, then ambiguity may arise.’ (Meyer, 1961, p. 192)

Ambiguity has, indeed, a strong relationship with the subject of this commentary, since polychords are essentially ambiguous harmonic constructions. Their appeal is based precisely on their conflicting nature, on their indefinite and sometimes vague character due to the opposition of their constituent components. This vagueness is not only related to their labeling, but also to the way they are heard, similar to the way we perceive a combination of two or more colours: sometimes we can easily identify which ones have been mixed, but sometimes this is hard to say, except, perhaps, for experts in color theory.

We can see ambiguity in Example 2.4. In the second beat of bar 2, for example, the F on the upper stave can be used to complete the lower triad, making it an F major chord. At the same time, the C in the lower stave can be used to complete the upper triad, turning it into an F minor chord. However, this is only one way of analysing this passage. Perhaps, instead both triads are simply lacking their fifths: E in the lower triad (minor chord) and B in the upper triad (diminished chord). This is where the ambiguity arises, but its lack of clarity, instead of presenting a problem, becomes a way of giving music more than one reading, making it less rigid and, at the same time, more interesting and more helpful to me as a composer.

Another example, out of many, of ambiguity, as Mayer describes it, can be found in the first section of the third movement of my piano concerto—already discussed in part in the previous chapter—in which I took some harmonic decisions based on purely rational ideas. One important aspect of the piece is that each movement is inspired by a poem. The one for this movement in particular begins with these words:

‘I like for you to be still: it is as though you were absent, and you hear me from far away and my voice does not touch you.’ (Neruda, 2017, Poem 15)

The strings play three chords and sustain the last one for four consecutive bars (they remain ‘still’). In the solo part, a sort of contradiction occurs, which originates in the superimposition of different pitch-class sets in each hand. The chord on the strings corresponds to set 5-27 on G, the ones in the left hand form set 6-32 on E-flat and those in the right hand form the same set on C-flat (written enharmonically). The following table shows how these three sets overlap:

STRINGS	—	G, B-flat, C	A-flat, E-flat
LEFT HAND	F		
RIGHT HAND	C-flat, D-flat, E, G-flat		

Table 3.1: Gervasoni, Piano Concerto, 3rd mov., b. 1-6, harmonic layers

There are only two common pitches among the three sets: A-flat and E-flat. The strings and the left hand share three additional pitches, but the right hand doesn't share any other pitches with them. The left hand is, therefore, closely related to the chord in the strings, while the right hand plays several pitches that don't belong to that chord: it is 'far away'.

The result is an ambiguous harmonic construction ('it is as if you were absent'), but the ambiguity doesn't stop there. The winds take notes from the chord in the strings, three at a time, and establish a progression of cross-faded non-tonal triads that make the harmony seem to be constantly changing. Also, since the chord on the strings remains still, these chords in the winds tend to interact more with the notes on the piano, and since both hands play different sets, the result adds even more ambiguity to this section.

The image shows a musical score for the 3rd movement of Gervasoni's Piano Concerto, measures 1-6. The score is in 4/4 time, marked 'Largo' with a tempo of quarter note = 48. The piano part (Pno.) features a complex melodic line with triplets and a dynamic marking of 'p'. The orchestral part (Orch.) consists of sustained chords with a dynamic marking of 'ppp'. The score includes performance instructions: 'poco accel.' and 'molto ritardando'. The piano part is marked with '20.' and '3' (triplets). The orchestral part is marked with 'S11(0)' and 'R1(8)'.

Example 3.1: Gervasoni, Piano Concerto, 3rd mov., b. 1-6

In a sense, the harmony is constantly twisted. The sustained chord acts like a pedal, suggesting the permanence of a musical element (the polychord) but the overlapping chords in the winds and melodic figures on the piano act as an opposing force, gently but effectively altering the overall colour of the harmony almost from one beat to the next. This effect is directly related to the conflicting nature of the chordal units of the polychord, mentioned above. A slight emphasis on some pitches pushes the harmonic colour in one direction, a subsequent emphasis on other pitches moves it in a different direction. Successive elements obscure each other, as Meyer indicates, creating ambiguity.

There is also ambiguity, albeit milder, in the last section of the movement. The strings play with the pitches of polychord R9, which rearrange every other beat. Since not all the pitches are presented together and since the bass line moves from one pitch of the chord to another, the passage sounds like a progression of different chords, although in reality everything is based on the same polychord.

The following table shows this chord progression in the strings written as sets. The number in parentheses indicates the relative transposition for each set. The bottom row shows the bass line, written as a sequence of numbers (C = 0, C-Sharp = 1, etc.)

BAR	64		65		66		67	
SET	4-14(4)	3-2(6)	4-22(4)	4-23(6)	4-11(4)	3-7(6)	3-9(9)	3-6(9)
BASS	8	6	4	8	6	9	11	1

BAR (cont.)	68		69		70		71	
SET (cont.)	[9,11]	4-10(6)	4-22(9)	4-10(6)	[9,11]	3-7(11)	3-7(8)	3-7(8)
BASS (cont.)	9	6	4	8	9	1	8	1

Table 3.2: Gervasoni, Piano Concerto, 3rd mov., b. 64-71, string part set progression

As mentioned before, the entire progression has been derived from polychord R9: an E major chord on top of an F-sharp minor chord, which produces set 6-32. However, the complete set is never used. Instead, various subsets are derived from it with the intention of producing a variable colour progression. Much diversity can be noticed in the harmonic density, which even drops to two pitches in bars 68 and 70. At the same time, no specific pitch dominates the bass line.

A second harmonic layer is established by the left hand and the winds, which play with four notes of the polychord: F-sharp, G-sharp, B and C-sharp, thus producing set 4-23. Differences in timbre help separate this line from the progression on the strings, favoring the opposition of elements already discussed.

Finally, a third harmonic layer is superimposed on the previous two: an alternation between the notes A and E on the right hand sustained by violin harmonics, an idea taken

from the first movement that refers to the vowels in the name of the dedicatee.

The image displays a musical score for Piano (Pno.) and Orchestra (Orch.) in 4/4 time. The score is divided into two systems. The first system (measures 64-72) features a piano part with a *ppp* dynamic and a woodwind part with a *ppp* dynamic. Both parts contain triplets. The piano part has a melodic line with triplets of eighth notes, while the woodwind part has a more complex texture with triplets and rests. The second system (measures 73-79) shows the piano part with a *dim.* dynamic and a woodwind part with a *dim.* dynamic. The piano part has a melodic line with triplets and a *dim.* dynamic, while the woodwind part has a more complex texture with triplets and rests.

Example 3.2: Gervasoni, Piano Concerto, 3rd. mov., b. 64-72

Each independent layer tries to push the harmony in a different direction. However, it cannot be denied that the result is perceived as a single element in itself, as a clearly identifiable independent entity, just as we do with a mixture of colours or flavours whose basic components are difficult for us to define.

3.2 Narrative

I use the word ‘narrative’ in its traditional sense, as many authors have done in the analysis of musical works. For example, in his book ‘Music and Sentiment’, Charles Rosen says the following about the beginning of Beethoven’s Sonata in E minor Op. 90:

‘Starting with two opposed phrases, a rise and a descent, and then combining high and low registers together in a more intense expression, has the effect of a narrative form. It has a plot.’ (Rae, 2012, p. 95)

The concept of narrative thus arises from the idea that a piece seems to tell some kind of story or express an idea, or a feeling, as in the clash between opposite musical characters that Rosen describes.

We could define two types of narrative, one based on extra-musical elements (a story, a character, a painting, etc.) and the other that arises from musical elements when considering their introduction, dissolution, reappearance, development, etc., as a plot in itself.

Both types of narrative can be found in my piano concerto, especially the first, since the work was conceived as a tribute in memory of a close person who passed away unexpectedly in 2019. There is a narrative in the general structure of the whole concerto: each movement has a title that begins with a consecutive letter of the name of the dedicatee. The titles reflect four traits of that person and, in turn, define the character of the music. Further, as mentioned before, each movement is related to a poem by Pablo Neruda, his preferred author.

The title of the first movement, ‘Kind’, reflects the gentle, relaxed sound of the harmony. The poem related to this movement is also very tender. Lines 7 and 8, however, make up a different section, a kind of brief interlude. Line 7 reads:

‘Bonfire of awe in which my thirst was burning.’ (Neruda, 2017, Poem 6)

Up to this point, only polychords from the ‘Relaxed’ category have appeared. However, this section makes use of a single polychord that is constantly transposed: S15, a major chord over an augmented chord by fourths. In the intervallic content of this polychord we find a major seventh, a tritone and a major ninth, which add tension to the harmony.

The musical score for Example 3.3 consists of two staves: Piano (Pno.) and Orchestral (Orch.). The tempo is marked as quarter note = 80. The Piano part begins at measure 71 with a *mf* dynamic, followed by a *pp* dynamic in measure 72, and returns to *mf* in measure 73. The Orchestral part also starts with *mf* in measure 71, moves to *pp cresc.* in measure 72, and returns to *mf* in measure 73. The chords are labeled as S15(3) in measures 71 and 73, and S15(8) in measure 72.

Example 3.3: Gervasoni, Piano Concerto, 1st mov., b. 71-75

This added tension is in keeping with the words of the poem but is not excessive, as it would be contrary to the character of the movement. From a harmonic point of view, it also develops an underlying narrative: my feelings regarding the loss of a loved one. However, other characteristics of the music, such as metre and rhythm, come into play and soften the sound of this passage. The Lombard rhythm of the left hand coupled to the hemiola of the strings, for example, gives the passage a dance-like character. In the right hand, the semiquavers are the same length as the demisemiquavers of the previous passage, thus maintaining the level of activity. The music sounds lighthearted and carefree.

The result creates a contrast with the previous section in terms of character and

harmony but without deviating from the idea established by the title of the movement. After all, it is clear that line 7 does not describe a real bonfire or burning thirst, but figurative ones. It is a passionate declamation of burning love. Therefore, the slight tension of the harmony is softened by other elements to generate a similar contradiction, another example of ambiguity.

In Example 3.1, I showed how the words in the poem associated with the third movement of the concerto influenced my decisions regarding the music and resulted in the emergence of an ambiguous harmonic construction. In the same way, in other movements of the piece, the poems affected the narrative, as in the fourth movement, where the character of the second theme is directly related to line 9 of the poem, which says:

‘Suddenly the wind howls and bangs at my shut window.’ (Neruda, 2017, Poem 14)

The theme is made up of a succession of quartal chords played staccato between both hands:

The musical score for Example 3.4 consists of two staves. The top staff is for the Piano (Pno.) and the bottom staff is for the Orchestra (Orch.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked with a quarter note equal to 136 (♩ = 136). The piano part begins at measure 74 with a piano (*p*) dynamic. The right hand plays staccato quartal chords, while the left hand plays a bass line. The orchestral part features a rhythmic pattern of eighth notes in the bass line, with dynamics of mezzo-forte (*mf*) and pianissimo (*pp*). The piano part includes triplets and accents.

Example 3.4: Gervasoni, Piano Concerto, 4th mov., b. 74-77

Taken together, the chords form set 6-32 (the diatonic hexachord) but due to their

rapid alternation, a cluster effect is produced: a moving cluster, as we have seen before. To this we must add the sustained chord on the strings and the harp, which is formed by the first four notes of the Phrygian mode in G-sharp and serves as a stable background (a window) on which the moving cluster is constantly ‘howling’ and ‘banging’. The following graph summarizes the harmonic scheme of bars 74 to 83.

The image shows a musical score for piano in 4/4 time, spanning measures 74 to 83. The score is divided into five measures, each with a label above it: 'b. 74-75', 'b. 76-77', 'b. 78-79', 'b. 80-81', and 'b. 82-83'. The key signature is G major (one sharp). The piano part features a sustained chord in the left hand, consisting of the first four notes of the Phrygian mode in G-sharp (G#, A, B, C#). The right hand plays a moving cluster of notes, which changes in each measure. The clusters are: G#-A-B-C# in measure 74-75; G#-A-B-C# in measure 76-77; G#-A-B-C# in measure 78-79; G#-A-B-C# in measure 80-81; and G#-A-B-C# in measure 82-83.

Example 3.5: Gervasoni, Piano Concerto, 4th mov., b.74-83, diatonic clusters

This combination of mild dissonances on the piano and the tetrachord of the Phrygian mode in the orchestra give the second theme its own character, somewhat tense and melancholic at the same time, and differentiate it from that of the first theme which has a tendency to Lydian and is, therefore, lighter.

The passage discussed in Example 3.2 shows a case of narrative that arises from the musical elements themselves. The theme consists of four phrases of four bars each, constructed in such a way that all of them have more or less the same expressive intensity. This results in the first part of the theme being somewhat uniform and lacking the typically expected climax.

$\text{♩} = 136$

(1st phrase)

Pno.

pp *mp* *pp* *mf*

42

(2nd phrase)

pp

45

(3rd phrase)

f *pp*

48

mp *pp* *mf dim.*

51

(4th phrase)

pp *f*

54

[56]

p

Example 3.6: Gervasoni, Piano Concerto, 4th mov., b. 42-57 (piano part)

Just as in orchestration, in which the withdrawal of a timbre for a period of time emphasizes its reappearance, the suppression of a certain type of harmonic colour in the structure of a piece can reinvigorate its return. Therefore, the interlude already discussed in section 3.1 was introduced not only to create ambiguity but also to momentarily change the way the harmony sounds, giving strength to the reappearance of the preceding harmonic colour and thus contributing to the establishment of a climax, which highlights the ternary form of the first theme.

We don't have to limit ourselves to thinking of narrative as something that arises from the presentation of events in a sequential way. It can also appear in events that occur simultaneously. Figure 2 of my piece 'The Spirits of Cahuachi', already cited in Example 2.16 and repeated here for convenience, divides the harmonic macrostructure—the aggregate—into different subsets to give each element a distinctive sound.

that jumps between the low strings, the brass and the woodwinds.

Each of these fields has a different harmonic colour which contributes to the character of their independent narratives: continuous on the harp, erratic on the strings and woodwinds sextuplets, pulsating on the ticking motif. The combination of these three narratives creates a broader and, of course, ambiguous one, since all of them have more or less the same degree of participation. Also, their superimposition gives rise to a larger harmonic field formed by set 6-z24, a subset of the harmonic-minor mode (the Spanish gypsy scale), and a quarter tone.

Chapter Four

Flow

This chapter deals with the flow of harmony in a composition. As a composer, I find the idea of flow very interesting. I tend to think of the flow of musical events in my works and perhaps even occasionally discuss it with other colleagues, but the concept seems rarely discussed in music literature.

The Cambridge Dictionary defines flow as ‘the movement of something in one direction.’ That same definition is applied here to refer to the flow of harmonic constructions, such as polychords and sets, throughout a piece.

For the present discussion, I looked for general ways to analyse different types of flows and found some useful categories in the field of fluid mechanics that can help with definitions and concepts of musical flow. These include, in particular, flow types such as uniform/non-uniform and steady/unsteady. However, before discussing these categories, I’ll start by simply showing examples of harmonic flow in my music and some interesting conclusions derived from their analysis.

4.1 Harmonic Flow

The following example has already been discussed in Chapter Two, section 9 (Polychords: Density & Tension). This second table shows how many beats each polychord is held for in that passage.

CHORD	BAR	BEATS
R6(9)	20	16
R6(7)	24	16
R20(7)	28	8
R9(5)	30	8
R16(7)	32	8
R6(6)	34	8
S6(1)	36	4
R6(5)	37	4
R7(6)	38	2
R9(2)	38, 3rd beat	2
S16(5)	39	2
R6(11)	39, 3rd beat	2
R21(1)	40	16

Table 4.1: Gervasoni, Piano Concerto, 3rd mov., b. 20-40, harmonic flow

I wanted this section of the piece to act as a slow climb towards the climax so I thought it was crucial to carefully control the duration of each chord. First, I established a base, a point from which to ascend. Therefore, I held the first two chords for 16 beats each and, to make the passage more stable, I made them the same chord but with different

transpositions.

The ascent begins at bar 32, coinciding with a decrescendo from mezzoforte to quadruple pianissimo. From there, the flow of harmonic changes undergoes progressive acceleration, going from 8 beats to 4 beats and finally to 2 beats. At bar 40 we reach the summit. The harmony stabilises and a single polychord is maintained again for 16 beats.

All of this suggests that a flow of polychords can be set up similarly to a flow of triads and this is true to some extent, but there are differences, as we've seen in Chapter Two. For instance, multiple inversions of a single polychord can be used to create a passage with great harmonic variety, something that cannot be achieved with common triads, and this is precisely what happens in this example, in particular, in the long sections with a single polychord.¹

A similar example, but with sets, occurs in Figure 4 of 'Northern Landscapes' (Example 2.15). First, set 6-32 is held for 29 beats. Then, at bar 80, the C and F become sharp, changing the set to 6-z25, which lasts for 15 beats (almost half the previous length). Then after 7 beats (half the duration again), A is changed to B, thus producing the inversion of set 6-z25. This shows an acceleration in the flow of harmonic changes. In the following bars, the flow decelerates although not in such a linear way.

As mentioned in the previous chapter, the first theme of my piano concerto's fourth movement is divided into three parts: a theme, an interlude, and a brief reappearance of a fragment of the theme. The following table shows the polychords used in each part:

¹This property of polychords, of producing great harmonic variety through successive inversions, can be related to the concepts of weak and strong progressions. Compared to simple triads or four note chords, polychord inversions are able to produce enough contrast that they are not perceived as weak progressions, but, in my opinion, still far from being perceived as strong progressions. This places them somewhere in between the two and makes them capable of adding variety without interrupting the harmonic flow.

THEME 1	INTERLUDE	THEME 1 (FRAG.)
R21, R9, S12	R1	R21, R9, S12 (R1, R2)

Table 4.2: Gervasoni, Piano Concerto, 4th mov., first theme harmonic flow

Interestingly, all polychords have a similar interval content but, as will be discussed in more detail below, they are perceived differently. The polychord in the interlude, differs more in interval content from the others in this regard, so its introduction feels like a stronger harmonic change. The same is perceived, but in reverse, when the theme returns. In this way, the flow of harmonic changes helps to emphasize the ternary form of the first theme.

From a general perspective, being a piece conceived mainly with polychords, only the three categories in which I have organised them are relevant for the analysis but in several sections of this movement (introduction, 2nd theme, coda) I used a harmony based on sets instead of polychords. Since set is a more general concept than polychord, my first attempt was to analyse the harmonic flow from that point of view. However, all my efforts to draw meaningful conclusions from this analysis were in vain, as the interval content of all the sets involved is quite similar. It seemed that the form of the piece, from its top level, was not very accentuated by the harmony, but I knew this was not true because I could perceive those harmonic changes when I wrote the music.

Here I should point out that the method I chose to analyse the piece differs from the way I wrote it, which was quite intuitive. I felt my way through the piece, so to speak, using various polychords and sets, but without thoroughly analysing what I was doing from a larger perspective.

I needed a structure-based analysis that takes into account that the order in which we hear a group of pitches and their frequency within a certain time frame affects the way

we perceive the relationships between those pitches. In this sense, an analysis based on sets is of little use since a set is, by definition, an unordered collection of pitches. Therefore, to study this piece I chose a different type of analysis, one based on modes.

As mentioned above, the first theme has a tendency to the Lydian mode, while the second theme sounds more like Phrygian. At the same time, the introduction leans towards Aeolian and the coda alternates between the latter and Mixolydian. Thus, we find a new type of flow: one of modes, which emphasizes the divisions in the structure and helps to give more definition to the form.

INTRO	THEME 1	THEME 2	THEME 1	THEME 2	X	INTRO	CODA
Aeolian	Lydian	Phrygian	Lydian	Phrygian	Lydian	Aeolian	Mixolydian Aeolian

Table 4.3: Gervasoni, Piano Concerto, 4th mov., modal analysis

The section called X corresponds to the repetition of the climax of the previous movement, a distortion in the shape of the piece that is intended to create a sudden break in the flow of ideas. It is also one of the most intense climaxes of this movement, the second one located on the final bar.

To analyse this flow of modes I used a pitch counting plugin in Sibelius and combined it with my internal perception of harmonic colour to determine the length of the different regions in the piece, resulting in the following table:

CHORD	BAR	BEATS
Intro	23.5	Aeolian
	5.5	Lydian
	8	Aeolian

Continuation of Table 4.4		
SECTION	NO. OF BARS	MODE
Theme 1	4	Lydian
	4	Dorian
	4	Lydian
	4	Aeolian
Interlude	12	Phrygian
Theme 1 (var.)	2	Lydian
	2	Aeolian
Theme 2	18	Phrygian
Transition	16	Chromatic
Theme 1	4	Lydian
	4	Dorian
Interlude	7	Phrygian
Theme 2	8	Phrygian
Transition	8	Chromatic
X	8	Lydian
Intro (var.)	13	Aeolian
Coda	34	Mixolydian
		Aeolian

Table 4.4: Gervasoni, Piano Concerto, 4th mov., harmonic flow

It is interesting to note that the interlude after the first theme uses the same mode as the second theme, which makes it easy for the latter to appear suddenly in the second part of the piece and be felt as if it has been prepared. Furthermore, the coda, like the introduction, also uses the Aeolian mode, which combines with Mixolydian, and both have a similar length,

a symmetrical feature that counteracts the asymmetry of the thematic sections.

In relation to the harmonic flow, the table shows how in the second part of the piece each section lasts approximately half of its previous duration. If we could set a ‘tempo’ for this flow of modes, we could say that on the second part of the piece it almost doubles. This acceleration of harmonic changes, which is linked to the compression of thematic materials, helps to emphasize the sudden appearance of the section borrowed from the third movement.

4.2 Uniform/Non-Uniform

Now I will move on to the categories that were mentioned at the beginning of this chapter. The Merriam-Webster Dictionary defines uniform as ‘presenting an unvaried appearance of surface, pattern, or color.’ [sic] In reference to harmonic flow, this amounts to stasis, in other words, a fixed harmony over a long period of time. Its opposite, non-uniform, describes a changing harmony. In the latter case, the flow can also be steady or unsteady, as we’ll see later.

We find an example of this type of flow in the opening bars of my piece ‘Northern Landscapes’, which were discussed earlier, in Example 2.14, repeated here for convenience.

Allegro ♩ = 130

The musical score shows four staves: Vln. I, Vln. II, Vla., and Vc. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The key signature has one flat (B-flat). The Violin I, II, and Viola parts play a continuous eighth-note pattern, while the Cello part plays isolated notes. Dynamics include *f*, *pp*, *mf*, and *p*.

Example 4.1: Gervasoni, Northern Landscapes, beginning

The violins and the viola play different recurrent motifs. They are all part of a single unit: the moving cluster, which presents set 6-32 (the diatonic hexachord) on B-flat at each beat, thus establishing a uniform flow.

In contrast to them, the cello plays isolated pitches in a much slower flow, with only three pitches in the first few bars and then gradually introducing the rest. In a melodic line devoid of motifs, each individual pitch becomes a significant element, so a slower flow is needed to create a sense of progression. There is no regularity in this flow of pitches (not even in the durations or positions) so we must consider it as a non-uniform flow.

We can also find an example of uniform/non-uniform flow in bars 58 to 66:

The musical score consists of two systems. The first system covers measures 58 to 65. The second system covers measures 60 to 65. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The score features a variety of dynamic markings, including *pp*, *ppp*, and *p*. The first violin part includes the instruction *sul pont.* and features erratic bursts of semiquavers. The second violin and viola parts play a rhythmic pattern of eighth notes with a fermata-like structure. The cello part features isolated pitches and a long, sustained note.

Example 4.2: Gervasoni, Northern Landscapes, b. 58-65

Here the second violin and viola are responsible for the texture, which, although it has its origin in the idea of the moving cluster, is now based on the alternation of two chords. The rhythmic patterns also alternate on each instrument between two configurations but from a distant perspective, the texture appears uniform and actually sounds like this. At the same time, two additional layers to the texture are superimposed: a variation of the isolated pitches on the cello, and erratic bursts of semiquavers on the first violin.

The sum of all the parts creates a non-uniform harmonic flow. The texture plays with

two sets: 4-11 (a cluster formed by the first tetrachord of the Lydian mode) and 4-25, the French sixth. However, both alternate so fast that they blend into a single harmonic entity: set 5-24 (the first five notes of the Phrygian mode) which is changed to 6-33 (the first six notes of the Dorian mode) when the first violin is integrated. The cello plays many of the same pitches but adds the E, producing set 7-35: the diatonic scale (a specific mode is hard to pin down, although it seems like Aeolian). All of these trends move the harmony in one direction or another through a non-uniform flow of change, sometimes towards set 7-35 (e.g. bars 58-59), sometimes towards set 5-24 (e.g. bar 60) and other times towards set 6-33 (e.g. bar 65), thus producing a very ambiguous passage, from a harmonic point of view, that is not only interesting and exciting for me as a composer, but also adjusts to what the piece intends to communicate, which is the representation of a series of images or landscapes that we pass through.

Other sections of the piece play with the idea of simultaneous flows in different combinations of instruments, such as the third section, in which the opposition between a uniform texture and a non-uniform flow of isolated pitches is 2 to 2 instead of 3 to 1, while some, like the fifth section, already shown in Example 2.15, show a more linear progression, with all the instruments participating together in creating a non-uniform harmonic flow.

4.3 Steady/Unsteady

A flow can also be steady/unsteady. The Cambridge Dictionary defines steady as ‘happening at a gradual, regular rate.’ With respect to harmonic flow, this refers to introducing changes in the harmony on a regular basis. Its opposite, unsteady, changes the harmony at irregular intervals of time.²

²In the context of complex harmonic structures, the use of a steady versus an unsteady flow may be of little importance from the listener’s perspective, as they are difficult to differentiate, but as a composer I

There is an example of a steady flow in my piano concerto, as we've seen in Table 4.4. This type of flow is a characteristic of the first theme—which is also an example of non-uniform flow—as it changes its harmonic colour at a regular rate. All of this differentiates the first theme from the second, which has a uniform flow and therefore displays only one colour. I used this as a way to create contrast between the two and it is also related to the poem that inspires the movement, since the first theme corresponds to sections of great literary variety while the second theme relates to others mostly focused on the subject of winds and storms.

As for an unsteady flow type, we've also seen one at the end of the previous section, in bars 58 to 65 of 'Northern Landscapes', where the harmonic flow is not only non-uniform but also unsteady.

In my piece 'The Spirits of Cahuachi', different types of flows can be seen from different perspectives. The diagram below shows the aggregates and the order in which they were used.

The diagram shows a musical score for 'The Spirits of Cahuachi' with harmonic aggregates labeled below the notes. The aggregates are: A26 + A23 (2, 3), A10/11 (6), A14/15 (7), A16/17 (8), A24 (8), A12/13 (8), A22 (7), A1 (8), A6 (8), A7 (10), A3/4 (9), A25 (7), and A8/9 + A27 (5, 5).

Example 4.3: Gervasoni, The Spirits of Cahuachi, General Plan

The aggregates have been labeled with the numbers of the antaras that form them. A slash is used for antaras of identical pitch content and a plus sign indicates that two antaras with different pitch contents have been merged into a single aggregate. The pitches am interested in studying them, as it is important for me to find ways to justify one or the other within my compositional process.

have been transcribed in their original octave. The numbers on the second line indicate the number of pitches in each aggregate. Since each section uses only one aggregate (or sum of aggregates, in the case of the first and last), we can say that all of them are independently uniform from a macro perspective.

Viewed as a whole, the piece has a non-uniform and an unsteady flow, as can be seen in the following table, which shows the duration of each section in number of crotchets.

SECTION	CROTCHETS
A26+A23	28
A10/11	22
A14/15	8
A16/17	15
A24	21
A12/13	33
A22	36
A1	16
A6	20
A7	19
A3/4	8
A25	16
A8/9+A27	28

Table 4.5: Gervasoni, *The Spirits of Cahuachi*, harmonic flow

Looking closely at the table, there is an interesting feature in the flow: the last five durations are very similar to the first five but in reverse.

First 5 Sections	28	22	8	15	21
Last 5 Sections in Reverse	28	16	8	19	20

Table 4.6: Gervasoni, *The Spirits of Cahuachi*, length comparison of first five and last five sections

Although unintentional, this characteristic affects the harmonic flow of the piece and therefore its form. Conversely, the order of the aggregates was totally intentional and the objective was to organise them in an arc of densities, with the aggregate of higher density, A7, occurring approximately two-thirds of the way through and reserved for the climax of the piece.

The use of non-uniform and unsteady flows in ‘*The Spirits of Cahuachi*’ is partly related to the variety of the musical materials with which I worked, that is, the pitch collections of the antaras. I felt that an irregular flow was more appropriate than a regular one due to the richness of the harmonic materials and the approach taken in their organisation. However, this harmonic flow is different from that of the piano concerto in that the segments into which the aggregates were divided are almost always kept separated by characteristics such as timbre, register and motifs, in a concept already defined as ‘harmonic field’. All of this was in keeping with the expressive aim of the composition, which was to suggest a mystical and mysterious atmosphere; as mystical and mysterious as it is for us the role that these antaras must have had in the rituals of the Nasca people.

Finally, it is necessary to observe that the harmony of this piece has been discussed from the point of view of its design, of its vertical and horizontal organisations, but this approach is valid only for analysis. It is not possible to guarantee that the harmonic flow will actually be perceived during the listening process, but this is not important as what

will most certainly be perceived is the overlapping of conflicting harmonic elements, which, as mentioned before, is related to the goal of the piece and is also the main subject of this commentary.

Chapter Five

Conclusions

I began my study with the intention of discovering the potential of polychords as building blocks of harmonic development in music. This is not the first time that I have established a priori the basic harmonic components of a composition. I have done this before in a number of works. However, it is the first time that I categorise them to create a colour palette from which I can objectively choose the ones that I feel best meet my expressive needs.

After creating the category lists, based on my perception of the harmonic colour of these building blocks, I thought the path was paved and the only thing left was to use them. I couldn't have been more wrong. I soon noticed some blind spots in my initial assessment of their potential and was forced to broaden my point of view. This is how the concepts of sets and aggregates also became part of my study.

Each new bar presented additional questions that I was forced to resolve. The need for harmonic flexibility, for example, led me first to temporarily suspend the use of polychords in the second movement of my piano concerto and then to also consider the possibility of incorporating pitches not present in the proposed harmony, in the third movement. Outside of the field of harmony, a region no less important, I found interesting challenges when considering the need for a certain virtuosity in the piano concerto. The need for fluidity of

ideas in all the pieces was also constantly on my mind.

As I said, it was interesting to discover the weaknesses of polychordal thinking, to realise that they must be combined with other approaches to provide an optimal result. It was equally interesting to realise that Set Theory analysis in music has its limitations and that the harmonic colour of a set of pitches cannot be explained only by their interval relationships (i.e. the interval vector), but must also take into account our auditory perception.

From the point of view of expression, it was fascinating to see how harmonic ambiguity can arise from some very rational decisions based on poetic texts. Also, while not a new finding, it was good to rediscover that character cannot be determined by harmony alone and that the intervention of other musical variables can smooth out harmonic tension.

The study of the flow of harmonic changes in my pieces has been equally rewarding. So far I have approached this aspect of music in a totally subjective way, but now it has become something that I want to control more consciously in my next works.

All of the above has certainly broadened my vision and my vocabulary, and I now have a new set of tools, as well as some interesting ideas on the development of harmony in the context of complex constructions, such as polychords and aggregates.

I'm particularly interested in the possibilities opened up by the third movement of my piano concerto, the final sound of which I could not anticipate—even after completing the draft as a piano reduction—and has become something of a revelation to me.

I have made equally interesting finds in the chamber works. The concept of moving clusters, while not new to Western musical development, is certainly new to my language. I was also very interested in finding out what kind of piece would come out of the arbitrary preorder of the pitch aggregates in 'The Spirits of Cahuachi' as well as finding ways to efficiently integrate the quarter tones into the harmony. I'm very pleased with the result and

will certainly return to this approach in future compositions.

Despite covering more than 30 minutes of music, I cannot consider the works included in the portfolio as comprehensive examples of the possibilities offered by the use of the studied materials. There are still ideas that could be developed further and some new pathways to explore. Rather than seeing this as the end of my findings on these forms of harmonic development, I consider that there is great scope to advance and expand polychordal thinking in conjunction with other types of groupings.

Appendix One

Polychord Book

Polychord Book

1. Polychords: Two Triadic Units

M | M

Musical notation for the first exercise, labeled "M | M". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major. The bass staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major. The word "or" is written below the first two chords in the bass staff, indicating an alternative voicing for the first two chords.

M | mi

Musical notation for the second exercise, labeled "M | mi". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major. The bass staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major.

mi | M

Musical notation for the third exercise, labeled "mi | M". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major. The bass staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major.

mi | mi

Musical notation for the fourth exercise, labeled "mi | mi". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major. The bass staff contains a sequence of 12 chords: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major.

Polychords: Two Triadic Units

M | aug/dim

aug dim aug dim

aug | M

aug | mi

aug | dim aug | aug

dim | M

dim | mi

dim | aug

dim | dim

7th

3 notes in common

2 notes in common

1 note in common

No notes in common

M | 4th

(cons.) (dis.)

Polychords: Two Triadic Units

mi | 4th

(cons.) (dis.)

M | aug 4th mi | aug 4th

4th | M/mi aug 4th | M/mi

From "R | The Opera"

4th | 4th 5th | 5th aug | aug dim | dim

2. Polychords: Three Triadic Units

Built on the 3rd,
5th and root of
the bottom triad

Built on overtones
of the 3rd and 5th
of the bottom triad

Built on overtones
of the overtones of
3rd and 5th of the
bottom triad

Built on overtones
of the root, 3rd and
5th of triads other
than the bottom one

Other Polychordal Combinations

Quartal and secundal units with
triads by thirds

Appendix Two

Usable Polychords and Their Character

Usable Polychords and Their Character

Antonio Gervasoni

1. Relaxed

M | M M | mi mi | M

1 2 2 3 1 3 3 1 2 2

R1 R2 R3 R4 R5 R6 R7 R8 R9 R10

5-27 6-33 5-34 6-32 4-20 6-z26 4-20 4-26 6-32 5-34

mi | mi M | 4th mi | 4th 4th | M 7th

1 1 2 1 1 1 1 1 1 2 1

R11 R12 R13 R14 R15 R16 R17 R18 R19 R20 R21

5-27 5-35 5-27 4-22 5-35 5-35 4-22 5-35 4-22 7-35 7-35

2. Spicy

M | M mi | M mi | mi M | aug aug | M

1 1 2 2 3 2 2 3

S1 S2 S3 S4 S5 S6 S7 S8

6-33 5-27 6-z26 6-33 6-33 5-27 6-34 6-34

M | 4th mi | 4th 4th | mi 4th | M aug 4th | M aug 4th | 4th

1 2 3 1 2 1 1 2

S9 S10 S11 S12 S13 S14 S15 S16

5-20 5-29 5-27 5-35 4-22 5-35 5-29 6-z25

3. Tense

M | M M | mi mi | M mi | mi M | dim mi | aug

1 1 2 3 1 3

T1 T2 T3 T4 T5 T6

6-30 5-z17 5-22 6-z19 6-z19 5-21

mi | dim aug | M aug | mi aug | aug dim | M dim | mi dim | aug

3 3 3 3 2 2 2 3 2

T9 T10 T11 T12 T13 T14 T15 T16 T17

5-25 6-31 5-21 6-34 6-35 6-20 5-31 5-16 5-26

dim | dim 7th M | 4th mi | aug 4th aug 4th | M

1 3 3 1 1 2 3 3

T18 T19 T20 T21 T22 T23 T24 T25

6-z23 6-30 7-31 6-18 5-20 5-z38 5-22 5-30

Three triads

3 3 3

T26 T27 T28

8-26 7-31 8-27

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NOTE: Quotes from entries in Spanish have been translated by the author of this commentary

Appendix Three

Portfolio of Works

Antonio Gervasoni

Piano Concerto

'Farewell'

Lima, July, 2020

Instrumentation

2 Flutes (2nd also Piccolo)
2 Oboes
2 Clarinets in B \flat
2 Bassoons
2 Horns in F
2 Trumpets
Trombone
Tuba
Timpani
Percussion (4 players)
 Triangle
 Clash Cymbals
 Suspended Cymbal
 Shaker
 Jawbone or Vibraslap
 High Wood Block (1)
 Low Wood Block (2)
 Snare Drum
 Cajon
 Gong
 Bass Drum
Glockenspiel (played by one of the percussion players)
Harp
Piano (soloist)
Strings

Dedication

To the memory of Kael Zollner, who taught me so much with just his smile and his joy for life.

Programme Notes

The idea of writing a piece for Kael came up in my mind in the days after his death. I was about to start my master's programme at the University of Birmingham and had already decided that I wanted to write a symphonic work. My original idea was to write a symphony, but somehow I couldn't see myself writing a symphony in his memory. I felt something was wrong with that idea and then I remembered that he once told me he liked the piano; it was then that I thought a piano concerto would be a better choice. I will not deny the parallelism with Berg's violin concerto. In a sense, it is precisely this similarity which made me think that the idea was even more appropriate than a symphony.

I didn't want to just write a concerto and put his name on the dedication. I wanted the piece to be very special, so my first idea was to write four movements instead of the usual three, each with a title that would start with a consecutive letter of his name. I chose four adjectives with musical interpretations — adjectives that could be used to describe a piece of music — and I wrote them in English not only because I was about to start a master's degree in the UK, but also because I needed the first one to start with the letter K, which is not used in Spanish.

Nevertheless, I felt that the above was not enough. Something was missing. I wanted the piece to be even more personal. A few days went by and then I remembered that he was very fond of Neruda's '20 poems and a song of despair'. I immediately bought a copy and, after reading all the poems, I chose four that in my mind reflected the titles of the movements.

Each movement is then related to a poem in that book: the first movement (Kind) to poem 6 ('I remember you as you were last autumn...'); the second movement (Adventurous) to poem 9 ('Drunk with pines and long kisses...'); the third movement (Emotional) to poem 15 ('I like for you to be still: it is as though you were absent...'); and finally, the fourth movement (Lively) to poem 14 ('Every day you play with the light of the universe...').

I must clarify one thing. It is not that I relate these poems to Kael himself. Neruda wrote them for his lovers, so they don't apply to Kael. Some isolated words or phrases might work, but my idea was simply to be inspired by something that inspired him; to write music related to something he admired, nothing else.

Finally, it was never my intention to write a piece with a dark and mortuary mood. I always knew he never would have liked that. Instead, I opted for a lighthearted piece, with some occasional tender moments, of course, but joyful in general. Therefore, this concerto does not seek to remember his death, but to celebrate his life.

Antonio Gervasoni
Lima, July 2020

About the Titles

In addition to describing the character of each movement, when placed one on top of the other (as in a programme), the titles, with their first letters, form the name of the dedicatee. For this reason, they must always be displayed in English. If a translation is needed, it can be placed alongside, italicized, or in parentheses.

To the memory of Kael Zollner

Piano Concerto

'Farewell'

Antonio Gervasoni

1. Kind

Largo $\text{♩} = 48$ 1
poco rit. a tempo

Flute 1,2
Oboe 1,2
Clarinet in B \flat 1,2
Bassoon 1,2
Horn in F 1,2
Trumpet in C 1,2
Trombone
Tuba
Timpani
Percussion
Glockenspiel
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Largo $\text{♩} = 48$ 1
poco rit. a tempo

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

pppp *pppp* *pppp* *pppp*

ad libitum

div. *colla parte* *colla parte* *colla parte* *colla parte*

Fl. 1, 2: *p*, *pp*, *ppp*

Ob. 1, 2: *p*, *pp*, *ppp*

Cl. 1, 2: *p*, *pp*, *ppp*

Bsn. 1, 2: *p*, *ppp*

Hn. 1, 2: *pp*, *ppp*

Tpt. 1, 2: *p*, *ppp*

Tbn.: *p*, *ppp*

Tba.: *ppp*

Glock.: *ppp*

Hp.: *ppp*

Pno.: *mp*, *ppp*, *pp*, *p*

Vln. I: *p*, *pppp*, *div.*, *p*, *pppp*

Vln. II: *p*, *pppp*

Vla.: *p*, *pppp*

Ve.: *p*, *pppp*

D. B.: *p*, *pppp*, *pp*, *pppp*

Tempo markings: *ritardando*, *Meno mosso ad lib.*, *Molto p. mosso*, *ritardando*, *Meno mosso ad lib.*

Section markers: **2**, **3**

6

Fl. 1 *pp*

Picc.

Ob. 1 *pp*

Ob. 2 *ppp*

Cl. 1 *pp*

Cl. 2

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Hp.

Pno. *scd.*

Solo *Solo*

Vln. I *ppp* *p* *ppp* *unis.*

gli altri *ppp* *unis.*

Vln. II *ppp* *unis.*

Vla. *unis.*

Ve. *unis.* *div.*

D. B. *unis.*

7

accelerando.....

Adagio $\text{♩} = 60$

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

1

Bsn.
2

To Fl.

1

Hn.
2

1

Tpt.
2

Tbn.
2

Tba.

Timp.

tr

pp — f

Pno.

f ppp

7

accelerando.....

Adagio $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vcl.

D. B.

Fl. 1 2 *pp* *mp* *p*

Ob. 1 2 *pp* *pp* *p*

Cl. 1 2 *pp* *pp* *pp*

Bsn. 1 2 *pp* *ppp* *pp*

Hn. 1 2 *pp* *ppp*

Tpt. 1 2 *pp* *ppp*

Tbn. *ppp*

Tba. *ppp*

Timp.

Pno.

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *ppp* *div.* *unis.*

Vc. *ppp* *div.* *unis.*

D. B. *ppp*

62

1 Fl. 1 *ppp* *mp*

2 Fl. 2 *ppp* *mp*

1 Ob. *pp*

2 Ob. *pp*

1 Cl. 1 *ppp* *mp* *ppp*

2 Cl. 2 *ppp* *mp* *ppp*

1 Bsn. 1 *pp*

2 Bsn. 2 *pp*

1 Hn. 1 *ppp* *ppp* *mp* *ppp*

2 Hn. 2 *pp*

1 Tpt. 1.2 *ppp* *mp* *ppp*

Tbn. *ppp* *mp* *ppp*

Tba. *ppp* *mp* *ppp*

Timp. *ppp*

Glock. *ppp*

Pao. *ppp* *legato* *p*

Vln. I

Vln. II

Vla.

Vcl.

D. B.

65 9

Fl. 1 *ppp* *mf* *p* *pp* *mp*

Fl. 2 *ppp* *mf* *p* *pp*

Ob. 1 *ppp* *ppp* *mf* *p* *pp* *p*

Ob. 2 *ppp* *ppp* *mf* *mp* *pp* *p*

Cl. 1 *ppp* *ppp* *mf* *pp* *mp*

Cl. 2 *ppp* *ppp* *mf* *pp* *pp*

Bsn. 1 *ppp* *ppp* *mf* *pp* *pp*

Bsn. 2 *ppp* *ppp* *mf* *pp* *pp*

Hn. 1 *ppp* *mp* *mp* *pp* *p*

Hn. 2 *ppp* *mf* *pp* *p*

Tpt. 1, 2 *ppp* *mp* *pp*

Tbn. *ppp* *mp* *p*

Tba. *ppp* *mp* *p*

Timp. *mf*

Glock. *p*

Hp. *p* *mf*

Pno. *ppp* *mf dim.* *pp*

Vln. I *mf* *pizz.* *mp* *pp* *arco*

Vln. II *mf* *pizz.* *mp* *pp* *arco*

Vla. *mf* *pizz.* *pp* *arco* *mf*

Vc. *mf* *pizz.* *pp* *arco* *mp*

D. B. *mf* *pp*

quasi trillo

D \flat C \sharp B \flat | E \flat F \sharp G \sharp A \flat

11

Fl. 1.2 *mf*

Ob. 1 *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p* *pp*

Cl. 2 *mf* *p* *mf* *p* *pp*

Bsn. 1 *mf* *p* *mf* *p* *mf* *pp*

Bsn. 2 *mf* *p* *mf* *p* *mf* *pp*

Hn. 1 *mf* *p* *mf* *p* *mf* *pp*

Hn. 2 *mf* *p* *mf* *p* *mf* *pp*

Tpt. 1 *mf* *p* *mf* *p* *mf* *pp*

Tpt. 2 *mf* *p* *mf* *p* *mf* *pp*

Tbn. *mf* *p* *mf* *p* *mf* *pp*

Tba. *mf* *p* *mf* *p* *mf* *pp*

Timp. *mf* *p* *mf* *ppp*

Perc.

Glock.

Hp.

Pno. *mf* *p* *mf* *p* *pp cresc.*

11

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *pp*

Vc. *mf* *p* *pp*

D. B. *mf* *p* *pp*

12

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Perc. (Sus. Cym.)
Glock.
Hp.
Pno.
Vln. I, II
Vla.
Vc.
D. B.

mp *pp*
pp *mp* *pp*
mp *pp* *p*
mp *pp*
mp *pp*
pp *mp* *pp*
pp *mp* *pp*
pp *mp* *pp*
mp *pp*
ppp *mp*
ppp
mf *p* *legato*
pp *mp* *pp*
pp *mp* *pp*
mp *pp*
mp *pp*

tr *tr*

13

Fl. 1 2
mf — pp

Ob. 1 2
mf — pp

Cl. 1 2
mf — pp

Bsn. 1 2
mf — pp

Hn. 1 2
mf — pp

Tpt. 1 2
mf — pp

Tbn.
mf — pp

Tba.
mf — pp

Timp.
tr mp — ppp

Perc.
Clash Cymbals
Base Drum
f

Glock.
mf — pp — f

Hp.
mf — pp cresc. — f

Pnc.
mf — pp — cresc. — ff

Vln. I
mf — ppp — f

Vln. II
mf — pp — f

Vla.
mf — pp — f

Vc.
mf — pp — f

D. B.
mf — pp — f

95

Di C1 B1 | E1 F1 G1 A1

This page of the musical score for Gervasoni's Piano Concerto includes the following parts and dynamic markings:

- Fl. 1. 2:** Starts at measure 98. Dynamics: *p*, *mf*, *pp*, *mf*, *pp*.
- Ob. 1. 2:** Dynamics: *f*, *p*, *mf*, *pp*, *mf*, *pp*.
- Cl. 1. 2:** Dynamics: *f*, *p*, *mf*, *pp*, *pp*.
- Bsn. 1. 2:** Dynamics: *f*, *pp*.
- Hn. 1. 2:** Dynamics: *f*, *p*, *mf*, *p*, *f*.
- Tpt. 1. 2:** Dynamics: *f*, *p*, *mf*, *p*, *f*.
- Tbn. 1. 2:** Dynamics: *f*, *p*, *mf*, *p*, *f*.
- Tha. 1. 2:** Dynamics: *f*, *p*, *mf*, *p*, *f*.
- Timp.:** Dynamics: *p*, *ff*.
- Perc.:** Dynamics: *p*.
- Glock.:** No dynamics.
- Hp.:** Dynamics: *f*, *p*, *ff*. Includes *rit.* markings.
- Pno.:** Dynamics: *p*, *f dim.*, *p*, *ff*.
- Vln. I. II:** Dynamics: *p*.
- Vla.:** Dynamics: *p*, includes triplets.
- Vc.:** Dynamics: *p*.
- D. B.:** Dynamics: *p*.

103 **15**

The score is for a piano concerto by Gervasoni. It features a variety of instruments: Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones, Tubas, Timpani, Percussion, Harp, and Piano. The piano part includes performance instructions such as 'legato', 'mf dim.', and 'p cresc.'. A rehearsal mark '15' is present in two locations.

To Picc.

f, *pp*, *mf*

f, *pp*

f, *pp*

f, *pp*

f, *pp*

f

f

f, *pp*, *mf*, *mf dim.*, *p cresc.*, *sc.*

15

f, *p*

f, *p*

f, *p*

f, *p*

f, *p*

106 16

Fl. 1 *p* *mp*

Picc. *mp*

Ob. 1, 2 *p* *mp*

Cl. 1, 2 *p* *mp*

Bsn. 1, 2 *p*

Hn. 1, 2 *p*

Trpt. 1, 2

Tbn.

Tba.

Timp. *tr* *p*

Perc.

Pno. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

D. B. *mp*

18

Fl. 1 *mf*

Picc. *mf*

Ob. 1/2 *mf* *p*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1/2 *p* *mf*

Hn. 1/2 *p* *mf*

Tpt. 1/2 *p*

Tbn. *p*

Tba. *p*

Perc. *mp*

Glock. *mf*

Hp. *mp* D \flat C \flat B \flat | E \flat F \flat G \flat A \flat

Pno. *p* *mf dim.* *p cresc.*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D. B. *p* *mf*

19

Fl. 1
Picc.
Ob. 1
2
1
2
CL.
1
2
Bsn.
1
2
Hr. 1
2
Tpt.
1
2
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
D. B.

p *f* *pp* *ppp* *ff* *f*

Sus. Cym. + Cl. Cym. & B. Dr.

19

Fl. 1.2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *fp* *ff*

Perc. *p* *f* *f*

Glock.

Hp. *ff*

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *unis.*

D. B. *f* *ff*

Gervasoni - Piano Concerto

2. Adventurous

Vivace ♩ = 148

This musical score is for the second movement, "Adventurous," of the Piano Concerto by Gervasoni. The tempo is marked "Vivace" with a metronome marking of ♩ = 148. The score is arranged for a full orchestra and piano. The instruments and their parts are as follows:

- Flute 1:** Features dynamic markings of *f*, *p*, and *f*.
- Piccolo:** Features dynamic markings of *f*, *p*, and *f*.
- Oboe 1/2:** Features dynamic markings of *f*, *mp*, and *f*.
- Clarinet in B♭ 1/2:** Features dynamic markings of *f*, *p*, and *f*.
- Bassoon 1/2:** Features dynamic markings of *f*, *p*, and *f*.
- Horn in F 1/2:** Features dynamic markings of *f*, *p*, and *f*.
- Trumpet in C 1/2:** Features dynamic markings of *f*, *p*, and *f*.
- Trombone:** Features dynamic markings of *f*, *p*, and *f*.
- Tuba:** Features dynamic markings of *f*, *p*, and *f*.
- Timpani:** Features dynamic markings of *f*, *p*, and *f*.
- Percussion:** Includes a Bass Drum part with dynamic markings of *f*, *p*, and *f*.
- Harp:** Features dynamic markings of *f*, *p*, and *f*, with specific markings for *gliss*.
- Piano:** Features dynamic markings of *f pp*, *mf*, and *f pp*.
- Violin I:** Features dynamic markings of *f pp*, *mf*, *p*, and *f pp*.
- Violin II:** Features dynamic markings of *f pp*, *mf*, *p*, and *f pp*.
- Viola:** Features dynamic markings of *f pp*, *mf*, *p*, and *f pp*.
- Violoncello:** Features dynamic markings of *f pp*, *mf*, *p*, and *f pp*.
- Double Bass:** Features dynamic markings of *f pp*, *mf*, *p*, and *f pp*.

Fl. 1
mp — f

Picc.
mp — f
p — f

Ob. 1
2
mp — f
p — f

Cl. 1, 2
p — f
p — f

Bsn. 1
2
p — f

Hn. 1
2
p — f

Tpt. 1, 2

Tbn.
p — f

Tba.

Trmp.
tr
p — f

Perc.

Harp
p — f
tr

Piano
mf — f

Vln. I
mf — p — f — mp

Vln. II
mf — p — f — mp

Vla.
mf — p — f — mp

Vcl.
mf — p — f — mp

D. B.
mf — p — f — mp

2

Fl. 1. 2

Picc.

Ob. 1. 2

Cl. 1. 2

Bsn. 1. 2

Hn. 1. 2

Tpt. 1. 2

Tbn.

Tba.

Timp.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

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

tr *pp* *f*

cresc.

8va D: C# Bb | Eb F# G# Ab

mf *p* *mf* *f*

2

3

32

Fl. 1 *f*

Picc. *f* To Fl.

Ob. 1.2 *f*

Cl. 1.2 *f* *pp* *f*

Bsn. 1.2 *f* *ppp* *f*

Hn. 1.2 *f*

Tpt. 1.2 *f* *p* *f*

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

Tba. *f* *p* *f*

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

Perc. B. Dr. *f* + Cl. Cym.

Perc. Wood Block 1 *f*

Harp *p* *f* *gliss.* *gliss.*

Piano *f* *pp* *cresc.* *f*

3

36

Vin. I *f* *mf* *ppp* *f*

Vin. II *f* *mf* *ppp* *f*

Vla. *f* *mf* *ppp* *f*

Vcl. *f* *mf* *ppp* *f*

D. B. *f* *ppp* *f*

38

1 FL.

2 FL.

1 2 Ob.

1 2 Cl.

1 2 Bsn.

1 2 Hn.

1 2 Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc. Shaker

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

D. B.

tr

p *f*

pizz.

under

Fl. 1.2 ⁵ *pp*

Ob. 1.2 *pp*

Cl. 1.2 *ppp*

Bsn. 1.2 *ppp*

Hrn. 1.2

Tpt. 1.2

Tbn.

Tba.

Perc. ⁵ Suspended Cymbal (scrape) *pp* *sim.*

Perc. *ppp*

Hp. *ppp*

Pno. *ppp*

Vln. I ⁵ *pp*

Vln. II *pp* *div.* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *arco* *div.* *ppp*

D. B. *pp* *arco* *ppp*

51

Fl. 1.2
ppp ppp ppp ppp ppp ppp ppp ppp mp

Ob. 1.2
ppp ppp ppp ppp ppp ppp ppp ppp mp

Cl. 1.2
ppp ppp ppp ppp ppp ppp ppp ppp mp

Bsn. 1.2

Hn. 1 2

Tpt. 1 2

Tbn.

Tba.

Perc.

Hp
non arpegg. mp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

6

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc. Snare Drum
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mp *pp*
mp *pp*
mp *pp*
mp *pp*
mp *pp*
mp *pp*
mp *pp*
mp *pp*
pp *mf*
ppp
pp *mp* *pp* *mp*
pp *mp* *pp* *mp*
pp *mp* *pp* *mp*
f *pizz.*
f *pizz.*

8va
8va
div.
div.
unis. *pizz.*
pizz.

66

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

7

mp

mp

mp

mp

f

f

ppp *< f*

mp

w. Bl. 1

mp

(8)

cresc.

mp

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

unis. pizz. arco

unis. pizz. arco

unis. pizz. arco

unis. pizz. arco

pizz.

mp

mp

mp

mp

88

1
Fl.

2
Fl.

1
2
Ob.

1
2
Cl.

1
2
Bsn.

Hn. 1, 2

Tpt. 1, 2

Tbn.

Tbn.

Timp.

Perc.

Perc.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

p

f

pp

mf

pizz.

arco

9

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

mf *p* *f* *pp* *ppp* *f* *p* *f* *pp* *ppp*

Cl. Cym.
W. Bl. I
Caj.

arco *f* *p* *f* *pp*

arco *f* *p* *f* *pp*

9

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hr. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Perc. Sn. Dr.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mf *ff* *mf* *ff* *dim.* *cresc.* *f*

117 **10**

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

Hn. 1, 2 *f*

Tpt. 1, 2 *f*

Tbn.

Tba.

Timp. *f*

Perc. + B. Dr.

Perc. Wood Blocks *f*

Hp *f*

Pno. *ff*, *mf*, *ff*, *mf*, *ff dim.*

10

Vln. I *f*, pizz.

Vln. II *f*, pizz.

Vla. *f*, pizz.

Vc. *f*, pizz.

D. B. *f*

129

11

Fl. 1.2 *p* *f*

Ob. 1.2 *p* *mp* *f* *mf*

Cl. 1.2 *p* *f*

Bsn. 1.2 *mp* *f* *mf*

Hn. 1.2 *p* *mp*

Tpt. 1.2 *mp*

Tbn. *p* *f*

Tba. *p* *f*

Timp. *pp* *f*

Perc. *f*
- Cl. Cym.
W. Bl. 1
Oni

Harp *p* *f*
D: C4 Bb | E4 F4 G4 Ab

Pno. *p* *ff* *f*

Vln. I *arco* *p* *f* 11

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

Vla. *arco* *p* *f*

Vcl. *arco* *p* *f*

D. B. *mp* *f*

136

Fl. 1. 2

Ob. 1. 2

Cl. 1. 2

Bsn. 1. 2

Hn. 1. 2

Tpt. 1. 2

Tbn.

Tba.

Timp.

Perc.

Jawbone Shaker

W.B. 1 C

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

142

Fl. 1. 2

Ob. 1. 2

Cl. 1. 2

Bsn. 1. 2

Hn. 1. 2

Tpt. 1. 2

Tbn.

Tba.

Timp.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

p

p

p

p

tr

mp

mf

dim.

147

Fl. 1.2 *dim. poco a poco* *pp*

Ob. 1.2 *p*

Cl. 1.2 *dim. poco a poco* *pp*

Bsn. 1.2 *f* *p* *mf* *p* *mf dim. poco a poco*

Hn. 1.2 *mf* *p* *mf* *p* *mf dim. poco a poco*

Tpt. 1.2 *mf* *p*

Tbn. *mf dim. poco a poco*

Tba. *mf dim. poco a poco*

Timp. *tr* *ppp*

Perc. Shak. *pppp*

Perc. W.B.I. Cab. *dim. poco a poco*

Hp. *f dim. poco a poco*

Pno. *pppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *dim. poco a poco*

D. B. *dim. poco a poco*

171

13

Fl. 1.2 *ppp*

Ob. 1.2 *ppp*

Cl. 1.2 *ppp*

Bsn. 1.2 *pp*

Hn. 1.2 *pp* open

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc. (let ring)

Perc. W. Bl. 1 Ctr. *pp*

Pno. *mf* *p* *mf* *p* *mf* (*)

13

Vln. I *p* *pp* pizz. 4

Vln. II *p* *pp* pizz. 4

Vla. *p* *pp* pizz. 4

Vcl. *p* *pp* tutti pizz. 4

D. B. *p* *pp* pizz. 4

(*) Hit the strings with the nails instead of the palm.

178 14

Fl. 1. 2
Ob. 1. 2
Cl. 1. 2
Bsn. 1. 2
Hn. 1. 2
Tpt. 1. 2
Tbn.
Tba.
Timp.
Perc. B. Dr.
Perc. W. Bl. 1 Cnl.
Pno.
Vln. I 14
Vln. II
Vla.
Vcl.
D. B.

pp
open
pp
open
pp

196

17

Fl. 1.2 *p* *mp* *pp* *mp* *pp* *mp*

1. Ob. *p* *mp* *pp* *mp* *pp*

2. Ob. *p* *mp* *pp* *mp* *pp*

Cl. 1.2 *p* *mp* *pp* *mp* *pp*

Bsn. 1.2 *p* *mp* *pp* *mp* *pp*

Hn. 1.2 *p* *mp* *pp* *mp* *pp*

Tpt. 1.2 *p* *mp* *pp* *mp* *pp*

Tbn. *p* *mp* *pp* *mp* *pp*

Tba. *p* *mp* *pp* *mp* *pp*

Timp. *p* *mf*

Perc. (let ring) *mp* *pp* *mp* *pp*

Perc. *mp* *pp* *mp* *pp*

Pno. *p* *mf* *Improvise freely, if desired*

Vln. I 17 *pizz.* *mp* *pp* *mp* *pp*

Vln. II *pizz.* *mp* *pp* *mp* *pp*

Vla. *pizz.* *mp* *pp* *mp* *pp*

Vcl. *pizz.* *mp* *pp* *mp* *pp*

D. B. *p* *mp*

302

18

Fl. 1.2 *pp* *mp* *ppp*

1 *mp* *pp* *mp* *ppp*

Ob. 2 *mp* *pp* *mp* *ppp*

Cl. 1.2 *mp* *pp* *mp* *ppp*

Bsn. 1.2 *mp* *pp* *mp* *ppp*

Hn. 1.2 *mp* *pp* *mp* *ppp*

Tpt. 1.2 *mp* *pp* *mp* *ppp*

Tbn. *mp* *pp* *mp* *ppp*

Tba. *mp* *pp* *mp* *ppp*

Perc. B. Dn. *mp* *pp* *mp* *pp* + Tri.

Perc. W. Bl. 1 Cuj. *mp* *pp* *mp* *ppp* (*ppp*)

Pno. *p* End of improvised part Play as written *p < mf*

18

Vln. I *mp* *pp* *mf* *ppp*

Vln. II *mp* *pp* *mf* *ppp*

Vla. *mp* *pp* *mf* *ppp*

Vcl. *mp* *pp* *mf* *ppp*

D. B. *ppp*

309

Fl. 1.2
1
Ob.
2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Via.
Vc.
D. B.

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

mp *mp*

col legno *p* col legno *p* col legno *p* col legno *p* col legno *p*

19

Vivace ♩ = 156

Fl. 1.2
1
Ob.
2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc. B. Dr.
Perc. W. Bl. 1
Caj.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

p *ppp* *f* *mf* *pp* *ppp* *f* *ord.*

non arpegg. *+ Cl. Cym.* *W. Bl. 1* *Cajon*

19 Vivace ♩ = 156

229

21

Fl. 1. 2 *p* *mf*

Ob. 1. 2 *mf*

Cl. 1. 2 *pp* *mf*

Bsn. 1. 2 *pp* *f*

Hrn. 1. 2 *p* *mp* *mf*

Tpt. 1. 2 *p* *mf*

Tbn. *p* *mp* *mf*

Tba. *pp* *f* *mf*

Timp.

Perc. B. Dr. *pp* *pppp* *f*

Perc. W. Bl. 1 Cuj. *pp* *f* *mp* *mf*

Pno. *p* *f*

21

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

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

Vla. *pp* *f* *mp* *mf*

Vcl. *pp* *f* *mp* *mf*

D. B. *pp* *f* *mp* *mf*

22

Fl. 1.2 341

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc. Sn. Dr. + B. Dr.

Perc. W. Bl. 1 Caj.

Harp

Pno. *legato* *pp*

Vin. I 22

Vin. II

Vla.

Vcl. *unis.* *div.* *pp*

D. B. *p*

246

Fl. 1

pp

ff

Ob. 1, 2

pp

ff

Cl. 1, 2

pp

p

ff

Bsn. 1, 2

p

ff

Hn. 1, 2

p

mf

ff

Tpt. 1, 2

pp

ff

Tbn.

p

ff

Tba.

mp

ff

Timp.

tr

ppp

ff

Perc.

Cl. Cym.

pp

ff

Perc.

pp

ff

Harp

D2 C# Bb | E4 F# G# A#

pp

cresc.

ff

Vln. I

pp

ff

Vln. II

pp

ff

Vla.

pp

ff

Vcl.

pp

ff

D. B.

ff

Gervasoni - Piano Concerto

3. Emotional

Largo $\text{♩} = 48$ poco accel..... molto ritardando..... 1 a tempo

The score is arranged in systems for various instruments:

- Flute 1.2**: *ppp*
- Oboe 1.2**: *ppp* (with **(**)** marking)
- Clarinet in B♭ 1.2**: *ppp*
- Bassoon 1.2**: *ppp*
- Horn in F 1.2**: *ppp*
- Trumpet in C 1.2**: *ppp*
- Trombone**: *ppp*
- Tuba**: *ppp*
- Timpani**: *p*
- Percussion**: Suspended Cymbal, Gong (*ppp*)
- Glockenspiel**: *ppp*
- Harp**: *ppp*
- Piano**: *p*, *pppp*, *p*, *Sea*
- Violin I**: *ppp*, *p*, *pppp*, *p*, *ppp*, *p*
- Violin II**: *ppp*, *p*, *pppp*, *p*, *ppp*, *p*
- Viola**: *ppp*, *p*, *pppp*, *p*, *ppp*, *p*
- Violoncello**: *ppp*, *p*, *pppp*, *p*, *ppp*, *p*
- Double Bass**: *ppp*, *p*, *pppp*, *p*, *ppp*, *p*

Tempo markings: **1 a tempo**

(*) One by one, from front to back, the musicians at each desk stop playing until only the musicians from the furthest desk remain.
 (**) Niente hairpins on the winds: descend to the lowest possible dynamic given the possibilities of the instrument and register.

8 poco accel. molto ritardando 2 a tempo poco accel.

Fl. 1. 2 *ppp*

Ob. 1 2 *ppp*

Cl. 1. 2 *ppp*

Bsn. 1 2 *ppp*

Hn. 1 2 *ppp*

Tpt. 1. 2 *ppp*

Tbn. *ppp*

Tba. *ppp*

Timp. *p*

Perc. Sus. Cym. Gong *ppp*

Hp

Pno. *pppp*

Vln. I feather out *pppp*

Vln. II feather out *pppp*

Vla. feather out *pppp*

Vcl. feather out *pppp*

D. B. feather out *pppp*

a tempo tutti div. (*) *ppp* *p* *pppp*

poco accel. feather out *pppp*

(*) Players may change the direction of the bow but, to maintain the legato, they must do so at different times.

Fl. 1. 2. *ppp* *ppp* *p* *ppp* *mp*

Ob. 1. 2. *pp* *pp* *p*

Cl. 1. 2. *ppp* *pp* *p* *ppp* *pp* *mp*

Bsn. 1. 2. *ppp* *ppp* *p* *ppp* *mp*

Hn. 1. 2. *ppp* *pp* *ppp* *ppp* *mp* *mp*

Tpt. 1. 2. *ppp* *pp* *ppp* *mp*

Tbn. *ppp* *p* *pp* *mp* *mp*

Tba. *ppp* *p* *pp* *mp*

Harp

Pno. *ppp* *ppp* *mp* *ppp* *mf*

Vln. I. *ppp* *p* *ppp* *mf*

Vln. II. *ppp* *p* *ppp* *mf*

Vla. *ppp* *p* *ppp* *mf*

Vc. *ppp* *p* *ppp* *mf*

D. B. *ppp* *p* *ppp* *mf*

31 ² 4

Fl. 1.2 *pppp*

Ob. 1.2 *pppp*

1 *pp* *pppp* *pp* *p*

Cl. 2 *pppp* *pp* *p*

Bsn. 1.2 *pp* *ppp* *pp*

1 *pppp* *ppp* *pp*

Hn. 2 *pppp* *ppp*

Tpt. 1.2 1. *pppp* 2. *pppp* *pp*

Tbn. *ppp* *ppp* *pp*

Tba. *ppp* *pppp* *pp* *p*

Hp *ppp*

Pno. *pppp cresc.*

4

Vln. I *pppp*

Vln. II *pppp* *div.*

Vla. *pppp* *div.*

Vc. *pppp* *div.*

D. B. *pppp* *unis.* *div.*

48 **7** a tempo poco accel. molto ritardando

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

Cl. 1, 2 *ppp*

Bsn. 1, 2 *ppp*

Hn. 1, 2 *ppp*

Tpt. 1, 2 *ppp*

Tbn. *ppp*

Tba. *ppp*

Timp. *p*

Perc. Sus. Cym. Gong *ppp*

Hp.

Pno. *pppp*, *pp*, *p*, *pppp*

Vln. I *ppp*, *p*, *pppp* feather out

Vln. II *ppp*, *p*, *pppp* feather out

Vla. *ppp*, *p*, *pppp* feather out

Vcl. *ppp*, *p*, *pppp* feather out

D. B. unis. *ppp*, *p*, *pppp* feather out

poco accel. rit.

9

Fl. 1. 2. *ppp*

Ob. 1. 2. *ppp*

Cl. 1. 2. *ppp*

Bsn. 1. 2. *ppp*

Hn. 1. 2. *ppp*

Tpt. 1. 2. *ppp*

Tbn. *ppp*

Tba. *ppp*

Glock. *ppp*

Harp *ppp*

Pno. *ppp*

Vln. I. *pppp* unis.

Vln. II. *pppp* unis.

Vla. *pppp* unis.

Vcl. *pppp* unis.

D. B. *pppp*

Gervasoni - Piano Concerto

4. Lively

Allegro molto ♩ = 136

This page contains the musical score for the 4th movement, 'Lively', of Gervasoni's Piano Concerto. The tempo is marked 'Allegro molto' with a metronome marking of ♩ = 136. The score is written for a full orchestra and piano. The instruments listed on the left are: Flute 1.2, Oboe 1.2, Clarinet in B♭ 1.2, Bassoon 1.2, Horn in F 1.2, Trumpet in C 1.2, Trombone, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part features a complex rhythmic pattern with dynamic markings of *ppp*, *p*, *ppp*, *p*, *pp*, and *mp*. The orchestral parts are currently blank, indicating they are to be filled in by the conductor or arranger.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

pp *mf* *p* *f*

(~~20~~)

1 2

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Hp.

Pno.

Vln. I

Vln. II

Vla. 1.2

Vc. 1.2

D. B. 1.2

pp *mf* *ppp*

1 2

pp *pp* *pp*

19

Fl. 1.2
1
Ob.
2
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt. 1.2
Tbn.
Tba.

Hp

Pno.

Vln. I
2

Vln. II
1
2

Vla.
1
2

Vc.
1
2

D. B.
1
2

f *p* *mf* *pp*

mf *ppp*

pp *mf* *ppp*

pp *mf* *ppp*

mf *ppp*

mf *ppp*

mf *ppp*

mf *ppp*

40

1
Fl. *p* *ppp* *p* *ppp* *p* *ppp*

2
p *ppp* *p* *ppp* *p*

1
Ob. *p* *ppp* *p* *ppp* *p* *ppp*

2
p *ppp* *p* *ppp* *p* *ppp*

1
Cl. *p* *ppp* *p* *ppp* *p*

2
p *ppp* *p* *ppp* *p*

Bsn. 1
2 *pp*

Hn. 1
2 *pp*

1
Tpt. *p* *ppp* *p* *ppp* *p* *ppp*

2
p *ppp* *p* *ppp* *p* *ppp*

Tbn.
pp

Tba.
pp

Timp. *pp*

Perc. B. Dr.

Pno. *pp* *mp* *pp* *mf*

Vln. I *ppp* *p* *ppp* *p* *ppp*

Vln. II *ppp* *p* *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp* *p* *ppp*

Ve. *ppp* *p* *ppp* *p* *ppp*

D. B. *ppp* *p* *ppp* *p* *ppp*

45

Fl. 1. 2. *ppp* *ppp* *p* *ppp*

Ob. 1. 2. *p* *ppp* *p* *ppp*

Cl. 1. 2. *ppp* *ppp* *p* *ppp*

Bsn. 1. 2. *p* *ppp* *p* *ppp*

Hn. 1. 2. *p* *ppp* *p* *ppp*

Tpt. 1. 2. *p* *ppp* *p* *ppp*

Tbn. *p* *ppp* *p* *ppp*

Tba. *p* *ppp* *p* *ppp*

Timp. *p* *ppp* *p* *ppp*

Perc. *p* *ppp* *p* *ppp*

Pno. *pp* *f*

Vln. I. *p* *ppp* *p* *ppp*

Vln. II. *p* *ppp* *p* *ppp*

Vla. *p* *ppp* *p* *ppp*

Vc. *p* *ppp* *p* *ppp*

D. B. *p* *ppp* *p* *ppp*

50

Fl. 1. 2 *p* *pp* *mf*

Ob. 1 *p* *ppp* *p* *ppp*

Ob. 2 *p* *ppp* *p* *ppp*

Cl. 1 *p* *pp* *mf*

Cl. 2 *p* *pp* *mf*

Bsn. 1. 2 *p* *pp* *mf*

Hn. 1. 2 *p* *ppp* *p* *ppp*

Tpt. 1 *p* *ppp* *p* *ppp*

Tpt. 2 *p* *ppp* *p* *ppp*

Tbn. *p* *ppp* *p* *ppp*

Tba. *p* *ppp* *p* *ppp*

Timp. *p* *ppp* *p* *ppp*

Perc. B. Dr. *p* *ppp* *p* *ppp*

Hp. *mf*

Pno. *pp* *mp* *pp* *mf dim.*

Vln. I *ppp* *p* *ppp* *mp*

Vln. II *ppp* *p* *ppp* *mp*

Vla. *ppp* *p* *ppp* *mp*

Vcl. *ppp* *p* *ppp* *mp*

D. B. *p* *ppp* *mp*

54

Fl. 1.2 *pp* *f* *mp* *p* *f*

Ob. 1 *p* *ppp* *mf* *p* *f*

Ob. 2 *p* *ppp* *mf* *p* *f*

Cl. 1 *pp* *f* *mp* *p* *f*

Cl. 2 *pp* *f* *mp* *p* *f*

Bsn. 1.2 *mf* *p* *f*

Hn. 1.2 *mf* *p* *mf*

Tpt. 1 *p* *ppp* *mf* *p* *mf*

Tpt. 2 *ppp* *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Temp. *mf* *pp*

Perc. *mp* *pp*

Harp *pp* *f* *mp*

Pno. *pp* *f* *p*

Vln. I *ppp* *mf* *p*

Vln. II *ppp* *mf* *p*

Vla. *ppp* *mf* *p*

Vcl. *ppp* *mf* *p*

D. B. *ppp* *mf* *p*

Fl. 1.2 *a2.* *p* *mp* *mp* *p*

Ob. 1.2 *p* *mp*

Cl. 1 *p* *mp* *mp* *p*

Cl. 2 *p* *mp* *mp* *p*

Bsn. 1.2 *p* *mp* *mp* *pp*

Hn. 1.2 *p* *mp* *pp*

Tpt. 1.2 *mp*

Tbn. *mp*

Tba. *mp*

Timp. *p*

Perc. *p*

Glock. *p*

Hp

Pno. *pp* *mp* *pp*

Vln. I *pp* *pizz.* *mp* *arco* *ppp*

Vln. II *pp* *pizz.* *mp* *arco* *pp*

Vla. *pp* *pizz.* *mp* *arco* *pp*

Vc. *mp* *arco* *ppp*

D. B. *pizz.* *mp*

Fl. 1.2
1
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
2
Tpt. 1
2
Tbn. 1
2
Tba.
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

68 a2
ff
p
mf
mp
ff
p
mf
pp
pp
f
p
mf
ppp
f
p
mf
Sub. Cym.
+ B. Dr.
arco
p
f
p
mf

The musical score for page 89 of Gervasoni's Piano Concerto includes the following parts and markings:

- Fl. 1.2:** Part 1.2, marked *pp* and *mp*, with a *a2* marking.
- Ob.:** Oboe parts 1 and 2, marked *pp* and *mp*.
- Cl. 1.2:** Clarinet parts 1 and 2, marked *pp* and *mp*, with a *a2* marking.
- Bsn. 1.2:** Bassoon parts 1 and 2, marked *pp* and *mp*, with a *a2* marking.
- Hn. 1.2:** Horn parts 1 and 2, marked *pp* and *mp*.
- Tpt.:** Trumpet parts 1 and 2, marked *pp* and *mp*.
- Tbn.:** Trombone, marked *pp*.
- Tba.:** Tuba, marked *pp*.
- Timp.:** Timpani, marked *pp*, with a *tr* marking.
- Perc.:** Percussion, marked *pp*.
- Harp:** Harp, marked *p*, *mf*, *pp*, and *mp*.
- Pno.:** Piano, marked *pp*, *mp*, *p*, and *p*, with triplet markings.
- Vln. I & II:** Violin I and II, marked *pp* and *mp*, with *pppp* markings.
- Vla.:** Viola, marked *pp* and *mp*, with *pppp* markings.
- Vc.:** Violoncello, marked *pp* and *mp*, with *pppp* markings, and a *div.* marking.
- D. B.:** Double Bass, marked *pp* and *mp*, with *pppp* markings, and a *div.* marking.

78

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

94 10

Fl. 1.2
f *pp* *mf* *f* *mp*

Ob. 1
f *p* *mp* *mf* *f*

Ob. 2
f *p* *mp* *mf* *f*

Cl. 1
f *pp* *mp* *f*

Cl. 2
f *pp* *pp* *f*

Bsn. 1
f *pp* *mp* *mf* *f*

Bsn. 2
f *pp* *mp* *mf* *f*

Hn. 1.2
pp *p* *mf* *mp*

Tpt. 1
pp *p* *mf*

Tpt. 2
pp *p* *mf*

Tbn.
pp *mf* *mp*

Tba.
pp *mf* *mp*

Perc.
mf *ppp* Sn. Dr. *mf*

Pno.
f *pp* *cresc.* *f dim.*

Vln. I
f *pp* *pizz.* *p* *f*

Vln. II
f *pp* *pizz.* *p* *f*

Vla.
f *pp* *pizz.* *p* *f*

Vc.
f *pp* *pizz.* *p* *f*

D. B.

11

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn.

Tba.

Perc. Sn. Dr. Cl. Cym.

Hp.

Pno.

Vln. I, II

Vla.

Vc.

D. B.

mp, mf, p, pp, cresc., dim., arco, pizz., glissando

104

12

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Perc. Sn. Dr. + Cl. Cym. & B. Dr.

Hp.

Pno.

Vln. I, II

Vla.

Vcl.

D. B.

mp, *f*, *mf*, *p*, *pp*, *ppp*, *cresc.*, *tr.*, *arco*, *div.*, *unis.*

109

Fl. 1 *pp* *mp* *pp*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *pp* *ppp*

Ob. 2 *pp* *ppp*

Cl. 1 *pp* *mp* *pp*

Cl. 2 *pp* *ppp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hrn. 1, 2 *pp*

Tpt. 1 *pp* *ppp*

Tpt. 2 *pp* *ppp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *pp*

Timp. *pp* *mf*

Perc. B. Dr. *pp*

Pno. *dim.* *p cresc.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

D. B. *pp*

119

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn.

Tba.

Timp.

Perc. Sn. Dr. + B. Dr.

Harp

Piano

Vln. I

Vln. II

Vla.

Vcl.

D. B.

14

p, *pp*, *mf*, *mp*, *f*, *ppp*, *arco*, *pizz.*, *secco*

129

15

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn.

Tba.

Perc. B. Dr. Cl. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp, *pp*, *ppp*, *p*, *mf*, *cresc.*, *glissando*, *arco*, *pizz.*

134

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. + Gong

Harp

Piano

Vln. I

Vln. II

Vla.

Vcl.

D. B.

mp

mf

p

pp

ppp

dim.

cresc.

pizz.

arco

div.

unis.

16 Largo $\text{♩} = 48$

ff *pp* *molto ritardando* *a tempo*

Fl. 1 2 *ff* *pp*

Ob. 1 2 *ff* *pp*

Cl. 1 2 *ff* *pp*

Bsn. 1 2 *ff* *pp*

Hrn. 1 2 *f* *pp*

Tpt. 1 2 *f* *pp*

Tbn. *f* *pp*

Tba. *f* *pp*

Timp. *tr* *p*

Perc. Cl. Cym. Sn. Dr. Gong *f* sempre arpegg.

Hp *ff dim.* *pppp*

Pno *ff dim.* *ppp*

Vln. I *ff* *div.* *div. a 3* *pppp* *p*

Vln. II *ff* *div.* *div. a 3* *pppp* *p*

Vla. *ff* *div.* *div. a 3* *pppp* *p*

Vc. *ff* *div.* *div. a 3* *pppp* *p*

D. B. *ff* *div.* *pppp* *p*

151

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn.
Tbn.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc. 1
2

D. B. 1
2

pp *mp* *pp* *mf* *pp cresc.*

ppp

This page of the musical score for Gervasoni's Piano Concerto includes the following instruments and parts:

- Flute (Fl. 1):** Part 1, measures 172-200. Dynamics: *mp*, *ppp*, *f*.
- Piccolo (Picc.):** Part 1, measures 172-200. Dynamics: *mp*, *ppp*, *f*.
- Oboe (Ob.):** Parts 1 and 2, measures 172-200. Dynamics: *mp*, *ppp*, *f*, *p*.
- Clarinet (Cl.):** Parts 1 and 2, measures 172-200. Dynamics: *mp*, *ppp*, *f*, *p*.
- Bassoon (Bsn.):** Parts 1 and 2, measures 172-200. Dynamics: *f*.
- Horn (Hn.):** Parts 1 and 2, measures 172-200. Dynamics: *f*.
- Trumpet (Tpt.):** Parts 1 and 2, measures 172-200. Dynamics: *pp*, *f*, *p*.
- Trombone (Tbn.):** Part 1, measures 172-200. Dynamics: *f*.
- Tuba (Tba.):** Part 1, measures 172-200. Dynamics: *f*.
- Timpani (Timp.):** Part 1, measures 172-200. Dynamics: *p*, *f*.
- Percussion (Perc.):** Part 1, measures 172-200. Includes Sn. Dr. and Cl. Cym. & B. Dr. Dynamics: *p*, *f*.
- Piano (Pno.):** Part 1, measures 172-200. Dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*.
- Violin I (Vln. I):** Part 1, measures 172-200. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *f*, *f*.
- Violin II (Vln. II):** Part 1, measures 172-200. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *f*, *f*.
- Viola (Vla.):** Part 1, measures 172-200. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *f*, *f*.
- Violoncello (Vc.):** Part 1, measures 172-200. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *f*.
- Double Bass (D. B.):** Part 1, measures 172-200. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *f*.

A rehearsal mark '20' is located at the beginning of the second system of each instrument part.

188

Fl. 1 *p* *mp* *ff*

Picc. *p* *mp* *ff*

Ob. 1 *p* *mp* *ff*

2 *p* *mp* *ff*

Cl. 1 *p* *mp* *ff*

2 *p* *mp* *ff*

Bsn. 1 *mp* *ff*

2 *mp* *ff*

Hn. 1 *p* *f*

2 *p* *f*

Tpt. 1, 2 *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *p* *f*

Perc. *pppp* *f* + Cl. Cym.

Glock. *p* *f*

Hp. *mf* *ff*

Pno. *mp cresc.* *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

D. B. *p* *ff*

Antonio Gervasoni

Northern Landscapes

for String Quartet

Programme Notes

Northern Landscapes is a piece inspired by a trip I made in December 2019 to Mancora, a city and also a well-known beach resort in the Piura region, in northwestern Peru.

There are no direct flights to Mancora and the trip by land from the nearest airport takes about an hour, crossing a desert landscape of beautiful yellow, orange and brown shades, which extend through endless valleys and majestic canyons.

It is this part of my journey to Mancora that inspired me to write Northern Landscapes, whose objective is simply to capture the essence of that sensation of going at great speed through a colorful scenery.

On the musical side, the piece uses two simple elements: short rhythmic motifs that combine a quaver and two semiquavers, and sustained notes that are always off-beat, which gives them a kind of floating sensation.

I play with these elements in several ways, accommodating them and then re-accommodating them again as if they were lego pieces, combining them in different types of textures, modifying the way they sound through dynamic changes and bowings (articulations), all this over simple harmonies that contribute to give the piece a bright and cheerful sound.

As for the structure, I make no use of traditional forms. The piece is simply a collection of moments — of sound "landscapes" — that come and go, each with its own characteristics. In the end, the short rhythmic patterns disappear progressively, like a spring that loses its energy, leaving only the sustained notes but just for a brief moment, since they also die away shortly after.

Notation

As in many modern scores, the purpose of the metre indication (4/4) is merely to ensure the synchronisation of the players. There is no intention to establish a stressed/unstressed beat structure within the bars. For this reason, some changes between sections don't occur at the beginning of a bar, which explains why certain rehearsal marks occur in places other than the first beat.

Duration

Approximately 4' 21"

Northern Landscapes

for String Quartet

Antonio Gervasoni

Allegro ♩ = 130

Violin I *f pp*

Violin II *f > pp*

Viola *f > pp*

Violoncello *mf p f > pp <*

3

mf pp

mf > pp

mf > pp

mf

5

pp

7

Musical score for measures 7-8. The score is in 3/4 time and features four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature has one flat (B-flat). The dynamics are marked as *mf* and *pp*. Slurs indicate phrasing across measures. A *mf* dynamic is also marked at the beginning of measure 8.

9

Musical score for measures 9-11. The score continues with the same four staves. The dynamics are marked as *mp* and *pp*. Slurs indicate phrasing across measures. A *pp* dynamic is marked at the beginning of measure 9, and *mp* dynamics are marked at the beginning of measures 10 and 11.

12

1

Musical score for measures 12-14. The score continues with the same four staves. The dynamics are marked as *ppp*, *pppp*, *mp*, *p*, *pp*, *mf*, and *ppp*. Slurs indicate phrasing across measures. A first ending bracket labeled '1' spans measures 12 and 13. A *ppp* dynamic is marked at the beginning of measure 12, and *pppp* is marked in measure 13. *mp* is marked at the beginning of measure 14. *p* is marked in measure 13, *pp* and *mf* in measure 14, and *ppp* in measure 15. *pp* and *mf* are marked in measure 14, and *ppp* in measure 15. *ppp* is marked at the beginning of measure 12, *p* in measure 13, *pp* and *mf* in measure 14, and *ppp* in measure 15.

15

ppp mf pp

p ppp p

p ppp p

p ppp p

This system contains measures 15, 16, and 17. It features a piano part with a melodic line in the upper register and a rhythmic accompaniment in the lower register. The dynamics are marked as ppp, mf, and pp. The piano part has dynamics p, ppp, and p. The bass part has dynamics p, ppp, and p.

18

p mp

pp < mf ppp p pp < mf pp

pp < mf ppp p pp < mf

pp < mf ppp p pp < mf

This system contains measures 18, 19, and 20. The piano part has dynamics p and mp. The piano part has dynamics pp < mf, ppp, p, pp < mf, and pp. The bass part has dynamics pp < mf, ppp, p, pp < mf, and pp < mf.

21

ppp mf

mf pp f > pp f > pp

pp mf pp f > pp

mf pp f > pp f >

This system contains measures 21, 22, and 23. The piano part has dynamics ppp and mf. The piano part has dynamics mf, pp, f > pp, and f > pp. The bass part has dynamics pp, mf, pp, f > pp, and f > pp.

24

pp

f > *pp* *f* > *pp* *f* > *pp* *f* >

f > *pp* *f* > *pp* *f* > *pp*

f > *pp* *f* > *pp* *f* > *pp*

pp *f* > *pp* *f* > *pp*

This system contains measures 24, 25, and 26. The top staff features a melodic line with slurs and dynamics *pp*. The middle and bottom staves have a rhythmic accompaniment with slurs and dynamics *f* > *pp*.

27

mp *pp*

pp *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

f > *pp* *f* > *pp* *f* > *pp* *f* >

f > *pp* *f* > *pp* *f* > *pp* *f* >

f > *pp* *f* > *pp* *f* > *pp* *f* >

This system contains measures 27, 28, and 29. The top staff has dynamics *mp* and *pp*. The middle and bottom staves have dynamics *pp*, *f* > *pp*, and *f* >.

30

mp *ppp*

f > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* >

> *pp* *f* > *pp* *f* > *pp* *pp* *f* > *pp* *f* > *pp*

pp *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* >

This system contains measures 30, 31, and 32. The top staff has dynamics *mp* and *ppp*. The middle and bottom staves have dynamics *f* > *pp*, *pp*, and *f* >.

33

mf — pp f — pp f — pp f — p

pp f — pp f — pp f — pp f — pp f — pp f — p

f — pp f — pp f — pp f — pp f — pp f — p

— pp f — pp f — pp f — pp f — pp f — pp

Detailed description: This system contains measures 33, 34, and 35. It features four staves: two treble clefs and two bass clefs. The music is characterized by rapid sixteenth-note passages. Dynamic markings include *mf*, *pp*, *f*, and *p*. Slurs indicate phrasing across measures. A double bar line is present at the end of measure 35.

36 2

f — pp

f *ppp* — p *pp*

f *ppp* *pp*

f — pp

Detailed description: This system contains measures 36, 37, and 38. It features four staves. Measure 36 is marked with a '2' in a box, indicating a second ending. The music includes triplets and long melodic lines. Dynamic markings include *f*, *pp*, *ppp*, and *p*. Slurs and accents are used throughout. A double bar line is present at the end of measure 38.

39

mf

mf *pp*

Detailed description: This system contains measures 39, 40, and 41. It features four staves. The music continues with melodic lines and rhythmic patterns. Dynamic markings include *mf* and *pp*. Slurs and accents are used throughout. A double bar line is present at the end of measure 41.

42

Musical score for measures 42-44. The score is in 3/4 time and consists of four staves. The top staff (treble clef) features a continuous eighth-note melody. The second staff (treble clef) contains a melodic line with triplets and dynamic markings *pp* and *mf*. The third staff (bass clef) has a melodic line with dynamic markings *mp* and *pp*. The bottom staff (bass clef) features a rhythmic accompaniment of eighth-note chords.

45

Musical score for measures 45-47. The score is in 3/4 time and consists of four staves. The top staff (treble clef) features a continuous eighth-note melody. The second staff (treble clef) contains a melodic line with triplets and dynamic markings *pp*. The third staff (bass clef) has a melodic line with dynamic markings *mf* and *pp*. The bottom staff (bass clef) features a rhythmic accompaniment of eighth-note chords.

48

Musical score for measures 48-50. The score is in 3/4 time and consists of four staves. The top staff (treble clef) features a continuous eighth-note melody. The second staff (treble clef) contains a melodic line with dynamic markings *mf* and triplets. The third staff (bass clef) has a melodic line with dynamic markings *mf* and *pp*. The bottom staff (bass clef) features a rhythmic accompaniment of eighth-note chords.

50

Musical score for measures 50-51. The score is in 3/4 time and features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 50 shows a triplet of eighth notes in the Violin II part, marked *ppp*. Measure 51 features a *mp* dynamic in the Violin II part and a *p* dynamic in the Viola part.

52

Musical score for measures 52-53. The score continues with four staves. Measure 52 has a *mf* dynamic in the Violin I part and a *p* dynamic in the Violin II part. Measure 53 features a *mf* dynamic in the Violin I part and a *f* dynamic in the Cello/Double Bass part.

54

Musical score for measures 54-55. The score continues with four staves. Measure 54 has a *f* dynamic in the Violin I part. Measure 55 features a *ppp* dynamic in the Violin I part, marked *sul pont.*, and a *ppp* dynamic in the Cello/Double Bass part. A triplet of eighth notes is indicated in the Violin I part of measure 55.

57

sul pont.

ppp p p ppp

pp p ppp

pp p ppp

pp

Detailed description: This system of music covers measures 57, 58, and 59. It features four staves: a vocal line at the top, two piano staves in the middle, and a bass line at the bottom. The key signature has one sharp (F#). Measure 57 shows the vocal line with a fermata and the piano accompaniment with a steady eighth-note pattern. Measure 58 is marked 'sul pont.' and features a dynamic shift from ppp to p. Measure 59 continues with dynamic markings of p and ppp. The bass line has a dynamic marking of pp.

60

ppp p ppp

p p ppp

p p ppp

Detailed description: This system of music covers measures 60, 61, and 62. It features four staves: a vocal line at the top, two piano staves in the middle, and a bass line at the bottom. The key signature has one sharp (F#). Measure 60 shows the vocal line with a fermata and the piano accompaniment with a steady eighth-note pattern. Measure 61 is marked with ppp and p. Measure 62 continues with dynamic markings of p and ppp. The bass line has a dynamic marking of p.

63

p ppp p

p ppp p

p ppp p

Detailed description: This system of music covers measures 63, 64, and 65. It features four staves: a vocal line at the top, two piano staves in the middle, and a bass line at the bottom. The key signature has one sharp (F#). Measure 63 shows the vocal line with a fermata and the piano accompaniment with a steady eighth-note pattern. Measure 64 is marked with p and ppp. Measure 65 continues with dynamic markings of p and ppp. The bass line has a dynamic marking of p.

65

ord.

Musical score for measures 65-67. The score is in G major and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 65 has dynamics *ppp* in Treble 1, *ppp* in Treble 2, *ppp* in Bass 1, and *mp* in Bass 2. Measure 66 has dynamics *p* in Treble 1, *ppp* in Treble 2, *p* in Bass 1, and *pp* in Bass 2. Measure 67 has dynamics *mp* in Treble 1, *p* in Treble 2, *pp* in Bass 1, and *pp* in Bass 2. The word "ord." is written above the first staff in measure 67.

68

Musical score for measures 68-70. The score is in G major and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 68 has dynamics *p* in Treble 1, *ppp* in Treble 2, *ppp* in Bass 1, and *ppp* in Bass 2. Measure 69 has dynamics *mp* in Treble 1, *p* in Treble 2, *p* in Bass 1, and *ppp* in Bass 2. Measure 70 has dynamics *mp* in Treble 1, *p* in Treble 2, *ppp* in Bass 1, and *ppp* in Bass 2.

71

Musical score for measures 71-73. The score is in G major and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 71 has dynamics *mp* in Treble 1, *p* in Treble 2, *p* in Bass 1, and *pp* in Bass 2. Measure 72 has dynamics *ppp* in Treble 1, *ppp* in Treble 2, *ppp* in Bass 1, and *ppp* in Bass 2. Measure 73 has dynamics *pp* in Treble 1, *pp* in Treble 2, *pp* in Bass 1, and *pp* in Bass 2.

4

73

Musical score for measures 73-75. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The dynamics for each staff are: *f* > *pp* for the first two measures and *f* > *pp* for the third measure.

76

Musical score for measures 76-78. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The dynamics for each staff are: *f* > *pp* < *f* > *ppp* for the first two measures, *mp* for the second measure, and *ppp* < *f* > for the third measure.

79

Musical score for measures 79-81. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The dynamics for each staff are: *pp* < *f* > *pp* for the first two measures, *f* > *ppp* for the second measure, and *mp* for the third measure.

91

Measures 91-93 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The music consists of continuous eighth-note patterns. The key signature has one sharp (F#). The dynamic marking *a* (piano) is present in the second, third, and fourth staves.

94

Measures 94-96 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The music consists of continuous eighth-note patterns. The key signature has one sharp (F#). The dynamic marking *poco* (poco ritardando) is present in the second, third, and fourth staves.

97

5

Measures 97-99 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The music consists of continuous eighth-note patterns. The key signature has one sharp (F#). The dynamic markings are *ff* (fortissimo) and *pp* (pianissimo). The marking *pizz.* (pizzicato) is present in the third staff. The marking *mf* (mezzo-forte) is present in the fourth staff.

99

arco
pp

pizz.
mf

Detailed description: This system contains measures 99 and 100. It features three staves. The top staff (treble clef) has a melodic line with eighth-note patterns and a key signature change to one sharp (F#) at the start of measure 100. The middle staff (treble clef) has a similar melodic line. The bottom staff (bass clef) has a steady eighth-note accompaniment. The first measure of the bottom staff is marked 'arco' and 'pp'. The second measure of the bottom staff is marked 'pizz.' and 'mf'.

101

pizz.
mf

arco
pp

Detailed description: This system contains measures 101 and 102. It features three staves. The top staff (treble clef) has a melodic line with eighth-note patterns and a key signature change to one sharp (F#) at the start of measure 102. The middle staff (treble clef) has a melodic line with some rests. The bottom staff (bass clef) has a steady eighth-note accompaniment. The first measure of the middle staff is marked 'pizz.' and 'mf'. The first measure of the bottom staff is marked 'arco' and 'pp'.

103

pizz.

Detailed description: This system contains measures 103 and 104. It features three staves. The top staff (treble clef) has a melodic line with eighth-note patterns and a key signature change to two sharps (F# and C#) at the start of measure 104. The middle staff (treble clef) has a melodic line with some rests. The bottom staff (bass clef) has a steady eighth-note accompaniment. The first measure of the middle staff is marked 'pizz.'.

105

arco
pp
pizz.
mf
arco
pp
pizz.
mf

Detailed description: This system contains measures 105 and 106. It features four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth-note patterns. The second staff is also in treble clef and contains a rhythmic accompaniment of eighth notes, marked 'arco' and '*pp*'. The third staff is in bass clef and contains a melodic line with some rests, marked 'pizz.' and '*mf*'. The bottom staff is in bass clef and contains a rhythmic accompaniment of eighth notes, marked 'arco' and '*pp*' in the first measure, and 'pizz.' and '*mf*' in the second measure.

107

Detailed description: This system contains measures 107, 108, and 109. It features four staves. The top staff continues the melodic line from the previous system. The second staff continues the eighth-note accompaniment. The third staff continues the melodic line with some rests. The bottom staff continues the eighth-note accompaniment.

110

pizz.
mf
arco
pp

Detailed description: This system contains measures 110, 111, and 112. It features four staves. The top staff has a melodic line with a 'pizz.' marking and '*mf*' dynamic in measure 111. The second staff continues the eighth-note accompaniment. The third staff continues the melodic line. The bottom staff has a 'pizz.' marking in measure 111 and an 'arco' marking with '*pp*' dynamic in measure 112.

113

Musical score for measures 113-115. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music features a complex rhythmic pattern with many sixteenth notes and rests. A dynamic marking of *ff* (fortissimo) is present in the second measure of the Violin I staff.

6

116

arco

Musical score for measures 116-118. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. A box containing the number '6' is positioned above the first measure. The word 'arco' is written above the first measure of the Violin I staff. Dynamic markings include *f* (forte) and *p* (piano) across the staves.

119

Musical score for measures 119-121. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Dynamic markings include *p* (piano) and *mf* (mezzo-forte) across the staves.

122

mf

mp

Detailed description: This system contains measures 122, 123, and 124. It features four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#). Measure 122 starts with a dynamic marking of *mf*. Measure 123 continues with similar rhythmic patterns. Measure 124 features a dynamic marking of *mp* and includes a slur over the right-hand treble staff.

125

ppp

mp

ppp

ppp

Detailed description: This system contains measures 125, 126, and 127. It features four staves. Measure 125 has a dynamic marking of *ppp*. Measure 126 has a dynamic marking of *mp*. Measure 127 has a dynamic marking of *ppp*. The music consists of flowing eighth and sixteenth notes with various slurs and accents.

molto ritardando.....

128

ppp

Detailed description: This system contains measures 128, 129, 130, and 131. It features four staves. The tempo marking *molto ritardando* is placed above the first staff. Measure 128 has a dynamic marking of *ppp*. The music is characterized by long, sweeping melodic lines with many slurs and ties, indicating a deceleration in tempo.

132

The image shows a musical score for measures 132 to 135. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is written in a single system with a double bar line at the end of measure 135. The notation includes various note values, rests, and phrasing slurs. A dotted line is present above the first staff at the beginning of the system.

c.a. 4'21"

Antonio Gervasoni

The Spirits of Cahuachi

for 10 musicians

Lima, August 2020

Instrumentation

Flute
Oboe
Horn in F
Trombone
Percussion (1 player)
 Triangle
 Mark Tree
 Suspended Cymbal
 Claves
 Guira
 Whip
 2 Woodblocks
 Snare Drum
 3 Toms (High, Mid and Floor)
 Small Gong
Harp
Violin
Viola
Violoncello
Double Bass

Programme Notes

"The Spirits of Cahuachi" is inspired by the reading of the book "Behind the Silence: Music in the Nasca Culture", by the Polish scientist Anna Gruszczyńska-Ziółkowska, which describes the discovery, in 1994, of several "antaras" (Andean pan flutes) made of clay in a temple in the city of Cahuachi, the political and cultural center of the Nasca culture.

The artifacts have been laboriously studied by Dr. Gruszczyńska-Ziółkowska and the book includes tables with the exact tones that each tube is capable of producing. The Spirits of Cahuachi uses these tones, i.e. their approximate counterpart in our modern tuning system, treating them in different ways, sometimes as chords, sometimes as scales, sometimes as pitch-class sets, fragmenting the sets, and then overlapping the resulting groups, etc.

A common thing throughout the piece is the application of what I call the "delay effect", in other words, writing the music in such a way that it mimics the delay effect found in audio processing software. This idea comes from the theme of the piece itself because we relate the effect of audio reverberation with a large empty space, and there is a kind of emptiness that separates us from the times of the Nasca culture, not the emptiness of time itself, but the one left by all the things we don't know about them, all the things that have been lost, like their music.

Of course, there is no intention to produce something that resembles the music of the ancient Nasca inhabitants. We don't know anything about their music. None of it has survived with the exception of these tones, these "spirits" contained in the pipes of the antaras discovered in Cahuachi.

Notation

This score makes extensive use of very soft dynamics as well as "al/dal niente" hairpins. In all cases, these indications simply instruct the musicians to play as softly as possible considering the given register and the possibilities of their instruments. No extraordinary abilities are expected. As long as the players do their best to produce the softest sound possible, the piece should sound as expected.

Duration

c.a. 6 min.

Printing Instructions

The correct paper size for this score is B4. Do not print on paper smaller than B4 or the music will most likely be unreadable.

The Spirits of Cahuachi

Antonio Gervasoni

Largo $\text{♩} = 46$

This system includes staves for Flute, Oboe, Horn in F, Trombone, Percussion (Claves), Harp, Violin, Viola, Violoncello, and Double Bass. The Flute and Oboe parts feature complex rhythmic patterns with dynamic markings such as *pppp*, *p*, and *mp*. The Horn and Trombone parts are marked *mute*. The Percussion part uses Claves with dynamics *mf* and *pp*. The Harp part begins with a forte (*f*) dynamic and includes a *pppp cresc.* section. The string parts (Violin, Viola, Violoncello, Double Bass) are marked *sul pont.* and *pppp*, with dynamics ranging from *p* to *f*.



This system continues the orchestration with staves for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Oboe parts continue with intricate rhythmic figures. The Horn and Trombone parts maintain their *pppp* dynamics. The Percussion part features a *mf* and *pp* dynamic. The Harp part includes a *pppp cresc.* section and a *f* dynamic. The string parts continue with *p* dynamics.

Gervasoni - The Spirits of Cahuachi

1

Fl. *ppp* *f*

Ob. *f*

Hn. *mf* open

Tbn. *mf*

Perc. Snare Drum *f* Toms *mf*

Hp. *ff*

Vln. *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ff*

D. B. *ff* cuasi trillo

2

Fl. *p* *ff*

Ob. *p* *ff*

Hn. *p* *f* *ppp*

Tbn. *p* *f* *ppp*

Perc. Wood Block 1 *f* 3 Mark Tree *pp*

Hp. *ppp* *p*

Vln. *p* *ppp* *p*

Vla. *p* *ppp* *p*

Vc. *p* *ppp*

D. B. *p* *ppp*

Musical score for measures 11-13. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion part includes snare drums (off), wood blocks (2), and a suspended cymbal. The harp part includes a chord diagram: D C F B | E F G A. The score features various dynamics such as *pp*, *pppp*, *p*, *mf*, and *ppppp*, along with articulation marks like accents and slurs. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

Musical score for measures 14-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion part includes snare drums (on). The harp part includes a chord diagram: D C F B | E F G A. The score features various dynamics such as *pp*, *pppp*, *p*, *mf*, *mp*, and *ppppp*, along with articulation marks like accents, slurs, and pizzicato (*pizz.*). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

5

Fl. *pp* *pppp* *p* *pppp*

Ob. *pppp* *p* *pppp*

Hn. *pppp* *p* *pppp*

Tbn. *pp* *pppp* *p* *pppp* *ppp*

Perc. *p* *mf pp* *pppp* *mf pp*

Harp. *cresc.* *f*

Vln. *pp* *pppp* *p* *pppp*

Vla. *pp* *pppp* *p* *pppp*

Vc. *mp* *pp* *pppp* *p* *pppp* *ppp*

D. B. *mp* *pp* *pppp* *p* *pppp* *ppp*

6

Fl. *pppp* *p* *pppp* *ppp* *p*

Ob. *pppp* *p* *pppp* *ppp* *p*

Hn. *pppp* *p* *pppp* *ppp*

Tbn. *p* *pppp* *ppp*

Perc. *pppp* *p* *ppp* *S. Cym.*

Harp.

Vln. *pppp* *p* *pppp* *ppp* *p*

Vla. *pppp* *p* *pppp* *ppp* *p*

Vc. *p* *pppp* *p* *pppp* *ppp*

D. B. *p* *pppp* *p* *pppp* *pppp*

Musical score for measures 25-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The percussion part includes a Snare Drum (Sn. Dr.). Dynamics range from *pppp* to *mp*. The Flute and Oboe parts feature intricate rhythmic patterns with triplets. The Harp part has a steady accompaniment. The strings play sustained notes with some triplet patterns.

Musical score for measures 32-38. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The percussion part includes a Small Gong. Dynamics range from *pppp* to *mp*. The Flute and Oboe parts continue with their rhythmic patterns. The Horn and Trombone parts have sustained notes. The Percussion part features a Small Gong. The Harp part has a steady accompaniment. The strings play sustained notes with some triplet patterns.

7

Fl. *f* *ppp* *p*

Ob. *f* *ppp* *p*

Hn. *pppp* *mf* *ppp* *p*

Tbn. *mf* *ppp* *p*

Perc. *mp* *pppp* *pppp* *p* *pppp*

Guitra (play with a thin and light stick or everyday object, like a plastic straw)

Hp. *pppp*

Vln. *f* *pp* *pppp*

Vla. *pppp* *f* *pp* *pppp*

Vc. *pppp* *f* *pp* *pppp*

D. B. *f* *pp* *pppp*



36

Fl. *ppp* *pppp* *ppp*

Ob. *ppp* *ppp*

Hn. *ppp* *ppp*

Tbn. *ppp* *pppp* *ppp*

Perc. *pppp* *p* *pppp*

Hp. *pppp* *p* *pppp*

Vln. *p* *pppp*

Vla. *p* *pppp*

Vc. *p* *pppp*

D. B. *p* *pppp*

Musical score for measures 39-41. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings range from *pppp* to *f*. Performance instructions include *gliss.* and *pppp*. The Harp part is marked with a '6' and a 'p' dynamic. The Percussion part is marked with 'Perc.' and 'Sn. Dr.'. The Double Bass part is marked with a 'p' dynamic.

Musical score for measures 42-44. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings range from *pppp* to *f*. Performance instructions include *gliss.* and *pppp*. The Harp part is marked with a '6' and a 'p' dynamic. The Percussion part is marked with 'Perc.' and 'Sn. Dr.'. The Double Bass part is marked with a 'p' dynamic.

Musical score for measures 44-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The percussion part includes Toms. The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *pppp*, *p*, and *pppp*. The harp part has a 6/8 time signature. The string parts (Vln., Vla., Vc., D. B.) have long, sustained notes with dynamic markings of *p* and *pppp*.

Musical score for measures 56-65. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The percussion part includes M. T. and W. Bl. 1. The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *pppp*, *p*, and *pppp*. The harp part has a 6/8 time signature. The string parts (Vln., Vla., Vc., D. B.) have long, sustained notes with dynamic markings of *p* and *pppp*.

59

Fl. *ff* *pp* *f* *pp* *ff* *pp* *ff* *pp*

Ob. *ff* *pp* *f* *pp* *ff* *pp* *ff* *pp*

Hn. *f* *pp* *mf* *pp* *f* *pp* *f* *pp*

Tbn. *f* *pp* *mf* *pp* *f* *pp* *f* *pp*

Perc. Fl. Tom. *f* *pp* *mf* *f* *pp* *mf* *f* *ppp*
S. Cym.

Hp.

Vln. *ff* *p* *f* *p* *ff* *p* *f*

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

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

D. B. *ff* *p* *f* *p* *ff* *p* *f*

Musical score for measures 54-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music features complex rhythmic patterns with many triplets. Dynamic markings include *p*, *pppp*, and *mf*. The percussion part has a dotted line indicating a specific sound effect.

Musical score for measures 56-57. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 56 is marked with a box containing the number 12, and measure 57 is marked with a box containing the number 13. The music features long, sustained notes in the woodwinds and strings. Dynamic markings include *pppp*, *mf*, *f*, and *p*. The percussion part includes a whip sound effect and snare drum instructions: "Sn. Dr. snares off" and "S. Cym.".

59

Fl. *pppp* *ppp* *p* *pppp*

Ob. *pppp* *ppp* *mp* *pppp*

Hn. *pppp*

Tbn. *pppp*

Perc. S. Cym. *pppp* Sn. Dr. *p* *pppp* *p* *pppp*

Hp. *pppp*

Vln. *pppp*

Vla. *pppp*

Vc. *pppp*

D. B. *pppp*

62 14

Fl. *ppp* *p*

Ob. *ppp* *p*

Hn. *ppp* *p*

Tbn. *ppp* *p*

Perc. W. Bl. 1 *mf* *pp* *pppp*

Hp. *pp* *ppp cresc. poco a poco*

Vln. *mf* *pppp*

Vla. *mf* *pppp*

Vc. *mf* *pppp*

D. B. *mf* *pppp*

[63]

Musical score for measures 63-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Oboe parts feature a melodic line with a *pppp* dynamic. The Horn and Trombone parts also play a similar melodic line. The Percussion part includes a wood block (W. Bl. 2) with a *mf* dynamic. The Harp part provides a simple harmonic accompaniment. The string parts (Violin, Viola, Violoncello, and Double Bass) play a dense, rhythmic accompaniment of sixteenth notes with a *mf* dynamic, marked with a '6' for sixteenth notes. The dynamic for the strings changes to *pppp* in measure 64.

65

Musical score for measures 65-66. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Oboe parts feature a melodic line with a *p* dynamic. The Horn and Trombone parts also play a similar melodic line. The Percussion part includes a wood block (W. Bl. 2) with a *pppp* dynamic. The Harp part provides a simple harmonic accompaniment. The string parts (Violin, Viola, Violoncello, and Double Bass) play a dense, rhythmic accompaniment of sixteenth notes with a *pppp* dynamic, marked with a '6' for sixteenth notes. The dynamic for the strings changes to *mf* in measure 66.

[66]

Fl.

Ob.

Hn.

Tbn.

Perc.

S. Cym.

ppp

p

ppp

pp

S. G.

Hp.

mp

pp

Vln.

mp

pppp

p

pppp

Vla.

mp

pppp

p

pppp

Vc.

mp

pppp

p

pppp

D. B.

mp

pppp

p

pppp