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THE UNIVERSITY OF ALBERTA

STRING TRIO

BY

JOSE CARLOS BUONACORSO

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC

IN

COMPOSITION

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL 1988

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Date: June 30, 1988

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled STRING TRIO submitted by JOSE CARLOS BUONACORSO in partial fulfillment of the requirements for the degree of MASTER OF MUSIC in COMPOSITION.

Dalley
(Supervisor)
McGinnis
T. L. Stevens

Date:

ABSTRACT

This thesis consists of an original composition and its analysis. Scored for violin, viola, and cello, the String Trio is approximately 20 minutes in length. The analysis deals with general matters of structure as well as details of harmonic organization that play a specific and outstanding role in this work.

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STRING TRIO

by J. Buonacorso

1:40

VI. *sul tasto, gradually moving to pont*

Va. *sul p. tasto, gradually p. moving to pont*

Vc. *pp cresc... tr... sf*

(*sul pont.*) *and.*

(*sul pont.*) *ord.*

pizz. *mp* *arco*

2

1

(♩ = 40)

attempo

poco anima

poco animo

attempo

attempo

m1

m2

p

pp

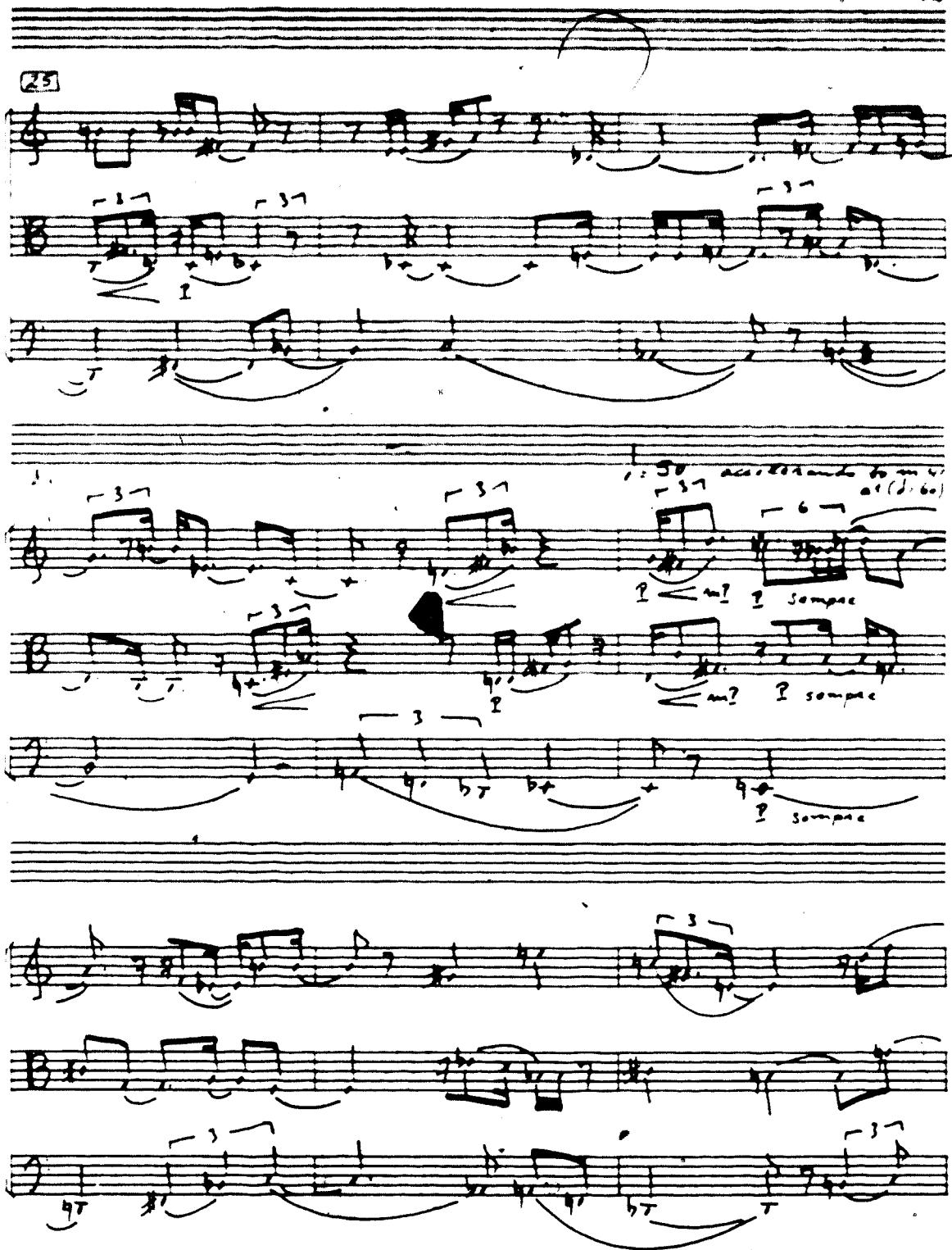
3

(1)

(1)

(1)

accellerando to m 30
at (♩ = 50)



Handwritten musical score for three staves (Treble, Bass, and Alto) on five systems.

Measure 1 (m1): Treble staff starts with a forte dynamic (f). Bass staff has a bass clef and a common time signature (C). Alto staff has a bass clef and a common time signature (C).

Measure 2 (m2): Treble staff starts with a forte dynamic (f). Bass staff has a bass clef and a common time signature (C). Alto staff has a bass clef and a common time signature (C).

Measure 3 (m3): Treble staff starts with a forte dynamic (f). Bass staff has a bass clef and a common time signature (C). Alto staff has a bass clef and a common time signature (C).

Measure 4 (m4): Treble staff starts with a forte dynamic (f). Bass staff has a bass clef and a common time signature (C). Alto staff has a bass clef and a common time signature (C).

Measure 5 (m5): Treble staff starts with a forte dynamic (f). Bass staff has a bass clef and a common time signature (C). Alto staff has a bass clef and a common time signature (C).

Tempo: ♩ = 60

Dynamic: f, ff, mp

Text: accelerando to m 48 at ♩ = 72

Measure numbers: m1, m2, m3

6

mf piano

mf forte

52

53

54

8

61

mf

mf

(mf)

mf

1:80

f sempre

f sempre

f sempre

mf

r3- r3- r3- r3-

9

70

Cresc...

$\int = 40$

ff sempre

ff sempre

ff sempre

ff

ff

ff

(79)

Handwritten musical score for three staves (Flute, Clarinet, Bassoon) in measures 79-81. The score includes dynamic markings (f, ff, ff), articulations (trills, slurs, accents), and performance instructions (sf, sforzando). Measure 79 starts with a forte dynamic (ff) for all three voices. Measure 80 begins with a piano dynamic (p) for the Flute. Measure 81 concludes with a dynamic instruction (mf) and a crescendo line.

(80)

Handwritten musical score for three staves (Flute, Clarinet, Bassoon) in measure 80. The score includes dynamic markings (f, ff, ff), articulations (trills, slurs, accents), and performance instructions (sf, sforzando). The dynamic level remains high throughout the measure.

(81)

Handwritten musical score for three staves (Flute, Clarinet, Bassoon) in measure 81. The score includes dynamic markings (ff, f, ff, ff), articulations (trills, slurs, accents), and performance instructions (sf, sforzando). The dynamic level fluctuates between forte and very forte.

pp

88

This page contains three staves of handwritten musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music consists of eighth and sixteenth note patterns. Dynamic markings include 'pp' (pianissimo) and 'f' (fortissimo). Measure 88 begins with a forte dynamic followed by a piano dynamic. Measure 89 starts with a piano dynamic and includes a dynamic marking 'ppp'. Measure 90 begins with a piano dynamic and ends with a forte dynamic. The score concludes with a measure labeled 'Rall...' (rallentando).

II

12

$\text{P} = 72$

mf

(mf)

mf

(mf)

(mf)

P cresc

P

P

13

A

B

C

f > <

< .

mf

mp

mf

mf

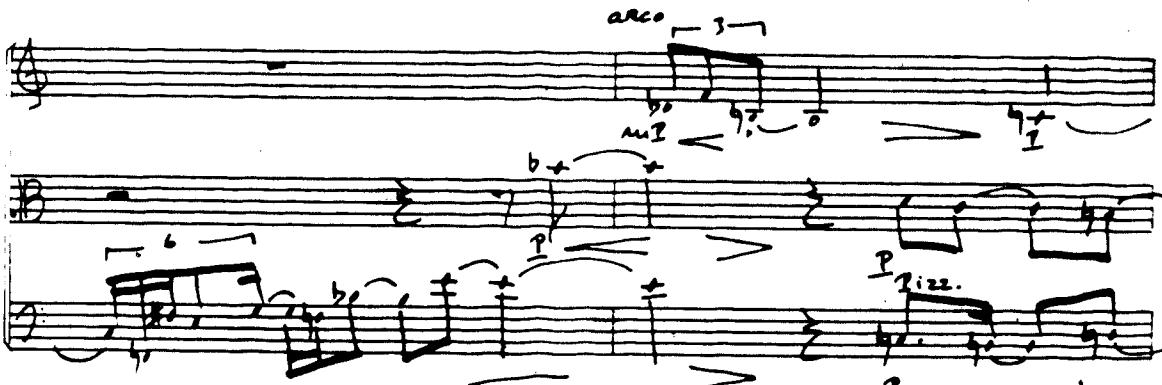
A handwritten musical score consisting of three staves. The top staff is in G major (Bass clef) and common time (indicated by a 'C'). It contains a single measure with a melodic line and a dynamic instruction 'ff'. The middle staff is in B major (Treble clef) and common time. The bottom staff is in A major (Bass clef) and common time. Both middle and bottom staves contain measures with various note heads, stems, and bar lines, suggesting a harmonic or rhythmic pattern.

A handwritten musical score for two cellos. The top system shows a treble clef, a key signature of one sharp, and a tempo of $\text{P}=72$. The bottom system shows a bass clef, a key signature of one sharp, and a tempo of Pizz. Measure numbers 1, 2, and 3 are indicated above the staves. The notation includes various slurs, grace notes, and dynamic markings like p and f .

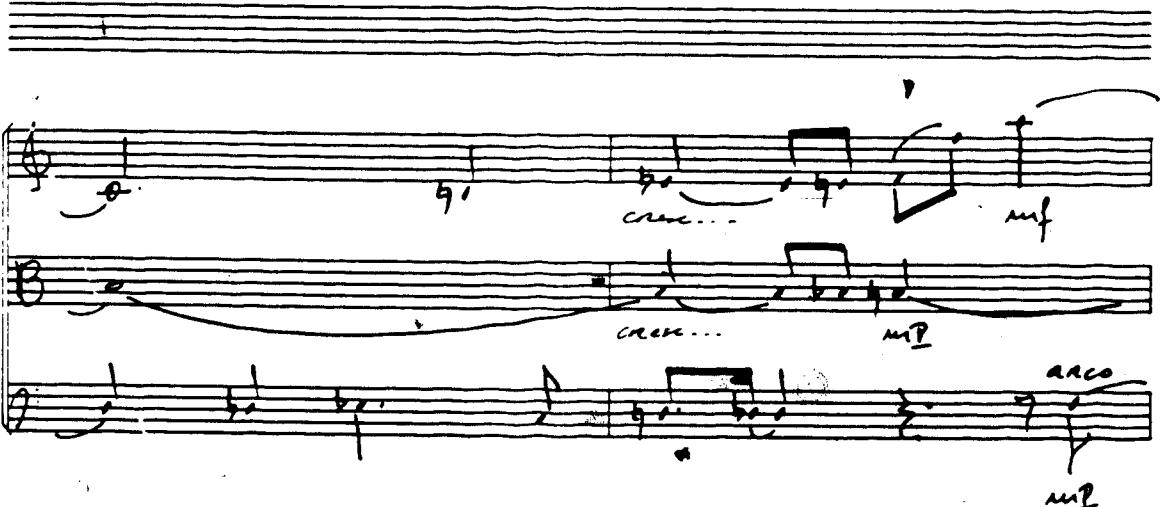
25



arco

cre...
cre...*mf*cre...
cre...*mp*

arco

mp

31 17

 32 Fizz

[37] $\text{J} \cdot 96$

10

1. *arco* *cresc.* *mf*

2. *mf* *cresc.* *mf*

3. *mf* *cresc.* *mf*

4. *mf* *cresc.* *mf*

5. *mf* *cresc.* *mf*

6. *mf* *cresc.* *mf*

7. *mf* *cresc.* *mf*

8. *mf* *cresc.* *mf*

9. *mf* *cresc.* *mf*

10. *mf* *cresc.* *mf*

11. *mf* *cresc.* *mf*

12. *mf* *cresc.* *mf*

13. *mf* *cresc.* *mf*

14. *mf* *cresc.* *mf*

15. *mf* *cresc.* *mf*

16. *mf* *cresc.* *mf*

17. *mf* *cresc.* *mf*

18. *mf* *cresc.* *mf*

19. *mf* *cresc.* *mf*

20. *mf* *cresc.* *mf*

21. *mf* *cresc.* *mf*

22. *mf* *cresc.* *mf*

23. *mf* *cresc.* *mf*

24. *mf* *cresc.* *mf*

25. *mf* *cresc.* *mf*

26. *mf* *cresc.* *mf*

27. *mf* *cresc.* *mf*

28. *mf* *cresc.* *mf*

29. *mf* *cresc.* *mf*

30. *mf* *cresc.* *mf*

31. *mf* *cresc.* *mf*

32. *mf* *cresc.* *mf*

33. *mf* *cresc.* *mf*

34. *mf* *cresc.* *mf*

35. *mf* *cresc.* *mf*

36. *mf* *cresc.* *mf*

37. *mf* *cresc.* *mf*

38. *mf* *cresc.* *mf*

39. *mf* *cresc.* *mf*

40. *mf* *cresc.* *mf*

10

43

caen... ff

caen... f

caen... f

mp changing to odd

caen... caen...

caen... caen...

mf

pont.

mp

20

47

This image shows a handwritten musical score on five staves. The top staff begins with a measure number 47, followed by a measure with a single note and a fermata. The second staff starts with a measure containing a bass clef and a sharp sign. The third staff begins with a measure containing a treble clef and a sharp sign, followed by a measure with a fermata. The fourth staff starts with a measure containing a bass clef and a sharp sign. The fifth staff begins with a measure containing a treble clef and a sharp sign, followed by a measure with a fermata. Measures 48 and 49 are mostly blank. Measure 50 starts with a measure containing a treble clef and a sharp sign, followed by a measure with a fermata.

55 $\text{P} = 72$

<img alt="Handwritten musical score page 21, measures 55-60. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. Measure 55 starts with a dynamic P. Measure 56 begins with a dynamic m2. Measure 57 begins with a dynamic I. Measure 58 begins with a dynamic m2. Measure 59 begins with a dynamic I. Measure 60 begins with a dynamic P. Measure 61 starts with a dynamic P. Measure 62 starts with a dynamic f. Measure 63 starts with a dynamic f. Measure 64 starts with a dynamic f. Measure 65 starts with a dynamic f. Measure 66 starts with a dynamic f. Measure 67 starts with a dynamic f. Measure 68 starts with a dynamic f. Measure 69 starts with a dynamic f. Measure 70 starts with a dynamic f. Measure 71 starts with a dynamic f. Measure 72 starts with a dynamic f. Measure 73 starts with a dynamic f. Measure 74 starts with a dynamic f. Measure 75 starts with a dynamic f. Measure 76 starts with a dynamic f. 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Measure 995 starts with a dynamic f. Measure 996 starts with a dynamic f. Measure 997 starts with a dynamic f. Measure 998 starts with a dynamic f. Measure 999 starts with a dynamic f. Measure 1000 starts with a dynamic f.</p>

22

[64] $\text{P} = 72$

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

cresc... *sf I* *dim...* 11

cresc... *sf > I* *dim...* 11

cresc... *sf > ? dim...* 12

72

dim... (

三

-8

CREC -

6845

dim ...

mf dim --

三

P. 12345678

P — S

39

she was - -

卷之三

22

24

79

134

77

This image shows a handwritten musical score on page 24. It consists of three staves of music. The top staff starts with a treble clef, a 6/4 time signature, and a dynamic marking. It features a melodic line with several grace notes and a dynamic instruction 'dim---' followed by a '222' marking. The middle staff begins with a bass clef and a 13/4 time signature. It contains a series of eighth-note chords with dynamic markings like 'ff', 'ff', and 'ff'. The bottom staff starts with a bass clef and a 7/4 time signature. It includes a dynamic 'ff', a measure number '23', a sixteenth-note cluster, and a dynamic 'ff' followed by a '222' marking. The score is written on a grid of five-line staves.

D=108

III

25

Handwritten musical score for three staves. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Handwritten musical score for three staves. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Handwritten musical score for three staves. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

[14]

14
15
16

f

f

f

27

This is a handwritten musical score page, numbered 27 at the top right. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a dynamic of ff . The second staff starts with a dynamic of f . The third staff starts with a dynamic of mf . Various dynamics and performance instructions are scattered throughout the music, including ff , f , mf , dimen , and mf dimen .

40



molto rit...



Handwritten musical score for three staves (Violin, Viola, Cello) in common time. Measure 72 starts with a dynamic of pp . The Violin has eighth-note patterns with grace notes. The Viola has eighth-note patterns with grace notes. The Cello has eighth-note patterns with grace notes. Measure 73 begins with a dynamic of mf . The Violin has eighth-note patterns with grace notes. The Viola has eighth-note patterns with grace notes. The Cello has eighth-note patterns with grace notes.

A handwritten musical score for three staves. The top staff is for Flute, the middle for Clarinet, and the bottom for Bassoon. The score consists of two systems of music. The first system starts with a forte dynamic (f) and includes performance instructions like 'sf' (sforzando), 'dim...', and 'sf'. The second system begins with a dynamic instruction '1 5' over a measure, followed by 'sf' and 'dim...'. The bassoon staff contains several grace notes.

(6)

Handwritten musical score page 30. The score consists of three staves of music. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a common time signature. It features several grace notes and slurs. Staff 2 (middle) starts with a bass clef, a key signature of one sharp, and a common time signature. Staff 3 (bottom) starts with a bass clef, a key signature of one sharp, and a common time signature. The music includes dynamic markings such as crescendo (cresc...), decrescendo (decresc...), and diminuendo (dim...). There are also various slurs, grace notes, and specific note heads.

Handwritten musical score for two staves, page 31. The score consists of six systems of music. The top system starts with a dynamic of ff , followed by mf crescendo, $\text{sf} > \text{ff}$ crescendo, and mf . The second system starts with $\text{sf} > \text{ff}$ crescendo, followed by mf . The third system starts with mf , followed by p . The fourth system starts with p . The fifth system starts with p . The sixth system ends with a dynamic of fff .

81 $\text{♩} = 50$

71 72

82

73 74

83

75 76

* tr always whole tone above me

40

mf

creak...

mf

taaaaa

taaaaa

f

mf

creak...

mf

creak...

41

ta

5-1

3-1

taaaaa

eraaaa

tt

42

13

14

5-1

3-1

pp

43

13

14

tt

mf

3

2

2

2

pp

A handwritten musical score for piano, consisting of six staves of music. The score includes various dynamics such as forte (f), piano (p), and crescendo (cresc...). There are also performance instructions like 'dim...' and 'f dim...'. The music features complex rhythmic patterns and melodic lines, typical of a technical or virtuosic piece.

119

Handwritten musical score for page 36, measures 119-120. The score consists of two staves. The top staff starts with a dynamic of sf , followed by a melodic line with various slurs and grace notes. The bottom staff begins with a dynamic of p . Measure 119 ends with a fermata over the second note of the bottom staff. Measure 120 starts with a dynamic of p .

 $\text{f} = 160$

Handwritten musical score for page 36, measures 121-122. The score continues on two staves. Measure 121 features a dynamic of sf and includes markings like "I" and "mf". Measure 122 starts with a dynamic of p and includes markings like " $\text{sf} > \text{ff}$ " and "mf". The tempo is indicated as $\text{f} = 160$.

Handwritten musical score for page 36, measures 123-124. The score continues on two staves. Measure 123 shows a dynamic of p and includes markings like " $\text{sf} > \text{ff}$ ". Measure 124 starts with a dynamic of p and includes markings like " $\text{sf} > \text{ff}$ ". The score concludes with a final dynamic of p .

[30]

Handwritten musical score for three staves. Measure 130 starts with a dynamic crescendo (cresc...). Measures 131 and 132 also have crescendos indicated. Measure 133 begins with *mf cresc...*. The score includes various note heads, stems, and rests, with some markings like $\frac{5}{16}$, $\frac{7}{16}$, and $\frac{6}{16}$.

♩ = 40

Handwritten musical score for three staves. Measure 134 starts with *p*, followed by *f*, *p*, and *f*. Measures 135 and 136 start with *f*. Measure 137 starts with *f*. The score includes various note heads, stems, and rests.

Handwritten musical score for three staves. Measures 138 and 139 start with *p*. Measures 140 and 141 start with *p*. The score includes various note heads, stems, and rests.

ANALYSIS

FIRST MOVEMENT

The first movement of the String Trio has a duration of approximately six minutes. It consists of an introduction (mm. 1-13), a central section (mm. 14-85) in which an "ostinato theme" is the main feature of the movement, and a coda (mm. 85-96).

A 12-tone row is used throughout the movement and treated as a source of melodic material. The row is made up of augmented triads, shown by brackets in Figure 1.

Figure 1. Row 1.

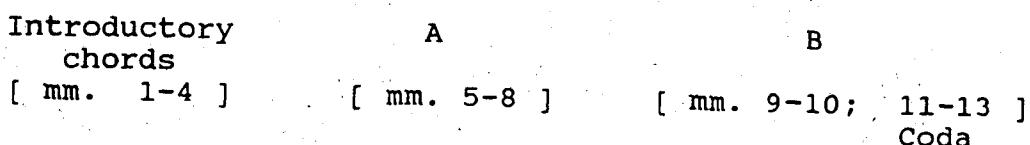


The introduction presents a foreshadowing of the row in a rather simple musical context as a preparation for the main section. Two augmented triads with an added note, set

type [0, 2, 4, 8], constitute the very opening (mm. 1-4).

Figure 2 illustrates the binary structure of the introduction.

Figure 2. Formal structure of the introduction.



The central section of the first movement has as its basis an "ostinato theme," and introduces a serialization of rhythmic elements. Structurally, this section, in traditional terms, is a "modified passacaglia." The ostinato theme is created by reordering the pitches of Row 1, as illustrated in Figure 3.

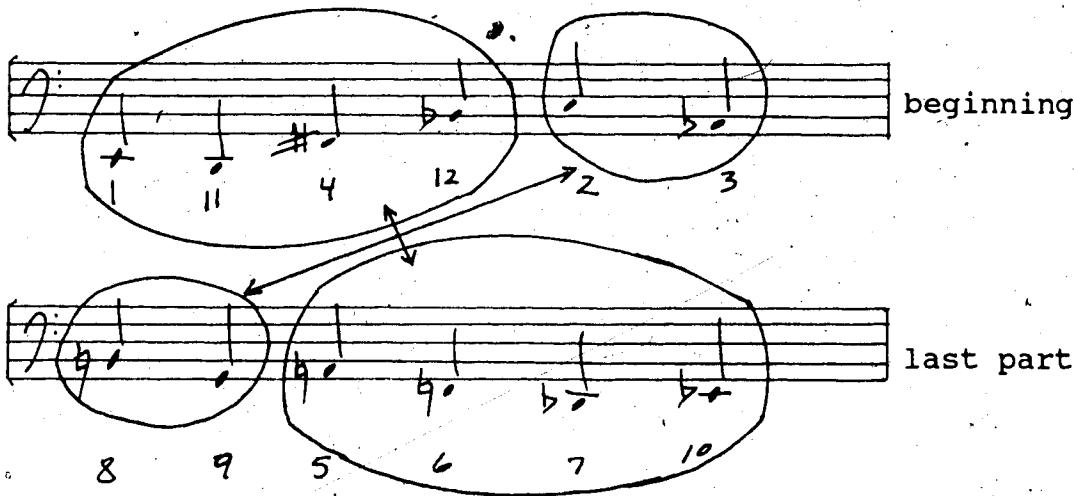
Figure 3. Pitch order in the "ostinato theme."

Figure 3 consists of two staves of musical notation. Both staves begin with a treble clef, a key signature of one sharp, and a common time signature. The top staff contains eleven notes: a quarter note (pitch 1), an eighth note (pitch 11), a quarter note (pitch 4), a eighth note (pitch 12), a quarter note (pitch 2), a eighth note (pitch 3), a quarter note (pitch 5), a eighth note (pitch 6), a quarter note (pitch 8), a eighth note (pitch 9), and a quarter note (pitch 10). The bottom staff contains twelve notes: a quarter note (pitch 1), an eighth note (pitch 11), a quarter note (pitch 4), a eighth note (pitch 12), a quarter note (pitch 2), a eighth note (pitch 3), a quarter note (pitch 8), a eighth note (pitch 9), a quarter note (pitch 5), a eighth note (pitch 6), a eighth note (pitch 7), and a quarter note (pitch 10).

The "ostinato theme" is binary in form, comprising two row statements, each beginning in the same way. Several different procedures are used to form the "ostinato theme" from the original row:

1. Figure 4 shows how exchange of pitch order by free permutation is used to create a retrogression between the first and last six notes of the "ostinato theme."

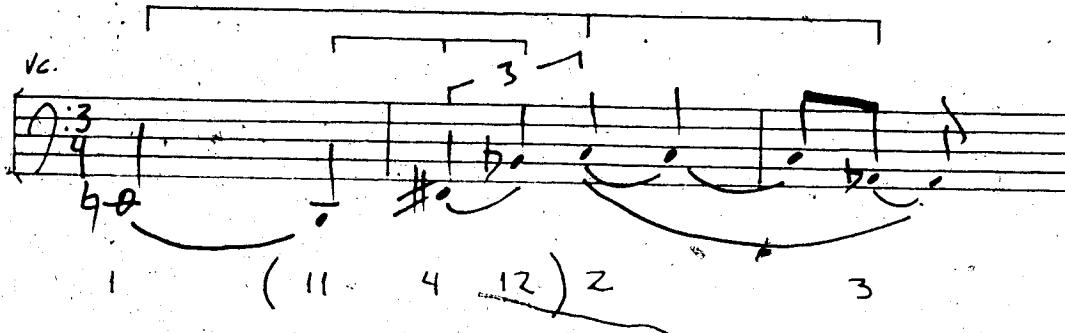
Figure 4. Retrogression in the ostinato.



2. Another feature of this free permutation is the rearrangement of the augmented triads such that they can be heard as an ornamented variation of the original row. The augmented triad E C G# in Example 1 appears to be ornamented by a second augmented triad D F# Bb, in shorter notes, functioning as its neighbor. Here, as

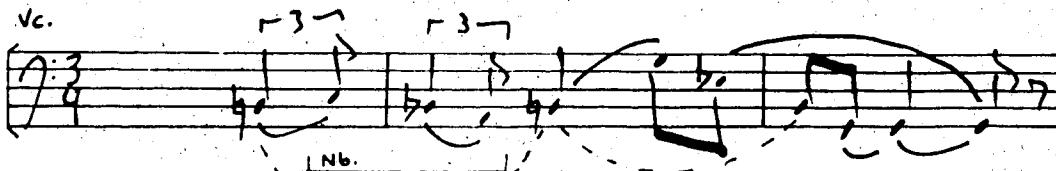
far as the melodic aspect is concerned, embellishment is understood as the insertion of structurally less important notes.

Example 1. Ornamentation of the Row (mm. 36-38).



3. Example 2 shows another elaboration in the ostinato. B is understood to be prolonged through repetition and neighboring tones. In this way the "ostinato theme" is similar to Row 1, yet more fully developed.

Example 2. Other ornamentation of the Row (mm. 33-35).



Departing from the traditional usage of ostinati, this ostinato varies in length with each of its six presentations. Through the course of the movement, the ostinato is presented in successively higher registers with alterations in durational values and tempo. The ostinato gets shorter with each presentation, culminating in the final broad climactic statement (mm. 74-82).

Counterpointing the ostinato are successive presentations of different versions of the row. Thus, while one instrument plays the "ostinato theme," the other two play various forms of Row 1. For instance, in Example 3 rotation is used to simulate combinatoriality.

Example 3. Counterpoints (mm. 22-25).

In measures 14-64, the rhythm of the counterpoints is serialized by attaching fixed durational values to each element of the row. Figure 5 illustrates this serial scheme.

Figure 5. Rhythmic serialization of measures 14-64.

Pitch Class	0 =		, in the inversion =	
"	1 =		"	
"	2 =		"	
"	3 =		"	
"	4 =		"	
"	5 =		"	
"	6 =		"	
"	7 =		"	
"	8 =		"	
"	9 =		"	
"	10 =		"	
"	11 =		"	

As the presentations of the row unfold, there are instances in which precompositional order are altered in order to highlight particular vertical sonorities and melodic inflections. This occurs first in measure 30. Strict pre-established order is abandoned from measure 64 onward: the previous "variations" are then used as a source of materials.

The ostinato passes through the cello, viola, and violin respectively. Through this constantly rising tessitura, the character gradually changes from a very introspective opening to a rather glowing mood at measure 74. In addition to registral placement, two other factors serve to articulate the final ostinato statement (violin mm. 74-82), the structural goal. The first is the accelerando that ends at the last statement of the ostinato. The second is dynamics which range from pianissimo (m. 14) to fortissimo at the beginning of the final ostinato statement (m. 74).

The coda (mm. 83-96) derives from the introduction, but it also includes at measure 85 a reference to a characteristic rhythmic cell (see Figure 6), which is regularly employed up to measure 64.

Figure 6. Characteristic rhythmic cell.



SECOND MOVEMENT

The duration of the second movement is approximately seven and a half minutes. The second movement is a A B A' C A'' rondo. Figure 7 displays the formal scheme of the second movement.

Figure 7. Structure of the second movement.

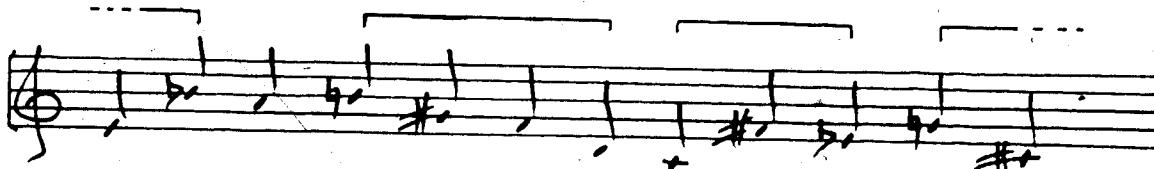
<u>Section</u>	<u>Measures</u>	<u>Tempo</u>	
A (a b)	1 - 13	72	eighth note
B	14 - 23	96	"
A' (b' a' b'')	24 - 36	72	"
C (c d c')	37 - 64	96-72-96	" 8'
A'' (a'' b'')	64 - 81	72	"

(Small letters indicate subdivision of sections, which will be referred as "parts" of sections.)

Section A introduces Row 2 (see Figure 8), while sections B and C use materials (including Row 1) from the first movement. Row 2 is utilized as an element of contrast.

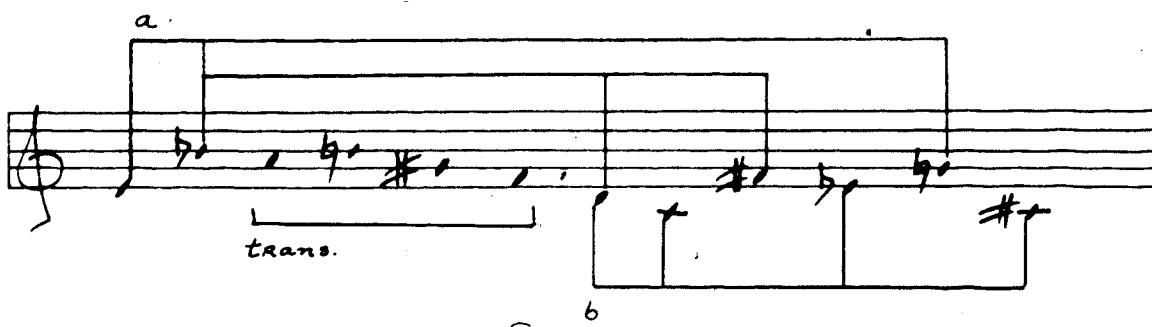
In Row 2 the predominance of minor thirds creates diminished triads, in opposition to augmented triads of Row 1. The diminished triads, characteristic of Row 2, are used vertically in few instances between measures 74 and 82 in the first movement, foreshadowing Row 2.

Figure 8. Row 2.



Section A consists of two parts, labelled a and b, which are contrasting expressions of Row 2. Each part emphasizes a different group of pitch classes, as shown in Figure 9. Stems up show the two groups of pitches stressed in part a. The remaining pitches form the transition from part a to part b.

Figure 9. Row usage in section A.



Part a balances the fundamental diminished character of the row with the latent augmented possibilities. In part a the row is organized so as to emphasize the augmented triad: as the graph in Figure 10 shows, part a contains an ascending arpeggiation of the augmented triad Bb D F# in the violin (mm. 3-4) followed by a vertical statement of the diminished triad E C# G (m. 4), which is an extension of the initial tritone (an incomplete diminished triad). In measure 5, the violin plays a descending arpeggiation of the diminished

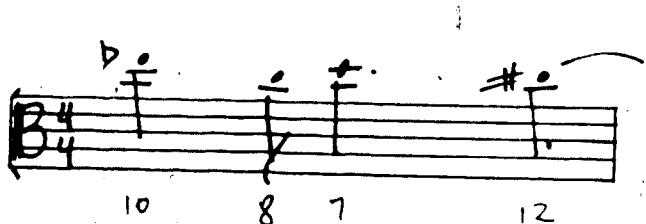
triad G E Bb. The first chord in measure 5 is the augmented triad Eb B G. G, played in the violin, is a link between the diminished chord and the augmented chord stated at measures 4 and 5.

Figure 10. Usage of augmented and diminished triads.



The transition (mm. 6-7), signaled by reduced texture, is followed by part b of section A, which is based on a prominent melodic inflection (see Example 4) from part a played in the viola.

Example 4. Viola, measure 3.



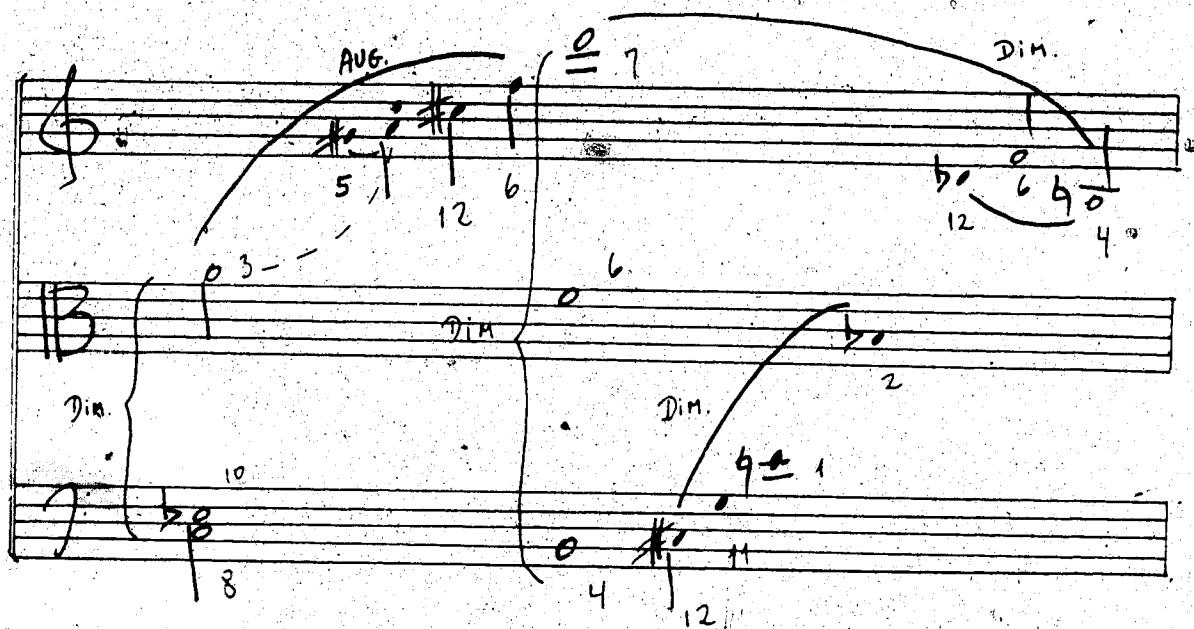
Section B is in one part. Although section B is also based on Row 2, it presents a number of elements of contrast. While section A is in a homophonic, chorale-like texture, section B is a confrontation of sonorities. Pizzicato, staccato, tremolo, and harmonics are introduced. Some materials are drawn from a cell within the first movement shown in Example 5. The repetition of notes, the minor third, the tie, the sextuplet--all the features of this cell are used in section B.

Example 5. Movement I, violin measure 18.



Part b' of section A' (mm. 24-25) is played in pizzicato by the cello. Figure 11, a graph which omits pitch class repetitions, shows the use of augmented and diminished triads in this part, a procedure corresponding to that initially encountered in part a (see Figure 10).

Figure 11. Reduction of measures 26-28.



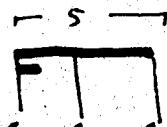
Part a' and b' occupy measures 26-28 and measures 28-34 respectively. In part b'' the variation consists primarily in the exchange of voices and registral placement, and only secondarily in the rhythmic and melodic aspects.

A transitional passage (mm. 35-36) anticipates the principal motivic material of section C. Section C is in ternary form. As in section B, material is drawn from the first movement as a basis for section C, but rather than using a figure such as that in Example 5 as a basis, section C uses a rhythmic cell and Row 1. A prominent triplet rhythm from the first movement is used as the basis for a characteristic quintuplet rhythm here, as shown in Example 6a and 6b.

Example 6a. Movement I, violin measure 14.

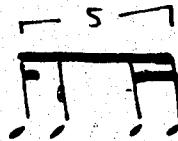


Example 6b. Movement II, violin measure 39.



This quintuplet rhythmic cell provides the basis for new rhythmic developments in parts c and c' (see Example 7), and the vigorous new rhythms provide a characteristic mood for these parts.

Example 7. Rhythmic cells introduced in section C
(mm. 38-39).



The central part (d) of section C (mm. 55-59) is a varied restatement of the "ostinato theme" of the first movement, now based on Row 2. Despite a slow tempo and soft dynamics, part d has a climactic effect in that it presents far ranging linkage with the first movement through shared material.

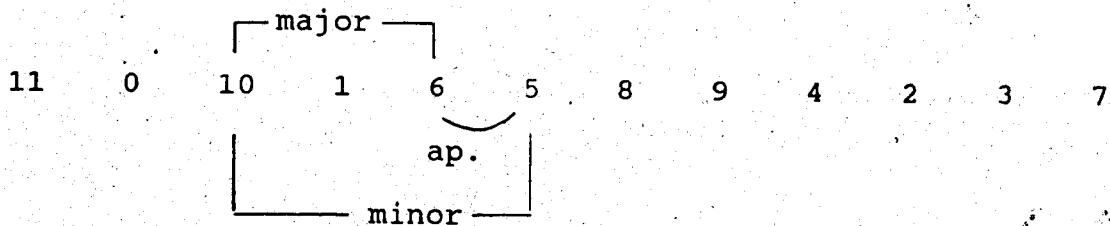
Part e functions as a very brief codetta.

Section A'' is again in binary form in which part b''' (mm. 69-81) is extended in order to serve as the close for the entire movement.

THIRD MOVEMENT

Movement I is based essentially on one row while suggesting a second related row. Movement II establishes greater balance in the usage of each of these rows while movement III begins with an entirely new row (Row 3) proceeding on to a reintegration of Row 1. The characteristic quality of this new row, shown in Figure 12, is that it contains major and minor triads (see the brackets in Figure 12). These triads are not used to evoke tonal functions, but they are exploited as a "contrast to the prevailing dissonant context." Their consonant qualities are frequently emphasized through longer durations such as eighth notes or sustained simultaneities. See for example the B major triad in the viola in measure 2, and a vertical use of the C# minor and A major chords combined to form a major major seventh chord in measure 101.

Figure 12. Row 3.



These two rows are employed in a formal scheme of six sections. The lengths of these sections are shown in Figure 13.

Figure 13. Formal scheme of the third movement.

<u>Section</u>	<u>Measures</u>	<u>Tempo</u>
1	1 - 50	160 eighth note
2	51 - 80	72 quarter note
3	81 - 98	50 quarter note
4	99 - 112	50 quarter note
5	113 - 122	50 quarter note
6	123 - 140	160 eighth note

The entire movement lasts approximately six and a half minutes.

With the exception of section 3, all the other sections are interrelated by pitch materials and motives; sections 1 and 6 refer to section 1, while section 5 refers to section 2. Section 3 stands alone in the movement, but it refers to the first movement.

In section 1, the theme is a melodic line, shown in Example 8. The theme, while based on the third row, is not simply the third row itself. Rather, it is expanded by the addition of other notes. The notes of the row are stressed with dynamics accents (>).

Example 8. Theme of section 1 (mm. 1-6).



Section 1 is a succession of presentations of the theme in different contrapuntal arrangements in a predominantly polyphonic and polyrhythmic texture.

The beginning of section 2 is marked by an imitative opening based on the following theme:

Example 9. Theme of section 2 (mm. 51-53).



This new theme is also based on the third row. The remainder of section 2 is a continuous development of its imitative opening. A transition, measures 77-80, leads to section 3. During this transition the third row is abandoned, while the first row is reintroduced.

Section 3 is framed by a tiny introduction (mm. 81-81) and somewhat longer codetta (mm. 95-98), both formed of the same material. The theme of section 3 (see Example 10) is based on Row 1, and is a composite of elements drawn from the first movement. Thus it is a unifying element in the composition as a whole, but a contrasting element in terms of the third movement. The theme of section 3 is first stated in the cello, then in the viola, and finally in the violin in a passacaglia-like manner. Thus references to the first movement are based on pitch collection and formal structure.

Example 10. Theme of section 3 (mm. 82-84).

Jc.

F

P

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Section 4 is based on section 1, but it is in the tempo of the sections which surround it. Thus it simultaneously provides local continuity as well as more distant reference. Section 4 uses only the opening of the theme of section 1, and here the major and minor triads are interlocked; C major and E minor chords, a major major seventh, appears as a simultaneity in the ensemble in measure 100.

Section 5 is a brief version of section 2. The beginning of section 5 is a foreshadowing of the main restatement of the opening of section 2.

After a brief transition (mm. 121-122), section 6, the coda, begins. The coda is in two parts. Part 1 (mm. 123-134) reestablishes the initial fast tempo and reasserts the agitated rhythmic figuration of the beginning of the movement, but it is based on the first row, rather than the third row. By combining the first row with the texture and tempo of section 1, part 1 of the coda rounds out the movement. The agitated rhythm first played in the violin, is taken up, first by the viola, and then by the cello, and reaches a climax on the sustained ff of measure 135. Here begins part 2 of the coda (mm. 135-140) which dissipates the energy of part 1 of the coda by using sustained notes in a much slower tempo. Following the fortissimo polyphony, an echo, an octave lower and piano, provides a conclusion by relaxing the intensity and agitation of the first part of the coda.

CONCLUSION

The pitch by pitch connections in a row provide easily perceived intervallic relationships, but there also exists in any twelve note row, the intervallic relationships among non-sequential notes. These intervals are less directly perceived if they are not highlighted through compositional means. This composition explores the potential for realigning intervallic content so as to provide relatedness among contrasting rows. Although some use of serial techniques is applied, a specific serial discipline is not followed through the entirety of the work. Rather, serialism is used as a system essentially at the precompositional stage in generating both thematic materials, and the treatment of these materials in a musical context that is not strictly "serial."

