

LANSING D. MCLOSKEY

QUARTETTROPE

**Für Geige, Klarinette, Tenorsaxophon
und Klavier**



LANSING D. MCLOSKEY

Written for The Ibis Camerata

QUARTETTROPE

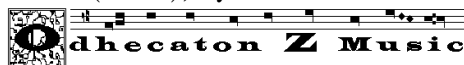
For violin, A clarinet, tenor saxophone, piano

- I. **Sehr mäßig** ♩ = ca.36 **5'20"**
- II. **Etwas langsam** ♩ = ca.60 **4'45"**

PERFORMANCE NOTES :

- **Score is in C.**
- **Accidentals apply to the octave in which they appear and hold throughout the measure, though in highly chromatic passages courtesy accidentals are given.**
- **♩ = ♩ at all meter changes.**
- **The piece must be performed together with Anton Webern's Quartett, Op.22 (see detailed notes on next page).**
- **Approximate duration: 10 minutes (14 ½ minutes including the Webern).**

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Quartettrope must be performed together with Webern's Quartett, op.22, for the same instrumentation. Not simply a "companion piece" to the Webern, *Quartettrope* is an integral, organic insertion - like the medieval tropes inserted seamlessly into preexisting chant melodies.

There is no clear beginning to the piece, as the first movement grows out of the ending of the first movement of the Webern, literally dovetailing from the Webern into the McLoskey. Likewise, there is no real ending to the second movement; rather, the music transitions subtly and seamlessly into the second movement of the Webern.

The resulting two movement piece unfolds as: **I. Webern — McLoskey**

II. McLoskey — Webern

- The score starts on the second repeat of m.16 of the Webern, continues through the 2nd ending (m.36b), and then on through the double-bar at the end of the movement (m.41), continuing without pause.
- Music notated in red is the original Webern. Music notated in black is McLoskey.
- The second movement continues *attacca* at the double-bar at rehearsal **E** into the start of the second movement of the Webern. As in the beginning, red notation indicates the original Webern, black indicates a continuation of the trope as it dissipates and dissolves into the Webern.
- From reh. **E** onward, measure number indications include references to both works: i.e., "78/7" is m.78 in my piece, and m.7 of the second movement of the Webern.
- The last appearance of my music is the piano chord in m.116/45; at that point my score ends (indicated with a dotted barline), although the ensemble continues to play the rest of the Webern.
- **NB:** A note about the tempo of the second movement of the Quartett: Webern marks the tempo *Sehr schwungvoll* ♩=ca.108. However, this metronome marking makes the movement extremely fast, and is widely regarded as a miscalculation, if not a mistake. A survey of nine recordings by various professional ensembles showed a tempo ranging from ♩=82 all the way down to a glacial ♩=60; the fastest that any ensemble took even a section was ♩=84 (still *substantially* slower than Webern's ♩=108 marking), and that was only briefly. It is not my intention to dictate the tempo of the Webern, as that is up to the interpretation of the ensemble. That said, in order for a smooth transition between my second movement into the Webern, obviously the tempos must match. The *accelerando* at mm.68-71 (right before reh. **E**) goes from ♩=120 to ♩=144, thus starting the Webern at a tempo of ♩=72. If the ensemble wants to do the Webern II. faster, then of course the *accel.* needs to reach the desired tempo, and should start 2-3 measures earlier. Accordingly, the second tempo (marked *etwas mäßiger* ♩=ca.96 at m.91/20) should be correspondingly slower; closer to ♩=62-74, depending on how fast the *Sehr schwungvoll* is taken.

Klingt wie notiert.

Quarttetrope: I.

Sehr mäßig ♩ = ca. 36

Lansing D. McLoskey

rit. ----- a tempo

16

Geige *p* pizz. arco *mf* *f* Dämpfer ab

A Klarinette *pp* *f*

Tenor-Saxophon *mf* *f*

Klavier *f* *pp*

19

f *p* *f* *f* *fp* *p*

19

f *p*

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a tempo

Musical score for measures 29-33. The score is written for three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The tempo is marked 'a tempo'. Dynamics include *p*, *mp*, *mf*, and *pp*. Red markings highlight specific notes and slurs. A fermata is present over a note in the second measure of the second staff.

Musical score for measures 34-36. The score is written for three staves: two treble clefs and one bass clef. The key signature has one flat. Dynamics include *fp*, *mf*, *p*, and *pp*. Red markings highlight notes and slurs. A fermata is present over a note in the first measure of the top staff. A section marker 'II.' is located above measure 36, with 'pizz.' and 'arco' markings below it.

Musical score for measures 34-36. The score is written for three staves: two treble clefs and one bass clef. The key signature has one flat. Dynamics include *pp*, *p*, *mf*, *fp*, and *mp*. Red markings highlight notes and slurs. A fermata is present over a note in the first measure of the top staff. A section marker 'II.' is located above measure 36, with 'pizz.' and 'arco' markings below it. The bottom right of the page contains the text 'L.v.' and 'Red.'.

45

Musical score for measures 45-48, upper system. It consists of three staves. The top staff has a melodic line with a slur over measures 45-48 and a dynamic marking of *mf* at the end. The middle staff has a melodic line with a slur over measures 45-48 and a dynamic marking of *p* at the beginning. The bottom staff has a bass line with a slur over measures 45-48 and a dynamic marking of *mf* at the end.

45

Musical score for measures 45-48, lower system. It consists of two staves. The top staff has a melodic line with a slur over measures 45-48 and dynamic markings of *mf*, *f*, *p sub.*, *mf*, and *mf*. The bottom staff has a bass line with a slur over measures 45-48 and a dynamic marking of *mf* at the end.

49

Musical score for measures 49-52, upper system. It consists of three staves. The top staff has a melodic line with a slur over measures 49-52 and a dynamic marking of *f* at the beginning and *mp* at the end. The middle staff has a melodic line with a slur over measures 49-52 and a dynamic marking of *p* at the beginning. The bottom staff has a bass line with a slur over measures 49-52 and a dynamic marking of *mf* at the end.

49

Musical score for measures 49-52, lower system. It consists of two staves. The top staff has a melodic line with a slur over measures 49-52 and dynamic markings of *f*, *mf sub.*, and *ff*. The bottom staff has a bass line with a slur over measures 49-52 and a dynamic marking of *ff* at the end.

52

f

f

fff

(pounding!)

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

B *Jazzy, but with drive*

55

f

f

mf

secco

mf

secco

4/4

4/4

4/4

4/4

4/4

4/4

58

Musical score for measures 58-60. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Measure 58 starts with a treble clef staff containing a triplet of eighth notes (Bb, A, G) and a quarter note (F). The bass clef staff has a quarter rest followed by a quarter note (Bb). Measure 59 continues with similar patterns. Measure 60 features a 'solo' marking above a quarter note (Bb) in the bass clef staff, with dynamic markings *f* and *mf* below it. A triplet of eighth notes (Bb, A, G) is also present in the bass clef staff.

58

Musical score for measures 58-60, piano accompaniment. The system consists of two staves: treble and bass clefs. The key signature has two flats. Measure 58 features chords in both staves. Measure 59 continues with similar chordal accompaniment. Measure 60 features a dynamic marking *f* in the treble staff and *mf* in the bass staff.

61 pizz.

Musical score for measures 61-63. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Measure 61 starts with a treble clef staff marked 'pizz.' and *mf*. The bass clef staff has a triplet of eighth notes (Bb, A, G). Measure 62 continues with similar patterns. Measure 63 features a triplet of eighth notes (Bb, A, G) in the bass clef staff.

61

Musical score for measures 61-63, piano accompaniment. The system consists of two staves: treble and bass clefs. The key signature has two flats. Measure 61 features a dynamic marking *p* in the treble staff. Measure 62 features a dynamic marking *f* in the treble staff and a triplet of eighth notes (Bb, A, G) in the bass staff. Measure 63 features a dynamic marking *pp* in the treble staff.

C

64

Musical score for measures 64-66. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. A common time signature 'C' is placed above the first staff at the beginning of the system. The music includes various note values, rests, and articulation marks. The piano part (bottom staff) features a triplet of eighth notes in measure 65 and a triplet of eighth notes in measure 66.

67

Musical score for measures 67-70. The score continues from the previous system. It features the same three-staff layout. The piano part (bottom staff) includes a triplet of eighth notes in measure 67 and another triplet in measure 68. The violin part (top staff) has a section marked 'arco' starting in measure 69. The piano part (bottom staff) has dynamic markings of *mp* in measure 67, *fff* in measure 68, and *mf* in measure 69. The word 'legato' is written above the piano part in measure 69. The score concludes with a triplet of eighth notes in measure 70.

70 *pizz.* **D**

f *ff*

f *mf* *f*

f

f *mf sub.* *f*

73 *arco*

f *p*

fp *p*

f *p*

legato *mf sub.* *f sub.*

75

75

fff

fff

fff

ff

E

77 *bouncy and off-kilter*

f

f

f

fff

80

mp

mp

mp

80

ff

F *broadly*

83

f

ff

f

mf

83

secco

mf

86

Musical score for measures 86-88. The top three staves are for a three-part vocal or instrumental setting. The first staff has a treble clef and a key signature of two flats. The second and third staves have a common time signature. The piano accompaniment is shown in a grand staff (treble and bass clefs) below. Dynamics include *mf* and *f*. Trills and triplets are indicated with a '3' and a bracket.

89

Musical score for measures 89-91. The top three staves continue the three-part setting. The piano accompaniment is in a grand staff. Dynamics include *f* and *mf*. A '(solo)' marking is present above the first staff in measure 90. Trills and triplets are indicated with a '3' and a bracket. The time signature changes to 5/4 at the end of measure 91.

92

Musical score for measures 92-94. The score consists of three vocal staves (top three) and a piano accompaniment (bottom two). The key signature has one flat (B-flat). The time signature changes from 5/4 to 4/4 at measure 93. The piano part features a melodic line in the right hand with dynamics *mf*, *f*, *pp*, and *f*, and a bass line in the left hand. Fingerings 3, 5, and 5 are indicated. The vocal parts have lyrics: "I'm a little bit of a dreamer, I'm a little bit of a dreamer, I'm a little bit of a dreamer, I'm a little bit of a dreamer." The lyrics are written below the vocal staves.

95

Musical score for measures 95-97. The score consists of three vocal staves (top three) and a piano accompaniment (bottom two). The key signature has one flat (B-flat). The time signature is 4/4. The piano part features a melodic line in the right hand with dynamics *f* and *f*, and a bass line in the left hand. Fingerings 6 and 5 are indicated. The vocal parts have lyrics: "I'm a little bit of a dreamer, I'm a little bit of a dreamer, I'm a little bit of a dreamer, I'm a little bit of a dreamer." The lyrics are written below the vocal staves.

98 **G** pizz. *mf*

98 *f* (solo)

98 *mf*

98 *f* (solo) arco

101 *f*

101 *f*

101 *f*

Detailed description: The image shows a musical score for measures 98-101. It is divided into two systems. The first system (measures 98-100) features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The guitar part starts with a 'G' chord box and a 'pizz.' (pizzicato) instruction. Dynamics include *mf* and *f*. A '(solo)' instruction is placed above the guitar staff in measure 99. The piano accompaniment includes triplets and various rhythmic patterns. The second system (measures 101-103) continues the guitar part with a '(solo) arco' instruction and a dynamic of *f*. The piano accompaniment also features *f* dynamics and complex rhythmic textures.

104

f

104

f

107

H *very smooth & connected* *jagged & bouncy*

f

107

ff

very smooth & connected *jagged & bouncy* *sim.*

110

110

f

Etwas mäßiger (♩ = c. 106) (From here to the end, all tempo changes are *subito* unless otherwise indicated.)

112

112

Sehr rasch (♩ = 120)**I Mäßig** (♩ = c. 88)

115

115

Sehr rasch (♩ = 120)**etwas ruhig** (♩ = c. 76) *accel.* -----

118

118

Sehr rasch (♩ = 120)

J obsessive, relentless!

122

122

f

f

f

122

f

125

125

125

125

127

ff

ff

ff

127

ff

ff

K Langsam (♩ = 60) rit. ----- (♩ = 52) rit. -----

129

mf

mp

mf

(sneak breaths where necessary)

mf

mp

(sneak breaths where necessary)

(sax is quasi-solo, emerging slightly from the texture)

mf

mp

mf

(mf)

129

mf

mp

mf

(mf)

134 --- Sehr langsam (♩ = 42)

Musical score for measures 134-138. The score is in 3/4 time and consists of three staves. The top two staves are for a melodic instrument, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Sehr langsam' with a quarter note equal to 42 beats per minute. Dynamics include *mf* and *f*. The piano part features a complex harmonic structure with many accidentals and a wavy line in the first measure of the system.

Musical score for measures 139-142. The score consists of four staves. The top three staves are for a melodic instrument, and the bottom staff is for the piano accompaniment. The key signature has two flats. Dynamics include *f* and *mf*. The piano part features a complex harmonic structure with many accidentals and a wavy line in the first measure of the system. The instruction 'mf no decresc.' is present in the piano part.

II.

Etwas langsam ♩ = ca. 60

The second system consists of six measures. The top three staves are for a string trio in 4/4 time. The first two staves (Violin I and Violin II) have dynamics of *pp* starting in measure 4. The third staff (Cello/Double Bass) has dynamics of *ppp* in measures 1, 2, and 5. The piano part (grand staff) has a 4/4 time signature and a dynamic of *mp* in measure 1. The piano part features sustained chords in measures 1, 2, 5, and 6.

The rhythms in this measure do not have to be precise; to the contrary, the rhythms should be very loose and random-sounding. The measure should sound almost improvised and disjointed until the next measure, where all the parts must align precisely. Each time this gesture occurs it should be played in like manner.

The third system consists of three measures. The top three staves are for a string trio in 4/4 time. The first two staves (Violin I and Violin II) have a dynamic of *p* in measure 7. The third staff (Cello/Double Bass) has a dynamic of *p* in measure 7. The piano part (grand staff) has a 4/4 time signature and a dynamic of *ppp* in measure 7. The piano part features a complex rhythmic pattern in measure 7. The system ends with a *pizz.* marking in measure 9 and a **G.P.** (Grave) marking.

10 arco p pizz. arco pp

This system contains measures 10 and 11. It features three staves. The top staff is marked 'arco' and 'p'. The middle staff is marked 'p'. The bottom staff is marked 'p'. At the start of measure 11, the top and middle staves are marked 'pizz.'. At the end of measure 11, the top and middle staves are marked 'arco' and 'pp'.

10 p

This system contains measures 10 and 11. It features two staves. The top staff is marked 'p'. The bottom staff is marked 'pp'.

12 pp pp ppp

This system contains measures 12, 13, 14, and 15. It features three staves. The top staff is marked 'pp'. The middle staff is marked 'pp' and 'ppp'. The bottom staff is marked 'ppp'.

12 p mp p pp

This system contains measures 12, 13, 14, and 15. It features two staves. The top staff is marked 'p', 'mp', 'p', and 'pp'. The bottom staff is marked 'p', 'mp', 'p', and 'pp'.

17 pizz. *p* *pp* *ppp* **A** (violin solo) languidly arco

20 *p* *pp* *pp*

20

25

mp p p pp pp

This system contains measures 25 through 28. The top staff features a melodic line with a triplet in measure 25, a dynamic marking of *mp* in measure 26, and *p* in measure 27. The middle staff has a triplet in measure 25, *p* in measure 26, and *pp* in measure 27. The bottom staff has *pp* in measure 26. The key signature has one sharp (F#).

25

This system contains measures 25 through 28. The top staff has rests in all four measures. The bottom staff has rests in all four measures.

29

mp mf pp mp pp

This system contains measures 29 through 32. The top staff has a triplet in measure 29, *mp* in measure 30, and *mf* in measure 31. The middle staff has *pp* in measure 29, *mp* in measure 30, and *pp* in measure 31. The bottom staff has *pp* in measure 29, *mp* in measure 30, and *pp* in measure 31. The key signature has one sharp (F#).

29

p mp pp

This system contains measures 29 through 32. The top staff has rests in measures 29 and 30, a dynamic marking of *p* in measure 30, *mp* in measure 31, and a triplet in measure 32. The bottom staff has rests in all four measures. The key signature has one sharp (F#).

B

32

32

3/4

4/4

4/4

pp

p

pp

pp

pp

3

3

3

3

38

38

mp

p

pp

pp

3

3

3

42 *poco animato*

p *poco a poco cresc.* *mp*

p *pp*

pp

Detailed description: This system contains measures 42 to 45. The top staff features a melodic line starting with a triplet of eighth notes (marked '3') and a 'poco a poco cresc.' instruction. The middle staff has a bass line with a triplet of eighth notes (marked '3') and a 'p' dynamic. The bottom staff has a bass line with a 'pp' dynamic. Dynamics include *p*, *poco a poco cresc.*, *mp*, *p*, and *pp*.

42

p

Detailed description: This system contains measures 42 to 45. The top staff has a melodic line with a 7-measure rest and a triplet of eighth notes (marked '3'). The middle staff has a bass line with a 'p' dynamic. The bottom staff has a bass line with a 'p' dynamic. Dynamics include *p*.

(end solo)

46

mf *pp* *p*

pp *p*

p

Detailed description: This system contains measures 46 to 49. Measures 46-48 are in 3/4 time, and measure 49 is in 3/4 time. The top staff has a melodic line with a 'mf' dynamic and a 'pp' dynamic. The middle staff has a bass line with a 'pp' dynamic and a 'p' dynamic. The bottom staff has a bass line with a 'p' dynamic. Dynamics include *mf*, *pp*, and *p*.

46

pp *mf* *mp*

Detailed description: This system contains measures 46 to 49. Measures 46-48 are in 3/4 time, and measure 49 is in 3/4 time. The top staff has a melodic line with a triplet of eighth notes (marked '3') and a 'pp' dynamic. The middle staff has a bass line with a 'mf' dynamic and a 'mp' dynamic. The bottom staff has a bass line with a 'mf' dynamic. Dynamics include *pp*, *mf*, and *mp*.

C Sehr rasch (♩ = 120)

51 pizz. arco pizz. arco

51 mp p f p f mp f p sf

56 **D** (solo)

56 mf mp p mf p mp p mf p

61

mp p mp p mp p

mp fp mp

66

accel. ----- ♩ = c. 144

f sfz mf f mp mf f ff

(beginning of Webern, II.)

E Sehr schwungvoll *

calando

a tempo

The musical score is divided into three systems, each with three staves. The first system (measures 72/1 to 72/4) features a 1/2 time signature, a 2/2 time signature, and a return to 1/2. The second system (measures 72/5 to 72/8) features a 2/2 time signature, a 1/2 time signature, and a return to 2/2. The third system (measures 78/7 to 78/10) features a 2/2 time signature, a 1/2 time signature, and a return to 2/2. The score includes dynamic markings such as *sf*, *p*, *pp*, *f*, *mf*, and *pizz.* (pizzicato). Red markings highlight specific notes and dynamics throughout the piece.

* Although Webern's metronome marking is $\text{♩} = c.108$, that tempo is extremely fast and widely considered an error. Most professional ensembles perform this movement between $\text{♩} = 68$ and $\text{♩} = 80$. See the performance notes for details.

82/11

arco *fp* *mp* *p* *p*

pizz. arco pizz.

82/11

86/15

arco *f* *sf* *ff*

pizz. arco

86/15

etwas mäßiger *

91/20

pizz. arco

f *p* *f*

fp *f* *mf* *p* *sf* *p*

p *sf* *p* *sf*

91/20

p *f*

sf *p*

97/26

f *mp* *f*

f *p* *p*

f *mp*

97/26

f

sf *sf*

* This tempo should also be correspondingly slower, closer to $\text{♩} = 62-74$, depending on how fast the initial tempo is.

102/31 **tempo I.** **calando** **a tempo**

102/31

102/31

110/39 **calando** **a tempo** *

110/39

110/39

* Continue playing the rest of Webern, II.