LANSING D. McLOSKEY

QUARTETTROPE

Für Geige, Klarinette, Tenorsaxophon und Klavier

Odhecaton Z Music

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"**

P E R F O R M A N C E N O T E S :

- **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).**

Painting on cover: untitled (1993), by Steve Moore. www.stevemooreart.com

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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 seemlessly 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.

Quarttetrope: I.

Klingt wie notiert.

Sehr mäßig ♩. = ca. *36*

Lansing D. McLoskey

rit. - - - - - - - - - - - - - - **a tempo**

Geige

A Klarinette

Tenor-Saxophon

Klavier

16

pizz. arco

Dämpfer ab

19

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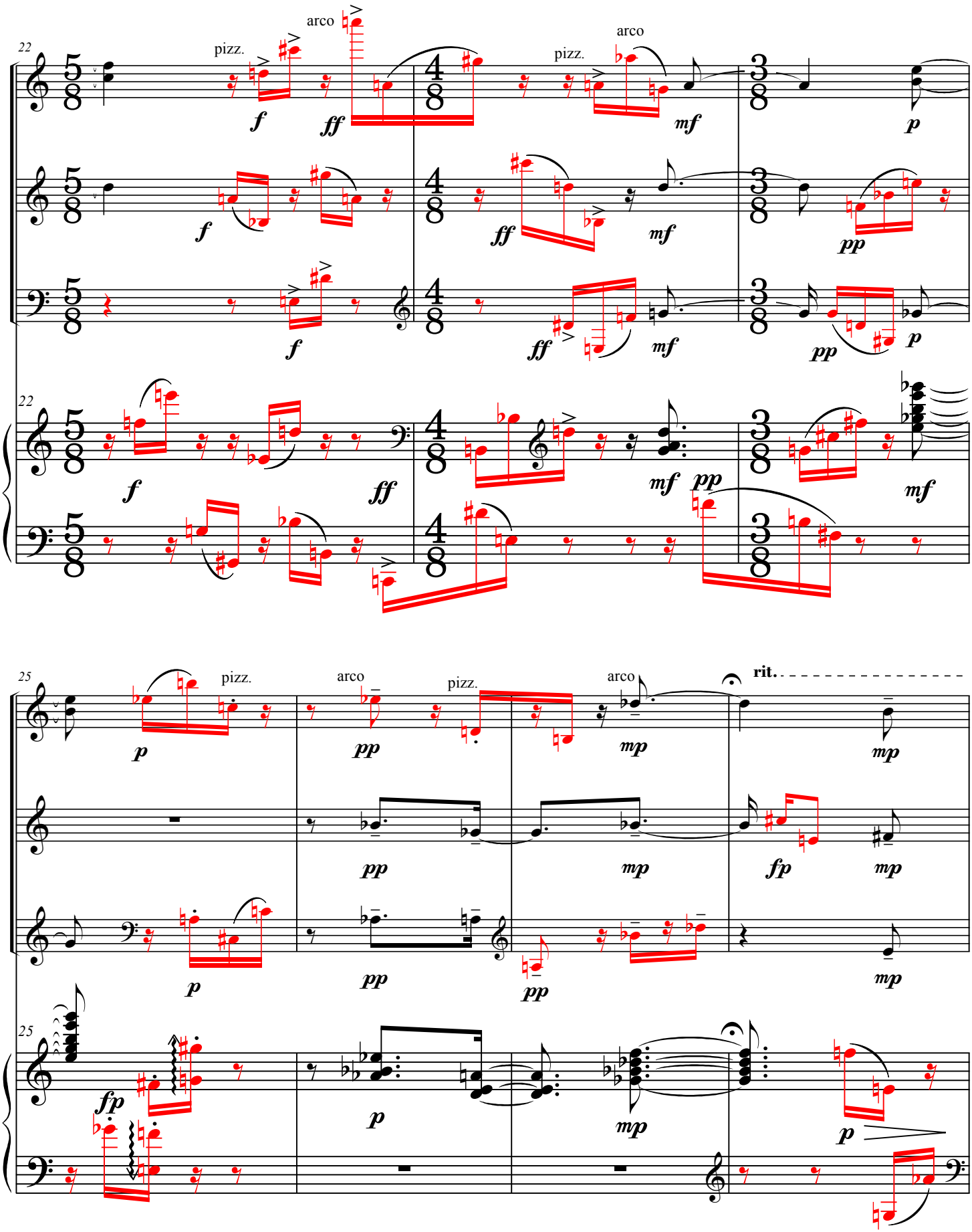
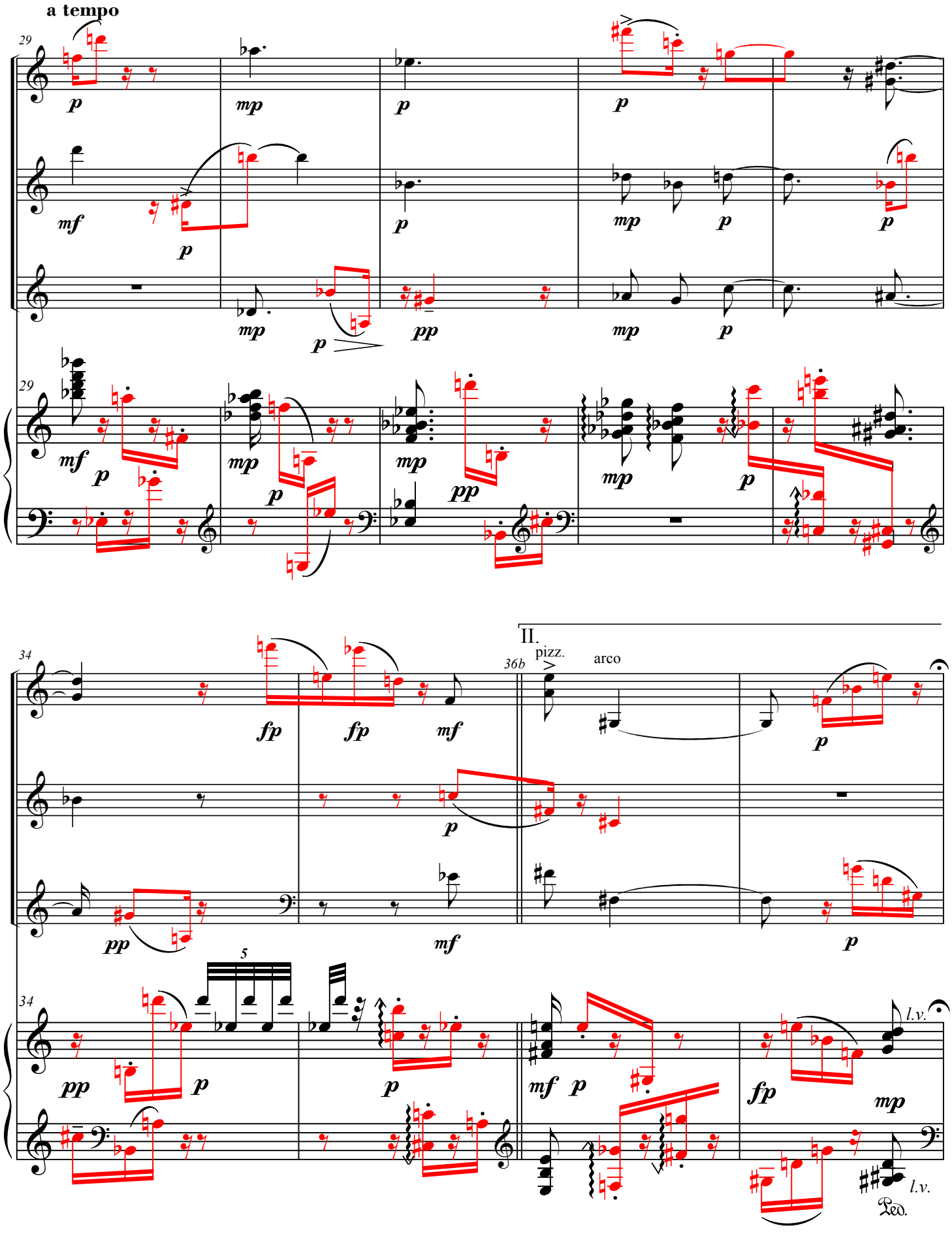
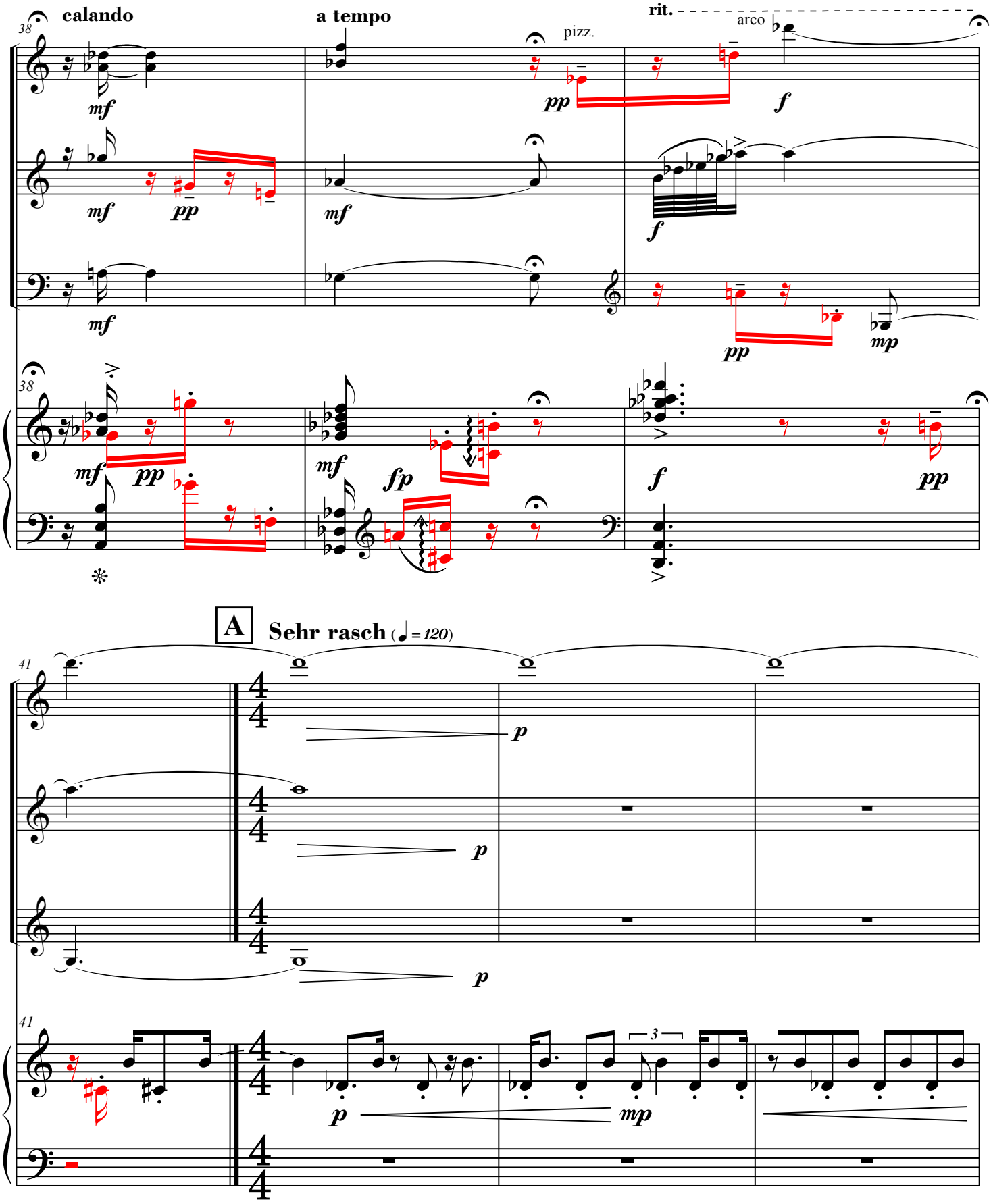
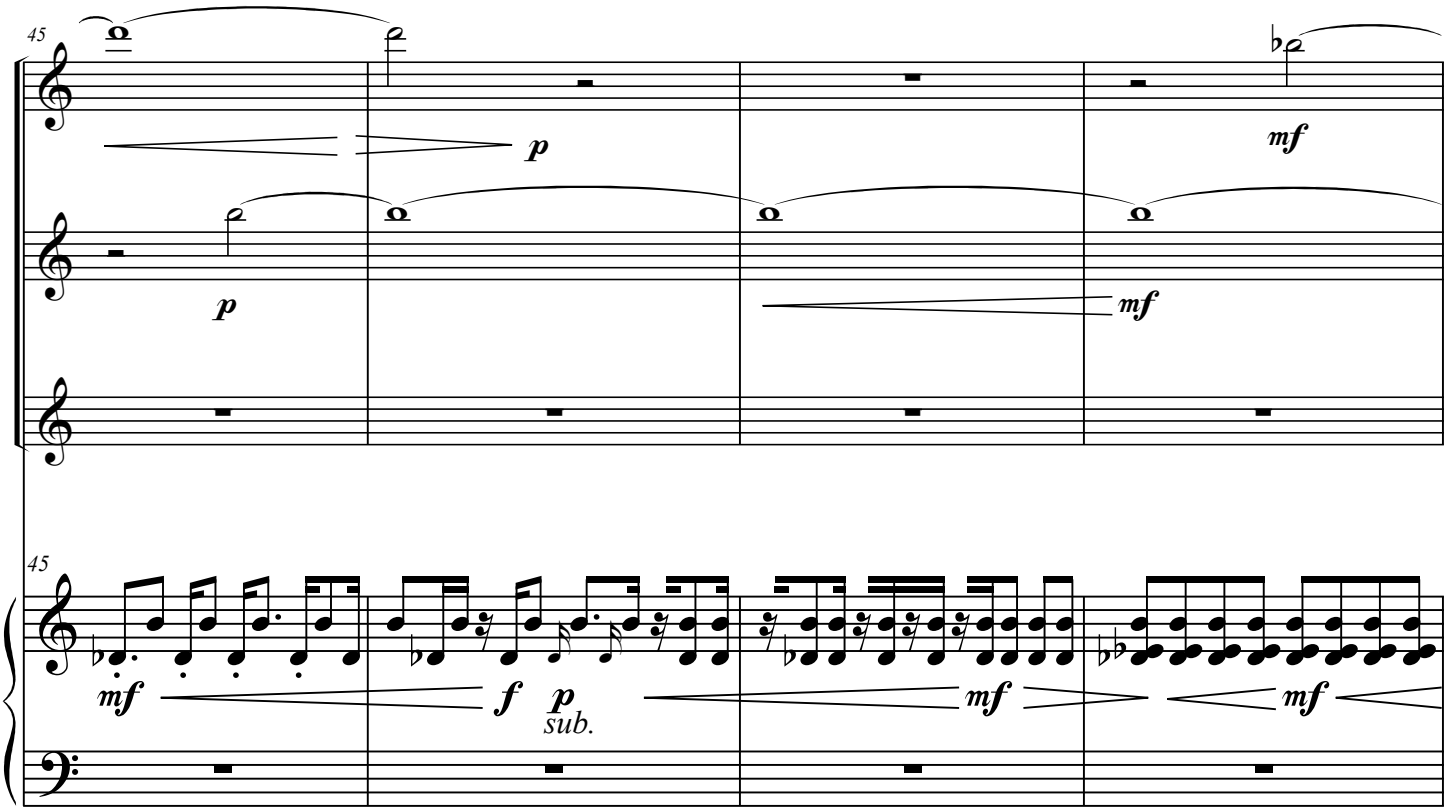
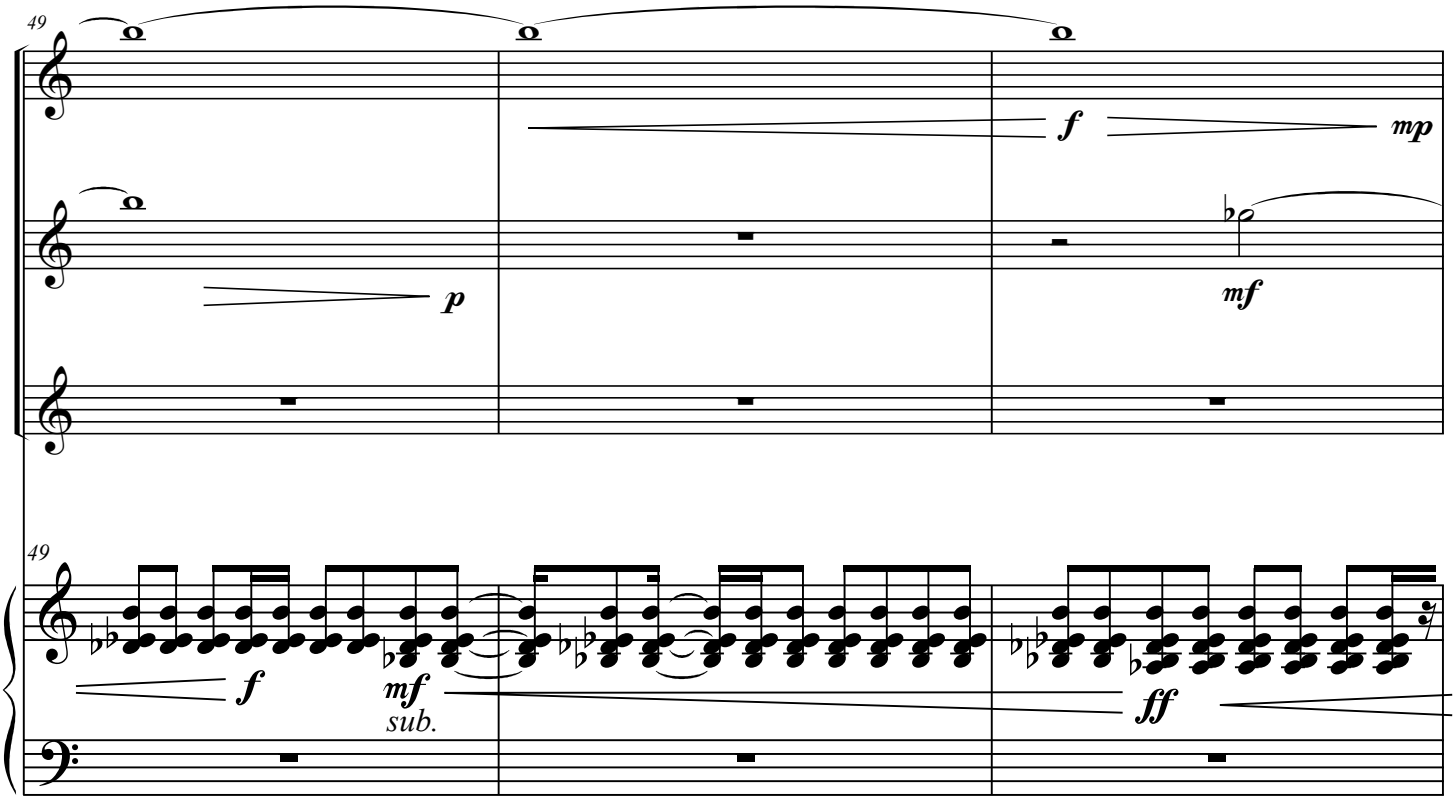
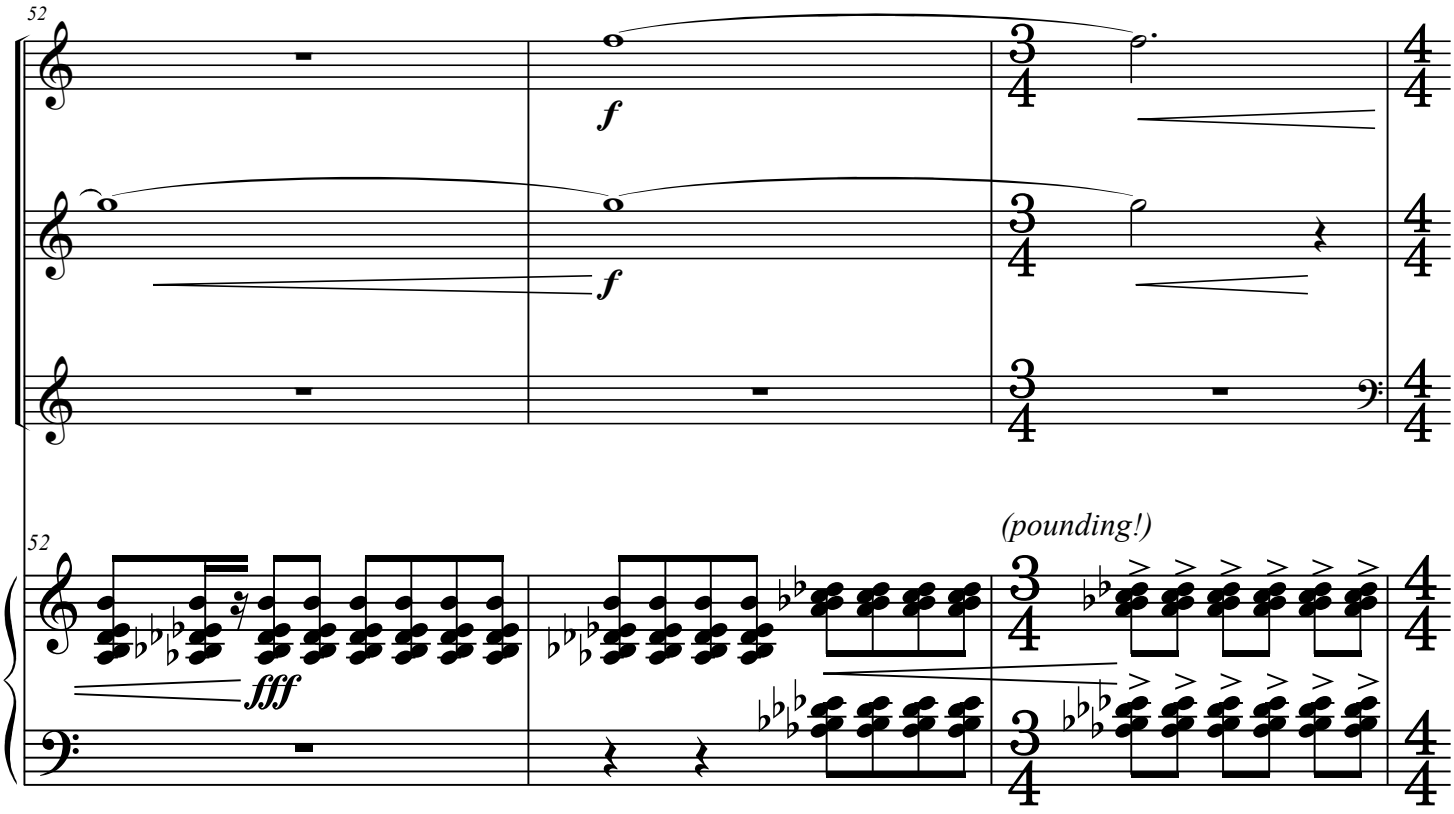

22
pizz.
arco
pizz.
arco
f
ff
mf
p
pp
25
rit.
fp


a tempo
29
29
34
34
II.
36b
pizz.
arco
5
l.v.
l.v.
Ped.

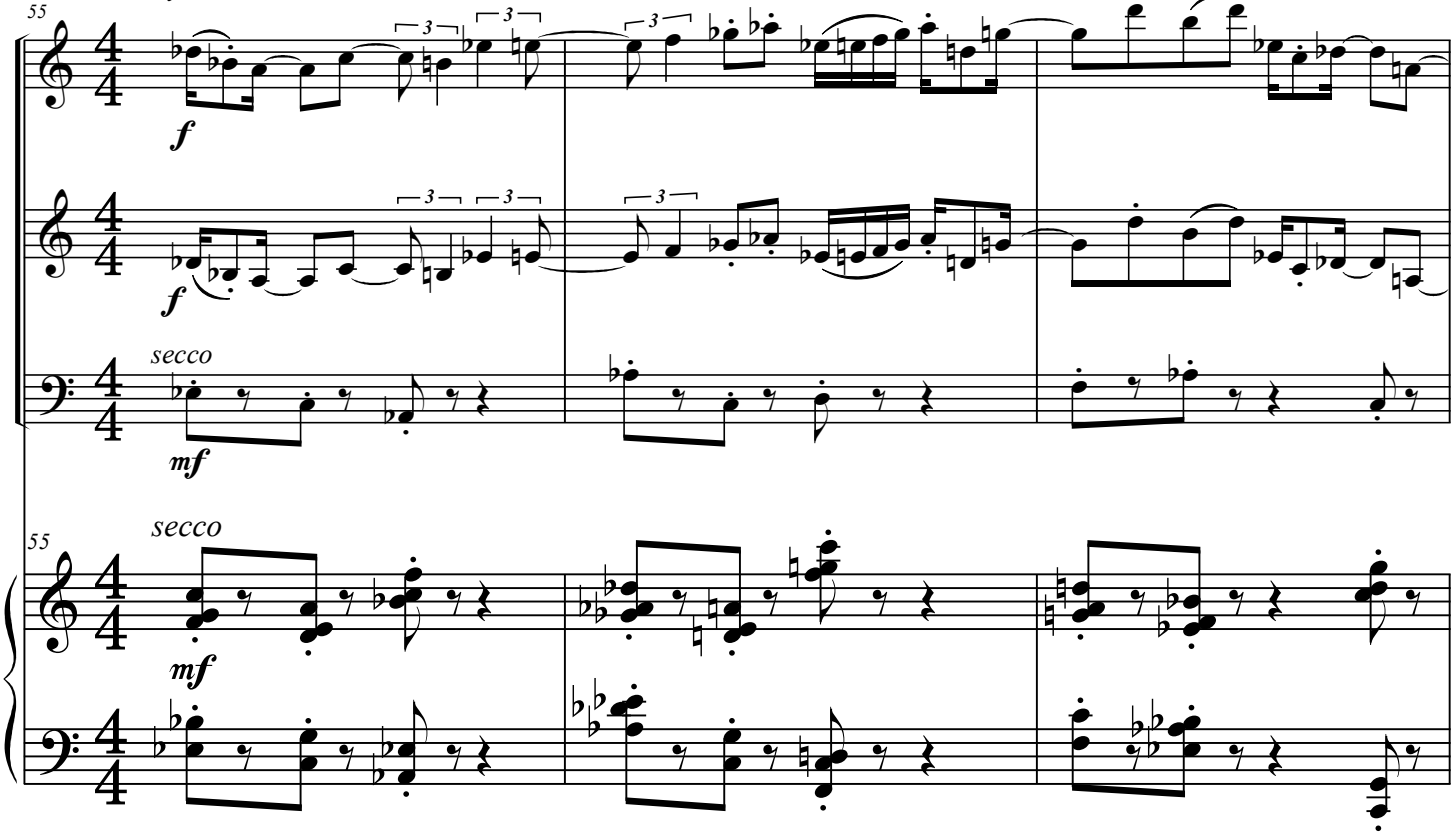

calando
a tempo
pizz.
rit.
arco
38
mf
pp
f
mp
fp
A
Sehr rasch (♩ = 120)
41
3

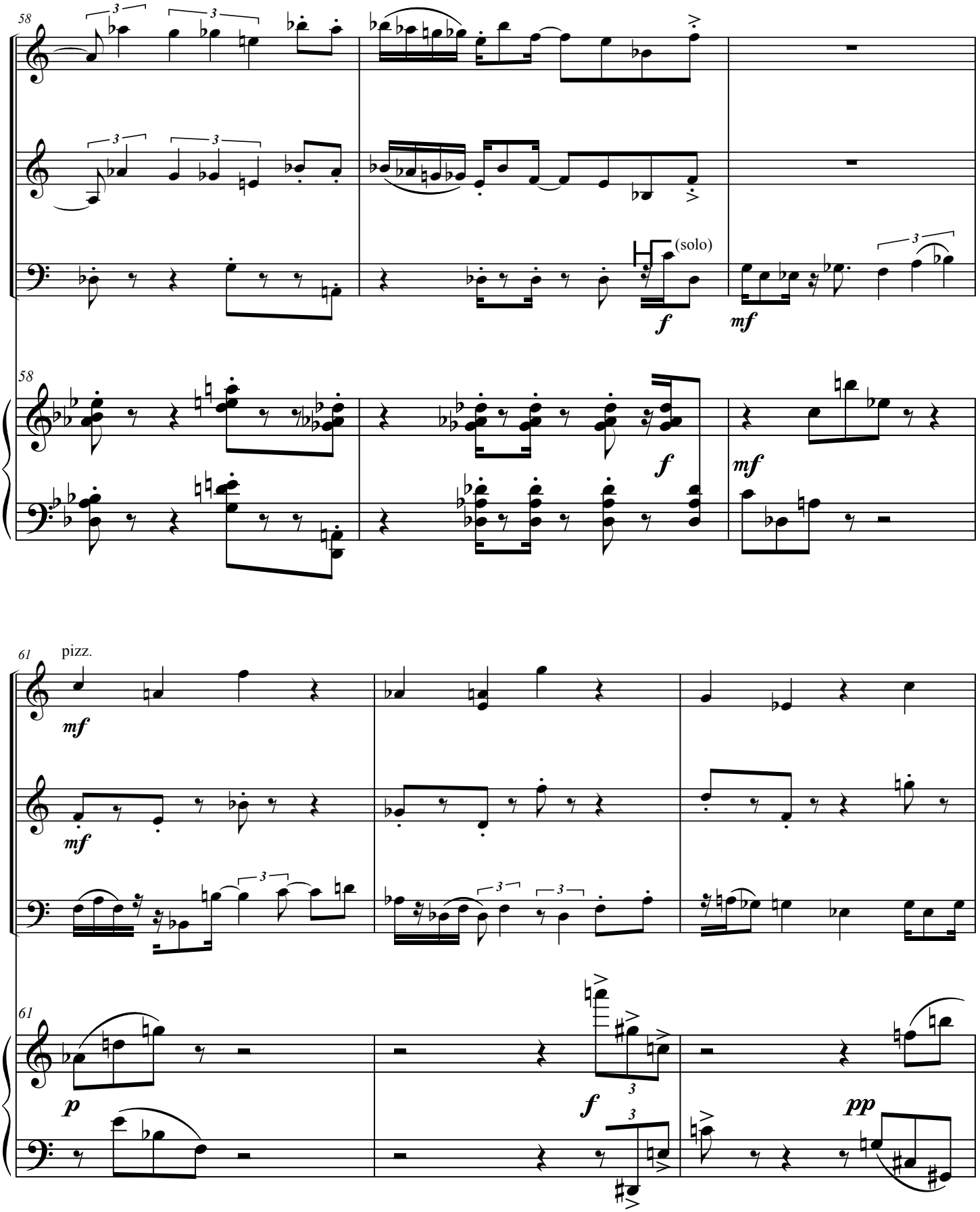

45
p
p
mf
mf
45
mf
f
p
sub.
mf
mf

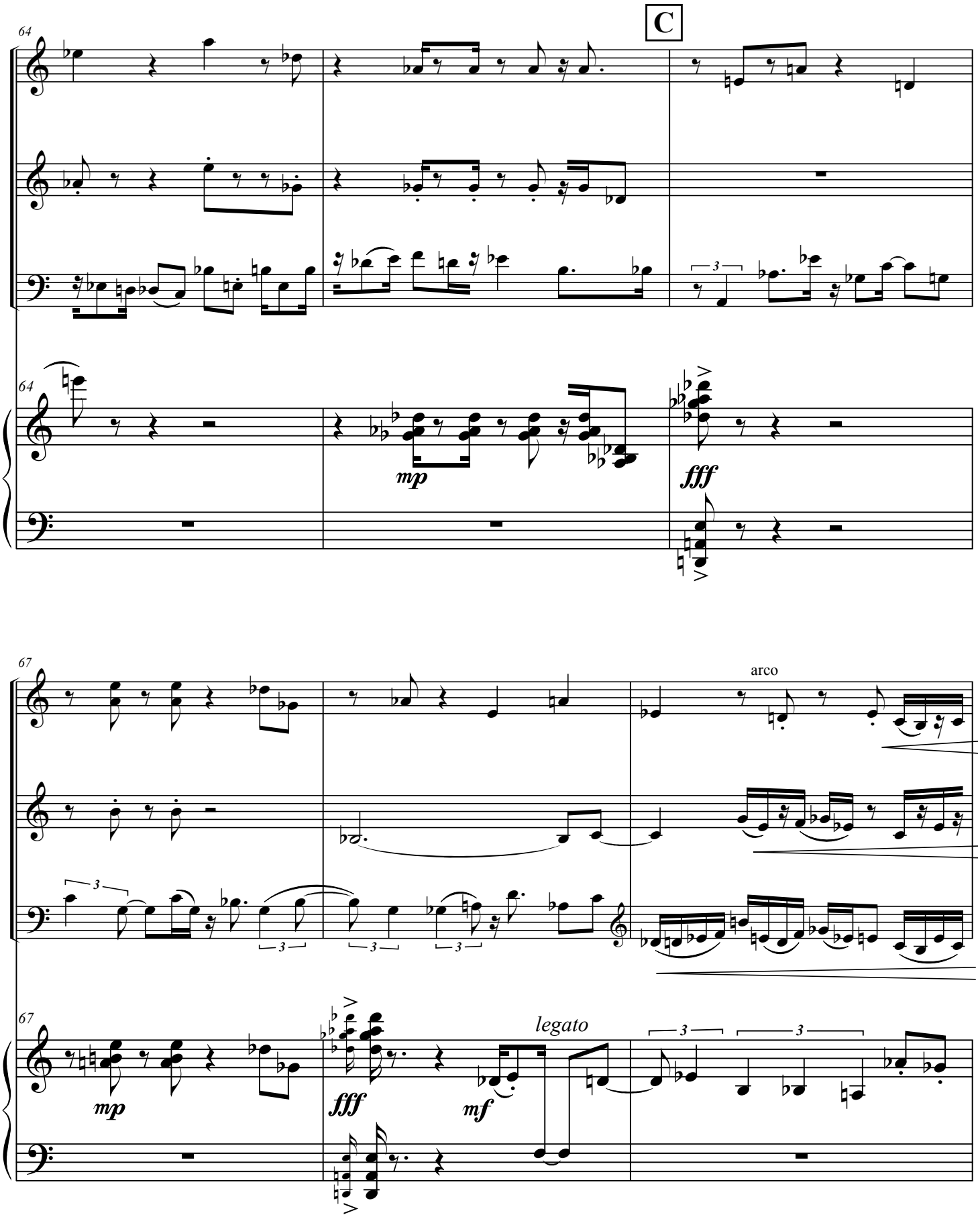

49
f
mp
p
mf
49
f
mf
sub.
ff

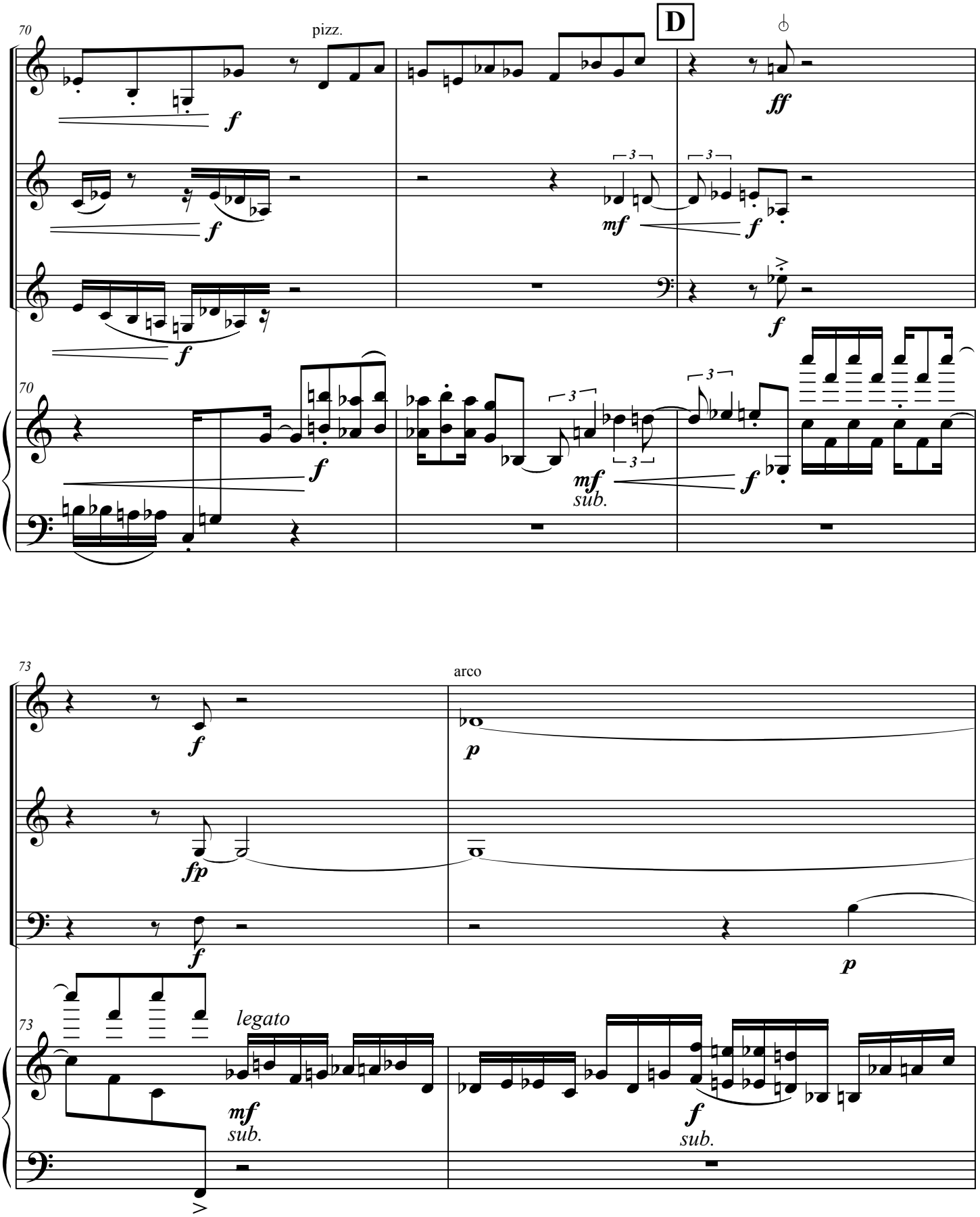


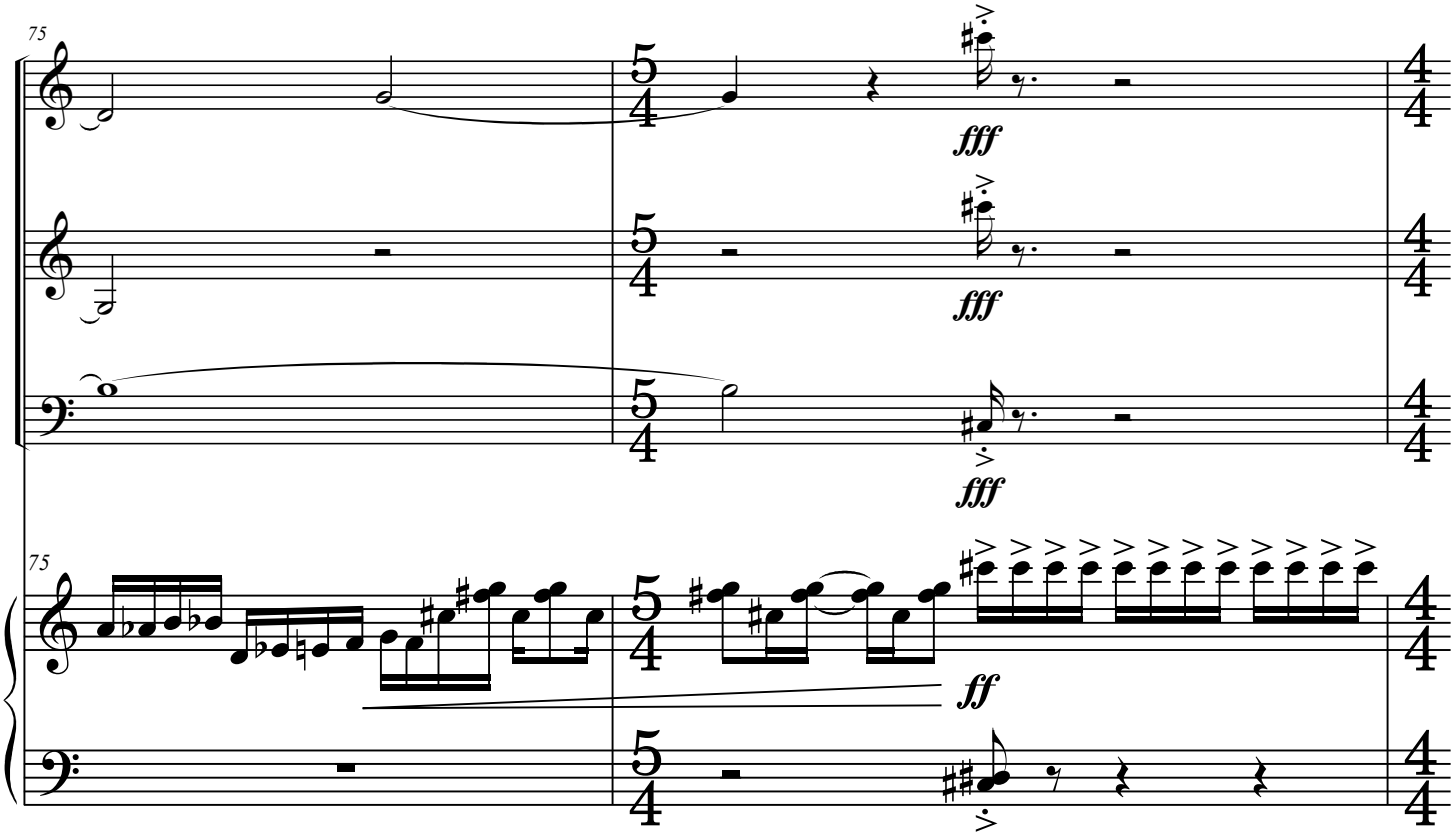
B *Jazzy, but with drive*

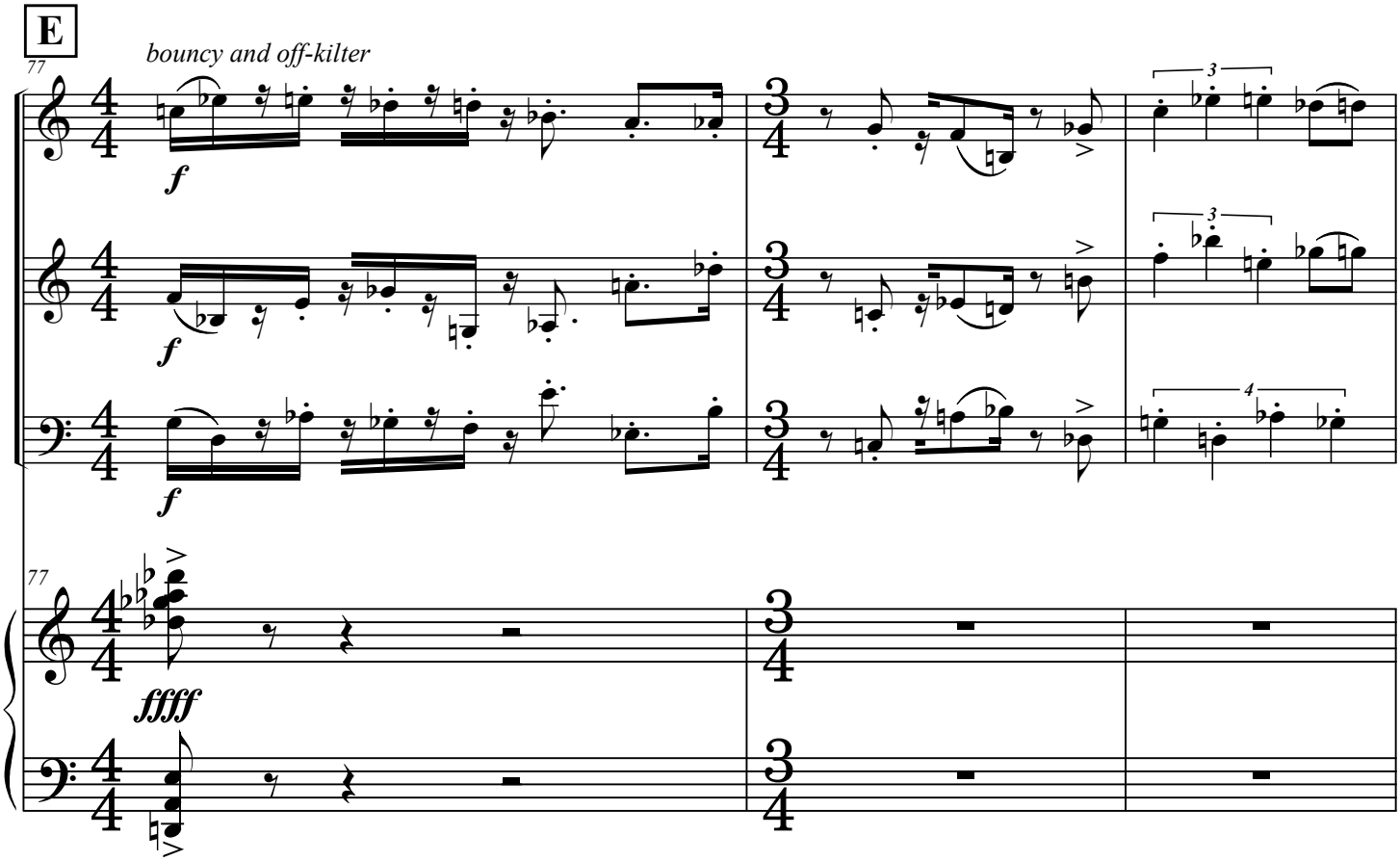


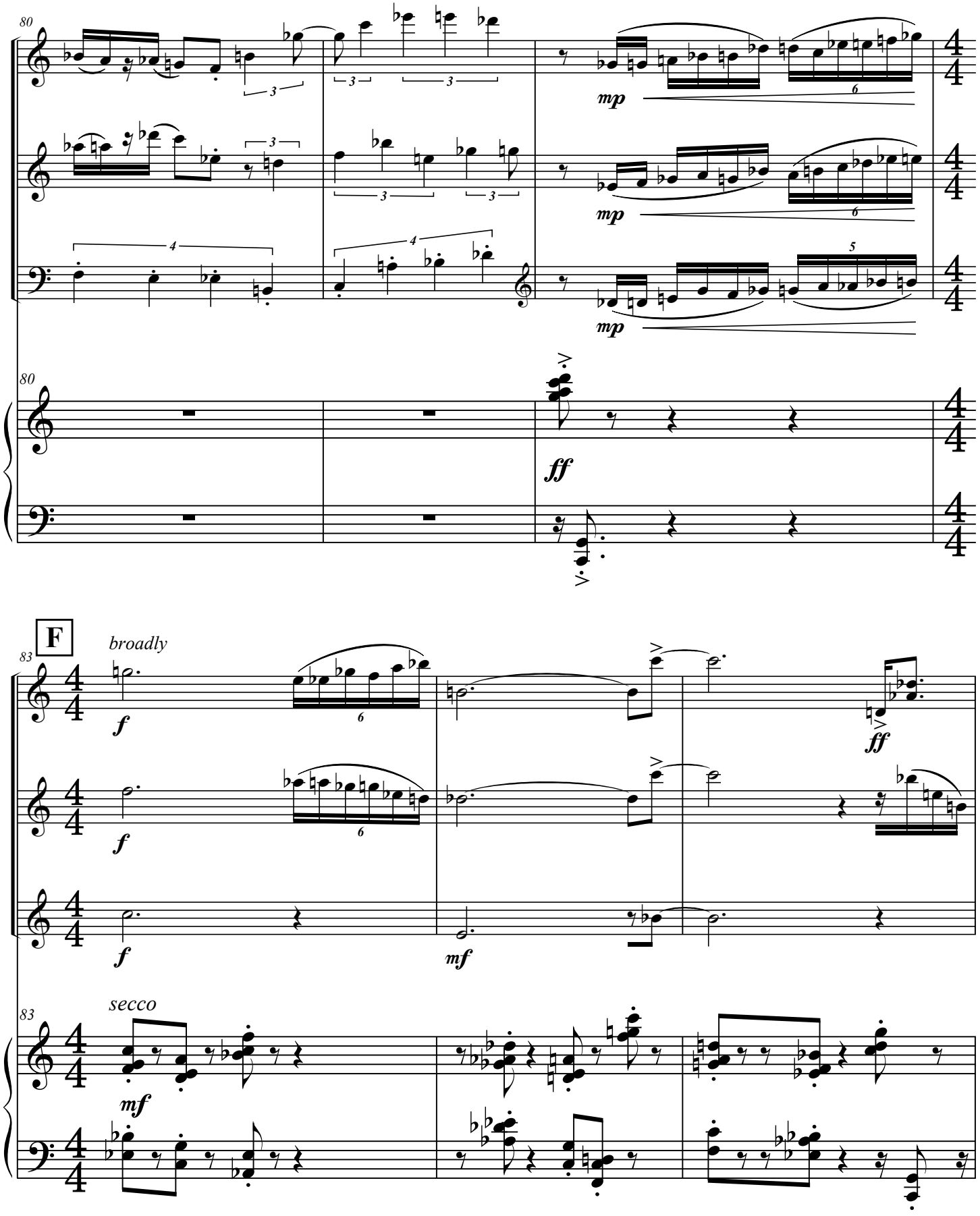

58
(solo)
f
mf
58
f
mf
61
pizz.
mf
mf
61
p
f
pp

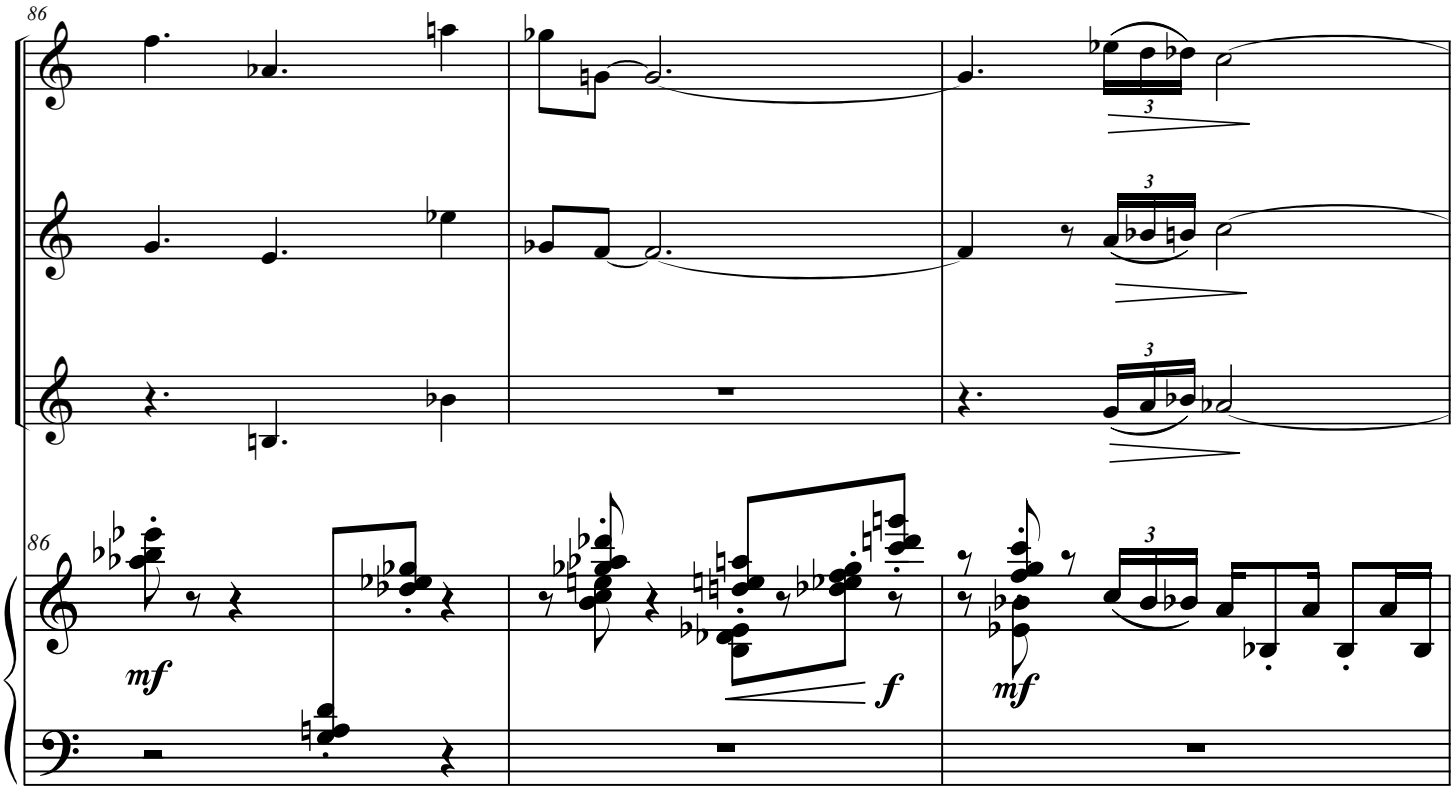

C
64
64
mp
fff
67
67
arco
mp
fff
mf
legato

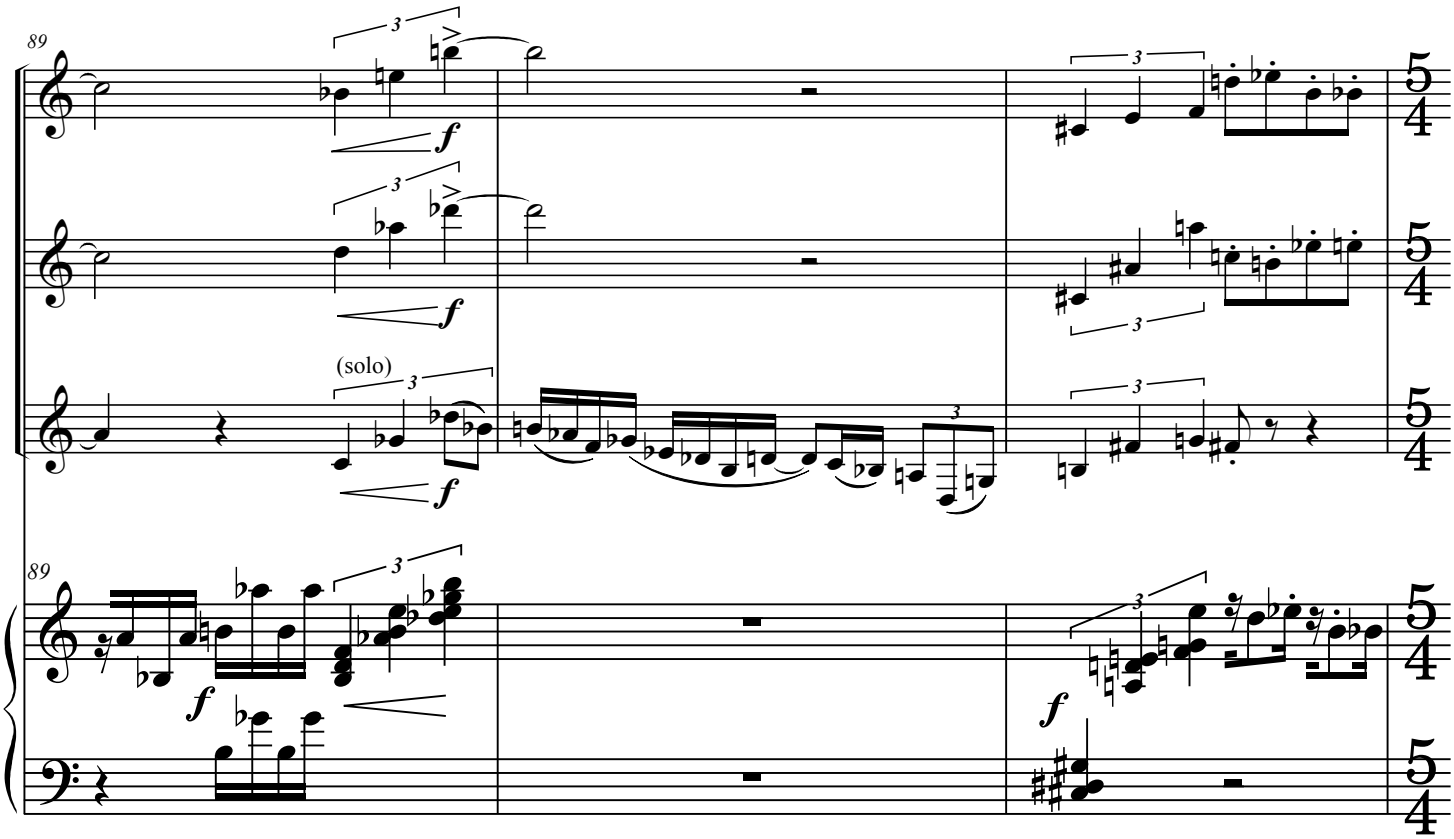

70
pizz.
D
f
ff
mf
sub.
73
arco
p
fp
legato
mf
sub.
f
sub.

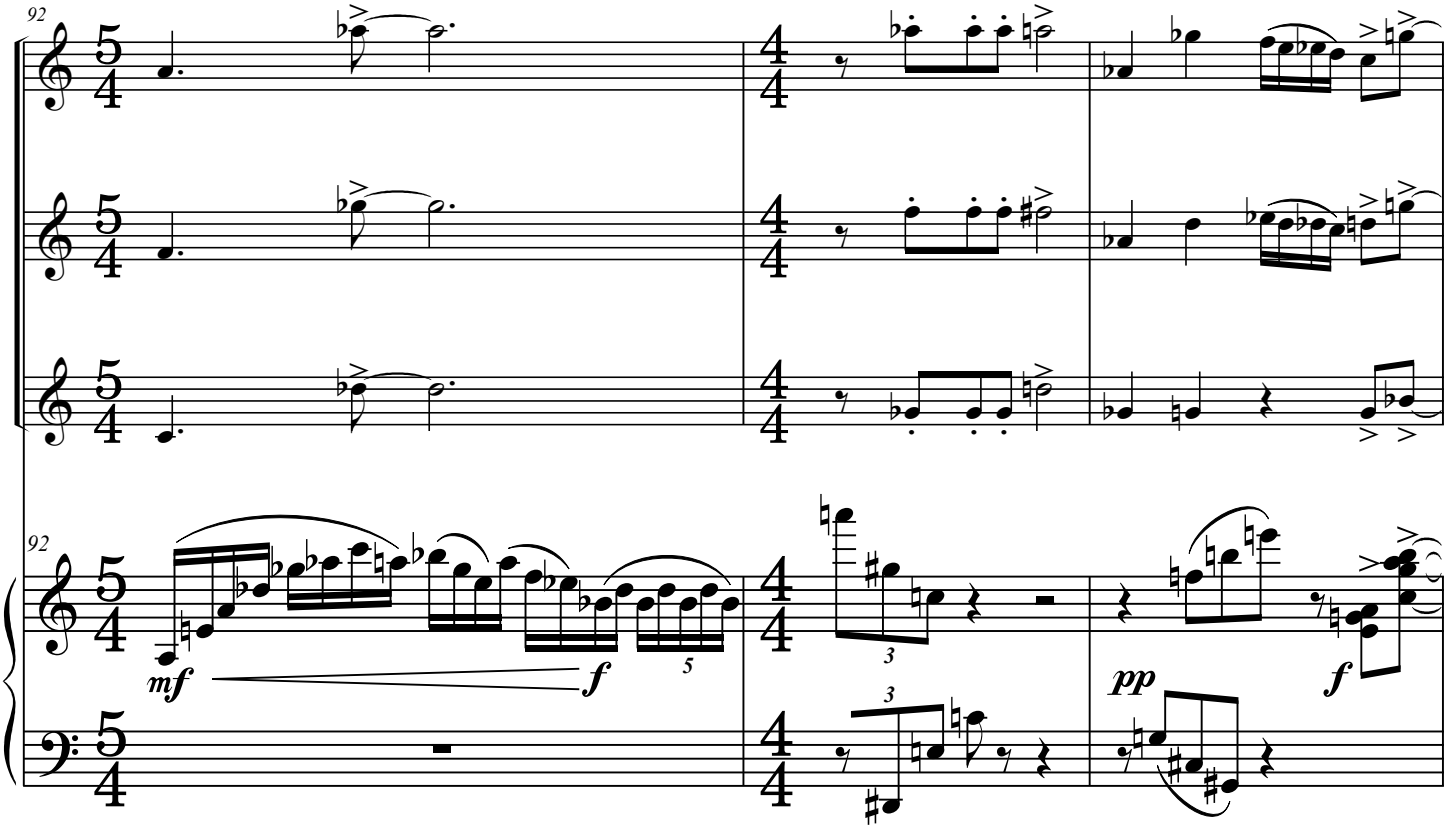

75
fff
fff
fff
75
ff

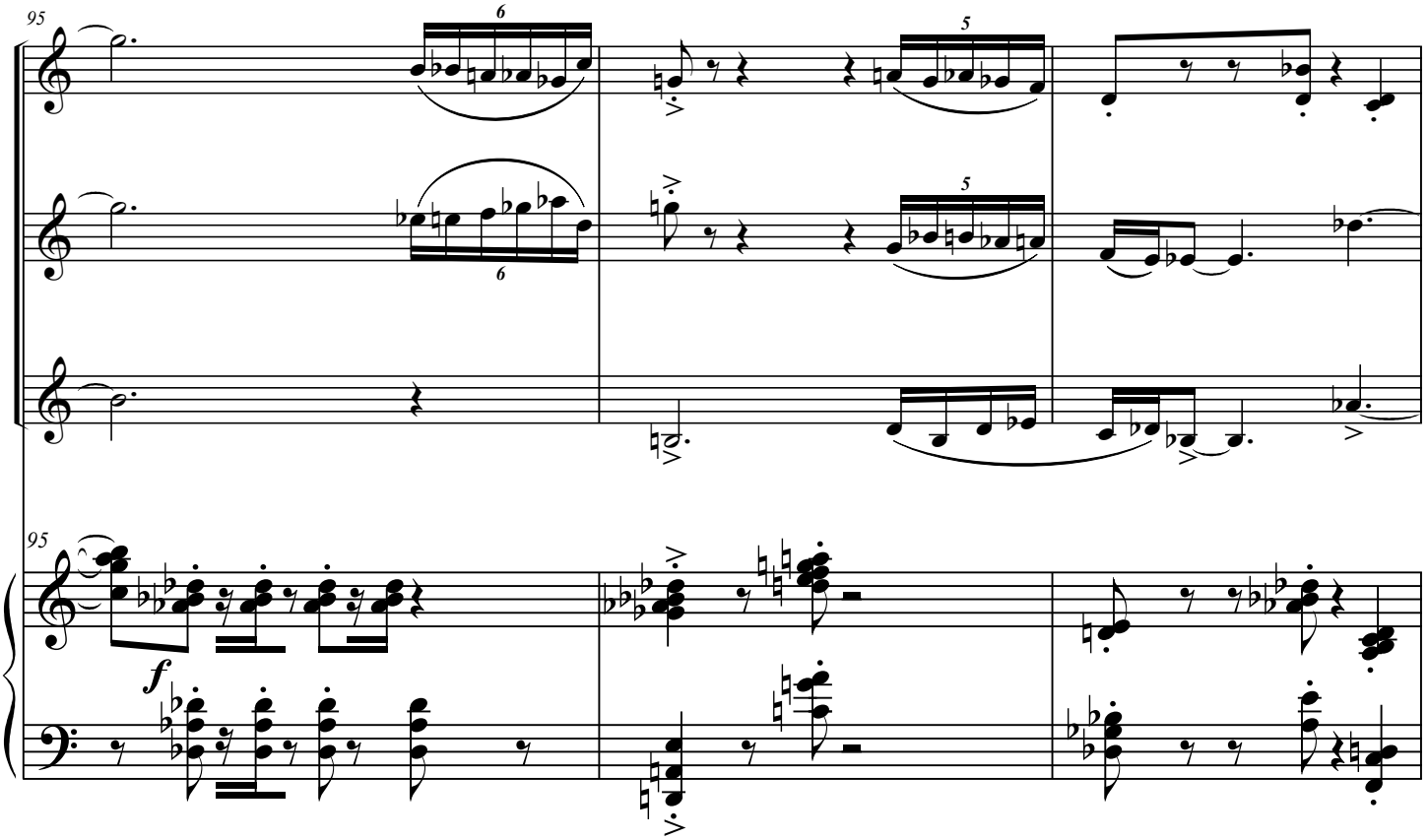

E
77
bouncy and off-kilter
f
f
f
3
3
4
77
ffff

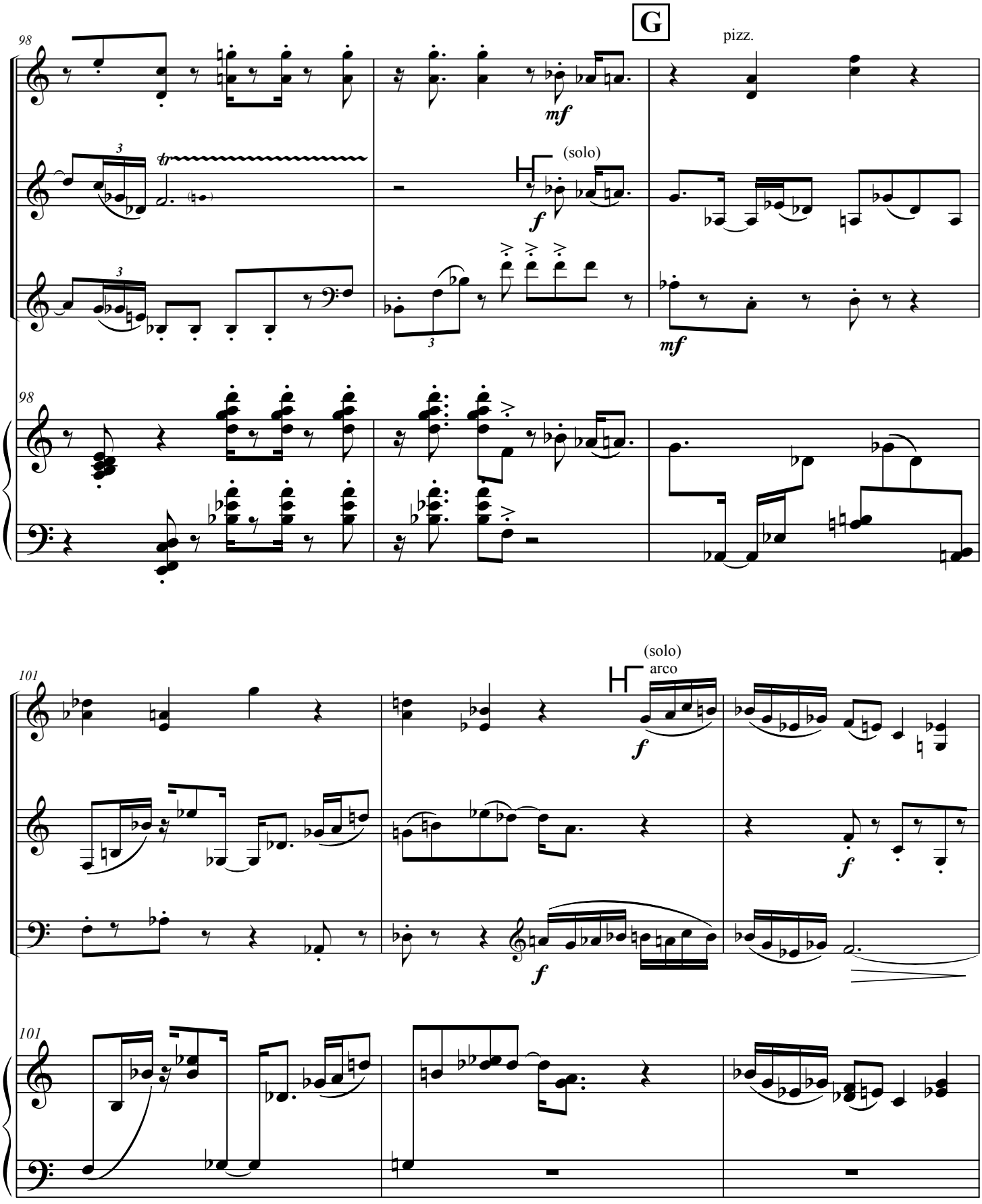

80
mp
mp
mp
80
ff
F
broadly
83
f
f
f
ff
mf
83
secco
mf

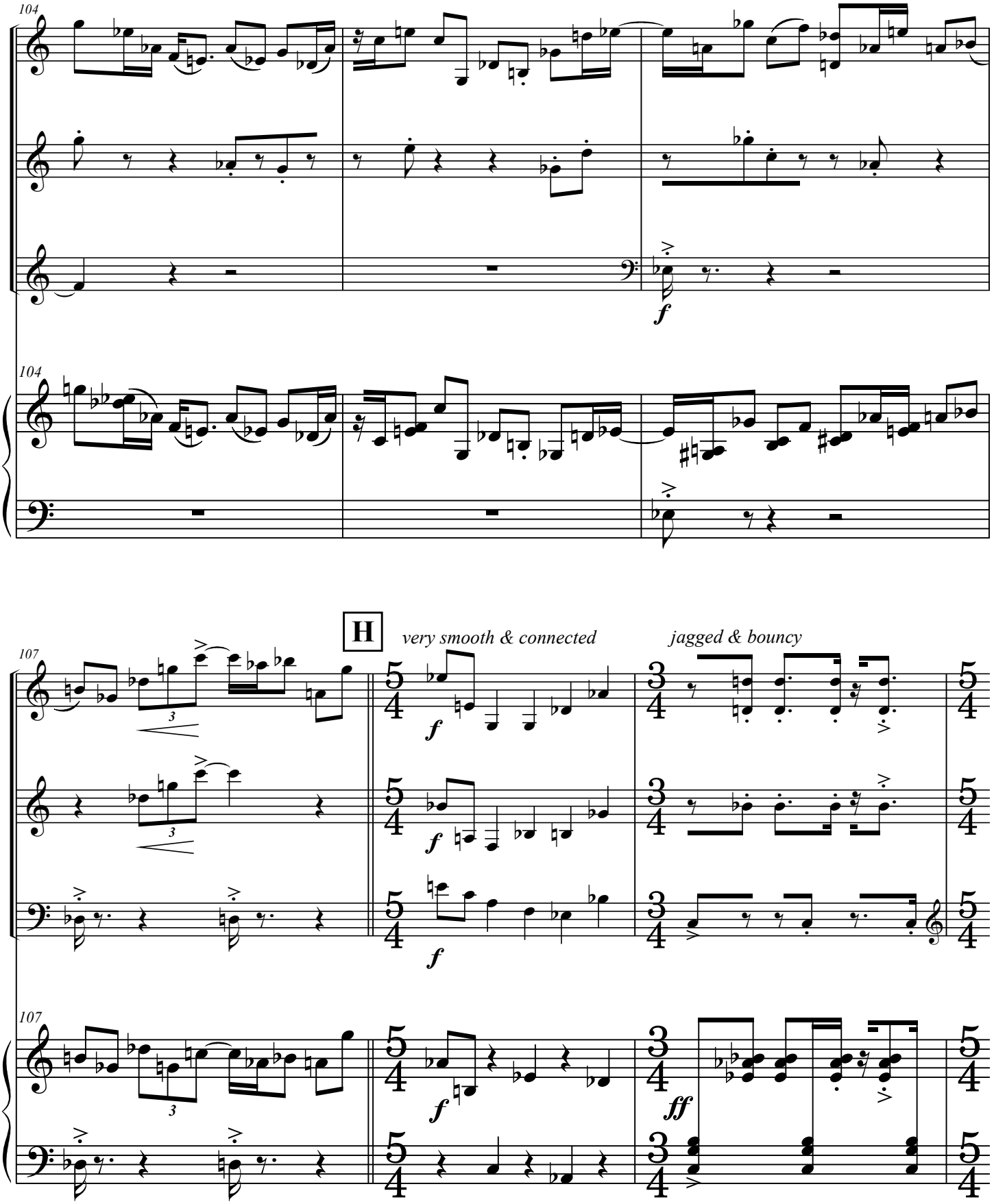

86
86
mf
f
mf

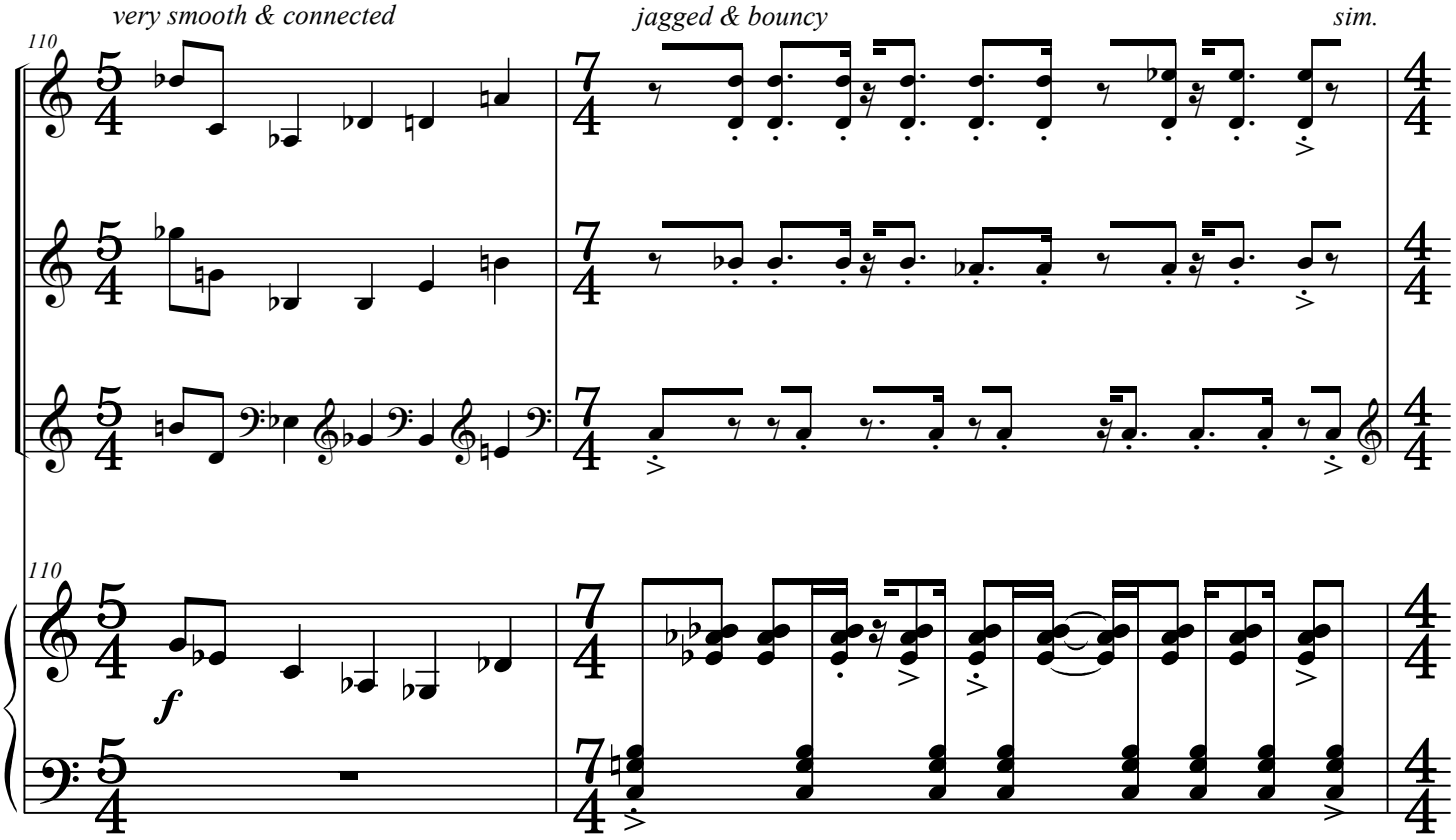

89
f
f
(solo)
f
89
f
f
5
4


92
mf
f
pp
f

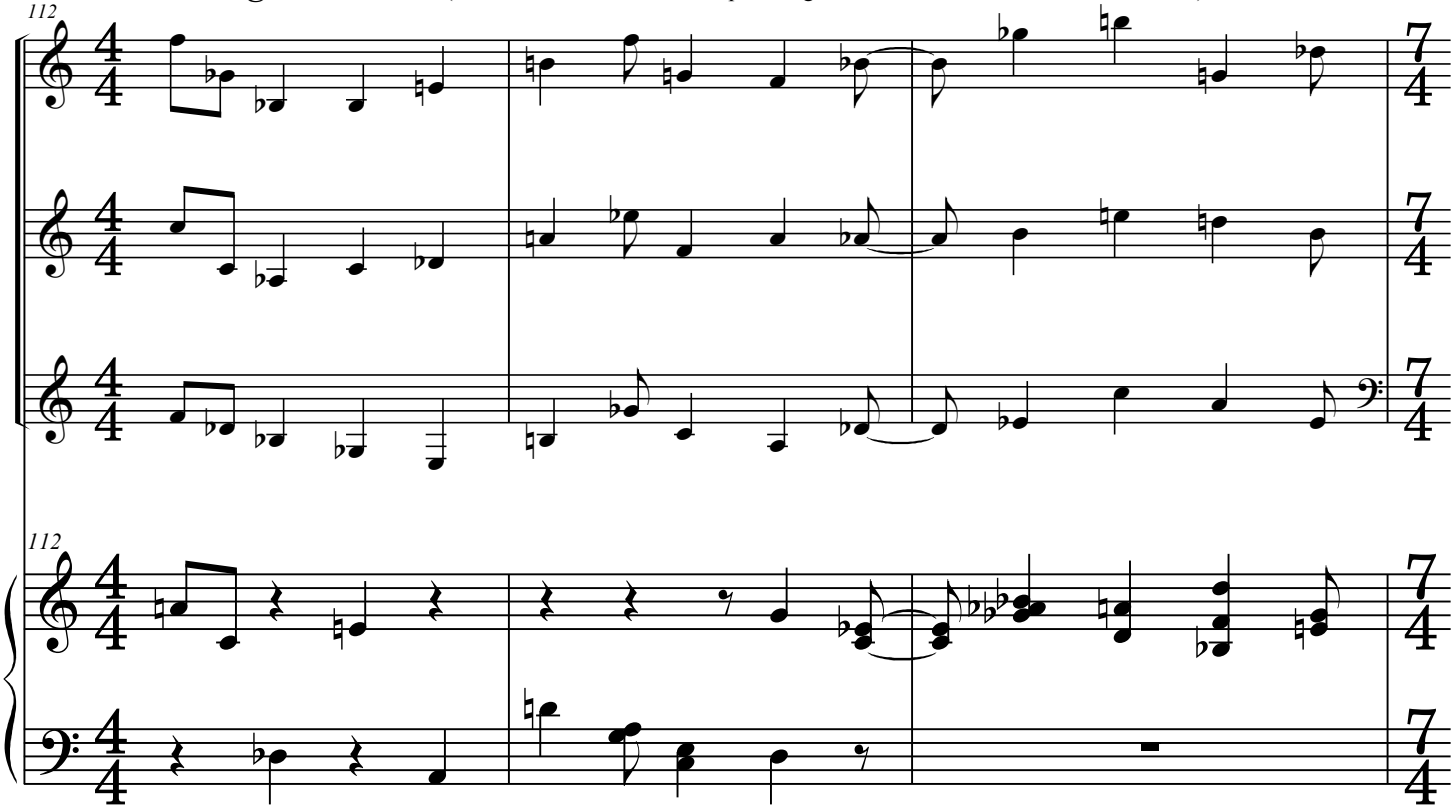

95
f

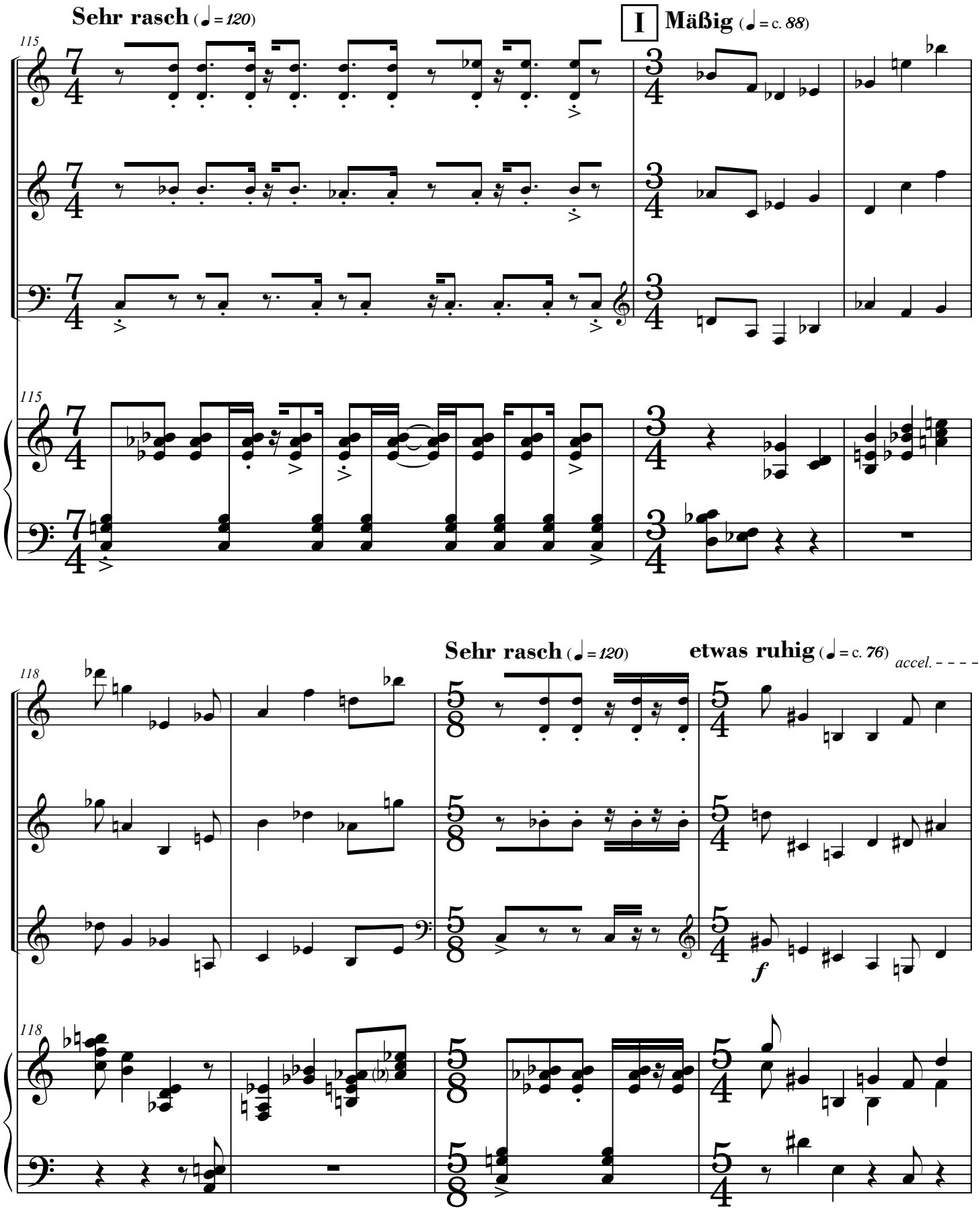

G
98
pizz.
mf
(solo)
f
mf
98
101
(solo)
arco
f
f
f
101

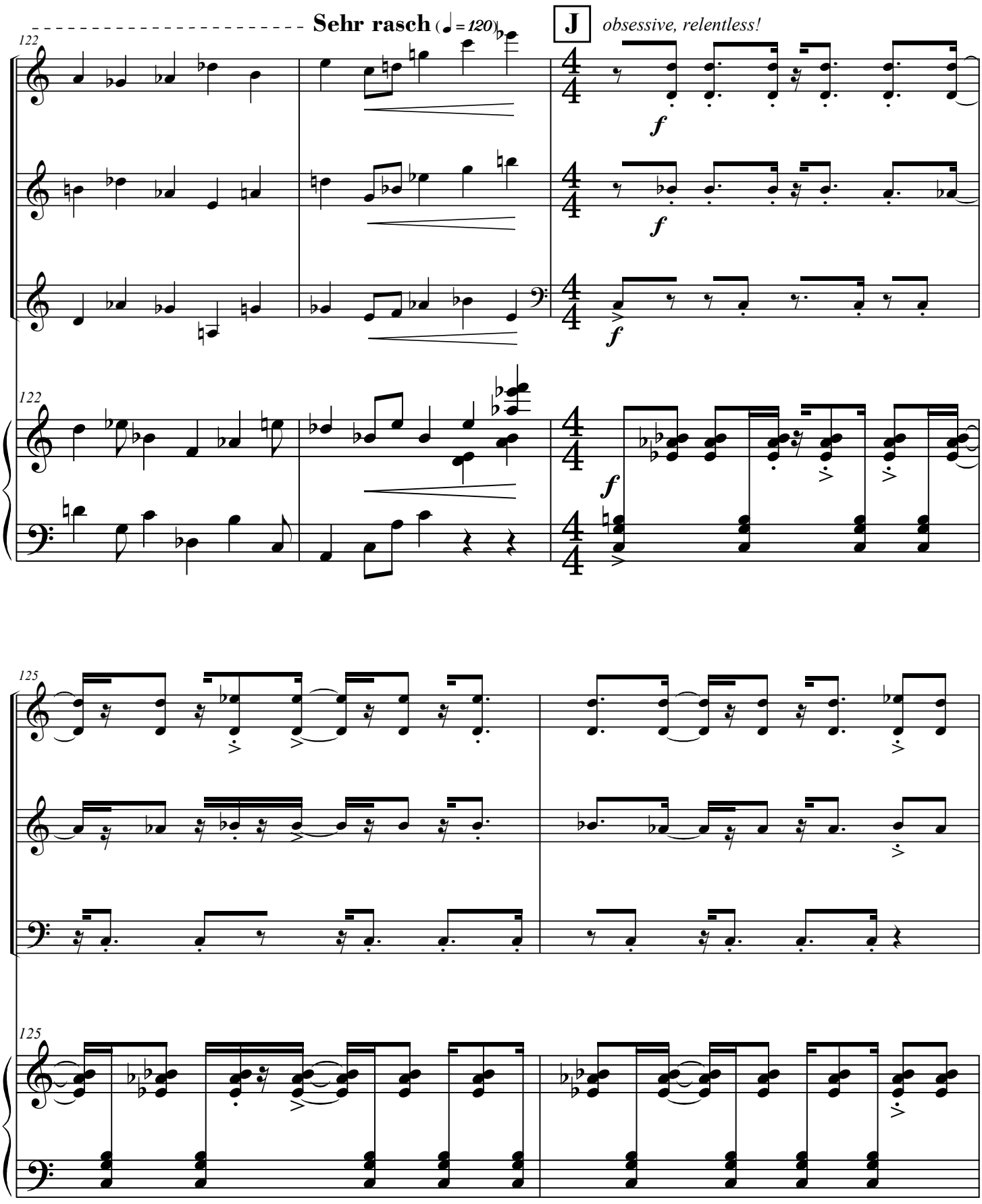

104
104
H
very smooth & connected
jagged & bouncy
107
107

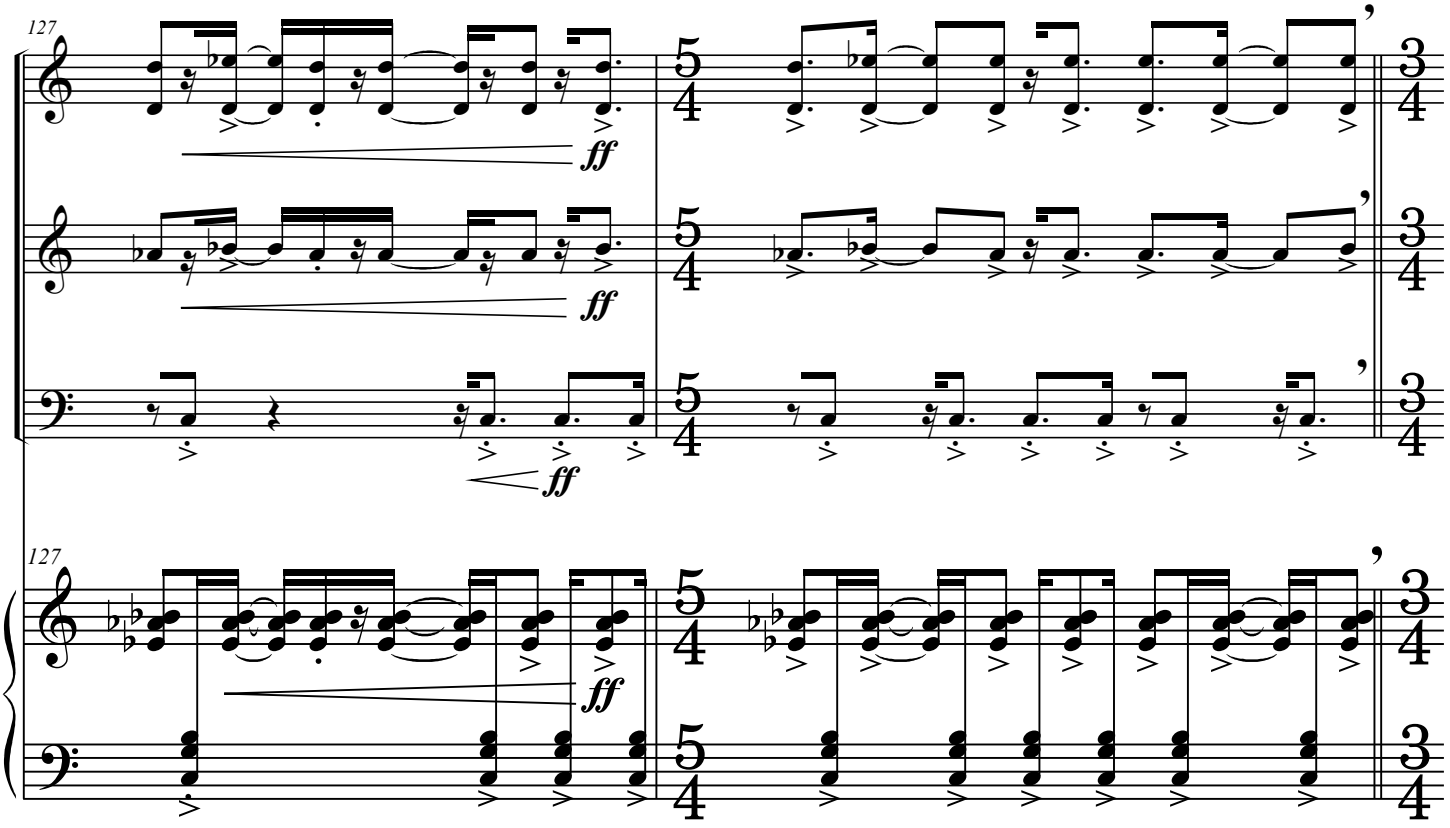


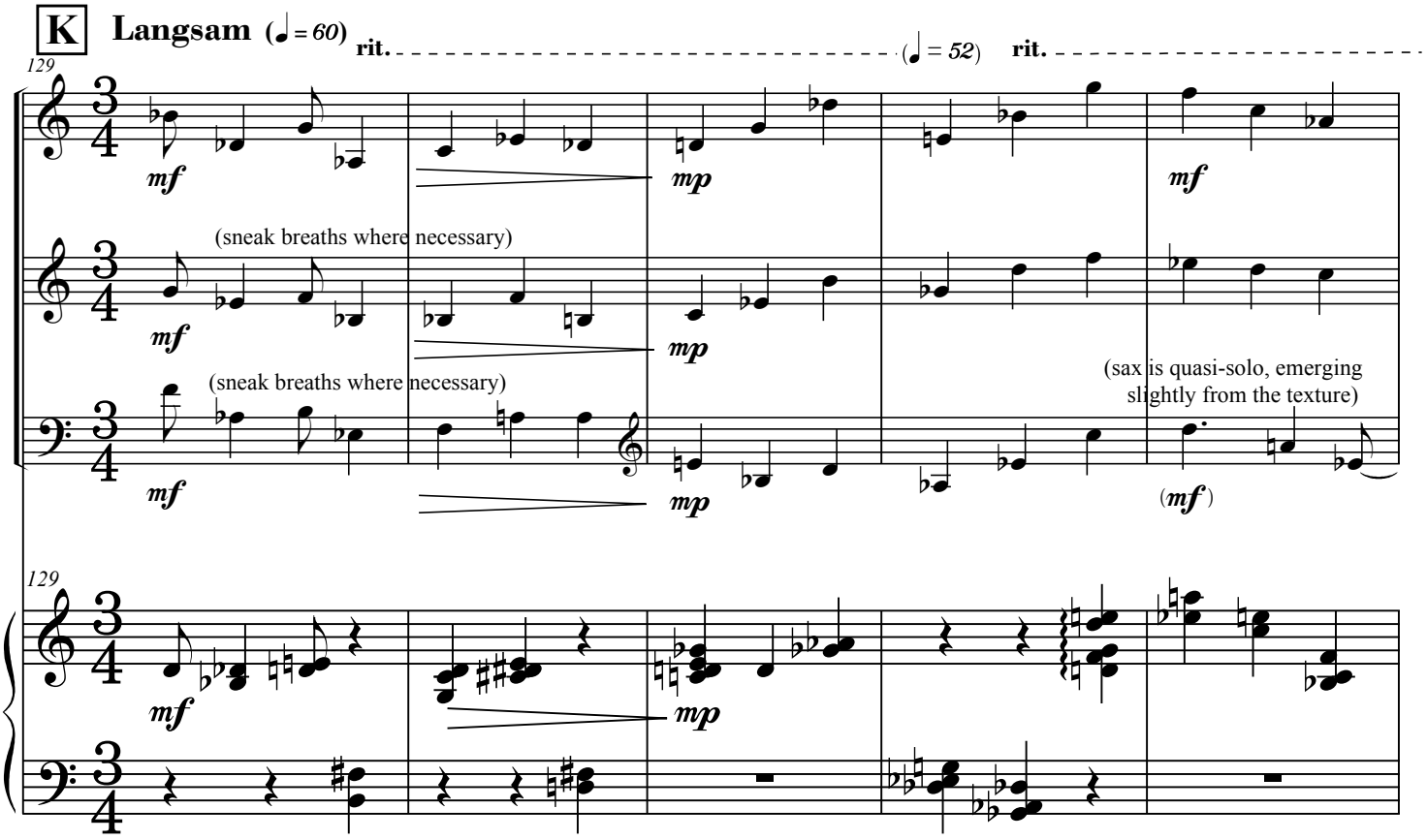
Etwas mäßiger (♩ = c. *106*) (From here to the end, all tempo changes are *subito* unless otherwise indicated.)

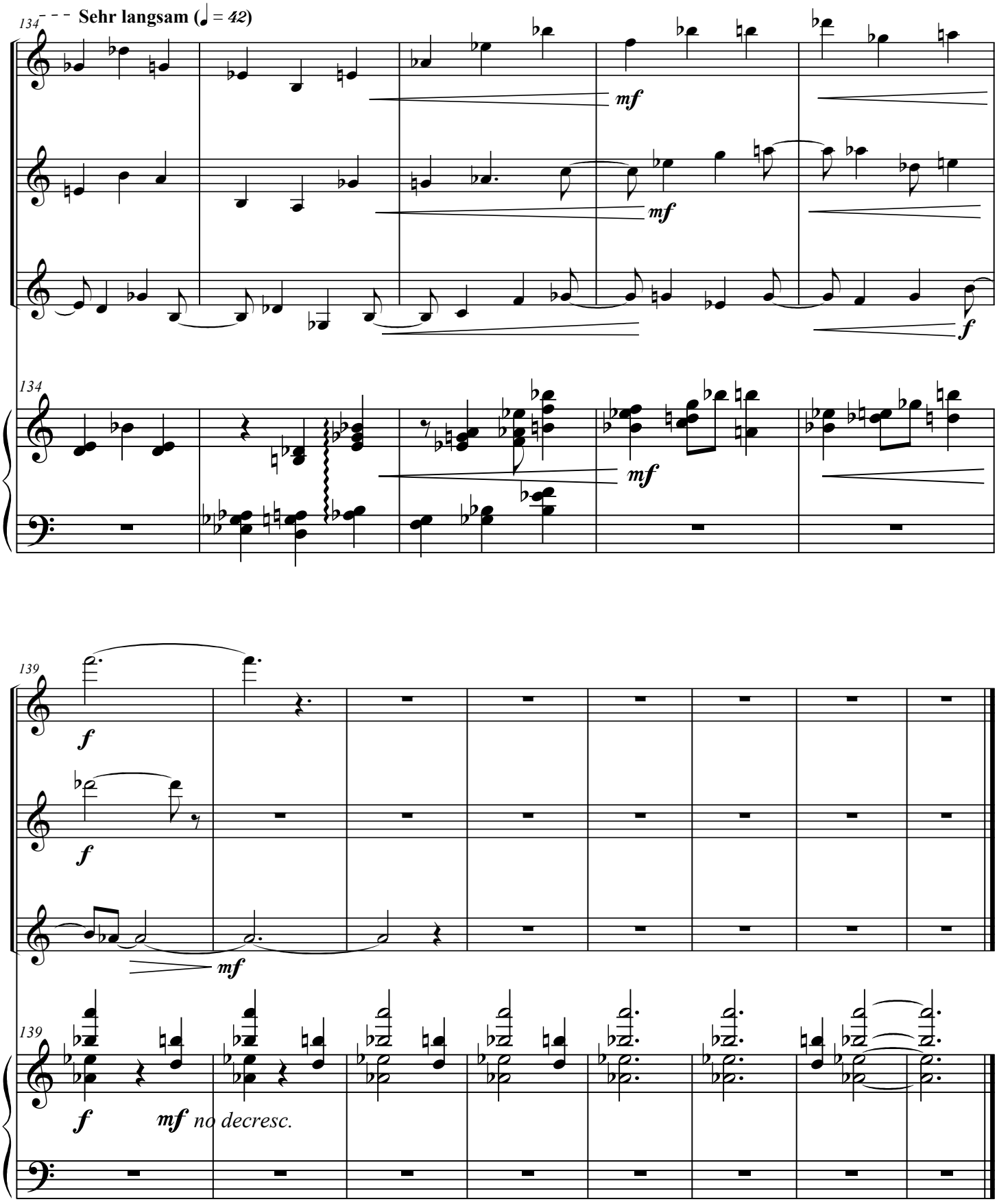



Sehr rasch (♩ = 120)
I
Mäßig (♩ = c. 88)
115
Sehr rasch (♩ = 120)
etwas ruhig (♩ = c. 76)
accel.
118
f


Sehr rasch (♩ = 120)
J
obsessive, relentless!
122
f
125

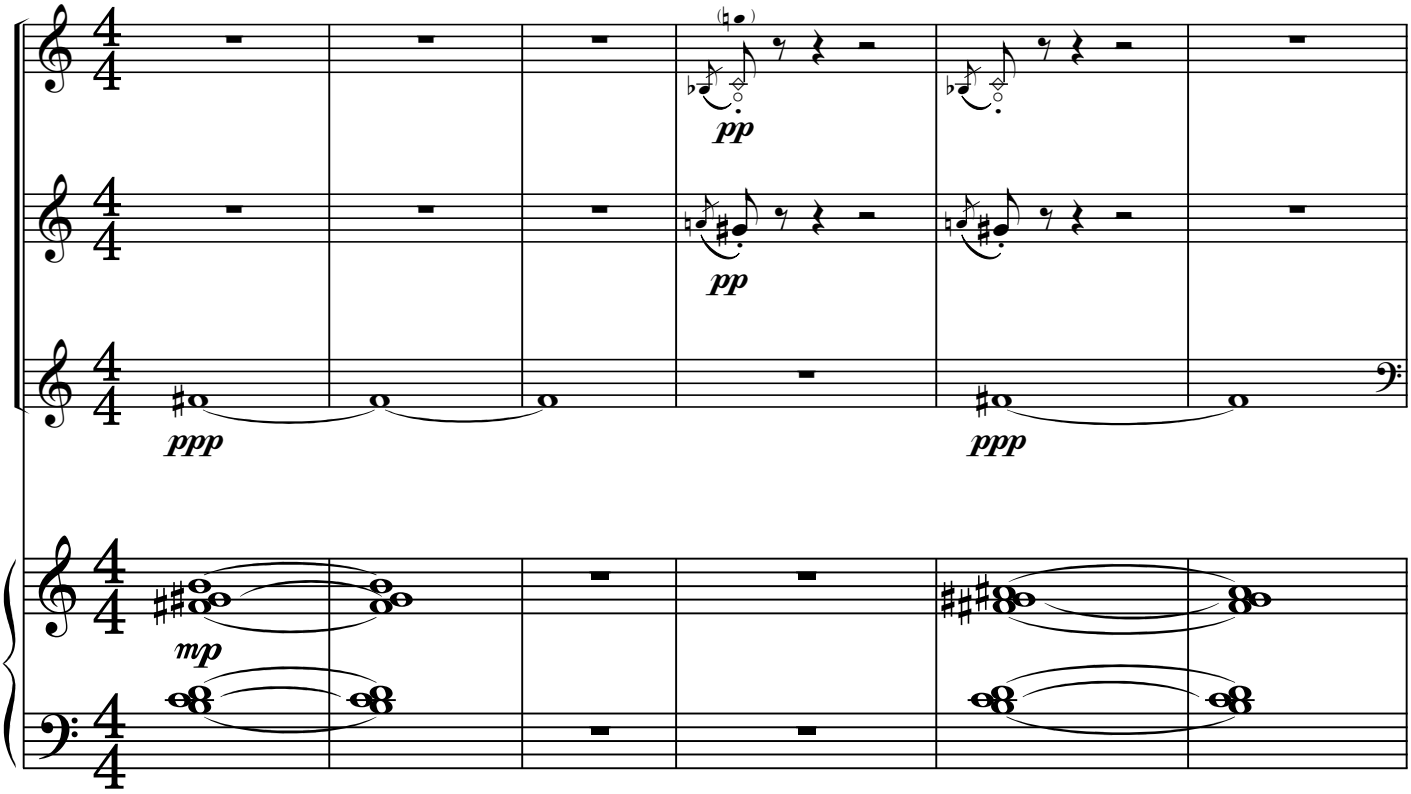

127
ff
ff
ff
127
ff


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)
129
mf
mp

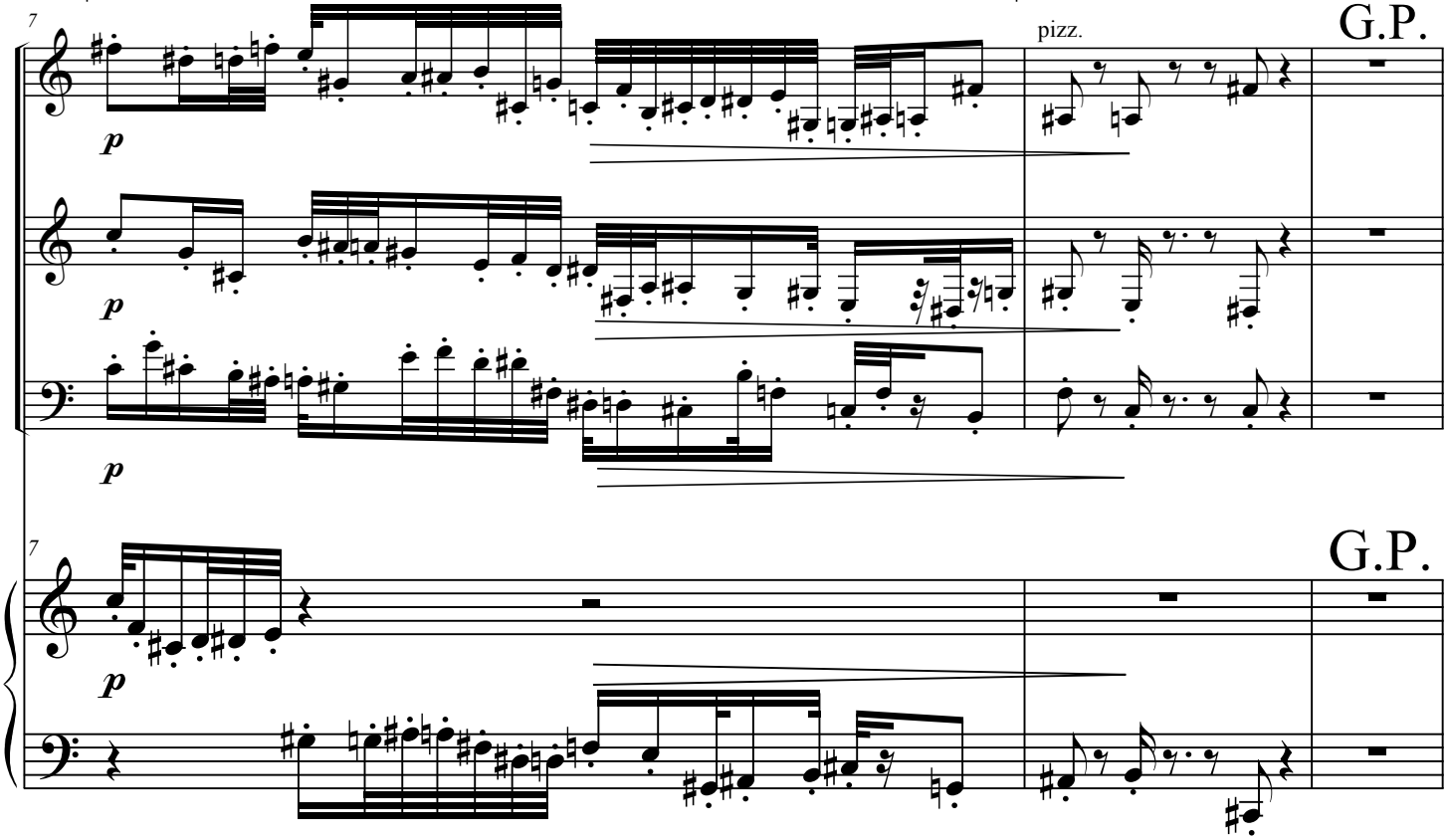

134
Sehr langsam (♩ = 42)
mf
mf
f
134
mf
139
f
f
mf
139
f
mf no decresc.

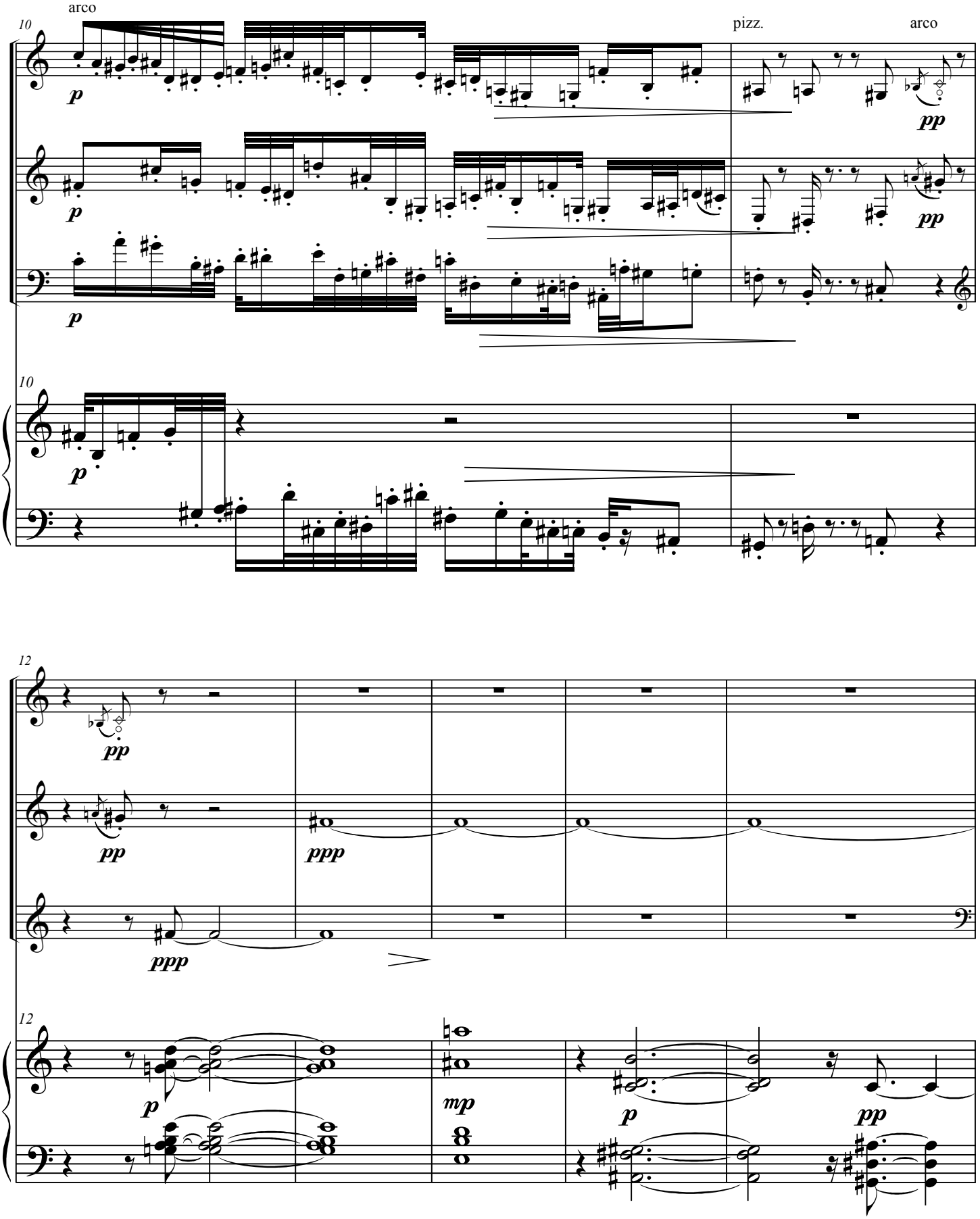
II.

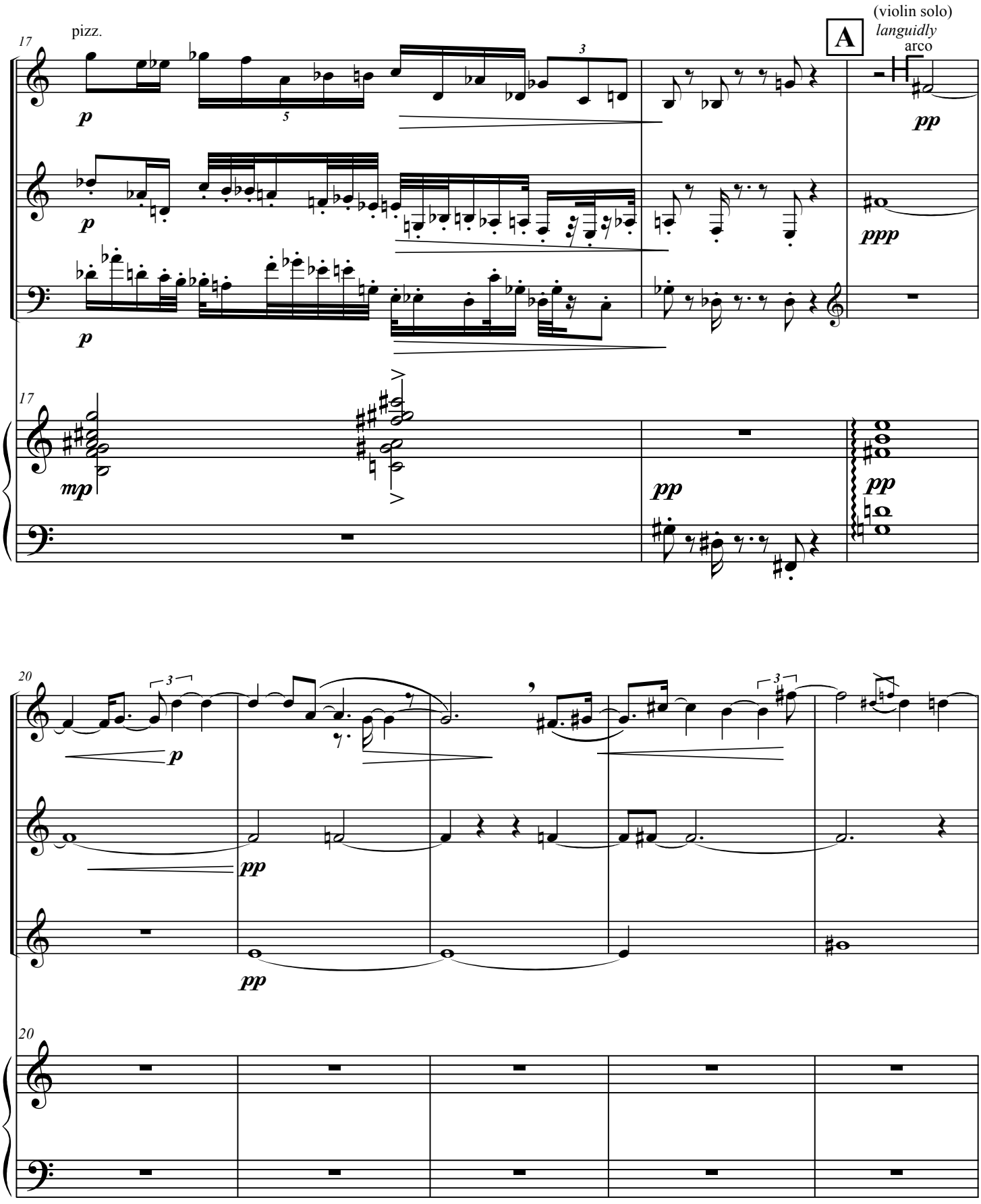
Etwas langsam ♩= ca. *60*

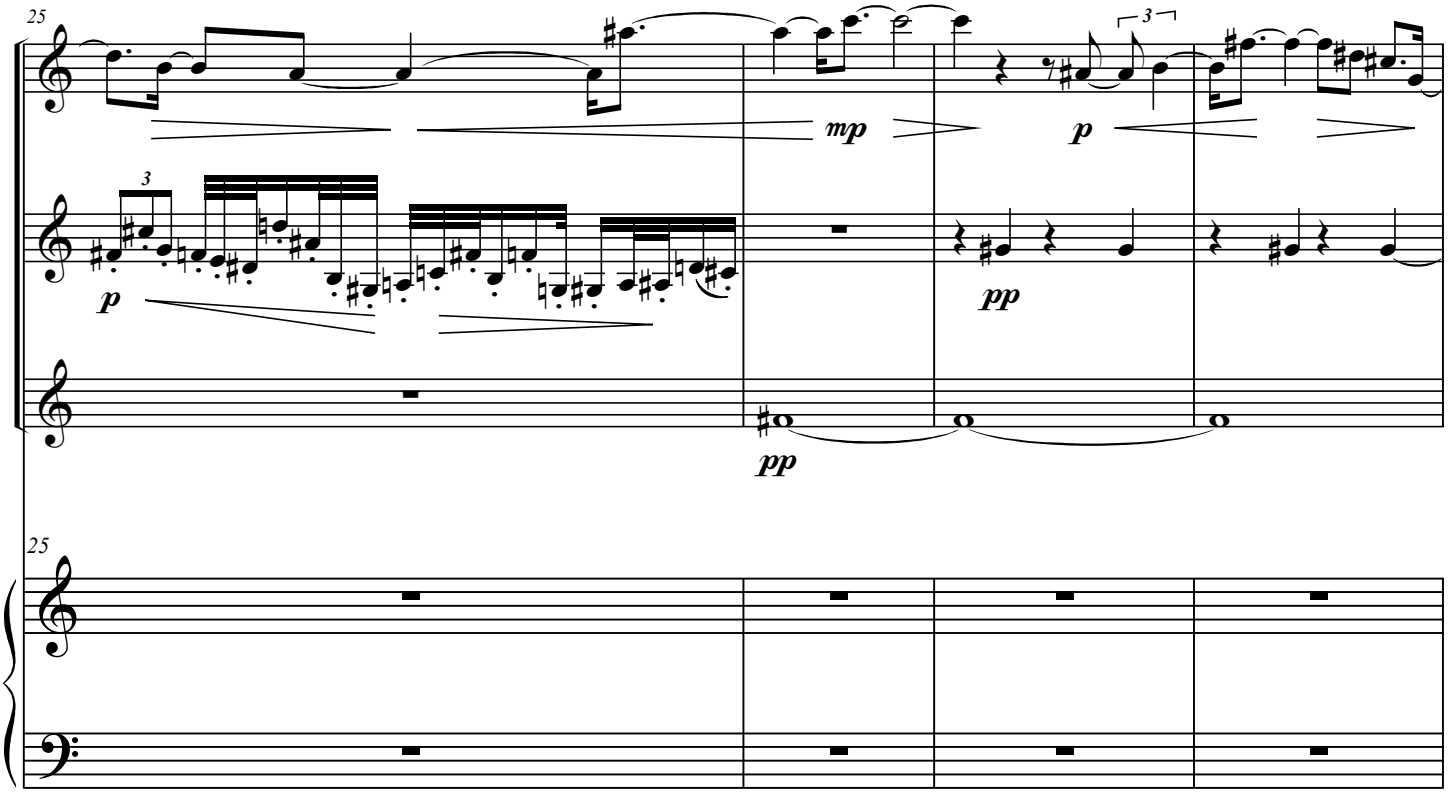


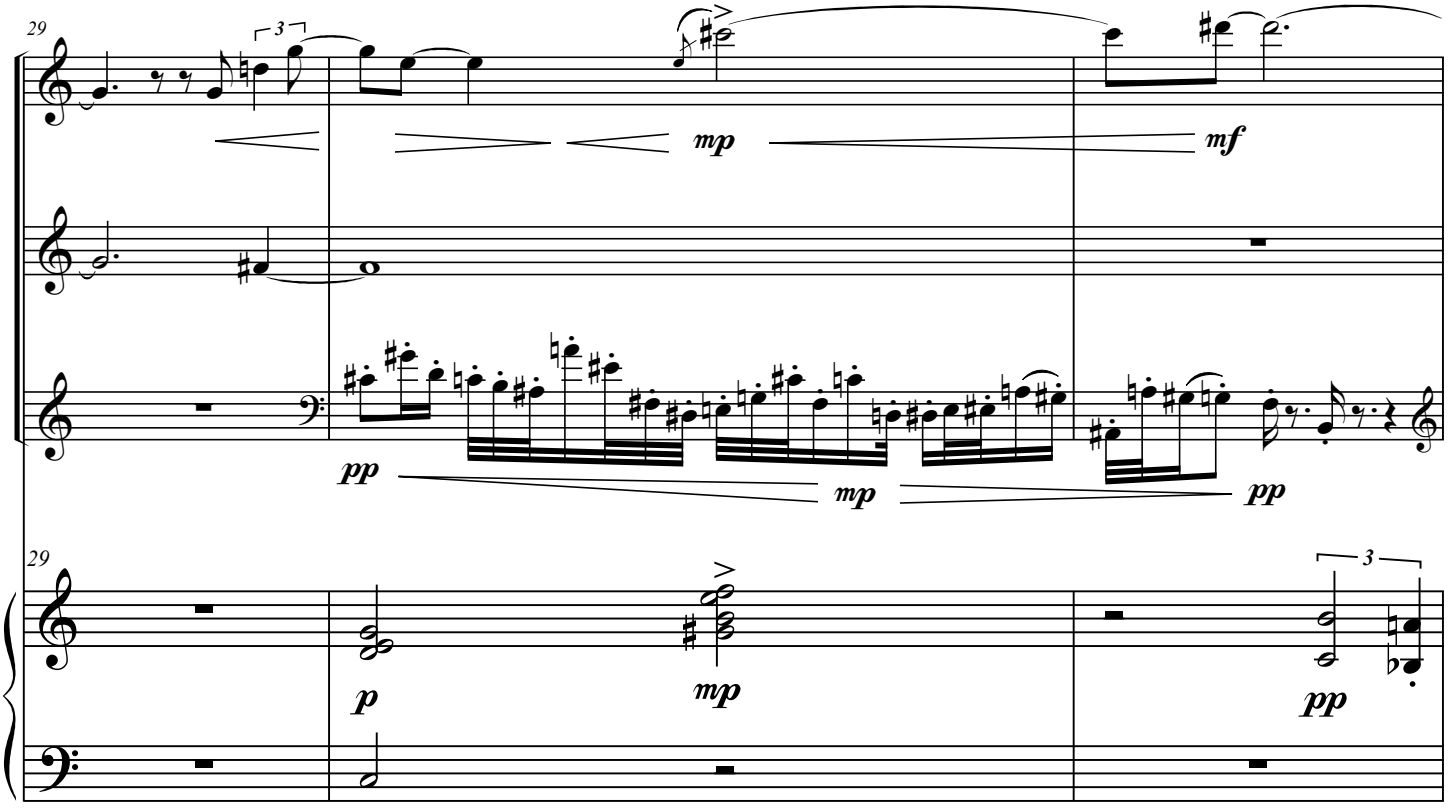
The rhythms in this measure do not have to be precise; to the contrary, the rhythms should be very loose and random-sounding. The measure should sound almost improvised and disjointed until the next measure, where all the parts must align precisely. Each time this gesture occurs it should be played in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

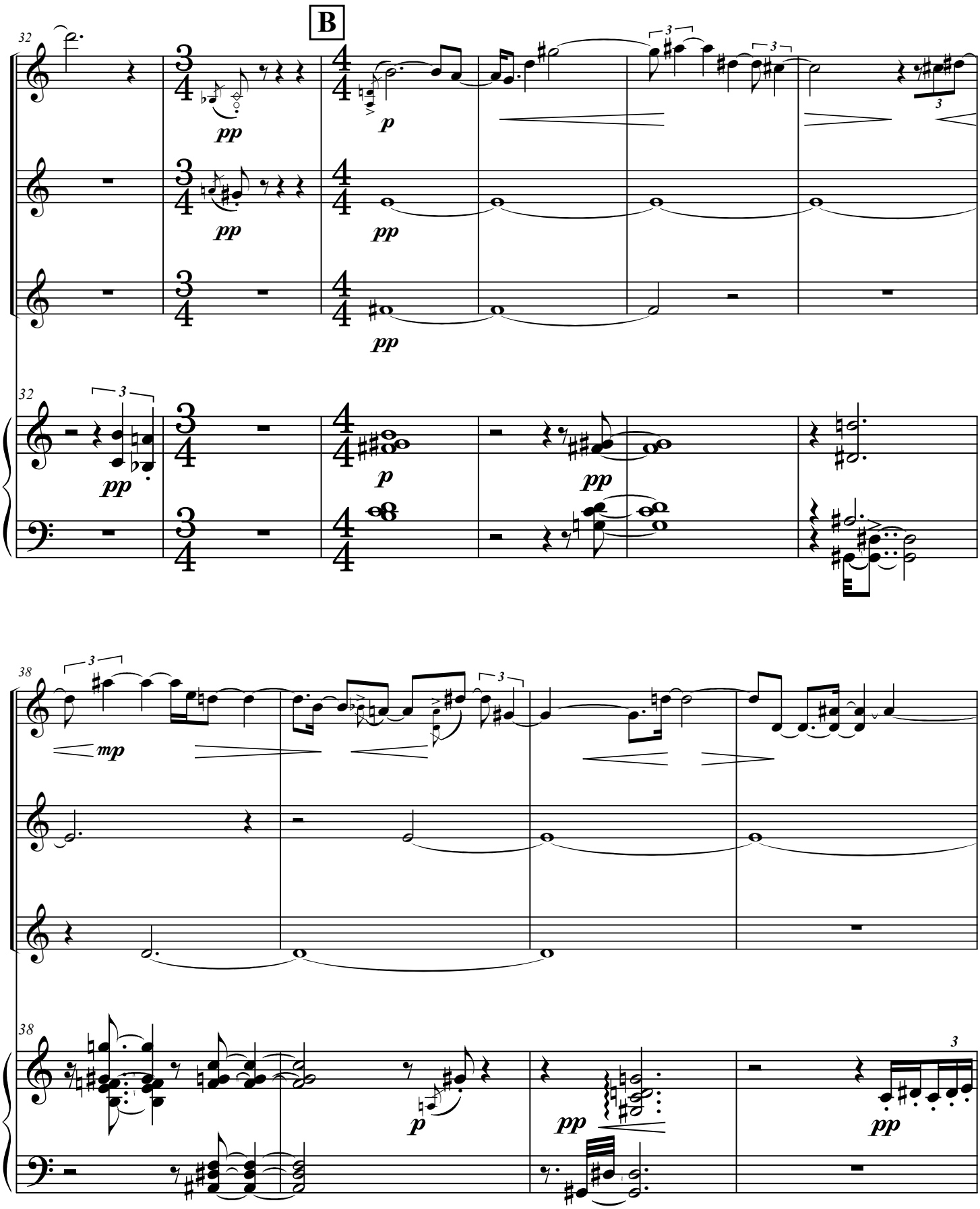


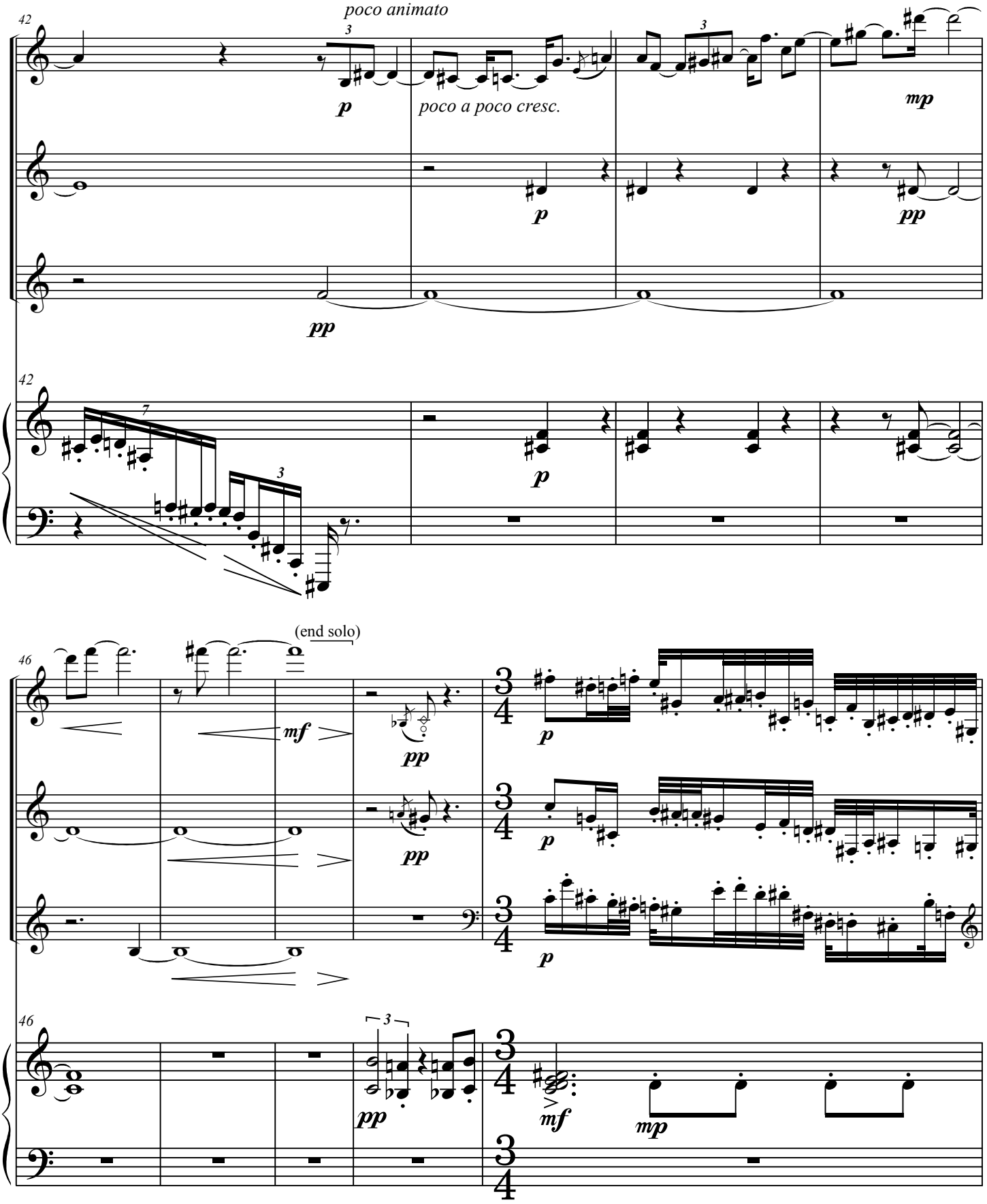

arco
10
p
p
p
pizz.
arco
pp
pp
10
p
12
pp
pp
ppp
ppp
12
p
mp
p
pp

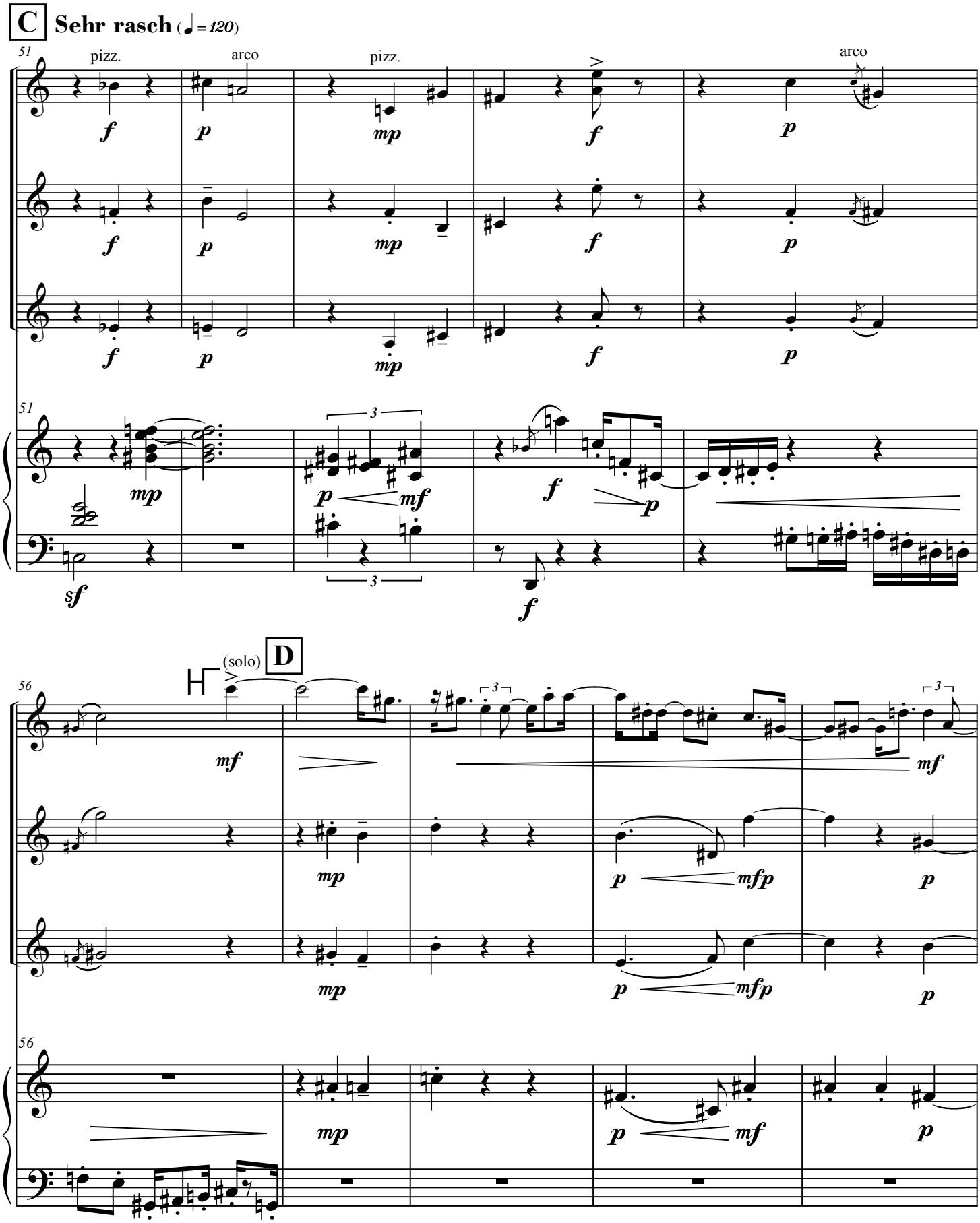

17
pizz.
A
(violin solo)
languidly
arco
p
pp
ppp
mp
20

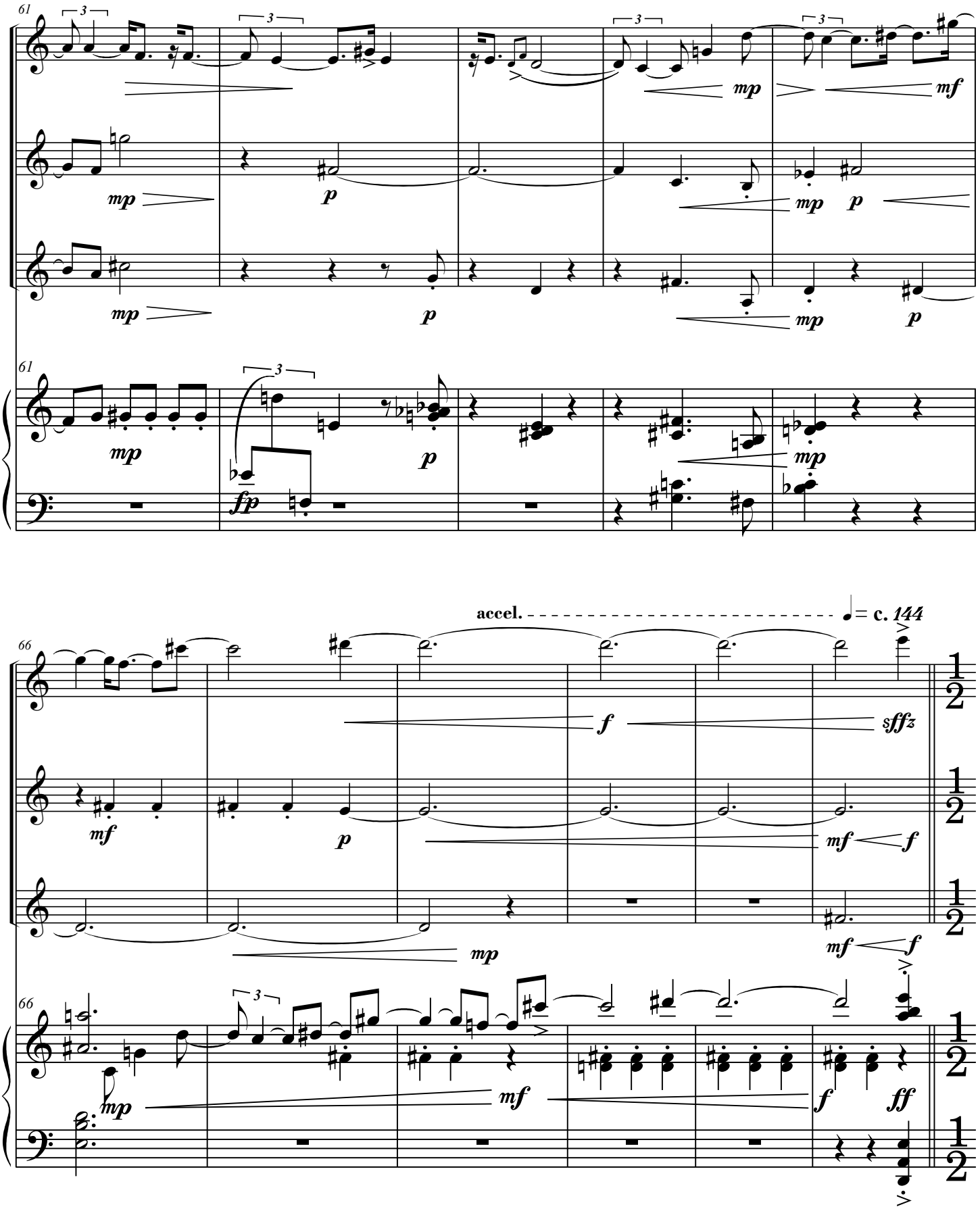

25
3
p
mp
p
3
pp
pp
25


29
3
mp
mf
pp
mp
pp
29
p
mp
3
pp


B
32
pp
p
pp
pp
p
pp
38
mp
p
pp
pp

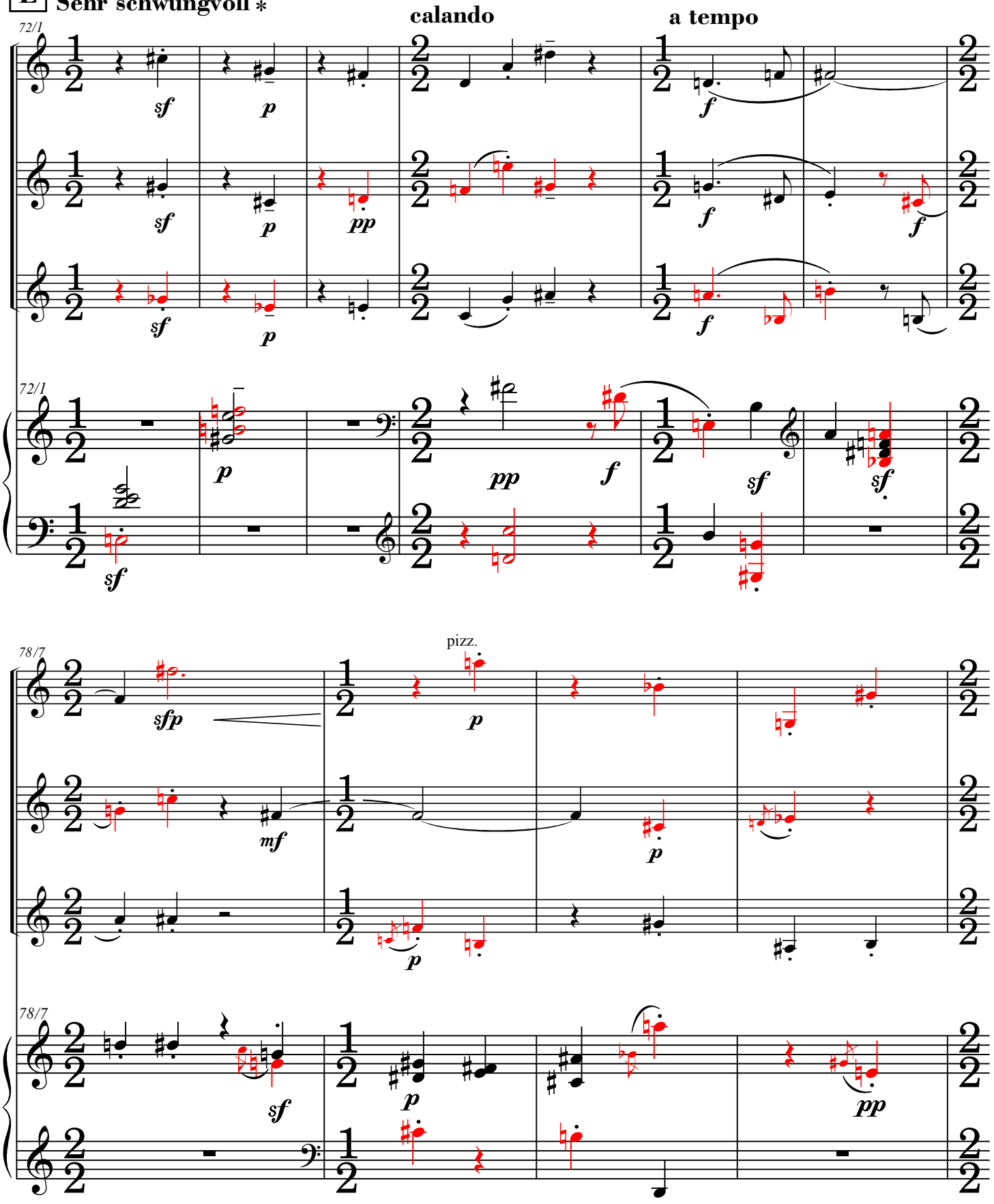

poco animato
poco a poco cresc.
(end solo)


C
Sehr rasch (♩ = 120)
51
pizz.
arco
pizz.
arco
(solo)
D
56

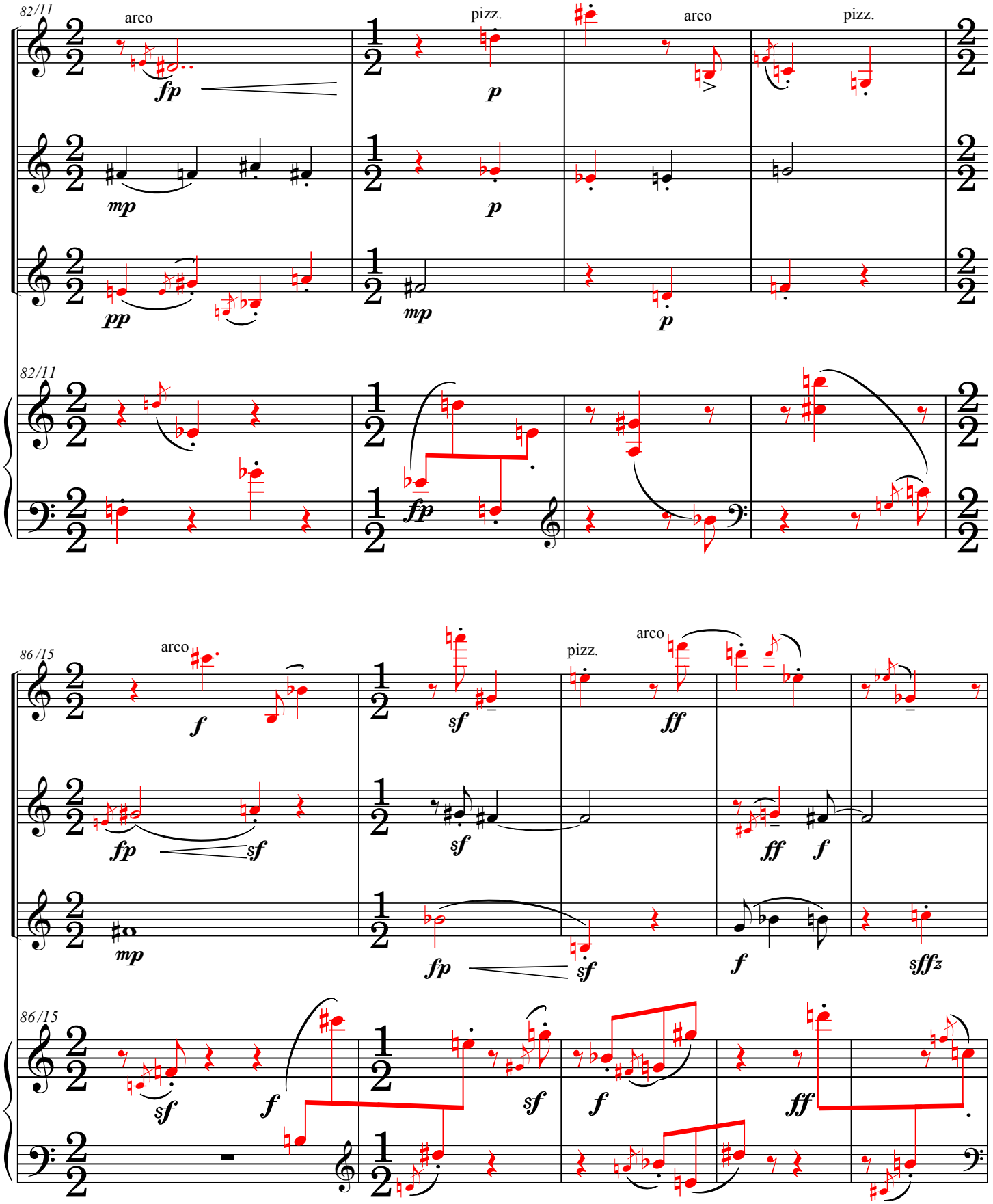

61
mp
mf
p
fp
accel.
♩= c. 144
66
f
sffz
ff

E (beginning of Webern, II.)

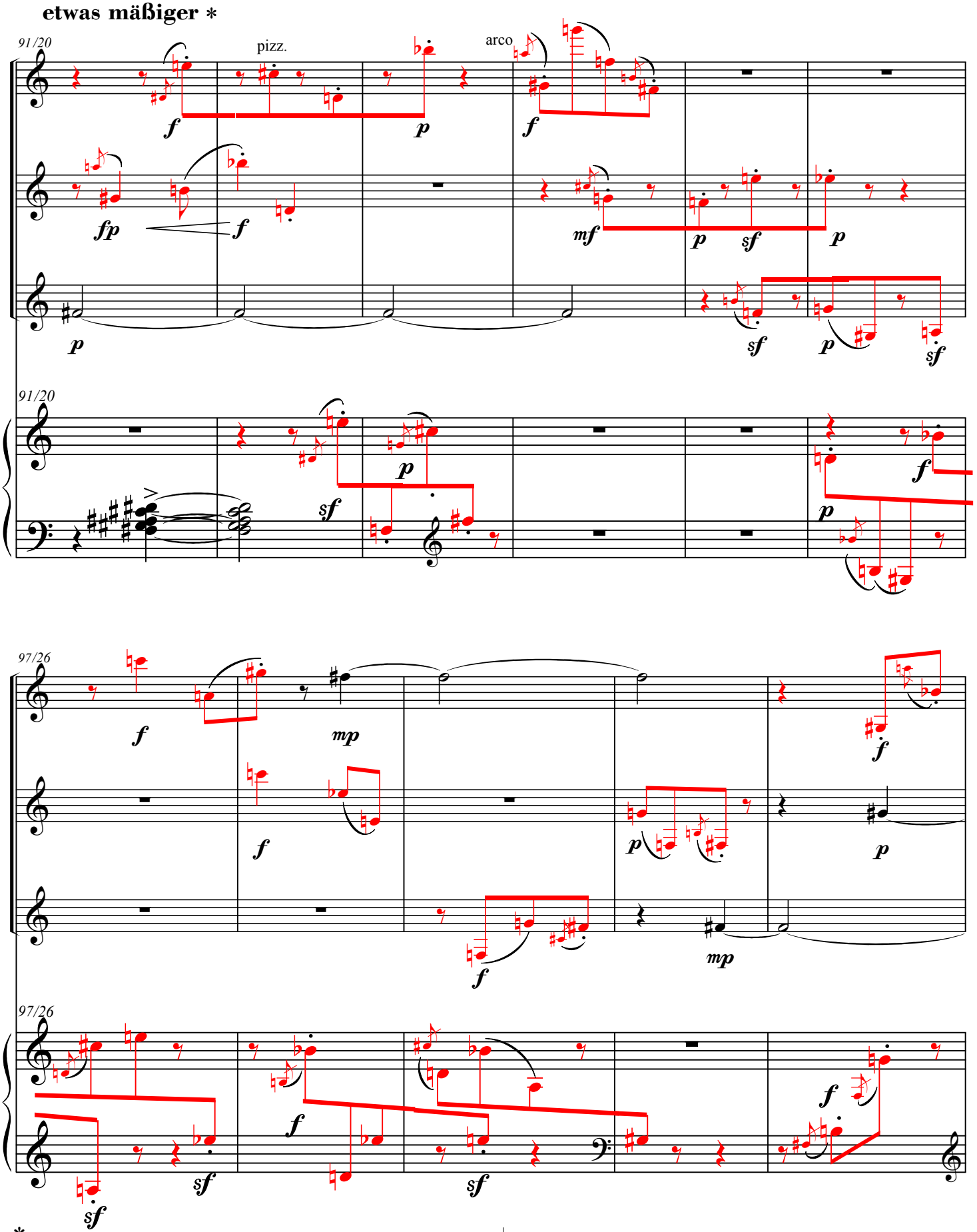
Sehr schwungvoll *



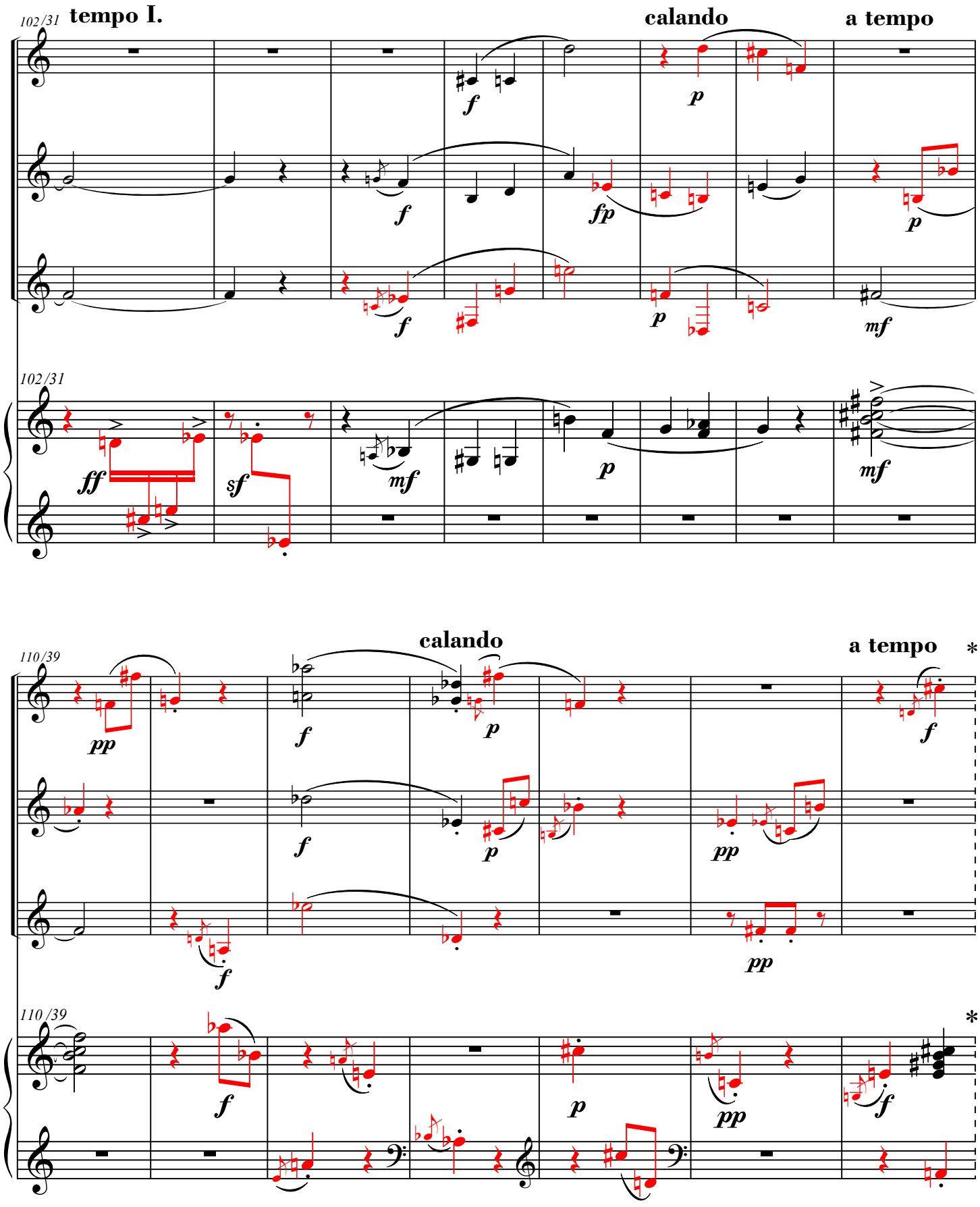
* Although Webern's metronome marking is ♩ = c.*108*, that tempo is extremely fast and widely considered an error. Most professional ensembles perform this movement between ♩ = *68* and ♩ = *80*. See the performance notes for details.


82/11
arco
pizz.
arco
pizz.
fp
p
p
mp
pp
mp
p
82/11
fp
86/15
arco
pizz.
arco
f
sf
ff
fp
sf
sf
ff
f
mp
fp
sf
f
sfffz
86/15
sf
f
sf
f
ff

etwas mäßiger *



* This tempo should also be correspondingly slower, closer to 𝅗𝅥 = *62-74*, depending on how fast the initial tempo is.



* Continue playing the rest of Webern, II.