

LANSING D. MCLOSKEY

QUARTETTROPE

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



LANSING D. MCLOSKEY

Written for The Ibis Camerata

QUARTETTROPE

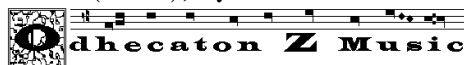
For violin, A clarinet, tenor saxophone, piano

- 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.

Lansing D. McLoskey

Sehr mäßig ♩ = ca. 36

rit. ----- a tempo

Geige

A Klarinette

Tenor-Saxophon

Klavier

16

pizz. arco

p pp mf f

Dämpfer ab

19

f p f fp p

19

f p

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a tempo

Musical score for measures 29-33. The score is written for a violin and piano. The violin part (top staff) features a melodic line with dynamic markings *p*, *mp*, and *p*. The piano part (bottom two staves) provides harmonic support with dynamic markings *mf*, *p*, *mp*, and *pp*. A fermata is placed over the piano part in measure 31. The key signature has one flat, and the time signature is 4/4.

Musical score for measures 34-36. The violin part (top staff) has dynamic markings *fp*, *fp*, *mf*, and *p*. The piano part (bottom two staves) has dynamic markings *pp*, *mf*, and *p*. A fermata is placed over the piano part in measure 35. A section marker "II." is placed above measure 36, with "pizz." and "arco" markings below it. The key signature has one flat, and the time signature is 4/4.

Musical score for measures 34-36. The violin part (top staff) has dynamic markings *pp*, *p*, *mf*, *fp*, and *mp*. The piano part (bottom two staves) has dynamic markings *pp*, *p*, *mf*, *fp*, and *mp*. A fermata is placed over the piano part in measure 35. A section marker "II." is placed above measure 36, with "pizz." and "arco" markings below it. The key signature has one flat, and the time signature is 4/4. The word "L.v." is written at the end of the piece.

38 **calando** **a tempo** **pizz.** **rit.** **arco**

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

38 *mf* *pp* *mf* *fp* *f* *pp*

* >

A **Sehr rasch** (♩ = 120)

41

p *p* *p*

41 *p* *mp*

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

fff

(pounding!)

B *Jazzy, but with drive*

55

f

f

secco

mf

secco

mf

58

f *mf*

58

f *mf*

61 pizz.

mf *mf*

61

p *f* *pp*

C

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). The first system consists of three staves: a vocal line, a second vocal line, and a bass line. The second system consists of a grand piano (piano) part with a treble and bass staff. The piano part begins at measure 64 with a *mp* dynamic. At measure 66, the piano part changes to a *fff* dynamic. The vocal lines contain various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes chords and melodic lines, with a triplet of eighth notes in the bass staff at measure 66.

Musical score for measures 67-69. The score continues from the previous system. The first system consists of three staves: a vocal line, a second vocal line, and a bass line. The second system consists of a grand piano (piano) part with a treble and bass staff. The piano part begins at measure 67 with a *mp* dynamic. At measure 68, the piano part changes to a *fff* dynamic. At measure 69, the piano part changes to a *mf* dynamic. The word "arco" is written above the vocal line at measure 69. The piano part includes chords and melodic lines, with triplets of eighth notes in the bass staff at measures 67 and 69.

70 *pizz.* **D**

f *ff*

f *mf* *f*

f *f*

70 *f* *mf sub.* *f*

73 *arco*

f *p*

fp *p*

f *p*

73 *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

stacc.

F *broadly*

83

f

f

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 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 *f* and *mf*. Trills and triplets are indicated with a '3' and a bracket. A '(solo)' marking is present in the third staff. The time signature changes to 5/4 in the final measure of each system.

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."

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."

98 G pizz. *mf*

98 *f* (solo)

98 *mf*

98

101 (solo) arco *f*

101 *f*

101

Detailed description: This page of a musical score contains measures 98 through 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 includes a 'pizz.' (pizzicato) instruction and a 'G' chord box. Dynamics range from *mf* to *f*. The piano part includes a '3' (triple) marking. The second system (measures 101-103) continues the guitar part with a '(solo) arco' instruction and a *f* dynamic. The piano part continues with a *f* dynamic. The key signature has one flat, and the time signature is 3/4.

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

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 with a tempo marking of "Sehr langsam" and a quarter note equal to 42 beats. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves have a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The grand staff has a dynamic marking of *mf*. The music consists of melodic lines and chordal accompaniment.

Musical score for measures 139-142. The score is in 3/4 time. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves have a dynamic marking of *f*. The third staff has a dynamic marking of *mf*. The grand staff has a dynamic marking of *f* and a performance instruction of *mf no decresc.*. The music consists of melodic lines and chordal accompaniment.

II.

Etwas langsam ♩ = ca. 60

Musical score for the second system, measures 1-6. The score is in 4/4 time. The top two staves (treble clefs) contain melodic lines with dynamics *pp*. The bottom staff (bass clef) contains a bass line with dynamics *ppp*. A grand staff (treble and bass clefs) follows, containing chordal accompaniment with dynamics *mp*.

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.

Musical score for the third system, measures 7-9. The score is in 4/4 time. The top two staves (treble clefs) contain melodic lines with dynamics *p*. The bottom staff (bass clef) contains a bass line with dynamics *p*. A grand staff (treble and bass clefs) follows, containing chordal accompaniment with dynamics *p*. The system ends with *pizz.* and **G.P.**

10 arco p pizz. arco pp

This system contains measures 10 and 11. It features three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is marked with a piano (*p*) dynamic in measure 10 and a pianissimo (*pp*) dynamic in measure 11. Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The notation includes sixteenth-note runs and chords.

10 p

This system contains measures 10 and 11, continuing from the previous system. It features two staves in treble and bass clefs. The music is marked with a piano (*p*) dynamic. The notation includes chords and melodic lines.

12 pp pp ppp

This system contains measures 12 through 15. It features three staves in treble and bass clefs. The music is marked with *pp* (pianissimo) in measures 12 and 13, and *ppp* (pianississimo) in measures 14 and 15. A crescendo hairpin is visible in measure 14. The notation includes sustained notes and rests.

12 p mp p pp

This system contains measures 12 through 15, continuing from the previous system. It features two staves in treble and bass clefs. The music is marked with *p* (piano) in measure 12, *mp* (mezzo-piano) in measure 13, *p* in measure 14, and *pp* in measure 15. The notation includes chords and melodic lines.

25

mp p p pp pp

This system contains measures 25 through 28. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes in measure 25, followed by a phrase of eighth notes. Dynamic markings include *mp* and *p*. The middle staff starts with a treble clef and a key signature of one sharp, featuring a triplet of eighth notes in measure 25. Dynamic markings include *p* and *pp*. The bottom staff has a bass clef and a key signature of one sharp, with a whole note chord in measure 25 and a half note chord in measure 26. Dynamic markings include *pp*.

25

This system shows measures 25 through 28 with empty staves for the piano part, consisting of a treble clef staff and a bass clef staff.

29

mp mf pp mp pp

This system contains measures 29 through 32. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The top staff begins with a treble clef and a key signature of one sharp. It contains a melodic line with a triplet of eighth notes in measure 29, followed by a phrase of eighth notes. Dynamic markings include *mp* and *mf*. The middle staff starts with a treble clef and a key signature of one sharp, with a whole note chord in measure 29. Dynamic markings include *pp*. The bottom staff has a bass clef and a key signature of one sharp, with a complex rhythmic pattern of eighth notes in measure 29. Dynamic markings include *pp* and *mp*.

29

p mp pp

This system shows measures 29 through 32 with empty staves for the piano part, consisting of a treble clef staff and a bass clef staff. The top staff has a treble clef and a key signature of one sharp. Dynamic markings include *p*, *mp*, and *pp*. The bottom staff has a bass clef and a key signature of one sharp.

42 *poco animato*

p *poco a poco cresc.* *mp*

p *pp*

pp

42

p *pp*

46 (end solo)

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

46

pp *mf* *mp*

C Sehr rasch (♩ = 120)

51

pizz. arco pizz. arco

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

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

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

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

sf *f*

56

D (solo)

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

mp *p* *mf* *p*

mp *p* *mf* *p*

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

61

61

mp *p* *mp* *p*

mp *p* *mp* *p*

mp *p* *mp* *p*

61

mp *p* *mp*

fp

66

accel. ----- $\bullet = c. 144$

f *sfz*

mf *p* *mf* *f*

mp *mf* *f* *ff*

1/2 1/2 1/2 1/2

1/2 1/2

(beginning of Webern, II.)

E Sehr schwungvoll *

calando

a tempo

72/1

72/1

78/7

78/7

* 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* *pp*

pizz. *p* arco *p* pizz.

82/11

86/15

arco *f* pizz. *sf* arco *ff*

fp *sf* *ff* *f*

mp *fp* *sf* *f* *ffz*

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* *f*

* 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.