

BLOOD ON THE PAVEMENT 1984

by

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Blood on the Pavement 1984 is a ten-minute musical composition for clarinet in B-flat (doubling bass clarinet), grand piano, violin, viola, and cello. This thesis will address key concerns regarding the generative pitch materials and numerical constructs that govern the overall form of the piece. First I provide aesthetic context for the work by exploring its influence, primarily the works of Irish-born artist Francis Bacon. This composition is as much an ode to the artist as it is a portrait of myself. Secondly, I describe the pitch, rhythmic and numerical constructs that dictate the gestural and registral aspects of the composition, as well as the symmetries that are built into the tone rows that serve as the armature for the composition. After outlining these major structural, I relate them to the aleatoric timbral trajectories of the composition, and describe how the harmonic and rhythmic cells are mutated and transformed by extended techniques and microtones.

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1.0 INTRODUCTION – FRANCIS BACON

Since 2015, I have been preoccupied by the works of Irish-born painter, Francis Bacon (1909-1992) whose creative output spanned over sixty years of the twentieth century. Six of my recent compositions have been directly inspired by Francis Bacon's work - *Self Portrait*, *Photoetched in Brass*, *Splintered Ringing*, *Blood on the Pavement 1984*, and *Music for Cannibals* - and several of them took further inspiration from Giles Deleuze's *Francis Bacon: The Logic of Sensation* (Minneapolis: University of Minnesota Press, 2002) and David Sylvester's interviews with the artist, which were conducted in the 1960's, 70's and 80's.

Bacon's artwork is figurative, and consistently focused on individual moments in time, or individual figures that are almost always distorted or disfigured. His most famous paintings depict popes, crucifixions, as well as portraits of his closest friends. Many of his early works used source materials from other artists such as the screaming nanny from Sergey Eisenstein's film *Potemkin* (1925), studies of the figure in motion by photographer Eadweard Muybridge, and photographic reproductions of medical x-rays.¹ Similar practices continued throughout his career, and many of Bacon's portraits of his friends were painted either from memory or photographs. Live models were rarely used.

¹ David Sylvester, *Interviews with Francis Bacon* (New York: Thames & Hudson, 1987), 32-34

The initial title for the work was *Music for Cannibals*. This represents one of two principle aspects of the piece: sounds or music that consumes itself. The other governing aspect of the composition is the obfuscation of the familiar and the comfortable. Like Bacon, “I want to distort the thing beyond the appearance, but in the distortion to bring it back to a recording of the appearance.”² The “thing” for Bacon was the subjects of his paintings: animals, humans, crucifixions, death masks, coupled figures, jets of water, and countless other items. While I am not composing overtly recognizable figures, I am interested in taking small motivic cells and manipulating them to the point of implosion and dysfunction. These sorts of high-risk sounds are a recurring trope in my music since *Polymorphia* (2009), a chamber concerto for solo cello, strings, piano, and percussion that is one of my first completed compositions. However, it is only within the last three to four years that I have consciously endeavored to fully integrate these artistic principles into my creative process.

1.1 BLOOD ON THE PAVEMENT 1984 AND STUDY OF A BULL

The structure of this composition crystalized in October 2017 when I discovered Bacon’s minimalist painting, *Blood on the Pavement 1984*³ (here forward referred to as *BoP*). It is a noteworthy aberration in his oeuvre. Between the 1940 and his death, Bacon produced less than twenty landscape paintings. The vast majority of these were produced in the 1940s, ‘50s, and ‘80s. The rest of his output consists of portraits, self-portraits, and studies of figures, sometimes human, sometimes animal. I put aside the original working title, *Music for Cannibals* in favor of

² Ibid., 40.

³ See the <http://www.francis-bacon.com/artworks/paintings/blood-pavement> accessed on March 30, 2018

the title used by Bacon. The “tripartite planar structure” of *BoP* inspired the registral and timbral architecture of my piece. Unlike numerous other works, such as *Crucifixion* (1965) or *Triptych May-June* (1973), little documentation exists.⁴

This lack of documentation frustrated me significantly. As an amateur visual artist/painter and former jeweler, I am inspired by other artists various creative approaches. Bacon’s artwork has always intrigued me since he not only painted with brushes, but also “impregnated” rags and textured fabrics with oil paints, smearing them across the canvas. Objects like knives, combs, scrubbing brushes, brooms and nailbrushes were also used to manipulate his materials.⁵ Chance also played a great role in his creative process, and Bacon regularly threw his oil paints against the canvas, a technique that produced entirely random results.⁶ Through these sorts of planned accidents, Bacon would manipulate his paints until a satisfying work formed, or he would destroy the work.

While *BoP* presented me with a clear vision of the piece I wanted to compose, I still felt like something was missing. Towards the end of the precompositional phase, I rediscovered Bacon’s last completed painting, *Study of a Bull*⁷ (1991). In this work, oil and aerosol paints were mixed with dust from his own studio and applied to a predominantly unprimed canvas. According to art historian Martin Harrison this is significant as

it was Bacon painting his own death...[he]is ready to sign off...he was so ill. He knew exactly what he was doing here. Is the bull making an entrance? Is he receding to somewhere else? To his cremation? Using dust in his painting was terribly poignant...[Bacon] often used to say: ‘Dust is eternal, after all we all return to dust.’⁸

⁴ Francis Bacon, *Francis Bacon: Catalogue Raisonné* (London: The Estate of Francis Bacon, 2016), 1288

⁵ Bacon, 15.

⁶ Sylvester, 90-92.

⁷ See <http://www.francis-bacon.com/artworks/paintings/study-bull> accessed March 30, 2018.

⁸ Mark Brown, “Francis Bacon: Final Painting found in ‘very Private Collection,’” *The Guardian*, February 23, 2016. Accessed February 11, 2018. <https://www.theguardian.com/artanddesign/2016/feb/23/francis-bacon-study-of-a-bull-1991-final-painting>

My piece is an anachronism built from the tripartite construction of the titular painting, the oil-dust paint mixture found in *Study of a Bull*, and thrown oil and sprayed aerosol paints.

1.2 INSTRUMENTATION AND OVERALL FORM

Despite the challenges and limitations with it, I knew that my interpretation of *BoP* required a grand piano. A standard baby grand piano is actually smaller than Bacon's original painting. The extended techniques that the pianist must execute inside the piano is representative of moving paint over large distances.

I chose to compose for strings as the bow is evocative of brushes, rags, and other assorted utensils for painting. For example, ricochet bowing in the strings or natural harmonics in the piano can represent throwing paints with the brush, or with one's hand. Over the course of eight measures, bows can traverse up to half the length of the fingerboard: this kind of timbral mutation is a very slow form of circular bowing and represents mixing and moving paint with rags or sponges.

Finally, I chose the clarinet and bass clarinet for three reasons. Firstly, I wanted to create a strong contrast between the first and third portions of my composition, and wanted the timbre of the lowest register of the piano harmonized with the bass clarinet. The opening viola-bass clarinet duo is my sonic representation of the bottom grey/blue panel of Bacon's painting. The rest of the composition is performed on a standard B-flat clarinet. Second, I wanted the breath accents of the clarinet to help propel the middle portion of the composition. Finally, I knew from the onset of composing this work that I wanted to utilize the sound of teeth on the reed. This

technique produces a thin and unstable sound pitched at approximately F-sharp⁷ and serves as the pitch destination of the composition.

My composition begins in the bottom left-hand corner of Bacon's painting. Minutes three to six (mm.46-91) explore the middle section of the painting, the titular pavement and blood spatter. The sonic impetus of this section is a loose interpretation of reverse tape techniques often heard in *musique concrète*. This approximation is complemented by irregular "heartbeats" in the strings and clarinet.

At approximately minute seven (m. 92), the composition leaves the blood behind and ascends into the top black portion of the canvas. I have anachronistically combined the top black segment of *BoP* with the dust from Bacon's *Study of a Bull*. The extended string timbres blend with the shrill F-sharp⁷ in the clarinet to produce a distorted unison/octave. These intense sonorities represent mixing dust with black paint, only to be cut off by a sudden horizontal bowing, which brings about the end of the work.

2.0 PITCH: TONE ROWS AND THE ROLE OF HARMONIC SYMMETRIES

BoP is divided into three segments, each lasting approximately three to three and a half minutes, totaling between ten and eleven minutes. Segment 1 presents a six-note tone row in a descending tessitura accompanied by accelerating rhythms (mm.1-42). Segment 2, a three-minute span (mm.46-91) where pitch materials are further distorted through extended techniques, such as tremolos on natural and artificial string and piano harmonics, and breath accents and glissandi in the clarinet, all representative of painting techniques, and flowing blood. This produces a wide variety of purposefully indeterminate microtonal and timbral distortions of otherwise readily recognizable playing techniques. Segment 3, the final section (mm.92-end) concludes with an all-encompassing blackness, where pitches are almost entirely obfuscated by extended techniques, culminating on a near unison F-sharp⁷.

The harmonic and melodic content of the composition is primarily dictated by three short tone rows (see fig. 1): one six-note row that serves as the armature for the first and third segments, and one four-note cell that serves as the foundational materials for Segment 2. The six-note row is introduced between mm.1-18. It is later expanded into a nine-note row between mm.27-40.

The figure displays three musical staves, each with a bass clef and a key signature of one sharp (F#). The first staff, labeled "Segment 1 Six Note Row", shows a descending sequence of six notes: G4, A4, B4, C5, B4, A4. The second staff, labeled "Expanded Nine Note Row", shows a descending sequence of nine notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4. The third staff, labeled "Segment 3 Six Note Row", shows a sequence of six notes: F#4, G4, A4, B4, C5, B4.

Figure 1: *BoP* Tone Rows

The row is introduced in an additive fashion. The first two pitches of the row are presented as a descending dyad, then are repeated, and the third note of the row is then added. This process repeats until all six pitches are present, harmonized by the bass clarinet in parallel minor tenths (mm.1-20). Attack rhythms were initially dictated by the Fibonacci sequence, specifically durations corresponding to two, three, five, and eight beat patterns. I will discuss this more in the following section of this thesis.

Segment 1 (mm.1-46) of the composition, the grey/blue bottom portion of Bacon's painting, covers a descent from the sounding pitch D5 (bass clarinet) to A1. As the ensemble texture increases in contrapuntal activity, the timbres begin to shift and mutate more rapidly. Between mm.15 and 24, string players collectively change the position of their bows eleven times at different rhythmic intervals. By deliberately relocating the bowing position, the string players activate different partials from the overtone series as they approach the bridge, and conversely mute those overtones as the bow moves away from the bridge, creating a subtly shifting timbral landscape. With the exception of the depressed sustain pedal, the pianist plays traditional musical figures. Since the sustain pedal is employed for the entirety of the composition, clashing harmonic worlds emerge from the piano.

Segment 3 (mm. 92-130) of the composition, the top black panel of the Bacon, is a formal complement to Segment 1 and presents a retrograde of the opening row in an ascending six-note figure, first presented by the piano at m. 92, supported by indeterminate pitches produced by bowing the bridges of the cello, viola and violin (mm. 92-116). The clarinet harmonizes this ascending row (mm. 104-114) in a modified *fauxbourdon*⁹ motion consisting of

⁹ A type of musical harmonization used in the late Middle Ages and early Renaissance, based on parallel sixth chords.

parallel ascending minor and neutral (microtonally-augmented) sixths. The role of the clarinet has shifted; in Segment 1 the bass clarinet is the highest voice in the dyad. Now the B-flat clarinet serves as the root of the dyad and plays underneath the piano.

Pitch material for Segment 2 (mm.46-91), the middle portion of the painting, was constructed intuitively from an ascending microtonal intervallic line presented in the piano, surrounding the pitches C5, D5, D-sharp 5, and F-sharp 5. Bacon's paintings were often created by chance elements, like throwing oil paint at the canvas or mixing paint with rags. In this section of the composition, I am vigorously combining my oils on the canvas with sliding artificial harmonics and tremolos. The microtonal inflections are colors that produce the sensation of coagulating blood on the pavement. I will discuss the mutations of sound that define this segment in the final portion of this thesis.

I created two precompositional rules that would create an organic arch for the composition. Firstly, instrumentalists should not play unisons, octaves, perfect fourths, or perfect fifths at the same time as another instrument. Secondly, attack rhythms were initially dictated by Fibonacci numbers. I created two solutions for when these prerequisite rules were "broken." Attack rhythms were altered so that two voices did not sound on the same beat, and/or pitches were altered by a quarter of a tone in either direction. This produces a natural momentum that sustains the first segment of the composition, and is reversed in the final segment of the composition. Instead of complex five voice counterpoint, Segment 3 focuses on a single homophonic ascending line, shared by all instruments.

3.0 RHYTHM: THE RELATIONSHIP BETWEEN RHYTHM PITCH AND THE FIBONACCI SEQUENCE

As mentioned above, it was imperative in the first segment of the composition that perfect intervals sounding in different voices at the same time should not happen. My rules for the piece were created to maintain a certain amount of rhythmic and harmonic rigidity from the onset of the composition in an effort to keep my compositional ideas from growing out of control. Initially attack rhythms were dictated by a sequence of numbers derived from the Fibonacci sequence. However, using these whole number values quickly led to a composition that was predictable, and produced awkward moments of harmonic stability that I did not intend. I expanded the numerical sequences to include multiples of the Fibonacci sequence, as well as other prime numbers, namely 13. The most common whole number durations in the composition are 13, 11, 9, 8, 5, 3, 2 and 1. The first twenty measures of *BoP* is an example of how simple Fibonacci attack rhythms are utilized and altered.

The bass clarinet and the viola operate as a hybrid instrument, changing pitches according to durational values that correspond to the numeric series described above. The pianist and violinist join later, altering their attack rhythms to avoid performing unisons, octaves and fourths. Measures 8-11 demonstrates two significant alterations to the Fibonacci rhythms (see fig. 2). Firstly, the pianist alters the durations of the notes B₂, G-sharp₂, and G₂ to three whole notes. Secondly, the violinist's D₆ is a four-beat duration. If this were a five-beat duration, the violinist's C₆ would coincide with the piano's G₂ in m. 10. I further complicate the sonority by raising the violinist's C by a quartertone. Another example of this can be seen at m. 16. The

violinist cannot produce a unison with the piano, therefore an extra beat is added to the violinist's G3, starting one measure prior to rehearsal 2.

The image shows a musical score for measures 8-11, marked with a circled '1' at the beginning. The score is divided into four staves: B. Cl. (Bass Clarinet), Pno. (Piano), Vln. (Violin), and Vla. (Viola). The B. Cl. staff has a dynamic marking of *p* > *pp* and includes fingerings 2 and 11. The Pno. staff has a dynamic marking of *ppp* and includes fingerings 4, 4, and 5. The Vln. staff has a dynamic marking of *pppp* and includes performance markings for 'MST' (3), 'ord.' (8), and 'ord.' (2). The Vla. staff has a dynamic marking of *pp* and includes performance markings for 'MST' (2, 3) and 'ord.' (11). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Figure 2: Deviations from Fibonacci derived durations, mm.8-11

Measures 17-23 are an intuitively composed lattice of interweaving contrapuntal voices, where I endeavored to keep pitches changing regularly, and rarely at the same time. Having notes change at irregular intervals independent of one another creates a more compelling harmonic momentum, pushing towards Segment 2. Measure 28 represents another noteworthy deviation from the precompositional rules, as the bass clarinet and piano execute a perfect 11th three beats before rehearsal 4. Nonetheless, this momentary perfect interval is masked by the dissonant intervallic content in the violin and viola, as well as the complex contrapuntal motion between the strings. Between mm. 28-47, the rhythmic structures break down and the violin and cello play a microtonally-expanded version of the nine-note row in an improvisatory canon,

beginning at m.31. The cello leads, and the violin plays similar descending phrases in a variety of contrasting sevenths, sixths, and occasionally ninths.

Attack rhythms in the second segment (mm.46-91) were initially dictated by Fibonacci numbers. In extended passages such as mm. 70-85, repeated pitches are dealt with as groups instead of individual instruments. Individual instruments typically begin and end their phrases according to Fibonacci numbers. For example, starting at m.73, the cello plays an eight-beat tremolo. The viola begins a fifteen-beat tremolo on the eighth beat of the cello tremolo (m. 75). Similarly, the violinist commences their tremolo on the eighth beat of the viola's tremolo (m. 76). The composite sonic image is a twenty-three beat long combined artificial and natural harmonic tremolo.

These sorts of overlapping numerical devices served as the rhythmic core of Segment 2. The structure of Segment 3 (mm. 92-130) abandons the rigidity of the Fibonacci rhythms proscribed in the beginning of the piece. Distinct pulses cease between mm.114-124, and returns at m. 125.

4.0 DISTORTION: TIMBRAL MUTATION

Complementary and inversional ideas permeate *BoP*. This final section of the thesis will discuss in depth the timbral distortions that make up the bulk of the composition, and how they relate to my interpretation of Bacon's paintings. The most obvious formal complement is heard in the first and third segments of the composition. The descent that drives the first forty-six measures of the piece is reversed in the last thirty-nine, ascending into timbral dust.

Distortion of pitch in Segment 1 is primarily limited to the string players regularly changing bow positions. The string players' bows represent either brushes or paint-filled rags traversing the canvas. As the bow moves further away from the bridge, less harmonics are activated, and the timbre becomes thinner, and softer. Conversely, when the bow moves closer to the bridge, higher overtones are emphasized, creating a more present sound. As the bow moves, the harmonic content of each note constantly changes, adding a subtle layer of rhythmic complexity to the piece, one that is not explicitly controlled. Changes occur in approximate durations (in intervals of measures, not individual beats) proportionate to the ad hoc Fibonacci sequence mentioned in the previous section. Furthermore, moments of maximum timbral mutation, such as mm. 35-45, are indicators of a new segment. The violinist, violist, and cellist are changing not only bow position, but also increasing bow pressure, producing sounds approximately an octave lower than written. Segment 1's descent is a literal crushing of pitch, heralding the beginning of Segment 2.

Segment 2 is the most timbrally unstable section of the piece. Whereas the opening segment presents complex five-voice counterpoint, encompassing nearly six octaves of different pitches, all instruments are still essentially performing normally produced tones. In other words,

no extended techniques are present until m. 40. The second segment introduces natural and artificial harmonics, combined with glissandi and finally trills and tremolo.

This purposeful disruption of normative tone production introduces highly volatile sounds. Therefore, the ostensible sonic images of mm. 64-68 and mm. 87-91, are not simply harmonic conglomerates of pitches between a sounding D-flat 4 in the cello and a sounding B6 in the violin. The composite sound will most likely be more complex than what is reflected in the score. Because of the ricochet bowings that pervade the entire second segment, it is likely that no matter how skilled the players may be, a multiphonic or incorrect pitch may sound. The written rhythms produce dense polyphonic textures, and are complicated and distorted ricochet bowing. Tremolos only further distort and contort what would otherwise be simple gestures, and elevate the sound to a moment of complete obscurity.

If a performer alternates quickly between a regularly fingered note (one finger depressing the string) and an artificial harmonic, a tremolo effect is achieved. Figure 3 is a spectrographic analysis of a cello B-flat4 artificial harmonic tremolo as indicated by the red line. Both the fundamental and the sixteenth partial are audible. The pitches one octave below the fundamental, as well as the third, fifth, seventh, ninth, and eleventh partials are present in this sound, creating the allusion of an extended major sonority. This is a significantly more complex sound than a standard artificial harmonic, which simply isolates a single fundamental (see fig. 4.) Tremolos such as those in mm. 58-63 in the violin produces a steady multiphonic texture.

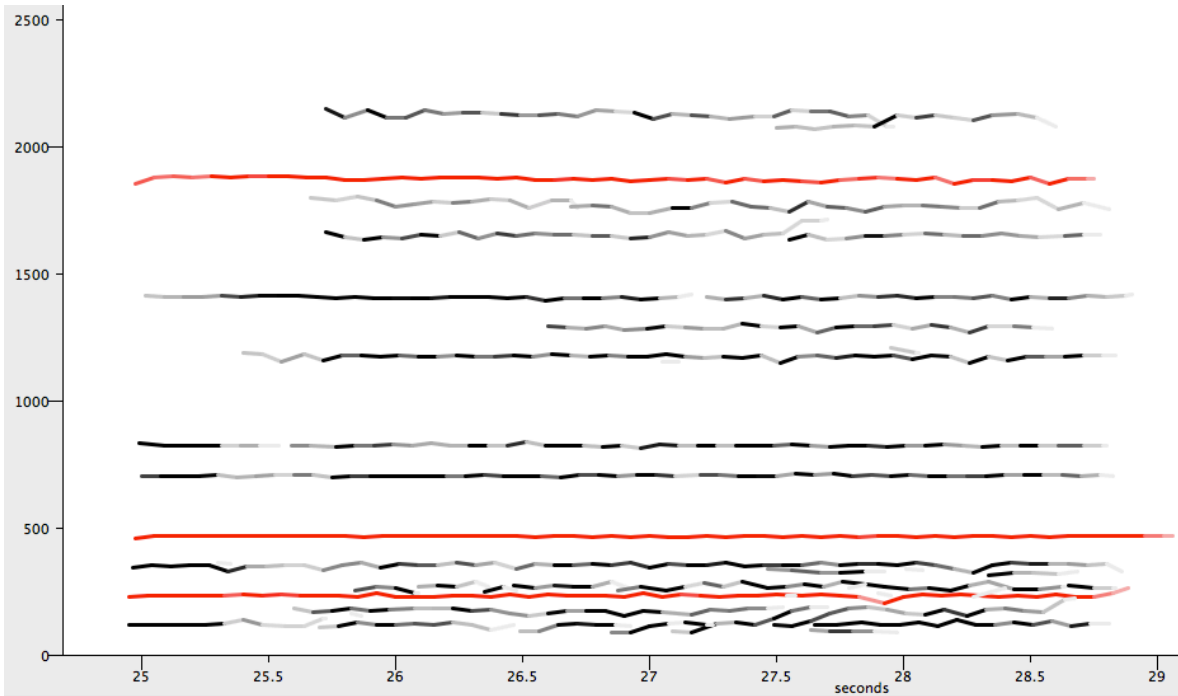


Figure 3: Spectrographic analysis of a B-flat4 artificial harmonic tremolo. X axis shows times, Y axis shows Hz. Red lines indicate pitches B-flat3, B-flat4, and B-flat6. Partial below -30db have been deleted.

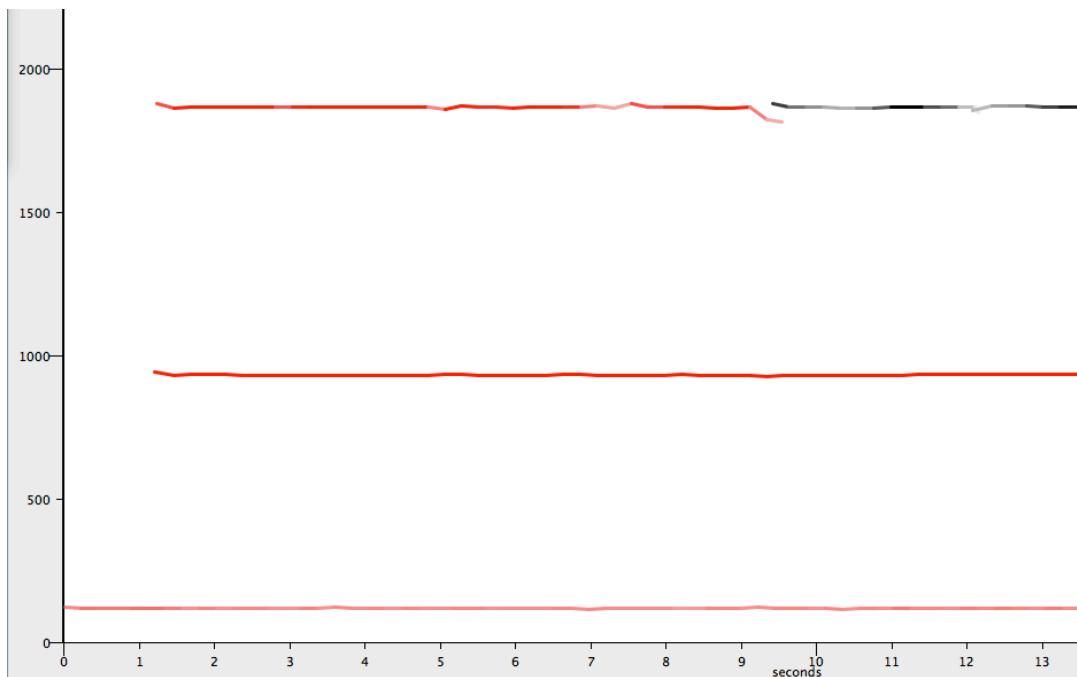


Figure 4: Spectrographic analysis of a stable B-flat4 artificial harmonic, without tremolo. Red line indicates pitches B-flat 2, B-flat 4, and B-flat 6. Partial below -30db have been deleted.

These complex sonorities are combined with glissandi in mm. 64-69, 82-91, and 114-124. The visual parallel is mixing paint on the canvas with rags (mm. 64-82-91) or mixing paints with dust (mm. 114-124). The delicate nature of artificial harmonics, combined with a tremolo and a glissando makes this an accident-prone sound, and will likely produce a wide gamut of timbres. If the bow is also traveling between *sul ponticello* and *sul tasto* as it does in the first segment, there is another layer of added rhythmic and timbral complexity.

The piano plays a timbrally mutated “heartbeat” that accumulates indeterminate harmonic cluster chords that drives the ensemble to the end of Segment 2. The sustain pedal in the piano is depressed for the entirety of the piece, creating a complex field of conflicting microtonal structures. One example of this aleatoric harmonic chord progression is in mm. 66-67 (see fig. 5), where the pianist must slide from three 16th partial harmonics (produced by gently placing one’s finger on the proper node of the string) to a single 7th or 14th partial. During this transition, several different harmonics and multiphonics may be activated, and it is my hope that several multiphonics will “accidentally” be activated in this process, just like Bacon’s randomly thrown paints. The sustain pedal will amplify whatever sonic results occur.

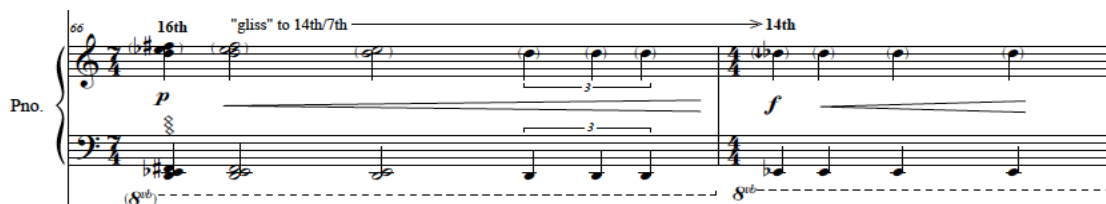


Figure 5: Aleatoric natural harmonic "heartbeats" - mm.66-67

If mm. 59-68 and 83-91 are the height of mutation, Segment 3 beginning at rehearsal 12/m. 92 represents the most harmonically and rhythmically stable portion of *BoP*. The subdued ascent into highest range of the piano (mm. 92-115) is “harmonized” by the bowed bridges of the cello, viola and violin. This technique does not produce distinct pitches, but harmonic groans and

whispers, a sonic nod to Bacon's Bull, huffing and puffing as it exits the canvas. The piano is joined by the B-flat clarinet (m.104) and ascends in parallel minor and neutral sixths. This music is an inversion of the opening of the composition: the B-flat clarinet is now the lower voice, playing underneath the piano and is performing parallel sixths instead of parallel thirds.

Since Segment 3 is a timbral mutation and formal inversion of Segment 1, I felt it necessary that the concluding sounds of the piece ascend. This was dictated by a specific extended technique I wanted to implement: to have the clarinetist play with their teeth on the reed, producing an F-sharp⁷. To further complicate the composite sonic image of Segment 3, gentle vibrato alters the pitch as far as a quartertone in either direction. The F-sharp⁷ becomes the destination pitch for all of the strings. The passage immediately preceding the mutated F-sharp⁷ unison (mm. 124-130) presents the same timbral complexities found in the artificial harmonic tremolo, now compounded with a continuous glissando. This is the dust and paint being mixed on the canvas.

The horizontal bowings that end *BoP* are unlike the subtle timbral transformations that have come before. They are forthright complex timbral changes, derived from the piano's mutated heartbeat rhythms of the second segment; the sound is similar to scraping a palette knife across canvas. The piano has the penultimate gesture in the composition, and plays a microtonally altered approximation of the Segment 3 row as harmonics. As the clarinetist finally runs out of breath, the strings produce a unirhythmic horizontal bow, cuing the pianist to let go of the sustain pedal, signaling the end of the piece.

5.0 CONCLUSION

BoP is one of the most intricate pieces I have written in the past five years. Much of my compositional process was informed by the various numerical, harmonic and timbral concepts mentioned above. I found a tremendous amount of inspiration from Bacon's work, both in how he manipulated his materials and how chance played a vital role in his work. In searching for sonic representation of throwing paint, smearing rags on the canvas, or simply using brushes, I found myself using extended techniques that I had never used before (specifically string tremolos on natural and artificial harmonics) so that I could better capture the essence of the paintings.

By analyzing the harmonic and rhythmic elements of the composition, I discovered that the overall arch of the composition traverses a B neutral triad. Segment 1 (pitch center B) and Segment 3 (pitch center F-sharp) bookmark Segment 2, whose pitch centers are D and D-sharp, negating a clear sense of a major or minor tonality, thus rendering the section harmonically neutral. This underlying harmonic skeleton was not intentional, and has proven to be a powerful compositional tool that I can utilize in future compositional projects.

Throughout the process of writing this piece, I often would take breaks from the written materials, and refer back to the paintings that initially inspired me to write this piece. While sonically experimenting in this piece, I also conducted experiments on the canvas. I threw paint, soaked rags in acrylics, used unconventional materials such as coffee grinds and dust, and manipulated them with palette knives, plastic cutlery and my fingers. These tactile experiences helped to inform my string writing and are the sensations that I want performers to consider while playing this piece. I believe that *BoP* represents a new artistic direction for me, and I am eager to implement these different techniques and ideas in future compositions.

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Blood on the Pavement 1984

Quintet for Clarinet, Piano, and String Trio

Devon Osamu Tipp
©January 2018
Green Giraffe Music

Instrumentation

Bb Clarinet (doubling Bass Clarinet)

Grand Piano

Violin

Viola

Cello

Performance Instructions (all players)

♭ = quarter tone flat

♯ = quarter tone sharp

Accidentals apply only in the octaves in which they appear.

Strings

MSP - Molto Sul Ponticello

Ord - regular bow position

MST - Molto Sul Tasto

Natural harmonics - sounding pitch is notated, and which string the performer uses to produce that pitch.

↓ ↑ = horizontal bowing - bow towards/away from the bridge. Use moderate pressure to distort the sound.

Normale/norm - normal bow pressure

Natural Harmonic Trill - start by producing a natural harmonic. "Trill" by rapidly alternating between a harmonic and open string.

Artificial Harmonic Trills - start by playing a normal artificial harmonic. "Trill" by rapidly alternating between a normal note and an artificial harmonic with second finger.

Piano

Natural harmonics - sounding pitches notated in right hand. Left hand shows which key the performer uses to produce that pitch.

↓ = ca. 6th tone flat

Blood on the Pavement 1984 is approximately 10 minutes in duration.

Score

Blood on the Pavement 1984 for Quintet

Devon Osamu Tipp

1

Bass Clarinet
Musical notation in 4/4 time, starting with a tempo marking of ♩ = 90. The staff contains a melodic line with slurs and dynamic markings: *ppp*, *pp*, *ppp*, *p*, and *pp*.

Piano
Musical notation in 4/4 time. The right hand has rests. The left hand has rests until measure 5, then a melodic line with dynamics *pppp* and *ppp*. A *ped.* marking is present under the first measure of the left hand.

Violin
Musical notation in 4/4 time. The staff has rests until measure 8, then a melodic line with dynamics *pppp*. An *MST* marking is above the final note.

Viola
Musical notation in 4/4 time. The staff contains a melodic line with dynamics *ppp*, *pp*, *p*, and *pp*. It includes performance instructions: *MST*, *poco a poco*, *ord.*, *poco a poco*, and *MST*.

Cello
Musical notation in 4/4 time. The staff contains rests throughout the entire passage.

Blood on the Pavement 1984 (2)

gliss.

B. Cl.

Musical staff for B. Cl. (B-flat Clarinet). The staff contains a melodic line with glissando markings (slanted lines) and dynamic markings: *mp*, *ppp*, and *mp*. The piece is in 4/4 time, with a 5/4 time signature change occurring in the final two measures.

mp *ppp* *mp*

Pno.

Musical staff for Pno. (Piano). The staff shows piano accompaniment with dynamic markings: *pp* and *p*. The piece is in 4/4 time, with a 5/4 time signature change occurring in the final two measures.

pp *p*

Vln.

Musical staff for Vln. (Violin). The staff contains a melodic line with dynamic markings: *pp*, *ppp*, *mp*, *pp*, and *mp*. Performance instructions include '> ord.' and '> MST'. The piece is in 4/4 time, with a 5/4 time signature change occurring in the final two measures.

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

Vla.

Musical staff for Vla. (Viola). The staff contains a melodic line with dynamic markings: *p* and *pp*. Performance instructions include '> ord.', '> MST', '> MSP', and '> MST'. The piece is in 4/4 time, with a 5/4 time signature change occurring in the final two measures.

p *pp*

Vc.

Musical staff for Vc. (Cello). The staff contains a melodic line with dynamic markings: *pp*, *mf*, and *pp*. Performance instructions include 'ord.' and '> MSP'. The piece is in 4/4 time, with a 5/4 time signature change occurring in the final two measures.

pp *mf* *pp*

B. Cl.
18
ppp *mp* *pp* *mp* *pp*

Pno.
18
mp

Vln.
18
pp *mf* *p* *mf*

Vla.
mf *pp* *mf* *pp* *p* *pp*

Vc.
mf *p* *mf* *pp*

Annotations: *ord.*, *MSP*, *MST*, *MST*, *MST*, *ord.*, *ord.*, *MST*

4

B. Cl.

27

mf p

Pno.

27

mf 8vb

Vln.

27

p f p f >ord. >MSP >ord.

Vla.

p mf pp f p >ord. >MSP >ord. >MSP

Vc.

p mf p mf f

5

rit.

Painful and deliberate ♩ = 72
rit.

B. Cl.
Musical notation for B. Cl. in 5/4 time, measure 5. Dynamics: *mf*, *f*.
35

Pno.
Musical notation for Piano in 5/4 time, measure 5. Dynamics: *f*.
(8vb) ----- 8vb-----

Vln.
Musical notation for Violin in 5/4 time, measure 5. Dynamics: *p*, *f*. Performance instructions: *ord.*, *MST*, *MSP*.
35

Vla.
Musical notation for Viola in 5/4 time, measure 5. Dynamics: *mf*, *p*, *f*, *p*. Performance instructions: *ord.*

Vc.
Musical notation for Violoncello in 5/4 time, measure 5. Dynamics: *p*, *f*. Performance instructions: *ord.*

6

♩ = 48

♩ = 60
rit.

switch to Bb clarinet

B. Cl.

40

Pno.

40

8^{vb}-----

Vln.

40

increase bow pressure

overpressure

poco a poco a normale

norm.

Vla.

increase bow pressure

overpressure

poco a poco a normale

norm.

Vc.

increase bow pressure

poco a poco a normale

7 Tempo 1° ♩ = 72

B. Cl.
45
n *pp* *n*

Pno.
45
16th
pp
8^{vb} Ped.

Vln.
45
p *pp* *dim to niente*

Vla.
p *pp* *dim to niente*

Vc.
norm.
p *pp* *dim to niente* *pp*

Blood on the Pavement 1984

10

breath accents

B♭ Cl.

49

pp *n* *pp*

Pno.

49

pp *pp*

16th

8^{vb} 8^{vb}

Vln.

49

Vla.

Vc.

pp *p* *ppp* *pp*

B♭ Cl.
54 *n* *pp* *n*

Pno.
54 *p* 16th
(8vb) 8vb

Vln.
54 *pp* *p* *ppp* *pp* *mp* *ppp* *ord.*

Vla.
MST *ppp* 5

Vc.
MSP *p* *ppp* *pp* *ppp*

Blood on the Pavement 1984

12

8

B♭ Cl.

Musical notation for B♭ Clarinet part, measures 12-15. The staff is in treble clef. Measure 12 starts with a *pp* dynamic. Measure 13 has a *pppp* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *pp* dynamic and features two triplet markings over the final notes.

Pno.

Musical notation for Piano part, measures 12-15. The score is written for two staves (treble and bass clefs). Measure 12 has a *pp* dynamic and a 16th note marking. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic. An *8vb* marking is present in the bass staff of measures 12 and 14.

Vln.

Musical notation for Violin part, measures 12-15. The staff is in treble clef. Measure 12 has a *mf* dynamic. Measure 13 has a *fp* dynamic. Measure 14 has a *mf* dynamic. Measure 15 has a *p* dynamic. Above the staff, there are markings for *MSP* and *MST* with arrows indicating performance instructions.

Vla.

Musical notation for Viola part, measures 12-15. The staff is in alto clef. Measure 12 has a *mf* dynamic. Measure 13 has a *fp* dynamic. Measure 14 has a *ppp* dynamic. Measure 15 has a *ppp* dynamic. Above the staff, there are markings for *MSP* and *ord.* with arrows.

Vc.

Musical notation for Violoncello part, measures 12-15. The staff is in bass clef. Measure 12 has a *mf* dynamic. Measure 13 has a *fp* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *pp* dynamic. Above the staff, there are markings for *MSP* and *ord.* with arrows.

B♭ Cl.
Musical notation for B♭ Clarinet, starting at measure 63. Dynamics: *mp*, *pp*, *mf*, *p*.

Pno.
Musical notation for Piano, starting at measure 63. Dynamics: *f*, *p*. Includes instruction *8vb* (8va below).

Vln.
Musical notation for Violin, starting at measure 63. Dynamics: *p*, *p*, *pp*, *mf*, *pp*. Includes instruction *MSP*.

Vla.
Musical notation for Viola, starting at measure 63. Dynamics: *mf*, *p*, *pp*, *mf*, *pp*. Includes instruction *MSP*.

Vc.
Musical notation for Violoncello, starting at measure 63. Dynamics: *p*, *p*, *mf*, *p*. Includes instruction *MSP*.

B♭ Cl.

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

Pno.

66 16th "gliss" to 14th/7th > 14th

p *f*

(8^{vb}) 8^{vb}

Vln.

MST

66 *mf* *p* *ppp* *mf* *p*

Vla.

MST

mf *p* *ppp* *mf* *p*

Vc.

MST

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

7:4

B♭ Cl.
68 *f* *pp* *f* *n* *pp* *n*

Pno.
68 *ff* *f* *mf* *pp*
16th
8vb

Vln.
68 *f* *pp*
ord. MSP

Vla.
f *pp*
ord. MSP

Vc.
f *pp* *pp*
ord. MSP ord.

B♭ Cl.
73 *pp* *n* *pp* *n*

Pno.
73 *p*
16th
8vb

Vln.
pp *p*

Vla.
MSP *pp* *mf* MST

Vc.
pp *p* *pp* *pp* *mp*

> MST

Blood on the Pavement 1984

10

B♭ Cl.
79 *pp* *n* *pp*

Pno.
79 16th *p* *pp* *mf*
8vb

Vln.
79 *pp* *ppp* *mp* *pp* *p*
MST ord.

Vla.
ord. *pp* *n* *p*
"trill" left pinky while glissing MSP

Vc.
MSP *pp* *mf* *pp* *pp*
MST

B♭ Cl.
84
ppp *p* *pp* *mp*

Pno.
84
16th
f *p* *mf*
8vb

Vln.
84
ppp *p* *pp* *f*
MSP

Vla.
pp *ppp* *mf* *pp* *f*
ord. MSP

Vc.
p *pp* *f*

B♭ Cl.
87
pp *mf* *pp*

Pno.
87
16th
p
8^{ub}

Vln.
87
p *pp* *mf* *p*

Vla.
p *pp* *mf* *p*

Vc.
p *mf* *p*

Detailed description of the musical score: The score is for a five-part ensemble. The B♭ Clarinet part (top) features a melodic line with a long slur across measures 87-90, with dynamics *pp*, *mf*, and *pp*. The Piano part (middle) has a 16th-note accompaniment in the right hand and a bass line with a 'sub-octave' (8^{ub}) line in the left hand, both starting at measure 87. The Violin and Viola parts (middle) play intricate sixteenth-note patterns with accents and slurs, with dynamics *p*, *pp*, *mf*, and *p*. The Violoncello part (bottom) features triplet and quintuplet figures, with dynamics *p*, *mf*, and *p*. The score is in 7/4 time and spans measures 87 to 90.

89

B \flat Cl. *f pp f p*

Pno. *f ff*
 16th "gliss" to 14th/7th 14th
 3 3 3
 (8^{vb}) 8^{vb}

Vln. *mf p ff mf*
 "trill" left pinky while glissing

Vla. *mf p ff mf*

Vc. *mf p pp mp p ff*
 3 5 7:4 7:4 3 7:4

Detailed description of the musical score: The score is for a piece titled 'Blood on the Pavement 1984', page 20. It features five staves: B \flat Clarinet, Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 7/4 time. The B \flat Clarinet part starts at measure 89 with a dynamic of *f*, followed by *pp*, then *f* and *p*. The Piano part has a dynamic of *f* and *ff*, with a glissando from the 16th to the 14th/7th fret and triplets of 3 notes. The Violin part has dynamics of *mf*, *p*, *ff*, and *mf*, with a trill instruction for the left pinky while glissing. The Viola part has dynamics of *mf*, *p*, *ff*, and *mf*. The Violoncello part has dynamics of *mf*, *p*, *pp*, *mp*, *p*, and *ff*, with triplets of 3 notes and 7:4 ratios. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

12 ♩ = 90

B♭ Cl. *ff* *ppp*

Pno. *fff* *ppp*

Vln. *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

"trill" left pinky while glissing

bow the bridge

"p"

96

B \flat Cl.

Pno.

96

96 (*8^{vb}*)

Vln.

bow the bridge

"*p*"

Vla.

"*p*"

Vc.

bow the bridge

"*p*"

The musical score is arranged in five systems. The first system (B \flat Cl.) and second system (Pno.) both start at measure 96. The Pno. part features a melodic line in the bass clef with a slur and a fermata. The third system (Vln.) includes a dashed line labeled (*8^{vb}*) and the instruction "bow the bridge". The fourth system (Vla.) and fifth system (Vc.) also include the instruction "bow the bridge". The Vln., Vla., and Vc. parts are marked with diamond symbols at the beginning of each measure. The score is divided into measures by vertical bar lines, with time signatures of 5/4 and 4/4 indicated above the staves.

13

103

B \flat Cl.

pp

103

Pno.

103

Vln.

Vla.

Vc.

14

B♭ Cl.

Musical staff for B♭ Clarinet. It begins with a treble clef and a key signature of one flat. The notation starts at measure 112 with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers these notes, and a fermata is placed over the final G4. The staff continues with six measures of whole rests.

Pno.

Musical staff for Piano. It begins with a treble clef and a key signature of one flat. The notation starts at measure 112 with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers these notes, and a fermata is placed over the final G4. A *gva* (glissando) marking is placed above the staff, with a dashed line extending from the first measure to the end of the staff. The bass staff contains six measures of whole rests.

Vln.

Musical staff for Violin. It begins with a treble clef and a key signature of one flat. The notation starts at measure 112 with six measures of whole rests. In measure 7, it begins with a *ppp* dynamic marking and a "gliss and tremolo" instruction. The notation consists of a series of sixteenth-note tremolos on G4, A4, B4, and C5, ending with a half note G4.

Vla.

Musical staff for Viola. It begins with an alto clef and a key signature of one flat. The notation starts at measure 112 with six measures of whole rests. In measure 7, it begins with a *ppp* dynamic marking and a "gliss and tremolo" instruction. The notation consists of a series of sixteenth-note tremolos on G4, A4, B4, and C5, ending with a half note G4.

Vc.

Musical staff for Violoncello. It begins with a bass clef and a key signature of one flat. The notation starts at measure 112 with six measures of whole rests.

119

B \flat Cl.

Pno.

119

slow to fast to slow

Vln.

pppp

Vla.

decrease speed of tremolo

Vc.

gliss and tremolo

decrease speed of tremolo

ppp

rit.

♩ = 60

♩ = 40

rit.

rit.

15 *15^{ma}*

B♭ Cl.

teeth on reed - gentle vibrato at least a quartertone in either direction

pppp

124

7th

8th

11th

7th

Pno.

8^{vb}

124

Vln.

Vla.

pppp

Vc.

pppp