

Formless being – for flute, clarinet, bassoon, french horn, percussion, piano and string quartet

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**Abstract**

Formless being – for flute, clarinet, bassoon, french horn, percussion, piano and string quartet

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*Formless being* can be thought of as a piece with a circular structure whose segments are cut short, just as the idea reaches its full development. An idea is presented and developed, pressing forward through the movement, only to be suppressed in its prime. Formless Being is an exploration of the meaning of continuous musical structure and the perceptual continuity between fragments. Successive movements pick up on where the previous movement ended, though there is sometimes a 'gap' of musical development between where one left off and another begins. The common point — the 'origin' in the circle metaphor — is harmonic: a common chord serves as a reference point throughout the piece and appears in different manifestations to different extents in each movement.

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## INSTRUMENTATION

Flute

Clarinet in Bb

Bassoon

French Horn in F

Percussion: Vibraphone, Crotales (C6 – C7), Small tam-tam

Piano

Violin I

Violin II

Viola

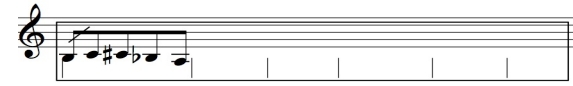
Cello

Duration: ca. 12 minutes

# Symbols

## For all instruments:

N  
l.v.



Naturale  
Let vibrate

Improvise in the range indicated, as fast as possible.  
A phrase in a box is one of possible realizations.

## Horn:



Gradually move muted with the hand to unmuted.

## Percussion:

arco

Play arco with a bow for cello or double bass.

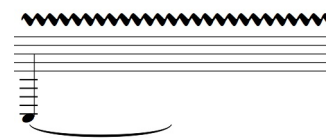


Produce a scratchy sound with a tip of a mallet.

## Piano:

mute  
pizz.

Mute directly on the bottom end of a string with finger.  
Pluck the string directly with fingernail with pedal.



Play tremolo on low strings with the palm of the hand.

## Strings:

S.T.  
S.P.  
M.S.P.  
S.T. → S.P.

Sul tasto  
Sul ponticello  
Molto sul ponticello  
Gradual transition between bow position



Add bow pressure to produce noisy sound.



Bow side of the instrument.



Play jette, col legno batutto, sul tasto.

## Movement IV:

The timing of sections in the 4th movement is to be decided by the performers.  
The whole movement should last between 2' and 2'30".  
The conductor indicates instruments' subsequent entrances as indicated with arrows above the staff.



I

Anna Stachurska  
(2016)

4/4 ♩ = 60

Flute

Clarinet in B♭

Bassoon

Horn in F

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

*f* *ppp* *f* *ppp* *f*

*f* *ppp* *f* *ppp* *f*

*f* *ppp* *f*

*f* *pp* *f*

This musical score page contains measures 12 through 21. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measures 12-21 are primarily rests for the woodwinds and piano. The string parts are active:

- Vln. I:** Plays a rhythmic pattern of quarter notes with rests. Dynamics are *ppp*. Includes *S.T. → S.P.* markings above measures 15 and 19.
- Vln. II:** Plays a rhythmic pattern of quarter notes with rests. Dynamics alternate between *ppp* and *f*. Includes *S.P.* markings above measures 12, 14, 16, and 18, and *S.T. → S.P.* markings above measures 15 and 19.
- Vla.:** Plays a rhythmic pattern of quarter notes with rests. Dynamics alternate between *ppp* and *f*. Includes *S.P.* markings above measures 12, 14, 16, and 18, and *C.L.B. III* markings above measures 13 and 17.
- Vc.:** Plays a rhythmic pattern of quarter notes with rests. Dynamics alternate between *pp* and *f*. Includes *C.L.B. III* markings above measures 12 and 13, and *S.P.* markings above measures 14, 16, and 18.



29

Fl. *pp* *mp* 1/2 air

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. I *f* *mp* *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

C.L.B. S.T. → S.P. C.L.B. S.P. C.L.B.

C.L.B. III S.T. → S.P. C.L.B. S.T. → S.P.

C.L.B. S.T. → S.P. S.P.

C.L.B. S.P. S.T. → S.P. S.T. → S.P.

36 N

Fl.

Cl.

Bsn.

Hn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*pp*

*mp*

S.T. → S.P.

S.T. → S.P.

S.T. → S.P.

C.L.B.

*f*

*mp*

S.T. → S.P.

S.T. → S.P.

S.T. → S.P.

C.L.B.

*f*

*mp*

S.T. → S.P.

S.T. → S.P.

C.L.B.

*f*

*mp*

42

Fl. *mp* *mf*

Cl. *mp* *mf*

Bsn. *p* *mp*

Hn. *p* *mp*

Vib.

Pno.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

S.T. → S.P.

M.S.P.

S.P.

C.L.B.

II

$\text{♩} = 52$   
**Molto Espresso**

4/4

Flute  
1/2 air

Clarinet in Bb  
1/2 air  
*p* *f* *mp* *f* *mp* *f* *p*

Bassoon

Horn in F

Tam-tam  
hard mallet

Crotales  
arco

Vibraphone

Piano

Violin I  
 $\text{♩} = 52$   
**Molto Espresso**  
*p* *f* *mp* *f* *mp* *mf* *gliss.*

Violin II  
*p* *f* *mp* *f* *mp* *mf* *gliss.*

Viola  
*p* *mp* *mf* *gliss.*

Violoncello  
*p < mp* *mf* *gliss.*

7

Fl. *p* *f* *mp* *p*

Cl. *f* *mp* *p*

Bsn.

Hn.

T.-t.

Crot.

Vib. *p* *mf* *mp* l.v. l.v. l.v.

Pno.

Vln. I *mp* *f* *mp* *f* *p* S.T. N. *mp*

Vln. II *f* *mp* *f* *p* *mp*

Vla. *mp* *f* *p* *mf*

Vc. *mp* *f* *p* *mp*

*flz.* *flz. gliss.* *gliss.* *gliss.* *tr gliss.*

*7* *6*





26

Fl. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *p* *f*

T-t.

Crot.

Vib. *f*

Pno.

Vln. I *S.P.* *tr* *gliss.* *f*

Vln. II *(tr)* *tr* *gliss.* *gliss.* *mf* *tr* *gliss.* *f*

Vla. *tr* *tr* *gliss.* *gliss.* *f*

Vc. *tr* *gliss.* *gliss.* *mf* *f*

### III

Flute *♩ = 52* *4/4* *sempre legato* *ff* *dim* *9* *9* *9* *9*

Clarinet in B♭ *ff* *sempre legato*

Bassoon *ff* *sempre legato* *dim* *9* *dim*

Horn in F *sempre legato* *ff* *dim*

Tam-tam

Crotales

Vibraphone

Piano

Violin I *♩ = 52* *4/4* *sempre legato* *ff* *dim* *8va*

Violin II *ff* *sempre legato* *dim*

Viola *ff* *sempre legato* *dim*

Violoncello *ff* *sempre legato* *dim* *7* *7* *7*

Freely, slow

5 8<sup>va</sup> 13

Fl. *pp* 9 9 9 *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. *pp* *ff*

T-t.

Crot.

Vib. *pp* *ad libitum* medium hard mallets *mp* *p* *mf* l.v.

Pno. *pp* *ad libitum* l.v. *pp* *mf* *pp* *mf* *p* *l.v.*

8<sup>va</sup> *pp*

Freely, slow

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

14

$\text{♩} = 52$

Freely, slow

Fl. *dim* 9 9 9 9 *pp* 9

Cl. *dim* *pp*

Bsn. *dim* 7 7 7 *pp*

Hn. *dim* *pp*

T-t.

Crot.

Vib. *mf* ad libitum l.v. l.v. l.v. l.v.

Pno. *pp* *mp* *mf* *pp* *mp* *mf* *p* *mp*

$\text{♩} = 52$

Freely, slow

Vln. I *dim* *pp*

Vln. II *dim* *pp*

Vla. *dim* *pp*

Vc. *dim* *pp*

♩ = 52

14 S → N → S S → N → S

Fl. *p* < *p* *mf* *mp*

Cl.

Bsn.

Hn.

T.-t.

Crot. arco *p* l.v.

Vib.

Pno.

♩ = 52

Vln. I *ff* *dim* 9

Vln. II *ff* *dim*

Vla. *ff* *dim*

Vc. *ff* *dim*

18

Fl. *p* *gliss.* *pp* 5 *ff* *dim*

Cl. *p* *pp* *mf* *ff* *dim*

Bsn. *ff* 7 7 7 7 7 *dim* *tr*

Hn. *ff* *dim*

T.-t.

Crot. *l.v.*

Vib. *arco* *pp* *l.v.* *l.v.*

Pno. *mp* *mute* *pizz.* *p* *f*

Vln. I *pp* *ff* *dim*

Vln. II *pp* *ff* *dim*

Vla. *pp* *ff* *dim*

Vc. *pp* *ff* 9 9 9 9 9 *dim* *tr*



18

26

Fl.

Cl.

Bsn.

Hn.

T.-t.

Crot.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 52$

*p* *5* *p* *mf* *f* *dim* *9* *9* *9*

*mp* *p* *mf* *f* *dim* *9* *dim*

*f* *dim*

*mf* *pp* *mp* *mf* *mute* *pizz.* *mute*

*f* *dim* *dim* *f* *7* *7*



Freely, slow

20

33

Fl.

Cl.

Bsn.

Hn.

T.-t.

Crot.

Vib.

Pno.

*sf*

*pp*

*mf*

*mp*

*p*

*pp*

l.v.

Freely, slow

33

Vln. I

Vln. II

Vla.

Vc.

# IV

**Freely, slow**

The score is divided into four measures. Measure 21 features a piano introduction with *pp* dynamics and *l.v.* markings. Measure 22 shows the woodwinds and strings beginning with *pp* and *mf* dynamics. Measure 23 includes a vibraphone entry with *pp* and *medium hard mallets*, and a piano chord with *p* dynamics. Measure 24 concludes with a flute melody and strings playing *mp* and *p*.

**Flute:** *mp*, *p*, *mf*

**Clarinet in B $\flat$ :** *ppp*, *p*

**Bassoon:** *ppp*, *p*

**Horn in F:** *pp*

**Tam-tam:** *pp*

**Crotales:** *pp*

**Vibraphone:** *pp*, *medium hard mallets*

**Piano:** *pp*, *l.v.*, *sf*, *pp*, *mf*, *p*, *l.v.*, *mute*, *sf*

**Violin I:** *pp*, *tr*

**Violin II:** *pp*, *tr*

**Viola:** *pp*, *tr*

**Violoncello:** *pp*, *mf*, *pizz*, *arco*, *p*, *mp*, *p*

This page of a musical score includes the following parts and details:

- Fl. (Flute):** Resting on a whole note.
- Cl. (Clarinet):** Resting on a whole note.
- Bsn. (Bassoon):** Resting on a whole note.
- Hn. (Horn):** Resting on a whole note.
- T.-t. (Trumpet):** Resting on a whole note.
- Crot. (Crotonal):** Resting on a whole note.
- Vib. (Vibraphone):** Resting on a whole note, with *mf* dynamics and *l.v.* (left hand) markings.
- Pno. (Piano):** Features complex textures with *pp*, *pp < mp*, *mf*, *p*, *sf*, and *pp < mf* dynamics. Includes *l.v.* markings and a *pp* marking with a *8va* (octave) sign.
- Vln. I (Violin I):** Starts with a melodic phrase, followed by a whole note with a *tr* (trill) marking.
- Vln. II (Violin II):** Starts with a melodic phrase, followed by a whole note with a *tr* marking.
- Vla. (Viola):** Starts with a melodic phrase, followed by a whole note with a *tr* marking.
- Vc. (Violoncello):** Resting on a whole note.

This musical score page includes the following parts and markings:

- Fl.:** Flute part with dynamics *p*, *mf*, *mp*, *p*, *p*, and *mf*. Includes a triplet of eighth notes and a quintuplet of eighth notes. A downward arrow is above the first measure, and a downward arrow with a circled '3' is above the final measure.
- Cl.:** Clarinet part with dynamics *p*, *mf*, *p*, *mp*, *p*, and *mf*.
- Bsn.:** Bassoon part, mostly blank.
- Hn.:** Horn part, mostly blank.
- T-t.:** Trumpet part, mostly blank.
- Crot.:** Crotchet part with the marking *arco* and dynamic *mp*.
- Vib.:** Vibraphone part with dynamic *pp* and a downward arrow above the final measure.
- Pno.:** Piano part with markings *mute*, *pizz.*, *mp*, *pp*, *mp*, *l.v.*, and *mute*.
- Vln. I:** Violin I part with a melodic line starting in the second measure.
- Vln. II:** Violin II part with a melodic line starting in the second measure.
- Vla.:** Viola part with a melodic line starting in the second measure.
- Vc.:** Violoncello part, mostly blank.

Fl. *p*  $\overset{3}{\curvearrowright}$  *p* *mf* *mp* KC

Cl.

Bsn.

Hn.

T.-t.

Crot.

Vib. *l.v.*

Pno. *pp* *mp* *mf* *p* *l.v.*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Detailed description: This page of a musical score, numbered 24, contains staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (T.-t.), Trombone (Crot.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part begins with a triplet of eighth notes marked *p*, followed by two sixteenth-note runs with articulation markings 'S → N → S' and a dynamic of *mf*. The Flute then plays a series of notes marked *mp* with a 'KC' (Krumpholtz Circle) marking. The Vibraphone part features a thick black bar across the staff, with a downward arrow and the marking 'l.v.' above it. The Piano part includes a first-violin-like (l.v.) melodic line with dynamics *pp*, *mp*, *mf*, and *p*, and a corresponding bass line. The Violin I and II parts have rests in the first measure, followed by melodic lines starting in the second measure with a dynamic of *mp*. The Viola and Cello parts also have rests in the first measure, with the Viola playing a rhythmic pattern in the second measure.