

SPENCER TOPEL

Strasbourg Details

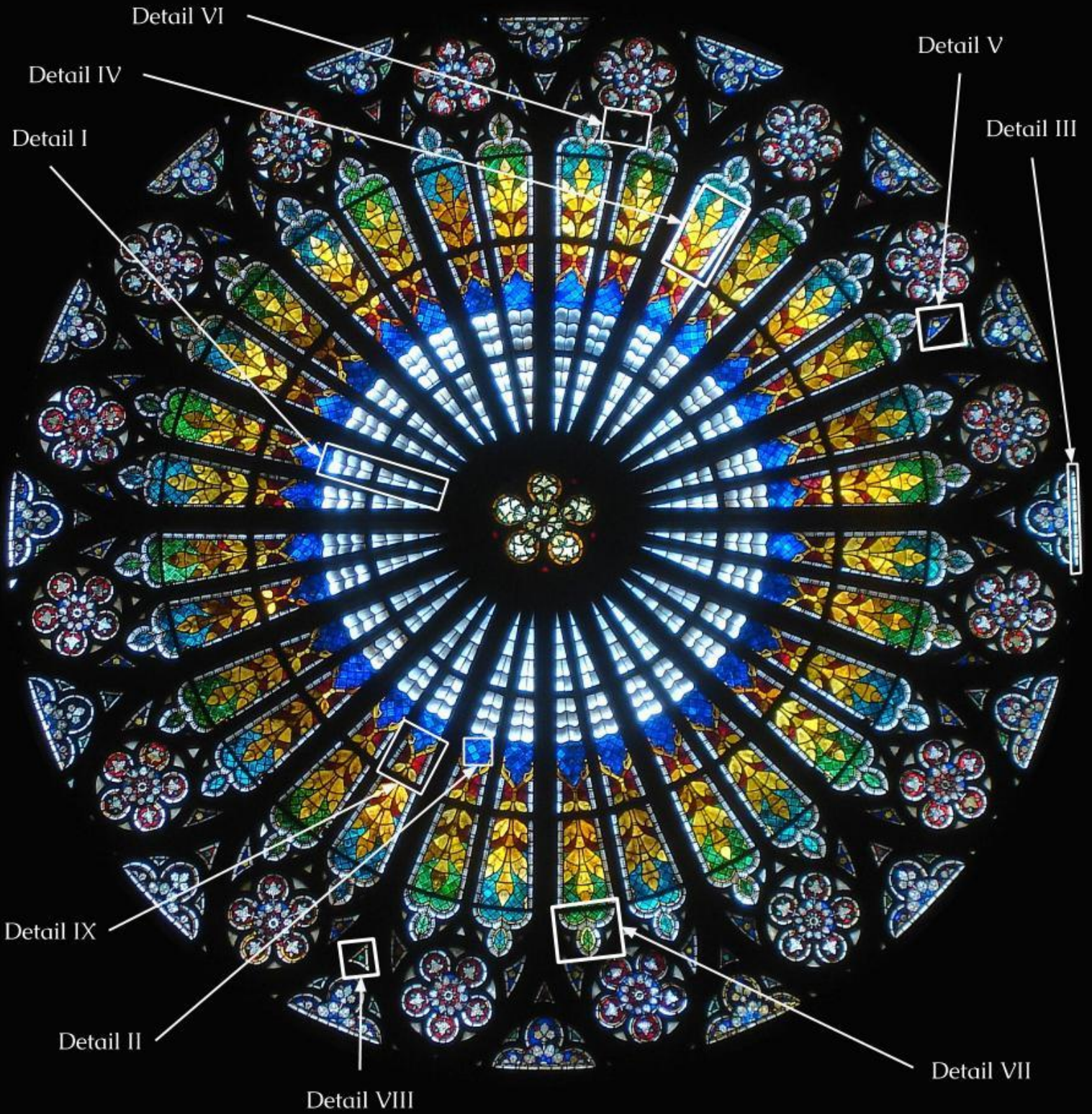
for flute, clarinet Bb/Bass Clarinet, Piano, Violin, and Cello
(2014)

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Strasbourg Details

by S. Topel



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Performance Notes

1. Non-pitched sonic elements serve as a representation of 'negative' space throughout, and should be performed as a conscious, structural components of the music. These elements are notated as follows:



Any method of producing pitchless noise (unless otherwise indicated) is acceptable, including vocalizations (shhhh, ssss, phhh, fhhh). Often there is also an indication of **intensity** shown by layers of overlapping dashed lines:



2. The relative height of the noise in terms of frequency (low medium and high) is indicated in each part by stems and ledger lines in staff-less systems. Occasionally tone will transition into noise, and visa versa, and the notation will indicate either a starting or end pitch connected by a dashed line.

3. All Movements should be preceded by **stillness** following the final audible resonances from the piano.

4. Each of the details focuses on a different fragment of the rosace, (shown on the previous page). The proportional structure of each movement is closely tied to the changes in color and negative space along specific linear trajectories.

5. When possible, an accompanying video sequence should be projected onto a scrim in front of the performers, or on a nearby projection surface either above or on either side of the ensemble. The video and performance should match as closely as possible without the use of a click-track.

Program Note

The Strasbourg Rosace is stunning work of geometrical grace, consisting of carefully proportioned transitions darkness and light. Stone provides a negative space between the glass, which produces an intense, pure, color under optimal daylight conditions. *Strasbourg Details* is a composition exploring the proportions and transitions of fine-grain structure within the window by focusing on different sections, which in turn replicate themselves across the entire form. Musically, this translates into a replication of harmonic design, defined by the relationship between darkness—represented as pitchless noise features at one end, and white full-spectrum light at the other, represented by Alexander Scriabin's iconic *mystic chord*. Colors, in turn, organize within this spectrum as transpositions of the harmonics series. The overall effect of this process is to translate visual structure in the rosace to music.

A second layer of influence in the harmonic and motivic material of the work stems from the reference in the first movement to an important climax in Scriabin's "White" Sonata no. 7, where the music seems to reach an overwhelming point of ecstasy, further dramatized here by shrill, high, trills played by the flute, clarinet, violin, and cello. The intensity of this climax never completely dissipates, and instead propels the music forward, re-appearing at fleeting moments throughout the remaining details. In a similar vein, sentiments of searching, longing, and even sadness allude to the music of Messiaen, without directly pointing to a particular composition. It is largely appropriate to evoke these two composers in a work about the Strasbourg Rosace, which is both a landmark object of art and symbol of divine omniscience.

DETAIL I

S. TOPEL

♩ = c. 58

The musical score is arranged in systems. The first system includes Flute, Clarinet Bb, Piano, Violin, and Cello. The Flute and Clarinet Bb parts feature a 15^{ma} (15th measure) with dynamics *f* and *pp*. The Piano part has a *mf sost.* (mezzo-forte sostenuto) in the bass clef and *f sostenuto* in the treble clef. The Violin part has a *f* dynamic and an *uneven tremolo* marking, with an *8^{va}* (8va) marking above the staff. The Cello part has a *f* dynamic and a *pp* dynamic. The second system includes Flute (Fl.), Clarinet Bb (Cl. Bb), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The Flute part has a *pp* dynamic. The Clarinet Bb part has a *mf* dynamic and a *15^{ma}* marking. The Piano part has a *f* dynamic. The Violin part has an *8^{va}* marking. The Cello part has a *f* dynamic. The score is in 2/4 time and includes various dynamic markings and performance instructions.

11

Fl.

Cl. Bb

Pno.

Vln.

Vc.

15^{ma}

f

p *mf* *pp*

15

Fl.

Cl. Bb

Pno.

Vln.

Vc.

p *f* *pp*

mf sost.

15^{ma}

pp *mf* *pp*

pp thin tone, barely audible, noisy

mf sost. *ppp*

20

Fl.

Cl. Bb

Pno.

Vln.

Vc.

15^{ma}

p *f*

f *ff*

(8^{va})

ppp

27

Fl.

Cl. Bb

Pno.

Vln.

Vc.

p *f*

p *f*

15^{ma}

f *ff*

f

(8^{va})

p *f*

p *f*

normale

p

34

Fl.

Cl. Bb

Pno.

Vln.

Vc.

pp

f

p

f

ff

p

p

pp



42

Fl.

Cl. Bb

Pno.

Vln.

Vc.

p

f

f

ff

f

pp

p

f

together

(8va)

48

Fl. *pp* *n.* *pp sost.* *ppp sost.*

Cl. Bb *pp sost.* *ppp sost.*

Pno. *ff* L.V. *pp sost.*

Vln. *ppp sost.*

Vc. *ppp sost.*

59

Fl. *f*

Cl. Bb *p < mf > p* *f*

Pno. *p* *f*

Vln. *pp* *f*

Vc. *f*

69

Fl.

Cl. Bb

Pno.

p

f

ff

69

Vln.

Vc.

p

f

fff

thin tone, barely audible, noisy

80

Fl.

Cl. Bb

Pno.

pp

pp

p

ped.

80

Vln.

Vc.

norm.

pp

pp

82

Fl.

Cl. Bb

Pno.

Vln.

Vc.

83

Fl.

Cl. Bb

Pno.

Vln.

Vc.

g^{na}

Detailed description: This page of a musical score contains measures 82 and 83. The score is arranged in systems for Flute (Fl.), Clarinet in Bb (Cl. Bb), Piano (Pno.), Violin (Vln.), and Viola (Vc.).
- **Measures 82-83:** The Flute and Clarinet in Bb parts consist of a continuous, dense pattern of sixteenth notes, appearing as a solid black line on the staff.
- **Piano (Pno.):** The right hand features a melodic line with a series of slurs and ties. The notes are: G4 (flat), A4 (flat), B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand plays a steady accompaniment of sixteenth notes.
- **Violin (Vln.) and Viola (Vc.):** Both parts play a continuous, dense pattern of sixteenth notes, similar to the woodwinds.
- **Measure 83:** The Piano part begins with a dynamic marking of *g^{na}* (pizzicato) and continues with the same melodic and accompanimental patterns as in measure 82.

91

Fl.

Cl. Bb

Pno.

Vln. (8va)

Vc.

Detailed description: This system covers measures 91 and 92. The Flute and Clarinet in Bb parts consist of sustained notes with a long slur. The Piano part features chords in both hands, with some notes marked with a fermata. The Violin (8va) and Viola parts also consist of sustained notes with a long slur.

93

Fl.

Cl. Bb

Pno.

Vln. (8va)

Vc.

L.V.

Detailed description: This system covers measures 93 and 94. The Flute and Clarinet in Bb parts play notes with slurs. The Piano part has chords in both hands, with a long slur in the right hand and a long slur in the left hand. The Violin (8va) and Viola parts play notes with slurs. The text *L.V.* is written below the Piano part in measure 94.

8

Fl.

f *p*

Cl. Bb

Pno.

p *pp*

Vln.

Vc.

11

Fl.

sfz *sfz* *sfz*

Cl. Bb

sfz *sfz* *sfz* *ff*

Pno.

p *f* *p* *ff*

Vln.

mfz *mfz* *mfz*

Vc.

mfz *mfz* *mfz*

Detailed description: This page of a musical score covers measures 8 through 11. It features five staves: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Piano (Pno.), Violin (Vln.), and Viola (Vc.).
- Measure 8: The Flute part begins with a melodic line marked *f* (forte) and *p* (piano). The Piano part has a complex texture with *p* and *pp* (pianissimo) markings. The Violin and Viola parts are mostly rests.
- Measure 9: The Flute part has a triplet of notes marked *sfz* (sforzando). The Clarinet part has a triplet of notes marked *sfz*. The Piano part has a triplet of notes marked *p*.
- Measure 10: The Flute part has a triplet of notes marked *sfz*. The Clarinet part has a triplet of notes marked *sfz* and a final note marked *ff* (fortissimo). The Piano part has a triplet of notes marked *f* (forte) and *p*.
- Measure 11: The Flute part has a triplet of notes marked *sfz*. The Clarinet part has a triplet of notes marked *sfz*. The Piano part has a triplet of notes marked *ff*. The Violin and Viola parts have a triplet of notes marked *mfz* (mezzo-forzando).
The score includes various musical notations such as slurs, accents, and dynamic markings.

14

Fl. *pp*

Cl. Bb *p* *ff*

Pno. *f* *p* *f*

Vln. *mfz* *mfz* *mfz* *mfz* *mfz* *mfz*

Vc. *mfz* *mfz* *mfz* *mfz* *mfz* *mfz*

18

Fl. *pp* *mf* *ppp*

Cl. Bb *pp* *mf* *ppp*

Pno. *p* *ppp* *pppp* *pppp* *nearly inaudible*

Vln. *pp* *pp* *mf* *ppp*

Vc. *pp* *pp* *mf* *ppp*

allow vague, inconsistent pitch ('E')

morendo

allow vague, inconsistent pitch ('F#')

gva

allow vague, inconsistent pitch ('E')

allow vague, inconsistent pitch ('E')

DETAIL III

♩ = c. 88

The score is divided into two systems. The first system includes parts for Flute, Clarinet Bb, Piano, Violin, and Cello. The Flute part features a melodic line with dynamics *pp* and *ff*. The Clarinet Bb part has a dynamic of *p*. The Piano part includes a complex rhythmic pattern with dynamics *sfz p* and *f*, and a marking *L.V.*. The Violin and Cello parts are marked *pp* and include a *practice mute* section. The second system includes parts for Flute (Fl.), Clarinet Bb (Cl. Bb), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The Flute part has a dynamic of *pp*. The Clarinet Bb part has dynamics *f*, *p*, and *ff*. The Piano part has dynamics *sfz p* and *f*. The Violin and Cello parts are marked *p* and include a *practice mute* section. A *Leg.* marking is present above the Violin and Cello parts in the second system.

16

Fl. *ff*

Cl. Bb *p* *ff* *mf* *ff*

Pno. *sfz* *p* ⁵ *sfz* *sfz*

Vln. *f* *p* *p*

Vc. *f* *p* *p*

26

Fl. *f* *pp* *f* *p*

Cl. Bb *p* *f* *p*

Pno. *sfz* *p* *f* *p* *sfz*

Vln. *f*

Vc. *f*

51

Fl. *ff* *pp* *ff*

Cl. Bb *ff* *p* *ff*

Pno. *sffz* *sfz p* *f*

Vln. *ff* *p* *f* *p*

Vc. *p* *f* *p*

Reo.

61

Fl. *pp* *ff*

Cl. Bb *p* *ff* *mf*

Pno. *sfz p* *sfz* *f*

Vln. *f* *p* *ff* *p*

Vc. *f* *p* *ff* *p*

Reo.

69

Fl. *p* *ff*

Cl. Bb *p* *ff*

Pno. *p* *ff*

Vln. *pp* *ff* Senza sord. *

Vc. *p* *ff* Senza sord.

75

Fl.

Cl. Bb *mf*

Pno. *fp* *f* *ff* *s*

Vln. *ppp*

Vc. *ppp*

L.V.

Rea.

DETAIL IV

Flute

Clarinet Bb

Piano

Violin

Cello

$\text{♩} = \text{c. } 96$

pp

f

Fl.

Cl. Bb

Pno.

Vln.

Vc.

light air, key clicks

pp

ppp

f

practice mute

p

6

Fl. *f*

Cl. Bb *p* *f* *p*

Pno. *f* *pp* *8va* *8vb*

Vln. *f* *8va*

Vc. *f*

13

Fl.

Cl. Bb

Pno. *pp*

Vln. *pp* *very light, Baroque* *8va*

Vc. *p*

16

Fl.

Cl. Bb

Pno.

Vln.

Vc.

18

Fl.

Cl. Bb

Pno.

Vln.

Vc.

20

Fl.

Cl. Bb

Pno.

Vln.

Vc.

p *8^{va}*

f

pedal dampen

any high natural harmonics on the C string, played rigorously and noisy

22

Fl.

Cl. Bb

Pno.

Vln.

Vc.

pp

pp

pp

26

Fl.

Cl. Bb

Pno.

Vln.

Vc.

ff

pp

mf

f

any high natural harmonics on the C string, played rigorously and noisy

30

Fl.

Cl. Bb

Pno.

Vln.

Vc.

ff

varying slightly the repetitions of the patterns notated in the box

37

Fl. *fff*

Cl. Bb *fff*

Pno. *p* *ff* *p*

(8^{va})

37

Vln. *fff*

Vc. *p* *f*

41

Fl.

Cl. Bb *p*

Pno. *pp* *ff*

(8^{va})

41

Vln.

Vc. *p* *f*

44

Fl.

Cl. Bb

Pno.

Vln.

Vc.

f *fp* *ffp*

f *fp* *ffp*

pp

44 (8va)

48

Fl.

Cl. Bb

Pno.

Vln.

Vc.

f *ff*

p *ff*

48 (8va)

52 *rit.*

Fl.

Cl. Bb

ff

Pno.

f

Vln.

Vc.

ff

54

Fl.

Cl. Bb

ff

Pno.

Vln.

Vc.

56

Fl.

Cl. Bb

Pno.

Vln.

Vc.

58

Fl.

Cl. Bb

Pno.

Vln.

Vc.

sffz

sffz

fff

sffz

8va

8vb

simile

8va

8vb

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 56 and 57. It features five staves: Flute (Fl.), Clarinet in Bb (Cl. Bb), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts play sustained notes with a *sffz* dynamic. The Piano part has a complex texture with a *fff* dynamic and includes a section marked *simile* with a box highlighting specific notes. The Violin and Viola parts play sustained notes with a *sffz* dynamic. The second system covers measures 58 and 59. It features four staves: Flute (Fl.), Clarinet in Bb (Cl. Bb), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts play sustained notes with a *sffz* dynamic. The Violin and Viola parts play sustained notes with a *sffz* dynamic. The Piano part is silent in this system.

DETAIL V

Flute $\text{♩} = 60$

Clarinet Bb

Piano

Violin

Cello

Fl.

Cl. Bb

Pno.

Vln.

Vc.

pp *p* *n.* *f* *ff* *ppp* *8va* *Con sord.* *ppp* *f* *ff* *8va* *Senza sord.* *f* *practice mute arco* *f* *n.* *f*

8

Fl. *pp* *ppp* *pp*

Cl. Bb *n.* *ppp* *lontano, some pitch*

Pno. *pp* *pp*

Vln. *p* *ppp* *lontano, some pitch*

Vc. *p* *pp*

13

Fl. G.P.

Cl. Bb G.P.

Pno. *pp* *ppp sost.* G.P.

Vln. *pp* G.P. *p*

Vc. G.P.

21

Fl.

Cl. Bb

Pno.

Vln.

Vc.

ppp

pp

ppp

practice mute

ppp

23

Fl.

Cl. Bb

Pno.

Vln.

Vc.

p sost.

p

sfz

ff sost.

simile

simile

simile

28

Fl.

Cl. Bb

Pno.

Vln.

Vc.

n.

sfz

n.

sfz

sfz

8va

8va

30

Fl.

Cl. Bb

Pno.

Vln.

Vc.

n.

fff

fff

fff

DETAIL VII

♩ = 60 *extremely short, almost pitchless, pressed*

Flute *f*

Bass Clarinet Bb *f* *extremely short, almost pitchless, pressed*

Piano *pp*

Violin *pp* *sost.*

Cello

Fl. 2 *p* *mf* *nearly pitchless, with traces of unstable pitch*

BCL. *p* *mf* *nearly pitchless, with traces of unstable pitch*

Pno. *p*

Vln. *f* *nearly pitchless, with traces of unstable pitch*

Vc. *f* *nearly pitchless, with traces of unstable pitch*

3

Fl.

BCl.

Pno.

Vln.

Vc.

5

Fl.

BCl.

Pno.

Vln.

Vc.

"mf"

6

Fl.

BCl.

Pno.

Vln.

Vc.

pppp

p <

practice mute

(8^{va})

8

Fl.

BCl.

Pno.

Vln.

Vc.

ppp

pp
8^{vb}

f

f

p

norm.

fp

12 *senza vib.*

Fl. *pp*

BCl.

Pno. *pp* *8va*

Vln. *pp pizz.*

Vc. *pp*

14

Fl.

BCl.

Pno. *(8va)*

Vln.

Vc.

16

Fl. *pitchless* **"f"** **ff**

BCl. *pitchless* **"f"** **ff**

Pno. *(8va)* *p* **ff** *15ma*

Vln. **f** **ff**

Vc. *pitchless* **"f"** **ff**

18

Fl.

BCl.

Pno. *(15ma)* *(8va)*

Vln.

Vc.

20

Fl.

BCl.

Pno.

Vln.

Vc.

22

Fl.

BCl.

Pno.

Vln.

Vc.

pp

pp

(15^{ma})

(8^{va})

stoppa/unstoppa unsta

pp

Leg.

behind bridge sul G

p

pp

$\frac{4}{4}$

(8^{va})

Pno.

Vln.

pppp

pppp

(8^{va})

Pno.

Vln.

G.P.

pp

ppp

norm.

ppp

8^{va} lontano

norm.

(8^{va})

Pno.

Vln.

f

sfz

sfz

sfz

p

synthetic tile on lowest strings

Pno.

pppp

Vln.

pp sost.

Pno.

Vln.

Pno.

Vln.

DETAIL VIII

♩ = 60

Flute *singing lower pitch*

Clarinet Bb

Piano

Violin

Cello

pizz.

f

mf

n.

f

p

ff

harsh, non-pitched

ff

Leo.

practice, mute senza vib.

fff

5

Fl.

Cl. Bb

Pno.

Vln.

Vc.

pp

p

ff

p

ff

pp

fff

synthetic tile on lowest strings

p

no mute

ff

pp

p

ff

pp

11

Fl. *ppp* *p* *fp*

Cl. Bb *p* *ppp* *p*

Pno. *ppp* *p* *f*

Vln. *ppp* *p* *fp*

Vc. *ffff* *sost.*

practice mute

14

Fl. *ff* *fff*

Cl. Bb *fp* *pp* *f*

Pno. *ff* *fff*

Vln. *ff* *fff*

Vc. *fff*

DETAIL IX

Flute $\text{♩} = 69$

Bass Clarinet Bb

Piano

Violin

Cello

Fl.

Bcl.

Pno.

Vln.

Vc.

5

Fl. *p* *f* *pp*

Bcl.

Pno. *f* *pp* *f*

Vln. *f* *pp* *8va*

Vc. *p* *f*

7

Fl.

Bcl. *f* *pp*

Pno. *nearly inaudible pp* *ff*

Vln. *p* *f* *pp*

Vc. *pp*

9

Fl. *5 ff* *ff 5 p* *p 5*

Bcl.

Pno. *ff* *pp* *ff* *pp*

Vln. *f 5 ff* *p 5* *5 ff*

Vc.

12

Fl. *5 ff* *p 5* *5 ff*

Bcl. *pp*

Pno. *ff* *pp* *ff* *pp*

Vln. *p 5* *5 ff* *p 5*

Vc.

15

Fl. *p* *5* *5* *ff* "mf"

Bcl.

Pno. *ff* *pp* *ff*

Vln. *f* *5* *pp* arco *p* *5*

Vc. *pp*

Leg. f

18

Fl. "f"

Bcl. "f"

Pno. *p* *ppp*

Vln. "f"

Vc. "f"

Leg.

accelerando

22 *unstable pitch*

Fl. *pp* 6

Bcl. *pp*

Pno. *pp* *sfz*

Vln. *pp* *unstable pitch* 6

Vc. *pp* *unstable pitch* 6

And.

27

Fl. 6

Bcl. *cantabile* *ppp*

Pno. *sfz*

Vln. *(8va)* 6

Vc. 6

32

Fl.

Bcl.

Pno. *f cresc.* *sfz* *sfz* *sfz* *sfz*

Vln.

Vc.

36

Fl. *p*

Bcl.

Pno. *sfz* *sffz* *sffz* *sffz*

Vln. *p*

Vc. *p*

$\text{♩} = \text{c. } 96$
wavering pitch (as much as 1/2 tone down)

40

Fl.

Bcl.

Pno.

Vln.

Vc.

sfz

ff

ff

f *8vb*

40 (8va)

ff

ff

43

Fl.

Bcl.

Pno.

Vln.

Vc.

(8va)

varying slightly the repetitions of the patterns notated in the box

ff

43 (8va)

ff

wavering pitch (as much as 1/2 tone down)

47

Fl.

Bcl.

Pno.

Vln.

Vc.

ff any high natural harmonics on the C string, played rigorously and noisy

49

Fl.

Bcl.

Pno.

Vln.

Vc.

varying slightly the repetitions of the patterns notated in the box

norm.



53

Fl.

Bcl.

Pno.

Vln.

Vc.

f *ff*



56

Fl.

Bcl.

Pno.

Vln.

Vc.

ff

ff

60

Fl.

Bcl.

Pno.

Vln.

Vc.

ff

fff

8^{va}

8^{vb}

simile

62

Fl.

Bcl.

Pno.

Vln.

Vc.

fff

fff

fff

fff

8^{va}

70

Fl.

Bcl.

Pno.

Vln.

Vc.

8^{va}

71

Fl.

Bcl.

Pno.

Vln.

Vc.

8^{va}

72

Fl.

Bcl.

(8^{va})

Pno.

Vln.

Vc.

73

Fl.

Bcl.

(8^{va})

Pno.

Vln.

Vc.

fff

fff

fff

fff

fff