

DEVIATIONS

for CLARINET, VIOLIN, CELLO, and PIANO

ADAM SCOTT NEAL

1. "Deviations" is a set of brief variations (or deviations) on the thematic material presented by the clarinet in the opening section. The second section is loosely based on Hindustani rhythms and treats the theme more harmonically. In the following section, the theme is again treated melodically, becoming more and more fragmented as it moves from one player to another. The fourth section features a drone in the piano over which the clarinet, violin, and finally the cello weave through versions of the theme. The final section, marked *largo*, explores the general downward gesture of the theme, rather than particular pitches or rhythms. The soft codetta again returns the theme to its original pitch-classes and the harmonic nature of the first deviation.
2. The work is scored for Clarinet in B-flat, Violin, Violoncello, and Piano. Because of the need to play on the strings of the piano, a grand or baby grand with a functioning sostenuto pedal will be required.
3. Score is a transposed score.
4. Duration is approximately 7 minutes.

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DEVIATIONS

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Moderato e rubato ♩=104

Cl. *pp* *f*

Vln. *pizz.* *mp* 3 3 3 3 3 3 3 3

Vc. *pizz.* *mp* 3 3 3 3 3 3 3 3

Pno. *f* on the strings * *mp* on the keys 3 3 3 3

8^{va}

8^{vb}

Cl. 6 *mf* *p* *mf* *mp* 3 3

Vln. 3 3

Vc. 3

Pno. *f* (on the strings) on the keys *mf*

(8)

*Pianist silently depresses bottom octave of the piano and secures with the sostenuto pedal. The pianist begins the piece by striking the lowest strings with his palm, creating a thunderous effect. The pianist should continue to hold the sostenuto pedal until indicated and perform the following clusters in the same manner.

Moderato meccanico

22

Cl.

Vln.

Vc.

Pno.

mp *p*

mf

ordinario

f meccanico

27

Cl.

Vln.

Vc.

Pno.

34

Cl. *f* *p*

Vln. *f* *p* *mf*

Vc. *f* *p* *mf* arco

Pno. *mf*

Detailed description: This system contains measures 34 through 40. The Clarinet (Cl.) part begins with a rest, followed by a half note G4 (marked *f*), a half note A4, and a half note B4, then a half note G4 (marked *p*) and a half note F4. The Violin (Vln.) part starts with a half note G4 (*f*), a half note A4, and a half note B4, then a half note G4 (*p*) and a half note F4. The Violoncello (Vc.) part starts with a half note G3 (*f*), a half note A3, and a half note B3, then a half note G3 (*p*) and a half note F3. The Piano (Pno.) part features a complex accompaniment with eighth and sixteenth notes in both hands, marked *mf*. Measure 38 includes a triplet of eighth notes in both hands. The time signature changes from 5/8 to 2/4 and back to 5/8.

41

Cl. *f* *p*

Vln. *f* *mp*

Vc. *f* *mp*

Pno.

Detailed description: This system contains measures 41 through 47. The Clarinet (Cl.) part has a half rest in measure 41, followed by a half note G4 (*f*), a half note F4, and a half note E4, then a half note D4 (*p*) and a half note C4. The Violin (Vln.) part starts with a half note G4 (*f*), a half note A4, and a half note B4, then a half note G4 (*mp*) and a half note F4. The Violoncello (Vc.) part starts with a half note G3 (*f*), a half note A3, and a half note B3, then a half note G3 (*mp*) and a half note F3. The Piano (Pno.) part continues with a complex accompaniment, marked *mf*. Measure 45 includes a triplet of eighth notes in both hands. The time signature changes from 5/8 to 2/4 and back to 5/8.

48

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f piu espressivo*

55

Cl. *mf*

Vln. *p* *f* *f* pizz.

Vc. *p* *f* pizz.

Pno. *mp* *mf*

62

Cl.

Vln.

Vc.

Pno.

70

Cl.

Vln.

Vc.

Pno.

f

arco

f

f

f *meccanico*

77

Cl. *tr*

Vln.

Vc.

Pno. *piu espressivo* *meccanico*

85

Cl.

Vln.

Vc.

Pno. *piu espressivo*

92 Moderato piu espressivo

Cl. *mf* 5 5

Vln. *mf*

Vc. *mf*

Pno. *mf*

98

Cl. *f* *mp*

Vln. *mp*

Vc. *mp* 3

Pno. *mp*

104

Cl. *f*

Vln. *mf* *f*

Vc. *f* *mp*

Pno. *mf* *f*

Detailed description: This system contains measures 104 through 111. The Cl. part starts with a melodic line in the right hand, marked *f*. The Vln. part has a melodic line in the right hand, marked *mf* then *f*. The Vc. part has a melodic line in the left hand, marked *f* then *mp*. The Pno. part has a melodic line in the right hand, marked *mf* then *f*, and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 2/4.

112

Cl. *mp* *mf* *mp*

Vln. *mp* *mf*

Vc. *mf* *mp*

Pno. *mp* *mf*

Detailed description: This system contains measures 112 through 119. The Cl. part has a melodic line in the right hand, marked *mp*, *mf*, and *mp*. The Vln. part has a melodic line in the right hand, marked *mp* and *mf*. The Vc. part has a melodic line in the left hand, marked *mf* and *mp*, with a triplet of eighth notes in measure 117. The Pno. part has a melodic line in the right hand, marked *mp* and *mf*, with a triplet of eighth notes in measure 117, and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 2/4.

122

Cl. *mf*

Vln.

Vc. *mf*

Pno. *mp* *mf*

132

Cl. *mf* *f*

Vln. *mf* *f*

Vc. *f*

Pno. *f*

Ped. (hold down until m. 166)

140 Moderato misterioso e molto espressivo

Musical score for measures 140-143. The score is in 4/4 time and features four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Clarinet and Violin parts are mostly silent, indicated by rests. The Viola part consists of long, sustained notes with a *p* dynamic marking. The Piano part is highly active, featuring intricate patterns of eighth notes with triplets and quintuplets. The dynamics range from *mp* to *mf* and *mp sim.*. The bottom two staves of the piano part are connected by a large brace.

144

Musical score for measures 144-147. The score continues with the same four staves: Cl., Vln., Vc., and Pno. The Clarinet and Violin parts remain silent. The Viola part continues with sustained notes. The Piano part features similar eighth-note patterns with triplets and quintuplets. The dynamics are *mp* and *mf*. The bottom two staves of the piano part are connected by a large brace.

147

Cl.

mf
molto espressivo

6

p

Vln.

mf
molto espressivo

6

Vc.

Pno.

3 5

3 5

150

Cl.

mp *mf* *p*

Vln.

3

Vc.

Pno.

3 5

3 5

153

Musical score for measures 153-155. The score is arranged in four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Cl.:** Treble clef. Measure 153: quarter rest, eighth note G4, quarter note F4. Measure 154: quarter note E4, quarter note D4, quarter note C4. Measure 155: quarter note B3, quarter note A3, quarter note G3. Dynamics: *f*.
- Vln.:** Treble clef. Measure 153: quarter note G4, quarter note F4, quarter note E4. Measure 154: quarter note D4, quarter note C4, quarter note B3. Measure 155: quarter note A3, quarter note G3, quarter note F3. Dynamics: *f* in measure 154, *mf* in measure 155.
- Vc.:** Bass clef. Measure 153: quarter note G2, quarter note F2, quarter note E2. Measure 154: quarter note D2, quarter note C2, quarter note B1. Measure 155: quarter note A1, quarter note G1, quarter note F1. Dynamics: *mf* molto espressivo.
- Pno.:** Grand staff. Right hand: Measure 153: eighth notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 154: quarter rest. Measure 155: eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Left hand: Measure 153: quarter note G2, quarter note F2, quarter note E2. Measure 154: quarter note D2, quarter note C2, quarter note B1. Measure 155: quarter note A1, quarter note G1, quarter note F1. Fingerings: 3 and 5 in measures 153 and 155.

156

Musical score for measures 156-158. The score is arranged in four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Cl.:** Treble clef. Measure 156: quarter note G4, quarter note F4, quarter note E4. Measure 157: quarter note D4, quarter note C4, quarter note B3. Measure 158: quarter note A3, quarter note G3, quarter note F3. Dynamics: *mf*.
- Vln.:** Treble clef. Measure 156: quarter note G4, quarter note F4, quarter note E4. Measure 157: quarter note D4, quarter note C4, quarter note B3. Measure 158: quarter note A3, quarter note G3, quarter note F3. Dynamics: *mp*.
- Vc.:** Bass clef. Measure 156: quarter note G2, quarter note F2, quarter note E2. Measure 157: quarter note D2, quarter note C2, quarter note B1. Measure 158: quarter note A1, quarter note G1, quarter note F1. Dynamics: *f* in measure 157, *mf* in measure 158.
- Pno.:** Grand staff. Right hand: Measure 156: eighth notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 157: quarter rest. Measure 158: eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Left hand: Measure 156: quarter note G2, quarter note F2, quarter note E2. Measure 157: quarter note D2, quarter note C2, quarter note B1. Measure 158: quarter note A1, quarter note G1, quarter note F1. Fingerings: 3 and 5 in measures 156 and 158.

159

Cl. *f* *mp* *pp* *mp > p* *mp > p*

Vln. *mf* *f* *mp* *pp* *mp > p*

Vc. *f* *mp* *pp*

Pno. 3 5

164

Cl. *mp > p* *mp < mf* *p* 3 3

Vln. *mp > p* *p* 3 3

Vc. *mp > p*

Pno.

*(release damper)

169 **Largo** ♩=60

Cl. *f* *ff*

Vln. *f* *ff* *mf* pizz.

Vc. *f* *ff* *mf* pizz.

Pno. *ff* *f* Ped. Ped.

174

Cl. *mp* *mf*

Vln.

Vc. arco *mf*

Pno. *mf* Ped. * Ped. *

179

Cl. *mp* *p*

Vln. *p* *mp* arco

Vc. *mp* *p*

Pno. *mp*

Ped. * Ped. Ped. Ped. Ped. Ped.

185

Cl. *p* *mp* *pp* *meno mosso=48*

Vln. *p* *pp*

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

Pno. *p legato*

Ped. Ped. Ped. * Ped. Ped.

192

Cl. *pp* *niente*

Vln. *pp* *niente*

Vc. *pp* *niente*

Pno. *mp* *ppp* *15^{ma}*

Ped. (Let wrist drop onto keys. Hit as many as possible for maximum rumble.)

*
 **All instruments fade to silence. Performers should strive to fade at the same rate as the fading of the piano resonance.