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.

ADAM SCOTT NEAL (b. 1981) is a native of Atlanta, Georgia. He holds a Bachelor of Music degree with an emphasis in Sound Recording from Georgia State University, and is currently pursuing a Master of Music degree in composition from Georgia State, studying with Robert Scott Thompson. Neal is the Graduate Assistant for the Composition and Music Technology departments, and is also the president of the GSU student chapter of the Society of Composers, Inc. Outside of GSU, Neal is an active performer in a variety of genres, a freelance recording engineer, and a private teacher of piano and trombone.

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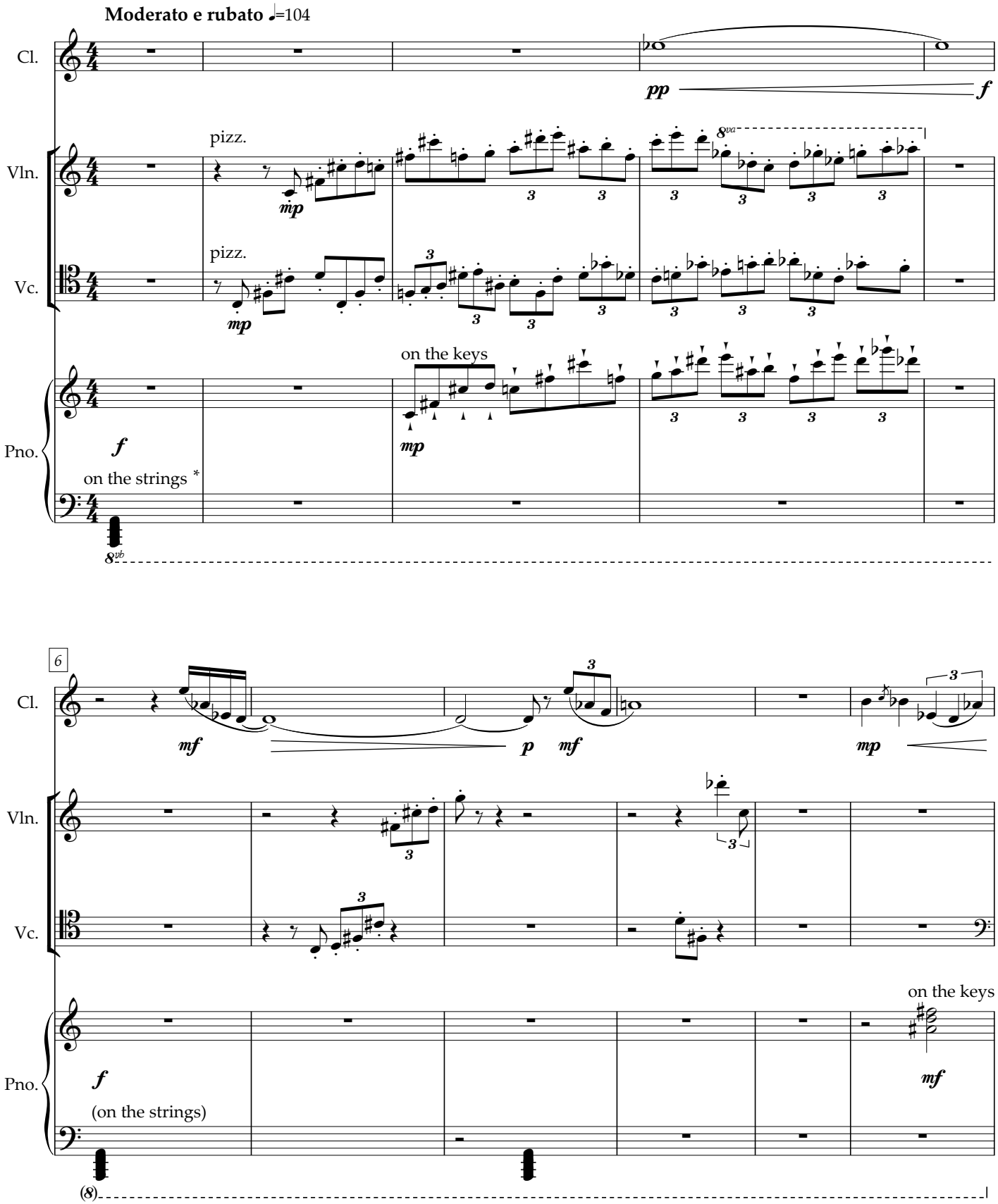
DEVIATIONS



*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.

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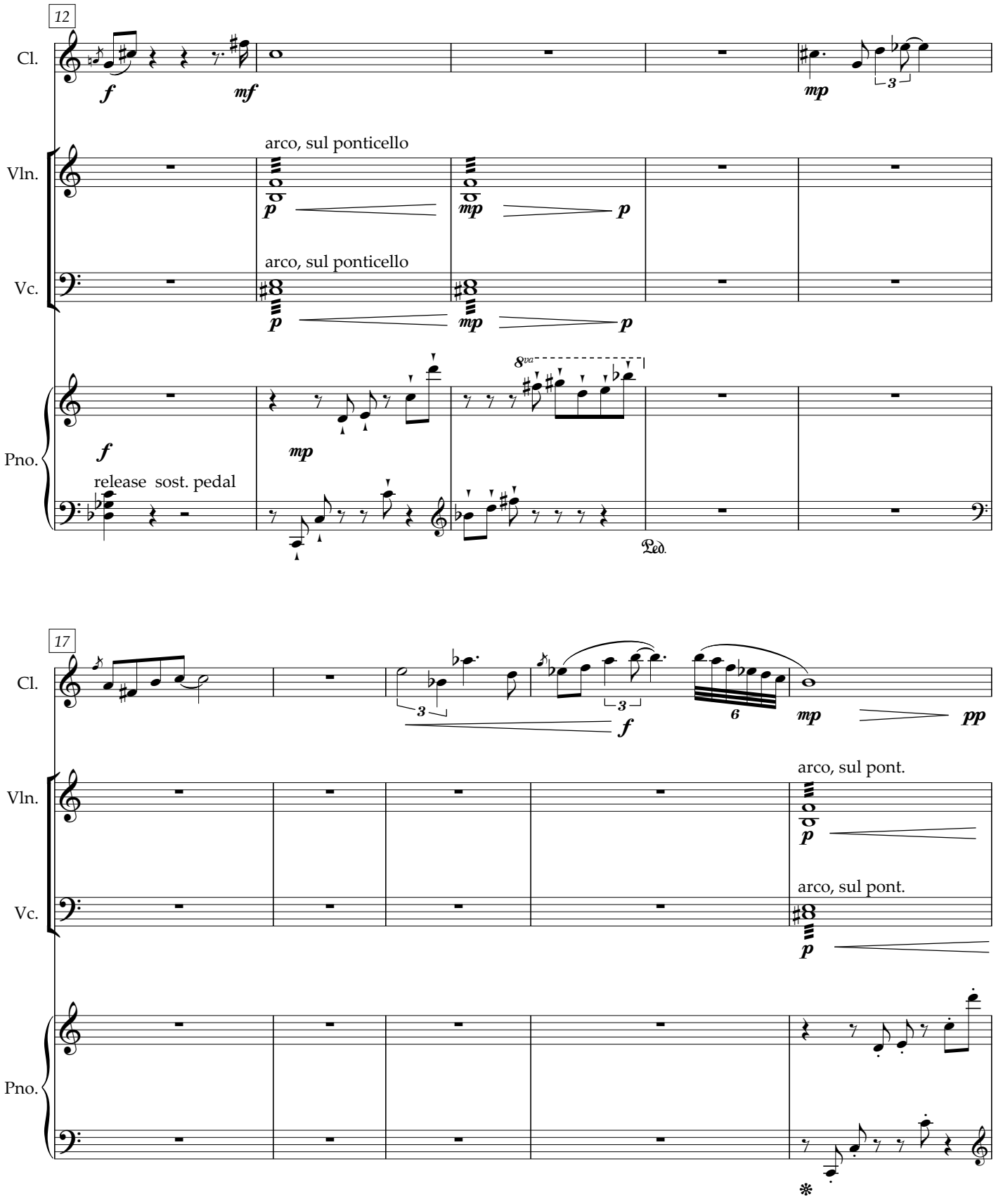
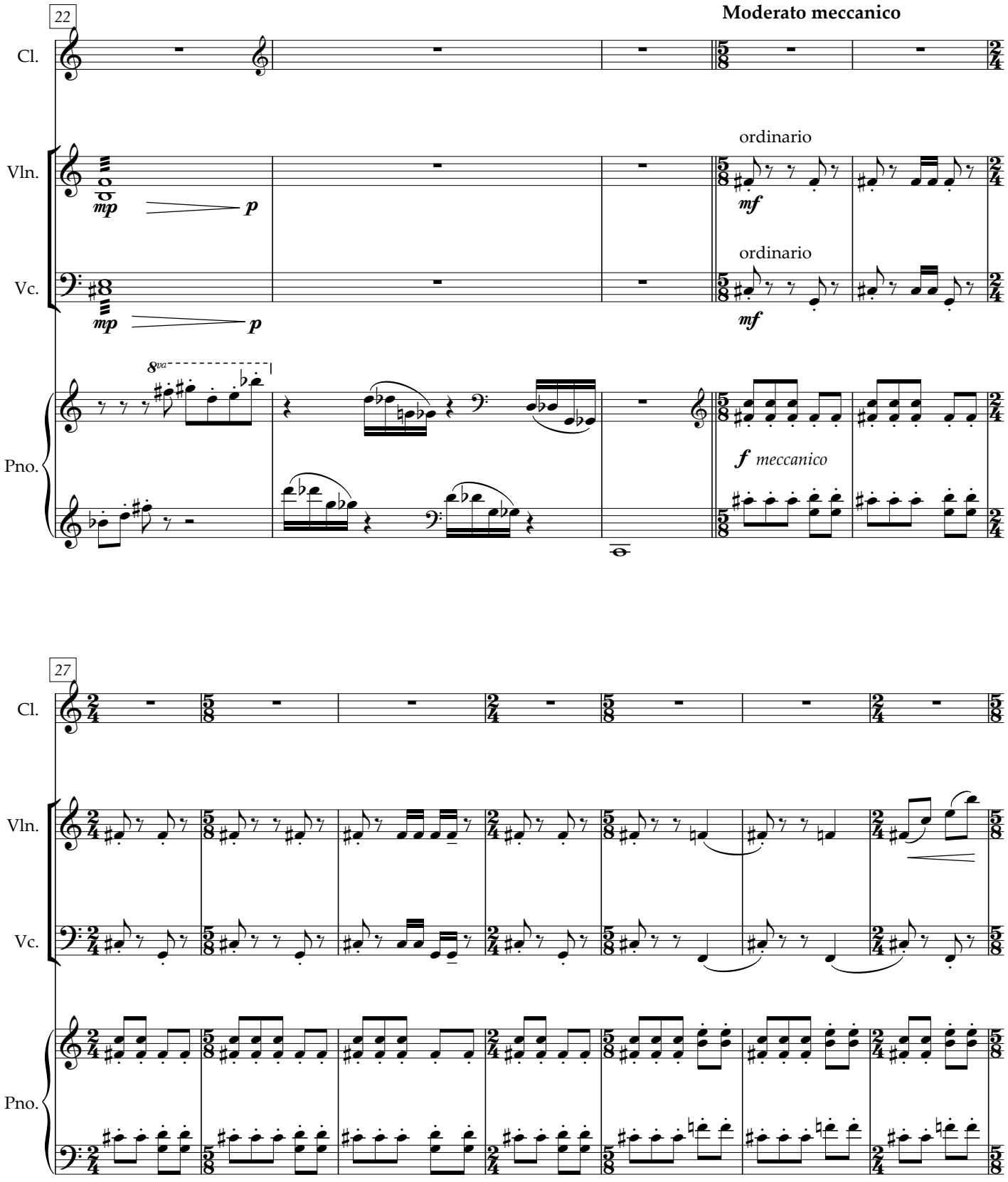
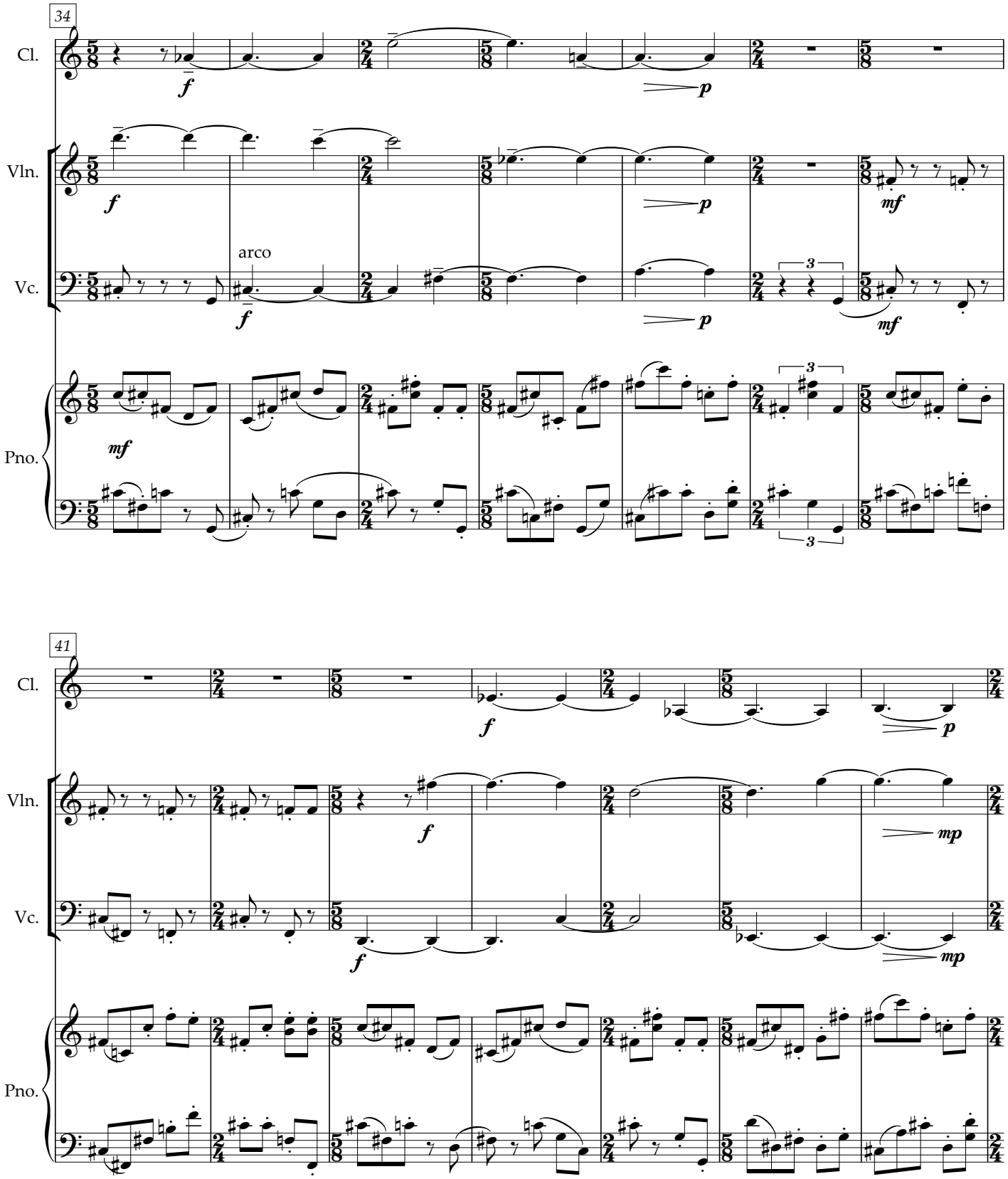
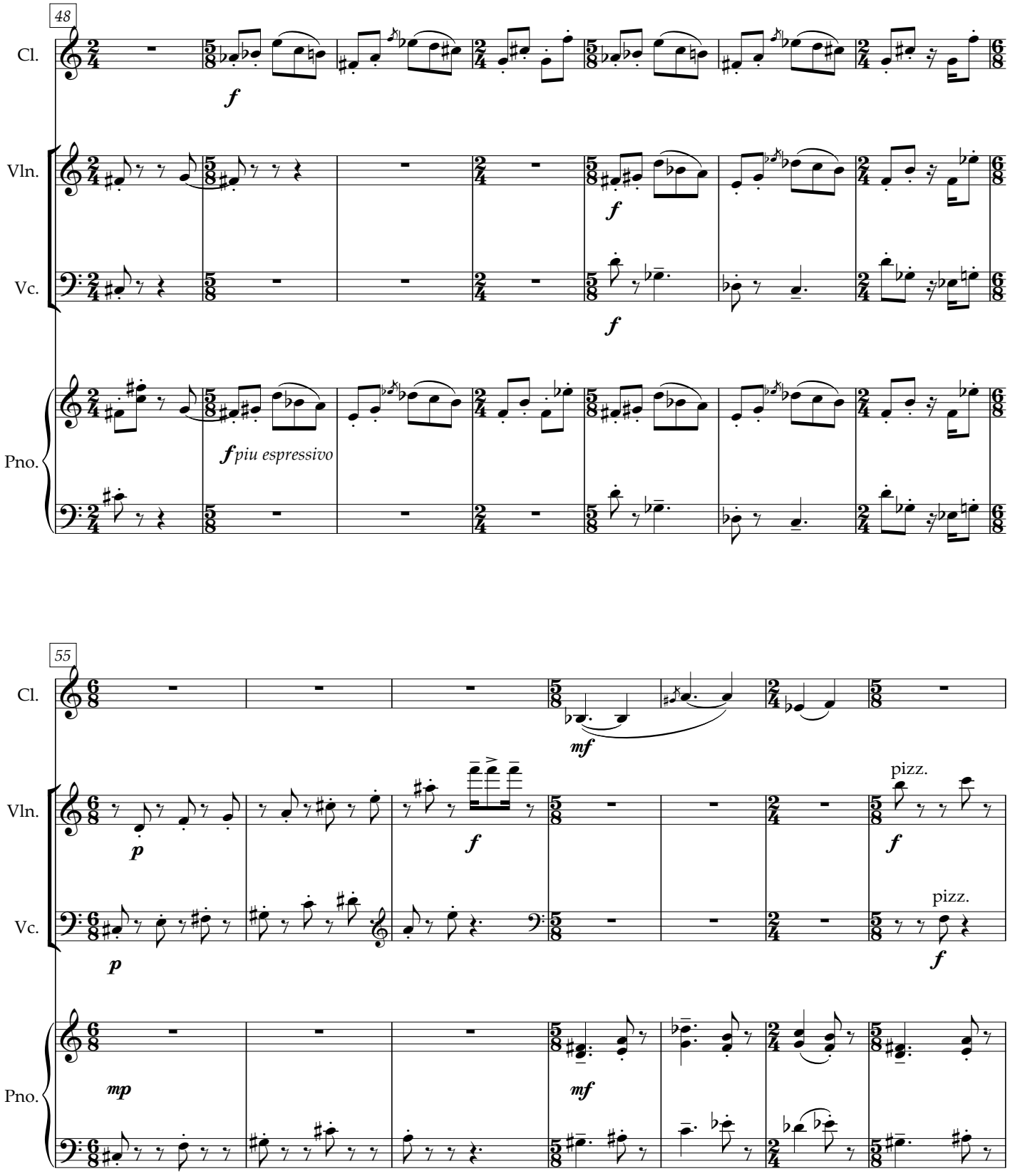
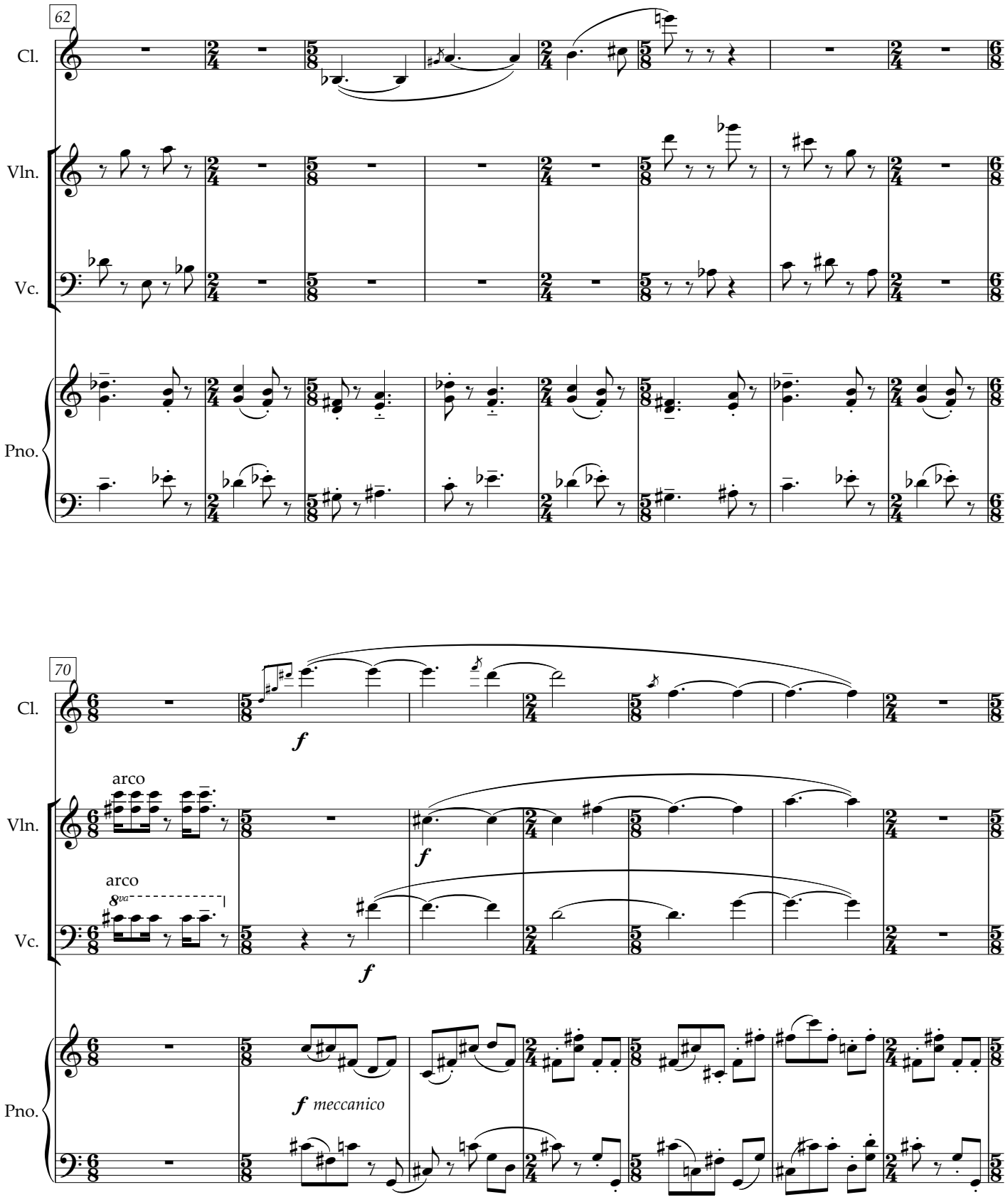
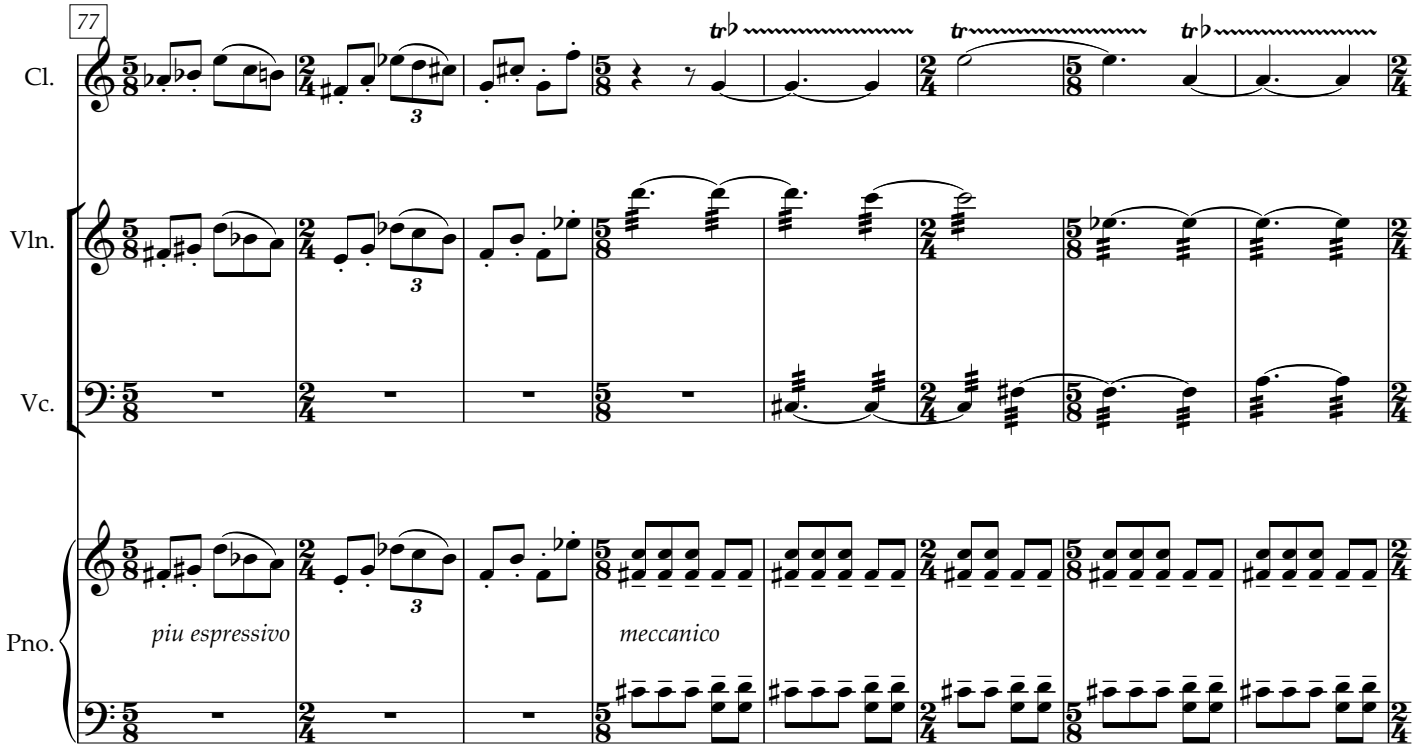

12
Cl.
f
mf
mp
3
Vln.
arco, sul ponticello
p
mp
p
Vc.
arco, sul ponticello
p
mp
p
Pno.
f
mp
8va
release sost. pedal
Ped.
17
Cl.
3
3
f
6
mp
pp
Vln.
arco, sul pont.
p
Vc.
arco, sul pont.
p
Pno.

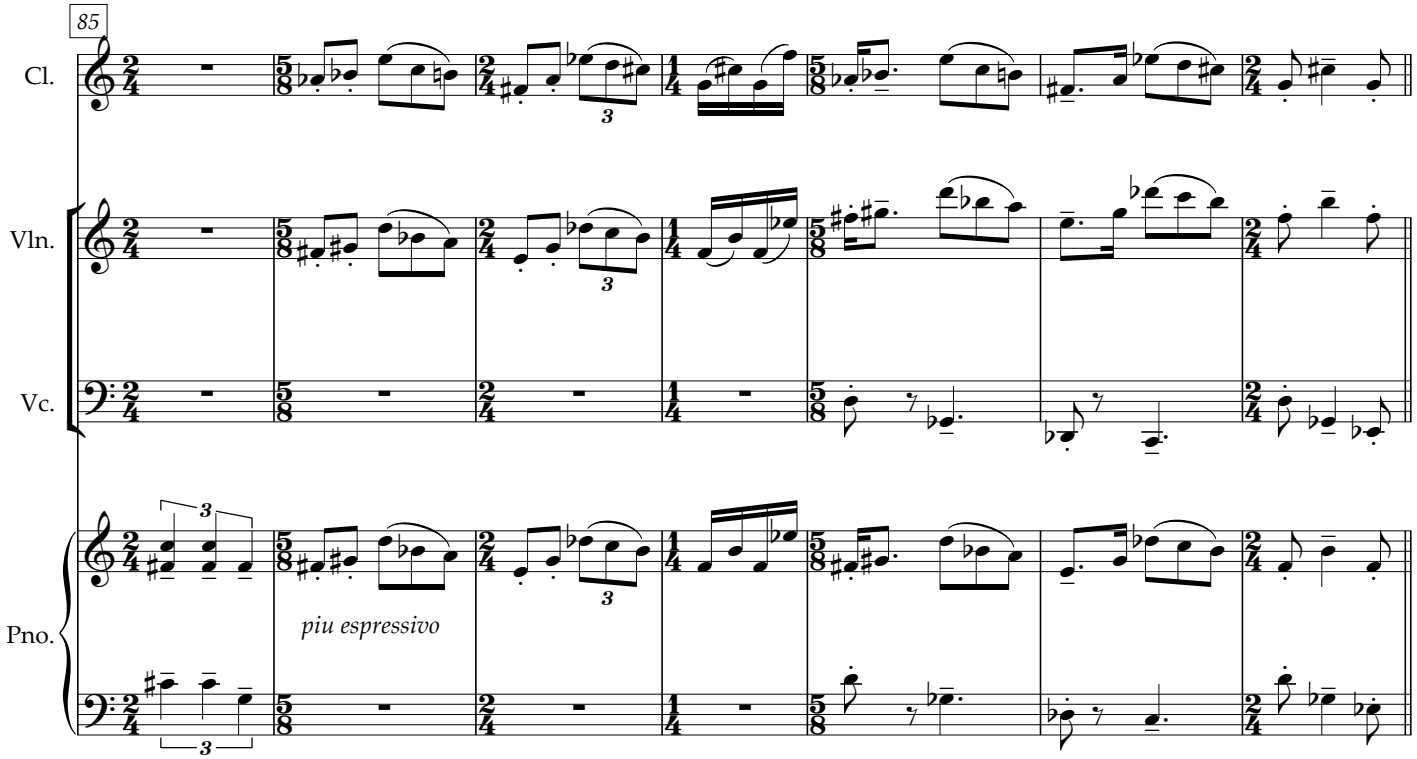

22
Moderato meccanico
Cl.
Vln.
Vc.
Pno.
ordinario
ordinario
mp
p
mf
8va
f meccanico
27

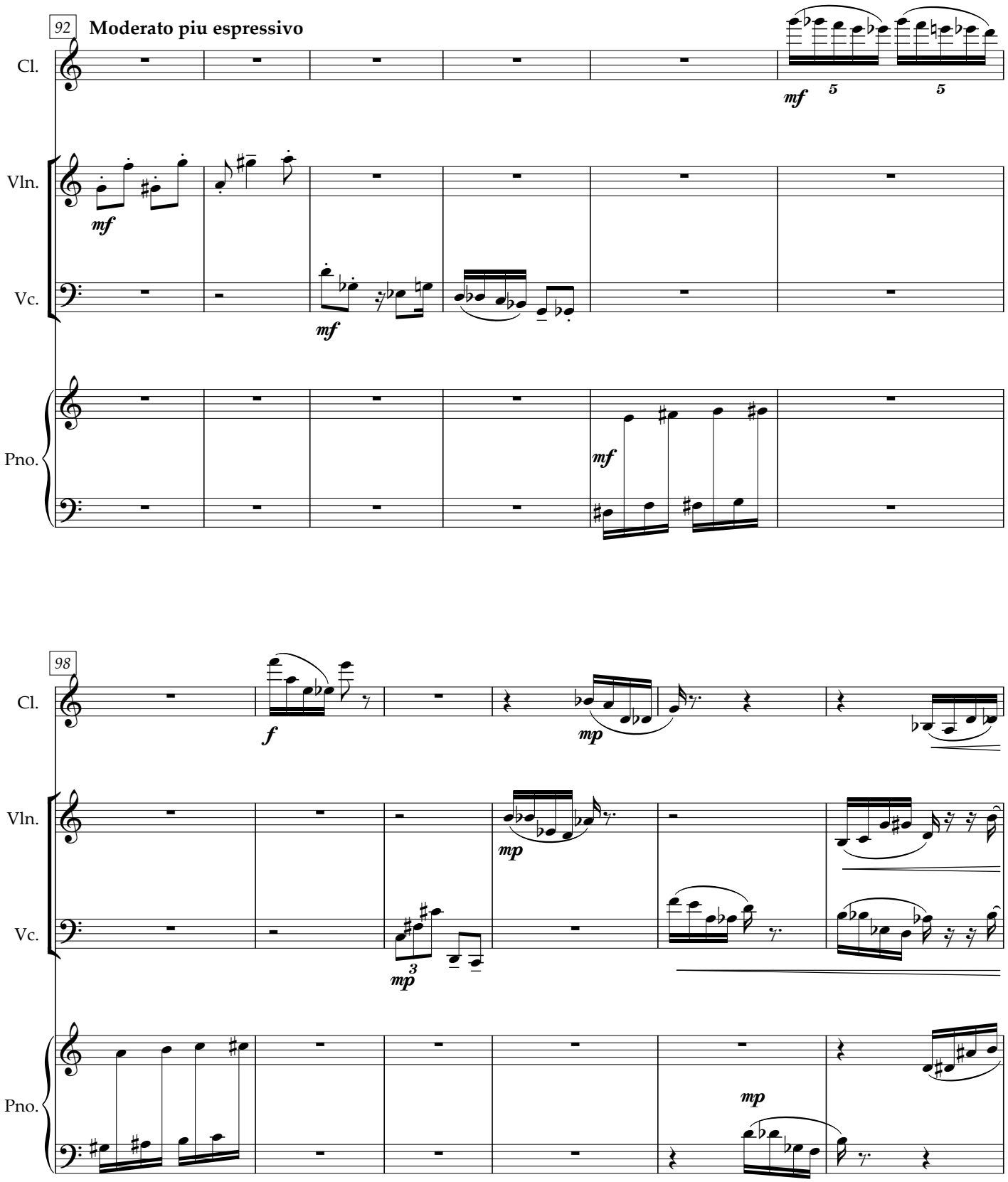

34
Cl.
Vln.
Vc.
Pno.
arco
41
Cl.
Vln.
Vc.
Pno.

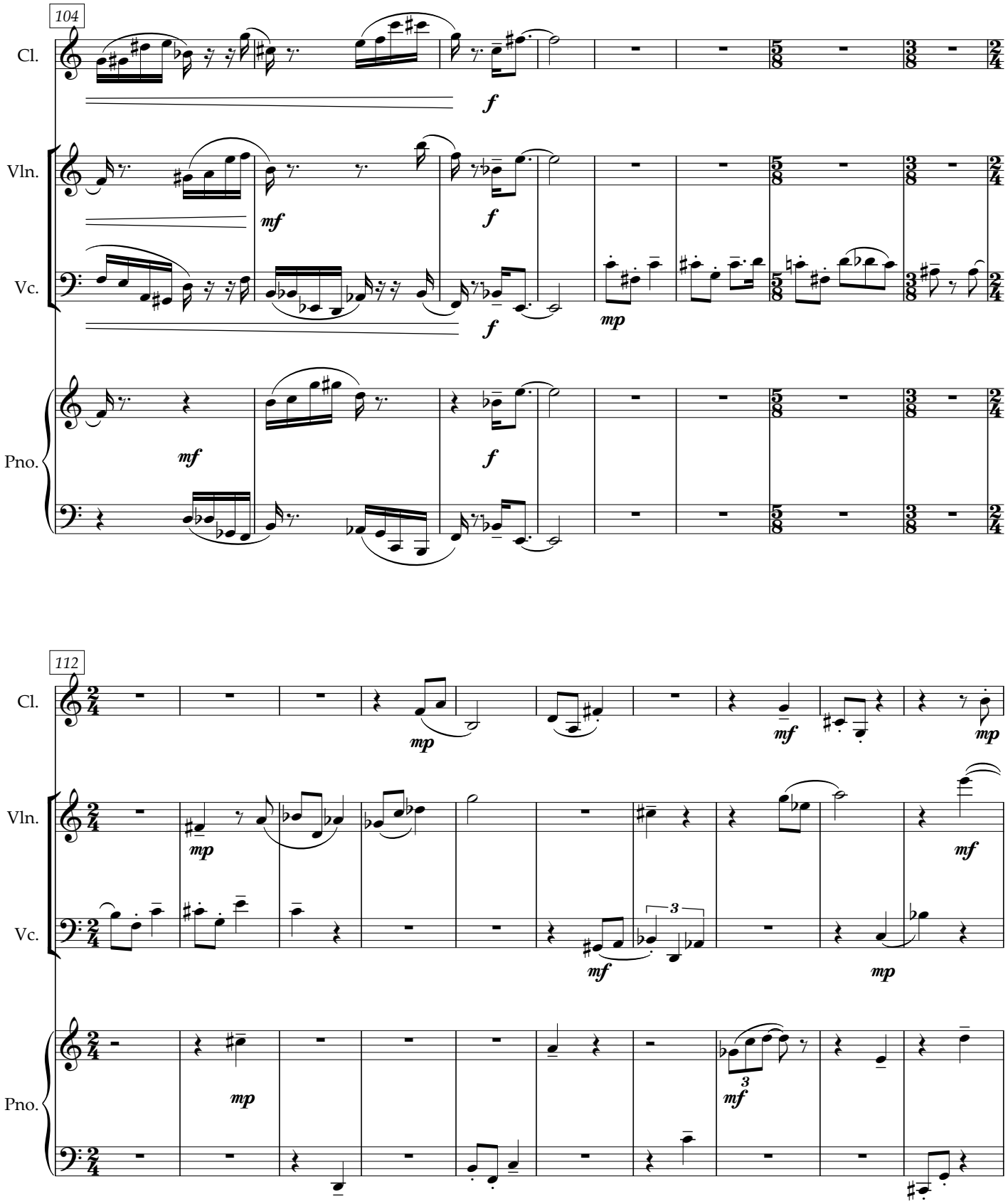

48
Cl.
Vln.
Vc.
Pno.
f
f
f
f piu espressivo
55
Cl.
Vln.
Vc.
Pno.
mf
p
f
pizz.
f
p
pizz.
f
mp
mf

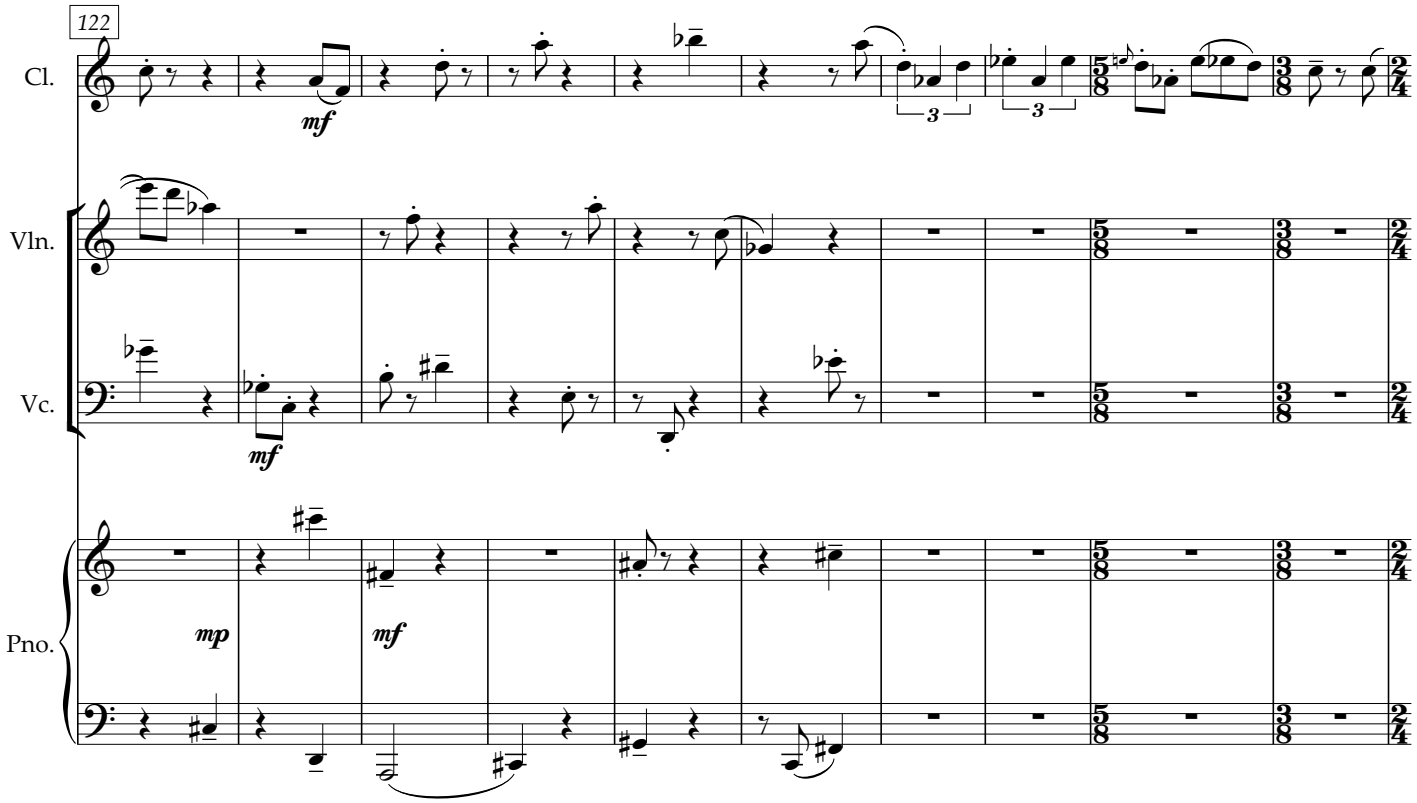

62
Cl.
Vln.
Vc.
Pno.
70
Cl.
f
arco
Vln.
f
arco
8va
Vc.
f
Pno.
f meccanico

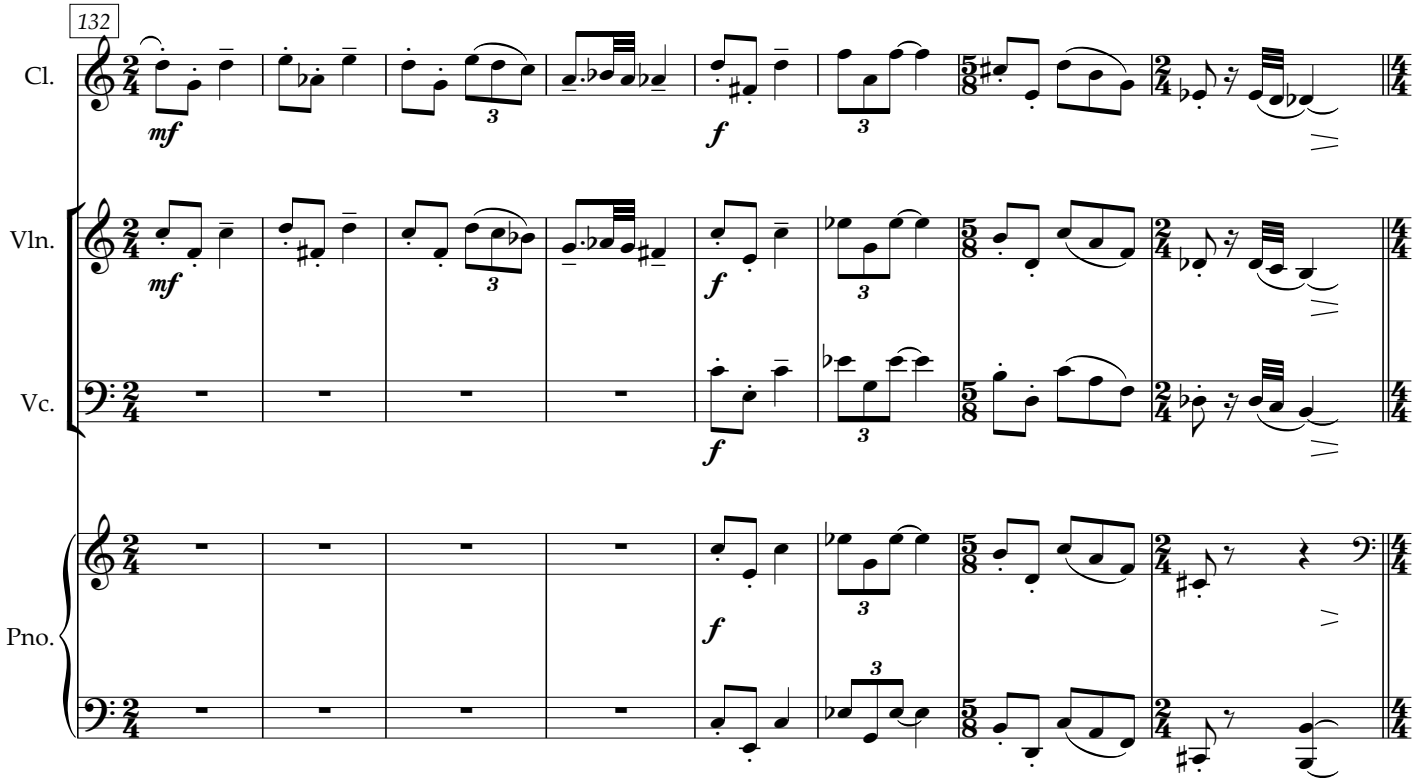

77
Cl.
Vln.
Vc.
Pno.
piu espressivo
meccanico

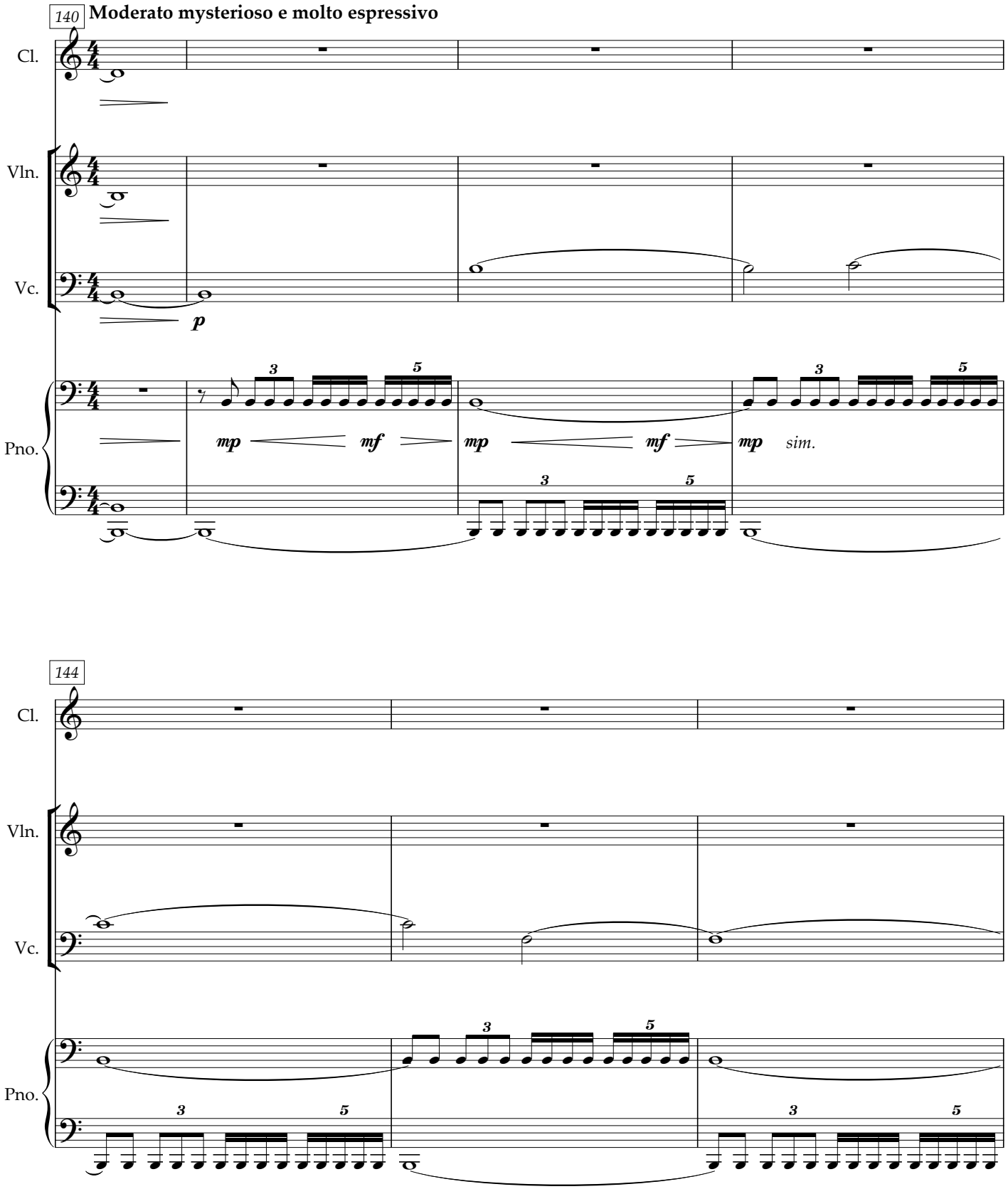

85
Cl.
Vln.
Vc.
Pno.
piu espressivo

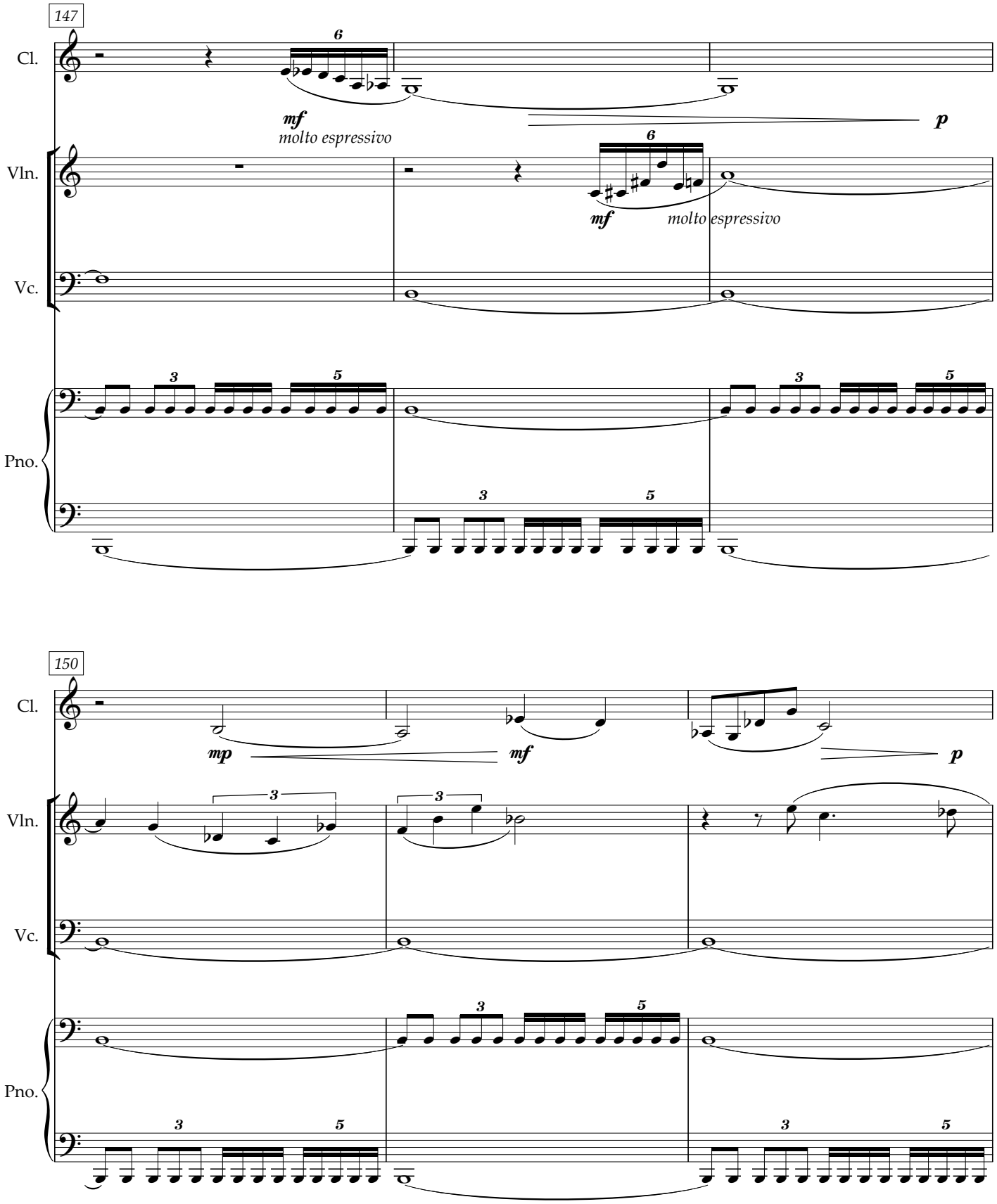

92
Moderato piu espressivo
Cl.
Vln.
Vc.
Pno.
mf
5
5
mf
mf
mf
98
Cl.
Vln.
Vc.
Pno.
f
mp
mp
3
mp
mp

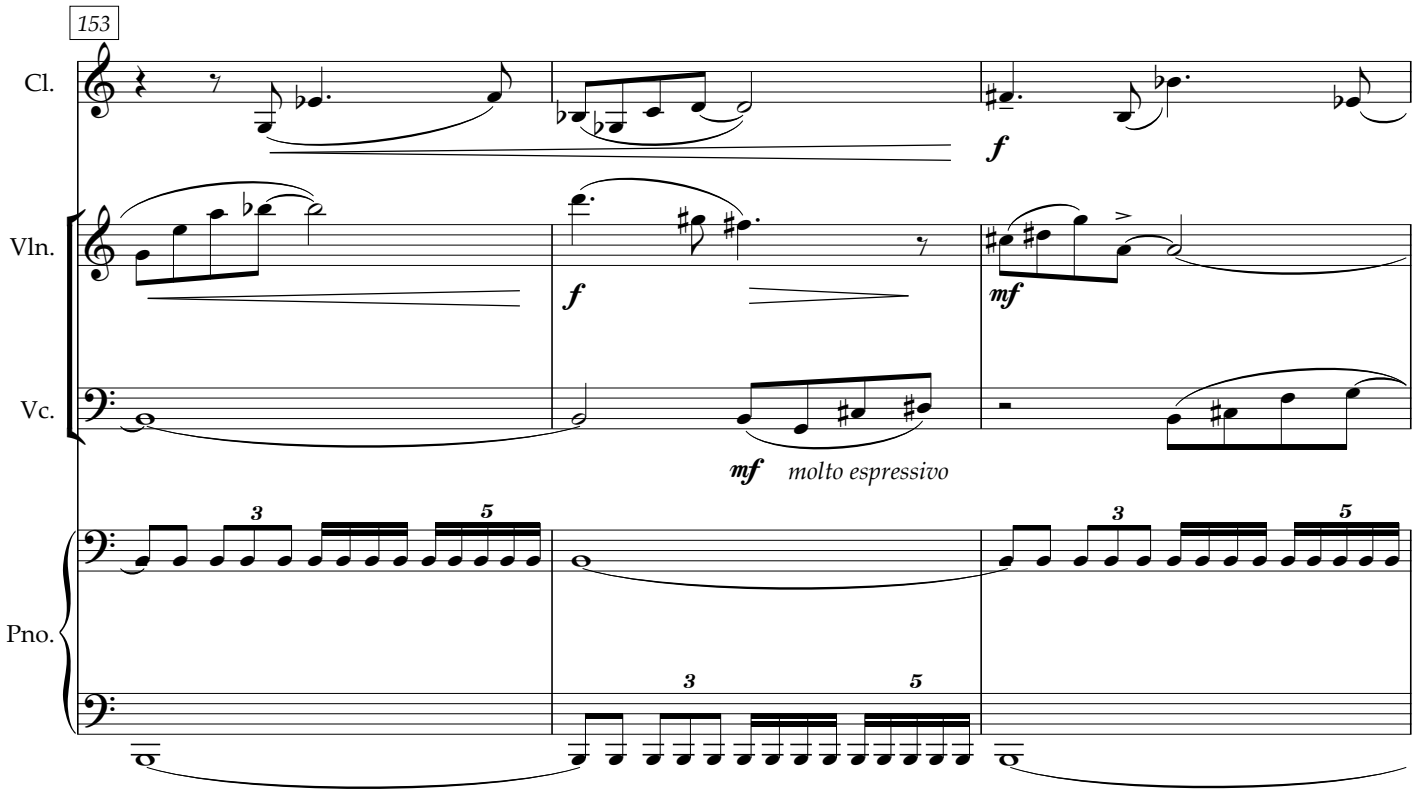

104
Cl.
Vln.
Vc.
Pno.
f
mf
f
mf
f
mp
mf
f
112
Cl.
Vln.
Vc.
Pno.
mp
mf
mp
mp
mf
mf
mp
mf
3
3

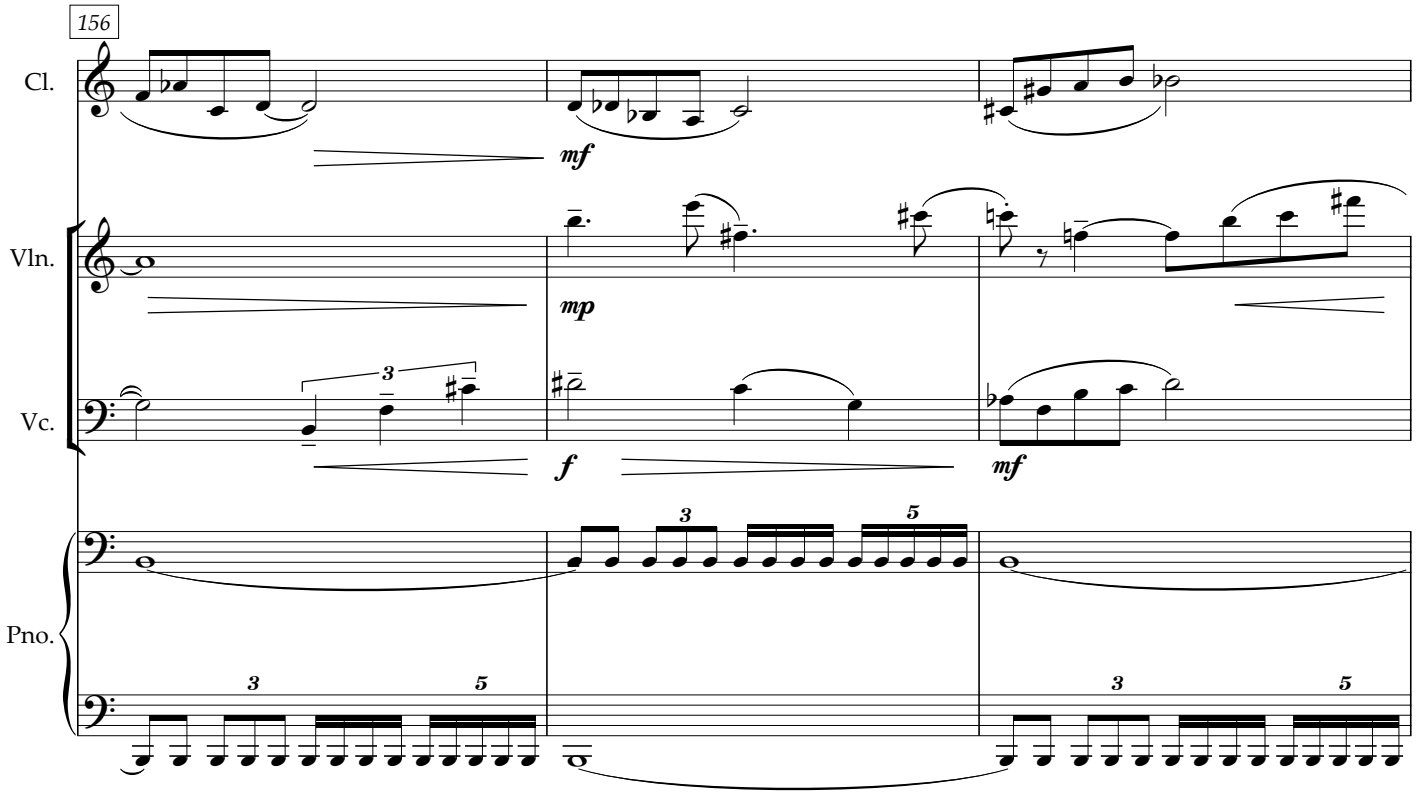

122
Cl.
Vln.
Vc.
Pno.
mf
mp
mf

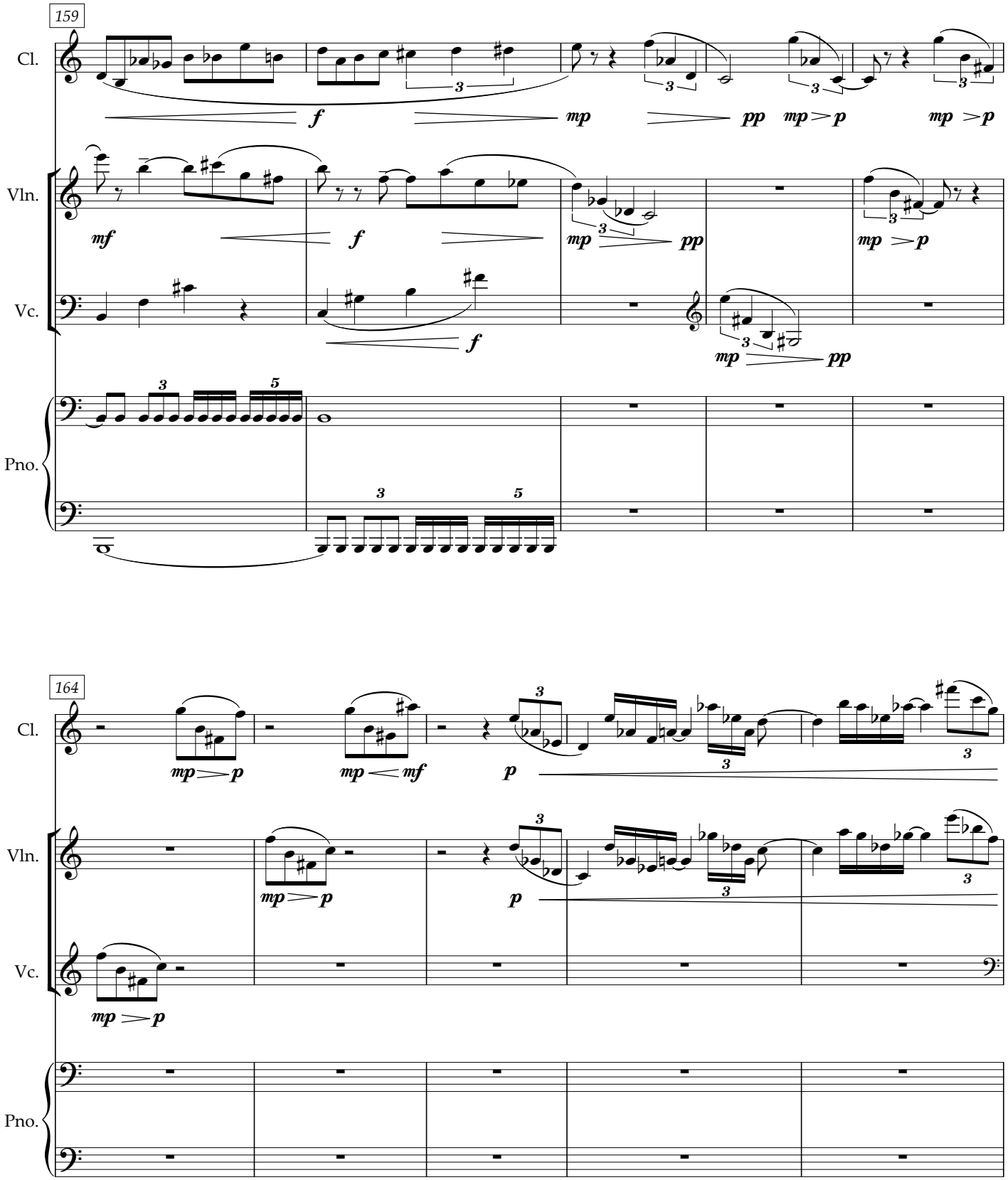

132
Cl.
Vln.
Vc.
Pno.
mf
f
Ped.(hold down
until m. 166)


140
Moderato mysterioso e molto espressivo
Cl.
Vln.
Vc.
Pno.
p
mp
mf
mp
mf
mp
sim.
144
Cl.
Vln.
Vc.
Pno.

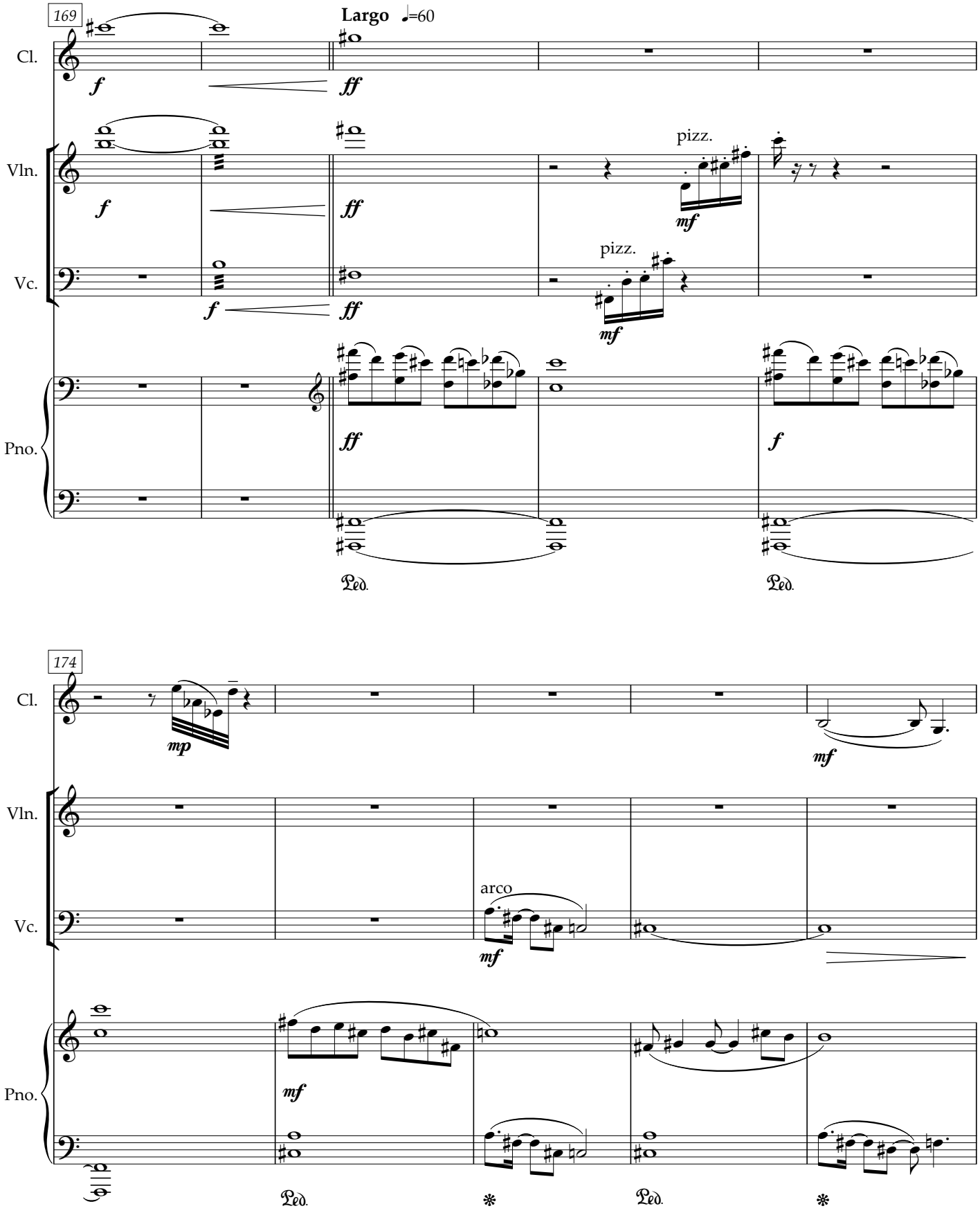

147
Cl.
Vln.
Vc.
Pno.
mf
molto espressivo
p
mf
molto espressivo
150
Cl.
Vln.
Vc.
Pno.
mp
mf
p

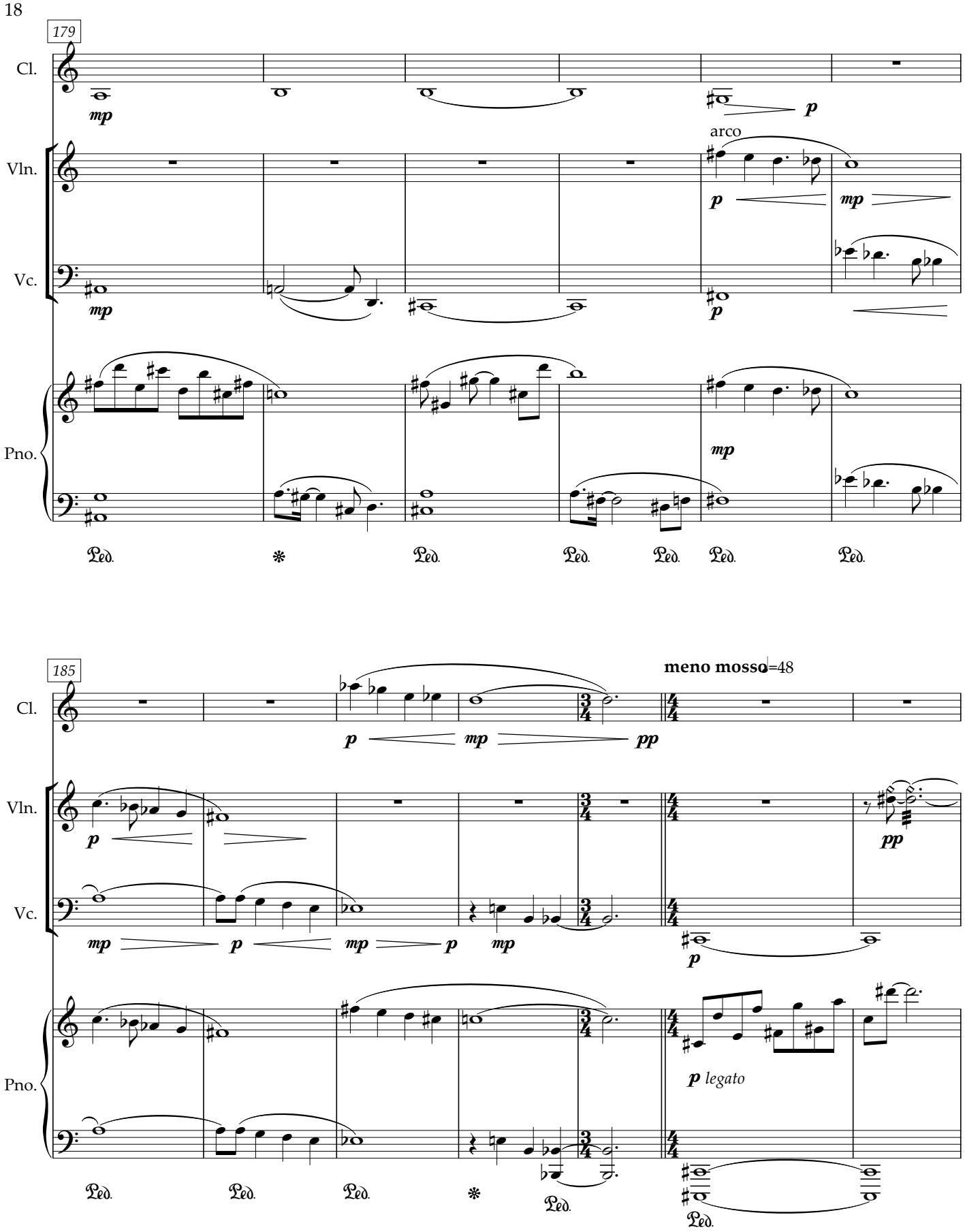

153
Cl.
Vln.
Vc.
Pno.
f
f
mf
mf
molto espressivo
3
5

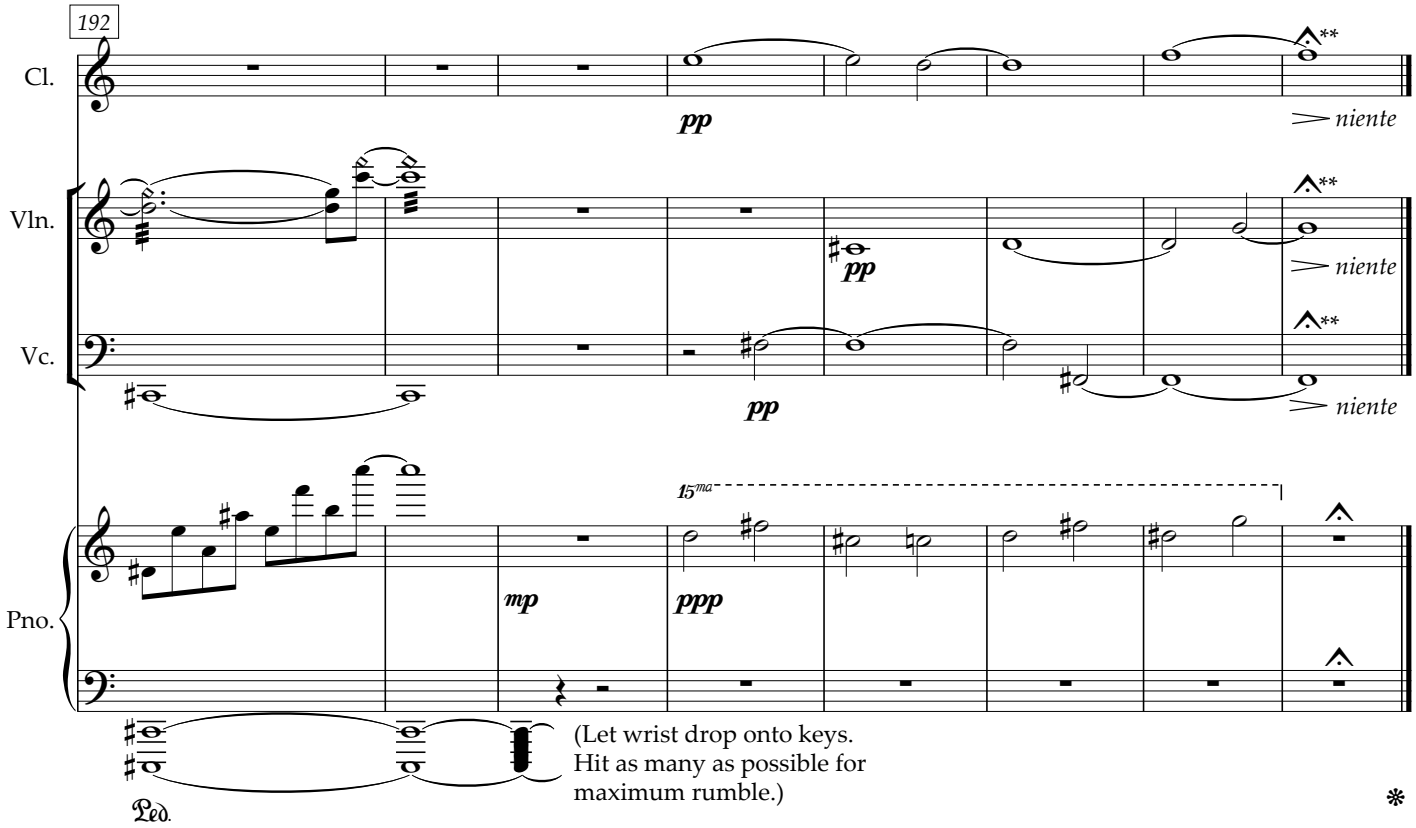

156
Cl.
Vln.
Vc.
Pno.
mf
mp
f
mf
3
5



❋(release damper)


169
Largo ♩=60
Cl.
Vln.
Vc.
Pno.
pizz.
pizz.
arco
Ped.
174


179
Cl.
Vln.
Vc.
Pno.
arco
185
meno mosso ♩=48
p legato



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