

Geometries

for clarinet, violin, cello, and piano

Roger Zare

Program notes

Geometries, for clarinet, violin, cello, and piano, is a two-movement work in which I use musical lines to imitate simple geometric ideas. The first movement, Fractals, begins structured as a hybrid of a fugue and a canon, where the theme is imitated simultaneously at the same pitch and at different pitches. It is first stated with the clarinet leading the right hand of the piano, then with the cello leading the left hand of the piano, and finally with the violin leading the right hand of the piano. Eventually, an acceleration in the texture yields a grand statement of the theme, with the violin soaring above. The material used in this movement is extremely economical, consisting of little more than the single theme, but through its saturation and recursion, it is able to spin itself into a wide variety of shapes and textures.

The second movement, Tangents, is a "moto perpetuo" that traces single lines as they swoop and curve between the instruments. Often the piano will initiate a gesture that moves towards a single point where the clarinet, violin, and cello begin a new line, as if emerging from the piano. Complimenting the quickly flowing lines, a sweeping melody is revealed, first in the clarinet and later passed around the other instruments. In a similar manner to the mirroring in Fractals, the lines in Tangents begin to multiply as the music builds towards the end, creating a rich harmonic glow around an otherwise simple passage and powering the music to a triumphant close.

Geometries was commissioned by Nathan Cole and the UBS Chamber Music Festival in Lexington, Kentucky for their festival in August, 2010, and revised in 2013 after the Intimacy of Creativity 2013 in Hong Kong.

I. Fractals II. Tangents

Score is transposed
Duration ca. 11'

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Geometries

I. Fractals

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(b. 1985)

Lento espress. ♩ = 60

Clarinet in Bb
mf > pp *p espress.*

Violin
pizz. *p* arco *n* *pp*

Violoncello
pizz. *p* *p*

Piano
p echo

with copious amounts of pedal, but still clear

6

Cl.
f *pp* *p espress.*

Vln.
n

Vc.
arco *f* *pp* *p espress.*

Pno.

10

Cl. *mf*

Vln. *pizz.* *p* *arco* *n* *mf*

Vc. *p*

Pno. *mp*

15

Cl. *p* *f* *f*

Vln. *f*

Vc. *f*

Pno. *f*

19

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

A

A

Detailed description: This page of a musical score covers measures 10 through 19. It features four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).
Measures 10-14: The Clarinet part begins with a melodic line marked *mf*. The Violin part starts with a *pizz.* (pizzicato) section marked *p*, then switches to *arco* (arco) with a *n* (no bow) marking, and ends with *mf*. The Viola part features a *p* (piano) dynamic. The Piano part is marked *mp* (mezzo-piano) and contains several triplet figures.
Measures 15-18: This section is marked with a box containing the letter 'A'. The Clarinet part is marked *p* and *f*. The Violin and Viola parts are marked *f* (forte). The Piano part also features *f* dynamics and complex triplet patterns.
Measures 19: The Clarinet part is marked *f*. The Violin and Viola parts are marked *f*. The Piano part continues with *f* dynamics and triplet figures.

23

Cl. *p*

Vln. *p* *mp*

Vc. *mf*

Pno. *p* *mf* *mp*

28

Cl. *f sostenuto*

Vln. *f*

Vc. *f*

Pno. *f* *mf*

33

Cl. *pp lontano* *pizz.*

Vln. *pp*

Vc. *pp lontano*

Pno. *pp lontano* *8va*

B

38

Cl. *rit.*

Vln. arco *p lontano* *n*

Vc. pizz. *p lontano* *n*

Pno. (8) *loco rit.* *pp*

44 **C** poco più mosso

Cl. *p* *mp*

Vln. pizz. arco *p* *pizz. resonant* *p* *mp* *pizz.*

Vc. *p* *pizz. resonant* *p* *arco* *mp*

Pno. **C** poco più mosso *p*

50

Cl. *cresc. poco a poco* *3* *3* *3*

Vln. *cresc. poco a poco* arco *3*

Vc. *p* *3* *3*

Pno. *cresc. poco a poco* *3* *3*

54

Cl. *mf cresc.* *f*

Vln. *mf cresc.* *f*

Vc. *f*

Pno. *mf* *f*

57

Cl. *p* *mf*

Vln. *p* *mf*

Vc. *p* *mf* *ff*

Pno. *mf*

59

Cl. *ff* *mf* *cresc. poco a poco*

Vln. *ff* *mf* *cresc. poco a poco*

Vc. *mf sub.* *cresc. poco a poco*

Pno. *ff* *mf* *cresc. poco a poco*

61

Cl. *f* *ff* *f*

Vln. *f* *ff* *mf*

Vc. *ff* *f*

Pno. *f* *ff*

D

63

Cl.

Vln.

Vc.

Pno.

rall.

65 **Grandioso** ♩ = 56

Cl.

Vln.

Vc.

Pno.

ff

f

ff

sempre ff

67

Cl.

Vln.

Vc.

Pno.

This system of musical notation covers measures 67 and 68. The Clarinet (Cl.) part begins with a triplet of eighth notes in measure 67, followed by a series of eighth notes with slurs and accents. The Violin (Vln.) part features a continuous sixteenth-note pattern throughout both measures, with a '6' marking below the staff. The Viola (Vc.) part has a few notes in measure 67 and a triplet of eighth notes in measure 68. The Piano (Pno.) part consists of chords in measure 67, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 68.

69

Cl.

Vln.

Vc.

Pno.

8va

This system of musical notation covers measures 69 and 70. The Clarinet (Cl.) part starts with a triplet of eighth notes in measure 69, followed by a series of notes with slurs and accents, including a triplet of eighth notes in measure 70. The Violin (Vln.) part continues with the sixteenth-note pattern from the previous system, with '6' markings below the staff. The Viola (Vc.) part has a few notes in measure 69 and a series of notes with slurs in measure 70. The Piano (Pno.) part features chords in measure 69, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 70. An '8va' marking is present above the right-hand staff in measure 70, indicating an octave shift.

75 **E** Tempo I ♩ = 60

Cl. *ff*

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

Vc. *ff* *f* *f*

Pno. *ff* *dim. poco a poco*

80

Cl. *dim. poco a poco* *p* *poco*

Vln. *n*

Vc. *mf* III. II. I.

Pno. *p*

86

Cl.

Vln.

Vc.

Pno.

pp p n n p

pizz. arco

arco (III.)

pp n mp p

p 3 mp p

pp

pp

Detailed description: This system of musical notation covers measures 86 through 91. The Clarinet (Cl.) part begins with a half note G4, followed by a half note A4, and then a half note B4. The Violin (Vln.) part starts with a half note G4, followed by a half note A4, and then a half note B4. The Viola (Vc.) part starts with a half note G3, followed by a half note A3, and then a half note B3. The Piano (Pno.) part starts with a half note G3, followed by a half note A3, and then a half note B3. The score includes various dynamics such as *pp*, *p*, *n*, *mp*, and *p*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A triplet of eighth notes is marked with a '3' and *mp*.

92

Cl.

Vln.

Vc.

Pno.

pp n

pizz. pp ppp

n < pp pizz. pp

pp pp ppp

8va

Detailed description: This system of musical notation covers measures 92 through 97. The Clarinet (Cl.) part begins with a half note G4, followed by a half note A4, and then a half note B4. The Violin (Vln.) part starts with a half note G4, followed by a half note A4, and then a half note B4. The Viola (Vc.) part starts with a half note G3, followed by a half note A3, and then a half note B3. The Piano (Pno.) part starts with a half note G3, followed by a half note A3, and then a half note B3. The score includes various dynamics such as *pp*, *n*, *pp*, *ppp*, and *pp*. Performance instructions include *pizz.* (pizzicato) and *8va* (octave up).

II. Tangents

Roger Zare

Quickly flowing ♩ = 116

Clarinet in B \flat

Violin

Violoncello

Piano

p energico

with pedal

8va

3

(8)

(m.s.)

(m.d.)

(m.s.)

sim.

6

(8)

loco

9 **F**

Cl. *n* *p*

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

Vc. *fp* (arco)

Pno. *f* *p* 3 3

12

Cl. *p*

Vln. *p*

Vc. *p* 3 3

Pno. *p* 8va

15

Cl. *pp* pizz.

Vln. *f*

Vc. *fp* *mf*

Pno. (8) loco *f* *p* *pp* 3 3 8va

18

Cl.

Vln.

Vc.

Pno.

arco

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

p *mf*

3

21

Cl.

Vln.

Vc.

Pno.

p *f* *f*

mf *f*

p *mf*

secco

24

Cl.

Vln.

Vc.

Pno.

f *f* *f*

pizz.

f *p* *f*

8va

loco

Red.

G

G

27

Cl.

Vln.

Vc.

Pno.

arco

f

p

f

mf

30

Cl.

Vln.

Vc.

Pno.

H *cantabile*

ff

mf

ff

H

ff

33

Cl.

Vln.

Vc.

Pno.

soaring

3

36

Cl.

Vln.

Vc.

Pno.

ff

39

Cl.

Vln.

Vc.

Pno.

p

f

43

Cl.

Vln.

Vc.

Pno.

f

f

f

47

Cl. *p*

Vln. *f* *p* *pp*

Vc. *p*

Pno.

50

Cl. *n*

Vln.

Vc.

Pno.

53

Cl. *f*

Vln. *f subito pizz.* *pp*

Vc. *f*

Pno.

56

Cl. *f*

Vln. *f sub. p*

Vc. *f*

Pno.

59

Cl. *f ff ff*

Vln. *f p ff p ff*

Vc. *f ff ff*

Pno.

62

Cl. *ff* I

Vln. *mp ff fff*

Vc. *fff*

Pno. *ff*

8va

Ped.

65

Cl.

Vln.

Vc.

Pno.

arco

n

loco

p

f

pp

wet with pedal

68

Cl.

Vln.

Vc.

Pno.

pp

f

pp

n

pp

71

Cl.

Vln.

Vc.

Pno.

74

Cl. *mf* *p*

Vln.

Vc. (II. III.) *fp*

Pno. *f* *p*

77

Cl. *mf*

Vln.

Vc.

Pno. *mf* *p*

blurred with pedaling

80

Cl. *ff* *f* *p*

Vln. *f cantabile* 3

Vc. *f cantabile* 3

Pno. *ff* *f* *pp*

J

J

5

83

Cl.

ff

f

Vln.

Vc.

Pno.

ff

p

f

pp

86

Cl.

p

pp

dolce, sost.

Vln.

Vc.

Pno.

p

pp

mf

dolce, sost.

mf

blurred with pedaling

89

Cl.

Vln.

Vc.

Pno.

92

Cl. *p*

Vln. *port. b*

Vc.

Pno. *p*

95

Cl. *molto ff pp*

Vln. *f*

Vc. *f*

Pno. *f*

98

Cl.

Vln. *molto sost. e cantabile*

Vc. *molto sost. e cantabile*

Pno. *p*

101

Cl. *f cantabile*

Vln. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno. *f* *cresc. poco a poco*

104

Cl. *molto* *ff* *pp*

Vln. *ff*

Vc. *ff*

Pno. *molto* *ff*

106

Cl.

Vln.

Vc.

Pno.

109

Cl.

Vln.

Vc.

Pno.

112

Cl. *p*

Vln. *p*

Vc. *mf*

Pno. *p*

115

Cl. *pp ff*

Vln. *pp ff sub.*
pizz.

Vc. *ffz* *ff*

Pno. *pp* *ff* *8va* *secco*

118

Cl. *pp* *p*

Vln. *pp* *p*

Vc. *arco* *p*

Pno. *pp* *p*

Red.

121

Cl. *pp* *ff sub.* *pp* *mf* *ff*

Vln. *pp* *ff sub.* *pp* *mf* *ff sub.*

Vc. *ff* *ff*

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

secco

con pedale

secco

124

Cl. *mp* *molto* *ff*

Vln. *p cresc.* *molto* *f* on the string, aggressively

Vc. *p cresc.* *molto* *f* on the string, aggressively

Pno. *ff*

con pedale

127

Cl.

Vln. *p* *ff* *mf*

Vc. *p* *ff* *mf*

Pno. *8va*

129

Cl. *sfz* *ff*

Vln. *mp* *ff* *f*

Vc. *mp* *ff*

Pno. (8) *sfz* *ff* *f*

loco

131

Cl. *sempre ff*

Vln. *sempre ff*

Vc. *sost.* *sempre ff*

Pno. *sempre ff*

134

Cl. *ff*

Vln. *f* *ff*

Vc. *ff*

Pno. *p* *ff*

137

Cl.

Vln.

Vc.

Pno.

ff

fff

ff

fff

8va

5

b_{oo}

N

139

Cl.

Vln.

Vc.

Pno.

mf

f-mf with warmth

5

142

Cl.

Vln.

Vc.

Pno.

3

3

3

5

145

Cl.

Vln.

Vc.

Pno.

ff *mf* *ff* *ff* *p* *ff*

148

Cl.

Vln.

Vc.

Pno.

f *p* *f* *f* *f* *ff* *f* *ff*

