

# 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'

Published by Roger Zare Music, ASCAP

for more information, please visit [www.rogerzare.com](http://www.rogerzare.com)  
contact: [roger@rogerzare.com](mailto:roger@rogerzare.com)

rev. 4/27/13

# Geometries

## I. Fractals

Roger Zare  
(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.  
*n* *p*

Vln.  
*n*

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

Pno.

10

Cl.

Vln.

Vc.

Pno.

*pizz.*

*p*

*arco*

*n*

*mf*

*mp*

*p*

15

Cl.

Vln.

Vc.

Pno.

*p*

*f*

*f*

*f*

*f*

**A**

19

Cl.

Vln.

Vc.

Pno.

*f*

*f*

*f*

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* *pizz.* *arco*

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* *3* *3*

Vc. *p* *3* *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 block contains the musical notation for measures 67 and 68. The Clarinet (Cl.) part features a melodic line with a triplet of eighth notes in measure 67 and a half note in measure 68. The Violin (Vln.) part consists of a continuous sixteenth-note pattern with a '6' marking below the staff. The Viola (Vc.) part has a few notes, including a triplet in measure 68. The Piano (Pno.) part includes chords and a triplet in measure 67, with a '3' marking below the staff.

69

Cl.

Vln.

Vc.

Pno.

8va

This block contains the musical notation for measures 69 and 70. The Clarinet (Cl.) part has a triplet in measure 69 and a melodic line in measure 70. The Violin (Vln.) part continues with the sixteenth-note pattern. The Viola (Vc.) part has a few notes. The Piano (Pno.) part features chords, a triplet in measure 69, and an 8va marking above the staff in measure 70.



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*

Pno. *p*

86

Cl. *p* *n* *n* *p*

Vln. *pizz.* *arco* *pp* *n* *mp* *p*

Vc. *arco (III.)* *pp* *p* *mp* *p*

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

92

Cl. *pp* *n*

Vln. *pizz.* *pp* *ppp* *pizz.*

Vc. *n < pp* *pp*

Pno. *pp* *pp* *ppp*

# II. Tangents

Roger Zare

Quickly flowing ♩ = 116

Clarinet in B $\flat$

Violin

Violoncello

Piano

*p energico*

with pedal

8<sup>va</sup>

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* *8va* 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* *8va* 3 3

18

Cl.

Vln. arco

Vc.

Pno.

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

21

Cl.

Vln.

Vc.

Pno. secco

*p* *mf* *f* *p* *mf*

24

Cl.

Vln. pizz.

Vc.

Pno. *f* *p* *f* *loco*

8va

Red.

*f* *pizz.* *f* *f* *p* *f* *loco*

27

Cl.

Vln.

Vc.

Pno.

arco

*f*

*p*

*f*

*mf*

30

Cl.

Vln.

Vc.

Pno.

**H** *cantabile*

*f*

*mf*

*ff*

*ff*

**H**

33

Cl.

Vln.

Vc.

Pno.

*soaring*

*f*

36

Cl.

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

39

Cl.

Vln.

Vc.

Pno.

*p*

*f*

*p*

*f*

43

Cl.

Vln.

Vc.

Pno.

*f*

*f*

*f*

47

Cl.

Vln.

Vc.

Pno.

*p*

*f*

*p*

*pp*

*p*

50

Cl.

Vln.

Vc.

Pno.

*n*

53

Cl.

Vln.

Vc.

Pno.

*f*

*f subito pizz.*

*pp*

*f*

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*

3

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*

5

83

Cl. *ff* *f*

Vln. *f*

Vc. *f*

Pno. *ff* *p* *f* *pp*

86

Cl. *p* *pp* dolce, sost.

Vln. *mf* dolce, sost.

Vc. *mf* dolce, sost.

Pno. *p* *pp*

blurred with pedaling

89

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

92

Cl. *p*

Vln. *port. b*

Vc.

Pno. *p*

95

Cl. *molto ff pp*

Vln. *f*

Vc. *f*

Pno. *f*

**K**

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. *p* *ff* *mf*

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*



145

Cl. Vln. Vc. Pno.

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

3 3 5 3

4/4 5/4 4/4

Detailed description: This system covers measures 145 to 147. The Clarinet (Cl.) part begins at measure 145 with a melodic line featuring a triplet of eighth notes. The Violin (Vln.) part starts at measure 146 with a rapid sixteenth-note passage, marked *ff*, which then transitions to a more melodic line marked *mf*. The Viola (Vc.) part has a melodic line with a triplet of eighth notes in measure 146 and a quintuplet of eighth notes in measure 147. The Piano (Pno.) part features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand, marked with *ff* and *p* dynamics.

148

Cl. Vln. Vc. Pno.

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

3 3 3

4/4 5/4 4/4

Detailed description: This system covers measures 148 to 150. The Clarinet (Cl.) part continues with melodic lines, including a triplet of eighth notes. The Violin (Vln.) part has a melodic line marked *f* and *p*, with a triplet of eighth notes in measure 149. The Viola (Vc.) part features a melodic line marked *f* and *ff*, with a triplet of eighth notes in measure 149. The Piano (Pno.) part has a melodic line in the right hand marked *ff* and sustained chords in the left hand.

150

Cl.

Vln.

Vc.

Pno.

*f* *ff*

*f* *ff*

*f* *ff*

*ff*

152

Cl.

Vln.

Vc.

Pno.

*p* *sffz* *fff*

*p* *sffz* *fff*

*p* *sffz* *fff*

*fff* *fff*