

DISCURSUS ANACHRONISMUS

~ DISCURSIVITIES AGAINST TIME ~

JORDAN ALEXANDER KEY

© 2017

JORDAN ALEXANDER KEY

“DISCURSUS ANACHRONISMUS”

FOR

FLUTE/PICCOLO/ALTO FLUTE

CLARINET

PIANO

VIOLIN

CELLO

1. Passacaglia Mensuras: “pater meus bac(c)h(us) est” 1
2. Machaut, Mitter, Messiaen: “A Secret Labyrinth” 8
3. Fantasia & Fugue: “Sumite Karissimi” 17

10

FL. *p* *mp* *f*

CL. *p*

PNO. *CRESC.* *3:4* *5:4* *7:4* *9:4* *ff* *sfz* *b* *e* *>* *mf*

VLN. *ARCO* *p* *ff* *mf* *mp*

VC. *ARCO* *p*

13

FL. *p* *mp*

CL. *mp*

PNO. *7:5* *3:2* *8va* *p* *mf* *3:2*

VLN. *mf* *p* *mf* *p*

VC. *mf* *mf* *p*

16

FL. *mf* *mp* *p* *mf* *mp*

CL. *f* *mf* *p* *mf*

PNO. *mp* *mf* *f* *p* *ff* *f*

VLN. *n* *f*

VC. *p* *f*

6:5, 5:3, 3:2, 5:4

Detailed description: This system contains measures 16, 17, and 18. The Flute (FL.) part starts with a *mf* dynamic, followed by a *mp* section with a *p* dynamic marking, then returns to *mf* and ends with *mp*. The Clarinet (CL.) part begins with a *f* dynamic, then *mf*, *p*, and *mf*. The Piano (PNO.) part features a complex texture with dynamics ranging from *mp* to *ff* and *f*. It includes several slurs with fingerings: 6:5, 5:3, 3:2, and 5:4. The Violin (VLN.) part has a *n* (noisiness) marking and a *f* dynamic. The Viola (VC.) part starts with *p* and ends with *f*.

19

FL. *mp* *f* *mf* *f* *mf* *p*

CL. *mf* *f*

PNO. *mp* *pp* *mf* *ff* *mp* *pp* *f*

VLN. *p* *p* *f* *mp* *f*

VC. *mp* *f* *mp* *f*

8:5

Detailed description: This system contains measures 19, 20, and 21. The Flute (FL.) part has dynamics of *mp*, *f*, *mf*, *f*, *mf*, and *p*. The Clarinet (CL.) part has *mf* and *f*. The Piano (PNO.) part is highly dynamic, with *mp*, *pp*, *mf*, *ff*, *mp*, *pp*, and *f*. It includes an 8:5 slur. The Violin (VLN.) part has *p*, *p*, *f*, *mp*, and *f*. The Viola (VC.) part has *mp* and *f*.

22 TO PICC.

FL.

CL.

PNO.

VLN.

VC.

SENZA CRESC.

mp *p* *mp* *p*

3:4 5:4 7:4 9:4 7:4

24

PICCOLO

FL.

CL.

PNO.

VLN.

VC.

f *mf* *mf*

p *p* *pp* *p*

28

Picc. *mp* *mf* *f* TO FL.

CL. *mp* *mf* *f*

PNO. *f* *ff* *mf*

VLN. *mp* *mf* *f* *mp*

VC. *mp* *mf* *f* *mp*

32

Picc. FLUTE *mp*

CL. *mf* *p*

PNO. *p*

VLN. *mp*

VC. *pp* *mp*

36

FL. *p* *mp* *mp*

CL. *pp* *p* *p*

PNO. *8va*

VLN. *pp* *p*

VC. *p* *mp*

Detailed description: This system contains measures 36 through 39. The Flute (FL.) part begins with a melodic line in measure 36, marked *p*, and continues with a more active line in measures 37 and 38, marked *mp*. The Clarinet (CL.) part has a melodic line in measure 36, marked *pp*, and continues in measures 37 and 38, marked *p*. The Piano (PNO.) part has a melodic line in measure 36, marked *pp*, and continues in measures 37 and 38, marked *p*. The Violin (VLN.) part has a melodic line in measure 36, marked *pp*, and continues in measures 37 and 38, marked *p*. The Viola (VC.) part has a melodic line in measure 36, marked *p*, and continues in measures 37 and 38, marked *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

40

FL. *p* *p* *mp*

CL. *p*

PNO. *pp*

VLN. *mp* *pp* *p*

VC. *p*

Detailed description: This system contains measures 40 through 43. The Flute (FL.) part has a melodic line in measure 40, marked *p*, and continues in measures 41 and 42, marked *p* and *mp* respectively. The Clarinet (CL.) part has a melodic line in measure 40, marked *p*, and continues in measures 41 and 42, marked *p*. The Piano (PNO.) part has a melodic line in measure 40, marked *pp*, and continues in measures 41 and 42, marked *pp*. The Violin (VLN.) part has a melodic line in measure 40, marked *mp*, and continues in measures 41 and 42, marked *pp* and *p* respectively. The Viola (VC.) part has a melodic line in measure 40, marked *p*, and continues in measures 41 and 42, marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

44

FL. *p*

CL. *p* *mp* *p* *mf* *p*

PNO. *f* *ff*

VLN. *mp* *p* *f* *mp*

VC. *p* *mf* *mf* *f* *p*

48

MOLTO RALL. A TEMPO TO A. FL.

FL. *p*

CL. *mp* *p*

PNO.

VLN. *p*

VC. *p*

II. MACHAUT, MITTNER, & MESSIAEN "The Secret Labyrinth"

52 TIMELESS (♩ = 50)
ALTO FLUTE

A. FL.

CL.

PNO. (2+2+2)

TIMELESS (♩ = 50)
(3+3)

VLN. *p* CALM, ETHEREAL

VCL. (3+3) *p* CALM, ETHEREAL

55

A. FL.

CL.

PNO. *pp* GENTLE, RITUAL BELLS

PED. *pp* #

VLN.

VCL.

(ALL TRIPLETS ARE 3♩ IN THE TIME OF 2♩)
(2+2+2) AS LEGATO AS POSSIBLE, BREATH WHEN NECESSARY

(ALL TRIPLETS ARE 3♩ IN THE TIME OF 2♩)
AS LEGATO AS POSSIBLE, BREATH WHEN NECESSARY

58

A. FL. *mp* *p*

CL. *CRES.* *mp DECRESC.*

PNO. *p* *mp* 32

VLN. *mp*

VC. *mp*

60

A. FL. *pp* *p* *mp* *mf* *mp*

CL. *pp* *mp* *mf* *mp*

PNO. *mp* *p*

VLN. *p* *pp*

VC. *p* *pp*

62

A. FL.

CL.

PNO.

VLN.

VC.

63

A. FL.

CL.

PNO.

VLN.

VC.

65

A. FL. *mf* *mf* *mp* *p*

CL. *mf* *p* *mf* *mp*

PNO. *p* *mp* *f*

VLN. *mp*

VC. *mp*

8va

PED.

Detailed description: This system covers measures 65 and 66. The flute part features a melodic line with triplets and dynamic markings of *mf*, *mp*, and *p*. The clarinet part has a similar melodic line with triplets and dynamics of *mf*, *p*, *mf*, and *mp*. The piano accompaniment includes chords and a melodic line in the right hand, with dynamics *p*, *mp*, and *f*. The violin and cello parts provide harmonic support with sustained chords and dynamics of *mp*. A pedaling instruction is present in the piano part.

67

A. FL. *mf* *mp* *p*

CL. *mf* *mp* *p* *p*

PNO. *mp* *mf* *pp*

VLN. *p*

VC. *p*

7:4

9:4

PED.

Detailed description: This system covers measures 67 and 68. The flute part continues with a melodic line and dynamics of *mf*, *mp*, and *p*. The clarinet part has a melodic line with triplets and dynamics of *mf*, *mp*, *p*, and *p*. The piano accompaniment features a melodic line in the right hand with dynamics *mp*, *mf*, and *pp*. The violin and cello parts provide harmonic support with sustained chords and dynamics of *p*. Pedaling instructions are present in the piano part.

68

A. FL. *p* *p* *pp* *p*

CL. *p* *pp* *p*

PNO. *pp* PED.

VLN. *p*

VC. *p*

70

A. FL. *mp* *mf*

CL. *mf* 5:4

PNO. *mp* *mf* 3:2 3:2 3:2 5:4

VLN.

VC.

71

A. FL. *mp* *f* *mp*

CL. *f* *p*

PNO. *f* *8^{V6}*

VLN. *mf*

VC. *mf*

72

A. FL. *mf*

CL. *mf* *p*

PNO. *mp* *mf* *p*

VLN. *p* *f*

VC. *f* *p*

73

A. FL. *p* *mf* *p*

CL. *p* *f* *p*

PNO. *ppp* *f* *pp*

VLN. *mp* *p*

VC. *mp* *p*

75

A. FL. *pp*

CL. *pp* *mf* *mp* *p*

PNO. *mf* *pp*

VLN. *pp*

VC. *pp*

76

A. FL.

CL.

PNO.

VLN.

VC.

Musical score for measures 76-77. The score includes parts for Alto Flute (A. FL.), Clarinet (CL.), Piano (PNO.), Violin (VLN.), and Viola (VC.). Measure 76 features a piano (p) dynamic for the flute and clarinet, and mezzo-piano (mp) for the piano and strings. The piano part includes a 5:4 ratio marking. Measure 77 shows a crescendo from mp to piano (p) for the flute and clarinet, and mezzo-piano (mp) for the strings.

77

A. FL.

CL.

PNO.

VLN.

VC.

To FL.

Musical score for measures 77-78. The score includes parts for Alto Flute (A. FL.), Clarinet (CL.), Piano (PNO.), Violin (VLN.), and Viola (VC.). Measure 77 features a crescendo from mp to piano (p) for the flute and clarinet, and mezzo-piano (mp) for the piano and strings. The piano part includes a 3:2 ratio marking. Measure 78 features a piano (p) dynamic for the flute and clarinet, and piano (p) for the piano and strings. The piano part includes an 8^{va} marking and a 3:2 ratio marking.

79

A. FL.

CL.

PNO.

(8)-----1

5-3

5-3

5-3

3

pp cresc.

p

mp

VLN.

cresc.

VC.

cresc.

81

A. FL.

CL.

PNO.

8^{va}

mf

GENTLE, RITUAL BELLS

pp

5-4

7

8^{va}

8^{va}

pppp

VLN.

p

mp

pp

pppp

VC.

p

mp

pp

pppp

III. & IV. FANTASIA & FUGUE

"Sumite, Karissimi"

84 CALM (♩ = 80)

FLUTE

CLARINET

PNO.

VLN.

VC.

8^{va}

8^{vb}

SUL. PONT.

p, *pp*, *ppp*, *n*

89 ERRATIC (♩ = 120)

FLUTE

CLARINET

PNO.

VLN.

VC.

GLISS FREELY FOLLOWING GIVEN TRAJECTORY

NAT.

ARCO

PIZZ.

p, *mf*, *sfz*, *f*, *mf*

3:2, 7:4, 5:4, 11:8

8^{va}, 8^{vb}

92 *A TEMPO* (♩ = 80)

FL. *p*

CL. *mp* *8-6*

PNO. *mp* *p* *8^{vb}* *8-6* *

VLN. *p* *pp*

VC. *mp* *PIZZ.* *(PIZZ.) GLISS.*

96

FL. *mf* *8-6* *4-6*

CL. *mp* *8-6*

PNO.

VLN. *p* *pp*

VC.

SOCULAR (♩ = 100)
3+3+2

RAGTIME (♩ = 100)

100

FL.

CL.

PNO.

mp

mf

VLN.

VC.

103

FL.

CL.

PNO.

p

mf

f

sfz

8^{va}...1
(CLUSTER)

PIZZ.

p

mf

f

VC.

106

FL. *p* *pp* *mp* 9:4

CL. *p* *mp*

PNO. 8^{vb} 7:4

VLN. (PIZZ.) ARCO

VC. *p* *mf*

DELICATE (♩ = 100)

109

FL. *p* *mf* *f*

CL. *p* *mf* *f*

PNO. *mp*

VLN. *p* ARCO *mp* DOLCE BECOMING MANIC

VC. *mp* DOLCE BECOMING MANIC

113

FL. *f* *p*

CL. *f* *mf* 5:4

PNO. *f* *pp*

VLN. *MARCATO*

VC. *mp*

Detailed description: This system covers measures 113 and 114. The key signature has one sharp (F#). The time signature is 4/4. The Flute (FL.) part starts with a forte (*f*) dynamic in measure 113 and becomes piano (*p*) in measure 114. The Clarinet (CL.) part has a forte (*f*) dynamic in measure 113 and a mezzo-forte (*mf*) dynamic in measure 114, with a 5:4 ratio indicated above the staff. The Piano (PNO.) part has a forte (*f*) dynamic in measure 113 and a pianissimo (*pp*) dynamic in measure 114. The Violin (VLN.) part is marked *MARCATO*. The Viola (VC.) part has a mezzo-piano (*mp*) dynamic in measure 114.

115

FL. *f* *mp* *mf* *f*

CL. *f*

PNO. *mf* *p* *f* *p* *mf*

VLN. *GLISS.*

VC. *SUL PONT.* *fp* *mf*

Detailed description: This system covers measures 115 and 116. The key signature changes to two flats (Bb, Eb). The time signature is 4/4. The Flute (FL.) part has dynamics of *f*, *mp*, *mf*, and *f* across the measures. The Clarinet (CL.) part has a forte (*f*) dynamic in measure 115. The Piano (PNO.) part has dynamics of *mf*, *p*, *f*, *p*, and *mf*. The Violin (VLN.) part has *GLISS.* markings. The Viola (VC.) part has a *SUL PONT.* marking and dynamics of *fp* and *mf*.

117

FL.

CL.

PNO.

VLN.

VC.

mf CRESC.

mf CRESC.

mf *sfz* *mp* *f*

ff CRESC. NAT.

ff CRESC.

3-2 3-2

3 3

5:4 5:4 7:4 7:4

5:4

119

FL.

CL.

PNO.

VLN.

VC.

f *ff*

f *ff*

ff

f *ff*

ATTACCA

ATTACCA

6:4 6:4

4:3 4:3

6 4 4 4

6 4 4 4

6 4 4 4

6 4 4 4

6 4 4 4

6 4 4 4

124 MODERATO (♩ = 100)

FL. LEGATO *mp*

CL. LEGATO *p* *mp*

PNO. STRIDENT *f* 5:4

VLN. MODERATO (♩ = 100)

VC. ARCO *pp* CRESC.

128

FL.

CL.

PNO. 5 7 5 7

VLN. DOLCE *mp*

VC. *b* *0*

130

FL.

CL.

PNO.

VLN.

VC.

MARCATO

f

133

FL.

CL.

PNO.

VLN.

VC.

SUL PONT.

DOLCE

mf

p

135

FL.

CL.

PNO.

VLN.

VC.

mp *mf*

mf *f* *PRECISE BUT STRIDENT*

mf *n* *mf* *DOLCE*

PIZZ. *mf* *mf* *5:4*

5:3 5:3 5:3 5:3 5:3 3:2

2:3 2:3

137

FL.

CL.

PNO.

VLN.

VC.

pp

mf *n*

p *8va* *pp* *PED.*

5:3

140

FL.

CL.

PNO.

VLN.

VC.

p

mp

ff 8^{va}

mf

5:3

5:3

*

5:4

5:4

PED.

DOLCE

p

141

FL.

CL.

PNO.

VLN.

VC.

mp

mf

mp

8^{va}

f

5:4

5:4

5:4

5:4

ARCO

MARCATO

5:4

NAT.

mf

fp

144

FL. *p*

CL. *p*

PNO. *f* *pp* *8^{vb}...*

VLN. *mp* *SUL. PONT.*

VC. *mp*

146

FL. *f* *p* *mf*

CL. *p* *mf*

PNO. *mp* *ff*

VLN. *p* *n* *p*

VC. *p*

149

FL. *f* *mp DOLCE* *mf*

CL. *f* *f SKITTERING*

PNO. *p* *5:4* *3:2*

VLN. *ff* *mf* *PIZZ.*

VC. *DOLCE*

152

FL. *p* *f* *mp*

CL. *p* *mp*

PNO. *mp* *p* *5:4*

VLN. *NAT.* *GLISS.* *GLISS.* *GLISS.*

VC. *mp* *f* *p DOLCE*

154

FL. *p* *f* *mf* *mp* *mf*

CL. *p* *f* *mf*

PNO. *mf* *f* *mf*

VLN. *mf* *f* *DOLCE* *mp* *mf*

VC. *fff* *AMARCATO* *mf* *DOLCE*

159

FL. *p* *mf* *f*

CL. *f*

PNO. *f* *mp*

VLN. *ALISS.* *pp* *mf* *ARCO* *mp* *mf* *SUL PONT.* *p*

VC. *mf* *PIZZ.* *PIZZ.*

164

FL. *f*

CL. *p* *mf*

PNO. *2:3*

VLN. *p* *mf*

VC. *p*

167

FL. *p*

CL. *p*

PNO.

VLN. *p*

VC. *PIZZ.* *p*

5:4

169

FL. *p*

CL. *8va*

PNO. *pp* *7* *ff* *7* *p* *8va*

VLN. *mf* *MARCATO* *mf*

VC. *PIZZ.*

171

FL. *f*

CL. *f*

PNO.

VLN. *f*

VC. *PIZZ.*

173

FL. *p* *mp* *mf* *f*

CL. WILD AND STRIDENT *mf CRESC.* *f*

PNO. *p* *mp* *mf* *f*

VLN. NAT. *pp*

VC. ARCO MARCATO *mf* *f*

175

FL. *p*

CL. CALMING *ff* *p* *p*

PNO. *ff* *p* *p*

VLN.

VC. *ff*

177

FL.

CL.

PNO.

VLN.

VC.

mp

f **WILD FIDDLELING** **MARCATO**

mp

p *mp*

3 3

WILD FIDDLELING *f* **MARCATO**

179

FL.

CL.

PNO.

VLN.

VC.

CRESC.

f

CRESC.

mf *f* *f*

181

FL.

CL.

PNO.

VLN.

VC.

mf

mp

mf

mp

p

f

mp

p

mf

p

PED.

8^{va}-----1

8^{va}-----1

SUL. PONT.

p

fz

184

FL.

CL.

PNO.

VLN.

VC.

mf

mf

mf

fz

mp

p

f

mf

p

f

mf

p

NAT.

(8)-----1

186

FL. *f* *p*

CL. *f* *p*

PNO. *f* *p*

8^{va}

VLN. *f* *fp*

VC. *f* *fp*

MARCATO

MARCATO

Detailed description: This system contains measures 186 and 187. The Flute (FL.) part starts with a melodic line in measure 186, marked *f*, and continues in measure 187, marked *p*. The Clarinet (CL.) part has a long note in measure 186, marked *f*, and a melodic line in measure 187, marked *p*. The Piano (PNO.) part features a complex accompaniment in measure 186, marked *f*, and a more rhythmic accompaniment in measure 187, marked *p*. The Violin (VLN.) and Viola (VC.) parts play a rhythmic accompaniment in measure 186, marked *f*, and a sustained chord in measure 187, marked *fp*. The key signature has one sharp (F#) and the time signature is 4/4. A first violin part is indicated by '8^{va}'.

188

FL. *mp* *mp*

CL. *mp*

PNO. *mp* *ff*

8^{va}

VLN. *mp*

VC. *mp*

Detailed description: This system contains measures 188 and 189. The Flute (FL.) part has a melodic line in measure 188, marked *mp*, and continues in measure 189, marked *mp*. The Clarinet (CL.) part has a melodic line in measure 188, marked *mp*, and a melodic line in measure 189, marked *mp*. The Piano (PNO.) part features a complex accompaniment in measure 188, marked *mp*, and a more rhythmic accompaniment in measure 189, marked *ff*. The Violin (VLN.) and Viola (VC.) parts play a rhythmic accompaniment in measure 188, marked *mp*, and a sustained chord in measure 189, marked *mp*. The key signature has one sharp (F#) and the time signature is 4/4. A first violin part is indicated by '8^{va}'.

190

FL.

CL.

PNO.

VLN.

VC.

mp *mf* *f*

mp *mf* *f*

mf *f*

7:4

3:2

5:4

8^{va}

192

FL.

CL.

PNO.

VLN.

VC.

ff

f

ff

ff

f

ff

7:4

11:8

4:6

8^{va}

194

FL. *f* *ff*

CL. *f* *ff*

PNO. *f*

VLN.

VC.

196

FL. *ff* *f* *fff* *mp*

CL. *f* *fff* *mp*

PNO. *fff* *mp*

VLN. *ff* *fff* *mp*

VC. *ff* *fff* *mp*