

RICE UNIVERSITY

Passacaglia for Strings

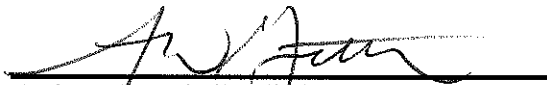
by

Aleks Savitski

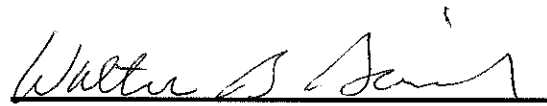
A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

Doctor of Musical Arts

APPROVED, THESIS COMMITTEE



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HOUSTON, TEXAS

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ABSTRACT

Passacaglia for Strings

by

Aleks Savitski

In **Passacaglia for Strings**, expressive relationships between the music in the foreground and the structural design of the piece are explored. The opening melody of the bass provides a harmonic foundation and the main source of musical material for the piece. Textural variety and changes in orchestration allow the bass player to frequently take the role of soloist, and to add a more expressive value to the melodies in the bass. The piece is ten (10) minutes in duration and consists of four sections (Section 1 mm.1-82; Section 2 mm. 83-145; Section 3 mm. 146-173; Section 4 mm. 174-233). The bass line plays a different role in each.

An equally important element of the work is the melody played by the first violin in the chorale section of the piece, especially its rhythmic character, as after several refrains in the first section, the primary bass line dissolves within the chordal texture of the chorale, and allows this secondary melody to become predominant for a while. It returns in the third section of the work, but with more agitation and, lastly, goes through a short imitative episode in the fourth section of the piece, where it completely adapts the rhythmic profile of the melody from the choral section. The harmonic context of the work is primarily dictated by the presence of six distinct vertical sonorities, which move to the foreground in the middle section of the piece. The work comes to an end when the opening bass line is

fully revealed in the foreground, and entirely transformed through its interaction with the melody from the chorale section.

Passacaglia for Strings

- for string orchestra or string nonet -

Aleks Savitski

2017

Passacaglia for Strings

Aleks Savitski
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Con fuoco ♩ = 96

Violin I

Violin II

Viola

Violoncello

Double Bass

Vn. I

Vn. II

Vla.

Vc.

D. B.

misterioso sul pont.

ord.

con affetto molto vib.

10

Vn. I

Vn. II

Vla.

Vc.

D. B.

*mp*³ *sfz* *f* *pp*

*mp*³ *sfz* *f* *pp*

*p*³ *fp* *sfz* *f* *pp*

*p*³ *sfz* *f* *pp*

*fp*³ *sfz* *mp* *sfz* *f* *mp*³ *f* *pp*

*fp*³ *sfz* *mp* *sfz* *f* *mp* *f* *pp*

*f*³ *sfz* *p* *sfz* *p* *f* *pp*

*sfz*³ *p* *sfz* *f* *pp*

ord. *f* *f* *sfz* *p* *sfz* *f* *sfz* *p* *sfz* *mp*

15

Vn. I

Vn. II

Vla.

Vc.

D. B.

p *ppp* *arco* *mp* *f* *sfz* *pp*

p *ppp* *arco* *mp* *p* *f* *pp* *f*

p *p* *arco* *mp* *espressivo* *p* *mf* *pp* *p* *f* *pp* *f*

p *p* *arco* *mp* *espressivo* *p* *mf* *pp* *f*

p *arco* *p* *mp* *ppp* *mp* *f*

p *arco* *p* *mp* *mp* *f*

p *arco* *p* *espressivo* *ppp* *f* *sfz* *ff* *f*

pp *f* *ppp* *f* *sfz* *ff* *f*

espressivo *passionato*

20

Vn. I
p — *f*
 pizz.

Vn. II
sfz arco
p — *f*
 arco

Vla.
mp
f
 3

Vc.
sfz
p — *sfz*
 arco

D. B.
ff — *sfz*
ff — *sfz* — *ff* — *sfz* — *ff* — *sfz* — *ff* — *p*

p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
ff < sfz p

23

Vn. I
f — *pp*
f 3 — *sfz*

Vn. II
f — *pp*
f 3 — *sfz*
f — *pp*
p 3 — *f* — *sfz* *espressivo, molto sostenuto*

Vla.
f — *pp*
p 3 — *f* 3 — *sfz*
f — *pp*
p 3 — *f* 3 — *sfz*

Vc.
f — *pp*
p 3 — *mf* — *f* 3 — *sfz*
f — *pp*
p 3 — *mf* — *f* 3 — *sfz*

D. B.
pp — *ff* — *sfz* — *ff* — *pp*

B Gracioso, sostenuto ♩ = ♩

26 pizz. arco 3 arco 3

Vn. I *p* *pp*

Vn. II *ppp* *p* *ppp*

Vla. *f* molto vib.

Vc. *pp* *p* *f* *pp* *espressivo, agitato*

D. B. *p* *pp* *f* *sotto voce*

C

30

Vn. I *mp* *sfz*

Vn. II *p* *fp* *sfz*

Vla. *p* *mp* *sfz* *p* *fp* *sfz* *ord.*

Vc. *mp* *sfz* *p* *fp* *sfz*

D. B. *f* *p* *mf* *sfz* *ff* *molto agitato* *agitato*

33

Vn. I

Vn. II

Vla.

Vc.

D. B.

pizz.

pp

mp

solo, delicate arco

solo, espressivo arco

solo, espressivo arco

p

pp

p

pp

p

mf

f

pp

39

Vn. I

Vn. II

Vla.

Vc.

D. B.

agitato arco

D

mf

fp

f

ppp

agitato arco

mf

sfz

p

mf

(pizz.)

p

mf

(pizz.)

p

tutti pizz.

p

mp

simplice, delicate arco

tutti, agitato

pp

p

f

p

pp

molto vib.

mp

f

pp

p

tutti pizz.

p

(pizz.)

p

tutti pizz.

p

(pizz.)

f

p

f

p

f

52

Vn. I

Vn. II

Vla.

Vc.

D. B.

espressivo

p

espressivo

pp

pizz.

arco

p

f

sfz

pp

sfz

f

p

f

sfz

agitato

mp

3

56

Vn. I

Vn. II

Vla.

Vc.

D. B.

ppp

ppp

f

ff

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pp

ppp

mf

p

pp

ppp

mf

p

pp

ppp

f

f

sfz

agitato, espressivo

3

60

Vn. I *p* *pp* *non cresc.* *ppp* *semplice, delicate*

Vn. II *arco* *pp* *espressivo arco* *fp* *ppp* *f* *sfz* *pp* *ppp*

Vla. *arco* *mf* *p* *mf* *p*

Vc. *arco* *mf* *p* *pp* *senza cresc.* *mf* *p*

D. B. *p* *mp* *ff* *p* *f* *mf* *p* *f* *molto agitato*

64

Vn. I *mp* *arco* *p*

Vn. II *p* *sfz* *mp* *pizz.* *arco 3*

Vla. *p* *sfz* *sfz* *pizz.*

Vc. *p* *sfz* *sfz* *pizz.*

D. B. *ff* *sfz*

66

Vn. I

f ff p cresc.

Vn. II

f ff p cresc.

Vla.

p cresc.

Vc.

p cresc.

D. B.

p cresc.

68

Vn. I

sfz

Vn. II

sfz

Vla.

sfz

Vc.

sfz

D. B.

p f f

70 **F**

Vn. I *sfz* *pp* *ppp*

Vn. II *sfz* *pp non cresc.* *ppp*

Vla. *sfz* *pp* *ppp* *dolcissimo* *p* *mp* *ppp*

Vc. *sfz* *pp* *ppp* *dolcissimo* *p*

D. B. *sfz* *pp non cresc.* *ppp* *pizz. molto pesante* *arco* *mf* *p* *mp* *pp* *p*

sfz *fff* *mf* *p* *mp* *pp* *p*

G Chorale,
moderato misterioso ♩ = 80

78

Vn. I *ppp* *p espressivo*

Vn. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *p* *mp* *ppp* *pp* *pp*

D. B. *sfz* *pp* *sfz*

mp *ppp* *pp* *pp* *pp* *pp*

dolcissimo *pizz.* *arco* *pizz.* *arco* *pizz.*

85

Vn. I

Vn. II

Vla.

Vc.

D. B.



93

H Maestoso ♩ = 84

Vn. I

Vn. II

Vla.

Vc.

D. B.

I Più mosso, appassionato ♩ = 100

102

Vn. I *f molto espress.* *p subito (pizz.)*

Vn. II *mf* *p subito (pizz.)*

Vla. *mf* *p subito*

Vc. *mf* *p subito (pizz.)*

D. B. *p pizz.*

J Accel.

110

Vn. I *mp cresc.* *arco*

Vn. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D. B. *cresc.*

Molto pesante ♩ = 132 Accel.

115

Musical score for measures 115-120. The score is for a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The tempo is 'Molto pesante' with a metronome marking of ♩ = 132. The dynamics are 'Molto pesante' and 'Arco'. The time signature changes from 6/4 to 3/4 and then to 4/4. The key signature has one flat (B-flat).

K Con forza, non divisi ♩ = 160

119

Musical score for measures 119-124. The score is for a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The tempo is 'Con forza, non divisi' with a metronome marking of ♩ = 160. The dynamics are 'Con forza' and 'non divisi'. The time signature changes from 6/4 to 4/4, 3/4, 2/4, and 3/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *ff*, *f*, *sfz*, *molto cresc.*, and *ff sfz non dim.*

127

Vn. I
sfz *sfz* *sfz* *sfz non dim.* *sfz*

Vn. II
ff *sfz* *sfz* *sfz non dim.* *sfz*

Vla.
ff *sfz* *sfz* *sfz non dim.* *sfz*

Vc.
sfz *sfz* *sfz* *sfz non dim.* *sfz*

D. B.
sfz *sfz* *sfz* *sfz non dim.* *sfz*

132

Vn. I
sim.

Vn. II
sim.

Vla.
sim.

Vc.
sim.

D. B.
sim.

L

136

Vn. I *fff* *f* *ff*

Vn. II *fff* *f* *ff* arco

Vla. *fff* *mf* *f* *ff* arco

Vc. *fff* *mp* *f* *ff* arco

D. B. *fff* *f* *ff* arco

pizz.

5

3

15

140

Vn. I *pp* *p*

Vn. II *p*

Vla. *p*

Vc. *p*

D. B. *p*

3

5/4

146

Vn. I

Vn. II

Vla.

Vc.

D. B.

f pizz. arco *sfz* *pp* *molto rubato* *f* *3* *sfz*

ppp pizz. *sfz* *pp*

sfz pizz. *sfz* *molto rubato* *molto vib.* *f* *fp* *f* *molto rubato* arco *sfz*

sfz pizz. *mp*

sfz

151

Vn. I

Vn. II

Vla.

Vc.

D. B.

pizz. *sfz* *espressivo* arco *sfz* *f* *sfz* *f*

p *sfz*

ppp *pp non cresc.* *pp non cresc.* *pp non cresc.*

arco *f* *sfz* *pp non cresc.*

f pizz. *p* arco *pp* (pizz.) *f*

ff *mf* *ff*

156

Vn. I *ff* *sfz* *p* pizz.

Vn. II *pp*

Vla. *p* *f* *molto pesante* *f* *molto pesante*

Vc. *f* *p* *f* *f*

D. B. arco *p* *pp* *molto agitato* *f* *ff*

senza cresc.

160

N Con moto, l'istesso tempo

Vn. I *sfz* *f* *mp* pizz.

Vn. II *sfz* *f* *mp* arco *pizz.* *mp*

Vla. *ff* *mp* *sfz* *p* *sfz* *f* *mp* *f* *mp* arco *pizz.*

Vc. *f* *sfz* *sfz* *mp* *f* *mp* *pizz.*

D. B. *f* *sfz* *sfz* *mp* *f* *pp* *f* *p*

Vn. I (pizz.) *mf* *f* *sfz* arco *p* *pp*
 Vn. II (pizz.) *mf* *f* *sfz* arco *p* *pp*
 Vla. (pizz.) *mf* *f* *sfz* arco *p* *mp* *f*
 Vc. (pizz.) *mf* *p* *sfz* *p* *sfz*
 D. B. *p* *f* *ff* *p* *f* *agitato*

Vn. I *p cresc.* *f* *mp*³ *sfz* *sfz* *sfz* pizz.
 Vn. II *p cresc.* *f* *mp*³ *sfz* *sfz* *sfz* pizz.
 Vla. *p cresc.* *f* *p*³ *f*³ *sfz* *sfz* *sfz* pizz.
 Vc. *p cresc.* *f* *p*³ *f*³ *sfz* *sfz* *ff* pizz. arco
 D. B. *pp* *pp* *pp* *mf* *sfz* *sfz* *sfz* pizz.

174 **O** Molto agitato ♩ = 144

Musical score for measures 174-178. The score is for five instruments: Vn. I, Vn. II, Vla., Vc., and D. B. The key signature has one flat (B-flat major or D minor). The tempo is 'Molto agitato' with a metronome marking of ♩ = 144. The time signature is 3/4. The score includes dynamic markings such as *f*, *p*, *fff*, *sfz*, and *con fuoco*. Performance instructions include 'arco' and '(pizz.)'. The Vn. I and Vn. II parts feature rapid sixteenth-note passages. The Vla. part has a prominent *fff* dynamic. The Vc. part has a *f* dynamic with an 'arco' instruction. The D. B. part has a *f* dynamic and a *sfz* marking.

Musical score for measures 179-183. The score is for five instruments: Vn. I, Vn. II, Vla., Vc., and D. B. The key signature has one flat. The tempo is 'Molto agitato' with a metronome marking of ♩ = 144. The time signature is 3/4. The score includes dynamic markings such as *f*, *ff*, *fff*, *sfz*, *p*, and *mf*. Performance instructions include 'con fuoco', 'arco', and '(pizz.)'. The Vn. I part has a *f* to *ff* dynamic. The Vn. II part has a *fff* dynamic. The Vla. part has a *f* to *ff* dynamic. The Vc. part has a *f* dynamic. The D. B. part has a *sfz* marking, followed by *f*, *p*, and *mf* dynamics.

Vn. I

Vn. II

Vla.

Vc.

D. B.

Vn. I

Vn. II

Vla.

Vc.

D. B.

189

Vn. I *senza dim.*

Vn. II *ff*

Vla. *sfz* *ff*

Vc. *fff* *ff*

D. B. *fff* *ff*

193

Q

R Misterioso, l'istesso tempo

Vn. I *fff*

Vn. II *fff*

Vla. *fff*

Vc. *fff* *mp* *semplice pizz.*

D. B. *fff* *fff* *misterioso* *p*

201

Vn. I *ppp* sul pont.

Vn. II *ppp* sul pont.

Vla.

Vc. (pizz.) *mp*

D. B. *p* *mf*

210

S Con forza, l'istesso tempo

Vn. I *fff* ord.

Vn. II *ppp* sul pont. *fff* ord.

Vla. *fff* *f cresc.*

Vc. *fff* arco

D. B. *ppp* *fff*

216

Vn. I

Vn. II

Vla.

Vc.

D. B.

fp *sfz* *f*

220

Vn. I

Vn. II

Vla.

Vc.

D. B.

fff *fff* *fff* *sfz* *fff* *fff*

molto pesante

Vn. I *f subito molto pesante*

Vn. II *f subito molto pesante*

Vla. *f molto pesante* *fff*

Vc. *f subito molto pesante*

D. B. *f subito molto pesante*

Vn. I *fff* *fffp* *ff* *sffz*

Vn. II *fff* *fffp* *ff* *sffz*

Vla. *sffz* *sffz* *sffz* *fffp* *sffz*

Vc. *fff* *fffp* *sffz* *sffz*

D. B. *fff* *fffp* *sffz* *sffz*

pizz.