

Warren Gooch:

NOCTURNE

IN

4-3

for Cello and Piano

(2011)

For Brian Rubin

This work was made possible by
a Faculty Research Grant
from Truman State University

Duration: ca. 9'45

NOCTURNE IN 4-3

PROGRAM NOTES

The nocturne came into its own as a compositional genre in the nineteenth century, introduced by Irish composer John Field and “perfected” as a genre by Frederic Chopin. Nocturnes are intended to be “night music”, and are thus generally atmospheric and evocative in mood. They can vary widely in length and temperament. While most nocturnes are composed for piano, they exist for a variety of solo instruments and ensembles.

NOCTURNE IN 4-3 for cello and piano takes, as its point of departure, certain elements of the Chopin nocturne. First, the composition is indeed atmospheric and evocative. Second, it features a long-breathed melodic line. Finally, it employs an undulating, repetitive accompaniment figure.

After a brief introduction, the primary melodic material is heard first in the cello, and is then passed between the cello and piano. Various motives drawn from this melody are then developed before and during energetic and aggressive musical passages that alternate with reflective sections. The melody then returns late in the piece, followed by a coda.

Each of Chopin’s twenty-one nocturnes is identified by a number and/or a key: “Nocturne in E-flat Major”, for example. While *NOCTURNE IN 4-3* is not tonally-based, it is indeed centric music, drawing upon a source tone row that makes heavy use of Set Class 4-3 (the 0134 tetrachord)-- hence the second part of the title for this work. Interval patterns drawn from this tetrachord saturate the piece in both obvious and subtle ways. This tetrachord is the signature motive of Dmitri Shostakovich and is featured as a “nod” to the cellist for whom the piece was composed, Dr. Brian Rubin, who is an accomplished interpreter of Shostakovich’s music.

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Nocturne in 4-3

♩ = 80

rubato, with intensity

Warren Gooch

Cello

Piano

p

mf

thick Pedal

6

Vc.

Pno.

mp

mf

espressivo

f

mp

Ped. sempre ad lib

11

Vc.

Pno.

mp

sempre

15

Vc.

Pno.

mf

f

f

19

Vc. *ff* *f* *mf* *mp* *mf*

Pno. *mp* *p*

23

Vc. *f* *ff*

Pno. *f*

27

rit. *a tempo*

Vc. *mp* *f*

Pno. *mp* *mf* *f*

Pizz. *arco*

31

Vc. *mp* *mf*

Pno. *mp* *mf* *mp* *mf*

35

Vc.

f *mp* *f*

Pno.

< f *mp* *f* *mf* *f*

3

39

Vc.

< ff *mf* *mp* *f* *3*

Pizz. arco

Pno.

ff *mp* *f* *mf*

43

Vc.

mp *f* *ff* *f*

3 6

Pno.

f *mf* *f*

47

rit.

Vc.

mp *p* *f*

accel.

Pno.

p *f*

3 3

8vb

♩ = 92

51 *feroce* *molto rit.* *a tempo* *molto rit.*

Vc. *f*

Pno. *ff*

54 *slowly, deliberately* *distantly*

Vc. *ff* *p*

Pno. *f* *p*

Ped. *8vb* -----

60 *faster*

Vc. *f* *mp* *ff*

Pno. *f* *mf*

(8vb) -----
(Ped.) -----, *senza Ped.*

67 *sul pont.*

Vc. *mp* *fp*

Pno. *mp*

Ped. *sempre ad lib*

72

Vc. *fp* *mf* *f* ord.

Pno. *p* *f*

77

Vc. *p* *f*

Pno. *ff*

cadenza-- freely, dramatico

8vb

81

Vc. *ff* *faster*

Pno. *fp*

slower-- feroce

84

Vc. *mp* *ff*

Pno. *mf*

feroce

87

Vc.

Pno.

f

fp

89

$\bullet = 88$

marcato

Vc.

Pno.

ff

f

mf

8vb

accel.

94

Vc.

Pno.

ff

f

8vb

$\bullet = 120$

98

con vivo, pesante

Pizz.

Vc.

Pno.

p sub.

p

mp

mp

senza Ped.

8vb

103

Vc. *arco*

Pno. *f* *mp*

8vb

109

Vc. *f* *ff*

Pno. *f* *ff*

8vb

114

Vc.

Pno. *f*

8vb

120

Vc. *p* *mf* *Pizz.*

Pno. *mf* *p*

8vb

125

Vc. *arco*

Pno. *f* *mp*

8vb

Measures 125-129. Vc. arco. Pno. f, mp. 8vb.

130

Vc. *Pizz.* *f* *ff* *snap*

Pno. *f*

8vb

Measures 130-134. Vc. Pizz., f, ff, snap. Pno. f. 8vb.

135

Vc. *snap* *snap* *arco* *mf*

Pno. *mf*

8vb

Measures 135-139. Vc. snap, snap, arco, mf. Pno. mf. 8vb.

140

Vc. *f* *mp*

Pno. *mf* *f* *mp*

8vb

Measures 140-144. Vc. f, mp. Pno. mf, f, mp. 8vb.

145

Vc.

Pno.

f

f

8^{va}-

150

Vc.

Pno.

rit.

distantly

ff

fff

p sub.

sfz

8^{va}-

155

Vc.

Pno.

Andante, misterioso

molto rit.

mp

mf

dim.

8^{va}

moderately thick Ped.

161

Vc.

Pno.

Andante, misterioso

ord.

connect harmonic notes with steady gliss.

portamento

pp

p

8^{va}

8^{va}

167 *rit. slowly, freely*
glissandi ad lib, aimless

Vc.

Pno.

pp

(8va)-----

173 *Andante, misterioso*

Vc.

Pno.

p *mp*

178 *rit.*

Vc.

Pno.

p *mp* *pp*

183 *espressivo*

Vc.

Pno.

mp *mf* *mp*

p *mp*

$\bullet = 60$

189

Vc.

Pno.

f

f

193

Vc.

Pno.

ff *f* *mf*

mp

197

Vc.

Pno.

rit. poco a poco *molto rit.*

f *f*

$\bullet = 120$ with increasing intensity

201

Vc.

Pno.

sul pont.

n *p* *mp*

n *mp*

205 ord. 3

Vc.

Pno.

mf

f

8^{va}

209

Vc.

Pno.

mp

f

p sub.

8^{va}

Ped. sempre ad lib

213 *feroce*

Vc.

Pno.

ff

ff

15^{ma}

8^{va}

216

Vc.

Pno.

8^{va}

fp

5

220 *molto rit.*

Vc.

Pno.

fp *fp* *fp* *fp* *f*

$\bullet = 80$

sfs

223 *rubato, with intensity*

Vc.

Pno.

pp *p* *mf*

thick Ped.

Andante, misterioso

229

Vc.

Pno.

pp *f* *p*

ord. *connect harmonic notes with steady gliss.*

Ped. sempre ad lib

234 *poco rit.*

Vc.

Pno.

pp

239 *a tempo*

Vc.

Pno.

p

(8^{va})

244 *rit. poco a poco*

Vc.

Pno.

pp

mp

pp

8^{va}

249 *Animato, feroce*

Vc.

Pno.

n

ff

ff

252 *rit.* *slowly, very freely*

Vc.

Pno.

pp

n

portamento

l.v.

8^{vb}