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SEVEN PRELUDES FOR “MUSIC CAN SLEEP”

FOR PIERROT ENSEMBLE

by

MATTHEW SANDAHL

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

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Seven Preludes for “Music can sleep” for pierrot ensemble

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This manuscript has been read and accepted for the Graduate Faculty in Music
in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

Matthew Sandahl

7 preludes for "Music can sleep"

(2019-2022)

for pierrot ensemble

Seven Preludes to “Music can sleep” (2019-2022)

The material was culled from sketches for four distinct abandoned projects, one of which was titled ‘Music can sleep.’ Eventually I became less interested in seeing a particular idea to fruition and more concerned with selecting and arranging from an archive of unfinished fragments. The principle criteria for selection included psychological potency and the music’s capacity to convey the mood of the moment in which they were written.

- i. fragment for maria 9/7/20
- ii. curtain 5/31/20
- iii. premonition / toy no. 1 11/1/19
- iv. dream 11/6/19
- v. punchline 8/11/21
- vi. song / toy no. 2 5/21/20
- vii. sprite 5/12/20

General:

cresc. from silence

A musical staff with a treble clef. Above the staff, a horizontal line with a small circle at the left end indicates a crescendo from silence. Below the staff, there are seven notes, each with a specific duration and accidentals: 3/4 flat, 1/4 flat, 1/4 sharp, 1/4 sharp, 3/4 sharp, 3/4 sharp, and 3/4 sharp.

Flute:

Diamond notehead = play with much breath

A musical staff with a treble clef. It contains two diamond-shaped noteheads, one on the first line and one on the second line, representing notes to be played with much breath.

Strings:

mst = molto sul ponticello

mst = molto sul tasto

glissandi begin immediately, last entire notated duration: do not articulate goal pitches

tremolos are unmeasured and as fast as possible

i. fragment for Maria
(9/7/20)

Elegiac $\text{♩} = 72$ *fleeting* (arco) msp → ord

poco accel. **a tempo** $\text{♩} = \text{ca. } 58$

Violoncello

l.h. pizz. 3

broadly

warm glow sul tasto

bow stay

IV

slower bow flat finger poco vib

(ord) msp (ord)

ppp < pp p ppp

p ppp

p ppp

pppp < ppp

ii. curtain
(5/31/20)

Tense $\text{♩} = 100$

blunt *light* *seufzen* *brutal, childish* *flickering*

Piano

mf *p* *mp* *pp* *f* *p*

Tense $\text{♩} = 100$

misterioso con sord. sempre mst sul. G

continuous searching gliss do not articulate arrival point

Violin

p

misterioso con sord. sempre mst

continuous searching gliss do not articulate arrival point

(as before)

poco

Violoncello

p

poco

iii. premonition / toy no. 1
(11/1/19)

with black humor ♩ = 90

Flute
Clarinet in B♭
Piano
Violin
Violoncello

seufzen
mp < *mf* *p*
mp > *p* *mf* > *p* *mf*
strange and mechanical
misterioso
fast, irregular trem.
muddy and indistinct
ppp
8^{vb}
< *poco* >
trem. ritardando - unsteady, irregular, uncertain
sempre Ped.
sempre una corda
lift pedal gradually
strange and mechanical
mp *p* < > *mp* *p* *mf*
pp
mst deliberate and severe
nervous energy. G very gradual imperceptible raise in pitch

9 *(as before)* $\text{♩} = 80$

Fl.

Cl.

strange and mechanical
Pno. *mf* *p* *ppp (as before)* $\text{♩} = 80$
senza Ped. *senza una corda* *sempre Ped.* *sempre una corda*

Vln.

Vc. *(as before)* *subito* *mf*

Detailed description of the musical score: The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). It begins at measure 9. The Flute and Clarinet parts are mostly silent until measure 10, where they play a half note chord. The Piano part starts with a 'strange and mechanical' texture, playing chords in measures 9-10. In measure 11, it features a triplet of eighth notes. The Violin part has a triplet of eighth notes in measure 10 and a 'subito' dynamic change in measure 12. The Viola part has a half note chord in measure 10. Performance instructions include 'senza Ped.', 'senza una corda', 'sempre Ped.', and 'sempre una corda'. The tempo is marked as quarter note = 80.

14

*as before,
slightly heavier,
weary*

Fl.

*as before, **mf**
slightly heavier,
weary*

Cl.

mf

Pno.

tr

sempre Ped...

Vln.

*as before,
slightly heavier,
weary*

Vc.

molto espr.

mp < >

20 ♩ = 72

Fl. *much breath ghostly* **rit.** ♩ = 60 **rit.** ♩ = 40

Cl. *fragile* **ppp**

Pno. *lift pedal gradually...* *dolce p* *pp* *ppp* *8va*

Vln. *sempre mst. heavy, weary, insistent* **rit.** ♩ = 60 **rit.** *searching...* ♩ = 40 *p*

Vc. *dolce* **p**

iv. dream
(11/6/19)

Somber, objective ♩ = 50

quasi misterioso
still, always the same

Flute

Clarinet in B♭

mp

mp

Piano

firmly

mp

p

tenderly

pp

Somber, objective ♩ = 50

quasi misterioso,
poco taso
still, always the same

Violin

Violoncello

mp

mp

10

Fl.

Cl.

Pno.

Vln.

Vc.

*ephemeral
fragile unstable tone,
on threshold of breath*

*continuous gliss,
do not articulate arrival pitches
barely audible,
fragile unstable tone,
on threshold of breath*

firmly

ppp

pppp

p *pp*

mf

mp *ppp*

3

tr

3

3

8^{va}

15^{ma}

v. punchline
(8/9/21)

Wry, enigmatic ♩ = 66

whistle tones

*mouth over mouthpiece
warbling vocalizing*

Flute

Clarinet in B \flat

pppp

stark

*lyrical,
seufzen*

mf

mp

mf

objective

*firmly, child-like,
somewhat clumsy*

Piano

mf

mf

objective

Wry, enigmatic ♩ = 66

ord —————> mst

continuous gliss

do not articulate arrival pitches

nervously

insistent, then receding

Violin

Violoncello

p

mf

mp

ppp

msp

subito

objective

mf

objective

vi. song / toy no. 2
(5/20/20)

Surreal and naive ♩ = 100

Flute *quasi solo* *mp* *tenderly* **A** *p*

Clarinet in B♭ *quasi echo* *ppp* *tenderly* *p* **A**

Piano *pp* **A**

Surreal and naive ♩ = 100

Violin *quasi echo* *ppp* *tenderly* *molto sul tasto* **A** *p*

Violoncello *quasi echo* *ppp* *tenderly* *molto sul tasto* **A** *p*

12 **B**

Fl.

Cl.

Pno.

Vln.

Vc.

ethereal

ppp

insistent

mp

sul A

ord.

'weary, insistent

mp

C *child-like*
Fl. *p*

D *assertive*
Fl. *mp*

as before

assertive
Cl. *mp*

as before

assertive
Pno. *mp*

as before

C
Vln. *mp* *assertive*

D *assertive*
Vln. *mp*

as before

insistent, ethereal
Vc. *msp*

solo, mst
weary, vocalise
Vc. *p*

ppp

8^{vb}

The score is divided into two systems. The first system covers measures 1-12, and the second system covers measures 13-24. The Flute part begins with a 'child-like' character in measure 1, marked *p*. The Clarinet part has three *ppp* markings in measures 2, 3, and 4. The Piano part has an *8^{vb}* marking in measure 13. The Violin part has an *assertive* marking in measure 13. The Viola part has an *insistent, ethereal* marking in measure 1 and a *solo, mst* / *weary, vocalise* marking in measure 13. The score includes various dynamic markings (*p*, *mp*, *ppp*) and performance instructions (*child-like*, *assertive*, *as before*, *insistent, ethereal*, *solo, mst*, *weary, vocalise*). The key signature changes from one flat to no flats at measure 5, and the time signature changes from 3/4 to 4/4 at measure 6, and back to 3/4 at measure 13. The score is marked with 'C' and 'D' in boxes, likely indicating rehearsal points.

30

Fl.

Cl.

Pno.

Vln.

Vc.

as before

as before

insistent

p

ppp

ppp

ppp

E *mf*

F *ppp* *mf* *p*

sing with mouth directly over tube
warbling tone
tragi-comic

G (ord.) *mp* *mp*

mf *ppp* *mf* *ppp* *p* *mp* *mp*

mf *ppp* *mf* *ppp* *p* *mp* *mp*

mf *ppp* *mf* *ppp* *p* *mp* *mp*

E *mf* *ppp* *mf* *ppp* **F**

G *mp* *mp*

molto sul tasto
weary, croaking

ppp *ppp* *mp* *mp*

49

Fl.
p
p

Cl.
p
ppp

Pno.

Vln.
mp
p
poco

Vc.
p
ppp
 sul G

poco rit. ♩ = 92

a tempo
 blank
mp

a tempo
 blank
mp

57 **H**

Fl.

Cl.

Pno.

Vln.

Vc.

This musical score page contains five staves of music, numbered 57 to 62. The instruments are Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 6/8 time and features a key signature of one flat (B-flat major or D minor). A rehearsal mark 'H' is placed at the beginning of measure 57. The Flute and Violin parts have a 'H' rehearsal mark at the start of the first measure. The Clarinet part has a sharp sign (#) above the notes in measures 57, 58, 59, and 60. The Piano part consists of a steady eighth-note accompaniment in both hands. The Flute, Clarinet, Violin, and Viola parts feature melodic lines with various articulations, including slurs and accents. The score concludes with a double bar line and a fermata in measure 62.

vii. sprite
(5/23/20)

Mischievous ♩ - 80

A

Flute

Clarinet in Bb

p *pp* *p* *<mp* *pp* *mp* *<p*

p *pp* *p* *<mp* *pp* *mp* *<p*

Mischievous ♩ - 80

A

Violin

Violoncello

p *pp* *p* *<mp* *pp* *mp* *<p*

p *pp* *p* *<mp* *pp* *mp* *<p*

B

13 14 15 16 17

Fl. *pp* *p* *poco* *mp* *mf* *p* *pp* *ppp* *p*

Cl. *pp* *p* *poco* *mp* *mf* *p* *pp* *ppp* *p*

Pno. *mf* *p*

8^{vb}

Vln. *pp* *p* *poco* *mp* *mf* *p* *pp* *ppp* *p*

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