

JOSEPH SOWA

AN INTEGRITY OF CLOUDS

for mixed sextet

WINDHAM MUSIC PRESS

J O S E P H S O W A

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OF CLOUDS**

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2017-2018

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INSTRUMENTATION

Flute
Clarinet in B-flat
Marimba (4.3 octaves)
Piano
Violin
Cello

PERFORMANCE NOTES

Flute

 breathy tone (but with discernible pitch)

 lip or tongue pizz.

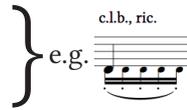
 timbral trill (when indicated trill note matches the primary pitch)

 tongue ram (sounds M7 below)

Strings

c.l.b. col legno battuto

ric. ricochet bowing (arco or col legno battuto, as indicated)



 Within pizzicato passages, slurred notes indicate left-hand fingering only.

All

Accidentals hold through the measure (but never the octave).

Grand pauses (G.P.) are to be performed strictly in time.

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PROGRAM NOTES

I spent much of July 2016 working from my aunt and uncle's living room. There was one spot, my favorite spot, where I could sit surveying the Virginia woods and admire the verdant leaves, the brown bark, and the weathered moss-gray roof across the street. As colors, they all blended seamlessly together but the obstinate heft of the roof disrupted the gentle flow of the fauna behind it. Each time I looked out the window, I was beguiled by that interplay of simultaneous harmony and tension.

This image was not a conscious inspiration when I wrote "The Integrity of Clouds" for clarinet quintet. Indeed, much of the music feels strongly urban, yet the idea seeped deeply into the composition. One year later, "Integrity" having never been performed, I decided to return to that piece in writing a mixed sextet for Ensemble Dal Niente. I took the basic ideas and gently stretched and pulled them, resulting in the present piece, "An Integrity of Clouds." Like identical twins, the two pieces clearly exhibit the same genes but nonetheless developed into two separate personalities.

The present piece opens with a unison line that continually frays both vertically and horizontally. This idea receives a sonata-like exposition in the piece's first half, but instead of continuing to a development and recapitulation, the second half retraces the first's steps in greater detail, culminating in a recasting of the first half's closing material. In that sense, the piece progresses like an essay, beginning with a thesis then elaborating on that point — namely, the centrifugal tension within unity and the centripetal harmony of variety.

Duration: 6½ minutes

An Integrity of Clouds

for mixed sextet

Buoyant ♩ = 112

Musical score for the first system, measures 1-8. The score is for a mixed sextet and includes parts for Flute, Clarinet in B♭, Violin, Violoncello, Marimba, and Piano. The tempo is marked 'Buoyant' with a quarter note equal to 112 beats per minute. The key signature is C major. The time signature starts in 4/4 and changes to 6/8 at measure 6. Dynamics range from *p marcato* to *f*. Performance instructions include 'poco vib.' for the Flute, Clarinet, and Violin, and 'pizz.' for the Violoncello. A 'Red.' marking is present at the end of the system.

Musical score for the second system, measures 8-13. The score continues for the mixed sextet. It includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), Marimba (Mba.), and Piano (Pno.). The tempo remains 'Buoyant'. The key signature is C major. The time signature changes to 2/4 at measure 8 and back to 6/8 at measure 10. Dynamics range from *pp* to *mp*. Performance instructions include 'pizz.' and 'arco' for the Violoncello. A 'G.P. A' marking is present above the Flute part at measure 8. A 'III' marking is present above the Violin part at measure 11.

15

Fl. *mf* *pizz.* *p* *ord.* *mf sub.* *f*

Cl. *mf* *pp* *mf sub.* *f*

Vln. *mf* *pp* *mf sub.* *f*

Vc. *mf* *pp* *arco* *pizz.* *mf sub.* *f* *arco*

Mba. *mf* *pp* *mf sub.* *f*

Pno. *mf* *pp* *mf sub.* *f*



21

Fl. *pp* *f* *più marcato*

Cl. *pp* *f*

Vln. *pp* *mf* *f*

Vc. *pizz.* *p* *arco* *f*

Mba. *p* *pp* *f*

Pno. *mp* *pp* *f*

B

27

Fl. (2+2+3) (3+2+2)

Cl.

Vln.

Vc. pizz. arco

Mba.

Pno.

p *mf* *f*

p *mf* *f*

p *mf* *f*

f *p* *f*

5

5

3

3

8

8

II

0

0

I

iv

8

32

Fl. **C**

Cl.

Vln.

Vc. pizz.

Mba.

Pno.

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

pp *f* *ff*

p *pp* *f* *ff*

p *pp* *f* *ff*

p *ff*

(8)-----|

(8)-----|

D

38

Fl. *p* *f* *sim.*

Cl. *p* *f*

Vln. *p* *sf* *sf* *sf* *f*

Vc. *p* *sf* *sf* *sf* *(sf)* *f*

Mba. *p* *f* *< sf* *mp < f < sf* solo

Pno. *p* *f*



E

45

Fl. *p* *f* *flz.* *ord.* *flz.* *ord.* *mf* *loquacious*

Cl. *mp*

Vln. *mp*

Vc. *mp*

Mba. *mp < f* *mp < f* *mp* *f* *mp*

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

51

Fl. *tr* *flz.* *ord.* *pizz. ord.* *flz.* *ord.*

Cl.

Vln. *arco* *p* *mf* *mf* *p*

Vc. *p*

Mba. *p sub.*

Pno. *sf* *p*

57

Fl. *flz.* *ord.* **F**

Cl. *fp* *f* *mp sub.* *p, cutting*

Vln. *fp* *f* *mp sub.* *p, cutting*

Vc. *arco* *fp* *f* *mp sub.* *p, cutting*

Mba. *fp* *f* *mp sub.* *p, cutting*

Pno. *f* *mp* *f* *mp* *p, cutting*

64 **G**

Fl. *f* *p sub.*

Cl. *f* *p sub.*

Vln. *f* *p sub.*

Vc. *f* *p sub.*

Mba. *f* *p sub.*

Pno. *f* *p*

3

3

3

3



73 **H**

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Mba. *ff*

Pno. *ff non troppo*

3

3

3

3

84

G.P. TR G.P. TR

Fl. *mp* *p*

Cl. *p* *pp* *mp* *pp* *mp* *pp* *mf* *p*

Vln. *p* *pp*

Vc. *p* *mp marcato, gruff*

Mba. *p* *pp* *p marcato*

Pno. *p* *pp* *p*

pizz. *arco*

92

Fl. *f* *mf* *p*

Cl. *fp < f* *mf* *p*

Vln. *mf* *p*

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

Mba. *f* *p*

Pno. *f, fussy, meticulous* *mp*

pizz. *TR* *ord.*

111

Fl. *f* *p* *f* *p sub.* *f* *p* *rit.* *TR*

Cl. *f* *fp* *f* *f* *mf* *p* *mf*

Vln. *p* *mf* *f* *fp* *mf* *p* *mf*

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

Mba. *f* *f* *f* *f* *f* *f* *f*

Pno. *f* *mf* *mf* *mf* *mf* *mf* *mf*



L 117 **a tempo** *TR (ord.)*

Fl. *più f e marcato* *TR (ord.)*

Cl. *più f e marcato*

Vln. *più f e marcato*

Vc. *più f e marcato*

Mba. *più f e marcato*

Pno. *più f e marcato, sempre secco*

8.....1

123 **M**

Fl.
Cl.
Vln.
Vc.
Mba.
Pno.



130 **N** a tempo

rit.

p *mf* *n*

poco sul pont.

pizz. *mf* *p*

p *mf* *p*

Fl.
Cl.
Vln.
Vc.
Mba.
Pno.

(breathy)

Musical score for measures 136-141. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Mellophone (Mba.), and Piano (Pno.).

- Fl.:** Starts with a breath mark and *ppp poss.*. Features trills (TR) and pizzicato (pizz.) markings. Dynamics range from *p* to *mf*.
- Cl.:** Remains silent throughout this section.
- Vln.:** Features *n* (natural) and pizzicato markings. Dynamics range from *p* to *mf*.
- Vc.:** Features pizzicato markings and dynamics from *p* to *mf*.
- Mba.:** Features a rhythmic pattern with dynamics from *p* to *mf*.
- Pno.:** Remains silent throughout this section.



Musical score for measures 142-147. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Mellophone (Mba.), and Piano (Pno.).

- Fl.:** Features flageolet (flz.) and pizzicato markings. Dynamics range from *mf* to *f*. Includes a trill (trill) in measure 146.
- Cl.:** Remains silent throughout this section.
- Vln.:** Features *p*, *(sf)*, pizzicato, and dynamics from *mf* to *f*. Includes *c.l.b., ric.* markings.
- Vc.:** Features *sf*, pizzicato, and dynamics from *mf* to *f*. Includes *c.l.b., ric.* markings.
- Mba.:** Features a rhythmic pattern with dynamics from *mf* to *f*.
- Pno.:** Remains silent throughout this section.

O

147

Fl. *ff* *mf* *mf* *mf*

Cl. *f* *p* *f* *p* *f*

Vln. *mf* *(sf)* *ff* *mf* *ord., p.v.*

Vc. *(sf)* *(sf)* *ff* *mp* *sf*

Mba. *ff* *mp*

Pno.

arco ric.

sim. till 162



151

Fl. *f* *f* *f* *ord.*

Cl. *p* *f* *p* *f* *p* *f* *p*

Vln. *fp* *f* *mf* *f* *mf* *f* *ff* *pp* *f* *arco* *pizz.* *arco* *pizz.* *arco*

Vc. *sf* *f* *mp*

Mba. *p* *f* *p*

Pno. *mp*

flz.

IV

8.

P

155

Fl. *flz.*

Cl. *f p f p f p*

Vln. *p < f mp*

Vc. *f mp p*

Mba. *f p f p f p f*

Pno. *mf fp*

(8)-----



159

Fl. *ord. f ff mp f*

Cl. *f p f p*

Vln. *ff mp*

Vc. *f mp f pp f*

Mba. *f mp f pp f*

Pno. *f ff p*

(8)-----

164 Q

Fl. *f* *fp < f* *p* *sim.*

Cl. *p* *f* *fp < f* *p*

Vln. *f* *pp* *f* *fp < f* *p* *sim.*

Vc. *p* *f* *fp < f* *p* *sim.*

Mba. *p* *f* *fp < f* *p*

Pno. *mp* *f* *p*

15.]

171 R

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Mba. *f*

Pno. *f*

180

Fl. *ff* *p sub.* *ff*

Cl. *ff* *p* *ff*

Vln. *ff* *p sub.* *ff*

Vc. *ff* *p sub.* *ff*

Mba. *ff* *p sub.* *ff*

Pno. *ff* *p* *ff*

189

Fl. *p sub.* *ff* *f*

Cl. *p sub.* *ff with joyous abandon*

Vln. *p sub.* *ff*

Vc. *p sub.* *fff* *mf* *fff* *mf* *f*

Mba. *p* *ff*

Pno. *ff*

S

218

Fl. *f* *mp* *f* *ff*

Cl. *f* *mp* *f* *ff*

Vln. *f* *pizz. p* *f* *arco pp* *f* *ff*

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

Mba. *mp* *f* *mp* *f* *ff*

Pno. *mp* *f* *mp* *f* *mp* *ff*

224

Fl. *f* *ff* *p*

Cl. *f* *ff* *p*

Vln. *p* *f* *f sempre non arp.* *pp* *arco sul tasto*

Vc. *mp* *f* *arco p*

Mba. *pp*

Pno. *mp* *ff* *p*

poco rit.

pochiss. //

breve

236

Fl. TR 3 TR TR pizz. 3 ord. mf f³ p ff (senza caesura)

Cl. (tr) pp n mf pp ff

Vln. ppp pp f pp pochiss. //

Vc. pp n p f p mf pp ff gliss. pochiss. //

Mba. mf pp f p mf mp ff pochiss. // 8.....1

Pno. ff pochiss. //