

JOSEPH SOWA

AN INTEGRITY OF CLOUDS

for mixed sextet

WINDHAM MUSIC PRESS

J O S E P H S O W A

**AN INTEGRITY
OF CLOUDS**

for mixed sextet

2017-2018

WINDHAM MUSIC PRESS

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)

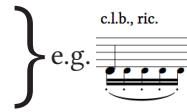


tongue ram (sounds M7 below)

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.

Copyright © 2018 Joseph Sowa (ASCAP)
All Rights Reserved

To buy Windham Music Press publications or to find out more
about the music of Joseph Sowa, please contact:

Email: inquiries@josephsowa.com
Website: www.josephsowa.com

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

Flute: *p marcato*, *mf*, *p*, *f*

Clarinet in B $\flat$: *p marcato*, *mf*, *p*, *f*

Violin: *p marcato*, *mf*, *p*, *f*, *mp*

Violoncello: *p marcato*, *mf*, *p*, *f*

Marimba: *p marcato*, *mf*, *p*, *f*

Piano: *p marcato*, *mf*, *p*, *f*

Red.

8

G.P. **A**

Fl.: *p*, *pp*, *mp*, *pp*

Cl.: *p*, *pp*, *mp*, *pp*

Vln.: *p*, *pp*, *mp*, *pp*

Vc.: *p*, *p*, *pp*, *mp*, *pp*

Mba.: *p*, *pp*, *mp*, *pp*

Pno.: *p*, *pp*, *mp*, *p*, *pp*

15

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

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

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

Vc. *mf* *pp* *mf sub.* *f*

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. *p* *f*

Mba. *p* *pp* *f*

Pno. *mp* *pp* *f*

8...]



51

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

Cl. *p* *mf* *mf* *p*

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

Vc. *p*

Mba. *p sub.*

Pno. *sf* *p*

57

Fl. *flz.* *ord.* **F** *fp* *f* *mp sub.* *p, cutting*

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.

Cl.

Vln.

Vc.

Mba.

Pno.

f

p sub.

f

p sub.

f

p sub.

f

p sub.

f

p

73 **H**

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

ff

ff

ff

ff

ff

ff non troppo

84

G.P. 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* *ord.*

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

Vln. *mf* *p*

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

Mba. *f* *p*

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

pizz. *3* *3* *3* *TR* *3* *TR* *TR*

99

pizz. **J** breathy

Fl. *f* *pp* *mf* *pp* *mf* *f* ord.

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

Vln. *f* *pp* *mp* *pp* *mf*

Vc. *f* *pp* *mf* *pp* *pp* *mf* *pp* *p* *mf* arco

Mba. *f* *sub p* *mf* *p* *f*

Pno. *f* *mf*

K

105

Fl. *p* *mf* *f, rowdy* *p*

Cl. *mp* *p*

Vln. *p* *mf* *f, rowdy*

Vc. *f* *mf* *p*

Mba. *mf* *p*

Pno. *mf* *p*

111

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

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

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

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

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

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

15



L **a tempo** (ord.)

117

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



130

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

rit.

N

a tempo

p

mf

n

poco sul pont.

pizz.

mf

p

8

(breathy)

11

136

Fl. *ppp poss.* *p* *mf* *p* *mf* *p*

Cl.

Vln. *n* *p* *mf* *p* *mf*

Vc.

Mba.

Pno.

TR TR TR TR pizz. TR TR pizz. flz. TR TR pizz.

pizz. c.l.b., ricochet pizz. c.l.b., ric. pizz. c.l.b., ric. pizz. ϕ



142

Fl. flz. pizz. flz. pizz. flz. ord. *trm* flz. ord.

Cl. *mf* *mp* *f* *mf*

Vln. *p* *(sf)* *mf* *mp* *(sf)* *(sf)* *f*

Vc. *sf* *sf* *(sf)* *(sf)* *(sf)*

Mba.

Pno.

ϕ ϕ ϕ ϕ ϕ ϕ ϕ

c.l.b., ric. pizz. c.l.b., ric. pizz.

147

O

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

ff

mf

f

p

f

p

f

f

mf

mp

sf

mp

arco ric.

ord., p.v.

sim. till 162

1 4

151

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

p

f

p

f

p

f

p

f

pp

f

sf

f

mp

p

f

p

mp

arco ric.

IV

pizz. arco

pizz.

arco

flz.

ord.

8.

155

P

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

f *p* *f* *p* *f* *p* *f* *fp*

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

f *p* *f* *p* *f* *p* *f*

mf *fp*

(8)



ord.

159

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

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

f *mp* *f* *pp* *f*

f *ff* *p*

(8)

[illegible]

171

R

Fl.

Cl.

Vln.

Vc.

Mba.

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* *f*

Vln. *p sub.* *ff*

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

Mba. *p* *ff*

Pno. *ff*

200

Fl. **T**

Cl.

Vln.

Vc.

Mba.

Pno.

mp sul pont. *p* *mf* sul tasto, flautando

f sul pont. *p* sul tasto, flautando

f *p*

f *p*

209

Fl. **U**

Cl.

Vln.

Vc.

Mba.

Pno.

f *mp* *f* *fp* *f* *p sub.*

f ord. *f* *pp sub.*

f ord. *pizz.* *arco* *p sub.* *f*

f *mp* *f* *p sub.* *f*

f *mp* *f*

Red

8-----1



224

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

f

ff

p

mp

f

pp

f sempre non arp.

pizz.

arco sul tasto

arco

3

2

0

3

3

8

3

2

2

230

Fl.

Cl.

Vln.

Vc.

Mba.

Pno.

ord.

ff *fp* *f* *pp* *mf*

ff *fp* *f* *ppp*

ff *p*

236 *poco rit.* *pochiss.* *breve*

Fl. *mp* *mf* *f* *p* *ff* (senza caesura)

Cl. *pp* *n* *mf* *pp* *ff*

Vln. *ppp* *pp* *f* *pp* *pp* *ff*

Vc. *pp* *n* *p* *f* *p* *mf* *pp* *ff* *gliss.*

Mba. *mf* *pp* *f* *p* *mf* *mp* *ff* 8.....1

Pno. *ff*