Quintet for Pierrot Ensemble:

The Elements of Resurgence

Daniel Gordon Ang

Table of Contents

Notes on the Score.....v
Program Notes.....vii
I. A Statement, and Departure.....1
II. Romance à la Gamelan.....23
III. Intermezzo: A Puzzle of Reflection.....43
IV. Finale: Resurgence and Return.....52

Notes on the Score:

- H denotes that the instrument is playing the main melody line, which is to be the most prominent voice compared to others
- N denotes that the instrument is playing the secondary melody line, which is to be the second most prominent voice compared to others
- The sostenuto pedal is denoted by S.P._____
- Pedal directions should be followed whenever they are present; however, the absence of pedal markings in a section should not be taken as an absolute prohibition on the use of pedal. The pianist is free to utilize the damper pedal as needed to achieve better sonority and resonance.

Program Notes

The Elements of Resurgence is a four-movement work I wrote starting in 2012. I was listening to Schoenberg's *Pierrot Lunaire* (1912), the original work for this kind of ensemble, and was struck by the ensemble's immense versatility, being capable of functioning both as a chamber group as well as a miniature version of the orchestra. Since Schoenberg's groundbreaking work, many other composers have harnessed the potential of the Pierrot ensemble. I set out to compose a work that would both reflect my inspiration from *Pierrot Lunaire* and contain my own personal compositional imprint.

The first movement, *A Statement, and Departure* opens with the piano playing a 5-note arpeggiated figure which is to serve an important role as a unifying element in the entire work. The other instruments join in, leading to a strong fortissimo arrival which rounds up the initial statement referenced in the movement title. A brief interlude gives way to a dissonant fugue, *Allegro assai*, in which each instrument forcefully attempts to etch its own distinctive voice into the texture. This is followed by a more tonal and melancholic second theme that builds up into a huge climax where the opening arpeggio is referenced again. The energy then dissipates to an elegiac yet eclectic passage of mourning by the non-keyboard instruments, from which the ensemble attempts to build up the energy again, but to no avail, ending with a whimper.

The next movement, *Romance à la Gamelan*, attempts to connect the seemingly disparate elements of a melancholic slow movement with the percussive industriousness of the Indonesian gamelan. The first section consists of a lyrical theme inspired by both the gentle Impressionistic textures of Debussy and the modern expressive melodies of Prokofiev. We then transition into the gamelan section, which is modeled after the music played by the Sundanese *gamelan degung*, an ensemble which I had experience performing in during my middle school years in Bandung, Indonesia. However, this being Schoenberg's Pierrot ensemble, dissonances and chromaticism quickly contaminate the original heterophony, culminating in a large climax from which we return to the lyricism of the first theme, this time packed with much reminiscence and nostalgia. Overall, I hoped that the busy gamelan section would serve as a foil to the sentimentality of the lyrical section.

Intermezzo: A Puzzle of Reflection is a very different movement from the other three, influenced by my encounters with early, expressionistic Webern and late, post-serial Boulez, specifically his work *Sur Incises* (1998). Instead of fluent melody, we have several compact musical gestures brushed in and out of the texture. At the same time, it retains a bit of the more consonant sonorities of the previous two movements, eventually recalling the elegiac section of the first movement, before transitioning into the finale, *Resurgence and Return*, which loosely follows a rondo-like structure. Here we open with a manic *moto perpetuo* powered by the insistent chords in the piano, which progresses into an all-out ostinato-fueled section. This leads to a slower but emotionally intense second theme where the clarinet takes center stage. Further on, the *moto*

perpetuo and the ostinato develop further, tinged with ironic and sarcastic overtones, after which we revisit both the lyricism of the *Romance* as well as the incisiveness of the *Intermezzo*. Finally this is interrupted by an *alla Marcia* section which sets us up for the final resurgence of the title. The *moto perpetuo* is pushed to its absolute limits, ultimately ending in a triumphant reclamation of the opening arpeggio, now transformed to its major form. We have traversed such disparate musical territories throughout the work, and yet we are back at the beginning, revitalized and resurgent.

Quintet for Pierrot Ensemble:
The Elements of Resurgence

I. A Statement, and Departure

Daniel G. Ang




8
Cadenza, ad libitum
A tempo
Cl.
Vln.
Vc.
Pno.
mf
mp
8va
start normally
accel.
still in free tempo
Ped.
10
Fl.
Cl.
Vln.
Vc.
Pno.
mp
mf
3
pizz.
sfz
arco
pizz.


12
Fl.
Cl.
Vln.
Vc.
Pno.
arco
arco
espress.
17
Cl.
Vln.
Vc.
Pno.
espress.
espress.
8va


23
rit.
Allegro assai ♩=112
Cl.
Vln.
Vc.
pizz.
mf
f
(8)
rit.
Pno.
p
sfz
27
Fl.
Cl.
Vln.
Vc.
Pno.
pizz.
arco
pizz.
arco
mf
f
p


29
Fl.
Cl.
Vln.
Vc.
Pno.
tr
pizz.
31
mf
f
3


33
Fl.
Cl.
Vln.
Vc.
Pno.
f
f
pizz.
arco
pizz.
pizz.
sfz
mf
mf
p
35
mp
mf
arco
f
cresc.
tr
sf

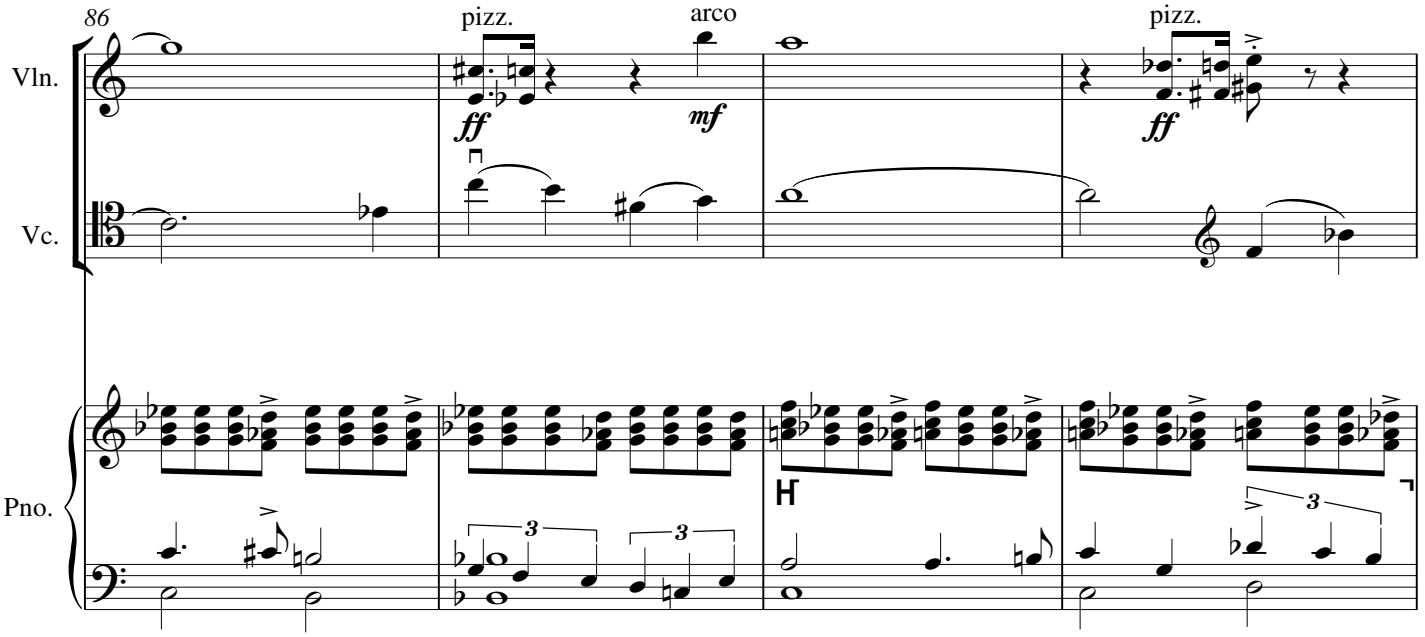

37
Fl.
Cl.
Vln.
Vc.
Pno.
arco
40
Fl.
Cl.
Vln.
Vc.
Pno.


42
Fl.
Cl.
Vln.
Vc.
Pno.
mp
p
sf
Ped.
H
46
N
rit.
mf
con doloroso
in free time
normal tempo
f
mp


Adagietto ♩=92
51
Cl.
Vln.
Pno.
mp
3
pp
ppp
(sostenuto pedal) S.P.
Ped.
57
Cl.
Vln.
Pno.
p
dolce
15ma
S.P.
64
Fl.
Cl.
Pno.
mp
cantabile
p
(15)
ppp
mp
pp
mp


70
Fl.
Cl.
Pno.
3
mp
mf
p
mp
75
Slightly faster ♩=92
tr
(Eb)
Fl.
Cl.
mf
3
pp
pizz.
Vln.
in free time
Vc.
pp
Pno.
mf
3
3


Allegro appassionato ♩=112
78
Cl.
mf
play in groups of 3, but in free tempo
Vln.
Vc.
f con fuoco
8va
Pno.
mf
82
arco
Vln.
mf
Vc.
Pno.


86
pizz.
arco
pizz.
Vln.
Vc.
Pno.
ff
mf
ff
3
3
3


90
Fl.
Vln.
Vc.
Pno.
arco
f
mf
f
ff
3
3
3


94
(E)
(F#)
Fl.
Cl.
ff
Vln.
Vc.
ff
reiterate note in free time
sfz
Pno.
fff
sfz
97
Fl.
Cl.
8va
Vln.
fff
pizz.
ff
ff
Vc.
ff
8va
f
Pno.

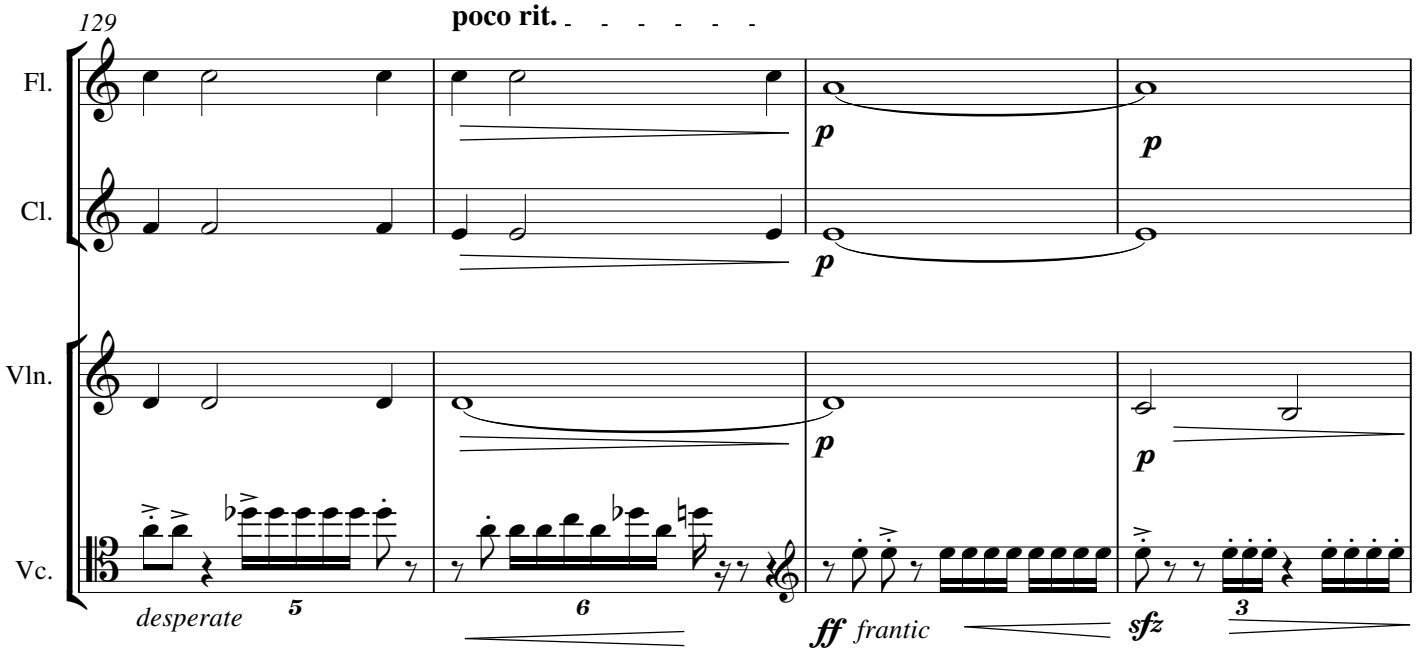

99
Fl.
Cl.
Vln.
Vc.
Pno.
pizz.
arco
101
Fl.
Cl.
Vln.
Vc.
Pno.
arco


Meno mosso ♩=96
Allegro molto ♩=120
Ecstatic!
103
Fl.
Cl.
Vln.
Vc.
Pno.
fff
ff
106
8va
rit.
pizz.


f
(8)
108
Fl.
Cl.
Vln.
Vc.
Pno.
(8)
Cadenza, ad libitum
poco accel.
110
Fl.
Cl.
Vln.
Vc.
Pno.
ff
con fuoco
mp
poco accel.
fff (black keys cluster)
S.P.
Ped.


Meno mosso
8va
Vln.
f
3
ff
3
Adagio
Vln.
pp
espress.
p
Andante molto espressivo ♩=72
113
tired, yet still yearning
Fl.
Cl.
Vln.
mp
3
mp
p
mf
pp
120
accel.
Fl.
Cl.
Vln.
Vc.
arco
pp
(pizz.) ad libitum
mf
reluctant at first


125
Grave ♩=54
Fl.
Cl.
Vln.
Vc.
morendo
mf
mp
mp
mp
3
f pleading


129
poco rit.
Fl.
Cl.
Vln.
Vc.
p
p
p
p
p
desperate
5
6
ff frantic
sfz
3


Andante con moto ♩=100
133
Fl.
Cl.
Vln.
Vc.
Pno.
pp
mp
p
8va
p
with authority
3
3
mf
Ped.
137
Fl.
Cl.
Vc.
Pno.
f
f
play in groups of 3, but in free tempo
arco
mf
pizz.
3
mf
3



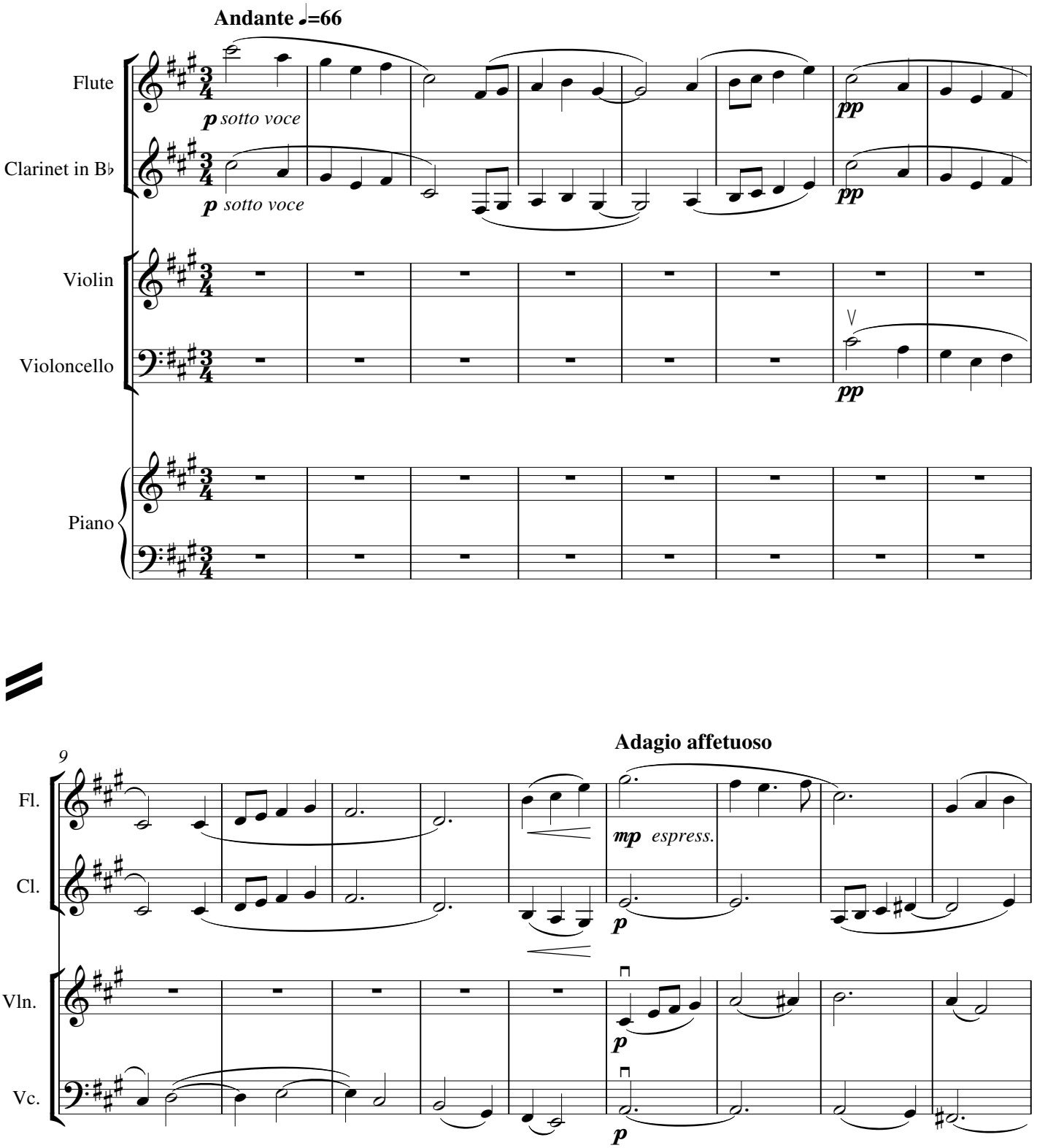
*Slightly slower than earlier



*For cello bars 146-147, ensure a continuous stream of accelerating notes


rit.
154
Fl.
Cl.
Vln.
Pno.
decresc.
pp
pp
col legno
3
gliss.
p
p
p
pp
158
Fl.
Cl.
Vln.
Vc.
Pno.
arco
pp
ppp
morendo
arco
ad libitum
3
pp
pppp
8va
pp
ppp

II. Romance à la Gamelan




18
Fl.
Cl.
Vln.
Vc.
26
mf
mf
mf
mf
34
Fl.
Cl.
Vln.
Vc.
Pno.
mf
mp
33


Slightly faster ♩=72
40
Vc.
mf
Pno.
mf
pp
p
46
Cl.
accel.
accel.
mf
Vc.
mf
Pno.
f
52
pull back!
rit.
Cl.
Vc.
p
Pno.
p
slightly percussive


57
Andante con amore
emerge
soaring
Cl.
Vc.
Pno.
mf
espress.
mp
mfp
pp
64
espress.
pizz.
70
poco agitato
accel.
arco
molto strigendo



*Suddenly pull tempo back at the point where accelerando begins


(8)
molto rit.
89
Pno.
91
Allegro con moto ♩=116
Cl.
mf
arco
Vln.
mf
like percussion, but lightly
Pno.
mf
no pedal
95
Cl.
Vln.
Pno.



*Bow as comfortable, but emphasize the detached nature of the notes and avoid too much legato


107
Intensifying ♩=120
Fl.
mf detache (but not too staccato)
Cl.
mf detache (but not too staccato)
Vln.
ff con fuoco
*For bowings, see note
Vc.
f
Powerful but not too accented
Pno.
f
110
Fl.
Cl.
Vln.
Vc.
Pno.


113
Fl.
Cl.
Vln.
Vc.
Pno.
f
f
f
3
116
Fl.
Cl.
Vln.
Vc.
Pno.
8vb


119
Fl.
Cl.
Vln.
Vc.
Pno.
(8)
Con brio ♩=126
122
Fl.
Cl.
Vln.
Vc.
Pno.
pizz.
(8)
no pedal


arco.
124
Fl.
Cl.
Vln.
Vc.
Pno.
mf
mf
pedal normale
127
Fl.
Cl.
Vln.
Vc.
Pno.
f
arco.
f
no pedal


Vivace ♩=144
130
molto accel.
Fl.
Cl.
Vln.
Vc.
Pno.
ff
f
pizz.
3
134
tr
vigorously


139
Fl.
Cl.
Vln.
Vc.
Pno.
f
arco
arco
rit.
142
ff tempo rubato
fff
Ped.


145
accel.
A tempo ♩=144
Fl.
Cl.
Pno.
f
f
mp
148
Fl.
Cl.
Vln.
Vc.
Pno.
ff
ff


151
Fl.
Cl.
Vln.
Vc.
Pno.
cresc.
ff
fff
154
Ped.


molto rit.
157
Fl.
Cl.
Vln.
Vc.
Pno.
pedal simile
Allegretto molto pesante
160
rit.
f
3
mp espress.
ff
ff
f
3
mf
8va
p
8va
pp
Ped.

Andante ♩=66
As in the beginning

165

Fl.

Cl.

pp *sotto voce*

pp *sotto voce*

173

Fl.

Cl.

mp

mp

Vln.

pp *sotto voce*

mf *p*

Vc.

pp *sotto voce*

mf *p*

184

rit.

Fl.

pp

Cl.

pp

fast, in free tempo

Vln.

pizz.

3 3

marcato

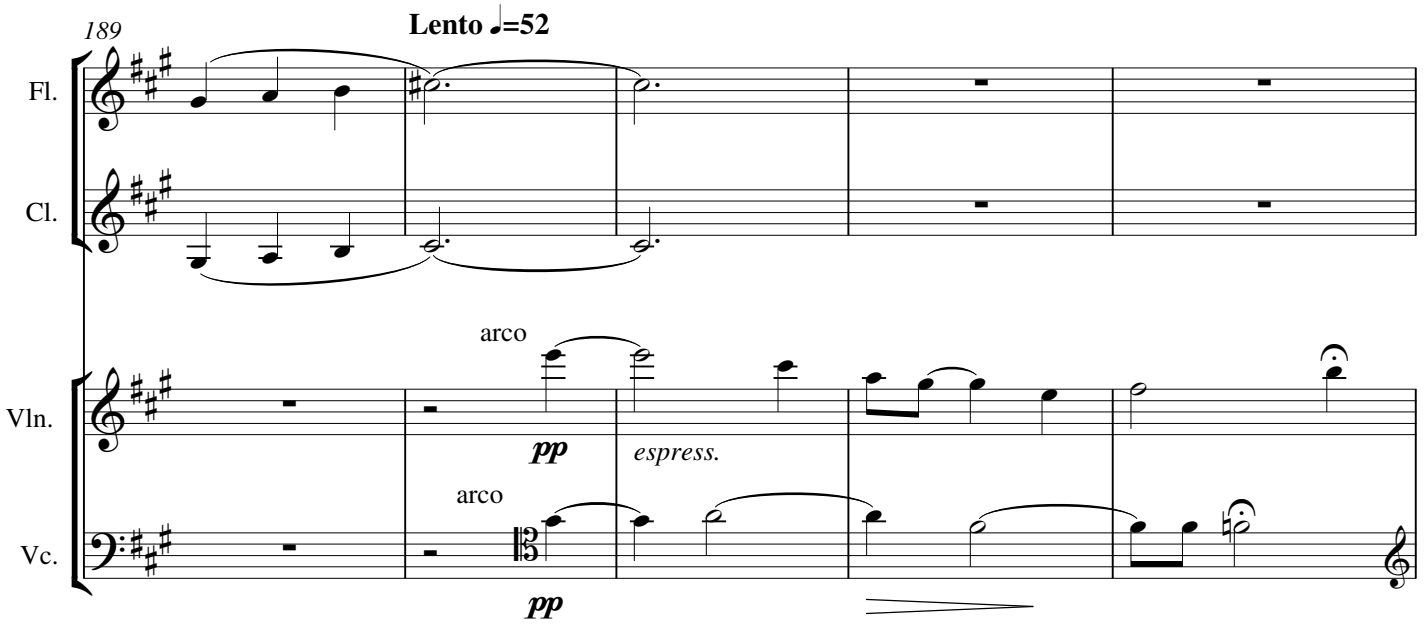
mf

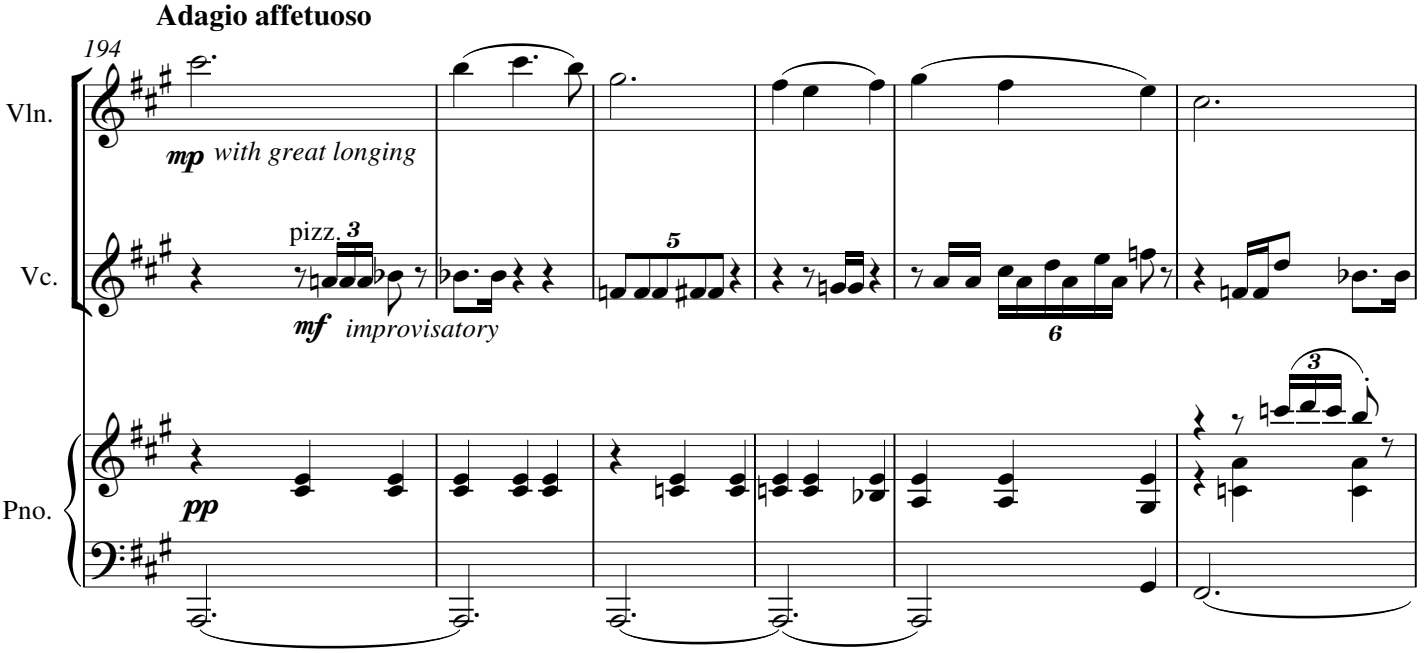
fast, in free tempo

Vc.

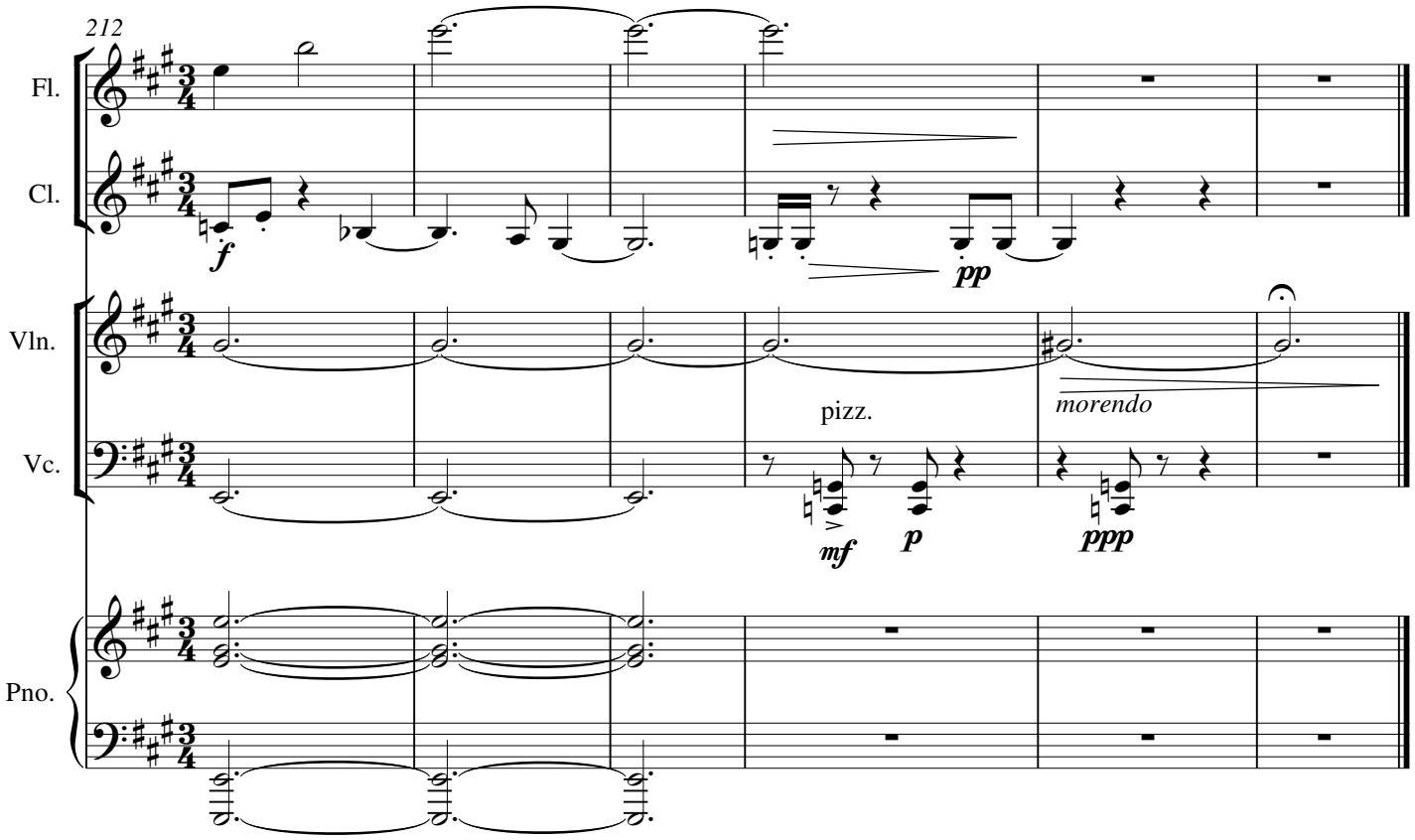
pizz. *mf*

mf


189
Lento ♩=52
Fl.
Cl.
Vln.
arco
pp
espress.
Vc.
arco
pp

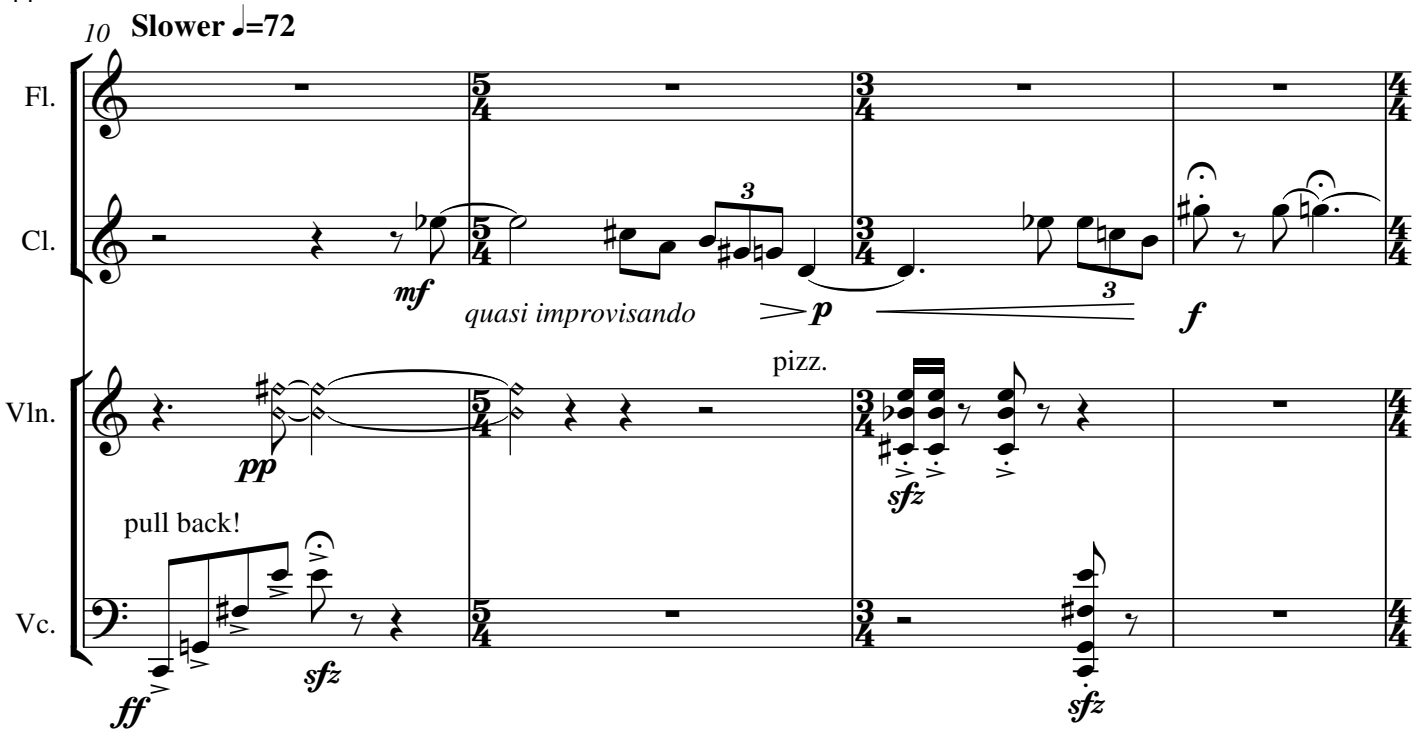

Adagio affetuoso
194
Vln.
mp with great longing
Vc.
pizz.
mf improvisatory
Pno.
pp

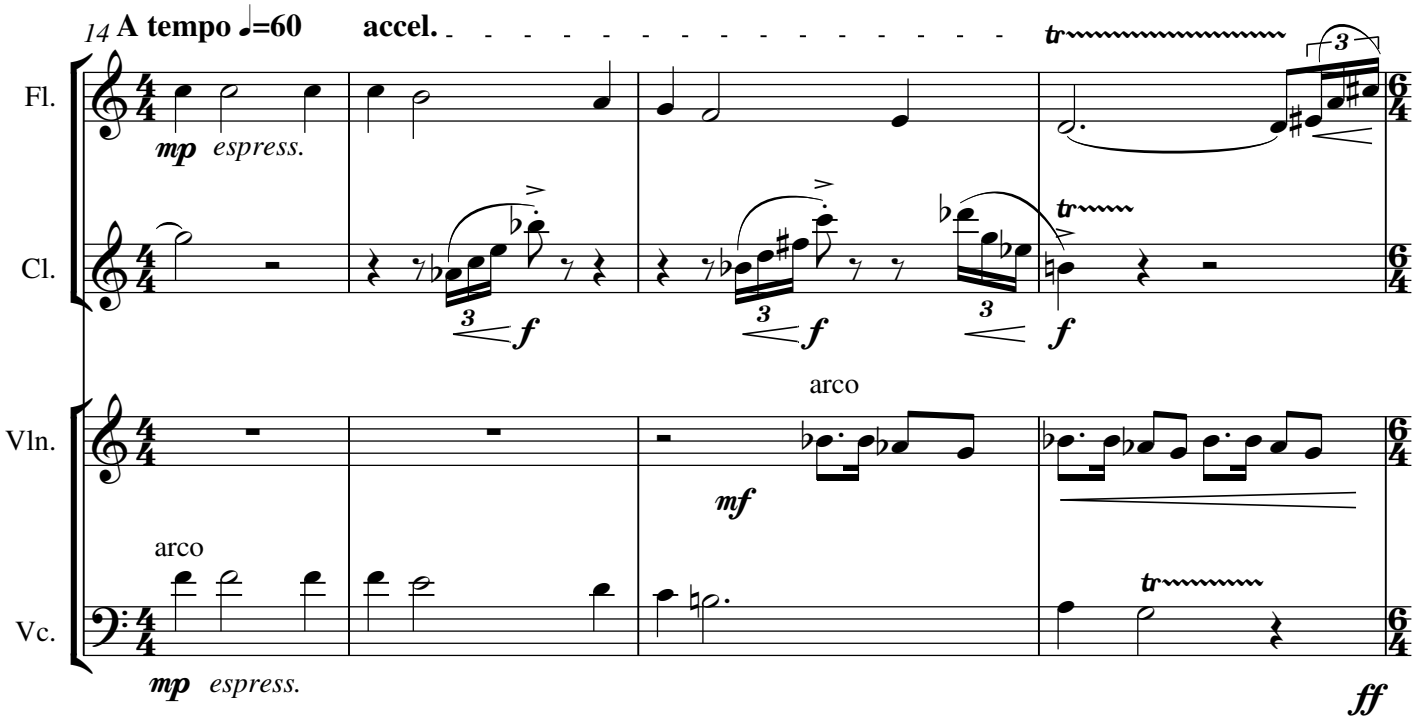

Largo ♩=56
rit.
200
Fl.
Cl.
Vln.
Vc.
Pno.
mf
p
arco
in agony
3
206
mp
pp


212
Fl.
Cl.
Vln.
Vc.
Pno.
f
pp
pizz.
mf
p
morendo
ppp

III. Intermezzo: A Puzzle of Reflection




10
Slower ♩=72
Fl.
Cl.
Vln.
Vc.
mf
quasi improvisando
p
f
pizz.
pp
sfz
pull back!
ff
sfz
sfz

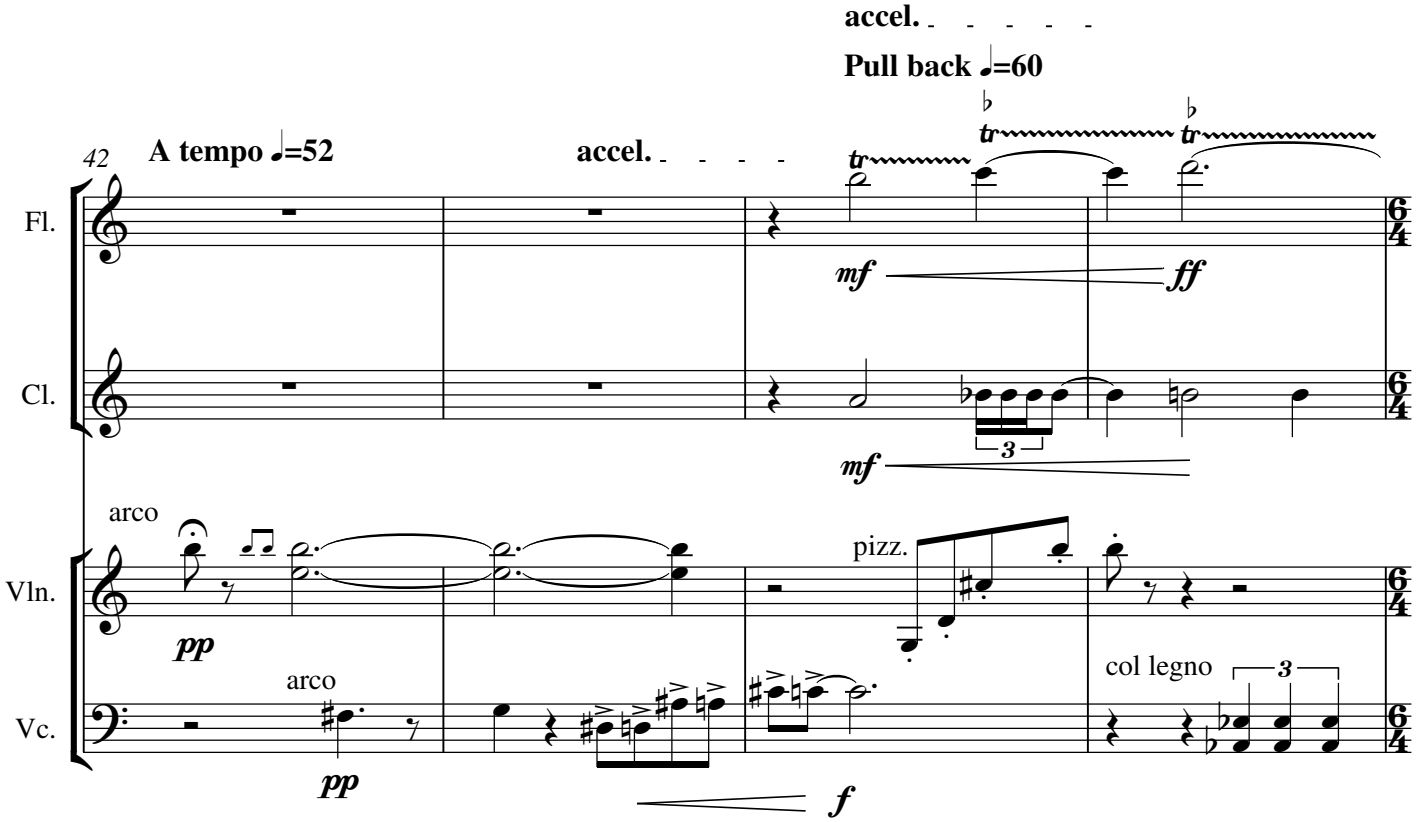

14
A tempo ♩=60
accel.
Fl.
Cl.
Vln.
Vc.
mp
espress.
f
f
f
arco
mf
arco
mp
espress.
ff


18
Allegretto ♩=112
rit.
Fl.
Vln.
Vc.
Pno.
ff
sfz
pizz.
f
21
Largo ♩=52
Cl.
fp
p
pp
mp
arco
II
5
3


Con anima ♩=120
24
Generally faster
Fl.
Cl.
Vc.
pizz.
arco
27
(F#)
Vln.
Pno.


30
Fl.
Cl.
Vc.
Pno.
pizz.
Ped.
Moderato ♩=80
33
espress.
arco
II
gliss.
let nat. harmonics sound


Allegro ♩=120
38
Largo ♩=52
Fl.
Cl.
Vln.
Vc.
fp
5
5
mp
senza vibrato
pizz.
mp
p
pizz.
p
con malinconia
(no accel.)
f
sfz


accel.
Pull back ♩=60
42
A tempo ♩=52
accel.
Fl.
Cl.
Vln.
Vc.
tr
tr
mf
ff
3
mf
arco
pp
arco
pp
pizz.
col legno
3
f


rit.
Grave ♩=52
46
Fl.
Cl.
Vln.
Vc.
Pno.
pizz.
arco
arco
espress.
molto accel.
Allegro ♩=120
49
con fuoco


Pull back! ♩=120
54
accel.
Fl.
Cl.
Vln.
Vc.
Pno.
arco
Allegro affretando
59
mp
mf
p
pp


62
Fl.
Cl.
Vln.
Vc.
Pno.
pp
f
attacca
67
Fl.
Cl.
Vln.
Vc.
Pno.
ff
ff
ff
mp

IV. Finale: Resurgence and Return




9
Cl.
Vln.
ff
Pno.
13
Fl.
ff
Vln.
Pno.


17
Fl.
Cl.
p
p
Vln.
Pno.
20
Fl.
Cl.
f
Vln.
Pno.
fff

24

rit.

Fl.

Vln.

Pno.

28

A tempo

Fl.

Cl.

Vln.

pizz.

violently!

Vc.

p

ff


32
Fl.
Cl.
Vln.
Vc.
f
fff
35
Flutterzunge
mf
espress.
arco
mp
cresc.
sub mf
mf
Pno.


39
Fl.
Cl.
Vln.
Vc.
Pno.
f
ff
f
ff
ff
sfz
sfz
sforzando simile
42
quasi Flutterzunge
f
ff
ff
sfz


45
Fl.
Cl.
Vln.
Vc.
Pno.
49
Pno.
rit.
Moderato ♩=80
54
Cl.
mf appassionato
Vln.
Vc.
p
f
p


59
Cl.
Vln.
Vc.
f
mp
63
ff
mp
freer, quasi improvisando
67
Faster
ff


accel.
70
Cl.
con agitato
Vln.
Vc.
72
cresc. poco a poco
accel.
pull back!
75
Fl.
fff
ff


A tempo ♩=80
79
Fl.
Cl.
Vln.
Vc.
Pno.
f
mf
mf
ff
mf
82
Fl.
Vln.
Vc.
Pno.


85
Fl.
Vln.
Vc.
Pno.
gliss.
88
Fl.
Vln.
ff
Vc.
ff
Pno.


91
Fl.
Vln.
Vc.
Pno.
95
Fl.
Vln.
with excessive feeling
Vc.
with excessive feeling
Pno.
ff


99
Fl.
Cl.
f
Vln.
Vc.
p
p
Pno.
f
marcato
8vb
103
Fl.
Cl.
Vln.
ff
Vc.
ff
Pno.


106
Vln.
Vc.
Pno.
mf
mf
use open palm
f
110
Vln.
Vc.
Pno.
mf


113
Fl.
Cl.
Vln.
Vc.
Pno.
f
f
f
116
Fl.
Cl.
Vln.
Vc.
Pno.
sforzando simile
sfz
sfz


119
Fl.
Cl.
ff
Vln.
Vc.
ff
ff
Pno.
ff
121
Fl.
Cl.
Vln.
Vc.
Pno.


124
Fl.
Cl.
Vln.
Vc.
Pno.
8vb
Andantino ♩=80
127
fff
mf
3
3


Adagietto grazioso ♩=72
134
Fl.
mf dolce e cantabile
Vln.
pizz.
mp
Vc.
pizz.
mp
141
rit.
Fl.
cresc.
Vln.
Vc.
Moderato con agitato ♩=92
146
Fl.
mp
Vln.
arco
mf
Vc.
arco
p
f
Pno.
p
8vb


151
Quasi improvisando*
Fl.
Vln.
Vc.
Pno.
pp
ff
mp
p
fp
(8)
157
pizz.
mf
f
Alla marcia ♩=112
162
cresc. poco a poco
*Generally faster


accel.
Allegro agitato ♩=132
167
Fl.
Vln.
Vc.
Pno.
171
Cl.
arco


174
pull back!
rit.
Fl.
Cl.
Vln.
Vc.
Pno.
3
ff
mf
177
Markedly faster
ffpp
mp


181
Fl.
Cl.
Vln.
Vc.
Pno.
mp
184
Still faster
Fl.
Cl.
Vln.
Vc.
Pno.


187
accel.
Fl.
Cl.
Vln.
Vc.
Pno.
f
cresc.
191
tr
6


194
Fl.
Cl.
Vln.
Vc.
Pno.
sempre f
sfz
197
ff
tr
8va


200
Fl.
Cl.
Vln.
Vc.
Pno.
sempre ff
molto rit.
tr
203
Fl.
Cl.
Vln.
Vc.
Pno.

Presto ♩=85

206 -

Fl.

Cl.

fff

fff

Vln.

fff

Vc.

fff

Pno.

fff

209

Fl.

Cl.

Vln.

Vc.

8va

gliss.

(black keys)

Pno.