

The Quiet Achiever

Violin, Clarinet in Bb & Piano

For Plexus

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1st Movement

- A **bars 1 – 24** Piano builds up the theme sequence in segments, growing until the full sequence begins at B bar 25. Cl and Vn build up the harmonic texture with increasing note durations - not staccato! Fast and delicate.
- B **bars 25 – 48** A tutti statement of the theme sequence, with Cl and Vn sharing the melody and thickening the texture with overlapping notes. This is followed by subsequent transpositions of the piano theme sequence, with contrasting block-chord interruptions to the theme sequence. Piano's theme continues unheard throughout the interruptions, and is marked in green notes which are only read, not played.
- C **bars 49 – 70** Cl and Vn: variation on the opening harmonic texture idea - not staccato. Followed by a development of the melodic sharing idea from B. Vn note clef change at bar 64 to sound an octave higher than written.
- D **bars 71 – 100** Theme sequence, block chords, melodic sharing development
- E **bars 101 – 123** Theme sequence, block chords, melodic sharing development. Vn pizz crossover into 2nd Movement.

2nd Movement

- F **bars 124 – 153** Piano theme is introduced - slow, steady and dependable. Vn pizz open E string whilst playing E notes on the piano with the left hand. Cl melody.
- G **bars 154 – 187** Cl melody and Piano theme variations continue with Vn open string (mostly) dyads.
- H **bars 188 – 209** Cl and Vn niente/ppp crescendi chords for a fade-in effect
- I **bars 210 – 250** Vn takes the melodic focus until bar 233 where Cl joins.
- J **bars 251 – 269** Cl and Vn fade-in chords effect
- K **bars 270 – 300** Cl and Vn counterpoint melody
- L **bars 301 – 327** Cl and Vn fade-in chords effect plus Piano outro

3rd Movement

- M** **bars 328 – 348** Piano plays random trills using the notes marked in each bar, for the duration of the note above in square brackets. A 'distant thunder' effect.
- N** **bars 349 – 385** Cl and Vn have the same theme played as a simple canon - the start of each theme is marked 'start'. Duplets are marked to highlight the triple/double rhythmic contrast.
- O** **bars 386 – 409** Piano LH treble theme is replicated in the Cl and Vn as additional notes in combination with their theme, serving as a bridge connecting the two parts. Start points are no longer marked as it develops into a freer dialogue.
- P** **bars 410 – 417** Back to the theme for a brief break from the piano thunder...
- Q** **bars 418 – 432** Similar to O
- R** **bars 433 – 468** A relentless statement of the theme (marked again) and 'tonic' chord, with increasing piano fills and harmonic vector (with the theme's rhythm for continuity).
- S** **bars 469 – 513** Coda. Melodic grace-note motives over piano rhythmic theme.