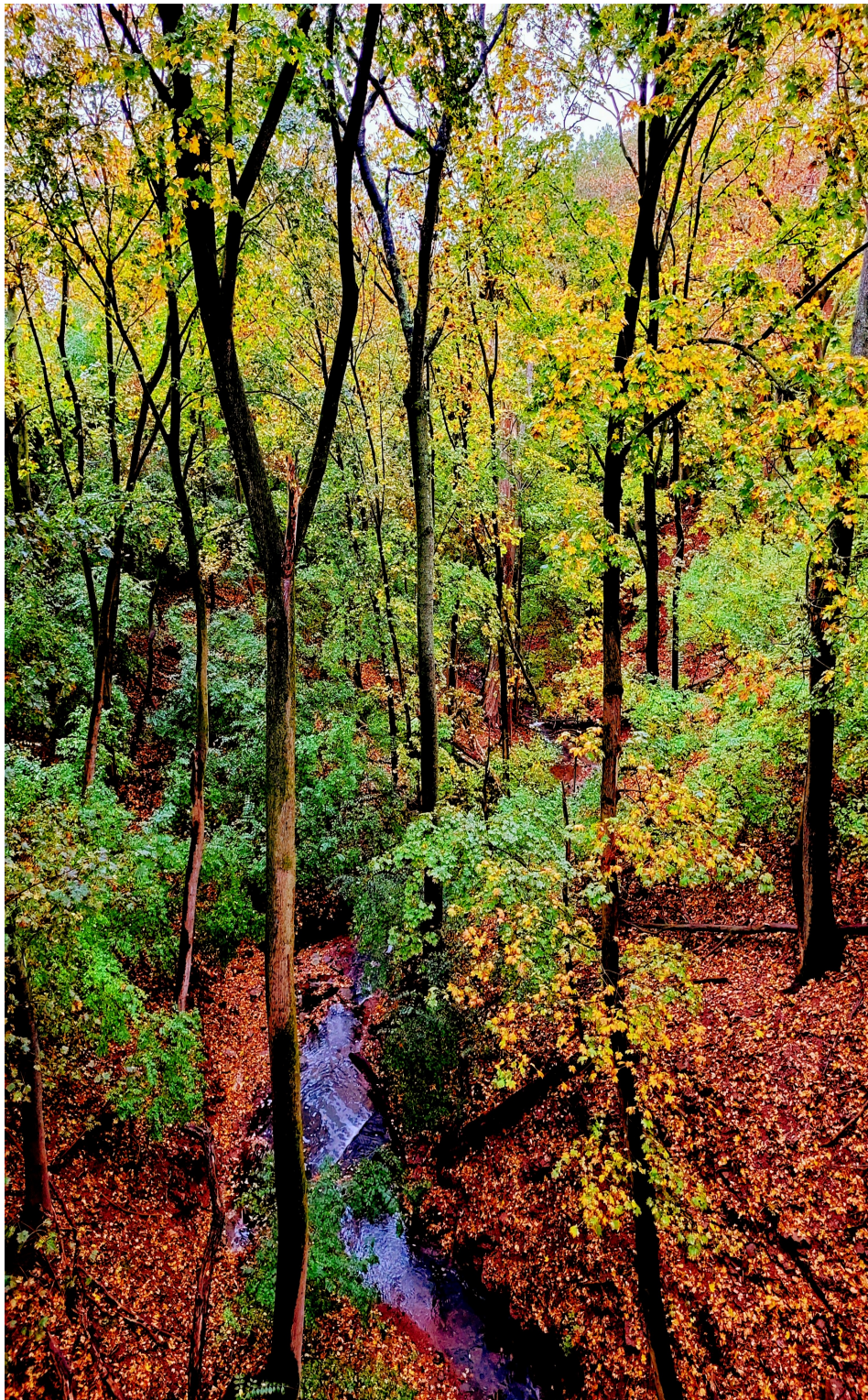


An Angel Mourns On a Riverbank

for Clarinet in Bb and Harp



Alexander Howard

Interpretation:

This piece is a study wherein I challenge myself to adhere to one image and one mood. In setting this Tableau, I attempt to stay inside one emotional realm and encode therein specific shades of emotion to help tinge and shade the music akin to an oil painting. This image consists of the titular angel who was set to mourn over an unknown and a chilling occurrence which doomed her to remain in a state of mourning eternal, for a reason not revealed to anyone, nor herself. The Oboe plays the angel, whilst the Harpist plays the observer, as off in the bushes behind the angel is an unknown man who observed the angel as she was slumped down on the riverbank, as the trees in autumn hue gave up their leaves into the river. Under the late afternoon sun, as the evening winds begin to rustle within the Autumnally-glittery air, the man remained in a reverie -- utterly mystified by the purity and the intensity of her sobs. He felt in those moments the intense urge to comfort her, and to give her his heart and bear his wounds. To tell her that her pain is heard and is understood, and to help comfort her bleeding soul in a moment with no method for her to herself. As that was only a fantasy, the angel would unrelent in her sorrow, and he -- feeling himself amongst circumstances vastly unknowable to himself to bear -- eventually would slip away from the bushes with a tense feeling inside his breast as he knew that she would stay alone and left forgotten...

This piece was Performed originally on December 11, 2023 in Greenfield Hall at the Manhattan School of Music by Christina Kant and Aaron Haettenschwiler, on the Harp and Oboe (original instrumentation), respectively.

Duration:
ca. 9:45

An Angel Mourns On a Riverbank

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♩ = 67 Hauntingly and mournfully

Solo, voice-like

Clarinet in Bb

Harp

4

5

with some distance

p

9

accel.

unrushed (Played pitch for harm.)

p

- Più mosso

15

7 7 3

20

rall. - - - - - Tempo I

Pleadingly

10

23

less

let resonate

less

10

25

A

10 *let vibrate*

pp "Bell-like; with reverence and funeral solemnity"

31

p Singingly

p

(gliss.)

(*p*)

3

5

3

35

3

3

3

3

6

5

39

Rit.

Meno Mosso

Musical score for measures 39-43. The score is in treble and bass clefs, key of D major. Measure 39 features a melodic line in the treble with a triplet of eighth notes and a quintuplet of eighth notes, and a bass line with a quintuplet of eighth notes. Measures 40-43 show a piano accompaniment with arpeggiated chords in the left hand and a melodic line in the right hand. The tempo marking "Meno Mosso" is present. The phrase "Ad lib, solo" is written above the right hand in measure 42. Fingering numbers 3, 5, 6, and 5 are indicated.

44

Musical score for measures 44-47. The score is in treble and bass clefs, key of D major. Measure 44 is a whole rest. Measures 45-47 show a piano accompaniment with arpeggiated chords in the left hand and a melodic line in the right hand. The tempo marking "Meno Mosso" is present. The phrase "Ad lib, solo" is written above the right hand in measure 42. Fingering numbers 5, 3, 3, 3, 3, 5, 3, and 5 are indicated. The phrase "(Sim.)5" is written below the bass line in measure 47.

48

Musical score for measures 48-51. The score is in treble and bass clefs, key of D major. Measure 48 is a whole rest. Measures 49-51 show a piano accompaniment with arpeggiated chords in the left hand and a melodic line in the right hand. The tempo marking "Meno Mosso" is present. The phrase "Ad lib, solo" is written above the right hand in measure 42. Fingering numbers 3, 3, 6, 6, and 6 are indicated. The phrase "Hold back" is written below the bass line in measure 49.

52

Musical score for measures 52-55. The score is in treble and bass clefs, key of D major (two sharps). The time signature changes from 2/4 to 4/4. Measure 52 has a whole rest in the treble and a bass line starting with a five-finger pattern (5, 4, 3, 2, 1). Measures 53-55 continue the bass line with six-finger patterns (6, 5, 4, 3, 2, 1) and other melodic lines.

56

Musical score for measures 56-59. The score is in treble and bass clefs, key of D major. The time signature is 4/4. Measure 56 has a treble line with a trill and a bass line with a five-finger pattern. Measures 57-59 continue the bass line with six-finger patterns and other melodic lines. The word "accel." is written above the treble line in measure 58.

accel.

B

60

Musical score for measures 60-63. The score is in treble and bass clefs, key of D major. The time signature is 4/4. Measure 60 has a treble line with a heart-shaped note and a bass line with a five-finger pattern. Measures 61-63 continue the bass line with six-finger patterns and other melodic lines. The word "Heartaching" is written above the treble line in measure 60. The tempo marking "♩ = 82" is written above the treble line in measure 61. The dynamic marking "mf" is written below the treble line in measure 62. The key signature changes to D minor (two flats) in measure 63.

64

mf

3 3

C# Cb C# Cb 3 D#

3 3

Detailed description: This system contains measures 64, 65, and 66. Measure 64 has a treble clef with a key signature of three sharps (F#, C#, G#) and a whole rest. The piano part has a treble and bass clef. Measure 65 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes C# and Cb. Measure 66 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes C# and Cb, and a triplet of eighth notes in the bass. A dynamic marking of 'mf' is present in measure 64.

67

3 C# D# Cb C# Cb C#

3

Detailed description: This system contains measures 67, 68, and 69. Measure 67 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes C# and D#. Measure 68 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes Cb and C#. Measure 69 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes Cb and C#. A triplet of eighth notes is marked in measure 67.

70

Cb C# Cb G#

Detailed description: This system contains measures 70, 71, and 72. Measure 70 has a treble clef with a key signature of three sharps (F#, C#, G#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes Cb and C#. Measure 71 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes Cb and C#. Measure 72 has a treble clef with a key signature of one sharp (F#) and a melodic line with slurs and ties. The piano part has a treble and bass clef with notes Cb and G#. A triplet of eighth notes is marked in measure 70.

C

♩ = 88 (Subito)

73 Colla parte

mp

mp

G₄

77

2 ————— Push! ————— 2

G₄

Murmur-like

C₄, A₄

(Bisbig.)

D₄

80

rall.

♩ = 67

D₄

9
84

Musical score for measures 84-85. The key signature is three sharps (F#, C#, G#). The time signature is 5/4. The score is written for a single melodic line and a piano accompaniment. The melodic line features a triplet of eighth notes in measure 85, marked with a slur and the number 3. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more active bass line in the left hand. The word "Tenderly" is written below the piano part in measure 85. A sharp sign (B#) is placed above the final note of the piano part in measure 85.

86 **Meno Mosso (nearly half-speed)**

Musical score for measures 86-87. The key signature is three sharps (F#, C#, G#). The time signature is 5/4. The score is written for a single melodic line and a piano accompaniment. The tempo marking "Meno Mosso (nearly half-speed)" is present. The word "Ad lib solo; come sopra" is written above the piano part in measure 86. The melodic line features a triplet of eighth notes in measure 86, marked with a slur and the number 3. The piano accompaniment is highly complex, featuring many sixteenth and thirty-second notes, as well as triplets and slurs. The word "G# B#" is written above the piano part in measure 87, and "C#" is written above it in measure 88. The number 5 is written below the piano part in measure 87.

88

Musical score for measures 88-89. The key signature is three sharps (F#, C#, G#). The time signature is 6/4. The score is written for a single melodic line and a piano accompaniment. The tempo marking "(Take your time!)" is written above the piano part in measure 88. The melodic line features a triplet of eighth notes in measure 88, marked with a slur and the number 3. The piano accompaniment is highly complex, featuring many sixteenth and thirty-second notes, as well as triplets and slurs. The word "D#" is written above the piano part in measure 88, and "9" is written below it. The number 5 is written below the piano part in measure 89.

98

tr

3

6 6

(Bisbig.) *Push!*

3 3

102

f "wailing desperation,
like a plea"

Delicate

Allargando

f

Poco Cresc. (if poss.)

Occasionally interrupt the bisbig.
(L.H. only)

Highest strings,
quick glisses down

6 6

4 4

4 4

106

ff Cryingly!

mp

ff ad lib

mp (Bisbig.)
D#

4 4

4 4

109

This musical score segment covers measures 109 to 112. The key signature is two sharps (F# and C#). The notation is as follows:

- Measure 109:** Treble clef. A half note F#4 and a half note C#5 are beamed together. The bass clef has a whole rest.
- Measure 110:** Treble clef. A half note F#4, a half note C#5, and a quarter note B4 are beamed together. The bass clef has a whole rest.
- Measure 111:** Treble clef. A half note F#4, a half note C#5, and a quarter note B4 are beamed together. The bass clef has a whole rest.
- Measure 112:** Treble clef. A half note F#4, a half note C#5, and a quarter note B4 are beamed together. The bass clef has a whole rest.

Additional notation includes a trill (tr) over the first measure of measure 111, a fermata over the first measure of measure 112, and a wavy line (trill) over the first measure of measure 113. The piece concludes with a double bar line at the end of measure 112.