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hoquet perpétuel

for orchestra

Alexander Kolassa

(2012)

The first impetus for this piece was a short passage of music I had written originally for the combination of piano and marimba. For me, *hoquet perpétuel* began as an experiment in orchestration, in which I explored different ways to distribute the material (originally written for two instruments)—constructed using recursive techniques and integer sequences—across an entire orchestra. The intended result was that the material should be entirely unrecognisable when compared alongside the original instrumental source material. The ‘hocket’ technique—processes of this kind are found throughout many musical cultures, see particularly the Kotekan in Indonesian gamelan—involves the alternation of sound materials across multiple voices, and this became my primary preoccupation here.

I have attempted to explore the various ways in which a hocket-like effect can be treated within an orchestral context. Melodies are constructed through the exchange of pitches on both the micro and macro level (i.e. through a duet between two clarinets, or across the entire string section) and seek to exploit in various ways the spatial and geographical possibilities inherent within the orchestra –that is to say, the physical space and configurations between different instruments or combinations of instruments.

Despite all this academic and conceptual discussion, I hope that what really comes across to the listener for much of the piece is a Stravinsky-esque sense of rhythmic immediacy and interplay (and fun, too). For a slower middle section the lively hockets disintegrate briefly into more slowly changing textures made of *klangfarbenmelodie* figures which struggle, languishing behind contrasting chorale-like passages that emphasise dissonant minor 2nds (the piquancy of which forms the harmonic basis of the whole work). The piece is rounded off with an even more overt – and overtly enthusiastic – return to the opening hocket material. This is designed to give the orchestra a real work-out before an abrupt and striking, though with luck also satisfying, end.

(programme note: November 2012)

2 flutes

2 oboes

2 clarinets in Bb (2 doubling on bass clarinet)

2 bassoons

2 horns in F

2 trumpets

percussion (2 players)

(1) timpani, suspended cymbals, woodblocks, triangle, tam-tam, 3 tom-toms

vibraphone

strings

hoquet perpétuel

for orchestra

Alexander Kolassa (2012)

slow, crawling (c. ♩ = 65) getting slightly faster

Flute 1 *mp*

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ *mp*

Bass Clarinet in B♭ *mf*

Bassoon 1 *mf* → *p*

Bassoon 2

Horn in F 1 *mf* → *p* *con sord.* *f* → *p* *senza sord.*

Horn in F 2 *p* → *mf* *p* → *f* → *p*

Trumpet in B♭ 1 *mf* *con sord.* *p*

Trumpet in B♭ 2 *con sord.* *p* → *f* → *pp* *f*

Timpani

Percussion 1 *susp. cymbal* *pp* → *mp*

Vibraphone *mf* (c. ♩ = 65) *p*

Violin I *p* → *mp* → *pp* *arco. (nat.)*

Violin II *sul pont.* *p* → *mf* → *pp* *pizz.* *p*

Viola *mf* → *mp* → *pp*

Violoncello *pp* → *mf* → *p*

Contrabass *p* → *mf* → *p*

8

to Piccolo energetic (c. ♩=74)

Fl. 1 *pp* *f* *p* *f*

Fl. 2 *mp*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *p* *f*

B. Cl. *f*

Bsn. 1 *f* *p*

Bsn. 2 *f*

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

Tpt. 1 *f* *fp* *f* senza sord.

Tpt. 2 *f* *fp* *f*

energetic (c. ♩=74)

Timp. *mf*

Perc. 1

Vib.

energetic (c. ♩=74)

Vln. I pizz. arco *f* *ff*

Vln. II *mf* pizz. arco *f*

Vla. pizz. arco *f*

Vc. pizz. arco *f*

Cb. pizz. arco *f*

This page of a musical score features the following instruments and parts:

- Picc.** Piccolo flute, starting at measure 12.
- Fl. 2** Flute 2, playing *f*.
- Ob. 1** Oboe 1, playing *f*.
- Ob. 2** Oboe 2, playing *mf*.
- Cl. 1** Clarinet 1, playing *f* and *mf*.
- B. Cl.** Bass Clarinet in B \flat , playing *p*.
- Bsn. 1** Bassoon 1, playing *f*.
- Bsn. 2** Bassoon 2, playing *p* and *f*.
- Hn. 1** Horn 1, playing *con sord.*
- Hn. 2** Horn 2, playing *con sord.*
- Tpt. 1** Trumpet 1, playing *con sord.*
- Tpt. 2** Trumpet 2, playing *senza sord.* with dynamics *p*, *mf*, and *p*.
- Timp.** Timpani, playing *f*.
- Perc. 1** Percussion 1 (woodblocks), playing *pp* and *mf*.
- Vib.** Vibraphone, playing *f*.
- Vln. I** Violin I, playing *mf*, *pp*, and *ff*.
- Vln. II** Violin II, playing *p*, *pp*, and *f*.
- Vla.** Viola, playing *pp* and *f*.
- Vc.** Violoncello, playing *f*.
- Cb.** Contrabasso, playing *f*.

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

triangle (+ indicates held, o indicates open)

f *mf* *pp* *mp*

22

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Perc. 1
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
mp
p
mf
p
mf
mp
p
mf
p
pp
mf
p
pp
mf
p
p
f
p

senza sord.

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Clarinet in B \flat

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

pp *f* *pp* *f* *f*

pp *mf* *f*

pp *mf* *f*

mf *f*

mf *f*

mf *f*

pp *mf* *f*

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

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

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

pp *ff* *ff*

33 *poco (!) meno mosso* to Piccolo

Fl. 1 *mf* *f*

Fl. 2 *mf* *f* *p*

Ob. 1 *pp* *mf* *p*

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *mp* *senza sord*

Hn. 2 *mp*

Tpt. 1 *con sord.*

Tpt. 2 *con sord.*

Timp. *poco (!) meno mosso* *mp*

Perc. 1

Vib.

Vln. I *poco (!) meno mosso* *div.* *p*

Vln. II *div.* *mp* *p* *unis.* *p* *mp*

Vla. *sul tasto.* *p* *mp* *p* *p*

Vc.

Cb.

40 **a tempo**

FL. 1 *f*

FL. 2 *mp* *f*

Ob. 1 *f*

Ob. 2

Cl. 1 *f*

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

Bsn. 1 *f* *p* *f*

Bsn. 2 *f* *p* *f*

Hn. 1 *f* *fp* *mf* *f*

Hn. 2 *f* *mp* *fp* *mf* *f*

Tpt. 1 *mf* *senza sord.* *fp* *mf* *f*

Tpt. 2 *mf* *fp* *f* *p* *mf*

a tempo

Timp. *f* *mp*

Perc. 1 *pp* *mf* (woodblocks)

Vib.

Vln. I *uni.* *ff* *mf* *pp*

Vln. II *pp*

Vla. *nat.* *pp*

Vc. *f*

Cb. *f*

poco rit.

to Flute

45

The score consists of the following parts and their dynamics:

- Picc.:** *f*
- Fl. 2:** *f*
- Ob. 1:** *f*
- Ob. 2:** *f*
- Cl. 1:** *f*
- B. Cl.:** *p* → *ff* → *f*
- Bsn. 1:** *f* → *p* → *f*
- Bsn. 2:** *f* → *p*
- Hn. 1:** *f* (with *con sord.*)
- Hn. 2:** *f* (with *con sord.*)
- Tpt. 1:** *mf* → *f*
- Tpt. 2:** *mf* → *f*
- Timp.:** *mf* → *mp* (with *poco rit.*)
- Perc. 1:** (Percussion)
- Vib.:** *mf*
- Vln. I:** *ff* → *p* → *f* (with *pizz.*, *arco.*, and *poco rit.*)
- Vln. II:** *ff* → *f* → *p*
- Vla.:** *f* → *f* → *p* (with *pizz.*, *arco.*)
- Vc.:** *f* → *f* → *mp* (with *pizz.*, *arco.*)
- Cb.:** *ff* → *f* → *arco.*

meno mosso, steady, crawling, evolving

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl. Clarinet in B \flat 2 *ff*

Bsn. 1

Bsn. 2 *f*

Hn. 1 *p* *f* *mf* *mp* *mf*

Hn. 2 *p* *f* *mf* *mp* *mf* *mp*

Tpt. 1 *p* *f* *mf*

Tpt. 2 (con sord) *pp* *p* *f* *pp* senza sord.

meno mosso, steady, crawling, evolving

Timp. *ff*

Perc. 1

Vib. *mf* *mf* *pp* *mp*

meno mosso, steady, crawling, evolving

Vln. I *f* *gliss.*

Vln. II *f* *gliss.*

Vla. *f*

Vc. *f*

Cb. *f*

57 *poco rit.*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Perc. 1
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

tutti

desk 1. div. desk 1 unis. *tutti*
desk 1. div. *tutti*
desk 1. div. desk 1 unis. *tutti*
desk 1. div. *tutti*

3 *3* *3*

poco accel.

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

poco accel.

Timp.

Perc. 1

Vib.

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Fl. 1 *mf* *p* *mp*

Fl. 2 *mf* *pp*

Ob. 1 *p*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp* *pp* *mp* *pp*

Cl. 2 *pp* *mp*

Bsn. 1

Bsn. 2 *pp* *mp* *pp*

Hn. 1 *pp* *p* *mf*

Hn. 2 *pp* *senza sord.* *p* *mf* *p*

Tpt. 1 *pp* *mf* *p*

Tpt. 2 *pp* *p* *mp*

Timp.

Perc. 1 *susp. cymbal* *mp < mf*

Vib. *mp*

Vln. I *mf* *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *mf* *p*

Vc. *mf* *pizz.* *arco.* *p*

Cb. *mp*

75

poco accel.

Fl. 1 *mf* *mp* *f* *pp*

Fl. 2 *mp* *f* *pp*

Ob. 1 *mf* *mp* *f* *p*

Ob. 2 *p* *f* *p*

Cl. 1 *pp* *f* *p*

Cl. 2 *p* *f*

Bsn. 1 *p* *f*

Bsn. 2

Hn. 1 *pp* *ff* *pp* *ff* *pp* *ff*

Hn. 2 *pp* *ff* *pp* *ff* *pp* *ff*

Tpt. 1 *pp* *ff* *pp* *ff* *pp* *ff*

Tpt. 2 *pp* *ff* *pp* *ff* *pp* *ff*

Timp.

Perc. 1 *pp* *f*

Vib. *pp*

Vln. I *mf* *mp*

Vln. II *mf* *mp* *mf* *mf*

Vla. *mf* *mp* *mf*

Vc. *pp* *mf*

Cb. *mf*

senza sord

div.

poco accel.

poco accel.

rit.

80

Musical score for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), and Bassoons (Bsn. 1, Bsn. 2). Flutes and Oboes are silent. Clarinets and Bassoons play a short melodic phrase starting at measure 81 with dynamics *p* and *mf* respectively. The piece ends with a *rit.* marking at measure 84.

Musical score for Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), and Timpani (Timp.). Horns and Trumpets play a melodic phrase starting at measure 83 with dynamics *pp* and *mf*, including triplet markings. The piece ends with a *rit.* marking at measure 84.

Musical score for Percussion (Perc. 1) and Vibraphone (Vib.). Percussion plays a *tam-tam* (damp.) pattern starting at measure 81. Vibraphone plays chords starting at measure 83 with dynamics *mf*. The piece ends with a *rit.* marking at measure 84.

Musical score for Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Violins and Viola play melodic phrases with dynamics *mp* and *mf*. Violoncello and Contrabass play supporting lines with dynamics *mp* and *pp*. The piece ends with a *rit.* marking at measure 84.

sul pont.

36

Fl. 1 *p* *f* *p* *pp*

Fl. 2 *p* *mf* *pp* *pp*

Ob. 1 *mp* *mf* *p* *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp* *mp*

Bsn. 1 *f* *p* *mf* *p* *pp* *pp*

Bsn. 2 *f* *p*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1 *p*

Tpt. 2 *con sord.* *f* *p* *f*

Timp.

Perc. 1 *mf*

Vib. *mf* *f*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *f* *pp* *f* *pp* *pp* *mf* *nat.*

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

Cb. *pp*

93 Piccolo

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mf* *mp* *mf* *pp* *p*

Ob. 2 *mf* *mf* *mp*

Cl. 1 *mf* *mf* *pp*

Cl. 2 *mf* *mp*

Bsn. 1 *mf*

Bsn. 2

Hn. 1 *mf* *p*

Hn. 2 *f* *p*

Tpt. 1 *p*

Tpt. 2 *mf* *senza sord.*

Timp.

Perc. 1

Vib. *f* *mp*

Vln. I *pp*

Vln. II *pp* *mp* *f* *pp* *f* *pp*

Vla. *pp* *mp* *f* *pp* *f* *pp*

Vc. *f*

Cb. *mf* *mp*

a tempo, energetic

101 to Flute

Picc. *ff* *mf*

Fl. 2

Ob. 1

Ob. 2 *f*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1

Bsn. 2 *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

a tempo, energetic

Timp.

Perc. 1

Vib.

Vln. I *f* pizz. arco pizz.

Vln. II *f* pizz. norm. arco > pizz. arco

Vla. nat. *f* pizz.

Vc. *mf* *f*

Cb. *mf* *f*

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

pp

mf

p

f

mf

mf

mp

f

f

f

mp

f

mp

ff

triangle

arco.

pizz.

arco.

arco.

pizz.

arco.

arco.

pizz.

arco.

pizz.

arco.

112 To Piccolo

ff

f

Bass Clarinet in Bb

f

mf

mf

mf

mf

mf

mf

pizz.

arco.

mf

mf

mf

mf

mf

mf

mf

116

Fl. 1 *mf* *f*

Fl. 2 *ff* *mf* *p*

Ob. 1 *f* *f*

Ob. 2 *mp* *f* *f*

Cl. 1 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 *f*

Bsn. 2

Hn. 1 *fp*

Hn. 2 *fp*

Tpt. 1 *f* senza sord. *fp*

Tpt. 2 *fp*

Timp. *mf*

Perc. *mp* *f* *mf* *mp* *f* *mf*

Vib. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Vln. I *f* *ff* *p* *f*

Vln. II *f* *f*

Vla. *pizz.* *f* *pizz.* *f*

Vc. *f*

Cb. *f* *f*

119

Fl. 1 *f* to Flute

Fl. 2 *mp* *f*

Ob. 1

Ob. 2

Cl. 1

B. Cl. *f* to Clarinet in B \flat

Bsn. 1 *p* *f*

Bsn. 2 *f* *p* *f*

Hn. 1 *f* *ff* *f*

Hn. 2 *f* *ff* *f*

Tpt. 1 *f* *ff* *f*

Tpt. 2 *f* *ff* *f*

Timp.

woodblocks *pp* *mf*

Vib. *p* *mf* *p* *p* *mf* *p*

Vln. I *p* *f* *pp*

Vln. II *pp*

Vla. *pizz.* *arco* *pp*

Vc. *f*

Cb.

122

rit.

Fl. 1 *mf*

Fl. 2 *p* *mf*

Ob. 1 *f*

Ob. 2 *f* *p* *mf*

Cl. 1 *f* *p* *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp. *f*

Perc. 1 *triangle* *o + o*

Vib. *mf* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Cb.

poco accel. a tempo

128

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

pp — f
pp — f
f — mf — mp
f — mf — mp
mp — mf — mp
pp — ff
pp — ff
pp — ff
pp — ff

poco accel. a tempo

Timp.
Perc. 1
Vib.

triangle
o + o

poco accel. a tempo

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
f — mp
f — mp
mf
f — mp

133

Fl. 1 *mp* *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mp* *f*

Cl. 1 *ff* *f*

Cl. 2 *mp* *f* *mp* *f*

Bsn. 1 *ff* *f*

Bsn. 2 *f*

Hn. 1 *f* *pp* *f*

Hn. 2 *f* *pp* *f*

Tpt. 1 *f* *pp* *f*
con sord. senza sord.

Tpt. 2 *f* *pp* *f*

Timp.

Perc. 1

Vib.

Vln. I *f* *mp* *pizz.* *arco.* *f*

Vln. II *mp* *pizz.* *arco.* *f*

Vla. *f* *mp* *pizz.* *arco.* *f*

Vc. *f* *mp* *pizz.* *arco.* *f*

Cb. *f*

136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

f *ff*

f *ff*

f *ff*

mf *f*

pp

f *mf* *f*

ff *mf* *f*

ff *f*

ff *p* *ff*

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

mp *f* *pp* *ff*

mp *f* *pp* *ff*

f *pp* *ff*

p *f* *pp* *ff*

mp *f* *mp*

woodblocks *f* *pp*

f *mf* *p*

f *mf* *f*

mf *f*

mf *f*

mf *f*

mf *f*