

Divertimento on Classical Rhetoric

Disposition

A – model:

fughetta i (the “disparate”), which transforms into the *thought* this movement hopes to develop, which then proceeds to the contrary *accord I* (a “daydream”)

B – deliberation:

fughetta ii (the “relevant”) is introduced but decays quickly into the most developed and the most similar to the “thesis,”
fughetta iii (the “hypothetical”), while incorporating – at times – elements of all three fugues. This section, in mirroring the “model,” ends in *accord II*, which is more detailed and extensive than the first, and which uses fragments of the fughettas combined with the thesis.

C – synthesis:

this section focuses on taking the transfigurations from “B,” representative of the connection to the “thesis,” and combining them with the earlier, lesser-developed *thought* in the hopes to intertwine them cohesively.

D – coda:

ultimately, the result – i.e., the fully-developed *thought* to be incorporated into the overall, metaphorical “oration” (Five Canons of Classical Rhetoric).

Notes:

Disposition

(organizing of material, through a series of fugues)

The piece is designed to capture the actual thought-process:

the pizzicato strings are used to represent the conjuring of a rudimentary idea (as they are quieter than bowing), this idea being melodic idea i; the accord is for a daydream – it is intense and full of warmth – but it slowly fades away, as the dispositions goal is not yet realized.

In section B – which began with the second fughetta submerged under heavy strings – is a metaphorical deliberation between the fughettas, while also introducing a third; which, being the most complex, constitutes more a miniature fugue. Moreover, the fugues become increasingly closer in appearance to the overall thesis. Ultimately, this leads to accord II; larger than the first, it is also more detailed, as it contains fragments of the three fugues and permutations of the thesis.

Then, ultimate combination of the synthesis in B to the melodic thought from A. In the end, the thought became a cohesive, mobile phrase, but a pizzicato strum as the final note signifies that more work – i.e. the following movements – is needed before the oration is completed.

DIVERTIMENTO

Op. 19

String Ensemble

ii

DISPOSITION

A Measured and Academic ($d = 115$)

112 TRISTAN AND ISOLDE (S. 111)

pizz.

Violin I

pizz.

Violin II

f dim.

mp cresc.

Viola

pizz.

Violoncello

f dim.

Contrabass

f pizz. dim.

D I V E R T I M E N T O

Musical score for orchestra, page 14, measures 17-18. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. Measure 17 starts with a dynamic of *p*, followed by *mp* crescendo with a 3rd finger marking over two notes. It then transitions to *f*. Measure 18 begins with *f*, followed by *p* crescendo with a 3rd finger marking over three notes. The section concludes with *p* crescendo with a 3rd finger marking over three notes. Various dynamics and performance instructions like "divisi" and "arco" are included.

21

unison

ff 3 dim.

ff dim. unison pizz.

ff

p rit.

p 3 cresc.

p cresc.

DIVERTIMENTO

3

B unison

mp cresc.

cresc. unison

cresc.

cresc.

cresc.

Measured and Academic ($\text{♩} = 115$)

p

p

unison

unison

DIVERTIMENTO

42

(49) Bright ($\text{♩} = 150$)

DIVERTIMENTO

5

55

58

p

pizz.

dim.

pizz.

p

pizz.

p

61

pizz.

arco

mp

p cresc.

65

pizz.

arco

p cresc.

DIVERTIMENTO

68

divisi

rit.

(73) Slow and longsome ($\downarrow = 60$)

p arco

f arco

cresc.

divisi

cresc.

pizz.

dim.

rit.

pp

pp

f

75

cresc.

ff

dim.

dim.

arco

cresc.

p

arco

cresc.

ff

dim.

dim.

82

(86)

unison

dim.

dim.

pp cresc.

pp cresc.

p cresc.

pp cresc.

mf

dim.

pp cresc.

88

(91) accel.

dim.

f dim.

pp

efesc.

f

p cresc.

f

p cresc.

cresc.

dim.

pizz. arco

pp

cresc.

f

p cresc.

f

p cresc.

f

p cresc.

f

p cresc.

DIVERTIMENTO

C Measured and Academic ($\text{J} = 115$)
unison

measures 100-104

100: *pizz.* *p*
101: *f*
102: *pizz.* *f*
103: *pizz.* *p*
104: *cresc.*

(101)

<img alt="Musical score for measure 101 onwards. The score consists of four staves in common time with a key signature of four sharps. Measures 101-102 show eighth-note patterns. Measures 103-104 show sixteenth-note patterns. Measures 105-106 show eighth-note patterns. Measures 107-108 show sixteenth-note patterns. Measures 109-110 show eighth-note patterns. Measures 111-112 show sixteenth-note patterns. Measures 113-114 show eighth-note patterns. Measures 115-116 show sixteenth-note patterns. Measures 117-118 show eighth-note patterns. Measures 119-120 show sixteenth-note patterns. Measures 121-122 show eighth-note patterns. Measures 123-124 show sixteenth-note patterns. Measures 125-126 show eighth-note patterns. Measures 127-128 show sixteenth-note patterns. Measures 129-130 show eighth-note patterns. Measures 131-132 show sixteenth-note patterns. Measures 133-134 show eighth-note patterns. Measures 135-136 show sixteenth-note patterns. Measures 137-138 show eighth-note patterns. 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105

p cresc.

rit.

dim.

ppp

p cresc.

dim.

ppp

p cresc.

dim.

ppp

pizz. *divisi*

cresc.

dim.

ppp

f

111 *a tempo*

f

dim.

ppp

f

dim.

ppp

f

dim.

ppp

f arco

dim.

ppp

115 Bright ($\text{♩} = 150$)

cresc.

cresc.

cresc. *divisi*

pizz. \overline{f}

f

DIVERTIMENTO

116

(119)

ff

mp cresc.

ff

mp cresc.

ff

122

divisi 3

dim.

divisi 3

unison

dim.

divisi 3

p cresc.

dim.

divisi 3

f

dim.

divisi 3

p cresc.

p cresc.

126

129

p cresc.

f

p ³ *cresc.*

p ³ *cresc.*

136

(138) *tutti sempre espressivo*

2 2 2 2 2

p unison
p unison
p unison
p
2 2 2 2 2

mp cresc.
arco
mp
mp cresc.
arco
mp

144

D Slow and longsome ($\text{♩} = 60$)

unison

f 2 2 2 2 2

p cresc.
p cresc.
p cresc.
p cresc.
p cresc.

p cresc.

161

161

pizz.

cresc.

p *cresc.*

ff

dim.

pp *pizz.*

p *cresc.*

ff *divisi*

dim.

unison *pp* *pizz.*

p *cresc.*

ff *divisi*

dim.

unison *pp* *pizz.*

p *cresc.*

divisi

ff *unison*

dim.

pizz.

p *cresc.*

ff

dim.

pp