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.

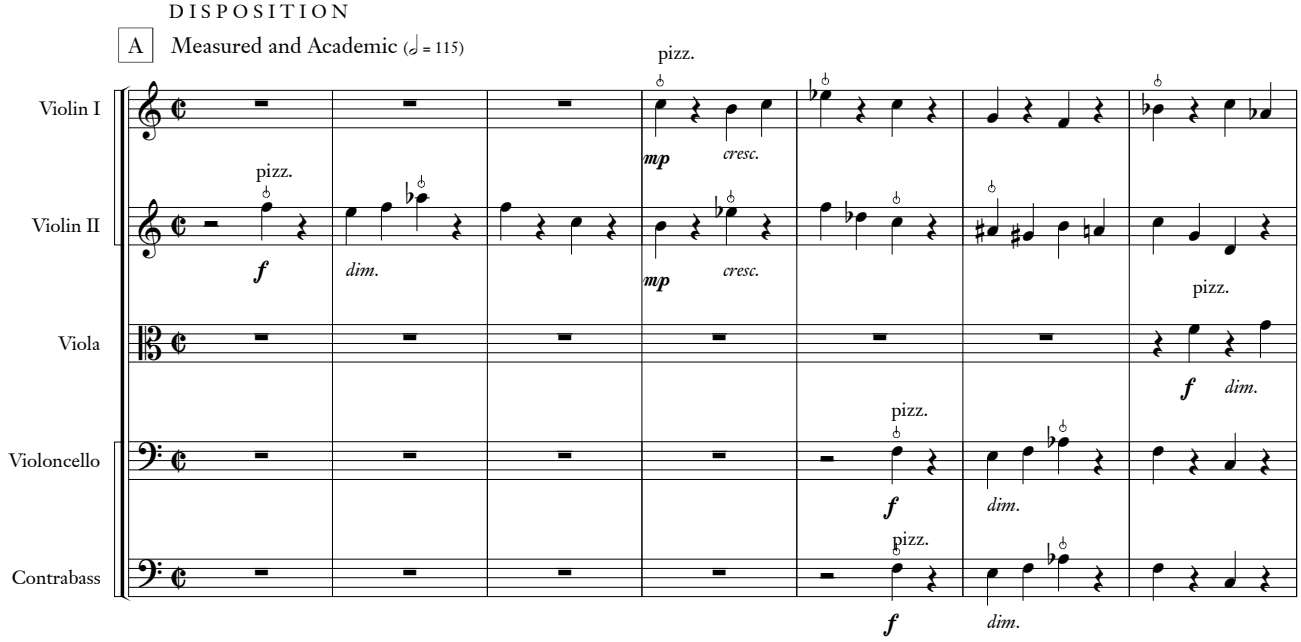
# DIVERTIMENTO

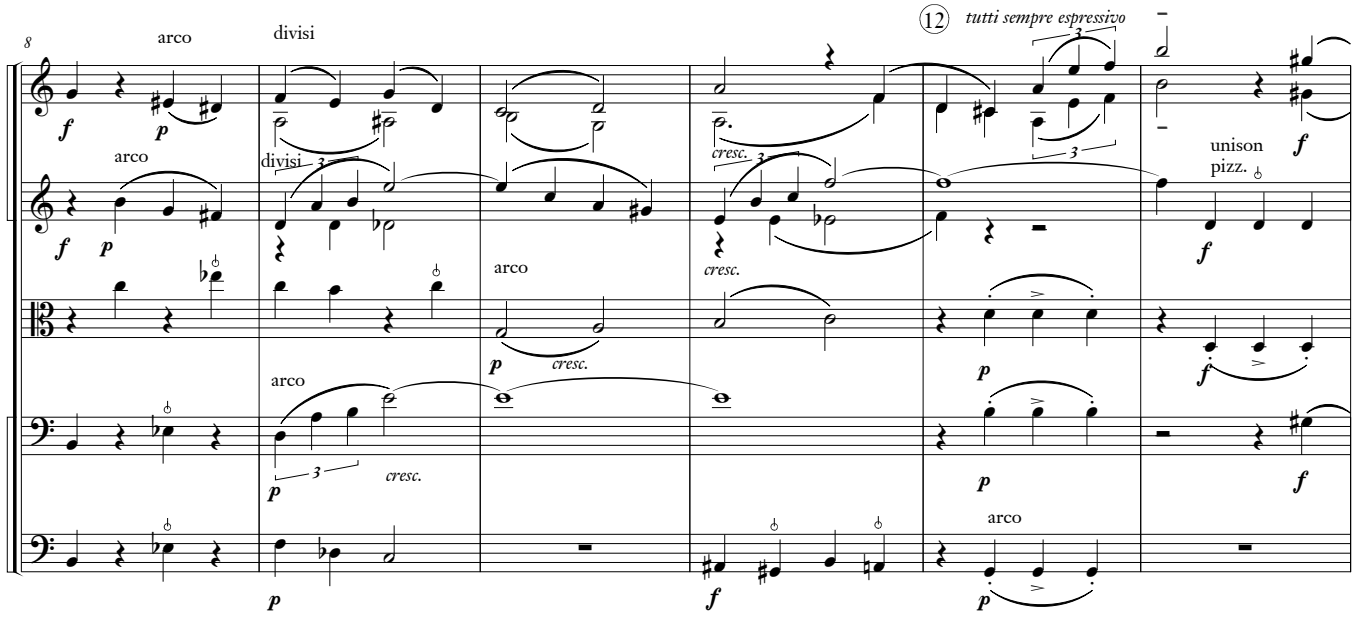
**Op. 19**

*String Ensemble*

*ii*

DISPOSITION

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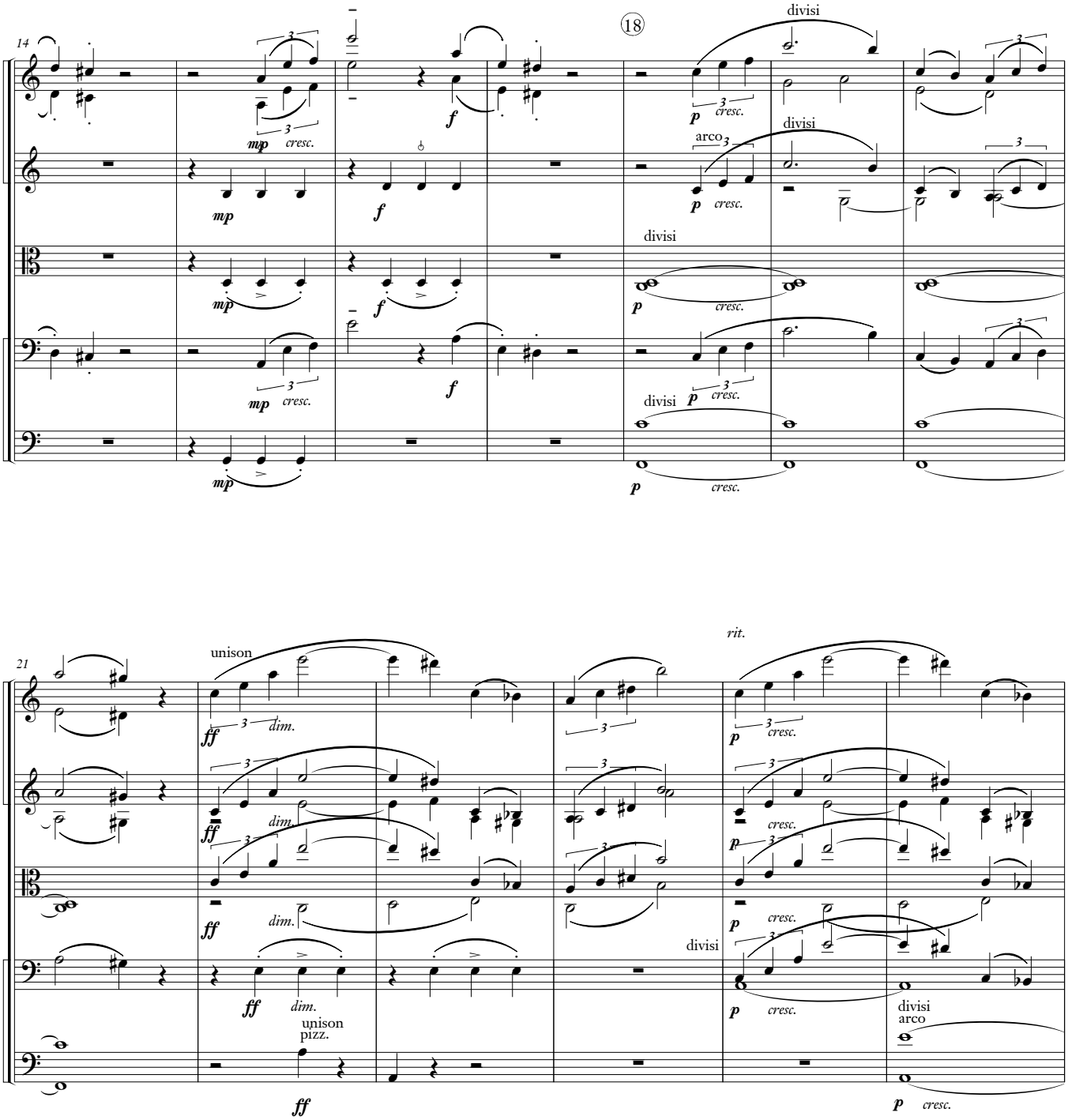
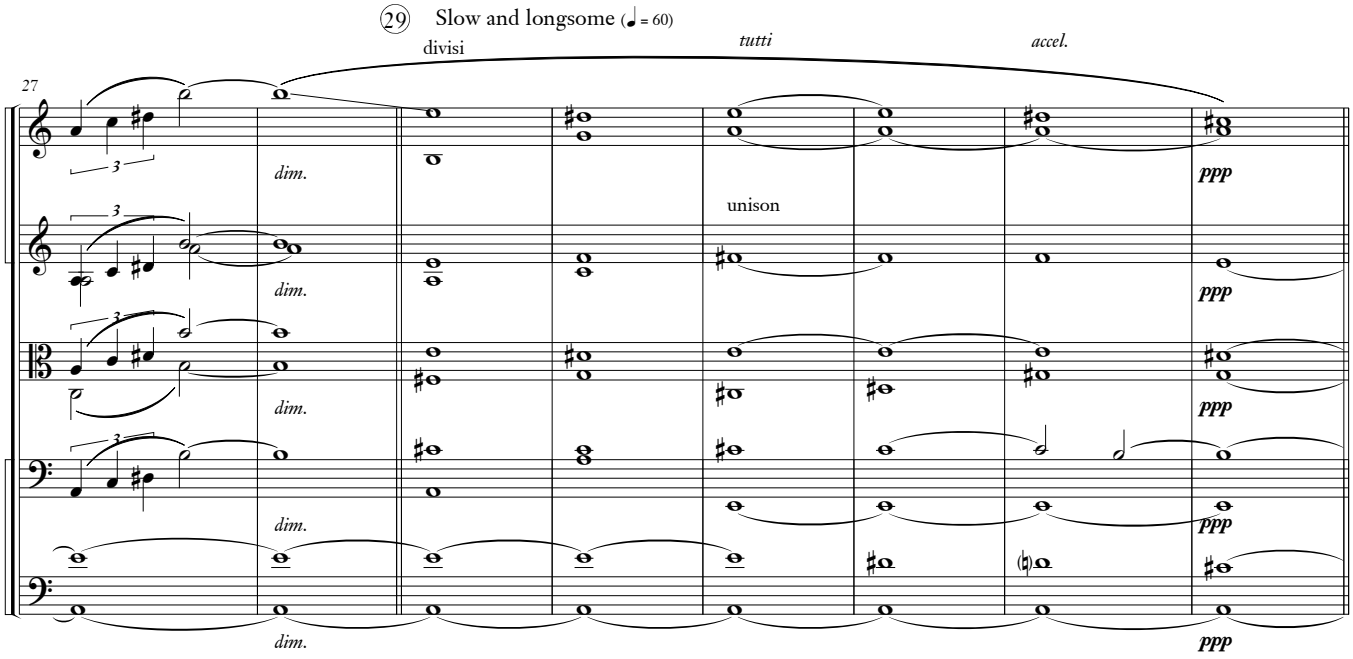
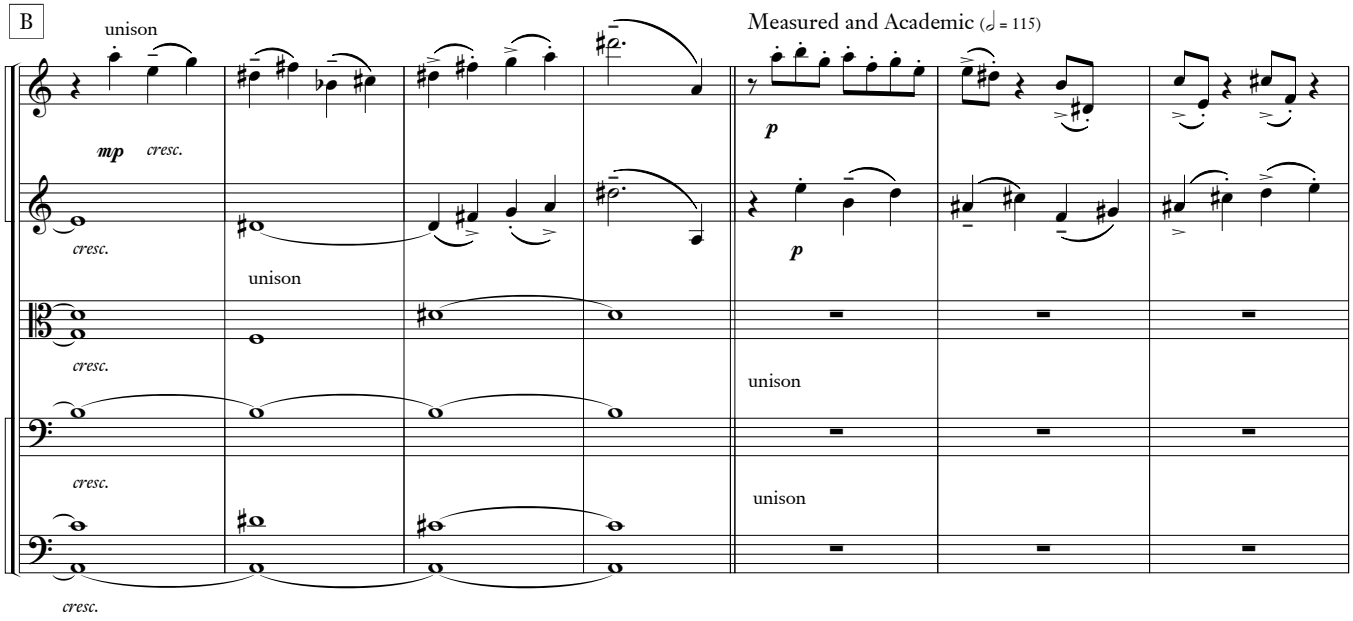
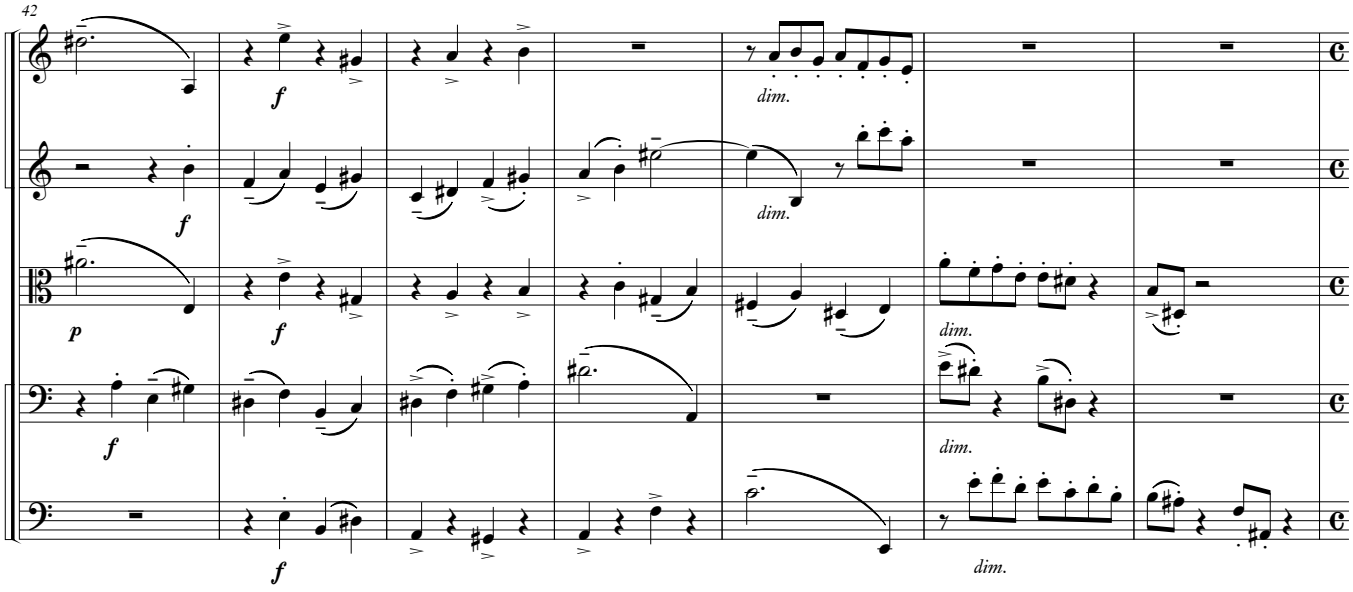
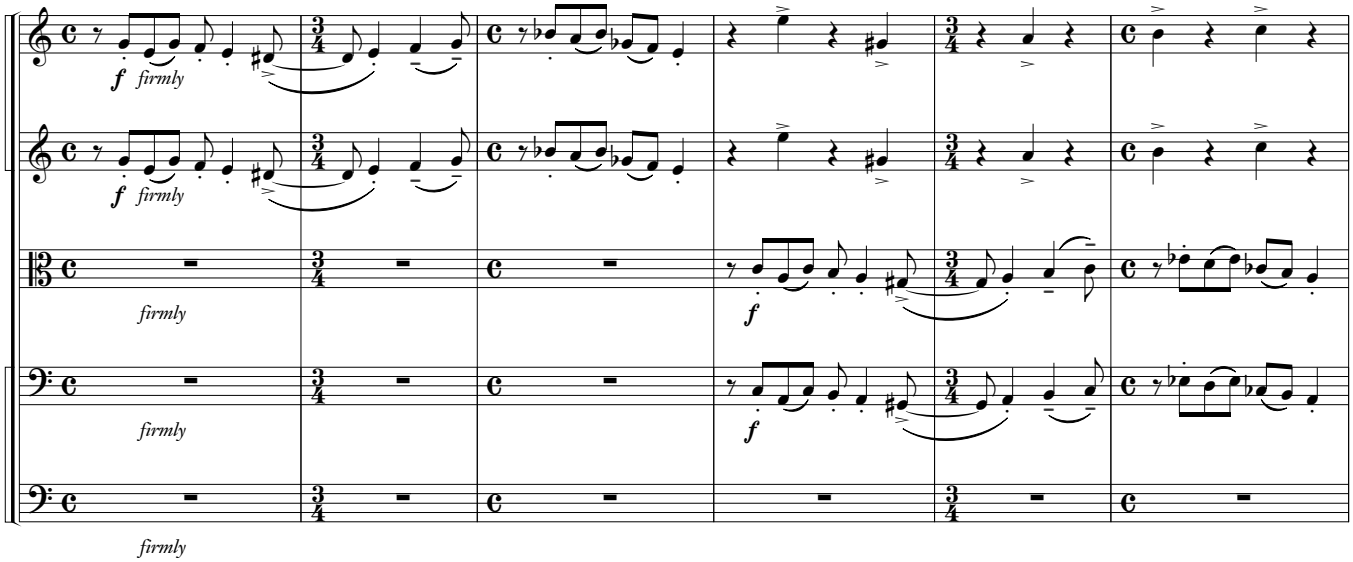

14
18
divisi
arco
divisi
divisi
divisi
mp
cresc.
f
p
21
unison
ff
dim.
rit.
unison
pizz.
divisi
arco

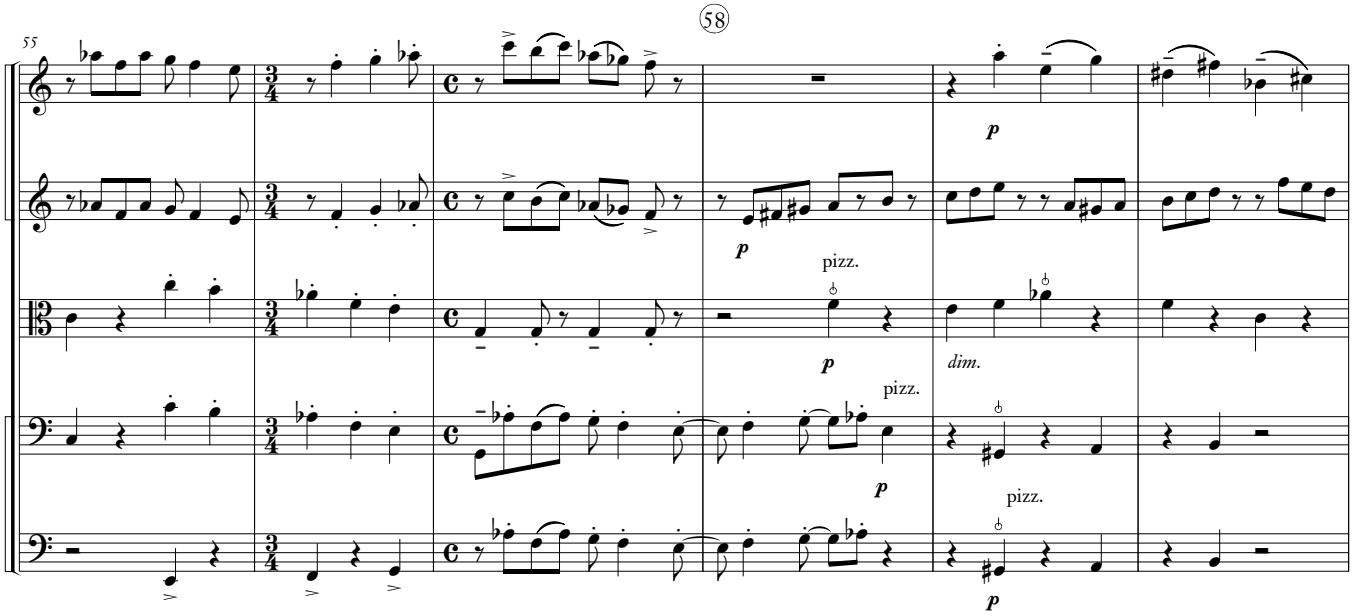

29 Slow and longsome (♩ = 60)
divisi
tutti
accel.
27
dim.
unison
ppp

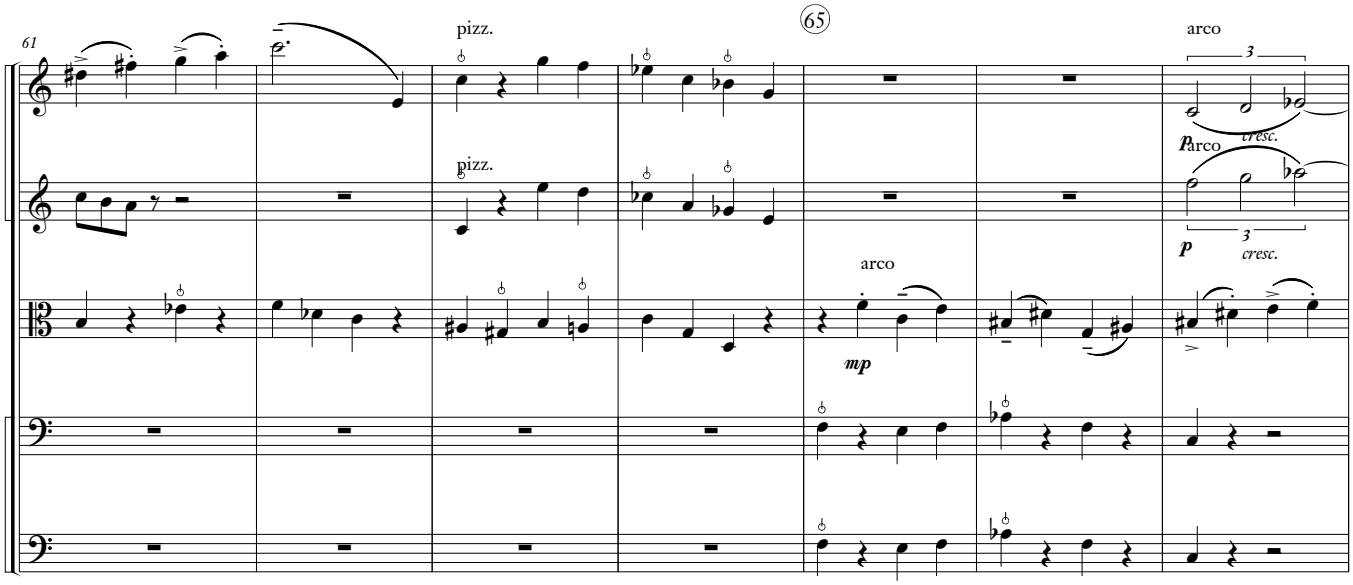

B
unison
Measured and Academic (𝅗𝅥 = 115)
mp
cresc.
p
unison

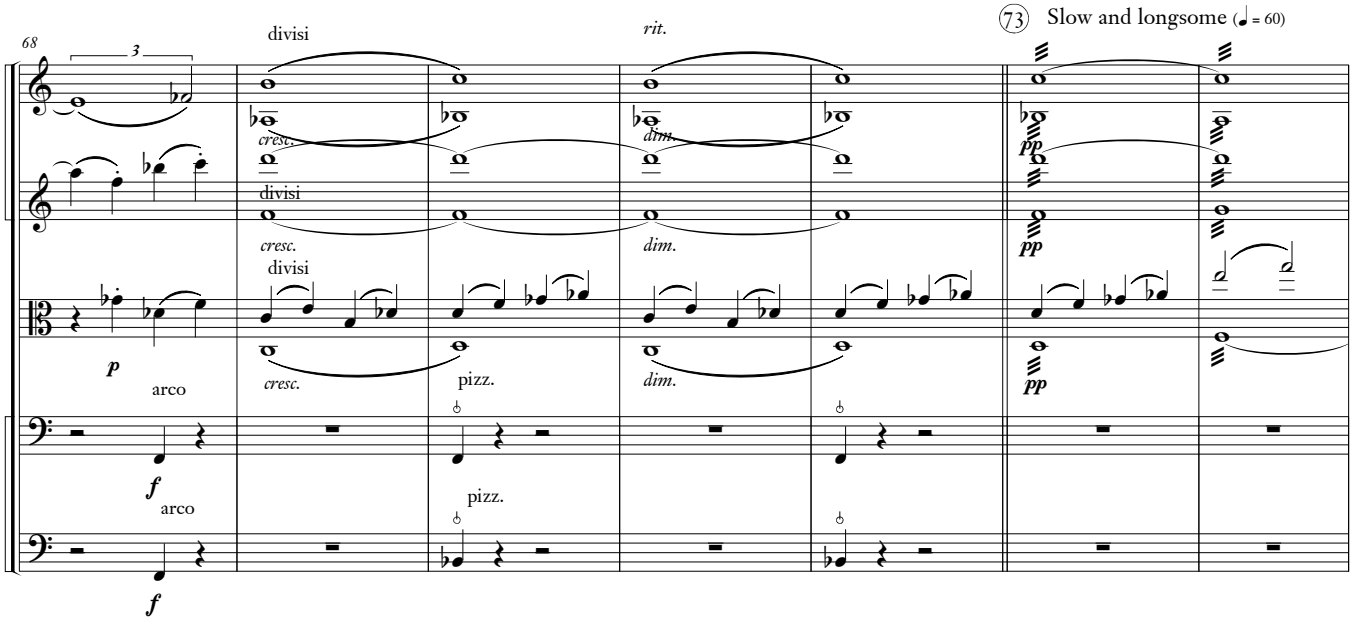


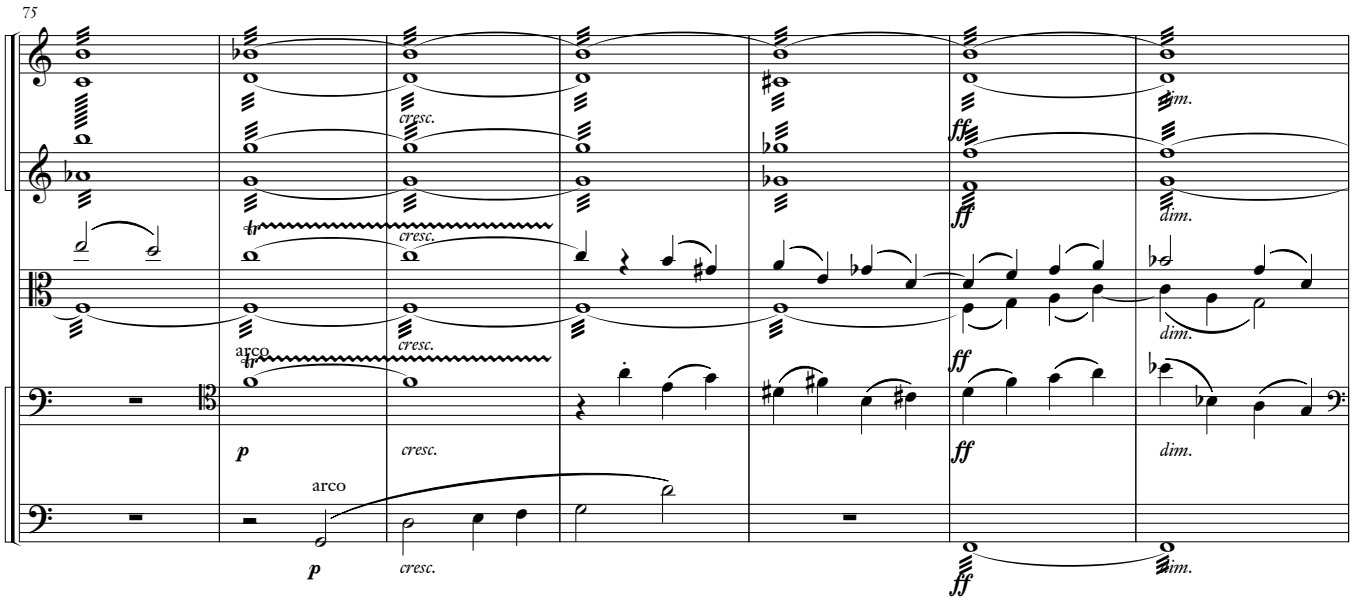

49 Bright (♩ = 150)

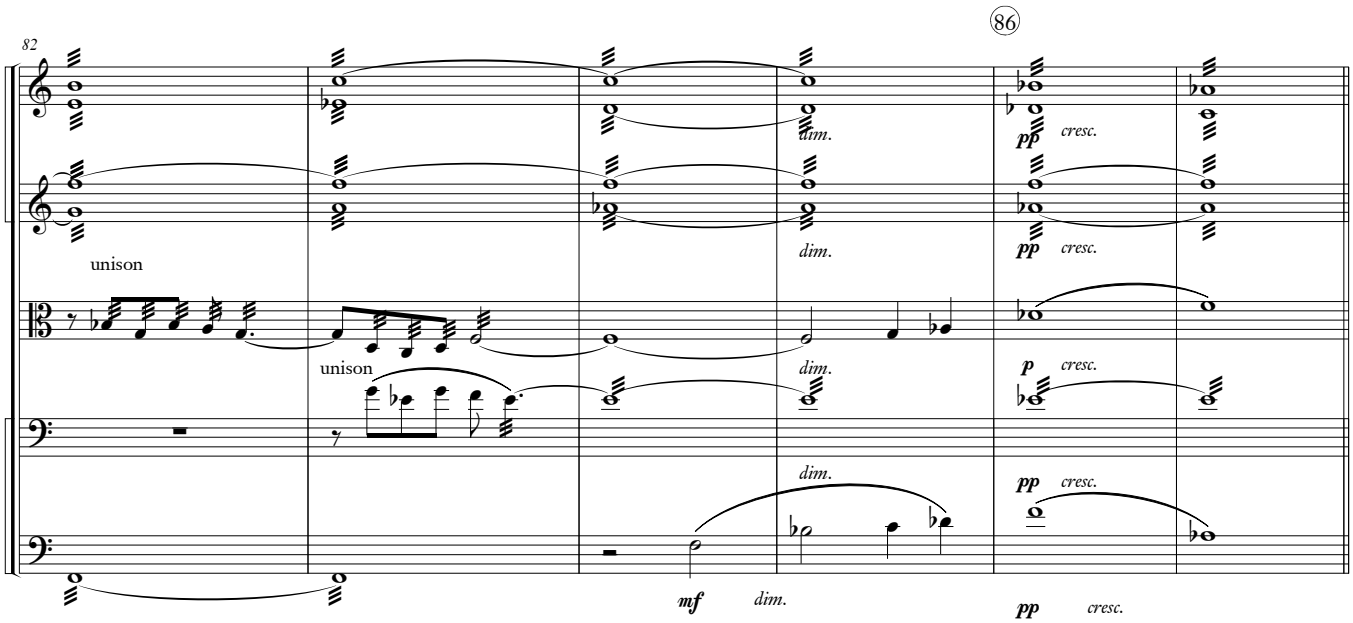


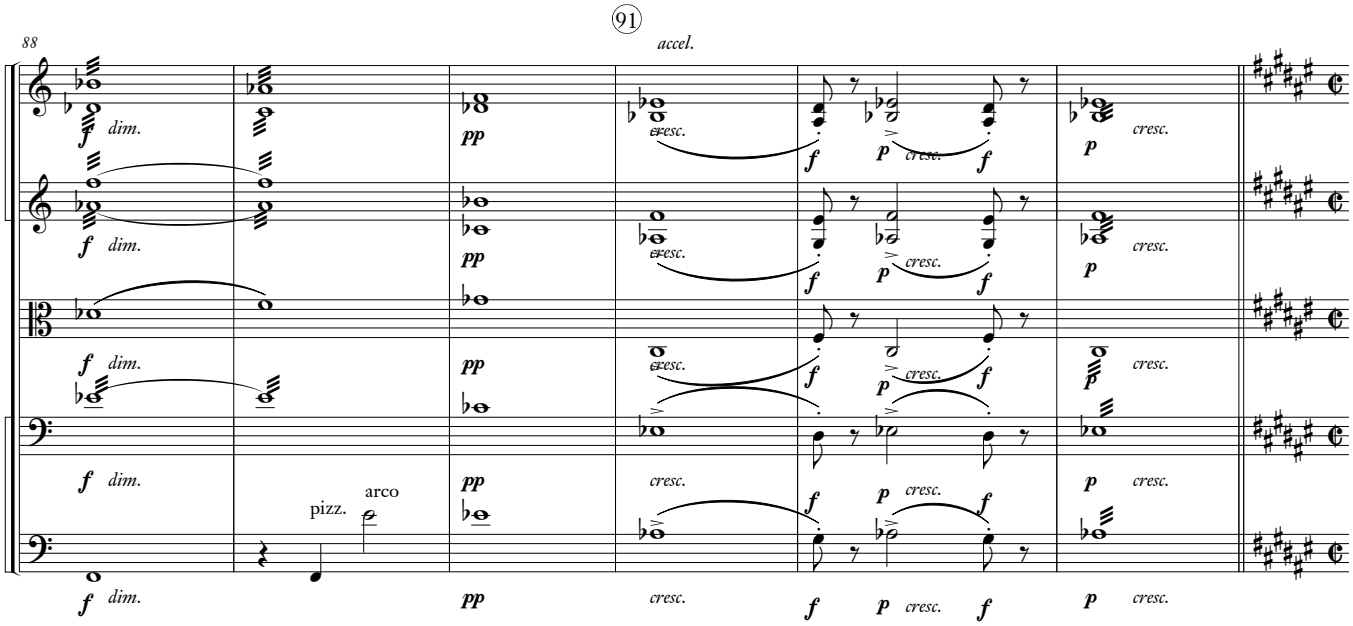

55
58
p
p
pizz.
p
dim.
pizz.
p
pizz.

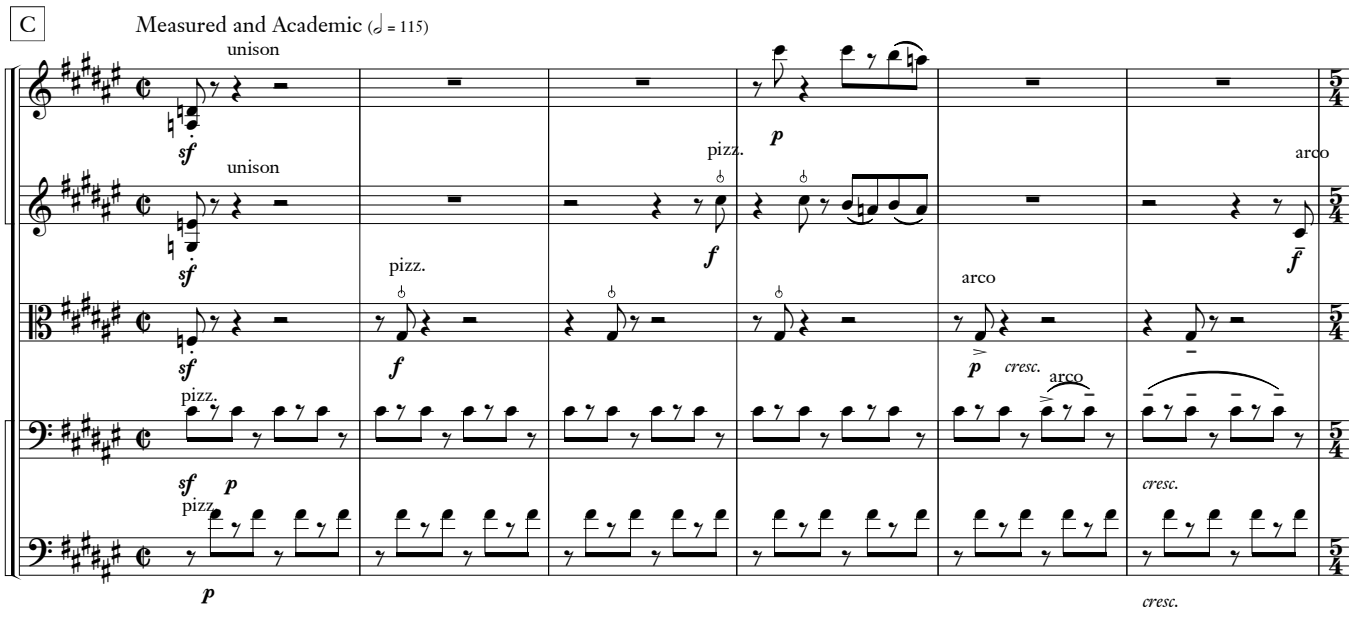

61
65
pizz.
pizz.
arco
3
p
arco
cresc.
p
3
cresc.
arco
mp

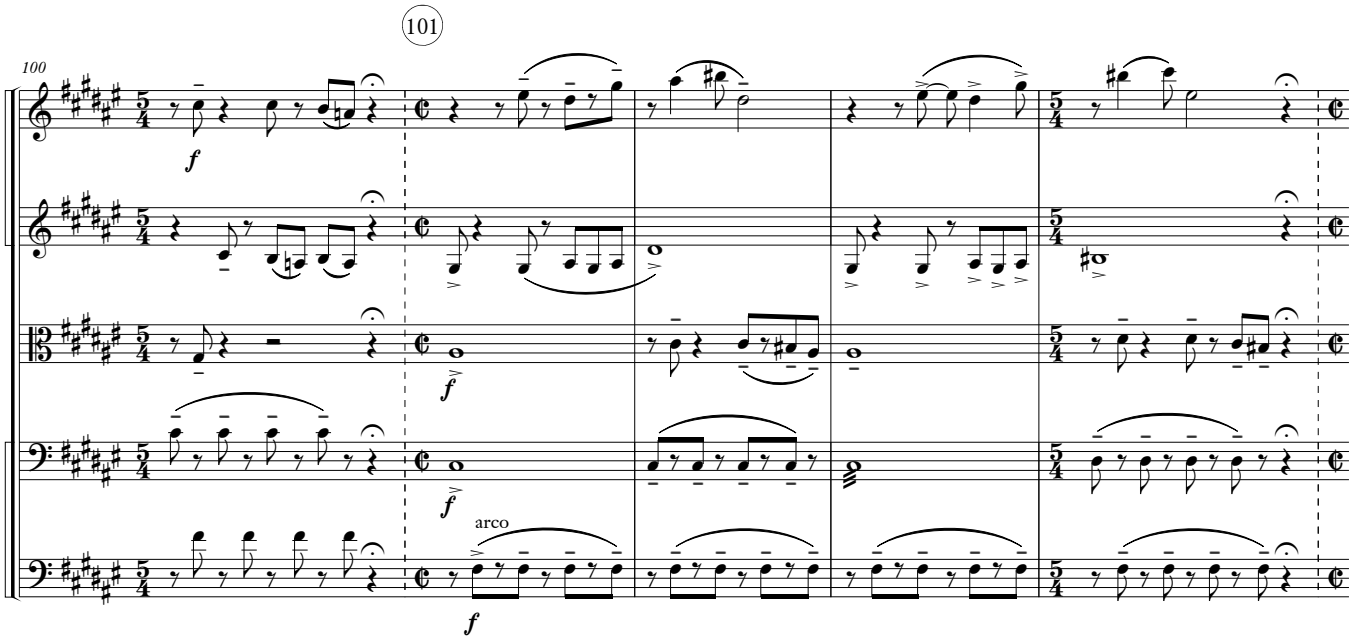

68
3
divisi
cresc.
dim.
rit.
73 Slow and longsome (♩ = 60)
pp
p
arco
pizz.
f

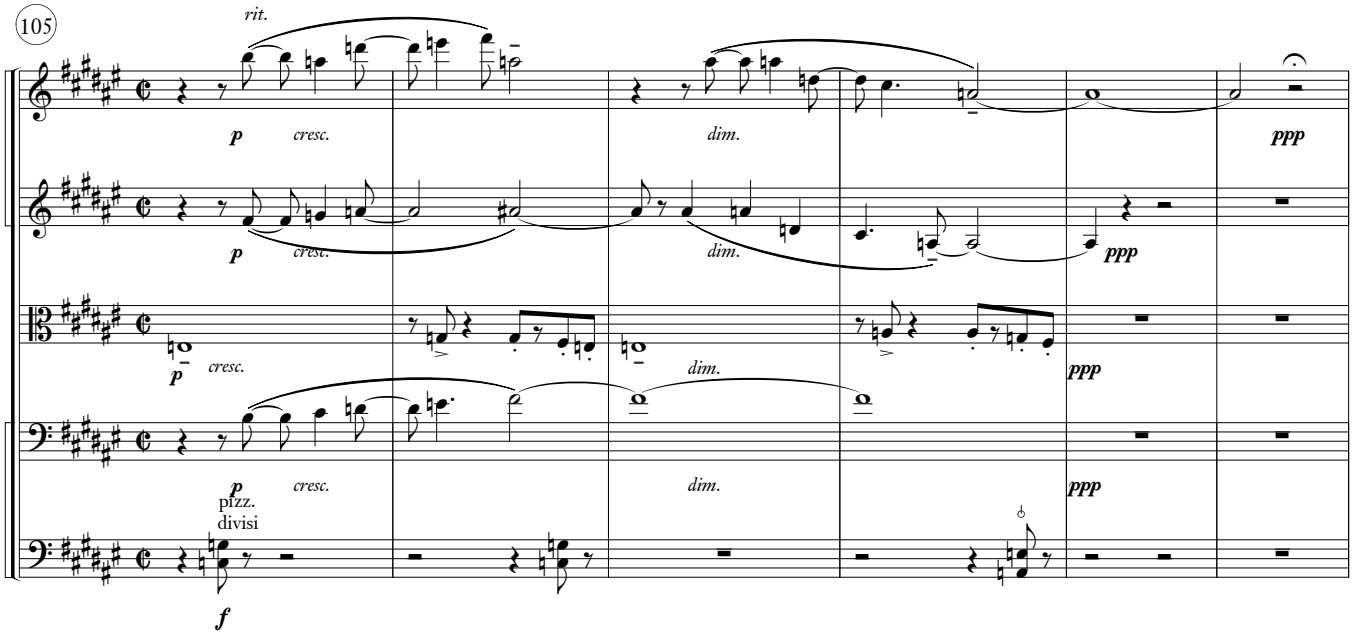

75
cresc.
dim.
ff
p
arco

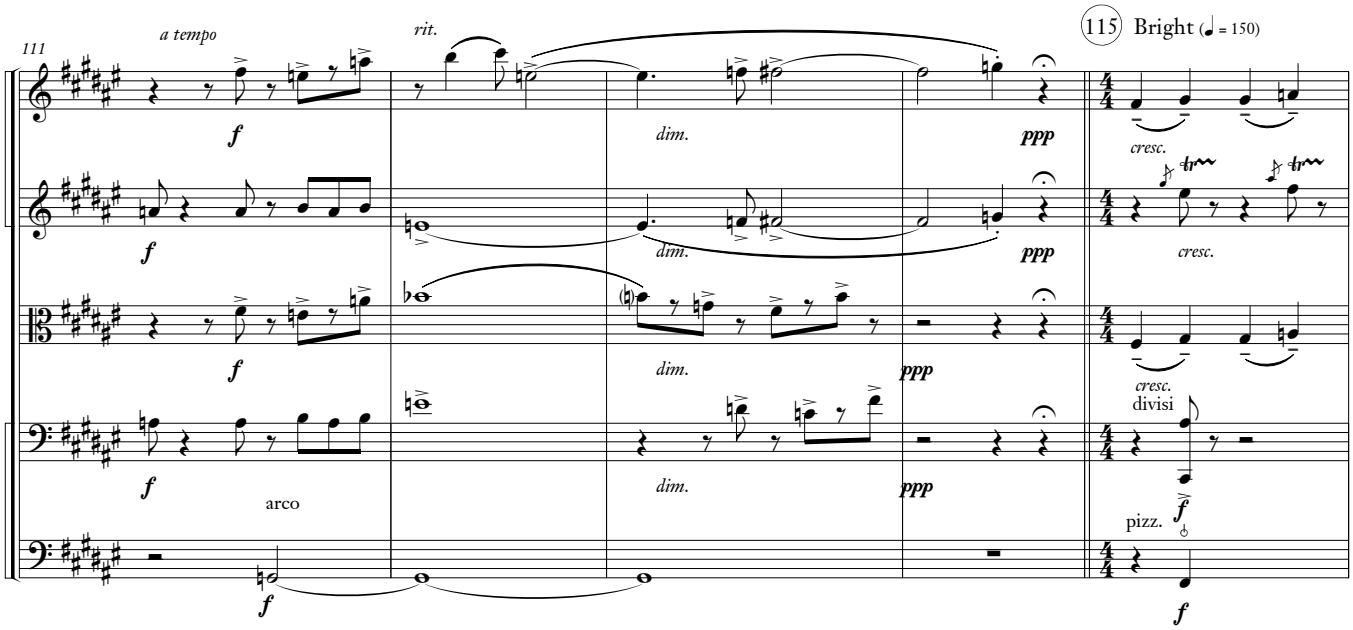

82
86
unison
unison
dim.
dim.
dim.
dim.
mf
dim.
pp
cresc.
p
cresc.
pp
cresc.
pp
cresc.

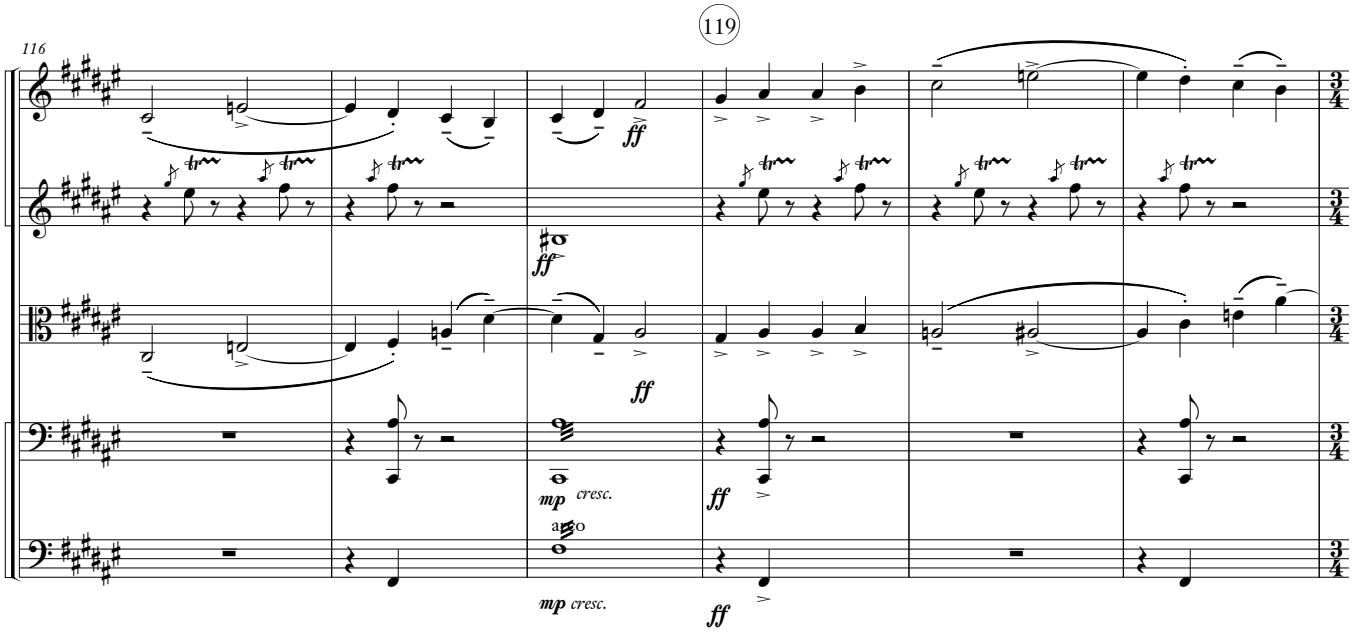

88
91
accel.
f
dim.
pp
cresc.
p
pizz.
arco

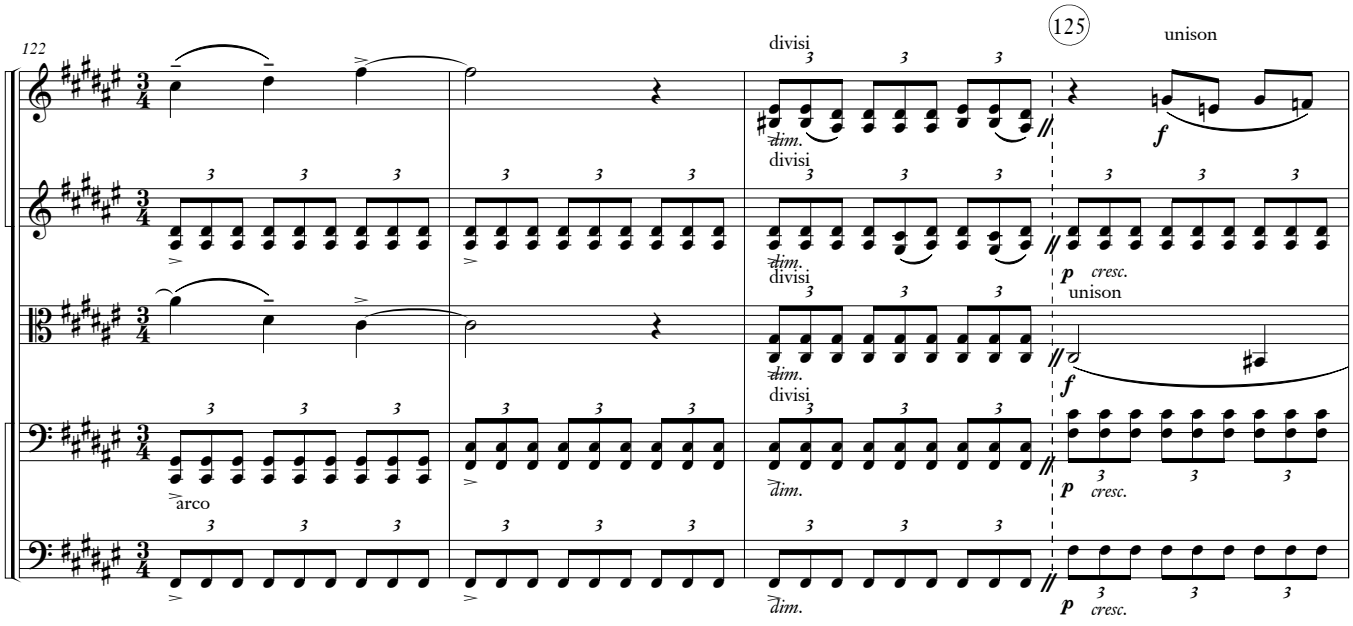

C
Measured and Academic (♩ = 115)
unison
unison
pizz.
pizz.
pizz.
pizz.
arco
arco
cresc.
cresc.
cresc.

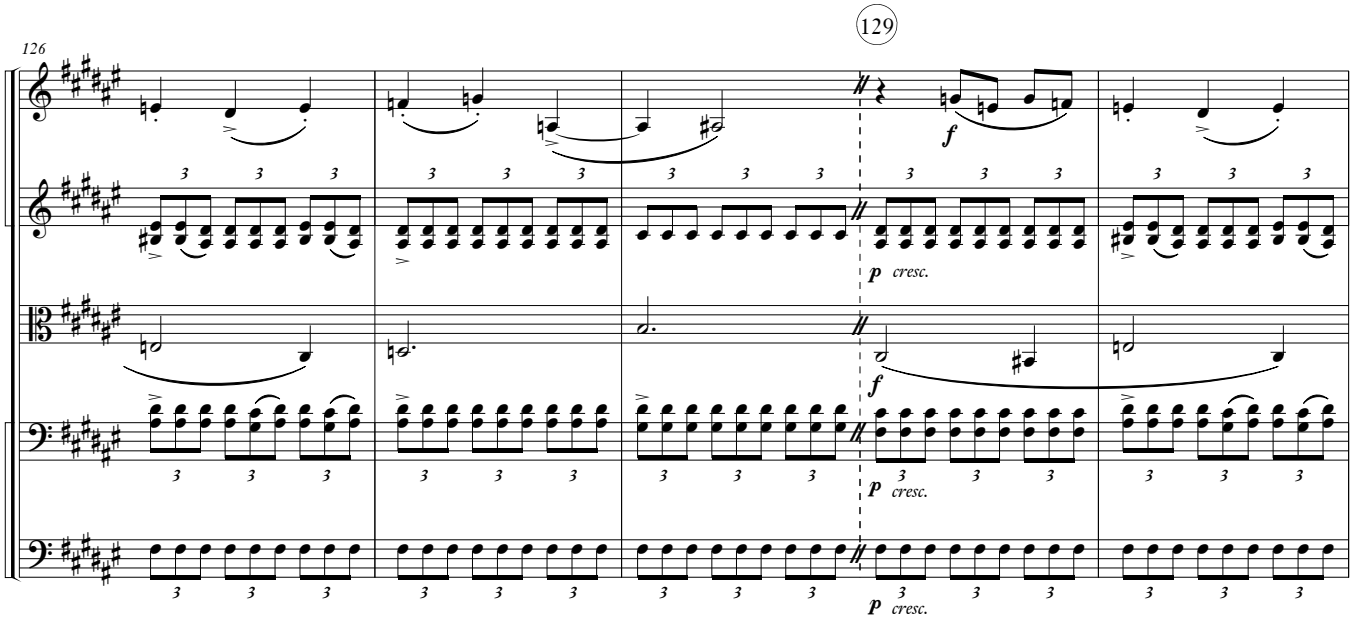

100
101
arco

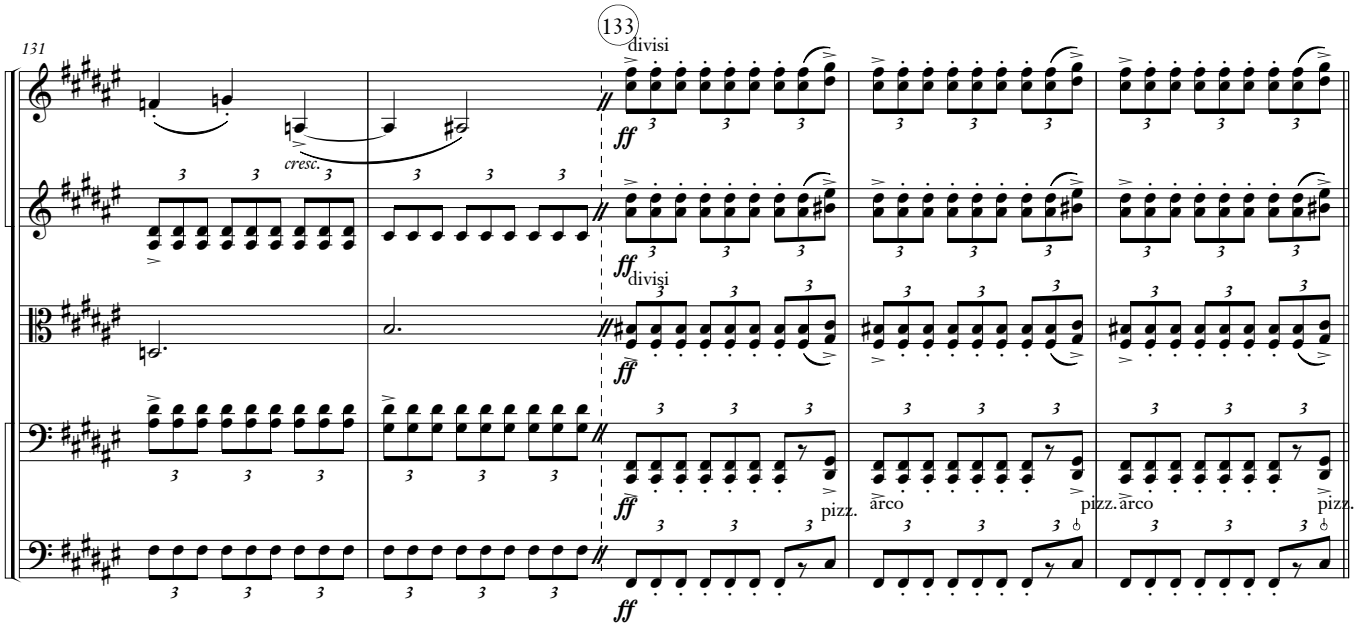

105
rit.
p
cresc.
dim.
ppp
pizz.
divisi
f

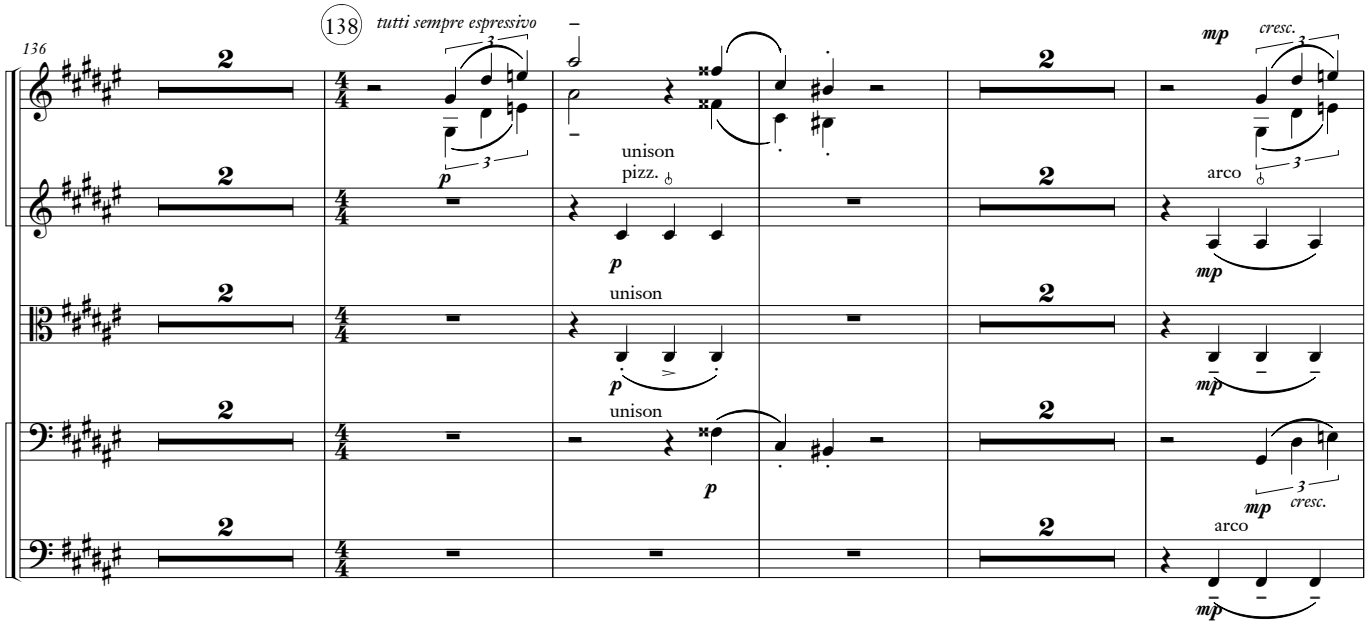

111
a tempo
rit.
115
Bright (♩ = 150)
f
dim.
ppp
cresc.
arco
divisi
pizz.

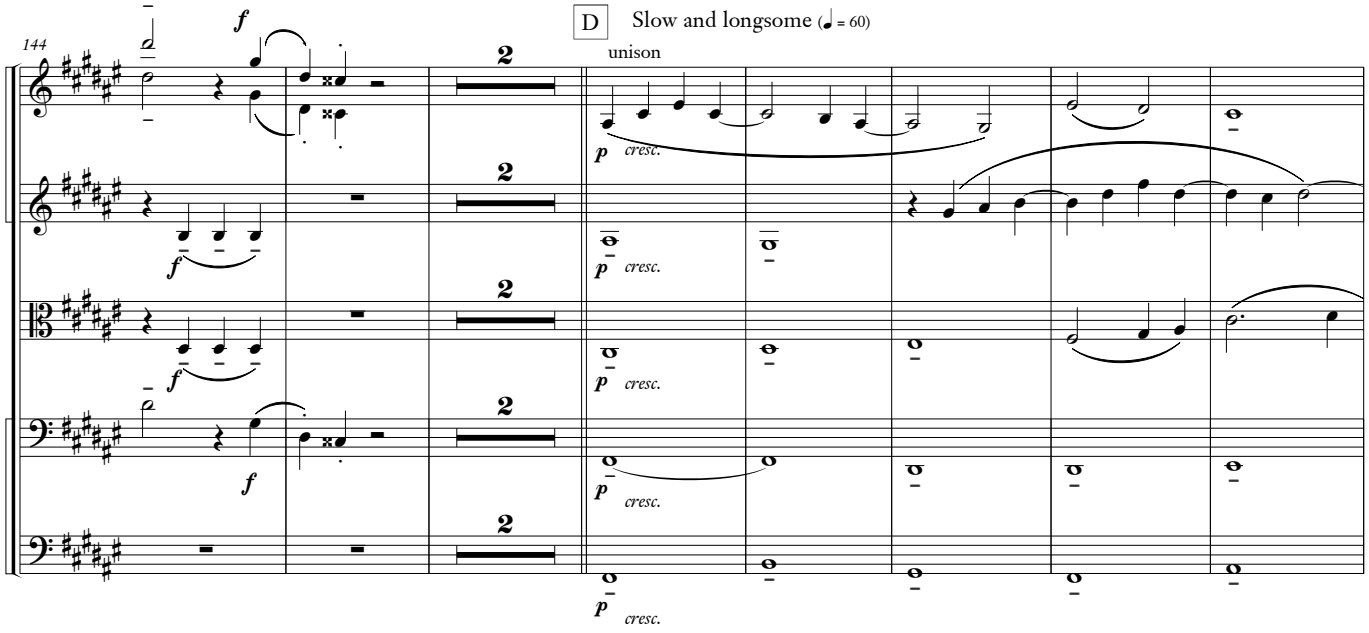

116
119
ff
mp cresc.
arco
ff

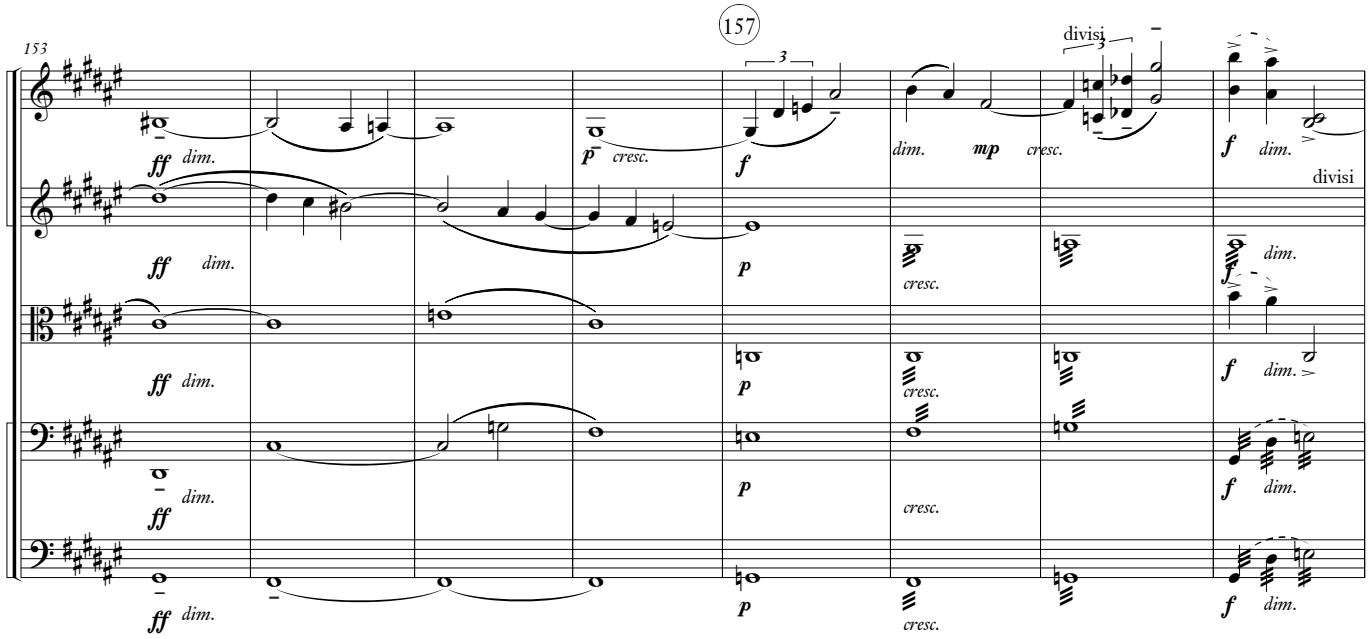

122
125
divisi
unison
dim.
p cresc.
arco
f

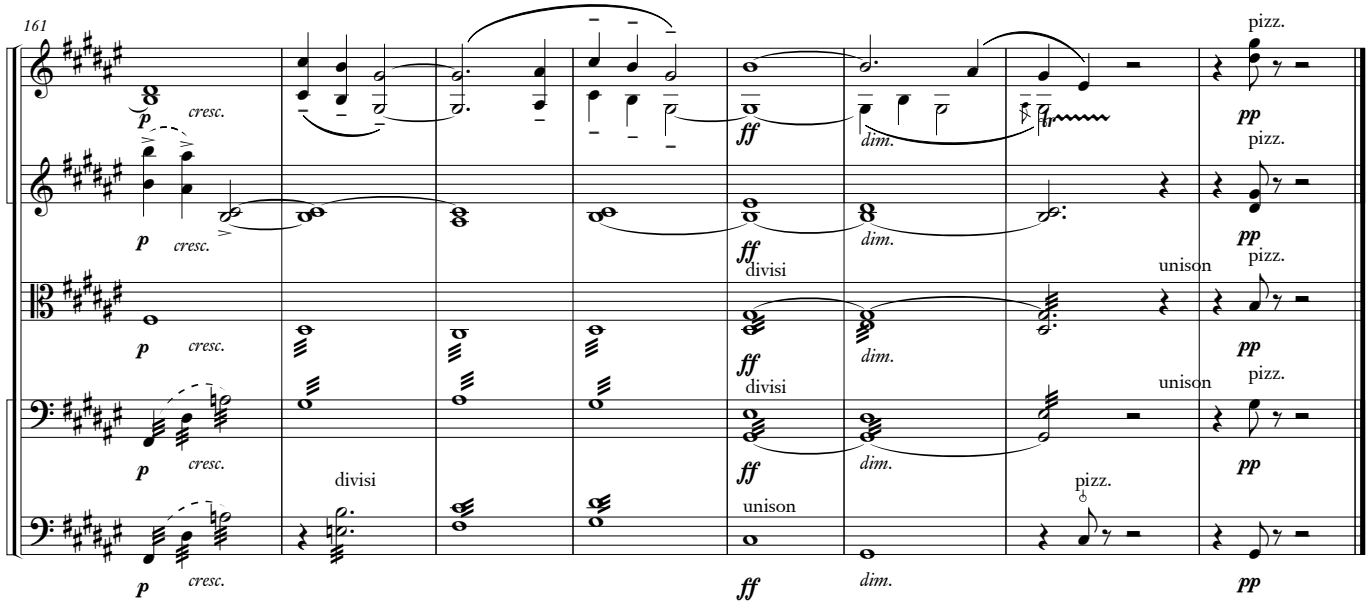

126
129
f
p cresc.
f
p cresc.
p cresc.


131
133
divisi
ff
cresc.
ff
divisi
ff
ff
pizz.
arco
pizz.
arco
pizz.


136
138
tutti sempre espressivo
unison
pizz.
arco
mp
cresc.


144
D
Slow and longsome (♩ = 60)
unison
cresc.


153
157
ff dim.
p cresc.
f
mp
divisi
unison
pizz.


161
p cresc.
ff
dim.
divisi
unison
pizz.
pp