

# ECM+ Sketches

## “Anaphora”

Matthew Ricketts (2019-2020)

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## INSTRUMENTATION

Alto Flute (I)  
 Alto Flute II (doubling Bass Flute)  
 Clarinet in B $\flat$   
 Bassoon

Horn

Percussion (1 player):  
 Almglocken   
 Vibraphone

Piano (with EBow)

Violin I  
 Violin II  
 Viola  
 Violoncello

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## PERFORMANCE NOTES

s.v. = senza vibrato  
 p.v. = poco vibrato  
 m.v. = molto vibrato

String harmonic notation: the sounding pitch and string are typically given; the performer is usually left to decide which touched node is needed to produce that sounding pitch.

Bass Flute is written at sounding pitch in the score; the part is transposed.

## INTRODUCTION

In my instrumental works, I have typically struggled with generating musical ideas and sculpting compelling musical journeys in the absence of text. Having written two operas (and two librettos for others) in addition to setting text in a variety of choral and vocal works, I find sitting down to begin a work of seemingly “absolute” (i.e. non-texted, non-programmatic) rather difficult. In my new work for the ECM+ I thus explore how I might set poetry without singer or speaker, in purely instrumental terms, by extracting as much musical/poetic inspiration from Elizabeth Bishop’s poem “Anaphora” (a poem I first came to know through Elliott Carter’s cycle *A Mirror on Which to Dwell*). Already rife with its own music and sounds (“Each day with so much ceremony begins, with birds, with bells, with whistles from a factory...”), I was moreover drawn to the poetic device of *anaphora*—a kind of repetition where multiple lines of poetry in a stanza begin with the same word or phrase. Bishop’s poem interestingly contains no anaphora in the traditional sense, but explores other notions of repetition we live out in our daily lives. The issue of repetition, cycles and continuity in music has already interested me of late, and Bishop’s poem has been a great favourite of mine for many years, so I was naturally drawn to it for this particular project.

## WORKSHOP SCHEDULE & OBJECTIVES

### Introductions & explanations (approx. 10 minutes)

#### Sketch no. 1: Constant 16ths + Low Flute Duet (approx. 10 minutes)

- 1) Tutti run
- 2) Isolate string quartet:  
test with a variety of different string mutes (leather, if possible, in addition to practice mutes and normal mutes);  
different bow positions: extremes of sul pont., sul tasto vs. ord.
- 3) Isolate almglocken and try with a variety of different types of mallets and strokes/articulation
- 4) Isolate alto/bass flute duets and try matching dynamics/timbre
- 5) Tutti run again (if there's time)

#### Sketch no. 2: Piano Pulse + Undercoat (approx. 10 minutes)

- 1) Tutti run
- 2) Isolate piano/almglocken layer; test for blend with different mallets, una corda vs. tre corde
- 3) Tutti run again (if there's time)

#### Sketch no. 3: Spiccato / Sputter textures (approx. 7 minutes)

- 1) Tutti run
- 2) Isolate string quartet: try spiccato at tempo and then faster tempo (when does it become impractical?  
Would an extended passage of music like this grow fatiguing?)
- 3) Isolate alto flutes and try with varying degrees of breathiness (breathy—ord.)

#### Sketch no. 4: Bells w/ Shimmer & Sustain (approx. 10 minutes)

- 1) Tutti run
- 2) Isolate almglocken/vibraphone layer: try the same vs. different mallets / articulation,  
trying to find a smooth and singular descending line between almglocken and vibraphone.
- 3) Isolate wind layers: two alto flutes vs. clarinet & bassoon (wind duets)
- 4) Isolate string quartet layer: explore pairing crescendos with increase in vibrato; test muted vs. unmuted
- 5) Tutti run again (if there's time)

#### Sketch no. 5: Harmonic Cloud + Flute Duet (approx. 10 minutes)

- 1) Tutti run
- 2) Test EBow on piano for maximum/minimum dynamics and blend with vibraphone & muted horn
- 3) Isolate alto/bass flute duet for dynamic/timbral matching; explore differences
- 4) Tutti run again (if there's time)

### Questions & Wrap-up (approx. 10 minutes)

# ECM+ Sketches

Sketch no. 1  
Constant 16ths + Low Flute Duet

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♩ = 110

Alto Flute

Bass Flute (sounding pitch)

B♭ Clarinet

Bassoon

Horn

Almglocken

Piano

Violin I

Violin II

Viola

Violoncello

*f aggressivo*

*f aggressivo*

*ppp*

con sord. (cloth)

*ppp*

*ppp* *lontano*

extremely soft mallets (very little attack audible) (measured trem.)

[con sord. / senza sord.]

s.v. molto sul tasto e flautando

*ppp* *pp secretive* *pp*

*n.* *pp mormorando*

[con sord. / senza sord.]

IV *n.* *pp mormorando*

[con sord. / senza sord.]

*n.* *pp mormorando*

A. Fl. (I)

B. Fl.

Cl.

Bsn.

Hn.

Alm.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf* (meno aggressivo) *f* *mf*

*mf* (meno aggressivo) *f* *mf*

*ppp*

*ppp*

(unmeasured; rapid trem.)

molto flautando

*mf* *ppp* *n.*

*f* *sub. pp* *mf* *pp*

*mf* *pp* *mp* *pp*

*mf* *pp*

(unmeasured; rapid trem.)



27

A. Fl. (I) *mf* (non decresc.) 3

B. Fl. *mf* (non decresc.) 4

Cl. *pp*

Bsn. *pp*

Hn. 3

Alm. *ppp*

Vib. (extremely soft mallets) *ppp secco*

Pno. *p* 5 *ppp*

Vln. I *sub. pp* spiccato (off the string)

Vln. II *sub. pp*

Vla. *sub. pp* spiccato (off the string) 3 *p (echo)*

Vc. *pp* *mf*

Ped.

31

A. Fl. (I) *mp* *mf* *f* *mf* G.P.

B. Fl. (mf) *f* *mf* G.P.

Cl. *mp* *sub. pp* *p* G.P.

Bsn. *mp* *sub. pp* *p* G.P.

Hn. *mp* *sub. pp* *p* G.P.

Vib. *p* *ppp* *pp* G.P.

Pno. *pp* *p* *pp* *p* *pp* *p* *pp* G.P.

(Ped.) → (pedal remains down)

Vln. I *pp* *p* (sim.) G.P.

Vln. II *pp* *p* (sim.) G.P.

Vla. *pp* *p* (sim.) *ppp* *mp* *ppp* G.P.

Vc. *pp* *p* *ppp* *mp* *ppp* G.P.

Sketch no. 2  
Piano Pulse w/ Undercoat

① ♩=60

A. Fl. (I)

A. Fl. (II)

Cl.

Bsn.

Hn.

Alm. (extremely soft mallets)  
*ppp* beneath piano

Pno.  
*pp* gently smeared  
Ped.

Vln. I II poco sul pont.  
*ppp* < *mp* *ppp* (n.)

Vln. II poco sul pont.  
*ppp* < *mp* *ppp* (n.)

Vla. IV poco sul pont.  
*ppp* < *mp* *ppp* (n.)

Vc. III poco sul pont.  
*ppp* < *mp* *ppp* (n.)



⑤ ♩=63

A. Fl. (I)

A. Fl. (II)

Cl. *n.* *ppp* *legatissimo*

Bsn.

Hn.

Alm. 5 5 5 3

Pno. 7:4 5 9:8 (change!) 7:4  
(Ped.)- \* Ped. \* Ped. \* Ped.

Vln. I (sim.)  
*ppp* < *mf* *ppp* 3 *pp* *mp*

Vln. II (sim.)  
*ppp* < *mf* *ppp* 3 *pp* *mp*

Vla. IV (sim.)  
*ppp* < *mf* *ppp* 3 *pp* *mp*

Vc. II (sim.) III  
*ppp* < *mf* *ppp* 3 *pp* *mp*



8

A. Fl. (I) *ppp* *p* *pp* *mp* *breathy*

A. Fl. (II) *ppp* *p* *pp* *breathy*

Cl. *pochissimo* *piu* *p*

Bsn. [senza sord.] *ppp* *p*

Hn.

Alm. *pp* *sub. ppp* *p*

Pno. *pp* *sub. pp* *pp*

Vln. I

Vln. II

Vla.

Vc.

12

A. Fl. (I) *pp* *mp* *pp* *p* *mf* *sim.*

A. Fl. (II) *mp* *pp* *mp* *pp* *p* *mf* *sim.*

Cl. *n.* *ppp*

Bsn. *ppp* *gentle*

Hn. *ppp* *gentle*

Alm. *p* *mp* *pp*

Pno. *(poco) pp sub. ppp* *pp* *sub. ppp* *sub. p*

Vln. I *ppp* *mf* *p* *f* *III* *(lv. sempre)*

Vln. II *ppp* *mf* *p* *f* *III* *(lv. sempre)*

Vla. *ppp* *mf* *p* *f* *IV* *(lv. sempre)*

Vc. *ppp* *mf* *p* *f* *IV* *(lv. sempre)*

$\text{♩} = 66$

6

♩ = 72

16

A. Fl. (I) *ord.* *pp* *mf* *p* *mp* *mf*

A. Fl. (II) *ord.* *pp* *mf* *p* *mp* *mf*

Cl. *poco* *pp* *ppp* *p* *mp*

Bsn. *poco* *pp* *ppp* *p* *mp*

Hn. *poco* *pp* *ppp* *p* *mp*

Alm. *p* *pp*

Pno. *pp* *p* *sub. pp* *sub. pp* *p*

(Ped.) - \* Ped. \* Ped. \* Ped.

Vln. I *ppp* *mf* *pp* *mp*

Vln. II *ppp* *mf* *pp* *mp*

Vla. *ppp* *mf* *pp* *mp*

Vc. *ppp* *mf* *pp* *mp*

\*slowly lower pitch while re-articulating

20

♩ = 76

A. Fl. (I) *sub. p* *mp* *f*

A. Fl. (II) *sub. p* *mp* *f*

Cl. *p* *mf*

Bsn. *pp* *poco*

Hn. *pp* *poco*

Alm. *mp* *pp*

Pno. *pp* *sub. pp* *p*

(Ped.) - \* Ped. \* Ped. \* Ped.

Vln. I *ppp* *f* *ppp* *pp*

Vln. II *ppp* *f* *ppp* *pp*

Vla. *ppp* *f* *ppp* *pp*

Vc. *ppp* *f* *ppp* *pp*

(III) *pp*

(IV) *pp*

24  $\text{♩} = 80$

A. Fl. (I) ord. *p* *mf*

A. Fl. (II) ord. *p* *mf*

Cl. *pp* (\*) *p* *ppp*

Bsn. *p* (\*) *poco* *ppp*

Hn. (\*) *p* *poco* *ppp*

Alm. *3* *3* *3* *5* *5* *5* *5*

Pno. (change!) *pp* *mp* *sub. pp* *mf*

(Ped.) *3* \* Ped. \* Ped.

Vln. I *mf* *ppp* *f* *pp*

Vln. II *mf* *ppp* *f* *pp*

Vla. *mf* *ppp* *f* *pp*

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

III IV s.v. s.v. (s.v.)

IV IV

I III



28 *breathy*

A. Fl. (I) *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

A. Fl. (II) *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Cl. *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Bsn. *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Hn. *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Alm. *7:8* *7:8*

Pno. *pp* (secco)

(Ped.) (flutter pedal)

Vln. I *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Vln. II *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Vla. *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

Vc. *pp* *p* *pp* *p* *pp* *3 p* *pp* *p* *pp* *3 p* *pp* *p*

**Agitato**  
♩ = 80-90

①

A. Fl. (I) *mf* *ft. breathy* *p* *mf* *ft. breathy* *p*

A. Fl. (II) *mf* *p* *mf* *p*

Cl. *pp molto preciso*

Bsn. (TACET)

Hn. *ppp*

Alm.

Pno. *mp* *pp* Ped.

Vln. I *pp skittish* *spiccato*

Vln. II *pp skittish*

Vla. *pp skittish* *spiccato*

Vc. *pp skittish* *spiccato*

⑤

A. Fl. (I) *pp molto preciso* *ord.* *p* *ppp*

A. Fl. (II) *pp molto preciso* *ord.* *p* *ppp*

Cl. *p* *ppp*

Bsn.

Hn. *mf* (gliss.)

Alm. *pp molto preciso*

Pno. (Ped.) → \*

Vln. I *p molto preciso* *pp*

Vln. II *p molto preciso* *pp*

Vla. *p molto preciso* *pp*

Vc. *p molto preciso* *pp*

9

A. Fl. (I) *ord.* *p leggiero* *mp* *pp* G.P.

A. Fl. (II) *ord.* *p leggiero* *mp* *pp* G.P.

Cl. *pp legatissimo* G.P.

Bsn. G.P.

Hn. G.P.

Alm. G.P.  
(stopping suddenly)

Pno. G.P.

Vln. I G.P.  
(stopping suddenly)

Vln. II G.P.  
(stopping suddenly)

Vla. G.P.  
(stopping suddenly)

Vc. G.P.  
(stopping suddenly)

Sketch no. 4  
Bells w/ Shimmer & Sustain

♩=63 Energico

①

A. Fl. (I) (flt.) *f* *p*

A. Fl. (II) (flt.) *f* *p*

Cl. *pp* *p* *mp* *p*

Bsn. *pp* *p* *mp*

Hn. [senza sord.] *pp* sneak breath as needed

Alm. medium-hard mallets *f* *mf* *p*

Vib. *mf* (Ped. remains down)

Pno. SOLO *f* clangorous but blurred *f* (sim.) *f* *mf* *f* *f* *f* *mp* *mf* *mf* *mf* *mf* *mp* *p*  
 Ped. *mp* *pp* (Ped. remains down) *mp* *pp* *mp* *p*  
 una corda

Vln. I [con sord. / senza sord.] *pp* *poco* *p* *molto* *fpp* *p* *fpp*

Vln. II [con sord. / senza sord.] *pp* *poco* *p* *molto* *fpp* *p* *fpp*

Vla. [con sord. / senza sord.] *pp* *poco* *p* *molto* *fpp* *p* *fpp*

Vc. [con sord. / senza sord.] *pp* *poco* *p* *molto* *fpp* *p* *fpp*

This page of a musical score contains measures 6 through 11. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- A. Fl. (I) & A. Fl. (II):** Both parts play a complex, rhythmic melody with triplets and slurs. Dynamics range from *f* to *mf*. Performance instructions include *ord.* (order), *(flt.)* (flute), and *(ord.)* (order).
- Cl. & Bsn.:** Clarinet and Bassoon parts with long, sustained notes and some triplet figures. Dynamics include *p* and *mf*.
- Hn.:** Horn part with a long, sustained note that changes dynamics from *p* to *mf*.
- Alm. & Vib.:** Alto Saxophone and Vibraphone parts. The vibraphone part includes a *(Ped.)* (pedal) instruction.
- Pno.:** Piano part with a complex accompaniment featuring triplets and slurs. Dynamics range from *f* to *pp*. Includes a *(Ped.)* instruction.
- Vln. I & Vln. II:** Violin parts with sustained notes and some dynamic markings like *mfpp*, *p*, and *fp*.
- Vla. & Vc.:** Viola and Violoncello parts. The Viola part includes *ord. (s.v.)* and *port.* (portamento) markings. The Cello part includes *(gliss.)* (glissando) and *II* (second position) markings.

The score is written in a key signature of one flat and a 3/4 time signature. Measure numbers 6, 7, 8, 9, 10, and 11 are clearly marked at the beginning of their respective staves.





♩ = 50

1

A. Fl. (I) *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *p*

B. Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Cl. *ppp* (beneath strings)

Bsn. *ppp* (beneath strings) *pp* *ppp*

Hn. *ppp* (beneath strings)

Vib. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pno. *p*

Vln. I *ppp* (poco) *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. II *ppp* (poco) *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* (poco) *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* (poco) *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Annotations: s.v., con sord. (cloth), con sord., with EBow ("Fundamental" mode), Ped., con sord. (leather vs. practice mutes), l.v. sempre, III, IV, 0, 1, 3, 5, n., sim., (poco), mf.

6

A. Fl. (I) *pp* *mp* *p* *mp* *p* *mf*

B. Fl. *p* *p* *mp* *p* *mp* *p* *mf*

Cl. *ppp*

Bsn. *ppp* *pp*

Hn. (\*) (\*)

Vib. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pno. (Ped.)→

Vln. I *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Annotations: 3, 5, n., sim., (poco), mf, (Ped.)→, (\*).

11

A. Fl. (I) *p* *mf* *mfp*

B. Fl. *p* *mf*

Cl. *p* *ppp*

Bsn. *p (gentle)* *ppp*

Hn. *p (gentle)*

Vib. *n.* *ppp* *n.* *ppp* *n.* *ppp* *n.* *ppp* *n.* *ppp*

Pno. *(Ped.)*

Vln. I *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*



15

A. Fl. (I) *mfp* *mfp* *f* *pp* *mp* *pp*

B. Fl. *mfp* *mfp* *mfp* *molto f* *pp* *mp* *pp*

Cl. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Bsn. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hn. *(con sord.)* *ppp* *pp* *ppp*

Vib. *(Ped.)* *n.* *ppp* *n.* *ppp* *n.* *pp* *n.* *p*

Pno. *(Ped.)* *(lift EBow)*

Vln. I *trem. rapidissimo* *ppp* *p* *pp* *ppp*

Vln. II *trem. rapidissimo* *ppp-p* *ppp* *(II)* *(III) IV III* *p* *pp* *ppp*

Vla. *trem. rapidissimo* *ppp* *p* *ppp* *p* *pp* *ppp*

Vc. *trem. rapidissimo* *ppp* *p* *ppp* *(sul I)* *(II)* *pp* *ppp*