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## PROGRAM NOTE

The SERENADE FOR MALLARMÉ was commissioned by the Mallarmé Chamber Players with partial funding by the North Carolina Arts Council and the Durham Arts Council. Anna Wilson, flute; Jonathan Bagg, viola; Fred Raimi, cello; and Jane Hawkins, piano, gave the world premiere of the SERENADE on October 15, 1991 in the Nelson Music Room of Duke University in Durham, North Carolina.

Having considered the potential of many musical ideas for several weeks, suddenly at a very early hour one morning five of them emerged as the themes that together would become my SERENADE. Two of them would be the themes for the contrapuntal opening Allegro. A melancholy tune sung by the viola and cello with a playful obbligato in the flute and some unlikely interruptions in the piano would be the second movement. The Finale would combine a kittenish Scherzo and a broad lyric tune to conclude the piece.

In trying to write idiomatically for the four disparate instruments I found myself attaching human traits to the individual parts. As the work grew I began to envision a kind of scenario, for a quartet of modern dancers perhaps, inspired by the moods and structure of the various movements. I shall not divulge my scenario, but I would encourage the listener to let the imagination run free and create whatever scenario hearing the music might stimulate.

R.W.

## BIOGRAPHICAL NOTE

**Robert Ward**, Pulitzer Prize winner for his opera THE CRUCIBLE, studied at the Eastman School of Music, the Juilliard School, and the Berkshire Music Center. He has taught at Queens College, Columbia University, Juilliard and Duke University where he held the Mary Duke Biddle Chair in Music. He was the Director of the Third Street Music School Settlement, Assistant to the President of Juilliard, and Executive Vice-President and Managing Editor of Galaxy Music Corporation and Highgate Press before becoming President of the North Carolina School of the Arts in 1967. He has lectured and conducted widely in this country, Europe, the Far East and Latin America. His operas, symphonies and chamber works as well as his choral works, concerti, shorter orchestral works and songs have been heard frequently through performances and recordings here and abroad.

DURATION: 15 minutes

# SERENADE for MALLARMÉ

for Flute, Viola, Cello, and Piano

Commissioned by Mallarmé under a grant from the N.C. Department of Cultural Resources

Robert Ward

Allegro energico (♩=144) **I.**

1

Flute

Viola

Cello

Piano

Allegro energico (♩=144)

4

Flute

Viola

Cello

Piano

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8

Flute

Viola

Cello

Piano

*fz*

This section of the score covers measures 8 through 11. The Flute part begins with a melodic line in measure 8, featuring eighth and sixteenth notes. The Viola and Cello parts follow with similar rhythmic patterns. The Piano accompaniment consists of chords and single notes in both hands. A dynamic marking of *fz* (forzando) is present in measure 11.

12

Flute

Viola

Cello

Piano

*f*

*mp*

This section of the score covers measures 12 through 15. In measure 12, the Flute part features a triplet of eighth notes followed by a sixteenth-note run. The Viola part has a continuous sixteenth-note pattern. The Cello part has a simple bass line. The Piano accompaniment provides harmonic support with chords and single notes. Dynamic markings of *f* and *mp* are present.

15

Flute

Viola

Cello

Piano

*f*

*f*

19

Flute

Viola

Cello

Piano

*f* energetic

# II

1 Slow and Elegant (♩=60)

Flute

Viola

Cello

Piano

Slow and Elegant (♩=60)

*mp* *leggiero* *p* *mp* *mf*

6

Flute

Viola

Cello

Piano

*f* *dim.* *mp*

10

Flute

Viola

Cello

Piano

Musical score for measures 10-14. The Flute part has notes at measures 10 and 12 with a dynamic of *p*. The Viola and Cello parts have notes at measures 10, 11, 13, and 14, with dynamics *p* and *mp*, and markings for *molto espr.*. The Piano part consists of chords in the left hand and a rhythmic pattern in the right hand.

15

Flute

Viola

Cello

Piano

Musical score for measures 15-18. The Flute part has a melodic line with triplets and a dynamic of *mp*. The Viola and Cello parts have notes at measures 15, 16, 17, and 18, with a dynamic of *piu*. The Piano part continues with chords and a rhythmic pattern.

18

Flute

Viola

Cello

Piano

21

Flute

Viola

Cello

Piano

*tr*

*mp*

*f* *p*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*



### III

Vivo (♩=126-132)

Flute

*f*

Viola

*f*

Cello

*f*

Piano

Vivo (♩=126-132)

*f*

8va

Flute

5

*f* *p* *cresc.*

Viola

*f* *p* *cresc.*

Cello

*f* *p* *cresc.*

Piano

*f* *p* *cresc.*

8va

11

Flute

Viola

Cello

Piano

*f*

*f*

*f*

*dim.*

*pizz.*

*mp*

19

Flute

Viola

Cello

Piano

*p*

*mf*

*p*

*p*

*p*

25

Flute

Viola

Cello

Piano

This system contains measures 25 through 30. The Flute part is silent. The Viola part features a melodic line with several slurs, starting with a sixteenth-note figure. The Cello part is silent. The Piano part has a complex accompaniment with chords and moving lines in both hands.

31

Flute

Viola

Cello

Piano

*pizz.*

*arco*

This system contains measures 31 through 36. The Flute part has a melodic line. The Viola part has a melodic line with a 'pizz.' marking in measure 32 and an 'arco' marking in measure 35. The Cello part is silent. The Piano part has a complex accompaniment with chords and moving lines in both hands.

123

Flute

Viola

Cello

Piano

*mp* *cresc.*

This block contains the musical notation for measures 123 through 125. It features four staves: Flute, Viola, Cello, and Piano. The Flute part begins with a melodic line. The Viola part starts with a dynamic marking of *mp* and a *cresc.* (crescendo) instruction. The Cello part provides a harmonic accompaniment. The Piano part consists of chords and arpeggiated figures. A large watermark is visible across the page.

126

Flute

Viola

Cello

Piano

*ff*

*ff*

*ff*

This block contains the musical notation for measures 126 through 128. It features the same four staves as the previous block. The Flute part has a dynamic marking of *ff* (fortissimo). The Viola and Cello parts also have *ff* markings. The Piano part continues with its accompaniment. A large watermark is visible across the page.

129

Flute

Viola

Cello

Piano

*f*

*mf*

*f* legato in L.H.  
like pizzicato in R.H.

Detailed description: This block contains the musical score for measures 129 to 132. It features four staves: Flute, Viola, Cello, and Piano. The Flute part begins with a tempo marking of quarter note = quarter note and a dynamic of *f*. The Viola and Cello parts also start with *f*. The Piano part is marked *f* and includes the instruction "legato in L.H. like pizzicato in R.H.". The Cello part has a dynamic change to *mf* in measure 130. A large watermark "is illegal copy" is visible across the score.

133

Flute

Viola

Cello

Piano

*dim.*

*mp*

*ff*

*ff*

*dim.*

*mp*

Detailed description: This block contains the musical score for measures 133 to 136. It features four staves: Flute, Viola, Cello, and Piano. The Flute part starts with a dynamic of *dim.* and ends with *mp*. The Viola and Cello parts are marked *ff*. The Piano part is marked *dim.* and ends with *mp*. There are fingerings of 2 and 8va indicated. A large watermark "is illegal copy" is visible across the score.

137

Flute

Viola

Cello

Piano

*f*

*mf*

*fz*

*f*

This system contains measures 137 through 142. The Flute part begins with a forte (*f*) dynamic and features a melodic line with slurs and ties. The Viola and Cello parts have markings for mezzo-forte (*mf*) and fortissimo (*fz*). The Piano part has a forte (*f*) marking. A large watermark is visible across the page.

143

Flute

Viola

Cello

Piano

*fp*

*fp*

*fp*

This system contains measures 143 through 148. The Flute, Viola, and Cello parts have markings for fortissimo-piano (*fp*). The Piano part continues with a melodic line. A large watermark is visible across the page.



283

Flute

Viola

Cello

Piano

*ffz* *p* *ffz* *p* *ffz* *p*

289

Flute

Viola

Cello

Piano

*mf* *p* *pizz.* *arco* *pizz.* *arco* *mf* *p* *fast roll*

Durham, N.C. October 1991