

JOHN AYLWARD

# ETESIANS

*for sextet*

# ETESIANS

John Aylward

Flute, doubling piccolo and alto flute  
Two Bb Clarinets, one doubling Bass Clarinet  
Violin  
Cello  
Piano

For the Serge Koussevitzky Music Foundation in The Library of Congress,  
and dedicated to the memory of Serge and Natalie Koussevitzky.

Notes:

Accidentals are used in the traditional manner  
Some courtesy accidentals are used.

Tempo markings are approximate.

A crescendo and or decrescendo without a specific dynamic should be  
performed in the context of the last given dynamic.

Sometimes rhythmic values are subdivided and tied in order to show  
points of crescendo or decrescendo.

A straight line between notes indicates a glissando.

Strings:

Three types of sul ponticello should be used:  
Poco a poco sul pont. Indicates an increase in ponticello through the bow stroke.  
Sul pont. indicates a regular ponticello attack.  
Molto sul pont. indicates an increase in this effect that should generate the  
maximum amount of overtones without creating a scratch tone.

Winds:

Subtone with some breath is a marking used to indicate a very breathy quality  
to the tone in which the pitch should still be audible.

Piano:

+ indicates a stopped tone, to be stopped between the dampers and the pins inside the piano.

A note with a diamond placed a third above indicates that the note should be stopped inside  
the piano on the other side of the dampers, in order to produce the partial that is a 10th above  
the stopped tone. Sometimes improvised partials are indicated.

An x notehead indicates a brush of the strings inside the piano across the general register  
notated.

Composer's Note:

Etesians is a work of musical intertextuality. This is partly in response to my wanting a deeper understanding of the music that influences me, and also from a wanting to create a piece that expresses many styles and genres within one semantic frame. The work moves through many vignettes of varying affects, densities, colors and timbres. One thread through these shifting and sometimes cross-cut vignettes is a fast scalar passage that first surfaces in the winds early in the piece and slowly transforms into the work's predominant musical material. I hope the effect is that of many sonic impressions connecting to, and commenting on each other in surprising ways.

The title takes its name from the summer winds off the Aegean Sea that create the monsoons in Greece and Turkey.



## ETESIANS

John Aylward

♩ = 116 *Sharp and energetic*

Piccolo Flute Alto flute

ALTO FLUTE sub tone, some breath *pp*

Clarinet in B $\flat$  Bass clarinet *pp*

Bb Clarinet

Violin *molto SP pp* pizz. *p* arco *molto SP pp* *f* *mf* pizz.

Cello *molto SP pp* pizz. *p* arco *molto SP*

Piano *p*

Fl. *mp* *p* *molto* *molto*

B $\flat$  Cl. *p* *molto*

Bb Cl. *fp* *f* *mp* *molto* *f* sub tone, some breath

Vln. *p* *arco SP pp* *mp* *pp* *norm mp* *pizz. p*

Vc. *pizz. mp* *p* (strum) *arco SP pp* *mf* *mp* *p* *IV* *pizz. p*

Pno.

8

Fl. *p*

B♭ Cl. *pp* < *f* *p*

Bb Cl. *p*

Vln. *arco* *molto SP* *norm* *p* *f* *pp* < *p* *molto SP* *p*

Vc. *p* *arco* *SP* *p* < *f* *p*

Pno. *f*

*rit.*

12

Fl. *p* *mp* *f* *tongue ram* *to C flute*

B♭ Cl. *mp* *p*

Bb Cl. *mp* *p*

Vln. *norm* *pizz.* *arco* *p* *f* *p* *slow, wide vibrato*

Vc. *arco* *pizz.* *arco*

Pno. *mp* *f*

*a tempo*

17 C FLUTE

Fl. *p*

B♭ Cl. *p*

Bb Cl. *mf* *p*

Vln. (wide vib...) *p* SP *f* *p*

Vc. norm *p* SP *f* *pp* *f*

Pno. *mp*

21

Fl.

B♭ Cl.

Bb Cl. *p*

Vln. (strum) *p* arco *sfz*

Vc. (strum) *p*

Pno.

25

Fl. *p*

B♭ Cl. *p*

Bb Cl. *p*

Vln. *SP* *pp* *f* *mf* *pizz.* *p*

Vc. *mf* *mf* *arco molto SP* *pp* *f* *p* *mf* *p*

Pno. *+*

*secco*

29

Fl. *mp espr.*

B♭ Cl. *mf*

Bb Cl. *mf*

Vln. *arco norm* *mf*

Vc. *mf*

Pno. *5*



Fl. *mf* *p* *f*

B♭ Cl. *p* *sotto voce* *mp* *espr.* *f*

Bb Cl. *sotto voce* *mp* *espr.* *f*

Vln. *p* *f*

Vc. *p* *f*

Pno. *f*

♩ = 116 *Sharp and energetic*

Fl. *p* *f* *p* *f*

B♭ Cl. *p* *f* *p*

Bb Cl. *p* *f* *p*

Vln. *SP* *pp* *f* *p* *f*

Vc. *SP* *pp* *f* *p* *f* *p* *f*

Pno. *f* *p*

♩ = 92 *flessibile*

47

Fl. *p* *mf*

B♭ Cl. *mf* *f* *espr.*

Bb Cl. *mf* *p sotto voce*

Vln. *norm* *p* *f* *p* *f* *p* *sotto voce*

Vc. *norm* *p* *f* *p* *f* *p*

Pno. *espr.*

50

Fl. *p sotto voce*

B♭ Cl. *p sotto voce*

Bb Cl. *slow, wide vibrato*

Vln. *p espr.* *mp* *p* *poco SP*

Vc. *mp*

Pno. *p* *SP*

54

Fl.  $\leq mf$

B♭ Cl.  $mp$   $p$

Bb Cl.  $mf$   $p$   $f$   $p$

Vln.  $pp$   $< f$

Vc. *poco SP*  $p < f$   $p < f$   $p < f$   $p < f$   $p$   $f$   $pp < f$   $fp$

Pno.  $f$

57

Fl.  $p < f$   $mp$

B♭ Cl.  $p$   $f$

Bb Cl.  $p < f$   $p < f$

Vln. *poco SP*  $pp$   $f$   $mp$  *norm*  $p$   $mp$

Vc. *molto SP*  $pp$   $f$   $pp$   $f$  *norm*  $mp$   $pp < f$

Pno.

The musical score is for 'The Swan' by Maurice Strakosky, featuring a full orchestra and soloists. The score is divided into two systems, each containing staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

**System 1:**

- Fl.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *p* to *f* to *p* over a half note G4.
- B♭ Cl.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *f* to *p* over a half note G4.
- Bb Cl.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *f* to *p* over a half note G4.
- Vln.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *mf* to *pp* to *f* over a half note G4.
- Vc.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *pp* to *f* to *p* to *f* over a half note G4.
- Pno.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *pp* to *f* to *p* to *f* over a half note G4.

**System 2:**

- Fl.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *p* to *f* to *p* over a half note G4.
- B♭ Cl.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *f* to *p* over a half note G4.
- Bb Cl.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *f* to *p* over a half note G4.
- Vln.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *mf* to *pp* to *f* over a half note G4.
- Vc.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *pp* to *f* to *p* to *f* over a half note G4.
- Pno.:** Starts with a whole note G4 in 3/8 time, followed by a half note G4 in 4/4 time, and a quarter rest in 2/4 time. The final measure shows a dynamic change from *pp* to *f* to *p* to *f* over a half note G4.

64

Fl. *p* sotto voce *mf* *p*

B♭ Cl. *mf* espr. *p*

Bb Cl. *mf* espr. *p*

Vln. *p* *f* *p* norm. *p*

Vc. *p* *f* *p* norm.

Pno. *mf* *mp*

*rit.*

*a tempo*

67

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

slow, wide vibrato

*p*

*mf*

*p*

Fl. *mf* *p* *slow, wide vibrato*

B♭ Cl. *mf* *p*

Bb Cl. *mf* *p*

Vln. *p* *f* *SP* *(wide vib...)* *p* *mf*

Vc. *mp*

Pno. *mf*

73

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*mf* *p* *mf* *p*

*f* *mf* *p*

*f* *mf*

*p* *f* *mf* *p*

*f* *mf*

*rit...*

76 (wide vib...)

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

slow, wide vibrato

slow, wide vibrato

norm slow, wide vibrato

norm slow, wide vibrato

*p*

♩ = 92 *Scorrevo*

89

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*p* molto legato *mf*

*p* molto legato *mf*

poco a poco sul pont...

*mf* molto legato *mf*

84

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*p* *mf* *p* *f* *p*

*p* *mf* *p*

*p* *f* *p* *mf* *p*

*f* *p* *f*

*mf* *p*

*mp* (improvise harmonics by touching inside string)

86

Fl. *f* *p* *f* *p*

B♭ Cl. *f* *p* *mf* *p*

Bb Cl. *f* *p* *mf* *p*

Vln. *p* *f* *p* *mf*

Vc. *mf*

Pno.

88

Fl. *f* *f* *p*

B♭ Cl. *mf* *p* *f* *p* *f*

Bb Cl. *f* *p* *f*

Vln. *p* *f* *p* *f*

Vc. *f* *mf* *molto SP (emphasis on varying upper partials)*

Pno. *mp* *mf* *mp* *mf* *p*

91

Fl. *f* *p* *f* *p*

B♭ Cl. *p* *f* *p* *f*

Bb Cl. *p* *p* *p*

Vln. *p* *f* *p*

Vc. *p* *mp*

Pno. *p* *mf*

(improvise harmonics by touching inside string)

94

Fl. *f* *f* *p* *f* *p*

B♭ Cl. *p* *mp* *p* *mp* *p*

Bb Cl. *f* *p* *mp* *f* *p*

Vln. *f* *p* *f* *p* *p* *f*

Vc. *f* *p*

Pno. *f* *f*

The musical score is for a piece titled "The Rose Tree" by a composer whose name is partially obscured as "The Rose Tree by \_\_\_\_\_". The score is for a full orchestral ensemble, including Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into three systems, each containing six staves. The first system is marked with a tempo of 100. The second system is marked with a tempo of 100. The third system is marked with a tempo of 100. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The piece is in 3/4 time and consists of 100 measures.

103

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

mp

p

norm

mp

[illegible]

slow, wide vibrato

Fl. *113*

B♭ Cl. *slow, wide vibrato*  
*p* *espr.* *mp* *mp*

Bb Cl. *113* *mp*

Vln. *113* *mp*

Vc. *III* *mp* *espr.*

Pno. *113* *mp*

ALTO FLUTE

Fl. *118* *pp* *mp*

B♭ Cl. *< p* *pp* *mp*

Bb Cl. *118* *p* *mp* *p*

Vln. *118* *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp*

Pno. *118* *p*

123

Fl. *p*

B♭ Cl. *p* *mp* *p* *mp*

Bb Cl. *mp* *p*

Vln. *p*

Vc. *p*

Pno.

128

Fl. *mp* *p* SP

B♭ Cl. *p*

Bb Cl. *mp* *p* *mp* *p*

Vln. SP (wide vib...) *p*

Vc. *p*

Pno. *mp*

133

Fl. *p*

B♭ Cl. *p*

Bb Cl. *pp* *p* *pp* *p* slow, wide vibrato

Vln. *p* *molto SP* *pp* *norm* *p* slow, wide vibrato

Vc. *SP (wide vib...)*

Pno. *p*

♩ = 116 *Sharp and energetic*

137

Fl. (wide vib...) *f* *pp* *mp* *pp* *p* *norm*

B♭ Cl. (wide vib...) *p* *pp*

Bb Cl. (wide vib...) *p*

Vln. (wide vib...) *pp* *mf* *p* (strum)

Vc. (wide vib...) *p* 3 3 3 3

Pno. 137

$\text{♩} = 72$  *Calm, sonorous*

141

Fl. *pp* (wide vib...) *p*

B♭ Cl. *mf* *pp* *mp* *pp* (wide vib...) *p*

Bb Cl. (wide vib...) *mp*

Vln. *arco norm* *mp*

Vc. *arco norm* *p* *mp*

Pno. *mp*

145

Fl.

B♭ Cl. *p*

Bb Cl. *p*

Vln. *SP* *p* *norm.* *p*

Vc. *p*

Pno. *p*

150

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

(improvise multiphonic)

*mp*

SP

norm.

IV.

*espr.*

molto SP

norm.

♩ = 116

154

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*p*

*p*

*p*

(strum)

(strum)

*p*

*p*

*p*

159

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

Bb Cl. *mp*

Vln. *mp* arco

Vc. arco IV *mp*

Pno.

♩ = 72 Scorrevole

163

Fl. *p* slow, wide vibrato

B♭ Cl. *p* slow, wide vibrato

Bb Cl. *p* slow, wide vibrato

Vln. *p* molto SP

Vc. *p* *p* espr.

Pno. *p*

sub tone, some breath

Fl. *pp*

B♭ Cl. *pp*

B♭ Cl. slow, wide vibrato *espr.* *mp* *p* *mp*

Vln. *pp* pizz. 3 3 3 3 3

Vc. *mp* *p* *mp*

Pno. *p*

Fl. *p*

B♭ Cl. *p*

B♭ Cl. *mp* *p* *mf* *p* *mf*

Vln. *p* 3 3 3 3 3

Vc. *p* *mf* *p*

Pno.

171

Fl. *mp* *mf* norm.

B♭ Cl. *mp* *mf* norm.

Bb Cl. *mf*

Vln. *mf*

Vc. *mf* *p* *mf*

Pno. *mp* *mf*

-----

174

Fl. *f* *p* *f*

B♭ Cl. *f* *p* *f*

Bb Cl. *f* *p* *f*

Vln. *f* arco

Vc. *f*

Pno. *f*

-----

177

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*ppp*

*ppp*

*ppp*

*f* *pp*

♩ = 116 *Molto Delicato*

180

sub tone, some breath

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*pp*

*p*

*molto*

*pp*

*p*

*molto*

*molto SP*

*pizz.*

*arco*

*molto SP*

*pizz.*

*arco*

*molto SP*

*pp*

*f*

*mf*

*pp*

183

Fl. *mp* *mf*

B♭ Cl. *p* *molto* *mp*

Bb Cl. *mp* *molto* sub tone, some breath

Vln. *p* *arco SP* *pp* *mf* *pp* *mp*

Vc. *pizz.* *mp* *(strum)* *arco SP* *pp* *mp*

Pno. *mf* *p*

186

Fl. *p* *molto* *molto* *p*

B♭ Cl.

Bb Cl. *p*

Vln. *pizz.* *p* *arco molto SP* *p* *(strum)* *5* *5* *5*

Vc. *IV* *p* *mf* *p* *(strum)* *3* *3* *3* *3* *3* *3*

Pno.

189

Fl. *p* *mf* *pp* *mp* *pp* *p*

B♭ Cl. *p* *mf* *f* *p*

Bb Cl. *mf*

Vln. *pizz.* *p* *arco* *pp* *mf* *(strum)* *p*

Vc. *sfz* *p* *3* *3* *3* *3*

Pno.

193

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

B♭ Cl. *mf* *p*

Bb Cl. *p*

Vln. *3* *3* *3* *3*

Vc. *3* *3* *3* *3*

Pno.

197

Fl. *mp*

B♭ Cl. *mp*

Bb Cl. *mf*

Vln. arco molto SP *p*  $\triangleleft$  *f*

Vc. arco molto SP *p*  $\triangleleft$  *f*

Pno. *p*

200

Fl. *molto*

B♭ Cl. *mp*

Bb Cl. *p*  $\triangleleft$  *mp*

Vln. pizz. *p*  $\triangleleft$  *f* arco *f* norm *p*

Vc. pizz. *p*  $\triangleleft$  *f* arco *f*

Pno. *mp*

# *Scorrevole*

203

Fl. *f*

B♭ Cl. *f* *p* *f* *p* *f*

Bb Cl. *f* *p* *f* *mf*

Vln. *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p*

Pno. *mf*

206

Fl. *p*

B♭ Cl. *p*

Bb Cl. *p*

Vln. *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *mp*

209

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*f* *p* *f* *p* *f* *p*

*f* *p*

*f* *p*

12/16

212

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

to C flute

SP

*p* *f* *p* *f*

norm

molto SP

*p* *f* *p*

norm

*f* *p*

*f* *p*

12/16

The first system of the musical score includes staves for Flute (FL.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part is mostly silent, with a final measure in 6/8 time. The B♭ Clarinet and B♭ Bass Clarinet parts play a melodic line in 9/8 time, transitioning to 12/8 and then 6/8. The Violin part starts with a forte (f) dynamic, then softens to piano (p) and returns to forte (f). The Viola part also starts with a forte (f) dynamic, then softens to piano (p) and returns to forte (f). The Piano part plays a rhythmic accompaniment in 9/8 time, transitioning to 12/8 and then 6/8.

229 C FLUTE

Fl.

B♭ Cl.

Bb Cl.

Vln.

Vc.

Pno.

*p* *f* *p*

*mf* *p* *f* *p*

*mf*

*f*

*p* *f* *p*

*norm*

*p* *f* *p*

*fp*

*f* *p*

225

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

B♭ Cl. *p* *mf* *p*

Bb Cl. *p* *f* *p*

Vln. *f*

Vc. *f* *p*

Pno. *f*

230

Fl. *mf*

B♭ Cl. *f* *p* *slow, wide vibrato*

Bb Cl. *f* *p* *slow, wide vibrato*

Vln. *f* *p* *molto SP* *f* *p*

Vc. *p* *f* *norm* *p*

Pno. *mf*

234

Fl. *f* *p* *slow, wide vibrato*

B♭ Cl. *f* *p* *(wide vib...)*

Bb Cl. 234

Vln. 234 *IV norm* *p* *f* *p*

Vc. 234 *II.* *fp* *f* *mf* *p*

Pno. 234 *f* *f* *p*

238

Fl. *f*

B♭ Cl. *p* *mf* *p*

Bb Cl. 238 *mf* *p* *(wide vib...)*

Vln. 238 *molto SP* *sfz p*

Vc. 238 *sfz p* *f*

Pno. 238 *f*

242 (wide vib...)

Fl. *p*

B♭ Cl. *f* *p* (wide vib...)

Bb Cl. 242

Vln. *f* *p*

Vc. *p*

Pno. 242 *mf*

rit... ♩ = 72

247 Fl. *f* *p*

B♭ Cl. 247

Bb Cl. 247 *f*

Vln. 247

Vc. 247

Pno. 247 *f*



255 ALTO FLUTE

Fl. *pp*

B♭ Cl. *pp*

Bb Cl. *pp* *mp* *pp*

Vln. *pp* norm

Vc.

Pno. *mp*

Detailed description: This musical score page contains measures 255 through 258. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). Measure 255 is marked with a rehearsal symbol. The Flute and B♭ Clarinet enter in measure 256 with a *pp* dynamic. The B♭ Bass Clarinet has a continuous line starting in measure 255, with dynamics *pp*, *mp*, and *pp* indicated. The Violin enters in measure 256 with a *pp* dynamic and a 'norm' marking. The Viola and Piano parts are also present, with the Piano having an *mp* dynamic in measure 258.