

## Durham E-Theses

---

*Commentary on the Portfolio of Compositions  
submitted for the degree of Doctor of Philosophy by  
Composition*

JOHN MICHAEL GOODENOUGH

### How to cite:

---

GOODENOUGH, JOHN MICHAEL (2015) *Commentary on the Portfolio of Compositions* submitted for the degree of Doctor of Philosophy by Composition. Doctoral thesis, Durham University.

### Use policy

---

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/11120/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

John Goodenough

Sette archi spezzati

# Sette archi spezzati

John Goodenough

Deciso ma triste

♩ = 72

Oboe

Bass Clarinet in B♭

Hi-hat

Marimba

Violin

Violoncello

*ff*

*f* [Soft mallets]

*sim.*

*ff*

*mp*

solo

*f* *mp* *fp* *f* *mp*

Detailed description: This system contains the first five staves of the score. The Oboe staff is mostly silent. The Bass Clarinet in B♭ plays a rhythmic pattern of eighth notes with a forte (*ff*) dynamic. The Hi-hat plays a steady eighth-note pattern with a forte (*f*) dynamic, using soft mallets. The Marimba plays a rhythmic pattern of eighth notes with a forte (*ff*) dynamic, then a triplet of eighth notes with a mezzo-forte (*mp*) dynamic. The Violin and Violoncello staves play a melodic line with dynamics ranging from forte (*f*) to mezzo-forte (*mp*) and fortissimo-piano (*fp*).

5

Ob.

B. Cl.

Hi-hat

Mar.

Vln.

Vc.

*pp* < *mp* >

*ff*

*mf*

*f*

*p*

*f* *mp* *fp* *f* *mp*

Detailed description: This system contains the next five staves of the score. The Oboe staff is silent. The Bass Clarinet in B♭ continues its rhythmic pattern, ending with a dynamic of *pp* < *mp* >. The Hi-hat continues its pattern. The Marimba plays a rhythmic pattern with dynamics of *ff*, *mf*, and *f*. The Violin and Violoncello staves play a melodic line with dynamics of *f*, *mp*, *fp*, *f*, and *mp*. The Violin staff has a dynamic of *p* at the end of the system.

10 A

Ob.

B. Cl. *pp < mp > pp*

Hi - hat

Mar. *ff p mf p f p*

Vln.

Vc. *p mf p f p* non solo pizz.

15  $\text{♩} = 56$   $\text{♩} = 72$

Ob.

B. Cl. *mf p*

Hi - hat

Mar. *ff mp*

Vln. solo arco

Vc. *f mp fp f*

20 **B**

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*sim.*

*pp*

*ff*

*pizz.*

*arco*

*mp*

*mp*

*mf*

*f*

24 **C**

tutti

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

tutti

*f*

tutti

*f*

tutti

*f*

tutti

*f*

29

Ob. *p* *ff*

B. Cl. *p* *ff*

Hi - hat

Mar. *p* *ff*

Vln. *p* *ff*

Vc. *p* *ff*

Measures 29-32. The score is in 3/4 time, with a 5/16 time signature at the end of each measure. The dynamics range from *p* (piano) to *ff* (fortissimo). The Hi-hat part is mostly silent, with some rhythmic markings.

33 **D**

Ob. *f* *ff*

B. Cl. *f* *ff*

Hi - hat

Mar. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Measures 33-36. The score is in 5/16 time, with a 2/8 time signature at the end of each measure. The dynamics range from *f* (forte) to *ff* (fortissimo). The Hi-hat part is mostly silent, with some rhythmic markings.

39

Ob. *p*

B. Cl. *p*

Hi - hat

Mar. *p*

Vln. *p*

Vc. *p*

44

Ob. **E**

B. Cl. *fff* *p* *fff*

Hi - hat

Mar. *fff* *p* *fff*

Vln. *fff* *p* *fff*

Vc. *fff* *p* *fff*

**F**

49 solo

Ob. *f* *mp > p* *fp*

B. Cl.

Hi - hat

Mar. *mp* *mf sf* *mp* *mf* *p*

Vln. *pizz.* *mp* *mf sf* *mp* *mf* *> p*

Vc. *p* *sim.*

**G**

53

Ob. *f* *mf* *mp > p*

B. Cl. *p*

Hi - hat

Mar. *mp* *mf sf* *mf sf* *mp* arco (richocet) *mf sf*

Vln. *mp* *mf fp* *mf fp* *f*

Vc. *p* *sf* *sf* *mf sf* *pizz.*

56

Ob. *fp* *mf*

B. Cl. *p*

Hi-hat

Mar. *mp* *mf* *sf* *p* *mp* *mf sf* *mf sf* *mp*

Vln. *f* *f*

Vc. *mp* *mf* *sf* *p* *mp* *mf sf* *mf sf*

**H**

60

G.P.

Ob. *mf* *mp > p*

B. Cl. *ff*

Hi-hat *f* *sim.*

Mar. *mf sf* *ff*

Vln. *f* *arco solo*

Vc. *mf sf* *f* *mp* *fp*

64

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*f*  $\text{>}$  *mp* *ff* *fp*  $\text{>}$  *f*

69

I

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*pp*  $\text{<}$  *mp*  $\text{>}$  *pp*  $\text{<}$  *mp*  $\text{>}$  *pp* *p*

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

non solo *mp* *p*

*mf*

**J**

$\text{♩} = 56$

74

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*ff* *p* *mp* *ff*

*pizz.* *ff* *p* *mp* *f* *mp*

*solo arco*

78

$\text{♩} = 72$

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*ff* *f* *mp* *ff* *mp*

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

*solo* *mp*

82 K

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*p* *mf sf*

*sim.*

*arco (richocet)*

*fp* *f* *f*

*mf* *mp* *p*

85

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*mp* *mf > pp* *mp* *mf sf pp >* *mf sf pp >*

*mp* *mf sf* *p* *mp* *mf sf* *mf sf*

*f* *f* *mp* *pizz.*

*fp*

88 L

Ob. *mf* *mp*

B. Cl. *mp* *mf sf* *ff*

Hi - hat *f* *sim.*

Mar. *mp* *mf sf* *mp* *ff*

Vln. *arco* *f* *f*

Vc. *p* *mp* *fp*

92

Ob.

B. Cl.

Hi - hat

Mar. *f* *mf*

Vln.

Vc. *f* *mp* *f* *f* *mf*

97 M

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*pp <mp> pp <mp> pp*

*f ff p mp mf sf mp mf sf*

*mf p pizz. sim.*

*p f mp > p fp*

102 N

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*tutti tutti f*

*f*

*tutti tutti f*

*p mp mf sf mf sf tutti f*

*p sf sf tutti arco f*

*f tutti f*

107

Ob.  
B. Cl.  
Hi - hat  
Mar.  
Vln.  
Vc.

*ff* *fff* *p*  
*< ff* *fff* *p*  
*< ff* *fff* *p*  
*< ff* *fff* *p*

113

Ob.  
B. Cl.  
Hi - hat  
Mar.  
Vln.  
Vc.

*fff* *mf*  
*fff* *ff*  
*fff* *ff*  
*fff* *ff*  
*fff* *ff*  
*fff* *ff* *mp* *f*

**O**

solo arco

117 P

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*f*

*p*

*mp*

*sim.*

*pizz.*

*mp*

*mp*

121 **Chorale**  
estinto.

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*p*

*pp*

*mp*

*con sord.*

*mf*

*p*

126 poco rall.  $\text{♩} = 72$  molto rall.

Ob. *mf* *mp* niente *p*

B. Cl.

Hi - hat

Mar. *p* *pp* *p*

Vln. *p* *pp* *p*

Vc.

129

Ob. *ppp* *pp* *ppp*

B. Cl.

Hi - hat

Mar. *pp* niente *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp*