MTO 16.3 Examples: Jenkins, After the Harvest

(Note: audio, video, and other interactive examples are only available online)

http://www.mtosmt.org/issues/mto.10.16.3/mto.10.16.3.jenkins.php

Example 1. Interval scheme for the Fifth String Quartet from a March 27 sketch

<table>
<thead>
<tr>
<th></th>
<th>2</th>
<th>3</th>
<th>5</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>V[ln] I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V[ln II]</td>
<td>1</td>
<td>3</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Vla</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>VC</td>
<td>2</td>
<td>6</td>
<td>7</td>
<td>11</td>
</tr>
</tbody>
</table>
Example 2. All-interval twelve-note chords in (a) *Night Fantasies* and (b) String Quartet no. 4
Example 3. [0369] pre-compositional material from the sketch stamped JAN. 17 1995 and circled in green pencil, with a marking of blue highlighter.

Example 4. [0268] pre-compositional material from sketch stamped JAN. 17 1995 and circled in green pencil, with this particular part of the page circled in red pencil.
Example 5. “Sym.” example from the March 27 interval scheme sketch

Example 6. Reduction of measures 574–575 of Partita with analysis
Example 7. [0167]/[04] CUP space modeled after Morris (1990, 188)
**Example 8.** Carter’s plan for the Fifth String Quartet

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3/4 X 28</td>
<td>giocoso</td>
<td>1'10&quot;</td>
<td>4/4 X 21 = 1'10&quot;</td>
<td>very fast</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>4</td>
<td>7</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

- IV 1 "33" marcato
- I V VI V III
- V V VI V IV V VI
- VI pizz

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**Example 9.** Published movements of the Fifth String Quartet

1. Introduction measures 1-24
2. Giocoso measures 25-64
3. Interlude I measures 65-85
4. Lento espressivo measures 86-110
5. Interlude II measures 111-132
6. Presto scorrevole measures 133-164
7. Interlude III measures 165-192
8. Allegro energico measures 193-222
9. Interlude IV measures 223-250
10. Adagio sereno measures 251-281
11. Interlude V measures 282-308
12. Capriccioso measures 309-331
Example 10. First attempt, stamped FEB. 03 1995
Example 11. Long-range polyrhythm sketch

measures: 73–90 | 91–108
Example 12. Summary of polyrhythms in the FEB. 03 1995 sketch

<table>
<thead>
<tr>
<th></th>
<th>Pulses of the polyrhythms marked by filled-in noteheads</th>
<th>Pulses of the polyrhythm marked by open squares</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin I</td>
<td>every 38th septuplet thirty-second</td>
<td>every 52nd septuplet thirty-second</td>
</tr>
<tr>
<td>Violin II</td>
<td>every 27th quintuplet sixteenth</td>
<td>every 33rd quintuplet sixteenth</td>
</tr>
<tr>
<td>Viola</td>
<td>every 15th triplet eighth</td>
<td>every 28th triplet eighth</td>
</tr>
<tr>
<td>Cello</td>
<td>every 21st sixteenth</td>
<td>every 27th sixteenth</td>
</tr>
</tbody>
</table>
Example 13. “Make more intense?” (FEB. 04 1995)

Make more intense?

Example 14. [0268] pre-compositional sketch from April 2
Example 15. [02468A] pre-compositional sketch from April 2

Example 16. April 9 sketch with circles and boxes
Example 17. April 9 sketch (marked “slow”)
Example 18. April 9 draft (marked “slow”)
Example 19. Reduction of measures 86–88 of the published score

Example 20. Harmonic reduction of the “Lento espressivo” movement of the Fifth String Quartet
Example 21. [0167]/[0268] CUP space

Example 22. [02468A]/[06] CUP space
Example 23. Reduction of measures 91–94

Example 24. Reduction of measure 110