



### **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

V[ln] I	2,	3,	5	8
V[ln II]	1	3	7	10
Vla	1	4	5	9
VC	2	6	7	11

**Example 2.** All-interval twelve-note chords in (a) *Night Fantasies* and (b) *String Quartet no. 4*

(a)		(b)	
	2		9
	7		7
	4		11
	3		10
	1		4
	6		6
	11		3
	9		5
	8		1
	5		2
	10		8

**Example 3.** [0369] pre-compositional material from the sketch stamped JAN. 17 1995 and circled in green pencil, with a marking of blue highlighter



JAN. 17 1995

5

[0369] [0146] [0137] [0146] [0137]

[0369] [0369]

**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

12

[0268] [0146] [0137] [0146] [0137]

[012478] [012478] [012478] [012478]

12<sup>8</sup> [0124678A]

[012478] [04] [012478] [04]

[0268] [0167] [0268] [0369] [0268] [0167] [0268] [0167]

2 5 2

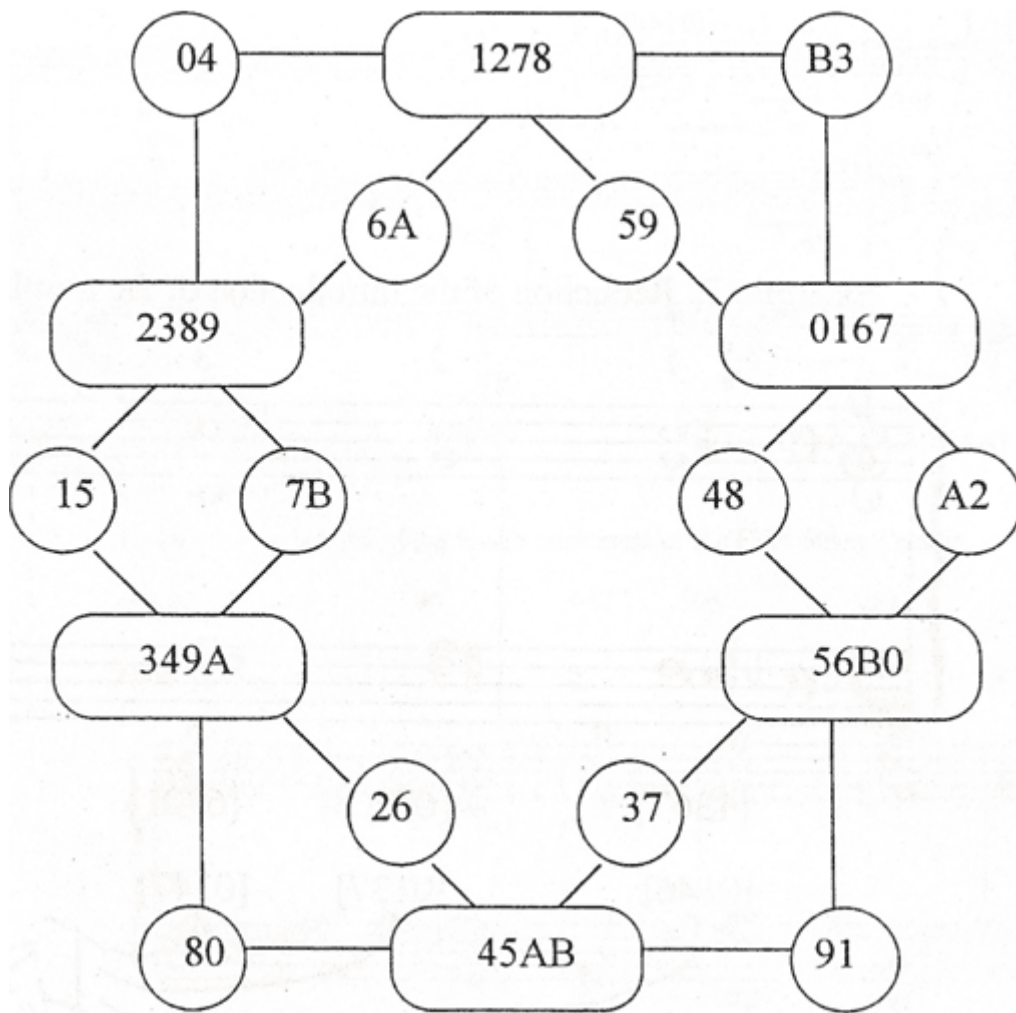
**Example 5.** “Sym.” example from the March 27 interval scheme sketch

Musical notation for Example 5, showing a four-measure sketch. The notation is on a grand staff (treble and bass clefs). The first measure is circled with a '1'. The second measure is circled with a '2' and labeled 'sym.'. The third and fourth measures are labeled '3' and '4' respectively. A bracket labeled 'sym.' spans the second, third, and fourth measures. The notes in the sketch are: Measure 1: Treble clef (F#, G, A), Bass clef (F, G, A); Measure 2: Treble clef (F#, G, A), Bass clef (F, G, A); Measure 3: Treble clef (F#, G, A), Bass clef (F, G, A); Measure 4: Treble clef (F#, G, A), Bass clef (F, G, A).

**Example 6.** Reduction of measures 574–575 of *Partita* with analysis

Musical notation for Example 6, showing a reduction of measures 574–575. The notation is on a grand staff (treble and bass clefs). The first staff is labeled 'WWs/Strings [0167]' and the second staff is labeled 'Hrns/Tbns [04]'. The notation shows three measures. Above the first staff are interval scheme notations: {1278}, {1278}, and {1278}. Above the second staff are interval scheme notations: {B3}, {6A}, and {59}. Below the grand staff are interval scheme notations: {78B123} [012478], {678A12} [012478], and {125789} [012478]. The notes in the sketch are: Measure 1: WWs/Strings (F, G, A), Hrns/Tbns (F, G, A); Measure 2: WWs/Strings (F, G, A), Hrns/Tbns (F, G, A); Measure 3: WWs/Strings (F, G, A), Hrns/Tbns (F, G, A).

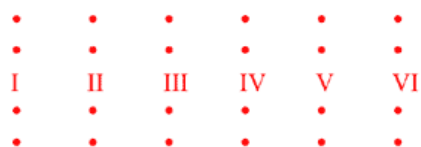
**Example 7.** [0167]/[04] CUP space modeled after Morris (1990, 188)



**Example 8.** Carter's plan for the Fifth String Quartet

<table style="border-collapse: collapse; width: 100%;"> <tr> <td style="border-right: 1px solid black; padding: 5px;"> <table style="border-collapse: collapse; width: 100%;"> <tr> <td style="border-right: 1px solid black; padding: 5px;">IV II VI</td> <td style="padding: 5px;">V</td> </tr> </table> </td> <td style="padding: 5px;"> <table style="border-collapse: collapse; width: 100%;"> <tr> <td style="border-right: 1px solid black; padding: 5px;"> <table style="border-collapse: collapse; width: 100%;"> <tr> <td style="border-right: 1px solid black; padding: 5px;"><del>IV</del> <del>V</del></td> <td style="padding: 5px;">I</td> </tr> </table> </td> <td style="padding: 5px;"> <table style="border-collapse: collapse; width: 100%;"> <tr> <td style="border-right: 1px solid black; padding: 5px;">3/4 X 28</td> <td style="padding: 5px;">1'10"</td> </tr> </table> </td> </tr> <tr> <td style="border-right: 1px solid black; padding: 5px;">giocoso</td> <td style="padding: 5px;"></td> </tr> </table> </td> <td style="padding: 5px;"> <table style="border-collapse: collapse; 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<del>III</del> <del>IV</del> V	VI														
pizz															



5<sup>th</sup> String  
Quartet

1
1'10"
1'10"
1'
1'33
2'10"
<u>1'</u>
8'03
<u>6</u>
12
<u>14</u>

**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

FEB. 03 1995

The musical score is written on four staves. The first staff (treble clef) contains a single note on the first line. The second staff (treble clef) contains a chord of three notes on the second line in the first measure, and a circled chord of three notes on the second line in the second measure, with a question mark above it. The third staff (bass clef) contains a single note on the first line. The fourth staff (bass clef) contains a chord of two notes on the second line in the first measure, and a chord of three notes on the second line in the second measure. A vertical bar line separates the first and second measures.

{4568AB02} {5679B013}

{56B0}

{248A}

{1379}

# Example 11. Long-range polyrhythm sketch

measures: 73-90 | 91-108

FEB. 03 1995

73  $\frac{5}{27}$   $\frac{7}{38}$   $\frac{3}{13}$   $\frac{4}{21}$

8  
5  
6  
9

4

5

6

7

8

*slow*

72  $\frac{8}{576}$   $8'$   $9 \frac{64}{576}$   $\frac{64}{5}$   $\frac{512}{256}$

FEB. 04 1995

79

80

1

2

3

4

85

6

7

8

9

90



$$\frac{57.6}{9} = \frac{518.4}{129.6}$$

$$9 \ 8 \ 7 \ 6 \ 5$$

$$7 \overline{) 288} = 41 \frac{1}{7}$$

$$5 \overline{) \frac{72}{9}} = \frac{648}{129.6}$$

$$\frac{36}{9} = \frac{324}{64.8}$$

$$40.5$$

**Example 12.** Summary of polyrhythms in the FEB. 03 1995 sketch

	Pulses of the polyrhythms marked by filled-in noteheads	Pulses of the polyrhythm marked by open squares
Violin I	every 38 <sup>th</sup> septuplet thirty-second	every 52 <sup>nd</sup> septuplet thirty-second
Violin II	every 27 <sup>th</sup> quintuplet sixteenth	every 33 <sup>rd</sup> quintuplet sixteenth
Viola	every 15 <sup>th</sup> triplet eighth	every 28 <sup>th</sup> triplet eighth
Cello	every 21 <sup>st</sup> sixteenth	every 27 <sup>th</sup> sixteenth

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

A musical score for four instruments: Violin I, Violin II, Viola, and Cello. The score is in a key signature of one sharp (F#) and a 4/4 time signature. The Violin I staff has a treble clef, Violin II has a treble clef, Viola has an alto clef, and Cello has a bass clef. The score is divided into measures by vertical bar lines. Annotations include:

- [016] above the first measure of Violin I.
- [016] above the second measure of Violin I.
- [0147] above the third measure of Violin I.
- [0124678A] below the Cello staff, spanning the first three measures.

There are also circles and boxes highlighting specific notes and groups of notes across the staves.

Example 17. April 9 sketch (marked "slow")

The musical score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in a key with one sharp (F#) and a common time signature. The first measure contains a whole note chord in the treble clef (F#4, A4, C5) and a whole note chord in the bass clef (F#2, A2, C3). The second measure contains a whole note chord in the treble clef (F#4, A4, C5) and a whole note chord in the bass clef (F#2, A2, C3). A large oval highlights the first two measures of the piece.

Example 18. April 9 draft (marked "slow")

72

[0146] [0124678A]

[02468A]

Example 19. Reduction of measures 86–88 of the published score

Example 19 shows a musical score for measures 86–88. The score is in common time (C) and features a treble and bass clef. The chords are numbered 1 through 6. Below the score, the chord reductions are listed as follows:

1	2	3	4	5	6
{1367}	{6790}	{6901}	{5690}	{59B0}	{B035}
[0146]	[0137]	[0147]	[0147]	[0137]	[0146]

A central chord diagram labeled  $I_6$  has arrows pointing to the [0137] and [0146] chords in measures 2, 5, and 6.

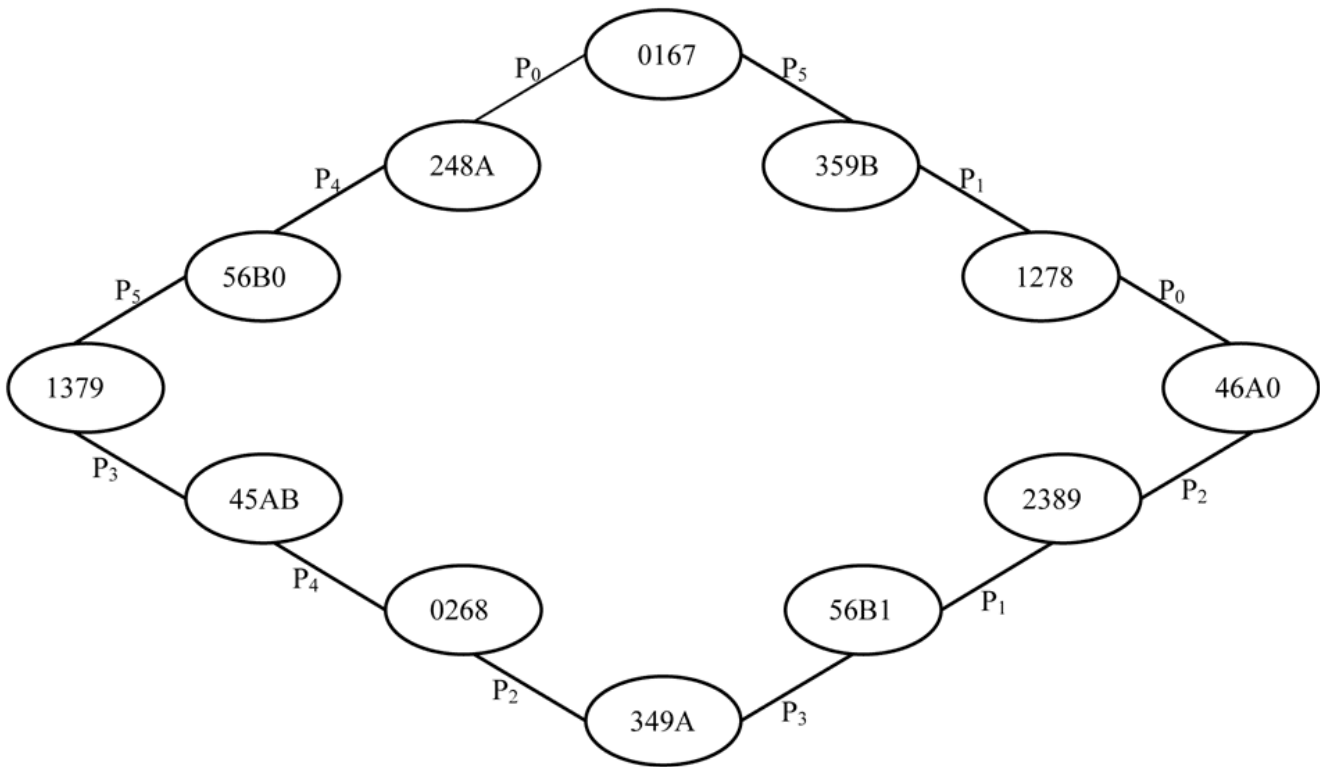
Example 20. Harmonic reduction of the “Lento espressivo” movement of the Fifth String Quartet

measure	89	90	94	95	100			103
chord	1	2	3	4	5	6	7	8

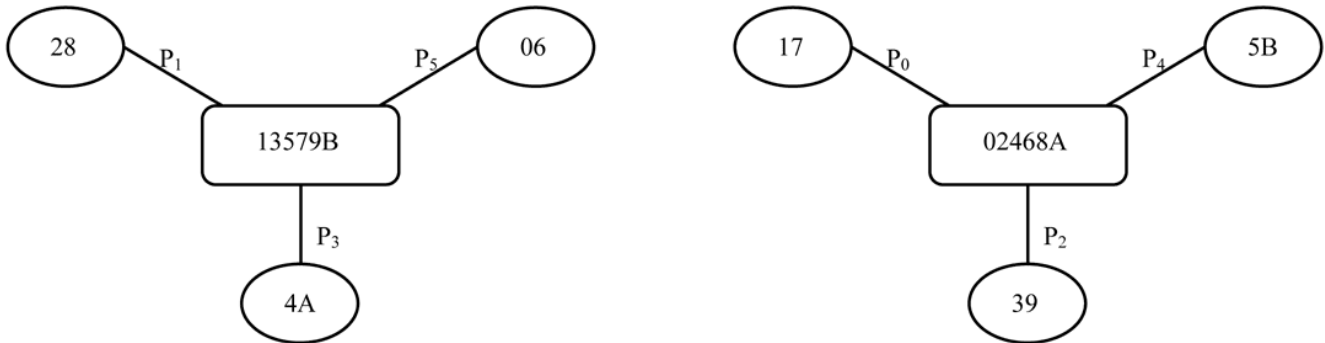
Example 20 shows a harmonic reduction of the “Lento espressivo” movement of the Fifth String Quartet. The score is in common time (C) and features a treble and bass clef. The chords are numbered 1 through 8. Below the score, the chord reductions are listed as follows:

{5679B013}	{0124678A}	{1235789B}	{5679B013}	{5679B013}	{34579AB1}	{4568AB02}	{5679B013}
P5	P0	P1	P5	P5	P3	P4	P5

**Example 21.** [0167]/[0268] CUP space



**Example 22.** [02468A]/[06] CUP space



Example 23. Reduction of measures 91–94

91                      92                      93                      94

$P_0$                       {0146}    {0148}    {1478}    {2478}    {78A2}                       $P_1$

                            [0146]    [0148]    [0147]    [0146]    [0137]

Example 24. Reduction of measure 110

[0137]

[0146]

[0134679A]