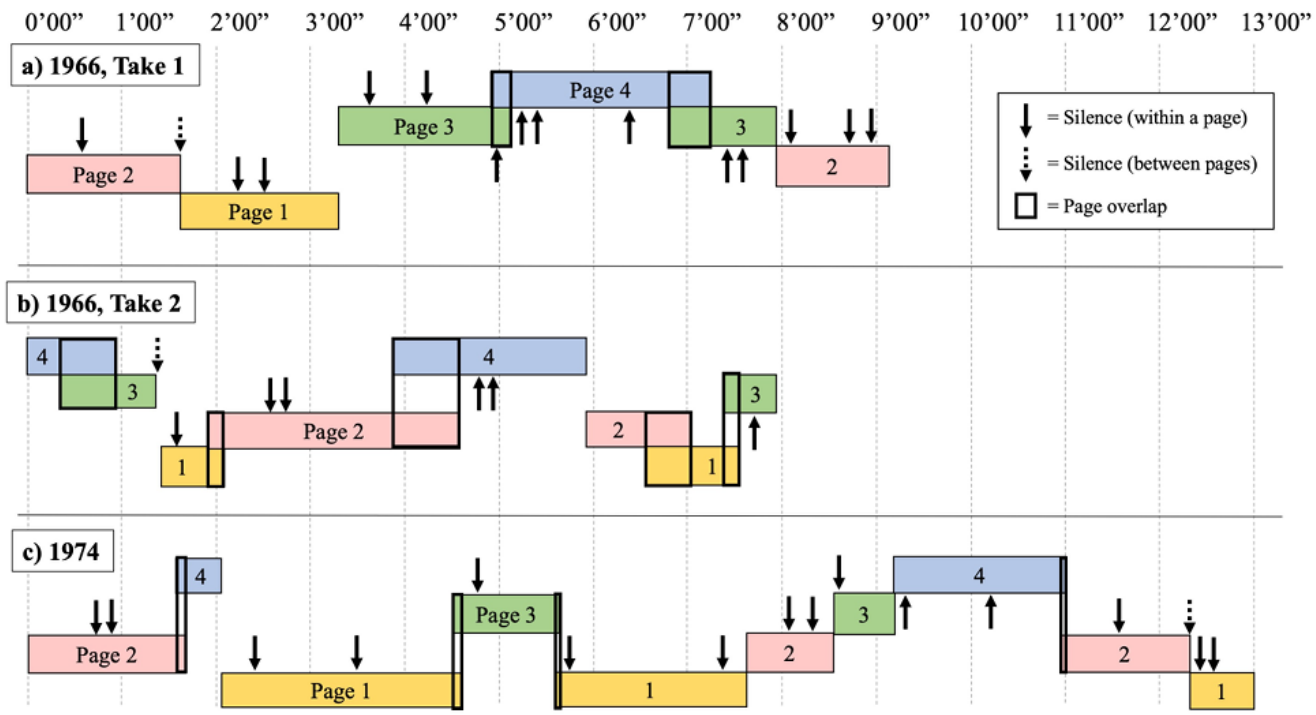
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

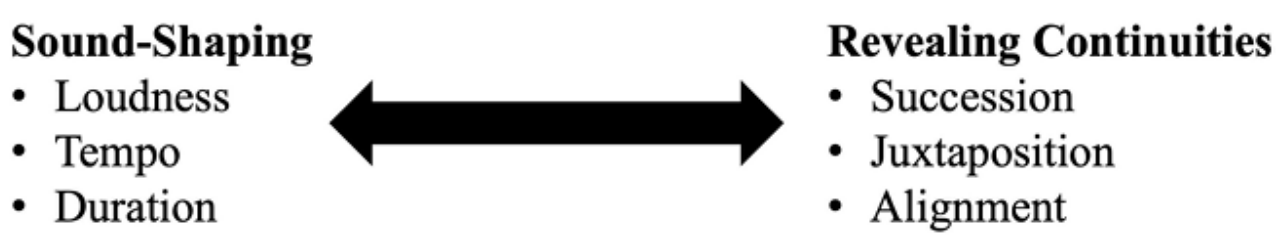
MTO 26.3 Examples: Andersen, (Per)forming Open Form

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.andersen.html

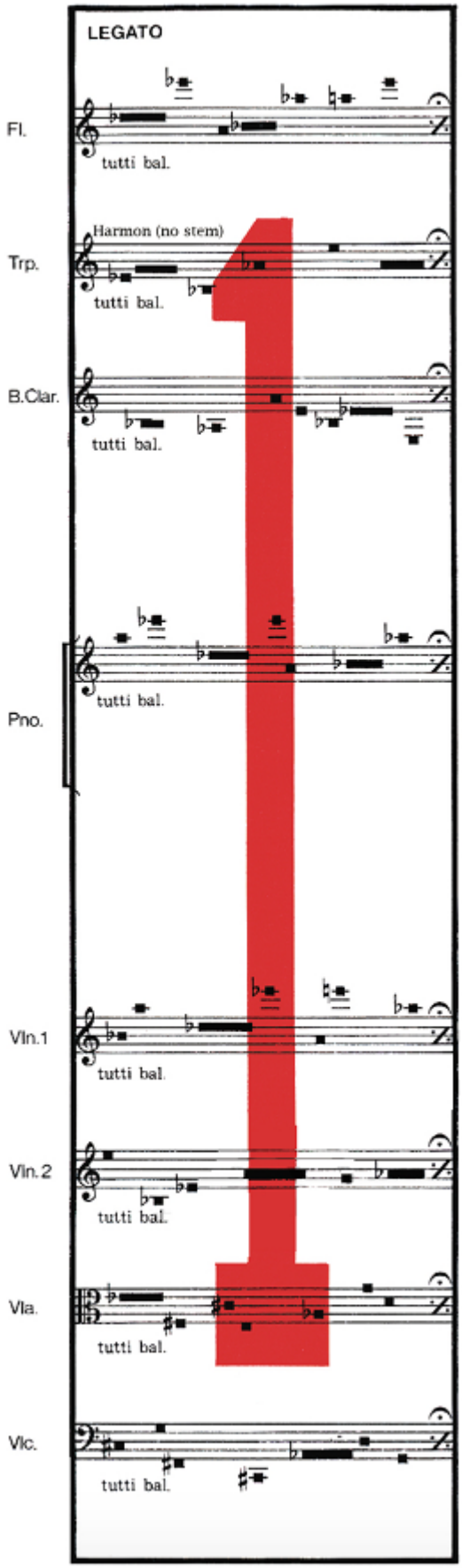
Example 1. Transcriptions of Three Performances of *Novara* (by page)



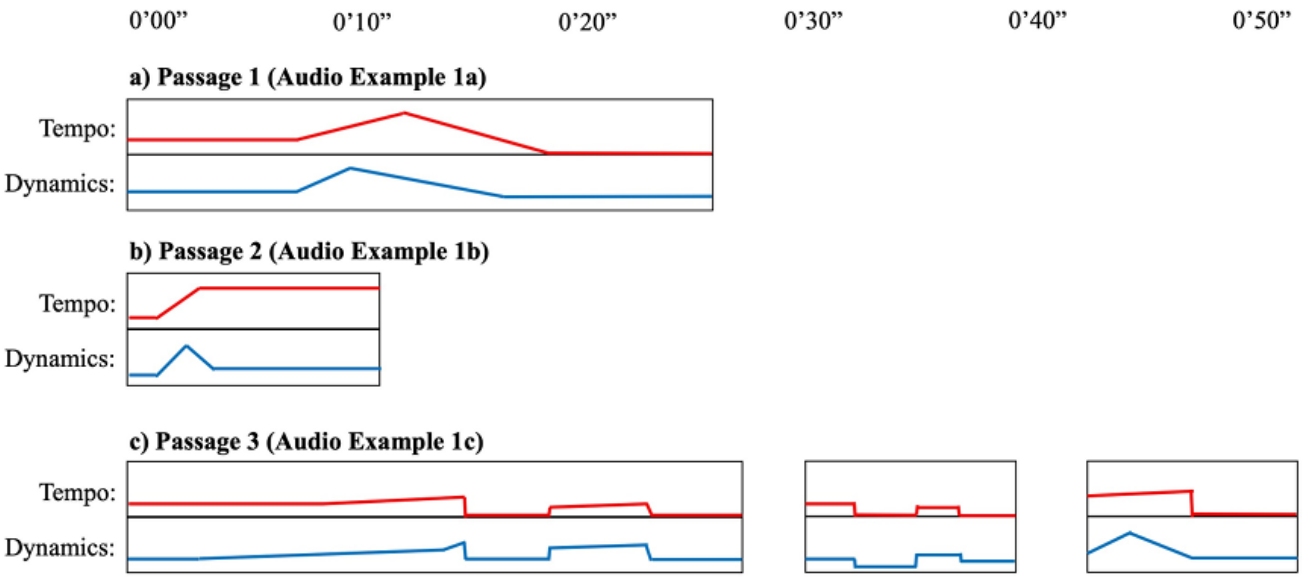
Example 2. Two Strategies for the Conductor's Interventions



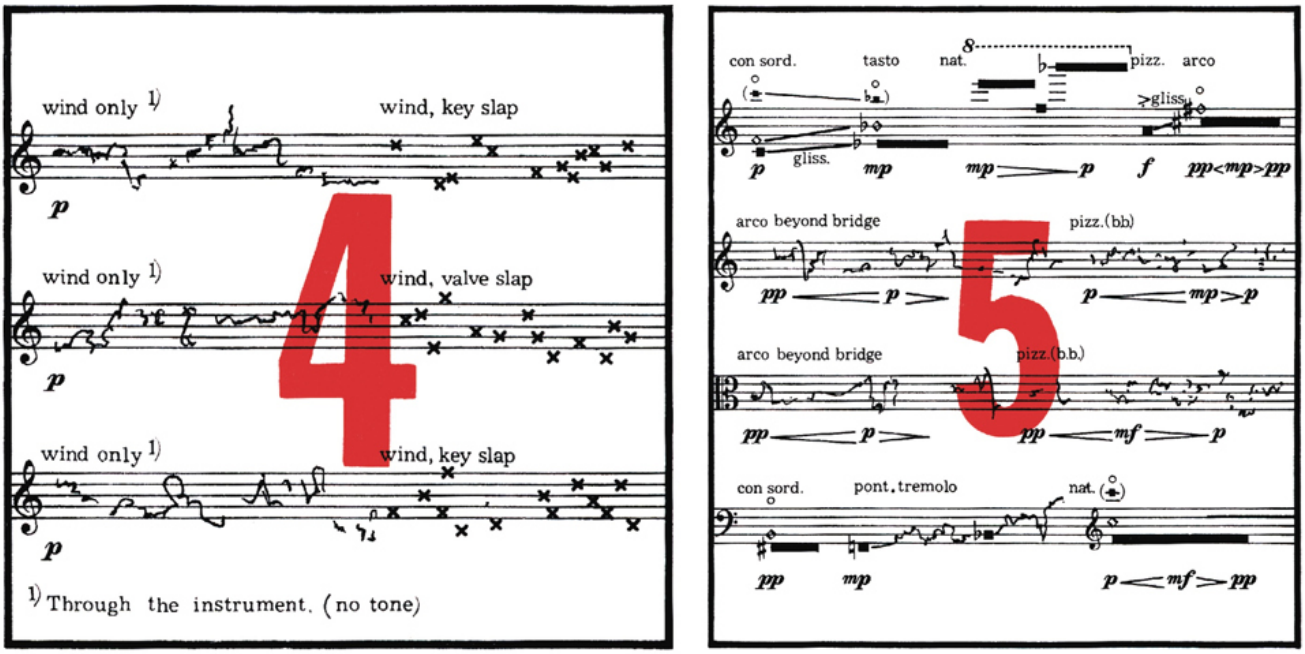
Example 3. *Novara,* Event 2-1



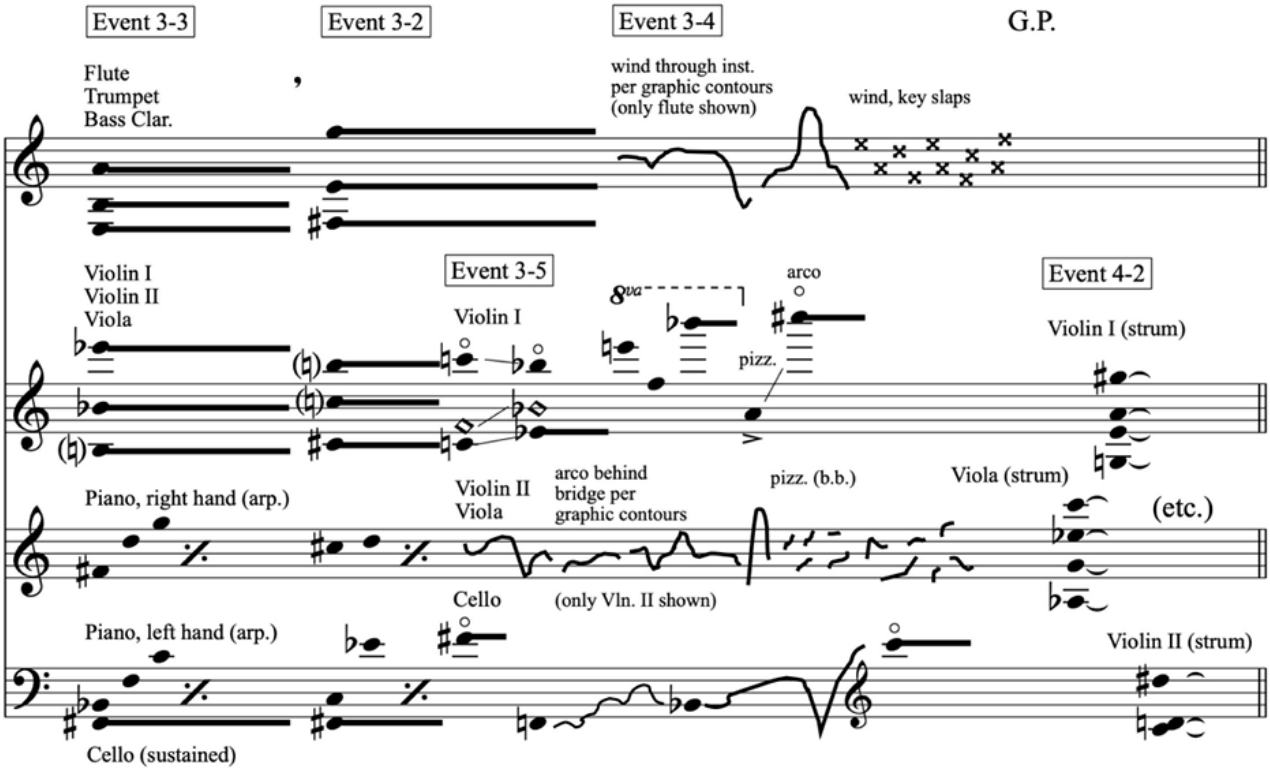
Example 4. Tempo and Loudness Over Time for Passages 1, 2, and 3



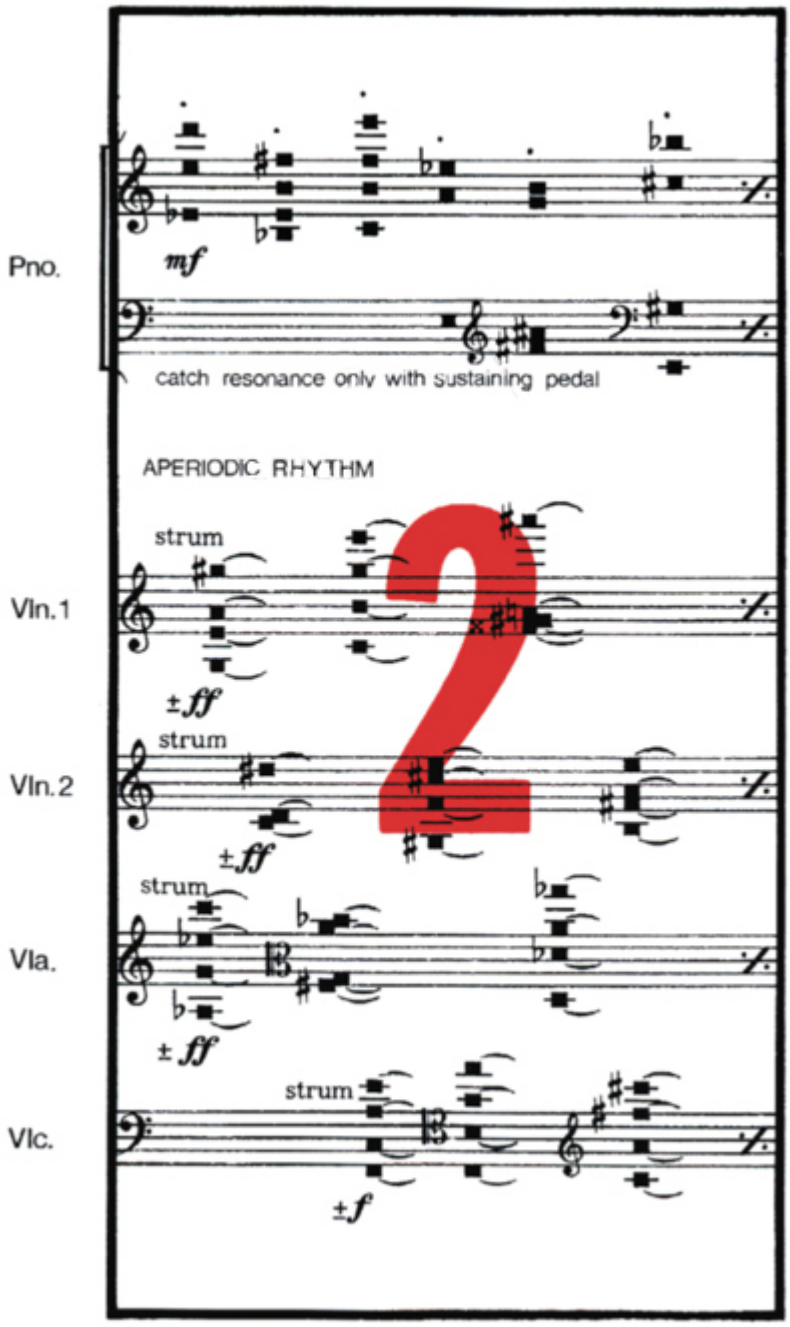
Example 5. *Novara,* Events 3-4 and 3-5



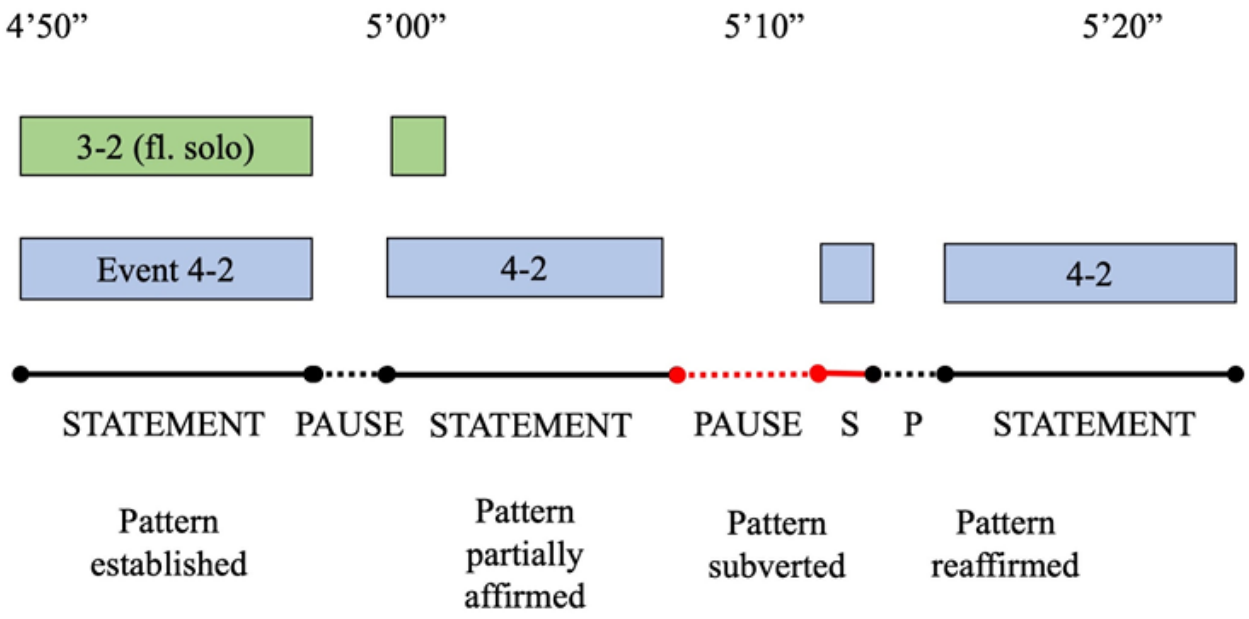
Example 6. Transcription of Audio Example 2



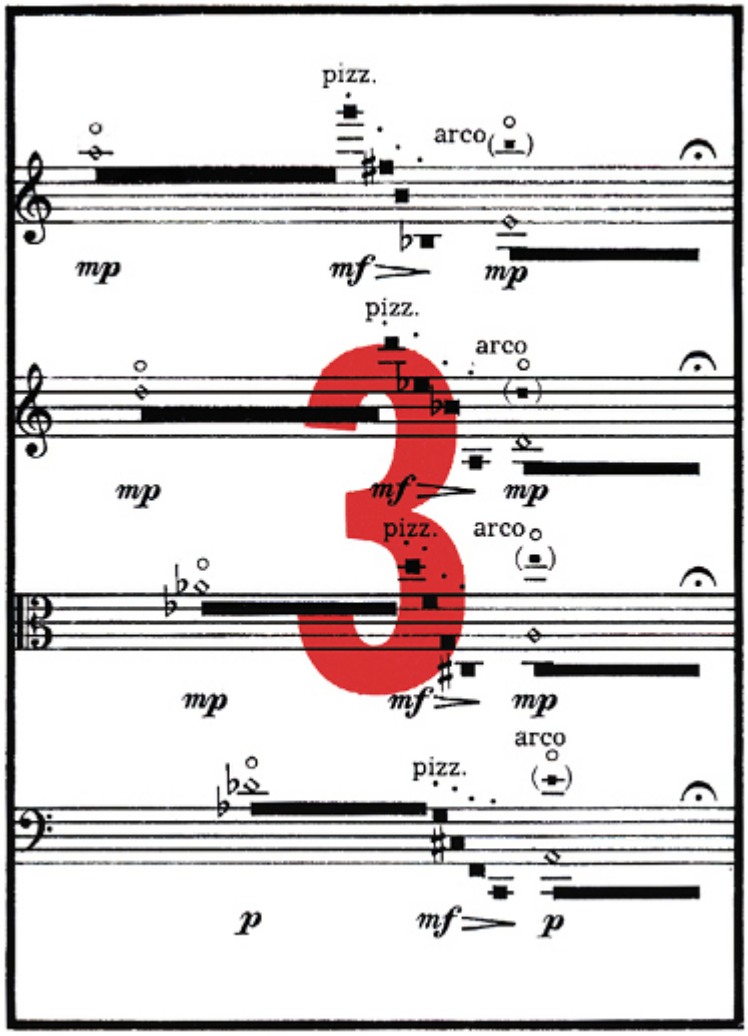
Example 7. Event 4-2, *Novara*



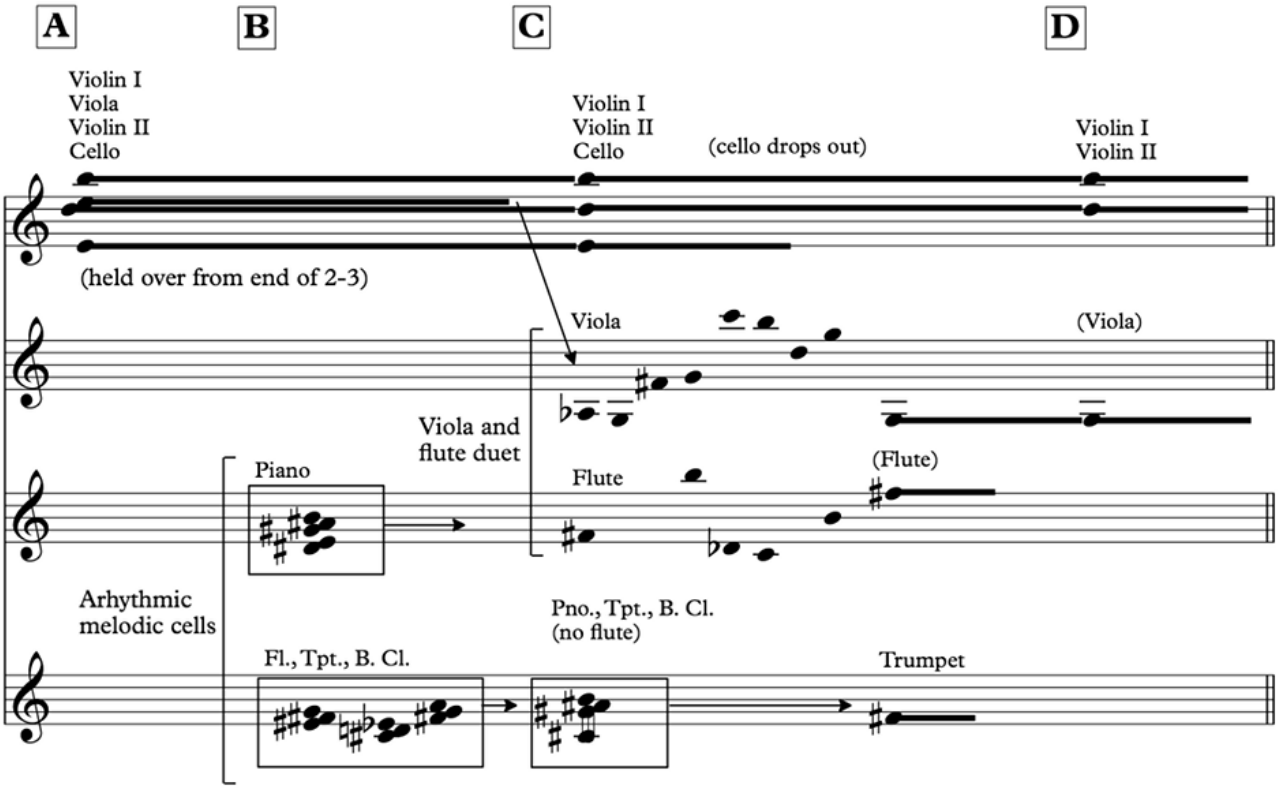
Example 8. Transcription of Audio Example 3



Example 9. Event 2-3, *Novara*



Example 10. Transcription of Final Thirty Seconds of Audio Example 4



Example 11. *Novara,* Page 1

NOVARA (1962)

1

Earle Brown
(1926–2002)

Flute

1) Trumpet in B♭

B♭ Bass Clarinet

Piano

Violin 1

Violin 2

Viola

V'Cello

Fl.

Vln.1

Trpt.

Vla.

NOT FOR PERFORMANCE

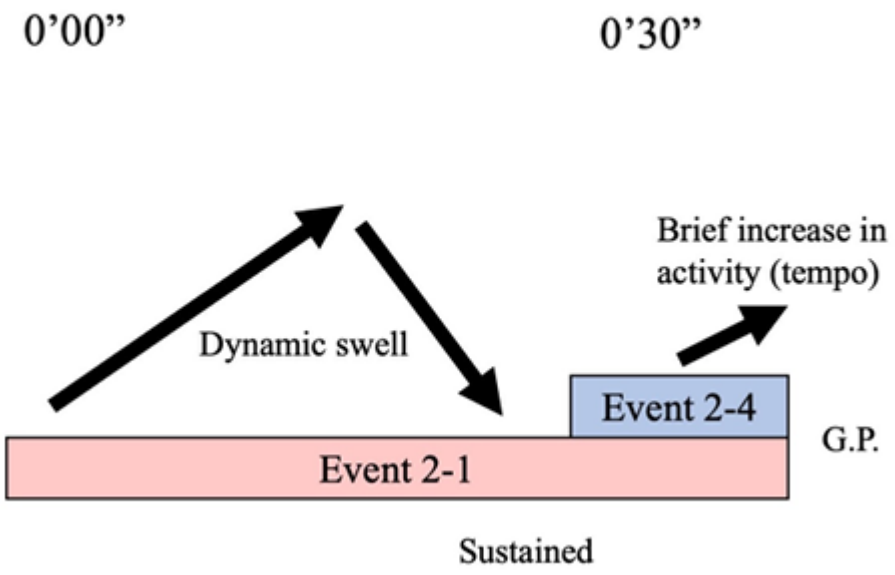
* always with stem removed.

1) Transposed here

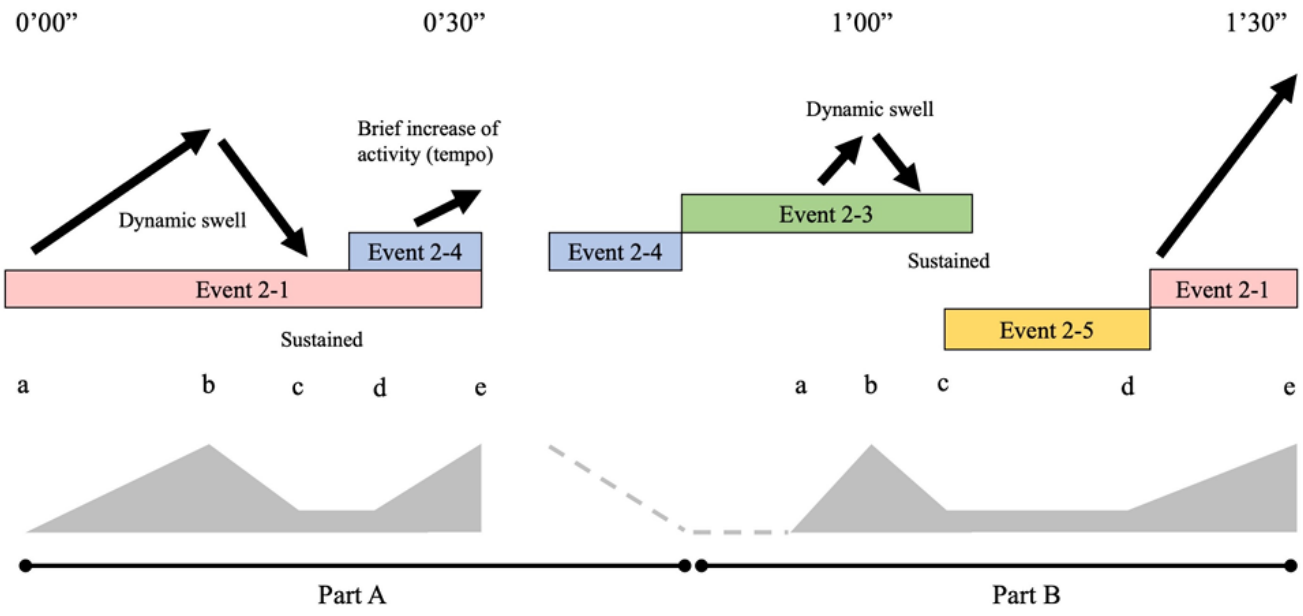
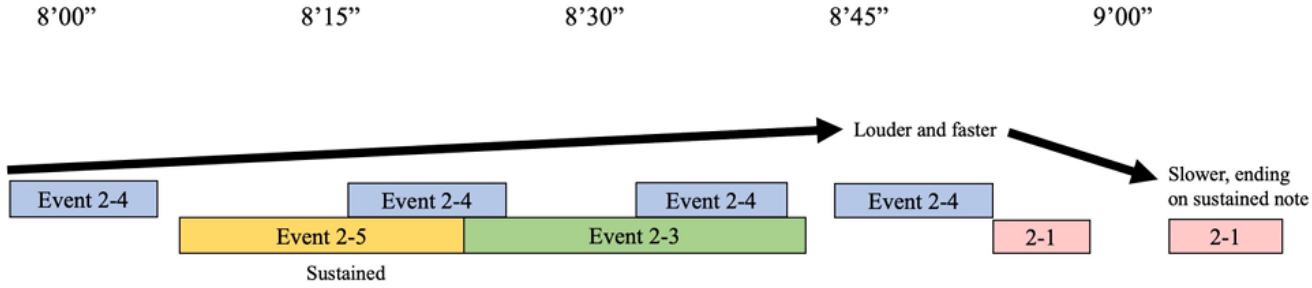
Example 12. Transcription of Audio Example 5

Event 1-1 (unsync. with b. cl.)
Flz
A-2
Fl.
p mp p f mf > p < ff
(conducted)
A-3
Event 1-1 (unsync. with fl.)
A-1
very breathy
B. Cl.
pp < mp mf p<mp>p p
Event 1-2 (as solo)
keys
C
(mute)
Piano
mp f p mp
Event 1-3 (unsync. with vc.)
D
Vln. II
mf
B-1
B-2
(harmonic glissando)
(conducted)
Event 1-3 (unsync. with vln. II)
pont.
pizz.
arco
pont. gliss.
pizz.
tasto (arco)
batt.
gliss.
Vc.
mf > p fff mf < f mf > p f ff fff mf < ff > mp
* Unclear in this recording

Example 13. Transcription of Audio Example 8



Example 14. Transcription of Audio Example 9



Example 15. Transcription of Audio Example 10