INTERTWININGS

FOR FULL ORCHESTRA

A composition by

Maja Švast

Master of Music, Wichita State University, 2007
Bachelor of Music, Wichita State University, 2005

Submitted to the Department of Music
and the faculty of the Graduate School of
Wichita State University
in partial fulfillment of
the requirements for the degree of
Master of Music

May 2007
I have examined the final copy of this composition for form and content, and recommend that it be accepted in partial fulfillment of the requirement for the degree of Master of Music with a major in Music Theory/Composition.

Walter Mays, Committee Chair

We have read this composition and recommend its acceptance:

Katherine Murdock, Committee Member

Steve Peters, Committee Member
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Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
2 Bassoons
Contrabassoon

3 Horns in F
3 Trumpets in B-flat
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (one player)
  Xylophone
  Bass Drum
  Cymbals

Harp
Piano

Violin I
Violin II
Viola
Cello
Contrabass

This score is written in conventional transpositions.
**Intertwinings**

Program notes and analysis

*Intertwinings* is written for full orchestra, and is in one continuous movement. It takes as its subject certain aspects from human nature. The human nature is very complex. Sometimes people project extroverted actions, while at the same time disguising their inner thoughts and emotions. This work consists of three main themes, which represent three different characters. These themes first appear alone and then later in combination. They clash together producing positive and negative emotions that culminate with all three of them erupting together towards the end of the piece (beginning at measure 298 until the end). The piece ends abruptly leaving the questions unanswered.

The first theme (measure 8 - 13) portrays a hectic, unstable, jealous character. This theme represents a character that is permanently nervous and chaotic, and never resolves to something calmer. This character is intended to be annoying. It is constructed of rapid passages made entirely of sixteenth notes. These passages are highly chromatic and dissonant. The repeated notes found in the orchestration of the first theme are trying to convey the idea of screams or cries for the first theme to calm down. The second theme (measure 45 – 52) is derived from a Balkan scale, and it is in a changing meter. It portrays a stable, yet unusually playful character. The third theme (measure 195 – 216) is a romantic one, characterized by long notes. It is very sustained and melodious. It represents a stable and calm character, yet its tone is a little indecisive. The appearance of this theme is preceded by a motive that was heard earlier in the piece (measure 178 – in augmentation). This motive changes gradually into the mood of the third theme and leads the listener into the center of the third theme in a way that is continuous.
The three themes are distinguished from each other through three different styles of music. The first theme has an abstract sound, the second theme has a folk sense, and the third theme has a romantic quality.

The first working title was “Introverted Extroversion”. This is maybe the best symbolic explanation of the inner hidden life and thought processes of the piece. These processes are often vague and abstract in meaning. The three main characters exist on their own, socialize together in a civil manner and at times love and hate each other.

The composer considers the form of this piece to be a rhapsody because of its highly colored contrasts in orchestration, mood, unconventional tonalities, and successions of events.

The harmonic aspect of the piece does not follow traditional tonalities or scales. The harmonies are made primarily out of stacked 3rds. The accidentals in these chords produce clashes in different registers. Bellow is an example of this in measures 17-20 from the early score for two pianos. There we see that in the first piano right hand has a G, and the left hand has a G#. In the next measure Ab and A are played simultaneously, and in the last measure B and Bb are played at the same time.
In harmonizing the themes, the composer tried to make a new sound that at first can be unpleasant for the ears, but as the piece unfolds makes more sense in that it is melodic and dissonant at the same time. In this case it represents a human character that is stable, but at the same time contains the conflicting issues. The best example would be the third theme (measure 195 – 199), where the sustained notes give the illusion of tranquility, but the moving notes conflict with this tranquility.

The second theme uses a Balkan scale and is reminiscent of Istrian folk music.

Below is an example from measure 27-29 from the draft score for two pianos.
A specific characteristic of this harmonization is drone tone in the bass clef of the second piano that is actually the tonic. Balkan scales are varied and adaptable in different parts of Europe. The scale in this piece is a little modified for expressive purposes. The composer had in mind this particular form of the scale while composing this piece. The scale is D Eb/E F G A Bb C#. A cadence characteristic in this music is the major second chromatically resolving into the unison. This example is from measure 161 from the draft score for two pianos. In the right hand of the first piano Bb and C resolve to B.
The meter in this theme is very characteristic of Istrian music, because it is constantly changing. At the lower level the changing meters are portraying the unstable nature of this character, and on the higher level its symmetrical phrase structures are portraying the stability of this character. Instability at the metric level, stability at the phrase level. Another example of introverted extroversion.

<table>
<thead>
<tr>
<th>Measure</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>31</th>
<th>32</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>37</th>
<th>38</th>
<th>39</th>
<th>40</th>
<th>41</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>45</th>
<th>46</th>
<th>47</th>
<th>48</th>
<th>49</th>
<th>50</th>
<th>51</th>
<th>52</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat</td>
<td>3/8</td>
<td>5/8</td>
<td>7/8</td>
<td>7/8</td>
<td>7/8</td>
<td>7/8</td>
<td>7/8</td>
<td>7/8</td>
</tr>
</tbody>
</table>

| Measure | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

<table>
<thead>
<tr>
<th>Measure</th>
<th>156</th>
<th>157</th>
<th>158</th>
<th>159</th>
<th>160</th>
<th>161</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat</td>
<td>3/8</td>
<td>5/8</td>
<td>7/8</td>
<td>7/8</td>
<td>5/8</td>
<td>4/4</td>
</tr>
</tbody>
</table>

| Measure | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

<table>
<thead>
<tr>
<th>Measure</th>
<th>248</th>
<th>249</th>
<th>250</th>
<th>251</th>
<th>252</th>
<th>253</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat</td>
<td>3/8</td>
<td>5/8</td>
<td>7/8</td>
<td>7/8</td>
<td>5/8</td>
<td>4/4</td>
</tr>
</tbody>
</table>
**Intertwinings**

Form

<table>
<thead>
<tr>
<th></th>
<th>1 Intro</th>
<th>8 A</th>
<th>13 Bridge 1</th>
<th>21 A</th>
<th>25 Bridge 2</th>
<th>31 A</th>
<th>35 B</th>
<th>37 Bridge 2</th>
<th>39 A</th>
<th>40 B</th>
<th>42 A</th>
<th>45 B</th>
<th>53 Bridge 2</th>
<th>57 A</th>
</tr>
</thead>
<tbody>
<tr>
<td>59 Bridge 1</td>
<td>63 A</td>
<td>67 Bridge C</td>
<td>78 A</td>
<td>104 Bridge 1/C</td>
<td>115 A</td>
<td>117/8 Bridge 1/C</td>
<td>128 A</td>
<td>141 B</td>
<td>163 A</td>
<td>176 Bridge 2</td>
<td>178 Motive C</td>
<td>195 C</td>
<td>217 Dev of C</td>
<td></td>
</tr>
<tr>
<td>233 B</td>
<td>254 2.Dev of C</td>
<td>284 Bridge 2</td>
<td>288 A</td>
<td>292 Bridge 1</td>
<td>297 Motive C</td>
<td>303 B</td>
<td>323 End</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
A little bit slower

Piu mosso
Pesante
Accelerando
Abruptly violent

\( \frac{\text{1} \quad \text{Abruptly violent}}{135} \)
Subito piu mosso

rit.  \( \frac{1}{4} = 120 \)
In steady rhythm $\frac{\text{in steady rhythm}}{135}$
Subito piu mosso

S

Picc.
Fl.
Ob.
E. Hn.
B/Cl.
Bsn.
C. Bn.
Hn.
Bb Tpt.
Tbn.
Tuba

Subito piu mosso
Abruptly  As before
G2

Sostenuto

Crescendoing to the end