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### **Title**

Divertimento for Double Reed Quartet

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# **Divertimento**

*for double reed quartet*

Matthew Beardsworth

*(2018)*

### **PROGRAMME NOTES**

*Divertimento* builds on a motivic cell (D-Eb-D-F), the intervals of which form the foundation for the melodic content & development of the piece. The cell is introduced in a fragmented form at the introduction, and steadily grows into itself through polyphonic call-&-response phrases.

A secondary motif, a series of dissonant close minor seconds, is also utilised, introduced following the first fragmented phrase of the main motif (at bar 11) and used as a sparing highlight throughout the rest of the piece.

Fast tempo, dissonance, a relentless, stressful pace, and a minor key give this piece a tense mood, the rapid changes almost give it the feel of a silent movie soundtrack. A slow middle variation gives a bit of respite, but then the pace accelerates back to the beginning **Allegro vivace** tempo and then even faster into a frantic finale.

*Divertimento* could be interpreted narrative-wise as a playful pursuit or sneaky subterfuge.

This piece was composed for the 2018 New Zealand Double Reed Society Chamber Music Composition Competition, through the University of Auckland School of Music Composition undergraduate course.

**DURATION 4:10**

# Divertimento

for double reed quartet

Matthew Beardsworth

Allegro, con fuoco (♩=164-168)

G.P.

Musical score for measures 1-9. The score is for a double reed quartet (Oboe I, Oboe II, Bassoon I, Bassoon II) in 3/4 time. The key signature has one flat (B-flat). The tempo is Allegro, con fuoco (♩=164-168). The score includes dynamic markings: *f*, *mf*, *p*, and *mp*. There are also accents and a triplet in the Bassoon I part.

Musical score for measures 10-15. The score is for a double reed quartet (Oboe I, Oboe II, Bassoon I, Bassoon II) in 4/4 time. The key signature has one flat (B-flat). The score includes dynamic markings: *<sf*, *pp*, *mp*, *p*, and *mf*. There are also accents and slurs in the Oboe and Bassoon parts.

Musical score for measures 16-21. The score is for a double reed quartet (Oboe I, Oboe II, Bassoon I, Bassoon II) in 3/4 time. The key signature has one flat (B-flat). The score includes dynamic markings: *p*, *f*, *mp*, *mf*, *p*, *p<sup>3</sup>*, and *f*. There are also accents, slurs, and triplets in the Oboe and Bassoon parts. A box labeled 'A' is placed above measure 16.

Full Score  
Matthew Beardsworth

4

23

Ob. I  
Ob. II  
Bsn. I  
Bsn. II

*pp* *mp* *pp* *mp* *f* *p*  
*pp* *mp* *p* *mf*  
*mp* *mf*  
*pp* *mp* *mf*

Detailed description: This system contains measures 23 through 28. It features four staves: Ob. I, Ob. II, Bsn. I, and Bsn. II. The music is in a key with one flat and a 3/4 time signature. Measure 23 starts with a double bar line and a dynamic of *pp*. The dynamics for the woodwinds fluctuate throughout the system, with Ob. I reaching *f* and *p*, Ob. II reaching *mf*, and Bsn. I and II reaching *mf*. The notation includes various note values, rests, and slurs.

29

**B**

Ob. I  
Ob. II  
Bsn. I  
Bsn. II

*mf* *mp* *p* *sfz* *mp* *3*  
*p* *mf* *f* *mp* *p* *sfz* *mp*  
*p* *mf* *f* *p* *mf*  
*p* *mf* *f* *p* *mf* *p*

Detailed description: This system contains measures 29 through 34. It features four staves: Ob. I, Ob. II, Bsn. I, and Bsn. II. A section marker 'B' is placed above measure 29. The time signature changes to 3/4. Measure 29 starts with a double bar line and a dynamic of *mf*. The dynamics for the woodwinds fluctuate throughout the system, with Ob. I reaching *mp*, *p*, and *sfz*, Ob. II reaching *f* and *mp*, Bsn. I reaching *f* and *p*, and Bsn. II reaching *f* and *p*. The notation includes various note values, rests, slurs, and a triplet in measure 34.

35

Ob. I  
Ob. II  
Bsn. I  
Bsn. II

*f* *mf* *f*  
*f* *mf* *f* *sfz*  
*f* *mf* *p* *f* *<sfz*  
*mf* *p* *f* *<sfz*

Detailed description: This system contains measures 35 through 39. It features four staves: Ob. I, Ob. II, Bsn. I, and Bsn. II. The time signature changes to 2/4. Measure 35 starts with a double bar line and a dynamic of *f*. The dynamics for the woodwinds fluctuate throughout the system, with Ob. I reaching *mf* and *f*, Ob. II reaching *f* and *sfz*, Bsn. I reaching *f* and *<sfz*, and Bsn. II reaching *mf* and *<sfz*. The notation includes various note values, rests, slurs, and accents.

C

41

Ob. I: *p*, *f*, *p*, *mf*, *mp*

Ob. II: *p*, *f*, *p*, *mf*, *f*, *mp*

Bsn. I: *p < sfz*, *f*, *p*, *mf sub. p*, *f*, *p*, *mp*

Bsn. II: *p < sfz*, *f*, *p*, *mf*, *f*, *p*, *mp*

46

Ob. I: *< sfz*, *p*, *mp*, *mp*, *mf*, *mp*

Ob. II: *p*, *sfz*, *mp*, *mp*, *mf*, *mp*

Bsn. I: *p*, *sfz*, *p*, *mf*, *mp*

Bsn. II: *pp*, *p*, *mf*, *m*, *p*

51

Ob. I: *mf*, *p*, *mp*, *f*

Ob. II: *pp*, *mf*, *p*, *f*

Bsn. I: *pp*, *mf*, *mp*, *mf*, *p*, *f*

Bsn. II: *mp*, *p*, *mf*, *mp*, *mf*, *p*, *f*

Full Score  
Matthew Beardsworth

6

57 **D**

Ob. I *p* *f* *p* *mf* *p*

Ob. II *p* *f* *p* *mf* *p*

Bsn. I *p* *mp* *mf* *mp*

Bsn. II *p* *f* *mp* *mf* *p*

63

Ob. I *p* *mf* *p*

Ob. II

Bsn. I *p* *mp* *mf*

Bsn. II *p* *mp* *p* *mf*

69 **E**

Ob. I *mp* *mf*

Ob. II *mp* *p* *mf* *p*

Bsn. I *mp* *mf* *mp*

Bsn. II *mp* *mf* *p*

75

Ob. I *p* *mp* *p*

Ob. II *mp* *pp*

Bsn. I *mp* *m* *mp*

Bsn. II *mp*

81

Ob. I *p* *mf* *p*

Ob. II *mp* *p* *mp* *p*

Bsn. I *m* *mp* *pp*

Bsn. II *p*

87

**F**

Ob. I *f* *mp*

Ob. II *p* *f* *mp*

Bsn. I *p* *f* *mf*

Bsn. II *f* *mp marcato*



95

Ob. I *p* *p* *mf* *p*

Ob. II *p*

Bsn. I *p* *mf* *p*

Bsn. II *mp* *mf* *p*

102 **G**

Ob. I *f* *mp* *f* *<sfz* *m* *f > p*

Ob. II *f* *mp* *f* *<sfz p* *m* *f > p*

Bsn. I *f* *mp* *p* *mf*

Bsn. II *f* *mp* *p* *mf* *f*

109 **H** Adagio, con minaccia (♩=63-66)

rit. . . . .

Ob. I *p* *<mp>* *<m>*

Ob. II *mp* *mf* *p* *<mp>* *<m>*

Bsn. I *mp* *mf* *p* *m*

Bsn. II *mp* *f* *p* *mp*

116

Ob. I *mp* *p*

Ob. II *mp* *p*

Bsn. I *mp* *pp* *p* *pp*

Bsn. II *mp* *p* *pp*

121

Ob. I *p* *mp* *p* *mp*

Ob. II *p* *mp* *p*

Bsn. I *p* *p*<sup>3</sup>

Bsn. II *p* *mp* *p* *pp*

127 **molto accel.** **I** Tempo I (♩=164-168)

Ob. I *mf* *f* *p*

Ob. II *mp* *f* *mf* *p*

Bsn. I *f* *p* *mf* *p*

Bsn. II *f* *mf* *mp* *p*

G.P.

Full Score  
Matthew Beardsworth

10

136

Ob. I

Ob. II

Bsn. I

Bsn. II

*f*

*f*

*mf*

*mf*

*sfz*

*f*

*mf*

143

Ob. I

Ob. II

Bsn. I

Bsn. II

*mp*

*sf*

*mp*

*p*

*f*

*mp*

*mp*

*p-m*

*mp*

*p*

*f*

*mp*

*m*

*p*

*f*

*p*

*mf*

*p*

*f*

149

Ob. I

Ob. II

Bsn. I

Bsn. II

*p*

*f*

*mp*

*p*

*sfz*

*mp*

*p*

*f*

*mp*

*p*

*sfz*

*mp*

*f*

*p*

*p*

*mf*

*p*

*f*

*p*

*p*

*mf*

*p*

**K**

poco accel. . . . .

154

Ob. I  
Ob. II  
Bsn. I  
Bsn. II

*p* *f* *mp* *f*  
*p* *f* *mp* *f*  
*mp* *p* *f* *mp* *f*  
*p* *mf* *mp* *f*

Detailed description: This system contains measures 154 through 158. It features four staves: Ob. I, Ob. II, Bsn. I, and Bsn. II. The music is in a key with one flat and a 4/4 time signature. Measure 154 has a 3/4 time signature. Measure 155 has a 3/4 time signature. Measure 156 has a 4/4 time signature and includes a triplet of eighth notes. Measure 157 has a 4/4 time signature. Measure 158 has a 4/4 time signature. Dynamics include *p*, *f*, *mp*, and *f*. A box with the letter 'K' is positioned above measure 156. The tempo marking 'poco accel.' is at the top right.

159

Ob. I  
Ob. II  
Bsn. I  
Bsn. II

*mp* *f* *pp* *sfp* *ff*  
*f* *mp* *f* *sfp* *ff*  
*f* *p* *f* *sfp* *ff*  
*f* *sfp* *ff*

Detailed description: This system contains measures 159 through 163. It features four staves: Ob. I, Ob. II, Bsn. I, and Bsn. II. The music is in a key with one flat and a 4/4 time signature. Measure 159 has a 4/4 time signature. Measure 160 has a 4/4 time signature. Measure 161 has a 4/4 time signature. Measure 162 has a 4/4 time signature. Measure 163 has a 4/4 time signature and includes a triplet of eighth notes. Dynamics include *mp*, *f*, *pp*, *sfp*, and *ff*.