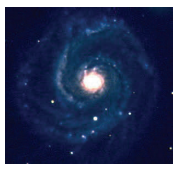
Michael Gandolfi

The Nature of Light

(for Clarinet and String Orchestra)

This work was commissioned by:
The Atlanta Symphony Orchestra, Robert Spano, Music Director

M51 Music (ASCAP)
michaelgandolfi.com



Performance Notes:

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity. Courtesy naturals are sometimes written across barline boundaries for clarity as well.

Duration: c. 22 minutes

Table of Contents:

I. Waves (Anthem)…… *p. 1*

II. Particles (Shape Shifter) …… *p. 21*

Program Listing:

The Nature of Light *(for Clarinet and String Orchestra)* (2012) Michael Gandolfi (b. 1956)

I. Waves (Anthem)

II. Particles (Shape Shifter)

Program Notes:

The Nature of Light is a two-movement work for clarinet and string orchestra. It was commissioned by the Atlanta Symphony Orchestra and premiered by them in January 2013, with Robert Spano, conductor, and Laura Ardan, clarinet soloist. The impetus for the piece arose while I was composing *Q.E.D.: Engaging Richard Feynman* for the Atlanta Symphony Orchestra and chorus in 2010. I was immediately impressed by two potential paths implied by the opening material that I composed for the first movement of that work. One path was a good match for the overall context of *Q.E.D.: Engaging Richard Feynman* and its specific, opening text. The other path was far more complex and better suited for a purely instrumental work. I felt that a work for clarinet and string orchestra would best realize this alternate route. Upon reading this clarinet and string orchestra movement, Robert Spano supported my interest in developing the movement into a large-scale concerto, and pledged to commission and premier the completed piece. The present work is the result of this effort.

The title of the work (suggested by Boston-based writer Dana Bonstrom), refers to the dual nature of light (particle and wave), and its metaphorical connection to the two-movement structure of my piece: the first movement being a musical expression of wave shapes and the second movement being suggestive of particles, both in its segmented formal design and the short, staccato figures that comprise its main theme.

The first movement of *The Nature of Light*, subtitled *Waves (Anthem)*, is a lyrical piece, mostly devoted to displaying the expressive character of the clarinet and string orchestra. Its overall design takes the form of a chaconne: a repeating harmonic progression that serves as the basis for variation. After a string orchestra introduction, the clarinet enters, leading the chaconne progression, which is presented in two different tempi successively; a moderately paced tempo followed by one that is faster. Once these differing tempi have been established, the chaconne is sounded in both tempi simultaneously, forming a type of canon known as a mensural canon. Following this elaborate exposition, a series of variations ensue, the total of which serves as a development section. Next is a grand return of the chaconne in its pure form, adorned by cascading lines that have been gathering momentum. The movement concludes with the return of the introduction, this time joined by the clarinet as if poised to retrace its steps.

The second movement, *Particles (Shape Shifter)* is an overall, fast-paced movement which serves to highlight the clarinet's virtuosity. The form is a hybrid rondo: AABA'C B' cadenza A'' Coda, featuring a middle section (C) that is characterized by extremely fast and facile figures for all parties. This section is followed by the B-section material, reinterpreted to fit the hyper-speed tempo and metrical schemes of the C-section and serves as the most overt reference to the title 'Shape Shifter,' (i.e., the 'shapes' of the B-section material are adjusted or 'shifted' to fit into the temporal and metrical design of the fast-paced C-section). This virtuosic portion of the piece leads to an extended cadenza for the clarinet, followed by a return of the opening material.

Light speed, and its resultant, time-dilation effects, well defined in the field of physics, finds its musical allegory in each movement of *The Nature of Light*: the first movement with its mensural canons, the second movement with its reinterpretation of material in a new, faster-paced 'time-frame.'

Michael Gandolfi

Transposed Score

revised. Jan. 25, 2013
corrected Nov. 25, 2016

to Laura Ardan, Robert Spano, and the Atlanta Symphony Orchestra

The Nature of Light

(for Clarinet and String Orchestra)

I. Waves (Anthem)

Michael Gandolfi (2012)

Maestoso (♩ = 88)

B♭ Clarinet (Solo)

Violin 1
div. a 3

Violin 2

Viola
divisi

Violoncello

Contrabass

6

Vln. 1

Vln. 2
div. a 3

Vla.

Vc.

Cb.

© 2012 Michael Gandolfi. All Rights Reserved. International Copyright Secured.
Copying or reproducing this document in whole or in part violates the Federal Copyright Law.

10

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non div.

14

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non div.

div.

non div.

17

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff div. *f* *ff* non div. *ff* *ff* div. *f* div. *ff* *ff* unis.

20

22

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *ff* *ff* *p* *p* *p* *p* *f* *f*

28

34

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

37

41

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

46

50

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

54

59

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

62

65

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

69

73

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

77

82

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

85

91

mf

pizz.

92

f

mf

f

96

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

99

102

$\overset{\frown}{\text{}}$=$\overset{\frown}{\text{}}$ (♪.= 116+)

arco

pizz.

104

Cl.

Vln. 1

detaché

Vln. 2

Vla.

Vc.

Cb.

106

Cl.

Vln. 1

f

Vln. 2

Vla.

Vc.

Cb.

108

Cl.

f

unis.

Vln. 1

unis.

Vln. 2

Vla.

Vc.

Cb.

111

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

114

Cl.

mp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

118

(𝅘𝅥𝅯=𝅘𝅥𝅯)

117

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cantabile

ppp

mp

molto

pizz.

f

unis.

arco

122

mp

5

125

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

unis.

♪=♪ (♩.= 116+)

127

arco

pizz.

129

131

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

134

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

137

Cl.

mp *cresc.*

Vln. 1

Vln. 2

f

Vla.

Vc.

Cb.

141

143

(♪=♪)

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

ff

144

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

147

Cl.

(1/2 - section: outside players)

Vln. 1

(1/4 - section: inside players)

(1/4 - section: inside players)

Vln. 2

Vla.

Vc.

Cb.

149

Cl.

Vln. 1

(1/2 - section: inside players)

Vln. 2

Vla.

Vc.

Cb.

152

151

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

5

(1/4 - section: inside players)

(1/4 - section: inside players)

div.

arco

155

159

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

163

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

167

171

(♪=♪)

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

175

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

flautando

189

(♪=♪)

187

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

193

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non div.

non div.

div. a 3

197

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non div.

201

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non div.

div.

non div.

204

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div.

non div.

unis.

207

a piacere

II. Particles (Shape Shifter)

Energetico (♩. = 72)

B♭ Clarinet Solo

Violin 1

Violin 2

Viola

Violoncello

Contrabass

f

pizz.

arco

6

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(unis.)

unis.

11

(without accent)

15

Cl.

Vln. 1

Vln. 2

Vla.

pizz.

Vc.

pizz.

Cb.

19

Cl.

Vln. 1

Vln. 2

Vla.

arco

Vc.

Cb.

24

25

1.

Cl.

Vln. 1

non div.

Vln. 2

non div.

Vla.

arco

non div.

Vc.

arco

Cb.

30

33

36

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2.

ff

p

arco

37

p

42

f

47

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

52

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

57

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

63

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

p

69

Cl.

p

f

Vln. 1

mf

Vln. 2

p

mf

Vla.

p

mf

Vc.

mf

Cb.

mf

74

78

Cl.

f

Vln. 1

p

f

Vln. 2

p

f

Vla.

p *cresc.*

f

Vc.

p *cresc.*

pizz.

f

Cb.

p *cresc.*

pizz.

f

79

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp *tr*

84

cresc.

89

arco

f

95

97

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

pizz.

100

arco

(unis.)

unis.

105

tr (without accent)

28

109

111

Cl.

Vln. 1

Vln. 2

Vla.

pizz.

Vc.

pizz.

Cb.

113

117

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

arco

Cb.

118

Cl.

p

f

p

f *cresc.*

Vln. 1

non div.

f

p

f *cresc.*

Vln. 2

f

p

f *cresc.*

Vla.

pizz.

non div.

arco

f

p

f *cresc.*

Vc.

p

f

p

f *cresc.*

Cb.

arco

p

f

p

f *cresc.*

123

127

accel.

Allegro (♩ = c. 150)

Cl.

Vln. 1

(on the string)

Vln. 2

unis. (pizz. strum)

pizz. strum

Vla.

Vc.

unis. (pizz. strum)

pizz. strum

Cb.

pizz.

129

135

Cl.

Vln. 1

Vln. 2

(on the string)

Vla.

Vc.

Cb.

136

139

Cl.

Vln. 1

Vln. 2

arco

Vla.

Vc.

Cb.

143

142

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(ff)

(on the string)

arco

(on the string)

148

pizz.

153

arco (on the string)

158

163

Cl.

Vln. 1

(strum) pizz.

arco

Vln. 2

pizz. (strum)

Vla.

pizz. (strum)

Vc.

pizz.

Cb.

164

Cl.

Vln. 1

Vln. 2

Vla.

arco

Vc.

Cb.

170

Cl.

Vln. 1

Vln. 2

arco

Vla.

Vc.

Cb.

176

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

182

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

189

Cl.

Vln. 1

div.

Vln. 2

Vla.

Vc.

Cb.

196

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

div.

202

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(dim. *2nd time only)*

unis.

(2nd time only)

(p 2nd time only)

(dim. *2nd time only)*

(p 2nd time only)

(dim *2nd time only)*

(p 2nd time only)

(dim. *2nd time only)*

(p 2nd time only)

(dim *2nd time only)*

(p 2nd time only)

arco

(dim *2nd time only)*

(p 2nd time only)

207

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(both times)

(cresc. 2nd time only)

(cresc. 2nd time only)

(cresc. 2nd time only)

arco

(cresc. 2nd time only)

dim.

212

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

217

222

Cl.

Vln. 1

(ff 2nd time only)

Vln. 2

(ff 2nd time only)

Vla.

(ff 2nd time only)

Vc.

(ff 2nd time only)

Cb.

ff

ff

ff

arco

ff

223

Cl.

Vln. 1

Vln. 2

Vla.

ff

Vc.

Cb.

230

234

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

236

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

242

246

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

248

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

254

258

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

260

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

266

270

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

272

276

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sub mf

282

278

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sub ff

284

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

290

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

296

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco a poco dim. (to m. 315)

302

305

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

308

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

314

315

(ossia: Clarinet solo may omit this passage)

Cl.

p

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vc.

p

Cb.

pp

324

335

(cadenza)

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

339

346

Energetico (♩. = 72)

Cl.

p

mp

mf

pp

f

347

Cl.

352

Cl.

357

rit.

Cl.

364

Allegro (♩ = c. 150)

363

rit.

Cl.

p

cresc.

f

376

Allegro (♩ = c. 150)

371

Tempo I (♩. = 72)

Cl.

pp

cresc.

rit.

378

Cl.

f

384

Tempo I (♩. = 72)

Cl.

p

389

Cl.

cresc.

394

Cl.

accel.

f

405

rit.

a tempo

400

Cl.

cresc.

ff > *p*

412

407

(cadenza ends)

Cl.

Vln. 1

pp

Vln. 2

mf

Vla.

Vc.

Cb.

414

Cl.

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

pizz.

arco

f

Cb.

arco

pizz.

arco

f

419

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

arco

pizz.

arco

424

428

(without accent)

(without accent)

(without accent)

pizz.

pizz.

429

433

Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

arco
pizz.

438

437

Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

cresc.
non div.
arco

442

Cl.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

447

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

454

451

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

458

455

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.