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Five Blackbirds in the Pentagonal Garden

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**FIVE BLACKBIRDS
IN THE PENTAGONAL GARDEN**

Instrumentation

Flute (dbl. Alto Flute)
Clarinet in B \flat (dbl. Bass Clarinet)

Piano

Violin
Violoncello

Duration: 4'30"

Score in C

Composer's Note

The central inspiration for this piece came from two places - Toru Takemitsu's striking orchestral piece *A Flock Descends Into the Pentagonal Garden* (1977), and American poet Wallace Stevens' poem *Thirteen Ways of Looking at a Blackbird* (1954). Line five of Stevens' poem reads:

V

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

To use Stevens' language, this piece is a sort of "inflection" of the musical fabric of Takemitsu's piece. The entire piece's harmony is derived from a condensed, 13-note series that is spoken by an oboe at the start of the Takemitsu. In my piece, the series is elaborated into two magic squares: an 8x8 magic square (following the Magic Square of Mercury) and a 5x5 magic square. As Takemitsu himself employed the use of magic squares frequently, it seemed fitting to inflect the harmonic world of his piece in a related manner. The piece combines patterns in the resultant magic squares to form motifs, pitch sets, and tendencies in the harmony to move towards certain pitches.

12

A. Fl.

Cl.

Pno.

Vln.

Vc.

pp *mp* *p*

gliss.

16

A. Fl.

Cl.

Pno.

Vln.

Vc.

pp *mf* *f* *mp* *pp* *mf* *3*

slow to fast

9

13

19

A. Fl.

Cl.

Pno.

Vln.

Vc.

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

22 **2/4** **3/4** *to Flute*

A. Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

Pno. *f* *mf* *f*

Vln. *f* *mf* *f*

Vc. *f* *f* *f*

pizz.

25 **4/4**

Fl. *ff* *mf* *mp*

Cl. *gliss.* *ff* *mf* *mp*

Pno. *f* *mf* *mp* *f*

Vln. *ff* *mf*

Vc. *arco* *mp* *ff* *mf* *quasi gliss.*

R.H. *5*

Ped.

piu mosso ♩ = 84

27 **3/4**

Fl. *mf* *mp* *f* *mp* *mf*

Cl. *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf*

Pno. *mp* *mf* *mp* *f* *sub. mp* *mf* *mp* *mf*

Vln. *mf* *f* *mf* *f* *mf*

Vc. *mp* *mf* *mp* *f* *sub. mp* *mf* *mp* *mf*

piu mosso (ca. ♩ = 125)

4

29 $\frac{3}{4}$ $\leftarrow \overset{3}{\curvearrowright} = \rightarrow$

Fl. *mf* *f* *mf*

Cl. *mf* *ff*

Pno.

Vln. *mf* *f* *pizz.* *arco* *ff*

Vc. *f* *pizz.*

34

Fl. *mfp*

Cl. *mf* $\overset{3}{\curvearrowright}$

Pno. *f* *mp* *mf*

Ped. *mf* *mp*

Vln.

Vc. *arco* $\overset{3}{\curvearrowright}$ *mp* *gliss.*

38

Fl. *mf* *mp* *mf* *f* *mp* *mf* *mf* *mp* *mf*

Cl. *mf* *f* *mf* *f* *mf* *f*

Pno. *mp* *f* *mf* *f*

R.H.

Vln. *sfz* (*mp*) *sfz* (*mp*) *sfz* (*mp*)

Vc. *mp* *p* *sfz* (*mp*) *sfz* (*mp*) *sfz* (*mp*)

57 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vc. *f* *ff* *pizz.*

62 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *p* *f*

Cl. *p* *f*

Pno. *p* *f*

Vln. *p* *f*

Vc. *p*

66 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. *mf* *f* *p* *mf*

Cl. *ff* *p* *mf*

Pno. *f* *mp* *p* *mf*

Vln. *arco* *mf* *f* *p* *mf*

Vc. *mf* *f* *p*

70 To A. Fl. To B. Cl.

Fl. *sub. p* *f*

Cl. *sub. p* *f*

Pno. *sub. p* *f* *p* *poc.* *sim.*

Vln. *sub. p* *f* *pp* *mf*

Vc. *p*



75

A. Fl.

B. Cl. *p*

Pno.

Vln. *pp* *mf*

Vc.



79

A. Fl.

B. Cl. *p*

Pno.

Vln. *pp* *mf*

Vc.

99 $\frac{4}{4}$

A. Fl. *poc.* *p* *mf*

B. Cl. *mf*

Pno. *mf*

Vln. *p* *mf*

Vc. *mp* *mf*

104 $\frac{3}{4}$

A. Fl. *mp* *mf* *f* *mf* *f* To Fl.

B. Cl. *p* *mp* *mf* *mp*

Pno. *mp*

Vln. *pizz.* *arco* *mp* *mf* *f* *sim. pizz.*

Vc. *mp* *f*

(rake finger forcefully across open strings)

109 $\frac{4}{4}$

Fl. *mf*

B. Cl. *mf*

Pno. *mp* *mf*

Vln. *arco* *mp* *mf*

Vc. *arco* *mp* *mf*

112

Fl. *mp* *mf*

B. Cl. *mp* *mf*

Pno. *mp* *mf*

Vln. *arco* *mp* *mf*

Vc. *mp* *mf*

115

Fl. *mf* *f*

B. Cl. *mf* *f*

Pno. *mf* *f*

Vln. *arco* *mf* *f*

Vc. *mf* *f*

119

Fl. *f*

B. Cl.

Pno.

Vln. *ff espres.*

Vc. *espres.*

2/4 *3/4*

123

Fl.

B. Cl.

Pno.

Vln.

Vc.

pizz.

f

pizz.

arco

f

arco

pizz.

128

Fl.

B. Cl.

Pno.

Vln.

Vc.

leggero

mf

mp

mf

arco

mf

f

pizz.

mp

f

131

Fl.

B. Cl.

Pno.

Vln.

Vc.

arco

3/4

4/4

2/4

3/4

