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Sagittarius

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**Vera Ivanova**

# **Sagittarius**

*Variations on K. Stockhausen's  
Sagittarius from "Tierkreis"*

*for flute/piccolo, clarinet, violin, violoncello and piano*

**Composed for  
2015 Sound Ways Festival,  
Saint Petersburg, Russia**

**Duration: c. 5 minutes**

**2015**

Program notes:

The *Sagittarius* was commissioned by *2015 Sound Ways Festival* in Saint Petersburg, Russia. It is in essence variations on Karlheinz Stockhausen's "Sagittarius" from his "Zodiac" ("Tierkreis;" 12 short movements written originally for a music box set 12 zodiac signs), an open-instrumentation work that can be played in any version by any ensemble or soloist. When I was asked to write a piece based on Sagittarius, I had an idea to use as a framework for its form and instrumentation the pattern of alternating meters found in the original piece (5/4, 6/4, 7/4, 4/4, 3/4, 1/4, 2/4, 8/4). This metric pattern is retained in each variation (except for the aleatoric one), and the instrumentation/density of chords in each variation matches the upper number of the meter.

This work can be paired in performance with the original piece by Stockhausen, to show its direct connection.

Note to the pianist:

For Variation IV, please use putty (or similar material available in office stores, used for mounting posters on the walls without leaving residue) to mute strings from C#4-C5. If putty is not available, you may use duct tape, but it is less desirable. The material of your choice should not leave any residue on strings.

Composer's bio:

Ms. Ivanova graduated from the Moscow Conservatory, Guildhall School of Music and Drama in London, and the Eastman School of Music (Ph.D. in Composition). She is currently an Associate Professor of Music at Chapman University and on the Colburn Young Artists Academy faculty. She is also a founding member of *Synchromy* LA-based composers collective and on advisory board of the *American Composers Forum* (LA Chapter).

Ms. Ivanova is a recipient of the *Sproull Fellowship* (Eastman), the *Gwyn Ellis Bequest Scholarship* (Guildhall), *3<sup>rd</sup> Prize* at the 8<sup>th</sup> International Mozart Competition, *1<sup>st</sup> Prize* (Category "A") at International Contest of Acousmatic Compositions *Métamorphoses 2004* (Belgium), *ASCAP Morton Gould Young Composers Award*, *André Chevillion-Yvonne Bonnaud Composition Prize* (8<sup>th</sup> International Piano Competition at Orleans, France), *Special Award* from *Yvar Mikhashoff Trust for New Music*, *Staunton Music Festival commission*, *Boston Contempo Music Festival award*, and she is a winner of the *2013 Athena Festival Chamber Competition* and *2013 Donald Aird Composition Competition*.

Her works have been performed worldwide. Her music is available in print from *Universal Edition*, *SCI Journal of Music Scores* (vol. 45); on CD's from *Ablaze Records* (*Millennial Masters* series, Vol. 2), *Quartz Music, Ltd*, *Musiques & Recherches* (*Métamorphoses 2004*), *Centaur Records* (CRC 3056), and on her website at: [www.veraivanova.com](http://www.veraivanova.com).

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# Sagittarius

Variations on K. Stockhausen's  
Sagittarius from "Tierkreis"

Vera Ivanova

## Variation I

Rigido, ♩ = 80

Musical score for Variation I, measures 1-7. The score is in 7/4 time and consists of five staves: Flute, Clarinet in Bb, Violin, Cello, and Piano. The key signature has one flat (Bb). The tempo is marked 'Rigido' with a quarter note equal to 80 beats per minute. The score is divided into two systems. The first system contains measures 1-5, and the second system contains measures 6-7. The Flute and Piano parts feature prominent triplet patterns. The Piano part includes a 'con poco Ped.' marking. The Clarinet in Bb part has a 'f' dynamic marking. The Violin and Cello parts are mostly silent in this section.

Musical score for Variation I, measures 8-14. The score continues with five staves: Flute (Fl.), Clarinet in Bb (Bb Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The key signature changes to C major. The tempo remains 'Rigido'. The score is divided into two systems. The first system contains measures 8-11, and the second system contains measures 12-14. A '3 + 4' marking is placed above the Flute staff at the beginning of measure 8. The Flute and Piano parts continue with triplet patterns. The Clarinet in Bb part has a 'f' dynamic marking. The Violin and Cello parts are mostly silent in this section.



Musical score for measures 9-11. The score is for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The time signature changes from 3/4 to 6/4 and back to 3/4. The Flute part starts with a dynamic of *p*. The Bass Clarinet part features triplet patterns and a dynamic of *p*. The Violin part has triplet patterns and a dynamic of *pp*. The Viola part has triplet patterns and a dynamic of *pp*. The Piano (Pno.) part is silent.

Variation II

Animando ♩ = 72-76

Musical score for Variation II, measures 11-13. The score is for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature changes from 3/4 to 6/4 and back to 3/4. The Flute part starts with a dynamic of *mp* and includes markings for *simile* and accents. The Bass Clarinet part also starts with a dynamic of *mp* and includes markings for *simile*. The Violin part is marked *sul tasto* and *pp*, with *ord.* markings. The Viola part is also marked *sul tasto* and *pp*, with *ord.* markings. The Piano (Pno.) part is silent.

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4

3 + 4

Musical score for measures 13-14, measures 13-14, and piano part. The score is for a 4/4 time signature. The first system (measures 13-14) features a Flute (Fl.) and Bass Clarinet (B♭ Cl.) with complex rhythmic patterns involving sixteenth and thirty-second notes, often beamed in groups of six. The Flute part includes a triplet of sixteenth notes. The Bass Clarinet part includes a triplet of eighth notes. The Violin (Vln.) and Violoncello (Vc.) parts are mostly silent, with a few notes in measure 14. The Piano (Pno.) part is also silent. The second system (measures 13-14) features a Flute (Fl.) and Bass Clarinet (B♭ Cl.) with similar rhythmic patterns. The Flute part includes a triplet of sixteenth notes. The Bass Clarinet part includes a triplet of eighth notes. The Violin (Vln.) and Violoncello (Vc.) parts are mostly silent, with a few notes in measure 14. The Piano (Pno.) part is also silent. The piano part (Pno.) is silent throughout.

Musical score for measures 14-15, measures 14-15, and piano part. The score is for a 4/4 time signature. The first system (measures 14-15) features a Flute (Fl.) and Bass Clarinet (B♭ Cl.) with complex rhythmic patterns involving sixteenth and thirty-second notes, often beamed in groups of six. The Flute part includes a triplet of sixteenth notes. The Bass Clarinet part includes a triplet of eighth notes. The Violin (Vln.) and Violoncello (Vc.) parts are mostly silent, with a few notes in measure 15. The Piano (Pno.) part is also silent. The second system (measures 14-15) features a Flute (Fl.) and Bass Clarinet (B♭ Cl.) with similar rhythmic patterns. The Flute part includes a triplet of sixteenth notes. The Bass Clarinet part includes a triplet of eighth notes. The Violin (Vln.) and Violoncello (Vc.) parts are mostly silent, with a few notes in measure 15. The Piano (Pno.) part is also silent. The piano part (Pno.) is silent throughout.

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Musical score for measures 16-24. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The Flute and Bass Clarinet parts feature sixteenth-note patterns with sixteenth rests, marked with a '6' and a slur. The Violin and Viola parts consist of glissando lines, marked 'gliss.'. The Piano (Pno.) part is silent. The time signature changes from 4/4 to 2/4 at measure 18 and back to 4/4 at measure 24.

Musical score for measures 18-24. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Bass Clarinet parts feature sixteenth-note patterns with sixteenth rests, marked with a '6' and a slur. The Violin and Viola parts feature chords with triplets, marked with a '3' and a slur. The dynamics are marked as *ff*, *f*, *mf*, and *mp*. The Violin and Viola parts are marked with 'col legno battuto' and 'pizz.' (pizzicato). The Piano (Pno.) part is silent. The time signature is 8/4. A '4 + 4' marking is present above the Flute and Bass Clarinet parts.

Variation III (each letter is ca. 20 sec.)

Molto Rubato (aleatoric section)

**A** *tremolo between given pitches;  
vary speed, dynamic, combination of pitches*

**B** *simile*

Fl. *p*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

Pno. *p*

*tremolo between open string and natural harmonics,  
vary speed, dynamic, combination between 3 pitches*

*tremolo between open strings and natural harmonics,  
vary speed, dynamic, combination between 3 double stops*

*fast repetitions at varied speed and dynamic*

*slow repetitions at varied speed and dynamic*

*simile*

*8*

*8*

## Variation IV

Tempo I (♩ = 80)  
Scherzando

**C** 23 24 **D** 25 26

*play any ptiches in the given range fast; use jet whistle on any pitch*

*play slowly any pitch from the given range and match it with singing*

*play any ptiches in the given range fast; use tongue pizz. on any pitch*

*play slowly any pitch from the given range and match it with singing*

*play double stops in the given range with bow overpressure*

*gliss. from 2 open strings through natural harmonics, vary speed, dynamic, direction*

*put down the bow, if time allows pizz.*

*play double stops in the given range with bow overpressure*

*gliss. from 2 open strings through natural harmonics, vary speed, dynamic, direction*

*play chromatic clusters with palms alternating hands and registers*

*descending chromatic scales; vary speed and length*

*mute strings insdie the piano with putty (middle register, second lowest, from C#4 to C5)*

*subito ff* *subito p* *mp* *subito ff* *subito p* *mp* *subito ff* *subito p* *mp*

*ped. ped. simile* *ped. 3* *8*

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8

3 + 4

Musical score for measures 28-30. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The time signature changes from 6/4 to 7/4, then 4/4, and finally 3/4. The Flute part has a melodic line with a triplet of eighth notes in measure 29. The B♭ Clarinet part has a rhythmic accompaniment. The Violin part has a melodic line with a triplet of eighth notes in measure 29, marked *fz*. The Viola part has a melodic line with a triplet of eighth notes in measure 29. The Piano part is silent.

Musical score for measures 31-34. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The time signature changes from 3/4 to 4/4, then 2/4, 8/4, and finally 5/4. The Flute part has a melodic line with a slur over measures 32-34, marked *espress.* and *mf* in measure 32, and *p* in measure 34. The B♭ Clarinet part has a rhythmic accompaniment with a slur over measures 32-34, marked *espress.* and *mf* in measure 32, and *p* in measure 34. The Violin part has a melodic line with a slur over measures 32-34, marked *arco* and *espress.* in measure 32, and *arco* in measure 34. The Viola part has a melodic line with a slur over measures 32-34, marked *arco* and *espress.* in measure 32, and *pizz.* and *arco* in measure 34. The Piano part is silent.

Variation V  
Poco meno mosso, misterioso

35 take Piccolo

Fl.

B $\flat$  Cl. *leggiere*  
*mp*  
(pizz.)

Vln. *p*

Vc.

Pno. *pp*  
muted  
una corda  
secco

37

Fl.

B $\flat$  Cl. *3 + 4*

Vln.

Vc.

Pno.

38

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*poco espress.*

*pp p*

*(take bow)*  
*poco espress. arco*

*pp*

*p*

*pp*

*tre corde con poco Ped.*

42

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*4 + 4*

*f*

*tr*  
*gliss. ed espress.*

*poco marcato*

**Theme**

Tempo I (♩ = 80)

*semplice, poco con fuoco*

**3 + 4**

43 Piccolo *mf* 3 3 3 3 3 3 *subito f* *mf* 3 3 3

B♭ Cl. *subito f*

Vln. *f* *subito f*

Vc. *subito f*

Pno. *f* remove putty from strings *subito f*

46 Fl. 3 4 3 4 3 4 3 4

B♭ Cl. 3 4 3 4 3 4 3 4

Vln. 3 4 3 4 3 4 3 4

Vc. 3 4 3 4 3 4 3 4

Pno. 3 4 3 4 3 4 3 4

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12

4 + 4

Variation VI  
Quasi Sarabande  
take Flute

Musical score for measures 50-51. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 50-51. Measure 50 contains a melodic line with triplets and a dynamic marking of *subito p*. Measure 51 is a whole rest. A dynamic marking of *pp* is placed below the staff.
- B♭ Cl.:** Measures 50-51. Measure 50 contains a sustained chord with a dynamic marking of *pp*. Measure 51 is a whole rest.
- Vln.:** Measures 50-51. Measure 50 contains a whole rest. Measure 51 contains a melodic line starting with a dynamic marking of *pp*, followed by a section marked *arco* and *arco col legno*. Measure 52 contains a melodic line with a dynamic marking of *mp* and the instruction *poco espress. ristretto*.
- Vc.:** Measures 50-51. Measure 50 contains a whole rest. Measure 51 contains a melodic line with a dynamic marking of *pp*. Measure 52 contains a whole rest.
- Pno.:** Measures 50-51. Measure 50 contains a whole rest. Measure 51 contains a melodic line with a dynamic marking of *pp*. Measure 52 contains a melodic line with a dynamic marking of *p* and the instruction *con poco Ped.*

Measure numbers 50 and 51 are indicated at the start of their respective staves. A bracket labeled '8' spans measures 50 and 51.

Musical score for measures 52-54. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 52-54. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest.
- B♭ Cl.:** Measures 52-54. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest.
- Vln.:** Measures 52-54. Measure 52 contains a melodic line with a dynamic marking of *p*. Measure 53 contains a melodic line with a dynamic marking of *p* and the instruction *poco cresc.* Measure 54 contains a melodic line with a dynamic marking of *p*.
- Vc.:** Measures 52-54. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest.
- Pno.:** Measures 52-54. Measure 52 contains a melodic line with a dynamic marking of *p* and the instruction *poco cresc.* Measure 53 contains a melodic line with a dynamic marking of *p*. Measure 54 contains a melodic line with a dynamic marking of *p*.

Measure numbers 52 and 53 are indicated at the start of their respective staves. A bracket labeled '8' spans measures 52 and 53.

55

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*molto espress.* 3 + 2 + 3

*mf* *pizz.* *p*

8

**Variation VII**  
**Poco rubato**

*descending chromatic scales; vary speed and length*

59

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*pp*

*ascending chromatic scales; vary speed and length*

*pp* *leggiero* 3 + 4

*gradually increasing and decreasing bow pressure to produce overtones and ord. scratch noise*

*fast repetitions at varied speed and dynamic* *pp*

*slow repetitions at varied speed and dynamic*

*Rec. una corda*

8

