



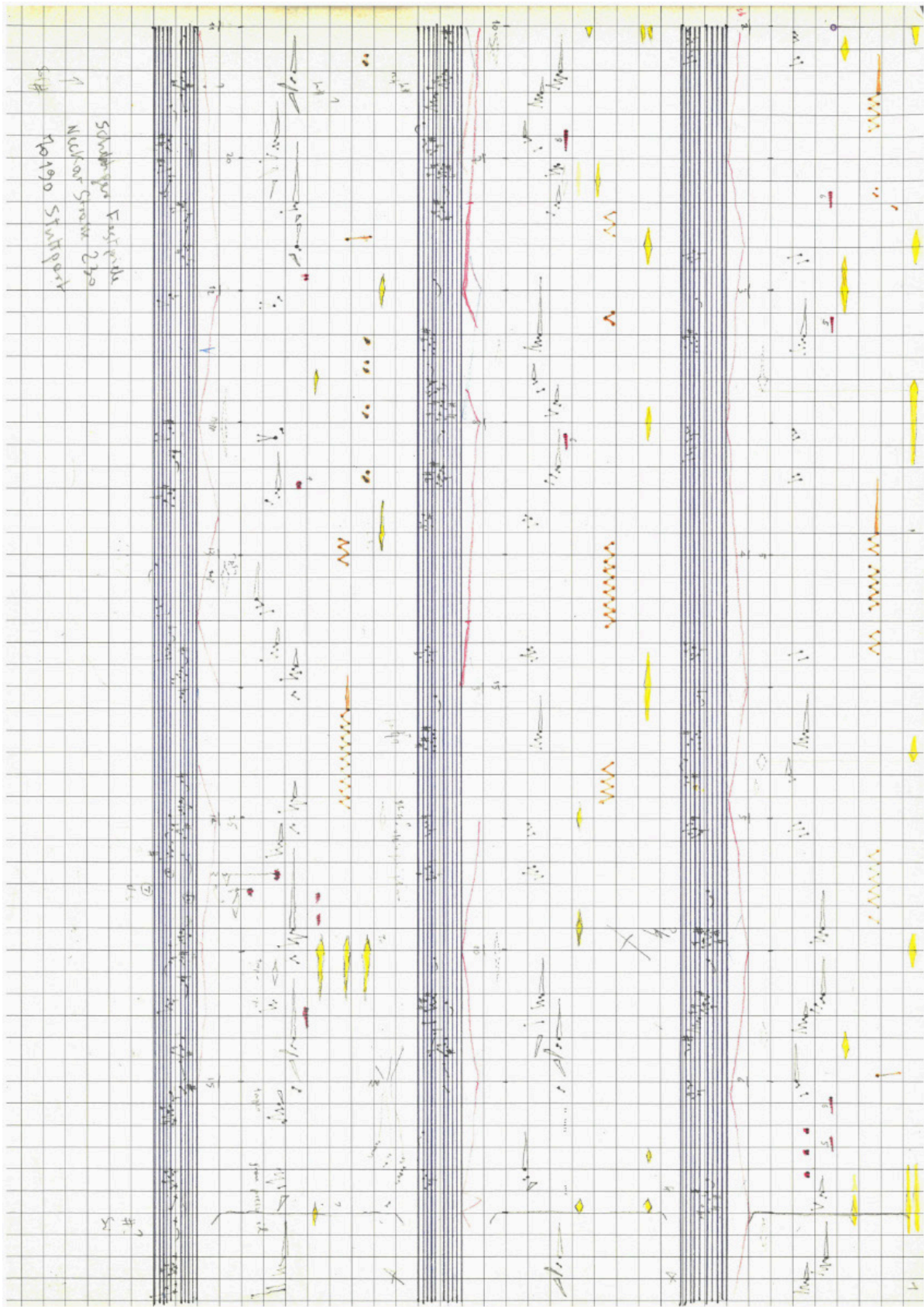
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 29.4 Examples: Li, Reimagining Organicism

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.23.29.4/mto.23.29.4.li.html>

Example 1. Sciarrino's diagrammatic sketch for *Luci mie traditrici*; first page from the blue-cover notebook titled "diagrammi di fluss"; Salvatore Sciarrino Collection, scanned with permission from Paul Sacher Foundation



Example 2. Sciarrino's preliminary sketch for *Lohengrin*, Scene I; Salvatore Sciarrino Collection, transcribed by the author with permission from Paul Sacher Foundation

The sketch is written on a grid background and consists of several musical phrases and annotations:

- Phrase 1 (Measure 11):** A note labeled 'do' followed by a rest. An annotation 'E sulla mia bellezza' is written above the note.
- Phrase 2 (Measure 12):** A note labeled 'sol' followed by a rest. An annotation 'ritorno di luna' is written above the note.
- Phrase 3 (Measure 13):** A note labeled 'fl.' followed by a rest. An annotation 'Quarta' is written above the note.
- Phrase 4 (Measure 14):** A note labeled 'Strep. gub. sordani' followed by a rest. An annotation 'scorgimenti' is written below the note.
- Phrase 5 (Measure 15):** A note labeled 'ab. mi' followed by a rest.

Other annotations include 'stop grillo.' with an arrow pointing to a musical phrase between measures 11 and 12, and circled numbers 11, 12, 13, 14, and 15 marking specific measures.

Example 3. Sciarrino's sketching of woodwind figures for *Lohengrin*, Scene I; Salvatore Sciarrino Collection, transcribed by the author with permission from Paul Sacher Foundation

(A) ████████ *sol*
sol (B) ████████

(C) ████████ (D) ████████

(E) ████████ (F) ████████

(G) ████████ (H) ████████ (I) ████████

(L) ████████ ████████ *fi. do re R tr*

(M) 7 7 7 (N) 5

(O) 7 (P) 7

(Q) 7 (R) 5

(S) 5

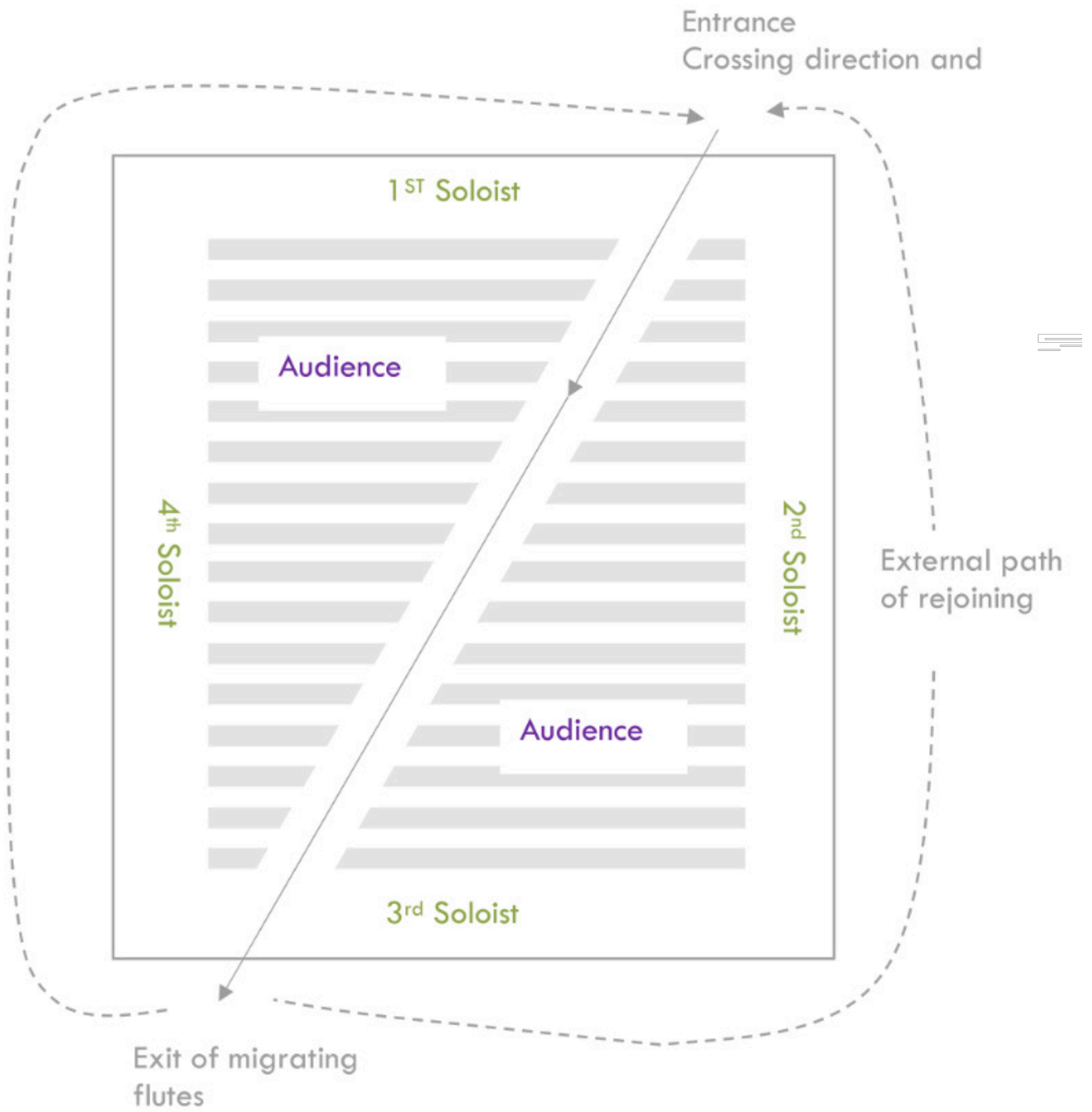
(T) Ob

Example 4. Schematic representation of instrumental figures in *Lohengrin*, Scene I

Scene I

Rehearsal Number	2	3	4	5	6	7
Woodwind	Fg: <i>S</i>	Fg: <i>X</i>	Fg+Ob: <i>T</i>	Fg: <i>D'</i>		Fg: <i>P + D'</i>
String (significant events)					"Insects buzzing"	
Percussion						G.c.
Woodwind	8	9	10	11	12	13
String (significant events)	Fl: <i>b</i>	Ob: <i>X</i>	Fg: <i>F</i>	Fg: <i>O + P</i>	Fg: <i>X'</i>	Fg: <i>G</i> , Fl: <i>c</i> ("Insects buzzing")
Woodwind	14	15	16	17	18	19
String (significant events)	Fg: <i>M'</i>	Fg: <i>L</i>	Fg+Ob: <i>B'</i>	Fl: <i>a</i>	Fg: <i>R</i>	Fl: <i>b</i>
				"Insects buzzing"		
Woodwind	20	21	22	23	24	25
String (significant events)	Fl: <i>a</i>	Fg: <i>P'</i>	Fl: <i>a</i>	Fl: <i>a</i>		Fl: <i>a</i>
			"Insects buzzing"			Cb: Pedal note E
Woodwind	26	27	28	29	30	31
Brass					Fl: <i>c</i> Ob: <i>A'</i> Cl: <i>B'</i> Fg: <i>E'</i> Cr+Tr+Trbn: <i>y</i>	Fl: <i>a</i>
String (significant events)	"Insects buzzing"			Volatile gesture		Cb: Pedal note E
Woodwind	32	33	34	35	36	37
Brass	Fl: <i>a</i>	Fl: <i>a</i>	Fl: <i>a</i>	Fl: <i>a + c</i> Fg: <i>X'</i>		Fl: <i>a + b</i> Fg: <i>L</i>
String (significant events)		Fg: <i>A''</i>	Cr: <i>x</i>	Cr+Trbn: <i>x</i>	Volatile gesture	Trbn: <i>x</i> ("Insects buzzing")
		Volatile gesture				
Woodwind	38	39	40	41	42	43
String (significant events)	Fl: <i>a</i>		Fl: <i>a</i>	Fg: <i>H'</i>	Fl+Cl: <i>a</i>	
		Volatile gesture ("Insects buzzing")				
Woodwind	44	45	46	47	48	49
Brass			Fl: <i>b</i>	Fl: "Breath" Fg: <i>b</i>	Fl: <i>b +</i> "Breath"	Fl: <i>b</i> Cl: <i>L</i> Fg: <i>P'</i>
String (significant events)				Trbn: "Breath"		
Percussion		"Insects buzzing"			G.c.: "Heart beating"	
Woodwind	50	51	52	53	54	55
Brass	Fl: <i>c</i> Cl: <i>a</i> Fg: <i>P'</i>			Fg: <i>P'</i>	Fg: <i>P'</i>	Fg: <i>P'</i>
String (significant events)	Cr+Tr+Trbn: <i>y</i>					
Percussion						G.c.: "Heart beating"
	T.t.					

Example 5. Procession route of the migrant flautists in *Il cerchio tagliato dei suoni*



Example 6. Cyclical structures of *Il cerchio tagliato dei suoni*

Cycle I

Unit 1 mm. 1 – 5
Unit 2 6 – 14
Unit 3 15 – 25
Unit 4 26 – 23
Unit 5 33 – 39

Generic cell

Re-Re# (altern.)
pp
ppp
gliss.
pp
f
pp
f
pp
f

Migration I starts at 38

Cycle II

Unit 1 40 – 48	2 49 – 51	3 52 – 58	4 59 – 63	5 64 – 69
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M. I stops at 49 Migration II starts at 60

Cycle III

Unit 1 70 – 76	2 77 – 84	3 85 – 95	4 96 – 101	5 102 – 112
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M. II stops at 82 Migration III starts at 88 M. III stops at 110

Cycle IV

Unit 1 113 – 125	2 126 – 153	3 154 – 156	4 157 – 362	5 363 – 406
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New material Expanded Structure Expanded Structure

Migration IV M. IV Migration V M. V

starts at 124 stops at 131 resumes at 151 stops at 163 starts at 362 stop

resumes at 165 stops at 187

resumes at 191 stops at 246

Example 7. Sciarrino, *Studi per l'intonazione del mare*, mm. 1–6. (© Copyright 2000 by CASA RIGORDI - Universal Music Publishing RICORDI S. r. l.)

Terribile e grandioso (♩ =)

Contralto

I in do *ff*

II in do *ff* *pp (sibilo)*

Flauti soli

III in do *ff* *pp (sibilo)*

IV in do *ff* *pp (sibilo)*

I contralto *ff* *ff*

II contralto *ff* *p*

Saxofoni soli

III contralto *ff* *p*

IV contralto *ff* *p*

Percussione

Crotali
Molusho

Piastra met.
Tam tam

Gran Cassa

100 Flauti

Soprani

Contralti

100 Saxofoni

Tenori

Baritoni

Contr.

I

II

Fl. soli

III

IV

I

II

Sax. soli

III

IV

Perc.

Example 8. Self-similarity arising from the morphological changes of the key gestural behavior, mm. 1–54, *Studi per l’intonazione del mare*

Higher-level Self-similarity

Bars	Original	Typology of Morphological Changes
1–2	<i>Original</i>	
3	T (caused by flute “jet-whistle”)	
4–5	D & F	
6–11	O + D & F + N (“window” set off by flute “jet-whistle”)	
12–13	D & F [duplication of 4–5]	
14–15	D & F + flute “jet-whistle” incursion	
16–17	D & F (slight)	
18	T (caused by flute “jet-whistle”) + O	
19–20	F + N (saxophone glissando)	
21–23	C + N (saxophone “subtone”)	
24–25	D & F + V + flute “jet-whistle”	
(51)52–54	D & F [expansion of 24–25]	

T: truncation F: fragmentation D & F: displacement and fragmentation
 O: omission N: new material C: contraction V: variation of the pitch contour

Example 9. Sciarrino, *Studi per l'intonazione del mare*, mm. 125–30. (© Copyright 2000 by CASA RIGORDI - Universal Music Publishing RICORDI S. r. l.)

The image displays a musical score for Example 9, spanning measures 125 to 130. The score is organized into three systems, each separated by a double bar line. The instruments are arranged as follows:

- System 1 (Measures 125-129):**
 - Contrabass (Contr.):** Measure 125 is silent. In measure 129, it plays a single note with the instruction "senza vibrare" and a "vibrato" hairpin.
 - Saxophone Soli (Sax. soli):** Measures 125-126 feature a dense, tremolo-like texture in the first part, marked *pp* and *pppp*. Measures 127-129 feature a melodic line in the second part, marked *p*, with a triplet of eighth notes and a sixteenth-note figure.
- System 2 (Measures 130-134):**
 - Contrabass (Contr.):** Measures 130-131 are silent. In measure 132, it plays a melodic phrase marked *mf* and *f*, ending with a "rit." (ritardando) hairpin.
 - Saxophone Soli (Sax. soli):** Measures 130-131 are silent. In measure 132, the first part plays a tremolo texture marked *pppp* and *sim.* (sustained). Measures 133-134 feature a melodic line in the second part, marked *p*, with a triplet and a sixteenth-note figure.
- System 3 (Measures 135-139):**
 - Contrabass (Contr.):** Measures 135-139 are silent.
 - Saxophone Soli (Sax. soli):** Measures 135-136 feature a tremolo texture in the first part, marked *pp* and *pppp*. Measures 137-139 feature a melodic line in the second part, marked *p*, with a triplet and a sixteenth-note figure.

The score includes various musical notations such as dynamics (*pp*, *pppp*, *p*, *mf*, *f*), articulation (*sim.*), and performance instructions (*senza vibrare*, *vibrato*, *rit.*). The saxophone parts include complex rhythmic patterns with triplet and sixteenth-note groupings.