

Mirror Ritual:
A Ballet in Three Tableaus

by

Griffin Candey

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Doctoral Committee:

Professor Evan Chambers, co-chair
Professor Kristin Kuster, co-chair
Assistant Professor Roshanne Etezady
Associate Professor Karen Fournier
Professor Charles Hiroshi Garrett
Assistant Professor Melissa Phruksachart

Griffin Candey
gcandey@umich.edu

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Dedication

Mirror Ritual is dedicated to the many, many people who made my three years at the University of Michigan thoughtful, fruitful, and affirming:

- to my incredible wife, Susan, for being my everything—for always encouraging me to trust my voice and to head in creative directions that make me feel like me—
- to Roshanne, who taught me how to teach—who showed me (and continues to show me) that this work should be not only challenging and fulfilling and thoughtful, but fun—
- to Kristy, who showed me the value of patience, despite my occasional kicking and screaming in the process—and who never, ever let me put myself down during that process—
- to Evan, who showed me that this work requires both a loving, holistic understanding of myself and a full-throated, open-hearted commitment to the care and well-being of others—
- to Karen, who lovingly and unflinchingly supported me in every way imaginable during the degree *and* in my job search, a kind of support for which I am incredibly grateful and could never repay—
- to Chuck, who helped me understand so much more about my own musical interests and taught me to trust those interests as vital parts of my musical voice and understanding—
- to my fellow graduate composers—Gala, Haley, Ryan, Alfredo, Alexis, Jeremy, Harry, Grace Ann, Yanchen, Michael, Hannah, Grace, Maddy, Nelson, Natalia, Nicholas, among so many others—who comprised, I truly believe, the most supportive and loving group of cohorts I could've possibly asked for, and whose careers I cannot wait to see flourish and carry them to incredible places—
- and lastly to Jillian, whose friendship and humor and spirit mean the world to me—who took a risk in agreeing to take on a big-as-heck project with a graduate student and who encouraged us to dream big and aim high, all of which lead to something that felt bigger than us.

The composition program at the University of Michigan felt like a singular place from the very first moment I encountered it, and that feeling has only blossomed by spending three years here. I am incredibly grateful for the time, the love, and the support I've received during my time here, and I am so thrilled to see who comes through these doors and grows in their own fabulously individual ways — heading out into the world, I can only hope to share the warmth and collegiality that I've found here with the communities I encounter next.

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Instrumentation + Instructions

Instrumentation

Flute

Clarinet (in A)*

Bassoon

Piano

2.2.2.2.1 Strings

* — B-flat clarinet part available by request

Instructions

Every inch of this score should vibrate with energy — especially the broader, more contemplative moments.

This score was conceived of as chamber music — celebrate all individual voices and allow them to bring their own unique characters to the collected whole of the work.

There are multiple moments of exposed solos — clarinet in the first tableau; piano in the second tableau; first cello and first violin in the third; a few others — and those should be allowed to shine out, really speak.

The original choreography by Jillian Hopper is available for restaging. To obtain rights to this choreography, please contact either the composer or Professor Hopper herself.

Abstract

Mirror Ritual is a seventeen-minute chamber ballet in three tableaux with choreography by University of Michigan Professor Jillian Hopper. The work, scored for a thirteen-piece chamber ensemble (flute, clarinet, bassoon, piano, and 2.2.2.2.1 strings,) premiered in February 2023 in the Power Center for the Performing Arts as part of the University of Michigan Department of Dance’s annual showcase, titled *Sleek Disturbances*. *Mirror Ritual* was choreographed with an ensemble of sixteen graduate and undergraduate dancers.

The conceptual framework of *Mirror Ritual* sits at the intersection of multiple streams of compositional and musicological inquiry, combining my long-standing interest in theatrical composition and recent research into perceptions of “American-ness” in music and culture. The primary nexus for this co-inquiry was Aaron Copland’s 1944 composition, *Appalachian Spring*, written in collaboration with choreographer Martha Graham. *Appalachian Spring* bore the weight, in many ways, of a post-WWII search for an nationalistic identity by the United States; the resulting work largely centered and idealized rural whiteness and sanitized the rugged individualism and extractive process central to the country’s ideas of Manifest Destiny.

Mirror Ritual stands as a response to *Appalachian Spring*—not to refute Copland and Graham, but to ask the same questions of current artists and discern how our answers align with or vary from those in 1944. The more that Jillian and I abstracted these questions to examine the entire tapestry, the more we became transfixed by singular threads. Our approach tells a *small* story—one of personal migration, of alienation, and of found family. Derived from our experiences and the experiences of our cast, we relied heavily on asking questions rather than answering them: what is our relationship to place? What do we take with us from the places we’re from? How is our identity constructed in relation to—or in opposition to—place? In this, we sought to leave interpretive space to allow audiences to insert themselves, and thereby see themselves, in the work.

This work also reckons with the concepts around an “American” sound in music. The trademarks of Copland’s compositions (sparse harmony, pandiatonicism, folk song quotes,) are, to many, synonymous with “American-ness” in Western classical music. While I do not subscribe to the idea that a Coplandic musical language encompasses the American experience (and its breadth of diasporic histories and experiences,) it felt prudent to approach this idea of American-ness through its most essentialized form; this allowed me to live inside of expectations of an “American” sound while examining them (and subverting them.) The resultant musical language allowed for a personal and audible deconstruction of the sonic tropes surrounding “American-ness” while also achieving the interpretive openness we hoped for.

MIRROR RITUAL

1

a chamber ballet in three tableaux

choreography by Jillian Hopper — score by Griffin Candey

FIRST TABLEAU

♩ = 44 - 48

bright, simple, unadorned

stretch -----

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Clarinet in B \flat
- Bassoon
- Piano
- Violin I
- Violin II
- Violin III
- Violin IV
- Viola I
- Viola II
- Cello I
- Cello II
- Double Bass

The score is in 4/4 time and consists of six measures. The Clarinet in B \flat part features a melodic line starting in measure 4 with a triplet of eighth notes (marked *mp*), followed by a half note (marked *f*), and a dotted half note (marked *pp*). The Violin I and II parts play a sustained melody of half notes, starting in measure 4. The Violin III part plays a sustained melody of half notes, starting in measure 2 (marked *pp*). The Violin IV part plays a sustained melody of half notes, starting in measure 2 (marked *pp sul E*). The Viola I part has a sustained melody of half notes, starting in measure 4 (marked *non-vib. p*). The Flute, Bassoon, Piano, Viola II, Cello I, Cello II, and Double Bass parts are silent throughout the six measures.

1

2

3

4

5

6

MIRROR RITUAL

Musical score for measures 7-11. The score includes parts for B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), and Viola I (Vla. I). The B♭ Cl. part features a melodic line with dynamics *n.*, *mf*, *f*, *pp*, and *n.*. The string parts (Vln. I-IV and Vla. I) play sustained notes with a *pp* dynamic. Measure numbers 7, 8, 9, 10, and 11 are indicated at the bottom.

Musical score for measures 12-15. The score includes parts for B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The B♭ Cl. part features a melodic line with dynamics *mp*, *ff*, and *p*. The string parts (Vln. I-IV, Vla. I, Vc. I, and Vc. II) play sustained notes with dynamics *pp*, *fp*, *ppp*, *p*, and *mp*. Measure numbers 12, 13, 14, and 15 are indicated at the bottom.

MIRROR RITUAL

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in measures 16-19, then plays a single note in measure 20 marked *rit.*
- B♭ Cl. (Bass Clarinet):** Features a melodic line with triplets and dynamic markings: *mp*, *f*, *pp*, *mp*, *f*, *ff*, *p*, and *fff*.
- Bsn. (Bassoon):** Rests in measures 16-19, then plays a melodic line in measure 20 marked *pp*.
- Pno. (Piano):** Rests in measures 16-19, then plays chords in measure 20 marked *f*.
- Vln. I (Violin I):** Plays sustained notes with dynamics *pp*, *p*, and *pp*.
- Vln. II (Violin II):** Plays a melodic line with dynamics *pp*, *mf*, and *pp*.
- Vln. III (Violin III):** Plays sustained notes with dynamics *pp*, *p*, and *mf*.
- Vln. IV (Violin IV):** Plays sustained notes with dynamics *pp*, *p*, and *pp*.
- Vla. I (Viola I):** Plays sustained notes with dynamics *pp*, *p*, and *pp*.
- Vla. II (Viola II):** Plays a melodic line with dynamics *pp*, *mf*, *pp*, and *mf*.
- Vc. I (Cello I):** Plays sustained notes with dynamics *pp*, *p*, *pp*, and *f*.
- Vc. II (Cello II):** Plays a melodic line with dynamics *pp*, *mf*, and *f*.
- D.B. (Double Bass):** Plays a melodic line with dynamics *p* and *f*.

Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom of the page.

MIRROR RITUAL

The musical score for "MIRROR RITUAL" is written for a full orchestra. The score is divided into systems for woodwinds, piano, strings, and double basses. The woodwind section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The piano part (Pno.) is written for both hands. The string section includes Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score features various dynamic markings: *sfz* (sforzando), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance instructions include *rit.* (ritardando) and accents (>). The score is marked with measure numbers 21, 22, 23, 24, and 25 at the bottom.

MIRROR RITUAL

The musical score for "Mirror Ritual" is written for a full orchestra. The score is divided into systems for woodwinds, strings, and percussion. The woodwind section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The Piano (Pno.) part is also present. The score is in 4/4 time and features a variety of dynamic markings and articulations. The woodwinds and strings play melodic lines with dynamic changes from *mf* to *pp* and *ff*. The Piano part is mostly silent, with some chords in the right hand. The score includes measure numbers 26, 27, 28, 29, and 30. The tempo is marked *rit.* (ritardando) with a dashed line. The score is written for a full orchestra.

MIRROR RITUAL

a tempo *rit.* *a tempo* *accel.*

Fl. *p*

B♭ Cl. *mf* *f* *p*

Bsn. *p* *pp*

Pno.

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vla. I *p*

Vla. II *p*

Vc. I *p* *mf*

Vc. II *p* *mf*

D.B. *p* *mf*

31 32 33 34 35

MIRROR RITUAL

♩ = 156
lively and youthful

The musical score for "Mirror Ritual" consists of the following parts and markings:

- Fl.**: Flute part, mostly rests.
- B> Cl.**: Bass Clarinet part, mostly rests.
- Bsn.**: Bassoon part, mostly rests.
- Pno.**: Piano part, featuring a *ff* chord with accents (>) in the right hand and rests in the left hand.
- Vln. I-IV**: Violin parts with rhythmic patterns and dynamic markings of *ff mf*.
- Vla. I-II**: Viola parts with rests and a *ff* dynamic marking.
- Vc. I-II**: Violoncello parts with rests and a *ff* dynamic marking.
- D.B.**: Double Bass part with rests and a *ff* dynamic marking.

MIRROR RITUAL

The musical score is for the piece "MIRROR RITUAL" and is arranged for a full orchestra. The score is written in 2/4 time and consists of 44 measures. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line starting in measure 41 with a dynamic of *ff mf*. It has a fermata in measure 44.
- B♭ Clarinet (B♭ Cl.):** Remains silent throughout the passage.
- Bassoon (Bsn.):** Remains silent throughout the passage.
- Piano (Pno.):** Remains silent throughout the passage.
- Violin I (Vln. I):** Plays a melodic line starting in measure 41 with a dynamic of *ff* and a triplet of eighth notes. It has a fermata in measure 44.
- Violin II (Vln. II):** Plays a rhythmic line of eighth notes starting in measure 41 with a dynamic of *ff mf*. It has a fermata in measure 44.
- Violin III (Vln. III):** Plays a rhythmic line of eighth notes starting in measure 41 with a dynamic of *ff mf*. It has a fermata in measure 44.
- Violin IV (Vln. IV):** Plays a rhythmic line of eighth notes starting in measure 41 with a dynamic of *ff mf*. It has a fermata in measure 44.
- Viola I (Vla. I):** Remains silent throughout the passage.
- Viola II (Vla. II):** Remains silent throughout the passage.
- Cello I (Vc. I):** Remains silent throughout the passage.
- Cello II (Vc. II):** Remains silent throughout the passage.
- Double Bass (D.B.):** Remains silent throughout the passage.

Measure numbers 41, 42, 43, and 44 are indicated at the bottom of the score. The dynamic *ppp* is used for the Clarinet, Bassoon, and Cello parts in measure 44. The dynamic *f* is used for the Double Bass part in measure 44. The score includes various musical notations such as dynamics (*ff*, *mf*, *ppp*, *f*), articulation (*pizz.*), and phrasing marks (trills, slurs, fermatas).

MIRROR RITUAL

Fl. *ff mf*

B♭ Cl. *ff*

Bsn. *ff p*

Pno.

Vln. I

Vln. II *ff mf*

Vln. III *ff mf*

Vln. IV *ff mf*

Vla. I *ff mf*

Vla. II *ff mf*

Vc. I *fff*

Vc. II *fff*

D.B. *fff*

45 46 47 48

MIRROR RITUAL

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), and Bassoon (Bsn.). Below them is the Piano (Pno.) part. The string section consists of Violins I, II, III, and IV; Violas I and II; Cellos I and II; and Double Bass (D.B.). The score is divided into measures, with some measures containing rests. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. The woodwinds and strings play rhythmic patterns, while the piano part features melodic lines with slurs and accents.

Fl. *ff mf*

B♭ Cl. *sfz pp ff*

Bsn. *ff mf ff mf sfz pp*

Pno. *ff*

Vln. I *ff mf ff mf ff mf*

Vln. II *ff mf ff mf ff*

Vln. III *ff mf ff mf*

Vln. IV *ff mf ff mf*

Vla. I *ff mf ff mf*

Vla. II *ff mf ff mf*

Vc. I *ff mf ff mf ff mf*

Vc. II *ff mf ff mf ff mf*

D.B. *arco sfpp*

55 56 57 58 59 60

MIRROR RITUAL

Fl.

B \flat Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

fp, *ff*, *mp*, *ff*, *ff*, *ff*

(with bassoon)

(with bassoon and cello I)

61 62 63 64 65

Detailed description: This page contains the musical score for measures 61 to 65 of "Mirror Ritual". The score is written for a symphonic orchestra and includes parts for Flute, B-flat Clarinet, Bassoon, Piano, Violins I-IV, Violas I-II, Cellos I-II, and Double Bass. The music is in 4/4 time. The woodwinds and strings play various melodic and rhythmic patterns. The piano part provides harmonic support with chords and moving lines. Dynamics range from *fp* (fortissimo piano) to *ff* (fortissimo). Performance instructions include accents and breath marks. In measure 63, the bassoon is noted as playing with the cello I. In measure 64, the bassoon and cello I are noted as playing together. The page is numbered 61 through 65 at the bottom.

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ff

f

fff

ff

f

fff

f

ff

mp

ff

mp

ff

mp

ff

66 67 68 69 70

MIRROR RITUAL

Fl. *fp* *mp*

B♭ Cl. *f* *ff*

Bsn.

Pno.

Vln. I *ff* *mp* *f* *fff*

Vln. II *ff* *mp* *f* *fff*

Vln. III *fp* *fp*

Vln. IV *fp* *fp*

Vla. I *mp* *ff* *f*

Vla. II *mp* *ff* *f*

Vc. I

Vc. II

D.B. *ff* *pizz.*

71

72

73

74

75

MIRROR RITUAL

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

f

ff

mf

fff

fff

pizz.

76 77 78 79 80

MIRROR RITUAL

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I *mp* *ff mf ff* *mf* *ff mf ff*

Vln. II *mp* *ff mf ff* *mf* *ff mf ff*

Vln. III *ff mf ff* *mf* *ff mf ff*

Vln. IV *ff mf ff* *mf* *ff mf ff*

Vla. I *ff mf ff* *mf* *ff mf ff*

Vla. II *ff mf ff* *mf* *ff mf ff*

Vc. I

Vc. II

D.B.

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

arco

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

MIRROR RITUAL

rit.

$\text{♩} = 140$

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ff

ff p

MIRROR RITUAL

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

fp *ff* *sub. p* *fp*

ff *p* *ff*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

MIRROR RITUAL

Musical score for Mirror Ritual, measures 103-107. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score features various dynamics such as *ff*, *mf*, *p*, and *ppp*, and includes performance markings like accents and slurs. The key signature changes from G major to D major and back to G major. The time signature changes from 4/4 to 3/4 and back to 4/4.

103

104

105

106

107

MIRROR RITUAL

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ff

pp

108 109 110 111 112

MIRROR RITUAL

Fl.

B♭ Cl. *ff*

Bsn.

Pno.

Vln. I *ff*

Vln. II *ff*

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

113 114 115 116 117

MIRROR RITUAL

The musical score for "Mirror Ritual" spans measures 118 to 122. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score is written in 7/8 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present in the lower strings. The piano part provides harmonic support with chords and sustained notes.

118

119

120

121

122

MIRROR RITUAL

This musical score is for the piece "MIRROR RITUAL" and spans measures 123 to 127. The instrumentation includes Flute (Fl.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), and Double Bass (D.B.). The score is written in 3/8 time with a key signature of one sharp (F#). The Flute part features a melodic line with slurs and accents. The Clarinet and Bassoon parts have a similar melodic line, with dynamic markings of *f* and *fff*. The Piano part provides harmonic support with chords and slurs. The Violin section consists of four parts, each playing a rhythmic pattern of eighth notes. The Viola and Cello sections have a melodic line with slurs and accents, with dynamic markings of *ff* and *fff*. The Double Bass part has a melodic line with slurs and accents, with dynamic markings of *ff* and *fff*. The score is divided into five measures, with measure numbers 123, 124, 125, 126, and 127 indicated at the bottom.

123

124

125

126

127

MIRROR RITUAL

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute part with six measures of music, featuring a *rit.* marking at the end.
- B♭ Cl.:** Bass Clarinet part, starting with a *ff* dynamic.
- Bsn.:** Bassoon part, also starting with a *ff* dynamic.
- Pno.:** Piano part, consisting of two staves (treble and bass clef).
- Vln. I, II, III, IV:** Violin parts, each with four staves.
- Vla. I, II:** Viola parts, each with two staves.
- Vc. I, II:** Cello parts, each with two staves.
- D.B.:** Double Bass part.

The score includes various musical notations such as dynamics (*ff*), articulation marks (*v*), and phrasing slurs. The *rit.* marking is placed above the final measure of the Flute part.

attacca into SECOND TABLEAU

Fl. *fff*

B♭ Cl. *fff*

Bsn. *fff*

Pno. *fff*

Vln. I *fff* (*ppp*) *sustained, wispy — hanging like a fog*

Vln. II (*ppp*) *sustained, wispy — hanging like a fog* *sustained, wispy — hanging like a fog*

Vln. III *fff* (*ppp*)

Vln. IV *fff*

Vla. I *fff*

Vla. II *fff*

Vc. I *fff*

Vc. II *fff*

D.B. *fff*

full, gnashing gliss down from undetermined pitch — heavy pressure at end, nearly scratch tone, then land viciously on final grace note

SECOND TABLEAU

$\text{♩} = 72$ *almost imperceptibly soft*

stretch -----, *stretch* -----,

Piano

Violin I
pppp *sustained, wispy — hanging like a fog*

Violin II
pppp *sustained, wispy — hanging like a fog*

Violin III
pppp *sustained, wispy — hanging like a fog*

1 2 3 4

stretch -----, *stretch* -----, *rit.* -----

Pno.

Vln.

Vln.

Vln.

5 6 7 8 9

MIRROR RITUAL — SECOND TABLEAU

stretch -----

Pno.

Vln.

Vln.

Vln.

Vla.

Vc.

pp non-vib. — stunned, quiet but assertive

pp non-vib. — stunned, quiet but assertive

10 11 12 13 14

rit. ----- *push into next tempo*

Pno.

Vln.

Vln.

Vln.

Vla.

Vc.

mf

15 16 17 18

MIRROR RITUAL — SECOND TABLEAU

$\text{♩} = 88$

Fl. *ppp*

B♭ Cl.

Bsn. *sfzp* *ppp* *sfzp* *ppp* *sfzp*
firm, like a little foghorn

Pno. *firm on these low repeated fifths — like a little foghorn (with bassoon and bass)*

Vln. *drift between the two pitches messily; non-coord.*

Vln. *drift between the two pitches messily; non-coord.*

Vln. *ppp*

Vla.

Vla.

Vc.

Vc.

D.B. *sfzp* *ppp* *sfzp* *ppp sfzp*
non-vib. — firm, like a little foghorn

19 20 21 22

MIRROR RITUAL — SECOND TABLEAU

Fl.

B \flat Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

pp *mf*

rit.

mf

mf

mf

pp *mf*

(back in time)

(back in time)

23 24 25

MIRROR RITUAL — SECOND TABLEAU

$\text{♩} = 72$ *rit.* -----

Fl.
B♭ Cl.
Bsn.

sfz *f* *p* *n.*

Pno.
ff *mp*

Vln. I
sfz *pp*

Vln. II
sfz *pp*

Vln. III
sfz *pp*

Vln. IV
sfz *pp*

Vla.
sfz *pp*

Vla.
sfz *pp*

Vc.
sfz *pp* *move to sul tasto*

Vc.
sfz *pp* *move to sul tasto*

D.B.
sfz *pp*

26 27 *move to sul tasto* 28 29 30

a tempo

Fl.

B♭ Cl.

Bsn.

pp

Pno.

p *mp*

Vln.

Vln.

drift between the two harmonics cleanly; not particularly metered

5 *5* *5* *(back in time)*

Vln.

drift between the two harmonics cleanly; not particularly metered

4 *4* *4* *4* *(back in time)* *sul tasto*

Vln.

drift between the two harmonics cleanly; not particularly metered

7 *7* *7* *7* *(back in time)* *sul tasto*

Vla.

f *soft, pained, expressive — push and pull as needed — really lean into accents!*

4 *4* *4* *4* *5* *3* *ff*

Vla.

sul tasto

Vc.

sul tasto

Vc.

sul tasto

D.B.

sul tasto

MIRROR RITUAL — SECOND TABLEAU

rit. *a tempo* *rit.*

Fl.

B♭ Cl.

Bsn.

n.

Pno.

ff *mf*

Vln.

ppp

Vln.

ppp

Vln.

ppp *molto sul tasto*

Vln.

ppp *molto sul tasto*

Vla.

ffz *f* *ppp* *molto sul tasto*

Vla.

ppp *molto sul tasto*

Vc.

ppp *molto sul tasto*

Vc.

ppp *molto sul tasto*

D.B.

ppp *molto sul tasto*

36

37

38

39

40

MIRROR RITUAL — SECOND TABLEAU

$\bullet = 69$ *rit.* (no pitch bend)

Fl.

B \flat Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

ppp

p

pp

ord.

n.

ord.

mp

pizz.

41 42 43 44 45

MIRROR RITUAL — SECOND TABLEAU

a tempo

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ppp

pp

mf

mf

mf

p

p

p

mp

mp

mp

mp

46

47

48

49

50

51

MIRROR RITUAL — SECOND TABLEAU

♩. = 60-66

rit. ----- *a tempo*

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

B♭ Cl.

Bsn.

Pno. *f* *p*

Vln. *f* *sub. p*

Vln. *f* *sub. p*

Vln. *f* *sub. p*

Vln.

Vla. *f* *sub. p*

Vla. *f*

Vc. *f* *sub. p*

Vc. *f* *sub. p*

D.B. *f* *sub. p*

52

53

54

55

56

57

MIRROR RITUAL — SECOND TABLEAU

♩. = 52 rit.

attacca into THIRD TABLEAU

Fl. *mp* *pp*

B♭ Cl.

Bsn.

Pno. *p*

Vln. *ppp*
non-vib. — quiet, unaffected

Vln. *pp* *pp* *ppp*
non-vib. — quiet, unaffected

Vln. *ppp*
non-vib. — quiet, unaffected

Vln. *pp* *pp* *ppp*
non-vib. — quiet, unaffected

Vla.

Vla.

Vc. *pp*

Vc.

D.B. *pp*

58

59

60

61

62

63

64

THIRD TABLEAU

♩ = 52

Flute

Clarinet in B \flat

Bassoon

Piano

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Cello I

Cello II

Double Bass

ppp *mp* *ppp* *pp*

mf *p*

ppp non-vib. — quiet, unaffected

ppp non-vib. — quiet, unaffected

ppp non-vib. — quiet, unaffected

ppp non-vib. — quiet, unaffected

ppp *mp* *ppp*

mf *ff* *pp* *mf*

mp *pp*

2

3

4

5

rit. strongly!

Fl.

B♭ Cl.

Bsn.

pp

Pno.

mp

Vln.

n.

Vln.

n.

Vln.

n.

Vln.

n.

Vla.

Vla.

Vc.

f *ppp* *mf* *sfz* *sfz* *sfz*

Vc.

p *ppp* *sfz* *f* *sfz*

D.B.

f *sfz*

6 7 8 9 10

MIRROR RITUAL — THIRD TABLEAU

♩ = 48 *rit.* -----

Fl.

B♭ Cl.

Bsn. *p*

Pno.

Vln. *mf*

Vln.

Vln.

Vln.

Vla. *mp* *f* *p sul tasto*

Vla. *p sul tasto*

Vc. *mp* *p* *mf* *p sul tasto*

Vc. *mp* *p* *mf* *p sul tasto*

D.B. *mp* *p sul tasto*

11

12

13

14

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. *ff*

Vln. *mf*

Vln. *sul tasto*

Vln. *sul tasto*

Vla. *mp*

Vla. *mp*

Vc. *mp*

Vc. *mp*

D.B. *mp*

15 16 17 18 19

MIRROR RITUAL — THIRD TABLEAU

rit.

p

mp sul tasto
move slowly to nat. (m. 26)

mp
move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

move slowly to nat. (m. 26)

20

21

22

23

MIRROR RITUAL — THIRD TABLEAU

♩ = 56

Fl. *fp* *n.*

B♭ Cl. *fp* *n.*

Bsn. *fp* *n.*

Pno. *f*

Vln. *ff*

Vln. *f nat.* *mp* *f* *mp* *p*

Vln. *f nat.* *mp* *f* *mp* *p*

Vln. *f nat.* *mp* *f* *mp* *p*

Vla. *f nat.* *mp* *f* *mp* *p*

Vla. *f nat.* *mp* *p*

Vc. *f nat.* *mp* *f* *mp* *p*

Vc. *f nat.* *mp* *f* *mp* *p*

D.B. *f nat.* *mp* *f* *mp* *p*

24 25 26 27

MIRROR RITUAL — THIRD TABLEAU

rit. $\text{♩} = 48$

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

n.

f

8va

32 33 34 35 36

MIRROR RITUAL — THIRD TABLEAU

rit.

The musical score is arranged in a standard orchestral format. The top three staves are for Flute (Fl.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The Piano (Pno.) part is shown in grand staff notation. The string section consists of Violins I and II, Violas (Vla.), Cellos (Vc.), and Double Basses (D.B.).

Measures 37-40 are marked with a *rit.* (ritardando) instruction. Measure 37 shows the beginning of a triplet in the B♭ Cl. and Bsn. parts. Measure 38 features a *f* (forte) dynamic marking. Measure 39 includes a *mp* (mezzo-piano) dynamic marking and a triplet in the Vc. and D.B. parts. Measure 40 concludes the passage with a *mp* dynamic marking and a triplet in the Vc. and D.B. parts.

Measure numbers 37, 38, 39, and 40 are indicated in boxes at the bottom of the page.

a tempo *rit.*

Fl. *ff* *mp* *ppp*

B♭ Cl. *ff* *mp* *ppp*

Bsn. *f*

Pno. *f* *ff* *mf*

Vln. I *mp* *f* *pp*

Vln. II *mp* *f* *pp*

Vln. III *ff* *pp*

Vln. IV *ff* *pp*

Vla. I *ff* *pp*

Vla. II *f* *pp*

Vc. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

41 42 43 44

♩ = 100

Fl.

B♭ Cl.

Bsn.

ppp

Pno.

mp

Vln.

f p

fp

Vln.

f p

fp

Vln.

f p

fp fp

Vln.

f p

fp fp

Vla.

ff

ff

Vla.

ff

ff

Vc.

ff

Vc.

ff

D.B.

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

fp

fp

f

fp

fp

f

fp

fp

f

fp

fp

f

ff

pizz.

50

51

52

53

54

55

Fl. *f* *p*

B♭ Cl. *mp*

Bsn. *mf*

Pno.

Vln. I *mp ff mp ff mp ff mp*

Vln. II *mp ff mp ff mp ff mp*

Vln. III *mp ff mp ff mp ff mp*

Vla. I *ff mp ff mp mp ff mp ff mp*

Vla. II *mp ff mp ff mp ff mp*

Vc. I *fp*

Vc. II *ff*

D.B. *ff*

56

57

58

59

60

61

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

B> Cl. *mf* *mp* *mf* *mp*

Bsn.

Pno.

Vln. I *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *mp* *ff* *mp*

Vln. II *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *mp* *ff* *mp*

Vln. III *ff* *mp* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *mp* *ff* *mp*

Vla. I *ff* *mp* *mp* *ff* *mp* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *mp* *ff* *mp*

Vla. II *ff* *mp* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *mp* *ff* *mp*

Vc. *fp*

D.B. *ff* *ff*

62 63 64 65 66 67

MIRROR RITUAL — THIRD TABLEAU

Fl.
B. Cl.
Bsn.
Pno.
Vln.
Vln.
Vln.
Vln.
Vla.
Vla.
Vc.
Vc.
D.B.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

ff
ff
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ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

68

69

70

71

72

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

mf

f

73

74

75

76

77

78

MIRROR RITUAL — THIRD TABLEAU

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, starting with a half note, followed by eighth notes and a final quarter note.
- B♭ Clarinet (B♭ Cl.):** Treble clef, playing a melodic line with slurs and accents.
- Bassoon (Bsn.):** Bass clef, playing a melodic line with slurs and accents.
- Piano (Pno.):** Grand staff (treble and bass clefs), providing harmonic support with chords and single notes.
- Violins I (Vln. I):** Treble clef, playing a rhythmic pattern of eighth notes.
- Violins II (Vln. II):** Treble clef, playing a rhythmic pattern of eighth notes.
- Violas (Vla.):** Two staves in alto clef (C4), playing a rhythmic pattern of eighth notes.
- Cellos (Vc.):** Two staves in bass clef, playing a melodic line with slurs and accents.
- Double Bass (D.B.):** Bass clef, playing a melodic line with slurs and accents.

Dynamic markings include *f* (forte) and *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the double bass.

79

80

81

82

83

84

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vla.

Vc. I

Vc. II

D.B.

85

86

87

88

89

90

MIRROR RITUAL — THIRD TABLEAU

The musical score is arranged in a standard orchestral format. The top staff is for Flute (Fl.), followed by B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Violin III (Vln.), Violin IV (Vln.), Viola (Vla.), Violoncello I (Vc.), Violoncello II (Vc.), and Double Bass (D.B.).

Measures 91-96 are shown. The Flute part features a rhythmic pattern of eighth notes with accents. The B♭ Clarinet and Bassoon parts have melodic lines with dynamics *mf* and *p*. The Piano part has sustained chords. The Violin I part has a long note with a hairpin. The Violin IV part has a melodic line. The Viola, Violoncello I, and Violoncello II parts have rhythmic patterns with accents. The Double Bass part is mostly silent.

91

92

93

94

95

96

Fl.

Bs. Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

sfz

mf

f

arco

97

98

99

100

101

102

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

f

ff

f

f

f

f

f

f

f

f

103

104

105

106

107

108

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

arco

109

110

111

112

113

The musical score is written in 6/8 time. The instruments and their parts are as follows:

- Fl.:** Rests in measures 114-116, then plays a melodic line starting in measure 117 with dynamics *p* and *ff*.
- B♭ Cl.:** Similar to the Flute, rests in measures 114-116, then plays a melodic line starting in measure 117 with dynamics *p* and *ff*.
- Bsn.:** Rests in measures 114-116, then plays a melodic line starting in measure 117.
- Pno.:** Provides harmonic support with chords and moving lines in both hands.
- Vln. I & II:** Play rhythmic patterns, primarily eighth notes.
- Vln. III & IV:** Play rhythmic patterns, primarily eighth notes.
- Vla.:** Plays a melodic line starting in measure 115 with dynamics *ff*.
- Vcl. I & II:** Play rhythmic patterns, primarily eighth notes, with dynamics *ff*.
- D.B.:** Plays a rhythmic pattern, primarily eighth notes, with dynamics *ff* and *pizz.* (pizzicato) in measure 118.

Measure numbers 114, 115, 116, 117, and 118 are indicated at the bottom of the page.

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

sfz

mf

sfz

mf

sfz

mf

sfz

mf

sfz

mf

sfz

mf

125

126

127

128

129

130

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

mp

mp

ff *mp*

ff *mp*

ff *mp*

ff *mp*

sfz

sfz

sfz

131 132 133 134 135 136

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. *ff mp*

Vln. *ff mp*

Vln. *mp ff*

Vln. *mp ff*

Vla. *mp ff*

Vla. *mp ff*

Vc. *sffz*

Vc. *sffz*

D.B. *sffz*

137 138 139 140 141 142

MIRROR RITUAL — THIRD TABLEAU

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ff

mp

mf

143 144 145 146 147 148

MIRROR RITUAL — THIRD TABLEAU

Fl.

B♭ Cl.

Bsn.

Pno.

Vln. *ff*

Vln. *ff*

Vln. *ff*

Vln. *mp ff*

Vla. *mp ff mp ff mp ff*

Vla. *mp ff mp ff mp ff*

Vc. *mp ff*

Vc. *mp ff*

D.B.

149

150

151

152

153

Fl.

B. Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

ff

ff

ff

154 155 156 157 158 159

MIRROR RITUAL — THIRD TABLEAU

Fl.

B♭ Cl.

Bsn.

Pno. *sfz*

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

160 161 *sfz* 162 163 *sfz* 164 165

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vln.

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D.B.

fp

fp

sfz

sfz

sfz

ff

ff

fp

fp

sfz

ff

sfz

ff

sfz

ff

166

167

168

169

170

171

MIRROR RITUAL — THIRD TABLEAU

Fl. *mp* *ff*

B♭ Cl.

Bsn.

Pno. *fff*

Vln. *fff*

Vln. *fff*

Vln. *ff* *fff*

Vln. *ff* *fff*

Vla. *fff*

Vla. *fff*

Vc. *fff*

Vc. *fff*

D.B. *fff*

172 173 174 175 176