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*Commentary on the Portfolio of Compositions  
submitted for the degree of Doctor of Philosophy by  
Composition*

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John Goodenough

Sette archi spezzati

# Sette archi spezzati

John Goodenough

Deciso ma triste

♩ = 72

First system of the musical score. It includes staves for Oboe, Bass Clarinet in B♭, Hi-hat, Marimba, Violin, and Violoncello. The Oboe part is mostly rests. The Bass Clarinet part starts with a *ff* dynamic. The Hi-hat part uses *f* with 'Soft mallets' and *sim.*. The Marimba part starts with *ff* and ends with *mp*. The Violin part is mostly rests. The Violoncello part starts with *f*, then *mp*, *fp*, *f*, and *mp*.

Second system of the musical score, starting at measure 5. It includes staves for Oboe (Ob.), Bass Clarinet (B. Cl.), Hi-hat, Marimba (Mar.), Violin (Vln.), and Violoncello (Vc.). The Oboe part is mostly rests. The Bass Clarinet part ends with *pp < mp >*. The Hi-hat part is mostly rests. The Marimba part starts with *ff* and ends with *mf* and *f*. The Violin part is mostly rests and ends with *p*. The Violoncello part starts with *f*, then *mp*, *fp*, *f*, and *mp*.

10 A

Ob.

B. Cl. *pp < mp > pp*

Hi - hat

Mar. *ff p mf p f p*

Vln.

Vc. *p mf p f p* non solo pizz.

15  $\text{♩} = 56$   $\text{♩} = 72$

Ob.

B. Cl. *mf p*

Hi - hat

Mar. *ff mp*

Vln. solo arco

Vc. *f mp fp f*

20 **B**

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*sim.*

*pp*

*ff*

*pizz.*

*arco*

*mp*

*mp*

*mf*

*f*

24 **C**

tutti

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

tutti

*f*

tutti

*f*

tutti

*f*

tutti

*f*

29

Ob. *p* *ff*

B. Cl. *p* *ff*

Hi - hat

Mar. *p* *ff*

Vln. *p* *ff*

Vc. *p* *ff*

Measures 29-32. The score is in 3/4 time, with a 5/16 time signature at the end of each measure. The dynamics range from *p* (piano) to *ff* (fortissimo). The Hi-hat part is mostly silent, with some rhythmic markings.

33 **D**

Ob. *f* *ff*

B. Cl. *f* *ff*

Hi - hat

Mar. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Measures 33-36. The score starts with a section marked 'D' in a box. The time signatures are 5/16, 2/8, 3/16, 3/4, and 3/8. The dynamics range from *f* (forte) to *ff* (fortissimo). The Hi-hat part is mostly silent, with some rhythmic markings.

39

Ob. *p*

B. Cl. *p*

Hi - hat

Mar. *p*

Vln. *p*

Vc. *p*

44

Ob. **E**

B. Cl. *fff* *p* *fff*

Hi - hat

Mar. *fff* *p* *fff*

Vln. *fff* *p* *fff*

Vc. *fff* *p* *fff*



**F**

49

solo

3

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*f* *mp* *p* *fp*

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

pizz. *p* *sim.*

**G**

53

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*f* *mf* *mp* *p* *mf* *mp* *mf sf* *mf sf* *mf sf* *mf sf*

*p* *arco (richocet)* *f* *pizz.*

3

56

Ob. *fp* *mf*

B. Cl. *p*

Hi-hat

Mar. *mp* *mf* *sf* *p* *mp* *mf sf* *mf sf* *mp*

Vln. *f* *f*

Vc. *mp* *mf* *sf* *p* *mp* *mf sf* *mf sf*

**H**

60

G.P.

Ob. *mf* *mp > p*

B. Cl. *ff*

Hi-hat *f* *sim.*

Mar. *mf sf* *ff*

Vln. *f* *arco solo*

Vc. *mf sf* *f* *mp* *fp*

64

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*f*  $\text{>}$  *mp* *ff* *fp*  $\text{>}$  *f*

69

I

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*pp*  $\text{<}$  *mp*  $\text{>}$  *pp*  $\text{<}$  *mp*  $\text{>}$  *pp* *p*

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

non solo *mp* *p*

*mf*

**J**

♩ = 56

74

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

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

*pizz.* *ff* *p* *mp* *f* *mp*

*solo arco*

78

♩ = 72

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*ff* *f* *mp* *ff* *mp*

*f* *f* *p* *f*

*solo* *mp*

82 K

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*sim.*

*p*

*mf sf*

*arco (ricochet)*

*fp*

*f*

*f*

*mf*

*mp* <sup>3</sup> *p*

85

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*mp*

*mf* *pp*

*mp*

*mf sf* *pp* *mf sf* *pp*

*mp*

*mf sf*

*mf sf*

*f*

*f*

*mp*

*pizz.*

*fp*

88 L

Ob. *mf* *mp*

B. Cl. *mp* *mf sf* *ff*

Hi - hat *f* *sim.*

Mar. *mp* *mf sf* *mp* *ff*

Vln. *arco* *f* *f*

Vc. *p* *mp* *fp*

92

Ob.

B. Cl.

Hi - hat

Mar. *f* *ff* *mf*

Vln. *f*

Vc. *f* *mp* *f* *f* *mp*

97 M

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*pp <mp> pp <mp> pp*

*mf*

*f*

*ff*

*p*

*mp*

*mf sf*

*mp*

*mf*

*sf*

*pizz.*

*p*

*sim.*

*p*

*f*

*mp > p*

*fp*

102 N

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*tutti*

*f*

*f*

*p*

*mp*

*mf sf*

*mf sf*

*tutti f*

*arco*

*f*

*tutti*

*f*

107

Ob.  
B. Cl.  
Hi - hat  
Mar.  
Vln.  
Vc.

113

O

Ob.  
B. Cl.  
Hi - hat  
Mar.  
Vln.  
Vc.



117 P

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*f*

*p*

*mp*

*sim.*

*pizz.*

*mp*

*mp*

121 **Chorale**  
estinto.

Ob.

B. Cl.

Hi - hat

Mar.

Vln.

Vc.

*p*

*pp*

*mp*

*con sord.*

*p*

*mf*

*p*

126 poco rall.  $\text{♩} = 72$  molto rall.

Ob. *mf* *mp* niente *p*

B. Cl.

Hi - hat

Mar. *p* *pp* *p*

Vln. *p* *pp* *p*

Vc.

129

Ob. *ppp* *pp* *ppp*

B. Cl.

Hi - hat

Mar. *pp* niente *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp*