

BOBBY GE

INTUITIVE GEOMETRY

for Clarinet in Bb, violin, violoncello, and piano



2021



Instrumentation

Clarinet in Bb

Violin

Cello

Piano

Performance Notes

General:

Notation Conventions

- Hairpins should be played smoothly and should last for the notated duration. Notes are tied together solely to indicate hairpin duration, and should not be rearticulated. Similarly, glissandi should not be rearticulated across note values, unless otherwise indicated.

- *n* indicates 'niente.' The player should begin/end as softly as is physically possible when given this dynamic.

Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

Glissandi

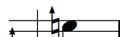
- All glissandi should be smooth and should last for the notated value.
- Stems are occasionally written out. Glissandi in general should NOT be rearticulated at each stem, unless indicated in the given part.

Clarinet:

Multiphonics

- All fingerings for multiphonics are given in the clarinet part above the passage where the multiphonic is played. Multiphonics appear in the score as double (or triple) stops.

Microtones

- All microtones are 1/4 tones sharp or flat; they are indicated with an arrow embellishing a regular accidental, like so:  All fingerings are given in the front matter for the parts.

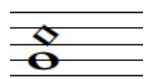
Performance Notes (cont.)

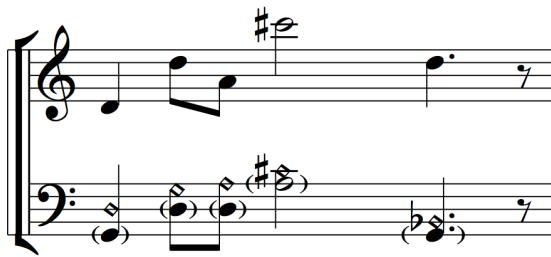
Strings:

Bow Techniques

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.
- 'Normale' (norm.) ALWAYS refers to bowing in the usual position on the string; ordinaire (ord.) is used to reset after techniques like pizz. or snap pizz.
- Arrows are used to indicate a gradual transition between one performance technique to the next and should last for the notated duration.

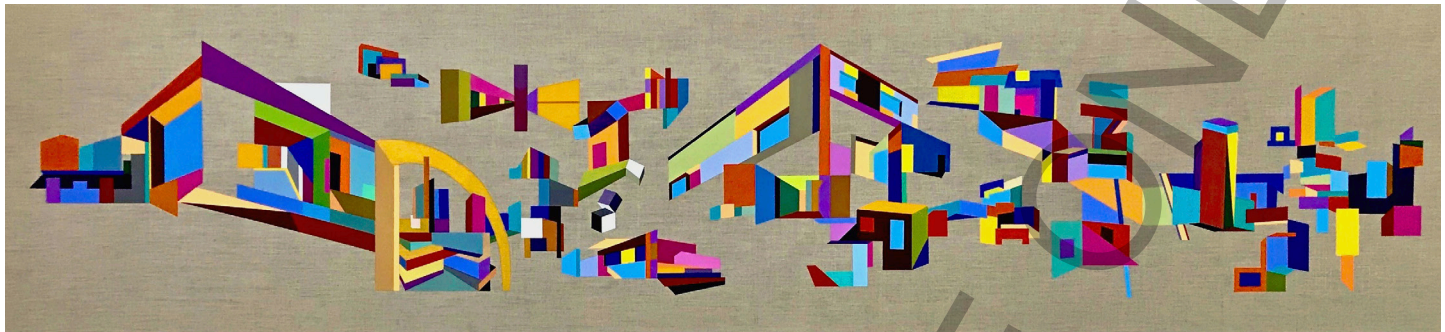
Harmonics

 - Artificial harmonics follow standard notation: regular notehead for held pitch, diamond for fingered.



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. For a cello, the written passage in the bottom stave sounds as the top stave.

Program Notes



Moroccan Capriccio, by Mokha Laget

I first met Mokha at an artist colony during the worst of the coronavirus pandemic. We both felt extraordinarily fortunate to have been given the opportunity to concentrate on creating art during such an exhausting time, and as such, we both spent the majority of our residencies working in our respective studios. It was only in the tail-end of Mokha's stay that I finally got to see her work.

I was instantly enthralled. Her paintings possessed a palpable immediacy through their surprising scale, vibrant contrasts, and endearing whimsy. They were frequently unpredictable - trying to follow any one particular shape, I would quickly lose my place in a sea of impossible geometries. Even so, when I stepped back to consider the whole, Mokha's paintings nonetheless felt cohesive and organic. We spoke then and there about collaborating, eventually deciding that I would write a new work based on her *Moroccan Capriccio*.

The resulting piece, *Intuitive Geometry*, seeks to capture the same kind of mercurial yet self-consistent discourse that defines Mokha's resplendent art. Filled with whirling arpeggios, mixed meters, and restless modulations, the piece is one of constant motion. Should any listener try to follow any one particular instrument, they might quickly become lost - yet even as ideas ricochet between the members of the quartet, the piece remains united through its economy of material. Virtually every gesture is built out of an unevenly oscillating third, ensuring that the piece as a whole maintains its congruence.

It was delicious fun translating Mokha's kaleidoscopic architectures into music, and I am truly grateful for her friendship and artistic generosity.

Dedicated to Mokha Laget

Commissioned by Copland House as part of the CULTIVATE 2021 Fellowship

Completed 03/25/2021

Duration: c. 6'25

for Mokha, with much joy; commissioned by Copland House for CULTIVATE 2021

INTUITIVE GEOMETRY

Bobby Ge

Score in C

Gently cascading, ♩ = 110 accel.

Bb Clarinet

highest note possible
m.s.p., light bow pressure

mp

3

Violin

III

ppp

gliss.

gradually move to ord.

Violoncello

ppp

Piano

Gently cascading, ♩ = 110 accel.

8va

pp

3

3

5

Ped.

4 Nimble, capricious, ♩ = 140+ (2.2.3)

Cl.

sf

mf

f

6

Vln.

ord.

pizz.

arco

s.p.

m.s.p.

ord.

Vc.

sf

mf

arco

s.p.

m.s.p.

ord.

ff

p

Pno.

Nimble, capricious, ♩ = 140+ (2.2.3)

mf

sf

5

5

7

Ped.

ff

p

7

Cl. *mp* 5 *p* *pp* poco rit.

Vln. *mf* pizz. arco, non vib. *ppp* gliss. over entire length

Vc. *mf* pizz. *p* poco rit.

Pno. *mf* *p* poco rit.



11

Cl. **A** a tempo, ♩ = 140+ *mf* *f*

Vln. *ff* *f* pizz. arco *p* *ff* *n*

Vc. *sf* arco *p* harmonic gliss. *gliss.* *ff*

Pno. **A** a tempo, ♩ = 140+ *f* *pp* (only R.H. 8ve) *8va*

Ped.

14

Cl. *p*

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

Vc. *f* *pp* *f* *pp* *mf*

Pno. *f* *pp* *watery*

8^{va}

16 (2.2.3) (2.2.3) *quick, light as possible*

Cl. *mf loco*

Vln. *pp* *mp* *pp* *mp* *pp* *mf loco* *quick, light as possible*

Vc. *pp* *mp* *pp* *mp* *pp* *mf loco* *quick, light as possible*

Pno. (2.2.3) *mf* *very dry* *loco*

8^{va}

19

Cl. *mf* *p* *mf* *p*

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

Vc. *pp* *f* *p* *mf* *f* *pp*

Pno. *sf* *p glittery* *Red.*

8^{va}

gliss. s.p. m.s.p. pizz. 0 3 norm. arco

5 6

22

Cl. *mf* *pp* *mf* *p*

Vln. norm. arco *n* *mp* *n* *mf*

Vc. *mf* *p* *mf* *f* *pizz.* *gliss.* *rearticulate* *sim.* *gliss.*

Pno. *(p)* *8^{va}*

3 3 5

25

Cl. *mf* *p* *f* *mf loco*

Vln. *n* *mf* *f* *sf* *mf loco*

Vc. *n* *ff* *f* *sf* *mf loco*

Pno. *mf* *pp* *mf* *loco*

Red.

8^{va}

arco *pizz.*

28

poco rit. (3.2.2) **B** With lithe wit, a tempo (♩ = 140+) (2.2.3)

Cl. *pp* *p* *n* *p* *mf*

Vln. *pp* *gliss.* *f* *p*

Vc. *p* *gliss.* do not rearticulate *p* *mf*

Pno. *ppp* *subtle background gestures* *mf* *sf*

31 (2.2.2.3) (2.2.3)

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

Vln. *mf* *fp* *f* *s.p.* *m.s.p.* *norm.* *p*

Vc. *p* *mf* *p* *mf*

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

34

Cl. *p* *fp* *mf* *p* *mf* *pp*

Vln. *mf* *p* *mf* *p* *f* *s.p.* *m.s.p.*

Vc. *p* *mf* *p* *f* *p* *mf* *p* *f* *s.p.* *m.s.p.*

Pno. *brilliant* *pp* *mf*

37 (2.2.3)

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

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

Vc. *pp* *f* *rf* *p* *f* *p*

Pno. *mp* *rf* *mf* *8va*

41 (2.2.2.3)

Cl. *f* *p* *f* *p* *f* *p*

Vln. *pp* *f* *pizz.* *arco* *p* *f* *pizz.* *arco* *p*

Vc. *f* *pizz.* *mp* *arco* *p* *f* *pizz.* *arco* *p* *f*

Pno. *pp* *p* *mf* *p* *mf* *rf*

45 (2.2.3)

Cl. *f* *p* *f* *p* *f* *p* *f*

Vln. *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *pizz.* *rf* *rf* *arco* *p* *f*

Pno. (2.2.3) *p* *mf* *p*

Red. *p* *f* *f*

8va

48 (2.3) (2.2.3)

Cl. *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *pizz.* *f* *p* *f*

Vc. *p* *f* *pizz.* *sf* *arco* *f*

Pno. (2.3) (2.2.3) *f* *p* *f* *p*

Red. *p* *f* *f*

51 **C** Suddenly static, with whirls of motion

Cl. *f* *p* *f* *n* *mp*

Vln. *fp* *mp* *n*

Vc. *sf* *mp* *pizz.* *arco* *n* *mp* *n*

Pno. *f* *mp* *p* *mf* *spiky* *sf* *p*

54

Cl. *p* *f* *mf* *n* *mf*

Vln. *mp* *norm.* *s.p.* *pizz.* *ff* *loud as possible!*

Vc. *mp* *norm.* *s.p.* *norm.*

Pno. *f* *pp* *mp* *brilliant* *p* *mf* *sf*

63

Cl. *m.s.p.* *growl*
ff *n* *ff*

Vln. *m.s.p.* *m.s.p.*
ff *n*

Vc. *norm.* *m.s.p.*
n *f* *n*

Pno. *pp* *5* *5* *8va*
f *f*

Ped.

66

Cl. **D** Scattered, like a mosaic (2.3)
norm. *f* *p* *ff* *p*

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

Vc. *norm.* *pizz.*
ff *f* *sf*

Pno. **D** Scattered, like a mosaic (2.3)
f *mf* *sf*

70

Cl. *f* (2.2.2.3) *p* *f* (2.3) *p* *mf* *n*

Vln. *f* arco *sf* *p* *f* pizz. *mf*

Vc. arco *n* *f* *p* *f* *p* *f*

Pno. (2.2.2.3) (2.3) *p* Ped.

74

Cl. (2.2.2.3) *mf* (2.3) *sf* *p* *f* (2.2.2.3) *p* *f* timbre trill *n*

Vln. *f* arco *p* *f* *n* *f* pizz. arco *mf*

Vc. *sf* *p* *f* pizz. *sf* *mf* arco

Pno. (2.2.2.3) *f* (2.3) *mp* (2.2.2.3) *rf*

78 (2.3)

Cl. *f p* *f* *p* *f*

Vln. *ff* *p* *f* *p* *f* *p*

Vc. *ff* *p* *f* *p* *f* *f > p*

Pno. *sf pp* *sf* *p* *mf*

f *Ped.*

82 (2.3)

Cl. *f* *p* *f*

Vln. *f pp* *f* *p* *f* *p* *mp*

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

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

f *Ped.*

all notes very short!

8^{va}

87

Cl. *f* *p* (2.2.3.2)

Vln. *mf* *f* gliss.

Vc. *mf* *f* gliss.

Pno. *p* *f* *sf* (2.2.3.2) *8va*

90

Cl. *f* *p* *f* *p* *f* (3.2.2.2) all notes equally short!

Vln. *p* *ff* *fp* m.s.p. gliss. norm. I gliss.

Vc. *p* *ff* *fp* m.s.p. gliss. norm. I gliss.

Pno. *p* *f* *sf* (3.2.2.2) suddenly brittle and dry *8*

sf
Ped.

93

Cl. *f* *p* *f* *p* *sf* *p*

Vln. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Pno. *sf* *sf* *Ped.*

(2.2.3) 6 7 5

96

Cl. *ff* *n* *f*

Vln. *f* *p* *f* *ppp*

Vc. *f* *p* *f* *ppp*

Pno. *pp* *glittery* *8va* *ff*

timbre trill

98 **E** Curving, ♩ = 100

Cl. *n* *p*

Vln. *ff* *pp* free bowing

Vc. *ff* *pp* free bowing *gliss.*
smooth as possible

Pno. *very emphatic!* *sf*

101

Cl. *n* *n* *p* *n*

Vln. *gliss.* *gliss.* *gliss.*
smooth as possible

Vc. *gliss.*

Pno. *a bit comical* *pp*

105

Cl. *n* *mp* 3 5 *n* *n*

Vln. *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.*

Pno. 3 3 *p* 3 3

109

Cl. *mp* *n* *n* *mp*

Vln. *p* *gliss.* 3 *mp* *gliss.* *gliss.*

Vc. *gliss.* *p* 3 *mp*

Pno. *mp* 3

112

Cl. *f* *p* *f* *p*

Vln. *ff*

Vc. *ff* *p* *f* *p*

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

norm. *m.s.p.* *norm.*

Ped. *Ped.*

114

Cl. *mf* *mp* *ppp* *mf*

Vln. *pizz.* *arco* *pizz.* *arco norm.*

Vc. *f* *sf* *n* *f* *n* *f* *p*

Pno. *mf* *rf* *ppp*

F a tempo, ♩ = 140+
(2.2.3)

117

Cl. *pp* *p* *n* *mf* *f* *n* *mf* *n* *3* *n* *mf*

Vln. *fp* *gliss.* *f* *n* *mf* *n* *n*

Vc. *f* *mf* *arco* *pizz.* *f*

Pno. *mf* *pp* *glittery, part of the texture* *3*

(only R.H. 8ve)

F a tempo, ♩ = 140+
(2.2.3)

121

Cl. *n* *n* *mf* *n* *n* *mf* *n* *5* *mf* *p*

Vln. *mf* *3* *n* *n* *mf* *n* *n* *f* *m.s.p.*

Vc. *mf* *pp* *3* *3* *3* *3* *3*

Pno. *mf* *pp* *3* *3* *3* *3* *3*

8va

124 (2.2.3)

Cl. *n* *mf* *ppp*

Vln. norm. → m.s.p. *n* *mf* *n* norm. *n* *mf* *n* II *n* *mf* *gliss.*

Vc. *f* *gliss.* *rearticulate* *sim.* *gliss.*

Pno. (2.2.3) *mf* *pp* *mf* *8va*



127 (3.2.2)

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

Vln. *pizz.* *f* *arco* *n* *f* *ppp* *mf* *pizz.*

Vc. *arco* *n* *f* *n* *f* *sf* *pizz.* *arco* *n*

Pno. (only R.H. 8ve) *pp* *mf* (3.2.2) *8va*

130

Cl. *mf* *ppp* *ppp*

Vln. *sf* *arco* *pp* *mp* *pp* *n* *f* *norm.* *pp* *mf* *n*

Vc. *f* *II pizz.* *gliss.* *arco* *n* *f* *n* *f* *pp* *mf*

Pno. *pp* *mf*

8va

m.s.p.



133

Cl. *f* *ppp* *f*

Vln. *f* *n* *pp* *mf* *p* *sim.*

Vc. *norm.* *gradually move to harmonic* *f* *p* *f* *p* *sim.*

Pno. *pp* *f* *p₃*

Ped.

(3.2.2) **molto rit.**

136

Cl. *n* *ff* *n* *n* *ff* *n* *f* *mp*

Vln. *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *p* *f* *p*

Pno. *f* *f* *p*

Ped.

139 **a tempo, ♩ = 140+** **rit.**

Cl. *n* *mf* *n* *mf* *p*

Vln. *n* *mf* *n* *mp* *pp*

Vc. *n* *mf* *n* *mp* *n* *p*

Pno. *mp* *f*

Ped.

G Quasi-cadenza: A bit sheepish

143 **quasi-cadenza** **rit.** *♩ ≈ 100*

Cl. *3* *6* *6* *5* *3* *3*

145 In time and precise, $\text{♩} = 140+$

Cl. *mp* *mf* *p* *pizz.* *rf*

Vln. *f* *p* *mp* *rf*

Vc. *mp* *rf* *rf*

Pno. *mp* *rf* *rf*

Quasi-cadenza Together

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

148 Precise, $\text{♩} = 140+$

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

Vln. *f* *p* *mf* *mp* *f* *mp*

Vc. *mp* *pizz.* *mp*

Pno. *mp* *mp*

Precise, $\text{♩} = 140+$

152 $\text{♩} = 100$

Cl. *n* *p* comical

Vln. *pizz.* *p* II arco *p* comical *f*

Vc. *p* 3 comical *n* *mp*

Pno. *8va* $\text{♩} = 100$ *pp* 3 5 *mp*

155 **H** Quick, brittle, $\text{♩} = 140+$

Cl. *p* 5 *ff* *mf*

Vln. *p* *pizz.* *mf* *arco* *mp*

Vc. *p* 3 *n* *mp* *mp*

Pno. *pp* 3 5 *mp*

H Quick, brittle, $\text{♩} = 140+$

159 (2.2.2.3)

Cl. *p* *mp loco* *ppp arco*

Vln. *pizz.* *mp loco* *mf* *ppp*

Vc. *mf* *loco*

Pno. *p* *mp loco* *mf* *p* *very short!*

163

Cl. *f* *mp*

Vln. *gliss.* *f* *pizz. mf* *arco p* *mp* *pizz. gliss. reararticulate*

Vc. *arco mp* *n* *f* *mf*

Pno. *f mp*

166

Cl. *mf* *mp* *p*

Vln. *n* *mp*

Vc. *arco mp*

Pno. *p* *8va* *3* *Ped.*

169

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

Vln. *pizz.* *arco* *pizz.*
sf *p* *f* *mf*

Vc. *arco* *pizz.*
sf *p* *ff* *p* *rf*

Pno. *mp* *f* *p*

172

I Witty and lithe (2.2.3) (2.2.2.3)

Cl. *mp* *ff* *p* *mf* *p*

Vln. *arco* *pizz.*
n *ff* *p* *mf*

Vc. *arco* *pizz.*
p *p* *mf* *p*

Pno. *mp* *mf* *p* *mf* *sf*

175 (2.2.3) (2.2.3)

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

Vln. *sf* arco *n* *f* *p* *mf* *sf* pizz.

Vc. *f* *p* *mf* *sf* pizz. arco *n* *f* *n* *f*

Pno. (2.2.3) (2.2.3) (2.2.3)

p *mf* *p* *3* *3* *p* *mf*

rf

178 (2.2.2.3) (2.2.3)

Cl. *mf* *p* *mf* *f* *mp* *f* *sf* *p*

Vln. arco *n* *mf* *p* *f* pizz. arco *n* *f* pizz. *3*

Vc. *p* *f* pizz. arco *mp* *f* *p*

Pno. (2.2.2.3) (2.2.3)

mf *mp* *3* *sf*

181 (3.2.2) (2.2.3) (2.2.2.3)

Cl. *f* *p* *f* *n* *f* *mp* *f* *p*

Vln. arco *p* *f* *mp* *f* pizz. *sf* arco *n* *mf*

Vc. arco very short! *sf* *p* *f* *n* *f* *mp* *f* *sf* *n*

Pno. *sf* *p* *mf* *p*

Ped.

184 (2.3) (2.2.2.3)

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

Vln. pizz. *sf* arco *mp* *f* pressure trill *n* *f*

Vc. *f* *n* *f* pizz. arco *n* *f* pizz. *sf* arco *fp*

Pno. *mf* (2.3) (2.2.2.3)

Ped.

187 **J** Barreling forward

Cl. *f* 6 5

Vln. *f* gliss.

Vc. *f* gliss.

Pno. *f* 6 *dim.* 6 6 5 *pp* glittery

189

Cl. *n* *ff* *p*

Vln. *p* *ff* *p* *ff* *f* gliss. 3

Vc. *p* *ff* *p* *ff* *f* gliss. 3

Pno. 8va *f* Ped.

191

Cl.

Vln.

Vc.

Pno.

n

p

gliss.

pp

5

5

8va

(only R.H. 8ve)

193

Cl.

Vln.

Vc.

Pno.

f

p

gliss.

ff

p

ff

f

p

ff

f

8va

f

mp

f

5

6

5

5

196

Cl. *6* *6* *6* *p* *f*

Vln. *p* *ff* *p* *ff* *gliss.*

Vc. *p* *ff* *p* *ff* *gliss.*

Pno. *mp* *5* *5* *5* *8va* *f* *Ped.*

198

Cl. *(2.2.3)* *5* *p* *ff* *6*

Vln. *f* *sf* *f* *ff* *3*

Vc. *f* *sf* *f* *ff* *3*

Pno. *(2.2.3)* *f* *p* *sf*

201

Cl. *p*

Vln. *sf* *f* *p* *ff*

Vc. *sf* *f* *p* *ff*

Pno. *f* *sf*

203 **K** Fading away

Cl. *ff* *n*

Vln. *ffp* free bowing

Vc. *ffp* free bowing

Pno. *f* *p* *5*

sf
Ped.

205

Cl.

Vln.

Vc.

Pno.

gliss.

8^{va}

209

Cl.

Vln.

Vc.

Pno.

n

p

3

5

8^{va}

212 sneak a breath if needed

Cl.

Vln.

Vc.

Pno.

ppp

pp

5 5 5 5 5 3 3

216 (2.2.2.3)

Cl.

Vln.

Vc.

Pno.

ff *p* *f loco* *rf*

pizz. *arco* *f loco* *n* *ff*

ff *mf loco* *f* *sf*

p *mf loco* *f*

8^{va}

Completed March 25, 2021
Baltimore, MD