

in (all) the time we have left

*for string quartet and clarinet*

By Daniel A. Weymouth, with quotes from John Lessard

## in (all) the time we have left

### Program Note:

*in (all) the time we have left* was written in honor and in memory of Jack Lessard (whom we all knew as Jack), a senior colleague and a good friend. Even though his music was nothing like mine, he was very supportive – although he did once say he wished I had more tunes. I thought the best way to “talk” about our relationship was to use my sort of music – largely textural and quite kinetic – to set in relief a couple of brief quotes of *his* music (from his 1995 *Quintet for Flute, Clarinet, Piano, Violin and Cello*, used with permission of his estate, of course). The quotes are easily recognizable and all of the surrounding music is based on the rhythms and pitches of the quotes. The surrounding music also suggests a couple of different ways that we might approach an offering of the intimacy of small sounds.

Some composers – in their music – wear their hearts on their sleeves; I often do. Jack did not. He was interested in the partial physics of music – how pitches and timbres reveal their inner lives and relationships, and also what this reveals about the entire, the “grand field.” But concurrent with the order, and frequent delicacy, of the music, one can also sense the wit and warmth of the man.

Good music is revelatory. It tells us something about the world, and also how the composer sees the world, and *also* some things – but not all things – about the composer’s inner life, perhaps even things of which the composer was unaware. In this way, a piece is both much more, and much less, than the person who created it.

Jack, I think, would not agree. He was in some senses a purist; he was a true believer. He had tremendous faith in what could be said alone with pitches, rhythm, timbre, silence. For him, music was always more. With tremendous gratitude and affection, this piece is dedicated both to the man and to his music.



12 **14** A very tense, twitchy undertone **17** As Before *Feroce!*, Quickly Vanishing

Vln 1 *gliss.* *mf* *n* *fff*

Vln 2 *p* (soft, but sting all accents) *fff*

Vla *gliss.* *mf* *n* *fff*

Cello *gliss.* *mf* *n* *fff*

**18** *Feroce!* Quickly Vanishing *Feroce!* Vanishing *Feroce!*

Vln 1 *pp* *fff* *pp* *fff* *ppp* *fff*

Vln 2 *pp* *fff* *pp* *fff* *ppp* *fff*

Vla *pp* *fff* *pp* *fff* *ppp* *fff*

Cello *pp* *fff* *pp* *fff* *ppp* *fff*

1 (vln 1 cues)

23 26

*pp sfp sfp mp* sul tasto — LOTS of bow

*pp sfp mp p* sul tasto — LOTS of bow, ord.

*pp sfp mp p* sul tasto — LOTS of bow, ord.

*pp sfp mp* sul tasto — LOTS of bow

28

*p pp* ord. [similar patterns with these pitches] gradually move to molto sul pont ...

[similar patterns with these pitches] gradually move to molto sul pont

[similar patterns with these pitches] gradually move to molto sul pont

*p pp* ord. [similar patterns with these pitches] gradually move to molto sul pont

34

38

Clar *pp* *gva* *mp* *loco* *pp* *gva*

Vln 1 *n* *mp*

Vln 2 *n* *ppp*

Vla *pizz.* *p*

Cello *pizz.* *p*

Legato: "hammer-on" slurred notes. Mostly 2-3 note gestures.

Continue with similar patterns or loop from start.

39 (8)

Clar

Vln 1 *n*

Vln 2 *n*

Vla *p*

Cello

Continue with similar patterns or loop from start.

44

48

Clarinet part (measures 44-48):

- Measures 44-45: *loco*, *mp* (downbeat), *pp* (upbeat), *mp*
- Measures 46-47: *8va*, *pp*
- Measure 48: *loco*, *mp* (downbeat), *pp* (upbeat)

Violin 1 part (measures 44-48):

- Measures 44-45: *follow clar.*, *n* (downbeat), *mp* (upbeat), *mp*
- Measures 46-47: *mp*
- Measure 48: *follow clar.*, *n* (downbeat), *mp* (upbeat)

Violin 2 part (measures 44-48):

- Measures 44-45: *n* (downbeat), *ppp* (upbeat), *timing cue from clarinet*
- Measures 46-47: *arco*, *mp* (downbeat), *pp* (upbeat)
- Measure 48: *pizz*, *n* (downbeat), *ppp* (upbeat)

Viola part (measures 44-48):

- Measures 44-45: *timing cue from clarinet*
- Measures 46-47: *mp* (downbeat), *pp* (upbeat)
- Measures 48: *mp* (downbeat), *pp* (upbeat)

Cello part (measures 44-48):

- Measures 44-45: *timing cue from clarinet*
- Measures 46-47: *mp* (downbeat), *pp* (upbeat)
- Measures 48: *mp* (downbeat), *pp* (upbeat)



Clarinet part (measures 49-53):

- Measures 49-50: *8va*, *b*, *b*
- Measures 51-52: *b*, *b*
- Measures 53: *b*, *#*

Violin 1 part (measures 49-53):

- Measures 49-50: *arco*
- Measures 51-52: *pizz*
- Measures 53: *mp* (downbeat), *sul tasto, cool*

Violin 2 part (measures 49-53):

- Measures 49-50: *arco*
- Measures 51-52: *pizz*
- Measures 53: *mp* (downbeat), *sul tasto, cool*

Viola part (measures 49-53):

- Measures 49-50: *mp* (downbeat), *pp* (upbeat)
- Measures 51-52: *pp*
- Measures 53: *mp* (downbeat), *pp* (upbeat)

Cello part (measures 49-53):

- Measures 49-50: *mp* (downbeat), *pp* (upbeat)
- Measures 51-52: *pp*
- Measures 53: *mp* (downbeat), *pp* (upbeat)

54 (8) **55** ↓ CUE ALL *loco*

**Always Unsettled**  
CUE ALL ↓ *nonchalant*

Clar: "Eighth notes" are roughly equal to eight-note quintuplets at mm=142

Strings: "16th notes" are very fast; always bring out all fast notes, then recede to held note.

Vln 1 *mp* *mp* *mp* *mp* *poco* (sting accents) *p* *poco* *poco* *poco*

Vln 2 *mp* *mp* *p* *poco* (sting accents) *p* *poco* *poco* *poco*

Vla *mp* *arco* *ppp* *flaut* *arco* *flaut*

Cello *ppp* *arco* *flaut*

59 ↓ CUE ALL

**62** CUE ALL ↓ *more declamatory* *nonchalant*

Clar *mf* *mp*

Vln 1 *p* *poco* *poco* *p* *poco* *poco*

Vln 2 *p* *poco* *p* *poco* *p* *poco*

Vla *ppp* *pp* *mf* *p* *mp*

Cello *ppp* *pp* *mf* *p* *mp*

Boxed Notation: Continue patterns using given notes but hold only white notes. Vary number of fast notes, length of held notes. Nothing regular, not coordinated.





75

Clarinet: *mf* *more declamatory* *mp* *nonchalant* *mf* *more declamatory*

Vln 1: *p* *poco* *mf* *p* *mf* *p* *p* *poco* *p* *mf* *more declamatory*

Vln 2: *flaut.* *ppp* *poco* *mf* *p* *mf* *p* *pp* *mf* *ppp* *poco* *pp* *mf* *pp* *mf* *more declamatory*

Vla: *p* *mf* *p* *mf* *p* *poco* *p* *poco* *p*

Cello: *pp* *mp* *pp* *mp*

Boxed Notation: Continue patterns using given notes but hold only white notes. Vary number of fast notes, length of held notes. Nothing regular, not coordinated.

CUE ALL 82

Clarinet: *mp* *nonchalant* *mf* *more declamatory* *mp* *nonchalant*

Vln 1: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln 2: *mf* *ppp* *pp* *mf* *mf* *p* *flaut.* *p*

Vla: *p* *ppp*

Cello: *n* *mf* *ppp* *flaut.* *ppp* *mf*

Annotations: *start with vln. 2*, *start with vln. 1*

84 **85** CUE ALL ↓ declamatory nonchalant

Clarinet: *mf*, *mp*, *tr*

Vln 1: *pp*, *mf*, *ppp*, *p*

Vln 2: *p*

Vla: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *n*

Cello: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *n*

Annotations: *flaut*, *start with cello*, *start with viola*

**89** CUE ALL ↓ declamatory nonchalant CUE ALL ↓ declamatory nonchalant **93**

Clarinet: *mf*, *mp*, *mf*, *mp*

Vln 1: *pp*, *mf*, *mf*, *ppp*, *mf*

Vln 2: *ppp*, *pp*, *mf*

Vla: *mf*, *p*, *p*, *mf*, *p*

Cello: *mf*, *p*, *poco*, *poco*, *poco*, *mf*, *ppp*

Annotations: *flaut*, *start with cello*, *start with viola*, *start with 2nd vln*

10

94 *declamatory* *mf* *nonchalant* *mp* *declamatory* *mf*

Clarinet: *mf* *mp* *mf*

Vln 1: *pp* *mf* *ppp* *mf* *pp* *mf*

Vln 2: *mf* *p* *mf* *p* *p* *mf* *p* *p*

Vla: *mf* *p* *mf* *p* *p* *mf* *p* *p*

Cello: *mf* *ppp* *mf* *pp* *mf*

Annotations: *flaut*, *start with viola*, *start with 2nd vln*

99 **99** In Tempo *declamatory* *mf*

Clarinet: *mf*

Vln 1: *mf* *pp* *mf* *pp* *mf* *pp* *mf* *mf* *pp* *mf* *p*

Vln 2: *ppp* *mf* *p*

Vla: *mf* *p*

Cello: *ppp* *mf* *ppp* *mf* *mf* *p* *n*

Annotations: *flaut*, *gliss.*

104

Clarinet part with accents and dynamic markings.

Vln 1: *mf* (measures 1-3), *pp* (measures 4-5). Fingerings: 5, 6, 7, 5, 5.

Vln 2: *mf* (measures 1-3), *pp* (measures 4-5). Fingerings: 5, 6, 7, 5, 5.

Vla: *mf* (measures 1-3), *pp* (measures 4-5). Fingerings: 5, 6, 7, 5, 5.

Cello: *pp* (measures 1-3), *n* (measures 4-5).

107 ["beats still at ♩ = 142] *sotto voce* - like a tight mutter

Vln 1 part with dynamic marking *mp*.

112

Liquid, but twitchy Trills: very fast, very soft. Each entry "stung."

Clarinet part with trills and dynamic marking *pp*.

Vln 1: *mf* (measures 1-4).

Vln 2: *mf* (measures 1-4). Includes cues: "Vln 2 Cues: Abrupt cut-off with violin 2. Stop! Skip notes if need be."

Vla: *mf* (measures 1-4).

Cello: *mf* (measures 1-4).

Annotations:  
 - Strings: *Very fast: angry, but still sotto voce. Lots of bow, on string, but not heavy.*  
 - Trills: *very fast, very soft. Each entry "stung."*









148

147

Boxed Notation: Play very short notes at random in given range. Lump notes together; occasional 1 "beat" rest.

Clarinet: *p* *mf* *mp* *slap tongue*

Vln 1: *p* *As Before* *mp* *As Before*

Vln 2: *p* *As Before* *mp* *As Before*

Vla: *p* *As Before* *mp* *As Before*

Cello: *p* *As Before* *mp* *As Before*

Performance markings: *jéte*, *p*, *mp*, *As Before*, *slap tongue*

152

Clarinet: *mp* *slap tongue* *overall very gradual crescendo. . .* *As Before* *mp* *As Before*

Vln 1: *mp* *jéte* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

Vln 2: *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

Vla: *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

Cello: *mp* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

Performance markings: *mp*, *slap tongue*, *overall very gradual crescendo. . .*, *As Before*, *mp*, *As Before*, *pizz*, *arco*, *p*, *mf*, *sf*, *mp*, *p*, *mf*, *sf*, *mp*

157 *slap tongue* **159** *Timing CUE (vln 2)*

Clar *mp*

Vln 1 *mf* *jéte* *mp* *mp* *pizz arco* *p < mf* *mp* *jéte*

Vln 2 *mp* *mf* *mp*

Vla *arco* *jéte* *mp* *p < mf* *mp*

Cello *sf* *mp* *mp*

162 **164** *Timing CUE (vln 1)*

Clar *gradual cresc continues. . .* *p < mf* *p < mf* *tr* *mf* *mf* *p < mf*

Vln 1 *mf* *gradual cresc continues. . .* *mf* *mf* *mf*

Vln 2 *mf* *mf* *gradual cresc continues. . .* *mf* *p < f*

Vla *gradual cresc continues. . .* *mf* *mf* *mf* *mf*

Cello *mf* *mf* *mf* *gradual cresc continues. . .*



177

Clar *ff f f f mf p < ff p < ff mf p < ff f*  
*gradual overall cresc continues until R.185*

Vln 1 *gradual overall cresc continues until R.185*  
*mf p < ff f mf f*

Vln 2 *gradual overall cresc continues until R.185*  
*f mf f*

Vla *gradual overall cresc continues until R.185*  
*p < ff p*

Cello *gradual overall cresc continues until R.185*

182

Clar *p < ff ff p < ff p < ff f p < ff p < ff*

Vln 1 *p < ff p < ff p < ff ff p < ff p < ff p < ff p < ff p < ff p < ff*

Vln 2 *p < ff ff p < ff p < ff p < ff p < ff p < ff*

Vla *ff p < ff ff p < ff p < ff p < ff p < ff p < ff p < ff*

Cello *ff f p < ff ff*

185 Timing CUE (vln 1)

Strings: All single-note fast tremolo in given range. Scrub!



Clarinet part with sixteenth-note triplets and sixteenth-note groups. Violin 1 and 2 parts with chords and sixteenth-note patterns. Viola and Cello parts with chords and sixteenth-note patterns.



208 Poco Meno Mosso (♩ = 140) (excuse me; what was that again?)

Clarinet part starting at measure 204 with triplets and sixteenth notes, transitioning to a new section at measure 208. Violin 1 and 2 parts with chords and sixteenth notes. Viola part with chords and a *flaut, non vib.* instruction. Cello part with chords and sixteenth notes. Dynamics include *p* and *Sim.*

215

Still Intense, but rapidly receding

Clarinet: "sting" each accent.

211

Clarinet: *mf* *poco* *poco* *poco* *poco* *poco*

Vln 1 *mf*

Vln 2 *pp* *ff* *mf*

Vla *pp* *ff* *mf*

Cello *mf*

217 (8)

Clarinet: *gradual - - dim. - - poco - - a - - poco*

Vln 1 *gradual - - dim. - - poco - - a - - poco*

Vln 2 *gradual - - dim. - - poco - - a - - poco*

Vla *gradual - - dim. - - poco - - a - - poco*

Cello *gradual - - dim. - - poco - - a - - poco*





# The Quote\* (in loving memory)

234  $\text{♩} = 76$  *leggiere*

Clarinet: *loco*, *p*, *submf*, *6*, *p*

Vln 1: *loco*, *p*, *pp*

Vln 2: *loco*, *p*, *pp*

Vla: *loco pizz*, *mf*, *arco*, *p*, *p*, *pp*

Cello: *n*, *p+*, *pp*, *mf*, *cantabile sonore*

rit.

Meno mosso

241  $\text{♩} = 60$

239

Clarinet: *p*, *p*

Vln 1: *p*, *p*, *p*

Vln 2: *p*, *p*, *p*

Vla: *p*, *p*, *p*

Cello: *pesante*, *mp*, *mf*, *f*, *f*

*piu leggiere*

\*From Quintet for Flute, Clarinet, Violin, Violoncello and Piano (1993), John Lessard, mm.



255

Clarinet: *very pale*, *molto s.p.*, *n*, *p*, *ppp*

Vln 1: *espress. ord.*, *molto sul pont.*, *sul pont.*, *molto s.p.*, *(sneak in)*, *n < pp*, *n < pp < p*, *ppp*

Vln 2: *ppp*, *mf*, *ppp*, *[put on mute]*, *n < pp*, *p*, *ppp*, *n < pp < p*, *ppp*

Vla: *ppp*, *mf*, *ppp*, *sul pont.*, *non vib*, *+ vib*, *non vib*, *(sneak in)*, *n < pp*, *p*, *ppp*, *[put on mute]*, *sul pont.*, *non vib*

Cello: *ppp*, *mf*, *ppp*, *molto sul pont.*, *sul pont.*, *molto s.p.*, *ord.*, *non vib sul tasto*, *ppp < p > pp*, *ppp < p > ppp*, *< ppp*, *no crescendo*

Still a bit cool

Warmer

270

Clarinet: *n < mp*, *ppp*, *n < mf*, *n*, *ppp < p*, *f*, *p*, *espressivo!*, *f*

Vln 1: *n < mp*, *poco*, *mf*, *ppp*, *p*, *f*, *pppp*, *p*, *f*, *espressivo!*

Vln 2: *[remove mute]*, *ord.*, *mp*, *non vib*, *+ vib*, *mf*, *ppp*, *[remove mute]*, *ppp < p*, *f*, *pppp*, *espressivo!*, *n < f*

Vla: *non vib*, *ppp < p*, *ppp*, *p*, *mf*, *ppp*, *ppp*, *(enter as smoothly as possible)*, *ppp*, *pppp*, *espressivo!*, *5*, *f*

Cello: *ppp < p*, *mp*, *ppp*, *poco*, *p*, *no cresc.*, *ppp*, *f*, *n*, *p*, *f*

273 *with some warmth* *espress.* *molto vib* *ord.* **Very Warm** *5* *espress.* *3* *timbre trill* *ord.* *3* **278** *Pulling back ...*

Clarinet: *p*, *p*, *ff*, *ppp*, *p*, *ff*, *ppp*, *n*, *pp*, *f*

Vln 1: *molto vib*, *espress.*, *ord.*, *3*, *3*, *ord.*, *3*, *espress.*, *3*, *3*, *n*, *pp*, *f*

Vln 2: *(non-harmonic)*, *n*, *pp*, *espress.*, *5:3*, *ff*, *sul pont.*, *ppp*, *3*, *ord.*, *ff*, *espress.*, *ppp*, *n*, *pp*, *f*

Vla: *ppp*, *n*, *pp*, *espress.*, *5:4*, *ff*, *submf*, *molto vib*, *ord.*, *3*, *espress.*, *3*, *ff*, *subppppp*, *no cresc.*, *n*, *pp*, *mf only*

Cello: *pp*, *n*, *pp*, *espress.*, *3*, *ff*, *ppp*, *p*, *ff*, *ppp*, *n*, *pp*, *mf only*

280 **still warm** *very pale: sotto voce* **Growing Cooler** **286** *still cooler (less vib.)*

Clarinet: *ppp*, *sul D*, *5*, *5*, *3*, *sul G*, *n*, *mf*, *ppp*, *no cresc.*, *n*

Vln 1: *ppp*, *n*, *mf*, *n*, *f*, *ppp*, *sul D*, *n*, *mf*, *subp*, *ppp*, *n*, *ppp*, *mf*, *ppp*, *n*, *molto*

Vln 2: *ppp*, *ppp*, *ord.*, *ord.*, *3*, *sul D*, *n*, *ppp*, *mf*, *ppp*, *n*, *n*, *ppp*, *mf*, *ppp*, *n*, *s.p.*

Vla: *ppp*, *ppp*, *sul G*, *5*, *f*, *ppp*, *sul D*, *n*, *ppp*, *mf*, *ppp*, *n*, *ppp*, *mf*, *ppp*, *n*, *3*, *n*

Cello: *ppp*, *n*, *f*, *ppp*, *sul A*, *3*, *n*, *ppp*, *mf*, *ppp*, *n*, *n*, *ppp*, *mf*, *ppp*, *n*, *3*, *n*

289

cool: little or no vibrato

295 Cool

Very cool; pale 27

Clarinet: *ppp* *mp* *ppp* *n* *n* *p* *n* *n* *p* *n*

Vln 1: *n* *ppp* *mp* *ppp* *n* non vib *n* *ppp* *p* *ppp* *n* *p* *n* *n* *ppp*

Vln 2: sul pont. *n* *p* *ppp* *n* ord. 3 non vib *n* *p* *ppp* *n* *pppp* no cresc. *pppp* *n*

Vla: *n* *ppp* *mp* *pppp* no cresc. *pppp* *n* *pppp* no cresc. *n*

Cello: (move to) *n* *ppp* *mp* *ppp* *n* ord. 3 sul G *n* *ppp* *p* *pppp* no cresc. *n*

298

pale

305 Rapidly Warming

very little or no vib poco espress. no vib

Clarinet: *n* *ppp* no cresc. *n* *n* *ppp* *3*

Vln 1: *p* *n* *ppp* no cresc. *n* *n* *pppp* no cresc. *n* *n* *ppp* *no vib* *ppp*

Vln 2: *n* *pp* *n* *n* *pppp* no cresc. *n* *ppp* *mp* *ppp* *no vib* *ppp*

Vla: *pp* *n* *pp* *pp* *ppp* *no vib* *ppp* *mp* *ppp*

Cello: *n* *ppp* no cresc. *n* *n* *ppp* *pp* *n* *pp* *n* *pp* *pp*

Imperturbable (bow change only if needed)

308 *espress.* no vib **310** Warm *espress.* **Bold: espress.** **Very Still**  
 Clar *n < ppp < mf* *pp* *f* *ppp* *f* Stop Abruptly About 3 Beats  
 Vln 1 *ppp* *mf* *submp* *ppp* *pp* *f* *ppp* *f* Stop Abruptly About 3 Beats  
 Vln 2 *ppp* *mf* *espress.* *very quiet* *pppp* *pp* *f* *ppp* *n < pppp* (just audible) *no cresc.* About 3 Beats  
 Vla *ppp* *mf* *submp* *ppp* *pp* *f* *ppp* *f* Stop Abruptly About 3 Beats  
 Cello *p* *mf* *ppp* *pp* *f* *ppp* *f* Stop Abruptly About 3 Beats

**314** *liberamente* *tr* *sempre più dolce* *poco rit.*  
 Clar *mf* *dim.* *poco* *poco* *poco* *mp* *p* *poco* *poco*  
 Vln 1  
 Vln 2 *pppp* *n*  
 Vla  
 Cello

For Jack Lessard,  
 January 2008.  
 South Setauket, NY.

What shall we do with the time we have left  
 Shall we talk of countries and kings  
 shall we see the small things  
 this, then this, then this  
 unfolding.

\*From *Quintet for Flute, Clarinet, Violin, Violoncello and Piano* (1993), John Lessard, mm 15-19.

# A Trifle, for Jack

*for piano*

Daniel A. Weymouth

A few words:

Think of *A Trifle, for Jack* as analogous to a “bonus track” on a CD. While composing, I generally keep a chart at hand to track registers as I use them as well as the salient pitches (or long-term harmony). At one point, while playing through this chart for *in (all) the time we have left*, I was struck by how much what I was playing – texture pared down to essential pitches and rhythms – reminded me of Jack Lessard’s piano miniatures or *Bagatelles*. So I developed the register chart into this *Trifle*, which is the entire fifteen minutes of the quintet condensed to under a minute-and-a-half. Ideally, a performance of *in (all) the time ...* would be paired with a performance of *Trifle*.

# A Trifle, for Jack

Daniel A. Weymouth

Piano

$\text{♩} = 65$   $\text{♩} = 115$   $\text{♩} = 65$

*mf* *poco* *p* *p* *Abrupt OFF!* *mf* *mp* *p* *mp*

Ped. *pp*

$\text{♩} = 92$  *accel.*  $\text{♩} = 144$   $\text{♩} = 82$   $\text{♩} = 92$  *leggero*

*mp* *mf* *mp* *subf* *p*

5 6

Ped.

$\text{♩} = 120$  *molto rall.*  $\text{♩} = 92$  *poco rit.* // *a tempo* ( $\text{♩} = 92$ )

10 *f* *8va* *mf* *poco* *p* *leggero*

Ped.