



## **Foreboding**

**Submitted in partial fulfilment for the degree of  
Doctor of Philosophy in Music**

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Duration: Circa 6 minutes

Forces

Clarinet  
Accordion  
Violin  
Viola  
Cello

## Foreboding

*Foreboding* was written directly after I had finished reading *The White Hotel* by D.M. Thomas. This novel deals with mental illness, the subconscious and premonition: the protagonist suffers from a number of recurring dreams and psychosomatic pains that grow in intensity over the story and ultimately predict the fate that befalls her at the climax of the work.

It was this relentless drive towards an ever-present climax that I wished to explore in my piece. *Foreboding* is constructed from two types of material, A and B. A is based around a cantabile melodic line in the clarinet and accordion, whilst B is characterised by violent, stabbing chords in the strings. At the opening of the work the A material is dominant but as the piece progresses the B material gradually takes over until the climax which sees the complete absence of A material. This takeover is organised on a structural level:

<b>Foreboding Structure</b>	
<b>A</b>	<b>B</b>
1, 3, 6, 5, 4, 2,	3
1, 3, 5, 4, 2,	4
1, 3, 4, 2	5
1, 3, 2	6
1, 2	7
1	8

The piece consists of 6 sections that alternate between A and B. Each section consists of six strains. As the strains progress the longest bar from the previous strain in the A section is deleted in the next, whilst the B material grows by a quaver each time. Additionally, as each section progresses the B material begins with a semitone more than before, so that the second section the B material is 4, 5, 6, 7, 8, 9. Consequently, over the course of a single section the A material reduces while the B material increases.

The tempo relations between the A and B material shift through each section so that the beat length of the A material gets shorter whilst B gets longer. Consequently, in real terms the B material gradually occupies more space over the course of the piece until the climax.

<b>Section</b>	<b>Beats per minute (dotted crotchet)</b>	
	<b>A</b>	<b>B</b>
1	40	120
2	48	96
3	60	72
4	72	60
5	96	48
6	120	40

The piece was workshopped by the CHROMA ensemble in January 2014 who pointed out a number of practical difficulties with the work. The score submitted has been revised in response to these criticisms: metric modulations have been added between sections to guide tempo changes and the climax has been rewritten in 4/4 so that it can be more easily followed. Therefore, the score submitted will be different in some respects from the recording. The score used for the workshop recording has been included as an appendix.

# Foreboding

Jason Preece (2013-14)

**Cantabile** ♩ = 60

Clarinet in B $\flat$

ppp pp p

Accordion

Bellows Shake

Violin

**Cantabile** ♩ = 60

ff

Furtively col legno

ppp 3

Violola

ff

Furtively col legno

ppp 3

Violoncello

ff

Furtively 3

ppp

7

Cl. *ppp* *p* *p* *pp* *p* *pp*

Accord. *ppp* *ppp* *ppp*

Vln. *ppp* *ppp < pp* *ppp < pp*

Vla. *ppp* *ppp < pp* *ppp < pp*

Vc. *ppp* *ppp < pp* *ppp < pp*

Furtively col legno

**A**  
Cantabile ♩ = 48

18

Cl. *ppp* *p* *mp* *p* *pp* *p*

Accord. *ppp* *pp*

**A**  
Cantabile ♩ = 48

Vln. *ppp* *pp* *pp*

Vla. *ppp* *pp* *pp*

Vc. *ppp* *pp* *pp*

Furtively col legno

Furtively pizz 5

27

Cl. *mp* *pp*

Accord. *pp*

Vln. *pp* Furtively pizz 5

Vla. *pp* Furtively pizz 5

Vc. *pp* Furtively pizz 5

34

Cl. *pp* *mp* *ppp*

Accord. *pp* *ppp*

Vln. *pp* Furtively pizz 5

Vla. *pp* Furtively pizz 5

Vc. *pp* Furtively pizz 5

Cantabile ♩ = 60

**B**

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

Accord. *p* *mp* *mp*

**B**

Cantabile ♩ = 60

Vln. *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Furtively arco M.S.P. *ppp* *pp*

Cl. *mf*

Accord. *p*

Vln. *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

M.S.P. *ppp* *pp*

52

Cl.

Accord.

Vln.

Vla.

Vc.

*p* *mf* *p*

*p* *mp* *pp*

Furtively  
M.S.P.

*ppp* *pp*

Furtively  
M.S.P.

*ppp* *pp*

Furtively  
M.S.P.

*ppp* *pp*

57

Cl.

Accord.

Vln.

Vla.

Vc.

*p* *mf*

M.S.P.

*ppp* *pp*

M.S.P.

*ppp* *pp*

M.S.P.

*ppp* *pp*

61

Cl. *ppp*

Accord. *ppp*

Vln. *ppp* *mp*

Vla. *ppp* *mp*

Vc. *ppp* *mp*

**C**

Agitated ♩. = 72

64

Cl. *p* *mp* *mf*

Accord. *p*

**C**

Agitated ♩. = 72

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

Vla. *pp* *f*

Vc. *pp* *f*

M.S.T. con sord.

con sord M.S.T.

con sord M.S.T.

74

Cl. *mf* *pp* *pp* *mf* *ppp*

Accord. *p* *pp*

Vln. con sord M.S.T. *pp* *f* *pp* *f* *pp* *ff*

Vla. con sord M.S.T. *pp* *f* *pp* *f* *pp* *ff*

Vc. con sord M.S.T. *pp* *f* *pp* *f* *pp* *ff*

83

Cl.

Accord.

Vln. con sord M.S.T. *pp* *poco cresc.*

Vla. con sord M.S.T. *poco cresc.*

Vc. con sord M.S.T. *poco cresc.*

**D**

Agitated ♩. = 96

85

Cl. *p* *mf*

Accord. *pp* *mf*

**D**

Agitated ♩. = 96

Vln. *mf* *pp*

Vla. *mf* *pp*

Vc. *pp*

pizz arco

92

Cl. *mf* *f*

Accord. *mf*

Vln. *pp*

Vla. *pp*

Vc. *pp*

98

Cl. *mf* *mp*

Accord. *mf*

Vln. 5

Vla. 5

Vc. *v*

102

Cl. *mp*

Accord. *mp*

Vln. 5

Vla. 5

Vc. *pizz*

106

Cl.

Accord.

Vln.

Vla.

Vc.

*ppp*

Furtively sul. pont

Arco Furtively sul. pont

111

Cl.

Accord.

Vln.

Vla.

Vc.

**E**

113 Agitated  $\text{♩} = 120$

$(\text{♩} = \text{♩})$

$(\text{♩} = \text{♩})$

Cl. *mp* *mf* *mf*

Accord. *mp* *mf* *mf*

**E**

Agitated  $\text{♩} = 120$

$(\text{♩} = \text{♩})$

$(\text{♩} = \text{♩})$

M.S.P. (Barely Pitched)

Vln. normale *ff* *ppp*

Vla. normale *ff* *ppp*

Vc. normale *ff* *ppp*

122

Cl. *f* *f*

Accord. *f* *mp*

Vln. Normale *ff* *ppp* *fff*

Vla. Normale *ff* *ppp* *fff*

Vc. Normale *ff* *ppp* *fff*

M.S.P. (Barely Pitched)

131

Cl. *mp*

Accord. *pp*

Vln. M.S.P. (Barely Pitched) *ppp*

Vla. M.S.P. (Barely Pitched) *ppp*

Vc. M.S.P. (Barely Pitched) *ppp*

135

Cl. *pp* *ppp*

Accord.

Vln. Normale *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

**F**

Aggressively ♩ = 60

140

Cl. *ff sempre*

Accord. *ff sempre*

**F**

Aggressively ♩ = 60

Vln. *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

**G**

144

Cl. *subito p*

Accord. *subito p*

**G**

Vln. *subito p*

Vla. *subito p*

Vc. *subito p*

H

147

Cl. *ff* *pp sempre*

Accord. *ff* *pp sempre*

H

Vln. *ff* *pp sempre*

Vla. *ff* *pp sempre*

Vc. *ff* *pp sempre*

151

Cl. *ff* *pp sempre*

Accord. *ff* *pp sempre*

Vln. *ff* *pp sempre*

Vla. *ff* *pp sempre*

Vc. *ff* *pp sempre*

I

153

Cl. *ff* *pp*

Accord. *ff* *pp sempre*

I

Vln. *ff* *pp sempre*

Vla. *ff* *pp sempre*

Vc. *ff* *pp sempre*

156

Cl. *ff* *pp*

Accord. *ff* *pp*

Vln. *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

157

Cl. *ff*

Accord. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

**J**

161

Cl. *ppp*

Accord. *ppp*

**J**

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

*ff*

163

Cl.

Accord.

Vln.

Vla.

Vc.

165

Cl.

Accord.

Vln.

Vla.

Vc.

**K**

166

Cl. *ff*

Accord. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff* arco

**K**

169

Cl. *mf* *pp*

Accord. *mp* *p*

Vln. *pp*

Vla. *pp*

Vc. *pp* pizz *ff* arco

**Foreboding**  
**(Workshop Score)**

# Foreboding

Jason Preece (2013-14)

**Cantabile** ♩ = 60      ♩ = ♩      **Furtively** ♩ = 120 (♩ = ♩)

Clarinet in B $\flat$  *ppp* *pp* *p*

Accordion *ppp* **Bellows Shake**

Violin *ff* *ppp* **col legno**

Viola *ff* *ppp* **col legno**

Violoncello *ff* *ppp* **col legno**

Cantabile ♩ = 40 (♩ = ♩)

Furtively ♩ = 120

Cantabile ♩ = 40

10

Cl. *ppp* *p* *p*

Accord. *ppp* *ppp*

Cantabile ♩ = 40 (♩ = ♩)

Furtively ♩ = 120

Cantabile ♩ = 40

Vln. *ppp* col legno

Vla. *ppp*

Vc. *ppp* col legno

Furtively ♩ = 120

Cantabile ♩ = 40

Furtively ♩ = 120

20

Cl. *pp* *p* *pp*

Accord. *ppp*

Furtively ♩ = 120

Cantabile ♩ = 40

Furtively ♩ = 120

Vln. *ppp* *pp* col legno

Vla. *ppp* *pp* col legno

Vc. *ppp* *pp* col legno

26

Cl. *ppp*

Accord. *ppp*

Vln. Cantabile ♩ = 40 Furtively ♩ = 120  
*ppp* col legno *pp*

Vla. *ppp* col legno *pp*

Vc. *ppp* col legno *pp*

**A**

Cantabile ♩ = 48 Furtively ♩ = 96 Cantabile ♩ = 48

30

Cl. *p* *mp* *p* *pp* *p*

Accord. *pp*

**A**

Cantabile ♩ = 48 Furtively ♩ = 96 Cantabile ♩ = 48

Vln. *pp* pizz quasi chitarra

Vla. *pp* pizz quasi chitarra

Vc. *pp* pizz quasi chitarra

Furtively ♩ = 96

Cantabile ♩ = 48

39

Cl.

mp mp pp

Accord.

pp

Furtively ♩ = 96

Cantabile ♩ = 48

Vln.

pizz quasi chitarra

pp

Vla.

pizz quasi chitarra

pp

Vc.

pizz quasi chitarra

pp

Furtively ♩ = 96

Cantabile ♩ = 48

Furtively ♩ = 96

48

Cl.

pp mp

Accord.

pp

Furtively ♩ = 96

Cantabile ♩ = 48

Furtively ♩ = 96

Vln.

pizz quasi chitarra

pp

Vla.

pizz quasi chitarra

pp

Vc.

pizz quasi chitarra

pp

Cantabile ♩ = 48      Furtively ♩ = 96

54

Cl. *ppp*

Accord. *ppp*

Vln. *pp* pizz quasi chitarra

Vla. *pp* pizz quasi chitarra

Vc. *pp* pizz quasi chitarra

Cantabile ♩ = 48      Furtively ♩ = 96

**B**

Cantabile ♩ = 60

Furtively ♩ = 72

58

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

Accord. *p* *mp*

**B**

Cantabile ♩ = 60

Furtively ♩ = 72

Vln. *ppp* arco M.S.P.

Vla. *ppp* arco M.S.P.

Vc. *ppp* arco M.S.P.

Cantabile ♩. = 60

Furtively ♩. = 72

Cantabile ♩. = 60

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

Accord. *mp* *p*

Cantabile ♩. = 60

Furtively ♩. = 72

Cantabile ♩. = 60

Vln. *arco ppp* *M.S.P.* *pp*

Vla. *arco ppp* *M.S.P.* *pp*

Vc. *ppp* *pp*

Furtively ♩. = 72

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

Accord. *mp* *pp*

Furtively ♩. = 72

Vln. *M.S.P.* *ppp* *pp*

Vla. *M.S.P.* *ppp* *pp*

Vc. *M.S.P.* *ppp* *pp*

**Furtively** ♩ = 72 **Cantabile** ♩ = 60

83

Cl.

Accord.

Vln.

Vla.

Vc.

*ppp* *p* *ppp* *p* *ppp* *p*

**Furtively** ♩ = 72

87

Cl.

Accord.

Vln.

Vla.

Vc.

*pp* *mp* *pp* *mp* *pp* *mp*



Agitated ♩. = 72

Furtively ♩. = 60 Agitated ♩. = 72

89

Cl. *p* *mp*

Accord. *p* *p*



Agitated ♩. = 72

Furtively ♩. = 60

M.S.T.  
con sord.

Agitated ♩. = 72

Vln. *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

con sord  
M.S.T.

Furtively ♩. = 60

Agitated ♩. = 72

Furtively ♩. = 60

99

Cl. *mf* *mf* *pp*

Accord. *p*

Furtively ♩. = 60

con sord  
M.S.T.

Agitated ♩. = 72

Furtively ♩. = 60

con sord  
M.S.T.

Vln. *pp* *f* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

con sord  
M.S.T.

con sord  
M.S.T.

con sord  
M.S.T.

107

Cl. *Agitated* ♩. = 72 *Furtively* ♩. = 60 *Agitated* ♩. = 72 *Furtively* ♩. = 60

Accord. *pp* *mf* *ppp*

Vln. *Agitated* ♩. = 72 *Furtively* ♩. = 60 *con sord* M.S.T. *Agitated* ♩. = 72 *Furtively* ♩. = 60 *con sord* M.S.T.

Vla. *f* *pp* *ff* *pp* *ff*

Vc. *f* *pp* *ff* *pp* *ff*

**D**

115

Cl. *Agitated* ♩. = 96 *Furtively* ♩. = 48 *Agitated* ♩. = 96

Accord. *pp* *mf* *mf*

Vln. *Agitated* ♩. = 96 *Furtively* ♩. = 48 *Agitated* ♩. = 96

Vla. *mf* *mf*

Vc. *mf* *mf*

*sul pont.*

Furtively ♩. = 48

Agitated ♩. = 96

123

Cl.

Accord.

Furtively ♩. = 48

Agitated ♩. = 96

Vln.

Vla.

Vc.

sul pont

Furtively ♩. = 48

Agitated ♩. = 96

Furtively ♩. = 48

132

Cl.

Accord.

Furtively ♩. = 48

Agitated ♩. = 96

Furtively ♩. = 48

Vln.

Vla.

Vc.

sul pont

Agitated ♩ = 96      Furtively ♩ = 48

137

Cl. *ppp*

Accord.

Agitated ♩ = 96      Furtively ♩ = 48

Vln. *mf* sul. pont *ff*

Vla. *mf* sul. pont *ff*

Vc. *mf* sul. pont *ff*

**E**

141 Agitated ♩ = 120

Furtively ♩ = 40

Agitated ♩ = 120

Cl. *mp* *mf* *mf*

Accord. *mp* *mf* *mf*

**E**

Agitated ♩ = 120

Furtively ♩ = 40

Agitated ♩ = 120

Vln. normale *ff*

Vla. normale *ff*

Vc. normale *ff*

Furtively ♩ = 40

Agitated ♩ = 120

149

Cl. *f*

Accord. *f*

Vln. M.S.P. (Barely Pitched) *ppp* Furtively ♩ = 40 Normale *ff* Agitated ♩ = 120 M.S.P. (Barely Pitched) *ppp*

Vla. *ppp* *ff* *ppp*

Vc. *ppp* Normale *ff* *ppp*

Furtively ♩ = 40

Agitated ♩ = 120

156

Cl. *mp* *mp*

Accord. *mp* *pp*

Vln. Normale *fff* Agitated ♩ = 120 M.S.P. (Barely Pitched) *ppp*

Vla. Normale *fff* *ppp*

Vc. Normale *fff* *ppp*

Furtively ♩ = 40

Agitated ♩ = 120 Furtively ♩ = 40

161

Cl. *pp* *ppp*

Accord.

Furtively ♩ = 40

Agitated ♩ = 120 Furtively ♩ = 40

Vln. *fff* *pp* *ff*

Vla. *fff* *pp* *ff*

Vc. *fff* *pp* *ff*

**F** Aggressively ♩ = 240

167

Cl. *ff sempre*

Accord. *ff sempre*

**F** Aggressively ♩ = 240

Vln. *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

175

Cl.

Accord.

Vln.

Vla.

Vc.

183

Cl.

Accord.

Vln.

Vla.

Vc.

**G**

*ff* sempre

*ff* sempre

*ff* sempre

*ff* sempre

192

Cl.

Accord.

Vln.

Vla.

Vc.

**H**

199

Cl.

Accord.

Vln.

Vla.

Vc.

*ff sempre*

209

Cl.

Accord.

Vln.

Vla.

Vc.

218

Cl.

Accord.

Vln.

Vla.

Vc.

227 **I**

Cl. *ff sempre*

Accord. *ff sempre*

Vln. *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

238

Cl.

Accord.

Vln.

Vla.

Vc.

246

Cl. *mf* *pp* *rit.* ♩ = 120

Accord. *mp* *p*

Vln. *pp* *rit.* ♩ = 120

Vla. *pp*

Vc. *pp* *ff*

Detailed description: This page of a musical score, numbered 20, contains measures 246 through 250. The score is for five instruments: Clarinet (Cl.), Accordion (Accord.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 3/8 time, which changes to 4/4 time at measure 249. The key signature has one flat (B-flat). The Clarinet part starts with a dynamic of *mf* and ends with *pp*, featuring a *rit.* (ritardando) marking and a tempo of ♩ = 120. The Accordion part has dynamics of *mp* and *p*. The Violin part has a dynamic of *pp* and includes a *rit.* marking. The Viola part has a dynamic of *pp*. The Violoncello part has dynamics of *pp* and *ff*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.