HENRY FLURRY

ADDENDUM

SONG WITHOUT WORDS
SEGUIRILLA NO. 1
SEGUIRILLA NO. 2
À LA MANIÈRE DE LA NEIGE
NOTES

*Song Without Words* is of a mid-romantic and lyrical style demonstrating traditional harmonic and phrase structures typical of that period.

*Seguirilla No. 1* and *Seguirilla No. 2* are two works inspired by the Flamenco *seguirilla* rhythm and style. The foundation of the Flamenco *seguirilla* rhythm is its 12 beat *compás* which, when notated in western style notation, is typically subdivided and accented thus:

\[
\begin{array}{c}
\underline{12} \\
\hline
\end{array} \\
\begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

*Seguirilla No. 1* is written over a \( \frac{3}{4} \) ostinato that outlines the *compás*. While the work makes use of chromatic harmonic motion near the middle, as a whole the work clearly is in B♭ minor.

*Seguirilla No. 2* also is written in \( \frac{3}{4} \), but it dispenses with the ostinato and experiments with ways to imply the *compás* melodically. The work stays largely within the Spanish Phrygian mode and briefly visits the octatonic.

The fourth piano work in the addendum is *À la manière de la neige*, a work modeled after Debussy’s piano prelude entitled *Des pas sur la neige*. *À la manière de la neige* marks the beginning of my experimentation with novel modes. Like Debussy’s work, the context of the ostinato within *À la manière de la neige* continuously shifts as the color of the musical layering moves between notes of both traditional modes (e.g., F melodic minor, natural minor, and octatonic\(_{0,2}\)) and synthetic modes (e.g., B♭ Lydian minor and A Lydian major).
To my mentor and friend, Christina Cuda Robertson, for her inspiring support of my teaching and composing.

Song Without Words

Henry S. Flurry

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À la manière de la neige

très lent ($\text{d} = 40$)

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