ABSTRACT

Title of Dissertation:	PIERROT SKETCHES Sophie Rymarowicz, Doctor of Musical Arts, 2025
Dissertation directed by:	Professor Robert Gibson, University of Maryland School of Music

Pierrot Sketches is comprised of nine short movements of varying instrumental combinations and length, from 50 seconds to three minutes. The compositional goal was to focus on the complexities of form and development on a smaller scale. This aspect of compression allows for focus on clear, directed melodic lines, strong emotionally packed gestures, repetition and divergence, and the different instrumental combinations of texture and timbre and their contribution to form. The title of this work is taken from Arnold Schoenberg's well known chamber work *Pierrot Lunaire*, which is now a standard reference to this instrumentation—"Pierrot ensemble" (flute, clarinet, violin, cello, piano, and, in this case, the addition of percussion). "Sketches" refers to the nature of the work—a collection, a book of rough drawings that may or may not relate to each other, but can be taken as a whole. While each movement is its own sound world, together these individual works are written to form a complete landscape.

PIERROT SKETCHES

by

Sophie Rymarowicz

Prospectus submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2025

Advisory Committee:
Professor Robert Gibson, Chair
Associate Professor Siv B. Lie
Lecturer Anna Rose Nelson
Associate Professor Mark E. Wilson
Professor Misha Kachman, Dean's Representative

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Acknowledgments

To Professor Robert Gibson. I do not believe there are any words to describe the impact you've had on my life. You've shown me that we teach who we are, and that kindness and grace are abundant in this world, as long as we are not searching for it. You saw something in my work, even when you weren't sure where it was taking me. Because of you, I believe I have become a better artist, a better composer, and a better educator. Thank you for supporting and encouraging all of my artistic endeavors.

To Misha, Siv, Anna Rose, and Mark Wilson. You have all shaped my educational journey at Maryland and have contributed to the many thoughts and questions I had while preparing for and writing this work. My sincere thanks to you all for your service on my committee. To Anna Rose, our brief conversations about miniatures and short forms helped guide my conception of this work. You have also inspired me to strive to be a better instructor. To Siv, I think about semiotics nearly every day, especially in relation to musical intent and meaning, which I believe is at the root of this work – and all my works, really. To Dr. Wilson, your comments on the orchestral masterworks of the 19th-20th centuries helped cement certain orchestral techniques into my brain, which in turn I believe aided in my view of texture. Professor Kachman, you made a very positive impression on me with your thoughtful questions and comments at the defense of my fellow doctoral graduate, Johannes Visser, and I am honored to have you as Dean's Representative on my committee.

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Full Score **1**

Sophie Rymarowicz

Pierrot Sketches

(2025)

Instrumentation

Flute (doubling alto flute, piccolo)

Clarinet in B-flat (doubling bass clarinet)

Violin

Cello

Piano

Percussion (Marimba, Vibraphone, Glockenspiel)

The score is transposed.

Duration: ca. 16 minutes

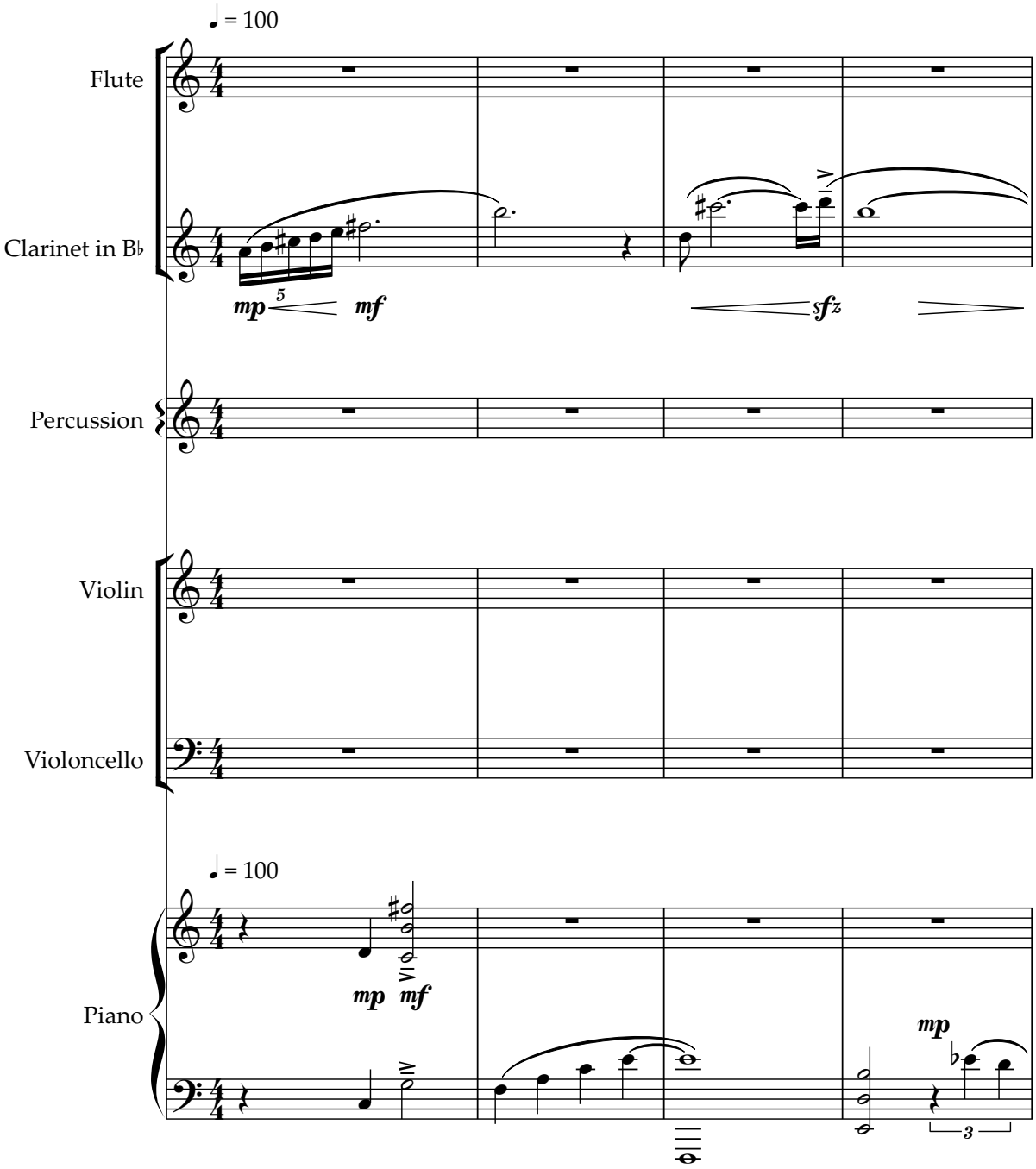
Program Notes

Pierrot Sketches is comprised of nine short movements of varying instrumental combinations and length, from 50 seconds to three minutes. The compositional goal was to focus on the complexities of form and development on a smaller scale. This aspect of compression allows for focus on clear, directed melodic lines, strong emotionally packed gestures, repetition and divergence, and the different instrumental combinations of texture and timbre and their contribution to form. The title of this work is taken from Arnold Schoenberg's well known chamber work *Pierrot Lunaire*, which is now a standard reference to this instrumentation—"Pierrot ensemble" (flute, clarinet, violin, cello, piano, and, in this case, the addition of percussion). "Sketches" refers to the nature of the work—a collection, a book of rough drawings that may or may not relate to each other, but can be taken as a whole. While each movement is its own sound world, together these individual works are written to form a complete landscape.

My music, even in longer works such as *in a silence* (2023), often emphasizes shifts of emotion that take place suddenly, resulting in an emotional affect that has personal significance and that I hope also communicates something of my sound world to a listener. The techniques involved in these shifts are not built on lengthy developmental passages, and my curiosity about how these shifts can relate to larger forms began with a focus on the very compressed nature in music of shorter duration.

Each movement has a strong associated image (usually *moving* image, not static) or images or phrases, derived from my love of illustrations, films, landscapes, literature and (sci-fi/fantasy) fiction. While the emotional content is the most important aspect of my work, I am ultimately more interested in the interpretation of my gestures, and what these gestures signify or evoke in the emotional worlds of the performer and the listener.

I. Summer Clouds



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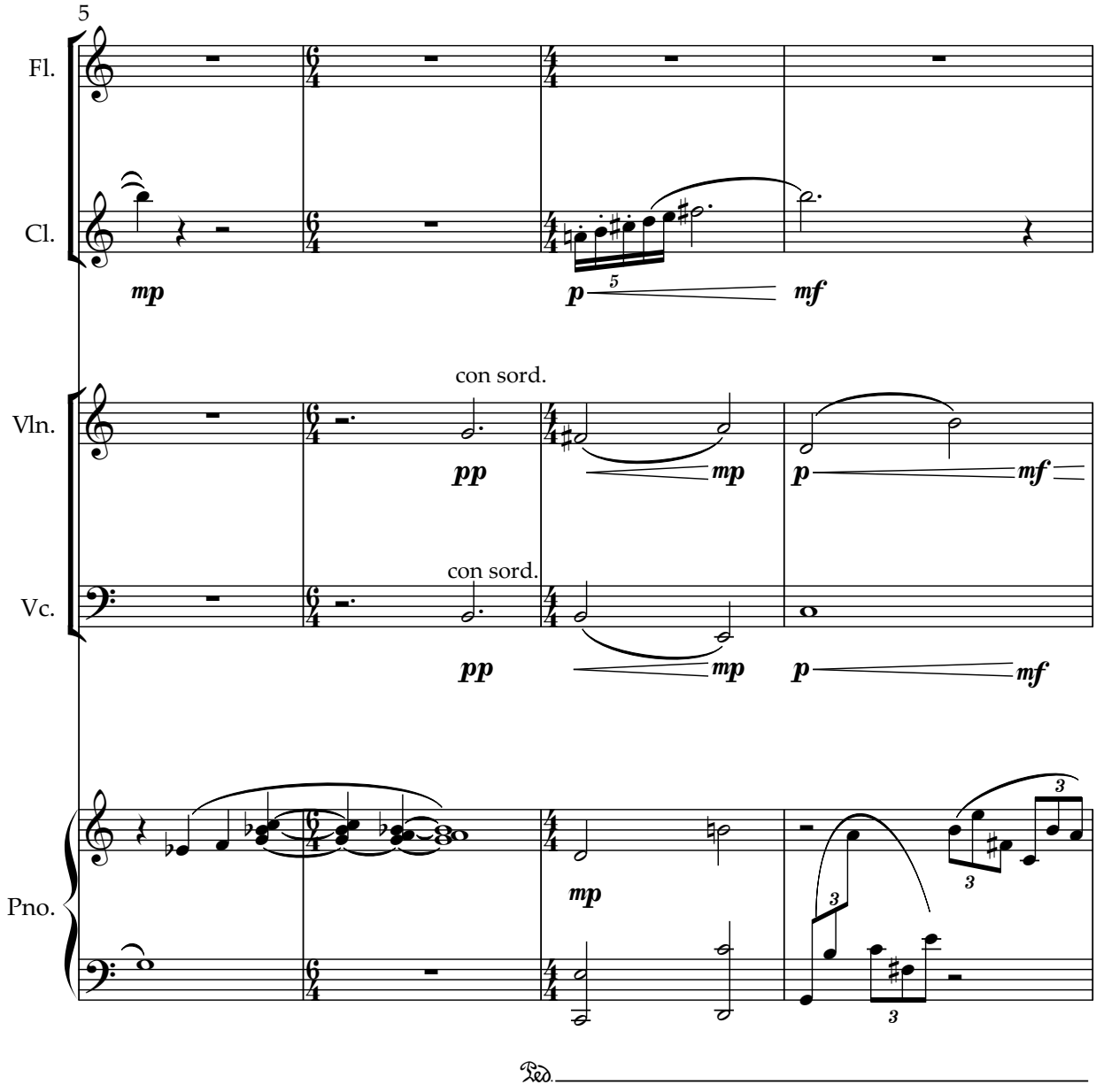
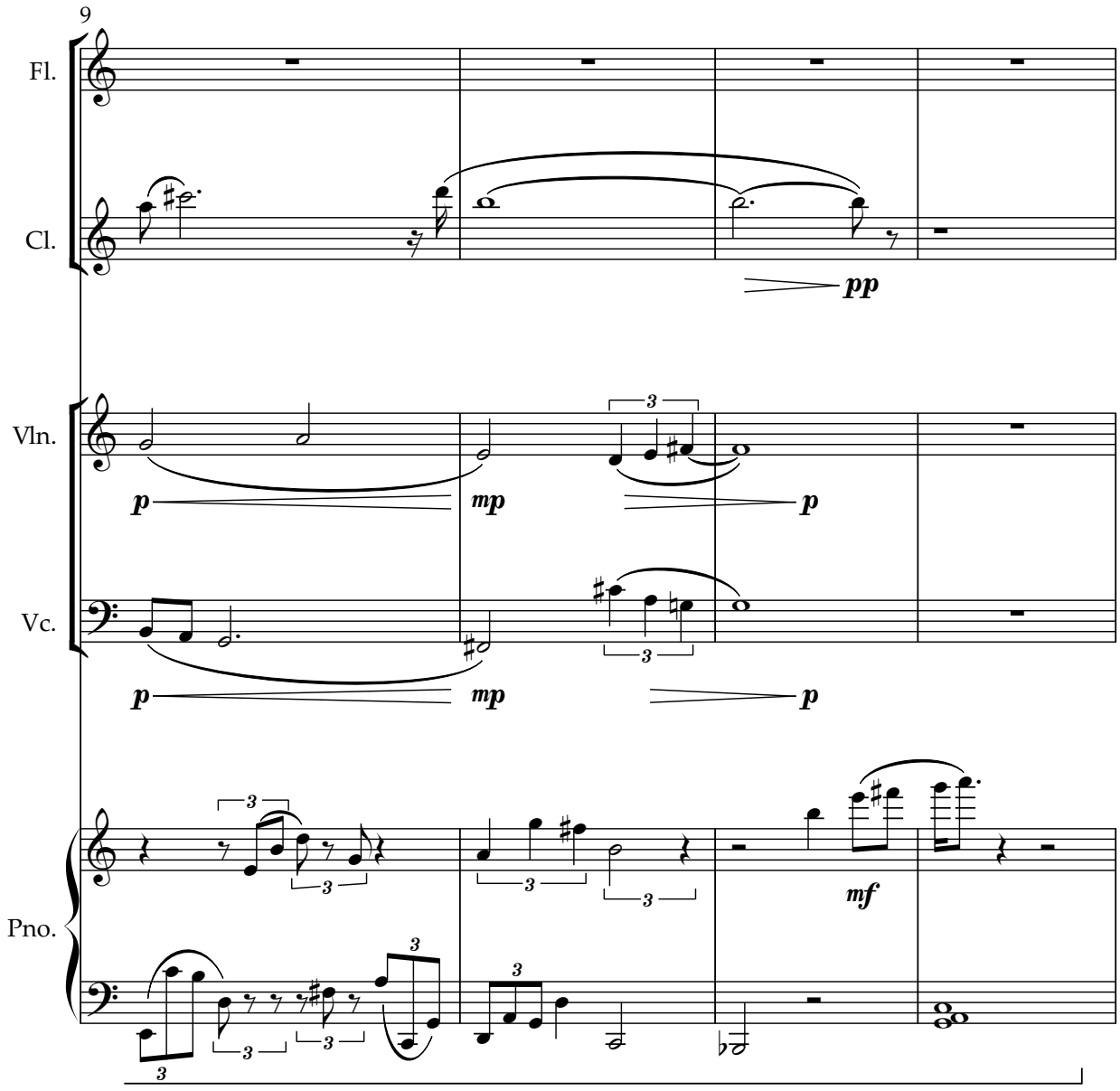

5
Fl.
Cl.
mp
p
5
mf
con sord.
Vln.
pp
mp
p
mf
con sord.
Vc.
pp
mp
p
mf
Pno.
mp
3
3
3
3
Ped.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pp
Vln.
p
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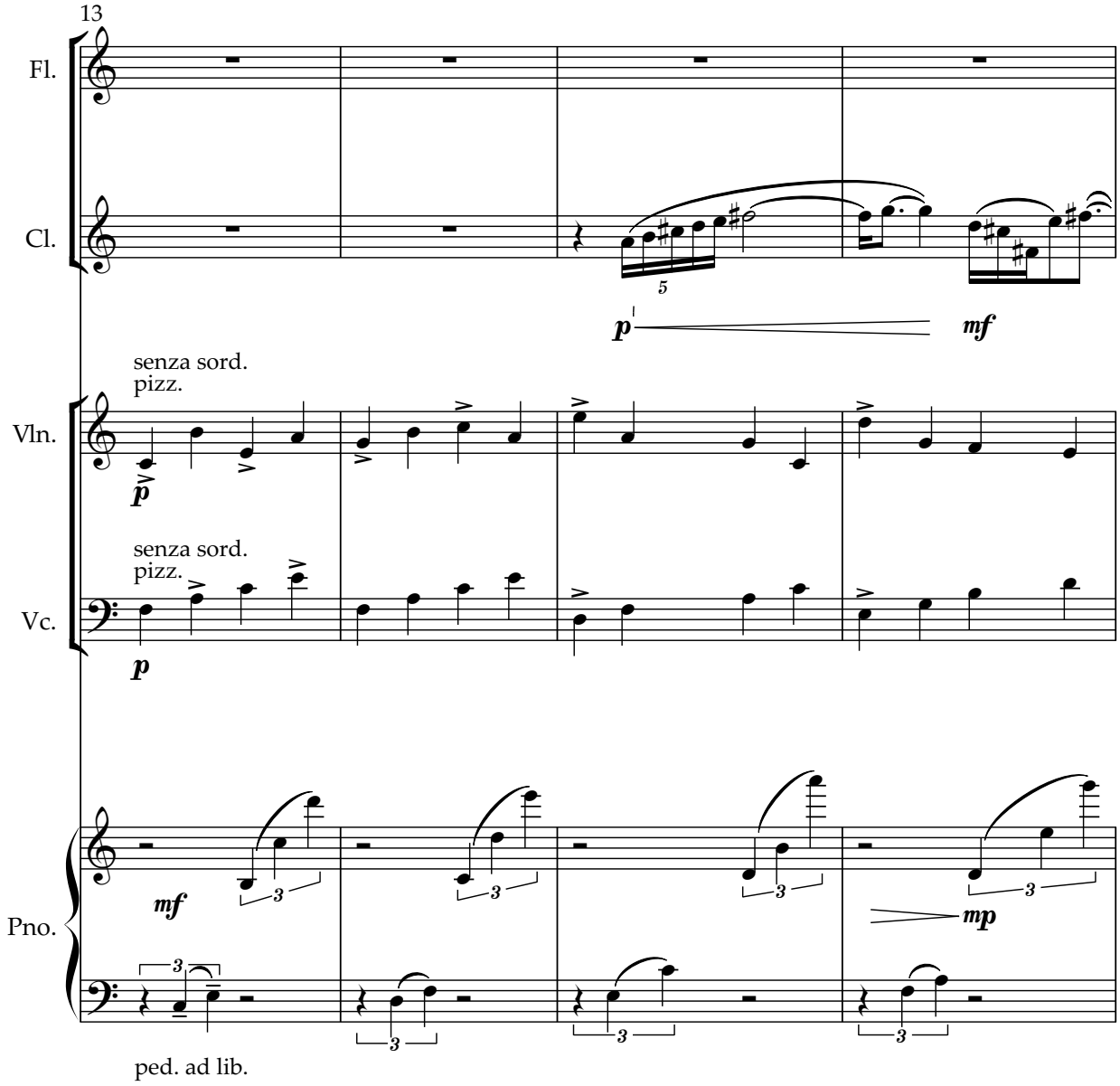
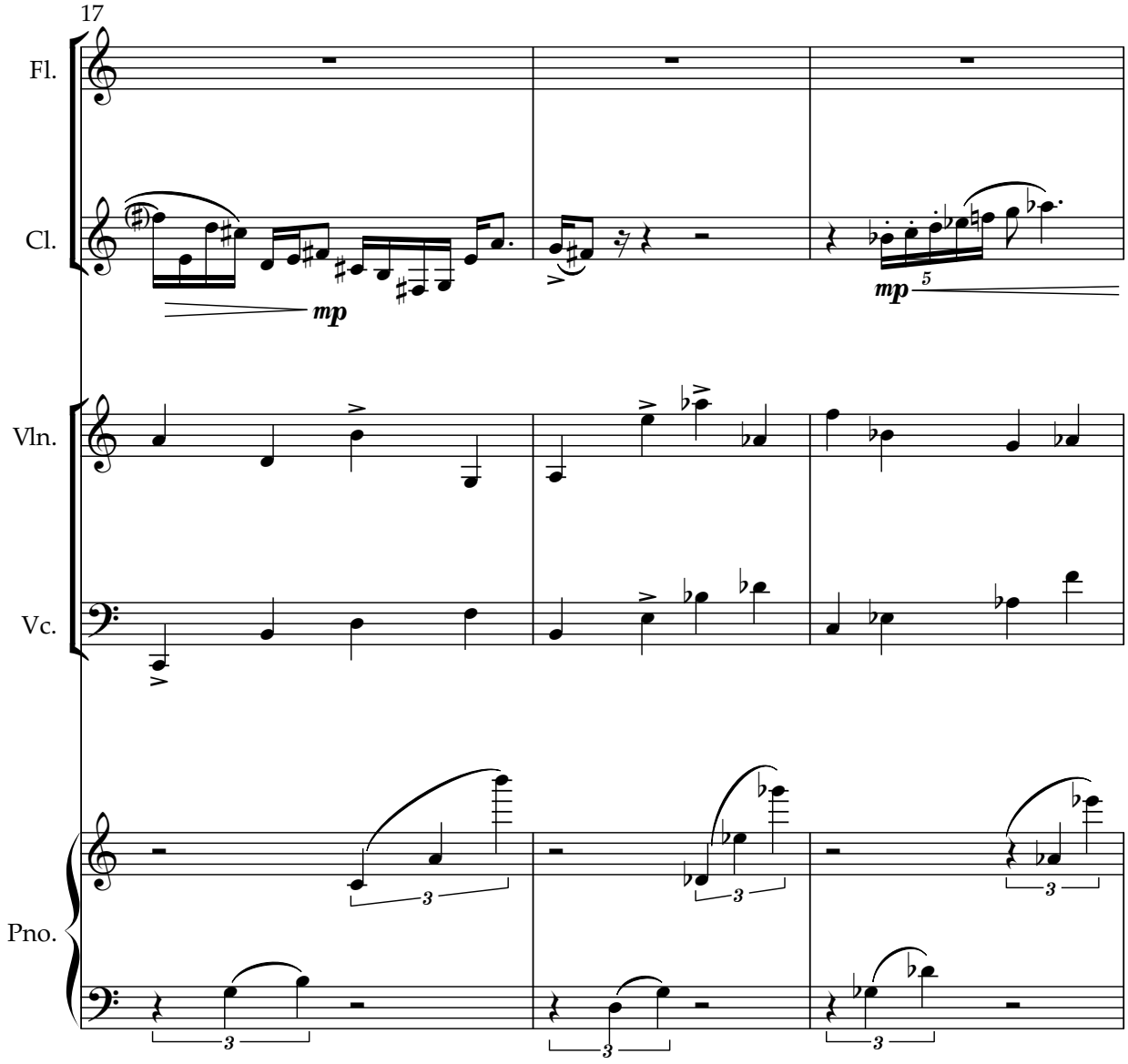
p
Vc.
p
mp
p
Pno.
mf


13
Fl.
Cl.
p
mf
senza sord.
pizz.
Vln.
p
senza sord.
pizz.
Vc.
p
Pno.
mf
mp
ped. ad lib.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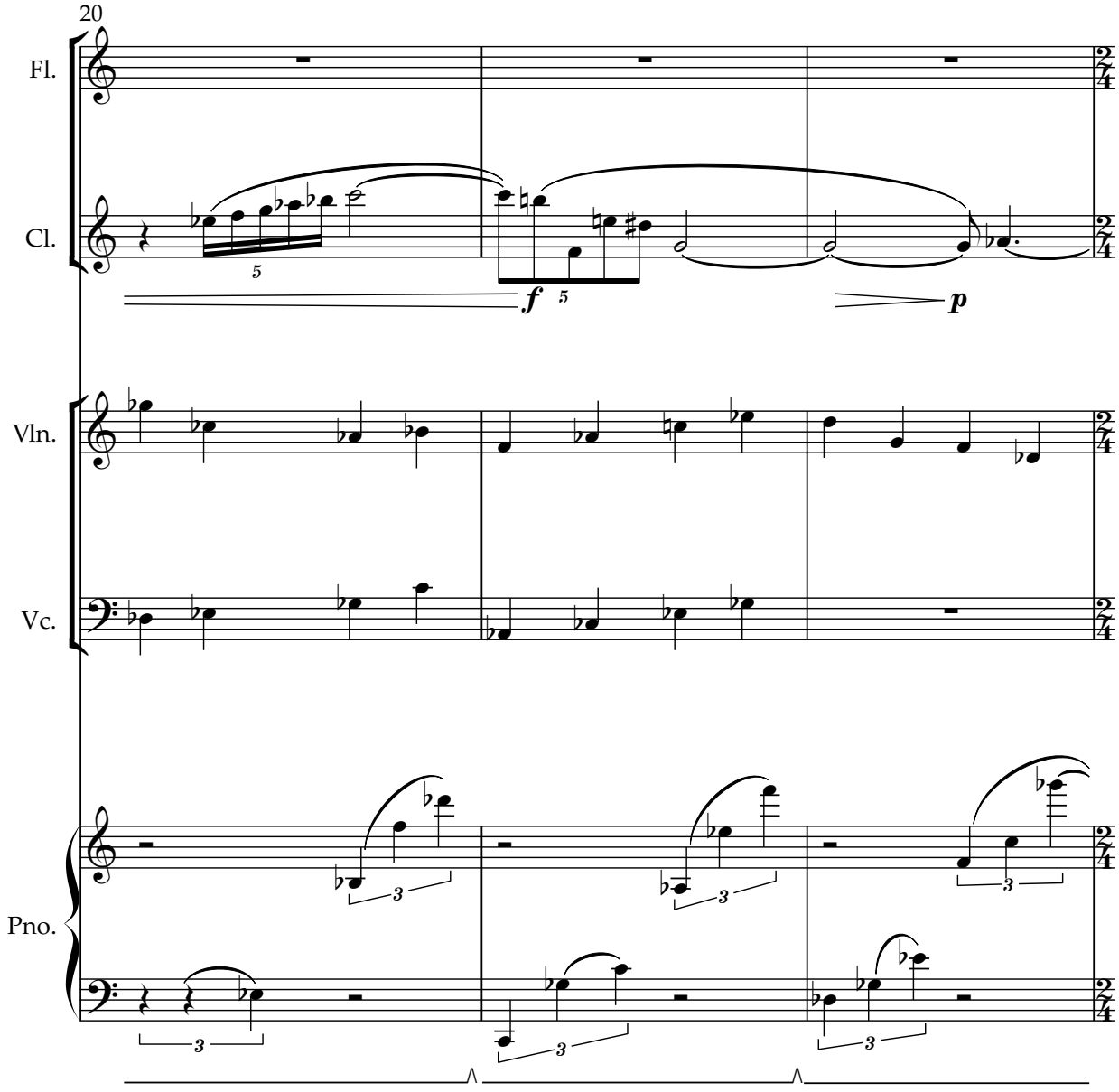
Fl.
Cl.
mp
mp
Vln.
Vc.
Pno.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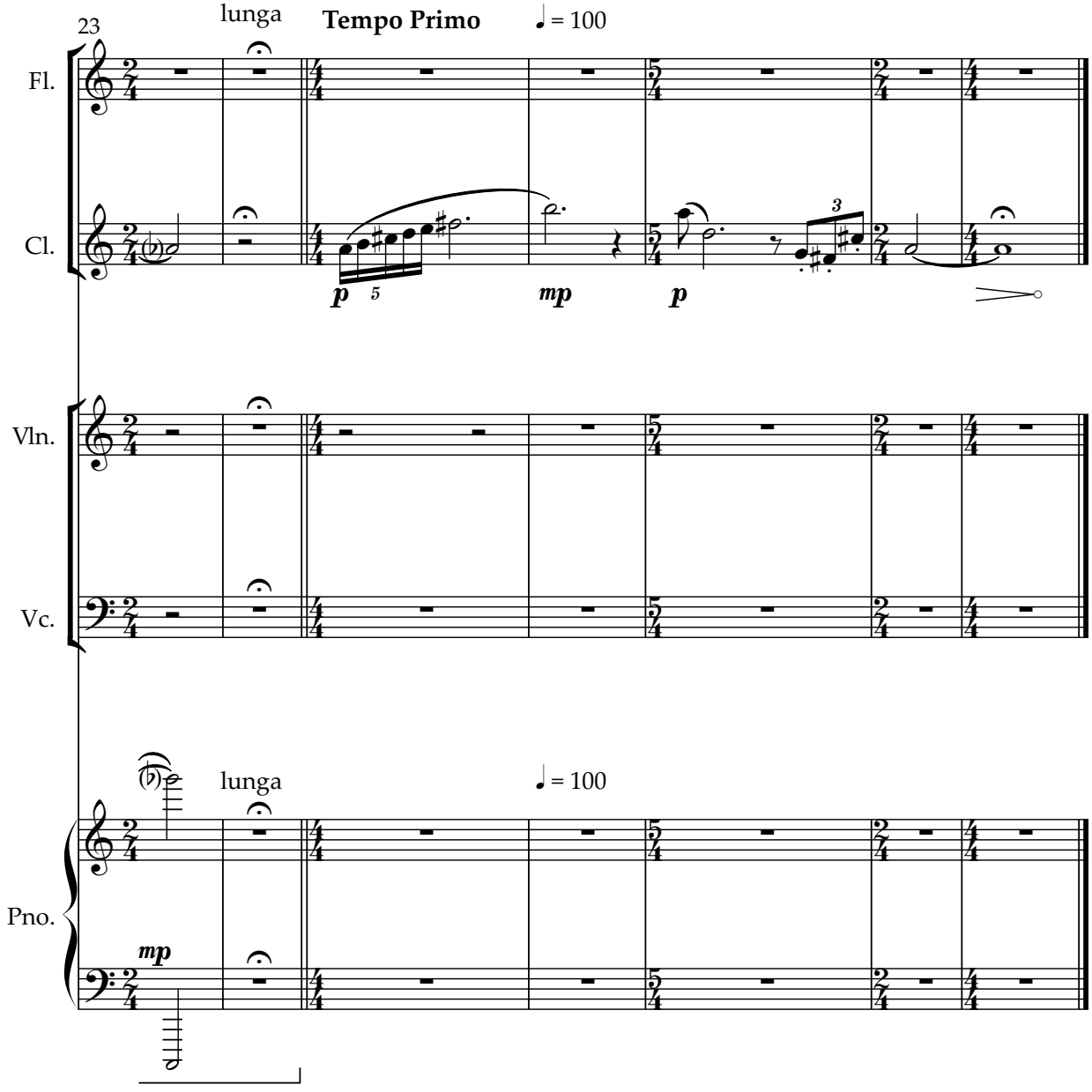
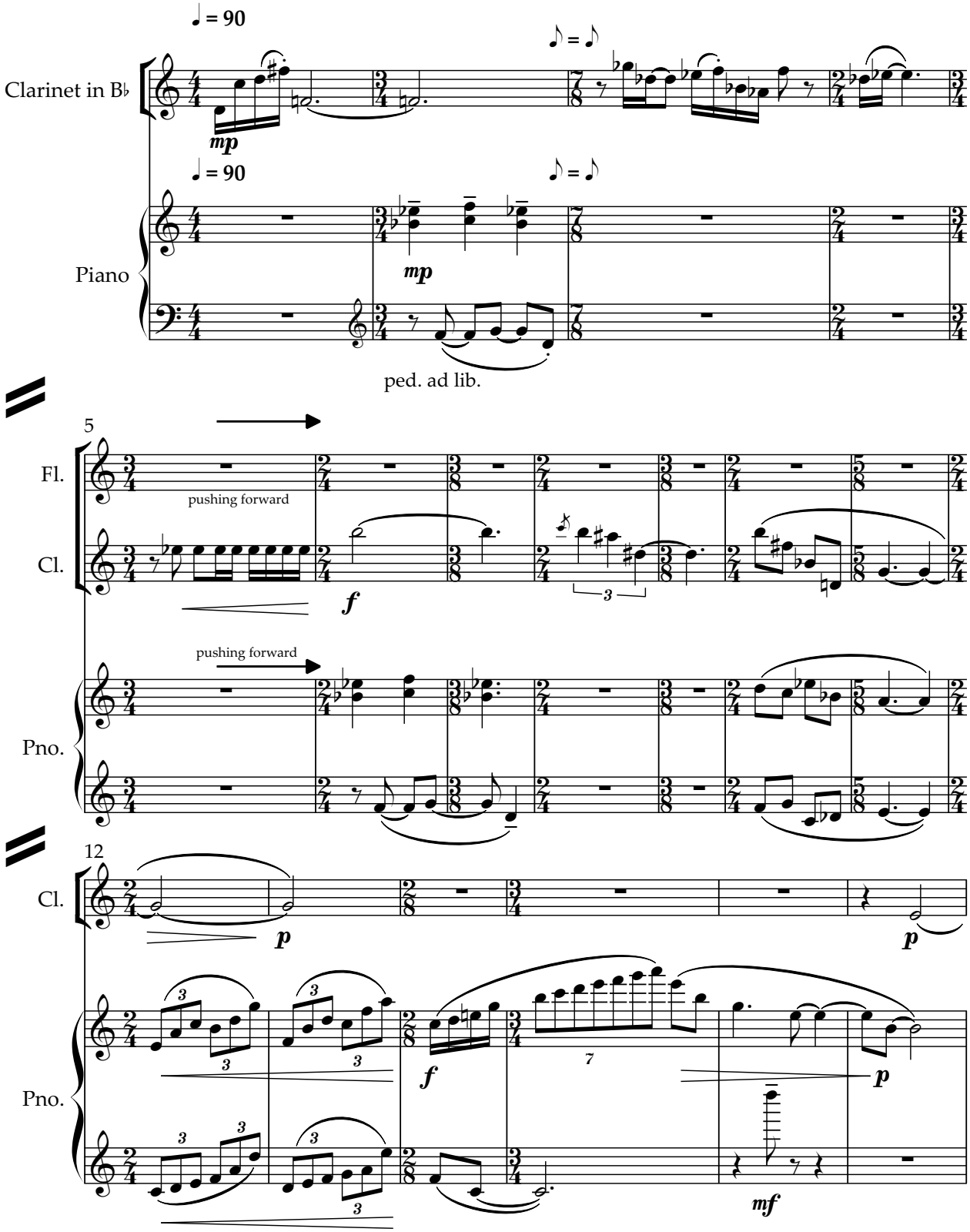
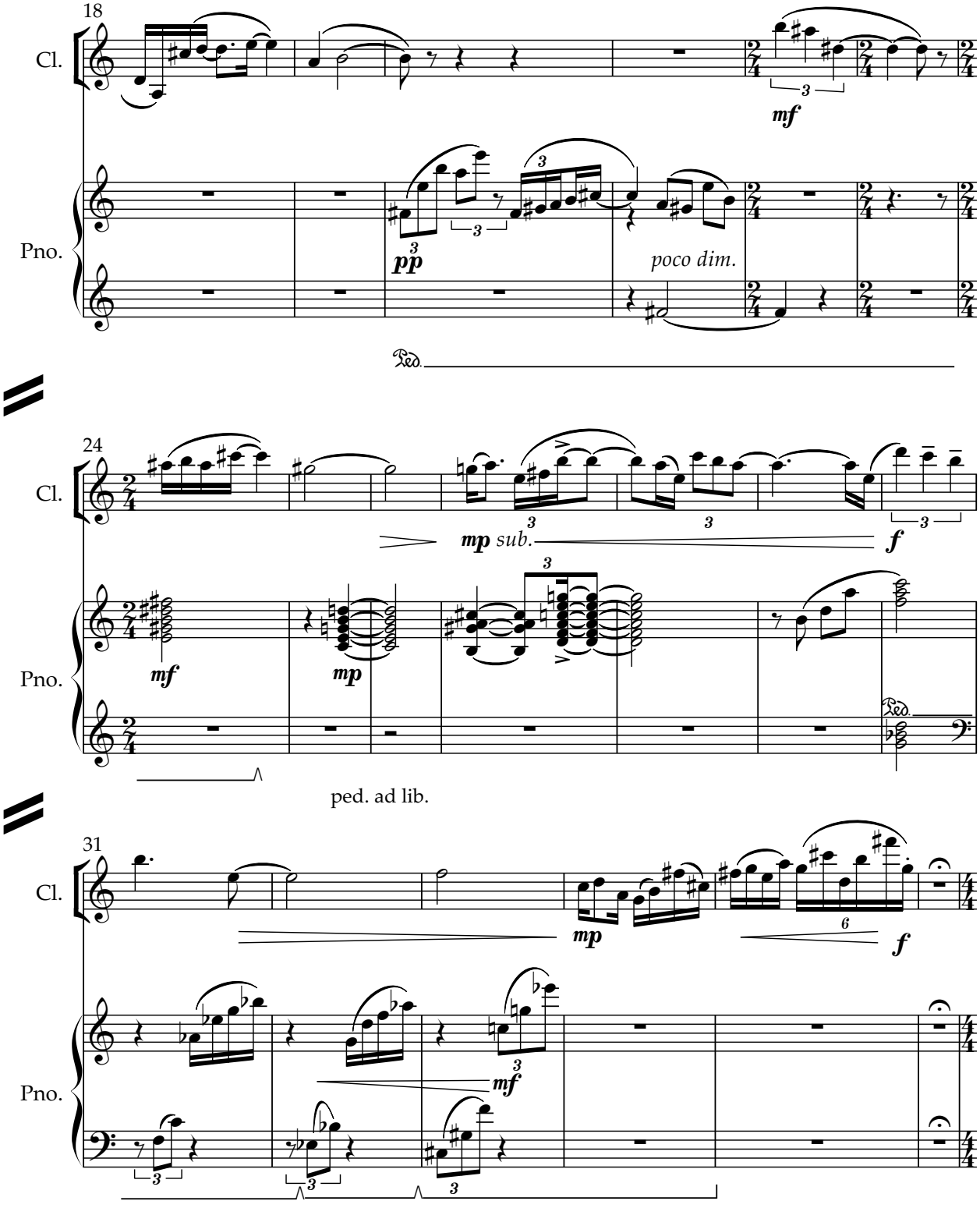
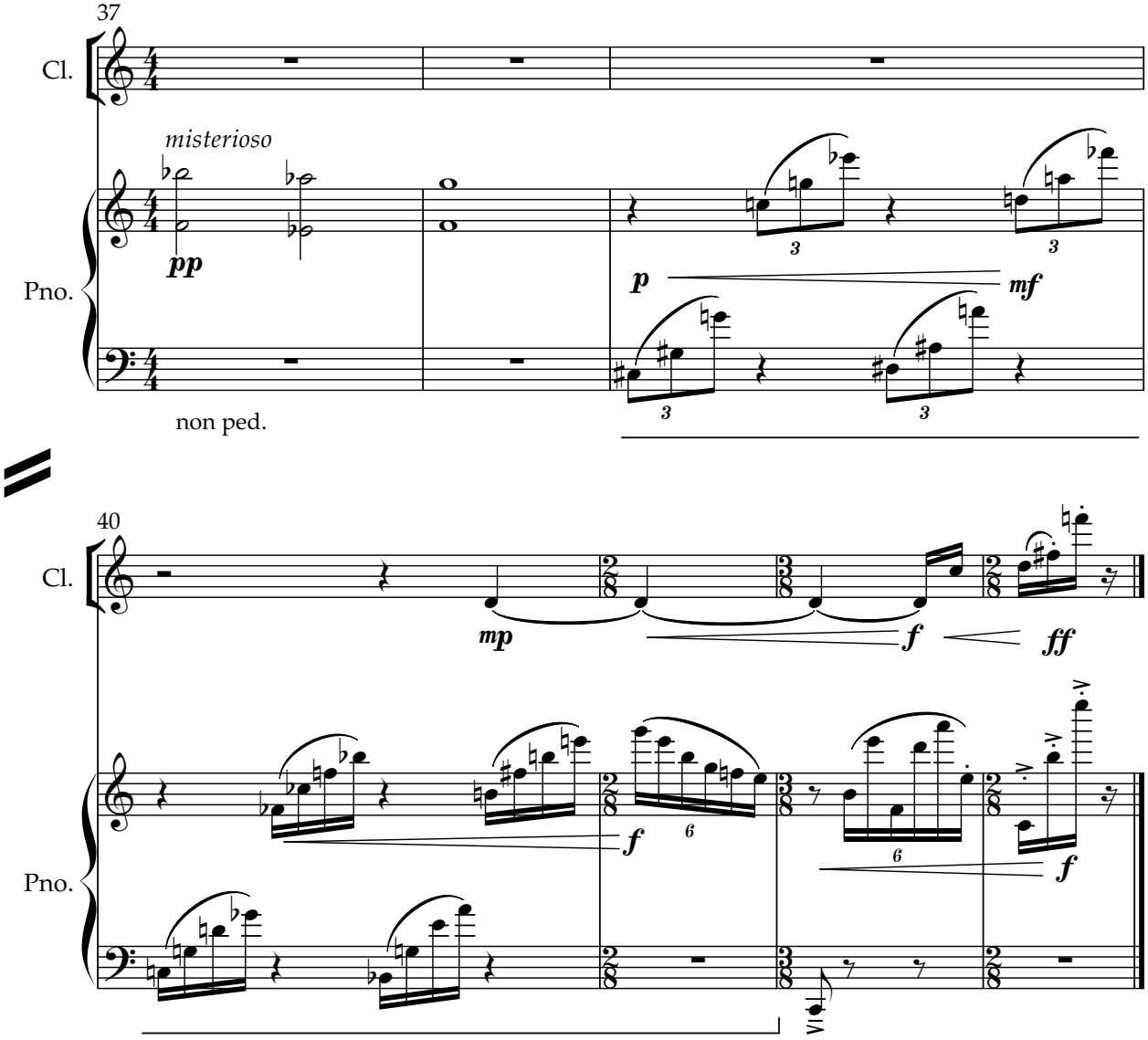
Fl.
Cl.
Vln.
Vc.
Pno.
f
p


23
lunga
Tempo Primo
♩ = 100
Fl.
Cl.
Vln.
Vc.
Pno.
lunga
♩ = 100
p
5
mp
p
3
mp

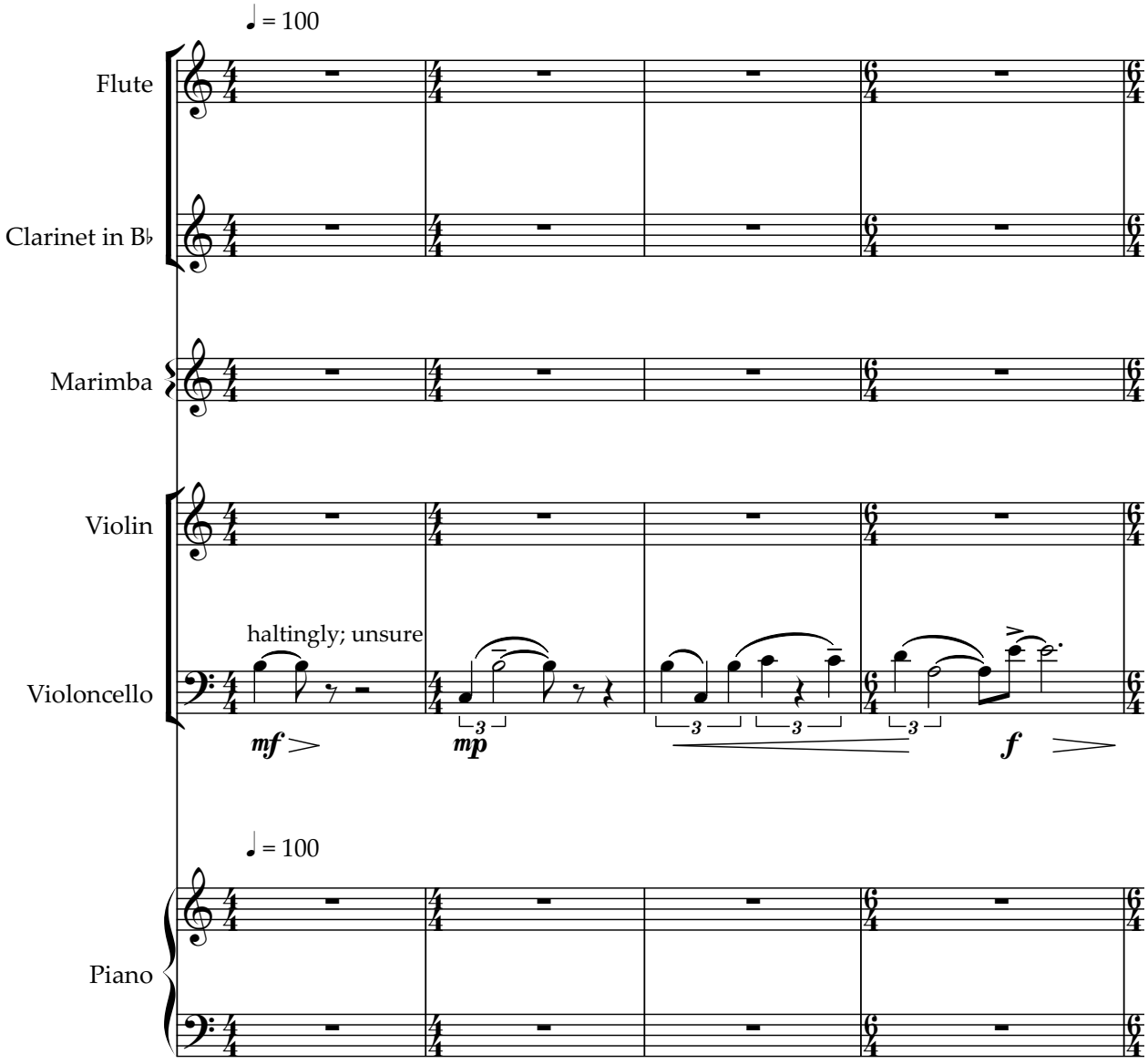
II. Forget-me-not

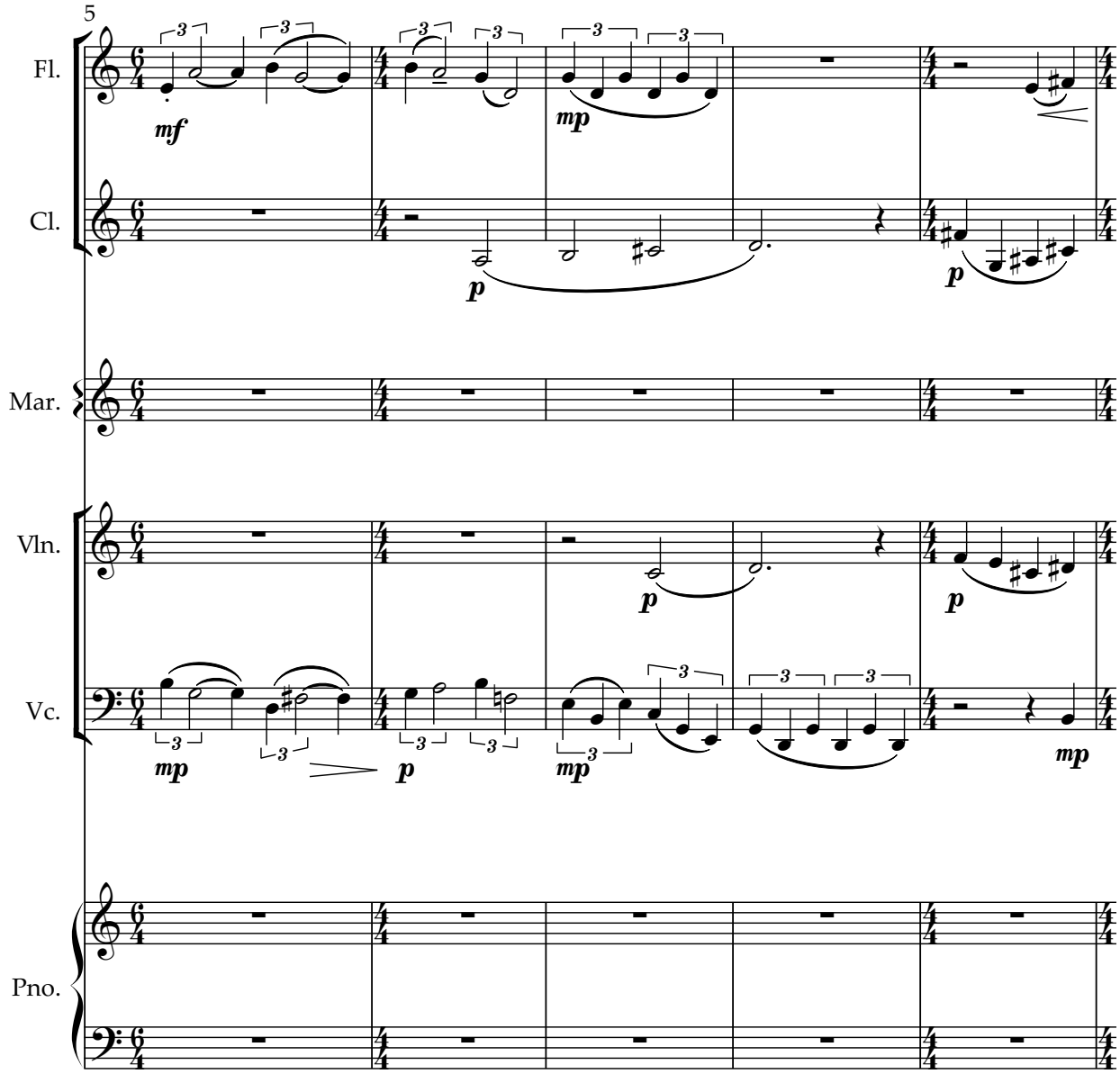



18
Cl.
Pno.
mf
pp
poco dim.
Ped.
24
Cl.
Pno.
mf
mp
mp sub.
f
Ped.
ped. ad lib.
31
Cl.
Pno.
mp
f
mf


37
Cl.
misterioso
pp
Pno.
p
mf
non ped.
40
Cl.
mp
f
ff
Pno.
f
f
6
6
Vln

III. Mossy Stones

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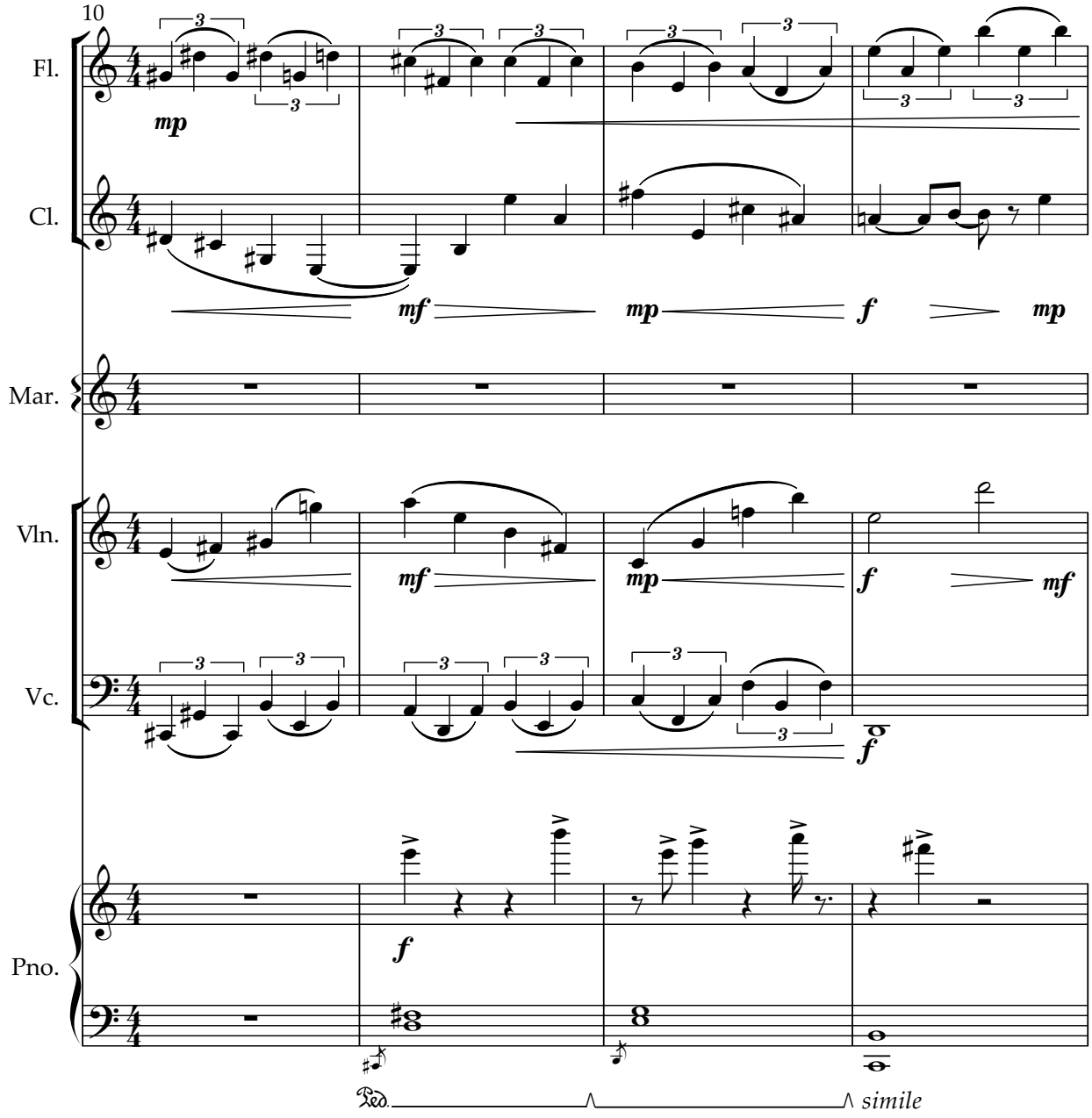
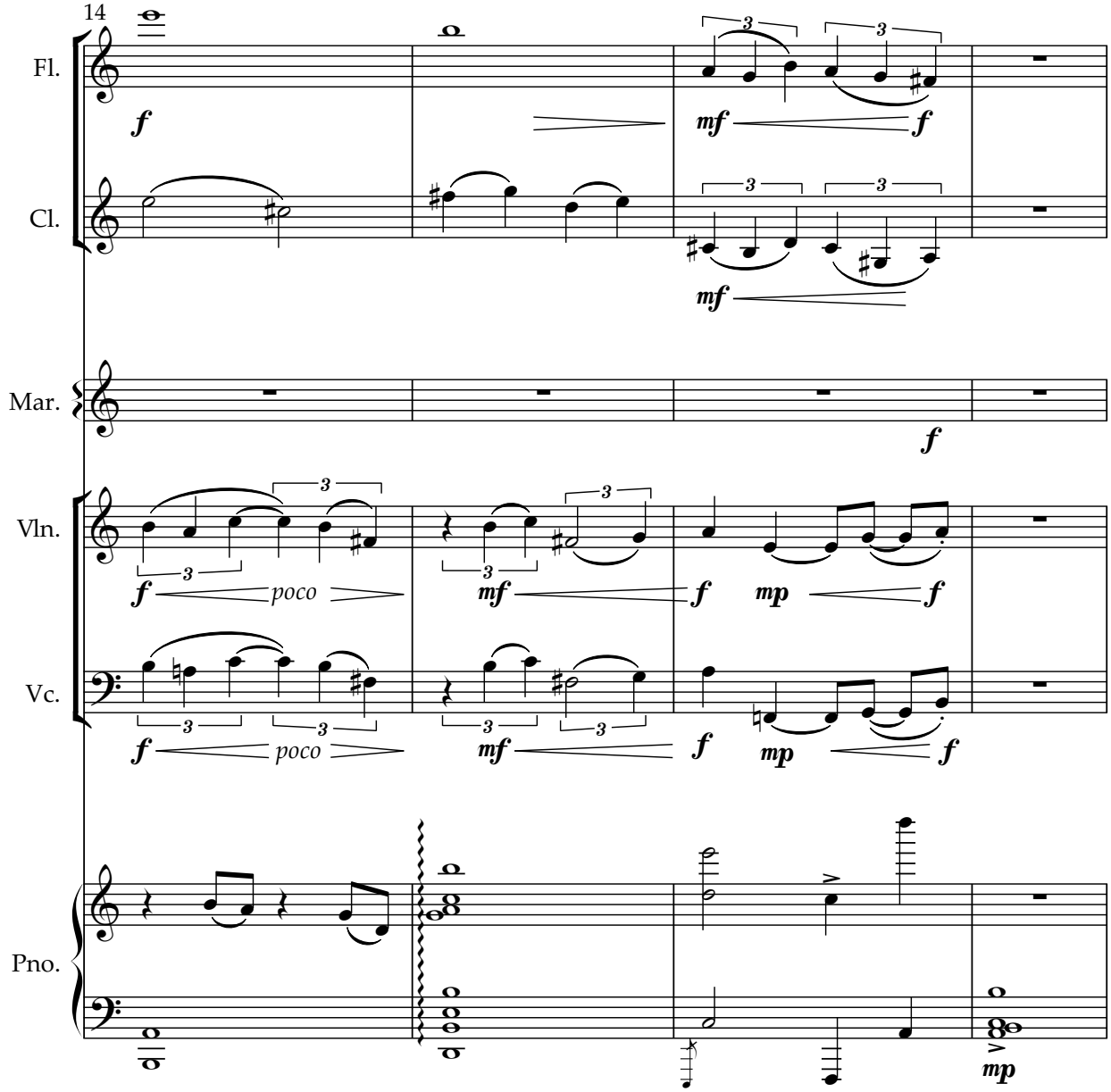
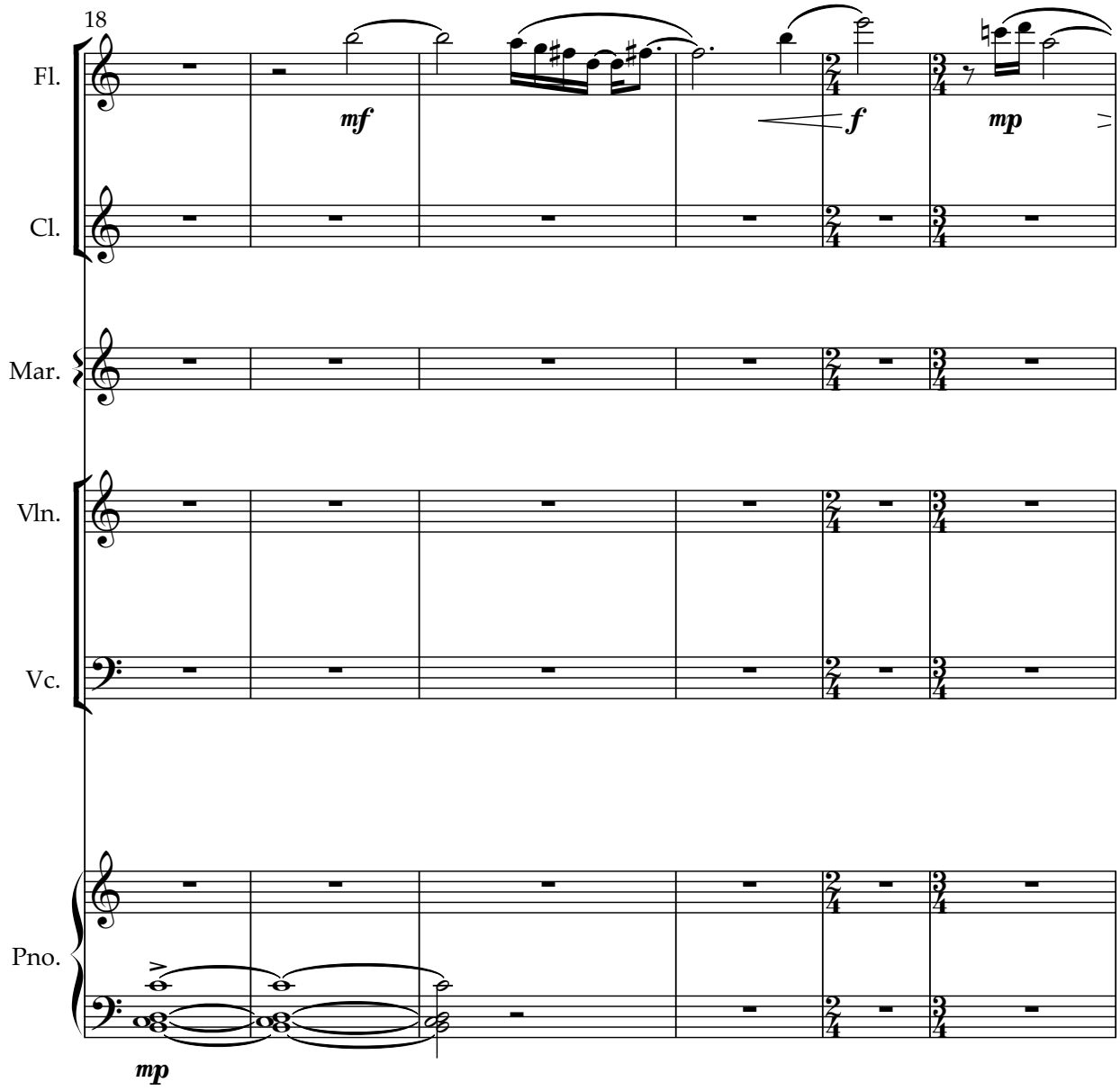
Cl.
Mar.
Vln.
Vc.
Pno.
mf
mp
p
p
p
mp
p
mp
mp


10
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
mp
mf
mp
f
mp
mf
mp
f
mf
f
f
Ped.
simile


14
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
f
mf
poco
mp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Fl.
mf
f
mp
Cl.
Mar.
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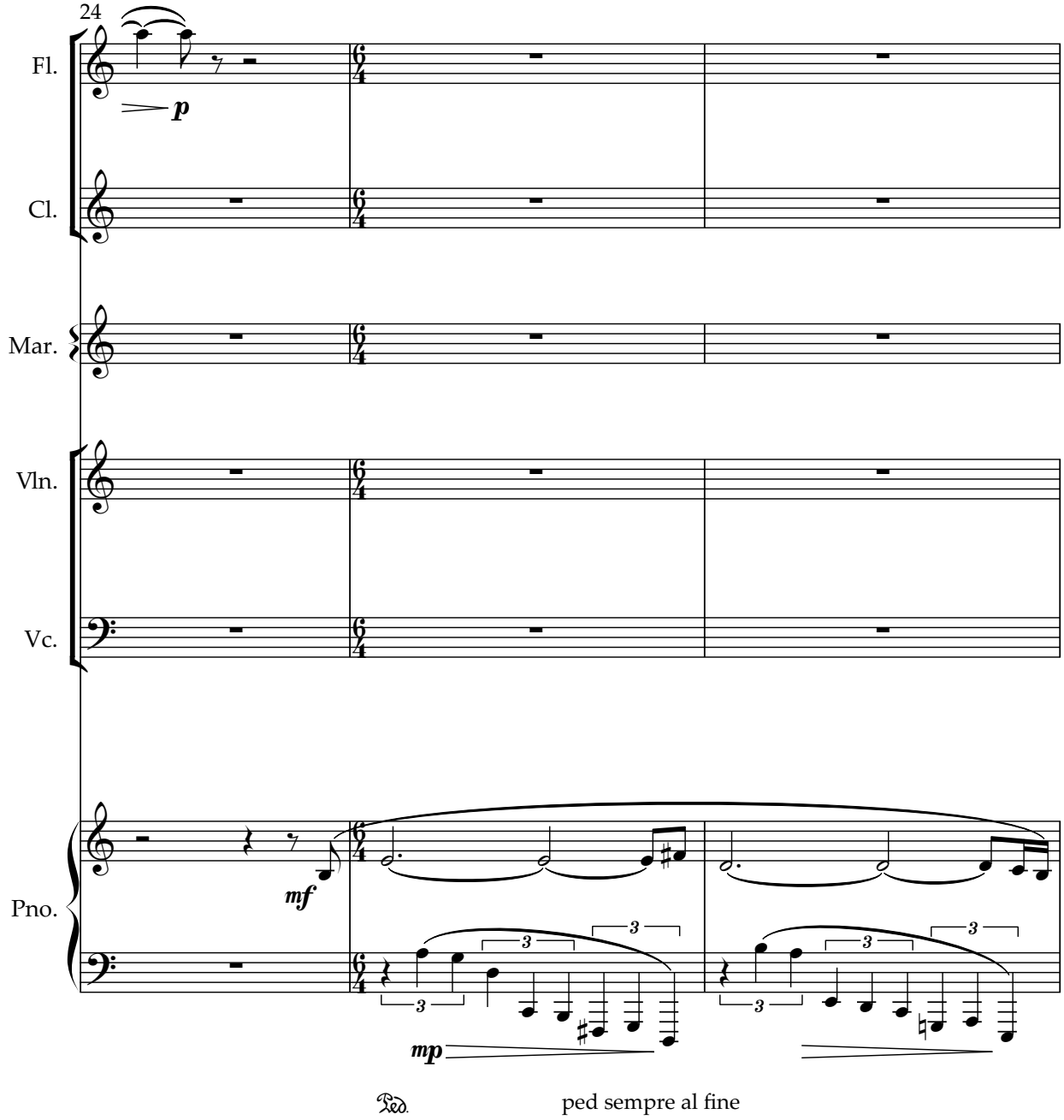
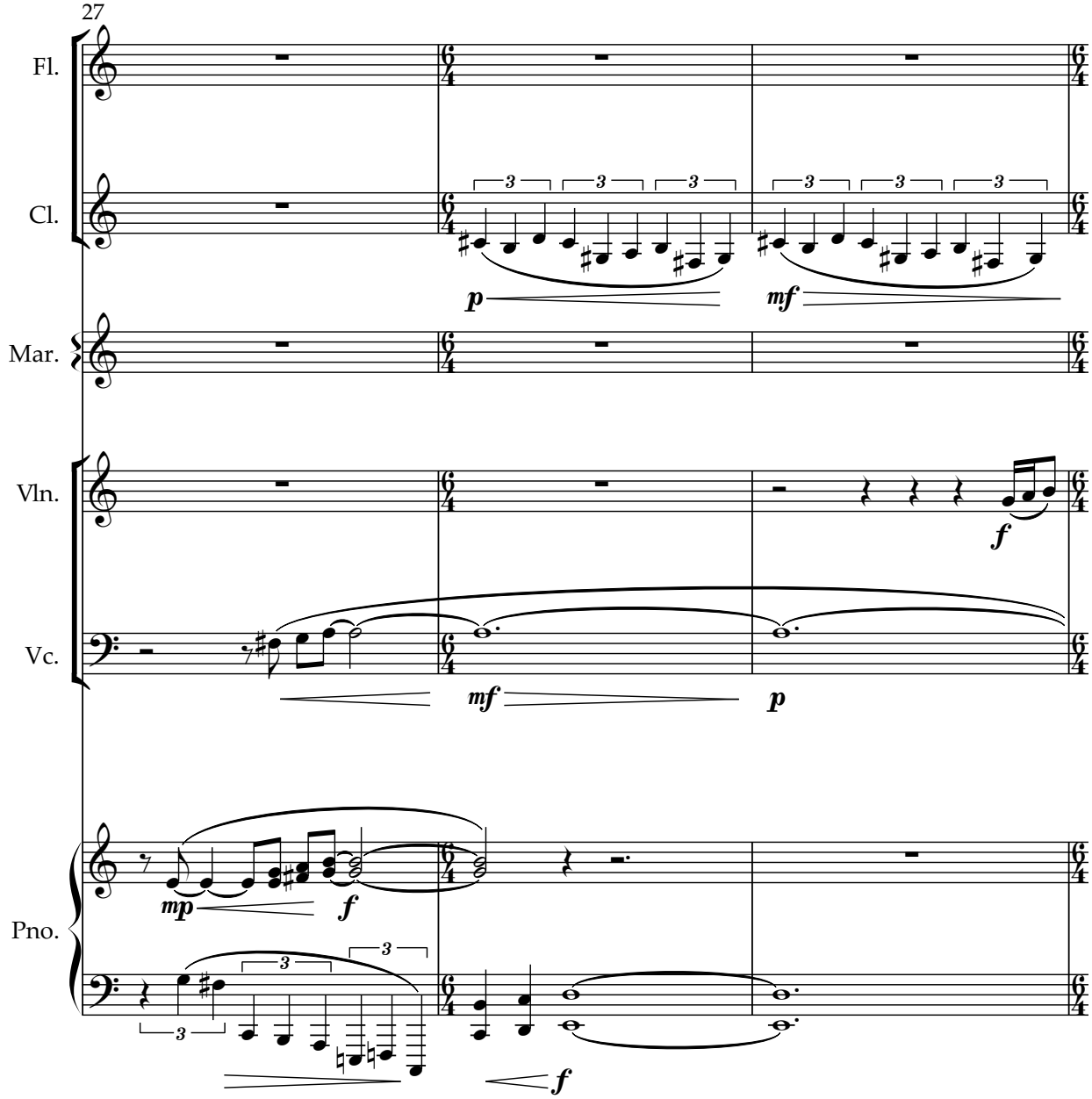
Vc.
Pno.
mp


24
Fl.
p
Cl.
Mar.
Vln.
Vc.
Pno.
mf
3
mp
Ped.
ped sempre al fine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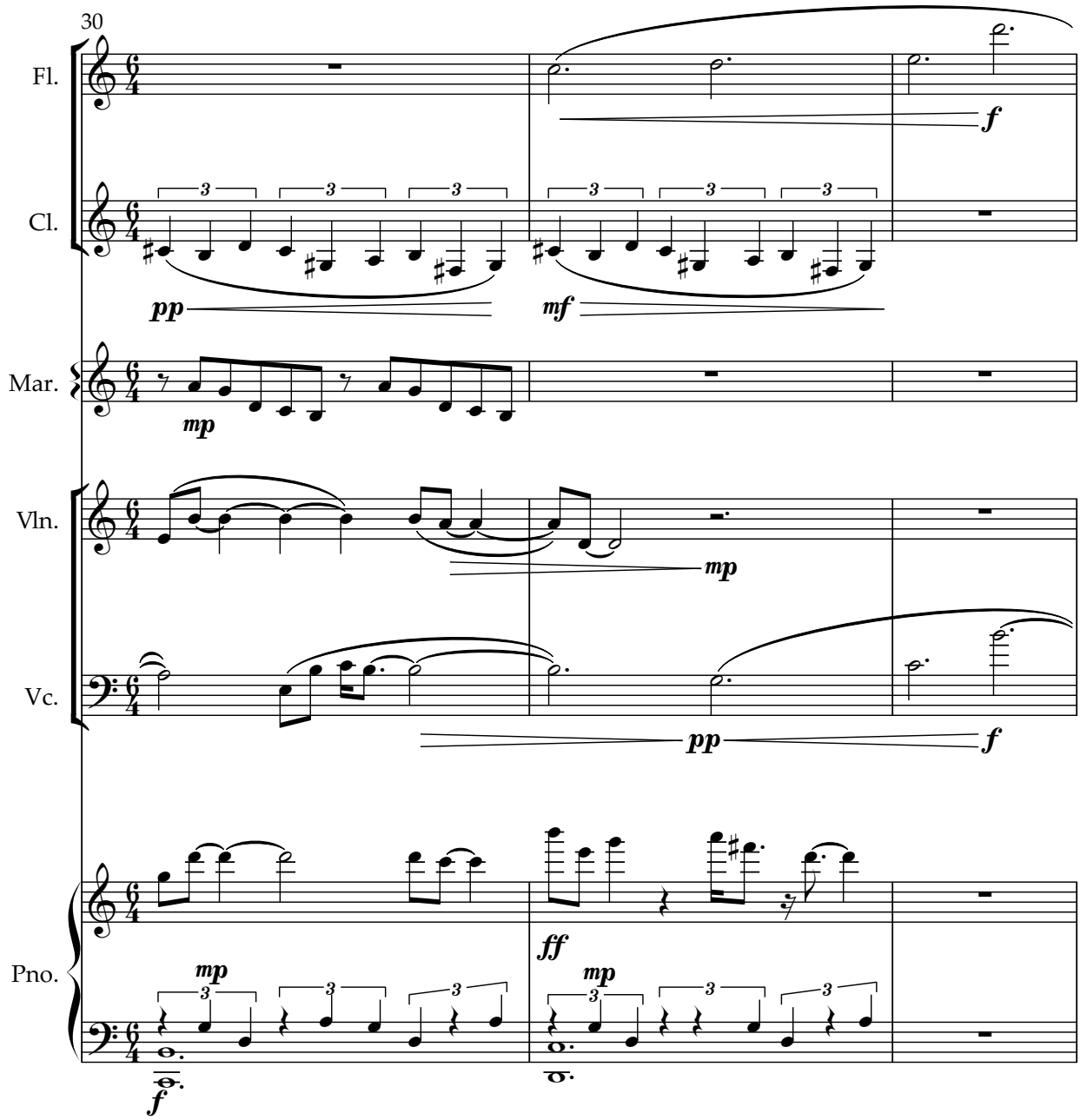
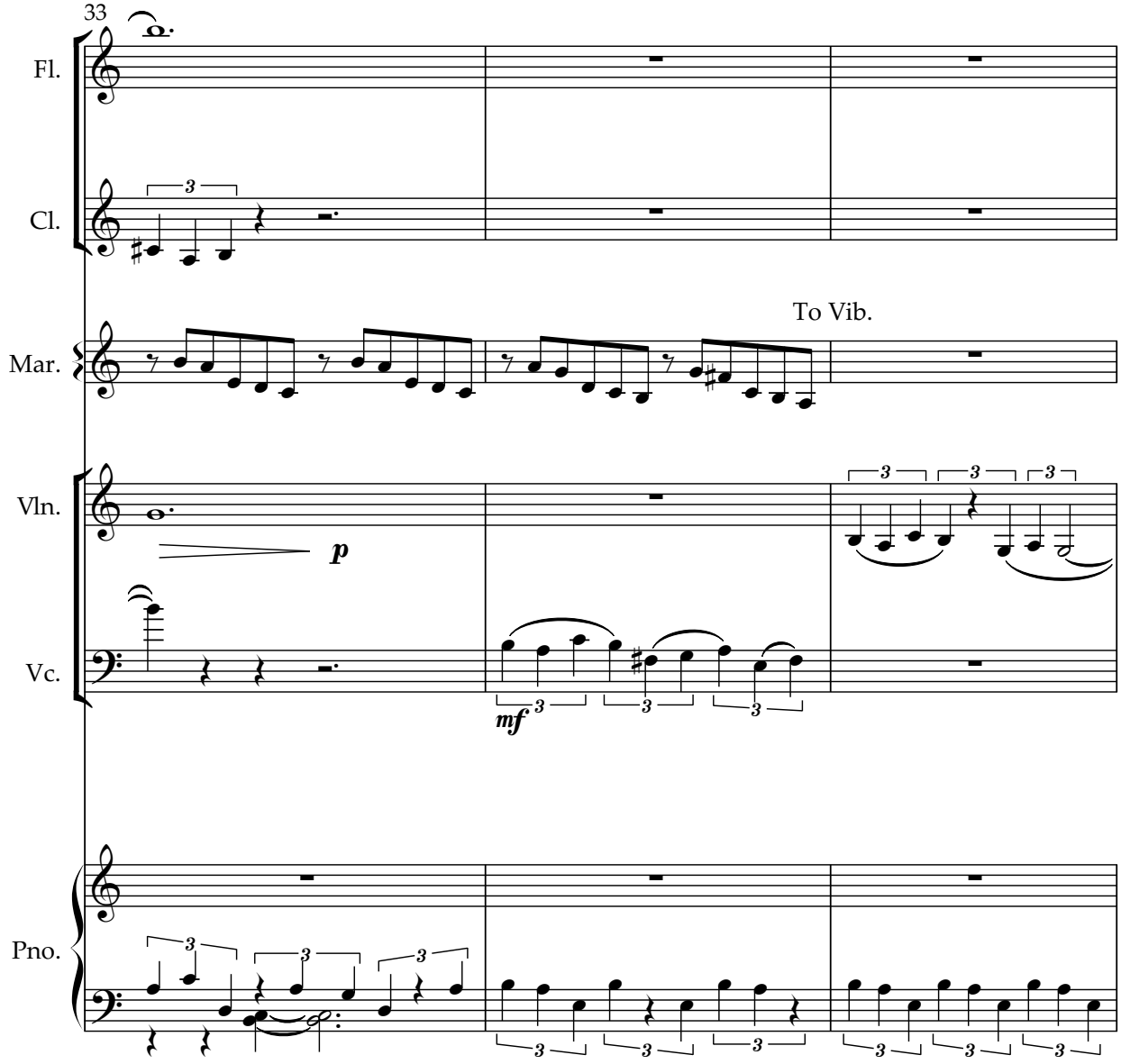
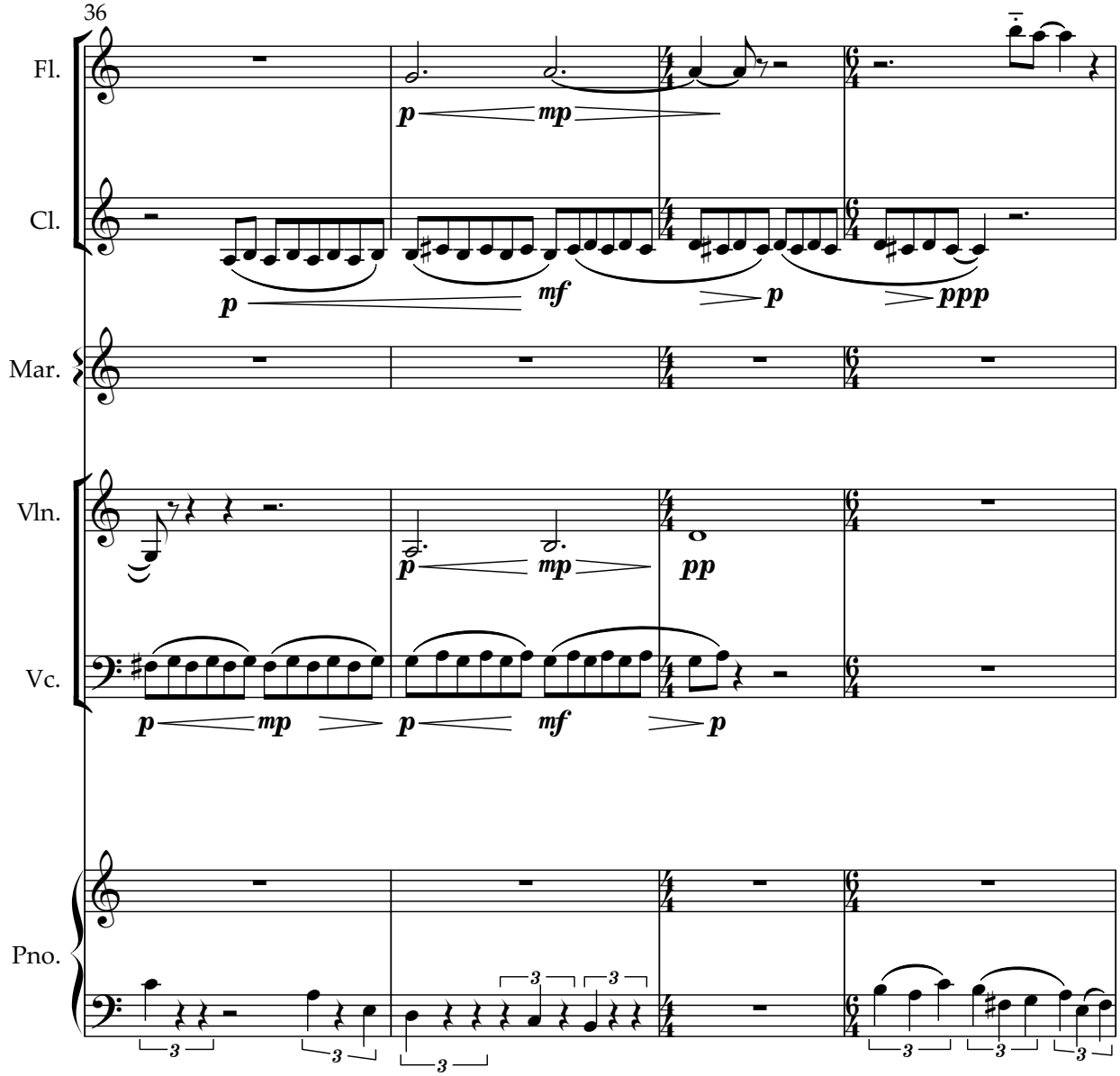
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
p
mf
mf
p
f
mp
f
f


30
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
pp
mf
mp
f
ff


33
Fl.
Cl.
Mar.
To Vib.
Vln.
Vc.
p
mf
Pno.


36
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
p
mp
mf
p
ppp
p
mp
pp
p
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p
mf
p
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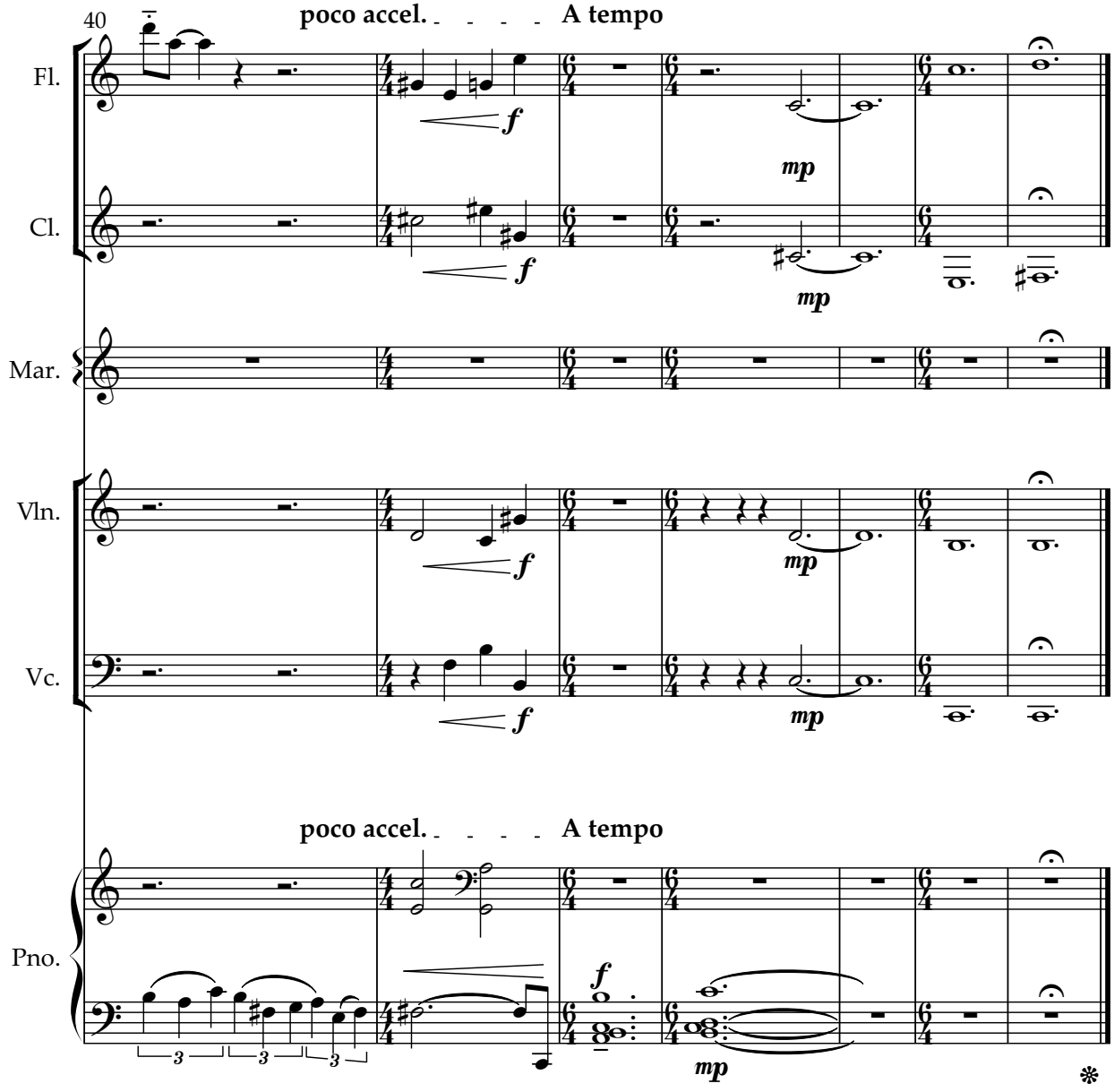
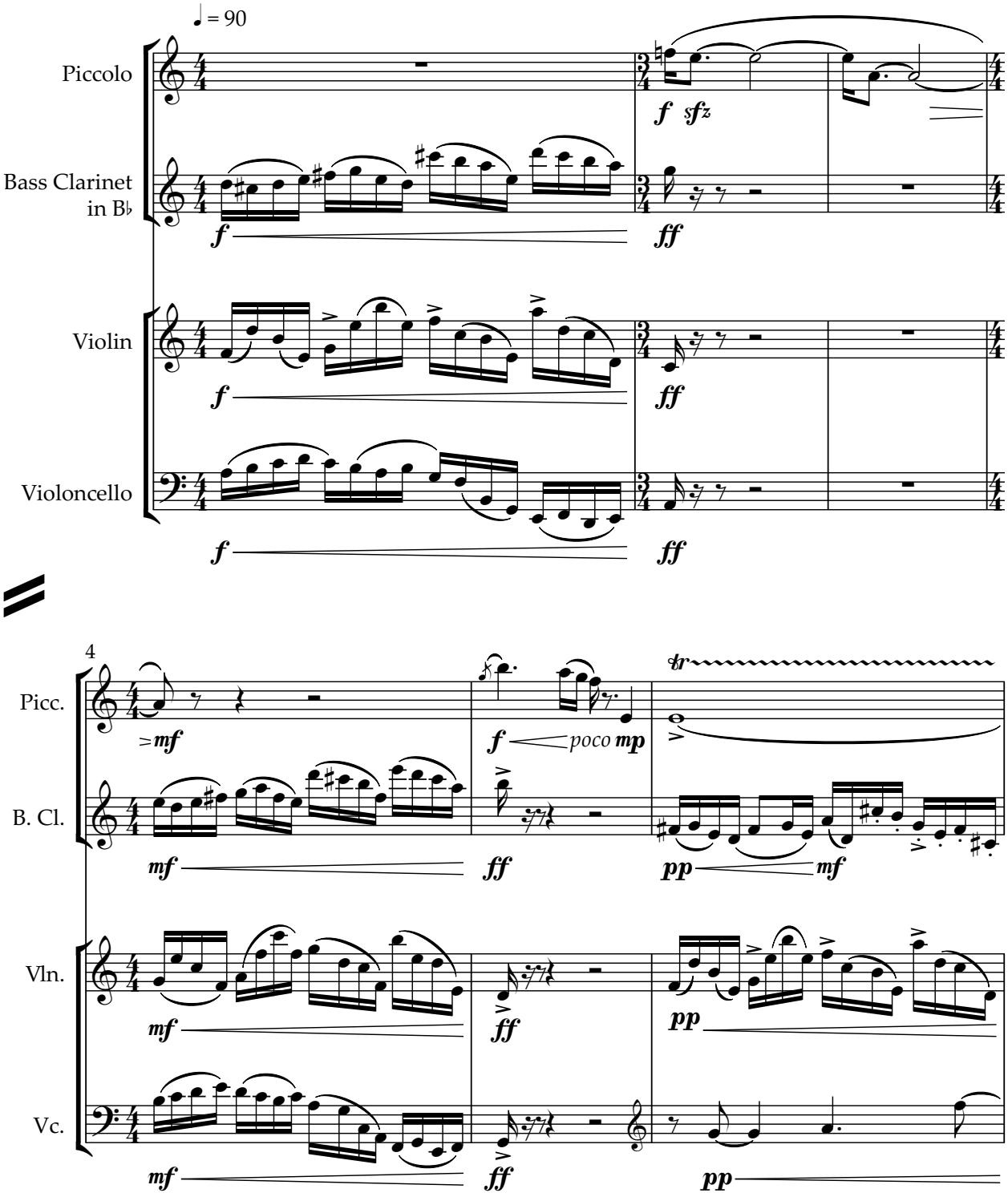
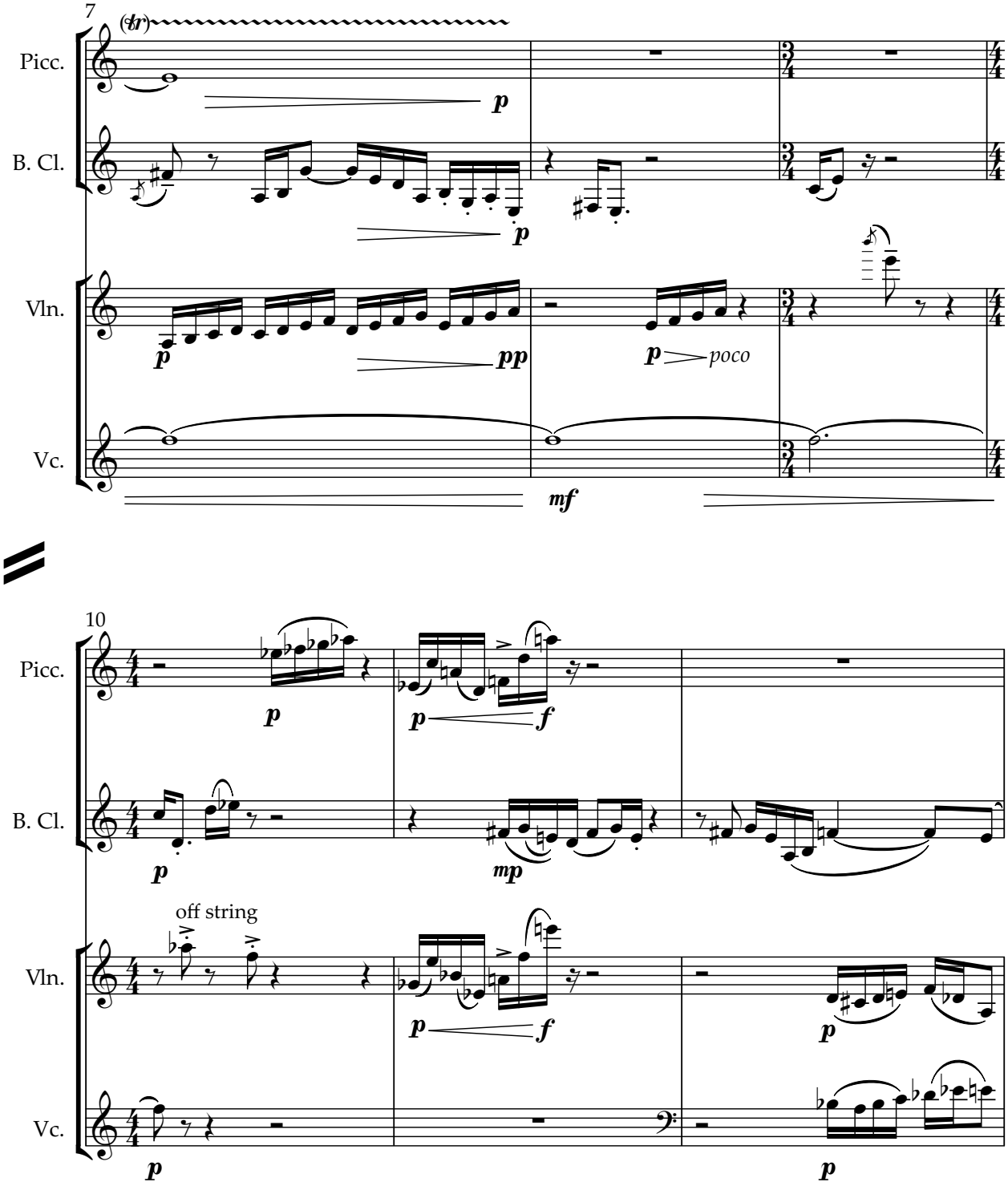
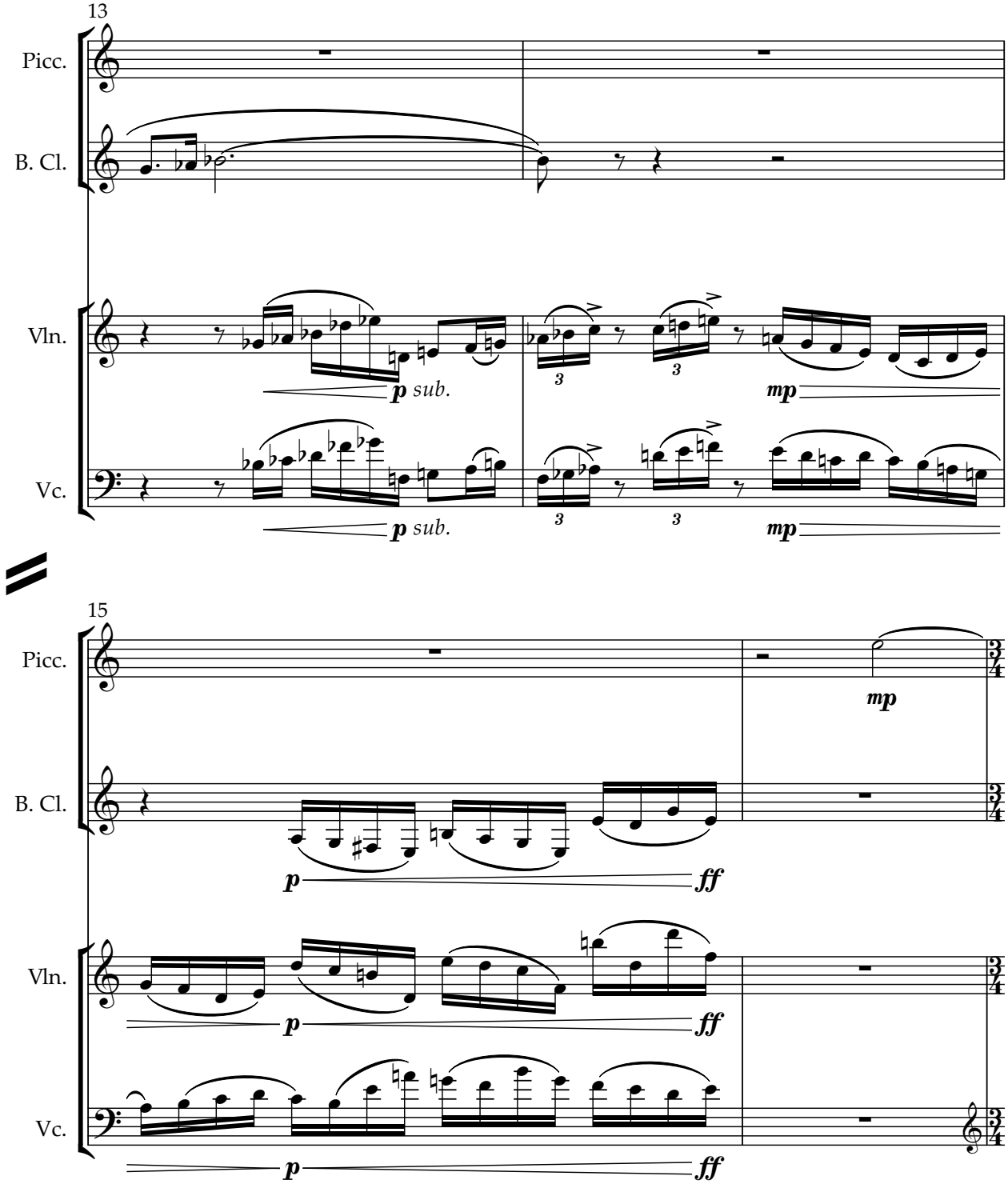
3
3
3
3
3

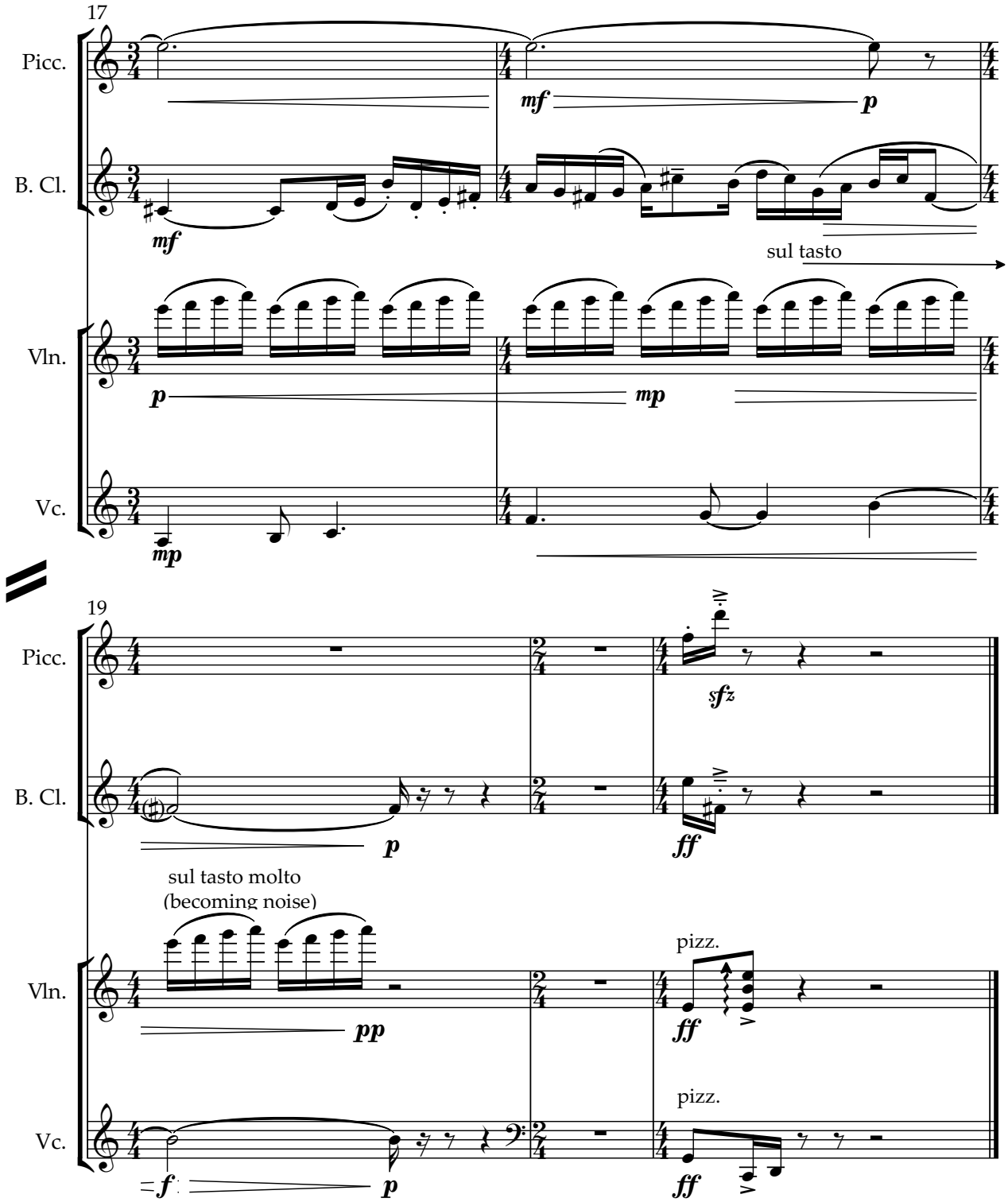

40
poco accel.
A tempo
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
f
mp

IV

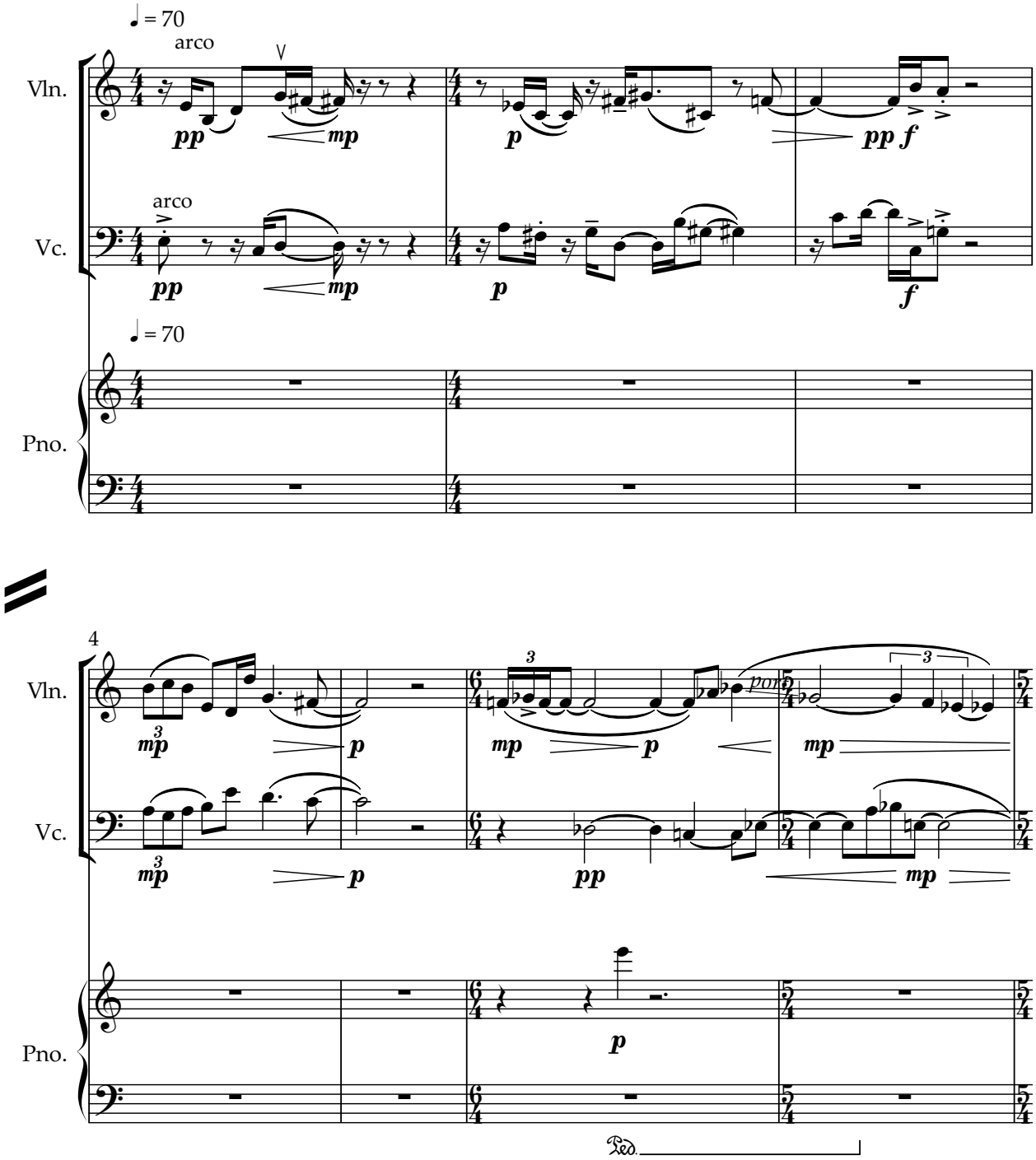

♩ = 90
Piccolo
Bass Clarinet in B♭
Violin
Violoncello
f sfz
ff
4
Picc.
B. Cl.
Vln.
Vc.
mf
poco mp
pp
tr

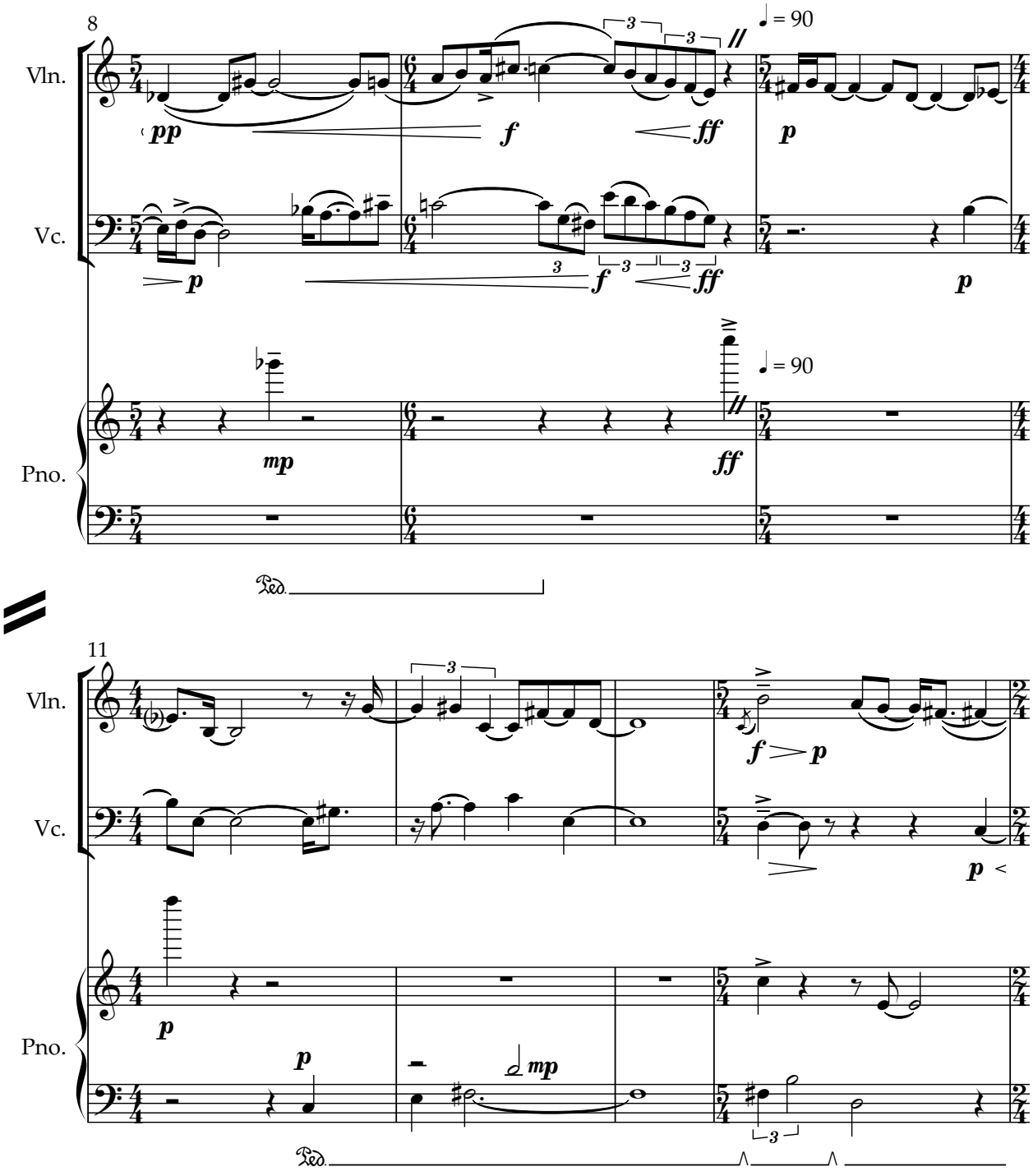

7
(tr)
Picc.
B. Cl.
Vln.
Vc.
p
pp
poco
mf
10
f
mp
off string

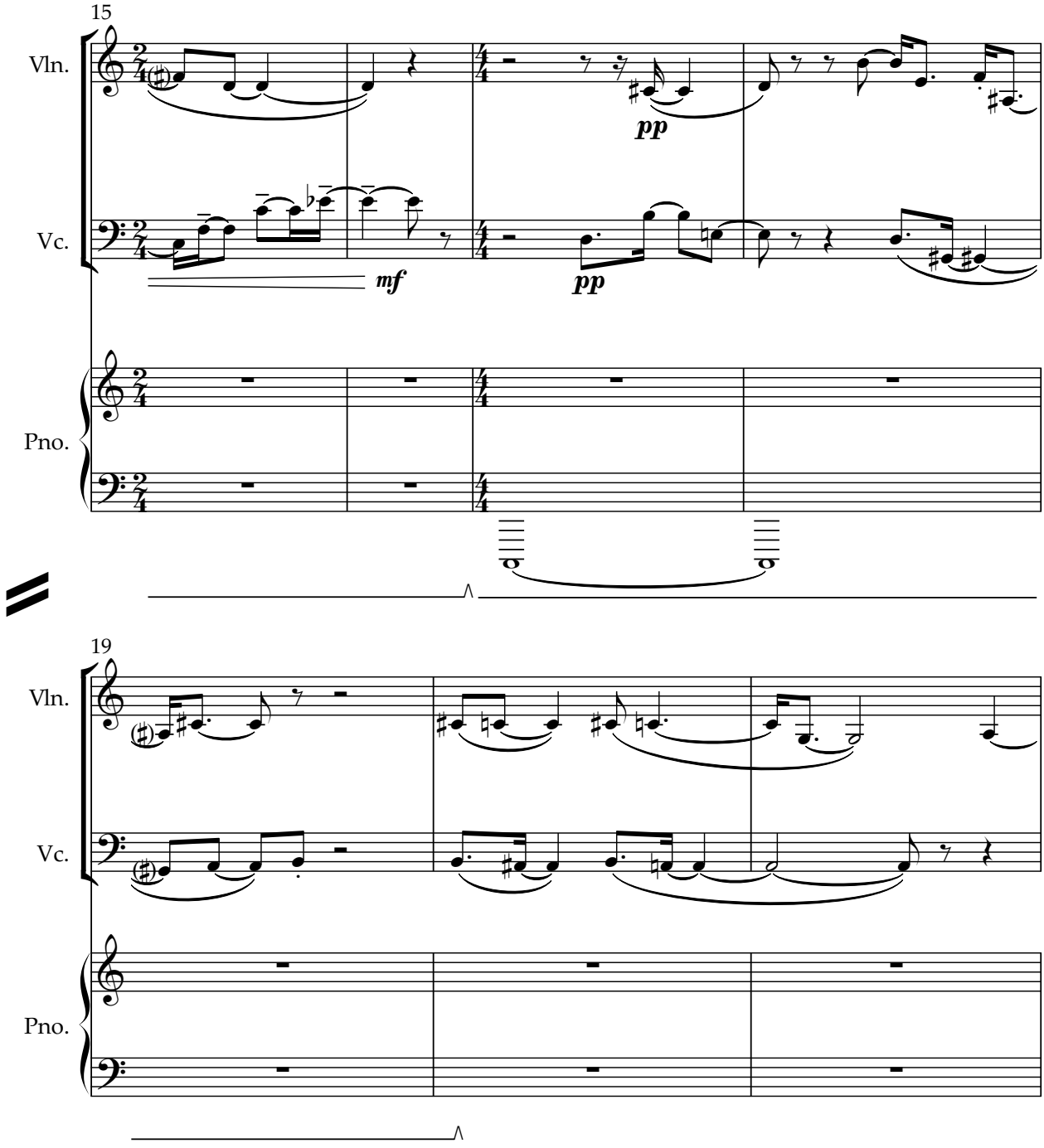

13
Picc.
B. Cl.
Vln.
Vc.
p sub.
mp
15
ff


17
Picc.
B. Cl.
Vln.
Vc.
mf
p
mf
sul tasto
p
mp
mp
19
Picc.
B. Cl.
Vln.
Vc.
sfz
p
ff
sul tasto molto
(becoming noise)
pp
pizz.
ff
f
p
pizz.
ff

V. The Tower




8
Vln.
Vc.
Pno.
♩ = 90
pp
f
ff
p
mp
11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Vc.
Pno.
mf
pp
pp
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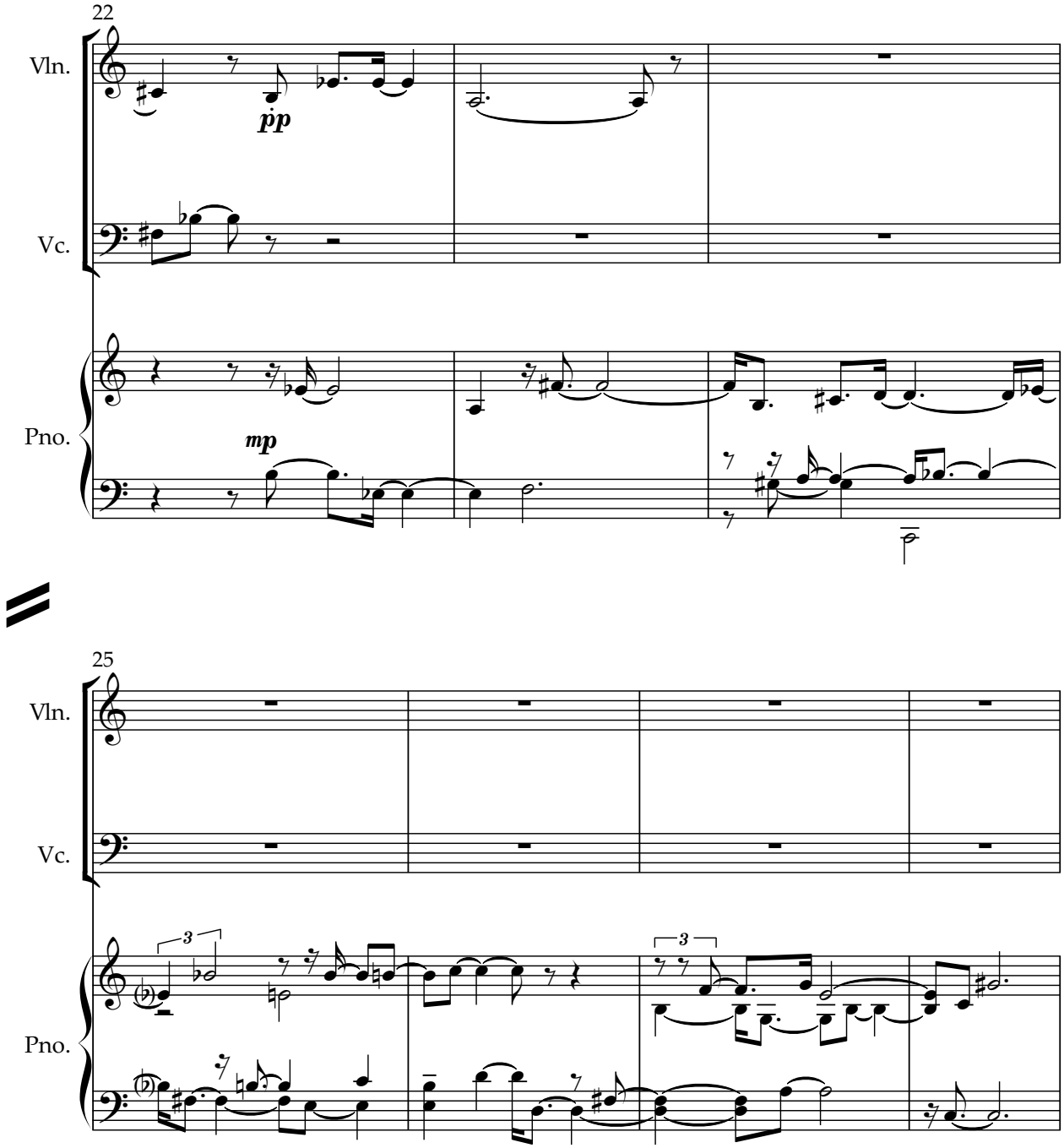
Vc.
Pno.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Vc.
Pno.
pp
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25
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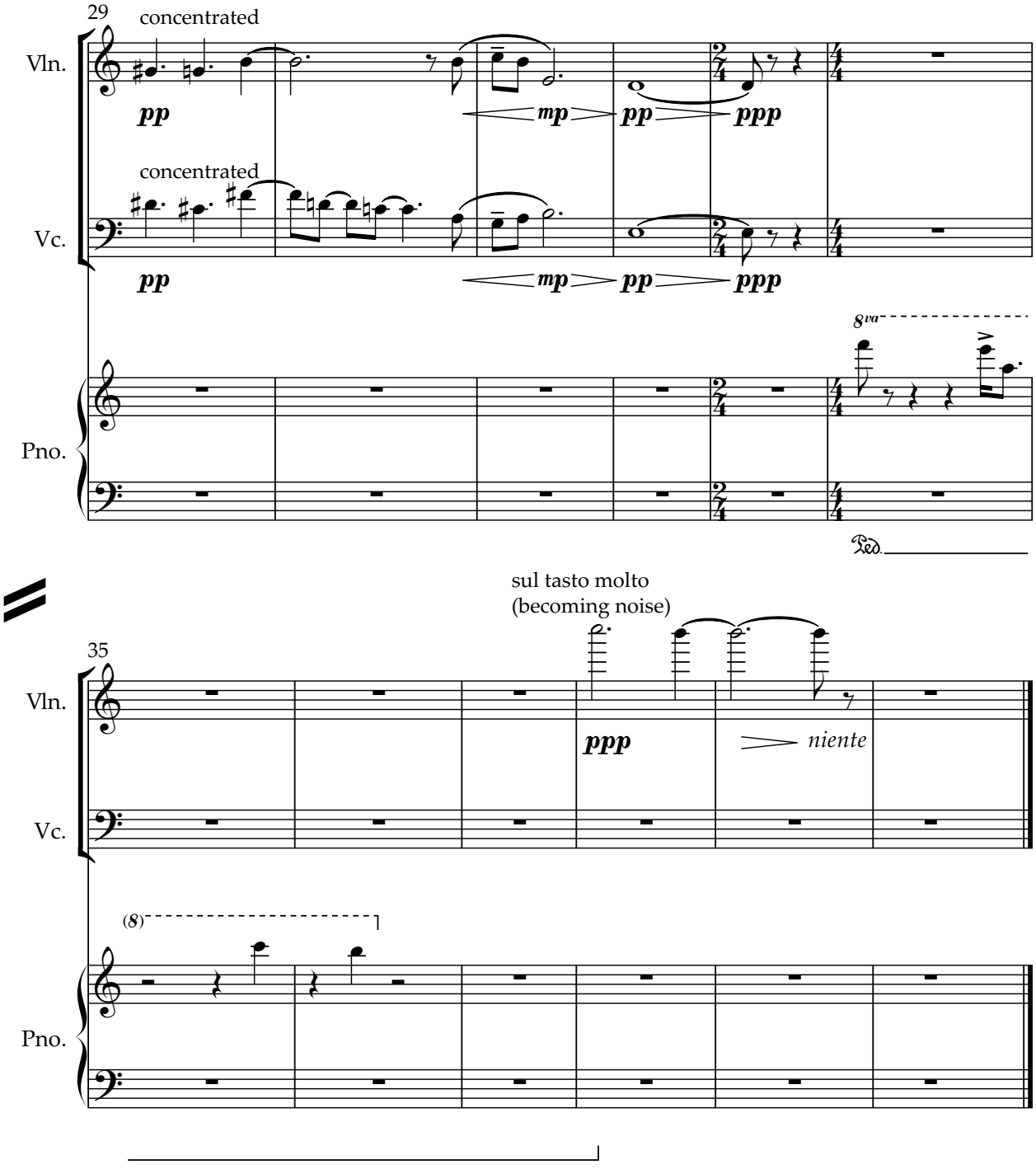
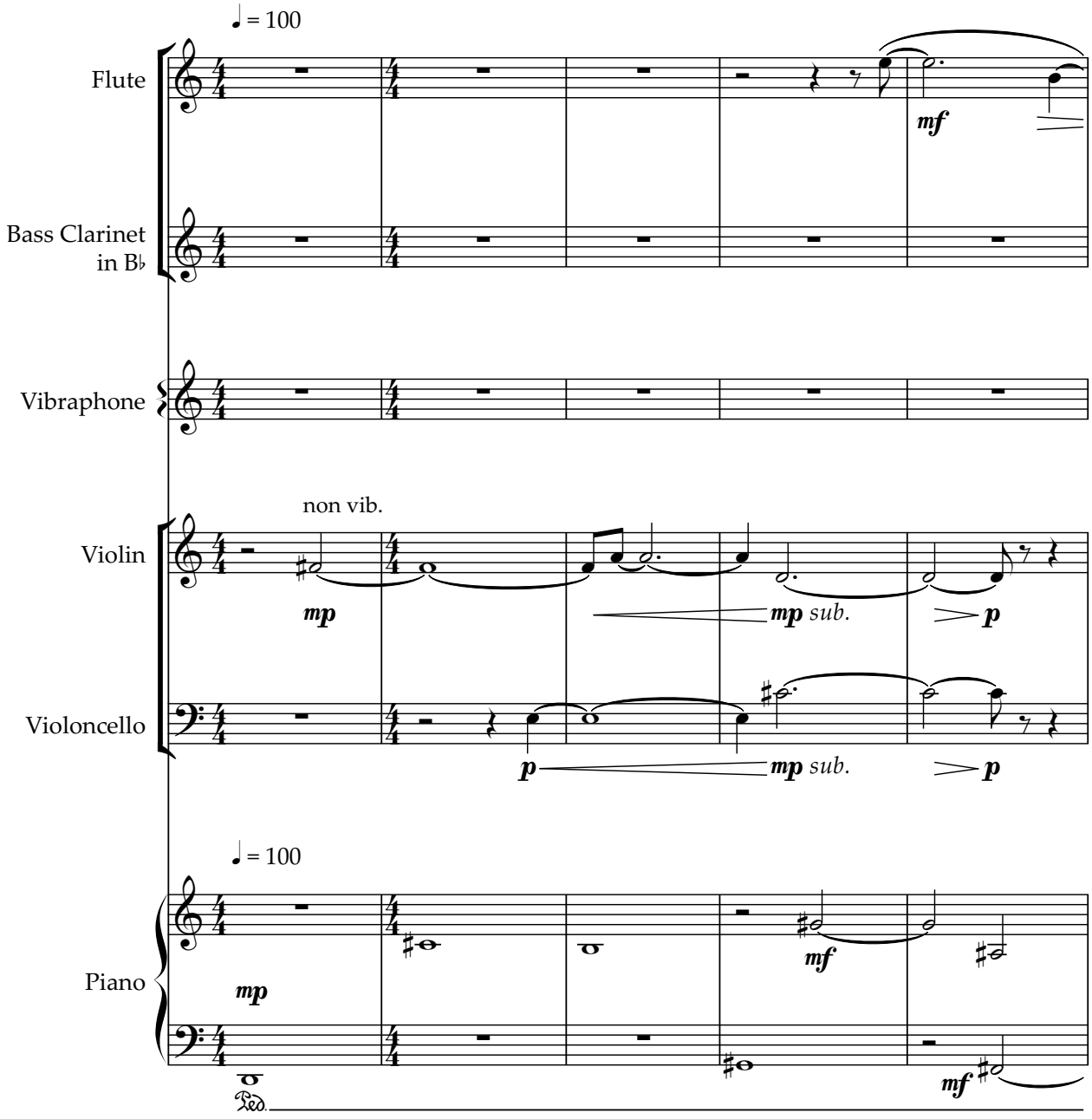
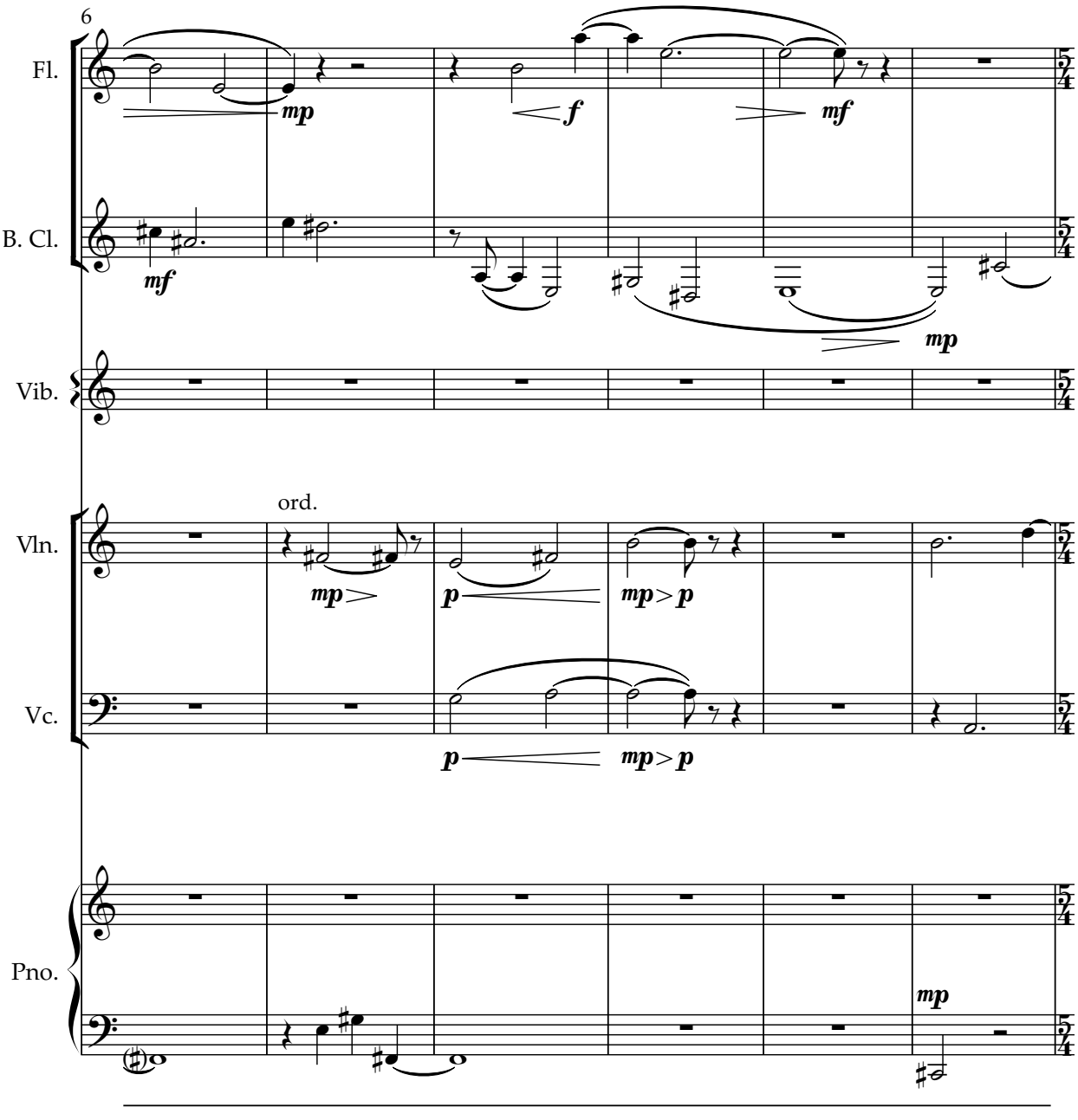
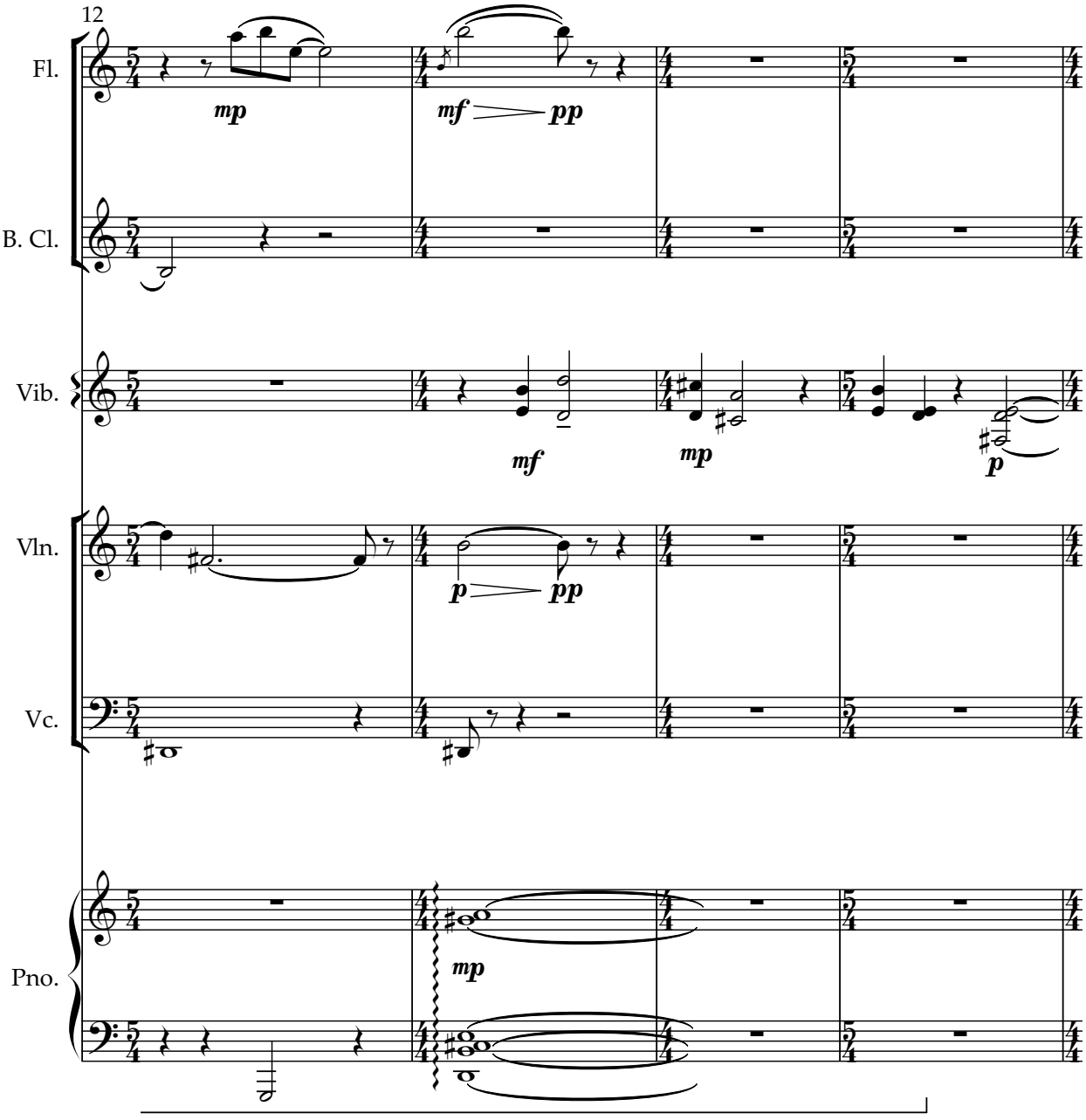
Vc.
Pno.
3
3


29
concentrated
Vln.
pp
mp
pp
ppp
concentrated
Vc.
pp
mp
pp
ppp
8va
Pno.
Ped.
sul tasto molto
(becoming noise)
35
Vln.
ppp
niente
Vc.
(8)
Pno.

VI. Autumn, dusk.




6
Fl.
mp
f
mf
B. Cl.
mf
mp
Vib.
ord.
Vln.
mp
p
mp > p
Vc.
p
mp > p
Pno.
mp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Fl.
mp
mf
pp
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Vib.
mf
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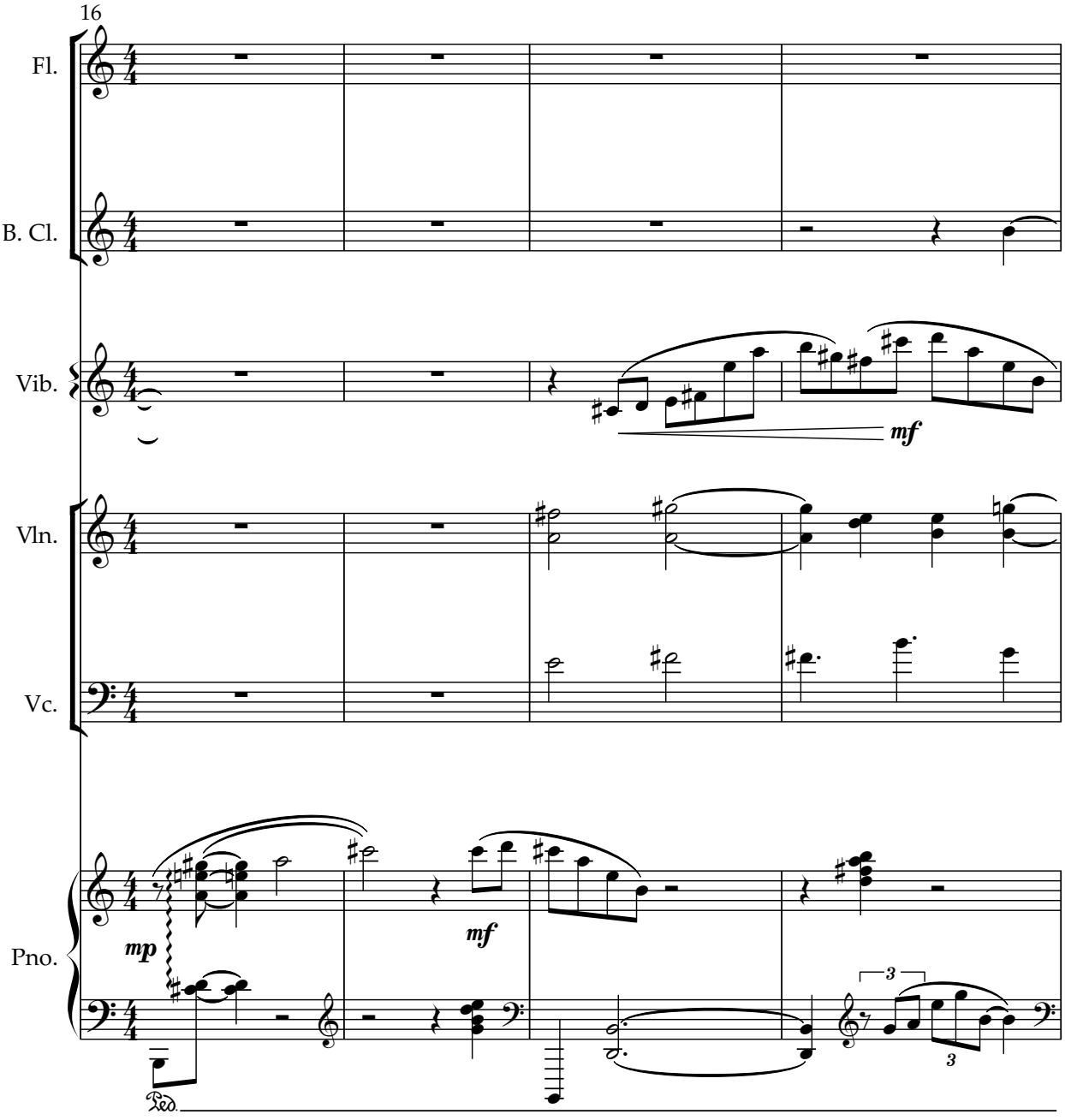
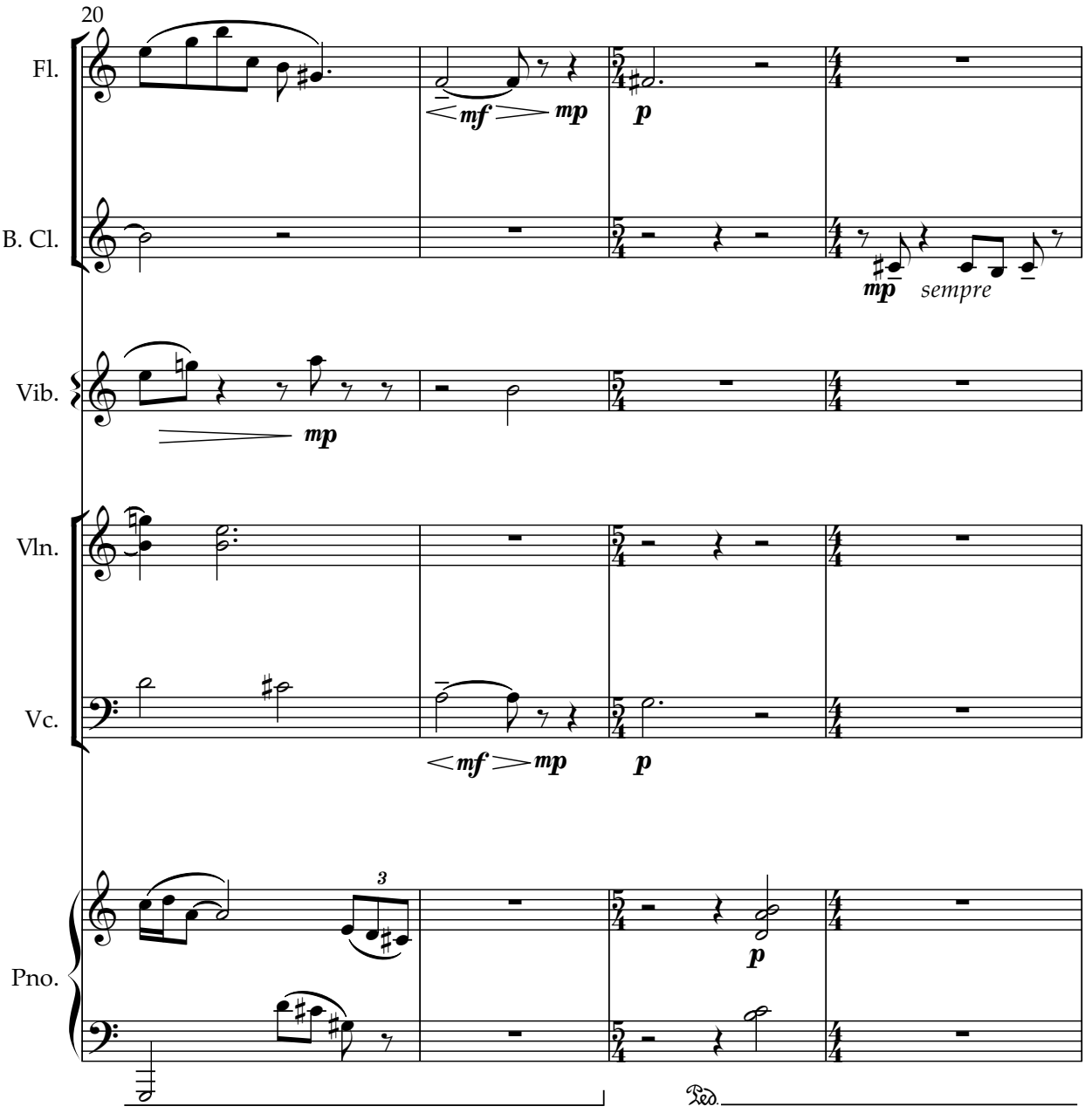
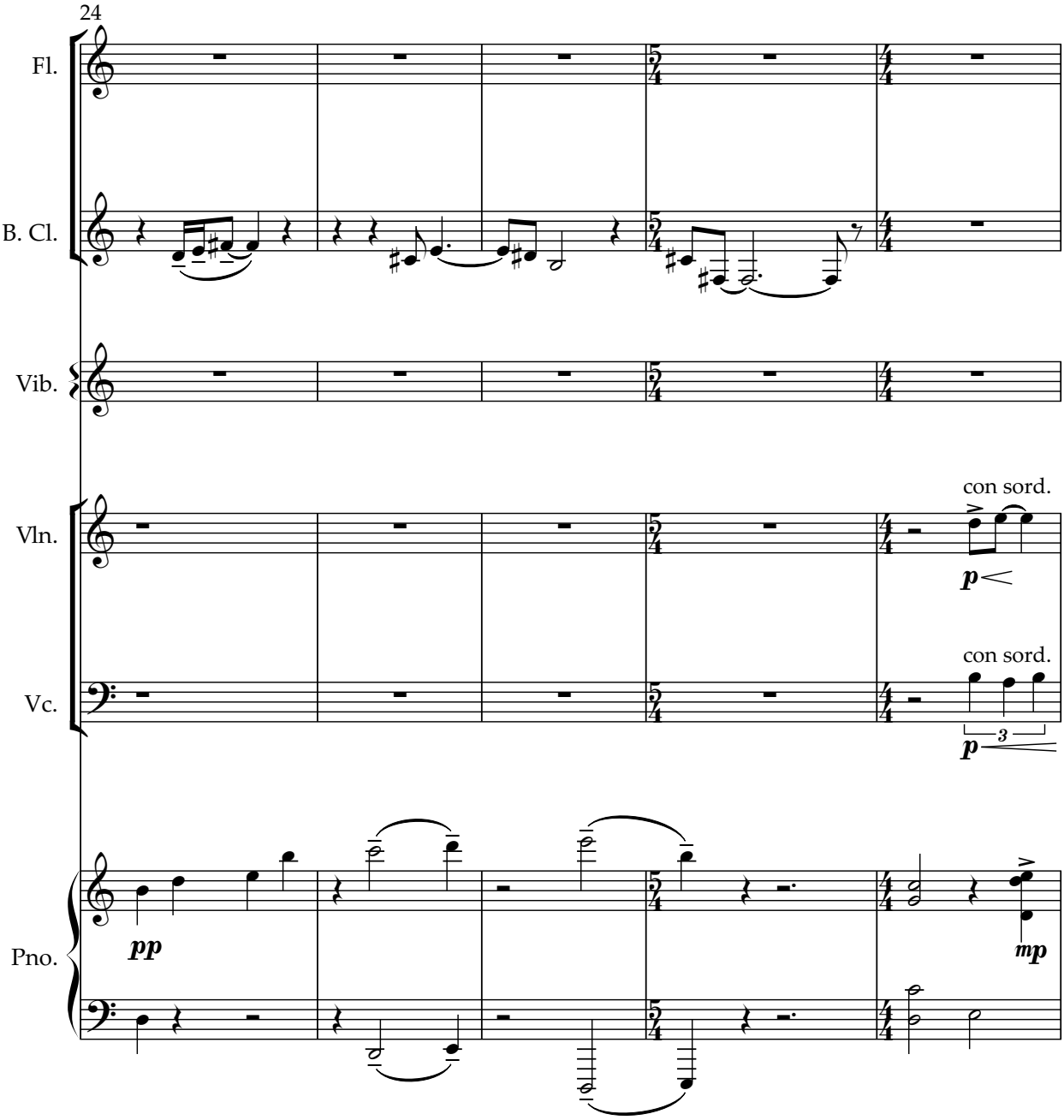
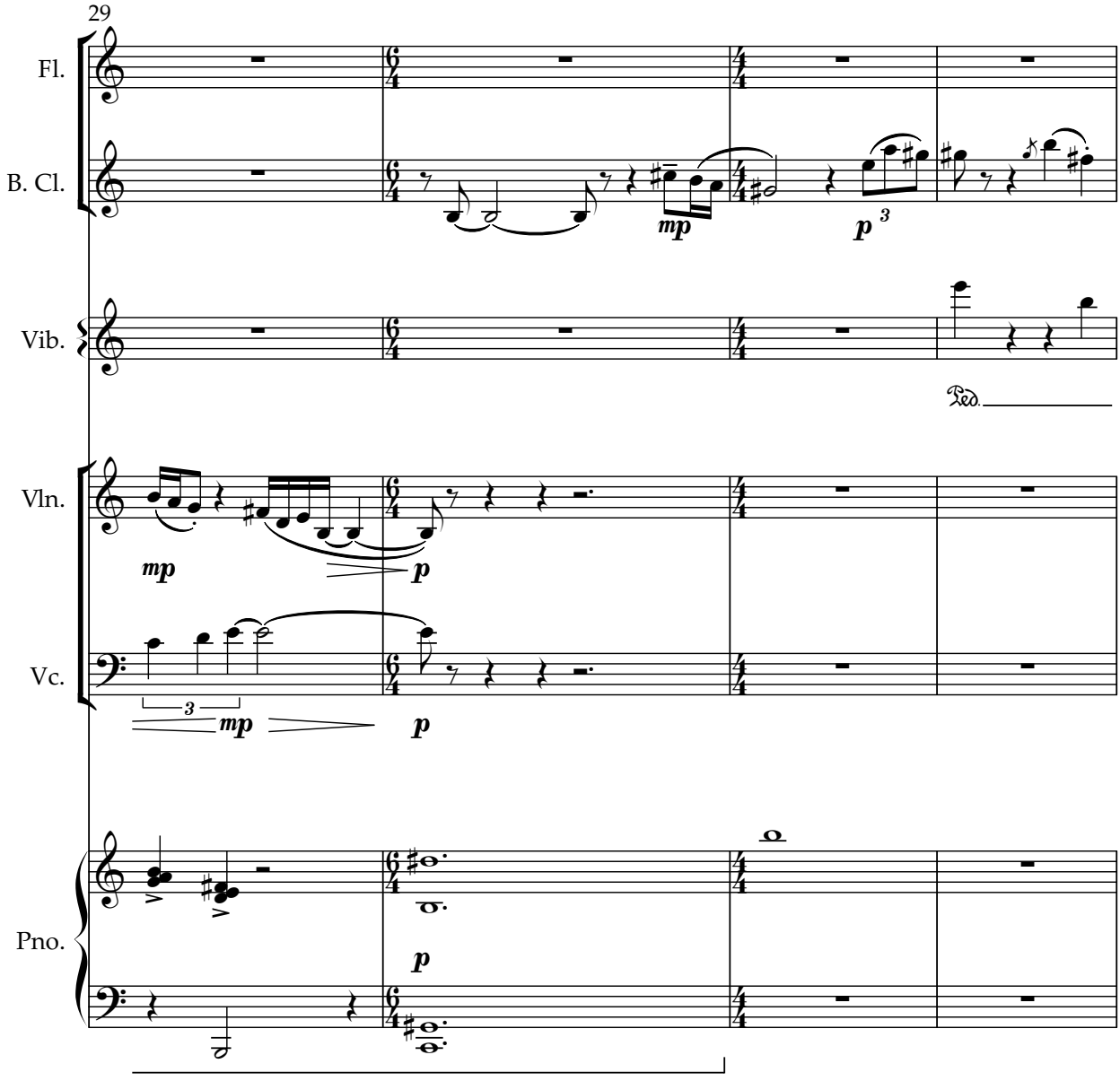
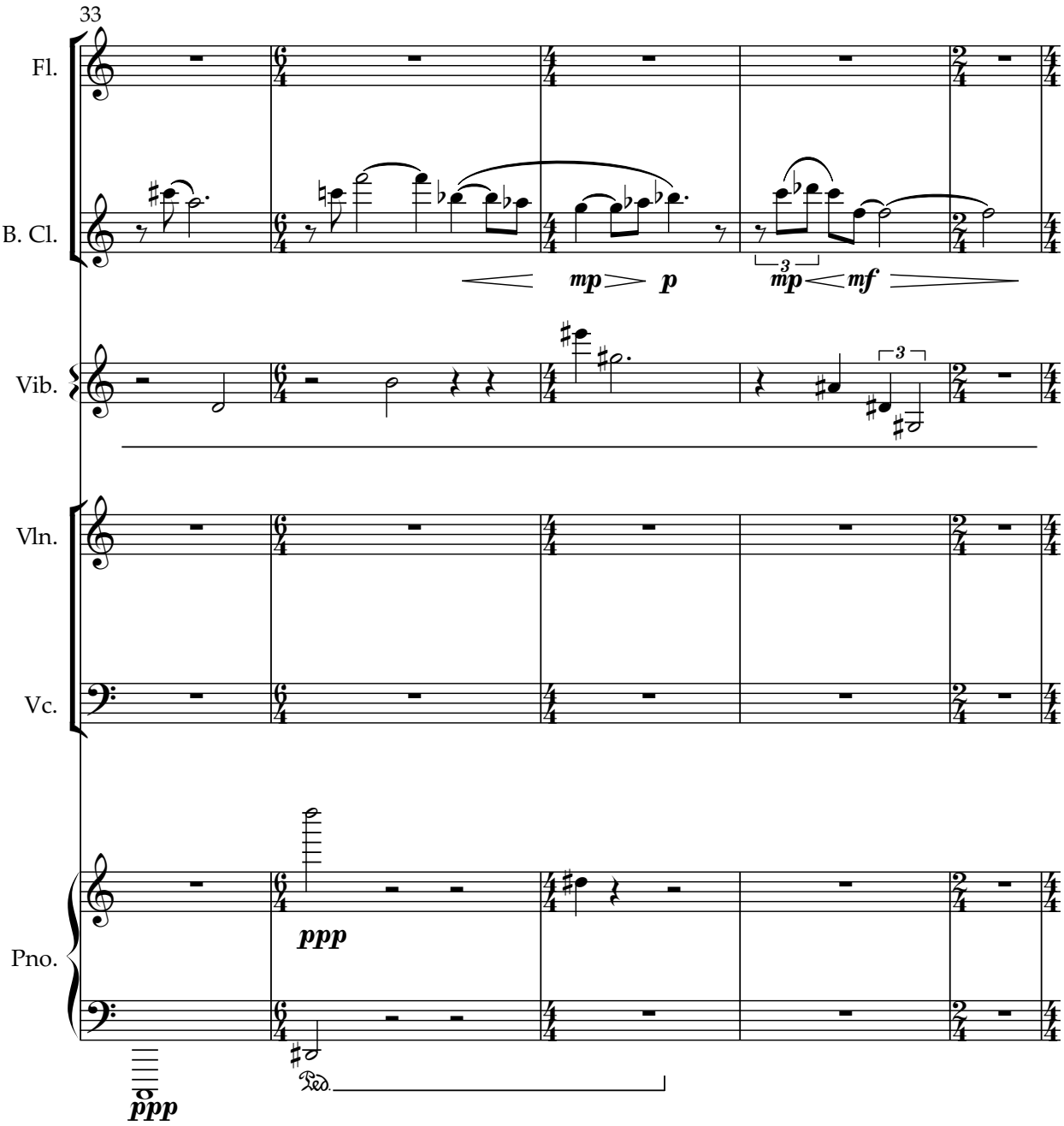
Vln.
p
pp
Vc.
Pno.
mp

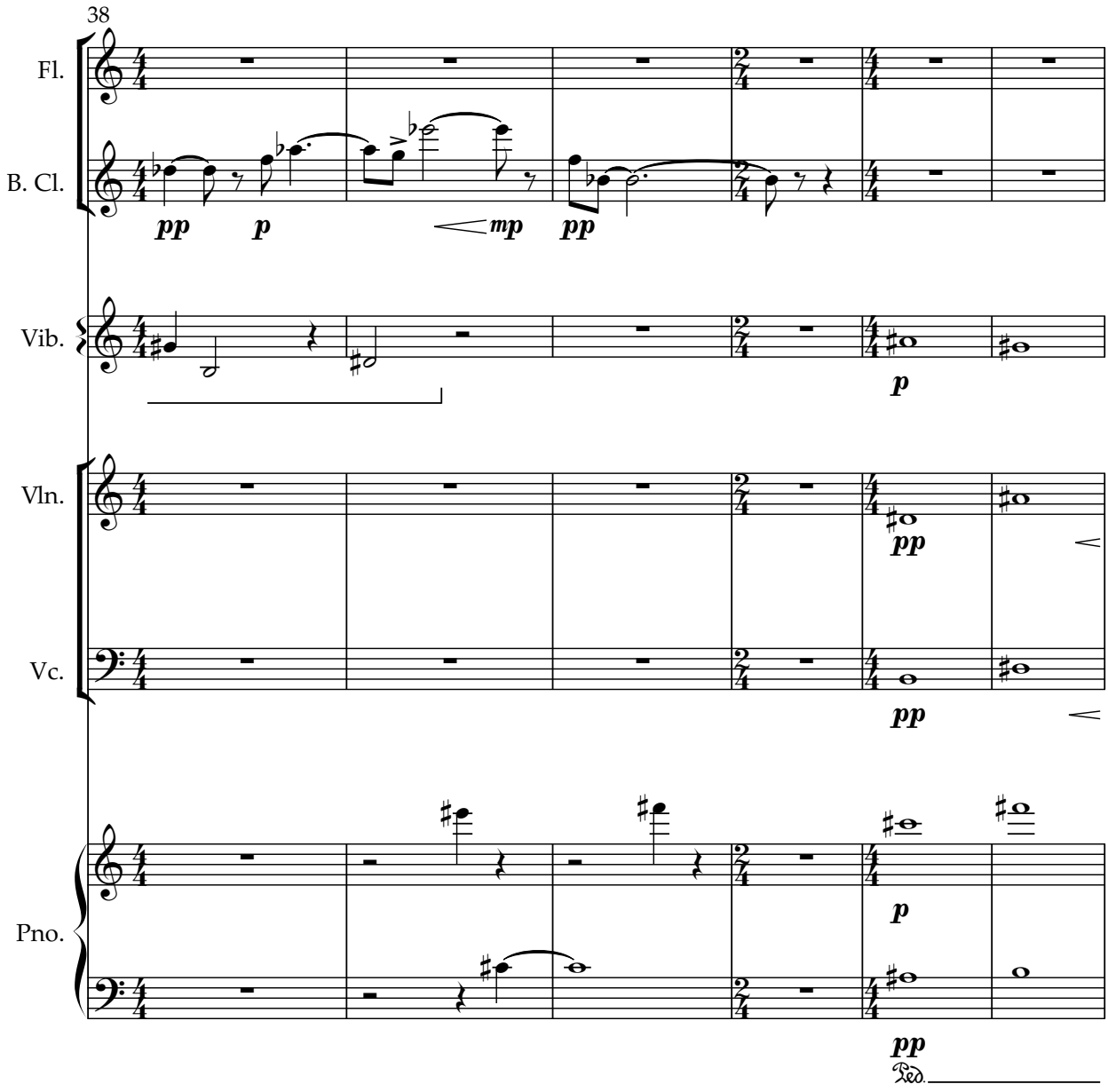

16
Fl.
B. Cl.
Vib.
mf
Vln.
Vc.
Pno.
mp
mf
3
3
Ped.

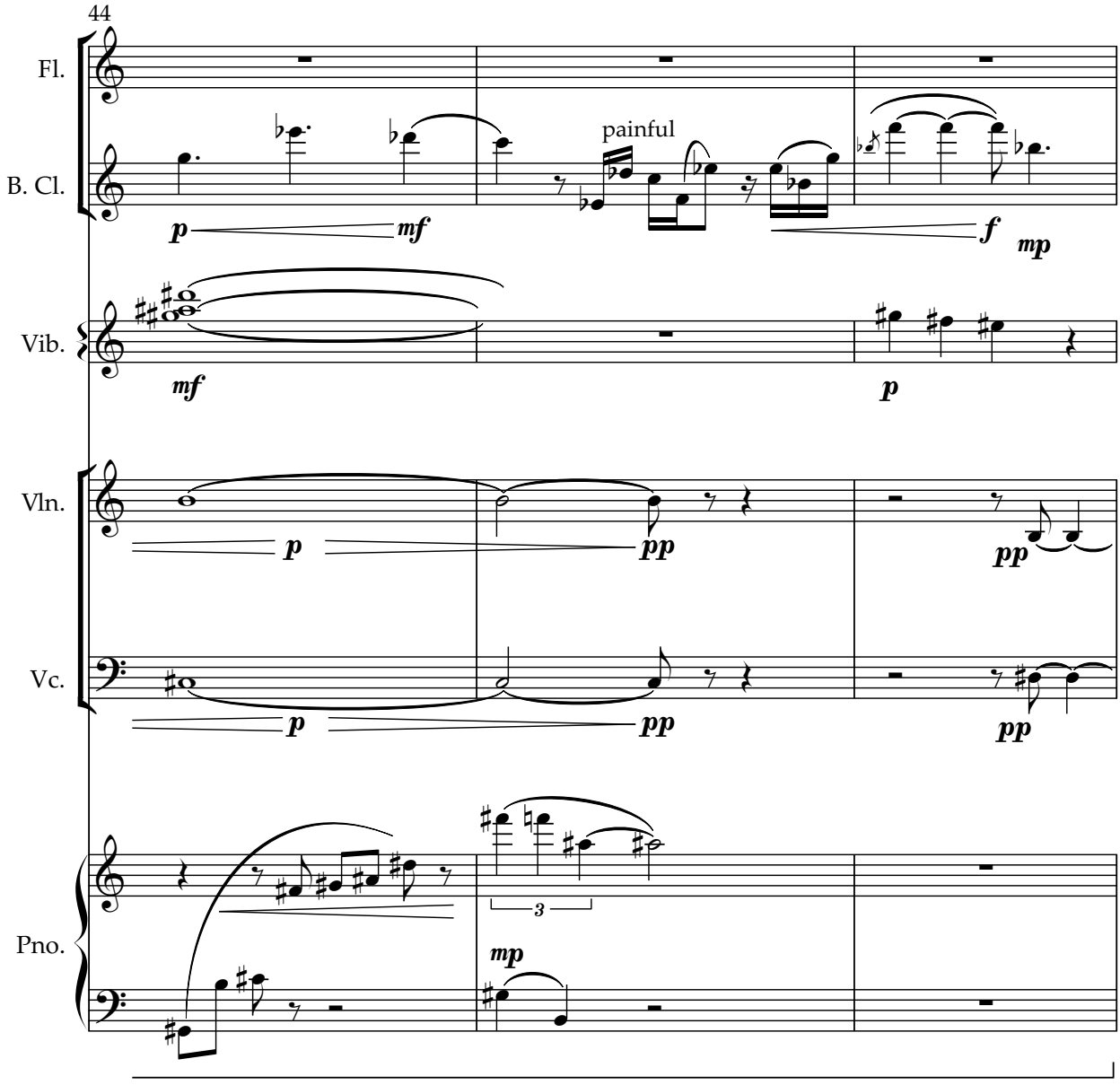

20
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
mf
mp
p
mp
sempre
mp
mf
mp
p
3
p
Ped.

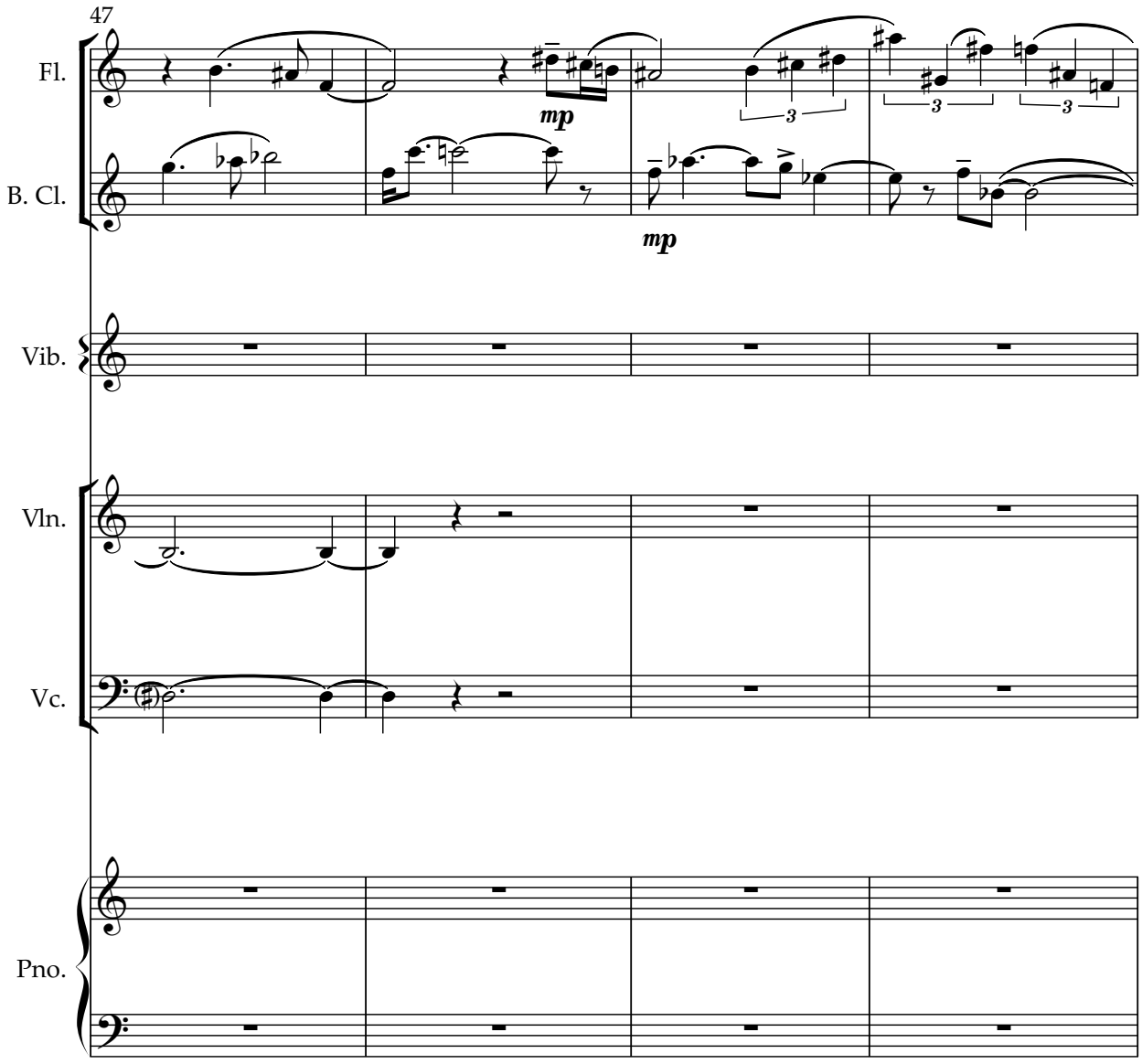

24
Fl.
B. Cl.
Vib.
Vln.
con sord.
p
Vc.
con sord.
3
p
Pno.
pp
mp

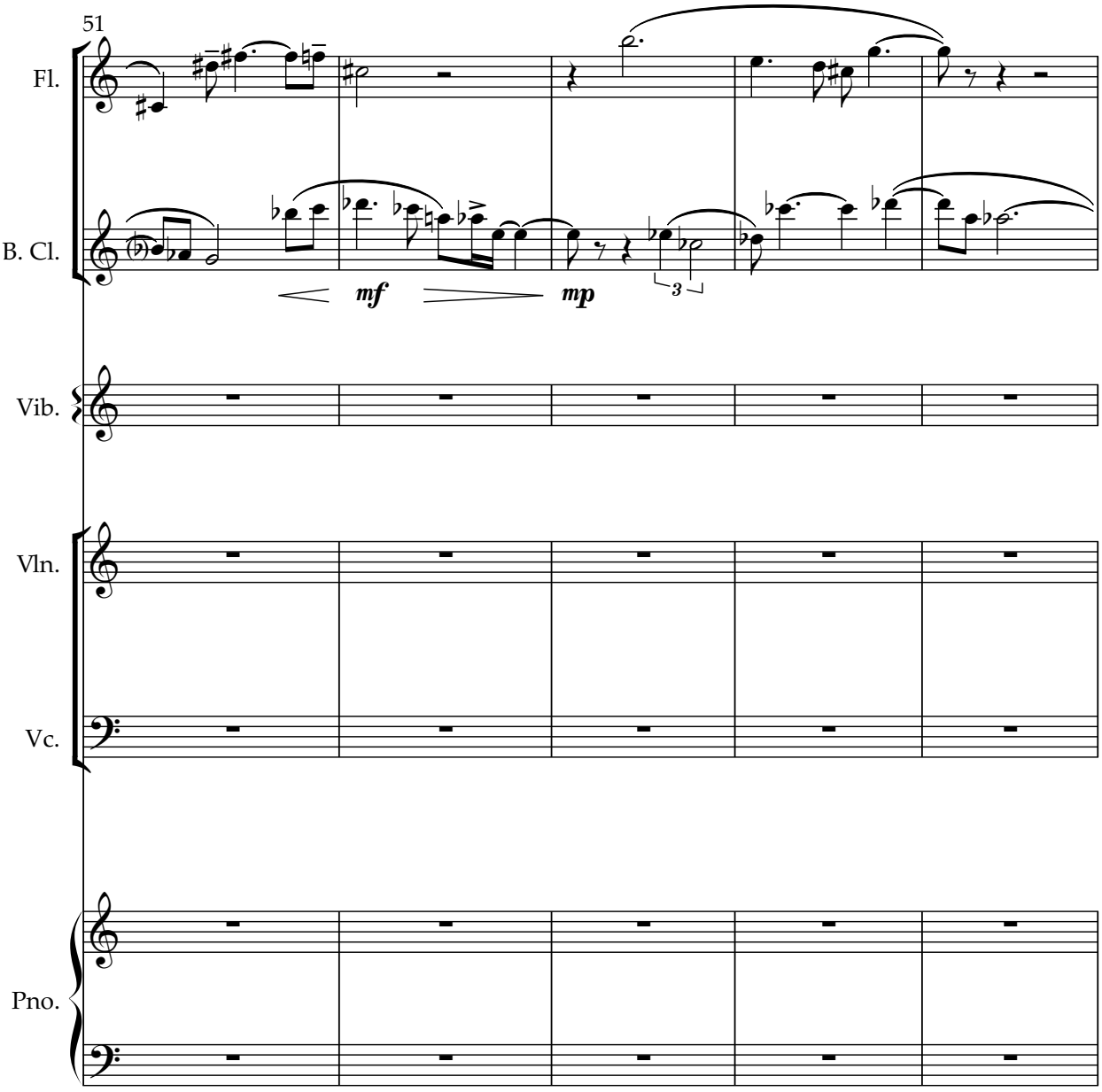

29
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
mp
p
3
mp
p
3
mp
p
p
Ped.

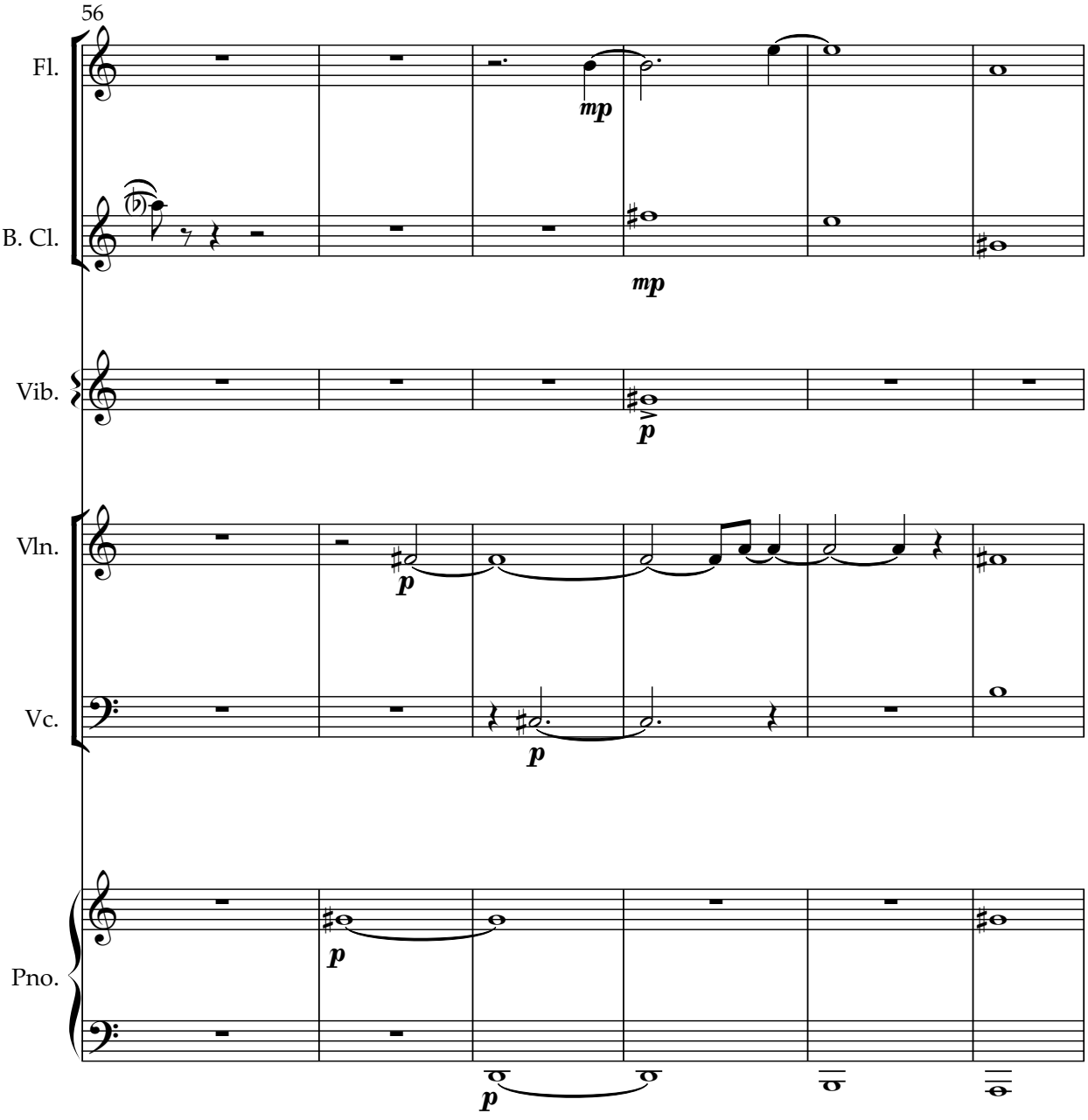

33
Fl.
B. Cl.
mp
p
3
mp
mf
Vib.
3
Vln.
Vc.
Pno.
ppp
ppp
Ped.

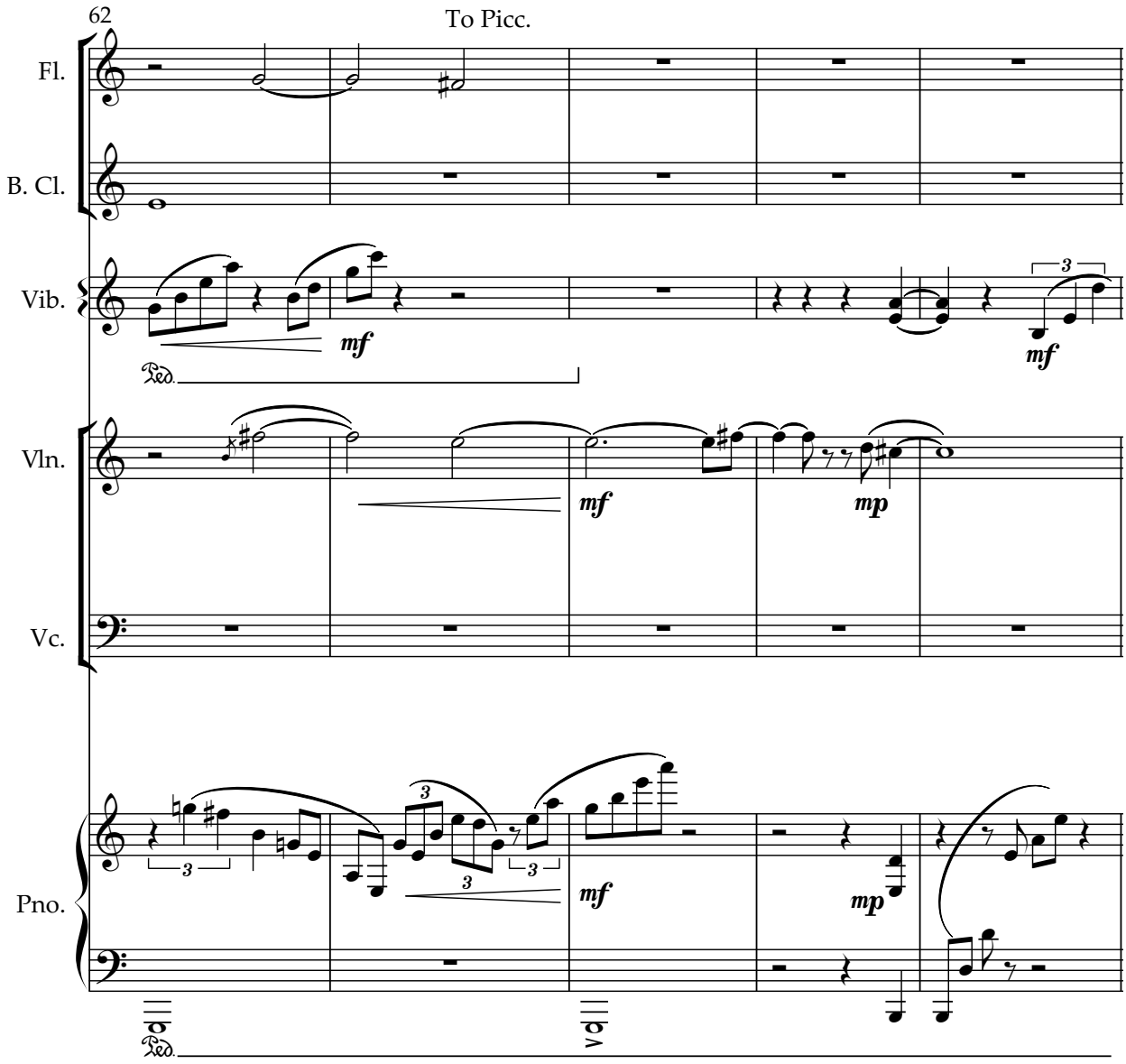

38
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
pp
p
mp
pp
p
pp
pp
p
pp
Ped.

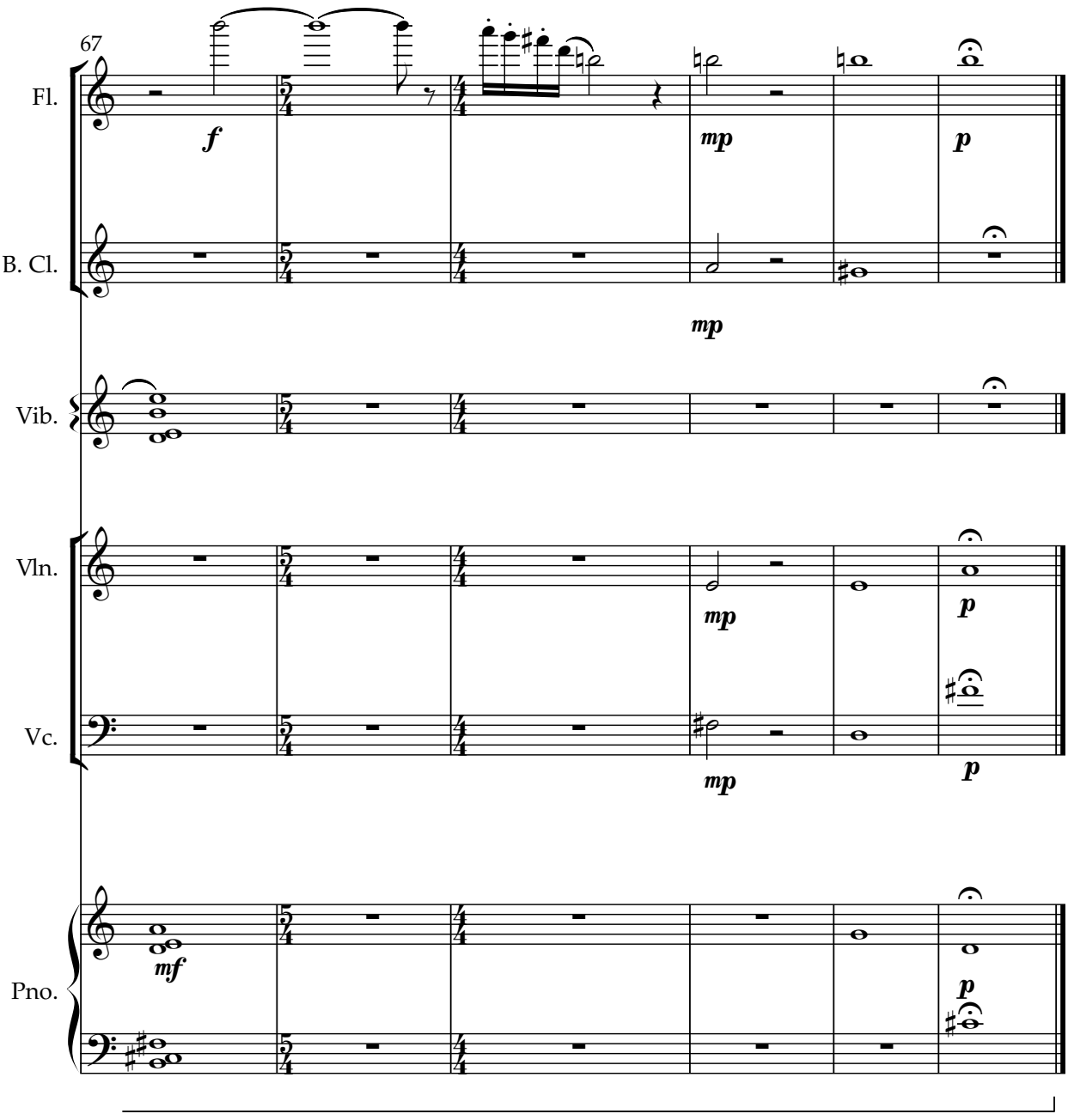

44
Fl.
B. Cl.
painful
Vib.
Vln.
Vc.
Pno.
p
mf
f
mp
pp
3


47
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
mp
mp
3
3
3

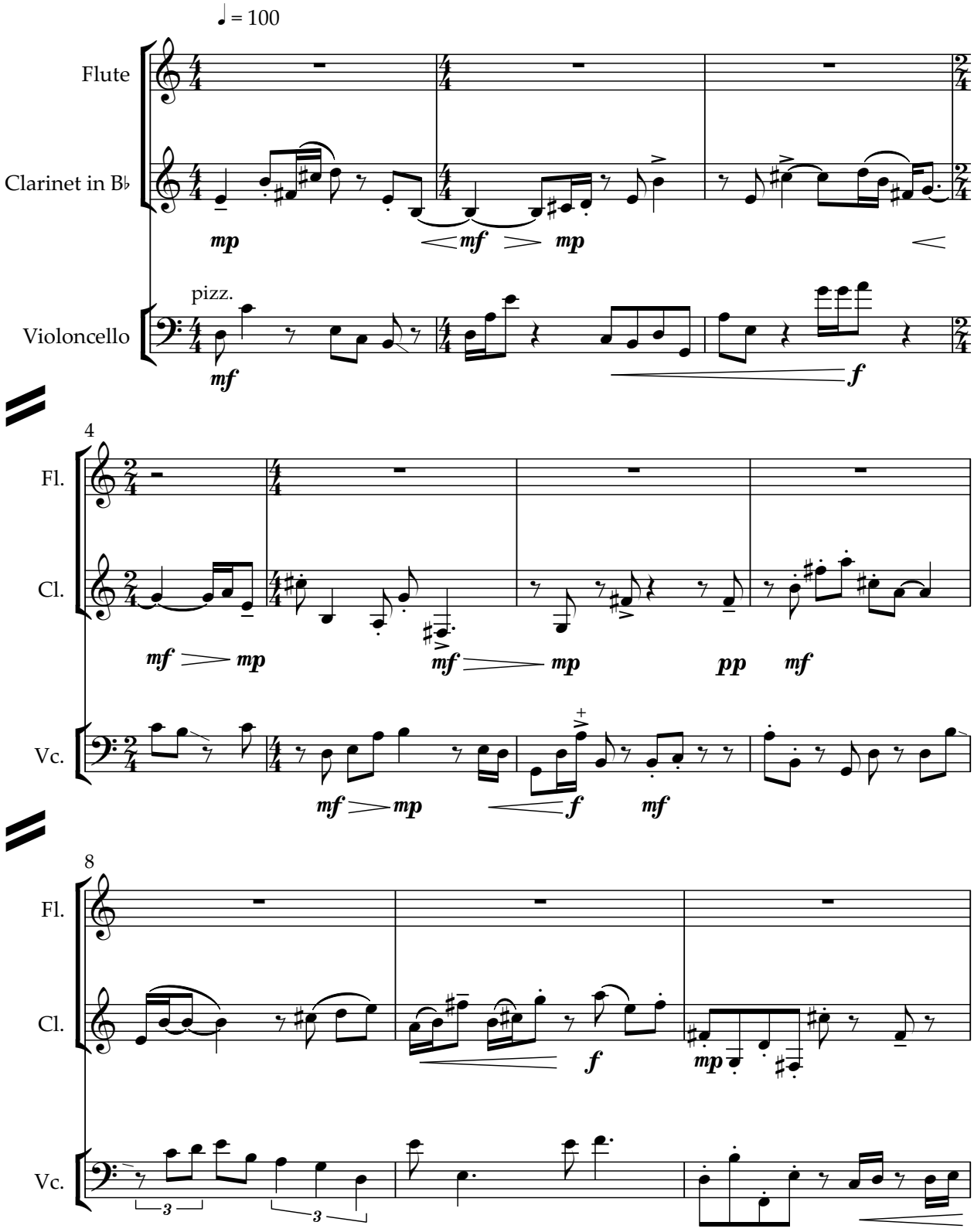

51
Fl.
B. Cl.
mf
mp
3
Vib.
Vln.
Vc.
Pno.

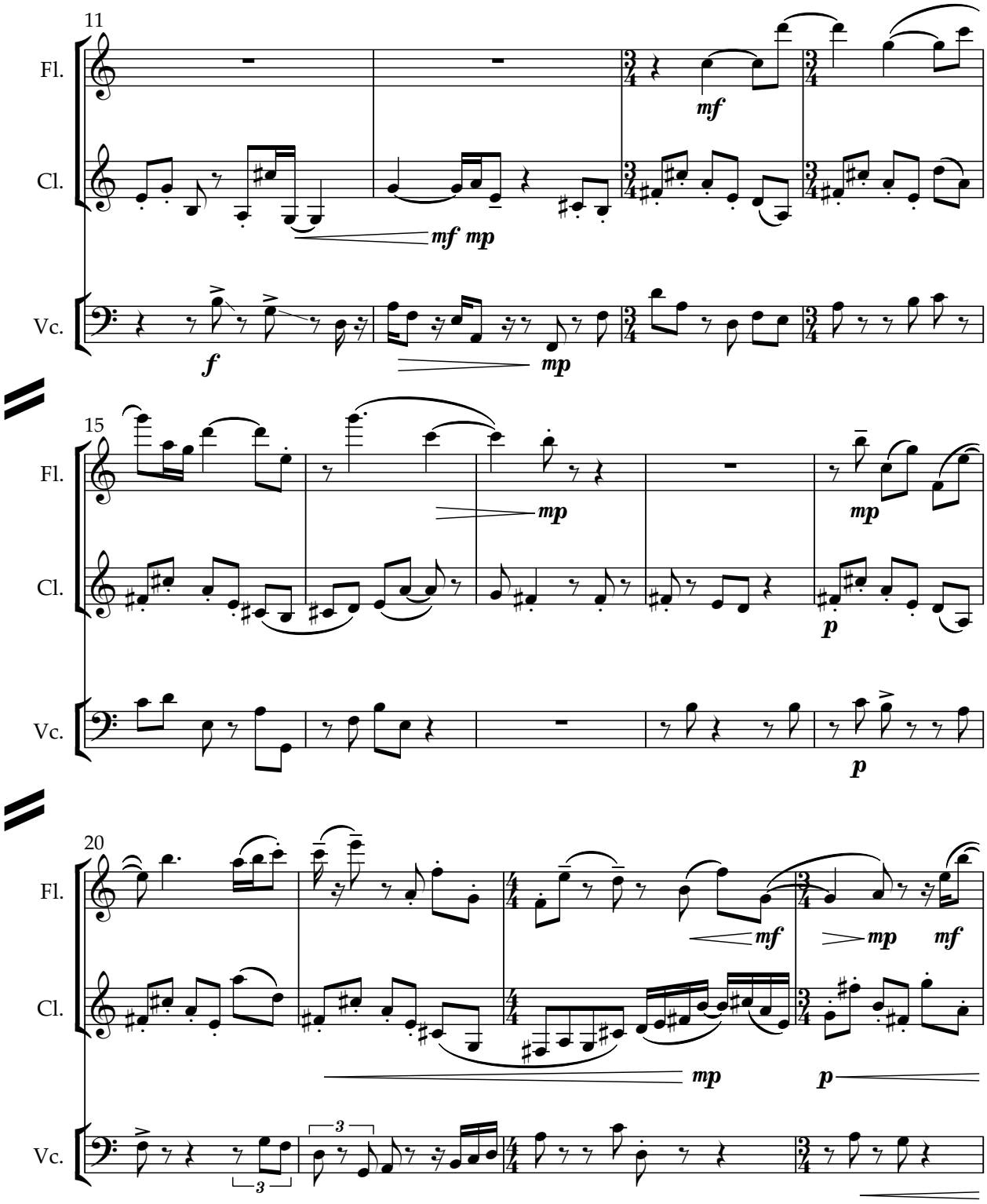

56
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
mp
mp
p
p
p
p
p

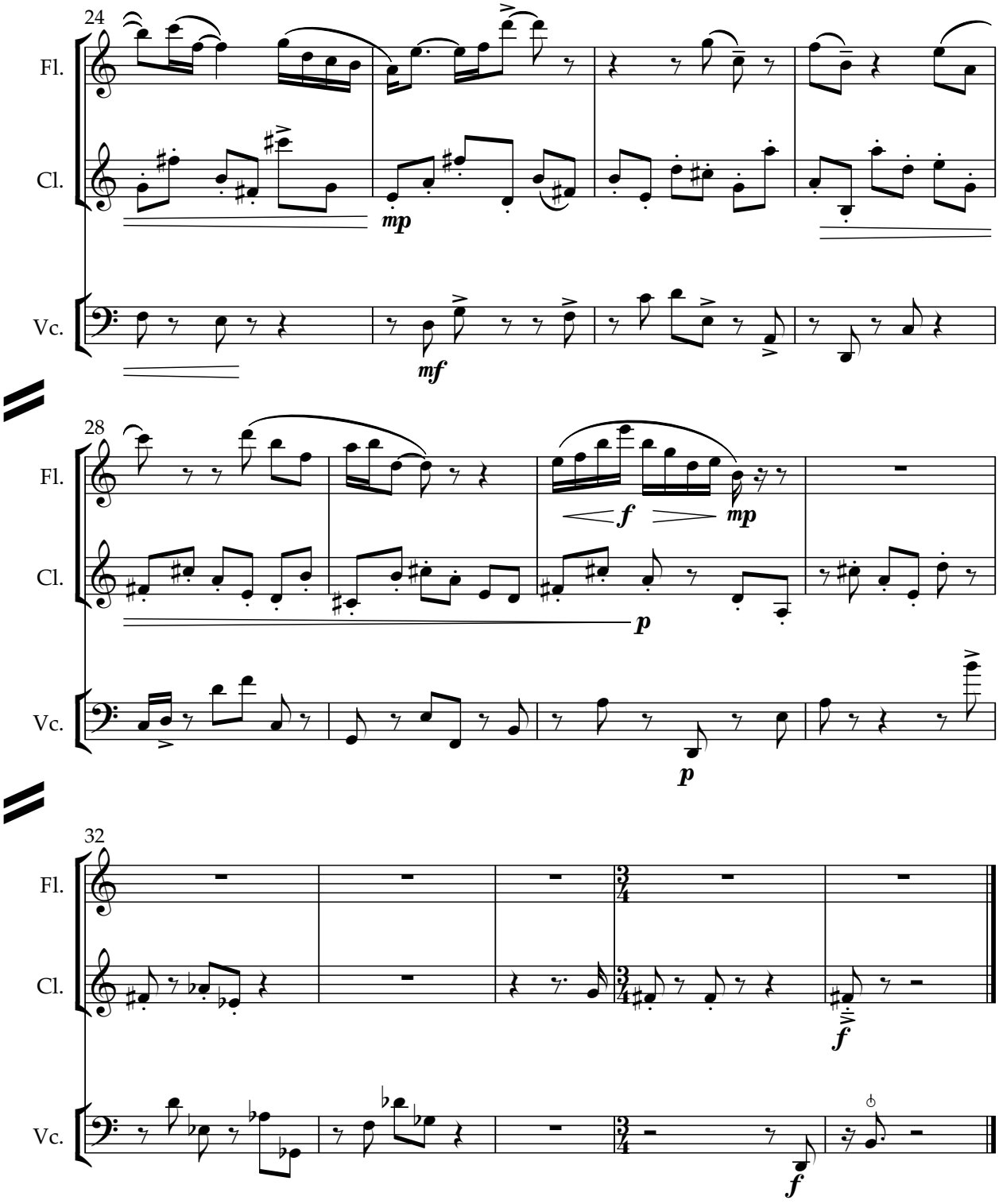

62
To Picc.
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
mf
mf
mp
mf
mp
Ped.
Ped.


67
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
f
mp
p
mf

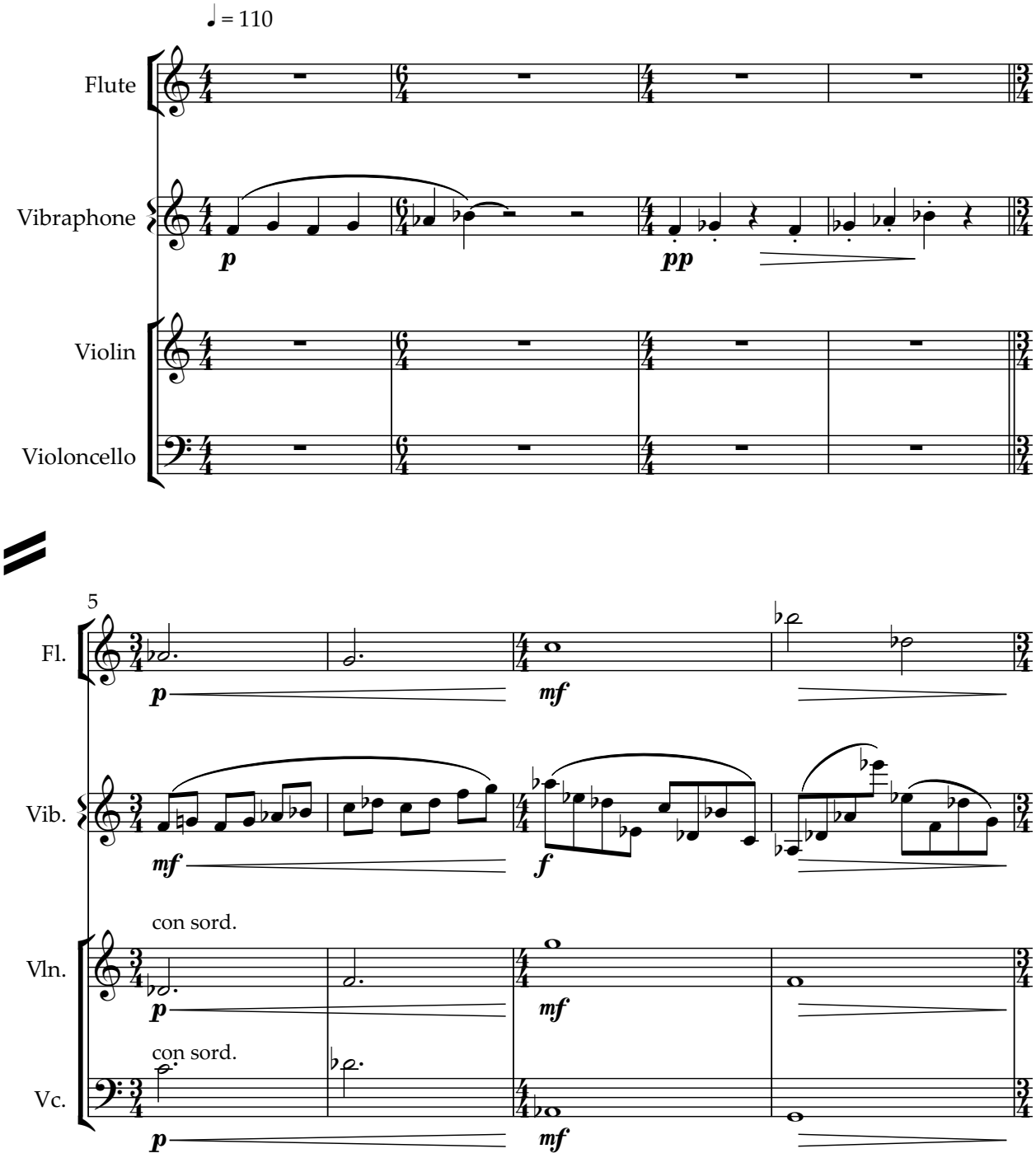
VII. Empty Ballroom

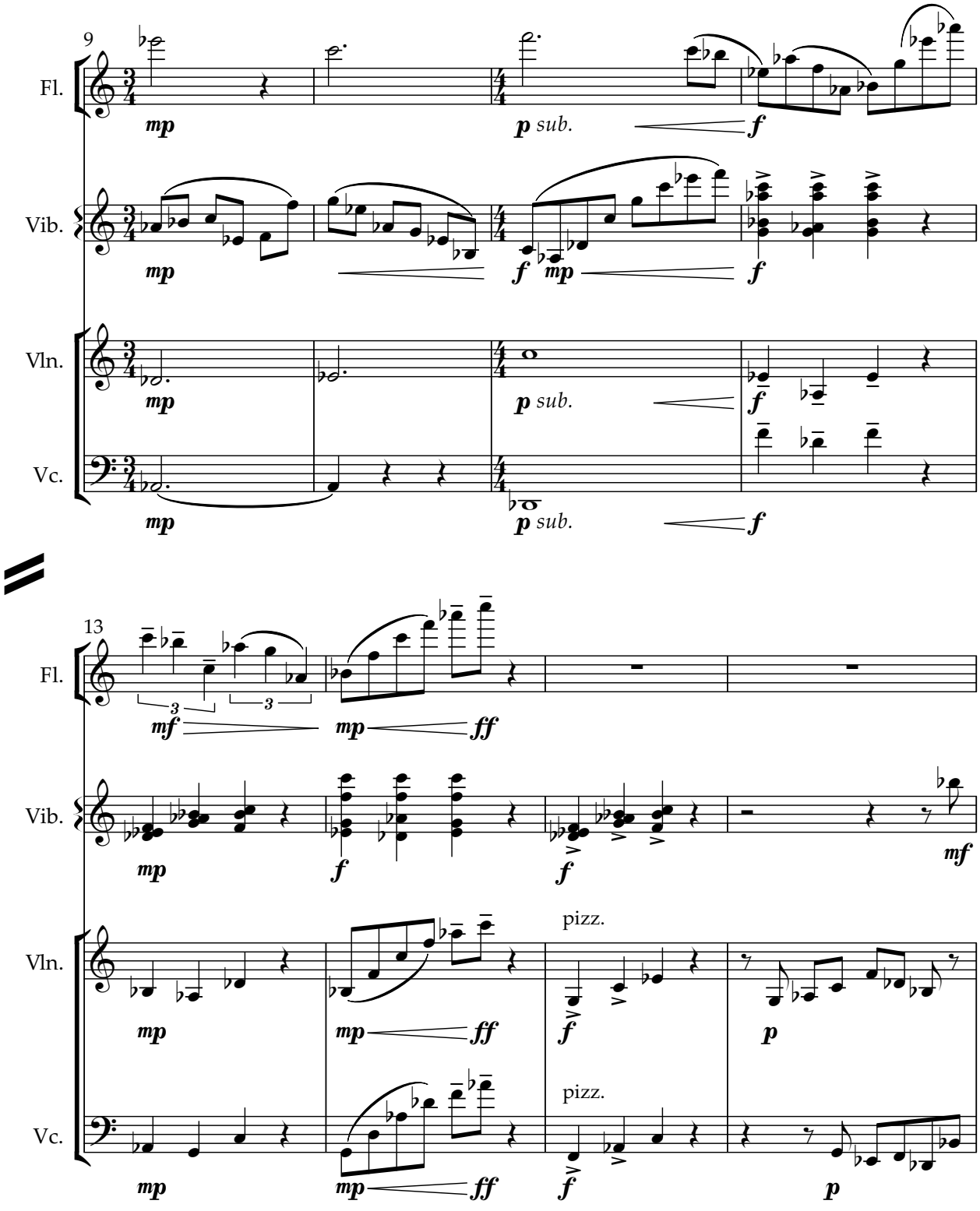


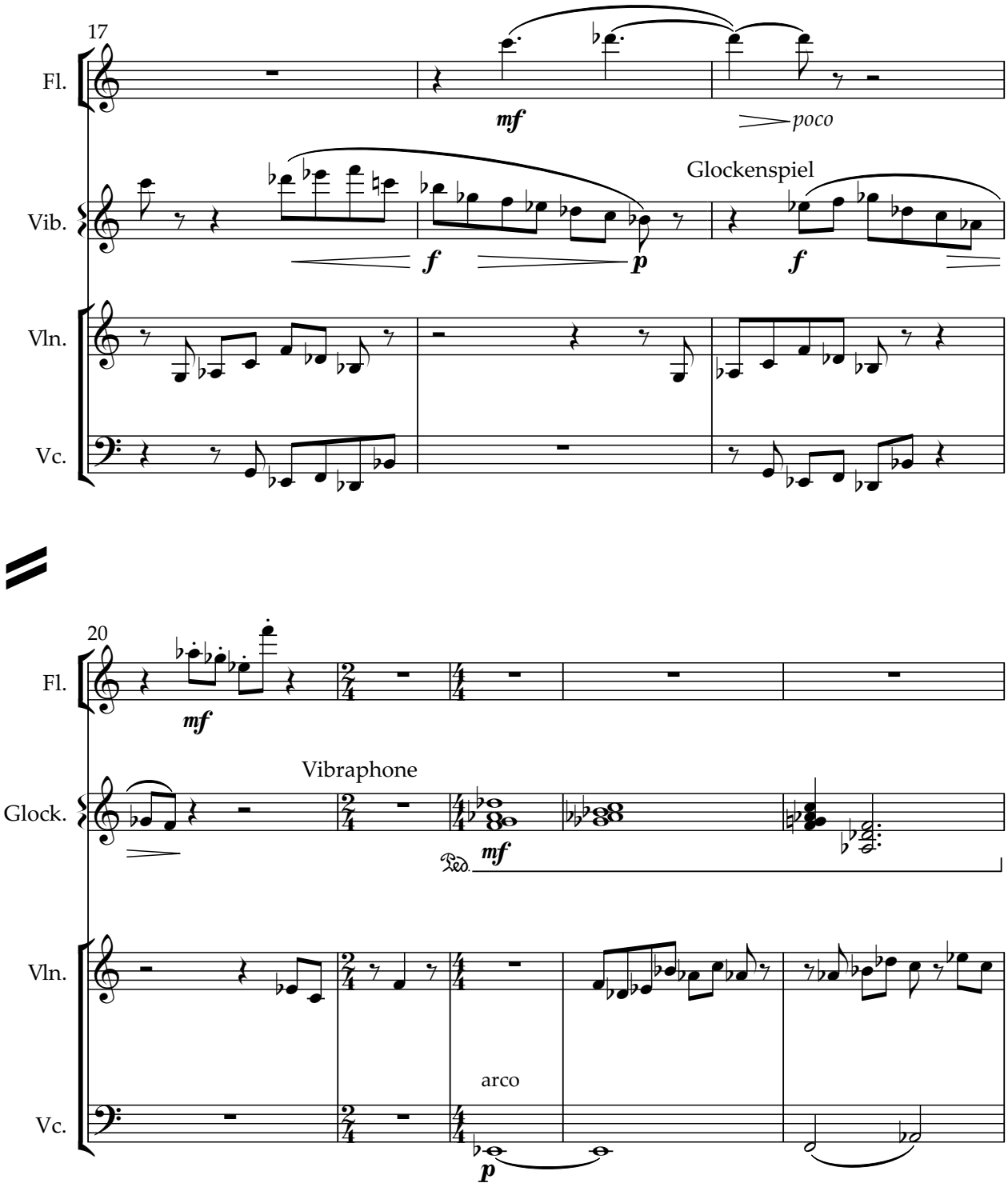

11
Fl.
Cl.
Vc.
mf
mf mp
f
mp
15
Fl.
Cl.
Vc.
mp
mp
p
p
20
Fl.
Cl.
Vc.
mf
mp
mf
mp
p
3
3

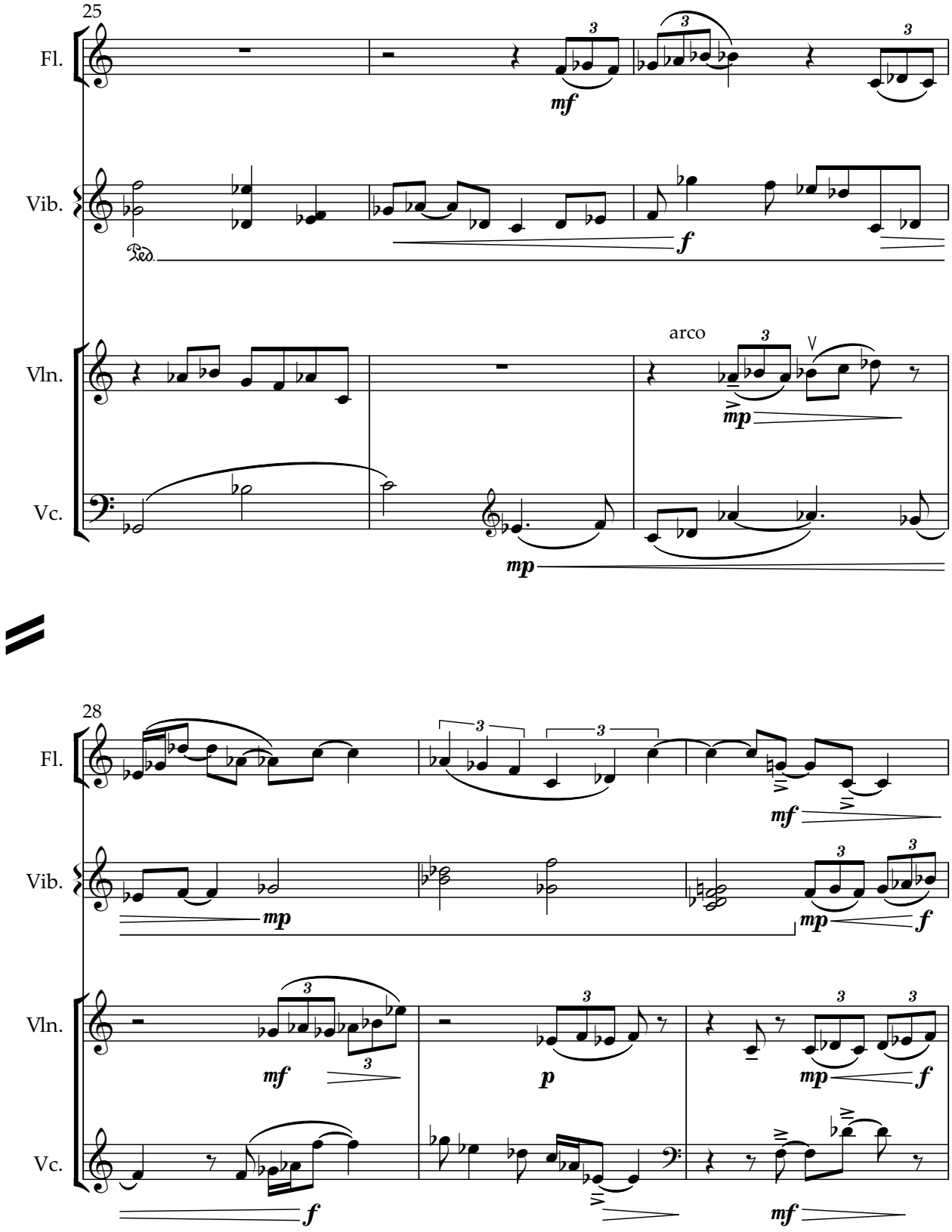

24
Fl.
Cl.
Vc.
mp
mf
28
Fl.
Cl.
Vc.
f
mp
p
p
32
Fl.
Cl.
Vc.
f
f

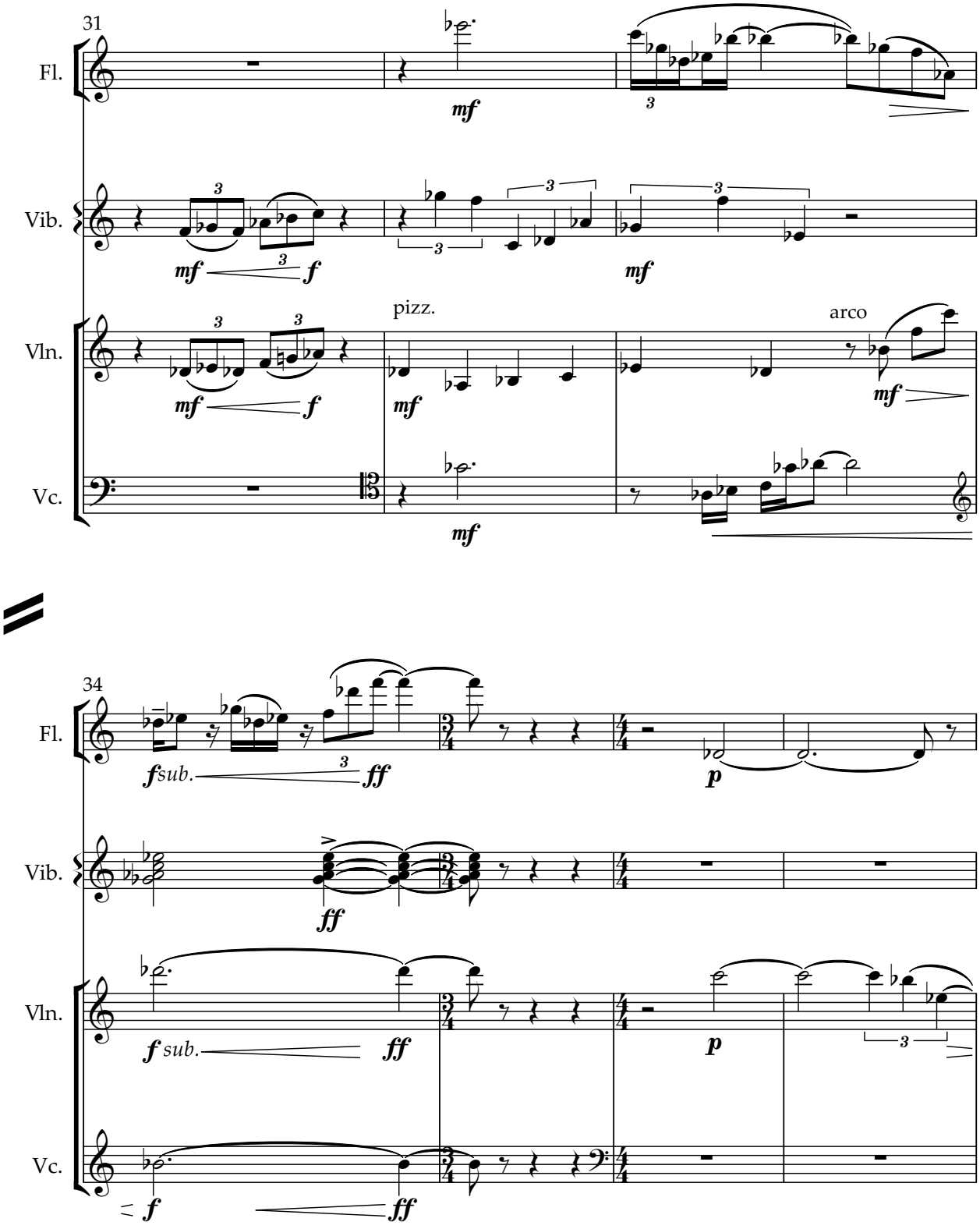
VIII

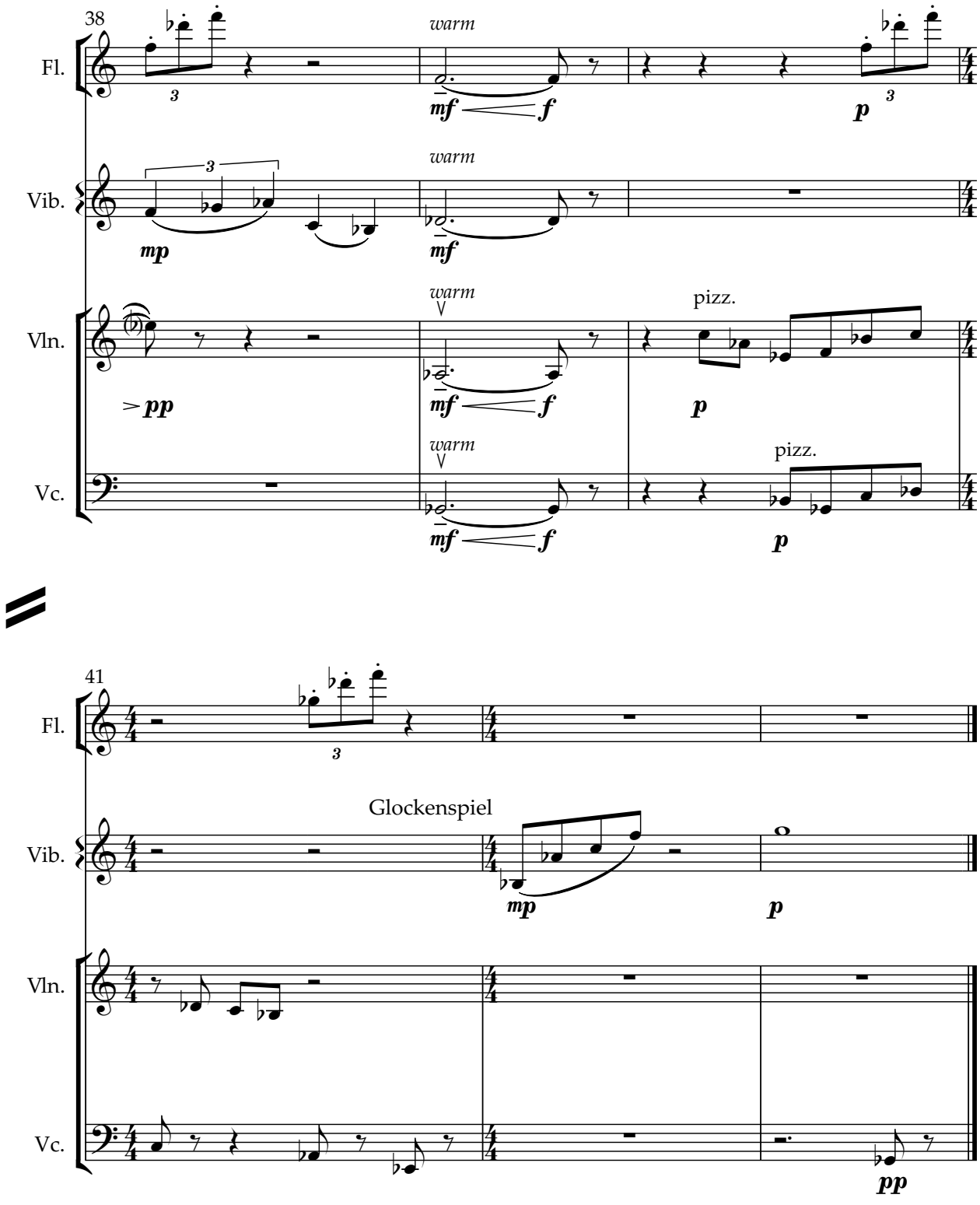

♩ = 110
Flute
Vibraphone
Violin
Violoncello
p
pp
5
Fl.
Vib.
Vln.
Vc.
mf
f
con sord.
con sord.


9
Fl.
Vib.
Vln.
Vc.
mp
p sub.
f
13
mf
ff
pizz.
p

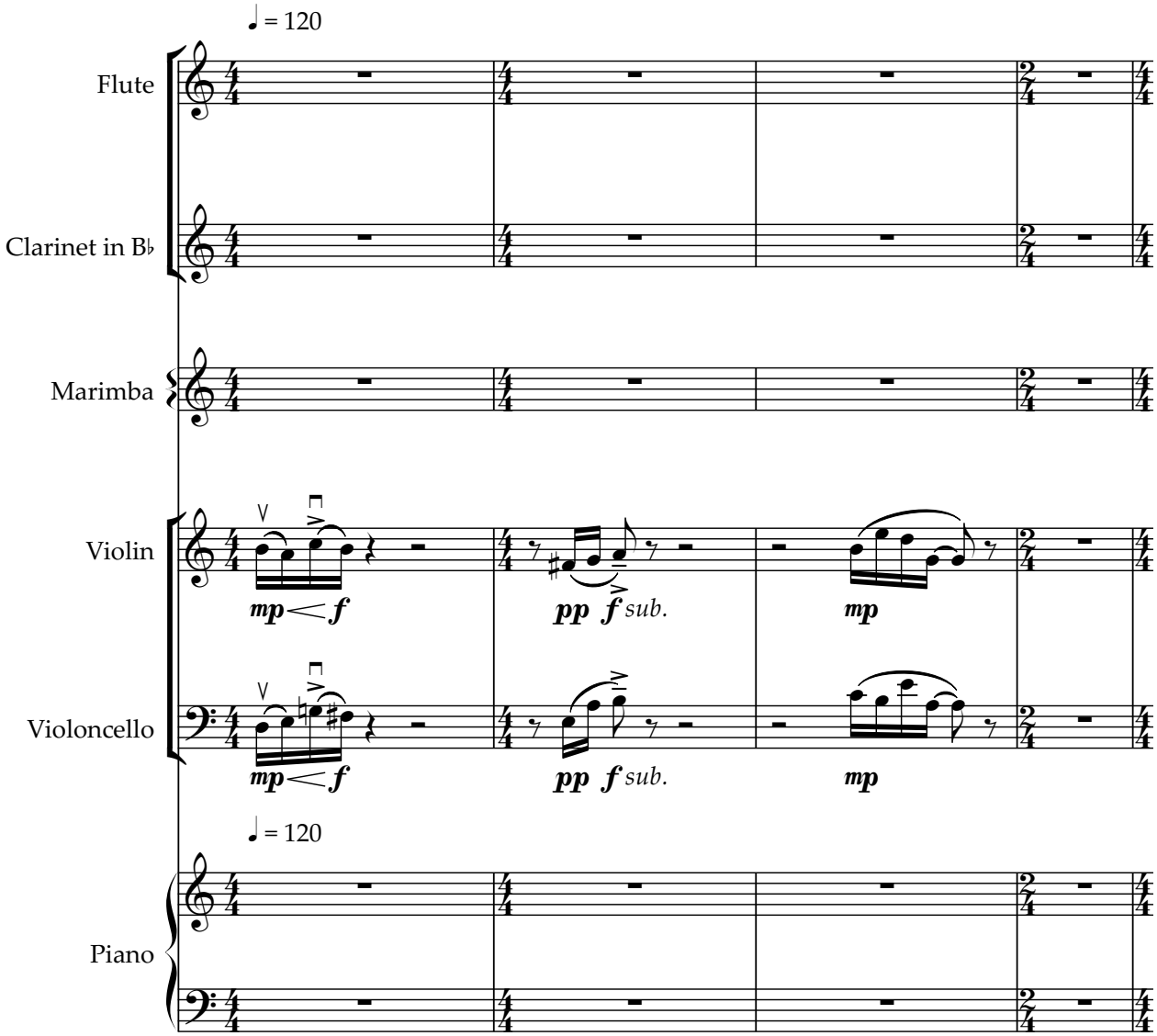

17
Fl.
mf
poco
Glockenspiel
Vib.
f
p
f
Vln.
Vc.
20
Fl.
mf
Vibraphone
Glock.
mf
Vln.
arco
Vc.
p

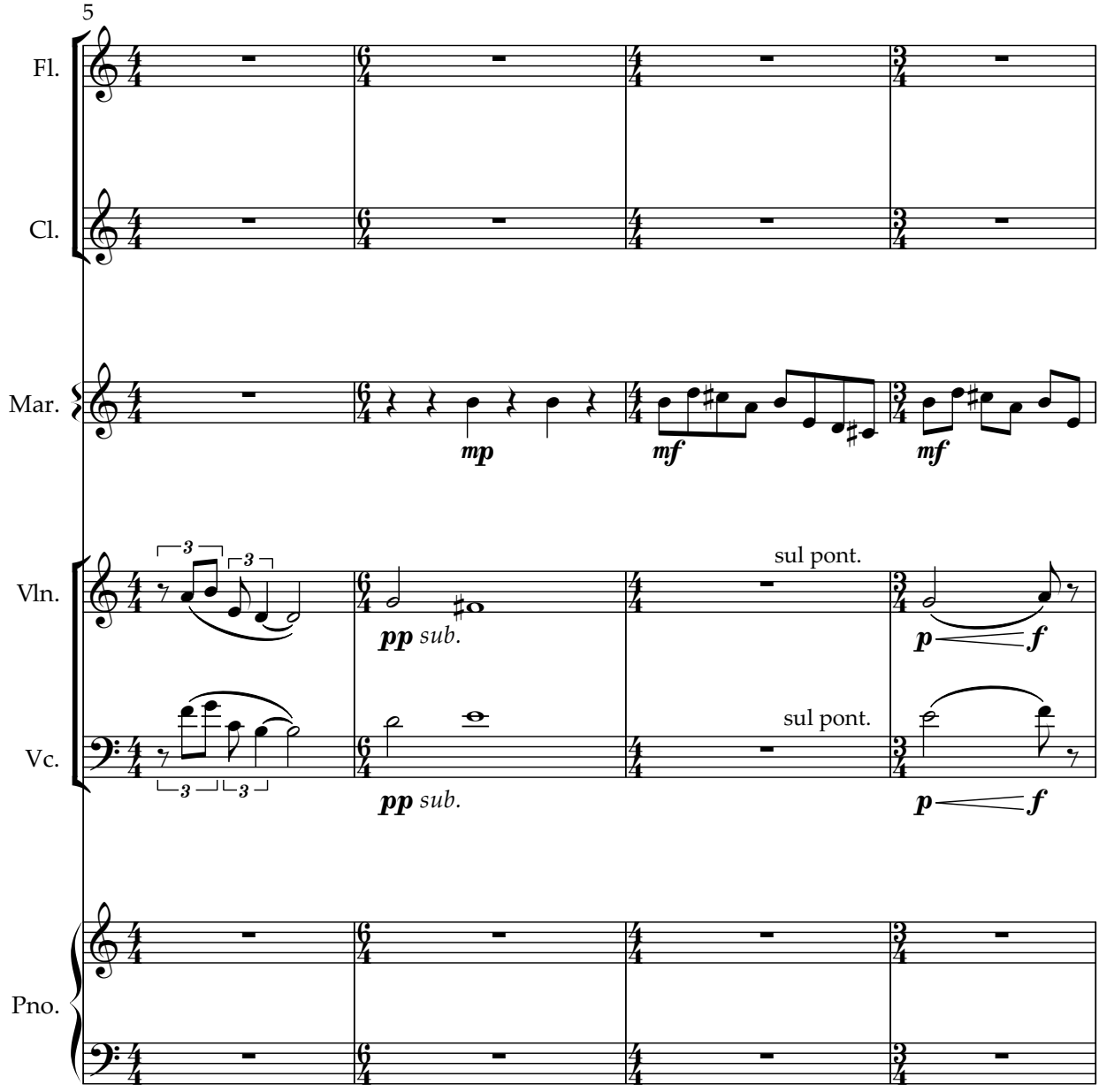

25
Fl.
Vib.
Vln.
Vc.
arco
28
Fl.
Vib.
Vln.
Vc.

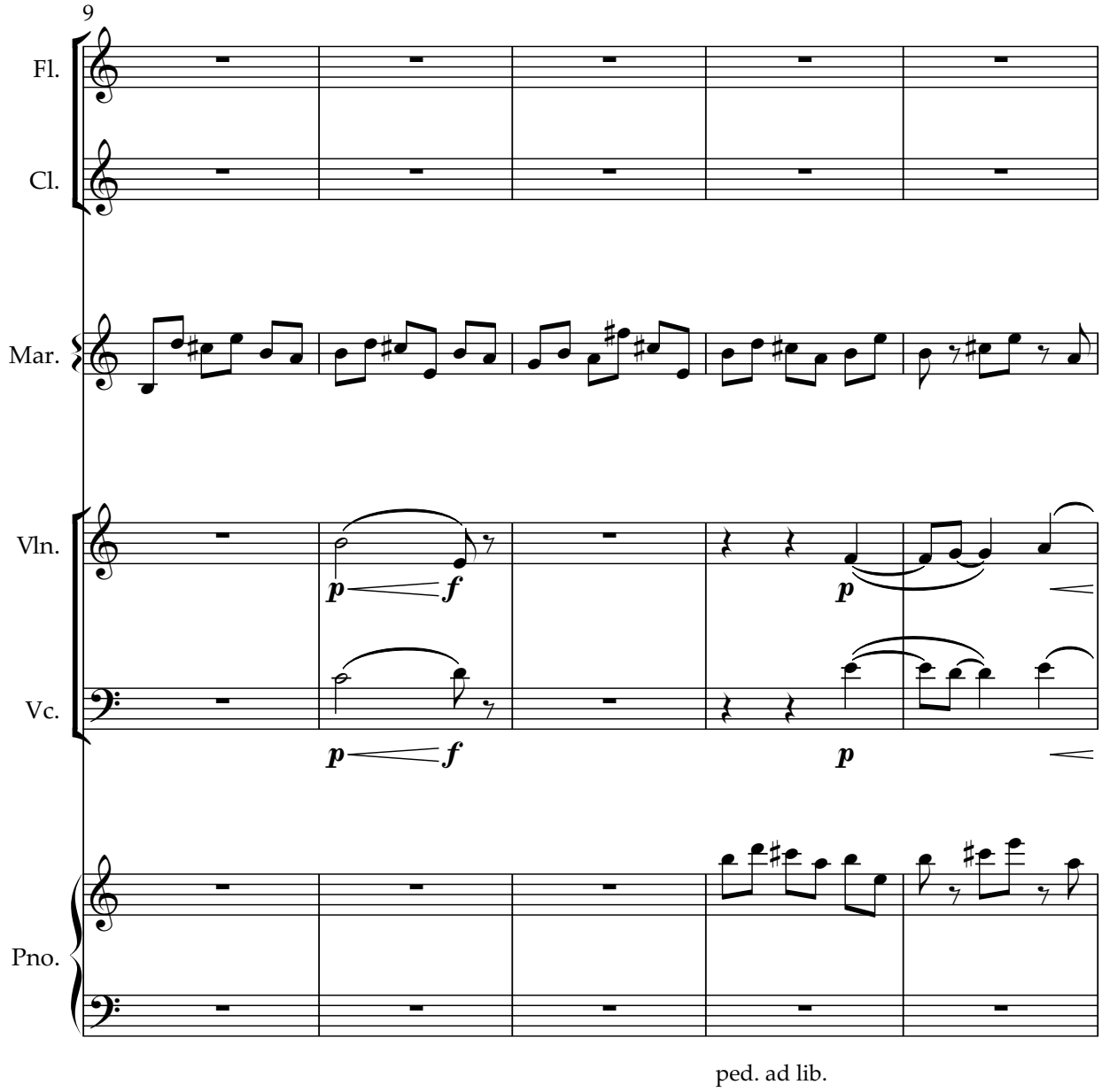

31
Fl.
Vib.
Vln.
Vc.
pizz.
arco
mf
f
34
ff
p
sub.

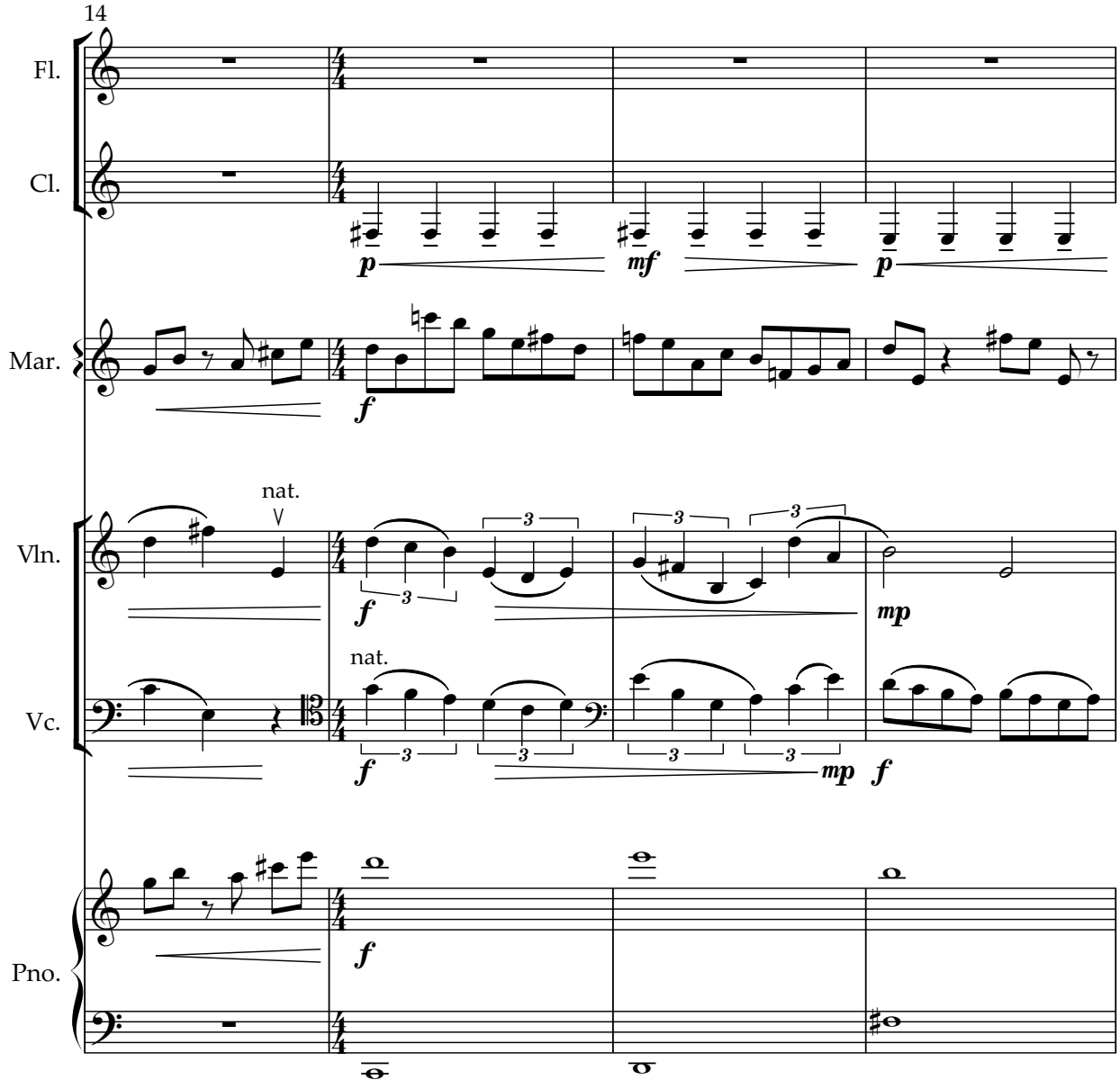

38
Fl.
Vib.
Vln.
Vc.
warm
mf
f
p
mp
pp
pizz.
41
Glockenspiel

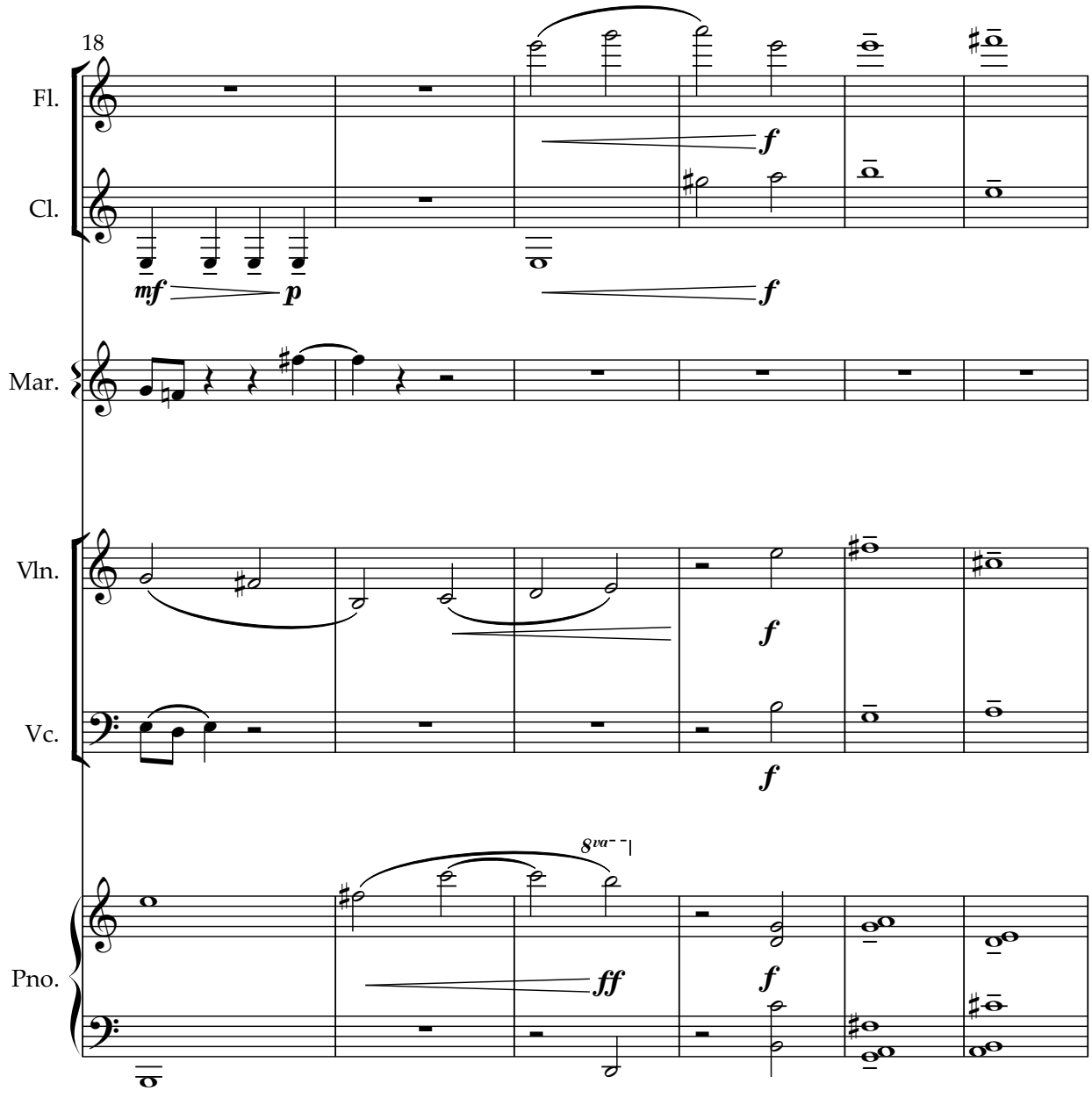
IX

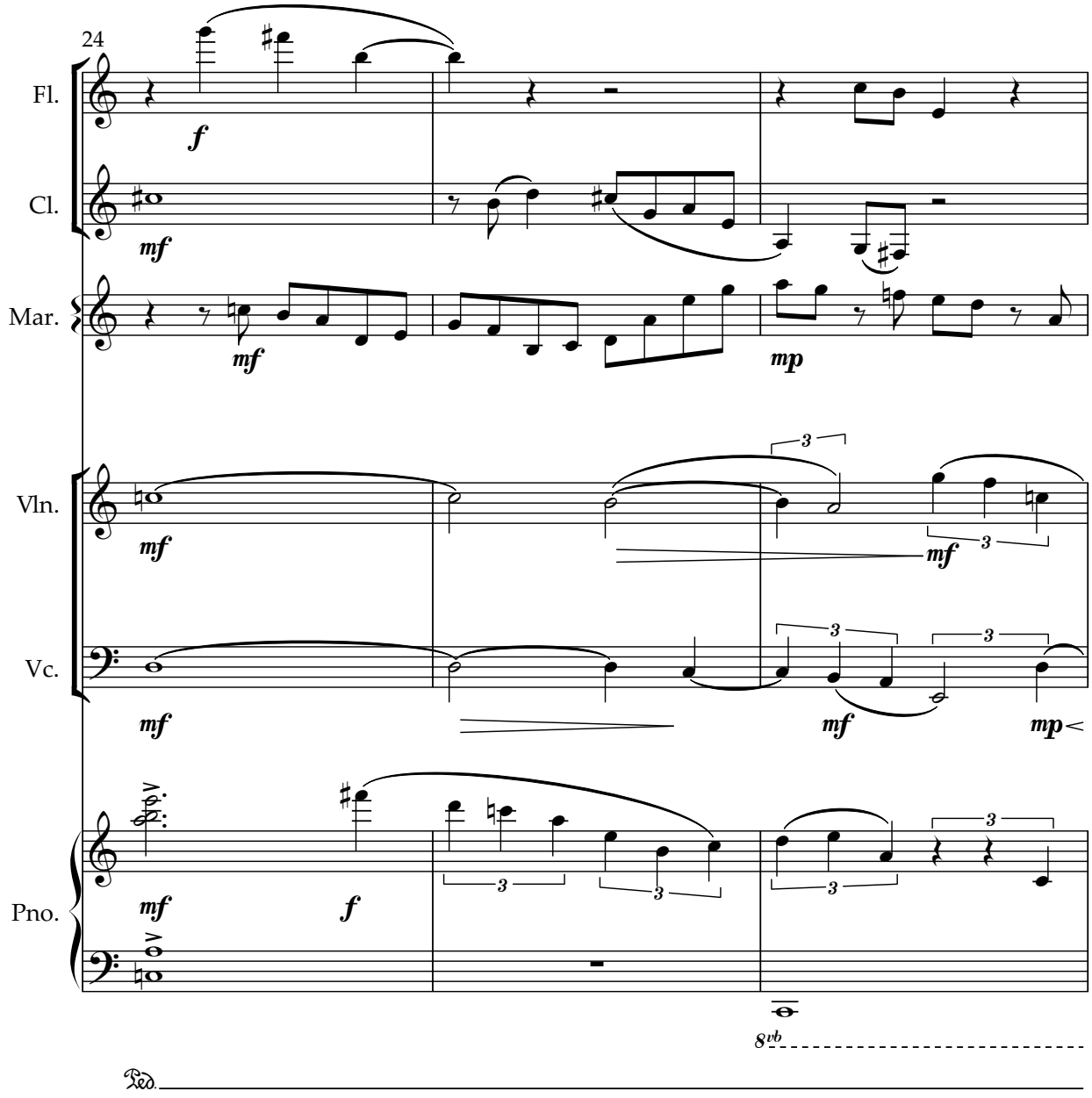

♩ = 120
Flute
Clarinet in B♭
Marimba
Violin
mp < f
pp f sub.
mp
Violoncello
mp < f
pp f sub.
mp
♩ = 120
Piano

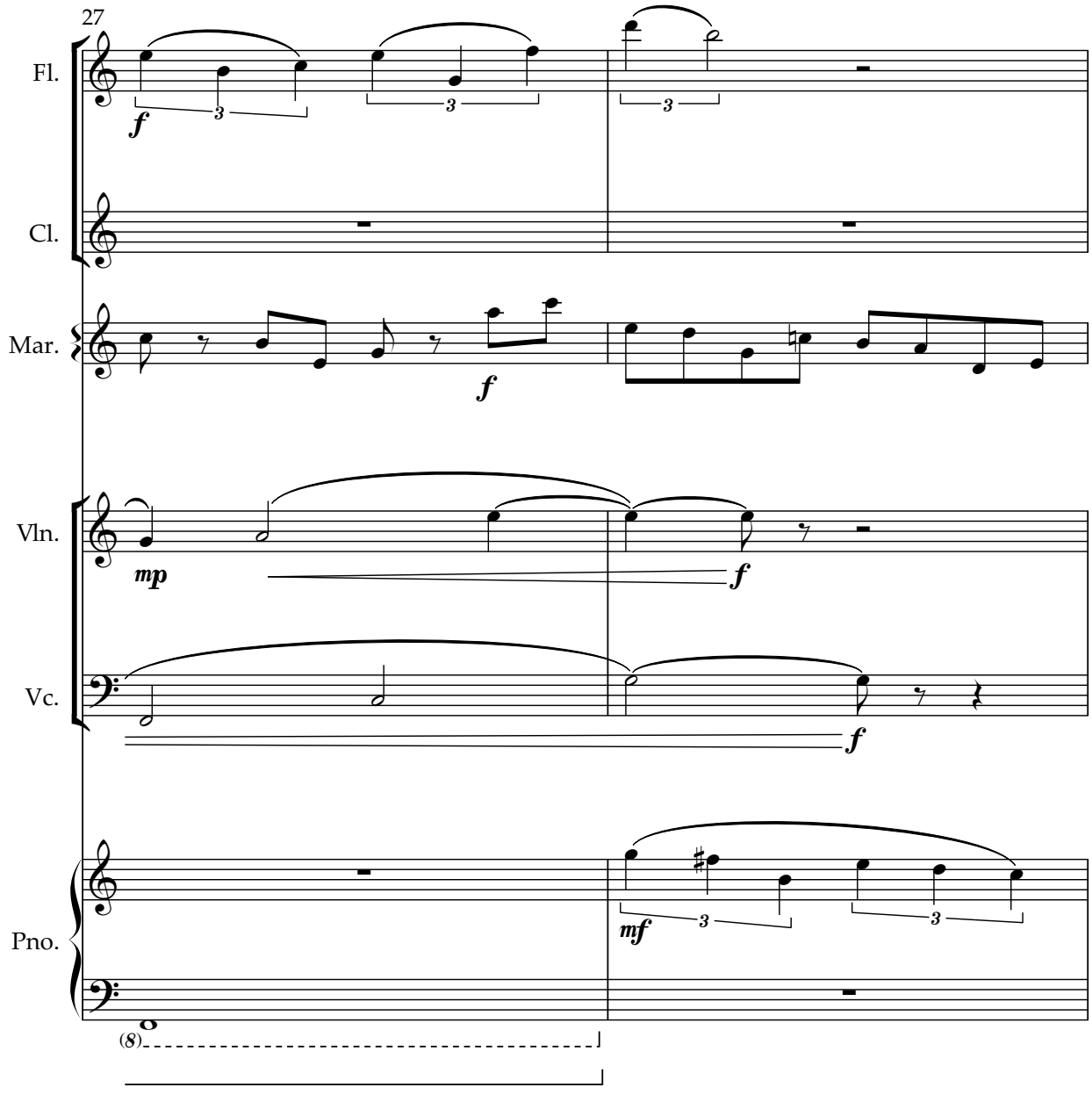

5
Fl.
Cl.
Mar.
mp
mf
mf
Vln.
3
3
pp sub.
sul pont.
p
f
Vc.
3
3
pp sub.
sul pont.
p
f
Pno.

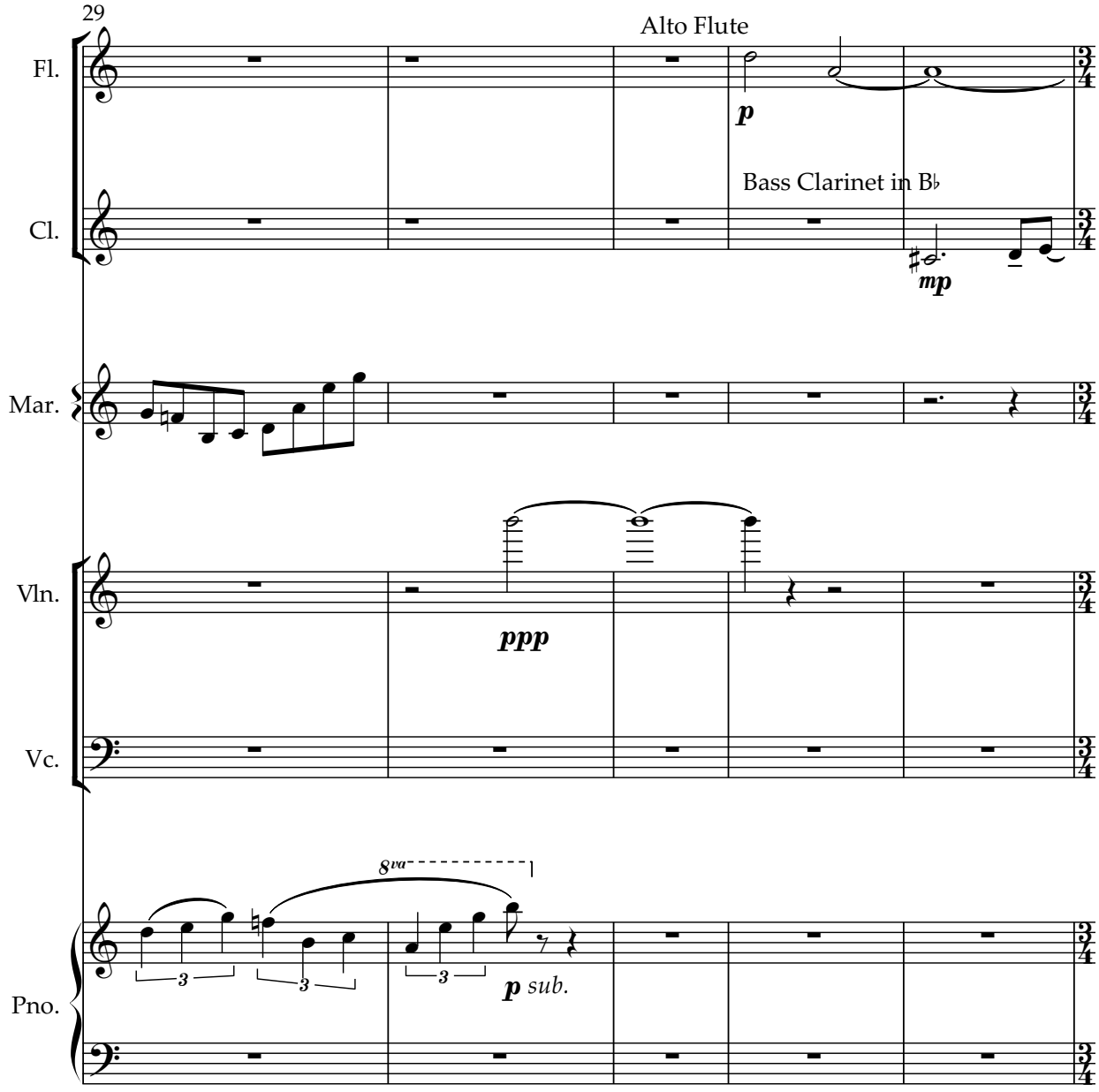

9
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
p
f
p
p
f
p
ped. ad lib.

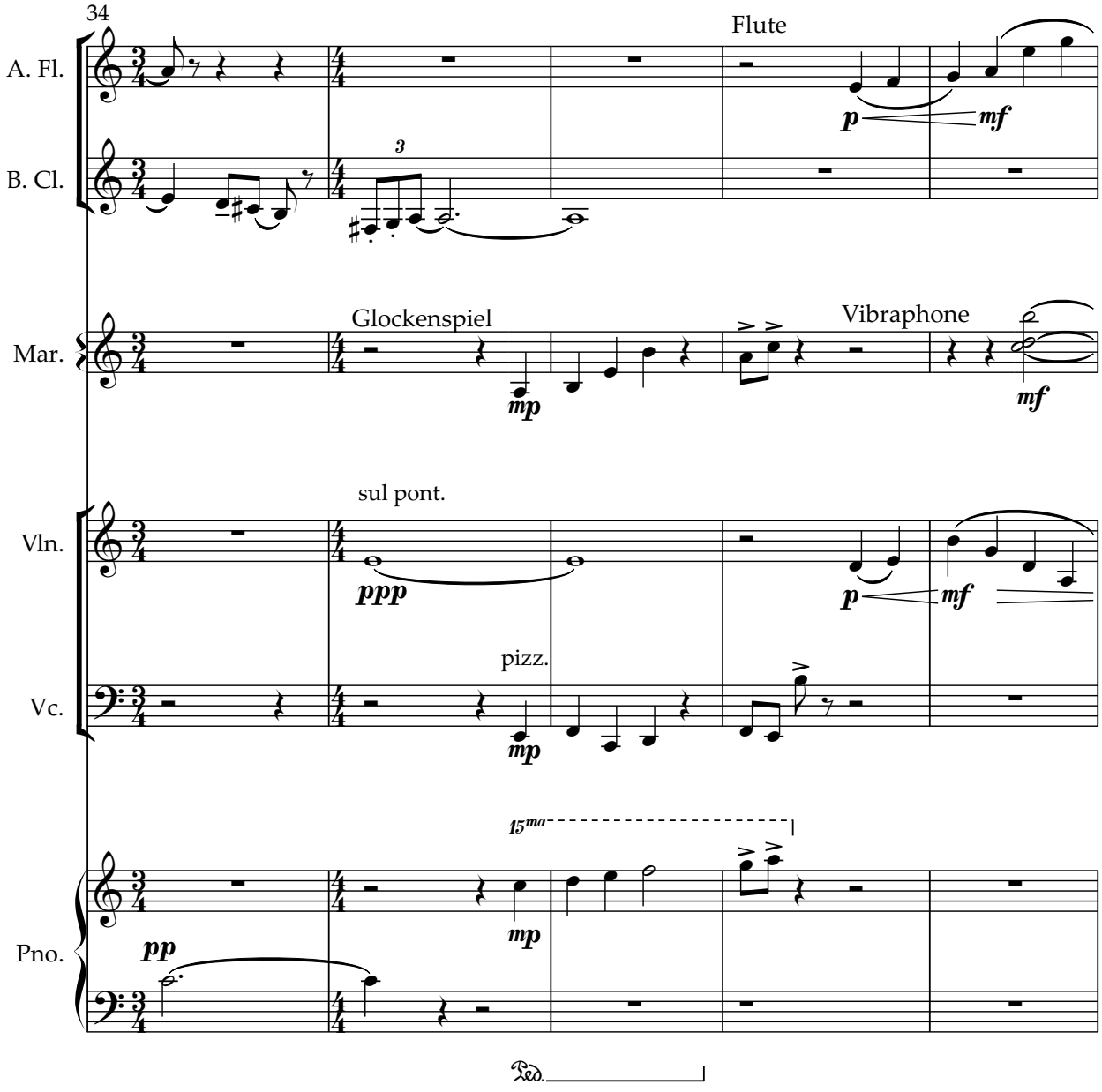

14
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
nat.
nat.

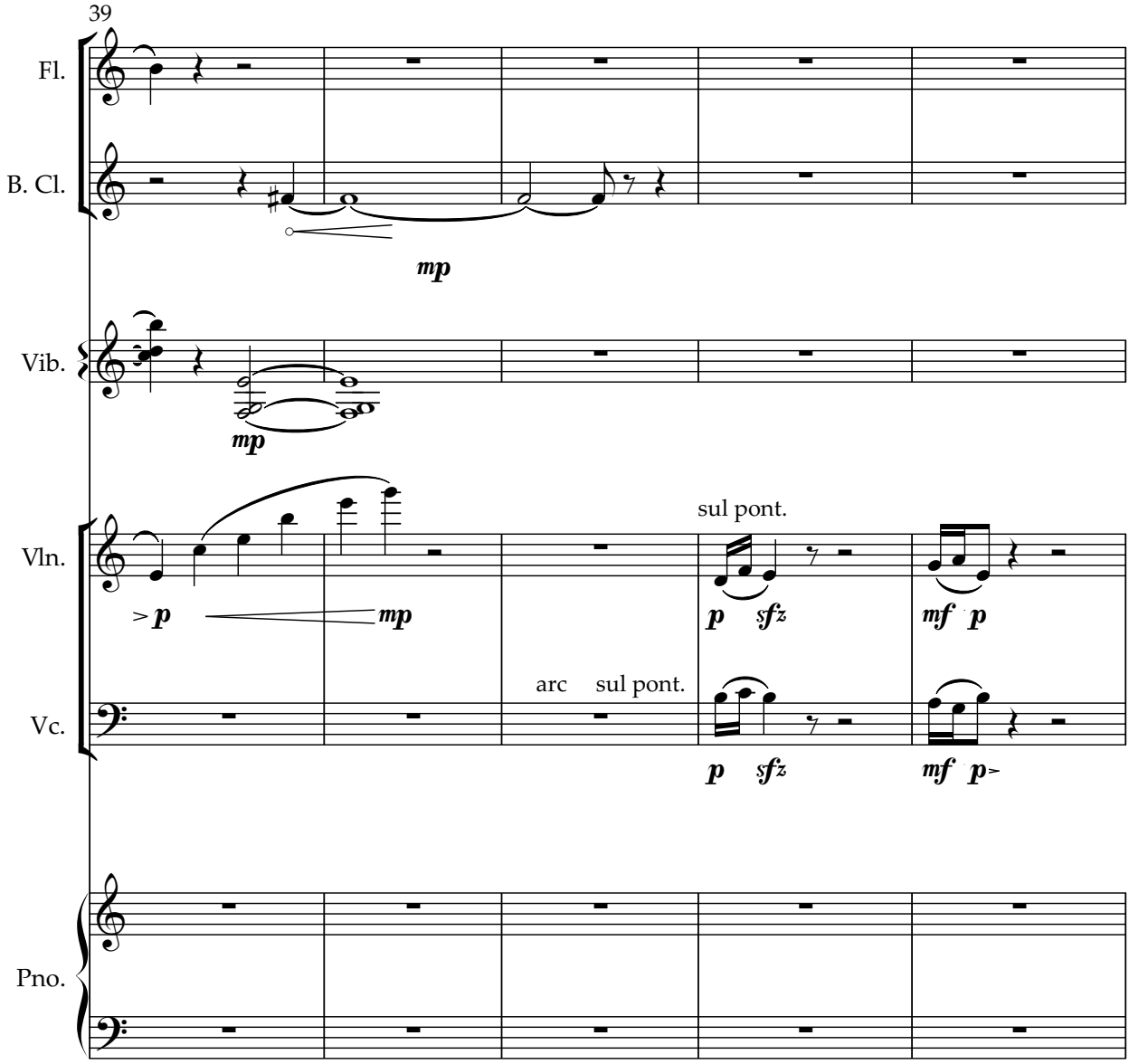

18
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
mf
p
f
ff
8va

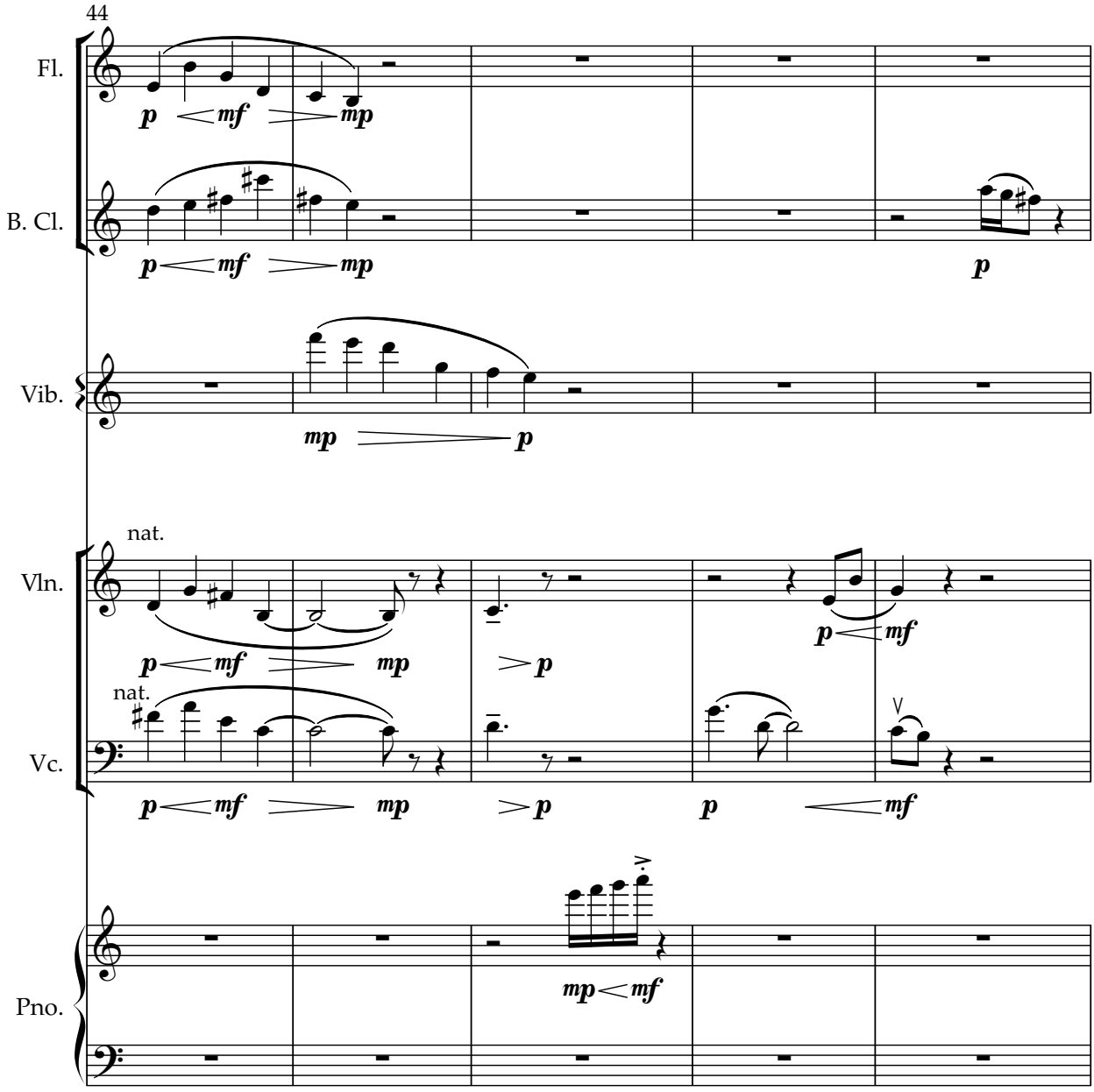

24
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
f
mf
mp
3
8vb
Ped.

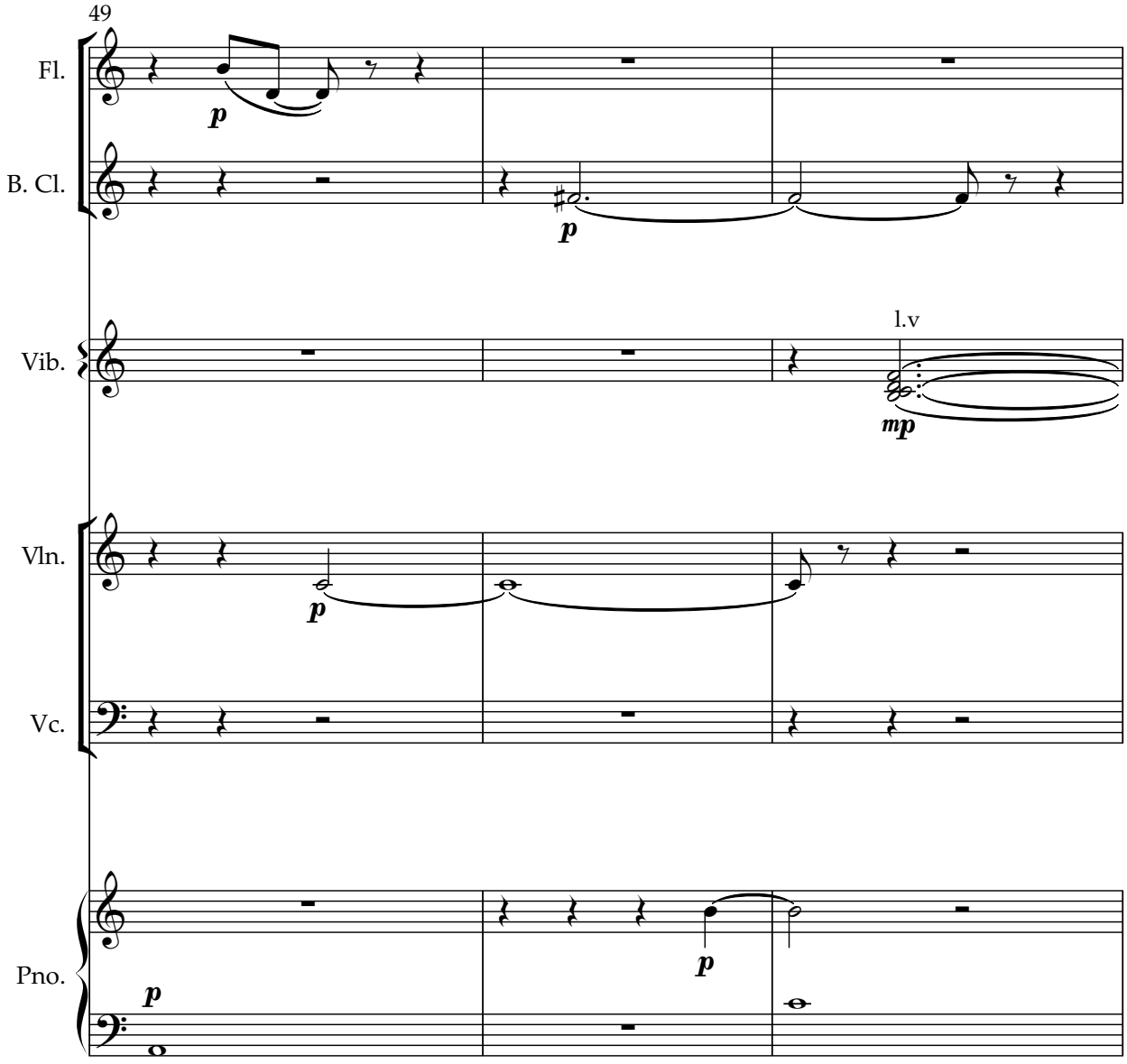

27
Fl.
Cl.
Mar.
Vln.
Vc.
Pno.
f
mp
mf
3
(8)

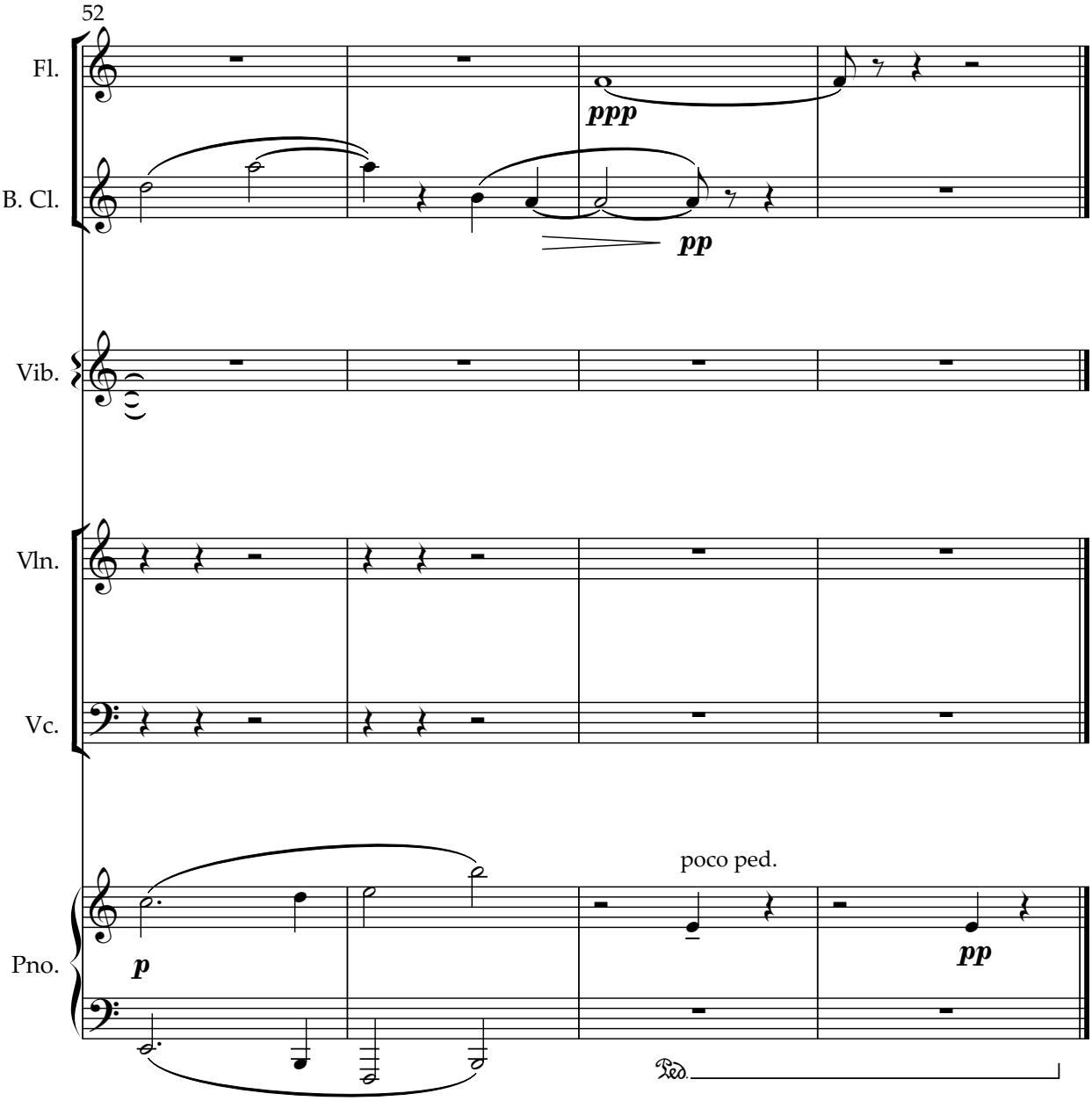

29
Alto Flute
Fl.
p
Bass Clarinet in B♭
Cl.
mp
Mar.
Vln.
ppp
Vc.
8va
3
3
3
p sub.
Pno.


34
A. Fl.
B. Cl.
Mar.
Vln.
Vc.
Pno.
Flute
Glockenspiel
Vibraphone
sul pont.
pizz.
15ma
p
mf
mp
ppp
pp
Ped.


39
Fl.
B. Cl.
mp
Vib.
mp
Vln.
> p
mp
sul pont.
p sfz
mf p
Vc.
arc sul pont.
p sfz
mf p>
Pno.


44
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
nat.
nat.
p
mf
mp
p
mf
mp
p
mp
p
p
mf
p
mf
mp
p
p
mf
mp
mf


49
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
l.v
p
mp


52
Fl.
B. Cl.
Vib.
Vln.
Vc.
Pno.
ppp
pp
p
poco ped.
pp
Ped.