

# Counterexamples

*for* Extended Pierrot Ensemble  
(Flute, Clarinet, Piano, and String Quartet)

(2025)

MARK KIM-MULGREW

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2025

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Duration: 8 minutes

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## Instrumentation

Flute

Clarinet in B $\flat$

Violin 1 & 2

Viola

Violoncello

Piano

## Program Notes

"Counterexamples" is an exercise in what-ifs. What if one of the two sonata-form thematic materials were less tonal? (How do we leverage the thematic transformation idea of the form without relying on the tonal transition tactics?) What if an orchestral doubling were done at a dissonant interval? (How do we get to a stable place with minimal, gradual changes?) What if a thematic identity were established only by a rhythmic pattern or a tonal and temporal recurrence? (How do we arrive at the feeling of having returned to a familiar place without something more concrete to hold on to?) What if the music mostly stayed the same when a change is needed? (How do we keep the music interesting in the face of repetition?) The list goes on.

I have attempted to write a piece that is still coherent and (hopefully) pleasant to listen to while indulging in such intellectual curiosities. I hope you will let me know if I've succeeded — I care that you listen.

# Counterexamples

for Extended Pierrot Ensemble

Mark Kim-Mulgrew  
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TRANSPOSSED SCORE

1 Allegro agitato ♩ = 120

Flute

Clarinet (Bb)

Violin 1

Violin 2

Viola

Violoncello

Piano

fl

cl[Bb]

vn1

vn2

va

vc

pf

*nervously*

*p*

*mp*

*p cresc.*

*cresc.*



27

vn1  
vn2  
va  
vc  
pf

4 5

fl  
cl(Bb)  
vn1  
vn2  
va  
vc  
pf

*p cresc. .... ff*  
*p cresc. .... ff*  
*cresc. .... ff*  
*cresc. .... ff*  
*cresc. .... ff*  
*cresc. .... ff*  
*without slowing down*  
*8va*

39

pf

*f*  
*mf*

46

fl. *f* *ft.* *ord.* *ft.* *ord.*

cl(Bb) *f*

pf *mp*

50

vc *p*

pf *p* *pp*

56

va *p* *pp* *pizz.*

vc *pp* *pizz.*

pf *ppp* *8va*

6

61 *furiouly*  
*f*

65 *furiouly*  
*f*

69 *f*

73 *f*

*furiouly*  
*p*

*furiouly*  
*p*

*furiouly*  
*arco*  
*p*

*sharply*  
*8va*  
*p*

*furiouly*  
*arco*  
*p*

Counterexamples

7

fl *ff* *lightly* *p dim.....* *pp*

cl(Bb) *ff*

vn1 *sfz* *sfz* *sfz* *sfz* *pizz.* *p dim.....* *pp*

vn2 *sfz* *sfz* *sfz* *sfz* *pizz.* *p dim.....* *pp*

va *sfz* *sfz* *sfz* *sfz*

vc *sfz* *sfz* *sfz* *sfz*

pf *8va* *sfz* *sfz* *sfz* *sfz* *lightly* *p dim.....*

84 *heavily*

pf *pp cresc.....* *ff*

8

92 *Largo cantabile*  $\text{♩} = 60$  *sweetly, but with a little melancholy* *sweetly, but with a little melancholy* *connect the first note with the preceding clarinet phrase*

fl *p*

cl(Bb) *p*

100

fl *p sub.*

cl[Bb] *p* connect the first note with the preceding flute phrase *f*

vn1 arco *pp*

vn2 arco *pp*

va *pp*

vc *pp*

9

108

fl *f poco dim...* *mf* tenderly, with a feeling of nostalgia

cl[Bb] *f poco dim...* *mf* tenderly, with a feeling of nostalgia connect the first note with the preceding flute phrase

vn1 *f* *p* *pp* *f sub.* *p* *pp*

vn2 *f* *p* *pp* *f sub.* *p* *pp*

va *f* *p* *pp* *f sub.* *p* *pp*

vc *f* *p* *pp* *f sub.* *p* *pp*

*connect the first note with the preceding clarinet phrase*

116

fl *f* *dim.....pp*

cl[Bb] *f* *dim.....pp*

vn1 *p sub.* *dim.....pp*

vn2 *p sub.* *dim.....pp*

va *p sub.* *dim.....pp*

vc *p sub.* *dim.....pp*

**10**

126 **Allegretto scherzando** ♩ = 120

*playfully, but strict in rhythm*  
pizz.  
*p poco cresc. poco a poco .....*

*playfully, but strict in rhythm*  
pizz.  
*p poco cresc. poco a poco .....*

*playfully, but strict in rhythm*  
pizz.  
*p poco cresc. poco a poco .....*

*playfully, but strict in rhythm*  
pizz.  
*p poco cresc. poco a poco .....*

*playfully, but strict in rhythm*  
*pp poco cresc. poco a poco .....*

vn1

vn2

va

vc

pf

132

vn1 *mp poco dim. poco a poco*

vn2 *mp poco dim. poco a poco*

va *mp poco dim. poco a poco*

vc *mp poco dim. poco a poco*

pf *p poco dim. poco a poco*

**||**

136

*playfully, but strict in rhythm*

fl *pp poco cresc. poco a poco*

*playfully, but strict in rhythm*

cl[Bb] *pp poco cresc. poco a poco*

vn1 *p poco cresc. poco a poco*

vn2 *p poco cresc. poco a poco*

va *p poco cresc. poco a poco*

vc *p poco cresc. poco a poco*

pf *pp poco cresc. poco a poco*

poco rit.....  $\text{♩} = 112$

fl *p poco dim. poco a poco* ..... *pp* ..... *ppp*

cl[Bb] *p poco dim. poco a poco* ..... *pp* ..... *ppp*

vn1 *mp poco dim. poco a poco* ..... *p*

vn2 *mp poco dim. poco a poco* ..... *p*

va *mp poco dim. poco a poco* ..... *p*

vc *mp poco dim. poco a poco* ..... *p*

pf *p poco dim. poco a poco* ..... *pp* ..... *ppp*

**11** Lento espressivo  $\text{♩} = 60$  wistfully - in the background arco

va *wistfully arco* ..... *pp*

vc *p* ..... *p*

155 pizz. p pizz. p gliss. p

vn1 ..... *pizz. p*

vn2 ..... *pizz. p*

va ..... *gliss. p*

vc ..... *p*

pf ..... *L.H. pp* ..... *L.H.* ..... *L.H.*

**12** Allegro agitato  $\text{♩} = 120$   
*nervously*

fl *p* *nervously* *p cresc.*

cl[Bb] *p* *nervously* *p cresc.*

vn1 *arco* *p cresc.*

vn2 *nervously arco* *p* *mp cresc.*

va *p cresc.* *nervously*

vc *p cresc.*

pf *nervously* *p* *p cresc.*

**13**

fl *ff*

cl[Bb] *ff*

vn1 *ff* *nervously* *mp sub.*

vn2 *ff* *mp sub.*

va *ff*

vc *ff* *p sub.*

pf *ff*

176

vn1

vn2

vc

Musical score for measures 176-182. The score is in 6/8 time and consists of three staves: Violin 1 (vn1), Violin 2 (vn2), and Violoncello (vc). The key signature has one sharp (F#). The music features eighth-note patterns with various accidentals and rests.

14

183

fl

mp

nervously

cl[Bb]

mp

nervously

vn1

mf

vn2

mf

va

mp

nervously

vc

mp

pf

p

Musical score for measures 183-189. The score is in 6/8 time and consists of seven staves: Flute (fl), Clarinet in Bb (cl[Bb]), Violin 1 (vn1), Violin 2 (vn2), Viola (va), Violoncello (vc), and Piano (pf). The key signature has one sharp (F#). The music features eighth-note patterns with various accidentals and rests. Dynamics include *mp*, *mf*, and *p*. The tempo/mood marking is *nervously*.

189

15

Slower  $\text{♩} = 96$       Slower  $\text{♩} = 80$       Slower  $\text{♩} = 64$        $\text{♩} = \text{♩}$

fl

cl[Bb]

vn1

vn2

va

vc

pf

Moderato con brio  $\text{♩} = 96$

195

fl

cl[Bb]

vn1

vn2

va

vc

pf

8va

8va

Red.      \* Red.      \*

197 rit. 16 Adagio cantabile  $\text{♩} = 66$

fl *f sub. cresc.* ..... *ff*

cl[Bb] *f sub. cresc.* ..... *ff*

vn1 *f sub. cresc.* ..... *ff* *poignantly*

vn2 *f sub. cresc.* ..... *ff* *f poignantly*

va *f sub. cresc.* ..... *ff* *f poignantly*

vc *f sub. cresc.* ..... *ff* *f poignantly*

pf *f sub. cresc.* ..... *ff*

205

vn1

vn2

va

vc

211

vn1

vn2

va

vc

17

217

with a hint of desperation

mf

with a hint of desperation

mf

with a hint of desperation

mf

with a hint of desperation

with a hint of desperation

p

Red. \* Red. \* Red. \* Red. \*

225

sul pont.

mp sub.

sul pont.

mp sub.

sul pont.

mp sub.

tr

tr

tr

tr

Red. una corda \* Red. \* Red. \* Red. \*

molto rit. ....

18 Moderato malinconico  $\text{♩} = 108$   
with increasing desperation

233

fl *p* *mp* *accel. poco a poco*

cl[Bb] *p* *mp*

vn1 *p* *mp*

vn2 *p* *mp*

va *p* *mp*

vc *p* *mp*

pf *pp* *p*

with increasing desperation  
ord.

with increasing desperation  
ord.

with increasing desperation  
ord.

with increasing desperation  
ord.

with increasing desperation

8va  
tre corde

242

19 *impatiently, with a feeling of gradually losing control*

*p*  
*impatiently, with a feeling of gradually losing control*

*mp*

*p*  
*impatiently, with a feeling of gradually losing control*

*mp*

*p*  
*impatiently, with a feeling of gradually losing control*

*mp*

*f*  
*impatiently, with a feeling of gradually losing control*

*p sub.*  
*impatiently, with a feeling of gradually losing control*

*mp*

251

*mf*

*mf*

*mf*

*mf*

*ff*

*mf*

*mf*

*f*

259

fl  
cl[Bb]  
vn1  
vn2  
va  
vc  
pf

dim.....  
dim.....  
dim.....  
dim.....  
dim.....  
dim.....

*cresc. poco a poco*.....

**20** Presto con fuoco ♩ = 72

go crazy!

265

fl  
cl[Bb]  
vn1  
vn2  
va  
vc  
pf

*f*  
*f*  
*f*  
*mp*  
*mp*  
*mp*  
*ff*  
*p sub.*

269

fi  
cl[Bb]  
vn1  
vn2  
va  
vc  
pf

This section of the score covers measures 269 to 272. It features a woodwind section with flute (fi) and clarinet in B-flat (cl[Bb]), a string section with violin I (vn1), violin II (vn2), viola (va), and cello (vc), and a piano (pf). The flute and clarinet parts play a complex melodic line with many accidentals and slurs. The strings provide harmonic support with chords and moving lines. The piano part features a series of accented chords marked with *sfz*.

273

21

fi  
cl[Bb]  
vn1  
vn2  
va  
vc  
pf

This section of the score covers measures 273 to 276. It features the same instrumentation as the previous section. A box containing the number '21' is placed above the flute staff in measure 273. The woodwinds and strings continue their melodic and harmonic development. The piano part now includes a *f cresc.* marking in measure 273, indicating a dynamic increase. The overall texture is dense and complex.

