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Crime and punishment: one act ballet

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CRIME AND PUNISHMENT: ONE ACT BALLET

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Ronaldo Cadeu de Oliveira
B.M., Universidade Federal de Minas Gerais, 2001
May 2009

*I did not bow down to you,
I bowed down to all the
suffering of humanity.*
Raskolnikov

ACKNOWLEDGEMENTS

I wish to thank Dr. Dinos Constantinides for his guidance and advice during my years here at Louisiana State University. I will always remember the outstanding lessons he taught me and the innumerable opportunities he opened for me both as a composer and as a performer. I also wish to thank Dr. Stephen Beck, Dr. William Grimes, Dr. Jeffrey Perry, Dr. Robert Peck, Dr. Alison McFarland, Dr. Julian Shew, and Dr. Cornelia Yarbrough for the outstanding lessons I received at Louisiana State University.

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I wish to thank my brothers Cláudio Cadeu de Oliveira who were there with me in my first steps as a musician and Wagner Cadeu de Oliveira who when I was a child perceived that music would be something important in my life. I want to thank my father Wagner de Oliveira who gave my first musical lessons in the best way he could make it on that time, regardless all the difficulties and suffering brought by the lost of his wife, my mom.

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INSTRUMENTATION

2 Flutes

Alto Flute (doubles in Piccolo)

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

3 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion (4 percussion players required) Snare Drum, Tenor Drum, Bass Drum, Triangle,
Wood Block, Suspended Cymbal, Crash Cymbals, Vibraphone, Marimba, Xylophone

2 Harps

Piano and Celesta (one player)

Soloists

Violin Solo, Clarinet in Eb Solo, Accordion Solo, Alto Recorder (or Piccolo) Solo

Strings

28 Violins, 10 Violas, 10 Violoncelli, 8 Double Basses

ABSTRACT

Crime and Punishment: One Act Ballet is a ballet for full orchestra and soloists based on the novel *Crime and Punishment* by Russian writer Fyodor Dostoevsky. The form of the piece is based on the form of the novel, but as the means of literature are different of the means of music, an adaptation of the plot of the novel was revealed necessary. Only the most significant happenings in the plot of the novel are present in the piece. All passages in which a description of psychological characteristics of the main characters is presented in the novel were translated into musical images.

Crime and Punishment: One Act Ballet is orchestrated to full orchestra and soloists. The soloists represent the main characters which also are represented by the soloist dancers. So, each of the main characters are represented in two ways exactly like it happens in Igor Stravinsky's *Le Noces*. The piece is divided in three scenes. In the first scene the main character, Rodion Raskolnikov, is presented in his many different facets. In the second scene Raskolnikov goes to see the pawnbroker Aliona Ivanovna. He has a long dialog with her and ends up killing her. In the third scene Raskolnikov meets Marmeladov and after takes him home where he meets Sonia, Marmeladov's daughter. After a while he decides to tell Sonia about the murder and to turn himself in. He goes to the prison in Siberia where the story comes to an end. Although the piece is meant to be staged as a ballet it can be played in a concert hall as concert music.

Maurice Ravel's *Daphnis and Chloe*; Claude Debussy's *Prelude of an Afternoon of a Faun*; Igor Stravinsky's *The Rite of Spring*, *Petroushka* and *Les Noces*; are the ballets that mainly influenced the composition process of this piece. The main compositional techniques are octatonic scales, functional harmony and chord superpositions, polytonality, clusters, leitmotifs and twelve-tone. The orchestration style and polytonality are influences from Stravinsky.

Twelve-tone is an influence from the Second Viennese School and the use of clusters an influence from Ligeti and Penderecki.

CRIME AND PUNISHMENT: ONE ACT BALLET

Score Transposed

Crime and Punishment

One Act Ballet
OP. 10

Ronaldo Cadeu,
Baton Rouge 2008, 2009

I - Rodion Romanovich Raskolnikov: a Divided Man

Moderato $\text{♩} = 120$

The score is written for a full orchestra and includes parts for various instruments and voices. The tempo is marked **Moderato** with a metronome marking of $\text{♩} = 120$. The score is transposed. The instruments and parts included are:

- 2 Flutes
- Alto Flute (G)
- 2 Oboes
- English Horn (F)
- 2 Clarinets (Bb)
- Bass Clarinet (Bb)
- 1 Bassoon
- 1 Contrabassoon
- 1 Horn (F)
- 1 Trombone (F)
- 1 Bass
- 1 Tuba
- 1 Timpani
- 1 Percussion 1 (Keyboard)
- 1 Piano
- 1 Violin Solo Raskolnikov
- 1 Violin I
- 1 Violin II
- 1 Viola
- 1 Cello
- 1 String Bass

The score includes various musical notations such as notes, rests, and dynamics. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score is written in a single system, with the instruments and parts arranged vertically. The score is for a full orchestra and includes parts for various instruments and voices.

3

2 Fl.

A Fl. (G)

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Ba)

1
B
A
S
O
O
N
S

C. Ba.

H
O
R
N
S
(B)

1
2
3
4

T
R
U
M
P
E
T
S
(C)

1
2
3

T
Trombones

1
2
3

Tuba

Timp.

Perc. 1
(Keyb.)

chiaroscuro
mf

cresc. dim.

Perc. 2

1
2
3
4

Harp 1

Harp 2

Pno.

Vln. A.
Rack.

1
2

Vln. I

1
2

Vln. II

1
2

Vln.

1
2

Vc.

1
2

Clb.

1
2

1

Più lento - espressivo $\text{♩} = 60$ Moderato $\text{♩} = 80$

The score is for a symphony, page 6. It includes parts for the following instruments:

- 2 Fl.
- A. Fl. (G)
- 2 Ob.
- E. H. (F)
- 2 Cl. (Bb)
- B. Cl. (Bb)
- 1 B.
- 2 A.
- 3 S.
- 3 O.
- 3 N.
- 3 S.
- C. Bb.
- H. 1
- O.
- R.
- S.
- (F)
- T.
- R.
- M.
- F.
- E.
- S.
- 3
- (C)
- T.
- Trombone
- B.
- Tuba
- Timpani
- Perc. 1 (Keyb.)
- P.
- 2
- F.
- C.
- U.
- 3
- O.
- N.
- 4
- Harp 1
- Harp 2
- Pao.
- Vln. & Bask.
- Vln. I
- 2
- Vln. II
- 1
- 2
- Vla.
- 1
- 2
- Vc.
- 1
- 2
- Cb.
- 1
- 2

The score includes various musical notations such as notes, rests, and dynamic markings (f, p, mp, pp). The tempo changes from 'Più lento - espressivo' to 'Moderato'.

7

Vivace $\text{♩} = 120$

8

2 Fl.

Picc.

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

BASSOON

C.B.

HORN

(F)

TROMBONE

Tuba

Timp.

Perc. 1 (Kyth.)

PERCUSSION

Harp 1

Harp 2

Pao.

Vla. & Vcl.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

2 Fl.

Picc.

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1st Bassoon

2nd Bassoon

Contrabassoon

Horn (F)

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Tuba

Timpani

Perc. 1 (Key)

Perc. 1 (Maracas)

Perc. 2 (Maracas)

Perc. 3 (Maracas)

Perc. 4 (Maracas)

Harp 1

Harp 2

Piano

Viola & Violoncello

Violin I

Violin II

Viola

Violoncello

Double Bass

2 Fl.

Picc.

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

B. 1

B. 2

B. 3

B. 4

C. Bb.

H. 1

H. 2

H. 3

H. 4

T. 1

T. 2

T. 3

T. 4

Tuba

Timp.

Perc. 1 (Key)

Perc. 2 (Drum)

Perc. 3 (Drum)

Harp 1

Harp 2

Pan.

Vla. & Vcl.

Vla. I

Vla. II

Vla.

Vcl.

Cb.

11

12

2 Fl.

Picc.

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1 BASS
2 ONS
3 S.
C. Ba.

HORN
(F)

1 TRUMPET
2
3 (C)

T.

Trombone

B.

Tuba

Temp.

Pic. 1 (Key.)

1 PEGUS
2
3
4

Harp 1

Harp 2

Pan.

Vla. & Bark.

Vla. I

Vla. II

Vla.

Vc.

1 Cb.

2

3

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6

7

8

9

10

11

12

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2 Fl.

A. Fl. (G)

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1 BASS
2 BASS
3 BASS
4 BASS

H. O. S. (F)

1 T. B. S. (C)
2 T. B. S. (C)
3 T. B. S. (C)

T. Trombones

Tuba

Timp.

Pan. 1 (Keyb.)

1 P. C. S. (C)
2 P. C. S. (C)
3 P. C. S. (C)
4 P. C. S. (C)

Harp 1

Harp 2

Pan.

Vla. S. Ruck.

1 Vla. I
2 Vla. I

1 Vla. II
2 Vla. II

Vla.

1 Vi.
2 Vi.

1 Cs.
2 Cs.

pp

p

f

mf

ff

15

4 **Moderato** $\text{♩} = 60$

The score is for a full orchestra and includes the following parts and markings:

- 2 Fl.**: Flutes, starting with *ff* and *mf* dynamics.
- A. Fl. (G)**: Alto Flute, starting with *ff* and *mf* dynamics.
- 2 Ob.**: Oboes, starting with *ff* and *mf* dynamics.
- E. H. (F)**: English Horn, starting with *ff* and *mf* dynamics.
- 2 Cl. (Bb)**: Clarinets in Bb, starting with *ff* and *mf* dynamics.
- B. Cl. (Bb)**: Bass Clarinet in Bb, starting with *ff* and *mf* dynamics.
- 1 B. A. S. O. N. S.**: Bassoon 1, starting with *ff* and *f* dynamics.
- 2 C. Bn.**: Contrabassoon, starting with *ff* and *mf* dynamics.
- H. O. R. N. S.**: Horns, starting with *ff* and *mf* dynamics.
- T. R. U. M. P. E. T. S.**: Trumpets, starting with *ff* and *mf* dynamics.
- T. (C)**: Trombones, starting with *ff* and *mf* dynamics.
- Tuba**: Starting with *ff* and *mf* dynamics.
- Timpani**: Starting with *ff* and *mf* dynamics.
- Perc. 1 (Keyb.)**: Starting with *ff* and *mf* dynamics, including a suspended cymbal.
- Perc. 2**: Starting with *ff* and *mf* dynamics, including a suspended cymbal, snare drum, and wood block.
- Harp 1**: Starting with *ff* and *mf* dynamics.
- Harp 2**: Starting with *ff* and *mf* dynamics.
- Pno.**: Piano, starting with *ff* and *mf* dynamics, including a note in column.
- Vln. S. Bnd.**: Violin Soloist, starting with *ff* and *mf* dynamics.
- Vln. I**: Violin 1, starting with *ff* and *mf* dynamics.
- Vln. II**: Violin 2, starting with *ff* and *mf* dynamics.
- Vla.**: Viola, starting with *ff* and *mf* dynamics.
- Vc.**: Violoncello, starting with *ff* and *mf* dynamics.
- Cb.**: Contrabass, starting with *ff* and *mf* dynamics.

2 Fl.

A. Fl. (G)

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

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1000

5 Moderato = 60

20

21

22

2 Fl.

A. Fl. (G)

2 Ob.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1 B.
2 A.
3 S.
C. O.
S.
S.
C. Ba.

H. 1
H. 2
H. 3
H. 4
(F)

T. 1
T. 2
T. 3
(C)

Trombone

Tuba

Timpani

Perc. 1
(Key)

Perc. 2
Perc. 3
Perc. 4

Harp 1

Harp 2

Piano

Vln. & Bk.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Atacca

Crime and Punishment

One Act Ballet
Op. 10

II - The rehearsal, the murder

Part I - Walking to Aliona Ivanovna's House

Ronaldo Cadeu - Baton Rouge 2008

Lento $\text{♩} = 60$ **Allegro** $\text{♩} = 120$

2 Flutes
Alto Flute (G)
2 Oboes
English Horn (F)
2 Clarinets (Bb)
Bass Clarinet (Bb)
1 Bassoon
1 Contrabassoon
4 Horns (F)
4 Trumpets (F)
4 Trombones
4 Tuba
4 Timpani
Percussion I
Keyboard
4 Pianos
4 Harps
4 Violins
4 Violas
4 Cellos
4 Double Basses
4 Chorus members

** Twelve-tone row used*

25

7

Allegro $\text{♩} = 120$

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cls. (Bb)

B. Cl. (Bb)

1 B.
2 A.
3 S.
4 O.
5 N.
6 S.

C. Bs.

H.
O.
B.
S.

(F)

T.
R.
M.
P.
E.
S.
(C)

T.

Trumbones

B.

Tuba

Temp.

Perc. 1
Kyth.

P.
2
E.
C.
U.
S.
3
O.
4
B.
H.

Harp 1

Harp 2

Pno.

Vln. S.
Rak.

E. Cl. Solo

Vln. I
1
2

Vln. II
1
2

Vln.
1
2

Vc.
1
2

Ch.
1
2

28

Part II - The Dialog

Lento $\text{♩} = 60$ 9 **Moderato** $\text{♩} = 80$

Instrument List:

- 2 Flutes
- Alto Flute (G)
- 2 Oboes
- English Horn (F)
- 2 Clarinets (Bb)
- Bass Clarinet (Bb)
- Contrabassoon
- Horn (F)
- Trumpet (F)
- Trombone
- Baritone
- Tuba
- Timpani
- Percussion 1 (Kettledrums)
- Percussion 2 (Cymbals)
- Harp 1
- Harp 2
- Piano
- Violin Solo (Rachinikova)
- Viola Solo (Alina Ivanova)
- Violins I
- Violins II
- Violas
- Cellos
- String Basses

Key Musical Elements:

- Measures 1-4 (Lento):** Flutes and Oboes enter with a melodic line. Horns and strings provide harmonic support.
- Measure 5:** A key change or tempo shift indicated by the **Moderato** marking.
- Measures 6-10 (Moderato):** Increased activity in the woodwinds and strings. The Violin Soloist has a prominent melodic line.
- Dynamic Markings:** *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo).
- Articulation:** *acc* (accents), *marc* (marcato).
- Performance Instruction:** "Taking Reference from the Book: 'Wiederholung' is a matter, I am sure, of a matter again?"

32

10

34

35

II

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1 BASS
2 A
3 S
4 O
5 N
6 S

C. Bc.

H. H.
B.
M.
S.
P.
F.
R.
V.
T.
S.

Trombones

B.

Tuba

Temp.

Pan. 1
Kph.

P.
2
R.
C.
U.
S.
I.
H.

4.

Harp 1

Harp 2

Pno.

Vln. S.
Harp.

E. Cl. Solo

1
Vln. I

2
Vln. I

1
Vln. II

2
Vln. II

1
Vln.

2
Vln.

1
Vc.

2
Vc.

1
Cb.

2
Cb.

"Give me four violins (one & I shall reduce it, it was my father's
 I shall play some more parts."
 "A violin and a half, and interest in advance, if you like?"
 "I want a half!"
 "Thank you!"
 "I want to be the first to appear on the stage. All to one hand on a good day.
 And there's one big show, there there as big as all the others, with deep voices, that used to be the best of the best of them.
 But there used to be some other show or some show, that's worth knowing, strong voices about here for the show, but how depending it all?"
 "I want to be the first to appear on the stage. All to one hand on a good day.
 And there's one big show, there there as big as all the others, with deep voices, that used to be the best of the best of them.
 But there used to be some other show or some show, that's worth knowing, strong voices about here for the show, but how depending it all?"

38

39

2 Fl.

A. Fl. (G)

2 Obs.

E. Fl. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1
B
A
S
S
O
O
N
S
C. Bn.

H
R
N
S

1
F
A
L
S
E
T
R
O
P
E
A
N
S

1
T.
Trombones

2
B.

1
Tuba

1
Timp.

1
Pm. 1
Kph.

2
P
R
E
S
T
I
G
I
O
N

4

1
Harp 1

2
Harp 2

1
Pno.

1
Vln. S.
Viol.

2
Vln. S.

1
Vln. I

2
Vln. I

1
Vln. II

2
Vln. II

1
Vln.

2
Vln.

1
Vc.

2
Vc.

1
Cb.

2
Cb.

41

Atacca

This page contains a musical score for measures 27 through 42. The instruments are arranged in the following order from top to bottom: 2 Flutes (2 Fl.), Alto Flute (A. Fl. (G)), Oboe (2 Obs.), English Horn (E. H. (F)), 2 Clarinets (2 Cls. (Bb)), Bass Clarinet (B. Cl. (Bb)), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horns (Horns), Trumpets (Tr.), Trombones (Trombones), Tuba, Timpani (Timp.), Percussion (Perc.), Kettles (Kettles), Snare Drum (Snare Drum), Bass Drum (Bass Drum), Harp 1 (Harp 1), Harp 2 (Harp 2), Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Cello), and Double Basses (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *f*, and *ff*. There are also performance instructions like *non d.c.* and *leggero molto*. The page is numbered 43 at the bottom.

Atacca

Crime and Punishment

One Act Ballet
Op. 10

Ronaldo Cadeu,
Baton Rouge 2009

Part I - Going to the Tavern

Moderato Grottesco $\text{♩} = 60$

III - Finale

The musical score is written for a full orchestra and includes parts for woodwinds, brass, percussion, strings, and solo instruments. The tempo is Moderato Grottesco, 60 beats per minute. The score is divided into two main sections: Part I - Going to the Tavern and III - Finale. The woodwind section includes 2 Flutes, 2 Oboes, 2 Clarinets (Bb), and 2 Bass Clarinets (Bb). The brass section includes 4 Horns (F), 4 Trumpets, 3 Trombones, and 1 Tuba. The percussion section includes 1 Timpani, 1 Snare Drum, 1 Bass Drum, and 1 Cymbal. The strings section includes 16 Violins (8 I and 8 II), 8 Violas, 8 Cellos, and 8 Double Basses. The solo instruments include 1 Alto Recorder Solo, 1 Saxophone Solo, 1 Accordion Solo, 1 Harp 1, and 1 Harp 2. The score is written in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

2 Fl. (G)

2 Obs.

E. H. (F)

2 Ch. (B)

B. Cl. (B)

1 B. 2 A. 3 S. 4 O. 5 N. 6 S. C. Bb.

H. 1 G. 2 B. 3 S. 4 (F) 5 T. 6 R. 7 U. 8 M. 9 P. 10 T. 11 F. 12 (C)

T. 1

Tromb.

Tuba

Timp.

Perc. 1 Keyb.

P. 2 E. 3 C. 4 S. 5 O. 6 S.

Harp 1

Harp 2

Pno.

A. Rec. Sota

Vln. S. Rck.

Acc. Marmelador

Vln. I 1 2

Vln. II 1 2

Vln. 1 2

Vc. 1 2

Ch. 1 2

46

47

49

50

51

Lento Lamentoso $\text{♩} = 50$

52

53

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cl. (B)

B. Cl. (B)

1 B. A. S. O. N. S. C. Bn.

1 B. O. 1 N. S. (F) 4

1 T. W. G. 1 M. 2 P. 1 L. 1 T. 1 S. 3 (C)

T. 1

Tromboni

B.

Tuba

Timp.

Perc. 1 Keyb.

P. 2 B. C. U. 1 O. 4

Harp 1

Harp 2

Pno.

A. Rec. Sola

Vln. S. Back.

Acc. Mamelador

Vln. I 1 2

Vln. II 1 2

Vln. 1 2

Vc. 1 2

Ch. 1 2

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cl. (B)

B. Cl. (B)

1 B. A. S. O. N. S. C. Bn.

1 B. O. 1 N. S. (F) 4

1 T. W. G. 1 M. 2 P. 1 L. 1 T. 1 S. 3 (C)

T. 1

Tromboni

B.

Tuba

Timp.

Perc. 1 Keyb.

P. 2 B. C. U. 1 O. 4

Harp 1

Harp 2

Pno.

A. Rec. Sola

Vln. S. Back.

Acc. Mamelador

Vln. I 1 2

Vln. II 1 2

Vln. 1 2

Vc. 1 2

Ch. 1 2

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cl. (B)

B. Cl. (B)

1 B. A. S. O. N. S. C. Bn.

1 B. O. 1 N. S. (F) 4

1 T. W. G. 1 M. 2 P. 1 L. 1 T. 1 S. 3 (C)

T. 1

Tromboni

B.

Tuba

Timp.

Perc. 1 Keyb.

P. 2 B. C. U. 1 O. 4

Harp 1

Harp 2

Pno.

A. Rec. Sola

Vln. S. Back.

Acc. Mamelador

Vln. I 1 2

Vln. II 1 2

Vln. 1 2

Vc. 1 2

Ch. 1 2

2 Fls.
 A. Fl. (G)
 2 Obs.
 E. H. (F)
 2 Cls. (B)
 B. Cl. (B)
 1 B. 2
 A. 3
 S. 4
 O. 5
 N. 6
 S. 7
 C. Bn.
 B. 1
 O. 2
 R. 3
 N. 4
 S. 5
 (F) 4
 T. 1
 W. 2
 G. 3
 M. 4
 P. 5
 L. 6
 T. 7
 S. 8
 (C)
 T.
 Tromboni
 B.
 Tuba
 Timp.
 Perc. 1
 Keyb.
 P. 2
 R. 3
 C. 4
 U. 5
 I. 6
 O. 7
 N. 8
 Harp 1
 Harp 2
 Pno.
 A. Rec.
 Sola
 Vln. S.
 Rck.
 Acc.
 Marmelador
 1
 Vln. I
 2
 Vln. II
 1
 2
 Vln.
 1
 2
 Vc.
 1
 2
 Ch.
 1
 2

Musical notation includes notes, rests, and articulation marks. Dynamics include *pp* and *f*. Chords are indicated as *DCB/EFGB* and *DCB/EFGB*.

20

2 Fls.
A. Fl. (G)
2 Obs.
E. H. (F)
2 Cls. (Bb)
B. Cl. (Bb)
Bsn.
C. Bsn.
Tromb. 1
Tromb. 2
Tromb. 3
Tromb. 4
Timp.
Perc. 1
Keyb.
P. 2
P. 3
P. 4
Harp 1
Harp 2
Pno.
A. Rec.
Saxa.
Vln. S.
Vln. B.
Vln. I
Vln. II
Vln. III
Vln. IV
Vc.
Cb.

21

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cls. (Bb)

B. Cl. (Bb)

1 B. 2 A. S. S. O. N. S. C. Bn.

H. 2 G. 2 N. S. (F) 4

T. 1 2 3 4

Trombone

T. 1 2 3 4

Trbn.

Tube

Timp.

Perc. 1 Keyb.

P. 2 B. C. U. 3 I. O. N. 4

Harp 1

Harp 2

Pno.

A. Rec. Seta

Vln. S. Rsk.

Aut. Mamelador

Vln. I 1 2

Vln. II 1 2

Vln. 1 2

Vc. 1 2

Ch. 1 2

2 Fls.
A. Fl. (G)
2 Obs.
E. H. (F)
2 Cls. (B)
B. Cl. (B)
1 B. S.
2 B. S.
3 B. S.
C. Bn.
H. O.
R. S.
N. S.
T. W.
G. M.
P. L.
T. S.
(C)
T.
Tromboni
B.
Tuba
Timp.
Perc. 1
Keyb.
P. 2
R. S.
U. S.
L. S.
O. S.
B.
Harp 1
Harp 2
Pno.
A. Ric.
Sonia
Vln. S.
Rck.
Acc.
Marmelador
1
Vln. I
2
1
Vln. II
2
1
Vln.
2
1
Vc.
2
1
Cb.
2

The musical score is written for a large ensemble. The woodwind section includes two flutes, an alto flute, two oboes, an English horn, two clarinets, a bass clarinet, and three bassoons. The brass section consists of two horns, three trombones, a tuba, and two timpani. The percussion section includes a keyboard player and four other percussionists. The harp section has two harps. The piano section has one piano. The string section includes a double bass, a cello, and multiple violins and violas. The score is written in a complex, multi-measure format with various musical notations such as notes, rests, and dynamic markings.

22

2 Fls.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cls. (Bb)

B. Cl. (Bb)

1 B. S. O. N. S. C. Bn.

1 B. S. O. N. S. (F) 4

T. W. G. M. P. L. T. S. (C)

T.

Tromboni

B.

Tuba

Timp.

Perc. 1 Koryb.

P. 2 B. S. O. N. S. 4

Harp 1

Harp 2

Pno.

A. Rec. Soria

Vln. S. Back.

Acc. Mamelador

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vln. 1

Vln. 2

Vc.

Ch. 1

Ch. 2

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cl. (B)

B. Cl. (B)

1
B
A
S
S
O
O
N
S
C. Bn.

H
O
R
N
S
1
(F) 4

T
R
U
M
P
E
T
S
1
(C) 3

Trombone

B.

Tuba

Timp.

Perc. 1
Keyb.

P. 2
B
R
U
S
H
E
S
4

Harp 1

Harp 2

Pno.

A. Rec.
Sonia

Vln. S.
Bach.

Acc.
Marmelador

Vln. I
1
2

Vln. II
1
2

Vln.
1
2

Vc.
1
2

Ch.
1
2

Detailed description: This is a page from a musical score, likely for a symphony or opera. It contains staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Horns, Trombones, Tuba, Violins, Violas, Cellos, Double Basses) are shown with complex melodic and harmonic lines. The percussion section includes a keytar and four brushes. The harp and piano parts provide harmonic support. The score is written in a standard musical notation with various dynamics and articulations. The page number 60 is at the bottom.

61

23

Acc.
Marmeladov

24

2 Fl.

A Fl. (C)

2 Obs.

E. H. (F)

2 Cl. (B)

B. Cl. (B)

1
B
A
S
S
O
O
N
S
C. Bn.

H
O
R
N
S
(F) 4

T
R
O
M
B
O
N
E
S
(C) 3

T
u
b
a

T
i
m
p.

P
e
r
c.
1
K
e
y
b.

P
e
r
c.
2
T
r
i
c
k
e
t
s
O
u
t
r
i
c
h
e

Harp 1

Harp 2

P
a
n.

A. Acc.
S
o
n
a

Vln. S.
Bck.

Acc.
M
a
r
m
e
l
a
d
o

Vln. I
2

Vln. II
1
2

Vln.
1
2

Vc.
1
2

Cb.
1
2

64

accel.

2 Fls.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cls. (B)

B. Cl. (B)

1 B. 2 A. 3 O. 4 N. 5 C. Bn.

1 B. 2 O. 3 N. 4 (F) 5 T. 6 W. 7 G. 8 M. 9 P. 10 L. 11 T. 12 S. (C)

T.

Tromboni

B.

Tuba

Timp.

Perc. 1 Keyb.

P. 2 1 B. 2 C. 3 U. 4 I. 5 O. 6 B.

Harp 1

Harp 2

Pno.

A. Rec. Soria

Vln. S. Bach.

Acc. Marmeladov

1

Vln. I

2

1

Vln. II

2

1

Vln.

2

1

Vc.

2

1

Ch.

2

26

Moderato $\text{♩} = 60$

2 Fl.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cl. (Bb)

B. Cl. (Bb)

1 B.

1 A.

1 S.

1 O.

1 N.

1 S.

1 C. Bn.

1 B.

1 O.

1 R.

1 N.

1 S.

1 (F) 4

1 T.

1 W.

1 G.

1 M.

1 P.

1 L.

1 T.

1 S.

1 (C)

Tromboni

B.

Tuba

Timp.

Perc. 1 Keyb.

P. 2

P. 3

P. 4

Harp 1

Harp 2

Pno.

A. Rec. Soria

Vln. S. Back.

Acc. Marmelador

1

Vln. I

2

1

Vln. II

2

1

Vln.

2

1

Vc.

2

1

Ch.

2

2 Fls.

A. Fl. (G)

2 Obs.

E. H. (F)

2 Cls. (B)

B. Cl. (B)

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Perc. 1 Keyb.

Perc. 2

Perc. 3

Perc. 4

Harp 1

Harp 2

Pno.

Acc.

Violin I

Violin II

Viola I

Viola II

Vcllo

Ch.

68

27

28

71

29

72

2 Fls.
 A. Fl. (G)
 2 Obs.
 E. H. (F)
 2 Cls. (B)
 B. Cl. (B)
 1 B. 2
 A. 3
 S. 3
 O. 3
 N. 3
 S. 3
 C. Bn.
 H. 1
 O. 1
 R. 2
 N. 3
 S. 3
 (F) 4
 T. 1
 W. 1
 G. 1
 M. 2
 P. 1
 L. 1
 T. 1
 S. 3
 (C)
 T.
 Tromboni
 B.
 Tuba
 Timp.
 Perc. 1
 Keyb.
 P. 2
 H. 2
 C. 3
 U. 3
 I. 3
 O. 3
 B. 4
 Harp 1
 Harp 2
 Pno.
 A. Rec.
 Sotia
 Vln. S.
 Rck.
 Acc.
 Marmelador
 1
 Vln. I
 2
 1
 Vln. II
 2
 1
 Vln.
 2
 1
 Vc.
 2
 1
 Ch.
 2

Musical score page 73, featuring various instruments and vocal parts. The score includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoon), strings (Violins I & II, Viola, Violoncello, Contrabass), percussion (Timpani, Percussion 1, Keyboard), and vocal parts (A. Rec., Sotia, Vln. S., Rck., Acc., Marmelador). The score is written in 4/4 time and includes dynamic markings such as *pp* (pianissimo) and *p* (piano).

74

VITA

Ronaldo Cadeu de Oliveira (Brazil, 1977) has a bachelor's degree in classical guitar performance and is now pursuing his doctoral degree in musical composition (minor in orchestral conducting) at LSU where he is studying under guidance of Dinos Constantinides. Cadeu's pieces have been performed by *Recife Symphony Orchestra* (Orquestra Sinfônica do Recife, Brazil); *Minas Gerais' State Symphony Orchestra* (Orquestra Sinfônica de Minas Gerais, Brazil); *Ouro Branco Chamber Orchestra* (Orquestra de Câmara de Ouro Branco, Brazil); *Petrobras Pro-Musica Sympony Orchestra* (Orquestra Sinfônica Petrobrás Pró-Música, one of the best orchestras in Brazil); Louisiana Sinfonietta (USA); and the Contemporary String Ensemble (USA). His arrangements for symphony orchestra are often played by *Dillard University Orchestra and Choir* (New Orleans, 2006, 2007, and 2008) and by *New Orleans Philharmonic Orchestra* (2009). Ronaldo Cadeu received two very important composition awards in Brazil for his Symphony no. 1 (Op. 2. no. 1) and his Symphony no. 2 (Op. 2. no. 2). Cadeu is also a conductor and a recognized and awarded classical guitar player. He has performed and recorded Constantinides' *Baroque Concerto for Guitar and Orchestra*; Vivaldi's *Guitar Concerto in D Major*, Carulli's *Guitar Concerto in A Major* and Constantinides' *The Cat that Walked by Himself* for Guitar, Narrator and Orchestra, which was released in CD by Louisiana Sinfonietta on the Fall of 2008.