

1996

Structure and Organization in Rands' Work "...Body and Shadow..." and an Original Composition for Violin and Orchestra.

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STRUCTURE AND ORGANIZATION
IN RANDS' WORK
"... BODY AND SHADOW ..."
AND AN
ORIGINAL COMPOSITION
FOR
VIOLIN AND ORCHESTRA

A Dissertation

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
Doctor of Musical Arts

in

The School of Music

by
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B.M., Illinois Benedictine College, 1983
M.M., Eastern Illinois University, 1989
May 1996

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Abstract

The dissertation consists of two parts: an analysis project: "Organization and Structure in Rands' Work "... *body and shadow* ...", " a work for large orchestra in two movements by Bernard Rands; and an original composition: Concerto for Violin and Orchestra. The analysis of "... *body and shadow* ..." is divided into five sections. Section I introduces the work. Section II discusses the distinctive opening timpani solo and overviews the form of the two movements that follow, including reductive analyses. Section II also discusses surface textures of the music, including timbre, sustained sonorities, motion in homorhythmic polyphony, and orchestral punctuation. Section III discusses the rhythmic relationship between the opening timpani cadenza and the use of fragmented rhythmic cells borrowed from the cadenza as well as longer rhythmic phrases in both movements of the work. Section IV discusses the sonorities of the work and the corresponding linear pitch content. Finally, Section V includes conclusions and a discussion of the ramifications of the analysis, especially as to the relationship to the title and overall unification of the work. The composition part of the dissertation, Concerto for Violin and Orchestra, is structured in two movements, with a slow movement followed by a fast movement (of course each of the movements has a significant amount of material in various other tempi). Pre-compositional planning includes the use of traditional architectural structures for each movement. The first movement is an ABA form, based structurally on a D sonority. The second movement is a modified sonata form. A large orchestra is employed, featuring woodwinds in threes, saxophones, brass, two harps, piano and celeste, four percussionists with multiple percussion, and a large string section.

**Structure and Organization
in Rands' Work
". . . body and shadow . . ."**

I. Introduction

Bernard Rands' ". . . *body and shadow* . . ." for large orchestra was completed in 1989 and comprises the foundation of a trilogy of works with similar titles taken from an early work of poetry by Samuel Beckett. The trilogy consists of the following:

- | | |
|---|---------------------------------------|
| " . . . <i>body and shadow</i> . . . " | for large orchestra |
| " . . . <i>in the receding mist</i> . . . " | for flute, harp, violin, viola, cello |
| " . . . <i>among the voices</i> . . . " | for chorus and harp ¹ |

Rands' early study included English Literature as well as music, and language has played an important role in much of the music he has written, including the 1984 Pulitzer Prize-winning *Canti del sole* for tenor and orchestra. *Canti del sole* is combined with *Canti lunatici* and *Canti del'eclisse* to form the *Canti Trilogy*.²

The choice of the title ". . . *body and shadow* . . ." provides a significant insight into the analysis of the work. The inseparable connection of form and content is allied with the connotative ideas aurally representative of "body" and "shadow." The aural intertwining of these two ideas can be seen throughout the work and the analysis will focus on how organization and structure reflect the title's conceptual metaphor. The exploration of this musical metaphor will embody analysis of several specific techniques that Rands employs in the work. These include the use of rhythmic phrases and their fragmentations during the work, the use of a specific sustained sonority in structurally significant places, a variation technique in recurring melodic material, and finally the use of a textural technique that features both a

¹ All three works were performed at the 1991 Louisiana State University Festival of Contemporary Music.

² The *Canti* trilogy was recently performed by the Cleveland Chamber Symphony at a symposium on Rands held at Brigham Young University in November of 1994.

homorhythmic component and a polyphonic component. Texture and density play important roles in the work, but this analysis will not explore that aspect.

The analysis will also investigate short and long term structure at various levels to further illustrate structure and organization in the work. Some criticism is often levied at contemporary works because much of the organization tends to be centered around surface details that give a work a certain sonoric quality. “. . . *body and shadow* . . .” reveals a much deeper structure that relates the surface material to long term musical goals at a consistent level throughout the entire work. The analysis will explicate this relationship of surface to deep structure through a series of graphic reductions. The various components that define the work will be examined in order to show unification principals inclusive and exclusive of the title connotations.

II. Overview and Reductive Analysis

“...*body and shadow*...” is in two movements, the first preceded by a significant timpani cadenza that serves as an introduction and a structural prelude to the entire work. General tempos for each movement are fast and slow. The title is indicative of the individual movements with “body” represented by the first movement and “shadow” corresponding to the second movement. The idea of “body” and “shadow” as musical metaphor is not exclusive to each movement and areas where these ideas crossover will be discussed in the course of this analysis.

The work begins with the timpani cadenza. This introductory solo can be broken down into four sections, each marked by an increase in tempo. There are lengthy pauses between sections one, two, and three, while the third and fourth are essentially elided. The four sections of the cadenza are approximately of equal length, the first three lasting ten measures each and the fourth nine measures. Each section is an elaboration of the previous section and builds in rhythmic complexity and in forward motion. Silences and small fragments are common at the beginning, but towards the end there is perpetual motion in complex rhythmic subdivisions of the basic quarter note beat unit. The meter shifts freely between 2/4 and 3/4, as it does throughout the work. Specific intervallic relationships are introduced and will be discussed in Section IV. The most important feature of the introduction is the rhythmic patterns that develop. These can be considered as rhythmic phrases, often with divisible fragments that will be used throughout the rest of the work as a cyclic unifying device exclusive of the melodic considerations of the cadenza. This is especially true because Rands does not necessarily associate the same melodic material with any particular rhythmic material. In this light, the cyclic rhythms act as a skeletal infrastructure to the complex sonorities that form many of the textures, especially within the first movement, and as the rhythmic framework for the recurring fugato

sections of the second movement. The following reductive graphs map out the pitch areas for the cadenza.

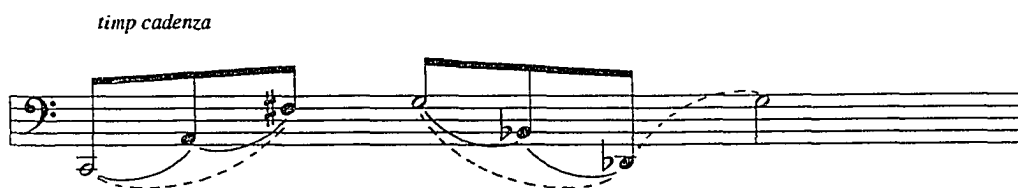


Figure 1a. Background graphic reduction of the cadenza.

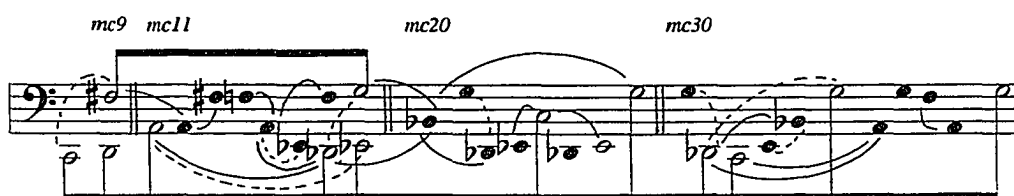


Figure 1b. Middleground structure of the cadenza.

Sections in 1b are marked by double bar lines in the reductive analysis. As the graphs show, the entire cadenza moves from C to G, a perfect fifth, with C as the overall low point and G as the high point, a significant factor as the entire work also mirrors this structure--the formal tutti opening of the first movement begins on a sonority with C as the lowest sounding pitch and the second movement ends on a G chord. Intervallic spans of a sixth (major or minor) are designated with a slur and spans of an

augmented fourth or a diminished fifth are designated with a broken slur.³ Other perfect fifth relationships are less conspicuous in the foreground of the cadenza and the first movement but are nevertheless important, especially at the deepest levels of structure and as a persistent pedal point in the surface of the second movement.

The first ten measures of the cadenza show a move from C to F# with some triadic implications included at the cadence point through a third relationship--D to F#. Triads are part of the background accompaniment in the first movement and become more significant structurally in the second movement. The start of the second section in m. c11 (the "c" designates the cadenza which is not numbered in the score) is on the pitch A, a further completion of the previous triadic move and more importantly a sixth relationship from the opening C below and from the F# above of the first section. In addition the A begins several forward structural moves outlining sixth and tritone relationships as end goals of the phrases. In particular, the stopping point at m. 16 on the intervallic tenth Db/F is both a sixth above and a sixth below the A that began the phrase. The phrase then ends the section on an Eb -G intervallic sonority (Eb is a tritone from the opening A of section two--m. c11). Internal relationships of sixths and tritones can be seen in many of the smaller motifs, often as individual note to note moves, but also structural in terms of longer phrases and the relationship between high and low points within phrases or over extended material.

The third section begins on Bb, a sixth below the G at the end of section two. Phrase structure again reveals significant moves a sixth above and below, moving to a diminished fifth below and finishing on the G, a sixth above the opening Bb. Sixths and tritones are continuously interlocked and intermingled within both macrostructure and microstructure. The final section again amplifies this continuity with Db

³The diminished fifth/augmented fourth interval will be referred to as a tritone for convenience.

beginning the section, a tritone from the end of the third section and spanning up to that same G at the end of the section. The pitch C reenters as a reiteration and a reminder of the origins of the entire cadenza--C to G. Structural phrasing again highlights specific moves to sixth and tritone relationships. The cluster of pitches at both the low and high end of the reduction over the span of the cadenza is also important as a consistent chromatic move to the outer low/high C and G. These motifs at the foreground of the music are featured both here and in the body of the work. The first graph (Figure 1a) shows two separate spans of a tritone built on consecutive sixths and demonstrates the background reduction of the cadenza as a reflection of the primary intervals in the surface of the music.

The first movement is characterized by various textures. These textures often define cadences and, more importantly, define structural demarcation points. The main orchestration techniques used are sustained sonorities, tutti or sectional punctuation points, and homorhythmic polyphony. The sustained sonorities are always in dynamic motion with the timbre being varied by selective crescendos and decrescendos within various elements of the sonority. This sustained but dynamically shifting timbre is enhanced by the punctuation points, as is easily seen in the opening tutti sonority of the first movement. Sections of the orchestra are given short pauses before a subsequent fresh attack. The third technique described above is the use of homophony at the smallest subdivision of the beat. Each instrument is used linearly--as an independent line--thus producing a constantly shifting timbre while maintaining rhythmic integrity without necessarily projecting a distinctive melodic idea. This technique provides the forward impetus characteristic of the first movement that was foreshadowed in the introductory timpani cadenza. The contrapuntal component of this technique will be focused on in detail in Section IV. Rhythmic layering is also used, superimposing various rhythmic ligatures. At faster tempi the result is a flurry

of motion in which it is difficult to discern melody or rhythm and is essentially a composite sonority.

The first movement is in five sections, A B B' C D. Sectional boundaries are clearly distinguishable by changes in style and texture. As discussed earlier, the texture changes quite often throughout the first section; the musical impetus, however, is continuous from the tutti sonority that opens the work until rehearsal F, where a clarinet holds a solo D while the rest of the orchestra pauses for a measure extended by a fermata. Another indication that this is an important division is the climactic material that immediately precedes the pause. Each of the brass chords in m. 76 is the sonority C, D, Eb, F, Gb, A, Bb, and B, which is the same as the opening tutti sonority, though the vertical ordering of the pitches is rearranged in each instance. This sonority also reappears at structurally significant points throughout the A section, as will be shown in Figure 3 below. Another indicator of a sectional change is the bass motion. Rands makes extensive use of the intervals of a tritone and sixth in the surface texture of the movement; the bass motion reflects this penchant for these intervals by seeding them into the structure of the section and the movement. As the following graphs demonstrate, there are immediate intervallic connections with beginning and ends of phrases as well as high and low point connections. Rands has interwoven the intervallic material into long term and short term linear structure and further supports that structure with a similar vertical component. All of this was foreshadowed by the introductory cadenza. The juxtaposition of sustained sonorities and the rhythmically active surface figuration is also indicative of structure, but at a different level. The entire movement can be summarized as shown in Figure 2.

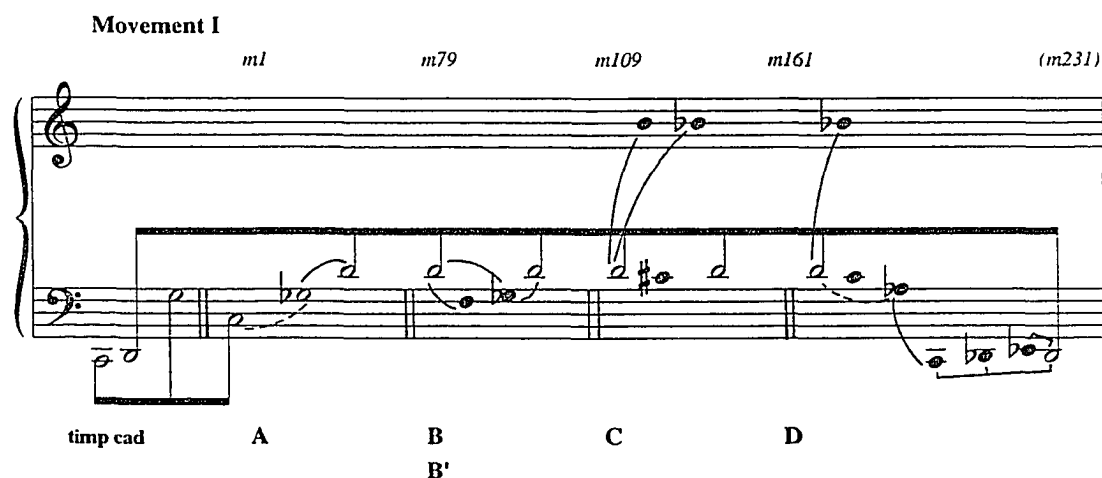


Figure 2. Background reduction for Movement I.

The primary intervals of a tritone and sixth appear in larger structural movements. In the same way that the pitch D becomes a focal point as the first movement progresses, so it too is part of a larger organization that was first revealed in the timpani cadenza. The pitch D is the high point of the structure of perfect fifths made up of C, G, and D. The G becomes lowered in Section A of I to yield the primary intervallic relationship of the sixth and the tritone. As D persists through much of the work it finally gives way in the end to the original perfect fifth below it at the close of the second movement. Thus G becomes the central pitch in the relationship of perfect fifths that circumscribe all other pitch relationships in the structure of the work.

The following graph shows how the first section (A) is defined by these sustained sonorities and how often they represent untransposed but vertically reordered manifestations of the opening eight-note sonority.

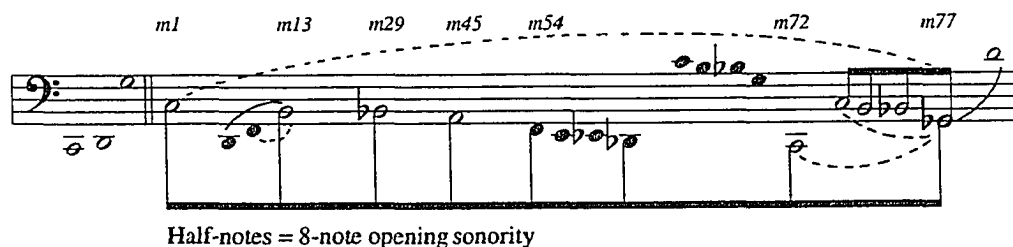


Figure 3. Background reduction for I, A.

The bass progression includes half notes (in this graph only) for each time the opening eight-note sonority reappears. The progression is mostly stepwise down, completing an octave descent and spanning the interval of a diminished fifth for the entire section. The use of a sustained D completes the structure by securing an enharmonic sixth from the structural end Gb and eliding into the first B section. Each of the half notes represents a significant division point in the music, often using tutti sustained sonorities or punctuations. There is a rapid succession of brass chords in m. 76 that are all the same C, D, Eb, F, Gb, A, Bb, and B sonority discussed above, reconfigured vertically, and cadencing on the next measure with another inversion of the sonority on Gb in the strings using a snap pizzicato.

The second section, B, has formal repeat signs that demarcate the structure. Most of the instruments are tacet the first time through, leaving strings as the main instrumental force, while the repeat (B') is dramatic and fully scored, with homorhythmic polyphony clearly dominating. The section begins with the lone D pitch elided from the previous A section and ends with multiple instruments on the D

pitch. B and B' sections have essentially the same bass progression at this level of reduction. More details of the surface features will be discussed in Section IV. The following graph outlines the structure.

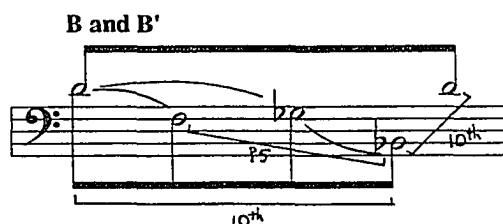


Figure 4a Background reduction for I, B and B'.

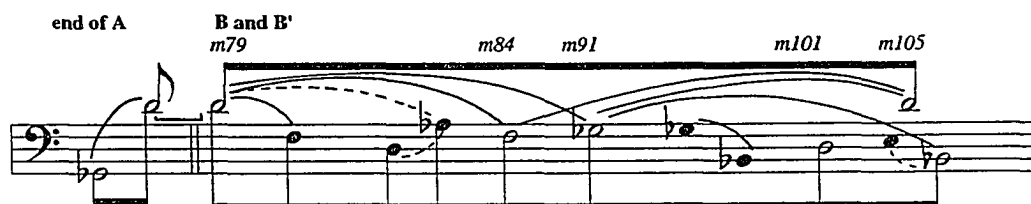


Figure 4b. Reduction of I, B and B', with main cadence points.

At the deepest structural level the sixth continues to be revealed as shown in Figure 4a, but the perfect fifth and the tenth are also imbedded in the structure, remaining as “shadows” below the surface dominated by sixths and tritones. Much of the music is treble oriented and so the few instances of bass motion appear to be more significant. Figure 4b shows an important first move in m. 84--the descent to F--an apparent

reflection of the move from Gb=F# up to D as the B section began. Diminished fifth and augmented fourth relationships again appear as an interweaving of these intervals, along with the sixths, into phrase and cadence structure.

The next section (C, mm. 108-160) serves to relax the tensions that were integral to the motion and sustained sonorities of the previous sections, at least until the climax at mm. 155-158. In many ways this section can be considered a development of the previous A and B. Those sections featured juxtaposed material that set up opposing areas of sustained sonorities and rhythmic motion. Each area also featured punctuation points. Section C deliberately reexamines these techniques. Starting in a simplified manner, the pitch D is again sustained through much of the section and treble references to B and Bb consistently reinforce the structural significance of the sixth. At the same time, the bass move to F immediately mirrors this structure and reflects back to the B section and its moves from that central D pitch down to F and Gb. A repeated-note figure, perhaps borrowed from the end of the A section in the brass is the subject of new material and new development. Figure 5 below shows how phrase spans and intervallic content are combined in a deliberate scheme.

As the graph shows, the pitch D begins and ends the section. Several internal phrases span either a sixth or the tritone interval and several stopping points span these intervals as high and low points within the given sonority. The bass movement is much less important in this section because the definitive scheme is the juxtapositional use of melodic fragments with homorhythmic motion fragments. The section continues building in intensity until a climax is reached at mm. 155-158. The melodic fragments foreshadow material in the second movement while the motion fragments look back as reminders of the opening A section.

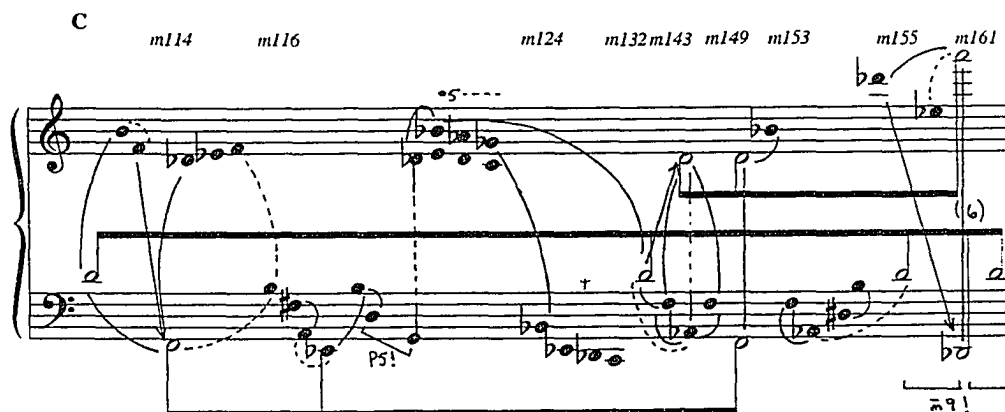


Figure 5. Middleground reduction of I, C.

The motion takes on new significance at the slower tempo indication, and is thus balanced with the clearer melodic portions of the section. The sustained D, integral to the previous B sections, is again used as an elision device and returns in this section as well. The D is used to end the section as the pitch emerges from the twelve-tone sonority in m. 157 as all the other pitches dissolve to silence. Repeated notes become integral to the texture in Section C. These were briefly foreshadowed at the end of the Section A in the brass and first presented as an idiomatic development during the timpani cadenza. This section can be seen as transitional within the first movement, presenting almost a *denouement* to the orchestral forces that preceded. The section is also transitional in that it presents needed relief before the dramatic timbral change that begins Section D at m.161. The pitch D is again used as an elision and unifying device.

This last section is elusive and enigmatic, featuring a long development using additive instrumentation and a melodic line that appears to undergo perpetual variation. The piano is the opening solo line and reveals rhythmic fragments and whole phrases that are directly related to the timpani cadenza. A detailed analysis of this rhythmic cyclic structure will be discussed in Section III. The following graph shows the basic cadence points and bass movement.

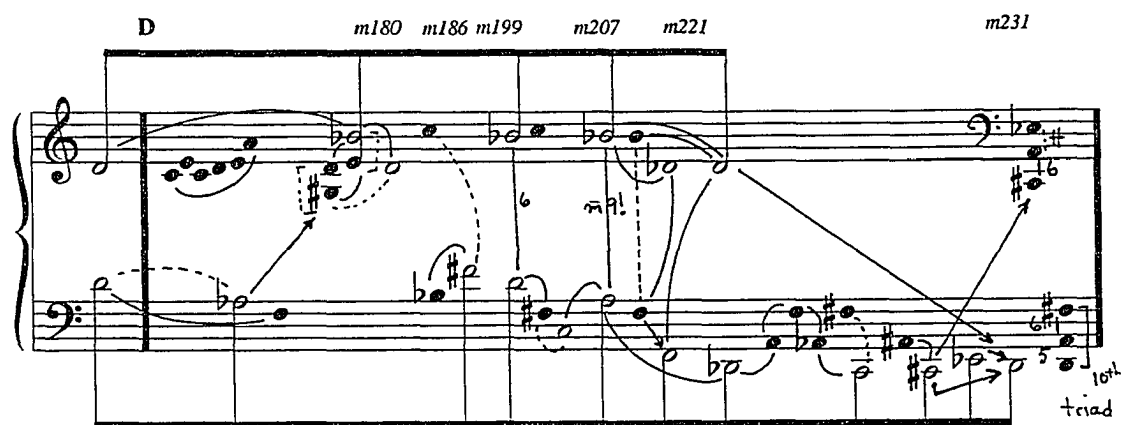


Figure 6. Middleground reduction of I, D.

The pitch D remains central to the architectural structure of the D section, with phrase movements to the Bb above, reinforced several times, and therefore utilizing the intervallic sixth again. Movement down in the bass progression shows a similar move to F (down a sixth), as was seen before in Section C, but the structure more importantly reveals a move down to Ab (down a tritone). The outline then of the two intervals--a sixth and a tritone--from the central pitch D solidifies the importance of these two intervals beyond the surface features of the music and the inundation of

sixths and tritones that appear there. The graph reveals a development of this structure as the section progresses. The Ab is transferred to a G# that reveals a connection to D above, the phrase then moves to E and Bb. The tritone intervals are part of an internal phrase that terminates a sixth above. The resulting structure can be considered with E as the central pitch with Bb above (up a tritone) and G# below (down a sixth)--a structural inversion of the initial outline imbedded within that structure as well. By concluding the phrase at m. 180 on the pitch D, the structure reverts back to its original presentation, Bb down to D and Ab up to D (the pitch E is replaced by D).

A further development of the this same linkage of a sixth and a tritone is seen at m. 186 with F# as the central pitch. The F# is transferred down an octave to become the central pitch in the inversion of a similar structure. This time with D reappearing a sixth above and C appearing a tritone below. Recall that Section A ended with this same relationship as the underlying structure and that C and F# played significant roles in the opening timpani solo. C in m. 201 is used as the central pitch in another arrangement of the sixth/tritone structure, this time with both intervals above the C. Measure 207 demonstrates an outer voice minor ninth, used as a temporary cadence of considerable instability and tension and subsequently transferred down a sixth to D and Db at mm. 220-221. The movement concludes with what appears to be a coda from m. 221 for the last ten measures, but a graphic analysis of this material reveals a considerable structural continuation of the section. The graph shows a bass movement made up of the significant phrasing and cadences of the section. The pitches designated by half notes on the lower staff of the entire graph are cadence points and also represent the opening sonority transposed down a major sixth! The conclusion on D (a D triad) unifies the section and resolves from several particular kinds of structural and harmonic tensions. First is the bass

movement surrounding the D with its upper and lower chromatic neighbors, resolving in the end to D. Second, is the introduction of the sonority C# to A to Eb (a sixth and a tritone) that enters at the same time that the structural D is reached. The sonority then resolves and a relative stability is achieved at the end, if double bass and timpani can be considered to successfully achieve this from a timbral point of view. The resolution is not unlike classical period cadences of a similar nature where tonic is reached in the bass and a dominant sonority continues to sound above it before resolving. Rands is certainly borrowing the concept, but using his own language of stability and instability to shape the musical structure.

The second movement is straightforward in form, involving continuously repeating AB sections with each iteration an elaboration or variation. Each section tends to build upon the previous section, with the background becoming texturally more dense than before. The A sections are basically simple in their use of melodic ideas coupled to the underlying texture, that is, using the melody itself as a cumulative sonoric accompaniment. Complexity is derived from the colorful and unique combinations of instruments that are used in each subsequent section, almost always doubled by vibraphone tremolos using very soft mallets for a "diffuse" sound, thus creating just the hint of a metallic shimmer to the main notes of the melody in whatever timbre is present at the time. The B sections use a fugato technique: high-pitched instruments are used to begin and the pitch level is brought down in each subsequent section by choosing instruments in lower ranges. Because the A sections are low to begin with, this has the effect of converging the two structures with respect to range and achieving their unification by the end of the movement. The use of intervallic perfect fifths become a major parameter of the harmonic structure in the second movement, thus unifying the work with its already discussed overall structure

of perfect fifths using the pitches C, D, and G. The following graph shows how the entire movement operates.

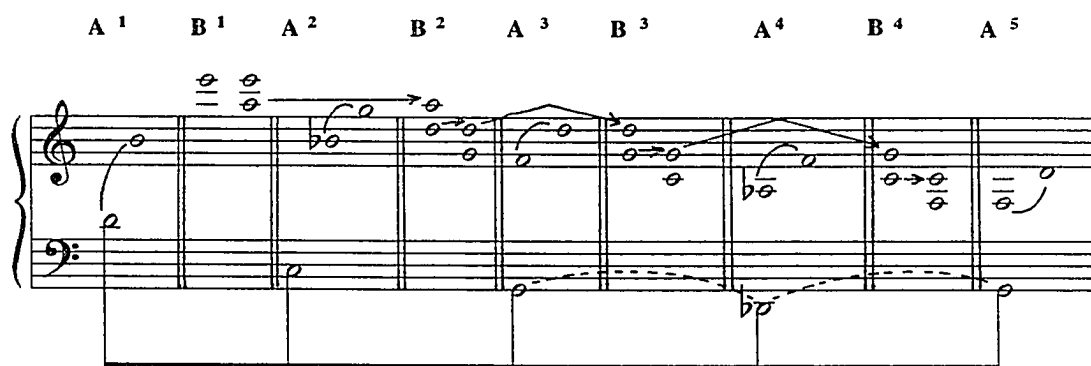


Figure 7. Background reduction of Movement II.

The pitches D, C, and G are clearly presented as foundations for the beginning of each A section. With the sixth motion in the melody in each variant of A, the only interval absent from earlier demonstrable structures in the first movement is the tritone. This interval is used as the final structural move between the last two A sections (A⁴ and A⁵). Intervening B sections bring the perfect fifth interval into structural significance as a pedal point, using the declining range process that also marks the contrapuntal surface. The graph shows this process of common tone connections between B sections and the resultant descent by perfect fifths used as pedals each time. The first movement only hinted at the significant use of perfect fifths, thus showing how the role of that interval changes during the work, from seeming insignificance (shadow) to full representation as background structure to the surface material (body). The tritone undergoes a similar transformation, from full

integration in the background and the surface of the first movement (body) to relative obscurity in the second movement (shadow).

Third relationships play a more important structural role in the second movement. Descending thirds appear in bass progressions in all the A sections except the first (which does not have a bass progression). In the first A section thirds can clearly be seen as significant in the initial melodic moves (as is true in the melodic moves of the other A sections as well). The following set of graphs represents a reduction showing the entire second movement for comparison purposes.

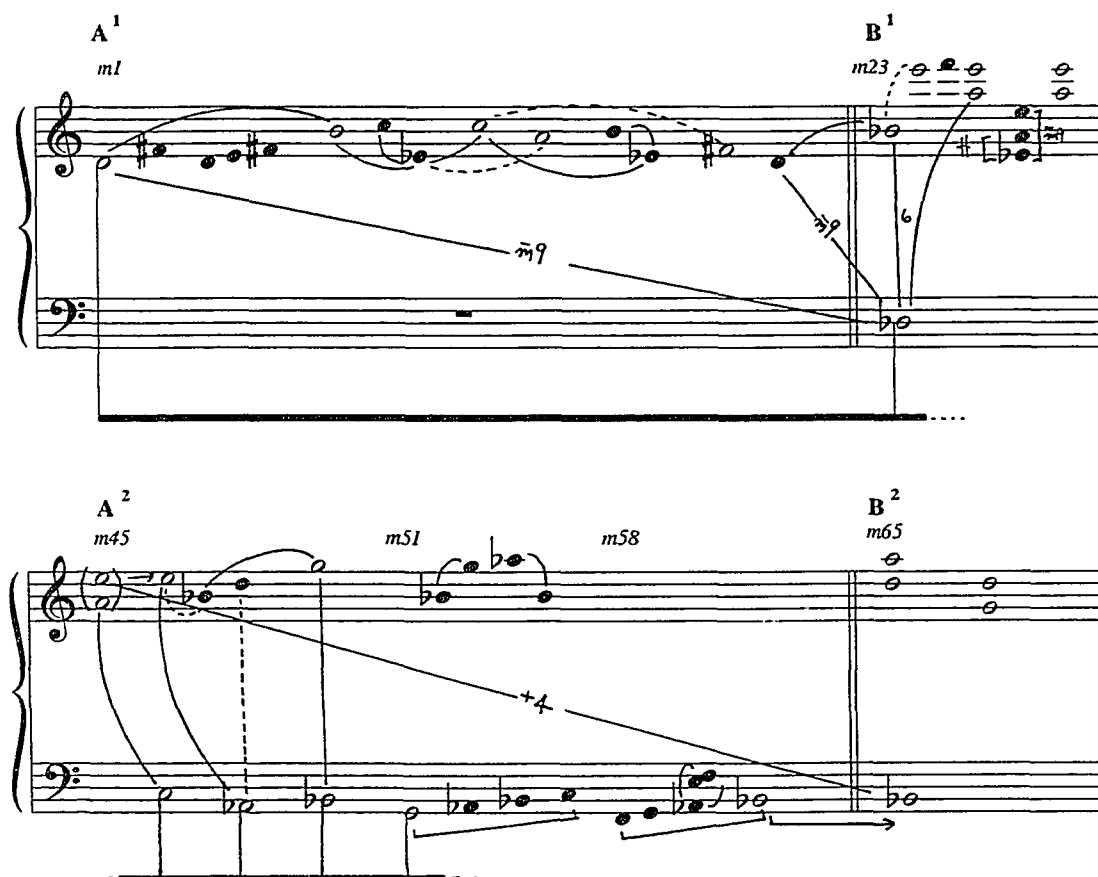


Figure 8. Middleground reduction of the second movement. (fig. con't.)

A³
m86

B³
m129

A⁴
m153 m157

B⁴
m177

A⁵
m198 m200

m222

A striking relationship can be seen between A⁴ and A⁵ where the bass progression moves an augmented fourth lower while the melodic theme is repeated a third lower, thus combining structural devices and providing new aural relationships between the bass progression and the repeating melodic development. Comparing the above graphs shows a particular set of motions that interconnect or elide the successive sections. Stepwise motion down can be seen connecting A¹, B¹, A², and B², a move reminiscent of the beginning of the first movement. But there is a more subtle set of connections, in particular the move from D, starting at m. 3, up to Bb at m. 23, then the introduction of the high E that begins the pedal point, two moves of a sixth and a tritone that structurally reflects back to the first movement. This E is soon established as a pedal perfect fifth with the A below--the intervallic pedal that is subsequently present in every B section (though in descending transpositions). The A completes a sixth connection to the Db in m. 23. The A² section also has several sixth and tritone relationships, but a new motion begins to intercede.

The use of a descending third becomes important within the A² section, as well as the ascending stepwise motion from progressively lower bass notes. These new parameters become fully integrated in the next A³ section where again an initial third descent is developed into a series of ascending stepwise motions. The Eb that begins this set of motions also moves down stepwise to C, another third move and then uses a third skip up to begin the same descent until finally the Eb is reached, significantly from both a third above (G) and a third below (the ascent from C). This same relationship is repeated in section A⁵, and though abbreviated, the relationship between bass progression and melodic material is the same.

The minor ninth begins to appear, first as merely the result of the pedal fifth and the stopping point of the violin solo in m. 42; however, the move is confirmed within the solo itself two measures later. At first this seems insignificant until

relationship between the two movements and the interconnections that relate back to structure in the introductory cadenza provide for an underlying unification that supersedes the outward appearance of vastly contrasting movements, both in aural presentation and in relative reference to the title of the work.

III. Rhythmic Unification

The rhythmic component of "... *body and shadow* ..." is carefully crafted as a unification device. The cadenza is rhapsodic in nature with constantly shifting rhythmic ligatures in reference to a quarter note beat unit that is incrementally increased in tempo for each of the four basic phrase units discussed above. As previously stated, the timpani cadenza provides the rhythmic framework for much of the material that follows in both movements. The following chart shows the relationship between rhythmic fragments of the phrases found in the cadenza and the subsequent usage at the beginning of the first movement. Since the cadenza has no measure designations, the first movement proper begins with measure 1 and I refer to the cadenza as before by "c-measures," i.e. mm. c1-c40.

The musical notation consists of four systems, each on a single staff. The first system is labeled 'from c11-12' and shows a 3/4 measure with a triplet of eighth notes. The second system is labeled 'no reference' and 'from c14' and shows a 3/4 measure with a triplet of eighth notes and a 5/4 measure with a triplet of eighth notes. The third system is labeled 'from c5-3-7' and shows a 3/4 measure with a triplet of eighth notes and a 5/4 measure with a triplet of eighth notes. The fourth system is labeled 'from c17-19 (oboe)' and shows a 3/4 measure with a triplet of eighth notes.

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Figure 10. Reduction of opening linear material with rhythmic reference to the timpani cadenza.

The example does not reflect that there is also important contrapuntal material with no basis in the rhythmic framework described above. The first movement begins with a sustained sonority, but with a hint of the rhythmic material still in the timpani (fragment from c1, then free). In m. 6 rhythmic fragments from various parts of the cadenza begin to be used as demonstrated above. The phrase as stated above is not entirely linear, with elision to other instruments or timbral combinations commonly presented. There is some overlapping elision of the rhythmic fragments and some rhythmic layering of different ligatures. The use of rhythmic fragments interspersed with interrupting sustained sonorities continues until m. 35. At this point an entire rhythmic phrase is used with some slight variations corresponding to the last phrase of the cadenza (m. c30+).

At m. 47 the rhythmic units are nonspecific to the cadenza, instead acting as development of the interaction of motion and sustained textures at a relatively short time interval. Fragments with overlapping return in m. 58 using mostly rhythms and variants from mm. c11-c19. Starting at m. 69 the rhythm is related to m. c20 with a disguised opening in m. 68 (= c1). This phrase includes more "free" material and also has a segment from c11 (m. 71+). The triplet in m. 76 can be found in several places and the following measure is rhythmically free and cadential in nature.

Measure 79 begins the repeated section (B in the formal structure) with much of the instrumentation tacet the first time through. The woodwinds begin using material from c30+. At m. 83 (one of the rare irregular measures in terms of meter--5/8) through m. 86 the rhythm corresponds to mm. 8-11 (not the cadenza!); m. 86 = m. 11 except that the pitch and/or pitch orders have been changed in each voice, but the total pitch content remains consistent for the measure. The brass section has the same material as before (m.84 = m. 9) but now all are variously muted with the horns using "stopped" technique creating a varied timbre from the previous material;

strings are sustained longer as well. The rhythm at m. 87 continues in various unequal subdivisions of the beat (ligatures of 8, 9, 7, etc.) continuing until a brief stop at m. 91. This particular rhythmic passage will be used again but does not coincide with a fragment of the cadenza, being rather a cadential tag.

Measure 93 begins with some fragmented duplet punctuations in the string section. This beginning rhythm has obvious precursors but is not related to a specific rhythmic phrase from the cadenza. The next passage presents frantically changing ligatures on each subsequent beat unit. The complex rhythmic changes seem to be spontaneous developments of cadenza phrase fragments even if they don't correspond to particular rhythmic phrases. One of the striking features of the work is how subtle Rands is with the unification of the rhythmic component. Free variation and development of the rhythmic material is integral to the fabric of the music in spite of the use of phrases and motifs borrowed from the cadenza that remain as the skeletal background.

Repeated material can be seen by comparing mm. 86-89 (woodwinds) to mm. 99-102 (strings); the rhythmic ligatures are all examples of homorhythmic polyphony with composite sonorities and intervallic relationships being the end result. The repeat of the section (B') completes the use of the c30 phrase by including the downbeat at the beginning. Punctuation is added to parts of existing rhythmic phrasing as well as coloring some of the fragments. Color is also added to the texture through the use of rhythmic layering, especially at mm. 86-88. In m. 101 the previous duplet string punctuations on the second beat are now filled in by brass and woodwinds, essentially sealing the continuity of the passage; similarly, but to a lesser extent, the same continuity additions occur in mm. 104 and 105.

Section C at m. 108 uses rhythms and melodic ideas that foreshadow the second movement, but there is no relationship to the cadenza except as individual beat

units. Repeated figures become important for the first time and may be partially reflective of timpani rolls in the cadenza. Rands continues to hint at the rhythmic unity by using just the beginning of each rhythmic phrase from the cadenza, in order, as an anacrusis to a series of passages starting at m. 131 = c1. The passages that follow are: m. 135 = c11, m. 138 = c11, m. 140 = c20, and m. 143 = c30. Rhythmic layering plays a more important role in this section, especially at the culmination at mm. 153-156.

Section D (starting at m. 161) begins with what appears to be a fragment of the c1 motif, then states it more clearly in mm. 162-3 which is more probably borrowed from c8. A longer phrase appears: mm. 166-168 = c5+, followed by the anacrusis to m. 170 through m. 180 that mostly coincides with the c11 phrase but with a few altered rhythms and ligatures. What is important about the changes is that the same number of beat units are used as in the original cadenza but with the substitution of more active ligatures. Forward motion is therefore continued, as if it were a spontaneous development from the given material, and the next complete entrance of the phrase is more convincing. There is a freely developed tag from mm. 180-183 that quickly elides with material from c26 at mm. 184-186, with pseudo-diminution layered in the harp part, that is, a skeletal outline of the melodic material at an uneven ligature ratio. The next phrase, mm. 188-196, uses a near complete c30 phrase in the piano part with most of the same material in the vibraphone; other instruments continue the pseudo-diminution layering until m. 195 where all use the same triplet figure to complete the phrase. Simple alterations such as the five ligature of m. 189.1 help to disguise the exact borrowing, especially this last phrase because its entrance is somewhat elided in the cadenza and Rands never uses the tag after c37 as part of the phrases in the body of the work.

Measures 196-201 show glimpses of familiar rhythmic patterns, but do not coincide with specific parts of the cadenza. This passage leads to the anacrusis to mm. 202-207 where the piano repeats the material from mm. 190-195. The next passage is also related with mm. 214-219 corresponding to mm. 190-195 as well; however, the introduction to this passage--mm. 208-213-- is a slight variation on the material that preceded m. 202. The tail of each of these passages is always the same (mm. 195, 207, and 219) and these all are equal to m. 177, the first time the c30 rhythmic phrase was completed. As each iteration of the rhythmic phrase occurs there is an increasingly complex texture that accompanies in the orchestra. This accompanying texture builds until mm. 210-220 where it becomes a massive intrusion and virtually takes over the musical foreground. The rhythmic phrase is obscured and in reality becomes a "shadow" against the pulsating rhythms and textures of the orchestra.

The movement appears to end from a textural standpoint at m. 221 with a ten measure codetta to conclude, but structurally the correct bass note foundation has not been reached *and* the rhythmic phrase described above is repeated one more time in divisi contrabasses, including the correct ending in m. 229 (= m. 177). The last two measures are a legitimate tag, bringing back the timpani on the triplet figure and then some free material before ending on the previously seen duplet punctuation point, all while the contrabasses hold the low structural D.

The second movement uses the cadenza rhythms only during the fugato sections (previously discussed as the various B sections). The following series of graphs shows for each B section the order of entrances and the source rhythmic material.

B¹ m. 27
 vl solo S from c1-c7 m. 34 free cntpt.
 sl. solo (S) repeats vl. (c1-c7)

B²
 m. 67 68 69 70 72 74 76 78 81 84 86
 vl solo from c11-c19 c11-c14 (free)
 hp1 free
 Eb cl. from c1-c7 (S)
 sl 1 from c11-19 (var) imitation of violin
3/6 mf
 picc from c1-c9 (var) S

B³
 m. 131 134 135 140 143 148 151
 vl solo from c20-c30 from c11-c19 (var)
 vla solo from c11-c19 c11-c14 free
 cl 1 from c20-c30 imitation of violin at P5↓
 sl 2. from c11-c17 imitation of vla at P5↓

B⁴
 m. 178 186 188 189 192 195 198
 bcl. from c1-c9 various M7↓ (c8/18/37)
 tuba from c11-c19 c8/18/37
 tbn 3. from c1-c7 not S c8/18/37
 cbs. c11+ c8/18/37
 c.bsn. --- c8/18/37

Figure 11. Movement II, B sections, fugato entrance orders, instrumentation, and rhythmic sources from the cadenza.

The fugato sections use rhythmic material from the first three rhythmic phrases of the cadenza. Figure 11 uses 1, 2, or 3 lines for each solo entrance to emphasize which of these phrases is borrowed. The buildup to the most complex rhythmic phrases (2 and 3) is completely convincing with sections B² and B³ using double fugue configurations. The last B⁴ section returns to rhythms borrowed from cadenza phrases 1 and 2, representing a *denouement* as the complexity subsides and range is brought in line with the accompanying fifth pedal and the general range of the A sections. The B⁴ section ends with the short rhythmic motif that ends cadenza phrases 1, 2, and 4, one of the few times where rhythmic phrasing coincides in the vertical (homorhythmic polyphony!). The use of cadenza phrases 1 through 3 with the exclusion of 4 in the fugato sections is important because it was the fourth phrase that was repeated exclusively in the last section (D) of the first movement. Rands balances this by using the other three almost exclusively in these B sections of the second movement. They are the body in a rhythmic realm for the second movement. From a more practical standpoint, Rands may have felt that the rhythmic complexity and perpetual motion of the fourth phrase was too much for the lyricism that pervades the second movement. The inclusion and exclusion of material at any level lends to the argument for the metaphoric explanations concerning the title within the musical structure of the work. Rands is always in control of this interaction between the ideas of “body” and “shadow.”

The use of rhythmic layering is important in each of the B sections as the composite vertical component rarely has the same beat ligature. The following graph shows how the rhythm deviates from cadenza source material by comparing the opening violin solo material with the source rhythms. Similar rhythmic variation through contraction or expansion of notes or rests is used consistently throughout the fugato sections.

vl. solo, II, m26

timp. solo, Intro., m. c1

The image displays two systems of musical notation. The first system consists of a violin staff (treble clef) and a timpani staff (bass clef). The violin staff begins with a measure of rest followed by a series of eighth and sixteenth notes, with a fingering '5' indicated above a group of notes. The timpani staff starts with a measure of rest followed by a rhythmic pattern of eighth notes, also with a fingering '5' indicated. The second system continues the violin solo with more complex rhythmic patterns and fingering markings (5, 5, 5, 7). The timpani staff continues its rhythmic pattern with a '2' marking above a measure.

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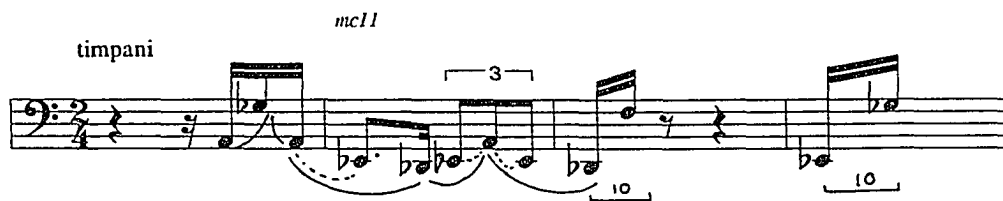
Figure 12. Movement II, comparison of the opening violin solo material with the
source cadenza rhythms.

IV. Pitch Organization

Some of the pitch relationships have been discussed through the course of this analysis. This section will examine the actual foreground material in more detail, particularly the beginnings and ends of musical phrases, the pitch content of important linear material, and the vertical component of individual sonorities as well as conglomerate pitch components resulting from the interaction of homorhythmic polyphonic structures.

The timpani cadenza opens with the low C but quickly asserts D within the phrase and as the end goal of the phrase. Arguments can be made that D might be the fundamental starting place except that the opening of the movement begins with the pitch C as the foundation of one of the most important vertical structures in the work and D is not used as the foundation for this particular structure (although its importance supersedes the pitch C in other fundamental uses as the movement progresses). The move to D is not the only important move in this first phrase. The D is coupled to F# and thus outlines a low/high span of a tritone--one of the fundamental intervals used in the work. Two of the other important intervals are also introduced within the phrase: perfect fifths occur in the short fragment starting m. 5 using D, A, and E; and sixths are seen in m. 7 using A to C several times--these sixths can be considered as a general category only (encompassing major and minor), here obviously major sixths are used. The initial introduction of the fifths is related to the second movement as D is the starting pitch of section A¹ and E and A are used as the beginning upper pedal points for the first B section.

The second timpani phrase begins with moves involving both sixths and a tritone. This initial move is shown below.



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Figure 13. Timpani cadenza, phrase 2, intervallic content.

As before, sixths are marked by slurs and tritones by broken slurs. The consistent outlining of the sixth and tritone is seen throughout this introduction and the first movement. Triad relationships are implied at the end of each melodic fragment by using dyad thirds. The third phrase (mm. c20-c30.1) again outlines the sixth between the beginning Bb and the high point G and low point Db within the phrase as well as the ending G. The fourth phrase (mm. c30-m 1 beat 1) develops several of these intervallic relationships. The dyads that begin (Db-F and E-G), again imply some triad relationships while outlining a tritone from the low to high points. This relationship becomes a fifth when the bass moves down to C. Tritone, sixth, and fifth intervals all become apparent in m. 32 with dyad sixths in m. 34. From m. 34 to the beginning of the movement proper the basic relationships involve perfect fifths-- between C and G as high/low points and internally between A and D as well as G and D. Some sixths remain and an important set of three dyad thirds appears at the climax in m. 37.

The opening sonority is an eight-note set that reveals some of the underlying structures that have just been discussed. The following example shows this sonority and its instrumental distribution.

The figure displays musical notation for the opening sustained sonority, marked *ml* (mezzo-forte), in 3/4 time. The instruments and their parts are as follows:

- Flute (fl.):** Treble clef, 3/4 time, notes G4 and A4.
- Oboe and Cor Anglais (ob. & c-a.):** Treble clef, 3/4 time, notes G4 and A4.
- Clarinet (cl.):** Treble clef, 3/4 time, notes G4 and A4.
- Flugelhorn and Cymbalist (fg. & cfb.):** Bass clef, 3/4 time, notes G3 and A3.
- Horn (hrs.):** Treble clef, 3/4 time, notes G4 and A4.
- Trumpet (tpt):** Treble clef, 3/4 time, notes G4 and A4.
- Trombone (tbn):** Bass clef, 3/4 time, notes G3 and A3.
- Tuba:** Bass clef, 3/4 time, notes G3 and A3.
- Strings:** A grand staff (treble and bass clefs) with the following parts:
 - vln 2:** Treble clef, 3/4 time, notes G4 and A4.
 - vln 1:** Treble clef, 3/4 time, notes G4 and A4.
 - cb (contrabass):** Bass clef, 3/4 time, notes G3 and A3.
 - celli:** Bass clef, 3/4 time, notes G3 and A3.
 - vle (viola):** Bass clef, 3/4 time, notes G3 and A3.

Below the string section, the pitch class set is identified as (0 2 3 5 6 9 10 11).

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Figure 14. Movement I, opening sustained sonority.

The use of the primary intervallic structures even within the distribution of this sonority is significant. Flutes and oboes both span a tritone, the clarinets span a minor ninth (an interval that becomes important as the piece develops) while a tritone and a sixth are present as well, and the bassoons span a major ninth while containing a tritone and sixth as well. The horns show little in their respective interrelationships, however, the trumpets span a sixth and contain a tritone and the trombones span a sixth with a tritone being formed by the low trombone and tuba. The strings span a major ninth while containing three individual tritone relationships, one sixth and one third. Other intervallic relationships appear to be subordinate to the sixth and tritone. The entire sonority spans a major seventh and Rands takes advantage of this interval to provide tension in significant places throughout the work.

As has been discussed previously this sonority reappears with some frequency during the first movement. It acts as a structural device for separating sections and phrases of motion. Though it is obviously dissonant in character, it offers a relative repose from the intensity of the rhythmic motion that surrounds its entrances. The sonority always appears in the same transposition as at the beginning, though the vertical order is changed each time. A particularly intriguing similarity is seen in m. 91 (part of B) where seven of the pitches are present and the pitch D has been replaced by Db. The section ends with D as the only note heard, thus achieving closure as either a symbolic gesture or as a purely theoretical gesture, but nevertheless present.

The opening linear phrase begins in m. 6 with multiple unison doublings and uses intervallic doublings as shown in Figure 15 on page 34. At first it appears that there is simply a tritone doubling, but sixths soon appear and both intervals are used somewhat freely, though usually staying with one or the other for short fragments of the music. Imitation is used in mm. 10-11, but with some subtle changes. In the imitation the first two notes are lowered in the top voice, thus creating minor sixths

Figure 15. Movement I, opening linear material with intervallic doublings.

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the complex polyphony that Rands uses within many of the linear lines. Motifs and phrases also demonstrate moves favoring sixths with some tritone spans as well.

Sixths and tritones as vertical spans in a sonority occur with some regularity.

Other examples of sixth and tritone doubling are found throughout the first movement and several are shown below.

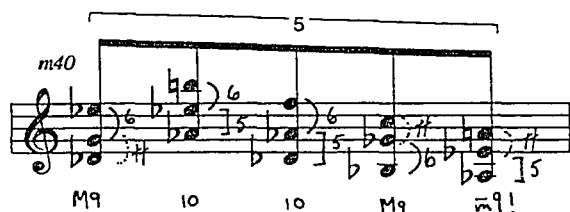
Figure 16a.

Figure 16a displays musical notation for Movement I, illustrating examples of intervallic verticalities. The notation is presented in two systems, each with a treble and bass staff. The first system includes annotations for 'm19', 'M7', '6', '3', 'tritone', and '6'. The second system includes annotations for 'm9', 'tritone', '3', '6', and 'triad'.

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Figures 16a-e. Movement I, examples of intervallic verticalities attached to linear material. (fig. 16 con't.)

Figure 16b.



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Figure 16c.

(0 2 3 5 6 8 9 10 11) = opening sonority

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(fig. 16 con't)

Figure 16d.

m73, tpts

tt 6 tt 6 (3) 6 (3) 6 tt 6 (3) tt 6 tt (7)

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Figure 16e.

double palindrome

m98

6 tt 6 6 tt 6 6 tt 6

Mm6 Mm6 tt tt tt

tt tt tt p4! tt

span: 10 10 M9 m9 m9

all tritones
lines = voice crossing
6ths overlap

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Measure 19 (Figure 16a) shows tritones broken up by only a couple of sixths and these are associated with vertical sonorities. Measure 40 (Figure 16b) reveals sixths and tritones between the two upper voices with the bottom two voices showing similar intervals with fifths added as well. Measure 46 (Figure 16c) shows four voices with alternating sixths and tritones between the two upper voices and tritones between the lower two voices, with both sets alternating in contrary motion to each

between the lower two voices, with both sets alternating in contrary motion to each other. Measure 73 (Figure 16d) has the trumpets spanning sixths with internal voicing using tritones and thirds. The vertical sonorities maximize diversity while maintaining a consistent structural basis. An example showing a more limited intervallic content and palindromic patterning is illustrated in m. 98 (Figure 16e). The four voices are again separated into a two plus two arrangement with sixths and tritones in the upper voices and just tritones in the lower voices. The cross designations show voice crossing in the texture. The mirroring is to the center of the ligature and involves each pair of voices. Sonoric content continues to change with each vertical subdivision.

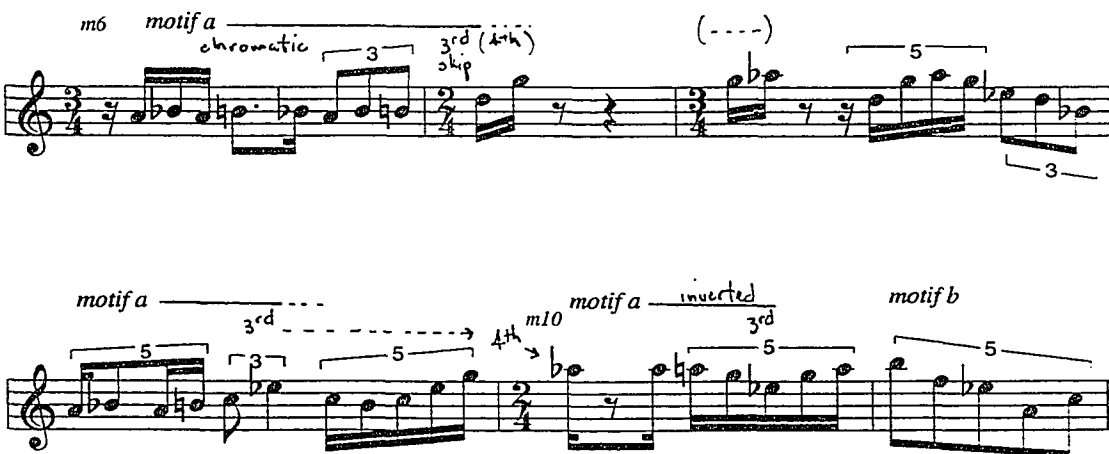
A further example of the homorhythmic polyphony can be seen in m. 103 at the end of the B section. (Shown in Figure 17 on page 39.) Figure 17 displays the homorhythmic polyphony in seven voices: three flutes and the first three clarinets are doubled by six string voices with cl. 4 on voice seven. The effect is that of a chromatic flurry, a composite twelve-tone sonority. The traditional term for textures of this kind is simply homophony, but the term seems inadequate in describing the flurry of motion that is occurring here. At the height of the passage seven of the eight notes from the opening sonority briefly appear in the vertical (no F). In most of the textures that relate to this polyphonic technique, the general linear assessment is that of similar motion, at least within timbral subgroups, with some of the counterpoint using contrary motion within the general outlines of the textural motion.

Two primary melodic motifs are used throughout the first movement. The first appearance of each of these is shown below in Figure 18. *Motif a* has a three-note chromatic scalar component that is then associated with another interval, in this case a third. This relationship is then subjected to a myriad of variations as the movement progresses. Note that the rhythmic component that is often ascribed to a

I, m. 103

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Figure 17. Homorhythmic polyphony at the smallest subdivision of the beat. motivic figure is absent, rather the general variations of rhythm described in the previous section are associated with this melodic motif. The repetition of the punctuation points as first used at the end of *motif a* in the first beats of mm. 7-8 is seen in variation by pitch at mm. 20 and 22, and by diminution in m. 36. The motif often adds another note to create a four-note chromatic move that is then usually followed by a third leap as before. The motif can be extended to five or more notes as well and Rands includes chromatic scale runs that have their derivative in the original three-note move.

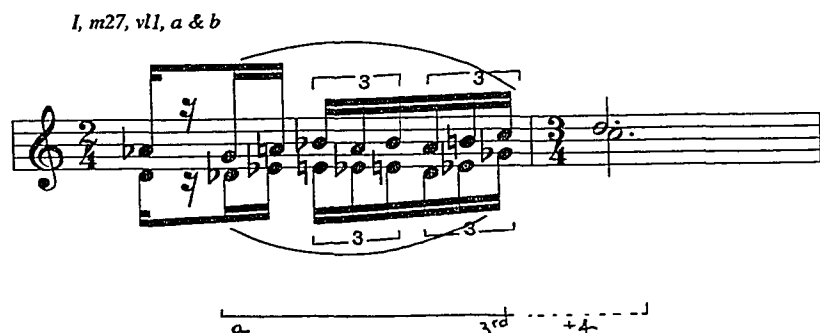


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Figure 18. Movement I, *motif a* and *motif b* from the opening linear material.

The following is a selected compedium of the variations of *motif a*.

Figure 19a.



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Figures 19a-f. Select compendium of *motif a* variations.

(fig. con't.)

Figure 19b.



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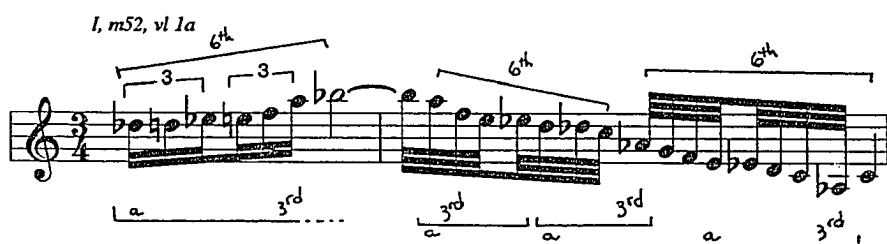
Figure 19c.



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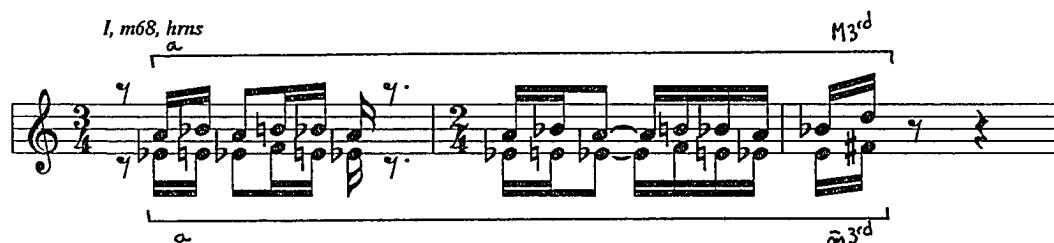
(fig. con't.)

Figure 19d.



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Figure 19e.



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(fig. con't.)

Figure 19f.



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As can be seen from the above examples, Rands is shaping the movement using basic building material and subjecting this material to endless variation. Ordering of the three-note chromatic component is constantly varied, and sometimes extended to four notes. In addition, the third interval that follows the chromatic component is often altered by contraction or expansion. The "body" metaphor extends to the fact that no voluntary "body" functioning is ever exactly the same, rather the concept is a metaphoric shifting of muscle processes in subtle ways, as in a real body. In addition to the melodic variation there is the afore discussed rhythmic component that provides "skeletal" continuity. *Motif b* is an eighth-note quintuplet figure that stands apart because of the similarity of pitch material in most of its entrances--ordering is often rearranged. The rhythm usually represents a diminution of perceived tempo, often acting as a cadence point. The two motifs are often doubled at various intervals with the intervallic relationships centered around the sixth and tritone.

The melodic line that begins the second movement (Theme A1) is taken directly from the melody in the cello and harps of mm. 132-134 (I, sec. C) which itself is a variation on the melodic variation of motif a at mm. 110-111 that starts that section. In the second movement the melody is passed on between two instruments with vibraphones doubling continuously. In this first iteration the two instruments are Horn 1 and Bassoon 1. The accompaniment is the accumulation of the melodic pitches as a tremoloed or trilled texture in the strings. Harps punctuate the entrance of each new pitch. The process of accumulation is reversed as the melody falls back. The initial rise is from D to B, a span of a sixth which is then repeated before it rises one more step to C and descends to F#, a tritone span. The transitions between sections use short rising lines with diverse timbres, often metrically displaced in two orchestral rushes. The transitions are brilliant in color and effective in quickly shifting to the next section. The outer points of the sustained sonority that is reached in m. 23 span a sixth while the melodic line from the Bb up to the high E in mm. 24-25 spans a tritone, thus retaining the continuity that was initially seen throughout the first movement. Note how the sonority is built up of successive sixths and a tritone with the perfect fifth as the bass foundation. Triadic harmony is implied with a Db major chord in the lower strings, but again obscured with the dissonance of the added pitches.

The fugato melody (Theme B1) uses the rhythm of the first phrase of the timpani cadenza with some truncation of duration and one expansion of duration. A tag is used (the seven ligature--m. 34) to reestablish the opening E as the flute solo takes over repeating the melody a perfect fifth below. The violin solo continues as a counterpoint to the flute (Theme B2). Rands is striving to maximize rhythmic diversity here as there is rarely a point at which notes from either the subject or counterpoint coincide. This complexity is merely a foreshadowing of the rhythmic

texturing that is used in the subsequent fugato sections. There is no real transition to the next section (A²), however the sustained sonority in the strings brings back the opening sonority from the first movement with C in the bass but with the other notes shifted to different registers. The end of the flute solo is elided to this beginning of the next section using a variation on part of Theme A1. Theme A1 returns transposed up a sixth to Bb, still rising a sixth, then a step, then down a tritone. The instrumentation revolves between oboe 1 and trumpet 1 with the vibraphones again doubling (shadowing) continuously. Additional instruments enter as doublings of the harp punctuations, sustaining these pitches and adding timbral diversity as well as adding to the density of the texture. A bass line enters here, showing a new motivic idea that will be expanded and that was first seen in the background graph at the beginning of this analysis. A transition, similar to the previous one discussed above, occurs at mm. 64-65 with flutes, clarinets, and upper strings rushing up to perfect fifths on E, A, and D, colored by harps and organ, and punctuated with percussion, that leads to section B².

The violin solo begins with a new melody (Theme B3) using pitch material from Theme A1, using the rhythm of c11. Stretto entrances quickly disperse the texture into a complex polyrhythmic polyphony with the individual rhythmic phrases almost lost in the texture--"shadows" compared to the homorhythmic precision in the first movement. The harp 1 is next with free material followed by Eb clarinet with Theme B1 at the original pitch and register. Flute 1 enters with what appears to be new material but is actually Theme B3 transposed down a major third but with registration variation that changes the transposition to a sixth higher; the registration switches back at m.73 so that the relationship is again a third below and then the flute uses a variation to move to a tritone relationship--compare the C# in m. 73 of the violin solo to the G in m. 75 of the flute solo. The two voices move to a minor ninth

relationship--compare m. 77 of the violin with m. 80 of the flute. Rands is inserting the intervallic relationships that comprise the structure of the work within the stretto imitations of these two voices! The end of m. 73 marks new material in the clarinet part. Vertical simultaneities are again avoided with a couple of exceptions--the quintuplet ligature on the last beat of m. 73 in the violin and clarinet has lines moving in parallel tritones. A fifth voice in the piccolo enters the polyphonic texture at m. 76 starting with Theme B1 at the original pitch E but up an octave and quickly moving to a variation on the original theme.

Accompaniment material continues with the ubiquitous perfect fifths sustained in the high strings. In this section they start on A and D and move to D and G at m. 75 eliding to the lower strings, but still in high register harmonics. The section B² can be summarized as comprising of two themes: B1 and B3 with free counterpoint in the harp and an accompaniment of sustained perfect fifths. The themes take advantage of variation and development as they proceed.

The transition in mm. 85-91 is a little different: the rush of strings up is similar to before except that more notes are used, but this time the harps, celeste, piano, and vibraphone are delayed until the strings terminate the motion and sustain on the downbeat of m. 86, then the other instruments just mentioned are used in various passages and glissandi to imitate the string rush up. The sustained string sonority is a twelve tone aggregate and the low/high point of the sonority is G to A, a major ninth. Taking into consideration the sustained E in the piccolo the span for the entire orchestral sonority is a sixth (G to E). Rands consistently uses intervals that reflect the structure of the work within subsections of his orchestrations as was first demonstrated in Figure 15 showing the intervallic makeup of the opening sonority by instrumental section. Here, the tritone has given way to the ninth as a structural device while the sixth maintains a significant role, as it does throughout both

movements. The transition is brilliant in the sonoric diversity achieved and the timbral juxtaposition Rands uses justifying the performance indications of both tranquility and mysteriousness. The transition is extended by the sonorities in the strings where each successive chord reduces the number of distinct pitch classes from twelve to ten to seven to six to five. This diminution of sonoric pitch texture leads back to the next A section, but note how just before Theme A1 reenters there is just a hint of the homorhythmic polyphony in the horns and trumpets--a "shadow" of the "body" which was the texture, motion, and fluidity that represented the general character of the first movement.

Theme A1 reenters, with clarinet 1 and a solo cello, both doubled by vibraphones. Textures are differed as a bass foundation of perfect fifths is maintained, often with triadic implications. The homorhythmic polyphony continues as shadow reminiscences adding coloration to the texture in mm. 96, 101, 104, and 109-110. Each is a variation on the example cited from m. 91 but none use a direct rhythmic fragment from the cadenza. Homorhythmic texture is presented in the entire string section beginning in m. 114, but with a sustained quality that reflects back to mm. 86-90 that began this A³ section. The texture of the strings gives a distinct impression of "body," designed to be full and powerful by the use of low to medium ranges for each instrument. The theme that continues above is now in the English Horn and Trombone 1, still doubled by the vibraphones and now acting even more as "shadows" because of the additional full string texture. Shadow also comes to signify the sustained sonorities that extend the harp punctuation points that now are used in a timbral shifting technique first seen at the beginning of the first movement. The first example of this has an instrumentation that uses crescendo in flutes and clarinets and diminuendo in trumpets and trombone with the beginning punctuated with stopped horns. Other combinations are freely used further coloring the texture with this

metamorphic orchestration technique. The chromatic component of *motif a* returns using the pitches A and Bb, moving to C (variation--not B!), and then moving to Eb, E, and F is used in stretto and simultaneous rhythmic variations to create a texture that sweeps up in most of the instruments used to create the transition. Several of the lower pitched instruments move in contrary motion.

The conclusion of the sweeps of mm. 127-128 is an eight note sonority that spans a minor ninth. The fugato (B³) is similar to the last (B²) with violin and viola solos on two new and different themes in stretto with solo clarinet 1 and flute 2 entering at mm. 140 and 142, each a perfect fifth below these new themes. Homorhythmic polyphony in brief staccato entrances again is used in the otherwise sustained accompaniment. The solos and the sustained perfect fifths have attained a significantly lower range. The equilibrium of range effectively unites the work at this point especially considering the extreme differences between the A and B sections that started the movement. The transition at mm. 152-155 involves the entire orchestra producing a sonority of ten pitches with a foundation hinting at a Bb triad with both major and minor components but obscured by the plethora of dissonant added notes. The span is a tenth, somewhat unusual for any of the sustained sonorities, but internally there are abundant interlocking fifths and several minor ninths that create a thoroughly dissonant chord.

The next A⁴ section (m. 157) has Theme A1 in unison in the violins, violas, and cellos. The range is quite low for the violin sections and moderate in range for violas and cellos. The effect of this orchestration is both brooding and powerful, with block chords accompanying, also in a rather low range with bass support. The rhythm of the chord changes is constantly changing in terms of quarter-note beat units creating a syncopated accompaniment with little aural predication as to how the changes happen. The amorphous rhythm of the lyric theme does little to clarify the

meter or rhythmic stability. The Db that begins the bass progression is a common tone transfer from the preceding transition sonority, especially considering the brass section where seven of the instruments have Db and the viola also holds the Db until the bass assumes the pitch.

The last fugato section (B⁴) begins with an extended bass clarinet solo at mm. 178-186 where in the next three successive measures the other voices enter in the tuba, the third trombone and the contrabass (solo). Rhythmic imitation is present as discussed before but there is no melodic correspondence. The last transition backs off from the previous intensity with mostly strings in divisi forming a twelve tone aggregate with very soft dynamic levels. There is also no rush of motion into this sonority.

The last section is A⁵ (mm. 200-218) with Theme A1 in half of both the viola and cello sections. The accumulation of melodic pitches used as accompaniment texture returns but with a chord progression similar to A⁴ still serving as a foundation in the low strings with harp 2 doubling the attacks and with various woodwind and brass doublings as well. The progression reveals a series of major and minor triads, finally coming to the forefront.

A codetta concludes the work starting at m. 220 and has just the violas and cellos using the beginning motif from Theme A1 to reach a final sustained G-major triad in m. 222 with the addition of the rest of the string section, which is then reduced to an open fifth G to D in mm. 224-225 to conclude the work. The move to the triad in m. 222 is achieved by a melodic skip up of a perfect fifth and a melodic skip down of a sixth, again emphasizing certain intervallic relationships within multiple contexts of musical development and conclusion.

Perhaps the most surprising aspect of the intervallic analysis is the relationship between the surface of the music and the longer term goals, as initially discussed in

Section II. The perfect fifth is integral to the deep structure of both the cadenza and the first movement, yet is rarely apparent to the listener. However, in the second movement it moves out of the “shadows” to the forefront of the musical texture. Similar conclusions can be found for the triad, imbedded in the structure in many places and also rarely audible, yet it too comes to the surface in places in the cadenza and in the second movement and especially at the conclusion of each movement. The connective interplay between deep structure and the surface of the music is one of the profound features of this work and makes repeated listenings more beautiful and meaningful.

V. Conclusion

Using an eclectic pallet of resources, Rands has melded his material into a unified whole at many different levels. Much of the melodic material in the first movement focuses on linear expansions of a sixth or a tritone. The deep structure of the first movement is revealed by a series of reductive graphs and shows a remarkable similarity to the musical features at the foreground of the music. The use of sixths and tritones within the detail of the short melodic fragments, phrases, and vertical intervals pervades the surface, and these same features are revealed at deeper levels of analysis showing that longer term goals have the same attributes. This continuity between surface and background provides the striking unity that is embedded in the work.

At the deepest analytical reduction, perfect fifths are revealed. In addition some triadic implications are seen at the end of each movement. The fifths and triads, as well as tritone and sixth relationships were all initiated in the structure of the timpani cadenza that introduces the work. These intervallic resources are not analytically pulled out at random from the cadenza, rather each has a specific hierarchical role. The perfect fifths are background structures identified by low and high point examination and by beginning and end points--the C and G--with D playing a prominent internal cadence point. These three pitches play the same role in the overall deep structure of the entire work. The pitch C is the foundation of the opening tutti sonority that repeats throughout the first section of movement I, and intermittently thereafter. Intermediate goals show the pitch D assuming an important role as an internal beginning and end point, as well as a pedal point, sometimes through entire sections, with the first movement ending on a D triad. The D is then used to begin the second movement, providing structural elision by pitch between the two movements. The pitch G is reached at the conclusion of the second movement,

using a G triad with the B (at a tenth--as in the tenths of the cadenza) dropping out so that the work ends on an open perfect fifth--G to D. The two movements mirror the cadenza in their use of the pitches C, D, and G as structural foundations and as beginning and end points. The perfect fifth is rarely an audible factor in the first movement, but comes to the surface of the music as a high pedal-point connecting each of the B sections of the second movement as the interval is elided down in range by consecutive fifths. Thus the background fifths structure of the cadenza is confirmed, not immediately, but finally, and as surface material only as the "shadow" pedal to the complex fugato ritornelli. The metaphor of the title is an important consideration in the analysis and conclusions drawn from the work. It is clear that Rands has carefully crafted the music to conform with and confirm the title representations. The perfect fifth is seldom under any consideration as the "body" of the music. The deep level at which it is seen in the cadenza and the translation of this level to the two movements confirms this analysis.

The triads are discussed above in conjunction with the ends of each movement, but can also be seen as underlying foundations to more complex sonorities throughout the work. Coming to the forefront rarely, the triad is nonetheless the next level of hierarchy as the analysis approaches the surface of the music. The work is in no way tonal and the triads are used as shadow reminiscences of a past tradition, augmented with so much sonoric additions as to render the triads inaudible except at section A⁵ and at the end of the second movement. The first movement ends on a D triad but the timbre used--double bass and timpani--clouds the perception of the sonority, just as the initial representation of tenths in the cadenza are obscured by timbre considerations, yet there is the representation of "body" and power in the timpani as an instrumental choice.

The phrases of the cadenza that tend to be built around the sixth and tritone are the representations of hierarchy that extend both to the surface and to the deep structure. The sixths and tritones are the “body” of intervallic structure that Rands uses at one level of the work. These intervals permeate phrase and intervallic structures. At the very surface of the music Rands uses chromatic motifs and thirds to complete the eclectic use of intervallic material. Minor ninths appear as goals and as high/low points to vertical sonorities. All intervals come into play at the surface of the music when considering the entire work, but the intervals discussed above show the hierarchy crafted out of the original representation of the cadenza as a model for the rest of the work.

Indeed, the cadenza also provides the rhythmic “skeleton” upon which a musical “body” is constructed and therefore felt, and by which musical “shadows” are perceived. The texture of the first movement is certainly the “body,” with the homorhythmic polyphony repeating, interpolating, and extending--perhaps flexing would be the correct interpretation--the fabric of the music. The motion of the movement is always present, even in the sustained sonorities because of punctuations and timbral metamorphosis. The rhythmic origins are carefully disguised (shadows) at the beginning of the first movement by using fragments in seemingly random order. The relationship is further obscured by the division of the linear material through different instrumental groups as the line progresses. In addition, the melodic material is completely different at the surface than the timpani presented. It is not until much later, particularly in section D, that entire rhythmic phrases begin to be used. Here the fourth rhythmic phrase (the most complex) is asserted in its skeletal form by piano and percussion and as it is repeated more and more texture is added until the skeleton can no longer be discerned. It has been essentially covered by the “body” of the music. In the second movement the rhythmic phrases are only in the B sections

where they begin in B¹ with variation by extension and contraction but are still clearly presented. In subsequent B sections the rhythms are quickly obscured by a complex contrapuntal interplay that displaces the rhythmic focus. With no “body” of orchestral texture that comes into play, the stretto entrances and contrapuntal interplay is another shadow-like reference, especially with the perfect-fifth pedals hovering in the background.

As the second movement progresses (in section A³) the homorhythmic polyphony that represented the “body” of the first movement reappears but in a completely subdued fashion, lightly scored. They enter intermittently as background reminiscences and are thus “shadows” of their former representation. The melody that is used throughout the A sections is the “body” of the second movement, especially later when it is scored in the tutti strings, but this melody first appeared as an obscure secondary melody in the interlude-like section C that presented a brief release from all the tension and motion of the previous sections. This primary melody of the second movement was thus a “shadow” within the larger “body” of the first movement. The interplay of musical metaphor is an important crafting within the two movements that lends to the significant unification of materials essential to the perception of the work.

Concerto for Violin and Orchestra

Instrumentation

2 Flutes
1 Alto Flute in G (dbl. Fl 3, dbl. Picc)
2 Oboes
1 English Horn in F (dbl. Ob 3)
2 Clarinets (1st in Bb, 2nd in A)
1 Bass Clarinet in Bb (dbl. Cl 3 in Bb)
2 Bassoons
1 Contra-bassoon
1 Alto Saxophone in Eb (dbl. soprano sax in Bb)
1 Tenor Saxophone in Bb (dbl. baritone sax in Eb)
4 French Horns in F
3 Trumpets in Bb
2 Trombones
1 Tuba

2 Harps
1 Piano (dbl. Celeste)
1 Timpani
4 Percussion (2 vibraphones, marimba, xylophone, glockenspiel, tubular bells, lg/med/sm suspended cymbals, antique cymbals, lg. suspended cymbal on timpani, sizzle cymbal, hi-hat, tam-tam, triangle, 2 bowl gongs (Buddha temple bell), bowl gong (Buddha temple bell) on timpani, 4 med. to lg. tom-toms, 3 sm. tom-toms, snare drum, bass drum, 2 congas, 5 temple blocks, 2 wood blks., maracas, claves)

Strings

Violin Solo

The score is in C.

Normal octave transpositions are observed:

Piccolo sounds an octave higher than written

Contra-bass sounds an octave lower than written

Contra-bassoon sounds an octave lower than written

Xylophone sounds an octave higher than written

Glockenspiel sounds two octaves higher than written

Celeste sounds an octave higher than written

All grace notes are to be played before the beat.

CONCERTO FOR VIOLIN AND ORCHESTRA
For John Gilbert

56

I

by Peter H. Fischer

score in C 4/4 Misterioso J=48

Flutes
Oboes
Clarinets
Bassoons
Horns
Trumpets
Trombones
Tuba
Euphonium
Timp
Percussion
Violins I
Violins II
Viola
Violoncello
Double Bass

Misterioso J=48

II

JUDY GREEN MUSIC COMPANY 12121 4th Ave. S.W.

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Handwritten musical score for a large orchestra, page 57. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), percussion (snare, tom-toms, cymbals, triangle, xylophone, timpani), strings (violins I & II, violas, cellos, double basses), and solo voices (soprano, alto, tenor, bass). The music is written in a complex, multi-measure format with various dynamics and articulations.

Instrument abbreviations on the left:

- fl 1
- fl 2
- ob 1
- ob 2
- 2 cl
- b cl
- b sn 1
- a sn 2
- t sn
- scrn
- tp 1
- tp 2
- tp 3
- tp 4
- h p 1
- h p 2
- celste
- trmp
- I
- II
- III
- IV
- perc
- vl I
- vl II
- vla
- cello
- vb
- vc
- viola
- div
- cb

At the bottom left, there is a small line of text: "JOHN GREEN MUSIC" followed by some smaller, less legible text.

Handwritten musical score for a large ensemble, page 58. The score includes staves for strings (Violins I & II, Viola, Violoncello, Double Bass), woodwinds (Saxophones, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Tuba), brass (Horn 1, Horn 2), percussion (Piano, Snare, Cymbal, Tom-tom, Triangle, Maracas, Conga, Bongos, Tambourine, Castanets), and vocal soloists (Soprano, Alto, Tenor, Bass). The music is written in a complex, rhythmic style with many notes and rests. The page number 58 is in the top right corner.

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Adagio $\text{♩} = 72$

2 fl
a fl
ob
ch
cl
b cl
bsn

Adagio $\text{♩} = 72$

str hrn
tpt
tba
tuba

h p 1
h p 2

pno
celeste

gth
puc
vib
sax
tr

Adagio $\text{♩} = 72$

vi solo

vi I

vi II

va
dv

vc
div

cb

And. Greenberg

Handwritten musical score for orchestra and strings, page 63. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon, contrabassoon), brass (trumpet, trombone, horn, tuba, euphonium, baritone, cello, double bass), and strings (violin I, violin II, viola, cello, double bass). The music is written in a single system with various musical notations including notes, rests, and dynamic markings.

Instrument abbreviations on the left:

- 2 fl
- ob
- cl
- bcl
- bsn
- cbn
- asx
- tsr
- trm
- 3 trp
- 2 trb
- hpn
- bpz
- celx
- perc
- vl solo
- vl I
- vl II
- vla
- vc
- cb

Rehearsal marks are present at measures 20, 30, and 40.

Handwritten musical score for a symphony, page 65. The score is written for a full orchestra and includes the following instruments and parts:

- Flutes:** Fl 1, Fl 2
- Oboes:** Ob 1, Ob 2
- Clarinets:** Cl 1, Cl 2
- Bassoon:** Bsn
- Contrabassoon:** a. sax
- French Horns:** Fr. horn
- Trumpets:** Trp 1, Trp 2
- Trombones:** Tbn 1, Tbn 2, Tbn 3
- Timpani:** timp
- Percussion:** perc
- Violins:** vl solo, vl I, vl II
- Violas:** vla
- Cello:** cel
- Double Bass:** cb

The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 65 is visible in the top right corner.

Handwritten musical score for page 66. The score is written on multiple staves, each labeled with an instrument or vocal part. The notation includes notes, rests, and various musical symbols. The instruments listed on the left are:

- fl 1
- o fl
- ob 1
- ch
- cl 1
- cl 2
- bal
- bsn 1
- a sax
- t sax
- tr
- hpl
- pno
- timp
- perc
- vl solo
- 3 soli
- 1 soli
- vl I
- vl II
- gli alt
- 3 soli
- gli alt
- 3 soli
- gli alt
- vl
- cb

The score is divided into measures by vertical bar lines. There are several dynamic markings and articulation marks throughout the piece. The handwriting is in ink on aged paper.

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 (1911) G. Schirmer, Inc. New York, N.Y.

Handwritten musical score for page 68. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: fl 1, fl 2, ~fl, ob, eh, cl 1, cl 2, bcl, bsn, sax, str, tpt, tbn, hpl, hpz, celeste, vib, perc, vlslo, vl I, vl II, vln, vc, and cb. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections throughout the score.

50 *piu mosso* $\text{♩} = 72$

fl1
picc
a fl
obl
ch
cl1
cl2
b cl
b sn1
b sn2

51
trp1
trp2

hpl

7no

trp
trp
perc
mar.

52 *piu mosso* $\text{♩} = 72$

53
3 sn1
vl I
clari
3 sn2
vl II
clari
vln
L solo
vc
L solo
vc
b.c.

54

55

56

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425

Handwritten musical score for a symphony orchestra. The score is written in a single system with multiple staves. The instruments listed on the left include:

- Flute 1 (fl 1)
- Piccolo (pic)
- Flute 3 (fl 3)
- Oboe (ob)
- Clarinet (cl)
- Bassoon (bsn)
- Contrabassoon (cbsn)
- Assault (a.sax)
- Trombone (t.sax)
- Soprano Horn (s.horn)
- Trombone (tpt)
- Tuba (tbn)
- Tubaphone (tuba)
- Harp 1 (hpl)
- Harp 2 (hp2)
- Cello (celste)
- Violoncello (celste)
- Percussion (perc)
- Violin 1 (vl I)
- Violin 2 (vl II)
- Viola (vln)
- Violoncello (vln)
- Violoncello (vln)

The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a large ensemble, featuring various instruments and sections. The score is divided into two systems, each with a key signature change and tempo markings.

System 1 (Top):

- Key Signature:** F major (one flat).
- Tempo:** *4/4 poco allargando* (slowing down).
- Instruments:** Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Contrabassoon (cbsn), Alto Saxophone (asax), Tenor Saxophone (tsax), Trombone (tbn), Tuba (tuba), Horns (hpl, hp2), Celeste, Timpani (timp), Percussion (perc), Violoncello solo (vl solo), Violins I (vl I), Violins II (vl II), Violas (vla), Cellos (vc), and Double Basses (cb).

System 2 (Bottom):

- Key Signature:** D major (two sharps).
- Tempo:** *4/4 poco allargando* (slowing down).
- Instruments:** Same as System 1.

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features the text: "KATH GREEN MUSIC" and "Copyright © 1994".

Handwritten musical score for page 75. The score is written on multiple staves, each labeled with an instrument or section. The notation is in black ink on a white background. The staves are arranged vertically, with the following labels from top to bottom: 3 fl, 2 ob, ch, 3 cl, bsn, c bsn, a sax, t sax, Sr horn, 3 tpt, tbn 1, tbn 2, hpl, hp 2, celeste, timp, perc, vlsolo, vI, vII, vla, vc, and cb. The score includes various musical notations such as notes, rests, and dynamic markings. A box containing the number 75 is visible in the upper right corner of the score area.

Handwritten musical score for a large ensemble, featuring various instruments and a string section. The score is divided into three systems, each with a tempo/mood marking: *poco rit.*, *Lento misterioso i:4/8*, and *Lento misterioso i:4/8*.

Instrumentation:

- 3 fl
- 2 ob
- cl
- 3 cl
- 2 bsn
- e bsn
- a. sax
- trac
- scruba
- tp
- trm 1
- trm 2
- hpt
- hpt 2
- celeste
- trmp
- trb
- perc
- v. solo
- v. I
- v. II
- v. III
- v. IV
- v. V
- v. VI
- v. VII
- v. VIII
- v. IX
- v. X
- v. XI
- v. XII
- v. XIII
- v. XIV
- v. XV
- v. XVI
- v. XVII
- v. XVIII
- v. XIX
- v. XX
- v. XXI
- v. XXII
- v. XXIII
- v. XXIV
- v. XXV
- v. XXVI
- v. XXVII
- v. XXVIII
- v. XXIX
- v. XXX

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo/mood markings are: *poco rit.*, *Lento misterioso i:4/8*, and *Lento misterioso i:4/8*.

passionato Adagio D=72 5 4

3 fl
2 ob
cl
3 cl
2 bsn
c bsn
a sax
tsac

passionato Adagio D=72

gr wdr
tpt
tbn
tuba

hpl
hpr

celste
timp

ab
perc
tym

vl solo

passionato Adagio D=72

vl I
vl II
vla
vc
cb

The musical score is written on multiple staves. The woodwind section (flutes, oboes, clarinets, bassoons, saxophone, and cor Anglais) has complex melodic lines with many slurs and ties. The brass section (trumpets, trombones, tuba) provides harmonic support with sustained notes and some rhythmic patterns. The string section (violin I, violin II, viola, violoncello, and double bass) features dense, moving lines. The percussion section includes timpani, snare drum, and cymbals. The harp (hpl, hpr) has a continuous arpeggiated accompaniment. The score is marked with a tempo of 'Adagio' and a metronome marking of 'D=72'. There are also dynamic markings such as 'p' (piano) and 'f' (forte) throughout the piece.

Handwritten musical score for page 78. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: 2 fl, a fl, 2 ob, ch, 2 cl, b cl, 2 bn, c bn, f sss, Strlm, tpt, tbn, tba, hpl, hp2, pno, timp, ab, perc, vl s/o, vl I, vl II, vlc, vc, and cb. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections, including a boxed '180' and a '4/4' time signature. The page number '78' is written in the top right corner.

Handwritten musical score for "The Fire of Love" by John Williams. The score is written on multiple staves, including woodwinds, brass, strings, and vocals. The tempo is marked "Andante" and the key signature has one flat. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a large orchestra and choir. The score is written on multiple staves, each labeled with an instrument or voice part. The instruments listed include flutes (fl 1, fl 2), oboes (ob), clarinets (cl), bassoons (bcl), string quartet (strs), string quintet (strs), string sextet (strs), string septet (strs), string octet (strs), string nonet (strs), string decet (strs), string undecet (strs), string duodecet (strs), string tridecet (strs), string quattuordecet (strs), string quintodecet (strs), string sexdecet (strs), string septodecet (strs), string octodecet (strs), string nonadecet (strs), string viginti (strs), string viginti et unum (strs), string viginti et duo (strs), string viginti et tres (strs), string viginti et quatuor (strs), string viginti et quinque (strs), string viginti et sex (strs), string viginti et septem (strs), string viginti et octo (strs), string viginti et novem (strs), string triginta (strs), string triginta et unum (strs), string triginta et duo (strs), string triginta et tres (strs), string triginta et quatuor (strs), string triginta et quinque (strs), string triginta et sex (strs), string triginta et septem (strs), string triginta et octo (strs), string triginta et novem (strs), string quadraginta (strs), string quadraginta et unum (strs), string quadraginta et duo (strs), string quadraginta et tres (strs), string quadraginta et quatuor (strs), string quadraginta et quinque (strs), string quadraginta et sex (strs), string quadraginta et septem (strs), string quadraginta et octo (strs), string quadraginta et novem (strs), string quinquaginta (strs), string quinquaginta et unum (strs), string quinquaginta et duo (strs), string quinquaginta et tres (strs), string quinquaginta et quatuor (strs), string quinquaginta et quinque (strs), string quinquaginta et sex (strs), string quinquaginta et septem (strs), string quinquaginta et octo (strs), string quinquaginta et novem (strs), string sexaginta (strs), string sexaginta et unum (strs), string sexaginta et duo (strs), string sexaginta et tres (strs), string sexaginta et quatuor (strs), string sexaginta et quinque (strs), string sexaginta et sex (strs), string sexaginta et septem (strs), string sexaginta et octo (strs), string sexaginta et novem (strs), string septuaginta (strs), string septuaginta et unum (strs), string septuaginta et duo (strs), string septuaginta et tres (strs), string septuaginta et quatuor (strs), string septuaginta et quinque (strs), string septuaginta et sex (strs), string septuaginta et septem (strs), string septuaginta et octo (strs), string septuaginta et novem (strs), string octoginta (strs), string octoginta et unum (strs), string octoginta et duo (strs), string octoginta et tres (strs), string octoginta et quatuor (strs), string octoginta et quinque (strs), string octoginta et sex (strs), string octoginta et septem (strs), string octoginta et octo (strs), string octoginta et novem (strs), string nonaginta (strs), string nonaginta et unum (strs), string nonaginta et duo (strs), string nonaginta et tres (strs), string nonaginta et quatuor (strs), string nonaginta et quinque (strs), string nonaginta et sex (strs), string nonaginta et septem (strs), string nonaginta et octo (strs), string nonaginta et novem (strs), string centum (strs), string centum et unum (strs), string centum et duo (strs), string centum et tres (strs), string centum et quatuor (strs), string centum et quinque (strs), string centum et sex (strs), string centum et septem (strs), string centum et octo (strs), string centum et novem (strs).

115 *Molto Adagio*

2fl
cfl
2ob
eh
2cl
bcl
2bss
cbss
asax
fsax

116 *Molto Adagio*

frhrt
tpt
tbn
tuba

hp1
hp2
celeste
perc
mtri

117 *Molto Adagio*

vl solo
3 soli
vl I
vl II
vla
vlc
vcb

$\frac{d}{dt} \left(\frac{1}{2} m \dot{x}^2 + \frac{1}{2} m \dot{y}^2 + \frac{1}{2} m \dot{z}^2 \right) = \frac{d}{dt} \left(\frac{1}{2} m \dot{x}^2 + \frac{1}{2} m \dot{y}^2 + \frac{1}{2} m \dot{z}^2 \right) = 0$

Handwritten musical score for a large ensemble, page 85. The score is written on multiple staves, including staves for flutes (fl), oboes (ob), clarinets (cl), bass clarinets (bcl), bassoons (bsa), horns (hp 1, hp 2), piano (p), strings (I, II), and cello (cb). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves having multiple parts (e.g., I, II for strings). The handwriting is in black ink on aged paper.

Handwritten musical score for page 86. The score is written on multiple staves, including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones), strings (violins, violas, cellos, double basses), and vocal parts (soprano, alto, tenor, bass). The notation is dense with many notes and rests, indicating a complex musical piece. The page number 86 is visible in the top right corner.

Handwritten musical score for page 87. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat) and the time signature is 7/8. The instruments listed on the left are: 2 fl, A fl, 2 ob, ch, 2 cl, b cl, 2 bsn, c bsn, a sax, f sax, fr hn 3, 1st, 2nd, tpt, thn, hp 1, hp 2, pno, perc (I, II, III, IV), vl I, vl II, vlc, vc, and cb. The score is divided into measures by vertical bar lines, with some measures containing dynamic markings like 'mf' and 'f'. The notation is dense, with many notes and rests, and includes some handwritten annotations.

Handwritten musical score for page 88. The score is written on multiple staves, organized into systems. The instruments and parts visible include:

- Woodwinds:** Flute 1 (fl 1), Flute 2 (fl 2), Oboe (ob), Clarinet 1 (cl 1), Clarinet 2 (cl 2), Bass Clarinet (bcl), Bassoon (bso), Contrabassoon (cbsn), Saxophone (sax), Tuba (tuba).
- Brass:** Trumpet 1 (tp 1), Trumpet 2 (tp 2), Trombone (trb), Horn (hn).
- Strings:** Violin 1 (vi I), Violin 2 (vi II), Viola (vla), Violoncello (vc), Double Bass (cb).
- Percussion:** Percussion I (perc I), Percussion II (perc II), Percussion III (perc III).

The score includes various musical notations such as notes, rests, and dynamic markings. Some parts are marked with "collage" or "collage 1". The page number "88" is in the top right corner.

24 WITH CAREFUL REVISION IN THE PIANO PART

Handwritten musical score for orchestra and strings, page 89. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), percussion (timpani, snare, cymbals, triangle, xylophone, celesta, piano), and strings (violins I & II, violas, cellos, double basses). The music is written in a single system with three measures. The key signature is one flat (B-flat). The tempo is marked "Allegro". The score is handwritten in ink on aged paper.

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Handwritten musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is written on multiple staves, with measures numbered 125, 126, and 127. The instruments listed on the left include:

- Fl 1, Fl 2
- Ob 1, Ob 2
- Cl 1, Cl 2
- Bcl 1, Bcl 2
- Bsn 1, Bsn 2
- Cor 1, Cor 2
- Trp 1, Trp 2
- Tbn 1, Tbn 2
- Tba
- Hr 1, Hr 2
- Perc
- Dr 1, Dr 2
- Cb

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *mf*, *f*, and *acc.* (accents). The notation is dense, with many notes and rests across the staves.

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Handwritten musical score for orchestra and strings, page 91. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), strings (violins, violas, cellos, double basses), and percussion (timpani, snare, cymbals). The notation is dense with many notes, rests, and dynamic markings.

NATIONAL LIBRARY OF MUSIC

Handwritten musical score for a large orchestra, page 92. The score is divided into two systems, each containing multiple staves for different instruments.

Top System:

- 2 fl:** Two flutes.
- ob:** Oboe.
- cl1, cl2, cl3:** Three clarinets.
- b1, b2, b3:** Three bassoons.
- cb:** Contrabassoon.
- trp1, trp2, trp3:** Three trumpets.
- 2 tb:** Two tubas.
- hpt:** Horn in the pit.

Bottom System:

- perc II:** Percussion II.
- violin solo:** Violin solo.
- vi I, div 3:** Violin I, divided into three parts.
- vi II, div 3:** Violin II, divided into three parts.
- vi:** Violin.
- vc:** Viola.
- cb:** Cello.

Tempo markings include *Andante* and *Andante largo*. The score is written in a standard musical notation with various dynamics and articulations.

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Handwritten musical score for orchestra, page 93. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), strings (violin, viola, cello, double bass), and percussion (snare, cymbal, triangle, etc.). The music is written in a complex, dense style with many notes and rests. The page number 93 is in the top right corner.

Handwritten musical score for orchestra and voice, page 96. The score is written on 24 staves, organized into three systems of eight staves each. The instruments and parts are labeled on the left:

- Fl (Flute)
- ob (Oboe)
- cl (Clarinet)
- bss (Bassoon)
- c bss (Contrabassoon)
- ss (Soprano)
- fr (French Horn)
- trp (Trumpet)
- trb (Trombone)
- hpl (Harp)
- hpl2 (Harp 2)
- gtr (Guitar)
- tim (Timpani)
- perc (Percussion)
- vlr (Violin)
- vl II (Violin II)
- vlr (Violin)
- vl (Violin)
- cb (Cello)

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into measures by vertical bar lines. The page number 96 is in the top right corner.

Handwritten musical score for page 98. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Fl 1, Fl 2, Ob, Cl, Cor, 2. Clarinet, Sax, Horn, Trombone, Trumpet, Horn 1, Horn 2, Celeste, Perc, Violoncello solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections. The page number 98 is visible in the top right corner.

Handwritten musical score for orchestra and voices, page 100. The score is written on 24 staves, organized into four systems of six staves each. The instruments and voices are labeled on the left side of the staves:

- System 1: Flute 1 (fl), Flute 2 (fl), Oboe (ob), Clarinet (cl), Bassoon (bss), and Soprano/Alto (sop. u. alto).
- System 2: Trombone (trb), Trumpet (tp), and Horn (ha).
- System 3: Harp 1 (hp1), Harp 2 (hp2), and Timpani (timp).
- System 4: Percussion (perc), Violoncello (vcl), and Double Bass (db).

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, legible hand.

Handwritten musical score for page 101. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: fl (flute), ob (oboe), cl (clarinet), bsn (bassoon), c. bsn (contrabassoon), sax (saxophone), frc lra (French horn), tpt (trumpet), tbn (trombone), bpt (bassoon), bpt2 (bassoon), celeste (celeste), timp (timpani), perc (percussion), d. solo (double solo), vl I (violin I), vl II (violin II), vlc (viola), vc (cello), and cb (contrabass). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc', 'poco', and 'f'. There are also some handwritten annotations and a small box containing the number '65'.

5

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Allegro agitato

cl
b.cl
bin
c.bsn
sax
hbn
tbn
perc
vi I
vi II

cl
b.cl
bin
c.bsn
2. bsn
hbn
tbn
perc
vl. solo
vi I
vi II
cel/ba

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed from top to bottom are: fl (flute), ob (oboe), ch (clarinet), clb (clarinet bass), bcl (bassoon), bml (bassoon middle), cbsa (clarinet bass solo), asax (alto saxophone), b.sax (bass saxophone), frhn (French horn), trpts (trumpets), 2trns (2 trumpets), trbn (trombone), pmo (piano), timp (timpani), perc (percussion), vl solo (violin solo), vl I (violin I), vl II (violin II), vla (viola), vc (violin), and cb (cello). The score includes musical notation, dynamics, and a rehearsal mark 'B5'.

Handwritten musical score for orchestra, page 107. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, horn, tuba), percussion (snare, tom, cymbal, triangle), strings (violin solo, violin I, violin II, viola, cello, double bass), and a vocal line. The music is in 2/4 time and features complex rhythmic patterns and dynamics. A rehearsal mark [95] is present at the top. A tempo change *con fuoco e sferzando* is indicated above the violin solo staff. Another rehearsal mark [95] is present below the violin solo staff.

Handwritten musical score for a large orchestra, page 108. The score includes staves for woodwinds, brass, percussion, and strings. The woodwind section (flutes, oboes, clarinets, bassoons) has complex melodic lines. The brass section (trumpets, trombones, tuba, euphonium) provides harmonic support. The percussion section includes snare, tom-toms, and cymbals. The string section (violins, violas, cellos, double basses) plays a rhythmic pattern. The score is marked with various dynamics and articulations.

5 4 100

fl1 fl2 ob cl1 cl2 bcl bsn cbsn sax

5 100

srln tpt tbn tuba

7no timp

perc mrid

100

vl solo vl I vl II vla vc cb

1. solo

54

Handwritten musical score for page 109. The score is written on multiple staves, organized into systems. The instruments listed on the left side of the staves are:

- Flute (Fl)
- Oboe (Ob)
- Clarinet (Cl)
- Bassoon (Bsn)
- Trumpet (Tpt)
- Trombone (Tbn)
- Piano (Pno)
- Timpani (Timp)
- Violin Solo (vl solo)
- Violin I (vl I)
- Violin II (vl II)
- Viola (vln)
- Violoncello (vc)
- Double Bass (cb)

The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score, particularly in the upper woodwind and string sections. The page number 109 is printed in the top right corner.

Handwritten musical score for orchestra and strings, page 110. The score is divided into two systems. The first system includes staves for woodwinds (flute, oboe, clarinet, bassoon, contrabassoon), brass (trumpet, horn, tuba, euphonium, trombone, timpani, percussion), and strings (violin I, violin II, viola, violoncello, double bass). The second system includes staves for woodwinds (flute, oboe, clarinet, bassoon, contrabassoon), brass (trumpet, horn, tuba, euphonium, trombone, timpani, percussion), and strings (violin I, violin II, viola, violoncello, double bass). The score is written in 4/4 time and features complex rhythmic patterns and dynamics markings.

104

4

105

violin I

violin II

viola

cello

double bass

flute

oboe

clarinet

bassoon

contrabassoon

trumpet

horn

tuba

euphonium

trombone

timpani

percussion

Handwritten musical score for orchestra and voices, page 111. The score is written on multiple staves, with various instruments and vocal parts labeled on the left. The notation includes notes, rests, and dynamic markings. The page number 111 is visible in the top right corner. The score is divided into three systems. The first system includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Violoncello, Violin I, Violin II, Viola, and Cello. The second system includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Violoncello, Violin I, Violin II, Viola, and Cello. The third system includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Violoncello, Violin I, Violin II, Viola, and Cello. The score is written in a cursive, handwritten style.

Handwritten musical score for orchestra and voices, page 112. The score includes staves for woodwinds, brass, percussion, and strings, with various musical notations and dynamics.

Woodwinds: Flute 1 (fl. 1), Flute 2 (fl. 2), Oboe 1 (ob. 1), Oboe 2 (ob. 2), Clarinet 1 (cl. 1), Clarinet 2 (cl. 2), Bassoon 1 (bcl. 1), Bassoon 2 (bcl. 2), Contrabassoon (c. b. s.), Saxophone 1 (sax. 1), Saxophone 2 (sax. 2).

Brass: Trumpet 1 (tp. 1), Trumpet 2 (tp. 2), Trombone 1 (tr. 1), Trombone 2 (tr. 2), Trombone 3 (tr. 3), Euphonium (euph.), Tuba (tuba).

Percussion: Snare drum (sn.), Cymbal (cym.), Tom-tom (tom.), Triangle (tri.), Gong (gong), Chimes (chm.), Celeste (celeste), Timpani (timp.), Percussion II (perc. II).

Strings: Violin I (vl. I), Violin II (vl. II), Viola (vla.), Violoncello (vc.), Contrabass (cb.).

Voice: Soprano (sop.), Alto (alt.), Tenor (ten.), Bass (b.).

Other: Piano (p), Forte (f), Mezzo-forte (mf), Piano-forte (pf), Crescendo (cresc.), Decrescendo (decresc.), Accelerando (acc.), Ritardando (ritard.), Tempo (tempo), Adagio (adagio), Andante (andante), Allegro (allegro), Vivace (vivace), Presto (presto), Molto (molto), Poco (poco), Assai (assai), Very (very), Extremely (extremely), Superbly (superbly), Magnificently (magnificently), Gloriously (gloriously), Heroically (heroically), Divinely (divinely), Sublimely (sublimely), Heavenlyly (heavenly), Angelically (angelically), Divinely (divinely), Sublimely (sublimely), Heavenlyly (heavenly), Angelically (angelically).

Handwritten musical score for "The Rose Tree" by J. S. Ziegl, Op. 115. The score is for a full orchestra and includes parts for woodwinds, brass, strings, and percussion. The music is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into three systems, each with a measure number (115, 116, 117) at the top. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "cresc." and "p".

Handwritten musical score for orchestra and voices, page 114. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and voices (soprano, alto, tenor, bass). It features complex notation with many notes, rests, and dynamic markings.

Key markings and annotations include:

- Flute 1 (Fl 1):** *fl* (first measure)
- Flute 2 (Fl 2):** *fl* (first measure)
- Oboe (Ob):** *ob* (first measure)
- Clarinet (Cl):** *cl* (first measure)
- Bassoon (Bn):** *bn* (first measure)
- Violin I (Vl I):** *vl* (first measure)
- Violin II (Vl II):** *vl* (first measure)
- Viola (Vla):** *vla* (first measure)
- Cello (Vcl):** *vcl* (first measure)
- Double Bass (Cb):** *cb* (first measure)
- Voices:**
 - Soprano (S):** *s* (first measure)
 - Alto (A):** *a* (first measure)
 - Tenor (T):** *t* (first measure)
 - Bass (B):** *b* (first measure)
- Dynamic markings:** *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *p* (piano).
- Other markings:** *rit* (ritardando), *acc* (accelerando), *tr* (trill), *sc* (scordatura), *tr* (trill), *sc* (scordatura).

Handwritten musical score for a large orchestra, page 115. The score is written on multiple staves, with measures numbered 120 and 121. The instruments listed on the left include:

- Flutes (Fl 1, Fl 2)
- Oboes (Ob 1, Ob 2)
- Clarinets (Cl 1, Cl 2)
- Bassoons (Bsn 1, Bsn 2)
- Saxophones (Sax 1, Sax 2)
- Trumpets (Tpt 1, Tpt 2)
- Trombones (Tbn 1, Tbn 2)
- Timpani (Timp)
- Snare Drum (Sn)
- Cymbals (Cym)
- Violins (Vln I, Vln II)
- Violas (Vla)
- Cellos (Vcl)
- Double Basses (Cb)
- Conductor's part (C)

The score features complex musical notation, including various note values, rests, and dynamic markings. The page number 115 is visible in the top right corner.

Handwritten musical score for orchestra and voices, page 116. The score is divided into two systems, each marked with a rehearsal cue (125).

First System (Measures 1-4):

- Flutes (fl):** Flute 1 and 2.
- Oboes (ob):** Oboe 1 and 2.
- Clarinets (cl):** Clarinet in B-flat and Clarinet in C.
- Bassoons (bsn):** Bassoon 1 and 2.
- Contrabassoon (cbn):**
- Saxophones (sax):** Alto and Tenor.
- Trumpets (trp):** Trumpet 1, 2, and 3.
- Timpani (tim):**
- Drum (dr):**
- Harps (harp):** Harp 1 and 2.
- Piano (pno):**
- Cello (cel):**
- Double Bass (db):**
- Violins (vi):** Violin I and Violin II.
- Viola (vla):**
- Solo Violoncello (solo vcl):**
- Violoncello (vcl):**
- Double Bass (db):**

Second System (Measures 5-8):

- Flutes (fl):** Flute 1 and 2.
- Oboes (ob):** Oboe 1 and 2.
- Clarinets (cl):** Clarinet in B-flat and Clarinet in C.
- Bassoons (bsn):** Bassoon 1 and 2.
- Contrabassoon (cbn):**
- Saxophones (sax):** Alto and Tenor.
- Trumpets (trp):** Trumpet 1, 2, and 3.
- Timpani (tim):**
- Drum (dr):**
- Harps (harp):** Harp 1 and 2.
- Piano (pno):**
- Cello (cel):**
- Double Bass (db):**
- Violins (vi):** Violin I and Violin II.
- Viola (vla):**
- Solo Violoncello (solo vcl):**
- Violoncello (vcl):**
- Double Bass (db):**

Handwritten notes and markings are present throughout the score, including dynamic markings (e.g., *pp*, *mf*, *f*, *sfz*) and performance instructions (e.g., *con sord.*, *con arco*, *con plectrum*).

Handwritten musical score for orchestra and strings, page 117. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, horn, tuba), percussion (snare, tom, cymbal, triangle, xylophone, maracas), and strings (violin I, violin II, viola, cello, double bass). The music is written in a complex, rhythmic style with many notes and rests. There are several measures marked with '130' and '131'.

Handwritten musical score for a large ensemble, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked with '3' and '7' above them. The notation includes complex rhythmic patterns, accidentals, and dynamic markings. The score is divided into two main sections, with the first section ending at measure 135 and the second section starting at measure 136. The instruments listed on the left include fl, fl2, ab, ob, o3, cl, bcl, bsn, ebn, asax, tsax, v, flut, 2.v, trp, trb, tuba, bop1, bop2, pno, timp, and vuc. The vocal parts are labeled I, II, III, IV, V, and VI. The score is written in a complex, handwritten style, with many notes and markings.

Handwritten musical score for orchestra and solo instruments, measures 149-155. The score is written on multiple staves, with measures 149, 150, and 155 marked at the beginning of their respective systems. The instruments listed on the left include:

- 2 fl
- a fl
- 2 ob
- 2 cl
- b cl
- 2 bsn
- c bsn
- fr horn
- trpt
- trbn
- trmp
- perc
- vib
- vi solo
- vi II
- cb

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom system (measures 150-155) includes additional markings like "5/5" and "5/5" below the solo violin staff.

Handwritten musical score for orchestra and solo instruments, page 121. The score is divided into three systems. The first system includes staves for 2 flutes (2fl), 2 oboes (2ob), 2 clarinets (2cl), 2 bassoons (2bsn), 2 horns (2bn), 2 trumpets (2tp), 2 trombones (2tb), 2 timpani (2timp), 2 percussion (2perc), 2 violas (2vl), 2 violins (2vl), 2 cellos (2cl), and 2 double basses (2db). The second system includes staves for 2 flutes (2fl), 2 oboes (2ob), 2 clarinets (2cl), 2 bassoons (2bsn), 2 horns (2bn), 2 trumpets (2tp), 2 trombones (2tb), 2 timpani (2timp), 2 percussion (2perc), 2 violas (2vl), 2 violins (2vl), 2 cellos (2cl), and 2 double basses (2db). The third system includes staves for 2 flutes (2fl), 2 oboes (2ob), 2 clarinets (2cl), 2 bassoons (2bsn), 2 horns (2bn), 2 trumpets (2tp), 2 trombones (2tb), 2 timpani (2timp), 2 percussion (2perc), 2 violas (2vl), 2 violins (2vl), 2 cellos (2cl), and 2 double basses (2db). The score features various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a large ensemble, featuring woodwinds, brass, strings, and percussion. The score is divided into two systems, each with a rehearsal mark [173].

System 1 (Top):

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet in B-flat (cl), Bass Clarinet (bcl), Bassoon (bsa), Contrabassoon (cbsa), Saxophone (sax), and Tenor Saxophone (tsax).
- Brass:** Trumpet (tr), Trombone (trb), and Euphonium/Tuba (eup/tub).
- Strings:** Violin I (vl I), Violin II (vl II), Viola (vla), Violoncello (vc), and Double Bass (cb).
- Percussion:** Percussion (perc).
- Other:** Solo (sol).

System 2 (Bottom):

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet in B-flat (cl), Bass Clarinet (bcl), Bassoon (bsa), Contrabassoon (cbsa), Saxophone (sax), and Tenor Saxophone (tsax).
- Brass:** Trumpet (tr), Trombone (trb), and Euphonium/Tuba (eup/tub).
- Strings:** Violin I (vl I), Violin II (vl II), Viola (vla), Violoncello (vc), and Double Bass (cb).
- Percussion:** Percussion (perc).
- Other:** Solo (sol).

The score includes various musical notations such as notes, rests, and dynamic markings. The rehearsal mark [173] appears at the beginning of the first system and in the middle of the second system.

Calmo to d = 54-60

[183]

2fl
alt
2ob
ob
2cl
bcl
bssn
cbsn
asax
fsax

[185]

frhn
tpt
tbn
tba
hpl
hpl
colsk
timp
perc
maracas

[187]

vl solo
vi I
vi II
vla
vc
cb

Handwritten musical score for a large orchestra and choir, page 125. The score includes staves for woodwinds, brass, strings, and choir. Rehearsal marks 179, 180, and 181 are visible.

Woodwinds: fl, ob, ch, cl, bcl, bsn, cbsn, a. sax, ftr, trp, trb, trbn.

Brass: bpt, bpt2, cello, contrabasso, timp, vib., trb, bells, perc., mrc.

Strings: vl solo, vl I, vl II, vla, vc, cb.

Choir: Cello, Contrabasso group.

Rehearsal marks: 179, 180, 181.

195

fl
af
ob
ch
cl
bcl
tr
cbs
c sac
t sac

trhn

hp1

hp2

calgsc

clomb
trb
trb
perc
mar.

vl solo

vl I

vl II

vla

4/4

52

Handwritten musical score for a symphony, page 128. The score is divided into two systems. The first system includes staves for hp 1, hp 2, celeste, perc, vl solo, vl I, vl II, vla, and vc. The second system includes staves for fr horn, hp 1, hp 2, celeste, perc, vl solo, vl div 1, vl div 2, vc, and cb div 1. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for orchestra and strings, page 129. The score includes staves for strings (Violins I, II, VI, VII, VIII, IX, X, XI, XII), woodwinds (Flute, Oboe, Bassoon, Clarinet, Saxophone), brass (Trumpet, Trombone, Euphonium, Tuba), and percussion (Timpani, Snare, Cymbal, Triangle, Gong, Chimes). The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings. A rehearsal mark [210] is present at the top left, and another [215] is at the bottom right. The text "molto dim." is written near the bottom right of the page.

Handwritten musical score for page 130, featuring two systems of staves. The first system includes staves for 2 bsn, hp1, hp2, celeste, perc, vl solo, vc, and cb. The second system includes staves for ch, 2 bsn, hp1, hp2, celeste, perc, vl solo, vc, and cb. The score is marked with tempo changes: *piu lento* and *Calento*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

piu lento $\text{♩} = 46$ *Calento* $\text{♩} = 56$

2 bsn

hp1

hp2

celeste

perc

vl solo

vc

cb

ch

2 bsn

hp1

hp2

celeste

perc

vl solo

vc

cb

$\frac{1}{2}$
02

pizzicato $\text{♩} = 46$

2 fl
2 fl
ob
eh
cl I
cl 2
bcl
2 bsn
c bsn
opr sax
t. sax
fr horn
tpt 1
tpt 2-3
2 tbn
tuba
hp
timp
perc
vl solo
vi I
vi II
vla
vc
cb

div lento $\text{♩} = 46$

225

This is a handwritten musical score for a large orchestra and choir. The score is written on multiple staves, each labeled with an instrument or vocal part. The instruments listed include Violins I and II, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Tuba, Euphonium, Percussion, Harp, Piano, and various woodwinds. The vocal parts are labeled as Soprano, Alto, Tenor, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score for orchestra and solo instruments, page 134. The score includes staves for woodwinds, brass, strings, and solo instruments. It features various musical notations such as notes, rests, and dynamic markings like "molto dim" and "f".

Instrument abbreviations on the left:

- fl1
- fl2
- obl
- ch
- cl1
- cl2
- bcl
- asax
- tsax
- frken
- tp
- tr
- tr
- hp1
- hp2
- celste
- trmp
- clars
- harp
- guc
- trb
- marimba
- vl solo
- vl I
- vl II
- vla
- vc
- cb

Rehearsal mark 235 is indicated at the top. The score ends with a double bar line and a "fin" marking.

Handwritten musical score for orchestra and solo instruments, page 135. The score is written on multiple staves, with measures numbered 340 and 341. The instruments listed on the left are:

- fl 1
- fl 2
- a fl
- hp 1
- hp 2
- cel
- cl
- perc
- vi solo
- vi I
- vi II
- vla
- vc
- cb
- cb solo

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features the text: "Reproduced with permission of the copyright owner. Further reproduction prohibited without permission."

Handwritten musical score for page 136. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Fl 1, Fl 2, a Fl, b p 1, b p 2, a b c, perc, vldo, vl I, vl II, vla, vc, cb, and cbs. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, bold, handwritten 'ff' (fortissimo) is visible in the lower section of the score, indicating a strong dynamic. The score is written in a clear, legible hand.

Handwritten musical score for page 137, featuring a large ensemble of instruments. The score is written in 4/4 time, with a tempo marking of $J = 52$ and a dynamic marking of ff (fortissimo) at the beginning.

The instruments listed on the left side of the score are:

- fl 1
- fl 2
- ob
- eh
- cl 1
- cl 2
- bal
- bass
- bass
- c. bass
- trass
- g. horn
- trp
- tbn
- tuba
- hpl
- hp 2
- celeste
- cl. solo
- perc. solo
- vi solo
- vi I
- vi II
- vi III
- vc
- cb

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo marking $J = 52$ is repeated at the beginning of the score. The dynamic marking ff is also present. The score is written in a large, clear hand, with many notes and rests visible. The page number 137 is written in the top right corner.

Handwritten musical score for page 138. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: fl. 1, fl. 2, a. cl., ob. 1, ob. 2, cl. 1, cl. 2, b. cl., 2. b. cl., a. cor., + cor., hr. cor., trpt., tbn. 1, tbn. 2, hpl., hp2., tmg., puc., vl. solo, vl. I, vl. II, 2. vl., vl. 1c., 3. vl., vc., and cb. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and a small box containing the number '255' near the bottom left. The page number '138' is printed in the top right corner.

Handwritten musical score for page 139. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Fl 1, Fl 2, Ob 1, Cl 1, Bsn, Cbn, Sng, Srhn, Tpt, Tbn 1, Tbn 2, Bp 1, Bp 2, Pno, Timp, Perc, Vl solo, VI I, VI II, Vla, Vc, and Cb. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and markings above the staves, including the number '4' and the word '260' in a box. The page number '139' is printed in the top right corner.

Handwritten musical score for orchestra and strings, page 140. The score is written on 24 staves, with the following instruments listed on the left:

- fl
- ob1
- ob2
- cl1
- cl2
- bn1
- bn2
- cbn
- a sax
- t sax
- frken
- tp1
- tp2
- hpl
- hp2
- tmp
- guc
- vl solo
- vl I
- vl II
- vlk
- vl
- cb

The score is divided into four measures, with measure numbers 3, 7, 265, and 4 written above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 140 is written in the top right corner.

This is a handwritten musical score for a large orchestra and choir. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and various musical symbols. The score is divided into measures by vertical bar lines. The instruments and voices included are:

- Violins I (vln I)
- Violins II (vln II)
- Violas (vln)
- Cellos (vcl)
- Double Basses (cb)
- Flutes (fl)
- Oboes (ob)
- Clarinets (cl)
- Bassoons (bsn)
- Trumpets (tp)
- Trombones (tb)
- Timpani (timp)
- Percussion (perc)
- Choir (choir)
- Soloist (solo)

The score is written in a clear, legible hand, with some corrections and markings. The notation is dense, with many notes and rests, indicating a complex musical piece. The score is divided into measures by vertical bar lines. The instruments and voices included are:

Handwritten musical score for page 144. The score is organized into two systems. The first system includes staves for Flute 1 (fl), Oboe (ob), Trumpet (tp), Trombone (tbn), Timpani (timp), Snare Drum (sn), Tom Tom (tom), Bass Drum (bass), and Cymbal (cym). The second system includes staves for Flute 2 (2fl), Oboe 2 (2ob), Trumpet 2 (2tp), Trombone 2 (2tbn), Timpani 2 (2timp), Snare Drum 2 (2sn), Tom Tom 2 (2tom), Bass Drum 2 (2bass), and Cymbal 2 (2cym). A solo violin part (vl solo) is also present, featuring complex, rapid passages. The score is written in a standard musical notation with various dynamics and articulations.

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Handwritten musical score for a symphony, measures 290-300. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), percussion (timpani, snare, cymbals, triangle, xylophone, tuba, euphonium, horn), and harp. The music is in 4/4 time and features complex rhythmic patterns and dynamics.

Handwritten musical score for page 146. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: fl (flute), ob (oboe), cl (clarinet), bcl (bassoon), bsn (bassoon), cbsn (contrabassoon), f-hrn (french horn), tpt (trumpet), tbn (trombone), tba (tuba), hp1 (harp 1), hp2 (harp 2), celeste, timp (timpani), snr (snare drum), and perc (percussion). The score includes various musical notations such as notes, rests, and dynamic markings. The page number 146 is visible in the top right corner.

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fl
 a fl
 ob
 cl
 cl
 bcl
 bsn
 ebsn
 a cor
 + cor
 sr hie
 tpt
 tbn
 tbc
 hp1
 hp2
 celeste
 timp
 xyl
 mallets
 piano
 celeste
 tom
 vl solo
 vl I
 vl II
 vla
 vc
 cb

148

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Vita

Peter Fischer is a composer and instructor of music theory. He was born in Martinez, California, in 1956, later settling in the Chicago area in the 1960's. He is currently an Assistant Professor of Music at Adams State College in Alamosa, Colorado. He is in charge of developing a technology studio and a Computer Assisted Instruction lab at Adams State College. His compositions include the Concerto for Violin and Orchestra that is part of this document; *Chromatic Timescapes*, a Concerto for Viola and Tape; *Scenes from an Interior Monologue*, a concert work for oboe and tape; a nonet, *Relentless Visions*, that was performed in 1991 at Weil Recital Hall at Carnegie Hall in New York; and a large work for solo piano, *Rings of Crystalline Sky*. He is currently working on a cycle of concertos as well as several chamber projects. At present he is a candidate for the Doctor of Musical Arts degree at Louisiana State University.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Peter Fischer

Major Field: Music

Title of Dissertation: Structure and Organization in Rands' Work"...
body and shadow..." and an Original Composition
for Violin and Orchestra

Approved:

Dirk Ambrose
Major Professor and Chairman

John M. Larkin
Dean of the Graduate School

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Date of Examination:

March 26, 1996