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## ALABAMA SUMMER: SUITE FOR ORCHESTRA WITH STRUCTURAL AND HARMONIC ANALYSIS

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ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

David Frank McKee

The Graduate School  
University of Kentucky

2008

ALABAMA SUMMER: SUITE FOR ORCHESTRA  
WITH STRUCTURAL AND HARMONIC ANALYSIS

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ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

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A dissertation submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By  
David Frank McKee

Lexington, KY

Director: Mr. Joseph Baber, Professor of Composition

Lexington, KY

2008

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## ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

### ALABAMA SUMMER: SUITE FOR ORCHESTRA WITH STRUCTURAL AND HARMONIC ANALYSIS

An original composition in three movements for large orchestra. Following the score is a detailed analysis of the work, consisting of an introduction, three sections of analysis devoted to each of the three movements of the composition, and a short conclusion summarizing the analysis.

**KEY WORDS:** Music composition, music theory, musical analysis, orchestra, musical score

**Multimedia Elements Used:** Audio File (.WAV)

David F. McKee  
February 15, 2008



ALABAMA SUMMER: SUITE FOR ORCHESTRA  
WITH STRUCTURAL AND HARMONIC ANALYSIS

By

David Frank McKee

Professor Joseph Baber  
Director of Dissertation

Dr. Cecilia Wang  
Director of Graduate Studies

February 15, 2008



DOCTOR OF MUSICAL ARTS PROJECT

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movement1_2.mp3.....	17MB
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## INSTRUMENTATION

Piccolo  
2 Flute  
2 Oboe (2nd doubling English Horn)  
2 Clarinet  
Bass Clarinet  
2 Bassoon  
4 Horn  
3 Trumpet  
2 Trombone  
Bass Trombone  
Tuba  
4 Timpani  
Suspended Cymbal  
Snare  
Triangle  
Bells  
Marimba  
Xylophone  
Piano  
Harp  
Violins  
Violas  
Cellos  
Basses

# Alabama Summer: Suite for Orchestra

## I. Red Clay After Rain

DAVID F. MCKEE

**3/4 Lento** ♩ = 50 **2/4 3/4**

Flutes 1, 2  
Oboes 1, 2  
Clarinets in B $\flat$  1, 2  
Bass Clarinet in B $\flat$   
Bassoon 1, 2  
Horn in F 1, 2  
Horn in F 3, 4  
Trumpet in B $\flat$  1, 2  
Trumpet in B $\flat$  3  
Trombone 1, 2  
Bass Trombone  
Tuba  
3 Timpani  
Suspended Cymbal  
Orchestral Bells  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

**A**

13

Musical score for measures 13-22. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Timpani, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature changes from 2/4 to 3/4. Dynamics include *pp*, *p*, *mp*, and *ppp*. Performance markings include *gliss.* and *vib.*



23

Musical score for measures 23-32. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mp* and *pp*. Performance markings include *sempre legato*.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Timp.  
Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf*  
*mf*  
*p*  
*pp*  
*pp*  
*sempre leg.*

2/4 3/4

E<sub>b</sub> F<sub>4</sub> D<sub>b</sub>

Detailed description: This page of a musical score covers measures 28 through 31. It features a full orchestral ensemble. The woodwind section includes two flutes, two oboes, two clarinets, two bassoons, and four horns. The brass section consists of two timpani and a cymbal. The keyboard section includes a piano. The string section includes first and second violins, violas, violas, cellos, and double basses. The score is in a key with one sharp (F#) and a 4/4 time signature. Measure 28 begins with a 2/4 time signature change, and measure 30 begins with a 3/4 time signature change. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, and includes dynamic markings such as *mf* and *pp*. The strings play sustained notes with some rhythmic movement. The woodwinds and brass play melodic lines with various articulations and dynamics.

33

Fl. 1, 2: *pp*

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2: *p*

Hn. 3, 4: *p*

Cym.

Orch. Bells: *p*, *pp*

Hp.: *pp*

Vln. I:  $\frac{4}{4}$ ,  $\frac{3}{4}$

Vln. II

Vla.

Vc.

Db.

39

**B**

Musical score for measures 39-42, featuring woodwinds, brass, and strings. The score is in 4/4 time and includes dynamics such as *p*, *mp*, and *pp*. A section marker **B** is present at the top right and bottom right. The woodwind section includes Flutes 1 & 2, Horns 1, 2, 3 & 4, Trumpets 1, 2, and 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score shows various musical notations including rests, notes, slurs, and dynamic markings.

48

Musical score for measures 48-51, featuring various instruments and dynamics. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2 and 3, 4, Trumpets 1 & 2, Orchestrated Bells, Harp, Violin I & II, Viola, Violoncello, and Double Bass. Dynamics range from *mp* to *mf*. Performance markings include *poco cresc.*, *arco*, and *pizz.*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Orch. Bells

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*, *mf*, *poco cresc.*, *arco*, *pizz.*

52

The musical score consists of the following parts:

- Ob. 1, 2:** Woodwinds, mostly silent with a few notes in the first measure.
- Cl. 1, 2:** Clarinets, playing a rhythmic pattern in the first measure.
- Bsn. 1, 2:** Bassoons, playing a rhythmic pattern in the first measure, then a melodic line in the second measure.
- Hn. 1, 2:** Horns, mostly silent.
- Tpt. 1, 2:** Trumpets, playing a melodic line in the first measure.
- Timp.:** Timpani, playing a rhythmic pattern.
- Cym.:** Cymbals, playing a rhythmic pattern.
- Hp.:** Piano, with harmonic markings:  $E^b$ ,  $A^b$ ,  $D^b$ ,  $B^bD^b$ ,  $E^b A^b C^b$ , and  $D^b$ .
- Vln. I, Vln. II:** Violins, playing a melodic line with a *div.* (divisi) marking in the final measure.
- Vla.:** Viola, playing a melodic line.
- Vc.:** Violoncello, playing a melodic line.
- Db.:** Double Bass, playing a melodic line with an *arco* (arco) marking.

Time signatures  $\frac{3}{4}$  and  $\frac{4}{4}$  are indicated above the score. Dynamic markings include *p*, *pp*, and *pp*.



58 **C** Più mosso  $\text{♩} = 80$

Musical score for measures 58-65. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Harp, Violin I, and Violin II. The key signature is one sharp (F#). The tempo is 'Più mosso' with a metronome marking of quarter note = 80. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *mp* and *mf*. The Harp part shows a chord structure with a dashed line indicating a tremolo effect. The Violin I and II parts have a *pp* dynamic and a fermata over the first measure.



66

Musical score for measures 66-73. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Violin I, and Violin II. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *mp*. The Violin I and II parts have a *pizz.* (pizzicato) marking and a *mp* dynamic. The Violin I part also has an *arco* (arco) marking in the final measure.

72

Musical score for measures 72-75. The score includes staves for Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; B. Cl.; Bsn. 1, 2; Hn. 1, 2; Vln. I; Vln. II; and Vla. The key signature is one sharp (F#). Measure 72 is marked with a circled 72. The music features complex rhythms with triplets and 7/4 time signatures. Dynamics include *rit.* (ritardando) and *p* (piano). The string parts (Vln. I, Vln. II, Vla.) are marked with *rit.* and *p*. The woodwind parts (Fl., Ob., Cl., Bsn.) also feature *rit.* and *p* markings. The horn parts (Hn. 1, 2) are marked with *rit.* and *p*. The bassoon part (Bsn. 1, 2) is marked with *rit.* and *p*. The flute part (Fl. 1, 2) is marked with *rit.* and *p*. The oboe part (Ob. 1, 2) is marked with *rit.* and *p*. The clarinet part (Cl. 1, 2) is marked with *rit.* and *p*. The bassoon part (Bsn. 1, 2) is marked with *rit.* and *p*. The horn part (Hn. 1, 2) is marked with *rit.* and *p*. The violin part (Vln. I) is marked with *rit.* and *p*. The violin part (Vln. II) is marked with *rit.* and *p*. The viola part (Vla.) is marked with *rit.* and *p*.

≡

78 **D** Tempo primo ♩=50

Musical score for measures 78-81. The score includes staves for Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Hn. 3, 4; Vln. I; Vln. II; Vla.; Vc.; and Db. The key signature is one sharp (F#). Measure 78 is marked with a circled 78 and a box containing the letter 'D'. The tempo is marked 'Tempo primo' with a quarter note equal to 50. The time signature is 7/4. The music features complex rhythms with 5/4 and 7/4 time signatures. Dynamics include *poco a poco cresc.* (poco a poco crescendo), *solo I*, and *sempre leg.* (sempre legato). The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked with *poco a poco cresc.* and *sempre leg.*. The woodwind parts (Fl., Ob., Cl., Bsn., Hn. 1, 2, Hn. 3, 4) are marked with *solo I*. The flute part (Fl. 1, 2) is marked with *poco a poco cresc.* and *solo I*. The oboe part (Ob. 1, 2) is marked with *solo I*. The clarinet part (Cl. 1, 2) is marked with *solo I*. The bassoon part (Bsn. 1, 2) is marked with *solo I*. The horn part (Hn. 1, 2) is marked with *poco a poco cresc.*. The horn part (Hn. 3, 4) is marked with *poco a poco cresc.*. The violin part (Vln. I) is marked with *sempre leg.*. The violin part (Vln. II) is marked with *sempre leg.*. The viola part (Vla.) is marked with *sempre leg.*. The cello part (Vc.) is marked with *div.* (diviso). The double bass part (Db.) is marked with *poco a poco cresc.*.

83

Musical score for measures 83-85, featuring woodwinds, brass, and strings. The score is divided into three measures with time signatures 7/4, 6/4, and 7/4. The instruments are:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Measure 83 (7/4): Flute 1, 2 and Bassoon 1, 2 play a melodic line. Clarinet 1, 2 and Bassoon 1, 2 play a rhythmic accompaniment. Horn 1, 2 and Trumpet 1, 2 play sustained notes. Trombone 1, 2 and Violin I play sustained notes. Violin II and Viola play sustained notes. Violoncello and Double Bass play a rhythmic accompaniment.

Measure 84 (6/4): Flute 1, 2 and Bassoon 1, 2 play a melodic line. Clarinet 1, 2 and Bassoon 1, 2 play a rhythmic accompaniment. Horn 1, 2 and Trumpet 1, 2 play sustained notes. Trombone 1, 2 and Violin I play sustained notes. Violin II and Viola play sustained notes. Violoncello and Double Bass play a rhythmic accompaniment.

Measure 85 (7/4): Flute 1, 2 and Bassoon 1, 2 play a melodic line. Clarinet 1, 2 and Bassoon 1, 2 play a rhythmic accompaniment. Horn 1, 2 and Trumpet 1, 2 play sustained notes. Trombone 1, 2 and Violin I play sustained notes. Violin II and Viola play sustained notes. Violoncello and Double Bass play a rhythmic accompaniment.

This page of a musical score, numbered 87, contains the following parts and staves:

- Fl. 1, 2:** Flute parts with a first staff marked *a2* and a second staff marked *(c)*.
- Ob. 1, 2:** Oboe parts with a first staff and a second staff.
- Cl. 1, 2:** Clarinet parts with a first staff and a second staff.
- B. Cl.:** Bass Clarinet part.
- Bsn. 1, 2:** Bassoon parts with a first staff and a second staff marked *II*.
- Hn. 1, 2:** Horn parts with a first staff and a second staff.
- Hn. 3, 4:** Horn parts with a single staff.
- Tpt. 1, 2:** Trumpet parts with a first staff and a second staff.
- Tpt. 3:** Trumpet part with a single staff.
- Tbn. 1, 2:** Trombone parts with a first staff and a second staff.
- B. Tbn.:** Baritone Trombone part.
- Tba.:** Tuba part.
- Vln. I:** Violin I part.
- Vln. II:** Violin II part.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Db.:** Double Bass part.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

89

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Cym.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Detailed description: This page of a musical score, numbered 89, contains 17 staves for various instruments. The Flute 1 and 2 parts feature intricate sixteenth-note passages with slurs. The Oboe 1 and 2 parts play a rhythmic pattern of eighth notes. The Clarinet 1 and 2 parts have similar sixteenth-note figures. The Bassoon 1 and 2 parts play a slower, more melodic line. The Horn 1 and 2 parts play a steady eighth-note accompaniment. The Horn 3 and 4 parts play a sustained chord. The Trumpet 1 and 2 parts play a melodic line with slurs. The Trumpet 3 part plays a similar melodic line. The Trombone 1 and 2 parts play a steady eighth-note accompaniment. The Bass Trombone part plays a sustained chord. The Tuba part plays a sustained chord. The Timpani and Cymbal parts play a sustained chord. The Violin I part plays a sustained chord. The Violin II part plays a melodic line with slurs. The Viola part plays a melodic line with slurs. The Cello part plays a melodic line with slurs. The Double Bass part plays a melodic line with slurs.

90

$\frac{3}{4}$

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 90-94 features a variety of instruments and dynamics. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) sections are marked with a forte (*f*) dynamic. The strings (Violins I & II, Viola, Violoncello, Double Bass) are marked with *f* and *mp*. The harp and cymbals are also marked with *f*. A 3/4 time signature is indicated at the top right. The score includes various musical notations such as slurs, accents, and dynamic markings.

Hn. 1, 2

Hn. 3, 4

Hp.

attacca mvt. II

Vln. I

Vln. II

Vla.

Vc.

Db.

## II. Cicadas

The score is for a piece titled "II. Cicadas". It is written in the key of D major (two sharps) and begins with a tempo marking of  $\text{♩} = 72$ . The score is divided into two systems. The first system covers measures 1 through 4, with time signatures changing from  $\frac{3}{4}$  to  $\frac{2}{4}$ , then  $\frac{3}{4}$ , and finally  $\frac{4}{4}$ . The second system covers measures 5 through 8, with time signatures changing from  $\frac{3}{4}$  to  $\frac{2}{4}$ , then  $\frac{3}{4}$ , and finally  $\frac{4}{4}$ . The woodwind section includes Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in B $\flat$  1, 2, Bass Clarinet in B $\flat$ , and Bassoon 1, 2. The brass section includes Horn in F 1, 2, Horn in F 3, 4, Trumpet in B $\flat$  1, 2, Trumpet in B $\flat$  3, Trombone 1, 2, Bass Trombone, and Tuba. The percussion section includes 4 Timpani (F, B $\flat$ , C, Eb), Cymbals, and Orchestra Bells. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Marimba part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, starting in measure 5. The Piano part is mostly silent, with some notes in measure 8. The woodwind and brass parts are mostly silent throughout the piece.



⑥

4/4 3/4 4/4

Eng. Hn. *mf*

Bsn. 1, 2 *p*

Hn. 1, 2 *con sord.*  
*fp fp fp*

Mar.

Vln. I *p* arco 3 6 6 6

Vln. II *pizz.* *p* arco

Vla. *pizz.* *p* arco 3 3 6 6 3

Vc. *pizz.* *div.* *p* *pizz.*

Db. *p*

11

4/4 5/4 3/4 2/4

Eng. Hn.

Cl. 1, 2 *solo* *pp*

Bsn. 1, 2

Hn. 1, 2 *fp mf*

Mar. *pp*

Vln. I *pp* *div.* *pp* *mf*

Vln. II *pp* *mf*

Vla. *p* *mf*

Vc.

Db.

**15** **A**

Fl. 1, 2  $\frac{2}{4}$

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Timp.

Orch. Bells

Pno.

Vln. I  $\frac{2}{4}$  (8/16)  $\frac{3}{4}$

Vln. II

Vla.

*p*

*mf*

*mp*

*a2*

*p*

*p*



**19**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Timp.

Orch. Bells

Pno.

*mp*

*n*

24

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2 *mf* con sord.

Tpt. 3 *mf* con sord.

Tbn. 1, 2 *mf* con sord.

Timp. *cresc.*

Orch. Bells *mf*

Mar. *mf*

Pno. *mf*

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.* arco

Db. *poco cresc.* arco

**B**

29

2/4 3/4 2/4 3/4 4/4

Picc. *p*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f*

Tpt. 3

Tbn. 1, 2 *f*

Timp. *f*

Orch. Bells *f*

Mar. *f* *p*

Pno. *f* *mp*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

35

Fl. 1, 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob. 1, 2  $p$

Cl. 1, 2  $p$

Bsn. 1, 2 solo 1  $p$

Mar.  $mp$  3

Pno.

Vln. I  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $pp$   $g$   $p$

Vln. II pizz.  $p$

Vln. II pizz.  $p$

Vla.

Db. pizz.  $mp$

39

Fl. 1, 2 *mf*

Ob. 1, 2

Cl. 1, 2 *mf*

Bsn. 1, 2

Mar. *mf*

Vln. I *pizz.*

Vln. I *p*

Vln. II *pizz.*

Vln. II *pizz.*

Vc. *pizz.*  
*mp*

Db.

3/4

42

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Timp. *p*

Cym.

Vln. I *arco*

Vln. II *arco*

Vla. *arco*  
*Suspectarco*

4/4

3/4

45  $\frac{3}{4}$   $\frac{4}{4}$

Ob. 1, 2 *mf*

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 con sord. *fp* *fp* *fp*

Timp. (b) *p* Eb - E C - D

Mar. *p*

Pno. *p*

Vln. I  $\frac{3}{4}$  pizz. *p* arco

Vln. II pizz. *p* arco

Vla. pizz. *p* arco

Vc. pizz. *p* div.

Db.

49

4/4 5/4 3/4 C 2/4

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Hn. 1, 2

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*fp* *mf* *p* *pp* *pp* *pp* *mp* *mp*

*div.*



53  $\frac{2}{4}$

Fl. 1, 2  $\frac{3}{4}$  *p*

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Tpt. 1, 2 senza sord. solo I *mf*

Timp. *pp*

Orch. Bells *p* *p*

Pno. *p* *p* *p*

Vln. I  $\frac{2}{4}$   $\frac{3}{4}$

Vln. II

Vla.

57

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Bsn. 1, 2

Tpt. 1, 2

Timp.

Orch. Bells

Pno.

Bb - A

Detailed description: This page of a musical score, numbered 57, features nine staves. The Flute 1 & 2 staff (top) contains a complex melodic line with sixteenth-note runs, slurs, and fingerings (6, 7). The Oboe 1 & 2 staff has a few notes with slurs. The English Horn staff is mostly silent. The Clarinet 1 & 2 staff has a melodic line with slurs. The Bassoon 1 & 2 staff has a rhythmic pattern of eighth notes. The Trumpet 1 & 2 staff has a few notes with slurs. The Timpani staff shows a rhythmic pattern with a 'Bb - A' marking. The Orchestrated Bells staff has a simple melodic line. The Piano staff (bottom) features a dense texture of sixteenth-note chords in both hands, with slurs and fingerings (6).

62

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Orch. Bells

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc. arco

Db. arco

musical notation

senza sord.

*mf*

arco

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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21

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24

25

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84

85

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92

93

94

95

96

97

98

99

100

D

66

This page of a musical score, labeled 'D' at the top, contains measures 66 and 67. The score is for a full orchestra and piano. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Horns 1, 2 and 3, 4 (Hn. 1, 2; Hn. 3, 4), Trumpets 1, 2 and 3 (Tpt. 1, 2; Tpt. 3), Trombones 1, 2 and 3 (Tbn. 1, 2; B. Tbn.; Tbn. 3), Timpani (Timp.), Cymbals (Cym.), Orchestral Bells (Orch. Bells), Maracas (Mar.), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of two flats (B-flat major or D minor) and a 3/4 time signature. Measure 66 features a complex texture with rapid sixteenth-note passages in the woodwinds and strings, and a piano accompaniment with sixteenth-note patterns. Measure 67 continues this texture, with a prominent fortissimo (f) dynamic marking in the strings and woodwinds. The score includes various musical notations such as slurs, accents, and dynamic markings.

68

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Orch. Bells

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

70

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. E - Eb

Orch. Bells

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

74

$\frac{2}{4}$   $\frac{3}{4}$  **E** Slower

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*I. solo*

*rit.* *pp* *sempre legato*

*pp* *sempre legato*

89

Ob. 1, 2

Vln. I sul pont.

Vln. II sul pont.

Vla. sul pont.

Vc. sul pont.

Db.

95

Ob. 1, 2  $\frac{4}{4}$  rall.

Vln. I  $\frac{4}{4}$  arco rall.

Vln. I divisi pp

Vln. II arco pp

Vln. II divisi

Vla. arco pp

Vc. arco pp

103

Ob. 1, 2

Vln. I solo rubato mp 3 4 7 5 3

Vln. I mp

Vln. II mp

Vla. mp

Vc. mp

Db. mp



108

F

Tempo primo  $\text{♩} = 72$

$\frac{3}{4}$  tutti

Vln. I *p* flautando

Vln. I pizz. arco flautando

Vln. II pizz. arco flautando

Vln. II pizz. arco flautando 10

Vla.

Vc.

Db.

||

111

Fl. 1, 2 a2

Ob. 1, 2 a2

B. Cl. a2

Bsn. 1, 2 a2

Mar. *mf*

Pno. *mf*

Vln. I 10

Vln. I 5

Vln. II 5

Vln. II 10

113

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Orch. Bells

Mar.

Pno.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*10*

*5*

*10*

*5*

*10*

*5*

*10*

*pizz.*

*pizz.*

Detailed description: This page of a musical score, numbered 113, contains 15 staves. The instruments are: Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Trombones 1 & 2, Baritone Trombone, Timpani, Orchestral Bells, Maracas, Piano, Violins I, Violins II, Viola, and Cello. The score is in a key with two flats and a 4/4 time signature. The Flute, Oboe, and Bassoon parts feature melodic lines with slurs. The Trombone and Baritone Trombone parts have sustained notes with a *mp* dynamic marking. The Timpani part has a single note with a *mp* dynamic. The Maracas part consists of a rhythmic pattern. The Piano part has a complex accompaniment with slurs. The Violin I parts have rapid sixteenth-note passages with *10* fingering. The Violin II parts have similar passages with *5* fingering. The Viola and Cello parts have a *pizz.* (pizzicato) marking. The score is divided into two measures by a vertical bar line.

115

Musical score for measures 115 and 116, featuring multiple instruments:

- Fl. 1, 2:** Flutes 1 and 2. Measure 115 is a whole rest. Measure 116 has a trill (tr) starting on G5, marked *pp*. A "divisi" instruction with upward and downward arrows is placed between the two staves.
- Hn. 1, 2:** Horns 1 and 2. Measure 115 is a whole rest. Measure 116 has a half note G4, marked *mp*.
- Hn. 3, 4:** Horns 3 and 4. Measure 115 is a whole rest. Measure 116 has a half note G4, marked *mp*.
- Tbn. 1, 2:** Trombones 1 and 2. Measure 115 has a half note G2, *poco a poco cresc.* Measure 116 has a half note G2.
- B. Tbn.:** Bass Trombone. Measure 115 has a half note G2, *poco a poco cresc.* Measure 116 has a half note G2.
- Timp.:** Timpani. Measure 115 has a half note G2, *poco a poco cresc.* Measure 116 has a half note G2.
- Orch. Bells:** Orchestral Bells. Measure 115 has a half note G2. Measure 116 has a half note G2.
- Pno.:** Piano. Measure 115 has a whole rest. Measure 116 has a half note G2.
- Vln. I:** Violins I. Measure 115 has a half note G2 with a 10-measure slur. Measure 116 has a half note G2 with a 5-measure slur.
- Vln. II:** Violins II. Measure 115 has a half note G2 with a 10-measure slur. Measure 116 has a half note G2 with a 5-measure slur.
- Vla.:** Viola. Measure 115 has a half note G2. Measure 116 has a whole rest.
- Vc.:** Violoncello. Measure 115 has a half note G2. Measure 116 has a whole rest.

Picc. *pp* *tr*

Fl. 1, 2 (div.) *pp* *tr*

Ob. 1, 2 *pp* *tr*

Cl. 1, 2 *pp* *tr* *divisi*

Hn. 1, 2 *poco a poco cresc.* *f* *dim.*

Hn. 3, 4 *poco a poco cresc.* *f* *dim.*

Tpt. 1, 2 *mf* *poco a poco cresc.* *f* *dim.*

Tpt. 3 *mf* *poco a poco cresc.* *f* *dim.*

Tbn. 1, 2 *poco a poco cresc.* *f* *dim.*

B. Tbn. *f* *dim.*

Timp. *f* *dim.*

Cym. *mp* *let ring* *n*

Mar.

Pno.

Vln. I *arco* *5* *10*

Vln. I *arco* *5* *10*

Vln. II *arco* *5* *10*

Vln. II *arco* *5* *10*

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Cl. 1, 2 *pp*

Bsn. 1, 2 *pp*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Orch. Bells

Vln. I *10*

Vln. I *5*

Vln. II *5*

Vln. II *10*

Vla.

Vc. *pizz.*

Db. *pizz.*

Musical score for page 128, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Orchestrated Bells, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f* and *arco*, and performance instructions like *arco* and *f*.

130

Fl. 1, 2  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tbn.  
Timp. C - D  
Orch. Bells  
Pno.  
Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vc.  
Db.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Mar.  
Pno.  
Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vc.  
Db.

Eb - E  
Bb - A



Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Cym.

Orch. Bells

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *9* *sim.*

Fl. 1, 2 *9* *sim.*

Ob. 1, 2 *9* *sim.*

Cl. 1, 2 *9* *sim.*

B. Cl.

Bsn. 1, 2 *9*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *f*

Cym. *f*

Mar. *6*

Pno. *f* *3*

Vln. I *f*

Vln. II *f*

Vln. II

Vla. *f*

Vc. *f*

Db. *f*

Picc. *g*

Fl. 1, 2 *g*

Ob. 1, 2 *g*

Cl. 1, 2 *g*

B. Cl. *g*

Bsn. 1, 2 *g*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f*

Tpt. 3 *f*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Orch. Bells

Pno. *g*

Vln. I

Vln. II

Vla.

Vc.

Db.

142 H

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Cym. *ff* let ring

Orch. Bells

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Musical score for page 144, featuring various instruments including Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Hn. 3, 4; Tpt. 1, 2; Tpt. 3; Tbn. 1, 2; B. Tbn.; Tba.; Timp.; Cym.; Mar.; Pno.; Vln. I; Vln. II; Vla.; Vc.; and Db. The score includes dynamic markings such as *f*, *ff*, and *9*, and articulation like accents and slurs. A second ending (II) is indicated for the Clarinet and Bassoon parts.

This page of a musical score, numbered 146, contains the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with *f* dynamics.
- Fl. 1, 2**: Flutes, playing a melodic line with *f* dynamics.
- Ob. 1, 2**: Oboes, playing a melodic line with *f* dynamics.
- Cl. 1, 2**: Clarinets, playing a melodic line with *f* dynamics and sixteenth-note patterns.
- B. Cl.**: Bass Clarinet, playing a melodic line with *f* dynamics.
- Bsn. 1, 2**: Bassoons, playing a melodic line with *f* dynamics.
- Hn. 1, 2**: Horns (1st and 2nd), playing a melodic line with *f* dynamics.
- Hn. 3, 4**: Horns (3rd and 4th), playing a melodic line with *f* dynamics.
- Tpt. 1, 2**: Trumpets (1st and 2nd), playing a melodic line with *f* dynamics.
- Tpt. 3**: Trumpet (3rd), playing a melodic line with *f* dynamics.
- Tbn. 1, 2**: Trombones (1st and 2nd), playing a melodic line with *f* dynamics.
- B. Tbn.**: Baritone Trombone, playing a melodic line with *f* dynamics.
- Tba.**: Tuba, playing a melodic line with *f* dynamics.
- Timp.**: Timpani, playing a rhythmic pattern.
- Cym.**: Cymbals, playing a rhythmic pattern.
- Mar.**: Maracas, playing a rhythmic pattern.
- Pno.**: Piano, playing a rhythmic accompaniment.
- Vln. I**: Violin I, playing a melodic line with *f* dynamics.
- Vln. II**: Violin II, playing a melodic line with *f* dynamics.
- Vla.**: Viola, playing a melodic line with *f* dynamics.
- Vc.**: Violoncello, playing a melodic line with *f* dynamics.
- Db.**: Double Bass, playing a melodic line with *f* dynamics.

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Cym. *mf*

Mar. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

153

Meno Mosso

Fl. 1, 2  
Eng. Hn.  
Hn. 1, 2  
Tpt. 1, 2  
Vln. I  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

163

Fl. 1, 2  
Eng. Hn.  
Cl. 1, 2  
Bsn. 1, 2  
Orch. Bells  
Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vc.



### III. Sweetwater Days

**Brightly**  $\text{♩} = 86$

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

2 Bassoons

4 Horns in F

3 Trumpets in B $\flat$

3 Trombones

Bass Trombone

Tuba

4 Timpani

Suspended Cymbals

Snare Drum

Triangle

Orchestra Bells

Xylophone

**Brightly**  
divisi II  
*pp* *spiccato*

Violin I

Violin II

Viola

Violoncello

Double Bass

divisi II  
*pp* *spiccato*

divisi II  
*pp* *spiccato*

13

Vln. I

Vln. II

Vla.

Vc.

*mp*

25

Bsn.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*poco cresc.*

*mf*

*mf*

37

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*decresc.*

*pp*

*p*

*pp*

*pp*

*mf*

*pp*

**A**

divisi I

II *mp*

divisi I

divisi I

*mp*

*mp*

*pp*

*pp*

48

Fl.  
Ob.  
Cl.  
Bsn.  
Hns.  
Tri.

*mp*  
*p*



57

Fl.  
Ob.  
Cl.  
Bsn.  
Hns.  
Tri.  
Ve.  
Db.

*mf*  
*mf*  
*50mf*

**B**

66

Musical score for measures 66-76. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tri.), Violin I (Vln. I), Viola (Vc.), and Double Bass (Db.).

- Measures 66-76: Flute, Oboe, and Clarinet have "solo I" markings. Bassoon has "solo I" markings. Dynamics include *p* and *mp*.
- Measures 77-78: Violin I has a "II" marking and *mp spiccato* dynamic.



77

Musical score for measures 77-82. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Snare Drum (S. D.), Trumpets (Tri.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Vc.).

- Measures 77-82: Flute, Oboe, Clarinet, Bassoon, Snare Drum, and Xylophone have *mp* dynamics. Bassoon has "I solo" marking. Flute has "a2" marking.
- Measures 83-84: Violin I, II, and Viola have "II" markings and *mp spiccato* dynamics. Violin I and II also have "divisi, as at first" markings. Dynamics include *poco a poco cresc.* and *mf*.

89

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

more detached

con. sord

more detached

Detailed description: This page of a musical score covers measures 89 to 94. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), and Trumpets (Tpts.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Xylophone (Xyl.). The Flute part features a melodic line with eighth-note patterns and a fermata. The Oboe and Clarinet parts have sustained notes with fermatas. The Bassoon part has a steady eighth-note accompaniment. The Horns and Trumpets parts are mostly silent, with a muted trumpet (con. sord) playing a short phrase in measure 94. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola and Violoncello parts play a similar eighth-note accompaniment. Performance markings include 'more detached' for the Bassoon and Violoncello, and 'con. sord' for the Trumpets.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Tbn. solo *mf*

O. B.

Xyl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score covers measures 100 through 104. The Piccolo part begins in measure 103 with a rapid sixteenth-note run, marked *f*. The Flute, Oboe, and Clarinet parts also feature similar rapid passages, with the Clarinet part marked *f*. The Bassoon part has a melodic line with a *f* dynamic. The Trombone part has a solo in measure 104, marked *mf*. The Violin I, Violin II, and Viola parts play a consistent sixteenth-note accompaniment throughout, marked *mf*. The Cello part has a melodic line with a *mf* dynamic. The score is written for a full orchestra, including woodwinds, brass, and strings.

Ob. *f*

Cl. *f*

B. Cl.

Bsn.

Hns. *mf* a2

Tbn. *f*

Tba. *mf* *f*

Vln. I *f* a2

Vln. II *f* a2

Vla. *f* a2

Vc. *f*

Db. *mf* *f*

This page of a musical score, numbered 121, contains 17 staves for various instruments. The Flute (Fl.) part begins with a forte (*f*) dynamic and features a complex, rapid sixteenth-note passage. The Oboe (Ob.) part has a melodic line with some slurs. The Clarinet (Cl.) part has a melodic line with slurs. The Bass Clarinet (B. Cl.) part has a simple melodic line starting with a forte (*f*) dynamic. The Bassoon (Bsn.) part has a melodic line starting with a forte (*f*) dynamic. The Horns (Hns.) part has a melodic line. The Trombone (Tbn.) part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Bass Trombone (B. Tbn.) part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Tuba (Tba.) part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Timpani (Timp.) part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Triangle (Tri.) part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Violin I (Vln. I) part has a melodic line. The Violin II (Vln. II) part has a melodic line. The Viola (Via.) part has a melodic line. The Cello (Vc.) part has a melodic line. The Double Bass (Db.) part has a melodic line.



C

130

Picc.

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*cresc.*

*mf*

*div.*

*a2*

*détaché*

*open*

*mf*

*cresc.*

*mf*

*détaché*

*cresc.*

*mf*

*mf*

This page of a musical score, numbered 141, contains the following parts and their general musical characteristics:

- Picc.**: Piccolo, playing a melodic line with slurs and accents.
- Fl.**: Flute, playing a melodic line with slurs and accents.
- Ob.**: Oboe, playing a melodic line with slurs and accents.
- Cl.**: Clarinet, playing a melodic line with slurs and accents.
- Bsn.**: Bassoon, playing a melodic line with slurs and accents.
- Hns.**: Horns, playing a melodic line with slurs and accents.
- Tpts.**: Trumpets, playing a melodic line with slurs and accents.
- Tbn.**: Trombones, playing a melodic line with slurs and accents.
- B. Tbn.**: Baritone Trombone, playing a melodic line with slurs and accents.
- Tba.**: Tuba, playing a melodic line with slurs and accents.
- Timp.**: Timpani, playing a rhythmic pattern.
- Vln. I**: Violins I, playing a melodic line with slurs and accents.
- Vln. II**: Violins II, playing a melodic line with slurs and accents.
- Vla.**: Viola, playing a melodic line with slurs and accents.
- Vc.**: Violoncello, playing a melodic line with slurs and accents.
- Db.**: Double Bass, playing a melodic line with slurs and accents.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hns. *f*

Tpts. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Sus. Cym. *f*

Tri. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

*a2*

*sim.*

This page of a musical score, numbered 158, contains the following parts and their primary musical features:

- Picc.**: Treble clef, playing a melodic line with triplets in the first two measures.
- Fl.**: Treble clef, playing a melodic line with triplets in the first two measures.
- Ob.**: Treble clef, playing a melodic line with triplets in the first two measures.
- Cl.**: Treble clef, playing a melodic line with triplets in the first two measures.
- B. Cl.**: Treble clef, playing a sustained note in the first measure and a melodic phrase in the second.
- Bsn.**: Bass clef, playing a sustained note in the first measure and a melodic phrase in the second.
- Hns.**: Treble clef, playing a sustained chord in the first measure and a melodic phrase in the second.
- Tpts.**: Treble clef, playing a sustained chord in the first measure and a melodic phrase in the second.
- Tbn.**: Bass clef, playing a sustained note in the first measure and a melodic phrase in the second.
- B. Tbn.**: Bass clef, playing a sustained note in the first measure and a melodic phrase in the second.
- Tba.**: Bass clef, playing a sustained note in the first measure and a melodic phrase in the second.
- Timp.**: Bass clef, playing a rhythmic pattern of eighth notes.
- Vln. I**: Treble clef, playing a rhythmic pattern of sixteenth notes.
- Vln. II**: Treble clef, playing a rhythmic pattern of sixteenth notes.
- Vla.**: Bass clef, playing a rhythmic pattern of sixteenth notes.
- Vc.**: Bass clef, playing a sustained note in the first measure and a melodic phrase in the second.
- Db.**: Bass clef, playing a sustained note in the first measure and a melodic phrase in the second.

Picc.   
 Fl.   
 Ob.   
 Cl.   
 B. Cl.   
 Bsn.   
 Hns.   
 Tpts.   
 Tbn.   
 B. Tbn.   
 Tba.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.

The musical score for page 166 is arranged in a standard orchestral format. It includes parts for Piccolo, Flute (with *a2* marking), Oboe (with *a2* marking), Clarinet (with *a2* marking), Bass Clarinet, Bassoon, Horns, Trumpets, Trombones (Tenor and Bass), Tuba, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind and string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf* and *dim.* are present in the string sections. The score is written in a key signature of one sharp (F#) and a common time signature.

176

D

Musical score for measures 176-186. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Clarinet part begins with a dynamic marking of *mp*. The Violin I and II parts are marked *p*. The Viola part is marked *mp* and includes the instruction *sempre legato*. The section ends with a double bar line.

187

Musical score for measures 187-196. The score includes parts for Clarinet (Cl.), Viola (Vla.), and Violoncello (Vc.). The Clarinet part features a series of notes with a '2' above them, indicating a second finger fingering. The Viola and Vc. parts provide accompaniment. The section ends with a double bar line.

197

Musical score for measures 197-206. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). The Oboe and Clarinet parts have notes with a '2' above them. The Violin I part is marked *pizz.* and *p*. The Viola and Vc. parts provide accompaniment. The section ends with a double bar line.

207

Musical score for measures 207-216. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Oboe Bass (O. B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe part has notes with a '2' above them. The Clarinet part is marked *mp* and includes the instruction *sim.*. The Violin I and II parts are marked *arco* and *mf*. The Viola and Vc. parts provide accompaniment. The section ends with a double bar line.

Musical score for page 218, featuring the following instruments and parts:

- Picc.**: Piccolo part, starting with a *f* dynamic.
- Fl.**: Flute part, starting with a *f* dynamic.
- Ob.**: Oboe part, featuring doublets and a *f* dynamic.
- Cl.**: Clarinet part, featuring sixteenth-note patterns, a *f* dynamic, and the instruction *sempre leg.*
- B. Cl.**: Bass Clarinet part, featuring doublets and a *f* dynamic.
- Bsn.**: Bassoon part, featuring doublets and a *f* dynamic.
- Hns.**: Horns part, featuring doublets.
- O. B.**: Trumpets part, featuring a simple melodic line.
- Vln. I**: Violin I part, featuring doublets and a *f* dynamic.
- Vln. II**: Violin II part, featuring doublets and a *f* dynamic.
- Vla.**: Viola part, featuring sixteenth-note patterns, a *mf* dynamic, and a *f* dynamic.
- Ve.**: Cello part, featuring doublets and a *f* dynamic.
- Db.**: Double Bass part, featuring doublets and a *f* dynamic.

230

Musical score for measures 230-235. The score includes parts for Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Picc.**: Melodic line with a sixteenth-note run starting at measure 230.
- Fl.**: Melodic line with a sixteenth-note run starting at measure 230.
- Cl.**: Sixteenth-note accompaniment.
- B. Cl.**: Melodic line with a sixteenth-note run starting at measure 230.
- Bsn.**: Melodic line with a sixteenth-note run starting at measure 230.
- Vln. I**: Melodic line with a sixteenth-note run starting at measure 230.
- Vln. II**: Melodic line with a sixteenth-note run starting at measure 230. Includes markings *sempre leg.* and *dim.* starting at measure 233.
- Vla.**: Sixteenth-note accompaniment.
- Vc.**: Melodic line with a sixteenth-note run starting at measure 230.
- Db.**: Melodic line with a sixteenth-note run starting at measure 230.



241

Musical score for measures 241-245. The score includes parts for Oboe (O. B.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

- O. B.**: Rests in measures 241-244, then plays a short melodic phrase in measure 245.
- Vln. I**: Rests in measures 241-244, then plays a short melodic phrase in measure 245.
- Vln. II**: Sixteenth-note accompaniment. Includes markings *p* and *4* (quartet) starting at measure 243.
- Vla.**: Sixteenth-note accompaniment. Includes markings *mp* and *dim.* starting at measure 243.



255

E

Musical score for measures 255-272. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Ophicleide (O. B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Db.). The music features various dynamics such as *p*, *pp*, and *p* (as at first). Fingerings and breath marks are indicated throughout the score.



273

Musical score for measures 273-300. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Snare Drum (S. D.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The music features dynamics such as *fp*. Solo markings are present for the Bassoon (Bsn.) and Horns (Hns.).

283

Musical score for measures 283-292. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hns.), Snare Drum (S. D.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Ve.). The Flute part has a rest for most of the measures. The Oboe part has a melodic line. The Bassoon part has a melodic line with slurs. The Horns part has a melodic line with slurs. The Snare Drum part has a rhythmic pattern. The Xylophone part has a melodic line. The Violin I and II parts have a rhythmic pattern. The Viola part has a rhythmic pattern. The Cello part has a melodic line with slurs.



293

Musical score for measures 293-302. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Triangle (Tri.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Ve.). The Flute part has a melodic line. The Oboe part has a melodic line. The Clarinet part has a melodic line. The Bassoon part has a melodic line with slurs. The Triangle part has a rhythmic pattern. The Xylophone part has a melodic line. The Violin I and II parts have a rhythmic pattern. The Viola part has a rhythmic pattern. The Cello part has a melodic line with slurs.

303

Musical score for measures 303-312. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tri.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The woodwinds play sustained notes with long slurs, while the strings play a rhythmic pattern of eighth notes.



313

Musical score for measures 313-322. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tri.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The woodwinds play sustained notes with long slurs, while the strings play a rhythmic pattern of eighth notes.

323

F

Fl.

Ob.

Cl.

Bsn.

S. D.

Tri.

Xyl.

Vln. I

Vln. II

Vla.

*mp*

*mf (as at first)*

*mf (as at first)*

*mf (as at first)*

335

Fl.

Ob.

Cl.

Bsn.

Hns.

Timp.

Tri.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*solo I*

*mf (as at first)*

347

Fl.

Ob.

Cl.

Bsn.

Tpts. *mute* *open*

Timp.

O. B.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 347 through 352. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpets (Tpts.), Timpani (Timp.), Bassoon (O. B.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part features a melodic line with grace notes and slurs. The Oboe and Clarinet parts play a rhythmic pattern of eighth notes. The Bassoon part has a long, sustained melodic line. The Trumpets part includes a dynamic marking of 'mute' and 'open'. The Timpani part has a simple rhythmic pattern. The Oboe and Xylophone parts have short melodic phrases. The Violin I and II parts play a continuous sixteenth-note pattern. The Viola part has a similar sixteenth-note pattern. The Cello part has a long, sustained melodic line.

357

Picc. *mf*

Fl.

Ob.

Cl.

B. Cl.

Bsn. a2

Tbn. solo I

Tba.

Timp.

Sus. Cym.

O. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hns. Tbn. B. Tbn. Tba. Timp. Vln. I Vln. II Vla. Vc. Db.

*mp* *poco a poco cresc.*

*f*

Detailed description: This page of a musical score, numbered 368, contains 15 staves for various instruments. The Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon parts feature melodic lines with slurs and accents. The Horns, Trombone, Bass Trombone, and Tuba parts provide harmonic support with sustained notes. The Timpani part has a rhythmic pattern of eighth notes, starting at a mezzo-piano (*mp*) dynamic and gradually increasing in volume (*poco a poco cresc.*). The Violin I and II parts play a fast, repetitive sixteenth-note figure. The Viola, Cello, and Double Bass parts play a slower, more melodic line, with the Cello and Double Bass parts marked with a forte (*f*) dynamic.

377

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hns.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db.

Detailed description: This page of a musical score covers measures 377 through 381. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpet (Tbn.), Baritone Trumpet (B. Tbn.), Trombone (Tba.), Timpani (Timp.), Triangle (Tri.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings are marked with a mezzo-piano (*mp*) dynamic. The woodwinds play melodic lines with various articulations and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns. The score is written in a standard orchestral layout with a grand staff for each instrument.



388

G

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hns.

Tpts. *f* open

Tbn. *f*

B. Tbn.

Tba.

Timp. *mf*

Tri.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 388 and marked with a 'G' in a box, contains 15 staves for various instruments. The Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), Triangle (Tri.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are shown. The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts begin with a forte (*f*) dynamic and play a melodic line with slurs. The Horns part is mostly rests. The Trumpets part starts with a forte (*f*) dynamic and includes a 'open' marking. The Trombones part also starts with a forte (*f*) dynamic. The Timpani part starts with a mezzo-forte (*mf*) dynamic. The Triangle part has a rhythmic pattern. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all start with a mezzo-forte (*mf*) dynamic and play a rhythmic accompaniment.

Picc. Fl. Ob. Cl. Bsn. Hns. Tpts. Tbn. B. Tbn. Tba. Timp. Tri. Vln. I Vln. II Vla. Vc. Db.

This page of a musical score, numbered 397, features a full orchestral arrangement. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, and Bassoon, with the latter playing a bass line with eighth-note patterns and slurs. The brass section consists of Horns, Trumpets, Trombones (Tenor, Baritone, and Bass), and Tuba, with various dynamics and articulations. The percussion section includes Timpani and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Double Bass, with Violins I and II playing a dense, rhythmic texture. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics such as *f* (forte) are indicated throughout. The page concludes with a double bar line.

This page of a musical score, numbered 406, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with triplets.
- Fl.** (Flute): Treble clef, playing a melodic line with triplets.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets.
- Cl.** (Clarinet): Treble clef, playing a melodic line with triplets.
- B. Cl.** (Bass Clarinet): Bass clef, playing a melodic line with triplets.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with triplets.
- Hns.** (Horn): Treble clef, playing a melodic line with triplets.
- Tpts.** (Trumpet): Treble clef, playing a melodic line with triplets.
- Tbn.** (Tenor Trombone): Bass clef, playing a melodic line with triplets.
- B. Tbn.** (Baritone Trombone): Bass clef, playing a melodic line with triplets.
- Tba.** (Tuba): Bass clef, playing a melodic line with triplets.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- O. B.** (Orchestra Bass): Bass clef, playing a melodic line with triplets.
- Vln. I** (Violin I): Treble clef, playing a melodic line with triplets.
- Vln. II** (Violin II): Treble clef, playing a melodic line with triplets.
- Vla.** (Viola): Bass clef, playing a melodic line with triplets.
- Vc.** (Violoncello): Bass clef, playing a melodic line with triplets.
- Db.** (Double Bass): Bass clef, playing a melodic line with triplets.

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hns. Tbn. B. Tbn. Tba. Timp. O. B. Vln. I Vln. II Vla. Vc. Db.

The musical score for page 414 is arranged in a standard orchestral format. It includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns, Trombone, Baritone Trombone, Tuba, Timpani, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *a2*. The key signature is one sharp (F#) and the time signature is 4/4.

422

Musical score for orchestra, measures 422-427. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), O. B., Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 422: Picc. and Fl. play a melodic line with triplets. Ob., Cl., and B. Cl. play rhythmic patterns. Bsn., Hns., Tpts., Tbn., B. Tbn., and Tba. play sustained notes. Timp. and O. B. play rhythmic patterns. Vln. I and Vln. II play melodic lines with triplets. Vla., Vc., and Db. play sustained notes.

Measure 423: Picc. and Fl. play melodic lines with triplets. Ob., Cl., and B. Cl. play rhythmic patterns. Bsn., Hns., Tpts., Tbn., B. Tbn., and Tba. play sustained notes. Timp. and O. B. play rhythmic patterns. Vln. I and Vln. II play melodic lines with triplets. Vla., Vc., and Db. play sustained notes.

Measure 424: Picc. and Fl. play melodic lines with triplets. Ob., Cl., and B. Cl. play rhythmic patterns. Bsn., Hns., Tpts., Tbn., B. Tbn., and Tba. play sustained notes. Timp. and O. B. play rhythmic patterns. Vln. I and Vln. II play melodic lines with triplets. Vla., Vc., and Db. play sustained notes.

Measure 425: Picc. and Fl. play melodic lines with triplets. Ob., Cl., and B. Cl. play rhythmic patterns. Bsn., Hns., Tpts., Tbn., B. Tbn., and Tba. play sustained notes. Timp. and O. B. play rhythmic patterns. Vln. I and Vln. II play melodic lines with triplets. Vla., Vc., and Db. play sustained notes.

Measure 426: Picc. and Fl. play melodic lines with triplets. Ob., Cl., and B. Cl. play rhythmic patterns. Bsn., Hns., Tpts., Tbn., B. Tbn., and Tba. play sustained notes. Timp. and O. B. play rhythmic patterns. Vln. I and Vln. II play melodic lines with triplets. Vla., Vc., and Db. play sustained notes.

Measure 427: Picc. and Fl. play melodic lines with triplets. Ob., Cl., and B. Cl. play rhythmic patterns. Bsn., Hns., Tpts., Tbn., B. Tbn., and Tba. play sustained notes. Timp. and O. B. play rhythmic patterns. Vln. I and Vln. II play melodic lines with triplets. Vla., Vc., and Db. play sustained notes.

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hns. Tpts. Tbn. B. Tbn. Tba. Timp. Sus. Cym. Vln. I Vln. II Vla. Vc. Db.

This page of a musical score, numbered 430, contains 28 staves for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns, Trumpets, Trombone, Bass Trombone, and Tuba. The percussion section includes Timpani and Suspended Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows complex rhythmic patterns and melodic lines for the woodwinds and strings, with some brass instruments playing sustained chords. The key signature has one sharp (F#), and the time signature is 4/4. The page number 430 is circled at the top left.

436

Picc.  $\text{3}$   $\text{3}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{3}$

Fl.  $\text{3}$   $\text{3}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{3}$

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

O. B.

Xyl.

Vln. I  $\text{4}$   $\text{5}$   $\text{3}$

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 436 to 440. It features a full orchestral ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) are active throughout. The brass section (Trumpets, Trombones, Tuba) and percussion (Timpani, Triangle, Snare Drum, Xylophone) also have parts. The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature has one sharp (F#), and the time signature is 4/8. The page number 436 is circled at the top left.

441

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

S. D.

Tri.

O. B.

Xyl.

Vln. I

Vln. II

Vla.

Ve.

Db.



## Structural and Harmonic Analysis of *Alabama Summer: Suite for Orchestra*

### I. Introduction

Almost by default, a composer is, more often than not, also a music theorist. It is not possible to compose without, at least to some degree, spending time studying other music, even if such study is merely listening. But listening must be “critical,” in that the composer is hearing and internalizing the patterns, sonorities, and structures that make the music sound the way it does.

It is an interesting, if not difficult, situation to consider an analysis of one’s own work. The New Harvard Dictionary of Music definition of “analysis” contains a convenient initial summary of the issues with which theorists contend when approaching a piece of music:

The analysis of Western art music deals substantively with questions of technique and is therefore considered a branch of music theory, but is distinct in that it addresses music already composed or performed; analysis has no bearing on music-as-it-might-be or on the properties of the raw materials of music. Much analysis aims to demonstrate the organic unity of a work or works. Many practitioners see it as having no bearing on larger aesthetic issues, such as expressiveness, or on questions of the value of individual works. With respect to these and many other topics, *the relationship between analysis and criticism of music is not well defined* (emphasis added).<sup>1</sup>

Clearly, the problem of separating the subjective from impartiality when undertaking an analysis of a piece of music is a real one. I began my analysis of *Alabama Summer* with the anticipation of delving into the personal (subjective) inspiration and influences that led me to the composition of this piece. But, after some thought and heeding the advice of my teacher, I started over and did my best to adopt a stance of disinterest toward the music; a much better choice. By dissecting the purely mechanical and structural aspects of the piece, I was pleasantly surprised to find that it indeed contains some compositional strengths, some merit outside of my own emotional attachment to the “program.”

The analytical approach will be straightforward. Each movement will be analyzed separately, while taking into account any thematic links among the movements. A short summary of the work as a whole is found in the conclusion. For the most part, there is little Roman numeral labeling and instead I have used key names and “pop” chord labels. As will be seen, this is due to the general lack of traditional harmonic function throughout much of the work. The programmatic

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<sup>1</sup> DeVoto, Mark, “Analysis,” *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Mass.: Belknap Harvard, 1986), 37

nature of the music, to an extent, will be included in the analysis, but will not play a large part. While I have come to realize that my music is, and will probably always be, governed by a sense of "story" or "landscape," I have found that a conventional and objective study yields satisfying results I couldn't have otherwise predicted.

"Daybreak in Alabama"  
from *The Collected Poems of Langston Hughes*

When I get to be a composer  
I'm gonna write me some music about  
Daybreak in Alabama  
And I'm gonna put the purtiest songs in it  
Rising out of the ground like a swamp mist  
And falling out of heaven like soft dew.  
I'm gonna put some tall tall trees in it  
And the scent of pine needles  
And the smell of red clay after rain  
And long red necks  
And poppy colored faces  
And big brown arms  
And the field daisy eyes  
Of black and white black white black people  
And I'm gonna put white hands  
And black hands and brown and yellow hands  
And red clay earth hands in it  
Touching everybody with kind fingers  
And touching each other natural as dew  
In that dawn of music when I  
Get to be a composer  
And write about daybreak  
In Alabama.

## II. Red Clay After Rain

The title of the first movement, *Red Clay After Rain*, is a phrase taken directly from the Langston Hughes poem titled “Daybreak in Alabama.” Hughes’ beautiful and absolutely accurate evocation of the countryside struck me particularly with the words “the smell of red clay after rain.” I grew up in Alabama, in the land of red clay. Hazy days on the river, lush green foliage, and the smell of wet dirt after a summer rain never leave one’s memory.

Clearly, it is the rich imagery of the text, narrated by a man who tells the reader that he will be a *composer*, that so affected me when I first encountered this work. This is the landscape of my childhood. Of course, the poem is really about people, more than landscape.

Anyone at all familiar with the Harlem Renaissance and Hughes’ work will know that he was a writer concerned with “confront[ing] racial stereotypes, protest[ing] social conditions, and expand[ing] African America’s image of itself.”<sup>2</sup>

And in “Daybreak,” Hughes is imagining a new “dawn of music” where lives a unified people, “touching everybody with kind fingers.” The beauty of the irony is that he imagines this to be in Alabama, a place with a particularly difficult, and painful, racially divided history and, certainly during Hughes’ own lifetime, as deeply divided as it had ever been.

Still, while the poem contains subtle elements of social commentary, it speaks just as clearly to beauty. So, I do not attempt to capture the inter-personal, social or racial elements of the poem (and I question whether it is possible to do so, in any event); it is enough for me to relish the beauty of the textual imagery itself and represent that beauty in music.<sup>3</sup>

*Red Clay* comprises several distinct sections, more so than the other movements, as we will see, but with a single recurring, and relatively simple, motive. The motive is transformed in each section—sometimes expanded into a more complete melodic line, but always maintaining the characteristic shape of the “core” motive. Although each major section in this movement is labeled as if it presents new material (i.e. A, B, C, etc.), this is merely a convention to clearly delineate the sections from one another. This same motivic device is transformed in some way in each of the sections, and the contrast is provided, then, not by new material, but by changes in mood, tempo, key, timbre, and texture. And, for the most part, each transformation is both distinct enough to indicate a truly new section and sufficiently recognizable to provide a requisite consistency throughout.

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<sup>2</sup> West, Sandra and Aberjhani. “Langston Hughes,” *Encyclopedia of the Harlem Renaissance*, ed. West and Aberjhani (New York : Facts On File, Inc., 2003), 162.

<sup>3</sup> In recent years, my home and its landscape have provided me with musical inspiration, and I believe that they will continue to do so. Some of the principal material found in *Red Clay After Rain* can be heard in earlier chamber works, also inspired by the Tennessee River Valley area of North Alabama.

In its most basic form, the motive, which begins subsection **a**<sub>1</sub> of Section **A**, is a four-note pattern, the first three notes falling by step, followed by a perfect-fourth upward leap.<sup>4</sup> The four notes notes themselves, along with the pedal tones in the viola and later the lower strings, are derived from a modified C major scale, derived by an overlay of Lydian and Mixolydian modes, which includes both raised 4 and lowered 7 scale degrees. The *entire* scale is stated, unaltered, by the harp glissando, and its accompanying figures in the right hand, in mm. 18-19. Harmonic rhythm throughout the opening is quite slow, based firmly in a C major tonality (mm. 1-29), finally tonicizing upward to E<sup>b</sup> major in m. 30 and then back down to C in m. 37. This brief move into E<sup>b</sup> is nothing more than a modified restatement of the motive, again by the first and second violins, accompanied by a somewhat more animated pattern in the lower strings and flutes.

There *are* a few contrasting moments found in these opening measures: an “extension” of the initial motive, stated by the strings in mm. 10-15 and two “counter melodies,” found, respectively, in the clarinets, oboes and horns mm. 27-32/3. None of these is significantly different or, especially, long enough to justify identifying them as separately distinct themes or motives, and rather, belong in **A** as embellishments, part of the core material. Note that, although mm. 10-15 have expanded the range of the motivic line (much wider leaps in the strings), the structural pitches, F<sup>#</sup>, E, and A, still stand out as part of the original motive, primarily because of either agogic accent or rhythmic placement within the line (Fig. 1). Notice, too, the persistent P4 leaps, a basic building block of the material of the entire movement, which hint at the upcoming melodic line of the flute, beginning in m. 47.

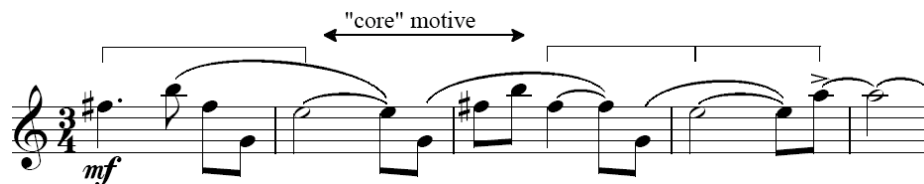


Figure 1

In mm. 40-44, we encounter a short transition section in the brass. The low brasses outline C and G, mimicking the basses in mm. 10-15 and expanding the one-measure phrase heard in the violins in m. 20. In this case, the first three notes of the motive, G, F<sup>#</sup>, and E, are stated backwards, ascending from E to G (e. g. trumpets, mm. 41-2, transposed). It might be argued that Section **A** is not a true and distinct structural region, but, in fact, just a long introduction, establishing the basic scalar and harmonic material that will be the used in the rest of the movement.

<sup>4</sup> N.B. When referencing the score, keep in mind that the conductor’s rehearsal marks (letters enclosed in boxes) are unrelated to the labeling scheme found in the formal diagrams.

But, based on two important factors, we can more reasonably argue that, in the context of the whole composition, Section A cannot be a simple introduction. First, consider the length of the section (44 measures, including the brass transition) and the extremely slow tempo and rate at which the material unfolds. As well, this section is cast in its own small arch form, itself (the C tonal center moves to an E<sup>b</sup> tonal center and back to the original C tonal center and material). Second is the almost intrusive nature of the brass entry—the exposed nature of the brass choir alone, situated between two passages of upper strings presents a noticeable change in timbre and tone color—as a definite transition or demarcation point.

In Section B, the core motive has expanded into something of a melodic line, introduced as a flute solo (mm. 47-50), keeping the basic shape and intervallic direction of the motive (m. 47-8). A second statement appears in the solo trumpet, beginning in m. 51, and the bells, m. 48. There is more activity in this section, seen in the eighth-note pizzicato accompaniment pattern, beginning in m. 46 in the violas and cellos and taken over by the harp in m. 50, and also in the violin trills, starting in m. 45 and enhanced by the clarinet and bassoon runs in mm. 48-52. All of this rustles along underneath the melody, occasionally punctuated by pizzicato basses. The structural instability of this passage is created largely through two particular devices—first is the pizzicato string accompaniment, a single, undulating phrase that repeats several times from mm. 46-50. Rhythmically, the phrase is oddly constructed of nine eighth notes (2+2+3+2; Fig. 2), causing it to overlap the barline. The harp picks up its own version of this pattern, as the strings move to tremolo and on-the-bridge playing, sounding an indistinct and vague complement to the static up-and-down eighth-note plucks of the harp.

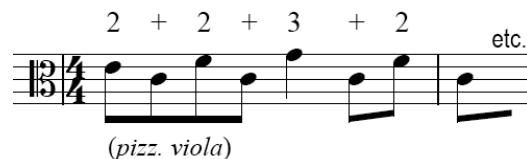


Figure 2

Second, and most noticeably, the overall tonality has now been altered, even softened, by introducing an F<sup>♯</sup> in the second violins (heard strikingly against an E in the first violins, a major seventh away), which "cancels" the raised 4 (F<sup>♯</sup>) of the original scale (m. 44). The flute introduces a B<sup>♯</sup> by the second note of its melody (m. 47), effectively canceling the B<sup>b</sup> of the original scale and, as the passage unfolds, a vague, "dual" tonality is established. The core four-note motive is now presented in the opening four notes of the flute melody, with the proper intervallic relationships preserved, as if the passage is in F major, with the B<sup>♯</sup> as the raised fourth scale de-

gree. Note that the entire scale, itself, however, would have to include an E<sup>b</sup> (lowered 7, if we assume that the key, or tonal center, is F major), in order to keep the original tonal material intact.

But, looking ahead to mm. 51-53, the passage could just as well be heard as having a C tonal center, rather than F. By working backward from m. 54, which cadences firmly in a Lydian G tonality, we see that measures 51-53 descend, through harmonic implication if not literally by step, through what might be called a quasi-pandiatonicism, which at first hovers around C, beginning with the flute at m. 47 (literally, using only the “white-key” notes). Then, flats are simply added in various voices, beginning with a B<sup>b</sup> in the flute, oboe, and trumpet on the last beat of m. 51, continually lowering the tonality as these few measures progress. The trumpet in mm. 52-53, actually drives this downward tonicization through its transformation of the immediately preceding oboe melody. First, notice that the entire statement is one step lower, on B<sup>b</sup>; second, compare m. 52, beats 3-4 to mm. 50-1, beats 4-1 in the oboe: This interval leap is normally a P5 (F to C), but in the trumpet the leap is only a P4 (concert E<sup>b</sup> to A<sup>b</sup>). The more narrow leap pushes the perceived tonal center down further. Finally, this tonal descent is most obvious as the basses, cellos, and bassoons move downward by step from B<sup>b</sup> to A<sup>b</sup> to G in mm. 53-54. Interestingly, the true tonal goal of this section is not G, but A major, as the strings and harp cadence on a Lydian A-major chord in m. 58.

Section C contains a transformed version of the melodic line first heard by the flute in m. 47. Notice that in addition to the noticeable change in mood and orchestration, the beginning of Section C leaps directly back to the “dual” F/C tonal center, ignoring completely the immediately preceding A major cadence. There is no transition, only a direct tonicization.<sup>5</sup> Carried almost entirely by a woodwind choir, with occasional interjections by the violins, the mood of this section is much more playful, considerably faster at MM. ♩ = 80, and employs shorter note values, eighths and sixteenths, to enhance its light character. Texture and rhythmic alteration across the ensemble are the primary means of transformation in this section, rather than a significant reshaping of the melody itself. As evidence, note that the first nine pitches of each melodic statement in the flute are identical to those found in m. 47, although clearly cast in a new rhythmic arrangement. Several statements of this version of the melodic line are presented by the *divisi* woodwind choirs, in which each first chair player belongs to a quartet (i. e., one each of flute, oboe, clarinet, bassoon) and the second chairs belong to the second quartet. The first quartet begins its statement immediately at m. 59, arranged in a homophonic texture, with the top-voiced flute playing the

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<sup>5</sup> Due to the fact that, for much of this movement, and much of the second and third movements as well, tonality is generally and purposefully obscured, it seems to make sense to think of tonal shifts in a less rigorous way than we might by using the term modulation. Modulation, by default, indicates a standard harmonic functional process that is not found in this music.

actual melody as the lower voices fill in the harmonies beneath. Measure 62 begins a second statement by quartet number one, and quartet number two enters, in canon, on beat three of m. 62. Everything converges very briefly in m. 66 on an E<sup>b</sup>(maj<sup>9</sup>add<sup>6</sup>) chord, the solo flute restates the melody and finally the full woodwind choir cadences in what appears to be B at m. 68.<sup>6</sup> With interplay between pizzicato strings and woodwinds, this same short process is repeated, although with some variation, and we reach a cadence, as before, on a second-inversion B major chord, at m. 76.

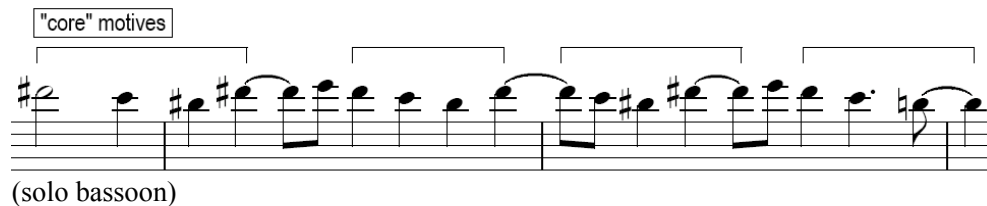


Figure 3

In sharp contrast to the lightness of Section C, Section D is slow, churning, comparatively harmonically complex, and presents a new, more chromatic, transformation of the original motive (solo bassoon, mm. 78-81). Keeping close to the “core” motive, this version is built on three descending pitches followed by an upward leap. In general, the intervals are more compact, characterized by more half-step movement, and as the line is extended through m. 81, we see that emphasis is placed on repeating the core motive several times (Fig. 3). It is important that the core motive is given attention here, as the piece builds toward the final climatic point and nears completion, because this provides a noticeable link back to the original material. Harmonically, section D builds by climbing through a cycle of related tonal centers, linked through a modified circle-of-fifths movement, while the motive is continually relayed section to section, throughout most of the ensemble. Although the fundamental tempo is slow, the harmonies themselves unfold at a relatively quick pace. Appendix 1 shows a reduced score of mm. 78-90 with chord symbols filled in below (see also the formal diagram, Appendix 2). The pattern, with occasional deviation, begins on A major (m. 79) and moves down one step to G major. The bass voices in the reduced score show the typical nature of the pattern: A major is spelled by a low A and E, a fifth above. These two voices expand away from each other, A down to G and E up to F<sup>#</sup>, to form the next harmony, Gmaj<sup>7</sup>. This chord maintains a fifth relationship with the following harmony, C, which is reached at the end of m. 80. The pattern repeats as C moves down to B<sup>b</sup>maj<sup>7</sup>, which is V of E<sup>b</sup>, and so on until the cadence in A at m. 90. Note that, persistently through this section, the violins

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<sup>6</sup> However, the cadence here is unstable as the B major chord contains an added 9 (C<sup>#</sup>) and is in second inversion, with F<sup>#</sup> in the lowest voice, bassoon.

are slowly climbing in thirds on long tones and over the span of two octaves to reach the climax at m. 90, while the rest of the orchestra adds more and more voices and faster note values to build tension.<sup>7</sup>

From 90-92 the orchestra draws down to only a few second violins sustaining the pitch A at *piano*. *Red Clay* ends with a brief coda that brings back the opening material in the strings and harp and a short statement of the original core motive, now in A rather than the opening key of C major. At the background level, if we were to view from a Schenkerian perspective for a moment (though tenuous at best), the movement progresses harmonically down by step from C (mm. 1-77, with a brief detour into E<sup>b</sup>) to B major/B minor (mm. 78-92) to A (mm. 92-108). Note that in the transition chords from the end of *Red Clay* to the beginning of *Cicadas*, we see another step-wise movement: A major is sustained in the upper registers as the bass voices move to G<sup>#</sup> underneath and finally reach the opening F<sup>#</sup> minor tonality of *Cicadas*.

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<sup>7</sup> These fifth relationships (circles of dominant-tonic movement), while structurally important, are not clearly heard; much of this motion is enveloped within the larger, thicker surrounding sonorities. The continuous eighth-note movement in this passage provides forward motion, but does little to strengthen any obvious harmonic motion.



### III. Cicadas

The implication of the title is obvious: *Cicadas* is a musical representation of the incessantly buzzing summer insect, which, in my mind's ear, *is* a summer in Alabama. Note the literal aural imagery beginning in m. 24, as the up-and-down sweep of the *tutti* orchestra mimics the rising and falling pattern of the insect's "song." This textural device, in fact, is the genesis of the movement: I imagined the contour, if not the actual harmonic palette, of the orchestral sweep, followed by a kind of resolution, or "texture modulation," as a crucial element to the entire movement. Essentially, however, this device serves as a transition passage, linking the larger, main sections of the piece. Further, we discover that this textural device becomes subordinate to a controlling tonal framework and that these transition areas do, in fact, tonicize, from one key center to another. So, while the textural orchestral sweep is one important component, there are two other, equally essential blocks of material that really give the piece its coherence. Two melodic lines predominate: the first appears immediately in the marimba and the second several measures later in the English horn. After a brief background-level formal explanation, both will be discussed in detail in the following paragraphs.

Formally, the movement is organized into a relatively traditional construction: a simple, although modified, three part (ABA) form, with coda, in which each larger (or "macro") section contains two or more subdivisions. However, in Macro Section **A** alone, we see a nearly complete rondo form: ABACAB (without a final A, or a six- rather than seven-part form).<sup>8</sup> Realistically, the form of *Cicadas* does not truly reach the musical goals of sonata (or sonata-rondo); nevertheless, it is coherent in its construction and borrows a good deal from both formal processes, providing strong thematic, if not tonal, contrast between individual sections. There is tonal contrast, too, but not generally as regards function, which we would expect in true sonata form. Instead, the contrast is found in the placement of distantly related tonal centers (e.g., F<sup>#</sup> minor and F minor) adjacent to one another, and yet achieving smooth transition from one tonality to the next by way of the modulatory techniques. Note that there are subtle instances of "near-function." Take, for example, the f<sup>#</sup>/B background relationship found in mm. 31-44, or D/A found in Macro Section **B** (a weaker example of IV-I movement, as the key of A doesn't become evident until the final cadence). So, to some extent, there are elements of sonata-rondo form, in-

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<sup>8</sup> I considered the notion of analyzing the entire movement with respect to "traditional" sonata-rondo form, and spent some time researching instances of sonata form and its derivatives present in music of the post-tonal era. There are two main reasons for abandoning this approach: the final movement, *Sweetwater Days* is so similar in construction, that it would have been illogical to see one as sonata and not the other; and neither movement contains a true development (although sonata-rondo does not adhere to this rule as stringently as sonata-allegro and often has no real development itself). Instead, both have just a contrasting middle section. In short, the music is not that complex.

indicated by a regular recurrence of the opening material within Macro Section A (see formal diagram and accompanying notes), but this approach is tenuous and we will therefore restrict our understanding of the movement to the more simple and appropriate ABA form.

**Macro Section A** (mm. 1-66) contains all primary thematic material found in the movement. In subsection **a** (mm. 1-14), which begins *attaca* from the previous movement, we open on an F<sup>#</sup>mi<sup>7</sup> sonority in the strings. The marimba begins the piece with a quick, but relaxed, arpeggiated/scalar figure, outlining the notes of the F<sup>#</sup> Dorian scale. This figure, while prevalent throughout the movement, and which provides much of the accompaniment material, is a secondary theme. The primary theme begins with the English horn melody in m. 7 and from this five-measure phrase we will see a large portion of motivic material extracted and transformed. Indeed, the secondary marimba theme provides short motivic passages, as well, that appear scattered throughout various sections. The first of these motives, taken from the primary theme (motive **x**, Fig. 4, m. 7) is found in the first measure of the English horn melody: a simple structure of a single step, from F<sup>#</sup> up to G<sup>#</sup> and back down to F<sup>#</sup> (concert B to C<sup>#</sup> to B), and beginning with a longer duration of an eighth note followed by two sixteenth notes. This eighth-and-two-sixteenth-note pattern is also found in m. 8, third beat, m. 9, second beat, and m. 10, third beat. It is one of the basic rhythmic building blocks of the entire movement and it highlights the fact that the interval of a major second is important both as a melodic and harmonic simultaneity. Note, for example, when motive **x** appears in one of its first transformations and not as part of the melodic line: The first oboe, m. 17, plays the motive beginning on the pitch B and the second oboe immediately echoes, dovetailing the first, one step higher, on C<sup>#</sup>. This passage is doubled an octave below in the clarinets.



**Figure 4**

Looking at the second motive (motive **y**, Fig. 5a, m. 8), we see nothing special about its rhythmic quality (merely four sixteenth notes), but notice that its shape—a leap of a P5 up followed by single step down, then a leap of a P4 down, followed by another downward step—is employed frequently in the piece, though often altered in some way. This shape is repeated in the first beat of m. 9, but the upward and downward leaps have expanded, each to a M6. A third, and perhaps more important, aspect to consider is that, while flexible in that it maintains its basic con-

tour (leap up/step down, leap down/step down) and at the same time allows intervallic relationships to expand and contract, motive **y** is made up of segments of whole-steps (Fig. 5b, in boxes). In other words, we can also see these motives as collections of whole steps separated by wider or narrower leaps, again reinforcing the importance of the major-second melodic/harmonic interval.

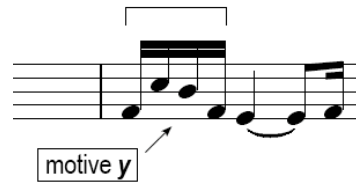


Figure 5a



Figure 5b

An additional example is found in the the bassoons in m. 21 (and also m. 59), as they run through a string of several **y** motives, each successive four-note pattern moving down by either whole- or half-step, as in a sequence. Beginning in m. 31, we see a return to **a**, this time labeled **a<sub>1</sub>** as it is sharply truncated and presents only a little over four measures of the original **a** material. As well, the marimba has taken over the accompaniment pattern originally found in the pizzicato strings, and the piano now provides the thematic material.<sup>9</sup>

In mm. 37-44, subsection **c**, the woodwinds, beginning in the upper registers with the flutes and moving downward into the clarinets and bassoons, play a transformed version of motive **y** (flutes m. 37), which occasionally, as in this particular example, appropriates the last two sixteenths of motive **x**. In this passage, the shape of the motive is maintained, but the intervallic relationships have compressed, as both the upward and downward leaps are now only thirds. Also notice that in this subsection, the voices are arranged, harmonically, in chords of stacked thirds, rather than the single voice of the initial melody. This sonority can be traced to the marimba, mm. 5-6, and, while not as integral to the piece as the major second, it provides some interesting contrast and adds a tertian flavor to the otherwise sparse (sometimes even sterile) sound of seconds and open sevenths. Tonally, subsection **c** is in the region of B major, producing a fifth relationship with the previous F<sup>#</sup> minor region, as a dominant harmonic region. More importantly, though, this short section anticipates B major at the coda (beginning m. 143).

<sup>9</sup> It is necessary at this point to mention that subsections **a** and **b**, while each begins similarly with the secondary thematic material, are still different enough from each other to be labeled **a** and **b** (as opposed to simplistically assigning a1, a2, etc. to each section; this reasoning applies to the handling of sections in *Red Clay*, as well). First, the primary melody (mm. 7-12) is not present in subsection **b** and, secondly, **a** and **b** are in contrasting tonalities, which, in itself and within the tonally ambiguous context of the entire suite, is enough to consider them contrasting sections deserving of distinct labels.

Measure 45 begins subsection **a**<sub>2</sub>, again a slightly modified restatement of **a**. Here the piano takes up the accompaniment figure, as the marimba (mm. 46-48) breaks away into a passage of scale figures, which provides a countermelody to the oboe melody directly above it. These scales are all centered on the original F<sup>#</sup> Dorian minor tonality established at the beginning of the movement. The oboe restates the primary melodic line, joined by the clarinet in mm. 48-50. Subsection **b** returns at m. 53 and is almost an exact duplication of the material found in mm. 15-30, but with an added motive in the solo trumpet in m. 55 and 57. This short phrase anticipates the new, sweeping melody of the upper strings, beginning in m. 67, but is also a modified and inverted motive **y**, with small step-wise segments separated by wide leaps. The motive is inverted as the first leap is a m6 downward, rather than the expected upward movement, from concert B<sup>b</sup> to D, followed by a half-step up to concert E<sup>b</sup> and then a leap up to concert C. It follows, then, that the approaching string melody just mentioned is also derived from motive **y**, providing another point of compositional consistency.

Finally, notice the material used during each of the transitions, found at the end of each subsection **b** (mm. 24-30 and mm. 62-66). The strings provide the upward and subsequent downward sweep, on the F minor (Dorian) scale. In the trumpets, trombones, glockenspiel, piano, and marimba, we see an incessant motive **x** return, giving a rhythmic push into the following section. Harmonically, these sections are difficult to classify. Viewing the section apart from its surrounding material, its tonal center is f Dorian. But, as the transition begins, there is an insistence on a relatively convincing B<sup>b</sup>7 (that is, a dominant-seventh) sonority, evidenced by the placement of several important pitches: D and F, found in mm. 62 and 65 in the strings, and an A<sup>b</sup> in the horns and bassoons in m. 63. Note that, in the strings, these pitches are in the extreme upper register of the instrument, and that they receive a noticeable agogic accent, set apart from the preceding and following sixteenth-note runs by relatively long note durations. The D-F-A<sup>b</sup> sonority, coupled with the strong B<sup>b</sup>-centered motive **x** in the brass and mallets, mm. 63-65, might give the listener the impression that we are moving toward a cadence in E<sup>b</sup>, and, in retrospect, we can also consider the entire section to be in E<sup>b</sup>, with the F Dorian material functioning as a secondary ii7 sonority to the B<sup>b</sup> dominant harmony of mm. 61-65 (and mm. 24-30). To a certain extent, as well, the primary melody implies that these sections are, in fact, in the related tonalities of E and E<sup>b</sup>, as their respective key signatures imply, rather than f<sup>#</sup> and f (see, again, the formal diagram to compare these key centers).<sup>10</sup> However, B<sup>b</sup> as the dominant harmony is inten-

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<sup>10</sup> That is, E and E<sup>b</sup> share a fifth relationship with B and B<sup>b</sup>, respectively, not with each other.

tionally weakened by several things: (1) The piccolo sounds G, an added tone, at the top of the upward sweep in m. 63; (2) the French horns are sustaining an  $A^b\text{maj}^7$  chord, which includes the added tones,  $A^b$ , G, and C); (3) the pitches D and C are placed in the lower registers in the basses and cellos, respectively, and an  $A^b$  is placed at the bottom of the chord in the bassoons; (4) and because the section never cadences in  $E^b$  and it seems important *not* to imply too strongly that it will. So, while there is an element of a dominant-seventh harmony in this passage, it is effectively “blurred” by sounding all seven pitches of what could be any of several flat keys simultaneously.<sup>11</sup> Suffice it to say that, as we observed in the previous movement, each of the subsections (with the exception of subsection c) within Macro Section A exist in a kind of dual tonality, and how one analyzes each tonality depends on context and implication as much as how the sections might ultimately function.

**Macro Section B** (mm. 67-109), as we have just pointed out, does not cadence in  $E^b$ , as implied by its immediately preceding material, but deceptively, in D. Using the pitch D as the common tone between mm. 65 and 66, the voice leading moves by step into a  $D\text{maj}^9$  chord and D Lydian tonal region. The entire orchestra has reached the apex of its crescendo at the juncture of mm. 66 and 67 and, over a *forte tutti* ensemble, a new melodic phrase is introduced immediately in the upper strings, spread across two octaves in the violas and first/second violins. As mentioned, this phrase is alluded to by a solo trumpet in mm. 55-57, but is more closely tied to the original motive *y*. In Figures 6a and 6b, comparing side-by-side the two phrases, we see that the basic construction is the same: a leap, in either direction, followed by a step and then another



Figure 6a



Figure 6b

<sup>11</sup> I say “any of several flat keys” because, at this point, we have only a key signature that includes three flats, but no clear determination that we are in that three-flat key. We have posited that one possible analysis puts this passage in the  $V^7$  of  $E^b$ , but with every pitch sounding at once, it is also possible to consider that we have moved into  $A^b$  Lydian (raised 4), or simply  $B^b$  Mixolydian (lowered 7). The tonicization to a D tonal center at m. 67 provides little help, as D requires some kind of A/a dominant to precede it, which doesn’t exist in the transition. In any event, this section is nothing short of cacophony, with strings running up and down scales in parallel sevenths, while accompanied by varied sonorities superimposed upon one another. To settle on any kind of “dominant” harmony is a stretch, and the resolution to  $D\text{maj}^7$  in m. 67 is all the more satisfying because of the confused nature of this passage.

leap, etc. There is no specific pattern that strictly governs the direction of movement (for example, an upward leap *must* be followed by a downward step), but the similarities should be obvious.

Beginning in m. 68 the trumpets introduce a variant of motive **x**, with an extension of slightly new material, in canon, and repeat this overlapping phrase through m. 71. Motive **y** appears in the low woodwinds, low strings and bells, in the same sequential pattern introduced by the bassoons in m. 21. The upper woodwinds here are purely textural, playing rapid D Lydian scales, as the orchestra comes to rest on a half note at m. 72 and begins its draw-down (mm. 72-75 into subsection **e**, which starts at m. 76). The transition is accomplished here by a last gasp of the new string melody, now lowered an octave and slowed by increased note duration values (mm. 73-74), and an outburst of motive **y** by the marimba in mm. 73-74.

Subsection **e** is problematical from an analytical standpoint. It is so different in texture and, to some extent, harmonic content, that there is a case to be made for considering this section as a macro region itself, rather than only a subsection of the larger region, and it explains the parenthetical in the formal diagram. It might be possible to begin Macro Section **B** at measure 75 (currently subsection **e**) and move subsection **d** to the end of Macro Section **A**. This understanding is appropriate, considering that Macro Section **A'** (beginning m. 110) combines subsections **b'** and **d** under that single larger region, which would provide structural logic when viewed from a high level, as now both subsections are always contained within a larger macro region. On the other hand, the argument for the analysis presented in the diagram is primarily that subsection **e** (mm. 77-110) is rather short and not thematically substantial enough to carry its own weight as a complete macro region, in this context. The dramatic arrival of subsection **d** (m. 67) gives the impression that a real change has occurred after the static nature of the rondo-like material up to that point—we hear it as a truly new region, and it therefore must also signal the beginning of a macro region. The argument might be solved by abandoning the macro region labels altogether. But because of the return of subsections **b'** and **d** and the obvious move into a coda at m. 143, a high-level ABA with coda formal understanding is the most satisfying option.

While subsection **e** is not substantial enough to warrant a higher level placement, it is still thematically coherent and presents transformations of previous material, both in the string accompaniment and oboe melodic line. First, the violins settle into a pattern, beginning in m. 77, with firsts and seconds usually spaced a seventh apart (A and G<sup>#</sup>, respectively in m. 77). Notice that this pattern is again based on motive **y**, seen most clearly in the first violin moving from G<sup>#</sup>-A-D-C (step, leap, step). A solo oboe begins a new melodic phrase on the last beat of m. 84. This line is quite simple, moves mostly by step or the occasional leap of a third, and at first glance, bears little resemblance to earlier material. It is, however, similar in several respects to both mo-

tivic fragments. It reinforces the interval of a second (motive *x*), and, although slow and very compressed, we see the motive *y* shape in m. 87. Even more interesting is the similarity to the French horn melody found beginning m. 62 of the *più mosso* section of *Red Clay*. This provides a thematic link that strengthens the inter-movement relationships of the entire suite.

Intensity grows as the strings add tremolo at m. 84 and then trills at m. 92 into the accompaniment underneath a second statement by the solo oboe. The oboe finally states a complete variant of motive *y* in m. 101. The strings all return to sustained tones, begin to draw down, and come to rest at m. 105 on an A major harmony. A *rubato* solo by the first violin brings the section to a close. By ending the violin solo on a high D<sup>#</sup>, the tonal/modal implication is Lydian, which remains an essential harmonic component throughout much of the entire suite.

**Macro Section A'** begins at m. 110 after the first and second violin *fermata* in m. 109. Although there is no harmonic preparation, the tonicized transition is smoothed by having only the first and second violins sustained at m. 109 on A5 and B4, respectively, a minor seventh apart. From mm. 105-109 the strings sustain an Amaj<sup>9</sup> chord, each voice quietly dropping out until only the first and seconds remain sounding in 109 on the tonic and added ninth, so that we continue to perceive A major through the two remaining pitches. This interval then expands, A5 up and B4 down, to an octave B<sup>b</sup> (or more accurately B<sup>b7</sup>) which is the predominant tonality of the new section.

The upper strings begin, *flautando*, with an extremely light, fluttering accompaniment, as woodwinds, piano, pizzicato low strings, and marimba return to motives *x* and *y*, continually restating the two patterns and reinforcing a B<sup>b7</sup> harmonic basis. This subsection, like *e* before, is something of a problem. In addition to the familiar motives *x* and *y*, mm. 110-132/3 also present material previously not encountered, including the above-mentioned *flautando* strings, and thereby make classification difficult. But, the diagram labels this entire subsection **b'**, primarily because of the transition that begins in m. 133, which we have seen already in mm. 25 and 62, and for the persistent familiar motivic activity just described. The new material adds textural contrast, but as it is intermingled with familiar material, rather than being set apart completely, it is safe to classify this section as a transformation of subsection **b**.

The most striking passage in subsection **b'** begins with the trombones in m. 114. Dove-tailed with the strings, brass voices slowly enter in canon, horns and trumpets moving upward in pitch, bass trombone in contrary motion downward, all building in volume to *forte* at m. 119. The woodwinds echo this idea above the brass with overlapping, contrapuntal sustained trills. As the brass reach the high point in m. 119, the orchestra quickly fades and then rests around them, leaving only the brass choir, which then begins its collapse (mm. 119-124), both in pitch and volume,

an exact retrograde of mm. 114-118, until only the trombones are left in mm. 123-24. The strings re-enter m. 125 and this same pattern is repeated in the brass (though with different material around it) exactly through m. 134. More subtle than the sweeping transition passage, this is also a textural representation of the cicada “song,” characterized by the expanding and contracting brass choir.

The end of the brass passage in m. 134 marks the beginning of the familiar transition passage, the “orchestral sweep,” which leads into a return to subsection **d** at m. 138, again in D major. A simple device in m. 142, moving the bass voices down by step from D to C<sup>#</sup> and finally to B, provides the tonicization into the final tonal center of B major at m. 143, the beginning of the coda. In m. 143, the violins begin rapid scale figures as the rest of the orchestra cadences on a *tutti* B major chord. The strings continue with the scale pattern as the orchestra drops out, leaving the trumpets playing a fanfare-like canonic pattern (beginning m. 144), again derived from motives **x** and **y**. Combining most of the primary motivic material, all voices re-enter rapidly and the coda reaches full force by m. 147, which is punctuated dramatically by unison French horns, *fortissimo* and in the extreme upper register, restating motive **x**. Measure 148 begins the draw-down and transitions into the final section of the coda with a solo trumpet playing yet another transformed combination of motives **x** and **y** (Fig. 7, m 150).

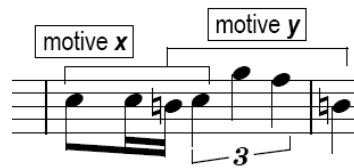


Figure 7

Unaffected by motivic/thematic transformation throughout the movement is the original marimba passage. This material recurs several times in Macro Section **A**, but only as accompaniment, not as primary material. However, here in the coda, we see that the sextuplet figure has returned in a primary role, providing a rounded ending to the movement. The first six notes of the opening marimba thematic line provide a new motive—motive **z**—that is stated several times, in various alterations, in the last measures of *Cicadas* (Fig. 8).

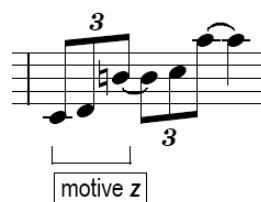


Figure 8



A clarinet solo in m. 151 is the first statement of motive *z*, followed by the English horn and flute in mm. 155 and 160/1, and finally the bassoon and clarinet in mm. 165/6. Providing background to this are sustained *divisi* violins, beginning on a *piano* B major chord in m. 155, and shifting slowly until reaching their final sonority, a rather indistinct tetrachord at m. 163, spelled E-F<sup>#</sup>-B-C<sup>#</sup>. There are two explanations for this chord. First, in keeping with the general principle that overt tonality is to be avoided, the strings here are sounding pitches that belong to a B major chord (B and F<sup>#</sup>; the “key” in which the piece seems to have come to rest) along with added tones C<sup>#</sup> and E. These pitches are part of the scale, but not the tonic chord, and help return the listener to the vague pan-diatonicism earlier described. The other explanation is a third textural element added to the woodwind motive and string chord. As the strings reach the final tetrachord, in m. 163, the cellos and violas play short ascending *pizzicato* figures in unison with orchestra bells. Aside from outlining the violin chord, this motivic figure can be traced back, first, to subsection **b**, m. 115. There, we see the same pattern, also presented by bells and *pizzicato* viola/cello, and then by observing and including material from the previous m. 114, we see that this combined motive is actually derived from a portion of the original English horn melody and its variants, the most closely related variation found in the oboe, mm. 61-62 (Figs. 9a, 9b).

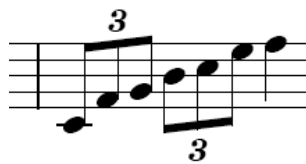


Figure 9a



Figure 9b

Measures 165-68 contain the concluding motive *z* in the bassoon and clarinet. Notice that these two lines resolve to a B and concert F<sup>#</sup>, giving a faint, if unconvincing nod to B major. One half of the violin tetrachord rests in m. 170, as the B and E rest, and only F<sup>#</sup> and C<sup>#</sup> remain sounding, again giving the listener the impression that the movement has ended on a half cadence, on V (or minor *v*, as we will see), rather than tonic. This notion is reinforced by the bells and *pizzicato* viola in the final two measures (mm. 172-3). Here, the last three pitches are A, E, and G<sup>#</sup>, which, combined with the string F<sup>#</sup> and C<sup>#</sup> form an F<sup>#</sup>mi<sup>9</sup> sonority, a minor *v* chord in the key of B. In any case, the effect is to leave as if the movement has never quite ended; as if the music has faded out of hearing and we will not know how, or if, it comes to an end. The sound of the cicada during summer is much like this: the buzzing is louder and softer, relentless, and eventually becomes part of the aural backdrop so that one ceases to notice it at all until it has disappeared. And it is impossible to remember when the sound began to fade.

#### IV. Sweetwater Days

Two miles east of downtown Florence is an area known, historically, as Sweetwater, now simply called East Florence, that was a bustling industrial district during the mid-19th and into the early 20<sup>th</sup> century. Shipping from up and down the river came into port here and several large textile mills operated near the river's edge. At one time the second largest wagon builder and wood-products mill in the country, the Florence Wagon Works, was in this area. The music of *Sweetwater Days* is full of activity, perpetually in motion, with an easy, methodically rising and falling melodic line, that seems to capture the sounds of laborers and machines and industry. Ending with a joyful rush to the end, I have capped off this collection of memories on a positive note.

It is fairly clear that both *Cicadas* and *Sweetwater Days* fall very nearly into the same formal construction, when viewed from a high background level (refer to diagrams for quick comparison), although arrangement of the subsections is different, particularly in Macro Section **B**. *Sweetwater Days* comprises a simple ABA' with Coda formal plan. All three major sections are divided into at least two subsections. The thematic/motivic material of **A** is drawn almost exclusively from a single line, presented as an understated melodic phrase, then carved into several fragments of varying length, which are distributed among the choirs of the ensemble. Macro Section **B** introduces new material (reduced to only a faint rustle) and is more complex both harmonically and melodically. The entire movement is in perpetual motion at a steady and quick tempo, in 3/8 meter, counted one beat per measure.

In subsection **a** of **Macro Section A** (mm. 1-44), the upper strings begin with a very quick, pianissimo, lightly detached ostinato. This figure is three measures long, continually repeated and based on a G Mixolydian mode (major scale with a lowered 7). Almost entirely stepwise, the short passage is confined to a maximum intervallic range of a M6, and as the introduction unfolds, each voice enters in an asymmetrical canon so that by measure eight, all voices (violins I and II, violas) are engaged in such a way that no two voices are simultaneously playing the same measure of the pattern. This provides a pleasant “blur” of an accompaniment—only strings can achieve this murmuring sound so effectively—underneath the cello melody that begins in m. 13. The cello melody is a simple rising and falling line that, after entering on a dotted quarter, ascends to G and back to D, in eighth notes. Beginning m. 23, the passage is repeated, but slightly transformed by elongating the G at the top of the phrase. Finally it repeats once more, starting in m. 33 in unison with bassoons, in a more elaborate transformation, and is joined by the basses in m. 38 at the climax of the passage. Each of these two initial events—the ostinato pattern and the cello melodic line—provide the material from which nearly the entire movement is built.

In an interesting contrast to the persistent tempo and rhythmic energy, we see that the harmonic rhythm is comparatively slow, and tonality is less ambiguous than the previous movements. For example, all of subsection **a** (mm. 1-44) is in the G (modal) key center and all of subsection **b** is in A<sup>b</sup>. This continues throughout the composition: almost every section remains firmly in its own tonal center. That said, it is important to note that we are not without the feeling of instability regarding key. This is achieved in part because we have, again, a modal rather than major scale, and therefore miss the strong pull of a leading tone. The initial cello melodic line takes advantage of this modal condition and revolves around D as its “root,” rather than G (the tonality clearly established by the string ostinato), so that the listener might perceive D minor, as opposed to G major. However, the melody is placed directly against the strings, which remain in G for the duration of the passage, showing, if nothing else, that there is no commitment to any one tonality.<sup>12</sup>


Subsection **b** begins at m. 45 as the strings taper off and the upper woodwinds take up the canonic ostinato pattern. The bassoons and French horns enter in m. 48 with a contrapuntal and extended variant of the primary theme. Harmonically, subsection **b** modulates from G up one half-step to A<sup>b</sup> (still in Mixolydian mode), accomplished by the sequential pattern in the flute in mm. 41-44. The general impression is that we are slowly moving through an orchestral crescendo at this point (even if the forces have not become noticeably more numerous) due to the changes in timbre, the heightened contrapuntal activity of the horns, and the half-step rise in key, which together are not necessarily obvious, but probably subconsciously detected by the listener.

Employing a sequential modulation device similar to the solo flute pattern mentioned above, the woodwinds begin a transition at m. 68 and the piece moves back to the key of G and into subsection **a'**, at m. 76. The upper strings resume the ostinato-canon as percussion is introduced and the woodwinds begin a series of brief, punctuated motives beginning in m. 83. These motives are padded by sustained tones in the inner woodwinds and horns (mm. 84-88, oboes and clarinets). This is a curious device and has a kind of calming effect that balances the surrounding frenetic activity, but it remains consistent with the contrapuntal nature of the piece, by having in-

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<sup>12</sup> The presence of Mixolydian mode presents some inherent problems. It can imply a V<sup>7</sup> harmony and is also identified as a “blues” scale, neither of which would make sense in the context of this music if overtly stated. However, the lowered seventh scale degree becomes the root for a VII chord, which can be employed in a variety of appealing ways: the scale resulting from having a lowered 7 as the root is Lydian (a common sonority in the first and second movement) and VII can be used as an alternate dominant harmony, as well. Of each of the traditional Western modes, Lydian and Mixolydian most closely approximate the major scale and both can provide the resulting, aurally familiar, tonal “ambience” for which I am striving. As one of my goals, throughout the suite, is to purposely obscure tonality (and avoid very *obvious* common practice harmonic function), while still communicating in an accessible musical language, the proper and creative use of these traditional materials is most satisfying.


struments enter in canon, stacking upon one another. As one note fades out, another entry overlaps. Notice, too, the sonorities created here: the pitches found in these sustained “pads” are usually major seconds and minor or major sevenths, the same important simultaneities found in the previous movement, *Cicadas*. This provides yet another inter-movement coherence, albeit subtle, to the compositional structure as a whole. In general, subsection **a'** becomes increasingly more animated, introducing small motivic patterns in the different choirs of instruments, all of which are based on some fragment of the two original events described above. Note that this increased, often contrapuntal, activity is an additive feature: the movement is steadily building in intensity by adding new timbres and new, more complex patterns, none of which, however, is truly new material. Everything springs from the original thematic palette.

Looking more closely, we see, first, that the snare drum pattern (m. 78) is rhythmically based on the first measure of the string ostinato, , which will prove to be the pervasive kernel of rhythm that drives the entire piece. As well, the xylophone and flute enter in canon, staggered by one measure, in mm. 82/3, with a short passage created by combining elements of both the ostinato and original cello melody. The initial cello theme re-enters in m. 88, in unison with bassoons again, and at this point it becomes clear that this subsection is a re-statement of mm. 1-44. The contrast to subsection **a** is provided by the interplay of short motivic patterns in the woodwinds and percussion (e. g., mm. 92-93, flutes and clarinets; mm. 95-97, upper woodwinds; mm. 98-101, xylophone and bells), all of which are superimposed on the re-statement of material in the strings.

The modulating linking passages encountered up to this point have usually extended over several measures, but the transition to subsection **c** happens almost immediately. By altering the single final pitch of the melodic line at m. 115 (low strings, low woodwinds and trombones), the piece moves into a new tonal region, which we will explore later in the analysis. Comparing the fragment of melody in mm. 40-41 to its parallel section in mm. 114-115 we see the first melodic line come to rest on D, effectively closing the phrase by returning to its opening pitch. But in m. 115 the melody moves from C down one half-step to B, instead of up to D. The transition is sudden, but still very fluid because the line continues its step-wise motion in a logical downward direction. Above, the upper strings abandon the canon momentarily (at whatever point they might have been in the pattern) and, coming together on an upward sixteenth-note run, introduce a concert F<sup>#</sup> and G<sup>#</sup> within this scale pattern: In m. 114 the first violins are in the third bar of the three-measure ostinato phrase. Rather than continue the pattern by looping back to the first bar, this measure is, in effect, repeated, but with the F and G raised one half-step. The second violins and violas follow suit, with viola playing the same measure one octave below and the second violins one step (diatonically mixing major and minor seconds) *above* the firsts, beginning the run on G<sup>#</sup>.

Subsection **c** presents a new and more complex harmonic situation. The upper strings resume the ostinato-canon in E major over a modified dominant harmony in the rest of the ensemble. E major is the tonal goal and resolution is clearly reached at  $c_2$  (m. 151). But because the passage immediately preceding,  $c_1$  (mm. 116-150), superimposes the ostinato, which began in E, over a B minor harmony in the rest of the orchestra, the harmonic function of the passage is labeled, rather than key, as elsewhere in the diagram. Notice the same is true when  $c_1$  returns in m. 367, and also in  $d_4$ , m. 225.<sup>13</sup> The entire passage behaves as a dominant (V/I) to the cadence in E at m. 151 (where E would be I, in functional Roman numeral analysis). Although the upper strings have already arrived at E, the prevailing harmony here is dominant, most strongly evidenced by the open B and F $\sharp$  in the brass (mm. 138-150), the B minor-dominant scale runs (with lowered 2—hence the  $v^{b9}$ —and raised 6) in the upper woodwinds, and the E-C-B eighth-note iterations in the low brass and low strings throughout the section (e.g. mm. 121, 124). It might be possible to extend this idea a step further and hear this section as a  $I^6_4 - v^{b9} - I$  progression, based on the prevalence of B in the bass and E in the upper strings.

Note the deceptive device employed in mm. 129-38. A cadence of sorts has been reached at m. 128, on a B minor harmony, and the motion could have picked up at any of several upcoming passages and made sense, harmonically (m.138 or 151, for example), but this would make subsection **c** too short and out of balance with its neighboring sections. However, simply lengthening the section with more of the static material from mm. 116-128 would make it tedious. Measures 129-138 present a solution, extending subsection **c** and offering an abrupt, but momentary, departure both in texture and harmony. The majority of the orchestra, after the *forte* dotted quarter in m. 128, suddenly rests, leaving only the strings in a call-and-answer passage that loses all sense of key. The section is so short, it doesn't appear in the formal diagram, but can be heard as a vague C tonal center (again, only "white notes"). Accidentals disappear and the indiscriminate pandiatonicism that characterizes much of *Red Clay* is evident here. Measures 135-137 climb steadily, with basses and cellos moving by sequence to converge again in the key of E and basses again emphasizing B, keeping the harmony unstable until m. 151.

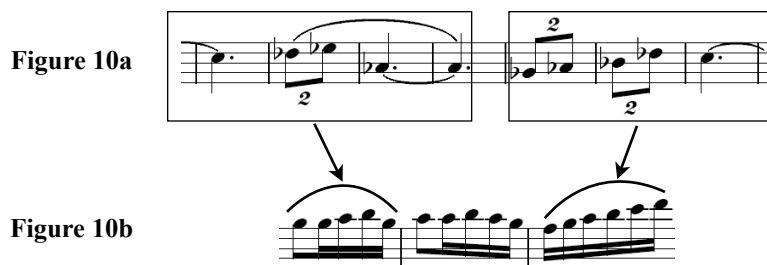
Finally, at  $c_2$ , as we reach a climatic point and the key of E, the strings once again leave the ostinato-canon and take up the  rhythmic kernel, in homophony as stacked chords, and alternating between E major and D major/B minor (borrowed chords used as V/I of E). Subsec-

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<sup>13</sup> The obvious resolution at m. 151 makes it clear that subsection **c** is in two parts: the dominant prior to the E tonal center ( $c_1$ ) and everything after it ( $c_2$ ). I have kept these sections together under a single **c** label because they are also clearly two parts of a single thought, a long V-I cadence in E, and linked together by the string ostinato-canon and the basic mood a character of the whole section.

tion *c*<sub>2</sub> is a surge of ensemble force, as strings and woodwinds sparkle in the upper registers with fast-moving sixteenth-note scalar passages and rhythms, while the lower strings and brass sustain long chords or restate fragments of the original melody. At m. 171 the section reaches its peak on an orchestral *tutti* B minor chord and, as all choirs but upper strings rest at m. 173, the strings move through episodic material in transition. Again, a sequential modulation is used to move quickly and seamlessly from E major to F major, the beginning of Macro Section **B**. The draw-down in the strings leaves only the violas by m. 178, decreasing to *pianissimo*, yet losing no momentum as they continue in a new, but similarly characteristic sixteenth-note pattern, which is repeated bar after bar as accompaniment. It is important to note the solitary nature of the viola section here. Violins could have been used, as well, either alone or in unison with the violas, but the darker quality of the viola string in this register is part of what creates the “faint” quality of the overall timbre.<sup>14</sup>

A solo clarinet enters in m. 184, at the beginning of Macro Section **B** and subsection **d**, above the undulating pattern in the violas. The new melodic line bears a slight resemblance to the primary melody (and motive generator) from Macro Section **A**, but closer inspection reveals that this theme is related more nearly to the ostinato-canon that permeates the entire movement (see Fig. 10 for similarity of contour between each phrase). In m. 192, the second clarinet enters and the two finish the melodic phrase in parallel thirds. Complementing the second clarinet entry, cellos join the viola accompaniment at m. 192, also a third below, setting up the interval of a third as significant in this section, and in a broader sense, reinforcing the tertian quality of the movement.



Notice that in the formal diagram we have an exploded view of subsection **d**, highlighting the quickly moving harmonic rhythm. As mentioned above, the violas have begun to establish a new tonal center, which is heard as F major, based on the construction of the clarinet melody and

<sup>14</sup> I am still not completely comfortable with the cello entry at m. 192, and wonder if dividing the viola section at that point to cover the pattern in thirds might be a better choice: Leaving only violas would keep the coloristic effect intact, but would do nothing to slowly increase the volume, which is the intent. On the other hand, adding the cellos contributes to the crescendo, simply by adding numbers of players, but the timbre change might actually make the passage seem too loud, too early.

the cello entry. This melodic phrase is restated twice more, transformed each time, and each statement overlaps the next by a single pitch. This intersecting pitch always determines the tonal center of the upcoming phrase, as we see that it is the third degree of the scale that begins the phrase.

For example, as the clarinets end the melodic line on concerts A and C, in m. 198, the first oboe enters on C, dovetailing the clarinets. C is the pivot pitch that facilitates the common-tone tonicization from F (in which C is 5) to the new key of A<sup>b</sup> (in which C is now 3). At this point it appears that the tonicization scheme will set up each successive key in a chromatic mediant relationship with its neighbors, but the pattern quickly dissolves: As the oboe statement of the melodic line is transformed, particularly at the end of the phrase, it is in such a way that the first oboe comes to rest on F<sup>#</sup> (m. 212), which, again, is the pivot pitch. The tonicization this time is not common-tone—F<sup>#</sup> is not common to both D and A<sup>b</sup>—but simply a monophonic tonicization, dictated by the voice leading of the oboes.<sup>15</sup> At the conclusion of this statement, the oboes are joined by the violins, which play a third transformation in D, along with the oboes, but offset by one measure in canon (and with each voice playing its own transformed version of the melody). Accompanying this passage, the bells and *pizzicato* strings recall the melodic phrase (mm. 199-206 and 213-220) and the viola and cello accompaniment is passed to the clarinets as they continue the sixteenth-note pattern in diatonic stacked thirds.


From the violin entrance at m. 212 the passage begins to quickly build to the climatic point at m. 225, as the voices expand by step outward—low strings and woodwinds moving down to a low D, piccolo and violins up to high C—to a D<sup>7</sup> sonority, then just as quickly reduce to m. 238 and a brief cadence on B, again with the outer voices moving by step in contrary motion inward. Notice in m. 230, as the voices began moving inward, that we hear a strong F<sup>#</sup>mi<sup>9</sup> sonority, anticipating the eventual cadence in B at m. 238. At this point the second violins take up the rustling sixteenth-note accompaniment pattern, *divisi*, and begin to move downward through a transition episode from mm. 242-45, joined by violas in m. 244. From mm. 245-50, while the violins continue the sixteenth pattern around D<sup>#</sup>, the violas sustain an F<sup>#</sup>, creating an unstable second-inversion B major sonority. The viola moves up to G and violin down to D, finally tonicizing to G major at m. 250. A written *ritardando* in the violin slows the pace here, as the music reduces to almost nothing, with only the bells stating the melodic fragment once more (mm. 254-59). Then both viola and violin collapse again, moving inward by step to A and C<sup>#</sup>, respectively.

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<sup>15</sup> If this passage properly followed a chromatic mediant pattern of tonicization, the next tonal centers, after A<sup>b</sup>, would be C<sup>b</sup> (B, enharmonically) and D. In effect, we have simply skipped over B and moved directly to D.

With a canonic stacking device similar to that found in Ex. 40 (mm. 80-4), the woodwinds build a second-inversion  $\text{Emi}^9$  chord, which serves as a  $\text{v/I}$  in the upcoming tonal region, A major.

Subsection **b'** begins with a return to the ostinato-canon in the upper strings at m. 268. This section, at first, appears to be the return to the opening material and therefore might seem to be misplaced within the diagram; that is, the definite return—a “recapitulation”—should signal a new macro region. The compelling reason for leaving this as a subsection to Macro Section **B** is that the true opening material actually returns in m. 327, in the original key. Subsection **b'** combines and compresses the material of mm. 1-75 (subsections **a** and **b**) and casts it all in A major. It is not an exact restatement of those sections, of course. For example, in addition to the obvious tonal difference, the orchestration has been altered. The cellos, horns and bassoons still carry the primary theme, but in between each iteration, the upper woodwinds sound a short flourish, based on the ostinato-canon (e.g. mm. 279-83). Also, mm. 301-24, the woodwinds are given what was originally the French horn variation found in mm. 48-71. Finally, a shortened sequential modulation, mm. 324-6, brings us to the true return at Macro Section **A'**

Measures 327-66 are almost an exact restatement of mm. 76-115 (thus, both are labeled subsection **a'**), with slight variations in the percussion and French horns. As well, subsection **c'** is very similar to its sister subsection **c** and, in fact, subsection  $c_1$  (mm. 367-402) is an exact restatement of the previous  $c_1$  (mm. 116-150). Measures 403-431 (subsection  $c_2$ ) contain extended material, however, and now include the trumpet doubling the violins beginning m. 403 on the  rhythmic kernel. The extended portion of this section begins in m. 417, but it is just that—an extension—and does not introduce new material. Rather it prolongs the *forte* orchestral push toward the end and combines color and textural elements, such as fast scales in the upper woodwinds and strings, reiterations of the rhythmic kernel and/or ostinato-canon, or fragments of the primary theme, found generally in the brass and lower strings and woodwinds. Harmonically, this prolongation of  $c_2$  is fairly static: as when it first appears, this section is in E major, and tends to move between E and the D major/B minor sonority until mm. 430-31. These two measures are nearly identical to their counterparts, mm. 169-170. Each passage is a  $\text{v}^{11} - \text{IVmaj}^9 - [x]$  cadential pattern, where the minor **v** in this formula is B minor with an added E, IV is essentially a superimposed A major and E major chord, and  $x$  is the destination sonority. In both instances the prevailing tonal center is E, although neither cadences in E. In the first occurrence (m. 171), the pattern returns to the B minor sonority, offering a kind of half cadence, and then moves on to the transition and Macro Section **B**. In this instance, m. 432 and the beginning of the transition into the coda, the cadence is deceptive, moving to a completely unrelated tonal center, with F in the bass and all previous accidentals canceled.



Measures 432-436 are a rapid ensemble decrescendo (through m. 433) and immediate crescendo into m. 437. The woodwinds rest and leave the strings in an extremely fast downward 32<sup>nd</sup>-note run (as the bass voices sustain F), while the brass sustain long tones with a rapid decrescendo paralleling the string movement, which, in itself, has the effect of a decrescendo, due to the quickly changing registers and forces. At the bottom of the run, the strings begin their upward sweep as the brass similarly crescendo, now on a slightly different tonality, with bass voices on D and an F<sup>#</sup> added into the scale in the upper strings. The brass chords above follow the pattern of sharps and flats, but, as we saw in *Cicadas*, most of the notes of an entire scale are sounding at once, so other than assuming the bass voice is the root and analyzing accordingly, there is no exact way to determine what chord it might be—again rendering the tonal structure vague. Notice, however, that the voices move from D to C and finally cadence on B in m. 437. In retrospect, this clear step-wise bass movement suggests that it is appropriate to consider the bass as the root during this section, however ambiguous the tonality might be.

The coda is a relatively short exclamation point to the movement, which is now firmly in B major. It presents two measures of unison *tutti* orchestra (mm. 438-439) on the rhythmic kernel and a surprising 4/8 followed by a 5/8 meter. The voices then spread out from unison into unusual quartal harmonies in mm. 440-2, and in the center of this activity the French horns climb on accented *forte* notes to m. 443, where the ensemble holds two bars of a VII<sup>7</sup> harmony (A<sup>7</sup>), which serves as the dominant, and finally ends on a crash with a B<sup>add9</sup> *fortissimo*.

## V. Conclusion

As previously stated, the initial goal for this study was to show the relationship between a particular landscape and the music written to communicate the sense of that landscape to the listener. While the relationship might be valid, the goal of the analysis changed along the way, and in the process I discovered that certain assumptions I had held about the music were unfounded. The first of these was that I expected I would find no musical logic running through the suite. In other words, I believed that I would find a collection of distinct character pieces, related only by my understanding of the subject matter (the “program”) that each is supposed to represent. What I found, instead, is that these pieces have several musical relationships and the suite, as a whole, is strengthened by these thematic threads. It also adds validity to the extra-musical program.

I discovered, as well, that much of the inter-movement thematic consistency was not predetermined, but rather intuitively generated—I suppose by the ongoing development of a personal style. This, of all discoveries, is most important in that it demonstrates musical growth, competence, and an assurance of having begun the real process of mastering the craft of composition. I am finding a voice.

That said, I also recognize that the suite is incomplete. During the evaluation process, several members of the doctoral committee commented that in most respects the work was strong and that they enjoyed it on a purely aesthetic level. But we all also agreed that the final movement, “Sweetwater Days,” seemed to be weaker than the first two movements. It occurred to me during that process that “Sweetwater Days” is really a scherzo and one rarely finds that type of composition at the end of a suite or symphony, with good reason. The scherzo tends to be light and less “weighty,” compositionally speaking, and most often serves to connect the more important sections of a large symphonic work. *Alabama Summer* needs a fourth movement to give it a sense of finality and I hope to complete it, someday. For the time being, it is enough to remember the countryside of my childhood home and speculate on what might serve as the inspiration for that missing movement.

Appendix I

78

Musical score for exercise 78, featuring a bass line with a melodic line and four staves of accompaniment in 7/4 time. The exercise is divided into four measures with chord labels B, A, Gma7, and C below them.

81

Musical score for exercise 81, featuring a bass line with a melodic line and four staves of accompaniment in 6/4 time. The exercise is divided into four measures with chord labels B $\flat$ ma7, E $\flat$ (#11), E $\flat$ 9(#11), and D $\flat$ ma7 G $\flat$ (#11) below them. Performance instructions *sempre leg.*, *div.*, and *a2* are present.

84

Musical score for exercise 84, measures 1-3. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one flat (B-flat). The time signature is 6/4. The first measure is in 6/4, and the second and third measures are in 7/4. The notes are as follows:

- Measure 1: Treble 1 (half note Bb), Treble 2 (half note Bb), Alto (half note Bb), Bass 1 (half note Bb), Bass 2 (half note Bb).
- Measure 2: Treble 1 (half note Bb), Treble 2 (quarter note Bb, quarter note A, quarter note G, quarter note F), Alto (quarter note Bb, quarter note A, quarter note G, quarter note F), Bass 1 (quarter note Bb, quarter note A, quarter note G, quarter note F), Bass 2 (quarter note Bb, quarter note A, quarter note G, quarter note F).
- Measure 3: Treble 1 (half note Bb), Treble 2 (half note Bb), Alto (half note Bb), Bass 1 (half note Bb), Bass 2 (half note Bb).

Chord labels below the staves: A<sup>b</sup>, (A<sup>b</sup>7), G<sup>b</sup>ma7

86

Musical score for exercise 86, measures 1-3. The score is written for five staves: two treble clefs, an alto clef, and two bass clefs. The key signature has one flat (B-flat). The time signature is 6/4. The first measure is in 6/4, and the second and third measures are in 7/4. The notes are as follows:

- Measure 1: Treble 1 (half note Bb), Treble 2 (half note Bb), Alto (half note Bb), Bass 1 (half note Bb), Bass 2 (half note Bb).
- Measure 2: Treble 1 (half note Bb), Treble 2 (quarter note Bb, quarter note A, quarter note G, quarter note F), Alto (quarter note Bb, quarter note A, quarter note G, quarter note F), Bass 1 (quarter note Bb, quarter note A, quarter note G, quarter note F), Bass 2 (quarter note Bb, quarter note A, quarter note G, quarter note F).
- Measure 3: Treble 1 (half note Bb), Treble 2 (half note Bb), Alto (half note Bb), Bass 1 (half note Bb), Bass 2 (half note Bb).

Chord labels below the staves: C<sup>b</sup>, A<sup>ma</sup>7 (B<sup>bb</sup>), D(#11)

88

Musical score for exercise 88, consisting of five staves. The top staff is in treble clef with a key signature of one flat (Bb). It features a half note chord of D major (D, F#, A) and a half note chord of C major (C, E, G). The second staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes with various accidentals. The third staff is in alto clef with a key signature of one flat, containing eighth and sixteenth notes. The fourth staff is in bass clef with a key signature of one flat, containing quarter notes. The fifth staff is in bass clef with a key signature of one flat, containing quarter notes. Chord labels 'D' and 'C' are placed below the first and second measures respectively.

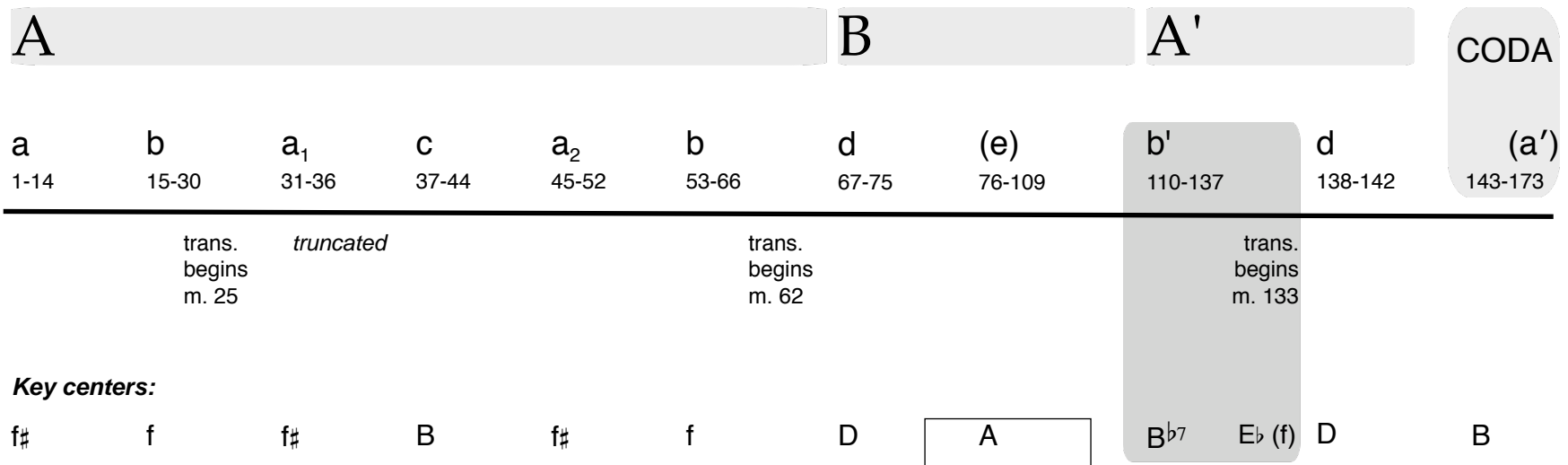
89

Musical score for exercise 89, consisting of five staves. The top staff is in treble clef with a key signature of one flat (Bb). It features a half note chord of F major (F, A, C) and a half note chord of A major (A, C#, E). The second staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes with various accidentals. The third staff is in alto clef with a key signature of one flat, containing eighth and sixteenth notes. The fourth staff is in bass clef with a key signature of one flat, containing quarter notes. The fifth staff is in bass clef with a key signature of one flat, containing quarter notes. Dynamic markings 'f' (forte) are present in the second and third measures. The word 'etc.' appears at the end of the second and fourth staves. Chord labels 'F', 'Emi7', and 'A' are placed below the first, second, and third measures respectively.



Formal Diagram:  
*Cicadas*

110



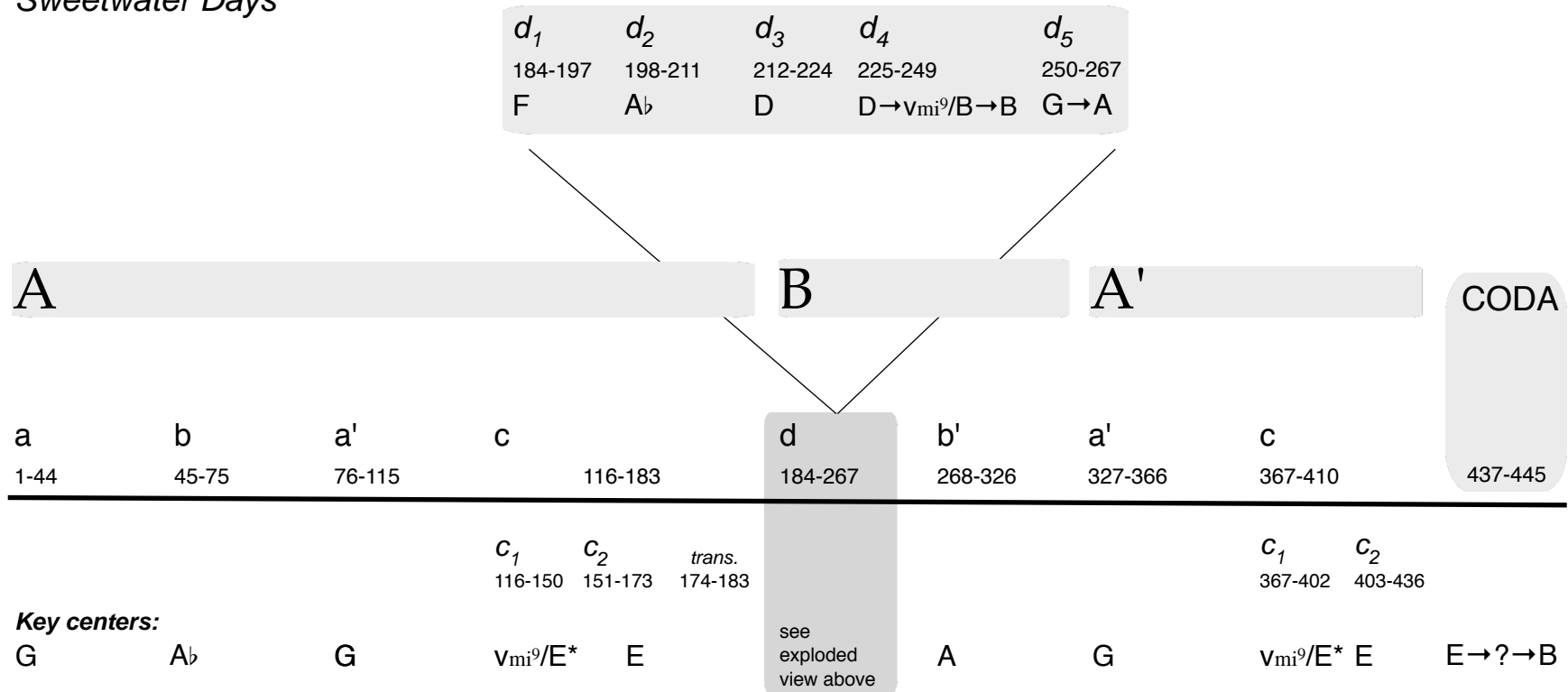
These tonal centers are all based on a Dorian mode: a minor scale with a raised sixth scale degree.

Uncertain until the strong cadence in A at m. 105.

The tonal center at this trans. parallels both earlier instances (m. 25, m. 62), which I have labeled f in each occurrence. Both E<sup>b</sup> and f (Dorian) share the same key signature; it would be appropriate to consider the entire B' section, here, to be in f as well as E<sup>b</sup>.

Formal Diagram:  
Sweetwater Days

III



\* The reason for using this Roman numeral designation, rather than using a key name as elsewhere, is discussed in the text.



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“Trio for Clarinet, Bassoon, and Piano”

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“Beach Glass” for Woodwind Quintet

Performance scheduled by student chamber ensemble at the University of Alabama in Huntsville

“Scenes from a River” for Piano Trio

Commissioned by the Association of American Geographers in honor of the associations 100th meeting; performed by members of the Rittenhouse String Quartet in Philadelphia, March 2004

“Fanfare and Toccata on ‘Easter Hymn’” for SATB Chorus, Organ, Piano, and Brass and Percussion Ensemble

Performed by the sanctuary choir of Central Christian Church, Lexington, KY, April 2003

“All Things Made New,” for SATB Chorus, Organ, and Brass and Percussion Ensemble

Commissioned by the sanctuary choir of Central Christian Church, Lexington, KY; performed April 2001

“The Light of Eternal Love,” for SATB Chorus and Piano

Composed for and performed by the sanctuary choir of the First United Methodist Church, Florence, AL on the occasion of its 175th anniversary, 1998

**Scores for Film or Video**

“Once Upon a Time in Suburbia,” produced and directed by Nick Reiber for Dancing Fool Films, Irvine, CA - (score); short comedy narrative

“Jim’s Ribs: the means to an empty plate,” produced and directed by Judith C. Heaney for Moving Pictures Cincinnati - (score); short documentary

“CHA Health: People-friendly,” produced and directed by Judith C. Heaney for Moving Pictures Cincinnati, OH - corporate motivational video

David F. McKee  
February 15, 2008