



5-2014

Cimmerian River. A Concerto for Cello and Orchestra

Nicholas David Powell

University of Tennessee - Knoxville, npowell4@utk.edu

Follow this and additional works at: https://trace.tennessee.edu/utk_gradthes



Part of the [Composition Commons](#)

Recommended Citation

Powell, Nicholas David, "*Cimmerian River. A Concerto for Cello and Orchestra.*" Master's Thesis, University of Tennessee, 2014.

https://trace.tennessee.edu/utk_gradthes/2746

This Thesis is brought to you for free and open access by the Graduate School at TRACE: Tennessee Research and Creative Exchange. It has been accepted for inclusion in Masters Theses by an authorized administrator of TRACE: Tennessee Research and Creative Exchange. For more information, please contact trace@utk.edu.

To the Graduate Council:

I am submitting herewith a thesis written by Nicholas David Powell entitled "*Cimmerian River: A Concerto for Cello and Orchestra*." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Kenneth A. Jacobs, Major Professor

We have read this thesis and recommend its acceptance:

Brendan P. McConville, Duane K. McClelland

Accepted for the Council:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

Cimmerian River: A Concerto for Cello and Orchestra

A Thesis Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

Nicholas David Powell
May 2014

© 2014 by Nicholas D. Powell
All rights reserved.

Dedication

This work is dedicated to my parents, David and Cindy Powell.

Acknowledgements

I would like to acknowledge many people for their contributions during the creation of this paper, but a few in particular stand out:

Zack Pentecost, my peer and colleague, has given much insight and support during our graduate work at the University of Tennessee.

I would also like to thank Melinda Jacobs, whose kindness and care are without parallel.

My parents, David and Cindy Powell, have offered endless encouragement and love, and to them I am eternally grateful.

Last—but certainly not least—my thanks goes to Dr. Kenneth Jacobs, who has imparted great wisdom and knowledge during our study in the creation of music; I will always hear his voice when writing music in the future.

Abstract

Cimmerian River is a four-movement concerto for solo cello and symphony orchestra. The work was composed by Nicholas D. Powell. The initial version (for piano and cello) was written in 2012 and orchestrated in 2013. The movements are titled “Dark Cascades,” “Shaded Current,” “Past Shadow Things,” and “Deluge.” This document will compare and contrast *Cimmerian River* with other works containing comparable parameters, such as similarity in melodic construction or harmonic language. The concerto will also be set in the context of other cello concertos, ranging from historic (as early as Dvořák and Elgar) to recent (as late as Williams and Jacobs).

Some terminology from music theory will be applied in the following manner:

Scale degrees will be indicated by carets above numbers, such as $\hat{1}$ [scale degree one] or $\hat{5}$ [scale degree five].

Set theory functions are indicated in two ways: chevrons (angled brackets) for normal order, such as $\langle 2378 \rangle$, or parentheses for prime form, such as (0156).

Table of Contents

Chapter I – Introduction.....	1
Chapter II – Form.....	3
Chapter III - Melody.....	7
Chapter IV – Harmony.....	16
Chapter V – Rhythm and Meter.....	21
Chapter VI – Genre.....	25
Chapter VII – Conclusion.....	31
Bibliography.....	32
Appendix.....	34
Vita.....	118

List of Tables

Table 2.1: Form of Movement I – “Dark Cascades”	3
Table 2.2: Form of Movement II – “Shaded Current”	4
Table 2.3: Form of Movement III – “Past Shadow Things”	5
Table 2.4: Form of Movement IV – “Deluge”	5
Table 4.1: Comparison of m. 185 of “Dark Cascades” and 2nd Tableau, m. 23 of <i>Petrushka</i> (literal).....	16
Table 6.1: Four-Movement Cello Concertos	26
Table 6.2: Instrumentation in Various Cello Concertos	27
Table 6.3: Comparison of Time Before Solo Cello Entrances	29

List of Figures

Figure 3.1: Theme from Movement I – “Dark Cascades,” mm. 1 – 2.....	7
Figure 3.2: “Dark Cascades” Theme Used in Polyphonic Texture	8
Figure 3.3: Theme from “Diabolical Suggestions” (Sergei Prokofiev).....	9
Figure 3.4: Theme from Movement IV – “Deluge,” mm. 16 – 19	11
Figure 3.5: Excerpt from <i>Suite for Piano</i> – “Andante,” m. 20 (Francis Poulenc).....	12
Figure 3.6: Excerpt from <i>Cello Sonata</i> , Op. 4, I – “Fantasia,” mm. 68 – 79 (Zoltán Kodály)	13
Figure 3.7: Quasi-cadenza from Movement III – “Past Shadow Things,” mm. 42 – 54	14
Figure 4.1: Comparison of m. 185 of “Dark Cascades” and 2nd Tableau, m. 23 of <i>Petrushka</i> (literal).....	17
Figure 4.2: “Dark Cascades” and <i>Petrushka</i> Polychord Comparison, Simplified.....	17
Figure 4.3: Excerpt from Movement II – “Shaded Current,” mm. 14 – 21	18
Figure 4.4: Harmonic Reduction of “Shaded Current,” mm. 14 – 21	19
Figure 4.5: Excerpt from Movement II – “Shaded Current,” mm. 45 – 52	19
Figure 4.6: Harmonic Reduction of “Shaded Current,” mm. 45 – 52	20
Figure 5.1: Rhythm in Movement I – “Dark Cascades,” mm. 1 – 9.....	21
Figure 5.2: Rhythm in “Dark Cascades,” mm. 43 – 48	22
Figure 5.3: Rhythm in “Dark Cascades,” mm. 77 – 82	23

Chapter I – Introduction

Cimmerian River is a concerto for cello and orchestra. It was composed in 2012 as a work for cello and piano—known to be a preliminary orchestral reduction from the outset—and was later orchestrated in 2013. This document will examine each element of the concerto individually, including form, melody, harmony, rhythm and meter. This examination will involve closely analyzing details of each aspect of the piece, especially what makes each movement unique. The final chapter, “Genre,” will compare the work to other cello concertos, including those both historically relevant (as early as Dvořák) and more recent, especially the end of the 20th century.

The work is roughly seventeen minutes in length, and consists of four movements, which are titled (in order) “Dark Cascades,” “Shaded Current,” “Past Shadow Things,” and “Deluge.” *Cimmerian River* is scored for solo cello and a symphonic orchestra, with instrumentation consisting of two flutes, two oboes, two clarinets (in B-flat), two bassoons, four horns, two trumpets (in C), two trombones, one tuba, timpani, bass drum, and the standard array of orchestral strings.

Cimmeria was an ancient micro-continent that collided with the area known today as Siberia. The collision formed many alterations in the landscape, including new mountain ranges. The inspiration of *Cimmerian River* came from the imagery of a stream of water running from the peak of such a mountain into a river below, which continuously spirals downward, not to the surface of the earth, but beneath the mountain, winding miles and miles through darkness and passing sights no person has ever seen.

Each movement of *Cimmerian River* follows part of the long journey of a subterranean river that passes, in darkness, beneath a mountain formed by the collision of Cimmeria. The first movement, “Dark Cascades,” musically documents the initial fall of the river from sunlight into the depths of the mountain. From beginning to end, the first movement of the concerto moves at breakneck pace through rapids and watery violence, all devoid of any light. The second movement, “Shaded Current,” details the calmness that follows the previous violence. Along this part of the journey, the river may pass the glow of light from the surface of the mountain, revealing crystalline walls or undulating reflections of water on the cavern’s ceiling. Here, peace and beauty abound. “Past Shadow Things,” however, is inspired from the universal fear of the dark and the unknown; the light found in the second movement was the last to be found in this journey. The final movement, “Deluge,” invokes imagery of the stream picking up speed and increasing in violence once more, until it floods caverns housing the river.

Cimmerian River was meant to be a cello concerto simply for the striking dual-nature of the instrument itself. The cello has the capability of exhibiting a gentle, quiet, reflective beauty in such a unique manner. However, it can also be genuinely cutting and harsh, exuding violence and anger. These characteristics, the expressive variation made possible with the cello, resulted in *Cimmerian River*.

Chapter II – Form

Each movement of *Cimmerian River* features a modification of forms commonly found in traditional music. In a “neo-classical” manner, the concerto uses previously established formal designs, such as rounded binary and small rondo, but adds its own alterations. This results in a familiar yet unpredictable flavor to the temporal progression of the music on a larger scale. This chapter investigates the ways *Cimmerian River* alters traditional designs in a unique manner.

The form of the first movement, “Dark Cascades,” is outlined in *Figure 2.1*.

Table 2.1: Form of Movement I – “Dark Cascades”

Section	A		A'			
Subsection	A	B	A	A'	B	Trans.
Measure Range	1 – 38	39 – 64	65 – 82	83 – 92	93 – 111	112 – 119
Section (cont.)	B	A''		Coda		
Subsection (cont.)		A	B			
Measure Range (cont.)	120 – 137	138 – 157	158 – 181		182 – 189	

This formal design is designated as a modified rounded binary. In a standard rounded binary, the piece features an “A” section, moves to “B,” and concludes with an altered “A” section (or “A prime”). In “Dark Cascades,” however, certain alterations must be made in order for the rounded binary form to have applicability (hence, the addition of the word “modified” to the formal name). The material in the A section, spanning from mm. 1 – 64, is repeated in a non-literal manner in mm. 65 – 119. The latter section is titled “A prime” because the design uses the same themes in the same order, but their durations are halved and the instrumentation strongly altered. However, mm.

120 – 137 present entirely new material of a slightly higher dissonance level, and thus warrants the letter “B” as a section. After this, “A” returns in measure 138, and while intact, it experiences further alterations, resulting in the sectional designation “A double prime.” This is followed by a coda, which is not standard in a traditional rounded binary form.

The form of the second movement, “Shaded Current,” is demonstrated in *Figure 2.2*. Note that the formal layout continues through the second system of the diagram.

Table 2.2: Form of Movement II – “Shaded Current”

Section	A				B
Subsection	Introduction	A1	A2	Codetta	B
Measure Range	1 – 13	14 – 29	30 – 41	42 – 44	45 – 68

Section (cont.)	A		B		Cadenza
Subsection (cont.)	A	A'	B	B'	
Measure Range (cont.)	69 – 84	85 – 95	94 – 101	102 – 110	111 – 118

The form of the second movement is a modified binary. A traditional binary is simply a presentation of “A” and “B,” which may or may not be repeated. In the second movement of *Cimmerian River*, each section is divided into subsections. For example, “A” is in four parts, consisting of an introduction, “A1,” “A2,” and a codetta. The “repeat” of this large section is different, merely consisting of the subsections “A” and “A prime.” This is in contrast to the “A” of a traditional binary. A concluding cadenza is also present. All of these facts result in a contemporary alteration to the traditional binary form.

The form of the third movement, “Past Shadow Things,” is shown in *Figure 2.3*.

Table 2.3: Form of Movement III – “Past Shadow Things”

Section	Introduction (A)	A	B	A	B (Cadenza)	Coda (A from Mvt. I)
Measure Range	1 – 15	16 – 23	24 – 31	32 – 53	54 – 58	59-66

This form is a heavily modified symmetrical rondo. Unlike the standard rondo form “A – B – A – C – A,” the second “B” (in mm. 54 – 58) in this work includes a brief cadenza containing thematic material from the previous “B” section (measures 24 – 31). This results in a second episode that is different enough to justify the qualifications of a rondo, but similar enough (via retained themes from “B”) to modify the traditional form. It also provides symmetry across the movement (“A – B – A – B – A”), the center of the piece providing a line of formal reflection. The most unusual feature of the formal design in “Past Shadow Things” is the final section, measures 59 – 66. These measures would normally constitute a third and final “A,” borrowing from previous material, but instead, this movement quotes the “A” section from the first movement, “Dark Cascades.” This is the only cyclical presentation of a theme in the entire work and is the primary reason for the label “modified symmetrical rondo.”

The fourth and concluding movement, “Deluge,” has the form found in *Figure 2.4* below.

Table 2.4: Form of Movement IV – “Deluge”

Section	Intro (A)	A	B	A	B’
Subsection					
Measure Range	1 – 15	16 – 23	24 – 44	45 – 52	53 – 64

Section (cont.)	A’			C	Coda
Subsection (cont.)	A’	B’	A’		
Measure Range (cont.)	65 – 81	82 – 89	90 – 103	104 – 128	129 - 134

This particular movement presents a unique case of formal combination in the context of the concerto as a whole. “Deluge” takes the previously presented (and altered) formal designs and combines them into a hybrid formal design. The first part of the movement, mm. 1 – 64, presents a binary form similar to the one found in the second movement, “Shaded Current.” However, the following sections—“A Prime,” “C,” and the coda—all contain their own modified miniature rondo, similar to that in “Past Shadow Things.” Recognition of such a design in the last half of the movement requires inclusion of subsections under the larger “A prime.” These three subsections are “A prime,” “B prime,” and “A prime.” If these subsections are paired with the following larger sections, then the result is “A – B – A – C – coda” or a modified rondo.

Chapter III - Melody

The melodic structure of each movement in *Cimmerian River* is diverse and almost entirely independent from activity in other movements. This chapter examines the diverse treatment of melody in the concerto. The melodies are not cyclical except for one specific excerpt, which will be discussed momentarily.

The first movement, “Dark Cascades,” is post-tonal in nature, avoiding a tonal center through use of intense chromaticism.



Figure 3.1: mm. 1 – 2, Theme from Movement I – “Dark Cascades”

The pitch class analysis of this particular melody yields a set of two tetrachords, each of which is presented individually by the measure. These tetrachords are related by prime form, and are designated as set 4-3.¹ The normal order of the first, beginning with A is <5689>. The second, beginning with D, has a normal order of <2356>. Both tetrachords share the prime form (0134) and are transpositionally and inversionally related. Therefore, the prime form (0134) provides a foundation substituting the tonal center through which the succeeding movements’ melodies operate.

¹ This thesis uses the pitch class set identification system from Allen Forte’s *Structure of Atonal Music*. For more information, see Forte, Allen. *Structure of Atonal Music*. New Haven: Yale University Press, 1972.

This dual-tetrachord melody functions in a highly motivic manner, energized by rhythm and repeated at multiple pitch levels throughout the ensemble. The melody is also used as accompaniment in a polyphonic manner, especially in *Figure 3.2*, where the orchestral accompaniment utilizes the motif in an active, contrary motion.

The musical score for Figure 3.2, measures 77-80, illustrates a polyphonic texture. It features the following parts:

- Fl. 1 & 2:** Flute parts playing a melodic line with a dynamic marking of *mf* and a breath mark *a2*.
- Ob. 1 & 2:** Oboe parts playing a melodic line with a dynamic marking of *mf* and a breath mark *a2*.
- Cl. 1 & 2:** Clarinet parts playing a melodic line with a dynamic marking of *mf* and a breath mark *a2*.
- Vc. (Violoncello):** Cello part playing a rhythmic accompaniment with a dynamic marking of *mf*.
- Vln. I & II:** Violin parts playing a melodic line with a dynamic marking of *mf*.
- Vla. (Viola):** Viola part playing a melodic line with a dynamic marking of *mf*.
- Vc. (Violoncello):** Cello part playing a rhythmic accompaniment with a dynamic marking of *mf*.
- Db. (Double Bass):** Double bass part playing a rhythmic accompaniment with a dynamic marking of *mf*.

The score shows the melodic motif being repeated at multiple pitch levels across the ensemble, creating a rich, active polyphonic texture. The dynamic marking *mf* (mezzo-forte) is consistently used throughout the passage.

Figure 3.2: mm. 77 – 80, “Dark Cascades” Theme Used in Polyphonic Texture

The highly chromatic and motivic nature of the melody in “Dark Cascades” is reflective of music by the Russian composer Sergei Prokofiev (1891–1953). One such example of melodic chromaticism is in the fourth of Prokofiev’s *Four Pieces*, Op. 4, “*Suggestion Diabolique*” (“Diabolical Suggestions”). The opening five measures feature the melody in the foreground and the accompaniment as a deep and soft pedal underneath, similar to the initial presentation of the theme from “Dark Cascades” in *Cimmerian River*.

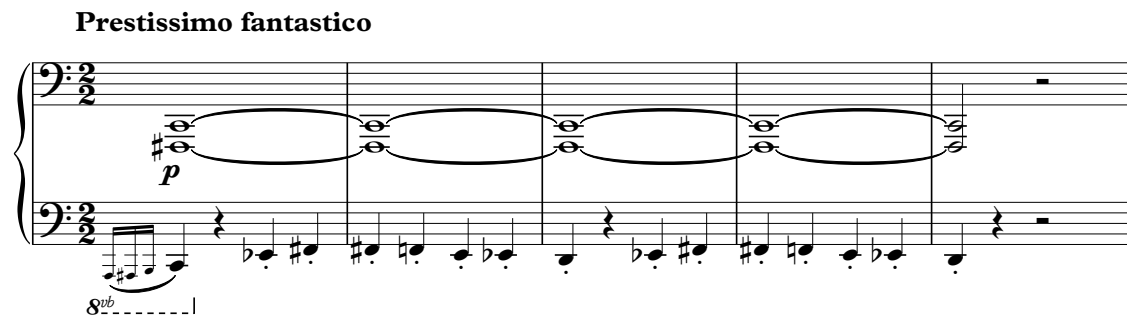


Figure 3.3: mm. 1 – 5, Theme from “Diabolical Suggestions” (Sergei Prokofiev)

Although the movement does generally have tonal centers at most points, the theme itself is intensely chromatic. In fact, from a pitch class perspective, each iteration of the theme (in this case, E-flat through D natural) is pure chromaticism. The melody in Figure 3.3 is designated as the chromatic pentachord 5-1.

The repetitious nature of “Dark Cascades” finds its roots in “Diabolical Suggestions.” For the most part, each presentation of the melody is repeated almost literally, creating dual cells that explore varying pitch areas, registral changes, metric shifts, and timbres through constantly changing instrumentation.

“Deluge,” the fourth and concluding movement of *Cimmerian River*, is a sharp contrast to “Dark Cascades.” This movement has more melodic and harmonic stability through presence of a constant tonal center. *Figure 3.4* demonstrates this.

This musical score is for the 'Theme from Movement IV - Deluge' (mm. 16-19). It is written in 12/8 time and features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tuba) and strings (Violins, Viola, and Double Bass) play sustained chords, often marked with a forte (*f*) dynamic and a breath mark (*v*). The brass instruments (Trumpets and Trombones) include 'a2' markings, indicating second endings. The percussion section includes a snare drum (B.D.) and a cymbal (Cym.). The vocal line (Vc.) features a complex, rhythmic melody with many slurs and accents. The overall texture is dense and dramatic.

Figure 3.4: Theme from Movement IV – “Deluge,” mm. 16 – 19

In its first iteration, the theme of “Deluge” is presented in C minor, operating in a traditional manner until the introduction of a D-flat. This first chromatic tone in the melody implies a Neapolitan (or flat II) chord that is utilized later in the piece, but here is only reinforced by octave accompaniment in the lower portion of the orchestra.

Such use of basic tonality with chromatic alterations (i.e., modal mixture²) in melody is very traditional, yet it has been employed in even recent compositions. One example would be a section of a melody taken from Francis Poulenc’s *Suite for Piano*, second movement (“Andante”):



Figure 3.5: Excerpt from *Suite for Piano* – “Andante,” m. 20 (Francis Poulenc)

In this excerpt, both key signature and harmonic analysis show an obvious B-flat key center. However, the melody contains a chromatic alteration—E natural—that initiates a sense of modal mixture. This pitch is only stated in the melody, since the harmony omits the fourth scale degree, whether of chromatic alteration or not.

Cimmerian River also makes use of cadenzas, which are pre-written and not intended for improvisation, as are some traditional cadenzas. In the third movement,

² Here, modal mixture refers to the mixture of multiple modes such as Dorian and Phrygian, rather than the simple mixture of parallel major and minor.

“Past Shadow Things,” there is a quasi-cadenza that is highly reminiscent of a portion from the first movement of Zoltán Kodály’s Cello Sonata, Op. 4, entitled “Fantasia.”

The image displays a musical score for the first movement of Zoltán Kodály's Cello Sonata, Op. 4, titled "Fantasia". The excerpt covers measures 68 to 79. The top staff is the cello part, and the bottom two staves are the piano accompaniment. Measure 68 features a fermata on the cello line, followed by a melodic phrase marked *f*. The piano accompaniment consists of chords, with dynamics *p* and *mf*. Measure 72 shows the cello line with a *ten.* marking and a fermata, followed by a piano entrance in measure 79 marked *pp*.

Figure 3.6: Excerpt from Cello Sonata, Op. 4, I – “Fantasia”, mm. 68 – 79 (Zoltán Kodály)

Near the end of the first movement of Kodály’s sonata, the accompaniment builds in a series of tightly-voiced chords that begin softly and end loudly. After a fermata, the cello takes over for a few measures in the manner of a soft cadenza, and upon its termination, there is a very soft, gentle entrance in the piano.

However, *Cimmerian River*’s third movement features a quasi-cadenza with a concept that is simultaneously similar, yet opposite. This is demonstrated in Figure 3.7.

42

Fl. I & 2

Cl. I & 2

Vc.

Vln. I

Vln. II

pp

pp

rit.

Quasi-cadenza

Rubato

47

Fl. I & 2

Cl. I & 2

Tbn. I & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vc.

Db.

niente

niente

mp

f

ff

ff

ff

B.D.

ff

ff

ff

Figure 3.7: *Quasi-cadenza* from Movement III – “Past Shadow Things,” mm. 42 – 54

In this excerpt, the orchestra supplies a sparse texture with soft octave doublings in both flutes and clarinets while the strings suspend dyads in the form of harmonics, all of which eventually dies away to nothing. This is the opposite of Kodály's sonata, which builds from soft to loud. The cello then takes over for several bars, as in the sonata, but instead of a gentle entrance (like in the sonata's *piano* accompaniment), the ensemble explodes with a dissonant chord at *fortissimo* level.

Despite the instrumental, textural, and dynamic polarizations, both Kodály's Cello Sonata No. 1 and *Cimmerian River* feature a similar cadenza-like event, where the soloist is given a spotlight with which to express and breathe in a melodically independent manner. Both feature a similar tempo, and the rhythmic pacing is comparable. Each has a harmonically ambiguous implication, and is structured around a descending melodic pattern. Through these facts, one may recognize many similarities between Kodály's cello sonata and *Cimmerian River*.

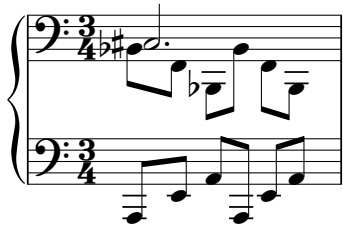
Chapter IV - Harmony

Harmony plays a large role in *Cimmerian River*. This chapter discusses some of the harmonic language and progressions found throughout the concerto. With the exception of the solo cello's cadenzas (previously mentioned in Chapter III – Melody), harmonic textures provide a structural foundation for each movement of the concerto.

Polychords, the simultaneous juxtaposition of basic chords, are an important facet of the first movement, "Dark Cascades." Harmonically ambiguous, the piece concludes with a brash set of polychords that bring the movement crashing to an end. One exemplary chord is in measure 185, which stacks an A and E against a B-flat and F in the accompaniment while the cello plays a consistent C-sharp. This C-sharp may be interpreted as the third of an A major chord (the lower portion of the accompaniment) or the third of a B-flat minor chord (the upper portion). Therefore, the polychord is A major and B-flat minor simultaneously.

This is comparable to the famous "Petruška chord" from Stravinsky's *Petruška*, which is one of the most notable polychordal creations in western music. The Petruška chord consists of C major and F-sharp major simultaneously. A comparison of two literal instances of each polychord is provided:

"Dark Cascades" polychord,
m. 185:



Petrushka Chord, 2nd tableau, m. 23:

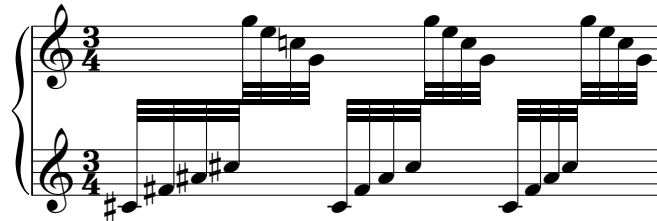


Figure 4.1: Comparison of m. 185 of "Dark Cascades" and 2nd Tableau, m. 23 of Petrushka (literal)

Or, simplified both in voicing and rhythm:

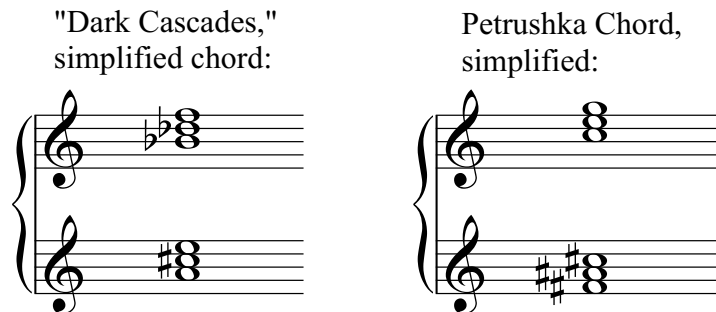


Figure 4.2: "Dark Cascades" and Petrushka Polychord Comparison, Reduced to Triads

The two chords are polarized by the harmonic relationship of their simpler parts. In "Dark Cascades," the polychord consists of both major and minor that lie half a step apart; the Petrushka chord consists of two major chords that are a tritone apart³. However, both are similar because they consist of simple triads. (It is interesting to note that if the

³ It should be noted that the second tableau of Stravinsky's *The Rite of Spring* features a polychord with foundational chords only half a step apart, but it is arguable that the Petrushka chord is universally recognized as a polychordal concept.

lower half of the Petrushka chord—the F-sharp major—is inverted around its fifth, then the result is the same polychord type as in “Dark Cascades.”)

The second movement of the concerto, “Shaded Current,” features two different harmonic languages. The first section—previously designated “A” in *Chapter II – Form*—operates largely within the parameters of tertian relationships. *Figure 4.3* demonstrates such relationships.

The image shows a musical score excerpt for Movement II, "Shaded Current," measures 14 through 21. The score is arranged in a system with five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part begins with a dynamic marking of *p* and features a melodic line with a *V* (vibrato) marking. The Violin II, Viola, and Violoncello parts play sustained chords, with the Viola and Violoncello parts marked with *p*. The Violoncello part has a *V* marking. The Double Bass part is mostly silent, with a *mp* marking at the end of the excerpt. The music is in 3/4 time and features a mix of melodic lines and sustained chords. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

Figure 4.3: Excerpt from Movement II – “Shaded Current,” mm. 14 – 21

When portrayed in a harmonic reduction (*Figure 4.4*), the tertian relationships in the progression are made clear (with the exception of the D minor chord, which—in terms of key areas—is the relative minor of F, a third away from the following D-flat augmented chord).



Figure 4.4: Harmonic Reduction of “Shaded Current,” mm. 14 – 21

The latter portion of the movement—the “B” section, as indicated in *Chapter II*—has an entirely different progression. It is demonstrated in *Figure 4.5*.

Figure 4.5: Excerpt from Movement II – “Shaded Current,” mm. 45 – 52

This section, sweeter in nature, contains tonal implications of both a major and minor key, yet the progression does not harmonically function in a traditional manner. The reduction is provided in *Figure 4.6*.



Figure 4.6: Harmonic Reduction of “Shaded Current,” mm. 45 – 52

If a Roman numeral analysis were to be applied to this portion of music, one would find it difficult to identify a tonic chord. It would be questionable to label the chord in m. 45 as a “I” chord for the simple fact that the longest duration in the solo part is a tritone above the root of the chord. However, if we arbitrarily designate it as the tonic chord, then it would successively move to a IV^{M7} (m. 46) followed by ii (m. 47), and finally VI^7 (m. 48). The lack of a functional progression is obvious. These aspects are applicable to every chord in this section.

An alternative consideration is possible: dominant and subdominant, or quintal and quartal, progressions. Note that neither of these terms relate to their standard harmonic applications, such as dominant harmonies or quartal harmonies. The above example clearly demonstrates that there are traditionally nonfunctional tertian operations at work, occasionally interspersed with standard seventh chords. Instead, dominant/subdominant or quartal/quintal *relationships* between chords are employed, where the harmonies move largely by fourths and fifths. This would be similar—and in stark contrast—to the mediant and submediant relationships from the “A” section.

Chapter V – Rhythm and Meter

The rhythmical and metrical aspect of *Cimmerian River* is varied. Each movement presents a differing metric personality and rhythmic breakdown thereof. However, this chapter will focus solely on the first, since it is the only movement where rhythm is the most active musical element.

The concerto opens with “Dark Cascades,” which is intensely rhythmically charged. In fact, it is rhythm that drives this movement, since melody is only made prominent through repetition and sits upon a texture that is sometimes tonally ambiguous, sometimes purely non-tonal, and with little or no variation in dissonance level. This is accomplished through the initial representation of a simple eighth note rhythm in triple meter. *Figure 5.1* demonstrates the first several bars of “Dark Cascades” in a purely rhythmic presentation, devoid of pitch content.

The figure displays musical notation for two parts: Cello and Accompaniment, in 3/4 time. The Cello part consists of two staves. The first staff shows a continuous eighth-note rhythm in the first two bars, followed by rests in the third and fourth bars. The second staff shows rests in the first two bars, followed by eighth-note patterns in the third and fourth bars. The Accompaniment part also consists of two staves. The first staff shows rests in the first two bars, followed by eighth-note patterns in the third and fourth bars. The second staff shows eighth-note patterns in the first two bars, followed by eighth-note patterns with accents in the third and fourth bars. A measure number '5' is placed above the first staff of the second system.

Figure 5.1: Rhythm in Movement I – “Dark Cascades,” mm. 1 – 9

In a straightforward fashion, the music proceeds as an exchange between soloist and ensemble, continually increasing rhythmic complexity in a subtle manner. In the first measure, the cello solo speaks in two sets of six eighth notes, the aforementioned dual tetrachord structure outlined in *Chapter III – Melody*. In mm. 3 and 4, an orchestral answer comes in a similar fashion, except for the implied metrical change from 3/4 time to 6/8 time via the syncopated eighth notes of the accompaniment in measure 4. The cello repeats its first melodic iteration, but this time there is a sixteenth note tremolo in the last half. As if in irritation (and further reinforced through the “Angry” expression marking at the beginning), the orchestra (in mm. 7 – 9) responds in a more syncopated fashion than the first time it answered. On a smaller level, the rhythmic and metric growth in complexity reflects the same evolution that happens on a larger scale throughout “Dark Cascades.”

Later in the piece, the rhythmic elements are developed in a way that results in ambiguous downbeats. One example of this is in *Figure 5.2*. Emphasis and perception of the downbeat (despite any metric regularity) are denoted by the dotted vertical line. The top line is the soloist, and the bottom line is the ensemble.

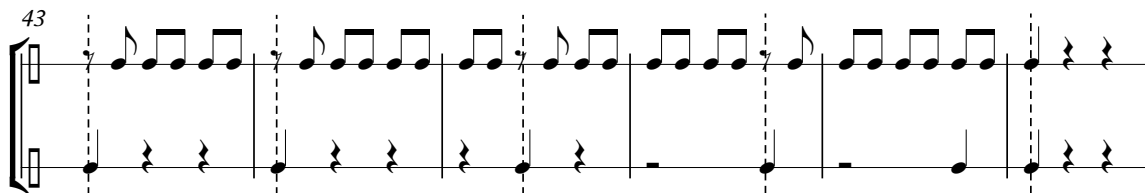


Figure 5.2: Rhythm in “Dark Cascades,” mm. 43 – 48

At this point, it is obvious to the listener that although the rhythmic pulse changes little (mostly utilizing eighth note durations), the meter itself is by no means regular or predictable. The symmetric metrical emphasis in *Figure 5.2* defies the standard 3/4 in which the music proceeds; the first two perceived downbeats are at the beginning of the measure, the third is directly in the center beat, and the final two fall on the last beat of each bar. These “false downbeats” are reinforced by the accents of the ensemble through the short breaks in the cello line, which moves so consistently that the only method of recognizing metric definition is through the orchestral punctuation.

Despite this “metric evolution,” the development of such temporal alterations does not stop at this point. Toward the center of the work, the height of these changes manifests itself in the most complex metrical presentation of the movement, despite such rhythmic simplicity. In *Figure 5.3*, the perceived downbeats are again delineated by a dotted vertical line.

Pulses: 3 (+2?) 3 (+2?) 3 (+2?)
 or 2 (+3?) 2 (+3?) 2 (+3?)

The figure shows a musical score for measures 77-82. The top staff is for the violin and the bottom staff is for the cello. The violin part consists of eighth notes with various rests and accents. The cello part consists of double stops (two eighth notes beamed together). Vertical lines, some solid and some dotted, are drawn through the music to indicate perceived downbeats. The dotted lines occur at the beginning of measures 77, 78, 79, and 80. The solid lines occur at the beginning of measures 81 and 82. The notation includes eighth notes, quarter notes, and rests.

Figure 5.3: Rhythm in “Dark Cascades,” mm. 77 – 82

In measure 77 (the first bar in *Figure 5.3*), the theme of the fourth movement is in the orchestra, with cello responding via an accompaniment consisting of double stops.

The last half of the theme would normally continue in measure 79, but it is in measure 80 that the rhythmic alterations heighten yet further. The cello comes in an eighth note early, dovetailed by the orchestra in a similar fashion, then again by the cello, and so on. This rhythmic “dovetailing” results in an irregular 5/8 pulse that can neither be defined as a clear set of 2 + 3, 3 + 2, or simple 5 eighth notes, due to the fact that there is no clear downbeat. Therefore, the metric pulse at this point is essentially lost for three measures, until the entrance of previous material just after the excerpt. This loss of metrical “sense,” paired with the fact that the soloist and orchestra are carrying a regular rhythmic dialogue (via consistent eighth notes), mimics an argument spiraling out of control.

Chapter VI - Genre

Cimmerian River acts as a standard concerto in format, featuring a solo cello accompanied by a symphony orchestra. The part for the cello is at times virtuosic, and the texture contains many exposed, soloistic moments for the lone performer. This chapter will examine *Cimmerian River* in the context of other historically recognized cello concertos, especially those containing four movements.

Most concertos—including works for all instruments—operate in three movements. These movements often have a “fast-slow-fast” progression, with the outer movements containing the majority of the kinetic energy. *Cimmerian River* functions in a similar mindset, with the one major difference being a total of four movements.

Celebration of the Dawn by Kenneth Jacobs, *Cello Concerto in E Minor* by Edward Elgar, and *Concerto for Cello and Orchestra* by John Williams are, like *Cimmerian River*, four-movement concertos. The movement progression for these concertos is shown in *Figure 6.1*.

Table 6.1: Four-Movement Cello Concertos

Concerto	Powell – <i>Cimmerian River</i>	Jacobs – <i>Celebration of the Dawn</i>	Elgar – <i>Cello Concerto in E minor</i> , Op. 85	Williams – <i>Concerto for Cello and Orchestra</i>
Movements	I – Dark Cascades	I.	I. Adagio; Moderato	1. Theme and Cadenza
	II – Shaded Current	II.	II. Lento; Allegro molto	2. Blues
	III – Past Shadow Things	III.	III. Adagio	3. Scherzo
	IV - Deluge	IV.	IV. Allegro; Moderato; Allegro, ma non troppo; Poco più lento; Adagio	4. Song

The “fast-slow-fast” setting is a common and effective pacing for not only concertos, but many works in general. Attention is demanded from the listener at the outset, allowing for more subtle and gentle or dark themes in the middling sections, and a conclusion is established by excitement, desperation, or some other expression concerned with momentum. *Cimmerian River* uses this concept similarly. “Dark Cascades” is a desperate, dark movement that bursts right into action from the first bar. The second and third movements, “Shaded Current” and “Past Shadow Things,” are serene and mysterious, respectively. “Deluge,” concluding and fastest paced of all four movements, saves the climax for the very end of the concerto.

Considering instrumentation, the concept of *Cimmerian River* is standard for the genre. The instrumentation includes two flutes, two oboes, two clarinets, two bassoons, four horns in F, two trumpets in C, two trombones, tuba, timpani (four drums), bass

drum, solo cello, and strings. *Figure 6.2* compares and contrasts the various instrumentation sets used across several example cello concertos.

Table 6.2: Instrumentation in Various Cello Concertos

	Powell – <i>Cimmerian River</i>	Dvořák – <i>Cello Concerto in B minor, Op. 104, B. 191</i>	Elgar – <i>Cello Concerto in E minor, Op. 85</i>	Jacobs – <i>Celebration of the Dawn</i>	Williams – <i>Concerto for Cello and Orchestra</i>
Piccolo		(2 nd Fl. doubles)	(2 nd Fl. doubles)		1
Flutes	2	2	2	2	2
Oboes	2	2	2	2	2
English Horn					1
Clarinets	2 (in Bb)	2 (in A)	2 (in A)	2 (in Bb)	3
Bass Clarinet					(3 rd Cl. doubles)
Bassoon	2	1	2	2	2
Contrabassoon					1
Horns	4 (in F)	3 (in D, E)	4 (in F)	4 (in F)	4 (in F)
Trumpets	2 (in C)	2 (in E)	2 (in C)	2 (in C)	3
Trombones	2	3	3	2	4
Bass Trombone				1	
Tuba	1	1	1	1	
Timpani	(4 drums)	(2 drums)	(3 drums)	Yes, unspecified	Yes, unspecified
Percussion	B.D.	Tri.		Glock.	B.D., chimes, glock., mar., mark tree, small tri., tri., sus. cymb., tam-tam, tuned drums, vib.
Harp					1
Keyboards					Piano/celesta
Strings	Standard	Standard	Standard	Standard	Standard

As is seen in *Figure 6.2*, the instrumentation across the examples is largely similar (with the exception of Williams' concerto, which contains differences that will be discussed momentarily). The woodwinds come in simple pairs, except for Dvořák's singular bassoon and second flute occasionally doubling piccolo. Horns are in 3's and 4's (usually in a standard F tuning, except for Dvořák's), trumpets come in pairs, trombones are in 2's or 3's, and there is a tuba. Percussion scoring is sparse, usually containing timpani but little else. There are no keyboards or harps, and the string scoring is always standard—violin I and II, viola, cello, and bass.

Orchestrationally speaking, the two extremes are Dvořák's and Williams' concertos. The former was composed in 1894, and the latter in 1994—exactly 100 years apart. Dvořák's work has several instruments in non-standard tunings in the context of today's practice, including only 3 horns (as opposed to a common 4) that are tuned in D and E, a stark contrast to today's horns in F. The timpani also only has two drums, present almost solely to accentuate V – I cadences. On the other hand, John Williams' *Concerto for Cello and Orchestra* is scored densely: all woodwinds are in 2's or 3's, with the inclusion of every standard accessory instrument (and sometimes performers are dedicated solely to these instruments, not switching between standard and accessory at all); more dense brass, especially in trombones; a large array of accessory percussion; and harp, in addition to multiple keyboard instruments. This latter example, however, was scored with the world-famous cellist Yo-Yo Ma in mind, at the suggestion of Seiji Ozawa, and this may have had a large influence on choices concerning such dense orchestration.

An important part of the genre as a whole is how the soloist is given an entrance. This can be the difference between the impression of an actual cello concerto or an orchestral work that simply features a soloist. The following figure compares and contrasts the soloist entrances in the concertos of Dvořák, Elgar, Jacobs, and Powell.

Table 6.3: Comparison of Time Before Solo Cello Entrances

	Dvořák – <i>Concerto in B Minor</i>	Elgar – <i>Concerto in E Minor</i>	Jacobs – <i>Celebration of the Dawn</i>	Powell – <i>Cimmerian River</i>
Movement 1	~3 minutes (86 measures)	0 measures (immediate)	3 seconds (1 measure)	0 measures (immediate)
Movement 2	~30 seconds (8 measures)	0 measures (immediate)	~20 seconds (6 measures)	0 measures (immediate)
Movement 3	~36 seconds (32 measures)	0 measures (immediate)	~40 seconds (12 measures)	0 measures (immediate)
Movement 4	(N/A)	~7 seconds (8 measures)	Less than 1 measure (2 seconds)	0 measures (immediate)

As is seen in the above figure, there is a great variation in the soloist entrances between the four concertos. *Cimmerian River* is most like Elgar’s concerto in this regard, save for the fact that there is an orchestral preface to the last movement, and the first and third movements feature accompaniment at the exact moment the solo begins. Jacobs’ *Celebration of the Dawn* has short- to medium-length periods of time before the soloist enters, but the shortest are strategically kept to the outer movements so that the soloist commands more authority early on and toward the end. Dvořák’s concerto, however, is the most far-removed of the four. The first movement has a three minute orchestral

introduction, and each of the succeeding movements go for at least half a minute before the soloist enters. If a listener were to hear this piece—especially the first movement—without knowing the title, they might assume it is simply an orchestral work that features an intermittent cello solo.

Such an ambiguity of genre is what is avoided with the solo entrances of *Cimmerian River*. The soloist initiates every movement, completely unaccompanied. There are varying amounts of time before the orchestra enters: In “Dark Cascades,” it is a single fast idea in two short bars; in “Shaded Current,” the unsettling foreshadowing of a melody, which the orchestra continues just after; in “Past Shadow Things,” an extended, notated cadenza; and in “Deluge,” just a single beat. The outer two movements are most like a dialogue—the reason for the brief wait—and the inner two feature a more independent solo line that is not as initially reliant upon the accompaniment.

Chapter VII - Conclusion

Cimmerian River follows the path of pieces that came before it in many ways, yet has its own individual mark in the genre of cello concertos. The formal design of each movement is an alteration of traditional forms. Rhythm is the driving force of the first movement, while melody sustains the second, third, and fourth movements. The harmonic language ranges from straightforward tonality (with light chromaticism) to atonality. One distinguishing feature from other works in the same genre is the immediate, unaccompanied entrance of the soloist in every movement. All of these things culminate in the concerto which musically follows the river flowing ever downward into the earth.

Bibliography

- Dvořák, Antonin. *Cello Concerto in B Minor*. Miami: Kalmus, 1980.
- Elgar, Edward. *Cello Concerto in E Minor*. Mineola: Dover, 2001.
- Forte, Allen. *Structure of Atonal Music*. New Haven: Yale University Press, 1972.
- Jacobs, Kenneth A. *Celebration of the Dawn*. Knoxville: K.A. Jacobs, 2013.
- Kodály, Zoltán. *Cello Sonata, Op. 4*. Vienna: Universal Edition, 1922.
- LA Phil. "Concerto for Cello and Orchestra." Accessed February 4, 2014.
<http://www.laphil.com/philpedia/music/concert-for-cello-and-orchestra-john-Williams>
- Poulenc, Francis. *Suite for Piano*. London: J. & W. Chester, 1926.
- Prokofiev, Sergei. *Sarcasms, Visions Fugitives, and Other Short Works for Piano*. Mineola: Dover, 2000.
- Stravinsky, Igor. *Petrushka*. Mineola: Dover, 1999.
- . *Le Sacre du Printemps (The Rite of Spring)*. Boca Raton: Edwin F. Kalmus, 2000.

Appendix

Cimmerian River:

A Concerto for Cello and Orchestra

(Full Orchestral Score)

Nicholas D. Powell

Instrumentation:

2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani
Bass Drum

Solo Cello

Violin I
Violin II
Viola
Cello
Double Bass

Movements:

I – Dark Cascades (2'58")
II – Shaded Current (5'43")
III – Past Shadow Things (3'07")
IV – Deluge (4'07")

Total Duration – 17 minutes

I - Dark Cascades

Angrily

♩ = 190

Flute 1 & 2

Oboe 1 & 2

Clarinet in B \flat 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in C 1 & 2

Trombone 1 & 2

Tuba

Timpani

Percussion

Cello

Angrily
♩ = 190

Violin I

Violin II

Viola

Cello

Double Bass

mf

mf

mp

mp

10

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

a2

mp

mp

mf

19

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf*

sfz *mp* *mf*

sfz *mp* *mf*

sfz

mf *sfz*

sfz *mp*

sfz *mp*

28

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc. *mf*

Vln. I

Vln. II

Vla.

Vc. *mp*

Db. *mp*

37

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

47

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

The score consists of 15 staves. The top four staves (Flutes, Oboes, Clarinets, Bassoons) are mostly silent. The Horns (1 & 2, 3 & 4) play a rhythmic pattern of eighth notes starting at measure 48, marked with *f* and *a2*. The Trumpets (1 & 2) and Trombones (1 & 2) play a similar pattern, with the Trombones also marked with *sfz* and *f*. The Tuba and Timpani play a single note at measure 49, marked with *sfz*. The Percussion (B.D.) plays a rhythmic pattern of eighth notes starting at measure 48, marked with *sfz* and *f*. The Violins (I and II) and Viola play a rhythmic pattern of eighth notes starting at measure 48, marked with *v.* and *v.*. The Violoncello (Vc.) plays a rhythmic pattern of eighth notes starting at measure 48, marked with *v.* and *v.*. The Double Bass (Db.) plays a rhythmic pattern of eighth notes starting at measure 48, marked with *v.* and *v.*.

55

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

64

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of 8 measures (64-71). The key signature has one flat (B-flat), and the time signature is 3/4. The score is for a full orchestra. The woodwinds (Clarinets, Bassoons, Horns, Trombones, and Trumpets) play a rhythmic pattern of eighth and sixteenth notes, often with accents. The brass (Trombones, Trumpets, and Tuba) play a similar rhythmic pattern. The percussion (Timpani and B.D.) play a steady eighth-note pattern. The strings (Violins, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth and sixteenth notes, often with accents. The dynamic marking 'f' (forte) is used throughout the score.

73

Fl. 1 & 2 *mf*

Ob. 1 & 2 1. *mf* a2

Cl. 1 & 2 1. *mp* a2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Ve. *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mf*

Db. *mf*

81

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

Cl. 1 & 2 *f*

Bsn. 1 & 2 *mf* *f* *mf* *f* ^{a2} ^{a2}

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc. *f* *mf* *f* *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *f*

Db. *f* *f* *f*

99

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

108

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 108 is arranged in a standard orchestral format. It begins with a rehearsal mark '108' at the top left. The score is divided into several systems of staves. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, C Trumpets 1 & 2, Trombones 1 & 2, Tuba, and Timpani. The second system includes Percussion and Violoncello (Vc.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The notation is primarily in bass clef for the lower instruments and treble clef for the upper woodwinds and strings. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. There are also some specific performance markings like *v* (accents) and *z* (zaccato) above notes. The overall texture is dense, particularly in the lower register.

116

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 125 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. 1 & 2**: Flute parts, mostly resting.
- Ob. 1 & 2**: Oboe parts, mostly resting.
- Cl. 1 & 2**: Clarinet parts, mostly resting.
- Bsn. 1 & 2**: Bassoon parts, mostly resting.
- Hn. 1 & 2**: Horn parts, mostly resting.
- Hn. 3 & 4**: Horn parts, mostly resting.
- C Tpt. 1 & 2**: Trumpet parts, mostly resting.
- Tbn. 1 & 2**: Trombone parts, featuring melodic lines with dynamics *mf* and *f*. An *a2* marking is present in the second measure.
- Tba.**: Tuba part, playing a rhythmic accompaniment.
- Timp.**: Timpani part, mostly resting.
- Perc.**: Percussion part, mostly resting.
- Vc.**: Violoncello part, featuring a melodic line with dynamics *mp*, *mf*, *f*, and *mf*.
- Vln. I**: Violin I part, mostly resting.
- Vln. II**: Violin II part, mostly resting.
- Vla.**: Viola part, featuring a melodic line with dynamics *mf* and *f*.
- Vc. (bass)**: Violoncello part, featuring a melodic line with dynamics *mf* and *f*.
- Db.**: Double Bass part, featuring a melodic line with dynamics *mf* and *f*.

134

Fl. 1 & 2 *mf* a2

Ob. 1 & 2 *mf* 1.

Cl. 1 & 2 *mp* 1.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2 *f* a2

Tba.

Timp.

Perc.

Ve. *f* *mf* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp*

Ve. *f*

Db. *f*

151

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

a2

f

f

f

f

f

f

f

B.D.

mf

f

f

mf

Detailed description of the musical score: This page of a musical score, numbered 154, covers measures 151 through 154. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets (C) 1 & 2, Trombones 1 & 2, Tubas, Timpani, Percussion (marked B.D.), Violin, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measure 151 begins with a *mf* dynamic. The Bassoon part has a *f* dynamic in measure 152. The Horns, Trumpets, and Trombones enter in measure 153 with a *f* dynamic. The Timpani and Percussion parts also enter in measure 153. The Violin, Viola, Violoncello, and Double Bass parts continue with their respective parts, with the Cello and Double Bass parts showing *f* dynamics in measures 152 and 153. The Viola part has a *mf* dynamic in measure 151. The Violin I and II parts have *mf* dynamics in measure 151. The Violoncello part has a *f* dynamic in measure 152. The Double Bass part has a *f* dynamic in measure 152. The Percussion part has a *f* dynamic in measure 153. The score concludes in measure 154 with a *f* dynamic for the Percussion and a *mf* dynamic for the Violoncello and Double Bass.

160

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

ff

a2

mf

subito mp

subito mp

subito mp

subito mp

169

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

184

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 C Tpt. 1 & 2
 Tbn. 1 & 2
 Tba.
 Timp.
 Perc.
 Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

subito p
fff
a2
fff
fff
subito p
fff
subito p
fff
subito p
fff
subito p
fff
 B.D.
p
ff
subito p
fff
subito
subito
subito
subito
subito
fff
fff
fff
fff
fff

II - Shaded Current

Tentatively

♩ = 60

Flute 1 & 2

Oboe 1 & 2
p *mp*

Clarinet in B \flat 1 & 2

Bassoon 1 & 2

Horn 1 & 2

Horn 3 & 4

Trumpet in C 1 & 2

Trombone 1 & 2

Tuba

Timpani *tacet*

Percussion *tacet*

Cello
p *Tentatively* ♩ = 60

Violin I
p niente

Violin II
p niente

Viola
p niente

Cello
p niente

Double Bass

With wonder

♩ = 70

rit.

9

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

With wonder

♩ = 70

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

18

Fl. 1 & 2
 Ob. 1 & 2
 Cl. 1 & 2
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 C Tpt. 1 & 2
 Tbn. 1 & 2
 Tba.
 Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

pp *mp* *p* *a2* *mp* *niente*

25

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

a2

p

p

p

p

mf

mf

mp

f

mp

mp

31

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 31, measures 31 through 36. The score is arranged in a multi-system format. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The second system includes Horn 1 & 2, Horn 3 & 4, C Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The third system includes Violoncello. The fourth system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics are indicated throughout, with *p* (piano) appearing in measures 31, 32, 33, 35, and 36, and *mf* (mezzo-forte) in measure 32. A first ending bracket labeled "1." is present in measures 31 and 32. A fermata is placed over the final measure (36) of the Violoncello and Double Bass parts.

♩ = 80

39

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

a2

2.

mp

mp

p

p

p

p

V

V

♩ = 80

47

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

mf

mp

mp

mp

mp

mp

54

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

1.

mp

V

V

60

Fl. 1 & 2 *pp*

Ob. 1 & 2 *pp*

Cl. 1 & 2 *pp*

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc. *mp*

Vln. I *pp* div.

Vln. II *pp* div.

Vla.

Vc.

Db.

$\text{♩} = 70$

67

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

1.

unis.

div.

$\text{♩} = 70$

75

Fl. 1 & 2 *mf* a2

Ob. 1 & 2 *mf* a2

Cl. 1 & 2 *mp* 2.

Bsn. 1 & 2 *mp* a2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc. *mf* *f*

Vln. I *mf* unis. V

Vln. II *mp*

Vla. *mp*

Vc. *mp* V

Db.

82

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

mp

mp

mf

mp

f

mp

mp

mp

mp

mp

With passion

$\text{♩} = 80$

88

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.

With passion

$\text{♩} = 80$

Vln. I
Vln. II
Vla.
Vc.
Db.

95

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This page of a musical score covers measures 95 through 98. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as slurs, ties, and triplets. The key signature has one flat, and the time signature is 4/4. The woodwinds and brass play sustained chords and melodic lines, while the strings provide a rhythmic and harmonic foundation with triplets and slurs.

99

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

2.

2.

V

mp

f

3

3

mf

mf

mf

mf

mf

104 rit.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

109

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

p

p

p

mp 3

Quasi-cadenza
Rubato

113

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

pp niente

mf *f* *pp* niente

pp niente

pp niente

III - Past Shadow Things

Hauntingly

♩ = 70 *Rubato*

Flute 1 & 2

Oboe 1 & 2

Clarinet in Bb 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2 *tacet*

Horn in F 3 & 4 *tacet*

Trumpet in C 1 & 2 *tacet*

Trombone 1 & 2

Tuba

Timpani *tacet*

Percussion

Cello *mp*

Hauntingly

♩ = 70 *Rubato*

Violin I

Violin II

Viola

Cello

Double Bass

Gravely

11

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

f

mf

mp

pp

Gravely

Detailed description: This page of a musical score, numbered 78, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Cor Anglais (C Tpt. 1 & 2), Trombones 1 & 2, and Trombone (Tba.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A solo Violoncello (Vc.) part is featured in the lower middle section, marked with dynamics *f*, *mf*, and *mp*. The woodwinds and Trombone parts are marked *pp* (pianissimo). The section is titled *Gravely* at the top and bottom. A rehearsal mark '11' is present at the beginning of the woodwind staves.

20

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

28 *rall.*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

36

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

pp

pp

Quasi-cadenza

Rubato

43

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

niente

mp

pp

rit.

Quasi-cadenza

Rubato

niente

niente

51

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *mf* *dim.*

ff *mf* *dim.*

ff

B.D.

ff

f

ff *mf* *dim.*

ff *mf* *dim.*

58

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

slowly, then accel.

p

mf

pp

IV - Deluge

Aggressively

$\text{♩} = 120$

Flute 1 & 2

Oboe 1 & 2

Clarinet in B \flat 1 & 2

Bassoon 1 & 2

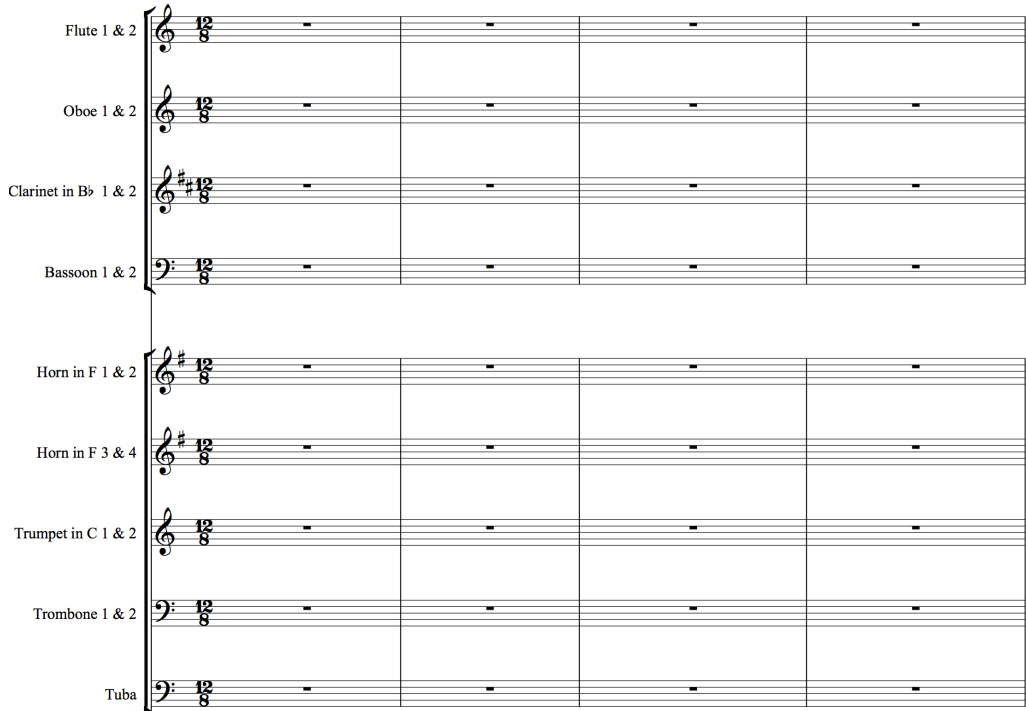
Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in C 1 & 2

Trombone 1 & 2

Tuba



Timpani



Percussion



Cello (Solo)



mp

Aggressively

$\text{♩} = 120$

Violin I

Violin II

Viola

Cello

Double Bass



p

p

5

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

9

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf*

mp

mp

12

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. *p*

1. *p*

p

mp

mp

16

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

20

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.
Timp.
Perc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp

a2

v

2.

V

The image shows a page of a musical score for page 20. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Percussion), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature. The woodwind and brass parts are marked with a mezzo-piano (*mp*) dynamic. The string parts are marked with a *v* (vibrato) and a *V* (breath mark). The score is divided into three measures, with a repeat sign at the end of the first measure. The page number 20 is written in the top left corner.

23

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.
Timp.
Perc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp
mp
mp
mp
mp
mp
mp
mp
mp
f
mp
mp
mp
mp
mp

27

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

31

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

35

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

46

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.
Timp.
Perc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

The musical score for page 46 is arranged in a standard orchestral format. It begins at measure 46. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, and Cor Anglais (C Tpt. 1 & 2). The brass section consists of Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes Timpani and Percussion. The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as dynamics (p, mf, f), articulation (accents, slurs), and performance instructions (e.g., 'a2' for second endings, 'V' for breath marks). The woodwinds and strings play rhythmic patterns, while the brass provides harmonic support. The percussion is mostly silent, with some activity in the timpani.

49

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.
Timp.
Perc. B.D.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

53

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

57

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

63

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

f

f

f

f

f

f

B.D.

mf

mf

mf

67

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score, page 101, starting at measure 67. The score is arranged in a standard orchestral format with parts for woodwinds, brass, percussion, and strings. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2. The brass section includes Horns 1 & 2, Horns 3 & 4, Cornets in Trumpet 1 & 2, Trombones 1 & 2, and Tubas. The percussion section includes Timpani, Percussion (B.D.), and a Bass Drum. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte). The Violoncello part has a *div.* marking. The Percussion part has a *B.D.* marking. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

70

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc. unis. diy. unis.

Db.

74

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

80

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

84

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mf mp*

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2 *mf*

Tba. *mf*

Timp. *mf*

Perc.

Vc. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Db. *mf*

88

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

92

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

B.D.

mf

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

95

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc. B.D.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

p

p

p

mf

mf

99

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

103

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *ff* *mp* *ff* *mp* *mp* *ff* *mp*

107

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp f ff mp f mp

ff mp ff mp

ff mf ff mf

f mp f mp

f mp f mp

111

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

Cl. 1 & 2 *mp*

Bsn. 1 & 2 *ff* *mp*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

C Tpt. 1 & 2 *mf*

Tbn. 1 & 2 *ff* *mf* a2

Tba. *ff* *mf*

Timp.

Perc.

Vc. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* V

Db. *mf*

116

The image displays a page of a musical score, page 116, for a symphony orchestra. The score is written for various instruments and includes dynamic markings such as *mp*, *ff*, and *mf*. The instruments listed on the left are Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1 & 2, Tbn. 1 & 2, Tba., Timp., Perc., Vc., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into four measures. The Flute, Oboe, and Horn parts are mostly silent. The Clarinet and Bassoon parts play a melodic line starting in the second measure. The Trombone and Tuba parts play a rhythmic accompaniment. The Percussion part plays a simple rhythmic pattern. The Violoncello and Double Bass parts play a complex, rhythmic accompaniment. The Violin I and II parts are silent.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Timp.

Perc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

B.D.

mp *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

mf

ff *mf* *ff* *mf*

mp *ff* *mp*

mp *ff* *mp*

120

Fl. 1 & 2

Ob. 1 & 2
1.
mp *f*

Cl. 1 & 2
mp *f*

Bsn. 1 & 2
ff *mp* *ff*

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2
ff *mp* *ff*

Tba.
ff *mp* *ff*

Timp.

Perc.

Vc.
ff *mf* 10:6

Vln. I

Vln. II

Vla.

Vc.
f *mp*

Db.
f *mp*

123

Fl. 1 & 2 *mp* *10:6* *f* *a2*

Ob. 1 & 2 *mf*

Cl. 1 & 2 *mf*

Bsn. 1 & 2 *mf* *a2*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

C Tpt. 1 & 2 *mf*

Tbn. 1 & 2 *mf* *a2*

Tba. *mf*

Timp.

Perc. B.D. *f*

Vc. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

127

Fl. 1 & 2 *mp* 10:6 *f*

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2 a2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2 a2 *mp*

Tba. *mp*

Timp. *mp*

Perc. B.D. *mf*

Vc. *mp* *cresc.*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp* *div.*

Db. *mp*

131

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
Tba.
Timp.
Perc. B.D.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

Vita

Nicholas D. Powell is a Master's student at the University of Tennessee in Knoxville. He began college at Pellissippi Technical Community College in 2006 as a piano performance major, and transferred to the University of Tennessee in 2009 as a music composition major. There, he obtained his Bachelor of Music degree in composition.

He performed in the Pellissippi Honors Recital in 2009, and was honored at the University of Tennessee as an "Outstanding Music Composition/Theory Graduate" in 2012. The same year, he began post-graduate work and was made a Graduate Teaching Assistant, where he taught classes in aural and sight-singing skills, as well as music theory. In 2013, he became the Head Graduate Teaching Assistant, and for a year was appointed as the Secretary / Treasurer of S.C.O.U.T. (Student Composers of the University of Tennessee). He is a recognized affiliate of the National Society of Composers. Multiple times, Nicholas won orchestral composition competitions at UT, and his works were performed and recorded by the UT Symphony Orchestra. He has composed numerous concert works for various instruments and ensembles—especially symphonic orchestra—and has also written soundtracks to various types of multimedia.

Nicholas has studied piano under Patricia Feuchtenberger, Peggy Hinkle, and Fay Adams. He has also studied percussion under Shaun Schuetz. Most notably, however, he studied music composition under Dr. Kenneth Jacobs from 2009 – 2014. He currently resides in Knoxville.