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Composition Portfolio

A thesis
submitted in fulfilment
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by

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Peter McKinnon
MMus Composition Portfolio 2011

Abstract

This portfolio of original compositions is made up of six works, two electroacoustic and four acoustic. Firstly a Piano suite for solo piano, composed of four different short works, exploring different themes and modes based on eight synthetic scales. Cello and cello is a work for two cellos, exploring the sometimes-dual nature of the mind and yourself. Composed in two movements and with the intention of having a slight theatrical aspect to it. An electroacoustic work, Kaffeine is a composition based around the process of coffee making and the effects it has on people who drink it. Made purely from samples collected from a home coffee machine using a digital recorder. Piaonics is another electroacoustic piece, this one focusing on subtle aspects of the pianos timbre. Two sets of synthetic scales were made, each of the notes in the synthetic scale were sampled on a grand piano to get the best quality samples. Pleonasm is an exploratory work for Viola, clarinet and cello. The work has aleatoric aspects to it, wherein parts don't always start or finish together and sometimes have different tempo markings. The final work in the portfolio is the classical symphony in E minor, written as an exercise to competently write in the style of a traditional classical symphony. The work is in four movements, fast, slow, fast, fast and takes inspiration from Haydn, Prokofiev and Mahler.

Acknowledgements

As with anything that takes a lot of time and effort to complete, you can't necessarily do it all on your own. Some realise this early on, others realise much later, but thankfully when studying at university there are many great people around to help you.

Not only is music something that you can't really force out of your head – well I haven't tried putting it in a vice yet anyway – but it takes a lot of contemplating and visualising in the mind before anything approaching notes, appear on the manuscript.

So with this in mind I really couldn't have completed this masters thesis without the help and support of all those that pushed and shoved me along.

Firstly I would like to acknowledge Martin Lodge who has been a great mentor and expertly guided me through this last year. Even in the toughest of circumstances he hasn't failed to provide the exact words and inspiration needed, keeping me from writing music that shouldn't have even come out of my head. Martin's great character and sense of humour allowed me to explore things that I had a desire to write, even though they may not have been the best things to pursue. Martin thanks a million (we get payed that each year after our masters right?) and I can't thank you enough for all your wisdom and kind words of encouragement.

Where would I be without Ian Whalley? Obviously I wouldn't be here writing this because without his endless patience – although I may have nearly found the end of that this year – I would have fizzled out into oblivion. If it were not for your amazing way of putting things simply and getting me to think in different ways about the music I wrote, well I probably wouldn't have finished what I set out to do. Thank you for your stern yet understanding way of dealing with me, I'm sure my composing skills now have a completely different side to them that I was unaware of until being taught by you. Thank you Ian for your constant guidance and support that have kept me going all year.

Even though only briefly having the chance to go through some of my work with Michael Williams, it certainly inspired me and gave me more enthusiasm to carry on with my portfolio. Who cannot help but smile when they come for a meeting with you? Your sense of humour is great and you have a very open and friendly way of communicating what needs correcting in my compositions.

To write compositions and have them played and performed is one of the many goals of a composer. Therefore my warmest regards goes out to James Tenant, Ying Te Liu and Lara Hall for giving me the chance to hear a piece that was pushing me out of my comfort zone. Your ability to sight read and perform is incredible and next time I will get someone who really knows how to compose to write a piece for you. Thank you for taking your valuable time to perform my work Pleonasm.

Without family members to provide feedback and support, completing a masters degree would be an even greater challenge. A big thanks goes out to my parents Ian and Patricia McKinnon for giving me that necessary encouragement and support. If you hadn't been their always telling me to hurry up and write all that music out I certainly wouldn't have finished in time. Many thanks to my Sister Sheena McKinnon who even though not close by, still checked to see I was composing and not off in town somewhere! Thankyou!

An extra special thanks goes to Maggie Yue for her unending support in helping me with my masters work. Always there to bounce ideas off you, you helped fine-tune my thoughts and ideas for my works. Just when I decide to give up on an idea or have got stuck with my work, you provided me with the encouragement to snap out of my mindset and carry on no matter what. I can't thank you enough Maggie.

Last and not least a big thanks to all the University of Waikato staff and fellow students that helped me out along the way. Thanks to the technicians who somehow managed to keep the computers going and to Kim Johnson for being such a super efficient and friendly administrator.

CD Track Listing

- 1** *Suite for Piano for solo piano*
 (Midi recording)
- 5** *Cello and cello for two cellos*
 (Midi recording)
- 7** *Kaffeine electroacoustic*
- 8** *Piaonics electroacoustic*
- 9** *Pleonasm for clarinet, viola and cello*
 (Midi recording)
- 16** *Classical symphony for orchestra*
 (Midi recording)

DVD Track Listing

- 1** *Pleonasm for clarinet, viola and cello*
 (Recorded at The University of Waikato Performing Arts Centre 2010)

Introduction

The art of composing covers such a wide variety of musical aspects, sometimes it becomes a challenge to decide what is best and what isn't when writing up ideas for a composition portfolio. On one side you must write something acceptable and within the guidelines given, yet at the same time one must explore the individual characteristics that one has in him or her. This composition portfolio successfully demonstrates a variety of different compositional techniques and styles, writing for a number of different mediums with the intention to challenge and push current levels of abilities and thinking.

Suite for piano is a compilation of four short works for solo piano that is based around a set of eight different synthetic scales. Each piece takes between three to four of these scales according to their particular mode or sound and this becomes the basis for harmonic movement in the works. For each of the pieces a certain theme is explored, for instance in the first piece the theme is exploration, the second piece is calmness and deep thought, the third piece focuses on different paths and the fourth piece on frustration and anger.

Cello and cello explores the relationship we have with our mind, how it can sometimes seem to be on our side, yet a lot of the time is actually just causing agitation. For this work there is a slight theatrical aspect to it, with the first cello sitting out front with a warm spotlight on them like a soloist. The second cello is behind a thin curtain with only the silhouette of the cello and performer being seen from the audience. In this way the concept of the mind is more clearly illustrated, having the second cello (which represents the mind) placed directly behind the first cello.

Kaffeine takes what is an everyday addiction for so many people and turns it into a work that explores the process of coffee making and the affects it has on people. After becoming addicted to coffee whilst studying at university it seems befitting to write a piece on this subject matter.

Composed of purely samples taken from a home coffee machine, the work begins with the clear coffee making process. Slowly moving out into the world of electroacoustic music, using many effects controlled in real time, building an illusory world of caffeine addiction.

Piaonics takes what is really a percussive instrument and turns it into an imagined extension of the piano as you know it today. With the ability to completely change the waveforms and attacks that are usually heard on the piano, the piece moves away from the normal conception of the piano. Based around two sets of synthetic scales, this creates a positive and negative aspect to the work. The intention in this work is to explore the sound that is heard after the hammer has struck the strings, bringing out the subtle harmonics that can't usually be heard.

Pleonasm is an experimental work that uses the performers interaction to initiate changes in the music, although only mostly between movements. The idea behind this work was to step outside the usual way of composing of having a lot of control over the outcome of the work, to letting go of the composers control over a number of aspects within the composition.

Classical symphony came about with the idea of composing a symphony similar to that of Prokofiev's Symphony Classic. An attempt has been made to follow as closely as possible the art of writing in the manner of a classical symphony. Achieving this by following the structure and general form of the classical symphonies, whilst at the same time allowing for current musical thinking and expressions to come out.

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Suite for Piano

for

Solo piano

Suite for piano

for

Solo piano

A suite of four pieces for solo piano, based on the idea of exploring a set of eight different synthetic scales,



using between three and four of them in each piece. The different pieces have a certain aspect or intention associated with them, for instance the second piece explores the idea of calmness and deep thought. In each piece the mood was carefully thought out, even changes of modes were drafted out, allowing the structure of the pieces to be planned before writing any notes. None of this was necessarily strictly followed, but made writing the music much more fluent.

The first piece takes on the thought of exploration, beginning with a running motif that climbs up the piano. This turns into a trill in thirds, increasing to double thirds before a falling motif takes it down into the bass. The nature of this piece is like that, exploring the registers of the piano and the different textures that can be made. The form of this piece is roughly ABB'A' with the B section making up the majority of the piece.

In the slower second piece rich chords make up the A section, followed by a mode change in bar 12 (B section) with faster crossing thoughts toying with the mind. When the A section returns, now developed with a slightly different mood to it, it sets the scene for more of the repeated notes and chords to return (B' section).

This is developed a lot more and gradually through the use of rhythms and chromatic notes, adds tension as it moves to the climax. The climax of the piece is right at the end, large forte chords rising up the piano and repeating between two top notes. The end is unfinished leaving suspense in the air for the next piece to fill.

Four bell like notes ring at the beginning of the third piece, giving way to fast running lines. Sometimes these are in both hands, sometimes only in one. The theme here relates to different paths opening and closing through a journey, some good and some bad but each continuing throughout the piece.

The slow section at bar 50 gives some relief from the driving force of the music. Structurally the piece is roughly ABCA'B' with no real conclusion about what the paths mean or which is best to take.

The structure of the forth piece can be looked at in two ways; firstly it can be seen as simply ABCD wherein the A section comprises the driving repeated notes all the way to bar 23.

The B section has trills in the left hand with generally rising motifs in the left, building to a fortissimo at bar 47 wherein it quickly fades away into the C section.

Here after briefly contemplating some interesting harmonies, repeated notes in the right hand high in the treble register take over. The mood suddenly changes half way through bar 79, the roles of repeated notes swap and the left hand takes over. The piece then builds with the use of short fragmented motifs in the right hand.

The image shows a musical score for piano, measures 93 through 99. The score is written for two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The score begins at measure 93 with a treble clef staff starting on a whole note chord (F4, A4, C5) and a bass clef staff with a whole note chord (B2, D3, F3). The treble staff has a dynamic marking of *mf* and a slur over the first two measures. The bass staff has a dynamic marking of *mf* and a slur over the first two measures. In measure 79, the treble staff has a dynamic marking of *p* and a slur over the first two measures. In measure 99, the treble staff has a dynamic marking of *mp* and a slur over the first two measures. The score ends at measure 99 with a treble clef staff on a whole note chord (F4, A4, C5) and a bass clef staff on a whole note chord (B2, D3, F3).

The climax at bar 99 gives way to a memory of the beginning of the B section with the repeated notes in the right hand, the theme in the left plays out and gradually slows to the end.

Duration: 14'14"

Piano Suite 1

Peter McKinnon

Tranquillo
♩=80

Musical notation for measures 1-3. The piece is in C major, 4/4 time. Measure 1 is a whole rest. Measure 2 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 3 continues the piano accompaniment with a 7th fret chord and a melody in the treble clef. An 8va line is indicated above the treble clef in measure 3.

Musical notation for measures 4-6. Measure 4 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 5 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 6 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. An 8va line is indicated above the treble clef in measure 6. A dynamic marking of 'supreme pianissimo' (p) is present in measure 5.

Musical notation for measures 7-9. Measure 7 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 8 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 9 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. An 8va line is indicated above the treble clef in measure 9.

Musical notation for measures 10-12. Measure 10 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 11 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 12 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. An 8va line is indicated above the treble clef in measure 12.

Musical notation for measures 13-15. Measure 13 features a piano (p) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 14 features a piano (p) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. Measure 15 features a piano (mp) accompaniment in the bass clef with a 7th fret chord and a melody in the treble clef. An 8va line is indicated above the treble clef in measure 15.

17

mf

8th

24

p

rit.

accel.

8th

31

mp

$\text{♩} = 225$

37

3

42

p

mp

7

70 *8^{va}* *mf*

73

76 *8^{vb}*

80 *rit.* *accel.* $\text{♩} = 225$

86 *8^{va}* *rit.*

90 *mf* *accel.*

95 *f* *rit.*

100

103 *ff* *8va*

106 *rit.* *f* *8vb*

Maestoso $\text{♩} = 42$

18

20

22

24

rall.

26

-42

15^{ma}

15^{ma}

31

37 *accel.*
p

(8)

39 *mp*

(8)

41 *ppp*

(8)

45

(8)

46 *mp*

(8)

47

(8)

48 *accel.*

mf

15^{mb}

This system contains measures 48 and 49. Measure 48 features a complex, fast-moving melodic line in the right hand with a dynamic marking of *mf*. The left hand provides a steady accompaniment. A bracket labeled '15^{mb}' spans the first few notes of the right hand. Measure 49 continues the melodic development in the right hand, with a dynamic marking of *f*. The left hand accompaniment remains consistent.

49

f

(15)

This system contains measures 49 and 50. Measure 49 continues the melodic line from the previous system, marked with a dynamic of *f*. Measure 50 shows further melodic progression in the right hand. The left hand accompaniment consists of sustained chords and moving lines.

51

(15)

This system contains measures 51 and 52. Measure 51 features a highly rhythmic and melodic right hand part. Measure 52 continues this pattern. The left hand accompaniment provides harmonic support with sustained notes and chords.

53

ff

(15)

This system contains measures 53, 54, and 55. Measure 53 is marked with a dynamic of *ff* and features a dense, fast-moving melodic line in the right hand. Measures 54 and 55 continue this intense melodic passage. The left hand accompaniment is also complex, with many notes and chords.

56

This system contains measures 56, 57, and 58. Measure 56 features a melodic line in the right hand. Measures 57 and 58 continue the melodic development. The left hand accompaniment consists of sustained chords and moving lines. The system concludes with a double bar line.

3

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Maestoso $\text{♩} = 50$ *f*

Animato $\text{♩} = 135$ *p*

5 *p*

8

11 *rit.* *mf* *accel.* *mp* $\text{♩} = 135$ *cresc.*

16

19

22 *rit.* *accel.*

f

25

mp

29

mf

10 7 7 7

31

7 7 7 7 7 7 6 5

34

f

3 3

38 (8)

3 3 3 3 3 3

42 *mp* *p* *rall.* *8^{va}*

Expressivo
50 ♩ = 90 *mp* *8*

56 *accel.* *p* *8*

61 *Animato* ♩ = 135

64 *mf* *p* *8^{va}*

67 *8*

70 *rit.* *8va* *mf* *8vb*

(8)-----

73 *accel.*

(8)-----

77

(8)-----

80 *p*

(8)-----

83 *p*

(8)-----

86

(8)-----

89

mf *mp*

8^{va}

94

97

100

103

106

p

110

10 7 7 7

112

7 7 7 7

114

7 6 5 3

f

(8)

117

5 3 3 3

f

(8)

120

3 3 3 3 3

mp

123

3 3 3 3 3 3 3

ff

126

3 3 3 3 3

Fuoco appassionato
♩ = 160

Peter McKinnon

6-8

15^{mb}

8^{ub}

ppp

p

9-13

3

(8)

15^{mb}

p

ppp

14-16

3

15^{mb}

(8)

p

ppp

17-18

(15)

p

ppp

(8)

19-20

p

ppp

(8)

21

23

28

36

41

47 (8) *accel.*

rit.

$\text{♩} = 130$

musical score for measures 47-51. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with a 3:2 ratio and an 8va octave marking. Dynamics range from *mf* to *pp*. Performance instructions include *accel.*, *rit.*, and *ord.*

sepreme legato

accel.

$\text{♩} = 170$

52

8va

musical score for measures 52-60. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with an 8va octave marking. Dynamics range from *pp* to *mp*. Performance instructions include *accel.*

61

musical score for measures 61-65. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with an 8va octave marking.

66

musical score for measures 66-70. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with an 8va octave marking.

(8)

70

mp

mf

(8)

73

mp

mf

(8)

76

mf

f

p

ppp

80

p

mp

85

p

mp

89 *mp*
p

93 *mf*
p
mf
mp

97 *f* *ff* $\text{♩} = 145$
f *pp* $\text{♩} = 145$ *8va*

rall.
103 *mp* *8va*

106 *pp* *8va*

Cello and cello

for

Two cellos

Cello and Cello

for

Two cellos

Originally conceived as part performance and part stage play, this work to enter into the mind of the performer and the chatter that goes on between him and the mind.

The idea is for the performer to have a spotlight on him/her and have a second cello (representing the mind) behind a white backdrop with only a shadow showing on the backdrop.

The audience will see mainly the first cello with the sounds of the second cello being slightly muted due to the backdrop.

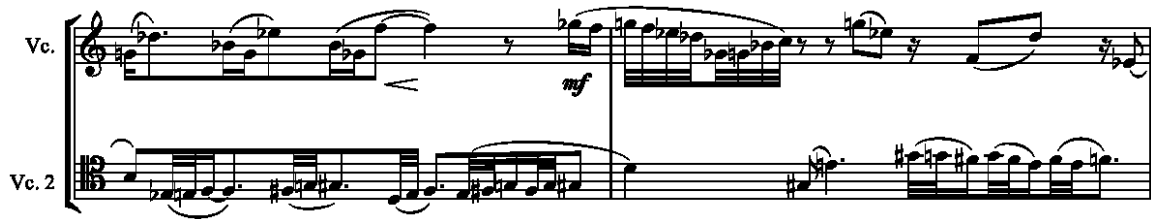
In two movements, this piece explores the relationship we all have with our minds, briefly entering the chatter that goes on inside ourselves.

The piece is in two movements. The first could be likened to awakening and exploring, mixed with anger, dissatisfaction, optimism and eagerness. It begins with very little interaction between the two cellos, the first cello stating themes and exploring sounds until 1'07". Then the second cello enters and comments briefly on the first cello's music.

The image shows a musical score for two cellos, Vc. 1 and Vc. 2. Vc. 1 is in the upper staff and Vc. 2 is in the lower staff. The score is written in bass clef. Vc. 1 starts with a melodic line, followed by a section marked *mf* and *p*. Vc. 2 enters with a rhythmic pattern marked *pizz.* and *p*, then switches to *arco* and *p*. There are two instances of "(Not rushed)" above the Vc. 1 staff. The score is a single system with a repeat sign at the end.

This is short lived though, cello 2 falling silent from 2'07" until 2'56". The first section aims to express sadness and loneliness through the use of certain intervals, all based on a synthetic scale made up of three sets of six notes and divided between each cello.

After 2'56" the second cello enters into more of a dialogue with the first cello, commenting, sometimes opposing, sometimes agreeing. At 3'53 the second part of the movement begins, the tempo increasing slightly and the dialogue taking on a more busy nature. Here the work explores dissatisfaction mixed with eagerness, using more complex rhythms and gradually accelerating to the end, becoming more restless and impatient.



The image shows a musical score for two cellos, labeled Vc. 1 and Vc. 2. Vc. 1 is in the upper staff and Vc. 2 is in the lower staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first cello part features a melodic line with slurs and a dynamic marking of *mf*. The second cello part consists of a more rhythmic, repetitive pattern. The two parts are written in a way that suggests a dialogue between them.

For the last two bars the second cello plays a trill - unsure what else to say it repeats the same thing. The piece then ends on a fortissimo pizzicato from each of the cellos.

The second movement explores different emotions in three sections, with the first of the sections touching on remorse, confusion and sadness. The second cello has much more dialogue in this movement, playing constantly until around 2'20", expressing what I think of as subconscious thoughts to the murmurs of the first cello.

The second section builds up tension, increasing the tempo and the cello parts overlap one another as they toy with the anger, impatience and distress. This all builds steadily with each part trying to win over the other, neither give up and they relentlessly play through the climax together.



The image shows a musical score for two cellos, labeled Vc. 1 and Vc. 2. Vc. 1 is in the upper staff and Vc. 2 is in the lower staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first cello part features a melodic line with slurs and a dynamic marking of *mf*. The second cello part consists of a more rhythmic, repetitive pattern. The two parts are written in a way that suggests a dialogue between them.

At 4'23" the tension is slowly released with weeping whole notes in both cellos. An important theme is restated after the weeping notes;

The image shows a musical score for two cellos, Vc. 1 and Vc. 2. The score is written in bass clef with a key signature of one flat (B-flat). The first system (measures 1-2) features glissandi (gliss.) and a dynamic marking of *p*. The second system (measures 3-4) includes performance instructions: "connect notes with second cello" above the staff, "connect notes with first cello" below the staff, and a dynamic marking of *mp*. The third system (measures 5-6) is marked *rall.* and includes the instruction "ord." above the staff. The final system (measures 7-8) also includes the instruction "ord." and ends with a dynamic marking of *p*. The score concludes with a final cadence.

followed by a gradual slowing of tempo to the end and the final say from the first cello.

Duration: 10'09"

Cello and Cello

Peter McKinnon

Largo
♩ = 50

Violoncello 1

Violoncello 2

8

Freely Col legeno

Ord. arco

Vc.

p *mp* *mf*

13

Ord. arco

Vc.

p

18

(Not rushed)

(Not rushed)

Vc.

mf *p*

Vc. 2

pizz.

arco

p *p*

21

(Not rushed)

Vc.

pp *p*

Vc. 2

p

27
Vc. *mp* *p* *accel.*

31
Vc. *f* *rit.*
Vc. 2 *p* *gliss.* *mf*

34
Vc. *gliss.* *mp*
Vc. 2 *mp*

39
Vc. *Più mosso* *mf*
Vc. 2 *mf*

42
Vc. *mf*
Vc. 2 *mf*

44

Vc. 1

Vc. 2

mp

47

Vc. 1

Vc. 2

accel.

f

49

Vc. 1

Vc. 2

51

Vc. 1

Vc. 2

pizz.

53

Vc. 1

Vc. 2

arco

ff

pizz.

ff

Agitato $\text{♩} = 90$

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 1

Vc. 2

Adagio $\text{♩} = 50$

Vc. 1 *rit.* *p*

Vc. 2 *p*

Vc. 1 *accel.* *mp*

Vc. 2 *mp*

$\text{♩} = 80$ *accel.* *cresc.*

Vc. 1 *cresc.*

Vc. 2

63 $\text{♩} = 90$ *Agitato accel.*

Vc. 1

Vc. 2 *cresc.*

70

Vc. 1

Vc. 2

77 *wheeping* $\text{♩} = 50$

Vc. 1 *f* *gliss.* *f* *gliss.* *gliss.*

Vc. 2 *f* *f* *gliss.*

85 *rall.* *ord.*

Vc. 1 *gliss.* *gliss.* *p* *mp* *ord.*

Vc. 2 *gliss.* *gliss.* *gliss.* *gliss.* *ord.*

connect notes with second cello

connect notes with first cello

p *mp*

92 *molto rit.*

Vc. 1 *mp* *pp*

Vc. 2 *mp*

Kaffeine

Electroacoustic work

Kaffeine

Electroacoustic work 9'00"

This electroacoustic work is based on an obsession with coffee I had whilst studying at The University of Waikato. It draws on the process of coffee making, and the affect coffee has on people who indulge in it.

To construct the piece, samples were first taken from the coffee making machine, a Breville home coffee maker and recorded to a Tascam DR-07.

The samples were cleaned up and enhanced on Ableton Live 8, getting rid of any unwanted noise and correcting the volume. The majority of the work was created on Ableton Live, whilst mastering was done on both Ableton Live and Pro tools HD, making use of their different advantages. The work is constructed solely around the samples collected from the Breville coffee machine.

The structure of Kaffeine has a form of ABCB'C'B" wherein the initial A section doesn't need to be restated due to it being known and unnecessary.

The A section introduces the themes, through the coffee making process. The section builds intensity by using gestures that arrive quickly, creating a sense of movement. Gestures like the water pouring combined with pan and reverb create movement and direction. Rhythmical effects add variety and anticipation to the section.

Sweeping gestures in the B section, like thoughts, appear in the higher frequency range. At 3'40" the C section begins with a distant drum like gesture, again the falling rhythmical motif returns but this time dissolving into the air.

The altered B section (B') starts at 4'30" with a machine like gesture sweeping in and becoming slightly chaotic. Gestures are altered to create a sense of movement and tension, by changing frequencies, panning and the speed of them.

A mix of motifs combine to create a successful climatic point at 5'38", the frothing motif becoming dispersed at the climax to create a sense of release.

A brief calm spell gives the illusion of calmness and relaxation, beginning the C' section at 5'39". This is short lived and replaced with the brew motif entering from the right and releasing. Sweeping high frequency gestures enter along with an altered water motif and are combined with a distorted brew motif at 6'38" and a repeating rhythmical motif.

The final B'' section begins with the brew motif returning. The pace picks up with rhythmical motifs building the tension. Panning is used to create movement along with a drone-like bass. At 8'03" the distorted machine motif returns, together with the brewing motif. This builds quickly and releases at 8'25, building again with the brewing and frothing motif only to be cut off at 8'54".

Piaonics

Electroacoustic work

Piaonics

Electroacoustic work 9'45"

The piano is generally classed as a percussive instrument, meaning you cannot change the volume and intensity of the notes once you have played them.

In this work for sampled piano I have explored the sounds that you don't often hear when playing the piano. The sound, or music, after the initial strike of the hammer is full of harmonics. I have brought these out, creating interesting sound fields.

Piaonics is created from two sets of synthetic scales, sampled note by note, and in clusters on the piano. The sampler was a Tascam DR-07. After creating a range of altered samples, an Ableton Live session was set up to compose the piece.

To master the work I used both Ableton Live and Pro tools HD to create a clear and well composed work.

The structure of *Piaonics* is ABCA'B'. The A section begins with the lifting of the damper pedal and followed by very rhythmical tapping on the strings.

The rhythmical motifs fade; some have reversed envelopes, creating a sense of moving backwards, whilst others have layers added to them, both high and low frequencies.

A slow hammering gesture changes into ringing harmonics, with distant busy tapping that slowly fade into reversed envelopes.

The B section begins with a rising piano trill and very distant bell like gestures, closely followed with a varied hammer motif at 2'20".

Notes from the synthetic scales are played first naturally and later as harmonics, the first note beginning at 2'28". Towards 3'00" the gestures start to rise and are followed with hollow sounding, sweeping gestures around 3'17".

The C section begins darker, with chaotic reversed gestures building to a pulsing high frequency motif at 4.20 and taken over with a more dominant dark theme, sounded low on the piano. At 5'00" sweeping gestures are used to create variation from the very rhythmical nature of the piece, followed with glissando sweeps with a hint of delay.

A combination of different rhythmical layers builds up the climax; some gestures low and slow while others faster and higher in pitch. A fast wavering gesture here helps to add tension and contrast with the slower motifs.

A developed A section sees the tapping gesture again return at 5'44" and gradually becomes more distorted. This builds and gets more chaotic towards the climax around 7'08" before relaxing.

The B section has longer gestures that become more peaceful, a large reversed envelope brings back the bell like gestures and rhythmical tapping at 8'03".

At 8'28" a short tapping motif fades into the distance with a low drone underneath, the piece recounts memories of the beginning with lots of reverb placed on the motifs. The final note is played in reverse along with the original tapping motif. These fade into a peaceful ringing sound, slowly disappearing into nothing.

Pleonasim

for

clarinet, viola and cello

Pleonasm

for

clarinet, viola and cello

Pleonasm means using more words than necessary. Not that this work has more notes than it should, but the name came to me whilst contemplating the idea behind the work. The concept is loosely related to three birds having conversations in the treetops.

It involves aleatoric aspects that allow the piece to have a less rigid structure than usual, combining synthetic scales to create certain moods in each of the seven movements.

Realising the piece involved a few experiments to determine how best to put the parts together and coordinate them, without over-controlling the work.

Pleonasm was roughly put together on Ableton Live, using midi scores created in Sibelius, giving some idea of how the piece could work and fit together. This enabled me to later make adjustments to it and it also gave a good indication of how it would sound when performed. Adjustments to the written score were made following that and a lot of time was spent working on Sibelius, getting it to do what I wanted and not the other way around.

The piece was performed at The University of Waikato's Okta concert in September 2010 but for this concert, due to limited performer rehearsal time the order and number of movements was slightly different to the original composition. This performance can be found on the DVD included with this portfolio.

In each of the seven movements, material is derived from a synthetic scale with different inversions of this being used in the movements.



The order for playing the movements is randomly chosen before a performance, giving the work an unpredictable aspect to it.

The movement P1 begins with the viola, stating the main theme, once this is stated the cello comes in, followed by the clarinet that only has a small amount of material.

Showing approximate entry of the cello

Vla.

Violoncello

mp *p*

The movement E has the viola with running semiquavers, combined with a gradually accelerating pizzicato passage on the cello and a more melodic line on the clarinet. The movement follows a hairpin dynamic shape to the middle and a reverse hairpin after the climax. This shape is most notable in the cello's pizzicato passage that gradually increases in speed to the climax before slowing towards the end.

The movement O is characterized by its more sober nature. All the instruments start at the same time, but as the performance notes instruct, they are not to follow each other but rather to play separately. At the end of this movement the clarinet and cello finish together, whilst the viola carries on as if nothing had happened. After a short time the viola is to stop suddenly, even if in the middle of its phrase.

The next movement N has the viola plays a short pizzicato motif and repeats this until the others come in.

Repeat until clarinet and cello begin
Treat these notes as a gesture rather than exact notation
pizz.

Play individually but listen as a group
(sim.)

arco

mp *sf* *mp* *mf*

As in O, here the players are to play separately from each other.

Movement A takes on an even darker aspect, creating the body of the work. Characterized by its very rhythmical notation

The image shows a musical score for three instruments: Clarinet (Cl.), Viola (Vla.), and Cello (Vc.). The score is in a key with two flats and a 3/4 time signature. The Cl. part starts with a dynamic of *f* and features a series of eighth notes with a slur over the first six notes, followed by a triplet of eighth notes. The Vla. part has a dynamic of *mp* and consists of a series of eighth notes. The Vc. part has a dynamic of *f* and features a series of eighth notes with a slur over the first six notes, followed by a triplet of eighth notes. The Vc. part ends with the instruction *poco a poco decrescendo*.

they play independent from one another. The cello enters after roughly 19 bars with a repeating staccato theme, building from one note to three and back again. Towards the end of this movement the dynamics become very loud, reaching *fff* as the instruments try to out do each other.

Another competition occurs in the S movement. Here each instrument tries to play more sweetly than the other. As the movement draws to an end the performers play quieter and quieter until finally there is no more sound.

In the M movement all the instruments have the same notes and rhythms, but in a different order, some played backwards others forwards. The movement is characterized by ferocious speed, basically being an all out race to the end.

Pleonasm

performance notes

Performers are to put movement markings in a hat or something similar and once mixed up, draw out the order of performing them. This is to be done just prior to going onto the stage.

Entry points are indicated by hollow arrows. The instrument the arrow comes from must give a nod or indication to the other instrument to begin. Or it is indicated for the player waiting to begin to listen out for a cue.

Each movement has individual freedom for the instruments; there is no need to follow each other unless specifically mentioned in the score, but performers must listen to each other as a group.

PI

The viola begins the movement alone. Repeating the first section three times, nodding to the cello sometime in the third repeat to begin. The second section is repeated until the others have finished, before completing the section it's on and finishing.

The cello enters in its own time after receiving a nod from the viola to begin.

The clarinet enters in its own time after hearing the viola and cello play pizzicato together.

E

The viola begins the movement. Repeats the last two bars until receiving a nod from the cello stating it's going to play its last note, and ends with the cello.

The cello enters after the viola's F (f2) above middle C or after two bars rest. The cello is to nod to the violist just before playing its last note and ends with the viola.

The clarinet enters after the 5th pizzicato on the cello. The clarinet repeats the second section until the others have finished, and ends three bars after they finish.

O

All start together.

Clarinet plays repeat until the cello gives nod, plays last bar together with the cello.

Cello gives nod to the clarinet just before its last bar, and plays the last bar together with the clarinet.

N

Viola repeats the first section until the clarinet and cello enter. Repeats the last bar until the cello has finished, when ready gives nod to the clarinet and finishes.

Clarinet and cello enter together anytime after getting sick of hearing the viola's repeat!

Although starting together, both are to play in their own time yet listen together as a group.

The clarinet waits for a nod from the viola and finishes.

A

The clarinet and viola begin together.

The cello enters in its own time after approximately seventeen bars rest or after hearing E natural (E2) above middle C.

The clarinet must be the last to finish.

S

The clarinet begins.

The viola enters in its own time after hearing A (A2) above middle C.

The cello enters in its own time after ten bars rest.

Each tries to play more sweetly and softly than the others.

M

An all-out race to the end!

Transposing score.

Duration: 12'-14'

P1

Peter McKinnon

$\text{♩} = 145$
Sul C
Repeat three times, give nod to cello sometime in the third repeat to begin

Viola

8

Vla.

Violoncello

13

Vla.

Vc.

15

Vla.

Vc.

Repeat until others have finished and continue into the next movement without stopping

a tempo

17

Vla.

Vc.

Clarinet in B \flat

20

Vla.

Vc.

25

Cl. *mf*

Vla. arco *f*

Vc. *f* pizz.

29

Cl. *mp* *f* *mp*

Vla. arco

Vc. *mf* *f*

35

Cl. *f* *f*

Vc. spiccato

44

Cl. *mp* *fff* *mf* *mp*

forced sound ord.

51

Cl. *f*

55

Cl. *f*

16

Cl. *f mp* *mf*

Vla.

Vc. Snap pizz *sfz* arco *ff*

20

Cl. *f mp mf*

Vla. *mp f*

Vc. *mf*

24

Cl. forced tone *ff*

Vla. *mf f* pizz.

Vc.

29

Vla. Gradually get quieter to the end
Repeat until cello is ready to finish and end as cello nods and plays last note

Vc. arco *f* 15^{ma}

36

Vc. 8^{va} 15^{ma} 15^{ma}

41

Vc. 8^{va} Nod to viola that this is the last note *p*

O

Peter McKinnon

♩ = 95
Strictly together

Clarinet in Bb

mp

Viola

Strictly together

f

Violoncello

Strictly together

gliss.

mf

5

Cl.

Wait for complete silence (as a group)
Start with Cello

mf

Vla.

gliss.

Wait for complete silence (as a group)

Vc.

Wait for complete silence (as a group)

Start with clarinet

mp

pizz.

arco

11

Cl.

Vla.

Vc.

spiccato

arco

15

Cl. *play individually but listen to each other*

Vla. *play individually but listen to each other*

Vc. *pizz.* *arco* *play individually but listen to each other*

18

Cl. *sf* *pp*

Vla. *sf* *pp*

Vc. *f*

21

Cl.

Vla.

Vc. *p* *mf*

23

Cl.

Vla. *gliss.*

Vc.

27

Cl. *f*

Vla.

Vc.



29

Cl. *pp*

Vla.

Vc. *pp*



32

Cl. *f*

Vla.

Vc. *gliss.*

Repeat until cellist nods - then play the last bar together with the cello



34 (Together with Cello)

Cl.

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

Nod to clarinet to finish - play the last bar together.

14

Cl. *p* *ff* *p*

Vla. *mp* *mf* *f* pizz.

Vc. *f*

18

Cl. *p* *mp*

Vla. Spiccato arco

Vc. arco *mp*

22

Cl. *accel (second time)*

Vla. $\text{♩} = 105$ *mp* *accel.*

Vc. *accel.*

24 $\text{♩} = 105$ *molto accel*

Cl. *mp* *f*

Vla. *mf*

Vc. $\text{♩} = 105$ *pp*

26

Cl. *mf*

Vla.

Vc. *f*

28

Cl.

Vla. *p*

Vc.

30

Cl. *pp*

Vla. *f*

Vc. *mf*


34 *poco a poco crescendo*


Cl. *p*

Vla. *mp*

Vc. *f*

37

Cl. 

Vla. 

Repeat until the cello has finished, when ready give a nod to the clarinet and move onto the next movement together.




41

Cl. 



45

Cl. 

poco a poco decrescendo
Wait for viola to give a nod, move together into the next movement.

A

Peter McKinnon

♩ = 105
Strictly together

Clarinet in Bb *f* *mp* *f*

Viola *mp*

Strictly together

4 play individually but listen to each other

Cl. *mf*

Vla. *mf*

3 3 3

8

Cl. *p* *mf*

Vla. *p* *mf*

3 3 3 3

12

Cl. *pp* *mp* *f*

Vla. *f*

19

Cl. *mp*

Vla. *p* *mf*

Violoncello *mp*

poco a poco crescendo
play individually but listen to each other

24

Cl. *f* *mp*

Vla.

Vc. *f*

poco a poco decrescendo

27

Cl. *f*

Vla. *f*

Vc. *p*

31

Cl. *mp*

Vla. *pp*

Vc. *mf*

accel.

gliss.

35 $\text{♩} = 160$ 5 8^{va}

Cl. f pp *crescendo*

Vla. $gliss.$ $\text{♩} = 160$ mf *poco a poco crescendo* p

Vc. f $\text{♩} = 160$ *(crescendo with clarinet)* *poco a poco crescendo* mp

39 (8)

Cl. mp f 5

Vla. *accel to quaver speed*

Vc.

45

Cl. mf

Vla. N N

Vc.


49 *accel. play freely*


Cl. f *ord.* ff

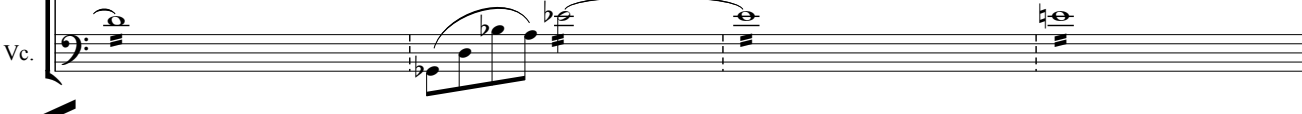
Vla. N N

Vc.


53


Cl. 


Vla. 

Vc. 


57


Cl. *forced tone* *ord.* 

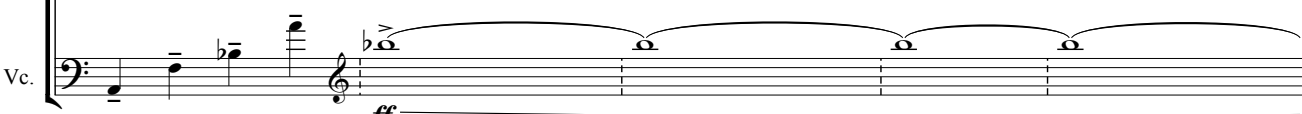
Vla. 

Vc. 

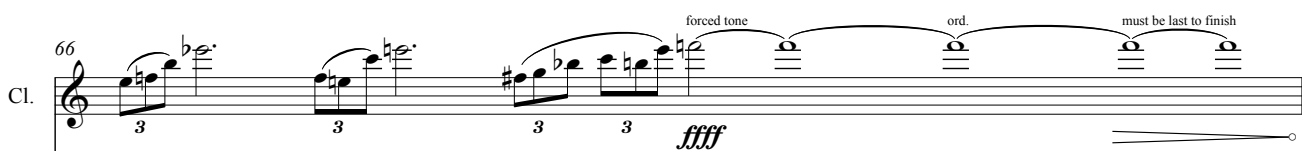
61


Cl. *(freely)* 

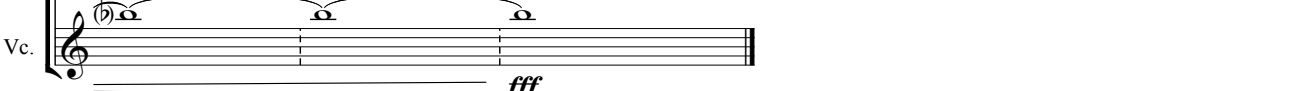
Vla. 

Vc. 

66

Cl. *forced tone* *ord.* *must be last to finish* 

Vla. *Calando* *rit.* 

Vc. 

S

♩ = 62

Peter McKinnon

Play more sweetly, softly than the others

Clarinet in B \flat

Play more sweetly, softly than the others

Viola



Cl. 8

↓ Play more sweetly, softly than the others

Violoncello

mp

mp



Cl. 15

22

Cl.

pp *ppp*

Vla.

pp

Vc.

pp *ppp*

26

Vla.

ppp

Vc.

M

Peter McKinnon

♩ = 145

Clarinet in Bb *f*

Viola *ff*

Violoncello *f*

Cl. *f*

Vla. *f*

Vc. *f*

Cl. *f*

Vla. *f*

Vc. *f*

Cl. *pp* *f*

Vla. *pp* *f*

Vc. *mf*

14

Cl.

Vla.

Vc.

f

17

Cl.

Vla.

Vc.

f

mp

3

22

Cl.

Vla.

Vc.

6

3

26

Cl.

Vla.

Vc.

mp

f

pizz.

arco

poco a poco crescendo

29

Cl. *mf*

Vla.

Vc. *pizz.* *arco*



33

Cl. *mp* *f*

Vla.

Vc. *p* *spiccato* *arco* *mf* *f*



36

Cl. *ff*

Vla. *ff*

Vc. *ff*

Classical symphony

for

orchestra

Classical symphony

*for
orchestra*

Conceived as an exercise in writing in the traditional form of a classical symphony, this work proved to be a great challenge and learning experience.

Taking inspiration from the great masters in symphony writing like, Haydn with his wonderfully composed London symphonies, Prokofiev with his ‘Classical’ Symphony and Mahler whose symphonies are all amazing feats in themselves, I set out to write my own.

In keeping with traditional symphonic form, the work is in four movements: fast, slow, fast, fast. The first movement is in sonata form, following closely the way Haydn wrote his London symphonies and referencing those against Prokofiev’s Classical symphony. The aim was to write music that observed classical principles but also having my own contemporary style.

The first movement is in E minor, moving to G minor in the second theme and in the second subject.



The development moves through G minor, B minor, G minor, B major and back to E minor. In the recapitulation the subject matter is kept firmly in the key of E minor



to balance out the use of G minor in the second theme of the first subject in the exposition.

In the second movement two themes are stated in the cellos and double basses. However, although stated first these do not become the main themes for the movement. Instead the principle theme begins at bar 11.



This theme is treated like a small set of variations, the second variation beginning at bar 20. After that the body of the movement starts from bar 27, also being a variation of the main theme.

Gradually this theme is built up as well as having several other themes (including the first two themes heard) played around it. The texture builds from using just the string section, through to adding of the woodwinds and finally the brass near the climatic points.

The ending is comprised of a falling motif along with a few of the themes, which are elongated and are intended to slow the pulse of the movement down. The final sentence goes to the pizzicato notes from the cellos and double basses, with the last pizzicato note played in the first and second violins.

The third movement is a waltz, upbeat in character and with flowing melodic lines running through most of the instrumental families. The movement begins with overlapping running scales in the strings, after a brief sustained forte chord the main waltz is set in motion.

The strings give the main melody, briefly passing it to the woodwinds at bar 63. At bar 128 the piece takes a slightly darker turn and slows into a march like procession. The horns state the theme



before the violins take over with a more ornamented version. Gradually this builds as the theme is passed between instruments and the texture thickened. The fortissimo climax arrives at bar 201-3 and releases into a descending motif in the woodwinds and strings. As the tension is released the movement takes on a different feel and the rising motif in the clarinet at bar 251 brings in the oboe melody at bar 254. A few memories from the earlier section bring back the march-like section. This builds rapidly in tempo and returns to one of the main waltz themes, acting as the recapitulation of the movement and building to a full orchestral ending.

Characterized by three short tutti chords at the beginning, the fourth movement's structure stems from them, its main theme arriving after running scale passages and trills in the string section at bar 15.



This theme is presented low in the double basses' register. After a short time the music builds to staccato tutti chords that are replaced by long chords and a fading flute line. A second main theme comes out of this in the oboe, which is then lengthened and given to the flute and violins. As the movement progresses a more aggressive rhythmical theme is played in the woodwinds and bass strings.



This sees a return of the original theme in the flutes at bar 104 but is cut off abruptly by a fortissimo blast from the brass section. The A section returns briefly and is varied considerably, moving through to the ending. Here a repeating motif in the strings is accompanied by the main theme, that moves quickly into tutti staccato chords again to finish in a slightly unexpected way.

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Trumpets in C

Timpani

Strings

Score in C

Duration: 24'

Symphony

Peter McKinnon

Con brio

$\text{♩} = 150$

2 Flutes
f

2 Oboes
f

2 Clarinets in B \flat
f

2 Bassoons
f

2 Horns in F

2 Trumpets in C
f

Timpani
mf

Violin I
f, *mf*

Violin II
f, *mf*

Viola
f, *mf*

Violoncello
f, *mf*

Contrabass
f, *mf*

6

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



13

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

f

p

f

p

mf

mf

solo 3

29

Fl. *mf*

Ob. *mf*

Cl. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.



34

Fl.

Ob.

Cl.

40

Fl.

Ob.

Cl.

Bsn.

mp

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp



44

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vc.

Cb.

mp

mp

mp

1

2

1

2

49

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *2mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

54

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The image shows a page of a musical score, numbered 54. It contains nine staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute, Oboe, and Clarinet parts feature intricate melodic lines with many accidentals. The Bassoon part consists of sustained chords. The Violin I and II parts have rhythmic patterns. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and chords. A first ending bracket is present in the Flute, Oboe, and Violin I parts, starting at measure 58 and ending at measure 61.

69

Fl. *mp* 3 3 3 3

Cl. *mp* a2

Hn.

Vln. I *mp* 3 3 3 3

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 69 through 73. The key signature is one sharp (F#) and the time signature is 4/4. The Flute I part (measures 69-73) features a melodic line with triplets and slurs, marked *mp*. The Clarinet part (measures 69-73) has a simple melodic line with a second octave marking 'a2' and is marked *mp*. The Horn part (measures 69-73) consists of a rhythmic accompaniment of quarter notes. The Violin I part (measures 69-73) mirrors the Flute I part with triplets and slurs, marked *mp*. The Violin II part (measures 69-73) has a melodic line with slurs and a flat, marked *f*. The Viola part (measures 69-73) has a rhythmic accompaniment of quarter notes. The Violoncello part (measures 69-73) has a melodic line with slurs and a flat, marked *mp*. The Contrabass part (measures 69-73) has a melodic line with slurs and a flat, marked *mp*.

74

Fl.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

111

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vla.



115

Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

119

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

div.

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

1

2

Detailed description: This page of a musical score covers measures 124 through 127. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. In measure 124, the Flute and Oboe play a rhythmic eighth-note pattern. The Bassoon and Horn play a similar pattern in the bass clef. The strings play sustained chords. In measure 125, the woodwinds continue their patterns. In measure 126, the Flute has a trill marked 'a2' and the Oboe has a trill marked '1'. In measure 127, the Flute has a trill marked '2' and the Oboe has a trill marked '1'. The strings continue with sustained chords.

128

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

div.

The musical score is for measures 134-138. The key signature is one sharp (F#) and the time signature is 6/4. The instruments and their parts are:

- Timp.**: Bass clef, 6/4 time. Measure 134 has a quarter note G2 with a forte (*f*) dynamic. Measure 135 is a whole rest. Measure 136 is a whole rest. Measure 137 has a quarter note G2 with a forte (*f*) dynamic. Measure 138 is a whole rest.
- Vln. I**: Treble clef, 6/4 time. Measure 134 has a quarter rest. Measure 135 has a quarter note G4 with a forte (*f*) dynamic, followed by a triplet of eighth notes (A4, B4, C5) and a quarter note D5. Measure 136 has a quarter note E5 with a forte (*f*) dynamic, followed by a triplet of eighth notes (F5, G5, A5) and a quarter note B5. Measure 137 has a quarter note C6 with a forte (*f*) dynamic, followed by a triplet of eighth notes (D6, E6, F6) and a quarter note G6. Measure 138 has a quarter note A6 with a forte (*f*) dynamic, followed by a triplet of eighth notes (B6, C7, D7) and a quarter note E7.
- Vln. II**: Treble clef, 6/4 time. Measure 134 is a whole rest. Measure 135 has a quarter note G4 with a forte (*f*) dynamic, followed by a quarter note A4. Measure 136 has a quarter note B4 with a forte (*f*) dynamic, followed by a quarter note C5. Measure 137 has a quarter note D5 with a forte (*f*) dynamic, followed by a quarter note E5. Measure 138 has a quarter note F5 with a forte (*f*) dynamic, followed by a quarter note G5.
- Vla.**: Alto clef, 6/4 time. Measure 134 is a whole rest. Measure 135 has a quarter note G4 with a forte (*f*) dynamic, followed by a quarter note A4. Measure 136 has a quarter note B4 with a forte (*f*) dynamic, followed by a quarter note C5. Measure 137 has a quarter note D5 with a forte (*f*) dynamic, followed by a quarter note E5. Measure 138 has a quarter note F5 with a forte (*f*) dynamic, followed by a quarter note G5.
- Vc.**: Bass clef, 6/4 time. Measure 134 is a whole rest. Measure 135 has a quarter note G2 with a forte (*f*) dynamic, followed by a quarter note A2. Measure 136 has a quarter note B2 with a forte (*f*) dynamic, followed by a quarter note C3. Measure 137 has a quarter note D3 with a forte (*f*) dynamic, followed by a quarter note E3. Measure 138 has a quarter note F3 with a forte (*f*) dynamic, followed by a quarter note G3.
- Cb.**: Bass clef, 6/4 time. Measure 134 is a whole rest. Measure 135 has a quarter note G2 with a forte (*f*) dynamic, followed by a quarter note A2. Measure 136 has a quarter note B2 with a forte (*f*) dynamic, followed by a quarter note C3. Measure 137 has a quarter note D3 with a forte (*f*) dynamic, followed by a quarter note E3. Measure 138 has a quarter note F3 with a forte (*f*) dynamic, followed by a quarter note G3.

147

Hn. *mp*

Timp.

Vln. II

Vla.

Vc. *mf*

Cb. *mf*



154

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

158

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

unis.



163

Fl.

Ob.

Cl.

mf

94

168

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

div.

mf



173

Fl.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

a2

b

177

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vc.

Cb.

div.

The musical score is arranged in a system with seven staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 177 starts with a treble clef and a key signature of one sharp. The Flute part has a rest in measure 177 and begins in measure 178 with a first ending (1) and a second ending (2). The Oboe part has a first ending (1) and a second ending (2) in measure 177, and a dynamic marking 'a2' in measure 178. The Clarinet part has a first ending (1) and a second ending (2) in measure 177. The Violin I and II parts have a dynamic marking 'p' in measure 177 and play a sustained note. The Viola part has a dynamic marking 'p' in measure 177 and plays a sustained note. The Cello part has a dynamic marking 'p' in measure 177 and plays a sustained note. In measure 179, the Flute and Clarinet parts have first and second endings. The Oboe part has a dynamic marking 'a2'. The Violin I and II parts have a dynamic marking 'p'. The Viola part has a dynamic marking 'p'. The Cello part has a dynamic marking 'p'. In measure 180, the Flute and Clarinet parts have first and second endings. The Oboe part has a dynamic marking 'a2'. The Violin I and II parts have a dynamic marking 'p'. The Viola part has a dynamic marking 'p'. The Cello part has a dynamic marking 'p' and a 'div.' marking.

187

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

div.

This musical score page contains measures 187 through 190. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#), and the time signature is 4/4. Measure 187 is marked with a forte (*f*) dynamic. The Flute and Oboe parts feature melodic lines with slurs and ties. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines. The Horn and Trumpet parts play sustained notes with slurs. The string section provides a rhythmic and harmonic foundation with various textures, including sixteenth-note patterns in the Violins and Viola, and sustained notes in the Cello and Contrabass. The Contrabass part includes a 'div.' (divisi) marking in measure 190.

the second movement

Peter McKinnon

Amabile, cantabile

♩ = 50

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in C

Amabile, cantabile

♩ = 50

Violin I

Violin II

Viola

Violoncello

Contrabass

10

Vln. I *p*

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *pp*

Cb. *pp*

18

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp*

Vc. *mp*

Cb. *mp*

23

Vln. I 9 3 3 3 1.

Vln. II 9 3 3 3 3 3

Vla. 3 3

Vc. 12/8

Cb. 12/8

27 $\text{♩} = 58$
2.

Vln. I *mf*

Vln. II *mf*
pizz.

Vla. *mf*

Vc.

Cb.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Ob. *mf* a2

Cl. *mf* a2

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

35 *a2*
mf

Fl.
 Ob.
 Cl.
 Vln. I
 Vln. II
 Vc.
 Cb.



38

Fl.
 Ob.
 Vln. I
 Vln. II
 Vc.
 Cb.

40

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla. pizz.

Vc. pizz.

Cb.

43

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *mf* *f*

Hn. *mf* *f* *mf*

C Tpt. *mf* *f*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f*

Vc. *f* arco pizz. arco

Cb. *f*

49

Ob. *mf* 1

Cl. *mf* 1

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. arco *mf*

Vc. *mf*

Cb. *mf*

55

1

Fl. *mf* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* *mp*

Vln. I *mp*

Vln. II

Vla. *mp* *mp*

Vc.

Cb.

62

Fl.

Ob.

Cl.

Hn.

Vln. I

Vla.

Vc.

Cb.

mp

p

mp

mp

Detailed description of the musical score: The score is for measures 62 through 68. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a melodic line in measure 62, followed by rests. The Oboe part has rests until measure 68, where it plays a short phrase marked *p*. The Clarinet part has rests until measure 64, then enters with a melodic line marked *mp*. The Horn part has rests until measure 64, then enters with a melodic line marked *p*. The Violin I part has rests until measure 68, where it plays a short phrase marked *p*. The Viola part has rests until measure 64, then enters with a melodic line. The Violoncello part has rests until measure 64, then enters with a melodic line marked *mp*. The Contrabass part has rests until measure 64, then enters with a melodic line marked *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

69

Ob.

Cl.

Hn.

Vln. I

Vc.

Cb.

pp

p

p



73

Cl.

Vln. I

Vln. II

Vc.

Cb.

ppp

ppp

pizz.

p

pizz.

pp

7

Fl. *a2*
mf *f*

Ob. *f*

Hn. *p* 1 2

Vln. I *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f*

Vc. *f*

Cb. *f* *mp* pizz.



16

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

26

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



36

Cl.

Hn.

Vln. I

Vln. II

Vc.

Cb.

1

2

mp

mf

mf

mf

46

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vln. I

Vln. II

Vla. *mp*

Vc.

Cb. *arco*



56

Bsn. *a2*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb. *pizz.*

63

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

1

1

1

1

1

1

1

1



70

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

1

1

1

1

1

1

1

78

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

espress.

espress.

espress.



86

Fl.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

espress.

a2

norm.

a2

norm.

94

Fl. *norm.*

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II *norm.*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 94 to 100. The key signature has one sharp (F#) and the time signature is 4/4. The Flute part (Fl.) has a melodic line starting in measure 94, with a dynamic marking of *norm.* in measure 95. The Oboe (Ob.) and Clarinet (Cl.) parts have similar melodic lines. The Bassoon (Bsn.) part has a lower melodic line. The Horn (Hn.) part consists of a steady accompaniment of chords. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines, with Vln. II also marked *norm.* in measure 95. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a bass line. The score is written for a full orchestra.

103

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

div.



111

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

118

rall.

Bsn.

Hn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

rall.

unis.

arco



127

$\text{♩} = 155$

Hn.

Timp.

Vla.

Vc.

Cb.

p

mp

1

136

Hn.

Timp.

Vln. I

Vla.

Vc.

Cb.

mp

unis.

pizz.

mp

Detailed description: This system of musical notation covers measures 136 to 144. The Horn (Hn.) part features a melodic line starting at measure 136 with a slur over the first five measures. The Timpani (Timp.) part has a rhythmic pattern of eighth notes with rests. The Violin I (Vln. I) part is silent until measure 141, where it begins a sixteenth-note figure marked *mp* and *unis.* The Viola (Vla.) part has a long note with a slur from measure 136 to 141. The Violoncello (Vc.) part has a melodic line with a slur from measure 136 to 141. The Contrabass (Cb.) part is silent until measure 141, where it begins a sixteenth-note figure marked *mp* and *pizz.*



145

Vln. I

Vln. II

Cb.

mp

mp

Detailed description: This system of musical notation covers measures 145 to 154. The Violin I (Vln. I) and Violin II (Vln. II) parts play a sixteenth-note figure marked *mp*. The Contrabass (Cb.) part has a rhythmic pattern of eighth notes with rests.

153

Ob. *mf* *espress.*

Cl. *mp* *espress.* *mf*

Hn. *p* *mf*

Vln. I *espress.* *mf*

Vln. II *espress.* *mf*

Vla. *espress.* *mp* *mf*

Vc. *espress.* *mp* *mf*

Cb. *arco* *mf*

162

Ob.
Cl.
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
pizz.
mp
pizz.
mp



171

Cl.
Timp.
Vla.
Vc.
Cb.

pizz.
mp
arco
arco

179

Ob.

Cl.

Hn.

Timp.

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp



186

Ob.

Cl.

Hn.

Vln. I

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

200

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

espress.

ff

espress.

ff

ff

a2

ff

mp

f

cresc.

ff

cresc.

ff

ff

ff

ff

ff

207

Fl.

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for measures 207 through 212. The score is written for a full orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with eighth-note patterns, often beamed in pairs, and includes some longer notes with slurs.
- Oboe (Ob.):** Mirrors the flute's melodic line.
- Horn (Hn.):** Provides a harmonic accompaniment with sustained notes and some movement. It includes dynamic markings *f* and *fz*, and fingering numbers 1 and 2.
- Violin I (Vln. I):** Plays a melodic line similar to the flute and oboe.
- Violin II (Vln. II):** Plays a supporting melodic line.
- Viola (Vla.):** Plays a harmonic accompaniment with sustained notes.
- Violoncello (Vc.):** Plays a rhythmic accompaniment with eighth-note patterns.
- Contrabass (Cb.):** Plays a simple harmonic accompaniment with sustained notes.

222

Fl.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 222 through 226. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Violin I (Vln. I) parts feature melodic lines with long slurs. The Clarinet (Cl.) part includes two distinct lines, with the first line starting at measure 224. The Horn (Hn.) part provides a harmonic accompaniment with sustained notes. The Violin II (Vln. II) part mirrors the melodic line of the Violin I. The Viola (Vla.) part has a more active role with moving eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a steady bass line with quarter notes and rests.

Fl.

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

Vln. I

Vln. II

Vla. *mf*

Vc. *arco* *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 232 to 237. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The Flute part (measures 232-233) plays a melodic line with a slur. The Oboe (measures 234-237) and Bassoon (measures 234-237) parts feature a rhythmic pattern of eighth notes with a slur and a dynamic marking of *mf*. The Clarinet (measures 232-233) plays a melodic line with a slur. The Horn (measures 232-233) plays a melodic line with a slur. The Violin I and Violin II parts (measures 232-233) play a melodic line with a slur. The Viola (measures 234-237) and Violoncello (measures 234-237) parts feature a rhythmic pattern of eighth notes with a slur and a dynamic marking of *mf*. The Violoncello part (measures 234-237) also includes the instruction *arco*. The Contrabass (measures 234-237) part features a rhythmic pattern of eighth notes with a slur and a dynamic marking of *mf*.

242

Fl. *mf* *mp*

Ob. *mp*

Cl. *mf*

Bsn. *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp*

Vc. *mf* *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 242 through 247. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a melodic line in measure 242, marked *mf*, which continues through measure 247, marked *mp*. The Oboe part enters in measure 243 with a rhythmic pattern of eighth notes, marked *mp*. The Clarinet part has a melodic line in measure 242, marked *mf*. The Bassoon part enters in measure 243 with a rhythmic pattern of eighth notes, marked *mp*. The Violin I and II parts have melodic lines in measure 242, marked *mf*, which continue through measure 247, marked *mp*. The Viola part enters in measure 243 with a rhythmic pattern of eighth notes, marked *mp*. The Violoncello part has a melodic line in measure 242, marked *mf*, which continues through measure 247, marked *mp*. The Contrabass part has a melodic line in measure 242, marked *mf*, which continues through measure 247, marked *mp*.

250

Fl.

Ob. solo *mf*

Cl.

Bsn. *mp*

Hn. *p*

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*



257

Ob.

Cl. 1 2 *mp*

Bsn. *mp*

Hn. *mp*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

264

Ob.
Cl.
Bsn.
Vla.
Vc. pizz.
Cb.



271

Ob.
Cl. 1
Bsn.
Vln. I
Vln. II
Vc.
Cb. arco

279

Ob.

Cl.

Bsn.

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

pizz.

mp



286

Cl.

Bsn.

Vln. II

Vla.

Cb.

accel.

accel.

mp

294 $\text{♩} = 200$ $\text{♩} = 200$

Cl. pp

Hn. pp

Timp. p

Vln. I p

Vln. II p pizz.

Vla. p pizz.

Vc. p

Cb. p



304

Cl. p

Hn. p

Timp.

Vla.

Vc.

Cb. p pizz.

314

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Timp.

Vln. I *mp* div.

Vln. II *mp* div. arco

Vla.

Vc.

Cb. arco pizz. arco pizz. *mp*

323

Fl. *mf*

Ob. *mf*

Hn.

Vln. I *mf*

Vln. II *mf*
arco

Vla. *mp*

Cb. *mf*



332

Fl. *mf*

Ob.

Cl. *mf*

Hn.

Vln. I

Vln. II

Vla.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Detailed description: This page of a musical score covers measures 351 through 357. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a melodic phrase in measures 351-352. The Oboe part has a similar melodic line. The Clarinet and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The Horn part is mostly silent. The Violin I and II parts play sustained chords. The Viola part has a melodic line. The Violoncello part has a melodic line. The Contrabass part has a rhythmic pattern. The word 'arco' is written above the Contrabass staff in measure 357.

358

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

C Tpt. *mp* a2

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 358 to 363. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Cb.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time with a key signature of one sharp (F#). Measures 358-363 show a complex texture with overlapping melodic lines and rhythmic patterns. The flute and oboe play a sixteenth-note figure in the first measure, which then transitions into a more sustained melodic line. The strings provide a rhythmic foundation with eighth and sixteenth notes. Dynamics are marked as *mp* (mezzo-piano) throughout the passage.

367

Fl. *f*

Ob. *f* *mf*

Cl. *f*

Bsn. *f*

Hn. *f* *mf*

C Tpt. *f*

Timp. *f* *mp*

Vln. I *f*

Vln. II *f* *arco*

Vla. *f*

Vc. *f*

Cb. *f*

377

Fl. 1 2

Ob. 1 2 *f*

Cl.

Bsn.

Hn.

C Tpt. *mf*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb.

385

Fl.

Ob.

Cl.

Hn.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

the 4th movement

Peter McKinnon

Con fucio $\text{♩} = 135$

The score is for a 4th movement, marked "Con fucio" with a tempo of 135 beats per minute. It features a woodwind section (Flutes, Oboes, Clarinets in Bb, Bassoons), Horns in F, Timpani, and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani provides a steady pulse. The string section includes a "div." (divisi) section and a "unis." (unison) section. The score is written in 2/4 time and includes dynamic markings such as *f* and *ff*.

Flutes

Oboes

Clarinets in Bb

Bassoons

Horns in F

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

13

Ob. *p* a2

Cl. *p* a2

Bsn. *p* a2

Timp. *mf*

Vln. I *tr*

Vln. II *tr*

Vla. *unis.* *tr*

Vc. *f*

Cb. *f* *espress.*

Detailed description: This page of a musical score covers measures 13 through 16. The woodwind section (Oboe, Clarinet, Bassoon) enters in measure 13 with a melodic line in the right hand, marked *p* and *a2*. The timpani plays a rhythmic pattern in the left hand, marked *mf*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a complex rhythmic accompaniment in the left hand, marked *f*. The Viola and Contrabass parts are marked *unis.* (unison). Trills (*tr*) are indicated above the first notes of the Violin I, Violin II, and Viola parts in measures 14 and 15. The score concludes in measure 16 with a fermata over the final notes of the woodwinds and strings, and the word *espress.* (espressivo) written below the Contrabass staff.

31

Fl. *p* *mf* *sfz*

Ob. *p* *mf* *sfz*

Cl. *mf* *sfz*

Bsn. *mf* *sfz*

Hn. *mf* *sfz*

Tpt. *sfz*

Timp.

Vln. I *mf* *sfz*

Vln. II *mf* *sfz*

Vla. *mf* *sfz*

Vc. unis. *mf* *sfz* div. unis. *sfz*

Cb. *mf* *sfz*

34

Fl. f

Ob. f

Cl. f

Bsn. f

Hn. f

Tpt. f

Timp.

Vln. I f div.)

Vln. II f

Vla. f

Vc. f div.

Cb. f

38

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *p*

Timp. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

1

2

1

2

div.

div.

47

Fl.

Ob. solo *mp*

Cl. 1 *p*

Bsn. 1 *p* *mp*

Hn. *pp*

Vln. I

Vln. II

Vla. *p*

Vc.

Cb. pizz. *p*

Detailed description: This page of a musical score covers measures 47 through 50. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The Flute part (measures 47-48) consists of a continuous eighth-note pattern. The Oboe part (measures 49-50) features a melodic line starting with a half note, marked 'solo' and 'mp'. The Clarinet part (measures 49-50) has a melodic line starting with a half note, marked '1' and 'p'. The Bassoon part (measures 49-50) has a melodic line starting with a half note, marked '1', 'p', and 'mp'. The Horn part (measures 47-50) consists of a sustained chord, marked 'pp'. The Violin I and Violin II parts (measures 47-50) consist of a sustained chord. The Viola part (measures 47-50) consists of a sustained chord, marked 'p'. The Violoncello part (measures 47-50) consists of a sustained chord. The Contrabass part (measures 49-50) has a melodic line starting with a half note, marked 'pizz.' and 'p'.

52

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *p*

Vla.

Cb.



57

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp* pizz.

Cb. *mp* pizz.

62

Fl.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

arco
div.

mf

Detailed description: This page of a musical score covers measures 62 to 66. The key signature has one sharp (F#) and the time signature is 4/4. The Flute (Fl.) part begins in measure 62 with a half note G4, followed by a whole rest in measure 63, and then a half note G4 in measure 64. The Clarinet (Cl.) part starts with a half note G4 in measure 62, followed by a half note A4 in measure 63, and then a half note B4 in measure 64. The Bassoon (Bsn.) part plays a quarter note G2 in measure 62, followed by a whole rest in measure 63, and then a quarter note G2 in measure 64. The Violin I (Vln. I) part has a half note G4 in measure 62, followed by a whole rest in measure 63, and then a half note G4 in measure 64. The Violin II (Vln. II) part has a half note G4 in measure 62, followed by a whole rest in measure 63, and then a half note G4 in measure 64. The Viola (Vla.) part plays a continuous eighth-note pattern starting in measure 62. The Violoncello (Vc.) part has a half note G2 in measure 62, followed by a whole rest in measure 63, and then a half note G2 in measure 64. The Contrabass (Cb.) part has a half note G2 in measure 62, followed by a whole rest in measure 63, and then a half note G2 in measure 64. Dynamics include *mf* for Flute, Clarinet, and Violoncello, and *mp* for Viola. Performance instructions include 'arco' and 'div.' for the Violoncello.

67

Fl.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pizz.

unis. arco.

Detailed description: This page of a musical score covers measures 67 through 71. The key signature has two sharps (F# and C#), and the time signature is 4/4. The Flute (Fl.) part begins with a melodic line in measure 67, which is sustained through measure 71. The Clarinet (Cl.) part has a similar melodic line, with a rest in measure 70. The Bassoon (Bsn.) part plays a rhythmic eighth-note pattern from measure 68 to 70. The Horn (Hn.) part is silent until measure 71, where it plays a short melodic phrase. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes in measure 67, with a final flourish in measure 71. The Viola (Vla.) part has a rhythmic eighth-note pattern in measure 68, followed by a sustained note in measure 69 marked *mf*, and a pizzicato (pizz.) eighth-note pattern in measure 71. The Violoncello (Vc.) part is silent until measure 71, where it plays a sustained note marked *unis. arco.* The Contrabass (Cb.) part plays a rhythmic eighth-note pattern from measure 68 to 70.

72

Cl. *mf*

Bsn. *a2* *mf*

Hn.

Timp. *mf*

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *arco* *mf*

77

Ob. *mf*

Cl. 1 2

Bsn.

Hn. *mf*

Tpt. 1 *mf*

Timp.

Vla. *mf* div. arco pizz.

Vc. pizz.

Cb. pizz.

Detailed description: This page of a musical score covers measures 77 through 80. The score is for a full orchestra. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The percussion section includes Timpani (Timp.). The string section includes Violin (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 77 with a key signature of one sharp (F#) and a common time signature (C). At measure 78, the time signature changes to 5/4. The Oboe part starts in measure 78 with a *mf* dynamic. The Clarinet and Bassoon parts have two staves each, with first and second endings indicated. The Horn part has a *mf* dynamic and a long note in measure 80. The Trumpet part has a *mf* dynamic and a long note in measure 80. The Timpani part has a rhythmic pattern of eighth notes. The Violin part has a *mf* dynamic, playing a rhythmic pattern with *div. arco* and *pizz.* markings. The Violoncello and Contrabass parts also have a *mf* dynamic and play a rhythmic pattern with *pizz.* markings.

81

a2

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

mf

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 81 through 84. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The string section includes Viola (Vla.), Violin (Vc.), and Cello (Cb.). The score is in 2/4 time with a key signature of one sharp (F#). Measure 81 shows the Flute and Oboe playing a melodic line, while the Clarinet and Bassoon play a rhythmic accompaniment. The Horn and Trumpet parts are mostly rests. The Viola, Violin, and Cello parts provide harmonic support with sustained notes and rhythmic patterns. Measure 82 continues the woodwind activity, with the Flute and Oboe playing a more complex melodic line. The Clarinet and Bassoon continue their rhythmic accompaniment. The Horn and Trumpet parts remain mostly rests. The Viola, Violin, and Cello parts continue their harmonic support. Measure 83 shows the Flute and Oboe playing a melodic line, with the Flute part marked 'a2'. The Clarinet and Bassoon continue their rhythmic accompaniment. The Horn and Trumpet parts remain mostly rests. The Viola, Violin, and Cello parts continue their harmonic support. Measure 84 shows the Flute and Oboe playing a melodic line, with the Flute part marked 'a2'. The Clarinet and Bassoon continue their rhythmic accompaniment. The Horn and Trumpet parts remain mostly rests. The Viola, Violin, and Cello parts continue their harmonic support. The Trumpet part in measure 84 is marked 'mf'.

85

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f* unis. arco

Vc. *f* arco

Cb. *f* arco

Detailed description: This page of a musical score covers measures 85 to 88. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 85 begins with a dynamic of *f* (forte) for the Flute and Violin parts. The Flute part features a melodic line with a first ending bracket and a second ending marked with a '2'. The Oboe, Clarinet, and Bassoon parts have sustained notes. The Horn part has a melodic line. The Trumpet part has a melodic line. The Timpani part has a rhythmic pattern marked *mf* (mezzo-forte). The Violin I and II parts have a melodic line. The Viola part has a melodic line marked *f* and includes the instruction 'unis. arco' (unison arco). The Violoncello and Contrabass parts have a melodic line marked *f* and include the instruction 'arco'.

89

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

Detailed description: This page of a musical score covers measures 89 to 92. The key signature has one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 89 with a melodic line, featuring a dynamic marking of *mf*. The Oboe (Ob.) part is mostly silent, with a single note in measure 91 marked *f*. The Clarinet (Cl.) part has a melodic line starting in measure 90. The Bassoon (Bsn.) part has a rhythmic pattern of eighth notes starting in measure 90. The Horn (Hn.) part has a melodic line starting in measure 90, marked *mf*. The Trumpet (Tpt.) part is silent. The Timpani (Timp.) part has a rhythmic pattern of eighth notes starting in measure 89, marked *mp*. The Violin I (Vln. I) and Violin II (Vln. II) parts have a melodic line starting in measure 89. The Viola (Vla.) part has a melodic line starting in measure 90. The Violoncello (Vc.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes starting in measure 89.

93

Fl.

Ob.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2

Detailed description: This page of a musical score covers measures 93 to 96. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged in a standard orchestral format with ten staves. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and ties, with a second ending marked '2' for the Oboe in measure 95. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes. The Horn (Hn.) part provides harmonic support with sustained notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a similar melodic line to the Flute and Oboe. The Viola (Vla.) part plays a sustained harmonic line. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern of eighth notes, mirroring the Bassoon part.

102

Fl.

Ob.

Hn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

mp

mp

Detailed description: This page of a musical score covers measures 102 to 106. The instruments are Flute (Fl.), Oboe (Ob.), Horn (Hn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Violin I/II parts feature melodic lines with slurs and accents, marked *mp*. The Oboe part has a melodic line in the first measure, marked *p*. The Horn part plays a sustained chord, marked *p*. The Timpani part has a rhythmic pattern, marked *p* and *pp*. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and chords.

109

Fl. *mf* *f* a2

Ob. *f* a2

Cl. *f*

Bsn. *f*

Hn. *mf* *ff* *f*

Tpt. *ff* *f*

Timp. *mf* *mp* *ff* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

126

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mf*

Hn. *mf*

Timp. *p* *mf*

Vln. I *mf*

Vln. II *mf*

Cb.

Detailed description: This page of a musical score covers measures 126 through 129. The key signature is one sharp (F#) and the time signature is 7/8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.).
- Flute: Measures 126-127 feature a melodic line with slurs and accents, marked *mf*.
- Oboe: Measures 128-129 feature a melodic line, marked *mp*.
- Clarinet: Measures 128-129 feature a melodic line, marked *mp*.
- Bassoon: Measures 128-129 feature a melodic line, marked *mf*.
- Horn: Measures 126-129 feature a sustained harmonic accompaniment with slurs, marked *mf*.
- Timpani: Measures 126-129 feature a rhythmic pattern, marked *p* in measure 126 and *mf* in measure 127.
- Violin I and Violin II: Measures 128-129 feature a fast, rhythmic accompaniment, marked *mf*.
- Cello: Measures 126-129 feature a rhythmic accompaniment.

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Cb.

mf

mf

mf

mf

mf

1

2

unis.

div.

Detailed description of the musical score: The score is for measures 130-133. The Flute (Fl.) part has a melodic line with slurs and accents. The Oboe (Ob.) part has a melodic line starting in measure 131 with a *mf* dynamic. The Clarinet (Cl.) part has a melodic line starting in measure 131 with a *mf* dynamic. The Bassoon (Bsn.) part has a rhythmic pattern of eighth notes, with first and second endings marked in measures 132 and 133. The Horn (Hn.) part has a sustained chord. The Violin I (Vln. I) part has a melodic line with slurs. The Violin II (Vln. II) part has a melodic line with slurs, including a unison section in measure 132 and a divided section in measure 133. The Cello (Cb.) part has a rhythmic pattern of eighth notes with a *mf* dynamic.

135

Fl.

Ob. a2

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Cb.

Detailed description: This page of a musical score covers measures 135 to 140. The key signature is one sharp (F#) and the time signature is 4/4. The Flute (Fl.) part begins in measure 135 with a rest, then plays a melodic line with slurs and accents. The Oboe (Ob.) part also starts with a rest, then enters with a melodic line marked 'a2' and an accent. The Clarinet (Cl.) part has a few notes in measure 135 and rests thereafter. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes in measure 135, then rests. The Horn (Hn.) part plays a sustained chord in measure 135, then rests, and returns with a chord in measure 140. The Violin I (Vln. I) and Violin II (Vln. II) parts play a similar melodic line with slurs and accents. The Cello (Cb.) part plays a sustained chord in measure 135, then rests, and returns with a chord in measure 140.

142

Fl.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Detailed description: This page of a musical score covers measures 142 through 147. The score is for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with long slurs. The Clarinet (Cl.) part has a rhythmic pattern of eighth notes. The Horn (Hn.) part consists of sustained chords. The Violin I (Vln. I) and Violin II (Vln. II) parts play a complex, multi-measure melodic line with many slurs. The Viola (Vla.) part has a short melodic phrase starting in measure 143, marked *mf*. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a steady bass line with long slurs.

149

Fl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

1

1

1

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