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# Abstracts for the mind: A work in three movements for viola and orchestra

Crystal Johnson

*Eastern Illinois University*

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ABSTRACTS FOR THE MIND: A WORK IN THREE  
MOVEMENTS FOR VIOLA AND ORCHESTRA

JOHNSON

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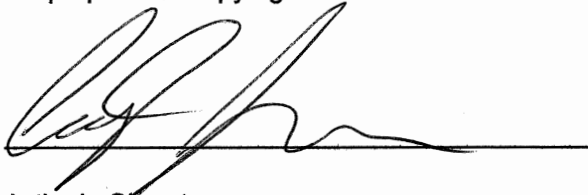
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Abstracts for the Mind

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A Work in Three Movements for Viola and Orchestra

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(TITLE)

BY

Crystal Johnson

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**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF  
Master of Arts in Music

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IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

2008

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**Crystal Johnson**

**Abstracts for the Mind**

a work in three movements for viola and orchestra

(2008)

<b>Movement I</b>	<b>Mystique</b>
<b>Movement II</b>	<b>Gloomy, Adagio</b>
<b>Movement III</b>	<b>Playful, Macabre</b>

## Abstract

"Abstracts for the Mind" is a three-movement work for viola and orchestra and was written between the fall semester of 2007 and the spring semester of 2008. Following the piece is my analysis of the work. In it I will cover the different forms of each movement, how the movements were constructed, and different aspects that pertain to each movement separately. It is my goal that anyone with a basic knowledge of music will have a more thorough understanding of my piece when they finish reading the analysis.

## Acknowledgements

I feel very fortunate to have been able to work and learn in such a talented music department and I would like to thank everyone at Eastern Illinois University for giving me the chance.

It has been such a great honor to be able to study with composers of great knowledge and ability and I would like to thank Dr. Peter Hesterman and Dr. Jonathan Kirk for sharing their unbelievable wealth of knowledge with me and helping me to realize my goals as a composer.

I would also like to give a special thank you to Doctors Luminita Florea, Milton Allen, and Richard Rossi for their generous availability, fascinating classes, and incredible kindness.

This work is dedicated to Chris Nelson, Carolyn and John Johnson,  
Michelle, Jesse, and Lily-Anne Span. They have always believed in me  
and have made this journey an easy one to take.



Ensemble

2 flutes  
2 oboes  
2 clarinets in B flat  
2 bassoons  
horn in F  
2 trumpets in C  
trombone

timpani

marimba

percussion I:

triangle  
bass drum

percussion II:

2 bongos  
suspended cymbal  
wood block

solo viola

violin 1  
violin 2  
viola  
cello  
double bass

Score in C

## Table of Contents

	page
Abstracts for the Mind.....	1
Chapter 1: Introduction and Form.....	58
Chapter 2: Movement I.....	65
Chapter 3: Movement II.....	75
Chapter 4: Movement III and conclusion.....	80

Abstracts for the Mind  
A Work in Three Movements for Viola and Orchestra

Crystal Johnson

*♩=100 Mystique*  
Movement I

The score is divided into two systems. The first system includes staves for Flute I & II, Oboe I & II, B♭ Clarinet I & II, Bassoon I & II, F Horn, C Trumpet I & II, Trombone, Timpani, Percussion, and Marimba. The second system includes staves for Solo Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are marked with *ppp* (pianissimo) and *mf* (mezzo-forte). The Solo Viola part begins with a *ppp* marking and a tempo of *♩=100 Mystique*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the string sections.

10

**A**

Fl.

Ob.

Cl.

Bsn.

Hr.

C Tpt. *Tpt. 1 - Straight mute*  
*ppp* *Mute off*

Tbn.

Timp.

Perc.

Mar. *Hard mallets*  
*ppp*

Vla. Solo

Vln. I *pizz.*  
*p*

Vln. II

Vla. *pizz.*  
*p*

Vc. *pizz.*  
*p*

Cb. *pizz.*  
*p*

19

Fl.

Ob. *mf*

Cl. *pp*

Bsn. *ppp*

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Via. Solo

Vin. I

Vin. II *ppp* *divisi*

Vla. *ppp*

Vo. *ppp*

Cb. *ppp*

25

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *p*

Hn. *pp*

C Tpt. *pp*  
Tpt. 1 - Cup mute  
Tpt. 2 - Harmon mute

Tbn. *p*

Timp.

Perc.

Mar. *mf*

Via. Solo

Vin. I *ppp* arco

Vin. II *pp* unison *ppp* divisi *ppp* unison

Via. *ppp*

Vc. *ppp* arco

Cb. *ppp* arco

22 **B**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. Solo

**B**

Vln. I

Vln. II

Vla.

Vc.

Clb.

42

Fl. *ppp*

Ob. *ppp* *p*

Cl.

Bsn. *pp*

Hr.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. Solo *mf*

Vln. I *pizz.* *ppp*

Vln. II *pizz.* *ppp*

Vla.

Ve. *pizz.* *p*

Cb. *pizz.* *p*

**C**



51

Fl.

Ob.

Cl.

Bsn.

Hr.

C. Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*ppp*

*f*

*mf*

*pizz.*

*arco*

*ppp*

Detailed description: This page of a musical score, numbered 51, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), and Trumpet (C. Tpt.). The brass section includes Trombone (Tbn.). Percussion includes Timpani (Timp.), Percussion (Perc.), and Maracas (Mar.). The string section includes Violin Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *p*, *pp*, *ppp*, *f*, and *mf*. Performance instructions like *pizz.* and *arco* are also present. The music is written in a common time signature and includes various rhythmic patterns and articulations.

58 Rubato

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*pp*

*f*

*arco*

*divisi*

*unison*

*arco*

*arco*

*arco*

Mutes off

Rubato

**D**

A tempo

65

Fl.

Ob.

Cl.

Ban.

Hr.

C Tpt.

Tbn.

Timp.

Perc.

Msr.

Via. Solo

**D**

A tempo

Vln. I

Vln. II

Vla.

Vcl.

Ch.

71

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. Bass drum Bongo drum (snare sticks)

Mar.

Vla. Solo

Vin. I

Vin. II

Vla.

Vc.

Cb.

**E**

Detailed description of the musical score: The score is for a full orchestra and percussion. It begins at measure 71. The Flute part has a rehearsal mark 'E' above it at measure 73. The Flute, Oboe, Clarinet, and Bassoon parts have melodic lines with dynamics of *mf*. The Maracas part has a rhythmic pattern starting at measure 73 with a dynamic of *mf*. The Violin I, Violin II, Viola, and Violoncello parts have melodic lines with dynamics of *f*. The Contrabass part has a rhythmic pattern. The Percussion part includes Bass drum and Bongo drum (snare sticks). The Horn, Trumpet, Trombone, and Timpani parts are mostly silent.

76

Fl. *ppp*

Ob.

Cl. *pp*

Bsn. *pp*

Hr. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp.

Perc.

Mar.

Vla. Solo

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.



89

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

94 Rubato

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Via. Solo

Vln. I

Vln. II

Via.

Ve.

Cb.

arco

pizz.

ff

Rubato



**G**  
100 A tempo

Fl.  
Ob.  
Cl.  
Ban.

Hn.  
C Tpt.  
Tbn.  
Timp.  
Perc.  
Mar.

Vla. Solo

**G**  
A tempo  
arco

Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

The musical score is written for a full orchestra and solo viola. The first system (measures 1-10) features woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), and percussion (Timpani, Percussion, Maracas). The solo viola enters in measure 7 with a melodic line marked *mf*. The second system (measures 11-20) features the string section (Violin I, Violin II, Viola, Violoncello, Contrabass) playing a rhythmic accompaniment of chords and triplets, marked *ppp* and *arco*. A section marker **G** appears at the beginning of both systems.

110 H

Fl.

Ob.

Cl.

Bsn.

Hr.

C Tpt. *Tpt. 1 - Cup mute*  
*pppp*

Tbn.

Timp.

Perc.

Mar.

Vla. Solo

Vln. I H  
*pizz.*  
*p*

Vln. II

Vla. *arco*  
*pppp* *pizz.*  
*p*

Vc. *pizz.*  
*p*

Cb. *pizz.*  
*p*

118

Fl.

Ob. *pp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. Solo *mf*

Vln. I

Vln. II *arco pp* *divisi*

Vla.

Vc.

Cb.

124

Fl. *mf*

Ob. *mf*

Cl. *ppp*

Bsn. *pp*

Hn. *mp*

C Tpt. *ppp* *pp* *pp*

Tbn. *p*

Timp.

Perc.

Mar. *f*

Via. Solo *f*

Vln. I

Vln. II *unison* *pp*

Vla.

Vc.

Cb.

129

Fl.

Ob.

Cl.

Bsn.

Hrn.

C. Tpt.

Tbn.

Timp.

Perc.

Mar.

Via. Solo

Vin. I

Vin. II

Vla.

Vc.

Cb.

*f*

*ppp*

*f*

*f*

Mutes off

*arco*

*divisi*

*unison*

*arco*

*arco*

*arco*

# Movement II

$\text{♩} = 80$  Gloomy, Adagio

Flute I  
II

Oboe I  
II

B $\flat$  Clarinet I  
II

Bassoon I  
II

F Horn

C Trumpet I  
II

Trombone

Solo Viola

*arco*  
*PPP*

$\text{♩} = 80$  Gloomy, Adagio

Violin I

Violin II

Viola

*arco*  
*PPP*

*pizz.*  
*PP*

Violoncello

Contrabass

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 **A**

Fl.

Ob. *ppp*

Cl. *ppp*

Bsn.

Hn.

Tpt.

Tbn.

Via.

Vln. I **A**

Vln. II

Via.

Vc.

Cb.



45

**B** **C**

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*f*

*ppp*

*ppp*

*f*

**B** **C**

Detailed description of the musical score: The score is for page 23, starting at measure 45. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), and a string section (Viola, Violin I, Violin II, Violoncello, Contrabass). Section B, indicated by a boxed 'B', spans measures 45 through 53. Section C, indicated by a boxed 'C', spans measures 54 through 58. The Flute part has a dynamic marking of *f* at the end of measure 58. The Bassoon part has a dynamic marking of *ppp* at the end of measure 54. The Horn part has a dynamic marking of *ppp* at the beginning of measure 45. The Trumpet part has a dynamic marking of *ppp* at the end of measure 54. The Trombone part has a dynamic marking of *ppp* at the end of measure 45. The Viola part has a dynamic marking of *f* at the end of measure 58. The Violin I and Violin II parts have dynamic markings of *B* and *C* respectively, corresponding to the section markers. The Violoncello and Contrabass parts have dynamic markings of *ppp* at the end of measure 45.

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

*ppp*

*mp*

*pp*

**D**

74

**E**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vin. I

Vin. II

Vla.

Vc.

Cb.

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*mf*

**E**

86 **F**

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Tpt. *mp*

Tbn.

Vla. *f* *ff*

Vln. I *p* *pp*

Vln. II *pp* *p*

Vla. *pp* *pp*

Vc. *p*

Cb. *pp*

97

Fl. *pp*

Ob. *pp*

Cl.

Bsn.

Hn.

Tpt. *p* *mf* *p* *mf*

Tbn.

Vla. *f*

Vln. I

Vln. II *pp*

Vla. *p*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 97 to 100. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Oboe parts begin in measure 97 with a *pp* dynamic. The Bassoon part has a *pp* dynamic in measure 98. The Trumpet part has dynamics of *p* and *mf* in measures 97 and 98. The Viola part has a *f* dynamic in measure 97. The Violin II part has a *pp* dynamic in measure 98. The Viola part has a *p* dynamic in measure 98. The Violoncello and Contrabass parts have dynamics of *p* and *mf* in measures 97 and 98. The score is written in a common time signature and features various musical notations including notes, rests, and slurs.

103

Fl. *p* *mf* *p* *mf*

Ob. *ppp*

Cl. *p* *mf* *p* *mf*

Bsn. *mp*

Hn. *ppp*

Tpt.

Tbn. *ppp*

Vla. *mf* *f*

Vln. I *p* *pp*

Vln. II *pp* *p*

Vla. *pp* *pp* *p*

Vc. *p*

Cb. *pp*

Detailed description: This page of a musical score, numbered 103, contains ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ppp*, *pp*, *p*, *mp*, *mf*, and *f*. The Flute part has dynamic markings *p* and *mf* with hairpins. The Oboe part is marked *ppp*. The Clarinet part has *p* and *mf* markings. The Bassoon part is marked *mp*. The Horn part is marked *ppp*. The Trumpet and Trombone parts are marked *ppp*. The Violin I part starts with *p* and has a *pp* marking. The Violin II part starts with *pp* and has a *p* marking. The Viola part has *pp* and *pp* markings, and a *p* marking. The Violoncello part is marked *p*. The Contrabass part is marked *pp*. There are also some performance markings like *3*, *6*, and *3* above notes in the Viola and Violin I parts.

115

**G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*ppp*

**G**

123

Fl. *mp*

Ob. *pp*

Cl. *ppp*

Bsn. *p* — *mf*

Hn. *mp*

Tpt.

Tbn. *mp*

Vla. *mp* *p* 3 5

Vln. I

Vln. II *ppp*

Vla. *ppp*

Vc.

Cb.

Detailed description: This page of a musical score, numbered 123, features 13 staves for various instruments. The Flute (Fl.) staff begins with a mezzo-piano (*mp*) dynamic. The Oboe (Ob.) staff has a pianissimo (*pp*) dynamic. The Clarinet (Cl.) staff is marked *ppp*. The Bassoon (Bsn.) staff shows a dynamic shift from *p* to *mf*. The Horn (Hn.) staff is marked *mp*. The Violin I (Vln. I) staff includes dynamics *mp* and *p*, along with triplet and quintuplet markings. The Violin II (Vln. II) staff is marked *ppp*. The Viola (Vla.) staff is marked *ppp*. The Violoncello (Vc.) and Contrabass (Cb.) staves provide a rhythmic foundation with consistent note patterns.



136

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H**

*p*

*ppp*

*pp*

*ppp*

150

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 150 through 157. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and double bass. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are mostly silent, indicated by rests. The string section (Violin I, Violin II, Viola) and double bass (Vc.) have active parts. The Viola part features a melodic line with a slur over measures 150-152 and another slur over measures 153-155. The Violin I and II parts have rests. The double bass part has a rhythmic pattern of eighth notes with slurs. The Cello part has a rhythmic pattern of quarter notes with slurs. The page number 150 is written above the first staff.

158

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

*ppp*

Movement III

$\text{♩} = 110$  Playful, Macabre

Flute I II

Oboe I II

B♭ Clarinet I II

Bassoon I II

F Horn

C Trumpet I II

Trombone

Timpani

Percussion Triangle

Marimba Hard mallets

Solo Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

*mf*

*f*

*pizz*

*mf*

*f*

*mf*

*pizz*

*mf*

*f*

*mf*

*pizz*

*mf*

*f*

**A**

9

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. Bongo drums (snare sticks) *mf*

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*arco*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) have parts with triplets and sixteenth-note runs. The percussion includes Bongo drums (snare sticks) marked *mf* and Maracas. The string section (Viola, Violin I, Violin II, Viola, Violoncello, Contrabass) has parts with triplets and sixteenth-note runs. The Viola part is marked with *pizz.* and the Violoncello part is marked with *arco*. A section marked 'A' begins at measure 9. The score is in 4/4 time and features a complex rhythmic pattern.

**B**

17

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

*p*

*mf*

*mp*

*pizz.*

*arco*

26 C

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. *p* *mf* *p* *f*

Mar. *mf*

Vla.

Vln. I *ppp* C

Vln. II *mp* *ppp*

Vla.

Vc.

Cb.

32

Fl. *pp* *d*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. *arco* *mf*

Vln. I *sim...*

Vln. II *sim...*

Vla.

Vc.

Cb.



34

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

FL.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

*mf*

*p*

*f*

*pizz.*

*f*

*pizz.*

*arco*

*f*

*mf*

*f*

*f*

*f*



54 F

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Timp. *f*

Perc.

Mar. *ff*

Vla. *ff*

Vln. I F

Vln. II

Vla. *pizz.* *ff*

Vc.

Cb. *pizz.* *ff*

Musical score for page 45, measures 63-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Maracas (Mar.), Viola (Via.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.).

Measure 63: Flute and Clarinet play triplets of eighth notes, marked *mf*. Bassoon and Percussion also play triplets. Horn, Trumpet, and Trombone are silent.

Measure 64: Flute and Clarinet continue with triplets. Bassoon plays a triplet of eighth notes, marked *f*. Percussion continues with triplets, marked *f*. Horn, Trumpet, and Trombone are silent.

Measure 65: Flute and Clarinet continue with triplets. Bassoon plays a triplet of eighth notes, marked *f*. Percussion continues with triplets, marked *f*. Horn, Trumpet, and Trombone are silent.

Measure 66: Flute and Clarinet continue with triplets. Bassoon plays a triplet of eighth notes, marked *f*. Percussion continues with triplets, marked *f*. Horn, Trumpet, and Trombone are silent.

Measure 67: Flute and Clarinet continue with triplets. Bassoon plays a triplet of eighth notes, marked *f*. Percussion continues with triplets, marked *f*. Horn, Trumpet, and Trombone are silent.

Measure 68: Flute and Clarinet continue with triplets. Bassoon plays a triplet of eighth notes, marked *f*. Percussion continues with triplets, marked *f*. Horn, Trumpet, and Trombone are silent.

70 G ♩=90

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. *p mp*

Mar. *ppp*

Vla.

Vln. I G ♩=90 arco *ppp* 3 3

Vln. II arco *ppp* 3

Vla. arco *ppp* 3

Vc. arco *ppp* 3 3

Cb. arco *ppp* 3 3



80

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*f*

88 H  $\text{♩} = 110$

Fl. *ppp*

Ob. *ppp*

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. *3*

Vln. I *pizz.* *ppp* *pp*

Vln. II

Vla. *pizz.* *mf* *3*

Vc. *pizz.* *mf* *3*

Cb.

H  $\text{♩} = 110$

95

Fl. *pp*

Ob. *ppp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla. *mf*

Vln. I *ppp* arco *b2.*

Vln. II *ppp*

Vla. *3*

Vc. *3*

Cb.

97

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Ve.

Cb.

*ppp*

*sim...*

*sim...*

99

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*pp*

3

3

3

3

3

3

3

3

101

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt. *Tpt. 1 - Straight mute*  
*ppp*

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

Mute off

*pp*

*ff*

*f* pizz. 3

*ff*

*pizz.*

Detailed description: This page of a musical score, numbered 103, contains 13 staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with triplets and slurs. The Clarinet (Cl.) has a triplet in the second measure. The Bassoon (Bsn.) is silent. The Horn (Hn.) is silent. The Trumpet (C Tpt.) plays a triplet in the first measure and then has a 'Mute off' instruction. The Trombone (Tbn.) enters in the second measure with a *pp* dynamic. The Timp. and Perc. staves are silent. The Maracas (Mar.) play a rhythmic pattern in the third measure with a *ff* dynamic. The Viola (Vla.) has a melodic line with triplets. The Violin I (Vln. I) part has a triplet in the third measure with a *f* dynamic and a 'pizz. 3' instruction. The Violin II (Vln. II) is silent. The Violoncello (Vc.) and Contrabass (Cb.) parts have melodic lines with triplets. The Cb. part has a *ff* dynamic and a 'pizz.' instruction. A first ending bracket labeled 'I' spans the second and third measures of the Flute, Oboe, and Viola parts.

106

Fl. *f* 3 3

Ob. 3 3

Cl. *f* 3 3

Bsn. *f* 3 3

Hn. *f* 3 3

C Tpt. 3 3

Tbn. *mf* *f*

Timp.

Perc. *mf* *f* 3 3

Mar.

Via. *pizz.* *ff*

Vln. I *pizz.* *mf* 3 3 *f* 3

Vln. II *pizz.* *mf* 3 3 *f* 3

Via. *pizz.* *mf* 3 3 *f* 3

Vc. *pizz.* *mf* 3 *arco* *f* *pizz.* *mf* 3 *f* 3

Cb. *f* *arco*

Detailed description: This page of a musical score, numbered 106, contains ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet) and the brass section (Tuba) feature complex rhythmic patterns with triplets and accents. The percussion section includes a snare drum and a mallet instrument. The string section (Violins I and II, Viola, and Cello) is marked with 'pizz.' (pizzicato) and 'arco' (arco) instructions, with dynamic markings ranging from *mf* to *ff*. The score is written in a key with one sharp (F#) and a 4/4 time signature.



114

[J]

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Via.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*ff*

*mf*

*mf*

*mf*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

[J]

121

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

C Tpt. *ff*

Tbn.

Timp.

Perc. *mf*

Mar.

Vla.

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

Detailed description: This page of a musical score covers measures 121 to 124. The score is for a full orchestra. Measure 121 starts with a *ff* dynamic. The Flute (Fl.) has a melodic line with a triplet of eighth notes. The Oboe (Ob.) and Bassoon (Bsn.) have a similar melodic line. The Clarinet (Cl.) has a triplet of eighth notes. The Horn (Hn.) and Trumpet (C Tpt.) have a melodic line. The Trombone (Tbn.) and Timpani (Timp.) are silent. The Percussion (Perc.) has a rhythmic pattern. The Maracas (Mar.) have a rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) have a melodic line. The Viola (Vla.) and Violoncello (Vc.) have a melodic line. The Contrabass (Cb.) has a melodic line. Measure 122 continues the melodic lines. Measure 123 continues the melodic lines. Measure 124 continues the melodic lines.

125

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Mar.

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

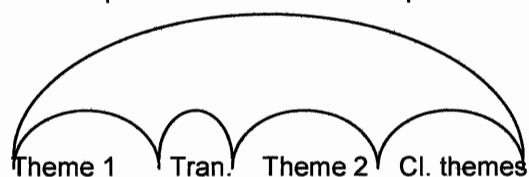
*arco*

“Abstracts for the Mind” is a cultivation of sketches, themes cast aside, and months of preparation. My goal with this piece was to write a viola concerto using classical forms with contemporary writing styles. I wanted to include a small orchestra, which would play in the background compared to the virtuosic viola solo. Instead, I wrote a three-movement work in which the orchestra has a larger role than originally intended and in part is continually doubling or mimicking the viola solo. In view of this change, I will focus my analysis of the work on the form and how the individual movements are constructed because each one was formed in a different way with some theme sharing to connect them all in the end. Each chapter of this analysis will focus on a different aspect of the composition beginning with form.

### Form

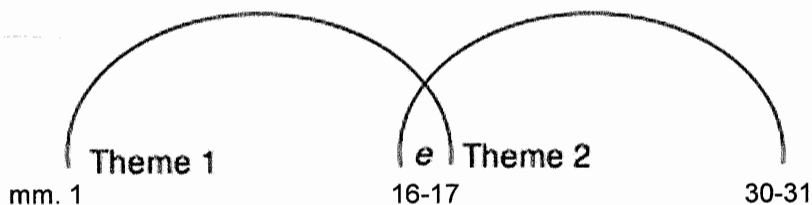
In September of 2007 I sketched out the forms I predicted the movements of this piece would follow. I strived to use classical forms, but the music does not always adhere to the rules of the forms I used. The first movement is a sonata-allegro form with a two-part exposition, and though it closely follows this form, the first movement of Abstracts for the Mind has many differences when compared to the classical sonata form. For instance, in example 1a, one will see a form chart of a conventional exposition, which includes two themes, a transition, and a closing section.

Example 1a. A conventional exposition



If one looks at example 1b from the movement's exposition, one will notice that it does not include transitions or closing themes. Instead the music in the basses and cellos at the end of the first theme overlaps with the beginning of the second theme (example 2), which includes a written out repeat and starts in the first violins and the viola. As the second theme comes to an end it again transitions into the second exposition (example 2a) by overlapping the end of the trumpet and bassoon parts with the return of the strings to the opening section.

Example 1b. The first exposition



There is a short two-measure bridge at m. 64 in which the solo viola line connects the end of the second exposition with the development section, played in rubato by the viola soloist. The development section is a two-part form that can be seen by examining the solo viola line. Note example 3, and one will see how the section is divided.

## Example 2. Second theme measures 10-17

At the end of the B section (m. 97), we see the solo viola line acting as a bridge between the development section and the recapitulation, heard earlier in the beginning of the development. There is only one repeat of the opening exposition in which the viola solo is present. The part ends as if to move back into either a second exposition or the development. Instead there is a three-measure woodwind and brass segment to end the movement (example 4), which uses a piece of the second theme, m. 129, in augmentation.

Example 2a. Measures 26-32

1pt. 2 - Harmon mute

C Trpt.

Tbn.

Timp.

Perc.

Mar.

Va. Solo

Vln I

Vln II

Vla.

Vc.

Cb.

pp

ppp

ppp

ppp

ppp

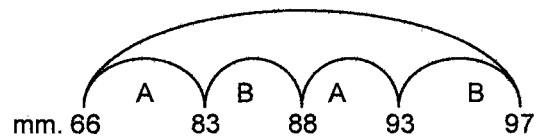
ppp

ppp

ppp

B

Example 3. The development section of movement one



## Example 4. Measures 129-134

The musical score for measures 129-134 is presented in a standard orchestral layout. The instruments are arranged from top to bottom as follows: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The score begins at measure 129, marked with a rehearsal sign. The Flute, Oboe, and Clarinet parts feature complex, multi-measure rests and melodic lines. The Bassoon part has a rhythmic pattern of eighth notes. The Horn part has a melodic line with some rests. The Trumpet part starts with a *ppp* dynamic and features a melodic line with some rests. The Trombone part has a rhythmic pattern of eighth notes. The score ends at measure 134, marked with a final double bar line and a fermata. The dynamic *f* is indicated at the beginning of measures 131, 132, and 133. The instruction "Mutes off" is written above the Trumpet part in measure 134.

The second movement begins as a theme and variations. As I worked on my ideas, the form became a passacaglia with an ostinato in the lower parts. Over the top of the ostinato, instruments are slowly added until m. 90 (example 5), when all except the percussion are playing. By m. 119 the instruments slowly cease playing, until at m. 157, when only the cellos play the ostinato. By adding the different instruments one at a time, this movement builds up to its middle. The second half is basically a retrograde of the first half with slight modification. As the work continues and the different sections are moved around, new ideas, such as the string choral beginning on m. 89, are added. Thus, this movement



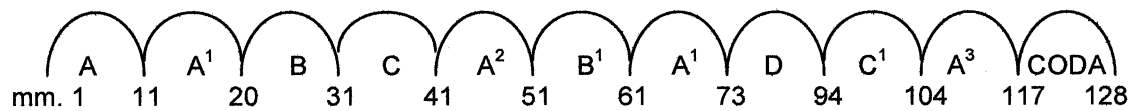
still incorporates retrograde in the last half but it is no longer a mirror image of the beginning.

Example 5. Measures 86-96

The musical score for measures 86-96 is presented for a full orchestra. A key signature change to F major is indicated at the beginning of measure 86. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics such as *p*, *pp*, *f*, and *ff* are marked throughout. The Violin I and Violoncello parts feature triplets in measures 90 and 91.

The third movement is loosely based on a classical “7-part” rondo form. This movement is made up of 10 sections and a coda. On the form graph below one will notice that the form of the “A” section is heard five times, while both the “B” and “C” sections are heard twice. The “D” section only occurs once, as it is a contrasting section to the rest of the movement being taken from the exposition of the first movement.

Form chart for movement three



## Movement One

In this chapter, I will focus the discussion on movement one of "Abstracts for the Mind." I will describe the different sections of the movement as they were discussed in the previous chapter, while looking at the ways in which the accompaniment was formed and how it strengthens the viola solo.

To begin the discussion of movement one, we will look at the development section. This was the first section written, and I strove to write a virtuosic line for the soloist. In this section the orchestra takes on a supporting role to the viola, unlike most of this piece, in which some part of the orchestra is usually playing with the viola. Since a large part of this section is made up of scalar runs, it does not focus on any particular key area, but instead uses motives from the solo line to build up the accompaniment. I used this type of accompaniment instead of an obvious chord-based accompaniment to solidify and support the solo line as a way to create unity between the parts. Looking at example 6 one will notice that the strings are playing a five-sixteenth-note motive (mm. 69-70), which lines up with the solo line. This same motive is repeated by the woodwinds (example 7a m. 72 and m. 74) and later on the brass (example 7b m. 76).

Along with the first five-sixteenth-note motive there is another five-sixteenth-note motive, which will be referred to as the "falling motive" because of the way it trickles down through the string section (example 8 m. 73). The "falling motive" also lines up with sections of the solo line and is used in inversion when the solo line has fast ascending lines (example 8a m. 68).

Example 6. Measures 66-70

Musical score for Example 6, Measures 66-70. The score includes staves for Vla. Solo, Vin. I, Vla. II, Vc., and Co. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamics (mf, ff, p, mp). A section marker 'D' is present above the first staff. The Vla. Solo part starts with a forte (ff) dynamic and features a complex, rhythmic melody. The other instruments enter in measure 67, with dynamics ranging from mezzo-forte (mf) to piano (p).

Example 7a. Measures 71-75

Musical score for Example 7a, Measures 71-75. The score includes staves for Fl., Ob., Cl., Bsa., Hn., C Tpt., Tbn., Imp., Perc., Mar., and Vla. Solo. The key signature is one flat (B-flat), and the time signature is 4/4. A section marker 'E' is present above the Fl. staff. The score includes various musical notations such as slurs, accents, and dynamics (mf, f). The Perc. part is marked 'Bongo drum (snare sticks)'. The Vla. Solo part continues with a complex, rhythmic melody, marked with a forte (f) dynamic.

## Example 7b. Measures 76-77

The musical score for measures 76-77 consists of seven staves. The Horn (Hn.) staff is in treble clef and contains a melodic line starting in measure 76 with a dynamic marking of *mf*. The C Trumpet (C Trpt.) staff is also in treble clef and contains a melodic line starting in measure 76 with a dynamic marking of *mf*. The Trombone (Tbn.) staff is in bass clef and contains a melodic line starting in measure 76 with a dynamic marking of *mf*. The Timpani (Timp.) staff is in bass clef and contains a steady pulse. The Percussion (Perc.) staff is in bass clef and contains a steady pulse. The Maracas (Mar.) staff is in treble clef and contains a steady pulse. The Viola Solo staff is in bass clef and contains a melodic line starting in measure 76.

Throughout this section the basses produce a steady pulse. This texture is used later with more intervallic changes in the woodwinds at m. 77. Another aspect of this section occurs at m. 77 where the flutes play the first theme from the exposition, unifying the different parts of this movement.

As stated in the previous chapter, the development section can be separated into a binary form where both the A and B sections are repeated with changes. The section mentioned in the paragraph above is the A section. The B section starts at m. 83 and ends at m. 87. It contains a steady beat in the basses

## Example 8. Measures 71-73

Vla. Solo *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

## Example 8a. Measures 66-68

Vla. Solo *ff*

D

A tempo

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

that can also be found with acceleration in the percussion and an eighth rest, eighth note motive in the strings and solo line. This is countered with two running

sixteenth note lines taken from the solo in the A section and put into the strings. The next A section which starts at m. 87 is shorter than the first A section by 12 measures. Here the clarinets enter softly, playing the second theme from the exposition, another reminder to the listener that this section is part of a larger whole. When the B section returns at m. 93 the segments from the first B are in some instances elongated, attributing to many time changes and the addition of another bar, which leads into a two measure transition and return to the recapitulation.

The exposition starts with a tremolo in the strings on an A minor 7 chord. As stated in the discussion of the development I did not focus on any specific key in writing this work. The A minor 7<sup>th</sup> at the beginning of the piece adds a preferred color. By measure 6 the strings drop out one at a time until only the basses and cellos are playing E's an octave apart. In example 9 one will see that half a measure after the basses and cellos start their E duet the horn and trombone begin the first theme.

Taking a closer look at this first theme (example 9) one will notice that the first section is built out of one motive (example 9a mm. 8-9). The second time the motive occurs it has been altered and transposed up a major second. Instead of the two-quarter notes moving down by step and then a leap, they continue up by step and then are transposed up a major third into a four eighth note, half note motive that is echoed by first trumpet on beat four. The end of the first theme begins with three half notes, which move into the four eighth notes, half note motive.

## Example 9. Measures 1-10

Flute

C Trumpets I & II

Trombone

Timpani

Percussion

Marimba

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabassi

100 Musique

mf

ppp

## Example 9a. Measures 1-9

Trombone

mf



This is repeated in a slightly altered form in which a whole note replaces the half note at the end. This is echoed again by the trumpet except this time the motive is slowed down into four-quarter notes and a half note.

At m. 16 the second theme begins with a pattern built out of fourths. This is characterized by pizzicato in the first violins and supported by the violas (example 10). I use pizzicato in the strings for a strikingly rich percussive sound, which contrasts the smooth melodic line heard in the oboes beginning at m. 19.

Example 10. Measures 10-18

The second theme played by the oboes (example 11) is repeated with the addition of the flutes and Marimba at m. 25.

Example 11. Measures 19-25

In the other parts the “fourths pattern,” seen in example 10 (m.17), is heard at different times in the violins, violas, trumpets, and clarinets. The bassoons and second violins echo the ends of the phrases in the melody line, strengthening the harmony at mm. 23 and 24 (example 12). These echoes were written into the music to offer a subtle call and response. The cellos, basses, trombones, and later the bassoons play a B eighth note which lines up with the B at the beginning of each “fourths pattern.” In doing this I hoped to give the moving accompaniment line in the upper strings a centered pitch, or a centricity in which the pattern always begins.

The second exposition is similar to the first on multiple levels. In this section we hear the viola soloist for the first time playing an embellished version of both the first theme (example 12a) and the second theme (example 12b). The recapitulation is also similar to the first exposition with the exception that the viola soloist plays embellished melodies against the original versions in the flutes and oboes at m. 125. The reason for this is that I wanted to have the listener locate the melody while experiencing the variation played by the soloist.

## Example 12. Measures 19-25

Musical score for Example 12, Measures 19-25. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsc.), Horn (Hn.), Trumpet 1 (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Maracas (Mar.), Viola Solo (Via. Solo), Violin I (Vln. I), and Violin II (Vln. II). The score shows various dynamics such as *mf*, *ppp*, *p*, and *pp*, and includes performance instructions like "Tpt. 1 - Cup mute" and "divisi".

## Example 12a. First theme in the solo part measures 33-42

Musical score for Example 12a, First theme in the solo part measures 33-42. The score includes staves for Viola Solo (Via. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a first theme in the solo part, marked with a dynamic of *f*, and includes triplets and other musical notations.

## Example 12b. Second theme in the solo part measures 51-56

Vla. Solo

The musical notation is written on a single staff in bass clef. It begins with a forte (*f*) dynamic marking. The first measure contains a half note with a fermata above it. The second measure features a triplet of eighth notes. The third measure is a half note. The fourth measure contains another triplet of eighth notes. The fifth measure is a half note. The sixth measure features a triplet of eighth notes. The seventh measure is a half note. The eighth measure is a half note. The ninth measure is a half note. The tenth measure is a half note. The eleventh measure is a half note. The twelfth measure is a half note. The thirteenth measure is a half note. The fourteenth measure is a half note. The fifteenth measure is a half note. The sixteenth measure is a half note. The seventeenth measure is a half note. The eighteenth measure is a half note. The nineteenth measure is a half note. The twentieth measure is a half note. The twenty-first measure is a half note. The twenty-second measure is a half note. The twenty-third measure is a half note. The twenty-fourth measure is a half note. The twenty-fifth measure is a half note. The twenty-sixth measure is a half note. The twenty-seventh measure is a half note. The twenty-eighth measure is a half note. The twenty-ninth measure is a half note. The thirtieth measure is a half note. The thirty-first measure is a half note. The thirty-second measure is a half note. The thirty-third measure is a half note. The thirty-fourth measure is a half note. The thirty-fifth measure is a half note. The thirty-sixth measure is a half note. The thirty-seventh measure is a half note. The thirty-eighth measure is a half note. The thirty-ninth measure is a half note. The fortieth measure is a half note. The forty-first measure is a half note. The forty-second measure is a half note. The forty-third measure is a half note. The forty-fourth measure is a half note. The forty-fifth measure is a half note. The forty-sixth measure is a half note. The forty-seventh measure is a half note. The forty-eighth measure is a half note. The forty-ninth measure is a half note. The fiftieth measure is a half note. The fifty-first measure is a half note. The fifty-second measure is a half note. The fifty-third measure is a half note. The fifty-fourth measure is a half note. The fifty-fifth measure is a half note. The fifty-sixth measure is a half note.



Example 13b

Violoncello

arco

*ppp*

Example 13c

Violoncello

arco

*ppp*

I based most of this movement on these three motives, which are heard throughout the orchestra in augmentation. When the solo viola first comes in at m. 11, it plays the motive seen in example 13a, but extends it to cover six full measures. If one looks at the entire solo part from m. 11 to m. 57 (example 14a) one will notice that this section of the viola solo is the same line as the melody (example 14b) at m. 59, in augmentation. The only exception, starting on beat three of m. 47, is that instead of going as high as the melody, this augmented section is played an octave lower (example 15). The section at m. 47 was written an octave lower so that when the listener finally hears the melody played in its original form there will be an audibly climactic moment when the melody reaches its highest part.

## Example 14a. Measures 1-64 of the Viola solo

$\text{♩} = 80$

10 arco

*ppp*

19

29 A

38

47 B

56 C

## Example 14b. Measures 56-78 of the Viola solo

56 C

*f*

65 D

72

## Example 15. Measures 47-64 of the Viola solo

The image shows two staves of musical notation for a Viola solo. The first staff, labeled 'B', contains measures 47 through 55. The second staff, labeled 'C', contains measures 56 through 64. Both staves are in bass clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and phrasing slurs.

The beginning solo line through m. 57 is the material used for the accompaniment in the woodwinds and brass sections throughout the work. At m. 90 the entire ensemble is now involved in the movement. At m. 89 a chorale in the violins and violas is added to the ostinato in the cellos. This section is repeated in its entirety six times while the solo viola line plays different embellished variations of the melody seen in example 14b. It begins with the first violins playing the three-note motive in inversion to the motive seen in example 13c. The first violins continue to play an inversion of the ostinato line while the second violins and violas fill in the harmony. Example 16 shows the next section starting with the second violins playing the inverted ostinato. The inverted ostinato line is passed between the violins and the viola, each section playing it twice before the inner harmonies drop out and it is played one more time by each part. This occurs as the woodwinds and brass section slowly cease playing and at the conclusion the cellos are left playing the ostinato just as the movement began.



## Example 16. Measures 93-99

Musical score for Example 16, Measures 93-99. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time and features a variety of dynamics and articulations.

The score consists of seven measures. The first measure shows the beginning of the piece with a half note in Vln. I and Vln. II, and a quarter note in Vln. II. The second measure features a *pp* dynamic in Vln. I and Vln. II, and a *p* dynamic in Vln. II. The third measure has a *pp* dynamic in Vln. I and Vln. II, and a *p* dynamic in Vln. II. The fourth measure has a *pp* dynamic in Vln. I and Vln. II, and a *p* dynamic in Vln. II. The fifth measure has a *pp* dynamic in Vln. I and Vln. II, and a *p* dynamic in Vln. II. The sixth measure has a *pp* dynamic in Vln. I and Vln. II, and a *p* dynamic in Vln. II. The seventh measure has a *pp* dynamic in Vln. I and Vln. II, and a *p* dynamic in Vln. II.

The score is written in a system with five staves. The first staff is for Vln. I, the second for Vln. II, the third for Vla., the fourth for Vc., and the fifth for Cb. The music is in 4/4 time and features a variety of dynamics and articulations.

### Movement Three

The final chapter of this analysis will focus on the third movement of “Abstracts for the Mind.” This movement has the fastest tempo of the three and incorporates very little harmonic changes so I will also be discussing the rhythmic patterns used throughout. I will discuss the viola solo and the orchestra music and how they relate to one another musically and rhythmically.

While composing this movement, I recalled a lesson in which a teacher and I discussed different ways to limit ones self when beginning a piece. One such way was to predetermine the pitches the composer would use and to limit oneself to them. In this movement I composed a pair of five-note melodic gestures, (C#, G, F#, B, F) and its subtle variation, (C#, A, F#, B, F), or the two pitch-class sets, [0,1,2,6,8] and [0,1,4,6,8]. To analyze this movement one will need to look at the number of times each pitch set class is used in its entirety and how often one sees fragments of each set. Since I wrote this piece, I know that the first pitch-class set (example 17a) will have a much higher occurrence than the second pitch class set (example 17b).

Example 17a. Pitch-class set [5, 6, 7, E, 1]

Contrabass

Example 17b. Pitch-class set [5, 6, 9, E, 1]

Vc.

The table on pages 83-84 includes the results from the analysis of this movement. The first column shows the different instruments. The second column shows the pitch class sets while the next columns show how many of each set is performed in each section by the different instruments. If one was to look at the A section column for example, one would notice that the numbers are divided by a forward slash. The number on the left of the slash signifies the amount of times the pitch class set is played in its entirety while the number on the right of the slash indicates the amount of times a fragment of the pitch class set is used. This is the same for all the columns that focus on the individual sections and the totals column. If one were to look at the movement, one would notice that I included everything from one single note to longer motives, which start in the middle of the pitch class, as fragments in my analysis. As one can see, when added together, pitch class set 1 has 136 in its entirety and 229 fragments while pitch class 2 has 11 of it as a whole and 96 fragments.

A section that is not represented well on the table is the D section. This is because unlike the rest of the movement this section is not built from either of the two pitch class sets but is a section from the first movement. To add something different to this movement I took the first section of the second exposition up through the end of the first theme and inserted it in between the A<sup>1</sup> and C<sup>1</sup> sections. Also to make it even more of a contrasting section, I slowed the tempo down to the quarter note equals 90. The tempo moves back up to 110 at m. 94 where the D section ends, and the C<sup>1</sup> section overlaps it.

On the table below are the results from my analysis

<u>Instrument</u>	<u>PCS</u>	<u>Section</u> <u>A</u>	<u>Section</u> <u>B</u>	<u>Section</u> <u>C</u>	<u>Section</u> <u>D</u>	<u>Section</u> <u>Coda</u>	<u>Total</u>
Flute 1	[0,1,2,6,8]	0/6	0/0	2/5	X	0/3	2/14
	[0,1,4,6,8]	X	1/0	X	X	X	1/0
Flute 2	[0,1,2,6,8]	0/4	X	X	X	0/2	0/6
	[0,1,4,6,8]	X	X	X	X	X	X
Oboe 1	[0,1,2,6,8]	X	X	0/2	X	0/2	0/4
	[0,1,4,6,8]	0/4	1/0	X	X	X	1/4
Oboe 2	[0,1,2,6,8]	X	X	0/1	X	0/1	0/2
	[0,1,4,6,8]	0/3	X	X	X	X	0/3
Clarinet 1	[0,1,2,6,8]	0/10	X	0/1	X	1/1	1/10
	[0,1,4,6,8]	X	1/0	X	X	X	1/0
Clarinet 2	[0,1,2,6,8]	0/10	X	0/1	X	1/2	1/13
	[0,1,4,6,8]	X	X	X	X	X	X
Bassoon 1	[0,1,2,6,8]	3/4	X	X	X	0/3	3/7
	[0,1,4,6,8]	0/6	2/0	X	X	0/1	2/7
Bassoon 2	[0,1,2,6,8]	3/2	X	X	X	0/2	3/4
	[0,1,4,6,8]	0/7	X	X	X	X	1/8
Horn	[0,1,2,6,8]	0/2	0/5	X	X	1/2	1/9
	[0,1,4,6,8]	0/4	X	X	X	X	0/4
Trumpet 1	[0,1,2,6,8]	0/4	0/5	0/1	X	0/2	0/12
	[0,1,4,6,8]	0/3	X	X	X	X	0/3
Trumpet 2	[0,1,2,6,8]	0/4	0/5	X	X	0/1	0/10
	[0,1,4,6,8]	0/1	X	X	X	X	0/1
Trombone	[0,1,2,6,8]	10/3	0/5	X	X	1/1	11/6
	[0,1,4,6,8]	0/4	X	X	X	0/1	0/5

<u>Instrument</u>	<u>PSC</u>	<u>Sections A</u>	<u>Sections B</u>	<u>Sections C</u>	<u>Section D</u>	<u>Section Coda</u>	<u>Total</u>
Timpani	[0,1,2,6,8]	8/0	X	X	X	2/0	10/2
	[0,1,4,6,8]	X	X	X	X	X	X
Marimba	[0,1,2,6,8]	1/34	X	13/0	X	X	14/34
	[0,1,4,6,8]	X	0/20	X	X	0/14	0/34
Solo Viola	[0,1,2,6,8]	0/35	X	2/5	X	0/7	2/47
	[0,1,4,6,8]	X	X	X	X	X	X
Violin 1	[0,1,2,6,8]	0/7	X	X	X	0/2	0/9
	[0,1,4,6,8]	X	1/0	X	X	0/4	1/4
Violin 2	[0,1,2,6,8]	0/7	X	X	X	1/1	1/7
	[0,1,4,6,8]	0/3	1/0	X	X	X	1/3
Viola	[0,1,2,6,8]	9/0	X	12/0	X	0/1	21/1
	[0,1,4,6,8]	0/8	1/0	X	X	X	1/8
Cello	[0,1,2,6,8]	6/8	X	12/0	X	0/7	18/15
	[0,1,4,6,8]	0/7	1/0	X	X	X	1/7
Contrabass	[0,1,2,6,8]	41/0	X	X	X	7/7	48/7
	[0,1,4,6,8]	X	1/0	X	X	X	1/0

The mood of this movement seems quite percussive and disjunctive, so in adding the D section I was able to both change the feel of the movement for a short time and connect this movement with the first, as a way of bridging the differences between the three movements.

For this movement I will focus on the rhythm since that has become a large part of this section. By using just two similar pitch-class sets I limited myself harmonically, so I let the rhythms guide the movement. If one takes a look at the

first page of movement three, one will see many of the rhythms used throughout.

Example 18 shows snippets of all the rhythms used in the movement.

Example 18a. Measures 1-3

Example 18b. Measures 1-5

Example 18c. Measures 1-8

Example 18d. Measures 9-13

## Example 18e. Measures 58-62

Example 18c shows the solo viola line in the A sections. Example 18a, 18b, and 18d are all used at one time or another in the A section. In the first B section you will see example 18e along with an eight note on every down beat in the marimba and long sustained notes in the percussion. In the second B section the long sustained notes in the percussion are absent but there is a variation on the quarter note triplet in example 18b found in the brass section.

When one looks at the first C section one will find long trilled notes in the violins and the marimba playing the quarter note triplet motive found in example 18b using the notes of the first pitch class set. If you look at example 19 taken from the second C section, you will see that the viola solo and first flute play a legato line in which the notes of the first pitch class set are heard. Looking at this section, one would observe that the second C section has a quarter note triplet motive added randomly to the woodwind section, and at m. 102, the trumpet has one added to the end of the legato.

As I stated before, the D section is derived from the first movement. For this reason the rhythm of this section does not match up with the rest of the movement. Instead of short motives the lines are longer and built from motives from the first exposition (see examples 8 and 8a of chapter 2).

## Example 19. Measures 98-103

To conclude my analysis of this work, we need to examine the Coda section of this movement. Though we are focusing on the rhythm, one harmonic example I would like to note is shown in example 20. Looking at

## Example 20. Measures 117-122

the notes making up the bass line one will notice that they are derived from the bass line in section A. The difference though is that instead of repeating the same patterns of notes over and over again like before, the pattern retrogrades onto its self and overlaps every other one.



The rhythms in the Coda section are all found in the previously mentioned sections. Every motive found in example 18 is used, along with the eighth note on the downbeat in the marimba (no longer on the down beat because of the new time signature), and the long sustained notes in the percussion. One noticeable difference between this section and the others is that other instruments, as well as the basses, play the bass line seen in example 20 keeping the line in continuous motion. The woodwinds, strings and brass sections pass between one another a section of the bass line, either playing five or seven of the notes, which overlaps into the next part.

As stated in chapter one, my goal in composing this piece was to highlight the viola soloist while the orchestra adds an interesting background. As one can see from my analysis of the work, in the first and third movements the orchestra and viola solo parts intertwine and double each other most of the time, while in the second movement one sees the viola part break away from the rest of the orchestra and play on its own.