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Mythologies: Three Tableaux for Flute, Harp, Strings and Percussion

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Graduate Program in Music
A thesis submitted in partial fulfillment of the requirements for the degree in Master of Music
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MYTHOLOGIES: THREE TABLEAUX
FOR FLUTE, HARP, STRINGS AND PERCUSSION

(Spine title: Mythologies: Three Tableaux)

(Thesis format: Score)

by

Alice Joy Hansen

Graduate Program in Music

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Composition

The School of Graduate and Postdoctoral Studies
Western University
London, Ontario, Canada

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WESTERN UNIVERSITY
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CERTIFICATE OF EXAMINATION

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Alice Joy Hansen

entitled:

**Mythologies: Three Tableaux
for Flute, Harp, Strings and Percussion**

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requirements for the degree of
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Dr. Emily Ansari
Chair of the Thesis Examination Board

Abstract

Mythologies: Three Tableaux for Flute, Harp, Strings and Percussion is a c. 12-minute composition that deals with the nature of ambience in music. Compositional procedures used in each tableau attempt to highlight acoustic and atmospheric idiosyncrasies within the instrumental ensemble. The first tableau is based on two melodic and harmonic motives which are systematically expanded through repetition and variation. The second tableau features a call and response between flute and harp in a dreamy and lyrical interlude. The third tableau develops material through a process of shifting harmonic and rhythmic textures to create a mosaic of ambient colour. Each tableau is named after one of the three original muses in Greek mythology: Meletē (Practice), Aiodē (Song) and Mnēmē (Memory).

Keywords

ambience, mythologies, flute, harp, strings, percussion, tableaux, tableau, muses

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ALICE HANSEN

MYTHOLOGIES

Three Tableaux

for Flute, Harp, Strings and Percussion

MYTHOLOGIES

Three Tableaux
for Flute, Harp, Strings and Percussion

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ORCHESTRA

Flute

Harp

Strings (6.6.4.4.2 players)

Percussion (2 players)

Glockenspiel

Vibraphone

Triangle

Tambourine

Tam-tam (Small)

Gong (Large Tam-tam)

Suspended Cymbal (Medium)

Snare Drum

Tom-tom (Floor Tom)

Bass Drum

duration: ca. 11.5 min.

PROGRAM NOTE

Mythologies: Three Tableaux for Flute, Harp, Strings and Percussion explores the idea of ambience in music – an element that can be traced to Debussy and even to traditional *gamelan* music – in its emphasis on timbre and resonance. Each tableau is named after one of the three original muses in Greek mythology: Meletē (meaning Practice), Aiodē (Song) and Mnēmē (Memory). The muses were the goddesses of inspiration and knowledge of the arts, and remembered all things. The first tableau is based on two melodic and harmonic motives that are systematically expanded through repetition and variation. The second tableau is a dreamy and lyrical interlude – a call and response between flute and harp. The third and final tableau develops material through a process of shifting harmonic and rhythmic textures to create a mosaic of ambient colour. The compositional techniques used in each tableau attempt to highlight the acoustic and atmospheric idiosyncrasies of the instrumental ensemble.

A.H.

Mythologies

Score

I. Meletē

Alice Hansen

Senza misura (c. $\text{♩} = 64$)

Flute

Harp

Glockenspiel

Vibraphone

Gong

Suspended Cymbal

Snare Drum

Violin I

Violin II

Viola

Cello

Double Bass

D C# B / E F# G# A#
L.V.

mf

espress.

A

A Tempo $\text{♩} = 64$ (Sonorous)

Harp

Vln. I

Vln. II

Vla.

rubato

mp

p

mp

p

mp

p

Musical score for measures 21-28. The score includes parts for Harp (Hp.), Glockenspiel (Glk.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Harp part features a melodic line in the right hand and a sustained bass line in the left hand. The Glockenspiel part is marked "brass mallets" and plays a rhythmic pattern. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with dynamics *mp* and *p*, with some parts featuring crescendos and decrescendos. A double bar line is present at the end of measure 28.

Musical score for measures 29-36. The score includes parts for Harp (Hp.), Glockenspiel (Glk.), Snare Drum (S. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Harp part continues with its melodic and bass lines, marked with *mf*. The Snare Drum part is marked "brushes" and plays a complex rhythmic pattern with triplets. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are marked with dynamics *mp*, *p*, and *mf*, with some parts featuring crescendos and decrescendos.

Musical score for measures 67-73. The score includes parts for Harp (Hp.), Vibraphone (Vib.), Gong, Snare Drum (S. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

- Hp.:** Treble clef, key signature of one sharp (F#). Measures 67-73. Dynamics: *f legato* (67-72), *ff* (73).
- Vib.:** Treble clef, key signature of one sharp. Measures 67-73. Dynamics: *f* (73), with instruction "hard yarn mallets" above measure 73.
- Gong:** Percussion line. Measures 67-73. Dynamics: *mf* (67-72), *f* (73), with instruction "felt mallet" above measure 73.
- S. Dr.:** Percussion line. Measures 67-73. Dynamics: *f* (67-73), with instruction "drum sticks" above measure 67.
- Vln. I:** Treble clef, key signature of one sharp. Measures 67-73. Dynamics: *f* (67-72), *ff* (73).
- Vln. II:** Treble clef, key signature of one sharp. Measures 67-73. Dynamics: *ff* (67-72), *f* (73).
- Via.:** Alto clef, key signature of one sharp. Measures 67-73. Dynamics: *ff* (67-72), *f* (73).
- Vc.:** Bass clef, key signature of one sharp. Measures 67-73. Dynamics: *f* (67-72), *ff* (73).
- D.B.:** Bass clef, key signature of one sharp. Measures 67-73. Dynamics: *ff* (73).

Musical score for measures 74-80. The score includes parts for Harp (Hp.), Vibraphone (Vib.), Gong, Snare Drum (S. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

- Hp.:** Treble clef, key signature of one sharp. Measures 74-80. Dynamics: *f* (74-75), *ff* (76), *f* (77-80).
- Vib.:** Treble clef, key signature of one sharp. Measures 74-80. Dynamics: *mf* (74-75), *f* (76-80).
- Gong:** Percussion line. Measures 74-80. Dynamics: *f* (76), with instruction "felt mallet" above measure 76.
- S. Dr.:** Percussion line. Measures 74-80. Dynamics: *ff* (76), with instruction "drum sticks" above measure 76.
- Vln. I:** Treble clef, key signature of one sharp. Measures 74-80. Dynamics: *f* (74-75), *ff* (76-80).
- Vln. II:** Treble clef, key signature of one sharp. Measures 74-80. Dynamics: *f* (74-75), *ff* (76), *f* (77-80).
- Via.:** Alto clef, key signature of one sharp. Measures 74-80. Dynamics: *f* (74-75), *ff* (76), *f* (77-80).
- Vc.:** Bass clef, key signature of one sharp. Measures 74-80. Dynamics: *f* (74-75), *ff* (76), *f* (77-80).
- D.B.:** Bass clef, key signature of one sharp. Measures 74-80. Dynamics: *f* (74-75), *ff* (76), *f* (77-80).

81

Fl.

mf *f* *mp*

L.V.

D C# B / E F# G# A#

Hp.

ff *mp*

brass mallets

Glk.

f L.V.

separate bows

Vln. I

ff

Vln. II

ff *f* *ff* *f* *mp*

Vla.

ff *f* *ff* *f* *mp*

Vc.

ff

D.B.

ff



88

Hp.

mf *f*

drum sticks

S. Dr.

mp

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

95

Fl. *f* *ff*

Hp. *f* *ff* *ff*

S. Cym. *ff*
hard yarn mallets
f *ff*

S. Dr. *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*
arco

102

Hp. *ff* *f* *f*

Vib. *mf* *mp*
motor on
medium yarn mallets
con ped.

Gong *f*
felt mallets

Vln. I *ff* *ff* *f*

Vln. II *ff* *ff* *f*

Vla. *ff* *ff* *f*

Vc. *ff* *ff* *f*

D.B. *ff* *ff* *f*

109

Hp. *mf* *mp*

Vib. *p* *pp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*



116

D C# B / E F# G# A#

F

Hp. *p*

Glk. brass mallets *p*

Vib.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp*

122

Hp.
Glk.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mp* *p* *p* *mp*

Detailed description: This block contains the musical score for measures 122 through 127. It features seven staves: Harp (Hp.), Glockenspiel (Glk.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Harp and Glockenspiel parts consist of sustained notes with a sharp sign. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic pattern of eighth notes, with dynamic markings of *p* (piano) and *mp* (mezzo-piano) and hairpins indicating volume changes. A double bar line with two slanted lines is positioned below the first staff at the end of measure 127.

130

L.V.

Hp.
Glk.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mp* *p* *p* *mp*

Detailed description: This block contains the musical score for measures 130 through 135. It features the same seven staves as the previous block. The Harp and Glockenspiel parts continue with sustained notes. The string parts play the same rhythmic pattern, with dynamic markings of *p* and *mp* and hairpins. The measure numbers 130, 131, 132, 133, 134, and 135 are indicated at the beginning of their respective staves. The dynamic markings *p* and *mp* are repeated for each instrument part. The notation includes slurs and hairpins to indicate phrasing and dynamics.

II. Aiodē

Dreamlike and tranquil $\text{♩} = 58$

The musical score is for the piece "II. Aiodē", characterized as "Dreamlike and tranquil" with a tempo of $\text{♩} = 58$. The score is in 4/4 time and features the following instruments and parts:

- Flute:** The melody is written in a single staff. It begins with a *p cantabile* dynamic and includes a key signature change to Db (indicated by $\text{Db C Bb / Eb F G Ab}$). The piece concludes with a *mp* dynamic.
- Harp:** The accompaniment is written in grand staff notation. It starts with a *pp* dynamic and includes a *p* dynamic later in the piece.
- Vibraphone:** The part is written in a single staff and includes the instruction "motor on bow" and "con ped.". It features a *p* dynamic at the beginning and an *mp* dynamic towards the end.
- Triangle, Tambourine, Tam Tam, Suspended Cymbal, and Tom Tom:** These percussion instruments are listed on the score but have no notation, indicating they are silent throughout this section.
- Violin I, Violin II, Viola, Cello, and Double Bass:** The string section is written in grand staff notation. The Violin I part starts with a *pp* dynamic and ends with a *p* dynamic. The Violin II, Viola, Cello, and Double Bass parts all begin with a *pp* dynamic.

11

Fl.

Hp.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

A

p

medium yarn mallets

pp

23

Fl.

Hp.

Vib.

Trgl.

Tamb.

S. Cym.

Tom.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B

mp

p

triangle beater

hand

p

brushes

p

hard yarn mallets

p

p

This page of the musical score, titled "Mythologies", contains measures 34 through 41. The score is arranged in a multi-staff format with the following instruments and parts:

- Fl.** (Flute): Measures 34-41, marked *mf*. The melody features a series of eighth notes with a descending contour, tied across measures.
- Hp.** (Harp): Measures 34-41, marked *mp*. The accompaniment consists of sustained chords and moving lines in both hands.
- Trgl.** (Trigon): Measures 34-41, marked *mp*. The part consists of a steady eighth-note pulse.
- Tamb.** (Tambourine): Measures 34-41, marked *p*. The part includes "hand" and "brushes" techniques, indicated by specific notation.
- T.T.** (Tom-tom): Measures 34-41, marked *p*. The part consists of a steady eighth-note pulse.
- S. Cym.** (Small Cymbal): Measures 34-41, marked *mp*. The part consists of a steady eighth-note pulse.
- Tom.** (Tom): Measures 34-41, marked *mp*. The part consists of a steady eighth-note pulse.
- Vln. I** (Violin I): Measures 34-41, marked *p*. The part consists of sustained chords.
- Vln. II** (Violin II): Measures 34-41, marked *mp*. The part consists of sustained chords.
- Vla.** (Viola): Measures 34-41, marked *mp*. The part consists of sustained chords.
- Vc.** (Violoncello): Measures 34-41, marked *p*. The part consists of sustained chords.
- D.B.** (Double Bass): Measures 34-41, marked *mp*. The part consists of sustained chords.

C

44

Fl.

Harp.

mp

p

pp

Trgl.

p

Tamb.

p

T.T.

p

S. Cym.

p

Tom.

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

55

Hp. *mp* *mf*

Vib. *p* *mf* *espress.* medium yarn mallets

Trgl. *mp*

Tamb. *mp* *p*

T.T. *mp*

S. Cym. *mp*

Tom. *mp* *mp*

Vln. I 55 *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*



66

Vib. *mp* L.V.

Tamb. *mp* *p*

T.T. *mp* *p*

S. Cym. *p*

Tom. *p*

III. Mnēmē

Swiftly with energy $\text{♩} = 104$

Flute *mp* *mf* *mp* *mf* *mp* *mf*

Harp *mp* *mf* *mp* *mf* *mp* *mf*

Glockenspiel

Vibraphone

Tambourine

Suspended Cymbal

Snare Drum

Tom Tom

Bass Drum

Violin I *pizz.* *mp* *p*

Violin II *pizz.* *mp* *p*

Viola *pizz.* *mp*

Cello *pizz.* *p*

Double Bass

$\text{D}\flat$ $\text{C}\flat$ $\text{B}\flat$ / $\text{E}\flat$ F $\text{G}\flat$ A

A

Fl. *mf* *mp* *mf* *mp*

Hp. *f*

Glk. brass mallet *f*

Vib. motor on hard yarn mallets *mf* con ped.

Vln. I *mf* *mf* *f* *mf* *f* *mf* *f*

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

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

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

D.B. *mf* *f* *mf* *f*

Fl. *mf risoluto* *f* *mf* *f* *mf* *mp* *mf*

Hp. *mf*

Glk. *mf*

Vln. I *mf* *mf risoluto* *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf* *mf* *mf*

Vla. *mf* *mf risoluto* *mf* *mf* *mf* *mf* *cresc.*

Vc. *mf* *mf risoluto* *mf* *mf* *mf* *mf* *cresc.*

D.B. *mf*

mf risoluto *f* *mf* *f* *mf* *mp* *mf*

mf *mf* *mf* *mf* *mf* *mf*

mf *mf risoluto* *mf* *mf* *mf* *mf* *cresc.*

mf *mf risoluto* *mf* *mf* *mf* *mf* *cresc.*

mf

Musical score for Mythologies, measures 36-43. The score includes parts for Flute (Fl.), Harp (Hp.), Vibraphone (Vib.), Tambourine (Tamb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 36-43:

- Fl.: Rests in measures 36-42, then a quarter note G4 in measure 43.
- Hp.: Arpeggiated chords in measures 36-42, then sustained chords in measure 43. Dynamics: *f*, *mf*, *f*, *mf*, *f*, *mf*, *mp*. Chords: D \sharp C B / E \flat F G A.
- Vib.: Arpeggiated chords in measures 36-42, then sustained chords in measure 43. Dynamics: *f*, *mf*, *f*, *mf*, *f*, *mf*.
- Tamb.: Rests in measures 36-42, then a rhythmic pattern in measure 43. Dynamics: *mp*. Hand.
- Vln. I: Arpeggiated chords in measures 36-42, then sustained chords in measure 43. Dynamics: *mf*.
- Vln. II: Arpeggiated chords in measures 36-42, then sustained chords in measure 43. Dynamics: *mf*.
- Vla.: Sustained chords in measures 36-42, then sustained chords in measure 43. Dynamics: *mf*.
- Vc.: Sustained chords in measures 36-42, then sustained chords in measure 43. Dynamics: *mf*.
- D.B.: Sustained chords in measures 36-42, then rhythmic patterns in measure 43. Dynamics: *mf*, *mp*.

Musical score for Mythologies, measures 44-51. The score includes parts for Flute (Fl.), Harp (Hp.), Glockenspiel (Glk.), Tambourine (Tamb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 44-51:

- Fl.: Sustained notes in measures 44-51. Dynamics: *mp*. A box labeled 'D' is above measure 44.
- Hp.: Sustained chords in measures 44-51. Dynamics: *mf*. *8va* markings above measures 45, 47, and 49.
- Glk.: Sustained notes in measures 44-51. Dynamics: *mf*. Brass mallet.
- Tamb.: Rhythmic patterns in measures 44-51. Dynamics: *mp*.
- Vln. I: Sustained notes in measures 44-51. Dynamics: *mf*, *f*, *mf*, *mf*, *f*. *arco* marking above measure 44.
- Vln. II: Sustained notes in measures 44-51. Dynamics: *mf*, *mp*, *mp*, *mf*, *mp*. *Unis. arco* marking above measure 45.
- Vla.: Sustained notes in measures 44-51. Dynamics: *mf*, *mp*.
- Vc.: Sustained notes in measures 44-51. Dynamics: *mf*, *mp*. *arco* marking above measure 44.
- D.B.: Rhythmic patterns in measures 44-51. Dynamics: *mf*.

52

Fl. *mf* *f*
D C# B / E# F G A D C# B / E# F# G# A#

Hp. *sub. mp* *f*

Glk. *sub. mp*

Vib. *mf* *f*
hard yarn mallets

Vln. I *sub. mp* *f*

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

Vla. *sub. mp* *mf* *f*

Vc. *sub. mp* *mf* *f*

D.B. *sub. mp*

59

[E] D C# B / E# F# G# A#

Hp. *mf* *cresc.*

S. Cym. *hard yarn mallets*

S. Dr. *f* *drum sticks*

Tom. *f* *drum sticks*

Vln. I *fp* *Div.* *ff*

Vln. II *mf* *Div.* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.* *arco*

D.B. *mf* *cresc.*

63

Fl. *f* *mf* *f*

Hp. *f*

S. Cym. *ff*

B. Dr. *p*

Vln. I *f* Unis.

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

Vla. *ff*

Vc. *ff*

D.B. *ff*

bass drum mallets

68

Fl. *f* *mf*

Hp.

Vib. *f* hard mallets

S. Cym. *f* hard yarn mallets

B. Dr. *f*

Vln. I *f* *ff* *f*

Vln. II *f*

Vla. *f*

Vc. *ff* Div.

D.B. *f*

74

Fl. *f* *mf* *pp* *mp*
D C B / E \flat F \sharp G A

Hp. *p*

Vib. *p*
medium yarn mallets

S. Cym.

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp* *mp*
Div.

Vc. *pp* *Unis.* *mp*

D.B. *pp*



83

Fl. *mf* *mp* *mf* *p* *mf* *p* *mf* *pp*

Hp. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *pizz.* *mp*

91

Hp. *mp* *mf* *8va* *8va*

Glk. brass mallet *mf*

S. Cym. hard yarn mallets *mp* *mf* *cresc.*

Vln. I *mp* *mf* *f* Div.

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

Vla. Unis. *mp* *mf* *f*

Vc. *mp* *mf* *f*

D.B. Div. *mp* *mf* *f*

D C B / Eb F# G A

101

Hp. *f* *f* *mf* *mp* *p* *8va* *8va* *8va* *8va* *L.V.*

Glk. *f* *mf* *mp* *p* *L.V.*

S. Cym. *f* *mf* *mp* *p* *L.V.*

Vln. I *f* *mf* *mp* *niente*

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

Vla. *f* *mf* *mp* *niente*

Vc. *f* *mf* *mp* *niente*

D.B. *f* *mf* *mp* *p* *let vibrato*

sempre più lontano

Curriculum Vitae

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Post-secondary Education and Degrees: Dalhousie University
Halifax, NS, Canada
2003-2009 B.Mus.

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