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Theseus and the Minotaur

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Theseus and the Minotaur

by

Ben Lutterbach

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of Music in Composition
in the School of Music, Jordan College of Fine Arts of Butler University

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Committee:

Dr. Frank Felice, Chair and Advisor

Dr. Michael Schelle, Reader

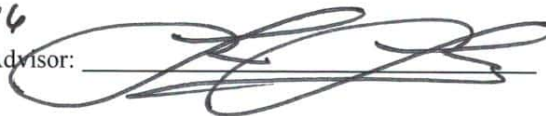
Professor Richard Auldon Clark, Reader

Dr. Jeffrey Gillespie, Reader

Date of Final Thesis Approval:

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Advisor:



1 INTRODUCTION

Composition on this piece began in the fall of 2010 with an initial goal of writing a work that contrasted my previous piece, which was written for wind ensemble. The original sketches hinted at a very different work with highly melancholic tone and extensive use of traditional tonality. There were no programmatic considerations or a clear goal of what I was attempting to express at this point in the process. After sketching several pages of ideas and draft sections, Dr. Schelle instructed me to return the following week with something stylistically opposite of what I had been composing. During that week, I found the new material I was sketching excited me far more than the existing content. This stylistic shift marked the point when the piece began to take its current shape.

Once the stylistic shift had been made, I chose to focus on what I wanted the end result to convey. I selected to base the piece on a fear I had at that time in my life, which was now more relevant as an adult living independently (away from parents) with plans to start a family with my wife. At the time I was afraid of a violent intruder entering our home, and my responsibility in the situation to ensure my family's safety. This fear provided the programmatic framework for the four untitled movements of the piece, which address a specific aspect or scenario.

As I continued work on the piece, my compositional abilities and use of techniques improved, and upon completion Dr. Schelle and I decided the work would be appropriate for my thesis project, despite this not being the initial goal. In preparation for this review and defense committee, the piece has been slightly revised and the title changed. The title change was due to the highly personal nature of the program. Conveying the nuances of the overall program and the four movements in a way that would also connect with the audience was not something I felt possible with a simple title. After much thought, deliberation, and input from Dr. Felice, *Theseus and the Minotaur* was suggested. This ancient

Greek myth, in addition to providing a clever play-on-words with similarities to ‘thesis,’ does contain the appropriate elements to match the composed music. Though this paper will focus on the original programmatic material considering that’s what the piece was written for, the correlation between the individual movements and the new title is as follows:

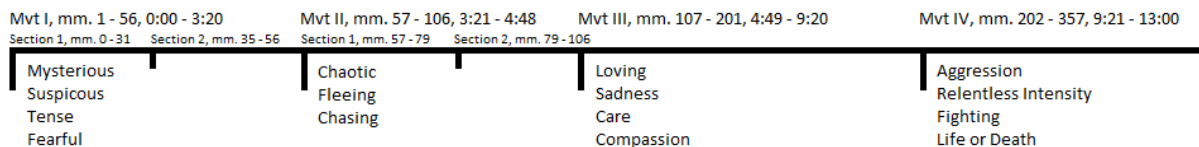
1. Movement I – Roaming the labyrinth, hiding from and avoiding the dreaded minotaur.
2. Movement II – Attempting escape from the minotaur only to find it is impossible.
3. Movement III – The tragedy of those selected for the sacrifice to the monster.
4. Movement IV – The hero Theseus’s battle and ultimate victory in the labyrinth.

This piece is written for flute, B \flat clarinet, violin, viola, cello, and double bass (conductor highly recommended), and consists of four connected movements, which are through-composed, each representing a different aspect of my fear of an intruder with violent intentions. The expected performance time is 13-14 minutes (see *Figure 1.1* for a formal diagram). The first movement represents calmness and peacefulness from the onset but quickly shifts to uncertainty and suspicion. As the movement closes, the focus is dominated by extreme tension and fear. The second movement represents a hectic, chaotic encounter with the aggressor. The third movement is meant as a moment of real-time expanded musically, representing those you love and cherish, the duty to protect them, and the price of failure. The final movement is in essence, a focused, relentless musical “fight” that persists until the dramatic end of the piece.

With one exception, which is discussed below in Section 2, individual instruments do not represent a character in the story. Rather, the focus is on conveying the programmatic elements, particularly the underlying emotions aspects, using the ensemble as a unit. In order to convey these aspects, very specific musical considerations were made, particularly regarding meter, orchestration, melodic development, and varied use of pitch and harmonic content. The following Sections will provide an

overview of these aspects as well as important programmatic elements and will discuss each in further detail.

Figure 1.1 – Diagram of the Piece’s Structure (All Movement Times are Approximate)



2 PROGRAMMATIC ELEMENTS

The programmatic nature of this piece is one of its most important aspects and was the primary driving force behind each movement’s overall intent as well as most musical choices that were made. Each movement explores a different event within a larger scenario in my original fear of a violent intruder. Movement I is separated into two sections and depicts the ‘before’ of the encounter from my point of view as the unsuspecting, non-aggressor (section 1) and the intruder as he creeps through the house (section 2). The second movement explores, in a very chaotic and terrified way, what happens during our initial encounter. The third movement explores the feelings towards those you love (e.g. spouse, children) who are depending on you in this type of situation, rather than simply the motivation for self-protection. This focus on others is essential; a strong component of my fear was that I would fail those who were depending on me. The final movement is an exhausting, all-out fight-to-the finish (some may reasonably say to-the-death). While most decisions about this piece were influenced by the overall program, only the most significant features of each movement will be discussed.

In the first movement, which is slow, mysterious at times, and filled with several moments of swelling tension, the double bass plays a very important role at two key moments. The first moment comes as the first section comes to a close. Prior to measure 26, a sense of suspicion is building, which

suddenly begins to grow and morph into tension and fear, accentuated by the bass's use of pizzicato and low notes, representing strange sounds, but not ones that can yet be definitively attributed to an intruder (Figure 2.1). Similarly, the bass again utilizes pizzicato as well as repetitive legato notes dynamically above the ensemble, as well as a dissonant tremolo at the close of the second section of the first movement, as the intruder creeps closer to an imminent confrontation (Figure 2.2).

Figure 2.1 – Bass Pizzicato Representing a Mysterious Sound (Mvt I, Section 1, mm. 26 – 30)

Figure 2.1 is a musical score for measures 26 through 30. The score is in 4/4 time and features six staves: Flute, Clarinet in Bb, Violin, Viola, Violoncello, and Double Bass. The key signature has one flat (Bb). Measure 26 is marked with a box containing the number 26. The Flute part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 28. The Clarinet in Bb part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 28. The Violin part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 28. The Viola part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 28. The Violoncello part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 28. The Double Bass part starts with a mezzo-forte (*mf*) dynamic and moves to forte (*f*) by measure 30. The Double Bass part includes markings for pizzicato (*pizz*) and arco (*arco*) in measures 26, 27, and 28. The score includes dynamic markings (*p*, *mp*, *mf*, *f*) and accents (>) throughout.

Figure 2.2 – Encounter is Imminent (Mvt I, Section 2, mm. 52 – 56)

Figure 2.2 is a musical score for measures 52 through 56. The score is in 4/4 time and features six staves: Flute, Clarinet in Bb, Violin, Viola, Violoncello, and Double Bass. The key signature has one flat (Bb). Measure 52 is marked with a box containing the number 52. The Flute part starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) by measure 54, then to piano (*p*) and fortissimo (*ff*) by measure 56. The Clarinet in Bb part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 54, then to piano (*p*) and fortissimo (*ff*) by measure 56. The Violin part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 54, then to piano (*p*) and fortissimo (*ff*) by measure 56. The Viola part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 54, then to piano (*p*) and fortissimo (*ff*) by measure 56. The Violoncello part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 54, then to piano (*p*) and fortissimo (*ff*) by measure 56. The Double Bass part starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) and fortissimo (*ff*) by measure 56. The Double Bass part includes markings for pizzicato (*pizz*) and arco (*arco*) in measures 52 and 56. The score includes dynamic markings (*mp*, *mf*, *p*, *ff*) and a *rit.* (ritardando) marking above measure 54.

Prior to the encounter taking place, the intruder is sneaking through the house with tension building as he gets closer and closer. This central melodic influence of the second section of the first movement begins with ‘footsteps’ in the clarinet and cello, with one quiet lead footfall (clarinet) being echoed slightly quieter (pizzicato cello) (*Figure 2.3*).

Figure 2.3 – Intruder Quietly Creeping Through the House (Mvt I, Section 2, mm. 35 – 38)

35 **Tempo Primo**

Clarinet in B \flat

Violoncello

p *pizz* *mp* *arco*

The second movement explores a chaotic first encounter, which, like the first movement, contains two sections. The first section focuses on the encounter from my perspective, while the second switches to the assailant’s point of view. Though this movement is less varied programmatically, two specific moments occur that have a specific intention. Measures 69 – 72 (Mvt II, Section 1) begins with a prominent glissando in the violin and cello, followed by a sequenced (by half step) repetition (without the glissando) which represents the intruder nearly getting a hold of me though I barely slip away (*Figure 2.4*). Finally, in the second section, as the second movement is coming to a close, the intruder finally is able to corner me and my family and seemingly get the upper hand as represented by a very loud, dissonant chord. This extreme dissonance is due to the use of almost exclusively minor seconds as well as tritones. Here are the notes from lowest to highest (see *Figure 2.5* for a visual): A and E \flat (bass), G and E-natural (cello), C and B-Natural (7th apart) (viola), C \sharp and A (violin), B \flat (flute).

Figure 2.4 – Barely Slipping Away (Mvt II, Section 1, mm. 69 – 72)

Musical score for Violin and Violoncello, measures 69-72. The score is in 4/4 time and features dynamic markings of *mf*, *p*, *ff*, and *mf*. The Violin part includes a *gliss.* (glissando) in measure 70. The Violoncello part includes an *arco* (arco) marking in measure 69 and a *gliss.* in measure 70. The score is marked with measure numbers 69, 70, and 72.

Figure 2.5 – Cornered with Nowhere to Escape (Mvt II, Section 2, m. 106)

Musical score for Flute, Clarinet in Bb, Violin, Viola, Violoncello, and Contrabass, measure 106. The score is in 4/4 time and features dynamic markings of *mp* and *fff*. The Flute part includes a *gliss.* (glissando) in measure 106. The Clarinet in Bb part includes a *gliss.* in measure 106. The Violin part includes a *gliss.* in measure 106. The Viola part includes a *gliss.* in measure 106. The Violoncello part includes a *gliss.* in measure 106. The Contrabass part includes a *gliss.* in measure 106. The score is marked with measure numbers 105 and 106.

The third movement, which is focused on those who are relying on me for their safety, often utilizes short duets, accompanied by the ensemble, between different combinations of instruments. Programmatically, these duets represent the connection between me and another person. Each duet utilizes a fragment or slight variation of the primary theme (see Section 5, *Figure 5.2* below for the full theme), which represents me. Simultaneously, the other member of the duet is playing material that, while based on the primary theme, is developed to less recognizable level (*Figure 2.6*).

Figure 2.6 – Movement III Duet, Clarinet and Cello (mm. 157 -

The musical score for Movement III Duet, Clarinet and Cello (mm. 157 - 164) is presented in a standard orchestral format. It consists of six staves: Flute, Clarinet in Bb, Violin, Viola, Violoncello, and Contrabass. The time signature is 3/4. The Flute part begins at measure 157 with a dynamic of *mp*. The Clarinet in Bb part begins at measure 158 with a dynamic of *f*. The Violin part begins at measure 158 with a dynamic of *p*. The Viola part begins at measure 158 with a dynamic of *p*. The Violoncello part begins at measure 158 with a dynamic of *f*. The Contrabass part begins at measure 158 with a dynamic of *f*. The score continues to measure 164, with dynamics changing to *mf* for the Clarinet and Violoncello, and *mp* for the Viola and Contrabass.

The fourth movement's program, which is entirely focused on fighting, strongly influences rhythm and meter. As someone trained in hand-to-hand combat techniques for nearly 22 years I believe that a fight, regardless of the context (e.g. self-defense, as the aggressor, during intense combat sports, training, etc.), is an extremely unpredictable experience regardless of your experience, training, and natural physical attributes. It is simply not possible to 'control' another human being during a confrontation, any sense of control is merely artificial; one can only hope to 'manage' the other's

sporadic, unpredictable inputs. This ideology is the basis for the use of mixed meter and rhythm in this section, which is essential to accomplishing the programmatic setting.

The primary time-signature is $7/8$ (3 + 2 + 2), but $5/8$ (3 + 2), $6/8$, $4/4$, $2/4$, $3/4$, and $5/4$ are used often. The purpose behind using $7/8$ as the primary time signature is to elicit a sense of tension and uneasiness in the listener due to its asymmetrical nature. This is due to the previous movement written primarily in $6/8$ and most listeners being aurally accustomed to music in $4/4$ ($7/8$ lies in between the two). Furthermore, $7/8$, when divided 3+2+2, gives a natural sense of irregularity, asymmetry, and forward motion. The use of other time signatures adds another layer of metric complexity, further representing the dynamic motions of a fight. Though moments of extended consistency exist, they only serve to mimic a false sense of control before a new time signature shatters the illusion.

Within these frequent $7/8$ and $5/8$ bars, a regular pulse is established utilizing a repetitive rhythmic motive that persists across much of the movement. The pulse is aided by accents on the first beat of the metric division (see accents in each measure of *Figure 2.7* and *Figure 2.8*). The primary rhythmic motive is shown prominently in *Figure 2.7*. The rhythmic motive and resulting pulse are intended to have a programmatic effect, with accented notes representing strikes while the remaining notes represent body movement and positioning, and footwork (e.g. a boxer striking a punching bag). Even moments when the time signature is in $4/4$, the pulse often remains due to a modified version of the primary rhythmic motive (*Figure 2.8* from mm. 227-229, in addition, see: mm. 247, 261-262, 280, 296, 352).

Figure 2.7 – Movement IV Primary Rhythmic Motive (mm. 202 – 208, Motive is 1 measure in length)

Violin

♩ = 92 - 104
staccato

202

204

208

mf > *mp* *mf mp* *mf mp* *mf mp* *mf mp* *mf mp* *mf mp* *mf p*

Figure 2.8 – Movement IV Primary Rhythmic Motive Modified for 4/4 (mm. 227 – 229)

Violin

227

229

p

Since the program focuses on a major fear I once had, I feel that the ending, though violent, turns out in my favor, which was initially represented by a clear root position, fortissimo G-minor triad, with each string instrument playing a triple (bass) or quadruple stop. However, I choose to re-notate slightly to add C (violin, viola, cello) and E \flat (cello). This was done to allow for ambiguity so the listener could project a different ending and to represent the mixed outcomes of Theseus's victory in the labyrinth. The re-voicing of this final chord was the only aspect of the piece modified with the story of *Theseus and the Minotaur* in mind.

3 USE OF MIXED METER

The use of mixed meter is prevalent throughout each movement of the piece as well as many of the works I compose. This piece utilizes mixed meter for a specific programmatic effect in the fourth movement as was discussed in the previous section, but this is not the sole reason for its usage. The most common usage is as a 'notated ritardando' (Figure 3.1), in which a subsequent time signature is of a longer duration than the previous before switching back to the previous time signature, (ex. 5/8 to

$4/4$ to $5/8$) allowing for the listener to experience more precise and controlled extensions of time than a traditional ritardando, rubato, or fermata can provide (e.g. m.4, 13, 35, 78). Conversely, I also use mixed meter to disrupt the sense of consistent time in a sudden manner, opposite of a 'notated ritardando' (e.g. $4/4$ to $3/4$ to $4/4$ OR $4/4$ to $7/8$ to $4/4$) (Figure 3.2). Finally, mixed meter is also utilized to accommodate melodic phrases, especially when fragmented, whose presentations do not fit well with consistent metering (Figure 3.3).

Figure 3.1 – Notated Ritardando in Measure 162 (Mvt III, m. 160 – 163)

- Technique used to allow the Clarinet and Cello to extend their melodies an 8th note longer in measure 162 before resuming the previous $6/8$ time.

The image displays a musical score for four instruments: Clarinet in B \flat , Violin, Viola, and Violoncello, covering measures 160 through 163. The score illustrates a notated ritardando in measure 162, where the tempo is slowed down to allow for an 8th note extension in the Clarinet and Cello parts before resuming the previous $6/8$ time signature.

Clarinet in B \flat : Measures 160 and 161 are in $6/8$ time with a dynamic of *mf*. Measure 162 features a ritardando and a dynamic of *f*, with an 8th note extension. Measure 163 returns to $6/8$ time.

Violin: Measures 160 and 161 are in $6/8$ time with a dynamic of *mp*. Measure 162 features a ritardando and a dynamic of *mp*, with an 8th note extension. Measure 163 returns to $6/8$ time.

Viola: Measures 160 and 161 are in $6/8$ time with a dynamic of *mp*. Measure 162 features a ritardando and a dynamic of *mp*, with an 8th note extension. Measure 163 returns to $6/8$ time.

Violoncello: Measures 160 and 161 are in $6/8$ time with a dynamic of *mf*. Measure 162 features a ritardando and a dynamic of *f*, with an 8th note extension. Measure 163 returns to $6/8$ time.

Figure 3.2 – Sudden Disruption of Time in Measure 84 (Mvt II, Section 2, m. 83 – 85)

- Technique allows the sudden forte quarter note ending m. 84 to occur more suddenly.
Compare m. 84 (clarinet) to m. 85 (flute) and note the rhythms, particularly beat 5 (eighth note E \flat) in the clarinet and beat 3 (quarter note D) in the flute. The clarinet's E \flat is shortened to an eighth note allowing it to fit in a shortened (metrically) measure when compared to the adjacent measures.

Musical score for measures 83-85. The score is arranged in six staves: Flute, Clarinet in B \flat , Violin, Viola, Violoncello, and Contrabass. Measure 83 is in 7/8 time, measure 84 is in 7/8 time, and measure 85 is in 4/4 time. Dynamics include *mp*, *mf*, *f*, and *mp*. The Flute part shows a sudden change in dynamics and rhythm in measure 84. The Clarinet in B \flat part shows a sudden forte quarter note in measure 84. The Violin and Viola parts show a sudden change in dynamics and rhythm in measure 84. The Violoncello and Contrabass parts show a sudden change in dynamics and rhythm in measure 84.

Figure 3.3 – Mixed Meter in Melodic Lines of Varying Lengths (enclosed in boxes) (Mvt II, Section 2, mm. 98 – 102)

Musical score for measures 98-102. The score is arranged in six staves: Flute, Clarinet in B \flat , Violin, Viola, Violoncello, and Double Bass. Measures 98-102 are in 3/4 time. Dynamics include *mf*, *f*, *mp*, *f*, *mp*, *f*, *mf*, *fp*, *mf*, *mf*, *mp*, *mf*, *p*, and *mf*. Melodic lines of varying lengths are enclosed in boxes. The Flute part shows a sudden change in dynamics and rhythm in measure 98. The Clarinet in B \flat part shows a sudden change in dynamics and rhythm in measure 98. The Violin and Viola parts show a sudden change in dynamics and rhythm in measure 98. The Violoncello and Double Bass parts show a sudden change in dynamics and rhythm in measure 98.

4 ORCHESTRATION

The overall goal of the orchestration of this piece was to provide aural support for the programmatic setting used. In writing the piece I focused on certain emotional states which I felt were essential to the program:

- Tension
- Fear
- Suspicion
- Sadness
- Love
- Aggression
- Violence

These states are often paired together in the music (Tension/Fear/Suspicion, Sadness/Love, Aggression/Violence). The orchestration is a large part of how I attempt to convey these states, in particular tension, fear, aggression, and violence. Admittedly, the orchestration is traditional, especially regarding voice crossings, register, and how the individual instruments are used (e.g. melody in the upper registered instruments and accompaniment/support to the lower registered instruments). This has the intended benefit of simplifying the listening experience, particularly in the 2nd and 4th movements which feature a great deal of rhythmic motion and dissonant harmonies. However, despite the overall simplicity, certain considerations were made regarding orchestration to convey the emotional states listed above. Tension and fear provided an opportunity for one example.

In my mind, tension and fear are accomplished with careful use of thick (given the size of this ensemble) textures, dissonant harmonies, and gradual crescendos and decrescendos. An example can be seen at the close of the first section of the first movement, mm. 26 -30 (*Figure 4.1*), which has also

been discussed previously for its programmatic elements (see *Figure 2.1 above*). While the bass is essential for a specific programmatic element, the notes assigned to the violin were chosen with the intention of utilizing the intense, piercing timbre given the intervals and ranges. Further complimenting this timbral element of the violin, the clarinet and flute maintain very close intervals with the gap spreading as measure 31 approaches. In each measure, the intervals in these voices emphasize tritones as well as major and minor seconds, which provides the dissonance. The viola, cello, and bass complete the lower ends of the texture, with the cello and bass ascending very little. The result is that the beginning of the section, which was from a pitch perspective, separated into a low group (viola, cello, bass) and a high group (flute, clarinet, violin), ends with a richer texture with low, middle, and high voices represented. The final element that aids the building of tension (as I begin to suspect an intruder is present), is use of dynamics. As each measure progresses, the ensemble crescendos gradually, with the exception of the bass, which is given a higher (louder) marking with each new entrance.

Figure 4.1 – Dissonant Harmonies Representing Tension and Fear (Mvt I, Section 1, mm. 26-30)

Movement 2, which is split into two sections, contains a textural division between the cello and bass, and the flute, clarinet, violin, and viola. The cello and bass primarily function as accompaniment

and tend to play in the mid to lower registers of their instrument with few exceptions. The flute, clarinet, violin, and viola handle the primary thematic elements, which primarily consist of eighth and sixteenth notes. The purpose for the textural divisions are:

1. Practicality – The natural agility in the flute, clarinet, violin, and viola lend themselves well to the rapid and repetitive figures.
2. Aural Effect – The frequent use of the mid to lower register of the cello and bass provide a more ominous undercurrent to the overall texture.

The third movement is unique when compared to the rest of the piece for many reasons. It is tonal, relies on staggered entrances to assist in building to a climax, and melodic trading and duets are used frequently. While the usage of these techniques were driven by the programmatic theme, I would like to discuss their usage from an orchestration perspective utilizing an important moment from early in the movement.

First, staggered entrances, when combined with dynamics, are very important in building up the first of two climactic moments. The buildup begins by gradually adding one instrument at a time, with quiet dynamics (piano or mezzo-piano), over the course of several measures. Once all instruments are present, the final buildup to the climax begins by gradually increasing dynamics, an ascending progression of chords, and duets between the flute and violin (see *Figure 4.2*). The result of these combined elements (staggered entrances, growing dynamics, and duets) is a dramatic, climactic moment that accomplishes one of the orchestration goals – to convey a strong sense of love, specifically, the feelings of love towards those closest to you.

The violin is the primary instrument in this part of the movement; however, the entrance of the flute marks the beginning of a short duet between the two. Duets are very important in this movement, and discussed above in Section 2 (Programmatic Elements). When the flute first enters, it briefly

assumes the melody (m.138) before the violin returns to prominence with the flute playing an accompanying melody. The second climactic moment is orchestrated very similar to the first though it does not begin with staggered entrances, and the roles of the violin and flute are reversed.

Figure 4.2 – Staggered Entrances, Dynamic Buildup, and Ascending Chords (Mvt III, mm. 127 – 144)

127

Expressive
norm

Violin

Viola

Violoncello

Contrabass

136

Fl.

Cl.

Vln.

Vla.

Vc.

Cb.

5 MELODIC DEVELOPMENT

This piece approaches melodic development differently than traditional works which often emphasize a clear, consistent melody that is stated, developed using a plethora of different techniques, and restated (often in different keys). Rather than creating and developing melodies traditionally, the melodies in this piece are short, typically lasting two measures, and are presented in fragments more often than in their original, full form. Fragmentation is a standard compositional technique and in this piece, it is the primary one utilized. However, other standard techniques are used as well (e.g. diminution and inversion, see *Figure 5.1a, b*).

Figure 5.1a – Diminution (Mvt I, Section 1)

Original (See Boxed) (mm. 35,36)

Clarinet in Bb

35 **Tempo Primo**

Diminution (See Boxed) (mm. 41,42)

Violin

41 42

Figure 5.1b – Inversion (Mvt II, Section 1)

Original (mm. 58)

Violin

58

Inversion (mm. 87)

Flute

87

In addition to the way melodic material is developed, *when* and *how* it is presented is important as well. In many traditional pieces (e.g. Baroque, Classical, Romantic eras) the melody is stated prominently very early or immediately. While this work utilizes this method at times, (e.g. the openings of both sections in the second movement) in other instances, a gradual approach is used. This can be seen in the 3rd movement, which I will detail, and throughout the 4th movement. The third movement consists of a primary (*Figure 5.2*) and secondary (*Figure 5.3*) theme which are used for the melodic development throughout the movement. The movement begins in m. 107 and quickly begins to introduce short fragments of the primary theme, particularly in the cello, which last until m. 127 when the only full presentation of the primary theme is made. The remainder of the movement, with the exception of the restatement of the secondary theme at the closing, is melodicized only by fragments of the primary and secondary theme.

Figure 5.2 – Primary Theme (Mvt III, mm. 127 – 134)

Figure 5.3 – Secondary Theme (Mvt III, mm. 135 – 144)

- The flute briefly assumes the melody in m. 138, but for this example, its notes are placed in the violin's part for demonstration purposes.

The final note about melodic material involves a hidden 'easter egg' that is used briefly in the 2nd (m. 84 clarinet, m.85 flute), once in the 3rd (m. 111), and in slightly modified form in the 4th movement.

As stated in the introduction, the initial drafts suggested a tonal, melancholic, and traditionally melodic work, however despite the change in temperament, I decided to utilize a fragment of the original primary melody in these places (*Figure 5.4*)

Figure 5.4 – Original Melody Hidden Throughout the Piece (Piano Reduction)



6 PITCH AND HARMONIC USAGE

This work attempts to distance itself from traditional (e.g. Baroque, Classical era) tonality and harmony. The exception is the third movement, which utilizes common triadic chords and tonal themes, primarily within the key of G minor (other non-G minor harmonies exist, simply to provide instability). While this work isn't completely atonal or devoid of pitch centricity, chord progressions, in the traditional sense, are not used. In the first, but more so the second and fourth movements, a substantial amount of harmonic fluidity and freedom exist. In part, this fluidity is achieved by fluctuations between chromaticism and more traditional tonality. Further aiding the sense of harmonic fluidity is the way accompaniment and thematic material are handled. An effort is made to maintain regular pitch centricity during thematic statements (including fragments), and themes tend to be either heavily chromatic (movement by minor seconds) or based on a minor or diminished triad. The accompaniment is given greater freedom to explore different pitches.

In the first section of the first movement, there is an opportunity to explore the usage of pitch centricity in a very clear way (*Figure 6.1*). This example begins in measure 16 and lasts until measure 23. This part of the music features an emphasis on F#/G \flat as a starting note of a figure, beginning first with

the flute (m. 16) before passing the use of the central note to other instruments (mm. 18-23). To keep this section harmonically interesting and non-repetitive, presentations of the repetitive rhythmic figure will alter primarily up or down by half step though certain presentations will start on C (tritone above F#). The usage of F natural and G# resolving to F# aurally strengthen this sense of centrality while the occasional use of C# adds dissonance without creating a Major 4th or Perfect 5th relationship which might suggest a traditional key.

Figure 6.1 – Pitch Centricity on F# (Mvt I, Section 1, mm. 16-25)

- Note, the Flute has a G \flat enharmonic equivalent in measure 16.

The musical score shows measures 16 through 25. The instruments are Flute, Clarinet in B \flat , Violin, Viola, Violoncello, and Contrabass. Measure 16 is highlighted with a box around the number 18. The Flute part in measure 16 contains a G \flat note, which is an enharmonic equivalent to F#. The score includes dynamic markings such as *mp*, *mf*, *p*, and *f*, and various musical notations like slurs, accents, and articulation marks. The key signature has one flat (B \flat).

In the first section of the second movement, the primary theme and subsequent fragments are based on minor seconds with limited usage of major seconds (see *Figure 6.2*). The accompaniment utilizes both chromaticism and minor or diminished arpeggios and scales. The use of quick, sporadic figures rather than sustained notes, particularly in the accompaniment prevent a clear sense of a key or tonal center from being clearly discernible; however, pitch centricity is used by the melodic figures, emphasizing E as a starting note. The second section of the second movement has a stronger emphasis on chromaticism, major seconds, and scalar figures. The melodic emphasis of E as a starting pitch is almost completely reduced in favor of random pitches which are not interconnected. The scalar figures are highly inconsistent and random, not focusing on standard scales. Their usage is more akin to a musical gesture rather than a recognizable scale. From a performance perspective, the scalar figures could be played with different notes or glissandi (strings) and still maintain the aural intention as long as the starting and ending pitches, as well as their placement in time, remains unchanged. While pitch appears to be inconsistent and random, beginnings of a stable tonal center are forming in the bass emphasizing B \flat , and E \flat before shifting primarily to D and G assisted by the cello in the final measures of the movement. This is a subtle emphasis, and one easy to overlook given the chromaticism and sweeping gestures occurring simultaneously, however it is done deliberately to setup the tonal 3rd movement (in G minor).

Figure 6.2 – Mvt 2, Section 1 Primary Theme (mm. 57-59)

57 **Aggressive**
♩ = 140

Violin

p ————— *f*

7 CONCLUSION

This piece addressed a fear that was very prevalent and often on my mind only a few years prior. It was admittedly illogical and an unnecessary use of my emotional energy given the statistical unlikelihood of the event actually occurring. Still, it was easy to obsess over every subtle noise and triple check the doors and windows prior to going to sleep at night (I still at least *double* check the doors). Ironically, my martial arts experience, which would be my biggest equalizer and asset in the event this situation was to occur, may have fueled my fear due to the increased situational awareness I have gained. It was also partially driven by my obsessive tendencies (different from traditional Obsessive-Compulsive Disorder). This piece allowed me to explore this fear in a different and healthier way. While I can't definitively say whether or not its composition aided in the removal of this fear, I can say that I learned a great deal and that this piece is an important step in my development as a composer.

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Ben Lutterbach

Theseus and the Minotaur

Theseus and the Minotaur

Ben Lutterbach

Rubato

♩ = 64

4

Musical score for measures 1-7. The score is for a string quartet (Violin I, Viola, Violoncello, Double Bass) and woodwinds (Flute, Clarinet in Bb). The time signature changes from 4/4 to 5/4 and back to 4/4. The key signature is one sharp (F#). The score includes dynamic markings such as *p*, *mp*, and *mf*, and articulation marks like *V* and *>*.

Musical score for measures 8-13. The score is for a string quartet (Violin I, Viola, Violoncello, Double Bass) and woodwinds (Flute, Clarinet in Bb). The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature is one sharp (F#). The score includes dynamic markings such as *mp*, *pp*, *p*, and *f*, and articulation marks like *V*, *pizz*, *arco*, and *>*.

16 18

Fl. *mp* *mf* *mf*

Cl. *mp* *mp* *mf*

Vln. I *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* *mf*

Db. *mp* *mp* *mf* *mp*

22 26

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

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

Vln. I *mp* *f* *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *mf* *p* *mp* *p*

Db. *mf* *mp* *mf* *mp* *mf*

pizz *arco* *pizz*

29 **31** ♩ = 140

Fl. *mf* *mf*

Cl. *mp* *mf*

Vln. I *mf* *mf* *p* sul pont

Vla. *mp* *mf* *f* *sfz* sul pont

Vc. *mp* *mf* *p* sul pont

Db. *mp* arco *mf* pizz *mf* *mp*

34 // **35** Tempo Primo

Fl. //

Cl. // *p* *mp*

Vln. I *p* *f* // *p* norm.

Vla. *p* *f* // *p*

Vc. *p* *f* // *mp* pizz arco

Db. *f* //

39 **39**

Fl. *p*

Cl. *p mp <>*

Vln. I *<mp p*

Vla. *mp*

Vc. *p*

Db.

Detailed description: This system of musical notation covers measures 39 through 46. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part has a dynamic marking of *p* at the end. The Clarinet part has dynamics of *p* and *mp* with an accent (<>). The Violin I part has dynamics of *<mp* and *p*. The Viola part has a dynamic of *mp*. The Violoncello part has a dynamic of *p*. The Double Bass part is mostly silent with some notes in the final measure.

48

47

Fl. *mp p mp mp*

Cl. *p mp p*

Vln. I *p mp p*

Vla. *p mp p*

Vc. *p mp p*

Db. *arco mp mf f pizz mp*

Detailed description: This system of musical notation covers measures 47 through 54. It features the same six staves as the previous system. The Flute part has dynamics of *mp*, *p*, *mp*, and *mp*. The Clarinet part has dynamics of *p*, *mp*, and *p*. The Violin I part has dynamics of *p*, *mp*, and *p*. The Viola part has dynamics of *p*, *mp*, and *p*. The Violoncello part has dynamics of *p*, *mp*, and *p*. The Double Bass part starts with *arco* and has dynamics of *mp*, *mf*, *f*, *pizz*, and *mp*.

rit.

♩ = 140
Aggressive

54 57

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

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

Vln. I *mf* *p* *ff* *p*

Vla. *mf* *p* *ff* *mf* *mp*

Vc. *mf* *p* *ff* *mf* *mp*

Db. *mf* *arco* *ff* *mf* *p*

59

Fl. *f* *p*

Cl. *f* *p* *p*

Vln. I *f* *mf*

Vla. *f* *p* *mf* *p* *mf* *f* *mf* *ff*

Vc. *mf* *p* *pizz* *p* *arco*

Db. *mf* *p*

63 66

Fl. *f* *mf*

Cl. *mf* *p* *mf*

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

Vla. *mf* *f*

Vc. *mf* *f* *mp*

Db. *mp* *mp*

67 70

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

Cl. *mp* *mp* *mf* *mp* *f*

Vln. I *mp* *mp* *mf* *mf* *p* *ff* *mf*

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

Vc. *mf* *f* *mf* *f* *p* *gliss.* *ff* *mf*

Db. *mf* *f* *pizz* *arco* *pizz* *arco* *gliss.* *ff* *mf* *pizz, sul D*

71

Fl. *mp* *f* *p* *f* *p*

Cl. *mp* *f* *mf*

Vln. I *ff* *mf* *p* *mp* *p* *arco*

Vla. *mf* *p*

Vc. *ff* *mf* *p* *mp* *mf*

Db. *mf*

Detailed description: This system contains measures 71 through 74. The Flute part begins with a dynamic of *mp*, then moves to *f* for a rapid sixteenth-note passage, followed by a decrescendo to *p*, and then returns to *f* and *p*. The Clarinet part starts at *mp*, has a rest in measure 72, and then plays a melodic line with dynamics *f* and *mf*. The Violin I part starts with *ff* and *mf*, then *p*, and *mp*. It includes a *pizz* (pizzicato) instruction in measure 72 and an *arco* (arco) instruction in measure 74. The Viola part starts at *mf* and has a *p* dynamic in measure 74. The Violoncello part starts with *ff*, *mf*, and *p*, then *mp* and *mf*. The Double Bass part starts at *mf*.

75

77

Fl. *p* *mf*

Cl. *p* *mp* *mf*

Vln. I *mp* *mf* *pizz*

Vla. *mf* *mp*

Vc. *f*

Db. *mp* *mf* *f*

Detailed description: This system contains measures 75 through 77. The Flute part has a rest in measure 75, then plays a melodic line with dynamics *p* and *mf*. The Clarinet part starts at *p*, then *mp*, and *mf*. The Violin I part starts at *mp*, then *mf*, and has a *pizz* instruction in measure 77. The Viola part starts at *mf* and *mp*. The Violoncello part starts at *f*. The Double Bass part starts with an *arco* instruction, then *mp*, *mf*, and *f*.

78

Fl. *f sfz mf*

Cl. *f sfz mf f*

Vln. I *arco f sfz ff*

Vla. *f sfz ff mp*

Vc. *f sfz f*

Db. *f sfz f pizz*

gliss.

Detailed description: This system contains measures 78 through 81. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 5/4 time, which changes to 4/4 at measure 80. The Flute part starts with a rest in 5/4, then enters in 4/4 with a forte (*f*) dynamic, followed by a sforzando (*sfz*) and mezzo-forte (*mf*) section. The Clarinet part mirrors the Flute's dynamics. The Violin I part is marked *arco* and starts with a forte (*f*) dynamic, moving to *sfz* and then fortissimo (*ff*). The Viola part also starts with *f*, moves to *sfz* and *ff*, and ends with *mp*. The Violoncello part starts with *f*, moves to *sfz* and *f*. The Double Bass part starts with a forte (*f*) dynamic, includes a *gliss.* (glissando) instruction, and ends with a *pizz.* (pizzicato) instruction. A box with the number 80 is positioned above the Flute staff at the beginning of measure 80.

82

Fl. *p mf mp f mf f mp*

Cl. *mp mf f mf*

Vln. I *mp mf f mf*

Vla. *p f mf*

Vc. *f mp f mp f*

Db. *p mp f*

arco

Detailed description: This system contains measures 82 through 85. It features the same six staves as the previous system. The music is in 4/4 time. The Flute part starts with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), then mezzo-piano (*mp*), and a crescendo to forte (*f*), followed by a decrescendo through *mf* and *f* to mezzo-piano (*mp*). The Clarinet part starts with mezzo-piano (*mp*), moves to *mf* and *f*, and ends with *mf*. The Violin I part starts with mezzo-piano (*mp*) and mezzo-forte (*mf*), then moves to *f* and *mf*. The Viola part starts with piano (*p*), moves to *f* and *mf*. The Violoncello part starts with *f*, *mp*, *f*, *mp*, and *f*. The Double Bass part starts with piano (*p*), moves to mezzo-piano (*mp*), and ends with forte (*f*). The word *arco* is written above the Double Bass staff in measure 83.

86

Fl. *mf* *mp* *mf*

Cl. *mp* *f*

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

Vla. *mp* *f*

Vc. *mf*

Db. *mf* *mp*

Detailed description: This system contains measures 86, 87, and 88. The key signature has one sharp (F#) and the time signature is 3/4. The Flute part starts with a dynamic of *mf*, changes to *mp* in measure 87, and returns to *mf* in measure 88. The Clarinet part has a *mp* dynamic in measure 88 and a *f* dynamic in measure 89. The Violin I part has dynamics of *mp*, *f*, and *mp* across the measures. The Viola part has *mp* and *f* dynamics. The Violoncello part has a *mf* dynamic. The Double Bass part has *mf* and *mp* dynamics. There are various articulation marks like accents and slurs throughout.

90

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

Cl. *f* *mp*

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

Vla. *mf* *p*

Vc. *p*

Db. *mf* *p*

Detailed description: This system contains measures 90, 91, and 92. The key signature has one sharp (F#) and the time signature is 4/4. A box with the number '90' is present at the start of the system. The Flute part has dynamics of *f*, *mf*, *f*, and *mp*. The Clarinet part has *f* and *mp* dynamics. The Violin I part has *mp*, *f*, and *mp* dynamics. The Viola part has *mf* and *p* dynamics. The Violoncello part has a *p* dynamic. The Double Bass part has *mf* and *p* dynamics. A sixteenth-note figure in the Violin I part in measure 91 is marked with a '6' above it. There are many articulation marks like accents and slurs.

93

Fl. *mf* *mf* *p*

Cl. *mf* *p* *mf* *f* *mp*

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

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

Vc. *p*

Db. *mp* *p* *mp*

Detailed description: This block contains the musical score for measures 93 through 96. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 93 starts with a *mf* dynamic. Measure 94 has a *p* dynamic. Measure 95 features a *f* dynamic with a triplet of eighth notes. Measure 96 ends with a *mp* dynamic. Various articulations like accents and slurs are present throughout.

97

98

Fl. *f* *mf*

Cl. *mf* *f*

Vln. I

Vla. *mp* *mf* *mf*

Vc. *mf* *f*

Db. *mf* *p* *mf*

Detailed description: This block contains the musical score for measures 97 through 99. It features the same six staves as the previous block. Measure 97 begins with a *f* dynamic and a long slur over a complex rhythmic pattern. Measure 98 has a *mf* dynamic. Measure 99 ends with a *mf* dynamic. The time signature changes from 4/4 to 3/4 in measure 98 and back to 4/4 in measure 99. There are also changes to the key signature, with flats appearing in measures 98 and 99.

100

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

Cl. *f* *mp* *f* *mp* *mf*

Vln. I *f* *mf* *fp* *mf* *p* *gliss.*

Vla. *f* *mf* *fp* *mf* *p*

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

Db. *mp* *mf* *p* *mf*

103

107 **Molto Rubato**
♩ = 52

Fl. *p* *mp* *fff*

Cl. *mf* *f* *fff* *p*

Vln. I *p* *mp* *fff* free bow unless otherwise notated

Vla. *mf* *p* *mf* *f* *mp* *f* *mf* *fff* *p* free bow unless otherwise notated

Vc. *p* *mp* *mf* *fff* free bow unless otherwise notated

Db. *p* *mp* *fff* free bow unless otherwise notated

109 ♩ = 44

Fl. *p*

Cl. *mp* *mp*

Vln. I *p*

Vla. *p*

Vc. *p* *mp*

Db. *p*

117

Fl. *mp*

Cl. *mp* *p*

Vln. I

Vla.

Vc. *p* *norm* *mp* *mp* *mp* *mp*

Db.

3-5 sec.
each **127** Expressive

125

Fl.

Cl.

Vln. I

Vla.

Vc.

Db.

mp *norm* *mf* *mp* *mf* *mp* *norm*

mf *p* *mp* *mf* *mp* *norm*

p

134

Fl.

Cl.

Vln. I

Vla.

Vc.

Db.

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

p *mp*

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

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

mp *mf* *mf* *mf* *mf*

mp *mf* *mf* *mf* *mf*

mp *mf* *mf* *mf* *mf*

142 145

Fl. *mf* *f* *mf* *mp* *mf* *mp* *p*

Cl.

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

Vla. *mp* *mf* *p* *mp* *mf*

Vc. *mp* *ff* *p*

Db. *mp* *mf*

Detailed description: This block contains the musical score for measures 142 through 145. The score is for a woodwind and string ensemble. The Flute (Fl.) part features a melodic line with dynamic markings of *mf*, *f*, *mf*, *mp*, *mf*, *mp*, and *p*. The Clarinet (Cl.) part has a few notes in measure 142 and rests thereafter. The Violin I (Vln. I) part has a melodic line with dynamics *mf*, *f*, *mf*, *p*, *mp*, *mf*, and *mf*. The Viola (Vla.) part has a melodic line with dynamics *mp*, *mf*, *p*, *mp*, and *mf*. The Violoncello (Vc.) part has a melodic line with dynamics *mp*, *ff*, and *p*. The Double Bass (Db.) part has a melodic line with dynamics *mp* and *mf*. The key signature has one flat, and the time signature is 3/8.

149

Fl. *p* *mp*

Cl. *p* *mp* *mf*

Vln. I *p* *p* *mp* *p* *mp* *p*

Vla. *p* *p* *mp* *p* *mp* *p*

Vc. *mf* *f* *mf* *f* *mp* *p*

Db. *mf* *mf* *mp* *p*

Detailed description: This block contains the musical score for measures 149 through 155. The score is for a woodwind and string ensemble. The Flute (Fl.) part has dynamics *p* and *mp*. The Clarinet (Cl.) part has dynamics *p*, *mp*, and *mf*. The Violin I (Vln. I) part has dynamics *p*, *p*, *mp*, *p*, *mp*, and *p*. The Viola (Vla.) part has dynamics *p*, *p*, *mp*, *p*, *mp*, and *p*. The Violoncello (Vc.) part has dynamics *mf*, *f*, *mf*, *f*, *mp*, and *p*. The Double Bass (Db.) part has dynamics *mf*, *mf*, *mp*, and *p*. The key signature has one flat, and the time signature is 3/8.

158

157

Musical score for measures 157-163. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two flats (B-flat and E-flat). The time signature changes from 2/8 to 6/8, then to 3/4, and back to 6/8. The dynamics are marked as *mp*, *f*, *mf*, and *p*. The Flute part starts with a *mp* dynamic and has a crescendo leading to *f*. The Clarinet part starts with *f*, has a crescendo to *mf*, and then a crescendo to *f*. The Violin I part starts with *p* and has a crescendo to *mp*. The Viola part starts with *p* and has a crescendo to *mp*. The Violoncello part starts with *f*, has a crescendo to *f*, then a crescendo to *mf*, and then a crescendo to *f*. The Double Bass part is mostly silent.

164

Musical score for measures 164-170. The instruments are Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two flats. The time signature changes from 2/4 to 3/4, then to 6/8, and back to 2/4. The dynamics are marked as *p*, *mf*, and *f*. The Flute part starts with *p*, has a crescendo to *mf*, and then a crescendo to *mf*. The Clarinet part starts with *p* and has a crescendo to *f*. The Violin I part starts with *f*, has a crescendo to *mf*, and then a crescendo to *f*. The Viola part starts with *f* and has a crescendo to *f*. The Violoncello part starts with *p* and has a crescendo to *mp*. The Double Bass part starts with *mp* and has a crescendo to *p*.

172 **173**

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

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

Vln. I *p* *mp* *p*

Vla. *mp* *f* *mf* *f* *p*

Vc. *p* *p* *mp* *p*

Db. *p* *mp* *p*

Detailed description: This musical score block covers measures 172 and 173. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or F minor). The time signature changes from 7/8 to 6/8, then to 2/4. Dynamics include *mf*, *mp*, *p*, and *f*. The Flute and Clarinet parts have melodic lines with slurs and dynamic markings. The Violin I part has a sustained chord in the first measure and a melodic phrase in the last. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts provide harmonic support with sustained notes and some rhythmic movement.

179

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

Cl. *mp* *mp* *mf*

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

Vla. *mp* *p*

Vc. *mp* *f* *mf* *p* *mp*

Db. *p* *mp* *p*

Detailed description: This musical score block covers measures 179 through 183. It features the same six staves as the previous block. The key signature is one flat. The time signature changes from 6/8 to 3/8, then to 3/4, and finally to 3/8. Dynamics include *p*, *mp*, *mf*, and *f*. The Flute and Clarinet parts have melodic lines with slurs and dynamic markings. The Violin I part has a melodic line with a forte (*f*) dynamic in the second measure. The Viola part has a sustained chord. The Violoncello and Double Bass parts provide harmonic support with sustained notes and some rhythmic movement.

186 187

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

Cl. *p* *mp*

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

Vla. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf*

Db. *p* *p* *mp* *mf*

Detailed description: This block contains the musical score for measures 186 through 192. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Clarinet (Cl.), and Bassoon (Db.). The strings include Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in a 6/8 time signature with a key signature of two flats. Measure 187 is highlighted with a box. Dynamics range from piano (p) to fortissimo (f). The flute part features a prominent melodic line with slurs and accents. The strings provide harmonic support with various rhythmic patterns and dynamics.

193

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

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

Vln. I *f* *mp* *f* *mp* *p*

Vla. *mp* *f* *p*

Vc. *p* *mf* *mp* *mf* *mf* *mf*

Db. *mp* *mp* *f* *mf* *p*

Detailed description: This block contains the musical score for measures 193 through 199. The instrumentation remains the same as in the previous block. The music continues in the 6/8 time signature with two flats. Dynamics are varied, including piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f). The flute part has a dynamic crescendo from mezzo-piano to fortissimo. The strings continue with their respective parts, showing dynamic changes and phrasing. The bassoon part has a dynamic crescendo from piano to mezzo-forte.

200 rit. ♩ = 92 - 104

Fl. *p* *f* *mf*

Cl. *f* *f*

Vln. I *mp* *mf* *mp* *mf mp* *norm*

Vla. *mf* *f* *f*

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

Db. *p* *mf* *mp*

Articulations: *staccato*, *staccato*, *staccato*, *staccato*

205

Fl. *f* *mf* *mp* *p*

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

Vln. I *mf mp* *mf mp* *mf mp* *mf mp* *mf p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *mp* *p*

Db. *mp* *p*

210

Fl. *p* *f* *mp* *mp < f*

Cl. *p* *f*

Vln. I *p* *f* *norm* *mf*

Vla. *mf* *p* *p* *f* *mf* *mp* *mf <*

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

Db. *f* *pizz* *f* *arco* *f*

Detailed description: This system contains measures 210 through 214. The music is written for Flute, Clarinet, Violin I, Viola, Violoncello, and Double Bass. The time signature changes from 7/8 to 6/8. Dynamics include piano (*p*), forte (*f*), mezzo-piano (*mp*), mezzo-forte (*mf*), and fortissimo (*f*). Performance markings include *norm* (normal), *pizz* (pizzicato), and *arco* (arco). The Flute part has a crescendo from *p* to *f* in measure 211, then a decrescendo to *mp* in measure 212, and a crescendo to *mp < f* in measure 214. The Clarinet part has a crescendo from *p* to *f* in measure 211. The Violin I part has a crescendo from *p* to *f* in measure 211, then a decrescendo to *mf* in measure 212. The Viola part has a crescendo from *p* to *f* in measure 211, then a decrescendo to *mf* in measure 212, and a crescendo to *mf <* in measure 214. The Violoncello part has a crescendo from *p* to *f* in measure 211, then a decrescendo to *mf* in measure 212, and a crescendo to *f* in measure 214. The Double Bass part has a crescendo from *p* to *f* in measure 211, then a decrescendo to *f* in measure 212, and a crescendo to *f* in measure 214.

215

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

Cl. *mp < f* *mf* *p* *mf* *fp* *f* *p*

Vln. I *f* *pizz* *mp < f* *mf* *arco* *p* *fp* *f* *p*

Vla. *f* *mf* *p* *mf* *fp* *f* *mp*

Vc. *mf* *p* *fp* *f* *p*

Db. *mp* *fp* *f* *p*

Detailed description: This system contains measures 215 through 219. The music is written for Flute, Clarinet, Violin I, Viola, Violoncello, and Double Bass. The time signature changes from 6/8 to 5/8. Dynamics include fortissimo (*f*), piano (*p*), mezzo-forte (*mf*), mezzo-piano (*mp*), fortissimo-piano (*fp*), and piano (*p*). Performance markings include *pizz* (pizzicato) and *arco* (arco). The Flute part starts with *f* in measure 215, then a decrescendo to *p* in measure 216, a crescendo to *mf* in measure 217, a decrescendo to *p* in measure 218, and a crescendo to *f* in measure 219. The Clarinet part has a crescendo from *mp < f* to *mf* in measure 216, a decrescendo to *p* in measure 217, a crescendo to *mf* in measure 218, and a decrescendo to *f* in measure 219. The Violin I part has a decrescendo from *f* to *p* in measure 216, then a crescendo to *mp < f* in measure 217, a decrescendo to *mf* in measure 218, and a decrescendo to *p* in measure 219. The Viola part has a decrescendo from *f* to *mf* in measure 216, a decrescendo to *p* in measure 217, a crescendo to *mf* in measure 218, and a decrescendo to *f* in measure 219. The Violoncello part has a decrescendo from *mf* to *p* in measure 216, a decrescendo to *fp* in measure 217, a decrescendo to *f* in measure 218, and a decrescendo to *p* in measure 219. The Double Bass part has a decrescendo from *mp* to *fp* in measure 216, a decrescendo to *f* in measure 217, a decrescendo to *f* in measure 218, and a decrescendo to *p* in measure 219.

220

Fl. *f*

Cl. *f* *mp*

Vln. I *f* *mp*

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

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

Db. *f* *pizz* *arco norm* *mp*

225

227

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

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

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

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

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

Db. *f* *f* *mf* *f*

231

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

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

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

Vla. *mf* *f* *mf*

Vc. *f* *mp* *mf*

Db. *mp*

Detailed description: This system contains five measures of music. The Flute and Clarinet parts feature melodic lines with dynamic markings of *mf*, *f*, *p*, *mf*, and *f*. The Violin I part has dynamics *mp*, *f*, and *ff*. The Viola part has *mf* and *f*. The Violoncello part has *f*, *mp*, and *mf*. The Double Bass part has *mp*. The time signature changes from 5/8 to 6/8.

237

239

Fl. *mf* *mp* *mf*

Cl. *mf* *p* *mf* *f* *mp* *mf* *p*

Vln. I *mf* *p* *mp* *mf* *mf* *p*

Vla. *f* *p* *mp* *mf*

Vc. *mf* *p* *mp* *p* *mf* *p*

Db. *mf* *f* *mf*

Legato

pizz

arco

Detailed description: This system contains five measures of music. The Flute part has dynamics *mf*, *mp*, and *mf*. The Clarinet part has dynamics *mf*, *p*, *mf*, *f*, *mp*, *mf*, and *p*. The Violin I part has dynamics *mf*, *p*, *mp*, *mf*, *mf*, and *p*. The Viola part has dynamics *f*, *p*, *mp*, and *mf*. The Violoncello part has dynamics *mf*, *p*, *mp*, *p*, *mf*, and *p*. The Double Bass part has dynamics *mf*, *f*, and *mf*. The time signature changes from 6/8 to 7/8 and then to 6/8. Performance instructions include *Legato*, *pizz* (pizzicato), and *arco* (arco).

243

Fl. *p* *mf mp* *f fp* *mf p* *f p f*

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

Vln. I *mf* *mp* *pizz ff* *f p* *f* *f*

Vla. *mf* *mf* *pizz ff* *arco* *mf* *f*

Vc. *mf* *pizz ff* *arco* *p* *mf* *f p*

Db. *p* *mf* *ff* *mp* *f* *p*

247

Fl. *p* *f p fp* *ff* *p*

Cl. *mf* *p* *f p fp* *ff* *p*

Vln. I *f* *p* *f p fp* *ff* *p*

Vla. *mf mp* *f p fp* *ff* *p*

Vc. *f* *mf* *f p fp* *ff* *p*

Db. *mf* *p* *f p fp* *ff* *mp*

2-3 sec 4-6 sec

random, descending scale or gliss as fast as possible

random, descending scale or gliss as fast as possible

random, descending scale or gliss as fast as possible

random, descending scale or gliss as fast as possible

random pizz

In Time

255

254

Fl. *ff* *p* *mf* *mp* *f* *p*

Cl. *ff* *mf* *f* *p*

Vln. I *ff* *p* *mp* *p* *f*

Vla. *ff* *mf* *p* *f*

Vc. *pizz* *arco* *pizz* *arco*
mf *ff* *mf* *p*

Db. *f* *ff* *p* *p* *mf* *p*

258

Fl. *mf* *mf*

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

Vln. I *p* *mf* *p* *mp*

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

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

Db. *p* *mp*

264 267

Fl. *mp* *mp* *f* *mf* 5

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

Vln. I *mf* *p* *mf* *p* *mf*

Vla. *arco* *mp* *p* *mf*

Vc. *arco* *p* *mf*

Db. *pp* *mf* *p* *mf*

268

Fl. *p* 3 *mp* *p* *mf* *mp* *f*

Cl. *p* *f* *p* *p* *mf* *mp* *f*

Vln. I *f* *ff* *mp* *ff* *p* *mp* *p* *mf* *mp* *f*

Vla. *f* *ff* *mf* *ff* *p* *mp* *p* *mf* *mp* *f*

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*

273 275

Fl. *fp* *ff* *f*

Cl. *fp* *ff* *p* *f*

Vln. I *fp* *ff* *mf* *p* *mp*

Vla. *fp* *f* *mf*

Vc. *fp* *f* *mf* pizz *mp*

Db. *fp* *f* *mf* *mf*

Any note in A natural minor, any duration, off-time, keep general shape

Any note, any duration, off-time, keep general shape

278

Fl. *p* *mf* *f*

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

Vln. I *p* *mp*

Vla. norm *mf* *f* *mp* *mf*

Vc. *f* *ff* *mf* arco *f* *mf*

Db. *f* *p* *p* *mf*

282

Fl. *mf* *f* *mf*

Cl. *mp* *mf* *mf* *f* *mf*

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

Vla. *mp* *f* *f* *mf* *ff* *mf* *fp* *mf*

Vc. *mf* *f* *pizz* *arco* *p* *arco* *mf*

Db. *fp* *mp* *mf* *mf*

289

Fl. *f* *sfz* *mp* *mf* *mf*

Cl. *mf* *sfz* *mp* *mf* *mf*

Vln. I *mf* *sfz* *mf* *mf*

Vla. *mp* *sfz* *p*

Vc. *p* *mf* *mp* *sfz* *mp* *mf* *p*

Db. *mf* *sfz* *mp* *p* *p*

292

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

Cl. *f* *f* *f* *mf*

Vln. I *p* *mp* *p* *f*

Vla. *f* *f* *p*

Vc. *mf* *mp* *p*

Db. *f* *f* *mf*

gliss.

Detailed description: This system contains measures 292, 293, and 294. The Flute part starts with a rest in measure 292, then plays a melodic line in 7/8 time, with dynamics *f*, *p*, *f*, *f*, and *mf*. The Clarinet part plays a similar melodic line with dynamics *f*, *f*, *f*, and *mf*. The Violin I part has a triplet in measure 292, followed by a glissando in measure 293, and then a melodic line with dynamics *p*, *mp*, *p*, and *f*. The Viola part plays a melodic line with dynamics *f*, *f*, and *p*. The Violoncello part has a triplet in measure 292, followed by a glissando in measure 293, and then a melodic line with dynamics *mf*, *mp*, and *p*. The Double Bass part plays a melodic line with dynamics *f*, *f*, and *mf*.

295

Fl. *f*

Cl. *mf*

Vln. I *mf*

Vla. *f* *ff* *mf*

Vc. *mp* *f* *mp*

Db. *mf*

3

Detailed description: This system contains measures 295, 296, and 297. The Flute part plays a melodic line with dynamics *f*. The Clarinet part plays a melodic line with dynamics *f* and *mf*. The Violin I part has a triplet in measure 295, followed by a melodic line with dynamics *mf*. The Viola part plays a melodic line with dynamics *f*, *ff*, and *mf*. The Violoncello part plays a melodic line with dynamics *mp*, *f*, and *mp*. The Double Bass part plays a melodic line with dynamics *mf*.

299

Fl. *p* *p* *tr*

Cl. *mp* *mf*

Vln. I *p* *f*

Vla. *f* *p*

Vc. *p* *mf* *mp*

Db. *f*

304 **304**

Fl. *f* *mf* *f*

Cl. *mf* *mf* *pp* *mf* *f*

Vln. I *f* *mf* *mf* *f* *p* *tr*

Vla. *mf* *p* *f* *p* *tr*

Vc. *mp* *p* *p* *mf* *f* *tr*

Db. *f* *mp* *mf* *f* *p* *tr*

310

Fl. *ff* *p* *f* *mf* 5

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

Vln. I *f* *p* *f* *p*

Vla. *fp* *p* *f* *p*

Vc. *ff* *p* *f* *p*

Db. *fp* *mf* *ff* *mp*

Random scale or gliss as fast as possible, staying in time.

continue tremolo

continue tremolo

314

Fl. *f* *p* *mf* 7 *p* *mf*

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

Vln. I *f* *p* *mp* *p*

Vla. *f* *p* *mp* *f*

Vc. *f* *p* *fp* *f*

Db. *f* *mp* *fp* *p*

norm

b norm

318

Fl. *mp* *mf* *f* *p* *f*

Cl. *p* *f*

Vln. I *p* *gliss.* *mf* *f* *mp*

Vla. *p* *p* *mf* ⁵

Vc. *p*

Db. *p*

322

Fl. *mf* *mp*

Cl. *f*

Vln. I *mf* *mp*

Vla. *p* *p* *mf* ⁵

Vc. *mp*

Db. *mp*

328

Fl. *mf*

Cl. *f*

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

Vla. *mf* *mp* *p*

Vc. *f*

Db. *mf*

333

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

Vln. I *p* *f* *mp* *f*

Vla. *f* *mp* *p* *f*

Vc. *p* *mf* *mp*

Db. *p* *mf* *p*

2 - 4 sec

336

Fl. *f* *sfzp* *ff* *f*

Cl. *fp* *sfzp* *ff* *mf* *ff* *mf*

Vln. I *mf* *fp* *sfzp* *ff* *mf*

Vla. *mf* *p* *fp* *sfzp* *ff* *mf*

Vc. *fp* *sfzp* *ff* *mf*

Db. *p* *fp* *sfzp* *ff* *mf*

341

Fl. *ff*

Cl. *ff*

Vln. I *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *f* *ff*

Db. *ff*

345

Musical score for measures 345-350. The score is written for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 7/8. The score includes dynamic markings such as *f*, *ff*, *mf*, *mp*, *fff*, and *p*. Performance instructions include *pizz* (pizzicato) and *arco* (arco). The score is divided into measures 345, 346, 347, 348, 349, and 350, with time signature changes from 7/8 to 2/4 and back to 7/8.

Musical score for measures 350-355. The score is written for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 7/8. The score includes dynamic markings such as *mf*, *mp*, *f*, *ff*, *p*, and *f*. Performance instructions include *arco* (arco). The score is divided into measures 350, 351, 352, 353, 354, and 355, with time signature changes from 7/8 to 6/8, 4/4, and 5/4.

353

Fl. *ff* *f*

Cl. *f*

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

Vla. *ff* *mf* *f* L.H. pizz *mf* arco

Vc. *fff* *mf*

Db. *mf* *f*

356

Fl. *ff* *mf* *f* *mf* *f* *p* *fff*

Cl. *p* *mf* *f* *mf* *f* *p* *fff*

Vln. I *mf* *mf* *f* *mf* *f* *p* *fff*

Vla. *gliss.* *gliss.* *p* *f* *p* *fff*

Vc. L.H. pizz *p* *fff* *mp* *fff* L.H. pizz *p* arco *f* *p* *fff*

Db. *mf* *fff* *mp* *p* *f* *p* *fff*