

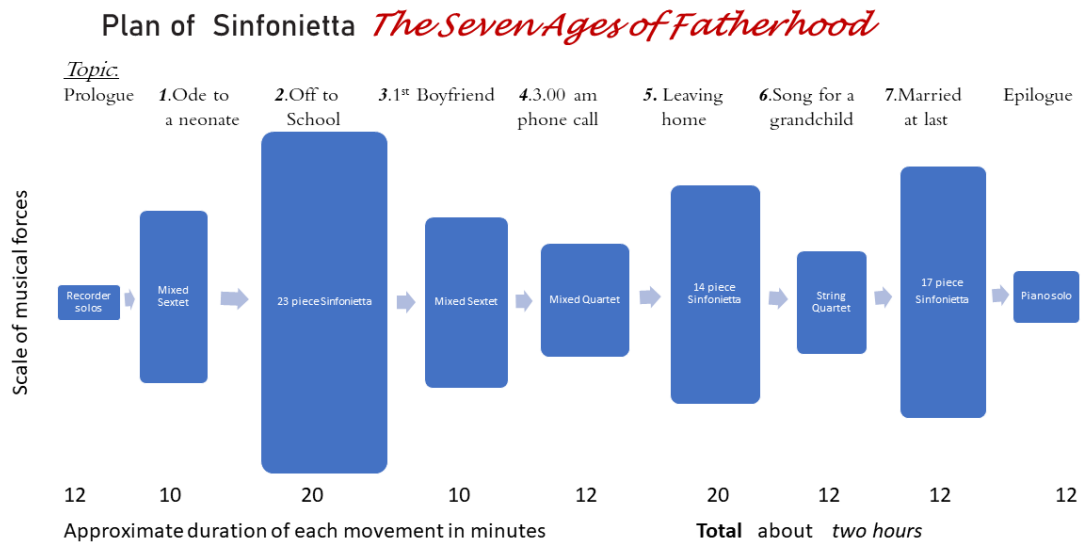
PhD Submission

Resolving the Stravinsky Paradox:

Aspects of Character for Original Musical Compositions

David Victor Canter

Portfolio of Original Music Compositions and Commentary submitted in accordance with the requirements of Liverpool Hope University for the degree of Doctor of Philosophy.



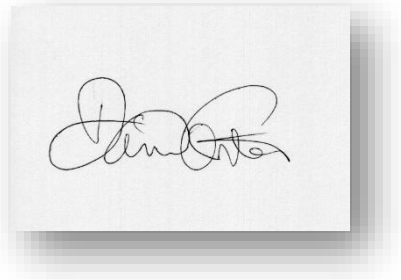
June 2023

Author's Declaration

The thesis is the author's own work, and has not previously been submitted for an award of this university or any other institutions;

The content of the thesis is legally allowable under copyright legislation.

Signed:

A rectangular box containing a handwritten signature in black ink. The signature is cursive and appears to read 'David V. Canter'.

(Author) Professor David V. Canter

8th June 2023

Contents

Portfolio of Compositions	3
Extract from <i>Trionfo di Bacco e Arianna</i>	4
Abstract	5
1. The Stravinsky Paradox	6
2. The Window of Semiotics	9
3. Character as an Approach to Composing	13
4. Unpacking the Concept of Character in Music	17
Practice as Research	
5. An Integrated Framework	28
6. Exploring Character in Early Compositions	29
Development of a Piano Solo	
Development of a Mixed Sextet	
7. Summary of Character in Composing	
following Early Explorations	40
Neo-Romanticism	
8. A Compositional Process Built On	
The Jungian Quartet	42
9. Composing Process for Development of the Sinfonietta	
<i>The Seven Ages of Fatherhood</i>	45
10. Outlines of Composing Processes for the	
Nine Works of the Sinfonietta	49
Exposition of the Composing Process	
Musical material	
11. Conclusions	73
Afterthought	74
Endnote: Beyond the Suite	75
Acknowledgements	75
Bibliography	76
References	79
Portfolio of Compositions -Sinfonietta <i>The Seven Ages of Fatherhood</i>	
A Note on a Poem	

Portfolio of Compositions

SINFONIETTA – *The Seven Ages of Fatherhood*

		<u>Approximate Duration</u> (Minutes)
<i>Prologue</i> Seven Ages	Solo recorder(s) (for Andrew Collis)	12
<i>1. Quant'è bella giovinezza</i> (Youth is so beautiful) Ode for a Neonate	Violin, Flute, Tenor Trombone, Bb Clarinet, Vibraphone, F Horn	10
<i>2. Chi si fugge</i> (Yet it flees!) Off to School	23 piece sinfonietta	20
<i>3. Bacco e Arianna</i> (This is Bacchus and Ariadne) The First Boyfriend	Oboe/Cor Anglais, Bass clarinet, Alto Sax, Trumpet, Violin, 'Cello	10
<i>4. Non c'è certezza</i> (The future is uncertain) Three a.m. Phone-Call	Clarinet(s), Saxophone(s), Violin, 'Cello (For Immix Quartet)	12
<i>5. Perché 'l tempo fugge e inganna</i> (Since fleeting time deceives) Leaving Home	14 piece sinfonietta (in three movements)	20
<i>6. Arda di dolcezza</i> (Sweetness inflames our heart) Song for a Grandchild	String Quartet	12
<i>7. Allegre Tuttavia</i> (Nonetheless Cheerful) Married at Last	17 piece sinfonietta	12
<i>Epilogue</i> Seven Ages Revisited	Piano solo (For Lauryna Sableviciute)	12

Total duration about two hours.

Of which larger sinfoniettas about one hour.

Please note that all musical examples are non-transposed (in C).

Extract from *Trionfo di Bacco e Arianna*

Titles for the Seven Movements of the Sinfonietta *The Seven Ages of Fatherhood* are drawn from selection of lines from the poem *Trionfo di Bacco e Arianna*, (The triumph of Bacchus and Ariadne)

A bittersweet, somewhat ironic poem, by Lorenzo de' Medici written in 1490.
The numbers in parentheses indicate the movements.

(1) <i>Quant'è bella giovinezza</i>	Oh how beautiful is youth
(2) <i>che si fugge tuttavia!</i>	And quickly does it flee,
<i>Chi vuole esser lieto, sia,</i>	Be happy if you want to,
(4) <i>di doman non c'è certezza.</i>	For tomorrow is uncertain
(3) <i>Quest'è Bacco e Arianna,</i> <i>belli, e l'un dell'altro ardenti;</i>	Bacchus here with Ariadne, Burning for each other's love,
(5) <i>perché 'l tempo fugge e inganna,</i> <i>sempre insieme stan contenti.</i> <i>Queste ninfe e altre genti</i>	Time plays tricks and slips away, So happily, they stay together With these nymphs and other spirits
(7) <i>sono allegri tuttavia.</i>	They are happy all the time.
<i>Chi vuole esser lieto, sia,</i> <i>di doman non c'è certezza.</i>	Be happy if you want to, For tomorrow is not certain.
<i>Ciascun suoni, balli e canti,</i>	So go and play and dance and sing
(6) <i>arda di dolcezza il core:</i>	Let sweetness kindle in your heart
<i>non fatica, non dolore!</i> <i>Ciò che ha esser, convien sia.</i>	No more work and no more pain! And we will see what has to be.
<i>Chi vuole esser lieto, sia:</i>	Be happy if you want to,
<i>di doman non c'è certezza.</i>	For tomorrow is not certain.

“There is nothing more difficult than talking about music”

Camille Saint-Saens

ABSTRACT

A sinfonietta is presented of original compositions, consisting of seven movements, as well as a prologue and epilogue, exploring themes from *The Seven Ages of Fatherhood*. It has its basis in researching aspects of character, as experienced within the overarching narrative of being a father. Each of the seven stages explores different aspects of musical character, drawing on various musical forces, reflecting different parental events. This supports the perspective that musical work typically has a narrative impetus. As Aristotle pointed out, narratives are driven by the character of the protagonists. Although this does not necessarily imply a programme in the usual musicological sense.

The development of an approach to composing music is described as an introduction to the portfolio of original compositions. This approach emerges out of grappling with *The Stravinsky Paradox*. Igor Stravinsky stated categorically that music could only refer to itself. But paradoxically he went on to compose pieces with titles such as *Fireworks* and *Homage to JFK*. This paradox encapsulates a central debate in musicology about whether music is about anything, expresses anything, or is what Wagner dismissed as ‘absolute’, when there are no verbal components.

As a composer this paradox poses particular challenges to understanding what it is that is actually being composed, with implications for the appropriate processes of creating a musical work. Is composing merely an exploration of mathematical and mechanical possibilities? If not, how can a composer approach the activity of determining musical forces and all the details from pitch class set to overall structure and form?

These considerations draw attention to the different ways in which composers choose to resolve the paradox. These are as varied as Xenakis’ complex mathematics or Debussy’s rich harmonies. A personal approach is explored in the original portfolio of music submitted here. This derives from the hypothesis that the challenge of developing a piece of music, can be dealt with by identifying the *character* of that music. It is proposed that character in music can be seen as a combination of four ways of relating to music. These are derived from Carl Jung’s four levels of relating to the world; sensation, emotion, cognition and intuitive/mystical.

By elaborating these four modes as contributing to musical character through, analogy, metaphor, association and intuition a basis for composing is developed. Illustrations are presented of the application of this to early works. These provide the basis for the creation of the works in the portfolio. Although the effectiveness of the original compositions must speak for themselves, they do support the central argument that musical character, embedded in implicit narratives, resolves the Stravinsky Paradox.

1. THE STRAVINSKY PARADOX

There is a paradox apparent in the inherent conflict in Stravinsky's claim that the abstract nature of instrumental music means it cannot refer to anything outside of the music itself. He writes in his *Poetics of Music* (Stravinsky, 1942) "Do we not, in truth, ask the impossible of music when we expect it to express feeling, to translate dramatic situation, even to imitate nature?" (page 77). In the following paragraphs he is dismissive of Wagner's *Leitmotifs*, claiming that there is no evidence to support "any musical phrase that claims to identify itself with an idea, an object, or a character" (bottom of page 77).

Stravinsky is even clearer and more outspoken on this matter in his autobiography (Stravinsky, 1972)

"For I consider that music is, by its very nature, an attitude of mind, a psychological mood, a phenomenon of nature, etc... Expression has never been an inherent property of music. That is by no means the purpose of its existence. If, as is nearly always the case, music appears to express something, this only an illusion and not a reality. It is simply an additional attribute which, by tacit inveterate agreement, we have leant it, thrust upon it, as a label, a convention -in short, an aspect unconsciously or by force of habit, we have come to confuse with its essential being." (Page 44)

This view that music is 'absolute' contrasts with 'pragmatic' music, notably in 19th Century Romantic 'programme' music (as discussed for example by Newcombe, 1984). Yet. Paradoxically, some of the power of 'absolute' music is present in the titles of many instrumental compositions. Even Stravinsky composed music with titles such as *Fireworks* and *Homage to JFK*, as well, of course, as ballets with strong narratives. Even in his *Poetics* Stravinsky also says "My epilogue will seek to determine the profound meaning of music and its essential aim, which is to promote a communion, a union of man with his fellow man, and with the Supreme Being" (page 18).

But how can this 'communion' be achieved if "expression has never been an inherent property of music"? This conflict between intra-musical developments and extra-musical reference can be thought of as 'The Stravinsky Paradox'. For although Stravinsky recognises that many composers resolve this conflict by drawing on conventions and clichés, he is dismissive of that approach, indicating, notably in his autobiography, that from an early age he was seeking to jettison the aping of other composers; bored with harmonic theory, but excited by counterpoint.

The term 'Stravinsky paradox' is therefore being used here as a shorthand for the central question of how music works, even how it can possibly work. As a composer there is the profound question of what one is doing by preparing the generation of sounds that have no obviously inherent meaning? This 'paradox' encapsulates a debate that has exercised musicologists for centuries. Should music only be explored in its own terms, possibly as technical exercise? But if that leads to arid academicism how can music, and especially its composition, be linked to feelings and emotions, thoughts and communion with the Supreme Being?

The consideration of what music might mean or refer to could be confused with proposing that a composition inevitably has some form of 'programme'. Long ago, Busoni (1911), interestingly, dismisses the distinction between 'programme' and 'absolute' music out of hand,

claiming, with some force, that music can never really articulate a story. Bonds' (2014) examination of the notion of music with no programme, which he points out, Wagner disparagingly called 'absolute' music, also helps to clarify the central, and extremely puzzling question, especially for a composer. How it is possible to translate between strictly musical material and the meanings and significance which music may have?

The argument being developed is that this paradox is resolved by drawing on the notion of 'character' and using this as a basis for a composition. The concept of 'character' as applied to music is elaborated below. Its role at the heart of narrative is also considered.

A Composer's Lament

The search for a framework for composing grows out of the lack of an agreed basis for creating a musical work that a novice composer can confidently draw upon. The textbooks that discuss music (for example amongst the many publications that may be cited- Griffiths, 2010, or even Schoenberg, 1967) tend to focus on harmonic forms and structures. Popular accounts often deal with the mood of the music or the rather slippery idea of its genre Byrne (2012). Notes by composers about their approach to composing (e.g., Stravinsky, 1942; Hindemith, 1952; Messiaen, 1966, or even Rameau, 1722) may indicate its inspiration or aspects of technical issues they were dealing with. The actual emergence of the composition is rarely explored.

Books that give guidance to composers are a little better (e.g., Russo, 1988), but even they tend to leave a gap between the approach they take to composing and the actual nature of what it is that is being composed. Little is offered about the process which allows the individual to develop work from an initial idea to a completed piece.

The Limits of Musical Exegesis

When seeking guidance for progressing as a composer a curious bifurcation emerges in the publications available. On the one hand, the library is full of publications on musical analysis (to take just one illustrative example, Newcombe, 1984). These deal almost entirely with the consideration of completed works, analysing their constituents, almost invariably in terms of harmonies and harmonic sequences¹, or pitch classes. Some of these have rich detail, for example Whittall's (2008) book on *Serialism* offers hints that can contribute to the development of compositions. Or even more directly, early books on established musical forms such as Mann's (1986) fascinating collection of essays on *The Study of Fugue*.

These, essentially musicological books contrast, on the other hand, with those devoted directly to giving guidance on the process of creating a piece of music. They deal with musical forms and, typically, conventional approaches to harmonic sequences or building pitch class sets (e.g. Russo, 1988; Reynolds, 2002). They are different from musicological treatise by avoiding detailed examination of particular composers. It is almost as if the novice composer can either try to mimic what earlier composers have done, or follow an approach that a contemporary guide book offers.

Works on the psychology of music are also of only moderate help to the aspiring composer. They tend to follow the musicological route (Jourdan, 1998) dealing with the analysis of existing music, or responses to music created for study. Some, rather curiously, attempt to

¹Books on twentieth century music such as Griffiths, P. (2010) *Modern Music and After* Oxford: Oxford University Press, or Persichetti, V. (1961) *Twentieth Century Harmony: Creative Aspects and Practice*. New York: W.W. Norton & Co are no better than those dealing with earlier composers. This is true even of books particularly relevant to the current thesis such as Almén, B. (2008) *A Theory of Musical Narrative* Bloomington: Indiana University Press

reduce music and its experience to neurophysiological responses (Levitin, 2006) - an approach thoroughly discredited by the erudite Tallis (2011). Other psychological accounts treat music as just an aspect of perception and cognition, of learning and performance (Tan et al. 2012). Slightly more helpful are the rare, but increasingly available, studies of the meaning and significance of music. But even these writings tend to be limited to explorations of emotional aspects of music, or the broader sociological context of music. The one outstanding difference from all these accounts are the books by Huron (2007, 2016). They draw on recent psychological research into how and why music works in a way that is directly relevant to composing.

The challenge of determining what a piece of music is about, what it is actually, is all the more demanding in the current age when; (to quote Cole Porter) 'anything goes'. As Kostka (2006) makes clear, or listening to *Late Junction* on Radio 3 amply illustrates, 21st Century 'art/classical' music is a 'maddening but fascinating collage of approaches and materials, a period without style'. A further elaboration of this is John Adams' (1999) declaration that his music is 'promiscuous', and that the defining position of current composers is not to be 'rigorously pure'. By this he means that composers typically no longer operate solely within the limits of one system or another, whether it is for example, neo-classicism, strict serialism or minimalism.

This post-modern trend runs the risk of what Habermas (1975) drew attention to with the much-quoted term 'Legitimation Crisis'. He argued that the demise of a clear moral order and acceptance of established ideologies, such as capitalism or Marxism, could lead to a break down in social processes. In the context of music, it could mean that composing in the absence of accepted paradigms would be random or arbitrary, even frivolous. However, the view is taken here that the freedom noted by Adams and Kostka, forces composing to be more personal than it has ever been, drawing on many different possibilities but seeking, as Stravinsky (1942), puts it, to find "freedom... in my moving about within the narrow frame I have assigned myself..." (page 65) Or as Kostka (2006) writes: "The task of the composer is to create a musical work that is consistent, that is stylistically unified within its own self-defined universe." (Page 91)

The 'self-defined universe' or the 'narrow frame' assigned to the work by the composer raises questions about where this definition/frame comes from and how it can be articulated. Once the conventions of the common practice period, or other musical formulae, are no longer *de rigueur* a composer needs to find individual ways of giving shape to any piece of music. This makes music more idiosyncratic in the strong sense of being unique to the composer. Stravinsky (1942) quotes Oscar Wilde in support of this view "that every author always paints his own portrait". (page 140)

2. THE WINDOW OF SEMIOTICS

One approach to the examination of music that opens a window through which a composer may see a way forward, is to grapple head on with the conundrum of musical signification. This is part of the many attempts by musicologists to develop ways of analysing musical compositions in order to reveal their inner workings. Although all pay obeisance to Schenker's highly reductionist approach, a number have attempted to develop beyond this by thinking about music in ways that apparently draw on perspectives external to common practice musical analysis. A number share related approaches which each draw on ideas from literary debate. They explore music as a unique means of communication. In doing so they attempt to analyse musical compositions using tropes drawn from literary analyses. The limitations of their analyses serve to illustrate the profound difficulties inherent in any extramusical discussion of music compositions. The success of their approaches is helpful in enriching thinking about the composition process.

Agawu (2009) is especially honest about the arbitrariness of his approach. He states clearly that "The fact that music is not a system of communication should not discourage us from exploring the messages that music sometimes (intermittently) communicates." (Page 23). This is from his early chapter that gives nine carefully argued reasons why music is not a language. Yet he still devotes over 300 pages in his book, and in many other publications to proposing that an analysis of music as discourse has some hermeneutic value, particularly for 19th century Romantic music.

He argues for the value of thinking about music as discourse by radically changing the usual meaning of 'discourse'. Dictionaries place the term firmly within the realm of written and spoken language. It is defined as "an extended communication dealing with some particular topic", or more succinctly "extended verbal expression in speech or writing". Agawu makes clear music is not a form of communication like language. This exploration of 'music as discourse' consequently relies on some analogies to verbal expression. In essence these consist of drawing attention to components of any composition. What he describes as "getting inside a musical composition in order to identify its elements and observe the dynamics of their interactions" (page 317). The particular form of these components, and relationships between them, are then dealt with as paralleling rhetorical devices.

As Agawu puts it he has "devised six rubrics for distributing the reality of Romantic music" (page 41). These are: topics (examined in more detail by Monelle); beginnings, middles and endings; high points; periodicity; speech mode, song mode and dance mode; and narrative. Thus, although his emphases and examples focus on nineteenth century Romantic music, there is no particular reason why these 'rubrics' should not be applicable to any music. Indeed, the term 'Romantic' is sometimes placed in parentheses in later chapters as if he realises that is not a limitation to the music for which his approach is relevant.

At the heart of his explorations is the view that music is never wholly abstract and independent of any precedents. He claims it is always "freighted with routines, mannerisms, and meanings" (page 320). He discusses and illustrates the six rubrics as ways of drawing out the possible freight any composition is carrying. As such they alert the listener, performer and composer to aspects of a composition that may otherwise go unnoticed.

Topics

Monelle takes an even more direct stance on the meaningful aspects of compositions. He builds on the seminal writings of Ratner (1992) to argue that there are identifiable musical entities, referred to as ‘topics’ that have a recognisable existence. His focus is on 18th century Classical music but it is clear that his proposal is intended to be relevant to most music. Indeed, ‘topic theory’ has become an established area of musicology, covering as wide a range of music as Russian opera (Frymoyer 2021) and musical references to spinning wheels (Wu, 2021)

As with Agawu, Monelle takes as his starting point literary explorations which he then proposes have analogies in music. These literary exemplars are particular types of content that have typical forms to them. This connects to the origins of the term ‘topic’ in the Greek *τόπος*, which takes on the meaning of ‘commonplace’ although it has found its way into English with a more literal meaning of place, as in ‘topography’. A distinct example of this in literature is the ‘rural idyll’. A description of a natural setting that would, for example, entail shaded trees, birdsong and a gentle breeze.

The challenge of the application of this idea of topics to music is dealt with directly by Monelle. He considers the implication, drawn from semiotics, that any topic is identified as being some set of signs that signify some referent external to those signs. He calls this the “chimera of referentialism” (page 20). In a detailed analysis of the notion of the ‘signified’ he argues that there does not need to be any external object for a word, or other sign to have meaning. I take this to imply within music that the referents are inevitably to musical features in other compositions. Such a view is compatible with Agawu’s ‘rubrics’. The difference in emphasis comes essentially from the scale of components that Monelle focusses on.

The Hunt is a clear example of a ‘topic’ as Monelle discusses it. Built around the signifier of the Hunting Horn, he explores the associations and variations that occur in musical renditions of hunting. This even goes so far as to consider musical reflections on the various stages of a hunt, from the release of a pack of dogs to the kill and subsequent party on returning home. Interestingly, music that Monelle identifies as reflecting a hunt topic does have recognisable musical features. These include many repeated notes, often within a limited tessitura, that are commonly in simple or complex duple time. The fanfare emerges out of this common form, emphasising brass instruments, notably the trumpet.

Monelle treats a generalised definition of a musical topic as a starting point for broader discussions. These include consideration of the cultural context on which music draws and within which music is composed. The variation in how topics are handled also lead to many different aspects that can be signified by the term topic. The March can reflect ideas of the heroic, chivalry, or even the banality of military life. Here the inherent contradictions in Monelle’s accounts come to the fore. He claims in opening chapters that he is not exploring the extramusical referents that are signified by musical topics, but he then devotes many pages to proposing exactly what is being indicated by the topic and how it is composed. Notably, in his epilogue he claims that it has been possible for him “to show that a topical view of musical expression can shed new light on the processes of signification” (page 272).

The defence of these inherent contradictions is provided by a detailed examination of the instruments at the heart of the three topics the book reviews; the hunting horn, the military bugle, and most curiously for his pastoral signifier, shepherd’s pipe. This latter is developed into a consideration of various early folk instruments including different types of bagpipes and double-reed instruments such as the shawm. By building on the idea of folksong in music,

reflecting a bucolic idyll, Monelle is able to offer many different forms of the Pastoral topic. But again, this merges into a consideration of what is intended by particular musical forms. For example, he claims that the flute solo, supported by pizzicato strings in Haydn's Oratorio *Schöpfung* evokes "the contemplation of landscape, rather than a dream of a Golden Age" (page 237).

The complexity of the idea of musical topics is further elaborated by Agawu's provision of four tables of such topics drawn from different authors. They total 114 different topics. They are such a miscellany of different ways of thinking about music that it is difficult to understand what they have in common. To take a few disparate examples, they include *alla breve*, cadenza, gigue, Turkish music, fairy music, tempest style, folkloric, aria and bird call (pages 43-47). They combine different dance forms, such as waltz and minuet, with different moments in music such as aria and scherzo, with different styles of delivery such as recitativo and bel canto. Presumably any piece of music can be recognised as reflecting dominant aspects drawn from one or more of these topics, but the ambiguity of the term is a recipe for considerable confusion.

What Time is this Music?

Kramer (1988) moves away from the semiotic, discourse approaches of Agawu and Monelle. He owes more to cognitive psychology than literature. He explores the difference between objective time and the experience of time in music. In this regard he is unusual in musical analyses that tend to focus on harmonic matters. He accepts that there is a fundamental ambiguity in arguing for the subjective experience of time in music by drawing on his objective analysis of musical scores, rather than actual performances. However, this does not reduce his willingness to provide a detailed categorisation of forms that time can take in music.

"Music becomes meaningful in and through time" (page 1) is the opening statement of Kramer's book. He moves beyond this platitude by claiming that time in music provides the primary source of meaning in music. He thus situates his argument within the semiotic considerations that Agawu and Monelle explore but takes a more abstract and, in essence, fundamental stand on how music has its impact. An important aspect of this perspective is his pointing out that "most music theorists have not been concerned with time but with pitch" (page 2). He proposes that this is the case because musical theorists focus on the score which records pitch precisely and around which there is a long history of harmonic analysis. Time, by contrast, has to be considered in performance, although of course this does not prevent Kramer from considering many excerpts from scores.

Kramer helpfully explores ways of categorising aspects of time in music. The major distinction he draws attention to is between 'linearity' and 'nonlinearity'. For Kramer "linearity is a complex web of constantly changing implications...and expectations" (page 20). Intriguingly, he proposes that when the music does not have a tonal form that generates cadences and with them an implied goal, as in what he calls 'atonal' music, composers introduce "changes of texture, timbre, figuration, or register" (page 33) to help define contrasting components of the music.

This distinction, then, reveals that for Kramer it is the flow of the music. How that flow varies from phrase to phrase that provides the basis for formal analysis, as well as insight into how it gains its emotional and aesthetic qualities. This is a fascinating insight of direct relevance to the composing process. It alerts the composer to the significance of meter, rhythm and tempo.

Aspects that are, surprisingly, rarely mentioned in much of the musicological literature. Yet of obvious importance once attention is drawn to the implications for meaning these aspects of music carry.

Interestingly, the consideration of nonlinear forms leads Kramer to consider continuity and discontinuity, especially in twentieth century compositions. He repeatedly refers to Stravinsky's mould-breaking *Symphonies of Wind Instruments*. This 1920 composition, revised in 1947, has a number of distinct sections which do not unfold in any traditional way, certainly do not follow sonata form. Yet the piece is highly regarded and appreciated by many audiences. Kramer explains this by analysing the proportional relationships of each of the musical events in the piece. A coherent structure is revealed that gives the composition a decipherable form. This allows 'reverse engineering' to use these ideas as a basis for composing.

By developing a precise and fully illustrated vocabulary for the temporal aspects of music Kramer has provided a real challenge to those musicologists who focus entirely on pitch and harmony. Not surprisingly, in contrast to the writings of Agawu and Monelle, Kramer gives pride of place to twentieth century music, especially the more experimental composers. The emphasis on rhythm, complex metres, and percussion in all its forms, is one of the distinct features of twentieth century music. Yet the limitations of Kramer's approach is perhaps illustrated by the fact that the index does not include the word 'jazz'.

A Step towards a Composition Process

Taken together Agawa, Monelle and Kramer do provide insights into how to think about composing. They draw attention to aspects of music all too easily masked by concerns with harmonic progressions or pitch sequence matrices. The fact that music can be considered a form of discourse in its own right, as Agawu illustrates, emphasises the musical vocabulary that composers inevitably, usually implicitly, and unconsciously draw upon. That this vocabulary is embedded in musical traditions which are themselves part of a particular culture, time and place, developed in the Topics that Monelle illustrates, is a salutary reminder that innovation and invention does not emerge out of nowhere.

Kramer reminds us that it is remarkably easy to ignore the obvious fact that music exists through time. He takes this notion further by illustrating how a composition in performance shapes time. The score is only a pale reflection of the experience of music, but a careful examination of how scores manipulate everything, from the emphasis on different beats to the overall proportions of the moments of which the music is composed, serves to elucidate how music works. Perhaps most importantly for the composer, these perspectives provide a starting point for developing an approach that can assist in how to make music achieve the ends for which the composer is striving.

3. CHARACTER AS AN APPROACH TO COMPOSING

The semiotic considerations explored above pave the way to a more nuanced consideration of the nature and qualities of a piece of music that can aid the compositional process. Musical ‘topics’ imply some generic aspects of any composition, positioning it within the context of other musical works. Kramer’s innovative exploration of time in music also dwells on categories to which any piece of music may belong. With their broad brush strokes these insights lack the detail that a wide-ranging literature, and personal experience, reveal. Every composer develops an individual approach to creating a work. The semiotic approach requires a complementary concept that allows a more idiosyncratic consideration of what a score is about. This can then provide a route into an individual’s composing process.

It is proposed that considerations of the ‘character’ for which the composer is aiming carries implications both for objective aspects of the composition as well as the subjective extra-musical signifiers that may provide the impetus for creating a particular work.

The term *character* embraces many different aspects of all elements of the hierarchy within a composition; harmonies, tempos and rhythms, overall form and structure, as well as instrumentation. Indeed, it is the richness and ambiguity of the term ‘character’ that makes it so helpful as a basis for starting and shaping a work as a composer. It is consequently not surprising that the term has often been used as both an impetus and a description for compositions. Schoenberg (1967) notably advised;

“...in composing even the smallest exercises, the student should never fail to keep in mind a special character” (page 95).

In earlier times the consideration of character in music was also a direct consideration. In his chapter on ‘Musical Character(s) in Beethoven’s Piano Sonatas’ Brendel (2001) refers to Körner’s 1795 essay *On the Representation of Character in Music*. Brendel develops this exploration further by discussing the varied characters in the piano sonatas, using descriptions as varied as ‘introverted’ or ‘as landscapes that unfold before the musical eye’ (page 72). Importantly Brendel insists that ‘character’ in music “can also be understood in a broader, less personal sense, rather than human attitudes and passions”. Brendel’s focus is on what the pianist is attempting to convey to the listener. As a basis for the composing process requires a consideration of what character in music can mean, following Schoenberg’s advocacy of keeping ‘in mind a special character’. By unpacking what ‘character’ in music can be an approach to how character may be reflected in music has been developed.

In clarifying the meaning of ‘character’ beyond Brendel’s brief comments, it is useful to distinguish between the term ‘personality’ as used in scientific psychology and the less precise term ‘character’ used more generally. Personality is usually defined by psychologists as the enduring traits, attitudes and behaviours that distinguish one person from another. In essence, ‘personality theory’ covers a wide area of research which considers the basis for differences between people. Psychologists explore these individual differences in very many different ways. One example is the study of possibly the most well-known personality distinction, that between extraversion and introversion.

Whilst ‘character’ can embrace aspects of personality, it is taken here to imply some distinctive features of an individual rather than a generalised description of how one person may be different from another. Furthermore, drawing on the notion of ‘character’ as a basis for composing goes beyond the application of the term to people. A storm can have a character – aggressive, Mercurial, even possibly introverted – that takes on a different meaning from the

way the term would be applied to a human being. Similarly, a meal, or a game of poker, can have a recognised character to it. There are therefore many shades of meaning to the term that may be reflected in a musical work.

Although utilising ‘character’ as a stimulus for composing is somewhat innovative, as already noted, it is not without precursors in the musicological literature. For example, the pianist Jeffrey Chappell declares that the character of a piece of music “means the quality of **feeling**”². He develops the idea that feeling can have many different qualities. These can be reflected in features of the music. For example, a serene feeling would be legato at a slower tempo. Happiness, by contrast would be faster and louder. These ideas are similar to much that Tagg (2013) writes, or even the earlier writing of Cooke (1959). Although both Tagg and Cooke have a broader perspective on how music expresses meanings than does Chappell. He focusses on the details of how a piece is performed from second to second, the details of the music, which is not surprising for a pianist.

At a higher level in the hierarchy of a composition is the description of a ‘character piece’. This description has its origins in Germany and so was called *Charakterstück*, relating closely to the term *Stimmungsbild* (literally mood-picture). One widely admired example being Schumann’s so called ‘Character Pieces’. These are typically less than a minute in duration in which “each piece portrays a different mood or character”³. Musical dictionary definitions of these terms⁴ all agree that they are imprecise, but in general seem to be applied mainly to piano music that has a single idea or programme and is typically rather short.

Beyond these specific considerations the term ‘character pieces’ is applied to a great variety of musical forms. They are as varied as Bagatelles (notably Beethoven’s), Nocturnes (e.g. Chopin), intermezzi (e.g. Brahms) and Préludes (e.g. Debussy). The definition is nonetheless helpful in revealing that many, possibly all, constituents of any work have the possibility of being considered as exploring or expressing a particular character. It is consequently no surprise that at a larger scale than the focussed piano piece, many compositions can be identified that consist of a series of characterful components. Probably the most obvious is Mussorgsky’s *Pictures at an Exhibition*. Elgar’s *Enigma Variations* are also discussed as reflecting the character of the composer’s associates. More recently Thomas Adès’ (2005) *Court Studies* deals with characters and related events from Shakespeare’s *The Tempest: ‘The False Duke’, The Prince, The King, The False Duke’s Defeat and The King’s Grief*, derived from the opera Adès composed.

Character and Narrative

Consideration of Adès’ *Court Studies* draws attention to the fact that ‘characters’ are always part of a story. The *Leitmotif* associated with Richard Wagner’s great operas are another example of the way in which the melody associated with a particular role in the opera implies that character is part of a larger narrative. In Part XV of his *Poetics*, Aristotle draws attention to the significance of character in articulating the nature of the plot of a drama. It is the actions of characters that drive the narrative.

The relation between character and narrative is clear in the application of narrative theory to general musical forms, as well as components of any composition. In this context character is conceptualised as a defining aspect of any narrative. It captures many of the crucial components

² www.Jefferychappell.com Accessed 2nd February 2018, Bold in the original.

³ <https://blogs.loc.gov/nls-music-notes/2022/06/schumanns-character-pieces/> Accessed 20th September 2022

⁴ E.g. *Grove Dictionary of Music, Concise Oxford Dictionary of Music*.

of a particular storyline. For example, the ‘hero’ character implies an adventure narrative in which a series of challenging episodes are each dealt with by the protagonist. This follows Frye’s (1957) identification of a limited number of fundamental narratives inherent in any culture. More recently Almén (2008) elaborated Frye’s model in relation to twentieth century music. He demonstrated that even serial music can be shown to have a narrative form and thus recognises that serial compositions have a distinct character or set of characters.

Taylor⁵ (accessed 2022) argues that there are inherent aspects of being human that underlie a tendency to look for explanations of many different types of phenomena, often in the form of narratives. He proposes that this leads to a predisposition to find narratives within music. Although, as he is quick to point out,

“The invention of stories is therefore a valid way for listeners to summarise the experience of the music to themselves. However, listeners hear music within the context and potential confines of their own background and understandings.” (page 12)

The point, though, is clear. Stories are a natural part of talking about music. Just as the actions of characters drive a plot so do the inherent consideration of character in music provide the basis for an unfolding musical form. A form in which the impetus derived from characters gives rise to a recognisable musical structure as well as, at the same time drawing on the implications the components of the music have for the experience of the musical work. Therefore, although there is no necessity of thinking all music has a programme, using the prospect of events and the character associated with them is a recognisable basis for composing.

Narrative and Counterpoint

The characters in a drama develop over time. In musical terms this can be seen in themes and variations. The unfolding theme becomes something rather different. Eventually possibly unrecognisable as the original from which it developed. But in most dramas characters interact with other characters. This is more typical of sonata form. Different musical themes, which may or may not be related, replace, run parallel or contrast with each other. This interplay is also the essence of counterpoint.

It therefore can be seen that the focus on ‘character’ as an impetus for composing does not limit the music to a single theme or idea. It goes beyond the notion of a *Charakterstück*. The work is not constrained to be something short, or especially novel, or exotic. Nor does it have to have the episodic quality of a series of pictures, or a list of familiar friends. The unfolding invention that the composer explores from the musical ‘character’, which sets the work in motion, can take on many forms utilising a variety of forces from solos and quartets, to sextets and pieces for larger ensembles.

Frameworks for Character Generated Compositions

In developing an approach to composing that builds on, and articulates aspects of character, in music it is helpful to illustrate some of the different forms of overarching thematic structures that suggest themselves. These provide a life-time of composing opportunities. Consequently, the portfolio presented here is limited to just one of them: significant experiences of being a father.

⁵ <http://alan-taylor.website> accessed 24th August 2022

However, examples that are part of the research leading to the portfolio presented, exploring different aspects of various thematic structures, provide the background from which the particular portfolio emerged.

This research demonstrated the large range of possibilities for exploring character as a composing tool.

- An obvious basis for composing within this framework is the derivation of characters from a novel. The *Gormenghast Trilogy*, by Mervyn Peake is rich in very strongly etched characters. These include the central figure of Titus, as well as his tragic nurse, Keda, the enigmatic Steerpike, Lady Fuchsia, and the keeper of rituals Sourdust. All of which I have explored as the basis of a suite of original compositions.

For example, a piece that explores the sombre, tragic possibilities of the harp I composed as one of the movements of a *Gormenghast Suite*. This was inspired by the character of Keda, Titus's wet nurse, whose tragic life is destroyed by two lovers who both die fighting over her. In early 2016 this was developed into a six-minute piece with added flute and violoncello.

Lady Fuchsia Groan was the basis of a five-minute sextet, composed in early 2018, for flute, Bb clarinet, horn in F, violin, violoncello and piano, that was performed by RLPO musicians on 16th April 2018. Fuchsia is the sister of Titus Groan described by Peake as “at times impatient, immature and self-absorbed, she can also be extremely warm and caring”.

- A more immaterial framework for finding characters to build a piece around is drawing on ideas from cosmology. Current thinking from the ‘Big Bang’ through to the development of elementary particles, on to the creation of elements and the eventual emergence of humans has parallels in many creation myths. The book of Genesis being the most recognisable in Western culture. Intriguingly such myths require a set of stages that provide a framework for a piece of music which has not been lost on many composers. Handel’s *Creation* is so obvious it is probably safer not to mention any others.

I composed a six-minute trio for violin, tenor trombone and percussion, with the somewhat tongue-in-cheek title “In the Beginning”, in November 2015 and workshopped by musicians from the RLPO. It is built upon the various stages of expansion of the universe over its first 100 million years. This includes such stages as the emergence of gravity distinct from other forces, the separation of the strong from the weak electromagnetic forces, and the eventual coalescence of elementary particles into the elements we are all made of. The starting rhythm, which only emerges fully in the closing section is based on the opening words of the Bible in Hebrew, from which the piece gets its title.

These diverse explorations of character as an impetus for composing within an implicit narrative, assisted in working with *The Seven Ages of Fatherhood* that provides the portfolio of original compositions.

4. UNPACKING THE CONCEPT OF CHARACTER IN MUSIC

Facets of Character

The process of developing a musical approach to *character* is intended to facilitate the compositional process at all levels from pitch class set to overall form. It also offers the possibility of articulating the relationship between the moment-to-moment aspects of the score and some overall shape or structure to the music. This gives the music some meaning and significance, however personal that may be.

To achieve this, it is helpful to unpack the concept of *character* in a way that is relevant to music. The semiotic approaches earlier discussed in detail, as well as other writings on contemporary and twentieth century music, have been integrated into a framework for a model of *character* in music of value for creating musical works. This model, together with the compositions that illustrate it, provides the generation of new knowledge.

Two interacting strands form the essence of the utilisation of *character* in composing. One is the development of the conceptual issues and theoretical framework. The other is the actual activity of composing a variety of different works. Their interaction is a product of their influencing each other as the research progresses.

The heart of this method of developing the work can be conceptualized as a cycle (Figure 1). This is my development of the well-known scientific process. In science the stages are typically briefly summarised as Theory, Apparatus, Methodology and Results. In Figure 1 ‘character’ is the Theory, ‘instrumentation’ is the Apparatus, ‘musical form’ is the Methodology. The ensuing ‘composition’ is the Result.

Although the hypothetico-deductive system in science seems to imply that research always moves through the four stages in sequence, starting with a theory, there are countless examples of this not being the case. A chance discovery, such as the effects of radiation, can lead to the development of new methodologies and theories. Developments in the apparatus of science from the telescope to the computer have led to new theories and consequent results. It is therefore necessary to recognise that science is a sequential process that can be set in motion at any stage.

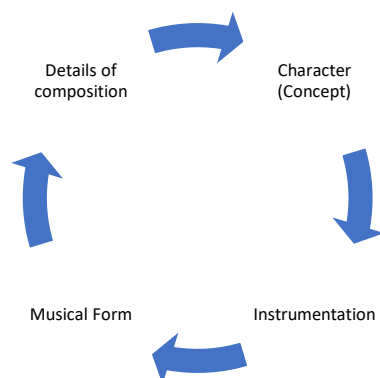


Figure 1 The compositional cycle showing how character is an aspect of it.

For music, also, the sequence of the compositional cycle can be entered at any stage. It could, for example, be an exploration of a pitch class set that carries implications for the composer which help to articulate the concept to be developed. Or it could be particular instrumentation that offers ideas for the form the music should take, as in the Harp example for Keda mentioned above. The central research strategy, though, is to ensure that the ideas around which the work is developed always engage at some point with the articulation and evolution of its *character*.

The research development requires a continuous interaction between the details of composing. This builds on an appreciation that any piece of music must relate to the forces that will play the work, where and when, as well as relating back to the concepts behind/underlying the aspiration for the music. The forces will often take into account the actual musicians that will play the piece. The context of any possible performance is also inevitably relevant, as many composers have recognised.

It is important to emphasise that utilising *character* as the driving force does not imply it is a fixed component that remains unchanged throughout the creation of the work. Composing is an interactive, evolving process. As with an artist looking at a blank page, the first mark on the page influences all subsequent marks. Similarly, once initial notes have been established, they will have an impact on subsequent music. The artist's first mark may be removed, just as a composer can delete a section of music, but every stage of the creative process interrelates with earlier stages and with anticipated future stages.

By analogy to a scientific project, here the hypotheses of composing consist of ways of elaborating and reflecting *character* in musical terms. These are then 'tested' through composing the music and evaluating the outcome in so far as it achieves or at least demonstrates the aspects derived from the hypotheses. Each composition then either becomes an example of a particular aspect of *character* or indicates a direction for further evolution of the approach, more commonly both.

The iterative, interactive nature of composing accepts that once the initial features of the music are selected, they will typically imply other possibilities and developments. The particular instrumentation will lead to elaborations of the musical ideas, not least because of appropriate tessitura and the interactions of the natural dynamics of the instruments. All of this is likely to influence the original conceptualisation of the music and lead also to discoveries about how the ideas of *character* unfold. Furthermore, during the course of this 'research' various pieces of music are derived that can be raided for subsequent compositions. This provides a personal library of possibilities out of which, as cited earlier from Kostka (2009, page 91) "a musical work that is consistent, that is stylistically unified within its own self-defined universe" can be created.

The research therefore consists of a series of compositions for a variety of different musical forces. Earlier pieces for small forces may be regarded as 'pilot studies', or in more engineering terminology as 'throwaway prototypes'. By going through the whole composing activity, in a given context of instrumentation and objective, the possibilities for that particular approach to composing can be identified. The key successes of this are then available for subsequent works, even though the original work may be abandoned in its totality, or just used as a resource to be ransacked for other compositions. They provide the basis for key smaller and larger scale works with which the portfolio is completed.

Practice as Research

It is useful to distinguish between the iterative process of composing, outlined above, as illustrated in Figure 1, and the broader issue of how composing music can be seen as a research activity, in which the practice is part of the research process. The ways in which practice in the arts can be understood as research are elegantly explored by Nelson (2022). He presents a model of three phases of Practice as Research. These he summarises as ‘know-how’, ‘know-what’ and ‘know-that’. Within this framework the compositional cycle proposed in Figure 1 is a more detailed way of developing ‘know-how’ when developing the practice of composing as a research activity. It emphasises that ‘knowing how’ to compose is a cyclical activity. It draws attention to the ways in which the various parameters of a composition interact during the composing process.

In this regard the cycle in Figure 1 is itself a discovery which has a ‘know-what’ aspect. Before setting out to compose systematically as part of practice research, the writings of many composers seemed to imply that composing is a simple process that proceeds in one direction, from ideas to notation. The mistake in reading notes by composers on their approaches to composing, such as Hindemith, P. (1937), Messiaen (1966), or even Rameau (1722) or books about composers’ works (e.g. Lendvai, 1979; Schiff, 1983, or Thomas 1997), was to ignore the fact that these are almost universally either about completed works, or summaries by composers of their approach to composition when they look back and comment on what they have developed.

Few composers articulate the details of the processes they go through to create their work. Intriguingly, the active temporal potential of online courses in composition are much more likely to proceed through a set of stages that reflect the composers, often non-linear, journey to produce the finished work. Such a journey may be difficult to recall. This is probably one of the reasons that Saint-Saens made the statement quoted at the start “*There is nothing more difficult than talking about music*”. This includes talking about composing music. The mastery of this process is the sort of implicit knowledge that Nelson (2022) emphasises is at the heart of ‘knowing-how’.

Figure 1 is thus an aspect of ‘knowing what’ that Nelson (1922) calls “informed critical reflection” (page 52). He takes this further by recognising that “The *know-what* of PaR resides in knowing what ‘work’, in teasing out the tactics by which ‘what works’ is achieved and the compositional principles involved” (page 52).

Importantly, Nelson (2022) makes clear that to achieve a profoundly critical reflection so central in turning practice into research requires the further elaboration of ‘knowing that’- the more objective incorporation of established knowledge. He writes this “may be mobilized from within, from an element of playfulness in the *know-how* process, and from without, through engagement with a range of other perspectives and standpoints to promote the interplay with fresh ideas.” (Page 53). For the present work the engagement with other perspectives elaborates the notion of character, that is found in so many compositions, by drawing on perspectives from psychology. These facilitate the enrichment of the notion and its interaction with *know-how*, enabling the development of *know-what* of the composing practice.

Psychological Origins of the Model of *Character*

To advance the potential for making use of *character* in music the facets of which it consists are elaborated. This draws on Read’s (1970) suggestion of four levels of appreciation of an art object. Although he discussed these ideas in relation to painting and they described the

experience of visual art works, they have a great utility as a starting point for an evolving approach to music composition. Read derived his ideas from the earlier work of Bullough (1906) who had studied the appreciation of single colours, in the atomistic tradition of early psychologists. But the relevance of these concepts to music was demonstrated by Myers and Valentine (1914) and later Myers (1922) when they applied similar ideas to musical tones. Binet, the father of intelligence testing, had proposed something similar as early as 1903.

Read (1970) was drawing on the seminal work of Carl Jung⁶ who had presented a general framework of ways in which people related to the world. Jung's four-fold classification system, discussed below, has direct parallels to the earlier writing of Binet and Bullough. Its longevity has been enshrined in a widely used inventory for characterising individual differences, known as the Myers-Briggs⁷ study of values. This is particularly favoured in occupational psychology and coaching as a guide to individual differences that carry implications for life trajectories.

Thus, although Myers and Valentine (1914) and later Myers (1922) were interested in the different modes of relating to musical tones there have only been oblique explorations of the implications of Carl Jung's analytic psychology for music. These explorations have focussed on Jung's arguments that aesthetic experiences are derived from the power of symbols to provide therapeutic routes into psychic disturbances. This perspective has been used to explain and shape some aspects of music therapy (e.g., McClary, 2007). No application of Jungian ideas to musical works, especially to the processes of composition can be found.

Jung's Model of Styles of Interaction

The earlier studies mentioned deal with human reactions to external stimuli. In the case of the Myers-Briggs inventory that has been generalised to characterise the profile of a person's interests and usual way of relating to others. That inventory has been elaborated to incorporate a number of aspects of Jungian proposals on significant variations between individuals. For the present purposes only the original quartet of forms, described below, of interactions between the self and non-self, are considered.

The proposal here is that the Jungian framework can be elaborated to act as a way of describing the characteristic profile or *character* of a piece of music. This enables a further step to be taken to utilise the model for generating music that does itself have a particular *character*. Such an approach requires the clarification of the aspects of the psychological model that can be recognised within aspects of musical form and compositional processes.

The framework proposed is derived from Jung's four-fold functions of personality (or modes or orientations). These are usually labelled as *Sensing, Feeling, Thinking and Intuition*. However, Jung and subsequent authorities make clear that all four functions are used by any person in combination at different times depending on the situation. Nonetheless, he claims that there will typically be a preference for a predominant function that is the conscious aspect of a person's ways of dealing with the world. The least preferred function is drawn on unconsciously. There is an assumed dialectic in this process because the unconscious mode is always the opposite of the dominant function. This provides a model of opposites that are

⁶ Carl Jung *Psychologische Typen*, was first published by Rascher Verlag, Zurich in 1921.

⁷ <http://www.myersbriggs.org/home.htm?bhcp=1> accessed 10 January 2018

commonly expressed⁸ as shown in Figure 2, *Intuition* being the opposite of *Sensation* and *Feeling* contrasting with *Thinking*.

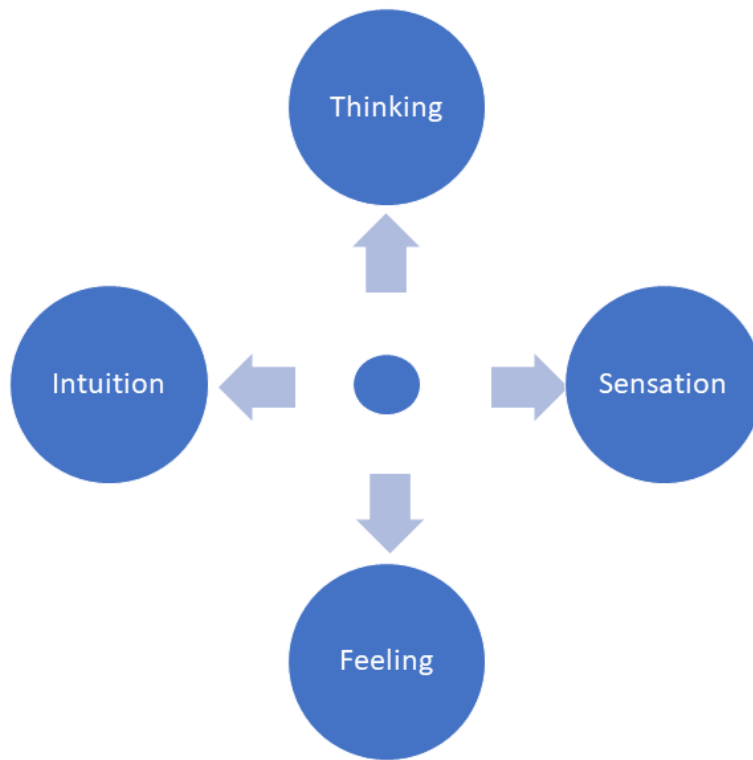


Figure 2 Jung's model of personality functions.

It is important to emphasise, then, that as in a Myers-Briggs assessment, any individual will have a profile across the four functions. One will typically dominate, but a person's *character* will always contain aspects of all the functions. For instance, the 'Architect' Myers-Briggs profile is someone who is analytic (thinking) but also creative (intuitive). The 'performer' emphasises sensation and feeling in dealings with the world. As will become apparent, this idea of a profile, rather than a distinct monochromatic feature, is crucial for understanding the development of this approach with regard to composing music.

Utilising this model, as the inspirational source for the process of composing, reflects aspects of what any piece of music is to achieve. The translation of the model into a compositional process requires the production of a profile for any given aspect of the music at all levels of a composition's hierarchy. A framework for guiding all aspects of the creation of a work. In other words, the adaptation of this model to the process of composing is based on an acknowledgment that each of Jung's modes has parallels to compositional processes. It further transpires that different musical theorists contribute perspectives that can be directly related to different components of this model. This makes the development of the Jungian quartet an integrated framework, bringing together many current ideas about the nature of music. An integrated framework relevant to composing not just to thinking about music.

⁸ As describe for instance at <https://www.verywellmind.com/the-myers-briggs-type-indicator-2795583> accessed 20th September 2022.

Developing the Model

1. *Sensation.*

Jung discusses an approach to dealing with the world in which direct experience is at the fore. When considering colours this is akin to emphasising a feature such as brightness and the experience of contrast. Tagg (2010) draws on something similar when he emphasises direct **analogy** between aspects of the music and the meaning it captures. This indicates that the dynamics are an important part of the impression the music makes but perhaps even more importantly is its tempo. The nature of the articulation in the music also helps to provide the sensation it is reaching for.

The examination of music by Kramer (1988) helps to elaborate how sensation is reflected in compositions. His starting point, discussed earlier, is that music essentially exists over time. This temporal aspect therefore implies that the sensations that are drawn from, or embedded within, a work are aspects of how that time is experienced. The speed and articulation of a piece of music reflects bodily sensations as well as being an analogy for them.

Illustration from “Steerpike” original Piano Solo, duration 3 minutes, composed during November and December 2017. First performed in concert by Lauryna Sableviviute, February 15th 2018.

The figure of Steerpike, noted earlier as an intriguing character in Mervyn Peake’s trilogy of novels, provides a starting point for illustrating the *sensation* facets of characters in music.

Steerpike is a spindly, energetic, but somewhat enigmatic person in the novels. One aspect of this is reflected in Example 1 from the piano solo. The direct sensation quality is reflected in the rapid run of notes, supported by the verbal instruction. It is also highlighted by the contrasting, uneven pulse in the left hand. With both musical lines in the treble clef there is added energy, given more impetus as it moves down to the bass clef. The lack of a clear tonal centre also provides an edginess to support the general character.

with mounting excitement
poco a poco accel. ♩ = 126

25

p *mf* *mp* *f* *mp* *ff*

Example 1 Section from ‘Steerpike’ – Piano Solo (December 2017) illustrating the use of analogy capturing a sensation.

In other words, the form of the music is a direct parallel to its character. Here the character of exhilaration can be seen in the pianist’s hands. The *analogy* is direct. Its dominant quality is one of direct sensation. But the profile is given a more abstract quality with the broken pulse in the left hand, especially with the underlying triplet rhythm, reflecting a connection with the opposite of sensation in intuition.

2.

3. *Emotion.*

For Jung the next level of reaction beyond sensation is feeling. Sentiment and passion are an aspect of this, as is the general mood expressed. This is perhaps the most obvious aspect of music, the feelings it engenders, whether it be, for example, angry or calming, happy or sad uplifting or despondent. This feature naturally builds upon the sensations, but it goes further than the analogy implied by tempo and articulation and other rhythmic aspects. There is an aspect of **metaphor**.

The distinction between analogy and metaphor is that the latter has similarities but does not directly denote what it is taken to imply. A piece of music at a fast tempo is analogous to a person running. But a musical scale moving up to its tonic is not reaching any actual goal, although it can be regarded as being a metaphor for some teleological process. Consequently, in general the idea of music expressing emotion is a claim of some form of metaphorical relationship between aspects of the music and emotions.

It is therefore not surprising that many books that explore how music works deal explicitly or implicitly with the way a piece reflects or stimulates emotions. Despite being called the *Language of Music* Cooke's (1959) book is almost entirely devoted to claims of metaphorical relationships between musical harmonies and particular emotions. Yet, notwithstanding the plausibility of many examples in Cooke's book there are many challenges to his claims of such tidy relationships between particular components of music and their related emotions.

A more nuanced approach to this is the vast tome by Tagg (2013) which also implies a linguistic aspect of music with its title *Music's Meaning*. However, throughout the exhaustive exploration of many different 'musics' from around the world, at the heart of Tagg's monumental examination, are claims about the many different ways in which music carries emotional significance. To take just one of the myriad examples across the 700 or so pages of the book, Tagg describes how Hermann's well-known score for the shower scene in Hitchcock's 1960 film *Psycho* "resembles the female screams of terror and the sound of a large knife being sharpened" (page 511). This is produced by sharp, percussive articulation of strident harmonic dissonances, repeated in a high register.

Tagg introduced the term 'anaphone' to mean an aspect of music that represents something - the Hermann example being a clear illustration of this. Such an aspect of music can take many forms, but it always implies that there are two components to musicological analysis in this context. One is the feature of the music. The other is what the music reflects. This is the Peircean distinction between the actual object of the music and what it signifies, discussed by Monelle (2000) in his exploration of semiotic approaches to meaning in music.

Illustration from original composition "Is Pluto a Planet?" for flute, oboe and Bb clarinet, duration 5 minutes, composed during January and February 2017, performed March 2019.

In Example 2, from an original composition for wind trio the energy of the music unfolds not just in the evolving crescendo but also in the distinct motifs that question and answer each other. Here there is a metaphor of a conversation between the different instruments, but one in which the antiphonic 'questions' and 'replies' are not totally coherent, moving between keys and reflecting contrasts that have parallels to an excited group interrupting each other's conversation. There is a reference to a somewhat animated mood with an underlying conflict.

This draws on Tagg's (2013) discussion of how particular forms in music are a metaphor for human conversation of. In Example 2, nine bars after G, the three protagonists move off in different ways. The clarinet develops a longer musical line while the flute line becomes more

broken and the oboe legato takes on a more strident quality. They, thus, metaphorically drift off into their different reveries.

The idea of discussion is consequently inherent at a subordinate level, connecting with the cognitive opposite to emotional interaction. The piece relates to the cosmological framework mentioned earlier, linking as it does to the debate about whether Pluto should be regarded as a planet. Reflecting both debates in cosmology but also the enigma of this member of our solar system.

Energetically

69 *circa 108*

Fl. *mp* *cresc. poco a poco*

Ob. *mp* *cresc. poco a poco* *p*

Cl. *mp* *cresc. poco a poco* *f*

Example 2 From Wind Trio *Is Pluto a Planet?* (December 2015) illustrating the use of metaphor to capture emotional conversation.

4. Thinking.

The third level of interaction, which Jung identifies, adds a cognitive component to the emotional and sensation lower levels. The reaction is no longer solely based on immediate experience. It also draws on thought processes. Ideas and concepts, meanings and understandings, all play a part in this aspect. In relation to music the **associations** generated in the mind of the composer or listener are relevant. It may be anything from a moment in childhood to a battle between good and evil. Or, as is often the case, these associations may be with other pieces of music, or situations in which music has been heard.

A rich consideration of the associations that music can have, discussed earlier, is Monelle's (2006), drawing on Ratner's (1992) concept of musical 'topics. Monelle's (2006) and also Agawu's (2009) explorations are valuable in drawing attention to the influence of earlier components of the piece being listened to. The memory, say, of the opening phrase may influence how subsequent repetitions, and modifications of that phrase are perceived. Indeed, the process of repetition and modification is itself a trope common to many musical topics.

One crucial implication of this is the need to establish any significant motifs, or melodies, in the mind's ear of the listener if they are to be used and elaborated later in the piece.

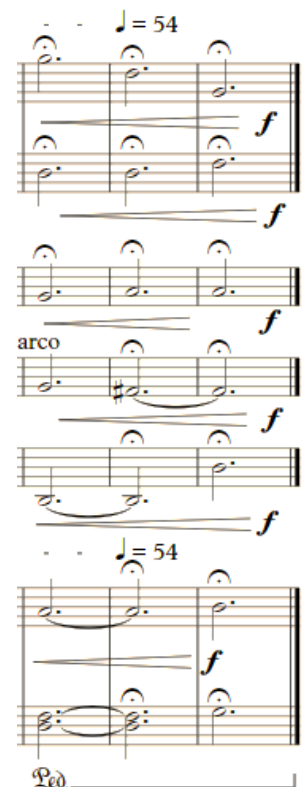
Illustration from original composition a sextet “Elements” for flute, oboe and Bb clarinet, Horn in F, Violin, Violoncello and Piano, duration 8 minutes, composed during March and April 2017, performed 22nd May 2017 in the Music Room of the RLPO.

A commonly utilised aspect of associations is the history of how a piece of music is ended. Example 3 from a mixed sextet is almost a cliché. It uses the slowing down of the piece with long chords and voice leading to a chord based on the tonic of the piece as a whole.

The audience expects the piece to end with such a set of chords. But it is difficult to see where the analogy lies in the music to support this expectation? Some sort of metaphor is more viable. The reluctant leaving, or the return to what the piece started with, giving a conclusion through closure might be argued as how these three bars get their character.

However, a complementary viewpoint is that this is a form so frequently found at the end of a piece of music that it is associated with that habitual memory. Yet that suggestion has some intriguing implications. For example, this three-bar illustration would be more convincing as an ending after some faster section. Its character is derived in part from its location and broader context. It would certainly not be at all impossible to start a piece with these three chords and repeat and increase their tempo to launch into an extended exploration of them.

The somewhat ambiguous F# in the piano, with the semitones within the penultimate chord add a rather darker emotional undertone to this otherwise conventional ending. This can be regarded as combining the opposites inherent in the two contrasting facets of thinking and feeling.



Example 3 Ending of mixed sextet *Elements* (March 2017) illustrating a common association for an ending.

These considerations demonstrate that the cognitive, or associational aspects of the character of aspects of music are subtle and complex. They are also likely to be personal to the composer and listener, even if they both draw on similar musical traditions.

These expectations inherent in music, are fully explored by Huron (2007). He goes so far as to argue that a major power of music derives from the anticipations it sets up and satisfies or challenges. This offers the prospect of indicating aspects of character in a piece by confounding the more obvious conventions. For instance, bars leading up to bar 507 of Movement 7 *Allegre Tuttavia*, in the submitted portfolio of original compositions, imply a definitive conclusion. However, that is defied with an unexpected coda (Example 4).

503

507

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

mf *f* *ff* *mp* *p*

Example 4 Part of the Ending of Movement 7 of the submitted original Sinfonietta in which the Oboe adds a somewhat surprising further ending after the *tutti fortissimo*. (Score in C)

The interruption in the flow of the music has aspects of Kramer's (1988) identification of the significance of musical time in carrying implications. A further semiotic reason for this unexpected coda relates to the overall theme of this movement, which explores the character associated with a daughter getting married. At an elementary level, the unexpected coda reflects the character of a wedding not being an inevitable 'happy ever after' conclusion. But it also has to be admitted that such mischievous codas are possibly a reflection of the composer's character.

4. Mystical.

This is the most abstract of Jungian functions. The transportation to another level of existence. Jung also called it 'intuition'. A 'spiritual' character is another way of describing the otherworldly quality being evoked in this mode. It is the process of knowing without distinct evidence; going beyond reason. It combines the other three aspects to reach dimensions of experience that cannot be reduced to only thought, feeling or sensing. The portent of this mode of experience is elaborated in Read's (1942) comment on aspects of aesthetic experience, drawing on Bullough's (1910) work on colour, that in this mode "the individual projects himself into the art work and rediscovers himself in it" (page 93). More broadly it draws attention to creative, strategic thinkers who operates outside of conventional thought.

The claim by Mâche (1992) that music draws on inviolable aspects of nature accords with this perspective. As he puts it "one of the ways of considering musical creation is to regard it first of all as the meeting between archetypes and a phenomenology of the sound world" (page 90).

It is not surprising that the use of the term archetype mirrors Jung’s claim that there are archetypes embedded in what he calls a 'collective unconscious'. Perhaps the most obvious examples of this are the chorales that are frequently central to religious music. These grow out of chant that can be regarded as non-musical meditations, which Spencer (1890) argued was the origins of music.

It is therefore not surprising that some of the clearest examples of music in which this intuitive character is dominant have been composed by people who are strongly religious. Most obviously this transcendental character is clearest in the music of Olivier Messiaen, and in a different way Arvo Pärt, both of whom express committed religious beliefs. In a humbler vein the current *immersive* music of Harrison (2013) also demands a suspension of thought and association, with the inclusion of ill-defined emotion and direct involvement with the sensations the music generates.

Illustration from Movement 4 of the Portfolio *Non c’è certezza* . A Quartet, for Clarinet(s), Saxophone (s), Violin and ‘Cello. oboe and clarinet, duration 11 minutes, composed during March and April 2021 performed 4th October 2021 by Immix Quartet available at https://www.youtube.com/watch?v=kTkxt_OqEDE

An attempt at this mystical/intuitive character is illustrated in Example 5, which is the opening section of movement 4 of the submitted Sinfonietta portfolio. That attempts to create the complex mood of waking up to a 3.00 am phone call about a child away from home. The low tessitura, pianissimo dynamics, with the ‘cello playing extended harmonics, all at a slow *Adagio*, combine with the ambiguous D, E, higher Db chord to create an aspect of that multifaceted experience. No distinct emotion or association could be conjured from this. There is a questioning quality as the lower instruments move up a semitone, but not conventional resolution until subsequent bars add momentum and introduce more obvious harmonies.

♩ = 72

Bass Clarinet in Bb *molto.vib.*

to Saxophone *molto.vib.*

Violin

Violoncello *senza vib.*

pp p pp p pp pp

Example 5 The opening bars of movement 4 of the *sinfonietta – non c’è certezza* (The future is uncertain (July 2022) illustrating a chorale-like aspect implying a mystical, intuitive character. (Score in C)

5. AN INTEGRATED FRAMEWORK

Each of these four facets provides an aspect of character for a piece of music. The term ‘facet’ is used in recognition that each is a different feature of the same piece of music. All are inevitably present in all compositions, but a composer may choose at any point to privilege one over the other, just as a listener may, through personal proclivities, or aspects of the music, focus on one facet or the other. As has been emphasised they combine together to provide the inspiration for music at all levels. Any musical work has a profile across all four facets.

The conceptual (theoretical) framework, as derived above, identified four components that can be drawn on in combination to as a stimulus for creating character in music. Summarised as the *Jungian Quartet*:

- Sensation
- Emotion
- Association
- Intuition.

Each of these, of course, is shaped by musical elements, from the most general, such as the overall form of composition, the pitch material and its organisation, through to metre, pulse (rhythm), tempo, timbre, and dynamics of individual sections. The hierarchical integration of these elements provides a framework which gives a shape to the music, its direction and impetus.

Table 1 indicates how this framework integrates many musicological ideas, especially those drawn from explorations in semiology. The relationships between the musical elements and the components of character at two levels of the musical hierarchy are also indicated. These are drawn from a variety of musicological sources, notably Cooke (1959), Persichetti (1961), Maus (1991), Mâche (1992) Kramer (1988), Monelle (2006), Huron (2007), Agawu (2009) and Tagg (2013).

Indicative Musical Elements	Jungian Function	Facet	Major authority
Tempo (changes), pulse, rhythm, dynamics	Sensation	Analogy	Kramer (1988)
Pitch organisation, timbre, pitch class	Emotion	Metaphor	Agawu (2009), Tagg (2013)
Topic, trope, form, pulse	Thinking	Association	Monelle(2006) Kramer (1988)
Pulse organisation, tempo, Pitch class	Intuition	Mystical	Mâche (1992) Huron (2007)

Table 1 Indicating some of the relationships between musical elements and character components with an indication of musicological influences. Note that all music contains all aspects although one is likely to dominate in any aspect of a work.

A portfolio of original composition is presented as derived and reflecting this framework. But before summarising that portfolio initial explorations in compositions are presented to further elaborate this framework and its application to my composing process.

6. EXPLORING CHARACTER IN MY EARLY COMPOSITIONS

In the spirit of pilot studies, or the engineering concept of the ‘throwaway prototype’, the framework outlined above was utilised in various compositions. The successes and weaknesses of the resulting works, especially as they emerged in workshops and performances, provide the outcomes and findings that influenced subsequent compositions.

Two contrasting examples, from many composed during the course of the PhD studies, are presented below. They provide evidence of this process using solo and larger forces:

1. A piece for solo piano.
2. A mixed sextet.

This use of the methodology incorporating the facets of *character* do take account of many aspects of a piece of music that contribute to its *character*. These include musical forms, instrumentation, tempo, dynamics, timbres, rhythms and ways of exploiting pitch classes.

Development of a Piano Solo

The piano solo, already mentioned, “Steerpike” composed during November and December 2017. First performed in concert by Lauryna Sableviviute, February 15th 2018, is discussed again here to illustrate in more detail many aspects of the Jungian Quartet that I draw on to support the composing process.

The Gormenghast series of modern Gothic novels, written by Mervyn Peake, mentioned earlier, provides a rich panoply of idiosyncratic figures who lend themselves to exploration in music. A large-scale work is planned, one day, incorporating a number of these fictional people. This will allow a direct exploration of the ideas of *character* in direct relation to fictional characters. Drafts of piano pieces that relate to Keda, the tragic nurse to the central person of the novels Titus Groan, as well a piano solo for him, have already been completed. A further composition considering the master of ritual in the eerie attics of Gormenghast Castle, Sourdust, has also been composed.

The example here is a short piano solo which deals with the character of Steerpike. The success of this work eventually provided the basis for the final section, the *Epilogue* of the submitted portfolio. This had its premier public performance on 3rd November 2022 to great acclaim. Once again being played by Lauryna Sableviviute.

Plan for a Short Piano Solo - Steerpike

This short piano solo focusses on the anti-hero of the stories, *Steerpike*. He is described by the author as follows:

"Limb by limb, it appeared that he was sound enough, but the sum of these several members accrued to an unexpectedly twisted total. His face was pale like clay and save for his eyes, mask-like. These eyes were set very close together, and were small, dark red and of startling concentration."

This gives a feeling of eccentricity with an general form that is ‘sound enough’. This suggests a recognisable *association* with an overall structure. The illustration in Example1 above, also

demonstrates the facet of *sensation* that runs through the whole piece. The unexpected aspects above also add an *emotional* quality as well as challenging the *thought* processes that the piano solo may generate. The extremes of the character and the great reach of the actions on the piano provide the opportunity to explore the physical sensations that observing a piano solo can generate.

A Starting Pitch Class Set

A starting point was to select a chordal mood that has some flexibility whilst still capturing a potential for a questioning *association*. The seventh chord has much of these qualities and the minor scale allows, as a start, some hint at discontinuity. As Cooke (1959) points out the minor third is not part of the early stages of the harmonic series so reference to it is less expected than the major third. This gives it the potential for associations with a less positive mood.



To free the compositional process further, a related hexachord that has even more of the indeterminate qualities of the minor seventh was identified. This hexachord adds semitones which Huron (2016) demonstrates can have a disconcerting emotional impact because they do not sit within the natural harmonics to which the physiology of the ear is attuned.



Hexachord relating to C minor

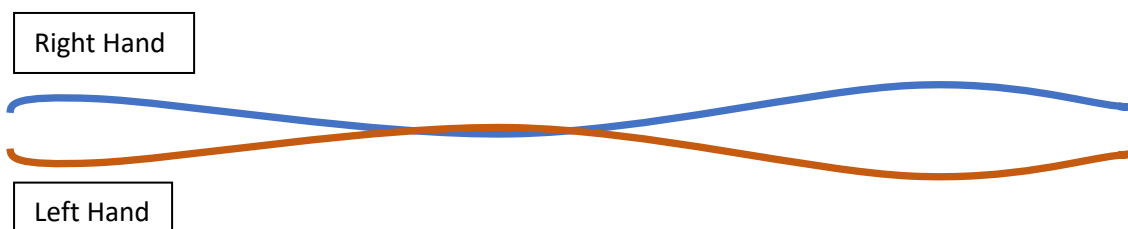
The hexachord was then selected as the basis for a tone-row around which the short piece could be elaborated.

The enigmatic character of Steerpike, who is both victim and villain, uses the implicit and explicit *associations* available through variations of the selected hexachord, using retrogrades, inversions and transpositions. These provide opportunities for both *emotional* light and shade, moments of *intuitive* reverie and the *emotion* of adventure. This reflects the drama and irony that permeate the novels. Thus, although there is no programme to this short piece the rapid changes in mood mirror, in microcosm, the many twists and turns of Steerpike's activities throughout the novels.

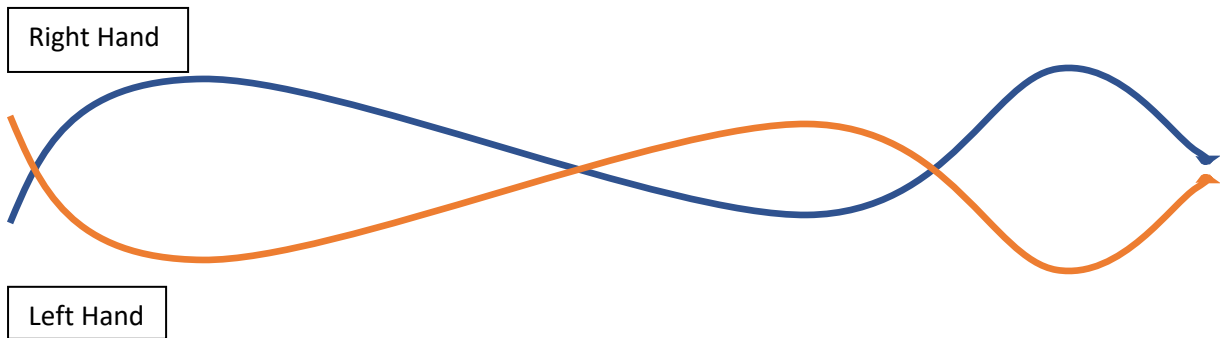
The dominant function is one of *Association*, drawing on *thinking* and cross-reference to many musical examples of adventure and derring-do.

Exploring the physicality of playing the piano as part of the sensation and mood of the piece.

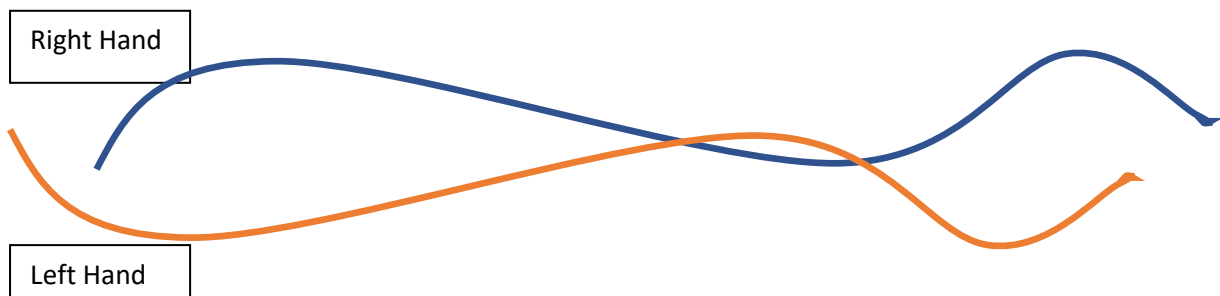
The variation in range and reach of Steerpike throughout the novels suggests a direct *analogy* to the movement of the pianist as the piece is played. Therefore, an overall form was initially considered for the composition. This represents vertically the positions of the hands on the keyboard: horizontally is the musical sequence.



Examination of this form revealed that it was too static and lacked a general feeling of movement. Consequently, a more elaborated form evolved with a nod to the 'golden section'. By making the crossover nearer the $5/8^{\text{th}}$ position than the centre. This added interest and created 3 cross-over points.



But detailed exploration of what this actually implies at the piano revealed that aspects of it are physically impossible. The left hand and right hand are better be out of synchrony. This gave rise to yet another form.



Various other formal possibilities also suggest themselves as reflections of the implications of the profile for the piece:

- The possibility of getting slower as each part goes higher.
- The possibility of one part being a total retrograde, or inversion or retrograde inversion of the other also suggests itself.
- The initial idea/motif could, fractal like, also reflect this overall form.
- This implies very careful shaping of the rhythms and harmonies of the initial idea, but that is revisited as its implications are explored.
- The work was commissioned to be no more than three minutes. To plan this out it was therefore treated as 180 seconds divided into 9 units of 20 seconds each. At crotchet = 60 in 4/4 time this requires each section to be 5 bars, i.e. a total of 45 bars = 3minutes.

With changes in tempo to reflect different *emotions* in the piece the 45 bars framework was adjusted. It was also found that the emotional qualities of the dance so commonly *associated* with 3/4 time gave a more appropriate quality. These combined to generate a work of 72 bars, but still running for almost exactly 3 minutes.

By overlaying a grid on this formal structure, each cell of this grid can be treated as one bar. By determining the location of middle C the width of the chords can also be indicated providing a detailed template for achieving the work.

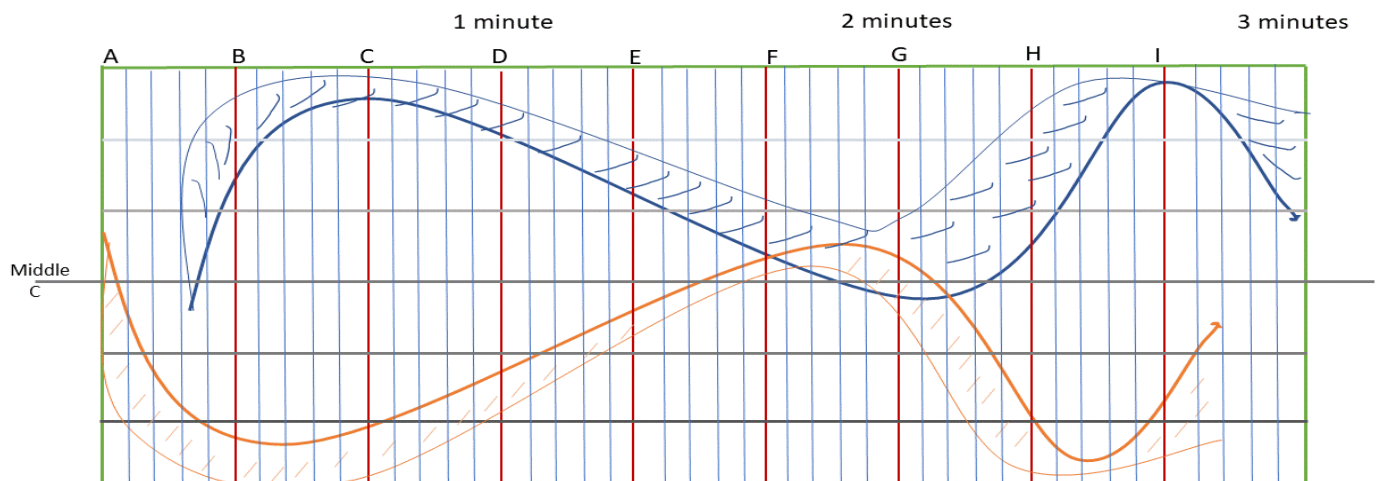


Figure 3. The graphic score used as the basis for a piano solo. The overall shape is a direct metaphor for Steerpike’s activities, but the oblique mirror image provides a dissociation with emotional implications.

Developing the Rhythmic Figure from the Hexachord

An initial rhythmic figure, that used the notes of the hexachord as well as the initial shaping idea in the right hand, was developed, still referring back to the bristly character of Steerpike.



Rhythmic motif derived from the hexachord.

This turned out to have a convincing response in the left hand, following the conventions of antiphony. That still maintains the minor mood but moves it into a slightly more conventional state.



By bar 23, approximately one-third the way through the piece the two hands are brought closer together, rather as a mirror image of the overall plan rather than a direct modelling of it.

Other developments of the initial ideas of the character of Steerpikie also resulted in musical modifications to the original scheme to capture the implications of the original latent structure with its sensations and associations. The concept of ‘latent structure’ is explained in more detail when discussing the mixed quartet in Section 6.

The brilliant performance of the work by Lauryna Sableviciute on 8th February 2018 did vindicate the approach to its development. However, even closer adherence to the original idea may have generated a piece that was a little more coherent. The balance between the rapid changes of mood that is central to the character of the composition whilst still taking the listener along in such a short piece is a challenge. The original motivic form could possibly have been kept more clearly in the foreground throughout the piece, although its reprise at the end in a more sombre transposition worked well.

The Importance of Counterpoint adding Narrative to Character

The work on this piano solo drew on many ideas from early counterpoint (Mann, 1987), especially the ideas underpinning ‘free counterpoint’ (Prout, 1890) and the more relaxed approach that Benjamin (2005) advocates. The effective use of retrograde and inverted, as well as retrograde inverted versions of themes, in sequence and in parallel (to use an analogy from electric networks) was made all the more feasible by the facility with which these can be explored in music software.

It illustrated how two or more lines of music, whilst still maintaining some harmonic structure appropriate to the character of that section of the work, can enhance the emotion of the music in subtle ways. This demonstrates a much more complex possibility for composing than may be expected from the idea of a distinct identity associated with the central concept of *character*. People can have a mixture of components to their personality, not necessarily all in harmony. Lived experiences consist of many overlapping themes. It is therefore, hopefully, not too pompous to suggest that life is characterised by counterpoint. Awareness of this provided a step-change in the consideration of how compositions could be structured.

The Steerpikie piano solo encapsulates a character profile dominated by the Jungian perspective on sensation. The intuitive counterbalance to this is implicit in the hexachord that provides the basis of the harmonic structure. Elements of association contrast with emotion as secondary facets of the overall work. It therefore provides a fruitful exemplification of the value of the Jungian Quartet as a basis for composing music.

Development of a Mixed Sextet

Capitolo L'Occasione eight minute sextet for Flute, Bb Clarinet, Horn in F, Violin, Violoncello and Piano, composed in early 2019 and workshopped 1st June 2019 by members of RLPO.

Overall Structure

The availability of a mixed sextet offered the opportunity to begin work on a longer composition that related to the character of the 'Gods'; a leap beyond the representation of characters in fiction. It provides a 'pilot study' for a composition that uses larger forces to be part of the Sinfonietta portfolio. This is inspired by four poems by Niccolò Machiavelli (better known for his political work *The Prince*). Each of the poems describe different forces at work in human endeavour. In a fascinating essay Patapan (2003) discusses how these four poems each deals with a different type of power, in effect replacements for Greek Gods. At another level the poems are each dedicated to one of Machiavelli's associates, providing a distinct reference to specific characters as well.

The most well-known of these four poems is *Capitolo L'Occasione*⁹. It describes 'opportunity', something that must be taken when it is offered or it is lost. It opens with the lines:

*“Who are you? Mortal woman is less sweet
The Heavens have richly decked and dowered you
Why so restless? Why these wings upon your feet?
“Few know me, Opportunity am I.
The reason that I never can be still
Is because on a wheel my foot does lie.”*

There is a distinct character here of a radiant spirit who has to be grasped when the opportunity arises. The poem makes clear that her hair flows forward so that she cannot be grabbed once she has passed!

The dialectic here is the interplay between the here and now and a prospect for the future. As such a strophic form is suggested in which a changing refrain mirrors the re-occurrence of opportunities. In other words, the overall structure for a composition is energised by drawing on analogies to the interplay between the here and now and a possible future, at the heart of the poem. It is also possible to see the dialogue in the poem, between the poet and Opportunity, as a metaphor for musical antiphony - two different, but related, musical forms playing back and forwards with each other.

The overall mood of a composition is also suggested by the essentially intellectual questioning of what is the nature of Opportunity. However, as reflected in the Jungian Quartet, the consideration of Opportunity generates an undertow of emotion that there is a search to resolve. This leads to the proposal that the music requires a combination of a cognitively sound musical tonality with possible layers that hint at something otherworldly.

The proposal of a strophic, or antiphonic form reflects Kramer's (1988) emphasis on 'moment form'. This is music with changes in tempo and forms of articulation over time. That provides a basis for the unfolding nature of the work. In this case, the seeking to take advantage of an opportunity supports the idea of the piece building to an optimistic climax.

⁹ This is often wrongly translated as 'The Occasion Chapter'. But a more appropriate translation is 'The Opportunity Chapter.'

Development of the Overall Structure

Interestingly, Machiavelli's poem uses the *terza rima* rhyming verse stanza form of chain rhymes. With the rhymes each moving on a step. For example, the first four lines have alternate rhymes, ABAB. But then they become B C B. This gives a sequence such as the following:

A B A B C B C D C D E D E F etc,

This is interesting because it suggests a somewhat innovative musical structure that has similarities of Lutosławski's chain form, notably in his *Chain I* from 1983. There, what might be regarded as a refrain, or chorus, provides a repeated structural element. This element does change throughout the piece like a varying rhyme. It is therefore possible to mirror the sensation of the composition directly in the original rhyming verse form. This enables the piece to have an embedded character, which echoes aspects of the structure of the poem that originally motivated the work. In Jungian terms this aspect of the piece may be regarded as an 'unconscious' element, not necessarily immediately obvious to the listener, which mirrors the character of the impetus for the work,

The rhyming scheme was treated as a component of the music, providing its strophic quality, in effect verses and chorus, but giving a more nuanced framework for the form of the piece.

This is interpreted in musical terms by converting the rhyme aspects A, C, E, etc into musical variants on the character/theme A = A1, A2, A3 etc.

And B, D, F etc. into variants on character/theme B = B1, B2, B3 etc.

This structure does give the piece a flavour of what Kramer (1988) calls 'discontinuity'. As mentioned, he refers to Stravinsky's mould-breaking *Symphonies of Wind Instruments* as an important introduction of powerful 'discontinuous music'. The influence of this perspective on later composers is most obvious in Birtwhistle's 1997 *Silbury Air*. For this piece Birtwhistle creates what he calls 'static blocks', which he designates as objects. These have, in his terms, a 'labyrinth' of related tempi creating continuous metric modulation.

Silbury Air also illustrates the more detailed considerations Kramer draws attention to, such as the crucial distinctions between metre, pulse and beat. Kramer shows that their differing qualities and interrelations reveal subtle aspects of how music has its impact. In other words, what gives it its 'character'.

When thinking about the character of a piece that explores 'Opportunity', the sensation of temporal discontinuity generated in composing has direct associations with the consideration of a future that may or may not link to the past. The composition is therefore experienced as exploring the subjective aspects of time inherent in the concept of a character which gives form to an implicit narrative.

To capture the character of the sextet using the formulation derived from the *terza rima*, as converted into two contrasting musical motifs, the following structure (Figure 4) was developed.

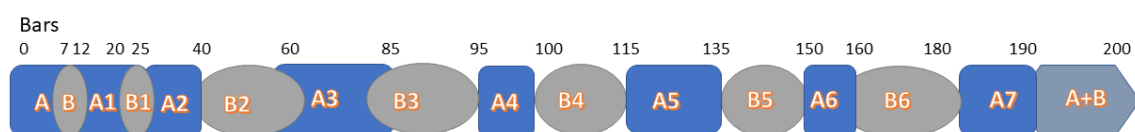


Figure 4 Overall structure of mixed sextet derived from interpretation of *terza rima*

Thus, although this musical work does not break the boundaries of conventional flow to the same extent that, for example, Stockhausen's moment time compositions do, as notably in his *MOMENTE Europe Version 1972*, the interplay of different musical incidents carries associations with the mixture of emotions that are reflected in missing any opportunity offered. The composition therefore illustrates another aspect of the Jungian Quartet applied to aspects of the overall plan for the music.

Pitch Organisation

Variants of A

A flowing musical line, around a major tonal centre was indicated by the consideration of the grounded nature of the consideration of Opportunity. Exploring the overlap of B Major and D Major to take advantage of the lower tones on the 'Cello' gave rise to an opening melody to which Bb was added to give a hint of the contrasting emotion of pathos.

Violoncello

Andantino ♩ = 84 throughout

mf *mp*

Opening melody in the 'Cello

Staying in the lower tessitura the same musical idea was slightly modified and moved to distinctly different, but overlapping tonal centre of Eb created for the Horn.

F Horn

p *mf* *mp*

Horn counterpoint to 'Cello

A further variation of A was created for the flute, still hinting at Eb. However, now this is further away in tonal centre from the original 'cello melody and develops more energy especially with the introduction of quintuplets at a high tessitura.

lyrically

mf *f* 5

Flute variation of the emerging melody.

The interplay of these three instrumental musical lines in approximate counterpoint was created to capture an initial gently lyrical melody relating to the ‘pastoral’ topic that Monelle (2006) explores. A low drone on the violin adds just enough questioning to keep the metaphor of a response to the character of the poem.

Andantino ♩ = 84 throughout

lyrically

Flute

B♭ Clarinet

F Horn

Violin

Violoncello

Piano

Pedal instructions are only for general guidance. (The pianist is always right.)

Opening four bars of the sextet (Score in C)

Subsequent explorations of these variations on the opening melody provided a resource for the work. Eventually, in the spirit of reaching for the opportunity a more definitive tune was found. Illustrated by this interplay being handed over from the ‘cello to the piano:

Vc.

Pno.

An antiphonal tune from the ‘cello being developed by the piano

Variants of B

Following through on the plan to have an emerging second theme that related to but contrasted with A, emphasis was placed on the Jungian mixture of emotion and intuition inherent in rhythms and the tonic centre of C Major, that diverge from that lyrical A. Although the interplay of B with A is maintained as illustrated by its effective integration into the quintuplets.

Variant B in the Flute and Clarinet (score in C)

This variant was pushed further from the original to create a stronger emotional experience of the uncertainty characteristic of dealing with opportunity. This was done by the use of staccatissimo and pizzicato rhythms.

The emergence of more disquieting, energetic A variation

The variations of A and B were alternated through the work, sometimes overlapping but eventually giving way to a lively grabbing of the possibilities. This ends on a strong chord. But the C major with a sixth in the Horn gives the suggestion that perhaps the opportunity has not been made use of as might be hoped.

Ending of *Capitolo l'Occasione*

Learning from Performance

The sextet worked well in performance with the alternating motifs developing effectively. Some of the counterpoint was less effective, needing more time to develop. The original structure was too rigid and benefited from development. The orchestration was effective enough to allow the possibility of developing this piece for much larger forces and for an extended length.

The strategy of building a structure around core musical shapes proved especially productive. It allowed the utilisation of the model of character in music to be effectively harnessed. The piece and the approach to its composition therefore provides a prototype for the creation of the more substantial works that form the portfolio.

7. SUMMARY OF CHARACTER IN COMPOSING FOLLOWING EARLY EXPLORATIONS

Analogy, metaphor, association and intuitive experience, all informed by Jung's modes of interacting with the world, provide a summary of many theories in musicology about how music has an impact. These perspectives have been explored as the foundations of a compositional process. This 'reverse engineers' semiotic considerations of finished works, where the central model of semiotics is to explore what is signified by a sign, the music being the sign, the meaning or significance of the music being the signifier.

For a composer the signifier comes first. What is it the composer is trying to do? The composer may be involved in an abstract exploration of musical possibilities, derived from intangible formulations, such as tone rows. The musical work can emerge from reflections on personal experiences, or attempts to connect with broader themes, such as landscape, derring-do and great religious themes. It is being proposed in this thesis, that a productive way of developing a musical idea, the signifier, into a musical work, the sign, is to draw on the prospect of there being different modes of expression in music. The four levels of transaction put forward by Carl Jung, sensation, emotion, thinking, and intuition have been interpreted as related aspects of how music works, analogy, metaphor, association and intuition.

The novel contribution of this approach is to draw on the literature that describes what music is in order to create what music can be. This consequently builds a fruitful bridge between aspects of musicology and the act of creating a musical work.

It is crucial to emphasise, though, as many commentators on music have made clear, that the abstract nature of music, especially when there are no overt programmes, storyline, or lyrics, inevitably means that different listeners are likely to take different feelings, ideas or meanings from any work. These will have no necessary connection to what the composer consciously or implicitly had in mind. The point is that as a composer the impetus given by the complex, rich nature of musical character provides a fruitful starting point and helpful focus for what can otherwise be a daunting task with no obvious pathway.

However, as stressed earlier, although the model of character indicated here may be useful for developing music, once the work is underway many processes interact. From these the composition evolves. A crucial implication of this is that the finished work cannot be reduced to any simple or complex formula. As Almén (2008) has argued, there are implicit narratives even in compositions that claim to be objectively developed from tone rows. As I discovered when composing a piece for solo clarinet using random numbers, rules have to be invented to convert those numbers into musical events. Those rules are drawn from the experiences, habits and attitudes of the composer. They inevitably expose the composer's predilections in so doing.

Neo-Romanticism

A further clarification of the approach to composition that draws on different modes of expression through building on aspects of character, can be achieved by noting the similarities and difference to the 19th century Romantic tradition. The works seen as Romantic are typically described as "more intensely personal" (Headington 1974, page 179) and more overtly emotional. As with all musical labels, there are ambiguities. Kennedy (1990) in his edition of

the *Concise Oxford Dictionary of Music* states Romantic(ism) “is a vague term, for there are ‘romantic’ elements in all music, of all ages’ (page 540). However, he goes on to write that the composers who are generally classified as Romantic compose music for which “emotional and picturesque expression appeared to be more important than formal or structural considerations” (page 450). This distinguished the music from the more controlled ‘classical’ art out of which they emerged. In that regard a focus on character does reflect the urge to express aspects of the music and to grow the structure from that character, rather than shaping it within an established framework, such as a sonata or symphony.

The emphasis on conventional structural considerations in Romantic music, are often replaced by an explicit or implicit programme. To take one of many possible examples, in Berlioz’s *Symphonie fantastique* of 1830. The composer himself provided a set of programme notes with the score elaborating the piece’s subtitle “Episode of an Artist’s life”. In this regard a focus on character when composing, with its implication of some aspect of narrative, connects with the potential for some unspoken episodes that could be part of a story.

The difference from the 19th century Romantic tradition in the current portfolio of original compositions may be best aligned to the emergence of what some musicologists have called ‘neo-Romanticism’, most notably Simmons (2006). Perhaps even more than other musicological labels, neo-romanticism has taken on a variety of different meanings. One aspect of it is to reflect a process that Gombrich (1962) argued forcibly, in his major work on the visual arts, is that there is a natural swing throughout the history of art from Classical to Romantic traditions and back again. Somewhat poetically characterised by the restraint and modesty of Apollonian art in contrast to the sensual, spontaneous and emotional aspect of Dionysian art.

In the swing of this pendulum the Romanticism of much of later 19th century music swung to a more restrained, formulaic Classicism in the dawning of the 20th Century, perhaps most obviously illustrated by the 12 tone experiments of Serialism. But also including, for instance, the overtly neo-Classicism of Prokofiev’s 1918 *Classical Symphony*. Simmons (2006) argues that an underlying theme of self-expression and emotional exploration was hidden by the dominance of these explorations but could still be recognised, for example in the compositions of Samuel Barber. Moening (2022)¹⁰ highlights Benjamin Britten as a major neo-Romantic composer, because of “vivid representations of the creator's internal feelings”.

The approach to composing developed for the portfolio of original compositions can therefore be understood to be within the Romantic lineage, but the programmatic qualities of much 19th century Romantic music is eschewed in order to provide more intimate explorations. There is more a collage quality to each movement, although an overarching narrative to the portfolio as a whole can be seen to reflect programmatic tendencies. As Simmons (2006) has emphasised neo-Romantic compositions pay even less attention to formal structures than their 19th century forbears. This is consciously true of the present portfolio. The structure of each movement is built from the interaction between the musical material from which it is derived. This material is utilised in various ways throughout the 9 movements that constitute the portfolio. Inevitably, this gives the music some of the ambiguities and abstract nature of ‘absolute’ music, showing once more how porous are the boundaries between musical typologies (Bonds 2014).

¹⁰ Moening, S. (2022) <https://study.com/learn/lesson/neo-romanticism-music-art.html>. Accessed January 2023

8. A COMPOSITIONAL PROCESS BUILT ON THE JUNGIAN QUARTET

With the above caveats in mind, about the evolution of compositions as part of the act of composing, the following four aspects of composing, which elaborate the character of a work, have been identified from early ‘pilot study’ compositions.

Counterpoint

Despite the modernist aura of the approach to composing that has been elaborated, against the backdrop of eschewing any of the formal structures in common practice period music, the Baroque aspects of counterpoint have been found to be stimulating. In this regard, rather unexpectedly, the influence of Bach, perhaps notably C.P.E. Bach, and Antonio Vivaldi, has a role, below an obvious awareness, but perhaps not surprisingly, given the amount of such late Renaissance and Early Baroque music to which I am exposed.

The importance of this is that it has been demonstrated, exemplified in the piano solo and the sextet, that the Jungian modes do not necessitate just one motif, or even one unbending character to a piece. Instead, the contrast inherent in the distinction between, feeling and thinking, or intuition and sensation imply that there will always be a variety of musical forms in any composition, although they will all feed from the same initial spring.

The existence of different forms derived from similar material also leads to the interplay of these forms giving rise to a rich musical tapestry. The pattern that characterises that tapestry is drawn from the central impetus of the composition – its fundamental character. But just as characters inevitably play a role in any drama the interplay of the musical constituents will give rise to some form of narrative structure. This is never necessarily a strict programme or even a musical form that can be converted into a recognisable storyline. It is more likely to capture the fleeting moments that typify the lively atmosphere of thought and feeling, sensation and awareness that underly the composing objectives.

Overall Form

The flexibility of musical forms explored above, sometimes from graphic representations, provides a fecund vocabulary for future compositions. Two frameworks, each loosely employed are a) theme and variations and b) antiphonic call and response. The overlap between these two is wonderfully illustrated by Mussorgsky’s *Pictures at an Exhibition*. The so-called ‘promenade’ section that links each of the ‘pictures’ varies each time it emerges, thus being a developing ‘response’. Further, each of the ‘picture’ sections are actually clever variations on the ‘promenade’ theme.

Sketches have been useful to encapsulate facets of character in the structure of a piece. Graphic scores have become a regular part of modern composing ever since the 1950’s but have a much longer history¹¹. But in the present context rather than their visual presence being the essence of the score, these visualisations are derived from the sensations or associations that enliven the work’s character. They are a fruitful template, or armature, on which to build the work.

¹¹ See a wonderfully illustrated <http://davidhall.io/visualising-music-graphic-scores/> accessed 222nd September 2022

Constant Iteration

As illustrated in Figure 1, the creation of a piece of music, like the process of science, is inherently recursive. Many composers have noted this. Few agree with Hindemith (1952) that composers should have the details of what they are creating fully in mind before they start preparing their score. Music implies music. The unfolding process of interacting with what is already on the score is a mixture of ratiocination and intuition, informed by the experience of music and knowledge of musical possibilities.

Unless a random process is deliberately sought, as in the experiments of Cage¹², there is always some framework against which the iterative composing process is conducted. In this regard, the often-quoted comment from Hindemith “There are only twelve tones and they need to be treated carefully”, whilst ignoring many contemporary developments in quarter tones and the like, as well as non-Western musical traditions, is now supported by the detailed examination of recent research by Huron (2016). He shows that the physiology of the ear supports many aspects of harmony, with its implications for melody and voice leading, that Hindemith would endorse.

Consequently, the creation of music by drawing on the modes by which we can interact with the world (simplified in the Jungian Quartet) appropriately draws on established musical conventions. As demonstrated earlier, in Sections 4 and 6, there are many possibilities in this approach still utilising relatively quotidian musical components. Some limited aspects of extended techniques have been drawn on for some instruments. But the music composed in the early studies may be regarded as relatively conventional. This may indicate something about the composer as well as possibly being a result of the composing process described.

Building on a Library of Earlier Works

The composer of a piece of music can often be recognised from a few bars. This can be the case whether the music was created in the early years of composition or much later. This may be due to habits and compositional processes that the composer is either not aware of, or that are preferred, or a mixture of both. It can also be due to the frequent recycling of compositional material, which is a common practice.

For the work considered here existing compositions were unashamedly raided for subsequent works. Often the demands of the new work, and the iterative process mentioned, gave rise to something rather different that may not even be recognised as relating to its progenitor. One aspect of this change is often brought about by the music being assigned to quite different forces from the original, for example a string quartet being derived from music for a recorder ensemble.

There is one other crucial influence that gives rise to revisions in earlier pieces of music – opportunities for performance. It is remarkable how little is written in advice to composers about the possibilities for getting their music performed. Yet, it is well-known that in the early stages of his career Mendelson hired orchestras to play his music. Beethoven set up

¹² Although as already noted Cage’s claims that his aleatory compositions were driven solely by chance is somewhat disingenuous because he, or performers of his work, had to create rules of how to turn the results of his random processes into sounds.

subscription concerts to get his music played. In more recent times Philip Glass created his own ensemble to perform his music. Perhaps here, the popular music tradition, given such an impetus by The Beatles, but already well-established in Jazz by the likes of Duke Ellington and Dave Brubeck, of groups playing their own music, provides salutary examples.

In the absence of the possibility of forming an ensemble specifically to play one's music, note needs to be taken of the opportunities available. These include the prospects of particular instrumentation and the challenges of aspects of performance. Whilst these limitations cannot be allowed to dominate the creation of the portfolio there are two aspects that have been kept in mind.

One is that although the portfolio is conceived of as a coherent set of related movements within an overall framework, the chances of the whole set, or nearly two hours of music, by an unknown composer, being played as one concert, seems very unlikely. Therefore, each movement is packaged as a stand-alone work.

The second is the awareness that opportunity for the performance of the longer movements is much less than for shorter pieces. As a consequence, two of the longer movements were revised as works of about half their length. In the process these became rather different pieces of music. This iteration elucidated aspects of the original longer pieces. The longer works were subsequently thoroughly revised. In this spirit of iteration, eleven musical works emerged rather than the nine initially planned.

9. COMPOSING PROCESSES FOR DEVELOPMENT OF THE SINFONIETTA

The Seven Ages of Fatherhood

The earlier review of the literature, both on the semiotics of music and on aspects of character, have been brought together in illustrated examples of compositions. The methodology for producing those compositions around the central themes of character, elaborated with reference to what has been labelled the Jungian Quartet, provided the basis for elaborating the portfolio of original compositions presented.

The examples of the compositional process for the piano solo and the mixed sextet are presented in some detail in section 6 as an indication of the compositional practice established in these early researches. These compositional processes were utilised for the creation of the portfolio. The following section adds a little more detail of the composing process for each of the nine sections of the portfolio of original compositions.

The back catalogue of compositions, created during the course of studies, was raided as well as the procedures that gave rise to those works, to create the portfolio of compositions. The following account of the portfolio, therefore, can only summarise what is presented. Some indication of the origins of the work and the processes of development are indicated, but the forensic details of those origins would take this dissertation way beyond its recommended length. Even if length were not a limitation, it is not possible to elaborate every twist and turn of the compositional process, nor to defend every minute decision. It is, after all, in the nature of 'neo-romanticism' to allow for decisions driven by intuition and improvisation, outwith the canons of common practice structures and harmonic patterns. Therefore, the following notes are provided as an assistance to making sense of the works and as some signposts if anyone wished to carry out a more reductive analysis. The music has to speak for itself.

Beyond the Symphony

There are a number of reasons why the portfolio consists of a number of sections, which for simplicity will be referred to as movements, in the form of a Sinfonietta. This provided the possibility of creating a mixture of musical forms drawing on different musical forces within one coherent framework. This format provides an underlying structure relating to the central thesis of *Character as an Approach to Composition*. The overall *character* of the portfolio is driven by the intellectual – thinking mode, with a secondary layer of personal emotions. The personal journey it illustrates reflects universal aspects of life experiences. These reach beyond the specific autobiographical ones which inspired the initial impetus for their composition. Such personal experiences are a common starting point for musical endeavours. Here they accord directly with the honesty at the heart of the compositional process.

The contrast of a 'sinfonietta' with the 'symphony' does help to elaborate on the personal nature of the framework of the portfolio. For, although there were plenty of outstanding symphonies composed during the twentieth century, and over the last twenty years, the apogee of grand symphonic writing could be regarded as concomitant with Empire and the all-embracing gestures of *fin de siècle* Europe. This is probably most notable in the vast symphonies of Mahler, following the bravura compositions of Tchaikovsky, epitomised in his 1812, which is symphonic even though it is given the label 'overture', and his other Russian counterparts, such as Khachaturian and later Rachmaninov. Even the heirs of these composers,

most notably Shostakovich, still wrote symphonies that made grand, dramatic statements of national significance, most notably in his *Leninrad Symphony No.7*. These are the antithesis of the personal exploration the submitted portfolio offers. Although large scale symphonic works doubtless build on aspects of character, unfolding in implicit narratives, that is not considered an appropriate form for the objectives of the compositions in the portfolio.

Even accepting that there are many different approaches to the symphony in the 21st century, it is almost inevitable that any musical work that sets out to harness 60 or more musicians is likely to have some grandiloquence about it. It could never be wholly personal or ‘domestic’. It is therefore proposed that the autobiographical aspirations for this portfolio is best suited to a humbler form, often characterised as a *Sinfonietta*. That describes both a reference to the instrumental forces to be employed and the form of the music.

The Emergence of the Sinfonietta

Although there are many examples going back to medieval times of music for ensembles smaller than a symphonic orchestra, but larger than say a nonet or small chamber orchestra, the paired-back approach to music in the early twentieth century heralded a new life for a combination of solo wind instruments and a small selection of strings. Schoenberg’s 1906 Chamber Symphony No. 1 in E major, Op. 9 for 15 solo instruments introduced an influential format readily taken up by the beacon of British twentieth composition, Britten, in his 1932 opus 1 for seven wind instruments and a small string section. He embraced the term Sinfonietta to name this work, marking it as an approach to music making.

The practical benefits of working with such relatively small forces, whilst still having scope for orchestral music making, helped the Sinfonietta to become a dominant form in the century following Britten’s Opus 1. This was given considerable impetus by the establishment of the London Sinfonietta. Their programme of music showcases a range of composers who have embraced this form including Ligeti and Reich. Many other 21st Century ensembles have subsequently emerged who cherish specially commissioned new music, such as the Manchester collective. Indeed, Haas’ 2000 composition *In Vain* for 24 instruments was championed by The Guardian as a 21st Century masterpiece¹³ - just one example of small instrumental forces used to great effect.

Provision for the Portfolio

Besides the practical advantage of music for, say, 20+ instruments, especially in the age of social distancing, this line-up provides an opportunity for a more intimate, personal, whilst potentially very powerful musical format. In its extended form it allows of many instrumental combinations without them feeling out of place or insignificant as they could tend to be in a symphony for a large orchestra. Consequently, the objective of composing an autobiographical ‘*Seven Ages of Fatherhood*’ is appropriately framed within a lengthy sinfonietta.

The starting point for this composition is a slightly tongue-in-cheek identification of seven personal experiences that each suggest a somewhat different *character* within an overarching, loosely chronological framework. Close examination of these seven reveals a productive, logical musical structure, with components that have different characters, implying differences in sensation and emotion. A particularly pleasant happenstance is that the wedding of my

¹³ <https://www.theguardian.com/music/2004/apr/02/>

daughter actually occurred after the other events drawn on, giving the basis for an upbeat conclusion.

On the Naming of Musical Works

The subjective nature of musical experience is widely accepted. No two people will react to a composition in the same way. Consequently, the titles of any composition will always have an ambiguous quality. In the best cases this ambiguity will add richness to feelings about the music. The names given to any work can help to point the listener to the broader implications of the music. They can never be taken as definitive descriptions of what the music is about.

Therefore, in an attempt to enable the very personal experiences that were the foundation for the portfolio, reflect something more general, reference is made to one of the most famous poems in Italian, Lorenzo de' Medici's 1490 *Canzona de Bacco*. This has the profound opening lines *Quant 'e bella giovinezza/che si fugge tutttavia!* 'How beautiful is youth, yet how fleeting'. That bittersweet exaltation captures exactly the underlying emotion planned for the *sinfonietta*. Various lines from the poem perceptively reflect the different 'stages' of my involvement with my children as a father.

Boulez explores the relationship between literary forms and music, notably in relation to his magnificent *plis selon plis*. As he says the alliance of music and poetry "range from simple heading to total amalgamation" (Boulez, 1986, pp.174). In my case the utilisation of lines from the poem embraces them as headings that both enrich the generality of the personal experience, but also imply a broader emotional context for that section of the whole piece. In the absence of any vocal parts, the title for each section supports the integration of the rather different movements that make up my *Sinfonietta*.

Although there is no strong programme for the composition overall, nor for each individual movement, the structure of the piece follows a chronological sequence of personal significance. These are interpreted to provide a varied, usually contrasting, sequence of musical forms which also utilise different instrumental forces. The incorporation of solos, quartets, sextets and an ensemble of 23 performers, within one overall composition goes back at least the Bach's *St Matthew's Passion*, but is also used to great effect in such outstanding compositions as Messiaen's 1941 *Quatuor pour la fin du temp*, which includes a third movement that is just a solo clarinet. Lutoslawski's 1983, *Chain 1*, is another exciting example of a wind dominated ensemble with strings, featuring various sub-sets of instruments throughout.

Framework for the Sinfonietta

The objective is to have a mixture of instrumental combinations from solos, through quartets sextet and full ensemble, with tempi characterising each movement that ranged from *largo* through *allegro* to *vivace*. The seven ages imply these variations without any artificiality, starting appropriately with a mystical *adagio* capturing the idea of an 'Ode to a Neonate' and ending with a *Vivace* portraying aspect of the sensation of celebrating a 'Wedding at Last'.

There are mirrored reflections in the interplay of fast and slow movements. Most notably the logic of the opening *adagio* 'Ode to a Neonate' is reflected in the *larghetto* 'Song for a Grandchild'. The bittersweet quality of 'The First Boyfriend' provides a point of respite, not quite half-way through, as a *moderato* with an increase in tempo towards the end of the piece.

Figure 5 gives a broad indication of how this framework operates to give a balanced programme for the whole sinfonietta.

The seven movements are listed in Table 2. In addition, for completion a Prologue and Epilogue also seemed necessary, making 9 movements in all.

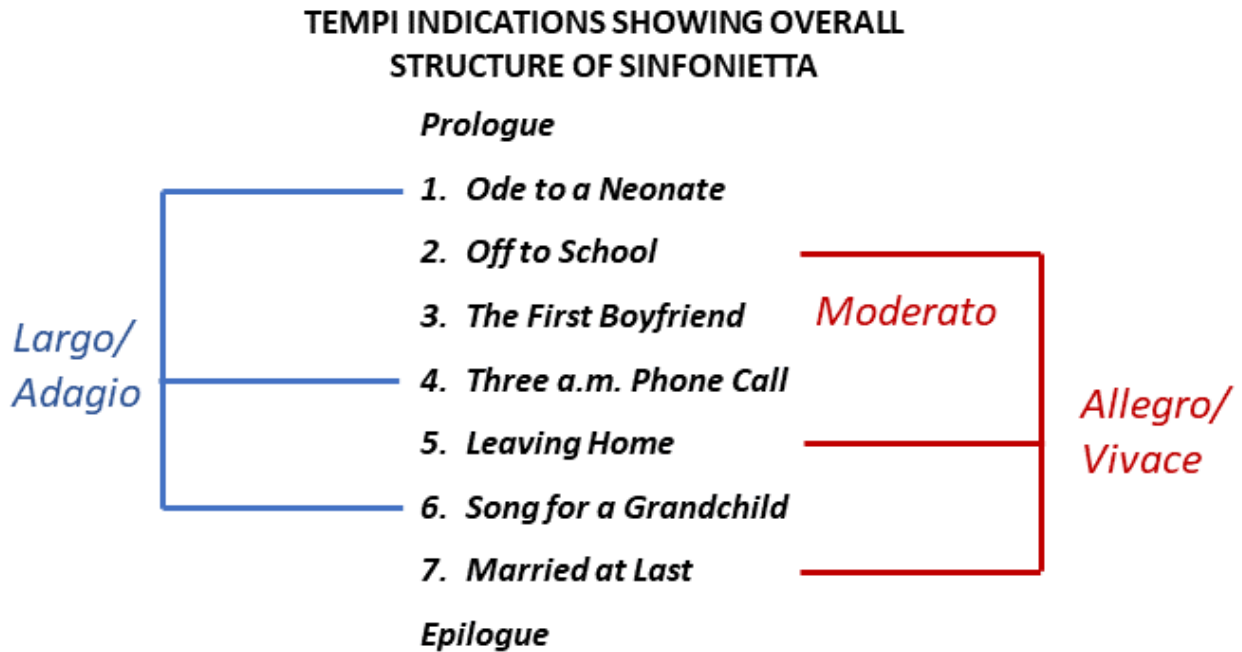


Figure 5 . Tempi indications for Sinfonietta

Table 2 The Nine Movement Plan for the Sinfonietta

Seven Ages of Fatherhood Labels of Ages and lines from Lorenzo de'Medici <i>Canzona di Bacco</i>	Dominant Character
Prologue: Seven Ages	
1.Ode to a neonate <i>Quant'e bella giovinezza</i> (Youth is so beautiful)	Intuition
2.Off to school <i>Chi si fugge tuttavia!</i> (Yet it flees!)	Sensation
3.The first boyfriend <i>Quest'è Bacco e Arianna</i> (This is Bacchus and this is Ariadne)	Emotion
4. Three a.m. phone call <i>Di doman non c'è certezza</i> (The future is uncertain)	Mystical
5.Leaving home <i>Perché 'l tempo fugge e inganna</i> (Since fleeting time deceives)	Association
6.Song for a grandchild <i>Arda di dolcezza il core!</i> (Sweetness inflames our heart)	Spiritual
7.Married at last <i>Ciascun suoni, balli e canti!</i> (Make music, dance and sing!)	Sensation
Epilogue: Seven Ages Revisited	

10. OUTLINE OF THE COMPOSING PROCESS FOR THE NINE WORKS OF THE SINFONIETTA

“The reactions music evokes are not feelings, but they are images, memories of feeling”
Paul Hindemith

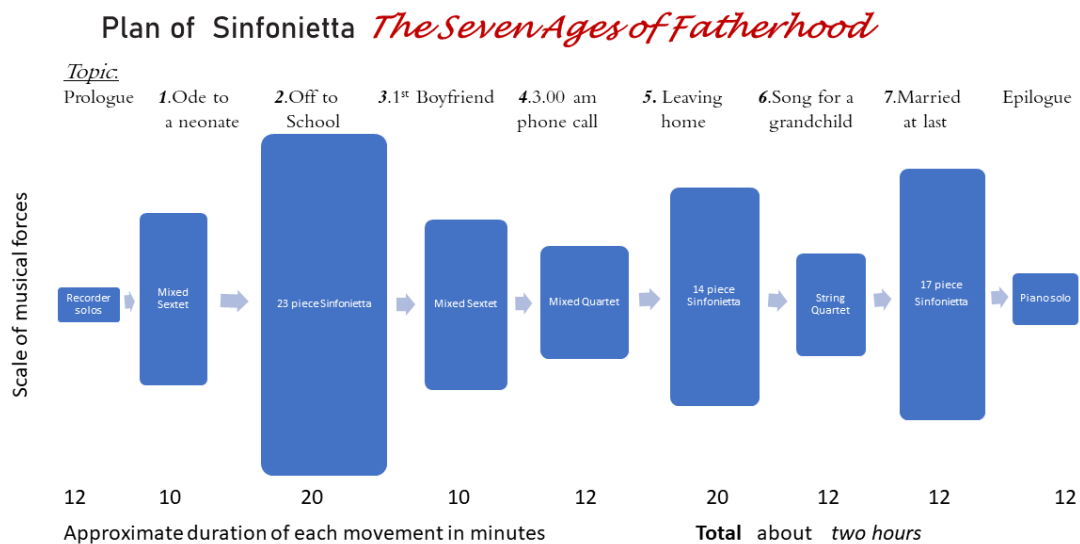


Figure 6 Framework for the portfolio

Exposition of the Compositional Processes

Previous sections have indicated how a focus on semiological aspects of musical exegesis have been the basis of compositional processes that draw on ideas from Jungian psychology. A number of detailed examples of that process have been provided with reference to earlier compositions. This has included details of the relationship between the musical material at a local level and the aesthetic purpose and meaning of those initial explorations. The resolution this allows of the debate within musicology, between those who claim music can only refer to itself, and the widespread discussion of musical significance, summarised here as the ‘Stravinsky Paradox’, has been presented.

The examples presented above were all drawn on, in many different ways, for the subsequent portfolio. This included everything from the consideration of the local musical material, including its harmonic implications, through to the overall musical structures that characterise each movement of the nine moment sinfonietta. In addition, the titles of each piece of music, as well as the overall description of the sinfonietta, contribute to building bridges between the musical material and the aesthetic and meanings of the pieces, all within the context of the model of musical objectives reviewed earlier.

The following descriptions of each of the nine sections of the sinfonietta therefore provide brief overviews of the compositional processes through which they were generated.

Musical Material

As mentioned, a central principle for developing the works was to draw on approaches that go back to the Baroque and beyond, through the utilisation of a very free approach to counterpoint, with its inversions, modified replications, retrogrades etc. The way this process was used deliberately gave rise to some ambiguity in the material, whilst still giving a latent coherence.

Detailed illustrations of how this process of composition was explored in early compositional experiments are given in Section 6 above. As a brief example of many that occur throughout the sinfonietta one that emerges early in the sinfonietta is derived from the opening melody in the violin in the first movement, *Quant'è bella giovinezza*.

♩=60 Relaxed Andante

Violin

The violin introduces this lyrical material that provides a form of motif for the piece, loosely reflecting G major, but deliberately starting on the major third so that the key centre is not too dominant. This is also masked by the E 7th in the vibraphone.

This flowing, expressive pattern is open to what Agawa (2009, introduced in Section 2 above) refers to as ‘paradigmatic analysis’. That is, as he puts it “a paradigm denotes a class of equivalent- and therefore interchangeable objects” (page 164). Here it is conceived of as essentially a profile:

Violin

This limited range, up a fourth, down a sixth, up an augmented fourth and down a second, has various components that can be drawn on, such as a later variant of this pattern, in the violin in bar 6, with its drop of a sixth, but taking the upward movement higher, whilst keeping some of the ambiguity of the harmony:

Thus, although this may initially operate as a ‘paradigm’, or even the sequence Agawa (2009) calls a *syntagm*, by thinking of it as profile that houses accidentals not in the key signature, as well as breaking the rhythm with quavers and dotted quavers, further ambiguity can be achieved whilst still giving the sensation of a similar motif.

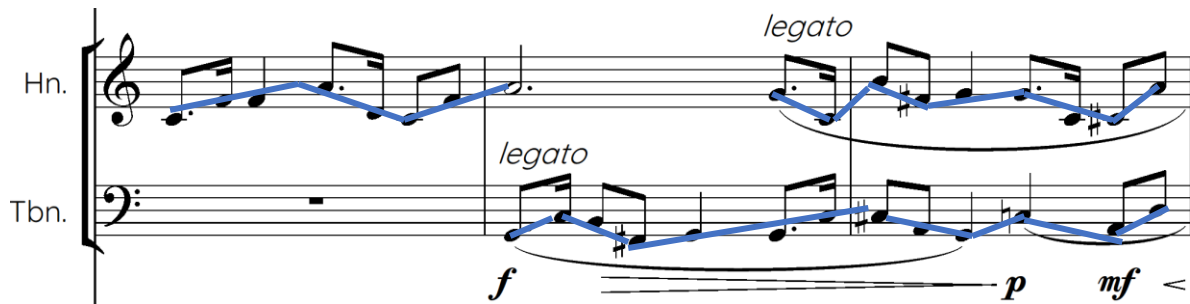
For example, this profile is picked up directly by the vibraphone in bar 2, the chord of a sixth contributing to the quality of the profile.

Vibraphone

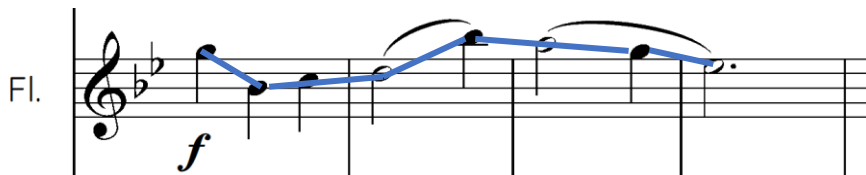
medium mallets
motor off *l.u.*

Although the profile of the vibraphone melody is similar to the opening violin tune it has been augmented to provide a wider tessitura and the sixth chords. This process of capturing an underlying character in the form of a profile, carries analogies and metaphors which reflect cognitive as well as the emotional turmoil that drives this movement.

This process also allows aspects of counterpoint, such as adjusted canonic repetition and some inversion, as in the Horn and Trombone starting at bar 165



This can also be slowed down with a similar profile, as with the flute at bar 195, giving a more graceful, songlike character:



Part of the intention of these modifications of underlying musical profiles is to distort their qualities as distinct paradigms. Their recurring versions give a coherence to the musical piece, and links across all the movements in the portfolio. But it does this without falling into the trap of claiming that a distinct musical motif has a one-to-one meaning that captures the character of the movement. Instead, to quote Hindemith (1969) “*The reactions music evokes are not feelings, but they are images, memories of feeling*”. This is wholly appropriate for the central objective of ‘The Seven Ages of Fatherhood’ which is to draw upon personal memories of feelings that glitter, kaleidoscopically around core images.

Prologue: Seven Ages

In the spirit of a storyline the opening movement is not given the more obvious title of an overture. It does draw on material that occurs and is developed throughout the rest of the portfolio. However, as a personal introduction it is a recorder solo. The solo is thus an analogy for the egocentric quality of the sinfonietta but also provides the direct sensation of the single individual's musical journey, which is the character of the whole musical work.

The recorder was my personal introduction to musical performance. I came second place at the age of nine in a musical competition playing the recorder. The song I played then was 'Golden Slumbers' a popular piece for pupils learning descant solos. Later hi-jacked by Paul McCartney for the song he also called Golden Slumbers, to which he (perhaps unwittingly) put a very similar tune.

Golden Slumbers

17th Century Traditional



The **associations** this tune has for me therefore run very deep, demonstrating the importance of that aspect of the Jungian quartet.

A modified version of this opens the *Prologue*. It is transformed to common time in order to provide more opportunity for development and variation away from the lullaby quality of the original 3/4 rhythm. Elaborations of the tune, as for instance in the third bar, gave it a jauntier quality appropriate to the character of a Prologue that is built on reflections of being a father.



Opening of the Prologue being a version of Golden Slumbers

It is then modified as the piece develops, encompassing themes from later movements. For example, this staccato section on the piano at bar 316 of movement 7



Is reflected in the treble recorder *Prologue* at A



This reference to material (even if rather indirectly) enables the *Prologue* also to take the character of an implicit overture.

As a way of adding musical richness to the *Prologue*, enhancing its role as an introduction to a seven movement piece, use is made of all four main types of recorders, with each instrument given music that is idiomatic for that instrument. This further allows the differentiation of moods throughout the piece – different characters that can be taken as early hints of the characters explored in the main movements of the piece.

The piece was developed in discussion with the virtuoso recorder player Andrew Collis. These discussions included consideration of the value of changes in character throughout. This included, for instance, providing the bass recorder with a somewhat ‘jazzier’ feel, with a strong rhythmic sensation to it. This contrasts with the tenor having a rich romantic quality, more obviously emotional. The piece is marked with seven Roman numerals to encourage the performer to give each section a distinct character that can be related to the seven movements of the *Sinfonietta*.

In practical discussion with Andrew Collis’ his ability with extended techniques, notably flutter tonguing, glissandi and very slow vibrato became apparent. Exactly how they could be used and notated was carefully considered and tried in practice sessions before being incorporated into the score

Andrew’s remarkable ability to play two recorders at once was closely observed in hands-on sessions with him. This enabled me to determine exactly what was possible, thereby creating unusually rich textures. My own facility with recorders allowed me to have them to hand while carrying out the actual composition process, trying out the possibilities. He, however, showed me he could put his little finger under an instrument and therefore play notes that would not otherwise be possible.

Besides the limited harmonies possible because of notes only being payable on the upper half of each instrument, with one hand, it also became apparent very quickly that articulation and phrasing, had to be the identical for each musical line. Although, semi-quavers can be played, for instance, against minims. Dynamics have to be notated in the same way for each instrument, although the natural differences in their dynamic range can be utilised. Two duets of this kind were included in the piece. One was for descant and treble recorders.

The image shows two musical staves for a duet between a Descant Recorder (D. Rec.) and a Treble Recorder (Tr. Rec.). The first system starts at measure 176. The D. Rec. staff has a treble clef and a key signature of one flat. The Tr. Rec. staff has a treble clef and a key signature of one flat. The second system starts at measure 178. The D. Rec. staff has a treble clef and a key signature of one flat. The Tr. Rec. staff has a treble clef and a key signature of one flat. A dynamic marking of *pp* is placed between the two staves in the second system.

It is worth mentioning that this is particularly challenging for the performer because each instrument has different fingering for the same notes (the descant being a C instrument and the Treble an F instrument). However, as notated the descant sounds an octave higher. This provides a larger interval range than might otherwise be assumed. Fourths and fifths are therefore readily available as in the example above.

A further duet with the descant and tenor provided other timbre qualities and simpler fingering for the player because they are both C instruments.

The image shows two systems of musical notation for two recorders. The first system, starting at measure 243, features a descant for the D. Recorder (D. Rec.) and a Tenor Recorder (T. Rec.) part. Both parts are marked with a forte 'f' dynamic and a 'flz...' (flutter tonguing) marking. The second system, starting at measure 248, shows the continuation of the parts. The D. Rec. part includes a 'rit.' (ritardando) marking and a 'long' marking over a final note. The T. Rec. part has dynamics of 'p' (piano) and 'ff' (fortissimo) indicated with hairpins.

Discussions and practical explorations with Andrew revealed that his powerful flutter tonguing, can sound through both instruments at once, as indicated in bars 243, 244 and 245, above. By keeping the phrasing the same in both musical lines, but staggering the movement of the actual notes gives a somewhat ethereal quality that is enhanced by the diminished ninth and other discordant harmonies in subsequent bars. This paves the way for the first movement *Ode to a Neonate*. That aims to have a somewhat mystical character.

The discordant last few bars are resolved with the almost unexpected (octave) perfect fifth in the closing bar. This is in order to give the audience a clear idea of an ending so that the rather different instrumentation of the first movement is not totally unexpected.

The direct sensation of two recorders being played by the same performer captured some of the sudden jolts in experience that occur throughout the sinfonietta. Consequently, although the recorder is an apparently limited solo instrument, a variety of different characters were achieved by the use of different recorders and extended playing techniques.

Movement 1. Ode to a neonate *Quant'è bella giovinezza* (Youth is so beautiful)

The excitement and contentment of welcoming a new-born baby was the objective, underlying the compositional process, at the heart of the character of this movement. It is a spiritual experience, with strong emotional facets. There is a search for an equilibrium as well as the delights and disquiets of such a commonplace yet unique experience. It has with it an intrinsic anxiety that gives way to delight and even awe at the emerging person. This is reflected in the organisation of this piece from a hesitant melody in the solo violin supported by the unusual counterpoint of the vibraphone to the more confident ending chords.

The piece was originally conceived as having the recorder play a dominant role as that would have given a clear link to the *Prologue*. However, the possible opportunity for a performance led by a violin virtuoso, and the limited availability of an appropriate recorder player, meant that the recorder was replaced with a violin. This of course gave a much greater tessitura and dynamic range, enriching the composition. Unfortunately, an accident disabled the violinist for some time. So far there has been no opportunity for performance.

The revised instrumentation allowed a compositional process that made use of the association of the very old instrument of the violin, with its sustained melodic lines and the contemporary vibraphone, more closely associated with modern jazz. This combination hints at the association of the heritage a baby implies with future possibilities. Yet, there is also an otherworldly quality to the vibraphone which was made central to the character of this movement. These considerations of the instrumentation reflect the ways in which these instruments imply possible 'topics' as considered in Section 2 above.

As illustrated above, a flowing rhythmic pattern, with a quaver semi-quaver hint that all is not smooth, is explored throughout the piece, and picked up in later movements. In particular the vibraphone carries these qualities both by the analogy of the rapid semi-quavers that are broken from time to time with staccatissimo octaves (e.g., Bar 21), reflecting similar rhythms in the violin, flute and clarinet in previous bars, adding a touch of anxiety.

18 accel.

Vln. *mp* *f*

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Hn. *cup mute*

Tbn. *p* *f* *p*

Vib. *pp* *f* *Red.* *mp*

The almost continuous use of the vibraphone throughout the movement allows for the sort of emotional continuity, with its peaks and troughs, that are a distinct part of the Jungian quartet.

The introduction of the wind instruments, one by one, first the flute then joined in a jagged duet by the clarinet, taken up by the muted trombone, which gives way to the low, flowing muted horn, contribute an ethereal, intuitive/mystical character. These continue, supported by the slower, often broken rhythms in the other instruments, staying around the tonal centre of G and its dominant. This expresses the rooted character of looking after a neonate, despite the background worries.

This gives way at bar 75, marked *agitato*, to more of a G minor tonality. The difference in character this reflects elaborates the earlier associations with anxiety. But various, jollier moments break through, such as the horn and trombone duet, at bar 65, which is joined by the clarinet.

A more lyrical section gives way at bar 111 to rapid flourishes moving around the wind instruments, supported by pizzicato and staccatissimo rhythms and flurries on the violin that is more sparsely scored. The sensation (in Jungian terms) this aims at is to generate contrasts of a more contemplative mood with its opposite, in the bowed fifths and thirds on the vibraphone.

This builds through a revisitation of the opening lyrical profiles up to a triumphant, fanfare-like moment, at bar 185, drawing on this ‘topic’, featured by Agawu (2009), which is also inherent in the musical profile that characterises this movement, pointing to the celebratory character at the core of this work.

The image shows a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Trombone (Tbn.). The score is written in G minor (one flat) and 2/4 time. The Flute part is in the treble clef, the Clarinet in the treble clef, the Horn in the treble clef, and the Trombone in the bass clef. The music features a jagged, rhythmic motif in the upper registers of the Flute and Clarinet, and a more flowing, lower-register line in the Horn and Trombone. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score is a single system with four staves.

The composition then sought to create a more considered, some could even say ‘contented’ final section. The widely spaced final chord of the movement contrasts with the ambiguity of the previous chord, whilst still hinting at more to come.

Movement 2. Off to school *Chi si fugge tuttavia!* (Yet it flees!)

With Movement 5, this is one of the two longer movements in the whole sinfonietta at around 20 minutes, utilising the largest forces, including a mixture of percussion. (A shorter piece was developed from this, to give more possibilities for performance. But the central character captured, of the first time a child goes off to school, is maintained throughout this longer version.) It is probably the one movement that gets closest to having a programme. Although this is of a sequence of emotions rather than an actual storyline.

As a contrast to the first movement, especially its relaxed conclusion, the second movement was composed around the central character of the uneasy thoughts and optimistic energy surrounding the experience of a child going off to school for the first time. These reflect, as the refrain in Medici's poem stresses, the experience of childhood as a fleeting one. The vigour inherent in the very idea of the journey to school was a key objective of the compositional process.

The rich emotional qualities available from the large ensemble are utilised throughout this movement. For example the opening low chords, supported by the timpani, carry some resonance from the ending of Movement 1. The descant recorder adds a plaintive, innocent emotional overlay to this, as well as having a direct association with the *Prologue*. The associations with the harp are many, both spiritual and emotional. It also provides direct reference, on occasion, to the fleeting qualities significant in both the poetic reference from which the piece draws its title, in addition to the character of going off to school.

The opening motif is developed by the brass and harp giving rise to a melodic pattern, illustrated by the cor anglais at bar 11. This can be seen to be a variant of the musical profile described for the first movement.

C. A.

pp *mf* *pp*

(Not transposed)

This also provides an illustration of the composing process using the basic musical material. The six notes at *a* are a slightly uncertain, D minor tune, encompassing the emotional character of leaving for school on the first day. At *b* the first four notes of this are moved up a perfect fifth, but the Bb is only moved up a tone to the C and the A is maintained, keeping the character of the initial motif. The motif is inverted at *c* but still comes back to the A. The further modification at *d* introduces a movement down of the first three notes and down a perfect fifth for the last three, with the added quavers, bringing it back to D major. This makes the overall melody one that moves with similar emotions, although it veers slightly away from its central modality. This is mirrored, in various ways, by the other instruments playing the same rhythms.

The key signatures throughout this lengthy piece are only intended to provide an indication of tonal centres. A range of different harmonic processes are utilised. They help to reflect the various emotions of each section together with the rhythmic patterns and the forms the counterpoint takes. For example, the C Major section at bar 129, has the simple lyrical line in the Clarinet and Bass Clarinet:

However, although his is picked up by the Horn, and then Trumpet, there is an underlying pulse from the strings and Harp which adds tension.

Overall, the composition of this movement draws on the chain structure discussed earlier when describing the compositional process for the development of the mixed sextet. After the tuneful opening the unease that emerges from time to time, in the theme of this movement, is reflected in how the opening mood is suddenly broken by the complex hexachord, staccato crotchet in bar 17, followed by the distinct change of rhythm to include triplets. These triplets are used as a recurring motif, symbolising both a skipping quality and sometimes a more off-kilter character. This latter is developed further in bar 124 with the introduction of 7/8 time and a direct change of key centre. An example of this can be seen in the oboe from bar 134 where the increased dynamics to create a happier, fleeting version of the melody



At bar 267 the piano is used to lead a rapid variation of the melody which is taken up by the other instruments eventually subsiding at bar 340 with the trombone being used to reprise an aspect of the lyrical theme. The alternative character then was provided by a dotted rhythm in the snare drum and harp. The crescendo is built up to bar 351 to provide the relief of a sparser more controlled *molto rallentando* to the end. This reflects even more on the fleeting character of childhood and the various adventures ‘off to school’ implies.

Overall, the movement was constructed with an interplay between the tuneful character, illustrated in the cor anglais example above, and the staccato triplet character. Both of these develop throughout the piece, contrasting with each other. This contrast reflects the inherent opposites in any character, as illustrated in Figure 2, intuition against sensation and feeling against thinking. The deliberate interplay of different emotions, many difficult to pin down, often transitory, returning later in the piece in different forms are part of the character of the piece. The larger sinfonietta forces allow these developments as well as the timbral variations offered by the variety of instruments. Thus, whilst it works as a standalone composition it also acts as a firm benchmark in the early stages of the whole sinfonietta.

Movement 3 *The first boyfriend Quest'è Bacco e Arianna* (This is Bacchus and this is Ariadne)

This sextet takes its impetus from memories, as a father, of feelings about early occurrences of his daughter being collected by a boyfriend for a date. This movement has a deliberate energetic sensation. Nonetheless, as in all the pieces making up the sinfonietta this is interspersed with mildly clashing emotional moments. The line-up, as with other movements, was influenced by the quartet available for movement 4, notably the saxophone, and bass clarinet with the violin and 'cello. The *cor anglais* was added to maintain the lower timbres, but with a trumpet adding a brass line

The opening rapid semi-quaver pattern in the bass clarinet then taken up by the alto saxophone and violin is used to characterise a direct animated sensation. Although it gives way to a more contemplative version of the recurring rhythmic motif of the Sinfonietta, already noted for the *Prologue* but in a less accessible key, for example in the in the alto saxophone at bar 16

Alto Sax.  Or the trumpet at bar 34: Tpt. 

However, that semi-quaver feeling recurs with more force at H, passing around the ensemble to weave a commentary on the unnecessary apprehension. It then gives way to uneven triplets at J, which make use of the intrinsic limping quality of 5/4 time:

J



C. A.
B. Cl.
Alto Sax.
Tpt.
Vln.
Vc.

These triplets settled down into a 3/4 time signature at L in order, eventually, to make way for the re-emergence, in a less trident way, of the opening motif and an upbeat conclusion.

The movement veers around a tonal centre of F minor but does not stay too close to that. It drifts in and out of E Major. Despite the slower passages the general emotion is upbeat, but with the hints at anxiety that characterise the bittersweet character of the Sinfonietta as a whole and, of course, Medici's poem.

Movement 4. Three a.m. phone call Di doman non c'è certezza

(The future is uncertain)

As mentioned on page 27, this piece explores the almost unworldly emotions associated with the unnerving experience of being disturbed very early in the morning by a phone call about a child who is away from home. A call causing some anxiety about the youngster who was not immediately available to be contacted. Happily, the eventual outcome was not as dire as originally feared. There is no direct programme to the piece because it explores the emotions associated with the memory of the event many, many years later, rather than telling the story as it happened.

An opportunity to compose a piece for the Immix Quartet consisting of Clarinet(s), Saxophone(s), Violin and 'Cello, provided the forces for this composition. A performance of the work by Immix is available at https://www.youtube.com/watch?v=kTkxt_0qEDE. The availability of the line-up consequently influenced the instruments used in other movements, notably the Saxophone, an instrument that has only recently found a comfortable place in 'classical' music. The power of the single violin and 'cello also proved of value finding their way into other movements.

The clarinet player was very willing to change between his Bb instrument and the bass throughout the piece. He also revealed that he had a very special bass clarinet that could play as low as C, a range I therefore took advantage of.

The saxophonist was happy to move between the alto and soprano saxophone. This therefore allowed this quartet to operate as a sextet. This had implications for the compositional process. That included allowing time for the change of instruments (and for the players to re-focus their attention) as well as giving consideration to the timbres of the instruments. Particular consideration was given to the change in range of such instrumental changes so that there was never the experience for the audience of a sudden jump to a new register, which would have been out of keeping with the character of the piece.

The original version of the piece had a number of changes in tempo and time signature, but in an initial workshop this proved difficult for the players to follow. This was in part because of the different instruments being scored so independently. These meter and tempo changes were therefore removed and the variations introduced through other aspects of the notation. In addition, the Immix Quartet made clear that it was very helpful to have cues to indicate what other instruments were playing, as advance warning for any particular player. When a player was performing a solo that was also clearly indicated on the score, in order to facilitate the appropriate balance of the ensemble. Each player was given at least a short solo to take advantage of such a virtuoso quartet.

Other aspects of the particular capabilities of each instrument were also discussed in the initial workshopping of the score. One useful example is the ready possibility of an octave glissando on the saxophone. That is because it only requires moving the thumb on the speaker key.

In bars 53 and 137 Bartok pizzicatos are indicated for the 'cello. Although these were played in some takes of the recording, the version that is available online does not have these notes played in that way. The quartet actually played five takes of the piece before they were happy with it. As a composer it was a delight to have the music taken so seriously. In those circumstances, I regard the decisions taken by the performers as not only valid, but a way of bringing their contribution to the interpretation of the music, as they inevitably do in other ways throughout the piece.

The opening mood of curious anxiety is captured by the emotions and intuitions characterised by a ten-note tone row played very slowly, passed around the quartet with some octave transpositions. This is not readily associated with any distinct scale or giving rise to any obvious diatonic major or minor triads.



This goes through moments that have a nervous character, punctuated with pizzicato sensations, enriched with slap tonguing on the clarinet and sudden pizzicato on the ‘cello which have a direct, awakening sensation.

The direct analogies of anxiety mixed with uneasy emotions gives rise to later sections. These have more momentum, provided by the four instruments overlapping with each other in an edgy counterpoint. Advantage is taken here of the harsh staccatissimo notes of the very high violin in a modified canon with the slightly less harsh sound of the soprano saxophone. The accidentals dotted throughout also add to the distancing emotional experience.



Reference to other movements in the sinfonietta will also be recognised such as the motif in the ‘cello at bar 32



Other instruments pick this up and develop it throughout the movement.

After an extended *allegro* section, there is a ten-bar respite at H. That echoes the opening of the piece, including ‘cello harmonics, to add to the mysterious, slightly uneven type of calm. This quickly gives way to an energetic ostinato section. These alternate with quieter moments of repose, being a metaphor for the roller-coaster of emotions that the 3.0 a.m. phone call generated. The final 22 bars, from O, once again refer back to the opening, but now the chords are more conventionally triadic, bringing the experience to a comforting resolution.

Movement 5. Leaving home *Perché 'l tempo fugge e inganna*
(Since fleeting time deceives)

The second, longer movement for larger forces, with 14 performers, incorporates a selection of percussion instruments that have connotations with movement and energy, notably woodblock and a snare drum. The external world brought to mind by the church bell-like qualities of tubular bells adds further to the richness of associations for the piece.

This piece has its impetus in the mixture of meanings of a daughter leaving home for the first time. The pride and anxiety combine to create heightened expectations. The musical forces here are used as textures and timbres that may be associated with these different emotions, enhanced by changes in tempi. The early sober character reflects some aspects of the previous movement. This eventually gives way to a livelier exploration.

The driving sensation recurs throughout this work, contributing to the overall character. But even here, typically, whilst the winds are powering forward the strings have an edgy rhythm, with broken triplets, they tell of a slightly different, more anxious, underlying sensation. The contrast in sensations, especially between the upper winds and the strings is emphasised by them both having somewhat different tonal centres.

The work is organised in three movements which each have their own distinct character:

Allegro ma non troppo
Andante con moto
Vivace

The first movement was built around the opening melody in the flute and oboe.

This was carefully constructed to maintain an unfinished character around E minor. This allows for an actively, thoughtful character, connecting with Jung's mythological mode of interaction. As illustrated below, from time to time its Jungian opposite emerges out of this in the form of challenging sensations. For example, at bar 23 the pizzicato strings and the staccato winds are playing a version of the tune around which this movement is based. This contrasts with the flute, supported by the tuba and double bass, playing a graceful version of the opening melody.

These low instruments are chosen to provide an almost imperceptible memory of the tune, which the flute, in a quiet register hardly draws attention to. Such a contrast of meanings occurs throughout this movement, although it does drive on. The only exception is the very slow, sparsely scored section from bar 134 to 161. This captures the almost sorrowful emotion lurking below the more melodic character of this movement. A reprise of the opening melody brings this movement to a convincing close.

23

Fl. *p* *mf* *f*

Ob. *mf*

Cl. *mf*

Ten. Sax. *mf* *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tba. *p* *mf* *f*

Tub. B. *pp*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f*

Db. *p* *mf* *f*

Section of the first movement of *Perché 'l tempo fugge* illustrating the contrasting Musical material built on the same underlying melody.

The second movement of this piece was composed to provide a slower contrast with the first movement (in the spirit of symphonic slow movements). The compositional process here is to encapsulate a strong 3/4 beat. A direct sensation (in Jungian terms) of the pulse, that can be thought of as a slightly odd walking pace, with an other-worldly edge emphasised by the key changes throughout the movement. At times, as with the first movement, this broken rhythm in the winds is contrasted with a melodic line in the strings as here at bar 176.

176

Fl. *mp* *f* 37

C. A. *mp* To Ob.

Cl. *f*

Ten. Sax.

Bsn. *mp* *f*

Hn. *f*

Tpt. *f* *f*

Tba. *mp* *f*

Tri. Snare Drum

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *mp* *mp*

Db. *mp* *mp*

Detailed description: This is a page of a musical score for a symphony, specifically bar 176. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Cor Anglais (C. A.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The percussion section includes Triangle (Tri.) and Snare Drum. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score shows a complex rhythmic pattern with many accents and dynamic markings. The flute part starts with a melodic line at *mp* and becomes *f* later. The bassoon and bass parts have a similar pattern. The strings provide a melodic accompaniment, with the violins playing a rhythmic figure and the cellos and double basses playing a more sustained line. The dynamic markings range from *mp* (mezzo-piano) to *f* (forte). The number 176 is written above the first staff, and the number 37 is written above the flute staff in the final measure.

That erratic quality of the walk is emphasised in semi-quaver sections.

40 **186**

Picc. *mp*

C. A. *mp*

Cl. *p*

Ten. Sax. *p*

Bsn.

Hn.

Tpt. *mf*

Tba. *f*

S. D. *p*

Vln. 1 *f* arco

Vln. 2

Vla.

Vc.

Db.

The interplay of these broken rhythms carry on throughout the second movement, but ending somewhat optimistically.

The third movement, of this piece, marked *vivace*, draws on themes from the earlier two movements and other works in the sinfonietta. However, the compositional intention here is for something altogether livelier and more optimistic than the previous two movements. Although it does reprise themes from those earlier movements its start solidly in D major is selected to give it a positive character. This moves briefly into D minor as a minimal note of caution then moves on to A major to give a more full-blooded rendition of the animated fleetingness of time. This drifts into the relative minor (F# minor) around 361 to add to the more jagged emotional character which arises there.

The return to D major at bar 381 providing the opportunity for the exciting fast passages that, although briefly introduced earlier in this movement are now first presented by the violin:

Then passed around the ensemble in various forms, such as the flute:

Eventually taken up by the strings at bar 394, having moved to a C major tonal centre in order to add to the exhilaration of the character that the piece moves through.

This excitement, as ever throughout the sinfonietta, is contrasted with the interspersed, much more anxious, staccato and pizzicato sections. A reflection of the oppositions inherent in the Jungian quartet. An example of a contrasting section is at 385, below.

The energetic character, by analogy of the various relationships and opportunities that become available once leaving home, begins to dominate by using the composing process of the various members of the ensemble playing with, and vying against, each other.

92 **412**

Picc. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Ten. Sax. *mf* *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tba. *mf* *pp*

Tubular Bells (soft mallets) *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

The two musical themes, which characterise this section of Movement 5; one of the rapid flowing line, the other of the hesitant broken rhythms, are from time-to-time contrasted with each other. This composing device was used as a metaphor that brings to mind the diverse feelings associated with 'leaving home'.

112

470

471

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mp

f

mp

mf

mf

mp

mf

mp

mf

To Ob.

Wood Blocks

Movement five end in a definitive overtly dramatic character. It has distinct pauses between the final chords, deliberately ending in a staccato note. The metaphorical implication of this reflects the cognitive process of being aware that there is no going back.

Movement 6. Song for a grandchild *Arda di dolcezza il core!*
 (Sweetness inflames our heart)

This string quartet is intended as a gentle song, delighting in the birth of a grandchild, a much less demanding prospect than the birth of one's own children. A rather more spiritual character expresses the mood of this piece. This is established initially by the expressive tune from the viola, supported in non-mirrored canon by the low 'cello:

The image shows a musical score for Viola and Violoncello. The Viola part is in 3/4 time, marked 'Largo con moto' and 'molto vib.' with a tempo of 'circa 60'. The Violoncello part is in 3/4 time. Both parts feature dynamics of p, mf, and p.

The possible dance-like rhythms implicit in the 3 / 4 time, which runs throughout the movement, is often broken by suspended chords which never settle on a particular triad. It does become a friendly dance at M but even that is undermined by a more complex rhythm at N, reflecting that there is never any absence of concern, even for a grandchild.

Following the discussion of the nature of the string quartet by Griffiths (1983), the four instruments are each treated as distinct entities. This may seem at odds with the very personal character of this piece. However, there are after all a number of people involved in responding to a grandchild. These include the child's parents and grandparents as well as the child herself. The direct sensation of the conversation with each other, in the spirit of counterpoint, is demonstrated in the use of the four instruments. Often this takes on the form of *stretto*, common in fugues. Here the repeat of the motif is quickly taken up but in a variation. The metaphor for people trying to cap what a previous speaker has said, comes to mind.

There are two sections dominated by tremolos. The first at G has the instruction 'ad lib rubato', without the use of bar lines. This gives an added energy to this section, with the opportunity for the players to explore the possibilities. This breaks the otherwise rather mystical character of the piece with jarring sensations, whilst still having an otherworldly quality. A subsequent section at I is much more controlled, a managed excitement.

The emotional content reflected in a slow lullaby as a 'Cello solo at O, creates a mystical emotion drawing on the opening bars of the movement but in a sweeter and more accessible way.

The image shows a musical score for Violoncello (Vc.). The part is marked 'Solo rubato' and 'no.vib.to end sul tasto'. It features dynamics of mf, p, and mf.

This paves the way for the upbeat, but slightly ambiguous ending.

Movement 7. Married at last *Ciascun suoni, balli e canti!*
(Make music, dance and sing!)

This movement has its impetus from the experience of a daughter's marriage rather later in her relationship to her partner than once used to be the norm. Many emotions are consequently associated with this essentially joyous, if somewhat unexpected event. As a 12-minute movement for 17 performers it is the culmination of the seven movements of the Sinfonietta. (A version about twice as long was originally composed but this distilled version captures the essence of the character more directly and is therefore presented in the portfolio.)

If some particular influence is sought for this then perhaps the wonderful Frank Zappa *London Symphony Orchestra* pieces come to mind. The jazz and pop rhythms he uses are not reproduced here at all. It is more the zany character of this and his other compositions that is admired.

The direct, lively sensations of the features of a secular marriage provide an upbeat mood throughout. Although it does have the inevitable points of discord and broken rhythms that are typical of the whole Sinfonietta.

They can be directly associated with periods of discord and disquiet in parenthood. The comings and goings of a wedding, with children in tow, provide direct analogies represented in the framework illustrated in Figure 4 for the mixed sextet above. A refrain with variations

(about ♩ = 90)

Flute *p* *mp*

Vibraphone (medium mallets)
motor off *mp* *Ped.* *Ped.*

recurs throughout the piece. Sometimes as an accompaniment, sometimes as the dominant material, as in the energetic opening.

The vibraphone here adds slightly off-beat (in metre and timbre) resonances to the jittery character of the piece. That rhythmic sensation is given various forms at different points throughout the movement, as here for example for piccolo and bassoon.

Piccolo *p*

Bassoon *p*

The intervening material also draws on a similar character to the ‘refrain’ being modified as it re-emerges throughout the movement. The essence of the character of this material is a gentle fanfare, a topic surely associated with a wedding, as illustrated in this section for woodwind.

Musical score for woodwind instruments (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Bassoon) from measures 38 to 42. The score shows various dynamics including *ff*, *p*, *mf*, and *mp*. A pink box highlights measure 42.

As in other movements it is ended with a distinct coda, which follows a ‘false ending’, illustrated in Example 4 above. This revisits both the ‘refrain’ and the other thematic material, creating another form of antiphony, in association with what has gone before, and perhaps a hint at what the future has to hold.

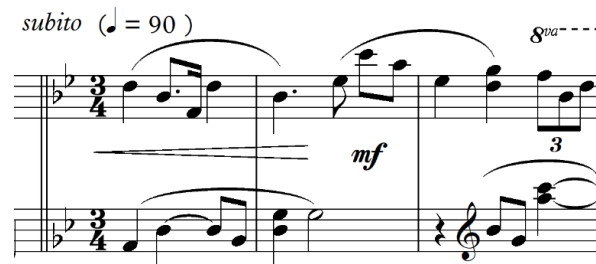
Epilogue Seven Ages Revisited

The compositional starting point for this is revisiting the previous seven movements as a concluding piano solo. It draws on earlier work, an excerpt of which is given in Example 1 above, where the background to how that was derived is also explained. It also incorporates quotations from earlier movements. For example, the recurring refrain that occurs in Movement 7 plays a useful role in this piano solo.

Musical score for piano solo from measures 169 to 182. The score is marked *meccanico to 182* and *subito p*. It features a treble and bass clef with various musical notations.

The virtuoso playing of Lauryna Sableviciute, mentioned above, and subsequent discussions with her, supported the composing of a challenging piano solo. It provides a suitably dramatic, yet accessible, conclusion to the Sinfonietta, as well as being a convincing piano sonata in its own right. It was performed by Lauryna, to great acclaim, as part of the Remembering Xenakis Concert on 3rd November 2022. Available at <https://on.soundcloud.com/V13DE>. (Accessed 6th March 2023)

The motif, or *L'idée fixe* popular with Frescobaldi and other early Baroque composers, that recurs throughout the Sinfonietta, begins the piano solo around an E Major tonal centre:

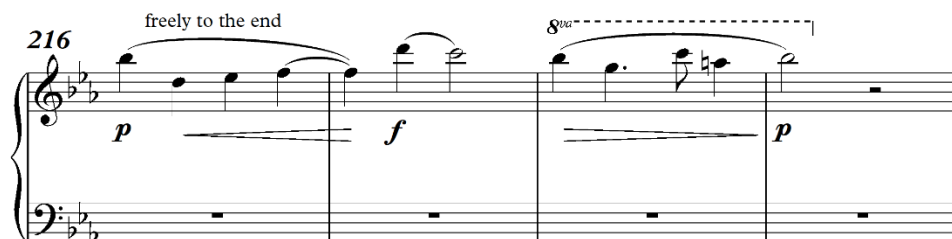


This melodic pattern is developed, moving off into uncharted harmonic territory before it resurfaces with a nod to Bb Major:



This allows the rich polyphonic and polyrhythmic aspects of the earlier movements to be reflected in the virtuoso writing for the piano.

The coda-like ending also reflects the lullaby which opens the Recorder solo of the Prologue:



This, though, is not a coda that adds a distinct finality to the sinfonietta. In harking back to the opening Prologue, it implies a cyclical, rather open-ended perspective on The Seven Ages of Fatherhood.

11. CONCLUSIONS

Even though the initial impetus for the portfolio of compositions is an autobiographical exploration in music of the experiences and related emotions of a particular series of life stages, it has been shown that these lend themselves to an appropriate, overall sinfonietta form. This accords with an approachable line-up of a Sinfonietta. It also allows the introduction of somewhat different instrumentation, harking back to early music, whilst still providing a contemporary approach to creating an integrated musical work.

The approach that has been developed, both embraces the freedoms that composers have in the 21st century, whilst still acknowledging the power of the habits, rules and examples of composers from the Middle Ages to the present day. If there is one aspect of musical composing traditions that has proved most valuable in creating the Portfolio of Compositions it is counterpoint in all its manifestations and its developments in polyphony and polyrhythm.

But the central struggle that has been grappled with, in the requirement for a conscious awareness of what is being composed, is how to give a composition a focus and theme, or what I have called a 'latent structure', that can provide the impetus and evolving skeleton for creating the work. It has been demonstrated that an elaboration of the idea of character in music provides a fruitful way of overcoming that struggle.

It was argued that *character* encapsulates ideas of analogy, metaphor, association and intuition, and thereby brings together views elaborated by various musicologists, especially those within a semiotic tradition. It also connects with ways of relating to the world articulated in the seminal work of Carl Jung. Therefore, these insights have been shown to be viable as a central plank of an approach to composing music.

Jung's contrasts; thinking with feeling, and sensing with intuition, have been drawn on in the composing process by the deliberate inclusion of different music themes in every piece. At times these alternate with each other, at other places they operate as forms of melody and counter melody, or very free counterpoint. The overall structure of the seven movements of the sinfonietta also were deliberately composed and organised to mirror at the larger scale the musical material at the local scale.

The crucial aspect of this is that frameworks are made available which, whilst eschewing the formal musical structures of the past, such as sonata form, or fugue, dance rhythms or conventional theme and variations, nonetheless has coherent structures which were derived for a range of different musical forces, from solos to a 23-piece sinfonietta. These frameworks also allowed the exploration of the many different experiences, moods and implicit narratives, drawn from many stages of being a father.

The freedoms that have been explored avoided a composing process that was far from random or arbitrary. As already quoted from Stravinsky (1942, page 65) drawing on *character* for composing was to find "freedom... in my moving about within the narrow frame I have assigned myself..." . Yet what has been demonstrated is that this can be done whilst avoiding the pitfalls of the paradox Stravinsky built around his work. By harnessing the implications of the rich, and fruitfully ambiguous, concept of *character*, works have been produced that both have an inherent musical form, existing in their own terms without the need of extra-musical exegesis, while at the same time having their origins in meanings that have both personal and universal significance. The portfolio of music can therefore be seen as resolving the Stravinsky Paradox.

12.AFTERTHOUGHT

One of the privileges of a reasonably healthy longevity is to be able to follow up a desire that has had to remain dormant over a long period because of the demands of family and profession. Wanting to compose music from as early as I can remember was not encouraged by an educational system that separated the arts from the sciences. A reasonable facility with mathematics combined with a lack of opportunity for any proper musical education meant that my fascination with classical 'art' music was never fostered. It was only on retirement, and the opportunity given me by Liverpool Hope University, that I could convert years of untutored attempts at composing into a focussed educational experience.

As Michael Finnissey pointed out to me, my years as a Professor of Applied Social Psychology as well as the inevitable maturity that life experiences insist on, do provide contributions to the composing process that youngsters just out of a music degree do not have. I have therefore decided to embrace that potential strength. This requires honest reflection of aspects of my personal history that inform my composing processes and products. Any 'contribution to knowledge' this PhD provides, inevitably derives from my own autobiography. Consequently, rather than present a dissertation on my compositions that has the conventional patina of a distant objective account, I have chosen to embrace aspects of some of the most profound experiences of my life. Those connecting with being a father.

It has, however, been exciting to discover, as would be the case in any research project, that roots in the idiosyncratic and personal, have generic, some might even claim universal, resonances. Perhaps, as a psychologist, I should not have been surprised at this.

ENDNOTE: BEYOND THE SUITE

The portfolio probably could have been called a ‘Suite’, connecting the musical logic of the form derived from the initial idea of a series of stages with the compositional form of the *Suite*. This has its origins in a set of dances which emerged into a longer musical form in Couperin’s mid-seventeenth century *First Suite in G Minor*, which has 18 movements. Although this still had some reference to the earlier dance form many of the movement have no obvious reference to dances. However, coherence was still given to the different movements through thematic and harmonic material. Thus even though the term *Suite* is taken today simply to mean a number of pieces grouped together by the composer such as Grieg’s *Pier Gynt*, Ravel’s *Tombeau de Couperin* or Stravinsky’s *Firebird*, to take just a few of the very many twentieth century examples. As Johnson (2016) puts it:

“calling a large orchestral work a ‘suite’ could simply be a way of saying ‘It’s not a symphony’ – as in the case of Holst’s *The Planets*. Then Duke Ellington annexed the term for jazz and another new form was born – though one more mindful of the suite’s dance origins. As so often, the step forward is also a step back”.

In the twenty first century the term *Suite* has lost its appeal, probably in part because of the strong associations with Renaissance music and the incomparable examples of the form by Bach and Handel. Nonetheless the original structure of contrasting alternating forms drawing on similar thematic material remains a framework for an effectively coherent composition.

ACKNOWLEDGEMENTS

Although I have been fortunate in having had many sessions with a variety of established composers through my involvement over very many years with the COMA organisation, it was only with my studying for an M.A. in composition under Bryn Harrison’s supervision that I was able to take my composing seriously. The success in those studies provided the basis for my PhD work at Liverpool Hope University originally under helpful the supervision of Ian Percy then with the encouragement and guidance of Professor Stephen Davismoon.

The contribution of the many performers, some mentioned earlier and many others, who have given their time, commitment and interest are a crucial part of a composer’s journey. Without them bringing the music alive, it would remain an interesting possibility. I am deeply grateful to them all.

BIBLIOGRAPHY

Note: Throughout the six-years, part-time that this PhD has taken many writings and musical works have influenced the compositions in the portfolio. It is impossible to document all the details of how these influences have had their impact. Therefore, a bibliography is offered together with a more conventional list of the references cited in the text.

Short selection of musical works considered

- Thomas Adès (2005) *Court Studies from "The Tempest"* Harlow: Faber Music
- Milton Babbitt (1978) *My Ends are my Beginnings* for Bass Clarinet [adaptation by Rocco Parisi (1998) London: Peters Corp.
- Benjamin Britten (1935) *Simple Symphony* London: Chester Music
- Benjamin Britten (1964) *Nocturnal, Opus 70, after John Dowland for Guitar* London: Faber Music
- Elliott Carter(1950) *8 Etudes and a Fantasy*
- Carolin Charrière (2015) *Feux: For Chamber ensemble* Vuarmarens: Edition Bim
- Claude Debussy (composed 1913, published 1927) *Syrinx for Solo Flute*
- Arthur Honegger(1923) *Pacific 231* London: Ernst Eulenberg Ltd
- György Ligeti (1985) *Etudes for piano*
- Witold Lutoslawski (1970) *String Quartet* Bury St Edmunds: Chester Music
- Donald Martino (1978) *Triple Concerto (to Milton Babbitt at 60)* for Bb Clarinet, Bass Clarinet and Contrabass Clarinet, with wind ensemble, percussion, piano and celesta.
- Olivier Messiaen (1941) *Quatuor pour la fin du temps* Paris :Durand
- Paul Patterson (1968) *Wind Trio* Josef Weinberger Ltd.
- Maurice Ravel (1907) *Quatuor a Cordes* London Durand
- Franz Schubert (1820) *Octet*
- Akfred Schnittke (2013) *Concerto Gross No. 1* Saint-Peterberg: Compozitor Publishing House
- Igor Stravinsky (1920 – revised 1947) *Symphonies of Wind Instruments* London: Boosey& Hawkes
- Igor Stravinsky (1954) *In Memoriam Dylan Thomas*. London: boosey & Hawkes
- Germain Tailleferre (1957) *Sonata for Clarinet Solo*
- Anton Webern (1922) *Fünf Sätze für Streichquartet. Opus 5* London: Universal Edition
- Anton Webern (1934) *Concerto , Opus 24* (for Arnold Schoenberg's 60th Birthday) for Wind ensemble and piano. London: Philharmonia
- Anton Webern (1935) Ricercar orchestration of Bach, J.C. *Fuga (2.Ricercata) BMV 1079/5)* London:Philharmonia

Books on Composing

- Adler,A. (2002) *The Study of Orchestration: third edition* New York:Norton
- Benjamin, T. (2005) *The Craft of Modal Counterpoint: A practical approach* London: Routledge

- Blatter, A. (1997) *Instrumentation and Orchestration: second edition* London:Prentice Hall International
- Forsyth, C. (1914) *Orchestration* New York: Dover Publications -1982
- Hindemith, P. (1937) *The Craft of Musical Composition. Book 1 Theoretical Part* [Translated by Arthur Mendel], London: Schott & Co.
- Mann, A. (1986) *The Study of Fugue* Dover Publications: New York
- Miller,R.J. (2015) *Contemporary Orchestration* London:Routledge
- Prout, E. (1890) *Counterpoint; Strict and free.* Forgotten Book (2012)
- Russo. W. (1988) *A New Approach: Composing Music* London: University of Chicago Press,
- Reynolds, R. (2002) *Form and Method composing music* London: Routledge
- Smith Brindle (1986) *Musical Composition* Oxford University Press
- Starr, E. (2009) *The Everything Music Composition Book* Avon: Adams Media

Reference Sources

- Cole, W. (2007) *The Form of Music* London: The Associated Board of the Royal Schools of Music.
- Dixon, I. (2008) *Scales for Obsessives* Astute Music Ltd.
- Gould, E. (2011) *Behind Bars: The definitive guide to music notation* London: Faber Music
- Herbert, T. (2009) *Music in Words: A guide to Researching and Writing about Music* Oxford: Oxford University Press

Books on the Psychology of Music

- Byrne, D. (2012) *How Music Works* San Francisco: McSweeney's
- Huron, D. (2007) *Sweet Anticipation Music and the psychology of expectation.* Cambridge: MIT Press
- Jourdan, R. (1998) *Music, The Brain, and Ecstasy* New York: Avon Books
- Levitin, D. (2006) *This is Your Brain on Music* London: Atlantic Books
- Middleton, R.(2002) *Stuyding Popular Music* Milton Keynes: Open University Press
- Storr, A. (1992) *Music and the Mind* New York: Ballantine Books
- Tan, S-L, Pfordresher, P., and Rom Harré (2012) *Psychology of Music: from sound to significance.* New York: Psychology Press

Books by and about Composers and Performers

John Adams (1999) in McCutchan, A. (1999) *The Muse that Sings: Composers speak about the creative process.* Oxford: Oxford University Press

Pierre Boulez (1986) *Orientations* London: Faber and Faber

Alfred Brendel (2001) *On Music: His collected essays* London: Robson Books

John Cage,. (1939) *Silence.* London: Marion Boyars

Cross, J. (1998) *The Stravinsky Legacy* Cambridge University Press

Paul Hindemith (1952) *A Composer's World: Horizons and Limitations* London: Oxford University Press

Charles E. Ives (1973) *Memos* London: Calder & Boyars

Lendvai, E. (1979) *Béla Bartók* London: Kahn & Averill

Olivier Messiaen (1966) *The Technique of my Musical language* (translated by John Satterfield) Paris: Alphonse Leduc

Jean-Philippe Rameau (1722) *Treatise on Harmony: Reduced to its natural principles.* Translated by Philip Gossett, (1971) Dover Publications

Charles Rosen, C. (2011) *Music and Sentiment* London: Yale University Press

Schiff, D. (1983) *The Music of Elliott Carter* London: Eulenburg Books

Igor Stravinsky (1942) "Poetics of Music in the form of six lessons" London: Harvard University Press

Thomas, A.(1997) *Górecki* Oxford: Clarendon Press

REFERENCES

- Agawu, k. (2009) *Music as Discourse: Semiotic Adventures in Romantic Music* Oxford University Press
- Almén, B. (2008) *A Theory of Musical Narrative* Bloomington: Indiana University Press
- Bullough, E. (1906) The “Perceptive Problem” in the Aesthetic Appreciation of Colours. *British Journal of Psychology*, 2, 406-463
- Busoni, F. (1911) *Sketch of a New Esthetic of Music* New York: G. Schirmer
- Bonds, M.E. (2014) M.E. *Absolute Music: The History of an Idea* Oxford: Oxford University Press
- Booker, C. (2004). *The seven basic plots: Why we tell stories*. London: Continuum.
- Cooke, D. (1959) *The Language of Music* London: Oxford University Press
- Dunsby, J. and Whittall, A. (1988) *Musical Analysis: In Theory and Practice* London: Faber Music
- Foster-Harris, T. (1959). *The basic patterns of plot*. Norman: University of Oklahoma Press
- Frye, N. (1957) *Anatomy of criticism: Four essays*. Princeton: Princeton University Press.
- Frymoyer, J. (2021) Topics and Stylistic register in Russian opera 1775-1800 in E. Scheinberg and W.P. Dougherty (eds) *The Routledge Handbook of Music Signification* London: Routledge, pp. 127-141
- Glover, R. and Harrison, B. (2013) *Overcoming Form: reflections on immersive listening*, Huddersfield: University of Huddersfield Press
- Gombrich, E.H. (1962) *Art and Illusion* London: Phaidon Press
- Greer, T.A. (2021) *Charles Griffes's Xanadu* in Scheinberg, E. and Dougherty, W.P. (2021) (Eds.) *The Routledge Handbook of Music Signification* London: Routledge pages 154 - 163
- Griffiths, P. (1983) *The String Quartet* London: Thames and Hudson
- Griffiths, P. (2010) *Modern Music and After. 3rd Edition* Oxford: Oxford University Press
- Habermas, J. (1975). *Legitimation crisis*. Boston: Beacon Press.
- Headington, C. (1974) *History of Western Music*, New York: Schirmer Books
- Hindemith, P. (1969). “*A composer's world, horizons and limitations*”
- Holst, I. (1962) *Tune* London: Faber & Faber
- Howes, F. (1958) *Music and its Meanings* London : The Athlone Press
- Huron, D. (2007) *Sweet Anticipation: music and the psychology of expectation*. London: MIT Press
- Huron, D. (2016) *Voice Leading : the science behind a musical art* London: MIT Press

- Hutchinson, M. (2019) *Coherence in New Music: Experience, Aesthetics, Analysis*. London: Routledge
- Johnson, S. (2016) What is a ... suite *BBC Music Magazine* June 10.
- Jung, C. (1921) *Psychologische Typen*, first published by Rascher Verlag, Zurich
- Kennedy, M. (1990) *The Concise Oxford Dictionary of Music. 3rd Edition*. Oxford: Oxford University Press
- Klein, M.L. and Reyland, N. (2013) (eds.) *Music and Narrative since 1900*. Indiana: Indiana University Press
- Kostka, S. (2006) *Materials and Techniques of Twentieth Century Music: Third Edition*, New Jersey: Prentice Hall (page 316)
- Kramer, J.D. (1988) *The time of music: new meanings new temporalities new listening strategies*. New York: Schirmer
- Mâche, F-B. (1992) *Music, Myth and nature or The Dolphins of Arion*, Translated from the French by Susan Delaney Great Britain: Harwood Academic Publishers
- Maus, F.E. (1991) "Music as Narrative." *Indiana Theory Review* 12 (1991): 1-34
- McAdams, D. (1993). *The stories we live by: Personal myths and the making of the self*. New York: William Morrow
- McClary, R. (2007). Healing the psyche through music, myth, and ritual. *Psychology of Aesthetics, Creativity, and the Arts*, 1(3), 155–159. <https://doi.org/10.1037/1931-3896.1.3.155>
- Middleton, R. (2002) *Studding Popular Music* Milton Keynes: Open University Press
- Monelle, R. (200) *The Sense of Music: Semiotic Essays* Princeton: Princeton University Press
- Monelle, R. (2006) *The Musical Topic: Hunt, Military and Pastoral* Indiana University Press
- Morgan, R.P. (1991) *Twentieth Century Music: A history of musical style in Modern Europe and America* New York: W.W.Norton & Co.
- Myers, C.S. (1922) Individual Differences in Listening to Music *British Journal of Psychology*, 13, 52-71
- Myers, C.S. and Valentine, C.W. (1914) A Study of the Individual Differences in Attitudes towards Tones *British Journal of Psychology*, 7, 68-100
- Nattiez, J-J (1990) *Orientations Collected Writings Pierre Boulez* London: Faber and Faber
- Nelson, R. (2022) *Practice as Research in the Arts and Beyond* Palgrave Macmillan
- Newcombe, A. (1984) Once More 'Between Absolute and Program Music': Schuman's Second Symphony. *Nineteenth-Century Music* 7 (3) 234- 237
- Persichetti, V. (1961) *Twentieth Century Harmony: Creative Aspects and Practice*. New York: W.W. Norton & Co

- Patapan, H. (2003). *I Capitoli: Machiavelli's New Theogony*. *The Review of Politics*, 65(2), 185-207. doi:10.1017/S0034670500049937
- Persichetti, V. (1961) *Twentieth Century Harmony: Creative Aspects and Practice*. New York: W.W. Norton & Co
- Read, H.(1970) *Education Through Art* London: Faber and Faber
- Reynolds, R. (2002) *Form and Method: composing music* London: Routledge
- Rosen, C. (2011) *Music and Sentiment* London: Yale University Press
- Rothenberg, D. and Ulvaeus, M. (2001) Eds. *The Book of Music and Nature* Middletown: Wesleyan University Press
- Russo. W. (1988) *A New Approach: Composing Music* London: University of Chicago Press
- Schenker, H. (1973) *Harmony* Cambridge, Mass: MIT Press
- Sheinberg,E. and Dougherty.W.P. (2021)(Eds.) *The Routledge Handbook of Music Signification* London: Routledge
- Schoenberg, A. (1954) *Structural Functions of Harmony* London: Faber and Faber
- Schoenberg, A. (1967) *Fundamentals of Musical Composition* London: Faber and Faber
- Simmons. W. (2006) *Voices in the Wilderness: Six American Neo-Romantic Composers* Oxford: Scarecrow press
- Smith-Brindle,R. (1986) *Musical Composition* Oxford: Oxford University Press
- Spencer,H. (1890) *The Origin of Music Mind* 15 (60) pp. 449-468
- Stravinsky, I. (1942) *Poetics of Music*. London: Harvard University Press
- Stravinsky, I.F.(1972) *An Autobiography and Miniature Essays* New York : Norton Collection
- Tagg,P. (2013) *Music's Meanings* Huddersfield: Mass media Music Scholars' Press
- Talbot, M. (2000) (ed) *The Musical Work: reality or invention?* Liveerpool: Liverpool University Press
- Tallis, R. (2011) *Aping Mankind: Neuromania, Darwinitis and the Misrepresentation of Humanity* London: Routledge
- Taylor, A. (accessed August 2022) *Story perception in music: a suggested explanation in terms of features of human thinking*. <http://alan-taylor.website>
- Whittall, A. (2008) *Serialism* Cambridge University Press: Cambridge
- Wu, C-Y (2001) *She spins and she sighs: The spinning-wheek topic and the lamentation of the romantic female in E.Scheinberg and W.P. Dougherty (eds) The Routledge Handbook of Music Signification* London: Routledge, pp. 142-153

Portfolio of Compositions

SINFONIETTA

The Seven Ages of Fatherhood

		<u>Approximate Duration</u> (Minutes)
<i>Prologue</i>	Solo recorder(s)	12
Seven Ages	(for Andrew Collis)	
<i>1. Quant'è bella giovinezza</i> (Youth is so beautiful)		
Ode for a Neonate	Violin, Flute, Tenor Trombone, Bb Clarinet, Vibraphone, F Horn	10
<i>2. Chi si fugge</i> (Yet it flees!)		
Off to School	23 piece sinfonietta	20
<i>3. Bacco e Arianna</i> (This is Bacchus and Ariadne)		
The First Boyfriend	Oboe/Cor Anglais, Bass clarinet, Alto Sax, Trumpet, Violin, 'Cello	10
<i>4. Non c'è certezza</i> (The future is uncertain)		
Three a.m. Phone-Call	Clarinet(s), Saxophone(s), Violin, 'Cello (For Immix Quartet)	12
<i>5. Perché 'l tempo fugge e inganna</i> (Since fleeting time deceives)		
Leaving Home		14
piece sinfonietta (in three movements)		20
<i>6. Arda di dolcezza</i> (Sweetness inflames our heart)		
Song for a Grandchild	String Quartet	12
<i>7. Allegre Tuttavia</i> (Nonetheless Cheerful)		
Married at Last	17 piece sinfonietta	12
<i>Epilogue</i>	Piano solo	12
Seven Ages Revisited	(For Lauryna Sableviciute)	

Seven Ages

Prologue

David Canter

solo recorders*

Descant

Treble

Tenor

Bass

One continuous piece with brief pauses
to change instruments.

Duration circa 12 minutes

This piece explores the qualities of each of the four main recorder voices, as well as the unusual possibilities provided by two recorders being played at the same time by one performer.

As the opening section of a sinfonietta "*The Seven Ages of Fatherhood*" which explores the experiences of being a father the solo revisits those experiences. But because all experiences are unique to the individual the performer is encouraged to make of the music what makes sense to them.

The *seven ages* are hinted at in the score by Roman numerals. These are to encourage the performer to find a personal reflection on each of the stages.

*including duets (solo)

Seven Ages

(For recorder soloist - A.C.)

Relaxed Allegro

David Canter

♩ = 120 **I**

lyrically

Descant Recorder

p *f* *p* *f*

5

D. Rec.

p *f* *p*

9

D. Rec.

p *p* *f* *tr*

12

D. Rec.

ppp

14

D. Rec.

p *tr*

17

D. Rec.

f *p* *f* *pp* **To Treble** ♩ = 90

Treble

21 **II**

Tr. Rec.

f *p* *f* *3*

25 *trm* *pp* *flz...* 2

30 *f* *p* *f* *p*

33 *f* *p* *f*

37 *pp* *f*

41 **A** *pp* *f* *p* *f* *trm*

45 *p* *f* *mf* *ff* *pp* *f* *p* *flz...*

53 *f* *p*

55 *f* *mf* *p*

58 *ff* *p* *f* *p*

3

60 **B**

Tr. Rec. *f* *p* *f* *p* *f* *p*

63

Tr. Rec. *f* *mp*

67 *rall.* *To Bass* **III** *Rubato a la jazz*

Tr. Rec. *ff* *p* *mf* *pp* *p* *< f*

71

B. Rec. *p* *pp* *f*

75 *flz.*

B. Rec. *p sf* *p* *f* *p sf*

79 *tr* *poco accel.*

B. Rec. *f* *p*

82 *♩ = 90* **C**

B. Rec. *ff* *f* *pp* *f*

86

B. Rec. *p* *f* *p*

90 *detached* *poco accel.*

B. Rec. *f* *p*

94 - - - - - ♩ = 120 *detached*

B. Rec. *f p f*

98 D *detached* *rall.* ♩ = 90

B. Rec. *ff f*

102 *p f p*

B. Rec. *Pick up Treble* IV *Treble*

106

Tr. Rec. *f*

109 *p f p* *fiz.....*

Tr. Rec. *3 3 3 3*

113 *mf* *tr* *Very slow vib.* *gliss.* *p*

Tr. Rec.

119 *p*

Tr. Rec.

125 E *pp f pp f*

Tr. Rec.

129 *p mf f* *fiz.....*

Tr. Rec.

5

134 **F** accel. *tr*

Tr. Rec. *p p f*

138 $\text{♩} = 120$

Tr. Rec. *p f pp*

142

Tr. Rec. *mf f p < f*

146

Tr. Rec. *pp ff mp*

G

150

Tr. Rec. *f p f mp mf*

155

Tr. Rec. *p f*

160 **H** rit. $\text{♩} = 90$

Tr. Rec. *p*

164

Tr. Rec. *f*

167 rit.

Tr. Rec. *mp*

Descant & Treble Duet

171 *leggiero* $\text{♩} = 60$

D. Rec.

Tr. Rec. *p* *f*

Pick up Descant

176

D. Rec.

Tr. Rec.

178

D. Rec.

Tr. Rec. *pp*

180

D. Rec.

Tr. Rec. *f* *pp* *mf* *pp* *mf*

183 *tr* gliss from G to A J

D. Rec.

Tr. Rec.

gliss from F to G *p*

186 flz... *f* *p* *mp*

D. Rec.

Tr. Rec.

flz... *rall.*

191 *f* *p* flz... flz...

D. Rec.

Tr. Rec.

196 *mf* *f* *mp* K *J* = 90

D. Rec.

Tr. Rec.

gliss E to F

200 *tr* *f* *p*

D. Rec.

Tr. Rec.

203 8

D. Rec. *f*

Tr. Rec. *tr~*

206 L VI Descant

D. Rec. *p* *f*

Tr. Rec. *(tr)*

put down Treble

210

D. Rec. *p* *f* *3*

214 *dolce*

D. Rec. *p* *f* *3* *mf* *f*

218 *rall.* *p* *f* M

♩ = 60

223 *lyrically*

D. Rec. *mf* *p* *mf* *mp*

Tr. Rec.

Pick up Tenor

Descant & Tenor Duet

VII

9

230

tr

D. Rec. *mf* *p f*

T. Rec.

237

D. Rec. *p*

T. Rec.

243 flz...

D. Rec. *f*

T. Rec. *flz...*

248

rit. *long*

D. Rec. *p* *p* *ff*

T. Rec.

1. Quant'e bella giovinezza *

(Ode to a Neonate)

David Canter

For

Solo Violin

Flute

Clarinet in Bb

Horn in F

Tenor Trombone

Vibraphone

Duration about 10 Minutes

As the second section of a sinfonietta "The Seven Ages of Fatherhood" which explores the experiences of being a father, this piece has its roots in the excitement and contentment of welcoming a newborn baby. There is a search for an equilibrium as well as the delights and disquiets of such commonplace yet unique experience.

* Youth is so beautiful. From the famous 15th Century poem by Lorenzo de' Medici

Score in C

Quant'e bella giovinezza

David Canter

♩=60 Relaxed Andante

The score is for a 4/4 piece in C major, marked "Relaxed Andante" with a tempo of 60 beats per minute. The instrumentation includes Violin I, Flute, Clarinet in Bb, Horn in F, Tenor Trombone, Vibraphone, and Violin II. The Violin I part begins with a *p* dynamic, gradually increasing to *mp* and then *mp* again. The Vibraphone part features a rhythmic pattern of eighth notes with a *mf* dynamic, including "Ped." markings and a *f* dynamic section. The Violin II part starts with a *p* dynamic and moves to *mf*. The woodwind and brass parts are currently silent.

Quant'e bella giovinezza

7

Vln. *pp* *p* *f* 10

Fl.

Cl.

Hn.

Tbn.

Vib. *mp* *p* Ped.

11

Vln. *mf* *f* *pp* *p* *f*

Fl. *mf* *f*

Cl.

Hn.

Tbn.

Vib. *mf* Ped. *f* Ped.

Quant'e bella giovinezza

14

Vln. *p* < *f*

Fl. *p* *f* *mf*

Cl.

Hn.

Tbn.

Vib. *p* Ped. *f*

18 *accel.*

Vln. *>mp* *f*

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Hn.

Tbn. cup mute

Vib. *pp* *f* Ped. *mp* *f* *p*

Quant'e bella giovinezza

22 22

Musical score for measures 22-23. The score is in 5/4 time. The instruments and their parts are:

- Vln.:** Rests in measure 22, then a whole note in measure 23.
- Fl.:** Rests in measure 22, then a half note in measure 23 with a *p* dynamic and a slur.
- Cl.:** Rests in measure 22, then a half note in measure 23 with a *p* dynamic and a slur.
- Hn.:** Rests in measure 22, then a whole note in measure 23.
- Tbn.:** A half note in measure 22, then rests in measure 23.
- Vib.:** A complex rhythmic pattern starting in measure 22, continuing through measure 23. Dynamics range from *f* to *mf*.

Measure 23 includes the instruction "con sord." for the Clarinet.

Musical score for measures 24-25. The score is in 5/4 time. The instruments and their parts are:

- Vln.:** Rests in measure 24, then a half note in measure 25 with a *mp* dynamic, followed by a whole note in measure 25 with a *f* dynamic.
- Fl.:** A trill in measure 24, then rests in measure 25.
- Cl.:** A half note in measure 24, then a whole note in measure 25 with a *f* dynamic.
- Hn.:** A half note in measure 24, then a whole note in measure 25 with a *pp* dynamic.
- Tbn.:** Rests in measure 24, then rests in measure 25.
- Vib.:** A complex rhythmic pattern starting in measure 24, continuing through measure 25.

Measure 25 includes the tempo marking "♩ = 90".

Quant'è bella giovinezza

27

26

Score for measures 26-29. The music is in 4/4 time. The instruments and their parts are:

- Vln.:** Measures 26-27: *p* (piano), *f* (forte). Measures 28-29: *p* (piano), *f* (forte), *p* (piano).
- Fl.:** Measure 26: rest. Measure 27: rest. Measure 28: *f* (forte). Measure 29: *p* (piano).
- Cl.:** Rest throughout.
- Hn.:** Measure 26: *f* (forte). Measure 27: *mf* (mezzo-forte). Measure 28: *pp* (pianissimo).
- Tbn.:** Measure 26: rest. Measure 27: rest. Measure 28: rest. Measure 29: *mp* (mezzo-piano). Instruction: "replace with Whispa mute".
- Vib.:** Measure 26: *p* (piano). Measure 27: *f* (forte). Measure 28: *p* (piano). Measure 29: *p* (piano). Instruction: "motor on".

Dynamic markings: *p*, *f*, *mf*, *pp*, *mp*.

30

Score for measures 30-33. The music is in 4/4 time. The instruments and their parts are:

- Vln.:** Measure 30: rest. Measure 31: *mp* (mezzo-piano), *f* (forte).
- Fl.:** Measure 30: rest. Measure 31: *mp* (mezzo-piano).
- Cl.:** Measure 30: rest. Measure 31: *mp* (mezzo-piano). Measure 32: *p* (piano).
- Hn.:** Measure 30: rest. Measure 31: *mp* (mezzo-piano).
- Tbn.:** Measure 30: *f* (forte). Measure 31: *mf* (mezzo-forte). Measure 32: *mf* (mezzo-forte).
- Vib.:** Measure 30: *mp* (mezzo-piano). Measure 31: *mp* (mezzo-piano). Measure 32: *mp* (mezzo-piano). Instruction: "Ped." (pedal).

Dynamic markings: *mp*, *f*, *mf*, *p*.

Quant'è bella giovinezza

35

Vln. *p < mf p < mf*

Fl. *p*

Cl.

Hn.

Tbn. remove mute *mp*

Vib. *mp* *l.v.* *mp* *l.v.*

Ped. *mp*

41

43

Vln. *mp* *f* *mf* *accel.*

Fl. *mf*

Cl. *p*

Hn.

Tbn. *mf* *p*

Vib. *mf* *mp* *mf*

Quant'e bella giovinezza

♩ = 90

47

Musical score for measures 47-54. The score includes parts for Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.).

- Vln.:** Starts with a *pp* dynamic.
- Fl.:** Dynamics include *p*, *mf*, *p*, *mf*, *mp*, and *mf*.
- Cl.:** Dynamics include *mf* (with "senza sord." marking), *p*, *mp*, and *mp*. Includes a triplet of eighth notes.
- Hn.:** Dynamics include *p* and *mp*.
- Tbn.:** Dynamics include *mf*, *p*, and *mp*.
- Vib.:** Starts with a *pp* dynamic and includes a "Ped." marking.

55

Musical score for measures 55-62. The score includes parts for Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.).

- Vln.:** Remains silent.
- Fl.:** Dynamics include *f* and a triplet of eighth notes.
- Cl.:** Dynamics include *f* and *p*. Includes a triplet of eighth notes.
- Hn.:** Dynamics include *mp* and *f*. Includes a triplet of eighth notes.
- Tbn.:** Dynamics include *f*. Includes a triplet of eighth notes.
- Vib.:** Dynamics include *mp*, *f*, and *p*. Includes a triplet of eighth notes.

Quant'e bella giovinezza

61 62

Vln. *mf* *f*

Fl.

Cl. *mp*

Hn. *mp*

Tbn. *mf* *l.v.*

Vib. *f*

Ped.

Detailed description: This block contains the musical notation for measures 61 and 62. The Vln. part starts with a rest in measure 61 and begins in measure 62 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Fl. part has a whole note G4 in measure 61 and rests in measure 62. The Cl. part has a whole rest in measure 61 and begins in measure 62 with a half note G3, followed by quarter notes A3, B3, and C4. The Hn. part has a whole note G4 in measure 61 and rests in measure 62. The Tbn. part has a whole rest in measure 61 and begins in measure 62 with a half note G2, followed by quarter notes A2, B2, and C3. The Vib. part has a whole note G2 in measure 61 and rests in measure 62. The Ped. part has a whole note G2 in measure 61 and rests in measure 62.

66 67

Vln. *p*

Fl. *f*

Cl. *f*

Hn.

Tbn.

Vib.

Ped.

Detailed description: This block contains the musical notation for measures 66 and 67. The Vln. part has a whole note G4 in measure 66 and rests in measure 67. The Fl. part has a whole note G4 in measure 66 and begins in measure 67 with a half note G4, followed by quarter notes A4, B4, and C5. The Cl. part has a whole note G3 in measure 66 and begins in measure 67 with a half note G3, followed by quarter notes A3, B3, and C4. The Hn. part has a whole rest in measure 66 and measure 67. The Tbn. part has a whole note G2 in measure 66 and rests in measure 67. The Vib. part has a whole note G2 in measure 66 and rests in measure 67. The Ped. part has a whole note G2 in measure 66 and rests in measure 67.

Quant'e bella giovinezza

71

Musical score for measures 71-74, featuring Vln., Fl., Cl., Hn., Tbn., and Vib. parts. The score is in 4/4 time and includes dynamic markings such as *pp*, *mp*, *p*, *mf*, and *ppp*.

75

75

agitato

Musical score for measures 75-78, featuring Vln., Fl., Cl., Hn., Tbn., and Vib. parts. The score is in 4/4 time and includes dynamic markings such as *f*, *pp*, *mp*, and *f*. The Vln. part includes triplets and a *3* marking. The Vib. part includes a *3* marking.

Quant'e bella giovinezza

78

Musical score for measures 78-79. The score is for a woodwind and string ensemble. The instruments are Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a melody in the Flute and Clarinet, with a triplet in measure 79. The Horn and Trombone parts are mostly rests, with some notes in measure 79. The Vibraphone part consists of chords. Dynamics include *p* and *mp*.

80

Musical score for measures 80-82. The score is for a woodwind and string ensemble. The instruments are Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a melody in the Flute and Clarinet, with a triplet in measure 81. The Horn and Trombone parts are mostly rests, with some notes in measure 81. The Vibraphone part consists of chords. Dynamics include *p*, *mf*, and *f*.

Quant'e bella giovinezza

83

Vln.

Fl.

Cl.

Hn.

Tbn.

Vib.

pp *f*

Ped.

87

88

Vln.

Fl.

Cl.

Hn.

Tbn.

Vib.

mp *mf*

Ped.

Quant'e bella giovinezza

92

Musical score for measures 92-95. The score is for a woodwind and string ensemble. The instruments are Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are *mp* for the Clarinet, *mf* for the Horn, and *p* for the Trombone. The Vibraphone has a short melodic line at the end of the section.

96

Musical score for measures 96-99. The score is for a woodwind and string ensemble. The instruments are Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are *f* for the Violin and Horn. The instruction *staccato* is written above the Horn part. A box containing the number 99 is placed above the Violin staff. The Vibraphone has a short melodic line at the end of the section.

Quant'e bella giovinezza

104

100

100

Vln.

Fl.

Cl.

Hn.

Tbn.

Vib.

f

p

mp

p

Tempo: $\text{♩} = 120$

Detailed description: This block contains the musical score for measures 100 through 104. It features six staves: Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music is characterized by flowing eighth-note patterns in the strings and woodwinds. Dynamic markings include *f* (forte) for the Clarinet and *p* (piano) for the Flute, Horn, and Vibraphone. A *mp* (mezzo-piano) marking is present for the Trombone. The tempo is indicated as $\text{♩} = 120$.

105

poco rit.

109

$\text{♩} = 120$

105

Vln.

Fl.

Cl.

Hn.

Tbn.

Vib.

p

f

mf

p

f

mf

mf

straight metal mute

poco rit.

109

tr

mf

Tempo: $\text{♩} = 120$

Detailed description: This block contains the musical score for measures 105 through 109. It features the same six staves as the previous block. The key signature remains two flats. The tempo is marked as *poco rit.* (ritardando). The music continues with similar eighth-note patterns. Dynamic markings include *p* (piano) for the Violin, Flute, and Clarinet; *f* (forte) for the Horn and Trombone; and *mf* (mezzo-forte) for the Vibraphone. A *tr* (trill) marking is present for the Vibraphone in measure 109. The instruction "straight metal mute" is written for the Trombone. The tempo is indicated as $\text{♩} = 120$.

Quant'e bella giovinezza

110

Vln. *pizz.*
f

Fl.

Cl.

Hn.

Tbn. *pp*

Vib. *mf*
f *p*

114

Vln.

Fl.

Cl. *p*

Hn. *mf* *p* *mf* *mp*

Tbn. *f*

Vib. *mf*

Quant'e bella giovinezza

118

117

Vln. arco

Fl. *mf*

Cl.

Hn. (tr) *pp*

Tbn. remove mute *pp* *mf* *p*

Vib. *f*

Red. _____

120

Vln. **123**

Fl.

Cl. *mp*

Hn. *mf* *mp* tr

Tbn. *mf* *mp*

Vib. motor on slow vibrato arco *mp*

Quant'e bella giovinezza

124

Vln. Fl. Cl. Hn. Tbn. Vib.

p *tr* *mp* *p* *mf* *f* *mf* *mp*

132

135

Vln. Fl. Cl. Hn. Tbn. Vib.

mf *p* *tr* *mp* *mp* *p* *mp*

Quant'e bella giovinezza

142 143

Vln. *tr*

Fl.

Cl.

Hn. *p* *pp*

Tbn.

Vib. *mf* *Red.* *l.v.*

147

Vln. *3* *3*

Fl. *mp* *p*

Cl. *pp*

Hn. *mp* *pp*

Tbn.

Vib. *mf* *Red.* *l.v.* *f* *Red.* *l.v.*

Quant'e bella giovinezza

151 153

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

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

Cl. *mf* *tr* *p*

Hn. *pp* *mp*

Tbn. *f* *p* *f*

Vib. *p* *mp* dampen with mallet

Detailed description: This block contains the musical notation for measures 151 through 153. The score is for a woodwind and string ensemble. The Violin (Vln.) part starts with a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Flute (Fl.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Clarinet (Cl.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Horn (Hn.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Trombone (Tbn.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Vibraphone (Vib.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. Dynamics range from *pp* to *f*. Trills are indicated in the Vln., Fl., and Cl. parts. The instruction 'dampen with mallet' is written above the Vib. part.

155

Vln.

Fl.

Cl.

Hn. *p*

Tbn.

Vib. *f* *p* *Red.*

Detailed description: This block contains the musical notation for measures 155 through 157. The Violin (Vln.) part is silent. The Flute (Fl.) part is silent. The Clarinet (Cl.) part is silent. The Horn (Hn.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Trombone (Tbn.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. The Vibraphone (Vib.) part has a half note G4, followed by quarter notes F#4, E4, D4, and a half note C4. Dynamics range from *f* to *p*. The instruction 'Red.' is written at the end of the Vib. part.

Quant'e bella giovinezza

160

pizz.

158

Vln. *f marcato*

Fl. *f*

Cl.

Hn. *mf* *staccato*

Tbn. *f* *p* *lv. mf* *f*

Vib. *f* *p* *mf* motor on fast vib.

161

Vln.

Fl. *staccato*

Cl. *mf* *staccato*

Hn.

Tbn. *p* *mf*

Vib. *mf*

Quant'e bella giovinezza

165

Vln. *pizz.* *f*

Fl.

Cl. *legato* *p*

Hn. *legato*

Tbn. *f* *p* *mf* < motor off

Vib.

168

Vln.

Fl. *staccato* *f dolce*

Cl.

Hn. *p*

Tbn. *f* *p*

Vib. *f* Ped. *f* Ped.

Quant'e bella giovinezza

172

171

Musical score for measures 171-172. The score is for a woodwind and string ensemble. The instruments are Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature has one sharp (F#). Measure 171 shows the Flute and Horn playing a melodic line, while the Trombone and Vibraphone provide harmonic support. Measure 172 continues the melodic development. A box with the number 172 is placed below the Trombone staff.

172



174

175

Musical score for measures 174-175. The score is for a woodwind and string ensemble. The instruments are Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature has one sharp (F#). Measure 174 shows the Clarinet and Trombone playing a melodic line, while the Horn and Vibraphone provide harmonic support. Measure 175 continues the melodic development. A box with the number 175 is placed above the Clarinet staff. The word "detached" is written below the Clarinet staff, and the dynamic marking "mf" is present in the Horn and Trombone staves.

detached

mf

mf

mf

Quant'e bella giovinezza

177 (pizz.)

Vln. *f*

Fl. *mf*

Cl. *f*

Hn. *p*

Tbn. *p*

Vib. *mf* *p*

180

Vln. *mp*

Fl. *mp* *mf*

Cl. *mf*

Hn. *mf* *f*

Tbn. *mf* *f*

Vib.

Quant'è bella giovinezza

183 rit. $\text{♩} = 60$ 187 arco

Vln. rit.

Fl. f mf f mf

Cl. f mf f mf

Hn. f mf f mf

Tbn. mf f mf f motor on slow vib.

Vib. mf f mf f

gliss. *gliss.*

$\text{♩} = 60$

188

Vln. f p mf

Fl. mp mf

Cl. mp mf p

Hn. mf mp

Tbn. mp

Vib. mp

Quant'e bella giovinezza

195

Vln. *f*

Fl. *f* *p*

Cl. *mf*

Hn. *mf* *mf*

Tbn. *mf*

Vib. *mf* Ped.

202

Vln. *pp*

Fl. *mf* *p* *pp*

Cl. *p*

Hn. straight mute *p* *pp*

Tbn. *p* arco (to the end) *pp*

Vib. *f* Ped.

Quant'e bella giovinezza

211

213

Vln.

Fl.

Cl.

Hn.

Tbn.

Vib.

mf

mf

mp

remove mute

mf

mf

220

Vln.

Fl.

Cl.

Hn.

Tbn.

Vib.

mp

mf

mp

ppp

gliss.

mp

mf

Quant'è bella giovinezza

227

229

Musical score for measures 227-229. The score includes parts for Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.).

- Vln.:** Treble clef, key signature of one sharp (F#). Measures 227-229 feature a melodic line with slurs and accents.
- Fl.:** Treble clef, key signature of one sharp (F#). Measures 227-229 feature a melodic line with slurs and accents.
- Cl.:** Treble clef, key signature of one sharp (F#). Measures 227-229 feature a melodic line with slurs and accents. Dynamic markings include *f* and *mf*.
- Hn.:** Treble clef, key signature of one sharp (F#). Measures 227-229 feature a melodic line with slurs and accents. Dynamic markings include *mp* and *mf*. The instruction "con sord." is present above the staff.
- Tbn.:** Bass clef, key signature of one sharp (F#). Measures 227-229 feature a melodic line with slurs and accents. Dynamic markings include *p* and *mp*. The instruction "cup mute - closed" is present above the staff.
- Vib.:** Treble clef, key signature of one sharp (F#). Measures 227-229 feature a melodic line with slurs and accents. Dynamic markings include *mp*.

Dynamic markings: *f*, *mf*, *mp*, *p*. Performance instructions: "con sord.", "cup mute - closed".

231

♩ = 50

Musical score for measures 231-234. The score includes parts for Violin (Vln.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Vibraphone (Vib.).

- Vln.:** Treble clef, key signature of one sharp (F#). Measures 231-234 feature a melodic line with slurs and accents. Dynamic markings include *mf*.
- Fl.:** Treble clef, key signature of one sharp (F#). Measures 231-234 feature a melodic line with slurs and accents. Dynamic markings include *ppp* and *mf*.
- Cl.:** Treble clef, key signature of one sharp (F#). Measures 231-234 feature a melodic line with slurs and accents. Dynamic markings include *ppp* and *mp*.
- Hn.:** Treble clef, key signature of one sharp (F#). Measures 231-234 feature a melodic line with slurs and accents. Dynamic markings include *mp*.
- Tbn.:** Bass clef, key signature of one sharp (F#). Measures 231-234 feature a melodic line with slurs and accents. Dynamic markings include *mp*.
- Vib.:** Treble clef, key signature of one sharp (F#). Measures 231-234 feature a melodic line with slurs and accents. Dynamic markings include *mp* and *p*. The tempo marking "♩ = 50" is present above the staff.

Dynamic markings: *ppp*, *mf*, *mp*, *p*. Tempo marking: "♩ = 50".

2. *Chi si fugge**

(Off to School)

David Canter

Sinfonietta

Flute

Recorder

Oboe

Cor Anglais

B \flat Clarinet

B \flat Bass Clarinet

Tenor Saxophone

Bassoon

Horn in F

B \flat Trumpet

Tenor Trombone

Tuba

Timpani

Percussion

Triangle, Snare Drum, Cymbals, Mark Tree, Xylophone, Temple Blocks

Harp

Piano

Strings

Duration about 20 minutes

*The title is taken from the line *Chi si fugge tuttavia* (Yet [youth] flees) in the 15th Century poem by Lorenzo de' Medici. As the third section of my sinfonietta *The Seven Ages of Fatherhood*, it reflects the bittersweet experience of my child going off to school for the first time.

Chi si fugge

David Canter

10

$\text{♩} = 90$

Flute

Descant Recorder

Oboe

Cor Anglais

B \flat Clarinet

Bass Clarinet in B \flat

Tenor Saxophone

Bassoon

Horn in F

Trumpet in B \flat

Tenor Trombone

Tuba

Timpani

Triangle

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

pp mp f mp f p

l.v. $f >$ $mf >$ f p f p

To Tri.
To Xyl.

$\text{♩} = 90$

10

11 17

Fl. *f* *pp*

D. Rec. *f* *pp*

Ob. *f* *pp*

C. A. *pp* *mf* *pp f* *pp*

Cl. *pp* *mf*

B. Cl. *pp* *mf* *pp*

Ten. Sax.

Bsn. *p* *mf* *pp*

Hn.

Tpt.

Tbn.

Tba. *p* *mf* *pp*

Timp. *p* *mf* *pp*

Tri.

Hp. *f* *pp*

Pno. *p* *mf* *pp f* *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *p* *mf* *pp*

Cb. *p* *mf* *pp*

19

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tri.

Xylophone

Hp.

Pno.

Pedal instructions are for guidance only "The pianist is always right"

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Più mosso

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Più mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

33 **molto rall.** $\text{♩} = 75$ **Più mosso**

Fl. *mp*

D. Rec.

Ob. *f* *mp*

C. A. *f*

Cl. *mp*

B. Cl.

Ten. Sax. *mp* *pp* *f*

Bsn.

Hn. *pp* *f*

Tpt. *mp* *pp* *f*

Tbn. *pp* *f*

Tba. *pp* *f*

Timp.

Xyl. *f*

Hp. *mf* *f*

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

40

♩ = 90

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl. *f* arco

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

nat.

To S. D.

♩ = 90

Detailed description: This page of a musical score covers measures 40 to 43. The tempo is marked as quarter note = 90. The key signature has two flats. The woodwind section (Clarinets, Saxophones, Bassoon, Horns, Trumpets, Trombones, Tubas) features prominent triplet patterns in measures 41 and 42. The strings (Violins, Viola, Violoncello, Contrabass) play a rhythmic accompaniment with triplets. The piano part includes dynamic markings of *f* and *p*. The xylophone has a section marked *f* arco and another marked *nat.* and *mp*. The percussion includes timpani and a snare drum (To S. D.).

Chi si fugge

7

44

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

mp

Snare Drum (snares off)

p

cresc......

Chi si fugge

48 51

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

pizz.

p

l.v.

3

51 *Reo.*

Chi si fugge

9

52

Fl. *p* *f*

D. Rec. *p* *f*

Ob. *p* *f*

C. A. *mf*

Cl.

B. Cl. *mf*

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D. Cymbals *p*

Hp. *p* *mf* *f*

Pno. *f* *mf* *f*

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

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

Vla. *mf*

Vc. *mf* *arco* *mps* *mf*

Cb. *mf* *arco* *mps* *mf*

Chi si fugge

63

60

Fl.
D. Rec.
Ob.
C. A.
Cl.
B. Cl.
Ten. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Hp.

63

Vln. I
Vln. II
Vla.
Vc.
Cb.

Chi si fugge

11

64

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Triangle

f *p* *pp* *f* *pp* *f* *mf* *mp*

Chi si fugge

80

83

Fl.

Sop. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tri.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

ppp

mf

senza sord.

83 senza sord.

p

Chi si fugge

84

Fl.

Sop. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tri.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

pp

pp

senza sord.

tr.

mf

p

mf

p

mf

pp

pp

mf

mf

pp

pp

Chi si fugge

92 **93** accel.

Fl.

Sop. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tri.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f* *mp*

tr.

Red.

Chi si fugge

♩ = 120

103

16

97

Fl.

Sop. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tri.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mp

mf

mp

mp

mp

pp

f

pp

mp

pp

mf

A^b

pp

mp

mf

pp

mf

mf

mp

mf

pp

mf

103

♩ = 120

mf

mp

mf

mp

mf

mf

pp

mf

Chi si fugge

17

105

Fl.

Sop. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Tri.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mp

pp

mf

To M. tree

Mark tree

senza sord.

mf

Chi si fugge

113

111

Fl.

Sop. Rec. *To D. Rec.* Descant Recorder

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

M. tree

Hp.

Pno.

mp

pp

f

p

pp

pp

f

f

A♯ D♯ *A♭* *E♯* *E♭ A♯*

5 *3* *3* *5* *tr*

5 *3* *3* *5*

5 *3* *3* *5*

pizz.

p senza sord. *pizz.*

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pizz.

p senza sord. *pizz.*

Chi si fugge

120

118

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

M. tree

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

*mf*⁵

mp

f

To Xyl.

p

F#

F#

E#

mf

mp

pp

pp

arco

con sord.

pp

arco

con sord.

pp

120

Chi si fugge

80

Fl.

D. Rec. *p* To Sop. Rec.

Ob.

C. A. *mf* *mp* *mf* *mp*

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

M. tree

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sopranino Recorder *mf*

mf *f* *mf* *f* *mf* *f* *f* *f*

Chi si fugge

This musical score page, numbered 21, contains measures 85 and 86 of the piece "Chi si fugge". The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flute (Fl.):** Measures 85-86, dynamics *f* and *p*.
- Soprano Recorder (Sop. Rec.):** Measures 85-86, dynamics *f* and *p*.
- Oboe (Ob.):** Measures 85-86, dynamics *mf* and *p*.
- Clarinet in A (C. A.):** Measures 85-86, dynamics *p*.
- Clarinet in Bb (Cl.):** Measures 85-86, dynamics *f* and *p*.
- Bass Clarinet (B. Cl.):** Measures 85-86, dynamics *f* and *p*.
- Tenor Saxophone (Ten. Sax.):** Measures 85-86, dynamics *f* and *p*.
- Bassoon (Bsn.):** Measures 85-86, dynamics *f* and *p*.
- Horn (Hn.):** Measures 85-86, dynamics *f* and *p*.
- Trumpet (Tpt.):** Measures 85-86, dynamics *f* and *p*.
- Trombone (Tbn.):** Measures 85-86, dynamics *f* and *p*.
- Tuba (Tba.):** Measures 85-86, dynamics *f* and *p*.
- Timpani (Timp.):** Measures 85-86, dynamics *f* and *p*.
- Musical Tree (M. tree):** Measures 85-86, dynamics *mf* and *f*.
- Harpsichord (Hp.):** Measures 85-86, dynamics *f* and *p*.
- Piano (Pno.):** Measures 85-86, dynamics *f* and *p*.
- Violin I (Vln. I):** Measures 85-86, dynamics *f* and *p*.
- Violin II (Vln. II):** Measures 85-86, dynamics *f* and *p*.
- Viola (Vla.):** Measures 85-86, dynamics *f* and *p*.
- Violoncello (Vc.):** Measures 85-86, dynamics *f* and *p*.
- Double Bass (Cb.):** Measures 85-86, dynamics *f* and *p*.

The score includes dynamic markings (*f*, *p*, *mf*) and articulation marks (accents, slurs) throughout. The key signature is Bb major, and the time signature is 4/4.

Chi si fugge

90

Fl. *f* *mp*

Sop. Rec. *mf* *f* To D. Rec.

Ob. *f* *mp*

C. A. *f*

Cl. *f* *mp*

B. Cl.

Ten. Sax. *f* *mp*

Bsn. *f* *f* *p*

Hn.

Tpt.

Tbn.

Tba.

Timp.

M. tree

Hp.

Pno. *f* *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc.

Cb.

Chi si fugge

23

94

Fl.

Sop. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

M. tree

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

p

f

p

f

mf

f

p

f

mf

f

p

f

mf

f

p

f

Chi si fugge

99

Musical score for measures 1-5 of 'Chi si fugge'. The score includes parts for Flute (Fl.), Soprano Recorder (Sop. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), M. tree, Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 1-5 show the following dynamics and markings:

- Measures 1-2: *f* (Hn.), *p* (Tbn.), *p* (Tba.), *p* (Cb.).
- Measure 3: *f* (Hn.), *f* (Tbn.), *f* (Tba.), *f* (Cb.).
- Measure 4: *f* (Hn.), *f* (Tbn.), *f* (Tba.), *f* (Cb.).
- Measure 5: *f* (Hn.), *f* (Tbn.), *f* (Tba.), *f* (Cb.).

Additional markings include accents (>) and a trill (tr) in the Horn part in measure 5.

Chi si fugge

104

This musical score is for the piece "Chi si fugge" and is page 25 of a larger work. It begins at measure 104. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and keyboard. The key signature is B-flat major (two flats), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Soprano Recorder (Sop. Rec.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.). The keyboard section includes Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of dynamics, including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *Descant Recorder* and *p* (piano) in the Soprano Recorder part. The woodwinds and strings play melodic lines with various articulations, including slurs, accents, and fingerings (3, 5). The piano part features complex rhythmic patterns with slurs and accents. The strings provide a steady accompaniment with slurs and accents. The overall texture is rich and varied, with many instruments playing simultaneously.

Chi si fugge

111

110

Fl. *mp* *p*
 D. Rec. *mp* *p*
 Ob. *mp* *p*
 C. A. *mp* *p*
 Cl. *mp* *p*
 B. Cl.
 Ten. Sax.
 Bsn. *mp* *p*
 Hn. *mp* *p*
 Tpt. *mp* *p*
 Tbn. *mp* *p*
 Tba. *mp* *p*
 Timp.
 M. tree
 Hp.
 Pno. *mp* *p*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

Musical score for 'Chi si fugge', page 26. The score includes parts for Flute, Recorder, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, M. tree, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (E-flat major/C minor). The score is divided into two systems. The first system contains measures 110-112, and the second system contains measures 111-113. A box labeled '111' is placed above measure 111 in both systems. Dynamics include *mp* (mezzo-piano) and *p* (piano). Some parts feature triplets (3) and quintuplets (5). The Piano part includes a triplet in the right hand and a quintuplet in the left hand. The strings play sustained notes with some triplet figures.

Chi si fugge

27

114

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

M. tree

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Chi si fugge

120 rit. ♩ = 180 124 (3+4)

Fl.
D. Rec.
Ob.
C. A.
Cl.
B. Cl.
Ten. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
M. tree
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp* *pp* *f*

rit. ♩ = 180 124

mp *pp* *f*

Chi si fugge

29

129

Musical score for the piece "Chi si fugge", page 29, starting at measure 129. The score is arranged for a full orchestra and includes the following instruments and parts:

- Fl. (Flute):** Rests throughout the passage.
- D. Rec. (Double Bassoon):** Rests throughout the passage.
- Ob. (Oboe):** Rests throughout the passage.
- C. A. (Clarinete Alto):** Plays a melodic line starting with a *pp* dynamic, moving to *p* later.
- Cl. (Clarinete Soprano):** Plays a melodic line starting with a *pp* dynamic, moving to *p* later.
- B. Cl. (Clarinete Bajo):** Plays a melodic line starting with a *pp* dynamic, moving to *p* later.
- Ten. Sax. (Saxofón Tenor):** Rests throughout the passage.
- Bsn. (Bassoon):** Plays a melodic line starting with a *pp* dynamic, moving to *p* later.
- Hn. (Horn):** Rests until measure 133, then plays a melodic line starting with a *pp* dynamic.
- Tpt. (Trumpete):** Rests until measure 133, then plays a melodic line starting with a *pp* dynamic.
- Tbn. (Trombonete):** Rests throughout the passage.
- Tba. (Trombonete Bajo):** Rests throughout the passage.
- Timp. (Tímpanos):** Rests throughout the passage.
- M. tree (Madera):** Rests throughout the passage.
- Hp. (Arpa):** Plays a chordal accompaniment starting with a *mf* dynamic.
- Pno. (Piano):** Rests throughout the passage.
- Vln. I (Violín I):** Plays a melodic line starting with a *mp* dynamic.
- Vln. II (Violín II):** Plays a melodic line starting with a *mp* dynamic.
- Vla. (Viola):** Plays a melodic line starting with a *mp* dynamic.
- Vc. (Violonchelo):** Plays a melodic line starting with a *mp* dynamic.
- Cb. (Cello):** Plays a melodic line starting with a *mp* dynamic.

Chi si fugge

134 135

Fl. *f*

D. Rec. *f*

Ob. *pp* *f*

C. A.

Cl. *f*

B. Cl. *f*

Ten. Sax. *pp* *f*

Bsn.

Hn.

Tpt. *f*

Tbn. *pp* *f*

Tba.

Timp.

M. tree Xylophone *p* *f*

Hp. *pp* *f*

Pno. *mp* *f*

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

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

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

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

Cb. *mp* *f*

135

Chi si fugge

150

144

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), and Harp (Hp.). The score includes dynamic markings such as *f*, *pp*, *p*, *mf*, and *p*. Trills are indicated with 'tr' and 'trm' above notes. The woodwinds and percussion parts are active throughout the section, with various rhythmic patterns and articulations.

150

Musical score for strings. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p* and *mf*. Trills are indicated with 'tr' and 'trm' above notes. The string parts feature melodic lines with various articulations and dynamics, providing a harmonic and rhythmic foundation for the ensemble.

Chi si fugge

160

153

The musical score is arranged in a standard orchestral format. The upper section includes woodwinds (Flute, Recorder, Oboe, Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba). The lower section includes percussion (Timpani, Xylophone), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and keyboard instruments (Harp, Piano). The score is divided into two systems. The first system starts at measure 153 and ends at measure 160. The second system starts at measure 160. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *f* (forte). The page number 160 is printed in a box at the top right and bottom right of the page.

Chi si fugge

33

161

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T. Bl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

marcato

mf

tr

F₄

E_b

Chi si fugge

170

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

D. Rec.

Ob.

C. A. *p* *tr*

Cl.

B. Cl.

Ten. Sax. *p* *tr*

Bsn.

Hn. *p* *tr*

Tpt.

Tbn. *p* *tr*

Tba. *p*

Timp.

T. Bl.

Hp. *pp* *p* *tr*

Pno. *p* *tr* *pp* *mf*

170

Vln. I *marcato* *marcato*

Vln. II

Vla.

Vc. *tr*

Cb.

Chi si fugge

180

177

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T. Bl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

180

Chi si fugge

183

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Flute (Fl.):** Starts with a whole note G4 (with a sharp sign) in the second measure, followed by a half note F#4, and a whole note E4 in the third measure. Dynamics range from *p* to *mf*.
- Double Bassoon (D. Rec.):** Remains silent throughout.
- Oboe (Ob.):** Mirrors the Flute's melodic line, starting with a whole note G4, followed by a half note F#4, and a whole note E4.
- Cor Anglais (C. A.):** Mirrors the Flute's melodic line, starting with a whole note G4, followed by a half note F#4, and a whole note E4.
- Clarinet (Cl.):** Starts with a whole note G4, followed by a half note F#4, and a whole note E4. Dynamics include *mf* and *p*.
- Bass Clarinet (B. Cl.):** Mirrors the Clarinet's melodic line, starting with a whole note G4, followed by a half note F#4, and a whole note E4.
- Tenorsaxophone (Ten. Sax.):** Remains silent throughout.
- Bassoon (Bsn.):** Remains silent throughout.
- Horn (Hn.):** Remains silent throughout.
- Trumpet (Tpt.):** Remains silent throughout. A marking "con sord." appears in the third measure.
- Trombone (Tbn.):** Remains silent throughout.
- Tuba (Tba.):** Remains silent throughout.
- Timpani (Timp.):** Remains silent throughout.
- Tam-tam (T. Bl.):** Remains silent throughout.
- Harpsichord (Hp.):** Features a tremolo in the right hand starting in the second measure, with a *Ch* marking below it. The left hand has a tremolo in the first measure.
- Piano (Pno.):** Remains silent throughout.
- Violin I (Vln. I):** Remains silent throughout.
- Violin II (Vln. II):** Remains silent throughout.
- Viola (Vla.):** Remains silent throughout.
- Violoncello (Vc.):** Remains silent throughout.
- Double Bass (Cb.):** Plays a rhythmic accompaniment, starting with a quarter note G2, followed by eighth notes, and ending with a quarter note G2.

Chi si fugge

186

190

This musical score page, numbered 37, contains measures 186 through 190 of the piece "Chi si fugge". The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The instruments listed on the left are: Flute (Fl.), Double Bass (D. Rec.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Trombone I (T. Bl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). There are also accents and hairpins. A box containing the number "190" is placed above the Flute staff in measure 190. The page concludes with a double bar line and a final dynamic marking of *mf*.

Chi si fugge

200

195

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xylophone

T. Bl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

mf

f

tr

trm

tr

tr

tr

p

B \sharp B \flat E \sharp E \flat B \sharp

Chi si fugge
211

208 *accel.*

Fl.
D. Rec.
Ob.
C. A.
Cl.
B. Cl.
Ten. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Hp.

accel.

211

Vln. I
Vln. II
Vla.
Vc.
Cb.

Chi si fugge

223

This page of a musical score, numbered 43, is titled "Chi si fugge" and begins at measure 223. The score is arranged for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf*, *p*, *mp*, *f*, and *fp* are used throughout. Performance instructions like "con sord." (con sordina) are present for the brass instruments. The woodwinds and strings play intricate melodic lines, while the brass instruments provide harmonic support and rhythmic drive. The percussion section includes timpani and xylophone parts. The harp part features chords in Bb and F#.

Chi si fugge

232

Musical score for the piece "Chi si fugge", page 44, measures 232-237. The score is written for a full orchestra and includes the following instruments:

- Fl.
- D. Rec.
- Ob.
- C. A.
- Cl.
- B. Cl.
- Ten. Sax.
- Bsn.
- Hn.
- Tpt.
- Tbn.
- Tba.
- Timp.
- Xyl.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features a variety of musical notations, including dynamics (p, f, mf, p), articulation (trills, accents), and phrasing (slurs, breath marks). The woodwinds and strings play a complex rhythmic pattern, often in triplets, while the brass instruments provide harmonic support. The woodwinds and strings play a complex rhythmic pattern, often in triplets, while the brass instruments provide harmonic support. The woodwinds and strings play a complex rhythmic pattern, often in triplets, while the brass instruments provide harmonic support.

Chi si fugge

250

252

Musical score for measures 250-252. The score includes parts for Flute (Fl.), Recorder (D. Rec.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), and Piano (Pno.). The key signature is B-flat major (two flats). The score shows various melodic lines and accompaniment for these instruments.

252

Musical score for measures 252-254. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The score shows melodic lines for the strings, with a *p* (piano) dynamic marking at the end of measure 254.

Chi si fugge

256

255

Fl. *p*

D. Rec.

Ob.

C. A.

Cl. *p* *f*

B. Cl. *f*

Ten. Sax.

Bsn.

Hn. *p* *f*

Tpt.

Tbn. *pizz.* *mp* *arco* *p* *f*

Tba.

Timp. *mp* *p*

Xyl.

Hp.

Pno.

256

Vln. I

Vln. II

Vla.

Vc.

Cb. *p* *mp* *p*

Chi si fugge

263

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

gliss.

p

Chi si fugge

267

This page of a musical score, numbered 49, is titled "Chi si fugge" and begins at measure 267. The score is arranged for a full orchestra and includes the following instruments and parts:

- Fl. (Flute):** Resting.
- D. Rec. (Recorder):** Resting.
- Ob. (Oboe):** Resting.
- C. A. (Clarinet in A):** Resting.
- Cl. (Clarinet):** Resting.
- B. Cl. (Bass Clarinet):** Resting.
- Ten. Sax. (Tenor Saxophone):** Playing a melodic line with a slur across the end of the page.
- Bsn. (Bassoon):** Resting.
- Hn. (Horn):** Resting.
- Tpt. (Trumpet):** Resting.
- Tbn. (Trombone):** Playing a melodic line with a slur.
- Tba. (Tuba):** Resting.
- Timp. (Timpani):** Playing a rhythmic pattern with a slur.
- Xyl. (Xylophone):** Resting.
- Hp. (Harp):** Resting.
- Pno. (Piano):** Playing a complex rhythmic accompaniment. The right hand has a long note with a slur. The left hand has a steady eighth-note pattern. Dynamics include *p* and *mp*. A *Red.* (ritardando) marking is present.
- Vln. I (Violin I):** Playing a melodic line with triplets and a *mp* dynamic.
- Vln. II (Violin II):** Playing a melodic line with triplets and a *mp* dynamic.
- Vla. (Viola):** Resting.
- Vc. (Violoncello):** Playing a short melodic phrase.
- Cb. (Contrabass):** Playing a short melodic phrase.

Chi si fugge

269 **269**

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf*

mp

Detailed description: This page of a musical score, titled 'Chi si fugge', contains measures 269 and 270. The score is for a full orchestra and piano. The woodwind section (Flute, D. Recorder, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon, Horn, Trumpet, Trombone, Tuba) and percussion (Tympani, Xylophone, Harp) are mostly silent in these measures. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) and piano play active parts. The piano part features a complex rhythmic pattern in the right hand and a more active line in the left hand. The Violin I and II parts have a melodic line starting in measure 269, marked with a forte (*f*) dynamic, which then softens to mezzo-forte (*mf*) in measure 270. The Contrabasso part begins in measure 270 with a mezzo-piano (*mp*) dynamic. A box containing the number '269' is placed above the first measure of the score.

Chi si fugge

51

271

The musical score is arranged in a standard orchestral layout with 18 staves. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- D. Rec.**: Recorder, rests throughout.
- Ob.**: Oboe, rests throughout.
- C. A.**: Clarinet in A, rests throughout.
- Cl.**: Clarinet in Bb, rests throughout.
- B. Cl.**: Bass Clarinet, rests throughout.
- Ten. Sax.**: Tenor Saxophone, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hn.**: Horn in Bb, plays a rhythmic pattern of eighth notes in the first measure, then rests.
- Tpt.**: Trumpet, rests in the first measure, then plays a melodic line starting with a forte (*f*) dynamic.
- Tbn.**: Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Xyl.**: Xylophone, plays a rhythmic pattern of eighth notes in the first measure, then rests.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, plays a melodic line in the first measure with a mezzo-forte (*mf*) dynamic, featuring a triplet of eighth notes.
- Vln. I**: Violin I, rests in the first measure, then plays a melodic line with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes.
- Vln. II**: Violin II, rests in the first measure, then plays a melodic line with a forte (*f*) dynamic.
- Vla.**: Viola, rests in the first measure, then plays a melodic line with a forte (*f*) dynamic.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, rests in the first measure, then plays a melodic line with a mezzo-forte (*mf*) dynamic.

Chi si fugge

274 **274**

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

staccato

mf

mf

mf

pizz.

mf

Detailed description: This is a page of a musical score for the piece 'Chi si fugge'. The score is for measures 274-276. The instruments listed on the left are Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (Bb and Eb). The Oboe part starts in measure 275 with a staccato figure at a mezzo-forte (mf) dynamic. The Bassoon and Tuba parts have a single note in measure 276, also marked mf. The Violin I part has a pizzicato (pizz.) instruction in measure 275. The Viola part has accents (>) in measures 275 and 276. The Cello part has a long note in measure 275 and 276.

Chi si fugge

279

277

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

279

arco

Chi si fugge

280

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

Chi si fugge

285

Fl. *f*

D. Rec.

Ob.

C. A. *f*

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *p*

Detailed description: This page of a musical score, numbered 285, is for the piece 'Chi si fugge'. It features a variety of instruments. The Flute (Fl.) and Clarinet in A (C. A.) parts are marked with a forte (*f*) dynamic. The Clarinet in B-flat (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Trombone (Tbn.), and Trombone in C (Tba.) parts are currently silent, indicated by a horizontal line with a dash. The Horns (Hn.) part has a melodic line with slurs. The Percussion section includes Timpani (Timp.), Xylophone (Xyl.), and Harp (Hp.). The Piano (Pno.) part is also silent. The String section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Cb. part is marked with a piano (*p*) dynamic. The score is written in a key signature of two flats and a common time signature.

Chi si fugge

289

287

Fl. *p*

D. Rec.

Ob.

C. A.

Cl. *f*

B. Cl. *f*

Ten. Sax.

Bsn. *f*

Hn. *p*

Tpt.

Tbn. *f*

Tba.

Timp.

Xyl.

Hp.

Pno.

289

Vln. I

Vln. II

Vla.

Vc. *f p f p*

Cb. *f p*

Chi si fugge

293

Fl.

D. Rec.

Ob.

C. A.

Cl. *p*

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *tr* *f*

Timp. *mp* *f*

Xyl.

Hp. *p*

Pno.

294

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *arco* *f*

Cb. *f*

Chi si fugge

295

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

f

f

p

f

p

Chi si fugge

This musical score is for the piece "Chi si fugge" and covers measures 302 to 304. The instrumentation includes Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind section (Fl., D. Rec., Ob., C. A., Cl., B. Cl., Ten. Sax., Bsn.) has a melodic line starting in measure 302, with dynamics of *f* and *p*. The brass section (Hn., Tpt., Tbn., Tba.) provides harmonic support with dynamics of *f* and *p*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment, with the Violoncello and Contrabass marked *p*. The Piano (Pno.) plays a complex accompaniment with a dynamic of *f*. The Flute (Fl.) has a melodic line in measure 302, with a dynamic of *p*. The Double Bassoon (D. Rec.) has a melodic line in measure 303, with a dynamic of *p*. The Oboe (Ob.) has a melodic line in measure 303, with a dynamic of *p*. The Cor Anglais (C. A.) has a melodic line in measure 303, with a dynamic of *p*. The Clarinet (Cl.) has a melodic line in measure 303, with a dynamic of *p*. The Bass Clarinet (B. Cl.) has a melodic line in measure 303, with a dynamic of *p*. The Tenor Saxophone (Ten. Sax.) and Bassoon (Bsn.) are silent. The Horn (Hn.) has a melodic line in measure 303, with a dynamic of *f*. The Trumpet (Tpt.) has a melodic line in measure 303, with a dynamic of *f*. The Trombone (Tbn.) has a melodic line in measure 303, with a dynamic of *f*. The Tuba (Tba.) is silent. The Timpani (Timp.), Xylophone (Xyl.), and Harp (Hp.) are silent. The Violin I (Vln. I) has a melodic line in measure 303, with a dynamic of *f*. The Violin II (Vln. II) has a melodic line in measure 303, with a dynamic of *p*. The Viola (Vla.) has a melodic line in measure 303, with a dynamic of *p*. The Violoncello (Vc.) has a melodic line in measure 303, with a dynamic of *p*. The Contrabass (Cb.) has a melodic line in measure 303, with a dynamic of *p*. The Piano (Pno.) has a melodic line in measure 303, with a dynamic of *f*. The Flute (Fl.) has a melodic line in measure 304, with a dynamic of *p*. The Double Bassoon (D. Rec.) has a melodic line in measure 304, with a dynamic of *p*. The Oboe (Ob.) has a melodic line in measure 304, with a dynamic of *p*. The Cor Anglais (C. A.) has a melodic line in measure 304, with a dynamic of *p*. The Clarinet (Cl.) has a melodic line in measure 304, with a dynamic of *p*. The Bass Clarinet (B. Cl.) has a melodic line in measure 304, with a dynamic of *p*. The Tenor Saxophone (Ten. Sax.) and Bassoon (Bsn.) are silent. The Horn (Hn.) has a melodic line in measure 304, with a dynamic of *f*. The Trumpet (Tpt.) has a melodic line in measure 304, with a dynamic of *f*. The Trombone (Tbn.) has a melodic line in measure 304, with a dynamic of *f*. The Tuba (Tba.) is silent. The Timpani (Timp.), Xylophone (Xyl.), and Harp (Hp.) are silent. The Violin I (Vln. I) has a melodic line in measure 304, with a dynamic of *f*. The Violin II (Vln. II) has a melodic line in measure 304, with a dynamic of *p*. The Viola (Vla.) has a melodic line in measure 304, with a dynamic of *p*. The Violoncello (Vc.) has a melodic line in measure 304, with a dynamic of *p*. The Contrabass (Cb.) has a melodic line in measure 304, with a dynamic of *p*. The Piano (Pno.) has a melodic line in measure 304, with a dynamic of *f*.

Chi si fugge

305

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

Chi si fugge

309

308

Fl.

f

D. Rec.

Ob.

C. A.

Cl.

f *p*

B. Cl.

f *p*

Ten. Sax.

Bsn.

Hn.

f

Tpt.

f

Tbn.

f

Tba.

Timp.

Xyl.

Hp.

Pno.

309

Vln. I

f *p*

Vln. II

Vla.

Vc.

Cb.

Chi si fugge

310

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

p

p

Chi si fugge

67

312

Fl.

D. Rec.

Ob.

C. A.

Cl. *f*

B. Cl. *f*

Ten. Sax.

Bsn. *f*

Hn.

Tpt. *f* *p*

Tbn. *f* *p*

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This is a page of a musical score for the piece 'Chi si fugge'. The score is for a full orchestra and includes parts for Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The score is divided into two measures. The first measure contains various melodic and harmonic lines for the instruments. The second measure features a dynamic shift from *f* (forte) to *p* (piano) for several instruments, including the Clarinet, Bass Clarinet, Trumpet, Trombone, Violoncello, and Contrabass. The Flute part starts with a measure number of 312. The score is written in a standard musical notation with stems and beams.

Chi si fugge

314 **314**

Fl.

D. Rec. *p*

Ob.

C. A.

Cl.

B. Cl. *p*

Ten. Sax.

Bsn.

Hn. *p*

Tpt. *p*

Tbn.

Tba.

Timp.

Xyl. Temple Blocks

Hp.

Pno.

Vln. I **314**

Vln. II

Vla.

Vc.

Cb.

Chi si fugge

69

315

This musical score is for the piece "Chi si fugge". It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into two systems, each containing two measures of music. The key signature has two flats, and the time signature is common time. The dynamics range from piano (*p*) to forte (*f*).

Woodwinds:
Flute (Fl.): *f*
D. Recorder (D. Rec.): *p*
Oboe (Ob.): *f*
C. Alto Saxophone (C. A.): *p*
Clarinet (Cl.): *p*
Bass Clarinet (B. Cl.): *f*
Tenor Saxophone (Ten. Sax.): -
Bassoon (Bsn.): *f*
Horn (Hn.): *f*
Trumpet (Tpt.): *f*
Tuba (Tbn.): *f*
Tuba (Tba.): -

Brass:
Tuba (Tbn.): *f*
Tuba (Tba.): -

Percussion:
Tympani (Timp.): -
Tom Tom (T. Bl.): *p* to *f*

Strings:
Harp (Hp.): -
Piano (Pno.): -
Violin I (Vln. I): -
Violin II (Vln. II): -
Viola (Vla.): -
Violoncello (Vc.): *f* to *p*
Cello (Cb.): *f* to *p*

Chi si fugge

317

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T. Bl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Sop. Rec.

f

p

f

p

f

p

f

p

f

f

f

Chi si fugge

319 **319**

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T. Bl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

f

p

ppp

The image shows a page of a musical score for the piece 'Chi si fugge'. The page is numbered 71 in the top left corner. The score is for a full orchestra and includes a woodwind section, a brass section, a percussion section, and a string section. The woodwind section includes Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Trombone (T. Bl.), and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system of staves is numbered 319. The second system of staves is also numbered 319. The score features various dynamics such as piano (p), forte (f), and pianissimo (ppp). The woodwind and brass sections have melodic lines, while the percussion section has a rhythmic pattern. The string section provides a harmonic and rhythmic foundation.

Chi si fugge

321

This page of the musical score, titled "Chi si fugge", covers measures 321 and 322. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Rests in both measures.
- D. Rec.** (Double Bassoon): Rests in both measures.
- Ob.** (Oboe): Rests in both measures.
- C. A.** (Clarinet in A): Rests in both measures.
- Cl.** (Clarinet in Bb): Plays a rhythmic eighth-note pattern in measure 321, marked *f*. Rests in measure 322.
- B. Cl.** (Bass Clarinet): Plays a rhythmic eighth-note pattern in measure 321, marked *f*. Rests in measure 322.
- Ten. Sax.** (Tenor Saxophone): Rests in both measures.
- Bsn.** (Bassoon): Plays a rhythmic eighth-note pattern in measure 321, marked *f*. Rests in measure 322.
- Hn.** (Horn): Plays a rhythmic eighth-note pattern in measure 321, marked *f*. Rests in measure 322.
- Tpt.** (Trumpet): Plays a rhythmic eighth-note pattern in measure 321, marked *f*. In measure 322, it plays a sixteenth-note pattern, also marked *f*.
- Tbn.** (Trombone): Rests in both measures.
- Tba.** (Tuba): Rests in both measures.
- Timp.** (Timpani): Rests in both measures.
- T. Bl.** (Trombone): Rests in both measures. A **Xylophone** part is indicated in measure 322.
- Hp.** (Harp): Rests in both measures.
- Pno.** (Piano): Rests in both measures.
- Vln. I** (Violin I): Rests in measure 321. In measure 322, it plays a half note, marked *f*.
- Vln. II** (Violin II): Rests in both measures.
- Vla.** (Viola): Rests in both measures.
- Vc.** (Violoncello): Plays a half note in measure 321, marked *f*. In measure 322, it plays a half note, marked *f*.
- Cb.** (Cello): Rests in both measures.

Chi si fugge

324

323

Fl.
D. Rec.
Ob.
C. A.
Cl.
B. Cl.
Ten. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Hp.
Pno.

p

f

f

p

324

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Chi si fugge

326

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f: *p* *mf*

f: *p* *mf*

p *f*

p *p* *mf*

Detailed description: This page of a musical score, numbered 326, is for the piece 'Chi si fugge'. It features a full orchestral and chamber ensemble. The instruments listed on the left are Flute (Fl.), Recorder (D. Rec.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The music is divided into three measures. The Bassoon (Bsn.) and Tubas (Tba.) parts include dynamic markings of *f:*, *p*, and *mf*. The Violin I (Vln. I) part has markings of *p* and *f*. The Viola (Vla.) part has a marking of *p*. The Violoncello (Vc.) part has markings of *p* and *p*. The Contrabass (Cb.) part has markings of *f:*, *p*, *p*, and *mf*. The score includes various musical notations such as rests, notes, stems, beams, and slurs.

Chi si fugge

75

329 **329**

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Double Bassoon (D. Rec.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), and Harp (Hp.). The key signature is B-flat major (two flats). The woodwinds and Bsn. parts are mostly rests. The Bsn. part has a melodic line starting at measure 329 with a *mp* dynamic. The Tbn. part has a rhythmic pattern starting at measure 329. The Tba. part has a rhythmic pattern starting at measure 329 with a *mp* dynamic. The Timp. part has a single note at the end of the section. The Xyl. part has a single note at the end of the section labeled "Snare Drum".

329

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The Vln. I part has a melodic line starting at measure 329 with a *p* dynamic. The Vln. II part has a melodic line starting at measure 329. The Vla. part has a melodic line starting at measure 329. The Vc. part has a melodic line starting at measure 329. The Cb. part has a melodic line starting at measure 329 with a *mp* dynamic.

Chi si fugge

333

Fl.
D. Rec.
Ob.
C. A.
Cl.
B. Cl.
Ten. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
Hp.
Pno.

334

Vln. I
Vln. II
Vla.
Vc.
Cb.

Chi si fugge

339

344

Fl. *p*

D. Rec. *f*

Ob. *p* *f*

C. A. *p* *f*

Cl. *f*

B. Cl.

Ten. Sax. *mp*

Bsn.

Hn.

Tpt. *p*

Tbn. *p*

Tba. *p*

Timp.

S. D. To Xyl. Xylophone

Hp. *f*

Pno. *p* *f*

Vln. I *p*

Vln. II *p* *pizz.* *mf*

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

Vc. *mf*

Cb. *mp* *p*

339 344

Chi si fugge

351

poco rit.

78

$\text{♩} = 72$

345

Fl.

D. Rec.

Ob.

C. A.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Xyl.

Hp.

Pno.

351

poco rit.

78

$\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Chi si fugge

79

355 361

Fl. *p* *mf* *tr*

D. Rec. *p*

Ob. *mf*

C. A. *p* *mf*

Cl. *pp*

B. Cl. *mf*

Ten. Sax.

Bsn. *tr* *mp*

Hn. *mp*

Tpt. *p* *tr* *mf* *mp*

Tbn. *mf*

Tba.

Timp.

Xyl. *tr* *pp* *mf* *p* *mf*

Hp. *tr* *mf* *p* *mf*

Pno. *mf*

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

Vln. II *p* *tr* *mf*

Vla. *mp*

Vc. *pp*

Cb. *pp*

361

Chi si fugge

366 **molto rall.** $\text{♩} = 45$

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

D. Rec.

Ob. *mf* *pp* *mf*

C. A. *mf* *pp* *mf*

Cl. *mf* *pp* *mf*

B. Cl. *mf* *pp* *mf*

Ten. Sax.

Bsn. *tr*

Hn. *senza sord.* *mf* *pp* *mf*

Tpt. *mf* *pp* *mf*

Tbn. *arco* *mf* *pp* *mf*

Tba.

Timp. *mf* *pp* *mf*

Xyl. *pp* *mf* *tr* *pp arco* *mf*

Hp. *pp* *mf* *gliss.* *mf* *mf*

Pno.

366 **molto rall.** $\text{♩} = 45$

Vln. I *pp* *mf* *mf* *pp* *mf*

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

Vla. *mf* *pp* *mf*

Vc. *f* *pp* *mf*

Cb. *mf* *pp* *mf*

Chi si fugge

81

372

This page of a musical score, numbered 81, contains measures 372 through 375. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats). The woodwind section includes Flute (Fl.), Recorder (D. Rec.), Oboe (Ob.), Clarinet (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Xylophone (Xyl.), and Harp (Hp.). The piano section includes Piano (Pno.). 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 *f*, *pp*, *p*, *mf*, and *f*, along with performance markings like *tr* (trills) and *l.v.* (lacrime/vibrato). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The harp plays a rhythmic accompaniment with trills.

Score in C

3. Bacco e Arianna*

(The first boyfriend)

David Canter

Sextet

Cor Anglais
Bass Clarinet in B \flat
Alto Saxophone
Trumpet in B \flat
Violin
Violoncello

Duration about 8 minutes

The title is taken from a line in the
15th Century poem by Lorenzo de'Medici
that explores the passing of youth:

Quest'è Bacco e Arianna

Characterising the archetypal relationship of lovers.

It is the fourth section of my Sinfonietta
The Seven Ages of Fatherhood being an exploration of
the emotions associated with a daughter going out
for the first time with a boyfriend.

3. The First Boyfriend

Allegro non troppo

David Canter

♩ ca. 120

Musical score for measures 1-3. The score includes parts for Cor Anglais, Bass Clarinet in Bb, Alto Saxophone, Trumpet in Bb, Violin, and Violoncello. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The Cor Anglais, Alto Saxophone, and Trumpet in Bb parts are silent. The Bass Clarinet in Bb part plays a rhythmic pattern of eighth notes starting in measure 2, marked *mp*. The Violin part is marked *sul pont.*. The Violoncello part plays a low, sustained chord in the left hand, marked *pp*.

Musical score for measures 4-6. The score includes parts for C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. A double bar line is present at the start of measure 4. The C. A. part is silent. The B. Cl. part continues the rhythmic pattern from measure 2, marked *mf* in measure 6. The Alto Sax. part is silent. The Tpt. part is silent. The Vln. part plays a rhythmic pattern of eighth notes starting in measure 4, marked *mp* and *pizz.*. The Vc. part plays a low, sustained chord in the left hand, marked *pp*.

A

7 ord. 2

flz. *p* *gliss.* *mf*

C. A.

B. Cl. *p* *mf*

Alto Sax. *pp*

Tpt. *mf* flz. ord. *mp* *tr*

Vln. *mp*

Vc. *mf* *pp* pizz.

B

12

C. A.

B. Cl. *f*

Alto Sax. *mf*

Tpt. *(tr)*

Vln.

Vc.

3

16

Musical score for measures 16-20. The score is in 3/4 time and features six staves: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature has three flats. Measure 16: C. A. has a whole rest; B. Cl. has a whole rest; Alto Sax. has a quarter note G4; Tpt. has a whole rest; Vln. has a quarter note G4; Vc. has a quarter note G2. Measure 17: C. A. has a half note G4 (f); B. Cl. has a half note G2; Alto Sax. has a quarter rest; Tpt. has a whole rest; Vln. has a quarter note G4; Vc. has a quarter note G2. Measure 18: C. A. has a half note G4 (mf); B. Cl. has a half note G2; Alto Sax. has a quarter rest; Tpt. has a whole rest; Vln. has a quarter note G4; Vc. has a quarter note G2. Measure 19: C. A. has a half note G4 (mp); B. Cl. has a half note G2; Alto Sax. has a quarter rest; Tpt. has a whole rest; Vln. has a quarter note G4; Vc. has a quarter note G2. Measure 20: C. A. has a half note G4 (mp); B. Cl. has a half note G2; Alto Sax. has a quarter note G4 (mp); Tpt. has a whole rest; Vln. has a quarter note G4; Vc. has a quarter note G2.



21

Musical score for measures 21-25. The score is in 3/4 time and features six staves: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature has three flats. Measure 21: C. A. has a half note G4 with a trill (tr); B. Cl. has a whole rest; Alto Sax. has a quarter note G4; Tpt. has a whole rest; Vln. has a whole rest; Vc. has a quarter note G2. Measure 22: C. A. has a half note G4; B. Cl. has a whole rest; Alto Sax. has a quarter note G4; Tpt. has a whole rest; Vln. has a whole rest; Vc. has a quarter note G2. Measure 23: C. A. has a half note G4; B. Cl. has a whole rest; Alto Sax. has a quarter note G4; Tpt. has a whole rest; Vln. has a whole rest; Vc. has a quarter note G2. Measure 24: C. A. has a half note G4; B. Cl. has a whole rest; Alto Sax. has a quarter note G4; Tpt. has a whole rest; Vln. has a whole rest; Vc. has a quarter note G2. Measure 25: C. A. has a whole rest; B. Cl. has a whole rest; Alto Sax. has a quarter note G4; Tpt. has a whole rest; Vln. has a quarter note G4 (pizz., mf); Vc. has a quarter note G2 (mf).

C

26

4

Musical score for measures 26-29. The score is in 4/4 time and features six staves: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature has three flats. Measure 26 shows the C. A. staff with a rest and the B. Cl. staff with a melodic line. Measure 27 features a *f* dynamic in the C. A. staff and a *p* dynamic in the Tpt. staff. Measure 28 includes a *tr* (trill) in the Alto Sax. staff and a *mf* dynamic in the Tpt. staff. Measure 29 shows a *mf* dynamic in the Alto Sax. staff. The Vln. and Vc. staves provide harmonic support throughout.



30

Musical score for measures 30-33. The score continues with the same six staves. Measure 30 shows the C. A. staff with a melodic line and the Alto Sax. staff with a *tr* (trill) and a *p* dynamic. Measure 31 features a *mf* dynamic in the Tpt. staff. Measure 32 includes a *tr* (trill) in the Tpt. staff and a *p* dynamic. Measure 33 shows a *p* dynamic in the Tpt. staff. The Vln. and Vc. staves continue to provide harmonic support.

34

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

p *mf* *p*

arco *p* arco

p *mf*

39

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

senza sord.

f

con sord. sul pont.

45 6

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

mf *p*

mf *p*

p

52

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

mp *mp*

mf *con sord.*

p *p*

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

senza sord.

p

mp

senza sord.

mf

mf



C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

mf

mf

p

70

C. A. *p*

B. Cl. *p*

Alto Sax. *mp* *p*

Tpt.

Vln. *p*

Vc. *mf*

77

C. A.

B. Cl. *mp*

Alto Sax. *pp* *mp*

Tpt.

Vln. *pp* *mp*

Vc. *pp* *mp*

F

G

molto accel.

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

staccato

mp

f

mf

p

pizz.

mf

mp

mf



$\text{♩} = 100$

H

leggiero

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

mf

f

leggiero

mp

mf

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.



90

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

arco

Musical score for measures 91-92. The score is for six instruments: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 91 features a piano (*p*) part for the Trumpet and a forte (*f*) part for the Violin. Measure 92 features a piano (*p*) part for the Bass Clarinet and a *pizz.* (pizzicato) part for the Violin.



Musical score for measures 93-94. The score is for six instruments: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 93 features a piano (*p*) part for the Bass Clarinet and a *pizz.* (pizzicato) part for the Violin. Measure 94 features a piano (*p*) part for the Bass Clarinet and a *pizz.* (pizzicato) part for the Violin.

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

tr

3

mf



95

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

arco

3

3

3

13

97

rit.

Musical score for measures 97-98. The score is for a full orchestra and includes parts for C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked *rit.* (ritardando). Measure 97 features a melodic line in C. A. and Vc. with a triplet in Alto Sax. Measure 98 continues the melodic development with a triplet in Vc. and a triplet in Alto Sax.



99

♩ = 80

J

Musical score for measures 99-102. The score is for a full orchestra and includes parts for C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats. The tempo is marked *mp* (mezzo-piano). Measure 99 features a melodic line in C. A. and Vc. with a triplet in Alto Sax. Measure 100 continues the melodic development with a triplet in Vc. and a triplet in Alto Sax. Measure 101 features a melodic line in C. A. and Vc. with a triplet in Alto Sax. Measure 102 continues the melodic development with a triplet in Vc. and a triplet in Alto Sax.

103

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.



107

accel. ♩ = 100

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln. arco

Vc.

mp

mp



C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

tr

120 16

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

f

3

3

3

3

3

3

3

124

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

3

3

3

3

3

3

3

3

p

p

pizz.

mf

17

128

Musical score for measures 128-132. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- C. A. (Clarinet in A):** Measures 128-130 are rests. Measures 131-132 play a triplet eighth-note pattern: G4, F4, E4, D4, C4, B3, A3.
- B. Cl. (Bass Clarinet):** Measures 128-130 are rests. Measures 131-132 play a triplet eighth-note pattern: G3, F3, E3, D3, C3, B2, A2.
- Alto Sax.:** Measures 128-130 play a quarter-note pattern: G4, F4, E4, D4. Measure 131 is a whole note G4. Measure 132 is a whole note F4.
- Tpt. (Trumpet):** Measures 128-130 play a quarter-note pattern: G4, F4, E4, D4. Measure 131 is a whole note G4. Measure 132 is a whole note F4.
- Vln. (Violin):** Measures 128-130 play a sixteenth-note triplet pattern: G4, F4, E4, D4, C4, B3, A3. Measure 131 is a half note G4. Measure 132 is a half note F4.
- Vc. (Violoncello):** Measures 128-130 play a quarter-note pattern: G3, F3, E3, D3. Measure 131 is a whole note G3. Measure 132 is a whole note F3.

Dynamic markings: *mp* (mezzo-piano) for C. A. and B. Cl. starting at measure 131. *mf* (mezzo-forte) for Vln. starting at measure 128.



133

Musical score for measures 133-136. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- C. A.:** Measures 133-134 play a quarter-note pattern: G4, F4, E4, D4. Measure 135 is a whole note G4. Measure 136 is a whole note F4.
- B. Cl.:** Measures 133-134 play a quarter-note pattern: G3, F3, E3, D3. Measure 135 is a whole note G3. Measure 136 is a whole note F3.
- Alto Sax.:** Measures 133-136 are rests.
- Tpt.:** Measures 133-134 are rests. Measures 135-136 play a quarter-note pattern: G4, F4, E4, D4.
- Vln.:** Measures 133-134 play a half note G4. Measure 135 is a half note F4. Measure 136 is a whole note G4.
- Vc.:** Measures 133-134 play a quarter-note pattern: G3, F3, E3, D3. Measure 135 is a whole note G3. Measure 136 is a whole note F3.

Dynamic marking: *mp* (mezzo-piano) for Tpt. starting at measure 135.

137

Musical score for measures 137-141. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments are C. A. (Cornet A), B. Cl. (Bass Clarinet), Alto Sax., Tpt. (Trumpet), Vln. (Violin), and Vc. (Violoncello). The dynamics are marked as *mp* for Alto Sax. and *mf* for B. Cl. and Alto Sax. in the first system. The second system shows a key change to three sharps (F#, C#, G#) and a dynamic of *mf* for the Alto Sax. part.



142

Musical score for measures 142-146. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The instruments are C. A. (Cornet A), B. Cl. (Bass Clarinet), Alto Sax., Tpt. (Trumpet), Vln. (Violin), and Vc. (Violoncello). The dynamics are marked as *f* for C. A., *pp* for Alto Sax. and Tpt., and *mf* for Vln. and *f* for Vc. A triplet of eighth notes is indicated in the C. A. part in measure 144.

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

N



150

staccato

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

154 20

C. A. *3 3 3 3 3 3 3 3 3 3 3*

B. Cl. *staccato*
f 3 3 3 f 3

Alto Sax. *p*

Tpt. *p*

Vln. *p*

Vc. *p*

157

C. A. *3 3 3* *gliss.* *3*

B. Cl. *3 3 3 3 3 3 3 3 3*

Alto Sax.

Tpt. *con sord.*
p

Vln.

Vc.

Musical score for measures 160-161. The score is in G major (one sharp) and 3/4 time. It features six staves: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The C. A. and B. Cl. parts play a melodic line with triplets and slurs. The Tpt. part plays a rhythmic pattern of eighth notes with triplets, marked *staccato* and *mf*. The Vln. part plays a similar rhythmic pattern, marked *mf* and *pizz.*, with a transition to *arco* in the second measure. The Alto Sax. and Vc. parts are silent.



Musical score for measures 162-163. The score is in G major (one sharp) and 3/4 time. It features six staves: C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The C. A. part plays a melodic line with triplets, marked *mp*. The B. Cl. part plays a simple melodic line. The Alto Sax. part plays a simple melodic line, marked *mp*. The Tpt. part plays a rhythmic pattern of eighth notes with triplets. The Vln. part plays a rhythmic pattern of eighth notes with triplets, marked *pizz.*. The Vc. part is silent.

C. A. *3 3*

B. Cl.

Alto Sax.

Tpt. *3 3 3* senza sord.

Vln. *p* arco *ppp*

Vc. arco *3 3 3 3 3 3*



167

C. A. *mf* #tr

B. Cl. *mf* *3*

Alto Sax.

Tpt.

Vln.

Vc. *3 3 3*

#tr

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

f

*mf*³

f

pizz.

f

f



C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

mp

mp

#tr

P

180

24

Musical score for measures 180-184. The score includes parts for C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats (B-flat major or D-flat minor). The C. A. part is mostly silent. The B. Cl. part features a melodic line with accents. The Alto Sax. part has a single note at the end. The Tpt. part is silent. The Vln. part plays a rhythmic pattern starting at *mf*. The Vc. part plays a bass line starting at *p*. Dynamics include *p* and *mf*.



185

Musical score for measures 185-189. The score includes parts for C. A., B. Cl., Alto Sax., Tpt., Vln., and Vc. The key signature is three flats. The C. A. part has a melodic line starting at *f*. The B. Cl. part has a melodic line with a long note at the end. The Alto Sax. part has a melodic line starting at *p*. The Tpt. part has a melodic line starting at *p*. The Vln. part is marked *arco* and plays a rhythmic pattern. The Vc. part plays a bass line starting at *mp*. Dynamics include *f*, *p*, and *mp*.

C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.



C. A.

B. Cl.

Alto Sax.

Tpt.

Vln.

Vc.

Q

Musical score for measures 199-205. The score is for a woodwind and string ensemble. The instruments are C. A. (Clarinet in A), B. Cl. (Bass Clarinet), Alto Sax., Tpt. (Trumpet), Vln. (Violin), and Vc. (Violoncello). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score shows dynamics of *f* (forte) and *pp* (pianissimo). The Tpt. part includes the instruction "con sord." (con sordina). A double bar line is present at the end of measure 205.

Musical score for measures 206-212. The score continues for the same instruments as the previous system. The key signature remains three flats. The time signature is 4/4. The score shows dynamics of *ff* (fortissimo) and *mf* (mezzo-forte). The C. A. and B. Cl. parts include trills, indicated by a wavy line above the notes. The Vln. part includes a trill, indicated by a wavy line above the notes. The Tpt. part includes the instruction "ord." (ordine). A double bar line is present at the end of measure 212.

Musical score for measures 214-218. The score is for a full orchestra and includes parts for Clarinet in A (C. A.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Trumpet (Tpt.), Violin (Vln.), and Violoncello (Vc.). The key signature is three flats (B-flat major or D-flat minor). The tempo is marked *rit.* (ritardando). The dynamics for all instruments are *pp* (pianissimo). The music consists of sustained notes with long slurs across the measures.



Musical score for measures 219-222. The score continues with the same instruments as the previous page. The key signature remains three flats. The dynamics vary significantly: Clarinet in A, Bass Clarinet, Alto Saxophone, and Violin all play *ff* (fortissimo) in measure 219, then change to *mf* (mezzo-forte) in measure 220, and *f* (forte) in measure 221. The Trumpet part starts at *mf* in measure 219, changes to *mp* (mezzo-piano) in measure 220, and *f* in measure 221. The Violoncello part starts at *mf* in measure 219, changes to *f* in measure 221. The music features trills in the woodwinds and sustained notes in the strings.

Score in C

4. *Non c'è certezza**

(for Immix Quartet)

(The 3.00 a.m. phone call)

David Canter

for

Bass/Bb Clarinet

Alto/Soprano Saxophone

Violin

Violoncello

Duration about 10 minutes

*The title is taken from the line in the 15th Century poem by Lorenzo de Medici:

Di doman non c'è certezza
(For tomorrow is uncertain)

As the fifth section of my autobiographical sifonietta *The Seven Ages of Fatherhood* it explores the experiences of receiving an unexpected phone call in the early hours of the morning. A call causing some anxiety about the youngster who was away from home. Happily, the eventual outcome was not as dire as originally feared.

There is no programme to the piece because it explores the feelings associated with the memory of the event many, many years later, rather than telling the story as it happened.

Andagio con moto

♩ circa 70

A

Musical score for Bass Clarinet in B \flat , Alto Saxophone, Violin, and Violoncello. The score is in 3/4 time and includes dynamic markings such as *pp*, *p*, *mf*, and *ppp*, along with performance instructions like *molto.vib.* and *senza vib.*. The Bass Clarinet and Alto Saxophone parts feature melodic lines with vibrato markings. The Violin part includes a *mf* dynamic and a *p* dynamic. The Violoncello part features a *pp* dynamic and a *mf* dynamic.



Musical score for Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Violin (Vln.), and Violoncello (Vc.). The score is in 3/4 time and includes dynamic markings such as *mp*, *mf*, *pp*, *p*, and *ppp*, along with performance instructions like *molto.vib.*, *pizz.*, and *arco*. The Bass Clarinet part features a *mp* dynamic and a *mf* dynamic. The Alto Saxophone part features a *pp* dynamic and a *p* dynamic. The Violin part includes a *mf* dynamic and a *p* dynamic. The Violoncello part features a *p* dynamic and a *mf* dynamic.

Non c'è certezza

B

2

15

poco accel.

♩ = 80 (Sax solo)

Musical score for measures 15-20. The score is for B. Cl., Alto Sax., Vln., and Vc. The B. Cl. part starts with a *pp* dynamic and a trill. The Alto Sax. part has a *mf* dynamic and a *mp* dynamic, with the instruction "lyrically". The Vln. part has a *mf* dynamic and a *pizz.* instruction. The Vc. part has a *mf* dynamic and a *p* dynamic.

Musical score for measures 21-26. The Alto Sax. part has a *f* dynamic and a *mp* dynamic, with the instruction "arco". The Vln. part has a *p* dynamic and a *mp* dynamic. The Vc. part has a *mp* dynamic.

Musical score for measures 27-32. The B. Cl. part has a *f* dynamic and a *mp* dynamic, with the instruction "slap tongue". The Alto Sax. part has a *pp* dynamic and a *p* dynamic. The Vln. part has a *mf* dynamic and a *f* dynamic. The Vc. part has a *mf* dynamic and a *p* dynamic, with the instruction "pizz.". The score ends with a **poco accel.** instruction.

Non c'è certezza

3

32 $\text{♩} = 90$ **C**

B. Cl. *f*

Alto Sax. *mp* *p*

Vln. *f* arco

Vc. *mp* *p*

Detailed description: This system covers measures 32 to 36. The B. Cl. part starts with a melodic line in measure 32, marked *f*. The Alto Sax. part has a melodic line in measure 32 marked *mp*, and a sustained note in measure 33 marked *p*. The Vln. part has a melodic line starting in measure 34 marked *f*, with the instruction 'arco' written above. The Vc. part has a melodic line in measure 32 marked *mp*, and a sustained note in measure 35 marked *p*. A double bar line is present at the end of measure 36.

37

B. Cl. *mf*

Alto Sax. *mf*

Vln. *p*

Vc. *pp* *mf*

Detailed description: This system covers measures 37 to 41. The B. Cl. part has a melodic line starting in measure 37 marked *mf*. The Alto Sax. part has a melodic line in measure 37 marked *mf*. The Vln. part has a melodic line in measure 37 marked *p*. The Vc. part has a melodic line in measure 37 marked *pp*, and a melodic line in measure 40 marked *mf*. A double bar line is present at the end of measure 41.

42 **D**

B. Cl. *p* *mf*

Alto Sax. *p* *mf* *mp*

Vln. *mf* *p*

Vc. pizz. *pp* *mp* *pp* *mp*

Detailed description: This system covers measures 42 to 46. The B. Cl. part has a melodic line in measure 42 marked *p*, and a melodic line in measure 45 marked *mf*. The Alto Sax. part has a melodic line in measure 42 marked *p*, a melodic line in measure 43 marked *mf*, and a melodic line in measure 45 marked *mp*. The Vln. part has a melodic line in measure 42 marked *mf*, and a melodic line in measure 45 marked *p*. The Vc. part has a melodic line in measure 42 marked 'pizz.' and *pp*, a melodic line in measure 43 marked *mp*, a melodic line in measure 44 marked *pp*, and a melodic line in measure 45 marked *mp*. A double bar line is present at the end of measure 46.

Non c'è certezza

47

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

Alto Sax.

Vln. *mf* *f* *p*

Vc. *mf*

51

B. Cl. *pp* *mf*

Alto Sax. *p* pizz.

Vln. *p* *f* arco

Vc. *pp* *mf* *mf*

56

B. Cl. *mp* *pp* *mp* *f*

Alto Sax. *mf* *p* *tr*

Vln. arco *p*

Vc. *pp* *p*

E // subito ♩ = 60

Non c'è certezza

5

poco accel. ♩ = 80

63

To Cl.

Clarinet Solo
Clarinet in B \flat

B. Cl. *mp* *f*

Alto Sax. *f* *p*

Vln. *mp* *pp* *pizz. mp* *f arco* *pizz.*

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

69

To Sop. Sax.

Soprano Saxophone

Cl. *mp* *mf* *p*

Alto Sax.

Vln. *arco* *mp* *pizz. p*

Vc. *mp* *p*

74

Bass Clarinet
in B \flat

Cl. *f* *p* *mf*

Sop. Sax. *p* *f* *mf*

Vln. *pp* *mf*

Vc. *arco* *f*

Non c'è certezza

79 **F**

B. Cl.

Sop. Sax.

Vln.

Vc.

f

p

mf

To Alto Sax.

Alto Saxophone

84

B. Cl.

Alto Sax

Vln.

Vc.

mf

p

'Cello solo

mf

p

sul tasto solo (lyrically)

89

B. Cl.

Alto Sax

Vln.

Vc.

mp

p

Non c'è certezza

7

94

B. Cl. *mf* *mp* **G**

Alto Sax *leggiere (solo)*

Vln. *p* *f* *p* *mf*
(vln solo)

Vc. *f* *pp*

100

B. Cl. *pp* *mf* *mp* *mf*

Alto Sax *mf* *p* *mf*

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

Vc. *pp* *mf*
#tr

104

B. Cl.

Alto Sax *p* *mf*

Vln. *p* *mf*

Vc. *mf*

Detailed description: This is a page of a musical score for the piece 'Non c'è certezza'. The page is numbered 7 at the top left. It contains three systems of music, each starting with a double bar line. The first system begins at measure 94 and includes a key signature change to G major, indicated by a 'G' in a box. The instruments are Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax), Violin (Vln.), and Violoncello (Vc.). The B. Cl. part starts with a *mf* dynamic and has a *mp* dynamic later. The Alto Sax part is marked *leggiere (solo)*. The Vln. part has dynamics *p*, *f*, *p*, and *mf*, with a '(vln solo)' instruction. The Vc. part starts with *f* and *pp*. The second system starts at measure 100. The B. Cl. part has dynamics *pp*, *mf*, *mp*, and *mf*. The Alto Sax part has *mf*, *p*, and *mf*. The Vln. part has *mp*, *mf*, *p*, and *mf*. The Vc. part has *pp* and *mf*, with a trill marked '#tr'. The third system starts at measure 104. The B. Cl. part is silent. The Alto Sax part has *p* and *mf*. The Vln. part has *p* and *mf*. The Vc. part has *mf*.

Non c'è certezza

H

108 *Alto Sax.* *G.P.* subito ♩ = 60

B. Cl. *mf* *pp*

Alto Sax *p* *p* *mf* *pp*

Vln. *mp* *mf* *pp*

Vc. *p* *pp* *mf* *p* *mf*

tr

Double bar line

114 *G.P.*

B. Cl. *mf* *pp* *p* *mf*

Alto Sax *mf* *p* *mf* *pp* *p* *p* *mf*

Vln. *p* *mf* *pp* *p* *mf*

Vc. *p* *mf* *pp* *mf* *p* *mf*

Double bar line

122 *I* subito ♩ = 90

Vln solo *To Cl.*

B. Cl. *mf*

Alto Sax *mf* *p* *leggiere* *To Sop. Sax.*

Vln. *mf* *p* *f*

Vc. *pp* *p* *mf*

Non c'è certezza

9

J

Clarinet in B \flat

128

B. Cl.

Soprano Saxophone

Vln.

Vc.

mf

pp



132

Cl.

Sop. Sax.

Vln.

Vc.

pp

mp

mf

f

arco



135

Cl.

Sop. Sax.

Vln.

Vc.

mf

p

mf

p

f

mf

mp

p

f

Non c'è certezza

137

Cl. *f* *mp* *mf*

Sop. Sax. *mf*

Vln. *mf*

Vc. *mf* *mp* *mf*

140

Cl. *p* *mf* *p* To B. Cl. Bass Clarinet

Sop. Sax. *p* *mf* *p*

Vln. *f* *mf* *p*

Vc. *p* *p*

143

B. Cl. *p* *espress. (solo)*

Sop. Sax. *f* *mf* To Alto Sax. Alto Saxophone

Vln. *mf* *p*

Vc. *mf* *p*

K

Non c'è certezza

11

149 Sax solo

B. Cl. *pp*

Alto Sax. *pp mf mp*

Vln. *pp mf mp*

Vc. *p mp*

156 **L**

B. Cl. *mp mf p*

Alto Sax. *mp*

Vln. *mp* pizz. *mf*

Vc. *p mf*

163

B. Cl. *p mf mp p*

Alto Sax. *p*

Vln. *mp p mf* arco

Vc. *mp > p*

Non c'è certezza

170 **M**

B. Cl. *tr* *mf* *mp* *p*

Alto Sax. *mp* *p^b*

Vln. *molto vib.....* *mf* *p*

Vc. *mp* *mf*

177 **poco accel.** $\text{♩} = 100$

B. Cl. *pp*

Alto Sax. *pp*

Vln. *pizz.* *ppp*

Vc. *pizz.* *p* *pp*

183

B. Cl. *f*

Alto Sax. *pp* *mf*

Vln. *arco* *ppp* *pp* *mp* *mf* *arco*

Vc. *ppp* *pp* *mf*

Non c'è certezza

13

N

189

slap tongue (solo)

B. Cl. *mp* *f*

Alto Sax. *p* *mf* *mp*

Vln. *pp* *f*

Vc. *p* *mf*

195

B. Cl. *mp* *mf* *mp*

Alto Sax. *mf* *f* *mp* *mf*

Vln. *mp* *mf* *pp* *f*

Vc. *f* *p*

201

O

rall. molto.vib.

B. Cl. *mf* *pp* *mp*

Alto Sax. *f* *mp* *pp* *mf*

Vln. *mp* *p* *pp*

Vc. *mf* *mf* *p*

Non c'è certezza

208 - - - - - ♩ = 60 molto.vib. P

B. Cl. *pp* *mp* *pp* *mf* *mp*

Alto Sax. *p* *mf*

Vln. *p* *pp* *mp* *mf*

Vc. *p* *mf*

Detailed description: This system covers measures 208 to 215. It features five staves: Bass Clarinet, Alto Saxophone, Violin, and Violoncello. The tempo is marked as 60 beats per minute. The music is in a minor key, indicated by a flat on the bass clef. Dynamics range from *pp* to *mf*. A 'molto.vib.' (vibrato) instruction is present. A box containing the letter 'P' is located in the upper right corner of the system.

216

B. Cl. *mf* *mp*

Alto Sax. *pp* *mf*

Vln. *mp* *mf*

Vc. *p* *mf*

Detailed description: This system covers measures 216 to 219. It features the same five staves as the previous system. Dynamics include *mf*, *mp*, *pp*, and *mf*. A double bar line is present at the end of measure 219.

220

rit. - - - - -

B. Cl. *p*

Alto Sax. *mp* *p*

Vln. *mp* *p*

Vc. *p*

Detailed description: This system covers measures 220 to 223. It features the same five staves. A 'rit.' (ritardando) instruction is placed above the staves. Dynamics include *p*, *mp*, and *p*. The system concludes with a double bar line.

David Canter

5. Perché 'l tempo fugge

5. *Perché 'l tempo fugge**

(Leaving Home)

David Canter

Sinfonietta

In three movements

for

Flute/Piccolo

Oboe/ Cor Anglais

Clarinet in B \flat

Tenor Saxophone

Bassoon

Horn in F

Trumpet in B \flat

Tuba

Percussion

Tubular bells, WoodBlocks, Snare Drum, Triangle, Temple Blocks

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Duration about 20 minutes

As the sixth section of a sinfonietta *The Seven Ages of Fatherhood*, which explores the experiences of being a father, this piece has its impetus in the mixture of emotions associated with a daughter leaving home for the first time. The pride and anxiety combine to create heightened expectations

*From the line *Perché 'l tempo fugge e inganna* (Since fleeting time deceives) in the 15th Century poem by Lorenzo de'Medici.

Score in C

Perché 'ltempo fugge

David Canter

Allegro ma non troppo

♩ circa 120

The score is for an orchestra in C major, 4/4 time, with a tempo of Allegro ma non troppo (approximately 120 beats per minute). The key signature has two sharps (F# and C#). The instruments and their parts are as follows:

- Flute:** Starts with a *ppp* dynamic, then moves to *mf*, *pp*, and finally *p*. It plays a melodic line with slurs.
- Oboe:** Mirrors the Flute's part, with dynamics *ppp*, *mf*, *pp*, and *p*.
- Clarinet in Bb:** Rests throughout the passage.
- Tenor Saxophone:** Rests throughout the passage.
- Bassoon:** Rests throughout the passage.
- Horn in F:** Rests throughout the passage.
- Trumpet in Bb:** Rests throughout the passage.
- Tuba:** Rests until the final measure, where it plays a half note *p*.
- Tubular Bells:** Plays a sustained chord *pp* in the first measure, rests in the second, and plays another sustained chord *pp* in the third measure.
- Violin 1:** Rests throughout the passage.
- Violin 2:** Rests throughout the passage.
- Viola:** Rests throughout the passage.
- Violoncello:** Rests until the final measure, where it plays a half note *p*.
- Double Bass:** Rests until the final measure, where it plays a half note *p*.

This page of a musical score features 12 staves for various instruments. The key signature consists of two sharps (F# and C#). The instruments and their parts are as follows:

- Fl.** (Flute): Rests throughout.
- Ob.** (Oboe): Rests throughout.
- Cl.** (Clarinet): Rests until measure 5, then plays a short phrase with a *pp* dynamic.
- Ten. Sax.** (Tenor Saxophone): Rests until measure 5, then plays a short phrase with a *pp* dynamic.
- Bsn.** (Bassoon): Rests until measure 5, then plays a short phrase with a *pp* dynamic.
- Hn.** (Horn): Starts in measure 2 with a *p* dynamic, then moves to *pp* in measure 4, and ends with a *pp* dynamic.
- Tpt.** (Trumpet): Rests throughout.
- Tba.** (Tuba): Starts in measure 2 with a *pp* dynamic, then moves to *p* in measure 4.
- Tub. B.** (Tubist): Rests until measure 5, then plays a phrase with dynamics *pp*, *p*, and *mp*. Includes a *l.v.* marking and a *Ped.* instruction.
- Vln. 1** (Violin 1): Rests throughout.
- Vln. 2** (Violin 2): Rests throughout.
- Vla.** (Viola): Starts in measure 2 with a *p* dynamic, then moves to *pp* in measure 4, and ends with a *p* dynamic.
- Vc.** (Violoncello): Starts in measure 2 with a *pp* dynamic, then moves to *p* in measure 4.
- Db.** (Double Bass): Starts in measure 2 with a *pp* dynamic, then moves to *p* in measure 4.

The score includes dynamic markings (*pp*, *p*, *mp*), articulation marks like accents (*<*), and performance instructions such as *l.v.* (livelace) and *Ped.* (pedal).

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *pp* *p* *mf*

p *pp* *p* *mf*

p *pp* *p* *mf*

p *pp* *p* *mf*

mp

pizz. *p* *mp* *pp* *mf* *mp*

p *pp* *mf* *mp* *pizz.*

mp

pp *p* *mf*

pp *p*

This musical score page features the following instruments and parts:

- Fl.** (Flute): Rested throughout the page.
- Ob.** (Oboe): Melodic line with dynamics *pp* and *p*.
- Cl.** (Clarinet): Melodic line with dynamics *pp* and *p*.
- Ten. Sax.** (Tenor Saxophone): Melodic line with dynamics *pp* and *p*.
- Bsn.** (Bassoon): Melodic line with dynamics *pp* and *p*.
- Hn.** (Horn): Melodic line with dynamics *p* and *pp*.
- Tpt.** (Trumpet): Melodic line with dynamics *p* and *pp*.
- Tba.** (Tuba): Melodic line with dynamics *p* and *pp*.
- Tub. B.** (Baritone Trombone): Melodic line with dynamics *pp* and *ped.*
- Vln. 1** (Violin 1): Rested.
- Vln. 2** (Violin 2): Rested.
- Vla.** (Viola): Rested.
- Vc.** (Violoncello): Rested.
- Db.** (Double Bass): Rested.

The score is written in a key signature of two sharps (F# and C#) and includes various musical notations such as slurs, ties, and dynamic markings.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *pp* *p* *mf*

p

p

p

p

p

mp *pizz.* *mf*

mp *pizz.* *mf*

mp *mf*

Fl. *p* *mf* *f*

Ob. *mf*

Cl. *mf*

Ten. Sax. *mf* *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tba. *p* *mf* *f*

Tub. B. *pp*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f*

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

Fl. *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Ten. Sax. *p* *mf*

Bsn. *p* *mf*

Hn. *mf*

Tpt. *p*

Tba. *p*

Tub. B. To Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mf*

Detailed description: This is a page of a musical score for an orchestra, page 8 of 8, starting at measure 27. The score is written for various instruments. The Flute (Fl.) part has a long note in the first measure, followed by rests, and then a half note in the third measure marked *mf*. The Oboe (Ob.) and Clarinet (Cl.) parts have a melodic line starting in the second measure, marked *p*, and then a half note in the third measure marked *mf*. The Tenor Saxophone (Ten. Sax.) and Bassoon (Bsn.) parts have a rhythmic pattern of eighth notes in the first two measures, followed by a half note in the third measure marked *p*, and then a half note in the fourth measure marked *mf*. The Horn (Hn.) part has a rhythmic pattern of eighth notes in the first two measures, followed by a half note in the fourth measure marked *mf*. The Trumpet (Tpt.) part has a rhythmic pattern of eighth notes in the first two measures, followed by a half note in the fourth measure marked *p*. The Trombone (Tba.) part has a long note in the first measure, followed by rests, and then a half note in the fourth measure marked *p*. The Tub. B. part has a rhythmic pattern of eighth notes in the first two measures, followed by rests, and then a double bar line in the fourth measure with the instruction "To Tri.". The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are silent. The Viola (Vla.) and Violoncello (Vc.) parts are silent. The Double Bass (Db.) part has a long note in the first measure, followed by rests, and then a half note in the third measure marked *mf*.

Fl. *f* *tr*

Ob.

Cl.

Ten. Sax. *mf*

Bsn.

Hn.

Tpt. *mf*

Tba.

Tub. B. Triangle Temple Blocks *mp*

Vln. 1 *p* arco *mf*

Vln. 2 *p* arco *mf*

Vla. *p* arco *mf*

Vc. *p* *mf*

Db. *p* *mf*

This musical score page contains measures 34 through 37. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 34-35 feature a trill (tr) on a high note. The part is silent in measures 36 and 37.
- Oboe (Ob.):** Measures 34-35 have dynamics of *mp* and *p*. The part is silent in measures 36 and 37.
- Clarinet (Cl.):** Measures 34-35 have dynamics of *mp*, *mf*, and *p*. The part is silent in measures 36 and 37.
- Ten. Sax. (T.Sax.):** Measures 34-35 have a dynamic of *mf*. The part is silent in measures 36 and 37.
- Bassoon (Bsn.):** Measures 34-35 have a dynamic of *mf*. The part is silent in measures 36 and 37.
- Horn (Hn.):** The part is silent throughout all measures.
- Trumpet (Tpt.):** Measures 34-35 have a dynamic of *mf*. The part is silent in measures 36 and 37.
- Tuba (Tba.):** Measures 34-35 have a dynamic of *mf*. The part is silent in measures 36 and 37.
- T. Bl. (T. Bl.):** Measures 34-35 have a dynamic of *f*. The part is silent in measures 36 and 37.
- Vln. 1 (Vln. 1):** Measures 34-35 have a dynamic of *p*. The part is silent in measure 36 and resumes in measure 37 with a dynamic of *p*.
- Vln. 2 (Vln. 2):** Measures 34-35 have a dynamic of *p*. The part is silent in measure 36 and resumes in measure 37 with a dynamic of *p*.
- Vla. (Vla.):** Measures 34-35 have a dynamic of *p*. The part is silent in measure 36 and resumes in measure 37 with a dynamic of *p*.
- Vc. (Vc.):** Measures 34-35 have a dynamic of *p*. The part is silent in measure 36 and resumes in measure 37 with a dynamic of *p*.
- Db. (Db.):** Measures 34-35 have a dynamic of *p*. The part is silent in measure 36 and resumes in measure 37 with a dynamic of *p*.



Musical score for measures 38 and 39. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Trombone I (T. Bl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 38 (left):
- Fl., Ob., Cl., Ten. Sax., and Bsn. have rests.
- Hn., Tpt., and Tba. have rests.
- T. Bl. plays a melodic line starting with a forte (*f*) dynamic.
- Vln. 1, Vln. 2, Vla., Vc., and Db. play a melodic line with a mezzo-forte (*mf*) dynamic.

Measure 39 (right):
- Fl., Hn., Tpt., and Tba. have rests.
- Ob., Cl., Ten. Sax., and Bsn. play a melodic line with a piano (*p*) dynamic.
- T. Bl. plays a melodic line with a mezzo-forte (*mf*) dynamic.
- Vln. 1, Vln. 2, Vla., Vc., and Db. play a melodic line with a mezzo-forte (*mf*) dynamic.

To Picc.

12

40

Fl. *p* *mf*

Ob.

Cl. *mf* *mf*

Ten. Sax. *mf*

Bsn. *mf* *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tba. *p* *mf*

T. Bl. *f* *ff*

Vln. 1 *mp* arco divisi

Vln. 2 *mp* arco divisi

Vla. *mp* arco divisi

Vc. *p* *p* divisi

Db. *p* *mf* *p*

Detailed description: This page of a musical score covers measures 40, 41, and 42. The key signature has two sharps (F# and C#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Trombone/Euphonium (T. Bl.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include 'arco' and 'divisi' for the strings. The score is marked with measure numbers 40, 41, and 42 at the top of the staves.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

f

f

f

f

f

f

f

f

f

ff

ff

f

To S. D. Snare Drum

mf

This musical score page contains measures 47, 48, and 49. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- Cl.**: Clarinet, plays a melodic line in measure 47, then a sustained note in measure 48, and a melodic phrase in measure 49. Dynamics include *p*.
- Ten. Sax.**: Tenor Saxophone, plays a melodic line in measure 47, then a sustained note in measure 48, and a melodic phrase in measure 49. Dynamics include *p*.
- Bsn.**: Bassoon, rests in measure 47, then a sustained note in measure 48, and a melodic phrase in measure 49. Dynamics include *p*.
- Hn.**: Horn, plays a melodic line in measure 47, then rests in measures 48 and 49.
- Tpt.**: Trumpet, plays a melodic line in measure 47, then rests in measures 48 and 49.
- Tba.**: Trombone, plays a melodic line in measure 47, then rests in measures 48 and 49.
- S. D.**: Snare Drum, rests in measure 47, then plays a rhythmic pattern in measure 48, and rests in measure 49. Dynamics include *ff*.
- Vln. 1**: Violin 1, rests in measure 47, then plays a sustained note in measure 48, and a sustained note in measure 49. Dynamics include *f*.
- Vln. 2**: Violin 2, rests in measure 47, then plays a melodic line in measure 48, and a melodic line in measure 49.
- Vla.**: Viola, plays a melodic line in measure 47, then a melodic line in measure 48, and a melodic line in measure 49. Dynamics include *mf*.
- Vc.**: Violoncello, plays a melodic line in measure 47, then a melodic line in measure 48, and a melodic line in measure 49. Dynamics include *mf*.
- Db.**: Double Bass, plays a melodic line in measure 47, then a sustained note in measure 48, and a sustained note in measure 49. Dynamics include *mf*.

50

$\text{♩} = 90$

Piccolo

15

This musical score page features the following instruments and parts:

- Fl. (Flute):** Rests in measures 50-51, then plays a rhythmic pattern of eighth notes starting in measure 52 with a forte (*f*) dynamic.
- Ob. (Oboe):** Rests in measures 50-51, then plays a rhythmic pattern of eighth notes starting in measure 52 with a forte (*f*) dynamic.
- Cl. (Clarinet):** Plays a rhythmic pattern of eighth notes starting in measure 50 with a forte (*f*) dynamic.
- Ten. Sax. (Tenor Saxophone):** Plays a rhythmic pattern of eighth notes starting in measure 50 with a forte (*f*) dynamic.
- Bsn. (Bassoon):** Plays a rhythmic pattern of eighth notes starting in measure 50 with a forte (*f*) dynamic.
- Hn. (Horn):** Rests throughout the page.
- Tpt. (Trumpet):** Rests throughout the page.
- Tba. (Trombone):** Rests in measures 50-51, then plays a rhythmic pattern of eighth notes starting in measure 52 with a forte (*f*) dynamic.
- S. D. (Snare Drum):** Plays a rhythmic pattern of eighth notes in measure 50 with a forte (*f*) dynamic.
- Vln. 1 & 2 (Violins):** Rests in measure 50. In measure 51, they play a melodic phrase starting with a piano (*p*) dynamic, which then transitions to a forte (*f*) dynamic. This melodic line continues through measure 52.
- Vla. (Viola):** Rests throughout the page.
- Vc. (Violoncello):** Rests throughout the page.
- Db. (Double Bass):** Rests throughout the page.

poco rall. . . .
To Fl. Flute

Picc. *p*

Ob. *p*

Cl. *p f*

Ten. Sax. *p f*

Bsn.

Hn. *p f*

Tpt. *p f*

Tba.

S. D. *mf* To T. Bl. Temple Blocks

Vln. 1 *p f*

Vln. 2 *p f*

Vla. *f p*

Vc. *f p*

Db. *f p*

Fl. *mf* *f*

Ob. *pp* *mf*

Cl. *mp* *mf*

Ten. Sax. *mp*

Bsn. *pp*

Hn. *mp*

Tpt. *mp* *mf* *f*

Tba. *mp* *mf*

T. Bl. *mf*

Vln. 1 *mf* *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Ten. Sax. *pp*

Bsn. *mf* *pp*

Hn. *f* *mf*

Tpt. *p* *mf*

Tba. *mf* *mf*

T. Bl.

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Db. *p* *pp*

71

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

pp

mp

pp

divisi

p

mp

p

Detailed description: This page of a musical score covers measures 71 through 75. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Trombone (T. Bl.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics include piano (*p*), mezzo-forte (*mf*), pianissimo (*pp*), and mezzo-piano (*mp*). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with rhythmic patterns. The string section features a *divisi* (divided) section for the violins, playing sustained chords.

Fl. *mf*

Ob.

Cl. *pp*

Ten. Sax.

Bsn. *pp*

Hn.

Tpt. *mf*

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page covers measures 85 through 90. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Tuba (T. Bl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is in the key of D major (two sharps) and 4/4 time. The first five measures (85-89) feature a melodic line in the Bsn. and Cl. parts, with dynamics ranging from *mf* to *p*. The Fl. part begins in measure 89 with a *p* dynamic. The Vln. 1 and Vln. 2 parts have a *mf* dynamic throughout. The Vc. and Db. parts also have a *mf* dynamic. The Hn. part has a *mf* dynamic in measures 89 and 90. The Tpt., Tba., and T. Bl. parts are silent throughout the page.

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Ten. Sax.

Bsn. *p*

Hn. *p*

Tpt.

Tba. *p*

T. Bl. *f*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Fl. *mf* *f*

Ob. *f*

Cl. *f*

Ten. Sax. *pp*

Bsn. *pp*

Hn. con sord.

Tpt. con sord.

Tba. *mf*

T. Bl. To S. D.

Vln. 1 *mf* *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

105 poco rall.

Fl. *pp*

Ob. *pp*

Cl. *mf* *pp*

Ten. Sax. *mf* *mp*

Bsn. *mf* *pp* *mf*

Hn. *pp*

Tpt. *pp*

Tba. *pp* *mp*

T. Bl. Snare Drum

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *pp*

Db. *pizz.* *pp*

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn. senza sord. *mp*

Tpt. senza sord. *mp*

Tba.

S. D. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D. *mf* *pp* To Tri.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc.

Db.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Triangle

pp

mf

mf

mf

mf

mf

mf

ff

ff

ff

mp

mp

mp

arco

arco

Fl. *mp* *mf* *mp*

Ob. *mp* *mf*

Cl. *mp*

Ten. Sax. *mp*

Bsn. *mp*

Hn.

Tpt.

Tba.

Tri. *p* *mf* *pp* *mp* *p* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

Db. *p* *mf* *mp*

Fl. *mf*

Ob. *mp*

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri. Triangle *f*

Vln. 1

Vln. 2

Vla.

Vc. *mf*

Db.

Fl. *f* *pp*

Ob. *f*

Cl. *p* *f*

Ten. Sax. *p* *f* *p*

Bsn. *mp*

Hn. *f* *p*

Tpt.

Tba.

Tri.

Vln. 1 *Bartok pizz.* *arco* *f*

Vln. 2 *Bartok pizz.* *mf* *arco* *f* *mf*

Vla.

Vc. *Bartok pizz.* *arco* *mp* *mf*

Db. *pp*

$\text{♩} = 60$

Fl. *mf*

Ob. *pp* ³

Cl. *pp* ³ *trm* *mf*

Ten. Sax.

Bsn. *f* *p* *mp*

Hn.

Tpt. *f* *p*

Tba. *mp* ³

Tri. ||

Vln. 1 *mf*

Vln. 2

Vla. *pp*

Vc. *p*

Db.

To C. A. *trm*

Cor Anglais

This musical score page contains measures 150, 151, and 152. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 150-151: *mp* (mezzo-piano), melodic line with a slur. Measure 152: Rest.
- C. A. (Clarinet in A):** Measures 150-151: Rest. Measure 152: *mp*, melodic line with a slur.
- Cl. (Clarinet in Bb):** Measures 150-152: Rest.
- Ten. Sax. (Tenor Saxophone):** Measures 150-152: Rest.
- Bsn. (Bassoon):** Measures 150-151: *mp*, melodic line with a slur. Measure 152: Rest.
- Hn. (Horn):** Measures 150-151: Rest. Measure 152: *mp*, melodic line with a slur.
- Tpt. (Trumpet):** Measures 150-151: *mp*, melodic line with a slur. Measure 152: Rest.
- Tba. (Trombone):** Measures 150-152: Rest.
- Tri. (Triangle):** Measures 150-152: Rest.
- Vln. 1 (Violin 1):** Measures 150-151: Rest. Measure 152: *pp* (pianissimo), triplet of eighth notes, followed by a tremolo. Measure 153: *mf* (mezzo-forte), melodic line with a slur.
- Vln. 2 (Violin 2):** Measures 150-152: Rest.
- Vla. (Viola):** Measures 150-151: *mf*, melodic line with a slur. Measure 152: *mp*, melodic line with a slur.
- Vc. (Violoncello):** Measures 150-152: Rest.
- Db. (Double Bass):** Measures 150-152: Rest.

This musical score page contains measures 155 through 158. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 155-158. Starts with a *f* dynamic, then transitions to *pp* for the remainder of the measures.
- Clarinet in A (C. A.):** Measures 155-158. Plays a melodic line with a slur across measures 155 and 156.
- Clarinet in Bb (Cl.):** Measures 155-158. Rests.
- Tenor Saxophone (Ten. Sax.):** Measures 155-158. Rests.
- Bassoon (Bsn.):** Measures 155-158. Rests.
- Horn (Hn.):** Measures 155-158. Rests.
- Trumpet (Tpt.):** Measures 155-158. Starts with a *mp* dynamic, then a *mf* dynamic with a triplet in measure 158.
- Tuba (Tba.):** Measures 155-158. Rests.
- Triangle (Tri.):** Measures 155-158. Starts with a *mp* dynamic, then a *To S. D.* (To Snare Drum) instruction in measure 156.
- Violin 1 (Vln. 1):** Measures 155-158. Plays a melodic line.
- Violin 2 (Vln. 2):** Measures 155-158. Rests until measure 158, then plays a *mp* dynamic line.
- Viola (Vla.):** Measures 155-158. Rests.
- Violoncello (Vc.):** Measures 155-158. Rests.
- Double Bass (Db.):** Measures 155-158. Rests.

This musical score page features the following instruments and parts:

- Fl.:** Flute part, mostly silent with rests.
- C. A.:** Clarinet in A, playing a melodic line starting with a trill and *mf* dynamic.
- Cl.:** Clarinet in Bb, playing a melodic line with *f* dynamic.
- Ten. Sax.:** Tenor Saxophone, playing a melodic line with *mp* dynamic.
- Bsn.:** Bassoon, mostly silent with rests.
- Hn.:** Horn, mostly silent with rests.
- Tpt.:** Trumpet, playing a melodic line with *mp* dynamic.
- Tba.:** Trombone, mostly silent with rests.
- Tri.:** Triangle, indicated by a double bar line.
- Vln. 1:** Violin 1, playing a melodic line with *mp* dynamic.
- Vln. 2:** Violin 2, playing a melodic line with a triplet and *mf* dynamic.
- Vla.:** Viola, mostly silent with rests.
- Vc.:** Violoncello, playing a melodic line with *mp* dynamic.
- Db.:** Double Bass, mostly silent with rests.

poco rall.

♩ = 45

164

35

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

pp

p

mp

MOVEMENT 2

36

171

$\text{♩} = 90$

175

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

staccato

mf

mf

f

mf

f

pizz.

mf

f

f

f

Fl. *mp* *f* To Ob. *f*

C. A. *mp*

Cl. *f*

Ten. Sax.

Bsn. *mp* *f*

Hn. *f*

Tpt. *f* *f*

Tba. *mp* *f*

Tri. Snare Drum

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *mp* *mp*

Db. *mp* *mp*

Detailed description of the musical score: This page contains measures 176 through 179 of a musical score. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Triangle (Tri.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various dynamics such as *mp* (mezzo-piano) and *f* (forte). A 'To Ob.' (To Oboe) instruction is present in measure 177. The Flute part has a fermata and a breath mark in measure 179. The Snare Drum part is indicated by a double bar line in measure 179.

To Picc.

Piccolo

This musical score page contains measures 38 through 41. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a whole rest. Measure 41 has a whole rest. A dynamic of *f* is indicated at the start of measure 38.
- Clarinet in A (C. A.):** Measures 38-41 have whole rests.
- Clarinet (Cl.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a whole rest. Measure 41 has a whole rest. A dynamic of *f* is indicated at the start of measure 38.
- Tenor Saxophone (Ten. Sax.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a whole rest. Measure 41 has a melodic line with a slur. A dynamic of *mf* is indicated at the start of measure 38, and *f* is indicated at the start of measure 41.
- Bassoon (Bsn.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a whole rest. Measure 41 has a melodic line with a slur. A dynamic of *mp* is indicated at the start of measure 40.
- Horn (Hn.):** Measures 38-39 have whole rests. Measure 40 has a melodic line with a slur. Measure 41 has a whole rest. A dynamic of *f* is indicated at the start of measure 40.
- Trumpet (Tpt.):** Measures 38-41 have whole rests.
- Tuba (Tba.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a whole rest. Measure 41 has a whole rest.
- Snare Drum (S. D.):** Measures 38-41 have whole rests. The instruction "snares on" appears above the staff in measure 41.
- Violin 1 (Vln. 1):** Measures 38-41 have whole rests.
- Violin 2 (Vln. 2):** Measures 38-39 have a melodic line with a slur. Measure 40 has a whole rest. Measure 41 has a whole rest.
- Viola (Vla.):** Measures 38-41 have whole rests.
- Violoncello (Vc.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a melodic line with a slur. Measure 41 has a melodic line with a slur.
- Double Bass (Db.):** Measures 38-39 have a melodic line with a slur. Measure 40 has a melodic line with a slur. Measure 41 has a melodic line with a slur.

Picc. *f*

C. A. *f*

Cl. *f*

Ten. Sax. *mf*

Bsn.

Hn.

Tpt.

Tba.

S. D. *f*

Vln. 1

Vln. 2 *mp*

Vla.

Vc. *f*

Db. *f*

Picc. *mp*

C. A. *mp*

Cl. *p*

Ten. Sax. *3*

Bsn.

Hn.

Tpt. *mf* *3*

Tba. *f*

S. D. *p*

Vln. 1 *f* arco

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 40-43 of a piece. It features a woodwind section (Piccolo, Clarinet in A, Clarinet, Tenor Saxophone, Bassoon), a brass section (Horn, Trumpet, Trombone), a percussion section (Snare Drum), and a string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass). The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The Piccolo part starts with sixteenth-note patterns. The Clarinet in A and Clarinet parts have melodic lines with dynamics *mp* and *p*. The Tenor Saxophone has a triplet in measure 43. The Bassoon has a melodic line. The Horn part has a melodic line. The Trumpet part has a triplet in measure 40. The Trombone part has a melodic line with dynamic *f*. The Snare Drum has a rhythmic pattern with dynamic *p*. Violin 1 plays an *arco* part with dynamic *f*. Violin 2 has a rhythmic pattern. The Viola, Violoncello, and Double Bass parts have rhythmic patterns.

Picc. *mp*

C. A.

Cl.

Ten. Sax. *3*

Bsn.

Hn.

Tpt. *f* *3*

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To Fl. *Flute*

Fl. *staccato*

C. A.

Cl.

Ten. Sax. *mf*

Bsn. *f*

Hn. *ff*

Tpt.

Tba. *p*

S. D. *p*

Vln. 1 *p*

Vln. 2 *mp*

Vla.

Vc. *p*

Db. *p*

3

musical notation

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

f

mp

f

mp

f

mp

f

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

mp

f

This musical score page contains measures 208 through 212. The instruments are arranged as follows:

- Fl.** (Flute): Rests throughout.
- C. A.** (Clarinets in A): Rests throughout.
- Cl.** (Clarinet): Rests throughout.
- Ten. Sax.** (Tenor Saxophone): Melodic line starting in measure 209. Dynamics: *mf*, *mp*, *mf*, *f*.
- Bsn.** (Bassoon): Melodic line starting in measure 209. Dynamics: *mf*, *mp*, *mf*, *f*.
- Hn.** (Horn): Melodic line starting in measure 208. Dynamics: *f*, *mp*.
- Tpt.** (Trumpet): Rests throughout.
- Tba.** (Tuba): Rests throughout.
- S. D.** (Snare Drum): Rests throughout. A **Triangle** is indicated in measure 211.
- Vln. 1** (Violin 1): Rests throughout.
- Vln. 2** (Violin 2): Rests throughout.
- Vla.** (Viola): Rests throughout.
- Vc.** (Violoncello): Rests throughout.
- Db.** (Double Bass): Rests throughout.

The key signature is B-flat major (two flats) and the time signature is 4/4. The score concludes with a double bar line and repeat dots at the end of measure 212.

Fl. *f*

C. A. *f*

Cl. *f* *mp*

Ten. Sax.

Bsn. *mp* 3

Hn. *f*

Tpt. *mp*

Tba. *mp*

Tri. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc. *mp*

Db. *f* *mp*

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

mp

p

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

mf

mf

mp

p

mf

mp

p

f

tr

tr

Detailed description: This page of a musical score contains measures 221-221. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Triangle (Tri.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major (two flats). The Flute, Clarinet in A, Horn, and Violin 1 parts are mostly silent, indicated by rests. The Clarinet part begins in measure 221 with a series of eighth notes, marked *pp*. The Tenor Saxophone part has a melodic line starting in measure 221, marked *mf*. The Bassoon part is silent. The Horn part is silent. The Trumpet part has a melodic line starting in measure 221, marked *mf*. The Trombone part has a melodic line starting in measure 221, marked *mf*, and a *mp* dynamic in measure 222. The Triangle part is silent. The Violin 1 part is silent. The Violin 2 part is silent. The Viola part has a melodic line starting in measure 221, marked *mf*, and a *mp* dynamic in measure 222. The Violoncello part has a melodic line starting in measure 221, marked *p*. The Double Bass part has a melodic line starting in measure 221, marked *p*, and a *f* dynamic in measure 222. There are also trills in the Viola and Double Bass parts in measure 222.

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

f

f

f

f

3

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

3

3

3

3

3

Fl.

C. A. *To Ob.*

Cl.

Ten. Sax.

Bsn. *mp*

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

3

3

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

pp

mp

p

mf

mf

tr

marcato

3

3

3

3

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mp

mp

p

p

tr

tr

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

ff

mf

pp

mf

mf

mf

mf

Triangle

Triangle

247

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

pizz.

mp

pizz.

mp

tr

tr

This musical score page contains measures 250, 251, and 252. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 250 is a whole rest. Measure 251 begins with a sixteenth-note pattern (G4, A4, Bb4, A4, G4) marked *p*. Measure 252 continues with a sixteenth-note pattern (A4, Bb4, A4, G4, F#4) marked *ff*.
- Clarinet in A (C. A.):** Measure 250 has a sixteenth-note pattern (G4, A4, Bb4, A4, G4). Measure 251 has a whole rest. Measure 252 has a sixteenth-note pattern (A4, Bb4, A4, G4, F#4) marked *p*.
- Clarinet in Bb (Cl.):** Measure 250 is a whole rest. Measure 251 has a whole note (G4) marked *mp*. Measure 252 has a whole rest.
- Tenor Saxophone (Ten. Sax.):** Measure 250 has a whole note (G4) marked *ff*. Measure 251 has a whole note (G4). Measure 252 has a whole note (G4) marked *f*.
- Bassoon (Bsn.):** Measure 250 has a whole note (G3) marked *mf*. Measure 251 has a whole note (G3). Measure 252 has a whole note (G3).
- Horn (Hn.):** Measure 250 has a whole note (G4). Measure 251 has a whole note (G4). Measure 252 has a whole note (G4).
- Trumpet (Tpt.):** Measure 250 has a whole note (G4). Measure 251 has a whole note (G4). Measure 252 has a whole note (G4).
- Tuba (Tba.):** Measure 250 has a whole note (G2) marked *f*. Measure 251 has a whole note (G2). Measure 252 has a whole note (G2).
- Triangle (Tri.):** Measure 250 has a whole note (G4) marked *f*. Measure 251 has a whole rest. Measure 252 has a whole rest. The text "Wood Blocks" appears in measure 252.
- Violin 1 (Vln. 1):** Measure 250 has a sixteenth-note pattern (G4, A4, Bb4, A4, G4). Measure 251 has a whole note (G4) marked *ff*. Measure 252 has a whole rest.
- Violin 2 (Vln. 2):** Measure 250 has a sixteenth-note pattern (G4, A4, Bb4, A4, G4). Measure 251 has a sixteenth-note pattern (A4, Bb4, A4, G4, F#4) marked *ff*. Measure 252 has a whole rest.
- Viola (Vla.):** Measure 250 has a whole note (G4) marked *f*. Measure 251 has a whole note (G4) marked *ff*. Measure 252 has a whole note (G4).
- Violoncello (Vc.):** Measure 250 has a whole note (G3). Measure 251 has a whole note (G3). Measure 252 has a whole rest.
- Double Bass (Db.):** Measure 250 has a whole note (G2) marked *f*. Measure 251 has a whole note (G2). Measure 252 has a whole note (G2).

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

f

tr

mp

arco

mf

3

This musical score page contains measures 60 and 61 for a woodwind and string ensemble. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout:

- Flute (Fl.):** Measures 60 and 61. Measure 60 contains a melodic line with eighth notes and quarter notes. Measure 61 contains a melodic line with quarter notes and eighth notes, including a fermata.
- Clarinet in A (C.A.):** Rests in both measures.
- Clarinet in Bb (Cl.):** Measures 60 and 61. Measure 60 contains a melodic line with eighth notes and quarter notes. Measure 61 contains a melodic line with quarter notes and eighth notes, including a fermata.
- Tenor Saxophone (Ten. Sax.):** Measures 60 and 61. Measure 60 contains a trill (tr) on a half note. Measure 61 contains a half note with a *mf* dynamic marking.
- Bassoon (Bsn.):** Rests in both measures.
- Horn (Hn.):** Rests in both measures.
- Trumpet (Tpt.):** Measures 60 and 61. Measure 60 contains a half note. Measure 61 contains a half note with a *mf* dynamic marking.
- Tuba (Tba.):** Rests in both measures.
- Wood Bass (W.B.):** Rests in both measures.
- Violin 1 (Vln. 1):** Measures 60 and 61. Measure 60 contains a triplet of eighth notes. Measure 61 contains a triplet of eighth notes.
- Violin 2 (Vln. 2):** Measures 60 and 61. Measure 60 contains a triplet of eighth notes. Measure 61 contains a triplet of eighth notes.
- Viola (Vla.):** Measures 60 and 61. Measure 60 contains a triplet of eighth notes. Measure 61 contains a triplet of eighth notes.
- Violoncello (Vc.):** Measures 60 and 61. Measure 60 contains a triplet of eighth notes. Measure 61 contains a triplet of eighth notes.
- Double Bass (Db.):** Measures 60 and 61. Measure 60 contains a half note. Measure 61 contains a half note with a *mf* dynamic marking.

This musical score page contains measures 258, 259, and 260. The instruments and their parts are as follows:

- Fl.**: Flute part with a melodic line, including a trill in measure 258 and a forte (*f*) dynamic in measure 260.
- C. A.**: Clarinet in A part with triplet figures.
- Cl.**: Clarinet in Bb part with a melodic line and a forte (*f*) dynamic in measure 260.
- Ten. Sax.**: Tenor saxophone part with a trill in measure 258.
- Bsn.**: Bassoon part, mostly silent with rests.
- Hn.**: Horn part, mostly silent with rests.
- Tpt.**: Trumpet part, mostly silent with rests.
- Tba.**: Trombone part, mostly silent with rests.
- W.B.**: Wood Bass part with a melodic line and a mezzo-forte (*mf*) dynamic.
- Vln. 1**: Violin 1 part with a melodic line and fortissimo (*fs*) dynamic.
- Vln. 2**: Violin 2 part with a melodic line and fortissimo (*fs*) dynamic.
- Vla.**: Viola part with a melodic line and fortissimo (*fs*) dynamic.
- Vc.**: Violoncello part with a melodic line and fortissimo (*fs*) dynamic.
- Db.**: Double Bass part, mostly silent with rests.

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It features various musical notations such as triplets, trills, and dynamic markings.

This musical score page contains measures 261 through 264 for a woodwind and string ensemble. The instruments are arranged in two systems. The first system includes Flute (Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Tenor Saxophone (Ten. Sax.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Wood Bass (W.B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The key signature is two sharps (F# and C#), and the time signature is 3/4. The score features several triplet markings (indicated by a '3' above a bracket) in measures 261, 262, 263, and 264. The Tpt. part in measure 263 includes a dynamic marking of *f* (forte). The Fl. part in measure 261 has a complex rhythmic pattern with eighth and sixteenth notes. The C. A. and Cl. parts in measure 262 have triplet markings. The W.B. part in measure 262 has a triplet marking. The Vln. 1, Vln. 2, Vla., and Vc. parts in measures 262 and 263 have triplet markings. The Db. part in measure 263 has a triplet marking. The Ten. Sax., Bsn., Hn., and Tba. parts are mostly silent, indicated by rests.

Fl.

To C. A. Cor Anglais To C. A.

C. A.

Cl.

Ten. Sax. *f*

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc. *mf*

Db.

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

3

3

3

f

This musical score page contains measures 275 through 280. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- C. A.**: Clarinet in A, melodic line with slurs.
- Cl.**: Clarinet in C, rests throughout.
- Ten. Sax.**: Tenor Saxophone, melodic line with slurs.
- Bsn.**: Bassoon, melodic line with slurs.
- Hn.**: Horn, rests throughout.
- Tpt.**: Trumpet, melodic line with slurs.
- Tba.**: Trombone, rests throughout.
- W.B.**: Woodblock, rests throughout.
- Vln. 1**: Violin 1, melodic line with slurs and a *p* dynamic marking.
- Vln. 2**: Violin 2, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, melodic line with slurs and a *p* dynamic marking.
- Db.**: Double Bass, melodic line with slurs.

This musical score page contains measures 281 through 284. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- C. A.**: Clarinet in A, plays a triplet of eighth notes in measures 281, 282, and 284, marked *mf*.
- Cl.**: Clarinet in C, rests in all measures.
- Ten. Sax.**: Tenor Saxophone, plays a melodic line in measures 281-284, marked *mp*.
- Bsn.**: Bassoon, plays a triplet of eighth notes in measures 281, 282, and 284, marked *mf*.
- Hn.**: Horn, rests in all measures.
- Tpt.**: Trumpet, rests in all measures.
- Tba.**: Trombone, rests in all measures.
- W.B.**: Double Bass, rests in all measures.
- Vln. 1**: Violin 1, rests in measures 281-283, then plays a single note in measure 284, marked *pizz.*
- Vln. 2**: Violin 2, rests in measures 281-283, then plays a single note in measure 284, marked *f pizz.*
- Vla.**: Viola, rests in measures 281-283, then plays a single note in measure 284, marked *f pizz.*
- Vc.**: Violoncello, plays a triplet of eighth notes in measures 281, 282, and 284.
- Db.**: Double Bass, plays a triplet of eighth notes in measures 281, 282, and 284, marked *mf*.

This musical score page contains measures 290 through 293. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Wood Block (W.B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The woodwind section (Cl., Ten. Sax., Bsn.) has melodic lines with dynamic markings of *p* and *f*. The brass section (Tpt., Tba.) features a melodic line starting at measure 291 with a dynamic marking of *mf*. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) is marked *arco* and provides harmonic support with various rhythmic patterns. The wood block (W.B.) is silent throughout the measures.

This musical score page contains measures 294 through 296. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, rests in all measures.
- Cl.**: Clarinet, plays a melodic line starting in measure 294 with a forte (*f*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Ten. Sax.**: Tenor Saxophone, plays a melodic line starting in measure 294 with a forte (*f*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Bsn.**: Bassoon, plays a melodic line starting in measure 294 with a forte (*f*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Hn.**: Horn, rests in all measures.
- Tpt.**: Trumpet, plays a melodic line starting in measure 294. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Tba.**: Trombone, rests in all measures.
- W.B.**: Woodblock, rests in all measures.
- Vln. 1**: Violin 1, plays a melodic line starting in measure 294 with a mezzo-forte (*mf*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Vln. 2**: Violin 2, plays a melodic line starting in measure 294 with a mezzo-forte (*mf*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Vla.**: Viola, plays a melodic line starting in measure 294 with a mezzo-forte (*mf*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Vc.**: Violoncello, plays a melodic line starting in measure 294 with a mezzo-forte (*mf*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.
- Db.**: Double Bass, plays a melodic line starting in measure 294 with a mezzo-forte (*mf*) dynamic. The line consists of eighth and quarter notes, with slurs over measures 294-295 and 295-296.

MOVEMENT 3

♩ = 140

310 310

Fl. *p*

Ob. *p* Cor Anglais

Cl.

Ten. Sax.

Bsn.

Hn. *p*

Tpt.

Tba. *p*

W.B.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db.

Fl. *f* *mf*

C. A. *mf*

Cl.

Ten. Sax.

Bsn.

Hn. *f* *mf*

Tpt. *f* *mf*

Tba. *f* *mf*

W.B.

Vln. 1

Vln. 2

Vla.

Vc. *f* *mf*

Db.

319

322

75

Fl. *f* *p*

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba. *mp*

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *pizz.* *p*

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mf*

Fl. *f*
 C. A.
 Cl.
 Ten. Sax.
 Bsn.
 Hn.
 Tpt. *p*
 Tba. *f*
 W.B.
 Vln. 1 *pizz.*
 Vln. 2 *f pizz.*
 Vla. *f*
 Vc. *p arco*
 Db. *p*

Musical score for measures 331-334. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Wood Bass (W.B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The score shows dynamics such as *f* (forte) and *p* (piano), and performance instructions like *pizz.* (pizzicato) and *arco* (arco). The page number 334 is in a box at the top right, and 331 is at the top left. A rehearsal mark 77 is at the top right.

This musical score page contains measures 78 through 81. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 78-81. Melodic line with slurs and accents.
- Clarinet in A (C.A.):** Measures 78-81. Rested.
- Clarinet (Cl.):** Measures 78-81. Melodic line with slurs and accents.
- Tenor Saxophone (Ten. Sax.):** Measures 78-81. Rested.
- Bassoon (Bsn.):** Measures 78-81. Rested.
- Horn (Hn.):** Measures 78-81. Melodic line with slurs and accents.
- Trumpet (Tpt.):** Measures 78-81. Rested.
- Tuba (Tba.):** Measures 78-81. Rested.
- Wood Bass (W.B.):** Measures 78-81. Bass line with a *p* dynamic marking.
- Violin 1 (Vln. 1):** Measures 78-81. *pizz.* (pizzicato) with *f* dynamic.
- Violin 2 (Vln. 2):** Measures 78-81. *pizz.* (pizzicato) with *f* dynamic.
- Viola (Vla.):** Measures 78-81. *pizz.* (pizzicato) with *f* dynamic.
- Violoncello (Vc.):** Measures 78-81. *p* dynamic in measures 78-79, *f* dynamic in measures 80-81.
- Double Bass (Db.):** Measures 78-81. *p* dynamic in measures 78-79, *f* dynamic in measures 80-81.

Fl. *f* *f* 79

C. A. *f*

Cl. *p* *f*

Ten. Sax. *p* *tr*

Bsn. *p*

Hn.

Tpt. *f* *p* *mf*

Tba.

W.B. *f*

Vln. 1 *arco*

Vln. 2 *arco*

Vla.

Vc. *p*

Db. *p*

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

tr

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

p

mf

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

f

arco

pizz.

con sord.

p arco

mf

p

mf

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

arco

This musical score page contains measures 362 through 364. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 362-363 feature a melodic line with a crescendo and a decrescendo, marked *mp*. Measure 364 is a whole rest.
- Clarinet in A (C. A.):** Similar to the flute, it has a melodic line in measures 362-363 marked *mp*, and a whole rest in measure 364.
- Clarinet in Bb (Cl.):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mf*.
- Tenor Saxophone (Ten. Sax.):** Measures 362-363 have a melodic line marked *mp*. Measure 364 is a whole rest.
- Bassoon (Bsn.):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mp*.
- Horn (Hn.):** Measures 362-364 are whole rests.
- Trumpet (Tpt.):** Measures 362-363 have a rhythmic pattern. Measure 364 is a whole rest.
- Tuba (Tba.):** Measures 362-363 have a rhythmic pattern. Measure 364 has a melodic line marked *mp*.
- Woodblock (W.B.):** Measures 362-364 are whole rests.
- Violin 1 (Vln. 1):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mp*. The instruction "senza sord." is written above the staff.
- Violin 2 (Vln. 2):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mp*. The instruction "arco" is written below the staff.
- Viola (Vla.):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mp*.
- Violoncello (Vc.):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mp*.
- Double Bass (Db.):** Measures 362-363 are whole rests. Measure 364 has a melodic line marked *mp*.

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

f

3

3

3

Fl. *fp.*

C. A. *f*

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *f pizz.*

Vc. *f*

Db. *p*

Detailed description of the musical score: The score is for measures 380 to 389. The key signature is two sharps (F# and C#). The Flute part (Fl.) starts with a *fp.* dynamic and features a triplet of eighth notes in measure 380, followed by a melodic line with slurs and ties. The Clarinet in A (C. A.) part starts with a *f* dynamic and has a triplet of eighth notes in measure 380. The Clarinet (Cl.) part has a whole rest in measure 380 and a half note in measure 381. The Tenor Saxophone (Ten. Sax.) part has a half note in measure 380 and a half note in measure 381. The Bassoon (Bsn.) part has a whole rest in measure 380 and a whole rest in measure 381. The Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Wood Bass (W.B.) parts have whole rests in both measures. The Violin 1 (Vln. 1) part has a whole rest in measure 380 and a series of eighth notes with a *pizz.* marking in measure 381. The Violin 2 (Vln. 2) part has a whole rest in measure 380 and a series of eighth notes with a *f* dynamic and *pizz.* marking in measure 381. The Viola (Vla.) part has a whole rest in measure 380 and a series of eighth notes with a *f* dynamic and *pizz.* marking in measure 381. The Violoncello (Vc.) part has a triplet of eighth notes in measure 380 and a series of eighth notes in measure 381. The Double Bass (Db.) part has a whole rest in measure 380 and a triplet of eighth notes in measure 381 with a *p* dynamic.

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B. Snare Drum

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

tr

mf

mf

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

f

mp

mp

mp

mf

staccato

sanres on

This musical score page contains measures 391 and 392. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 391 has a whole rest. Measure 392 begins with a half note G4, marked *p*, which is then held over as a whole note.
- Oboe (Ob.):** Measure 391 has a half note G4, marked *mp*, which is held over as a whole note in measure 392.
- Clarinet (Cl.):** Measure 391 has a half note G4, marked *mp*, which is held over as a whole note in measure 392.
- Ten. Sax. (T.Sax.):** Both measures 391 and 392 have whole rests.
- Bassoon (Bsn.):** Both measures 391 and 392 have whole rests.
- Horn (Hn.):** Measure 391 has a triplet of eighth notes (F4, G4, A4) marked *f*. Measure 392 has a triplet of eighth notes (G4, A4, B4) marked *f*.
- Trumpet (Tpt.):** Both measures 391 and 392 have whole rests.
- Tuba (Tba.):** Measure 391 has a half note G2. Measure 392 has a half note G2.
- Snare Drum (S.D.):** Measure 391 has a quarter note G4. Measure 392 has a quarter note G4, marked *mf*.
- Violin 1 (Vln. 1):** Measure 391 has a half note G4, marked *arco*. Measure 392 has a triplet of eighth notes (G4, A4, B4) marked *arco*.
- Violin 2 (Vln. 2):** Measure 391 has a half note G4, marked *arco*. Measure 392 has a triplet of eighth notes (G4, A4, B4) marked *arco*.
- Viola (Vla.):** Measure 391 has a half note G4, marked *arco*. Measure 392 has a triplet of eighth notes (G4, A4, B4) marked *arco*.
- Violoncello (Vc.):** Measure 391 has a half note G4, marked *arco*. Measure 392 has a triplet of eighth notes (G4, A4, B4) marked *arco*.
- Double Bass (Db.):** Measure 391 has a half note G2. Measure 392 has a half note G2.

This musical score page contains 14 staves for various instruments. The top two staves, Flute (Fl.) and Oboe (Ob.), feature long, sustained notes with a slur spanning across the two measures. The Clarinet (Cl.) staff is mostly silent, with a few notes in the second measure. The Tenor Saxophone (Ten. Sax.) and Horn (Hn.) staves play rhythmic patterns with triplets, starting at a mezzo-piano (*mp*) dynamic and increasing to a forte (*f*) dynamic in the second measure. The Bassoon (Bsn.) and Trombone (Tba.) staves play sustained notes. The Trumpet (Tpt.) staff has a single note in the first measure and a long note in the second. The Snare Drum (S. D.) part consists of a rhythmic pattern in the first measure and is silent in the second. The Violin (Vln.) and Viola (Vla.) staves play similar rhythmic patterns with triplets, starting at *mp* and moving to *f*. The Violoncello (Vc.) and Double Bass (Db.) staves also play rhythmic patterns with triplets, starting at *mp* and moving to *f*.

This musical score page contains measures 395 and 396. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 395 is a whole rest; measure 396 has a quarter note G5, quarter note A5, quarter note B5, quarter note C6.
- Oboe (Ob.):** Measures 395-396 are a sustained whole note G4, marked *mp*.
- Clarinet (Cl.):** Measures 395-396 are a sustained whole note G3, marked *p* in 395 and *mp* in 396.
- Ten. Sax.:** Measure 395 is a whole rest; measure 396 has a quarter note G3, quarter note A3, quarter note B3, quarter note C4, marked *p* in 395 and *mp* in 396.
- Bassoon (Bsn.):** Measures 395-396 have a rhythmic pattern of quarter notes G2, A2, B2, C3, marked *p*.
- Horn (Hn.):** Measures 395-396 have a rhythmic pattern of eighth notes G4, A4, B4, C5, marked *f* in 395 and *mp* in 396.
- Trumpet (Tpt.):** Measures 395-396 are a sustained whole note G4, marked *mp*.
- Tuba (Tba.):** Measures 395-396 have a rhythmic pattern of quarter notes G2, A2, B2, C3, marked *p*.
- Snare Drum (S. D.):** Measures 395-396 are whole rests; Temple Blocks are indicated in measure 396.
- Violin 1 (Vln. 1):** Measures 395-396 have a rhythmic pattern of eighth notes G4, A4, B4, C5, marked *mp*.
- Violin 2 (Vln. 2):** Measures 395-396 are a sustained whole note G4, marked *p*.
- Viola (Vla.):** Measures 395-396 have a rhythmic pattern of eighth notes G3, A3, B3, C4, marked *mp*.
- Violoncello (Vc.):** Measures 395-396 have a rhythmic pattern of eighth notes G3, A3, B3, C4, marked *mp*.
- Double Bass (Db.):** Measures 395-396 have a rhythmic pattern of eighth notes G2, A2, B2, C3, marked *mp*.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

To Picc.

This musical score page contains measures 402 through 405. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 402-403 contain a melodic line. Measure 404 has a whole rest, and measure 405 has a whole note. A slur above the notes in measures 402-403 is labeled "To Picc.".
- Oboe (Ob.):** Measures 402-403 contain a melodic line. Measure 404 has a whole rest, and measure 405 has a whole note.
- Clarinet (Cl.):** Measures 402-405 contain whole rests.
- Ten. Sax. (Ten. Sax.):** Measures 402-405 contain whole rests.
- Bassoon (Bsn.):** Measures 402-405 contain whole rests.
- Horn (Hn.):** Measures 402-405 contain whole rests.
- Trumpet (Tpt.):** Measures 402-405 contain whole rests.
- Tuba (Tba.):** Measures 402-405 contain whole rests.
- T. Bl. (T. Bl.):** Measures 402-405 contain whole rests. A marking "To Tub. B." is placed above the staff in measure 402.
- Vln. 1 (Vln. 1):** Measures 402-403 contain whole notes. Measures 404-405 contain a melodic line.
- Vln. 2 (Vln. 2):** Measures 402-405 contain whole rests.
- Vla. (Vla.):** Measures 402-404 contain whole rests. Measure 405 contains a half note marked *mf*.
- Vc. (Vc.):** Measures 402-403 contain whole notes. Measures 404-405 contain a melodic line.
- Db. (Db.):** Measures 402-403 contain whole notes marked *mf*. Measures 404-405 contain a melodic line.

This musical score page features the following instruments and parts:

- Fl.** (Flute): Rests throughout the section.
- Ob.** (Oboe): Active in the first two measures, playing a melodic line.
- Cl.** (Clarinet): Rests throughout the section.
- Ten. Sax.** (Tenor Saxophone): Rests throughout the section.
- Bsn.** (Bassoon): Rests throughout the section.
- Hn.** (Horn): Rests throughout the section.
- Tpt.** (Trumpet): Rests throughout the section.
- Tba.** (Tuba): Rests throughout the section.
- T. Bl.** (Timpani): Rests throughout the section.
- Vln. 1** (Violin 1): Active in the first two measures, playing a melodic line with a *mf* dynamic.
- Vln. 2** (Violin 2): Active in the first two measures, playing a melodic line with a *mf* dynamic.
- Vla.** (Viola): Active in the second and third measures, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Active in the first two measures, playing a rhythmic accompaniment.
- Db.** (Double Bass): Active in the first two measures, playing a rhythmic accompaniment, and in the third measure, playing a melodic line with a *f* dynamic.

Picc. *mf* *pp*

Ob.

Cl. *mf* *pp*

Ten. Sax. *mf* *pp*

Bsn.

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tba.

Tubular Bells (soft mallets)

T. Bl. *f* *Ped.*

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Picc. *ff*
 Ob. *pp*
 Cl. *ff*
 Ten. Sax. *f*
 Bsn. *pp*
 Hn. *ff*
 Tpt. *pp*
 Tba. *pp*
 Tub. B.
 Vln. 1 *f*
 Vln. 2
 Vla.
 Vc. *p* *mf*
 Db. *p* *mf*

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

ff

ff

Temple Blocks

p

p

mp

mp

This musical score page contains measures 421 and 422 for a symphony orchestra. The instruments and their parts are as follows:

- Fl.**: Flute, rests in both measures.
- Ob.**: Oboe, plays a quarter note in measure 421, rests in measure 422.
- Cl.**: Clarinet, plays a continuous eighth-note pattern in both measures, starting with a *pp* dynamic.
- Ten. Sax.**: Tenor Saxophone, rests in both measures.
- Bsn.**: Bassoon, plays a quarter note in measure 421, rests in measure 422.
- Hn.**: Horn, plays a half note in measure 421, rests in measure 422.
- Tpt.**: Trumpet, plays a continuous eighth-note pattern in both measures, starting with a *pp* dynamic.
- Tba.**: Trombone, plays a quarter note in measure 421, rests in measure 422.
- T. Bl.**: Tuba, rests in both measures.
- Vln. 1**: Violin I, rests in measure 421, plays a sixteenth-note pattern in measure 422, starting with a *pizz.* (pizzicato) marking.
- Vln. 2**: Violin II, plays a long note in measure 421, rests in measure 422.
- Vla.**: Viola, plays a long note in measure 421, rests in measure 422.
- Vc.**: Violoncello, plays a long note in measure 421, rests in measure 422.
- Db.**: Double Bass, plays a long note in measure 421, rests in measure 422.

The dynamic markings include *pp* (pianissimo) for the woodwinds and *mp* (mezzo-piano) for the strings in measure 422. The *pizz.* marking is specifically for the Violin I part in measure 422.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

p *mp* *p*

p *mp*

p *mp*

Detailed description: This page of a musical score covers measures 423, 424, and 425. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute, Oboe, Clarinet, Tenor Saxophone, Bassoon, Horn, Trumpet, Trombone, and Tuba. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion part is indicated by a triangle symbol. In measure 423, the Clarinet and Trumpet play a rhythmic pattern of eighth notes. In measure 424, the Tenor Saxophone and Bassoon enter with a similar pattern, marked *pp*. In measure 425, the Violin 1 part continues with a rhythmic pattern, while Violin 2 and Viola play sustained notes. The Violoncello and Double Bass parts feature a melodic line starting in measure 424, marked *p* and *mp*, with a trill in the Cello part. The page number 102 is in the top left, and the measure numbers 423 and 425 are in the top center.

This musical score page contains measures 426, 427, and 428. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- Cl.**: Clarinet, plays a melodic line starting in measure 426 with a *ff* dynamic. It has a rest in measure 427 and resumes in measure 428.
- Ten. Sax.**: Tenor Saxophone, plays a rhythmic eighth-note pattern throughout all three measures.
- Bsn.**: Bassoon, plays a rhythmic eighth-note pattern throughout all three measures.
- Hn.**: Horn, rests in all three measures.
- Tpt.**: Trumpet, plays a short melodic phrase in measure 426 with a *ff* dynamic, then rests.
- Tba.**: Trombone, rests in all three measures.
- T. Bl.**: Trombone II, rests in all three measures.
- Vln. 1**: Violin I, plays a rhythmic eighth-note pattern in measure 426, then rests. The word "arco" is written above the staff in measure 427.
- Vln. 2**: Violin II, rests in measure 426, then plays a long, sustained note in measures 427 and 428 with a *p* dynamic.
- Vla.**: Viola, rests in measure 426, then plays a long, sustained note in measures 427 and 428 with a *p* dynamic.
- Vc.**: Violoncello, plays a long, sustained note throughout all three measures with a *mp* dynamic.
- Db.**: Double Bass, plays a long, sustained note throughout all three measures with a *mp* dynamic.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

ff

ff

To S. D.

marcato

pp

mp

mp

tr

p

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

T. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

mf

p

p

mp

mp

mp

Snare Drum (snares on)

p

mp

==== *mp* *mp* =====

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

f

f

ff

mf

f

f

f

f

f

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

mp

ff

ff

ff

ff

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf* *pp*

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *mf* *mf*

Ten. Sax. *mf*

Bsn. *mf*

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tba. *mf*

S. D. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mp*

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

S. D.

To Tub. B.

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

Fl.

Ob. *ff*

Cl. *pp*

Ten. Sax. *pp*

Bsn.

Hn. *ff*

Tpt. *ff*

Tba.

S. D. Tubular Bells

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains two measures of music for a symphony orchestra. The instruments are arranged vertically as follows:

- Fl.** (Flute): Rest in both measures.
- Ob.** (Oboe): Rest in both measures.
- Cl.** (Clarinet): Active in both measures with eighth-note patterns. *ff* dynamic is present in the second measure.
- Ten. Sax.** (Tenor Saxophone): Rest in both measures.
- Bsn.** (Bassoon): Active in both measures with eighth-note patterns. *ff* dynamic is present in the second measure.
- Hn.** (Horn): Rest in both measures.
- Tpt.** (Trumpet): Active in the first measure with a quarter note, then rests in the second.
- Tba.** (Tuba): Active in the first measure with a quarter note, then rests in the second. *ff* dynamic is present in the first measure.
- Tub. B.** (Baritone Trombone): Rest in the first measure, active in the second with a quarter note. *ff* dynamic is present in the second measure.
- Vln. 1** (Violin 1): Rest in both measures.
- Vln. 2** (Violin 2): Rest in both measures.
- Vla.** (Viola): Rest in both measures.
- Vc.** (Violoncello): Active in the first measure with a quarter note, then rests in the second. *ff* dynamic is present in the first measure.
- Db.** (Double Bass): Rest in both measures.

The score uses a variety of note values including eighth and quarter notes, and rests. Dynamics such as *ff* (fortissimo) are indicated throughout.

457

This musical score page contains two measures, 457 and 458, for a variety of instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Tuba (Tub. B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 457:

- Flute:** Rest.
- Oboe:** *mf* (mezzo-forte), quarter notes G4, A4, Bb4, quarter note C5.
- Clarinet:** *mp* (mezzo-piano), eighth-note triplet: Bb4, A4, G4.
- Ten. Sax.:** Rest.
- Bassoon:** Rest.
- Horn:** Rest.
- Trumpet:** Rest.
- Trombone:** Rest.
- Tuba:** Rest.
- Violin 1:** Quarter notes G4, A4, Bb4, quarter note C5.
- Violin 2:** Rest.
- Viola:** Rest.
- Violoncello:** Eighth-note triplet: Bb4, A4, G4.
- Double Bass:** Quarter notes G3, A3, Bb3, quarter note C4.

Measure 458:

- Flute:** *mf*, quarter notes G4, A4, Bb4, quarter note C5, eighth-note triplet: Bb4, A4, G4.
- Oboe:** *mf*, quarter notes G4, A4, Bb4, quarter note C5, eighth-note triplet: Bb4, A4, G4.
- Clarinet:** Eighth-note triplet: Bb4, A4, G4.
- Ten. Sax.:** Rest.
- Bassoon:** *mf*, quarter notes G4, A4, Bb4, quarter note C5.
- Horn:** Rest.
- Trumpet:** Rest.
- Trombone:** *mf*, quarter notes G4, A4, Bb4, quarter note C5.
- Tuba:** *mf*, quarter notes G4, A4, Bb4, quarter note C5.
- Violin 1:** Rest.
- Violin 2:** Rest.
- Viola:** Rest.
- Violoncello:** Rest.
- Double Bass:** *mp* (mezzo-piano), quarter notes G3, A3, Bb3, quarter note C4.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To C. A.

ff

mf

3

3

Fl.

Ob. *Cor Anglais*

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1 *pizz.* *f*

Vln. 2 *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f* *arco*

Db. *f*

Fl.

C. A. *mf*

Cl.

Ten. Sax. *mf*

Bsn.

Hn.

Tpt. *f* *mp*

Tba. *p*

Tub. B.

Vln. 1 *p* *ff* *mf*

Vln. 2 *p* *ff* *mf*

Vla. *p* *ff* *mf*

Vc. *p* *ff* *mf*

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

Detailed description: This page of a musical score, numbered 465 and 117, features ten staves for various instruments. The Flute (Fl.) and Clarinet in A (C. A.) parts are mostly rests, with the Clarinet having a triplet in the second measure. The Clarinet in C (Cl.) is also mostly a rest. The Tenor Saxophone (Ten. Sax.) has a triplet in the second measure. The Bassoon (Bsn.) is a rest. The Horn (Hn.) is a rest. The Trumpet (Tpt.) plays a melodic line starting in the first measure, marked *f*, and then *mp*. The Trombone (Tba.) is a rest until the second measure, where it plays a low note marked *p*. The Tubist in Bass (Tub. B.) is a rest. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a dynamic range from *p* to *ff* to *mf*. The Viola (Vla.) follows a similar dynamic pattern. The Violoncello (Vc.) and Double Bass (Db.) parts also follow this dynamic pattern, with the Double Bass including an *arco* instruction in the second measure.

Fl.

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mp

mp

f

mp

f

mf

mf

mp

mf

mp

mf

To Ob.

Wood Blocks

Detailed description of the musical score: The score is for measures 467 and 468. It includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Tubistone (Tub. B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play melodic lines with triplets and slurs. The brass section provides rhythmic accompaniment. The percussion part includes Wood Blocks. Dynamics range from *f* (forte) to *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4.

Fl.

Oboe

C. A.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *mp*

p *f* *mp*

tr *mf*

mf *mf*

mf *p* *3*

mf *p* *3*

mf *p* *3*

mf *p* *3*

mf

This musical score page contains measures 120, 121, and 122. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- Cl.**: Clarinet, rests in all three measures.
- Ten. Sax.**: Tenor Saxophone, rests in all three measures.
- Bsn.**: Bassoon, plays a rhythmic pattern of eighth notes. Dynamics: *p* (measures 120-121), *f* (measure 121), *mp* (measure 122).
- Hn.**: Horn, plays a rhythmic pattern of eighth notes. Dynamics: *p* (measures 120-121), *f* (measure 121), *mp* (measure 122).
- Tpt.**: Trumpet, plays a rhythmic pattern of eighth notes. Dynamics: *p* (measures 120-121), *f* (measure 121), *mp* (measure 122).
- Tba.**: Trombone, rests in all three measures.
- W.B.**: Wood Bass (Double Bass), plays a rhythmic pattern of eighth notes. Dynamics: *f* (measures 120-121), *pp* (measure 122).
- Vln. 1**: Violin 1, rests in all three measures.
- Vln. 2**: Violin 2, rests in all three measures.
- Vla.**: Viola, rests in all three measures.
- Vc.**: Violoncello, rests in all three measures.
- Db.**: Double Bass, rests in all three measures.

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *mp*

p *f* *mp*

p *f* *mp*

mp *f* *mp*

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

This musical score page contains measures 478 and 479. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Tenor Saxophone (Ten. Sax.), all playing a melodic line with a mezzo-piano (*mp*) dynamic. The Bassoon (Bsn.) part is silent. The Horn (Hn.) and Trumpet (Tpt.) parts are also silent. The Trombone (Tba.) part features a dynamic progression from *pp* to *p* to *f*. The Wood Block (W.B.) is silent. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) is playing an accompaniment, with dynamics ranging from *pp* to *f*. The Violin and Viola parts are marked *arco*, while the Violoncello (Vc.) is marked *pizz.* (pizzicato). The overall tempo is marked *rit.* (ritardando).

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *mp*

p *f* *mp*

p *f* *mp*

mp

f

mp

mp

mp

mp

Fl.

Ob.

Cl.

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Snare D

mf

mf

mf

f

f

f

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

arco

f

arco

f

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Ten. Sax. *mf*

Bsn. *f* *p*

Hn. *mf*

Tpt. *mf*

Tba. *mf*

mf To Tub. B. Tubular Bells

Vln. 1 arco *mf* *p* *f* *mf* *tr*

Vln. 2 arco *mf* *p*

Vla. arco *mf* *p*

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

Db. *mf* *p*

Fl.

Ob. *f*

Cl. *f*

Ten. Sax.

Bsn.

Hn.

Tpt.

Tba.

Tub. B. *f* *gliss.* *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc. *(tr)* *mp*

Db.

This musical score page contains ten staves for various instruments. The measures are numbered 491 to 500. The instruments and their parts are as follows:

- Fl.**: Flute, mostly silent with a few notes in measure 500.
- Ob.**: Oboe, playing a melodic line starting in measure 499.
- Cl.**: Clarinet, playing a melodic line starting in measure 499.
- Ten. Sax.**: Tenor Saxophone, playing a rhythmic pattern starting in measure 499.
- Bsn.**: Bassoon, playing a rhythmic pattern starting in measure 499.
- Hn.**: Horn, playing a rhythmic pattern starting in measure 499.
- Tpt.**: Trumpet, playing a melodic line starting in measure 499.
- Tba.**: Trombone, playing a rhythmic pattern starting in measure 499.
- Tub. B.**: Tubist, playing a melodic line starting in measure 499.
- Vln. 1**: Violin 1, playing a melodic line starting in measure 499.
- Vln. 2**: Violin 2, playing a melodic line starting in measure 499.
- Vla.**: Viola, playing a rhythmic pattern starting in measure 499.
- Vc.**: Violoncello, playing a rhythmic pattern starting in measure 499.
- Db.**: Double Bass, playing a rhythmic pattern starting in measure 499.

Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include *pizz.* (pizzicato) for the double bass and a triplet for the viola and cello in measure 500.

This musical score page contains measures 128 and 129. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4. Dynamics: *p*.
- Oboe (Ob.):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4. Dynamics: *p*.
- Clarinet (Cl.):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4. Dynamics: *p*.
- Ten. Sax.:** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4.
- Bassoon (Bsn.):** Measures 128-129. Part 1: Bass clef, key signature of one sharp (F#), starting on G2. Part 2: Bass clef, key signature of one sharp (F#), starting on G2. Includes a triplet in measure 128.
- Horn (Hn.):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4.
- Trumpet (Tpt.):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4. Dynamics: *f*.
- Tuba (Tba.):** Measures 128-129. Part 1: Bass clef, key signature of one sharp (F#), starting on G2. Part 2: Bass clef, key signature of one sharp (F#), starting on G2.
- Tub. B.:** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4.
- Violin 1 (Vln. 1):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4. Dynamics: *pizz.*
- Violin 2 (Vln. 2):** Measures 128-129. Part 1: Treble clef, key signature of one sharp (F#), starting on G4. Part 2: Treble clef, key signature of one sharp (F#), starting on G4. Dynamics: *mp*, *pizz.*
- Viola (Vla.):** Measures 128-129. Part 1: Bass clef, key signature of one sharp (F#), starting on G2. Part 2: Bass clef, key signature of one sharp (F#), starting on G2. Includes a triplet in measure 128.
- Violoncello (Vc.):** Measures 128-129. Part 1: Bass clef, key signature of one sharp (F#), starting on G2. Part 2: Bass clef, key signature of one sharp (F#), starting on G2. Includes a triplet in measure 128.
- Double Bass (Db.):** Measures 128-129. Part 1: Bass clef, key signature of one sharp (F#), starting on G2. Part 2: Bass clef, key signature of one sharp (F#), starting on G2. Includes a triplet in measure 128.

Fl. $\frac{2}{4}$

Ob. $\frac{2}{4}$

Cl. $\frac{2}{4}$

Ten. Sax. $\frac{2}{4}$

Bsn. $\frac{2}{4}$

Hn. $\frac{2}{4}$

Tpt. $\frac{2}{4}$

Tba. $\frac{2}{4}$

Tub. B. $\frac{2}{4}$

Vln. 1 $\frac{2}{4}$

Vln. 2 $\frac{2}{4}$

Vla. $\frac{2}{4}$

Vc. $\frac{2}{4}$

Db. $\frac{2}{4}$

f *gliss.* *mf*

mf *f* *mf*

mf

This musical score page contains measures 498 and 499. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 498 has a whole rest. Measure 499 has a half note G4. Measure 500 has a half note A4. Measure 501 has a half note B4. Measure 502 has a half note C5. Dynamics: *f*.
- Oboe (Ob.):** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a half note G4. Measure 501 has a half note A4. Measure 502 has a half note B4. Measure 503 has a half note C5. Dynamics: *mf* (measures 500-501), *f* (measures 502-503).
- Clarinet (Cl.):** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a half note G4. Measure 501 has a half note A4. Measure 502 has a half note B4. Measure 503 has a half note C5. Dynamics: *mp*. Includes trills in measures 498, 499, and 503.
- Ten. Sax.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a whole rest. Dynamics: *ff* (measures 499-500), *mp* (measure 503). Includes trills in measures 498 and 499.
- Bsn.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a half note G3. Dynamics: *ff* (measures 499-500), *ff* (measure 503). Includes trills in measures 498 and 499.
- Hn.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a half note G3. Dynamics: *ff* (measures 499-500), *ff* (measure 503).
- Tpt.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a whole rest. Dynamics: *ff* (measure 501).
- Tba.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a whole rest.
- Tub. B.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a whole rest. Includes a Snare Drum part with a whole rest in measure 503.
- Vln. 1:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a half note G4. Measure 501 has a half note A4. Measure 502 has a half note B4. Measure 503 has a half note C5. Dynamics: *ff* (measures 499-500), *mf* (measures 501-502), *tr* (measure 503). Includes the instruction *arco* in measure 499.
- Vln. 2:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a whole rest. Dynamics: *ff* (measures 499-500), *mp* (measure 503). Includes the instruction *arco* in measure 499.
- Vla.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a half note G3. Dynamics: *ff* (measures 499-500), *ff* (measure 503).
- Vc.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a whole rest. Measure 501 has a whole rest. Measure 502 has a whole rest. Measure 503 has a half note G3. Dynamics: *ff* (measures 499-500), *ff* (measure 503). Includes the instruction *arco* in measure 499.
- Db.:** Measure 498 has a whole rest. Measure 499 has a whole rest. Measure 500 has a half note G3. Measure 501 has a half note A3. Measure 502 has a half note B3. Measure 503 has a half note C4. Dynamics: *ff* (measures 499-500), *mf* (measures 501-502).

Fl. *mf* *ff* *mf* *f*

Ob. *f* *ff* *mf*

Cl. *f* *ff* *mf*

Ten. Sax. *mf*

Bsn. *mf*

Hn. *mf* *f*

Tpt. *mp* *pp* *f*

Tba. *mf* *mf*

f *ff*

Vln. 1 *f* *f*

Vln. 2 *f*

Vla. *mf* *f* *f*

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

Db. *mp* *mf*

To Picc.

Piccolo

This musical score page contains measures 132 through 135. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 132-133 have notes, while 134-135 are rests.
- Oboe (Ob.):** Rests throughout.
- Clarinet (Cl.):** Rests throughout.
- Tenor Saxophone (Ten. Sax.):** Rests throughout.
- Bassoon (Bsn.):** Measures 132-133 have notes, while 134-135 are rests.
- Horn (Hn.):** Measures 132-133 have notes with dynamics *ff* and *mf*. Measures 134-135 have notes with dynamics *ff* and *mf*. Trills are marked with a '3'.
- Trumpet (Tpt.):** Measures 132-133 have notes with dynamics *ff* and *mf*. Measures 134-135 have notes with dynamics *ff* and *mf*. Trills are marked with a '3'.
- Tuba (Tba.):** Measures 132-133 have notes with dynamics *mf*. Measures 134-135 have notes with dynamics *mf*.
- Drum (Drum):** Rests throughout.
- Violin 1 (Vln. 1):** Measures 132-133 have notes, while 134-135 are rests.
- Violin 2 (Vln. 2):** Measures 132-133 have notes, while 134-135 are rests.
- Viola (Vla.):** Measures 132-133 have notes, while 134-135 are rests.
- Violoncello (Vc.):** Measures 132-133 have notes, while 134-135 are rests.
- Double Bass (Db.):** Measures 132-133 have notes with dynamics *mp*. Measures 134-135 have notes with dynamics *mp*.

Picc. *f* *ff* *ff*

Ob. *mf*

Cl. *mf*

Ten. Sax. *f* *ff*

Bsn. *mf*

Hn. *f* *mf*

Tpt. *ff*

Tba.

Tubular Bells (hard mallet)

Vln. 1 *mf*

Vln. 2 *ff* *mf*

Vla. *mf*

Vc. *f* *mf*

Db. *mf*

Picc. *mf* *p* *f* *ff*
 Ob. *mf* *p* *f* *ff*
 Cl. *mf* *p* *f* *ff*
 Ten. Sax. *mf* *p* *f* *ff*
 Bsn. *mf* *p* *f* *ff*
 Hn. *mf* *p* *f* *ff*
 Tpt. *mf* *p* *f* *ff*
 Tba. *f* *ff*
 Tub. B. *mf* *p* *f* *ff* Ped. *pizz.*
 Vln. 1 *mf* *p* *f* *ff* *pizz.*
 Vln. 2 *mf* *p* *f* *ff* *pizz.*
 Vla. *mf* *p* *f* *ff* *pizz.*
 Vc. *mf* *p* *f* *ff* *pizz.*
 Db. *mf* *p* *f* *ff* *pizz.*

6. *Arda di dolcezza**

(Song for a Grandchild)

David Canter

String Quartet

Duration about 10 minutes

All metronome indications are for guidance only. Local acoustics and playing conditions mean the performers' choices are always right provided relative values are maintained.

As the seventh section of a sinfonietta *The Seven Ages of Fatherhood*, which explores the experiences of being a father, this piece has its impetus in the emotions associated with the arrival of a first grandchild.

*From the line *Arda di dolcezz il core!*(Sweetness inflames our heart) in the 15th Century poem by Lorenzo de'Medici.

Arda di dolcezza

David Canter

Largo con moto ♩ circa 60

Violin I
Violin II
Viola
Violoncello

molto vib.

p *mf* *p* *mf* *f*

p *mf* *p*

8

accel.

Vln. 1
Vln. 2
Vla.
Vc.

mf *f* *p* *mf* 3

p *f* *mp* *p*

mf *p* *mf* 3 *mp*

f *mf* 3 *mp*

16 **A** ♩ = 75

Vln. 1
Vln. 2
Vla.
Vc.

mf 3 *p*

mf 3 *pp* *p*

mf 3 *p* *f*

mf 3 *p* *f*

Arda di dochezza

22

Vln. 1 *mf*³ *p mp* *f* 3

Vln. 2 *mp* *mf* 3 *f*

Vla. *p* *f*

Vc. *mf*³ *p mf* *p mf* *p mf* *p*

Detailed description: This system contains measures 22 through 28. The first violin part (Vln. 1) features a melodic line with triplets and dynamic markings of *mf*, *p mp*, and *f*. The second violin part (Vln. 2) has a similar melodic line with dynamics *mp*, *mf*, and *f*. The viola part (Vla.) provides harmonic support with dynamics *p* and *f*. The cello part (Vc.) plays a rhythmic triplet pattern with dynamics *mf*, *p mf*, and *p*.

29

poco accel. ♩ = 90

Vln. 1 3 *p*

Vln. 2 3 *mf* 3 *mp* *mf* 3 *p*

Vla. pizz. *mf* 3 3

Vc. 3 *dim.* 3 pizz. *p* 3

Detailed description: This system contains measures 29 through 33. The tempo is marked 'poco accel.' with a metronome marking of ♩ = 90. The first violin part (Vln. 1) has a triplet of eighth notes with a dynamic of *p*. The second violin part (Vln. 2) has a melodic line with triplets and dynamics *mf*, *mp*, *mf*, and *p*. The viola part (Vla.) is marked 'pizz.' and has dynamics *mf* and triplets. The cello part (Vc.) is also marked 'pizz.' and has dynamics *dim.*, *p*, and triplets.

34

B

Vln. 1 *mf* *p* *f*

Vln. 2 *f* *mp*

Vla. 3 *f* 3

Vc. *mf*³ *f* *mp* *f*

Detailed description: This system contains measures 34 through 38. A section marker 'B' is placed above measure 34. The first violin part (Vln. 1) has dynamics *mf*, *p*, and *f*. The second violin part (Vln. 2) has dynamics *f* and *mp*. The viola part (Vla.) has triplets and a dynamic of *f*. The cello part (Vc.) has triplets and dynamics *mf*, *f*, *mp*, and *f*.

Arda di dochezza

3

C

accel.

$\text{♩} = 120$

(3+2)

40

40-44

Vln. 1: *mf* 3, *f*

Vln. 2: *mp*, *f*

Vla.: *mf* 3, *mp* 3, *f* arco

Vc.: *p* 3, *mf*, *mf* arco

Measures 40-44. The score is in 5/4 time with a key signature of two flats. It features a first violin part with triplets and a forte dynamic, a second violin part with a mezzo-forte dynamic, a viola part with triplets and a forte dynamic, and a cello part with triplets and a mezzo-forte dynamic. The section concludes with an 'arco' marking.

45

45-48

Vln. 1: *f*

Vln. 2: *mf*, *f*

Vla.: *p*, *f*

Vc.: *f*

Measures 45-48. The first violin part features a forte dynamic. The second violin part has a mezzo-forte dynamic. The viola part starts with a piano dynamic and moves to forte. The cello part is marked forte.

49

49-52

Vln. 1: *mf*

Vln. 2: *mf*

Vla.: *mf*

Vc.: *mf*

Measures 49-52. All instruments play with a mezzo-forte dynamic. The first violin part has a melodic line, while the other parts provide harmonic support.

54 D (♩ = 120)

Vln. 1 *f* *p*

Vln. 2 *p* *cresc. poco a poco to ff at E*

Vla. *p* *cresc. poco a poco to ff at E*

Vc. *mf* *mp* *p* *cresc. poco a poco to ff at E*

Detailed description: This system covers measures 54 to 58. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *f* (forte) is present in measure 54 for Vln. 1, which then changes to *p* (piano) in measure 55. Vln. 2, Vla., and Vc. all have a *p* marking in measure 54. A crescendo hairpin is shown for Vln. 2, Vla., and Vc. starting in measure 54 and ending in measure 58. A box labeled 'D' is positioned above measure 55, with '(♩ = 120)' below it. The piece concludes in measure 58 with a *ff* (fortissimo) dynamic at the note E.

59

Vln. 1 *p* *cresc. poco a poco to ff at E*

Vln. 2

Vla.

Vc.

Detailed description: This system covers measures 59 and 60. Vln. 1 has a *p* marking in measure 59 and a crescendo hairpin leading to *ff* at E in measure 60. Vln. 2, Vla., and Vc. continue with their respective parts from the previous system.

61

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system covers measures 61 to 64. All four staves (Vln. 1, Vln. 2, Vla., and Vc.) feature dense, rhythmic patterns of eighth and sixteenth notes, continuing the musical texture established in the previous systems.

Arda di dochezza

5

64 **E**

Vln. 1
Vln. 2
Vla.
Vc.

ff

Detailed description: This system contains measures 64 and 65. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. All instruments play a rhythmic pattern of eighth notes with slurs. A box containing the letter 'E' is placed above the first measure of each staff. The dynamic marking *ff* is at the end of the system.

66 $\text{♩} = 150$

Vln. 1
Vln. 2
Vla.
Vc.

p *ff* *ff* *ff* *con sord.*

p cresc. poco a poco to ff at E

Detailed description: This system contains measures 66, 67, and 68. The tempo is marked $\text{♩} = 150$. The Violoncello part starts with a dynamic of *p* and gradually increases to *ff* at measure 68, indicated by the instruction *p cresc. poco a poco to ff at E*. The Violin 1 and Violin 2 parts also reach *ff* by measure 68. The Viola part has a dynamic of *ff* in measure 67. The Violoncello part ends with the instruction *con sord.*

(Cautiously)

69 *subito* $\text{♩} = 60$ *con sord. pizz. arco*

Vln. 1
Vln. 2
Vla.
Vc.

f *mp* *f* *mp* *f* *mp* *f* *mp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

f *mp* *f* *mp* *f* *mp* *f* *mp*

Detailed description: This system contains measures 69, 70, 71, and 72. The tempo changes to $\text{♩} = 60$ and the instruction *subito* is given. The Violoncello part starts with *f* and *pizz.*, then switches to *arco* in measure 70. The Violin 1 part starts with *f* and *pizz.*, then switches to *arco* in measure 70. The Violin 2 part starts with *con sord.* and *mp*, then switches to *pizz.* in measure 70. The Viola part starts with *con sord.* and *mp*, then switches to *pizz.* in measure 70. The Violoncello part has dynamics of *f* and *mp* alternating. The Violin 1 part has dynamics of *f* and *mp* alternating. The Violin 2 part has dynamics of *f* and *mp* alternating. The Viola part has dynamics of *f* and *mp* alternating. The Violoncello part ends with *mp*.

F

74

74

Vln. 1 *mf* *f* *f* *mp*

Vln. 2 *mf* *mf* *mp* *f*

Vla. *arco* *pizz.* *pizz.* *arco* *p < f* *mp* *f*

Vc. *pizz.* *arco* *pizz.* *arco* *mp* *f*

pizz. *arco*

78

78

Vln. 1 *p* *f*

Vln. 2 *arco* *mp* *pizz.* *mf* *pizz.* *p* *arco* *f*

Vla. *f* *pizz.* *mp* *pizz.* *p* *arco* *f*

Vc. *arco* *mp* *pizz.* *mf* *arco* *f*

pizz. *arco*

82

82

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

pizz. *arco* *senza sord.*

Arda di doezza

7

G All ad lib, rubato
(♩ 60 - 75)

88

Vln. 1 *mf* *f* sul pont.

Vln. 2 *mf* *f* sul pont.

Vla. *mf* *f* sul pont. *p*

Vc. *mf* *f* sul pont.

95

Vln. 1 *ff* *mf* accel.

Vln. 2 *ff* *mp* *f* gliss.

Vla. *ff* *mf*

Vc. *ff* gliss. *p*

hold note until all reach it then
allow reverb to decay
before VI 2 continues ♩ = 120 circa 72 (Interlude)

102

Vln. 1 *fff* sul tasto **H** *pp* pizz.

Vln. 2 *fff* sul tasto *pp* pizz. arco

Vla. *p* *ff* *fff* sul tasto

Vc. *ff* *pp* pizz.

109 arco pizz. arco pizz.

Vln. 1

Vln. 2

Vla.

Vc.

p

pp

p

116 arco pizz. arco rit.

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

f

f

I (Energetically) accel.

121 - $\text{♩} = 45$ sul pont.

Vln. 1

Vln. 2

Vla.

Vc.

>pp

f

mp

>pp

f

gliss.

>pp

f

Arda di dochezza

129 - - - - - (♩ = 90)

Vln. 1

Vln. 2 *gliss.* *mp* *mf* *mf*

Vla. *mp*

Vc. *mp*

sul tasto

J (Thoughtfully) *rall.* - - - - - (♩ circa 63)

Vln. 1

Vln. 2 *f* *mf*

Vla. *f* *mp*

Vc. *f* *mp*

sul tasto

K *molto rit.* - - - - - ♩ = 45

Vln. 1 *sul tasto* *p* *f* *mf* *molto vib.*

Vln. 2 *p* *p* *f* *p*

Vla. *f* *molto vib.*

Vc. *p* *molto vib.*

(Solemnly)

146

Vln. 1 *p* *sempre legato* *f* *p* *f* *p* *f*

Vln. 2 *sempre legato* *molto vib.* *mf* *p* *f* *p*

Vla. *p* *sempre legato* *f* *p*

Vc. *sempre legato* *f* *mf* *p* *f*

157

Vln. 1 *p* *f* *p*

Vln. 2 *mf* *p* *f*

Vla. *p* *f* *mf*

Vc. *mf*

167

accel. (♩ = 90)

L *subito* ♩ = 45

spiccato *arco*

Vln. 1 *f* *p*

Vln. 2 *mf* *mp* *spiccato* *arco*

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

Vc. *mp*

Arda di dochezza

11

173

Vln. 1 *f* *mf*

Vln. 2 *mf* *spiccato* *arco*

Vla. *arco* *f* *f*

Vc.

Detailed description: This system contains measures 173-176. Vln. 1 starts with a half rest, then plays a series of eighth notes with a forte (*f*) dynamic, ending with a mezzo-forte (*mf*) dynamic. Vln. 2 plays a series of eighth notes with a mezzo-forte (*mf*) dynamic, marked *spiccato* and *arco*. Vla. plays a series of eighth notes with a forte (*f*) dynamic, also marked *arco*. Vc. plays a series of eighth notes with a forte (*f*) dynamic.

177

accel. ♩ = 90

Vln. 1 *p* *f* *p*

Vln. 2

Vla. *p* *f* *p legato*

Vc. *f*

Detailed description: This system contains measures 177-182. Vln. 1 starts with a half rest, then plays a series of eighth notes with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. Vln. 2 is silent. Vla. plays a series of eighth notes with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic marked *legato*. Vc. plays a series of eighth notes with a forte (*f*) dynamic. The tempo is marked *accel.* and the metronome is set to ♩ = 90. The time signature changes to 3/4 at the end of the system.

183

M (Gaily)

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *pizz.* *mf* *cresc. poco a poco*

Vc. *pp* *cresc. poco a poco*

Detailed description: This system contains measures 183-186. Vln. 1 starts with a half rest, then plays a series of eighth notes with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) dynamic. Vln. 2 plays a series of eighth notes with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) dynamic. Vla. plays a series of eighth notes with a mezzo-forte (*mf*) dynamic, marked *pizz.* and *cresc. poco a poco*. Vc. plays a series of eighth notes with a pianissimo (*pp*) dynamic, followed by a *cresc. poco a poco* dynamic. The time signature is 3/4.

188

Vln. 1
Vln. 2
Vla.
Vc.

f

Detailed description: This system contains measures 188 to 192. The first violin part (Vln. 1) features a complex, rapid sixteenth-note pattern with many slurs. The second violin part (Vln. 2) has a more rhythmic pattern of eighth and sixteenth notes. The viola part (Vla.) is in 3/8 time and consists of eighth notes with rests. The cello part (Vc.) has a simple bass line with long slurs. A dynamic marking of *f* (forte) is placed above the first violin staff in measure 190.

193

Vln. 1
Vln. 2
Vla.
Vc.

sul pont.
f

Detailed description: This system contains measures 193 to 196. The first violin part (Vln. 1) continues with the rapid sixteenth-note pattern. The second violin part (Vln. 2) has a similar rhythmic pattern. The viola part (Vla.) switches to 2/4 time in measure 194 and includes a *f* dynamic marking in measure 195. The cello part (Vc.) has a simple bass line. The word "sul pont." is written above the viola staff in measure 195. The system ends with a key signature change to one flat (B-flat) in measure 196.

197

N poco rall.

Vln. 1
Vln. 2
Vla.
Vc.

sul pont.
arco
mf
sul pont.
mf
p
p

Detailed description: This system contains measures 197 to 200. A box containing the letter "N" is positioned above measure 197. The tempo marking "poco rall." is written above the first violin staff. The first violin part (Vln. 1) starts with a rest in measure 197 and then plays a sixteenth-note pattern. The second violin part (Vln. 2) plays a sixteenth-note pattern. The viola part (Vla.) is marked "arco" and plays eighth notes with a dynamic marking of *mf*. The cello part (Vc.) has a simple bass line with a dynamic marking of *mf*. Dynamic markings of *p* (piano) are placed above the first and second violin staves in measure 199. The word "sul pont." is written above the first violin staff in measure 197 and above the cello staff in measure 198.

Arda di dochezza

13

♩ = 60

201

Vln. 1 *f* *mp* *p*

Vln. 2 *p*

Vla.

Vc. *mp*

O

accel.

205

Vln. 1

Vln. 2

Vla. *mf* no.vib.to end sul tasto

Vc. *mf* *p* *mf*

Solo rubato
no.vib.to end
sul tasto

213 - - - (♩ = 90)

Vln. 1

Vln. 2

Vla. *mf* sul tasto

Vc. *p* *mf*

218 sul tast.no.vib.to end

Musical score for measures 218-223. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. Vln. 1 has a 'no.vib.to end' instruction. Vln. 2 starts with 'mf' and has a triplet of eighth notes. Vla. starts with 'mf' and has a triplet of eighth notes. Vc. starts with 'f' and has a triplet of eighth notes. Dynamics include 'mf', 'f', and 'mp'. There are also hairpins indicating volume changes.

224

Musical score for measures 224-226. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. Vln. 1 has a 'p' dynamic. Vln. 2 has a 'p.v.' instruction and a 'f' dynamic. Vla. has a 'p' dynamic. Vc. has a 'mf' dynamic. The section ends with 'molto rit.' and a hairpin.

227

Musical score for measures 227-230. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. Vln. 1 starts with 'f'. Vln. 2 starts with 'f'. Vla. starts with 'f'. Vc. starts with 'mf'. Dynamics include 'f', 'p', and 'mf'. There are hairpins and a tempo marking '♩ = 45' at the end.

7. *Allegre Tuttavia*

(Married at last)

David Canter

7. *Allegre Tuttavia*

(Married at last)

David Canter

Sinfonietta

(Featuring Vibraphone & Marimba★ and Piano)

Flute/ Piccolo

Oboe/Cor anglais

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone

Bassoon

Horn in F

Trumpet in Bb

Tuba

Timpani: (including Triangle, Snare Drum, Mark Tree)

Percussion: Vibraphone, Marimba,

Piano

Strings

Duration about 11 minutes

The title, meaning 'Nonetheless Cheerful' is taken from the lines in the famous 15th Century poem *Canzona di Bacco* by Lorenzon de'Medici:

Sono allegre tuttavia.

Queste ninfe ed altre genti

(These nymphs and other people,

Are cheerful despite everything)

This has its impetus from the experience of a daughter's marriage rather later in her relationship than once used to be the norm. Many emotions are consequently associated with this essentially joyous event.

*Only one performer is needed for vibraphone and marimba.

(about ♩ = 90)

Flute *p* *mp*

Oboe

Clarinet in B \flat

Bass Clarinet in B \flat

Alto Saxophone

Bassoon

Horn in F

Trumpet in B \flat

Tuba

Timpani

Vibraphone (medium mallets)
motor off
mp Ped. Ped.

Piano *mp*

(about ♩ = 90)

Violin

Violin 2

Viola

Violoncello

Double Bass

Allegre Tutavia

2

7 **10**

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

Ob. *p* *mf* *p* *f*

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

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

Alto Sax. *p* *mf* *p* *f*

Bsn. *mp* *mf* *p* *f*

Hn. *mp* *mf* *p* *f*

Tpt. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

Vib. *mf*

Ped. *subito f*

Pno. *mf* *f*

Ped.

10

Vln. *p*

Vln. 2 *p*

Vla. *pizz.*

Vc. *pizz.* *f*

Db. *p*

Allegre Tutavia

14

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

B. Cl. *p*

Alto Sax. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f* *p*

Tpt. *p* *f* *p*

Tba. *p* *f* *p*

Timp. *pp* *mf* *pp*

Vib. *f* *Red.* *Red.*

Pno. *ppp* *mf*

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

Vln. 2 *mf* *p* *mf* *p* *mf*

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

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

Db. *f* *p* *f*

Allegre Tutavia

23

19

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

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

Alto Sax. *p* *f* *p* *f* *p*

Bsn. *mf* *p*

Hn. *p* *f* *p* *f* *mf* *p*

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

Tba. *mf* *p*

Timp. *mf* *p* *p*

Vib. *f* *hard mallets*

Pno. *p*

23

Vln. *p*

Vln. 2 *p*

Vla. *f*

Vc. *mp*

Db. *mp*

Allegre Tutavia

33

29

Fl. *p*

Ob. *mp*

Cl. *mp*

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

Alto Sax.

Bsn. *mp* *mf* *f*

Hn. *mp*

Tpt. *mp* *ff* *mf*

Tba. *mp* *mf* *f*

Timp. To M. tree Mark tree

Vib. *subito f* Ped. *mf* *p* Ped.

Pno. *f* *staccato*

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

Vln. 2 *p* *mp* *ff* *mf*

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

Vc. *mf*

Db. *mf* *p*

33

Allegre Tuttavia

39

38

Fl. *ff* *p*

Ob. *mf*

Cl. *mf*

B. Cl. *mp* *mf*

Alto Sax. *mp* *ff* *mf*

Bsn. *mp* *ff* *mf*

Hn. *mf*

Tpt. *mf*

Tba. *mf*

M. tree *f* l.v. Timpani

Vib. *Red.*

Pno. *mf* *f* *mp*

39

Vln. *ff*

Vln. 2 *(tr)*

Vla. *ff*

Vc.

Db.

Allegre Tuttavia

49

Fl. *p* *mf*

Ob.

Cl.

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

Alto Sax. *p*

Bsn.

Hn.

Tpt. *f* *p*

Tba. *p* *mf*

Timp. *mp* *p* *mf*

Vib. *mp*

Pno. *mf*

49

Vln. *f* pizz. arco *mf*

Vln. 2 *f* pizz. arco *mf*

Vla. *f* pizz. arco *mf*

Vc. *f* pizz. arco *mf*

Db. *mp* *mf*

Allegre Tutavia

60

56

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

Ob. *p* *mf*

Cl. *mf*

B. Cl. *p* *mf*

Alto Sax. *mf* *f* *p* *mf*

Bsn. *p* *mf*

Hn. *f* *p* *mf*

Tpt. *mf* *p*

Tba. *p* *mf*

Timp. *mf* *p* *mf* To Tri.

Vib. *p* *mf*

Pno.

60

Vln. *pizz.* *arco*

Vln. 2 *p pizz.* *arco*

Vla. *p pizz.* *arco*

Vc. *p pizz.* *arco*

Db. *p* *mf*

Allegre Tutavía

64

Fl. *mf*

Ob.

Cl.

B. Cl.

Alto Sax. *mf*

Bsn.

Hn.

Tpt. *mf*

Tba.

Timp. Triangle *f*

Vib. *mp* *p* *mf*

Pno.

Vln. *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Allegre Tutavia

73

69

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

B. Cl. *mf*

Alto Sax. *mf*

Bsn. *p* *mf*

Hn. *mf*

Tpt. *mf* *f* *staccato*

Tba. *mf* *mf*

Tri. *ff* *mp* To Timp. Timpani

Vib. dampen (dead stroke) *f*

Pno.

73

Vln. *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This is a page of a musical score for a woodwind and string ensemble. The title is 'Allegre Tutavia' and the page number is 11. The score covers measures 69 to 73. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The percussion section includes Triangle (Tri.), Vibraphone (Vib.), and Timpani (Timp.). The string section includes Violin (Vln.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also performance instructions like 'dampen (dead stroke)' for the vibraphone and 'To Timp.' for the timpani. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music is characterized by melodic lines in the woodwinds and strings, with some percussive elements from the triangle and timpani.

Allegre Tuttavia

12

76 *staccato*

Fl. *f*

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln. *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

Db.

Allegre Tuttavia

81 82

Fl. *mp* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

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

Alto Sax. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hn. *mp* *mf* *p*

Tpt. *mf* *p*

Tba. *mf* *p*

Timp. *mp*

Vib. Ped. Ped.

Pno. *mp* *subito f*

Vln. 82 arco *mp*

Vln. 2 arco *mp*

Vla. arco *mp*

Vc. arco *mp*

Db. *mf* *p*

Allegre Tuttavia

90

87

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

Ob. *mf* *p* *mp cresc.* *f*

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

B. Cl. *mp cresc.* *f*

Alto Sax. *mp cresc.* *f*

Bsn. *mp*

Hn.

Tpt. *mf* *p* *mp*

Tba. *mf* *p* *mp* *f*

Timp.

Vib. *subito p* *Red.*

Pno. *subito p*

90

Vln. *pizz.* *mf* *pizz.*

Vln. 2 *mf* *pizz.*

Vla. *mf*

Vc. *pizz.* *mf*

Db. *mf* *p* *mp*

Allegre Tuttavia

100

15

96

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

f

mp

mp

f

f

f

f

f

mp

f

subito mp

100

f

mf

Detailed description: This is a page of a musical score for the piece 'Allegre Tuttavia'. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, piano, and strings. The page number '96' is at the top left, and the rehearsal mark '100' is in a box at the top right. The page number '15' is in the top right corner. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The percussion section includes Timpani (Timp.) and Vibraphone (Vib.). The piano part (Pno.) is shown in grand staff notation. The string section includes Violin (Vln.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics include *f* (forte), *mp* (mezzo-piano), and *subito mp* (suddenly mezzo-piano). The score shows various musical notations such as rests, notes, beams, and slurs.

Allegre Tuttavia

Piccolo

117

17

111

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

mp

ff

f

mf

117

Allegre Tuttavia

18

120

Picc. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

B. Cl. *p*

Alto Sax. *p*

Bsn. *p*

Hn.

Tpt.

Tba.

To S. D. Snare Drum *f*

Vib. *mf* *aliss.*

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

Allegre Tutavia

128 131

Picc. *pp* *ff*

Ob. *pp*

Cl. *pp*

B. Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn. *f* *pp*

Tpt.

Tba.

S. D. To Timp. Timpani

Vib. *pp* *f* *gliss.*

Pno.

131

Vln. *mf* arco *gliss.*

Vln. 2 *mp* arco

Vla. *mp* arco

Vc. *mf* *gliss.*

Db. *mp*

Allegre Tuttavia

134

Picc. *mp* *mf*

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba. *mp*

Timp.

Vib. *mf* Ped. Ped.

Pno. *mf* *mf*

Vln. *p* *mf*

Vln. 2

Vla. *subito p*

Vc. *subito p*

Db. *subito p*

Allegre Tuttavia

144

141

Picc. *f*

Ob. *f*

Cl. *f*

B. Cl.

Alto Sax. *f*

Bsn. *p*

Hn. *f*

Tpt. *f*

Tba.

Timp.

Vib. motor off

Pno. *mf*
subito p

144

Vln. *subito f* *mp*

Vln. 2 *subito f* *mp*

Vla. *subito f* *mp*

Vc. *subito f* *mp*

Db. *subito f* *mp*

Detailed description: This is a page of a musical score for orchestra and piano, measures 141-144. The score is in 3/4 time and features a variety of instruments. The woodwinds (Piccolo, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) are active throughout. The piano part is also present. The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as *subito* (suddenly) changes. A box containing the number 144 is placed above the Piccolo staff and below the Violin 1 staff. The page number 21 is in the top right corner.

Allegre Tutta via

147 **poco rall.**

Picc.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

mf

subito f

subito f

subito f

subito f

p

mf

poco rall.

Allegre Tutavía

♩ = 120

157

23

155 - To Fl. Flute

Picc.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp. *pp*

Vib. To Mar. Marimba

Pno. *mf* 6 *subito p*

120 157

Vln. *p*

Vln. 2 *p*

Vla.

Vc. *p*

Db. *p* *pp*

Allegre Tuttaavía

158

Fl. *p* *pp*

Ob. *pp*

Cl. *p* *pp*

B. Cl. *p* *pp*

Alto Sax.

Bsn.

Hn. *p* *pp*

Tpt.

Tba.

Timp. *pp* *pp*

Mar. Slot wooden mallets, head up at x (between C and D, F and G) *pp*

Pno. *p* *pp*

Vln. *pp*

Vln. 2

Vla.

Vc. *p* *pp*

Db.

Allegre Tutavia

Musical score for measures 161 and 162 of the piece "Allegre Tutavia". The score is arranged in a standard orchestral format with the following parts and staves:

- Fl.** (Flute): Measure 161 has a melodic line starting on G4, moving to A4 and B4. Measure 162 continues with a melodic line starting on C5, moving to B4 and A4.
- Ob.** (Oboe): Measure 161 is silent. Measure 162 has a melodic line starting on G4, moving to A4 and B4.
- Cl.** (Clarinet): Measure 161 has a melodic line starting on G4, moving to A4 and B4. Measure 162 continues with a melodic line starting on C5, moving to B4 and A4.
- B. Cl.** (Bass Clarinet): Measure 161 is silent. Measure 162 has a melodic line starting on G3, moving to A3 and B3.
- Alto Sax.** (Alto Saxophone): Measure 161 is silent. Measure 162 is silent.
- Bsn.** (Bassoon): Measure 161 is silent. Measure 162 is silent.
- Hn.** (Horn): Measure 161 is silent. Measure 162 is silent.
- Tpt.** (Trumpet): Measure 161 is silent. Measure 162 has a melodic line starting on G4, moving to A4 and B4.
- Tba.** (Tuba): Measure 161 is silent. Measure 162 is silent.
- Timp.** (Timpani): Measure 161 is silent. Measure 162 is silent.
- Mar.** (Maracas): Measure 161 is silent. Measure 162 has a rhythmic pattern starting on G4, moving to A4 and B4.
- Pno.** (Piano): Measure 161 has a melodic line starting on G4, moving to A4 and B4. Measure 162 continues with a melodic line starting on C5, moving to B4 and A4.
- Vln.** (Violin): Measure 161 is silent. Measure 162 has a melodic line starting on G4, moving to A4 and B4.
- Vln. 2** (Violin 2): Measure 161 is silent. Measure 162 is silent.
- Vla.** (Viola): Measure 161 is silent. Measure 162 is silent.
- Vc.** (Violoncello): Measure 161 has a melodic line starting on G4, moving to A4 and B4. Measure 162 continues with a melodic line starting on C5, moving to B4 and A4.
- Db.** (Double Bass): Measure 161 is silent. Measure 162 is silent.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is written in 2/4 time and features various musical notations such as slurs, accents, and dynamic markings.

Allegre Tutavia

164

163

Fl. *mf*

Ob. *>mp*

Cl. *mf*

B. Cl. *mf*

Alto Sax.

Bsn.

Hn.

Tpt. *mf*

Tba.

Timp. *pp*

Mar. *f*

Pno. *p*

Vln. *>mp*

Vln. 2 *pp*

Vla.

Vc. *mf*

Db. *pp* *mf*

164

164

Allegre Tuttavia

166

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

Ob. *mp* *mf* *f* *mf*

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt. *6*

Tba.

Timp. *tr* *pp* To Tri. Triangle *f*

Mar. *p* *f*

Pno.

Vln. *mf* *mf*

Vln. 2 *mf* *f* *mp* *p* *pp* *mf*

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

Vc.

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

Allegre Tutavia

173

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Tri.

Mar.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

To Timp.

Timpani

pp=mf *>mp* *mf* *f* *mf*

p *f* *f* *mp*

pp<mf *>mp* *mf* *f*

178

Allegre Tuttavia

Piccolo

185

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Remove mallets from between notes

Mar.

Pno.

189

Vln.

Vln. 2

Vla.

Vc.

Db.

mf

subito p

mp

f

arco

pizz.

Detailed description: This page contains the musical score for measures 185 through 189 of the piece 'Allegre Tuttavia'. The score is arranged in a standard orchestral format. Measures 185-188 are primarily woodwind and percussion parts. The Flute (Fl.) and Piccolo parts enter in measure 185 with a melodic line marked 'subito p'. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts have a melodic line starting in measure 185, marked 'mf'. The Bassoon (Bsn.) part has a melodic line starting in measure 186, also marked 'mf'. The Horn (Hn.) and Trumpet (Tpt.) parts have melodic lines starting in measure 187, marked 'subito p'. The Trombone (Tba.) part has a melodic line starting in measure 187, marked 'subito p'. The Timpani (Timp.) part has a rhythmic pattern starting in measure 187, marked 'mp'. The Maracas (Mar.) part has a rhythmic pattern starting in measure 185, marked 'f'. The Piano (Pno.) part has a rhythmic pattern starting in measure 185. Measures 189 are primarily string parts. The Violin (Vln.) and Violin 2 (Vln. 2) parts have melodic lines starting in measure 189, marked 'arco'. The Viola (Vla.) part has a melodic line starting in measure 189, marked 'arco'. The Violoncello (Vc.) and Double Bass (Db.) parts have melodic lines starting in measure 189, marked 'mf'. The Violin (Vln.) and Viola (Vla.) parts have 'pizz.' markings in measure 189. The Violoncello (Vc.) and Double Bass (Db.) parts have 'pizz.' markings in measure 189. The page number '189' is printed in a box above the string parts in measure 189.

Allegre Tutta via

191

Picc. *f* *mf*

Ob.

Cl.

B. Cl. *subito p*

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp. *f* *ff* *mf*

Mar. *f* (dampen) *To Vib.* *Vibraphone*

Pno.

Vln. *subito f* *arco*

Vln. 2 *arco*

Vla. *f* *arco*

Vc. *arco*

Db. *arco*

Allegre Tuttavia

32

199

Picc. *f* *tr*

Ob. *subito p* *f* *tr*

Cl. *mf*

B. Cl. *subito p*

Alto Sax.

Bsn.

Hn. *mf*

Tpt.

Tba. *subito p*

Timp.

Vib. *f*

Pno. *f* *tr* *mf*

199

Vln. *f*

Vln. 2 *f*

Vla.

Vc. *mf* arco

Db. *subito p*

Allegre Tutavia

208

207 (tr) To Fl. Flute

Picc.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

To Mar.

208

Vln.

Vln. 2

Vla.

Vc.

Db.

mf

f

mf

subito p

f

subito p

mf

f

mf

subito p

Allegre T uttavia

poco accel.

213

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

Marimba

subito p

mf

mf

mf

p

15^{ma}

8^{va}

poco accel.

Allegre Tutavia

♩ = 75 **222**

35

216 -

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Mar. arco (sempre bow)

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

mf

mf

pp

f

f pizz.

f pizz.

f pizz.

f pizz.

f

♩ = 75 **222**

Allegre Tutavia

229

229

Fl. *legato*
p

Ob. *legato*
p

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba. *legato*
p

Timp. dampen all
mf

Mar. To Vib. Vibraphone

Pno. *legato*
p

229

Vln. *legato*
p

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for a symphony orchestra, titled 'Allegre Tutavia', page 37. The score covers measures 229 to 231. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Timpani (Timp.), Maracas (Mar.), Piano (Pno.), Violin 1 (Vln.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time. Measure 229 features a flute solo with a *legato* marking and a piano (*p*) dynamic. The oboe and clarinet parts are marked with *legato* and *p*. The piano part has a *legato* marking and *p* dynamic. The timpani part has a *mf* dynamic and a 'dampen all' instruction. The maracas part has a 'To Vib. Vibraphone' instruction. Measure 230 shows the flute and oboe continuing their *legato* lines. The piano part continues with *legato* and *p*. Measure 231 features a flute solo with a *legato* marking and a piano (*p*) dynamic. The oboe and clarinet parts are marked with *legato* and *p*. The piano part has a *legato* marking and *p* dynamic. The timpani part has a *mf* dynamic. The maracas part has a 'To Vib. Vibraphone' instruction. The violin 1 part has a *legato* marking and a piano (*p*) dynamic. The double bass part has a *legato* marking and a piano (*p*) dynamic.

Allegre Tuttavia

234

232

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

mp *leg.*

f *mp*

Pno.

8^{vb}

234

Vln.

legato

Vln. 2

p

Vla.

legato

p

Vc.

legato

p

Db.

Allegre Tuttavia

poco rall.

235

Fl.

Ob.

Cl.

B. Cl.

Alto Sax. *legato*
f

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib. *Ped.*

Pno.

Vln. *pizz.*
mp

Vln. 2 *pizz.*
mp

Vla. *pizz.*
mp

Vc.

Db.

Allegre Tutavía

240

238

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

legato

f

con sord.

pp

p

Detailed description: This block contains the musical notation for measures 238 through 240 for a variety of instruments. The Flute, Oboe, Clarinet, Bass Clarinet, Horn, Trumpet, and Trombone parts are mostly silent, indicated by rests. The Bassoon part begins in measure 238 with a melodic line starting on a half note G2, moving through F2, E2, D2, C2, B1, and A1, marked with a forte *f* dynamic. The Vibraphone part features a complex rhythmic pattern of sixteenth notes, also marked *f*. The Piano part has a similar sixteenth-note pattern in the right hand and a more active bass line in the left hand, marked *p*. The Tuba part has a few notes in measure 240, marked *pp*. The Trompete part has a rest in measure 240 with the instruction *con sord.* (with mutes).

240

Vln.

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 240 through 242 for string instruments. The Violin 1 part has a melodic line with eighth notes and rests. The Violin 2 part has a similar melodic line, often in a lower register. The Viola part has a melodic line with eighth notes and rests. The Violoncello and Double Bass parts are mostly silent, indicated by rests.

Allegre Tutavia

241

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

mf

mp

mf

f

mp

Ped.

Allegre Tutavia

245

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

Red.

247

p

Allegre Tutta via

249 **250** *accel.*

Fl.

Ob.

Cl.

B. Cl.

Alto Sax. *p* *f* *mf*

Bsn.

Hn.

Tpt. *mf*

Tba. *mf*

Timp. *p*

Vib. *p* *f* *mf*

Pno. *p*

accel. *Red.* **250**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Allegre Tutavía

254

Flute

♩ = 90

258

Fl. -

Ob. -

Cl. -

B. Cl. -

Alto Sax. *p* 3

Bsn. *p* 3

Hn. -

Tpt. 3

Tba. 3

Timp. -

Vib. *p* 3

Pno. *f* 3 *mf* 3 *p* 3

Vln. arco

Vln. 2 arco

Vla. arco

Vc. arco

Db. 3

To Mar. Marimba

Ped. Ped.

258

♩ = 90

Allegre Tutavía

259

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Mar.

f

Pno.

tr

mf

Vln.

Vln. 2

Vla.

Vc.

Db.

Allegre Tuttavia

263

262

Fl.

Ob.

Cl.

B. Cl.

Alto Sax. *ff*

Bsn.

Hn.

Tpt.

Tba.

Timp. *p*

Mar. *f*

Pno. *f*

263

Vln.

Vln. 2

Vla.

Vc.

Db. *p*

Allegre T uttavia

268

269

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Mar.

Pno.

269

Vln.

Vln. 2

Vla.

Vc.

Db.

Allegre Tutavía

285

Fl.

Ob. *f*

Cl. *mf* 3

B. Cl. *mf* 3

Alto Sax. *pp* *mf* *mp*

Bsn. *mp* *mf* 3

Hn. *f*

Tpt.

Tba.

Timp.

Mar. *f*

Pno.

Vln. *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Allegre Tutavia

52

288

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Mar.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

p

f

p

mp

p

f

p

mp

f

p

Allegre Tutavia

294

297

294 poco rall.

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Mar.

Pno.

white notes gliss

gliss.

gliss.

gliss.

mf

p

f

p

f

p

poco rall.

294

297

Vln.

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

Allegre Tuttavia

301

♩ = 60

303

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Timpani (Timp.), and Maracas (Mar.). The woodwinds and brass parts feature dynamic markings of *p*, *mp*, *mf*, and *f*. The Maracas part includes glissando markings and a 'white notes gliss' instruction. A Vibraphone part is also present. The tempo is marked as *Allegre Tuttavia* with a quarter note equal to 60 beats.

303

arco

♩ = 60

Musical score for strings, including Violin 1 (Vln.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic pattern with dynamic markings of *p*, *mp*, and *f*. The Violin 1 part is marked *arco*. The tempo is marked as *Allegre Tuttavia* with a quarter note equal to 60 beats.

Allegre Tutavia

306

306

Fl. *mp* *f*

Ob. *f* *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

Alto Sax. *p* *f*

Bsn. *p* *f*

Hn. *mf* *f*

Tpt. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

Vib.

Pno. *mf* *f*

Detailed description: This block contains the musical score for measures 306 through 315. It features woodwind and string parts. The Flute part starts with a melodic line, marked *mp* and *f*. The Oboe, Clarinet, Bass Clarinet, Alto Saxophone, and Bassoon parts have various rhythmic patterns, with dynamics ranging from *p* to *f*. The Horns, Trumpets, and Trombones play rhythmic accompaniment, with Horns marked *mf* and *f*. The Timpani part has a steady pulse, marked *p* and *f*. The Vibraphone part provides harmonic support. The Piano part features a complex rhythmic pattern, marked *mf* and *f*.

306

306

Vln. *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *p* *f*

Detailed description: This block contains the musical score for measures 306 through 315 for the string section. The Violin 1 part has a melodic line, marked *f*. The Violin 2, Viola, and Violoncello parts have rhythmic accompaniment, also marked *f*. The Double Bass part has a steady pulse, marked *p* and *f*.

Allegre Tutavia

312

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

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

Alto Sax. *p* *mf* *f* *ff*

Bsn. *p* *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tba. *p* *mf* *f* *ff*

Timp. *p* *mf* *f* *ff*

Vib. *mf*

Pno. *mf* *f*

Vln. *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

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

Allegre Tutavía

316

316

Fl. *p*

Ob. *mp* *pp*

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp.

Vib.

Pno. *mp* *p*

Detailed description: This block contains the musical notation for the woodwind section and piano. The Flute part begins with a rest and then plays a short melodic phrase starting on a G4 with a dynamic marking of *p*. The Oboe part plays a continuous eighth-note pattern starting on a G4, with a dynamic marking of *mp* and a *pp* marking towards the end. The Clarinet, Bass Clarinet, Alto Saxophone, and Bassoon parts are marked with rests. The Horn, Trumpet, and Trombone parts are also marked with rests. The Timpani and Vibraphone parts are marked with rests. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, with dynamic markings of *mp* and *p*.

316

316

Vln.

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for the string section. The Violin 1, Violin 2, Viola, Violoncello, and Double Bass parts are all marked with rests throughout the entire passage.

Allegre Tutavía

323

320

Fl. *pp*

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

Timp. *pp* *pp* *ppp* To M.tree Mark tree

Vib. BOW *f* *mp*

Pno. *mp* play freely to the end

323

Vln. arco *pp*

Vln. 2 *pp* arco

Vla. *pp* arco

Vc.

Db.

Allegre Tutavia

324

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tba.

M. tree

Vib.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Db.

Mark tree

f l.v.

play freely to the end

p *f* *mf* *pp*

mf

3 3 3 3

Epilogue

(Seven Ages revisited*)

David Canter

Piano Solo

Duration ca. 12 minutes

As a concluding section of a sinfonietta that explores the experiences of being a father "*The Seven Ages of Fatherhood*", this piano solo revisits those experiences. All experiences are unique to the individual. Therefore the pianist is encouraged to their own sense of the music.

Metronome indications and pedal instructions are for guidance only.
Dynamic indications refer to both staves unless indicated above or below the great stave.
"The pianist is always right!"

* Roman numerals in the score indicate the 'ages'

Epilogue (seven ages revisited)

(For pianist L.S.)

David Canter

I (♩ = 75)

pp mp p

Ped. f mf

poco accel. (♩ = 90)

5

f p

rit. (♩ = 60)

8

ppp

Ped.

poco accel. (♩ = 75)

11

p f subito pp

una corda tre corde

Epilogue

poco accel.

14

mf p 3

Red.

Detailed description: This system contains measures 14 through 17. The music is in a key with two flats and a 3/4 time signature. Measure 14 starts with a piano introduction (Ped.) and features a melody in the right hand with a slur over a series of eighth notes. Dynamic markings include *mf* and *p*. A triplet of eighth notes appears in measure 17.

18

(♩ = 90) 8va

f subito p 3 3 3

Detailed description: This system contains measures 18 through 21. Measure 18 includes a tempo marking of quarter note = 90 and an octave marking of 8va. The right hand features a melody with slurs and triplets. Dynamic markings include *f* and *subito p*. The left hand provides harmonic support with chords and moving lines.

22

(8^{va})

Red.

Detailed description: This system contains measures 22 and 23. Measure 22 has an octave marking of 8va. The right hand has a melodic line with slurs, while the left hand has a more active accompaniment. A piano introduction (Ped.) is marked at the beginning of measure 23.

24

rit. (♩ = 60)

p f mp 3 3 3 3

Red.

Detailed description: This system contains measures 24 through 28. Measure 24 includes a tempo marking of quarter note = 60 and a *rit.* marking. The right hand features a melody with slurs and triplets. Dynamic markings include *p*, *f*, and *mp*. A piano introduction (Ped.) is marked at the beginning of measure 27.

29

II

f Red. mp

Detailed description: This system contains measures 29 through 32. Measure 29 has a section marker II. The right hand has a melodic line with slurs and a piano introduction (Ped.) in measure 30. Dynamic markings include *f* and *mp*.

Epilogue

3

31

Musical score for measures 31-32. Treble and bass staves with complex rhythmic patterns and slurs.

33

8^{va} 15^{ma}

Musical score for measures 33-34. Treble and bass staves. Measure 33 has an 8^{va} marking, measure 34 has a 15^{ma} marking.

una corda

35 (15)

Musical score for measures 35-36. Treble and bass staves. Measure 35 has a (15) marking.

37

subito ♩ = 45

Musical score for measures 37-38. Treble and bass staves. Measure 37 has a tempo change to *subito* ♩ = 45. Measure 38 has dynamic markings *p*, *ff*, and *subito pp*.

tre corde

40 III

poco accel. . . .

Musical score for measures 40-43. Treble and bass staves. Measure 40 has a III marking. Measure 42 has a *poco accel.* marking.

mp *mp*

Ped.

Epilogue

(♩=60)

44

mf

48

Red.

51

p

IV

54

f

8va

accel. . . .

56

f

8va

Epilogue

5

(♩ = 90)

59 *f* *mp*

62 *f* *pp* *Red.*

66 *mf* *p*

68 *mf* *f* *Red.*

70 *p* *mf* *Red.*

Epilogue

72 *accel.* (♩=120)

mf

This system contains measures 72 and 73. Measure 72 features a treble clef with a complex melodic line and a bass clef with a sustained chord. Measure 73 continues the treble line with a triplet and ends with a fermata. The dynamic is *mf*.

74

f *mp* *ped.* *p*

This system contains measures 74 and 75. Measure 74 has a treble clef with a melodic line and a bass clef with a chord. Measure 75 features a triplet in the treble and a bass line. Dynamics include *f*, *mp*, *ped.*, and *p*.

78

mf *pp* *una corda*

This system contains measures 78 and 79. Measure 78 has a treble clef with a melodic line and a bass clef with a triplet. Measure 79 features a triplet in the treble and a bass line. Dynamics include *mf*, *pp*, and *una corda*.

82

mf *p* *f* *p* *V* *ped.* *tre corde*

This system contains measures 82, 83, 84, and 85. Measure 82 has a treble clef with a melodic line and a bass clef with a triplet. Measure 83 has a treble clef with a melodic line and a bass clef with a triplet. Measure 84 has a treble clef with a melodic line and a bass clef with a triplet. Measure 85 features a treble clef with a melodic line and a bass clef with a triplet. Dynamics include *mf*, *p*, *f*, *p*, *V*, *ped.*, and *tre corde*.

87

f *p*

This system contains measures 87, 88, and 89. Measure 87 has a treble clef with a melodic line and a bass clef with a chord. Measure 88 has a treble clef with a melodic line and a bass clef with a triplet. Measure 89 features a treble clef with a melodic line and a bass clef with a triplet. Dynamics include *f* and *p*.

Epilogue

7

91

Musical score for measures 91-95. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with slurs and accents, marked with dynamics *p*, *f*, and *p*. The left hand plays a rhythmic accompaniment of eighth notes, with several triplet markings.

96

Musical score for measures 96-100. The right hand contains a series of triplet eighth notes, with the final measure marked *8va* (octave up). The left hand continues with eighth notes and triplets.

101

accel. (♩ = 180)

Musical score for measures 101-105. The tempo is marked *accel.* with a metronome marking of quarter note = 180. The right hand features triplet eighth notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *p*.

106

Musical score for measures 106-109. The right hand has a melodic line with slurs and accents, marked with dynamics *p* and *f*. The left hand plays eighth notes with triplet markings.

110

Musical score for measures 110-114. The right hand features a series of triplet eighth notes, with the final measure marked *8va*. The left hand has eighth notes and triplets. Dynamics include *pp* and *mf*.

Epilogue

115

p

VI

3

3

3

3

120

subito ($\text{♩} = 90$)

p

mf

8va

3

Ped.

125 (8)

f

p

Ped.

130 (8)

p

Ped.

136 (8)

15^{ma}

pp

una corda

Epilogue

9

141 ⁽¹⁵⁾

ppp *mf*

tre corde Ped.

146

f

Ped.

150

f

Ped.

154

p *f*

Ped.

159 **poco rit.** .. $\text{♩} = 75$

p *pp* *f* *p*

Ped.

Epilogue

164

mp *mf*

Musical notation for measures 164-166. Measure 164 starts with a piano introduction. Measure 165 has a dynamic marking of *mf*. Measure 166 continues the melodic line.

167

mp *ff* *f*

Musical notation for measures 167-168. Measure 167 has a dynamic marking of *mp*. Measure 168 has a dynamic marking of *ff*. The bass line has a dynamic marking of *f*.

169

meccanico to 182 *8va* *subito p*

Musical notation for measures 169-172. Measure 169 has a dynamic marking of *f*. Measure 170 has a dynamic marking of *mp*. Measure 171 has a dynamic marking of *mp*. Measure 172 has a dynamic marking of *subito p*. The section is marked *meccanico to 182*. An *8va* marking is present above the treble clef in measures 171 and 172.

173

mp

Musical notation for measures 173-175. Measure 173 has a dynamic marking of *mp*. Measure 174 has a dynamic marking of *mp*. Measure 175 has a dynamic marking of *mp*.

176

8va *15ma* *mf* *subito p* *8vb*

Musical notation for measures 176-178. Measure 176 has a dynamic marking of *mf*. Measure 177 has a dynamic marking of *subito p*. Measure 178 has a dynamic marking of *subito p*. The section is marked *meccanico to 182*. An *8va* marking is present above the treble clef in measures 176 and 177. A *15ma* marking is present above the treble clef in measure 177. An *8vb* marking is present below the bass clef in measure 178.

Epilogue

11

179

(8) | VII

182

8va VII

pp cresc. poco a poco to 186

mp

185

187

8va 8va

189

(8) IV

ff *pp*

Epilogue

191

mf

193

8^{va}

195

poco rit. (♩ = 60)

15^{ma} 8^{va} *ff* *mf*

197

tr *tr* *mp* *p* *mf*

201

poco accel.

pp Ped.

Epilogue

13

204 $(\text{♩} = 90)$

ff *pp*

207

ff *f* *mp*
Ped. una corda

210

white notes
gliss. gliss. gliss. gliss. gliss. gliss. gliss.
p

212 **molto rall.** $(\text{♩} = 45)$ freely to the end

p *f*
tre corde Ped.

218 *8va*

p *f* *p* *f* *p*
una corda

A Note on a Poem

The Lorenzo de' Medici poem raided for titles to the seven movements is so well known and admired in Italy that it is even quoted on shopping bags! This indicates the universality of the moods explored in the Sinfonietta.



Firenze

**QUANT'È BELLA GIOVINEZZA, CHE SI FUGGE TUTTAVIA!
CHI VUOL ESSER LIETO, SIA: DI DOMAN NON C'È CERTEZZA.**

Lorenzo de' Medici