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The Prodigal Son: A Ballet for Orchestra

by

Kathryn Colleen Roller

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ABSTRACT

The Prodigal Son is a ballet for orchestra, scored for 2 flutes (1st doubling alto flute and 2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets in B-flat (2nd doubling clarinet in E-flat), 2 bassoon, 4 horns in F, 2 trumpets in B-flat, 2 tenor trombones, 1 bass trombone, timpani, 2 percussion, piano and strings with a duration of about 22 minutes.

The ballet sets the Biblical parable in a fictional, small farming community in Saskatchewan during the Depression years, making use of folk materials and soundscapes associated with the time and place. It also explores the psychological aspects of the characters. A variety of harmonic languages and orchestration techniques are explored. An analytical paper is included which discusses the musical materials, relating them to the scenario and characters.

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I also want to thank my husband, Bryan, for his constant encouragement and support and my children, Elise and Keith, for their patience throughout the entire process of writing the piece.

Dedicated

to

Bryan,
Elise and Keith,
whose love is a refuge,

and Mom and Dad,
whose door is always open.

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THE PRODIGAL SON: AN ANALYSIS

Introduction

In the book, *Modern Dance: Seven Statements of Belief*,¹ seven choreographers describe how they would portray the story of *The Prodigal Son*. Erick Hawkins' view is that his art must not only be wondrous, but also serve to communicate the purpose of the story. He says, "[f]or the artist, most completely when he is using art in its second function, is a priest and not just a reporter."² In the creation of my ballet, my intent was to explore the great truth Christ taught through the parable of *The Prodigal Son*³ - the unconditional love of God the Father toward his children. Because this truth is timeless, I chose to set the story within my own Canadian heritage. Since I am the grand-daughter of Saskatchewan homesteaders of Irish and English descent, I have set my adaptation of the Biblical story in Saskatchewan during the 1930s. While presenting events that are parallel to the Biblical parable, I have also fashioned situations the prodigal may have experienced while he was away from home to suit the setting and established an ending to fit my purpose. In order to heighten the dramatic impact, I chose to write my piece for dance.

The severe famine mentioned in the parable corresponds to the Great Depression. Some precious values have been passed down to the present generations through the hardships suffered by prairie Canadians of that time. When employment was hard to find, families committed to work together and provide support for each other. Most adopted a "waste-not, want-not" attitude and learned to enjoy the simple things in life, including ways to entertain themselves. As I reflect upon the past, I contemplate some of the values my parents and grandparents taught, recognizing the legacy they have given me - a loving devotion to God, unconditional love for each other, and grateful appreciation for what we

¹Selma-Jeanne Cohen, ed., *Modern Dance: Seven Statements of Belief*, (Middletown, Conn.: Wesleyan University Press, 1966).

² Erick Hawkins, "Pure Poetry" in *Modern Dance: Seven Statements of Belief*, ed. Selma-Jeanne Cohen (Middletown, Conn.: Wesleyan University Press, 1966), 48.

³ Luke 15: 11-32.

have. My piece is written as part of my devotion to God. The other values are reflected within the parable of *The Prodigal Son*.

Scenario

The most poignant moment of the Biblical story is the reunion of the father and the prodigal son. Here, two powerful virtues are at work - the courage of the “broken” son to return home and the unconditional love of the father toward his son. I wanted my piece to end in the wake of this joyous moment. But the Biblical story concludes with the father explaining to the elder son why it was necessary to celebrate the return of his prodigal brother. Because I wanted the ending to be joyful, I felt it would be more effective to end with the celebration. In order to keep the elder son’s response part of the story, I used it near the beginning as a springboard to go back in time and unfold the events of the story, leading back up to the celebration at hand. As a result, I have taken a cyclic and end-accented approach to the piece.

The piece begins with a celebration. Family members, hired hands and neighbours are dancing and feasting in response to the return of the young son. The elder son comes in from the field toward the house and asks what is happening. When he finds out, he refuses to go in. The father comes out to persuade him to reconsider. The elder son is indignant because he had continued to serve the father while his brother threw away his life with reckless living. Yet no party was given in *his* honour. The father tries to reassure the elder son and bring understanding. Then, the story goes back in time.

One typical day at the farm, the younger son dreams of his freedom while other family members and hired hands work diligently. He boldly asks his father for his share of the inheritance so he can make a life of his own. After a vain attempt to dissuade his son from leaving, the father graciously agrees to let him go. The father gives him a coat, symbolizing not only the inheritance, but also the son’s life.⁴

When the young son arrives in the city, he is fascinated by the attractions and the

⁴ the inspiration for this is drawn from my grandfather’s memoirs (*The Life Story of Lisle Whiteside*, 52), where he wrote, “I well remember how Dad took us early in the morning the day we were to leave [to join the army] . . . Dad bought me a coat similar to Add’s. I often thought of that and the faith Dad must have had in our return sometime, for it could have only been used that once by me.”

fast pace. He foolishly spends his money on trivia, parties and gambling. Meanwhile, the whole country has been plunged into the Great Depression. Many people lose their jobs and homes. Some turn to bootlegging, stealing, and prostitution in order to survive. Unscrupulous people (their faces veiled with gauze as a symbol of their trickery⁵) follow the prodigal around trying to get what they can from him. They enjoy the hospitality he provides at a party, stealing what they can from him while he becomes drunk. They also recklessly spill food and drink on his coat.

He becomes brash and arrogant, challenging a certain brawny character to a fight on which he bets all of his money. Mocking him, the crowd begins to cheer for his opponent. No match for his opponent, he loses the fight and his money. Finally, all of his resources are gone.

A mysterious young woman comes to his rescue after the fight. He falls in love with her. When he discovers that she too was only after his money, he is repulsed and runs away in horror. Other swindlers converge upon him. The woman laughs hideously as they tear at his coat.

Having come to complete ruin, he wanders in search for some means to support himself. Every door is closed. Hungry and homeless, he tries to barter a meal of food scraps from another vagrant with the last of his possessions - his coat. The vagrant grabs it from him, leaving him heartsick and devastated.

He decides to return home, planning to plead for forgiveness and for a job as one of his father's hired hands. While he is still a long way off, his father sees him coming. The father runs toward him, his heart overflowing, and embraces him. The son begins his penitent speech. But the father is so filled with compassion, he drapes his own coat around the son⁶ and doesn't really listen. He calls upon everyone around him to prepare a celebration.

The action of the story freezes momentarily. The music creates an atmosphere of

⁵ the idea for this is adapted from Pauline Koner's article, "Intrinsic Dance," in *Modern Dance: Seven Statements of Belief*, ed. Selma-Jeanne Cohen (Middletown, Conn.: Wesleyan University Press, 1966), 88.

⁶ a robe was used similarly by George Balanchine in his choreography of *The Prodigal Son*, described by Anna Mouat in a personal interview.

reverence. The action shifts to a reflection of the father's grace toward the prodigal - his "door is always open."⁷ The story comes back in time and the father beckons the elder son to join in. Realizing the father's joy at finding his brother alive, the elder son finally concedes⁸ and the celebration continues.

Musical Form

The piece has three tableaux: Home - Away from Home - Home.⁹ The form is an inverted arch as illustrated in Appendix A. The first and third tableaux share the same hymn-like material and celebratory music as well as a continuous narrative based on the Biblical story. Following the Introduction, the first tableau begins with the dance music of the celebration. The dance (RR2-7)¹⁰ follows a modified rondo form (ABCA'C...). After the celebration music is interrupted by the elder son's inquiry (R7), the music portrays the story in the manner of a dialogue between the father and the elder son (RR8-15), heard antiphonally between the woodwinds and muted strings. The tableau continues with a narrative approach, ending with a commentary by the father (RR18-20). The third tableau is a through-composed narrative, combining music representing the return of the prodigal with music representing the anticipation of the father. It leads back to the celebration music of the opening, continuing the modified rondo structure of the first tableau with a completion of C material, and then A material (...CA'). The hymn-like tune of the Introduction, treated fugally, is inserted before the return to the celebration music. Both of these tableaux depict the main characters through instrumentation - the father represented by the woodwinds and the sons by the strings.

The second tableau is not based on the continuous narrative of the Bible story like the other two tableaux. In contrast, it describes a series of discontinuous vignettes based on my own invention. In addition, the music focusses on portraying place and mood rather than character. The return to the continuous narrative style and the music of the

⁷ Hawkins, 51.

⁸ my embellishment of the Biblical parable.

⁹ adapted from Koner, 87-88.

¹⁰ Use of R indicates citation of a rehearsal number (RR indicates a span of rehearsal numbers). Use of the plus sign (+) means measures following the rehearsal number and use of the minus sign (-) means measures before the rehearsal number.

introduction and celebration in the third tableau constitutes the overall arch form.

In her discussion of an approach to the parable, choreographer Pauline Koner suggests that the scenes do not connect in a narrative fashion but as isolated episodes.¹¹ I took this approach in the second tableau. The episodes explore different encounters the prodigal experienced while he was away from home, according to my adaptation of the story. The result is a more sectional approach, with each vignette having its own formal shape.

The first vignette (RR21-25) features a two-part invention between clarinet and bassoon in an ABA shape.

The shopping scene (RR25-28) is constructed on a modified palindrome, featured in the violins and cellos. The centre of the palindrome occurs on the fifth beat of R27. The retrograde half of the palindrome transposes the original melodic material up a minor third (later major third) with some harmonic alterations. The party scene (RR30-37) follows in a basic ternary shape. The return of A varies the rhythm of the melody in polyphonic texture.

In order to construct the fight scene (RR28-47), I created a *moto perpetuo* using a series of metric patterns with a common eighth-note value ranging from 4/8 to 8/8.

Metrical Patterns

- | | | | |
|------------|--------|------------|------------|
| a) 3+3+2/8 | b) 4/4 | c) 3+2+2/8 | d) 2+2+3/8 |
| e) 3/4 | f) 6/8 | g) 3+2/5 | h) 2+3/8 |
| | | | i) 4/8 |

The original plan was to arrange four groups using three of one metrical pattern with one of another (eg., aaab). In the second section those arrangements would be exchanged (eg., bbba). The third section was to build to the apex similarly using two groups instead of four.

Basic Plan

section 1	section 2	section 3
aaab	bbba	eeeg
aaad	ddda	hhhg
cccd	dddc	ggge
cccf	fffc	gggh-----apex

In the composition itself, I replaced a pattern of i where h was planned in order to bridge into the 2/4 meter at the apex. Interpolations were used to broaden and vary the idea.

¹¹Koner, 87.

Actual Pattern

section 1	section 2	section 3
aaab	bbba	ee(d*)g
aaad	ddda	hhhg
cccd	dddc	ggge
cccf	(fc*)fffc	ggg(i)-----apex
(fff*)		

*interpolation

Section 3 has an 8/8 *ostinato* underneath the changing metric patterns, creating a perceived polymetric texture and adding to the tension which builds toward the apex. I arranged the rhythmic patterns in order to progressively decrease the number of eighth notes over time. By this, a planned *accelerando* brings the scene to a violent ending.

The love scene (RR48-52) has two parts. The first one features an unmetered flute solo, accompanied by an *ostinato* celesta. The second part is a metered duet between the flute and solo violin, accompanied by the strings and celesta with an arpeggiated pattern (later the piano).

The last vignette also has two parts. The first section (RR54-59) features a solo cello passage in a basic arch form. The arch is created by the character and direction of the melody and its accompaniment. It ascends to its highest note at R57-1, beginning with widely-spaced intervals and sparse accompaniment. At R56, the accompaniment drops out and the cello becomes more recitative-like (R57). At R57+1 the accompaniment re-enters while the cello gradually returns to the widely-spaced intervals of the opening and descends even lower. The second section of the vignette (RR59-66) takes on a linear approach, portraying a series of emotions the prodigal experiences in his final decline.

Musical Materials

In order to portray the story, I have taken an eclectic approach in terms of the harmonic language and supporting musical materials. As a way of defining the time and place, I used folk elements and soundscapes to contrast prairie and urban settings. Some of the folk materials include the use of hymn tune, folk song, and folk dance. To emulate sounds associated with rural musical settings, I used fiddling and guitar-like strumming in the strings and imitation of a penny whistle by the piccolo. To capture the activity, sounds and sights experienced in urban settings, I created various orchestral textures meant to

evoke bustling motion, horns honking in traffic, sparkling lights, and the “push and shove” of crowds. I also used the sound of a jazz band to convey urban night life (RR31-37).

Leitmotifs

The two main characters and the place of home are identified within the piece by using leitmotifs. The father’s leitmotif is based on transpositions of a quartal chord and is predominantly presented by the woodwinds. For the most poignant moments, this motif is given to the English horn.

Ex. 1

The image shows a musical score for two staves. The top staff contains a quartal chord, labeled "quartal chord", consisting of four notes: Bb, D, F, and Ab. The bottom staff shows the "Father's leitmotif", which is a melodic line starting with a triplet of notes: Bb, D, and F, followed by Ab. The leitmotif is shown in two transpositions: one starting on Bb and another starting on D.

Home is represented by seventh chords which are related to the father’s leitmotif. They are arranged in open fifths and fourths, played by the brass. These chords are featured in the Introduction, the climax of the piece, and the Epilogue.

Ex. 2

The image shows a musical score for two staves. The top staff contains a series of seventh chords, each consisting of four notes: Bb, D, F, and Ab. The bottom staff shows the bass line for these chords, with notes: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab. The chords are arranged in open fifths and fourths.

The prodigal’s theme is restless, designed in zigzag melodic shape to mirror the prodigal’s quest for fulfilment. It is based on a symmetrical tone row, the second half of the row being the inverted form of the first half transposed a perfect fifth higher (t-7).

Ex. 3

The image shows a musical score for a single staff. The top staff contains two tone rows: "Prime (P)" and "Inversion 7". The Prime (P) row consists of the notes: Bb, D, F, Ab, Bb, D, F, Ab. The Inversion 7 row consists of the notes: D, F, Ab, Bb, D, F, Ab, Bb. Below the staff, the pitch classes are labeled: p.c.: 11, 0, 10, 4, 8, 2, 6, 5, 7, 1, 9, 3.

Several parts of the piece juxtapose leitmotifs, which reveal parallel streams of action within the story. Between RR15-16, the brass choir plays the home motif, representing the family at work. Concurrently, a solo violin introduces the prodigal’s

theme, displaying the spirit of a maverick.

The beginning of the third tableau (R66) combines the essential ideas of the piece. The father's leitmotif, fanning out of the home leitmotif, is juxtaposed over the son's transforming theme. This represents the two important actions that take place prior to the climax: the son's return home and the father's expectation of the son's return. At the same time the lower strings anticipate the hymn tune of the Epilogue. Beginning at R67, the father's leitmotif becomes increasingly more animated in the woodwinds. This portrays his mounting excitement and increased physical activity in his desire to reunite with his son. At the same time, the son's theme represents the prodigal's homeward struggle with its "stumbling" rhythm, pauses and upward-stretching melody.

In the *tutti* at the climax (R70), the son's transformed theme culminates with the home leitmotif, punctuated by an effervescent presentation of the father's leitmotif in the woodwinds. This represents the joyful reunion of father and son.

The piece ends as it began with the fiddle music of the celebration but overlaid with the resounding hymn-tune of the Epilogue which closes the piece with a sense of resolution and joy.

Musical Signals

Changes of narrative time, from the present to past and vice versa, are indicated by musical signals. To go to the past (RR14-15), I used a wash of sound consisting of prepared piano (to sound like a dulcimer), vibraphone, tam tam and timpani. The vibraphone echoes the celebratory folk tune. To return to the present (RR75-76), I used the wash of sound and a polyrhythmic presentation of the tune in the vibraphone (in groups of four) simultaneously with its refrain in the piano (in groups of three).

The sound of the rainstick is a simple but significant signal. It serves as a musical curtain to separate the tableaux.

Christ's parable was told to illustrate a spiritual truth - the grace of the heavenly Father toward each individual. I wrote a hymn-like tune in the Epilogue (R72) in order to signal that the piece has a spiritual dimension. It is developed as a fugato, a style drawn from the Renaissance for its connection with sacred music. By using material historically associated with Christian worship, I intended to signal the spiritual meaning of the story.

Melodic Materials

The celebration theme is a parody of a Saskatchewan folk tune I learned as a child entitled *Flunky Jim*.¹² I chose the tune because the words poke fun at the depression years when the government paid a bounty for gopher tails. The text was written by Dan Ferguson who, like my grandparents, came to homestead in Saskatchewan. The tune is altered by changing the melodic contour, using *appoggiatura* and offsetting the rhythm.

Ex. 4

The image shows two musical staves in G major (one sharp) and 4/4 time. The top staff, labeled 'original', shows a simple folk melody with a sequence of eighth and quarter notes. The bottom staff, labeled 'parody', shows a more complex version of the melody. It features a triplet of eighth notes (labeled '3 7') and a sixteenth-note run (labeled 'b)') that deviates from the original's contour. The parody also includes a sixteenth-note triplet (labeled 'a)') at the beginning.

The general contour of the tune is held within the fiddling passages such as at R6, but uses enharmonic equivalents to explore a variety of key areas. This is a way of expressing elation. I derived a refrain that draws from the sound of Irish traditional music with the drone of the double reeds and cellos against the fiddle music of the violins. Woodblocks serve to evoke the tapping of the folk dancers' feet (R5) in counterpoint to the melody.

The melody of the party scene is based on the octatonic scale, emphasizing minor thirds, tritones and sevenths that occur in jazz. Examples 14 and 15 show the octatonic scales and the melodic outline, respectively. As the party progresses, the clarinet melody depicts the growing level of intoxication that overtakes the party with the bending of tones, reckless leaps, high register and *glissandi*. When the melody returns in a multi-voiced canon, the resulting swirl of sound is a metaphor for drunkenness.

The prodigal's theme is a row. The row forms are used according to traditional twelve-tone technique and they are also treated more freely. The row forms are shown in Appendix B. Sometimes the rows are extended by repetition or by spiralling back to reiterate notes from the beginning of the row before continuing with the row. An example is shown below, taken from the clarinet at R21+4m, with the reiterated notes in

¹² *Folksongs of Saskatchewan*, Folkways Ethnic Library FE 4312. According to the record notes, the tune was adapted from the Irish folk song *The Wearing of the Green*.

parentheses.

Row P-11: Bb B A Eb G C# F E F# C Ab D

Sequence of notes: Bb B A Eb G (Bb B A G) C# F E F# C Ab D

At R22, the clarinet presents the first hexachord of I-1 only. Groups of notes are retaken from the beginning, incorporating more members of the hexachord each time.

first hexachord I-1: C B C# G Eb A

sequence of notes: C B C#, (CBC#)G, (CBC# - BC#G) Eb A

This method of extension is used at the close of the vignette in the clarinet at R24+3m, using the full P-0 row.

The theme (P-8) becomes more passionate at R56 by repeating the opening notes and displacing the F# an octave higher. At R57, it becomes more speech-like through a kind of stutter and repetition of the first three notes, elongating P-0.

Occasionally, the rows overlap one another, using the last note or notes of one as the beginning of another. An example is at R23-2m in the bassoon. The note B is the last member of I-4, heard in the previous measures, but is also the first one of P-0 which follows. At R58, the F#-G notes are the last two notes of RI-8, overlapping the first two notes of P-7.

The rows can also be slightly rearranged. In the row at R54, the solo cello omits G# and G from P-2, attaching them to the end of the row.

P-2:

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

rearranged P-2:

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

Then, G becomes a pivot note into the following row form (I-0). But rather than using the normal sequence which ends on G, the row begins on G, followed by its normal order.

normal I-0 row:

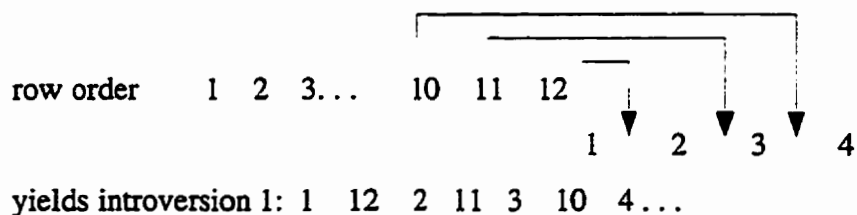
B Bb C F# D G# E F Eb A C# G

rotated I-0:

G B Bb C F# D G# E F Eb A C#

The flute melody associated with the mysterious young woman is based on introversions of the row. These are produced by weaving the notes from the end of the

row to the beginning in sequence as shown below, keeping the starting pitch (B) constant. The introversions are shown in Appendix C.



At R49, introversion 2 is treated strictly, heard twice in succession. The introversions that follow (to R52) are obscured by repetition of selected notes, fragmentation, overlap and extension. Introversion 10 begins with an ornamental figure, using the first six notes. It reiterates the first four of those notes and then skips to the remaining notes of the introversion. The last note (C) of Introversion 10 is attached to Introversion 3, becoming the first note of the next phrase. Introversion 3 is treated very freely, repeating the C from Introversion 10 as an upper neighbour tone and hovering around a central note D.

Ex. 5



In addition, it leaves off the last note (A) which is the second note of the following Introversion 4. Introversion 4 is extended by using its last 6 notes in retrograde.

Harmonic Materials

The three major sections of the piece are marked by contrasting harmonic ideas. Tonal and modal ideas are featured in the outer tableaux. Chromatic ideas belong with the prodigal and his life away from home, and are therefore explored to a greater extent in the second tableau.

Tonal and modal harmonies represent the family home. The hymn tune of the Introduction opens the piece in A major. With the entrance of the brass at R1, it draws from the minor mode for harmonic enhancement. When heard in the Epilogue (R72), it is transposed down a fifth in D major. Both the Introduction and the Epilogue outline the fifths associated with home. The harmony is pandiatonic. Direction results from root and bass movement. Richer chords (with four notes) move to simpler ones (with two or three notes) at cadence points. The chords feature perfect fifths, which I consistently use in

parallel motion.

Ex. 6

The musical score for Ex. 6 consists of three staves. The top two staves are in bass clef with a key signature of one sharp (F#). The bottom staff is also in bass clef with the same key signature. The music shows a sequence of notes and chords across four measures. A label 'root movement' is placed below the bottom staff, indicating the progression of the harmonic roots.

The tune of the celebration begins in A, with tones from both major and minor modes. I veiled triadic harmonies by using added tones of seconds and fourths. The piece modulates to D at the height of the celebration (R6). Chromatic mediant relationships and sequences produce harmonic shifts. Functional harmony is mixed with chromatic linear thinking. Triadic sonorities provide unity.

Ex. 7

The musical score for Ex. 7 is in treble clef with a key signature of one sharp (F#). It is labeled 'A1 R6'. The score is divided into four sections: 'linear', 'functional', 'linear', and 'functional'. A 'sequence' is indicated in the bass line between the first and second sections. Below the bass line, three chord boxes are shown: D, F, and A.

The harmonic language associated with the father is based on quartal chords. They are constructed on arrangements of varying densities and registers, ranging from restful to more active combinations.

Ex. 8

The musical score for Ex. 8 shows four chord examples. The first is labeled 'basic "father" chord' and is a 7-note chord. The second is labeled 'derivatives' and is a 6-note chord. The third is a 5-note chord. The fourth is a 7-note chord. Below the chords, three register descriptions are provided: 'restful, high register', 'restful, low register', and 'active, expansive'.

The harmonic progressions use bass movement mainly in thirds, seconds and fifths. The progressions move away from and back toward stable chords which suggest functional modal harmony as shown below. An example is between RR10-11.

Ex. 9

Ex. 9 consists of four staves of music in bass clef. The first staff, labeled "bass movement", shows a sequence of notes: B2, D3, F3, A2, C3, E3, G2, B1, D2, F2, A1, C2, E2, G1, B0. A dashed line connects the notes from F3 to A2. The second staff, "progression of chords", shows chords corresponding to the notes: B2, D3, F3, A2, C3, E3, G2, B1, D2, F2, A1, C2, E2, G1, B0. The third staff, "root movement", shows the roots of the chords: B2, D3, F3, A2, C3, E3, G2, B1, D2, F2, A1, C2, E2, G1, B0. The fourth staff, "implied modality - E flat", shows a sequence of notes: B2, D3, F3, A2, C3, E3, G2, B1, D2, F2, A1, C2, E2, G1, B0. Below the staff, "from bass movement" is written under the first six notes and "from root movement" is written under the last six notes.

The harmony associated with the elder son is polychordal. There are two layers of predominantly parallel major chords at work. The upper layer harmonizes the melody using chromatic mediant relationships. The melody tends to revolve around B using both the major and minor modes. The lower layer smudges harmonic definition by relating an interval of one semitone away from one or more chord members of the upper layer.

Ex. 10

Ex. 10 shows a polychordal texture in two staves. The upper staff is in treble clef and contains a sequence of chords: B major, C major, D major, E major, F major, G major, A major, B major. The lower staff is in bass clef and contains a sequence of chords: B major, C major, D major, E major, F major, G major, A major, B major. The chords in the lower staff are shifted one semitone away from the chords in the upper staff.

I use this harmony with muted strings played loudly to represent the elder brother's disapproval of the father's response to his brother's return (RR9-11). The strict homophonic texture and speech-like rhythm yield a declamatory style.

The harmonic ideas of the second tableau are drawn from the prodigal's theme. The first scene (RR20-25) is a two-part invention for woodwinds based on the row forms. The *ostinato* accompaniment draws intervals of seconds and thirds (both major and minor) from the row and provides cohesiveness for the contrapuntal duet. At R22+1, the

accompaniment is thickened through the introduction of an upper tritone, returning to the harmonies of the beginning again at R24+1. The motoric rhythm and muted brass suggest an urban setting.

Each subsequent vignette continues to feature different pitch material derived from the row, beginning with the smaller intervals. Using the first three notes of the row, I constructed cluster chords which are featured in the shopping scene. These chords have varying densities and appear in open and closed arrangements. They are heard in the accented notes of the string section. The lack of harmonic direction and arbitrary rhythm of the chords mimic the capricious buying habits of the prodigal.

Ex. 11

The diagram shows four cluster chords on a grand staff. The first two are labeled 'closed positions' and the last two 'open positions'. The chords are: a 3-note cluster (F#, G, A), a 6-note cluster (F#, G, A, B, C, D), a 3-note cluster (F#, G, A), and a 4-note cluster (F#, G, A, B).

The closed groupings tend to ascend in register and expand in density toward the middle of the vignette’s palindromic form, then descend in register and thin to the end. They are punctuated with open cluster arrangements in lower registers. The accompanimental duplets of the violas use the essential cluster material in a twisting pattern (R26ff), representing the protagonist’s journey through the course of his shopping spree.

Ex. 12

The diagram shows a sequence of notes on a grand staff with dashed lines connecting them, representing a twisting pattern.

The sound of a jazz band with its intrinsic dance rhythms and harmonic flavour is used for the party scene. Within the row is a trichord which suggests the blue third of the jazz idiom. The surrounding notes can build an octatonic scale.

Ex. 13

The diagram shows a 'Row' and an 'octatonic segment' on a grand staff. The 'Row' is a sequence of notes: F#, G, A, B, C, D, E, F. The 'octatonic segment' is a sequence of notes: F#, G, A, B, C, D, E, F. A 'blue jazz third' is highlighted as a trichord (F#, G, A) within the octatonic segment.

Having found this, I freely used the octatonic scale, deriving harmonies which stress the 0, 2, 3, 6 and 0, 1, 3, 6 pitch sets.

Ex. 14

Ex. 14 shows three musical staves. The first staff is labeled 'Octatonic scale 1' and contains the notes G, A, B, C, D, E, F, G with pitch sets '0, 2, 3... 6, etc.' below it. The second staff is labeled 'Octatonic scale 2' and contains the notes A, B, C, D, E, F, G, A with pitch sets '0, 1, 3... 6, etc.' below it. The third staff is labeled 'Chords' and shows two chord voicings: one for '0,2,3,6' and another for '0,1,3,6'.

As in most jazz, seventh chords (0, 2, 6) dominate the accompaniment. Generally, the chord that accompanies the melody draws from the opposite scale of that used for the melody.

Ex. 15

Ex. 15 shows two musical systems. The first system is labeled 'melody (scale 1)' and 'harmony (scale 2)'. The second system is labeled 'melody (scale 2)' and 'harmony (scale 1)'. Each system consists of a treble clef staff with a melody line and a bass clef staff with a harmony line.

The whole tone scale can also be drawn from the row (Ex. 13). As a way of representing the growing level of intoxication at the party, I added harmonies derived from this scale.

The fight scene is based on transpositions of the two hexachords of the row. The chords move between different degrees of tension, providing a sense of linear harmony. Tension varies by arranging the chords in different registers and inversions as demonstrated below.

Ex. 16

Ex. 16 shows a musical staff with two sections. The first section is labeled 'Hexachords' and shows two chord voicings: 'P-0(1)' and 'P-0(2)'. The second section is labeled 'Using P-0(1) as example' and shows a sequence of four chord voicings. Below the second section, a dashed arrow points from left to right, labeled 'least tension' on the left and 'most tension' on the right.

The following examples of chord progressions show the contrast of tension that can be accomplished using the two hexachords in this way.

Ex. 17

Progressions:
gaining tension

toward relaxation

P-0(2) - P-1(1) P-0(2) P-10(2) P-8(1) P-0(1)

The second chord is not actually built on one of the hexachords but demonstrates a kind of passing chord within the progression. The passing quality is achieved by using common tones between the chords. The following shows the three common tones between P-0(2), the passing chord and P-1(1).

chord	itches	pitch class	common tones
P-0(2)	E ^b F [#] G C [#] F A	1, <u>3</u> , <u>5</u> , 6, <u>7</u> , 9	3, 5, 7
passing	C E B ^b E ^b F G	<u>0</u> , <u>3</u> , <u>4</u> , <u>5</u> , <u>7</u> , 10	
P-1(1)	F A C E ^b B C [#]	<u>0</u> , 1, <u>3</u> , <u>5</u> , 9, 11	0, 3, 5

The rhythm of the chords and their antiphonal treatment simulate the punching action of the fighters. In order to contrast the fighters, I used woodwinds for the weaker prodigal and brass for his opponent. I also used the piano, joined later by strings (R45), to represent the commentary of the crowd. The piano initially states linear arrangements of the hexachords (Ex. 18), which become harmonic structures at R45.

Ex. 18

At R41

P-0(1) P-4(2)

When the prodigal becomes love-struck, his theme is united with the melody of the mysterious young woman (RR50-52). Here, the prodigal's theme is transformed into a countermelody based on the hexachords of the row rather than the row forms. Both melodies are supported by chords derived from the row.

Ex. 19

Hexachord arrangements

P-0(1) P-3(1) revoiced P-5(1) revoiced

Girl's melody
from Introversion 3 3 3 3

Prodigal's countermelody

Harmony

P-0(1) P-3(1) partial P-0(1) P-5(1) revoiced P-0(1)

Thematic Development

Because *The Prodigal Son* is essentially a story about transformation of the heart, I have chosen to reveal the various stages of the younger son's journey by transforming his theme. When I begin to change the structure of the row, I do so from the central part of the row, from its heart, outward in both directions.

When he first leaves home, the prodigal's theme sounds bright and hopeful (RR21-25). By using the Eb clarinet and a motoric rhythm, I tried to portray his cocky attitude in his new-found freedom. As the piece progresses, the theme generally descends in register, representing his decline. During the party, it is a haunting countermelody, heard in the horn. The cymbals approximate the theme at the beginning of the fight scene (R37+1), representing the prodigal's challenge to his opponent. The theme, in the cello and contrabass, becomes lonely and desperate when his life is in ruins (RR54-59).

When the son decides to return home (R65-1m), I used the first hexachord of each of inversions 11 and 4 with the E-flat note serving as a pivot note to connect the two inversions. I chose to use only inversions in a rising sequence passed from the lower strings to higher ones in order to emphasize his decision to return home.

Ex. 20

The image shows a single staff of music in bass clef. It contains two musical phrases. The first phrase is labeled 'Inversion 11' and the second is labeled 'Inversion 4'. A note in the second phrase is circled and labeled 'pivot note' below it.

From this point, the theme transforms from the inside out in both directions, based on Inversion 8. Appendix D shows the process of transformation. The row is permuted, exchanging the placement of B and C# in the row order. Inversion 8 is only partially reconstructed between the F# and the C#. The F#(Gb) of the row becomes the pivot note from which the newly transformed theme begins. At R67, the theme continues to flower from the inside out in retrograde. Every other note is altered in order to expand adjacent intervals by one semitone. The resulting row has 10 pitches, with pitch classes 1 and 4 repeated, making the theme tonal (B major/E minor).

Ex. 21

The image shows three staves of music in treble clef. The top staff is labeled 'Row P-0' and has interval labels 'm2', 'M2', 'TT', and 'etc.' below it. The middle staff is labeled 'Transformed row' and has interval labels 'M2', 'm3', 'P5', and 'etc.' below it. The bottom staff is labeled 'Tonal equivalent' and shows two tonal centers: 'B major' and 'E minor', with notes circled and labeled 'p.c.1' and 'p.c.4' respectively.

In addition, the theme ascends in register to the climax. The transformation of the prodigal's chromatic theme results in tonal/modal harmony, associated with home, and symbolizes of his change of heart. The newly transformed theme is heard just before the climax of the ballet.

Orchestration

Throughout the piece, I have used orchestral colour to heighten the psychological and emotional impact of the scenario. A segment of the piece that exemplifies this process is found in the two final vignettes of the second tableaux (RR51-63), beginning with the end of the love scene and continuing to the time at which the prodigal's coat is stolen by another vagrant.

At the point when the young woman reveals her true character (RR51-52), I represent her duplicity by changing the solo flute to an alto flute, adding clarinet subtones when it plays fluttertongue and without *vibrato*. At the same time, the lower strings change from *arco* to *pizzicato*. His initial response is disappointment, portrayed by the solo violin in a descending *glissando*, followed by no *vibrato* and a *sul ponticello* harmonic. Then he is repulsed, which is represented by divided strings and woodwinds in a “blurred toccata”¹³ passage at R52. The instruments converge from the extreme registers to the middle range. To heighten the psychological drama, muted brass imitates the mocking laughter of the young woman.

In order to create the lonely setting and plaintive mood following this encounter (RR54-59), I used a solo cello, which is initially shadowed by the clarinet. The accompaniment is very sparse, played by divided, muted upper strings and intermittent “seagull” *glissandi*¹⁴ in the cellos. The upper strings play in clusters which fan out and contract, representing the waxing and waning of the prodigal’s faint hope for a job. As he considers trading his coat for some food, I used double stop *glissandi* on natural harmonics in the strings¹⁵ to create a feeling of expectation. The melody of the solo violin represents his desperate request. In order to add an eerie quality, I doubled the first and last notes of this melody with the bowed vibraphone. When his coat is stolen, he experiences an inner turmoil which is represented by divided strings and reed instruments. The wooden timbre of the piano, produced by striking the low B-flat note loudly while damping the wires inside the piano and keeping the pedal on, punctuates his feeling of being “struck to the core.” The strings spread out from a single note and hold a mid-range cluster chord, depicting a feeling of being dazed. A babbling sound, produced by the dry timbre and the texture of the reed instruments in “blurred toccata” style, represents his frenzied thoughts. They spread outwards from the middle register to the outer ones, joined later by the strings. At the apex (R63), the reeds drop out and the strings and piano arrive in extreme registers, resting on the 0, 1, 6 pitch set. This pitch set, combined with the colour of loud harmonics

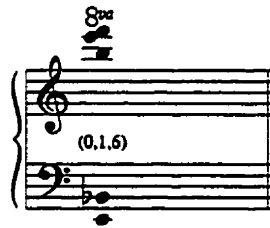
¹³ a term used to describe this kind of controlled aleatoric texture in Steven Stucky’s book, *Lutoslawski and His Music*, (Cambridge: Cambridge University Press, 1981), 125.

¹⁴ a special effect used in Alexina Louie’s *The Eternal Earth*, 1986, rev. 1996.

¹⁵ a special effect used in Sophia Gubaidulina’s *Offertorium*, 1986.

played on the violins and the brittle sound of the upper notes of the piano, evokes a cold, empty feeling with which he is left.

Ex. 22



Conclusion

In describing the appeal of the story of *The Prodigal Son*, Erick Hawkins said,

“The story is poignant and . . . the ending shows new sight, growth, and especially joy. When we see the hero come to self-knowledge, we are full of joy, because we see there is the chance that we ourselves can come to self-knowledge and so to our maturity. When the theatre does this, each man and woman walks out renewed.”¹⁶

For me, the self knowledge and renewal must happen within the full context intended in the original parable. When we see the love of the father toward his son, we have a model of the kind of love God has toward us. Like the prodigal, we can have confidence there is an open door awaiting our return. In addition, like the prodigal’s father, we too can be a refuge for those who need our forgiveness, encouragement and love. Throughout the creation of this ballet, I tried to make musical choices that would remain true to this spirit.

¹⁶Hawkins, 48.

THE PRODIGAL SON: A BALLET FOR ORCHESTRA

Instrumentation

2 Flutes (1st Doubling Alto Flute and 2nd Doubling Piccolo)

2 Oboes (2nd Doubling English horn)

2 Clarinets in B-flat (2nd Doubling Clarinet in E-flat)

2 Bassoons

4 Horns in F

2 Trumpets in B-flat

2 Tenor Trombones

Bass Trombone

Timpani

2 Percussion

Piano (Doubling Celesta or Synthesizer with celesta sample. If synthesizer is used, the celesta part should sound one octave higher than written.) Some passages require prepared piano.

Strings

Percussion

1: Three woodblocks (high, medium, low), five temple blocks, castenets, claves, cowbell, two bongos, two roto toms, snare, five tom toms, bass drum,* triangle, tambourine, hi-hat, three suspended cymbals (small, medium, large),* tam tam,*

2: Three suspended cymbals (small, medium, large),* crash cymbal, sizzle cymbal, tam tam,* bass drum,* glockenspiel, xylophone, vibraphone, rainstick, ratchet, whip

*these instruments are common to both percussionists and could be shared between them

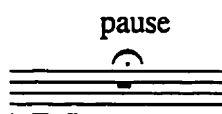
Duration

Tableau I	c. 7 minutes
Tableau II.	c. 10 minutes
Tableau III	c. 5 minutes
Total Duration	c. 22 minutes

Transposed score

Notation

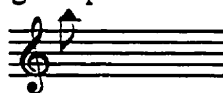
- “” short pause
- ” shorter pause
- ‘ shortest pause



as fast as possible



highest possible note



In Senza misura passages, accidentals apply only to the note to which it is attached.

Resume the conventional use for accidentals in Alla misura passages.

Trill accidentals refer to the accidental attached to the note which is a step above.

Percussion

C means play in the center of the cymbal

E means play on the edge of the cymbal

N means play normally

Note

The action is an adaptation of the Biblical story of *The Prodigal Son* taken from Luke 15:11-32. It is set in the Canadian prairies around 1930.

First Tableau. Opens with celebratory music. The family is dancing and feasting in response to the return of the young son. The elder son comes in from the field toward the house and asks what is happening. When he finds out, he refuses to go in. The father comes out to persuade him to reconsider. The elder son is indignant because he continued to serve the father while his brother threw away his life. Yet no party was given in *his* honor. The father tries to reassure the elder and bring understanding. The story goes back in time.

The younger son shocks the family with his premature request to his rightful inheritance and leaves for the big city. The father gives him a coat, symbolic not only of the inheritance, but also the son's life.

Second Tableau. The young son arrives in the city, fascinated by the attractions and the fast pace. He foolishly spends his money on trivia, parties, and gambling until all of his resources are gone. The whole country is affected by the Great Depression. As a result, unscrupulous people try to get what they can from him, including a mysterious young woman with whom he falls in love. After running out of money, he begins to look for a job, finding nothing. Hungry, homeless and ruined, he tries to barter a meal of food scraps with his last possession - his coat. Another beggar steals it from him, leaving him devastated. At this, he remembers the comfort of home.

Third Tableau. He returns home, planning to plead for forgiveness and for a job as a hired hand. While he is still a long way off, his father sees him coming. His heart overflowing, the father runs toward him and embraces him. The son begins his penitent speech. But the father is so filled with compassion, he drapes his own coat around the son and doesn't really listen. He calls to everyone around him to prepare a celebration. An atmosphere of reverence emerges. The action shifts momentarily to a reflection of the father's grace toward the prodigal. His door is always open. The story comes back in time and the father beckons the elder son to join in. Realizing the father's joy at finding his brother alive, the elder son concedes and the celebration continues.

The Prodigal Son

Kathryn Colleen Roller

First Tableau Introduction

The musical score is arranged for the following instruments: Flute, Percussion I, Piano, Viola I, Flute (Fl.), Horns II, III, IV (Ho. II, III, IV), Trumpets (Tpt.), Trombones (Tbn.), Trombone 3 (Tbn. 3), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Viola I (Va. I), and Viola II (Va. II). The score begins with a tempo marking of *Moderato* and a dynamic of *ff*. The Flute part features a melodic line with dynamics ranging from *p* to *mp* and *mp cresc.*. Percussion I includes a triangle and a snare drum, with a *pp* dynamic. The Piano part has a *mp* dynamic and includes a section marked *slow roll*. Viola I plays a sustained chord with a *ppp* dynamic. The woodwind section (Horns, Trumpets, Trombones) enters with various dynamics including *mf*, *mp*, and *pp*. Percussion 2 includes cymbal and xylophone parts. The Viola II part features a *pp* dynamic. The score includes various performance instructions such as *change to parallel*, *1. solo*, *2. solo*, and *1. x*.

Musical score for the first system, measures 1-4. The score includes parts for Oboe (Ob.), Horns I, II, III, IV (Hn. I, II, III, IV), Trombones I, II, III (Tbn. I, II, III), Timpani (Timp.), Violins I, II (Va. I, II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'Allegro' with a metronome marking of 120. The key signature has one flat. The score features various dynamics including *pp*, *ppp*, *sf*, and *ppp*. The Oboe part has a '1 solo' marking. The Horns, Trombones, and Timpani parts have 'decresc.' markings. The Violins and Viola parts have 'pp' markings. The Violoncello and Contrabass parts have 'p' markings. The score is written in a standard orchestral format with multiple staves.

Musical score for the second system, measures 5-8. The score includes parts for Oboe (Ob.), Oboe 2 (Ob. 2), Violins I, II (Va. I, II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'Allegro' with a metronome marking of 120. The key signature has one flat. The score features various dynamics including *mp*, *pp*, *mf*, and *mf*. The Oboe parts have 'mp' markings. The Violins and Viola parts have 'mp' markings. The Violoncello and Contrabass parts have 'mp' markings. The score is written in a standard orchestral format with multiple staves.

Musical score for the first system, measures 1-3. The instruments are Ob. 2, Hn. I, II, Hn. III, IV, Vn. I, Vn. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mf*, *p*, *ff*, and *crac.* A first ending bracket with the number 3 is present above the Vn. I staff in measure 3.

Musical score for the second system, measures 4-6. The instruments are Hn. I, II, Hn. III, IV, Timp., Vn. I, Vn. II, Vla., Vc., and Cb. The score includes dynamic markings such as *f*, *decresc.*, and *mf*.

4

Spirited

FL. 1
 FL. 2
 CL. 1
 Bn.
 Hrn. I, II
 Hrn. III, IV
 Timp.
 Perc. 1
 Perc. 2
 Pno.
 Va. I
 Va. II
 Vla.
 Vc.
 Cb.

4

Spirited

Da. ana

This page of a musical score contains measures 27 through 30. The instruments are arranged as follows from top to bottom: Flute (Fl.), Flute 2 (Fl.2), Clarinet (Cl.), Bassoon (Bn.), Horn I (Hn. I), Horn II (Hn. II), Horn III (Hn. III), Horn IV (Hn. IV), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Va. I), Violin II (Va. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.).

Measure 27 features dynamic markings of *f* for the Flutes, Clarinet, Bassoon, and Double Bass, and *mf* for the Piano. Measure 28 includes *mf* for the Horns and *f* for the Percussion. Measure 29 has *f* for the Percussion. Measure 30 shows *f* for the Flutes, Clarinet, Bassoon, Violin II, Viola, and Double Bass, and *mf* for the Piano. Performance instructions include *mf cresc.* for the Horns and *staccato* for the Percussion.

Musical score for Flutes (Fl., Fl. 2), Horns (Hn. II, Hn. III, IV), Percussion (Timp., Perc. 1, Perc. 2), and Strings (Pro., Vn. I, Vn. II, Vla., Vc.). The score includes dynamic markings such as *mp* and *f*, and performance instructions like "change to B-flat" and "woodwinds".

Musical score for Clarinets (Cl., Cl.), Bassoon (Ba.), Horns (Hn. III, IV), Percussion (Perc. 1), and Strings (Vn. I, Vn. II, Vla., Vc.). The score includes a section marked with a circled '5' and dynamic markings such as *mf*, *mp*, and *f*. Performance instructions like "cresc." are present.

This page of a musical score contains the following parts and markings:

- Fl.** (Flute): *mf*, *cresc.*, *mf*, *cresc.*
- Ob.** (Oboe): *mh. mp*, *cresc.*, *mf*
- Bn.** (Bassoon): *mh. mp*, *cresc.*, *mf*
- Ho. I, II** (Horn I & II): *mf*, *cresc.*
- Ho. III, IV** (Horn III & IV): *mf*, *cresc.*
- Trp.** (Trumpet): *p*, *f*
- Perc. 1** (Percussion 1): *f*, *change in timpanics*
- Perc. 2** (Percussion 2): *mf*, *xylophone*, *f*
- Pno.** (Piano): *mf*, *f*
- Vn. I** (Violin I): *f*, *mh. mp*, *cresc.*, *mf*, *all bow down*, *f*
- Vn. II** (Violin II): *mh. mp*, *cresc.*, *mf*, *all bow down*
- Vla.** (Viola): *mh. mp*, *cresc.*, *mf*, *all bow down*
- Vc.** (Violoncello): *mh. mp*, *cresc.*, *mf*, *all bow down*
- Cb.** (Cello): *mh. mp*, *cresc.*, *mf*, *all*

6 Joyfully

This page contains the musical score for measures 6 and 7 of a section titled "Joyfully". The score is arranged for a symphony orchestra and includes the following parts:

- Fl.** Flute, starting with a *ritardando* marking.
- Ob.** Oboe, starting with a *ritardando* marking.
- Cl.** Clarinet, starting with a *ritardando* marking.
- Bn.** Bassoon, starting with a *ritardando* marking.
- Hrn. I, II, III, IV** Horns, with first and second endings marked with 'I' and 'II'.
- Perc. I** Percussion, starting with a *ritardando* marking.
- Pno.** Piano, starting with a *ritardando* marking.
- Va. I, II** Violins, starting with a *ritardando* marking.
- Vla.** Viola, starting with a *ritardando* marking.
- Vc.** Violoncello, starting with a *ritardando* marking.
- Cb.** Double Bass, starting with a *ritardando* marking.

The score is written in a common time signature and features various musical notations such as notes, rests, and articulation marks. The tempo marking "Joyfully" is enclosed in a box at the beginning of each system. The page number "31" is located in the top right corner.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): *decresc.*, *mp*
- Ob.** (Oboe): *decresc.*, *mp*
- Cl.** (Clarinet): *decresc.*, *mp*
- Ba.** (Bassoon): *decresc.*, *mp*
- Ha. I, II** (Horn I & II): *decresc.*
- Ha. III, IV** (Horn III & IV): *decresc.*
- Timp.** (Timpani): *mp*
- Per. I** (Percussion I): *decresc.*, *mp*. Includes a handwritten note: "used to change to tom-tom" with a circled '1' and a circled '2'.
- Pno.** (Piano): *decresc.*, *mp*
- Va. I** (Violin I): *decresc.*, *mp*
- Va. II** (Violin II): *decresc.*, *mp*
- Vla.** (Viola): *decresc.*, *mp*
- Vc.** (Violoncello): *decresc.*, *mp*
- Cb.** (Contrabass): *decresc.*, *mp*

This page of a musical score, numbered 33, contains the following parts and markings:

- Flute (Fl.):** Features a melodic line with dynamics *cresc.* and *sim.*
- Oboe (Ob.):** Features a melodic line with dynamics *cresc.* and *sim.*
- Clarinet (Cl.):** Features a melodic line with dynamics *cresc.* and *sim.*
- Bassoon (Ba.):** Features a melodic line with dynamics *cresc.* and *sim.*
- Trumpet (Trn.):** Features a melodic line with dynamics *mp* and *cresc.*
- Trumpet 3 (Trn.3):** Features a melodic line with dynamics *mp* and *cresc.*
- Timpani (Timp.):** Features a melodic line.
- Percussion 2 (Perc.2):** Features a rhythmic pattern with dynamics *mf* and *f*. Includes the instruction *xylophone* and the note *to tam tam and xylophone*.
- Piano (Pno.):** Features a complex accompaniment with dynamics *cresc.* and *f*.
- Violin I (Va.I):** Features a melodic line with dynamics *cresc.* and *f*.
- Violin II (Va.II):** Features a melodic line with dynamics *cresc.* and *f*.
- Viola (Via.):** Features a melodic line with dynamics *cresc.* and *f*.
- Violoncello (Vc.):** Features a melodic line with dynamics *cresc.* and *f*.
- Double Bass (Cb.):** Features a melodic line with dynamics *mf* and *f*.

7 The elder son questions the celebration.

Rit.

34

Fl.

Ob.

Cl.

Bs.

Hr. I, II (stopped)

Hr. III, IV (stopped)

Trp.

Tbn.

Tbn. J

Temp.

Pno. (B-C7)

plow a small gold chain over string axis
of CA, when small piece is inserted
the sound of a diamond

Va. I

Va. II

Vla.

Vcl.

Cb.

pick up bow

mf

f

mp

mf

f

f

f

f

f

f

The Oboe answers as the celebration begins later.

Musical score for the first system, measures 1-3. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ba.), Trombone (Tbn.), Trombone 3 (Tbn.3), Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mf*, *mp*, and *decrsc.*. A rehearsal mark '8' is present in the Flute and Violin I staves. Performance instructions include 'put on their' and 'put on mine' for the Violin I, II, and Viola parts.

Musical score for the second system, measures 4-6. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ba.), Trombone (Tbn.), Trombone 3 (Tbn.3), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mf*, *pp*, and *mp*. Performance instructions include 'Ritard.' for the Flute and 'change in French horn' for the Oboe. A rehearsal mark '8' is also present in the Flute staff.

9 The elder son so angry at the father for being unfair.

Cl. *mp* *p*

Tbn. *p*

Tbn.3 *p*

Timp. (C) (A/G) *mp* *p*

Perc.2 tom tom (ym) cymbals (Up to wood ends) *pp* *mf*

Va. I *9 Intensely* Div. one part. *mf* *pp* *mf* *pp* *mf*

Va. II *mf* *pp* *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *pp* *mf*

Vc. *pp*

Cb. *pp*

10 The father tries to reassure him.

Fl. *Warrily* 1. *mp*

Ob. *p* *mp*

Ob.2 English horn *p* *mp*

Cl. *p* *mp*

Bn. *p* *mp*

Perc.2 (ym) *mp* *p*

Va. I *10 piu mosso* *p*

Va. II *p*

meno mosso $\text{♩} = \text{CBO}$ **11** The elder son points out the squander of his brother.

Fl. *p*

Ob. *p*

Ob.2 *p*

Cl. *p*

Ba. *p*

Timp. *p*

Perc.2 (wood ends) *mp* *mf* *f* *sf* *sfz*

meno mosso $\text{♩} = \text{CBO}$ **11** **Brooding**

Vn.I *mf* *f* *sf* *sfz*

Vn.II *mf* *f* *sf* *sfz*

Vla. *f* *sf* *sfz*

Vc. *pp cresc.* *f* *sf* *sfz*

Cb. *pp cresc.* *f* *sf* *sfz*

12 The father appeals for understanding.

piu mosso $\text{♩} = \text{CB4}$

13 RIL.

meno mosso $\text{♩} = \text{CB0}$

The image shows a page of a musical score for orchestra and strings, covering measures 12 and 13. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Oboe (Ob.), English Horn (English horn), Clarinet (Cl.), Bassoon (Ba.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Va. I), Violin II (Va. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.).
Measure 12 is marked with a box containing the number '12' and the text 'The father appeals for understanding.' Below the staff, it says 'piu mosso' and ' $\text{♩} = \text{CB4}$ '. The dynamics range from *mp* to *cresc.*.
Measure 13 is marked with a box containing the number '13' and 'RIL.'. Above the staff, it says 'meno mosso' and ' $\text{♩} = \text{CB0}$ '. The dynamics range from *pp* to *cresc.*.
The percussion parts include 'cymbal (tam)' and 'in tom tom and cymbal'.
The string parts include 'sforz' and 'rit off marc'.

Fl. *f* *p*

Ob. *f* *p*

Ob. 2 *f* *p*

Cl. *f* *p*

Ba. *f* *p*

Timp. *mf* *pp* *crac.*

Perc. 1 *pp* *crac.*

Perc. 2 *p* *mf* *mf* *p*

Pno. *p* *crac.* *mf* *crac.*

Va. I *p* *crac.* *mf*

Vc. *f* *p*

Cb. *f* *p*

14

Timp. *mf* *p* *crac.* *mf* *decrac.*

Perc. 1 *pp* *crac.* *mf* *decrac.*

Perc. 2 *mf* *mf* *crac.* *f* *decrac.*

Pno. *mf* *decrac.* *p* *crac.* *f* *decrac.*

Va. I *mf* *decrac.* *mf* *crac.* *f* *decrac.*

marcato $\text{♩} = 60$ **Doppio movimento** $\text{♩} = 120$

Hr. II II *f marcato*

Hr. III, IV *f marcato*

Tpt. *f marcato*
1. solo
2. solo

Tbn. *f marcato*

Tbn. 3. *f marcato*
put on straight tone

Temp. (C=C)

Perc. 1 *mf*
1. *p* to bongo and tom tom *ppp*

Perc. 2 *ppp*
in cymbals

Pno. *p*
remove chain

15 $\text{♩} = 120$ **Doppio movimento**

Solo Va. *mf*

Va. I *mf*

tutti

16

...and asks for his inheritance. The family is stunned.

Musical score for measures 16 and 17. The score includes parts for:
 - Hn.I.II
 - Hn.III.IV
 - Tpt.
 - Tbn.
 - Tbn.3
 - Timp.
 - Perc. I
 - Pno.
 - Solo Vn.
 - Va.I
 - Va.II
 - Vla.
 - Solo Vc.
 - Vc.
 - Cb.
 Dynamics include *p*, *mf*, *mp*, *f*, *sf*, *fz*, *ff*.
 Performance instructions include "put on straight tone", "brassy", "brassy (heads)", and "any b.a.". Measure numbers 16 and 17 are boxed in the score.

He pretends his father for his independence.

Musical score for Solo Vn., Va.I, Va.II, Vla., Solo Vc., and Vc. parts. The score includes:
 - Solo Vn.
 - Va.I
 - Va.II
 - Vla.
 - Solo Vc.
 - Vc.
 Dynamics include *mp*, *mf*, *f*, *fz*, *ff*.
 Performance instructions include "cresc.", "Dim.", and "Uta.". The score concludes with a fermata and the number 18.

At first, the Father encourages him to stay ...

18 Warmly
♩ = C♯4

Rit.

Fl. *mf*

Ob. *p mp 3 mf*

Cl. *p mp mf*

Ba. *p mp mf*

Hr. I/II *mf*

Timp. *mf*

Perc. I *mf*

Perc. 2 *pp mf ff*

Pro. *mf*

Solo Va. *Rit. ff*

Va. I *ff*

Va. II *ff*

Vla. *ff*

Solo Vc. *ff*

Vc. *ff*

Cb. *ff*

trumpets and two horns (trumpets)

cymbals (trumpets)

trumpets change to mellophone

to cellos

18 ♩ = C♯4

19 but then grants the son's wish, giving him a coat.
Slow and tenderly

The musical score consists of ten staves. The top five staves are for woodwinds: Flute I (Fl.), Flute II (Fl. 2), Oboe (Ob.), Oboe 2 (Ob. 2), and Clarinet (Cl.). The next two staves are for Bassoon (Ba.) and Horn II (Hn. II). The bottom three staves are for Violin I (Vn. I) and Viola (Vc.).

Measure 19 is marked with a box containing the number '19' and the tempo instruction 'Slow and tenderly'. The lyrics 'but then grants the son's wish, giving him a coat.' are written above the woodwind staves. Dynamics include *p* (piano) and *mp* (mezzo-piano). Performance markings include 'Solo' for the Oboe and 'Din.' (Dinamica) for the Viola. The score includes various musical notations such as slurs, ties, and fingerings.

20 Second Tableau

Molto rit. *and snare ends* **20** *Allegro* $\text{♩} = \text{C} = 120$

Fl. *pp* *change to piccolo*

Fl. 2 *pp* *change to piccolo*

Ob. *pp* *change to oboe*

Ob. 2 *pp* *change to oboe*

Cl. *pp* *change to B-flat clarinet*

Ba. *pp*

Trp. *mp (through msn)*

Trp. 3 *mp (through msn)*

Timp. *(Bla-A), (Ch-Dr)*

Perc. 1 *change to triangle*

Perc. 2 *to glock*

Vn. I *Molto rit.* *and snare ends* **20** *Allegro* $\text{♩} = \text{C} = 120$

Vn. II *pp* *mp* *mf* *mf*

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

Cb. *pp* *mp* *mf* *mf*

21 The young son is thrilled to be on his own, going to the city.

Cl. 2 *mf* *mf*

Ba. *mp* *mf*

Trp. *mp*

Trp. 3 *mp*

Vn. *mp* *mf*

Vc. *mp* *mf*

Orchestral score for measures 22-24. Instruments include Clarinet (Cl.), Clarinet in B-flat (Cl. Bb.), Bassoon (Ba.), Violin I (Va. I), Violin II (Va. II), Viola (Va.), and Violoncello (Vc.).

Measure 22: *mf*, *mp*, *mp*, *mp*, *mp*, *mp*. *Un. mos.*

Measure 23: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*. *Un. mos.*

Measure 24: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*. *Un. mos.*

Dynamic markings: *mf*, *mp*, *mp*, *mp*, *mp*, *mp*. Crescendo markings: *cresc.*

Orchestral score for measures 23-25. Instruments include Clarinet (Cl.), Clarinet in B-flat (Cl. Bb.), Bassoon (Ba.), Horn II (Ho. II), Trumpet (Tpt.), Violin I (Va. I), Violin II (Va. II), Viola (Va.), and Violoncello (Vc.).

Measure 23: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. *Un. mos.*

Measure 24: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. *Un. mos.*

Measure 25: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. *Un. mos.*

Dynamic markings: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Crescendo markings: *cresc.*

Measure 25 includes performance instructions: *1. take off mass*, *2. change to harmonic mass*.

Orchestral score for measures 25-27. Instruments include Clarinet (Cl.), Trumpet (Tpt.), Violin I (Va. I), Violin II (Va. II), and Violoncello (Vc.).

Measure 25: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. *Un. mos.*

Measure 26: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. *Un. mos.*

Measure 27: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. *Un. mos.*

Dynamic markings: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Crescendo markings: *cresc.*

Musical score for a symphony orchestra, page 46. The score includes parts for Clarinets I & II, Bassoon, Horns I & II, Trombones I & II, Violins I & II, Viola, and Violoncello. The music features various dynamics such as *p*, *mf*, *f*, *ff*, and *mp*, along with performance instructions like *cresc.*, *dim.*, and *take off mass*.

26

He occasionally opens his mouth, attacking "beasts" along the way.

Alto misura $\text{♩} = \text{C} = 66$

Fl. *p* change to flute

Fl. 2 *pp* triangle L.v. as bass drum

Perc. 1 *p*

Perc. 2 *pp* same pattern

(G#) *pp* same pattern

Pho. continue with same pitches played steadily until bass drum cut as groups of.

Va. I *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$

Va. II *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$

Vla. *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$ *pp* $\frac{1}{2}$

p

This page of a musical score includes the following parts and markings:

- Fl. (Flute):** Features a dynamic marking of *p* and a trill-like ornament.
- Bn. (Bassoon):** Includes a dynamic marking of *p* and a trill-like ornament.
- Perc. 2 (Percussion 2):** Shows a rhythmic pattern with a dynamic marking of *mf*.
- Pno. (Piano):** The grand staff is present but contains no musical notation.
- Vn. I (Violin I):** Multiple staves with dynamic markings *pp*, *mf*, and *pp cresc. dim.*.
- Vn. II (Violin II):** Multiple staves with dynamic markings *pp*, *mf*, and *pp cresc. dim.*.
- Vla. (Viola):** Multiple staves with dynamic markings *pp*, *mf*, and *pp cresc. dim.*.
- Vc. (Violoncello):** Multiple staves with dynamic markings *mf* and *pp cresc. dim.*.

This page of a musical score includes the following parts and markings:

- Fl.**: Flute part with dynamics *mp*, *p*, and *pp*. It features two measures with slurs and accents, and a *pp* dynamic marking.
- Perc. 2**: Percussion 2 part with a *change to snare* instruction.
- Pno.**: Piano part, currently blank.
- Vn. I**: Violin I part with multiple staves and dynamics *pp*.
- Vn. II**: Violin II part with multiple staves and dynamics *pp*.
- Vla.**: Viola part with multiple staves, dynamics *pp*, and fingerings (2).
- Vc.**: Violoncello part with multiple staves and dynamics *pp*.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello) are at the top. The brass section (Horn I-IV, Trombone, Timpani) is in the middle. Percussion 1 and 2 are below the timpani. The piano part is indicated by a dashed line. The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions like 'comando (much)'. A rehearsal mark '28' is present at the beginning of the page.

This page of a musical score, numbered 53, contains the following instruments and parts:

- Fl.** (Flute): Features melodic lines with dynamic markings such as *mf*, *f*, and *sf*. It includes first and second endings.
- Ob.** (Oboe): Provides harmonic support with dynamic markings like *f* and *mf*.
- Cl.** (Clarinet): Features melodic and harmonic parts with dynamic markings including *f* and *mf*.
- Ba.** (Bassoon): Provides harmonic support with dynamic markings like *f* and *mf*.
- Hr. II, III, IV** (Horns): Horn parts with dynamic markings such as *mf* and *f*.
- Tbn.** (Trombone): Includes a performance instruction: "put on baritone mutes".
- Timp.** (Timpani): Features rhythmic patterns with dynamic markings like *mf* and *f*.
- Perc. 1 & 2** (Percussion): Includes performance instructions: "change to whip" and "in snare and hi-hat".
- Vn. I & II** (Violins): Violin parts with dynamic markings such as *f* and *mf*.
- Vla.** (Violas): Viola parts with dynamic markings like *f* and *mf*.
- Vc.** (Violoncello) and **C.** (Contrabasso): Cello and Double Bass parts with dynamic markings like *f* and *mf*.

Musical score for a brass and percussion ensemble, measures 33-36. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horns I, II, III, and IV (Hn. I-IV), Trumpet (Trp.), Trombone (Tbn.), Trombone 3 (Tbn. 3), and Percussion 1 (Perc. 1).

Key features of the score:

- Measures 33-34:** Oboe and Clarinet play melodic lines with triplets and slurs. Horns I, II, III, and IV play sustained notes with dynamics *mf* and *p*. Trumpet and Trombone 3 play rhythmic patterns with slurs.
- Measure 35:** Horns I and II have the instruction "I molo (staccato)". Horns III and IV have the instruction "III coll (staccato)".
- Measure 36:** Percussion 1 has the instruction "(change to snare)".

35

The moon seemed but waves to ebb
and the party dissipated.
Swirling Rit.

Ob.

P.

Cl. 2

Tp.

Tbn. 1. take off note

Tbn. 2. take off note

Tbn. 3.

Prnc. I.

Tbn.

Vln. I. (B=)...

Vln. II. (G=)

Vla.

Vc.

Cb.

mp

mf

f

35 *Swirling Rit.*

Ob. *mf* *p* *mp* *mf* *f* *mf*

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

Ba. *mp* *mp* *mf* *mp* *mf* *mp*

Trp. *mp* *mf* *mp* *mf* *f* *mf*

Tbn. *p*

Tbn. 3 *p*

Perc. I *mf* *mf* *mf* *mf* *mf* *mf*

Perc. *mf* *mf* *mf* *mf* *mf* *mf*

Vln. I *mp cresc.* *mf decresc.* *mp* *mf*

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

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

Vcl. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

Una. coll. non vib.

cresc. *decresc.*

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

Ob. *mf* *mp* *p* *mf*

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

Ba. *mf* *mp* *mp* *p* *mf*

Tpt. *mp* *mp* *mp* *p* *mp*

Tbn. *mp* *p* *mp*

Tbn. 3 *mp* *p* *mp*

Timp. *pp*

Perc. I (change to snare) *Gongola*

Pno. *b7* *13* *13* *b7*

Va. I *mp* *p* *cresc.* *mf* *mf* *mf*

Va. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p*

Ob. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Ba. *mf* *mp* *p*

Tpt. *mf* *mp* *p* take off note

Tbn. *mf* *mp* *pp* take off note

Tbn.3 *mp* *p* *pp*

Trmp.

Perc.1 *mf* *pp*

Perc.2 *mf* *cruc.* *f* *brassy*

Pno.

Vn. I *decresc.* *mp* *p*

Vn. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb.

38 39 42

Ob.

Cl.

Ba.

aggresively

Ha.I.II

Ha.III.IV

Tpx.

aggresively

Timp.

(B>C), (D>C)

Perc. I

mf

sf cresc.

Perc. 2

cymbals (tam)

mf

This page of a musical score includes the following parts and markings:

- Woodwinds:** Oboe (Ob.), Clarinet (Cl.), Bassoon (Ba.), Horn II (Hn. II), Horn III/IV (Hn. III/IV), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tub.).
- Brass:** Horn II, Horn III/IV, Trumpet, Trombone, and Tuba.
- Percussion:** Perc. I and Perc. II.
- Piano:** Pno.
- Dynamic Markings:** *mf*, *f*, *sf*, *sfz*, *ff*, *no pedal*, *aggressively*, *no p*.
- Performance Indications:** *chac.* (chacalera), *tr.* (trill), *acc.* (accelerando), *rit.* (ritardando), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), *sfz* (sforzando), *ff* (fortissimo), *no pedal*, *aggressively*, *no p*.

Fl. *mp*

Ob. *mp*

Ob.2 *mp*

Cl. *mp*

Hr. I, II *mp*

Hr. III, IV *mp*

Tbn. *mp*

Tbn.3 *mp*

Perc. 1 *mp* *p* *cresc.* *mp*

Perc. 2 *mp* *cymbals (mchz)* *mp* *chbr*

Detailed description: This page of a musical score contains measures 40 through 61. The instrumentation includes Flute (Fl.), Oboe (Ob.), Oboe 2 (Ob.2), Clarinet (Cl.), Horns I and II (Hr. I, II), Horns III and IV (Hr. III, IV), Trombone (Tbn.), Trombone 3 (Tbn.3), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The woodwinds and brass parts are primarily marked *mp* (mezzo-piano). The Percussion 1 part features dynamic markings *mp*, *p* (piano), *cresc.* (crescendo), and *mp*. Percussion 2 includes *mp* and specific instructions for *cymbals (mchz)* and *chbr* (chimes).

41

Fl.
Ob.
Ob.2
Cl.
Hr. I, II
Hr. III, IV
Tpt.
Tbn.
Tbn.3
Timp.
Perc. 1
Perc. 2
Pno.

f *decresc.* *mp*
cresc. *f* *ff* *mf*
mf *f*
f *mf*

Detailed description: This page of a musical score, numbered 41, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Oboe 2 (Ob.2), Clarinet (Cl.), Horn I and II (Hr. I, II), Horn III and IV (Hr. III, IV), Trumpet (Tpt.), and three Trombones (Tbn., Tbn.3). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Piano (Pno.) part is at the bottom. The score features dynamic markings such as *f*, *decresc.*, *mp*, *cresc.*, *f*, *ff*, *mf*, and *mf*. The piano part has a complex texture with many notes and slurs.

42

Musical score for measures 42-45. Instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn II (Hr. II), Horn III/IV (Hr. III/IV), Trombone (Tbn.), Percussion 1 (Perc. 1). The score shows complex rhythmic patterns and dynamic markings such as *mp*, *mf*, and *ff*. The Flute part includes a bracketed section in measure 43. The Percussion 1 part features a steady eighth-note accompaniment.

43

Musical score for measures 46-50. Instruments: Flute (Fl.), Oboe (Ob.), Oboe 2 (Ob. 2), Clarinet (Cl.), Horn II (Hr. II), Horn III/IV (Hr. III/IV), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.). The score shows complex rhythmic patterns and dynamic markings such as *mf*, *f*, and *ff*. The Percussion 2 part has the instruction *cymbal (crash) gliss*. The Piano part has a *mf* dynamic marking.

44

45

The fighter calmly moves to for the "touchdown."

67

Musical score for various instruments including Horns (Hn. II, Hn. III, IV), Trombone (Timp.), Percussion (Perc. I), Piano (Pno.), Violins (Va. I, Va. II), Viola (Via.), and Violoncello (Vc.).

Key performance instructions include *mp* with building intensity, *mf cresc.*, *f*, *sf*, *sfz*, and *sfz* with building intensity.

Lyrics for the strings are: "Less on the flag", "Dev. on the flag", and "Dev. on the flag".

Rehearsal marks 44 and 45 are indicated at the top of the score.

46

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Ob.2 *cresc. poco a poco*

Cl. *cresc. poco a poco*

Ba. *cresc. poco a poco*

Hr. I, II *cresc. poco a poco*

Hr. III, IV *cresc. poco a poco*

Tbn. *cresc. poco a poco*

Tbn.3 *cresc. poco a poco*

Timp. *cresc. poco a poco*

Perc. 1 *cresc. poco a poco*

Perc. 2 *bass drum (two drum mallets)*
p *cresc.*

Pno. *cresc. poco a poco*

Vn. I *cresc. poco a poco*

Vn. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

mf *cresc.* *f* *cresc. poco a poco*

1. change to side drum

put on harmon morn

1. put on harmon morn

cymbals
clic band on, and tom tom bang!

mf decresc.

mf decresc.

mf decresc.

mf decresc.

mf decresc.

Musical score for measures 45-49, featuring percussion and string parts. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. I), and Percussion 2 (Perc. 2). The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.).
Measures 45-49:
 - **Timp.:** *mf*
 - **Perc. I:** *ff*, *mf*, *ff*. Includes marking: *to bass drum*.
 - **Perc. 2:** *mf*, *f*, *mf*. Includes marking: *to cymbal*.
 - **Pno.:** *ff*, *f*, *mf*, *mp*. Includes marking: *no celesta*.
 - **Vn. I, Vn. II, Va.:** *mp*. Includes marking: *con pedale*.
 - **Vc., Cb.:** *mf*, *f*, *mf*, *p*, *mf*, *p*, *decresc.*

Musical score for measures 48-49, featuring Flute 2 (Fl. 2), Clarinet (Cl.), Piano (Pno.), and String parts (Vc., Cb.).
Measure 48: *Senza misura* ca. 15 sec. *ppp cresc.*
Measure 49: *Scavita*. Includes marking: *no celesta*.
Fl. 2: *ppp cresc.*, *p*, *decresc.*, *ppp*, *p*. Includes marking: *with fl.*
Cl.: *p*, *decresc.*
Pno.: *pp* slow and steady, as if in space. Includes marking: *con pedale*.
Vc., Cb.: *ppp*. Includes marking: *con pedale*.

A symmetrical young woman enters to the end. She thinks she is an angel.

50 *Alla misura*
♩ = C66

He becomes enchanted with her and they dance together.

mp *mf* *p* *P* *bravissimo* *P* *espresso*

Fl. 2

Pno.

Solo Vn.

Vn. I

Vn. II

Vla.

Vc.

51 *Alla misura*
♩ = C66

mp *mp* *mp* *p* *mp* *more boldly* *cresc.* *scorl.* *scorl.*

Fl. 2

Pno.

Solo Vn.

Vn. I

Vn. II

Vla.

Vc.

When he drives her close for a kiss, she puts her hand out for mercy
and he sees her face as washed in grace.

51

The musical score consists of the following parts and markings:

- Fl.** (Flute): *also flute*, *mf*, *legato*, *mf*
- Fl. 2** (Flute 2): *mf*, *f*, *mp*, *mp*, *p*, *change in palette*
- Pno.** (Piano): *mp*, *mp*, *con pando*
- Solo Vn.** (Solo Violin): *CRESC.*, *mp*, *mf*, *mp*, *f*, *mp*, *p*
- Vn. I** (Violin I): *mp*, *mp*, *mf*, *mp*, *p*
- Vn. II** (Violin II): *mp*, *mp*, *mf*, *mp*, *p*
- Vla.** (Viola): *mp*, *mp*, *mf*, *mp*, *p*
- Vc.** (Violoncello): *mp*, *mp*, *mf*, *mp*, *p*

④ ⑤ 53 *Alla misura* $\text{♩} = 60$

Fl. *mp* *change to flute*

Ob. *mp*

Ob.2 *mp*

Cl. *mp*

Cl.2 *mp*

Ba. *mp*

Ba.2 *mp*

Tpt. *mf* *take off mutes*

Tbn. *mf* *take off mutes*

Perc.2 *mf* *begin roll after saying plan. (symphonic)*
(light plan. on snare)

53 *Alla misura* $\text{♩} = 60$

Vn.I *mf decresc.* *p* *put on mutes*

Vn.II *mf decresc.* *p* *put on mutes*

Vla. *mf decresc.* *p* *put on mutes*

Vc. *mf decresc.* *p* *decresc.* *pp* *put on mutes*

Cb. *mf decresc.* *p* *decresc.* *pp* *put on mutes*

sf

[54] Having come to complete rest, he begins wandering in search for music. Every door seems closed.

1 = C D A

Cl. *pp* *mp* *pp* *pp* *mp* *pp*

Vn.I *ppp* *ppp*

Vn.II *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp*

Solo Vc. *mp* *mf* *decr.* *p* *crec.*
Melancholy
ad libitum cresc.

Vc. *f* *pp* *ppp*

[56]

[57]

Vn.I

Vn.II

Vla.

Solo Vc. *mf* *pp* *ppp* *f*
ad libitum
take off note

Vc. *f* *pp* *ppp* *f*
take off note

*Keep the distance between the 1st and 4th fingers constant. Do not adjust. The result is a sweeping effect.

Dr. a 3 con mod.

Va.I
pp
con mod.
pp
pp
mp
p
take off note

Va.II
pp
con mod.
pp
pp
mp
p
take off note

Via.
pp
con mod.
pp
pp
mp
p
take off note

Solo Vc.
ritard. portando
cresc.
mf
mp
mf

58

Va.II
mf
decrec.
p
decrec. pp
take off note

Solo Vc.
mf
decrec.
mp
f
mp cresc.
mf
mf

Vc.
mp
mf

59 No effect he entered into to another region for some scraps of food. 60 *Molto più mosso*

Hn.I.II *(stappo) f p*

Hn.III.IV *(stappo) f p*

Tbn. *f*

Tbn.J. *f*

Temp. *pp p pp p f f* *(to-d)*

Perc.1 *non tim. (non tim beater) change to clyres*

Perc.2 *Cymbal (tam.)* *low vibas (tamor off)* *mp* *mf*

Picc. *• • dampen strings at end of measure with bowing piano with c.h. finger*

Vn.I *Div. a 2* *pp* *Molto più mosso* *f* *mf*

Vn.II *Div. a 2* *pp*

Vla. *Div. a 2* *pp*

Solo Vc. *mp* *Div. a 2* *p* *mp* *mf*

Vc. *pp*

Cb. *p* *mp* *p* *pp*

*double stop gliss. on natural harmonics

61 The vagrant gains the coin and runs off leaving the prodigal dejected and bankrupt.

This page of a musical score contains measures 61 through 63. The instruments listed on the left are Oboe (Ob.), Oboe 2 (Ob. 2), Clarinet (Cl.), Clarinet 2 (Cl. 2), Horn I/II (Hrn. I/II), Horn III/IV (Hrn. III/IV), Trombone (Tbn.), Trombone 3 (Tbn. 3), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Vn. I), and Violin II (Vn. II).
Measure 61 features woodwinds and strings playing a rhythmic pattern of eighth notes. The piano part includes the instruction "release fingers from wires".
Measure 62 continues the woodwind and string accompaniment.
Measure 63 shows the woodwinds and strings concluding the passage. The piano part has a dynamic marking of *mf*.
The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *mf*.

Ob. 62

Ob. 2

Cl.

Cl. 2

Ba.

Ba. 2

Pno.

Va. I 62

Va. II

Vla.

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Ba. *cresc.* *ff*

Pno. *ff*

Va.I *cresc.* *ff* *dim.*

Va.II *cresc.* *ff* *dim.*

Via. *cresc.* *ff* *dim.*

Vc. *mf cresc.* *ff* *dim.*

Cb. *ff* *dim.*

63 *ff* *dim.*

65

wood, from a piece of

decrease

more

Hr.II

Hr.III,IV

Perc. I

change to triangle

Pia.

from a distance

Vc.

Unst. all

D.

mp

p

Third Tableau

Coming to her senses, he begins the difficult primary tones. The father pines down the road in hope for his son.

66 4/4 C#G

Fl.

Ob.

Cl.

Ba.

Hr.II

Hr.III,IV

Perc. I

Perc. 2

Via.

Vc.

D.

from a distance

pp cresc.

1. into from a distance

pp

fff

from a distance

pp cresc.

from a distance

pp

pp

take off note

take off note

trumpet

in gluck

66 4/4 C#G

mp cresc.

pp

cresc.

pp

cresc.

mp

cresc.

pp

cresc.

mp

cresc.

69 *mf* *Chorus*

Fl.

Ob.

Ob.2

Cl.

Ba.

Perc.1

Perc.2 *l.u. change to crash cymbals*

69 *mf* *Chorus*

Va.I

Va.II

Via.

Vc.

Cb.

When they meet, the son begins to plead for forgiveness.

The musical score for page 86 includes the following instruments and parts:

- Flute (Fl.):** Features trills and triplets in the first measure.
- Oboe (Ob.):** Features a triplet in the first measure.
- Oboe 2 (Ob.2):** Features a triplet in the first measure.
- Clarinet (Cl.):** Features a triplet in the first measure.
- Bassoon (Ba.):** Features a triplet in the first measure.
- Horn I, II (Hr.I, II):** Features a dynamic marking of *f* and a *Cresc.* marking.
- Horn III, IV (Hr.III, IV):** Features a dynamic marking of *f* and a *Cresc.* marking.
- Timpani (Temp.):** Features a dynamic marking of *mp* and a *f* marking.
- Percussion 1 (Perc.1):** Includes the instruction *in bass drum* and a dynamic marking of *mp*.
- Percussion 2 (Perc.2):** Includes the instruction *small cymbals* and dynamic markings of *f* and *p*.
- Violin I (Va.I):** Features a dynamic marking of *f* and a *Cresc.* marking.
- Violin II (Va.II):** Features a dynamic marking of *f* and a *Cresc.* marking.
- Viola (Via.):** Features a dynamic marking of *f* and a *Cresc.* marking.
- Violoncello (Vc.):** Features a dynamic marking of *f* and a *Cresc.* marking.
- Double Bass (Cb.):** Features a dynamic marking of *f* and a *Cresc.* marking.

Other markings include *pp*, *f*, *Cresc.*, *mp*, *p*, and *pp*. The percussion parts include specific instructions: *in bass drum*, *small cymbals*, and *in cymbals and glock.* The strings and woodwinds have various articulations and dynamic changes throughout the piece.

70 Joyfully
Filled with compassion, the Father embraces the son and drops his own soul around him.

FL. 1 *mf* *f*

FL. 2 *f*

Ob. *mf* *f*

Ob. 2 *mf* *f*

Cl. *mf* *f*

Cl. 2 *mf* *f*

Ba. *mf* *f*

Ba. 2 *mf* *f*

Hr. I, II *f* *fp cresc.*

Hr. III, IV *f* *fp cresc.*

Tpt. *mp* *f* *fp cresc.*

Tbn. *mp* *f* *fp cresc.*

Tbn. 3 *f* *fp cresc.*

Timp. *f* *fp* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mf* *f*

Pno. *f*

Va. I *f* *fp cresc.*

Va. II *f* *fp cresc.*

Vla. *f* *fp cresc.*

Vcl. *f* *fp cresc.*

C. *f* *fp cresc.*

70 Joyfully

(*mf*) *f* *fp cresc.* *mf*

Fl.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Ba.

Ba. 2

Hr. III

Hr. III, IV

Tpt.

Tbn. I

Tbn. 2

Tbn. 3

Timp.

Perc. I

Perc. 2

Pno.

Va. I

Va. II

Via.

Vc.

mf

f

ff

cresc.

roll B-C

to gliss immediately

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Flute (Fl.), Flute 2 (Fl.2), Oboe (Ob.), Oboe 2 (Ob.2), Clarinet (Cl.), Clarinet 2 (Cl.2), Bassoon (Ba.), and Bassoon 2 (Ba.2). The middle section includes brass: Horns II and III (Hn. II, III), Horns III and IV (Hn. III, IV), Trumpets (Tpt.), Trombones (Tbn.), and Trombone 3 (Tbn.3). The percussion section (Perc.) includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The piano part (Pno.) is shown with a grand staff. The string section (Strings) includes Violins I and II (Vu. I, Vu. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.).

Key performance instructions and markings include:

- Flute:** "change to flute" (measure 72)
- Oboe:** "change to English horn" (measure 72)
- Percussion 1:** "more (with) tones of *f*" (measure 72)
- Percussion 2:** "cymbals (cym)" (measure 72)
- Piano:** "D' lae claus" (measure 72), "decresc." (measure 74)
- Violins:** "D' lae claus" (measure 72)

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and dynamic markings such as *f*, *mf*, and *sf*.

Rit. e dim. ♩ = 120

Hr.II
mp *p* *pp*

Hr.III.IV
mp *p* *pp*

Tpt.
mp *p* *pp*

Timp. (Cb)

Perc.1 no cymb.

Perc.2 Lx

Pno.

Rit. e dim. ♩ = 120

Va.I *mf* *decresc.* *p*

Va.II *mf* *decresc.* *p*

Vla. *mf* *decresc.* *p*

Vc. *mf* *decresc.* *p*

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

72 Epilogue
Tranquillo e espressivo

73

Fl. Flute 1 and 2 staves.

Ob. Oboe staff.

Ob.2 English horn staff.

Cl. Clarinet staff.

Ba. Bassoon staff.

Hr. I, II Horn 1 and 2 staves.

Perc. 2 Percussion 2 staff, including cymbals (trill).

Pno. Piano accompaniment staff with lyrics:
English horn: *Place a small gold ornament the piece on the string where the sh. hand will play*

72 *Tranquillo e espressivo*

Va. I, II Violin I and II staves.

Vla. Viola staff.

Vc. Violoncello staff.

Cb. Contrabasso staff.

73

The story returns to the present.

74 75

Ob. 1. *English horn solo* *pp* *decrasce* *p* *pp*

Ob. 2. *pp* *decrasce* *p* *pp*

Ho. III, IV. *1. solo* *decrasce* *pp*

Tpt. *mp* *legato decresc.* *pp* *ppp*

Trmp. *decrasce* *pp* *p* *cresc.*

Perc. 1. *pp* *pp* *pp* *cresc.*

Perc. 2. *vibrotom (on) (soft mallets)* *pp* *cresc.*
plus with each dir *p* *cresc.*

Pno. *pizzicato piano* *p* *pp* *cresc.*

Vn. I. *pp* *decrasce* *cresc.* *p* *p* *pp*

Vn. II. *mp* *decrasce* *pp* *cresc.* *p* *pp*

Vla. *mp* *decrasce* *pp* *cresc.* *p* *pp*

Vc. *mp* *decrasce* *pp* *cresc.* *p* *pp*

Cb. *decrasce* *pp* *p*

The father crosses the city gate to join the celebration.

He returns and the celebration continues. ■

The musical score consists of the following parts and markings:

- Hrn. II:** Horn in E-flat, starting with a dynamic of *mp*.
- Temp.** Timpani, playing a rhythmic pattern with dynamics *mp decresc.* and *pp*.
- Perc. I:** Percussion I, with a *p* dynamic and a note marked *decresc.*
- Perc. II:** Percussion II, playing a rhythmic pattern with dynamics *mp decresc.* and *p*.
- Pno.** Piano, playing chords with triplets and dynamics *cresc.*, *mp*, *p*, and *pp*.
- Vn. I:** Violin I, with dynamics *mp*, *pp*, *p*, and *cresc.*
- Vn. II:** Violin II, with dynamics *mp* and *p*.
- Vla.:** Viola, with dynamics *mp* and *p*.
- Vcl.** Violoncello, with dynamics *mp* and *p*.
- Cb.** Contrabasso, with dynamics *mp* and *p*.

Performance directions include "change to woodblocks", "woodblocks (rubber)", and "in xylophone".

FL. *acciol* *mf* *crac.* *f*

Ob. *mf* *crac.* *f*

Ob.2 English horn *mf* *crac.* *f*

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

Ba. *mf* *crac.* *f*

Hr. II *crac.* *f*

Hr. III, IV *crac.* *f*

Timp. *mf* *crac.* *f*

Perc. 2 *mf* *crac.* *f* *systeme rubber* *mf* *crac.* *f*

Pro. *mf* *crac.* *f*

Va. I *mf* *crac.* *f* *Use 1 in Capote*

Va. II *mf* *crac.* *f* *Use 2 in Capote*

Vla. *mf* *crac.* *f* *Use 1 in Capote*

Vc. *mf* *crac.* *f* *Use 2 in Capote*

76 *acciol* *mf* *crac.* *f* *Joyfully ♩ = 122* *mf* *crac.* *f*

The image shows a page of a musical score for a symphony, page 96, with a rehearsal mark 77. The score is for a full orchestra and includes the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Ob.2 (Oboe 2)
- Cl. (Clarinet)
- Ba. (Bassoon)
- Ho. I, II (Horn I & II)
- Ho. III, IV (Horn III & IV)
- Timp. (Trombone)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Vn. I (Violin I)
- Vn. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)

The score is written in 4/4 time and features various dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Percussion I part includes markings for *mandrino (mdn)* and *drum*. The Violin I part has a *77* rehearsal mark above it. The score is presented in a standard musical notation format with multiple staves per instrument and a conductor's part at the top left.

This musical score page, numbered 97, contains the following parts and markings:

- Ob.:** Oboe parts with dynamics *mf*, *decresc.*, and *mp*.
- Ob.2:** Second Oboe part with dynamics *mf* and *decresc.*
- Cl.:** Clarinet part with dynamics *mp*, *mf*, and *mp*. Includes a first ending bracket labeled "1." and a *rit.* marking.
- Ba.:** Bassoon part with dynamics *mf* and *mp*.
- Perc.1:** Percussion 1 part with dynamics *mp* and *decresc.*
- Perc.2:** Percussion 2 part with a *glöckenspiel (Strom)* marking and *mp* dynamics.
- Pno.:** Piano part with *mp* dynamics.
- Vn.I:** Violin I part with dynamics *decresc.*, *mp*, and *mp*. Includes a *Una.* marking.
- Vn.II:** Violin II part with dynamics *decresc.* and *mp*.
- Vla.:** Viola part with dynamics *decresc.* and *mp*.
- Vc.:** Violoncello part with dynamics *decresc.* and *mp*.

This page of a musical score, numbered 99, contains the following parts and markings:

- Fl.**: Flute part with a *decresc.* marking.
- Ob. 2**: Oboe 2 part with a *decresc.* marking.
- Cl.**: Clarinet part with a *decresc.* marking.
- Ba.**: Bassoon part with a *decresc.* marking.
- Hrn. I, II**: Horns I and II parts, both marked *pp*.
- Timp.**: Timpani part.
- Perc. 2**: Percussion 2 part with markings *mp*, *decresc.*, *p*, and *pp*. Includes the instruction "with mallet (then with drum)" and *ln* markings.
- Pno.**: Piano part, marked *mp*.
- Vn. I**: Violin I part, marked *pp*.
- Vn. II**: Violin II part, marked *pp*.
- Vla.**: Viola part, marked *decresc.*.
- Vc.**: Violoncello part, marked *decresc.*.
- Cb.**: Contrabass part, marked *decresc.*.

Musical score for measures 79-100, featuring instruments: Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as 'decresc.' and 'pp'.

The score consists of six staves. The top staff is for Timpani (Timp.), followed by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 79: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 80: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 81: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 82: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 83: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 84: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 85: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 86: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 87: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 88: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 89: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 90: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 91: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 92: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 93: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 94: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 95: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 96: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 97: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 98: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

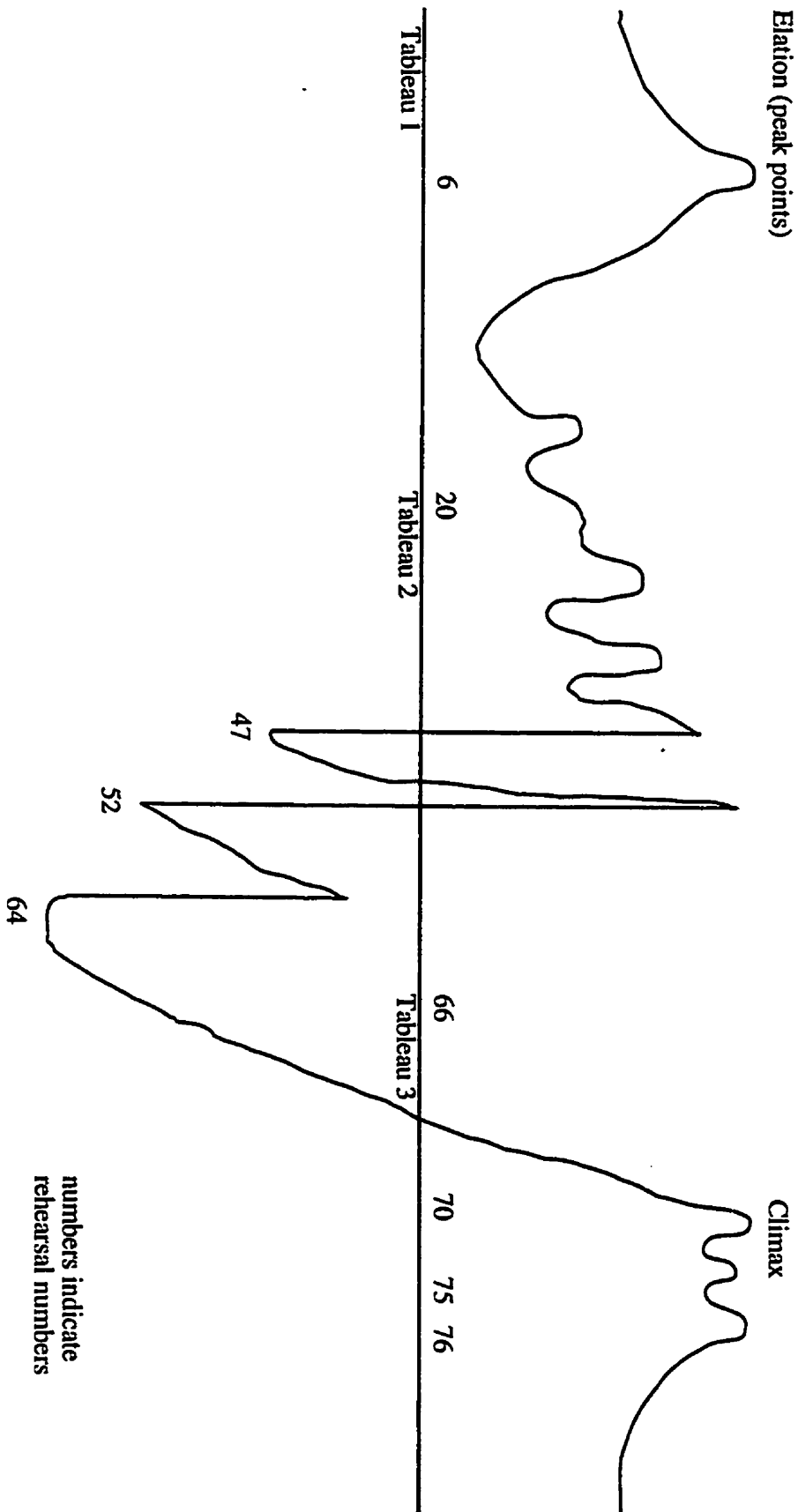
Measure 99: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

Measure 100: Timp. has a half note G4. Vln. I and Vln. II have whole notes G4 and F4. Vla. has a sixteenth-note pattern. Vc. and Cb. have whole notes G2 and F2. Dynamic: *decresc.*

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Appendix A
Formal Shape - Inverted Arch



Depression
(crisis points)

numbers indicate
rehearsal numbers

Appendix B

Row Forms

	I-0	I-1	I-11	I-5	I-9	I-3	I-7	I-6	I-8	I-2	I-10	I-4
P-0	B	C	Bb	E	G#	D	F#	F	G	C#	A	D#
P-11	Bb	B	A	Eb	G	C#	F	E	F#	C	Ab	D
P-1	C	C#	B	F	A	Eb	G	F#	G#	D	Bb	E
P-7	F#	G	F	B	D#	A	C#	C	D	Ab	E	Bb
P-3	D	Eb	Db	G	B	F	A	Ab	Bb	E	C	F#
P-9	G#	A	G	C#	F	B	D#	D	E	Bb	F#	C
P-5	E	F	Eb	A	C#	G	B	Bb	C	F#	D	G#
P-6	F	F#	E	Bb	D	Ab	C	B	C#	G	Eb	A
P-4	Eb	E	D	G#	C	F#	Bb	A	B	F	Db	G
P-10	A	Bb	Ab	D	F#	C	E	Eb	F	B	G	C#
P-2	C#	D	C	F#	Bb	E	G#	G	A	D#	B	F
P-8	G	Ab	F#	C	E	Bb	D	C#	Eb	A	F	B

Appendix C Introversions of the Row

Row P-0

Introversion 1

1 2 3 4 5 6 7 8 9 10 11 12 1 12 2 11 3 10 4 9 5 8 6 7

Introversion 2

1 7 12 6 2 8 11 5 3 9 10 4 1 4 7 10 12 9 6 3 2 5 8 11

Introversion 3

1 11 4 8 7 5 10 2 12 3 9 6 1 6 11 9 4 3 8 12 7 2 5 10

Introversion 4

1 10 6 5 11 2 9 7 4 12 3 8 1 8 10 3 6 12 5 4 11 7 2 9

Introversion 5

1 9 8 2 10 7 3 11 6 4 12 5 1 5 9 12 8 4 2 6 10 11 7 3

Introversion 6

1 3 5 7 9 11 12 10 8 6 4 2 12 1 2 11 10 3 4 9 5 8 7 6

Introversion 7

Introversion 8

Introversion 9

Introversion 10

Introversion 11

more freely derived (celesta accompaniment)

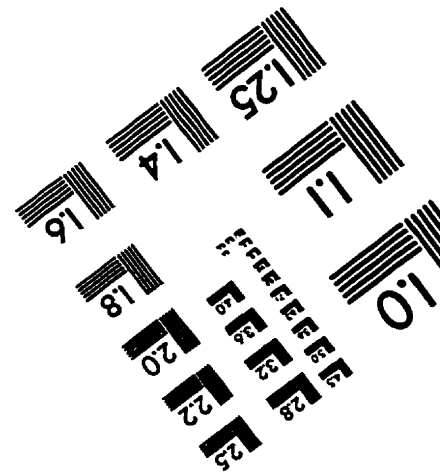
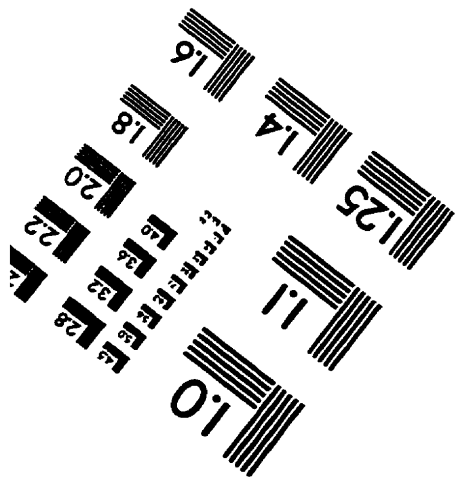
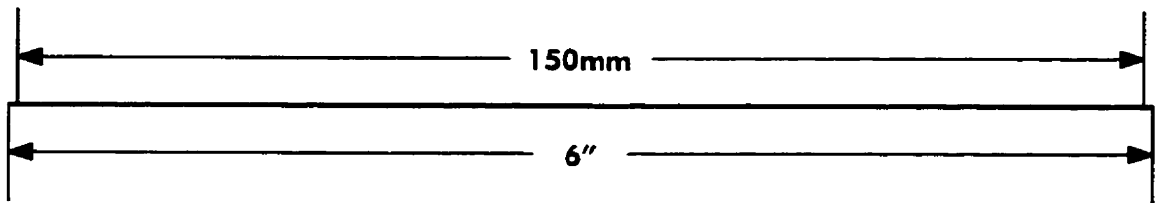
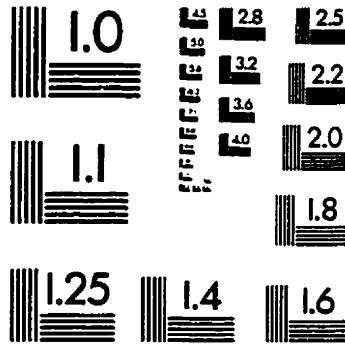
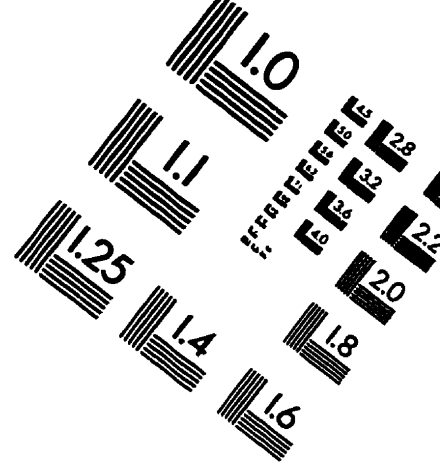
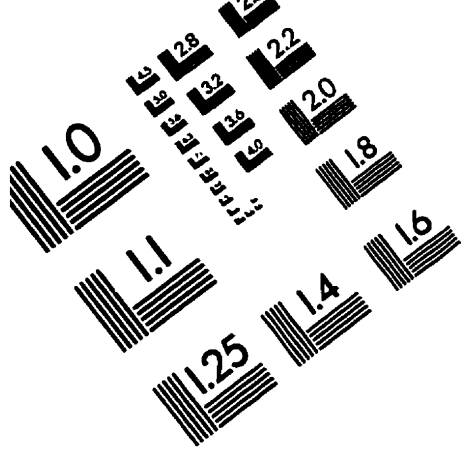
Appendix D

Process of Row Transformation

The diagram illustrates the process of row transformation through five staves of musical notation:

- Staff 1:** Labeled "1-8" and "permuted". It shows a sequence of notes. A box highlights a specific interval, labeled "start point".
- Staff 2:** Labeled "begins to build 1-8 from middle outwards". It shows the sequence of notes being extended. A circled note is labeled "pivot note". A note below it is labeled "leaves 1-8 unfinished, using F#/Gb as a pivot".
- Staff 3:** Labeled "newly transformed row". A box highlights a new interval, labeled "start point". A dashed line connects this "start point" to the "pivot note" in the second staff.
- Staff 4:** Labeled "rebuilds from middle outwards in retrograde". It shows the sequence of notes being extended in reverse order from the "start point".
- Staff 5:** Labeled "continuing to ..." and "Retrograde of new row". It shows the final sequence of notes, including the interval $b_a \#_a b_a$.

TEST TARGET (QA-3)



APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

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