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TWO MOVEMENTS FOR ORCHESTRA

(TITLE)

BY

LARRY A. COX

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1982
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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July 19, 1982
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DEPARTMENT HEAD

AN ANALYSIS

OF

"TWO MOVEMENTS FOR ORCHESTRA"

FORM:

MOVEMENT I:

The first movement, entitled 'Ein feste Burg ist unser Alice,' is formally a very simple piece (ABA-ternary) and is outlined below:

Introduction	A	B
(Strings, Cel.)	1)micropolyphonic textural mass (W.W., Perc., Cel.) 2) conjunctive linear set melody A (Brass) 3) conjunctive linear set melody B (Strings)	1) chance-row textural mass (W.W.) 2) Ein feste Burg ist unser Gott (Brass) 3) Folk Melody-Alice, Where Are You Going? (Strings)

A'	Coda
1) micropolyphonic textural mass (Strings, Perc., Cel.) 2) conjunctive linear set melody A (W.W.) 3) conjunctive linear set melody B (Brass)	Based on Introductory material (Strings, Cel., W.W.)

MOVEMENT II:

The form of this movement is Introduction-A-B-C-B'-A'-Coda (arch form), and is outlined more extensively below:

Introduction	A	B	
(Strings, W.W., Brass)	polymetric dance or scherzo	a march-duple meter (Strings-melody, W.W., Brass-accompaniment	b Melody continues with inversion and "free" set-determined counterpoint (W.W., Brass, Strings)

C		
chorale set-determined harmony		
a melodic subsection 1 (Strings, Cel.)	b melodic subsection 2 (Strings, Cel.)	c melodic subsection 1 with rhythmic displacement (Strings, W.W.)

B'	A	Coda
waltz-triple meter melodic and harmonic material from B section (Brass)	truncated (W.W. and Brass)	Based on Introduction (Strings, W.W., Brass)

MATERIALS:

The important aspects of the composition are as follows:

1) Set structure

2) Micropolyphony

3) Chance-row

4) Sound mass

5) Coloration and instrumentation

These and other elements will be discussed with examples from the score in the following section.

SET STRUCTURE

Set structure is used as a basic harmonic and melodic structural element in both movements as well as 12-tone serialism in the second movement. The usage of set structure appears in several places and in different forms throughout the piece.

A list of the principal sets used in the composition follows, with the sets in prime form. (N.B. Only the prime forms of the sets are listed, but usages of the transpositions and inversions of these set forms do occur.)

Three-note sets	Four-note sets
0,1,3	0,1,4,5
0,1,4	0,1,3,6
0,1,5	0,2,3,6
0,1,6	0,2,3,7
0,2,4	0,1,4,6
0,2,5	0,1,5,7
0,2,6	0,1,4,7
0,3,7	0,1,4,8
	0,1,5,8
	0,2,4,7
	0,2,5,7
	0,2,4,8
	0,2,6,8
	0,2,5,8
	0,1,3,7

The 12-tone row used in the piece is as follows:

0 7 1 3 4 11 5 8 6 2 9 10

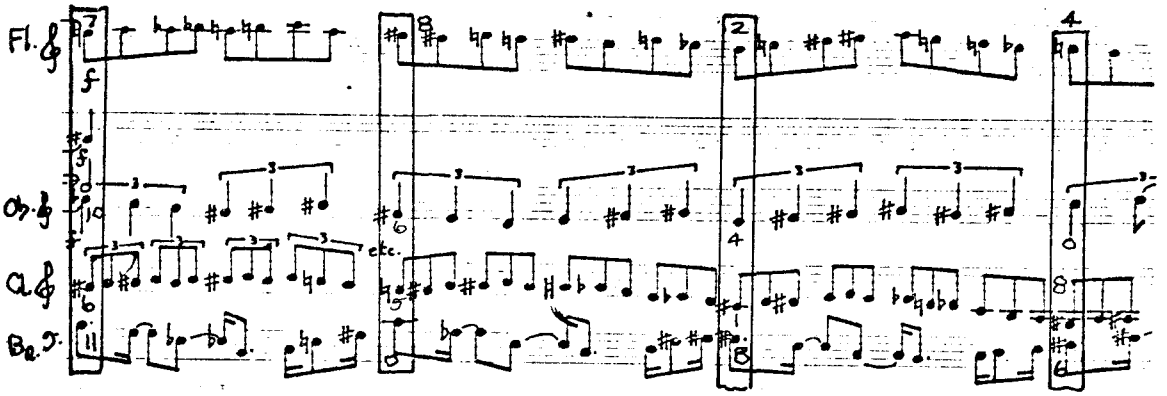
or

c g c# eb e b f g# f# d a a#

Examples of set usage may be found in the following places:

The voicing of the downbeats may be analyzed, finding an occurrence of the sets, both as chords and stated in each voice linearly (Ex. 1)

Ex. 1-p.2-W.W.



Interpreted numerically, the downbeats can be shown as follows:

7 - 8 - 2 - 4

10 - 6 - 4 - 0

6 - 5 - 1 - 8

11 - 0 - 8 - 6

The linear sets in prime form are as follows:

0,1,4,6

0,2,6,8

0,2,3,7

0,1,4,6

And the horizontal sonorities as follows:

0,1,4,5

0,1,3,7

0,1,3,7

0,2,4,8

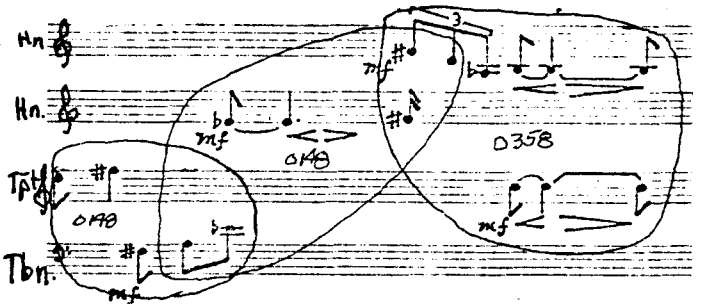
Ex. 2

As linear conjunctive sets.

Example 2 can be reduced to linear form as shown - the sets are used

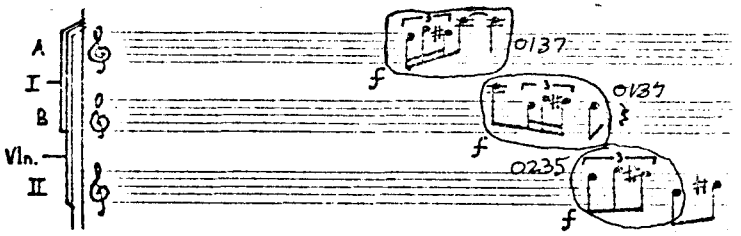
in an overlapping manner so as to present a structured melody.

Ex. 2-p. 3-Brass



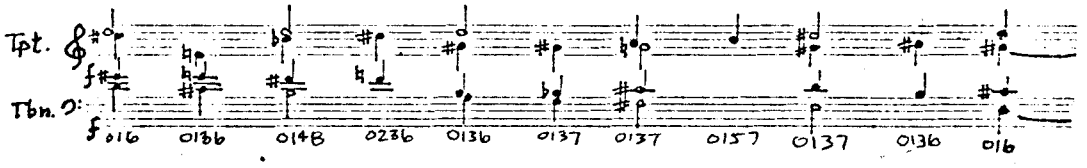
The same treatment as in Ex. 2 may be found in the strings in the same place.

Ex. 3-p.3-Strings



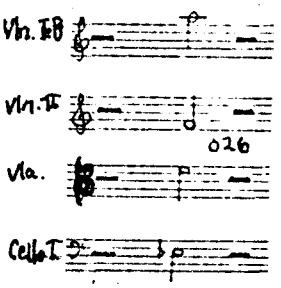
The sets are also used as a harmonic generator. Ein fest Burg ist unser Gott is used here with the melody and bass lines intact from the Bach harmonization, but the middle voices are generated by set structure.

Ex. 4 - p. 5 - Brass

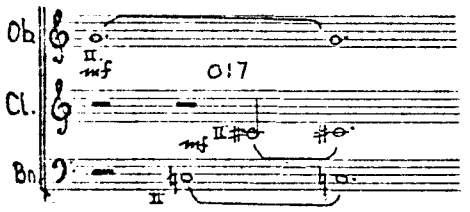


The same treatment exists in other places as well.

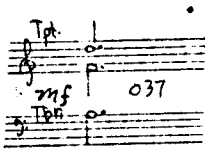
Ex. 5 - p. 16 - Strings



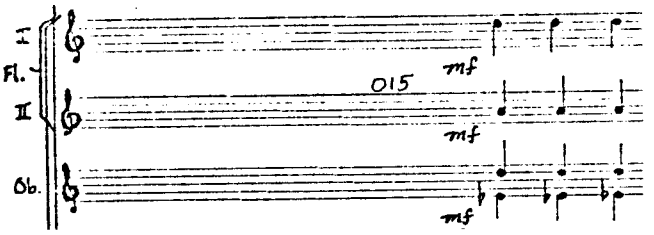
Ex. 6 - p. 17 - W.W.



Ex. 7 - p. 17 - Brass

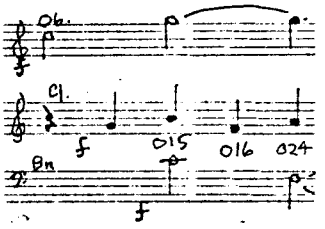


Ex. 8 - p. 24 - W.W.
Accompanimental Harmony



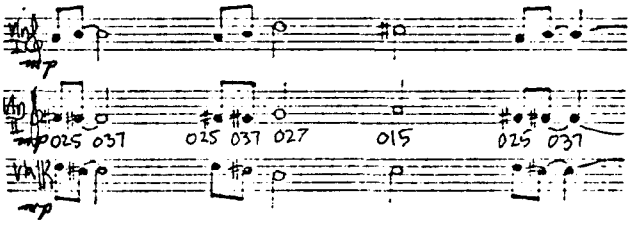
Sets are also used as a generator for 'free' counterpoint against pre-composed voices.

Ex. 9 - p. 28 - W.W.



And again as a harmonic generator.

Ex. 10 - p. 31 - Strings



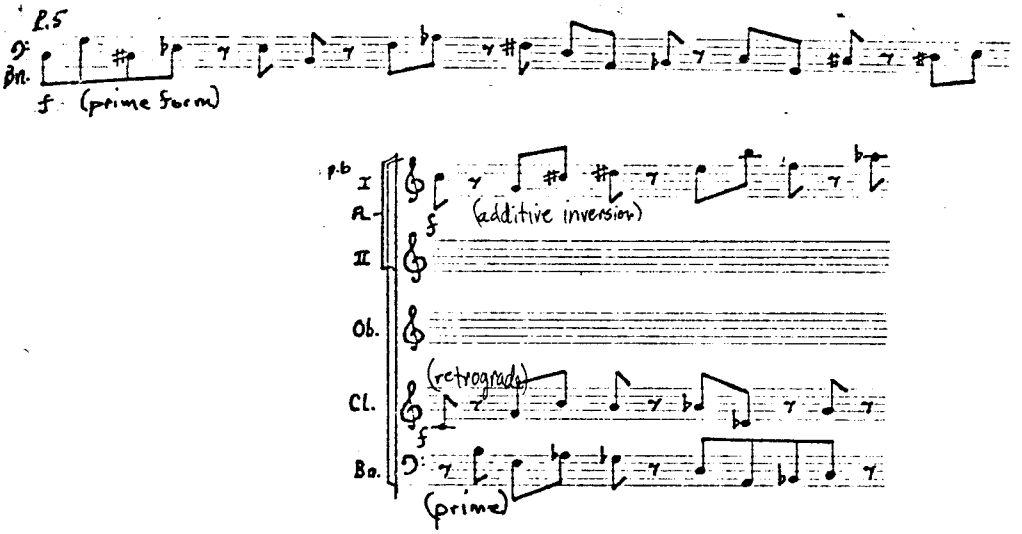
MICROPOLYPHONY

Micropolyphony is used as a textural element in the woodwinds (p. 2) and strings (p. 11) and is constructed with harmonic checkpoints (see Ex. 1) as a structural guide. Each voice of the micropolyphony moves in its own pattern (flute in alternating half steps and whole steps, oboe in whole steps, clarinet in half steps, and bassoon in thirds - the string usage later in the movement is similar.)

CHANCE-ROW

A rhythmic idea for the woodwind polyphony (see Ex. 11) was created by a random number generator. The number of notes (one to five) in each group set off by rests are the result of the random number list and the pitch content is determined by the 12-tone row stated earlier.

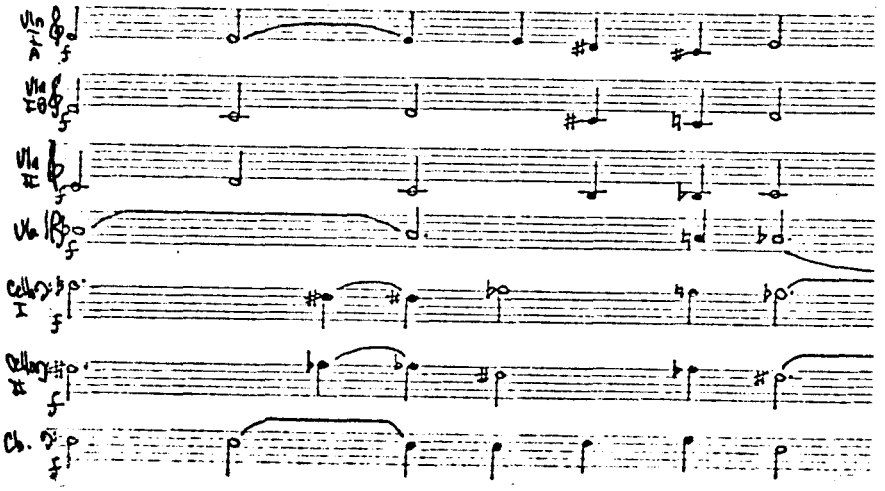
Ex. 11 - pp. 5,6 - W.W.



SOUND MASS

Sound mass is treated in two ways in the piece - as a harmonic determinant and as a structural (textural) element. As a harmonic determinant, the statement of "Alice, Where Are You Going?" (p. 5) is heard in the contrabass, its inversion in the Violins IA, and the space between is filled in with approximately equal intervals, creating a dense moving chord cluster.

Ex. 12 - p. 5 - Strings



As a textural element, it is important by virtue of the simultaneous occurrence of many dense and dissimilar ideas.

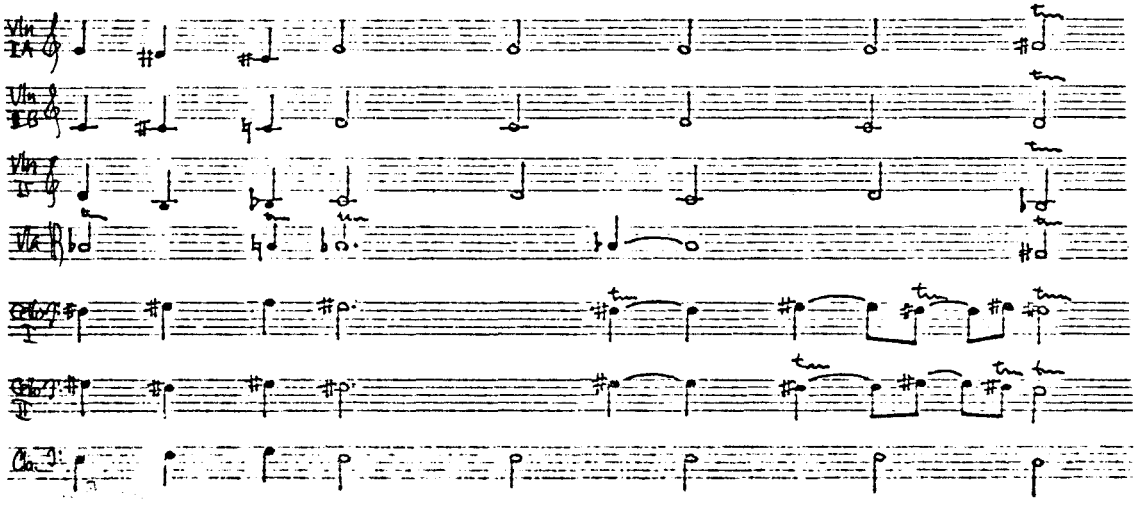
Ex. 13 - p. 7 - Full Orchestra (See next page)

COLORATION AND INSTRUMENTATION

The percussion and celeste are used as 'color instruments' - providing timbral color in important places in the score. (See pp. 2, 6, 31, etc.)

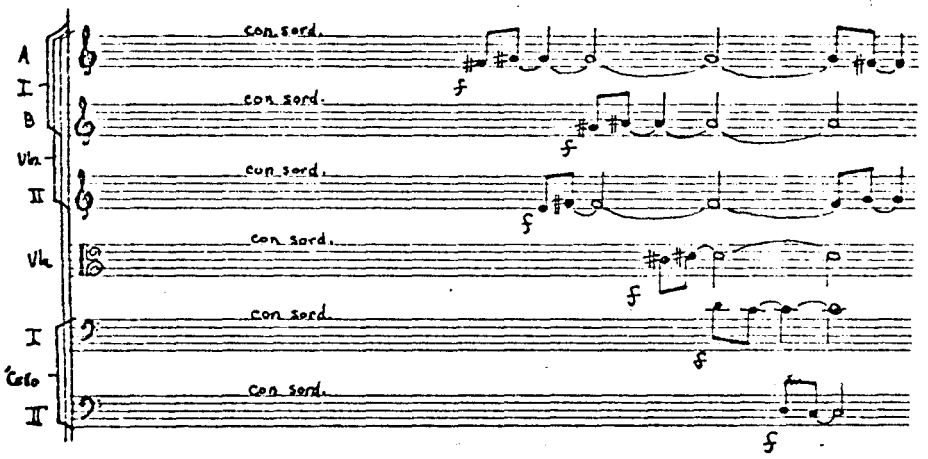
The only other important colorative elements are the use of trills in the strings:

Ex. 14 - p. 7 - Strings



and muting in the strings:

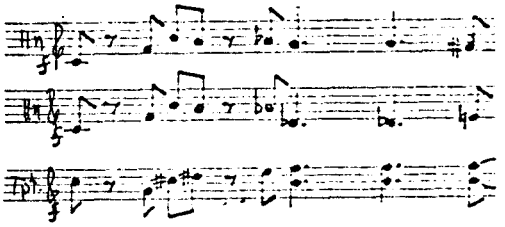
Ex. 15 - p. 31 - Strings



Other important elements in the piece which should be noted are the melodic elements which are not predetermined compositionally (Mvt. II).

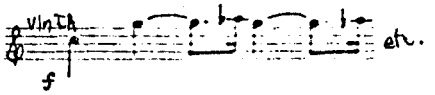
The brass melody in Ex. 16 - p. 21 is partly predetermined by the row, but textural and voicing considerations were taken into account to produce the desired dance- or scherzo-like effect.

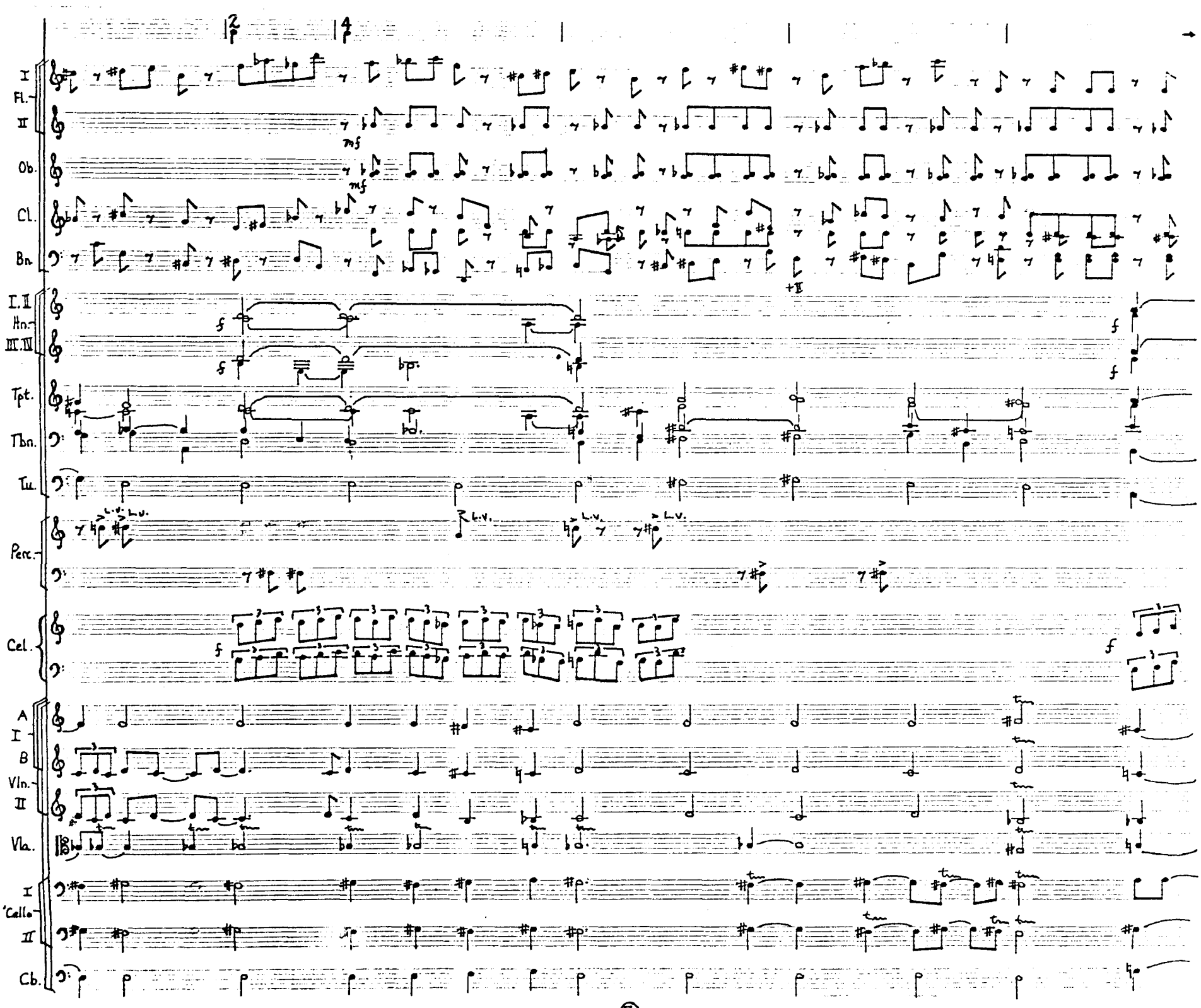
Ex. 16 - p. 21 - Brass



The melody in Ex. 17 in the strings was freely composed to fit the character of the section.

Ex. 17 - p. 24 - Strings




I
Fl.
II
Ob.
Cl.
Bn.
I. II
Hn.
III. IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.
mf
+II
L.v.
f

CUES

SLOW

5 7 7 5 6

Flute I

Flute II (Piccolo)

Oboes I, II

B♭ Clarinets I, II

Bassoons I, II

I, II

Horns

III, IV

B♭ Trumpets I, II

Trombones I, II

Tuba

Percussion

Celeste

mp

Ped.

Ped.

A

I

B

Violins

II

Violas

'Cellos

Contrabass

mp

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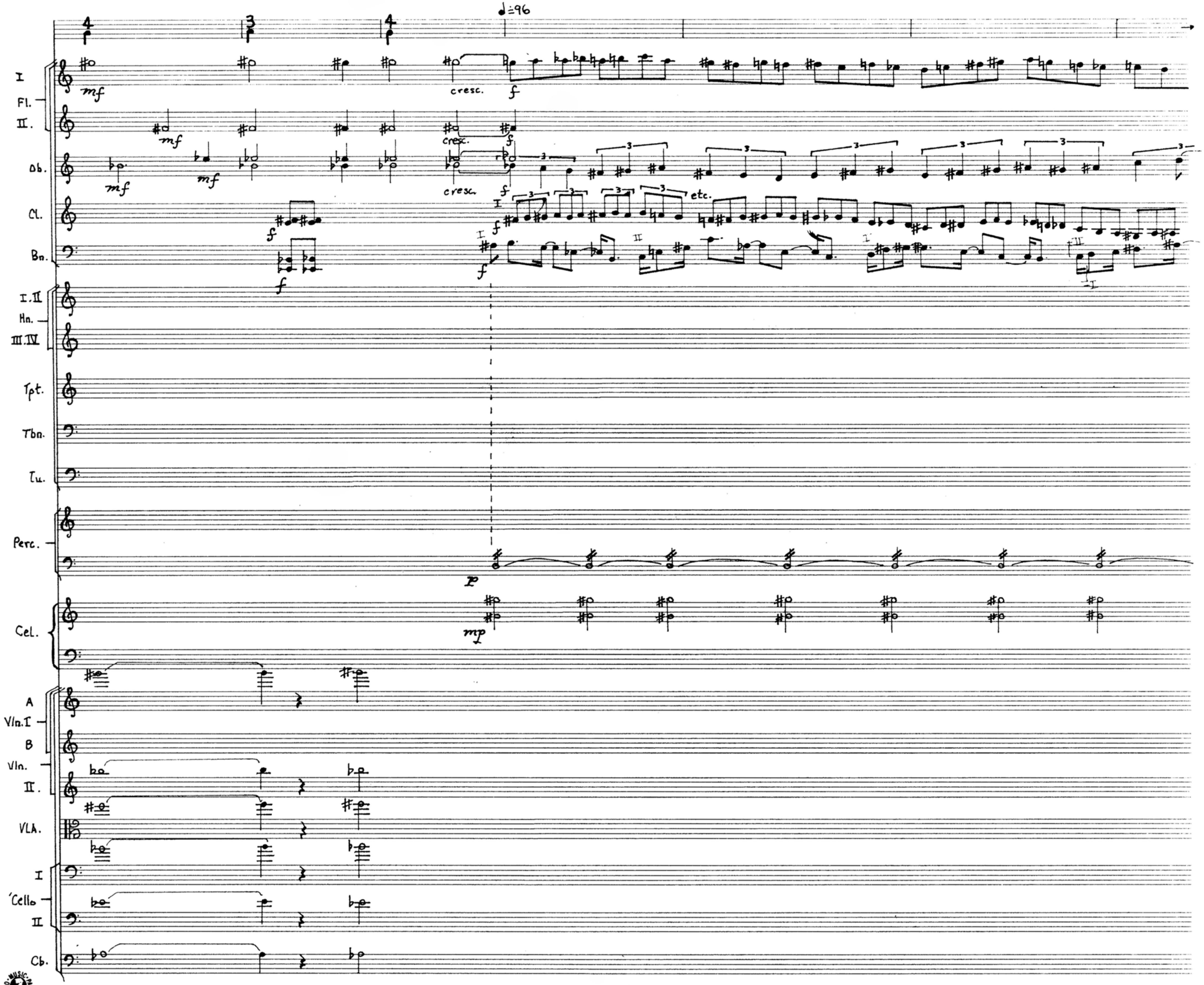
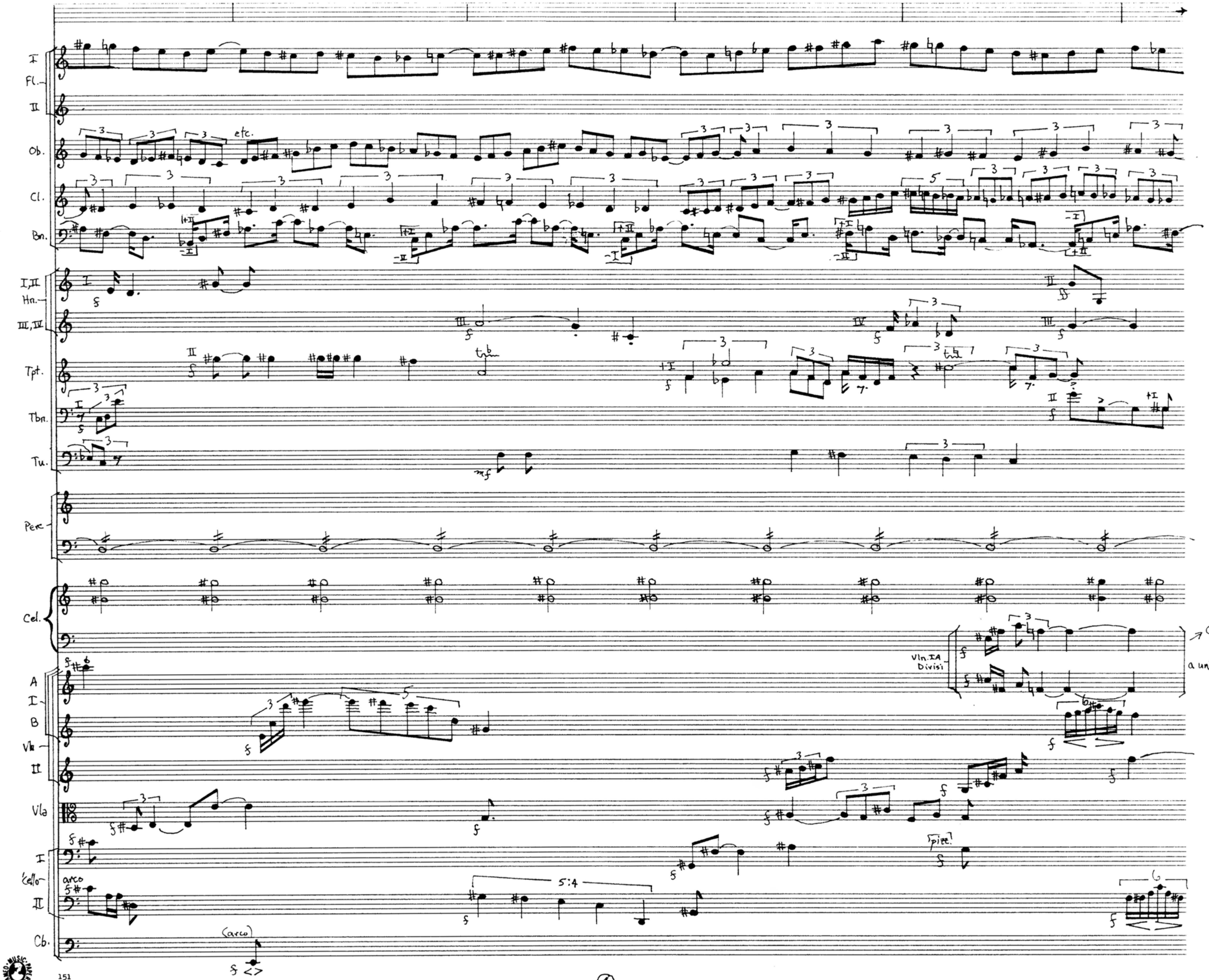


HO 5 3124 1527½ Vine S Hollywood, Calif.

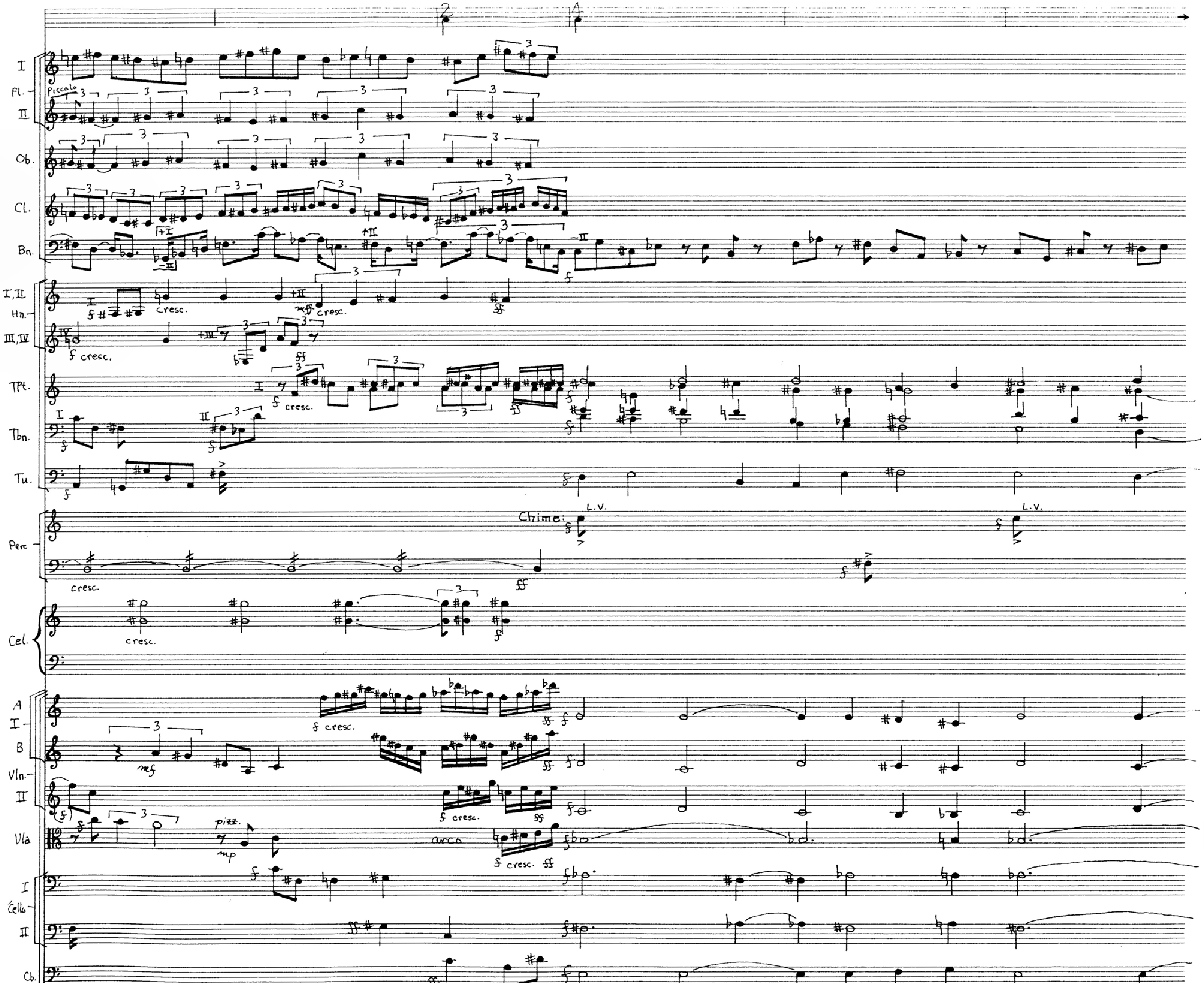
I.
Fl.
II.
Ob.
Cl.
Bn.
I.II
Hn.
III.IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

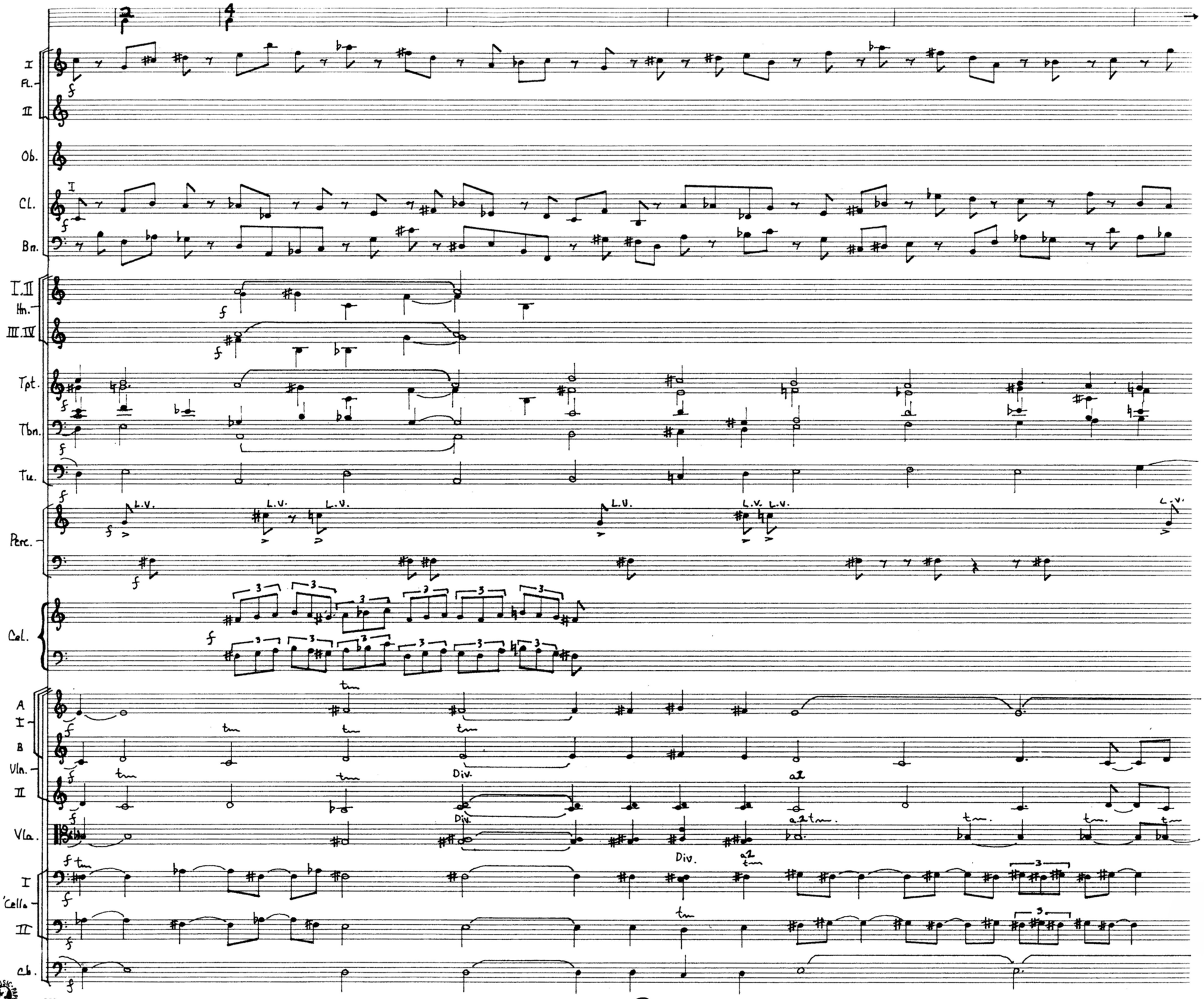
mp subito
f
etc.
mf
Pizz.

HO 5-3124 1527½ Vine St. Hollywood, Calif.



HO. 5-3124
Hollywood, Calif.


Fl.
Piccolo
Ob.
Cl.
Bn.
Hn.
cresc.
Tpt.
Tbn.
Tu.
Perc
Chime:
L.V.
Cel.
Vln.
Vla
pizz.
arco
Cello
Cb.


I
Fl.
II
Ob.
Cl.
Bn.
I.II
Hn.
III.IV
Tpt.
Tbn.
Tu.
Perc.
L.V.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.
Div.
a2
tm

I
Fl.
II
mf
Ob.
mf
Cl.
+II
Bn.
I. II
Hn.
III. IV
f
f
f
Tpt.
Tbn.
Tu.
L.V.
L.V.
L.V.
L.V.
Perc.
Cel.
f
f
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

I
Fl.
II
Ob.
Cl.
Bn.
I.II
Hn.
III.IV
Tpt.
Tbn.
Tu.
CYM.
Perc.
p cresc.
TAM-TAM.
L.V.
f
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.
151
8

I
Fl.
II
Ob.
Cl.
Bn.
I. II
Hn.
III. IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

f cresc.
fff
sff
mf
Chime
Cym.
Tym.
L.v.
Div.
a2
tm

HO. 5-3124 1527½ Vine St. Hollywood, Calif.

I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
C.b.

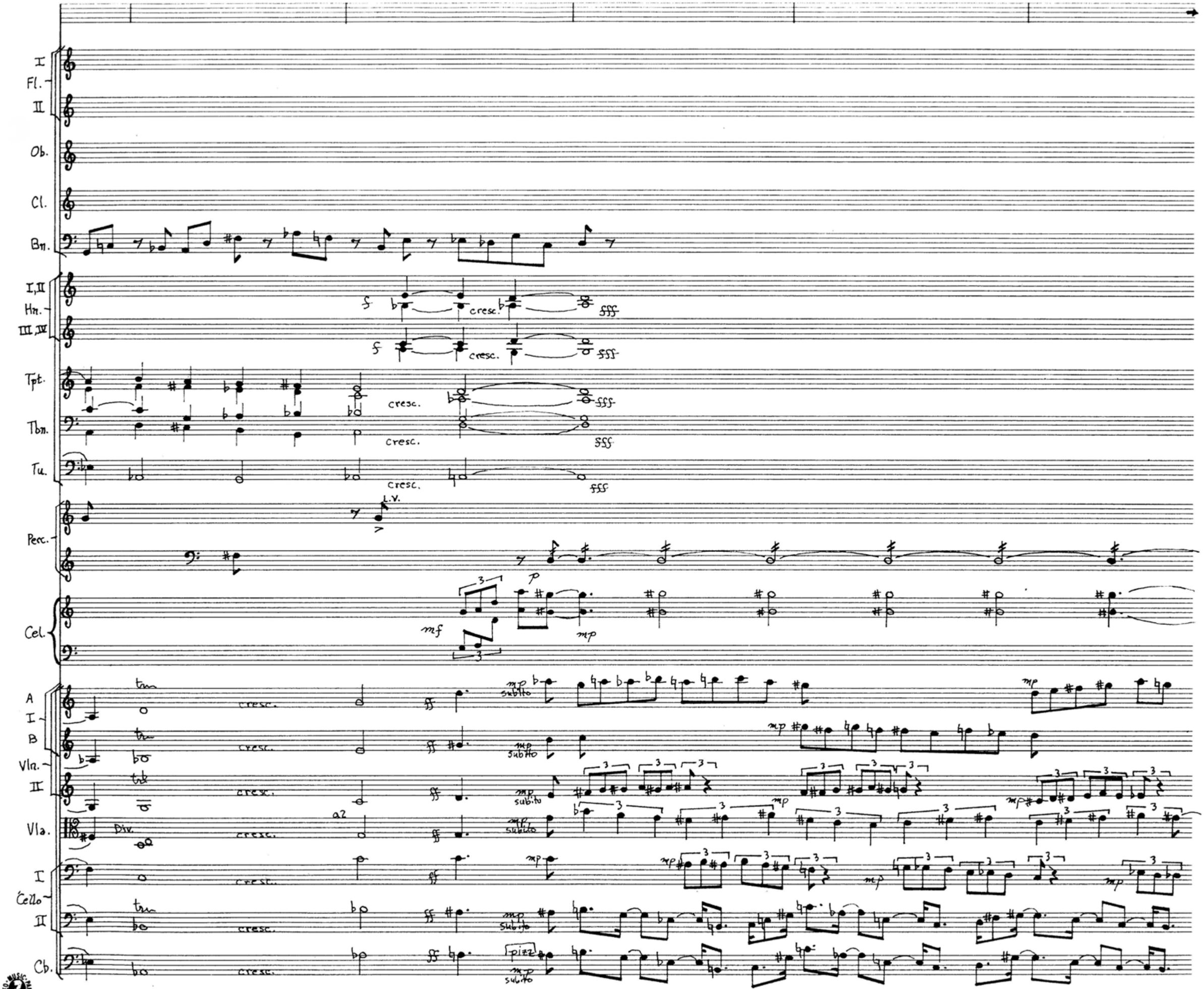
f

L.V.

Div.

a2

151
1527½ Vine St. Hollywood, Calif.
MO. 5-3124



HO. 5-3124
Hollywood, Calif.

I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

Pic.

decr.

*Actual Pitch

151
1527½ Vine St. Hollywood, Calif.
HO. 5-3124

I
Fl.
II
Ob.
Cl.
Bn.
I,II
Hn.
III.IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II.
Vla.
I
'Cello
II
Cb.

cresc.
cresc.
cresc.
cresc.

*written pitch

2

— G.P. —

5

I
Fl.
II

Ob.

Cl.

Bn.

I, II
Hn.
III, IV

Tpt.

Tbo.

Tu.

G.P.

Perc.

cresc. molto

Cel.

cresc. molto

A
I
B
Vln.
II

Vla.

I
'Cello
II

Cb.

ff cresc.

cresc. molto

cresc. molto

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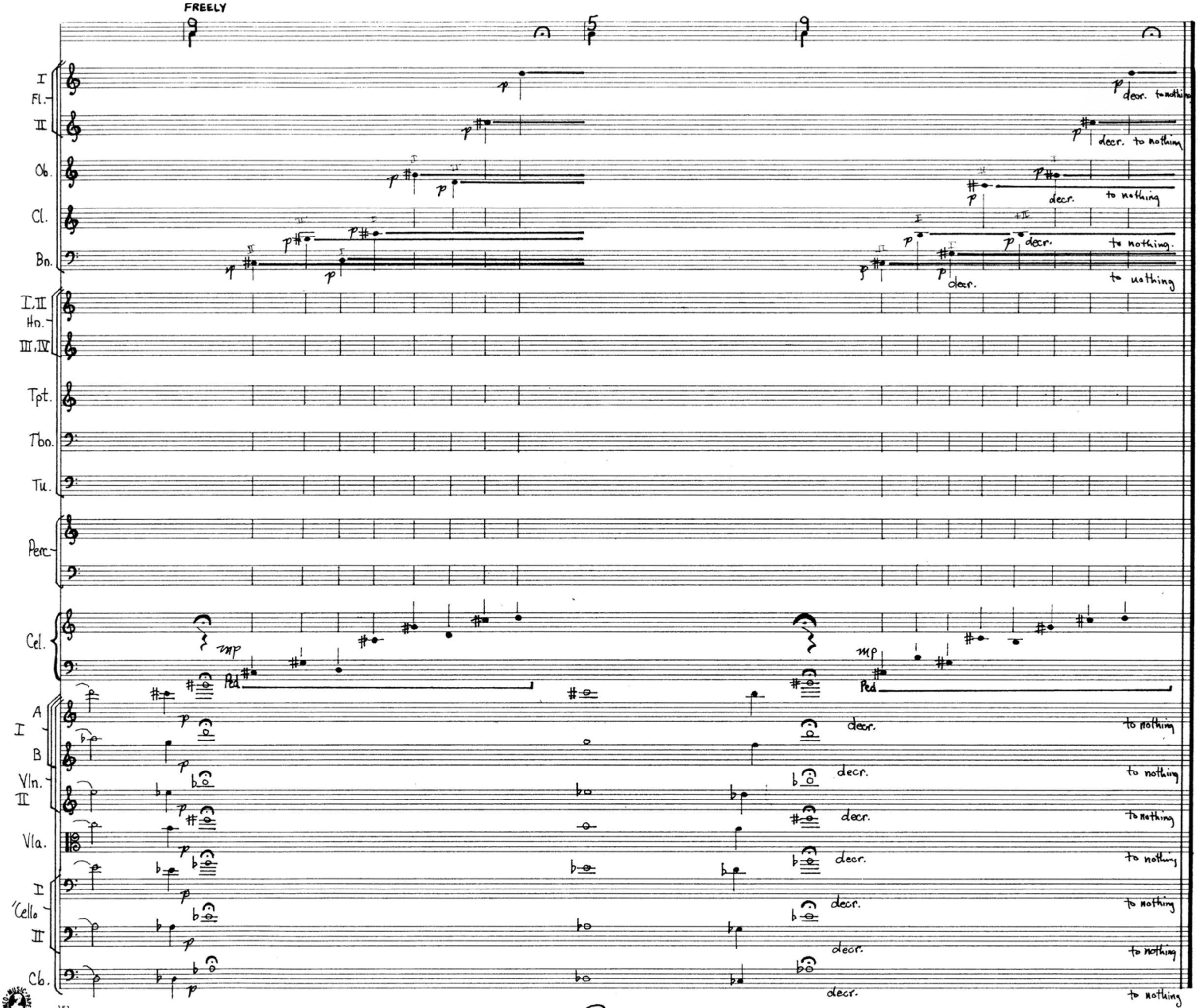
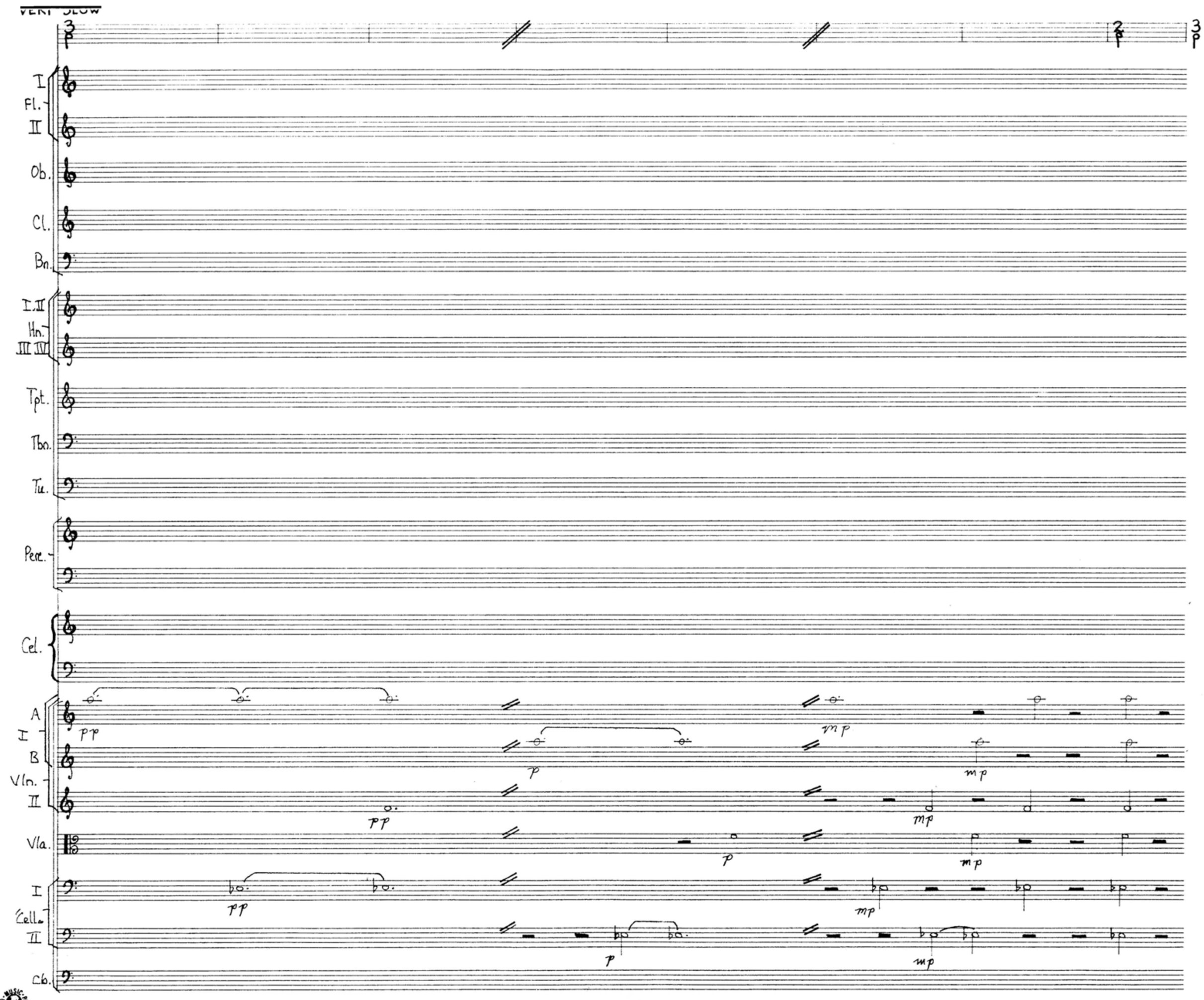

FREELY
I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.
decr.
to nothing
Ped

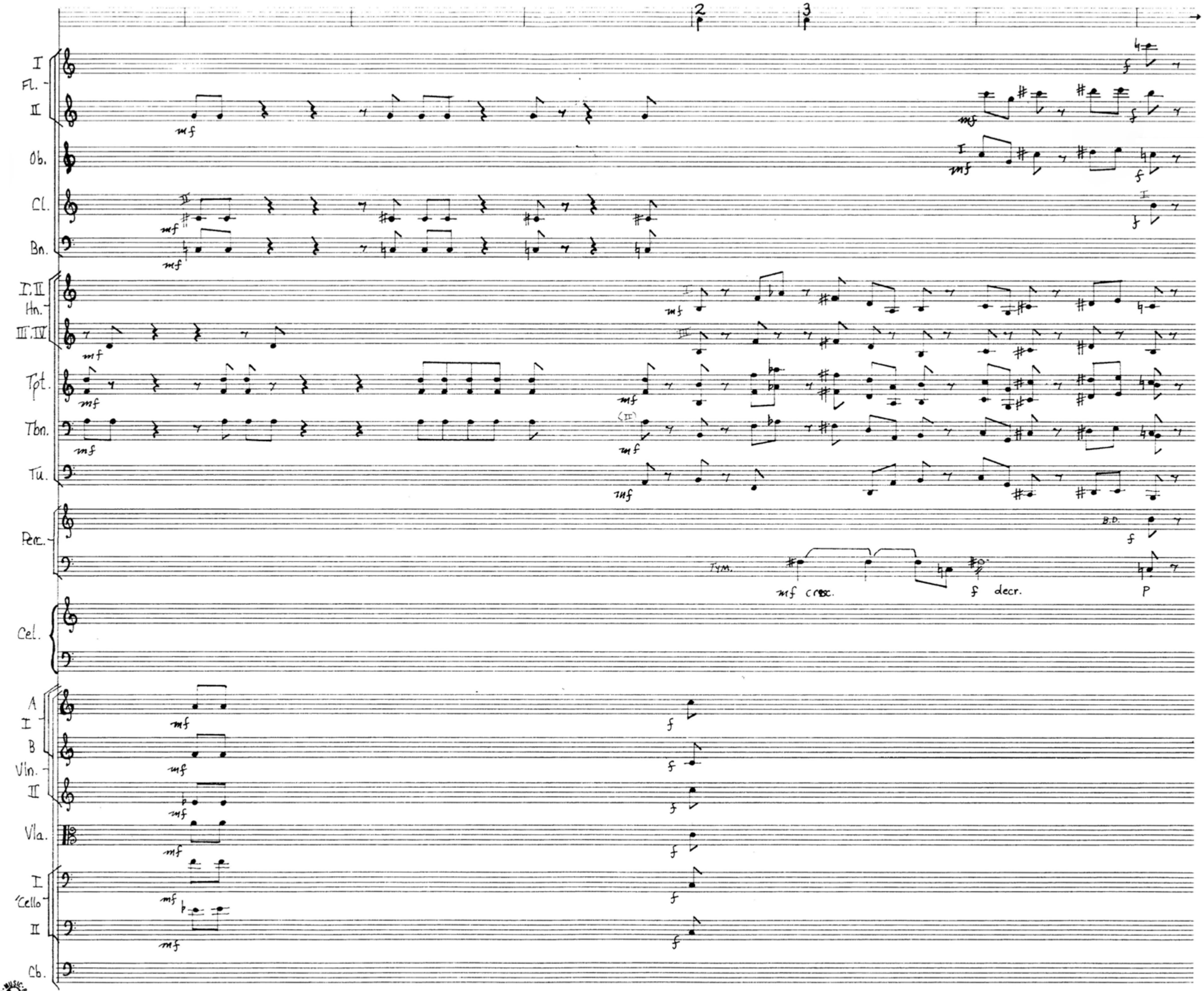


CAMEO MUSIC PAPERS
NO. 5-3124
Hollywood, Calif.

FAST ♩=120

I
Fl.
II
Ob.
Cl.
Bn.
I. II
Hn.
III. IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
Cello
II
Cb.

HO. 5-3124 Hollywood, Calif.

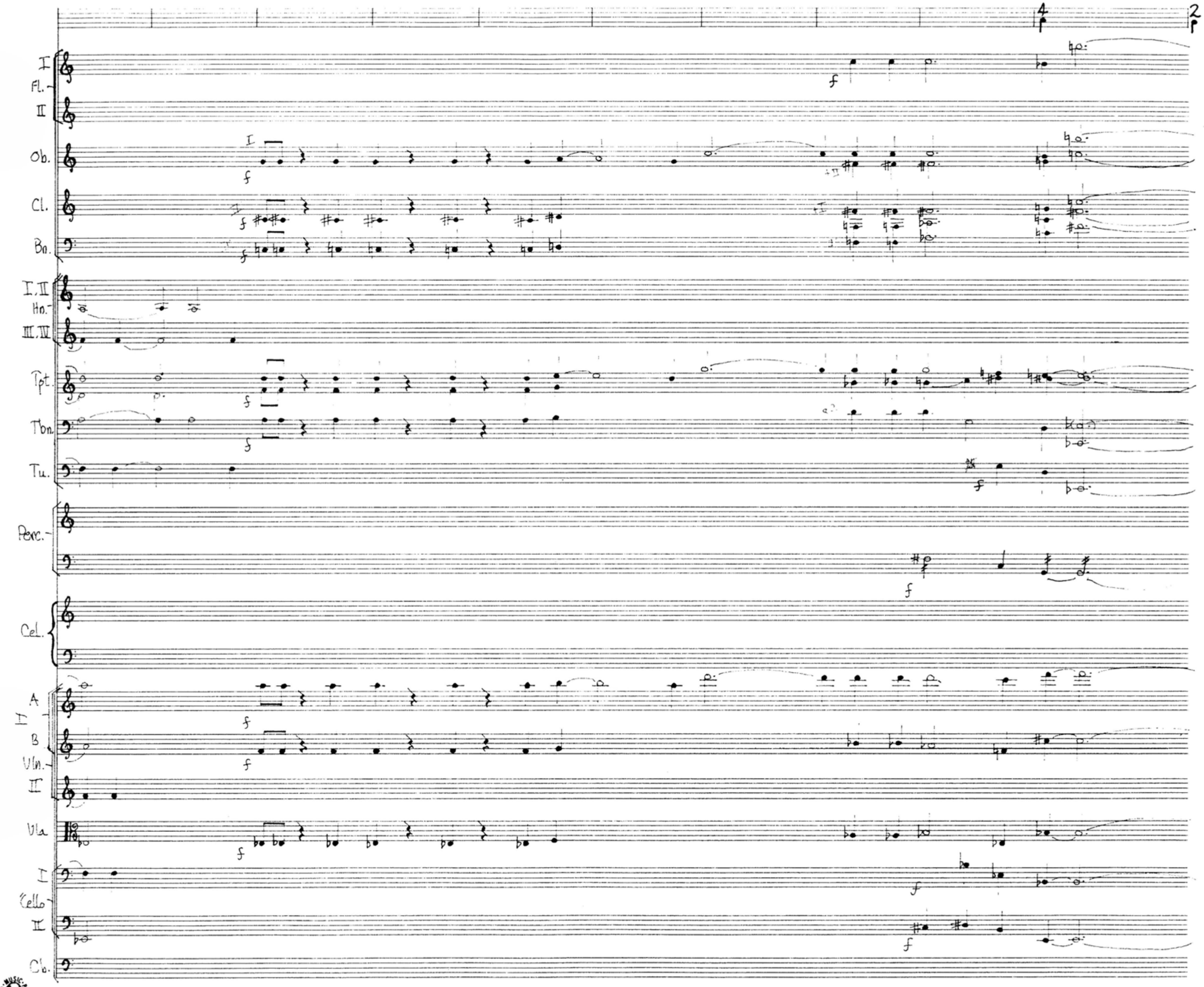


CAMEO MUSIC PAPERS
HO. 5 3124
Hollywood, Calif.

NO. S312A
152
Hollywood Chill

Ob.
Cl.
Bn.
F.H.
Tpt.
Tbn.
Tu.
Perc.
Cel.
A.
T.
B.
Vln. I
II
Vla.
Vc.
Db.

SLOW ♩= 72



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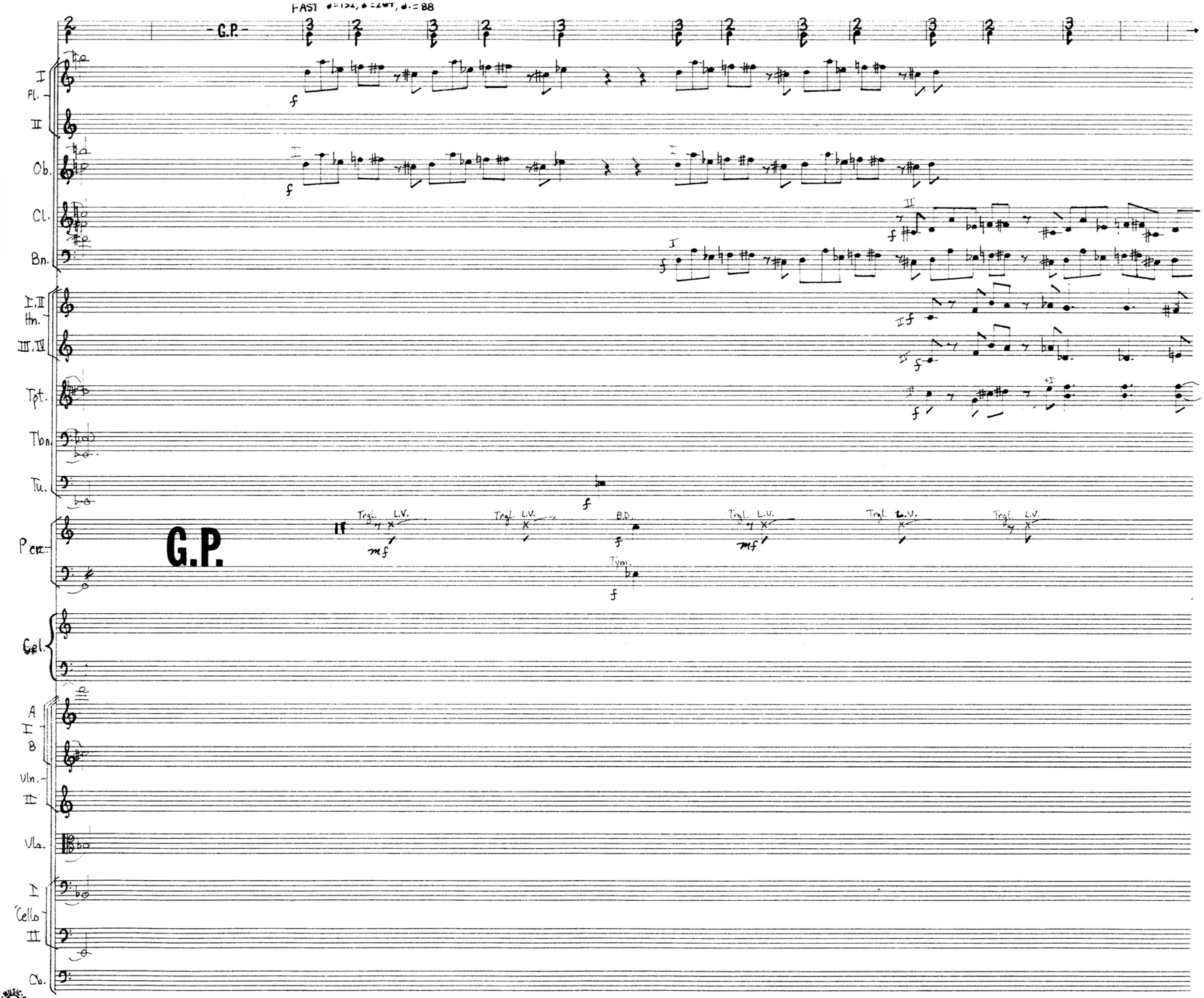
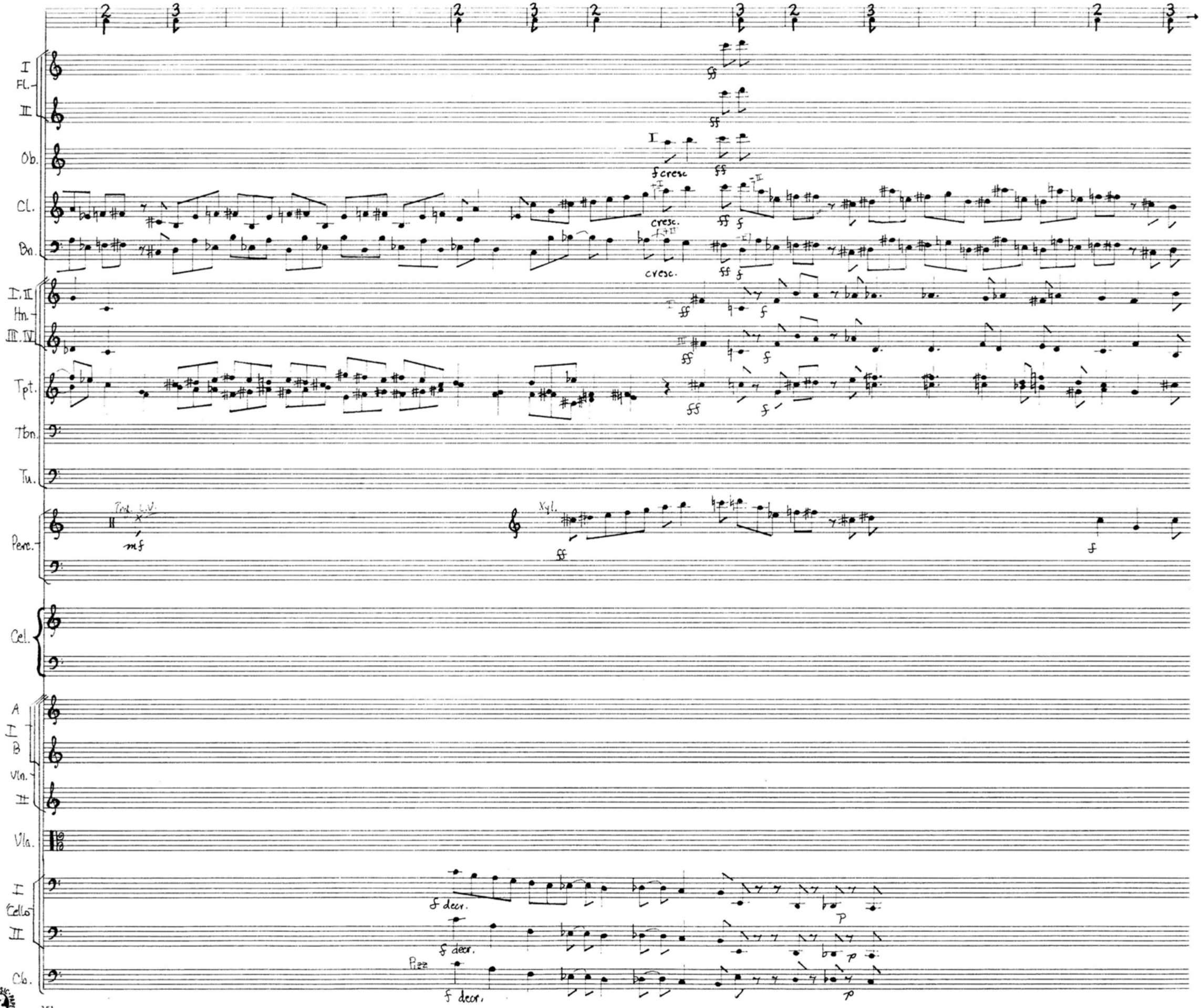
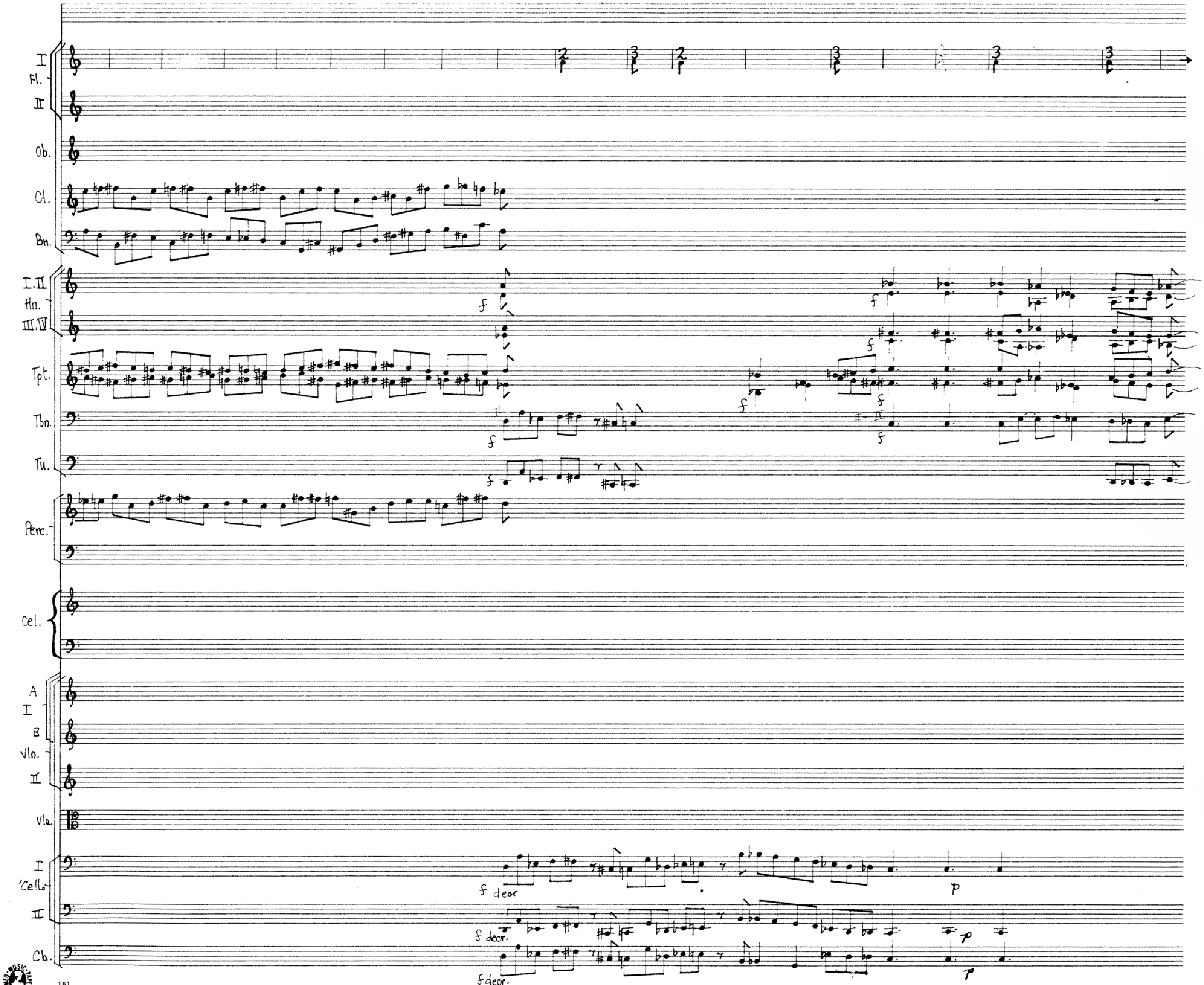


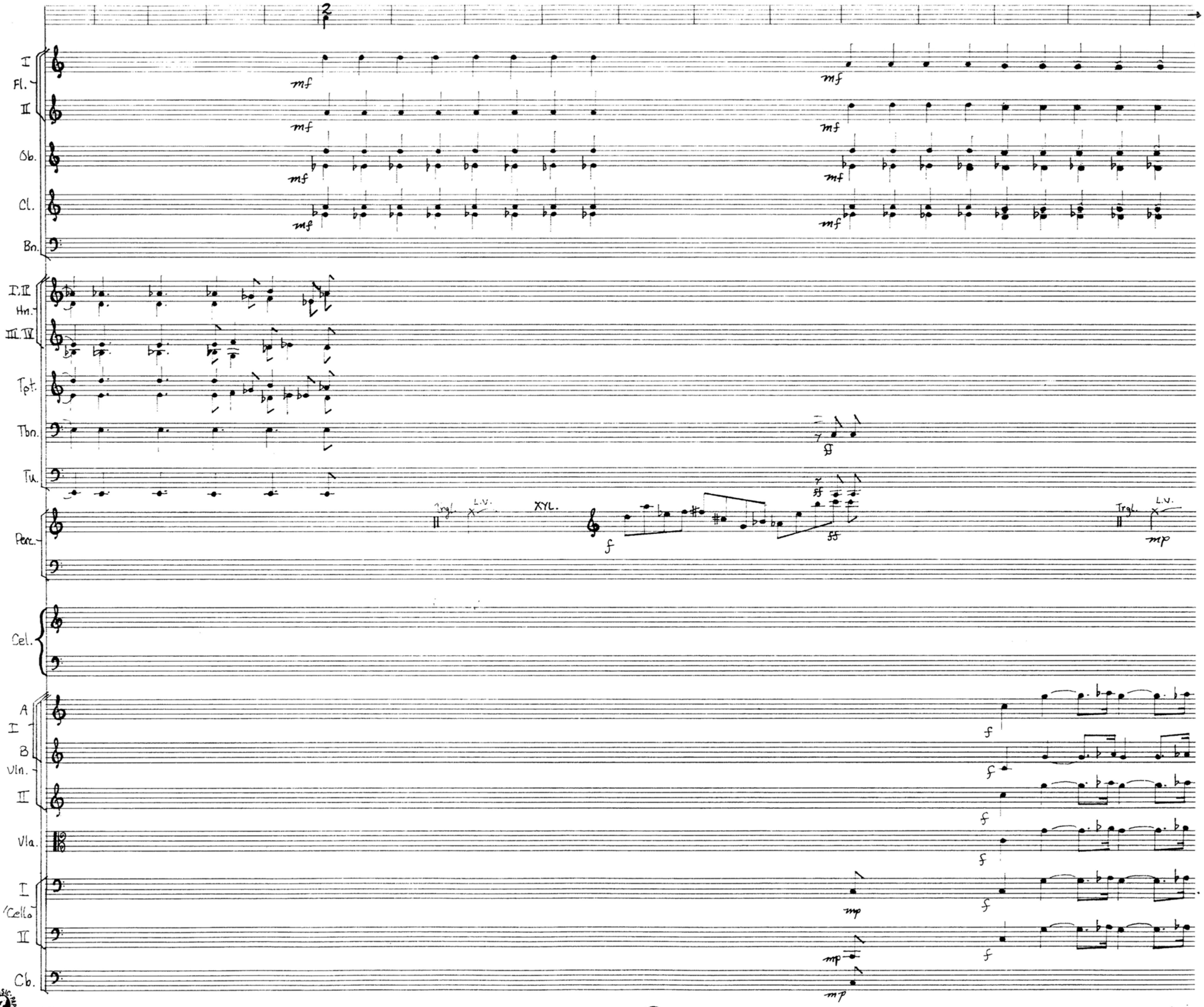
HO. 5-3124
Hollywood, Calif.



CAMEO MUSIC PAPERS
HO. 5-3124
Hollywood, Calif.



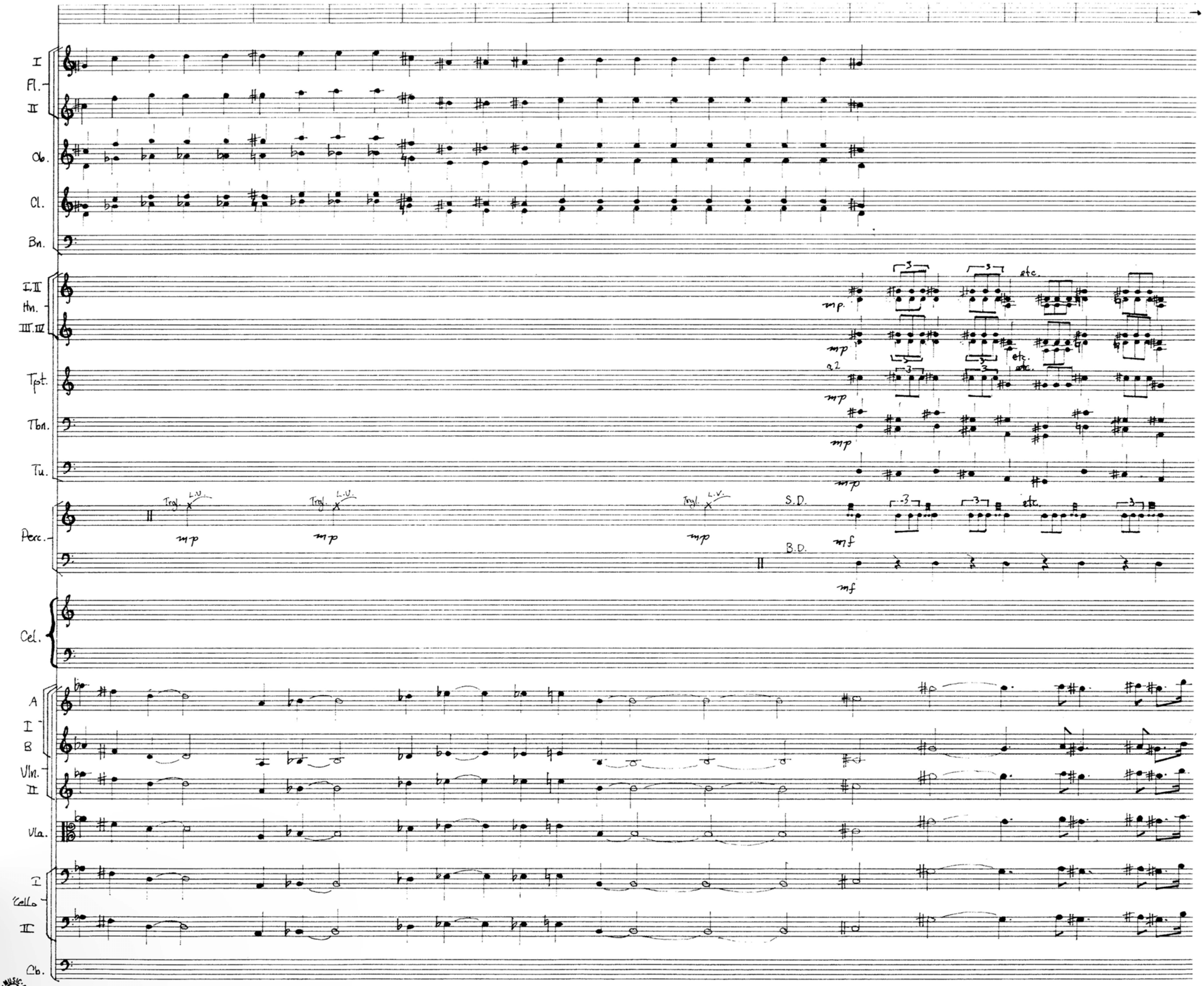
CAMEO MUSIC PAPERS HO. 5-3124
151
Hollywood, Calif.



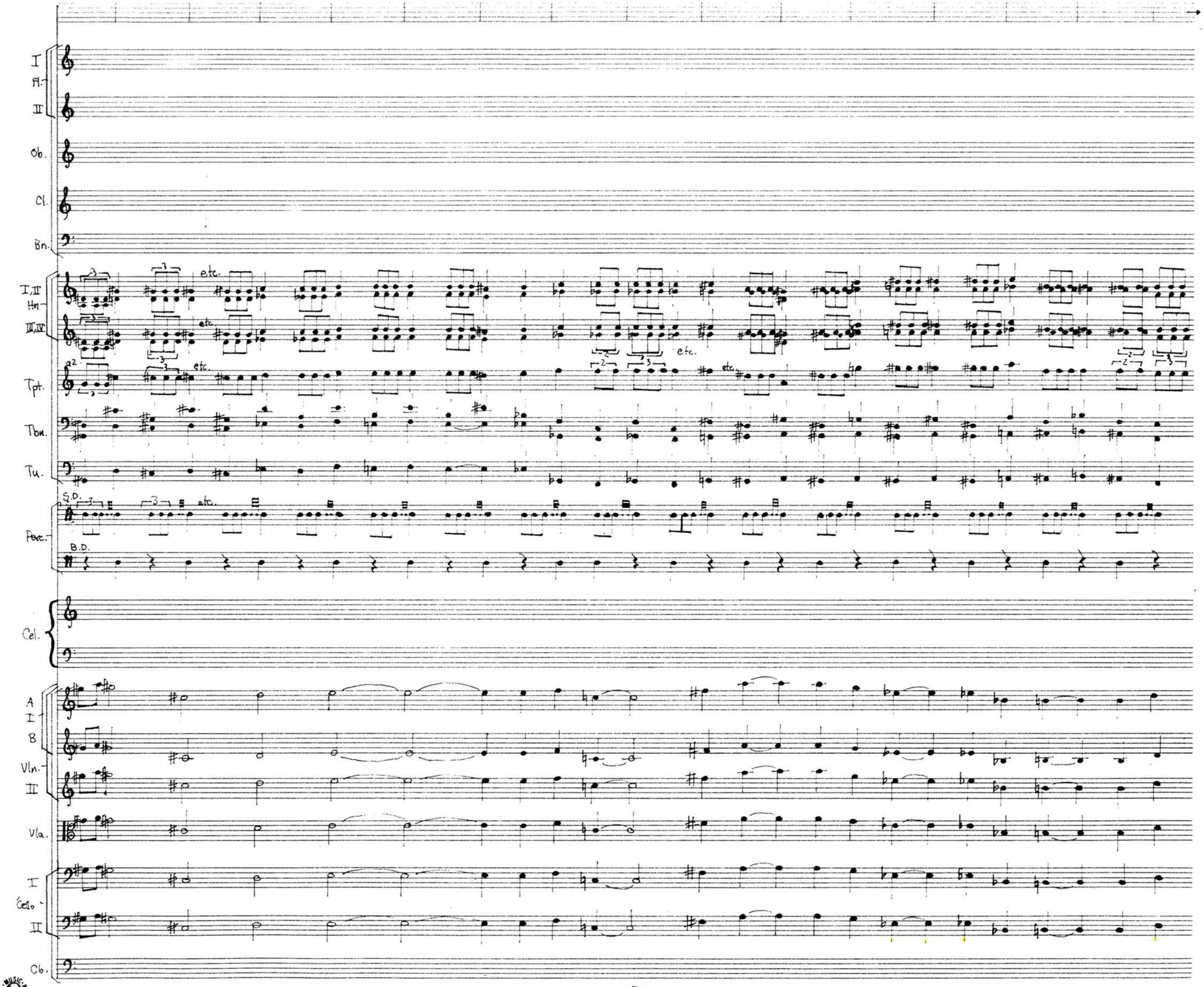
CAMEO MUSIC PAPERS
HO. 5-3124
Hollywood, Calif.

I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Trgl.
L.V.
mp
Trgl.
L.V.
mp
Trgl.
L.V.
mp
Cel.
A
I
B
Vln.
II
Vla.
I
Cello
II
Cb.

HO. 5-3124
Hollywood, Calif.



CAMEO MUSIC PAPERS
HO. 5-3124
Hollywood, Calif.



CAMEO MUSIC PAPERS
NO. 5-3124
Hollywood, Calif.

I.
Fl.
II.
Ob.
Cl.
Bn.
I.II
Hn.
III.IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I.
'Cello
II
Cb.

f
a2
I+II
pizz.

HO. 5-3124
Hollywood, Calif.

I
Fl.
II
(a2)
Ob.
(a2)
Cb.
(a2)
Bn.
Div
a2
div
I, II
Hn.
III, IV
(a2)
Tpt.
(a2)
T. Bn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
Cello
II
Cb.
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.

HO. 5-3124
Hollywood, Calif.

I
Fl.
II

Ob.

Cl.

Bn.

I,II
Hn.
III,IV

Tpt.

Tbn.

Tu.

Perc.

Cel.

A
I
B

Vln.
II

Vla.

I
Cello
II

Cb.

HO. 5-3124
Hollywood, Calif.

2 3 4

I
Fl.
II

Ob.

Cl.

Ba.

I, II
Hn.
III, IV

Tpt.

Tbn.

Tu.

Perc.

Cel.

A
I
B
Vln.
II

Vla.

I
'Cello
II

Cb.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

Pizz.

Pizz.

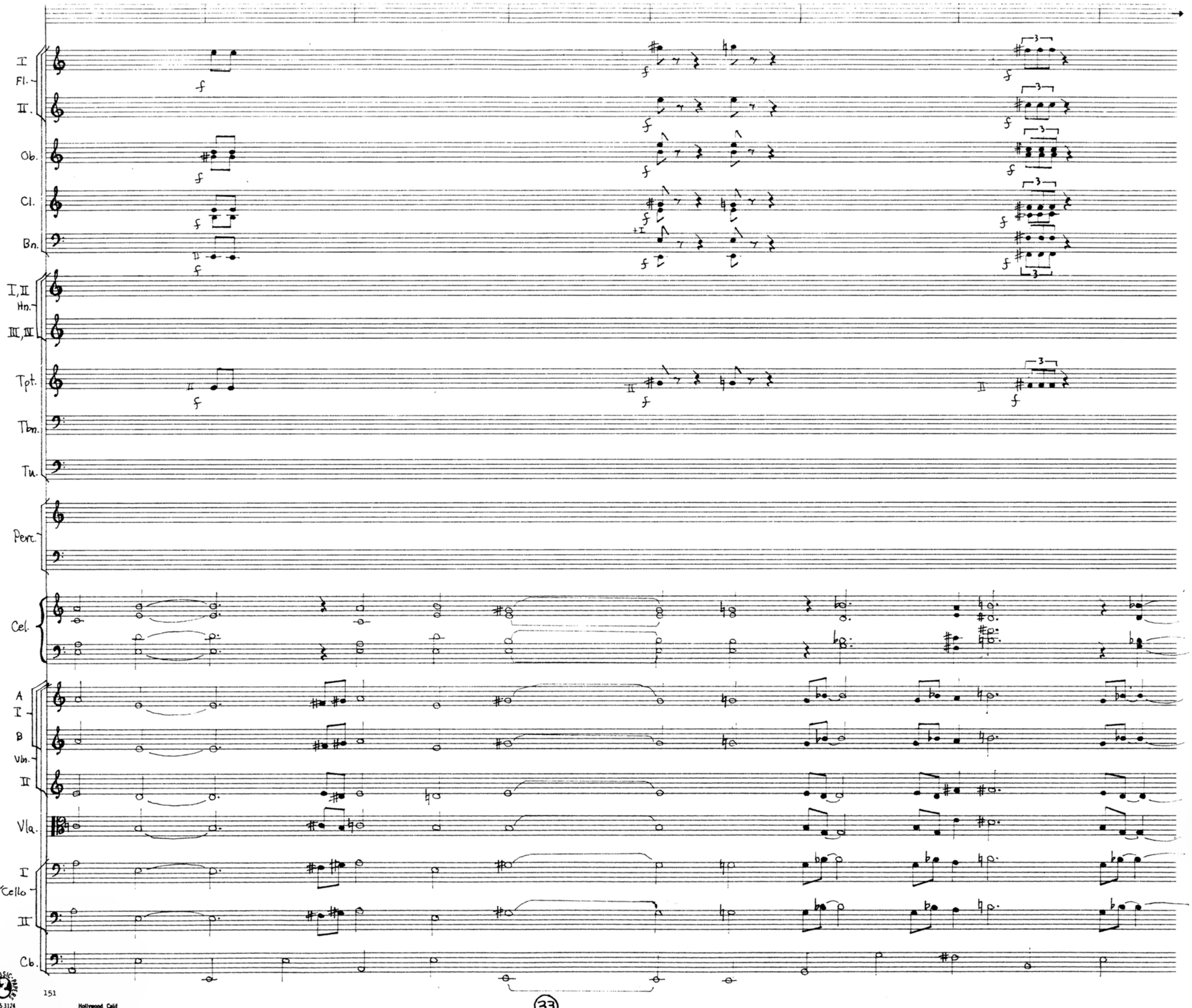
CAMCO MUSIC PAPER
MO. 5 3124
Hollywood, Calif.

I
Fl.
II
Ob.
Cl.
Bn.
I,II
Hn.
III,IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

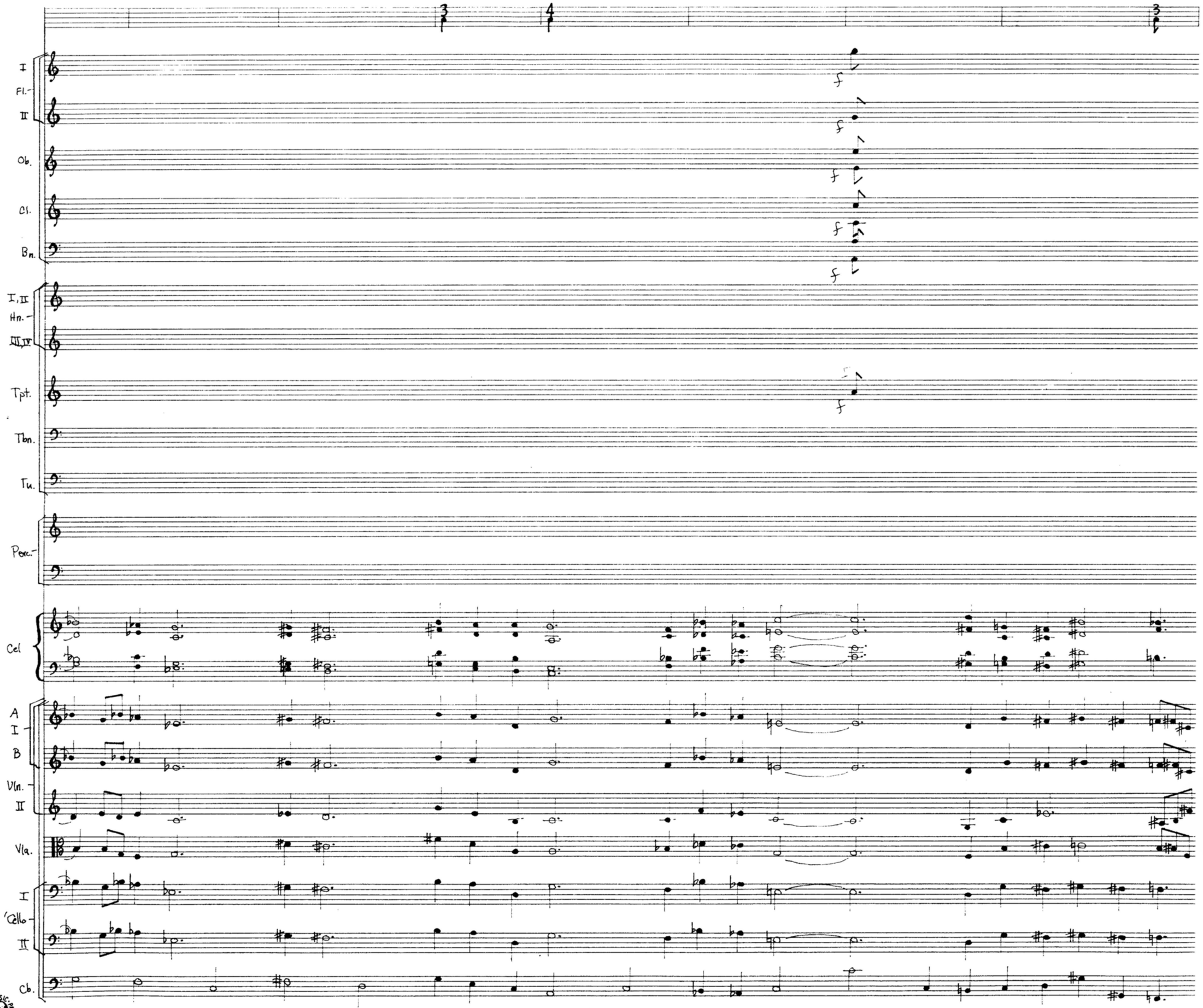
(Pizz.)

(Pizz.)

HO. 5-3124
Hollywood, Calif.



CAMEO MUSIC PAPERS
HO. 5-3124
Hollywood, Calif.


3
4
3
I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Cel
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.
f

I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

3 3 3 3 4

mp

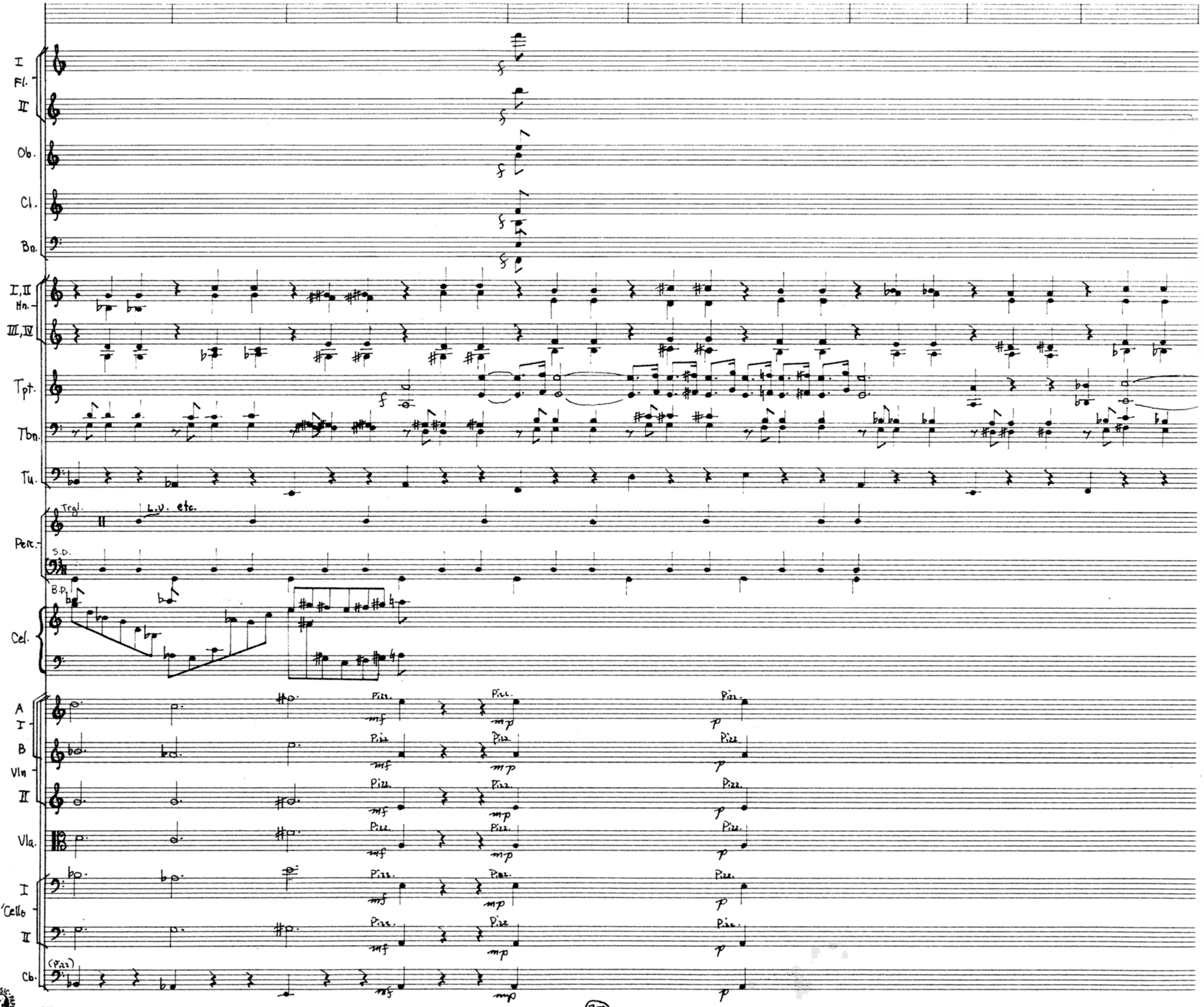
f

CAMCO MUSIC PAPER
HO 5-3124
151
Hollywood, Calif.

I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Trgl.
S.D.
B.D.
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.
(Pizz)

cresc.
ff
mf
f
L.V.

HO 5-3124 Hollywood, Calif.



CAMEO MUSIC PAPERS
NO. 5-3124
Hollywood, Calif.

I
Fl.
II
Ob.
Cl.
Bn.
I, II
Hn.
III, IV
Tpt.
Tbn.
Tu.
Perc.
Cel.
A
I
B
Vln.
II
Vla.
I
Cello
II
Cb.

SCHMIDT MUSIC PRINTERS
HO 5-3124
Hollywood, Calif.

I
Fl.
II

Ob.

Cl.

Bn.

a2.

I, II
Hn.
III, IV

Tpt.

Tbn.

Tu.

Perc.

Cel.

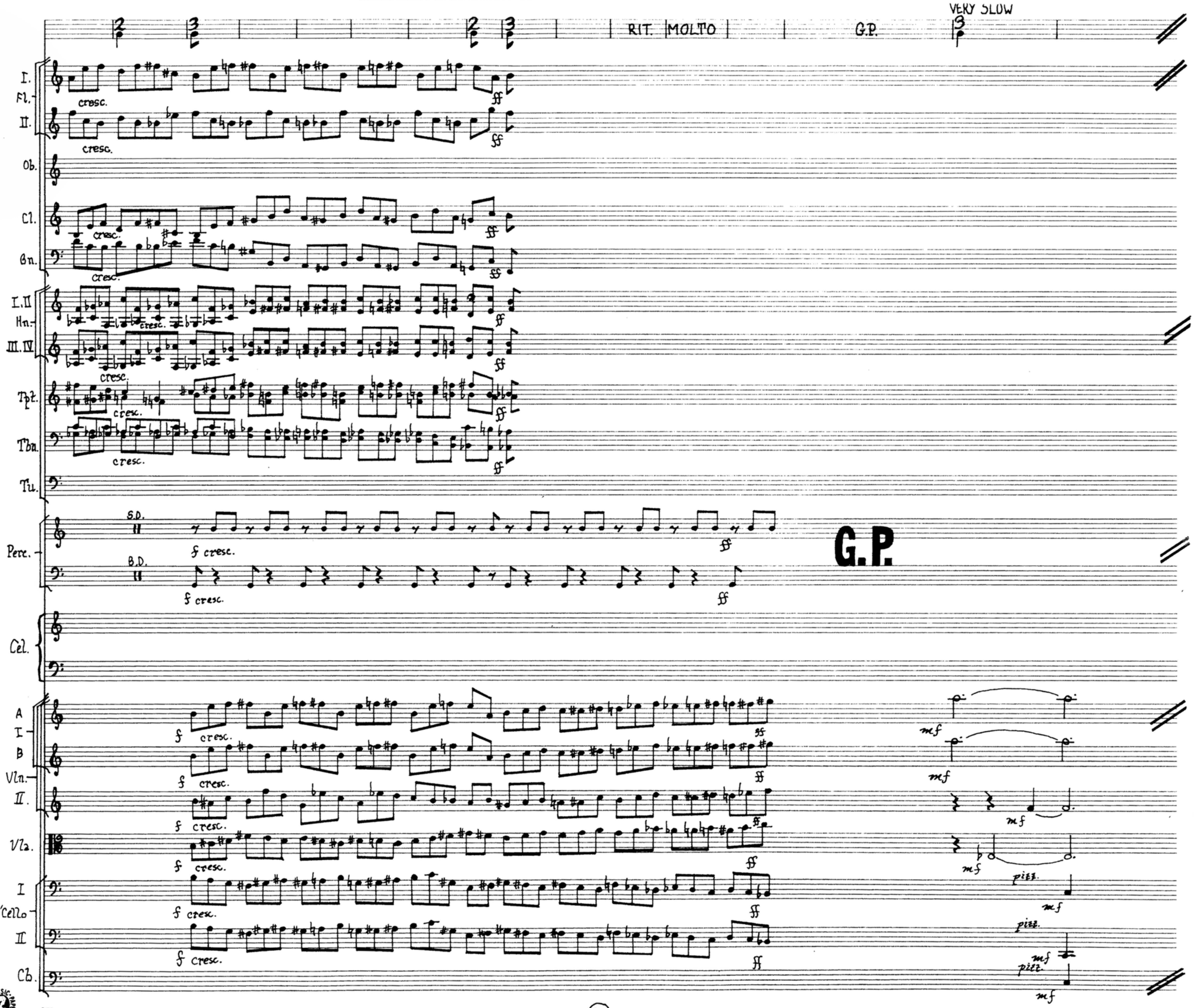
A
I
B

Vln.
II

Vla.

I
tello
II

Cb.



HO. 5-3124
Hollywood, Calif.

FAST

MEDIUM ♩=96

I
Fl.
II

Ob.

a2

Cl.

Bn.

a2

I,II
Hn.
III,IV

Tpt.

Tbn.

Tu.

Perc.

Cel.

A
I
B

Vln.
II

Vla.

I
'Cello
II

Ch.

Pizz.

HO. 5-3124
Hollywood, Calif.

I
Fl.
II.
Ob.
Cl.
Bn.
I,II
Hn.
III,IV
Tpt.
Tbn.
Tu.
Perc
Cel.
A
I
B
Vln.
II
Vla.
I
'Cello
II
Cb.

p
mp
pp
decr.
Pizz.
arco
-II
+II

HO 5-3174
Hollywood, Calif.