FLURRY ABOVE THE CLOUDS FOR WIND ENSEMBLE
WITH DOUBLE BASS & PERCUSSION

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FLURRY ABOVE THE CLOUDS FOR WIND ENSEMBLE
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CHAPTER ONE: Introduction

When I was 14 years old, my struggle to ambulate reached a drastic physical denouement; I became bound to a wheelchair due to a genetic degenerative neuromuscular disease called Muscular Dystrophy (MD) that renders my muscles weaker as time goes by. Consequently for me, all of the phases of my life have been a challenge including being an instrumentalist and composer. Because the use of my hands and their range of motion were fast becoming very limited, and writing as well as playing for prolonged periods of time became increasingly difficult, my former theory instructor from Diablo Valley College, Dr. Owen Lee, suggested I begin to use the Finale notation software. Using Finale to write music was my gateway to continued composition. Writing music became the only avenue for me through which I could substantiate myself as a musician since my disability prevented me from playing my instrument of guitar. Yet I would not be deterred from forging ahead and reaching my goals.

This large-scale compositional work was my most ambitious undertaking as a composer to date. I originally had the idea for Flurry Above the Clouds after speaking with Dr. Wesley Broadnax, director of the University Symphonic Band at the time. He encouraged me to write for this band after hearing my composition La Mer Orageuse which was performed in 2010. I kept that conversation in the forefront of my mind when I started sketching my plans for my Master's thesis. Another experience that
influenced my thesis was meeting composer David Maslanka when he was a guest speaker at California State University East Bay. Speaking before a performance of his Symphony No. 4 with the University Symphonic Band on June 1st 2010, Maslanka told his audience that, "You will be inspired when you hear my wind symphony." In my mind it was a memorable quote that has remained with me even to this day; he was so confident with respect to how his symphony would be perceived by the audience. My goal with my composition is to inspire the audience in much the same way that I was inspired by his music. I sought to stay true to my tonal style of writing while ensuring that it represented the 21st century as a contemporary and unique piece of art.

**FORM**

When I realized I was writing for a wind ensemble I anticipated having three movements. Although I did not know what the entirety of this would entail, one thing that I was sure of was that I wanted the first movement to be some type of funeral march or dirge. I initially spent the first several weeks forming particular motives and thematic ideas that I wanted to develop for my dirge. One of the compositional techniques I used was a dual choral texture with the woodwinds and brass, which created an antiphonal dialog between these two groupings of instruments. I realized that I was writing many fast, fluttering passages in my woodwind parts, which was a rhythmic idea that I used throughout all three movements of my composition. The fluttering rhythmic motive made me visualize soaring above the clouds, which led me to arrive at the title *Flurry Above the Clouds*. Once my first movement was completed,
I decided that the second movement should have an entirely different and contrasting mood.

For the second movement I decided to draw upon the rhythms of a Bulgarian dance, one that was written primarily in 7/8 and 11/8 meters. The melodies in this movement are made up of mostly modal, heterophonic lines that are extremely ornamented, which is very common in Bulgarian folk music. The Bulgarian dance also has many fast, fluttering passages in the flute and oboe parts.

The final movement is a rondo form, and as with the other movements there exists many fast, fluttering passages in the woodwinds. The main rondo theme has motivic material that appears in the first two movements, which is in duple meter with contrasting scherzando sections in triple meter. At the end of the rondo there is a coda with an unrelated theme which provides a grand finale for *Flurry Above the Clouds*.

**INSTRUMENTATION**

Before I envisioned any formal musical ideas or structural details I first had to create a suitable and balanced wind ensemble that would function best for eight to ten instruments. I wanted to utilize the same number of brass and woodwind instruments with a solo double-bass and percussion. I decided on four woodwinds: flute, oboe, Bb clarinet, and bassoon. This arrangement is better suited to perform the quick fluttering figures I wanted to employ in my composition. The flute and oboe would be used in tandem with duets at the unison and octave as my soprano instruments. The clarinet is utilized as my soprano and alto range supporting instrument with the bassoon as my bass
It usually plays in unison with the double-bass, but frequently it sounds independently of it.

The four brass instruments I decided on are: two French horns, trumpet, and trombone. This arrangement is better suited for longer supporting lines. The two French horns in this arrangement are used as the alto range to support instruments which would occasionally perform the main melody. The trumpet is used as the high range main melodic instrument of the four brass instruments. The trombone is used in tandem with the bassoon and double-bass when I needed the extra support in the bass line. It also serves as a tenor range melodic instrument in some instances making the trombone, in my opinion, one of the most versatile instruments of the ensemble. I added the double-bass to the ensemble to reinforce the trombone and bassoon, which adds extra mass to the ensemble. The only percussion instruments I use is the snare drum, with some occurrences of bass drum and cymbals.

ACKNOWLEDGEMENTS

I would like to give special thanks to some of the many professors who assisted my development as a musician. My theory professor Dr. Owen Lee was an integral part of my decision to become a composer; without his guidance I would not be where I am today. I also give my deepest thanks and appreciation to my composition professors, Dr. Frank La Rocca and Dr. Allen Shearer who continued to assist me in my evolution as a composer. I have proven to myself that despite my disability, with hard work and perseverance I am capable of reaching my goals.
However, my goals do not end here. Music, and especially music composition, has given me wonderful insight into myself and I am looking forward to continuing on into the next phase of my journey.
CHAPTER TWO: Analysis of Movement One – March

Formal Outline

The first movement is in simple ternary (ABA) form with a coda, with two distinct themes in each ‘A’ and ‘B’ section. The overall mood of the piece is shifting in the beginning; it is a subdued, ponderous dirge. The ‘A’ section uses two themes separated by a transitional section. The contrasting ‘B’ section has an effervescent quality with steady forward motion. The ‘B’ section also has two themes with a re-transitional section that builds towards the return of ‘A’. The return to the ‘A’ section brings a mood of grandiloquence to close out the first movement. The final ‘A’ section utilizes its own theme separate from the previous ‘A’ with some elements of the first theme.

<table>
<thead>
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<td>2nd Theme of B</td>
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<tr>
<td>Coda</td>
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<td>161 – 174</td>
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Table 1-1: Formal outline of “March”
Structural Detail

The first movement is a march that begins with a four-bar snare drum ostinato pattern in the introduction that continues throughout most of the ‘A’ section. The constant ostinato pattern creates the feeling of plodding more than marching. The minor quality of sound with the plodding rhythm adds to the atmosphere of the dirge. The trombone and horns begin in the A dorian mode in measures 5-12. The first motive begins in measure 13 in the flute, which I am calling motive A, followed by motive B also in the flute two measures later. Motive A is the main motive throughout this movement with a descending perfect fifth that then ascends up a major second. Motive B is the secondary motive which makes use of half-step downward motion which immediately ascends back to the original note and is utilized in all three movements (shown in Figure 1-1 below). The second appearance of motive A occurs in measures 19-21 and it is transposed up a whole-step starting on E, also in the flute.

Figure 1-1: Motive A and Motive B – flute part – mm. 13-16

The first twelve measures of the ‘A’ section are repeated three times each time at a louder dynamic level with more instruments added to the orchestration. The idea is to imagine yourself in a village, and you hear a marching band approaching. At first you only perceive the percussion and the lower brass instruments. Then higher pitched
instruments are made audible, and eventually you can hear the entire ensemble. At the second repeat of the ‘A’ section in measures 25-26 motive A occurs in the flute, but also the retrograde motive A occurs at the exact same time in the trombone. Also in measures 27-28 the clarinet provides arpeggiated ornaments to fill out the texture of the ensemble. At the third repeat of the ‘A’ section material I transferred motive A to the bassoon in measures 37-38; motive B is also with the bassoon and is doubled an octave above with the oboe in measures 39-40. Another notable appearance of motive A occurs with the oboe in measures 43-45, but the note values have doubled in length through augmentation (shown in Figure 1-2 below).

![Figure 1-2: Motive A in augmentation – oboe part – mm. 43-45](image)

The transition to the second theme in the ‘A’ sections begins on measure 49 with the flute playing a C minor 6/4 triad arpeggio with secco texture accompaniment in the bassoon and clarinet. The transition idea is imagined as the villager turns down an alley and can only make out the fluttering flute line of the dirge. This flute passage is one of the fast, fluttering rhythmic features that I mentioned in Chapter 1, which is used through all three movements (shown in Figure 1-3 below). The transitional sections as well as the second theme are in the C Aeolian #4 (C, D, Eb, F#, G, Ab, Bb) mode. The augmented second interval between the Eb and F# is extremely noticeable and is one of the reasons I used this scale. The transitional section ends with G# diminished triad moving to an A
major triad in first inversion with C# in the bass at measure 64. Eventually the villager comes across another music ensemble which is the second theme.

Figure 1-3: Fluttering rhythmic motive – flute part – mm. 49-53

The C# in the bass of the A major harmony is altered by the added G in the first horn, which creates a C# diminished triad with an added dissonance with the A and F#. This C# diminished triad leads to the D locrian #3 (D, Eb, F#, G, Ab, Bb, C) mode and the beginning of the second theme on measure 65. The D locrian #3 mode, as you may notice, has the same exact notes of the C Aeolian #4 mode just starting one scale degree higher. The second theme is made up of a brass choir and a woodwind choir which I use in an antiphonal texture (call-and-response). The brass choir begins the theme with an eight bar phrase. The woodwind choir at measure 75 has a four bar phrase which is then answered by the brass at measure 79 with its own four bar phrase to close out the ‘A’ section (shown in Figures 1-4 and 1-5 below).
Figure 1-4: Woodwind choir – mm. 75-78

Figure 1-5: Brass choir – mm. 79-82

The 'B' section begins on measure 83 with a change to 6/8 meter, a more rapid tempo, and a change in texture. The overall mood for this section is one of vibrant effervescence. The orchestration has changed with less use of the percussion, double bass, and trombone, also the trumpet is mostly absent until towards the end of the second theme in the 'B' section. The change in the orchestration is needed to shift away from
the relentless monotony of the snare drum and double bass ostinatos. The animated scherzando texture is a much needed contrast to the previous section. Motive B is rhythmically transformed in measures 83 and 85, which creates a sense of vivacity that continues throughout the entire ‘B’ section (shown in Figure 1-6 below). The transformed motive B is inverted in measures 88-89 in the flute starting on B and in measures 89-90 in the oboe starting on E. The mode of the first theme of the ‘B’ section is not clear at this point.

\[ \text{Allegretto } \dot{=} 80 \]

Figure 1-6: Transformed motive B – flute part – mm. 83-85

The key center becomes clear on measure 94 as a Bb aeolian (Bb, C, Db, Eb, F, Gb, Ab) mode, which begins a nine bar phrase that ends on an Eb minor triad at measure 102. This phrase is orchestrated with only the lower woodwinds and horns. The Eb minor triad becomes the minor dominant of the next key center that begins in measure 103, which is the Ab Lydian b7 (Ab, Bb, C, D, Eb, F, Gb) mode. The Ab Lydian b7 mode begins with motive B in the oboe starting on Gb-F-Gb, which is one of the two half-steps in this mode. This phrase is orchestrated with only the upper woodwinds, horns, and double bass to create a contrast in tone color. There is another nine bar phrase that cadences on an Ab major triad at measure 111, which marks the end of the first theme of the ‘B’ section.
The second theme of the ‘B’ section begins in measure 112 in the C# dorian (C#, D#, E, F#, G#, A#, B) mode, which enharmonically shares three notes of the previous mode of Ab Lydian b7. The tempo is slowed for the entire second theme and it is divided into two phrases: an eight bar phrase followed by a nine bar phrase. The first phrase is made up of various independent melodies in *stretto* texture with a *piano* dynamic all the way through measures 112-119. The second phrase has some elements of the *stretto* texture from before, but with one main melodic idea in the oboe and the trumpet at the octave unison. This is the only part of the ‘B’ section that uses the trumpet in the orchestration. The second theme ends with a weak cadence on a C# minor triad at measure 128.

The term re-transition is generally used in sonata form in the development as a way to return to tonic in the recapitulation, but in this case it leads to the return of the ‘A’ section after my contrasting ‘B’ section. The re-transition begins at measure 129 in the key of E major and is one of two sections of the first movement that is written in a major tonality. The rhythmic fluttering motive from the ‘A’ section (shown in Figure 1-2) is used throughout the re-transition with flute and oboe in tandem. The constant upward motion through this section creates a sense of anticipation that is intensifying in every instrument (shown in Figure 1-7 below).
The grandiose crescendo begins at measure 137 which builds up in all the instruments ending on C# diminished seventh chord in first inversion at measure 140. By the end of the re-transition, the orchestration is in tutti texture, which continues on throughout the entirety of the 'A' section.
The return to the ‘A’ section arrives at measure 141 with the crescendo reaching its zenith with a cymbal crash and full tutti texture. The duple (4/4) meter reappears with a more hurried tempo of allegro at the forte dynamic. The ‘A’ section begins in the key of D major, which is the subdominant harmony of my original mode of A dorian. The return to the A dorian mode is delayed until the coda at measure 161. This section uses elements from the first theme, which includes both motive A and B. The first reappearance of motive A occurs in measures 141-142, in the clarinet, in its original form and in measures 143-144 also in clarinet but this time transposed down a perfect fourth. The inversion of motive B occurs simultaneously in measures 141-142 in the second horn (F#-G-F#), which is used in the introduction, and also in the second horn in measures 7-10 with the same pitches. Motive B in its original form occurs at measures 146-147 in the trumpet. The arpeggiated ornamentations in the clarinet from the original ‘A’ section begin at measure 148 and continue until measure 160. The final ‘A’ section has its own unique third theme, but is derived heavily from first theme features.

The coda begins on measure 161 with motive A in the trombone, which occurs simultaneously with the inverted motive B transposed up a major third starting on F# in the first horn. Also, the inverted motive B occurs together with motive A and is the point when the tonality quickly shifts from D major to A dorian by measure 162. At measure 167 the mode is altered by adjusting the F# to F natural, therefore, A dorian becomes A aeolian. The harmonic rhythm is slowed as the final cadence is approached. There is one last occurrence of motive A in measure 170 starting on E in the flute. The final cadence
is approached in measure 172 by one last fluttering rhythmic motive in the flute before the final A minor triad to end the movement.
CHAPTER THREE: Analysis of Movement Two – *Bulgarian Dance*

**Formal Outline**

The second movement is also a simple ternary (ABA) with three distinct themes in the ‘A’ section followed by one theme in the ‘B’ section. The overall mood of this movement is of a capricious nature. The ‘A’ section is based off of a characteristic Bulgarian dance rhythm in 7/8 meter. The twenty-two-measure introduction is similar to a Bulgarian folk melody and is the main melody of my first theme. The ‘A’ section begins with the second theme followed by the first theme in its entirety and finally a third theme to end the ‘A’ section. The ‘B’ section is structured from a Bulgarian dance called a *kopanitsa*, which I have named the *kopanitsa* theme, followed by a transition back to the ‘A’ section. The *kopanitsa* dance is traditionally in 11/8 meter which is utilized in this section. The final ‘A’ section is a transposed and merged restatement of the first and second themes from measures 23-45.
Structural Detail

The second movement is a Bulgarian dance in 7/8 and 11/8 meter that begins with a twenty-two-bar solo horn introduction in 7/8. After the long first movement, which is metrically very symmetrical (easily divided in half), the contrasting metrically asymmetrical second movement is a breath of fresh air. The introduction is my own folk melody, which emulates melodies of traditional Bulgarian folk music. The solo horn introduction is written in the D mixolydian b6 (D, E, F#, G, A, Bb, C) mode at an andante tempo and the melody is mostly step-wise without many leaps. If there are leaps, it is seldom more than a third or occasional fifth. The three-note figure to open the piece is motive A, which is D, E, F# or do, re, mi (shown in Figure 2-1 below). The first phrase is measures 1-10, which ends on a half cadence on E. The final phrase of the introduction is in measures 11-22, and is an antecedent and consequent phrase. The half
cadence in measure 15 on E is the antecedent and authentic cadence in measure 22 on D is the consequent. The folk melody introduction is derived from the main melody of the first theme. In measures 5-6 the inverted half-step motive (G-F#-G) occurs, which is also used in first movement (shown in Figure 2-2 below).

![Figure 2-1: Motive A – second horn part – mm. 1-4](image)

![Figure 2-2: Motive B – second horn part – mm. 5-6](image)

The melodies in this movement are made up of mostly modal, heterophonic lines that are extremely ornamented. This is very common in Bulgarian folk music. The 7/8 meter is divided in beats of $3 + 2 + 2$ which is generally adhered to. The ‘A’ section begins at measure 23, which marks the beginning of the second theme. The second theme is based on one melody that is in heterophonic texture with the clarinet and oboe. The horns, bassoon, trombone, and double bass are also in heterophonic texture in measures 24-26 (shown in Figure 2-3 below). The trombone, bassoon, first horn, and double bass are all using motive A in measure 24 with the second horn in a voice exchange of motive A. The same material repeats in measure 28 at a higher dynamic
level. The last part of the short second theme is 7/8 meter changes to a bar of 3/8
followed by a bar of 2/4 which equals one 7/8 bar. The 2/4 meter continues into the
cadence in measures 31-32 on a Bb major seventh chord with the fifth omitted.

The first theme arrives in its entirety after the second theme which should be
familiar as the introduction already established the first theme melody in the solo horn.
The first theme is immediately recalled in measure 33 with the same four pitches in the
flute and oboe an octave above, and the trumpet in unison with the original introduction
melody. The first three notes of the first theme in measure 33 is motive A and then
motive B in measure 35. The first theme is divided into two phrases, the first ends with a
half cadence on measure 38 and the final phrase is an authentic cadence at measure 45.
The first theme is almost extremely heterophonic, which is typical of Bulgarian folk
music. Throughout the ‘A’ section is a snare drum ostinato pattern that is mostly
homogenous.
Figure 2-3: Second theme – full ensemble – mm. 23-26

The third theme begins at measure 46 with a change in rhythmic texture to a similar fluttering motive as the one in the first movement (shown in Figure 2-4 below). The third theme begins with an E half-diminished seventh chord in measure 46 with the
fluttering motive in the flute, oboe, and trumpet. The F# becomes an F natural in the E half-diminished seventh chord in measure 47, and signifies the shift to the E locrian (E, F, G, A, Bb, C, D) mode, which is one note off from the D mixolydian b7 mode. The first phrase of the third theme ends on an E half-diminished seventh chord, which is then followed by a C dominant seventh chord in measure 52. The C dominant seventh chord resolves to an F minor triad in measure 53. In measure 53 the A natural changes to Ab, which signifies the shift to F melodic minor (F, G, Ab, Bb, C, D, E), which again is one note off from the previous mode of E locrian. The rest of the third theme continues in F melodic minor until the end in measure 61.

![Figure 2-4: Fluttering motive – flute and oboe parts – mm. 46-48](image)

The closing section begins in measure 62 with the perpetual fluttering motive in the flute and clarinet. And by measure 68 the motive appears throughout all the woodwinds except the bassoon in heterophonic texture until the final cadence of the 'A' section. The entire closing section is in 2/4 meter, which contributes to accelerate the harmonic rhythm leading up to the end of the 'A' section. The brass and double bass are in heterophonic texture for most of the closing section with some variation. The double bass line on the second beat of measure 66 ascends chromatically F-F#-G and at measure
67 Bb becomes B natural and with it the mode shifts to E minor. The end of the ‘A’ section ends with a conventional perfect authentic cadence V7 to I harmony in the key of E minor. At measure 72 the trumpet arpeggio resonates like an aftershock, as the final E minor triad concludes the ‘A’ section.

The ‘B’ section begins on measure 73 with a change to 11/8 meter and key signature with a faster tempo of allegro assai. The ‘B’ section starts with a kopanitsa dance theme, which is traditionally in 11/8 meter. In a kopanitsa, the 11/8 meter is divided in beats of $2 + 2 + 3 + 2 + 2$ which is generally adhered to. The middle beat of 3 is usually the most active part of the measure, which is exactly what I did in the ‘B’ section. Measure 73 begins with an E mixolydian (E, F#, G#, A, B, C#, D) mode; motive A occurs in the second horn transposed up a major second on E, F#, G# or do, re, mi (shown in Figure 2-5 below). Also in measure 73, the first three notes of the clarinet are motive A from the first movement inverted. (shown in Figure 1-1 in Chapter 1) Motive A in the first movement is D leaping down a fifth to G and up a major second to A; it is used here inverted with a D leaping up to A and down a minor second to G#. 
Figure 2-5: Kopanitsa theme – mm. 73-74

At measure 75 motive B occurs in the flute, clarinet, bassoon and double bass on F#-E#-F#, and also in measure 76 in the trumpet. In measure 78 motive B occurs in the flute and oboe on C#-D-C# and motive A in the bassoon and double bass. The bassoon, trombone, and double bass line in measure 83 is imitated by both horns and the clarinet in measure 84. The imitation continues in measure 85 in the flute, oboe, and trumpet. There is a call with a brass choir phrase in measures 86-89 with a response with a woodwind choir in measures 90-93. In the transitional section at measure 98 there is a bassoon solo with pizzicato double bass accompaniment. The bassoon solo ends the ‘B’ section at measure 107 with a B fully diminished seventh chord in first inversion, which is spelled B, D, F#, G# instead of Ab. The B fully diminished seventh chord acts as the dominant to the E major tonic of the E mixolydian mode.

The ‘A’ section begins on an E major triad at measure 108 with the 7/8 meter returning but continues the faster, allegro assai tempo of the ‘B’ section in the E
mixolydian b6 mode. The return of the ‘A’ section combines both the first and second themes and uses them concurrently. Starting in measure 108, the flute, clarinet and trumpet are playing the first theme melody from the introduction transposed up a major second to E. Also, in measure 108 the oboe is playing the second theme melody starting on D from measure 23 in its original form except with a raised G up to G# and B natural instead of Bb (shown in Figure 2-6 below). The two simultaneous themes have many intervals of major and minor seconds between them, which creates many dissonances. The final eight bar phrase begins at measure 121 with the fluttering rhythmic motive in the flute and oboe returning on measure 122. The second movement ends with a cadence on an E major triad at measure 126, which is followed by a G major triad at measure 127, and then a final repetition of an E major triad at measure 128.

Figure 2-6: ‘A’ section – 1st and 2nd theme melodies together – mm. 108-111
CHAPTER FOUR: Analysis of Movement Three – *Rondo*

**Formal Outline**

The third movement is a five-part rondo (ABACA) form with a coda and, with two distinct themes in the ‘A’ section and one in both the ‘B’ and ‘C’ sections. The overall mood of this movement is one of uncertainty and foreboding. The first and third ‘A’ sections have the 1st and 2nd themes followed by a closing section. The ‘B’ section is a forceful and heavy scherzando which is in contrast to the previous section. The middle ‘A’ section is the elongated development of the 1st theme that begins transposed up a minor second. The ‘C’ section is more chromatic with triplet motion which then transitions back to the last ‘A’ section. The final ‘A’ section uses the truncated 1st theme before the closing theme that leads to the coda.
The third movement is a five-part rondo that begins with the sixteen bar first theme which is separated by two phrases. The first theme, which is in the F# phrygian (F#, G, A, B, C#, D, E) mode, creates a sense of unease and apprehension. The minor quality of the phrygian sound adds to the apprehensive atmosphere of the rondo. Both motive A and B are connected together in the first two bars. Motive A is based off of the motive A from the first movement inverted, but in this case the F# leaps up a minor sixth to D and then descends to B, which is an interval of a perfect fourth from the initial F# in the oboe and clarinet. Motive B (F#-G-F#) occurs immediately at measure 1 in unison.
with the oboe and clarinet, which is the same half-step relationship found in all three movements (shown in Figure 3-1 below). The second phrase of the first theme is a repeat of the same material but an octave higher in the flute and an octave lower in the bassoon in measures 8-14.

The second theme begins at measure 17, which utilizes the G Hungarian minor scale (G, A, Bb, C#, D, Eb, F#). The reason for using G Hungarian minor is that it has two augmented seconds, one between Bb-C# and the other between Eb-F#. The quality of the augmented second interval was something I sought to bring out in the second theme. The melody in measures 17-23 in the oboe, clarinet, and trumpet, the augmented second is used heavily both melodically and harmonically. In measures 25-27 with the flute and oboe passage at the octave unison, I shifted away from the augmented second interval by adding a C natural between the Bb and C#'s and also by using E natural instead of Eb. Measure 28 is a section that directly leads to the closing of the first and third 'A' sections. In measure 28 used the fluttering rhythmic motive idea in the oboe with an arching arpeggio followed by huge tutti chordal harmonies (shown in Figure 3-2 below).
The closing section in measures 35-45 uses the D mixolydian b6 (D, E, F#, G, A, Bb, C) mode, which was used extensively in the second movement. The closing section ends with a D# minor triad; the A# of the chord is the enharmonic root of the mode used in the ‘B’ section. At measure 45 the last note in the flute and trumpet melody is G# and you would expect it to ascend to A#, but instead it is respelled Bb in measure 46, which is the beginning of the ‘B’ section. The ‘B’ section is a scherzando in 6/8 meter at a
quicker tempo and is in the Bb aeolian (Bb, C, Db, Eb, F, Gb, Ab) mode. The rhythmic motive in the ‘B’ section is the rhythmic motive from the ‘B’ section of the first movement (shown in Figure 3-3 below). Starting in measure 57 in the clarinet and bassoon there are arpeggiated diminished triads of G-A-B-G-C and an F half-diminished seventh chord in measure 60 in the oboe and bassoon. The rhythmic motive is utilized as the primary motive throughout this section. There is a melodic pattern that begins at measure 61, which alternates between two fragments which continues throughout this section. The ‘B’ section ends on an F minor triad on measure 75, which is the minor V of the Bb aeolian mode.

![Figure 3-3: Diminished arpeggios – motive from 1st movement – mm. 57-60](image)

The second ‘A’ section begins at measure 76 transposed up a minor second on G within the G Phrygian (G, Ab, Bb, C, D, Eb, F) mode. Both motive A and B are transposed up a minor second (shown in Figure 3-4 below). This iteration of ‘A’ has the
main melody in the bassoon and double bass with numerous melodic fragments cascading through different instruments. The second ‘A’ section is used as a development of the first theme by shifting through several tonicized tonal centers, with imitation. The ensemble texture is much sparser in comparison to the first and upcoming third ‘A’ sections. The second theme begins at measure 88 with the same G Hungarian minor scale as the previous second theme with altered material, which is also in a much sparser texture. The main melody of the second theme is only in the clarinet with a counter-melody in the flute.

![Figure 3-1: Motive A & B transposed up minor second - Woodwinds – mm. 76-80](image)

The second theme is truncated with the G Hungarian minor melody lasting only six measures. An altered version of the fluttering rhythmic motive, which is more scalar than arpeggiated as in figure 3-2, that occurs in measure 93 is followed by the large tutti chords (shown in Figure 3-5 below). The second theme ends with a G major triad with an added ninth dissonance of A on measure 100. The closing theme of the second ‘A’ section functions as a transitional passage that leads to the ‘C’ section. The closing
begins at measure 101 in C major, directly after the G major triad, which functioned as the dominant of C major. The stay in C major is brief as the tonal center quickly shifts to the A mixolydian (A, B, C#, D, E, F#, G) mode at measure 107 with the added F# and C#. An accelerando begins at measure 110 followed by an ascending crescendo at measure 111 that quickly thrusts the music forward towards the 'C' section. The descending triplet motion in measure 113 on a B minor seventh chord functions as a minor v7 of E and the beginning of the 'C' section.

Figure 3-5: Altered fluttering motive followed by tutti chords – mm. 93-96
The ‘C’ section begins at measure 114 in 3/4 meter with the root and third of an E minor triad. The mode for the ‘C’ section is unclear until measure 124 at which it arrives in the G phyrgian (G, Ab, Bb, C, D, Eb, F) mode with the change to 6/8 meter. At measure 124 the ensemble is in tutti texture with the main melody in the trumpet with a counter-melody between the flute and oboe. The ten-bar phrase ends at measure 133 with a half cadence. The texture at this point becomes sparse again with a single melody in the oboe at measure 134 with bassoon and double bass accompaniment. At measure 135 the oboe melody is imitated at the unison in the clarinet with added horn accompaniment. The flute continues the imitated melody at measure 137, but transposed up a minor sixth. At measure 144 there is a B major triad that tonicized an E major triad, which leads to the end of the ‘C’ section with a C# dominant seventh chord at measure 145.

The C# dominant seventh chord resolves to the F# minor chord at the final ‘A’ section at measure 146. The third ‘A’ section is almost identical to the first ‘A’ section up until the closing theme before the coda. The closing theme begins at measure 174 with similar melodic material as the previous closing theme, except now it is in the key of D major. The closing theme ends on an A dominant seventh chord in first inversion at measure 181. Starting at measure 179 the trumpet anticipates the coda melody that begins in measure 182 in the flute and trumpet.

The relatively short coda begins at measure 182 with a melody in the flute and trumpet in octave unison (shown in Figure 3-6 below). The clarinet in measure 183 has the same melody as the trumpet, which establishes the canon. The oboe and first horn
continue the canon in measure 184 followed by the second horn in measure 185. The coda is slowly shifting from the D major key of the ‘A’ section closing theme to the key of A major in the coda. This exactly what I did in the first movement, except I arrived in the D mixolydian mode and later shifted to A dorian and then A aeolian, which is the same IV to I key relationship before the final thrust towards the cadence. From measure 190 to the end is just one expanded A major triad with an interruption by an Eb major triad in measure 193 before the final A major triad to end the third movement and thus concluding the piece.

Figure 3-6: Coda – tutti – mm. 182-188
—Score—

Flurry Above the Clouds

for

Wind Ensemble

with

Double Bass & Percussion
Instrumentation

Flute
Oboe
Clarinet in Bb
Bassoon

2 Horns in F
Trumpet in C
Trombone
Double Bass

Percussion:
Bass drum
Snare drum
Crash Cymbals
Flurry Above the Clouds

I - March

Alla Marcia \( \cdot \text{\text{\text{\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\tt\t
Flurry Above the Clouds

II - Bulgarian Dance

Erik Nieland

Andante $\frac{\dot{}}{} = 92$

Horn in F 1

espressivo

Hn. 1

$f$

Hn. 1

$p$

Hn. 1

$pp$

Hn. 1

$pf$

Hn. 1

$p$

Hn. 1

$fp$

$pp$

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"Allegro assai \( \frac{d}{\text{beat}} = 152 \)