AN ODE TO MY MOTHER

By

J.B. Emanuelson

Approved:  

Date:

From The Mom

11/10/99

Mark Zent

11/10/99

Nest Stein

11/11/99
ACKNOWLEDGEMENTS

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Jerry Emanuelson
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CHAPTER I

Introduction

When I was faced with choosing a subject for my Master's Thesis, I decided to pick one that had much fruit for inspiration and one that I felt passionate about. My mother's life met those criteria so I chose to praise her life with music that could be heard forevermore.

I feel, as many sons do, that my mother was the most influential person in the development of my character. The best of me certainly comes from her. Her willingness to share her wisdom and unconditional love with anyone who would reach out for it, regardless of station in life or ethnicity, was an inspiration to me and all who knew her. A list of her admirers, including those she counseled, would range from major corporate managers to bus boys. To her they were all equally deserving.

In this piece I started with the time of my gestation and proceeded through various periods in my mother's life, ultimately ending with her death, hoping to represent emotions, events or conditions that occurred more or less chronologically.

My analysis will include such factors as form, harmonic structure, melodic structure, phrasing, motifs, thematic material, contrapuntal devices, texture, shape, dynamics, and rhythmic variety. I will first discuss the composition as a whole and then scrutinize each section independently.
CHAPTER II
The Composition as a Whole

This composition is through-composed and sectional in nature. The total length of the composition is three hundred and twenty-five measures (mm) and takes about fifteen minutes. It is mostly in 4/4 time except for section twelve which is in 3/4 time and a few occasions of single measure time changes. The tempo is one quarter note = 80 for all sections except nine at 110, twelve at 160 and thirteen and fourteen at 64. The piece is comprised of fourteen sections (Table 1).

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<th>Section</th>
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The sections themselves are through composed and, like the piece as a whole, do not conform to any particular classic form such as binary or sonata allegro.

The sections are brought together into a whole by the use of motivic material either directly or in modified form in various sections (Table 2), transitions ranging from abrupt (Sect.1-2), to 29 mm long (Sect.12-13), suspensions (Sect. 3-4 mm 60-64 and Sect. 4-5 mm 86-89), elision of "implied" cadences where the "penultimate" chord is in the last measure of a section and the use of melodic material from previous sections in modified or fragmented form (Table 3).

The repetition and overlapping of motivic and melodic material from section to section, even though altered by either augmentation,
diminution or rhythmic variety, gives the listener a sense of familiarity throughout the piece in spite of the fact that the characters of the individual sections are quite different.

In addition, some of the motivic figures, listed in Table 2 below, are part of the melodic material from the five principal themes in the composition (Figures 1-5). This enhances their familiarity to the listener when these motives reappear in the composition. This is especially true in the case of the rising/falling eighth note triplet pair as it completely makes up Theme III mm 45-48 (See Fig.3).

Another motive contained in a theme is an upward leap of a sixth which was introduced by the bassoon in Section One m 18, but has higher importance, in section two mm 29-30 with the flute, as the beginning of Theme I. A leap of a seventh was also introduced in this first theme in mm 33-34 and the five beat duration of each of the second notes of these two leaps establishes this importance and prepares the listener for melodic leaps in future sections.

The third motive found in a theme is the five note rising figure. Although introduced in a supportive augmented form in m 35 and a supportive thirty-second note form in m 82, it establishes its importance, in a thirty-second note form, as the introduction to Theme IV in m 87. This motive is also found in the Theme V in Section Seven, mm 120-121, in a sixteenth note form.

Table 2 lists the significant motives of the composition and shows the various sections in which they appear. The way in which these motives are applied, such as modified, reversed or inverted will be described in the chapter dedicated to individual sections.
Table 2

<table>
<thead>
<tr>
<th>Motivic Material</th>
<th>Sections</th>
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<td>Leap of a Seventh</td>
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<td>Leap of a Fourth</td>
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<td>Rising/Falling Triplet Pair</td>
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<td>Five Note Rising Figure</td>
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<td>Half or Whole Step Neighbor</td>
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</table>

Note that, except for Section Six, all sections contain at least four different motive types.

Figures 1-5 show examples of the five principal themes.

Figure 1: Theme I mm 29-37

Figure 2: Theme II mm 30-34

Figure 3: Theme III mm 45-48

Figure 4: Theme IV mm 87-100

Figure 5: Theme V mm 120-123
Table 3 lists the five principal themes and shows the sections in which they appear in direct or modified form. The type of modification will be discussed in the chapter on individual sections.

<table>
<thead>
<tr>
<th>Principal Themes</th>
<th>Sections</th>
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<tbody>
<tr>
<td>Theme I</td>
<td>X</td>
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<tr>
<td>Theme II</td>
<td>X</td>
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<td>Theme III</td>
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<td>Theme IV</td>
<td>X</td>
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<tr>
<td>Theme V</td>
<td>X</td>
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</tbody>
</table>

As can be seen, only section four is without a reference to at least one of the principal themes. Even here you might consider the leap of an augmented fourth mm 78, 80 a reference to the leaps of Theme I.

Another unifying feature of the melodic structure is that the shape of phrases in all sections is an upward arch with only a few exceptions occurring in sections six, seven, eight, eleven, twelve and thirteen. This provides a subtle form of continuity throughout the composition as the character of the sections change.

Harmonically, however, there is no particular continuity across the composition related to harmonic goals other than that provided by elided "implied cadences".

"Implied cadence" refers to a cadence made up of two chords without standard preparation such as the progression iii-vi-ii-V-I or some equivalent and/or either chord not being in standard cadential form such as v-I, V-10 or viio-16/4 where the root is not in the bass of the tonic chord. The examples found in this composition are between
sections one and two where a stacked chord is the penultimate (V&I) and the cadential chord is diminished (i°), two and three with a V⁶-I⁶/⁴, three and four having vo-i⁹, four and five having a v⁷-i, five and six with a vii⁶/⁴-i⁶, seven and eight showing a I-V-i° and between sects. thirteen and fourteen having a ii⁶/⁴-V⁷-i⁶/⁴.

The harmonies within the sections act more toward immediate functions such as supporting the melody line or expressing mood and feeling locally. There are few establishments of key areas, only hints like alternate I-IV, I-V or iii-VII measures etc..

The tonal movement of the various sections fall into seven loosely defined categories.

1. The section starts with one tonal area comprised of the same chord or variations of that chord (ie.. inversions, major, minor, flat, sharp, diminished or augmented ) and stays in that tonal area throughout the section.

2. This category is similar to the first except that it leaves the tonal area at the end of the section.

3. Here the initial harmony alternates with various other harmonies every one or two measures.

4. In this type the section starts with a tonality for about half the measures and then leaves for good.

5. Type five is the case in which a tonality starts, leaves, returns and then leaves.

6. Type six is similar to category five except that the first and final tonalities are the same.

7. Section twelve is the last category and it has three separate areas of type one.
The sections fall into the various categories as follows:
1. Sections one, four and seven
2. Section ten
3. Section eight
4. Sections two, five, nine and thirteen
5. Sections three and six
6. Sections eleven and fourteen
7. Section twelve

The harmonic movement in the entire composition is slow. The fastest movement being two harmonies per measure (2:1) and the slowest movement being one harmony over twenty-three measures (Sect.1). The main harmonic movement for the rest of the piece is one harmony per measure. However, 60% of section seven, 75% of section three and all of section nine have two harmonies per measure while 80% of section thirteen is 1:2 and section fourteen ranges from 1:2 to 1:5 throughout.

Texture, phrasing, contrapuntal devices, dynamics and rhythm will be addressed in the next chapter along with the above mentioned characteristics.
CHAPTER III

Section by Section Analysis

Each section will be analyzed with regard to harmonic structure, melodic structure, phrasing, shape, thematic and motivic material, dynamics, contrapuntal devices, methods of transition, texture and rhythmic variety.

SECTION 1. (mm 1-23)

**Harmonic Structure:**

This section is entirely a chordal pedal on C major. Additional harmony is added on top of the C chord beginning in m 18 to increase tension prior to the abrupt transition into section two.

**Melodic Structure:**

There is no melody in this section.

**Thematic Material:**

There is no thematic material in this section.

**Motivic Material:**

The entire section contains a pedal tone held by the strings. Appearing again in sections two, four, eight and ten the pedal plays a strong role in the character of all sections in which it is found except section two. Part of the pedal is a continuous sixteenth note triplet
figure in the violins and viola that creates tension and anticipation. This is further enhanced with the introduction of a tremelo by the cello and bass in mm 8 and 11 respectively.

A continuous sixteenth note figure is introduced in mm 18-23 of the flute, oboe and clarinet. The figures, juxtaposed against each other, are designed to add to the anxiety towards the end of the section. This figure is only found again in sections four and ten. Other than being the first sign of the four note cluster, this is the least significant of the nine motivic devices found in the composition.

**Phrasing:**

There are no phrases in this section.

**Shape:**

There are no arches, rising or descending lines other than motivic figures.

**Dynamics:**

A crescendo/decrescendo spanning two measures starts with the introduction of the cello in m 8 and bass in m 11 respectively and continues to the end of the section. This rising and falling of the tremelo adds a sense of instability to an already anxious passage.

**Contrapuntal Devices:**

There is contrary motion between the flute, oboe and clarinet simulating chaos.
Transitional Devices:

The entire section participates in the transition in that the build-up of anxiety leads to an abrupt silence followed by the violent beginning of section two. An elided, "implied cadence", V-i, is also a part of the transition.

Texture:

The texture begins thin with three strings and a bass drum, goes to moderate by adding another bass drum and two more strings, then moves to full by adding the woodwinds.

Rhythmic Variety:

Mostly a continuous sixteenth note triplet figure in the violins and viola against a tremelo in the cello and bass. A continuous sixteenth note figure is added by the woodwinds near the end of the section. All of this is above the simulation of two heartbeats created by two bass drums beating at different rhythms. One rhythm is a continuous series consisting of a dotted eighth and a sixteenth note and the other is a continuous series of an eighth note followed by a sixteenth note.

SECTION 2. (mm 24–44)

Harmonic Structure:

Here the starting tonal area is F in the form of a diminished chord. The antecedent of the first phrase begins and ends on F but is V of the underlying Bb harmony. This harmony goes from Bb-e-F
across the antecedent/consequent pair of the first phrase giving a V-i / b_vii-I pattern. The mood is subdued and melancholy. In measure thirty-eight, the half step change to B natural for the second ant./cons. pair changes the mood and follows a similar harmonic pattern as the first pair with a #V-I / V-I movement. The change to Eb major starting the second consequent phrase, m41, creates a grand effect that sets up the v-V6 - I6/4 elided, "implied" cadence at section three.

The harmonies are made up in part by stacked, inverted and flat or sharp chords. Since there are only a few key areas sustained in the composition, "flat" or "sharp" refers to chords inconsistent with the prevailing key signature such as an Eb chord appearing where an E chord would be appropriate to the signature. "Stacked" refers to superimposed harmonies in vertical or arpeggiated form.

The harmonic motion of this section starts very slow using one harmony over five measures for the first two chords. The next two chords take two and three measures respectively and the rest are at one per measure.

**Melodic Structure:**

The main melody, played by the flute and representing a lullaby, is very slow. Single tones last as long as five and seven beats in the first phrase. Whole notes, dotted halves, halves and dotted quarter notes make up most of the melody. The secondary melody, Theme II, provides the melancholy aspect of the first phrase and is played by the viola and in part by the clarinet. It is contrasting in that it is mostly eighth notes. There are four phrases in the main melody.
An antecedent (ant.) in mm 29-33 and consequent (cons.) in mm 33-37, an ant. in mm 37-40 and cons. in mm 40-43. The secondary melody has two phrases in the form of an antecedent and consequent. All phrases form an upward arch and the prominent interval, found in the main melody, is the sixth. The half step, introduced in melodic form in mm 24-29, also qualifies as a prominent interval in the section.

**Thematic Material:**

The main melody is the first principal theme, Theme I, of the piece and the secondary melody is Theme II and both are "principal" themes in that they provide thematic material exploited later in the piece. As shown in Table 3, Theme I is exploited in sections 7, 8, 10, 11, 13 and 14. In section seven mm 118-119, the first four intervals of the primary theme, a leap of a sixth followed by two notes stepwise in contrary motion, make up the first antecedent phrase of the section. The rest of the melodic material in the section refers to that phrase and the second consequent phrase and will be covered in more detail in the discussion of section seven.

Section eight uses melodic material developed from Theme V in section seven, mm 134&137, and a modified form of Theme I itself, mm 140-145, that uses a leap of a fifth and diminution as alternatives.

In section ten, mm 180-183, the intervals of the entire first antecedent phrase of Theme I are repeated a half step up from the original in a diminutive form. The consequent phrase is a modified diminutive of the original first consequent phrase. Sections 11, 13 and 14 will be covered under their own heading.
Motivic Material:
The whole step upper neighbor, mm 56-57, reflects the opening bars of section two and affirms the importance of this motivic figure. As shown in Table 2, this motive appears in half the sections of the piece.

The leaps of a sixth and seventh also provide a strong impetus for further development. These two combined appear in all sections except four and six.

The five note rising figure is introduced in m 35 in an eighth note form and is used here in a supportive role whereas later it is used more critically in a melodic context at the beginning of Sect. 5, mm 87.

Dynamics:
The section begins with the full ensemble in forte and fades to piano in all but the flute and oboe. For the most part dynamics are created by texture and diminuation in this section.

Contrapuntal Devices:
There is juxtaposition of notes of varying duration and there is overlapping of primary and secondary phrases.

Transitional Devices:
There is an elided, "implied" cadence (V\(^6\)-I\(^6/4\)) combined with two measures of introductory melodic triplet figures by the oboe.

Texture:
The texture follows the pattern full-thin-moderate-full.
**Rhythmic Variety:**

Rhythmically stable in general. A few measures of alternating eighth note sixteenth note figures by the bass drum.

**SECTION 3. (mm 45-62)**

**Harmonic Structure:**

The tonal movement falls into category five, that is, beginning in "C" till m 48, leaving, returning for five measures at m 53, then leaving as described earlier. As is true in most sections the diversions from the original tonal area are filled with altered (added 4th's, 9th's etc..), "flat", inverted or stacked chords.

The first seventy percent of the harmonic movement is two chords per measure. Over half of these are in a I-V configuration that contributes to the up-beat, playful nature of the section. The last six measures move away from this tonality in a iv\(^6/5\)-IV\(^7\)-v\(\alpha\) I progression to E which is the only tonal area of the next section.

**Melodic Structure:**

This melody, Theme III, is comprised completely of a rising and falling eighth note triplet pair that alternates between the oboe/clarinet pair and the flute. The theme is "principal" and is copied in augmentation in section nine and in modified form throughout section twelve. A modified consequent phrase is used in the melody lines of section six, mm107-108 (Ex.1) and section eight, mm 146-149 (Ex.2). There are eight phrases in this section appearing as ant./cons. pairs. The shape of the phrases is two short
upward arches represented by the triplet pairs. The phrases typically descend a fourth from beginning to end.

Ex. 1

Motivic Material:

The rising and falling eighth note triplet pair also appears in half of the other sections for either melodic content or support. Having encompassed the whole melody, this motive is very strong and recognizable.

The half/whole step neighbor note is used incidentally in m 50 by the strings and melodically by the oboe and clarinet in mm 53 and 55-57.

The leap of a sixth is used supportively by the string bass in mm 45-55.

Dynamics:

Dynamics are limited to the percussion section until the end, mm 58, where all but the violins are piano.

Contrapuntal Devices:

There is juxtaposition of eighth note triplet figures against quarter and half notes, a stepwise descending half note line by the flute and contrary motion of the cello against the flute and bassoon at the transition.
Transitional Devices:
There is a rising eighth note chromatic line against falling quarter and half note diatonic lines. Also there is suspension by the violins on E which becomes the tonal area for all of section four.

Texture:
The texture is full throughout.

Rhythmic Variety:
This section is rhythmically stable.

SECTION 4. (mm 63-87)

Harmonic Structure:
Here, it is category one where the whole section is one tonal area. The parallel major and minor more or less alternate throughout. There are no inverted or "sharp" or "flat" chords but there are altered chords in mm 64-67 and 79-81.

Melodic Structure:
Melodic content is provided by short motivic statements and figures (Ex.3,4,5) until the violins provide a melody starting in m75. These short statements create a mysterious, questioning quality to the section as they appear over the long pedal tone in the bass and intermittent expressions of agitation by the cello (Ex.6).
There are six two measure phrases and six one measure phrases present. The shape of the phrases is generally a small upward arch.

**Motivic Material:**

The half/whole note upper neighbor motive is used in two types of a sixteenth note form as in mm 67-8 and 78-9 (Ex.4,5) and two types of a thirty-second note form as in mm 62 and 81 (Ex.3,6).

The first use of the thirty-second note form of the five note rising figure appears in m 82 (Ex.7). This is really the prelude to a stronger application found in the opening phrase of section five.

![Ex. 7](image)

The three note rising figure found in the opening phrases, mm 66-74, actually prepares the listener for the five note figure that follows (Ex.8).

![Ex. 8](image)

**Dynamics:**

Piano for the cello part and one decrescendo in mm 75-76 for the oboe.

**Contrapuntal Devices:**

There is overlapping of phrases between oboe and clarinet and matching thirty-second note figures against eighth and half notes.
Transitional Devices:
There is a suspension by the violins.

Texture:
Here the texture is thin throughout.

Rhythmic Variety:
Stable.

SECTION 5. (mm 87-102)

Harmonic Structure:
In category four, the tonal area of a minor is held for half the section and then abandoned. In this half of the section the melody, played by the oboe and the contrapuntal supporting line in the bass, cello and viola are in a minor. The oboe makes an apparent cadence on V at the end of the phrase, m93, whereby the supporting strings make a V-I statement followed then by the final cadence on V/V by the oboe. From here the tonal area changes to d minor and b diminished alternately through the transition.

Except for three measures, 90, 96-7, where the harmonic motion is two chords per measure, the motion is one to one. Inverted chords make up half of the section.

Melodic Structure:
Confined to the oboe, Theme IV consists of six phrases. The first two, mm 88-95, are each shaped with an upward arch. The following four combine to form an upward arch. This melody,
somewhat sweet and mysterious, is contrasted by the pizzicato strings which provide an increasingly agitated state as the transition is approached in the last four phrases.

**Thematic Material:**
The five note rising figure that introduces the melody in the oboe also concludes the section by introducing the melody of the next section in the cello.

**Motivic Material:**
The rising five note figure as mentioned above.
The rising/falling eighth note triplet pair is found in a supporting role of the string bass in mm 96, 98-99.
The half/whole note neighbor appears in the thirty-second note figures of mm 95, 97, 99-100 and 102 (See Example 10).
A leap of a fourth, mm 91, 97 and a downward leap of a minor seventh, mm 94, play less significant roles in this section.

**Dynamics:**
A quick change from piano to mezzo-forte within the introductory five note rising figure in the oboe, piano for the pizz. strings and mezzo-forte for the arco strings.

**Contrapuntal Devices:**
Syncopation is provided by the pizzicatto strings and there is juxtaposition of thirty-second note figures against whole, half and eighth notes.
Transitional Devices:
An elided, "implied" cadence, vii-i\textsuperscript{6}, the rising five note figure in the cello and the thirtysecond note neighbor note figure (Ex.10) by the woodwinds. These two figures opened this section and now introduce section six.

Texture:
Mostly thin. Moderate a few measures before the end.

Rhythmic Variety:
Syncopation by the pizzicatto strings.

SECTION 6. (mm 102-117)

Harmonic Structure:
Type five in movement, that is, tonality starts, leaves returns and leaves. The motion is mostly one harmony per measure and the chords are mostly stacked, inverted, altered, "flat" or "sharp".

Interestingly, this section starts with an e\textsubscript{b} tonality and ends with B\textsubscript{b} which suggests motion to V but there is no substantial preparation for a cadence and the preceding harmony to B\textsubscript{b}, mm 113-114, is stacked e diminished seventh chords.

In this section the alternation of major, minor and diminished harmonies, expressed in pizzicato, combined with the melodic structure, continues to expand the effect of increasing anxiety as time passes which began subtly in section four and finally culminates here with a grand transition. The overall result is a subtle
crescendo of agitation, over three sections, that reaches its peak in the first bars of section seven.

**Melodic Structure:**

This melody, played by the cello, has eleven phrases arranged in alternating upward and downward arches giving them an undulating effect. They are arranged as a series of ant./cons. pairs ranging from one to three measures in length. The melody line gently rises throughout the section to an octave and a fifth at m112 which, along with the harmonic content, gives a sense of increasing urgency.

A modified version of the Theme II is in mm103-104 (Ex.9) and a modified version of the Theme III is in mm 107-108 and 115-117 (Ex.10).

![Ex. 9](image)

![Ex. 10](image)

**Motivic Material:**

The rising five note figure introduces the melody.

Modified examples of the rising/falling eighth note triplet are in mm105, 107, 109 and 115-117 of the cello. They can also be found in mm 106, 108 and 117-8 of the bass, the rest of the strings in mm 116-17 and the woodwinds in m 117.

**Dynamics:**

The melody starts in forte for the five note rising figure then returns immediately to mezzo-forte and, thereafter, all other dynamics are the result of texture.
**Contrapuntal Devices:**
There are irregularly spaced triplet figures in the supporting strings and some contrary motion by the bass vs the melody.

**Transitional Devices:**
The build up of repetitive material through orchestration.

**Texture:**
Moderate through m 112 and full the rest of the way.

**Rhythmic Variety:**
Stable except for placing the beat location for the eighth note triplet figures of the strings in an irregular pattern.

**SECTION 7. (mm 118-132)**

**Harmonic Structure:**
With a type one tonal movement, this section has just one tonal area. That area is F Major. The harmonic movement is two to one for the first half and each measure contains a V-I chord pair. The result of this harmonic pattern under the melody is a feeling of triumph and grandness.

The following material is transitional, moving to 1:2 movement in the last six measures, where it forms a V-I-V-I₀ elided, "implied" cadence. There is an altered and some inverted chords but no "flat", "sharp" or stacked chords in this section.
Melodic Structure:

The melody begins with an imitation of the Theme I. The antecedent, mm 118-9, has a consequent in mm 122-3 with a subsidiary ant./cons. pair in between in mm 120-1. There are two notes of interest here. First, the consequent in mm 122-3 is consequent to both preceding antecedents and second, the rising figures in mm 120-1, in this context, refer to the second consequent phrase of the Theme I, mm 40-42. In mm 40-42 the rising figure is in mixed note augmented form (Ex.11-12). Interestingly, this is the first use of five notes rising in a significant melodic context.

Ex. 11

The first three phrases are arched up and the fourth is arched up and down. The next three phrases, in the form of a sequence, are a modified form of the previous phrase (mm 122-3) and serve a dual ant./cons. role as they begin the transition (Ex.13-14).

Ex. 12

Ex. 13

Ex. 14

The two phrases consequent to the sequence, mm 127-28, serve a similar dual role referring to the previous four phrases and the following two. The last two phrases of the transition are an imitation of the previous antecedent pair but the elided, deceptive cadence to $b^5$ provides for a shocking beginning to the next section.

Thematic Material:

As noted above, this section is derived from Theme I. The
consequent phrase in mm 122-3 is further developed in the transitional melody in mm 124-26 (Ex.13-14 above).

**Motivic Material:**
A leap of a fifth, mm 123,127+31, a sixth, mm 118, 122, 128 and 132, and a modified five note rising figure, mm 120-1, are found in the melody. The half/whole note neighbor figure is in the transitional part in mm 124-132.

**Dynamics:**
Terraced dynamics for the supporting instruments.

**Contrapuntal Devices:**
A sequence is in the transitional part.

**Texture:**
Full.

**Rhythmic Variety:**
Stable.

**SECTION 8. (133-158)**

**Harmonic Structure:**
Completely different in character from section seven this harmonic make-up, however, shows a similarity in that the initial harmony, an e dim. chord, alternates with an a minor chord in a
v⁰-j⁶/⁴ relationship for most of the section. This bears a correlation to the V-I relationship of section seven. However, the motion of the V-I case is 2:1 while the v⁰-j⁶/⁴ case is one to one, two and three. This creates a sense of hesitation which leads to a different feel for this section. The only variation from the pattern is in the transition where a three measure V⁶/⁴-IV sequence sets up section nine.

**Melodic Structure:**

The melody, carried alternately by the flute, oboe and clarinet has nine phrases, some with upward arches and some trending down. They are all three measures long. The first three phrases are ant./cons./cons. and the rest are ant./cons. pairs. The melody is in four parts starting with a broken statement of three phrases, then a melodic interlude followed by a return to the broken statement and then a transition. The return to the broken statement is another example of the compositional device, found in the previous section whereby the listener is led to an expectation through repetition of a statement only hear something different instead.

The phrases of the broken statement trend down while the phrases of the interlude and transition are generally shaped in an upward arch.

**Thematic Material:**

Except for mm 146-49 and 156-58 all of the melodic material in this section refers to a combination of thematic material from section seven. There are three sources of melodic material. An inverted form of the rising five note figure, mm 133, 135, 138,150 and 155, the rising/falling triplet figure of Theme III, mm146-49
and 156-58 and the section seven modification of Theme I, mm 134, 137, 140-45, 151 and 154.

**Motivic Material:**

The above mentioned falling five note figure, the rising/falling eighth note triplet from the Theme III and a modified form of it with the bassoon, mm141 and 143 and the cello and viola in mm 139-149. Leaps of a fourth and fifth are also found in the melody. Of greater importance is the pedal tone of the melody phase, mm 139-149.

**Dynamics:**

Begins with forte and moves to mezzo-forte in mm139 then repeats the combination again in mm 150 and 155 respectively.

**Contrapuntal Devices:**

None

**Transitional Devices:**

Three measures of repetitive figures with a ii-IV and V6/4-IV harmony leading to the repeated V-IV harmony of section nine.

**Texture:**

Full.

**Rhythmic Variety:**

Stable.
SECTION 9. (mm 159-176)

**Harmonic Structure:**

A type four tonal movement in that it remains on the initial tonal area for the first half of the section only. This section keeps a "major" quality until the last four measures by using all major chords. The harmonic movement is two to one all the way through. Each pair is a major chord followed by a major chord down by a step such as V-IV or III-II until the last four measures which change to minor as i-vii. This repeated whole step relationship adds to the bustling feeling of this portion of the piece. There are only two altered, mm161 and 173 and one stacked harmony, mm 172, in this part and all of the chords are root position chords.

**Melodic Structure:**

The melody, played by the clarinet, is an augmented/modified form of the Theme III (Ex.15-16). The augmentation is offset by the increased tempo of the section, quarter=110 and the result is a sense of heightened activity.

Ex. 15 (Th.III)  
Ex. 16

There are six phrases appearing in the order of ant./cons., ant./cons/cons./cons.. The first four have an upward arch and the last two trend slightly down and serve transitionally. The phrase lengths in order are 4, 4, 2, 4, 2 and 2 measures.
Thematic Material:
As mentioned, an augmented/modified form of Theme III in the first and second antecedent phrases. The last two consequent phrases come from material developed in section eight, mm 134, 141-2, 151-2 (Ex.17-18) which, in turn, came from section seven, mm 120-123 (Ex.13).

Ex. 17

Ex. 18

Motivic Material:
The leap of a minor sixth by the oboe, mm167-8 and also a major seventh in m 173 and seventh in m 175.
A quarter note rising/falling triplet pair in the melody and the support lines by the violins, mm 159-162.
The half/whole step neighbor, in triplet form, played by the violins and bassoon in syncopation with the chordal material in mm 167-176, plays an important role in expressing the character of the section.

Dynamics:
The dynamics are supplied by texture.

Contrapuntal Devices:
A little contrary motion, mm 163-4 and syncopation between quarter note triplets and eighth note triplets, mm 167-175.

Transitional Devices:
Repetitive phrases leading to an abrupt transition.
Texture:
Full.

Rhythmic Variety:
The above mentioned syncopation and alternating triplet figures between the violins/bassoon and percussion over the chordal beats of one and three.

SECTION 10. (mm 177-199)

Harmonic Structure:
In its own category two, the tonality remains on "G♭" from measure 179 to 187 in the form of a pedal tone, sixteenth note running figure and melody line. From here the harmony changes to other forms of "G" and provides a supportive melody to the main melody, mm 187-97, which is played by the bassoon. The harmony moves away from "G" for the last three measures of the section.

There are more stacked harmonies in this section than any other section. Also, the number of "sharp" and inverted chords is plentiful. The harmonies take on a melodic role in expressing the feeling of the section in mm 187-197.

The harmonic motion varies from two to one to one to nine.

Melodic Structure:
This time the bassoon gets the melody and it is a slightly modified copy of Theme I in the first two phrases. The next two
phrases balance the "chordal" melody mentioned above. The phrase lengths are 3, 4, 2 and 3 measures respectively. The last part of the section, m192 to 199 is all transitional with a supporting melody by the bass that is a modified fragment of the melody in section eight mm 151-152 (Ex. 17-19)

Ex. 19

Thematic Material:
As above.

Motivic Material:
There is a pedal on Gb and continuous sixteenth-note figures, mm 179-187, a leap of a sixth in the first phrase and an inverted/modified five note rising figure, mm 190-97.

Dynamics:
Piano in the flute, oboe and clarinet for the running figures. All other dynamics are created by texture.

Contrapuntal Devices:
Emphasis on the beat 4/1 relationship in mm 187-193. The mixture of melody, sixteenth note running figure and pedal or changing chords.

Transitional Devices:
A sequence of thirty-second note figures over changing
harmony for five measures, mm 193-7 (vi4/3-bvi4/3-#107-ii07-v4/3-
i04/2-i).

**Texture:**
Full.

**Rhythmic Variety:**
Stable.

**SECTION 11. (mm 200-222)**

**Harmonic Structure:**
In category six, which is start-leave-return-leave but ending on the original tonality, this section is the only one that has a semi-repeated, lengthy chord progression. It begins b♭/b/C/G♭/e♭/D♭ then A♭/b♭/b/C/G♭/D♭/A♭/b♭/G♭. There are only two "sharp" and zero altered chords in this section. The movement is primarily 1:1 with one example of 1:2 and three examples of 2:1. Even though the supportive harmonic content is very thin, oboe/flute at the outset followed by two violins, it plays a significant role in establishing the somber character of the first part of the section.

**Melodic Structure:**
The downward trend and sad quality of the bass part is challenged by the flute, mm 207-212 and overcome in mm 213-218 as the rhythmically similar rising line leads to a lighthearted transition.
This is a section of retrogrades. The initial melody, mm 200-206 carried by the string bass, is a slightly modified retrograde of Theme II (Ex.20-1).

Ex. 20 (Th.II)

Ex. 21

The first phrase of the following melody line, mm 207-209 played by the flute, is a modified retrograde of Theme I (Ex. 22-3).

Ex. 22 (Th.I) Ex. 23

The next phrase in the flute part is a modified version of Theme V (Ex.24-5). The fourth phrase for the flute, mm 214-216, is a rhythmic copy of the antecedent phrase of the bass, mm 200-206, in contrary motion.

Ex. 24 Ex. 25

There are eleven phrases in this section. Five for the flute and six for the string bass. For the flute, beginning in m207, they are ant./cons./cons./ ant./cons./ cons. being 3, 2, 2, 3 and 2, measures in length respectively. The string bass', starting in m 200, are ant./cons./ cons./ant./cons./cons. being 3, 2, 2, 3, 2, 2 measures long respectively. The final four measures are transitional leading to the abrupt change to section twelve.
Thematic material:
As above.

Motivic Material:
A leap of a sixth, mm 217, 219-20 and in retrograde, m 208. An inverted five note rising figure, m 216, leap of a fifth, m212-3, leap of a fourth in retrograde in m 211 and a modified form of the rising/falling eighth note triplet pair in m 212.

Dynamics:
None.

Contrapuntal Devices:
There is contrary motion in mm 207-8 and sequences in mm 219-22.

Transitional Devices:
Sequence series.

Texture:
Thin.

Rhythmic Variety:
Mostly stable with some overlapping figures in the first sequence in mm 219-20.
SECTION 12. (mm 223–271)

**Harmonic Structure:**

This section has three harmonic subsections of category one starting with mm 223–238 on G\(^b\), mm 240–248 on D\(^b\) and mm 249–260 on G. This is a progression of sorts as bI-V-I and the third subsection actually has a quasi standard progression starting in m250 that goes V\(^6/5\) - #ii\(^6\)-vi-ii-V\(^4/2b\)2-V\(^6\)-\(v\)M\(^7\)-I. Here also is the largest concentration of altered and inverted harmonies but there are only five examples of "sharp" or "flat" chords present. The harmonic movement is largely 1:1. The first six measures are 1:2 and the last thirteen are 1:2, 1:3, 1:4, 1:4.

**Melodic Structure:**

Three is an important number in this section which represents a happy period. A quickly rising melody line coupled with a brisk tempo in 3/4 time creates a somewhat joyful excitement. The mood is reminiscent of section three. The bustling activity then begrudgingly gives way to a long transition.

Here the melody is an augmented/modified form of the first phrase (Ex.15) of Theme III in 3/4 time (Ex.26). First carried by the flute and oboe, it is then transferred to the violins and viola in m 239.

Ex. 26

```
\begin{music}
\begin{notation}
\begin{staff}
\begin{music}
\end{music}
\end{staff}
\end{notation}
\end{music}
```

The tempo has been raised to one quarter note=160 bpm. The result is a pulse very close to Theme III. In the first antecedent phrase the three quarter notes represent the first part of the triplet pair from
Theme III and the dotted half note represents the second three notes of the pair. The following consequent phrase here (Ex.27), is an augmented/modified form of the second triplet pair of Theme III (Ex.15).

Ex. 27

Consequently, the first two phrases here represent the first phrase of Theme III.

There are eighteen phrases in this section. They are two measures long with the following exceptions; mm 235-8, mm 247-52, mm 253-256, mm 259-263. There are three shapes to the phrases. The usual upward arch, a trend down and an inverted arch.

**Thematic Material:**

Theme III as mentioned and a modified retrograde of part of the melody of section eight found in mm 241-2 (Ex.28-29).

Ex. 28 (Sec.8)  
Ex. 29

**Motivic Material:**

The rising/falling triplet pair as mentioned, leap of a seventh, m 241, leap of a sixth, mm 223-4, 27-8, and leap of a fifth, mm 239 and 243.

**Dynamics:**

Piano only in the transition, m 259.
Contrapuntal Devices:
None.

Transitional Devices:
There are prolonged chords and ritardation in the melody over a repetitive three note figure played by the oboe.

Texture:
Full.

Rhythmic Variety:
Stable.

SECTION 13 (mm 272-300)

Harmonic structure:
This section begins with a standard harmonic progression leading to an elided, deceptive cadence as I₆/₄-vi-ii₆-V-bvi+₆. This new harmonic area enhances the "are you sure? Ok, lets move ahead" feel of this somewhat transitional part of the section. The harmony continues chromatically up with minor and diminished chords to vii°. From here the opening statement is verified as #IV and #v alternate leading to a ii₆/₄-V7-i₆/₄ elided, "implied" cadence into section fourteen.

The harmonic movement is one to one, two or three but predominantly 1:2.
Melodic Structure:
There are two goals for this section. Preparing for the final section and to emphasize the number two. There are 19 phrases here and the greater majority of them are two measures long. Except for the last phrase combination they are all ant./cons. pairs.

The section starts with a two note antecedent phrase, a leap of a minor sixth, played by the clarinet, that alternates with a consequent phrase, a rising/falling eighth note triplet pair, played by the bassoon. All antecedent phrases in sections thirteen and fourteen are two note phrases.

The first two ant./cons. pairs are a lead in to the third pair which is a modification of Theme I. At this point, the flute joins the clarinet at the octave and remains through the end of the section.

As the subject of the final two sections, this theme is questioned and accepted, mm 280-85, verified, mm 286-293 and makes its final statement in section fourteen.

There are two types of support for the melody. A repetitive sixteenth note figure by the strings, mm 272-285, and a running sixteenth note triplet figure with the cello and viola covered by chords in the violins and bass, mm 286-300.

All but two phrases are arched either up or down.

Thematic Material:
Theme I and Theme III as mentioned above. Theme IV with the five note rising figure.
**Motivic Material:**

The leap of a sixth, mm 272, 276, 301 and 306. A leap of a fifth, mm 274, 280, 282 with 286 and 290 being downward and a leap of a fourth in mm 294.

The rising/falling triplet pair is found in direct form in mm 273, 5 and 7. It is in a sixteenth note form in mm 286-300 and a modified, straight eighth note form in mm 284-85.

An augmented, modified form of the rising five note figure can be found in mm 287, 291, 295, 299 and 312.

The half/whole note neighbor can be found in m 288.

**Dynamics:**

Piano for the viola/cello running triplet figures and also for all strings from m 301 to the end.

**Contrapuntal Devices:**

Elided phrases, mm 272-78 and continuous sixteenth note or triplet figures against the melody.

**Transitional Devices:**

In a sense, the whole section is a transition in that it is a preparation for the final statement of section fourteen. Between thirteen and fourteen there is an elided, "implied" cadence, $b\text{vi}^6/4-\text{ii}^6/4-V^7-I^6/4$ and a repeated statement by the flute and clarinet.

**Texture:**

Full throughout.
Rhythmic Variety:
Stable.

SECTION FOURTEEN (mm 301-325)

Harmonic Structure:
A type six category, this section starts with a second inversion c minor chord, moves to A\textsuperscript{b} major and minor and then returns to the second inversion c minor chord again, leading to a #IV-\textsuperscript{16/4}-I final cadence. The all minor nature of this section represents the sadness of death and the final major harmony represents its promise.

Melodic Structure:
The last statement of Theme I in c minor, played by the flute and clarinet at a fourth, is repeated once at the octave with both phrases starting with a leap of a sixth. This is followed by two weaker attempts, still at the octave, with leaps of a fifth and a minor third respectively. The last attempt, played by the flute alone, never gets beyond the leap. The last pair of two note phrases, played by the oboe, and each a leap down by a fifth, accept the earthly inevitable. The last note is played twice. First by the oboe, then an octave lower by the clarinet. The first time is over a C major chord in second inversion and the flute adds a farewell of mystery with a three note rising figure that refers to section four (Ex.8). The final note, over the root position chord, signifies a heavenly future.
Thematic Material:
As above.

Motivic Material:
Leaps of a fifth in m 311 and a sixth in mm 301, 306.
The five note rising figure in mm 312.
A tremelo pedal tone by the strings in mm 301-314.
The three note rising figure in mm 319, 321.

Dynamics:
Piano for the strings pedal tone and chords in mm 315-322.
Pianissimo for the clarinet and strings final chord. Piano for both oboe and flute, mm 315-322.

Contrapuntal Devices:
None.

Transitional Devices:
No transition.

Texture:
Moderate.

Rhythmic Variety:
Stable.
CHAPTER IV

CONCLUSION

This composition is programatic with fourteen separate "programs". The specifics of these "programs", except for the first three and the last sections, which seem obvious, are known only to the composer. This then, leaves the music open for interpretation.

The same might be said for the analysis. The lack of established key areas in general and the variable tonal movement from section to section invites other analytical perspectives.

This analysis has focused on the unifying factors that bring the fourteen sections into a coherent whole. Repetitive references to thematic and motivic material throughout the composition and methods of transition between sections are the main contributors to the overall cohesiveness of the work.

Hopefully, the familiarity created by this technique and the character of each section will provide an intriguing and musically rewarding story for the listener.
Appendix

Score of "An Ode to My Mother"
INSTRUMENTATION

Flute
Oboe
Clarinet in B Flat
Bassoon
Percussion (three Players) - Timpani (two) - 30/32 inch and 28/29 inch
  Two bass drums
  Snare drum
  Wood block
  Large suspended symbol played with
  hard, covered mallet.

Violins - two
Viola
Cello
Bass

DURATION: ca. 15 minutes.
AN ODE TO MY MOTHER

Flute
Oboe
Bb Clar.
Bssn.
Timp.
Perc.
Vi. 1
Vi. 2
Viola
Cello
Bass

9 10 11 12
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

![Musical notation page]
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bsn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bsn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. I

Vi.2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bsn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

134 135 136
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

\( \text{\textit{ritard}} \)

\( \text{\textit{snare drum}} \)

\( \text{\textit{snare drum}} \)
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

\[ \text{\textit{Flute}} \]

\[ \text{\textit{Oboe}} \]

\[ \text{\textit{Bb Clar.}} \]

\[ \text{\textit{Bssn.}} \]

\[ \text{\textit{Timp.}} \]

\[ \text{\textit{Perc.}} \]

\[ \text{\textit{Vi. 1}} \]

\[ \text{\textit{Vi. 2}} \]

\[ \text{\textit{Viola}} \]

\[ \text{\textit{Cello}} \]

\[ \text{\textit{Bass}} \]

\[ \text{\textit{\( j = 80 \)}} \]
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bsn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bsn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

230 231 232 233 234
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

slower \( \frac{1}{130} \)

\( \frac{1}{130} \)

\( \frac{1}{130} \)

\( \frac{1}{130} \)

\( \frac{1}{130} \)

\( \frac{1}{130} \)

\( \frac{1}{130} \)
AN ODE TO MY MOTHER

ritard (J=70 ---- J=40 ) J=64

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

mf^

P11f

mf

P

P
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

281 282 283
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

299 300 $P_{301}$ 302
AN ODE TO MY MOTHER
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bsn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass

Arco

313 314 315 316 317
AN ODE TO MY MOTHER

Flute

Oboe

Bb Clar.

Bssn.

Timp.

Perc.

Vi. 1

Vi. 2

Viola

Cello

Bass