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Three Landscapes For Orchestra

Nathan D. Raught

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THREE LANDSCAPES FOR ORCHESTRA

A Masters Thesis

Presented to

The Graduate College of

Missouri State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

By

Nathan Raught

May 2016

THREE LANDSCAPES FOR ORCHESTRA

Music

Missouri State University, May 2016

Master of Music

Nathan Raught

ABSTRACT

Three Landscapes for Orchestra is a three-movement orchestral suite, with music composed based on corresponding artworks. Each movement is inspired by an abstract painting by Samantha Keely Smith. Stylistically, the focus of these pieces is on color and mood, and the emulation of the atmosphere and emotions elicited by the source material. As such, the music either takes a literal approach to musical representations of certain aesthetic features, or an abstract approach wherein the music conveys a similar emotion or mood as the painting. Musically, the approach taken is an amalgamation of Late-Romantic, twentieth century, and twelve-tone styles, with influences from composers such as Gustav Mahler, Benjamin Britten, John Adams, and Arnold Schoenberg.

KEYWORDS: music, orchestra, suite, instrumental, art, painting

This abstract is approved as to form and content

Dr. Michael F. Murray
Chairperson, Advisory Committee
Missouri State University

A Masters Thesis
Submitted to the Graduate College
Of Missouri State University
In Partial Fulfillment of the Requirements
For the Degree of Master of Music

Approved:

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Without the support and encouragement of several people, it is possible I never would have pursued a master’s degree. Therefore, I would like to thank the following people for their part in this project: Dr. Michael Murray, Professor of Music at Missouri State University, for his invaluable input during the creation of this thesis. This music would not exist without the inspiration of the artworks that are the basis of my thesis, so I must thank Samantha Keely Smith for her fine work and gracious permission to print reproductions of her pieces. Finally, I thank my parents, who have never failed to express their enthusiasm in my work; particularly my father, who bolstered my confidence with his faith in my musical ability, and allowed me to foster the talent I inherited from him.

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INTRODUCTION

*"Ocean waves crash atop foreboding bodies of water, plumes of fire seem to battle clouds in the sky, and swirling storms shield distant secrets just over the horizon. Smith refers to her paintings as 'internal landscapes,' part of an ongoing examination of an externalized inner conflict."*¹

As a composer who is primarily interested in composing music to accompany visual media, I often prefer to have a visual source of inspiration for my pieces, as opposed to working from purely abstract ideas. Thinking of Modest Mussorgsky and his *Pictures at an Exhibition*, I looked for art in a variety of styles and time periods, and by chance stumbled upon an eye-catching piece by the contemporary abstract painter Samantha Keely Smith. Her oil and varnish paintings are visually stunning works that she describes as internal or emotional landscapes. It was from this description that I formed the title of my thesis.

From my interpretation of her art, it was not difficult to understand how the term landscape was appropriate, yet the intended connotation of the word may not be immediately obvious, and must be made clear. The paintings are not depictions of physical landscapes, nor does my music solely attempt to capture the image of landscapes; rather it seeks to represent an overall mood, or an internal landscape of the mind as one reacts to the emotions of the piece.

I perused her online gallery to pick three pieces to use as inspiration for my music. I planned to write an orchestral suite of three movements, so I selected three paintings that I liked the most, with an eye to assembling a selection with the greatest variety and contrast between the three. There is plenty of contrast between her works, yet there are also many that are similar in palette and mood, thus it was important that I tailor my selection to allow myself divergent creative directions for each.

Bringing these paintings into an acoustic sound world was an exciting challenge and a new process. There was no linear path to follow, so I could interpret the work as literally or as freely as I wanted, and I could explore the different features and colors of each piece at whatever pace I saw fit for the music. Since they were chosen from works completed over a span of several years, there is not necessarily a particular order for the performance of the pieces.

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¹ Christopher Jobson, "Artist Samantha Keely Smith Explores Powerful Collisions of Dark and Light in Her Abstract Elemental Paintings," *Colossal*, 2 Feb. 2016 <<http://www.thisiscolossal.com/2016/02/samantha-keely-smith-internal-landscape-paintings/>>.

ANALYSIS

Shift

When I first saw *Shift* (Figure 1), I thought of the ocean. While the painting does not explicitly depict a physical body of water, it does bear a striking resemblance. Much of the music I composed for this piece was inspired by the constant ebb and flow of the sea, a motion closely linked to the painting. In this way, I used the imagery of the painting as a starting point for setting the mood of the music.



Figure 1. Samantha Keely Smith, *Shift*, 2012, oil and varnish on canvas, 60" x 72" (reproduced with artist's permission).

The piece begins with a nebulous introduction section in a simple binary form. The orchestral forces employed at first are rather small; flutes, horns, harp, viola, and three solo violins. I wanted a smaller, more intimate setting for the first few bars, to reflect the tranquil nature of the piece. The music in this opening section is intentionally murky, with no clear beat. This quietly leads into the next section at rehearsal mark B. Here I wanted a bright, sparkling effect to represent the curious specks of light in the middle of the painting. My eye was quickly drawn to these when I first saw the image, so I felt it was important to the structure of the piece that this material came after the introduction. For these bright, seemingly distant pinpricks of light I combined pizzicato strings, glockenspiel, piano, and the high winds, all playing in staccato bursts. I was pleased with the contrast in timbre and mood between the two sections, in part because the shift in sound reflects the title of the piece.

I began writing this piece with the material starting at rehearsal mark D (page 17), and it is here I introduced one of the main melodic motives, which I would later lead into in the end of the preceding section. To accompany this, I wrote a quiet, brightly pulsing ostinato with harp harmonics and pizzicato viola. I would later use this combination in the final movement, *Brightness Falls*, in order to subtly unify the work as a whole. Here, I wanted shimmering tone blinking off and on to represent the lights in the previous section fading away as the music grew into something much larger, and the aspect of the water takes over.

The music then moves away from the surface serenity and becomes more emotionally charged, all while maintaining its pulse. The mercurial melody heard in the winds at the start disappears as those instruments take on the role of accompaniment. The main melody, played in the violins first in unison and then in octaves, becomes impassioned yet rhythmically much simpler. Again, bearing the title in mind, I wanted to convey the duality of the sea. While always in motion, the nature of it can range from a gentle pulse to powerful tidal waves. The music comes to a climax at measure 51, and then calms down, once again returning to its earlier tranquility.

Recurring throughout the piece is a particular rhythmic pattern (Figure 1). This gently syncopated figure is meant to impart a sense of the movement of water. Since there are other components to the piece, this is not a constant presence, but it is pervasive, frequently returning in either the winds, brass, or more subtly incorporated into the melody played in the strings.



Figure 2. Page 12, measure 2, flutes. This rhythmic motive appears throughout the piece.

I spent some time listening to John Luther Adams' *Become Ocean*,² a commission for the Seattle Symphony that was awarded the Pulitzer Prize for Music in 2014.³ I had hoped to gain inspiration in my approach to writing certain textures to evoke the imagery of the ocean, and while I did find his work interesting, the scale of what he achieved in that relatively lengthy piece made it too slow for me to take away much of value for *Shift*. My most direct source of inspiration was Benjamin Britten's opera *Peter Grimes*,⁴ the *Sea Interludes* in particular. What caught my attention was his use of the combination of harp and clarinet arpeggios to create a sound reminiscent of waves. I borrowed this idea in *Shift* (page 25, measure 92) to great effect, expanding out to the bassoons and piano in measure 95.

In other places I felt this combination was too light a color for the depth and darkness I sought, and to create a larger sense of pulsing waves, I came up with a more original approach, using the strings (Figure 2). This layering of tremolo strings, the sequential introduction of the voices that creates this visible inverted pyramid in the score, creates a texture conjuring the feeling of large waves.

² John Luther Adams, Seattle Symphony, *Become Ocean* (Cantaloupe Music, 30 Sept. 2014) <<https://www.youtube.com/watch?v=dGva1NVWRXk>>.

³ "2014 Pulitzer Prizes," accessed 7 April, 2016 <<http://www.pulitzer.org/prize-winners-by-year/2014>>.

⁴ Benjamin Britten, *Peter Grimes*, op. 33 (Boosey & Hawkes: London, 1945).



Figure 3. Page 20, measures 54-58. This layered configuration creates a texture reminiscent of waves.

There is more to this music than a mere depiction of the sea. The idea of Smith's work as an internal landscape guided me in my approach in a more meaningful way. For me, one of the most important things for my music to have is a strong emotional pull. I feel the ending I composed should give a sense of the scene's grandness, finally leaving the listener with the image of a bright, hopeful sky.

Salvage



Figure 4. Samantha Keely Smith, *Salvage*, 2010, oil and varnish on canvas, 52" x 64" (reproduced with artist's permission).

I selected *Salvage* (Figure 4) for the suite due to its dark contrast against the calmness of *Shift* and the bright joyfulness of *Brightness Falls*. Accordingly, the music of this movement is dark, chaotic, and brooding. At the start of the composition

process I improvised a melody with alternating minor thirds and minor seconds in a steadily descending pattern. From this I crafted a fairly conjunct melody that cycled through all twelve chromatic pitches, then filled out a tone-row matrix (Figure 5) with the resulting row. At no point did I plan to strictly adhere to the tone row and its forms throughout the whole piece, as the music would be incongruent with the rest of the suite. Instead, I used it as a foundation for the main melodic passages and as a springboard for ideas and melodic development. With the matrix grid as reference, it was easy to quickly test the different forms of the row with each other in various combinations, resulting in polyphonic textures in certain parts of the music (e.g. page 43, measure 100).

	I ₀	I ₁₁	I ₈	I ₇	I ₁₀	I ₉	I ₆	I ₃	I ₂	I ₅	I ₄	I ₁	
P ₀	B	A _♯	G	F _♯	A	G _♯	F	D	C _♯	E	D _♯	C	R ₀
P ₁	C	B	G _♯	G	A _♯	A	F _♯	D _♯	D	F	E	C _♯	R ₁
P ₄	D _♯	D	B	A _♯	C _♯	C	A	F _♯	F	G _♯	G	E	R ₄
P ₅	E	D _♯	C	B	D	C _♯	A _♯	G	F _♯	A	G _♯	F	R ₅
P ₂	C _♯	C	A	G _♯	B	A _♯	G	E	D _♯	F _♯	F	D	R ₂
P ₃	D	C _♯	A _♯	A	C	B	G _♯	F	E	G	F _♯	D _♯	R ₃
P ₆	F	E	C _♯	C	D _♯	D	B	G _♯	G	A _♯	A	F _♯	R ₆
P ₉	G _♯	G	E	D _♯	F _♯	F	D	B	A _♯	C _♯	C	A	R ₉
P ₁₀	A	G _♯	F	E	G	F _♯	D _♯	C	B	D	C _♯	A _♯	R ₁₀
P ₇	F _♯	F	D	C _♯	E	D _♯	C	A	G _♯	B	A _♯	G	R ₇
P ₈	G	F _♯	D _♯	D	F	E	C _♯	A _♯	A	C	B	G _♯	R ₈
P ₁₁	A _♯	A	F _♯	F	G _♯	G	E	C _♯	C	D _♯	D	B	R ₁₁
	RI ₀	RI ₁₁	RI ₈	RI ₇	RI ₁₀	RI ₉	RI ₆	RI ₃	RI ₂	RI ₅	RI ₄	RI ₁	

Figure 5. Tone-row matrix.

The structure of this movement has three main sections: a slow introduction; a faster, frenetic toccata; and a passacaglia of ten variations. The introduction begins with the cellos playing a darkly plodding melody that is the I₀ seamlessly leading into P₇. The P₀ form is not introduced until measure 11, where the line is split between the bassoon and then violas. Having rows play out across multiple voices, starting in one instrument and completing in another, was inspired by the technique of *Klangfarbenmelodie* I learned about when studying the music of Schoenberg and Webern. The prime form plays in full force at the toccata section (page 30; bassoons, tuba, piano, cellos). This movement, like the last, I did not compose in a completely linear fashion. I began with the toccata, then decided the music should take time to build up to the intensity of that section. Using the inversion of the prime row from the start seemed appropriate given the sinister nature of the music, representing the twisted tendrils depicted in the artwork of *Salvage*.

The twelve-tone method and resulting harmonic language of the music gave it the dark tone it needed, yet harmony is only one aspect of music. Especially for a piece based on a visual medium, timbre would be equally, perhaps even more important for getting the colors right. While my piece is stylistically quite different from the Polish sonorist’s work, studying Krzysztof Penderecki’s *Polymorphia* put me in the frame of mind to consider the families of instruments based on timbre qualities.

Primarily, I wanted abrasive, noisy metallic and wooden timbres. There are multiple ways of achieving metallic timbres in the orchestra. In the strings, I have marked *sul ponticello* in a few short tremolo passages (page 27, measure 11; page 36, measure 55). At measure 65 (page 38) the horns play stopped, giving this part a sinister, piercing quality. The percussion section is much more involved here than in the previous movement, the piano most notably. I took advantage of a few of the instrument's abilities to produce very resonant sounds. In the toccata, the left hand plays a rumbling arpeggio ostinato in the extreme bass register. The desired effect is a guttural growling sound; the individual notes are not important and should sound muddled. In the movement's dark conclusion, I have instructed the piano's strings to be strummed by hand with the sustain held. This disconcerting effect is not often heard in the orchestra, at least in my experience, but I believe it should work well here. The wooden timbres are mostly in the percussion, though I use *col legno battuto* in the strings (page 31, measure 38). Because this technique sounds thin and raspy, I included it only briefly for color. As an additional source of a great wooden, percussive timbre, I included the marimba, which is not used in the other two movements. I thought this instrument was so suitable to the atmosphere I wanted that I had it playing almost constantly throughout the toccata, even solo at times (page 32, measure 41).

Even as I was composing the first half of the piece, I decided that the tone row was well-suited to a passacaglia, a form I have often been drawn to and have enjoyed using. The bass melody of the passacaglia uses P_0 throughout, though it moves up into the higher registers (page 45, measure 118). This adds some much-needed contrast to a piece that is often entrenched in the lower registers. This reprieve does not last very long; the piece ends ominously, almost abruptly, shortly after the final passacaglia variation.

Brightness Falls

The searing brightness and vivid colors of *Brightness Falls* (Figure 6) made it an alluring choice for the final movement of this suite. I certainly wanted a piece that had a more jubilant energy level than the other two. That excited, blissful vitality was the main drive behind my approach to this movement.

The form is more or less symmetrically split up into three structural layers. These layers are directly related to the appearance of the artwork, according to my personal interpretation. The music goes through the layers starting and ending with the outermost surface appearance, the bright yellows and trailing downward streaks. In between these bookends of sorts is the meat of the piece, a more abstract take on the image that is driven by engaging rhythms. In the middle of this section lies the deepest layer.

The first section, the surface layer, starts colorful and vibrant. After the initial burst of sound, representing the bright light near the top of the painting, the orchestration begins sparsely as the intensity slowly builds back up. One of the effects I wanted was an ethereal atmosphere, which is what I was aiming for with the prominent harp line accompanied by the winds. This accompaniment includes one of the main motives of the piece with its descending arpeggios. Too, the melody that starts in the harp has a constantly descending pattern. At measure 18 (page 54), the texture becomes more vertical, but with block chords in a descending pattern, often with disjunct leaps. All of these descending motives serve the purpose of tone painting, capturing the essence of the downward streaks of *Brightness Falls*.

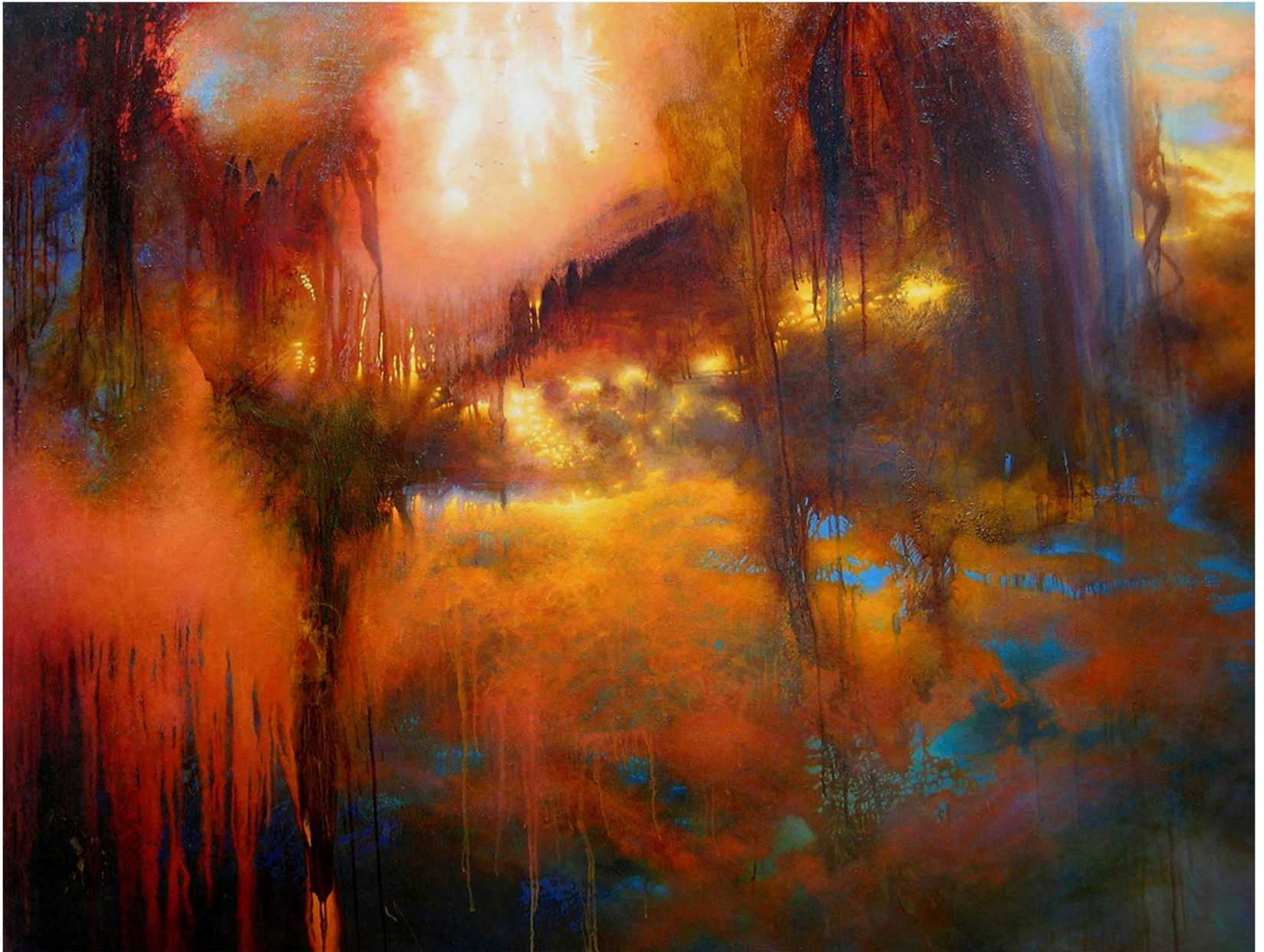


Figure 6. Samantha Keely Smith, *Brightness Falls*, 2005, oil and varnish on canvas, 64" x 84" (reproduced with artist's permission).

The idea of a descending pattern of block chords continues at the start of the second structural layer (page 57, measure 34), then continues with a homophonic texture. In this material, the syncopated rhythms are driving and sometimes unpredictable, with frequent changes in the meter. There is a frequent use of $\frac{5}{4}$ time, as well as a few interjections in $\frac{6}{8}$ that would be conducted in two (e.g. page 61, measure 67). This section largely avoids the repetitive descending arpeggios of the outer layer, in order to avoid the figure becoming too banal, but the motive makes a few brief reappearances (e.g. page 59, measure 52). I wanted to focus on a lively rhythmic character to add variety to the movement, as the painting itself is visually rather busy.

The middle section of the piece, starting at measure 96 (page 64), represents the innermost layer of the painting. I loved the contrast of this painting's bright yellows and oranges with patches of the blue backdrop poking through underneath. This aesthetic is what inspired my layer form, since it would be an effective way to translate that visual contrast into an auditory contrast. To get the mix of colors I wanted, I wrote pianissimo sustained strings beneath the glimmering textures of the trilled winds, triangle, and glockenspiel.

After this somewhat slower middle section, the music returns to the rhythmic material, moving quickly out into a return to the surface layer in a final coda. Since the movement is short relative to the other two, I decided to keep it simple. The music in the coda is largely the same as in the beginning of the movement, but at a louder dynamic and with a more robust orchestration, and the piece comes to its triumphant finale in a full orchestral *tutti*.

LIST OF REFERENCES

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<<https://www.youtube.com/watch?v=dGva1NVWRXk>>.

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FULL SCORE

INSTRUMENTATION



Piccolo
2 Flutes
2 Oboes
2 Clarinets (B $\flat$)
2 Bassoons

4 Horns (F)
3 Trumpets (C)
2 Trombones
Bass Trombone

Timpani
2 Woodblocks
4 Temple Blocks
Bass Drum
Claves
Crash Cymbals
Snare Drum
Suspended Cymbal
Tam-Tam
Triangle
Glockenspiel
Marimba
Xylophone
Harp
Piano

Violins I, II
Violas
Cellos
Basses

PERFORMANCE NOTES



Trills are to be played starting with the written pitch, trilling with the note above based on the indicated accidental. If no accidental is indicated on the trill marking, it will be diatonic. The trill should persist through the note duration, and across ties where applicable.

For basses with C extensions, lower notes are written in parentheses. If possible, it is preferable that these lower notes be played where applicable.

SHIFT

Nathan Raught

Largo e Misterioso ♩ = 50

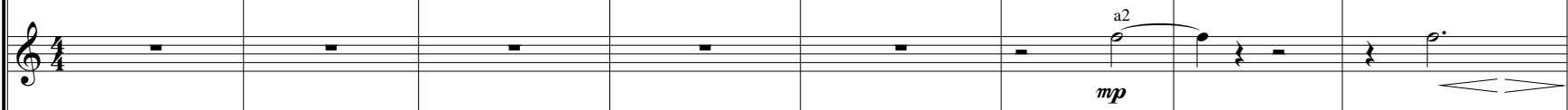
Piccolo



2 Flutes



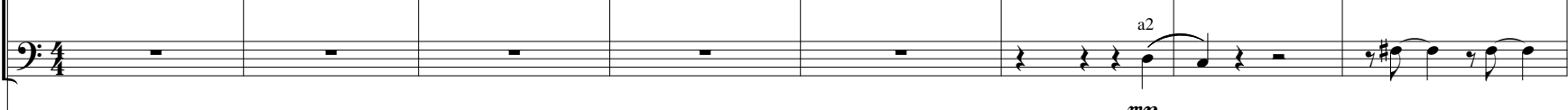
2 Oboes



2 Clarinets in B♭



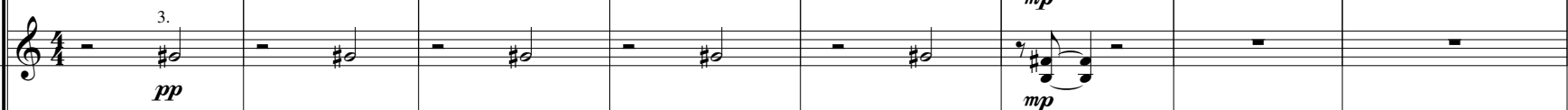
2 Bassoons



Horn 1,2



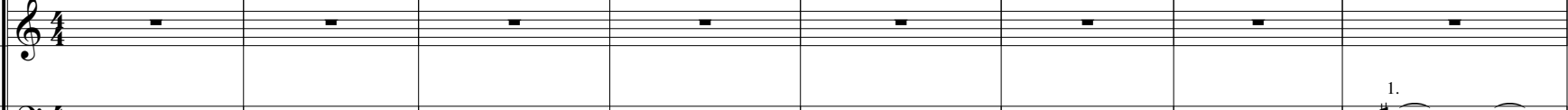
Horn 3,4



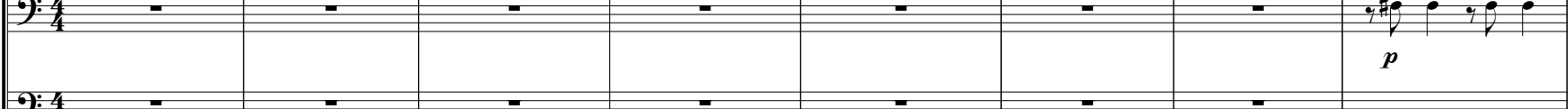
Trumpets 1,2



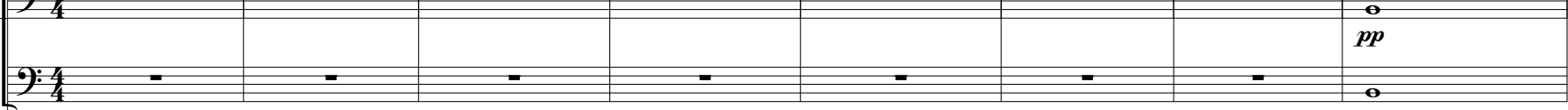
Trumpet 3



Trombones 1,2



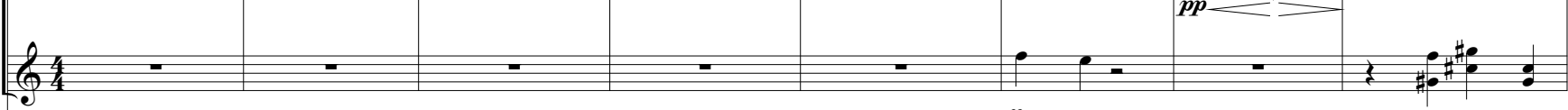
Bass Trombone



Tuba



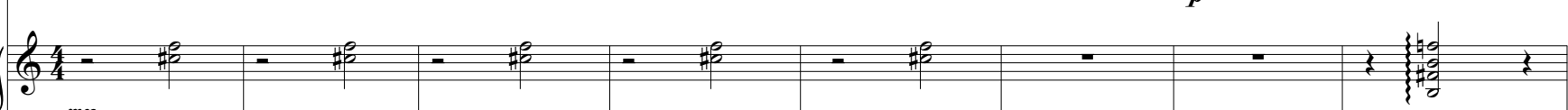
Timpani



Glockenspiel



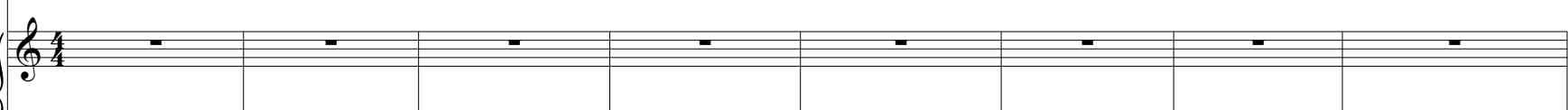
Percussion



Harp



Piano



Largo e Misterioso ♩ = 50



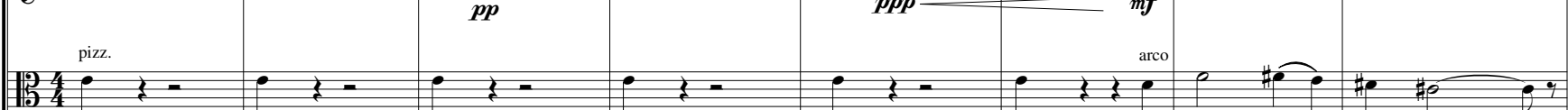
Violin I



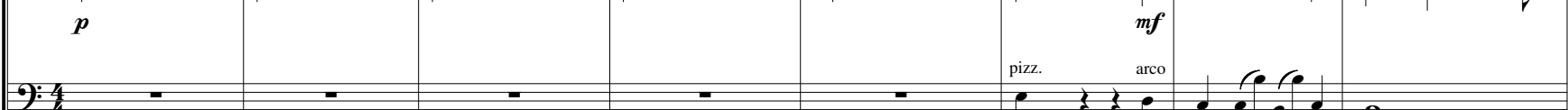
Violin II



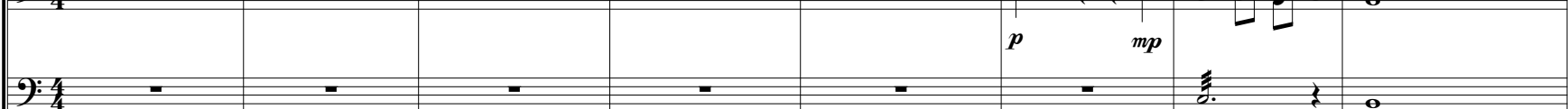
Viola



Cello



Contrabass



A

9

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

16

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

a2

mp

p

a2

p

ppp

p

mp

pp

f

mf

Unis.

Div.

Unis.

ord.

arco

Div.

Unis.

B

This page of the musical score contains measures 22 through 27. The instrumentation includes a variety of woodwinds, brass, strings, and percussion. The score is written in 4/4 time and features a range of dynamics from *pp* to *f*. Key features include:

- Measures 22-23:** Flute and Oboe enter with a melodic line. The Piano provides harmonic support.
- Measure 24:** The Flute and Oboe continue their melodic line, with the Piano providing harmonic support.
- Measure 25:** The Flute and Oboe continue their melodic line, with the Piano providing harmonic support.
- Measure 26:** The Flute and Oboe continue their melodic line, with the Piano providing harmonic support.
- Measure 27:** The Flute and Oboe continue their melodic line, with the Piano providing harmonic support.

[illegible]

D

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Picc.

Fl.

mf

f

Ob.

mf

f

B♭ Cl.

f

Bsn.

f

Hn.

Hn.

C Tpt.

f

C Tpt.

f

Tbn.

Tbn.

bass trombone

mf

Tuba

f

Timp.

Glk.

Perc.

B.D.

crash cymbals

L.V.

ff

Hp.

Pno.

Vln. I

Div.

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

47

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

Timp.

Glk.

Perc.

L.V.

L.V.

L.V.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

52

Picc.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

52

Timp.

Glk.

52

Perc.

choke

L.V.

52

Hp.

52

Pno.

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

E

Unis. Con sord.

10

F

63

Picc.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

70

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mp

mp

mf

mp

mp

mp

espress.

Div.

Div.

Div.

mp

mp

mp

77

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tuba

77

Timp.

Glk.

77

Perc.

77

Hp.

77

Pno.

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

H

[illegible]

92

Picc. *f*

Fl. *f*

Ob. *mp* *f*

B♭ Cl. *mp* *f*

Bsn. *f*

Hn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Glk. *f*

Perc. *f*

Hp. *f* *p*

Pno. *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *mp* Div.

Vc. *f* *mp*

Cb. *f* *mp*

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each instrument having its own staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (mf, ff, ppp), and articulations (rit., ten.).

The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn.
- Hn.
- C Tpt.
- C Tpt.
- Tbn.
- Tbn.
- Tuba
- Timp.
- Glk.
- Perc.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, dynamics (mf, ff, ppp), and articulations (rit., ten.).

SALVAGE

Nathan Raught

Introduzione: Adagio sinistre

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

Horn 1,2

Horn 3,4

Trumpets 1,2

Trumpet 3

Trombones 1,2

Bass Trombone

Tuba

Timpani

Marimba

Percussion 1

Percussion 2

Piano

Violin I

Violin II

Viola

Cello

Contrabass

1. *mp*

1. *p*

2.

3. *mp*

4.

1. Straight mute *p*

1.

1. *p*

1. *p*

p

Tam tam; soft mallet *mf*

sul pont. *pp*

p

mp

p

A

21

Picc.

Fl.

mf

f

a2

3

Ob.

1. *tr*

f

B♭ Cl.

Bsn.

21

Hn.

2.

1.

mf

f

Hn.

3.

mf

4.

f

C Tpt.

1.

mp

1.

Open

a2

f

C Tpt.

f

Tbn.

a2

f

B. Tbn.

f

Tuba

f

21

Timp.

ff

Mrb.

21

Perc. 1

Sus. cymbal

mp

Perc. 2

f

ff

21

Pno.

21

Vln. I

ord.

f

tr

Vln. II

mf

f

tr

Vla.

mf

f

tr

Vc.

mf

f

tr

Cb.

mf

f

B

Toccata: Allegro inquieto

B

Toccata: Allegro inquieto

C

34

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

choke

B.D.

Temple blocks

Snare

Div. col legno battuto

Div. col legno battuto

Div. col legno battuto

Div.

[illegible]

D

D

Measures 43-46:

- Measures 43-44:** Piccolo and Flute play a sixteenth-note melody. Flute has a *mf* dynamic. Oboe, B♭ Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Maracas, Percussion 1, Percussion 2, Piano, Violoncello, and Contrabass have rests.
- Measure 45:** Piccolo and Flute have rests. Oboe, B♭ Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Maracas, Percussion 1, Percussion 2, Piano, Violoncello, and Contrabass have rests. Violin I and Violin II play a melody starting with a quarter note, followed by eighth notes. Violin I has a *mp* dynamic. Viola has a *mp* dynamic.
- Measure 46:** Piccolo and Flute have rests. Oboe, B♭ Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Maracas, Percussion 1, Percussion 2, Piano, Violoncello, and Contrabass have rests. Violin I and Violin II play a melody starting with a quarter note, followed by eighth notes. Violin I has a *mp* dynamic. Viola has a *mp* dynamic.

E

This page of the musical score covers measures 47 through 50. The instrumentation includes a wide range of orchestral instruments. The woodwinds (Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Maracas, Percussion 1 and 2) are mostly silent in these measures. The strings (Violins I and II, Viola, Violoncello, Contrabass) and Piano are the primary melodic and harmonic drivers. The score features several dynamic markings, including *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions such as *arco* (bowed) and *Unis.* (unison). A rehearsal mark 'E' is located at the beginning of measure 49. The music is written in 3/4 time, and the key signature has one sharp (F#).

[illegible]

F**F**

36

G

63

Picc.

Fl.

mf

mp cresc.

Ob.

mf

B♭ Cl.

Bsn.

Hn.

1. Stopped

p cresc.

a2 Open

mf

Hn.

mf

C Tpt.

mf

C Tpt.

mf

Tbn.

mf

B. Tbn.

mf

Tuba

mf

Timp.

Mrb.

Perc. 1

mp

Perc. 2

p

Pno.

G

63

Vln. I

mp cresc.

Vln. II

p cresc.

Vla.

p cresc.

Vc.

p cresc.

Cb.

p cresc.

70

Picc.

Fl.

ff

Ob.

B♭ Cl.

Bsn.

ff

Hn.

ff

Hn.

ff

C Tpt.

ff

C Tpt.

ff

Tbn.

ff

f

B. Tbn.

ff

f

Tuba

ff

Timp.

ff

Mrb.

Perc. 1

ff

choke

simile

Perc. 2

ffz

Pno.

ff

f

8va

Vln. I

f

Vln. II

f

Vla.

f

Vc.

ff

Cb.

ff

74

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Pno.

(8va)

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

rit.

Poco meno allegro

f

fp

f

sfz

pp

L.V.

f

sfz

B.D.

subito p

p

sfz

p

I

Passacaglia: Grave, ma con fuoco

I

Passacaglia: Grave, ma con fuoco

J

Picc.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

L

104

Picc.

104

Fl.

104

Ob.

104

B♭ Cl.

104

Bsn.

104

Hn.

104

Hn.

104

C Tpt.

104

C Tpt.

104

Tbn.

104

B. Tbn.

104

Tuba

104

Timp.

104

Mrb.

104

Perc. 1

104

Perc. 2

104

Pno.

L

104

Vln. I

104

Vln. II

104

Vla.

104

Vc.

104

Cb.

43

[illegible]

N

45

The image shows a page of a musical score, measures 134-143. The score is for a symphony and includes parts for the following instruments:

- Picc.
- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn.
- Hn.
- C Tpt.
- C Tpt.
- Tbn.
- B. Tbn.
- Tuba
- Timp.
- Mrb.
- Perc. 1
- Perc. 2
- Pno.

The score is written in 4/4 time with a key signature of one sharp (F#). The music features various dynamics, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score includes a section marked **P** (Piano) starting at measure 141. The score is written in a standard musical notation with staves for each instrument. The page number 134 is visible at the top left.

The first system of the musical score, labeled 'O' and 'P' in boxes at the top. It features five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I staff begins with a forte (f) dynamic, followed by a crescendo to fortissimo (ff) and then a decrescendo to mezzo-forte (mf). The Vln. II staff begins with a forte (f) dynamic, followed by a crescendo to fortissimo (ff) and then a decrescendo to mezzo-forte (mf). The Vla. staff begins with a forte (f) dynamic, followed by a crescendo to fortissimo (ff) and then a decrescendo to mezzo-forte (mf). The Vc. and Cb. staves begin with a forte (f) dynamic, followed by a crescendo to fortissimo (ff) and then a decrescendo to mezzo-forte (mf). The Vc. and Cb. staves also have 'Div.' and 'Unis.' markings above them. The system concludes with a final measure in the Vln. I staff marked 'Unis.' and a final measure in the Vln. II staff marked 'mf'.

Q

144

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

pp

p

144

144

Triangle

144

Div.

Unis.

Div.

(n.)

pp

pp

pp

(n.)

(n.)

pp

R

156

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Straight mute

p

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

start slowly

not too fast

mp

f

fp

fp

simile

Perc. 1

Perc. 2

Pno.

Vln. I

R

Vln. II

Div.

Vla.

Vc.

Div.

Cb.

48

molto rit.

163

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

perdendosi

f.t.

pp

(n.)

p

p

ppp

mf

p

pp

ppp

arco

pp

drag fingernail across strings

Unis. arco

ppp

BRIGHTNESS FALLS

Nathan Raught

Vivace ♩ = c. 120-130

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

Horn 1,2

Horn 3,4

Trumpets 1,2

Trumpet 3

Trombones 1,2

Bass Trombone

Tuba

Timpani

Harp

Percussion 1

Percussion 2

Xylophone

Piano

Violin I

Violin II

Viola

Cello

Contrabass

6

Picc. *mf*

Fl. *f*

Ob. *f*

B^b Cl. *f*

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Hp.

Perc. 1

Perc. 2

Xyl.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Div. arco

Unis. *f*

Div. arco

Unis. *f*

Div. arco

Unis. *f*

pizz. arco

Unis. *f*

10

Picc.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

10

Timp.

10

Hp.

10

Perc. 1

Perc. 2

10

Xyl.

10

Pno.

10

Vln. I

Unis.

Vln. II

Vla.

Unis.

Vc.

Cb.

A

14

Picc.

Fl.

mp

Ob.

B♭ Cl.

Bsn.

Hn.

a2

mp

Hn.

a2

mp

C Tpt.

Open

f

C Tpt.

1.

mp

Tbn.

f

B. Tbn.

f

Tuba

f

Timp.

14

Hp.

14

Perc. 1

Perc. 2

14

Xyl.

14

Pno.

14

A

Vln. I

p

f

Div.

Unis.

Vln. II

mf

f

Vla.

mp

f

Vc.

mp

f

Cb.

f

B

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in standard musical notation with staves for each instrument. The instruments listed on the left are: Picc., Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., C Tpt., Tbn., B. Tbn., Tuba, Timp., Hp., Perc. 1, Perc. 2, Xyl., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with time signatures changing from 2/4 to 3/4 and 4/4. Dynamic markings such as *mp* (mezzo-piano) and *dolce* (dolce) are present. The page number 20 is visible in the top left corner. A large, bold letter 'B' is centered on the page, possibly indicating a section or rehearsal mark.

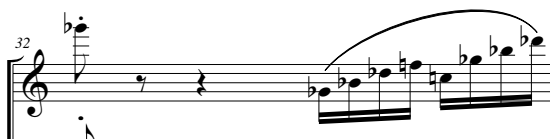
This page of the musical score covers measures 27 through 31. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Harp, Percussion 1 and 2, Xylophone, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat and a 4/4 time signature. Measure 27 begins with a Piccolo entry and a Flute melody. The Oboe and Bassoon enter in measure 28 with a melodic line. The Horns, Trumpets, and Trombones provide harmonic support. The Tuba and Timpani are silent. The Harp plays a rhythmic pattern. Percussion 1 and 2 enter in measure 30 with a melodic line. The Xylophone enters in measure 31. The Piano, Violin I and II, Viola, Violoncello, and Contrabass provide harmonic support. The score includes various dynamics such as *mp*, *pp*, *f*, and *sf*, and articulation marks like trills and accents.

C

Presto e ritmico

 = 140

Picc.



Fl.



Ob.



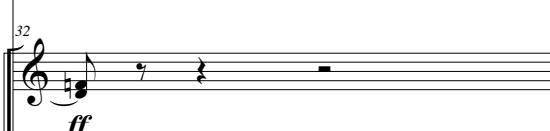
B♭ Cl.



Bsn.



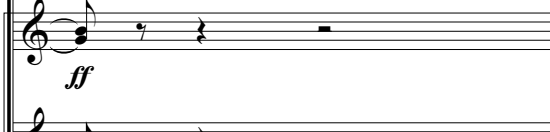
Hn.



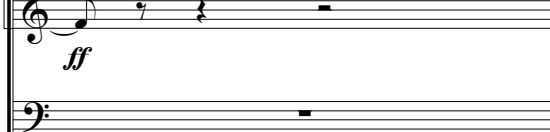
Hn.



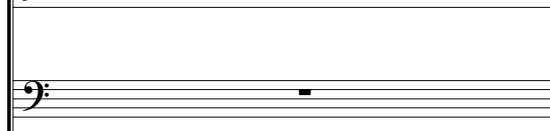
C Tpt.



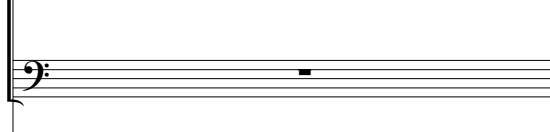
C Tpt.



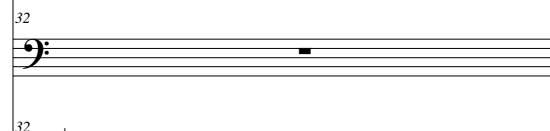
Tbn.



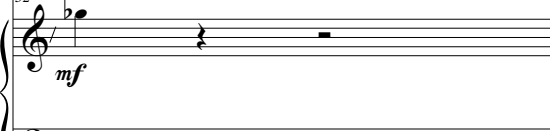
B. Tbn.



Tuba



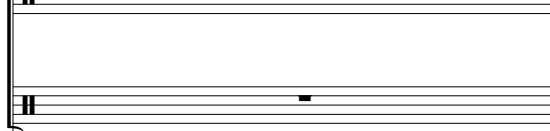
Timp.



Hp.



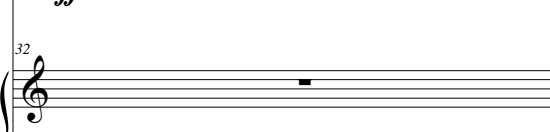
Perc. 1



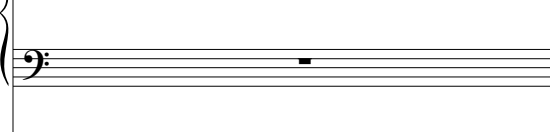
Perc. 2



Xyl.



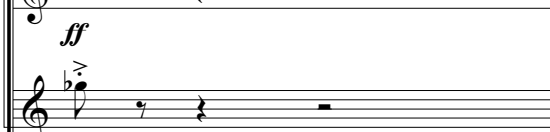
Pno.



Vln. I



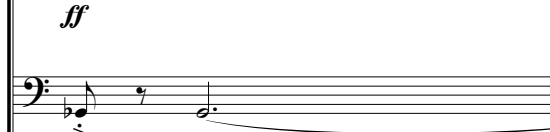
Vln. II



Vla.



Vc.



Cb.



This page of the musical score covers measures 40 through 48. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Harp, Percussion 1 and 2, Xylophone, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is D major, and the time signature is 2/4. The score features various musical notations including dynamics (f, mf, p), articulation (accents, slurs), and performance instructions (arco, Div.).

48

Picc. *mf* *f*

Fl. *mf* *f* 1. a2

Ob. *mf* *f* 1. a2

B♭ Cl. 1.

Bsn.

Hn. *mf*

Hn. *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn.

B. Tbn. *f*

Tuba *f*

Timp. 48

Hp. 48

Perc. 1 48

Perc. 2 48

Xyl. 48

Pno. 48

Vln. I *mf* *f* 4 Unis.

Vln. II *mf* *f* 4 Div.

Vla. *mf* *f* 4 Unis. Div.

Vc. Unis.

Cb.

E

poco rit.

[illegible]

[illegible]

[illegible]

H **Meno allegro e con rubato**

Picc. *mf* *p*

Fl. *mf* *mp* *p*

Ob. *mf* *p*

B $\flat$ Cl. *mf* *p*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *pp*

Hp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Xyl. *mf* to glockenspiel

Pno. *mf*

Vln. I *ppp* *pp* *pp*

Vln. II *ppp* *pp* *pp*

Vla. *ppp* *pp* *pp*

Vc. *ppp* *p* *p*

Cb. *ppp* *p* *p*

100

Picc. *mp*

Fl. *mp*

Ob. *a2*

B♭ Cl. *3*

Bsn.

Hn. *100*

Hn.

C Tpt. *1. Straight mute* *p*

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *100*

Hp. *100*

Perc. 1 *100*

Perc. 2 *100*

Xyl. *100*

Pno. *100*

Vln. I *100*

Vln. II *8* *p* Div. Unis.

Vla. *p*

Vc.

Cb.

This page of the musical score covers measures 105 through 114. The instrumentation includes woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinet), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Harp, Percussion 1 and 2, Xylophone), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The key signature is one flat (B-flat), and the time signature is 3/4. The score features various musical notations including notes, rests, dynamics (mp, p), articulation (accents), and performance instructions (Div., arco). The woodwinds and strings have significant melodic and harmonic contributions, while the brass and percussion provide rhythmic and textural support.

I

accel.

Presto e ritmico ♩ = 140

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Hp.

Perc. 1

Perc. 2

Xyl.

Pno.

I

accel.

Presto e ritmico ♩ = 140

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

This page of the musical score, labeled 'J' in the top right corner, contains the following instruments and parts:

- Piccolo:** Part 131, measures 1-7.
- Flute:** Part 131, measures 1-7.
- Oboe:** Part 131, measures 1-7.
- Bassoon:** Part 131, measures 1-7.
- Horn:** Part 131, measures 1-7.
- Trumpet:** Part 131, measures 1-7.
- Trombone:** Part 131, measures 1-7.
- Tuba:** Part 131, measures 1-7.
- Timpani:** Part 131, measures 1-7.
- Harp:** Part 131, measures 1-7.
- Percussion:** Part 131, measures 1-7.
- Xylophone:** Part 131, measures 1-7.
- Piano:** Part 131, measures 1-7.
- Violin I:** Part 131, measures 1-7.
- Violin II:** Part 131, measures 1-7.
- Viola:** Part 131, measures 1-7.
- Violoncello:** Part 131, measures 1-7.
- Double Bass:** Part 131, measures 1-7.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*). The page is labeled 'J' in the top right corner.

138

Picc. *ff*

Fl. *ff*

Ob. *ff*

B $\flat$ Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Hp.

Perc. 1 *ff*

Perc. 2 *ff*

Xyl.

Pno.

Vln. I *ff*

Vln. II Div. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

K **Tempo primo**

Picc. *f* 3 3

Fl. *f* 3 3

Ob. *f*

B♭ Cl. *mf*

Bsn.

Hn. *fp* 2. *ff*

Hn. *mp* a2 *ff*

C Tpt. *p* 8 *ff*

C Tpt. *mp* *ff* *f*

Tbn.

B. Tbn.

Tuba *f*

Timp. *f*

Hp. *f* *mf*

Perc. 1 *pp* *ff*

Perc. 2 *pp* *ff* Triangle *f*

Xyl. *pp* *ff*

Pno.

K **Tempo primo**

Vln. I *mp* *ff* Div. *f*

Vln. II *p* *ff* *mf*

Vla. *fp* *ff*

Vc. *fp* *ff*

Cb. *mf* *ff*

[illegible]

This image shows a page of a musical score for a large orchestra. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The page is divided into two systems, each starting with a section marked 'L'.

The instruments listed on the left side of the page are:

- Picc.
- Fl.
- Ob.
- B $\flat$ Cl.
- Bsn.
- Hn.
- Hn.
- C Tpt.
- C Tpt.
- Tbn.
- B. Tbn.
- Tuba
- Timp.
- Hp.
- Perc. 1
- Perc. 2
- Xyl.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also markings for 'Div.' (divisi) and 'Unis.' (unison). The page number '157' is visible in the top left corner.

74

This page of the musical score covers measures 167 through 170. The instrumentation includes a wide range of orchestral instruments. The key signature has one flat (B-flat major or D minor), and the time signature is 2/4. The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of dynamic markings such as *pp*, *mp*, *f*, *mf*, and *ff*. Articulations like trills and slurs are used throughout. The percussion section includes a variety of instruments, with specific instructions like 'choke' for the snare drum in measure 170. The string section provides a harmonic foundation with sustained notes and moving lines.