

LOST: FROM A CHILD'S PERSPECTIVE

by

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Abstract

Lost: From a Child's Perspective is a musical composition for symphony orchestra. It is approximately 16.5 minutes in duration. The piece presents a musical representation of the emotions a child experiences when getting lost. The musical style of the composition draws from 19th and 20th century concert music and film music influences.

The first chapter discusses aspects of the composer's personal life and the influence his upbringing had on the conceptual design of the piece. A brief discussion of programmatic music, and various harmonic and melodic sources that are influences for the piece follows in the second chapter. The third chapter discusses the musical form and style of the composition: medium, formal structure, narrative agents, melodic transformations, harmonic languages, and rhythmic treatment. The final chapter closes with a brief aesthetic statement. A program note and a complete musical score of the composition are included as appendices.

Lay Summary

Lost: From a Child's Perspective is a piece that explores the emotional journey of becoming lost through the lens of a child. The child begins by experiencing the instantaneous and utter joy of a new day, followed by the curiosity of being drawn to something that has piqued his or her interest. He or she then has the resoluteness of having his or her curiosity satisfied, which turns to the panic of slowly realizing that he or she has become lost. The piece reaches its finale when the child has the deep despair of never knowing if it is possible to find the way back again, and finally to the overwhelming gratitude of returning home.

The document discusses influences from the composer's personal history as well as 19th and 20th century composers. It then discusses in depth the musical form and style and ends with a brief aesthetic statement.

Preface

This dissertation is an original, unpublished, and independent work by the author, Riley Koenig. Dr. Stephen Chatman contributed harmonic, orchestrational, and formal suggestions over the course of the creation of *Lost: From a Child's Perspective*.

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1 Background and Inspiration

1.1 Storytelling with Music

My inspiration for this project began to emerge at very young age. As a child, I was fascinated by music in visual media (film, tv, and later video games) and how sound added an extra dimension of meaning that otherwise would not have been present. Composers such as John Williams (*Star Wars* 1977, *Raiders of the Lost Ark* 1981, *Hook* 1991), Jerry Goldsmith (*Star Trek: Voyager* 1995), Michael Kamen (*Robin Hood: Prince of Thieves* 1991, *The Three Musketeers* 1993), and Thomas Newman (*Finding Nemo* 2003) captured my imagination with their incredibly creative approach to synchronizing music with film. My initial interest in this pairing of music and pictures compelled me to seek higher education for composing music for film. Having a classical piano performance upbringing gave me enough of a background and appreciation for the art of music that I decided it was worth pursuing. After completing my undergraduate degree at the Berklee College of Music, I embarked on a mission to fulfill my initial desire of creating musical narratives for film.

After composing for a few commercial projects, I advanced my compositional skills by embarking on Master of Music in composition degree studies at The University of British Columbia. This program gave me new insight into contemporary compositional techniques and exposure to modern works by concert composers previously unknown to me. The music of Corigliano, Ligeti, Adams, and many others I had never experienced. My musical palate grew exponentially, and I absorbed as much information as possible.

Despite a new appreciation for contemporary concert music, my passion remained to compose for narratives, such as those in much commercial music, and I began to accept

numerous video game projects for local and foreign productions. These avenues allowed me to expand my compositional techniques and to fulfill a strong desire to write for visual media.

This thesis is analogous to swinging the musical pendulum away from commercial music and back toward concert music while simultaneously expressing a musical narrative.

1.2 Conceptual Design

To conceive the overall structure of this piece, I first envisioned the process of becoming lost. Fortunately - or rather unfortunately - I had many experiences becoming lost as a child. As a young curious child, almost anything would catch my attention and cause me to investigate. The memory of these childhood experiences helped me form a narrative of becoming lost and the subsequent emotional responses that occurred during that narrative.

There are four primary emotions that become clear to me when analyzing the process of becoming lost: joy, curiosity, panic, and despair. This order of emotions follows what I regard as the most common cause for children wandering away from their parents or guardians. After being distracted and wandering away, a chilling panic sets over the child.

If the child is not able to quickly find his or her parents, despair and hopelessness swiftly set in. I decided to end the piece by returning to the joyful emotion, as it would be quite depressing for the child to remain lost. This return to “Joy” also helped to create a more comprehensible musical form.

2 Influences

2.1 Narrative in Instrumental Music

I am influenced by 19th century composers such as Hector Berlioz, Franz Liszt, and Pyotr Tchaikovsky, all of whom composed symphonic works that tell stories, illustrate literary ideas, or evoke pictorial scenes. Specific pieces that influenced this piece are *The Sorcerer's Apprentice* (1897) by Paul Dukas, *Don Juan* (1888) by Richard Strauss, *Isle of The Dead* (1908) by Sergei Rachmaninov, and *Pines of Rome* (1924) by Ottorino Respighi. In all of these examples it is left to the listener as to discern exactly what is taking place, as no explicit text accompanies the music as it is being performed. Gustav Mahler believed in withholding narrative information in a program note, since giving the audience members pre-existing ideas could undermine their listening experience.¹ This thesis aims to take the genre of programme music with an implicit narrative a step further by creating a musical representation of the emotional responses that arise in a child's experience of getting lost. In this way, I encourage the audience to create its own narrative.

In *Peter and the Wolf* (1936), Sergei Prokofiev used musical themes and individual instruments (or groups of instruments) to personify physical characters in the "story." Similarly, I intend for the motifs and instruments in this piece to personify the emotions and feelings of the lost child. Individual emotional themes recur throughout the piece but they are modified and influenced by the current predominant emotion.

¹ Josiah Fisk, ed., *Composers on Music: Eight Centuries of Writings*, 2d ed. (Boston: Northeastern University Press, 1997), 190.

2.2 Film Music

As mentioned earlier, my initial desire to compose stemmed from my experiences with music in film and visual media. I appreciate the way past composers have subtly evoked emotional responses from the audience that might otherwise not have been present. Several film composers have had a profound influence on me. Thomas Newman, an award-winning composer for film, emphasized this important aspect of music in film when he stated, “I want to assume that I’m not there to tell an audience what’s happening so much as underline and deepen an experience, often by subtext as opposed to parallel comment.”² Jerry Goldsmith also emphasizes this point saying, “What I try to do is get inside people. I want to get below the surface. Try and anticipate what the person is feeling emotionally. What’s motivating the person as we see him is most important. I think that’s what music should do. What’s underneath is what’s so important.”³ Creating an emotional response is a crucial goal in my compositional process.

The style and unique offerings made by film music composer John Williams, in particular, have had a great effect on this piece. His use of orchestration, tempo, and irregular meters in *The Adventures of Tintin* (2011) were large influences on the construction of the “Joy” sections. Other notable Williams scores that inspired this piece are from the films *Hook* (1991) and *Star Wars* (1977).

2.3 Leitmotifs and Thematic Transformations

Richard Wagner is a major influence as well. The assignment of musical material to the various emotional states can be traced to Wagner’s use of leitmotifs. Early applications of the

² Thomas Newman, quoted in Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, (Routledge, New York: 2004), 129.

³ Jerry Goldsmith, quoted in *ibid.* 137.

leitmotif idea occur in Wagner's operas *Lohengrin* (1848) and *Die Walkure* (1865). I incorporated the main components of a leitmotif in this piece, that is, a musical idea, often taking the form of a melody or a particular set of harmonies that are linked to a particular person, idea, or situation of an operatic storyline. Near the end of the 19th century, Wagner refined this technique and developed it to undergo significant adaptation, transformation, and fusions with other leitmotifs over the course of an entire work. Examples of this further maturity are found in *Tristan und Isolde* (1859) and *Götterdämmerung* (1874). As Wagner did in his later operas, I also use leitmotifs in this piece to allude to their representations and to signify multiple meanings, interpretations, and applications.

Another composer who influenced this piece is Franz Liszt. Like Liszt, I also use thematic transformations. An example of this influence is found in *Faust-Symphonie* (1854-1857) and *Three Character Sketches after Goethe: (1) Faust, (2) Gretchen, (3) Mephistopheles*. Programmatic elements are also found in the *Three Character Sketches...* piece. Liszt recalls themes assigned to the Faust and Gretchen characters in the Mephistopheles movement, representing the devil, who has no theme of his own, by distorting and transforming them, giving the entire work a dramatic narrative quality. Other composers whose music influenced the composition of this piece include Claude Debussy, Béla Bartók, and Benjamin Britten, all of whom use the leitmotif technique effectively.

It is interesting to note that the role of musical motifs coinciding with cinematic characters are also significant traits in film music, but both James Buhler and Scott Paulin criticize the term *leitmotif* to refer to this kind of thematic design in film. They argue that Wagner's use of the leitmotif is different than modern film composers' use in that Wagner does not explicitly tie the motifs to characters or to details of a plot situation as closely as film music

composers typically do.⁴ In either case, a clear evolution from film music's use of referential motifs, as well as in my piece, can be seen stemming from Wagner's use of leitmotifs.

2.4 Harmonic Functions

The use of triads without conforming to purely diatonic harmonic functions is the greatest influence on harmonic language in this piece. An influential composer, John Adams, used this technique in the 1980s in a number of his works. In his works *Harmonielehre* (1985), *The Chairman Dances* (1985), and *A Short Ride in a Fast Machine* (1986), he avoided employing traditional functional harmony, yet regularly used diatonic triads. Paul Barsom finds that "Adams does employ deliberately functional tonality at times, but its use is often a stylistic throwback, an application of traditional musical rhetoric used for surface effect; though it may have structural significance, it is not a consistent part of Adams' tonal vocabulary."⁵

Another influential composer is György Ligeti who employs triads but does not adhere to traditional functional harmony. Mike Searby finds that "Ligeti's use of the triad is largely used as a surface sonority, colouristically rather than as part of the deeper musical structure."⁶ Eric Drott agrees with Searby, stating "[Ligeti's] use of the triad does not simply depart from the serial goal of creating a self-contained musical structure, free from the weight of tradition. Rather, what is truly distinctive in his deployment of the triad... is that it challenges the cohesive function of triads, even in the process of restoring them."⁷ This practice can be found in Ligeti's *Trio for Violin, Horn, and Piano* (1982), *Fanfares* (1985), and *Cordes a vide* (1985). Although I

⁴ James Buhler, "Star Wars, Music and Myth," in Buhler et al., *Music and Cinema*, (Hanover, NH: Wesleyan University Press/University Press of New England): 33-57; Scott Paulin, "Richard Wagner and the Fantasy of Cinematic Unity: The Idea of the *Gesamtkunstwerk* in the History of Theory of Film Music," in Buhler et al., *Music and Cinema*, 58-84.

⁵ Paul Barsom *Large-Scale Tonal Structure in Selected Orchestral Works of John Adams, 1997-1987*, (University of Rochester: New York, 1998): 25.

⁶ Mike Searby, "Ligeti's 'Third Way': 'Non-Atonal' Elements in the Horn Trio", *Tempo, New Series*, 216, (April 2001): 19.

⁷ Eric Drott, "The Role of Triadic Harmony in Ligeti's Recent Music", *Music Analysis* 22, no. 3 (2003): 309.

have not taken the same extreme approach to completely abandoning diatonic harmonic functions that Ligeti has, I do try to avoid conventional harmonic motion.

2.5 Personal Works

Two of my previous compositions influenced two sections in this piece. The “Curiousness” theme is based on my 2017 duet for flute and clarinet. The duet version is much simpler, as only two monophonic lines can be heard at one time. *Lost: From a Child’s Perspective* expands upon the duet’s original idea and gives it harmonic motion as well as additional melodic content.

Another piece that influenced *Lost: From a Child’s Perspective* is my *Space* (2016). This is a short, single movement orchestral work, which contains harmonic material similar to the “Despair” section. I took that material and expanded it, augmenting the original idea and transforming it to suit the “Despair” section.

3 Form and Style

3.1 Medium

This piece is scored for a medium-sized orchestra, consisting of two flutes, the second flute doubling on piccolo, two oboes, two clarinets in Bb, two bassoons; four French horns in F, two trumpets in C, two tenor trombones, one bass trombone, one tuba; one timpani; three percussionists; harp, and string section. This is a standard size orchestra, universal throughout the Western world. The chosen medium, the orchestra, allows the greatest ranges of dynamic, pitch, and colour. It enables me to shift between varying textures and to superimpose multiple layers of melodic and rhythmic content quickly and seamlessly.

3.2 Form

The large-scale form of this piece is organized into five different sections, each expressing the specific emotional representation of the child.

3.2.1 Large Scale View of Emotion, Shape, and Musical Techniques

Section I: Joy

The first section begins with music that is overwhelmingly positive and joyful. The music begins instantaneously, as if a child has just burst through the doors of his or her stuffy home to run around wildly outside. A melodic motif recurs often (starting in m. 1, 15, 56, and 62) throughout the section, each time transformed either by rhythmic displacement, harmonic modulations, or melodic embellishments. Harmonies are predictably consonant, defined by mainly triadic structures progressing in thirds (example mm. 1-8). The rhythmic organization, while primarily in a 4/4 meter, has an unsteady, irregular pulse often caused by accenting the weaker beats. The texture is light, characterized by small groups of instruments interacting, as if weaving with each other. The entire range of the orchestra is employed. The dynamic range of

this section is wildly inconsistent, ranging from just a few pizzicato strings, to a full forte tutti. This range of dynamic intensity represents a child's inability to stay focused. It illustrates that everything and anything can spark imagination and wonder.

Section II: Curiousness

The unusual harmony in mm. 74-77 signals the transition and the beginning of the "Curiousness" section (representing the child seeing something that piques their interest). Then the transition segment lasts until m. 101. It provides a brief respite from the previous section's quick tempo and rapid succession of notes and helps to prepare for the curiousness section. The next section begins at m. 101 in great contrast with the joy section in that repeating eighth notes in a low register represent a persistence of inquiry from the child. A stumbling, rhythmically uncertain, and tonally ambiguous melodic motif is repeated throughout this section, steadily driving the momentum and energy forward. The harmony begins to incorporate more chordal extensions than the previous section and modulates by use of descending sequenced whole-tone scales and transpositions of major and minor seconds. The rhythmic drive exists throughout the entire section, but the pulse is obscured by techniques similar to those utilized in the first section. This produces a steadily increasing discomfort in the "Curiousness" section. Dynamic intensity persistently increases as the line between innocent curiosity and overwhelming panic begins to be blurred.

Section III: Panic

The transition of intensity and drama from the curiousness section moves seamlessly into the "Panic" section around m. 216 without a distinct boundary and therefore makes it hard to place for certain where the crossover lies. A new melodic counterpoint appears, which reiterates the original curiousness theme, now fortissimo in tutti horns with heavy brass accents. The

entire section evokes the panic emotion by use of extreme registers, loud dynamics, heavy brass sections, cascading and repeating sequences in contrary motion, and parallel movement of augmented chords. The music recycles and repeats melodic themes heard in the previous section, each time morphing and modulating toward a higher sense of dissonance and uneasiness. The “Panic” section culminates with the original curiousness theme, in stacked major thirds, providing an immense amount of grit and discomfort. A tutti augmented chord repeats three times, like the ringing of church bells signifying death or a call to prayer.

Section IV: Despair

“Despair” begins at m. 264 with low held tones to immediately establish the emotion of despair. A chaconne-like bass motif emerges after a few bars and propels the first segment of the section onwards. The density of the orchestra is diminished from the previous section with only strings and woodwinds. Solo strings eventually emerge in m. 299 and express a lamenting version of a melody that was initially heard in the opening section (m. 39). The meter keeps a fairly steady beat with long sections of 6/4 and 4/4. The harmonic language has shifted from augmented chords towards tritone chords, producing a Lydian quality. The section builds in speed and intensity towards a climax, in which the melodic motifs from the previous sections begin to emerge, transformed by the emotion of despair.

Section V: Return of Joy

At m. 330, just before the “Return of Joy” the music evokes a very stark and desolate feeling. Motifs which may be perceived to be random appear in solo woodwinds and begin to create a spark of hope that eventually leads to the recapitulation of section I. A tutti emerges in a light texture and fast tempo, reiterating important melodic themes and evoking an overwhelmingly positive feeling. The harmonic structure has also evolved to primarily major

diatonic harmony. This change reinforces the idea that the lost child has now been found and all is well. Just as the beginning starts from nowhere, the end also is decidedly out of nowhere. A transformation of the opening melodic material creates a mini coda that propels the listener onwards toward the brief but grand tutti finale.

3.2.2 Form of Each Section

Section I: Joy

The first section (Joy) is a ternary (ABA') form. Table 1 shows this structure in detail. The A section contains the main theme (a), reiterated with alterations (a'). The B section, beginning at m. 26, contains contrasting (b and c) material defined by two clearly stated themes. The A theme or melody returns in measure 56 in inversion and repeats in its original form, ending the section.

Joy – (Ternary)

Section	Starting Measure	Higher Level
a	1	A
a'	15	
b	26	B
c	35	
a''	56	A'
a'	62	

Table 1: The formal structure of Section I: Joy

Section II: Curiousness

The second section (Curiousness) contains many subsections, but grouping the smaller instances of these subsections into larger sections creates a compound binary form with introduction. Table 2 shows this structure in detail. The transition section introduces fragments of the various melodic material from A and B. Section A is briefly interrupted by 'b' and 'c' segments which are expanded, before returning to the A material (m. 127). At m. 197, 'a' and 'b' are stated simultaneously. Because only half of the melodic material from 'a' is present at m.

211 and because it acts as a preparation for the return to A, I consider this subsection part of the B' section.

Curiousness – (Compound Binary)

Section	Starting Measure	Higher Level
Transition	74	Introduction
Introduction	101	
a	111	A
b	120	
c	125	
a'	127	
c'	160	B
b'	170	
a''	180	A'
a'''	189	
a & b	197	
b	207	B'
a''''	211	

Table 2: The formal structure of Section II: Curiousness

Section III: Panic

The third section (Panic) is organized in ternary form. Table 3 shows this structure in detail. Section A starts at m. 216, reiterating the main theme from the curiousness section, orchestrated to evoke a feeling of panic. New material emerges in both 'b' and 'c' segments of the B section. The A theme returns to end the section.

Panic – (Ternary)

Section	Starting Measure	Higher Level
a	216	A
b	228	B
c	238	
a'	257	A'

Table 3: The formal structure of Section III: Panic

Section IV: Despair

The fourth section (Despair) is in binary form with introduction. Table 4 shows this structure in detail. New material depicting the feeling of despair materializes at m. 269. There is

a brief respite (b) from this material at m. 275, although the mood is the same and ‘b’ dissipates, quickly returning to ‘a’ at m. 283. The descending flow of the string section, beginning at m. 299, marks the beginning of the B section. This section recounts some of the earlier themes.

Despair – (Binary)

Section	Starting Measure	Higher Level
Introduction	264	A
a	269	
b	275	
a’	283	
c	299	B

Table 4: The formal structure of Section IV: Despair

Section V: Return to Joy

The last section (Return of Joy) has the same ternary form as the opening section, “Joy”. Table 5 shows this structure in detail. It begins with an introduction at m. 330 followed by a recapitulation of the first section’s ‘a’ theme. The B section beginning at m. 359 includes four themes previously stated in the work. The A section returns at m. 387, leading to a climactic finale.

Return of Joy

Section	Starting Measure	Higher Level
Introduction	330	A
a	351	
b	359	B
c	365	
d	371	
e	379	
a’	387	A’

Table 5: The formal structure of Section V: Return of Joy

3.3 Narrative Elements and Their Manifestations

In addition to the large-scale form of this piece directing the listener through the journey of getting lost, there also is specific material designed within each section to express distinctly

each primary emotion. These recognizable materials often appear in more than one section and are transformed, corresponding to the narrative agenda of each section.

The primary manifestation of the joy emotion is the melody as follows in Figure 1:

Figure 1. “Joy” Aspect: Melodic Manifestation, m. 1-4



Its secondary or derivative manifestations include fragmented melodic motives of the above theme, major diatonic harmony (m. 35), fast tempo (m. 62), homophony (m. 1), light texture (m. 26), and a pitch center of C (m. 1 & 62).

The primary manifestation of the curiousness emotion is the melody as follows in Figure 2:

Figure 2. “Curiousness” Aspect: Melodic Manifestation, m. 111



Its secondary or derivative manifestations include fragmented melodic motives of the above theme, relentlessly repeating eighth note pattern in the bass built on the chord structure of [0,2,3,7] (m. 111), steady pulse with offbeat accents (mm. 133-140), polyphonic (m. 148), and a pitch center of G.

The primary manifestation of the panic emotion is the augmented tri-chord, pitch class set [0,4,8]. Its secondary or derivative manifestations include voice leading moving inward in contrary motion (m. 236) and prominent descending moving sequenced bass lines (mm. 232-235).

The primary manifestation of the despair emotion is the arpeggiating intervallic movement (m. 271). Its secondary or derivative manifestations include a chaconne style bass

motif (m. 269), dense cluster harmonies (m. 297), prominent [0,6] harmonies and melodic movement (m. 292), and a slow tempo.

In addition to the primary and secondary manifestations of the primary emotions are narrative elements which help guide the listener in extra-musical narrative associations. As seen in Table 6, these aspects are not integral to the understanding of the piece but do help to create additional rhetorical information.

Narrative Elements	Extra-Musical Narrative Associations
Pizzicato strings	Innocence
Wind chimes	Bewilderment
Rapid note repetition	Anticipation or excitement, persistence
Bitonality	Uneasiness, something unfamiliar
Tonality	Safety, comfort
Atonality	Confusion, crisis, fear
Sequential repetition	Uncertainty
Triplet rhythmic staccatos	Skiping, playing
Orchestral hits	Determination or triumph
Whole-tone scales	Obstacles, hindrances
Instrumental solos	Personal cries for help, self-reflection
Quick dynamic extremes	Child's inability to stay focused
Hidden pulse	Foreshadowing discomfort
Repetitions of three	Call to prayer, or signaling death

Table 6: Narrative Elements and their extra-musical narrative associations

3.4 Melodic Materials and Their Transformations

One of the basic compositional techniques of this piece is the reuse of melodic material in new and interesting ways. For example, a three-note motif from the opening theme in m. 1 is extracted and transformed into numerous forms by means of inversion, retrograde, augmentation, and transposition. Another example of melodic manipulation exists in the “Curiousness” section. In m. 127, two different melodies of contrasting lengths constantly repeat and evolve in complexity.

3.4.1 Melodic Methods of Transforming the “Joy” Theme

The most prominent theme in the work is the “Joy” theme (see Figure 1 above). This theme pervades the entire piece with its [0,1,5] opening motif. As seen in Figure 3, the first instance of this motif after section A occurs at m. 26. The opening melodic line of the B section, m. 26, begins with an elaborated inverse version of [0,1,5]. In the following bar the melody is an inversion of that motif and then it appears in its original form on beat four. Measure 28 contains two variants of [0,1,5], the first being a modified inversion, the second with a different order of pitches. In m. 29, the bass line, beats three and four, is a retrograde of the motif.

Figure 3. An orchestral reduction demonstrating the use of the “Joy” motif in the B section



The use of the [0,1,5] motif develops as the piece progresses. Instances of [0,1,6] become more common and eventually take over the [0,1,5]. For example, near the end of the “Joy” section in m. 72, the basses have a descending inversion of the [0,1,5], which is then sequenced down a major sixth. The following rhythmically augmented inversion of [0,1,6] announces a major turning point in the piece. This dramatic deviation from the [0,1,5] is at the same point as the arrival of the “Curiousness” section.

The “Curiousness” main melody (see Figure 2, page 14) contains structures of [0,1,6] in the fourth and fifth measures. In the “Panic” section beginning at m. 216, the countermelody contains numerous [0,1,5], [0,1,6], and their transformations as seen in Figure 4:

Figure 4. A reduction showing the “Joy” motif in the “Panic” section



Another important use of [0,1,6] exists throughout mm. 240 -252. The motif can be heard as an inversion in the brass lines.

The [0,1,6] motif begins to evolve from the intervals of a minor second and perfect fourth, to intervals of a minor second and diminished fifth more frequently in the section from mm. 228 – 235, carried by the low brass in the “Curiousness” section. The descending brass line concludes with an inversion of the motif present in each measure (m. 235). The next important instance of the motif occurs at the beginning of the “Despair” section at m. 267. As seen in Figure 5, the bass line and the harmonic accompaniment each state the motif, one as an inversion of the other.

Figure 5. A reduction showing the “Joy” motif in the “Despair” section



In the last section of the piece, the Return to Joy, all of the different variations of the “Joy” motif create the main building block for the introduction segment. Each solo instrument line utilizes the motif in mm. 339 – 467 until the “Joy” melody is heard in full in m. 351. Similar to the previous sections, the “Joy” motif is used in various ways leading up the end. For example, in the second last measure, m. 391, the ascending melodic line contains three hidden

instances of the motif. As seen in Figure 6, the motif begins as an ascending scale and then alternates notes to create the melodic motif.

Figure 6. A reduction showing the instances of the “Joy” motif in m. 391.



3.4.2 Other Melodic Transformations

Melodic materials other than that of the “Joy” motif are prominently reused throughout the piece. For example, the lower register in mm. 170 – 173 is taken from mm. 27 – 28. As seen in Figure 7, the latter material is shifted by one eighth note and transposed up a major second.

Figure 7. A reduction showing reuse of material from mm. 27-28 in mm. 170-173.



Another example is the melodic passage from mm. 299 – 304. As seen in Figure 8, it is taken almost verbatim from mm. 39 – 44 but transposed down a major third with some rhythmic alterations.

Figure 8. A reduction showing reuse of material from mm. 39-44 in mm. 299-304.



Various bass motifs are also reused throughout the piece, such as in m. 318. This short, three-note motif is taken from m. 5.

3.5 Harmonic Language

Similar to the techniques used with the “Joy” motif, I made a conscious effort to expand upon and vary the harmonic language throughout the work. The consonant harmony evolves progressively toward more dissonant harmony, as the emotions of the child gain intensity. The harmonic language returns to consonance at m. 351 to signal the return of joy. An overall harmonic structure of the work is presented in Table 7.

Section		Prevalent Harmony	Harmonic Movement
Joy	m. 1	Consonant, Diatonic, Tertiary Chords	Major Thirds, Common Tones, contrary stepwise progressions
Curiousness	m. 74	Evolution toward dissonance (added non-chord tones), Whole tone scales	Seconds (major/minor)
Panic	m. 216	Augmented [0,4,8]	Seconds (major/minor), Sequences
Despair	m. 264	Mixed: Diatonic, Tertiary, Whole tone, Augmented [0,4,8]	Mixed: Chromatic
Return of Joy	m. 330	Consonant, Diatonic	Major Thirds, Common Tones, contrary stepwise progressions

Table 7: An Overall Harmonic Structure

Harmony in the “Joy” section is built primarily on tertian chords. Many of these chords are diatonic, expressing the joyful emotion in major keys. To deviate from purely diatonic harmonic progressions, transpositions by thirds, as opposed to fourth and fifths, take place. The

harmony of the opening mm. 1 – 25 (see harmonic reduction in Figure 9) foreshadows the harmonic language found in the “Curiousness” and “Panic” sections. The bass line descends in major third intervals, and the melodic content contains the raised 5th/flattened 6th (C major measure 1 contains Ab) found in the augmented chords in those sections. The brackets in Figure 9 indicate the movement by major thirds.

Figure 9. A Harmonic Analysis of mm. 1 – 25.

The figure displays a musical score for measures 1 through 25. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols are written below the notes. Brackets above the staff group measures 1-7, 9-14, 15-21, and 24-25, indicating movement by major thirds. The chord symbols are: C, E, Ab, Bbm, C+, Bb7, G7(add9), C, E, Ab/Db, C, Ab, E.

The “Curiousness” section begins by introducing a new chord structure [0,2,6] that sequences downward by major seconds, resulting in whole-tone melodic lines in mm. 80 – 82, 84 – 85, and 93 – 96. These chords are further developed at the end of the introduction in mm. 99 – 100. This movement of descending seconds permeates the remainder of the section as well as the “Panic” section and is used to create a heightened sense of intensity.

Two differing tonal structures exist simultaneously in mm. 207 – 210. Here the descending sequence of seconds from the “Curiousness” introduction is superimposed on arpeggiating augmented chords. This results in another contrast of emotions and foreshadows the “Panic” section’s harmonic language.

The primary harmonic material for the “Panic” section is augmented triads [0,4,8]. The horn and trumpet solo section from mm. 238 – 254 are built entirely from [0,4,8] chords. When the main “Curiousness” theme returns for the last time in m. 257, an augmented triad is built on each of the main melodic notes.

The “Despair” section contains aspects of harmony from all the previous sections as well as new harmonic approaches. Starting near the beginning of the section, the strings in m. 269 have a [0,2,4,8] structure which gives it an augmented quality from the “Panic” section, but when heard over the bassline of the note D, it sounds more like a minor major seventh chord from the “Joy” or “Curiousness” section. Beginning in m. 273, the upper and lower voices then begin a new harmonic approach. The upper strings play a [0,2,6,8] chord, which is a chord that has been voiced symmetrically around the note A_b, while the lower strings also play the entire measure symmetrically around the pitch A_b.

As mentioned in the 3.4, the melody from mm. 39 – 44 returns in mm. 299 – 304 but the harmony is changed to reflect the new harmonic language that has been introduced up to that point. The inclusion of [0,2,6] chords from the introduction of the “Curiousness” section and the augmented chords from the “Panic” section are added.

When the “Return to Joy” section begins, many of the themes and motifs called upon from previous sections have had their harmonic content revised to reflect the positive emotion being portrayed. For example, at m. 359, the descending half-step sequence found in the introduction of the “Curiousness” section that was originally built on the [0,2,6] chord, is transformed to be diatonic in a major key. The same technique is used on the main melody and countermelody for the “Curiousness” section when they return at m. 365, as well as the horn call in m. 377.

3.6 Rhythmic Treatment

Contrary to the use of harmony and tonality to evoke or relate to emotions, rhythmic clarity is not necessarily indicative of emotions. During the “Joy” section, rhythmic ambiguity is at its highest, featuring the frequent use of irregular meters and off-beat accents.

During the “Curiousness” section’s main theme, the underlying rhythm is a steady eighth note pulse, but the larger division of 4/4 time is not perceived as a 4/4 meter because low note accents on strong beats are avoided. The perceived irregular rhythm helps reinforce the feeling of curiosity. In contrast, the “Panic” and “Despair” sections contain primarily constant meters with clearly audible regular downbeats.

Other techniques, such as what I call “subtractive rhythm” and polyrhythmic sections, are strategically inserted throughout the piece. For example, starting at m. 102, to create a sense of increasing pace and interest, “rhythmic subtraction” is employed. Although deliberately slightly erratic, each successive reiteration of the eighth note bass pattern is similar to the preceding one.

An example of polyrhythm starts at m. 211. The brass states a pattern of seven eighth notes while the rest of the orchestra states a sequence of seven quarter notes (4/4 plus 3/4). This effect helps to obscure the sense of a regular pulse and anticipates a dramatic cadence preceding the “Panic” section.

Figures 10 and 11 provide representative examples of each of these approaches:

Figure 10. Orchestral Reduction to show Rhythmic Subtraction



Figure 11. Polyrhythm Obscuring Sense of Regular Pulse and Building Intensity

3.7 Orchestration

Effective orchestration can be defined by the composer's knowledge of individual characteristics of each instrument resulting in maximum dynamic efficiency and effect, exciting colour combinations, and proper idiomatic writing. In the orchestration of this work, I create many arrangements of instrument pairings in order to represent similar melodic or harmonic ideas in unique and interesting ways.

There are many examples of extreme dynamics in this piece. Instruments are placed in registers that maximize their presence. For example, clarinets are voiced higher than the oboes in fortissimo passages, exploiting their capability of loudness in that frequency. Oboes are voiced higher than clarinets in soft passages. The ending, mm. 380 – 392 is an example of this scoring of oboes and clarinets.

When orchestrating for crescendi and diminuendi, the addition and subtraction of instruments produces the desired dynamic changes. Adding and subtracting instruments in addition to octave doublings produce changing amplitude. For example, in m. 6, Trumpet 1 has a melodic scale with a crescendo to forte. To help emphasize its line, trumpet 2 is eventually introduced, and trombone 1 is also introduced an eighth note later, one octave lower.

Melodic and harmonic material is transformed with each presentation. Different sections of the orchestra create interesting colours with each recurrence of a melodic idea. For example, the first “Joy” theme's melody (m. 1) is distributed among the woodwind instruments; the reiteration of the theme (m. 15) is heard in the upper strings and subsequently in the brass instruments.

The idiomatic properties of each instrument are also considered. To facilitate long fast passages in the woodwind and brass, lines often alternate between two or more instruments

which often dovetail on each beginning and ending note. A good example of this technique exists at mm. 56 – 59. An arpeggio over two octaves is divided into much more feasible shorter phrases. This allows for adequate time breathing and preparation for each fragment.

Other orchestration techniques that provide musical variety include: colour shifting on one note by using multiple instruments (m. 286), tremoli, mutes, and trills.

4 Conclusion

4.1 An Aesthetic Statement

My main objective with this piece was to create a work that is immediately and easily accessible to a broad audience, but upon further analysis shows compositional craft and technique. Just as the music of Bach and Mozart is appreciated by nearly everyone, including those with no musical background, it still demonstrates depth, thought, and intellect.

Leopold Stokowski, a famous English conductor, realized the importance of making music accessible to a broad audience. He worked with Walt Disney to produce an animated film for children based on the music from Dukas' *Sorcerer's Apprentice* (1897) in the film *Fantasia* (1940).⁸ I too strive to create music which transcends boundaries between the academic and the commercial worlds in order that it will be appreciated by all, whether in a concert setting or in support of visual media.

Referring to his compositional process, György Ligeti once said: "as for looking back [to the Avant-garde], there's no point in chewing over an outmoded style. I prefer to follow a third way: being myself, without paying heed either to categorization or to fashionable gadgetry."⁹ Just as Ligeti disregarded the pressure to compose within the norm of his time, I strive to compose for myself. The emotional representations in my piece come from within myself and from my internal reactions to the idea of becoming lost.

John Adams claims that important art is "that which touches you in your spirit, that which touches you in the center of your soul and affects you."¹⁰ I hope that this piece evokes a wide

⁸ L.B., "Leopold Stokowski (1882-1977)", *Music Educators Journal* 64, No. 7 (March 1978): 62

⁹ György Ligeti quoted in Claude Samuel, "Entretien avec György Ligeti" (1981), trans. Terence Kilmartin, in *Ligeti in Conversation*, (London: Eulenberg, 1983): 123

¹⁰ John Adams, quoted in Michael Steinberg, "Harmonielehre," by John Adams, Program notes for the San Francisco Symphony, Stagebill 4 (March 21-22, 24, 1985): 38A.

variety of emotions within the listener. The experience of getting lost is common and one to which almost everyone can relate. Like Adams, I also feel that I am indebted to past composers who were in touch with their feelings.¹¹ This piece would not be possible without the canon of repertoire upon which late Romantic composers laid the groundwork for emotional representation in music.

As such, with *Lost: From a Child's Perspective*, I have explored fluctuating emotions rather than a plot, and I have translated these into musical form. Through an extension of the leitmotif technique and thematic transformations, I have created music that is unique, appealing, and logical in structure. I send this piece into the world to tease the curiosity of all listeners.

¹¹ John Adams, quoted in Timothy Johnson, *Harmony in Music of John Adams: From Phrygian Gates to Nixon in China*, (The State University of New York: Buffalo, 1991): 21.

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Appendix A: Programme Note

Lost: From a Child's Perspective tells the emotional story of a child getting lost. Not necessarily based on true events, but inspired by personal experiences, this piece exemplifies the emotions of the five stages of getting lost. First experience the instantaneous and utter joy of a new day outside, followed by the curiousness of finding something new. Then experience the resoluteness of having your curiosity satisfied leading to the panic of slowly realizing that you are becoming lost. Then experience the deep despair of never knowing if you will find your way back again, and finally to the overwhelming gratitude of finding your way back and sharing your emotional rollercoaster with your parents. *Lost* is sure to inspire and fill each and every listener with a unique experience.

**Lost:
From a Child's
Perspective**

for orchestra
(2018)

Composed by: Riley Koenig

Orchestration

2 Flutes - (2nd doubles piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in C (optional D)

3 Trombones (2 tenor, 1 bass)

Tuba

Timpani

Percussion 1 on Glockenspiel, Wind Chimes, Vibraphone, Triangle

Percussion 2 on Bass Drum, Snare Drum, Wood Blocks, Vibraslap

Percussion 3 on Cymbals, Marmiba

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Score in C

Duration 16'30"

Lost: From a Child's Perspective

Riley Koenig

[illegible]

[illegible]

12

Fl. 1
2
Flute 2
mp *f*

Ob. 1
2
mp *mf*

Cl. 1
2
a2
mp *mf*
1. *solo*
2.
1.
mf *f* *mp* *f*

Bsn. 1
2
1.
mp *mf* *f* *mp* *f*

Hn. 1
2
f

Hn. 3
4
f

C Tpt. 1
2
p *f*

Tbn. 1
2
f *p* *mf* *p* *f*

B. Tbn 3
Tba. 4
f *mf* *p* *p* *f*
a2

Timp.
f *p* *mf* *fp* *f*

Vib.
Glockenspiel
Vibraphone (soft mallets)

S. D.
Bass Drum
f

Cym.
Crash Cymbal
f

Hp.
[D FGA♭] *gliss.* [A] *gliss.*

Vln. I
arco 3 *pizz* *mp* *p* *7* *ff*

Vln. II
mp *p* *7* *ff*
div.

Vla.
3 *mp* *pizz* *f*

Vc.
f *mp* *pizz* *arco* *p* *6* *f*

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

16

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C.Tpt. 1
2

Tbn. 1
2

B.Tbn 3
Tba. 4

Timp.

Vib.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp < f

mp < f

mp < f

mp < mf

f

a2

a2

a2

1.

mp

mp < f

mp

p

mf

mf

mp < f

mp

mp < f

gliss.

[G#]

pizz

arco

3

3

3

3

f

arco

f

21

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

CTpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.

S. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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421.

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423.

4

[illegible]

29

Fl. 1

2

1.

mp

f

mp

Ob. 1

2

3

mp

f

mp

Cl. 1

2

6

3

mp

f

mp

Bsn. 1

2

1.

mp

f

mp

Hn. 1

2

f

Hn. 3

4

mf

f

C Tpt. 1

2

mp

Tbn. 1

2

mp

mf

B. Tbn 3

Tba. 4

mp

mf

3. 4.

Timp.

Glock.

mf

3

S. D.

Snare Drum

mp

Mar.

mf

mp

mf

Hp.

[D# G#A]

f

mp

Vln. I

arco

f

3

mf

mp

f

Vln. II

arco

f

3

mf

pizz

f

Vla.

f

Vc.

f

Cb.

f

[illegible]

[illegible]

Fl. 1 *f* *f*

Fl. 2 *f* To Picc. Piccolo *f* 3

Ob. 1 2 *p* 3 *f* 3 *p* 3 *f* *mf* *f* *p* 3 *f* 3

Cl. 1 2 *p* 3 *f* 3 *p* 3 *f* 3 *p* 3 *f* 3

Bsn. 1 2 *f*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *mp* *f*

Tbn. 1 2 *mp* *f* *mp* *f* *mp* *mf*

B. Tbn 3 Tba. 4 *mp* *f* *mp* *f* *mp* *mf*

Timp. *f*

Glock.

S. D. *mf* *mp*

Cym. *p* *f*

Hp. *f*

Vln. I *ff* 3 3

Vln. II *ff* 3

Vla. 3

Vc. *pizz*

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

[illegible]

[illegible]

53

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

Wood Blocks (hard mallets)
W.B.

Mar.

[Gb]

[GA]

[C# G#]

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

f

gliss.

arco

pizz

2.

1.

3

accel.

♩ = 160

58

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn 3

Tba. 4

Timp.

Glock.

W.B.

Mar.

Hp.

1.

a2

mp

f

1.

mp

f

1.

f

3.

p

mf

1.

2.

mp

f

4.

p

f

p

f

Bass Drum

Wood Blocks (hard mallets)

(soft mallets)

Sus. Cymbals

p

f

[C G]

gliss.

gliss.

f

accel.

♩ = 160

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

pizz

f

pizz

f

63

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

W.B.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wind Chimes

Snare Drum

Cymbals

Marimba (hard mallets)

f

mf

mp

f

arco

pizz

gliss.

[illegible]

poco rit.

poco rit.

47

rit. a tempo

[illegible]

rit. a tempo

Violin I (Vln. I) part of the musical score. The notation includes various musical symbols such as notes, rests, dynamics (p, n, pp, mp), and phrasing slurs. The time signature changes from 3/4 to 4/4 and back to 3/4. The Violoncello (Vcl.) part includes a double bar line and a key signature change to B-flat major.

94

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

CTpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.
Vibraphone (soft mallets)

W.B.
Wood Bass

Cym.
Cymbals

Hp.
Harp

Vln. I

Vln. II

Vla.
Viola

Vc.
Violoncello

Cb.
Contrabass

$\text{♩} = 140$

pp, *p*, *pp*, *f*, *ff*, *mf*, *n*, *pizz*, *arco*, *tr*, *8va*

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.
pp

pp

pp

2.
p

1.
p

4.
pp

4.
p

pp

Vibraphone (soft)
p *n*

Marimba (soft)
p

pizz
p

pizz
p

p

p

p

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.

B. D.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mp* *mf* *mf poco a poco cresc.*

poco a poco cresc.

poco a poco cresc.

1. *f*

mp *mf* *f* *mp*

poco a poco cresc.

Snare Drum *p*

poco a poco cresc.

mf

poco a poco cresc.

f mp

poco a poco cresc.

56

[illegible]

153

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

S. D.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[D#]

gliss.

158

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

S. D.

Suspended Cymbals

Cym.

Hp.

[DCBb EbFGA]

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

mp

f

gliss.

pizz

arco

168

Fl. 1

2

mp

f

Ob. 1

2

mp

f

Cl. 1

2

mp

f

Bsn. 1

2

f

mf

mf

Hn. 1

2

pp

fp

pp

mf

Hn. 3

4

pp

fp

pp

mf

C Tpt. 1

2

Tbn. 1

2

fp

pp

mf

f

B. Tbn 3

Tba. 4

fp

pp

mf

mf

f

mf

Timp.

fp

pp

Glock.

f

S. D.

Cym.

Crash Cymbals

mf

Hp.

Vln. I

f

Vln. II

mf

f

Vla.

arco

f

f

Vc.

arco

f

mf

f

Cb.

arco

pp

fp

pp

mf

f

[illegible]

This musical score page contains measures 178 through 180. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, C Trumpet 1 & 2, Trombone 1 & 2, Baritone/Trombone 3 & 4, Timpani, Triangle, Snare Drum, Suspended Cymbals, Harp, Violin I & II, Viola, Violoncello, and Contrabass.

- Measure 178:** Features complex woodwind passages with triplets and sixteenth notes. The brass section provides harmonic support with sustained notes. Percussion includes snare and cymbal patterns.
- Measure 179:** Continues the woodwind themes. The harp enters with a glissando effect. The strings play sustained chords.
- Measure 180:** Culminates with rapid sixteenth-note runs in the upper woodwinds and strings, accompanied by a final drum hit.

[illegible]

poco accel.

184

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn 3 Tba. 4

Timp.

Glock.

S. D.

Cym.

Hp.

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

gliss.

[D#C#B EG#A#]

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f* *f* *f*

rit. . . . a tempo

188

Fl. 1

mf

Fl. 2

p

Ob. 1
2

1.
p

Cl. 1
2

2.
p

solo
mf

Bsn. 1
2

p

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

p

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

pp

Glock.

S. D.

Wood Blocks (hard)
p < *mf*

Cym.

Hp.

rit. . . . a tempo

Vln. I

p

Vln. II

p

Vla.

Vc.

pizz
p

Cb.

pizz
mf

mf

mp

[illegible]

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn 3 Tba. 4

Timp.

Glock.

W.B.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

2.

p

p

4.

p

mp

Bass Drum

p

mf

[C F]

f

f

3

3

206

Fl. 1
2
mf
f

Ob. 1
2
mf
f

Cl. 1
2
f

Bsn. 1
2
f

Hn. 1
2

Hn. 3
4

CTpt. 1
2

Tbn. 1
2
f

B. Tbn 3
Tba. 4
mf
f

Timp.
p
f

Glock.

B. D.
mf

Cym.
f
Crash Cymbal

Hp.
f
gliss.
[DbBb EbAb]
gliss.

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f
arco.

211

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 3

C Tpt. 1

Tbn. 1

B. Tbn 3

Tba. 4

Timp.

Glockenspiel

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

[illegible]

219

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[B E]

gliss.

gliss.

mf *ff* *mp* *ff* *p*

[illegible]

[illegible]

232

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

CTpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.

S. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

2.

a2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

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414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

[illegible]

[illegible]

250

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

p

f

sfz

[D#C# EF#G#A]

This musical score page contains measures 254 and 255 of a symphony. The instrumentation includes:

- Flutes (Fl. 1, 2):** Measure 254 features sixteenth-note runs with slurs and accents. Measure 255 continues with similar patterns.
- Oboes (Ob. 1, 2):** Measure 254 has a melodic line in the first oboe. Measure 255 features a more complex melodic line with slurs and accents.
- Clarinets (Cl. 1, 2):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Bassoons (Bsn. 1, 2):** Measure 254 has a melodic line with slurs and accents. Measure 255 features a more complex melodic line with slurs and accents.
- Horns (Hn. 1, 2, 3, 4):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Trumpets (C Tpt. 1, 2):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Trombones (Tbn. 1, 2):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Euphonium/Tuba (B. Tbn 3, Tba. 4):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Timpani (Timp.):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Glockenspiel (Glock.):** Measure 254 has a melodic line with slurs and accents. Measure 255 is silent.
- Bell (B. D.):** Measure 254 has a sustained chordal texture. Measure 255 is silent.
- Cymbal (Cym.):** Measure 254 has a sustained chordal texture. Measure 255 is silent.
- Harpsichord (Hp.):** Measure 254 has a sustained chordal texture. Measure 255 features a melodic line with slurs and accents.
- Violins (Vln. I, II):** Measure 254 has a melodic line with slurs and accents. Measure 255 features a more complex melodic line with slurs and accents.
- Viola (Vla.):** Measure 254 has a melodic line with slurs and accents. Measure 255 features a more complex melodic line with slurs and accents.
- Violoncello (Vc.):** Measure 254 has a melodic line with slurs and accents. Measure 255 features a more complex melodic line with slurs and accents.
- Double Bass (Cb.):** Measure 254 has a melodic line with slurs and accents. Measure 255 features a more complex melodic line with slurs and accents.

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged in a system, with some instruments grouped together. The instruments included are:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- C Tpt. 1, 2
- Tbn. 1, 2
- B. Tbn 3, Tba. 4
- Timp.
- Tri.
- B. D.
- Cym.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes musical notation, dynamics, and articulation marks. The key signature is one sharp (F#), and the time signature is 6/4. The dynamics range from *pp* (pianissimo) to *p* (piano). The articulation marks include accents and slurs. The score is written for a full symphony orchestra.

poco rit. a tempo

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn 3

Tba. 4

Timp.

Tri.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

f

solo

3

3

3

mf

p

pp

pp

f

solo

3

3

3

mf

p

[illegible]

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.
p

f solo

1.
mp

mp *mf* *p*

p *mf*

mp *mf* *p* *pp* *p* *mp* *p* *mf*

mp *mf* *p* *pp* *p* *mp* *p* *mf*

mp *mf* *p* *pp* *p* *mp* *p* *mf*

mf

292

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

299

rit.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Vib.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a tempo

[illegible]

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *pp* *f* *p* *f*

accel.

[illegible]

accel.

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time and consists of four measures. The first measure shows a crescendo from *mf* to *f*. The second measure shows a decrescendo from *p* to *mf*. The third measure shows a crescendo from *mf* to *f*. The fourth measure shows a decrescendo from *mf* to *f*. The Violoncello and Contrabasso parts are in the bass clef, while the Violins and Viola are in the treble clef. The Viola part is in the alto clef. The Violoncello and Contrabasso parts have a double bar line at the end of the fourth measure.

$\text{♩} = 69$

317

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

B. D.

Cym.

Hp.

$\text{♩} = 69$

Vln. I

Vln. II

Vla.

Vc.

Cb.

321

Fl. 1 2
f *f* *mp* *f* *mp* *f* *mp*

Ob. 1 2
f *f* *mp* *f* *mp* *f* *mp*

Cl. 1 2
f *mp* *f* *mp*

Bsn. 1 2
f *mp*

Hn. 1 2
f *mp* < *f* *mp* < *f* *mf*

Hn. 3 4
f *mp* < *f* *mp* < *f* *mf*

C Tpt. 1 2
f *mp* < *f* *mp* < *f* *mf*

Tbn. 1 2
f *mp* < *f* *mp* < *f* *mf*

B. Tbn 3
Tba. 4
f *mp* < *f* *mp* < *f* *mf*

Timp.
fp *fp* *f*

Glock.

B. D.
f

Cym.
f

Hp.
[C EG] *gliss.* *gliss.* *gliss.*

Vln. I
mp *mf*

Vln. II
mp *mf*

Vla.
mp *mf* *mp*

Vc.
f *mp*

Cb.
f *mp*

[illegible]

[illegible]

339

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

346

Fl. 1 2 *f* *mp* *f*

Ob. 1 2 *p* *f*

Cl. 1 2 *f* *mp* *f*

Bsn. 1 2 *f* *mp* *f*

Hn. 1 2 *pp* *mp* *f*

Hn. 3 4 *pp* *mp* *f*

C Tpt. 1 2 *f* *mp* *f*

Tbn. 1 2 *f* *mp* *f*

B. Tbn 3 Tba. 4 *f* *mp* *f*

Timp. *p* *f*

Glock. *p* *f*

B. D. *f*

Cym. *p* *f*

Hp. [DbCBb EbFbGbAb]

Vln. I *p* *mp* *mf* *f*

Vln. II *p* *mp* *mf* *f*

Vla. *f* *mp* *f*

Vc. *mp* *f*

Cb. *f* *mp* *f*

352

Fl. 1

2

Ob. 1

2

Cl. 1

2

Bsn. 1

2

Hn. 1

2

Hn. 3

4

C Tpt. 1

2

Tbn. 1

2

B. Tbn 3

Tba. 4

Timp.

Tri.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

358

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

S. D.

Crash Cymbals

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

353

This musical score page contains measures 363 through 367. The instruments and parts are as follows:

- Fl. 1 & 2:** Flute 1 and 2 staves.
- Ob. 1 & 2:** Oboe 1 and 2 staves.
- Cl. 1 & 2:** Clarinet 1 and 2 staves.
- Bsn. 1 & 2:** Bassoon 1 and 2 staves.
- Hn. 1 & 2:** Horn 1 and 2 staves.
- Hn. 3 & 4:** Horn 3 and 4 staves.
- C Tpt. 1 & 2:** Cornet Trumpet 1 and 2 staves.
- Tbn. 1 & 2:** Trombone 1 and 2 staves.
- B. Tbn 3 & Tba. 4:** Baritone Trombone 3 and Tubist 4 staves.
- Timp.:** Timpani staff.
- Glock.:** Glockenspiel staff.
- S. D.:** Snare Drum staff.
- Mar.:** Marimba staff.
- Hp.:** Harp staff.
- Vln. I & II:** Violin I and II staves.
- Vla.:** Viola staff.
- Vc.:** Violoncello staff.
- Cb.:** Contrabass staff.

The score includes various musical notations such as dynamics (*mp*, *f*, *p*), articulation marks, slurs, and performance instructions like "gliss.". Measure numbers 363, 364, 365, 366, and 367 are indicated at the top of their respective measures.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn 3
Tba. 4

Timp.

Glock.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

1.
f

fp *f*

f
Ped.

p *f*

[EbFb]
f

rit.

386

Fl. 1

9

Fl. 2

Piccolo

Ob. 1

2

7

5

5

Cl. 1

2

9

7

a2

1.

Bsn. 1

2

f

Hn. 1

2

fp

f

Hn. 3

4

fp

f

C Tpt. 1

2

fp

f

Tbn. 1

2

fp

f

B. Tbn 3

Tba. 4

fp

f

Timp.

p

f

Glock.

f

S. D.

fp

f

Suspended Cymbals

Cym.

fp

f

Crash Cymbals

p

Hp.

f

gliss.

gliss.

rit.

Violin I

Violin II

Viola

Violoncello

Contrabasso

a tempo

[illegible]

a tempo