

EIGHT COURSES FOR OCTET:
A FARM TO TABLE LISTENING AND TASTING MENU

by
Lucas Tuazon

A written project submitted in partial fulfillment of
the requirements for the degree of

Doctor of Musical Arts
(Music Performance: Composition)

at the
UNIVERSITY OF WISCONSIN-MADISON
2022

Date of Final Oral Examination: 4/25/2022

This written project is approved by the following members of the Final Oral Committee:

Laura Elise Schwendinger, Professor, Music Composition

Brian Hyer, Professor, Music Theory

Leslie Blasius, Professor, Music Theory

David Crook, Professor, Musicology

Table of Contents

Acknowledgements ii

Abstract iv

Historical Context 1

Notes on Menu and Program 18

Collaborative Process 51

Ensemble Justification 53

Bibliography 54

Appendix A: Facsimile of Movement VI Sketch 57

Appendix B: Instrumentation Percussion Map, Setup, and Prefatory Notes 58

Score

Title Page 62

open road..... 63

kale three ways..... 72

the hunt and the furrow 86

ode to a root vegetable 100

something cooling..... 109

warm and floral 118

game..... 130

decadence..... 143

Acknowledgements

The completion of this project was made possible by the important community I was surrounded by at the Mead-Witter School of Music, faculty and student alike.

First, I'd like to thank my teacher, Dr. Laura Schwendinger, who has always helped push me out of my comfort zone and to help me grow as a composer. Thank you for always offering me a fresh perspective on my music and giving me the courage to expand my musical language while still being able to write music that was thoroughly in the lexicon of my own voice.

I'd like to thank the other three members of my Doctoral Research Committee: Dr. Brian Hyer, my minor professor in Music Theory and a supervising professor of my teaching assistantship; Dr. Leslie Blasius, another supervising professor of my teaching assistantship; and Dr. David Crook. I've learned so very much from each of you and am extraordinarily grateful for the opportunities you've given me during my time here at UW-Madison. Through your collective guidance, I've become a far better educator and ambitious researcher.

Many thanks to Rosalyn Darling, the professional chef that I collaborated with to help me bring this menu to life. Our conversations about music and food, and your expertise about the culinary world unlocked many thought-provoking ideas that I was able to explore to make this project possible.

My family who has supported me throughout my educational journey, especially my mother and father. Without your love and support, I would not have had the courage to follow through.

Many friends and colleagues provided invaluable assistance. That assistance took the form of feedback on my music, proofreading and editing of the score, recording some of the music, and encouragement during a period where I had very little mental bandwidth left. Thank you very much to Dr. Mary Mixter, Brianna Ware, Dr. Anne McAninch, Joachim Austin, Matthew Honas, and Mengmeng Wang.

Finally, thank you to my loving partner and wife, Kyli Wagner, who has stuck with me in all things, including moving our lives together from Washington, D.C. to Madison, WI for me to be able to pursue my passions through this program. She helps foster my creativity with her love, support, and our mutual desire to find the absolute pinnacle of tasty foods everywhere we go. Without her, this project would not have been possible.

Abstract

The Doctoral Performance and Research submitted by Lucas Tuazon, under the direction of Laura Schwendinger at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree Doctor of Musical Arts consists of the following:

I. Written Project – Chamber Ensemble Score

“Eight Courses for Octet: A Farm to Table Listening and Tasting Menu”

This 100-page written project is a set of eight movements for chamber ensemble (octet) with a programmatic element of food added to the listening experience. The work is designed to have each movement be paired with a specific course in a tasting menu with the overall goal being both experiences, listening and eating, occurring simultaneously. By doing so, the sense of taste – the only sense that has largely been relegated to a less than prominent role in a concert experience – becomes elevated in the performance and therefore broadening the audience member’s experience into something that is pan-sensory.

II. Written Project – Supplemental Paper to the Score

The paper submitted along with the score gives historical context to the connection between music and food. It also outlines the program in both the coursed tasting menu and each movement of the chamber work. The notes on the individual movements give explanations on the motivic material used and its development. Additionally, there are notes on the collaborative process and the ensemble that is utilized for this work.

III. Lecture-Recital, 4/11/2022, via Zoom

“Eight Courses for Octet: Approaching Writing for Music and Food”

A lecture recital that dives deeper into my compositional process and approach in pairing the musical and culinary elements of my dissertation. This lecture recital also included a theoretical analysis of two movements of the project. Additionally, it included a recorded performance of the two movements along with a score for the audience members to read while listening.

ii. “kale three ways”

iii. “the hunt and the furrow”

Laura Schwendinger

(Major Professor’s Signature of Approval)

Historical Context

In this section, I discuss the historical and intimate relationship between music and food. I consider the relationship that developed between the two seemingly separate entities, how that connection evolved over centuries, and the impact that bond has had on our shared human history. Finally, I examine the utilitarian relationship between the two through the lens of several different cultures, and in what state that bond exists in today.

Early Food/Music Connections

As societies around the world became more sophisticated, so too has the food they eat matured and the manner in which it is prepared become more sophisticated. Indeed, it is fairly well known that at times of celebration and feasting throughout the medieval period the meals were often accompanied by a form of entertainment, including live music played by minstrels. These events were exciting affairs that were not only meant for celebrations but also for noble families to assert social rank and power over their guests.¹ One way we know of that these performances happened during feasts is through the art of the time. Across mediums — woodcuts, tapestries, paintings — we see depictions of musicians playing as noblemen eat.² Pictured on the title page of this paper is one such depiction — a facsimile of a woodcut from *Spiegel der Menschen Behältniss* compiled by Peter Drach. As you can see, there are musicians performing in front of the nobility while a servant brings out the food.

The Wedding of Wilhelm V of Bavaria to Renata of Lorraine

¹ Stephen Mennell, *All Manners of Food: Eating and Taste in England and France from the Middle Ages to the Present* (Oxford: Basil Blackwell Ltd, 1985), 57-58.

² Maggie Black, *The Medieval Cookbook* (London: The British Museum Press, 1992), 8-19.

As mentioned above, feasts typically coincided with times of celebration. It was common to have the guests entertained throughout the festivities and especially during the consumption of the feast. Indeed, the playing of music during dinner was part of a set of dinner expectations for well-to-do households. William Edward Mead writes, based on parallels from feasts he discovered in book of Esther, “The eighth [rule] is mirth of song and instruments of music. Noblemen use not to make suppers without harp or symphony.”³ Although there are several notable feasts throughout this time period, one in particular tends to stand out. The famous wedding between Wilhelm V and Renata of Lorraine was undoubtedly a spectacle, so much so that there exists not one but three firsthand accounts.⁴

Writers were often hired to document such important events.⁵ Among those there is one in particular that places a distinct emphasis on the food and entertainment during the main feast which was written by Massimo Troiano.

In Troiano’s *Dialoge*, he recounts seemingly every detail of this important wedding from the weather to gory descriptions of each course that was served. These descriptions provide us with depictions of the sheer excess of these celebratory feasts. Beyond detailed descriptions of the food that was served, he also recounts the entertainment that punctuated each course, of which there were “at least ten.”⁶

³ William Edward Mead, *The English Medieval Feast* (Boston, MA: Houghton Mifflin Company, 1931), 137-139.

⁴ Astrid Pajur, “Spectacular Marriages: Early Modern Festival Books and the 1568 Wedding of Wilhelm V of Bavaria and Renata of Lorraine” (PhD diss., University of Edinburgh, 2012), 5.

⁵ Pajur, 5.

⁶ Horst Leuchtmann, ed. and trans., *Die Münchner Fürstenhochzeit von 1568, Massimo Troiano Dialoge, Italienisch/Deutsch*, Studien zur Landes- und Sozialgeschichte der Musik 4 (Munich: Katzbichler, 1980), 125–69.

The first course, a salad and wurst course, contains no less than 60 unique salad dishes served on either a platter or in a bowl. Each unique dish in this course was replicated between 15-40 times to ensure as many people got to try them.⁷ While the guests ate all these different varieties of salads and meats, they were entertained with a display of 3 large replicas of ships which depict the 10 ages of man. As they enjoyed both the visual sensations of the ships and the taste of their meals, they indulged in listening to several 7-voice motets written by Orlando di Lasso.⁸

Troiano proceeds to describe 9 other courses in equally vivid detail, and included detailed lists of the music and other entertainment. It is interesting to note that included in that list is a play written by Orlando di Lasso which possibly starred Wilhelm V himself, though there are some discrepancies in the accounts that exist on that fact.⁹ What is clear in his account is the magnitude of the events. It was purposely designed to achieve a form of sensory overload. Central to that goal is the pairing of music with the meal.

Tafelmusik: Rise and Fall

Since it was considered common practice to have music performed during feasts, it is not surprising that that same idea became the catalyst for a type of merriment made in the homes of families of all stations in life. The term *Tafelmusik* — sometimes referred to as *Muzik zur Tafel* or *musique de table* and translated as ‘Table Music’ — soon became the term used to describe the whole affair of music being performed during feasts, though its use would not become fully

⁷ Leuchtmann, 125-129.

⁸ Pajur, 29-30.

⁹ Pajur, 30-31.

codified until the mid-16th century.¹⁰ It also became the term one would use to describe the collection of music brought and performed at one of these evenings.¹¹ The earliest known collections published of this ‘Table Music’ was in 1538 in Lyons by the printing company Jacques Moderne. Their collection titled *Le parangon des chansons* (1538) included a subtitle “zur Tafel,” or “For the Table.”¹²

One of the most famous anthologies of *Tafelmusik* was released in 1617 by a composer named Johann Hermann Schein. His *Banchetto Musicale* was written specifically for aristocratic circles, which helped the whole genre become solidified. Four years after *Banchetto Musicale* was released, two more collections with the same expectations ‘to be performed during a meal’ were released. These collections were titled *Musicalische Tafelfeudt* by Issac Posch (d. 1623) and *Taffel Consort* by Thomas Simpson (ca. 1582-1628).¹³ The act of making music and feasting as a small intimate group remained an important social event throughout the entirety of the 17th-century and well into the first half of the 18th-century — when the term *Tafelmusik* became the standard term.¹⁴

As this social phenomenon continued and grew in popularity, I would assert that a defining moment in its history was in 1733 when Georg Philipp Telemann releases three collections titled *Musique de table*. Telemann, arguably one of the preeminent composers during the Baroque period, would have brought an entirely new life to these social gatherings. I contend

¹⁰ Hubert Unverricht, “Tafelmusik (i),” in *Grove Music Online*, accessed 15 December, 2018. <http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000027362>.

¹¹ Unverricht.

¹² John Morehen, Richard Rastall, and Emilie Murphy, “Table-book,” in *Grove Music Online*, accessed 15 December, 2018. <https://doi-org.ezproxy.library.wisc.edu/10.1093/gmo/9781561592630.article.27341>.

¹³ Anna G. Piotrowska, “Dining and Drinking Scenes in European Operas, Operettas and Ballets,” in *A Symphony of Flavors: Food and Music in Concert*, ed. By Edmundo Murray (Tyne: Cambridge Scholars Publishing, 2015), 83-89.

¹⁴ Unverricht.

that it is entirely possible that Telemann had conceived the different pieces in his collections as coinciding with typical foods served in a coursed meal. One could conclude — if they consider that each collection contains an overture, suite, quartet, concerto, trio sonata, solo sonata, and a “conclusion”¹⁵ — that the layout of Telemann’s pieces parallels the typical order of a coursed meal (appetizer, salad, first dish, main course, dessert, etc.). However, an in-depth analysis of this possibility is outside the scope of this paper.

It is around the 1740s that the utilitarian function of *Tafelmusik* begins to morph in an irreversible way. Specific foods start to become the focus, most notably desserts, and Divertimentos and serenades begin to fulfill the same function as *Tafelmusik*.¹⁶ This occurs for a couple of reasons. The first is that *Tafelmusik* was meant to be light and entertaining, and because of that, other genres that fit that requirement and push musical boundaries are a logical next step.¹⁷ Another reason is a shift away from the entertainment value of the ‘get-together.’ In 1809, Carl Friedrich Zelter founds the first all-male vocal ensemble *Liedertafel*. There is evidence that in these early meetings, the meal was still present but the focus of the gathering was only on vocal repertoire. Zelter’s ambition with his *Liedertafel* was to advance German song and poetry. Throughout the first half of the 19th-century, other *Liedertafels* sprang up all over Germany, including in Frankfurt, Leipzig, and Hamburg.¹⁸

By the middle of the 19th-century, the utilitarian aspect becomes a shadow of its former self. Instead of gathering to make music and feast, it becomes popular to enjoy light music in

¹⁵ Georg Philipp Telemann, *Musikalische Werke*, vol. 12-14, *Tafelmusik* (Kassel: Barenreiter, 1962).

¹⁶ Unverricht.

¹⁷ Unverricht.

¹⁸ Ewan West, “Liedertafel,” in *Grove Music Online*, accessed 15 December, 2018.

<http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000016620?rskey=LE8K92&result=1>.

cafes, which bears a close resemblance to today's cafes and other public spaces. A Polish writer, Leonard Zenon Fisz, writes in his *Listy z podróży* ("Letters from the Trip") that he encountered a lovely and relaxing atmosphere in many Viennese cafes.¹⁹ It's not a stretch to think that the sound of music spilling out onto the street is monetarily motivated in order to get customers into the restaurant. Another way *Tafelmusik* became somewhat morphed and specialized was through a strong tradition of drinking songs that sprang up specifically in Germany and Sweden. These *Trinklied* were sung in pubs and homes and maintains that communal music making tradition.²⁰

One more reason, and quite possibly the most important, that the utilitarian function of *Tafelmusik* became looked down upon was due to a shift in the perception of what music was supposed to represent and achieve. The term *Musikwissenschaft* began to appear around 1827 and implies a scientific attitude towards music.²¹ The name implies that music should be a serious artform, a concept which directly opposes the purpose of *Tafelmusik*. The more prevalent this attitude became, the more extramusical ideas fell out of favor. In fact, at a certain point it became distasteful to have anything extramusical at all. This culminated in what is known as absolute music. Carl Dahlhaus remarks in his essay *The Idea of Absolute Music*, "In fact, it would hardly be an exaggeration to claim that the concept of absolute music was the leading idea of the classical and romantic era in music esthetics."²²

¹⁹ Leonard Zenon Fisz, *Listy z podróży*, vol.1 (Wilno : Józef Zawadzki, 1859), 440.

²⁰ Hans Ritte, *Das Trinklied in Deutschland und Schweden* (München : Wilhelm Fink Verlag, 1973), 7-11.

²¹ Vincent Duckles and Jann Pasler, "I. The Nature of Musicology," in *Grove Music Online*, accessed 15 December, 2018.
<http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046710>.

²² Carl Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: The University of Chicago Press, 1989), 3.

It is clear that this is when the two forms of art — music and food — move away from one another. Beyond the notion of absolute music, it must also be stated that at this time when music becomes a high art form that the act of cooking is considered commonplace activity. Not only is it commonplace, and therefore banal, but historically it was a woman's position to cook and it was the man's job to be served the food. Stephen Mennell remarks on the history whereby men who cook become chefs and women who cook do so for domestic purposes.²³ Moreover, I would argue that the imbalanced relationship toes the line with the sexist notion that men were the ones who were more readily able to create true art. Thus, it would be absurd to mix a high art form like music with something trivial like eating. To combine the two is antithetical to those early Romantic ideals and was looked down upon with great disdain.

Tafelmusik: After the Fall

Throughout the latter half of the 19th century the utilitarian function between food and music is completely phased out and early in the 20th century the term *Tafelmusik*, unsurprisingly, becomes synonymous with an old style of music. This is evidenced by a couple different composers. Erik Satie wrote three sets of music in which he satirizes the genre titled *Musique d'ameublement* (1917, 1920, 1923) which loosely translates to “Furniture music” or “Music for Furniture.” Besides blatantly poking fun at the name of *Tafelmusik*, the real joke was in the construction of the music. Each set was composed of very short musical segments that could repeat an indefinite number of times. In doing so, it compared *Tafelmusik* to that of background

²³ Stephen Mennell, *All Manners of Food: Eating and Taste in England and France from the Middle Ages to the Present*, 200-204.

noise — or background music — which most people tune out. It becomes a statement on our search for music that serves a “useful” need.²⁴

Paul Hindemith, in his suite *Plöner Musiktag* (1932), has a movement which is titled *Tafelmusik* in which there contains a march, intermezzo, trio, and a waltz. The instrumentation for each sub-movement changes reflecting the old tradition of a collection of different musicians taking turns making music together. Additionally, he has written in genres that are typically a little lighter and upbeat. In doing so, he creates that “old style” that this music represents.²⁵

Lawrence Ferrara, in discussing the theorists responsible for absolute music (Edward Hanslick²⁶ and Edmund Gurney²⁷) and referential meaning in music sums up nicely why the utilitarian aspect — in addition to all extramusical ideas — were phased out. He states that the emotional responses that music elicits “cannot be systematically and objectively analyzed... In their view, referential meaning in the form of emotion in music resides within the domain of the subjective; any exploration into such a dimension of *musical meaning* is fruitless and irrelevant.”²⁸ *Italics added for emphasis*)

The developments and influences of *Tafelmusik*— a massive topic of research in its own right — offers only a small sample of the connections between food and music. There are a

²⁴ Hervé Vanel, *Triple Entendre: Furniture Music, Muzak, Muzak-Plus* (Urbana, IL: University of Illinois Press, 2013), 32.

²⁵ Paul Hindemith, *Sämtliche Werke*, vol. 8.1, *Sing- und Spielmusik*, ed. Gerd Sanner Müller (Mainz: Schott Musik International, 2000).

²⁶ Edward Hanslick, *The Beautiful in Music*, 1891, trans. By Gustave Cohen, edited and with an “Introduction” by Morris Weitz, Eighth Edition (New York: The Liberal Arts Press, 1957).

²⁷ Edmund Gurney, *The Power of Sound*, 1893 (New York: Basic Books, Inc., 1966).

²⁸ Lawrence Ferrara, *Philosophy and the Analysis of Music: Bridges to Musical Sound, Form, and Reference* (New York: Greenwood Press, 1991), 3-4.

multitude of other food/music connections outside the European realm. In the following section, I will highlight a couple of very important cultural connections in several different countries.

Food and Music Outside of Europe

There is one connection that tends to be consistent in many cultures: the seemingly inseparable act of singing during the preparation of a meal. Edmundo Murray, in his introductory essay of *A Symphony of Flavors*, posits that this is due to the act of singing during repetitive actions like sowing seeds, harvesting crops in the field, and grinding those grains to make flour.²⁹ Indeed, I would agree that all of those actions can be seen as part of the lengthy act of meal preparation. This connection is present in almost all of the cultures discussed hereafter.

In Latin American countries, there are several very strong connections between food and music. In his other essay found in *A Symphony of Flavors*, Edmundo Murray explores the cultural values that are represented in Latin American countries by examining over 200 songs that all have food as a subject matter. Murray closely examines the lyrics of each song to which reveals certain “attitudes and behaviors in different social groups.”³⁰ Ultimately, he examines the relationship in two ways: 1) music in food and 2) food in music.

With music permeating the food world, he sees four strong connections throughout Latin America. First, the music is sung (elaborated above). Second, food is sold on the streets. Street food vendors will sing, improvising lyrics in order to sell their wares. It is a means of calling attention to themselves and entice people to purchase from their stand. Third, the dining

²⁹ Edmundo Murray, “Introduction: Singing While Sowing,” in *A Symphony of Flavors: Food and Music in Concert*, ed. Edmundo Murray (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), 1-16.

³⁰ Edmundo Murray, “‘Sabrosura’: Pleasure, Humor and Tradition in Latin American Food Songs,” in *A Symphony of Flavors: Food and Music in Concert*, edited by Edmundo Murray (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), 164.

locations themselves. In food courts and near food stands there is live music performed by either a single street performer or a band. It is a common trope in films and television, where we see protagonists visit local bars or restaurants and a live band is playing music that reflects the protagonist's mood. Thus, it is fairly easy to affirm this connection. The fourth and final connection Murray suggests is Salsa, which is both the genre of music and dance, and a food we commonly eat with tortilla chips.³¹

Looking at the connection in the opposite direction, food permeating the music world, there are real connections between the two, albeit some on the metaphorical side. Starting with a more concrete permeation — food becomes the subject of the music. One of the primary points of Murray's essay is to examine all the different ways food has been sung about. Some lyrics talk about the consumption of food while others tell the tales of its cultivation and preparation. Some even talk about the food itself or the woes of digesting it. However, there is a distinct parallel between food in music. When we are hungry we eat, and when we eat we are satiated.³² That same experience is something we find in music. When musical tension arises (hunger) we seek a resolution (eating), and when we finally reach the end of a work and the tension is fully resolved when we are presented with the final cadence or moment in the music, we feel that same satisfaction (satiation).

In his essay "Gastronomy, Music and Dance in the Cape Verdean Life Cycle," Manuel Brito-Semedo takes an anthropological approach to connecting food and music, using the island of Cape Verde off the western coast of Africa as his focus. Brito-Semedo states that the life on Cape Verde is experienced through the senses, specifically through taste and sound. Taking a

³¹ Murray, 188-192.

³² Murray, 193-196.

close look at how both the food and music have been influenced by both white and black cultures helps define the essence of Cape Verdeans. The planning of feasts and festivals to celebrate births, weddings, and deaths is an important tradition. The reasons for those traditions can be traced back to cultures that intermingled during the slave trade. Though born from an ugly period of human history, it created a unique culture unto itself. Brito-Semedo concludes his chapter saying, “The island people celebrate the joys and festivity of life, as well as the tears and sadness of death... What is characteristic of Cape Verdeans...result[s] from their mixed race.”³³

Finally, Syria also displays strong cultural connections to food and music. In her essay titled “The Deliriously Tempting Complementary of Syrian Food and Music,” Rihab Kassatly Bagnole describes a Syrian tradition called *sahret tarab wu inshirah* which loosely translates to “an evening of music and enchantment.” The evening has many aspects to it which culminates into sensory overload and ecstasy. First, this style of meal is called *meza*. The *meza* consists of a variety of dishes of different food which are served both cold and warm. The recipes are part of the long cultural history of many Arab countries (*lebane, hummus, baba ghanouj, olives*, etc.) and their plating and placement on the table is meant to create as visually pleasing aesthetic as one can make. As Bagnole puts it, “A feast for the eyes...”³⁴

In addition to the food, a traditional alcoholic drink called *arak* is served alongside the meal. The preparation of the drink is as important as the drink itself. The correct glassware must first of all be used and the order in which you make the drink is to pour the *arak* in the glass first, then add water, and ice last (dropped in carefully so as not to spill!). It is fairly common for one

³³ Manuel Brito-Semedo, “Gastronomy, Music, and Dance in the Cape Verdean Life Cycle,” in *A Symphony of Flavors*, ed. Edmundo Murray (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), 112-127.

³⁴ Rihab Kassatly Bagnole, “The Deliriously Tempting Complementarity of Syrian Food and Music,” in *A Symphony of Flavors*, ed. Edmundo Murray (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), 21-25.

person to become the bartender for the evening.³⁵ Also accompanying the meal is the *argile*, a water pipe with flavorful tobacco to be smoked between bites. The smoke is cooled as it passes through the water and the unique bubbling sound that is created is thoroughly integrated into the sounds of the evening and through repeated association becomes an intoxicating stimulus unto itself.³⁶

Lastly, the music. The notion of *tarab* in Arab countries is one that developed alongside its history. Essentially, the goal of *tarab* is to enter a trance-like state when listening to the music — the genre is often called *tarab* as well — and in doing so, you are spiritually transcended. This is where the food and the music intersect. The transcending effect of the *tarab* combined with the intoxicating effects of the *arak* and *argile*, and multitude of dishes of the *meza*, provide stimulation to all five of our senses. Therefore, the *tarab* is achieved not solely through the music but in combination with the food as well.

Food/Music Connections in the 21st Century

In the 21st century, there is a noticeable slackening in the ideals from the previous generation of composers and theorists. New music today faces the same challenge as it did hundreds of years ago; how will the music of this century be defined in the history books? The music and the attitudes of the 20th century still very much have an influence on the music today, but there is a lot more that is accepted today than there was before. If today I chose to write a dodecaphonic piece, there is an audience that will be challenged by and appreciate that. If the next day, I decide to start writing something in the standard four-movement symphonic form,

³⁵ Bagnole, 25-27.

³⁶ Bagnole, 27-28.

there is an audience for that as well. The point is that polystylism is becoming a well excepted stance in the short 22 years since the turn of the century.

Finally, we will examine the state of the food and music relationship today. Despite the drastic measures composers and theorists took in the 19th century to completely walk away from extramusical ideals, that relationship between food and music is alive and well. In fact, Tina Frühauf, who is the Associate Executive Editor at Répertoire International de Littérature Musicale (RILM) and teaches at Columbia University, has noticed this increased trend in food and music which led to a new set of search criteria within RILM in order to accommodate that area of scholarship.³⁷ Additionally, Frühauf has written about this connection and the different ways it has manifested throughout American history.³⁸ Discussed next are some of the ways the food/music relationship exists.

Sciences

Between 2010 and 2012, there were a series of studies done in order to find out precisely how music impacts the human perception of food. Anne-Sylvie Crisinel and Charles Spence created and executed three experiments to figure that out. One of the major questions they wanted to answer was whether certain music influenced the ‘how’ we perceive flavors. In their experiment, published as “As Bitter as a Trombone: Synesthetic Correspondences in Nonsynesthetes Between Tastes/Flavors and Musical Notes” in the periodical *Attention, Perception, & Psychophysics*, they discovered that certain timbres did indeed have an effect on

³⁷ Tina Frühauf, *Dining with RILM* (New York: Répertoire International de Littérature Musicale, 2015), ix-xvi.

³⁸ Tina Frühauf, “Food and Music,” in *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture*, vol. 2, ed. Jacqueline Edmondson (Santa Barbara, CA: Greenwood, 2013), 457-461.

our perception of whether a food tastes more or less bitter/sweet. Low notes played on a trombone will make us think a food tastes more bitter, while music played on the high register of the piano increases our perception of things tasting sweet.³⁹ They further explored this idea in an experiment named “A Sweet Sound? Food Names Reveal Implicit Associations Between Taste and Pitch,” which discovered that there is a “robust cross-modal association between certain sounds and basic tastes.”⁴⁰

The application of these findings has sparked a new realm of scientific scholarship: how music can be leveraged to change our own eating behaviors. This is of great interest to restaurateurs and owners of other establishments where food is purchased and consumed. It can cause us to stay longer and eat more, yes, but it can also help facilitate that elusive “experience” some of us constantly seek.⁴¹ Crisinel and Spence attempted to explore that crossmodal association by attempting to isolate the correlation between pleasantness and a certain pitch. In their study, “The Impact of Pleasantness Ratings on Crossmodal Associations Between Food Samples and Musical Notes,” they discovered a noticeable correlation between how pleasant participants found the pieces of chocolate they tasted when done so with a chosen tone than when the tone was absent.⁴²

³⁹ Anne-Sylvie Crisinel and Charles Spence, “As Bitter as a Trombone: Synesthetic Correspondences in Nonsynesthetes Between Tastes/Flavors and Musical Notes,” *Attention, Perception, & Psychophysics*, 72, no.7 (October 2010): 1994-2002.

⁴⁰ Anne-Sylvie Crisinel and Charles Spence, “A Sweet Sound? Food Names Reveal Implicit Associations Between Taste and Pitch,” *Perception*, 49, no.3 (2010): 417-425.

⁴¹ Nancy Maes, “Menus and Setting Influence Restaurant Music Choices,” *Chicago Tribune*, April 2, 2014, <https://www.chicagotribune.com/dining/ct-xpm-2014-04-02-ct-restaurants-playlists-20140403-20140403-story.html>.

⁴² Anne-Sylvie Crisinel and Charles Spence, “The Impact of Pleasantness Rating on Crossmodal Associations Between Food Samples and Musical Notes,” *Food Quality and Preference*, 24, no.1 (April, 2012): 136-140.

Vladislava Bajic continued this line of research, but did so with hopes to find a way to leverage these crossmodal relationships in order to affect the rate in which we eat and the overall perception of “health food.” In her study “The Experience of Eating: The Effects of Music on Food-Taste, Food-Pleasantness, and the Rate of Mastication,” using the same music written for the Crisinel and Spence experiments, found that these same perception shifts could indeed help the way we perceive the taste of very bland food.⁴³

Pairing of Food and Music in Recent Years

Just as it was done in the medieval period, the presence of music is fairly standard in restaurants. Typically, it is music played over a speaker system. However, there are certain attempts to pair food and music in different ways today. Take the cookbook *No Fret Cooking* by Marilynn Carter, for instance. Her husband is a composer and she got so used to listening to his music while she cooked that she recorded his music and paired specific pieces to meals. So when you cook any given recipe out of the cookbook, there is a playlist that accompanies the preparation of the meal as well as the meal itself.⁴⁴

Other people have been attempting to create a tertiary programmatic element onto existing music. The head brewer of Bell’s Brewery, Larry Bell, is a fan of classical music and one of his favorite pieces is Gustav Holst’s orchestral suite *The Planets*, Op. 32 which contains seven movements, each titled after one of the planets in our solar system. So, Bell’s Brewery released a series of seven beers over the course of a year which coincided with the seven movements of the orchestral suite. It was clear, having tasted them all while listening to the

⁴³ Vladislava Bajic, “The Experience of Eating: The Effects of Music on Food-Taste, Food-Pleasantness, and the Rate of Mastication,” (PhD diss., University of Kent, Kent, 2018), 1-8.

⁴⁴ Marilynn Carter, *No Fret Cooking: Something for Everyone, A Blending of Simple, Healthy, Yummy Recipes. Community and Music* (West Conshohocken, PA: Infinity Publishing, 2012).

music, that Bell tried to capture the musical characteristic in the taste of each beer.⁴⁵ Despite the subjective nature of that goal, this is another area that food and music can be paired in the future.

Wesley Allan Johnson, on the other hand, decided that new music would be more appropriate to explore a food/music relationship. In his piece *Sedap Cycle*, piano four hands, he recreates the typical meal structure in Malaysian culture. There are usually 2 teas and 4 meals in a day, so Johnson structured his *Sedap Cycle* in 6 movements and each movement is named after a popular Malaysian dish. He wrote this as a reaction to his experience of the Malaysian culture but one of things he does not mention is whether or not this music is meant to be played during the consumption of each dish.⁴⁶

Conclusion

Determining just how closely, and in what ways, music and food have been historically related informs my approach when composing my own music. My goal became to write a new multi-movement work which will pair with a carefully curated tasting menu designed by a professional chef. The way I pushed the food/music genre further was to harken back to the days of those medieval feasts and have my project be a singular experience, where the food affects the way we perceive the music, and the music affects the way we perceive the food. Facilitating that type of experience will allow the listener/eater a portal into a new type of programmatic event, creating what John Dewey refers to as, “an experience.”

⁴⁵ “Bell’s Planet Series, Inspired by Music of Gustav Holst, Will Debut in August,” Bell’s News, June 6, 2014, <https://www.bellsbeer.com/news/bell-s-planet-series-inspired-music-gustav-holst-will-debut-august>.

⁴⁶ Wesley Allan Johnson, “*Sedap Cycle*: A Multi-Movement ‘Composition Tour’ of Malaysian Cuisine,” *Malaysian Music Journal*, 6, vol.1 (Winter, 2017): 73-75.

Dewey states, “A piece of work is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation... is so rounded out that its close is a consummation and not a cessation. Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is *an* experience.”⁴⁷ Therein lies what I believe to be the real purpose of connecting music with food. To be able to transcend in *tarab*-like fashion while satisfying that basic human feeling of hunger, to achieve that ever present tension and release in music coincided with the satiation one feels at the conclusion of the meal can create a feeling of satisfaction that allows us to have *an* experience.

⁴⁷ John Dewey, *Art as Experience* (New York: Capricorn Books, 1934), 35.

Notes on Menu and Program

Eight Courses for Octet is a chamber work written for an octet (more on the ensemble below) in eight movements with a programmatic element involving a corresponding tasting menu. Each movement is to coincide with a course of said tasting menu. Specific ingredients or the different preparations are reflected as musical ideas — melodies, textures, gestures, tempi, etc. The intention is to create a new type of performance art in which the music, played live by the octet, is “consumed” at the exact same time as each individual course. Thus, the multi-movement work and the multi-coursed tasting menu coalesce to become a singular event. The music can be performed on its own without the food physically present, but the audience should be made aware of the specific courses that were developed alongside the music. However, a full performance of this work would include the full menu prepared for members of the audience, served to them at precise times marked in the score and coursed out as the music progresses from movement to movement.

A primary factor in attempting this type of performance art was my realization that in a concert setting, unlike the other four senses, the sense of taste has been largely relegated to a less than prominent role in the overall experience. We can see the musicians, hear the musicians, feel the sense of space of a concert hall, notice the smell of concert hall, feel the touch of the seats, or feel the vibrations of the music; but taste is not something that is inherently present. One could go out to a nice meal beforehand, but again that’s not directly *part* of the concert experience itself. Of course, you could nibble on the program a bit, though I doubt that would do much to improve the overall experience. So, it became a point of focus to elevate the sense of taste and bring it more into a position of prominence. For clarification, my goal was never to find a combination of pitches, rhythms, and orchestration to represent a particular ingredient. The result

of such an effort would likely yield a lively, yet subjective, discourse, where one's opinion of how a carrot sounds musically would ultimately disagree with mine. Rather, my goal was to use programmatic elements — stories, personal or otherwise, replete with ideas that I thought musical to influence the use of musical gestures, timbres, and moods.

My approach to writing music specifically meant to coincide with food/culinary ideas was handled in two ways, both of which create elements of a program within the music. The first approach was to start with a musical idea stemming from an extramusical idea, which gave way to use specific ingredients. Commonly, what I've done is to try and capture a mood or story within the context of the music. It is not designed to be an exhaustive account but rather offers the listener a lens into the way I view the story or mood, as subjective or objective as that may be. The second approach was to consider an ingredient or ingredients on their own terms and have that help me generate musical ideas. This approach was a manifestation of conversations I had with Rosalyn Darling, the chef that helped me prepare and design the menu. In the several conversations I had with the chef, I realized that the way I described previous culinary experiences that affected me profoundly were often done using musical terminology. Often, I would find myself comparing a meal that I thoroughly enjoyed to a piece of music. It is possible that this thought was the inception of the entire idea of this project and dissertation! Therefore, using this approach, I prepared an ingredient at home in as many ways as possible to see how it transformed using several different processes and techniques. This gave me a better sense of the range of a particular ingredient or ingredients and how they can be utilized within the scope of the music.

Below is a complete list of the movements and courses in the menu that Chef Rosalyn Darling and I collaborated to create (see below for more notes on this collaboration) and following that is more information on the programmatic elements of each movement:

I. open road: amuse-bouche — local cured beef, soft cream cheese base, crunch fried cracker, and fat-washed liquor aperitif

II. kale three ways: crisp, oven-baked kale, massaged kale salad, and kale balsamic granita

III. the hunt and the furrow: seared venison over smoldering rosemary and sweetgrass, earthy demi-glace, puffed wild rice, garnished with microgreens

IV. ode to a root vegetable: fried beet zoodle nest with roasted parsnip sphere, carrot everything spice

V. something cooling: soft flatbread, preserved lemon Greek yogurt with cucumber foam, pickled fennel, za'atar spice, and sorrel leaves

VI. warm and floral: corn bisque with squash blossoms and chickpea/bean croutons

VII. game: sous vide duck, cherry Chinese five-spice chutney

VIII. decadence: chocolate ganache with liqueur center, topped with Italian meringue

Movement I: *open road*

The first movement, *open road*, is based on my own personal journey driving across the country from my previous home in Washington, D.C. to my new one in Madison, WI to start my DMA program in Music Composition at University of Wisconsin-Madison. The course that accompanies this movement is an *amuse-bouche* dish of locally produced cheese and cured meat on a crunchy fried cracker served with a fat-washed liquor aperitif. Cheese and charcuterie boards are a common menu item, especially in Wisconsin. Therefore, I wanted the ingredients selected for this movement to showcase that classic Wisconsin fare — cheese and meat served on a cracker. The brevity of this movement reflects the size of the corresponding course: a

singular bite. The aperitif utilized alongside this course follows culinary tradition and is used as a tool to open one's sense of taste and to make one more receptive to flavors that will follow.⁴⁸

In the music, feeling of movement is one of the key characteristics of this opening, but also a feeling of uncertainty. As mentioned above, I relied on my own experiences driving across the country to get to Madison, WI to start this program, an experience that was rife with apprehension. Would I be successful in my program? Would people react well to my music? To me as a person? Thus, the pizzicato in the Viola and Cello in a compound meter — which to my ear always has a feeling of forward momentum — begins the piece. Out of that arises a question in the Flute and Clarinet, with the Percussion striking the triangle as if it were the actual question mark punctuation to the question in Example 1.1. This question is a fragmentation of the main melody of this movement, which is seen in its full state for the first time in ms. 36-44 in the Clarinet (Example 1.2)

Example 1.1: *open road*, ms. 9-10: Question gesture in Flute and Clarinet, a truncation of main melody

Slightly faster (♩ = 100)

36

Clarinet in B♭

⁴⁸ Wendy Rose Gould, "Aperitif and Digestif: The Bookends of Your Meal," Tales of the Cocktail Foundation, last modified November 10, 2017, <https://talesofthecocktail.org/culture/aperitif-digestif-bookends-yours-meal/>.

The melody is supported by an echo-like thematic idea, which is an extension of the repeated pizzicato figure at the very beginning of the movement. It develops into its own thematic self in m. 55, after the tune discussed above has been fully stated and a cadence in m. 52-53 has been reached (see Example 1.3). The *sforzandi* used on offbeats bear a strong connection to the syncopated nature of the melody itself see in Example 1.2.

Since the size of the course is miniscule, being only an amuse-bouche, this opening movement is quite brief. This reflects what an amuse-bouche does in a culinary sense. This movement serves as an introduction to the composer's style the same way the amuse-bouche would serve as an introduction to the chef's style. Therefore, the melodic material and the secondary thematic material that supports the melody are minimally developed to leave the audience member room to want to hear — and taste — more.

Movement II: *kale three ways*

As the name of the movement suggests, *kale three ways*, the second movement is triptych for the ingredient kale and utilizes the second approach to writing described above. Kale is a hearty leafy green with a bitter taste. However, there was something about the growing patterns of kale that struck me; when the plant experiences the harsh cold temperatures of a frost, its signature bitterness tends to fade away as the flavor changes into something sweeter. In fact,

Example 1.3: *open road*, ms. 55-56: Echo-like thematic idea starting in Viola and Cello growing with the addition of the Violin, Euphonium, and Horn

55 ♩ = 100 Slightly Slower

The musical score for Example 1.3 consists of three systems of staves. The first system shows measures 55 and 56 for Viola and Cello. The second system shows measures 57 and 58 for Violin, Euphonium, and Horn. The third system shows measures 59 and 60 for the same instruments. The score includes dynamic markings such as *sfz* and *p*, and the word *arco* is used above the Violin and Euphonium staves in measures 57-60. The tempo is marked as ♩ = 100 Slightly Slower.

kale is said to become much sweeter after the plant experiences that frost.⁴⁹ This is likely due to a survival mechanism the plant utilizes, converting starches into sugar to act as a type of anti-

Example 2.3: *kale three ways*, ms. 131-134: Section B builds and transitions to B' by transforming eighth note into sixteenth–dotted eighth gesture

131

The musical score consists of nine staves. The Flute part (top) begins with a fortissimo (ff) dynamic and features a melodic line with eighth notes that transition into sixteenth–dotted eighth notes. The Bass Clarinet part (B. Cl.) provides a harmonic accompaniment. The Horn (Hu.) and Euphonium (Euph.) parts also feature melodic lines with similar rhythmic patterns. The Maracas (Mrb.) and Percussion (Perc.) parts provide a steady rhythmic accompaniment. The Violin (Vln.) and Viola (Vla.) parts play a melodic line with a forte (f) dynamic. The Violoncello (Vc.) part provides a bass line with a fortissimo (ff) dynamic.

freeze.⁵⁰ The course is designed in a way to showcase how kale can transform from its crisp and bitter form to something a little sweeter. The first bite of kale that the audience gets is oven-baked kale and topped with a blend of spices designed to bring out the bitterness slightly. The second bite uses oil to start breaking down the fibrous nature of the leafy green and it acts as an intermediate stage between the crisp texture of the first bite and the cooling sweet nature of the

⁴⁹ Benjamin Watson, *Taylor's Guide to Heirloom Vegetables* (New York: Houghton Mifflin Company, 1996), 199-201

⁵⁰ "The Nutrition Source – Kale," Harvard T.H. Chan School of Public Health, <https://www.hsph.harvard.edu/nutritionsource/food-features/kale/>.

third, which is a semi-frozen savory sorbet of kale and balsamic vinegar. This third bite is meant to evoke that sense of the frost and the overall affect it has on the taste of the plant. The hope is that listeners take their time working their way through each bite of kale prepared in different ways as they listen to the three distinct sections of the movement.

The form of this second movement is divided into three distinct sections, where each section is meant to be accompanied by a bite of the ingredient kale prepared in three very different ways. As mentioned above, the idea was to capture the way kale tastes at different stages of its growing process. Thus, this movement takes on an ABB' form with ms. 1-38 acting as an introduction to the movement.

The A section starts properly at m. 39 and spans all the way to m. 100. This first bite of kale leans into the crisp, crunchy, and bitter flavor of kale. That crunch in the course is achieved by baking the kale into crisp chips. Musically, that texture is reflected with timbres that decay quickly. A highly coordinated and lengthy string pizzicato is utilized heavily throughout the A section. Additionally, at m. 39, the percussionist is at the marimba striking the instrument with dead head to stifle the vibration of the bars as much as possible while still being able to hear the

Example 2.1: *kale three ways*, ms. 39-41: Dead head marimba technique used to stifle vibration and resonance

fundamental pitch they've played
(Example 2.1).

I ♩ = 170 (♩ = 85, ♩. = ~113)
Crisp and articulate

39 soft rubber mallets
dead head

The musical score for Example 2.1 consists of two staves, treble and bass clef. The marimba part is written on the treble staff. The time signatures are 7/8, 3/4, 7/8, and 3/4. The notes are marked with 'x' above them, indicating the dead head technique. The dynamics are marked 'mp'.

across the ensemble. This can be seen in Example 2.3. The composite eventually reaches consistent eighth notes across the full measure in m. 124, but it does not last for very long.

Example 2.3: *kale three ways*, ms. 122-126: Section B rhythmic composite reaches achieves consistent eighth notes.

The image displays a musical score for measures 122 through 126 of the piece 'kale three ways'. The score is arranged in a system with eight staves. The instruments are: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 122 is marked with a box containing the number '122'. Above the Flute staff, the tempo marking 'rit.' is written, followed by a dashed line extending to measure 124, where it changes to 'a tempo'. A box containing the letter 'Q' is positioned above the Flute staff in measure 124. Dynamic markings are present throughout: *mf* for Maracas in measure 122; *ff* for Flute, Bass Clarinet, Horn, Euphonium, Violin, Viola, and Violoncello in measure 124; *molto* for Flute, Bass Clarinet, Horn, Euphonium, Violin, and Viola in measure 124; *pp* for Flute, Bass Clarinet, Horn, Euphonium, Violin, and Viola in measure 125; and *mp* for Flute, Bass Clarinet, Horn, Euphonium, Violin, and Viola in measure 126. The Maraca part in measure 122 includes a triplet of eighth notes. The Violin and Viola parts in measures 124 and 125 include glissando markings ('gliss.').

Just as soon as the eighth note rhythmic composite is reached a change is made. The anacrusis to m. 126 transforms that eighth note quality once more to introduce a sixteenth note. This lays the groundwork for a transition into the B' section, which spans from m. 130 all the way to the end of the movement. In the same way the eighth note is passed around the ensemble,

the sixteenth–dotted eighth note figure follows. In both ascending and descending form, the rhythmic motive takes on a similar style of the eighth note from the B section, but with a new energy (Example 2.4).

Example 2.4: *kale three ways*, ms. 131-134: Section B builds and transitions to B' by transforming eighth note into sixteenth–dotted eighth gesture

The musical score for Example 2.4, measures 131-134, is presented in a standard orchestral layout. The instruments are listed on the left: Fl. (Flute), B. Cl. (Bass Clarinet), Hu. (Horn), Euph. (Euphonium), Mrb. (Maracas), Perc. (Percussion), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). The score is in 3/4 time and features a complex rhythmic pattern of sixteenth and dotted eighth notes. Dynamics range from forte (f) to fortissimo (ff). The score shows a transition from a more active eighth-note pattern to a more sustained sixteenth-dotted eighth note pattern.

Movement III: *the hunt and the furrow*

Movement three, *the hunt and the furrow*, is an example of the first compositional approach, relying on story elements that influence the program. I knew that I wanted to write

something that dealt with this notion of civilizations moving away from a hunting-centered, nomadic lifestyle to a more stationary way of living with the advent of agricultural practices. I began writing with the express desire to capture both of those stories: feelings of hunting and those of a more agrarian lifestyle. Evoking the notion of hunting in the music led to the use of venison as part of the dish. In fact, the word “venison” stems from the Latin word *Venari*, which means “to hunt,” so it was an easy decision to use that ingredient. However, if the idea was to depict that social shift of moving towards agriculture-centered societies, I would need to pair that venison with ingredients that were the product of early agricultural practices. We chose a grain that was indigenous to North America, wild rice.⁵¹ The final course is a cut of seared venison served on top of a bed of smoldering rosemary and sweetgrass, coated with earthy demi-glace, puffed wild rice, garnished with microgreens.

Movement III is built in a contrasting binary form. As mentioned above, the goal was to evoke that social shift between a hunting-centered society to one that relies more on agricultural practices and a stationary lifestyle. To do this, I established the A section as a version of a “hunting song” replete with heavily featured Horn. This eventually builds into a cacophonous moment in which other instruments are imitating the horn sounds. The hunting theme is then contrasted with a B section that deals with this notion of agriculture with a far more pastoral sound.

There were three distinct ways in which I generated musical material for the “hunt” A section. The first was to feature the Horn due to the historic relationship between that instrument and hunting. Not wanting to shy away from the connection between hunting songs and the horn,

⁵¹ “Alternative Field Crops Manual – Wild Rice,” University of Wisconsin-Extension, last modified December 2, 1997, <https://hort.purdue.edu/newcrop/afcm/wildrice.html#:~:text=History%3A,in%20the%20Great%20Lakes%20region..>

it should come as little surprise that the horn is featured heavily. In Example 3.1, you will

see the opening phrase of the Horn

solo. The intervallic DNA that

comprises this phrase tells us much

about how I built the harmonic

language throughout the section. The

intervallic makeup comprises entirely

major and minor seconds, perfect fourths and one instance of its inversion, a perfect fifth, and

minor sixths. Additionally, there is an embedded tritone between A on the second beat of m. 9

and the Eb that rises from the preceding D. Those

intervals then ended up being orchestrated out throughout

the ensemble during large harmonic moments (Example

3.2). As shown, the inversions of those intervals will often

make their way into the harmony (ex. minor seconds

inverted into a major seventh) due to the range of the

instrument a given pitch was assigned, but by and large the

primary focus of these harmonic moments was to maintain

the overall tone that the Horn was utilizing in its solo.

Hunting musical material was also generated

through a type of progression that gets parsed out

throughout this section. The term progression is used

somewhat loosely, mainly because the figures shown are

Example 3.1: *the hunt and the furrow*, ms. 8-15:
Opening horn phrase and its intervallic DNA

Example 3.2: *the hunt and the furrow*,
m. 19: Horn solo interval DNA
translated into harmony

not moments where key areas are explored, but rather where the bass acts as anchor points that the harmony built above it is shifting with. In Example 3.3, a reduction of the bass movement is shown. These pitches in the measures provided can all be found in either the Bass Clarinet or the Cello. There will be some familiar intervals by which the bass moves, largely the intervals introduced in the opening horn solo.

Example 3.3: *the hunt and the furrow*, m. 32-42, reduced: Bass movement utilizes Horn intervallic DNA

Diagram illustrating the bass movement in Example 3.3, showing measures m. 32, m. 35, m. 36, m. 37.4, m. 39.2, and m. 42. The bass line consists of the following notes: G₂, A₂, D[#]₂, E₂, G₂, and B₁. The intervals between these notes are labeled as m2 (G-A), Tritone (A-D[#]), and M2 (D[#]-E). A bracket from E₂ to B₁ is labeled "Augmented Triad Outlines whole tone gesture".

This “progression” will return in the B section but in a much more linear fashion and will be discussed below. Finally, in order to generate a “hunting song” sound, I included quotes from a choral song by Felix Mendelssohn. In his Op. 59, No. 6 *Jagdlied* — a hunting song —

there were some driving motivic ideas that lent themselves well to the feeling I was working to achieve. One such example can be seen below in Example 3.4, where you can see Mendelssohn’s music in the first line, and below that you

Example 3.4: *the hunt and the furrow*, m. 30-32: Quote from Mendelssohn’s Op. 59, No. 6 *Jagdlied*

Musical notation for Example 3.4, showing a quote from Mendelssohn's *Jagdlied*. The notation includes two staves: the top staff for voice (1. Fern hallt es vom Schlosse, das Wald.horn ruft, 2. Bald Dun.kel) and the bottom staff for voice (2. Bald Dun.kel wie.der hüllt Rei.ter und Ross,).

Musical notation for Example 3.4, showing the bass line for Horn (Hn.) and Euphonium (Euph.) parts. The tempo is marked "♩ = 80 Suddenly with slight urgency". The Hn. part starts with *mf* and the Euph. part starts with *mf*. The Hn. part has a dynamic change to *f*.

will see how I changed it to better fit with my own compositional voice in ms. 30-32. I have maintained the duet-like nature of the figure while altering the pitch content.

The B section of *the hunt and the furrow* begins properly at m. 104 with a lengthy transition from ms. 78-103. This transition gives the energy built up at the end of the A section space to slowly simmer back down before the B begins. Without it, the start of B was far too disjunct and abrupt. Therefore, I decided to use a more percussive timbre of slap tongue in the Bass Clarinet, to act as an extension of the cacophonous nature of the preceding music while also giving shape to the “columns of sound” motive that defines the character of B. In Example 3.5, you can see the homophonic pulsations that occur primarily in the Bass Clarinet, Viola, and Cello between the dotted lines. As annotated in the example, they look like the furrows, or trenches, in the fields of farmland that give the unique look of neat parallel lines that go on for acres. That was the precise imagery that was in my mind when I approached pastoral and agrarian music. Between those furrows is a tune that gets hocketed between instruments in the

The image shows a musical score for Example 3.5, starting at measure 106. The score includes staves for Flute (Fl.), Bass Clarinet (B. Cl.), Viola (Vla.), Cello (Vcl.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vcl.). The Bass Clarinet, Viola, and Cello parts are highlighted with boxes and connected by lines, illustrating the homophonic pulsations. Vertical dashed lines connect the notes in these parts across measures, showing their alignment. The Bass Clarinet part features a prominent rhythmic pattern of eighth notes with accents. The Viola and Cello parts provide a steady accompaniment. The Flute part has a melodic line with some slurs. The Percussion part has a simple rhythmic pattern. The Violin part has a melodic line with some slurs. The Violoncello part has a steady accompaniment.

boxes and connected
with lines.

Example 3.5: *the hunt and the furrow*, m. 106-111:
Homophonic pulsations acting as
columns of sound/furrow
imagery

The “progression” from the A section makes a return in the B section. In the reduced music of Example 3.6, the progression intervals have been flattened out to create a much more linear shape. The same as the “progression” from the A section, all these pitches can be read directly from the Bass Clarinet and Cello line, and they have also been displaced by an octave to accommodate ledger lines. In the actual score, these pitches all occur one octave below where written in the example. The pitch ‘B’ acts as a tonal center for this whole movement. The

Example 3.6: *the hunt and the furrow*, m. 104-136, reduced: “Progression” from A section continues, all pitches are played by Bass Clarinet and Cello and shown an octave above where written

The image shows a musical staff with a bass clef. Above the staff, five boxes are labeled with measure numbers: m. 104, m. 110, m. 118, m. 130, and m. 136. The staff contains notes corresponding to these measures: m. 104 has a G note; m. 110 has an F note; m. 118 has an E note; m. 130 has a D note; and m. 136 has a C note. A box labeled "Horn Calls in distance" has an arrow pointing to the m. 136 measure. Below the staff, there is an 'X' mark at the end of the progression.

example shows how this progression is slowly working towards that goal. However, right after m. 136 an evaded cadence occurs with an interruption of the Horn calls returning fully stopped and sounding as if in the distance again. After this Horn call interruption, the progression begins once again on G and eventually makes it down to ‘B’ to settle back into the tonal center.

Movement IV: *ode to a root vegetable*

Uncertainty and indeterminacy were the central focuses of movement four, *ode to a root vegetable*, which considers vegetables that grow underground. I fell in love with the idea of growing something that we are largely unable to see. Once you pull it out of the ground, no matter what state of maturity it is in, that is the product you are left with. Pull it from the ground

too quickly and you risk something underdeveloped. Pull it too late and it might have been subject to rot. The entire course only utilizes vegetables that grow in this way — beets, parsnips, and carrots. To reflect that uncertainty when growing these vegetables, the music utilizes indeterminacy and often eschews typical notation (more below in Notes on Each Movement). Visually, this course is intended to look otherworldly and relies on a range of contrasting colors for the ingredients themselves. The use of some type of smoke/steam/fog in the course presentation enhances that otherworldly feeling of obscurity.

The pitch material of *ode to a root vegetable* is straightforward in the sense that it is entirely atonal, and dissonances are specifically utilized to create a constant sense of disorientation. An example is from ms. 3-4 in the Viola and Cello, the pitch content from their pizzicato figures is meant to conflict with one another. Note in Example 4.1 the B \sharp in the Cello will sometimes conflict with the B \flat in the Viola, as well as the B in the Cello against the C in the Viola. Despite the atonal nature, the key ideals of this movement are the use of “noise” and indeterminacy.

Example 4.1: *ode to a root vegetable*, m. 3, Viola and Cello: Free use of dissonance

The use of noise in this movement takes on a couple different forms. One of the more obvious was to utilize the instruments in ways that are atypical to the standard way of playing the instrument (extended techniques). For example, I ask the string players to tap the body of their instrument to gain a different types of percussive “wood” sound. I could simply ask the percussionist to create this on different pitched woodblocks, but that sound is fairly familiar. I wanted to utilize a timbre that was unexpected. Other extended techniques for other instruments

get used, such as the Jet Whistle in the flute at several moments and the use of Key Clicks in both the Flute and the Clarinet. However, one of my favorite ways in creating this noise was the use of “lip gliss-like” gestures in both the Bass Clarinet and the Euphonium.

Since the movement is atonal and dissonances are freely used, pitch centers also become less important. The “lip gliss-like” gestures, which first show up in m. 8 in the Bass Clarinet and m. 10 in the Euphonium, play around with a blending of pitches and their fundamental sound being blurred due to the rapidity of the gesture. The player plays the gesture intermittently as fast as it is feasible for that player. Thus, the rate of speed of the gesture will be different between players, and a rhythmic composite becomes complex and unpredictable.

Through the layers of noise that ramp up towards a climax at ms. 23-25, indeterminate melodies peak out of the texture. Example 4.2 shows one such moment where the Flute uses a sequence of pitches, improvising any rhythm and articulation, to create a tune for thirty seconds. Although it would be easy to write out a melody that sounds improvisatory in nature, this indeterminacy was meant to coincide with the program of this movement. There is a level of obscurity between the naked human eye and the vegetable that is growing underground. You never truly know what it is going to look like until you pull it out of the ground, and when you finally do, what you see is entirely what you get. In that same spirit, certain players throughout this movement will be challenged to do precisely that same level of improvisatory playing. For the comfort of the player, an ossia is given as an example.

Also seen in Example 4.2 is the use of timed measures. For ease of the players and conductor, all moments that are “in tempo” are in 60 BPM, so the pulse throughout this movement is maintained throughout.

This movement is mostly through-composed with some timbres from the opening moments returning at the very end. The culmination of this movement in terms of mood evokes that feeling of obscurity. Essentially, this creates a sound environment where there are noises occurring, but you cannot see them at all due to your field of vision being mostly obscured. It is somewhat of a terrifying thought, but not one that isn't worth exploring musically.

Example 4.2: *ode to a root vegetable*, ms. 29-30, Flute player asked to play improvisatory tune for thirty seconds using a sequence of pitches, an ossia as example is given

30" **In tempo** (♩ = 60)

Using this exact sequence of pitches, play using any rhythm. Return to beginning of sequence freely. See ossia for example.

29 **P1**

spice sumac for more tanginess), and sorrel leaves (often described as having intense lemony tang).

Movement V, *something cooling*, and the one that follows it, *warm and floral*, were written early in the compositional process and were used as a case study in writing music that felt cool vs. warm. Although an entirely subjective endeavor, it was worthwhile in the sense that first compositional approach of thinking of a programmatic element first before writing or deciding on ingredients that would make up the course that would accompany it. In fact, the title of this movement was something I said directly to Chef Rosalyn, which was probably something to the effect of, “I want one of these movements to have something cooling about it that can be reflected in the food.” And to do this, I began writing music that had a little bit of a jazz aesthetic in terms of the close harmonies used and syncopation used at homophonically loud moments (ex. ms. 22-28), but also to have melodies almost effortlessly and smoothly rising out of those tight harmonies.

This occurs at the very beginning of the movement. Example 5.1 shows the first five measures of the score and those close harmonies encompass most of them. However, in the fifth measure, the Flute is suddenly a few dynamics louder and begins a smooth triadic rise out of the texture. The range called for in the flute begins in the mellow low range and quickly rises out in the middle range. Later, the Euphonium becomes the center of attention at m. 37. Supported only by the Viola for a short while, the Cello eventually takes over the supporting role from the Viola and begins a duet with the Euphonium (Example 5.2).

Example 5.1: *something cooling*, ms. 1-5, Close texture harmonies where a melody eventually rises out, as seen in the flute in m. 5

$\text{♩} = 60$ With a feeling of effortless precision

Fl. *mf* *f* *p* *ppp* *subito mf*

B♭ Cl. *mf* *f* *p* *pp* *p*

Hn. *mf* *f* *p* *pp* *p*

Euph. *mf* *f* *p* *pp* *p*

Perc. Sizzle cymbal, hit with head of drumstick *mf* Bell of suspended cymbal, with bead of drumstick *p* Wire brushes, constant circular sweep *p*

Vln. *mf* *f* *p* *pp* *p*

Vla. *mf* *f* *p* *mp* *subito p*

Vc. *mf* *f* *p* *pp* *p*

Example 5.2: *something cooling*, ms. 37-48, Melody in the Euphonium makes its way into the foreground of the texture with support from Viola and duet with Cello

37 *semi rubato*

Euph. *ppp* *p* *n* *p* *mp*

Vla. *ppp* *ord*

Vc. *mp* *mf* *molto* *p* *f* *p*

43 *lunga*

Euph. *mf* *p* *mf* *f* *molto* *p* *f* *p* *mf*

Vla. *n*

Vc. *mp* *mf* *mp* *f* *p*

Despite the mostly mellow nature throughout the first half of this movement, there needed to be a contrasting section to achieve a balance. As such, the descending motivic figure from m. 1 (see Example 5.3) gets developed into what occurs in m. 81 in the Flute. This maintains that descending diatonic stepwise motion, but also gives the figure a rising feeling, like the way the melodies would rise out of the texture. This is precisely what occurs in the flute in the following measures. Diatonic figure maintains that syncopated feeling while quickly rising into the upper register of the instrument in m. 85. From that point forward, it becomes a race to the finish of this movement.

Example 5.3: *something cooling*, ms. 1-2, reduction (first staff) and m. 81 (second staff),
Flute: Descending diatonic figure (upward stems) developed into syncopated Flute gesture in m. 81

The image displays two musical staves. The first staff, labeled '1' in a box, shows measures 1 and 2 of a piece in 2/4 time. The melody in the treble clef consists of a descending diatonic figure: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass clef accompaniment consists of a descending diatonic figure: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half). The second staff, labeled '81' in a box, shows measure 81 in 3/4 time. The melody in the treble clef consists of a syncopated flute gesture: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass clef accompaniment consists of a descending diatonic figure: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half). The dynamic marking 'flz.' is placed above the staff, and 'fp' is placed below the staff.

The energy built up in this section was quick and intense. The movement felt like it was ending and there was not enough space or time to expend that energy gained while still feeling like a true end to the movement. To address this, the movement ends with an *attacca* so the energy spills over the measure line and into the next movement, where it has space and time to expend. This links these two movements together, bringing the audience along in the cool vs. warm case study.

Movement VI: *warm and floral*

Movement six, *warm and floral*, is an outgrowth of the previous movement, once again using the ingredient-first approach. Where the previous course relies heavily on cool and tangy flavors, this movement counteracts it with warm flavors that are also quite floral. Therefore, a hearty soup course served warm. The movement emulates the richness in flavors, textures, and, most importantly, the use of spices (heat). Using spices that give off heat (for example, dried chilies and cayenne pepper) within the bisque as well as the croutons it is served with evoke warmth in another way. Additionally, created a contrast with the fermented aromas of the last movement with aromas that are fresh and floral. Utilizing squash blossoms achieved that end visually as well as olfactorily.

The continuation of energy spilling into this movement from the previous one manifests in a couple ways: the use of a constant beat from the Percussion starting in the first measure of this movement, the head fully muted to create a non-resonant and percussive sound, and *sforzandi* in the low registered instruments (Bass Clarinet and Cello) beginning in m. 5. Another connection to the fifth movement can be seen in Example 6.1.1 and 6.1.2. Example 6.1.1 is a rhythmic gesture utilized quite a bit at the end of fifth movement, a diatonic descending figure that sequences upwards derived from the opening material of that fifth moment. Below that in Example 6.1.2 is the gesture as it exists in the sixth movement, still maintaining the descending contour and syncopation, but utilizing leaps more regularly. Both figures are taken from the Flute/Piccolo line. The figure has a termination point on a weak part of the beat structure to further emphasize the syncopation.

Example 6.1.1: *something cooling*, ms. 85-86, Piccolo: Rhythmic gesture that gets developed in subsequent movement

85

Picc. *f*

Example 6.1.2: *warm and floral*, ms. 13-14, Piccolo: Result of rhythmic development from previous movement

13

Picc. *mf* *fp*

The Percussion is featured much more prominently in this movement, often with short solo moments that act as the connector between contrasting moments in the music. In Example 6.2, the percussion is isolated after the arrival at the apex of an upwards sweeping gesture in ms. 29-30 by the Flute, Horn, Violin and Viola. Directly after that arrival, the Percussionist has a measure solo that connects to a contrasting moment of the movement, which will be discussed further below. The idea behind these small Percussion solos was influenced by drummers in jazz bands. Those “fills” that occur were moments where the drummer can show off their skills as an improviser, bringing a type of flare to the music, but also a moment where they can deliver the ensemble to a new section of the song/piece they were playing.

Example 6.2: *warm and floral*, ms. 29-31, reduction: Percussion “fill” in m. 31 after ensemble reaches an apex

The image shows a musical score reduction for measures 29-31. It consists of three staves: a grand piano (treble and bass clefs) and a percussion staff. The piano part has complex textures with triplets and slurs. The percussion part includes a 'fill' in measure 31.

This movement contrasts its predecessor by eventually eschewing the close harmonies parsed throughout the entire ensemble. Example 6.3 shows this contrast, where two instruments engage in a duet made up entirely of major ninths, a far more open interval to the tight harmonies in the previous movement. Later, other duets of varying combinations of ensemble members join to create a pointillistic texture. That pointillism was one of the ways I conceived of heat spice in the music. Oftentimes, the heat starts slow and can ramp up to something uncomfortably hot. The pointillistic texture was meant to evoke that slow burn as the capsaicin in the chiles envelops the palate.

Example 6.3: *warm and floral*, ms. 37-42: Pointillistic texture referencing heat spice enveloping the palate

The image shows a musical score for measures 37-42, featuring four staves: B. Cl., Hn., Vln., and Vc. The score illustrates a pointillistic texture with sparse, rhythmic entries in each instrument. The B. Cl. and Vc. parts have a consistent rhythmic pattern, while the Hn. and Vln. parts have more varied rhythmic entries. A dynamic marking of *p* is present in the Hn. and Vln. parts.

That same pointillistic texture described above translates quite well to the metallic instruments in the Percussion part. As can be seen in Example 6.4, the Percussionist takes over the angular pointillistic shape established at the beginning of this section, though it is worth noting they are again solo at ms. 62-66 rather than duetting with another member of the ensemble. The bright resonant quality of those metallic instruments — striking the bell of the suspended cymbal, the break drum, and sizzle cymbal — creates a type of harmony in its own right as the mid- and low-toms are also struck. This way, the many different instruments called for in the Percussion act somewhat melodically.

Example 6.4: *warm and floral*, ms. 62-66: Metallic percussive timbres utilized for their bright and resonant quality

J2 With blossoming growth

The musical score for Example 6.4, ms. 62-66, is presented in three systems. The first system consists of two staves with dynamic markings *mf*, *mp*, and *f* indicated by wedges. The second system is a single staff with dynamic marking *mf* and includes labels for 'Sizzle Cymbal It tipped sticks', 'Toms and Break Drum', 'Bell of Sus. Cymbal with shaft of drumsticks', and 'Sus. Cymbal roll'. The third system consists of three staves with dynamic markings *mf*, *mp*, and *f* indicated by wedges.

The movement has a return to the beginning material starting in m. 120 with the Percussionist on the muffled tom and the *sforzandi* in the low-registered instruments, this time the Euphonium and Cello. Despite the change in rhythm, the eighth notes at m. 120 create a return to Tempo I, in a way, due to the tempo being about half what it was at the start of the movement (79 BPM). Similar upward sweeping gestures return as well as variations of the same rhythmic gesture discussed above in Example 1.

Movement VII: *game*

The penultimate seventh movement, *game*, was a blend of the two compositional approaches. Bird calls have long been part of the composer's vernacular. Although I don't use a specific species of bird's unique call, I wanted to write music that evoked sounds that were bird call-like. This led me to consider a dish utilizing some form of poultry. The decision to use duck was somewhat selfish on my part because duck happens to be one of my absolute favorite proteins. Having settled on duck, I went out into my neighborhood and began observing them as they paddled on lakes and canals throughout Madison, WI. I was particularly struck with the way a large group of ducks moved on the water together. Often, a pair of ducks would swim together for a short period of time, then another duck would intercept them. Not only would a direction change occur, but also a change in partnership. Usually, the pair would split, and a new pair would swim together for a short while. It was like an intricate puzzle of ever-changing combinations. These seemingly endless combinations inspired a blending of flavors as well, especially in the use of Chinese five-spice to season the duck. This blend brings incredible depth of flavor with the star anise, clove, and cinnamon.

Movement seven is the most obviously programmatic in terms of the narrative that was in mind as I was writing it. Much of the motivic material relies on bird-like behavior and since the

course that accompanies this movement utilizes duck, it made sense to work some of those programmatic elements into the music. The bariolage technique is used heavily at the beginning of the movement in the strings evokes the perpetual motion birds in flight have while flapping their wings. This establishes a slow, but constant, stream of energy being expended from a seemingly bottomless reserve until a major textural change occurs at m. 40.

A solo in the Flute emerges, eventually joined by the Bass Clarinet. This duet spans from ms. 40-64. Due to the physics of flying and navigating the air stream, or wind, to defy gravity, I decided to use the two woodwinds of the ensemble. The Clarinet player uses their auxiliary instrument, Bass Clarinet, during this time and the low register represents the ground passing below the bird, while the Flute represents the view from up high in the sky. Therefore, the contour and character of the Flute during this duet is meant to sound birdcall-like. From an aerial perspective of the bird as it flies at a single altitude, a hill or mountain may appear to rise and fall from the earth. The Bass Clarinet evokes those geological objects, both the peaks of those mountains/hills and the low valleys and fields. Example 7.1 shows one such moment during this duet.

Example 7.1 *game*, ms. 55-60: Excerpt from Flute/Bass Clarinet duet representing a bird in flight and the earth below

The musical score for Example 7.1, ms. 55-60, consists of two staves: Flute (FL) and Bass Clarinet (B. CL). The Flute part is in the upper staff, and the Bass Clarinet part is in the lower staff. The music is in 4/4 time. The Flute part features a melodic line with a dynamic marking of *fp* (fortissimo piano) and a slur over the first two measures. The Bass Clarinet part features a rhythmic pattern with a dynamic marking of *p* (piano) and a slur over the first two measures, followed by a dynamic marking of *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

The ducks on the water often swim in pairs for a short while, preceding frequent changing combinations of swimmers. It was like a kaleidoscope of combinations, eventually too complicated to track the precise movement of every bird. To reflect this, I paired instruments

together for short periods of time. This supports the thematic idea of the duet between the Flute and Bass Clarinet. One of my primary goals, however, was to ensure that no combination of instrument was ever repeated during this time. This meant that the system could go on in twenty-eight iterations without a repetition. Appendix A below shows precisely how I mapped out those connections with the different instruments at the top, a general triad I wanted the chosen combinations of instruments to work with on the left, the instrument combination itself down the center, and the order in which it those combinations would enter based on the Arabic numeral by the bracket. Example 7.2 shows the beginning of this system from the score. The annotated circles are the entrances of the instrument combinations. The figures created for this moment are also meant to sound birdcall-like, though not specific to any particular genus.

Example 7.2 *game*, ms. 85-89: First four combination of instruments meant to be similar to the combinations of waterfowl on the water constantly changing

[85] X2 Light, combinations ever-changing

The musical score for Example 7.2, measures 85-89, is presented for a woodwind and string ensemble. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features a key signature of one sharp (F#). The tempo and mood are indicated as 'Light, combinations ever-changing'. The score shows the first four instrument combinations entering. Circles highlight the entrances of these combinations. Dynamics include *mf* and *f*.

- Flute (Fl.):** Enters in measure 85 with a circled eighth-note figure. Dynamics: *mf*.
- Bass Clarinet (B. Cl.):** Enters in measure 86 with a circled eighth-note figure. Dynamics: *f*.
- Horn (Hn.):** Enters in measure 87 with a circled eighth-note figure. Dynamics: *f*.
- Euphonium (Euph.):** Enters in measure 87 with a circled eighth-note figure. Dynamics: *f*.
- Maracas (Mrb.):** Enters in measure 85 with a circled eighth-note figure. Dynamics: *mf*.
- Violin (Vln.):** Enters in measure 89 with a circled eighth-note figure. Dynamics: *f*.
- Viola (Vla.):** Enters in measure 89 with a circled eighth-note figure. Dynamics: *f*.
- Violoncello (Vc.):** Enters in measure 89 with a circled eighth-note figure. Dynamics: *f*.

There is a distinct absence of a melody that gets developed. Even the duet material of the Flute and Bass Clarinet doesn't return or develop much at all. Moving away from melody in this movement was done purposefully and presented a challenge. In part, this was a way to challenge my own compositional skills because much of my music contains melodies and tunes. I also wanted the music to sound unpredictable in a way, as if the music was not guaranteed to stay grounded for any extended period, like the music could take off and move in an entirely different direction on a whim. The music is through-composed in that right. Even the bariolage that defined the opening of this movement doesn't return in its original form. Rather, in ms. 123-137, an augmentation of similar music occurs. The change only hints at the material from the beginning while also feeling like a new and natural extension of what came before.

Movement VIII: *decadence*

The final movement, *decadence*, is the dessert course. And no meal is complete without a dessert! The use of chocolate and meringue were decided early in the collaborative process because I wanted to evoke a richness in the texture of the music, which would complement the richness of the texture of the course. The liqueur center of this dessert calls back to the aperitif in movement one, creating bookends at the start and end of the experience.

Movement eight was thoroughly thought of through the first compositional approach. Something described as decadent is often also an indulgence. A little something special and extra. Thus, I wanted to write music that captured all the richness of a dessert course while also being somewhat indulgent for me, the composer. The motive shown in Example 8.1 is a figure I have played around with for years — probably since my undergraduate years! — but never

utilized in any composition of mine until now. It is simple and used in a repeated way that strikes a post-minimalist tone, and the progression that gets cast below it has its roots in music that is firmly in the pop realm. Additionally, the Percussion writing suggests something like a trap set, which stems from my own experience as a percussionist and drummer in grade school through my undergraduate stages of my education.

The shifting compound meters were one of the other things I loved about this motive. I rather enjoy the feeling of “in four” or “in five” that these meters are built in because it makes it feel like a standard common time meter, for example, is conducted in two different tempos. That push and pull between groupings of three eighth notes and two eighth notes eventually creates a groove that the ensemble falls into. The motivic rhythm gets repeated over and over like a mantra. The groove is meant to be so ingrained that when the music eventually shifts back into a simple meter for good at m. 53, the nature of returning to simple quarter notes as the beat feels somewhat jarring.

Ms. 53-70 begin a sudden shift in energy quickly dissolving that groove and replacing it with dramatic undulating figures building towards a grandiose finish to the piece. We reach an apex dynamic of triple forte. Out of that massive block of sound, the marimba emerges with a simple ostinato with the same exact pitches from the first measure of the first movement (originally pizzicato in the Viola and Cello). A calming understated postlude flows from and follows a musical moment that is all intensity and energy. For me, it is one solution to the compositional problem of where to expend musical energy that has built up. Depending on the amount of energy built up, some fraction of that time is needed to let the music fall gracefully down in an organic fashion. However, in this movement, the energy hangs out in the ether while the music shifts gears into something entirely different.

For the most part, this postlude follows that understated mood with one exception. Example 8.2 shows the Flute and Percussionist on Glockenspiel suddenly shimmer within this mellow texture. This gesture was conceived as a device to slowly allow the confines of the musical and culinary journey to slowly fade away until all that is left in the final measure of the piece is a chord that suggests something between a whole tone cluster and an E dominant seventh chord.

The final movement, *decadence*, was thoroughly thought of through the first compositional approach. Something described as decadent is often also an indulgence. A little something special and extra. Thus, I wanted to write music that captured all the richness of a dessert course while also being somewhat indulgent for me, the composer. The motive shown in Example 8.1 is a figure I have played around with for years — probably since my undergraduate years! — but never utilized in any composition of mine until now. It is simple and used in a repeated way that strikes a post-minimalist tone, and the progression that gets cast below it has its roots in music that is firmly in the pop realm. Additionally, the Percussion writing suggests something like a trap set, which stems from my own experience as a percussionist and drummer in grade school through my undergraduate stages of my education.

Example 8.1, *decadence*, ms. 13-14: Main motivic idea of eighth movement.

E3 (3+3+2+2) (3+3+2+2+3)

B \flat Cl. mp mf mp mf

Hn. p mp

Legato Tonguing

The shifting compound meters were one of the other things I loved about this motive. I rather enjoy the feeling of “in four” or “in five” that these meters are built in because it makes it feel like a standard common time meter, for example, is conducted in two different tempos. That push and pull between groupings of three eighth notes and two eighth notes eventually creates a groove that the ensemble falls into. The motivic rhythm gets repeated over and over like a mantra. The groove is meant to be so ingrained that when the music eventually shifts back into a simple meter for good at m. 53, the nature of returning to simple quarter notes as the beat feels somewhat jarring.

Ms. 53-70 begin a sudden shift in energy quickly dissolving that groove and replacing it with dramatic undulating figures building towards a grandiose finish to the piece. We reach an apex dynamic of triple forte. Out of that massive block of sound, the marimba emerges with a simple ostinato with the same exact pitches from the first measure of the first movement (originally pizzicato in the Viola and Cello). A calming understated postlude flows from and follows a musical moment that is all intensity and energy. For me, it is one solution to the compositional problem of where to expend musical energy that has built up. Depending on the amount of energy built up, some fraction of that time is needed to let the music fall gracefully down in an organic fashion. However, in this movement, the energy hangs out in the ether while the music shifts gears into something entirely different.

For the most part, this postlude follows that understated mood with one exception. Example 8.2 shows the Flute and Percussionist on Glockenspiel suddenly shimmer within this mellow texture. This gesture was conceived as a device to slowly allow the confines of the musical and culinary journey to slowly fade away until all that is left in the final measure of the

piece is a chord that suggests something between a whole tone cluster and an E dominant seventh chord.

The image shows a musical score for two instruments: Flute (Fl.) and Glockenspiel (Glk.). The score is for measure 92, which is indicated by a box containing the number '92' at the top left. Both parts are written in treble clef. The Flute part begins with a quarter rest, followed by a series of sixteenth notes with accents, and ends with a quarter rest. The Glockenspiel part begins with a quarter rest, followed by a series of sixteenth notes with accents, and ends with a quarter rest. The notes in both parts are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C

Collaborative Process

As a composer, manipulating musical elements has been at the forefront of everything I have done in my program. Outside the confines of the educational environment, I am an avid home cook. However, there were certain culinary blind spots that I had whether due to lack of education in the culinary arts, or not enough experience with certain styles or techniques. Admitting this shortcoming of my own was what led me to seek out a partner to collaborate with to elevate the food aspect of this project.

The professional chef that I collaborated with to bring the menu of this project to life is Rosalyn Darling. She received a culinary degree from the International Culinary School at the Illinois Institute of Art Chicago, and has worked in test kitchens in Chicago, IL and Denver, CO, among others. Food education has played a central role in her career where she has had to come up with creative ways to think about ingredients based on availability and the audience that will be preparing and eating it, making her an excellent person to engage in a collaboration of this type.

Our collaboration, which occurred entirely over the phone since Rosalyn was in Denver, CO most of the time, occurred in three stages. The first stage was planning and setting expectations. There were certain expectations that I held in my mind when thinking of this as a total event that were not feasible from a pacing standpoint. For example, one of the reasons there are always several measures before the 'Service' mark is to accommodate the preparation and plating of those dishes. However, before we were even able to get to that point, I had to hear from the chef what is typically expected of a coursed prix fix menu. Suffice to say, before we decided on an ingredient or I had even written a note, the two of us had to be on the same page on how to move forward with this project. In fact, there were several chefs that I spoke with

around the same time who backed out of the being a part of this collaboration because their expectations did not align with my own.

The second stage is where the two of us were able to exist in a creative space. Often, I would have sketches or ideas written that I could play on the piano or make a recording of to see how that sound was striking Rosalyn's ear. We would debate if, or how, certain sounds or timbres could translate into textures or tastes, and to what extent we wanted to either go in a particular direction to support those connections or move away from them to subvert expectations. The culmination of our work during this stage of the collaboration totaled twelve possible courses to pursue, each one with a compositional sketch or mood associated with it.

The third stage, and the one that took the most work, was how we went about settling on what the course would be. At this point, there were some movements that I had already begun writing. In fact, at this point *kale three ways* and *something cooling* were largely complete. This was necessary due to the desire that the music be the driving force of this project — after all this project is done in part to receive a DMA in Music Composition! — and because in order to truly design the course from a chef's standpoint, Rosalyn needed to hear how the music was actually paced out. The knowledge of how prix fix menus are paced was invaluable. For example, I had originally planned for the third movement, *the hunt and the furrow*, to be the penultimate movement and *game* to precede it. The use of two game meats in a course caused some issues thematically in terms of the menu for Rosalyn. After debate the movements and courses were pieced together so they made sense thematically and narratively both musically and culinarily. And the menu, as it is listed above, and the music in the score below are the result of that collaboration.

Ensemble

The makeup of this piece's ensemble is a variation of the Pierrot ensemble that became popular from the titular work by Arnold Schoenberg, *Pierrot Lunaire*, Op. 21 (1912). The original ensemble consisted of Flute, Clarinet in A, Violin, Cello, Piano, and Soprano. Several variations of this ensemble have been used by just as many composers. The addition of Percussion and instrument doublings such as the Flute and Piccolo and the Clarinet and Bass Clarinet are just two ways the ensemble evolved over time.

In my octet, the Flute/Piccolo, Clarinet/Bass Clarinet, Percussion, Violin, and Cello are all widely accepted as part of the Pierrot ensemble. The Horn and Euphonium are a little bit of a departure from the norm, though. The decision to add these brass instruments was due in part that I was not going to include a singer. I wanted to include another set of instruments that have a lyrical quality to them but also due to their bore type. The Horn is a cylindrical bored instrument and the Euphonium a conical bored instrument, meaning the quality of their lowest and highest registers have a large difference timbrally. The Horn's lower register tends to be a looser quality of sound⁵² while the Euphoniums is broad and rich.⁵³ They also have a lovely blend in their high ranges is used frequently in the octet.

There is no real replacement for the piano in the original ensemble other than the five-octave marimba this piece calls for. The marimba is far quieter than a piano but the range and percussive nature that can be achieved through alternate playing styles and different mallets brings some of that quality to the fore.

⁵² Kent Kennan and Donald Grantham, *The Technique of Orchestration* (New Jersey: Prentice Hall, 2002.), 128.

⁵³ Kennan and Grantham, 350.

The only other instrument added that isn't standard to the Pierrot ensemble is the Viola. The addition of this was done to complete the trio of string instruments to get the full compliment. Additionally, the Viola brings in a gutty yet rich low-mid range timbre that can be incredibly effective.

Bibliography

- Bagnole, Rihab Kassatly. "The Deliriously Tempting Complementarity of Syrian Food and Music." In *A Symphony of Flavors: Food and Music in Concert*, edited by Edmundo Murray, 17–45. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.
- Bajic, Vladislava. "The Experience of Eating: The Effects of Music on Food-Taste, Food-Pleasantness, and the Rate of Mastication." PhD diss., University of Kent, Kent, United Kingdom, 2018. ProQuest Dissertations & Theses Global.
- Bell's Beer. "Bell's Planet Series, Inspired by Music of Gustav Holst, Will Debut in August." Bell's News. June 6, 2014. <https://www.bellsbeer.com/news/bell-s-planet-series-inspired-music-gustav-holst-will-debut-august>.
- Black, Maggie. *The Medieval Cookbook*. London: The British Museum Press, 1992.
- Brito-Semedo, Manuel. "Gastronomy, Music, and Dance in the Cape Verdean Life Cycle." In *A Symphony of Flavors*, ed. Edmundo Murray, 112-134. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.
- Carter, Marilynn. *No Fret Cooking: Something for Everyone, A Blending of Simple, Healthy, Yummy Recipes, Community and Music*. West Conshohocken, PA: Infinity Publishing, 2012.
- Compton, Joe F. "New Orleans Jazz & Heritage Festival: Music, Food and the Stories We Can Tell." *Dirty Linen*. (August 1991): 46-51.
- Crisinel, Anne-Sylvie and Charles Spence. "A Sweet Sound? Food Names Reveal Implicit Associations Between Taste and Pitch." In *Perception*, 49, no.3 (2010): 417-425.
- Crisinel, Anne-Sylvie and Charles Spence. "As Bitter as a Trombone: Synesthetic Correspondences in Nonsynesthetes Between Tastes/Flavors and Musical Notes." In *Attention, Perception, & Psychophysics*, 72, no. 7 (October 2010): 1994-2002.
- Crisinel, Anne-Sylvie and Charles Spence. "The Impact of Pleasantness Ratings on Crossmodal Associations Between Food Samples and Musical Notes." In *Food Quality and Preference*, 24, no.1 (April 2012): 136-140.
- Dahlhaus, Carl. *The Idea of Absolute Music*. Translated by Roger Lustig. Chicago: The University of Chicago Press, 1989.
- Dewey, John. *Art as Experience*. New York: Capricorn Books, 1934.
- Duckles, Vincent, and Jann Pasler. "I. The Nature of Musicology." In *Grove Music Online*. <http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046710?rskey=osrsDj&result=1>.
- Ferrara, Lawrence. *Philosophy and the Analysis of Music: Bridges to Musical Sound, Form, and Reference*. New York: Greenwood Press, 1991.

- Fisz, Leonard Zenon. *Listy z podróży*. Vol. 1. Wilno: Józef Zawadzki, 1859.
- Frühauf, Tina. *Dining with RILM*. New York: Répertoire International de Littérature Musicale, 2015.
- Frühauf, Tina. "Food and Music." In *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture*, vol. 2, 457-461. Edited by Jacqueline Edmondson. Santa Barbara, CA: Greenwood, 2013.
- Gurney. *The Power of Sound*. New York: Basic Books, Inc., 1966.
- Hanslick, Edward. *The Beautiful in Music*, trans. Gustave Cohen, ed. Morris Weirz. New York: The Liberal Arts Press, 1957.
- Harvard T.H. Chan School of Public Health. "The Nutrition Source, Food Features, Kale." Accessed March 18, 2022. <https://www.chicagomanualofstyle.org/turabian/turabian-notes-and-bibliography-citation-quick-guide.html>.
- Hindemith, Paul. *Sämtliche Werke*. Vol. 8.1, *Sing- und Spielmusik*, ed. Gerd Sannermüller. Mainz: Schott Musik International, 2000.
- Johnson, Wesley Allan. "Sedap Cycle: A Multi-Movement 'Composition Tour' of Malaysian Cuisine." In *Malaysian Music Journal*, 6, vol.1 (Winter, 2017): 73-97.
- Kennan, Kent, and Donald Grantham. *The Technique of Orchestration*. New Jersey, Prentice Hall, 2002.
- Horst Leuchtmann, ed. and trans., *Die Münchner Fürstenhochzeit von 1568, Massimo Troiano Dialoge, Italienisch/Deutsch*, Studien zur Landes- und Sozialgeschichte der Musik 4, 1980.
- Maes, Nancy. "Menus and Setting Influence Restaurant Music Choices." *Chicago Tribune*, April 2, 2014. <https://www.chicagotribune.com/dining/ct-xpm-2014-04-02-ct-restaurants-playlists-20140403-20140403-story.html>.
- Mead, William Edward. *The English Medieval Feast*. Boston, MA: Houghton Mifflin Company, 1931.
- Mennell, Stephen. *All Manners of Food: Eating and Taste in England and France from the Middle Ages to the Present*. New York: Basil Blackwell Ltd., 1985.
- Morehen, John, Richard Rastall, and Emilie Murphy. "Table-book." In *Grove Music Online*. <http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027341?rskey=BSIEQ5&result=1>.
- Murray, Edmundo. "Introduction: Singing While Sowing." In *A Symphony of Flavors: Food and Music in Concert*, edited by Edmundo Murray, 1-16. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

- Murray, Edmundo. “‘Sabrosura’: Pleasure, Humor and Tradition in Latin American Food Songs.” In *A Symphony of Flavors: Food and Music in Concert*, ed. Edmundo Murray, 164-218. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.
- Pajur, Astrid. “Spectacular Marriages: Early Modern Festival Books and the 1568 Wedding of Wilhelm V of Bavaria and Renata of Lorraine.” PhD diss., University of Edinburgh, Edinburgh, 2012. Academia.edu
- Piotrowska, Anna G. “Dining and Drinking Scenes in European Operas, Operettas and Ballets.” In *A Symphony of Flavors: Food and Music in Concert*, edited by Edmundo Murray, 79–111. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.
- Ritte, Hans. *Das Trinklied in Deutschland und Schweden: Vergleichende Typologie der Motive, Bis 1800*. München: Wilhelm Fink Verlag, 1973.
- Telemann, Georg Philipp. *Musikalische Werke*. vol. 12-14, *Tafelmusik*. Kassel: Bärenreiter, 1962.
- Unverricht, Hubert. “Tafelmusik(i).” in *Grove Music Online*.
<http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027362>.
- University of Wisconsin-Extension, Cooperative Extension University of Minnesota: Center for Alternative Plant & Animal Products and the Minnesota Extension Service. “Wild Rice.” Accessed March 18, 2022,
<https://hort.purdue.edu/newcrop/afcm/wildrice.html#:~:text=History%3A,in%20the%20Great%20Lakes%20region..>
- Watson, Benjamin. *Taylor’s Guide to Heirloom Vegetables*. New York: Houghton Mifflin Company, 1997.
- West, Ewan. “Lidertafel.” In *Grove Music Online*.
<http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016620?rkey=vgY8xc&result=1>.
- Vanel, Hervé, *Triple Entendre: Furniture Music, Muzak, Muzak-Plus*. Urbana, IL: University of Illinois Press, 2013.

Appendix A: Facsimile of Movement VI Sketch

The sketch is organized into several systems of staves. At the top, instruments are numbered 1 through 8: 1 Flute, 2 Clarinet, 3 Horn, 4 Euph, 5 Perc, 6 Vln, 7 Vla, and 8 Vc. The first system includes staves for A.M.j. (measures 1-4), a staff with notes A-C-E^b (measure 5), F-A-C[#] (measure 6), D-F[#]-A[#] (measure 7), and B-D[#]-F[#]G (measure 8). The second system includes staves for E[#]M.j. (measures 9-10) and #A.j. (measures 11-12). The third system includes staves for 2nd Clarinet (measures 13-14), 2nd Flute (measures 15-16), and 2nd Bassoon (measures 17-18). The bottom section of the sketch is heavily crossed out with diagonal lines. On the left side, there are tempo markings: 3 mi/mn, 3 mi/mn, and 3/8 mi/mn.

Appendix B: Instrumentation, Percussion Map, Setup, and Prefatory Notes

Instrumentation

Flute, with aux. Piccolo

Clarinet in B-flat, with aux. Bass Clarinet

Horn in F

Euphonium

Percussion

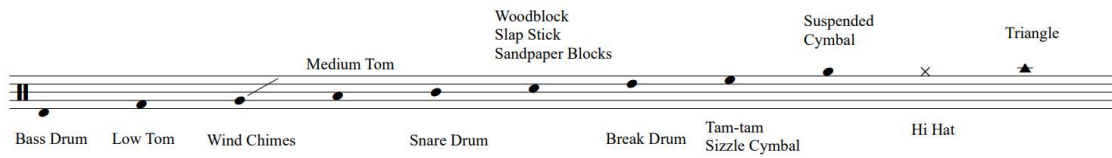
- Marimba (5-octave)
- Glockenspiel
- Suspended Cymbal (x2)
- Sizzle Cymbal
- Hi Hat
- Tam-tam
- Snare Drum
- Medium Tom
- Low Tom
- Kick drum (set up with double bass extension, or x2)
- Break Drum
- Wind Chimes
- Slap Stick
- Sandpaper Blocks
- Woodblock
- Triangle

Violin

Viola

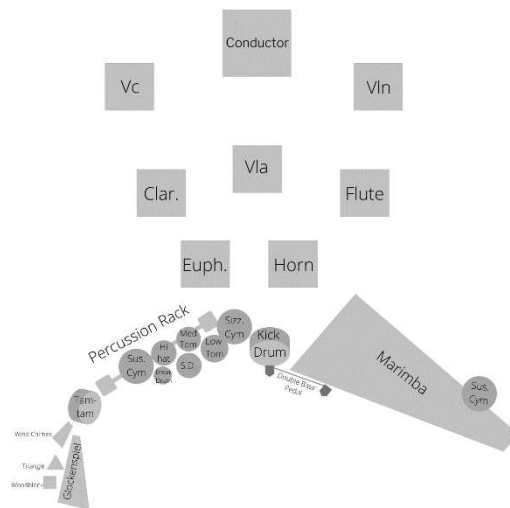
Cello

Percussion Map




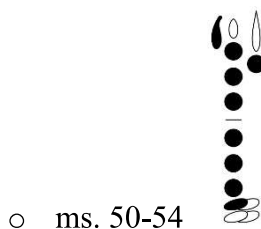
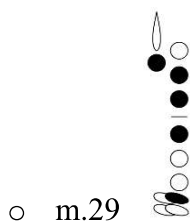
Possible Setup

Below is a suggested setup for the ensemble, most notably the percussion. The needs may be different between performances spaces, so it is encouraged to move the players around as is needed.



Prefatory Notes

- The score is entirely a C-Score except for the Piccolo. All Piccolo parts are written one octave below where they sound to accommodate for ledger lines
- All metrical shifts between Simple and Compound meters are $e = e$ unless otherwise notated
- “Service” markings in the score refer to approximately when the course of a given movement should be placed in front of the audience member
- Movement IV: Music enclosed in designates moments of aleatory. Detailed instructions for the players are provided
- Movement IV: Diagonal slash through stems and beams (ex. ) indicate the gesture should be played as fast as is feasible for the player
- Movement IV: Two multiphonics in the Clarinet occur in this movement. Below are possible fingering charts to achieve them:



- Percussion: Due to the nature of some rapid instrument changes, it is recommended using something similar to Vic Firth Dual Tone Drumsticks with wooden drumstick beads on one end and a felt mallet on the other
- Movement VIII: All measures in $\frac{10}{8}$ can be conducted in a modified 4-pattern of (3+3+2+2) and all measures in $\frac{13}{8}$ can be conducted in a modified 5-pattern of (3+3+2+2+3)

Lucas Tuazon

Eight Courses for Octet:

a farm to table listening and
tasting menu

2022

Score in C

Duration ca. 50 minutes

Eight Courses for Octet

Score in C

Lucas Tuazon

I. open road

♩ = 120 Cheerful and light

Viola

Cello

The Viola and Cello parts consist of rhythmic patterns of eighth notes. The Viola part is marked with *pizz.* and *mf*. The Cello part is also marked with *pizz.* and *mf*. Both parts have accents over the notes.

9

Fl.

B♭ Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

The Flute and Clarinet parts have dynamics *fp* and *mf*, with a *p* dynamic in the final measure. The Horn and Euphonium parts have dynamics *fp* and *f*. The Percussion part includes a Triangle. The Violin, Viola, and Cello parts have various dynamics and accents.

15 A

Fl. *f*

B♭ Cl. *f*

Hn. *fp*

Euph. *fp*

Glk. Glockenspiel and Triangle *p* let ring

Vln. *f* pizz.

Vla. *f*

Vc. *f*

19

Fl. *fp* *f*

B♭ Cl. *fp* *f*

Hn. *p*

Euph. *p*

Glk. let ring

Vln. *ff*

Vla. *ff*

Vc. *ff*

23

Fl. *f*

B♭ Cl. *f*

Hn. *f*

Euph. *f*

Glk. switch to 4 mallets to Kick Drum and Suspended Cymbal

Vln. *f*

Vla. *f*

Vc. *f*

B

27 *rit.* ----- *a tempo*

Fl. *p*

B♭ Cl. *p*

Hn. *ppp*

Euph. *p*

Vln. *p*

Vla. *p*

Vc. *p*

C Slightly faster (♩ = 100)
Service

33

FL.

B♭ Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

f

f

Detailed description: This block contains the musical score for measures 33 through 38. The score is for a full orchestra. The Flute (FL.) part is mostly silent. The Clarinet in B-flat (B♭ Cl.) and Euphonium (Euph.) parts feature melodic lines with slurs and accents, starting with a forte (*f*) dynamic. The Horns (Hn.) play a rhythmic pattern of eighth notes. The Violins (Vln.) and Violas (Vla.) have sustained notes, and the Violoncello (Vc.) provides a bass line. The key signature has one flat, and the time signature is common time.

39

FL.

B♭ Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

sfz

sfz

fp

Kick drum

p

f *p* *f* *p* *f*

f *p* *f* *p*

sfz

sfz

fp

Detailed description: This block contains the musical score for measures 39 through 42. The Flute (FL.) part has a melodic line with dynamics *sfz*, *sfz*, and *fp*. The Clarinet in B-flat (B♭ Cl.) and Euphonium (Euph.) parts continue their melodic lines. The Percussion (Perc.) part features a Kick drum with a dynamic of *p*. The Violins (Vln.) and Violas (Vla.) play triplets with dynamics *f* and *p*. The Violoncello (Vc.) part has a bass line with dynamics *sfz*, *sfz*, and *fp*. The key signature has one flat, and the time signature is common time.

43

Fl. *ff*

B♭ Cl. *ff*

Hn. *ff*

Euph. *ff*

Perc. Suspended cymbal with yarn mallets *choke* *ff* let ring

Vln. *p* *ff*

Vla. *f* *p* *ff*

Vc. (2+2+2) *ff*

46

D ♩ = ♩
Faster (♩ = 120)

Fl.

B♭ Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

49

Fl.
B♭ Cl.
Hn.
Euph.
Vln.
Vla.
Vc.

52

♩ = 100 Slightly Slower

Fl.
B♭ Cl.
Hn.
Euph.
Vln.
Vla.
Vc.

mf *p* *sfz* *p*

57

E

Fl. *sfz* *mp* *mf* *f*

B♭ Cl. *sfz* *mp* *mf* *f*

Hn. *sfz* *mp* *mf* *f*

Euph. *sfz* *mp* *mf* *f*

Perc. Tam-tam *p* let ring To Marimba *f*

Vln. *sfz* *mp* *mf* *f*

Vla. *sfz* *mp* *mf* *f*

Vc. *sfz* *mp* *mf* *f*

61 *sm*

Fl. *p* *sfz*

B♭ Cl. *p* *sfz*

Hn. *sfz*

Euph. *sfz*

Vln. *sfz*

Vla. *sfz*

Vc. *sfz*

75

Fl.

B♭ Cl.

Hn.

Euph.

Mrb.

Vln.

Vla.

Vc.

pp *p* *pp* *p* *pp*

n

n

n

n

n

n

n

Detailed description: This page of a musical score covers measures 75 through 79. The score is arranged in a system with seven staves. The woodwind section (Flute, B♭ Clarinet, Horn, and Euphonium) and string section (Violin, Viola, and Violoncello) are playing sustained notes with a crescendo leading to a fortissimo (*n*) dynamic at the end of the system. The piano part (Mrb.) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with dynamic markings of *pp* and *p* alternating across the measures. The key signature has one flat, and the time signature is 4/4.

II. kale three ways

$\text{♩} = 80$ Declamatory

Flute
Clarinet in Bb
Horn in F
Euphonium
Percussion
Violin
Viola
Cello

5

Fl.
Bb Cl.
Hn.
Euph.
Perc.
Vln.
Vla.
Vc.

9

Fl. *fp* *mf* *f*

B♭ Cl. *fp* *mf* *f*

Hn. *fp* *mf* *f*

Euph. *fp* *mf* *f*

Perc. Snare Drum *fp* *mf* *f* to Sus Cymbal

Vln. *fp* *sfz* *p* *sfz* *f* *fp*

Vla. *fp* *sfz* *p* *sfz* *f*

Vc. *fp* *sfz* *p* *sfz* *f*

G

13

rit. ♩ = 70

Fl. *ff*

B♭ Cl. *ff* *molto* *p* *mf*

Hn. *ff*

Euph. *ff*

Perc. Sus Cymbal *ff* let ring to Marimba

Vln. *ff* retake as needed

Vla. *ff*

Vc. *ff*

19

H

rit. ----- ♩ = 60

Fl. *p* *pp*

B♭ Cl. *p* *p* *p*

Hn. *p* *pp*

Euph. *p* *pp*

Vln. *p* *p*

Vla. *p* *pp*

Vc. *p* *p*

25

Fl.

B♭ Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

Service

31

Fl. *pp* *n*

B. Cl. *pp*

Hn. *pp* *n*

Euph. *pp* *n*

Vln. *pp*

Vla. *pp* *n*

Vc. *pp*

I ♩ = 170 (♩ = 85, ♩. = ~113)
Crisp and articulate

37

Marimba *mp* soft rubber mallets dead head

Mrb. *mp*

Vln. *mp* *pp*

43

B. Cl. *f* *mf*

Mrb.

Vln. *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

48 **J**

Fl. *f* subito *p* subito *f* *p*

B♭ Cl. *f* subito *p* *p* *p*

Euph. *p* *cresc. poco a poco*

Mrb. *f* subito *p* *cresc. poco a poco*

Vln. arco subito *f* *p* subito *f* *p* subito *f*

Vla. *mf* *f* subito *p* subito *f* *p*

Vc. arco *p* *cresc. poco a poco*

53 **K**

Fl. subito *f* *p* sub. *ff*

B♭ Cl. subito *f* *p* sub. *ff*

Hn. *p* sub. *ff*

Euph. *ff* subito *p* sub. *ff*

Mrb. *ff* subito *p* *f*

Vln. *p* sub. *ff* pizz. *mf* *f*

Vla. subito *f* *p* sub. *ff* pizz. *mf* *f*

Vc. *ff* subito *p* sub. *ff* pizz. *mf* *f*

dead head to Glock.

58

Fl.

B♭ Cl.

Hn.

Euph.

Perc.

Glockenspiel

let ring

p

Vln.

Vla.

Vc.

subito p

f

subito p

f

subito p

f

63

Fl.

B♭ Cl.

Hn.

Euph.

Glk.

let ring to Snare Drum

p

f

f

f

Vln.

Vla.

Vc.

68 L

Fl. *mp* *fp*

Bs. Cl. *mp* *fp* *mp*

Hn. *mp* *fp* *f*

Euph. *mp* *fp* *mp*

Perc. Snare Drum *p* *ff* to Glockenspiel

Vln. arco *fp* *f*

Vla. arco *fp*

Vc. arco *fp*

73 *rit.* -----

Fl. *f* *ff* *molto* *p*

Bs. Cl. *mf* *mp* *f* *ff* *molto* *p*

Hn. *mf* *f* *ff* *molto* *p*

Euph. *f* *f* *ff* *molto* *p*

Perc.

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *p* *n*

79

M

a tempo

FL. *f*

B♭ Cl. *f*

Hn. *f*

Euph. *f*

Glk. Glockenspiel

Vln. *f* *pizz.* *subito p* *f*

Vla. *f* *pizz.* *subito p* *f*

Vc. *f* *pizz.* *subito p* *f*

85

FL.

B♭ Cl. *p* *mf*

Hn. *mf*

Euph. *mf*

Glk. let ring to Slap Stick

Vln.

Vla.

Vc.

90

Fl. *f* *fp*

B♭ Cl. *f* *fp*

Hn. *f* *fp* *f* *fp*

Euph. *f* *fp* *f* *fp*

Perc. Slapstick to Sus Cymbal Sus Cymbal choke Kick Drum

Vln. *f* *fp* arco

Vla. *f* *fp* arco

Vc. *f* *fp* arco

95

N

Fl. *fp* *ff*

B♭ Cl. *fp* *ff*

Hn. *fp* *ff*

Euph. *fp* *ff*

Perc. choke let ring

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

100 **O** ♩ = 44 Smooth, with growing optimism

Fl.

B♭ Cl. *to Bass Clarinet*

Hn.

Euph.

Perc. *Wind Chimes* *to Marimba*

Vln. *Con sord.*

Vla. *Con sord.* *Con sord.* *p*

Vc. *Con sord.* *Con sord.* *p*

105 *Con sord.*

Vln. *pp* *p*

Vla.

Vc.

111

Fl.

Hn. *p* *fp* *mf*

Vln. *mp* *mf* *p* *mf* *Senza sord.*

Vla. *mp* *mf* *p* *mf* *Senza sord.*

Vc. *mp* *mf* *p* *mf* *Senza sord.*

117 P

Fl. *mf* *p* *f*

B. Cl. *p* *f*

Hn. *mf* *f*

Euph. *mf* *f*

Mrb. *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

122 Q

rit. ----- *a tempo*

Fl. *ff* *molto* *pp* *mp*

B. Cl. *ff* *molto* *pp* *mp*

Hn. *ff* *molto* *pp* *mp*

Euph. *ff* *molto* *pp* *mp*

Mrb. *mf* *ff* *pp* *mp*

Vln. *ff* *molto* *pp* *mp* *gliss.*

Vla. *ff* *molto* *pp* *mp* *gliss.*

Vc. *ff* *molto* *pp* *mp*

127 **R** Joyfully

Fl. *p* *pp* *f*

B. Cl. *p* *pp* *f*

Hn. *p* *pp* *f*

Euph. *p* *pp* *f*

Mrb. *p* *pp* *pp* *mf* to Sus Cymbal

Perc. *p* *mf* Sus Cymbal let ring Kick Drum *p*

Vln. *p* *pp* *f* *ff* gliss. through both beats

Vla. *p* *pp* *f* gliss. through both beats

Vc. *p* *pp* *f*

131

Fl. *ff* *f*

B. Cl. *ff*

Hn. *ff*

Euph. *ff* *f* *ff*

Mrb. *f*

Perc. *ff*

Vln. *f*

Vla. *ff*

Vc. *ff*

135

S

Fl. *ff* *p* *mp*

B. Cl. *p* *mp*

Hn. *p* *mp*

Euph. *p* *mp*

Mrb. *p*

Perc. *p* *mp* Wind Chimes triangle

Vln. *ff* *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

139

Fl. *mf* *f* *mp* *p*

B. Cl. *mf* *f* *ppp*

Hn. *mf* *f* *ppp*

Euph. *mf* *f* *ppp*

Perc. *p* *mf* *mp* Sus Cymbal Tam-tam let ring

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

Vla. *mf* *f* *ppp*

Vc. *mf* *f* *mp* *p*

143 **T**

Fl. *mp* *p*

B. Cl. *p* *mp* *p* *mp* *p*

Hn. *mp* *p* *pp* *p*

Euph. *p* *mp* *p*

Perc. *mp* *diminuendo poco a poco* *p*
Wind Chimes triangle

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Detailed description: This page of a musical score covers measures 143 to 148. It features eight staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The key signature has one flat (B-flat major or D minor). The Flute part consists of a melodic line with slurs and dynamics *mp* and *p*. The Bass Clarinet part has a rhythmic pattern with dynamics *p*, *mp*, *p*, *mp*, and *p*. The Horn part has a melodic line with dynamics *mp*, *p*, *pp*, and *p*. The Euphonium part has a melodic line with dynamics *p* and *mp*. The Percussion part includes a rhythmic pattern with dynamics *mp* and *p*, and features 'Wind Chimes' and 'triangle' in the final measure. The Violin, Viola, and Cello parts have melodic lines with dynamics *mp* and *p*.

♩ = 52 Ominous, as if in the distance

Low Tom with soft mallets

III. the hunt and the furrow

Perc. *ppp* *pp*

Vc. *pp* Con sord. sul tasto

Tune C string down to B₄

8 U

Hn. *p* *pp* *mp* *mf* *mp*

Perc. *pp* *p*

Vln. *fp* *sfz* *pp* Con sord. sul tasto

Vla. *pp* *fp* *sfz* *pp* Con sord. sul tasto ord.

Vc. *p* *pp* *mp*

16 V

Fl. *p* *p*

B. Cl. *p* *p*

Hn. *mp* *mf*

Euph. *p* *p*

Perc.

Vln. *p* pizz. Senza sord. arco

Vla. *p* pizz. Senza sord. arco

Vc. *pp* *p* pizz. Senza sord. arco

22 **W** Service

Fl. *f* *subito p* *mp* *mf*

B. Cl. *f* *subito p* *mp* *mf*

Hn. *mf* *f* *ff*

Euph. *f* *subito p* *mp* *mf*

Perc. -

Vln. *f* *subito p* *mp* *mf* *subito f*

Vla. *f* *subito p* *mp* *mf* *subito f*

Vc. *f* *subito p* *mp* *mf* *gliss.*

28 **X** *rit.* = 80 Sudden with slight urgency

Fl. *pp* *ppp* *f*

B. Cl. *pp* *ppp* *f*

Hn. *p* *mf* *f*

Euph. *pp* *ppp* *mf* *f*

Perc. *ppp* *p*

Vln. *pp* *ppp* *f*

Vla. *pp* *ppp* *f*

Vc. *pp* *ppp* *f*

Wire brushes
circular stroke with one hand,
tap closer to rim with the other

33

Fl. *mf* *sempre f* *mf* *flz.*

B. Cl. *sempre f* *mf*

Hn. *mf* *f*

Euph. *mf* *mf*

Perc. *mf* *p* Sus. Cymbal with wire brushes let ring

Vln. *sempre f* sul pont. *subito p* crescendo poco a poco

Vla. *sempre f* sul pont. *subito p* crescendo poco a poco

Vc. *sempre f* sul pont. *subito p* crescendo poco a poco

37

Fl. *f* *flz.* *f*

B. Cl. *f*

Hn. *ff* Horn "rip" / gliss.

Euph. *f*

Perc. *p* Sus. Cymbal with yarn mallets

Vln. *f*

Vla. *f*

Vc. *f*

42 **Y** $\text{♩} = 160$ The hunt begins

Fl. *sfz* *mf*

B. Cl. *sfz* *mf*

Hn. *sfz* *f*

Euph. *f*

Perc. *f* choke Kick Drum *f*

Vln. *sfz* *mf*

Vla. *sfz* *mf*

Vc. *sfz* *f*

46 **Z**

Fl. *p* *ff*

B. Cl. *p* *sffz*

Hn. *p* *ff*

Euph. *p* *ff*

Perc. Snare Drum *mf* *f* Kick Drum *simile*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *sffz*

Alarmingly

64 to Piccolo

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Via.

Vc.

f

horn call-like

f

f

70 **B1**

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Via.

Vc.

tr

p

mf

horn call-like

f

horn call-like

f

horn call-like

f

74 Piccolo

Pic. *f* *ff* to Flute

B. Cl. *ff*

Hn. *p* *ff*

Euph. *ff*

Perc. *f* let ring

Vin. *ff*

Vla. *ff*

Vc. *ff*

78 C1 ♩ = 140 Slower

B. Cl. *p* tongue slap

Vc. *p* col legno battuto

84

D1

B. Cl.

Hn. *pp* *p*

Euph. *pp* *p*

Vla. *p* col legno battuto

Vc.

90 **E1** Flute

Fl. *pp*

B. Cl.

Hn. *pp*

Euph. *pp*

Vln. *p*

Vla.

Vc.

96

Fl. *p* *mp*

B. Cl.

Hn.

Euph.

Vln. *p* *mp*

Vla.

Vc.

100 **F1** Freely, In two

Fl. *mf* *mp*

B. Cl. *mp* ord.

Hn. *mf*

Euph. *mf*

Perc. Woodblock and triangle *mp*

Vln. *mf* ord.

Vla. *mp* ord.

Vc. *mp*

106

Fl. *mf*

B. Cl. *mp*

Hn. *mp*

Euph. *mp* *mf*

Perc. *mf*

Vln. *mp* *mf*

Vla.

Vc.

112

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

mf

f

f

f

f

f

118 **G1**

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

mp

p

mp

p

mp

p

mp

p

mp

sf

mp

sf

mp

124

Fl. *mp* *mf*

B. Cl. *sf* *mp*

Hn. *mp* *mf*

Euph. *mp* *mf*

Perc.

Vln. *mp* *mf*

Vla. *sf* *mp*

Vc. *sf* *mp*

130 **H1**

Fl. *mp*

B. Cl. *mp*

Hn. *mp*

Euph. *mp*

Perc.

Vln. *mp*

Vla. *mp*

Vc. *mp*

136 II

J1 ♩ = 90 With weight

Musical score for measures 136-141. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Bass Clarinet parts feature dynamics of *f*, *molto*, and *p*. The Horn part includes a *pp* dynamic. The Percussion part has a *ppp* dynamic and includes the instruction "Low Tom with yarn mallets". The Violin, Viola, and Violoncello parts also feature dynamics of *f*, *molto*, and *p*. The score is in 4/4 time and includes a key signature change to one flat.

142

Musical score for measures 142-147. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Bass Clarinet parts feature dynamics of *f*, *molto*, and *p*. The Horn part includes a *n* dynamic. The Percussion part has a *ppp* dynamic. The Violin, Viola, and Violoncello parts also feature dynamics of *f*, *molto*, and *p*. The score is in 4/4 time and includes a key signature change to one flat.

148

Fl. *ppp*

B. Cl. *ppp*

Hn. *n* *mp*

Euph. *mp*

Perc.

Vln. *mp*

Vla. *ppp*

Vc. *ppp*

154

K1

Fl. *mf* *pp* *f*

B. Cl. *mf* *pp*

Hn. *mf* *pp*

Euph. *mf* *pp*

Perc. *mf* *n* *p*
to Woodblock
Woodblock with head of drum stick

Vln. *mf* *pp* *f* *pizz.*

Vla. *mf* *pp* *f* *pizz.*

Vc. *mf* *pp* *retake as needed*

161

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

168 **L1**

rit......

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

IV. ode to a root veggie

$\text{♩} = 60$ With quiet spontaneity

12" 12"

Fl. *jet whistle*
p — *f* — *p*
with voice, stagger breath as needed
ffff

B. Cl. shhh...

Hn. with voice, stagger breath as needed
ffff
shhh...

Euph. with voice, stagger breath as needed
ffff
shhh...

Perc. Sandpaper Blocks
friction/rub constantly
ppp
with voice, stagger breath as needed
ffff
shhh...

Vln. gliss. through full duration
ppp
retake as needed

Vla. pizz.
ppp
Roughly play this rhythm at varying tempos using the pitches shown, also randomly in any order

Vc. pizz.
ppp

5 12" In tempo ($\text{♩} = 60$)

Fl. *finger low B-foot and overblow to resultant pitch*
mp

B. Cl. *ss...*
ppp
Intermittently play gesture
frequency of gesture should increase
with a louder dynamic and vice versa

Hn. *ss...*

Euph. *ss...*

Perc. *ss...*
ppp — *f* *molto* — *p*
to Marimba

Vln. gliss. freely
mp

Vla.

Vc.

9

Fl. *n*

B. Cl. *mf*

Hn. *p* *mf*
Breath tone Full tone

Euph. *ppp* *mf*
Intermittently play gesture frequency of gesture should increase with a louder dynamic and vice versa
lip gliss-like

Mrb. *p* *molto* *mf*

Vln. *n*

Vla.

Vc.

13

8"

key clicks

Fl. *pp*

B. Cl. *pp*
same as before
Using this exact sequence of pitches, play using any rhythm. Return to beginning of sequence freely. See ossia for example.

Hn. *pp*
same as before
lip gliss-like

Euph. *pp*
to Sandpaper Blocks

Mrb. *pp*

Vln. *p*
Intermittent LH taps on body of instrument with pads of fingers. The dynamic should increase with the frequency of taps.

Vla.

Vc.

25

Fl. *sempre ff* same as before *subito ppp* *p*

B. Cl. *pp* *p* To Clarinet in B_♭

Hn. *subito ff* same as before lip gliss-like *subito ppp* *p*

Euph. *sempre ff* *subito ppp* *p* to Marimba with bow

Perc. *sempre ff* same as before *subito ppp* *p*

Vln. *sempre ff* same as before *subito ppp* *p* Con sord.

Vla. *sempre ff* same as before *subito ppp* *p* Con sord.

Vc. *subito ff* *subito ppp* *p* Con sord.

30" In tempo (♩ = 60)

Using this exact sequence of pitches, play using any rhythm. Return to beginning of sequence freely. See ossia for example.

29 P1 Q1

Fl. *mp* *p*

B. Cl. *p*

Mrb. *p*

Vln. *ppp* *p* *ppp* *pp* *fp* gliss. quickly

Vla. *ppp* *p* *ppp* *pp* *fp*

Vc. *ppp* *p* *ppp* *pp* *fp* gliss. through both beats

For all strings: Free bowing. Occasionally cres. into a tremolo at *p*, then diminuendo while slowing bowing speed gradually, eventually back to straight tone. Con sord.

33 R1 24" In tempo (♩ = 60)

Fl. *ppp*

B♭ Cl. *ppp*

Hn. *ppp*

Euph. *ppp*

Perc. *mp* *f*

Vln. *mf* *ppp* Senza sord.

Vla. *mf* *ppp* Senza sord.

Vc. *mf* *ppp* Senza sord.

Using this exact sequence of pitches, play using any rhythm. Return to beginning of sequence freely. See ossia for example.

Palm on snare drum to mute, use fingers 5-4-3-2 to provide steady pattern and tempo (~60bpm)

For all strings: Bow freely, occasionally moving to extreme sul pont. Crescendo into tremolo and diminuendo to straight tone as before

S1

37

Fl. *fp* *mf* *mp* *f*

B♭ Cl. *fp* *mf* *mp* *f*

Hn. *fp* *mf* *mp* *f*

Euph. *mf* *mp* *f*

Perc. *p* *mf*

Vln. *mp* *p* *mf*

Vla. *mp* *p*

Vc. *mp* *p*

Sus. Cymbal roll, soft mallet/ring Triangle let ring To Marimba with bow

sul pont echo-like

42 T1

Fl. *pp*

B♭ Cl. *pp*

Hn.

Euph. *mp* *p* *f* *subito pp* *pp*
sugger breaths as needed

Mrb. *pp*
Bow marimba randomly for indicated duration using this pitch set

Vln. *mp* *p* *f* *subito pp* *pp*
sul pont. retake as needed

Vla. *mp* *p* *f* *subito pp* *pp*
sul pont. retake as needed

Vc. *mp* *p* *f* *subito pp* *pp*
sul pont. retake as needed

47

Fl. *f* *n*

B♭ Cl. *f* *n*

Hn.

Euph. *f* *n*

Mrb.

Vln. *molto* *f* *mf*
gliss quickly to highest feasible pitch LH pizz.

Vla. *molto* *f* *mf*
gliss quickly to highest feasible pitch LH pizz.

Vc. *molto* *f* *mf*
gliss quickly to highest feasible pitch LH pizz.

50 U1

Musical score for measures 50-53. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Rests in measures 50-53.
- B. Cl.:** Starts in measure 50 with a multiphonic note (marked *ppp*). The instruction "multiphonic (see performance notes for fingering)" is written above the staff. The line continues through measures 51-53 with dynamic markings *ppp* and *mp*.
- Hn.:** Rests in measures 50-53.
- Euph.:** Rests in measures 50-53.
- Vln.:** Starts in measure 50 with an *arco* marking and dynamic *f*. The line continues through measures 51-53 with dynamic markings *mp*, *pp*, and *n*.
- Vla.:** Starts in measure 50 with an *arco* marking and dynamic *f*. The line continues through measures 51-53 with dynamic markings *mp*, *pp*, and *n*.
- Vc.:** Starts in measure 50 with an *arco* marking and dynamic *f*. The line continues through measures 51-53 with dynamic markings *mp* and *pp > n*.

54

Musical score for measures 54-57. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*, then *f* in measure 57.
- B. Cl.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*, then *f* in measure 57.
- Hn.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*, then *ppp* and *f* in measure 57. Includes the instruction "pitch bend on release" above the staff.
- Euph.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*, then *ppp* and *f* in measure 57. Includes the instruction "pitch bend on release" above the staff.
- Mrb.:** Rests in measures 54-55. Starts in measure 56 with dynamic *ppp*, then *f* in measure 57.
- Vln.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*.
- Vla.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*.
- Vc.:** Rests in measures 54-55. Starts in measure 56 with dynamic *p*.

58 **V1**

Fl. *mp*

B. Cl. *mp*

Hn. *mp*

Euph. *mp*

Glk. *f*

Vln. *f* retake as needed *mp*

Vla. *f* retake as needed *mp*

Vc. *f* *mp*

Detailed description: This block contains the musical score for measures 58 through 60, labeled 'V1'. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Glockenspiel (Glk.), Violin (Vln.), and Viola (Vla.). The Flute, Bass Clarinet, Horn, and Euphonium parts are marked with a mezzo-piano (*mp*) dynamic. The Glockenspiel part is marked with a forte (*f*) dynamic. The Violin and Viola parts are marked with a forte (*f*) dynamic and include the instruction 'retake as needed'. The Viola part also includes a mezzo-piano (*mp*) dynamic marking. The Violoncello (Vc.) part is marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

61

Fl.

B. Cl.

Hn.

Euph.

Glk. *p*

Vln.

Vla.

Vc.

key clicks

grab triangle beater

scrape Sus. Cymbal

Triangle with triangle beater

let ring

Detailed description: This block contains the musical score for measures 61 through 64. It features the same seven staves as the previous block. The Flute, Bass Clarinet, Horn, and Euphonium parts are mostly rests. The Glockenspiel part is marked with a piano (*p*) dynamic and includes specific performance instructions: 'grab triangle beater', 'scrape Sus. Cymbal', 'Triangle with triangle beater', and 'let ring'. The Violin and Viola parts are mostly rests. The Violoncello part is mostly rests. The score includes various musical notations such as rests, slurs, and performance instructions.

65 W1

Fl. *slow jet whistle* *slow jet whistle*

Tongue slap intermittently, pausing the key clicks to do so if needed

B♭ Cl. *ppp*

Hn. *ppp* with voice, stagger breath as needed sss...

Euph. *ppp* with voice, stagger breath as needed sss...

Glk.

Vln. Intermittent LH taps on body of instrument with pads of fingers

Vla. Intermittent LH taps on body of instrument with pads of fingers

Vc. Intermittent LH taps on body of instrument with pads of fingers

♩ = 60 With a feeling of
effortless precision

V. something cooling

Fl. *mf* *f* *p* *pp* *subito mf*

B♭ Cl. *mf* *f* *p* *pp* *p*

Hn. *mf* *f* *p* *pp* *p*

Euph. *mf* *f* *p* *pp* *p*

Perc. Sizzle cymbal, hit with head of drumstick *mf* Bell of suspended cymbal, with head of drumstick *p* Wire brushes, constant circular sweep *p*

Vln. *mf* *f* *p* *pp* *p*

Vla. *mf* *f* *p* *mp* *subito p*

Vc. *mf* *f* *p* *pp* *p*

6 *rit.*

Fl. *f* *mf* *mp* *p* *subito mf*

B♭ Cl. *mp* *p* *pp* *subito mf*

Hn. *mp* *p* *pp* *subito mf*

Euph. *mp* *p* *pp* *subito mf*

Perc. Bell of suspended cymbal, with head of drumstick *mp* Sus. Cymbal felt mallet side of drumsticks *pp* let ring *p*

Vln. *mp* *p* *pp* *subito mf*

Vla. *mp* *p* *pp* *subito mf*

Vc. *mp* *p* *pp* *mp*

11 XI ♩ = 48

Fl. *ppp* *p*

B♭ Cl. *ppp* *f* *mf* *mp* *p*

Hn. *ppp* *p*

Euph. *ppp*

Perc.

Vln. *ppp* *f* *mf* *mp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

15 ♩ = 154

Fl. *crescendo poco a poco*

B♭ Cl. *crescendo poco a poco*

Hn. *crescendo poco a poco* *glissando*

Euph.

Perc. Kick drum Snare Drum *p* *crescendo poco a poco*

Vln. *crescendo poco a poco*

Vla. *crescendo poco a poco*

Vc. *crescendo poco a poco*

Y1 Service
Slightly Slower ♩ = 144 accented legato

21

Fl. *sfz* *ff* *f*

B♭ Cl. *sfz* *ff* *f*

Hn. *sfz* *ff* *f*

Euph. *f* *ff* *f*

Perc. *f* *fp* *ff* *mf*
Sus. Cymbal crashes with drumstick ring
Sus. Cymbal roll with sticks

Vln. *sfz* *ff* *f*

Vla. *sfz* *ff* *f*

Vc. *sfz* *ff* *f*

26

Fl. *molto p* *molto f* *sfz* *f*

B♭ Cl. *molto p* *molto f* *sfz* *f*

Hn. *molto p* *molto f* *sfz* *f*

Euph. *molto p* *molto f* *sfz* *f*

Perc. *f* *f* *f* *f*
choke
Snare Drum
Hi Hat
Sizzle Cymbal let ring
To Marimba

Vln. *molto p* *molto f* *sfz* *f*

Vla. *molto p* *molto f* *sfz* *f*

Vc. *molto p* *molto f* *sfz* *f*

31 *molto rit.* Z1 $\text{♩} = 77$
lunga

Fl. *mf*

B. Cl. *mf* *mp* to Bass Clarinet

Hn. *mf* *mp* *p*

Euph. *mf* *mp* *p*

Perc.

Vln. *mf* *mp*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

37 *semi rubato*

Euph. *ppp* *p* *n* *p* *mp*

sul tasto
retake as needed

ord

Vla. *ppp*

43 lunga

Euph. *mf* *p* *mf* *f* *molto* *p* *f* *p* *mf*

Vla. *n*

Vc. *mp* *mf* *mp* *f* *p*

A2 ♩ = 60

49

Bass Clarinet

B. Cl.

Hn.

Euph.

Mrb.

Marimba with soft yarn mallets

Vc.

pp p pp p

p

pp p pp p

pp p

pp p pp p

55

Fl.

B. Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

mf mp f

ppp f

p pp mp p f

f

p pp mp p f

p pp mp p f

61 B2

Fl. *p*

B. Cl. *p*

Hn. *p*

Euph. *p*

Mrb. *p* *f*

Vln. *p*

Vla. *p*

Vc. *f* *p*

67

Fl. *pp* *p* *subito f*

B. Cl. *pp* *p* *subito f*

Hn. *pp* *p* *subito f*

Euph. *pp* *p* *subito f*

Mrb. *subito p* *subito f* *f*

Vln. *p* *subito f*

Vla. *pp* *p* *subito f*

Vc. *pp* *p* *subito f*

73 **C2** ♩ = 100 With surging energy

to Piccolo

Fl. *ff*

B. Cl. *ff* tongue slap *mf*

Hn. *ff*

Euph. *ff*

Mrb. *fp* *f* *mf*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Detailed description: This block contains the musical score for measures 73 through 78. The score is for a full orchestra. The Flute (Fl.) part starts with a dynamic of *ff* and includes the instruction 'to Piccolo'. The Bass Clarinet (B. Cl.) part also starts with *ff* and includes a 'tongue slap' instruction, with a dynamic change to *mf* later in the measure. The Horns (Hn.), Euphonium (Euph.), Violins (Vln.), Violas (Vla.), and Cellos (Vc.) all play a single note with a dynamic of *ff*. The Maracas (Mrb.) part features a complex rhythmic pattern with dynamics ranging from *fp* to *f* to *mf*.

79

Picc. *ffz* *fp* *mf*

B. Cl. *mf*

Hn. *pp*

Euph. *pp*

Mrb. *fp* *f* *mf*

Vln. *p*

Vla. *p*

Vc. *p*

Detailed description: This block contains the musical score for measures 79 through 84. The Piccolo (Picc.) part starts with a dynamic of *ffz* and includes a *fp* dynamic, with a *mf* dynamic later. The Bass Clarinet (B. Cl.) part has a dynamic of *mf*. The Horns (Hn.) and Euphonium (Euph.) parts play a sustained note with a dynamic of *pp*. The Maracas (Mrb.) part continues with its rhythmic pattern, with dynamics of *fp*, *f*, and *mf*. The Violins (Vln.), Violas (Vla.), and Cellos (Vc.) parts play a sustained note with a dynamic of *p*.

D2 Energy overflowing

85

Picc. *f*
 B. Cl. *f*
 Hn. *f*
 Euph. *f*
 Mrb. *sf*
 Vln. *mf*
 Vla. *mf*
 Vc. *mf*

mf *f* *mf* *f* *f*
subito p *mp* *p* *mp*
subito p *mp* *p* *mp*
subito p *mp* *p* *mp*
sf *sf* *sf*

to Sus. Cymbal

91

E2

Picc. *mf*
 B. Cl. *mf*
 Hn. *mf*
 Euph. *mf*
 Perc. *mf*
 Vln. *mf*
 Vla. *mf*
 Vc. *mf*

mf *f* *mf* *f* *mf* *f*
mf *f* *mf* *f* *mf* *f*
mf *f* *mf* *f* *mf* *f*
mf *f* *mf* *f* *mf* *f*
mf *f* *mf* *f* *mf* *f*
mf *f* *mf* *f* *mf* *f*

molto rit.
ff *ff* *ff* *ff*
 Bell of Sus. Cymbal with shaft of drumsticks
mf *ff*
 let ring

97 attacca

$\text{♩} = 60$

Picc. *fp* *f* *mf*

B. Cl. *fp* *f* *mf*

Hn. *fp* *f* *mf*

Euph. *fp* *f* *mf*

Perc. Sus. Cymbal roll, soft mallets *p* *f* let ring To Low Tom

Vln. *fp* *f* *mf*

Vla. *fp* *f* *mf*

Vc. *fp* *f* *mf*

VI. warm and floral

$\text{♩} = 138$
(Piccolo)

With simmering intensity

Picc. *ff* *molto p*

(Bass Clarinet) *ff* *molto p sfz*

Hn. *ff* *molto p*

Euph. *ff* *molto p sfz*

Perc. *f*
Low Tom damped by hand,
with felt-tip drumstick

Vln. *ff* *molto p*

Vla. *ff* *molto p*

Vc. *ff* *molto p sfz*

7

Picc. *f*

B. Cl. *sfz* *mf*

Hn. *mf*

Euph. *sfz* *mf*

Perc.

Vln. *mf* *mp*
dots of sound

Vla. *mf* *mp*
dots of sound

Vc. *sfz* *mf*

13

F2

Picc. *mf* *fp* *ff* *pp* to Flute

B. Cl. *fp* *ff* *p*

Hn. *f* *ff* *pp*

Euph. *fp* *ff* *p*

Perc. *p* *f* Full sound, no dampen Sizzle Cymbal Snare drum and Break Drum
Low Tom closer to rim *subito p*

Vln. *mf* *fp* *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *fp* *ff* *p*

19

B. Cl. *f* *subito p* *f* *subito p* *f* *subito p*

Euph. *f* *subito p* *f* *subito p* *f* *subito p*

Perc. Bell of Sus. Cymbal with shaft of drumsticks

Vc. *f* *subito p* *f* *subito p* *f* *subito p*

25

Fl.

B. Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

f *subito p* *f* *p* *f*

Sizzle Cymbal

Cymbal crash
lid ring

31 Service

G2

B. Cl.

Perc.

Vc.

p

to Marimba

37

B. Cl.

Hn.

Vln.

Vc.

p

43 H2

Fl. *p* *mf* *subito p*

B. Cl. *mf* *subito p*

Hn. *mf* *subito p*

Vln. *mf* *subito p*

Vla. *p* *mf* *subito p*

Vc. *mf* *subito p*

49 I2

Fl. *fp* *f*

B. Cl. *fp* *f* to Clarinet in B_b

Hn. *fp* *f*

Euph. *p*

Mrb. *p* dead head

Vln. *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

55

Hn.

Euph.

Mrb.

Vln.

Vla.

Vc.

to Auxiliary Percussion

p

J2 With blossoming growth

61

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

mf *mp* *mf* *mp* *f*

mf *mp* *mf* *mp* *f*

mf *mp* *mf* *mp* *f*

mf *mp* *mf* *mp* *f*

mf *mp* *mf* *mp* *f*

Sizzle Cymbal with felt tipped sticks

Toms and Break Drum

Bell of Sus. Cymbal with shaft of drumsticks

Sus. Cymbal roll

67

Fl.

B♭ Cl.

Hn.

Euph.

Perc.

Tam-tam, with sticks

Sus. Cymbal roll

pp

Vln.

Vla.

Vc.

73

$\text{♩} = \text{♩} (-96)$ $\text{♩} = 80$ **K2**

Fl.

B♭ Cl.

Hn.

Euph.

Perc.

flip to wood bead side let ring

Cymbal crash let ring

Kick drum

Bell of Sus. Cymbal hit with drumstick

f *f* *p*

harmonic gliss (seagull)
gliss constantly through 3 beats
Sul D

harmonic gliss (seagull)
gliss constantly through 3 beats
Sul D

harmonic gliss (seagull)
gliss constantly through 3 beats
Sul D

sfz *p* *p*

Vln.

Vla.

Vc.

79

Fl.

B♭ Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

pp

pp

pp

f

Sul G

Sul A

L2

rit.

85

Fl.

B♭ Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

f

p

p

fp

f

f

p

fp

f

f

pp

pp

pp

pp

pp

M2 Slower ♩ = 60

91

Musical score for measures 91-96. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Euphonium (Euph.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'Slower' with a quarter note equal to 60 beats per minute. The key signature has one flat (B♭). The time signature is 4/4. Dynamics include *mf*, *ff*, *p*, and *mp*. A percussion instruction 'still bell of sus cymbal' is present above the Percussion staff. The Flute, B♭ Clarinet, Horn, and Euphonium parts feature long, sweeping melodic lines with dynamic markings. The Percussion part has a single cymbal stroke. The string parts (Vln., Vla., Vc.) are mostly silent, with a few notes appearing in the final measure of the section.

97

Musical score for measures 97-102. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Euphonium (Euph.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is 'Slower' (♩ = 60). The key signature has one flat (B♭). The time signature is 4/4. Dynamics include *pp*, *p*, and *mp*. The Flute, B♭ Clarinet, Horn, and Euphonium parts feature long, sweeping melodic lines with dynamic markings. The string parts (Vln., Vla., Vc.) play a sustained harmonic accompaniment.

103

Fl. *mf* *f subito p* *f* *p*

B♭-Cl. *mf* *f subito p* *f* *p*

Hn. *mf* *f subito p* *f* *p*

Euph. *mf* *f subito p* *f* *p*

Vln. *p* *mp*

Sul A

109 **N2** With striking brightness

Vln. *p* *gliss in rhythm* *gliss to highest feasible pitch in rhythm*

Vla. *p* *Sul G* *gliss in rhythm* *gliss to lowest feasible pitch in rhythm*

Vc. *p* *Sul D* *gliss in rhythm* *gliss to lowest feasible pitch in rhythm*

113

Fl. *p* *mp* *p*

B♭-Cl. *pp* *p* *pp* *mp*

Hn. *p* *mp* *p*

Euph. *pp* *p* *pp* *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

117 O2 *accel.* -----

Fl. *mp* *f* *p*

B♭ Cl. *mf* *mp* *f* *p*

Hn. *mp* *f* *p*

Euph. *mf* *mp* *f* *p* *sfz* *sfz*

Perc. *p* *f*

Sus. Cymbal

Low Tom dampened by hand, with felt-tip drumstick

Vln. *p*

Vla. *p*

Vc. *p* *sfz* *sfz*

121 Faster ♩ = 79

Fl. *f*

B♭ Cl. *f*

Hn. *f*

Euph. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc.

Vln. *f* *fp*

Vla. *f* *fp*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

125

Musical score for measures 125-128. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part features a melodic line with triplets and a trill at the end. The Bass Clarinet and Violin/Viola parts have complex rhythmic patterns with triplets. The Euphonium part has a steady bass line. The Percussion part has a consistent rhythmic accompaniment. The Violoncello part has a simple bass line. The dynamic marking *sfz* is present in several parts.

129

accel. -----

Musical score for measures 129-132. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part has a melodic line with a trill and a dynamic marking of *ff*. The Bass Clarinet part has a melodic line with a dynamic marking of *ff*. The Horn part has a melodic line with a dynamic marking of *ff*. The Euphonium part has a melodic line with a dynamic marking of *sfz* and *ff*. The Percussion part has a steady rhythmic accompaniment. The Violin and Viola parts have melodic lines with a dynamic marking of *f* and *ff*. The Violoncello part has a melodic line with a dynamic marking of *sfz* and *ff*.

133 P2 ♩ = 138

Musical score for measures 133-135. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Euphonium (Euph.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion part (Perc.) is marked with a double bar line and a fermata, indicating it is silent. The tempo is marked as ♩ = 138. The key signature has one sharp (F#). The woodwinds play a melodic line with eighth notes and quarter notes, often beamed together. The strings provide a rhythmic accompaniment with eighth notes and quarter notes.

136

Musical score for measures 136-139. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Euphonium (Euph.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion part (Perc.) is marked with a double bar line and a fermata, indicating it is silent. The tempo is marked as ♩ = 138. The key signature has one sharp (F#). The woodwinds play a melodic line with eighth notes and quarter notes, often beamed together. The strings provide a rhythmic accompaniment with eighth notes and quarter notes.

VII. game

$\text{♩} = 80$

Vln. *f* *subito p*

Vla. *f* *subito p*

Vc. *f* *subito p*

5 Q2 Perpetual motion

Hn. *f* *fp*

Euph. *f* *fp*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

9

Hn. *f* *fp*

Euph. *f* *fp*

Vln. *mf* *p*

Vla. *subito mf* *p*

Vc. *mf* *p*

13

Fl. *ff* *ffp* *ff*

B♭ Cl. *ff* *ffp* *ff*

Hn. *ff* *p* *f*

Euph. *ff* *p* *f*

Perc. Triangle

Vln. *f*

Vla. *f*

Vc. *f* Sul G Sul C

17 R2

Vln. *f*

Vla. *f*

Vc. *f*

21 Sul G and D

Vln. *ff* *subito p*

Vla. *ff* *subito p*

Vc. *ff* *subito p*

25 S2

Fl.

B♭ Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

pp *p* *pp* *p*

Break drum with felt sticks/mallets

subito f *mf* *mp* *p*

31

Fl.

B♭ Cl.

Hn.

Euph.

Perc.

Vln.

Vla.

Vc.

mp *p*

Kick drum

p *mf* *p* *p* *f* *p*

37 Service T2 $\text{♩} = 110$

Fl. *f* *p* *mf* solo *gr*

B♭ Cl. *f* *p* to Bass Clarinet

Hn. *f* *p*

Euph. *f* *p*

Perc. Sizzle Cymbal let ring

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

43

Fl. *f* *gr*

B. Cl. *mf*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

49 long pause after caesura U2

Fl. *sfz* *p* *mp* *pp*

B. Cl. *sfz* *p* *mp* *pp*

Hn. *pp* *p* *pp*

Euph. *pp* *p* *pp*

Vln.

Vla.

Vc.

55

Fl. *fp*

B. Cl. *p* *mp*

Hn. *ppp* *fp*

Euph. *ppp* *fp*

Vln. *ppp* *fp*

Vla. *ppp* *fp*

Vc. *ppp* *fp*

61 V2

Fl. *f*

B. Cl. *subito pp* *f*

Hn. *f* *mf* *f*

Euph. *f* *mf* *f*

Perc. *f*
Wind Chimes with Triangle beater
Tam-tam with Triangle beater

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

67

Fl. *p*

B. Cl. *p*

Hn. *ff* *p*

Euph. *ff* *p*

Perc.

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

73

Fl. *p* *mf*

B. Cl. *p* *mf*

Hn. *fp* *sfz*

Euph. *fp* *sfz*

Mrb.

Vln. *fp* *sfz*

Vla. *fp* *sfz*

Vc. *fp* *sfz*

79

W2 ♩ = 90 Slightly slower

Fl. *p* *f*

B. Cl. *p* *f* to Clarinet in B \flat

Hn. *p*

Euph. *p*

Mrb.

Vln. *p*

Vla. *p*

Vc. *p* *f*

85

X2 Light, combinations ever-changing

Musical score for measures 85-89. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Dynamics include *mf*, *f*, and *mf*.

90

Musical score for measures 90-94. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Euphonium (Euph.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Dynamics include *f*, *mf*, *subito ff*, *p*, and *ff*.

95 **Y2** With more connectivity

Fl. *sfz*

B. Cl. *sfz* *f*

Hn. *sfz* *mf* *f*

Euph. *mf* *f*

Mrb. *sfz* *subito p* *f*

Vln. *sfz* *f*

Vla. *sfz* *mf* *f* *mf* *ff*

Vc. *sfz* *mf* *f*

100 **Z2**

Fl. *ff* *f* *ff*

B. Cl. *ff* *f*

Hn. *ff* *f*

Euph. *mf* *f* *ff*

Mrb. *f*

Vln. *f*

Vla. *f*

Vc. *f*

105

Fl. *mf* *fp* to Piccolo **A3**

B♭ Cl. *fp*

Hn. *fp*

Euph. *mf* *fp*

Mrb. *f* *subito p*

Vln. *fp*

Vla. *fp*

Vc. *fp*

109

Fl. *mf* *f* *ff*

B♭ Cl. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Euph. *f* *ff*

Mrb. *mf* *f* *ff*

Vln. *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

113 **B3** ♩ = 120 Accented legato

rit.-----

Picc. *sfz* *f*

B♭ Cl. *sfz* *f*

Hn. *ff* *sfz* *f*

Euph. *ff* *sfz* *f*

Mrb. *sfz* *f*

Vln. *sfz* *f*

Vla. *sfz* *f*

Vc. *ff* *sfz* *f*

119 ----- **C3** ♩ = 80

Picc. *p*

B♭ Cl. *p*

Hn. *p*

Euph. *p*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

125

Picc. *mf*

B. Cl. *mf*

Hn. *p*

Euph. *p*

Vln. *pp* *p* *mf* *pp*

Vla. *pp* *p* *mf* *pp*

Vc. *pp* *p* *mf* *pp*

131

Picc. *f* *tr* *f* *subito p*

B. Cl. *f* *f* *subito p*

Hn. *f* *p* *f* *subito p*

Euph. *f* *p* *f* *subito p*

Vln. *f* *p* *f* *subito p*

Vla. *f* *p* *f* *subito p*

Vc. *f* *p* *f* *subito p*

D3

136 *molto rit.*

Picc. *f*

B♭ Cl. *f* *p*

Hn. *f* *p*

Euph. *f* *subito p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *subito p*

rubato

141

Picc. *p* *mp* *pp*

B♭ Cl. *p*

Hn. *p*

Euph. *p*

Vln. *p*

Vla. *p*

Vc. *p*

VIII. decadence

$\text{♩} = 80$ Falling into a groove

Close to rim
move towards center with crescendo
move back towards rim with diminuendo

solo
Hi Hat

Perc. *p* *mp* *p*

Snare Drum

6 *mf subito p*

11 **E3** (3+3+2+2) (3+3+2+2+3)

Fl.

B♭ Cl. *mp* *mf* *mp* *mf*

Hn. *p* *mp*

Legato Tonguing

Perc. Sizzle Cymbal
Low Tom
Kick Drum *f* *p*

Vln. *ppp* *pp* *ppp* *p* *mp*

Vla. *ppp* *pp* *ppp* *p* *mp*

Vc. *ppp* *pp* *ppp* *p* *mp*

15

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Hn. *p* *mp* *p* *mf*

Perc. Sizzle Cymbal let ring *f* Cymbal Crash and Sizzle Cymbal let ring Kick drum *p*

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Detailed description: This block contains the musical score for measures 15 through 18. It features six staves: Flute, B♭ Clarinet, Horn, Percussion, Violin, Viola, and Violoncello. The Flute part has dynamics *mp* and *mf*. The B♭ Clarinet part has dynamics *mp* and *mf*. The Horn part has dynamics *p*, *mp*, *p*, and *mf*. The Percussion part includes Sizzle Cymbal let ring, Cymbal Crash and Sizzle Cymbal let ring, and Kick drum, with a dynamic of *f*. The Violin part has dynamics *p* and *mf*. The Viola part has dynamics *p* and *mf*. The Violoncello part has dynamics *p* and *mf*. There are various musical notations including slurs, accents, and dynamic markings.

19

F3 *semi rubato*

Fl. *f*

B♭ Cl. *f*

Hn. *n*

Euph. *fp* *sfz* *n*

Perc. Bell of Sus. Cymbal hit with drumstick let ring

Vln. *ppp* *n* *f* *mf*

Vla. *sfz* *n* *pizz.*

Vc. *sfz* *n* *pizz.*

Detailed description: This block contains the musical score for measures 19 through 22. It features six staves: Flute, B♭ Clarinet, Horn, Euphonium, Percussion, Violin, Viola, and Violoncello. The Flute part has a dynamic of *f*. The B♭ Clarinet part has a dynamic of *f*. The Horn part has a dynamic of *n*. The Euphonium part has dynamics *fp*, *sfz*, and *n*. The Percussion part includes Bell of Sus. Cymbal hit with drumstick let ring. The Violin part has dynamics *ppp*, *n*, *f*, and *mf*. The Viola part has dynamics *sfz*, *n*, and *pizz.*. The Violoncello part has dynamics *sfz*, *n*, and *pizz.*. There are various musical notations including slurs, accents, and dynamic markings.

25 ----- *a tempo* ----- *rit.* -----

Fl.

B♭ Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

p *subitof* *arco* *f* *f*

31 -----

G3 Service

Fl.

B♭ Cl.

Hn.

Euph.

36

Fl.

B. Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

pp

pp

39

To Piccolo

H3

Fl.

B. Cl.

Hn.

Euph.

Vln.

Vla.

Vc.

ff

p

p

f

sfz

sfz

sfz

f

fp

f

f

p

sfz

sfz

sfz

42

Musical score for measures 42-44. The score is for a woodwind and brass section. The instruments are Piccolo (Picc.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Euphonium (Euph.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 3/8 time and features complex rhythmic patterns with many slurs and ties. The key signature has one sharp (F#). Measure 42 starts with a rest for Picc. and B♭ Cl. The woodwinds and brass play melodic lines with various articulations. Measure 43 includes a glissando (gliss.) for the Horn. Measure 44 continues the melodic development.

45

Musical score for measures 45-47. The score continues with the same instruments as the previous page. The music is in 3/8 time and features complex rhythmic patterns with many slurs and ties. The key signature has one sharp (F#). Measure 45 starts with a rest for Picc. and B♭ Cl. The woodwinds and brass play melodic lines with various articulations. Measure 46 includes a ritardando (rit.) marking. Measure 47 continues the melodic development. The Percussion part (Perc.) includes a Low Tom drum. The string parts (Vln., Vla., Vc.) provide harmonic support with sustained notes and rhythmic patterns.

48 **13** *a tempo*

Picc. *sfz* *sfz* *sfz* *sfz*

B♭ Cl. *sfz* *sfz* *sfz*

Hn. *sfz* *sfz* *sfz* *sfz* *fp*

Euph. *sfz* *sfz* *sfz* *sfz* *fp*

Perc. Cymbal Crash *sfz* *sfz* *sfz* *sfz* let ring to Tam-tam

Kick Drum

Vln. *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *fp*

Vc. *sfz* *sfz* *sfz* *sfz* *fp*

53 **J3** ♩ = 90

Picc. *fff*

B♭ Cl. *fff*

Hn. *fff* *fff*

Euph. *fff* *fff*

Vln. *sfz* *sfz*

Vla. *fff* *fff*

Vc. *fff* *fff*

56

Picc. *subito p*

B♭ Cl. *subito p*

Hn. *subito pp*

Euph. *subito pp*

Perc. Tam-tam *pp*

Vln. *subito p*

Vla. *subito p*

Vc. *subito p*

59 **K3** ♩ = 70 Slower, with grandeur
Tutti marcato

Picc. *ff*

B♭ Cl. *ff*

Hn. *ff*

Euph. *ff*

Perc. *f* let ring Mid and Low Tom Sus. Cymbal let ring Kick Drum

Vln. *ff*

Vla. *ff*

Vc. *ff*

74

Fl. *p*

B♭ Cl. *p*

Hn. *p*

Euph. *mf*

Mrb.

Vln. *mf*

Vla. *mf* pizz.

Vc. *mf*

Detailed description: This block contains the musical score for measures 74 through 78. The Flute, B♭ Clarinet, and Horn parts are mostly silent, with a soft (*p*) note in the final measure. The Euphonium plays a sustained note with a mezzo-forte (*mf*) dynamic. The Maracas play a rhythmic pattern. The Violin and Viola parts have a *mf* dynamic, with the Viola playing a pizzicato (*pizz.*) pattern. The Violoncello plays a sustained note with a *mf* dynamic.

79 *rit.* *lunga* **M3** *a tempo*

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Hn. *mp* *p*

Euph.

Mrb. *p*

Glk. *f* Glockenspiel, with hard plastic mallets

Vln. *p*

Vla. *f*

Vc. *f* pizz.

Detailed description: This block contains the musical score for measures 79 through 83. Measures 79-81 are marked *rit.* and *lunga*. The Flute, B♭ Clarinet, and Horn parts play a melodic line, starting at *mp* and ending at *p*. The Euphonium is silent. The Maracas play a rhythmic pattern with a *p* dynamic. The Glockenspiel enters in measure 82 with a forte (*f*) dynamic, playing a rhythmic pattern. The Violin and Viola parts play a rhythmic pattern with a *p* dynamic. The Violoncello plays a rhythmic pattern with a *f* dynamic, including a pizzicato (*pizz.*) section.

84

Fl. *f*

B. Cl. *p* *mp* *p*

Hn. *p* *mp* *p*

Euph. *mp* *mf* *mp* *mf*

Glk. *p* *mp* *p*

Vln. *p*

Vla. arco

Vc. arco *mp* *mf* *mp* *mf*

Detailed description: This system covers measures 84 to 87. The Flute (Fl.) plays a melodic line starting in measure 85 with a forte (*f*) dynamic. The Bass Clarinet (B. Cl.) and Horns (Hn.) play a similar melodic line with dynamics *p*, *mp*, and *p*. The Euphonium (Euph.) plays a sustained line with dynamics *mp* and *mf*. The Glockenspiel (Glk.) plays a rhythmic pattern with dynamics *p* and *mp*. The Violins (Vln.) play a rhythmic accompaniment with a *p* dynamic. The Violas (Vla.) and Cellos (Vc.) play a rhythmic accompaniment with dynamics *mp* and *mf*. The word "arco" is written above the strings.

88

Fl. *f*

B. Cl. *p* *f*

Hn. *p* *f*

Euph. *f* *p* *f*

Glk. *p* *mp* *p*

Vln. *mp* *mf* *subito p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Detailed description: This system covers measures 88 to 91. The Flute (Fl.) plays a melodic line with a forte (*f*) dynamic. The Bass Clarinet (B. Cl.) and Horns (Hn.) play a melodic line with dynamics *p* and *f*. The Euphonium (Euph.) plays a sustained line with dynamics *f*, *p*, and *f*. The Glockenspiel (Glk.) plays a rhythmic pattern with dynamics *p* and *mp*. The Violins (Vln.) play a sustained line with dynamics *mp*, *mf*, *subito p*, and *f*. The Violas (Vla.) and Cellos (Vc.) play a sustained line with dynamics *f*, *p*, and *f*.

92

Fl.

B-Cl.

Hn.

Euph.

Glk.

Vln.

Vla.

Vc.

p

N.B.

Detailed description: This page of a musical score contains measures 92 through 95. The score is arranged in a system with seven staves. The instruments are Flute (Fl.), Bass Clarinet (B-Cl.), Horn (Hn.), Euphonium (Euph.), Glockenspiel (Glk.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). Measure 92 is marked with a box containing the number '92'. The Flute part features a melodic line with accents and slurs. The Bass Clarinet part has a descending line with a *p* dynamic marking. The Horn part has a descending line with a *p* dynamic marking. The Euphonium part has a descending line with a *p* dynamic marking and a 'N.B.' (Nota Bene) marking above the first measure. The Glockenspiel part has a melodic line with accents and slurs. The Violin and Viola parts have a descending line with a *p* dynamic marking. The Cello part has a descending line with a *p* dynamic marking. The score concludes with a double bar line at the end of measure 95.