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Approved by:

Jonathan D. Kramer
Allen Sapp

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MAY-CHEE CHEN

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1 FLUTE

1 OBOE

1 TRUMBONE
(WITH MUTE)

1 PERCUSSION
TAM TAM -CROTALES WOOD BLOCK MARIMBA
VIBRAPHONE (MOTOR OFF) SUSPENDED CYMBAL

1 HARP

2 VIOLINS

1 VIOLA

1 CONTRABASS

Glossary

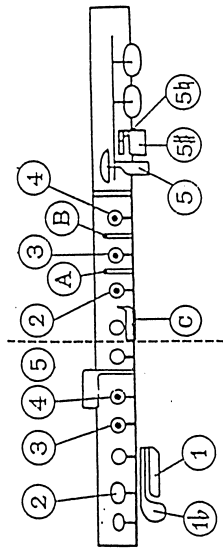
Flute

W.T. whistle tone
 vibrato produced from diaphragm, the actual duration is indicated by the parenthesized notes.
 multiphonics, fingering is demonstrated in the form of
 { 1 2 3 4 5 L.H. the fingering notation is the same for all 3 Flutes.
 { 2 3 4 5 R.H.
 press the keys indicated, cover half holes where numbers are crossed. (Consult the fingering chart on the bottom of the page).
 * This system is established by Pierre-Yves Artaud, it's explained thoroughly in his Present Day Flute.

harmonics, diamond shape note specifies the note to be fingered.
 tongue ran the upper diamond shape is the note to be stopped, the resultant note is normally major 7th below.

sweep of harmonics

to produce a "sweep" of the sound spectrum on a single fingering. The notes produced follow the series of natural harmonics.
 to produce a pizz. tongue the palette without blowing any air in.
 Key slap with air blowing in.



Most of multiphonics fingerings and trill fingerings are based on the ones that Heinz Holliger realized for Berio's Sequenza VII, while the one in mm 40-2 is not, the notated notes only show the prominent notes, the actual sound is a cluster with microtones.
 Since the multiphonics are not all stable and different from those to be, it is recommended to achieve a balance between the giving fingerings and pitches.
 Key click added to the normal pitch.

Trombone

breathily sound
 humming voice
 [a i] : The indicated vowels should be imitated with the usual sounding of the instrument without vocalization.
 fluttertongue

harmonic gliss on the same note.

Plunger mute is used throughout the piece. The position of the mute is illustrated graphically between the two lines representing the "open" and "close" position.

means the mutes stops the bell completely.

occurs when the mute should be rattled against the inside of the bell in a fast movement.

[after Berio's Sequenza V]

Harp

insert the metal or wood part of the tuning key between two strings and immediately after plucking vibrate it against the notated string.

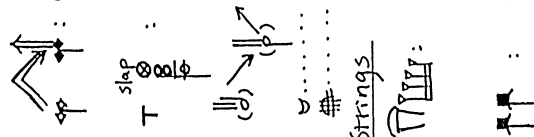
indicate a two-string slide. (the wooden handle of the tuning key is inserted between two adjacent strings.)

Strike the sounding board with the right hand, while the left hand pluck the notes normally to achieve a thunder effect.

The pitches of the notes indicate the strings to be scraped (with fingernails), but not the pitches. The note value indicate the duration of the scraping; the slanted arrows on contour lines show the direction of the scraping.

The bridge clef specifies the relative position on the fingerboard to be tapped sideways next to the strings (can be between any two). The change of point of attack produces a transformation in the clarity of rapping sound, produced with the tension screw of the bow in an upright position.

toneless bowing, produced by bowing directly on the bridge, while lightly covering the strings (eventually the bow can be drawn obliquely). [after Lachenmann]



Handwritten annotations at the top: $\text{♩} = 7.2$, $\frac{6}{8}$, $\frac{4}{8}$, $\frac{3}{8}$ (boxed), $\frac{4}{8}$, $\frac{6}{8}$, $(\frac{3}{8})$. A wavy line labeled "W.T." is above the Flute staff.

Flute: pp , mf , $(\frac{3}{8})$

Oboe: $pppp$, ppp , *bend the pitch*, $pppp$, p , p

Trb. close mute open: ff , f , pp , mf , fff , ff , mp

Tam-Tam: p , fff , p , f

g#abc d e f# Harp: ff L.V., f L.V., ff , fff

Vln. I: ppp , pp , p , f , p , mf

Vln. II: ppp , pp , p , f , p , mf

Vla.: *rit. Tasto*, ppp , pp , p , f , p , $Pizz \circ$, mf , *l.v.*

C.b.: ppp , pp , mf , fff , fff , $Pizz \#$, *l.v. consord*

Handwritten time signatures $\frac{6}{8}$, $\frac{4}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{6}{8}$ are placed below the Vln. I and Vln. II staves.

Handwritten musical score for a symphony orchestra. The score includes parts for Flute, Oboe, Trb., Crtales, Harp, Vln. 1, Vln. II, Vla., and C. b. The music is marked with various dynamics (pp, ppp, mf, pp) and includes performance instructions such as "W.T.", "in free rhythm", "change the timbre", "Vibrata", "wood block", and "Marim.". The score is divided into measures with time signatures (3/8, 4/8, 5/8, 4/8, 3/8) and includes a rehearsal mark "A1".

Flute: *W.T.* $\frac{4}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ in free rhythm $\frac{4}{8}$ $\frac{3}{8}$
 Oboe: *change the timbre*
 Trb.: *non cresc.*
 Crtales: *wood block* *Marim.*
 Harp: *Vibrata*
 Vln. 1: *sul pont.*
 Vln. II: *sul pont.*
 Vla.: *sul pont.*
 C. b.: *sul pont.*

5
8

4
8

6
8

(6)
8

Handwritten musical score for multiple instruments, including strings (C, E, P), woodwinds (1.1, 1.11), and percussion (a, b). The score is divided into measures with various time signatures and dynamic markings.

Instrument C (Violin): *f*, *ff*, *p*

Instrument E (Violin): *cresc.*, *f*

Instrument P (Violin): *p*, *mf*, *mp*, *f*, *p*, *f*, *p*, *mf*

Instrument C (Violin): *bowed*, *e.v. crotales*

Instrument P (Violin): *mf*, *f*, *ff*, *p*

Instrument 1.1 (Woodwind): *mf*, *ff*, *p*

Instrument 1.11 (Woodwind): *mf*, *f*, *ff*, *p*

Instrument a (Percussion): *Pizz.*, *mf*, *arco Col legno batt*, *mf*, *ff*, *p*

Instrument b (Percussion): *Col legno batt.*, *Pizz.*, *arco Col legno batt*, *Pizz.*, *mf*, *ff*, *rhythm ad lib.*, *f*, *mf*, *mp*, *p*, *pp*

Other markings: *ch B4*, *G#*, *ch B4*, *près de la table*, *Nacmak*, *e.v. Col legno*, *sull'arco*, *5:4*, *5:3*, *5:2*



3 4 ♩ = 60

Flute

4

as light as possible
staccatissimo

p

Oboe

as lightly as possible
staccatissimo

pp

Trb. 1

ff

f

p

Harp

until the sound dies out

Stop

fff

Vln. 1

PPP

Vln. 11

PPP

Vla.

con sord.

lunga

mf

f

p

f

C.b.

l.v.

Strike the front with knuckle

fff

Handwritten musical score for a symphony orchestra, page 12. The score includes parts for Flute, Oboe, Trb, Perc., Harp, Vln. I, Vln. II, Vla., and C.b. (Cello/Double Bass).

Flute: Measures 57-60. Handwritten time signatures: 4/4, 3/4, 5/4, 4/4. Dynamics: *mf*, *f*, *p*.

Oboe: Measures 57-60. Dynamics: *f*. Note: * beats between two microintervals.

Trb: Measures 57-60. Dynamics: *mf*, *f*, *sub p*, *f*. Includes slurs and accents.

Perc.: Measures 57-60. Includes rhythmic patterns and slurs.

Harp: Measures 57-60. Dynamics: *mp*. Includes a tremolo effect: L. Vib. *f*. Chord change: B# → Bb.

Vln. I: Measures 57-60. Dynamics: *mf*. Includes *Pizz* and *p.v.* markings.

Vln. II: Measures 57-60. Dynamics: *pp*.

Vla.: Measures 57-60. No notation.

C.b.: Measures 57-60. Dynamics: *mf*, *f*, *p*. Includes *L.H. Hammered on* and *Pizz* markings.

60

Fl: *submf*

Oboe *mf* *f*

Trb

Harp.

Vn I *p* *f*

Vn II *p*

Va *mf*

4/4

Fl. *mf* 63 65

Oboe *p*

Trb. *p*

Harp *mf*

Vn I *p*

Vn II

Va *mp*

4/4 $\text{♩} = 60$
 Cantabile

B2 **66**

F.T.

Lute
 mf f sub p f pp

Oboe
 Dim. p f mp mf

rb
 mp mf pp mf

Perc.
 Crotales pp mf pp

Harp:
 mf $\text{Bb} \rightarrow \text{B}\#$ gliss. p

Vln. 1
 sul A. pp f pp espr.

Vln. II
 pp mf pp f p

Vla.

6

Alto Fl. *f* *mp* *ff* *mp* *f*

Oboe *f* *espr.* *mf*

Trb. *f* *mf*

Perc. *mp* *f* *3* *Vibes*

Harp *mp* *gliss* *B# → Bb* *mf* *F# → Fb* *Fb - F#* *C# - Cb* *f*

Vln. 1 *f* *mf*

Vln. 11

Vla. *mf* *Pizz* *f* *p*

C. b. *p* *mf*

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6/4

73

Alto Flute *f* *p*

Oboe *mf*

Trb.

Perc. *mf* *f* bowed

Harp *mp* *f* *ff*

VnI *p* *f*

VnII *f*

Va *f* *p* *f* arco. solo

Cb *f* *sempre* *p*

75

Alto Flute

Oboe

Trb.

Perc.

Harp

Vn I

Vn II

Va.

Cb.

f *mp*

p *mf*

f *mf*

ff

ff *mf*

mf

f *pp* *ff*

gliss. *lv.* bowed

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4/4

rit.....

Alto Fl. *mp* *ppp* *mp*

Oboe *p* *pp*

Trb.

Perc. *bowed* *P* *P* *sus. Cymbal* *soft mallet pp*

Harp *mp* *p* *E4 - E#* *B4 - B#* *C# - C4*
C4 - C#

Vln. I *pp* *dolce* *pp*

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

Vla. *Pizz.* *mp*

C. b. *p* *p* *pp*

* Use the tip of the bow
 make maximum bow contact
 with less pressure



5
4
4
4

86

Alto Flute

Oboe

Perc.

Harp

86

VnI

VnII

Va.

Cb

mp

mf

f

p

sfz

gliss

marim

3

3

6 7

89 4 4

Alto Flute *f* *f*

Oboe *f* *p*

Trb. *f*

Perc. marim. *f* *ff* *p* *B.S. cymb.*

Harp *f* *ff* *p*

89 6 7

Vn I *f* *mp*

Vn II *mp*

Va *p* *f* *f* *p*

Cb *f* *f* *p*

93

Marim. *fff* *gliss* *6* *4* *sub. cymbal center → rim* *f* *rim to center.* *f*

Harp *B₄ F#* *près de la table* *gliss* *ff* *6* *6* *6* *ff*

Vln. I *spicc.* *ff* *3* *Pizz.* *3* *ff* *sempre*

Vln. II *ff* *3* *ff* *3* *ff* *3* *6*

Vla. *ff* *3* *ff* *sempre*

C. b. *ff* *sempre*

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2
4
4
5 C1 ♩=40

AltoFl. 93 *pp*

Oboe *lunga* *until the sound decays to "pp"* *lightly* *trill* *pp* *non cresc.*

Trb. *[with Whispa mute]* *pp*

Perc. *Vib* *ff* *ff* *fff* *Ped.*

Harp *f* *slit* *ff* *B → Bb* *E → E#*

Vln. I 95 *5* *5* *fff*

Vln. II *6* *6* *-3-fff*

Vla. *(h)* *fff*

C.b. *5* *fff* *Sul* *tasto* *ppp*

4/8

$\text{♩} = \text{♩} (♩ = 80)$

Picc. *Lightly b.*
 Musical notation for Piccolo with dynamics *P*

Oboe
 Musical notation for Oboe with dynamics *mf*, *P*, *PP*, *f*, *PP*

Trb.
 Musical notation for Trumpet with dynamics *P*, *PP*

Perc.
 Musical notation for Percussion

Harp
 Musical notation for Harp

Vln. I
 Musical notation for Violin I with dynamics *P*, *PP*
col legno batt., *sul pont.*, *(c.l.b.)*

Vln. II
 Musical notation for Violin II with dynamics *PP*, *P*, *PP*
sul tasto

Vla.
 Musical notation for Viola

C.b.
 Musical notation for Cello with dynamics *PP*, *P*, *non cresc.*, *P*
Normale, *N.*, *sul pont.*, *Normale*



ACCEL. POCO A POCO

102

Picc. $\{ \begin{matrix} 13 \\ 25 \\ \downarrow 6 \end{matrix} \}$ p f p

Oboe. p f mp

Trb.

Perc. Marim. p

Vln. I. 102 p $col\ legno$

Vln. II. $col\ legno\ batt.$ $spicc.$ pp p

C. b. mf mp p mf p

Handwritten: $\text{♩} = 90$

Handwritten: 5, 4

Handwritten: Sweep of harmonics

Flute: *Handwritten:* 105, with air novr. *Handwritten:* vr. *Handwritten:* gliss, *Handwritten:* sf > p, sf

Oboe: *Handwritten:* f, f

Trb: *Handwritten:* (metal plunger mute), sff mp p, *Handwritten:* gliss, p ff

Perc.: *Handwritten:* espr., mf, ff

Vln. 1: *Handwritten:* 105, ord., mf cresc., *Handwritten:* N., *Handwritten:* sul pont., f

Vln. II: *Handwritten:* mf cresc., f, ff

Vla.: *Handwritten:* spicc., mf cresc., *Handwritten:* N., *Handwritten:* sul pont., ff, *Handwritten:* N.

C. b.: *Handwritten:* Sul tasto, p, *Handwritten:* (sul tasto), mf, *Handwritten:* spicc. (Normal), f

6

D

♩ = 72

108 4

Picc.

Oboe

Trb.

Perc.

Harp

Vln. 1

Vln. 11

Vla.

C. b.

The musical score is divided into two systems. The first system includes Piccolo, Oboe, Trumpet, Percussion, Harp, and Violin 1. The second system includes Violin 11, Viola, and Cello/Bass. The Oboe part features a melodic line with dynamics *ff*, *fff*, and *pp*. The Trumpet part has dynamics *ff*, *p*, and *f*. The Harp part has dynamics *f* and *ff*. The Violin 1 part has dynamics *p* and *f*. The Violin 11 part has dynamics *ff* and *fff*. The Viola part has dynamics *ff* and *fff*. The Cello/Bass part has dynamics *ff*, *fff*, and *f*, with performance instructions *Thamb Pizz.* and *arco.*

DAN

{ 2 3 4
2 3 4 5#

Alto Fl. *fast sweep of harmonics*

Oboe

Trb. *pp ff pp mp mf subp*

Perc. *Vibes f*

Harp *8va Cb A# B → Bb ff*

Vln. I

Vln. II

Vla.

C. b. *gradually sul Pont. Normal strike the front c.l. batt. c.l. tratto*

p f p f > p f



Handwritten musical score for a symphony orchestra, page 33. The score includes parts for Flute, Oboe, Trumpet (Trb.), Percussion (Perc.), Harp, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (C.b.).

Flute: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamic: *p*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Oboe: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *pp*, *f*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Trb.: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *f*, *p*, *pp*, *mf*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Perc.: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *f*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Harp: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *mp*, *mf*, *mp*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Vln. I: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *p*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Vln. II: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *p*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Vla.: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *p*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

C.b.: Part 13. Handwritten markings: 4, 6, 4, 3, 4. Dynamics: *f*, *pp*, *mf*, *p*. Includes a sequence of notes: 1 2 3 4 / 2 3 4.

Handwritten notes: *cantabile*, *sul tasto*, *N. sul tasto*, *spicc.*

114

Flute

Oboe

Trb.

Perc.

Harp

Vln. I

Vln. II

Vla.

C. b.

116

4

1 2 3 4
2 3 4

1 2 3 4
2 3 4 5 #

f p mp p f p mp

PPP (+ gliss) f PP P f

ppp ff psubf ff

Marim. bowed e.v. Normal bowed

f p < f pp < f ff

F# → F# F# → F#

p f

Dizz. f mf ff

sul pont. Pizz. arco ord.

P f ff 5 f

f p f ff fff

(col legno tratto with hair) Pizz. gliss.

119

Flute: $\{ \begin{matrix} 123\# \\ 23\# \end{matrix} \}$
 mp \rightarrow mf

Oboe: PF, p³, PP, ff

Trb.: P, PP, *morendo*

Perc.: l.v., ord., P, f, mp, mf

Harp: F# \rightarrow F⁴ f, #0 mp #0, E⁴ \rightarrow E# - E⁴

Vln. I: Spiccato, 5, 5, P, f, PP

Vln. II: Spiccato, 5, 5, 5, f, P, PP

Vla.: *Sul pont.*, ord., P, f, P, P, f, e.v., *Sul tasto*, PPP

C.b.: arco, ord., PP, f, 3, P



3 5 8
4 4 4

Flute 122

Oboe

Trb.

Marim.

Harp

Vln. I

Vln. II

Vla.

C. b.

pp p mf f

f 5=3 8

hard mallets L 5: 3 f mp

près de la table F#-F#-F# f

gliss.

ff c.l.b. P f > P

sil. tasto → Normal col. legnobatt. tratto

f PP f

5=3



6/4

125

Flute

ppp \rightarrow f \rightarrow pp \rightarrow ppp

Oboe

ff \rightarrow pp \rightarrow f \rightarrow ppp

Trb.

5 : 3

Perc.

cresc

f \rightarrow ff \rightarrow p

gliss.

Harp.

f \rightarrow ff \rightarrow gliss

Vln. I

125

8va

pp \rightarrow f \rightarrow pp 8va

Vln. II

f \rightarrow p \rightarrow ppp \rightarrow ff

Vla.

c.l. batt. 6

p mf f

C. b.

batt. 4 : 3

tratto

Pizz

arco Normal

ff

5 : 3

sul pont.



5
4
127

Flute *f* *p* *ff* *f*

Oboe *f* *mp* *f*

Trb. *p*

Perc. *l.v.*

Harp. *f* *ff* *f*

5
4
127

Vln. I *f* *p*

Vln. II *dim.* *p*

Vla. *mf* *miss*

C.b. *p* *mf*

129

Flute

dim.....p

Oboe

different timbre

p

Trb.

Perc. crotales

bowed

soft mallets pp

Harp

1 vibrato

f dim.

ff

129

Vln. I

p

ff

sul G

c. l. batt.

p

Vln. II

Vla.

dim

dim

dolce

mp

dolce

mp

39

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4
4

Flute [31] *p* *mf*

Oboe *p* *p*

Trb. *mf* *p*

Cornets *pp* *mf* *pp* Vibe.

Harp *f* *gliss.*

Vln.1 [31] *mf*

Vln.1 *p* *mp*

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

C.b. *f* *p* *f* *mp* *f*

40

5
4
134

Flute

Oboe

Trb.

bowed
3 3

crotales
soft mallets

Harp

vibrato

Vln. I

Vln. II

Vla.

C. b.

4
4

134

gliss.
sfx
p

mf
p
f
p
pp

f
pp

f
ff
ff

c. l. batt.
6
p
f

pizz.
p
8va

ff
ff

41

4 6

Flute *W.T.*
until die down to mp
ff *pp* *mf* *fff* *f* *pp*

Oboe
ff *pp* *pp* *fff* *ppp* *pppp*

Trb.
f *ff* *pp* *f* *pppp*

Perc.
mf *p* *Tan Tan* *pp*

Harp
pp *fff* *Bell like* *pp*

Vln. I
8va *pp* *8va* *ff* *pp*

Vln. II
ff *pp* *pp* *ff* *pp* *f*

Vla.
c.c. batt. *f* *mf* *pp* *bell like* *f* *p*

cb.
Sul tasto *p* *f* *p* *mf* *ff* *thumb pizz.* *lunga* *fff* *f*