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VICISSITUDES

A Dissertation Presented to the Faculty  
of the  
Graduate School

In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

By  
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June 26, 1972

UMI Number: DP16798

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# VICISSITUDES

FOR ORCHESTRA

COMPOSED BY

ELIOT NEWSOME

## INSTRUMENTATION

Harp

Flute

Oboe I

Clarinet I, in Bb

Trumpet I, in Bb

Violin I: three chairs

Viola I: three chairs

Percussion A: three chairs

Triangle, Maraca, Tambourine, Suspended Cymbal (16 inch), Small Gong, Large Gong

Alto Flute, in C

Oboe II

English Horn

Clarinet II, in Bb

Bassoon

French Horn I, in F

Trumpet II, in Bb

Tenor Trombone

Violin II: three chairs

Viola II: three chairs

Violoncello I: three chairs

Percussion B: three chairs

I: Bongos, Timbales, Snare Drum (snares off)

II: Snare and Field Drums (snares off), Tenor Drum

III: Tenor, Kettle (32 inch), and Bass (30 inch) Drums

Bass Clarinet

Contra Bassoon

French Horn II, in F

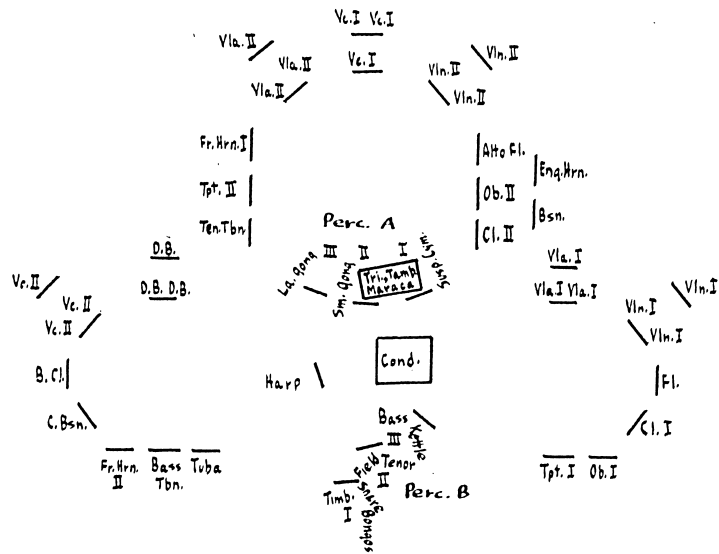
Bass Trombone

Tuba

Violoncello II: three chairs

Double Bass: three chairs

ARRANGEMENT OF THE ORCHESTRA




PERFORMANCE INSTRUCTIONS


- Score is written in concert pitch.
- Each measure represents three one-second units, to which all entrances and releases should be related. Therefore, conduct the score as though it were in triple meter.
- All instruments play non vibrato.
- All instruments laissez vibrer unless instructed otherwise in the score.
- Close observance of dynamic shading is imperative inasmuch as the structure of the work is built upon subtle variations of timbre.
- indicates Hauptstimme.
- indicates Nebenstimme.
- Duration: 11 minutes 24 seconds.


## NOTATION

PITCH is notated in the traditional manner, with the following exceptions:

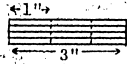
 trill.

 undulating glissando or "bend".

 glissando:  
for harp, indicating the lowest to highest sounding pitches.  
for kettle drum and strings, initiated by a single stroke or pizzicato, ascending from the designated pitch at a moderate rate of change, its duration lasting until the tone dies away or until the next note is to be articulated.

 glissando for suspended cymbal, effected by a circular motion with the edge of a dime upon the upper surface of the cymbal.




TIME is notated proportionately.







One-third inch represents the basic temporal unit, a second.

Each measure is one inch in length and is divisible into three one-second units.




Rests:

-  one second; always coincides with one of the three basic divisions of a measure.
-  one-half second; always coincides with the first or second half of one of the basic divisions of a measure.
-  three-quarters of a second; always coincides with the initiation of one of the basic divisions of a measure.

Notes:

- a note of less than one-half second duration, but long enough to accomplish comfortably whatever articulation is indicated.
- a single stressed stroke in Percussion A and B.
- a single unstressed stroke in Percussion A and B.
-  a note of a half second duration or longer.
-  a non-pitched blowing of air into the mouthpiece of the brass instruments.
-  a subphrase grouping of notes in harp and percussion, to be articulated at a tempo equivalent to a slow "ruff" on a snare drum.
-  phrasing in percussion.

ARTICULATION and other symbols found in the score.

-  flutter-tongue, unmeasured tremolo, or drum roll.
-  measured tremolo.
- a breathed initiation of tone -- not tongued -- in woodwinds and brasses; loure in strings.
- a sharply tongued initiation of tone in woodwinds and brasses; martele in strings.
- > a slightly stressed initiation of tone.
- the head of the drum is to be struck at the normal point, stressed or unstressed respectively.
- o the head of the drum is to be struck near the rim. With regard to stress,
  - o is equivalent to . .
  - o is equivalent to . .
-  "with the fingernails" for the harp.
- o~ improvised notes (on the designated pitch, ranging from one-quarter to two seconds in duration) which juxtapose various articulations (staccato, legato, flutter-tongue, etc.) to form musical phrases building toward and dissolving from a designated climax area.
- col legno is cancelled by arco.
- sul ponticello is cancelled by ordinario.



12

16

Harp

Fl.

Ob. I

Cl. I

Tpt. I

Vln. I

Vla. I

12

16

Perc. A

I

II

III

Atto Fl.

Ob. II

Eng. Horn

Cl. II

Bsn.

Fr. Horn

Tpt. II

Ten. Tbn.

Vln. II

Vla. II

Vc. I

12

16

Perc. B

I

Bng

Timb

S.D.

II

S.D.

F.O.

T.O.

III

T.D.

K.D.

B.D.

B. Cl.

C. Bsn.

Fr. Horn

B. Tbn.

Tuba

Vc. II

D. B.

*cresc.*

*mp*

*ppp*

*pp*

*cresc.*



19

24

Empty musical staves for strings and woodwinds.

19

24

Empty musical staves for strings and woodwinds.

Fl. *p* *mp* *p* *mp* *p* *mp*

cl. *p* *pp* *p*

Bsn. *pp* *p*

Musical notation for Flute, Clarinet, and Bassoon with dynamic markings.

19

24

Empty musical staves for strings and woodwinds.

Musical notation for strings with dynamic markings: *mf*, *mp*, *pp*, *p*, *mf*.

3



28

32

Harp

Ft.

Ob.

Cl. I

Tpt.

Vln. I

Vla.

28

32

Perc. A

(rubber, on the table)

f. amb. pp < mp

(hard felt)

sh. gong pp < mf

(soft felt)

La. gong pp < mp

Alto Sax

Ob. II

Eng. Horn

Cl. II

Bsn

Fr. Horn

Tpt. II

Ten. Trombone

Vln. II

Vla. II

Vc. I

28

32

Perc. B

(hard felt)

(soft felt)

(soft wool) mf

k.d. change d to d' [pp < mf]

B. Cl.

C. Bx

Fr. Horn

B. Tb

Tuba

Vc. II

D. B.

4





Harp  
 Fl.  
 Ob. I  
 Cl. I  
 Tpt. I  
 Vln. I  
 Vla. I  
 Perc. A  
 I  
 II  
 III  
 Alto Fl.  
 Ob. II  
 Eng. Horn  
 Cl. II  
 Bsn.  
 Fr. Horn I  
 Tpt. II  
 Ten. Tbn.  
 Vln. II  
 Vla. II  
 Vc. I  
 Perc. B  
 I  
 II  
 III  
 B. Cl.  
 C. Bsn.  
 Fr. Horn II  
 B. Tbn.  
 Tuba  
 Vc. II  
 D. B.

Musical score for measures 47 and 50. The score is divided into two systems, A and B. System A includes instruments: Harp, Fl., Ob. I, Cl. I, Tpt. I, Vln. I, Vla. I, Perc. A (I, II, III), Alto Fl., Ob. II, Eng. Horn, Cl. II, Bsn., Fr. Horn I, Tpt. II, Ten. Tbn., Vln. II, Vla. II, and Vc. I. System B includes Perc. B (I, II, III), B. Cl., C. Bsn., Fr. Horn II, B. Tbn., Tuba, Vc. II, and D. B. The score contains various dynamic markings (mf, p, f, cresc., ppp) and performance instructions such as "hard (soft)" and "[K.D. change d to c]". Measure numbers 47 and 50 are indicated in triangles above the staves.

56 59

Fl.  
cl.  
vln.  
cresc.

56 59

(dime)  
rubber  
sm. gong  
maraca  
tamb.  
cl.  
Bsn.  
(mute)  
cresc.

56 59

(fingers)  
B. cl.  
C. Bsn.  
muted  
pp



71

77

Fl. *p* *pp*  
 ob. *p* *pp* *p* *pp* *mp*  
 cl. *mp* *p* *pp* *p* *pp* *mf* *pp* *mf* *pp* *mf* *pp*  
 Tpt. *pp* *p* *pp* *ppp*

71

77

Fl. *mp* *pp*  
 Eng. Horn. *b* *mp* *mf* *p* *mp* *mf* *mp* *mf*  
 Bsn. *b* *mp* *ppp*  
 Fr. Horn. *+* *mp* *p* *mp* *pp* *off mute* *mf* *ppp* *mf* *ppp* *mf* *ppp*  
 [pt. (muted)] *ppp* *mp* *pp* *p* *ppp*  
 Vla. *pp* *off mute* *ppp* *mf* *ppp*  
 Vc. *mf* *pp* *mp*

71

77

(soft felt)  
 [K.D. change C to E] *ppp* *p* *ppp*  
 C. Bsn. *pp* *p*  
 B. Tbn. *mp* *pp* *p*  
 B. Tbn. *p* *pp* *p*

9



90

93

97

very close to sound board ppp less close to sound board ppp

ppp > ppp > ppp  
Tpt. mute

mp

vla

pp

pp < p > pp

90

93

97

(rubber)

susp. cym. (rubber)

sm. gong

ppp < ppp

ppp < ppp

Fl.

mp < p

ppp < pp >

ppp

mp < ppp > mp < ppp > mp

ppp

Fr. Horn.

Tpt.

ppp < mp > ppp

mp > ppp

ppp

ppp < mp > mp < ppp > mp < ppp > mp < ppp > mp

mp

Tbn: (mute)

ppp

mp

vln. sul pont.

p > pp < p

pp

vla

pp

pp < p >

p > pp <

Vc.

p < mp >

pp < ppp <

90

93

97

lip gliss.

mp

ppp

pp

p

lip

ppp

pp

p

col legno

ppp

pp

p



Harp: natural PPP

Fl.: mp < p pp < p > pp mp

Ob.

Cl. I

Tpt.

Vln. I

Vla.: *col legno* p mp p pp < p > p cresc.

Perc. A: I (rubber) maraca PPP < P > PPP + (wood) mp (rubber) maraca PPP < P > PPP II (wood on table) III tamb. PPP < MP > PPP

Alto

Ob. II

Eng. Horn: mf mp < mf > mp PPP < mp > PP

Cl. II: mf mp < mf > mf mp

Bsn

Fr. Horn: + mf mp < mf > mp PPP < mp > mp

Tpt. II: mf > pp mf > pp mp < mf > mp PPP < mp > mp

Ten. Horn: mp > pp mp

Vln. II: p > pp

Vla. II: p p cresc.

Vc. I

100 103

Perc. B: I Bsn, Tmb, S.O. (rubber) covered, T.D. p UNCLEY II S.O., T.D. p mp p cresc. III T.D., B.D.

B. Cl.

C. Bsn

Fr. Horn

B. Tbn: p < > mp < >

Tuba

Vc. II: mp flex. arco

D. B.: mp p cresc. mp

108

113

The musical score consists of multiple staves for various instruments. Key markings include:

- Flute (fl.):** *mp*, *p*, *mp* > *p* < *mp*
- Clarinet (cl.):** *p* < *mp* > *p* < *mp*
- Trumpet (Tpt. (mute)):** *f*
- Violin (vln.):** *mp*, *arco*
- English Horn (Eng. Horn.):** *p* < *mp* > *p*
- Clarinet (cl.):** *mp* < *p* < *mp*
- French Horn (Fr. Horn.):** *p*
- Trombone (Tbn. (mute)):** *ff*, *f*
- Viola (Via.):** *mp*
- Woodwinds (wood):** *ff*, *f*, *ff*
- Contra Bassoon (c. Bsn.):** *mp* >
- Violoncello (vcl.):** *arco*

Rehearsal marks for measures 108 and 113 are indicated by triangles on the score.



117

122

Harp

Fl.

Ob. I

Cl. I

Tpt.

Vln. I

Vla. I

117

122

Perc. A

I

II

III

Alto

Ob. II

Eng. Horn

Cl. II

Bsn.

Fr. Horn

Tpt. II

Ten. Tbn.

Vln. II

Vla. II

Vc.

117

122

Perc. B

I

II

III

B. Cl.

C. Bsn.

Fr. Horn

B. Tbn.

Tuba

Vc. II

D. B.

Musical score for measures 131-132. Instruments include Flute (Fl.), Oboe (ob.), Clarinet (cl.), Trumpet (Tpt.), and Violin (Vln.). Dynamics include *f*, *mp*, and *f*.

Musical score for measures 133-134. Instruments include Flute (Fl.), Oboe (ob.), English Horn (Eng. Horn.), Clarinet (cl.), French Horn (Fr. Horn.), Trumpet (Tpt.), and Violin (Vln.). Dynamics include *mp*, *f*, *pp*, *mf*, and *ff*. Performance instructions include *viv*, *off mute*, and *gliss.*

Musical score for measures 135-136. Instruments include Bass Clarinet (B. cl.), Bassoon (c. Bas.), and Violin (Vln.). Dynamics include *f*, *mp*, *mf*, and *f*. Performance instructions include *f cresc.*, *(hard felt)*, and *[h.d. change c to d]*.

139

139

Harp

Fl.

Ob. I

Cl. I

Tpt. I

Vln. I

Vla. I

Perc. A

I

II

III

Alto

Ob. II

Eng. Horn

Cl. II

Bsn.

Fr. Horn

Tpt. II

Ten. Trom

Vln. II

Vla. II

Vc. I

Perc. B

I

II

III

B. Cl.

C. Bsn.

Fr. Horn

B. Trom

Tuba

Vc. II

D. B.

139

139













188

192

195

HARP: natural *pp*, *se*, *ppp*  
 Fl. I: *p* > *pp*, off mute  
 Ob. I: *p* > *pp*  
 Cl. I: *p* > *pp*  
 Trp. I: *p* > *pp*  
 Vln. I: *pp*, *ppp*, *p*, *ppp*  
 Vla. I: *pp*, *ppp*, *p*, *ppp*  
 Perc. A: *p*, *dim.*, (hand felt), *ppp*  
 Alto Sax. I: *p*, *pp*  
 Ob. II: *p* > *pp*, off mute  
 Eng. Horn: *p* > *pp*  
 Cl. II: *pp*, off mute  
 Bassoon: *p* > *pp*  
 Fr. Horn: *p*  
 Trp. II: *p*  
 Tenor Trombone: *p*, *collegno*, *collegno*  
 Vln. II: *arco*, *p*, *ppp*, *mf*  
 Vla. II: *pp*  
 Vc. I: *pp*  
 Perc. B: [prepare B.D.] (fingers), B.D., *ppp* < *mf* > *ppp*, *ppp* < *mf* > *ppp*, *ppp* < *mf* > *ppp*, *p* *szz* *szz* *szz*  
 B. Cl.: *p*, *pp*  
 C. Bassoon: *p*, off mute  
 Fr. Horn II: *p*, off mute  
 B. Trombone: *p* > *pp*  
 Tuba: *p*  
 Vc. II: *pp*  
 D. Bass: *pp*

\* Trill begins as semi-tone beneath principal, diminishing gradually to a unison with the principal.



198

202

ob. *ppp* *pp* *pp*

cl. *pp* *pp*

Fl. *pp* *p* *pp*

Tpt. *p* *pp* *ppp* *mp* *ppp*

vln. *ppp* *pp* *p* *ppp* *p*

*mute sempre*

198

202

(hard felt) *p*

(hard wool) *pp* *mp* *pp* (hard wool)

ob. *p* *pp*

Fr. Horn. *pp* *mp* *pp*

Thn. *pp* *p* *pp*

vln. *ppp* *pp* *ppp*

*callegria sempre*  
*mute sul pont.*

198

202

(soft felt) *p*

*pp* *mp* *pp*







Harp *pp* 15 *ppp* 15  
 Fl.  
 Ob.  
 Cl. I  
 Trpt. I  
 Vln. I  
 Vln. II *p* *ppp*  
 Perc. A  
 I  
 II  
 III  
 Alto Fl.  
 Ob. II  
 Eng. Horn  
 Cl. II  
 Bassoon  
 Fr. Horn  
 Trpt. II  
 Ten. Trbn  
 Vln. III *p* *ppp*  
 Vla. III  
 Vc. I  
 Perc. B  
 I  
 II  
 III  
 B. Cl.  
 C. Bsn.  
 Fr. Horn  
 B. Trbn  
 Tuba  
 Vc. II  
 D. B.

Fine

New Wilmington, Pa.

Opus 38a

Cliff Newsome, 25 April 1972

3808 W

11 min. 24 sec.

26

