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August

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*I hereby recommend that the thesis prepared under my
supervision by* Robert Ricci
entitled Phases for Orchestra

*be accepted as fulfilling this part of the requirements for the
degree of* Doctor of Musical Arts - Composition

Approved by:

Scott A. Austin *James V. Anderson*
James P. R. G.
Lewis E. Kornell

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PHASES FOR ORCHESTRA

INSTRUMENTATION:

PICCOLO

2 FLUTES

2 OBOES

2 CLARINETS (Bb)

2 BASSOONS

2 HORNS (F)

3 TRUMPETS (Bb)

2 TROMBONES

STRINGS

TIMPANI

BASS DRUM

XYLOPHONE

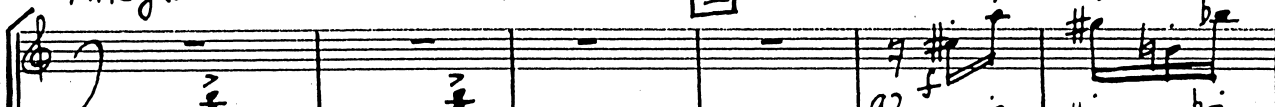
Score in C

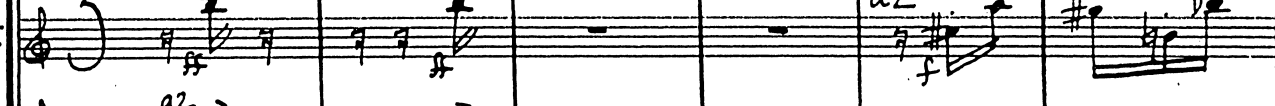
Allegro: $\text{♩} = c. 84$ ($\text{♩} = \text{♩ sempre}$)

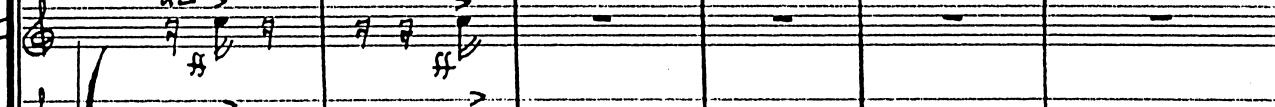
I

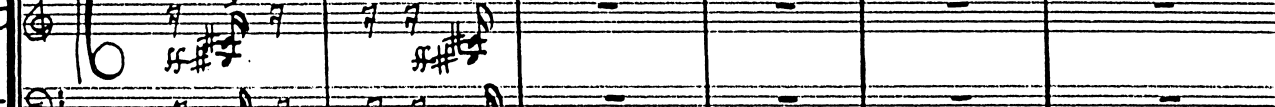
Robert Ricci
(1968)

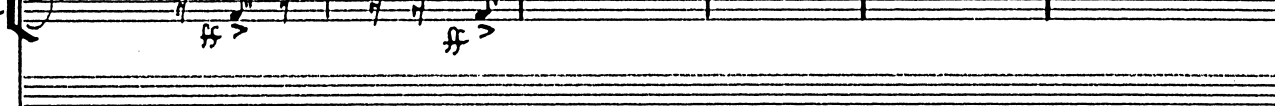
1

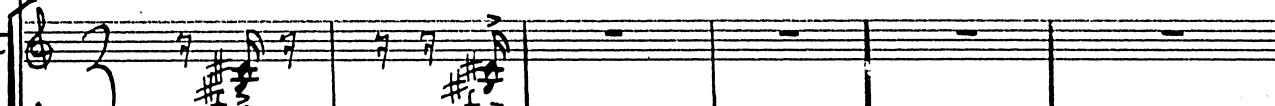
Picc. 

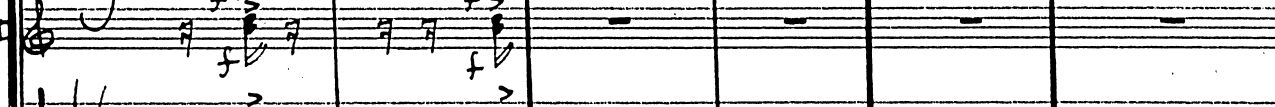
Fl. I, II 

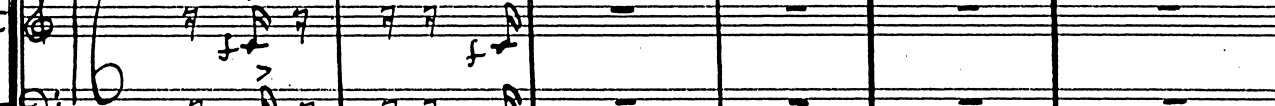
Ob. I, II 

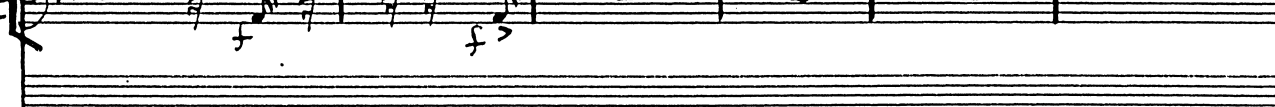
Cl. I, II 

Bsn. I, II 

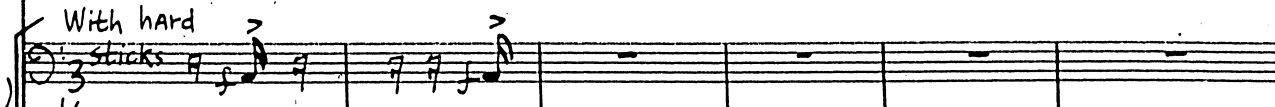
Hr. I, II 

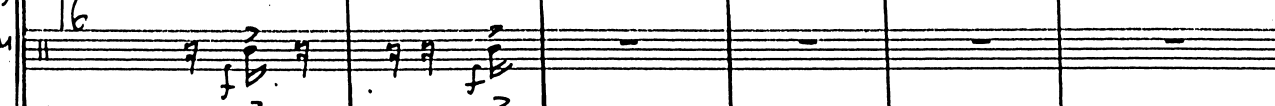
Tpt. I, II 

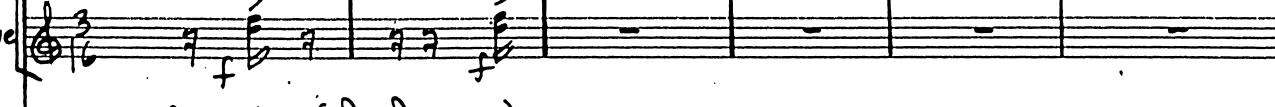
Tpt. III 

Trb. I, II 

With hard sticks

Temp. (25", 28") 

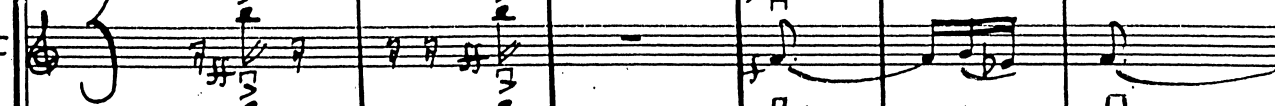
BASS DRUM 

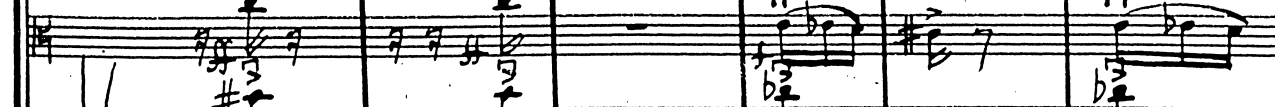
Xylophone 

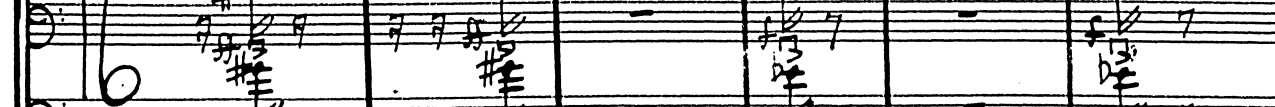
Allegro: $\text{♩} = c. 84$ ($\text{♩} = \text{♩ sempre}$)

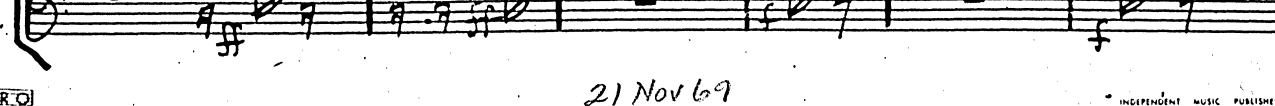
1

Vln. I 

Vln. II 

Vla. 

Vc. 

BASS. 

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(♩ = ♩ sempre)

Picc. Fl. I, II Ob. I, II Cl. I, II Bsn. I, II

Hr. I, II Tpt. I, II Tpt. III Trb. I, II

Timp. Bass Drum Xylophone

Vln. I Vln. II Vla. Vc. Bass

2

Picc.

Fl. I, II.

Ob. I, II.

Cl. I, II.

Bsn. I, II.

Hr. I, II.

Tpt. I, II.

Tpt. III.

Trb. I, II.

Timp.

BASS DRUM

Xylophone

2

Vln. I.

Vln. II.

Vla.

Vc.

BASS

8 FASTER: $\text{♩} = c. 80$ ($\text{♩} = \text{♩}$ sempre)

Picc. p f a2 f ff

Fl. I, II p f a2 f ff

Ob. I, II p f a2 f ff

Cl. I, II p f a2 f ff

Bsn I, II p f a2 f ff

Hrn. I, II p

Tpt. I, II p a2 mp

Tpt. III p

Trb. I, II p

Timp.

Bass Drum

Xylophone

FASTER: $\text{♩} = c. 80$ ($\text{♩} = \text{♩}$ sempre)

Vln. I p Pizz. f Arco ms f

Vln. II p Pizz. f Arco ms f

Vla. p

Vc. p f

Bass p

(♩ = ♩ sempre)

Picc. Fl. I, II Ob. I, II Cl. I, II Bsn. I, II

Handwritten musical notation for woodwinds. Piccolo and Flutes I & II play a melodic line in the third measure. Oboes I & II and Clarinets I & II play a rhythmic pattern. Bassoon I & II play a melodic line. Dynamics include *f*, *mf*, and *a2*.

Hr. I, II Tpt. I, II Tpt. III Trb. I, II

Handwritten musical notation for brass. Horns I & II play a melodic line. Trumpets I & II and Trumpet III play a rhythmic pattern. Trombones I & II play a melodic line. Dynamics include *mp*, *mf*, *ff*, and *St. Mute*.

Timp. Bass Drum Xylophone

Handwritten musical notation for percussion. Timpani, Bass Drum, and Xylophone play a rhythmic pattern. Dynamics include *mp*.

(♩ = ♩ sempre)

Vln. I Vln. II Vla. Vc. Bass

Handwritten musical notation for strings. Violins I & II, Viola, Violoncello, and Bass play a melodic line. Dynamics include *f*, *mf*, and *Pizz.* (Pizzicato).

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Handwritten musical notation for woodwinds. Piccolo, Flutes I & II, Oboes I & II, and Clarinets I & II have rests with a 'p' (piano) dynamic. Bassoon I & II play a melodic line starting on G4, moving to F#4, E4, D4, C4, with a 'mf' (mezzo-forte) dynamic.

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Handwritten musical notation for brass. Horns I & II, Trumpets I & II, Trumpet III, and Trombones I & II have rests.

Timp.

Bass Drum

Xylophone

Handwritten musical notation for percussion. Timpani, Bass Drum, and Xylophone have rests.

Vln. I

Vln. II

Vla.

Vc.

Bass

CON SORD. b. p.

Arco

CON sord.

CON sord.

CON sord.

Handwritten musical notation for strings. Violins I & II, Viola, Violoncello, and Bass play a melodic line starting on G4, moving to F#4, E4, D4, C4, with a 'mf' (mezzo-forte) dynamic. The section is marked 'CON SORD.' (con sordina) and 'Arco' (arco).

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 Bsn. I, II
 Hrn. I, II
 Tpt. I, II
 Tpt. III
 Trb. I, II
 Timp.
 Bass Drum
 Xylophone
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Handwritten musical score for woodwinds and strings. The score is written on five staves, each with a clef and a key signature of one flat (B-flat). The instruments are labeled on the left: Picc. (Piccolo), Fl. I, II (Flute I and II), Ob. I, II (Oboe I and II), Cl. I, II (Clarinet I and II), and Bsn. I, II (Bassoon I and II). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score is divided into two measures by a double bar line. The first measure shows the instruments playing a series of notes, while the second measure shows them playing a sustained note or chord. The Piccolo part is written in a higher register than the other woodwinds. The Bassoon part is written in a lower register than the other woodwinds. The string parts are written in a lower register than the woodwinds.

Handwritten musical score for Horns, Trumpets, and Trombones. The score is written on four staves: HRN. I, II; Tpt. I, II; Tpt. III; and Trb. I, II. The music is in 3/4 time and features a key signature of one flat (B-flat). The first staff (HRN. I, II) has a melodic line starting with a quarter rest, followed by a half note G4, and then a quarter note F#4. The second staff (Tpt. I, II) has a melodic line starting with a quarter rest, followed by a half note G4, and then a quarter note F#4. The third staff (Tpt. III) has a melodic line starting with a quarter rest, followed by a half note G4, and then a quarter note F#4. The fourth staff (Trb. I, II) has a melodic line starting with a quarter rest, followed by a half note G4, and then a quarter note F#4. The score includes dynamic markings such as *mf* and *pp*, and articulation markings like accents and slurs. The notation is handwritten and includes various musical symbols and clefs.

Handwritten musical score for Timp., Bass Drum, and Xylophone. The score is divided into two measures. The first measure shows rests for Timp. and Xylophone, and a bass drum pattern of a half note followed by a quarter note. The second measure shows a tremolo for Timp., a tremolo for Bass Drum, and a tremolo for Xylophone. Dynamics include *f*, *pp*, and *4#*.

NON accelerando

Violin I

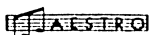
Violin II

Viola

Violoncello

Bass

Picc. — — — — —
 Fl. I, II — — — — — 3
 Ob. I, II — — — — — 4
 Cl. I, II — — — — —
 Bsn. I, II — — — — —
 Hrn. I, II — — — — — *Crescendo* — — — *mf*
 Tpt. I, II — — — — — 3 *pp*
 Tpt. III — — — — — 4 *pp*
 Trb. I, II — — — — — 4 *f* — — — *mp pp*
 Timp. — — — — — 3
 Bass Drum — — — — — 4 *ppp* *Cresc.*
 Xylophone — — — — —
 Vin. I — — — — — 3
 Vin. II — — — — — 3
 Vla. — — — — — 4
 Vc. — — — — — 4
 Bass — — — — —



12

Solo

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Soft sticks

Timp.

Bass Drum

Xylophone

Vln. I

Vln. II

Vla.

Vc.

Bass

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 Bsn. I, II
 Hr. I, II
 Tpt. I, II
 Tpt. III
 Trb. I, II
 Timp.
 Bass Drum
 Xylophone
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

The score is written for a full symphony orchestra. The first system covers woodwinds, brass, and percussion. The second system covers strings. The notation includes standard musical symbols for notes, rests, and dynamics. There are some handwritten annotations, such as 'a2' above the Trombone and Trumpet parts, and 'Tr' above the Timpani part. The dynamics range from fortissimo (ff) to mezzo-piano (mp) and piano (p).

Picc. *8va*

Fl. I, II *8va*

Ob. I, II

Cl. I, II

Bsn. I, II

mf

3

4

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. II

a2

mf

mp

3

4

mf

mf

mf

mf

Timp.

Bass Drum

Xylophone

3

4

mf

mp

Vln. I

Vln. II

Vla.

Vc.

Bass

f

mf

3

4

mf

mp

p

p

13

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

(a2)

Temp.

Bass Drum

Xylophone

13

Vln. I

Vln. II

Vla.

Vc.

Bass

14 SERENO

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

Bass Drum

Xylophone

14 SERENO

Flautando

Vln. I

Vln. II

Vla.

Vc.

Bass

Handwritten musical notation for strings, including dynamics like *p*, *mf*, and *flautando*.

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

Bass Drum

Xylophone

Sul-tasto

p

Sul-tasto

p

Sul-tasto

p

mp

mp

cresc.

f

Very quietly and slower: $\text{♩} = 66$
($\text{♩} = \text{♩ sempre}$)

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Solo

mf

mf

f

f

3

2

4

8

7

4

3

Handwritten musical score for the first system of 'The Rose Tree'. The score is written for four parts: Horns I, II (HRN I, II), Trumpets I, II (Tpt. I, II), Trumpet III (Tpt. III), and Trombones I, II (Trb. I, II). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into two measures. The first measure contains the main melody, and the second measure contains a variation marked 'a2'. Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f). The score is written on a single system of staves.

Temp.

BASS DRUM

Xylophone

3

8

2

4

15

Very quietly and slower: $\text{P} = 66$
($\text{P}^{\text{f}} = \text{P}^{\text{f}} \text{ sempre}$)

Very quietly and slower: $\text{♩} = \text{♩}$ (♩ = ♩ sempre)

Modo ord. $\text{♩} = \text{♩}$

Modo ord. $\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc.

BASS

16

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

HRN. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

BASS DRUM

Xylophone

16

VIN. I

VIN. II

Vla.

Vc.

Bass

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 Bsn. I, II
 Hrn. I, II
 Tpt. I, II
 Tpt. III
 Trb. I, II
 Timp.
 Bass Drum
 Xylophone
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Handwritten musical score for orchestra, measures 17-20. The score is divided into two systems, each starting with a measure number in a box (17).

System 1 (Measures 17-20):

- Picc.**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Fl. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Ob. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Cl. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Bsn. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Hrn. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Tpt. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Tpt. III**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Trb. I, II**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Timp.**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Bass Drum**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Xylophone**: Measure 17 has a box with "17". Measure 20 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.

System 2 (Measures 21-24):

- Vln. I**: Measure 21 has a box with "17". Measure 24 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Vln. II**: Measure 21 has a box with "17". Measure 24 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Vla.**: Measure 21 has a box with "17". Measure 24 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- Vc.**: Measure 21 has a box with "17". Measure 24 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.
- BASS**: Measure 21 has a box with "17". Measure 24 has a melodic line: $\text{B}^b, \text{F}, \text{A}, \text{B}^b, \text{C}^{\sharp}, \text{D}^{\sharp}$.

18

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

Bass Drum

Xylophone

18

Vln. I

Vln. II

Vla.

Vc.

Bass

19

Picc. 7

Fl. I+II 8

Ob. I+II 8

Cl. I+II 8

Bsn. I+II 8

HRN. I+II 7

Tpt. I+II 8

Tpt. III 8

Trb. I+II 8

Timp. 7

Bass Drum 8

Xylophone 8

Hard Sticks

19

Vln. I 7

Vln. II 8

Vla. 8

Vc. 8

Bass 8

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20

Lyrical, without Accent

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Temp.

BASS DRUM

Xylophone

20

Lyrical, without Accent

Vln. I

Vln. II

Vla.

Vc.

BASS

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 Bsn. I, II
 Hr. I, II
 Tpt. I, II
 Tpt. III
 Trb. I, II
 Timp.
 Bass Drum
 Xylophone
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

21

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

BSN. I

BSN. I, II

HRN. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

Bass Drum

Xylophone

TR

TR

pp

pp

Vln. I

Vln. II

Vla.

Vc.

BASS

Handwritten musical notation and performance markings:

- Ob. I, II: *mf*, *p*, *f*, *1.*, *2.*
- Cl. I, II: *mf*, *p*, *f*, *1.*, *2.*
- BSN. I, II: *f*, *mf*, *p*
- HRN. I, II: *p*, *1.*, *2.*
- Tpt. I, II: *mf*, *f*
- Tpt. III: *f*
- Trb. I, II: *mf*, *f*
- TR: *pp*

Picc. 22

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Handwritten musical notation for woodwinds and brass, including fingerings (7, 6, 5, 8) and dynamics (ff, mp, mf, f).

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Handwritten musical notation for horns, trumpets, and trombones, including fingerings (7, 6, 8) and dynamics (f).

Timp.

Bass Drum

Xylophone

Handwritten musical notation for percussion, including dynamics (f, p) and rhythmic markings.

Vln. I 22

Vln. II

Vla.

Vc.

Bass

Handwritten musical notation for strings, including dynamics (mp, mf, f, p) and fingerings (7, 6, 8).

23

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

HRN. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

Bass Drum

Xylophone

Vln. I

Vln. II

Vla.

Vc.

Bass

24

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

BASS DRUM

Xylophone

24

Vln. I

Vln. II

Vla.

Vc.

BASS

25

Picc. *mf*

Fl. I, II *mf*

Ob. I, II *mf*

Cl. I, II *mf*

Bsn. I, II *mf*

26

HRN. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

Bass Drum

Xylophone

25

Vln. I

Vln. II

Vla.

Vc.

Bass

26

Pizz.

27

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Trb. I, II

Timp.

BASS DRUM

Xylophone

Vln. I

Vln. II

Vla.

Vc.

BASS

Handwritten musical score for a 20-orchestra. The score is divided into four systems, each containing staves for different instruments. The first system includes Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, Trumpet III, Trombones I & II, Timpani, Bass Drum, and Xylophone. The second system includes Violins I, Violins II, Viola, Violoncello, and Bass. The score features various musical notations, including notes, rests, and dynamic markings such as *mf* and *f*. A boxed number "28" appears above the first staff of the first system and above the first staff of the second system. The score is written in a single system, with measures 1 through 8 visible.

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

Bsn. I, II *ff*

HRN. I, II *ff*

Tpt. I, II *ff*

Tpt. III *ff*

Trb. I, II *ff*

Timp. *f*

Bass Drum *f*

Xylophone *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Bass *ff*

Divisi

Unis.

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 Bsn. I, II
 Hrn. I, II
 Tpt. I, II
 Tpt. III
 Trb. I, II
 Timp.
 Bass Drum
 Xylophone
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass