Les Vosges

A Suite for Orchestra

A Thesis Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

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DEDICATION

This work is dedicated to my loving wife Nicole and son Oscar.

ACKNOWLEDGEMENTS

First and foremost, this work would have not been possible without the instruction of Dr. Kenneth Jacobs. What I have learned from Dr. Jacobs about the craft of music composition is second only to what he has helped me to discover about myself. May this music serve as a testament to his constant devotion to his students' education, and for fostering the growth of the skills necessary to realize my potential while affording the freedom to find my own voice.

I would also like to thank Dr. Brendan McConville and Dr. Jacqueline Avila for their involvement as members of my graduate committee, but especially for their guidance during my time at The University of Tennessee. I consider it a great privilege, and professional asset, for the opportunity to have studied with them both. Thank you Dr. McConville for always asking the difficult questions and always challenging me to find an answer. And thank you Dr. Avila for giving me the insight to constantly reevaluate the world and my place in it.

Last, I offer a profound amount of gratitude to my family and friends for their unending encouragement and support these many years. Thank you all.

ABSTRACT

Les Vosges, a programmatic suite for orchestra in three movements, features dance-like rhythms, folksong-influenced melodies, and formal characteristics and stylistic qualities that combine elements of modern composition with those reminiscent of Baroque dance. *Les Vosges* was composed in partial fulfillment of the requirements of the degree Master of Music with a concentration in Composition from the University of Tennessee, Knoxville.

This paper offers a supplementary analysis of the *Les Vosges* while referencing influential compositions and composers of the last century (Milhaud, Grofe, Kodaly, and Holst) regarding musical parameters of form, melody, harmony, rhythm and meter, and genre.

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MIDI Audio Realization, Movement III. ..... Kahler, Les Vosges III.mp3

CHAPTER I – INTRODUCTION

Les Vosges is a three-movement suite for orchestra with duration of approximately fifteen minutes. This work consists of three movements: I–"Le Petit Ballon," II–"Danse Florival," and III–"Routes des Cretes." *Les Vosges* is scored for two flutes, two oboes, two clarinets in B-flat, two bassoons, four horns in F, two trumpets, two trombones, one bass trombone, one tuba, timpani, two additional percussionists (glockenspiel, xylophone, triangle, tambourine, snare drum, bass drum, and suspended cymbal), and standard arrangement of orchestral strings.

Les Vosges was inspired by three geographic features of the Alsatian Vosges mountain region in northeastern France: the ancient windswept summit of Le Petit Ballon (The Little Balloon named for its roundness due to millennia of erosion), the Florival (Valley of Flowers that lies along the river Lauch), and the treacherous Routes des Cretes (Road of the Peaks that follows the border between France and Germany along the ridges of the Vosges). The music attempts to characterize aspects of these three geographical features.

The most recognizable musical characteristics of *Les Vosges* include the use of modified classical formal designs, folksong-like melodies, chromaticism, French-style tertian harmony with parallel motion in thirds and sixths, open fourths and fifths, rhythm and meter reminiscent of Baroque dance, and contrasting thin and thick textures. The following chapters will discuss these musical characteristics in detail with comparisons to compositions and composers of the last century. Chapter II will examine the form of each movement as well as the conformations and deviations to traditional Classical formal

designs. Chapter III presents the main melodic material and thematic development. Chapter IV will discuss aspects of tonality and harmony. Chapter V examines rhythmic and metric content and their relation to Baroque dance. Finally, Chapter VI offers a comparison of *Les Vosges* with other works of similar genre.

CHAPTER II – FORM

This chapter will examine the form of each of the three movements of *Les* Vosges and briefly discuss how they conform to or deviate from traditional formal designs, using them as a point of reference. However, unless the composer consciously adheres to a ridgid pre-composed formal design, the resulting form would naturally contain deviations. *Les Vosges* was composed intuitively with no pre-composition.

The formal structure of the opening movement "Le Petit Ballon," can be considered from multiple perspectives. It is possible to consider it in the formal design of a sonata-rondo. This interpretation accounts for the return of the A section in measure 67 as the rounding of the exposition (mm. 23 – 87). It also explains the disproportionate length of the C section by its classification as the development (mm. 87 – 142). However, this interpretation does not account for the reversal of thematic sections and subsequent lack of a clear recapitulation at measure 143. Therefore, another interpretation is more appropriate: a seven-part rondo minus the third refrain. A seven-part rondo has the typical form "A–B–A–C–A–B–A," but without the third refrain the form becomes "A–B–A–C–B–A." The form of the first movement, "Le Petit Ballon," is outlined in *Figure 2.1* as a seven-part rondo.

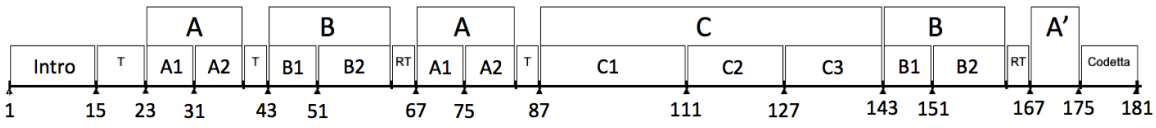


Figure 2.1: Form of Movement I –"Le Petit Ballon"

In “Le Petit Ballon,” the “A” section, or rondo refrain, begins in measure 23 following an introduction (mm. 1 –14) and transition (mm.15 – 22). The “A” section consists of two eight-measure subsections “A1” (mm.23 – 30) and “A2” (mm. 31 – 38), where “A2” is simply a repetition of “A1” with the addition of a countermelody. Following the “A” there is a four-measure transition “T” (mm. 39 – 42).

Next, the “B” section (mm. 43 – 66) features two thematic subsections stated antiphonally, “B1” (mm. 43 – 50) and “B2” (mm. 51 – 66). However, the last four measures of “B2” (mm. 63 – 66) effectively functions as a re-transition “RT” to a return of the refrain in measure 67. Beginning in measure 67, the “A” section returns with almost exact repetition (mm. 67 – 86), supporting the interpretation of the movement as a rondo. Once again the refrain is followed by another four-measure transition “T” (mm. 83 – 86) into the next section.

The “C” section (mm. 87 – 142), by far the largest of the movement, is subdivided into three separate but related subsections. The subsections “C1” (mm. 87 – 110) and “C2” (mm. 111 – 126) are thematically and texturally contrasting yet are held together rhythmically and tonally, while the subsection “C3” (mm. 127 – 142) is an amalgamation of “C1” and “C2.”

In a seven-part rondo, the refrain would normally follow the second couplet. However, the “B” section returns instead (mm. 143 – 167). The ending of the “B” section functions as a re-transition “RT” (mm. 163 – 166) to the final refrain. The last refrain “A’(prime)” is a modified version of the “A” section featuring only one subsection “A1” (mm. 167 – 174) and a codetta-like extension (mm. 175 – 181).

The formal structure of the second movement "Danse Florival," is decidedly more difficult to analyze. It is best described on the grand-scale as an "asymmetrical rounded sectional binary" (Asym,R,S,B) that contains a "symmetrical rounded continuous binary" (Sym,R,C,B). The smaller binary form acts as the first reprise of the larger overall binary form and the "D" section acts as the second reprise. The form of the second movement, "Danse Florival," is outlined in *Figure 2.2*

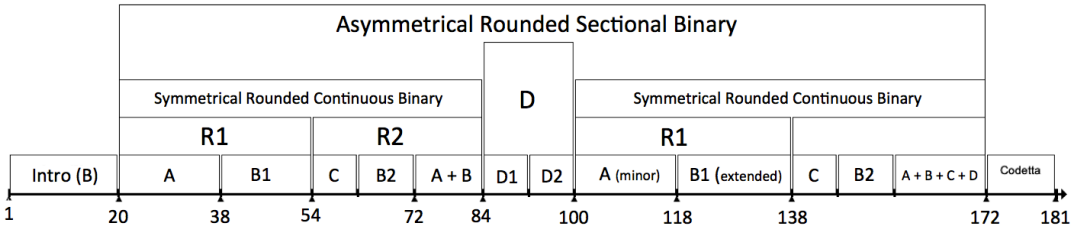


Figure 2.2: Form of Movement II – "Danse Florival"

To reach this analytical conclusion it is imperative to note that "Danse Florival" opens not with the primary theme, as one might expect, but with an opening "B" theme instead (mm. 1 – 15). This hypothesis is supported by the fact that variations of the opening "B" theme return in several secondary sections throughout the movement as "B1" and "B2." Additionally, the four measures that end the introduction (mm. 16 – 19) set up what sounds like the beginning "A" section (mm. 20 – 37), with the primary theme beginning in measure 22.

On the small-scale, measures 20 – 83 of "Danse Florival," create a "symmetrical rounded continuous binary" with the first reprise "R1" (mm. 20 – 37) and the second reprise "R2" (mm. 54 – 83). This "symmetrical rounded continuous binary" returns, in

measures 100 – 171, although varied in a number of ways. In the first reprise "R1", the "A" section returns with a change of mode, the "B" section is extended in anticipation of the climax, and the last half of the second reprise "R2" features a combination of all the themes in the movement simultaneously.

Limiting the formal analysis of "Danse Florival'" to this small scale would neglect the "D" section (mm. 84 – 99). While brief, the "D" section is entirely contrasting thematically, texturally, rhythmically, and tonally. The "D" section is also self-sufficient, but it lacks a second reprise so as to preclude its consideration as a binary form, thus disqualifies an overall formal ternary form. By moving the analysis to a larger scale, the "D" section becomes the second reprise of an overall binary form, where the first reprise is the smaller binary. Moreover, this overall binary form is tonally sectional, decidedly asymmetrical, and rounded with the repetition of the first smaller binary, beginning in measure 100. A small codetta ends the piece with a fermata but marked *Attacca* into the third movement.

The final movement, "Routes des Cretes," is in sonata form with only slight deviations. The primary theme appears with continuous variation, the exposition is rounded, and the recapitulation features a change of mode. The form of the third movement, "Routes des Cretes," is outlined in *Figure 2.3*



Figure 2.3: Form of Movement III – "Routes des Cretes"

Similar to the two previous movements, “Routes des Cretes” begins with a brief introduction (mm. 1 – 8). The exposition of the sonata form (mm. 9 – 44) is organized according to the standard thematic scheme: the primary theme “P” (mm. 9 – 25), a secondary theme “S” (mm. 26 – 33), return of the “P” theme that rounds out the exposition (mm. 34 – 40) , and a cadential theme “K” (mm. 41 – 44). The development section of the sonata form (mm. 45 – 76) features motivic development of both the primary and secondary themes. Measure 77 marks the beginning of the recapitulation. The recapitulation in this sonata form is clear and appears with only a few deviations from the standard model. First, the primary theme “P” returns with a change of mode to major. Second, the recapitulation does not include a reiteration of the “P” theme or a cadential theme “K” following the secondary theme (as used in the exposition).

In conclusion, despite instances of deviation, each of the three movements of *Les Vosges* has a clearly defined structure that conforms to traditional models of form. The first movement, “Le Petit Ballon,” is a modified large rondo, the second movement, “Danse Florival, ” is a rounded compound binary, and the third movement, “Routes des Cretes” is a sonata form.

CHAPTER III – MELODY

Les Vosges is not cyclic. Every movement features independent melodic content. These melodies are developed using a variety of methods, including fragmentation, augmentation, and variation. This chapter examines the characteristics of melodies that contribute significantly to the organization of each movement and presents comparisons with other musical works.

Figure 3.1 showcases the main theme from the first movement, "Le Petit Ballon." This melody serves as the thematic basis for the refrain of the large rondo form. The theme contains eleven of the twelve pitch classes, making it highly chromatic.



Figure 3.1: Main Theme "A" from Movement I – "Le Petit Ballon," mm. 27 –28

In this statement of the theme, taken from measures 27 – 28, the only missing tone, A#, is sounded in another voice during the last half of the phrase. This linear-chromatic melody adds color to an otherwise diatonic harmony. This melody also appears outside of the refrain.

The head-motive fragment of the main theme of "Le Petit Ballon" appears in the transition following the introduction as well as those between rondo couplets. *Figure 3.2* shows how the head motive is used multiple times in such a transition.



Figure 3.2: Fragmentation of the Main Theme from Movement I, mm. 19 –21

In this example, the head-motive is chained together first in measure 19, and then again in measure 21. Here, the effect is to prolong the sense of anticipation for the moment the actual melody returns in its entirety. Consequently, fragmentation is the technique at work here.

Figure 3.3 shows the main theme from the fifth movement, "Provence" of Darius Milhaud's *Suite Francaise.*

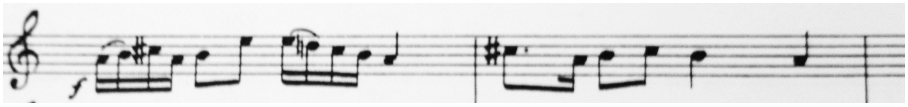


Figure 3.3 Milhaud, Main Theme from Suite Francaise Mvt.5 – "Provence," mm. 1 – 2

While this melody is not as chromatic as the main theme of "Le Petit Ballon," there are a number of similarities. Both are quick and characteristically lively, both feature a quadruple pulse, and through fragmentation both serve to create formal divisions in their respective works.

Augmentation is another developmental procedure used in *Les Vosges. Figure 3.4* contains an augmented version of the main theme from the first movement.



Figure 3.4: Augmentation of the Main Theme from Movement I, mm. 119 – 126

This time, the main theme not only appears outside of the refrain, but squarely in the middle of the most contrasting section of the movement. In this example the tied half-notes in measure 121 and measure 123 correspond to the eighth-rests of the original theme. Augmentation helps to disguise the theme so as to not to distract from the contrasting material.

Fragmentation and augmentation procedures each offer a plethora of developmental opportunities and can be combined to produce interesting effects. Four measures (mm. 169 – 174) of the codetta from movement one appear in *Figure 3.5*



Figure 3.5: Augmented & Fragmented Main Theme from Movement I, mm. 169 – 172

In this example, the head-motive fragment of the main theme is augmented over two measures, once between measures 169 – 170, and again a half-step higher in measures

171 – 172. The effect here is again to prolong the tension in the codetta leading to the end of the sequential chromatic rise that concludes the "Le Petit Ballon."

The melodic content of the second movement, "Danse Florival" is largely based on sectional variations. In the earlier discussion of form, it was shown how the main theme does not appear first in the movement. However, through a series of sectional melodic variations, this opening secondary "B" theme accounts for almost all the melodic content outside the "A" sections. The first phrase of the opening melody of "Danse Florival," shown in *Figure 3.6,* establishes a rhythmic framework for a series of melodic variations.



Figure 3.6: The Opening Theme "B" from Movement II – "Danse Florival" mm. 1 – 4

In this example, the dotted-quarter to tied-eighth motive governs the melody and outlines a motion from tonic to dominant. One of the first variations on the opening theme appears in *Figure 3.7* as a simplified and melodically varied fragment.



Figure 3.7: Variation on Opening Theme"B1" from Movement II, mm. 38 – 40

This variation corresponds to the formal division "B1" in the first reprise of the small-scale binary form, since the thematic material is clearly based on the opening theme. This

variation also features an outlining motion from tonic to dominant. The next variation on the opening theme appears in measures 62 – 65. *Figure 3.8* shows this variation corresponding to the formal division "B2" in the second reprise of the small-scale binary form.



Figure 3.8: Variation on Opening Theme "B2" from Movement II, mm. 62 – 65

Again, this melodic material is a variation on the opening theme, although this time it outlines a motion from the submediant to tonic. The main opening B section, along with the sectional variations "B1" and "B2" and their repetition in the rounding of the overall binary form, make up the vast majority of the melodic content in the second movement.

Figure 3.9 shows a similar theme from Milhaud's S*uite Francaise,* second movement, "Bretagne."



Figure 3.9: Milhaud, Main Theme from Suite Francaise, Mvt.– 2 "Bretagne," mm. 6 – 9

Milhaud varies, fragments, and augments this theme until it forms all the thematic content for the movement. Another similar melody can be seen in Ferde Grofé's, *Grand Canyon Suite.* The second movement "Painted Desert," is almost entirely derived from development of this theme. See *Figure 3.10*



Figure 3.10 Grofé*, Theme from Grand Canyon Suite, Mvt. 2 "Painted Desert," mm. 6 –9*

Variation and augmentation also play a role in the "C" section of the second movement of *Les Vosges*. *Figure 3.11* features the secondary "C" section theme, while *Figure 3.12* shows its augmentation during the "C" sections return in the restatement of the overall binary form.



Figure 3.11: Secondary Theme "C" from Movement II, mm. 54 – 57



Figure 3.12: Augmentation of Secondary "C" Theme from Movement II, mm. 156 – 163

The melodic content of the third movement "Routes des Cretes," is largely developed through continuous variation. This movement could be considered concerto-like because the main theme is played almost exclusively on the Tuba and features virtuosic continuous variation. The first half of the initial statement of the primary theme (mm. 9 – 12) can be seen in *Figure 3.13,* while the second half of the primary theme (mm. 12 – 16) appears in *Figure 3.14*



Figure 3.13: First Phrase of the Main Theme from Movement III, mm. 9 – 12



Figure 3.14: Second Phrase of the Main Theme from Movement III, mm. 12 – 16

This primary theme of the sonata form establishes a triplet motive on the anacrusis of both the antecedent and the consequent phrases. However, the motive is augmented to the quarter-note triplet in the anacrusis of the consequent phrase (*Figure 3.14)* in measure 12. Additionally, the entire period concludes with a sequence of octave-shifts on quarter-note triplets and a cadential eighth-note triplet motive in measure 16. Each time the primary section returns, it is coupled with a new continuous variation. The primary section features a change of mode to major in the recapitulation of the sonata form leading to the climactic section, cadential extension, and eventual end of the work.

The triplet head-motive that is established in the introduction and primary theme of "Routes des Cretes" is not limited to a melodic context. In fact, the triplet motive permeates every level of composition and accounting for the largest development of thematic and sectional material. *Figure 3.15* shows the triplet motive being used in a sequential pattern in the opening four measures of the movement.



Figure 3.15: Triplet Motive used in Sequence from Movement III, mm. 1 – 4

First the triplet motive appears melodically as the head-motive fragment in the anacrusis to measures 1 and 3 by the bass trombone and tuba, then harmonically in anacrusis to measures 3 and 4 through ascending parallel thirds by the trombones, and finally, rhythmically accented by the trumpets in measure 4. This sequence is repeated twice, and acts as the introduction to the movement.

In conclusion, each movement of *Les Vosges,* melody serves as the catalyst for development of thematic material and the creation and identification of sectional divisions. Each movement relies on different methods to accomplish this task. "Le Petit Ballon" is composed predominately from the fragmentation, augmentation, and repetition

of a main theme. “Danse Florival” is composed from a series of sectional variations on an opening theme. And finally, “Routes des Cretes” is composed from a combination of fragmentation and continuous variation.

CHAPTER IV – HARMONY

This chapter examines the tonal and harmonic qualities of *Les Vosges.* Since this work is tonal, an analysis of the "key" areas in relation to each movement's overall design offers the opportunity to discover how the tonal schemes adhere to or deviate from traditional models.

An overall harmonic analysis of the key areas in the first movement, "Le Petit Ballon," appears in relation to its formal design in *Figure 4.1*

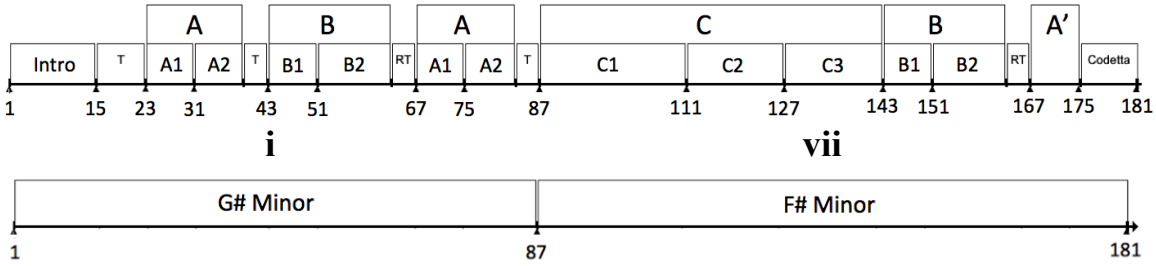


Figure 4.1: Harmonic Analysis of Movement I –"Le Petit Ballon"

While featuring a seven-part rondo form minus the third refrain, the tonal scheme deviates almost entirely from the traditional model. First, there are only two key areas in the entire movement, G# minor (mm. 1 – 86) and F# minor (mm. 87 – 181). Second, there are no modulations to the mediant, submediant, or dominant in either of the couplets. Additionally, there is no return of G# tonic after measure 86, and the only modulation in the movement is to an unrelated key area (vii).

An overall harmonic analysis of the key areas in the second movement "Danse Florival" appears in relation to its formal design in *Figure 4.2*

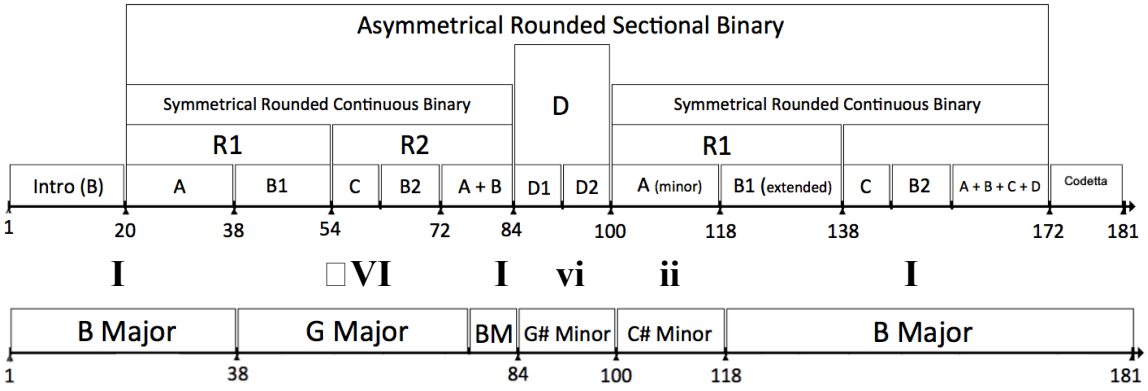


Figure 4.2: Harmonic Analysis of Movement II – "Danse Florival"

Unlike the previous movement, "Danse Florival" largely conforms to the expected tonal scheme with some notable exceptions: the small-scale binary is continuous and the second half (to the first reprise) modulates to the lowered submediant "VI" (rather than the submediant "vi") before returning to the tonic with the rounding of the form. The "D" section, appears in the submediant "vi" and is tonally sectional. Therefore when the first small-scale binary is considered as the first reprise of an overall binary (with the second reprise consisting of the "D" section), the tonal scheme of an asymmetrical rounded sectional binary is supported. One other small exception in the initial return of the first half of the second reprise in the overall binary form appears in the tonal area of the supertonic "ii" before returning to the original key of B major.

An overall harmonic analysis of the key areas in the third movement "Routes des Cretes" appears in relation to its formal design in *Figure 4.3*

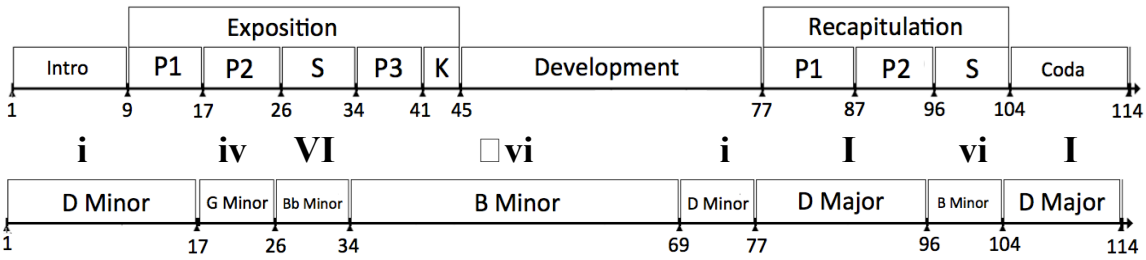


Figure 4.3: Harmonic Analysis of Movement III – "Routes des Cretes"

The final movement, "Routes des Cretes" is thematically and tonally in sonata form. The exposition features a modulation to the unexpected submediant "VI," but it does so through a temporary tonicization of the subdominant "iv" with the second variation of the primary theme. The development appears in the key of the raised submediant "□vi" and returns to tonic measure 68 prior to the recapitulation that begins in measure 77. The recapitulation features a change of mode to major and subsequent tonicization of the submediant "vi" before the cadential conclusion in the coda.

The harmonic language used in *Les Vosges* is tonal and functional. Mode mixture, modulations to distantly or unrelated keys, and tonal schemes that differ from those expected add interest to an otherwise straightforward harmony. Another way that color is added to the harmony is through linear chromaticism. *Figure 4.4* shows two such chromatic passages in the first movement "Le Petit Ballon."



Measures 4 – 5 Measures 10 – 12

Figure 4.4: Chromaticism in Movement I – "Le Petit Ballon," mm. 4 – 5 and 10 – 12

These are two instances of the linear chromaticism that used in "Le Petit Ballon" to supplement a standard harmonic content. Many more such examples can be found throughout the movement. Several other composers use linear chromatic passages as transitional material to add color to harmony. Milhaud uses chromaticism sparingly, but always to great effect as a cadential gesture, or when approaching new sectional material.

Figures 4.5 shows a similar passage in the third movement, "Ile de France" of *Suite Francaise.*



Figure 4.5: Milhaud, Suite Francaise Movement 3 – "Ile de France," mm. 19 – 20

Grofé uses linear chromatic passages in a similar way, however, not as sparingly as Milhaud. Grofé even goes so far as to overlap chromatic passages as whole statements, fragments and augmentations/diminutions. *Figure 4.6* shows one example of chromaticism being used to similar ends in the fourth movement, "Sunset" Grofé's *Grand Canyon Suite.*



Figure 4.6: Grofé, Grand Canyon Suite "Sunset", mm. 45 – 46

In conclusion, much of the thematic development in *Les Vosges* relies on techniques of fragmentation, augmentation, and linear chromaticism. Additional manipulation of the melody though variation supplements melodic development and provides unity amongst even them most contrasting sectional divisions.

CHAPTER V – RHYTHM AND METER

This chapter examines rhythmic and metric content as well as their relation to dance forms. All three movements of *Les Vosges* feature dance-like rhythms and meters. First, each movement is analyzed for the underlying rhythmic scheme.

Figure 5.1 shows the overall rhythmic scheme of the first movement of *Les Vosges*.

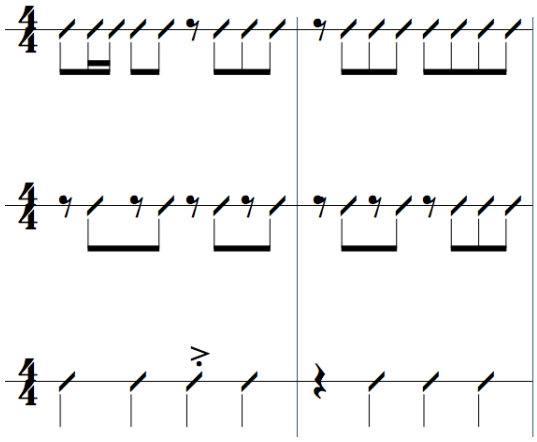


Figure 5.1: Rhythmic Scheme in Movement I – "Le Petit Ballon"

The lowest staff of these rhythmic schemes depicts the most rudimentary pulse that appears. Moving up a stave advances level of subdivision in the most frequently found rhythms. On the most basic rhythmic level, "Le Petit Ballon" consists of a two measure quadruple pulse with an accent on the third quarter of the first measure and a rest on the downbeat of the second measure. The accent in the first measure appears at a beat where the accompanying rhythms typically rest emphasizing any melodic motion falling on this accented beat. The following rest, on the downbeat of the second measure, creates a type of "void" for the listener, who expects to hear a continuation of quarter note pulse. This

void adds an unsettling "lilt" to an otherwise motoric rhythm. Moving up a staff on the rhythmic scheme, one encounters what is probably the most dance-like rhythm of "Le Petit Ballon," a rhythm that permeates every measure of the movement in one voice or another. The top stave contains arguably the most recognizable thematic rhythm of the movement. The interesting part of this top staff is not the rhythm itself, which is inseparably liked to the melody, but rather the placement of the additional accents along it. When the accents of the top rhythm are added to the pulse accent and void, an underlying rest-quarter-quarter-quarter-void-quarter-rest-quarter composite pattern emerges. It is to this pattern the listener is drawn in "Le Petit Ballon."

Figure 5.2 shows the four rhythmic schemes from the four respective sectional divisions of "Danse Florival."

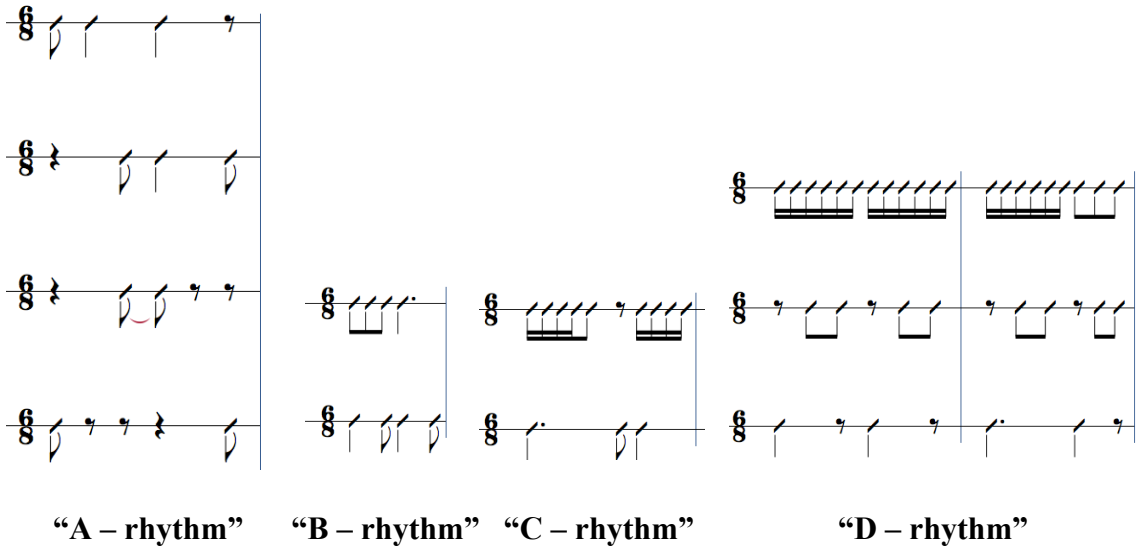


Figure 5.2: Four Rhythmic Schemes in Movement II – "Danse Florival"

At first glance, the rhythmic scheme of the second movement, “Danse Florival” appears to be more complex than the previous movement. This is due mainly to the fact that there are a greater number of rhythms that appear frequently enough to warrant consideration. Because of the sectional nature of the thematic material, any analysis of one individual rhythmic scheme would neglect the others and miss an important member of the pulse. Upon closer inspection, each sectional rhythm overlaps with at least one other. The pattern that emerges is much simpler. Straight eighths grouped in compound duple with accents on one, three, four, and six, resulting in a repeated dotted-quarter-eighth pulse.

The rhythmic scheme of the final movement, “Routes des Cretes,” appears in *Figure 5.3*.

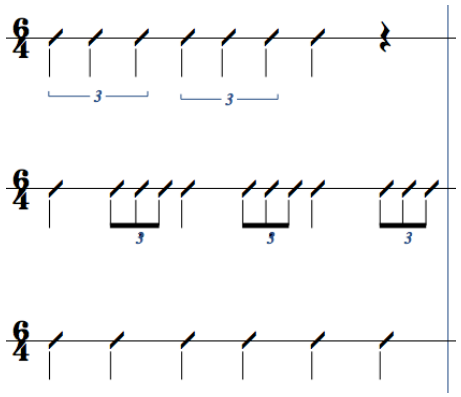


Figure 5.3: Rhythmic Scheme in Movement III – “Routes des Cretes”

The final movement, “ Routes des Cretes,” features a 6/4 motor rhythm with accents on one-three-five, producing a simple triple feel from a compound meter. The eighth-note triplet rhythm acts as an *anacrusis* to strengthen this 3/4 feel. However, the scheme is

often interrupted by syncopations caused by the two–against-three *sesquialtera* through rhythmic interactions between the underlying simple pulse and the quarter-triplet rhythm.

Following an analysis of the underlying rhythmic scheme it is possible to classify each movement of *Les Vosges* as a three movement dance suite organized with a typical Fast–Slow–Fast progression. The following table lists each movement of *Les Vosges*, character, the meter, the type of dance style most likely to be considered and several metrically comparable compositions for analysis.

Movement	Dance Type	Time	Character	Comparison
"Le Petit Ballon"	*Tambourin*	4/4	fast	Krisler, *Chinois*
"Danse Florival"	*Sicilienne*	6/8	slow	Fauré, *La Sicilienne*
"Routes des Cretes"	*Courante*	6/4	fast	Sauer, *Courante and Trio*

Based on a rhythmic and metric analysis of first movement of *Les Vosges,* "Le Petit Ballon," closely resembles a *tambourin* dance. A representative sample of measures from Fritz Kriesler's, *Tambourin Chinois,* are featured in *Figure 5.4.*



Figure 5.4: Kreisler, Tambourin Chinois, mm. 60– 64

Kreisler's Tambourin Chinois, like the dance form it takes its name, features a percussive non-melodic bass ostinato in a duple meter that is intended to simulate the sound of a beating drum. Patterns of rhythmic accents and a usually lively melody characterize this form, all traits that are found in "Le Petit Ballon." Moreover, the traditional *tambourin* is usually accompanied by, as the name suggests, a tambourine.

A rhythmic and metric analysis of the second movement of *Les Vosges* reveals that *"Danse Florival"* could be considered a *Sicilienne* dance. Fauré's, *La Sicilienne, shown in Figure 5.4.*



Figure 5.5: Faure, La Sicilienne, mm. 1 – 3

When comparing *La Sicilienne* and *"Danse Florival,"* the repeated dotted-quarter-eighth pattern contained in both becomes apparent. Furthermore, melodies of a Sicilienne tend to closely mirror this pattern, while elaborate upon them with turns, trills, and variation. These are all characteristics that can be found in "Danse Florival."

A rhythmic and metric analysis of the last movement of *Les Vosges* reveals that *"Routes des Cretes,"* most closely resembles a *courante* dance. *Figure 5.6* shows a representative sample of measures from Emil Sauer's *Courante and Trio*.



Figure 5.6: Sauer, Courante and Trio, mm. 5 –8

A *courante* is characterized by triple meter, with accents on the eighth-note *anacrusis* of each beat. Written in 6/4, the motor rhythm and accents contained in "Routes des Cretes" distinctly creates simple triple feel meter. Although the third movement is slightly faster than the traditional *courante* the repetitious nature combined with triplet syncopations and deliberate melody, produce an effect very much like that of the dance style.

In conclusion, by analyzing the rhythms found frequently in each movement of Les Vosges, the underlying rhythmic and metric schemes are revealed. Furthermore, these rhythmic schemata enable each movement to be classified according to a dance that features similar characteristics: "Le Petit Ballon," closely resembles a *tambourin.* "Danse Floarival," is similar to a *Sicilienne*, and "Routes des Cretes," a *courante.*

CHAPTER VI – GENRE

Les Vosges, can be described as a programmatic three–movement orchestral dance suite that features modified traditional formal and tonal structures, linear chromaticism, and thematic and rhythmic schemata that are largely dependent on melodic developmental procedures. This chapter examines a number of works with similar characteristics.

The table in *Table 6.1,* offers a cursory comparison of *Les Vosges* with four other works with similar characteristics: (1) *The Grand Canyon Suite by* Ferde Grofé. (2) *Suite Francaise*, by Darius Milhaud, (3) *The Oriental Suite Beni Mora* by Gustav Holst, and (4) *Galntai Tancok*, by Zoltán Kodály.

Table 6.1 Orchestral Music of Similar Genre

Orchestral Suite Movements	Kahler – *Les Vosges*	Grofe – *Grand Canyon Suite*	Milhaud – *Suite Franciase*	Holst – *Beni Mora Oriental Suite*	Kodály – *Dances of Gálanta*
I	"Le Petit Ballon"	"Sunrise"	"Normandie"	"First Dance"	Galantai Tancok (Dances of Galanta)
II	"Danse Florival"	"Painted Desert"	"Bretagne"	"Second Dance"	
III	"Routes des Cretes"	"On the Trail"	"Ile-de-France"	"Finale: In the Streets of the Ouled Nails"	
IV		"Sunset"	"Alscase-Lorraine"		
V		"Cloudburst"	"Provence"		

On a topical level, all of these orchestral works are programmatic, and all have similarities with *Les Vosges*. Three are self-identified as "suites," and that designation further is implied by the title of *The Dances of Galanta*. Similarly, Holst titles two of the three movements of *Beni Mora* as dances. Grofé's *Grand Canyon Suite* and Milhaud's *Suite Francaise* both refer to a geographical region. Despite being two movements longer, Milhaud's French titled *Suite Francaise* is the closest topical analog to *Les Vosges*, while Holst's *Beni Mora* is the most similar formally.

Next, the instrumentation of these four orchestral works in comparison to *Les Vosges* will be examined. The following table in *Table 6.2* lists the instrumentation called for by the score.

Table 6.2: Comparison of Instrumentation

	Kahler – *Les Vosges*	Grofe – *Grand Canyon Suite*	Milhaud – *Suite Franciase*	Holst – *Beni Mora Oriental Suite*	Kodály – *Dances of Gálanta*
Piccolo	Yes (Fl 2)	Yes (Fl 3)	Yes (Fl 2)	1 (Fl2)	1(Fl 2)
Flutes	2	3	2	2	2
Oboes	2	2	2	2	2
English Horn		1		1	
Clarinets	2 (in Bb)	2 (in Bb)	2 (in Bb)	2 (in A)	2 (in A)
Bass Clarinet		1			
Bassoon	2	2	2	2	3
Contrabassoon		1			
Horns	4 (in F)	4 (in F)	2 (in F)	4	4
Trumpets	2 (in C)	2 (in Bb)	2 (in Bb)	3 (in C)	2 (in C)
Trombones	2	2	2	3	
Bass Trombone	1	1			
Tuba	1	1		1	
Timpani	Yes	Yes	Yes	Yes	Yes
Percussion	B.D, S.D, Tri.Sus.Cym, Tambourine Glockenspiel Xylophone (2 players)	sus.cym, crash cym, B.D,S.D, T.D, Gong, wind machine, lightning machine, Bells, Chimes, (2Players)	S.D, Cym, B.D	B.D, S.D, T.DTri.Sus.Cym,crash cym Chimes,Gong, Glockenspiel Xylophone (3 players)	Tri. Glockenspiel (1 player)
Harp		1		2	
Keyboard		Celesta			
Strings	Standard	Standard	Standard	Standard	Standard

Several conclusions can be drawn from a comparison of the instrumentation between *Les Vosges* and these four similar works. While there are some glaring differences between these works, it is important to note the five have a very similar instrumentation. The *Grand Canyon Suite* has the largest instrumentation of the list, adding a third flute English horn, bass clarinet, contrabassoon, harp and celesta. *Beni Mora* has a reasonably comparable instrumentation until the two harpists are taken into account. *Dances of*

Galanta lacks low brass, but has an extra bassoon, which leaves *Suite Francaise* as the work with the closest instrumentation to *Les Vosges*, the difference being *Les Vosges* is scored for two additional horns in F, bass trombone and tuba.

A better understanding of the instrumental similarities and differences between these works of similar genre, offers the opportunity to locate comparisons and isolate specific passages in the literature that reflect the general character and style of each movement of *Les Vosges*. The following excerpts in show passages of similar style, texture, and orchestration.

Figure 6.3 shows a passage leading up to the entrance of the main in Holst's, *Suite in E Flat,* Movement II– "Intermezzo."



Figure 6.3: Holst, Entrance of the Main Theme, Suite in E Flat, Mvt II mm.39 – 46

Comparing this example with the following passage from the entrance of the main theme from “Le Petit Ballon” we notice some striking similarities in texture and orchestration, (*Figure 6.4).*



Figure 6.4: Comparison to Holst, "Le Petit Ballon" Mvt, I mm.20 – 25

Figure 6.5 presents a passage from the first movement of Milhaud's, *Suite Francaise* ^"Normandie," which features a transition from the main theme to a section contrasting derived from and fragmented material.



Figure 6.5: Milhaud, Suite Francaise Mvt, I "Normandie," mm.54 – 59

Figure 6.6 shows a similar passage, found in the second movement of *Les Vosges,* "Danse Florival," which also features the end of a previous theme and a transition to a contrasting section derived from fragmented.



Figure 6.6: Comparison to Milhaud, "Danse Florival" mm.35 – 41

Figure 6.7 presents a final comparison of a section of Milhaud's *Suite Provençale,* which shows a passage, composed of motivic fragments stated antiphonally over a motor rhythm.

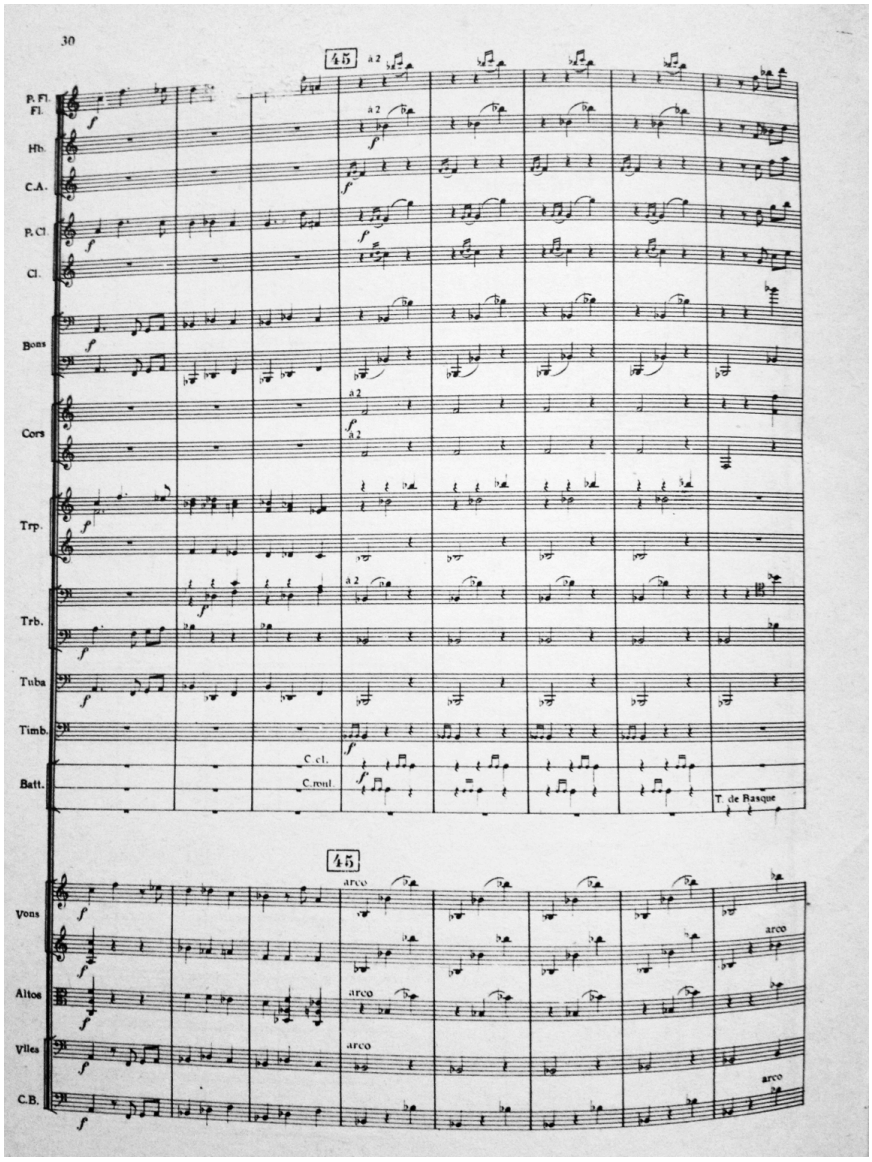


Figure 6.7: Milhaud, Suite Provençale Mvt, IV mm.42 – 49

Now a similar passage from the last movement of *Les Vosges,* "Routes des Cretes," that is composed of motivic fragments stated antiphonally over a motor rhythm.



Figure 6.10: Comparison to Milhaud, "Routes des Cretes" mm.46 – 51

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APPENDIX

Appendices include the score and MIDI audio realizations. These are available as attachments, listed on p. ix of this document.

Appendix

[Full Score]

Les Vosges

A Suite for Orchestra

Glenn Robert Kahler

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani
Glockenspiel
Xylophone
Suspended Cymbal
Snare Drum
Bass Drum
Tambourine
Triangle

Violin I
Violin II
Viola
Cello
Double Bass

Movements:

I – Le Petit Ballon
II – Danse Florival
III – Routes des Cretes

Total Duration – 15 minutes

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I - *Le Petit Ballon*



©2013 Chase Robert Veldt


7
(8va)
Fl
(8va)
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mp


13
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Vl
Vll
Vla
Vc
Db
a2
f
mp
mf


20
A
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Xylophone
Tambourine, lightly
A
VI
VII
Vla
Vc
Db


26
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
a2
1.
3.
p


32
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
1.
a2


38
B
Light and Airy
Fl
Fl /Pc
Ob
a2
Cl
a2
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
B
Light and Airy
VI
VII
Vla
Vc
Db
f
p
mp


45
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mf
mp
a2
B. Tbn.
Glockenspiel


53
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


61
C
Fl
Fl /Pc
Ob
Cl
Bsn
1.
a2
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Xylophone
Perc
Tambourine, lightly
C
VI
VII
Vla
Vc
Db


69
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
1.
a2
p


75
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
1.
a2
p


81
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
1.
a2
a2
a2
f
p
mf


D
Dark and Intense
87
Fl
Fl /Pc
(Change to Piccolo)
Piccolo
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tuba
Tp
Perc
D
Dark and Intense
VI
VII
Vla
Vc
Db


94
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tuba
a2
Tp
Perc
VI
VII
Vla
Vc
Db
f
mf
sfz


101
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
B. Tbn.
Tp
Perc
VI
VII
Vla
Vc
Db
sfz
mf
f


108
E
Delicately
Fl
Fl /Pc
Ob
Cl
Bsn
a2
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
choke
Perc
Suspended Cymbal
E
Delicately
VI
VII
Vla
Vc
Db


113
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


118
Fl
Fl /Pc
Piccolo
Ob
Cl
Bsn
1.
Hn
Tpt
Tbn
B.Tbn
Tuba
B. Tbn.
Tp
Perc
VI
VII
Vla
Vc
Db


123
F
Luscious
Fl
Fl /Pc
(Change to Flute)
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
F
Luscious
VI
VII
Vla
Vc
Db


128
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


136
Fl
Fl /Pc
Flute
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Sus. Cym.
p
Vl I
Vl II
Vla
Vc
Db


143
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
G
Vl
Vla
Vc
Db
mp
a2


149
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Glockenspiel
mp
Perc
Vl
VII
Vla
Vc
Db


156
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


163
H
Floating Away . . .
Fl
Fl /Pc
Ob
Cl
Bsn
1.
a2
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Sus. Cym.
Tambourine, Gradual al niente
H
Floating Away . . .
VI
VII
Vla
Vc
Db


169
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
1.
a2


175
Fl
Fl /Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mp
pp

II - *Danse Florival*

Romantically (♩. = 72)




11
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
(Change to Piccolo)
Piccolo
a2
a2
mp
cresc poco a poco.


18
A
Spirited
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
a2
Tpt
Tbn
B.Tbn
Tuba
Tp
Sus. Cym.
Perc
Triangle
A
Spirited
VI
VII
Vla
Vc
Db


22
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mp
a2


28
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mf


35
B
Lightly
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
(Change to Flute)
Flute
a2
1.
Glockenspiel
Triangle
p


42
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


C
Regal
52
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Snare
Bass Drum
C
Regal
VI
VII
Vla
Vc
Db
mf
1,2


58
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
a2
1,2
3,4
mf
mp


64
Fl
Fl / Pc
(Change to Piccolo)
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


70
D
Fl
Piccolo
Fl / Pc
Ob
a2
Cl
Bsn
Hn
1.
Tpt
1.
Tbn
Bs. Tbn.
B.Tbn
Tuba
Tp
Perc
D
VI
VII
Vla
pizz.
Vc
pizz.
Db


76
Fl
mp
Fl / Pc
mp
Ob
a2
mp
Cl
mp
Bsn
a2
mp
Hn
Tpt
1.
mp
Tbn
mp
B.Tbn
Tuba
Tp
Perc
VI
mp
VII
mp
Vla
mp
Vc
arco
mp
Db
arco
mp


83
E
Delicately
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
E
Delicately
VI
VII
Vla
Vc
Db
pizz.
p
1.


88
Fl
Fl / Pc
Piccolo
Ob
Cl
1.
Bsn
Hn
a2
a2
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
arco
arco
arco
arco
arco


93
Fl
Fl / Pc
Ob
Cl
a2
f
Bsn
Hn
Tpt
a2
f
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


F
Bittersweet
99
Fl
Fl / Pc
Piccolo
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
F
Bittersweet
VI
VII
Vla
Vc
Db


106
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mf
a2


111
Fl
Fl / Pc
(Change to Flute)
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


G Flowing
Fl
Fl / Pc
Flute
Ob
Cl
Bsn
a2
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Glockenspiel
Triangle
G Flowing
VI
VII
Vla
Vc
Db


126
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
(Change to Piccolo)
a2
1.
Tuba
mp


134
Fl
mp
Fl / Pc
Piccolo
Ob
cresc poco a poco.
Cl
a2
mp
Bsn
cresc poco a poco.
Hn
cresc poco a poco.
cresc poco a poco.
Tpt
cresc poco a poco.
Tbn
B.Tbn
Tuba
Tp
cresc poco a poco.
Perc
Vl
cresc poco a poco.
Vll
cresc poco a poco.
Vla
cresc poco a poco.
Vc
cresc poco a poco.
Db
cresc poco a poco.


H
Triumphant
137
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Snare
Bass Drum
a2
f
H
Triumphant
VI
VII
Vla
Vc
Db


141
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
(Change to Flute)
f
f


145
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Vl
Vll
Vla
Vc
Db
mf
Flute
a2


150
Fl
Fl / Pc
(Change to Piccolo)
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
pp
Sus. Cym.
Perc
pp
Bass Drum
pp
VI
VII
Vla
Vc
Db


I
Grandiose
Fl
Piccolo
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Snare
Perc
I
Grandiose
VI
VII
Vla
Vc
Db
simile
simile


162
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Sus. Cym.
Snare
VI
VII
Vla
Vc
Db
a2
ff


167
Fl
Fl / Pc
Ob
Cl
Bsn
a2
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


J
Attacca III
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
a2
mf
mp
pp

III - *Routes des Cretes*




A
6
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tuba
(Bring Out)
Tp
Sus. Cym.
Perc
A
VI
VII
Vla
Vc
Db


11
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


16
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Bass Drum
choke
VI
VII
Vla
Vc
Db
a2
mf
p
f
mp
pp


21
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
a2
pizz.


B
Playful
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Snare
Bass Drum
B
Playful
VI
VII
Vla
Vc
Db
pizz.


30
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mf
mp
f
pp
tr
Tuba
choke


C
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Sus. Cym.
Bass Drum
C
VI
VII
Vla
Vc
Db
arco
Divisi, arco & pizz


41
D
Deliberately
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Bs. Tbn.
Tp
Perc
Snare
Triangle (open)
D
Deliberately
Vl I
Vl II
Vla
Vc
Db
Unis.
arco
a2


46
Fl
Fl / Pc
Ob
Cl
1.
a2
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
mp < f
f
mf


52
Fl
Fl / Pc
Ob
Cl
Bsn
1.
3.
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db


58
E
Lightly
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
E
Lightly
VI
VII
Vla
Vc
Db
pizz.


65
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Sus. Cym.
Vl
Vla
Vc
Db
arco
1.
a2
mf
mp
f


72
F
Building Intensity
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Bs. Tbn.
Tp
Perc
F
Building Intensity
VI
VII
Vla
Vc
Db
Div.


79
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
VI
VII
Vla
Vc
Db
(Change to Piccolo)
Piccolo
a2
Snare
Bass Drum
mf
mp


G
Joyously
85
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Sus. Cym.
G
Joyously
VI
VII
Vla
Vc
Db
Unis.
1.
ff
f
p


90
Fl
Fl / Pc
(Change to Flute)
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Sus. Cym.
Perc
VI
VII
Vla
Vc
Db
pizz.


H
Playful
95
Fl
Fl / Pc
Flute
Ob
Cl
Bsn
Hn
Tpt
Tbn
B Tbn
Tuba
Tp
Snare
Perc
H
Playful
VI
VII
Vla
Vc
Db
pizz.


100
I Heartfelt
Fl
Fl / Pc
Ob
Cl
Bsn
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
Perc
Triangle
I Heartfelt
VI
VII
Vla
Vc
Db
arco


105
rit.
Fl
Fl / Pc
Ob
Cl
Bsn
a2
Hn
Tpt
Tbn
B.Tbn
Tuba
Tp
choke
Sus. Cym.
Perc
Bass Drum
VI
VII
Vla
Vc
Db

VITA

A native of northwest Ohio, Glenn Kahler spent much of his life involved in a variety of musical activities. Piano, percussion, and voice lessons at an early age were later augmented by involvement in marching and symphonic bands, concert choirs, and musical theatre. All of these activities reinforced his fascination with the wide-ranging capabilities of music. As a result, he developed both a passion and profound respect for Music and the Arts.

In 2011, Glenn graduated with a Bachelors degree in music theory and composition from The University of Tennessee under the direction of Dr. Kenneth Jacobs. Following graduation from the Bachelors program, Glenn was awarded a graduate teaching assistantship to pursue a Masters of Music, where he taught undergraduate courses in ear-training and music theory. In 2014, Glenn received his Masters of Music degree in composition and is currently the Director of Music and Liturgy at Sacred Heart Cathedral in Knoxville.

Notable performances of Glenn's acoustic and electronic music include university and youth symphony orchestras, and participation in annual recitals. He has written commercial works for industry-leading companies such as Borg Warner and ATI-Firth Sterling and garnered nominations for national advertising federation ADDY awards. Glenn is a member of the Society for Electro Acoustic Music in the United States, Southeastern Composers League, American Choral Directors Association, The College Music Society, Society of Composers, Phi Kappa Phi National Honor Society and Pi Kappa Lambda National Music Honor Society.