


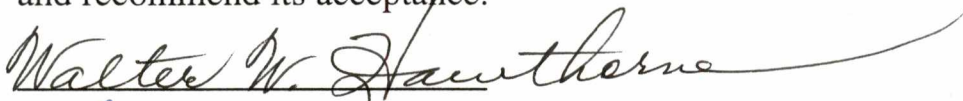
To the Graduate Council:

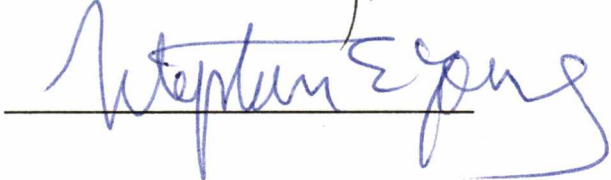
I am submitting herewith a thesis written by Robert P. Cronin entitled "Aurea: A Composition for Orchestra." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Composition.



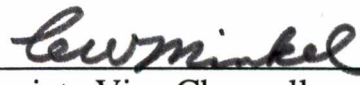
Allen Johnson, Major Professor

We have read this thesis
and recommend its acceptance:





Accepted for the Council:



Associate Vice Chancellor and
Dean of The Graduate School

AUREA: A COMPOSITION FOR ORCHESTRA

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

Robert P. Cronin
May 1996

Copyright © 1996 Robert P. Cronin
All Rights Reserved

DEDICATION

to my father,
for his love and guidance

ACKNOWLEDGMENTS

I would like to thank my composition teacher Allen Johnson for his help over the past two years. His unique view of music and of the compositional process has taught me a great deal and has improved the quality of my compositions. I would also like to thank the other members of my committee, Steve Young and Walter Hawthorne, from whose knowledge and experience I benefited immensely.

A special note of thanks goes posthumously to Calvin Huber. He was a wonderful teacher and scholar. His love for and dedication to music will influence me for a long time to come.

ABSTRACT

Aurea (pronounced *au ray' a*) is a composition for large orchestra composed by Robert Cronin. It was completed in January of 1996 and is approximately 12 minutes in length. It partially fulfills the requirements for the degree of Master of Music in Composition at the University of Tennessee, Knoxville.

This thesis documents the origins, form, and principle features of Aurea. It also includes a comparison to works and techniques of other composers that influenced its composition. By comparing and contrasting this information, a deeper understanding of the composer's work will be gained.

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE ORIGINS AND FORM OF <u>AUREA</u>	1
II. IMPORTANT INFLUENCES AND TECHNIQUES.....	9
Schuman	
Corigliano	
Schostakovich	
Stravinsky	
Schoenberg	
III. SUMMARY	23
BIBLIOGRAPHY	24
APPENDIX: <u>AUREA</u>	25
VITA	82

LIST OF FIGURES

FIGURES	PAGE
1. <u>Aurea's</u> Formal Structure.....	2
2. <u>Aurea's</u> Arch Form, Part A.....	2
3. Opening Theme.....	3
4. Chord in Bar 11.....	3
5. Brass in Bar 106.....	4
6. String Ostinato in Bar 162.....	5
7. Musical Seed, Bar 183.....	6
8. Passacaglia Theme.....	6
9. Schuman's <u>Symphony No. VI</u> , Homogeneous Groups.....	10
10. Corigliano's <u>Symphony No. 1</u> , Two Rhythmical Planes.....	12
11. Opening of Shostakovich's <u>Prelude No. 14</u> , Texture.....	14
12. Opening of Shostakovich's <u>Fugue No. 16</u> , Slow Fugue.....	15
13. Stravinsky's <u>Le Sacre du Printemps</u> , <i>Cortège du Sage</i> , Layering..	17
14. Schoenberg's <u>Five Pieces</u> , <i>Vorgefühle</i> , Canonic Writing.....	20
15. Schoenberg's <u>Five Pieces</u> , <i>Vorgefühle</i> , Stacked Chord.....	21

CHAPTER 1

THE ORIGINS OF AUREA

The initial idea for Aurea came from a photograph in the 1995-1996 National Audubon Society calendar. The photograph depicted the intricate root system of a tree called the Strangler Fig (*Ficus aurea*) in the South American rain forest. It struck this author that these intertwining root systems could be represented in music. The idea was enhanced after reading an explanation of the process by which the Strangler Fig grows. The Fig's seed is dropped or comes to rest high up on an already existing tree. From there, a single root makes its way down the trunk of the host tree until it reaches the soil. Once rooted, the Fig begins to grow and expand, wrapping itself around the trunk of the host tree. As the Fig matures, it literally strangles the host to death. If this strangulation does not kill the host, the branches of the fig eventually grow thick and wide enough to prevent light from reaching the host. Eventually, the Strangler Fig replaces the host tree.

The process by which the Strangler Fig takes over the host tree and uses its structure to grow is codified in musical terms in Aurea. Aurea is not a programmatic composition, but instead uses the Strangler Fig as the basis for its formal organization. The key to the process of codifying it into musical terms is the existence of a host. In this case, the host is represented by a section of music. This section has its own shape and identity, and could easily function as a separate composition. A musical seed begins to take root within this host form. In this way, the music of the host serves as the shell, or the building blocks, of the musical seed's growth. Just as the

branches of the fig tree thicken and lengthen so as to steal light from the host, the music of the musical seed grows and extends beyond the scope of the host's: louder, thicker and more forceful. What results is a transformation of the host's music.

THE FORM OF AUREA

Aurea is divided into two distinct parts (see Fig. 1). The first part, labeled A, represents the host tree and the second part, labeled B, represents the Strangler Fig.

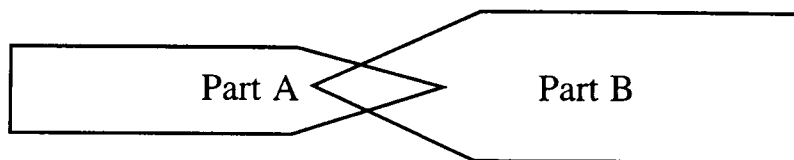


Figure 1. Aurea's Formal Structure

Part A is shaped in arch form with three distinct, alternating sections (see Fig. 2).

sect.	I	II	III	II	I
meas.	1	73	106	162	201

Figure 2. Aurea's Arch Form, Part A

Following a short transition, the clarinets open section II with a jazzy, syncopated theme in bar 73. This second theme is in stark contrast to the mood of the opening theme. The entire second section is composed predominantly of woodwinds in thirds and its material is derived from the chord in figure 4. The jaunty character of section II continues through bar 105.

Section III opens with the brass (see Fig. 5). The music of this section is characterized by homophonic writing. Each section of the orchestra (woodwinds, brass and strings) alternates in the presentation of the material. The addition of the percussion section to the texture adds to the rhythmic element.



Figure 5. Brass in Bar 106

The level of dissonance rises steadily throughout section III, culminating in the repetition of the material which opened the section, now presented by the full orchestra.

The ostinato figure in the strings (bar 162) announces the return of the music of section II (see Fig. 6).

Figure 6. String Ostinato in Bar 162

Accompanying the ostinato figure is a new, jaunty melody in the woodwinds derived harmonically from the material in bar 84 and melodically from the interval of a perfect fourth. The jazzy theme does return however, somewhat altered, in the clarinets (bar 168) superimposed over the new material. Rhythmic tension builds throughout the section and peaks in bar 178. A new, calmer melody appears after a short transition and consists of a flute solo (bar 183) and a horn solo (bar 191). These solos and the string accompaniment are all based upon the perfect fourths first presented in the woodwinds in bar 164.

The music of section I returns in measure 201 and the bassoon emerges from the texture presenting the main theme of Aurea in its entirety (see Fig. 3). The chord from figure 4 also returns in measure 205. Part A of Aurea comes to a close in measure 208. This part of the composition represents the host, the section of the work that could function as a composition in itself, possessing its own contrast, shape and structure.

The musical seed of part B has already taken root in the composition before the conclusion of part A. In measure 183, the ostinato figure in the

horns, cellos and timpani represents its initial growth (see Fig. 7). Harmonically, the rest of the music centers around the tonal center E. The accompanying ostinato however, highlighting the growth of the foreign element within the host, is based on the contrasting pitch E-flat. The tension and dissonance that this clash of tones creates, separates the two structures tonally for the listener. The same separation is present in the phrase that follows, as the melody moves to the tonal center of B (bar 191) and the ostinato shifts up to the pitch G.

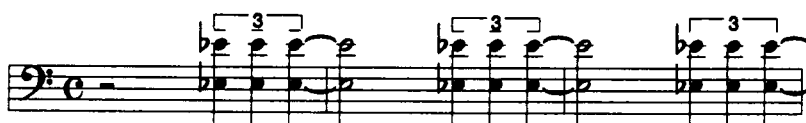


Figure 7. Musical Seed, Bar 183

Part B proper begins in measure 209. The trombones present a melody (bar 210) previously heard in section I (bar 30). It is accompanied by surging scalar passages in the strings and winds. This melody serves as most of the material for part B. It is first treated as the theme of a passacaglia (section IV). Each repetition of the passacaglia theme is four bars in length and begins with the basses in measure 214 (see Fig 8).



Figure 8. Passacaglia Theme

The remaining string sections (cellos, violas, violin 2, violin 1) enter one after the other in a fugal manner. Following a short pause, the celesta,

the flute and two horns in thirds take turns presenting the theme, each orchestrated differently. Next the passacaglia occurs in the brass and percussion. They present the theme in canon, at the interval of two beats. The final part of the passacaglia (bars 150-153) serves as a transition to section V.

Section V also begins with the passacaglia theme in the trumpet in bar 254. The main feature of this section is the systematic layering of melodic material over the theme. Also present are numerous ostinato figures in the accompanying instruments. The violins enter in canon with the trumpet in bar 259. The bass instruments add a counter melody in bar 262 with a contrasting rhythm. The horns and cellos add a final layer in bar 267. From measure 270-273, each of the layers systematically begins to take on a steady eighth-note pulse, as if being somehow forced to do so. By measure 274, the entire orchestra has achieved a unison rhythm of steady, eighth-notes, except for the cello and horns which enter in bar 276 with a counter-rhythm of quarter-note triplets that disrupts the rhythmic flow. This clash of unison rhythms continues until the beginning of section VI (bar 282).

Section VI contains clear-textured music that contrasts with the multi-layered sounds of section V. The horn's and cello's triplet rhythm of section V has now become the accompaniment to a lyrical horn solo. The cello section takes up the melody in bar 286. After the fragmentation of the passacaglia theme and the reappearance of some material from section III, the coda begins decisively in measure 304.

The coda also has the passacaglia theme as its main feature. Its rhythm however has been altered from flowing triplets to that of a march

in 4/4 time. It is also echoed canonically. A snare drum accompanies the theme in military fashion, but soon accelerates ahead of the canon's tempo. The resulting complexity is heightened by the accompanying punctuated chords. The chords are in 6/8 time, and are only coordinated with the march every third bar. All of these various elements come together in bar 314, where the music is propelled forward. The chord in bar 318 suspends the forward motion temporarily, and Aurea cadences decidedly on an E-flat Major chord.

The "Golden Proportion," as used so masterfully by Bela Bartok in works like his Music for Strings, Percussion and Celesta, is present in Aurea. In simple terms, the golden proportion is defined as follows: where there exists two sections labeled X and Y, the relationship of X to Y is the same as the relationship of Y to the whole. Thereby, the larger of the two sections, section Y, is approximately two-thirds of the whole (.618...). The golden proportion can be expressed either in terms of time, or more conveniently, number of measures. Both whole compositions and sections of compositions can be composed with the golden section in mind. Often, an important event occurs at the point where sections X and Y meet. This is referred to as the golden section. In Aurea, the golden section, when referring to the complete work, falls approximately at measure 208 or the point that divides Part A from Part B, Part A being the larger of the two. Part B itself is in golden proportion. The golden section falls approximately at measure 275 or the point where the eighth-notes "strangle" the texture. This author feels that composing with the golden proportion in mind adds a special quality to the music.

CHAPTER 2

IMPORTANT INFLUENCES AND TECHNIQUES

What follows is a discussion of five composers whose works had the greatest influence on the composition of Aurea. Included is information on specific techniques they used and references to the passages in Aurea to which they apply.

William Schuman

William Schuman (1910-1992) was one of America's most prolific composers of orchestral music. His most significant contribution to the medium are his ten symphonies. In them, Schuman employs a wide range of melodic and harmonic styles. Rhythm, however, is one of the composer's most important features. He tended to avoid regular rhythmic patterns, choosing instead to accent the offbeats, using syncopation and rhythmic patterns placed across the barline. Schuman used the orchestra in homogeneous groups (i.e., brass, woodwinds, strings), emphasizing parallel motion within each group. A typical example of this type of writing can be seen in his Symphony No. VI, from measures 516-520 (see Fig. 9).

This technique of orchestrating in homogeneous groups, with accented offbeats and the use of syncopation is also utilized in Aurea, from measure 110-116¹. The brass, woodwinds and strings alternate presenting the rhythmical figures, each one bar in length.

¹See Appendix for all references to bar numbers in Aurea.

520

Picc.

Fl. I
II

Oboe I
II

Eng. Hn.

Cl. I
II

Bass Cl.

Bn. I
II

C. Bn.

Hn. I
II
III
IV

Tpt. I
II
III

Trb. I
II
III

Tuba

Timp.

Viol. I
II

Viola

Vcl.

Bass

520

Figure 9. Schuman's Symphony No. VI, Homogeneous Groups

John Corigliano

John Corigliano (b.1938) is one of America's most widely performed composers. In recent years, much attention has been given to his Symphony No. 1 (1988-89), inspired by the loss of many of his friends to AIDS as well as by the AIDS quilt. At some point during the Symphony, Corigliano employs almost all devices available to a contemporary composer. The second movement features a fanatical scherzo based on the tarantella. Corigliano attempts to highlight the inherent features of a tarantella, namely a continually increasing speed and a "strange kind of insanity,"² associated with the bite of the tarantula. For inspiration, he tried to "picture some of the schizophrenic and hallucinatory images that would have accompanied that madness."³ To that end, as the movement progresses, there is a "slow, relentless progression toward an accelerated 'madness.'"⁴ In order to achieve this madness in musical terms, Corigliano stacks very fast music in the woodwinds and strings, on top of music characterized by a steady acceleration in the percussion, piano and harp (bar 272, see Fig. 10). Both layers are based on the tarantella rhythm. The resulting aural experience is one where two rhythmical planes exist simultaneously, and completely distinct from one another. They join together as one plane in measure 277, because the slower layer has reached the speed of the faster layer.

²John Corigliano. Symphony No. 1, (New York: G. Schirmer Inc., 1990), program note.

³Idid., program note.

⁴Idid., program note.

94

272 $\frac{2}{1}$ $\frac{3}{2}$

Fl. 1
1-3
Oboe
F. H.
Cl. 1, 2, 4
1-3
Bsn.
Cbn.
Hrn. 1, 3
4, 4
1-3
Tpt. 1, 3
Tbn.
Tba.
Timp.
Perc.
S. Tr.
T. Tam.
B. Dr.
Pno.
Hrp.
Vln. 1
2
Vla.
Vcl.
Cb.

*) continue at same tempo - ignore conductor's beat (which will accelerate)

Figure 10. Corigliano's Symphony No. 1, Two Rhythmical Planes

A similar type of stacking of rhythmical planes occurs in Aurea beginning in bar 304. Here the snare drum, in quarter-notes, accompanies a canon in the trumpet and trombone, in typical military fashion. Soon however, the snare drum speeds ahead of the established tempo, and continues to accelerate out of phase until it reaches the speed of the eighth-note in bar 315 and rejoins the orchestra. The use of this device in Aurea differs from that employed by Corigliano in his Symphony. Corigliano allows one rhythmic plane to accelerate up to the speed of the other, while in Aurea both planes begin at the same speed and one accelerates ahead of the other. In both cases however, two distinct planes are established. The resulting combination of the two planes adds greatly to the excitement of the coda.

Dmitri Shostakovich

Throughout his compositional career, Dmitri Shostakovich (1906-1975), was particularly concerned with texture in his compositions. Often his choice of textures gave his music a personal identity. These textures resulted from unique combinations of sounds or instruments in a way that highlighted his intentions. Shostakovich used this to great effect in each of his fifteen symphonies. His range of choices includes lively and often demonic scherzos featuring the woodwinds and brass (Symphony No. 6, II) and very expressive adagio writing in the strings (Symphony No. 10, I) as well as numerous others. Even when composing for piano alone, Shostakovich was able to create unique textures. These textures, when

heard in a concert hall, are immediately identifiable as music of Shostakovich.

A typical example of this type of texture is found in the Prelude No. 14 (see Fig. 11) from Shostakovich's 24 Preludes and Fugues for Piano. Features of this prelude include the pedal point on B-flat, the relatively limited range of melody notes with an emphasis on the repetition of small motives and the overall somber effect that this texture presents. The music is almost suspended in time and all forward motion ceases.



Figure 11. Opening of Shostakovich's Prelude No. 14, Texture

One additional representative feature of Shostakovich's style was his ability to create a *slow* fugue. In this way, he was able to combine elements of the fugue with melodies in the style of those described above: slow, often somber and suspended in motion. A good example of this can be found in the Fugue No. 16 (see Fig. 12).

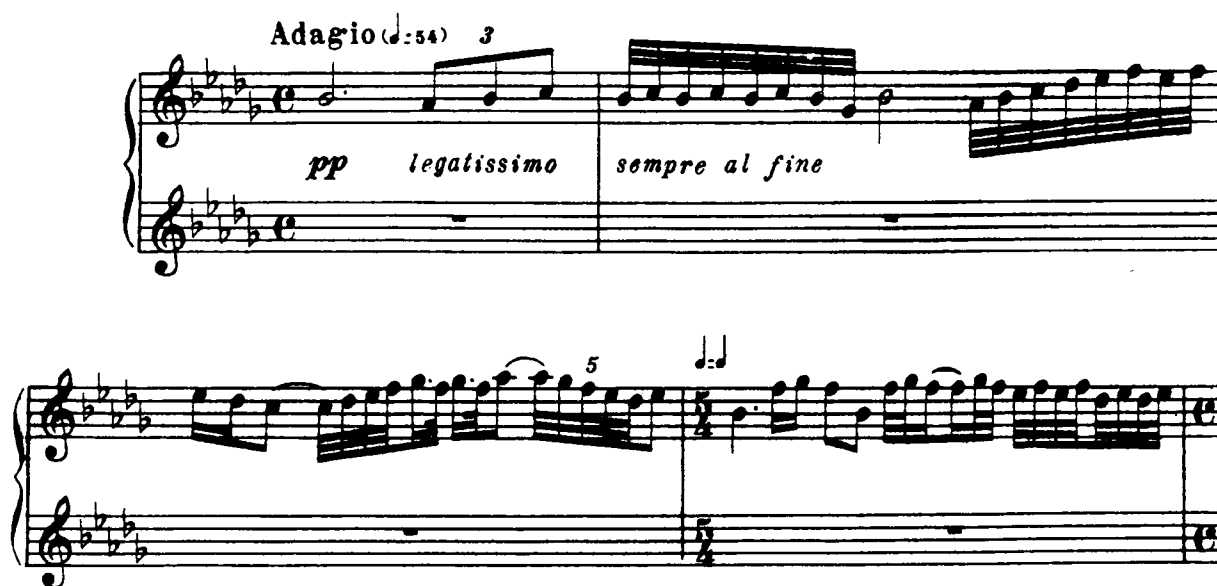


Figure 12. Opening of Shostakovich's Fugue No. 16, Slow Fugue

The subject is particularly long, almost to the point where one is unable to remember it by the time the second voice enters. Shostakovich has again created a texture where all forward motion has been suspended. This is particularly apparent when considering the length of the first note in relation to the speed of the movement as a whole. The note itself will have completely died away by the time the fourth beat is reached. Melodic features again include a melody with a limited tessitura composed of short melodic motives repeated and varied. Another example of a slow fugue is the Fugue No. 8. It also begins with a melody composed of relatively few pitches and is built upon repetition of motives, fragmented and shortened.

A similar texture is incorporated into the beginning of Aurea. The opening melody is limited to the pitches C and D and is built upon repetitions of small melodic fragments. The melody is then placed over a pedal note E-flat. Aurea also opens with a slow fugal exposition, similar to those described above.

Igor Stravinsky

No composer in the twentieth century had a more profound influence on other composers in more ways than Igor Stravinsky (1882-1971). Le Sacre du Printemps stands out as of Stravinsky's most influential work. One important technique that he employed in the work was the systematic layering of melodic material, each layer containing a different metric pulse.

At number 64, shortly before the section marked *Cortège du Sage*, the tubas introduce the first layer consisting of a pulsing melody in 2/2 time, grouped irregularly in two-bar, three-bar and four-bar units (see Fig. 13). The music is accompanied by staccato eighth-notes suggestive of a march in common time.

Three bars after number 65, the horns begin the next layer. The material develops gradually out of whole notes and three counts before number 70, begins to repeat a melodic motive eight quarter-note beats in length. Aurally, this material sounds like the beginning of a folk-like theme in 4/2 time. Stravinsky, however, starts the motive on a weak beat of the measure, causing each of the repetitions of the motive to begin on a different beat. The uniqueness of this layer is particularly apparent in conjunction with the steady pulsations in the tuba. This information, along with the fact that the first note of the motive (E) sounds like an anacrusis, enhances the rhythmic complexity of the layer.

CORTÈGE DU SAGE.

The image displays a page of a musical score for the 'Cortège du Sage' section of Stravinsky's 'Le Sacre du Printemps'. The score is arranged in a traditional orchestral format with multiple staves for different instruments. The measures shown are 67, 68, and 69. The instruments listed on the left include Oboi (1.2), Fag. (1.2), C. Fag., Cor. (1.2, 2.4, 3.6), Tenori (Sib), Bassi, Timp., Gr. C., Tambur, Violo, C. Celi, and Bassi. The score features complex rhythmic patterns and dynamic markings such as *sempre poco sf*, *sfzcc*, *mf*, *divisi*, and *2 staff*. The notation includes various note values, rests, and articulation marks. The page is numbered 67, 68, and 69 at the beginning of each system.

Figure 13. Stravinsky's Le Sacre du Printemps, *Cortège du Sage*, Layering

The bass-drum enters with the third layer at number 66. It appears at first glance that the bass-drum's note is the first beat of a 3/4 bar. With the entrance of the tam-tam at number 68, Stravinsky reveals that he has divided the three beats in half, creating instead a steady pulse that has the feel of two, slow quarter-notes in 2/4 time. The pulse has a completely different metrical feel than either of the other layers. The remaining sections of the orchestra enter at number 70, each section enhancing one or the other of the layers. Stravinsky has created here a section of music of great complexity and variety both rhythmically and metrically, which despite the numerous elements it contains, makes complete sense as a unit with each part playing an important role.

A rhythmical layering similar to the one employed by Stravinsky occurs in Aurea beginning in bar 254. This section was discussed in detail in Chapter 1, page 7.

Arnold Schoenberg

Some of the most important contributions made by Arnold Schoenberg (1874-1951) to music were in the area of twelve-tone composition. He is the undisputed founder of that style of composing. Before he made his ground breaking advances in twelve-tone composition, Schoenberg was experimenting with stretching his post-romantic, highly-chromatic style to its limits. By stretching these limits, Schoenberg was forced to find ways other than tonality by which to unify his music. To this end, he sometimes turned to counterpoint, and more specifically to canon. An example of a work from this period that influenced the composition of

Aurea is Schoenberg's Five Pieces for Orchestra, Op.16. In the first movement marked *Vorgefühle*, Schoenberg applies some of these canonical techniques to his music.

Beginning at number 10, the first evidence of a canon in the movement appears (see Figure 14). The first violins, second violins and violas play Schoenberg's melody in strict two-part canon in eighth-notes. Nine bars later, the cellos are added and all the strings together expand the same melody to a strict, four-part canon. Another layer of music enters at number 10 in the trombones. This is the same melody presented by the violins, but augmented to quarter-notes. The trumpets also enter at number 10 and their version of the same melody has been augmented to half-notes. These three layers are accompanied by sustained notes in the bassoons and horns as well as an ostinato figure prevalent throughout the movement in the harp and timpani.

A similar type of canonic writing can be found in Aurea at number 13. Here each of the string sections enter with the theme in canon at two beats. Two horns enter with the same melody in augmentation in the fifth bar. The other two horns enter in the sixth bar with the answer. Next, the oboes and flutes enter in canon playing the melody in its original form and the section ends with the piccolo in diminution.

The second technique of Schoenberg which influenced this composer appears later in the same movement described above (see Figure 15). The ostinato present in the harp part at number 10 reappears there at number 13. After the contrabasses play their version of the movement's opening theme over the ostinato, Schoenberg presents a series of seven canonic

entrances in the winds. The music is not so melodic in nature, but instead is comprised of the repetitive alternation of a half-step.

The image displays a page of a musical score for Schoenberg's *Five Pieces, Vorgefühle*. The score is written for a full orchestra and includes the following parts and markings:

- Flg. (Flute):** I. II. III. *ff*
- Hr. in F. (Horn in F):** I. III. *Mit Dämpfer ff*; II. IV. *ff*
- Trp. I. in B. (Trumpet I in B):** I. allein mit Dämpfer *ff*; Flatterzunge
- Pos. (Poson):** I. II. *ohne Dämpfer*; II. mit Dpt. *ff*; mit Dämpfer
- III. IV. (Poson):** mit Dämpfer *ff*
- Btba. (Baritone):** mit Dämpfer *ff*
- Tamt. (Tambourine):** *ff*
- Xyl. (Xylophone):** *ff*
- Gr. Trom. (Great Drum):** auf beiden Fellen *ff*
- Pk. (Percussion):** *ff*
- Hrfe. (Harp):** *ff*
- Viol. (Violin):** I. *fff*; II. *fff*
- Viola:** *fff*
- Vcello. (Violoncello):** pizz. *fff*
- Kb. (Kontrabaß):** *fff*; pizz.

Figure 14. Schoenberg's *Five Pieces, Vorgefühle*, Canonic Writing

Each successive entrance is stacked on the previous one at the interval of a perfect or augmented fourth. The resulting stacked chords alternate and are of unique sonority. However, aurally, one's attention is drawn to each of the successive entrances of the winds and to their steady, eighth-note pulse, as the chord expands and the tessitura rises up from the fourth horn to the piccolo. One is forced to wonder whether Schoenberg was more concerned with producing a specific chord or trying to produce a series of canonic entrances that rise in tessitura. Perhaps the music played is not as important as the event. Schoenberg's careful planning in this case is one of the reasons this movement works so well.

The musical score for Schoenberg's *Five Pieces, Vorgefühle, Stacked Chord* is presented across ten staves. The instruments are: Kl. Fl. I., Gr. Fl. I., Ob. I. II., Engl. H., Fag. I., Hr. IV. in F., Pos. I. II. III., Stba., and Hrfe. The score illustrates the 'stacked chord' technique, where successive chords are stacked at intervals of a perfect or augmented fourth. The music features eighth-note pulses and dynamic markings such as *stacc.*, *ppp*, and *pp*. The Hr. IV. in F. and Pos. I. II. III. parts are marked *mit Dämpfer* (with mutes).

Figure 15. Schoenberg's *Five Pieces, Vorgefühle, Stacked Chord*

This section influenced the composition of Aurea in section V of Part B as explained in the previous chapter, page 7. By bar 270, the full orchestra has entered and all of the layers is present. The music now begins to be taken over steadily by an eighth-note pulse, until bar 274 where the previous texture is replaced by the eighth-note. Schoenberg's influence can be seen here, in that the resultant chord (bar 274) is not as important as the fact that the listener hears that the previous music has been replaced, or "strangled."

The last four bars of Schoenberg's movement demonstrate one final influential technique. Here he layers his dynamics. The strings and winds begin fortissimo and forte respectively, and gradually diminish. Meanwhile, the trombones and later the tuba gradually crescendo over the four bars and add flutter-tonguing for effect. These resulting multi-layered sounds give the ending of the movement great excitement.

A similar dynamic layering occurs in Aurea in bars 199-201. Over an ostinato in the horns, the strings and bassoon play a chord on beat three of bar 199 comprised of two successive half-steps. While the strings steadily diminuendo from forte down to silence, the bassoon emerges from the texture and recalls the opening theme of Aurea in bar 201. Such subtle changes in texture and flow greatly enhances the work.

CHAPTER 3

SUMMARY

This thesis has attempted to document the most important features of the work Aurea by Robert Cronin. It has included a discussion of the origins and form of the work, as well as a comparison to works of other composers that influenced its composition. A paper such as this can help one understand a complex composition like Aurea. It should be remembered, however, that the true nature of the work lies neither in this thesis nor in the score itself, but instead in the ears of those who hear it performed.

BIBLIOGRAPHY

Contemporary Composers. Ed. Brian Morton and Pamela Collins.

Chicago: St. James Press, 1992.

Corigliano, John. Symphony No. 1. New York: G. Schirmer Inc., 1990.

Ewen, David. The World of Twentieth Century Music. 2nd Edition.

London: Robert Hale Limited, 1991.

Schoenberg, Arnold. Five Pieces for Orchestra, Op. 16. New York:

C. F. Peters, 1950.

Schuman, William. Symphony No. VI. New York: G. Schirmer Inc., 1952.

Shostakovich, Dmitri. Preludes and Fugues for Piano. Mineola: Dover

Publications Inc., 1991.

Stedman, Preston. The Symphony. Upper Saddle River, N.J.: Prentice-Hall

Inc., 1979.

Stravinsky, Igor. Le Sacre du Printemps. New York: Kalmus, 1933.

APPENDIX

ROBERT CRONIN

Aurea
for Large Orchestra

(1996)

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 French Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba
Timpani
*Percussion
Harp
Celesta
Strings

*snare drum, bass drum, cymbals, 3 tom-toms,
tambourine, triangle, woodblock and gong

Duration: 12 minutes

Aurea

for Large Orchestra

Robert P. Cronin

Moderato cantabile $\text{♩} = 82$

Piccolo

Flutes 1,2

Oboes 1,2

Clarinet 1,2 in Bb

Bassoon 1,2

Fr. Horns in F 1,2

Fr. Horns in F 3,4

Trumpets in C 1,2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Celesta

Harp

Violin 1

Violin 2

Viola

Cello

Bass

Moderato cantabile $\text{♩} = 82$

p febile

(1/2 pizz.)

Picc. ¹⁴ 1

Fl. 1, 2 *p* *sostenuto*

Obs. 1, 2 *mf*

Cl. 1, 2 *mf* *p* *sostenuto*

Bsns. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Tuba

Timp. *p*

Col. *p* *sostenuto*

Hrp. *p*

Vln. 1 1 *p*

Vln. 2 *p*

Viola *p* *mf* *div.* *p*

Cello *p* *mf* *div.* *p*

Bass *p* *pizz.*

This page of a musical score contains the following parts and markings:

- Picc.**: Solo, *mf*, measures 1-4.
- Fls. 1,2**: *p*, measures 1-4.
- Obs. 1,2**: 1. Solo, *mf*, measures 1-4.
- Cl. 1,2**: *p*, measures 1-4.
- Bsns. 1,2**: Rest.
- F. Hn. 1,2**: 1. Solo, *mf*, measures 1-4.
- F. Hn. 3,4**: Rest.
- Trp. 1,2,3**: *mp*, *muted*, measures 1-4.
- Trbn. 1,2**: *mp*, *muted*, measures 1-4.
- B. Trbn.**: Rest.
- Tuba**: Rest.
- Temp.**: Rest.
- Wobk.**: *mp*, measures 1-4.
- Cel.**: *p*, measures 1-4.
- Hrp.**: Rest.
- Vln. 1**: *p*, measures 1-4.
- Vln. 2**: *p*, measures 1-4.
- Viola**: *mf*, measures 1-4.
- Cello**: *mf*, measures 1-4.
- Bass**: *mf*, measures 1-4.

2

Picc. *mf*

Fl. 1, 2 *mf*

Obs. 1, 2 *mf*

Cl. 1, 2 *mf* 1. Solo

Bsns. 1, 2 *mf* 1. Solo

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3 *mf*

Trbn. 1, 2

B. Trbn.

Timp. *mf*

Tgl. *mf*

Wbld. *mp*

Cel. *mp*

Hrp. *mf* non arp.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Viola

Cello

Bass *mf*

5

This musical score page features 18 staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Obs. 1,2), Clarinet 1 & 2 (Cl. 1,2), and Bassoon 1 & 2 (Bass. 1,2). The brass section includes French Horn 1 & 2 (F. Hn. 1,2), French Horn 3 & 4 (F. Hn. 3,4), Trumpet 1, 2, & 3 (Tpt. 1,2,3), Trombone 1 & 2 (Tbn. 1,2), Baritone Trombone (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. The score is divided into four measures. A rehearsal mark '3' is placed above the first measure of the Piccolo, Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Violin 1 staves. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). Crescendo markings include *poco a poco cresc.* and *cresc.*. Fingerings and breath marks are indicated with numbers and slanted lines. The Piccolo part begins in the second measure with a *mp* dynamic and a *poco a poco cresc.* marking. The Flute 1 & 2 part begins in the second measure with a *mp* dynamic and a *poco a poco cresc.* marking. The Oboe 1 & 2 part begins in the second measure with a *mp* dynamic and a *poco a poco cresc.* marking. The Clarinet 1 & 2 part begins in the first measure with a *f* dynamic and a *poco a poco cresc.* marking. The Bassoon 1 & 2 part begins in the first measure with a *f* dynamic and a *poco a poco cresc.* marking. The Violin 1 part begins in the first measure with a *p* dynamic and a *poco a poco cresc.* marking. The Violin 2 part begins in the first measure with a *p* dynamic and a *poco a poco cresc.* marking. The Viola part begins in the first measure with a *p* dynamic and a *poco a poco cresc.* marking. The Cello part begins in the first measure with a *p* dynamic and a *poco a poco cresc.* marking.

Flc. *mf* *poco a poco cresc.*

Fl. 1.2 *mf* *poco a poco cresc.*

Oboe. 1.2 *mf* *poco a poco cresc.*

Cl. 1.2 *mf* *poco a poco cresc.*

Basn. 1.2 *mf marc.* *poco a poco cresc.*

F. Hn. 1.2

F. Hn. 3.4

Tpt. 1.2.3

Trbn. 1.2

B. Trbn.

Tube

Timp.

Vln. 1 *mf* *poco a poco cresc.*

Vln. 2 *mf* *poco a poco cresc.*

Viola *mf* *poco a poco cresc.*

Cello *mf* *poco a poco cresc.*

Bass *pizz.* *mf* *poco a poco cresc.*

4 8

Picc.

Flu. 1, 2

Obu. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Tuba

Timp.

Vln. 1

Vln. 2

Viola

Cello

Bass

This page of a musical score includes the following instruments and parts:

- Picc.** (Piccolo): Resting.
- Fla. 1,2** (Flutes 1 and 2): Resting.
- Obs. 1,2** (Oboes 1 and 2): Resting.
- Cl. 1,2** (Clarinets 1 and 2): Active with notes and dynamics *mp*.
- Bass. 1,2** (Bassoons 1 and 2): Active with notes and dynamics *mp*.
- F. Hn. 1,2** (First Horns 1 and 2): Resting.
- F. Hn. 3,4** (First Horns 3 and 4): Resting.
- Tpt. 1,2,3** (Trumpets 1, 2, and 3): Resting.
- Trbn. 1,2** (Trumpets 1 and 2): Resting.
- B. Trbn.** (Baritone): Resting.
- Tube** (Tuba): Resting.
- Timp.** (Timpani): Resting.
- Vin. 1** (Violin 1): Active with a complex melodic line, dynamics *ff*.
- Vin. 2** (Violin 2): Active with a complex melodic line, dynamics *ff*.
- Viola**: Resting.
- Cello**: Active with notes and dynamics *p*, marked *pizz.* (pizzicato).
- Bass**: Active with notes and dynamics *ff*.

Rehearsal mark **5** is indicated above the Piccolo staff and below the Violin 1 staff.

56

7

Picc.

Fls. 1,2

1. Solo *mf cantabile*

2.

Obs. 1,2

1. Solo *mf cantabile*

Cl. 1,2

1.

Bsns. 1,2

F. Hn. 1,2

F. Hn. 3,4

Trp. 1,2,3

Trbn. 1,2

B. Trbn.

Tuba

Tamp.

Hrp.

Vln. 1

div. *mf*

Vln. 2

div. *mf*

Viola

div. *mf*

p cantabile

Cello

p

Bass

8 9

Picc.

Fl. 1, 2

Obs. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Tuba

Tamp.

Tombo.

Hrp.

8 9

Vln. 1

Vln. 2

Viola

Cello

Bass

mf *cresc.* *f* *mf* *giocoso* *mf*

p *non arp.* *p* *mf* *f*

pizz. *arco* *p* *mf* *f*

div. pizz. *arco* *p* *f*

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 8 and 9. The score is arranged in systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, and Bassoons 1 and 2. The second system includes French Horns 1 and 2, French Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The third system includes Tambores, Tombores, and Harp. The fourth system includes Violins 1 and 2, Viola, Cello, and Bass. The score contains various musical notations, including dynamics such as *mf*, *cresc.*, *f*, *mf*, *p*, and *non arp.*, and performance instructions like *giocoso*, *pizz.*, *arco*, and *div. pizz.*. Measure numbers 8 and 9 are indicated in boxes at the top of the first and fourth systems respectively.

75

Picc.

Fl. 1,2

Obs. 1,2

Cl. 1,2

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4

Tpt. 1,2,3

Trbn 1,2 (no mutes) *mf*

B. Trbn.

Tuba

Tamp.

Tomb.

Vln. 1 *mf*

Vln. 2

Viola *mf*

Cello *mf*

Bass

This page of a musical score includes the following parts and their respective staves:

- Picc.** (Piccolo): Staff 1, starting with a forte (*f*) dynamic.
- Fl. 1, 2** (Flutes): Staff 2, starting with a forte (*f*) dynamic.
- Oboe 1, 2** (Oboes): Staff 3, starting with a forte (*f*) dynamic.
- Cl. 1, 2** (Clarinets): Staff 4, starting with a forte (*f*) dynamic.
- Bassoon 1, 2** (Bassoons): Staff 5, mostly silent.
- F. Hn. 1, 2** (First Horns): Staff 6, mostly silent.
- F. Hn. 3, 4** (Second Horns): Staff 7, mostly silent.
- Trpt. 1, 2, 3** (Trumpets): Staff 8, mostly silent.
- Trbn 1, 2** (Trumpets): Staff 9, starting with a forte (*f*) dynamic.
- B. Trbn.** (Baritone): Staff 10, starting with a forte (*f*) dynamic.
- Tuba**: Staff 11, starting with a forte (*f*) dynamic.
- Tamp.** (Tam-tam): Staff 12, starting with a forte (*f*) dynamic.
- Tamb.** (Tambourine): Staff 13, starting with a forte (*f*) dynamic.
- Vin. 1** (Violin I): Staff 14, including markings for *div. pizz.* and *arco*.
- Vin. 2** (Violin II): Staff 15, including markings for *div. pizz.* and *arco*.
- Viola**: Staff 16, including markings for *arco* and *div.*
- Cello**: Staff 17, including markings for *arco* and *pizz.*
- Bass**: Staff 18, including markings for *arco* and *pizz.*

11

Picc.

Fla. 1.2

Obs. 1.2

Cl. 1.2

Bass. 1.2

F. Hn. 1.2

F. Hn. 3.4

Trpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tuba

Temp.

Hrp.

Vln. 1

Vln. 2

Viola

Cello

Bass

(no mutes) 1.2. soli

f *mp* *pizz.* *mp*

104 12

Flc.

Flc. 1,2

Obs. 1,2

Cl. 1,2

Bass. 1,2

F. Ho. 1,2

F. Ho. 3,4

Tpt. 1,2,3

Trbn. 1,2

B. Trbn.

Tuba

Timp.

Snare Dr.

Hrp.

Vln. 1

Vln. 2

Viola

Cello

Bass

111

Picc.

Fl. 1, 2

Oboe 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Timp.

Toms.

Wdks.

Vln. 1

Vln. 2

Viola

Cello

Bass

19

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1,2

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4

Tpt. 1,2,3

Trbn. 1,2

E. Trbn.

Tuba

Timp.

13

Vln. 1

Vln. 2

Viola

Cello

Bass

This page of a musical score contains measures 123 through 14. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a *leggero* marking in measure 123.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1, 2.
- Bassoons:** Bass. 1, 2.
- Horns:** F. Hn. 1, 2 and F. Hn. 3, 4.
- Trumpets:** Tpt. 1, 2, 3.
- Trumpets and Trombones:** Trbn. 1, 2 and B. Trbn.
- Timpani:** Timp.
- Toms:** Toms.
- Whisk:** Whisk.
- Harp:** Harp. with *f* and *cresc.* markings.
- Violins:** Vln. 1 and Vln. 2.
- Viola:** Viola.
- Cello:** Cello.
- Bass:** Bass.

Measure 123 features a complex rhythmic pattern in the woodwinds and strings, marked *f* and *leggero*. Measure 14 is marked with a box containing the number 14. The score includes various dynamic markings such as *f*, *mf*, *p*, and *cresc.*

15

16

Picc.

Fl. 1

Fl. 2

Obo. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Thmp.

Tgl.

Tom.

Vln. 1

Vln. 2

Viola

Cello

Bass

12

16

f

cresc.

ff

Gong

141

17

Picc. *p* *cresc.* *f*

Fl. 1, 2 *p* *cresc.* *f* *ff*

Obo. 1, 2 *p* *cresc.* *f*

Cl. 1, 2 *p* *cresc.* *f*

Basn. 1, 2 *p* *cresc.* *f*

F. Hn. 1, 2 *ff* *f*

F. Hn. 3, 4 *f* *ff*

Trp. 1, 2, 3 *ff* *f* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *f*

Tuba *f*

Temp. *ff* *f*

Tom. *ff*

B. Dr. *ff*

Vln. 1 *ff* *con fuoco*

Vln. 2 *ff* *con fuoco*

Viola

Cello *p* *f*

Bass *p* *f*

147

Picc.

Fl. 1, 2
mf p *poco a poco cresc.*

Ob. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2
1. *p* 2. *pp* *poco a poco cresc.*

F. Hn. 3, 4

Tpt. 1, 2, 3
1. Solo *mf p* *poco a poco cresc.*

Trbn. 1, 2
1. *mf*

B. Trbn.

Tube

Timp.

Tom. k.
p *mp* *mf*

Vln. 1
mf p *poco a poco cresc.*

Vln. 2
mf p *poco a poco cresc.*

Viola
pizz. *p* *poco a poco cresc.*

Cello
pizz. *p* *poco a poco cresc.*

Bass

This page of a musical score covers measures 150 to 180. The instruments listed on the left are Picc., Fla. 1,2, Obs. 1,2, Cl. 1,2, Bsns. 1,2, F. Hrn. 1,2, F. Hrn. 3,4, Trp. 1,2,3, Trbn. 1,2, B. Trbn., Tuba, Timp., Toms., Snare Dr., B. Dr., Vln. 1, Vln. 2, Viola, Cello, and Bass. The score includes various musical notations such as dynamics (f, sf, ff, mf, p), articulation (acc, stacc), and performance directions (div.). A rehearsal mark '18' is placed above measure 175. The Snare Drum part has a 'rim shot' instruction at measure 175. The Viola and Cello parts are marked 'arco' at measure 175. The Violin parts have 'div.' markings at measure 175. The score is written in a common time signature and features complex rhythmic patterns in the woodwinds and strings.

156

Picc.

Fl. 1,2

Oboe 1,2

Cl. 1,2

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4

Tpt. 1,2,3

Trbn. 1,2

B. Trbn.

Tuba

Timp.

Toms.

Wdls.

Snare Dr.

Vln. 1

Vln. 2

Viola

Cello

Bass

19

Flc.

Fl. 1, 2

Obs. 1, 2

Cl. 1, 2

Bsns. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Trbn.

Tuba

Timp.

Tamb.

Vln. 1

Vln. 2

Viola

Cello

Bass

20

Flc.

Fl. 1.2

Obs. 1.2

Cl. 1.2

Bass. 1.2

F. Hn. 1.2

F. Hn. 3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Tamb.

Vin. 1

Vin. 2

Viola

Celli

Bass

mf

cresc.

f

poco dim.

mf

cresc.

f

poco dim.

mf

giocoso

poco a poco cresc.

f

poco dim.

mf

cresc.

p

f

20

pizz.

p

pizz.

p

174 21

Picc.

Fl. 1, 2

Obo. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Trp. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Tamp.

Tamb.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

cresc.

f

diminuendo poco a poco

pizz.

mf

Tranquillo

190

Picc. *p espr.*

Fia. 1,2 *1. Solo p dolce*

Obx. 1,2

Cl. 1,2 *in poco rall. p*

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4 *p poco marc. simile*

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tube

Timp. *p poco marc.*

Tgl. *Triangle pp*

Cel. *p cantabile simile*

Hrp. *p cantabile simile*

22

Tranquillo

Vln. 1 *arco pp*

Vln. 2 *arco pp*

Viola *arco pp*

Cello *arco div. p in poco rall. poco marc. simile*

Bass *arco p in poco rall. pp*

187 23

Picc.

Fl. 1, 2

Obs. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hrn. 1, 2

F. Hrn. 3, 4

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Tuba

Temp.

Col.

Hrp.

C♯

C♯

G♯

G♯

Vln. 1 23

Vln. 2

Viola

Cello

Bass

194

Picc.

Fl. 1, 2
1. Solo
p

Obs. 1, 2

Cl. 1, 2

Bass. 1, 2
1. Solo
p
un poco rall.

F. Hn. 1, 2
mp
poco cresc.
ppp

F. Hn. 3, 4
poco cresc.

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.
poco cresc.

Cal.
mf
p

Hrp.
mf
p
G4 G4

Vln. 1
poco cresc.
mp
un poco rall.
ppp

Vln. 2
poco cresc.

Viola
poco cresc.

Cello
poco cresc.

Bass
poco cresc.

24 A Tempo

Picc. *p*

Fl. 1, 2 *p* *ritardando*

Ob. 1, 2 *p*

Cl. 1, 2 *p* *ritardando*

Bass. 1, 2 *mp febile*

F. Hn. 1, 2 *p*

F. Hn. 3, 4 *p*

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Tuba *mf*

Temp. *mf*

Cel. *p*

Hrp. *p*

24 A Tempo

Vln. 1

Vln. 2

Viola

Cello *p* *(1/2 pizz.)* *mf*

Bass *p* *mf*

Picc.
 Fl. 1, 2
 Obs. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 F. Hn. 1, 2
 F. Hn. 3, 4
 Tpt. 1, 2, 3
 Trbn. 1, 2
 E. Trbn.
 Tuba
 Timp.
 B. Dr.
 Cel.
 Hrp.
 Vln. 1
 Vln. 2
 Viola
 Cello
 Bass

L'istesso tempo

Picc.

Fl. 1, 2

Oboe 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Trom. 1, 2

B. Tbn.

Tuba

Temp.

B. Dr.

26 *L'istesso tempo*

Vln. 1

Vln. 2

Viola

Cello

Bass

p

p sostenuto

222

Picc.

Fls. 1,2

Obs. 1,2

Cl. 1,2

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

B. Dr.

Vln. 1

Vln. 2

Viola

Cello

Bass

229 27

Picc.

Fl. 1, 2

Obs. 1, 2

Cl. 1, 2

Bass. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Tpt. 1, 2, 3

Trbn. 1, 2

B. Trbn.

Tuba

Temp.

B. Dr.

Cel.

Hrp.

Vln. 1

Vln. 2

Viola

Cello

Bass

26

Flc.

Flc. 1.2

Obs. 1.2

Cl. 1.2

Bsns. 1.2

F. Hn. 1.2

F. Hn. 3.4

Tpt. 1.2.3

Ttrn 1.2

B. Ttrn.

Tuba

Timp.

Col.

Vln. 1

Vln. 2

Viola

Cello

Bass

1. Solo

crescibile

mp

p

mp

pp

sol

mf

28

283

29

Picc.

Fl. 1, 2

Obo. 1, 2

Cl. 1, 2

Basn. 1, 2

F. Hn. 1, 2

F. Hn. 3, 4

Trp. 1, 2, 3

Trom. 1, 2

B. Trom.

Tuba

Temp.

Cym. (crash cym.)

B. Dr.

29

Vln. 1

Vln. 2

Viola

Cello

Bass

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 41 in the top right corner. It contains 13 systems of staves. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2. The second system includes French Horns 1 & 2, French Horns 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The third system includes Timpani, Cymbals (with a crash cymbal part), and Bass Drum. The fourth system includes Violins 1 & 2, Viola, Cello, and Bass. Measure numbers 283 and 29 are indicated at the top of the first and fourth systems, respectively. The score features various musical notations including dynamics (mf, f), articulation (accents), and phrasing slurs. The Cymbals part is marked with '(crash cym.)' and the Bass Drum part is marked with 'f'.

This page of a musical score, numbered 42, contains the following parts and markings:

- Picc.**: Piccolo part, starting at measure 30 with a *mp* dynamic.
- Fl. 1,2**: Flute parts 1 and 2.
- Ob. 1,2**: Oboe parts 1 and 2.
- Cl. 1,2**: Clarinet parts 1 and 2.
- Bass. 1,2**: Bassoon parts 1 and 2.
- F. Hrn. 1,2**: First Horn parts 1 and 2.
- F. Hrn. 3,4**: First Horn parts 3 and 4.
- Trp. 1,2,3**: Trumpet parts 1, 2, and 3, including a *1. Solo* marking.
- Tbn. 1,2**: Trombone parts 1 and 2.
- B. Tbn.**: Bass Trombone part.
- Tuba**: Tuba part.
- Temp.**: Timpani part.
- Snare Dr.**: Snare Drum part, with a *rit. abate* marking.
- Cym.**: Cymbals part.
- B. Dr.**: Bass Drum part.
- Col.**: Color Guard part.
- Hrp.**: Harp part, with an *Ab* marking.
- Vln. 1**: Violin 1 part, starting at measure 30.
- Vln. 2**: Violin 2 part, starting at measure 30.
- Viola**: Viola part, starting at measure 30.
- Cello**: Cello part, starting at measure 30.
- Bass**: Bass part, starting at measure 30.

This page of a musical score, numbered 43, contains the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with grace notes.
- Fl. 1,2**: Flutes, playing a melodic line with grace notes.
- Obo. 1,2**: Oboes, playing a melodic line with grace notes and a *mf* dynamic marking.
- Cl. 1,2**: Clarinets, playing a melodic line with grace notes.
- Bass. 1,2**: Bassoons, playing a melodic line with grace notes.
- F. Ho. 1,2**: French Horns, playing a melodic line with grace notes.
- F. Ho. 3,4**: French Horns, playing a melodic line with grace notes.
- Tpt. 1,2,3**: Trumpets, playing a melodic line with grace notes and a *mf* dynamic marking.
- Tbn. 1,2**: Trombones, playing a melodic line with grace notes.
- B. Tbn.**: Baritone Trombone, playing a melodic line with grace notes.
- Tuba**: Tuba, playing a melodic line with grace notes.
- Temp.**: Tom-toms, playing a rhythmic pattern.
- Snare Dr.**: Snare Drum, playing a rhythmic pattern.
- Cel.**: Cymbals, playing a rhythmic pattern.
- Hip.**: Hi-hat, playing a rhythmic pattern.
- Vln. 1**: Violin I, playing a melodic line with grace notes and a *mf* dynamic marking.
- Vln. 2**: Violin II, playing a melodic line with grace notes.
- Viola**: Viola, playing a melodic line with grace notes.
- Cello**: Cello, playing a melodic line with grace notes.
- Bass**: Bass, playing a melodic line with grace notes.

Picc.

Fla. 1,2

Obs. 1,2

Cl. 1,2

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Snare Dr.

B. Dr.

Col.

Hip.

Violin 1

Violin 2

Viola

Cello

Bass

f

cresc.

sf

poco a poco cresc.

sempre marcato

div.

This page contains a musical score for measures 32 through 46. The instruments listed on the left are Piccolo (Pic.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Clarinet 1 & 2 (Cl. 1,2), Bassoon 1 & 2 (Bsn. 1,2), French Horn 1 & 2 (F. Hn. 1,2), French Horn 3 & 4 (F. Hn. 3,4), Trumpet 1, 2, & 3 (Tpt. 1,2,3), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Tuba, Snare Drum (Snare Dr.), Bass Drum (B. Dr.), Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola, Cello, and Bass. The score is written in 2/4 time with a key signature of one flat. The first section (measures 32-36) features a dynamic marking of *poco a poco cresc.* and a tempo marking of *sempre marcato*. The second section (measures 37-46) features a dynamic marking of *fff*. The Piccolo part has a *mf* marking at measure 37. The Snare Drum part has a *ff* marking at measure 37. The Violin 1 part has a *mf* marking at measure 37. The Viola part has a *mf* marking at measure 37. The Cello part has a *mf* marking at measure 37. The Bass part has a *mf* marking at measure 37. The Tuba part has a *mf* marking at measure 37. The Snare Drum part has a *ff* marking at measure 37. The Bass Drum part has a *ff* marking at measure 37. The Conga part has a *ff* marking at measure 37. The Tuba part has a *mf* marking at measure 37. The Snare Drum part has a *ff* marking at measure 37. The Bass Drum part has a *ff* marking at measure 37. The Conga part has a *ff* marking at measure 37.

This page of a musical score contains 20 staves for various instruments. The instruments listed on the left are: Picc., Fla. 1,2, Obs. 1,2, Cl. 1,2, Bass. 1,2, F. Hn. 1,2, F. Hn. 3,4, Tpt. 1,2,3, Trbn. 1,2, B. Trbn., Tuba, Timp., Tom., Snare Dr., B. Dr., Vln. 1, Vln. 2, Viola, Cello, and Bass. The score is written in a common time signature. The first three measures of each staff are marked with a dynamic of *ff* (fortissimo), with a *p* (piano) marking at the beginning of each measure. The Piccolo and Flute parts feature rapid sixteenth-note passages. The Horns and Trumpets have more melodic lines with some triplets. The Trombones and Tuba play rhythmic patterns. The Percussion section includes Timpani, Snare Drum, and Bass Drum. The String section (Violins, Viola, Cello, Bass) provides a harmonic and rhythmic foundation. A box containing the number '33' is located in the upper right corner of the Piccolo staff. A '1. Solo' marking is present above the first Horn staff in the fourth measure, with the instruction *mp cantabile* below it. The score concludes with a *p* (piano) marking in the final measure of the Bass staff.

This page of a musical score, numbered 48, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fls. 1,2), Oboes 1 and 2 (Obs. 1,2), Clarinets 1 and 2 (Cl. 1,2), and Bassoons 1 and 2 (Bass. 1,2). The brass section includes Flute Horns 1 and 2 (F. Hn. 1,2), Flute Horns 3 and 4 (F. Hn. 3,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombones 1 and 2 (Trbn. 1,2), Baritone Trombone (B. Trbn.), and Tuba. The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. The score shows musical notation for these instruments, with some notes and rests visible. The Cello and Bass parts feature triplet markings and the instruction *mp cantabile*. The Violin 1 and 2 parts have *mp* markings. The Piccolo part has a *pp* marking. The Flute Horn 1 and 2 part has a *pp* marking. The Flute Horn 3 and 4 part has a *pp* marking. The Trombone 1 and 2 part has a *pp* marking. The Tuba part has a *pp* marking. The Timpani part has a *pp* marking.

34

Picc.

Fl. 1,2

Obs. 1,2

Cl. 1,2

Bass. 1,2

F. Hn. 1,2

F. Hn. 3,4

Tpt. 1,2,3

Trbn. 1,2

B. Trbn.

Tuba

Timp.

Hrp.

34 A Tempo

Solo

p *f* *sf* *f*

rubato

p *f* *sf* *f*

p *f* *sf* *f*

p *f* *sf* *f*

p *f* *sf* *f*

35 **Risoluto**

35 **Risoluto**

35 **Risoluto**

35 **Risoluto**

Picc.
 Fla. 1,2
 Oba. 1,2
 Cl. 1,2
 Bass. 1,2
 F. Hn. 1,2
 F. Hn. 3,4
 Tpt. 1,2,3
 Trbn. 1,2
 B. Trbn.
 Tuba
 Timp.
 Snare Dr. ****accel.**
 Vln. 1
 Vln. 2
 Viola
 Cello
 Bass

**** Snare drum should gradually accelerate,
 ahead of the orchestra, drop grace notes and
 meet the eighth-note tempo by measure 314.**

210

Picc. *poco a poco cresc.*

Fla. 1,2 *poco a poco cresc.*

Oboe 1,2 *poco a poco cresc.*

Cl. 1,2 *mf* *poco a poco cresc.*

Bass. 1,2 *div.* *poco a poco cresc.*

F. Hn. 1,2 *poco a poco cresc.*

F. Hn. 3,4

Trpt. 1,2,3 *poco a poco cresc.*

Trbn 1,2 *poco a poco cresc.*

B. Trbn. *mf* *poco a poco cresc.*

Tuba *mf* *poco a poco cresc.*

Timp. *poco a poco cresc.*

Snare Dr. *poco a poco cresc.*

Vln. 1 *poco a poco cresc.*

Vln. 2 *poco a poco cresc.*

Viola *poco a poco cresc.*

Cello *poco a poco cresc.*

Bass *mf* *poco a poco cresc.*

314

Picc. *f*

Fls. 1,2 *f*

Obs. 1,2 *f marc.*

Cl. 1,2 *f*

Bsns. 1,2 *f*

F. Hn. 1,2 *f marc.*

F. Hn. 3,4 *f marc.*

Tpt. 1,2,3 *f*

Trbn. 1,2 *f*

B. Trbn. *f*

Tuba *f*

Timp. *f*

Snare Dr. *f*

Cel. *f*

Hrp. *f* Eb F#

Vln. 1 *f* sul G tr(b)

Vln. 2 *f* sul G tr(b)

Viola *f marc.*

Cello *f marc.*

Bass *f*

VITA

Robert Cronin is currently in his fourth season as Principal Flutist of the Knoxville Symphony Orchestra, Knoxville Chamber Orchestra and the KSO Woodwind Quintet. He previously held one-year positions with the Kansas City Symphony and Milwaukee Symphony Orchestra. He served for two years as Lecturer in Flute at the University of Tennessee and continues to teach and perform throughout the Knoxville area.

Mr. Cronin was raised in the Northern Virginia area. In 1989, Mr. Cronin graduated from Northwestern University with a Bachelor's Degree in Flute Performance. His primary flute teachers were Walfrid Kujala, Donald Peck and Jean Berkenstock. While at Northwestern, he was chosen to become a member of the Chicago Civic Orchestra, training orchestra of the Chicago Symphony.

As a composer, Mr. Cronin's works include pieces for flute, woodwind quintet, brass ensemble, chorus and wind ensemble. In 1994, he won first prize in the "First Biennial NBA/Merrill Jones Memorial Young Composers Band Composition Contest." As a result, his piece A Soldiers March was published by Wingert-Jones Music of Kansas City. His most recent compositions include a sonata for euphonium and piano (soon to be published by T.U.B.A. Press) as well as a sonata for unaccompanied cello. In March of 1996, Mr. Cronin was named "Composer of the Year" by the Knoxville Music Teachers Association. He also received a Chancellor's Citation from UT for "Exceptional Professional Promise." He will receive his Master's of Music degree in Composition in May of 1996 from the University of Tennessee. He was a student of Dr. Allen Johnson.