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PREVIEW

**BITTERROOT SOUNDSCAPE
FOR HARP AND CHAMBER ENSEMBLE:
SCORE AND ANALYSIS**

by

Julie Anne Rabens

A DISSERTATION

**Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts**

Major: Music

Under the Supervision of Professor Randall Snyder

Lincoln, Nebraska

March, 2002

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DISSERTATION TITLE

Bitterroot Soundscape for Harp and Chamber Ensemble: Score and Analysis


BY

Julie Anne Rabens

SUPERVISORY COMMITTEE:

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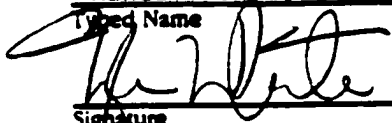
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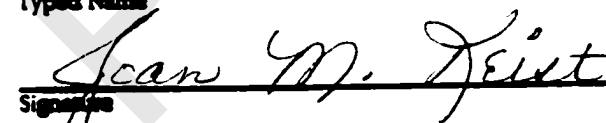
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GRADUATE COLLEGE
UNIVERSITY OF NEBRASKA

BITTERROOT SOUNDSCAPE
FOR HARP AND CHAMBER ENSEMBLE:
SCORE AND ANALYSIS

Julie Anne Rabens, D.M.A.
University of Nebraska, 2002

Advisor: Randall Snyder

Bitterroot Soundscape expresses a bittersweet sound world in which the line between tension and resolution is blurred. It explores the beauties of sound that can exist without clear resolution or a sense of finality. While it is not overtly programmatic, without a dramatic storyline or a depiction of a specific picture, it does intend to convey in musical terms an aspect of the human experience that is symbolized in the title.

There is mostly traditional usage of instruments with extended techniques used for touches of color. Special techniques used include a variety of glissandi, harmonics, pitch bends, pizzicato, and various mufflings. The use of octatonic pitch material provides a preponderance of semitones which opens up the pitch pallet to a greater variety of color while limiting the scale from twelve to eight pitches. Since there are seven pedals on the harp, this scale allows all but one pedal to remain fixed during a given passage.

Bitterroot Soundscape is rooted in Western European classical traditions. The form being symmetrical and containing many sonata-allegro and concerto features has a foundation in Neoclassicism. Color, texture, and the avoidance of shocking extremes find their roots in Impressionism. The surface features in this work reveal eclectic influences ranging from Impressionism and Neoclassicism to Minimalism and textural composition.

Bitterroot Soundscape strives toward a natural expression of musical ideas avoiding synthetic, rigorous organization. An intuitive compositional process rooted in symmetry forms a natural expression of sound. The ideals of Impressionism and the use of symmetry both have strong roots in nature and the emphasis here is on natural process resulting in a meaningful representation of the experience of being human.

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INSTRUMENTATION

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Timpani

Percussion 1

Chimes

Glockenspiel

Vibraphone

Marimba

Percussion 2

Triangle

Windchimes

Cymbal

Gong

Woodblocks

Bass Drum

Harp

Violin 1

Violin 2

Viola

Cello

Bass

DURATION: 15 minutes

Dedicated to my mother, Sarah Ann Johnson

Prologue

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This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, harp, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ban.), Horn (Hn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vic.), and Contrabass (Cb.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The first measure of the Flute part is marked with a 'p' (piano) dynamic. The Harp part has a 'p' dynamic. The Violin 1 and 2 parts are marked 'senza sord.' (without mutes). The Viola part is marked 'senza sord.' and 'pp' (pianissimo). The Violoncello and Contrabass parts are marked 'senza sord.' and 'pp'. The score is divided into measures by vertical bar lines. There are also some markings like '3' and '6' above the Flute staff, and '5' above the Timpani staff. The overall layout is typical of a professional musical score.

This musical score page, numbered 3, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.). The score is written in a key with one flat (B-flat) and a common time signature (C). The woodwinds and strings play a melodic line, while the harp provides a rhythmic accompaniment. The percussion parts are marked with 'x' for specific rhythmic patterns. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano). A large, faint watermark reading 'PREVIEW' is visible across the center of the page.

12

Fl.

Ob.

Cl.

Ban.

Hn.

12

Timp

Perc 1

Perc 2

Vibraphone

Alternate hands

Hp

Vln. I

Vln. 2

Vla.

Vlc.

Cb.

G# F# C#

pp

p

mp

ff

This musical score page contains measures 15 and 16 of a composition. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 15 features a melodic line with a triplet of eighth notes (marked *mp*) and a quintuplet of eighth notes (marked *f*). Measure 16 continues with a sustained note.
- Oboe (Ob.):** Measure 15 has a whole note, and measure 16 has a half note.
- Clarinet (Cl.):** Measure 15 has a whole note, and measure 16 has a half note.
- Bassoon (Bsn):** Measure 15 has a whole note, and measure 16 has a half note.
- Horn (Hn):** Measure 15 has a whole note, and measure 16 has a half note.
- Timpani (Timp):** Measure 15 has a whole note, and measure 16 has a half note.
- Percussion 1 (Perc. 1):** Measure 15 has a whole note, and measure 16 has a half note.
- Percussion 2 (Perc. 2):** Measure 15 has a whole note, and measure 16 has a half note.
- Harp (Hp):** Measure 15 features a melodic line with a triplet of eighth notes (marked *mp*) and a quintuplet of eighth notes (marked *f*). Measure 16 continues with a sustained note.
- Violin 1 (Vln. 1):** Measure 15 has a whole note, and measure 16 has a half note.
- Violin 2 (Vln. 2):** Measure 15 has a whole note, and measure 16 has a half note.
- Viola (Vla.):** Measure 15 has a whole note, and measure 16 has a half note.
- Violoncello (Vlc):** Measure 15 has a whole note, and measure 16 has a half note.
- Contrabass (Cb):** Measure 15 has a whole note, and measure 16 has a half note.

The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). A large, faint watermark "DRUM" is visible across the center of the page.

17

ritard

Fl.

Ob.

Cl.

Bsn.

Hn.

17

Fix F# to F natural

Timp.

Glockenspiel

Perc. 1

Perc. 2

Hp.

A#

F# A#
Bb C# D#

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

Allegro Agitato Expressivo

The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a large orchestra and includes the following instruments and parts:

- Flute**: Features a melodic line with a 'freely' tempo marking and a 'p' dynamic.
- Oboe**: Features a melodic line with a 'f' dynamic.
- Clarinet**: Features a melodic line with a 'p' dynamic.
- Bassoon**: Features a melodic line with a 'p' dynamic.
- Horn**: Features a melodic line with a 'p' dynamic.
- Timpani**: Features a melodic line with a 'p' dynamic.
- Percussion 1**: Features a melodic line with a 'f' dynamic.
- Percussion 2**: Features a melodic line with a 'pp' dynamic.
- Harp**: Features a melodic line with a 'p' dynamic.
- Violin 1**: Features a melodic line with a 'pp' dynamic.
- Violin 2**: Features a melodic line with a 'p' dynamic.
- Viola**: Features a melodic line with a 'p' dynamic.
- Cello**: Features a melodic line with a 'p' dynamic.
- Bass**: Features a melodic line with a 'p' dynamic.

The score includes tempo markings such as 'freely' and 'a tempo', and dynamic markings such as 'pp', 'f', and 'p'. The music is written in 2/4 time and features a variety of musical notations, including notes, rests, and accidentals.

freely

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 27-30, starting with a melodic line in measure 27, marked *f* in measure 30.
- Ob.** (Oboe): Measures 27-30, mostly rests.
- Cl.** (Clarinet): Measures 27-30, mostly rests.
- Ban.** (Bassoon): Measures 27-30, mostly rests, with a melodic line in measure 30 marked *f*.
- Hn.** (Horn): Measures 27-30, mostly rests.
- Timp.** (Timpani): Measures 27-30, mostly rests.
- Perc. 1** (Percussion 1): Measures 27-30, mostly rests.
- Perc. 2** (Percussion 2): Measures 27-30, mostly rests.
- Hp.** (Harp): Measures 27-30, featuring a complex arpeggiated figure in measure 27, followed by a more melodic line in measures 28-30, marked *f* in measure 29.
- Vln. 1** (Violin 1): Measures 27-30, featuring a melodic line in measure 27, marked *f* in measure 29.
- Vln. 2** (Violin 2): Measures 27-30, mostly rests.
- Vla.** (Viola): Measures 27-30, mostly rests.
- Vlc.** (Violoncello): Measures 27-30, mostly rests.
- Cb.** (Contrabass): Measures 27-30, mostly rests.

The score is marked *freely* at the top. A large, faint watermark "Musical Score" is visible across the center of the page.

Fl

Ob

Cl

Bsn

Hrn

Timp

Perc. 1

Perc. 2

Hp

Vin 1

Vin 2

Via

Vic

Cb

a tempo

expressivo ♩ = 72

Chimes

E \flat F \flat A \flat C \flat D \flat

D \flat \flat \flat \flat \flat \flat

accelerando
agitato ♩ = 98

A freely

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 14-16, mostly rests.
- Ob.** (Oboe): Measures 14-16, mostly rests.
- Cl.** (Clarinet): Measures 14-16, mostly rests.
- Bsn.** (Bassoon): Measures 14-16, mostly rests.
- Hn.** (Horn): Measures 14-16, mostly rests.
- Timp.** (Timpani): Measures 14-16, mostly rests.
- Perc. 1** (Marimba): Measures 14-16, playing a rhythmic pattern with dynamics *p* and *f*.
- Perc. 2** (Woodblocks): Measures 14-16, playing a rhythmic pattern with dynamics *p* and *f*.
- Hp.** (Harp): Measures 14-16, playing a melodic line with dynamics *p* and *f*.
- Vln. 1** (Violin 1): Measures 14-16, playing a melodic line with dynamics *p* and *f*.
- Vln. 2** (Violin 2): Measures 14-16, playing a melodic line with dynamics *p* and *f*.
- Vla.** (Viola): Measures 14-16, playing a melodic line with dynamics *p* and *f*.
- Vlc.** (Violoncello): Measures 14-16, playing a melodic line with dynamics *p* and *f*.
- Cb.** (Contrabass): Measures 14-16, playing a melodic line with dynamics *p* and *f*.

Measure 14 starts with a key signature change to one flat (B-flat). Measure 15 has a key signature change to one sharp (F-sharp). Measure 16 has a key signature change to one flat (B-flat). The score includes a large watermark reading "STANDARD" diagonally across the page.

37 *a tempo*

The musical score for measures 37-40, marked 'a tempo', features the following parts:

- Fl.** (Flute): Rests in all measures.
- Ob.** (Oboe): Measures 37-38 have eighth-note runs starting on G4; measures 39-40 have whole rests.
- Cl.** (Clarinet): Measures 37-38 have eighth-note runs starting on G4; measures 39-40 have whole rests.
- Bsn.** (Bassoon): Rests in all measures.
- Hrn.** (Horn): Rests in all measures.
- Timp.** (Timpani): Rests in all measures.
- Perc. 1** (Vibraphone): Measures 37-38 have eighth-note runs starting on G4; measures 39-40 have whole rests.
- Perc. 2**: Rests in all measures.
- Hp.** (Harp): Measures 37-38 have chords (F4, A4, D4); measures 39-40 have a descending eighth-note scale from G4 to D4.
- Vln. 1**: Measures 37-38 have a half-note chord (G4); measures 39-40 have a half-note chord (G4) with a decrescendo hairpin.
- Vln. 2**: Rests in all measures.
- Vla.** (Viola): Rests in all measures.
- Vlc.** (Violoncello): Rests in all measures.
- Cb.** (Contrabass): Rests in all measures.

Chord markings for the Harp in measure 39: F \flat , A \flat , D \flat .

42 freely a tempo

Fl

Ob

Cl

Bsn

Hn

Timp

Perc. 1

Perc. 2

Hp

Vln I

Vln II

Vla

Vlc

Cb

f p mp f p

$F^\#$ E^\flat E^\flat $F^\#$ A^\flat C^\flat D^\flat

expressivo $\text{♩} = 72$ *accelerando* *agitato* $\text{♩} = 96$

Fl.

Ob.

Cl.

Bsn.

Hr.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. 2

Vla.

Vlc.

Cb.

Chimes

Marimba *cresc.*

Woodblocks

D^b b b b b b A^b
 D C^\sharp

49 *flutertongue* **B** freely ♩ = 72

Fl. *f* *fp*

Ob. *f*

Cl. *f*

Ban. *f*

Hr. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 Cymbal *PPP*

Hp. *f* *fp*

Vln. 1 *f* *fp*

Vln. 2 *f* *fp*

Vla. *f* *fp*

Vlc. *f* *fp*

Cb. *f* *fp*

E_b F# C₄ D₄

a tempo
 Fl.
 Ob.
 Cl.
 Bsn.
 Ho.
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 F# E#
 A, D
 Vla. 1
 Vla. 2
 Vla.
 Vlc.
 Cb.

57 *expressivo* ♩ = 72 ♩ = 96 ♩ = 72

Fl.

Ob.

Cl.

Ban.

Hr.

Timp.

Perc. 1 Chimes

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

Detailed description of the musical score: The score is for measures 57 through 60. Measure 57 begins with a tempo change to 'expressivo' and a half note equal to 72 beats. The Flute part has a melodic line starting on G4, moving to A4, Bb4, and C5. The Oboe, Clarinet, and Bassoon have similar melodic lines. The Horn part has a sustained note on G4. The Timpani part has a sustained note on C4. Percussion 1 (Chimes) has a melodic line starting on G4, moving to A4, Bb4, and C5. Percussion 2 has a sustained note on C4. The Harp part has a melodic line starting on G4, moving to A4, Bb4, and C5. The Violin 1 and Violin 2 parts have a melodic line starting on G4, moving to A4, Bb4, and C5. The Viola part has a melodic line starting on G4, moving to A4, Bb4, and C5. The Violoncello and Contrabass parts have a melodic line starting on G4, moving to A4, Bb4, and C5. Dynamics include mp, pp, and p.