

2009-01-01

# An Analysis And Overview Of Selected Original Compositions By Dario Escobedo

Dario Valentino Escobedo

*University of Texas at El Paso*, [dvescobedo@miners.utep.edu](mailto:dvescobedo@miners.utep.edu)

Follow this and additional works at: [https://digitalcommons.utep.edu/open\\_etd](https://digitalcommons.utep.edu/open_etd)



Part of the [Music Commons](#)

---

## Recommended Citation

Escobedo, Dario Valentino, "An Analysis And Overview Of Selected Original Compositions By Dario Escobedo" (2009). *Open Access Theses & Dissertations*. 251.

[https://digitalcommons.utep.edu/open\\_etd/251](https://digitalcommons.utep.edu/open_etd/251)

This is brought to you for free and open access by DigitalCommons@UTEP. It has been accepted for inclusion in Open Access Theses & Dissertations by an authorized administrator of DigitalCommons@UTEP. For more information, please contact [lweber@utep.edu](mailto:lweber@utep.edu).

AN ANALYSIS AND OVERVIEW OF  
SELECTED ORIGINAL COMPOSITIONS BY DARIO ESCOBEDO

DARIO ESCOBEDO

Department of Music

Approved:

---

Dominic Dousa, D.A., Chair

---

Charles Leinberger, Ph.D.

---

John Wiebe, Ph.D.

---

Patricia D. Witherspoon, Ph.D.  
Dean of the Graduate School

ANALYSIS AND OVERVIEW OF  
SELECTED ORIGINAL COMPOSITIONS BY DARIO ESCOBEDO

by

DARIO ESCOBEDO

THESIS

Presented to the Faculty of the Graduate School of

The University of Texas at El Paso

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF MUSIC

Department of Music

THE UNIVERSITY OF TEXAS AT EL PASO

August 2009

## Table of Contents

List of Musical Examples.....	iv
-------------------------------	----

### Chapter

I.	Introduction.....	1
II.	A New Becoming.....	2
III.	Requiem.....	9
IV.	The Great Breath.....	13
V.	Invictus.....	18
VI.	Suite for Brass Quintet.....	25
VII.	Two Pieces for Chamber Ensemble.....	40
	Curriculum Vitae.....	58

## List of Musical Examples

### A New Becoming

Example 2-1. <i>A New Becoming</i> , Mm. 1-6.....	2
Example 2-2. <i>A New Becoming</i> , Mm. 27-33.....	3
Example 2-3. <i>A New Becoming</i> , Mm. 40-46.....	4
Example 2-4. <i>A New Becoming</i> , Mm. 59-67.....	4
Example 2-5. <i>A New Becoming</i> , Mm. 90-96.....	5
Example 2-6. <i>A New Becoming</i> , Mm. 102-108.....	5
Example 2-7. <i>A New Becoming</i> , Mm. 115-122.....	6
Example 2-8. <i>A New Becoming</i> , Mm. 130-136.....	7
Example 2-9. <i>A New Becoming</i> , Mm. 145-152.....	7
Example 2-10. <i>A New Becoming</i> , Mm. 187-192.....	8

### Requiem

Example 3-1. <i>Requiem</i> , Mm. 7-11.....	9
Example 3-2. <i>Requiem</i> , Mm. 24-30.....	10
Example 3-3. <i>Requiem</i> , Mm. 37-40.....	10
Example 3-4. <i>Requiem</i> , Mm. 51-54.....	11
Example 3-5. <i>Requiem</i> , Mm. 55-59.....	12

### The Great Breath

Example 4-1. <i>The Great Breath</i> , Mm. 8-12.....	13
Example 4-2. <i>The Great Breath</i> , Mm. 13-17.....	14
Example 4-3. <i>The Great Breath</i> , Mm. 40-43.....	14

Example 4-4. <i>The Great Breath</i> , Mm. 44-46.....	15
Example 4-5. <i>The Great Breath</i> , Mm. 54-56.....	15
Example 4-6. <i>The Great Breath</i> , Mm. 58-64.....	16
Example 4-7. <i>The Great Breath</i> , Mm. 70-74.....	16
Example 4-8. <i>The Great Breath</i> , Mm. 75-83.....	17

## **Invictus**

Example 5-1. <i>Invictus</i> , Mm. 1-7.....	18
Example 5-2. <i>Invictus</i> , Mm. 18-24.....	19
Example 5-3. <i>Invictus</i> , Mm. 49-56.....	20
Example 5-4. <i>Invictus</i> , Mm. 72-77.....	21
Example 5-5. <i>Invictus</i> , Mm. 90-97.....	22
Example 5-6. <i>Invictus</i> , Mm. 102-108.....	23
Example 5-7. <i>Invictus</i> , mm. 129-137.....	24

## **Suite for Brass Quintet**

### **I. Allegretto**

Example 6-I-1. <i>Suite for Brass Quintet</i> , I. <i>Allegretto</i> , Mm. 1-7.....	25
Example 6-I-2. <i>Suite for Brass Quintet</i> , I. <i>Allegretto</i> , Mm. 17-25.....	26
Example 6-I-3. <i>Suite for Brass Quintet</i> , I. <i>Allegretto</i> , Mm. 36-40.....	27

### **II. Allegro vivo**

Example 6-II-1. <i>Suite for Brass Quintet</i> , II. <i>Allegro vivo</i> , Mm. 1-6.....	28
Example 6-II-2. <i>Suite for Brass Quintet</i> , II. <i>Allegro vivo</i> , Mm. 11-16.....	28
Example 6-II-3. <i>Suite for Brass Quintet</i> , II. <i>Allegro vivo</i> , Mm. 30-35.....	29

Example 6-II-4. <i>Suite for Brass Quintet</i> , II. <i>Allegro vivo</i> , Mm. 44-51.....	29
Example 6-II-5. <i>Suite for Brass Quintet</i> , II. <i>Allegro vivo</i> , Mm. 76-83.....	30
Example 6-II-6. <i>Suite for Brass Quintet</i> , II. <i>Allegro vivo</i> , Mm. 104-109.....	31
 III. <i>Allegro moderato</i>	
Example 6-III-1. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 1-5.....	32
Example 6-III-2. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 16-26.....	32
Example 6-III-3. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 44-54.....	33
Example 6-III-4. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 55-64.....	34
Example 6-III-5. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 77-85.....	34
Example 6-III-6. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 95-103.....	35
Example 6-III-7. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 107-115.....	35
Example 6-III-8. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 133-138.....	36
Example 6-III-9. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 143-148.....	37
Example 6-III-10. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 149-156.....	37
Example 6-III-11. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 181-188.....	38
Example 6-III-12. <i>Suite for Brass Quintet</i> , III. <i>Allegro vivo</i> , Mm. 206-210.....	39

## Two Pieces for Chamber Ensemble

### I. Moderate

Example 7-I-1. <i>Two Pieces</i> ..., I. <i>Moderate</i> , Mm. 1-9.....	40
Example 7-I-2. <i>Two Pieces</i> ..., I. <i>Moderate</i> , Mm. 34-44.....	41
Example 7-I-3. <i>Two Pieces</i> ..., I. <i>Moderate</i> , Mm. 58-65.....	42
Example 7-I-4. <i>Two Pieces</i> ..., I. <i>Moderate</i> , Mm. 126-135.....	43
Example 7-I-5. <i>Two Pieces</i> ..., I. <i>Moderate</i> , Mm. 151-159.....	44

Example 7-I-6. <i>Two Pieces</i> ..., I. <i>Moderate</i> , Mm. 197-206.....	45
II. <i>Slower</i>	
Example 7-II-1. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 1-7.....	46
Example 7-II-2. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 17-24.....	47
Example 7-II-3. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 41-47.....	48
Example 7-II-4. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 57-64.....	49
Example 7-II-5. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 67-74.....	49
Example 7-II-6. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 88-95.....	50
Example 7-II-7. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 102-109.....	51
Example 7-II-8. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 110-117.....	52
Example 7-II-9. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 121-127.....	53
Example 7-II-10. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 136-144.....	54
Example 7-II-11. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 156-160.....	54
Example 7-II-12. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 172-178.....	55
Example 7-II-13. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 179-184.....	56
Example 7-II-14. <i>Two Pieces</i> ..., II. <i>Slower</i> , Mm. 185-192.....	57



## **Chapter 1**

### **Introduction**

The following chapters present an overview of the compositions I wrote as part of my graduate studies toward the Master of Music degree. They are presented chronologically in the order they were composed. Each piece was written to achieve goals and meet challenges that I took into consideration during the compositional process. Some recurring goals were setting combinations of instruments from different families, setting pieces in clear forms, exploring various instruments' playing ranges, investigating and applying different ways to organize harmony and tonality, and composing under deadlines. Striving to meet these goals helped me to acquire a more comprehensive approach to composition that I can apply in my future works.

I am an advocate of striving to continually learn. My Master's degree studies helped me to gain a deeper understanding of the craft of composition, as well as to refine the techniques with which I had already been familiar. The analyses of these works provide insight into the compositional process I consciously employed and an explanation of how the musical elements work within each composition.

## Chapter 2

### A New Becoming

This composition is a one-movement piece in five-part rondo form for flute, clarinet, violin, cello, and piano. I composed it during the first semester of my graduate studies in the spring of 2007, one year after completing my undergraduate studies. The main purpose of writing this piece was to return to a formal study of the compositional process. As I was composing it, I was at the beginning of an important time in my career, which gave me a new perspective on my previous studies and musical experiences. The title *A New Becoming* reflects this new outlook. It is the only instrumental composition that I wrote during my Master's degree studies to have a programmatic title.

The first section (A) is in B minor, while the second section (B) is set in the relative key of D major. After a modified repeat of the opening section (A'), a second contrasting section (C) follows, now in the parallel key of B major. The work concludes with a slightly extended repeat of the opening section (A).

The first section begins with an expansive and mildly syncopated melody in the cello's upper register. The accompaniment in the piano also features mild syncopation with constant eighth notes in the right hand (Ex. 2-1).



The image shows a musical score for Cello and Piano, measures 1-6 of 'A New Becoming'. The Cello part is in the upper register, starting with a half note G4, followed by a half note A4, and then a half note B4. The Piano part features a constant eighth-note accompaniment in the right hand, starting with a half note G4, followed by a half note A4, and then a half note B4. The left hand of the piano part features a constant eighth-note accompaniment, starting with a half note G3, followed by a half note A3, and then a half note B3. The score is in B minor, 2/4 time, and includes a mezzo-piano (mp) dynamic marking.

Example 2-1. *A New Becoming*, Mm. 1-6.

After a cadence in D major, the opening phrase is repeated, now set in a full-ensemble texture. The woodwinds take over the melody, while the strings provide syncopated patterns, and the piano continues its opening pattern. The melody is altered at m. 28 with chromatic wanderings that foreshadow the tonal center of the fourth section (C) (Ex. 2-2).

Example 2-2. *A New Becoming*, Mm. 27-33.

After a strong conclusive cadence at m. 39 that brings the first main section to a firm close, the first main contrasting section (B) begins. In addition to the move to the relative key, here the main melody is more rhythmically active, and the pattern in the accompaniment no longer involves consistent eighth-note motion. The melody in the violin is built upon a syncopated figure followed by stepwise motion in eighth notes, while the accompaniment features a chromatically stepwise descending bass line, including a new motivic profile with block chords followed by a downward arpeggio (Ex. 2-3).

Example 2-3. *A New Becoming*, Mm. 40-46.

After this main theme is presented, there is a contrasting middle component to this section that hints at the key of G minor, creating an interesting tonal departure. The piano takes the main melody in octaves in the highest register heard so far in this piece, while the left hand provides a broader rhythmic feel. The harmonic progression features a circle-of-fifths sequence, with a falling-5<sup>th</sup>/rising-4<sup>th</sup> bass line. The woodwinds alternate motives, resulting in constant eighth-note motion within the composite rhythmic pattern (Ex. 2-4).

Example 2-4. *A New Becoming*, Mm. 59-67.

After this contrasting component, the main theme of the section is repeated in a full-ensemble texture. Following the last conclusive cadence of this section at m. 85, a  $ii^{\phi 7}-V^7$  chord progression leads back to the original tonic, preparing the modified return of the opening section (A').

At the beginning of this modified repeat, the texture thins out, as the piano plays the melody in octaves in a higher register. The arpeggio pattern in the left hand and the *pizzicato* string figures provide the harmony (Ex. 2-5).

90

Vln. *mp* pizz

Vc. *mp* pizz

Pno. *mp*

Example 2-5. *A New Becoming*, Mm. 90-96.

After the cadence on D major at m. 102, the remainder of the section is abbreviated. Here the hint of G $\sharp$  minor first heard in m. 30 is avoided, and the section remains in a clear B minor tonality. From this point until the end of the section at m. 114, the whole ensemble plays, providing a full texture (Ex. 2-6).

102

Fl. *f*

B♭ Cl. *f*

Vln. *f* arco

Vc. *f* arco

Pno. *f*

Example 2-6. *A New Becoming*, Mm. 102-108.

As this section comes to a close, the dominant chord arrives in m. 112. The authentic cadence is elided into the beginning of the new section (C). Instead of moving to B minor, the resolution sets up B major, the parallel key of the movement's main tonality. The mood of this section is much calmer, as the active eighth-note motion and syncopation yield to a broader rhythmic pace. A rising arpeggio motive, presented by various instruments, makes up the melody, while the piano provides the harmony (Ex. 2-7).

Example 2-7. *A New Becoming*, Mm. 115-122.

After this broad initial melody, a contrasting idea follows, featuring tonicizations of diatonic minor chords, G $\sharp$  minor (vi) and C $\sharp$  minor (ii). While the rhythmic pace is generally relaxed, the syncopation heard in earlier sections of the piece returns (Ex. 2-8).

130

B♭ Cl.

Vln.

Vc.

Pno.

pizz

pizz

Example 2-8. *A New Becoming*, Mm. 130-136.

The texture and rhythmic activity build, setting up a half cadence that leads to a return of this section's main theme. In the repeat of this theme, the flute takes the melody, and the piano briefly provides a countermelody. The remainder of the ensemble provides faster rhythmic motion, helping to set up a return to the pace of the opening section (Ex. 2-9).

145

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

mp

mp

mp

mp

mp

cresc.

cresc.

cresc.

cresc.

cresc.

Example 2-9. *A New Becoming*, Mm. 145-152.

As in the previous section, this section ends with an extended dominant harmony and likewise concludes with an elided cadence. At m. 154, the dominant harmony resolves to B minor, as the final statement of section A begins.

This concluding section is a restatement of the opening section (A), including the hint of G $\sharp$  minor first heard in m. 30. At m. 187, the main motive is slightly expanded and developed before the final resolution (Ex. 2-10).

Example 2-10. *A New Becoming*, Mm. 187-192.

The rhythmic motion settles down with successive augmentations of a four-note motive that solidifies the tonic harmony and brings a firm melodic conclusion on the tonic note.



## Chapter 3

### Requiem

The text for this song for baritone and piano was written by the famous 19<sup>th</sup>-century Scottish writer Robert Louis Stevenson. The mood of the text is somber, reflective, and dark, with its striking message conveyed in just two stanzas. Musically, the song is set in rounded-binary form, corresponding to the two main divisions of the text. It begins and ends in D minor, with a contrasting section that starts in F minor.

In the introduction, the piano sets into motion a broad syncopated rhythmic pattern with a harmonic progression featuring a bass line in falling thirds. After a half cadence, the voice enters with a restrained but lyrical line that reflects the subdued mood of the text (Ex. 3-1).

7 *p*  
B Un-der the wide and star - - - ry sky  
Pno.

Example 3-1. *Requiem*, Mm. 7-11.

The setting of the third line of the poem's first stanza features new material, with a slightly more expanded register in the vocal line. At m. 17, the piano breaks away from the syncopated rhythmic pattern, and the harmonic progression slowly becomes more chromatic, with a Neapolitan chord in m. 19 and a deceptive cadence on a diminished-seventh chord in m. 24. After this cadence, a series of chromatic chords harmonize a descending chromatic bass line

leading to an unexpected cadence on an A $\flat$  major chord. To highlight the text, the vocal line descends with the words “laid me down” (Ex. 3-2).

Example 3-2. *Requiem*, Mm. 24-30.

After the cadence on the A $\flat$  major chord, the harmonic progression quickly returns to the key of D minor and leads to a strong conclusive cadence in m. 31, which coincides with the ending of the first stanza. The material from the introduction returns as an interlude and leads to a long cadence on a C major chord, anticipating a harmonic change towards F major, the relative key.

However, instead of resolving to F major, the C dominant chord resolves to F minor at the beginning of the new section at m. 37. This section, corresponding to the second stanza of the text, features several notable contrasts in addition to the change of key. The harmonic rhythm is much slower, the pattern in the accompaniment is more rhythmically active, and the vocal line tends to build up its range each phrase (Ex. 3-3).



Example 3-3. *Requiem*, Mm. 37-40.

After the first phrase, the harmony moves to  $A\flat$  major, briefly tonicizing F minor's relative key. Towards the end of the second line of this stanza, the harmony moves to the dominant chord of F. This  $C^7$  chord at m. 49 suggests a cadence on F, though the harmony in m. 51 moves deceptively to a  $B\flat$  major chord. To accent the word "home" in the text, the vocal line resolves to the anticipated tonic note and reaches its climactic point, and the harmony returns to a chord that belongs to the piece's main key. The harmonic progression quickly moves to inverted D minor and F major harmonies, shadowing a change of tonal centrality toward the original key of D minor. The voice remains in its higher register, while the accompaniment settles down into a broader rhythmic pattern at m. 53, similar to the setting of the end of the first stanza (Ex. 3-4).

Example 3-4. *Requiem*, Mm. 51-54

To round out the form of the song, the material of the opening section's last part returns, notably the harmonized descending chromatic bass line, though here the chords are rhythmically

augmented. The striking cadence chord on A $\flat$  also returns, though now as a major-minor-seventh harmony in third inversion (Ex. 3-5).

55

B

8

hun - ter home, and the hun - ter home from the hill

Pno.

Example 3-5. *Requiem*, Mm. 55-59.

As it did before, this phrase leads to a conclusive cadence in D minor. The introductory material returns as a postlude, though now without the syncopated rhythmic pattern. The piano part ends in a very low register, reflecting the dark tone of the poem's text.

## Chapter 4

### The Great Breath

The text of this song for baritone and piano was composed by the 19<sup>th</sup>-century Irish poet George William Russell. Like *Requiem*, this song has a somber and dark tone, though the tempo is faster. As with the setting of *Requiem*, this song's musical form reflects the poem's structure. The poem's three-stanza structure is set in ternary form, with the outer sections in B minor, and the middle contrasting section featuring more harmonic instability.

This song starts with a B Dorian-colored introduction that is based on the main melody of the vocal part. This introductory material is also used for the song's interlude and postlude. After a half cadence, the voice enters with an angular and slightly syncopated line. The piano part involves eighth-note arpeggio motion in the lower register, while the upper register features syncopated block chords that shadow the vocal line's contour (Ex. 4-1).

8 *mf*

T

Its edg - es foam'd with am - e-thyst and rose,

Pno.

Example 4-1. *The Great Breath*, Mm. 8-12.

The initial harmonic progression suggests the Dorian inflection from the introduction, though the harmonic progression from the E<sup>7</sup> chord to an E minor-seventh chord dissolves this modal coloring. As the phrase continues, the words “the old blue” are harmonized with a striking G

minor chord, which foreshadows some of the upcoming tonal areas of the song's middle section (Ex. 4-2).

13  
B  
8  
With-ers once more the old blue  
Pno.

Example 4-2. *The Great Breath*, Mm. 13-17.

The phrase cadences on a D major chord, tonicizing the relative major key, although quickly an  $F\sharp^7$  chord leads back to B minor. The last two verses of the first stanza are a modified restatement of the opening phrase, though without the chromatic move to G minor. The section concludes with a strong cadence on a B minor chord, followed by an extensive interlude, based on the Dorian-colored theme, that eventually settles down to a lower register.

After the tonic B minor harmony settles, there is a striking harmonic change to a  $B\flat$  major chord to begin the next section. The outer voices move in contrary motion, with the upper part moving to D. Being the third of both chords, this note connects somewhat smoothly both harmonies, which sound so strikingly different (Ex. 4-3).

40  
T  
8  
mf  
A  
Pno.  
mf

Example 4-3. *The Great Breath*, Mm. 40-44.

The harmony, though, does not settle into B $\flat$  major and instead moves towards more chromatic chords. The vocal line is declamatory, reflecting the rhythm of the text, while the accompaniment features whirling arpeggios that cover a wide range and create a sweeping sound (Ex. 4-4).

44 *mf*  
S A shad - ow - y tu - mult stirs the  
Pno. *mf* *legato*

Example 4-4. *The Great Breath*, Mm. 44-46.

As the middle section progresses, the pattern in the accompaniment changes to trill-like motion in both hands of the piano part, as it supports the words “great deep thrills” in the text. The voice now features a combination of angular and stepwise motion as it reaches its climactic point in m. 56 (Ex. 4-5).

54  
T great deep thrills for through it ev'-ry - where the  
Pno. *f*

Example 4-5. *The Great Breath*, Mm. 54-56.

This phrase moves through more chromatic chords, ending on a C $\sharp$  major harmony, a chord very distant harmonically both from the opening of this section and from the home key. As an added

dramatic effect, the cadential chords are underscored by a stopping of the active rhythmic pattern. The accompanimental pattern heard at the opening of the song returns at m. 60. Another interlude follows, leading back to the main theme. To return to B minor from C $\sharp$  major, a chromatic circle-of-fifths progression is used, resulting in a series of V<sup>7</sup>-I(i) progressions, with tonicizations moving successively down by half step (C $\sharp$ -C-B) (Ex. 4-6).

Example 4-6. *The Great Breath*, Mm. 58-64.

A modified repeat of the first section begins at m. 66, including three consecutive minor chords starting at m. 70 to emphasize the words “moulded to her by deep and deeper breath”. These chords are followed by a B $\flat$  major chord, which creates a closer connection to the initial harmony of the middle section (Ex. 4-7).

Example 4-7. *The Great Breath*, Mm. 70-74.



The pattern in the accompaniment changes again, with a broader rhythmic flow and a descending stepwise bass line. The vocal line features a more lyrical melody as it gets closer to the end of this section (Ex. 4-8).

Example 4-8. *The Great Breath*, Mm. 75-82.

Finally, the piece cadences in B minor and is followed by a postlude, which is a slightly modified repeat of the interlude that begins at m. 26. Until m. 93, the postlude is exactly the same as the first interlude. After this point, the constant eighth-note motion continues as the last tonic harmony is sounded and takes the accompaniment into the highest register heard in the entire song before settling back down to a lower register with block chords.

## Chapter 5

### Invictus

The text of this song for piano and SATB choir comes from “Invictus,” a poem by the 19<sup>th</sup>-century English poet William Ernest Henley. The text has a triumphant feel, suggesting that everyone shapes his or her own life by their actions, with no attachments to fate. It consists of four clear stanzas, making it easily workable to set as a four-section piece. The first section (**A**) is based in A minor with extensive nonfunctional chromatic coloring and is followed by a varied repetition of the entire section (**A'**). Then, there is a harmonically unstable contrasting middle section (**B**). The last section is a broad adaptation of the opening section. This structure results in an **A-A'-B-A''** musical form.

The opening of the first section starts with the accompaniment playing a broken-chord quarter-note motive in the left hand and alternating between half-note chords and a syncopated motive in the upper register. The tenor part takes the lyrical main melody, while the bass part accompanies in the same rhythm (Ex. 5-1).

The musical score for the first seven measures of 'Invictus' is presented for Tenor, Bass, and Piano. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part features a broken-chord quarter-note motive in the left hand and alternating half-note chords and a syncopated motive in the upper register. The tenor and bass parts sing the lyrics 'Out of the night that covers me'.

**Tenor:** *p* Out of the night that cov - ers me

**Bass:** *p* Out of the night that cov - ers me

**Piano:** *p*

Example 5-1. *Invictus*, Mm. 1-7.

After a cadence at m. 15, a varied repetition of the first phrase is presented, with the soprano taking the main melody, the alto harmonizing, and the men's parts providing an accompanying countermotive (Ex. 5-2).

18 *mf*

S I thank, I thank what-ev-er gods may - be

A *mf* I thank, I thank ah what - ev-er gods may be

T *mf* ah ah

B *mf* what - ev-er gods may be

Pno. *mf*

Example 5-2. *Invictus*, Mm. 18-24.

The main cadence of this phrase arrives at m. 31, signaling the end of the first main section that corresponds to the first stanza of the text.

The next stanza begins with the same thematic material in a fuller texture, suggesting a varied repetition of the first main part. However, after the first phrase, the setting of the stanza continues with new musical material. The first phrase begins in an imitative manner, with the men's parts leading and the women following. Near the beginning of the second phrase, at m. 43, quickly the music departs from what was previously presented. Dissonant harmonies are sounded over an F pedal tone to emphasize the text "I have not winced, nor cried aloud." Throughout this part, the F pedal tone helps to expand the distant F minor harmony.

For the next line of the text, the accompaniment features tremolo chords in the upper register, and the vocal parts are set homorhythmically to emphasize the words “under the bludgeonings of chance.” The harmony features slightly more tense added-note chords, and the overall range expands as it reaches a resolution at m. 54 on a second-inversion B $\flat$  major chord. This chord brings a closer connection to the opening section because B $\flat$  major is one of the most important harmonies in the initial chord progression of the piece. The second-inversion voicing of this chord possibly anticipates a cadential I $^6_4$ -V $^{(7)}$  progression, though it quickly moves to a first-inversion D minor harmony, using F as a pedal tone (Ex. 5-3).

The musical score for Example 5-3, measures 49-56, is presented in a standard musical notation format. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are "un-der the bludg-eon-ings bludg-eon-ings bludg-eon-ings of chance". The piano part features tremolo chords in the upper register. The vocal parts are homorhythmic.

Example 5-3. *Invictus*, Mm. 49-56.

This harmony moves smoothly to a second-inversion A minor chord, which this time becomes a true cadential i $^6_4$  chord and sets up this section’s final cadence in the home key.

After this strong cadence in A minor at m. 62, the next section begins with an A $\flat$  major chord, with the women’s parts taking the main melodic idea homorhythmically. This “shared

3<sup>rd</sup>, progression from A minor to A $\flat$  major is the same type employed at the beginning of the second section of *The Great Breath*. The arpeggio motion featured in the left hand of the piano for the previous sections now appears twice as fast in the higher register, with the lower register now filling in harmony in longer note values. This entire section is characterized by non-functional harmonic progressions, with a smooth bass line as the unifying element between chords (Ex. 5-4).

The musical score for Example 5-4, measures 72-77 of *Invictus*, consists of three staves. The top two staves are for Soprano (S) and Alto (A) voices, with lyrics 'Be - yond this place of wrath and tears Looms but the'. The bottom staff is for Piano (Pno.). The piano part features a fast arpeggiated figure in the right hand and a smooth bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Example 5-4. *Invictus*, Mm. 72-77.

In this progression the bass line descends one octave before a new similar progression begins in m. 82.

As the section continues, this new progression briefly suggests A $\flat$  major in mm. 85-86, although the  $^6_4$  harmony does not resolve like a typical cadential chord. As the men enter in m. 90, the harmony suggests another  $^6_4$  cadential harmony, this time in F minor. The bass line moves downward to A $\flat$ , which is then harmonized with yet another  $^6_4$  chord. This chord moves to a G $^7$  chord, which creates the impression of a Neapolitan-to-dominant progression, which then resolves to the new key of C major. During this phrase, the vocal texture thickens, and the accompaniment slows down rhythmically, creating a very dramatic effect to bring closure to this

harmonically unstable section. This harmonic progression and its resolution accents the word “unafraid,” as it moves from a distant-sounding key to C major (Ex. 5-5).

90

S *mf* finds and shall find me *f* un - - - a - fraid

A *mf* finds and shall find me *f* un - - - a - fraid

T *mp* finds and shall find me *mf* finds and shall find me *f* un - - - a - fraid

B *mp* finds and shall find me *mf* finds and shall find me *f* un - - - a - fraid

Pno. *mp* *mf* *f*

Example 5-5. *Invictus*, Mm. 90-97.

The last section begins in the key of C major, with the tenors and basses singing the main thematic idea. The tenor line adapts the initial motive, so that it starts on the same pitch, but now it only moves by step to the tonic note. The basses sing the original angular idea in the tonic-dominant-tonic-note motive, now in C. The accompaniment adapts the original i-N chord progression as I-N<sup>6</sup>. The rhythm of the vocal entrances is the same as in the beginning (Ex. 5-6).

102

T *mp* it mat - ters not how strait the gate

B *mp* it mat - ters not how strait the gate

Pno. *mp*

Example 5-6. *Invictus*, Mm. 102-108.

After a chromatic plagal cadence (iv-I) on C major at m. 115, the second phrase begins. This phrase features the motive previously sung by the tenors in a responsorial manner in all voices, and leads to a strong cadence on an F major harmony. The bass note of this harmony has been used previously in this piece as a preparation for important cadences back to A minor. Here the harmony functions as a IV chord of C major, though as it did before, the bass line moves down by step, arriving at an A minor  $^6_4$  chord. The sustained low E in the piano starting at m. 129 begins a build-up to a strong cadence on A major, the parallel of the song's main key. On the words "I am the captain," a motive is presented in the men's parts, with the women responding, followed by an even louder response in full texture. The final cadence to A major occurs on the words "of my soul." The harmonic shift from C major to A major relies on preparing a chord progression that anticipates A minor and resolving with a Picardy-third effect on an A major chord (Ex. 5-7).

129

S  
I am the cap-tain, I am the cap - - - - tain

A  
I am the cap-tain, I am the cap - - - - tain

T  
I am the cap-tain, I am the cap - - - - tain

B  
I am the cap-tain, I am the cap - - - - tain

Pno.  
p mf f

Detailed description: This is a musical score for a choral and piano arrangement of 'Invictus' from measures 129 to 137. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts (S, A, T, B) all sing the lyrics 'I am the captain, I am the captain'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics marked as piano (p), mezzo-forte (mf), and forte (f). The key signature is A major, and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 5-7. *Invictus*, Mm. 129-137.

To settle into A major as the concluding key, the responsorial motive from m. 62 returns, now with a major I-IV-I progression. The move to a major key and the extended plagal progression and cadence, along with the rising vocal line, provide a triumphant ending, reflecting the mood of the text's final lines.



## Chapter 6

### Suite for Brass Quintet

This piece is written for a typical brass quintet ensemble and consists of three different movements, each with its own distinct character. It is titled as a ‘suite’ because it does not follow a common classical multi-movement form. Its movements are not ordered in either a slow-fast-slow or a fast-slow-fast scheme, all have quite different lengths, and they do not include thematic material that unifies all movements. The arrangement of keys (G minor-C major-A minor) does not suggest a single tonic key for the entire suite. Both the first and second movements are in ternary form, while the last movement is set in ABCA form.

#### I. Allegretto

In this short first movement, the outer sections are in G minor and the contrasting section in the relative key, B $\flat$  major. The first section begins with only three instruments of the ensemble. The first trumpet takes a syncopated melody with a strong emphasis on the downbeat. The horn and tuba accompany, with the horn playing a gently syncopated line and the tuba providing the bass line in clear rhythmic pattern (Ex. 6-I-1).

Trumpet in B $\flat$  1  
Horn in F  
Trombone  
Tuba

Example 6-I-1. *Suite for Brass Quintet*, I. *Allegretto*, Mm. 1-7.

After a half cadence in m. 7, a modified version of the first phrase is presented. The horn now features a more active line, and the trombone is added to fill in the texture and harmony. The tuba part keeps its same role.

After the end of the opening period, a new section begins in B $\flat$  major with a broader rhythmic feel and a more sustained bass line. The first trumpet now enters with the main melody in a higher register, slightly expanding the range of the ensemble. The inner parts fill in harmony, and keep the rhythmic momentum with the recurring motives in mm. 18 and 20-21 (Ex. 6-I-2).

Example 6-I-2. *Suite for Brass Quintet, I. Allegretto*, Mm. 17-25.

After a slightly expanded half cadence, the opening of this section's original phrase returns, this time supported by a slightly quicker harmonic rhythm. This leads to a standard  $I_4^6-V^{(7)}-I$  progression with the melody reaching its high point at m. 34. After this strong cadence, there is a short transition leading back to G minor. Here the tuba and the first trumpet present the same rhythmic motive featured in the bass line in the first section, while the inner parts, in response, outline the harmony based upon the background idea of the middle section (Ex. 6-I-3).

Example 6-I-3. *Suite for Brass Quintet*, I. *Allegretto*, 36-40.

A modified repeat of the first section follows, with all instruments now playing together. The first trumpet takes the main line, with the second trumpet harmonizing. All other parts take their previous roles. After the main cadence in G minor, a codetta follows, featuring subtle shifts from G minor and E♭ major over a sustained tonic. To conclude, all parts, with the exception of the second trumpet, play a stepwise descending motive to the final tonic note.

## II. Allegro vivo

Like the first movement, the second movement of the suite is in ternary form, with a relative-key relationship between the two main tonalities, though now the outer sections are in a major key. The opening is built upon a two-note syncopated motive. The second trumpet and horn keep an active syncopated rhythmic pattern, while the tuba and trombone articulate clear downbeats. Four bars later, the trombone responds with the syncopated two-note motive (Ex. 6-II-1).

Example 6-II-1. *Suite for Brass Quintet*, II. *Allegro vivo*, Mm. 1-6.

In m. 11, the trumpets elaborate the thematic material in a responsorial manner. To complement the growing rhythmic activity of the upper parts, the rhythm of the lower parts is set in a simpler but constant rhythmic pattern (Ex. 6-II-2).

Example 6-II-2. *Suite for Brass Quintet*, II. *Allegro vivo*, Mm. 11-16.

As the phrase continues, the overall rhythmic activity increases, the harmony becomes more chromatic, and the register expands. The phrase concludes with a strong cadence in m. 20.

The second phrase begins like the opening, although it moves fairly quickly toward new harmonic and melodic patterns, preparing a shift to A minor. The upper parts feature mostly

stepwise and parallel motion, while the lower parts have syncopated entrances that help build the momentum toward the ending cadence of this section (Ex. 6-II-3).

Example 6-II-3. *Suite for Brass Quintet, II. Allegro vivo*, Mm. 30-35.

The middle contrasting section begins with only three instruments, creating a distinctly thinner texture. The trombone plays the melody in a higher register, while the trumpets accompany. Throughout this section, the rhythmic pace is broader, and the melody lines are longer and more lyrical than in the previous section (Ex. 6-II-4).

Example 6-II-4. *Suite for Brass Quintet, II. Allegro vivo*, Mm. 44-51.

A modified repeat of the phrase follows, with the horn playing the main melody and the trombone and tuba filling in harmony and rhythm in the same fashion as the upper parts previously did. The next part consists of a contrasting phrase that features a circle-of-fifths harmonic progression and concludes with an imperfect authentic cadence. This phrase is repeated in a modified, more rhythmically active manner and this time resolves with a strong authentic cadence with a Picardy-third effect.

With the cadence in m. 76, transitional material begins. The outer voices are more sustained, while the inner parts follow new rhythmic patterns that suggest those of the opening of the movement. The register expands in m. 81, and the harmonic rhythm becomes more active as the progression leads back to C major (Ex. 6-II-5).

Example 6-II-5. *Suite for Brass Quintet*, II. *Allegro vivo*, Mm.76-83.

The repeat of the first section is now shortened, as it starts with the original second phrase. A modified version of the rhythmically active material from mm. 30-33 follows, leading to a strong cadence in C major. After this cadence, the ending is expanded, with the original accompanimental rhythmic motive of the movement's opening in the three upper parts, with

harmonic shifts between the tonic and the dominant over a tonic pedal. This short expansion quickly reaches a quick four-chord harmonic progression that prepares the final cadence (Ex. 6-II-6).

104

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

*ff*

*mf*

Example 6-II-6. *Suite for Brass Quintet*, II. *Allegro vivo*, Mm. 104-109.

### III. Allegro moderato

The concluding movement of this suite is the longest and features more extensive development. It consists of four main sections, with the first section in A minor and the second in C major. The third section is a rather long development of material from both previous sections, and the last is a reprise of the opening section, set in both A minor and its parallel key.

The first section starts with a full texture, which characterizes the entire theme, and an asymmetrical meter (5/4) that contrasts with the simple meters used in the previous movements. The first trumpet takes the main melody, with the second trumpet following often in parallel thirds and sixths. The trombone and horn play a homorhythmic pattern that fills in the harmony and provides light syncopation, while the tuba takes the bass line (Ex. 6-III-1).

Example 6-III-1. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 1-5.

This first strongly conclusive cadence tonicizes the relative key, preparing the new tonality of the second section. This new section features several notable changes, including a thinner texture and a regular meter (3/4), along with the change of tonality. The second trumpet now takes the melody, while the horn and the trombone fill in harmony, again homorhythmically with a lightly syncopated pattern that keeps up the rhythmic momentum (Ex. 6-III-2).

Example 6-III-2. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 16-26.



After a modified, expanded, and fuller-textured repeat of the previous phrase, the theme is further developed with the first trumpet taking the main melody. The accompaniment in the lower parts fills out the harmony and provides a slightly more active rhythmic background. To end this section, the first trumpet continues with the melody, coming to a strong conclusive cadence in m. 50, while the accompaniment plays an emphatic rhythmic motive to punctuate this ending before the rhythmic activity slows down (Ex. 6-III-3).

Example 6-III-3. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 44-54.

The developmental third section begins with a transitional phrase that starts in A minor and eventually leads to the distant key of C minor. The opening motive of the main melody in the first section serves as the main element of this phrase. It is presented successively in three neighboring parts, with the top and middle part taking the main melody in parallel motion, and the lower part taking the bass line. The ensemble's top three parts play the first entrance, the middle three parts play the second, and the lower three parts play the third (Ex. 6-III-4).

Example 6-III-4. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 55-64.

At m. 65, this opening transitional phrase is now presented in a varied form in C minor, and ends in E $\flat$  major. The texture starts to build up, preparing the way for the cadence in m. 77.

This cadence ushers in a new section within this development, with the main thematic material now based on the second main section (mm 16-54). In this part of the development, four-bar units of this theme are presented successively, with the trombone accompanying with a rhythmic motive that provides more forward motion (Ex. 6-III-5).

Example 6-III-5. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 77-85.

A new motive follows, featuring a Dorian quality, as it is supported by i and IV harmonies. At first, the new motive is presented in a four-bar unit, and then is compressed to two bars and then one bar in its successive presentations (Ex. 6-III-6).

Example 6-III-6. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 95-103.

A modified presentation of this thematic material begins in m. 107, now a step lower in C# minor. The main melody starts out in the first trumpet, while the accompaniment is built upon a rhythmic motive now in the second trumpet and the horn. The bass line, played at first by the trombone and then the tuba, is more sustained (Ex. 6-III-7).

Example 6-III-7. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 107-115.

The new motive follows, again with the Dorian coloring.

The second theme melody begins again in m. 133 in B minor, continuing the pattern of harmonic movement descending in steps. This final reprisal of this material is much shorter, with the second trumpet playing the main melody, and the first trumpet and the trombone accompanying (Ex. 6-III-9).

133

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

Example 6-III-8. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 133-138.

The presentation of the new motive that follows is condensed, starting with the two-bar unit and then followed right away by shorter and faster units, culminating in cascading figures which then lead into a new phrase (Ex. 6-III-9).

143

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

Hn. *p*

Tbn. *mf* *p*

Tuba *mf* *p*

Example 6-III-9. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 143-148.

The E major chord that served as the Dorian IV chord moves to an F major chord in m. 149, creating a deceptive-cadence effect. This new phrase begins with this harmony, allowing for a smooth transition back to the original key of A minor. It starts with the main melody in the trombone, with more sustained outer parts and a slower harmonic rhythm for contrast. Eventually, it leads to a circle-of-fifths progression that will lead to an extended dominant chord (Ex. 6-III-10).

149

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Example 6-III-10. *Suite for Brass Quintet, III. Allegro vivo*, Mm. 149-156.

After a strong resolution back to A minor, the opening theme returns. The first phrase is expanded and ends on a long dominant harmony and a descending motive that is presented in 2/4 meter (Ex. 6-III-11).

Example 6-III-11. *Suite for Brass Quintet*, III. *Allegro vivo*, Mm. 181-188.

After this cadence, the main theme of the piece is set in A major, the parallel key. This modal adaptation brings the piece to a firm conclusion in the major tonic. The ending features the fast cascading elements which were first heard in the development in m. 145. Before, this figure alternated between the B minor and E major chords as a i-IV chord progression in B Dorian. Now, the harmonies are A major and D major, having a I-IV relationship (Ex. 6-III-12).

206

B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Tbn.  
Tuba

*mf* *mp* *mf* *mp* *mf* *mp*

Example 6-III-12. *Suite for Brass Quintet*, III. *Allegro vivo*, Mm. 206-210.

Eventually this rhythmic activity slows down and comes to a stop in m. 213 on a sustained chord that concludes the movement.

## Chapter 7

### Two Pieces for Chamber Ensemble

This composition features a combination of instruments that represent different instrumental families: vibraphone, guitar (electric or amplified acoustic), flute, clarinet, violin, viola, cello, and piano. It consists of two movements, both set in a large ABA form, though each with a distinctly contrasting character. The first movement is set in a moderately fast 3/4 meter, with a rhythmically active flow. The second movement is slower and in 4/4 meter, and features a broader melodic feel.

#### I. Moderate

The first movement is organized in a straightforward ternary form, with the outer sections in D minor, and the contrasting section in D major, the parallel key. The first main section is itself constructed in a smaller-scale ternary form. Its opening part consists of a parallel period. It begins with a thin texture, as the guitar takes the main melody, while the piano accompanies with block chords that complement the rhythm of the guitar (Ex. 7-I-1).

The musical score for Example 7-I-1, 'Two Pieces...', I. Moderate, Mm. 1-9, is written for Guitar and Piano. The time signature is 3/4. The key signature is D minor, indicated by one flat (Bb). The Guitar part is in the treble clef and begins with a piano (p) dynamic. It features a melodic line with eighth and sixteenth notes. The Piano part is in the bass clef and also begins with a piano (p) dynamic. It provides harmonic support with block chords, primarily using the left hand. The score spans nine measures.

Example 7-I-1, *Two Pieces...*, I. *Moderate*, Mm. 1-9.

The first cadence tonicizes F major, which is quickly followed by a dominant chord of the original key to lead to the second phrase. This phrase begins in a similar manner to the opening



phrase, though it is significantly extended before the strong cadence that concludes this period is reached in m. 34. To help delineate this phrase, the strings are added as accompanimental support.

After this strong cadence and a short extension, the middle part of this section follows, with a pair of phrases featuring a circle-of-fifths chord progression. A new instrumental color is introduced, as the clarinet now plays the main melody. The piano provides the accompaniment once more, though now in a more rhythmically active manner, with a constant eighth-note flow. The sustained cello line provides a change of texture. The quicker harmonic rhythm of this phrase contrasts that of the opening (Ex. 7-I-2).

Example 7-I-2, *Two Pieces...*, I. *Moderate*, Mm. 34-44.

Like in the first part, this phrase is modified and extended when it repeats. It concludes with a dominant chord, leading to the return of the opening material. The main melody is now featured in a full-ensemble texture. The violin and viola now take the main line in octaves, while

the vibraphone, the guitar, the cello, and the piano provide the previous accompanimental pattern. The woodwinds add another rhythmic layer (Ex. 7-I-3).

B

58

Vib. *f*

Gtr. *f*

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

Example 7-I-3, *Two Pieces...*, I. *Moderate*, Mm 58-65.

This texture continues as the second phrase is presented, extended in a similar way as it was previously. The extension at the end is broadened to give this first main part a greater sense of finality.

After a short introduction by the strings alone, the main contrasting section begins. This section provides contrast in many ways: there is a change of mode to D major, the melody is broader and more lyrical, and the phrases are more regular in length. The piano alone presents the theme at the beginning of this section, a significant change from the full texture that

concluded the previous part. The first statement of the theme ends with an imperfect authentic cadence at m. 122.

This theme is repeated, though now in a fuller texture. The piano plays thicker chords in the right hand, while the violin and viola support the harmony and reinforce the rhythm of the piano's left hand (Ex. 7-I-4).

The musical score for Example 7-I-4 spans measures 126 to 135. It is written for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark 'C' is placed above measure 126. The piano part features thick chords in the right hand and a rhythmic pattern in the left hand. The violin and viola parts provide harmonic support and reinforce the piano's left hand rhythm.

Example 7-I-4, *Two Pieces...*, I. *Moderate*, Mm.126-135

Eventually, the woodwinds enter, taking the main melody in octaves.

A contrasting, more chromatic middle part within this section begins on the third beat of m. 151, as the clarinet and the vibraphone take the syncopated main melody. The accompaniment, performed by the flute, guitar, and *pizzicato* strings, features a rather active rhythmic motive. Four bars later, the piano enters, emphasizing the B minor chord that is tonicized in this phrase (Ex. 7-I-5).

D

151

Vib. *mp* *mf* *mp*

Gtr. *mp* *mf*

Fl. *mp* *mf*

B♭ Cl. *mp* *mf* *mp*

Vln. *mp* *mf* *arco*

Vla. *mp* *mf* *arco*

Vc. *mp* *mf* *arco*

Pno. *mf*

Example 7-I-5, *Two Pieces...*, I. *Moderate*, Mm. 151-159.

This material then is repeated a fourth higher, tonicizing E minor, followed by a short transition that keeps the main thematic pattern and leads back to D major. A modified repeat of the main thematic material of this middle section is presented in a fuller texture, with the upper string parts playing the main melodic material, while all other parts accompany. Instead of ending with an authentic cadence, this part leads to an extended dominant harmony. Over this extended pedal, the harmonies subtly change from the major mode to the minor, setting up the reprise of the first main section (Ex. 7-I-6).

197

Vib.  
Gtr.  
Fl.  
B♭ Cl.  
Vln.  
Vla.  
Vc.  
Pno.

Example 7-I-6, *Two Pieces...*, I. *Moderate*, Mm. 197-206.

As in the beginning, the guitar plays the main melody, though this time it appears in a higher register, with the woodwinds, cello, and piano accompanying. At the second phrase, the viola joins the guitar, reinforcing the melody an octave lower. The contrasting middle part of this section follows, with the same circle-of-fifths harmonic progression. The viola takes the main melody, while the cello returns to the sustained bass line, though with some occasional octave leaps, and the piano plays the role it did previously. The vibraphone further fills out the harmony and rhythm, while the woodwinds are added in the second phrase with sustained notes to thicken the texture. When the main theme returns to conclude the piece, it again is set in a full texture, with three different layers, though with some of the instrumental roles changed. The piano, cello, guitar, and vibraphone now play the accompaniment that complements the melody's

rhythm, while the woodwinds take the main melody in octaves, and the upper strings help to fill out the harmony. As before, the cadence is extended, this time concluding the movement.

## II. Slower

This second movement of this piece complements the first with several contrasting features: its tempo is slower, the meter is 4/4, and the phrases are more regular. Like the first movement, it is in a broad ABA form. The outer sections are in B minor, and the contrasting middle section in E minor. Both of these tonalities are anticipated in the first movement, as they were strongly tonicized in that movement's middle section.

This movement opens in a thin texture, with the clarinet playing the melody, and the strings accompanying. Even in the slower tempo, the composite rhythm provides a sense of flow and forward motion (Ex. 7-II-1).

The musical score for Example 7-II-1, 'Two Pieces...', II. Slower, measures 1-7. The score is written for Clarinet in Bb, Violin, Viola, and Cello. The key signature is B minor (two sharps: F# and C#). The meter is 4/4. The tempo is marked 'Slower'. The music begins with a half cadence in measure 8. The melody is played by the Clarinet in Bb, and the strings (Violin, Viola, Cello) provide harmonic support. The first measure is marked with a piano (p) dynamic.

Example 7-II-1, *Two Pieces...*, II. *Slower*, Mm. 1-7

After a clear half cadence in m. 8, a repeat of the opening phrase is presented, now with the vibraphone reinforcing the melody in unison. This phrase is slightly extended, concluding the opening period.

New thematic material arrives in m. 18 in the relative key of D major, with a distinct change of texture. The flute now takes the melody, while the piano accompanies with broken chords. As a contrast to the opening period, this new part features a more active rhythmic texture (Ex. 7-II-2).

Example 7-II-2, *Two Pieces...*, II. *Slower*, Mm. 17-24

After a half cadence, this phrase is repeated with a fuller texture, now with woodwinds taking the main melodic part in octaves, as the violin and the viola provide melodic and rhythmic fillers.

After the final cadence of this middle part is extended, the opening material returns in m. 41. The main melody is taken by the violin and the viola, the bass line is taken by the cello, and the piano provides block chords in a rhythmic manner that is more active than in the opening. The guitar joins in with single notes in a simpler pattern (Ex. 7-II-3).

41 B

Gtr. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

Example 7-II-3, *Two Pieces...*, II. *Slower*, Mm. 41-47.

When the phrase is repeated, it returns in a full-textured manner, with all strings playing the main melodic material in double-octaves, and the vibraphone reinforcing the main notes with tremolos. The piano features the same pattern with an added bass line. The woodwinds imitate this pattern, and the guitar maintains its previous role.

When the dominant chord arrives, it moves to a G major harmony to begin the next phrase, which creates a deceptive-cadence effect and slightly extends the section. This expansion features the piano accompanying with arpeggio harmonies, and the cello returning to playing the bass line. The guitar fills in the harmony, while the flute takes the main melody. This section ends with a strong cadence and a slowing down of the rhythmic motion at m. 65 (Ex. 7-II-4).



Example 7-II-4. *Two Pieces...*, II. *Slower*, Mm. 57-64.

The main middle contrasting section begins with a change of key to E minor, along with a thinner texture than at the conclusion of the previous section. The guitar takes the main accompanimental role, featuring arpeggios all throughout the main part of the section. At first, the viola articulates the bass line, while the violin takes the syncopated main melody (Ex. 7-II-5).

Example 7-II-5. *Two Pieces...*, II. *Slower*, Mm. 67-74.

After this phrase arrives at a half cadence, the next phrase is slightly modified and repeated. The cello now punctuates the bass line, while the viola fills in harmony, and the other instruments keep their previous roles.

After a strong cadence, a contrasting middle part within the section is presented, as the piano alone accompanies, and the vibraphone is featured for the first time as a solo melodic instrument (Ex. 7-II-6).

Example 7-II-6, *Two Pieces...*, II. *Slower*, Mm. 88-95.

This phrase is repeated in a varied way, featuring harmonic changes almost on every beat and more chromaticism. Range and texture expand, as the flute now takes the main melody an octave higher, with the clarinet adding harmony. The violin and viola accentuate the rhythmic flow by playing an off-beat pattern, with the violin shadowing the main melody an octave lower. The phrase is expanded towards the cadence, featuring an emphatic  $ii^{\circ}7-V$  chord progression. This progression reaches a concluding cadence at m. 108 (Ex. 7-II-7).

102

Vib.

Gtr.

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*mf*

*mp*

Example 7-II-7, *Two Pieces...*, II. *Slower*, Mm. 102-109.

At m. 110, the opening material of this section returns, with several modifications. The guitar now takes the main melody, whose motives are answered successively with responsorial motives in other instruments. The cello and the piano combine to provide the main accompaniment (Ex. 7-II-8).

Example 7-II-8, *Two Pieces...*, II. *Slower*, Mm. 110-117.

There is a cadence on D major at m. 118, providing a half-cadence-like effect that prepares the upcoming transitional material. This transition starts in a full texture, with a chromatic harmonic progression that eventually leads to a very long and accentuated F# major harmony that serves as a dominant chord, preparing the way for a return to the movement's main key. The main melody is taken by the guitar and the woodwinds, while the strings and piano play an active rhythmic pattern to keep the momentum. It reaches a climactic point in m. 125, as strong and syncopated block chords prepare a long half cadence (Ex. 7-II-9).

121

Vib.

Gtr.

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

Example 7-II-9, *Two Pieces...*, II. *Slower*, Mm. 121-127.

The opening main section returns, now with the strings following a similar but more active and punctuated pattern than they previously did, played *pizzicato*, and the piano providing the main melody in one hand only. After this opening phrase arrives at a half cadence, it is repeated with the piano now thickened with octaves and supporting harmonies within (Ex. 7-II-10).

Example 7-II-10, *Two Pieces...*, II. *Slower*, Mm. 136-144.

The middle theme within the first section returns in a contrasting manner: instead of being in the relative key of D major, it is set in the parallel key of B major; the cello takes the main melody in its higher register; the guitar plays a countermelody; and the piano features a much more active arpeggio pattern (Ex. 7-II-11).

Example 7-II-11, *Two Pieces...*, II. *Slower*, Mm. 156-160.

This phrase is repeated, now with the upper strings taking the main melody in octaves, and the woodwinds taking the melodic fillers the strings played in the original section, as in mm. 28 and 30. After a strong authentic cadence in m. 172, a new phrase that is major-key adaptation of the movement's opening melody is presented. Its texture is lighter, with the woodwinds taking the

main melody, as the piano features a less active pattern than the previous sixteenth-note accompaniment (Ex. 7-II-12).

172 F

Gtr. *mf*

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

Example 7-II-12, *Two Pieces...*, II. *Slower*, Mm. 172-178.

This phrase leads to an expanded ending of this movement. The ending of the piece features two different ideas. The first one recalls the transition part in m. 121. There are two main textural layers, each responding to the other's patterns within the same measure and chord. The vibraphone, guitar, woodwinds, and the violin feature the main lines, while the viola, cello, and piano respond with an emphatic rhythmic pattern, similar to that of m. 121 (Ex. 7-II-13).

179 G

Vib. *f*

Gtr. *f*

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

Example 7-II-13, *Two Pieces...*, II. *Slower*, Mm. 179-184

The second component of the ending begins with an elided perfect authentic cadence at m. 185. A codetta follows, featuring a chromatic I- $\flat$ VI-I chord progression over the tonic note. This progression connects the minor tonalities throughout the movement and the ending in major. As most instruments take more sustained lines, the piano and the guitar feature arpeggios, arriving at a definite conclusion in m. 191 (Ex. 7-II-14).



185

Vib.

Gtr.

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

Example 7-II-14, *Two Pieces...*, II. *Slower*, Mm. 185-192.

## **Curriculum Vitae**

Born on February 14<sup>th</sup>, 1980 in the city of Chihuahua, Mexico, Dario Escobedo was brought up in a family interested in music and fine arts. He is the youngest of three siblings, and the son of Jose Luis Escobedo and Martha Ortiz. Dario began his first guitar lessons at age 13. He has performed with his various groups and bands as a lead guitarist in several venues in the El Paso area, as well as in many places in Mexico, such as Juarez, Casas Grandes, Guadalajara, and Monterrey. Dario earned a Bachelor of Music degree in theory and composition from UTEP in December of 2005. During his undergraduate studies, he took composition lessons with Mr. Ruben Gutierrez and Dr. Dominic Dousa, and lessons in classical guitar, his main instrument, under the guidance of Mr. John Siqueiros. In January of 2007, Dario began studies toward the Master of Music degree in performance with an emphasis in composition, with Dr. Dominic Dousa as his primary composition teacher. While he earned his degrees, he was a member of different commercial music groups, notably the group “HOFFMAN.” Information on this group can be found at (<http://www.myspace.com/hoffmanyaestaqui>). This group recorded a CD at Two Ton Creativity under the supervision of Emiliano Pelayo and Justin Leeah, two locally-know producers, mastering their material in Tornillo, Texas at the Sonic Ranch studio. Dario has taught guitar and music theory privately, and has participated in several concerts with his students. Currently, Dario is the guitar instructor and director at Henderson Middle School.