

Classical Music for the Modern Child: A Compositional Endeavour

A portfolio of original compositions and supporting exegesis
submitted in fulfillment of the requirements for the degree of

Master of Philosophy

by

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ABSTRACT

This submission for the degree of Master of Philosophy at the Elder Conservatorium of Music, University of Adelaide, takes the form of a portfolio of original compositions supported by an exegetical commentary on the theme of classical music for the modern child. The starting point for this compositional endeavour was the idea that the repertoire of works in the European classical music tradition is liberally sprinkled with pieces intended to be either performed by or otherwise experienced by children, but these works inevitably tend to relate to earlier periods than the 21st century, and therefore each have their own particular social context and stylistic features. The challenge set for this creative investigation was to explore three ways of reconceiving notions of music for children within the context of the early 21st century in Australia, a time when the experiences and expectations of children are radically different to how they would have been 50, 100 or 150 years ago.

The portfolio element of the submission consists of three works (with a total performance time of c. 55 minutes): *Little Ida's Flowers*, a children's ballet; *One Step Forward*, a piano suite for young learners; and *The Space Between the Walls*, a suite for string orchestra. Each of the three works approaches the concept of children's engagement with music from different perspectives, and also aligns with three of the stages of cognitive development as described by psychologist Piaget. The ballet is intended to be experienced by children as passive audience members, whereas the piano and string orchestra suites are written to be experienced as active learners and performers respectively.

These works are submitted as fully notated scores. In the case of the ballet, the submitted score represents approximately half of the total planned, full-scale work, and a design for the full version is included in an appendix.

This creative project aims to place the child at the centre of the focus of a compositional endeavour, and to create music which reflects the broader classical repertoire as well as specific musical experiences in ways which are both accessible to and engaging for the child. The exegesis discusses contemporary understandings of childhood development, and explores ways in which these understandings can be implemented in the composition of music for children and adolescents.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Signed by Lauren Angelique McCormick on 15 February 2023

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INTRODUCTION

From the humming of the first lullaby, music forms part of a child's development and cultural identity. Although musical traditions are unique and varied across the globe, this form of artistic expression is a facet of our individual lives which binds us together as a community and brings with it a strong sense of personal¹ and cultural² identity. In addition to its role in shaping culture and ideas, integrating music into a child's life—whether that be through formal training or more casual cultural experiences—supports the creation of stimuli-rich environments, an essential requirement for healthy brain development.³ To ensure a comprehensive learning experience for children of all ages, it is desirable that active musical experiences be implemented throughout each stage of their growth and development, from early childhood (2—5 years) to adolescence (13+ years).⁴ It can be frustrating, therefore, to see that a child's perspective is so rarely acknowledged or expressed within the classical music repertoire, particularly in works of a larger or theatrical scale. This creative project will attempt to bridge this gap within the classical repertoire through the composition of three new musical works.

There is, of course, an array of music which expresses broad themes of childhood; music which has been written about children, but not for children. For example, Schumann's *Kinderszenen* (1838) is a nostalgic retrospective of the composer's youth through their own 'grown-up' eyes, and was written for a likewise grown-up audience. Similarly, musical explorations of what a grown-up composer imagines being a child must be like are also written for adult audiences. For example, John Carpenter's *Adventures in a Perambulator* (1917) is a musical description of the day in the life of a baby through the child's own eyes, and was chiefly inspired by the composer's own daughter.

There are similar examples across the classical repertoire, wherein children and themes of childhood have inspired composers in their craft. Inspired by encounters

¹ John Vinge, "What Is Good and Bad Children's Music? Exploring Quality and Value in Music for Children," *InFormation (Oslo, Norway)* 6, no. 2 (2017), <https://doi.org/10.7577/information.v6i2.2278>.

² Irene Weiss Peery, J. Craig Peery, and Thomas W. Draper, *Music and Child Development* (Springer, 2012).

³ Michael Passer et al., *Psychology : The Science of Mind and Behaviour* (Sydney, AUSTRALIA: McGraw-Hill Education (Australia) Pty Limited, 2018).

⁴ Lili M. Levinowitz, "The Importance of Music in Early Childhood," *General Music Today* 12, no. 1 (1998).

with the children of his hosts—the Beneckes—where they would frequently pull his hands away from the keyboard while he was trying to compose, Felix Mendelssohn used the sound of these short and cut-off notes as a distinct characteristic in “Frühlingslied” from his *Lieder ohne Worte*, most noticeable in the left-hand part. Similarly, Debussy composed *Children’s Corner* while his daughter was still in her infancy, and dedicated the suite to her. The works described here represent this subsection of the repertoire, wherein the compositions—whilst presenting themes and images of childhood, as well as reflecting on interactions with children—are not written *for* the children themselves.

In addition to the repertoire of music which presents and reflects on themes and images of childhood, there is also a curious subsection of repertoire forming a counter: music which was not written with the intention of being for children, but has since become colloquially associated with young audiences, whether that be for entertainment or educational purposes. While this describes a wide range of works, there is a pattern which emerges upon closer inspection.

This is an observational analysis and by nature somewhat anecdotal, but it is not within the scope of this project to provide a complete statistical analysis on the prevalence of one work over another in children’s programming, especially when much of the information is largely informal. For example, if a parent were to search online for ‘classical music for kids’, it is highly unlikely that they will be directed to their local orchestra’s family concert series or to research which investigates how children engage with music and why that might be the case. Instead, the most common search results are listicles, short articles published by online newsletters which present content in a series of lists. Even a cursory glance at the music presented in these listicles (aptly titled ‘10 best pieces of classical music for kids’, or the like) reveals the narrow field of repertoire which is recommended. Dances from popular ballets are common, with excerpts from Adolphe Adam’s *Giselle* and Tchaikovsky’s *The Nutcracker* making frequent appearances. The expected repertoire is also acknowledged (such as *Peter and the Wolf*, *The Young Person’s Guide to the Orchestra*, *Kinderszenen* and other works previously described) as well as Camille Saint-Saëns’ *Carnival of the Animals*. It will come as no surprise that these works are featured heavily within these collections as, even if the original work was not written originally for children, it has been utilised in children’s media and thus associated

with this demographic.⁵ However, these collections also commonly feature what we—as grown-ups—might consider to be more complicated, sophisticated, or stylistically ‘mature’. This includes the Overture to Bizet’s *Carmen*,⁶ Handel’s *Water Music*,⁷ Holst’s *The Planets*,⁸ Mussorgsky’s original piano version of *Pictures at an Exhibition* as well as Ravel’s orchestration,⁹ Strauss’ *Der Schönen Blauen Donau*,¹⁰ Vivaldi’s *Four Seasons*,¹¹ Beethoven’s Quintet in E-flat for Piano and Winds, Op. 16, various works by Grieg including works from *Peer Gynt Suite*,¹² particularly *In the Hall of the Mountain King*,¹³ as well as works by Mozart, most commonly *Eine Kleine Nachtmusik*.¹⁴

It is my own supposition that this is indicative of a desire by parents to integrate classical music into the lives of their children, but that they also struggle in this endeavour due to their limited knowledge of the broader repertoire, and the fact that this repertoire (although well-established) presents musical idioms which are reflective of what might be considered ‘historical’ classical music, rather than more contemporary musical sounds. Thus, they turn to this subset of classical repertoire which, although being written for a ‘grown up’ audience, meets many of the necessary practical and stylistic criteria for child accessibility (the specifics of which will be discussed later in this introduction).

It is not accurate to say that there has been *no* music composed specifically for children rather than simply *about* them, since works such as Prokofiev’s *Peter and the Wolf* (1936) and Benjamin Britten’s *The Young Person’s Guide to the Orchestra* (1946) have long since been staples in the orchestral repertoire. Both works were composed with the specific intent of encouraging children to engage with the orchestra in interesting ways, and took vastly different approaches to achieving this goal. *Peter and the Wolf* employs the use of story as its vehicle for engagement. It

⁵ For an extended review of the use of classical repertoire within children’s media, please refer to Appendix 1

⁶ "10 best pieces of classical music for kids," 2020, <https://www.classicfm.com/discover-music/best-classical-music-for-kids/>.

⁷ Sara Mullett, "14 Best Classical Music Tracks for Kids," *Let's Play Music*, 2021, <https://www.letsplaykidsmusic.com/14-best-classical-music-tracks-for-kids/>.

⁸ Hannah Nepilova, "10 pieces of classical music for children," *Classical Music by BBC Magazine*, 2022, <https://www.classical-music.com/features/works/best-classical-music-for-children/>.

⁹ Nepilova 10 pieces of classical music for children.

¹⁰ Ryan Teague Beckwith, "10 Pieces of Classical Music Your Toddler Will Love," *Time Magazine*, 2015, <https://time.com/3903991/classical-music-toddler-children/>.

¹¹ Mullett 14 Best Classical Music Tracks for Kids.

¹² "25 Best Classical Music For Kids," 2016, <https://www.cmuse.org/25-best-classical-music-for-kids/>.

¹³ Beckwith 10 Pieces of Classical Music Your Toddler Will Love.

¹⁴ ClassicFM, "10 best pieces of classical music for kids."

includes distinct motifs played on a specific instrument to represent a character, a narrator to communicate the story verbally and provide context to the music and uses this musical narrative as a vehicle for introducing particular morals and virtues. In contrast, *The Young Person's Guide to the Orchestra* is based on a Rondeau by Henry Purcell and presented as a 'theme and variations' (as described in its subtitle), and is not at all programmatic in its nature. The complete work, which presents the theme, thirteen variations, and a concluding fugue, cycles through the different sections of a typical 20th-century orchestra to demonstrate the unique timbres and capabilities of each instrument. Although Prokofiev and Britten approached the structure and implementation of the orchestral forces in contrasting ways, they both chose to break the orchestra down, present single instruments and instrumental families, and place them back into the broader context of the ensemble. Similarly, both *Peter and the Wolf* and *The Young Person's Guide to the Orchestra* are widely regarded to be amongst the most well-known works of their respective composer, and are often grouped together in concert programming and CD track listings.

The problem—as it were—is not that there are *no* works for children within the classical repertoire, but that the works listed here comprise almost the entirety of what is readily available (that is, what is *accessible* and commonly known within the repertoires to children and their parents). Where adults have seemingly unlimited musical works to choose from, with an infinite variety of styles, instrumentations, aesthetics, and structural forms, children have been relegated to only a handful of pieces. Even the most well-known classical concert works for children—*Peter and the Wolf* and *The Young Person's Guide to the Orchestra*—demonstrate a comparable approach to the style of orchestration and the implementation and demonstration of instrumental capability. Furthermore, the musical idiom represented within those few works that *do* exist is stylistically narrow when compared with the expansive repertoire of the broader classical discipline.

It would also be remiss for me to ignore the contemporary work which is, in fact, being written for children, whether it be pedagogical or theatrical. In South Australia alone, considerable strides have been made in the composition and presentation of new music for children. Over the past 10 years, the Adelaide Symphony Orchestra has commissioned and co-commissioned numerous works by both Australian and international composers such as Paul Rissmann (*The Lost Thing, What Do You Do with an Idea?*, and *Stan and Mabel*), Mark Ferguson (*The Bush Concert*), David John

Lang (*Are We There Yet?*), Glyn Lehmann (*In This Place*), and Rachel Bruerville (*Milli, Jack and the Dancing Cat*). These works are an example of the evolving focus which is being placed on integrating children into musical spaces by major orchestras in Australia, and there is considerable interest in expanding the repertoire which children can enjoy and engage with. All the works listed here contribute greatly to the established discipline of children's music in a precedent which was set in the 20th century by Prokofiev and Britten, as they are of a modest length (between 15 and 35 minutes) and are accompanied by either a presenter or narrator. However, they do deviate from *Peter and the Wolf* and *The Young Person's Guide to the Orchestra* in one significant way: they were all composed as a setting of or accompaniment to an existing children's books. This is a lucrative and engaging endeavour, which has clearly shown success for both the orchestra and its audience. However, as these works feature narration as a key part of its performance—an inclusion which is not seen in music written for grown-ups—it does mean that the presentation of these works is not reflective of traditional classical repertoire. This, of course, is not the goal of these works, and neither should it be. Narration and storytelling are not only incredibly effective in engaging children from a practical perspective, also providing a vehicle through which the children can more strongly relate to and interpret the music which accompanies it. The goal of this creative project, however, is to explore how a composer might seek to reflect a more 'traditional' concert-going experience in a new work for children, and to find whether this is possible to do considering an absence of language. This is demonstrated through the presented excerpts of *Little Ida's Flowers*, a creative composition which also endeavours to provide an enjoyable and fulfilling audience experience for the accompanying adults. In this context it is important to acknowledge and remember that, until their teenage years, children largely have very little social and physical agency to engage in musical experiences; the cultivation of a child's musical experiences is almost entirely dictated by caregiving adults.¹⁵ Giving consideration to the experience of caregivers in addition to children—particularly in this concert setting, where children must be supported by an adult financially and socially—ultimately alters the intended audience of such concert works from *children to children and their families*.

¹⁵ Vinge, "What Is Good and Bad Children's Music? Exploring Quality and Value in Music for Children."

There is also a significant amount of work being composed which expands on practical musical experience and instrumental pedagogy. Samantha Raftery, for example, completed both an MPhil and PhD through conducting research projects which focused on writing for secondary school string ensembles and developing the creative practice of musical amateurs in practice respectively. Again, this creative project aims to contribute to the discipline concerning the musical experiences of children, although it does not fully align with pedagogical practices. The two works which have been composed for children to learn and perform were not done so with strict pedagogical intent, but rather as performance works through which young students can implement and develop techniques which have been learned elsewhere; neither the piano suite nor the suite for string orchestra are intended to be teaching tools.

In the mind of the composer, writing music for children requires an externalisation of their creative practice. For example, succeeding in this goal requires the composer to consider and adhere to a different set of parameters, of which they must be aware, respectful to, and compliant with. Such parameters are explicitly linked to the cognitive needs and ability of their intended child audience, which have been described by Jean Piaget (1896—1980) in his *model of cognitive growth*.¹⁶ Piagetian theory views human intelligence as “moving through successively higher stages”¹⁷ and sophistication, where children develop ‘schemas’ (a cognitive framework which structures, organises and interprets information); the actions a child can perform is directly reflected in the level of and capacity for thought. First introduced in 1923 in Piaget’s book *Le Langage et la pensée chez l’enfant (The Language and Thought of the Child)* this base model of child development is still widely accepted in the school of psychological research today. Whilst many researchers have contributed to the further development of Piagetian theory—adding further nuances and stages to the model, as well as conducting research into *how* and *why* the human brain develops in such ways—Piaget’s original explanatory model, which charts four major stages of cognitive growth, is a sufficient framework through which to explore these concepts as they relate to musical composition. These four major stages of cognitive growth—

¹⁶ Piaget, Jean; Inhelder, Bärbel. *The Psychology of the Child*. Translated by Helen Weaver. New York: Basic Books, 2000.

¹⁷ Marilyn Pflederer Zimmerman, "The Relevance of Piagetian Theory for Music Education," *International Journal of Music Education* os-3, no. 1 (1984), <https://doi.org/10.1177/025576148400300105>.

*sensorimotor, preoperational, concrete operational, and formal operational*¹⁸—from infancy to adolescence, provides a clear understanding of the mental capabilities of children during different developmental stages.

The *sensorimotor stage*, which occurs from birth to approximately age 2, sees children understand their environments primarily through sensory experiences and physical actions. Concepts of object permanence develop during this stage, as does the acquisition of language. From approximately ages 2 to 7, children enter the *preoperational stage*, in which the world is represented by symbolic thinking through words and images; cognitive operations are yet to be developed, meaning the child cannot use logic or transform, combine, or separate conceptual ideas.¹⁹ Although a *preoperational* child is still largely egocentric (they have not fully developed theory of mind), they will also begin to relate to their peers through demonstrative and parallel play. It is also common for children of these ages to ascribe human characteristics, personalities and feelings to animals and other inanimate objects as means of developing concepts of empathy. This is one of the reasons why fairy tales and other children's stories feature personification and anthropomorphism. Between the ages of approximately 7 and 12, children present a *concrete operational stage* in which they can perform mental operations and solve problems if they involve tangible objects and situations (which is why primary school level arithmetic is taught using physical objects which can be manipulated, grouped, and counted.) In this stage, children struggle with concepts which require abstract thinking and reasoning, but are developing the ability to classify and order objects, as well as recognise visual patterns. Piaget's model concludes with the formal operational stage, which is usually observed in adolescents from the age of 12. This stage sees children able to think logically about both tangible and abstract concepts and problems, and are more flexible in their tackling of hypotheticals. They are able to manipulate ideas and use inferential reasoning to draw conclusions for hypothetical situations, with no reliance on a physical representation of ideas; children in this stage can solve problems in their head in a systematic manner rather than trial-and-error. Although the ages ascribed to each stage of Piaget's model to reflect the average age of children who present these cognitive developments, each child will progress through the stages at different rates, and sometimes through two stages concurrently.

¹⁸ Passer et al., *Psychology : The Science of Mind and Behaviour*.

¹⁹ Piaget; Bärbel . op. cit.

A clear understanding of the evolution of a child's capacity for musical cognition from infancy to adolescence is imperative when discussing how they comprehend and engage with various musical components, especially when intending to target children of a certain age, and this is reflected through the current literature. Although Piaget himself did not investigate the relationship between cognition and musical intelligence, many other researchers—both within fields of music and psychology—have investigated how the acquisition and development of musical intelligence aligns with Piaget's original model. It is fortunate that there has already been considerable investigation and discussion regarding this relationship and, as this area of study is already well-represented within the literature, the specifics of this research do not need to be reiterated within this exegesis. As music is an inherently abstract art form, not truly existing until the notes on the page are expressed by the performer (and, even then, not having a truly physical representation), it can be difficult for the developing child to conceptually relate to and comprehend. As such, much of this literature focuses on the development of musical ability and the conservation of various components of musical expression in children who present different stages of cognitive development (for example, the ability to identify repetitions of a theme as identical even with change of instrument),²⁰ and how this might be applied in the building of musical intelligence.²¹ This research is what one might call 'traditional', comprising of studies conducted on children of varying ages wherein they are asked to perform a series of memory (i.e., "conservation") tasks relating to musical material and required to draw upon sophisticated discrimination and pattern recognition skills.²² Many such studies were conducted throughout the 20th century to expand on Piagetian theory of conservation were done by Pfloderer (1964,²³ 1966²⁵), Zimmerman (nee Pfloderer) and Sechrest (1968),²⁶ and more recently by King (1972),

²⁰ Ronald L. Larsen and Charles G. Boody, "Some Implications for Music Education in the Work of Jean Piaget," *Journal of Research in Music Education* 19, no. 1 (1971).

²¹ Zimmerman, "The Relevance of Piagetian Theory for Music Education."

²² Peter R. Webster and Marilyn Pfloderer Zimmerman, "Conservation of Rhythmic and Tonal Patterns of Second through Sixth Grade Children," *Bulletin of the Council for Research in Music Education*, no. 73 (1983).

²³ Marilyn Pfloderer, "How Children Conceptually Organize Musical Sounds," *Bulletin of the Council for Research in Music Education*, no. 7 (1966).

²⁴ Marilyn Pfloderer, "The Responses of Children to Musical Tasks Embodying Piaget's Principle of Conservation," *Journal of Research in Music Education* 12, no. 4 (1964), <https://doi.org/10.2307/3343716>.

²⁵ Pfloderer, "How Children Conceptually Organize Musical Sounds."

²⁶ Marilyn Pfloderer and Lee Sechrest, "Conservation in musical experience," *Psychology in the Schools* 5, no. 2 (1968).

²⁷ Thorn (1973),²⁸ Botvin (1974),²⁹ Foley (1975),³⁰ Serafine (1975),³¹ and Bettison (1976)³², the results of which were aptly summarised by Serafine in 1980.³³ The established findings are as follows:

1. Performance on conservation tasks improves with age (i.e., a nine-year-old will better conserve melodic ideas and be able to link them thematically when performed in different contexts than a five-year-old)
2. The conservation of tonal patterns (i.e., melody) is easier than the conservation of rhythmic patterns. This means that melody and melodic transformations are more easily identifiable than rhythmic patterns and transformations, implying that children will perceive structure in music through the repetition and alteration of melody rather than rhythm or texture.
3. Conservation of rhythmic patterns is easier when heard in minor keys than major keys.
4. Formal musical training does have a positive effect on the conservation of musical ideas, although the appropriate training for different ages is yet to be determined.
5. There is a significant positive relationship between music conservation tasks and conservation tasks in other Piagetian domains.³⁴

Understanding the ways in which a child is capable of remembering music information is paramount to informing the approach to writing music for this demographic, particularly when considering the distinction between the cognitive

²⁷ Carl D. King, "The conservation of melodic pitch patterns by elementary school children as determined by ancient Chinese music," *Contributions to Music Education*, no. 1 (1972).

²⁸ Betty Aiken Thorn, "An investigation of Piaget's conservation theory and its implications for teaching and developing melodic and rhythmic concepts" (Doctor of Music Education The University of Oklahoma 1973).

²⁹ Gilbert J. Botvin, "Acquiring Conservation of Melody and Cross-Modal Transfer through Successive Approximation," *Journal of Research in Music Education* 22, no. 3 (1974), <https://doi.org/10.2307/3345144>.

³⁰ Elspeth A. Foley, "Effects of Training in Conservation of Tonal and Rhythmic Patterns on Second-Grade Children," *Journal of Research in Music Education* 23, no. 4 (1975), <https://doi.org/10.2307/3344853>.

³¹ Mary Louise Serafine, "A measure of meter conservation in music, based on Piaget's theory" (Doctor of Philosophy University of Florida, 1975).

³² Gloria Miller Bettinson, *The relationship between the conservation of certain melodic materials and standard Piagetian tasks* (Michigan State University. Department of Secondary Education & Curriculum, 1974).

³³ Mary L. Serafine, "Piagetian Research in Music," *Bulletin of the Council for Research in Music Education*, no. 62 (1980).

³⁴ Webster and Zimmerman, "Conservation of Rhythmic and Tonal Patterns of Second through Sixth Grade Children."

capacity of children of varying ages. Although the ages ascribed to each stage of Piaget's model to reflect the average age of children who present these cognitive developments, each child will progress through the stages at different rates, and sometimes through two stages concurrently. Still, when considering the approach to composing music for children within different age ranges, Piaget's psychological model can be translated into a musical model and used to inform such an approach. At the time of writing this exegesis, there have been no formal discussions as to how utilising Piaget's model—and the subsequent research—can be applied to the creation and composition of new music for children. Rather, as described previously, the research primarily pertains to generalised music education and experiential learning. The approach suggested over the following paragraphs is of my own design, informed by what is known about the development of children's cognition as proposed by Piaget, the evolution and application of musical intelligence as summarised by Serafine³⁵, in addition to my own anecdotal observations of how children comprehend and relate to musical experiences through my experiences both as a child learner, and as a teacher.

When approaching the task of composing music specifically for children, this concept of *conservation* is among the most important. The mental conservation of musical ideas describes an individual's ability to accurately retain and recall musical sounds (rhythms, pitch organisation, instrumentation, etc.) when listening to a musical work. This recollection, categorisation, and comparison of musical ideas is what gives music structure in the minds of its listeners; composers manipulate melodies, rhythms, motifs, and harmonies to structure a new work in a logical manner, and subsequently rely on their audience's ability to comprehend and interpret this structure when listening to a performance. Thus, composing music which is clear in its presentation and manipulation of ideas—thereby allowing for easier conservation—in alignment with the findings of these studies is what will position the work for its greatest comprehension with audiences; the easier the conservation, the less musical experience, knowledge, and capabilities are required for a listener to comprehend the music itself, thus making it more accessible to young or inexperienced audiences.

Firstly, the music must be sectionally delineated through the implementation of structural signposts, which provide clear moments of cognitive respite for both young

³⁵ Serafine, "Piagetian Research in Music."

audiences and performers. These delineations include: cadences to close a musical phrase or section; functional harmony and contrapuntal logic; changes in instrumentation and musical texture (variety); and the repetition of musical ideas, amongst many others. This could provide an anecdotal explanation as to why composers like Mozart, Bach, Beethoven, and Tchaikovsky often feature on classical music collections aimed at young children and their parents (found as CDs, or, more recently, Spotify and YouTube playlists), and have gained popularity as being classical music appropriate for young listeners; many of the works by these composers (especially their more well-known compositions) adhere to the structural delineations outlined above. Mozart, for example, is known for perfecting musical forms like the sonata, thus demonstrating that musical structure in one of its purest forms. Likewise, much of Tchaikovsky's ballet music contains clear sectional divisions, and repetitions consistent with the conventions of folk-dance forms.

Secondly, the music should aim to respect the child's capacity for attention and active engagement, meaning that, although musical works for young audiences do not necessarily have to be *short*, but that they should not be extended, especially when there is little variability within the music. A child's capacity for information retention, especially within the short term, is much less than that of a grown-up, and the inherently abstract nature of music listening and performance means that it can be difficult for children to grasp the logic of an extended work. As a listener, musical comprehension relies on our memory of musical ideas through time, which is supported within the music itself through form and the structural delineations outlined above. Children, who have not yet developed into their full cognitive function, conserve less musical information (the themes, melodies, and how they relate to each other) than we do as grown-ups, and thus require the music to present its ideas quickly, clearly, and be brought to its logical conclusion within a few minutes (almost always under 10).

Where possible, the music should also be programmatic, representing a story or a feeling to which children can easily understand and relate. As demonstrated in Piaget's model, children develop a new potential for abstract thinking around 12 years old, meaning that absolute music can be difficult to comprehend. Instead, pre-adolescent children relate to abstract concepts through symbolic thinking, words, images, tangible objects, and narrative. Thus, distinctly programmatic and narratively

driven music is more likely to resonate with young listeners, which is especially important in extended musical works.

Each work within this project focuses on providing a musical experience for children within a different stage of cognitive development, as outlined by Piaget. I am discounting the *sensorimotor* stage, as infants are too young to actively engage with music in a formal way, and so children in the *preoperational*, *concrete operational*, and *formal operational* stages are the developmental stages which will each inform one of the three works within this project.

The application of this multi-level approach to the engagement of children in contemporary classical music is also informed by three engagement types: firstly, as a passive consumer; secondly, as an individual learner; and thirdly, as a group performer. Within each of these three levels of engagement, I present a suite of music composed with direct consideration to both the technical capacity of the intended child audience and how they engage with it (i.e., whether as active participants in the music-making, or as passive consumers of a musical performance). Each suite of works corresponds to both a Piagetian stage of cognition as well as a mode of engagement. As each suite is written for children of different ages and likewise present different musical mediums and engagement goals, each suite of music is discussed in isolation within its own chapter of this exegesis as an independent 'project'. Each chapter introduces the project aims and scope for that specific suite, as well as provide a review of the repertoire which informed the design of the work. A creative commentary on the music is then be given, discussing each movement within the suite and how it aims to fulfill the overarching goal of the work. Finally, a concluding statement reflects on the creative process taken for that work.

The first project presented in this exegesis and portfolio is a collection of excerpts from *Little Ida's Flowers: A Children's Ballet*. Written with an intended audience of children from the ages of 3 to 8, *Little Ida's Flowers* is designed for children to engage with passively as audience members in a theatre. The age demographic for the ballet aligns the audience with the *preoperational* developmental stage. Next is *One Step Forward*, a piano suite for young learners. Assuming prior experience and a clear grasp of pianistic practice, *One Step Forward* is aimed at developing piano students between the ages of 7 and 12, thus aligning the suite with the *concrete operational* developmental stage. Finally, *The Space Between the Walls* is a suite for string orchestra intended to be performed by high-school string groups, thus making the

targeted age range between approximately 13 and 17. Adolescents within this age range present the *formal operational* developmental stage.

As with all other elements of this project, the thesis itself is likewise presented in three parts: Part A (this document) presents the literature review and exegesis, which will provide a detailed contextualisation, description, analysis, and reflection on the creation of the resulting compositional works; Part B will present the scores of three original compositions; and Part C will present the supplementary materials for this project, including a list of sources and three appendices. Appendix 1 presents an extended repertoire review which explores the use of classical music within two forms of children's media—Disney's *Fantasia* and the Barbie movies released between 2001 and 2006—and discusses the practical implications of the success of these works amongst young audiences. Appendix 2 contains all supporting materials for *Little Ida's Flowers*, including the *libretto* and a complete structural design of the ballet. Appendix 3 contains the original text of Hans Christian Andersen's short story *Little Ida's Flowers*, which is provided as a reference to which the balletic adaptation can be compared. Finally, Appendix 4 presents MIDI recordings of all three suites, in the same order as they are presented within the portfolio. For the digital copy of this thesis, these recordings are provided as separate audio files. For hard-copy submission, these recordings are provided on a CD.

Please note that there will be two sets of page numbers throughout this thesis. Through numbers will appear at the bottom of every page and indicate the page number within the whole document, whereas the scores will feature a secondary page number (in the top corner of the page) which indicates the page number within that score.

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PART A: EXEGESIS

Part A of this creative project presents the exegetical commentary which contextualises, analyses, and reflects on the three original compositions presented in the portfolio, followed by a general discussion and conclusion.

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CHAPTER 1: Engagement for the audience, discussion and commentary on *Little Ida's Flowers*

There is no question that ballet and prose are two very different forms of artistic expression, each with conventions, strengths, and structural requirements unique to each medium. Perhaps the most significant disparity between these two art-forms has to do with the mode and method of communication: the use (and lack) of language. Even amongst the various forms of performance and theatrical art—including opera, plays, and musical theatre—the ballet form stands alone with its distinct absence of spoken, written, or sung communication. Instead, ballet relies entirely on dance, gesture, and musical scoring to communicate the plot and emotional arcs of the characters, heightening the importance of the accompanying music in achieving this goal. Written works, however, are entirely reliant on the application of language as its sole communicative method, being able to describe, explain, and contextualise any element of the narrative required. The use of dialogue communicates character traits and propels the story forward, and the use of descriptors communicates physical movement, creates environments, and allows for the inclusion of subconscious thought. Thus, adapting a story, folk tale, or fairy story from its original prosaic form to the visual form of ballet presented itself as practice in the art of translation, which required the determination of equivalences between these two disparate modes of artistic expression and communication.

When searching for a story or text to adapt for the ballet stage, five scoping parameters were applied during the selection process: firstly, that the story featured a child main character with whom the young audience could identify; secondly, the narrative should be simple, without a reliance on literary nuance, and it should contain imagery associated with children's stories and fairy tales; thirdly, it should also be of a reasonable length, such that it may be translated into approximately one hour of music; fourthly, that it was within the public domain; and finally, that it had not been previously explored or adapted to the ballet medium. Although there were a number of fairy tales, fables, and short stories which met many of these parameters, it was Hans Christian Andersen's short story *Little Ida's Flowers* which ultimately fulfilled each requirement.

There are not many resources available which describe how one might go about interpreting, translating, and adapting a written story to a ballet *libretto* and score outline, so the process I employed was exploratory based, with each self-defined step informing the next. The first step, of course, involved an in-depth read through and analysis of *Little Ida's Flowers* as it exists in Hans Christian Andersen's original short story. When analysing Andersen's original text, I searched to identify components of the story which fell into one of two categories: the first, physical actions taken by the characters; and the second, key visuals. These physical actions can then be translated into scenes, plot points, and dances, while the key visuals can then be portrayed through costume and set design. The physical actions extracted from the original text are as follows: (1) Ida talks to the student, who tells her stories about the flower ball; (2) Ida places her flowers in her doll's bed so they can rest; (3) Ida sneaks out of bed to attend the flower ball; (4) Ida and the flowers dance at the ball (which also consists of (4a) the King and Queen of the Roses make a grand entry, (4b) Ida's wooden doll dances, and (4c) the flowers dancing the Mazurka); (5) Ida going back to bed; and (6) Ida buries the flowers the next morning, after they have fully wilted. From this action breakdown, a clear image emerges of the plot points—containing significant character action—which can be easily visually communicated. This also suggests an emotional arc of the story, as well as an exploration of the life cycle (an appropriate lesson and message for a young audience). Each of these actions have been translated to scenes, transitions, and dances within the ballet, as outlined in **Appendix 2: *Little Ida's Flowers* complete ballet structure.**

Following this came identification of the visual elements of the story, which could then be translated into character design and set locations. These were easier to identify, as they did not require interpretation or simplification upon their extraction. The visual elements included: child flowers represented by daisies; courtiers represented by cockscombs, violets, hyacinths, and crocuses; older flowers represented by tulips and tiger-lilies; the King and Queen represented by roses; Sophie the Doll; Ida's wooden doll; and that the Flower Ball takes place in Ida's house.

Once these core physical and visual elements of the story were identified, I was able to begin reconstructing the narrative, with consideration to its new theatrical context. The middle portion of the ballet—the flower ball—was quickly identified as a congregation of dances, and an opportunity to explore and introduce different dance

forms, with the described characters from Andersen's original text informing the style, length, and character of each dance. From this, the proceedings of the ball were determined:

- a. Gavotte: Dance of the Courtiers
- b. Fanfare: Entry of the King and Queen of the Roses
- c. Dance of the Daisies
- d. Dance of the Tulips
- e. Sophie's Dance (Ragdoll Ragtime)
- f. Trepak: Dance of the Toy Soldiers
- g. Little Ida's Polka
- h. Pas de Deux
- i. Mazurka

In order to construct a cohesive libretto which is both accessible and relatable to young audiences, slight alterations were made to the characters and their role in the story, which primarily affects the beginning scenes. The ballet begins not with an opening discussion between Ida and the student, but with Ida waking in the morning and being taken through her morning routine before the arrival of her tutor. This not only establishes Ida as a character, but also provides a direct contrast to the concluding scene of the story, which takes place the following morning; by establishing Ida's personality within the context of her morning routine prior to her attending the flower ball, her character development across the ballet is more distinct, and the messaging becomes more poignant.

The character of the student in Andersen's original text has also been reinterpreted as Ida's tutor, more clearly defining their relationship, and giving context to their interactions. The character of the lawyer was discarded, replaced instead with Ida's primary caregiver (the precise role of which remains unspecified, allowing for varying interpretations of the character; the caregiver could be Ida's parent, an older sibling, or someone like a governess or nanny). The purpose of these two 'grown up' characters is to provide contrast and balance as authority figures in Ida's life: the caregiver is stern and practical, but still loving toward Ida, whereas the tutor is more playful with our young protagonist, but still in a position of authority as her teacher. With this added context to the grown-ups in Ida's life, the plot was able to be more securely expanded, as I allocated goals and plot points to each specific scene. These four scenes are outlined as follows:

- a. *Ida's Morning*: Ida wakes to her alarm, with the scene establishing Ida's energetic and rambunctious character, introducing her caregiver and her toys.
- b. *A Lesson and a Story*: Formally introducing the tutor as Ida is taken through her lessons, inquiring about why her flowers have wilted.
- c. *Goodnight, Sleep Tight, Until the Clock Strikes Midnight*: It's the end of the day, so Ida is put to bed by her caregiver. However, she sneaks out of her room at midnight when she hears the music of the Flower Ball.
- d. *Ida Wakes Again*: A contrast to the opening scene, showing Ida to be calmer and more respectful of her surroundings. Her flowers have wilted, and there's a sombre feeling to the scene, which Ida processes through the help of her caregiver and her tutor.

Thus, a sectional approach informed the design and subsequent composition of *Little Ida's Flowers*, with the original text being translated into distinct scenes, dances, and transitory passages. The scenes are plot-based, introducing environments and exploring the main characters' interpersonal relationships. In contrast, the dances are individual character presentations which don't further the plot, but instead serve as visual and musical spectacle. A complete structural design and breakdown of the ballet is included in **Appendix 2: *Little Ida's Flowers* complete ballet structure.**

Creative Commentary

(Scene) Ida's Morning

This piece is the first of four scenes which establish character, mood, and plot. To cultivate a sense of excitement (i.e., chaos and urgency in alignment with Ida's mood), I derived the primary rhythmic motif of this movement from the stinging sound of an alarm clock: four repeated, attacking notes which are audibly disruptive and typically disruptive, a rhythm which incites movement and commotion. The inherent abruptness of this rhythm combined with the hurried tempo immediately launches the listener into a morning of excitement and chaos, leaving very little room for a moment of quiet or contemplation. This rhythmic motif, played in unison *fortissimo* to open the scene, underpins the following music, forming accompaniment figures in the strings—an example of which is shown in **Figure 1**—and is explored through melodic expansion forming connective tissue which creates musical coherence within the movement.

tempo, when compared to the preceding scene, is calmer and more measured whilst still maintaining forward momentum. This is accentuated through the combination of short rhythmic motifs: the flighty demisemiquavers representing Ida's piqued interest when she hears the doorbell; the creeping rhythmic acceleration in the bass clarinet, ascending in pitch as Ida sneaks away to hide; and the longer and straighter rhythms as the Grown Ups converse (reflecting Ida's interpretation of adult conversation as 'boring' and 'stuffy'). These motifs, although introduced separately, soon become more closely connected with one another, gradually integrating as we see Ida and her tutor interact on stage.

(Scene) A Lesson and a Story

Following immediately from "The Tutor Arrives", "A Lesson and a Story" brings a calmer and more structured musical approach; the arrival of the tutor, having immediately narrowed Ida's focus with their friendly rapport, can begin her lessons in a controlled and diligent manner. As the lesson progresses the two begin sharing fanciful stories, which is marked musically at bar 39 as the metre transitions from a measured 4/4 to a lively 6/8.

The first theme is very reserved, both in its melodic construction and the supporting orchestration, contrasting the consistent momentum and chaos of "Ida's Morning", and reflecting the shift in Ida's mental state, energy, and focus. This theme is then repeated and extended, now with an orchestral tutti, and the first thematic shift occurs as Ida starts to become more playful. As the tutor tells Ida the story about her flowers attending a magical ball, the accompanying score cycles through a selection of themes from the dances, which appear later in the ballet when Ida attends the ball. These latter themes were drawn from "Fanfare: Entry of the King and Queen of the Roses" (beginning at bar 82), "Pas de Deux" (bar 89), and "Dance of the Daisies" (bar 106), foreshadowing their use later in the ballet. These themes introduced in "A Lesson and a Story" are presented in a significantly different context than their original and complete forms (i.e., "Fanfare", "Dance of the Daisies", and "Pas de Deux"), and are thus transformed and developed to comfortably blend with each other and the surrounding music within this score. Still, they retain the essence of their original iteration in both musical character and melodic construction, making them identifiable upon their reappearance later on in the ballet.

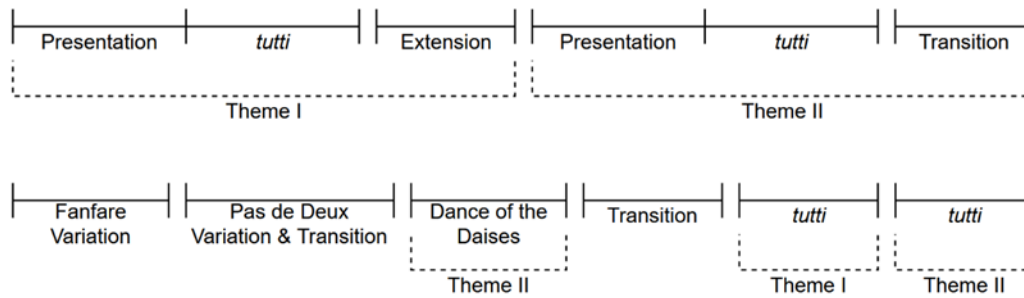


Figure 4: Structural diagram of thematic material within “A Lesson and a Story”

The complete musical structure of this scene is presented in **Figure 4**, which shows the implementation and development of various theme groups of the melodies unique to this movement, in addition to those which were derived from subsequent dances.

Gavotte: Dance of the Courtiers

As Ida arrives at the Flower Ball, the courtiers (cockscorns, violets, hyacinths, and crocuses) dance a *gavotte*, evoking both visual and musical stylistic conventions of the French baroque era. The dance is jolly and humorous in character, playing with ornamental chromaticism through melodic lines and embellishments to create an amusing court dance. In keeping with the stylistic conventions of the *gavotte* dance form, “Dance of the Courtiers” is notated in common time and presents a moderate tempo, with the melody beginning in the middle of the bar to create the characteristic half-bar downbeat. The main theme bookends the dance in an exact repetition, with the music in between presenting variations of the main theme in the dominant key. The first is in the bassoon accompanied by *pizzicato* strings (bars 28—36). Following an extended chromatic transition, the second variation is introduced, led by the oboe, and supported by now arco strings and an accompanying bassoon. This second variation is further extended in comparison to the first, presenting two complimentary phrases, which are then repeated in their entirety with contrasting orchestration.

Fanfare: Entry of the King and Queen of the Roses

“Fanfare”—as the title suggests—announces the arrival of the King and Queen of the Roses to the Flower Ball. In keeping with the typical characteristics of a fanfare, this movement is brief (almost transitional in nature), with instrumental focus on the brass in combination with militaristic percussion, a strong emphasis on dotted rhythms and repeated notes, and a brisk marching pace. There is a distinct presence of

the upper brass, reintroducing this texture for the first time since this theme was first anticipated in “A Lesson and a Story”. There is a strong emphasis on strict and measured rhythms, as shown below in **Figure 5**.

The image shows a musical score for two instruments: Trumpet in Bb and Snare Drum. The music is in 4/4 time and begins with a forte (f) dynamic. The Trumpet part features a fanfare of eighth and sixteenth notes, while the Snare Drum provides a rhythmic accompaniment of eighth and sixteenth notes.

Figure 5: Opening trumpet fanfare and rhythmic accompaniment in “Entry of the King and Queen of the Roses”, bars 1—5

The fanfare creates an abrupt shift in energy following “Dance of the Courtiers” in anticipation of the arrival of the King and Queen. It first cultivates a rush of excitement (with the statement of the fanfare in the trumpets) followed by a moment of chaos with the introduction of the tutti orchestra, as the courtiers at the Flower Ball scramble to their proper positions to greet their royalty. The King and Queen are revealed at bar 20, after which they graciously greet Ida and the courtiers, take their positions on the throne, and join the dance.

Dance of the Daisies

“Dance of the Daisies” is a sweet and light-hearted dance for the young daisy flowers, all of whom are to be performed by children. The dance is structured in a simple A-B-A form, with very little melodic or harmonic variation, making for a simple but charming movement which captures the sweet and light-hearted nature of its young dancers. Regarding the orchestration, the A section is primarily focused on the upper woodwinds and harp which, in combination with the jovial 6/8 metre, makes for a bouncy and sparkly texture fitting for the excitable young flowers. The opening woodwind texture is shown below in **Figure 6**. The *pizzicato* strings are added to build the orchestration whilst maintaining the brisk staccato texture. “Dance of the Daisies” is straightforward, intended to have a low barrier to engagement, also providing a movement of respite in preparation for the more intense and challenging “Pas de Deux”.

The image shows a musical score for woodwinds in the "Dance of the Daisies" section, bars 1 through 9. The score is arranged in five systems, each with two staves. The instruments are: Flute 1 and 2, Oboe, Clarinet in Bb (1 and 2), and Bassoon 1 and 2. The music is in 3/4 time and features a melodic theme with dynamic markings of *mf* and accents. The Flute 2 part includes a "To Picc." instruction. The score is written in a standard musical notation with clefs, notes, rests, and dynamic markings.

Figure 6: Woodwind theme in “Dance of the Daisies”, bars 1—9

Pas de Deux

“Pas de Deux” is the capstone dance of the Flower Ball, and the most dynamic movement across the entirety of the ballet. Within the broader context of the *Little Ida’s Flowers* ballet, the *pas de deux* dance represents the emotional and theatrical culmination of the story, being a passionate and intricate dance between the King and Queen of the Roses, accompanied by Ida and the rest of the *corps de ballet*. Due to its climactic purpose, I sought to present a high level of dramatism through rich orchestration, evocative and emotive melodies, dynamic growth and contrast, and various rhythmic juxtapositions, firmly establishing this dance as the culmination of *Little Ida’s Flowers’* emotional and theatrical story arcs. The dance itself was modelled after the “Pas de Deux” from Tchaikovsky’s *The Nutcracker*, which provided inspiration for orchestration and timbral effects (an example of which can be seen in **Figure 7** below). Ravel’s *Daphnis & Chloe* also served as inspiration for various orchestral textures, most notably implemented in the introductory section between bars 1 and 14 of the “Pas de Deux”.

Due to the broad dynamic and emotional range of the dance, as well as being the longest individual movement within the ballet, “Pas de Deux” requires a stronger mental stamina on part of the audience to remain actively engaged. This will be a particular challenge for the younger audience members, who may become overwhelmed with the high emotionality and musical intensity of the dance. This allows the young audience to ‘stretch’ their capacity for engagement and focus, supported by the sectional approach to the formal construction of “Pas de Deux”, as well as the visual components of dance and costuming.

Andante maestoso ♩ = 69

The musical score for "Pas de Deux" from Tchaikovsky's *The Nutcracker*, bars 1–4, is presented in a standard orchestral layout. It includes parts for Harp 1 and 2, Violin I and II, Viola, Violoncello, and Double Bass. The tempo is marked "Andante maestoso" with a metronome marking of ♩ = 69. The key signature has one sharp (F#). The score shows the beginning of the piece with various dynamics like *mf*, *p*, and *ff*, and articulations like *pizz.* and accents.

Figure 7: “Pas de Deux” from Tchaikovsky's *The Nutcracker*, bars 1—4

Pas de Trois: Little Ida's Lullaby

The final dance of the ballet (as categorised in the accompanying ballet layout and design document) is “Pas de Trois: Little Ida’s Lullaby”, in which Ida’s three sunflowers put Ida back to bed and sing to her as she falls asleep. “Pas de Trois” is melancholic; the sunflowers say goodbye and goodnight to Ida, knowing that they will be wilted by morning. As Ida falls asleep, her flowers reflect on the beauty of the night and say goodbye to each other, slowly weakening and eventually wilting through their final dance, all while Ida sleeps beside them. It brings a peaceful death for the flowers, mirroring Ida’s descent into slumber, and retains a childlike innocence, melancholy, and hope.

This dance, being a lullaby, presents long, lyrical lines in the winds, supported by sustained notes in the brass and strings in a chorale-like texture. The structure is simple, with the 34 bar melodic structure being repeated, but with varied orchestration in its second iteration. This second statement of the melody begins with a feature from the harp and glockenspiel, mimicking the sound of a music box (shown below in **Figure 8**), once again supported by sustained winds and brass. The music then quickly expands to an orchestral tutti, reaching the emotional height of the dance as the melody is passed through various instruments. “Pas de Trois” ends with a short coda, returning to the orchestration seen in the opening of the dance. The melody climbs through the clarinet and the flute, coming to rest in a delicate texture of breathy winds, string harmonics, and delicate harp and glockenspiel.

The musical score for 'Pas de Trois', bars 35-42, is presented in a 'music box' texture. It features a variety of instruments including Flute 1, Clarinet in F# (1 and 2), Bassoon 1, Triangle, Crotchet, Glockenspiel, Harp, Violin, and Double Bass. The tempo is marked 'A tempo' and the dynamics are primarily 'p' (piano) and 'mp' (mezzo-piano). The texture is characterized by steady, repetitive melodic lines in the woodwinds and strings, with a prominent triplet figure in the piano part.

Figure 8: ‘Music box’ texture in “Pas de Trois”, bars 35—42

Almost an antidote to the intensity of the preceding dances (“Pas de Deux” and, in the complete ballet, “Mazurka”), “Pas de Trois” soothes and calms the audience, with its steady pacing and melodic repetition providing a moment of respite.

Reflection

Little Ida’s Flowers was an entirely solo creative project. As such, the formal components of the ballet’s overall design—such as characters and libretto (and any subsequently required alterations to the source material)—also fell to me. In addition to composing the music for this ballet, I was also tasked with interpreting and writing its story. I had to decide what was important, what *was not* important, how this story could potentially relate to or alienate a modern audience, and what the overarching message of the ballet should be, if there were to be one at all. Of course, this is not the traditional approach to scoring a ballet, as the composer of the music would usually act as a ‘hired hand’ rather than any kind of artistic director, and would collaborate closely with a choreographer throughout the compositional and choreographic process. The absence of these external factors allowed for every component of this ballet—the music, the story, and the overarching goal—to be cohesive, and in strong alignment with the model of approach I had outlined. In an inversion of balletic

tradition, it is now up to a choreographer to interpret these elements of the ballet and bring it to life on stage.

CHAPTER 2: Engagement for the individual learner, discussion and commentary on *One Step Forward*

Although many children have the opportunity to learn on a variety of different instruments, the piano stands out as an ideal introductory instrument through which a child (or a student of any age) can begin to explore and implement various musical concepts and physical techniques. The barrier to entry for the piano is low in many regards; entry-level keyboards are inexpensive and more than adequate for a beginner student to learn on, there is very little preparation required prior to playing (the piano doesn't need to be tuned before each session, for example), and it takes very little effort to produce a satisfying sound on the instrument, meaning that there is more immediate satisfaction for the student. The visual component of the keyboard is also important to consider. With every available note laid out in order—including visible patterns of black and white keys—it allows for a more accessible integration of theory; intervals and chords can be easily visualised across all ranges, and the linear nature of the keyboard can aid in creating strong aural connections between the observed notation and perceived pitch.

One Step Forward is a suite for solo piano, intended to be learned and played by young, developing pianists who are interested in expanding their repertoire and technical abilities. It consists of five individual pieces, each of which presents a unique musical form, and has its own unique technical demands. This was in part modelled from Debussy's *Études* (1915). Of course, the *Études* are among Debussy's late masterpieces and are incredibly difficult to play, and, as such, has not informed the stylistic or technical approach to the pieces in *One Step Forward*. Debussy's approach to structuring the twelve études is incredibly practical, with each of the movements exploring a specific pianistic technique, each étude building upon the last. It was this structural concept which I utilised in the design and composition of *One Step Forward*, selecting four of the techniques presented by Debussy and using them as the technical foundations for each of my own works, with the final piece in the suite "Chorale" being of my own design.

- For the five fingers
- For chromatic degrees
- For chords

- For arpeggios

There were other direct influences on *One Step Forward* in addition to the *Études*. Schumann's *Album for the Young* informed the technical difficulty of the music in *One Step Forward*, as well as serving as more general stylistic inspiration. Composed by Schumann for his own daughters in 1848, the collection spans 43 individual works of varying lengths, featuring charming melodies, various accompaniment figures, and variety of moods and styles, and it was this element of charm and respect for the young pianist which I aimed to incorporate into my own work. By contrast, Christopher Norton's *Connections for Piano* begins to bridge the stylistic gap between established aesthetics (such as the early Romanticism of Schumann and the Debussy's impressionist approach) and more contemporary musical genres and tastes. *Connections* is a still-growing collection of piano pieces in popular styles (swing, Latin, lyrical, and character), which offers itself as a pedagogical alternative to the traditional repertoire.

My goal with *One Step Forward* is similar: to create a series of works which are accessible to contemporary children from both technical and aesthetic perspectives, although my works are written within the 'classical' discipline, as opposed to swing or Latin.

Creative Commentary

Five-Finger Waltz

The opening piece in *One Step Forward* is "Five-Finger Waltz", which explores the use of all five fingers consecutively through ascending and descending scalar passages with the goal of improving the student's tactile familiarity with the keyboard. By "tactile familiarity" I am referring to a tactile awareness of the keyboard which is developed through touch, in addition to sight; the player's ability to 'feel' their way around the instrument without always having to look.

"Five-Finger Waltz" is constructed of three distinct sections in a quasi-mirror form (A1 A2 (a1 a2) B (b1 b2) a2 A1). It opens with a chordal statement in the left hand, which becomes the accompaniment figure with the introduction of the melody in bar 9. This melody is repeated using a first-time bar for a half-cadence, and a second-time bar to complete the melody with a perfect cadence. The middle (B) section (which also utilises first- and second-time repeats for cadential purposes) presents light, scale-based counterpoint between the left- and right-hands.

The melody is designed to aid in the development of a tactile familiarity of the keyboard through the implementation of octave reaches to support right-hand repositioning, and “over the thumb” movements for neighbour note embellishments, shown in **Figure 9**.



Figure 9: The incorporation of tactile techniques in “Five-Finger Waltz”, bars 9–16 (right hand)

Although the key signature of “Five-Finger Waltz” denotes B minor, the melody in section A weaves in and out of the Dorian mode, which is supported through the descending chromatic harmony in the left hand, shown in **Figure 10**.

There is a focus on building independence between the hands within two distinct contexts: the first, a melody and accompaniment texture; and the second, a contrapuntal texture where each hand presents its own rhythmically independent line. This two-part contrapuntal texture further explores and implements scalic figures in both hands to aid in the development of finger dexterity.



Figure 10: Descending chromatic bassline and supporting harmony in the left hand of “Five-Finger Waltz”, bars 1–8

Meerkats

A fun and light-hearted piece, “Meerkats” explores the use of both ascending and descending chromatic passages and the fingering patterns required to play them (shown in **Figure 11**). Both the left- and right-hand parts present various chromatic and non-diatonic embellishments, the right hand through melody and the left hand through an arpeggiated accompaniment figure in the opening section (bars 1–11). The “active” part of the music (four connected semiquavers) is passed between hands, providing an opportunity for the student to focus on the agility and dexterity of both hands, as the left hand can sometimes be neglected in practice. The A section has brief passing of this semiquaver rhythm from the right to the left hand as a form of embellishment, seen only on the final beat of the bar. This shifts in the B section,

where the roles of the hands are reversed, with the left hand taking the melody (and thus the more “active” part) and the right hand taking the accompaniment.



Figure 11: Ascending and descending chromatic scales in “Meerkats”, bars 1—2 (right hand)

Despite the focus on chromaticism and non-diatonic notes, these notes are only used as embellishment: either as passing notes or neighbour notes. This allows the harmonic structure of the piece to remain diatonic and functional, creating an aurally stable and familiar foundation for the student to build upon.

The Elephant March

“The Elephant March” presents a focus on triadic chord shapes and inversions by guiding the student through these shapes consecutively, in both ascending and descending order. The exploration of these shapes (being root position, first inversion, and second inversion) is limited to three chords within the piece—G major, D major, and A major—to demonstrate the similarities and differences between these shapes with different tonal roots without being too overwhelming for the developing student.

The chords in “The Elephant March” are, as previously stated, explored through shapes, bringing the right hand through all inversions of a G major chord ascending chronologically through each inversion and then descending back to root position. This is intended to allow the student to play and hear a single triadic chord in all three positions—root position, first inversion, and second inversion—and to connect these different shapes as belonging to the same harmonic structure. This is first conducted at a crotchet rhythm (bars 9—10) and then at a quaver rhythm (bar 11), giving opportunity for the player to first orient themselves to the different shapes before shifting between them in rapid succession. This is then repeated in a similar vein with a D major chord, demonstrating how this concept may be applied to harmonies with a slightly different configuration (in this case, the use of black key F#). The middle section sees the introduction of a third chord—A major—which is cycled through in a similar manner through both the right and the left hand.

Figure 12: The use of chord shapes and inversions in “The Elephant March”, bars 9–16

Lords and Ladies

Expanding upon the chordal concepts introduced in “The Elephant March”, “Lords and Ladies” explores extended arpeggiation as both melody and accompaniment. This is one of the more extended works within the suite, comprising of five distinct sections and, although each section within “Lords and Ladies” is a clear exploration of the main motif (an arpeggiated melody and supporting arpeggiated harmony, both played *staccato*), they also present and explore a secondary technique or concept, primarily concerning ideas of transposition and modulation. For example, bars 33–40 explore arpeggios following a modulation to F# major, with an arpeggio on G# diminished and F# major chords. The following variation is in E minor, the relative minor to the tonic G major, and the third variation is in octave unison.

The introduction of the 6/8 metre recontextualises existing musical concepts (such as simple chords like G and D major which were seen in previous movements, and the staccato accompaniment figure first introduced in “Meerkats”) to the student, with the consistent quaver rhythms allowing for more accessible counting of both the strong beats and subdivisions.

Figure 13: Opening arpeggiation in bars 1–8 of “Lords and Ladies”

For many students, learning “Lords and Ladies” will be a test of both physical and mental stamina, with the variability across the piece requiring constant attention to and understanding of the transformative functions applied to the melody in each distinct section. Although each individual section of “Lords and Ladies” builds upon a single, simple motif, the student must remain vigilant in order to correctly interpret and perform it as it develops through different contexts (such as registral shifts, various modulations, and textural changes).

Chorale

“Chorale” is the final piece in *One Step Forward*, and the only one which does not find its technical underpinnings in Debussy’s *Études*. It expands upon ideas of multi-voice playing, combining the chordal and contrapuntal techniques first introduced in “Five-Finger Waltz” and “The Elephant March” to create a (mostly) four-part chorale texture. Although this piece does function as a chorale, it takes its melodic inspiration from more contemporary sources, including Eric Whitacre’s choral and brass compositions. “Chorale” is a melancholic piece, allowing the student to explore emotional evocation through their playing; of the preceding pieces in the suite, only “Five-Finger Waltz” suggests equivalent emotional breadth. The use of phrasing and dynamics can be explored as in addition to contrapuntal multi-voice playing as ‘stretch’ goals for the young learner, prompting discussion about the effect that expressive interpretation can have on the performance of a piece of music.

Reflection

Writing piano music for young learners which is both intended to be physically and comprehensibly accessible whilst also presenting the opportunity for a challenge is a difficult dichotomy to balance. My general familiarity with pianistic teaching materials through my own experience in teaching piano to children was of great assistance when composing these new works, as were the experiences I have had in learning how children relate to and understand musical ideas, structures, and form. Throughout my time as a teacher, I have learned that—even if a child is not confident in reading and interpreting a score without assistance—children are very capable of identifying visual similarities and difference within the written music; visual patterns of notes, how they are grouped, the shapes they form, and the number of bars a particular pattern occupies all contribute to how they comprehend the music, and are able to be quickly identified by the student. Although this was not the main approach

(or goal) when composing *One Step Forward*, this understanding did contribute to the way each piece is visually presented, and to compose a collection of works which are visually distinctive from each other.

CHAPTER 3: Engagement for group learning, discussion and commentary on *The Space Between the Walls*

The Space Between the Walls was modelled from *St. Paul's Suite* (1913) and *Brook Green Suite* (1933), both of which were composed by Gustav Holst for his students at St. Paul's Girls School in London. Both suites are of a modest length, and are comprised of multiple movements (13 minutes with four movements, and 6 minutes with three movements respectively), therefore making the works accessible to young players who may not yet have developed the extensive physical and mental stamina required during performance. I employed this approach to *The Space Between the Walls*, which is constructed in four separate movements, with a total performance time of approximately 16 minutes.

Although Holst's works provided a strong structural framework for the conceptual development of *The Space Between the Walls*, there were further parameters I wished to implement, and goals I aimed to meet. When designing this suite, the primary goal was for the music to be both engaging and accessible, whilst providing students with opportunities to stretch their skills and musical capabilities. To do so successfully, each movement must achieve a balance between simpler, comprehensible techniques, and the intended "stretch" goal. The specific parameters pertaining to each movement will be discussed in their respective analysis. However, there are a number of overarching parameters which apply to all four movements of the suite.

The first content concerns hand positioning; there are no changes in hand positioning required at any point throughout the suite (with the exception of a short passage in the cello in the final movement, which is noted to be able to be pitched down an octave if required). *The Space Between the Walls* is also intended to be performed with a conductor to encourage a broader awareness of the ensemble derived through the externalised focus required when taking cues from a conductor. Finally, I aimed for balance within the ensemble parts, allowing performers of each instrument to experience both melodic and accompaniment playing.

Creative Commentary

Ethan's Song

Based on an 8-bar melody improvised by one of my students, “Ethan’s Song” presents an exploration of simple rhythmic motifs as they evolve into light rhythmic interplay between instrumental parts. The five parts move in and out of rhythmic unison through small rhythmic adjustments (for example, juxtaposing a dotted crotchet and a quaver against a minim or two crotchets, as shown in **Figure 14**), introducing light contrapuntal textures. It sits comfortably within D major, thus not requiring any adjustment to a new key or finger position; as D major is one of the first scales a string instrument a string student will learn (and is therefore one of the most familiar), it is an ideal key for students to play in, allowing the focus to be on articulating the rhythms correctly rather than on an unfamiliar finger position. Similarly, “Ethan’s Song” is in 4/4 time, which also provides an element of familiar stability to the formal component of the piece.

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in D major (one sharp) and 4/4 time. It consists of three measures. The first measure shows a simple melody in all parts. The second measure, labeled as bar 6, shows rhythmic independence: Violin I has a dotted quarter note followed by an eighth rest, while the other parts have a half note. The third measure, labeled as bars 27-28, shows further rhythmic independence: Violin I has a quarter note followed by an eighth rest, while the other parts have a half note. A *mf* dynamic marking is present in the second and third measures.

Figure 14: Rhythmic independence in “Ethan’s Song”, shown in bar 6 and bars 27—28

The music itself begins with a simple statement of the melody before introducing ideas of rhythmic interplay which are first seen in the building of the texture in bars 9 to 11. This melody is developed through simple transformations such as tonal inversion (as seen from bar 21) and octave transposition (seen from bar 44), with the accompaniment gestures adjusting accordingly. Phrases are no more than four bars in length for ease of comprehension and segmentation during rehearsal.

Although accidentals are occasionally implemented, they are only done so in moments of complete rhythmic unison throughout the ensemble, which will ultimately lead to a pause. Accidentals are also used exclusively in chromatic contexts

through the raising or lowering of a note which was diatonic directly beforehand. This allows students to further understand accidentals such as sharps and flats as functions which can be applied to a given note, and how that function impacts finger position.

The considered application of slurs is intended to create bowed unison where possible throughout the ensemble, thereby contributing to a sense of shared unity as well as providing opportunity for discussion about the choreography of bowing.

Midnight March

“Midnight March” provides a direct contrast to the preceding “Ethan’s Song”; where “Ethan’s Song” is in D major, with a focus on bowing technique and on-beat rhythmic explorations, “Midnight March” is instead in D minor, uses exclusively *pizzicato*, and implements a syncopated accompaniment texture. In addition to developing a consistent *pizzicato* technique, this movement juxtaposes various scales and modal qualities throughout its duration. Both natural minor and harmonic minor scales are utilised throughout “Midnight March”, as well as the C major and A major scales, thus acting as a guided exploration of closely related tonal modulations and building on the introduction of accidentals seen in “Ethan’s Song”.

“Midnight March” is presented as a short theme and variation form with variations on a scalar theme. The active part of the melody is passed between instrumental sections, thus requiring each instrumental part to pluck their strings at this semiquaver rate. The use of *pizzicato* is the primary focus of this movement, with the strict rhythmic nature of “Midnight March” requiring both confidence and familiarity with the technique. This level of proficiency can be achieved through the practice of scales and arpeggios, as used in the score.

The original version of “Midnight March” is scored in 2/4 with a metronome mark of crotchet equals 66 beats per minute, with complete semiquaver subdivisions. The semiquaver subdivisions, however, can be challenging for inexperienced players to count and subdivide, and could therefore make the process of learning this piece more complicated than it needs to be. To mitigate this risk of complication, I have included an alternatively notated version of “Midnight March”, this time in 4/4 with the rhythms and tempo doubled, which will provide students with a more familiar looking score which only subdivides down to the quaver whilst achieving an identical aural result. This is demonstrated in **Figure 15** below.

The image displays two musical staves for the piece "Midnight March". The top staff is labeled "Misterioso ♩ = 66" and the bottom staff is labeled "Misterioso ♩ = 132". Both staves show bars 1-8 with various dynamics (p, mf) and pizzicato markings. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation includes pizzicato (pizz.) markings and dynamic markings (p, mf) for each instrument part.

Figure 15: Comparison of the two modes of notation for “Midnight March”, both showing bars 1—8

Waltz for Tomorrow

For the slightly larger ensemble, or for the ensemble which has some more confident and or experienced players, “Waltz for Tomorrow” provides an excellent opportunity to explore the unique dynamics of soloist and accompaniment within this smaller orchestral context. This movement builds upon various concepts and techniques which were first introduced in “Ethan’s Song” and “Midnight March” (including off-beat *pizzicato* accompaniment figures, embellishment and modulatory accidentals, unison bowing, and rhythmic interplay between instrumental parts). However, “Waltz for Tomorrow” combines these techniques and pushes them further than the preceding movements to create more complex textures and harmonies, providing new and unique challenges for the developing ensemble.

The opening melody is presented on solo viola, playing *arco* against a *pizzicato* accompaniment. This texture slowly shifts as the supporting ensemble begin to play *arco* alongside the solo viola, as the soloist is slowly integrated back into its instrumental section. The solo part is passed between instruments. First in the viola, the next solo line is presented in the violin, raising the overall pitch of the music to create an ultimately lighter and more delicate texture. This texture is built further, with the second variation of the melody modulating the B major (in comparison to the

previous A minor), and played by the *tutti* ensemble without a soloist. The melody itself (and all variations thereof) are built using three rhythmic segments, shown below in **Figure 16**. It is not until the final solo that a new quaver rhythm is introduced, which is used to fragment the melody and increase melodic movement as the piece works toward its final cadence. This rhythmic consistency throughout the piece reduces the pressure on students to interpret and perform complex or varied rhythmic notation, allowing the focus instead to be on the expression of the music and its other technical difficulties (such as the modulation to B major).

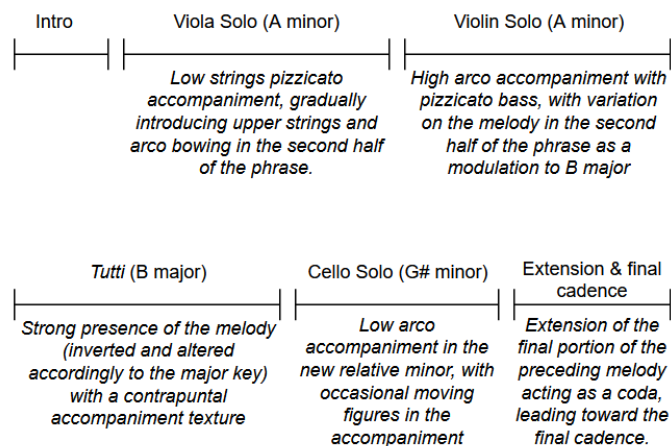


Figure 16: Structural segmentation of “Waltz for Tomorrow”

“Waltz for Tomorrow” was designed to be a highly emotive and moving piece which plays strongly off the slow building of both dynamic and instrumental texture. It therefore requires a broad dynamic range to achieve this desired effect which, in turn, requires a highly developed level of control over bowing speed and intensity of its players, which both vary significantly across the movement.

Finale

The techniques and varying musical characters presented throughout “Ethan’s Song”, “Midnight March”, and “Waltz for Tomorrow” culminate in “Finale”, the most complex and variable movement within *The Space Between the Walls*. “Finale” is intended for a more accomplished student ensemble who are able to perform with confidence and intensity, focusing on the dramatism of performance, with strong accented rhythms, uncommon harmonies, and the close juxtaposition of varying musical character. “Finale” focuses on the drama of performance, with strong accented rhythms, slightly unconventional harmonies, and a contrast of musical

character, all as the vehicle through which an ensemble can achieve an exemplary performance. Composed primarily in 6/8, the compound metre of this movement—coupled with the irregular phrase length—presents complex rhythmic juxtapositions an interplay between the parts, requiring of all the performers a strong mental focus and internal metronome.



Figure 17: Rhythmic motif in “Finale”, bar 1

The music itself is grounded in a single motif which, while not being technically difficult, finds its complexity in the rhythmic interplay between instrumental parts and the sustained intensity required to successfully articulate both the melody and accompaniment. This motif—four repeated accented quavers played *staccato*, shown in **Figure 17**—forms both the rhythmic accompaniment figure of “Finale”, as well as being the foundational idea for the melody atop it. Although the entirety of “Finale” is derived from this motif (which creates a foundational unity within the movement), there is significant variability within each new section; the melody is passed to different instrumental sections, extended, and developed, as is the accompaniment, which is varied through rhythmic offsetting and various other metric variations. Aside from a single exact repetition of the main theme, each section brings with it a new challenge and combination of string textures.

Despite its challenging content, the overarching form and structure of “Finale” is clear and straightforward, being subdivided into distinct sections as part of a rondo form with easily identifiable refrains and episodes. The first 20 bars utilise the accompaniment figure as an introduction before the first statement of the melody in the first violins at bar 21. The subsequent variations of the theme (notated as sections B and C in **Figure 18** below) both contrast the intensity of the main theme through melodically and texturally “softer” variations of its motifs, transforming them into

longer, slurred melodies in place of the punchy accented *staccato* phrases. Variation I juxtaposes the *staccato* accompaniment against a more languid melody, whilst Variation II sees this smoothness in both the melody and accompaniment parts.

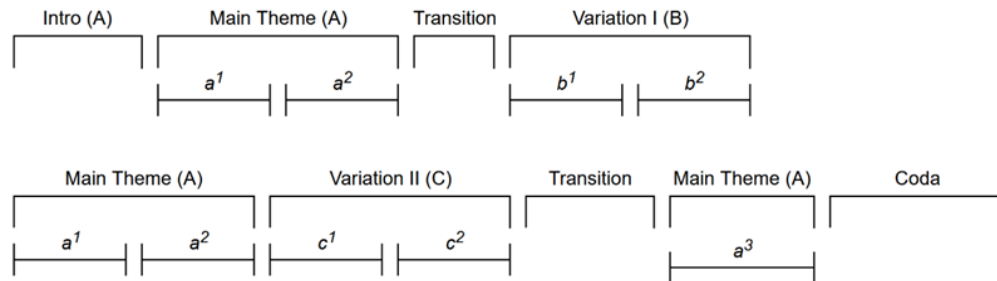


Figure 18: Structural diagram of “Finale” from *The Space Between the Walls*

Reflection

My time spent as a member of my high-school string ensemble was simultaneously one of the most rewarding and the most frustrating experiences of my formative years in formal music education. Playing with other young musicians—having the opportunity and capability to make music with others—was empowering for me as a young creative; the inherent synergism of music ensembles, bands, and orchestras imprinted heavily, and was one of the defining factors which instilled a love of classical music.

However, I also found much of the experience to be disheartening. The repertoire left much to be desired for my own personal taste, and made both rehearsals and personal practice dull and frustrating. The ensemble director carried poor judgement as to what constituted ‘good’ orchestral writing, and was often being preoccupied with the perceived relatability of the music rather than the quality of the music itself. This ultimately led us to perform more arrangements of contemporary popular music than pieces written by experienced composers for our ensemble type and skill level. The music which I found resonated the most within the ensemble were arrangements derived from existing classical works which retained the beauty and sophistication of the original composition, whilst respecting our abilities as students. Although simple, these works were never condescending, and enabled us to create music which sounded *good*, despite our poor collective skill. It is this experience which I hope to provide to current students with *The Space Between the Walls*.

BROAD CONSIDERATIONS: Discussion and Conclusion

To conclude this exegesis is an extended discussion and conclusion which reflects on the use of Piagetian theory within the compositional process, explores the concept of children as a commercial target audience, the role of grown-ups in cultivating the musical experiences of children, and various areas which present the possibility for further investigation.

The application of Piaget's model of cognitive growth and development—as well as the consequential studies which explored how this model relates to musical intelligence—was perhaps the most useful scaffolding to build an understanding of how to approach this unique challenge. Understanding how the comprehension of material and theoretical concepts develops in a child's mind was crucial when informing the practical approach to composing each work, as well as how to present it. Of the three suites I had decided to compose—one for each identified level of engagement—it was the suite for children as passive audience members which was the most difficult to design, and underwent the most revisions before the final project was decided. The original parameters were broad and unspecific, with the initial brief being little more than “an orchestral suite for children, approx. 20 minutes”. Taking inspiration from works such as Ravel's orchestrated *Ma mère l'Oye* and Saint-Saëns' *Carnival of the Animals*, this vision for my own orchestral piece was programmatic, but potentially still too abstract in the minds of its intended audience; as I wanted for this new work to provide opportunity for children to hear the music in a traditional concert setting, I was concerned that simply watching the orchestra perform the music would be disengaging, especially for younger children.

According to Piaget's model of cognitive development, it is not until the age of 12 that children begin to display a capacity for abstract thinking, and an understanding of their environmental stimulus in an abstract way (the *formal operational stage*). Given that the intended audience for this orchestral work would be between the ages of 5 and 11, it is a safe assumption that the audience members will be in either the *preoperational* or *concrete operational* developmental stages, where there is a reliance on symbolic thinking and tangible solutions to problem-solving. Taking an abstract approach to the music—writing either absolute music, or music which merely *suggested* a mood or narrative—would be largely inappropriate, even if the title of the

music was sufficiently evocative. Thus, I began to explore the idea of multi-sensory engagement.

The music, of course, stimulates hearing, but I also wanted to integrate the possibility of this work simultaneously stimulating another sense. Of the remaining four, sight seemed the most practical. Audio-visual integration has long since been an established partnership, being seen in film and television since the founding of the genre, and being partnered on stage long before that. Musical theatre, plays, operas, and ballets all demonstrate this partnership between audible and visual stimuli in action, with the music establishing character, suggesting mood, and providing the musical backdrop upon which a story may be told. As an artistic medium, opera is too intense for young audiences, and musical theatre does not fall within my current musical jurisdiction. Plays, by contrast, are more heavily reliant on the spoken part of its performance rather than the musical and, as this is a composition portfolio, I wanted the music to be of equal importance to what might be demonstrated on stage. Thus, ballet emerged as an appropriate source of multi-sensory stimulation, whilst situating the accompanying score at the forefront of its performance.

In accordance with Piaget's model, I also wanted the composition to be narratively driven to give a strong sense of meaning and purpose to the younger audience members who may struggle with concepts of musical abstraction. This too is suggestive of the ballet medium, which is used to tell a broad range of narratives, from simple, charming tales like *Coppelia* and *The Nutcracker* to more complex and mature stories like *Romeo and Juliet*. Hans Christian Andersen's *Little Ida's Flowers* was an ideal candidate for adaptation and translation to the ballet medium, as it met the desired parameters I had outlined (as discussed in **Chapter 1**) as well as accurately representing and fitting into the stages of cognitive development that can be expected for this age group. *Little Ida's Flowers* explores a child's relationship to the world, their imagination, and the life cycle, as well as exploring their relationships with inanimate objects (symbols) which have been personified (and, in a performance of the ballet, are anthropomorphised).

By contrast, intended for pre-adolescent learners of the piano, *One Step Forward* takes a simple and straight-forward approach to the construction and presentation of the pieces within it. The age of the intended audience for this suite between the approximate ages of 7 and 12, meaning that it is reasonable to expect the child to be able to solve simple problems, and perceive visual patterns and structure within the

notated score (so long as the score itself is not too expansive or visually complex). Abstract thinking is evolving at this stage, so it is inappropriate to take an ‘absolute’ approach to the musical design, and structural delineations (such as visually perceptible phrases and patterns, and audibly perceptible cadences and distinct changes in tonality) are still required to make the music comprehensible. Thus, the music does not need to be entirely symbolic- or narrative-driven, but it can be helpful to have an evocative title to provide a comprehensible context; the music still is not entirely abstract. The title of each piece therefore aims to attribute its musical content to a real-world idea: “The Elephant March”, for example, exploring deep pitches in groups, is accurately represented by its programmatic title.

Finally, as *The Space Between the Walls* is written with the intention of being performed by high school string groups (whose members likely span the ages of 13—17 and therefore well into the *formal operational stage* of development), a more abstract approach to the composition and presentation of the music was more appropriate. As such, the titles—although suggesting mood and broad context—are more abstract than those seen in *One Step Forward*. “Waltz for Tomorrow”, for example, describes the metre of the piece (a waltz in $\frac{3}{4}$) as well as suggesting a wistful and melancholic character, rather than representing a specific person or animal, as seen in the piano suite. The title “Waltz for Tomorrow” is programmatic, yet its implications are abstract, making it a much more appropriate for performers in their final years of adolescence. The final movement of *The Space Between the Walls*, “Finale”, presents a completely abstract title, implying nothing of tone, metre, or character, instead simply describing its function within the suite. This is the ultimate abstract approach, presenting “Finale” as absolute music despite its intense and evocative sound.

As discussed previously in the introduction to this exegesis, there is a clear demand for music within the classical discipline which is accessible to children, particularly those of adolescent and pre-adolescent years. Although new music is being composed, this music is not always reflective of a ‘traditional’ concert setting, that is, the works are usually narrated and/or based on an existing children’s book which is known to the parent and child. Although an equivalent sub-genre of narrated classical music does exist for adult audiences—such as Schoenberg’s *Weartung*, and Peter Maxwell Davies’ *Eight Songs for a Mad King*—these works exist within a specific niche of the wider repertoire, and are not reflective of the expanse of classical works available to adult listeners as a whole. Schoenberg and Davies integrated text

and performance into their compositions as a deliberate artistic choice, and composed highly sophisticated works while doing so. While equivalent sophistication and care is present in the composition of narrated works for children, the comparative prevalence of this sub-genre within the wider repertoire which is intended for children has resulted in a collection of works with narrow form and focus. The value of narrated children's music—especially works which are based on existing text—should not be undermined, but consideration should be given to the fact that there is space and opportunity to compose works for children in a variety of concert settings, both traditional and niche.

This is a mode of musical presentation which was invented specifically for children and, as such, an equivalent form of narrated music does not exist within the 'grown-up' repertoire. Again, there is no inherent issue with this approach, and these works succeed in engaging a young audience with music which presents a contemporary classical musical idiom. A more 'traditional' concert setting, however, is what I consider to be the previously established musical and theatrical forms, such as operas, symphonies, sonatas, ballets, and concertos. There is nothing inherent to these concert forms which precludes them from being accessible to or appreciated by children, so long as the composer of that work is mindful of the practical limits to the child's cognition.

This demand for concert works—ballets in particular—is demonstrated within the 2023 scheduled programming for both the Australian and Queensland Ballet companies; both companies have developed dedicated performances for children, *Storytime Ballet: The Sleeping Beauty* and *The Little Mermaid* respectively. However, this demand is currently being accommodated through the recycling and recontextualization of existing musical repertoire which was written originally for grown-up audiences (which will be discussed presently), rather than commissioning new works which specifically fit the unique parameters required for children's music (as outlined in the introduction of this exegesis).

For example, the Australian Ballet's "Storytime Ballet" is not a traditional ballet performance, as it includes a narrator and interactive elements. With a run-time of under an hour, much of the original score for the full ballet being performed must be cut. Tchaikovsky's complete score for *The Sleeping Beauty* has a duration of over 160 minutes, the longest of his ballets and the second longest of his compositions in any

genre. The Australian Ballet's "Storytime Ballet: The Sleeping Beauty", however, has cut over 100 minutes of music from Tchaikovsky's score, thus giving an incomplete performance of the ballet as it was originally intended.

By contrast, the Queensland Ballet's *The Little Mermaid*, which is marketed as a My First Ballet experience, is a newly choreographed ballet, intended from its conception to be enjoyed by children. A performance of *The Little Mermaid* lasts an appropriate 60 minutes, and is accessible in a relaxed performance environment. However, the music for this ballet was taken from various works of Jean Sibelius, music which was neither composed for the ballet genre, nor intended for children. Furthermore, the ballet is performed to recorded music rather than a live orchestra, which produces a different sound for the audience to experience. As an aside, this occurrence does present an interesting argument: the use of 'grown-up' music within a ballet for children successfully demonstrates that young audiences do, in fact, have the capacity to engage with and appreciate music which presents a high level of mastery and craftsmanship, particularly within this theatrical context.

This use of existing music—rather than a new, original score—is disheartening for contemporary composers, but there are many reasons as to why this is the preferred approach by such organisations. Budget is always of a concern for arts organisations, and it is understandable that their child-centred performances are where they might "cut back" on the investment. Using pre-recorded music as opposed to a live orchestra, where that music is out of copyright and therefore doesn't demand royalty payments are all measures which ensure that the financial risk of the performance is comparatively low; the only people who must be paid are the dancers and choreographer, rather than a contemporary composer for a new score, as well as a conductor and symphony orchestra for every performance.

There are also many fears regarding the performance of new music, particularly by emerging or unestablished composers, across orchestras and performance groups worldwide. There is greater variability within the musical idioms, philosophies, styles, and sounds of living composers than ever before; for every contemporary composer writing neoclassically in traditional forms for common instrumentations, there is another who is pushing the bounds of what is considered to be music, and writing a concerto for household appliances. Due to this variability, it is often a gamble for audiences who attend concerts featuring emerging and unestablished composers, as they can never quite be sure as what to expect. By its very nature, new music can be

alienating for contemporary audiences who seek out comfort and familiarity in the concert hall, particularly when the music expresses an idiom with which they are unfamiliar. So, too, is it a gamble for organisations who, in seeing the decline in government funding and concert attendance (particularly following the COVID-19 lockdowns), need to appeal to the nostalgia of its audiences, programming familiar names and familiar works to sell enough tickets to ensure its future.

Another element which I believe adds to the lack of new repertoire for children is that, throughout their careers, many composers won't consider writing any form of children's music. There may be many reasons for this. First, a composer may not see children as a legitimate audience demographic. After all, they have no money to purchase tickets to a concert, nor the agency to attend of their own volition; like many large organisations, composers may not see children's music as financially viable. Furthermore, children's media—whether that be music, art, literature, or film—is perceived to be less 'serious' than media for adults, with those who dedicate their time to writing for children often being viewed as less legitimate in their field than their counterparts. This is fuelled by the assumption that music for children must be 'dumbed down' in order to resonate with a younger demographic, which is in direct conflict with the artist's desire to freely express their creative voice and indulge their artistic ego. For many artists, this is understandably a compromise which they are unwilling or unable to make; creating art is such a personal venture, that it can be incredibly difficult to let go of the ego and create art for someone else's needs rather than their own.

It is important at this stage to discuss the role that we as grown-ups play in cultivating the musical experiences of the children around us, whether intentionally or otherwise. Although being somewhat of an afterthought to this project, the fact that adults are gatekeepers to children's musical experiences is one which should not be taken lightly, as it asserts a responsibility that adults—particularly parents and educators—must integrate music into the lives of the child. We, as grown-ups, cultivate our own musical experiences by filtering in the music we like, and filtering out the music we don't.³⁶ This act of filtering—which can be as simple as changing the radio station—inform our broader musical tastes; the artists, organisations, productions, and styles we choose to endorse (whether that be socially or financially) consequently forms a part of our unique identities.

³⁶ Vinge, "What Is Good and Bad Children's Music? Exploring Quality and Value in Music for Children."

Children, however, aren't afforded this luxury. It is near impossible for a child (particularly one of pre-school age) to have the physical or social agency to engage with any kind of musical experience without the support of an accompanying adult, and are thus dependent on their grown-up caregivers to cultivate musical experiences on their behalf. Again, this cultivational filtering can be as simple and subconscious as having a default Spotify playlist which plays in the car, or as deliberate as organising, pay for, and assisting in travel to private music lessons. Ultimately, the result is undeniable: adults are gatekeepers to both *what* music a child experiences, as well as *how* the child might experience it.³⁷ This responsibility should not and does not end with immediate parents and caregivers. Those in positions of social power have equal responsibility in making musical experiences accessible to children, whether that be a government increasing the funding for music education in schools, a musical organisation programming and advertising children's concerts, or a composer writing a work for children to enjoy.

Composers should not fear writing for children, nor should organisations shy away from designing concerts to accommodate their unique needs. Children represent an incredibly broad demographic which could—with the right consideration—become a vast and diverse audience, for which the written music can be just as fun, exciting, and masterful as the music written for grown-ups. Acknowledgement of and accommodation to the unique needs of children of varying ages is important when considering how children engage with new and existing classical music, but this does not exclude them from finding the same joy and wonder that us grown-ups do as performers of beautiful solos and listeners to a great symphony. We shape the musical experiences of our children: we write the music they listen to and are the ones to teach it to them. We pay for lessons, instruments, tickets to the theatre, and share in the wonder of musical creative practice. Through this, we pass down our values—our culture—to the children in our lives, and there should be space for people of all ages to engage with and appreciate the music we admire.

This creative project represents but a modest contribution to the ever-evolving field of children's music. The work I have presented here, composed at the beginning of my compositional career, intends to mark the beginning of a longstanding relationship I hope to have with the field. Writing for children, whether that be in a

³⁷ Ibid.

performative or theatrical (or, potentially, pedagogical) context, is something I hope to return to as I evolve in my own compositional practice, and I hope to continue to contribute to the growing repertoire in many ways. It is therefore important to note that the works presented within this portfolio have not yet been subject to exhaustive testing. Testing the works against their target audience was beyond the scope of this project, although I hope to continue in this stead in the coming years and have *Little Ida's Flowers*, *One Step Forward*, and *The Space Between the Walls* performed to young audiences and by young players respectively. I expect that these experiences to be ones which contribute to a greater learning of how children interact with classical music, and a deeper personal understanding of how the works I have composed fit into the broader repertoire.

I am certainly not the only contemporary composer who is aware of the disparity of new works for children when compared to the repertoire for grown-ups, and I hope for this project to aid in the perception of children as a legitimate audience demographic so that other composers might consider contributing to the discipline.

I believe that the future of children's music will only continue to grow in strength, and that the repertoire and research concerning young musical participants will continue to expand. Further insight, for example, could be sought for the application of Piagetian theory in the creation of music for children, the beginnings of which were presented in this research. Piaget's model could also be applied to instrumental pedagogy as well as in the work of musical amateurs, as classroom teaching methods already have a strong presence within the relevant literature. There are many tangential discussions which could also be had, including the prevalence of surrealist imagery within children's stories, and how that has been—and could be—integrated into children's music, the disparity between male and female composers within the wider compositional field and whether this is proportionally reflected within the narrower field of children's music (both from an historical and contemporary perspective).

I also seek to continue developing the three suites I have presented in this portfolio, particularly *Little Ida's Flowers*, which I hope to complete in the coming year and have performed within the near future. I also have great curiosity as to how the piano and string suites might be received in the long-term—not necessarily to measure or quantify these responses— but as part of my own artistic and creative reflections which might aid in my own learning and development as a composer.

There is a small but longstanding tradition of composing classical music which is accessible to the children around us, and I hope that the work I have produced throughout this creative project helps to keep this tradition alive, within the new context of contemporary life and our evolving understanding of how children learn, engage, and grow. As the lives of children continue to change in new and unknowable ways, so too do I expect the classical repertoire to adapt accordingly. Children should have access to music which reflects their values, cognitive capacity, and elements of their lives and, as such, contributions to the field can never be truly exhaustive; just as we will never reach a limit of possibility for new music for grown-ups, the potential for children's music is just as endless. I expect to continue this tradition throughout the rest of my career (although not exclusively), and to contribute to a repertoire of children's music which will transform in new and unknowable ways alongside the evolution of the human experience. I am confident that I—alongside any composer who sees value in contributing to this repertoire—will continue to write music for children, so long as there are children to listen to it.

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PART B: SCORES

This section of the thesis presents a portfolio of original compositions, each of which is a suite of works designed to engage children as either consumers, individual learners, or group performers. The first is a collection of excerpts from *Little Ida's Flowers: A Children's Ballet*, designed and composed for children between the ages of 5 and 11, although it should be enjoyed by concert-goers of all ages. Secondly is *One Step Forward*, a piano suite of five pieces which are intended for young learners between the approximate ages of 7 and 12, and aims to aid them in exploring various pianistic techniques with the assistance of an instructor. Finally, *The Space Between the Walls* presents a suite of four works for string orchestra intended to be performed by high-school string groups, where players are between 13 and 17 years old. This suite builds interplay and independence between the instrumental parts, encouraging the performers to engage with the wider group, as well as string-specific techniques.

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LAUREN MCCORMICK'S

LITTLE IDA'S FLOWERS

A Children's Ballet in One Act

Based on the story by Hans Christian Andersen

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CHARACTERS

Ida: A vivacious young girl with an active imagination

Tutor: A young tutor who has a strong rapport with Ida, and tells her stories

Governess/caregiver: Ida's exasperated caregiver who has trouble keeping up with her energy

Three Sunflowers: Ida's sunflowers who take her to the ball and dance one last time before wilting

King and Queen of the Roses: The regal rulers of the flowers

Three Daisies: Young flowers **to be performed by children*

Sophie the Doll: Ida's favourite ragdoll with a sour temperament

Toy Soldier: Ida's wooden soldier toy who amuses his company with his good humour

Two Tulips: The older flower courtiers

***this list represents the minimum requirements for a performance of this ballet*

INSTRUMENTATION

2(II=picc.).1.2(II=bcl.).2 - 2.2.1.0 - timp.perc(4) - harp - strings

NOTE:

This version of *Little Ida's Flowers* presents only selected excerpts from the full ballet. The complete ballet consists of 18 sections and an overture.

LIBRETTO

IT'S AN EARLY MORNING in Ida's bedroom. She lays sleeping in her bed as beams of sunlight begin to peak through her curtains and past a vase of sunflowers, deep in sleep. Suddenly Ida is awoken by her alarm clock, and she spurs into the morning with full energy. Ida is a young girl with boundless energy and excitement, and her Nanny tries to get her ready for the day—brushing her hair, making her bed, and getting dressed, but Ida is much too interested in playing with her toys for all that nonsense. The ragdoll Sophie is a particular favourite.

The bustle of the morning is brought to a halt with the ringing of the doorbell signalling the arrival of Ida's tutor. The tutor is a very bright and eccentric young man with whom Ida has a strong camaraderie, so she's very excited by his arrival. Ida hides behind a curtain as the nanny invites the tutor in, sneaking around the two of them whilst they exchange pleasantries.

The nanny leaves Ida and the tutor to their lessons, which they happily begin. But soon the conversation turns to the vase of Ida's sunflowers sitting on the windowsill, which have wilted since she put them there the day before. The tutor tells her a fantastical tale: the flowers have wilted because they're resting after spending all night at a magical flower ball, held in her living room while she sleeps. He tells her of the King and Queen of the Roses, who sit on their thrones as they watch the flowers dance with joy—the hyacinths and the violets are the courtiers, the tulips are old ladies, and the daisies are the young flowers (who are always up to some kind of mischief).

As the tutor leaves and Ida is put to bed after a long day of learning and stories, she tucks her flowers in the bed (which is usually reserved for Sophie) so that they might sleep well and keep their energy for the next flower ball.

After her lights are turned out, the house is quiet, and the clock strikes twelve, Ida is woken by the faint sound of music coming from down the corridor. As she sneaks out of bed she is greeted by her sunflowers, who were brought to life so that they may accompany her to the flower ball. They lead her to the living room where Ida watches as a whole garden of flowers dance a joyous gavotte, and she and the sunflowers join in at the invitation of the young daises.

The call of trumpets breaks up the dancing, signalling the arrival of the King and Queen of the Roses. Ida, her flowers, and the rest of the courtiers hurry about to prepare for their Royal Entrance.

The King and Queen are regal red roses who greet everyone kindly before taking their places on the thrones, and urging everyone to get back to their dancing.

The flowers dance merrily for the King and Queen. First are the little daisies who skip happily together. Next are the older tulips, who dance in a slow and old-fashioned way. Ida watches on and claps alongside her sunflowers, when she notices that Sophie the Doll has climbed down from the dresser, sad and frustrated that she hadn't been invited to the night's proceedings. The flowers take pity on her and invite her to dance with them, and she does so at the encouragement of the Toy Soldier, who has also decided to join in the festivities. The Toy Soldier dances too, jumping to a lively tune and amusing everyone with his wooden limbs. Soon it is Ida's turn, and she dances a *polka*. Finally, the King and Queen arise from their thrones, as it is their turn to dance. The courtiers clear the floor as the two roses dance a *pas de deux*. It isn't long before the rest of the courtiers, as well as Ida, Sophie, and the Toy Soldier join in their dance as it culminates in a passionate climax.

To close the ball, the sunflowers suggest a mazurka, as it is their favourite dance, and the others agree happily. Once the mazurka is finished, the King and Queen bid Ida a good night as they and the rest of the flowers leave to retire back to the garden bed. Sophie and the Toy Soldier also return to their places on the dresser. The sunflowers, who now look weary and tired, tell Ida that they will be wilted by the morning. Although Ida is greatly saddened by this, they reassure her and tell her not to worry, but that she should harvest the seeds from their wilted heads and plant them on the windowsill, so that they may come alive again in the springtime. They take Ida back to bed and sing her to sleep with a lullaby.

The next morning, Ida awakens to find her sunflowers wilted in their vase. She holds them in her arms when she is found by her nanny, who has come to wake her up. The nanny comforts Ida and places the flowers next to Sophie and the Toy Soldier to help Ida get dressed. When the tutor arrives, Ida explains what has happened, and asks him and her nanny to help her to harvest and plant the seeds, the way the sunflowers told her to. They agree, and soon Ida has three new plant pots on her windowsill, sitting in the morning sun, and she waits for the flowers to grow.

This musical score page, titled "(Scene) Ida's Morning", is page 7 of a larger work. It features a full orchestral arrangement with the following instruments and parts:

- Flutes (Fl.):** Two parts, both playing a melodic line with a *mf* dynamic.
- Oboes (Ob.):** One part, playing a melodic line with a *mf* dynamic.
- Clarinets in Bb (Cl. in Bb):** Two parts, playing a melodic line with a *mf* dynamic.
- Bassoons (Bsn.):** Two parts, playing a rhythmic pattern with a *mf* dynamic.
- F Horns in F (F. Hn in F):** Two parts, playing a rhythmic pattern with a *mf* dynamic.
- Trumpets in Bb (Tpt in Bb):** Two parts, both silent.
- Trombones (Tbn.):** One part, playing a rhythmic pattern.
- Percussion:** Includes Timp., Tri., B. Dr., Cl. Cym., Tamb., and Glock., all of which are silent.
- Harpsichord (Hp):** Silent.
- Violins (Vln I, Vln II):** Two parts, playing a rhythmic pattern with a *mf* dynamic.
- Viola (Vla.):** One part, playing a rhythmic pattern with a *mf* dynamic.
- Violoncello (Vc.):** One part, playing a rhythmic pattern with a *mf* dynamic.
- Double Bass (D. B.):** One part, playing a rhythmic pattern with a *mf* dynamic.

This musical score is for the scene 'Ida's Morning' and includes the following instruments and parts:

- Flutes (Fl.):** Two parts, 1 and 2, with dynamics *f*, *mp*, and *f*.
- Oboe (Ob.):** One part with dynamics *f* and *mp*.
- Clarinets in Bb (Cl. in Bb):** Two parts, 1 and 2, with dynamics *f*, *mp*, and *f*.
- Bassoons (Bsn):** Two parts, 1 and 2, with dynamics *f* and *mp*.
- French Horns in F (F. Hn in F):** Two parts, 1 and 2, with dynamics *f*.
- Trumpets in Bb (Tpt in Bb):** Two parts, 1 and 2, with dynamics *f*.
- Tuba (Tbn):** One part with dynamics *mf*.
- Timpani (Timp.):** One part.
- Triangle (Tri.), B. Dr., Cl. Cym., Tamb., Glock., Hp:** Percussion instruments with rests.
- Violins (Vln I, Vln II):** Two parts with dynamics *f*, *mp*, *f*, and *p*.
- Viola (Vla):** One part with dynamics *f*, *mp*, *f*, and *pizz.*.
- Violoncello (Vc.):** One part with dynamics *f*, *mp*, *f*, and *pizz.*.
- Double Bass (D. B.):** One part with dynamics *f* and *p*.

19

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

f

p

f

mp

Detailed description: This is a page of a musical score for a scene titled 'Ida's Morning'. The score is for a full orchestra and includes a variety of instruments. The key signature is one sharp (F#) and the time signature is 4/4. The page is numbered 19 in the top left corner. The instruments listed on the left side of the score are: Flute (1 and 2), Oboe, Clarinet in Bb (1 and 2), Bassoon (1 and 2), French Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone, Timpani, Triangle, Bass Drum, Cymbal, Tambourine, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into four measures. The first measure shows the Flute 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and Violin I and II. The second measure shows the Flute 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and Violin I and II. The third measure shows the Flute 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and Violin I and II. The fourth measure shows the Flute 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and Violin I and II. Dynamics markings include *f* (forte), *p* (piano), and *mp* (mezzo-piano).

1. 29

FL.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

f

mp

f

f

f

f

f

f

This musical score page, numbered 11, is for the scene 'Ida's Morning'. It features a full orchestral arrangement. The woodwind section includes Flute 1 and 2, Oboe, Clarinet in Bb 1 and 2, Bassoon 1 and 2, F Horn in F, and Trumpet in Bb 1 and 2. The brass section includes Trombone and Timpani. The percussion section includes Triangle, Bass Drum, Cymbal, and Tambourine. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The keyboard section includes Harp and Glockenspiel. The score is divided into two systems. The first system starts at measure 27 and ends at measure 30. The second system starts at measure 31 and ends at measure 34. Dynamics include *f* (forte), *mp* (mezzo-piano), and *p* (piano). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and articulation marks.

This musical score is for the scene 'Ida's Morning' and spans 12 measures. The instrumentation includes:

- Flute (Fl.): Measures 1-2 are marked *f*; measures 3-4 are marked *mf*.
- Clarinet in Bb (Cl. in Bb): Measures 1-2 are marked *mp*; measures 3-4 are marked *mf*.
- Bassoon (Bsn.): Measures 1-2 are marked *mp*; measures 3-4 are marked *mp*.
- French Horn in F (F. Hn in F): Measures 3-4 are marked *p* and *fp*.
- Trombone (Tbn.): Measures 3-4 are marked *p* and *fp*.
- Violin I (Vln I): Measures 3-4 are marked *fp* and *mp*.
- Violin II (Vln II): Measures 3-4 are marked *fp* and *mp*.
- Viola (Vla.): Measures 3-4 are marked *fp* and *mp*.
- Violoncello (Vc.): Measures 3-4 are marked *fp* and *mp*.
- Double Bass (D. B.): Measures 3-4 are marked *mf* and *mp*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 14, is for the scene 'Ida's Morning'. It features a full orchestral arrangement. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets in Bb (1 and 2), Bassoon (1 and 2), French Horns in F (1 and 2), Trumpets in Bb (1 and 2), and Trombone. The brass section includes Tuba and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes Triangle, Bass Drum, Cymbals, and Tambourine. The score is written in a key signature of one sharp (F#) and a common time signature. It consists of five measures. The woodwinds and strings play melodic lines with various dynamics such as *mp*, *f*, *mf*, and *p*. The brass instruments play rhythmic patterns, with the Tuba and Timpani providing a steady pulse. The percussion instruments are mostly silent. The score is marked with a rehearsal mark '37' at the beginning of the first measure.

66

Fl. 1 *mp*

Picc. *mp* To Fl.

Ob.

1 *f*

2 *mf* *f*

Cl. in Bb

1 *f*

2 *f*

Bsn

1 *p* *f*

2 *mf* *f*

F. Hn in F

1 *p*

2 *p*

Tpt in Bb

1

2

Tbn.

Timp. *f*

Tri.

B. Dr.

Cl. Cym.

Tamb. *mp*

Glock.

Hp.

Vln I *tr* *mp* *p* *cresc.* *f*

Vln II *mp* *p* *cresc.* *f*

Vla. *mp* *p* *cresc.* *f*

Vc. *f*

D. B. *f*

molto rall.

The musical score is for a scene titled "Ida's Morning". It features a variety of instruments and includes dynamic markings and performance instructions. The score is divided into two systems. The first system includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in Bb (1 and 2), Bassoons (1 and 2), French Horns in F (1 and 2), Trumpets in Bb (1 and 2), Trombones (1 and 2), Timpani, Triangle, Bells, Cymbals, Tambourine, Glockenspiel, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The second system includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in Bb (1 and 2), Bassoons (1 and 2), French Horns in F (1 and 2), Trumpets in Bb (1 and 2), Trombones (1 and 2), Timpani, Triangle, Bells, Cymbals, Tambourine, Glockenspiel, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mp*, *mf*, *p*, and *pp*. Performance instructions include *rit.* (ritardando) and *A tempo*. The score is in 3/8 time and features a key signature of one sharp (F#).

(Scene) Ida's Morning

90 rit..... Allegretto ♩ = 108

1 *mf*

2 *mf*

Ob. *mf*

1 *mf*

2 *mf*

1 *mp*

2

1

2

1

2

Tbn.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

p

p

Vln I

Vln II

Vla

Vc.

D. B.

94

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Harp

Vln I

Vln II

Vla

Vcl.

D. B.

Detailed description: This is a page of a musical score for a scene titled 'Ida's Morning'. The score is for a full orchestra and includes a harp and glockenspiel. The instruments listed on the left are: Flute (1 and 2), Oboe, Clarinet in Bb (1 and 2), Bassoon (1 and 2), French Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone, Timpani, Triangle, Bass Drum, Cymbal, Tambourine, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The first staff (Flute 1) has a measure number of 94. The score consists of three measures. The strings play a rhythmic accompaniment of eighth notes, while the woodwinds and harp have more melodic lines. The harp part includes a trill in the second measure.

97

1 Fl. *mf*

2 Fl.

Ob.

1 Cl. in Bb *mf*

2 Cl. in Bb

1 Bsn *mp*

2 Bsn

1 F. Hn in F *mp*

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Harp

Vln I

Vln II

Vla.

Vcl.

D. B.

100

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf

103

1
Fl.

2

Ob.

1
Cl. in Bb

2
mp

1
Bsn

2

1
F. Hn in F

2

1
Tpt in Bb

2

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

poco accel.....

Musical score for orchestra and strings, measures 116-122. The score is in G major and 3/8 time. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), French Horn in F (F. Hn in F), Trumpet in Bb (Tpt in Bb), Trombone (Tbn.), Timpani (Timp.), Triangle (Tri.), Bass Drum (B. Dr.), Cymbals (Cl. Cym.), Tambourine (Tamb.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 116-122 show a gradual acceleration (poco accel.). The woodwinds and strings play melodic lines, while the percussion instruments provide rhythmic accompaniment. The score includes dynamic markings such as *mf* and *p*, and articulation marks like accents and slurs. The key signature is G major, and the time signature is 3/8.

(Scene) Ida's Morning

Allegretto $\text{♩} = 108$ Animato $\text{♩} = 144$

122

Fl. 1 *mf* *f* *mp*

Fl. 2 *mf* *f* *mp*

Ob. *mf* *f*

Cl. in Bb 1 *mf* *f* *mf*

Cl. in Bb 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f*

F. Hn in F 1 *mf* *f*

F. Hn in F 2 *mf* *f*

Tpt in Bb 1

Tpt in Bb 2

Tbn.

Timp. *mf* *f*

Tri. $\frac{12}{8}$

B. Dr. $\frac{12}{8}$

Cl. Cym. $\frac{12}{8}$

Tamb. $\frac{12}{8}$

Glock.

Hp.

Vln I *mf* *f* *mp*

Vln II *mf* *f* *mp*

Vla. *mf* *f* *p*

Vcl. *mf* *f* *mf* *pizz.*

D. B. *mf* *f* *p*

This musical score is for the scene 'Ida's Morning' and includes the following instruments and parts:

- Flutes (Fl.):** Two parts, 1 and 2. Part 1 starts with a *f* dynamic and later changes to *mp* and *p*. Part 2 starts with *f* and later changes to *mp* and *p*.
- Oboe (Ob.):** One part, starting with *f* and later changing to *mp* and *p*.
- Clarinets in Bb (Cl. in Bb):** Two parts, 1 and 2. Part 1 starts with *f* and later changes to *mp* and *p*. Part 2 starts with *f* and later changes to *mp* and *p*.
- Bassoons (Bsn.):** Two parts, 1 and 2. Part 1 starts with *mf* and later changes to *p*. Part 2 starts with *mf* and later changes to *p*.
- F. Horns in F (F. Hn in F):** Two parts, 1 and 2. Both start with *mf*.
- Trumpets in Bb (Tpt in Bb):** Two parts, 1 and 2. Both are silent.
- Tuba (Tbn.):** One part, silent.
- Timpani (Timp.):** One part, silent.
- Triangle (Tri.):** One part, silent.
- Bass Drum (B. Dr.):** One part, silent.
- Cymbals (Cl. Cym.):** One part, silent.
- Tam-tam (Tamb.):** One part, silent.
- Glockenspiel (Glock.):** One part, silent.
- Piano (Hp.):** One part, starting with *f*.
- Violins (Vln I, Vln II):** Two parts. Vln I starts with *mf* and later changes to *f*, *mf*, *p*, and *mp*. Vln II starts with *mf* and later changes to *f*, *mf*, *p*, and *mp*.
- Viola (Vla.):** One part, starting with *mf* and later changing to *f*, *mf*, *p*, and *mp*.
- Violoncello (Vc.):** One part, starting with *mf* and later changing to *f*, *mf*, *p*, and *mp*.
- Double Bass (D. B.):** One part, starting with *mp* and later changing to *f*, *mf*, *p*, and *pizz.*

137

1 Fl. *mp*

2 Fl. *mp*

Ob. *mp*

1 Cl. in Bb *mp*

2 Cl. in Bb *mp*

1 Bsn. *pp*

2 Bsn. *pp*

1 F. Hn in F *pp*

2 F. Hn in F *pp*

1 Tpt in Bb

2 Tpt in Bb

Tbn. *f*

Tbn. *f*

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp.

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp* arco

This musical score is for the scene "Ida's Morning" and is page 88 of 276. It features a full orchestral arrangement. The score is divided into two systems. The first system includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in Bb (1 and 2), Bassoons (1 and 2), French Horns in F (1 and 2), Trumpets in Bb (1 and 2), Trombones (1 and 2), Timpani, Triangle, Bass Drum, Cymbals, Tambourine, Glockenspiel, and Harp. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are first and second endings indicated by "1." and "2." above the staff lines. The score is written for a full orchestra with multiple parts for each instrument.

poco accel.....

147

1 Fl. *mp* *mf* *f*

2 Fl. *mp* *mf* *f*

Ob. *mf* *f*

1 Cl. in Bb *mp* *mf* *f*

2 Cl. in Bb *mp* *mf* *f*

1 Bsn. *mp* *mf* *f*

2 Bsn. *mp* *mf* *f*

1 F. Hn in F *p* *mf* *f*

2 F. Hn in F *p* *mf* *f*

1 Tpt in Bb *f* *p*

2 Tpt in Bb *f* *p*

Tbn. *f* *p*

Timp. *p* *mf* *f* *fp* *ff*

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp.

Vln I *mp* *mf* *f*

Vln II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

D. B. *mp* *mf* *f*

152 **Vivace** $\text{♩} = 166$

1 *mf*

2 *mf*

Ob. *mf*

Cl. in Bb 1 *mf*

2 *mf*

Bsn 1 *mp*

2 *mp*

F. Hn in F 1 *p*

2 *p*

Tpt in Bb 1

2

Tbn. *p*

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp.

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp* *pizz.*

156

Fl. 1, 2
Ob.
Cl. in Bb 1, 2
Bsn. 1, 2
F. Hn in F 1, 2
Tpt in Bb 1, 2
Tbn.
Timp.
Tri.
B. Dr.
Cl. Cym.
Tamb.
Glock.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

mf

This musical score is for the scene 'Ida's Morning' and is page 92 of 276. It features a full orchestral arrangement. The woodwind section includes two Flutes (Fl.), one Oboe (Ob.), two Clarinets in Bb (Cl. in Bb), two Bassoons (Bsn.), two French Horns in F (F. Hn in F), two Trumpets in Bb (Tpt in Bb), and one Trombone (Tbn.). The brass section includes two Trombones (Tbn.), one Timpani (Timp.), one Triangle (Tri.), one Bass Drum (B. Dr.), one Cymbal (Cl. Cym.), one Tambourine (Tamb.), and one Glockenspiel (Glock.). The string section includes two Violins (Vln I and Vln II), one Viola (Vla.), one Violoncello (Vc.), and one Double Bass (D. B.). The percussion section includes one Triangle (Tri.), one Bass Drum (B. Dr.), one Cymbal (Cl. Cym.), one Tambourine (Tamb.), one Glockenspiel (Glock.), and one Harp (Hp.). The score is in 2/4 time and the key signature has one sharp (F#). The music is marked with a forte (f) dynamic throughout. The woodwinds and strings play a melodic line with various articulations, while the brass and percussion provide a rhythmic accompaniment. The harp is silent throughout this page.

163

1 *mf*

2 *mf*

Ob.

1 *mf*

2 *mf*

Bsn

1 *mp*

2 *mp*

F. Hn in F

1 *p*

2 *p*

Tpt in Bb

1

2

Tbn.

p

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I *mp*

Vln II *mp*

Vla *mp arco*

Vc. *mp arco*

D. B. *mp*

168

1 Fl. *mf*

2 Fl. *mf*

Ob. *mf*

1 Cl. in Bb *mf*

2 Cl. in Bb *mf*

1 Bsn *mf*

2 Bsn *mf*

1 F. Hn in F *mf*

2 F. Hn in F *mf*

1 Tpt in Bb

2 Tpt in Bb

Tbn. *mf*

Timp. *f*

Tri. *f*

B. Dr.

Cl. Cym.

Tamb.

Glock. *f*

Hp. *f*

Vln I *mf* pizz.

Vln II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D. B. *mf* pizz.

II. (Transition) The Tutor Arrives

Moderato ♩ = 108

The musical score is for a transition piece in 4/4 time, marked Moderato with a tempo of 108 beats per minute. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system includes Flute 1 (Piccolo), Oboe, Clarinet in Bb 1 (B. Cl.), Bass Clarinet, Bassoon 1 and 2, French Horn in F 1 and 2, Trumpet in Bb 1 and 2, Trombone, Snare Drum (Sn. Dr.), Bass Drum (Bass Drum), Wood Block 1-5, Tam-tam, Glockenspiel, and Harp. The second system includes Violin I and II, Viola, Violoncello 1 and 2, and Double Bass. The score features various dynamics such as *p*, *mp*, *mf*, and *mf*. It includes articulation like *pizz.* and *tr.*, and performance instructions like *mf* and *mf*. The piece concludes with a *mf* dynamic.

(Transition) The Tutor Arrives

The musical score is for a section titled "(Transition) The Tutor Arrives". It features a variety of instruments and includes dynamic markings such as *p*, *mp*, *mf*, and *pizz.*. The score is divided into measures, with a *rit.* (ritardando) section and an *A tempo* section. The instruments listed on the left include Fl. 1, Picc., Ob., Cl. in Bb 1, B. Cl., Bsn. 1 and 2, F. Hn in F 1 and 2, Tpt in Bb 1 and 2, Tbn., Timp., Tri., Sn. Dr., W. Bl. 1-5, Tam., Glock., Hp., Vln I and II, Vla., Vc. 1 and 2, and D. B. The score includes various musical notations such as notes, rests, and articulation marks.

15

Fl. I *p*

Picc. *p*

Ob. *p*

Cl. in Bb 1

B. Cl. *p* 3 *tr*

Bsn. 1 *p* 3 *tr*

Bsn. 2

F. Hrn in F 1 *p*

F. Hrn in F 2 *p*

Tpt in Bb 1 *p* 3 *fp* *mp* *fp*

Tpt in Bb 2 *p* 3 *fp* *mp* *fp*

Tbn.

Timp. *mf*

Sn. Dr.

B. Dr.

W. Bl. 1 To Cl. Cym.

W. Bl. 2

W. Bl. 3

W. Bl. 4

W. Bl. 5

Tam.

Glock.

Hp.

Vln I *p*

Vln II *pizz.*

Vla. 3

Vc. 1 *mf* 3

Vc. 2 *mf* 3

D. B. *mf* 3

(Transition) The Tutor Arrives

This musical score is for the piece "(Transition) The Tutor Arrives". It is written for a full orchestra and includes parts for the following instruments: Flute 1 (Fl. 1), Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), French Horn in F 1 (F. Hn in F 1), French Horn in F 2 (F. Hn in F 2), Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), Trombone (Tbn.), Timpani (Timp.), Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Cymbal (Cl. Cym.), Tam-tam (Tam.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The score is in 2/4 time and features dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mp arco* (mezzo-piano, arco). It includes various musical notations like slurs, accents, and triplets.

This musical score is for the piece "(Transition) The Tutor Arrives" on page 45. It features a variety of instruments and includes dynamic markings and performance instructions. The score is divided into two systems. The first system includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), French Horn in F 1 (F. Hn in F 1), French Horn in F 2 (F. Hn in F 2), Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), Trombone (Tbn.), Timpani (Timp.), Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Cymbal (Cl. Cym.), Tam-tam (Tam.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The second system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.). The score includes dynamic markings such as *p*, *mf*, *fp*, *mp*, and *pp*, as well as performance instructions like *pizz.* and *tr*. The music is written in a key signature of one sharp (F#) and a time signature of 2/4.

(Transition) The Tutor Arrives

This musical score is for the piece "(Transition) The Tutor Arrives". It is a full orchestral score with the following parts:

- Flute 1 (Fl. 1):** Features a melodic line with triplets and quintuplets, starting at *p* and moving to *f*.
- Piccolo:** Mirrors the Flute 1 part.
- Oboe (Ob.):** Plays a sustained note with a tremolo effect, starting at *fp*.
- Clarinet in Bb 1 (Cl. in Bb 1):** Plays a sustained note with a tremolo effect, starting at *fp*.
- Bass Clarinet (B. Cl.):** Features a melodic line with triplets, starting at *f* and moving to *mf*.
- Bassoon 1 (Bsn 1):** Plays a sustained note with a tremolo effect, starting at *fp*.
- Bassoon 2 (Bsn 2):** Plays a sustained note with a tremolo effect, starting at *fp*.
- French Horn in F 1 (F. Hn in F 1):** Plays a sustained note with a tremolo effect, starting at *f* and moving to *mf*.
- French Horn in F 2 (F. Hn in F 2):** Plays a sustained note with a tremolo effect, starting at *f* and moving to *mf*.
- Trumpet in Bb 1 (Tpt in Bb 1):** Plays a sustained note with a tremolo effect, starting at *f*.
- Trumpet in Bb 2 (Tpt in Bb 2):** Plays a sustained note with a tremolo effect, starting at *f*.
- Trombone (Tbn.):** Plays a sustained note with a tremolo effect, starting at *f*.
- Timpani (Timp.):** Provides rhythmic accompaniment, starting at *f*.
- Snare Drum (Sn. Dr.):** Remains silent.
- Bass Drum (B. Dr.):** Provides rhythmic accompaniment, starting at *f*.
- Clarinete Cymale (Cl. Cym.):** Provides rhythmic accompaniment, starting at *f*.
- Tam-tam (Tam.):** Remains silent.
- Glockenspiel (Glock.):** Remains silent.
- Harpsichord (Hp):** Remains silent.
- Violin I (Vln I):** Starts with *pizz.* (*mp*) and then *arco* (*f*).
- Violin II (Vln II):** Starts with *pizz.* (*mp*) and then *arco* (*f*).
- Viola (Vla):** Starts with *pizz.* (*mp*) and then *arco* (*f*).
- Violoncello 1 (Vc. 1):** Starts with *pizz.* (*mp*) and then *arco* (*f*).
- Violoncello 2 (Vc. 2):** Starts with *pizz.* (*mp*) and then *arco* (*f*).
- Double Bass (D. B.):** Starts with *pizz.* (*mp*) and then *arco* (*f*).

rall.....

This page of a musical score, titled "(Transition) The Tutor Arrives", page 47, features a "rall." (rallentando) marking. The score is arranged for a full orchestra and piano. The woodwind section includes Flute 1, Piccolo, Oboe, Clarinet in Bb 1, Bass Clarinet, Bassoon 1 and 2, French Horns 1 and 2, Trumpets in Bb 1 and 2, and Trombones. The brass section includes Timpani, Snare Drum, Bass Drum, Cymbals, and Tam-tam. The string section includes Glockenspiel, Harp, Violins I and II, Viola, Violoncello 1 and 2, and Double Bass. The piano part is also present. The score shows complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *mf*, *p*, *mp*, and *pp*. The woodwinds and strings play sustained notes with dynamic hairpins, while the piano and harp play active melodic and harmonic lines. The overall texture is dense and expressive.

III. (Scene) A Lesson and a Story

Moderato ♩ = 108

The score is for a scene titled "III. (Scene) A Lesson and a Story" in a moderate tempo of 108 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon), brass (French Horn in F, Trumpet in Bb, Trombone), percussion (Timpani, Triangle, Bass Drum, Clash Cymbal, Tambourine, Glockenspiel), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and Harp. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The harp plays a sustained chord. The score includes dynamic markings such as *p*, *pp*, *mf*, and *pizz.*, as well as performance instructions like *tr* (trill) and *div.* (divisi).

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

- Flutes (Fl.):** Two staves (1 and 2), both playing a melodic line starting at measure 7 and continuing through measure 12.
- Oboe (Ob.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Clarinets in Bb (Cl. in Bb):** Two staves (1 and 2), both playing a melodic line starting at measure 7 and continuing through measure 12.
- Bassoons (Bsn):** Two staves (1 and 2), both playing a melodic line starting at measure 7 and continuing through measure 12.
- French Horns in F (F. Hn in F):** Two staves (1 and 2), both playing a melodic line starting at measure 7 and continuing through measure 12.
- Trumpets in Bb (Tpt in Bb):** Two staves (1 and 2), both playing a melodic line starting at measure 7 and continuing through measure 12.
- Tuba (Tbn):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Timpani (Timp.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Triangle (Tri.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Bass Drum (B. Dr.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Cymbals (Cl. Cym.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Tam-tam (Tamb.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Glockenspiel (Glock.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Harp (Hp):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Violin I (Vln I):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Violin II (Vln II):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Viola (Vla):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Violoncello (Vc.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.
- Double Bass (D. B.):** One staff, playing a melodic line starting at measure 7 and continuing through measure 12.

13

poco rit..... a tempo

1 Fl. *p* *mp* *mf*

2 Fl. *p* *mp* *mf*

1 Ob. *p* *mp* *mf*

2 Ob. *p* *mp* *mf*

1 Cl. in Bb *p* *mp* *mf*

2 Cl. in Bb *p* *mp* *mf*

1 Bsn. *p* *mp*

2 Bsn. *p* *mp*

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp. *p*

Vln I *f* *mp*

Vln II *f* *mp* unis.

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp* arco

D. B. *mf* *p* *mp* *pizz.*

1 20
Fl.
1 2
Ob.
Cl. in Bb
1 2
Bsn
1 2
F. Hn in F
1 2
Tpt in Bb
1 2
Tbn.
Timp.
Tri.
B. Dr.
Cl. Cym.
Tamb.
Glock.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

f
p
f
p

Detailed description: This page of a musical score, page 105 of 276, features a variety of orchestral instruments. The woodwinds section includes two flutes (1 and 2), an oboe, two clarinets in Bb (1 and 2), and two bassoons (1 and 2). The brass section consists of two French horns in F (1 and 2), two trumpets in Bb (1 and 2), and two trombones. The percussion section includes timpani, triangle, bass drum, cymbals, snare drum, and glockenspiel. The keyboard section has a harp. The string section includes first and second violins, viola, violin, and double bass. The score is in a key with one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments have rests. The percussion instruments have rests. The harp has a simple accompaniment. The string section has a rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

95

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf

p

mf

p

mf

mf

p

mf

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

- Flute (Fl.):** Part 1 has a melodic line starting at measure 30 with a *mf* dynamic and triplet markings.
- Clarinet in Bb (Cl. in Bb):** Part 1 has a melodic line with a *p* dynamic marking.
- Violin I (Vln I):** Features a melodic line with a *mp* dynamic and triplet markings.
- Violin II (Vln II):** Features a rhythmic accompaniment with triplet markings.
- Viola (Vla):** Features a rhythmic accompaniment with triplet markings.
- Violoncello (Vc.):** Features a rhythmic accompaniment with triplet markings.
- Double Bass (D. B.):** Features a rhythmic accompaniment with triplet markings.
- Percussion:** Glockenspiel (Glock.) and Harp (Hp) are present but have no notation on this page.

This musical score is for a scene titled "A Lesson and a Story". It features a large ensemble of instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), French Horn in F (F. Hn in F), Trumpet in Bb (Tpt in Bb), Trombone (Tbn.), Timpani (Timp.), Triangle (Tri.), Bass Drum (B. Dr.), Cymbal (Cl. Cym.), Tambourine (Tamb.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The score includes various musical notations such as dynamics (mf, f, mp, p), articulation (accents, slurs), and performance techniques (trills, triplets, quintuplets). The piece concludes with a double bar line and repeat signs.

This musical score is for a scene titled "A Lesson and a Story" and is page 109 of a 276-page score. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Part 1 and 2. Part 1 includes a "To Picc." instruction. Dynamics range from *f* to *mf*.
- Oboe (Ob.):** Part 1 and 2. Dynamics range from *f* to *mf*.
- Clarinet in Bb (Cl. in Bb):** Part 1 and 2. Dynamics range from *f* to *mp* and *mf*.
- Bassoon (Bsn):** Part 1 and 2. Dynamics range from *f* to *mp*.
- F. Horn in F (F. Hn in F):** Part 1 and 2. Dynamics range from *mp* to *f*.
- Trumpet in Bb (Tpt in Bb):** Part 1 and 2. Dynamics range from *mp* to *f*.
- Trombone (Tbn):** Part 1 and 2. Dynamics range from *mp* to *f*.
- Timpani (Timp.):** Dynamics range from *f* to *p*.
- Triangle (Tri.):** Dynamics range from *f* to *mf*. Includes instructions "To Sn. Dr." and "To Cast."
- Bass Drum (B. Dr.):** Dynamics range from *f* to *mf*.
- Cl. Cym. (Cl. Cym.):** Dynamics range from *f* to *mf*.
- Tambourine (Tamb.):** Dynamics range from *mf* to *p*.
- Glockenspiel (Glock.):** Dynamics range from *f* to *mf*.
- Harp (Hp):** Dynamics range from *f* to *mf*.
- Violin I (Vln I):** Dynamics range from *f* to *mf*.
- Violin II (Vln II):** Dynamics range from *f* to *mf*.
- Viola (Vla):** Dynamics range from *f* to *mf*.
- Violoncello (Vc.):** Dynamics range from *f* to *mf*.
- Double Bass (D. B.):** Dynamics range from *f* to *mf*.

This page contains a musical score for the scene "A Lesson and a Story". The score is written for a large ensemble of instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes Flute 1, Piccolo, Oboe, Clarinet in Bb (1 and 2), Bassoon (1 and 2), F. Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone, Timpani, Castanets, Bells, Cymbals, Tambourine, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes Flute 1, Piccolo, Oboe, Clarinet in Bb (1 and 2), Bassoon (1 and 2), F. Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone, Timpani, Castanets, Bells, Cymbals, Tambourine, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, dynamics (mf, mp, p), and performance instructions (To Sn. Dr., To Tam., arco).

56

Fl. 1

Picc.

Ob.

1

Cl. in Bb

2

1

Bsn

2

F. Hn in F

2

1

Tpt in Bb

2

Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

p *fp* *mp*

This musical score page, numbered 58, is titled "(Scene) A Lesson and a Story". It features a full orchestral arrangement with the following instruments and parts:

- Flute 1 (Fl. 1):** Melodic line starting at measure 67, marked *mp*.
- Piccolo (Picc.):** Melodic line, marked *mp*.
- Oboe (Ob.):** Melodic line, marked *mp*.
- Clarinets in Bb (Cl. in Bb):** Two parts (1 and 2) with melodic lines, marked *mp*.
- Bassoons (Bsn):** Two parts (1 and 2) with melodic lines, marked *mp*.
- F. Horn in F (F. Hn in F):** Two parts (1 and 2) with melodic lines, marked *mf*.
- Trumpets in Bb (Tpt in Bb):** Two parts (1 and 2) with melodic lines, marked *mf*.
- Trombone (Tbn.):** Melodic line, marked *mf*.
- Percussion (Perc.):** Includes Sn. Dr., B. Dr., Cl. Cym., Tam., and Glock. parts.
- Piano (Hp):** Accompanying part.
- Violins (Vln I and Vln II):** Melodic lines, marked *mp*.
- Viola (Vla.):** Melodic line, marked *mp*.
- Violoncello (Vc.):** Melodic line, marked *mp*.
- Double Bass (D. B.):** Melodic line, marked *mp*, with an *arco* instruction.

Musical score for orchestra and strings, measures 75-84. The score is in 4/4 time and features a key signature of two sharps (D major). The instruments and their parts are as follows:

- Fl. 1:** Flute 1, melodic line with slurs.
- Picc.:** Piccolo, melodic line with slurs.
- Ob.:** Oboe, melodic line with slurs.
- Cl. in Bb 1 & 2:** Clarinet in Bb, melodic lines with slurs.
- Bsn 1 & 2:** Bassoon, melodic lines with slurs.
- F. Hn in F 1 & 2:** French Horn in F, melodic lines with slurs.
- Tpt in Bb 1 & 2:** Trumpet in Bb, melodic lines with slurs and accents.
- Tbn.:** Trombone, melodic line with slurs.
- Timp.:** Timpani, rhythmic accompaniment.
- Sn. Dr., B. Dr., Cl. Cym., Tam.:** Percussion instruments, mostly silent.
- Glock.:** Glockenspiel, melodic line with slurs.
- Hp.:** Harp, melodic line with slurs.
- Vln I & II:** Violin I and II, melodic lines with slurs.
- Vla.:** Viola, melodic line with slurs.
- Vc. & D. B.:** Violoncello and Double Bass, melodic lines with slurs.

Measure 75 is marked with a rehearsal mark. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* and *p*. The percussion section includes a dynamic marking of *p* starting in measure 82.

This musical score is for a scene titled "A Lesson and a Story". It is written for a full orchestra and includes the following parts:

- Flute 1 (Fl. 1):** Starts with a *fp* dynamic, followed by a *f* dynamic with triplets (3, 6, 3, 3).
- Piccolo (Picc.):** *fp* dynamic.
- Oboe (Ob.):** *fp* dynamic, ending with a *mf* triplet.
- Clarinet in Bb (Cl. in Bb):** Two parts, both *fp* dynamic, with a *f* dynamic in the first part.
- Bassoon (Bsn.):** Two parts, both *fp* dynamic.
- F. Horn in F (F. Hn in F):** Two parts, both *ff* dynamic, with a *mf* triplet in the second part.
- Trumpet in Bb (Tpt in Bb):** Two parts, both *f* dynamic, with triplets in the second part.
- Trombone (Tbn.):** *mf* dynamic.
- Percussion (Timp., Sn. Dr., B. Dr., Cl. Cym., Tam., Glock.):** Includes a Tam. *p* dynamic.
- Harpsichord (Hp.):** No notation.
- Violin I (Vln I):** *f mp* dynamic.
- Violin II (Vln II):** *f mp* dynamic.
- Viola (Vla.):** *f mp* dynamic.
- Violoncello (Vc.):** *fp* dynamic.
- Double Bass (D. B.):** *fp* dynamic.

This musical score page, numbered 62, is for the scene "A Lesson and a Story". It features a full orchestral arrangement with the following instruments and parts:

- Flutes (Fl.):** Two parts, both playing a melodic line starting at measure 94 with a *mp* dynamic.
- Oboes (Ob.):** Two parts, playing a sustained note with a *mp* dynamic.
- Clarinets in Bb (Cl. in Bb):** Two parts, playing a sustained note with a *mp* dynamic.
- Bassoons (Bsn.):** Two parts, playing a sustained note with a *mp* dynamic.
- F Horns in F (F. Hn in F):** Two parts, playing a melodic line with triplets and a *p* dynamic.
- Trumpets in Bb (Tpt in Bb):** Two parts, playing a sustained note.
- Trombones (Tbn.):** Two parts, playing a sustained note.
- Percussion (Timp., Sn. Dr., B. Dr., Cl. Cym., Tamb.):** All parts are silent.
- Glockenspiel (Glock.):** Playing a melodic line with a *pp* dynamic.
- Piano (Hp.):** Playing a harmonic accompaniment.
- Violins (Vln I, Vln II):** Playing a melodic line with dynamics ranging from *mp* to *p*.
- Viola (Vla.):** Playing a melodic line with dynamics ranging from *mp* to *p*.
- Violoncello (Vc.):** Playing a melodic line with dynamics ranging from *mp* to *p*.
- Double Bass (D. B.):** Playing a melodic line with dynamics ranging from *mp* to *p*.

109

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hrn in F

2 F. Hrn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mp

p

mp

p

mp

p

mp

mp

p

mp

118

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

fp

f

p

f

fp

fp

fp

127

1
Fl.

2
Fl.

Ob.

1
Cl. in Bb

2
Cl. in Bb

1
Bsn

2
Bsn

1
F. Hn in F

2
F. Hn in F

1
Tpt in Bb

2
Tpt in Bb

Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

p — *mp*

mp

mp

mp

p — *mp*

158 rit. Moderato $\text{♩} = 108$

Fl. 1
To Picc. *p* Picc. *f*

Picc. *p* *f*

Ob. *p* *f*

Cl. in Bb
1 *mp* *p* *mf* 3 3 3
2 *p* *mf* 3 3 3

Bsn.
1 *p* *mf* 3 3 3
2 *p* *mp* 3 3 3

F. Hn in F
1 *p* 3 3 3
2 *p* 3 3 3

Tpt in Bb
1
2

Tbn.
1
2

Timp. *mf*

Sn. Dr. $\frac{4}{4}$

B. Dr. $\frac{4}{4}$

Cl. Cym. $\frac{4}{4}$

Tamb. $\frac{4}{4}$

Glock. $\frac{4}{4}$

Hp. *mf* 3 3 3

Vln I *p* *f* 3 3 3
Vln II *p* *mf* 3 3 3

Vla. *p* *mf* 3 3 3

Vcl. *p* *mf* 3 3 3

D. B. *mp* *p* *mf* *pizz.*

This page contains a musical score for the scene "A Lesson and a Story". The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Picc. (Piccolo)
- Ob. (Oboe)
- Cl. in Bb 1 & 2 (Clarinet in B-flat 1 and 2)
- Bsn. 1 & 2 (Bassoon 1 and 2)
- F. Hn in F 1 & 2 (French Horn in F 1 and 2)
- Tpt in Bb 1 & 2 (Trumpet in B-flat 1 and 2)
- Tbn. (Trombone)
- Timp. (Timpani)
- Sn. Dr. (Snare Drum)
- B. Dr. (Bass Drum)
- Cl. Cym. (Cymbal)
- Tamb. (Tambourine)
- Glock. (Glockenspiel)
- Hp. (Harp)
- Vln I & II (Violin I and II)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The score is in the key of D major and 4/4 time. It features a variety of musical textures, including melodic lines for the woodwinds and strings, and rhythmic patterns for the percussion. The flute and piccolo parts are particularly prominent in the upper register, while the bassoon and double bass provide a solid foundation in the lower register.

153

Fl. 1

Picc.

Ob.

1

2

Cl. in Bb

1

2

Bsn

1

2

F. Hn in F

1

2

Tpt in Bb

1

2

Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score, numbered 153, is for the scene 'A Lesson and a Story'. It features a full orchestral arrangement. The woodwind section includes Flute 1, Piccolo, Oboe, Clarinet in Bb (two parts), Bassoon (two parts), and French Horn in F (two parts). The brass section consists of Trumpet in Bb (two parts) and Trombone. The percussion section includes Timpani, Snare Drum, Bass Drum, Cymbals, and Tambourine. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play melodic and harmonic lines, while the bassoon and strings feature prominent triplet patterns. The percussion instruments are mostly silent on this page.

157 rit..... Vivace $\text{♩} = 96$

Fl. 1 *ff*

Picc. *ff*

Ob. *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Bsn 1 *ff*

Bsn 2 *ff*

F. Hn in F 1 *ff*

F. Hn in F 2 *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 *ff*

Tbn. *ff*

Timp. *f*

Sn. Dr. *f* Sn. Dr.

B. Dr.

Cl. Cym.

Tamb. *f* Tamb.

Glock. *f*

Hp

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *f*

D. B. *f* arco

163

Fl. 1

Picc.

Ob.

1

Cl. in Bb

2

1

Bsn

2

1

F. Hn in F

2

1

Tpt in Bb

2

Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tamb.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

pizz.

pizz.

pizz.

pizz.

IV. Gavotte: Dance of the Courtiers

Allegro $\text{♩} = 192$

1
Flute Fl.

2

Oboe

1
Clarinet in B \flat Cl. in B \flat

2

1
Bassoon

2

1
French Horn in F

2

1
Trumpet in B \flat

2

Trombone

Timpani

Snare Drum Sn. Dr.

Clash Cymbal Cl. Cym.

Tam-tam Tam.

Glockenspiel

Harp

Violin I *mf*

Violin II *mp*

Viola *mp*

Violoncello *mp*

Double Bass *mp*

7

1 Fl. *pp* *mf* *tr* *tr* *tr* *mp*³

2 Fl. *pp* *mf* *tr* *tr* *tr* *mp*³

Ob. *pp* *mf* *tr* *tr* *tr* *mp*

1 Cl. in Bb *pp* *mf* *tr* *tr* *tr* *mp*

2 Cl. in Bb *pp* *mf* *tr* *tr* *tr* *mp*

1 Bsn. *pp* *mf* *tr* *tr* *tr* *mp*

2 Bsn. *pp* *mf* *tr* *tr* *tr* *mp*

F. Hn in F

1

2

Tpt in Bb

1

2

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I *p* *mf*

Vln II *p* *mf*

Vla. *p* *mp*

Vc. *p* *tr* *tr* *tr* *mp*

D. B. *p* *mp*

Gavotte: Dance of the Courtiers

1
Fl.

2
Fl.

Ob.

1
Cl. in Bb

2
Cl. in Bb

1
Bsn

2
Bsn

1
F. Hn in F

2
F. Hn in F

1
Tpt in Bb

2
Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla.

Vc.

D. B.

18

1 Fl. *p* *mf* *tr* *tr* *tr* *tr*

2 Fl. *p* *mf* *tr* *tr* *tr* *tr*

Ob. *p* *mf* *tr* *tr* *tr* *tr*

1 Cl. in Bb *p* *mf* *tr* *tr* *tr* *tr*

2 Cl. in Bb *p* *mf* *tr* *tr* *tr* *tr*

1 Bsn. *p* *mf* *tr* *tr* *tr* *tr*

2 Bsn. *p* *mf* *tr* *tr* *tr* *tr*

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I *v*

Vln II *v*

Vla *v*

Vc. *v* *tr* *tr* *tr* *tr*

D. B. *v* *tr* *tr* *tr* *tr*

Gavotte: Dance of the Courtiers

29

1 Fl. 1

2 Fl. 2

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn.

2 Bsn.

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla.

Vc.

D. B.

p

p

p

p

p

mf

p

p

pizz.

p

pizz.

p

pizz.

p

29

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

Gavotte: Dance of the Courtiers

95

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn.

2 Bsn.

1 F. Hrn in F

2 F. Hrn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Harp

Vln I

Vln II

Vla.

Vcl.

D. B.

p

pp

p arco

37 rit.....a tempo

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn.

2 Bsn.

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp.

Vln I

Vln II

Vla.

Vc.

D. B.

f

mf

p

fp < *mf*

mf

mf

arco

arco

48

1 Fl. *f*

2

Ob.

1 Cl. in Bb *f* *tr*

2 *f* *tr*

1 Bsn *p*

2 *p*

1 F. Hn in F

2

1 Tpt in Bb

2

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Harp

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vcl. *mp*

D. B. *mp*

55

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

tr

mf

Gavotte: Dance of the Courtiers

69

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

1 Timp.

2 Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf

mp

tr

1 69

Fl. 1 *f*

Fl. 2 *f*

Ob.

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

Bsn 1 *p*

Bsn 2 *p*

F. Hn in F 1

F. Hn in F 2

Tpt in Bb 1

Tpt in Bb 2

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock. *f*

Hp

Vln I *p*

Vln II *p*

Vla. *p*

Vc. *p*

D. B. *p*

tr

rit.

Gavotte: Dance of the Courtiers

----- a tempo

1
Fl.

2

Ob.

1
Cl. in Bb

2

1
Bsn

2

1
F. Hn in F

2

1
Tpt in Bb

2

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf

mp
arco

mp
arco

mp
arco

mp

89

1 Fl. *pp* *mf* *mp*³

2 Fl. *pp* *mf* *mp*³

Ob. *pp* *mf* *mp*

1 Cl. in Bb *pp* *mf* *mp*

2 Cl. in Bb *pp* *mf* *mp*

1 Bsn. *pp* *mf* *mp*

2 Bsn. *mp*

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

Gavotte: Dance of the Courtiers

1
Fl.

2

Ob.

1
Cl. in Bb

2

1
Bsn

2

1
F. Hn in F

2

1
Tpt in Bb

2

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

95

1 Fl. 1

2 Fl. 2

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn.

2 Bsn.

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla.

Vc.

D. B.

Gavotte: Dance of the Courtiers

100

1 Fl. 1

2 Fl. 2

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn.

2 Bsn.

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Sn. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B. pizz.

V. Fanfare: Entry of the King and Queen of the Roses

Allegretto $\text{♩} = 112$

The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, French Horn in F, Trumpet in Bb, Trombone, Timpani, Snare Drum, Bass Drum, Clash Cymbal, Tam-tam, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features a variety of dynamics and articulations.

Flute (Fl.)

Oboe

Clarinet in Bb (Cl. in Bb)

Bassoon

French Horn in F

Trumpet in Bb

Trombone

Timpani

Snare Drum (Sn. Dr.)

Bass Drum

Clash Cymbal (Cl. Cym.)

Tam-tam

Glockenspiel

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Dynamics: *mf*, *f*, *ff*

Articulations: *div.*, *tr*, *acc.*

Tempo: Allegretto $\text{♩} = 112$

1
Fl.

2
Ob.

1
Cl. in Bb

2
Bsn.

1
F. Hrn in F

2
Tpt in Bb

1
Tbn.

Timp.

Sn. Dr.

B. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

ff

Fanfare: Entry of the King and Queen of the Roses

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (Bb) and a common time signature (C). The score is divided into two systems. The first system includes parts for Flute (1 and 2), Oboe, Clarinet in Bb (1 and 2), Bassoon (1 and 2), French Horn in F (1 and 2), Trumpet in Bb (1 and 2), Trombone, Timpani, Snare Drum, Bass Drum, Cymbal, Tam-tam, Glockenspiel, and Harp. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is characterized by complex rhythmic patterns, including many triplets. Dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), and *pp* (pianissimo) are used throughout. The score also includes various articulation marks and slurs.

VI. Dance of the Daisies

Allegretto ♩ = 112

The score is for a piece in 6/8 time, marked Allegretto with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The woodwind section includes Flute (1 and 2), Oboe, Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Castanets, Bass Drum, Clash Cymbal, Tam-tam, and Glockenspiel. The Harp part features a melodic line starting at a mezzo-piano (*mp*) dynamic and reaching a mezzo-forte (*mf*) dynamic. The woodwinds play a rhythmic pattern of eighth notes, often in groups of three, with a dynamic of mezzo-forte (*mf*). The Flute and Oboe parts include a 'To Pic.' (piccato) instruction. The French Horns, Timpani, Castanets, Bass Drum, Clash Cymbal, and Tam-tam parts are mostly silent, indicated by rests.

Fl. 1

Picc.

Ob. solo
mf

1
Cl. in Bb *p*

2 *p*

1 *p*

Bsn. 2 *p*

1

F. Hn in F

2

Timp.

Cast. *mp*

B. Dr.

Cl. Cym.

Tam.

Glock.

Hp.

Vln I

Vln II

Vla. *mp*

Vc. *mp*

D. B. *mp*
pizz.

27

Fl. 1

Picc.

Ob.

1
Cl. in Bb

2

1
Bsn

2

1
F. Hn in F

2

Timp.

Cast.

B. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

pp

pp

p

mp

mf

solo

p

35

FL 1

Picc.

Ob.

1

2

CL in Bb

1

2

Bsn

1

2

F. Hrn in F

1

2

Timp.

Cast.

B. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

arco

p

arco

p

arco

60

Fl. 1

Picc.

Ob.

1

Cl. in Bb

2

1

Bsn

2

1

F. Hn in F

2

Timp.

Cast.

B. Dr.

Cl. Cym.

Tam.

Glock.

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

p

3

p

mp

p

p

p

This page of the musical score for "Dance of the Daisies" includes the following parts and markings:

- Fl. 1:** Starts at measure 99 with a *p* dynamic.
- Picc.:** Starts at measure 99 with a *p* dynamic.
- Ob.:** Starts at measure 99 with a *p* dynamic.
- Cl. in Bb:** Part 1 starts at measure 99 with a *p* dynamic; Part 2 is silent.
- Bsn:** Part 1 and 2 are silent.
- F. Hn in F:** Part 1 and 2 are silent.
- Timp.:** Starts at measure 99 with a *p* dynamic.
- Cast., B. Dr., Cl. Cym., Tam.:** All are silent.
- Glock.:** Active throughout the page.
- Hp.:** Starts at measure 99 with a *p* dynamic.
- Vln I & II:** Active throughout the page.
- Vla.:** Active throughout the page.
- Vc.:** Active throughout the page.
- D. B.:** Active throughout the page, with a *pizz.* marking at the end.

1
Fl.
mp
mf
mp
mf

2
Ob.
mp
mf
mp
mf

1
Cl. in Bb
mp
mf
mp
mf

2
Bsn.
mp
mf
mp
mf

1
F. Hn in F
mp
mf
mp
mf

2
Tpt in Bb
mp
mf
mp
mf

2
Tbn.
mp
mf
mp
mf

Tri.
mf

B. Dr.
mp
mf

Cl. Cym.
mp
mf

Crot.
To Tam.
p
mf

Glock.
mf
p
mf

Harp
p
mf
mf
E# F# G# Ab
Db C# Bb

Vln I
p
mp
mf
p
mf

Vln II
p
mp
mf
p
mf

Vla.
p
mp
mf
p
mf

Vcl.
p
mp
mf
p
mf

D. B.
p
mp
mf
p
mf

15 Andante moderato $\text{♩} = 96$

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Cl. in Bb 1, 2 *pp*

Bsn. 1, 2

F. Hn in F 1, 2

Tpt in Bb 1, 2

Tbn. 1, 2

Timp. *p*

Tri. *p*

B. Dr. *p*

Cl. Cym. *p*

Crot. *p*

Glock. *p*

Hp *mp*

Vln I *pizz.*

Vln II *pizz.*

Vla. *pizz.*

Solo Vc. *p* Solo *arco*

gli altri Vc. *pizz.* *p* *molto mf espressivo*

D. B. *p* *pizz.*

1
Fl.

2

Ob.

1
Cl. in Bb

2

1
Bsn

2

1
F. Hrn in F

2

1
Tpt in Bb

2

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Crot.

Glock.

Hp

Vln I

Vln II

Vla

Solo

Vc.

gli altri

D. B.

1 96
Fl. 1
Fl. 2
Ob.
Cl. in Bb 1
Cl. in Bb 2
Bsn 1
Bsn 2
F. Hrn in F 1
F. Hrn in F 2
Tpt in Bb 1
Tpt in Bb 2
Tbn.
Timp.
Tri.
B. Dr.
Cl. Cym.
Crot.
Glock.
Hp
Vln I
Vln II
Vla.
Solo
Vc.
gli altri
D. B.

65

1 Fl. 1 *mp* 7 *p* *pp*

2 Fl. 2 *mp* 7 *p* *pp*

Ob. *mf* solo *pp*

1 Cl. in Bb *pp*

2 Cl. in Bb *pp*

1 Bsn. *pp*

2 Bsn. *pp*

1 F. Hn in F *pp*

2 F. Hn in F *pp*

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp. *p*

Tri.

B. Dr. *p*

Cl. Cym. *p*

Crot. To Tam.

Glock. *p* *pp*

Hp. *pp*

Vln I *con sord.* *p* *pp* *senza sord. pizz.*

Vln II *con sord.* *pp* *senza sord. pizz.*

Vla. *senza sord. mp*

Vc. *p pizz.*

D. B. *p*

85

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn.

2 Bsn.

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tam. To Tam.

Glock.

Hp.

Vln I

Vln II

Vla.

Vc.

D. B.

94

Fl. 1 marcato normale

Fl. 2 marcato normale

Ob. marcato normale

Cl. in Bb 1 marcato normale

Cl. in Bb 2 marcato normale

Bsn. 1 marcato normale

Bsn. 2 marcato normale

F. Hn in F 1 marcato normale

F. Hn in F 2 marcato normale

Tpt in Bb 1 marcato normale

Tpt in Bb 2 marcato normale

Tbn. marcato normale

Timp. marcato normale

Tri.

B. Dr.

Cl. Cym.

Tam. *ff* Tam. *mp* *ff*

Glock. normale

Hp. normale

Vln I marcato normale div.

Vln II marcato normale div.

Vla. marcato normale div.

Vc. marcato normale

D. B. marcato normale

101

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Crot. To Crot. To Tam.

Glock.

Hp.

Vln I

Vln II

Vla.

Vc.

D. B.

f

mp

ad lib.

f

104

1 Fl.

2 Fl.

Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 F. Hn in F

2 F. Hn in F

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Tam.

Crot.

Glock.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

170

1 FL. *mp* *f* *p* *p*

2 FL. *mp* *f* *p* *p*

Ob. *mp* *f* *p* *p*

1 Cl. in Bb *mp* *f* *p* *p*

2 Cl. in Bb *mp* *f* *p* *p*

1 Bsn *mp* *f* *p* *p*

2 Bsn *mp* *f* *p* *p*

1 F. Hn in F *mp* *f* *mp* *f* *mp* *f*

2 F. Hn in F *mp* *f* *mp* *f* *mp* *f*

1 Tpt in Bb

2 Tpt in Bb

Tbn. *mp* *f* *mp* *f* *mp* *f*

Timp.

Tri.

B. Dr.

Cl. Cym.

Crot.

Glock.

Harp

Vln I *mp* *f* *mp* *f* *mp* *f*

Vln II *mp* *f* *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f* *mp* *f*

D. B. *mp* *f* *mp* *f* *mp* *f*

113

1 *tr*

Fl. 1 *mp* *f*

2 *mp* *f*

Ob. *mp* *f*

1 *tr* *f*

Cl. in Bb 1 *mp* *f*

2 *tr* *f*

1 *mp* *f*

Bsn. 2 *mp* *f*

1 *mp* *f*

F. Hn in F 2 *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

Tpt in Bb 1 *mp* *f*

2 *mp* *f*

Tbn. *mp* *f*

Timp. *mf*

Tri. *f*

B. Dr. *f*

Cl. Cym. *f*

Crot. *f*

Glock. *f*

Hp. *f*

Vln I *mp* *f*

Vln II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D. B. *mp* *f* *pizz.*

117

FL. 1

FL. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

Tpt in Bb 1

Tpt in Bb 2

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Crot.

Glock.

Hp

Vln I

Vln II

Vla.

Vc.

D. B.

133

1
Fl. *mp*

2
Fl. *mp*

Ob. *mp*

1
Cl. in Bb *mp*

2
Cl. in Bb *mp*

1
Bsn

2
Bsn

1
F. Hn in F

2
F. Hn in F

1
Tpt in Bb

2
Tpt in Bb

Tbn.

Timp.

Tri.

B. Dr.

Cl. Cym.

Crot.

Glock.

Harp *mf*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *pizz.*

D. B.

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

156

1 Fl. *mp* *p*

2 Fl. *mp* *p*

Ob. *p*

1 Cl. in Bb *mp* *p*

2 Cl. in Bb *mp* *p*

1 Bsn. *p*

2 Bsn. *p*

1 F. Hn in F *p*

2 F. Hn in F *p*

1 Tpt in Bb

2 Tpt in Bb

Tbn.

Timp. *p*

Tri.

B. Dr.

Cl. Cym.

Crot. *p*

Glock. *p*

Hp. *p*

Vln I *p*

Vln II *p*

Vla. *p*

Vc. *p*

D. B. *p*

Pas de Trois: The Lilies' Lullaby

rit..... A tempo

The score is for a full orchestra and includes the following parts:

- Fl. 1: *mf* (mezzo-forte), *p* (piano)
- Picc.: *p*
- Ob.: *mp* (mezzo-piano)
- Cl. in Bb 1: *p*
- Cl. in Bb 2: *p*
- Bsn 1: *p*
- Bsn 2: *p*
- F. Hn in F 1: *mf*, *p*
- F. Hn in F 2: *p*
- Tpt in Bb 1
- Tpt in Bb 2
- Tbn.
- Timp.
- Tri.
- B. Dr.
- Cl. Cym.
- Crot.
- Glock.
- Hp: *pp* (pianissimo), *pp* (pianissimo), *pp* (pianissimo)
- Vln I
- Vln II
- Vla.
- Vc.
- D. B.

Pas de Trois: The Lilies' Lullaby

This musical score is for the piece "The Lilies' Lullaby" from the "Pas de Trois". It is page 188 of a 276-page score. The score is written for a full orchestra and includes the following instruments and parts:

- Flute 1 (Fl. 1):** Measures 37-46, playing a melodic line with slurs.
- Picc.** (Piccolo): Rests throughout.
- Oboe (Ob.):** Rests throughout.
- Clarinet in Bb (Cl. in Bb):** Two parts (1 and 2) playing a melodic line with slurs.
- Bassoon (Bsn.):** Two parts (1 and 2) playing a melodic line with slurs.
- F. Hn in F (French Horn in F):** Two parts (1 and 2) playing a melodic line with slurs, starting at measure 47 with a *pp* dynamic.
- Tpt in Bb (Trumpet in Bb):** Two parts (1 and 2) playing a melodic line with slurs, starting at measure 47 with a *pp* dynamic.
- Tbn. (Trombone):** One part playing a melodic line with slurs, starting at measure 47 with a *pp* dynamic.
- Timpani (Timp.):** Rests throughout.
- Tri. (Triangle):** Playing a rhythmic pattern of eighth notes.
- B. Dr. (Bells):** Rests throughout.
- Cl. Cym. (Cymbals):** Rests throughout.
- Crot. (Crotales):** Playing a melodic line with slurs.
- Glock. (Glockenspiel):** Playing a rhythmic pattern of eighth notes.
- Harp (Hp.):** Playing a melodic line with slurs, including *8va* markings.
- Vln I (Violin I):** Rests throughout.
- Vln II (Violin II):** Rests throughout.
- Vla. (Viola):** Rests throughout.
- Vc. (Cello):** Playing a melodic line with slurs.
- D. B. (Double Bass):** Playing a melodic line with slurs.

This musical score is for the piece "The Lilies' Lullaby" from the "Pas de Trois". It is page 189 of a 276-page score. The score is written for a full orchestra and includes the following parts:

- Flute 1 (Fl. 1):** Features a sixteenth-note triplet starting at measure 48, marked *mf*.
- Piccolo (Pic.):** Mirrors the Flute 1 part with a sixteenth-note triplet, marked *mp*.
- Oboe (Ob.):** Plays a melodic line, marked *mf*.
- Clarinet in Bb (Cl. in Bb):** Two parts (1 and 2) playing a steady melodic accompaniment.
- Bassoon (Bsn.):** Two parts (1 and 2) playing a melodic line, marked *mf*.
- F. Horn in F (F. Hn in F):** Two parts (1 and 2) playing a melodic line, marked *p* and *mf*.
- Trumpet in Bb (Tpt in Bb):** Two parts (1 and 2) playing a melodic line, marked *p* and *mf*.
- Trombone (Tbn.):** One part playing a melodic line, marked *mf*.
- Timpani (Timp.):** No part.
- Triangle (Tri.):** No part.
- Bass Drum (B. Dr.):** No part.
- Cymbal (Cl. Cym.):** No part.
- Crotales (Crot.):** No part.
- Glockenspiel (Glock.):** No part.
- Harp (Hp):** Two parts (8 and 1) playing a melodic line, marked *p*.
- Violin I (Vln I):** One part playing a melodic line, marked *p*.
- Violin II (Vln II):** One part playing a melodic line, marked *p*.
- Viola (Vla):** One part playing a melodic line, marked *p*.
- Violoncello (Vc.):** One part playing a melodic line, marked *p*.
- Double Bass (D. B.):** One part playing a melodic line, marked *p*.

rit..... A tempo

The musical score is arranged in a standard orchestral format. It begins with a tempo change from 'rit.' to 'A tempo'. The woodwind section (Flute, Piccolo, Oboe, Clarinet in Bb, Bassoon) and strings (Violin I & II, Viola, Violoncello, Double Bass) play melodic lines with various dynamics such as *mf*, *p*, and *pp*. The brass section (Horn, Trumpet, Trombone) provides harmonic support, with the Trombone playing a prominent *pp* line. The percussion section (Timpani, Triangle, Snare Drum, Cymbals, Crotales, Glockenspiel) is mostly silent, while the Harp provides a subtle accompaniment. The score is written in a key signature of two flats and a common time signature.

rit.....

The musical score is arranged in a standard orchestral format. It begins with a *rit.* (ritardando) marking. The Flute 1 part starts at measure 71 with a *p* dynamic. The Clarinet in Bb parts play a melodic line starting at measure 71 with a *mf* dynamic. The Bassoon parts enter with a *pp* dynamic. The Horns in F and Trombone parts also play sustained notes with a *pp* dynamic. The Harp part features a complex arpeggiated texture with a *p* dynamic. The Violin and Viola parts play sustained notes with a *p* dynamic. The Cello and Double Bass parts play a steady bass line with a *p* dynamic. The percussion parts, including the Crotales, Glockenspiel, and Harp, provide a rhythmic accompaniment.

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LAUREN McCORMICK

ONE STEP FORWARD

A suite for young intermediate learners

Duration: ca. 14 minutes

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- I. *Five Finger Waltz* p. 4
- II. *Meerkats* p. 6
- III. *The Elephant March* p. 8
- IV. *Lords and Ladies* p. 10
- V. *Chorale* p. 14

One Step Forward is a piano suite of five pieces which are intended to be learned and performed by intermediate-level students between the ages of 7 and 11. Each piece within the suite explores the implementation of a different pianistic or conceptual technique within the context of a performance (rather than pedagogical) work.

"Five Finger Waltz" explores scales, tactile navigation of the keyboard, and simple contrapuntal textures. "Meerkats" implements both ascending and descending chromatic motifs to create a cheeky and lively miniature. By contrast, "The Elephant March" presents the lower range of the piano, and cycles through root and inversion triadic chord shapes. Expanding upon these chordal ideas is "Lords and Ladies", which explores broken chords and arpeggiation. Finally, "Chorale" consolidates these ideas and presents a more traditional corale-like work, with four-part harmony, modulations, and a more complex contrapuntal texture.

Note: The works presented in this suite are not intended to be teaching tools, but as consolidation of technique within the context of a complete performance work.

ONE STEP FORWARD

Lauren McCormick (b.1999)

I. Five Finger Waltz

Andante moderato, tempo rubato ♩ = 82

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-8) begins with a piano (*p*) dynamic. The second system (measures 9-15) features a piano (*p*) dynamic in the bass and a mezzo-piano (*mp*) dynamic in the treble, ending with a ritardando (*rit.*) marking. The third system (measures 16-22) starts with a mezzo-piano (*mp*) dynamic, moves to mezzo-forte (*mf*) in the middle, and ends with a forte (*f*) dynamic. The fourth system (measures 23-29) includes first and second endings, with dynamics of forte (*f*) and piano (*p*). The fifth system (measures 30-36) features mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The piece concludes with a final cadence in the bass staff.

37

1.

44

2.

rit.....a tempo

mf

p

51

rit.....a tempo

mp

p

mp

mf

58

f

p

64

p

II. Meerkats

Allegretto ♩ = 96-108

The musical score for 'II. Meerkats' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece begins with a dynamic marking of *mf* (mezzo-forte). The first system (measures 1-3) features a melodic line in the treble clef with eighth-note patterns and a supporting bass line. The second system (measures 4-6) includes a first ending (marked '1.') and a second ending (marked '2.'). The third system (measures 7-9) continues the melodic and bass line development. The fourth system (measures 10-12) shows a repeat sign and a first ending. The fifth system (measures 13-15) features a melodic line with a fermata over the final note. The sixth system (measures 16-18) concludes the piece with a final melodic phrase and a bass line.

19

Musical notation for measures 19-21. The piece is in G major (one sharp) and 4/4 time. Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 20 has a repeat sign and continues the melodic and harmonic patterns. Measure 21 concludes the phrase with a final chord.

22

Musical notation for measures 22-24. Measure 22 continues the melodic line in the treble and the accompaniment in the bass. Measure 23 shows a change in the bass line with a more active eighth-note pattern. Measure 24 ends with a double bar line and a final chord, marked with accents (>) on the notes.

III. The Elephant March

Marcia moderato ♩ = 86-96

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 1-9) features a melody in the right hand with dynamics *f*, *p*, *f*, *p*, *mf*, and *p*, and a bass line with dynamics *f*, *p*, *mf*, and *p*. The second system (measures 10-16) has a melody in the left hand with a *mf* dynamic and a first ending bracket. The third system (measures 17-23) has a melody in the left hand with a *p* dynamic and a second ending bracket. The fourth system (measures 24-30) has a melody in the right hand. The fifth system (measures 31-38) has a melody in the right hand with a first ending bracket, a second ending bracket, and a *rit.* marking.

39 *a tempo*

p *mf*

This system contains measures 39 through 46. It features a piano accompaniment with a steady eighth-note bass line in the left hand and chords in the right hand. The dynamics are marked *p* (piano) and *mf* (mezzo-forte). The tempo is indicated as *a tempo*.

47

p *mf*

This system contains measures 47 through 53. The piano accompaniment continues with similar rhythmic patterns. The dynamics are marked *p* and *mf*.

54

v

This system contains measures 54 through 60. It includes a melodic line in the right hand starting in measure 54, which is marked with a *v* (accents). The piano accompaniment continues in the left hand. The system concludes with a double bar line.

IV. Lords and Ladies

Andantino ♩ = 78-86

Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is Andantino, with a quarter note equal to 78-86 beats per minute. The dynamic marking is *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-10. The dynamic marking changes to *p* in measure 8. The melodic line continues with eighth notes, and the accompaniment remains consistent.

Musical notation for measures 11-15. The dynamic markings are *mf* (measures 11-12), *p* (measures 13-14), and *f* (measure 15). The right hand has a more active melodic line with some sixteenth-note passages.

Musical notation for measures 16-21. The right hand has several rests, with the melodic line primarily in the left hand. The accompaniment continues with eighth notes.

Musical notation for measures 22-26. The dynamic markings are *p* (measures 22-23), *fp* (measures 24-25), and *p* (measure 26). The right hand has a melodic line with some sixteenth-note passages, and the left hand has a steady accompaniment.

27

fp p

32

f p

37

f p f

42

48

54

1. 2.

59

1.

This system contains measures 59 through 64. The music is in G major and 4/4 time. It features a first ending bracket over measures 63 and 64. The bass line consists of a steady eighth-note accompaniment.

65

2.

p *fp* *p*

This system contains measures 65 through 69. It features a second ending bracket over measures 65 and 66. Dynamic markings include piano (*p*), fortissimo piano (*fp*), and piano (*p*). The bass line has a more varied rhythmic pattern.

70

fp *p*

This system contains measures 70 through 74. It features a first ending bracket over measures 70 and 71. Dynamic markings include fortissimo piano (*fp*) and piano (*p*). The bass line continues with a steady accompaniment.

75

f *mf*

This system contains measures 75 through 80. Dynamic markings include fortissimo (*f*) and mezzo-forte (*mf*). The bass line features a consistent eighth-note accompaniment.

81

p *f*

This system contains measures 81 through 85. Dynamic markings include piano (*p*) and fortissimo (*f*). The bass line continues with a steady accompaniment.

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V. Chorale

Lento ♩ = 60

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of two staves each, with dynamics and performance markings.

- Measures 1-6:** Dynamics range from *p* to *mf*. The tempo is marked *Lento* with a quarter note equal to 60 beats per minute.
- Measures 7-12:** Dynamics include *mf*, *f*, and *mp*.
- Measures 13-18:** Marked *rit.* (ritardando) leading to a *Fine* section. Dynamics include *p*.
- Measures 19-20:** Marked *a tempo* and *p*.

25

31

37

43

D.C. al Fine

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LAUREN McCORMICK

THE SPACE BETWEEN THE WALLS

A suite for String Orchestra

Duration: ca. 16 minutes

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- I. *Ethan's Song* p. 3
- II. *Midnight March* p. 8
- III. *Waltz for Tomorrow* p. 13
- IV. *Finale* p. 21
- V. *Midnight March: alternate notation* p. 35

The Space Between the Walls is a suite for string orchestra, intended to be performed in pieces for amateur ensembles. The suite consists of four movements, each of which presents a different musical character, tempo, technique, and linear interaction to facilitate development in ensemble practice in young performers.

“Ethan’s Song”, inspired by a melody written by a young student, creates pleasant and playable music through the use of simple rhythms. Each instrument group maintains a degree of independence through clear contrapuntal lines.

“Midnight March” is played *pizzicato* and implements the use of scalar passages to explore several closely related keys.

“Waltz for Tomorrow”, scored in 3/4 time, alters the dynamic of the ensemble with the introduction of various soloists, allowing more experienced students an opportunity to extend their performance capabilities.

“Finale” is the most musically and technically complex movement within this suite, and is intended for slightly more advanced performance groups who are looking to challenge their performers. Performance of “Finale” requires more energy and stamina due to its extended duration and high energy in comparison to the other movements, as well as confidence in more developed rhythms.

Minimum ensemble requirements:

- 4 Violin I
- 4 Violin II
- 2 Violas
- 2 Cellos
- 1 Bass

Performance notes: “Midnight March” is notated in two ways, the second of which is located on page 36. The alternate notation (with the rhythmic values doubled and scored in 4/4) may be suitable for ensembles less confident with executing syncopated rhythms, as the movement is more simply notated without any audible change in performance.

The Space Between the Walls

A Suite for String Orchestra

Lauren McCormick

I. Ethan's Song

Andante moderato $\text{♩} = 96$

Violin I *mf* *mp*

Violin II *p* *mp* *mf*

Viola *p* *mp*

Violoncello *p* *mp*

Double Bass *p* *mp*

The first system of the score is for measures 1 through 5. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante moderato' with a quarter note equal to 96 beats per minute. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The Violin I part starts with a *mf* dynamic and ends with a *mp* dynamic. The Violin II part starts with a *p* dynamic and ends with a *mf* dynamic. The Viola, Violoncello, and Double Bass parts start with a *p* dynamic and end with a *mp* dynamic.

6
Vln I *p* *mf*

Vln II *p*

Vla *mf*

Vc. *p*

D. B. *p*

The second system of the score is for measures 6 through 10. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *mf* (mezzo-forte). The Violin I part starts with a *p* dynamic and ends with a *mf* dynamic. The Violin II part starts with a *p* dynamic. The Viola part starts with a *mf* dynamic. The Violoncello part starts with a *p* dynamic. The Double Bass part starts with a *p* dynamic.

12 rit. Meno mosso

Vln I
Vln II
Vla
Vc.
D. B.

20 A tempo

Vln I
Vln II
Vla
Vc.
D. B.

27

Vln I
Vln II
Vla
Vc.
D. B.

33 poco rit.

Vln I *sfz* *mf* *f*

Vln II *sfz* *mf* *f* *mp*

Vla *sfz* *mf* *f* *mp*

Vc. *sfz* *mf* *f* *mp*

D. B. *sfz* *mf* *f* *mp*

40 A tempo

Vln I *mp dolce*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p* *pizz.*

47

Vln I *mf* *p*

Vln II *mp* *p*

Vla *mp* *p*

Vc. *mp* *p*

D. B. *mp* *p*

53

Vln I
Vln II
Vla
Vc.
D. B.

mf
mf
mf
mf
arco
mf

Detailed description: This system of music covers measures 53 to 57. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 53-55 contain melodic lines for the strings. Measure 56 has a triplet of eighth notes in the Violin I part. Measure 57 features a dynamic marking of *mf* and a hairpin crescendo leading into the next system. The Double Bass part includes an *arco* marking.

58

rall.....

Vln I
Vln II
Vla
Vc.
D. B.

f mp
f mp mf
f mp mf
f mp
f mp

Detailed description: This system covers measures 58 to 62. It begins with a *rall.* (ritardando) marking. The dynamics are marked *f* (forte) in measures 58-60, which then transition to *mp* (mezzo-piano) in measure 61. In measure 62, the dynamics are *mf* (mezzo-forte). The Violin I part has a hairpin crescendo from *f* to *mp*. The Violin II part has a hairpin crescendo from *f* to *mf*. The Viola and Violoncello parts also have hairpin crescendos from *f* to *mf*. The Double Bass part has a hairpin crescendo from *f* to *mp*. There are accents (>) over the notes in measures 61 and 62.

63

A tempo

Vln I
Vln II
Vla
Vc.
D. B.

f
f
f
f
f

Detailed description: This system covers measures 63 to 67. It begins with an *A tempo* marking. All parts start with a dynamic marking of *f* (forte). The music consists of rhythmic patterns and melodic lines across the five staves. The key signature remains one sharp (F#) and the time signature is 4/4.

68

Vln I
Vln II
Vla
Vc.
D. B.

mp
mf
mp
mp

Detailed description: This system of musical notation covers measures 68 to 72. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by flowing eighth-note patterns in the upper parts and more rhythmic, dotted-note patterns in the lower parts. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The system concludes with a double bar line.

73

Vln I
Vln II
Vla
Vc.
D. B.

mf
sfz
mp
p
sfz
mp
p
sfz
mp
p
sfz
mp
p

Detailed description: This system of musical notation covers measures 73 to 77. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns, but with more complex phrasing and dynamic contrasts. Dynamic markings include *mf* (mezzo-forte), *sfz* (sforzando), *mp* (mezzo-piano), and *p* (piano). The system concludes with a double bar line.

78

Vln I
Vln II
Vla
Vc.
D. B.

pp
pp
pp
pp
pp

Detailed description: This system of musical notation covers measures 78 to 82. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music transitions to a more static, sustained texture with long notes and rests. Dynamic markings are consistently *pp* (pianissimo). The system concludes with a double bar line.

II. Midnight March

Misterioso $\text{♩} = 66$

Violin I: *pizz.*, *mf*, *p*

Violin II: *pizz.*, *p*, *mf*

Viola: *pizz.*, *p*

Violoncello: *pizz.*, *p*

Double Bass: *pizz.*, *p*

Vln I: *mf*, *p*

Vln II: *p*

Vla: *p*

Vc.: *mf*

D. B.: *p*

Vln I: *mf*

Vln II: *p*

Vla: *p*

Vc.: *p*

D. B.: *p*

22

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system of music covers measures 22 through 28. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). The Vln I part has a melodic line with some slurs. The Vln II part has a rhythmic accompaniment. The Vla part has a steady eighth-note pattern. The Vc. part has a similar eighth-note pattern. The D. B. part has a simple bass line. There are some dynamic markings like *f* and *p* scattered throughout the system.

29

Vln I
Vln II
Vla
Vc.
D. B.

f
f
f
f
f
p
p
p

Detailed description: This system covers measures 29 through 36. The Vln I part starts with a *f* dynamic and has a melodic line. The Vln II part has a rhythmic accompaniment. The Vla part has a steady eighth-note pattern. The Vc. part has a similar eighth-note pattern. The D. B. part has a simple bass line. There are dynamic markings *f* and *p* throughout the system.

37

Vln I
Vln II
Vla
Vc.
D. B.

mf
p
p
p
p
p
p
p

pizz.

Detailed description: This system covers measures 37 through 44. The Vln I part starts with a *mf* dynamic and has a melodic line. The Vln II part has a rhythmic accompaniment. The Vla part has a steady eighth-note pattern. The Vc. part has a similar eighth-note pattern. The D. B. part has a simple bass line. There are dynamic markings *mf* and *p* throughout the system. A *pizz.* marking is present above the Vln I staff in measure 40.

45

Musical score for measures 45-51. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Measure 45 starts with a *mf* dynamic. Vln I has a melodic line with eighth notes. Vln II and Vla have accompaniment with eighth notes. Vc. and D. B. have a bass line with quarter notes. Measure 51 ends with a *p* dynamic.

52

Musical score for measures 52-58. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Measure 52 starts with a *mf* dynamic. Vln I has a melodic line with eighth notes. Vln II and Vla have accompaniment with eighth notes. Vc. and D. B. have a bass line with quarter notes. Measure 58 ends with a *p* dynamic.

59

Musical score for measures 59-65. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Measure 59 starts with a *p* dynamic. Vln I has a melodic line with eighth notes. Vln II and Vla have accompaniment with eighth notes. Vc. and D. B. have a bass line with quarter notes. Measure 63 has a *f* dynamic. Measure 65 ends with a *rit.* marking.

67 ----- **A tempo**

Musical score for measures 67-76. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). The tempo is marked 'A tempo'. Dynamics include *mp* and *p*. Vln I has a fermata at the start of measure 67. Vln II, Vla, and Vc. have a fermata at the start of measure 67. D. B. has a fermata at the start of measure 67. The score shows a variety of rhythmic patterns and dynamics.

77

Musical score for measures 77-86. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Dynamics include *cresc.*. Vln I, Vln II, and Vla have a *cresc.* marking. Vc. and D. B. have a *cresc.* marking. The score shows a variety of rhythmic patterns and dynamics.

87

Musical score for measures 87-96. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Dynamics include *f* and *mf*. Vln I has a *f* marking. Vln II has a *f* marking. Vla has a *f* marking. Vc. has a *f* marking. D. B. has a *f* marking. The score shows a variety of rhythmic patterns and dynamics.

94

Vln I

Vln II

Vla

Vc.

D. B.

p

mf

p

Detailed description: This system of musical notation covers measures 94 through 98. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one flat (B-flat major/D minor). Measure 94 starts with a treble clef and a key signature change to one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte). The Vln I part has a *mf* dynamic in measure 96. The Vln II part has a *mf* dynamic in measure 95 and a *p* dynamic in measure 97. The Vla part has a *p* dynamic in measure 95. The Vc. part has a *p* dynamic in measure 95. The D. B. part has a *p* dynamic in measure 95. The system ends with a double bar line.

99

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

Detailed description: This system of musical notation covers measures 99 through 103. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one flat. Measure 99 starts with a treble clef and a key signature change to one flat. Dynamics include *p* (piano). The Vln I part has a *p* dynamic in measure 100. The Vln II part has a *p* dynamic in measure 100. The Vla part has a *p* dynamic in measure 100. The Vc. part has a *p* dynamic in measure 100. The D. B. part has a *p* dynamic in measure 100. The system ends with a double bar line.

III. Waltz for Tomorrow

Moderato ♩ = 108

Musical score for measures 1-8. The score is in 3/4 time and features six staves: Violin I, Violin II, Solo, Viola, gli altri, and Double Bass. The Solo and Viola parts begin with a *pizz.* (pizzicato) instruction and a dynamic marking of *p* (piano). The Solo part transitions to *Solo arco* (arco) and a dynamic marking of *mf* (mezzo-forte) in measure 5. The Double Bass part also begins with *pizz.* and *p*. The Violin I and Violin II parts are silent throughout these measures.

Musical score for measures 9-16. The score continues with the same six staves. A measure rest of 9 measures is indicated at the beginning of the system. The Solo part continues with a melodic line, featuring a dynamic marking of *mf*. The Viola part continues with a melodic line, featuring a dynamic marking of *p*. The Double Bass part continues with a bass line, featuring a dynamic marking of *p*. The Violin I and Violin II parts remain silent.

A tempo

rit.

33

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

mp

p

mp

p

mp

p

42

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

50

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

p

58

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

arco

66 rit.....Pesante ♩ = 96

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f* *mf*

D. B. *f* *mf*

Detailed description: This system of musical notation covers measures 66 through 73. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked 'rit.' (ritardando) and 'Pesante' with a metronome marking of ♩ = 96. The key signature has one sharp (F#). The Violin I, II, and Viola parts are marked with a forte (*f*) dynamic. The Violoncello and Double Bass parts are marked with *f* and *mf* dynamics. The music consists of eighth and sixteenth notes with various articulations and slurs.

74

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This system of musical notation covers measures 74 through 81. It features the same five staves as the previous system. The key signature remains one sharp (F#). The music continues with similar rhythmic patterns and articulations as seen in the previous system, though without explicit dynamic markings on this page.

82 rit.----- A tempo

Vln I
Vln II
Vla
Solo
Vc.
gli altri
D. B.

mp *p* *mp* *p* *mp* *mf* *mp* *mp*

89

Vln I
Vln II
Vla
Solo
Vc.
gli altri
D. B.

mf *mf*

96

Vln I

Vln II

Vla

Solo

Vc.

gli altri

D. B.

p

p

p

mp

p

p

p

Detailed description: This system of musical notation covers measures 96 through 102. It features six staves: Violin I, Violin II, Viola, Solo Cello, Violoncello (Vc.), and Double Bass (D. B.). The Solo Cello part is marked *mp*, while all other parts are marked *p*. The music consists of eighth and sixteenth notes with various articulations and dynamics.

103

poco rit.....

Vln I

Vln II

Vla

Solo

Vc.

gli altri

D. B.

p

p

p

un.

un.

p

p

Detailed description: This system of musical notation covers measures 103 through 109. It features the same six staves as the previous system. The tempo marking 'poco rit.....' is placed above the first staff. The Solo Cello and Vc. parts are marked 'un.' (unison). The Solo Cello part is marked *mp*, while all other parts are marked *p*. The music continues with similar rhythmic patterns and dynamics.

110

Vln I

Vln II

Vla

Vc.

D. B.

mp

p

mp

p

pizz.

Detailed description: This is a page of a musical score for five instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D. B.). The score covers measures 110 through 114. The key signature has one sharp (F#) and the time signature is 3/4. The music is written in a waltz style. The Violin I and II parts feature long, flowing lines with many slurs. The Viola part has a more rhythmic, eighth-note pattern. The Violoncello and Double Bass parts provide a harmonic foundation with sustained notes and some pizzicato (pizz.) in the final measure. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

IV. Finale

Grazioso, molto agitato $\text{♩} = 108$

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 1-6. The score is in 6/8 time and G major. Violin I is silent. Violin II, Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes. Dynamics include *f* and *sim.*

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 7-12. The score is in 6/8 time and G major. Violin I is silent. Violin II, Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes. Dynamics include *f* and *sim.*

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 13-18. The score is in 6/8 time and G major. Violin I is silent. Violin II, Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes. Dynamics include *f* and *sim.*

19

Vln I

Vln II

Vla

Vc.

D. B.

f

mf

mf

mf

Detailed description: This system of music covers measures 19 through 24. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one sharp (F#). The Vln I part begins with a rest in measure 19, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic. The Vln II, Vla, Vc., and D. B. parts all play a rhythmic accompaniment of eighth notes, marked mezzo-forte (*mf*).

25

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This system of music covers measures 25 through 30. The Vln I part continues its melodic line, featuring a crescendo leading to a forte (*f*) dynamic in measure 29. The Vln II, Vla, Vc., and D. B. parts continue with their respective rhythmic accompaniments.

31

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This system of music covers measures 31 through 36. The Vln I part features a melodic line with a crescendo leading to a forte (*f*) dynamic in measure 32. The Vln II, Vla, Vc., and D. B. parts continue with their respective rhythmic accompaniments.

37

Vln I
Vln II
Vla
Vc.
D. B.

mf
mf
mf
f
mf

sim.

Detailed description: This system of musical notation covers measures 37 to 42. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one sharp (F#). The Vln I part begins with a rest in measure 37 and enters in measure 38 with a series of eighth notes, marked *mf* and *sim.* (sforzando). The Vln II part plays a similar eighth-note pattern. The Vla part has a steady eighth-note accompaniment. The Vc. part features a melodic line with accents and a dynamic shift from *f* to *mf*. The D. B. part provides a rhythmic foundation with eighth notes, marked *mf*.

43

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system covers measures 43 to 48. The Vln I and Vln II parts continue with eighth-note patterns. The Vla part has a melodic line with accents. The Vc. part has a melodic line with accents. The D. B. part continues with eighth notes.

49

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system covers measures 49 to 54. The Vln I and Vln II parts continue with eighth-note patterns. The Vla part has a melodic line with accents. The Vc. part has a melodic line with accents. The D. B. part continues with eighth notes.

55

Vln I
Vln II
Vla
Vc.
D. B.

mf

This system contains measures 55 through 60. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The music consists of rhythmic patterns with eighth and sixteenth notes. A dynamic marking of *mf* is present at the beginning of the section.

61

Vln I
Vln II
Vla
Vc.
D. B.

mp *p* *mp* *p* *mp* *p* *mp*

This system contains measures 61 through 67. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The music continues with rhythmic patterns. Dynamic markings alternate between *mp* and *p* across the measures.

68

Vln I
Vln II
Vla
Vc.
D. B.

p *mf* *p*

This system contains measures 68 through 73. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The music continues with rhythmic patterns. Dynamic markings include *p* and *mf*.

74

Musical score for measures 74-80. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#) and the time signature is 4/4. Measure 74 starts with a *mf* dynamic. Measure 75 has a *mp* dynamic. Measure 76 has a *f* dynamic. Measure 77 has a *mp* dynamic. Measure 78 has a *mf* dynamic. Measure 79 has a *mp* dynamic. Measure 80 has a *mf* dynamic.

81

Musical score for measures 81-86. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#) and the time signature is 4/4. Measure 81 has a *mp* dynamic. Measure 82 has a *mp* dynamic. Measure 83 has a *mp* dynamic. Measure 84 has a *mp* dynamic. Measure 85 has a *p* dynamic. Measure 86 has a *p* dynamic. There are hairpins indicating dynamics in measures 81-86.

90

Musical score for measures 90-95. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#) and the time signature is 4/4. Measure 90 has a *mp* dynamic. Measure 91 has a *mp* dynamic. Measure 92 has a *mp* dynamic. Measure 93 has a *mp* dynamic. Measure 94 has a *mp* dynamic. Measure 95 has a *mp* dynamic. The D. B. part in measure 95 is marked *pizz.* and *mp*.

97

Vln I
Vln II
Vla
Vc.
D. B.

p *mf* *mf* *mf* *mf* *mf* *mf*

Detailed description: This system of music covers measures 97 through 103. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The Violin I part begins with a rest in measure 97 and then plays a melodic line. The Violin II part starts with a piano (*p*) dynamic and a rhythmic pattern of eighth notes. The Viola part has a melodic line with some slurs. The Violoncello part plays a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic. The Double Bass part has a simple bass line. Dynamics change from *p* to *mf* across the system.

104

Vln I
Vln II
Vla
Vc.
D. B.

mp *mf* *p* *p* *arco* *p*

Detailed description: This system of music covers measures 104 through 109. The key signature remains one sharp. The Violin I part has a melodic line with some slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a melodic line with slurs. The Violoncello part has a rhythmic accompaniment of eighth notes. The Double Bass part has a simple bass line. Dynamics include *mp*, *mf*, and *p*. There are also markings for *arco* and *p* on the Double Bass staff.

110

Vln I
Vln II
Vla
Vc.
D. B.

f *f* *f* *f* *f* *f* *f*

Detailed description: This system of music covers measures 110 through 115. The key signature changes to two sharps (F# and C#). The Violin I part has a melodic line with slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The Double Bass part has a simple bass line. Dynamics are consistently *f* (forte) throughout the system.

115

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system of music covers measures 115 to 120. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The Violin I part begins with a measure rest followed by a melodic line with accents. The Violin II, Viola, and Violoncello parts play rhythmic patterns of eighth and sixteenth notes. The Double Bass part provides a steady accompaniment with eighth notes.

121

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system of music covers measures 121 to 126. The Violin I part has a measure rest followed by a melodic line with accents. The Violin II, Viola, and Violoncello parts continue with rhythmic patterns. The Double Bass part maintains the accompaniment with eighth notes.

127

Vln I
Vln II
Vla
Vc.
D. B.

mf
mf
mf
f
mf

Detailed description: This system of music covers measures 127 to 132. The Violin I part has a measure rest followed by a melodic line with accents. The Violin II, Viola, and Violoncello parts continue with rhythmic patterns. The Double Bass part maintains the accompaniment with eighth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

133

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system of music covers measures 133 to 138. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The Violin parts play a rhythmic pattern of eighth notes with a sharp sign above them. The Viola part has a melodic line with accents and slurs. The Violoncello part has a melodic line with accents and slurs. The Double Bass part plays a steady eighth-note accompaniment.

139

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system of music covers measures 139 to 144. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The Violin parts continue with their rhythmic pattern. The Viola part has a melodic line with accents and slurs. The Violoncello part has a melodic line with accents and slurs. The Double Bass part plays a steady eighth-note accompaniment.

145

Vln I
Vln II
Vla
Vc.
D. B.

dim.

Detailed description: This system of music covers measures 145 to 150. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature changes to one flat (Bb) starting in measure 145. The Violin parts continue with their rhythmic pattern. The Viola part has a melodic line with accents and slurs. The Violoncello part has a melodic line with accents and slurs. The Double Bass part plays a steady eighth-note accompaniment. A large hairpin indicating a diminuendo (*dim.*) spans across the bottom of the system.

151 rit.....

Vln I
Vln II
Vla
Vc.
D. B.

158 A tempo

Vln I
Vln II
Vla
Vc.
D. B.

167

Vln I
Vln II
Vla
Vc.
D. B.

173

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system of music covers measures 173 to 180. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The music consists of sustained notes with various articulations and slurs. The Double Bass part is mostly silent, indicated by a brace on the left.

181

Vln I
Vln II
Vla
Vc.
D. B.

mf
p
mf
p
p
arco

Detailed description: This system covers measures 181 to 188. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The music is more active, with many sixteenth and thirty-second notes. Dynamic markings include *mf* and *p*. The Double Bass part includes the instruction "arco" and a *p* dynamic marking.

189

Vln I
Vln II
Vla
Vc.
D. B.

Detailed description: This system covers measures 189 to 196. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The music continues with active passages, including slurs and accents. The Double Bass part has a *p* dynamic marking.

196 rit.

Vln I
Vln II
Vla
Vc.
D. B.

207 Poco meno mosso

Vln I
Vln II
Vla
Vc.
D. B.

214

Vln I
Vln II
Vla
Vc.
D. B.

220 *poco accel.* *A tempo*

220 *poco accel.* *A tempo*

Vln I *poco cresc.* *mf* *f*

Vln II *poco cresc.* *mf* *f*

Vla *poco cresc.* *mf* *f*

Vc. *poco cresc.* *mf* *f*

D. B. *poco cresc.* *mf* *f*

Detailed description: This system of musical notation covers measures 220 to 225. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The tempo changes from 'poco accel.' to 'A tempo' at measure 223. Dynamics include 'poco cresc.', 'mf', and 'f'. The Violin and Viola parts have slurs over measures 223-225. The Cello and Double Bass parts have slurs over measures 224-225.

226

226

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This system of musical notation covers measures 226 to 231. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a pattern of eighth notes with slurs. The Cello and Double Bass parts play a pattern of eighth notes with slurs. There are accents over some notes in the Cello and Double Bass parts.

232

232

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This system of musical notation covers measures 232 to 237. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a pattern of eighth notes with slurs. The Cello and Double Bass parts play a pattern of eighth notes with slurs. There are accents over some notes in the Cello and Double Bass parts.

240

Musical score for measures 240-245. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#) and the time signature is 3/8. Measures 240-242 feature a *mf* dynamic. Measures 243-245 feature a *p* dynamic. The Vln I and Vln II parts have a *p* dynamic starting in measure 243. The Vla and Vc. parts have a *p* dynamic starting in measure 243. The D. B. part has a *mf* dynamic throughout.

246

Musical score for measures 246-250. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#) and the time signature is 3/8. Measures 246-250 feature a *mp* dynamic. The Vln I and Vln II parts have a *mp* dynamic throughout. The Vla and Vc. parts have a *mp* dynamic throughout. The D. B. part has a *mp* dynamic throughout.

251

poco rit.

Musical score for measures 251-255. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#) and the time signature is 3/8. Measures 251-253 feature a *mf* dynamic. Measures 254-255 feature a *f* dynamic. The Vln I and Vln II parts have a *mf* dynamic in measure 251 and a *f* dynamic in measure 254. The Vla and Vc. parts have a *mp* dynamic in measure 251 and a *f* dynamic in measure 254. The D. B. part has a *mf* dynamic in measure 251 and a *f* dynamic in measure 254. The tempo marking *poco rit.* is indicated above the score.

258 *A tempo*

The musical score consists of five staves: Vln I, Vln II, Vla, Vc., and D. B. The key signature is one sharp (F#). The score begins at measure 258. The Vln I and Vln II parts start with a half note G4, followed by a half note A4, and then a half note B4. The Vla part starts with a half note G3, followed by a half note A3, and then a half note B3. The Vc. and D. B. parts are mostly silent until measure 261, where they play a series of chords. The dynamics are marked as *mp* (measures 258-259), *p* (measures 260-261), *pp* (measures 262-263), and *ff* (measures 264-265). The *A tempo* marking is placed above the Vln I staff at the beginning of the section.

V. Midnight March: alternate notation

Misterioso $\text{♩} = 132$

Musical score for measures 1-5. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Misterioso' with a quarter note equal to 132. The dynamics are *p* (piano) and *mf* (mezzo-forte). The strings play a pizzicato (pizz.) accompaniment. Violin I has a melodic line starting in measure 5 with a *mf* dynamic.

Musical score for measures 6-10. The score is for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one flat and the time signature is 4/4. The dynamics are *p* (piano) and *mf* (mezzo-forte). The strings continue with a pizzicato accompaniment. Violin I has a melodic line starting in measure 6 with a *mf* dynamic.

Musical score for measures 11-15. The score is for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one flat and the time signature is 4/4. The dynamics are *mp* (mezzo-piano) and *mf* (mezzo-forte). The strings continue with a pizzicato accompaniment. Violin I has a melodic line starting in measure 11 with a *mp* dynamic.

16

Vln I
Vln II
Vla
Vc.
D. B.

p *mp*

Detailed description: This system contains measures 16 through 20. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). Measure 16 starts with a dynamic of *p*. Measure 19 has a dynamic of *mp*. The music includes various rhythmic patterns and melodic lines across the instruments.

21

Vln I
Vln II
Vla
Vc.
D. B.

mf *p* *p*

Detailed description: This system contains measures 21 through 25. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). Measure 21 starts with a dynamic of *mf*. Measures 22 and 23 have a dynamic of *p*. The music continues with complex rhythmic and melodic textures.

26

Vln I
Vln II
Vla
Vc.
D. B.

f *f* *f* *f*

Detailed description: This system contains measures 26 through 30. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). Measures 27, 28, 29, and 30 all feature a dynamic of *f*. The music is characterized by strong, rhythmic patterns and melodic lines.

31

Vln I
Vln II
Vla
Vc.
D. B.

p *p*

Detailed description: This system of music covers measures 31 through 36. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). Measures 31-32 show active melodic lines in Vln I and Vln II, with Vln I playing eighth notes and Vln II playing quarter notes. Measures 33-36 are characterized by sustained chords in Vln II, Vla, Vc., and D. B., with dynamic markings of *p* (piano) appearing in measures 33, 34, 35, and 36.

37

Vln I
Vln II
Vla
Vc.
D. B.

mf *pizz.*

Detailed description: This system of music covers measures 37 through 42. The instrumentation remains the same. Measures 37-38 show Vln I playing a melodic line starting with a *mf* (mezzo-forte) dynamic, while Vln II, Vla, Vc., and D. B. play sustained chords. Measures 39-42 continue with Vln I playing a melodic line marked *pizz.* (pizzicato), and the other instruments providing harmonic support with sustained chords.

43

Vln I
Vln II
Vla
Vc.
D. B.

p *mf* *p* *mp*

Detailed description: This system of music covers measures 43 through 48. Measures 43-44 show Vln I playing a melodic line with a *p* (piano) dynamic, while Vln II plays a melodic line marked *mf*. Measures 45-48 feature Vln I playing a melodic line marked *mf*, Vln II playing a melodic line marked *p*, Vla playing a melodic line marked *mp*, and Vc. and D. B. playing sustained chords.

48

Vln I *p* *mf*

Vln II *mp*

Vla *mf* *p*

Vc.

D. B.

Detailed description: This system of musical notation covers measures 48 to 52. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). Measure 48 starts with a treble clef and a key signature change to B-flat. Dynamics include *p* (piano) for Vln I, *mp* (mezzo-piano) for Vln II, and *mf* (mezzo-forte) for Vla. The Vln I part has a *mf* dynamic in measure 52. The Vln II part has a *mp* dynamic in measure 50. The Vla part has *mf* dynamics in measures 50 and 52, and a *p* dynamic in measure 52. The Vc. and D. B. parts provide harmonic support with various rhythmic patterns.

53

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This system of musical notation covers measures 53 to 57. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). The Vln I part has a melodic line with a slur over measures 53-54. The Vln II part has a rhythmic accompaniment. The Vla part has a rhythmic accompaniment. The Vc. and D. B. parts provide harmonic support with various rhythmic patterns.

58

Vln I *p*

Vln II

Vla *mf*

Vc.

D. B.

Detailed description: This system of musical notation covers measures 58 to 62. It features five staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one flat (B-flat). Measure 58 starts with a treble clef and a key signature change to B-flat. Dynamics include *p* (piano) for Vln I and *mf* (mezzo-forte) for Vla. The Vln I part has a *p* dynamic in measure 58. The Vla part has a *mf* dynamic in measure 58. The Vln II part has a rhythmic accompaniment. The Vc. and D. B. parts provide harmonic support with various rhythmic patterns.

63 rit.

Musical score for measures 63-69. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Measure 63 starts with a *f* dynamic for Vln I and *mf* for the other instruments. A *rit.* marking with a dotted line spans from measure 63 to the end of the system. Dynamics change to *mp* for Vln I, Vln II, and Vla, and *p* for Vc. and D. B. in the final measure of the system.

70

Musical score for measures 70-76. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Measure 70 starts with a *p* dynamic for Vln I. The other instruments continue with their previous dynamics. The score continues for six measures.

77

Musical score for measures 77-83. The score is for five instruments: Vln I, Vln II, Vla, Vc., and D. B. The key signature has one flat (B-flat). Measure 77 starts with a *p* dynamic for Vln I. The other instruments continue with their previous dynamics. The score continues for six measures.

100

Vln I

Vln II

Vla

Vc.

D. B.

p

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PART C: SUPPLEMENTARY MATERIAL

The final portion of this thesis presents the supplementary materials for this project in three appendices. First is a complete list of sources of all documents, scores, and films which were consulted throughout the research process. Appendix 1 is an extended repertoire review which discusses the use of classical music in specific children's films. Appendix 2 is the supporting materials for *Little Ida's Flowers: A Children's Ballet*, including character and instrumentation lists, the *libretto*, and the design of the complete ballet. Appendix 3 presents Hans Christian Andersen's original text for the *Little Ida's Flowers* short story, which may be consulted to provide a clearer understanding of the narrative which was chosen for adaptation. Finally, Appendix 4 provides MIDI recordings of all three suites. For the hard-copy submission, these are provided on a CD, and for the electronic submission, these are provided as a collection of digital audio files.

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[https://imslp.org/wiki/Violin_Concerto_in_F_major,_RV_293_\(Vivaldi,_Antonio\)](https://imslp.org/wiki/Violin_Concerto_in_F_major,_RV_293_(Vivaldi,_Antonio)).
- . "Violin Concerto in F Minor, Rv 297." edited by Newell Jenkins. Leipzig: Edition Eulenburg, 1723.
[https://imslp.org/wiki/Violin_Concerto_in_F_minor,_RV_297_\(Vivaldi,_Antonio\)](https://imslp.org/wiki/Violin_Concerto_in_F_minor,_RV_297_(Vivaldi,_Antonio)).
- . "Violin Concerto in G Minor, Rv 315." edited by Newell Jenkins. Leipzig: Edition Eulenburg, 1723.

APPENDIX 1: EXTENDED REPERTOIRE REVIEW

Music in children's media

Beyond identifying music which was composed specifically for children to learn, perform, or enjoy, it is also important to consider an alternate perspective to the children's music genre: music that was not originally intended for a young audience, but is nevertheless utilised within media which is marketed toward children. Although there is a certain subsection of classical music which is anecdotally deemed appropriate for children (as demonstrated through various parenting magazines, blogs, and music anthologies), the music which falls within this jurisdiction leaves much to be desired; the scope of this music is often limited to the more popular works by Mozart and Beethoven which, although certainly being high-quality music, is not wholly representative of developments within the genre, and is overall stylistically narrow.

Considering my own personal interest in the implementation of classical music to support visual storytelling, I would like to take this opportunity to explore the use of classical music in children's media through two sources: Disney's *Fantasia* and a selection of branded *Barbie* films released in the early 2000s.

On a more personal note, I do believe it unfair to expect children to engage with classical music without supplementary sensory stimulation. It is a great expectation for a Grown Up to remain completely engaged with long-form instrumental music and, although many of us are loathe to admit it, our minds will, in fact, wonder to places far beyond what reaches our ears. The expectation for young children to constructively engage with classical music—which is abstract, lacks a supplementary visual stimulus, and is often longer than music to which children would be accustomed—is therefore not only unrealistic, but disrespectful to the stage of their neurological development. It is unfair to place equivalent expectations of Grown Ups upon young people when we ourselves struggle to live up to those standards, and then simply wave a child's disinterest and inability to engage as some kind of inherent failure of youth, whether that's attributed to a lack of intelligence, taste, or refinement.

In my own dealings with children as both a teacher and a friend, I have found that the vast majority of them are eager to listen to, learn about, and engage with classical

music of all kinds, but do find difficulty finding meaning in what they hear without visual cues. As mentioned in **Chapter 1**, this is one reason for which I chose to explore concert music for children within the context of a ballet; the multi-sensory engagement, combined with a significant element of narrative, should aid in the audience's engagement with the accompanying score.

Disney's Fantasia

Perhaps one of the most immediately recognisable examples of such media is the use of classical music within Disney's musical anthology *Fantasia* (1940), the soundtrack of which is comprised exclusively of classical concert works from the ranging from the 18th to 20th centuries, some of which was contemporary to the time, and all of which was not originally composed with a young audience in mind. The implementation of this music, however, makes for an engaging, passionate, and memorable musical experience for children—and Grown Ups—of all ages. The exploration of music through artistic visualisation, growing from the abstract shapes and colours of “Toccatina and Fugue” to the demonic plot unveiled through *Night on Bald Mountain*, presents a complete emotional range of musical interpretation; it combines humour and drama, horror and respite, dictated entirely by the music's inherent beauty and intrigue. The works featured in *Fantasia* are as follows: “Toccatina and Fugue in D minor” by J.S. Bach, *The Nutcracker Suite* by Tchaikovsky, *The Sorcerer's Apprentice* by Dukas, *The Rite of Spring* by Stravinsky, Beethoven's Sixth Symphony “Pastoral”, *Dance of the Hours* by Ponchielli, *Night on Bald Mountain* by Mussorgsky, and *Ave Maria* by Schubert.

There is no argument that these works are musical masterpieces that not only shaped the developmental trajectory of classical music, but have also stood the test of time and remained a significant presence in our collective musical consciousness, due, in part, to the widespread success of *Fantasia*. Yet, the accessibility of these works to young children is by no means diminished by their musical complexity or high craftsmanship, and can therefore once again be attributed to an artificial limitation that Grown Ups impose on their children.

Barbie films of the early 2000s

Another area of children's media in which classical music forms a strong presence is in the *Barbie* films of the early 2000s. With a focus on retelling existing stories such as *The Nutcracker*, *Swan Lake*, *Rapunzel*, and *The Prince and the Pauper*

(adapted as *The Princess and the Pauper* in the *Barbie* film) through a new lens, these films released early in the franchise's development almost exclusively utilised well-established classical music within the soundtracks. For ballet adaptations such as *The Nutcracker* and *Swan Lake*, much of the original ballet scores by Tchaikovsky were utilised (though sometimes rearranged to fit a particular scene). For films which did not have an existing ballet score—such as *Barbie as Rapunzel*, *Barbie and the Magic of Pegasus*, and *Barbie in the 12 Dancing Princesses*, an array of Romantic symphonic and programmatic orchestral works were used in its place. A full list of classical works included within these films is presented below in **Table 1**.

Practical significance

The music which has been successfully implemented within children's media gives a strong insight into the musical characteristics to which young audiences positively respond and actively engage. By identifying the commonalities between these works, a set of guidelines can be determined by which new works can be composed. By replicating these common elements in the composition of a new work, it can be assumed that the music will also resonate with a young audience (if, of course, such parameters have been correctly identified *and* successfully implemented).

Regarding the works discussed within this section, a clear set of musical similarities can be observed: a strong emphasis on melody and melodic development; the presentation of unique and distinctive orchestral textures; functional Romantic harmonies; and a high level of dramatic emotionalism. Throughout the composition of my own large-scale orchestral work *Little Ida's Flowers*, I aimed to implement all these factors to create an organic soundworld which both captures the imagination of a young mind whilst remaining musically familiar enough to retain their consistent attention. This is discussed further in **Chapter 1**.

Film	Works	Notes
<i>Barbie in the Nutcracker</i> (2001)	Overture	
	Dance of the Sugarplum Fairy	
	Waltz of the Snowflakes	
	Waltz of the Flowers	
	The Clown Dance	
	Russian Dance	
	Pas de Deux	
	Final Waltz and Apotheosis	
<i>Barbie as Rapunzel</i> (2002)	Dvořák's Symphony No. 9	Much of the soundtrack is extracted from the first movement
<i>Barbie of Swan Lake</i> (2003)	Overture	The original music composed for this film was based on "The Dying Swan", and forms the primary musical motif of the film
	Waltz	
	Pas de Deux	
	Hungarian Dance	
	Spanish Dance	
	Neopolitan Dance	
	Black Swan Pas de Deux	
	Dance of the Little Swans	
<i>Barbie and the Magic of Pegasus</i> (2005)	Beethoven's Symphony No. 6	Movements I, III, and V)
	Haydn's "Surprise" Symphony No. 94	Movement II
	Prokofiev's Symphony No. 1	Movement IV
	Grieg's <i>In the Hall of the Mountain King</i>	
<i>Barbie in the 12 Dancing Princesses</i> (2006)	Mendelssohn's <i>A Midsummer Night's Dream</i>	
	Respighi's <i>Ancient Aris and Dances Suite No. 3</i>	Movement III
	Mendelssohn's Symphony No. 4	Movements I and III
	Mendelssohn's Symphony No. 5	Movement II
	William Byrd's "Sacerdotes Domini"	

Table 1: List of classical works included in the soundtrack of early *Barbie* films

APPENDIX 2: *LITTLE IDA'S FLOWERS* COMPLETE BALLET STRUCTURE

Characters (minimum requirements)

Ida	Three daisies
Tutor	Sophie the Doll
Governess/caregiver	Toy Soldier
King of the Roses	Three Sunflowers
Queen of the Roses	Two Tulips

Libretto

IT'S AN EARLY MORNING in Ida's bedroom. She lays sleeping in her bed as beams of sunlight begin to peak through her curtains and past a vase of sunflowers, deep in sleep. Suddenly Ida is awoken by her alarm clock, and she spurs into the morning with full energy. Ida is a young girl with boundless energy and excitement, and her Nanny tries to get her ready for the day—brushing her hair, making her bed, and getting dressed, but Ida is much too interested in playing with her toys for all that nonsense. The ragdoll Sophie is a particular favourite.

The bustle of the morning is brought to a halt with the ringing of the doorbell signalling the arrival of Ida's tutor. The tutor is a very bright and eccentric young man with whom Ida has a strong camaraderie, so she's very excited by his arrival. Ida hides behind a curtain as the nanny invites the tutor in, sneaking around the two of them whilst they exchange pleasantries.

The nanny leaves Ida and the tutor to their lessons, which they happily begin. But soon the conversation turns to the vase of Ida's sunflowers sitting on the windowsill, which have wilted since she put them there the day before. The tutor tells her a fantastical tale: the flowers have wilted because they are resting after spending all night at a magical flower ball, held in her living room while she sleeps. He tells her of the King and Queen of the Roses, who sit on their thrones as they watch the flowers dance with joy—the hyacinths and the violets are the courtiers, the tulips are old ladies, and the daisies are the young flowers (who are always up to some kind of mischief).

As the tutor leaves and Ida is put to bed after a long day of learning and stories, she tucks her flowers in the bed (which is usually reserved for Sophie) so that they might sleep well and keep their energy for the next flower ball.

After her lights are turned out, the house is quiet, and the clock strikes twelve, Ida is woken by the faint sound of music coming from down the corridor. As she sneaks out of bed she is greeted by her sunflowers, who were brought to life so that they may accompany her to the flower ball. They lead her to the living room where Ida watches as a whole garden of flowers dance a joyous gavotte, and she and the sunflowers join in at the invitation of the young daises.

The call of trumpets breaks up the dancing, signalling the arrival of the King and Queen of the Roses. Ida, her flowers, and the rest of the courtiers hurry about to prepare for their Royal Entrance. The King and Queen are regal red roses who greet everyone kindly before taking their places on the thrones, and urging everyone to get back to their dancing.

The flowers dance merrily for the King and Queen. First are the little daisies who skip happily together. Next are the older tulips, who dance in a slow and old-fashioned way. Ida watches on and claps alongside her sunflowers, when she notices that Sophie the Doll has climbed down from the dresser, sad and frustrated that she hadn't been invited to the night's proceedings. The flowers take pity on her and invite her to dance with them, and she does so at the encouragement of the Toy Soldier, who has also decided to join in the festivities. The Toy Soldier dances too, jumping to a lively tune and amusing everyone with his wooden limbs. Soon it is Ida's turn, and she dances a *polka*. Finally, the King and Queen arise from their thrones, as it is their turn to dance. The courtiers clear the floor as the two roses dance a *pas de deux*. It is not long before the rest of the courtiers, as well as Ida, Sophie, and the Toy Soldier join in their dance as it culminates in a passionate climax.

To close the ball, the sunflowers suggest a mazurka, as it is their favourite dance, and the others agree happily. Once the mazurka is finished, the King and Queen bid Ida a good night as they and the rest of the flowers leave to retire back to the garden bed. Sophie and the Toy Soldier also return to their places on the dresser. The sunflowers, who now look weary and tired, tell Ida that they will be wilted by the morning. Although Ida is greatly saddened by this, they reassure her and tell her not to worry, but that she should harvest the seeds from their wilted heads and plant them

on the windowsill, so that they may come alive again in the springtime. They take Ida back to bed and sing her to sleep with a lullaby.

The next morning, Ida awakens to find her sunflowers wilted in their vase. She holds them in her arms when she is found by her nanny, who has come to wake her up. The nanny comforts Ida and places the flowers next to Sophie and the Toy Soldier to help Ida get dressed. When the tutor arrives, Ida explains what has happened, and asks him and her nanny to help her to harvest and plant the seeds, the way the sunflowers told her to. They agree, and soon Ida has three new plant pots on her windowsill, sitting in the morning sun, and she waits for the flowers to grow.

Instrumentation

2(II=picc.).1.2(II=bcl.).2 - 2.2.1.0 - timp.perc(4) - harp – strings

Complete Ballet Structure and Design

(Movements not presented in this portfolio are italicised)

Movement type	Name	Duration	Structural design
	<i>Overture</i>	2'	
Scene	Ida's Morning	5'43	Ida wakes up and is taken through her routine
Transition	The Tutor Arrives	1'38	Ida's tutor arrives and we see more of their relationship
Scene	A Lesson and a Story	4'44	During their lesson, the tutor tells Ida stories of the flower ball
<i>Scene</i>	<i>Goodnight, Sleep Tight, Until the Clock Strikes Midnight</i>	3'	<i>Ida is taken to bed, but awakens to the sound of the clock striking midnight. She sneaks out of bed.</i>
<i>Dance</i>	<i>Waltz: Dance of the Sunflowers</i>	2'30	<i>Ida's sunflowers come alive and dance</i>
<i>Transition</i>	<i>To the Ball</i>	1'30	<i>The sunflowers take Ida to the flower ball</i>
Dance	Gavotte: Dance of the Courtiers	3'20	The flowers dance a court dance, and Ida joins in
Dance	Fanfare: Entry of the King and Queen of the Roses	1'08	The Rose King and Queen arrive at the ball
Dance	Dance of the Daisies	1'28	The young daisies dance for the King and Queen
<i>Dance</i>	<i>Dance of the Tulips</i>	2'	<i>The old tulips dance for the King and Queen</i>
<i>Dance</i>	<i>Ragdoll Ragtime</i>	2'	<i>Sophie the Doll is sad about being left out, but dances for the ball</i>
<i>Dance</i>	<i>Trepak: Dance of the Toy Soldier</i>	2'	<i>The Toy Soldier joins Sophie in a lively dance</i>
<i>Dance</i>	<i>Little Ida's Polka</i>	3'	<i>Ida dances a polka for the King and Queen</i>
Dance	Pas de Deux	7'01	The King and Queen dance together, supported by the rest of the flowers
<i>Dance</i>	<i>Mazurka</i>	3'30	<i>All the flowers dance together to close the ball</i>
<i>Transition</i>	<i>Time for Bed</i>	1'45	<i>The sunflowers take Ida back to bed, and tell her to bury them in the garden once they've wilted</i>
Dance	Pas de Trois: Little Ida's Lullaby	3'09	The sunflowers sing Ida to sleep
<i>Scene</i>	<i>Ida Wakes Again</i>	6'	<i>Ida wakes and buries the sunflowers with her tutor and nanny</i>
	TOTAL APPROXIMATE DURATION	55 minutes*	This is subject to change as the ballet is composed.

APPENDIX 3: *LITTLE IDA'S FLOWERS* BY HANS CHRISTIAN ANDERSEN

Andersen, Hans Christian. "Little Ida's Flowers." Translated by P. H. W. Dulcken. In *The Complete Illustrated Stories of Hans Christian Andersen*, 12-18. London: Chancellor Press, 1993.



MY poor flowers are quite dead!" said little Ida. "They were so beautiful last night, and now all the leaves are hanging down quite faded! Why are they doing that?" she asked the student, who sat on the sofa. She was very fond of him; he could tell the most beautiful stories and cut out the funniest pictures, such as hearts with little damsels who danced, and flowers, and large castles with doors that could be opened; he was indeed a merry student!



"Why do the flowers, look so poorly to-day?" she asked again, and showed him a whole bouquet which was entirely faded.

"Don't you know what's the matter with them?" said the student. "The flowers were at a ball last night, and that's why they hang their heads!"

"But flowers cannot dance!" said little Ida.

"Oh, yes," said the student, "when it is dark and we are asleep, they run about quite merrily; almost every night they hold a ball!"

"Can't children go to those balls?"

"Yes," said the student, "as tiny daisies and lilies of the valley."

“Where do the prettiest flowers dance?” asked little Ida.

“Haven’t you often been outside the gate of the great palace, where the king lives in summer, and where there is a beautiful garden with many flowers? You have seen the swans, which swim toward you when you want to give them bread crumbs. They hold real balls out there, I can tell you!”

“I was there in the garden yesterday with my mother,” said Ida; “but all the leaves had fallen off the trees, and there were no flowers at all! Where are they? Last summer I saw so many!”

“They are in the palace,” said the student. “You must know that as soon as ever the king and all the court move into the town, the flowers at once run away from the garden up to the palace and make merry. You ought to see that! Two most beautiful roses take a seat on the throne, and then they are king and queen. All the red cockscombs range themselves by their side and stand bowing; they are the chamberlains. Then all sorts of lovely flowers arrive and then they have a great ball; the blue violets represent little midshipmen, and dance with hyacinths and crocuses whom they call young ladies. The tulips and the large tiger-lilies are the old ladies; they see that the dancing is done well and that everything is properly conducted!”

“But,” asked little Ida, “doesn’t any one do anything to the flowers for dancing in the king’s palace?”

“There is no one who really knows anything about that,” said the student. “Sometimes the old keeper who looks after the palace out there, comes round at night, but he has a large bunch of keys, and as soon as the flowers hear the keys rattle, they are quite quiet and hide themselves behind the long curtains and peep out.

“‘I can smell that there are some flowers in here!’ says the old keeper, but he cannot see them.”

“That’s great fun,” said little Ida, clapping her hands. “But shouldn’t I be able to see the flowers either?”

“Yes,” said the student, “just remember when you go there again to peep in through the window, and you are sure to see them. I did so to-day, and there lay a long yellow daffodil on the sofa, stretching herself and imagining herself to be one of the ladies of the court!”

“Can the flowers in the Botanical Gardens also go there? Can they go such a long way?”

“Yes, of course!” said the student, “for they can fly if they like. Haven’t you seen the beautiful butterflies, red, yellow, and white; they almost look like flowers, and that is what they once were. They have flown from the stalks right up into the air, flapping with their leaves as if they were little wings. And as they behaved well, they were allowed to fly about in the daytime also, and were not obliged to remain at home and sit still on the stalk, and so the leaves became real wings at last. You have seen that yourself! It may be, however, that the flowers in the Botanical Gardens have never been to the king’s palace, and do not know that they have such a merry time at night out there. I will therefore tell you something which will greatly surprise the botanical professor, who lives next door—you know him, don’t you? When you go into his garden, you must tell one of the flowers that there is going to be a great ball at the palace, and he again will tell it to all the others, and then they will all fly off. When the professor comes into the garden there will not be a single flower left, and he will not be able to make out what has become of them.”

“But how can the flower tell it to the others? The flowers cannot talk!”

“That’s true!” answered the student, “but they make signs to one another. Haven’t you seen when the wind blows a little that the flowers nod to one another and move all their green leaves? They understand it as plainly as if they spoke!”

“Can the professor understand their language?” asked Ida.



“Yes, of course! He came down into his garden one morning and saw a big nettle making signs with its leaves to a beautiful red carnation; it said, ‘You are so lovely, and I am so fond of you.’ The professor does not like such

goings on, so he gave the nettle a slap across its leaves, for they are its fingers, you know; but he stung himself, and since then he never dares to touch a nettle.”

“How funny!” said little Ida with a laugh.

“What ideas to put into the child’s head!” remarked the tiresome 270imself270or, who had come on a visit and was sitting on the sofa. He did not like the student and was always grumbling when he saw him cutting out the funny, comic pictures, sometimes a man hanging on a gallows and holding a heart in his hand, for he had been a destroyer of hearts, sometimes an old witch riding on a broom and carrying her husband on her nose. The 270imself270or did not like that, and so he would say as he had done just now: “What ideas to put into the child’s head! It is pure imagination!”

But it seemed to little Ida that what the student had told her about her flowers was very amusing, and she thought a great deal about it. The flowers hung their heads, because they were tired of dancing all the night; they must be poorly. So she carried them with her to a nice little table where she kept all her toys and the whole drawer was full of pretty things. In the doll’s bed lay her doll Sophia, asleep, but little Ida said to her: “You must really get up, Sophia, and be content with lying in the drawer to-night; the poor flowers are poorly and they must lie in your bed; perhaps they will then get well again!” And so she took the doll, who looked very cross but did not say a single word, because she was angry at not being allowed to keep her bed.

Ida put the flowers in the doll’s bed, pulled the little quilt over them, and said they must lie quiet and she would make tea for them, so that they might get well again and be able to get up in the morning. She then drew the curtains closely round the little bed, so that the sun should not shine in their eyes.

The whole evening she could not help thinking about what the student had told her, and when she had to go to bed herself, she felt she must first go behind the curtains which hung before the windows, where her mother’s lovely flowers were standing, both hyacinths and tulips, and then she whispered quite softly, “I know you are going to a ball to-night!” but the flowers appeared as if they understood nothing and did not move a leaf, but little Ida knew—what she knew.

When she had got into bed she lay for a long time thinking how nice it would be to see the beautiful flowers dance at the king’s palace.

“I wonder if my flowers really have been there?” And so she fell asleep. In the course of the night she awoke; she had been dreaming about the flowers and the student, whom the 270imself270or used to scold for putting silly ideas into her head. It was quite quiet in the bedroom where Ida was lying; the night-lamp was burning on the table and her father and mother were asleep.

“I wonder if my flowers are now lying in Sophia’s bed,” she said to herself, “how I should like to know!” She raised herself a little and looked toward the door, which was half open; in there lay the flowers and all her toys. She listened, and it appeared to her as if she heard some one playing the piano in the next room, very softly, and more beautifully than she had ever heard it before.

“I expect all my flowers are now dancing in there!” she said, “how I should like to see them!” But she dared not get up for fear of waking her father and mother. “If they would only come in here,” she said; but the flowers did not come, and the music continued to play so beautifully that she could not resist it any longer,—it was too entrancing,—so she crept out of her little bed and went quite softly to the door and looked into the room. Oh, what an amusing scene met her sight!

There was no night-lamp in there, but still it was quite light; the moon was shining through the window right into the middle of the room! It was almost as light as day. All the hyacinths and tulips were standing in two long rows along the floor; there were none at all in the window, where only empty pots were to be seen. Down on the floor the flowers were dancing most gracefully round and round, doing the chain quite correctly and holding each other by their long green leaves as they swung round. And over at the piano sat a large yellow lily whom little Ida was sure she had seen last summer, for she remembered so well that the student had said: “How she is like Miss Lina!” but they all laughed at him then. But now Ida really thought that the long yellow flower was like Miss Lina, and had just the same manners when playing, putting her large yellow head first on one side and then on the other, and nodding it to keep time with the music. No one noticed little Ida. She then saw a large blue crocus jump right onto the middle of the table, where the toys were standing, and walk straight up to the doll’s bed and pull aside the curtains; there lay the sick flowers, but they got up directly and nodded their heads to the others to show that they also wanted to join in the dance. The old incense-burner with the broken under-lip stood up and bowed to the pretty flowers; they did not appear at all ill, they jumped down among the others and looked so pleased.

Just then it seemed as if something fell down from the table. Ida looked that way; it was the Shrove-tide rod, which had jumped down; it thought it also belonged to the flowers. It was really very pretty; at the top sat a little wax doll, which had just the same kind of broad hat on her head as the 271imself271or wore; the Shrove-tide rod and its three red wooden legs jumped right into the midst of the flowers and stamped

quite loudly; it was dancing the mazurka, and this the other flowers could not dance because they were too light and could not stamp.

All at once the wax doll on the rod began to grow bigger and bigger, whirled round above the paper flowers, and called out quite loudly: "What ideas to put into the child's head! It is pure imagination!" And then the wax doll looked exactly like the 272imself272or with the broad hat, and was just as yellow and cross as he, but the paper flowers struck him across his thin legs; and he shrank and shrank till he became a little wee bit of a wax doll again. He looked so very funny, little Ida could not help laughing! The Shrove-tide rod went on dancing and the 272imself272or had to dance as well; there was no help for it, he had to dance whether he made 272imselff big and long, or became the little yellow wax doll with the big black hat. Then the other flowers interceded for him, especially those that had been in the doll's bed, and at last the Shrove-tide rod stopped dancing.

At that moment there was a loud knocking in the drawer where Ida's doll Sophia lay among the other toys; the incense-burner ran to the edge of the table, laid himself flat down upon his stomach and managed to get the drawer pulled out a little; whereupon Sophia sat up and looked quite surprised.

"There's a ball here!" she said; "why has n't any one told me?"

“Will you dance with me?” asked the incense-burner.

“You are a nice one to dance with, I’m sure!” she said, and turned her back upon him. So she sat down on the drawer and thought that one of the flowers would be sure to come and engage her, but no one came; then she coughed, hem! Hem! Hem! But no one came for all that. The incense-burner danced all by himself, and he did n’t do it at all badly!



As none of the flowers seemed to notice Sophia, she let herself fall with a thump from the drawer right down on the floor, and caused quite a commotion; all the flowers came running round her asking if she had hurt herself, and they were all so nice to her, especially the flowers that had been lying in her bed. But she had not hurt herself at all, and all Ida’s flowers thanked her for her beautiful bed, and said they loved her very much; they led her into the middle of the floor, where the moon was shining, and danced with her, while the other flowers formed a circle round

them. Sophia was now very pleased and said they might keep her bed; she did not at all mind lying in the drawer.

But the flowers said: “We are very much obliged to you, but we cannot live very long! To-morrow we shall be quite dead, but tell little Ida she must bury us in the garden where the canary bird is lying; then we shall grow up again in the summer and be prettier than ever!”

“No, you must not die!” said Sophia, and then she kissed the flowers.

Just then the door of the next room flew open, and a lot of beautiful flowers came dancing in. Ida could not make out where they came from; they must be all the flowers from the king’s palace. First of all came two lovely roses, with their little golden crowns; they were the king and the queen. Then came the most beautiful stocks and carnations, bowing on all sides; they had brought music with them. Large poppies and peonies were blowing pea-shells till they were quite red in the face. The blue-bells and the little white snowdrops tinkled as if they had bells on. The music was very funny! Then there came many other flowers, and they all danced; the blue violets and the red hearts-eases, the daisies and the lilies of the valley. And all the flowers kissed one another; it was such a pretty sight!

At last the flowers said good night to each other and little Ida stole back to her bed, where she dreamed of all that she had seen.

When she got up next morning, she went at once to the little table to see if the flowers were still there. She pulled aside the curtains of the little bed, and there they all lay, but they were quite faded, more so than they were the day before. Sophia lay in the drawer, where she had put her; she looked very sleepy. “Can you remember what you were to tell me?” said little Ida, but Sophia looked very stupid and did not say a single word.

“You are not at all kind,” said Ida, “and yet they all danced with you.” So she took a little cardboard box, on which were painted beautiful birds; she opened it and put the dead flowers into it.

“That will make a pretty coffin for you!” she said, “and when my Norwegian cousins come here, they shall help me to bury you in the garden, so that you can grow up next summer and be prettier than ever!”

Her Norwegian cousins were two fine boys, whose names were Jonas and Adolph; their father had given them each a new cross-bow, and they had brought these with them to show Ida. She told them about the poor flowers that were dead, and they were

allowed to bury them. Both the boys went first with their cross-bows on their shoulders, and little Ida followed behind with the dead flowers in the beautiful box. A little grave was dug in the garden. Ida first kissed the flowers and then laid them in the box in the grave, while Adolph and Jonas shot with their cross-bows over it, for they had neither guns nor cannons.



APPENDIX 4: CDS OF DIGITISED RECORDINGS

Track Listing

1. *Little Ida's Flowers: A Children's Ballet* (circa. 29 minutes)

- i. (Scene) Ida's Morning
- ii. (Transition) The Tutor Arrives
- iii. (Scene) A Lesson and a Story
- iv. Gavotte: Dance of the Courtiers
- v. Fanfare: Entry of the King and Queen of the Roses
- vi. Dance of the Daisies
- vii. Pas de Deux
- viii. Pas de Trois: Little Ida's Lullaby

2. *One Step Forward* (circa. 16 minutes)

- i. Five-Finger Waltz
- ii. Meerkats
- iii. The Elephant March
- iv. Lords and Ladies
- v. Chorale

3. *The Space Between the Walls* (circa. 17 minutes)

- i. Ethan's Song
- ii. Midnight March
- iii. Waltz for Tomorrow
- iv. Finale