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"Deadly Sins": Trio for alto saxophone, violoncello, and piano. [Original composition]

Ardito, Linda, Ph.D.

City University of New York, 1994

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DEADLY SINS
TRIO FOR ALTO SAXOPHONE, VIOLONCELLO, AND PIANO

by

LINDA ARDITO

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1994

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

May 20, 1994
Date

Rufus E. Hallmark Jr.
Chair of Examining Committee

20 May 94
Date

Ann W. Mackay
Executive Officer

Professor Henry Burnett

Professor Noel DaCosta

Professor David Ernst

Professor Leo Kraft

Professor Henry Weinberg
Supervisory Committee

The City University of New York

Abstract

DEADLY SINS
TRIO FOR ALTO SAXOPHONE, VIOLONCELLO, AND PIANO

by

Linda Ardito

Adviser: Professor Henry Weinberg

Deadly Sins, a musical composition scored for alto saxophone, violoncello, and piano, is dedicated to composer Henry Weinberg whose musical insights, experience and guidance continue to provide immeasureable inspiration in my own works.

Three other sources of inspiration for ***Deadly Sins*** should be mentioned. First, there is a vague but operative programmatic association with two works by Renaissance artist Hieronymus Bosch: the central panel of the *Triptych of the Haywain* (c. 1500-1505), which portrays the deadly sins, and the giant triptych, *Garden of Earthly Delights* (c.1510-1515). The once popular medieval theme of the virtues and vices is resurrected in these two works by Bosch, and, particularly focusing upon the vices, suggested something of the dramatic nature of the music composition. Secondly, Arnold Schoenberg's ***String Trio***, Op. 45 (1946) suggested an approach to contrapuntal and harmonic compositional procedures. Lastly, for some time, I had been inspired by the lyricism and tone quality achieved by saxophonist Cynthia Sikes, a member

of the chamber group, ***The Urban Birds Trio.*** This group originally suggested that I compose a work based upon the medieval notion of the *Seven Deadly Sins*. This immediately appealed to me. I decided, however, to replace the number *seven* with any number of "sins" to be conjured up by the listener's imagination so that the resulting title is simply *Deadly Sins*.

While the work is not strictly serial, relying rather on the formation of various sets within a prescribed combinatorial hexachordal series and its inversion, there are some literal statements of the row. The original series is successively transposed at the interval of a perfect fifth and closes in the original tonality.

To

Henry Weinberg

ACKNOWLEDGEMENTS

First and foremost, I wish to thank Henry Weinberg whose musical insights, experience and guidance over the years continue to provide immeasureable inspiration in my own musical compositions. I wish to thank Leo Kraft, David Ernst, Noel Da Costa, Henry Burnett, and Rufus Hallmark for also serving on my dissertation committee.

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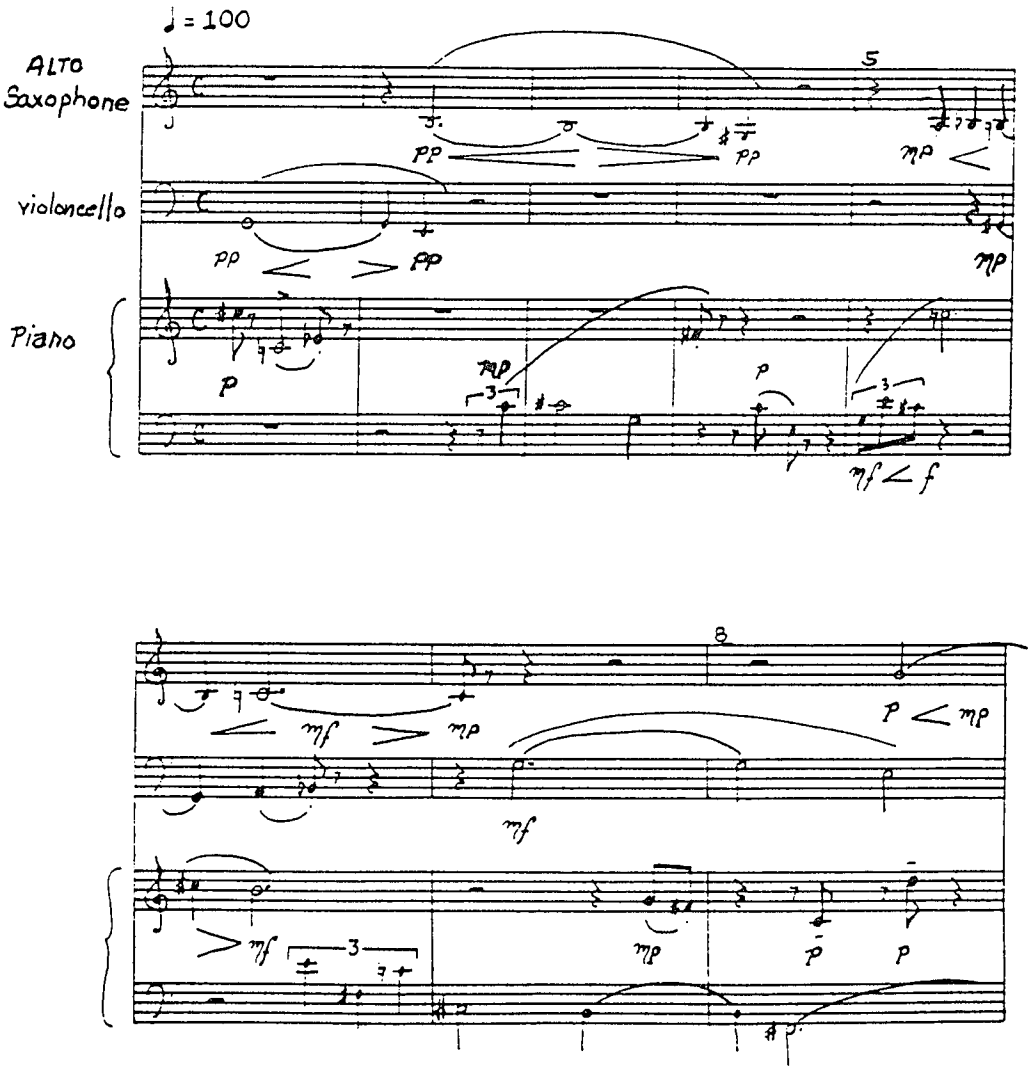
Deadly Sins

Trio for Alto Saxophone, Violoncello, and Piano

Linda Ardito



Score in C; E♭ Alto Saxophone sounds a major sixth lower than written.

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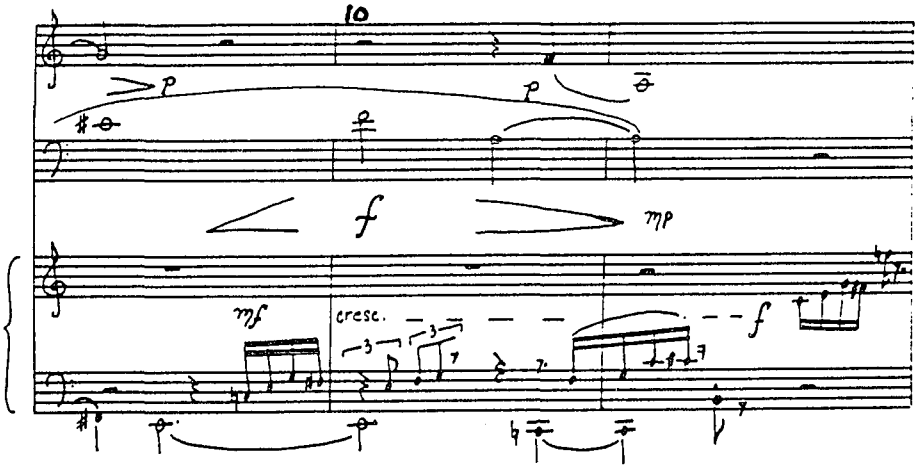
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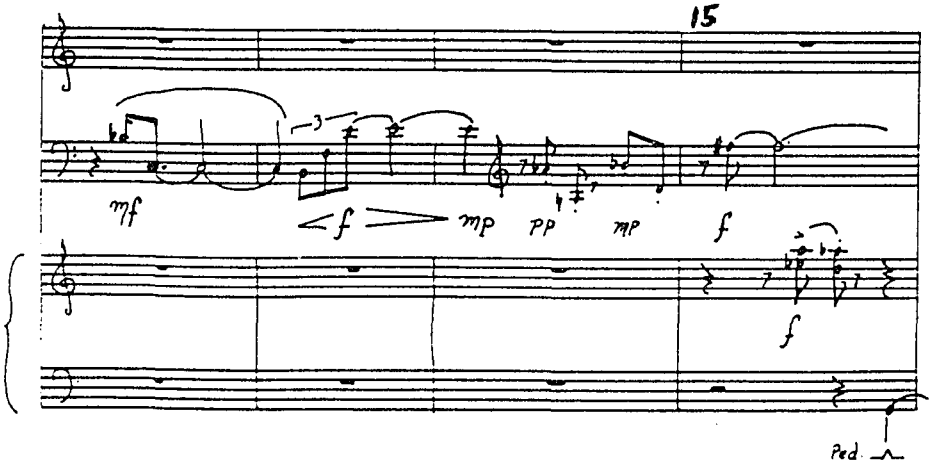
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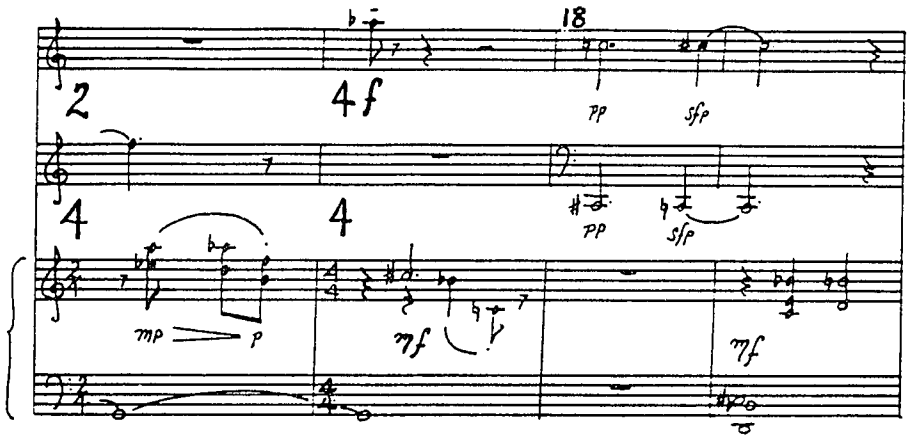
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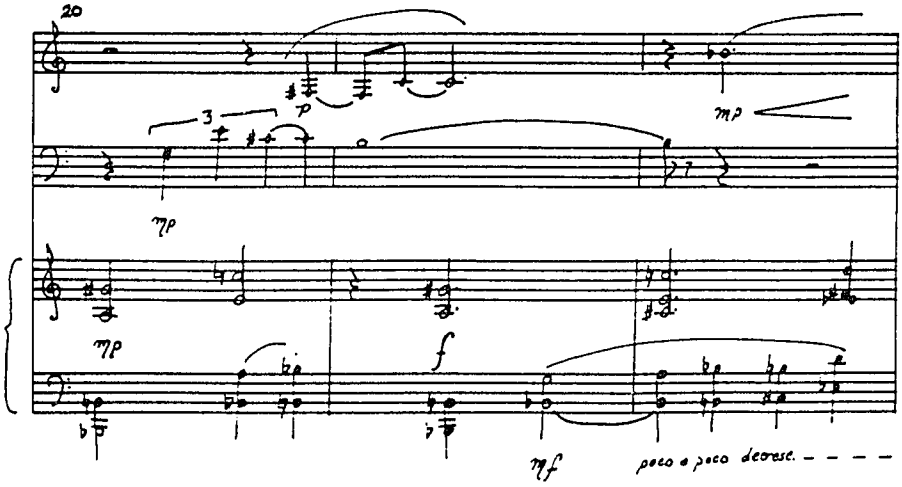
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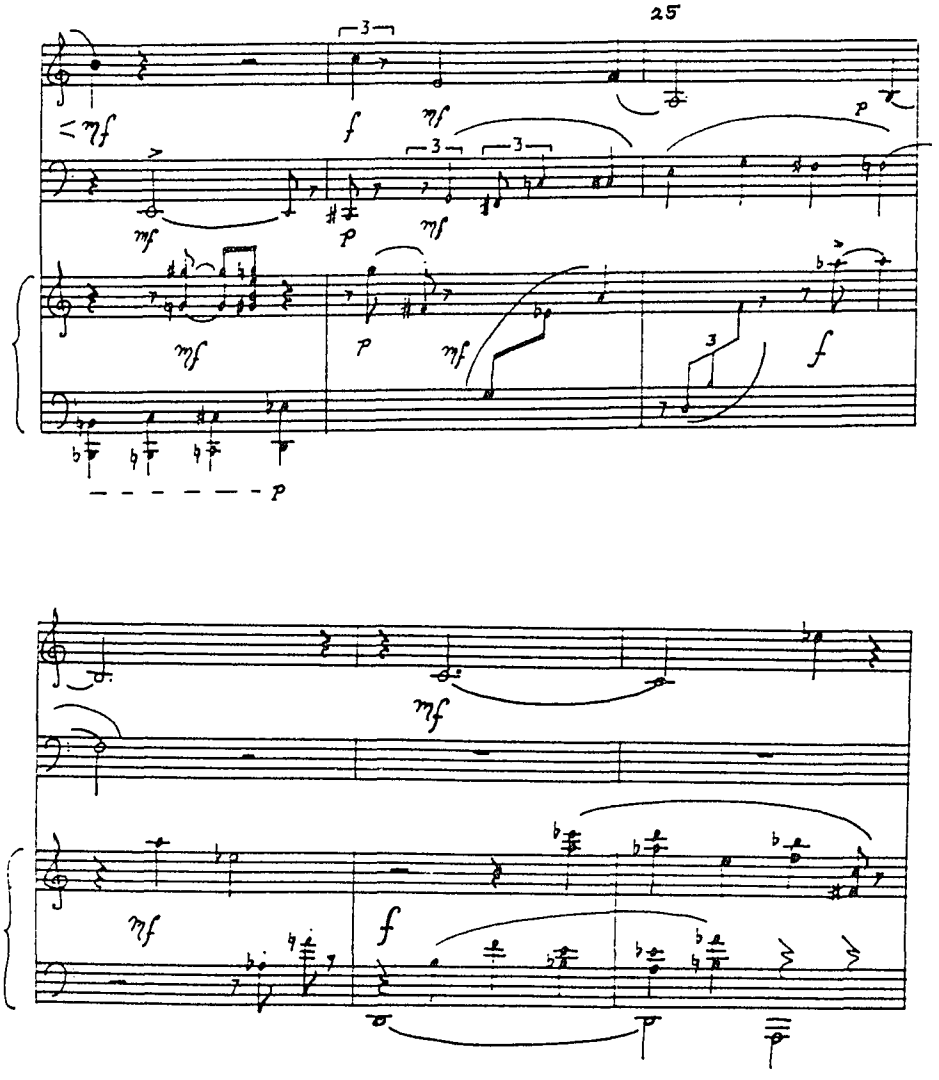
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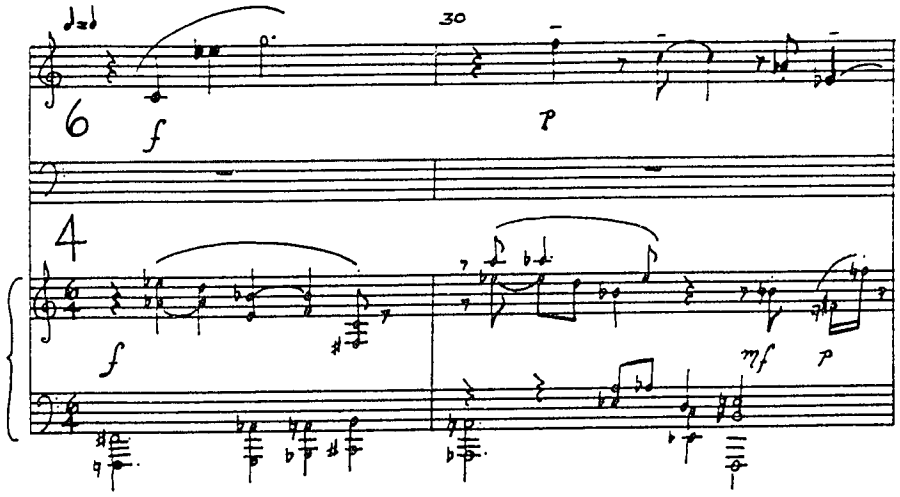
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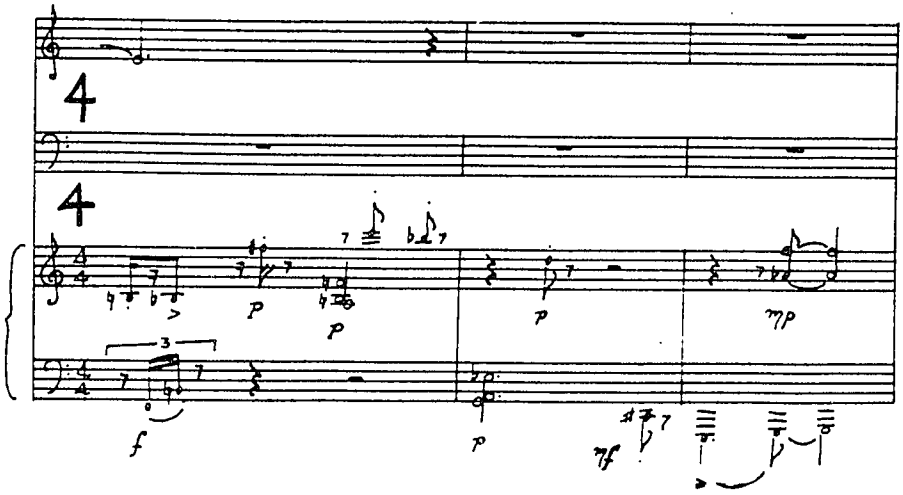
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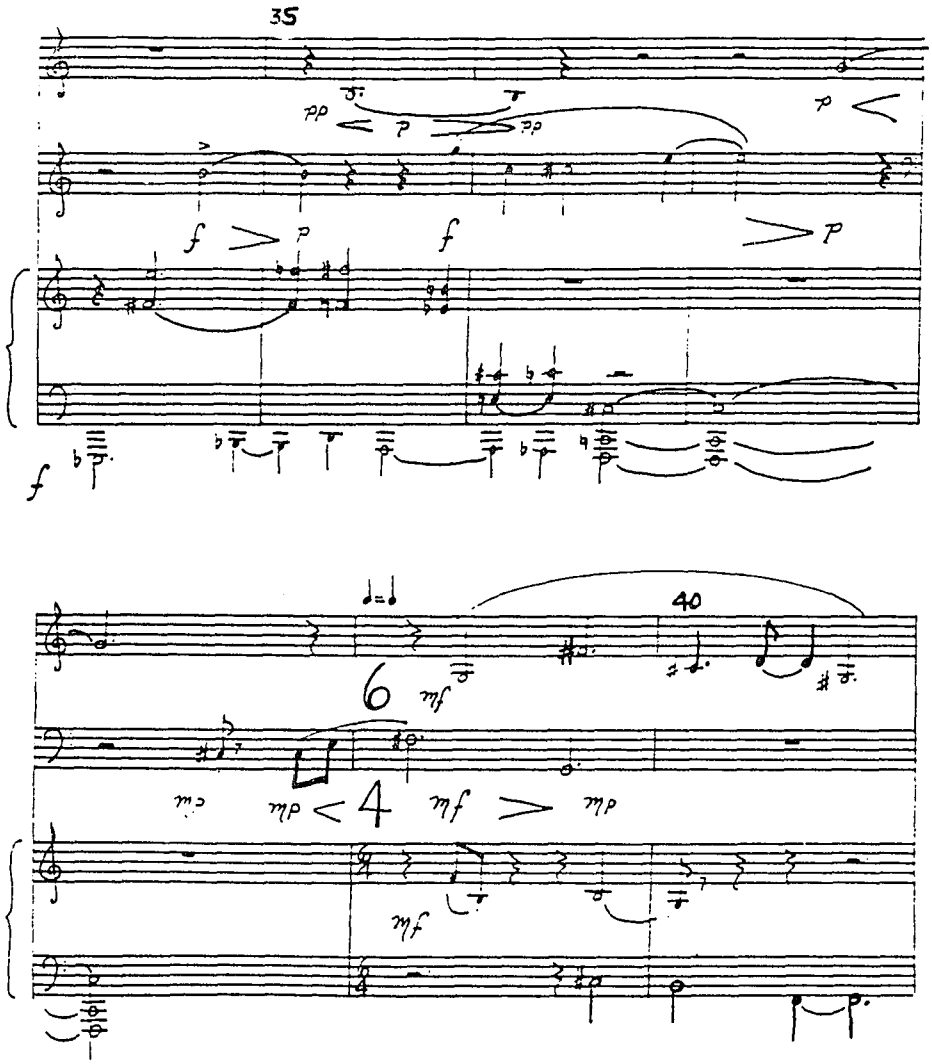
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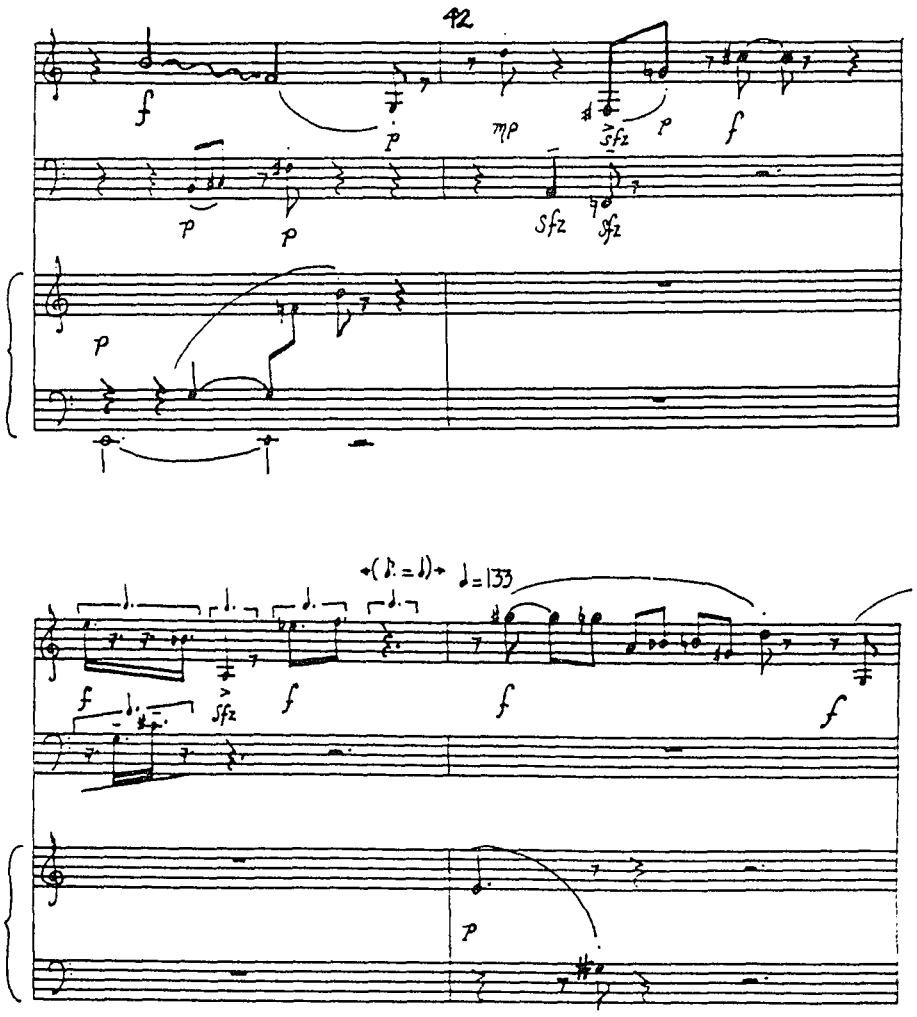
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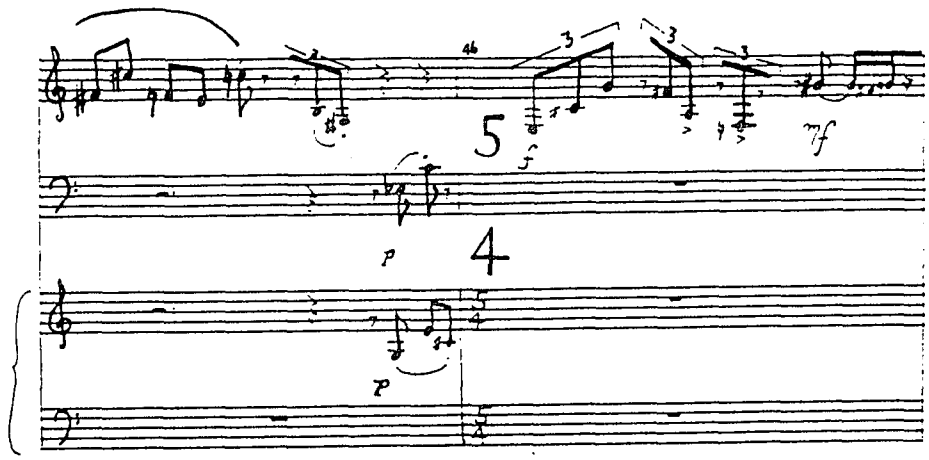
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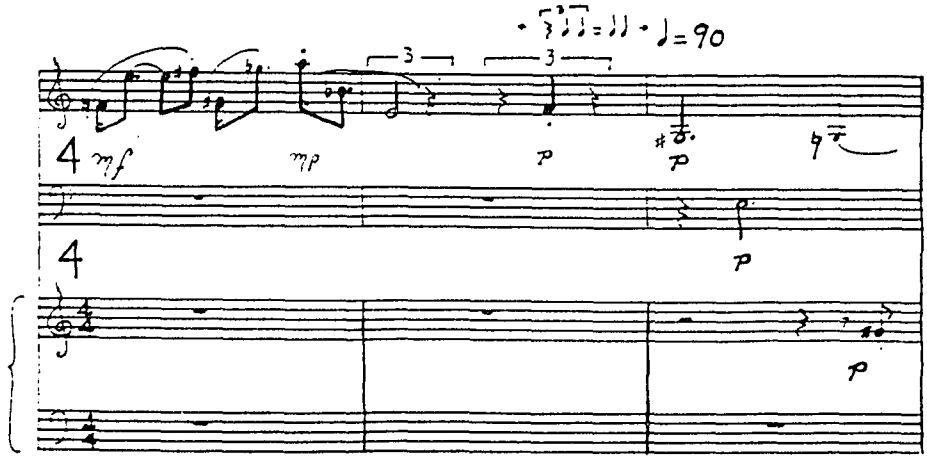
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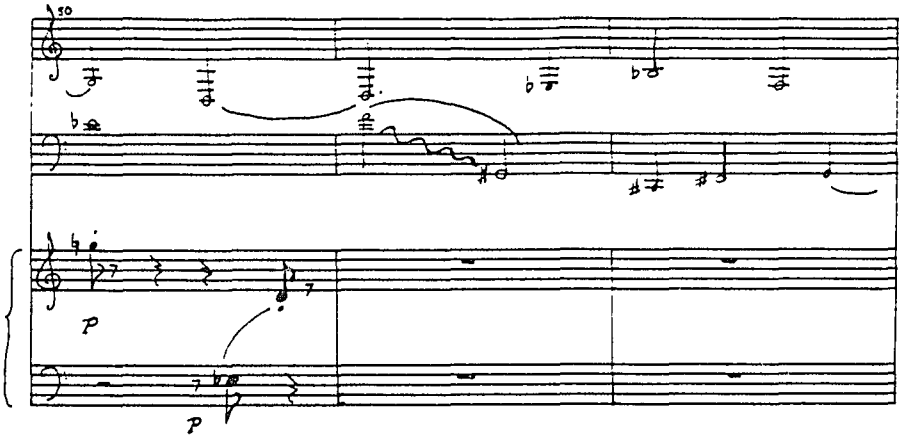
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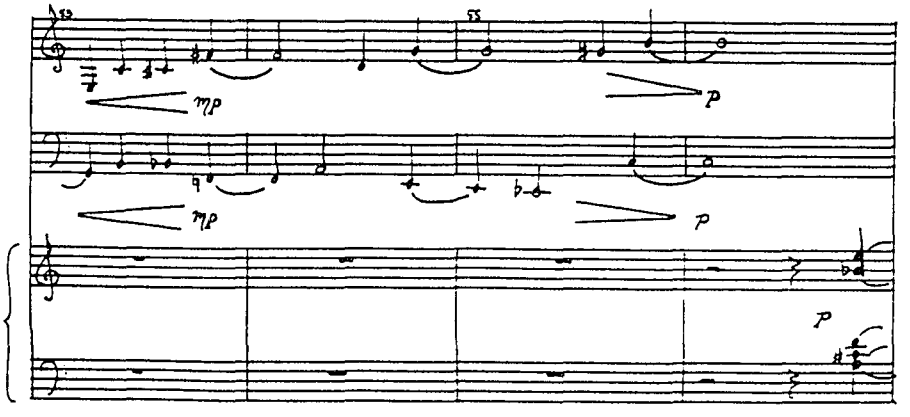
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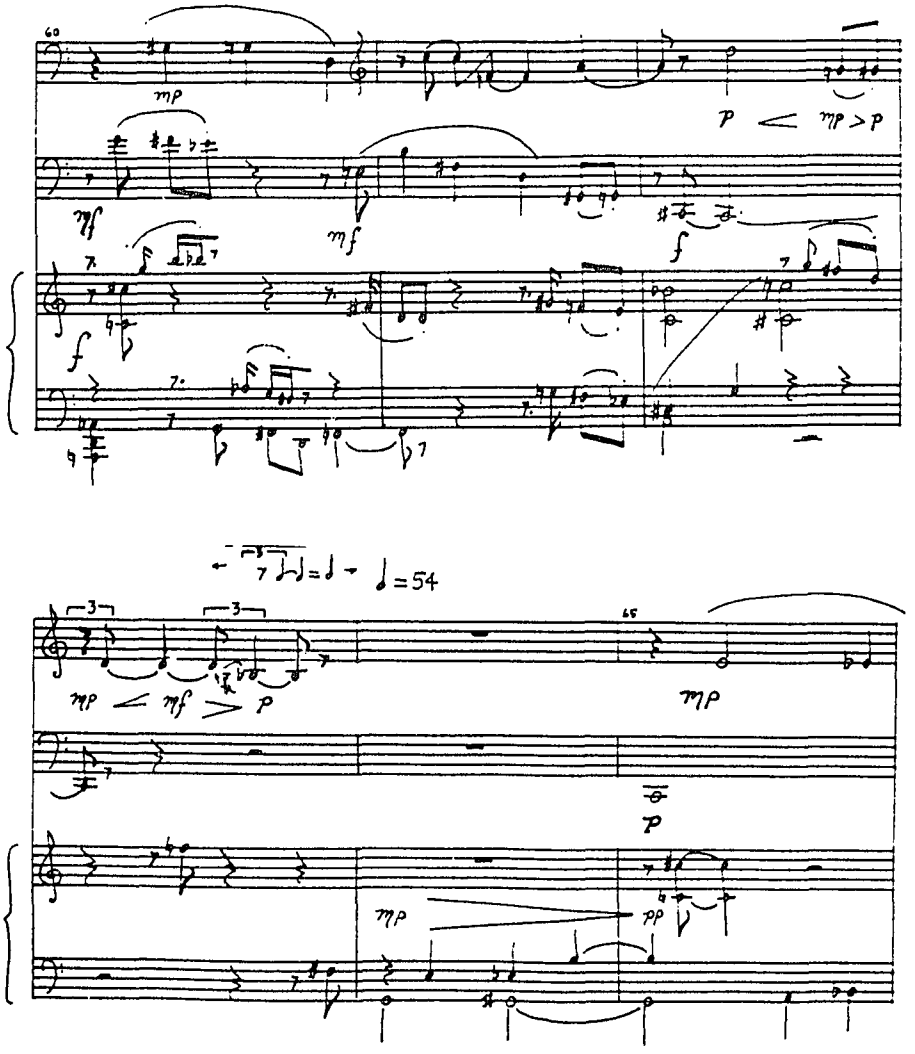
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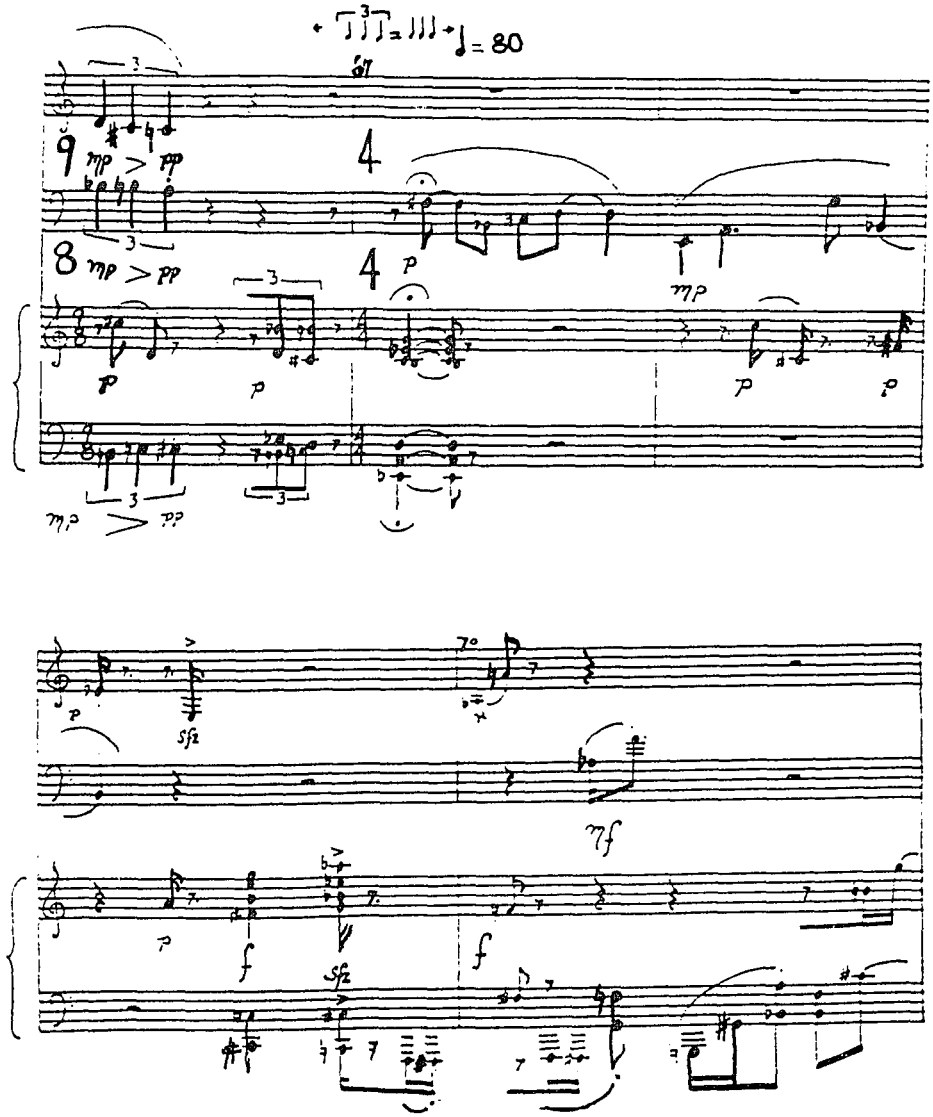
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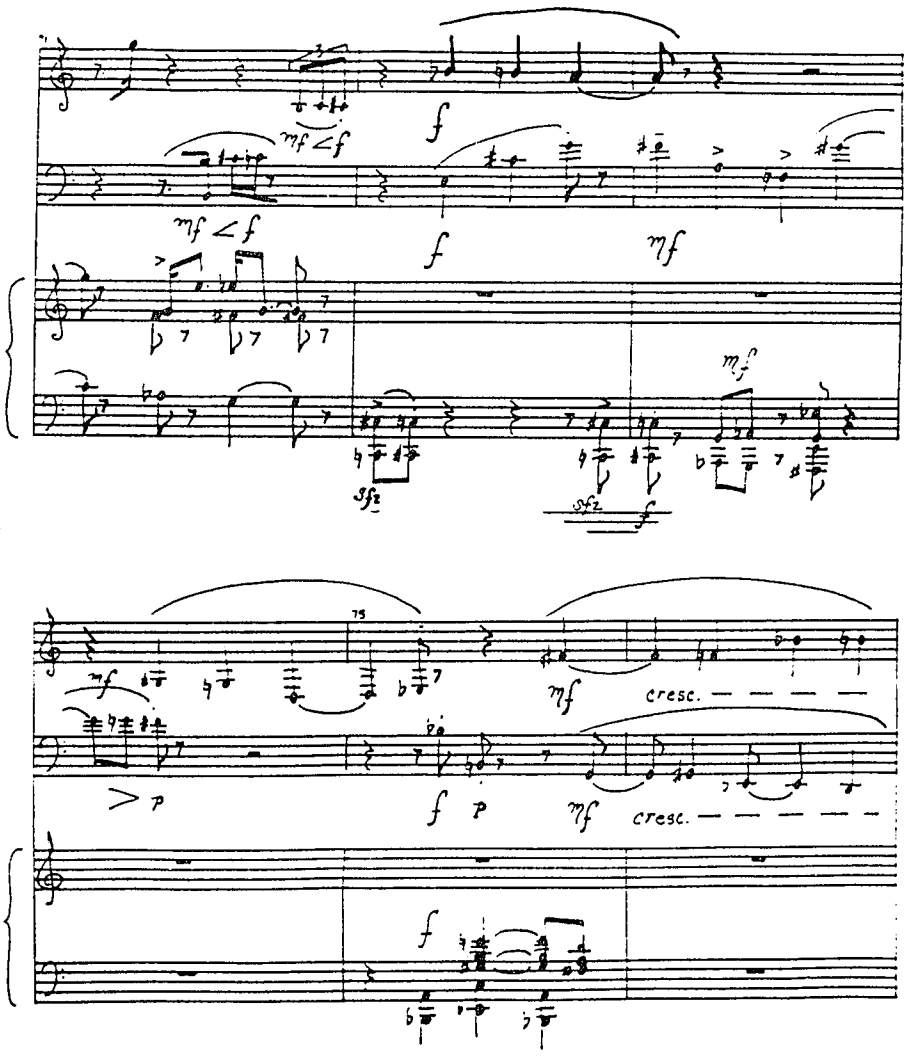
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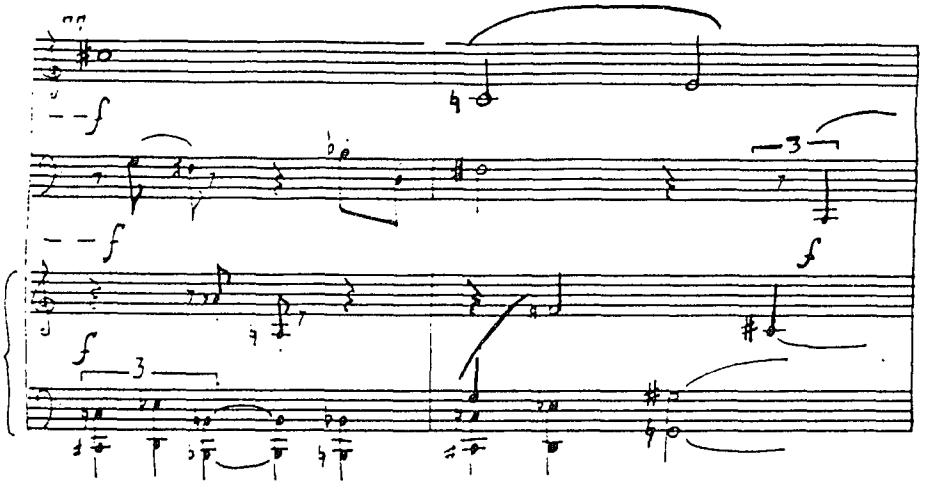
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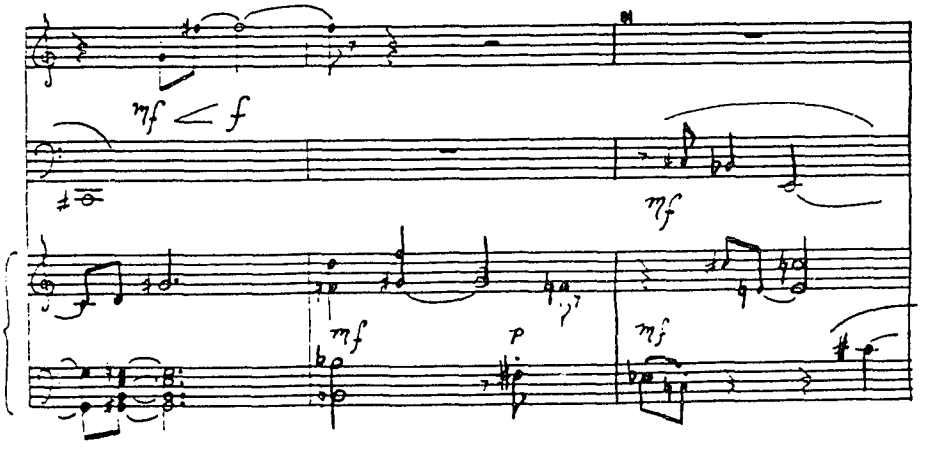
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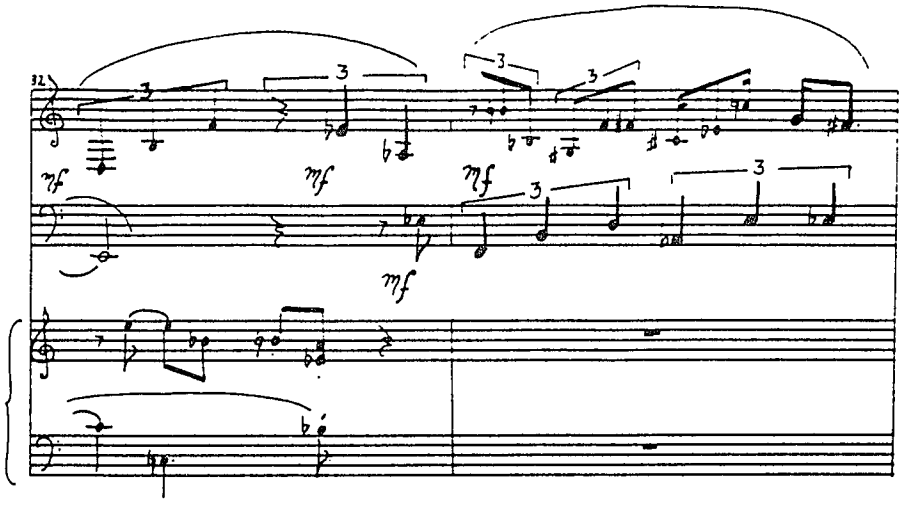
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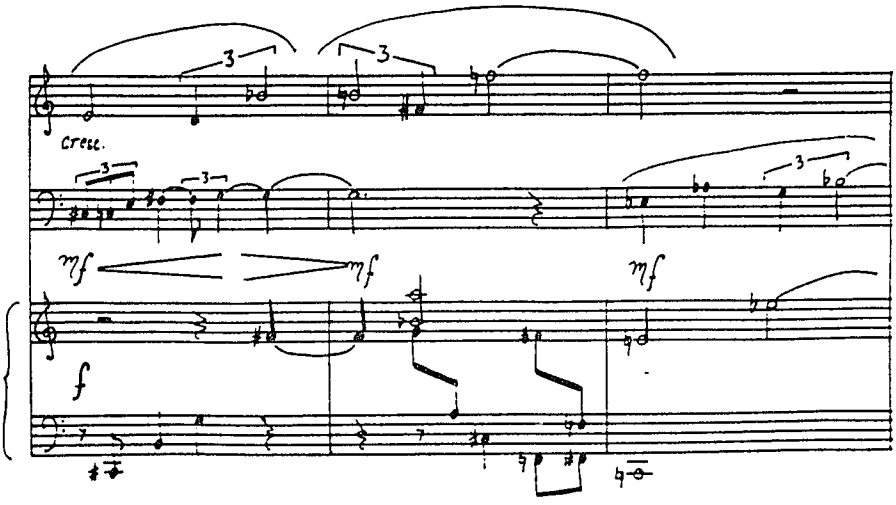
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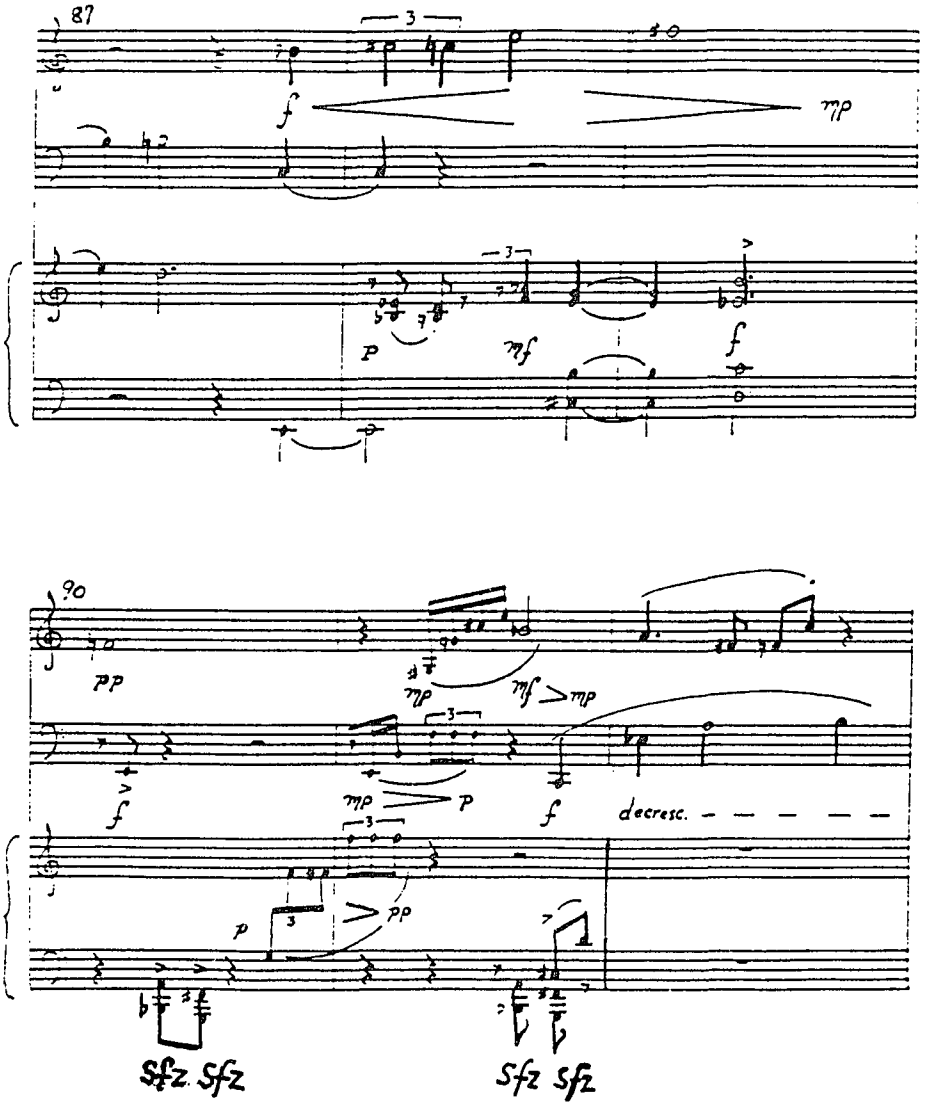
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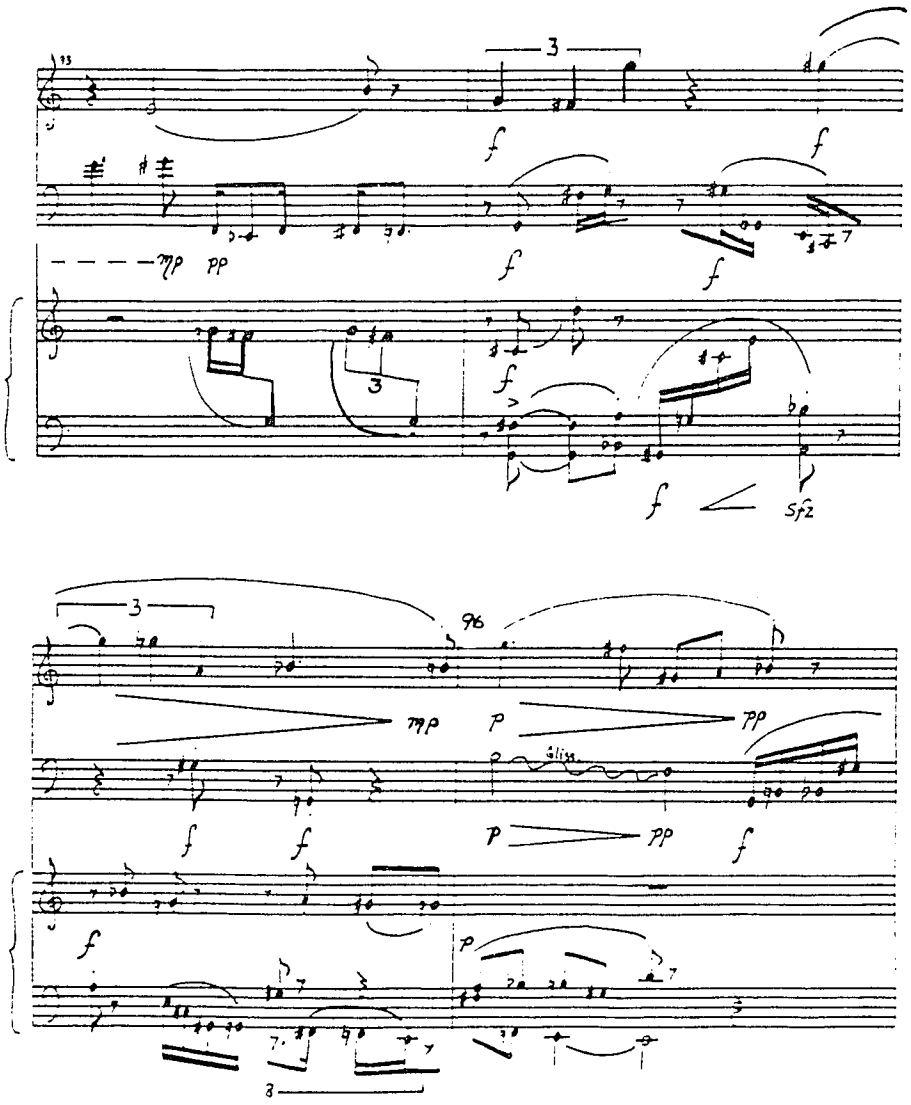
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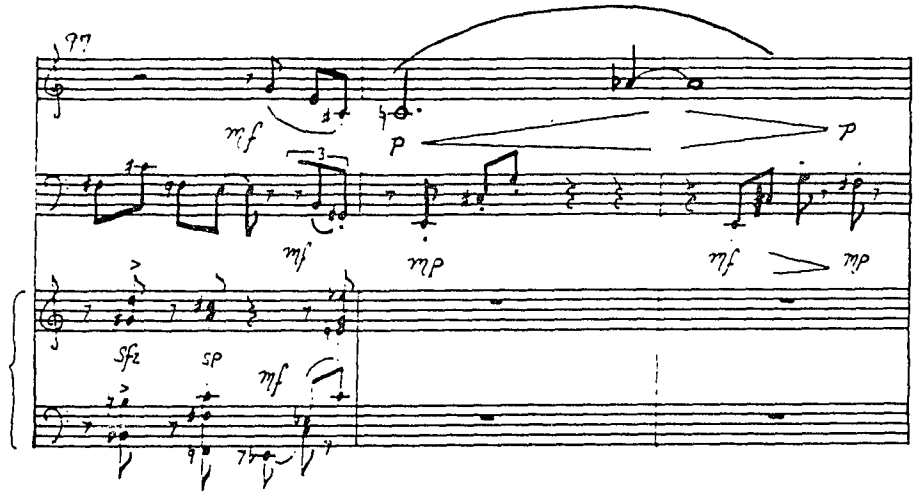
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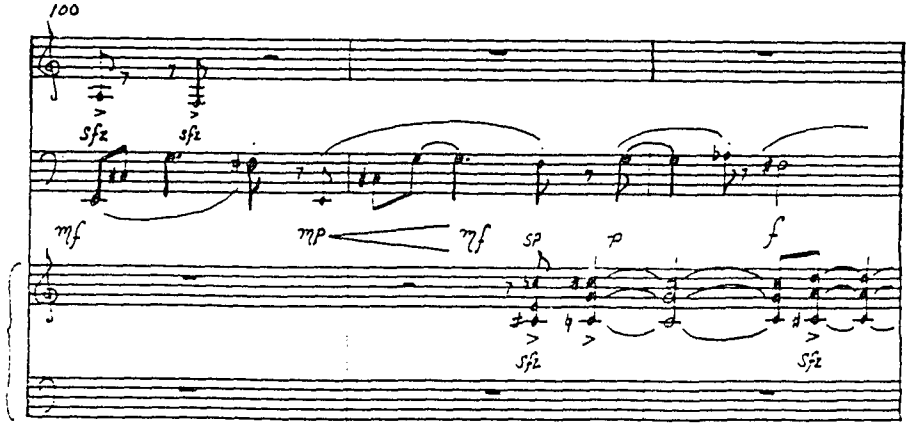
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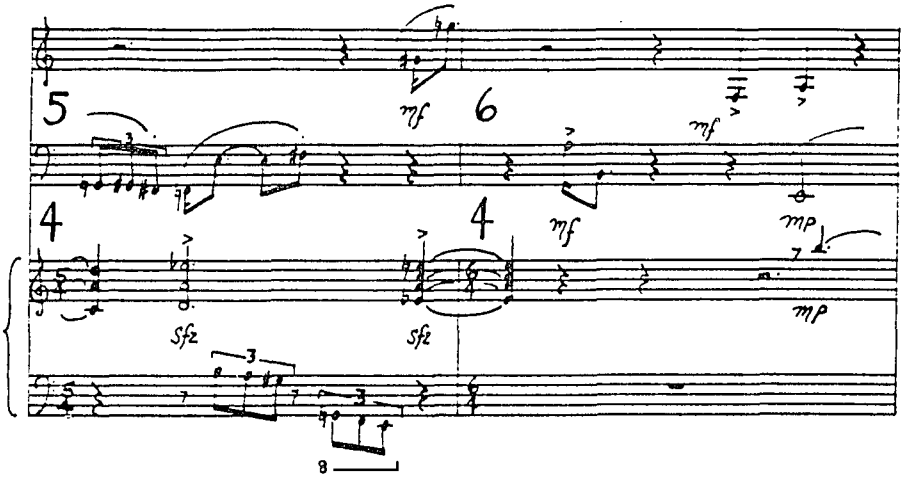
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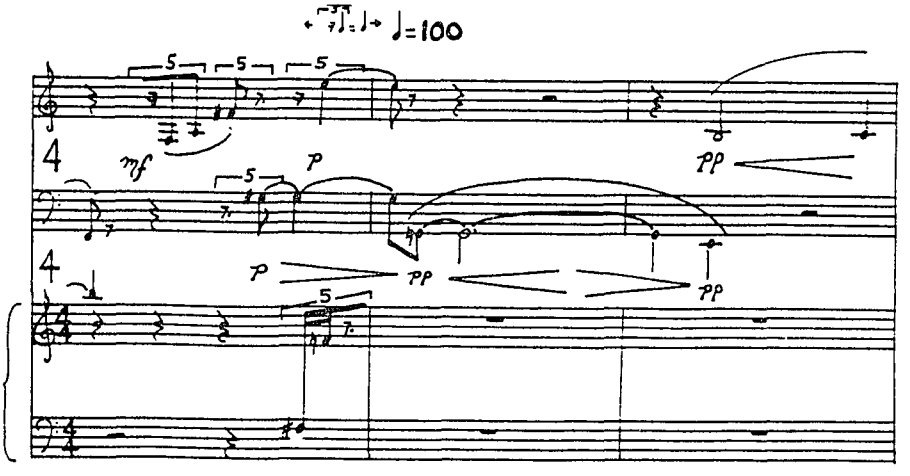
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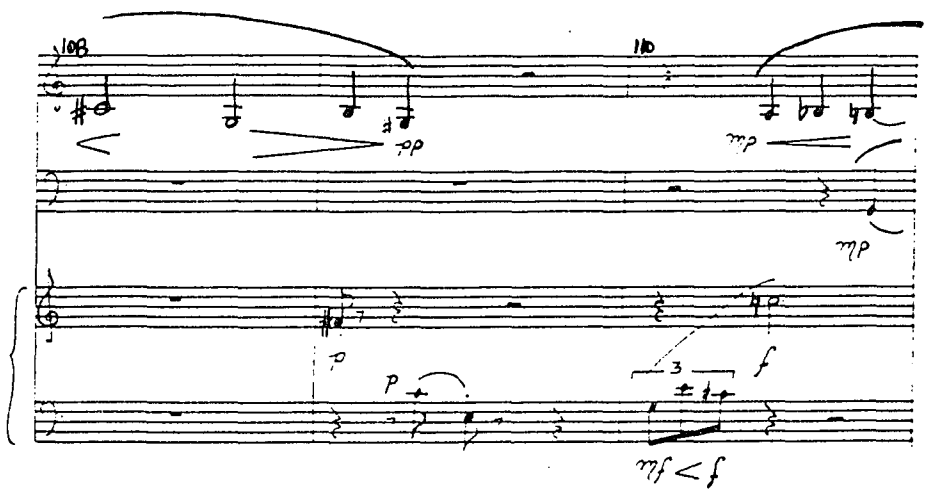
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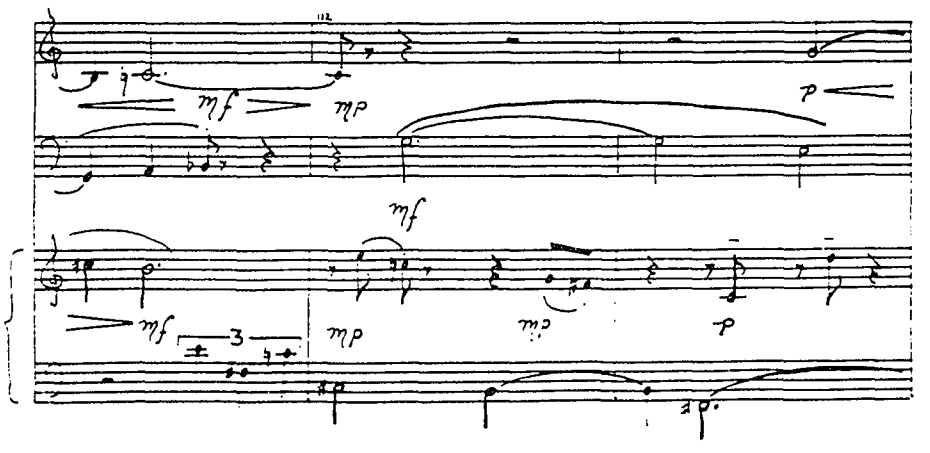
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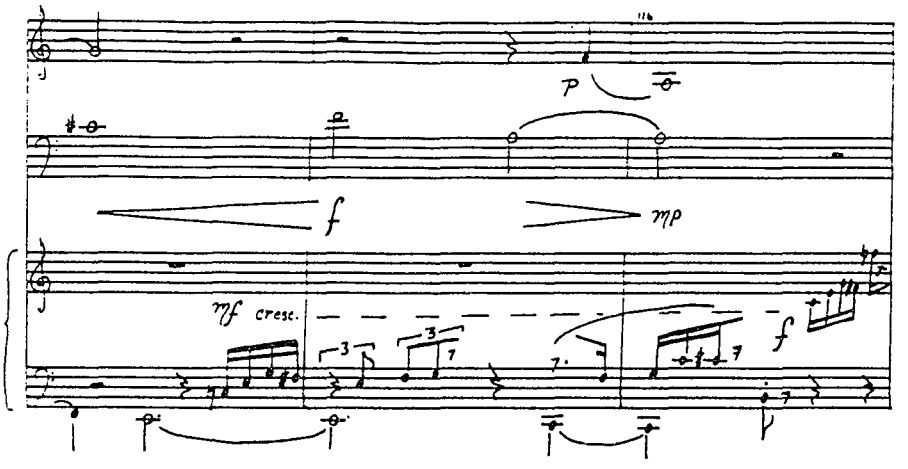
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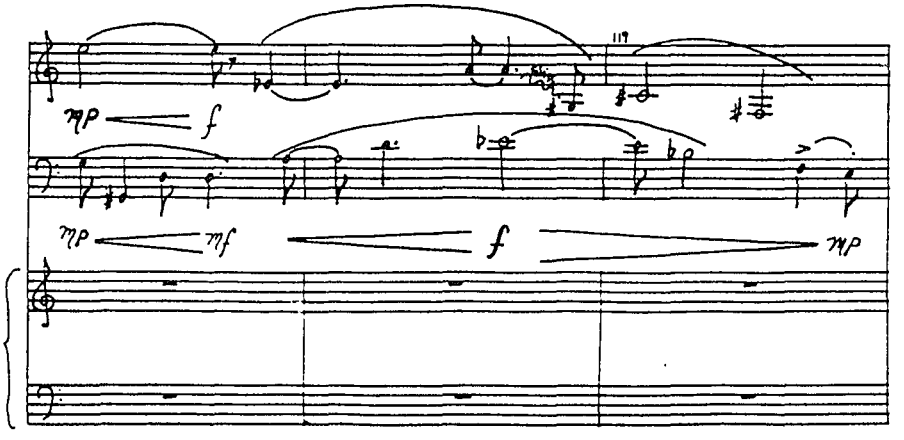
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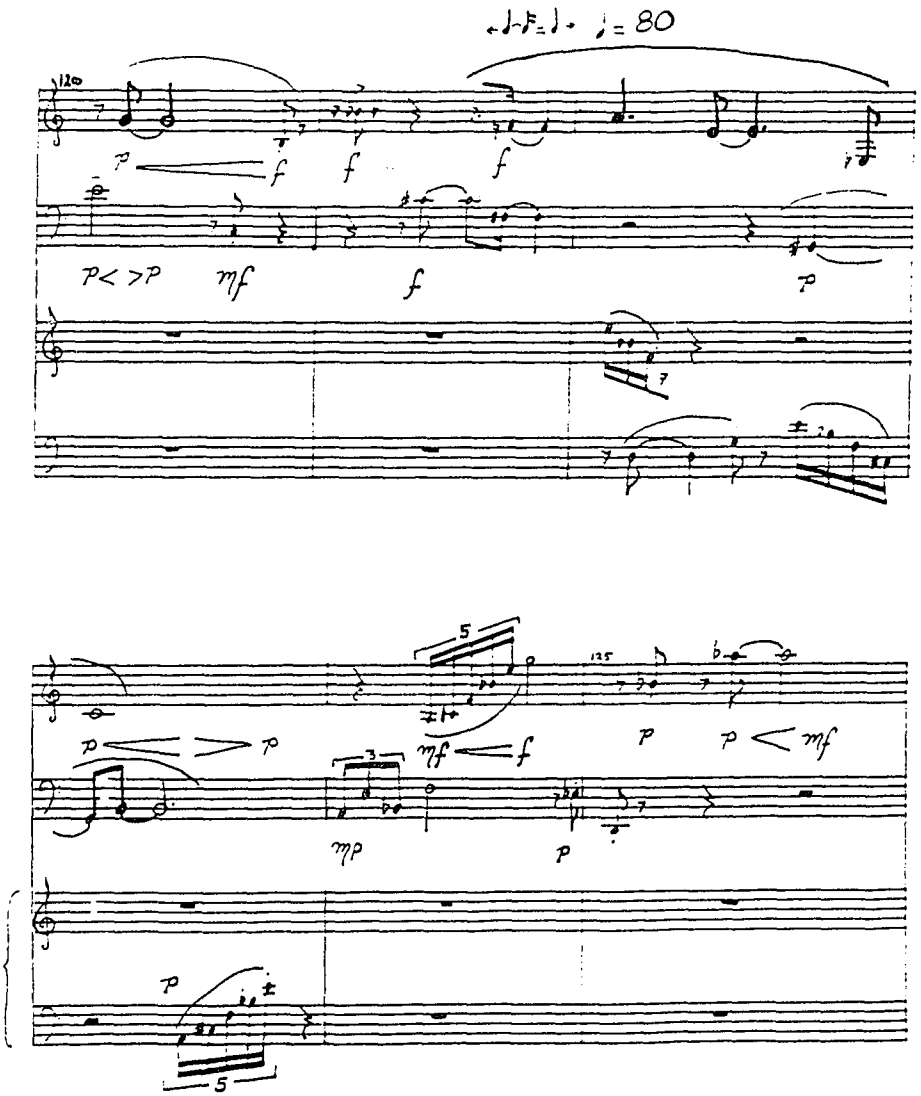
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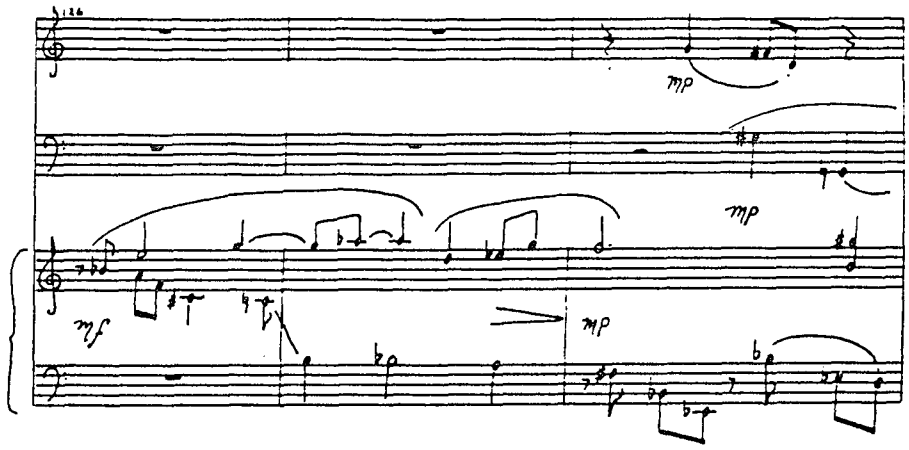
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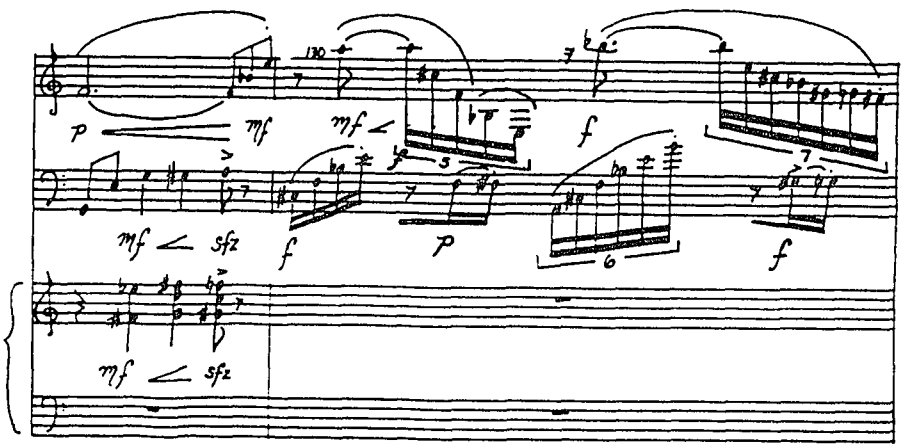
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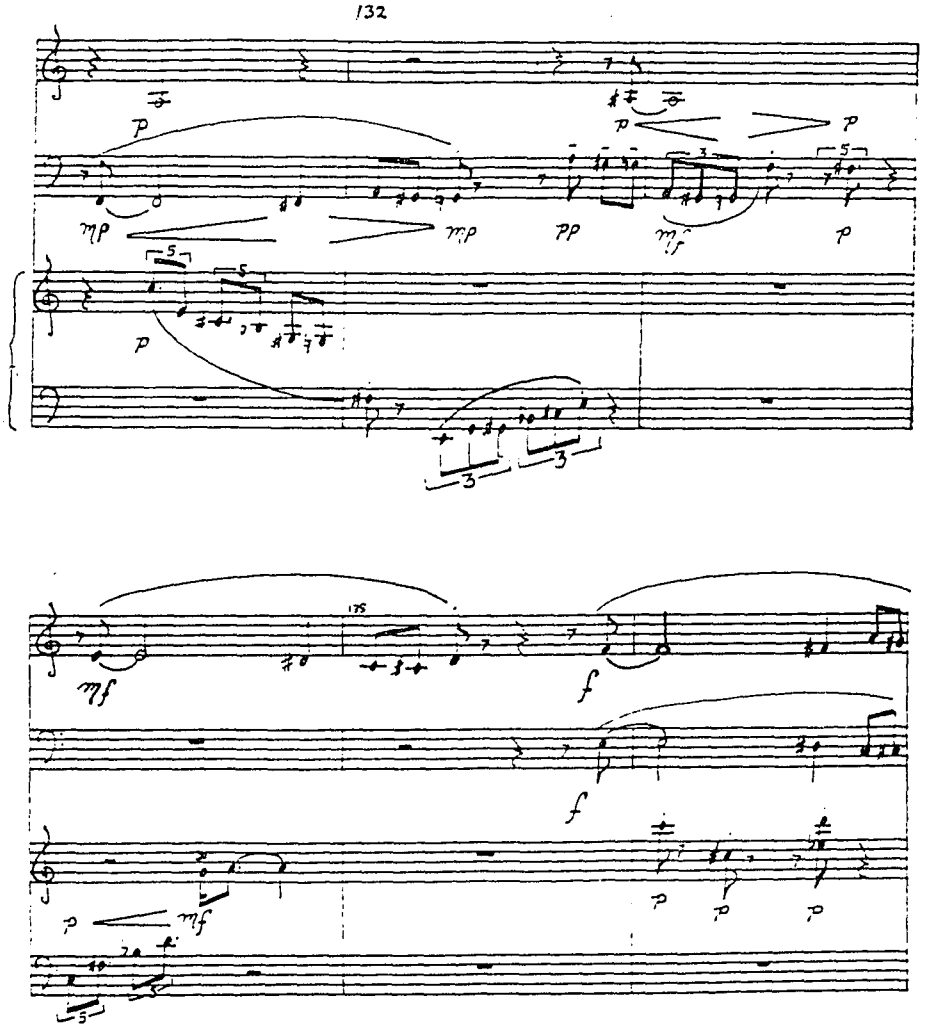
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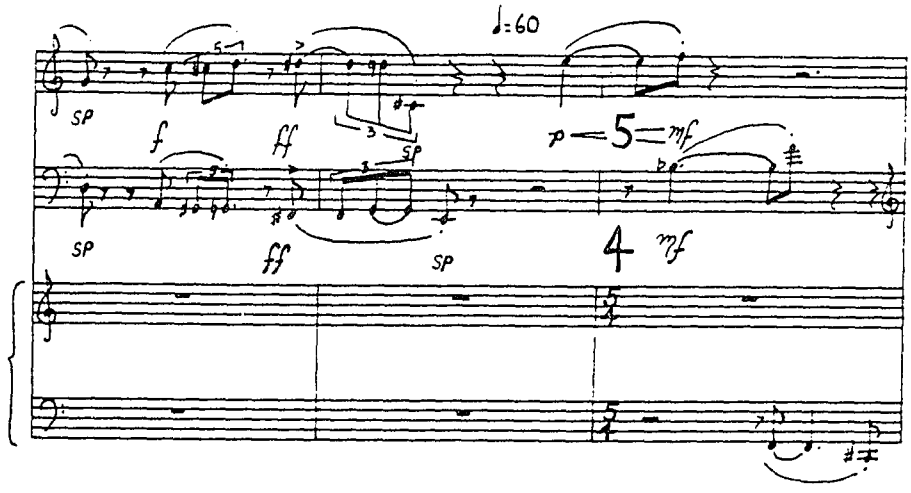
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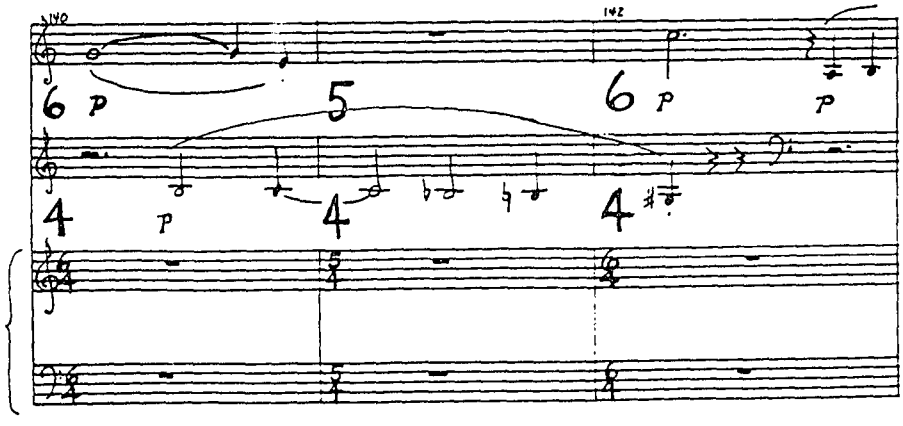
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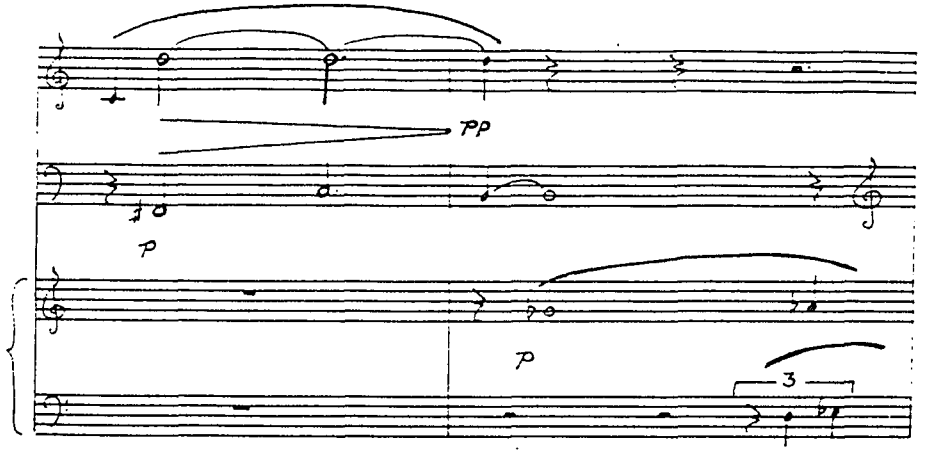
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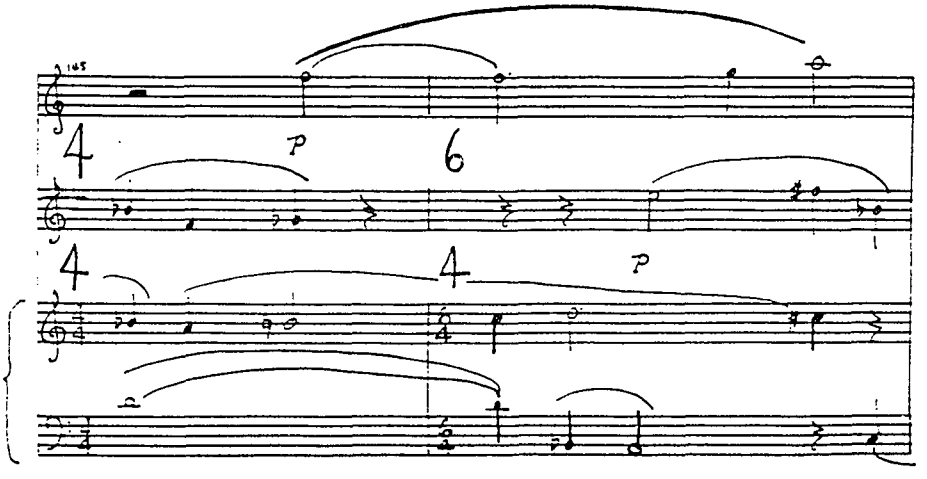
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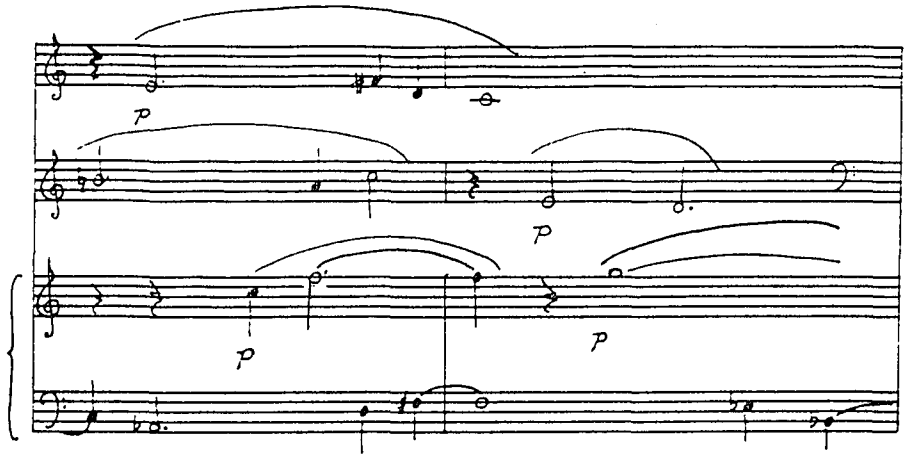
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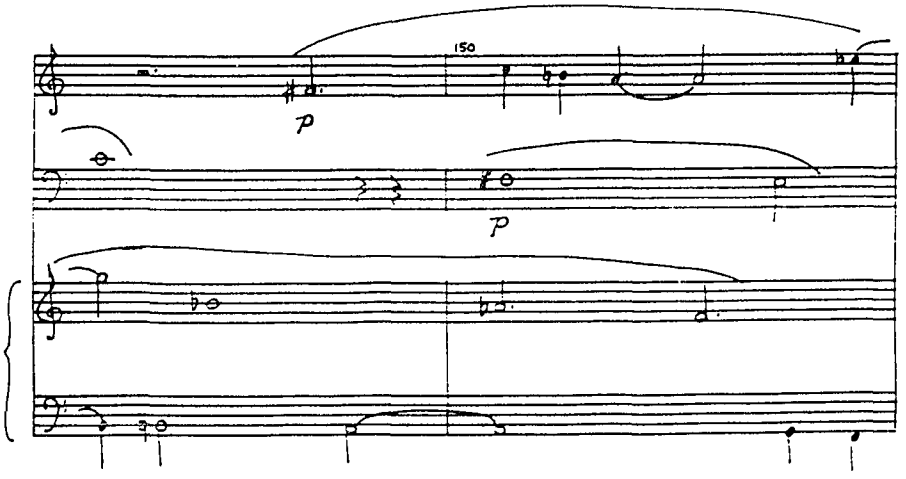
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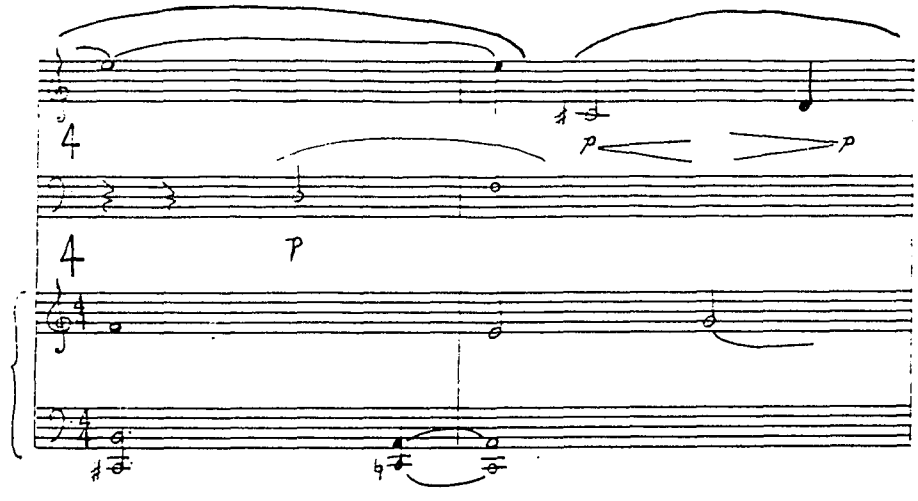
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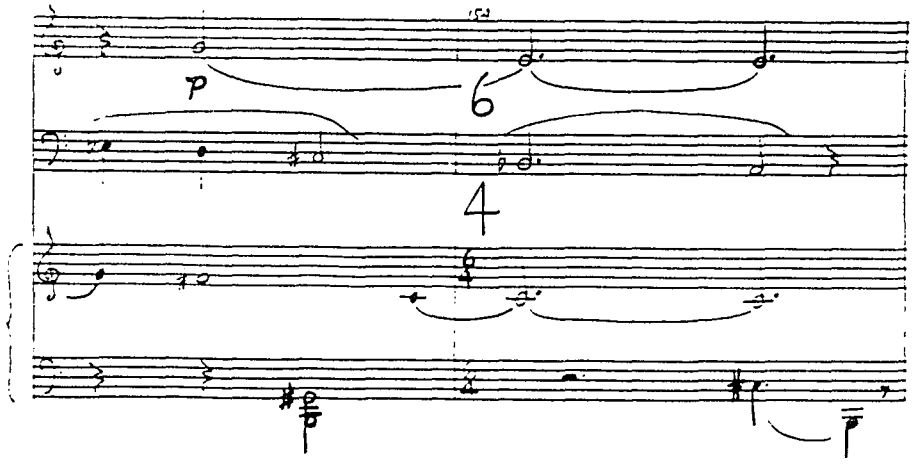
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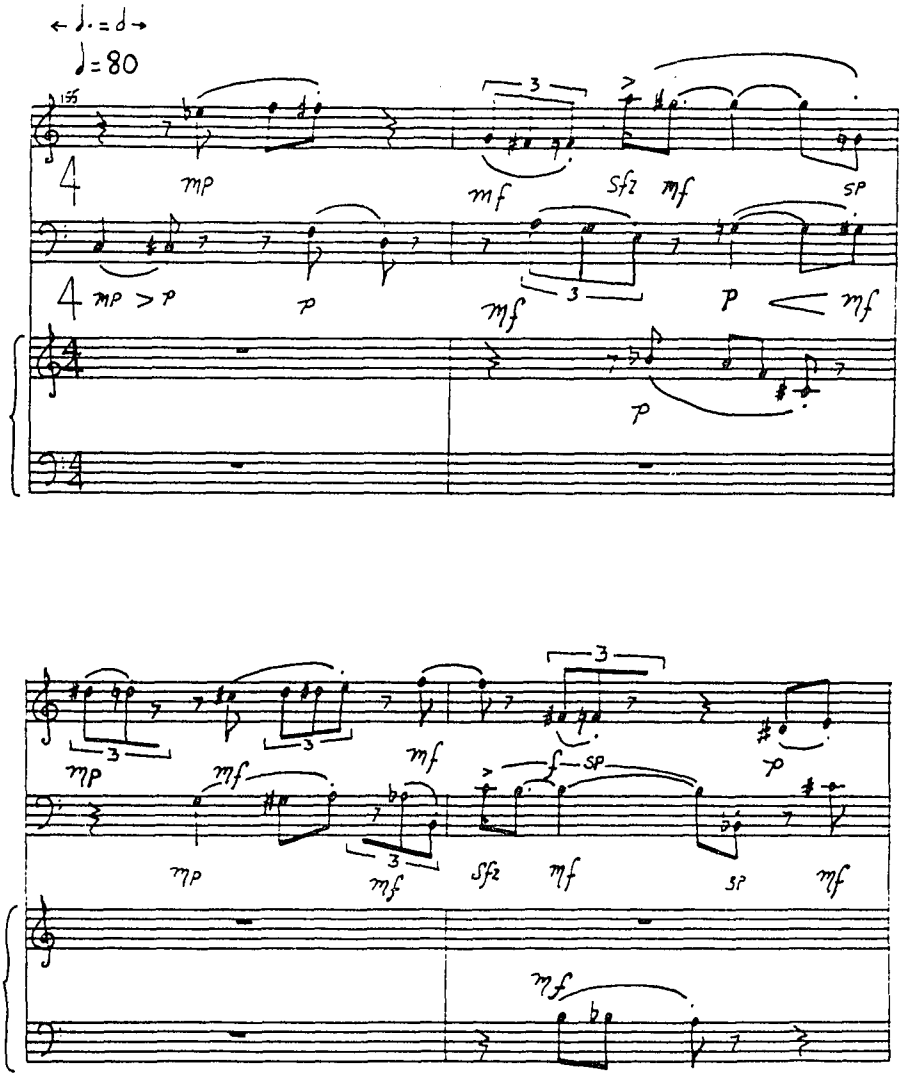
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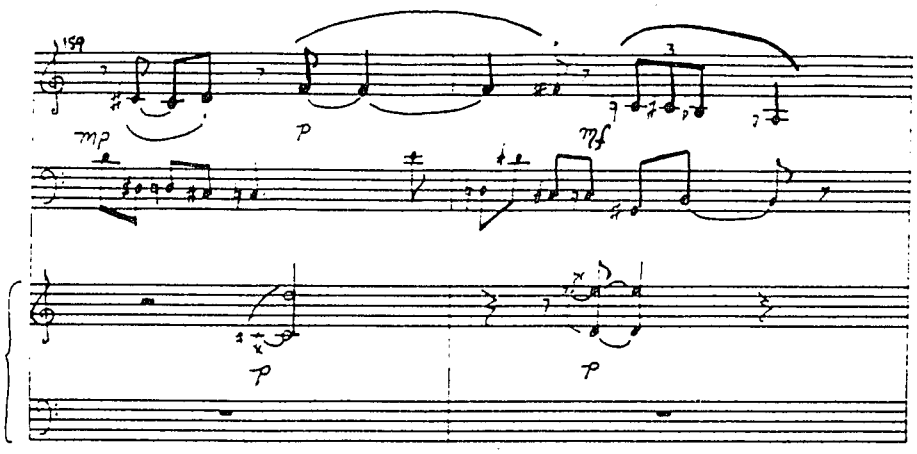
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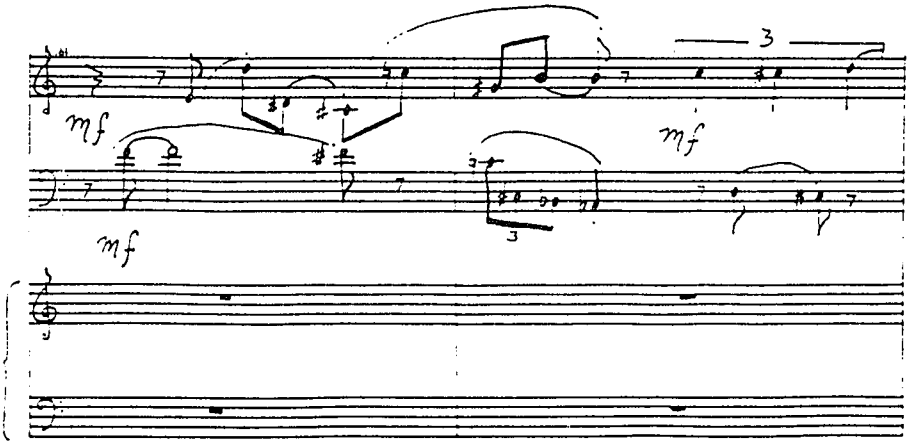
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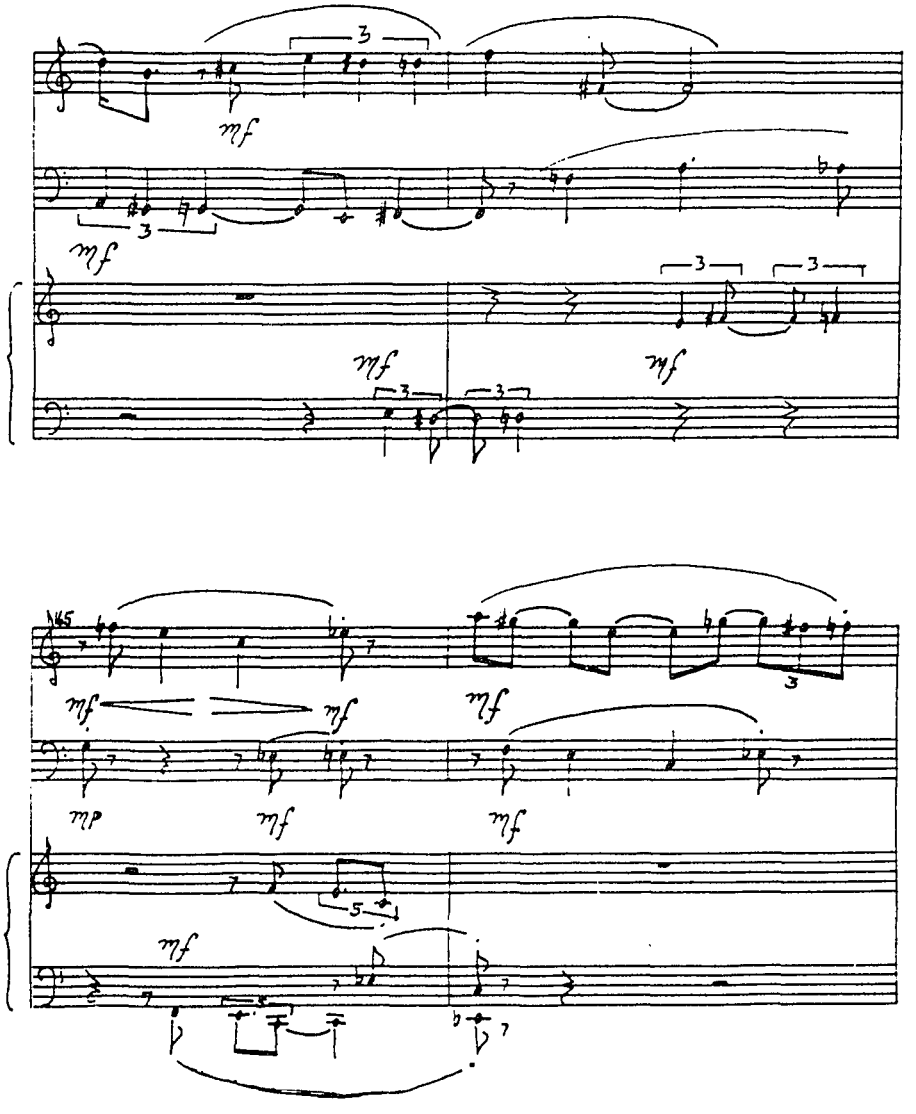
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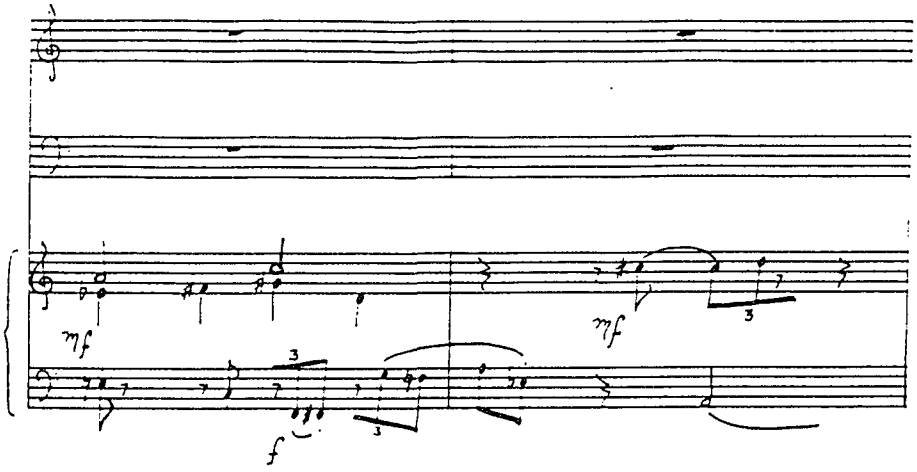
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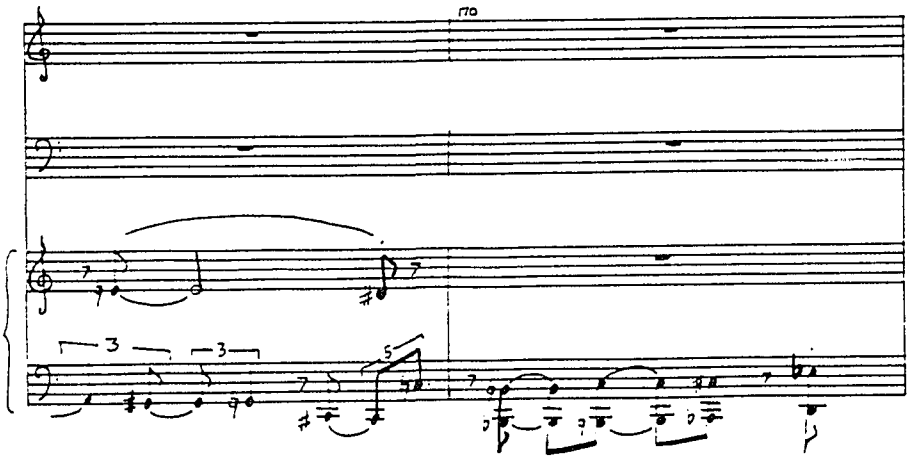
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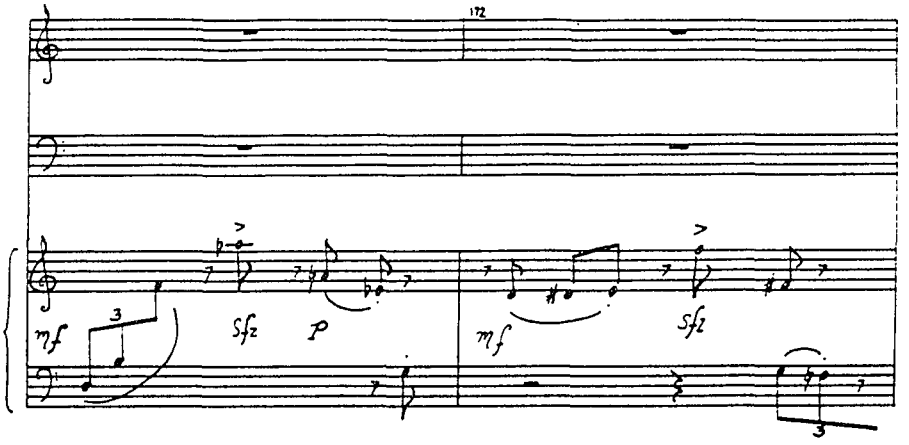
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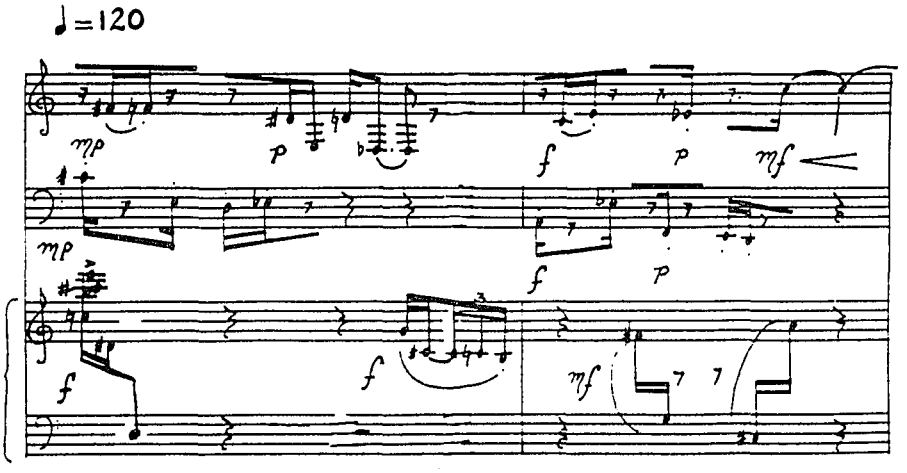
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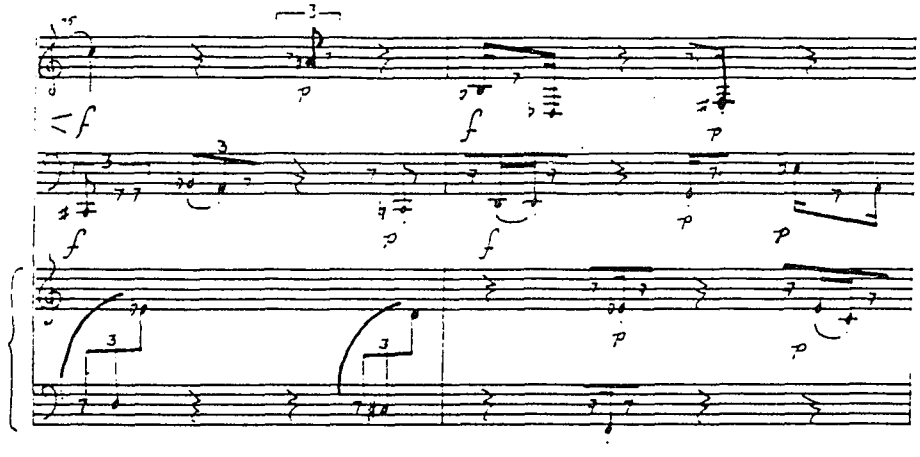

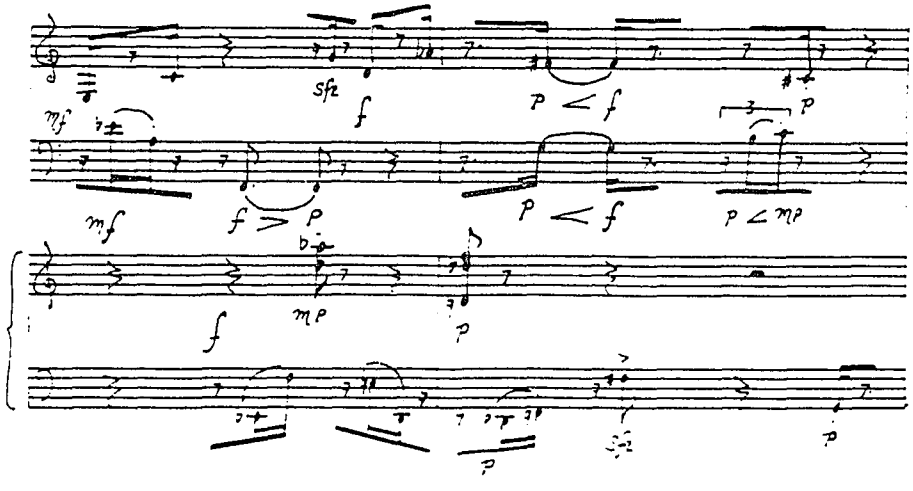

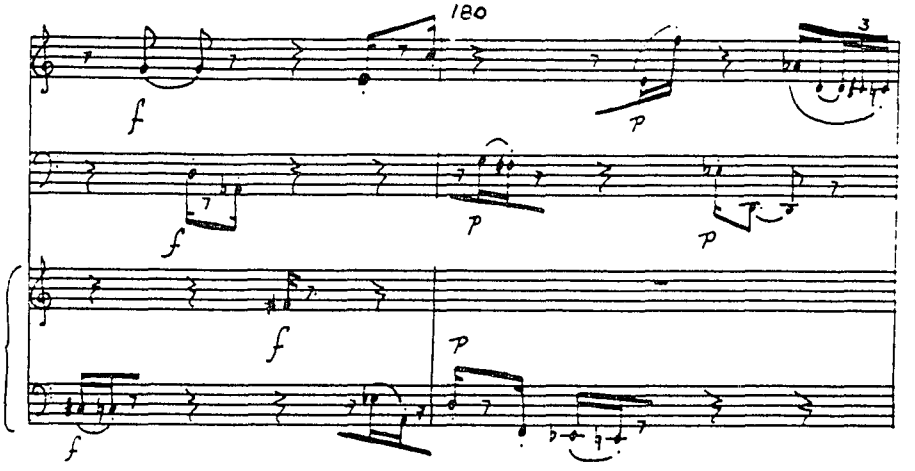
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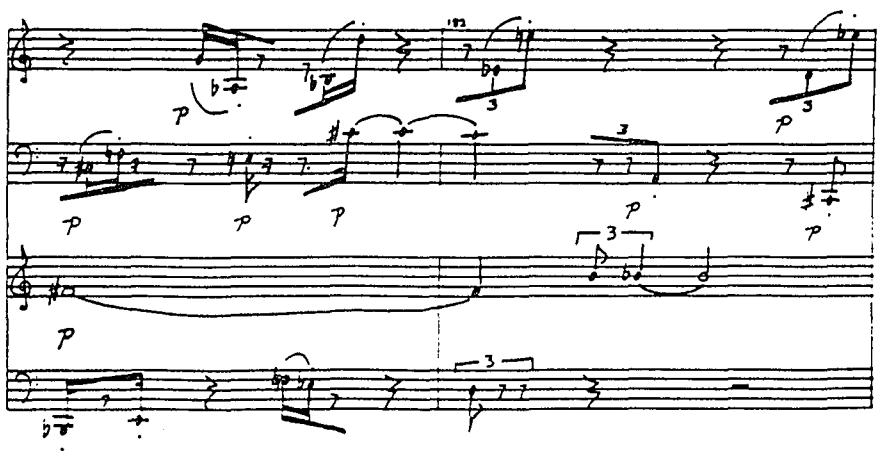

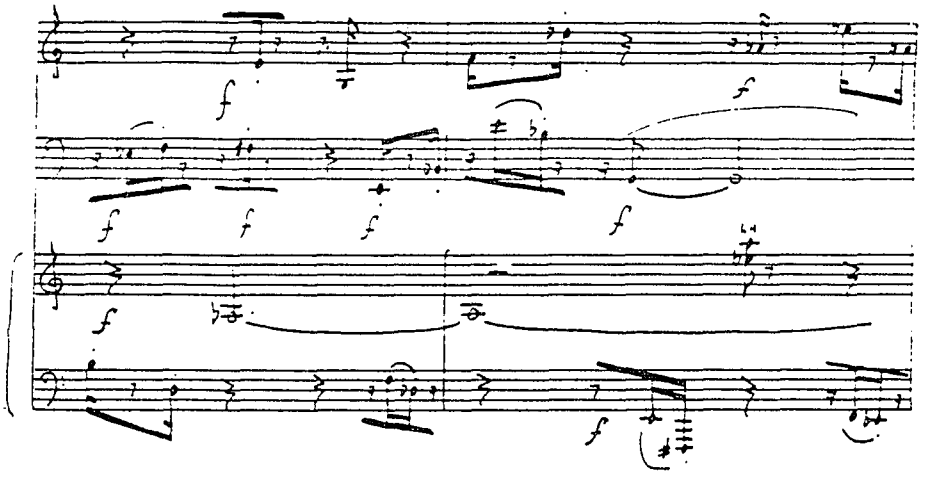

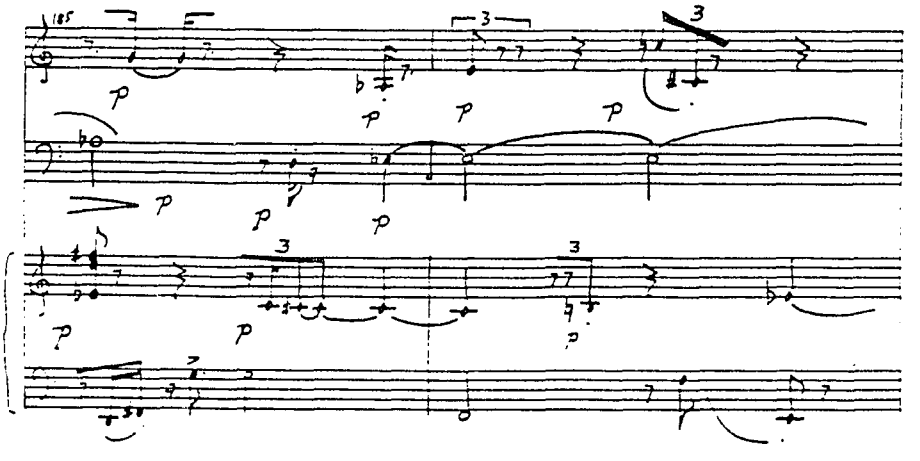
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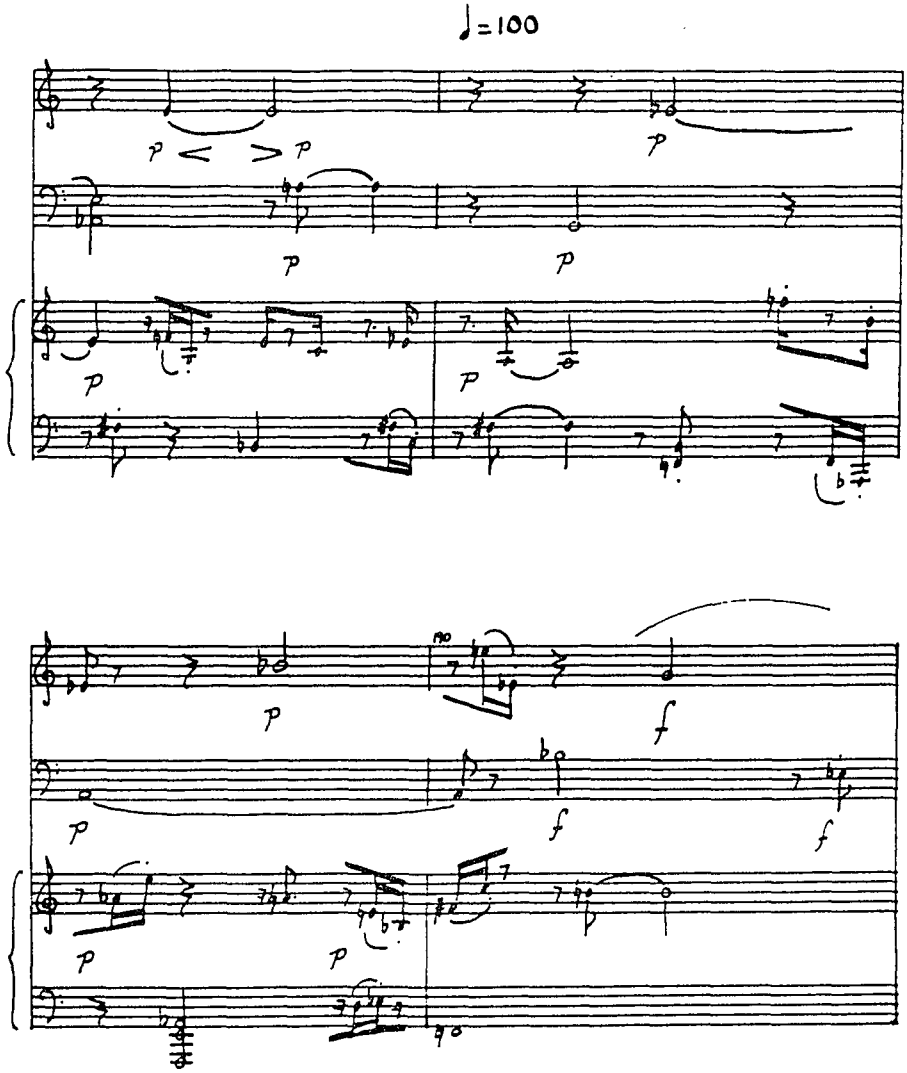
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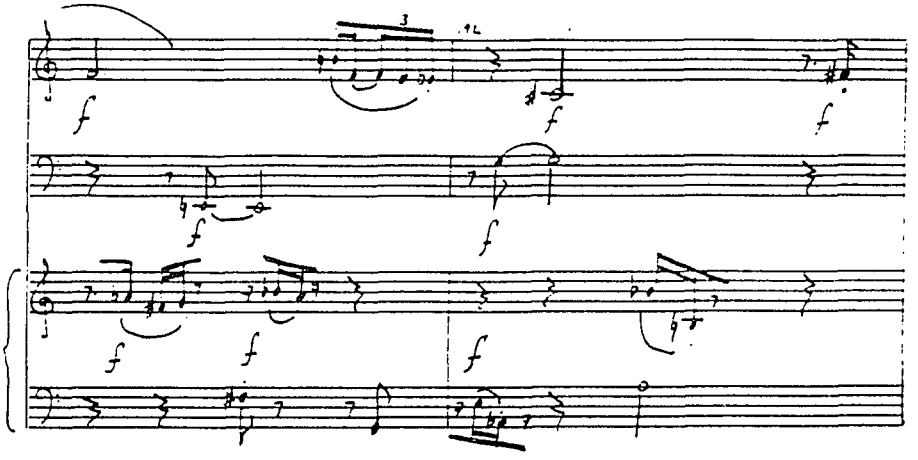

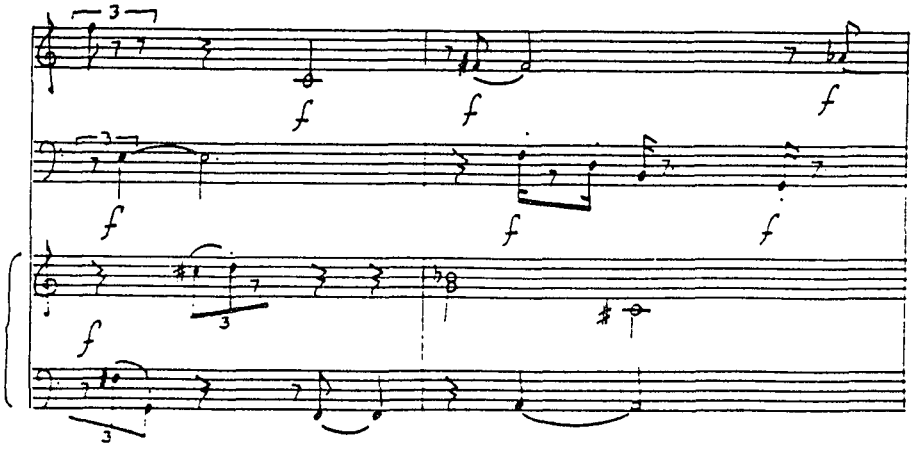

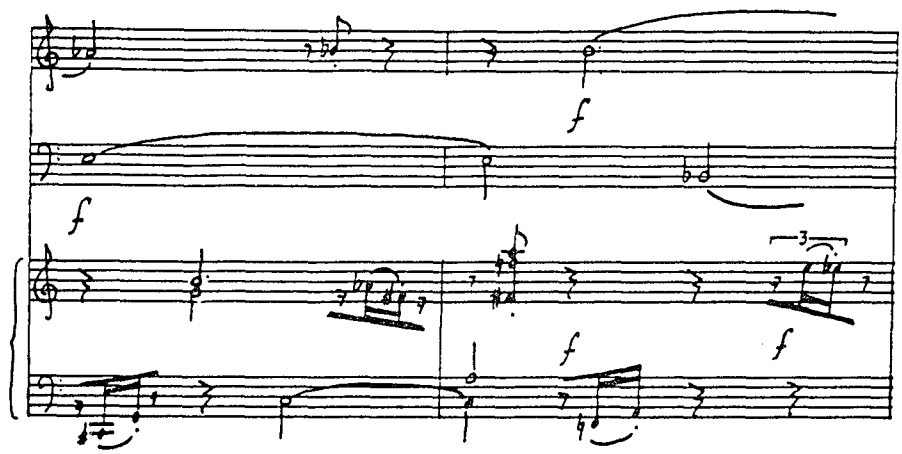
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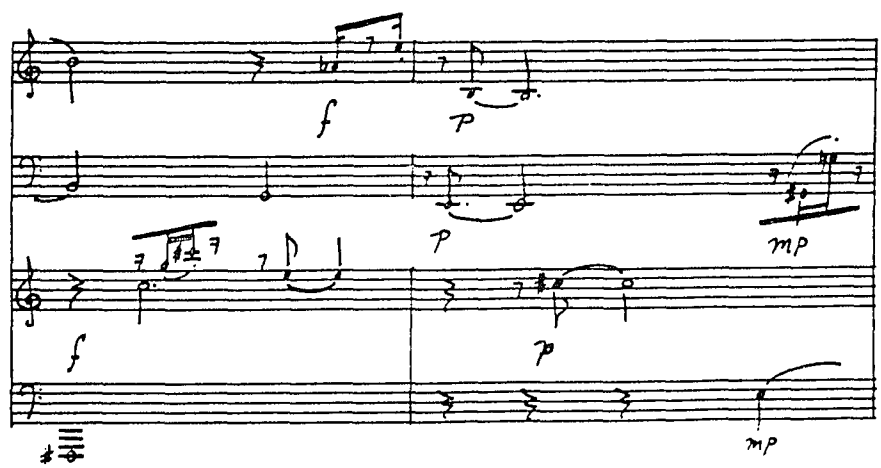
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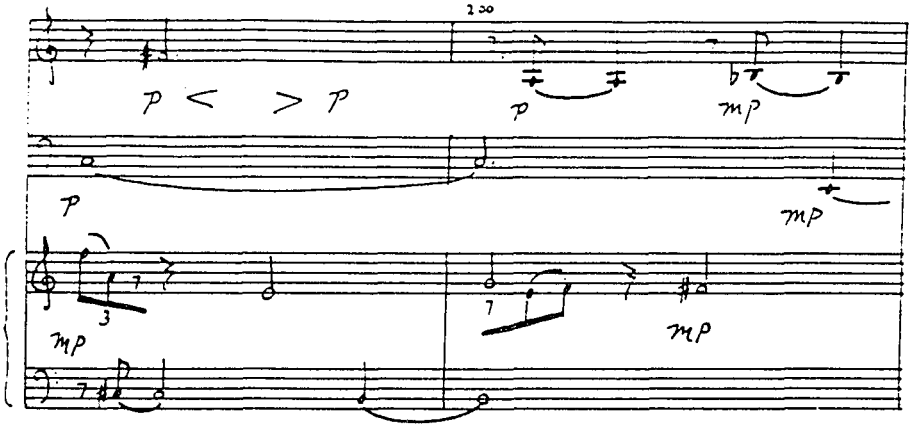
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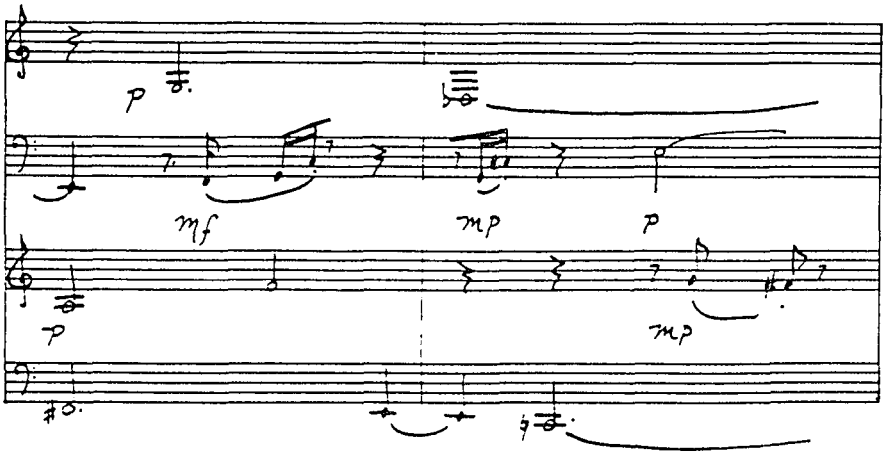
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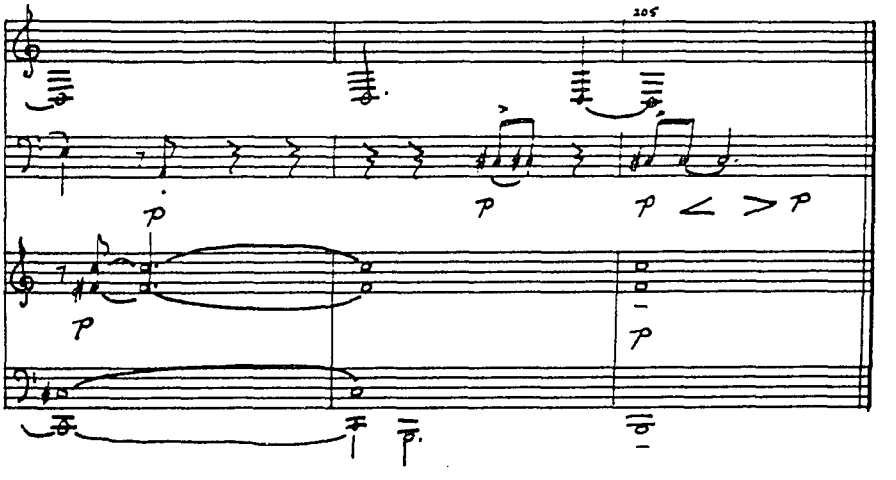
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