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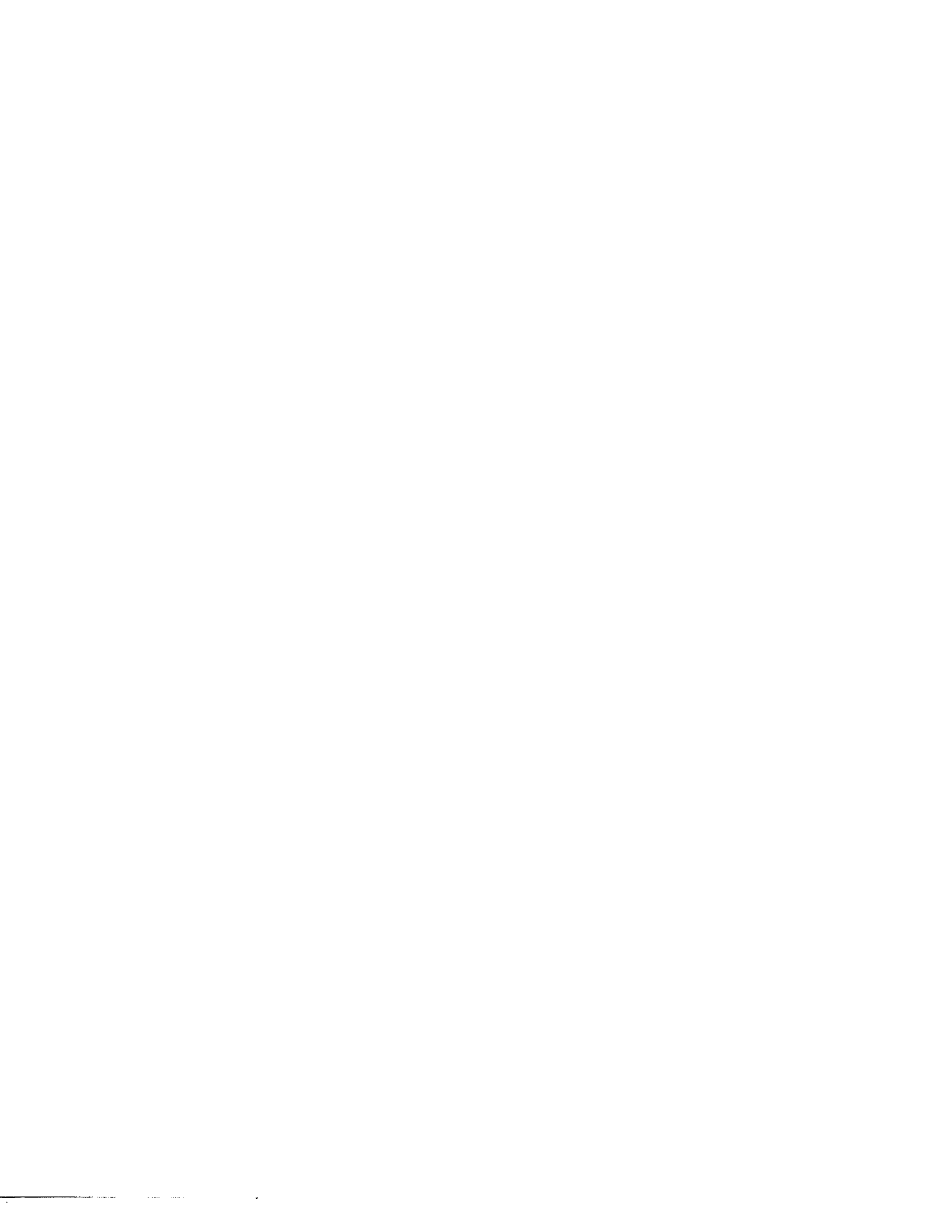
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**“Lyric Essay” for orchestra in three movements. [Original
composition]**

Biondi, Michael Paul, Ph.D.
City University of New York, 1994

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LYRIC ESSAY

for Orchestra

in three movements

by

Michael Biondi

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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ABSTRACT

LYRIC ESSAY

by

Michael Biondi

Adviser: Professor David Olan

The Lyric Essay suggests, by its title and the titles of its movements, a link with the methods of rhetoric and speech-- a link reinforced by the discursive way its themes vanish from and then realign themselves in its textures. It is in three movements: Discourse, lengthy and complex, is framed by two short, quick movements: first, the Tercet, which, as the name implies, follows the three-line rhyming sequence found in verse, a-b-a. Its two outer sections bind a brief contrasting inner section, yielding a type of scherzo in mood and form. Throughout the piece, the horns are treated in a concertante manner, weaving in and out of the motto call--the tones B-A; and the Epigram, terse but light, closes the essay as the horns' final reference to the motto fades away.

ORCHESTRATION

Oboe (doubles on English Horn)
Clarinet in Bb (doubles on Eb Clarinet and Bass Clarinet)
Bassoon

Horn I
Horn II

Violins (12)
Violas (5)
Violoncellos (3)
Double Basses (2)

N.B: All accidentals hold per measure.

This is a transposed score: horns (in both clefs) and English horn written a fifth higher; clarinet and bass clarinet (in bass clef) a major second higher; bass clarinet in treble clef a major ninth higher; Eb clarinet a minor third higher; and double basses an octave higher.

This composition forms Part II of the
dissertation, Compositional Process in Dallapiccola's Ulisse.

Lyric Essay

for Orchestra

in Three Movements
I. Tercet

MICHAEL BIONDI
DECEMBER 1968-MAY 1993

J = 88 Vigoroso

Oboe (English Horn)
Clarinet Bass (Clarinet)
Bassoon
F Horns I, II
Violins (12)
Violas (5)
Cellos (3)
Double Basses (2)

unia
sf
f
acc.
II
q lontano
pizz.
trem.

Lyrical Essay, Tercet

9

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vcl.

Dbl. Bs.

f

mf

pizz.

arco

unis.

non div.

pizz.

(pizz.)

Lyric Essay: Teacat

21

Musical score for measures 21-24. The score includes five staves: Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is written in treble clef with a key signature of one flat. Measure numbers 21, 22, 23, and 24 are indicated above the staves. Dynamics include *sf* and *p*. The piece is titled "Lyric Essay: Teacat".

25

Musical score for measures 25-28. The score includes six staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The music is written in treble clef with a key signature of one flat. Measure numbers 25, 26, 27, and 28 are indicated above the staves. Dynamics include *sf* and *p*. Performance instructions include *aba*, *mettere sordini*, and *con sord.*. The piece is titled "Lyric Essay: Teacat".

Lyric Essay: Terent

40

Cl. *ve. loco*
Hn. *unis. dim.*
Vln. (senza sord.)
Vla. (senza sord.)

Detailed description: This system contains measures 40 through 43. The Clarinet part features a complex melodic line with triplets and slurs, marked *ve. loco*. The Horn part has a sustained note with a *dim.* marking. The Violin and Viola parts play a rhythmic accompaniment with slurs and accents.

44

Ob.
Cl.
Bsn.
Hn.
Vln. *div. pizz. arco*
Vla. *pizz. arco*
Vcl. (senza sord.)
Cb. B.

Detailed description: This system contains measures 44 through 47. The Oboe and Clarinet parts have melodic lines with *dim.* markings. The Bassoon part has a rhythmic accompaniment. The Horn part has a melodic line with slurs. The Violin and Viola parts alternate between *pizz.* and *arco* playing. The Violoncello and Double Bass parts have a rhythmic accompaniment.

Lyric Essay: Tonal

49

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vcl.

Db. B.

musical notation including notes, rests, dynamics (p, f, ff), and articulations (acc, marc)

Lyric Essay: Terzo

53

ob. *Tutti Eng. Horn*

Cl. *7th & Bass Clarinet*

Bsn.

Hr. *nois.* *metere sordini*

Vln. *nois. piaz. mette sord.*

Vla. *piaz. mette sord.*

Vcl. *metere sord.*

Db. Bsn.

Lyric Essay Terrest

70

Eup. Hn.
Bass Cl.
Vla. (con sord.)
Vla. (con sord.)
Vcl. (con sord.)

74

Eup. Hn.
Bass Cl.
Bass.
Hn.
Vla. (con sord.)
Vcl. (con sord.)

rit. --- al. $\text{♩} = 70$ --- (♩ = 88) *Solo Corno*
 f
 p
 f
 rit. --- al. $\text{♩} = 70$ --- (♩ = 88)
 f
 p
 f

38

Lyric Essay: Toccata

Musical score for measures 38-44. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature has one flat (B-flat). The time signature is 4/4. The music begins with a dynamic marking of *p*. The Violin I and II parts include the instruction "mettere sordini" (put on mutes) at the start of the section. The Viola part also includes "mettere sordini". The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large fermata is present over the final measure of this system.

39

Musical score for measures 45-51. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (H.a.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vcl. Db. B.). The key signature has one flat (B-flat). The time signature is 4/4. The music begins with a dynamic marking of *p*. The Violin I and II parts include the instruction "via sord." (remove mutes). The Horn part includes "mais." (more). The Violoncello/Double Bass part includes "Bass". The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large fermata is present over the final measure of this system.

Lyric Essay

II. Discourse

♩ = 56 Semplice

The musical score is arranged in a system with the following parts from top to bottom:

- O b.** (Oboe): Treble clef, starting with a *p* dynamic. Includes fingerings 1, 2, and 2.
- B^b Cl.** (B-flat Clarinet): Treble clef, starting with a *p* dynamic. Includes fingerings 1, 2, and 2.
- Bsn.** (Bassoon): Bass clef, starting with a *p* dynamic. Includes fingerings 1, 2, and 2.
- Hr. I, II** (Horn): Treble clef, starting with a *p* dynamic.
- Vln. I, II** (Violin): Treble clef, starting with a *p* dynamic. Includes fingerings 1 and 2.
- Vla.** (Viola): Treble clef, starting with a *p* dynamic. Includes fingerings 1 and 2.
- Vcl.** (Violoncello): Bass clef, starting with a *p* dynamic. Includes fingerings 1 and 2.
- Dbi. B.** (Double Bass): Bass clef, starting with a *p* dynamic. Includes fingerings 1 and 2.

A **PRINCIPAL VOICE** part is also present, starting with a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

1st Essay, Discourse

6 *a tempo* $\text{♩} = 80$

Ob. *mp* *f*

Cl. *mp* *p*

Bsn. *p*

Hrn. *p* *a tempo*

Vln. I *mp* *pesante* *f* *dim.*

Vln. II *p* *pesante* *f* *dim.*

Vla. *p* *pesante* *f* *dim.*

Vcl. *p* *pesante* *f* *dim.*

Dbt. Bsn. *p*

L. 1745-1749. 2. 1749. 1750

Tempo 1°

ob.

Cl.

Bsn.

Hn. I

Hn. II

Vln.

Vla.

Vcl.

marcato

f

marcato

Tempo 1°

unis.

Sola E♭Cl.

Lyrical Essay: Discourse

18

This musical score is for a section titled "Lyrical Essay: Discourse" on page 17. It begins at measure 18, indicated by a boxed number. The score is written for a large ensemble of instruments. The instruments listed on the left are Oboe (Ob.), E-flat Clarinet (E♭ Cl.), Bassoon (Bsn.), Horns (Hrn.), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Dbl. Bs.). The music is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values, dynamic markings such as *sfz* and *f*, and performance instructions like *rit.* and *rit.*. The score is densely written with notes, rests, and articulation marks across all staves.

And. Esop. Toccata

24

$\text{♩} = 46$ *Tempo giusto*

Ob.

E♭ Cl. *Take B♭ Clarinet*

Bsn.

Hr. I

Hr. II

$\text{♩} = 46$ *Tempo giusto* *fp*

Vla. I *largo*

Vla. II *largo*

Vla. *allegro*

Vcl.

L'incantesimo: Discanto

Ob. *nall.* $\text{♩} = 46$
p *sf* *Tutti E^b clar.* *E^b clar.*

Cl. *p*

Bsn. *p*

Hn. I *mettere sordini* *sf*

Hn. II *mettere sordini* *sf*

Vln. I *nall.* *non div.* *pizz.* *f* *arco* *sf* *arco*

Vln. II *pizz.* *arco* *f* *3* *pizz.* *arco* *sf* *arco*

Vla. *p* *f* *arco* *sf* *mettere sordini* *sf*

Vcl. *p* *f* *esp. piaz.* *p* *f* *arco* *p* *f*

Lyric Essay: Discourse

This system of the musical score includes staves for Oboe (Ob.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), and Violin (Vcl.). The Oboe part is marked with a *Calc. English Horn* and *Eng. Hn.* instruction. The Horns are marked *(concert.)*. The Violin part is marked *molto sordini*. Dynamics include *p* and *f*. A measure rest of 53 is indicated in the Oboe part.

This system of the musical score includes staves for English Horn (Eng. Hn.), E-flat Clarinet (Eb Cl.), Horn I (Hn. I), Violin I (Vln. I), Violin II (Vln. II), and Violin (Vcl.). The Horns are marked *(concert.)*. The Violin I and II parts are marked *(con sord.)*. The Violin part is marked *via sordini*. Dynamics include *p*, *pp*, and *f*. A *unis.* (unison) instruction is present in the Horn I part.

Lynn Esau: Discourse

49

Handwritten musical score for Lynn Esau's 'Discourse', page 49. The score is written on ten staves, including an empty staff at the top. The instruments and parts are:

- Eng. HN. (English Horn)
- E^b Cl. (E-flat Clarinet)
- Bsn. (Bassoon)
- I. Vln. (Violin I)
- II. Vln. (Violin II)
- Vla. (Viola)
- Vcl. (Violoncello)
- Dbl. Bs. (Double Bass)

Key performance instructions and markings include:

- rall.* (ritardando) and *a tempo* markings with tempo changes to $\text{♩} = 48$ and $\text{♩} = 45$.
- via sord.* (via sordina) for the strings.
- non div.* (non diviso) for the strings.
- pizz.* (pizzicato) for the strings.
- arco* (arco) for the double bass.
- 2 out. sfp* (two out of sfp) for the strings.
- sf* (sforzando) for the strings.
- con sord.* (con sordina) for the strings.
- Take B^b Clar.* (Take B-flat Clarinet).
- B^b Cl.* (B-flat Clarinet).
- 2* (second ending) markings.
- 3* (third ending) markings.
- 5:3* (5:3 ratio) markings.
- 5:4* (5:4 ratio) markings.
- 5:2* (5:2 ratio) markings.
- 5:1* (5:1 ratio) markings.
- 5:3* (5:3 ratio) markings.
- 5:4* (5:4 ratio) markings.
- 5:2* (5:2 ratio) markings.
- 5:1* (5:1 ratio) markings.
- 5:3* (5:3 ratio) markings.
- 5:4* (5:4 ratio) markings.
- 5:2* (5:2 ratio) markings.
- 5:1* (5:1 ratio) markings.
- 5:3* (5:3 ratio) markings.
- 5:4* (5:4 ratio) markings.
- 5:2* (5:2 ratio) markings.
- 5:1* (5:1 ratio) markings.
- 5:3* (5:3 ratio) markings.
- 5:4* (5:4 ratio) markings.
- 5:2* (5:2 ratio) markings.
- 5:1* (5:1 ratio) markings.

Lyric Essay: Discourse

56

Celli. Choe

Eng.
Hr.

Ci.
B♭

Bsn.

I
Vla. (senza sard.)

II
Vla. (senza sard.)

Vcl. (senza sard.)

Obi
Bs.

The score is written for a chamber ensemble. The instruments are: English Horn (Eng. Hr.), Clarinet in B-flat (Ci. B♭), Bassoon (Bsn.), Violin I (Vla. I), Violin II (Vla. II), Violin (Vcl.), Oboe (Obi), and Bassoon (Bs.). The music is in 4/4 time. The score includes several dynamic markings such as *p*, *rf*, *f*, *pp*, *ppp*, *mf*, *fz*, *dim.*, and *pp*. Performance instructions include *arco*, *pizz.*, *trém.*, and *sul G*. The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the score.

Lyric Essay: Discourse

63

This musical score page, numbered 63, is for the piece 'Lyric Essay: Discourse'. It features a full orchestral arrangement with the following parts: Oboe (Ob.), Bassoon (Bsn.), Horns (Hn. I and II), Violins (Vln. I and II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Dbl. B.). The score is written in a common time signature (C) with a tempo marking of quarter note = 66. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (ff), with frequent use of crescendos and decrescendos. Performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), and 'dim.' (diminuendo) are present. The woodwinds and strings play intricate melodic and rhythmic lines, while the percussion provides a steady accompaniment.

Lyme Essay: Discourse

67

Ob. *Safe Exp. Hn.*

Cl. *Safe Bass Clar.*

Hn. I *f dim 6*

Hn. II *f*

Vln. I *arco f* *dim* *pizz.*

Vln. II *f* *dim.* *p*

Vcl. *f* *dim.* *pizz.* *arco*

sym. Essay: discourse

80

♩ = 66 Nervoso

Ob.

Cl. B^b

Bsn.

Hr. I

Hr. II

Vln. I

Vln. II

Vla.

Vcl.

Dbi.

Bs.

sf

f

meno f

dim.

pizz.

p

sf

pizz.

sf

Lyric Essay: Discourse

83

ob. *f* *f sempre* *dim.*

Cl. *p* *f* *dim.*

Bsn. *p* *f* *dim.*

Hn. I *f sempre*

Hn. II *f sempre* *sfz* *pp sub*

Vln. I *f* *f sempre* *sfz* *dim.*

Vln. II *p* *f* *f sempre* *sfz* *dim.*

Vla. *f* *f sempre* *dim.*

Vcl. *p* *f* *dim.*

$\text{♩} = 40$

86

The musical score for measures 86 and 87 includes the following parts and markings:

- Ob.:** Measures 86 and 87. Dynamics include *sf* and *ff*. Includes a *tr* (trill) marking.
- Cl.:** Measures 86 and 87. Dynamics include *ff* and *sf*.
- Bsn.:** Measures 86 and 87. Dynamics include *ff* and *sf*.
- Hr. (I & II):** Measures 86 and 87. Dynamics include *ff* and *sf*. Includes *tr* markings.
- Vln. (I & II):** Measures 86 and 87. Dynamics include *pizz.*, *sf*, and *ff*. Includes *tr* markings.
- Vla.:** Measures 86 and 87. Dynamics include *pizz.*, *sf*, and *ff*. Includes *tr* markings.
- Db.:** Measures 86 and 87. Dynamics include *p* and *sf*. Includes *pizz.* markings.

Additional markings include *tr* (trill), *sf* (sforzando), *ff* (fortissimo), *pizz.* (pizzicato), and *Solo voice* with a tempo marking of $\text{♩} = 54$ (Adagio).

Lyric Essay: Discourse

91 $J=50$

Ob.
Cl.
Hn.
Vla.
Vcl.
Dbi.
Bs.

Two Solo violas:
pizz
arco

Detailed description: This system of musical notation covers measures 91 through 94. It features seven staves: Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vcl.), Double Bass (Dbi.), Bassoon (Bs.), and Viola (Vla.). The tempo is marked as $J=50$. The Oboe part has a dynamic marking of f . The Clarinet part has a dynamic marking of f . The Horn part has a dynamic marking of f . The Violin part has a dynamic marking of f . The Double Bass part has a dynamic marking of f . The Bassoon part has a dynamic marking of f . The Viola part has a dynamic marking of f . The Viola part includes the instruction "Two Solo violas:" and has markings for "pizz" (pizzicato) and "arco" (arco). There are also markings for "I:" and "II:" in the Horn part.

95

Ob.
Cl.
Hn.
Two solo Vln.
Vcl.

Two solo Vln.
Tutti:
die

Detailed description: This system of musical notation covers measures 95 through 98. It features five staves: Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Two solo Violins (Two solo Vln.), and Violin (Vcl.). The Oboe part has a dynamic marking of f . The Clarinet part has a dynamic marking of f . The Horn part has a dynamic marking of f . The Two solo Violins part has a dynamic marking of f . The Violin part has a dynamic marking of f . The Two solo Violins part includes the instruction "Tutti:" and has a marking for "die". There are also markings for "I:" and "II:" in the Horn part.

98 $\text{♩} = 66$ $\text{♩} = 168 (\text{♩} = 84)$

Ob. ff *cresc.* *dim.*

Bsn. ff *cresc.* *dim.*

I. Ha. ff ff ff p *lontano*

II. Ha. ff ff ff p *lontano*

Vla. p *pizz.* *arco* *dim.* $\text{♩} = 168 (\text{♩} = 84)$ *pizz. (m)* *arco sul pont.*

Dbl. Bs. f f f *dim.* $\text{♩} = 168 (\text{♩} = 84)$ *pizz. (m)* *arco sul pont.* *p. soff. voce*

102 $\text{♩} = 74$ $\text{♩} = 104$ $\text{♩} = 76 (\text{♩} = 38)$ *rit.* $\text{♩} = 60$

Ob. f f f f

Cl. f f f f

Bsn. ff f f f

Hn. $\text{♩} = 74$ $\text{♩} = 104$ $\text{♩} = 76 (\text{♩} = 38)$ $\text{♩} = 60$ *unis.* *dim.* *cresc.* p ff

Vln. $\text{♩} = 74$ $\text{♩} = 104$ $\text{♩} = 76 (\text{♩} = 38)$ $\text{♩} = 60$ p ff

Vla. p f f f *pizz.* f f

Dbl. Bs. f $dim.$ p f f

Lyric Essay: Dissonance

106

This musical score page contains measures 106, 107, and 108. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 106-107 feature a melodic line with a forte (*f*) dynamic. In measure 108, it plays a triplet of eighth notes with a *f* dynamic.
- Cl. (Clarinet):** Measures 106-107 feature a melodic line with a forte (*f*) dynamic. In measure 108, it plays a triplet of eighth notes with a *f* dynamic.
- Bsn. (Bassoon):** Measures 106-107 feature a melodic line with a piano (*p*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic.
- Hrn. (Horn):** Measures 106-107 feature a melodic line with a piano (*p*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic, marked *unis. 3*.
- Vln. (Violin):** Measures 106-107 feature a melodic line with a forte (*f*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic, marked *(unis)*.
- Vla. (Viola):** Measures 106-107 feature a melodic line with a forte (*f*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic, marked *pizz.* and *arco*.
- Vcl. (Violoncello):** Measures 106-107 feature a melodic line with a forte (*f*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic, marked *arco*.
- Db. (Double Bass):** Measures 106-107 feature a melodic line with a piano (*pizz.*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic, marked *arco* and *pizz. 3*.
- Bs. (Bass):** Measures 106-107 feature a melodic line with a piano (*p*) dynamic. In measure 108, it plays a triplet of eighth notes with a forte (*f*) dynamic.

Lynx Essay: Dissonance

The musical score is written for a chamber ensemble. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Violins (Vln. I and II), Viola (Via.), and Double Bass (Dbl. B.). The score is divided into two systems. The first system includes a rehearsal mark (III) and features complex rhythmic patterns with many beamed notes and rests. Dynamics include *p*, *f*, and *rit.*. The second system continues the piece with similar complexity, including *rit.* markings and a final *pass.* (passage) marking. The notation is dense, with frequent use of slurs and accents.

Loni Day: Discourse

120

Ob. *Sake Eng. Horn* *rall.*

Cl.

Bsn.

Hr. *(unis)* *stz*

Vln. *(unis)* *rall.*

Vla.

Vcl.

Dbl. B.S.

135

Lyric Essay: Discourse

English Horn (Eng. Hr.)
Clarinet (Cl.)
Violin I (Vln. I) (Prima Sord.)
Violin II (Vln. II)
Viola (Vla. (Senza Sord.))

Tempo: $\text{♩} = 48$
Time Signature: 3/4
Dynamics: *p*, *ppn*, *pp*, *ppn*
Performance Markings: *vln*, *3*, *rall.*, *via sord.*, *pp*, *ppn*, *pizz.*

The score for measures 135-137 shows the English Horn playing a melodic line with a triplet of eighth notes in measure 135. The Clarinet and Violin I parts play sustained notes, while the Violin II and Viola parts play rhythmic patterns. The Viola part includes a *pizz.* marking in measure 137. The section concludes with a *rall.* marking and a dashed line.

Five sets of empty musical staves, each consisting of five lines, arranged vertically.

Handwritten musical score for "Lyric Essay III: Epigram". The score is arranged in systems for various instruments:

- Violins (Vl. I & II):** The top two staves. The first violin part includes dynamic markings *p*, *f*, and *ppp*. The second violin part includes *f* and *ppp*.
- Viola (Via.):** The third staff, featuring dynamic markings *f* and *ppp*.
- Horns (Hn. I & II):** The fourth and fifth staves. The first horn part includes *f* and *pp sub.*. The second horn part includes *f*.
- Clarinet (Cl.):** The sixth staff, featuring dynamic markings *f* and *ppp*.
- Oboe (Ob.):** The seventh staff, featuring dynamic markings *f* and *ppp*.

Rehearsal marks are present at the bottom of the first and third systems, both labeled "108 Lacorico".

Lyric Essay
III: Epigram

Lyric Essay: Epigram

5

The musical score for "Lyric Essay: Epigram" on page 39 features the following instruments and parts:

- Ob.** (Oboe): Melodic line with dynamics *f* and *p*.
- Cl.** (Clarinet): Melodic line with dynamics *f* and *p*.
- Bsn.** (Bassoon): Melodic line with dynamic *f*.
- Hr. I, II** (Horns): Horn I has dynamics *pp*, *f*, *p*, and *ff*. Horn II has dynamics *f* and *ff*. Includes a *5:2* marking.
- Vln.** (Violin): Melodic line with dynamics *f* and *mf*. Includes a *loco* instruction and a *5:2* marking.
- Vla.** (Viola): Melodic line with dynamics *f* and *mf*. Includes a *5:2* marking.
- Vcl.** (Violoncello): Bass line.

The score is written in a single system with multiple staves. The music includes various dynamics such as *f*, *ff*, *p*, and *mf*, and includes performance instructions like *loco* and *unis.*. The score is written in a single system with multiple staves.

Lyric Essay: Epigram

10

Ob. *mf* *sfp* *sf* *dim.*

Cl. *p* *p* *sf* *dim.* *p*

Bsn. *sf* *sf* *dim.*

Hn. *sf* *sf* *dim.*

Vln. *pizz.* *non dir.* *sf* *sf* *dim.* *pizz.*

Vla. *p* *f* *f* *p*

Vcl. *pizz.* *sf* *sf* *dim.*

Dbl. Bsn. *pizz.* *sf* *sf* *dim.*

