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The purpose of this work is to explore the possibilities of unconventional contrapuntal techniques in music. *Bipolarity* is a composition consisting of two complete, self-contained works that were also designed to be performed simultaneously. The fact that these individual pieces are performed at the same time does not necessarily indicate that they will function in dissonance. There are many moments of both consonance and dissonance with respect to harmony, rhythm, and motive within this work. The purpose of *Bipolarity* is to demonstrate that the two pieces can function conjointly while retaining their own identity.

BIPOLARITY

by

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APPROVAL PAGE

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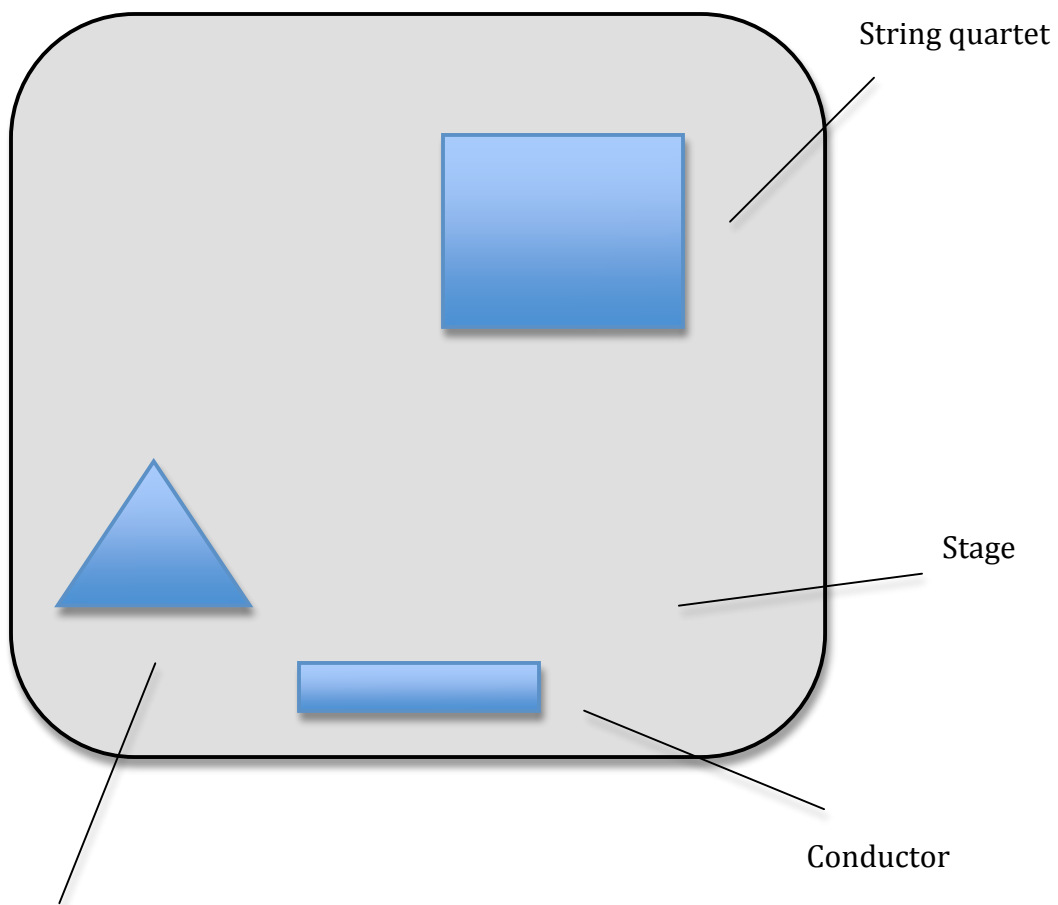
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CHAPTER I

INTRODUCTION

Bipolarity is a work composed for two ensembles. Each ensemble is given a complete piece of music that can be performed independently of the other ensemble. These pieces, however, are also designed to be performed simultaneously. The first ensemble consists of four string players, and the second ensemble consists of three flutists. I chose these ensembles for their ability to blend within their individual group as well as their easily identifiable timbral characteristics. I also gave consideration to dynamic blending and making sure that one ensemble would not overpower the other ensemble.

In terms of live performance, the stage should be set up so that the listener is able to have a visual representation of what is intended to be heard musically. There should always be a self-contained and complete musical idea within each ensemble as well as occasional moments of separation of musical ideas between ensembles. As a result, *Bipolarity* has a specific stage design. Figure 1 shows the performance stage should have the flute trio set up in front of the string quartet and slightly on the right side from the performer's perspective.



Flute trio

Figure 1. Stage arrangement for live performance.

CHAPTER II

PRECEDING WORKS

In 1971 Elliott Carter tested the limits of human perception in music with his *String Quartet No. 3*. In his quartet, he proposed to divide the ensemble into two Duos. Duo I consisted of Violin I and Violoncello, while Duo II consisted of Violin II and Viola. The two duos essentially perform separate pieces of music, each with their own tempo, rhythms, and thematic material. The object of the piece was to establish two distinct groups playing different pieces at the same time with varying degrees of dissonance throughout.

John Cage also experimented with combining two or more of his pieces to produce rather unique sonorities and timbres. In 1958, he created and designed his *Aria* to be performed either as a solo piece or in conjunction with *Fontana Mix*.¹ In January 1962, Cage composed *Atlas Eclipticalis* for the Montreal Festival Society. He designed this piece to be performed as a stand-alone piece as well as simultaneously with *Winter Mix* or *Song Books*.² As recently as 1991, Cage composed *One*⁸

¹ Andre Chaudron "John Cage Database."
<http://www.johncage.info/workscage/aria.html> (accessed March 24, 2012).

² Andre Chaudron "John Cage Database."
<http://www.johncage.info/workscage/atlaseclipticalis.html> (accessed March 24, 2012).

specifically for Michael Bach. On the title page, John Cage left these instructions:

“...violoncello solo to be played with or without *108* (for orchestra)”.³

Finally, Charles Ives composed several works between 1904 -1920 in which he combined a plurality of independent melodic ideas. During this period, Ives composed *William Booth Enters Into Heaven*, *Three Places in New England*, *Holiday Symphony*, and *Symphony No. 4* about which he stated,

As the eye, in looking at the a view, may focus on the sky, clouds or distant outlines, yet sense the color and form of the foreground, and then by bringing the eye to the foreground, sense the distant outline and color, so in some similar way can the listener choose to arrange in his mind the relation of the rhythmic and harmonic and other material. In other words, in music the ear may play a role similar to the eye in the above instance.⁴

In Ives’s Fourth Symphony, he combines several melodies in a polyphonic texture during his second movement. He creates a rich polyphonic and polyrhythmic texture within a hierarchical framework. In his established hierarchy, his intention is for the listener to become active in his own enjoyment of the performance. Not all of his parallel “planes” of melody are of equal importance.⁵

³ James Pritchett “John Cage One⁸.” (2004)
<http://www.rosewhitemusic.com/cage/texts/one8.html> (accessed March 29, 2012).

⁴ Robert P. Morgan, *Twentieth-Century Music* (W.W. Norton and Company, NY, 1991), 148.

⁵ Gordon Cyr, “Intervallic Structural Elements of Ives’s Fourth Symphony,” *Perspectives of New Music* 9/10, no. 2/1 (200): 8, 9.

In my piece, which I have entitled *Bipolarity*, I have taken the ideas and procedures of Carter, Cage, and Ives in a different direction. While it is only a possibility that Ives was influenced by listening to several pieces of music being performed simultaneously as a child, the idea of Bipolarity occurred to me in that very fashion. With *Bipolarity*, I have composed two distinct pieces of music to be performed simultaneously, but contrary to the aforementioned works of Carter, Cage, and Ives, there is much more consonance than dissonance within the piece. While Carter composed his *String Quartet No. 3* for one ensemble, I have designed the music of *Bipolarity* for two ensembles so that they are as distinct as possible while remaining cohesive within the context of a single composed work.

The term *bipolarity* is defined as something having two opposite or contradictory ideas or natures. In this particular work, I have designed the instrumentation for each ensemble, as well as the music composed for them in such a way that they retain their independence through polarity. In effect, while one ensemble may be driven by heavy rhythms, the other ensemble is instructed to be playing more legato. While one ensemble may be primarily functioning in a certain register, the other ensemble is primarily functioning in a different register. The fact that the two ensembles are designed to function together does not imply that they necessarily complement each other at all times. As in Ives's second movement of his Fourth Symphony, there exists a plane of hierarchy in *Bipolarity*. Each ensemble at varying times of performance has noticeable elements of foreground and

background material in different degrees of consonance and dissonance. In any piece of music constructed in this fashion, there is to be expected a certain amount of dissonance between the two ensembles. The first ensemble I have labeled *Unit I* and the second ensemble, I have labeled *Unit II*.

CHAPTER III OVERVIEW

The entire work is divided into three movements. In order to maintain each Unit's identity and a certain amount of separation between the ensembles, I've concluded that both units need to start at different points in time. This gives the listener a chance to become accustomed to the characteristics of the first ensemble. Therefore, Unit I initiates each movement with Unit II entering at a predetermined point later. As a general rule, I have composed the music for each Unit differently in terms of rhythmic function. This keeps the piece in its entirety from being too complex for the objectives of this thesis to function as a cohesively discernible piece.

Both Units were composed using the same time signature, key signature, and tempos. Because both Units were initially composed as one score, using one conductor, I constructed elements within the score to convey the effect of individualized meter and tempo. Also, ignoring strict adherence to the bar line as well as appropriately placed accents help to allow flexibility with meter even though both Units were composed as one score.

CHAPTER IV
ANALYSIS

Movement I

In the first movement, Unit II is instructed to start seven measures after the start of Unit I. I have determined that this is enough time for the first movement to establish basic rhythmic patterns and tonal center. Table 1 shows each unit as they relate to each other throughout the first movement. After the first seven measures, Unit I has established enough tonal characteristics in its music as well as a distinct rhythmic pattern that pervades throughout the entire movement. At this point, it is appropriate for Unit II to enter. Unit II enters on a $D\flat$ chord blending with the harmonic progression of performed by Unit I. The characters of the two pieces are completely different. The music of Unit I is driven by its rhythmic texture while the music of Unit two is driven by its contrapuntal melodic and thematic content. It is not until measure 13 that Unit II presents its only major rhythmic motive because it is at this point that the music of Unit I slows in terms of its rhythmic content. This allows the two Units to function in accord with one another while retaining their basic identity as separate Units. The slow melodic content assigned to Unit II contrasts the highly rhythmic activity given to Unit I which helps to propel the music of Unit II forward without confusing the rhythmic activity of two separate pieces of

music. There are several instances in this movement where the two Units are designed to work together cohesively. In measure 21 for example, the 32nd-note runs moving from the cellos upward to the violins is concluded with a similar motive with the first flute. Also, in the middle of measure 13, the rhythmic sequence in Unit II is designed to form a complex, yet cohesive rhythmic pattern with the music of Unit I leading to the shared run of 32nd-notes in measure 21. This is the only movement in which both Units end nearly simultaneously.

Table 1. Analysis of Movement I.

| | Measures 1-6/15-21 | Measures 7-14/22-36 | Measures 37-49 |
|-------------------|--------------------------|---|--------------------------|
| UNIT II | | | |
| Register | REST | Mid-high | Mid-high |
| Rhythmic activity | REST | Long sustained tones | Long sustained tones |
| Texture | REST | One melody being passed from instrument to instrument | Contrapuntal/thematic |
| Harmony | REST | B major | A \flat major tonality |
| | | | |
| UNIT I | | | |
| Register | Low-mid | Low-mid | Low-mid |
| Rhythmic activity | Rhythmic | Running 16 th notes | Rhythmic |
| Texture | Chordal | Fugal | Chordal |
| Harmony | A \flat major tonality | B major with pentatonic solos | A \flat major tonality |

Movement II

In the second movement, the music for Unit I was composed in 3/4 meter. While the time signature indicates 3/4 for both units, the phrasing and general rhythmic structure of the music for Unit II is primarily in simple duple meter. This contrast created a great challenge in coordinating both Units. Certain adjustments had to be made in order to maintain the duple pulse of the second unit. The bar line had to be ignored to a certain degree and the main motive had to be syncopated so that there were regular occurring absences of the downbeat. In this way, the listener loses track of the first beat of each measure with the music of Unit II and hears the duple pulse as intended in this Unit. To make matters even more interesting, I created a series of notes in groups of nine for Unit II to contrast the run of straight 32nd notes of Unit I. As shown in Table 2, the initial measures in the music composed for Unit I are harmonically centered in the key of F major with one tonicization to B \flat major. The other distinction of the second movement is that the music performed by Unit I finishes eight measures before Unit II performs the closing material.

Table 2. Analysis of Movement II.

| | Measures 1-10 | Measures 11-16 | Measures 16-49 |
|-------------------|---------------|--|--|
| UNIT II | | | |
| Meter | REST | 4/4 | 4/4 |
| Rhythmic activity | REST | Groups of nine notes | Groups of nine notes |
| Texture | REST | Groups of nine notes combined with sustained harmonies | Groups of nine notes combined with sustained harmonies |
| Harmony | F major | B \flat major | B \flat major |
| | | | |
| UNIT I | | | |
| Meter | 3/4 | 3/4 | 3/4 |
| Rhythmic activity | None | None | None |
| Texture | Contrapuntal | Contrapuntal | Chordal |
| Harmony | F major | B \flat major | B \flat major |

Movement III

I composed a violin solo for Unit I to lead the third movement. Again, the entrance of the music for Unit II is delayed, but this time, it enters in measure four with a similar solo line with the alto flute. The different registers in which they are played as well as the slower tempo of the alto flute helps to create a separation between these two lines. As Table 3 shows, the music for Unit I is initially rooted in F major tonally, but abruptly modulates to A \flat major in measure 20. Unit I contains several minor third modulations in this movement. Because of the frequent harmonic shifts, the process of composing music for Unit II was a more complicated process. This complexity becomes even greater due to the length of phrasing of the motivic material of the second Unit. By extending the note values and lengthening the phrasing, the music assigned to Unit II has the illusion of being performed at a

much slower tempo. As a result, the music Unit II performs is an experiment in harmonic fluctuations of thematic material. The quarter note pulse goes through a much longer cycle between downbeats while following the harmonic changes in the music composed for Unit I. Therefore, the harmonic rhythm in the music for Unit II is irregular and at times the harmonic changes are unexpected. After the music performed by Unit II is completed, Unit I concludes their performance with a codetta.

Table 3. Analysis of Movement III.

| | Measures 1-7 | Measures 8-39 | Measures 40-60 |
|-------------------|---|---|--|
| UNIT II | | | |
| Register | Lower register | Mid-high | Mid-high |
| Rhythmic activity | None | Solo melodic lines shared by all voices | Solo melodic lines shared by all voices |
| Texture | Solo legato | Trill texture | Trill texture |
| Harmony | F major with minor 3 rd modulation in m. 5 | F major tonality with abrupt modulation to A \flat in m. 20 | A \flat major |
| | | | |
| UNIT I | | | |
| Register | Upper register | Middle | Middle |
| Rhythmic activity | None | Occasional 16 th note staccatos | Occasional 16 th note staccatos |
| Texture | Solo legato | Imitative counterpoint | Imitative counterpoint |
| Harmony | F major with minor 3 rd modulation in m. 5 | F major tonality with abrupt modulation to A \flat major in m. 20 | A \flat major |

In conclusion, *Bipolarity* has been primarily an experiment in advanced contrapuntal techniques as well as an exploration of the sonic possibilities when appending two separate works with two separate ensembles. This three-movement work was constructed in such a way as to explore these techniques and possibilities without sacrificing the musicality that I intended to exhibit throughout this piece. My hope is that this *Bipolarity* will be enjoyable for the performer and appealing to the active listener.

CHAPTER V

BIPOLARITY: FULL SCORE

For flute trio and string quartet

Instrumentation

For two ensembles or “units” to be performed simultaneously:

Unit II

Flute 1

Flute 2

Alto Flute

Unit I

Violin I

Violin II

Viola

Violoncello

Duration: Approximately 10 Minutes

Bipolarity

I

Eric Lacy

Moderato ♩ = 66

The musical score is divided into two units. Unit II, at the top, includes parts for Flute 1, Flute 2, and Alto Flute, all of which are currently silent. Unit I, at the bottom, includes parts for Violin I, Violin II, Viola, and Violoncello. Violin II and Viola are playing a rhythmic pattern of eighth notes with accents, marked with a forte (*f*) dynamic. Violoncello is silent. The score is in 4/4 time with a key signature of three flats.

Unit II

Flute 1

Flute 2

Alto Flute

Unit I

Violin I

Violin II

Viola

Violoncello

3

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

f

ffp

sfp

5

Fl. 1
Fl. 2
A. Fl.

Vln. I
Vln. II
Vla.
Vc.

sfpp *sfpp*

Detailed description: This is a page of a musical score, page 5, featuring six staves. The top three staves are for Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.), all in treble clef. The bottom three staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), in various clefs. The key signature has three flats (B-flat, E-flat, A-flat). The Vc. staff has a dynamic marking of *sfpp* (sforzando piano) with a hairpin crescendo leading to it. The Vln. II and Vla. staves also have hairpin crescendos. The score is divided into two measures by a vertical bar line.

7

Fl. 1 *p*

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

sffp

Detailed description: This is a page of a musical score for a string and woodwind ensemble. It features six staves. The top three staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/2. A rehearsal mark '7' is placed above the first staff. The Flute 1 part begins with a dynamic marking of *p* (piano) and features a melodic line with a long slur. The Flute 2 and Alto Flute parts are silent, indicated by a horizontal line. The Violin I and II parts enter with a rhythmic pattern of eighth notes, followed by a melodic line with a slur. The Viola part plays a rhythmic pattern of eighth notes, followed by a melodic line with a slur. The Violoncello part plays a melodic line with a slur. The dynamic marking *sffp* (sforzando piano) is placed at the bottom right of the page.

8

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

p

sfp

sfp

10

Fl. 1

Fl. 2

A. Fl.

pp

Vln. I

Vln. II

Vla.

ff

Vc.

ff

The image shows a page of a musical score, measures 10 and 11. The score is for a woodwind and string ensemble. The woodwinds include Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Measure 10 starts with a dynamic of *pp* (pianissimo). In measure 11, the Viola and Violoncello parts have a dynamic of *ff* (fortissimo). The woodwinds play melodic lines with slurs, while the strings provide harmonic support with various rhythmic patterns and accents.

12

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

pp

The image shows a page of a musical score for measures 12 and 13. The score is written for a woodwind and string ensemble. The woodwind parts include Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.). The string parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is in a melodic style with many notes beamed together and slurred. Dynamics are indicated by *mf* (mezzo-forte) and *pp* (pianissimo). The Alto Flute part has a dynamic change from *mf* to *pp* in measure 13. The string parts provide a rhythmic and harmonic accompaniment.

14

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

Detailed description: This page of a musical score covers measures 14 and 15. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score is arranged in a system with seven staves. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play melodic lines with slurs and accents. The Alto Flute (A. Fl.) plays a rhythmic accompaniment of eighth-note chords. Violin I (Vln. I) and Violin II (Vln. II) play similar melodic lines with accents. The Viola (Vla.) plays a lower melodic line with a slur. The Cello (Vc.) plays a bass line with a slur. Dynamics of mezzo-piano (*mp*) are indicated for the Violin II and Viola parts in measure 15.

16

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

pp

ff

ff

18

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

sffp

sffp

sffp

Detailed description: This page of a musical score covers measures 18 and 19. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The score is arranged in a system with seven staves. Flute 1 (Fl. 1) plays a rapid sixteenth-note pattern in measure 18, marked *f*, and a quarter-note pattern in measure 19. Flute 2 (Fl. 2) plays a half-note melody in measure 18 and a quarter-note melody in measure 19. Alto Flute (A. Fl.) is silent in measure 18 and plays a quarter-note melody in measure 19. Violin I (Vln. I) plays a half-note melody in measure 18, marked *f*, and a quarter-note melody in measure 19. Violin II (Vln. II) plays a sixteenth-note pattern in measure 18, marked *f*, and a sixteenth-note pattern in measure 19. Viola (Vla.) plays a sixteenth-note pattern in measure 18, marked *f*, and a sixteenth-note pattern in measure 19. Cello (Vc.) plays a half-note melody in measure 18 and a half-note melody in measure 19, marked *sffp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

20

FL. 1

pp *f* *p*

FL. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

ffp *ffp*

Detailed description: This page of a musical score covers measures 20 and 21. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged in a system with six staves. The Flute 1 part (FL. 1) begins in measure 20 with a *pp* dynamic, playing a series of sixteenth notes with accents. In measure 21, it plays a single note with an accent, followed by a rest, and then a *p* dynamic sixteenth-note run. The Flute 2 part (FL. 2) plays a melodic line in measure 20, which is then sustained as a long note in measure 21. The Alto Flute (A. Fl.) part plays a long note in measure 20, which is sustained in measure 21. The Violin I (Vln. I) part plays a few notes in measure 20 and then a sixteenth-note run in measure 21. The Violin II (Vln. II) part has a rest in measure 20 and then plays a sixteenth-note run in measure 21. The Viola (Vla.) part has a rest in measure 20 and then plays a sixteenth-note run in measure 21. The Cello (Vc.) part plays a melodic line in measure 20, which is sustained in measure 21. The *ffp* dynamic is indicated at the bottom of the page, spanning across the Cello part.

22

Fl. 1 *f*

Fl. 2

A. Fl.

Vln. I *f*

Vln. II

Vla.

Vc. *sffp* *sffp*

24

Fl. 1 *pp*

Fl. 2 *pp*

A. Fl. *pp*

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Detailed description: This musical score page covers measures 24 and 25. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged in a system with six staves. Flute 1 (Fl. 1) starts measure 24 with a *pp* dynamic, playing a melodic line with a slur over measures 24 and 25. Flute 2 (Fl. 2) has a *pp* dynamic in measure 25, playing a sustained note. Alto Flute (A. Fl.) also has a *pp* dynamic in measure 25, playing a sustained note. Violin I (Vln. I) plays a melodic line with a slur over measures 24 and 25. Violin II (Vln. II) has rests in measure 24 and enters in measure 25 with a melodic line. Viola (Vla.) has a *ff* dynamic in measure 25, playing a rhythmic accompaniment. Cello (Vc.) also has a *ff* dynamic in measure 25, playing a rhythmic accompaniment. The page number '24' is written above the first staff.

26

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

pp

Detailed description: This page of a musical score covers measures 26 and 27. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is arranged in a system with six staves. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play melodic lines with long slurs. The Alto Flute (A. Fl.) plays a rhythmic accompaniment of eighth notes, marked *pp*. Violin I (Vln. I) and Violin II (Vln. II) play melodic lines with various articulations. The Viola (Vla.) and Cello (Vc.) play a rhythmic accompaniment of eighth notes, marked *pp*. A dynamic marking of *f* is present in the Flute 1 staff at the beginning of measure 27.

28

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

mp

mp

mp

30

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

p

The image shows a page of a musical score, measures 30 and 31. The score is for a woodwind and string ensemble. The instruments are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 30 starts with a dynamic marking of *p* (piano). Flute 1 and Flute 2 play a melodic line with a long slur over the first two measures. The Alto Flute plays a rhythmic pattern of eighth notes. Violin I and Violin II play a melodic line with a long slur over the first two measures. The Viola plays a rhythmic pattern of eighth notes. The Violoncello plays a melodic line with a long slur over the first two measures. Measure 31 continues the melodic lines for Flute 1, Flute 2, Violin I, Violin II, and Violoncello, and the rhythmic patterns for Alto Flute and Viola. The dynamic marking *p* is maintained throughout.

32

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

pp

34

FL. 1

FL. 2

A. FL.

Vln. I

Vln. II

Vla.

Vc.

pp

p

f

ff

ff

ff

ff

Detailed description: This is a page of a musical score for measures 34 and 35. The score is written for a woodwind and string ensemble. The woodwind parts include Flute 1 (FL. 1), Flute 2 (FL. 2), and Alto Flute (A. FL.). The string parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 34 begins with a treble clef and a key signature of three flats. The Flute 1 part has a melodic line with a slur and a dynamic marking of *pp*. The Flute 2 part has a similar melodic line with a dynamic marking of *p*. The Alto Flute part has a rhythmic pattern of eighth notes with a dynamic marking of *f*. The Violin I and II parts have melodic lines with slurs and dynamic markings of *ff*. The Viola part has a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The score is divided into two measures, 34 and 35, by a vertical bar line.

36

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

fff

mp *f*

fff

mp

fff

mp

fff

f

40

Fl. 1

Fl. 2 *f*

A. Fl.

Vln. I *sffp*

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 40, 41, and 42. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The score is arranged in a system with seven staves. Flute 1 (Fl. 1) begins measure 40 with a half note G4, followed by quarter notes A4 and B4 in measure 41, and quarter notes C5 and B4 in measure 42. Flute 2 (Fl. 2) plays a half note G4 in measure 40, followed by quarter notes A4 and B4 in measure 41, and quarter notes C5 and B4 in measure 42. The Alto Flute (A. Fl.) plays a half note G4 in measure 40, followed by quarter notes A4 and B4 in measure 41, and quarter notes C5 and B4 in measure 42. Violin I (Vln. I) plays a half note G4 in measure 40, followed by quarter notes A4 and B4 in measure 41, and quarter notes C5 and B4 in measure 42. Violin II (Vln. II) is silent in measure 40, then plays a sixteenth-note eighth-note pair (A4, B4) in measure 41, and a sixteenth-note eighth-note pair (C5, B4) in measure 42. Viola (Vla.) plays a sixteenth-note eighth-note pair (A4, B4) in measure 40, followed by a sixteenth-note eighth-note pair (C5, B4) in measure 41, and a sixteenth-note eighth-note pair (C5, B4) in measure 42. Violoncello (Vc.) is silent in measure 40, then plays a sixteenth-note eighth-note pair (A4, B4) in measure 41, and a sixteenth-note eighth-note pair (C5, B4) in measure 42. Dynamics include *f* for Flute 2 and *sffp* for Violin I.

41

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

p

sfzp

sfzp

43

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for measures 43, 44, and 45. The score is written for seven instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 43 starts with a treble clef and a key signature of three flats. Fl. 1 plays a melodic line with slurs and accents. Fl. 2 and A. Fl. play sustained notes with slurs. Vln. I and Vln. II play chords and melodic fragments. Vla. and Vc. play rhythmic patterns. Measure 44 continues the melodic development. Measure 45 features a dynamic marking of *dim.* (diminuendo) for Vln. I and Vln. II, and a final melodic flourish for Fl. 1.

46

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

pp

p \curvearrowright *ff*

p \curvearrowright *ff*

p \curvearrowright *ff*

p \curvearrowright *ff*

Bipolarity

II

Eric Lacy

Adagio $\text{♩} = 72$

Unit II

Flute 1

Flute 2

Alto Flute

Unit I

Violin I

Violin II

Viola

Violoncello

p

f

p

f

f

Detailed description: This is a page of a musical score for the piece 'Bipolarity II' by Eric Lacy. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The score is divided into two units. Unit II, at the top, consists of three staves for Flute 1, Flute 2, and Alto Flute, all of which are currently silent. Unit I, below, consists of four staves for Violin I, Violin II, Viola, and Violoncello. The Violin I part begins with a dynamic of *p* and a crescendo leading to *f*. The Violin II part also begins with *p*. The Viola part features a complex rhythmic pattern starting with *p* and moving to *f*. The Violoncello part enters with a dynamic of *f*. The key signature has two flats and the time signature is 3/4.

4

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score for five instruments: Flute 1, Flute 2, Alto Flute, Violin I, Violin II, Viola, and Violoncello. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The page number '4' is located at the top left. The Flute parts (Fl. 1, Fl. 2, and A. Fl.) are mostly silent, indicated by horizontal lines with a bar line. The Violin I part has a melodic line starting in the second measure with a 'V' marking above it, followed by a rest in the third measure and a final note in the fourth. The Violin II part is silent. The Viola part has a melodic line starting in the second measure with a 'V' marking above it, followed by a rest in the third measure and a final note in the fourth. The Violoncello part has a melodic line starting in the first measure, followed by a rest in the second measure, and then a melodic line in the third and fourth measures.

9

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

11

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

p

9

9

7

Detailed description: This is a page of a musical score, page 43, featuring five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first staff, Fl. 1, is mostly silent with a few notes. The second staff, Fl. 2, plays a melodic line starting with a forte (*f*) dynamic. The third staff, A. Fl., features two passages of rapid sixteenth-note runs, each marked with a '9' and a '7' below, starting with a piano (*p*) dynamic. The fourth staff, Vln. I, plays a melodic line with a slur. The fifth staff, Vln. II, plays a similar melodic line. The sixth staff, Vla., plays a melodic line with a slur. The seventh staff, Vc., plays a melodic line with a slur.

13

FL. 1

FL. 2

A. FL.

Vln. I

Vln. II

Vla.

Vc.

ff

f

f

9

9

f

Detailed description: This page of a musical score covers measures 13 and 14. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Alto Flute (A. FL.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). In measure 13, the Flute 2 part has a half note G4 with a fermata, marked *ff*. The Alto Flute part has a half note G4 with a fermata, marked *f*. The Violin I part has a half note G4 with a fermata. The Violin II part has a half note G4 with a fermata. The Viola part has a half note G4 with a fermata. The Cello part has a whole rest. In measure 14, the Flute 2 part has a half note G4 with a fermata, marked *f*. The Alto Flute part has a half note G4 with a fermata, marked *f*. The Violin I part has a half note G4 with a fermata. The Violin II part has a half note G4 with a fermata. The Viola part has a half note G4 with a fermata. The Cello part has a whole rest. The Alto Flute part in measure 14 features a triplet of eighth notes (G4, A4, B4) marked with a '9' and a fermata, followed by a quarter rest, and then another triplet of eighth notes (G4, A4, B4) marked with a '9' and a fermata. The dynamic *f* is placed below the second triplet.

14

Fl. 1

Fl. 2

A. Fl.

p

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 14 and 15. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged in a system with seven staves. Flute 1 (Fl. 1) has a whole rest in measure 14 and a whole note in measure 15. Flute 2 (Fl. 2) has a half note in measure 14 and a whole note in measure 15. Alto Flute (A. Fl.) plays a continuous eighth-note pattern across both measures, with a dynamic marking of *p* and a slur over the notes. Violin I (Vln. I) has a half note in measure 14 and a whole rest in measure 15. Violin II (Vln. II) has a half note in measure 14 and a whole rest in measure 15. Viola (Vla.) has a whole rest in both measures. Cello (Vc.) has a half note in measure 14 and a half note in measure 15, with a slur over the notes. The page number 14 is written above the first staff.

15

FL. 1

f *p*

FL. 2

p

A. FL.

f *9*

Vln. I

Vln. II

Vla.

p

Vc.

p

Detailed description: This page of a musical score covers measures 15 and 16. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged in a system with seven staves. Flute 1 (FL. 1) plays a melodic line starting in measure 15 with a forte (*f*) dynamic, which then softens to piano (*p*) in measure 16. Flute 2 (FL. 2) is silent in measure 15 and enters in measure 16 with a piano (*p*) dynamic. The Alto Flute (A. FL.) plays a melodic line in measure 15 with a forte (*f*) dynamic, followed by a rapid sixteenth-note passage in measure 16 marked with a '9' (likely indicating a 9-measure rest or a specific articulation). Violin I (Vln. I) and Violin II (Vln. II) are silent in measure 15 and enter in measure 16 with a sixteenth-note figure. The Viola (Vla.) and Violoncello (Vc.) play a melodic line in measure 15 with a forte (*f*) dynamic, which softens to piano (*p*) in measure 16. Dynamics are indicated by *f* (forte) and *p* (piano). A '9' is written below the Alto Flute staff in measure 16. The page number '15' is at the top left.

17

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of seven staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. Measure 17 (labeled '17' at the top left) contains the following parts: Fl. 1 (treble clef) plays a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. Fl. 2 (treble clef) plays a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. A. Fl. (treble clef) plays a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. Vln. I (treble clef) plays a half note G4. Vln. II (treble clef) plays a half note G4. Vla. (bass clef) has a whole rest. Vc. (bass clef) plays a quarter rest, followed by a quarter note G2, quarter note A2, and quarter note B2, all beamed together. Measure 18 contains: Fl. 1 (treble clef) plays a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. Fl. 2 (treble clef) plays a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. A. Fl. (treble clef) plays a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. Vln. I (treble clef) plays a half note G4. Vln. II (treble clef) plays a half note G4. Vla. (bass clef) has a whole rest. Vc. (bass clef) plays a quarter note G2, quarter note A2, and quarter note B2, all beamed together. Dynamics include *mf* for the Alto Flute in measure 17, *f* for the Flute 2 in measure 18, and *p* for the Violin I and Violin II in measure 18. The number '9' is written below the Alto Flute staff in both measures, indicating a nine-measure phrase.

19

Fl. 1 *f*

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for measures 19 and 20. The score is written for seven instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 19 starts with a dynamic marking of *f* (forte). Flute 1 plays a melodic line starting on a whole note G4, followed by eighth notes. Flute 2 plays a melodic line starting on a whole note G4, followed by eighth notes. The Alto Flute plays a melodic line starting on a whole note G4, followed by eighth notes. Violin I is silent in both measures. Violin II plays a melodic line starting on a whole note G4, followed by eighth notes. Viola plays a melodic line starting on a whole note G4, followed by eighth notes. Violoncello plays a melodic line starting on a whole note G4, followed by eighth notes. The score is written in a standard musical notation style with a grand staff for each instrument.

21

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

9

23

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for measures 23 and 24. The score is arranged in a system with seven staves. The instruments are: Fl. 1 (Flute 1), Fl. 2 (Flute 2), A. Fl. (Alto Flute), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Flute 1 plays a melodic line with a forte (f) dynamic. Flute 2 plays a melodic line with a grace note. Violin II plays a melodic line with a breath mark (v) and a crescendo hairpin. The other instruments are silent.

25

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

p

p cresc.

f

f

f

f

27

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

f

9

9

Detailed description: This page of a musical score covers measures 27 and 28. The score is for a woodwind section (Flute 1, Flute 2, Alto Flute) and a string section (Violin I, Violin II, Viola, Violoncello). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 27 begins with a dynamic marking of *f* (forte). Flute 1 plays a melodic line with a slur over measures 27 and 28. Flute 2 plays a similar melodic line, also with a slur, and has a dynamic marking of *f* in measure 28. The Alto Flute plays a rhythmic pattern of eighth notes, with a dynamic marking of *f* and a slur over measures 27 and 28. The string section provides accompaniment: Violin I has a long rest in measure 27 and enters in measure 28; Violin II plays a descending eighth-note scale in measure 27 and a half note in measure 28; Viola has a long rest in measure 27 and enters in measure 28; Violoncello plays a half note in measure 27 and a half note in measure 28.

29

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

9

Detailed description: This page of a musical score covers measures 29, 30, and 31. The key signature is B-flat major (two flats). The score is arranged in a system with seven staves. The top three staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 29 begins with a treble clef and a key signature of two flats. Flute 1 and 2 play melodic lines with slurs. The Alto Flute plays a rhythmic accompaniment of eighth notes. Violin I and II play sustained notes with slurs. The Viola and Violoncello play eighth-note patterns. Measure 30 continues the melodic development for the flutes and sustained notes for the strings. Measure 31 concludes with a dense texture, featuring a rapid sixteenth-note run in the Alto Flute and sustained notes in the strings. A rehearsal mark '9' is placed below the Alto Flute staff at the end of measure 31.

32

FL. 1
ff

FL. 2
ff

A. FL.
9

Vln. I

Vln. II

Vla.

Vc.
V

Detailed description: This page of a musical score covers measures 32, 33, and 34. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged in a system with six staves. The top three staves are for woodwinds: Flute 1 (FL. 1), Flute 2 (FL. 2), and Alto Flute (A. FL.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). In measure 32, the woodwinds play a melodic line starting on a half note, while the strings play a rhythmic accompaniment. In measure 33, the woodwinds continue their melodic line, and the strings play a similar accompaniment. In measure 34, the woodwinds play a melodic line, and the strings play a rhythmic accompaniment. The Alto Flute part in measure 32 features a triplet of eighth notes, marked with a '9' below it. The Cello part in measure 34 features a triplet of eighth notes, marked with a 'V' above it. The dynamic marking *ff* (fortissimo) is present for the woodwinds in measures 32 and 33.

34

FL. 1

FL. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

ff

Detailed description: This musical score page covers measures 34, 35, and 36. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in a system with six staves. Flute 1 (FL. 1) and Flute 2 (FL. 2) play melodic lines with slurs and ties. Flute 1 has a dynamic marking of *ff* (fortissimo) in measure 35. The Alto Flute (A. Fl.) is silent throughout. Violin I (Vln. I) plays a sustained chord in measure 34 and a melodic line in measures 35 and 36. Violin II (Vln. II) plays a sustained chord in measure 34 and is silent in the following measures. The Viola (Vla.) plays a sustained chord in measure 34 and is silent in the following measures. The Cello (Vc.) plays a rhythmic pattern in measure 34, followed by a melodic line in measures 35 and 36. A dynamic marking of *ff* is placed below the Cello staff in measure 35.

37

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

p

Detailed description: This page of a musical score covers measures 37 and 38. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in a system with six staves. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play a melodic line starting in measure 37 with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5 in measure 38. An Alto Flute (A. Fl.) is present but silent in both measures. Violin I (Vln. I) plays a single note G4 in measure 37 with a piano (*p*) dynamic, then rests in measure 38. Violin II (Vln. II) rests in measure 37 and then plays a melodic line in measure 38, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. Viola (Vla.) and Cello (Vc.) are present but silent in both measures. The page number 37 is written above the first staff.

39

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

9

9

p

V

42

Fl. 1

Fl. 2

A. Fl.

p

Vln. I

Vln. II

Vla.

Vc.

43

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

The image shows a page of a musical score for measures 43 and 44. The score is written for seven instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The Alto Flute part is the only one with notes. It begins with a triplet of eighth notes (F4, G4, A4) marked with a '9' above them. This is followed by a quarter rest, then another triplet of sixteenth notes (F4, G4, A4) also marked with a '9' above them. The dynamic marking *mf* is placed at the end of the staff. The other instruments have whole rests for both measures.

44

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

9

9

9

45

FL. 1

FL. 2

A. Fl.

p

9

9

Vln. I

Vln. II

Vla.

Vc.

47

Fl. 1

p

Fl. 2

pp

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for measures 47, 48, and 49. The score is written for seven instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 47 features Flute 1 playing a melodic line starting with a piano (*p*) dynamic. Measure 48 features Flute 2 entering with a pianissimo (*pp*) dynamic. The Alto Flute, Violin I, Violin II, Viola, and Violoncello parts are silent throughout the measures, indicated by whole rests.

Bipolarity

Tenoroso ♩ = 92 III

Eric Lacy

Unit II

Flute 1

Flute 2

Alto Flute

Unit I

Violin I

Violin II

Viola

Violoncello

mf *espress.*

mf *espress.*

Moderato ♩ = 104

6

tr

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

p

p

mp

p

f

p

p

f

Detailed description: This is a page of a musical score for a symphony orchestra. It features six staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music is in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The score begins at measure 6. Flute 1 has a trill (tr) in the third measure, marked *mf*. The Alto Flute has a melodic line starting in measure 6. Violin I has a melodic line starting in measure 6, marked *mp*. Violin II and Viola have melodic lines starting in measure 6, marked *p*. The Cello has a melodic line starting in measure 6, marked *p*. The score includes various dynamics such as *mf*, *mp*, *p*, and *f*, as well as performance markings like *tr* (trill) and *V* (vibrato).

10

FL. 1

FL. 2

A. FL.

Vln. I

Vln. II

Vla.

Vc.

mf

p *f* *p*

f *p* *mf*

p *f* *mf*

p *f* *p* *f*

Detailed description: This is a page of a musical score, page 10, featuring six staves. The top two staves are for Flute 1 (FL. 1) and Flute 2 (FL. 2), both in treble clef with a key signature of one flat. FL. 1 has a whole rest in both measures. FL. 2 has a half note G4 in the first measure, a fermata over it, and another half note G4 in the second measure, with a dynamic marking of *mf*. The third staff is for Alto Flute (A. FL.) in treble clef with a key signature of one flat, playing a half note G4 in the first measure and a half note G4 in the second measure. The fourth staff is for Violin I (Vln. I) in treble clef with a key signature of one flat, starting with a whole rest in the first measure, then playing a sixteenth-note figure (G4-A4-B4-C5) in the second measure, with dynamics *p*, *f*, and *p* indicated. The fifth staff is for Violin II (Vln. II) in treble clef with a key signature of one flat, playing a half note G4 in the first measure, a whole rest in the second measure, and a sixteenth-note figure (G4-A4-B4-C5) in the third measure, with dynamics *f*, *p*, and *mf* indicated. The sixth staff is for Viola (Vla.) in alto clef with a key signature of one flat, playing a sixteenth-note figure (G3-A3-B3-C4) in the first measure, a whole rest in the second measure, and a sixteenth-note figure (G3-A3-B3-C4) in the third measure, with dynamics *p*, *f*, and *mf* indicated. The seventh staff is for Cello (Vc.) in bass clef with a key signature of one flat, playing a half note G2 in the first measure, a whole rest in the second measure, and a half note G2 in the third measure, with dynamics *p*, *f*, *p*, and *f* indicated. A vertical brace on the left side groups the strings (Vln. I, Vln. II, Vla., Vc.).

12 *mf*

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

p

mf

mf

p

The musical score consists of six staves. The top three staves are for Flutes: Fl. 1 (treble clef, key signature of one flat), Fl. 2 (treble clef, key signature of one flat), and A. Fl. (alto clef, key signature of one flat). The bottom three staves are for Violins and Viola: Vln. I (treble clef, key signature of one flat), Vln. II (treble clef, key signature of one flat), and Vla. (alto clef, key signature of one flat). The bottom-most staff is for Vc. (bass clef, key signature of one flat). The score is divided into two measures. In the first measure, Fl. 1 plays a half note with a dynamic of *mf*. Fl. 2 and A. Fl. play whole notes. Vln. I plays a series of eighth notes. Vln. II and Vla. play sixteenth-note patterns starting with a *V* (vibrato) marking. Vc. plays a half note with a dynamic of *p*. In the second measure, Fl. 1 plays a half note with a dynamic of *p*. Fl. 2 and A. Fl. play whole notes. Vln. I continues with eighth notes. Vln. II and Vla. play sixteenth-note patterns with *V* markings. Vc. plays a half note with a dynamic of *p*. A wavy line above the first measure indicates a tremolo effect.

14

tr

Fl. 1

Fl. 2

A. Fl.

p

Vln. I

mf sf

Vln. II

mf sf mf

Vla.

sf sf

Vc.

sf sf sf sf

20

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f *sf* *ff*

f *ff*

sf *sf* *ff*

sf *sf* *ff*

22

FL. 1

FL. 2

A. FL.

Vln. I

Vln. II

Vla.

Vc.

p

f

mf

f

f

f

f

24

FL. 1 *p* *mf*

FL. 2 *mf*

A. FL. *mf* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

tr

(tr)

Detailed description: This is a page of a musical score, page 24, featuring four systems of staves. The first system contains three staves for Flutes: Flute 1 (FL. 1), Flute 2 (FL. 2), and Alto Flute (A. FL.). The second system contains three staves for Violins and Viola: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The third system contains one staff for Cello (Vc.). The score is in a key with one flat (B-flat) and a 3/4 time signature. The first system starts with a measure number of 24. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*). There are trills indicated by 'tr' and '(tr)'. The Alto Flute part has a trill in the first measure and a long note in the third measure. The Violin I and Viola parts have a rhythmic pattern of eighth notes with accents. The Cello part has a similar rhythmic pattern. The Flute parts have long notes with slurs and accents.

27

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

p

tr

Detailed description: This page of a musical score covers measures 27, 28, and 29. The score is for a woodwind section (Flutes 1, 2, and Alto Flute) and a string section (Violins I and II, Viola, and Cello). The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind parts feature melodic lines with dynamic markings of *p* (piano) and a trill (*tr*) in measure 28. The string parts provide harmonic support with rhythmic patterns, including eighth and sixteenth notes, and some grace notes. The page number 27 is located at the top left of the first staff.

30

FL. 1

FL. 2

A. FL.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score, page 30, featuring six staves. The top three staves are for woodwinds: Flute 1 (FL. 1), Flute 2 (FL. 2), and Alto Flute (A. FL.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds have various articulations and dynamics, including trills and accents. The strings play a rhythmic accompaniment with slurs and accents. The page number '30' is at the top left.

33

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

p

Detailed description: This page of a musical score covers measures 33 and 34. The score is for a string quartet and three flutes. The key signature has one flat (B-flat), and the time signature is 3/4. The flute parts (Fl. 1, Fl. 2, and A. Fl.) are mostly silent, with the Alto Flute playing a few notes in measure 34. The Violin I part features a melodic line starting in measure 33 with a piano (*p*) dynamic and a hairpin crescendo. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola and Violoncello parts provide a harmonic foundation with eighth-note patterns. The page number '33' is located at the top left of the score.

35

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 35, 36, and 37. The score is for a woodwind and string ensemble. The woodwinds include Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. In measure 35, Fl. 1 has a whole rest, Fl. 2 plays a half note G4, and A. Fl. plays a half note G3. In measure 36, Fl. 1 has a whole rest, Fl. 2 plays a half note A4, and A. Fl. plays a half note G3. In measure 37, Fl. 1 has a whole rest, Fl. 2 plays a half note Bb4, and A. Fl. plays a half note G3. The string parts provide harmonic support with various rhythmic patterns and articulations.

38

tr~~~~~

Fl. 1

p

Fl. 2

A. Fl.

p

Vln. I

Vln. II

p

Vla.

pizz.

p — *f*

Vc.

p — *f*

Detailed description: This is a page of a musical score, page 77, featuring five staves. The top staff is for Flute 1 (Fl. 1), starting at measure 38 with a dynamic marking of *p* and a trill. The second staff is for Flute 2 (Fl. 2), which is mostly silent. The third staff is for Alto Flute (A. Fl.), also starting at measure 38 with a dynamic marking of *p*. The fourth staff is for Violin I (Vln. I), with a melodic line. The fifth staff is for Violin II (Vln. II), playing a rhythmic pattern with a dynamic marking of *p*. The sixth staff is for Viola (Vla.), playing a rhythmic pattern with a dynamic marking of *p* and a *pizz.* instruction. The seventh staff is for Violoncello (Vc.), playing a rhythmic pattern with a dynamic marking of *p*. The score is in a key with one flat and a 3/4 time signature.

41

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

p *f*

pizz.

f *mf*

p *f* *mf*

p *f* *p* *f*

43

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

f

arco

pizz.

mf

p

mf

p *f*

p *f*

45

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

tr

p

f

mf

p

f

p

f

arco

V

47

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

ff

mf

ff

(tr)

V

Detailed description: This page of a musical score covers measures 47 and 48. The key signature has one flat (B-flat), and the time signature is 2/4. The score is arranged in a system with seven staves. Flute 1 and Flute 2 have rests in measure 47 and play a half-note chord in measure 48. The Alto Flute plays a tremolo in measure 47 and rests in measure 48. Violin I plays a rhythmic pattern of eighth notes with slurs. Violin II and Viola play a similar rhythmic pattern, with dynamics increasing from *mf* to *ff*. The Violoncello provides harmonic support with chords and a bass line. Dynamics are indicated by *pp*, *mf*, and *ff*. Performance markings include a trill (tr) for the Alto Flute and a breath mark (V) for the Viola.

49

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

p *f* *p*

f *p* *f*

p *f*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

51

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mf

f

tr

Detailed description: This is a page of a musical score, page 51, featuring six staves. The top three staves are for Flutes: Fl. 1 (treble clef), Fl. 2 (treble clef), and A. Fl. (alto clef). The bottom three staves are for Violins, Viola, and Cello: Vln. I (treble clef), Vln. II (treble clef), Vla. (alto clef), and Vc. (bass clef). The score is divided into two measures by a vertical bar line. In the first measure, Fl. 1 and Fl. 2 play a melodic line with a slur and a fermata. A. Fl. plays a sustained note. Vln. I plays a rhythmic pattern of eighth notes with accents. Vln. II plays a sustained note. Vla. plays a rhythmic pattern of eighth notes with accents. Vc. plays a rhythmic pattern of eighth notes with accents. In the second measure, Fl. 1 and Fl. 2 continue their melodic line. A. Fl. plays a sustained note. Vln. I plays a melodic line with a slur and a fermata. Vln. II plays a sustained note. Vla. plays a rhythmic pattern of eighth notes with accents. Vc. plays a rhythmic pattern of eighth notes with accents. Dynamics are marked as *mf* (mezzo-forte) and *f* (forte). A trill is indicated by a wavy line above a note in the first measure of the second system.

rit.
(tr)~~~~~

53

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

sf

sf

sf

56

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

p

p

58

Fl. 1

Fl. 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

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