REFLECTIONS OF FLORENCE

Amy Lynn Riske

A Thesis

Submitted to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

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Committee:

Marilyn Shrude, Advisor

Kenneth Thompson
Reflections of Florence is a composition for concert band in four movements, each representing a musical snapshot of the European city. The first and last movements are scored for full ensemble, while the middle two are scored for woodwinds/ percussion and brass/ percussion, respectively.

The first movement depicts the glory of the sunrise over the surrounding Tuscan mountains in an aleatoric musical picture. The harmonic material is based on a synthetic scale derived from the opening pitches of the movement and eventually develops into carefully orchestrated tone clusters. Single pitches pass through the ensemble and create a gradual timbre shift which serves as the directive force for the movement.

The second movement reflects the history of the city and looks back to the Renaissance. Entitled Visin, Visin, Visin (15th century, Song of the Chimney Sweeps), it is based on a popular tune that was sung in the streets during Florence’s festival season. The contemporary setting presents musical imagery, such as alternating triplet figures to represent the Arno River; the song is finally heard in its entirety at the end of the movement.

The third movement departs from the strong modal tonality set forth in the preceding movement and focuses again on shifting colors and timbres rather than strict melody. Based on a whole tone scale, the first section uses sweeping motions orchestrated throughout the entire range of the brass ensemble to represent the massive cathedral which dominates the skyline of the city. The second section moves into a distinct tonal center and is minimalistic in style.

The final section of the piece combines aspects from the previous three movements. The music acts as a representation of the festive spirit of Florence and utilizes harmonic and melodic elements that are rooted in gestures from the earlier music. Though alterations in orchestration and context occur, several aleatoric textures return to bring the entire piece to a close.
ACKNOWLEDGMENTS

I would like to thank my thesis committee, Dr. Marilyn Shrude and Dr. Kenneth Thompson, for their guidance and dedication to this project.
INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Clarinet in B 1
Clarinet in B 2
Clarinet in B 3
Bass Clarinet
Soprano Saxophone
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1
Trumpet 2
Trumpet 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion Notes:

Timpani Tunings:

Movement I

\[\begin{array}{cccc}
26'' & 26'' & 23'' & 20''
\end{array}\]

Movement II

\[\begin{array}{cccc}
26'' & 26'' & 23'' & 20''
\end{array}\]

Movement III

\[\begin{array}{cccc}
29'' & 26'' & 20'' & 23''
\end{array}\]

Movement IV

\[\begin{array}{c}
39''/32''
\end{array}\]

Percussion 1: Bells (Glockenspiel), Chimes, Marimba, Vibraphone, Xylophone

Percussion 2: Bass Drum, Crash Cymbals, Gong (large), Snare Drum, Suspended Cymbal, Triangle, Woodblocks (4)

Percussion 3: Crash Cymbals, Floor Toms (3), Suspended Cymbal, Triangle, Wind Chimes (Mark Tree)

(bowed) With Double Bass Bow
L.V. Let Vibrate
-bd Bass Drum Mallet
-brs Brass Mallets
-hmr Hammer
-hnd Hand
-rb Rubber Mallets
-st Sticks
-tam Tam Tam Beater
-tb Triangle Beater
-yrn Yarn Mallets
PERFORMANCE NOTES

Cancellation of metered time into real time (seconds)

Repeat beginning note while speeding up; player should only articulate as many notes as there are stems

Repeat beginning note while slowing down; player should only articulate as many notes as there are stems

Repeat beginning notes in order while speeding up; player should only articulate as many notes as there are stems

In aleatoric sections (Movement I), music notated between the dotted lines should be thought of as separate gestures. These may be played in any order with minimal breaks in between.

Sustain note for the duration of bold line

Play, sustain or rest for the designated amount of seconds

Continue aleatoric gesture for the duration of arrow

Continue playing repeated gesture for the duration of arrow

\[ \text{fit.} \quad \text{Flutter Tongue} \]

\[ + \quad \text{(Horn parts, Movement III) Stopped with hand} \]

\[ n \quad \text{Niente; beginning from or going to nothing} \]

Dotted slurs indicate phrase markings rather than articulation

Piccolo sounds 8va throughout

Glissandi should be a combination of fingered glissandi and embouchure bends

Duration: approximately 12 minutes
Reflections of Florence

I. Morning in Fiesole

Concert Score

Amy Riske
(2008)
With Increasing Motion

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...

Gradually Fade Out...
II. *Visin, Visin, Visin*

Brass Tacet

As if in the distance (\(\text{q} = \text{c} 120\))

Piccolo

Flute

Oboe

Bassoon

Clarinet in B♭

Bass Clarinet

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Timpani

Chimes

Gong (softly)

Sus. Cym. (hesit.)

Percussion 2

Percussion 1
Play in any order, moderately fast

Chimes - hmr

(Keep down)
III. Climbing the Duomo

Woodwinds Tacet

Chant-like

Solo

Trumpet

Horn in F

Trombone

Timpani

Tuba

Chant-like

Snare

Sus. Cym. (weak)

Dr. Bass

Woodwinds Tacet

Chimes

Chinese cymbals

Percussion
With Sudden Motion (q = 120)

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

With Sudden Motion (q = 120)

Timp.

Perc. 1

Perc. 2

Chimes

Bass Dr.
Peacefully \( \{ q = c 60 \} \)

Light Bell Tones

Marimba

Sus. Cym. -yrn

Ped. sim.

Sus. Cym. -tb (scratch)

Sus. Cym. -tb (scratch)

Chimes

Hn.

Perc.

Tpt.

Tbn.

Euph.

S. Tbn.

Tuba
IV. Majestic City

With Quiet Intensity (c. 80)

Piccolo

Flute

Oboe

Bassoon

Clarinet in Bb

Bass Clarinet

Euphonium

Baritone Saxophone

With Quiet Intensity (c. 80)

Trumpet

Horn in F

Trombone

Bass Trombone

Euphonium

Tuba

With Quiet Intensity (c. 80)

Timpani

Chimes - Sus.

Sus. Cym. - yrn

Percussion

Wood Block - yrn

Triangle - yrn

(Dry Sound)
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Notes</th>
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<td>Bar. Sax.</td>
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<td>Perc.</td>
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**Additional Musical Notation:**

- Dynamics: *p*, *mp*, *f*
- Articulations: *staccato*, *legato*
- Timbres: *con sordino*, *con pizzicato*
- Rhythms: *syncopated*, *accented*

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**Orchestration Details:**

- **Flute 1**
- **Flute 2**
- **Oboe 1**
- **Oboe 2**
- **Bassoon 1**
- **Bassoon 2**
- **Bass Clarinet**
- **Bassoon**
- **Trumpet 1**
- **Trumpet 2**
- **Horn 1**
- **Horn 2**
- **Timpani**
- **Timpani**
- **Percussion**
- **Tuba**
- **Euphonium**
- ** Trombone**
- **Bassoon**
- **Percussion**

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**Score Layout:**

- **Top Staff:** Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Bass Clarinet, Bassoon, Trumpet 1, Trumpet 2, Horn 1, Horn 2, Timpani, Timpani, Percussion, Tuba, Euphonium, Trombone, Bassoon, Percussion.
- **Middle Staff:** All orchestral sections.
- **Bottom Staff:** Additional percussion elements.

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**Facial Emotions:**

- *Sad*: Frustration with notation complexities.
- *Happy*: Enjoyment of the musical interplay.
- *Neutral*: Balanced interest in both notation and orchestration.

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**Physical Properties:**

- **Paper Dimensions:** 792.0x1224.0
- **Document Type:** Sheet Music
- **Context:** Symphony Orchestra Performance

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**Technical Details:**

- **Resolution:** 300 dpi
- **Color:** Black and White
- **Font Size:** 12 pt
Players randomly change to:

Players randomly change to:

Players randomly change to:
Serene (p < c 108)

Players randomly fade out

Wind Chimes

Pipe Organ
