379
N81
No. 2785

# ESSAY FOR ORCHESTRA

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Frank Lynn Payne, B. M.

Denton, Texas

January, 1961

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## CHAPTER I

## DISCUSSION AND ANALYSIS

The Essay for Orchestra combines three contemporary styles of melodic writing into sonata form. The exposition contains three themes. The first theme is a twelve-tone row. Unlike the usual approach to serial writing, the row is used in its original form throughout the piece and is developed by rhythmic alterations. The theme never occurs in its inversion or retrograde. The second theme of the exposition illustrates a chromatic type of melody. The third theme in the exposition is constructed of ascending and descending leaps of perfect fourths interspersed with leaps of thirds and short scale lines. The constant use of this theme throughout the development section provides the composition with a melodic unity.

The orchestration of this composition is designed to exploit many different sections of the orchestra. The different instrumental ensembles of the orchestra are treated as separate sections and as combined sections with other groups. The string orchestra is used as a solo group and as an accompanying group.

The "A" theme of the exposition is composed of all twelve tones of the octave. The first two tones of the theme are repeated as the last two tones of

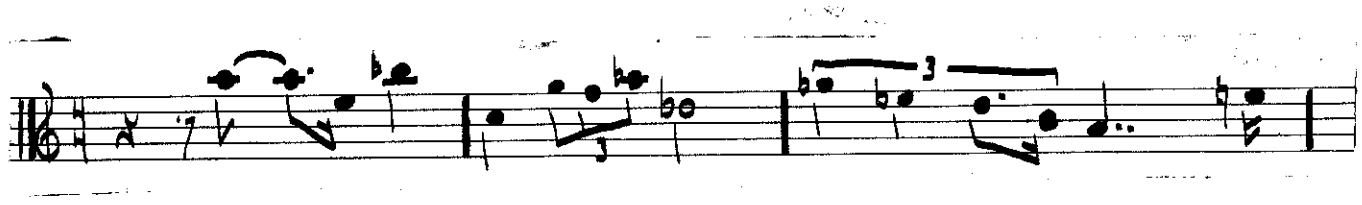


Fig. 1--"A" theme of exposition

the theme. The theme is repeated three times in the exposition.

The "B" theme of the exposition functions as an intermediate theme. It forms a smooth transition from theme "A" to theme "C". The "B" theme is composed of chromatic and diatonic intervals interspersed with various leaps.

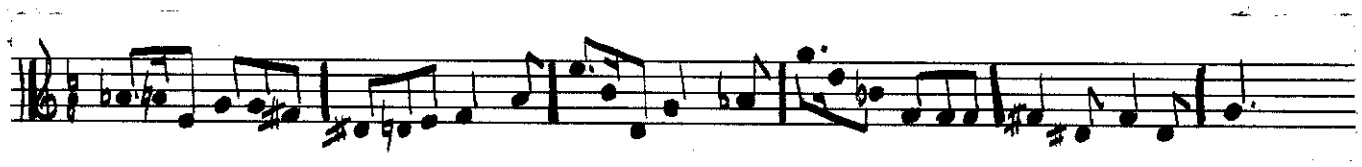


Fig. 2--"B" theme of exposition

This theme does not occur in its original form either in the development or in the recapitulation.

The "C" theme of the exposition provides the entire composition with the element of unity. This theme has the characteristic feature of the leap of a

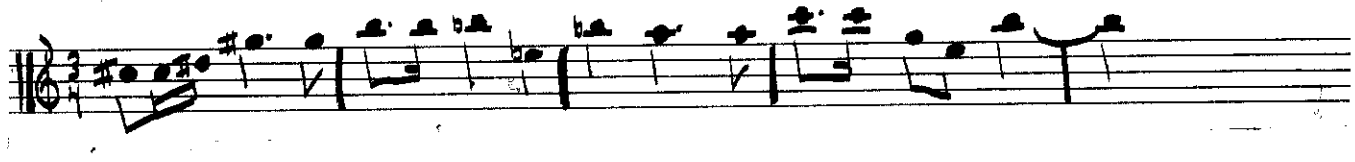


Fig. 3--"C" theme of exposition

perfect fourth.

In the development section the opening motif of the "C" theme occurs several times. The "A" and "B" themes appear in rhythmically altered forms. Different combinations of instrumental colors are used to exploit the inherent developmental possibilities of each theme.

The "A" theme appears in the oboe altered rhythmically and tonally.

Fig. 4--"A" theme altered in development

The "B" theme is divided between the flute, oboe, and clarinet. This type

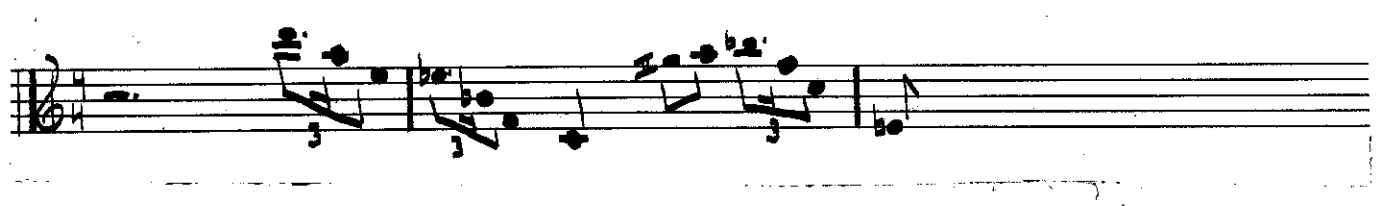


Fig. 5--"B" theme altered in development

of orchestration exposes the thematic material to many different instrumental colors.

The "C" theme is broken up into small motives and these motives are used as

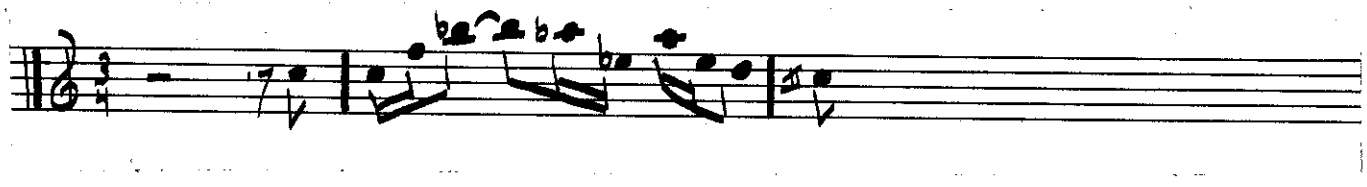


Fig. 6--"C" theme altered in development

solo and accompanying linear lines.

The recapitulation begins with a restatement of the "A" theme. Immediately following theme "A" is the "C" theme. Theme "B" does not appear in the recapitulation. The composition ends with a short coda that takes its elements from the "A" theme.

## CHAPTER II

## INSTRUMENTATION

The Essay for Orchestra is scored for an orchestra of medium size. The second flute doubles on piccolo. The complete instrumentation is as follows:

Piccolo in C

Flute I

Flute II

Oboe I

Oboe II

English Horn

Clarinet I in Bb

Clarinet II in Bb

Bass Clarinet in Bb

Bassoon I

Bassoon II

Horn I in F

Horn II in F

Trumpet I in Bb

Trumpet II in Bb

Trombone I

Trombone II

Timpani (4 Drums)

Bass Drum

Snare Drum

Cymbals

Violin I

Violin II

Viola

Violoncello

Double Bass

# Essay for Orchestra

by Frank Lynn Payne

♩=144

Fl.

Fl. Picc.

Ob. I-II

E. H.

Cl. I-II in B♭

Bass Cl.

Bn. I-II

Hn. I-II in F

Tpt. I-II

Trb. I-II in G♭

Timp. in A♭, D, E, G

Perc. Bass D. Snare D. Cym.

♩=144

I Vln.

II Vln.

Va.

Vc.

Bass



INDEPENDENT MUSIC PUBLISHERS

10

a2.

a2.

a2.

Div.

Div.

vigorously

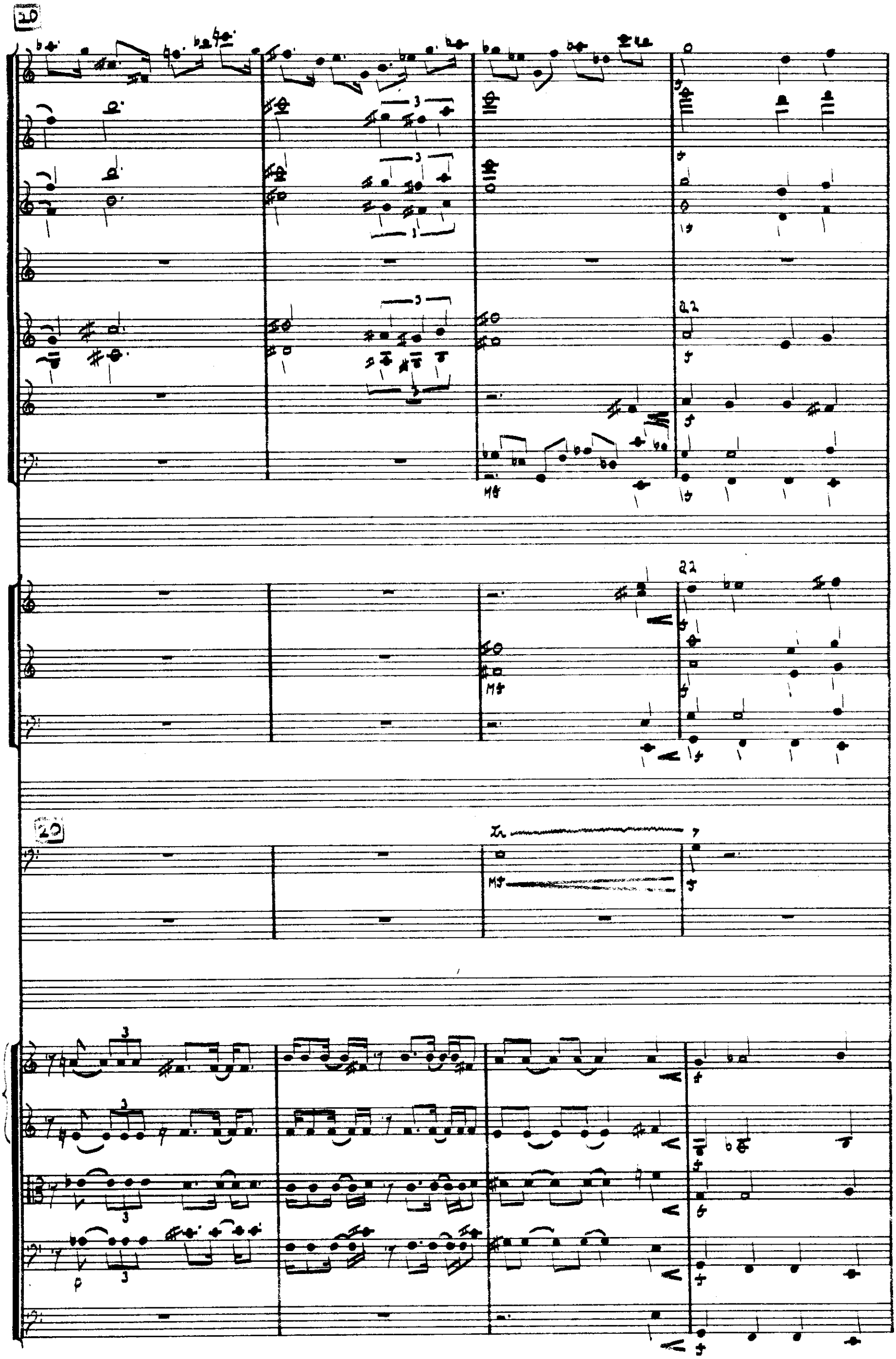
MAESTRO

INDEPENDENT MUSIC PUBLISHERS

22

Div.

INDEPENDENT


20
22
22
20

1.

M5

a2

a2

In



INDEPENDENT

30

30

cres.

cres.

cres.

a2

cres.

cres.

a2

cres.

a2

cres.

cres.

cres.

Pizz

Pizz

90

♩. = 108

MS

1.

MS

MS

40

♩. = 108

Pizz

ARCO

MS

Pizz

Pizz

Pizz

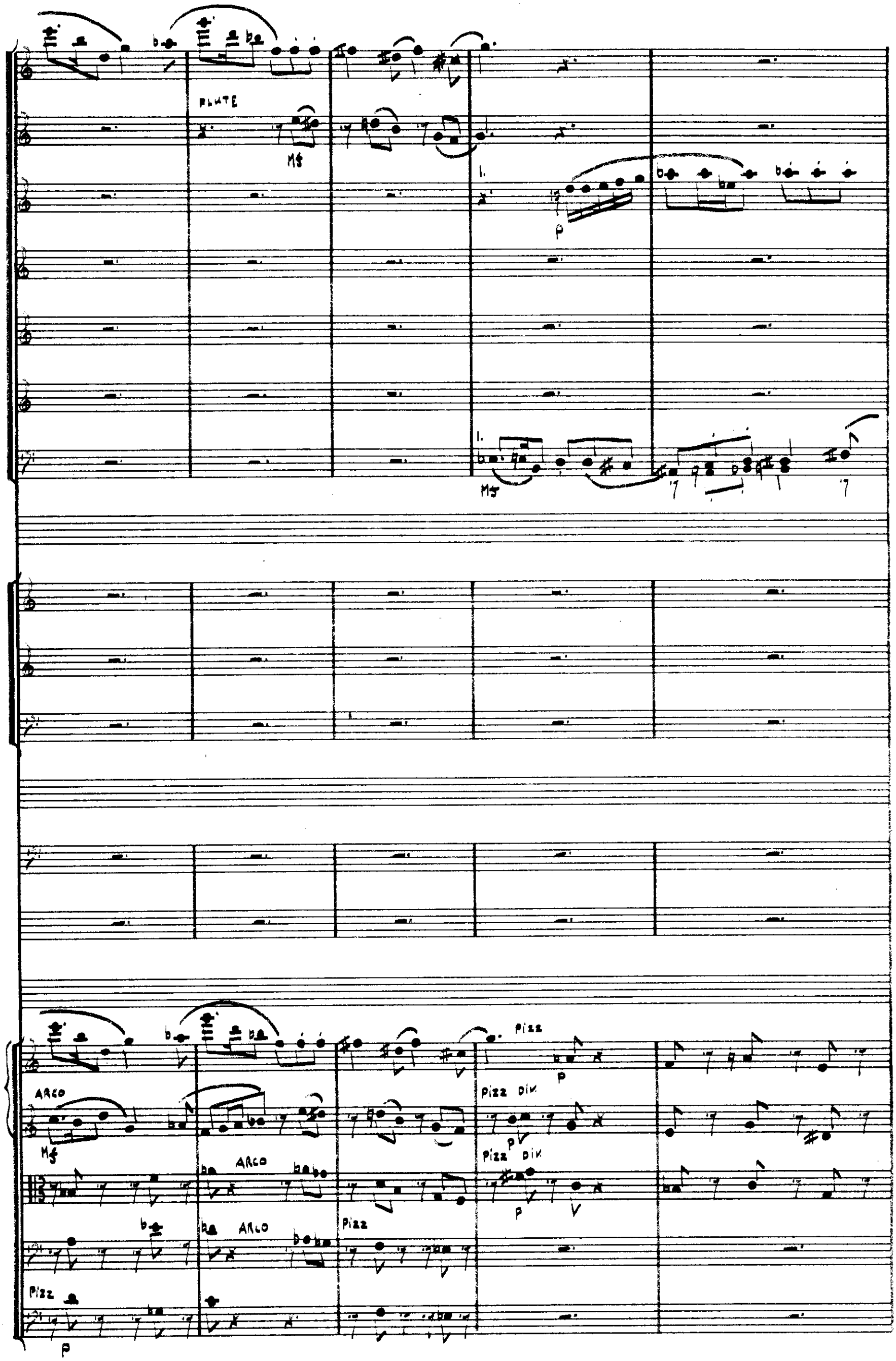
ARCO

ARCO

Pizz



INDEPENDENT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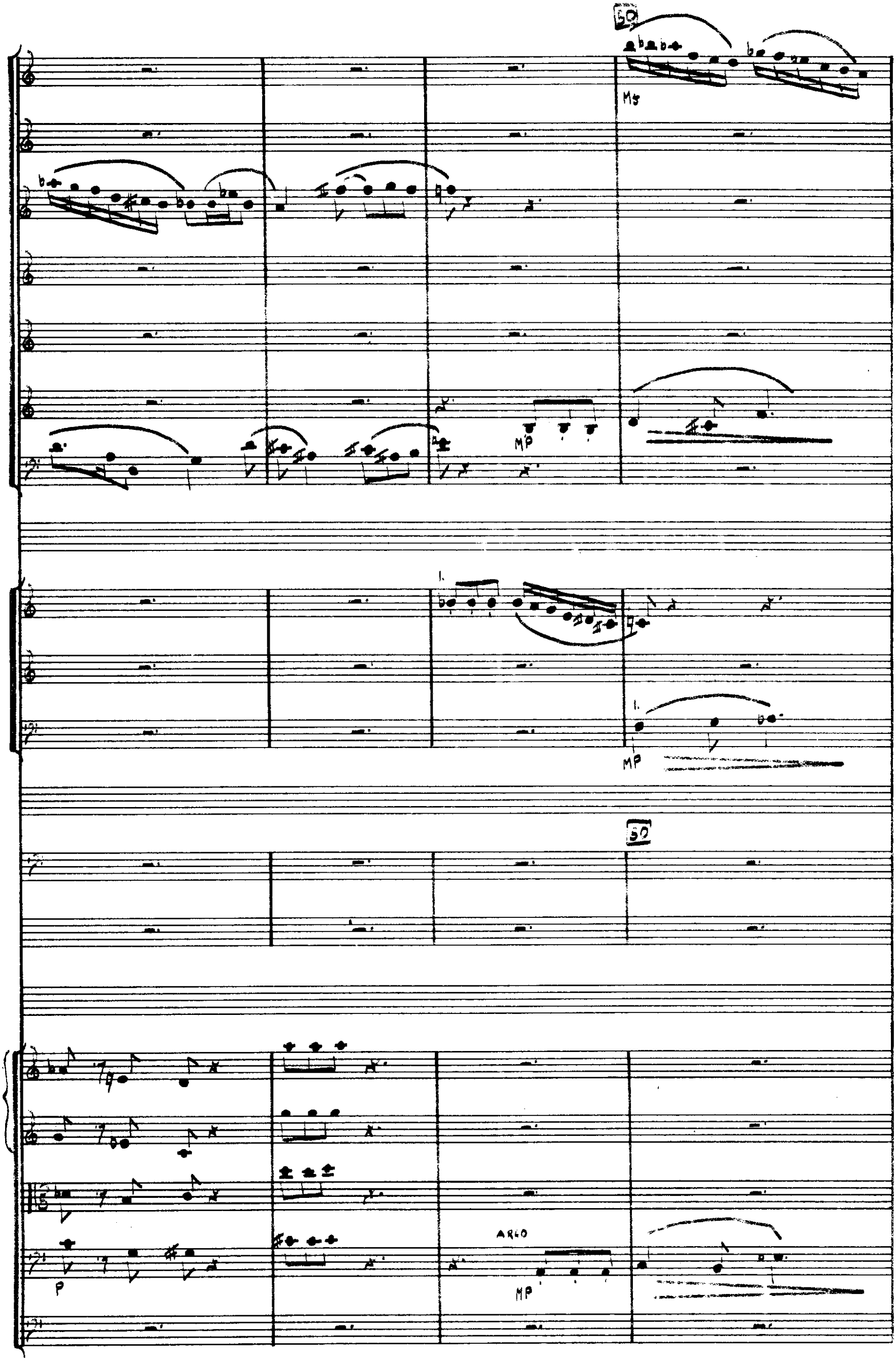
Mf
1.
p
1.
Mf
ARCO
Mf
ARCO
ARCO
Pizz
p
Pizz
Pizz div.
Pizz div.
Pizz
p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MS
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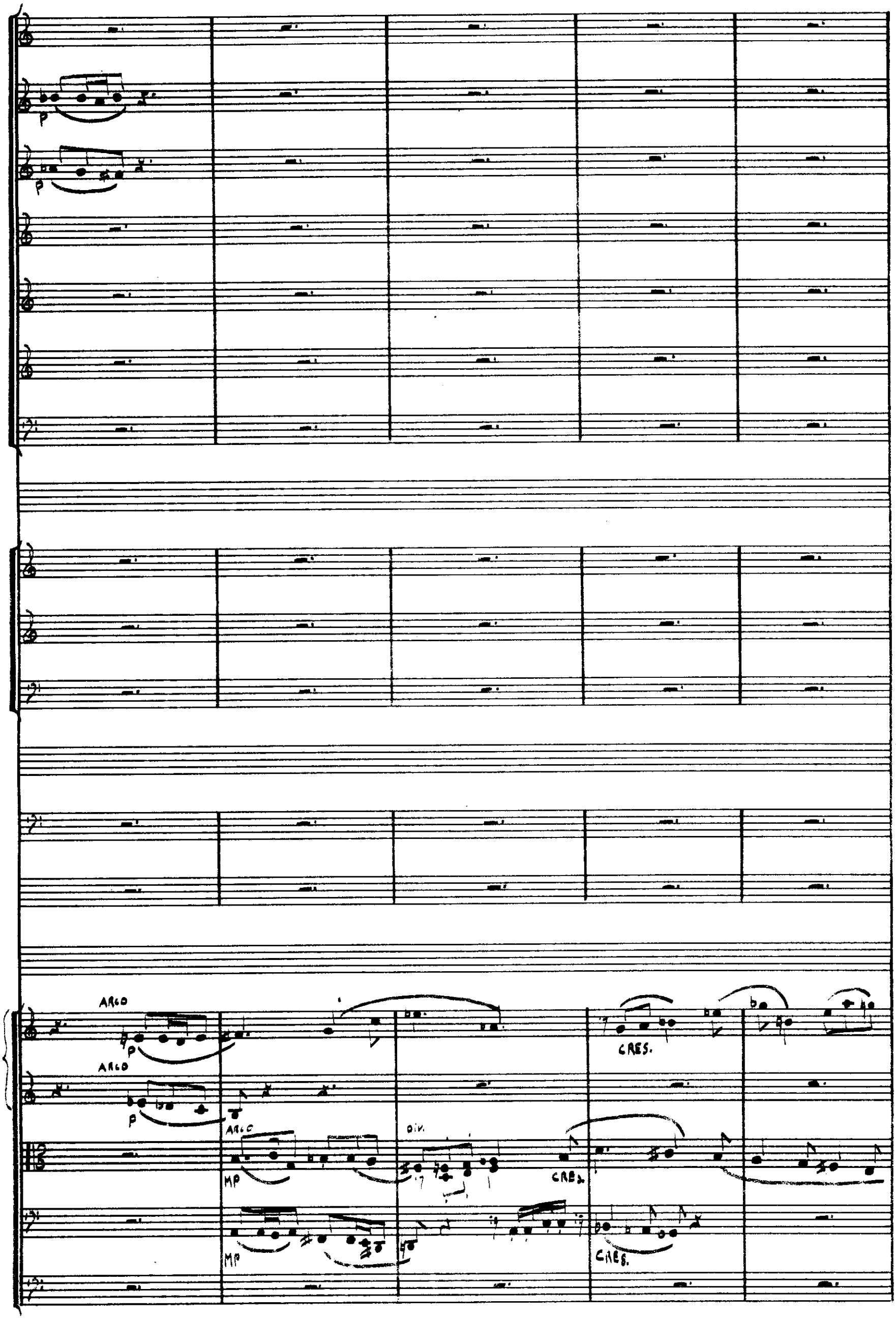
1.
1.
MP
SD
P
ARCO
MP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p
ARCO
p
ARCO
MP
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CRES.
MP
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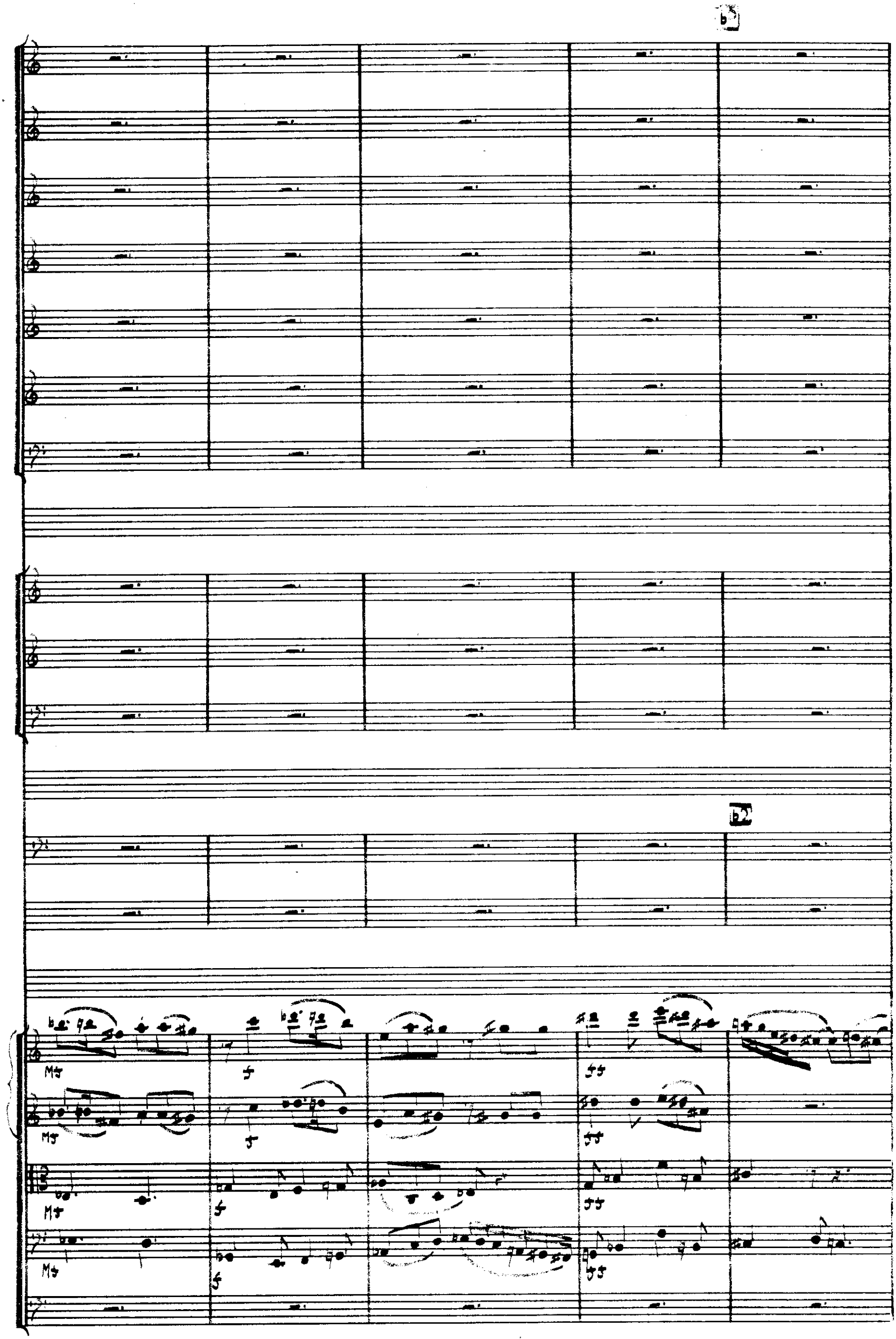


J.J. AESTRO
No. 104 - 20 ORCH
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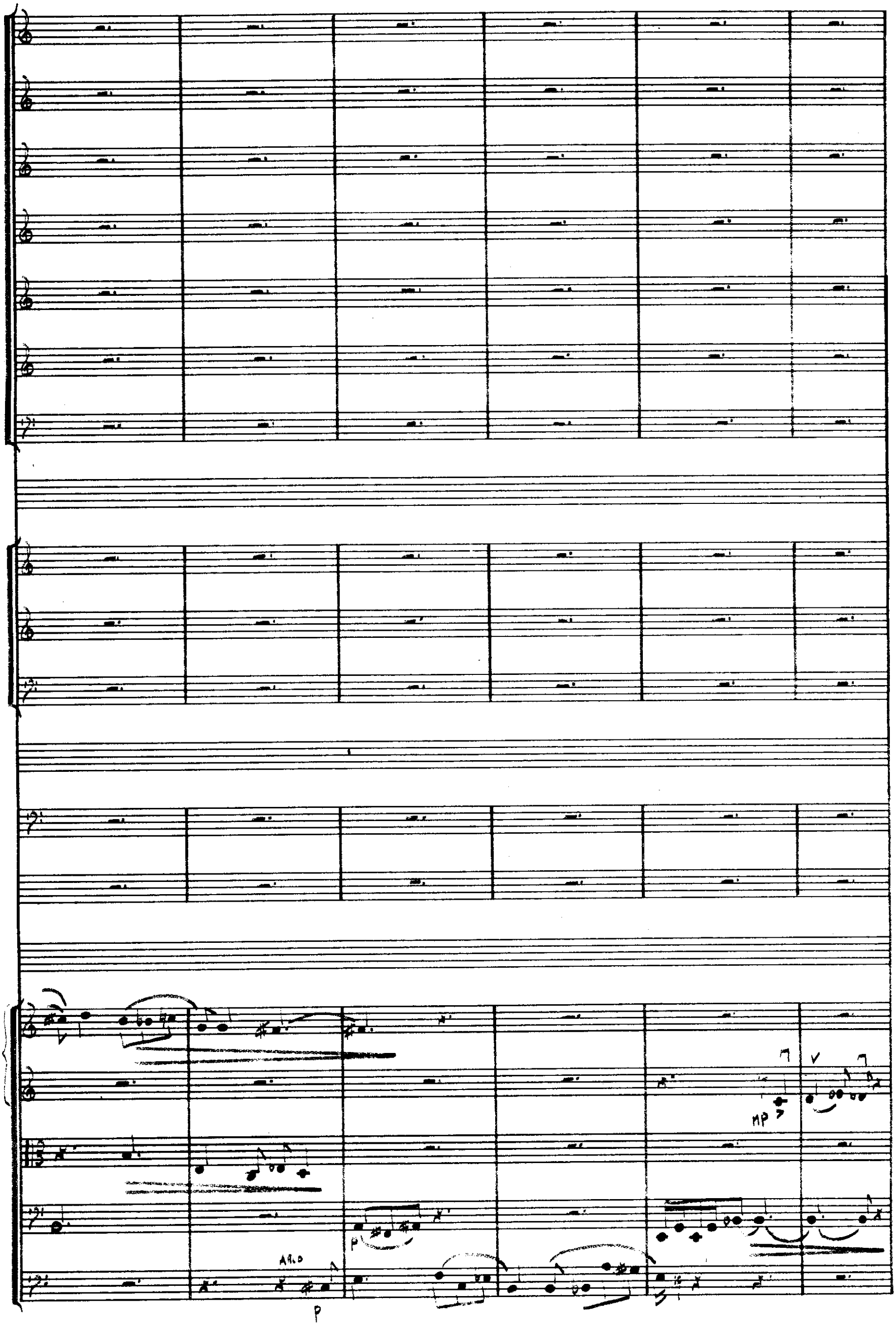


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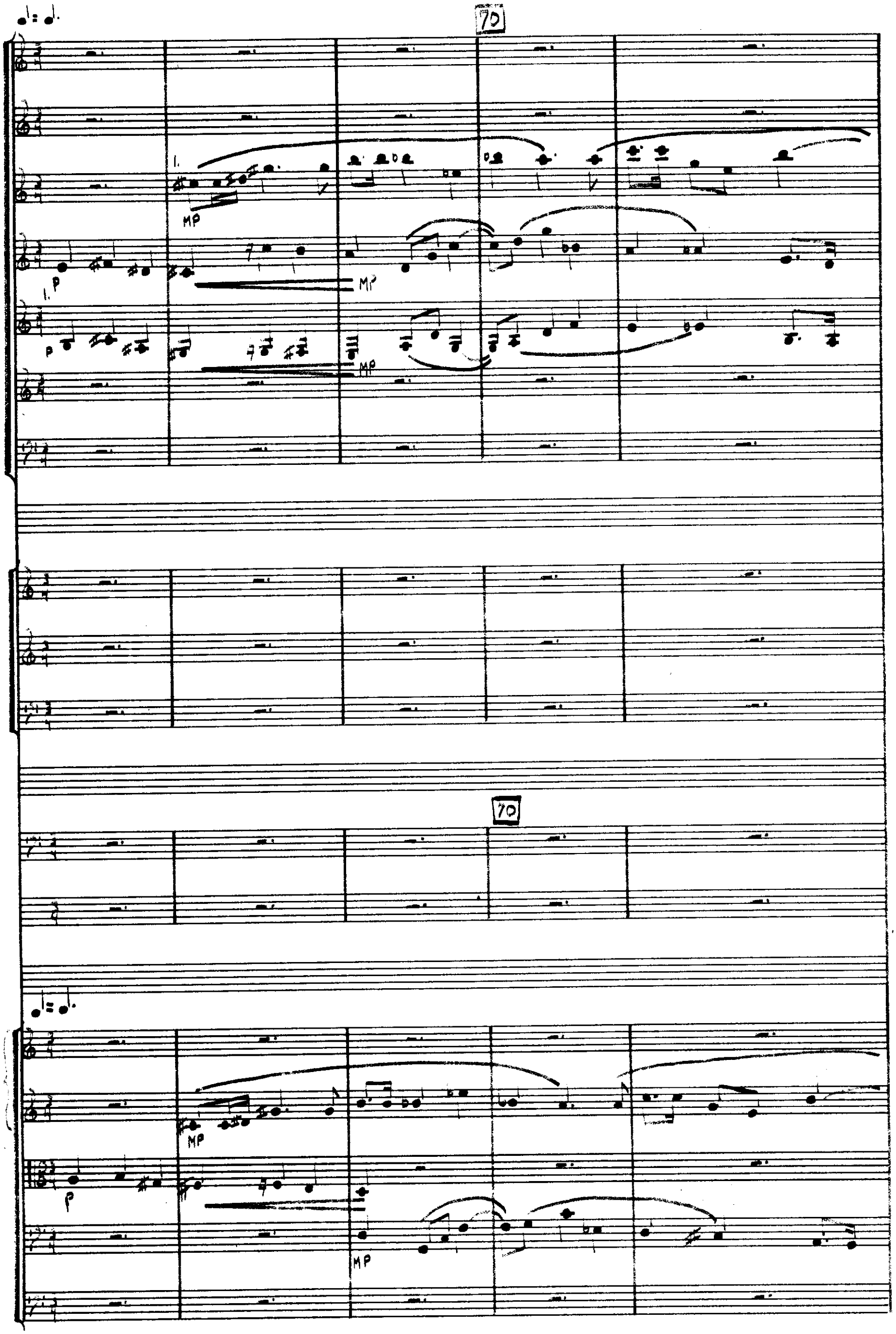


MAESTRO
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Bass D.



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80

80



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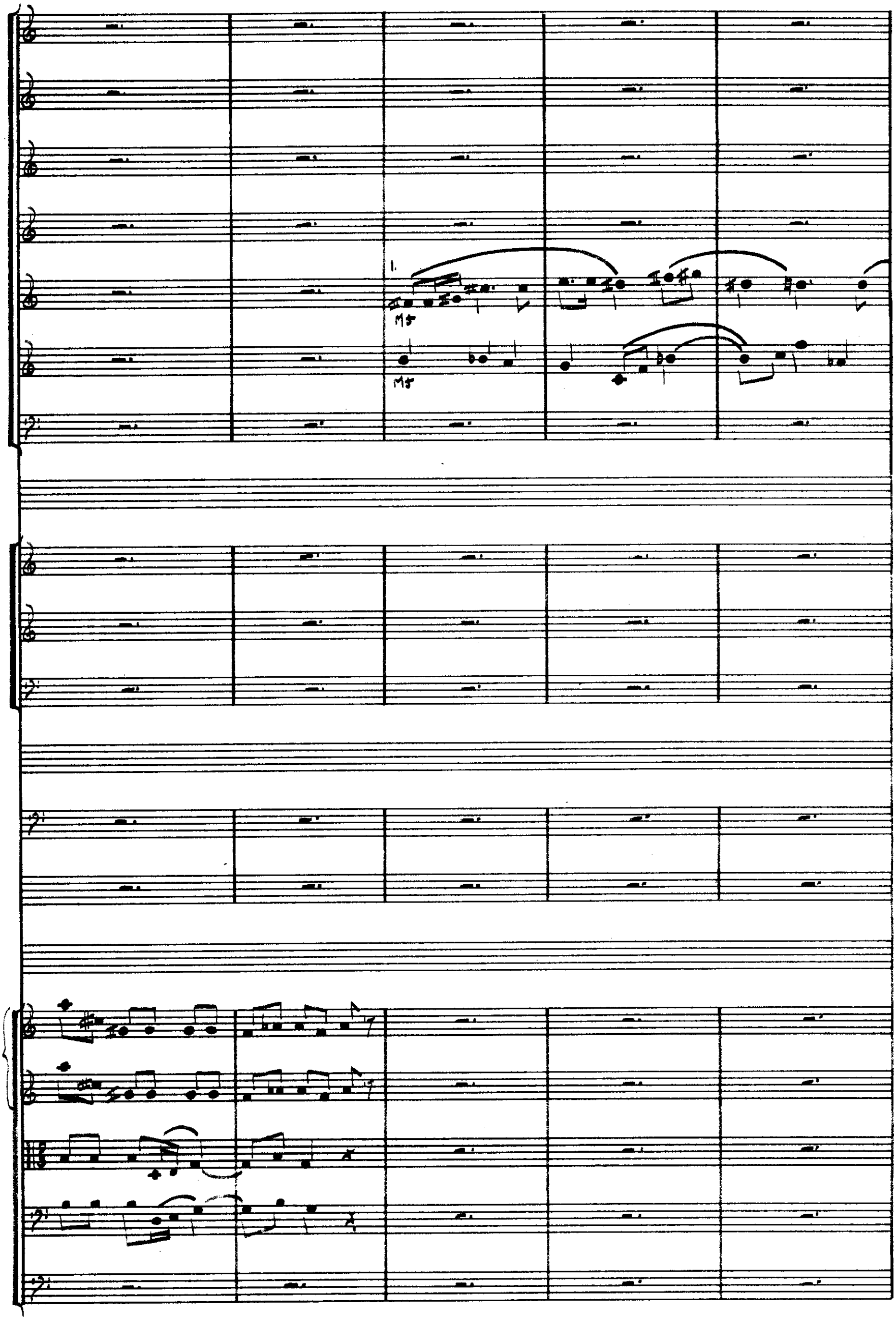
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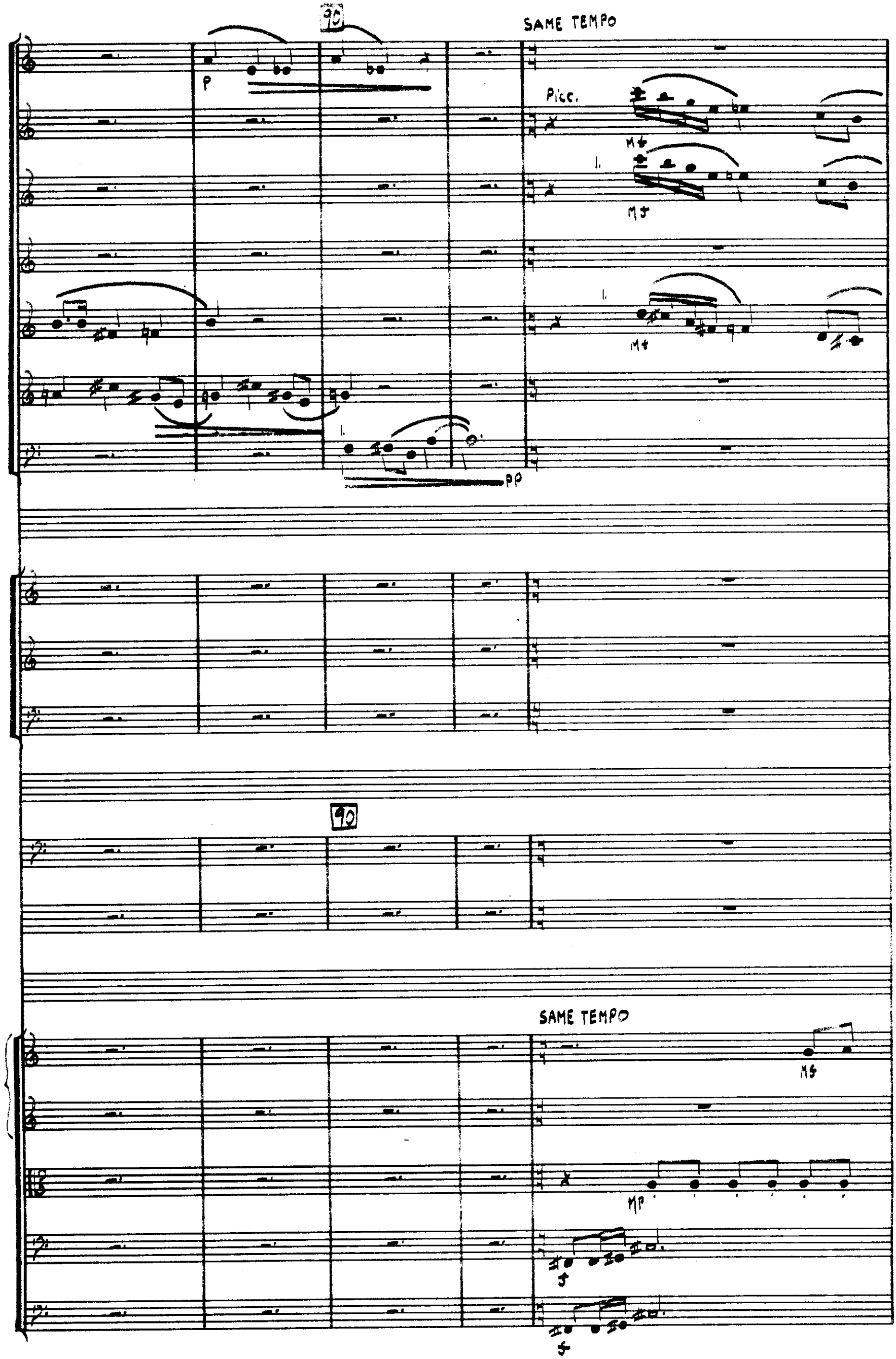
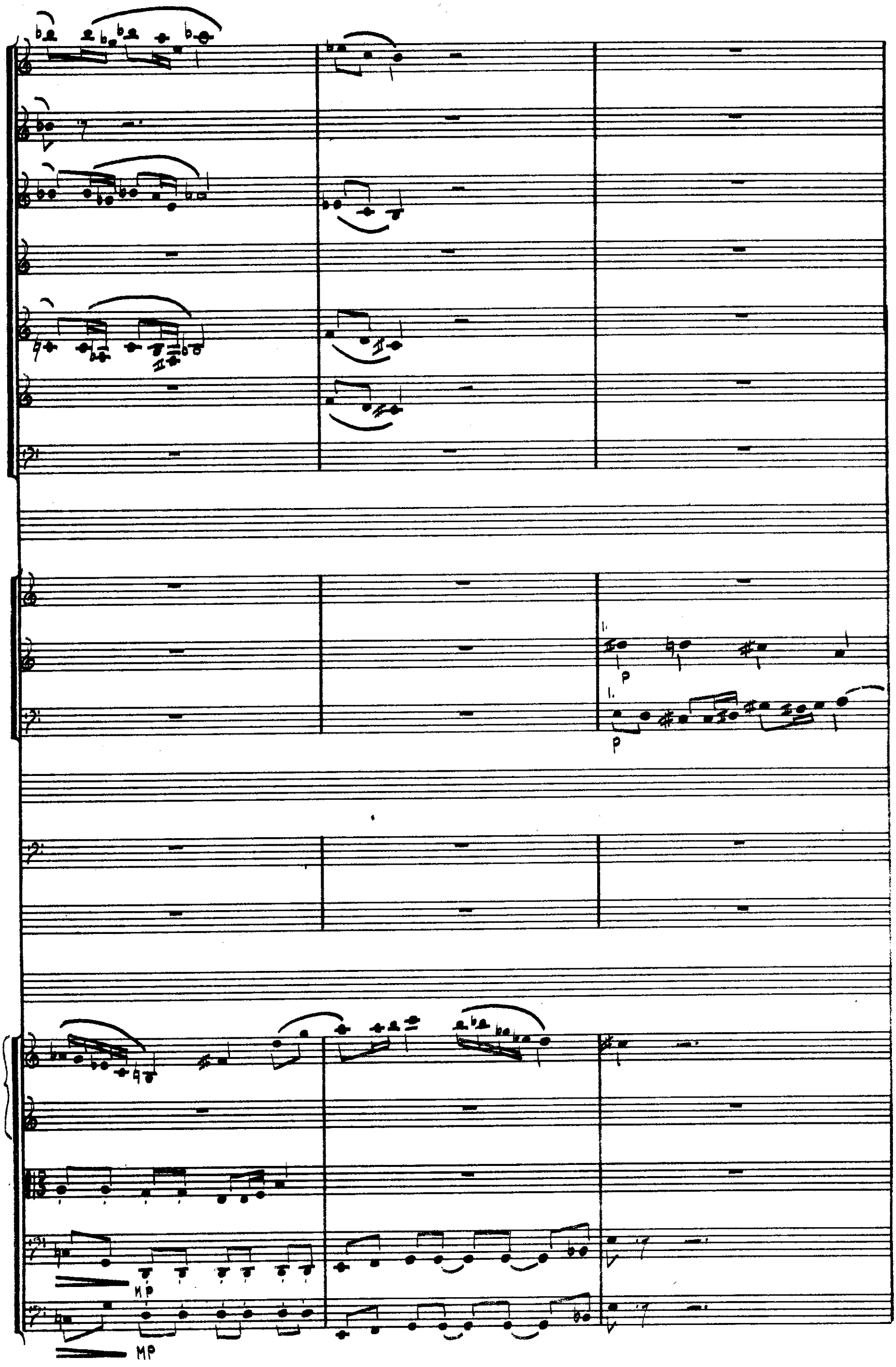
ff
ff


90
SAME TEMPO
P
Picc.
Mf
1.
Mf
1.
Mf
1.
PP
90
SAME TEMPO
Mf
MP
f
f



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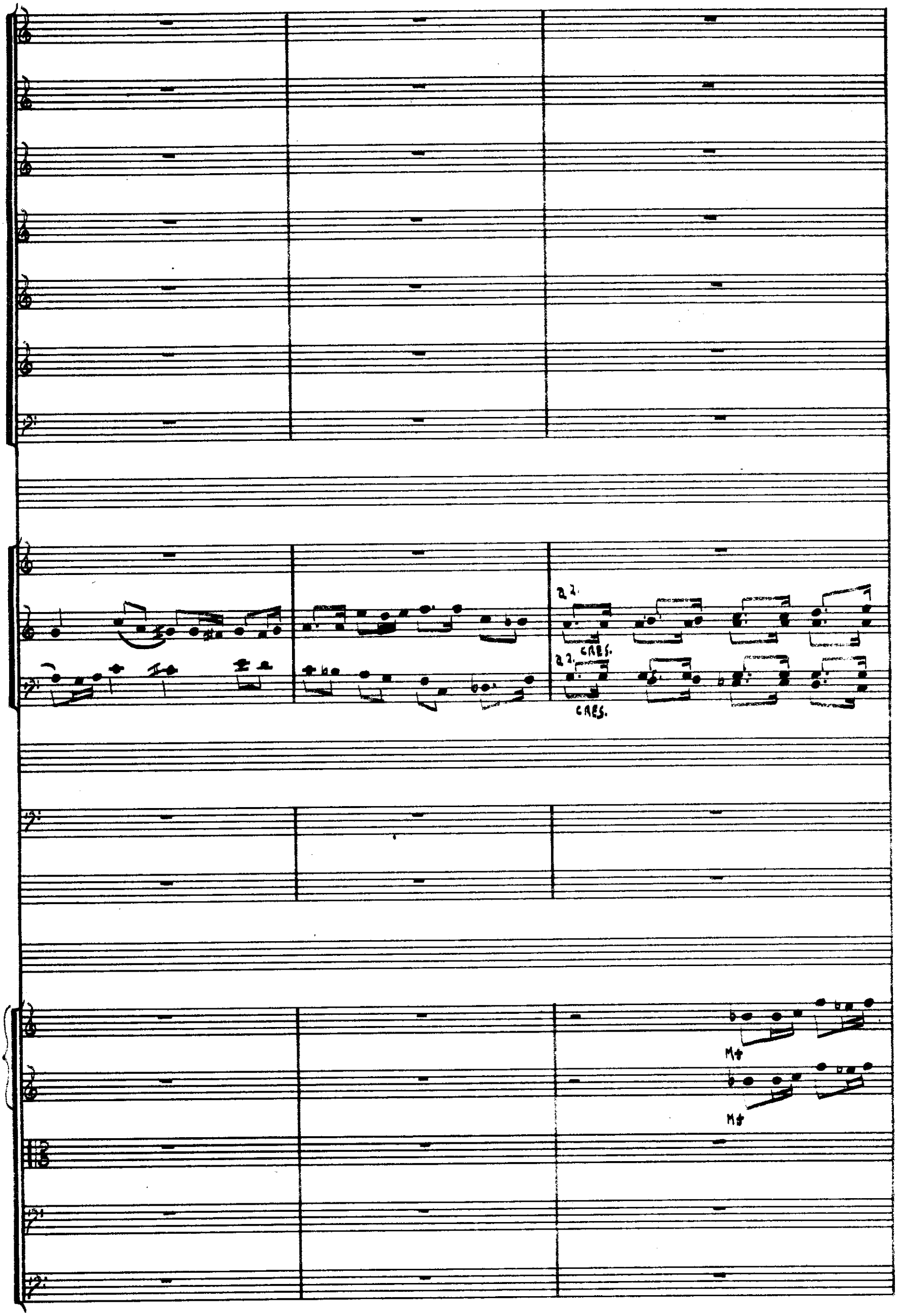
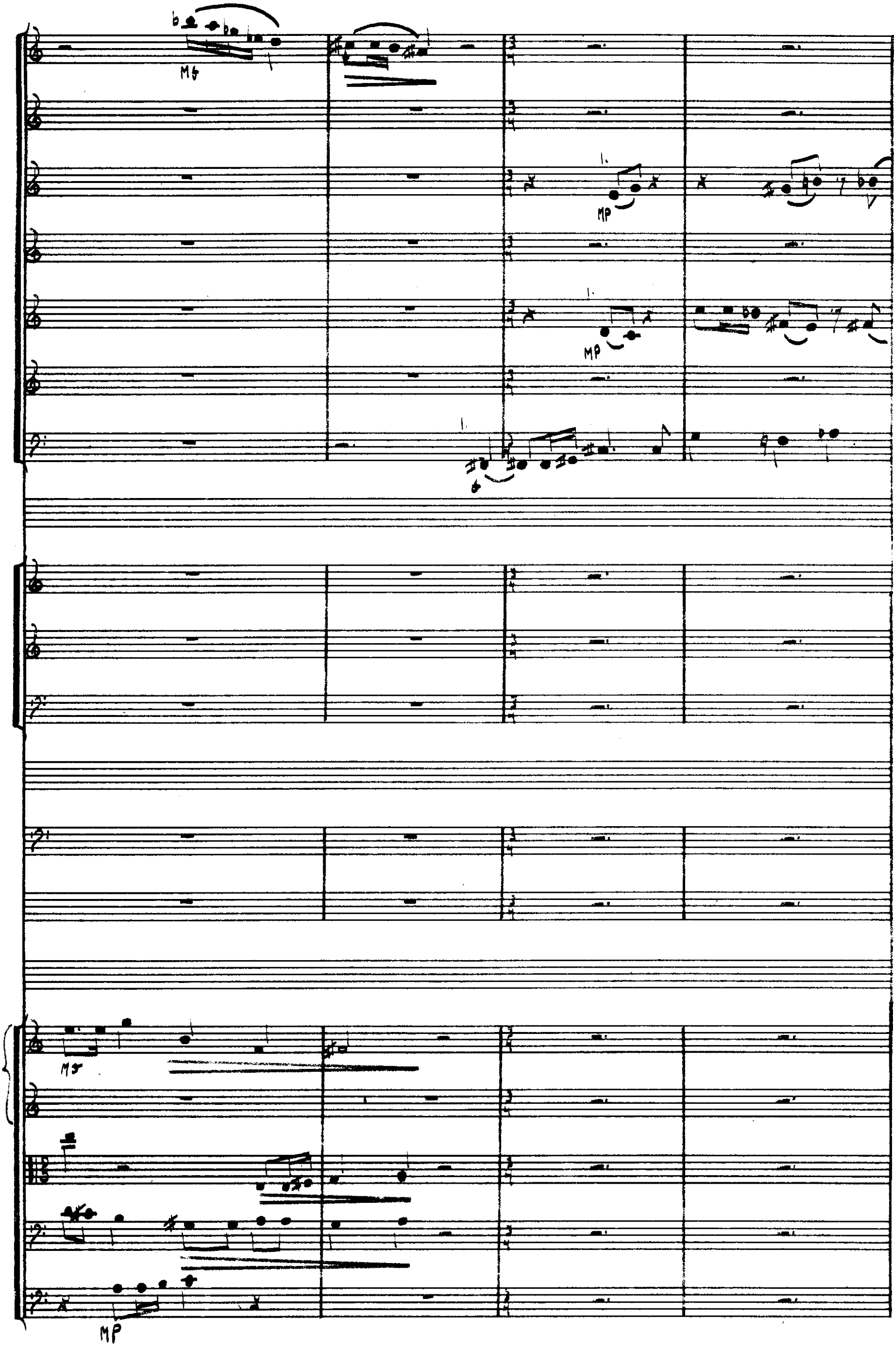

a 2.
a 2. CRES.
CRES.
M↓
M↓

125

100

Div.

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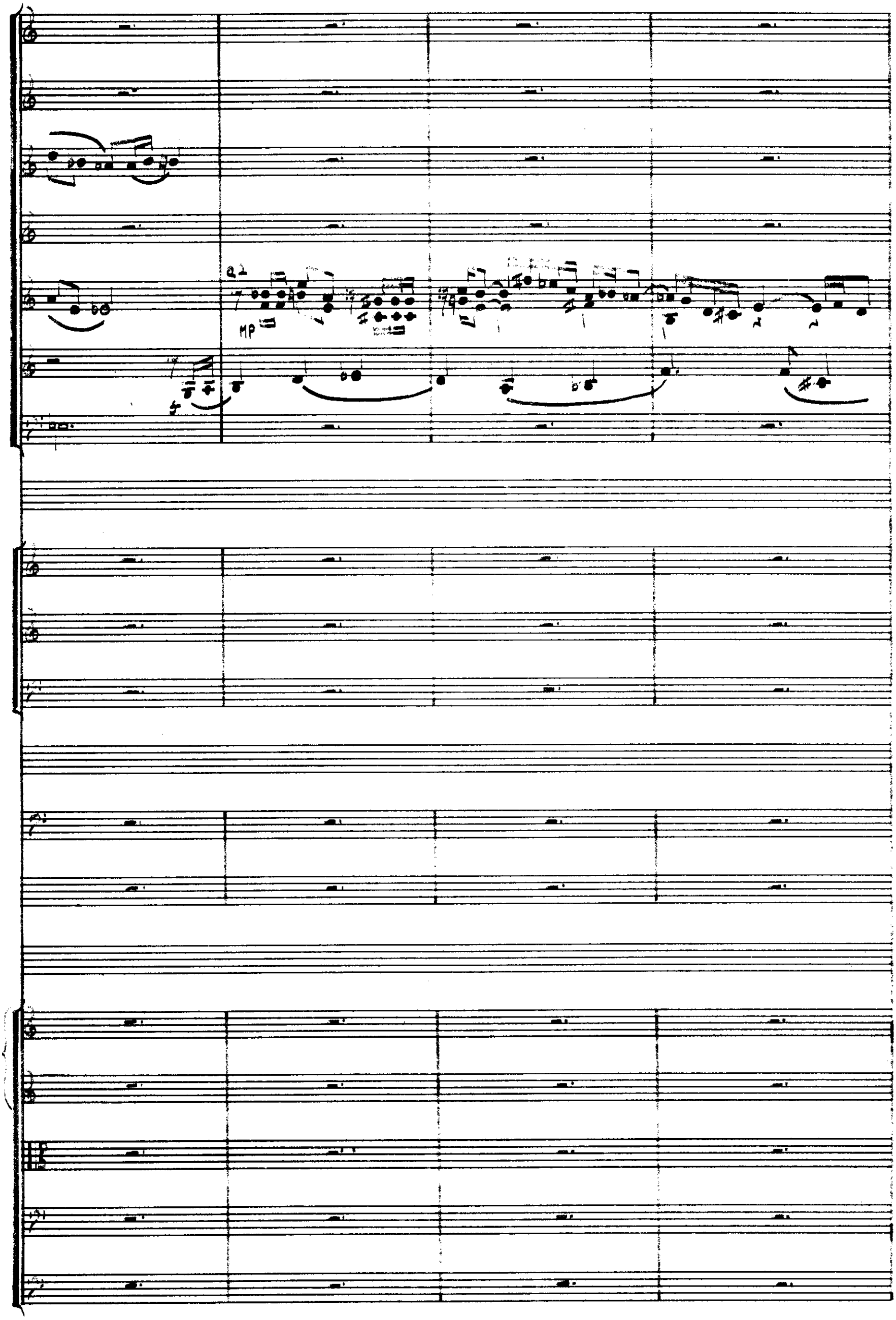


AESTRO
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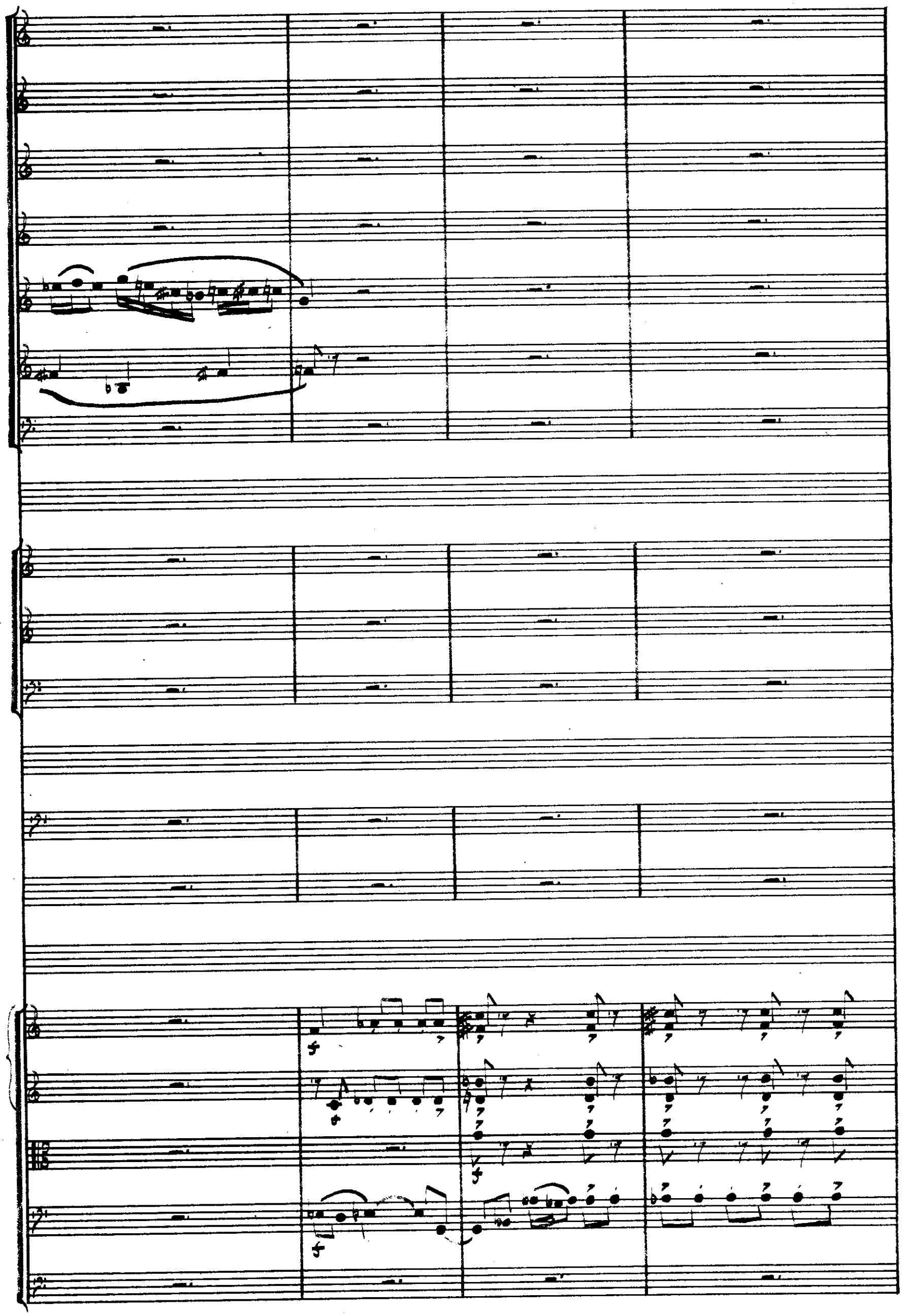

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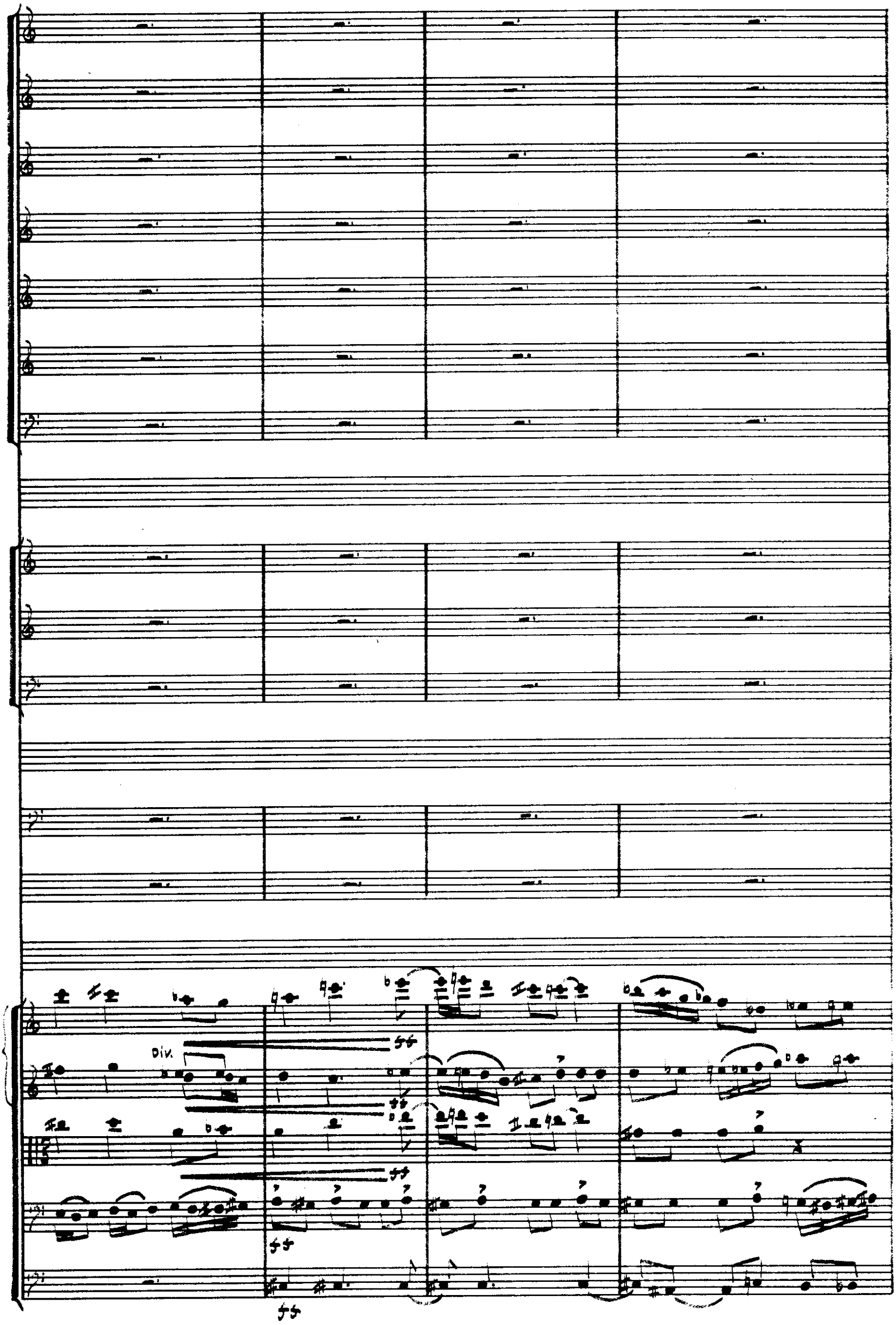
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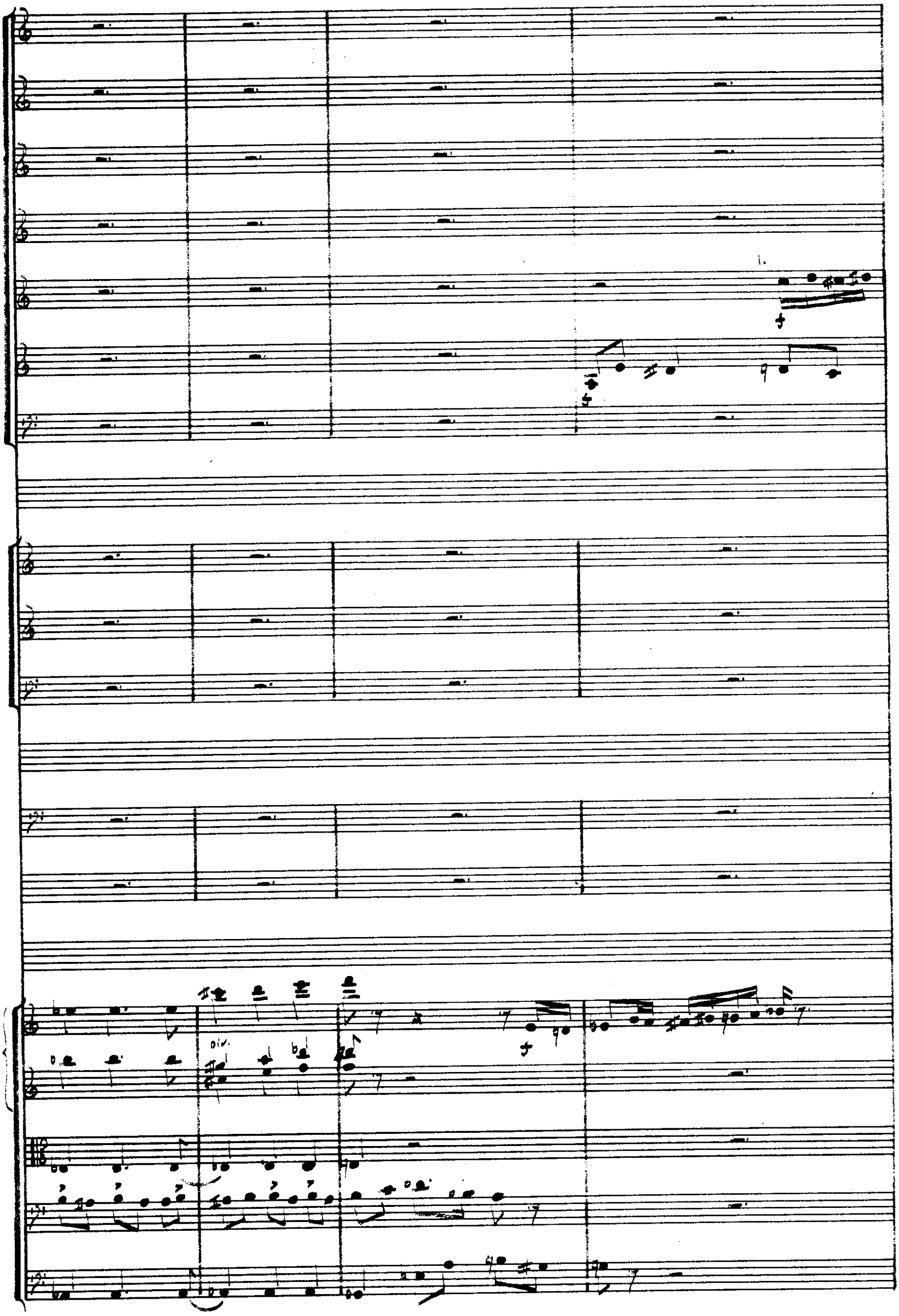


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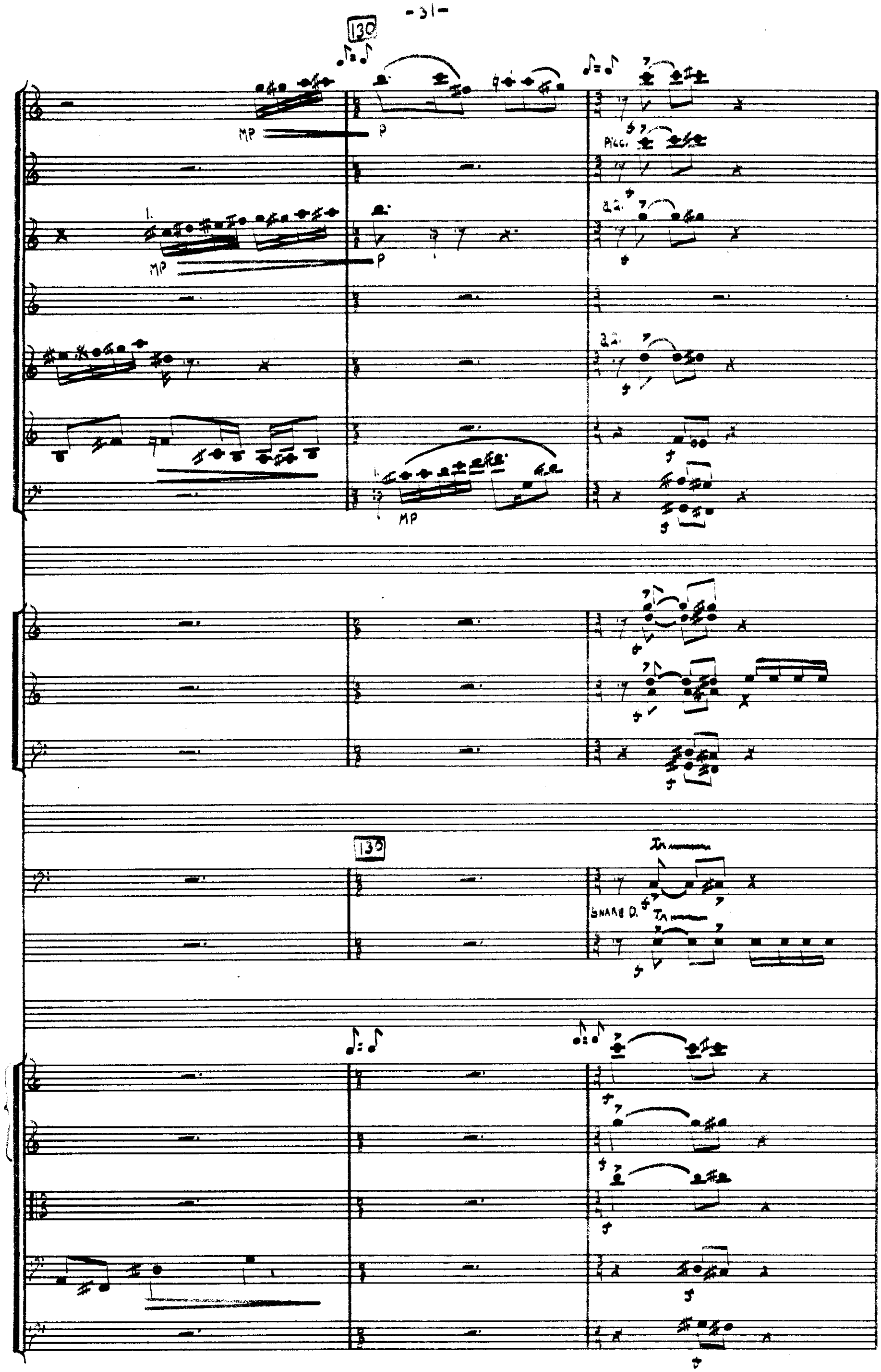
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MP
P
Picc.
1.
MP
P
2.
2.
1.
MP
130
Tr
SNARE D.
Tr

1.

BASS D.

CYM.

140

RITARD

MP

140

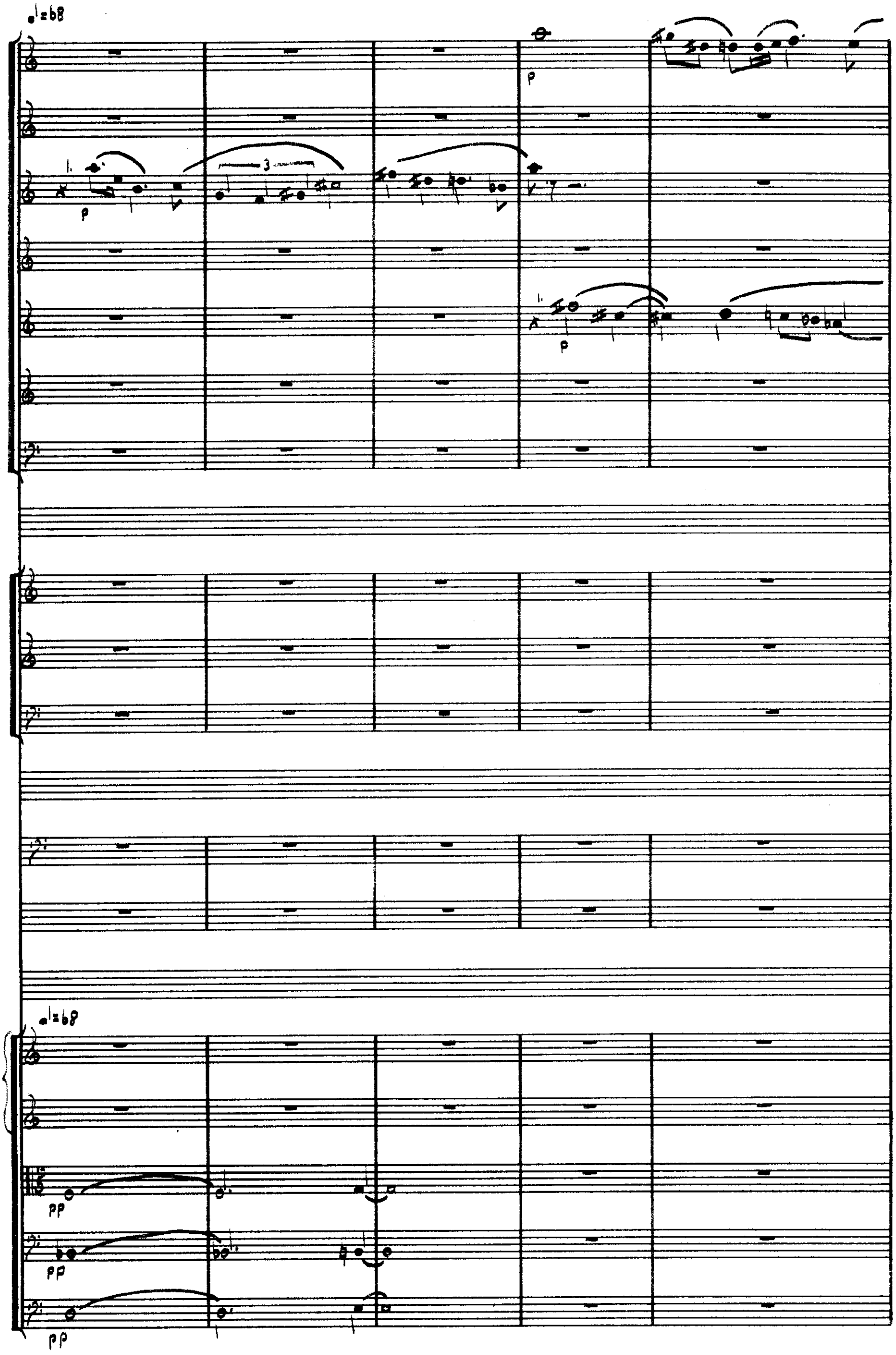
RITARD

MP

P



INDEPENDENT




INDEPENDENT

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5

1.

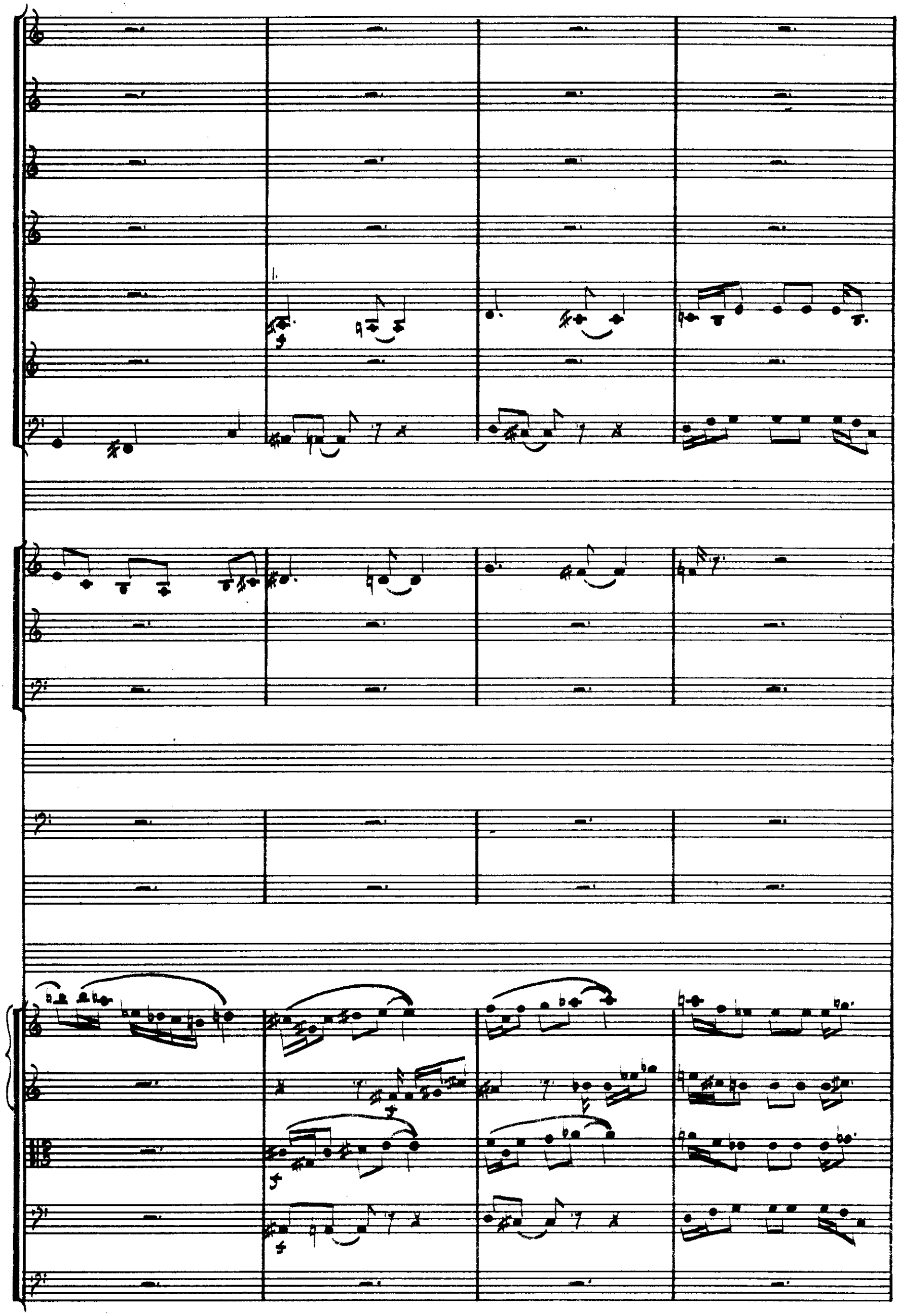
MP

1.

MP

150

♩= 132



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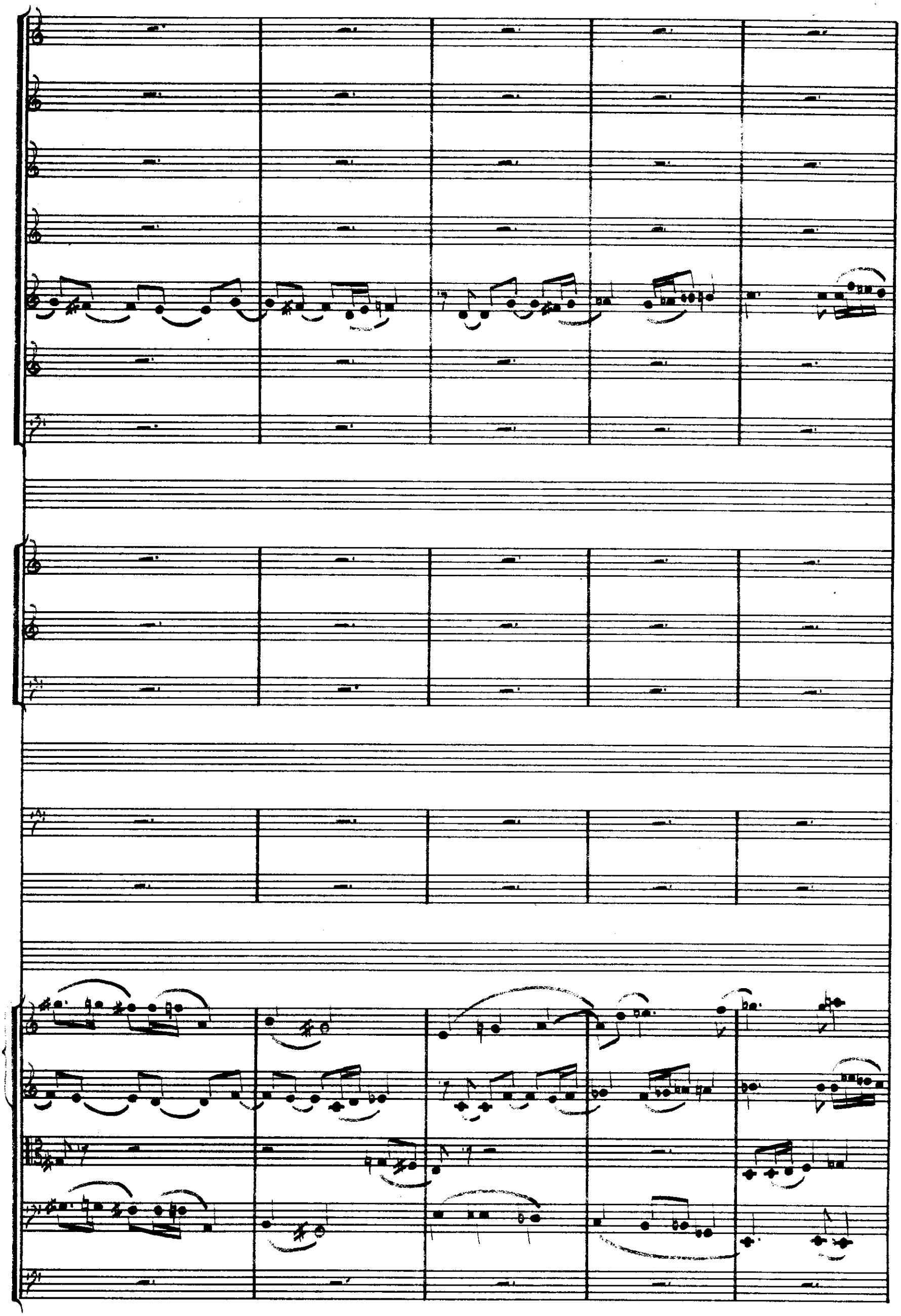

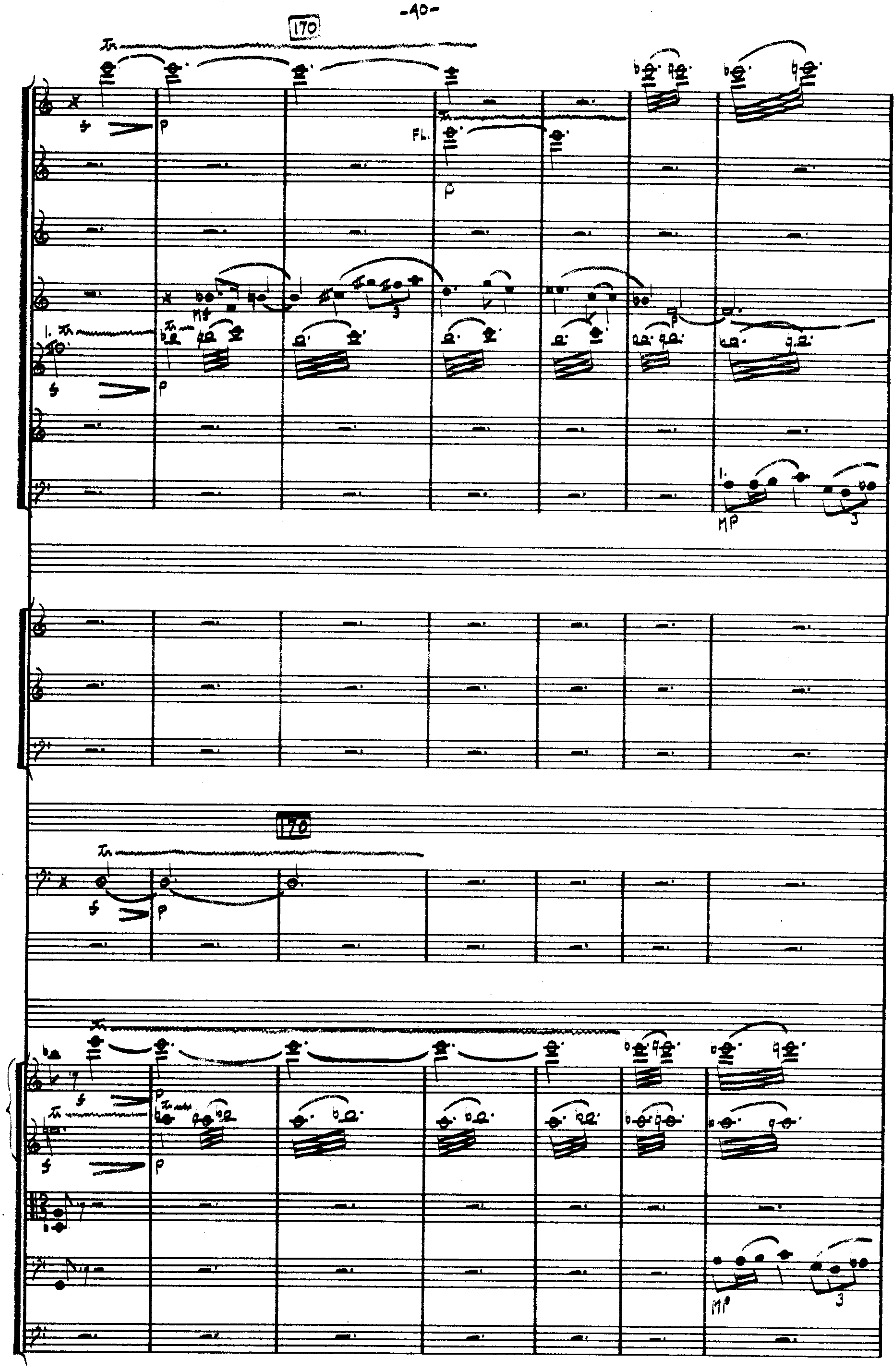
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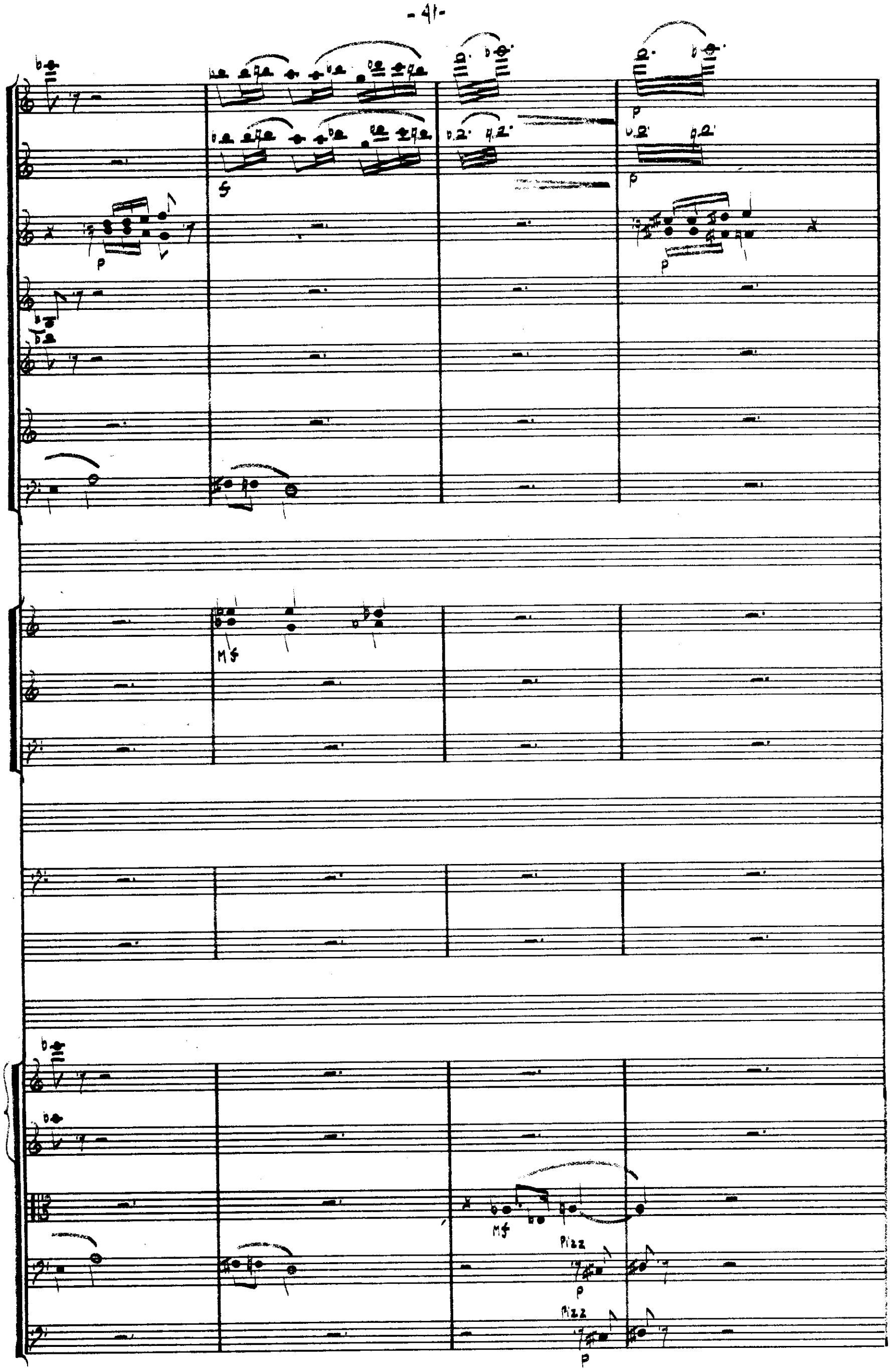



AESTRO
INDEPENDENT

180

RITARD

♩.= 96

pp 3

mp

p

p

mp

180

RITARD

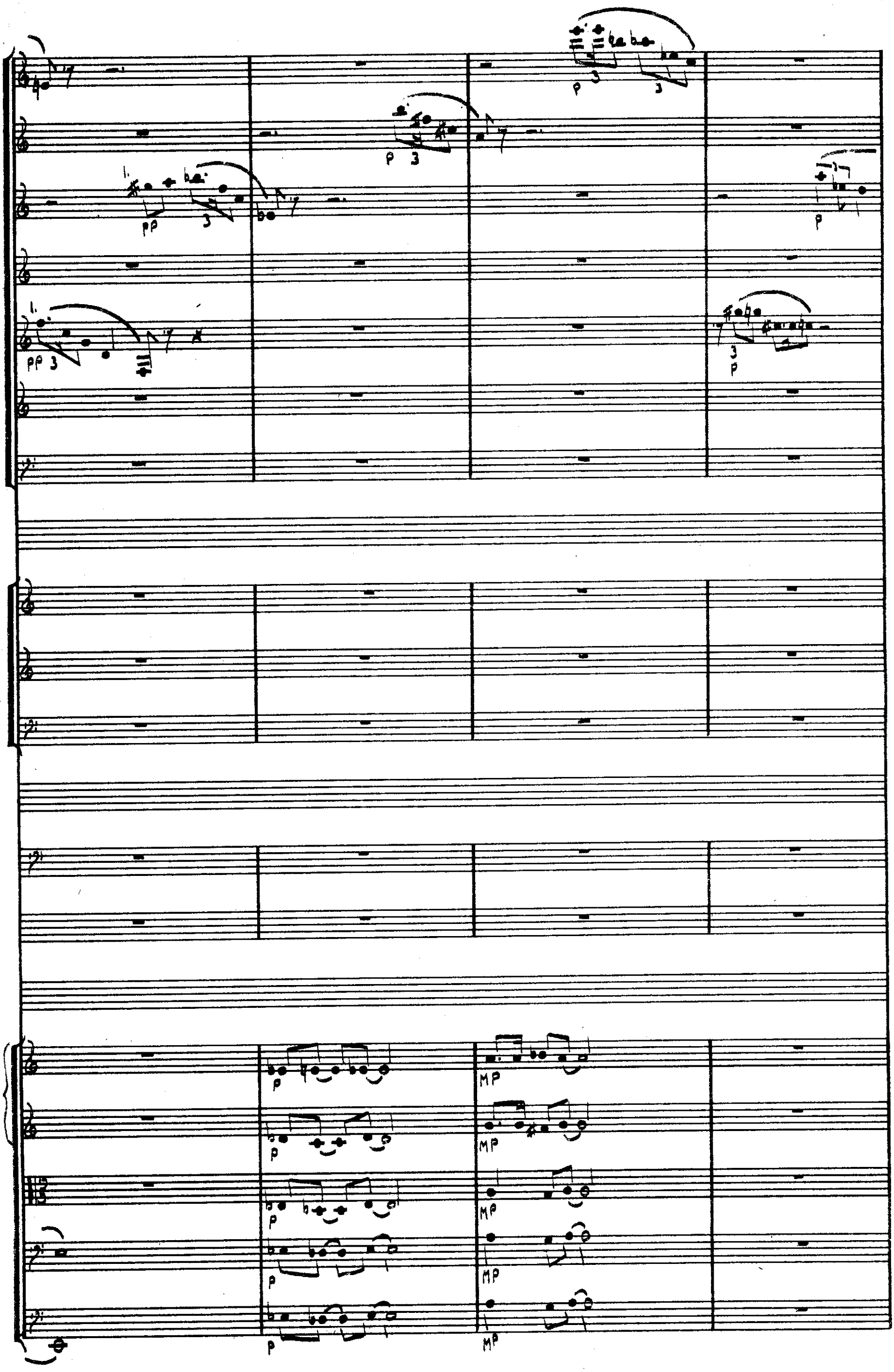
♩.= 96

ARCO

pp

ARCO

pp




INDEPENDENT
MUSIC PUBLISHERS

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ACCEL.

190

ACCEL.

P

P

P

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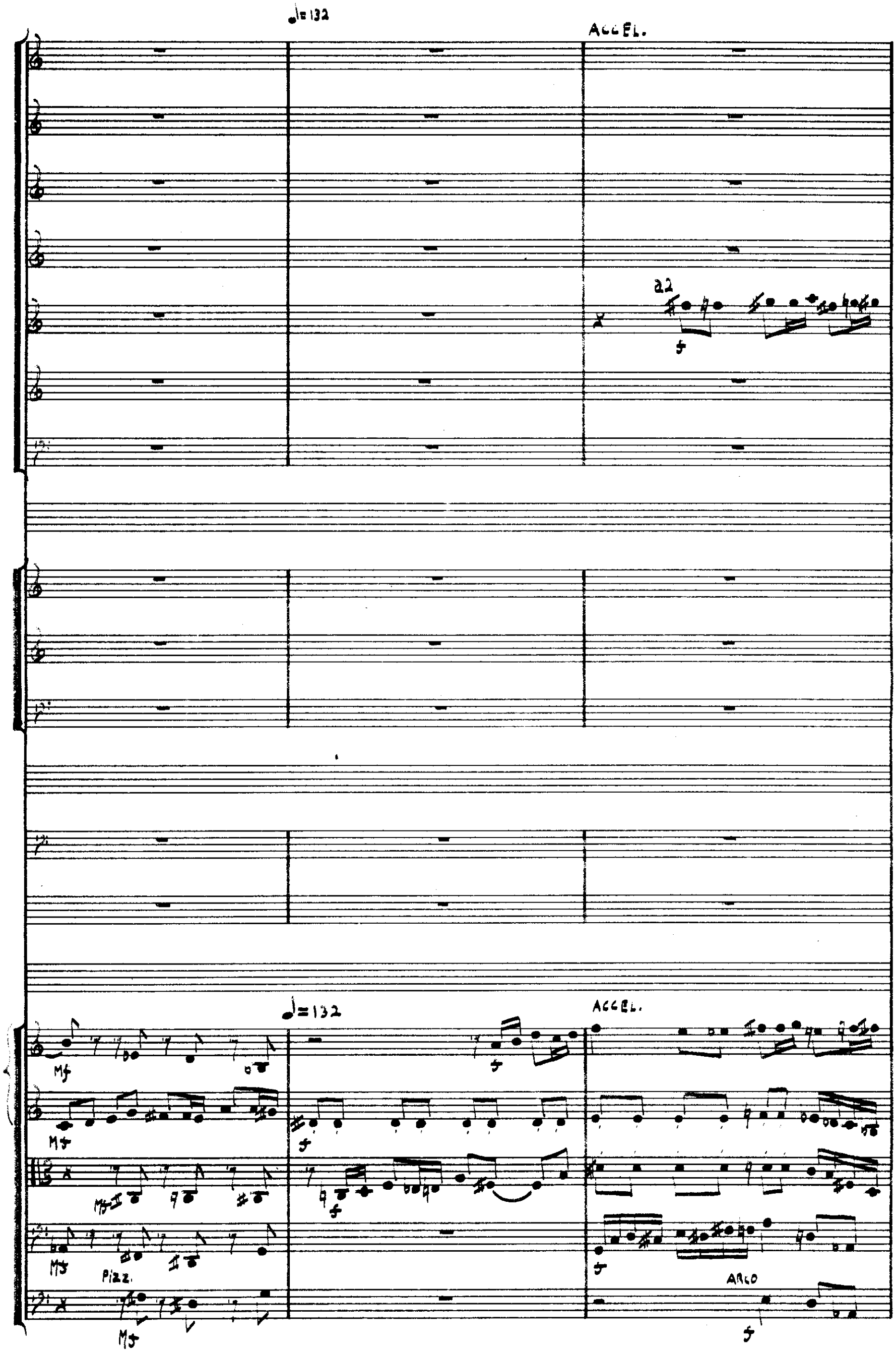
MP

MP

MP

MP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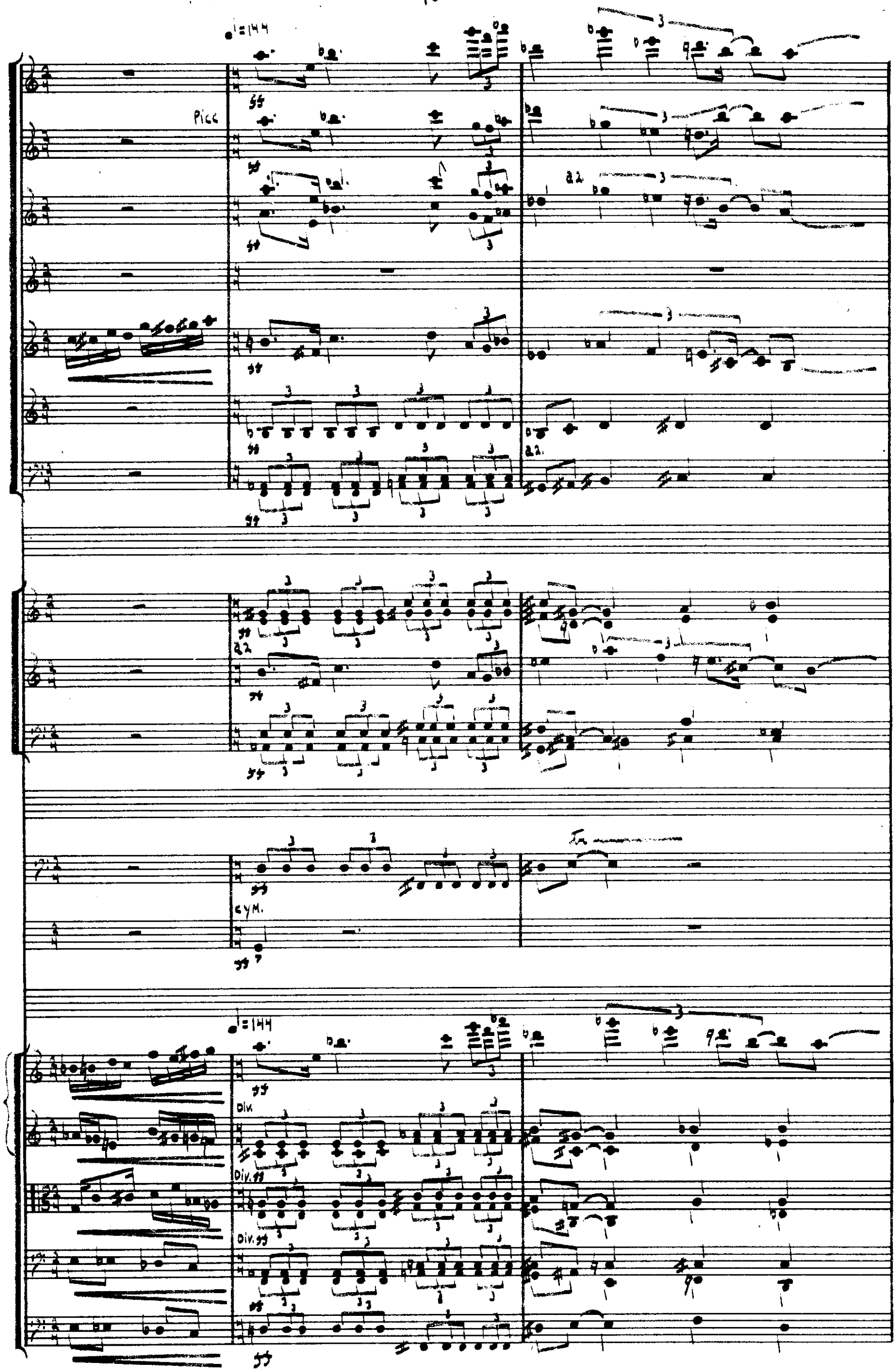
ARCO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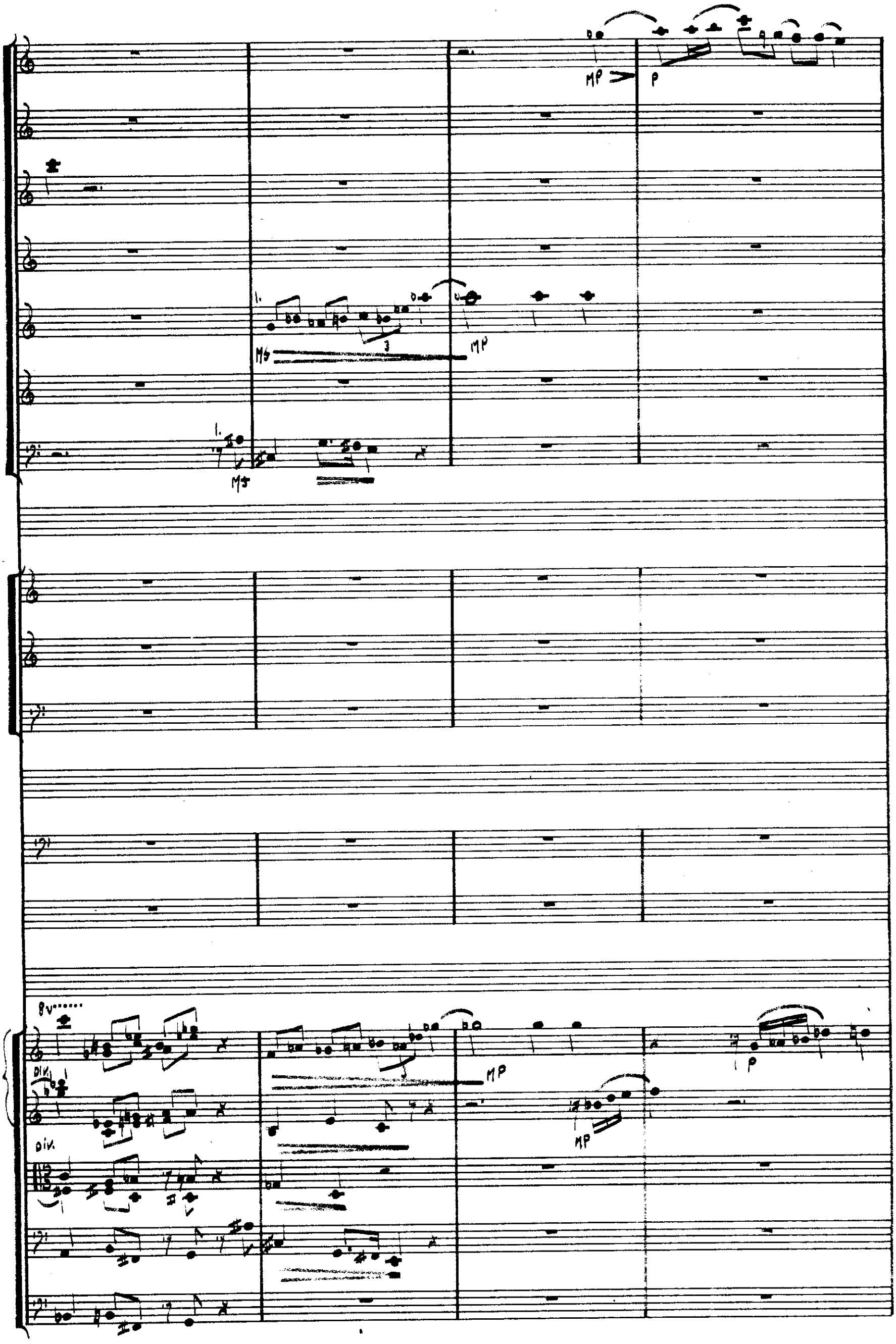
Div.
Div.

200

220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DIV.
DIV.
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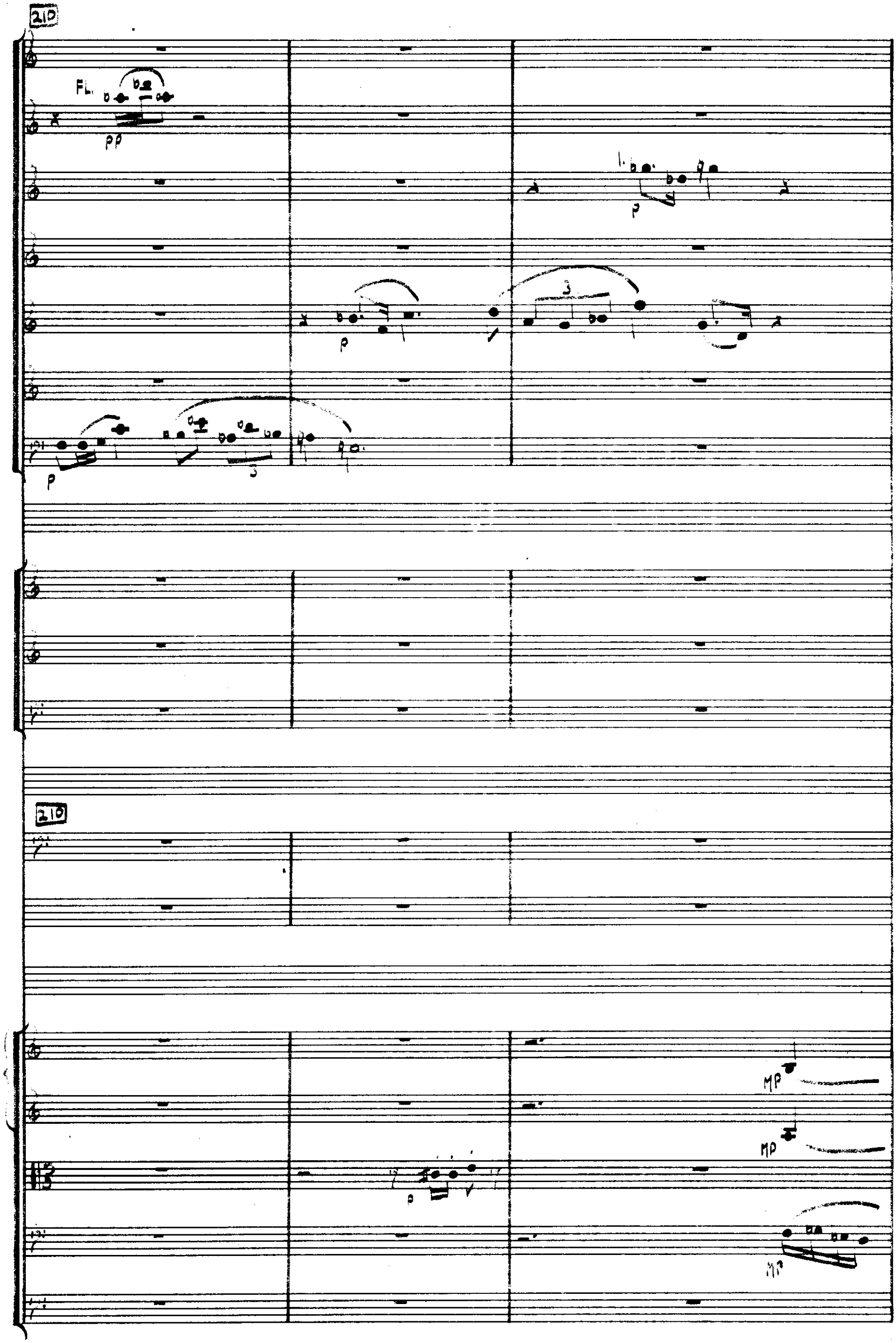
P

1.

pp

pp

p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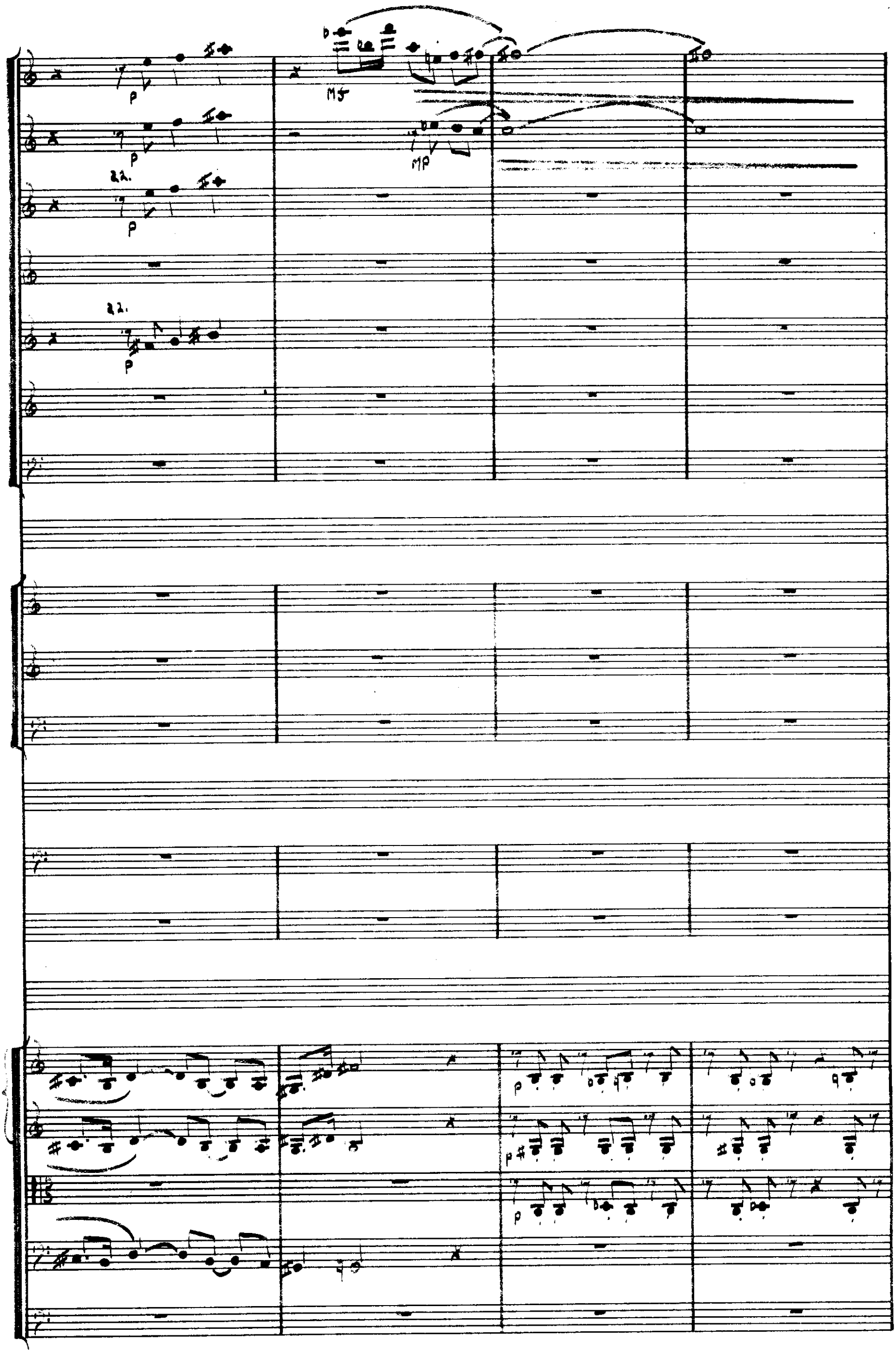
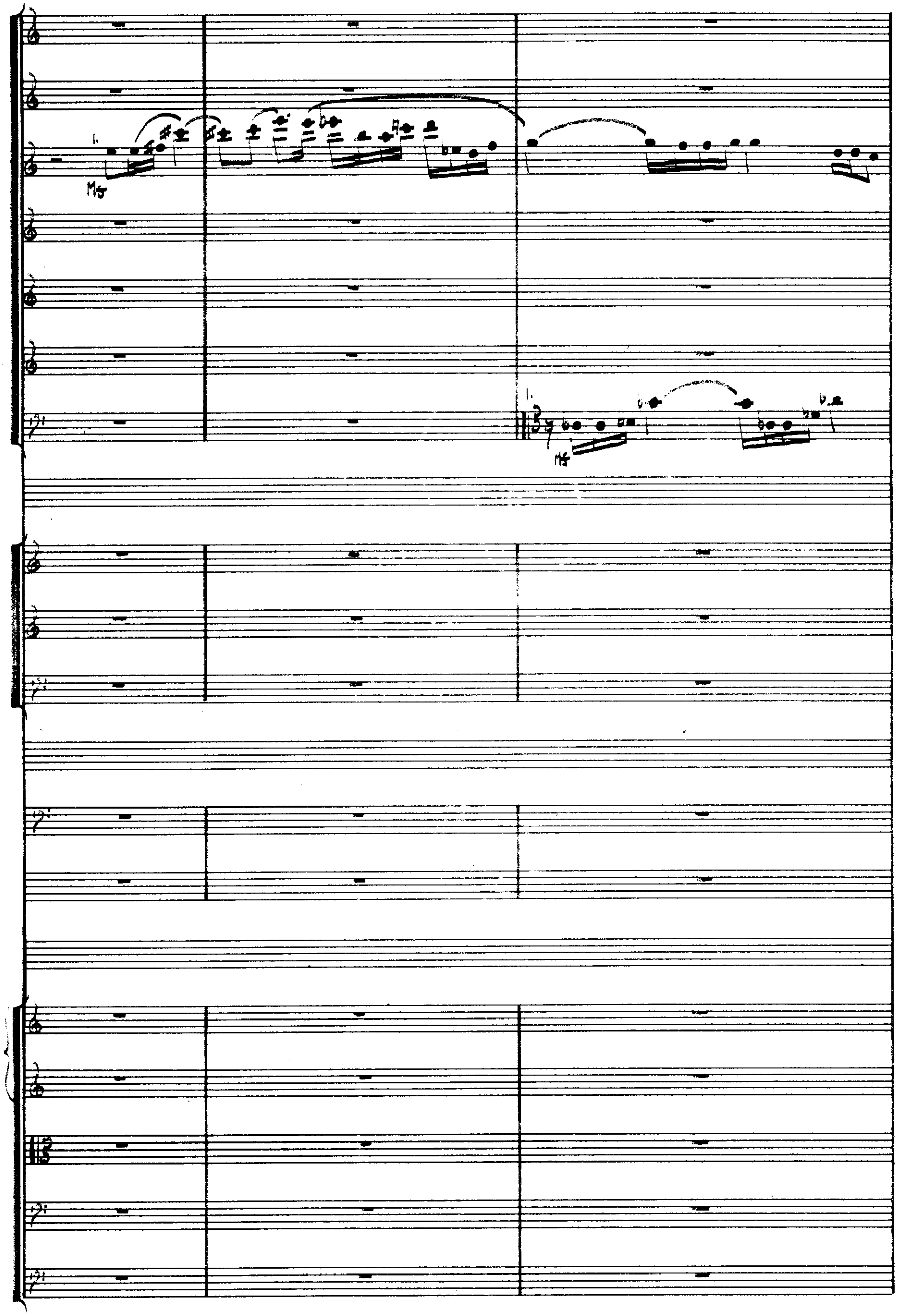



MAESTRO
INDEPENDENT


1.
mf
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mf

220

22.

Div.

220

D.C.

Div.

D.C.



INDEPENDENT MUSIC PUBLISHERS

230

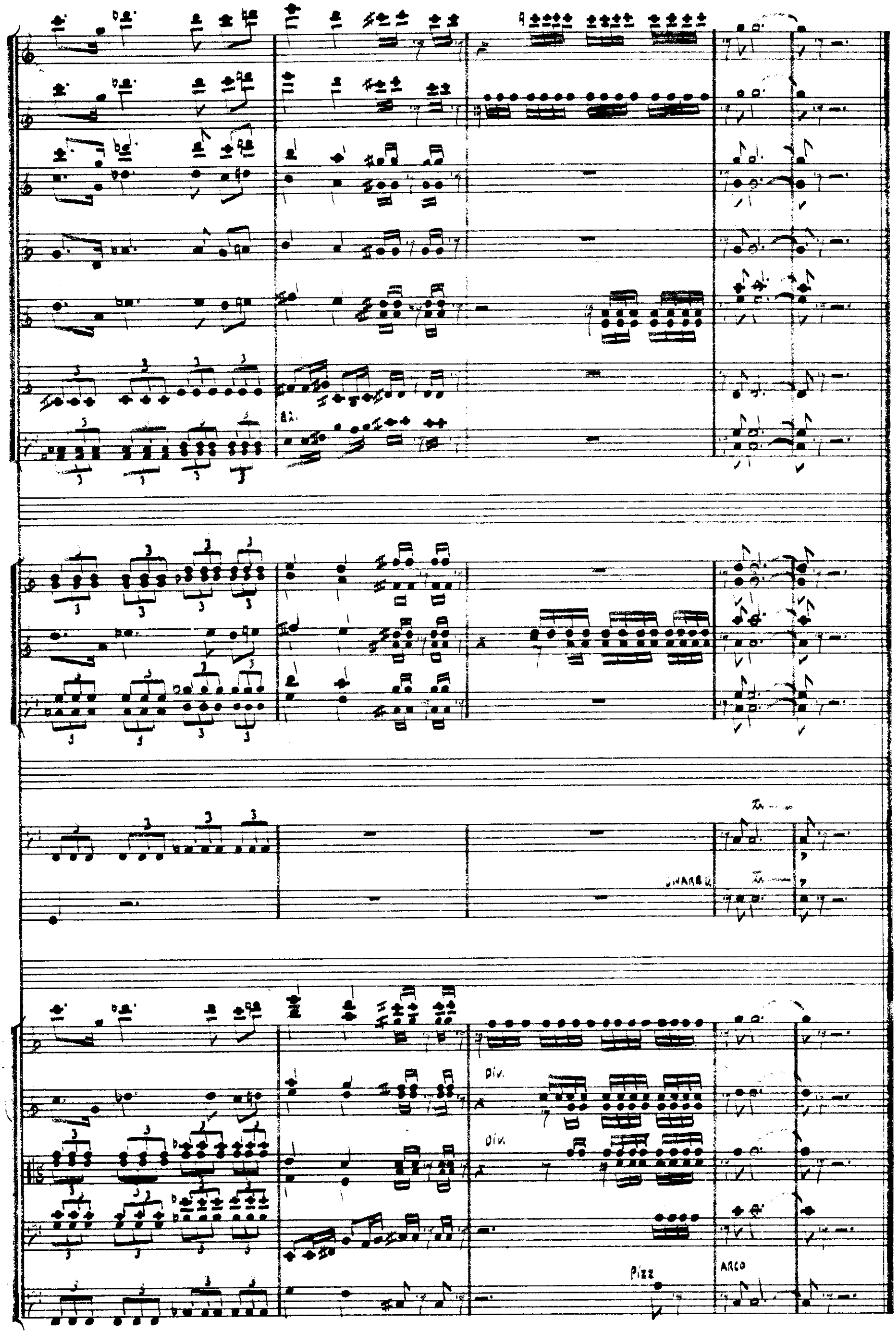
Picc.

230

Cym.

Div.

Div.


UNARCO
div.
div.
Pizz
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