

AN AID IN THE PROCESS

A THESIS IN
Music Composition

Presented to the faculty of the
University of Missouri-Kansas City
in partial fulfillment for the
degree:

MASTER OF MUSIC

by
Zane Winter

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AN AID IN THE PROCESS

Zane Hugo Winter, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2015

ABSTRACT

an Aid in the Process is a work featuring an unusual orchestral configuration, making use of two distinct groups, each with their own conductor. Programmatically, the work addresses aid-in-dying legislation and contemporary political rhetoric. The work particularly deals with the legal and personal battles of Brittany Maynard, a 29-year-old California woman whose plea for aid-in-dying legislation sparked a tense legal battle which, by its' end, had involved lobbies from the Roman Catholic Church, which staunchly opposed the law, and Compassion and Choices, a prominent aid-indying advocacy group. The orchestral configuration mirrors this; although *an Aid in the Process* does not attempt to portray any exact timeline of Maynard's dying process, the larger, brass-heavy orchestra serves to represent the forces opposing her choice, while the smaller orchestra, comprised primarily of woodwinds and solo strings, serves as a vehicle for portraying Maynard and her family's final months together. This configuration serves as an allegory for the diametrically opposed voices so often heard in contemporary politics. *an Aid in the Process* was composed for Dennis Friesen-Carper and the Valparaiso Symphony Orchestra.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of music,
have examined a thesis titled "an Aid in the Process" presented by
Zane Winter, candidate for the Master of Music Degree, and certify that in their
opinion it is worthy of acceptance.

Supervisory Committee

Paul Rudy, DMA, Committee Chair
Conservatory of Music

William Everett, DMA
Conservatory of Music

James Mobberley, DMA
Conservatory of Music

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an Aid in the Process

for two orchestral groups

composed for Dennis Friesen-Carper
and the
Valparaiso University Symphony Orchestra

by Zane Winter

This work is dedicated to my friend and mentor Dennis Friesen-Carper,
and to the memory of Brittany Maynard.

Composed from June, 2016 to April 2016,
in Kansas City, Missouri.

An explanation of notation in an Aid in the Process

General considerations.

an Aid in the Process requires two conductors.

Division of the orchestra notwithstanding, the orchestra required is 3,3,3,2,4,3,3,1, 5 percussion (or four percussion, with one floating between groups), strings.

Tempo marks are only flexible, general indicators. About a 10% variance from the indicated tempo is perfectly acceptable. Generally speaking, “wet” spaces will allow for slower tempi, and “dry” spaces, faster tempi.

Rhythm and tempo in ametric passages are not absolute—performers should interpret their material freely and expressively.

Rehearsal marks and cue arrows.

Sections are marked by number, and important cues, or groups of cues, are marked by letter. In sections where one or both orchestras calls for standard coordination, measure numbers are given every five bars from the beginning of the section. All cues, lettered or not, will be listed in all parts for the orchestra to which they apply.

The score utilizes four kinds of cue arrows to indicate various types of coordination. Larger variants of the single conductor cue arrows appear at sectional markers or other important events.

Single-conductor cue.



Single-conductor cutoff.



Simultaneous cue from both conductors.



Simultaneous cutoff from both conductors:



Box/Indeterminate Rhythm notation.

Various kinds of indeterminate coordination appear in *an Aid in the Process*. Any part that does not contain bar lines should be coordinated independently of all other parts, following either an alternate tempo or general performance description.

Material contained within a box, with a horizontal line extending from it, should be repeated ad lib. In such passages, strings should play without coordinating within their section. Repeats should be taken without a break...:

Ex. 1

...unless one is indicated:

Ex. 2

If multiple instruments share a box, the metered passage contained therein should be repeated as a traditional “vamp,” coordinated by the conductor, until the designated cutoff. In individual parts, vamps are indicated with repeat signs. In this example, the top box containing multiple instrumental parts is a vamp; the bottom box, containing only one line, is another example of the previously described coordination, a freely repeated passage for solo instrument.

Ex. 3

In passages without bar lines and no box, where a single line extends from the rightmost edge of the phrase, performers are to hold their final note until the conductor cuts them off. (Note: this is generally indicated by either a fermata or a tie extending from the final note of a phrase.) In passages without a horizontal line, performers should finish their line without regard to any cutoffs or other indications from the conductor. The rare exception is explained in the score. This example combines the two techniques.

Ex. 4

Most sections are marked with an approximate start point, relative to some conducted section of the music.

Many passages do not contain exact markings of elapsed time. In sections where this is the case, or where any detail of exact or approximate timing is ambiguous, the coordination is **at the conductor's discretion**. This is so that the conductor may take into account the resonance of the room and his/her own artistic preferences.

Singing Bowl notation and specifications.

The singing bowl intended for use in this work, pitched at E quarter-flat with a strong partial at A natural, is available on loan from the composer. Please email zanehwinter@gmail.com to arrange a loan. The performer should use a medium wooden beater, 6"-8" long with a 3/4"-1" diameter, without felt. This is also available on loan.

Notation

↷ Play the bowl as usual, with a clear tone and no breaks.

⌞ Strike the bowl on the rim.

When the previous two signs are combined, strike the bowl and sustain the tone by playing normally afterward.

Releases for the singing bowl are L.V.

General notes: strings.

Natural harmonic glissandi are notated as a series of unbeamed solid note heads with an open harmonic articulation. The performer may speed up and slow down their glissandi at their own discretion, in the spirit of the moment. Except in the first 1-2 minutes of the piece, glissandi should always be a secondary part of the texture. The groups of notes indicate a general range and contour for the gliss. An example may be seen Ex. 1.

Instrumentation specifics.

All clarinets are in B_♭.

All trumpets are in C.

The incipit in the following column demonstrates the division of the orchestra.

Percussion List

Orchestra I: Brake Drum, Bass Drum, Temple Blocks, 4 Congas, Djembe, Medium Gong, Tam Tam, 4 Toms, Singing Bowl, Timpani. Orchestra II: Djembe, Temple Blocks, Vibraphone with bass bow.

Brake Drum: Use a very heavy metal beater.

"Staccato sticks" in the timpani part refers to the hardest mallets available, preferably wooden mallets. All other passages, use medium-hard mallets.

Toms, Temple Blocks: Use hard yarn mallets.

Medium Gong: Use medium yarn mallets.

All other parts, use standard mallets.

Other.

gliss. between: glissando between the two pitches indicated. Each up-and-down should encompass all or most of the range.

Program Note.

an Aid in the Process is a meditation and commentary on a number of subjects, some of which are deeply personal, and some of which are directed toward important sociopolitical issues. At its absolute core, it is a lamentation; an expression of sadness at the state of communication in the contemporary American political realm. This core concern is not directed at any political entity in particular, but the message of the work is simple: we have, as a society, become very comfortable with expressing our emotions and views in very hurtful ways. It is an unstable, terrifying time for many of us. This piece was written in the sincere hope that we may, some day, extend olive branches to one another, and in doing so, heal some of the wounds the last half-century has inflicted on us.

The image shows a vertical column of musical staves for two orchestras. The top section, labeled 'Orchestra I', includes staves for Flute, Oboe, Clarinet I and II, Bassoon, Horn I, II, and III, Trumpet I, II, and III, Trombone I, II, and III, Tuba, Brake Drum, Bass Drum, Congas, Djembe, Gongs, Toms, Singing Bowl (E 4), and Timpani. The bottom section, labeled 'Orchestra II', includes staves for Flute I, Flute II, Oboe I, English Horn, Clarinet I, Bassoon I, Horn, Djembe, Temple Blocks, Vibraphone, Solo Violin I, Solo Violin II, Solo Viola, and Solo Cello. Each staff begins with a treble or bass clef and a 4/4 time signature.

an Aid in the Process

C Score

for orchestra

Zane Winter (1990)

1 Glistening, Veiled 26-30"

B

Orchestra I

Singing Bowl (E₄) *p*

Violin I *p* ♩ - 60 Short

Violin II *p* ♩ - 60 Long

Viola *p* ♩ - 60 Long

Cello *p* flautando *sul pont*

Bass *p* (sul tasto)

Orchestra II

Flute I *p* ♩ - 45 soft

Oboe I *p* ♩ - 45

Clarinet I *p*

C delicate *mp* ♩ - 45

mp ♩ - 45 spontaneous

D 20-24"

E G

O. I

Cl. I *mp* *mf* *p*

Bowl (*p*)

Vln. I (*p*) * *sul G*

Vln. II (*p*) * *sul A*

Vla. (*p*) * *sul G*

Vc. (*p*) * *sul D* * *sul A*

Cb. (*p*)

O. II { Ob. I *f* *mp* ♩ - 45 very slow, almost jazzy

f *mp*

F

*****: Free, asynchronous natural harmonics glissandos. Long, legato bow. Low intensity to begin, speed generally increases with volume.

2

H ↓

6-7"

B ↓ Slightly slower than 1H, independent cutoffs

O. I

Fl. *assertive*
f *mp* *f*

Ob. *clear-cut*
mf *f*

Cl. I *expand*
mp *f*

Bowl *mf* *fp*

Vln. I *mf* *spp* (normale)

Vln. II *mf* *spp* (normale)

Vla. *mf* *spp* (normale)

Vc. *mf* *spp* (normale)

Cb. *mf* *spp* *sul A*

Coming in to focus ♩ = 50

O. II

E. Hn. *p* *mp* *mf*

Cl. I *pp* *mp* *mf*

Bsn. I *mf*

Hn. *loving, soft*
mp *mf*

D Full, content, but not grandiose (♩ = 70) 2:10

Long



O. I

Ob. *sf* *ff*

Cl. I *sf* *ff*

Cl. II *sf* *ff*

Bsn. *sf* *ff*

Hn. I *sf* *ff*

Hn. II *sf* *ff*

Tpt. I *sf* *ff*

Tpt. II *sf* *ff*

Tpt. III *sf* *ff*

Tbn. I *sf* *ff*

Tuba *sf* *ff*

B. D. *sf* *ff*

Gongs *mp* *ff*

Timp. *f* *ff*

Vln. I *mf* noticeable increase in speed of gliss. *ff*

Vln. II *mf* noticeable increase in speed of gliss. *ff*

Vla. *mf* noticeable increase in speed of gliss. *ff*

Vc. *mf* noticeable increase in speed of gliss. *ff*

Cb. *mf* noticeable increase in speed of gliss. *ff*

G.P.

<2"

G.P.

<2"

O. II

Ob. I *mf* *ff*

E. Hn. *mf* *ff*

Cl. I *mf* *ff*

Hn. *mf* *ff*

Vibes *(mf)* *ff*

G.P.

<2"

3 Pastorale ♩ = 75
Ad lib - witty, but not sarcastic

O. II

Cl. I
mp f mp f

S. Vln. I
mf warm mp mf

S. Vln. II
mf warm mp mf

S. Vla.
mf

3: 5

O. II

Fl. I
mp p reserved

Ob. I
cute! mp p

E. Hrn.
joker mf

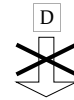
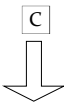
Cl. I
bend gliss mp mf f

S. Vln. I
p mf p

S. Vln. II
p mf p

S. Vla.
mf p

3: 10



O. I

Hn. II
Hn. III
Tbn. I
Tbn. II
Tbn. III
Tuba

B. D.
Gongs
Bowl
Timp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

musical notation for O. I section

O. II

Fl. I
Fl. II
Ob. I
E. Hn.
Cl. I
Bsn. I
Hn.
S. Vln. I
S. Vln. II
S. Vla.
S. Clo.

musical notation for O. II section



O. I

Score for O. I, measures 12-16. The score includes parts for Hn. I, Hn. II, Hn. III, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, Tbn. III, Tuba, B. D., Gongs, Bowl, Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The brass instruments (Horns, Trumpets, Trombones, and Tuba) play a sustained note with a dynamic marking of *fp* (fortissimo piano) that increases to *f* (forte) by measure 16. The Tuba part starts with a *PPP* (pianissimo) dynamic. The strings (Violins, Viola, Violoncello, and Contrabass) are marked to "increase speed of gliss." and to "Gliss as fast as possible, molto sul ponticello!" (glissando as fast as possible, very on the bridge) by measure 16. The Bowl part includes the instruction "allow beater to scrape! (cadenza)".

O. II

Score for O. II, measures 12-16. The score includes parts for Fl. I, Fl. II, Ob. I, E. Hn., Cl. I, Bsn. I, Hn., S. Vln. I, S. Vln. II, S. Vla., and S. Clo. The woodwinds (Flutes, Oboe, English Horn, Clarinet, Bassoon, and Horn) play a sustained note with a dynamic marking of *fp* (fortissimo piano) that increases to *f* (forte) by measure 16. The strings (Solo Violins, Solo Viola, and Solo Cello) play a sustained note with a dynamic marking of *p* (piano) that increases to *f* (forte) by measure 16. The Solo Cello part includes a *fp* dynamic marking.

5

Halting, confused, dry ♩. = 120 / ♩ = 90

5:5

O. I

Ob. *thin* *p* *f*

Cl. I *thin* *p* *f*

Cl. II *thin* *p* *f* *p*

Bsn. *thin* *p* *f* *p*

Hn. I *f* *f*

Hn. II *f*

Tpt. I *f* *f* *fp*

Tpt. II *f* *f*

Tpt. III *f* *f*

Brake Drum *f*

B. D. *f*

Gongs

Toms

Timp. *f* *staccato sticks* *f* *mp* *ff*

Vln. I *ff*

Vln. II *ff*

Vla.

Vc. *p* *wild, confused, detache* *f* *ff*

Cb. *wild, confused, detache* *f* *ff*

O. I

5:10

Fl. *mp* *f*

Ob. *p* *f*

Cl. I *mp* *f* *mf* *p*

Hn. I *ff* *f* *f*

Hn. II *f* *f*

Hn. III *f*

Tpt. I *ff* *f*

Tpt. II *ff* *f*

Tpt. III *ff* *f*

Tbn. I *f*

Tbn. II *f*

Brake Drum

Toms

Timp.

Vln. I *p* *gliss. between* *detaché* *f*

Vln. II *p* *gliss. between* *detaché* *f*

Vla. *p* *gliss. between* *detaché* *f*

Vc. *p* *gliss. between* *detaché* *f*

Cb. *p* *gliss. between* *detaché* *f*

6

6:5

O. I

Fl. *f*

Ob. *f*

Cl. I *f* *non vibrato* *mp* *mp* *fp*

Cl. II *f* *fp* *fp* *bend as far as possible*

Bsn. *f*

Hn. I *f* *dry* *mp* *mp* *p* *f*

Hn. II *f*

Hn. III *f*

Tpt. I *f* *dry* *mp* *mp* *p* *f*

Tpt. II *f* *dry* *mp* *mp* *p* *f*

Tpt. III *f* *dry* *mp* *mp* *p* *f*

Tbn. I *f*

Tbn. II *f*

Brake Drum *f* *mf*

Congas *mf*

Gongs *f*

Toms

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp*

Cb. *nizz* *f*

O. I

6: 10

Cl. I *f* non vibrato
Cl. II *f* non vibrato
Bsn. *mf*
Hn. I *mp*
Hn. II *mf*
Tpt. I *mp*
Tpt. II *mf*
Tpt. III *mf*
Tbn. I *fp* Plunger wild wah-wah *mf*
Brake Drum
B. D.
Congas *mf*
Gongs *mf*
Toms *mf*
Timp. *mf*
Vln. I *fp*
Vln. II *fp*
Vla. *fp*
Vc. *fp*
Cb. *fp*

O. I

Musical score for O. I, featuring Horns, Trumpets, Congas, and Strings. The score is written for a full orchestra and includes dynamic markings such as *mf*, *mp*, *pp*, and *f*. The Congas part includes a section labeled "room for improvisation".

Instrument parts shown:

- Hn. I
- Hn. II
- Hn. III
- Tpt. I
- Tpt. II
- Tpt. III
- B. D.
- Congas
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings and performance instructions:

- Hn. I, II, III: *mp*
- Tpt. I, II, III: *mp*
- Congas: *mf* (initially), *mp* (later)
- Vln. I, II: *pp*
- Vla.: *pp*
- Vc.: *mp*
- Cb.: *mf*, *mp*, *f* (with *pizz* marking)

7

O. I

Musical score for O. I, page 15, rehearsal mark 7. The score includes parts for Horns I and II, Trumpets I, II, and III, Trombone I, Tuba, B.D., Congas, Gongs, Toms, Timp., Violins I and II, Viola, Cello, and Double Bass. Dynamics range from *mp* to *f*. The score features complex rhythmic patterns and articulation marks.

Instrument parts and dynamics:

- Hn. I: *mp*, *f*
- Hn. II: *mf*, *f*
- Tpt. I: *mf*, *mp*, *f*
- Tpt. II: *mp*, *f*
- Tpt. III: *mp*, *f*
- Tbn. I: *f*
- Tuba: *f*
- B. D.: *mf*, *f*
- Congas: *mf*, *f*
- Gongs: *f*
- Toms: *mf*, *f*
- Timp.: *f*
- Vln. I: *f*, subito sul pont
- Vln. II: *f*, subito sul pont
- Vla.: *f*, subito sul pont
- Vc.: *f*
- Cb.: *f*

O. I

7:5

Cl. I *f*

Cl. II *f*

Hn. I *mf*

Hn. II *mf*

Hn. III

Tpt. I *ff*

Tpt. II *ff*

Tpt. III

Tbn. I *mf*

Tbn. II

Tbn. III

Tuba *ff*

Vln. I *ff* *subito norm.*

Vln. II *ff* *subito norm.*

Vla. *ff* *subito norm.*

Vc. *ff*

Cb. *ff*

7:10

O. I

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. I (Clarinet I), Cl. II (Clarinet II), Bsn. (Bassoon), Hn. I (Horn I), Hn. II (Horn II), Hn. III (Horn III), Tpt. I (Trumpet I), Tpt. II (Trumpet II), Tpt. III (Trumpet III), Tbn. I (Trombone I), Tbn. II (Trombone II), Tbn. III (Trombone III), Tuba, B. D. (Bass Drum), Timp. (Timpani), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is in 2/4 time and features a dynamic shift to fortissimo (ff) at the 7:10 mark. The music is characterized by a strong, rhythmic pulse in the lower strings and brass, with melodic lines in the woodwinds and upper strings. The overall texture is dense and powerful.

7:15

8 Wild



O. I

FL. *f* *ff* *fffz*

Ob. *f* *ff* *fffz*

Cl. I *f* *ff* *fffz*

Cl. II *f* *ff* *fffz*

Bsn. *f* *ff* *fffz*

Hn. I *ff* *fffz*

Hn. II *ff* *fffz*

Hn. III

Tpt. I *ff* *fffz* **

Tpt. II *ff* *fffz* **

Tpt. III *ff* *fffz* **

Tbn. I *fffz* **

Tbn. II *fffz* **

Tbn. III *fffz* *f*

B. D.

Toms

Timp. *fff*

Vln. I *ff* *div a 2* *p*

Vln. II *ff* *div a 2* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

** : Realize as a chaotic combination of two note slurs and harsh staccato. Feel free to make slight changes in rhythm.





O. I



*** glissandi begin with a coordinated down-bow re-take; strings should not attempt to coordinate the end of their glissandi. The destination pitch should be reached before the brass cut off.

B

10 Aftershock ♩ = 50 **10: 5**

O. I

Hn. I

Hn. II

Tbn. I

Tbn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Take your time- Don't rush ♩ - go

mp

mp

mf

mf

p

p

p

p

p

p

O. II

S. Vln. I

S. Vln. II

S. Vla.

Slow, with great freedom

mp

mp

mp

II Plead ♩ = 40 II: 5

O. I

Cl. I
Cl. II
Hn. I
Hn. II
Hn. III
Tpt. I
Tbn. I
Tbn. II
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

O. II

S. Vln. I
S. Vln. II
S. Vla.

mp *fmp* *p* *mf* *f* *wide, slow vibrato* *bow upturned cymbal*

II: 10

O. I

O. II

S. Vln. I disappear into the brass *n*

S. Vln. II disappear into the brass *n*

S. Vla. disappear into the brass *n*

S. Clo. *mp*

>10"

12 Pastoral, resilient ♩ = 80

12: 5

12: 10

O. II

Ob. I *mp*

E. Hn.

Cl. I *mf*

Bsn. I *p < mf*

S. Vla.

S. Clo.

12: 15 12: 20

O. II

Fl. I
Ob. I
E. Hrn.
Bsn. I
S. Vln. I
S. Vla.
S. Clo.

O. I

Vln. I
Vln. II
Vla.
Vc.

A Understated ♩ = 50

12: 25

O. II

Fl. I
Fl. II
Ob. I
E. Hrn.
Cl. I
Bsn. I
Hrn.
S. Vln. I
S. Vln. II
S. Vla.
S. Clo.

B



13 Brazen, uncouth $\text{♩} = 120 / \text{♩} = 90$

13: 5

O. I

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

- Ob. (Oboe): *ff*
- Hn I (Horn I):
- Tpt. I (Trumpet I): *ff*
- Tpt. II (Trumpet II): *ff*
- Tpt. III (Trumpet III): *ff*
- Tbn. I (Tuba I): *ff*
- Tbn. II (Tuba II): *ff*
- Tbn. III (Tuba III): *ff*
- Tuba
- B. D. (Bass Drum)
- Dj. (Cymbal)
- Timp. (Tom-tom)
- Vln. I (Violin I): *ff*
- Vln. II (Violin II): *ff*
- Vla. (Viola): *ff*
- Vc. (Violoncello): *ff*
- Cb. (Contrabasso): *ff*

The score includes various musical notations such as accents, slurs, and dynamic markings. The Vln. I and II parts feature complex rhythmic patterns with repeated notes and slurs. The Tbn. parts have a similar rhythmic texture. The woodwinds and strings provide harmonic support with sustained notes and rhythmic patterns.

O. I

13:10

The musical score is for a section titled "O. I" on page 25. It begins at a rehearsal mark of 13:10. The score is written for a large ensemble, including three trumpets (Tpt. I, II, III), three trombones (Tbn. I, II, III), a tuba, a drum major (Dj.), toms, timpani (Timp.), two violins (Vln. I, II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The music is in 12/8 time. The score features various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte), along with articulation marks like accents and slurs. A "drum fill!" instruction is present in the Dj. part. The score is divided into four measures, with a double bar line at the end of the fourth measure.

13:15

O. I

Musical score for O. I, measures 13:15 to 13:19. The score includes parts for Flute, Oboe, Clarinets I and II, Horns I and II, Trumpets I, II, and III, Trombones I, II, and III, Tuba, B. D., Dj., Toms, Timp., Violins I and II, Viola, Cello, and Double Bass. Dynamics range from *ff* to *f*. The score is written in 3/4 time and features complex rhythmic patterns and dynamic markings.

O. I

13: 20 13: 25

Fl.

Ob.

Cl. I

Cl. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Tuba

B. D.

Tom.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O. I

>

13: 30

14

Fl.

Hn. I

Hn. II

Hn. III

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Tuba

Brake Drum

Congas

Toms

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

f

O. I

14: 5

bend as far as possible

Cl. I

Bsn.

Congas

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

bend as far as possible

O. I

Musical score for O. I, measures 14-15. The score includes parts for Cl. I, Cl. II, Bsn., Hn. II, Hn. III, Tpt. I, Tpt. II, Tpt. III, Congas, Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics range from mp to f.

Cl. I: *mp*

Cl. II: *mp*

Bsn.: *mp*

Hn. II: *p* *mp*

Hn. III: *p* *mp*

Tpt. I: *p* *mp*

Tpt. II: *p* *mp*

Tpt. III: *p* *mp*

Congas: room for improvisation

Vln. I: *ff* *pp*

Vln. II: *pp*

Vla.: *mp* *pp*

Vc.: *mp*

Cb.: *mp* *f* *pizz*

O. I

This musical score page, labeled 'O. I' on the left, contains 20 staves for various instruments. The instruments listed on the left are: Ob. (Oboe), Cl. I (Clarinet I), Cl. II (Clarinet II), Bsn. (Bassoon), Hn. I (Horn I), Hn. II (Horn II), Hn. III (Horn III), Tpt. I (Trumpet I), Tpt. II (Trumpet II), Tpt. III (Trumpet III), Tuba, B. D. (Bass Drum), Congas, Toms (Tom-toms), Timp. (Timpani), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is divided into four measures. The woodwinds and strings play melodic lines with various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The percussion section, including Congas, Toms, and Timp., provides a rhythmic accompaniment. The overall texture is complex, with multiple layers of sound.

15

as fast as possible
ff

O. I

This page contains a musical score for a section of an orchestra, labeled 'O. I'. The score is for measures 15 through 18. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. I (Clarinet I), Cl. II (Clarinet II), Bsn. (Bassoon), Hn. I (Horn I), Hn. II (Horn II), Tpt. I (Trumpet I), Tpt. II (Trumpet II), Tpt. III (Trumpet III), Tbn. I (Trombone I), Tbn. II (Trombone II), Tbn. III (Trombone III), Tuba, B. D. (Bass Drum), Congas, Gongs, Toms, Timp. (Timpani), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Ch. (Cello). The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like 'as fast as possible' and 'cuivre' (brass). The Flute part has a specific instruction in a box: 'as fast as possible' above a *ff* dynamic marking. The strings play a rhythmic pattern of eighth notes. The brass instruments have various melodic and harmonic parts, with some marked 'cuivre'. The percussion includes a steady bass drum pattern, congas, gongs, toms, and timpani.

O. I

This page of a musical score, labeled 'O. I' and page number '34', contains measures 15:15. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The woodwind section consists of Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), and Horn III (Hn. III). The brass section includes Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), and Tuba. The percussion section includes B.D. (Bass Drum), Gongs, and Timp. (Timpani). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is written in 2/4 time. Dynamics are marked as *f* (forte) and *ff* (fortissimo). The key signature has one sharp (F#). The score is divided into four measures. The first measure shows the woodwinds and brass playing. The second measure shows the woodwinds and brass playing. The third measure shows the woodwinds and brass playing. The fourth measure shows the woodwinds and brass playing. The strings are mostly silent in the first three measures but play in the fourth measure.

16 Grandiose ♩ = ♩ = 60

16: 5

O. I

The musical score for O. I, measures 16-20, is presented in a standard orchestral layout. The score is in 4/4 time with a tempo of 60 beats per minute. The key signature has one flat (B-flat). The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Horn III (Hn. III), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Tuba, Bass Drum (B. D.), Gong, Snare Drum (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score begins at measure 16 with a dynamic of *sf* (sforzando). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics increase to *ff* (fortissimo) by measure 20. The score is marked with a rehearsal mark '16: 5' at the beginning of measure 16.

18 It's Complicated ♩ = 60

O. I

Ob. *mp* *p* *mp*

Cl. I *mp* *p* *mp*

Tpt. I *f* *mf* *mp* *mp* *p* *mp*

Vln. I *f* *mf* *mp* *p* *mp* *mp*

Vln. II *f* *mf* *mp* *p* *mp* *mp*

Vc. *mp* *p*

O. I

Ob.

Cl. I

Bsn.

Vln. I *gliss between*

Vln. II *double stop*

Vla. *mute on* *div a2*

Vc. *gliss between*

O. II

Ob. I *mp* *bowed*

Vibes *l.v. sempre 2-3"* *mp*



B

very slow!

mf

O. I

Hn. I

Hn. II

Hn. III

Tpt. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Very Long

p

p

p

p

p

p

p

C

Perfect Melancholy ♩ = 55

mp

mf

mp

mf

bowed

mf

mf

mf

mf

mf

p

p

p

p

p

p

O. II

Ob. I

E. Hn.

Cl. I

Vibes

S. Vln. I

S. Vln. II

S. Vla.

VITA

Zane Hugo Winter is a Kansas City based composer, collaborator, curator and copyist. He made curating a focus of his career, a path which began while curating concerts as an undergraduate at Valparaiso University. His work is driven by close collaboration, alternate venues, and non-traditional concert models, and works to bring together his diverse musical interests, which include hip-hop, progressive metal, Renaissance music, and contemporary composers of art music. He has served as Vice President and President of the University of Missouri-Kansas City Composer's Guild, where he is currently pursuing a Master of Music Degree. In 2014, he co-founded FuseBox New Music, a Kansas City collective dedicated to non-traditional concert models which showcase the music of Kansas-City based composers. He was recently named to the newEar Contemporary Ensemble Board of Directors, where he serves on the artistic and grant-writing committees.