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Symphonic Overture. [Original composition]

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Rice University, 1989
RICE UNIVERSITY

SYMPHONIC OVERTURE

by

CARL HENRY SCHAER

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF MUSIC

APPROVED, THESIS COMMITTEE

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Houston, Texas
May, 1989
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Instrumentation

2 Flutes (2nd Flute doubles on piccolo)
2 Oboes
2 Clarinets in B♭
2 Bassoons

4 Horns in F
2 Trumpets in B♭
3 Trombones
1 Tuba

Timpani
Orchestra Bells
Xylophone
Tubular Bells
Snare Drum
4 Tom-Toms

Violin I
Violin II
Viola
Violoncello
Double Bass

The score is written in C, with the usual transpositions for Piccolo, Orchestra Bells, Xylophone, Tubular Bells, and Double Bass.

The usual convention of accidentals being valid throughout a measure is used. However, accidentals are also repeated within a measure for the sake of clarity.
Abstract

Symphonic Overture is a ten minute work for an orchestra consisting of pairs of winds, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings. The overall structure is ABA', where B starts at the Molto Allegro in measure 76, and A' begins at Tempo I in measure 211. Section A is slow to moderate in tempo, while B is fast and energetic.

The piece begins with a dialogue between percussion and strings, with the strings gradually unfolding a twelve note row. This row is finally stated as a single chordal structure by the full orchestra, and, after a transition, the second theme is introduced by solo clarinet. The development of this theme leads directly into the B section.

The B section contains two new themes, both of which are developed by imitation. The first theme is stated near the beginning of the B section at measure 81, and reappears in a varied form at measure 130. The second idea of this section is first stated by a solo oboe in measure 98. In measure 161 the twelve tone row which began the piece is again heard in the brass section, and the B section ends with fragments of all of the themes sounding simultaneously.

The A' section restates the themes of the A section in a varied and fragmented form. These themes appear in the reverse order, giving the whole piece an arch structure.