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Distant cathedrals

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Distant Cathedrals

by

Gina Ceccoli

Thesis

Submitted to the Department of Music and Dance

Eastern Michigan University

In partial fulfillments of the requirements

for the degree of

MASTER OF MUSIC

in

Music Composition

Thesis Committee:

Anthony Iannaccone, Ph.D., Chair

Whitney Prince, Ph.D.

Nelson Amos, Ph.D.

March 15, 2012

Ypsilanti, Michigan

Abstract

Utilizing the first eight measures of the *Kyrie* from *Missa Primi Toni* by Palestrina, *Distant Cathedrals* is a piece which connects the old with the new. The elegant voice-leading and careful regulation of dissonance in Palestrina's panconsonant music is emblematic of late Renaissance polyphony. Given Palestrina's position as one of Europe's leading composers, late Renaissance counterpoint is often labeled Palestrina-style polyphony. This piece infuses the pureness of Palestrina with extended tertian and mixed-interval harmonies of the contemporary variety, while alternating and integrating Palestrina's thematic material and *Distant Cathedral*'s original material. *Distant Cathedrals* was written for full orchestra, including: one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, and strings. This piece was read by the Eastern Michigan University Symphony Orchestra, conducted by Professor Kevin Miller, on March 13, 2012.

Gina Ceccoli

Distant Cathedrals

for

Orchestra

INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Timpani

Strings

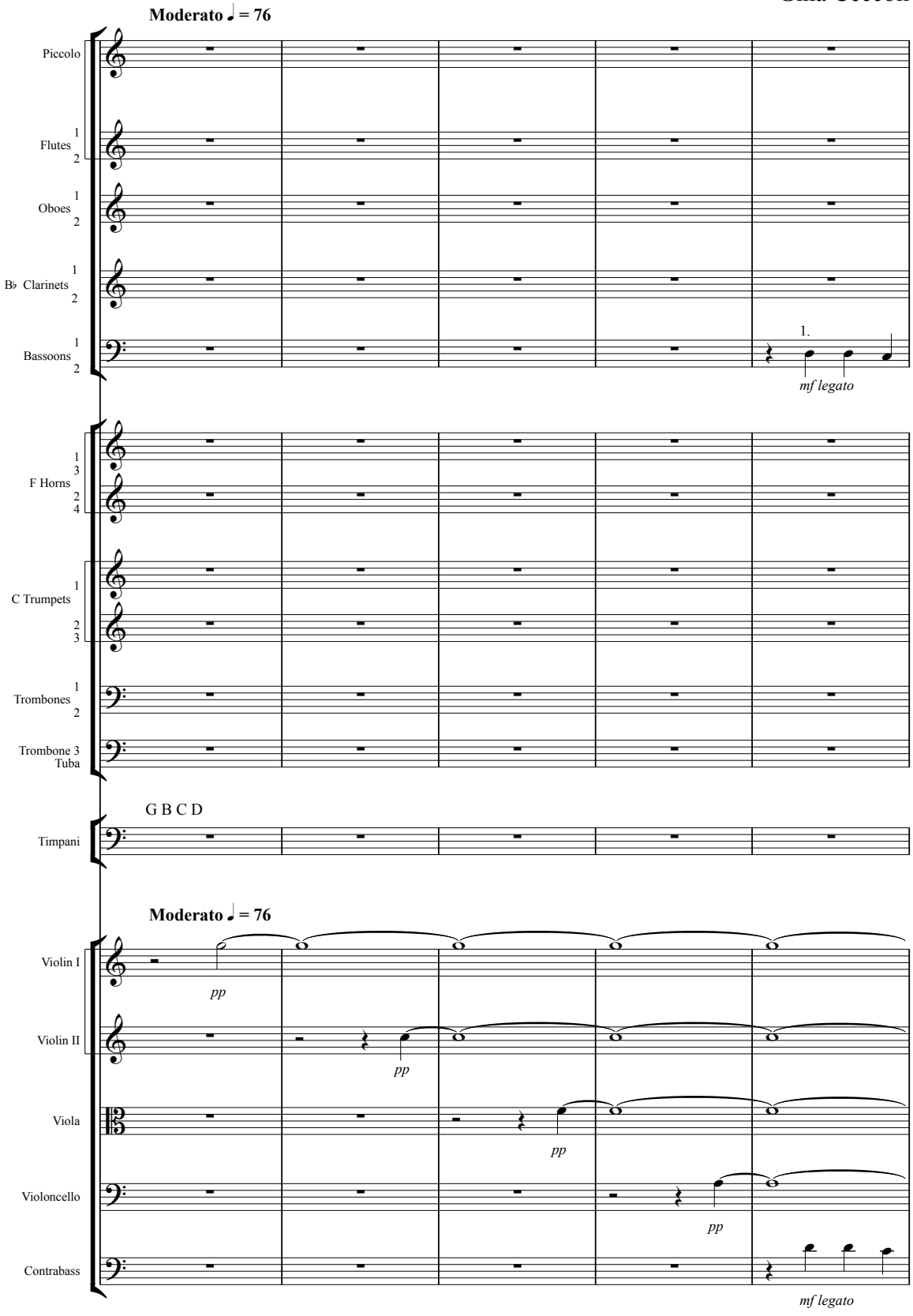
Transposed Score
Duration: ca. 7 min.

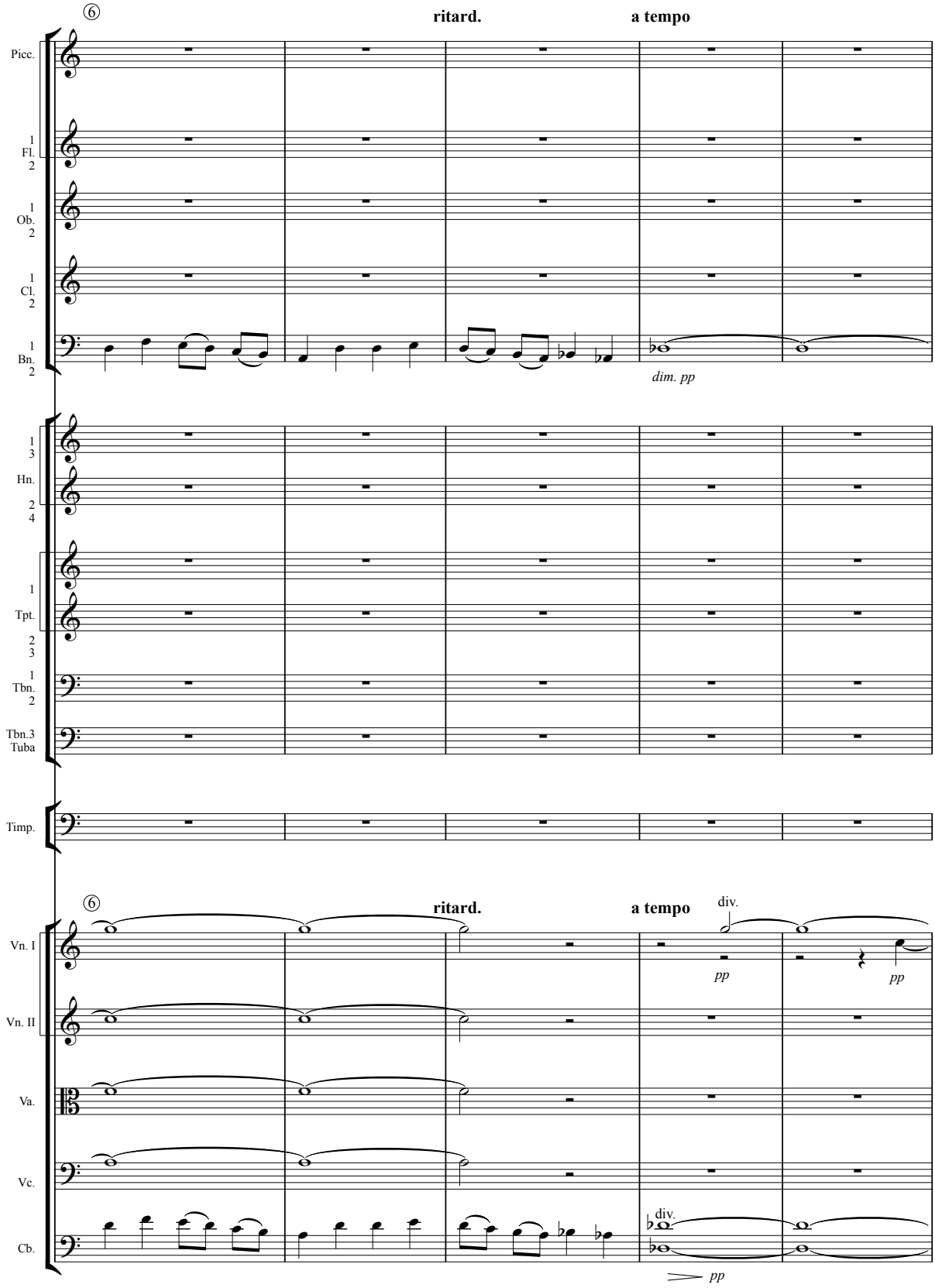
Program Note

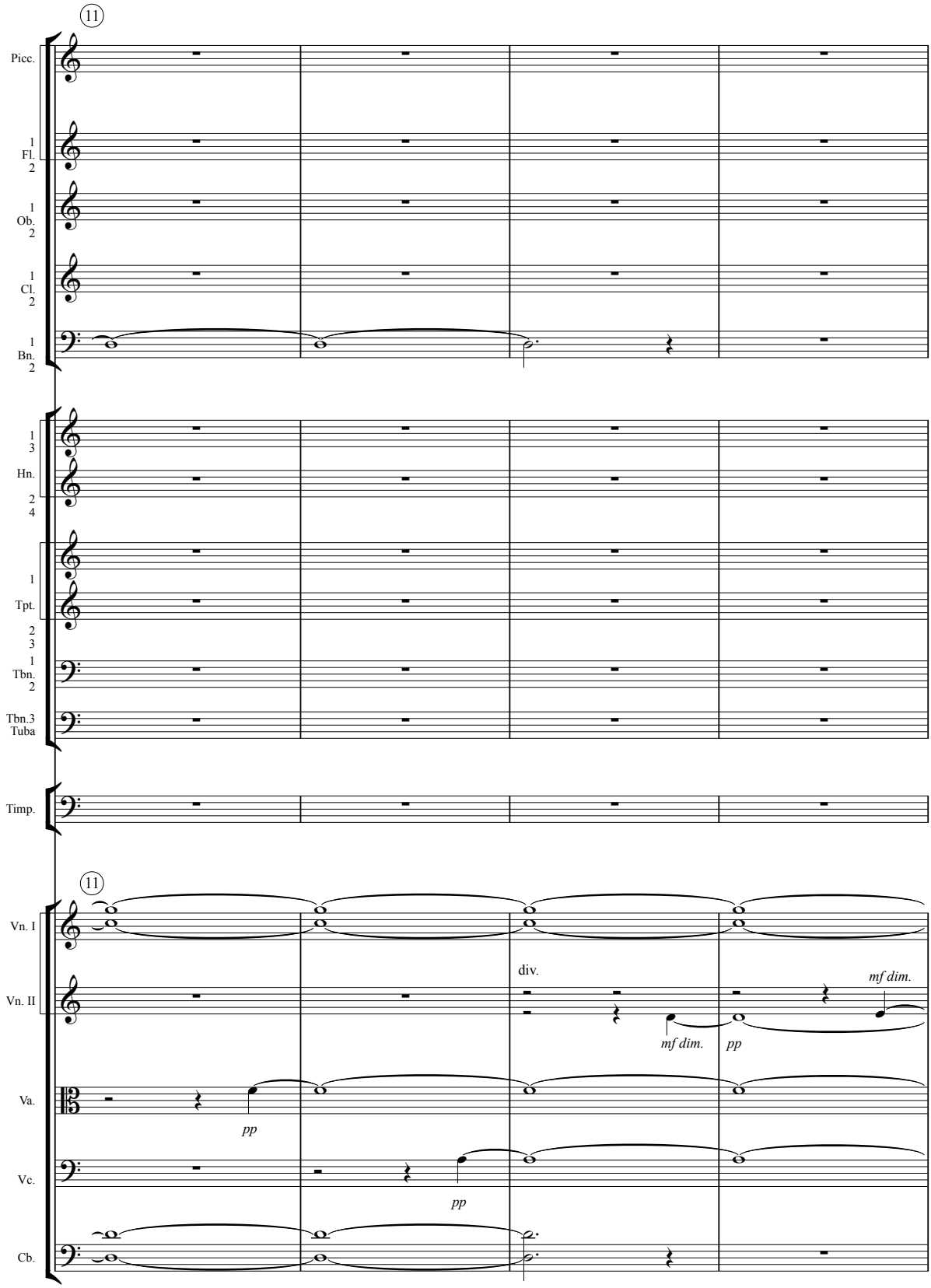
Distant Cathedrals is a piece that connects the old with the new, utilizing the first eight measures of the *Kyrie* from *Missa Primi Toni* by Palestrina. One of the hallmarks of Palestrina's music is that dissonances are typically relegated to specific weak or strong beats, depending on the type of dissonance. This produces a smooth and consonant type of polyphony, which we now consider to be definitive of late Renaissance music. Given Palestrina's position as one of Europe's leading composers, late Renaissance polyphony is often labeled Palestrina-style polyphony. This piece infuses the pureness of Palestrina with extended tertian and mixed-interval harmonies of the contemporary variety, while alternating and integrating Palestrina's thematic material and *Distant Cathedral*'s original thematic material.

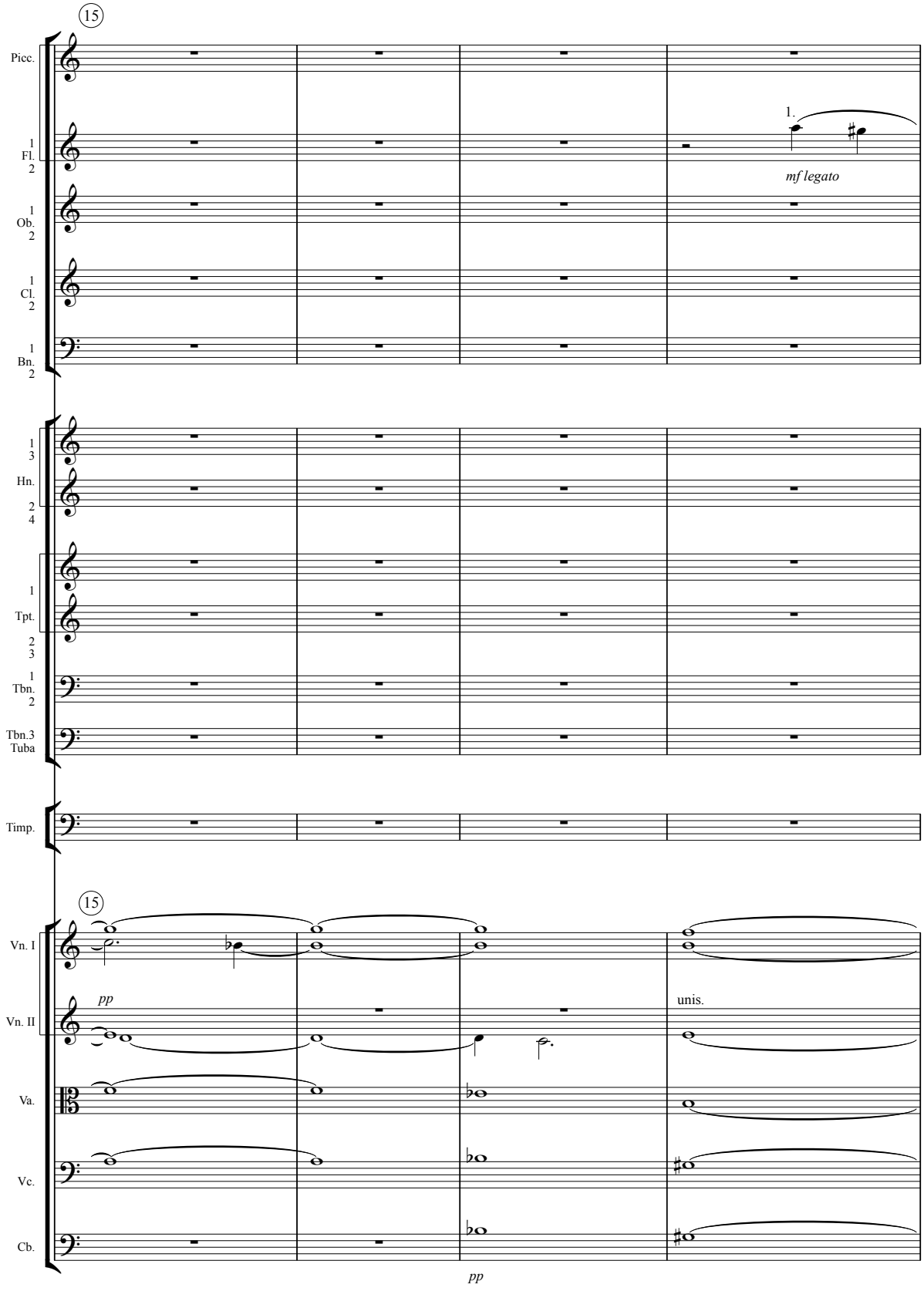
Distant Cathedrals

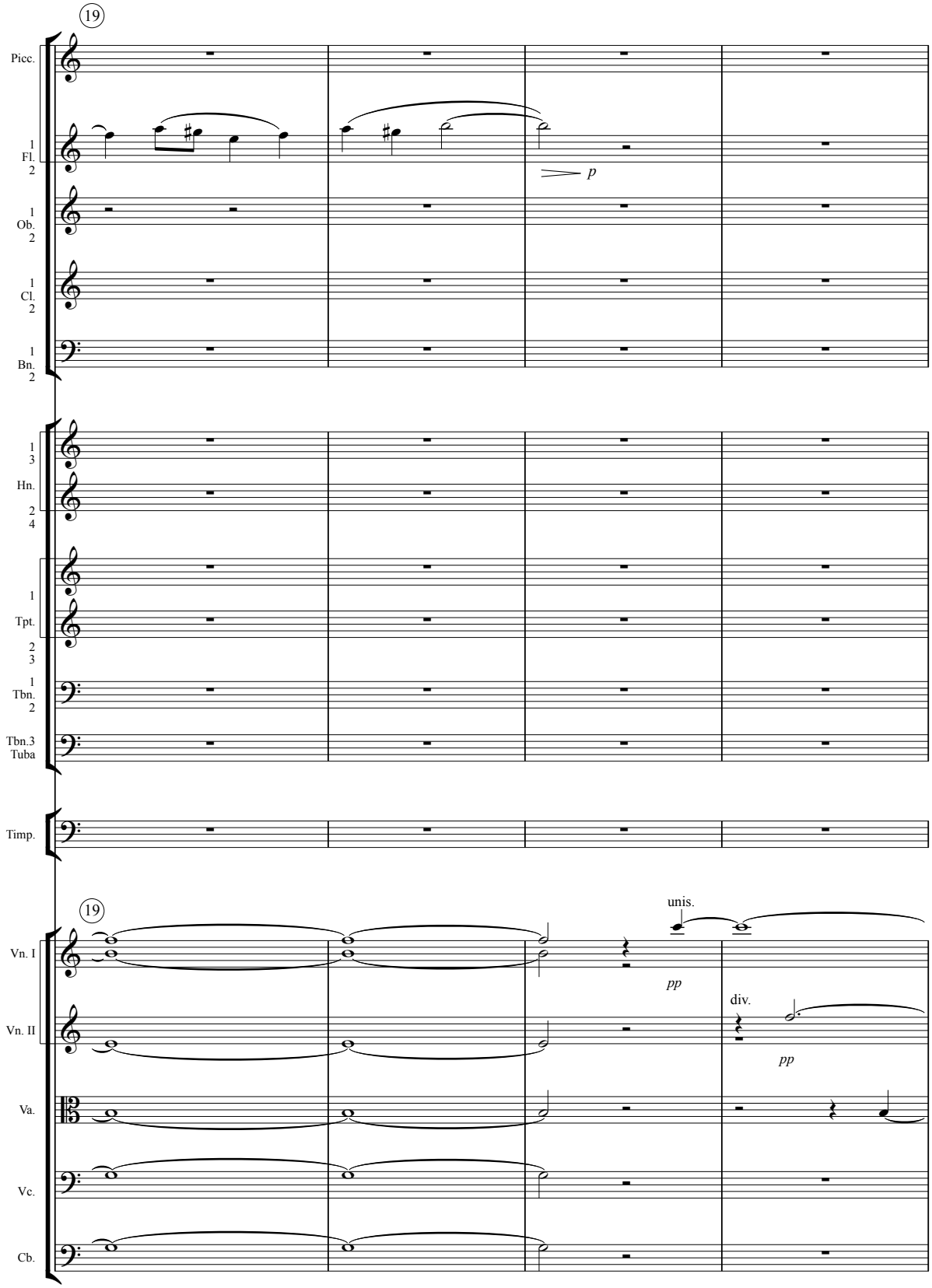
Gina Ceccoli

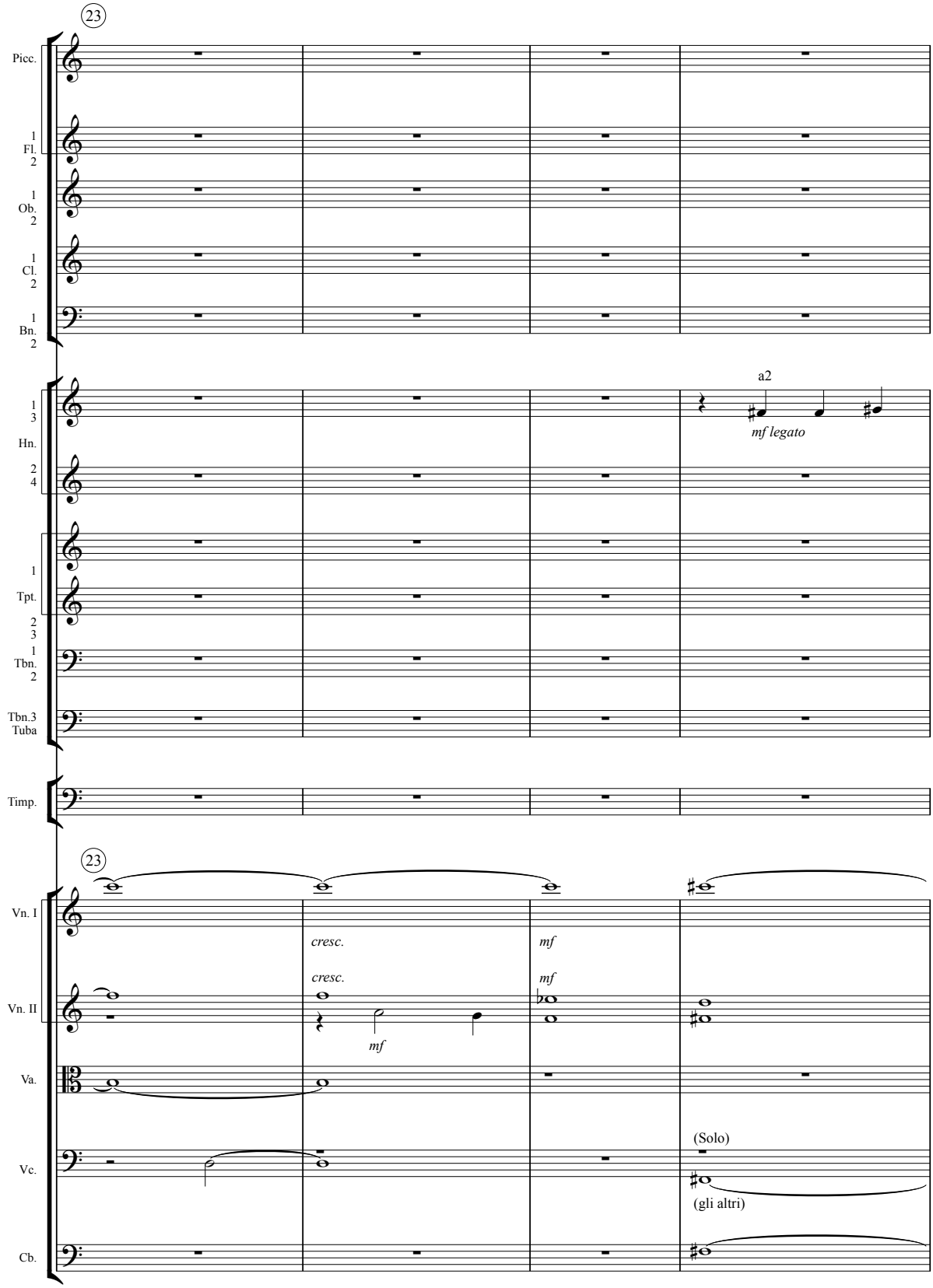


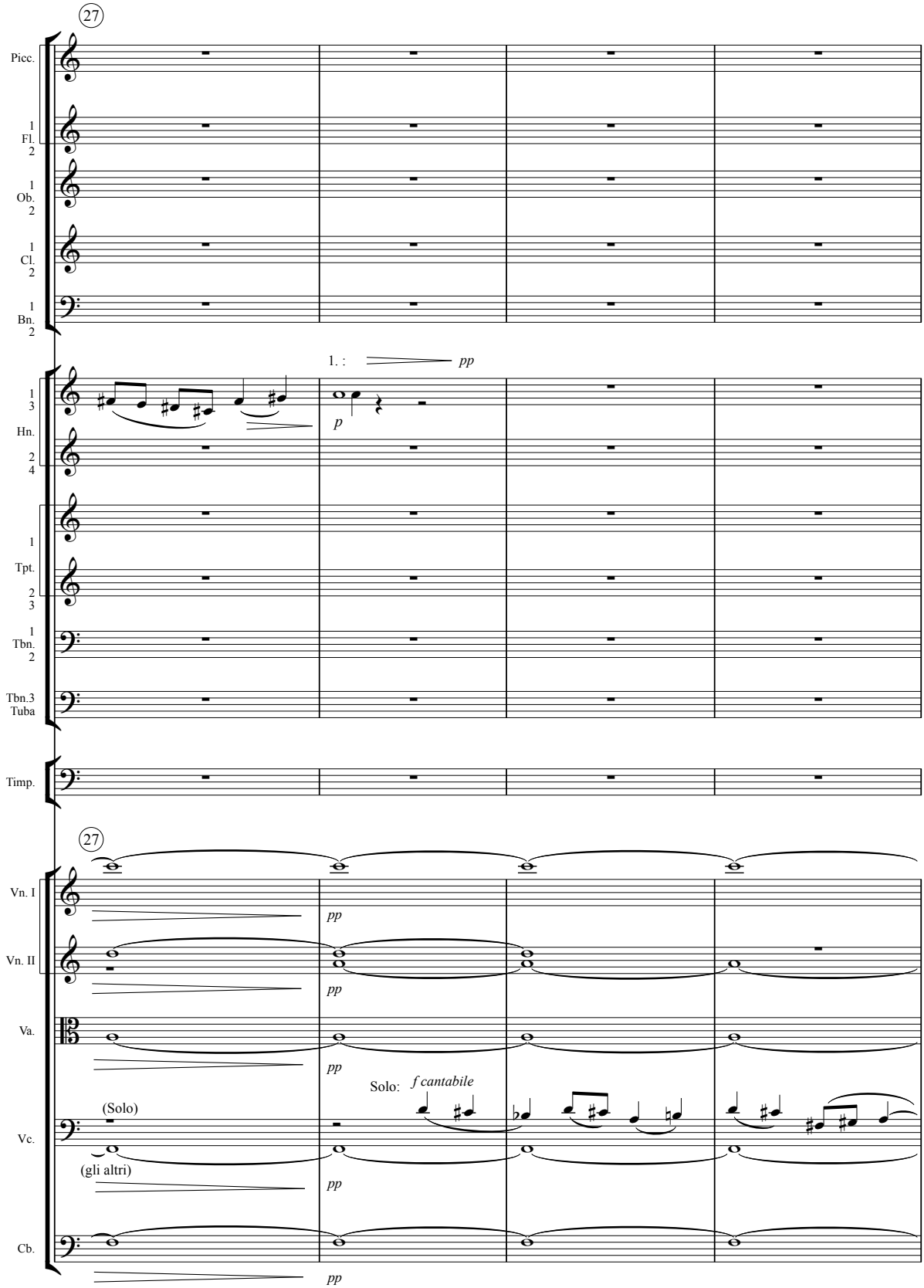

⑥
ritard.
a tempo
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
dim. pp
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
⑥
ritard.
a tempo
div.
Vn. I
pp
pp
Vn. II
Va.
Vc.
Cb.
div.
pp

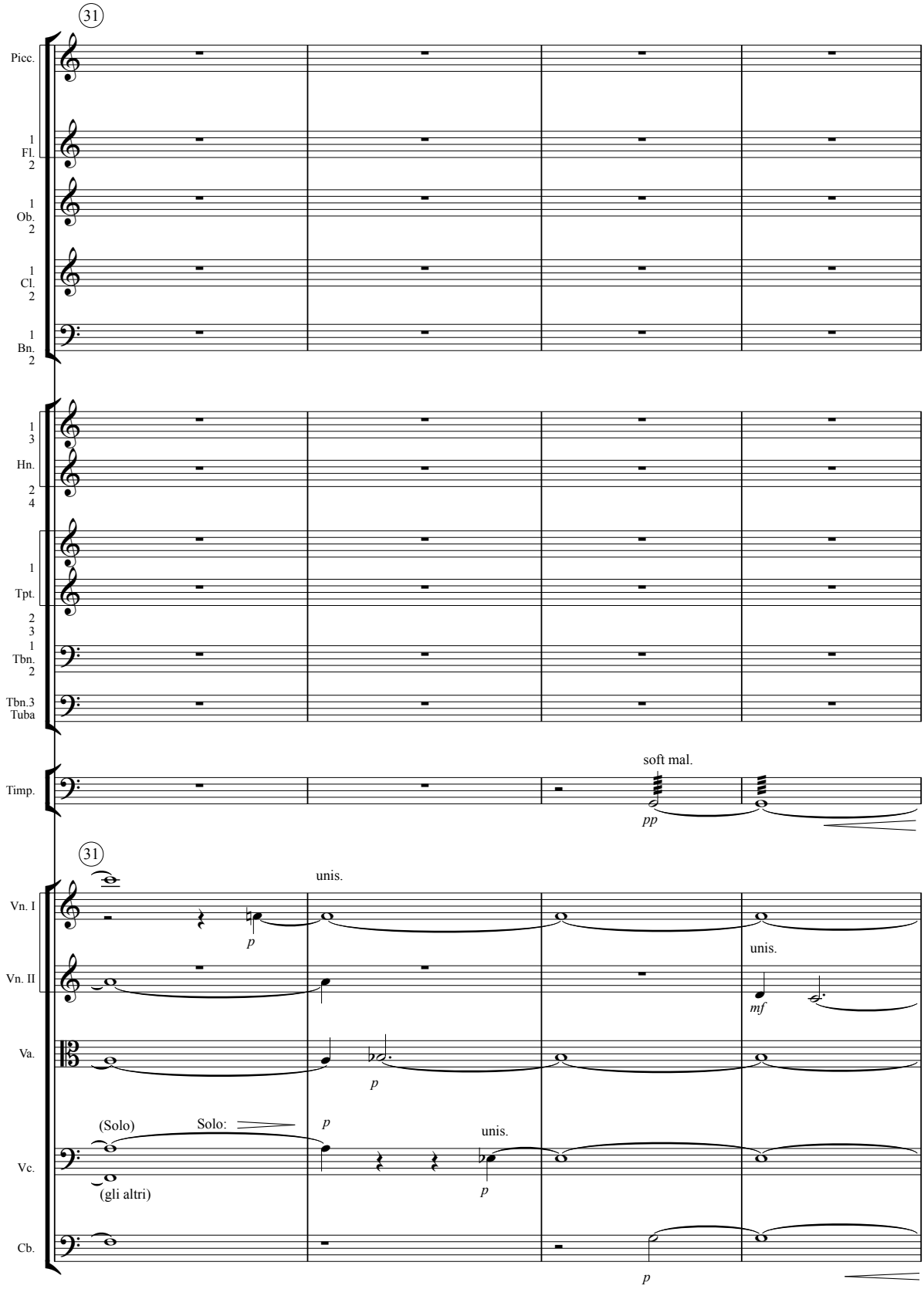

11
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
11
Vn. I
Vn. II
div.
mf dim.
mf dim.
pp
Va.
pp
Vc.
pp
Cb.

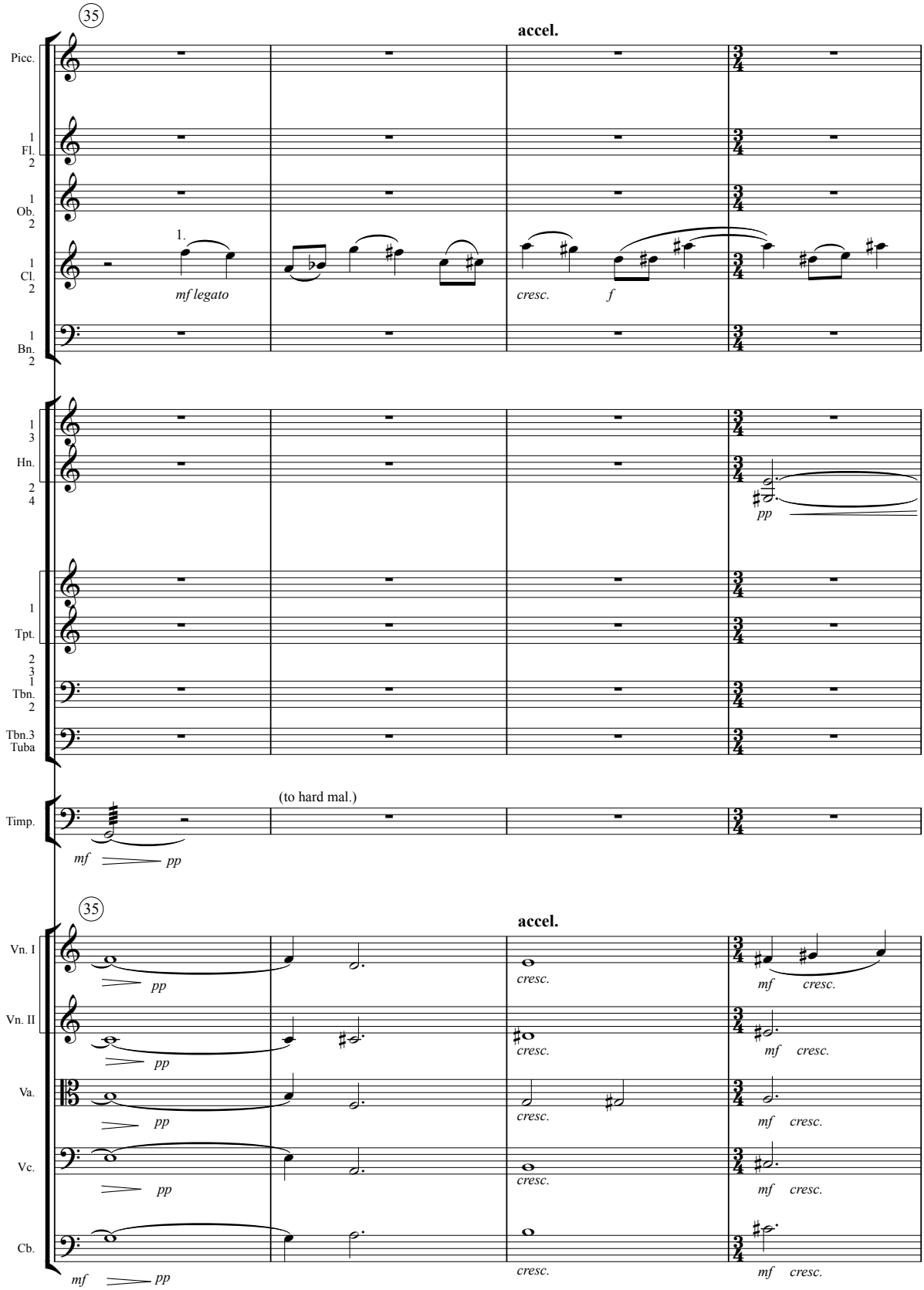

15
Picc.
1
Fl.
2
1.
mf legato
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
15
Vn. I
pp
Vn. II
unis.
Va.
Vc.
Cb.
pp

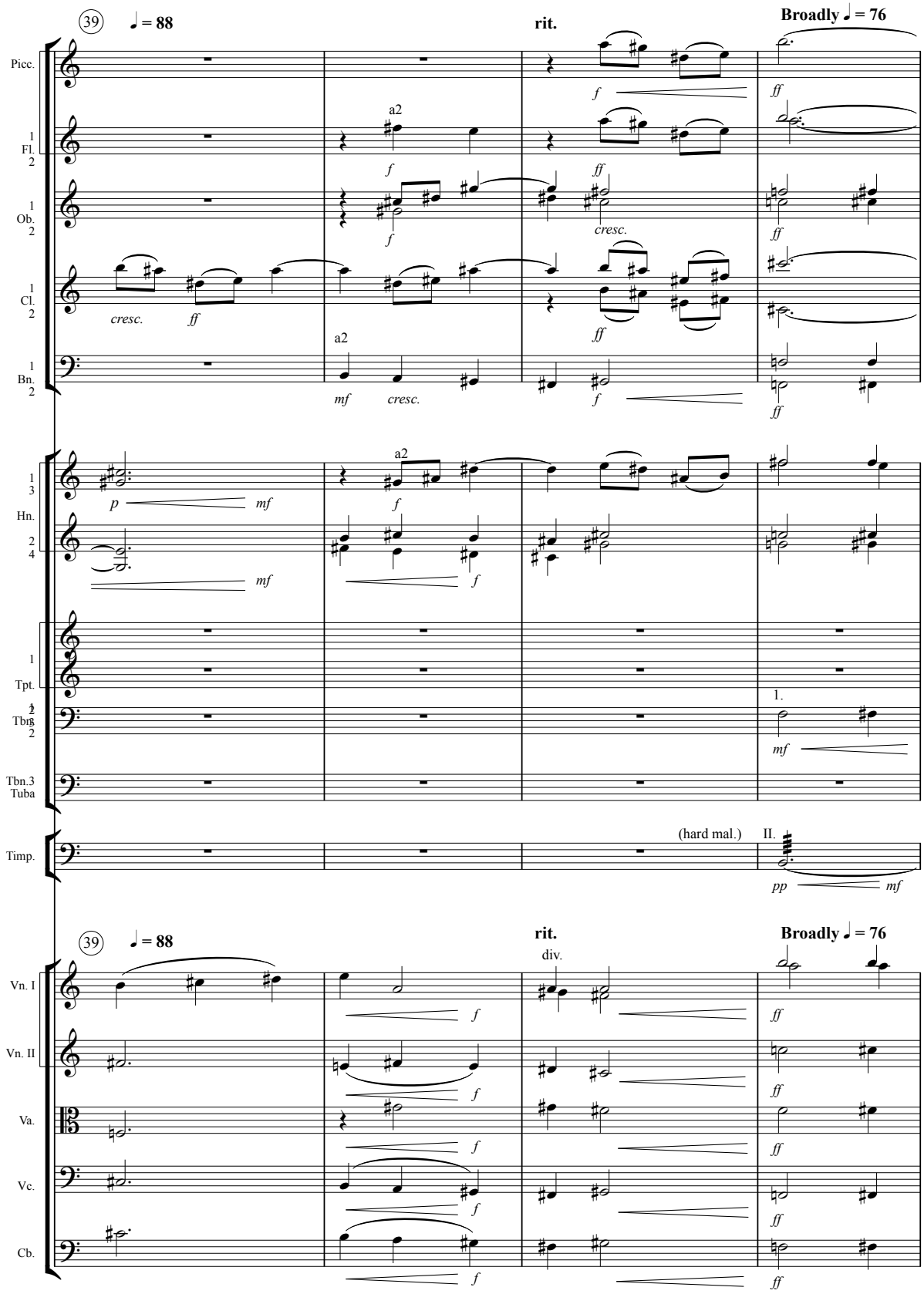

19
Picc.
1
Fl.
2
p
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
19
unis.
Vn. I
pp
div.
Vn. II
pp
Va.
Vc.
Cb.

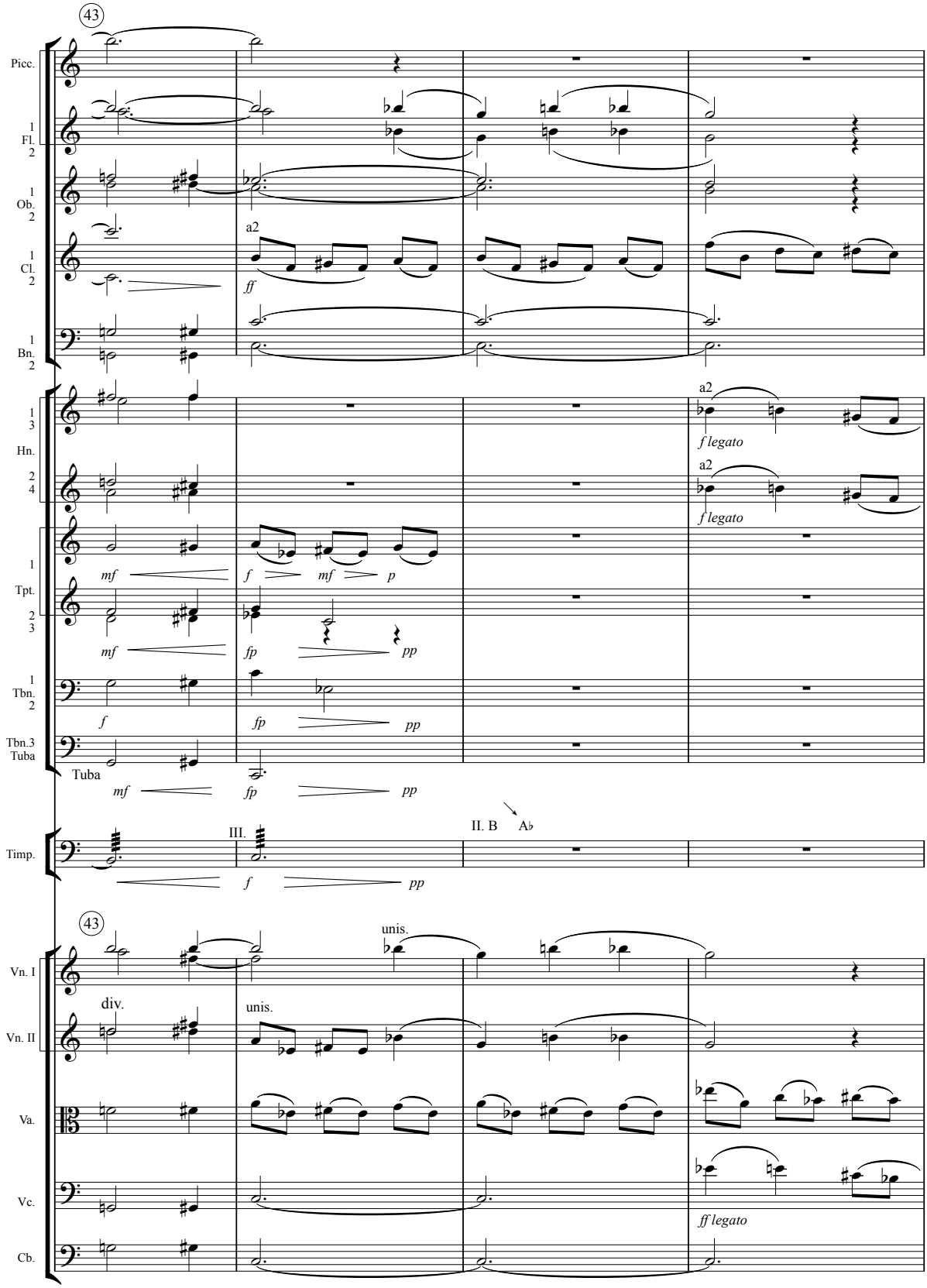

23
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
a2
mf legato
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
23
Vn. I
cresc.
mf
Vn. II
cresc.
mf
mf
Va.
(Solo)
Vc.
(gli altri)
Cb.

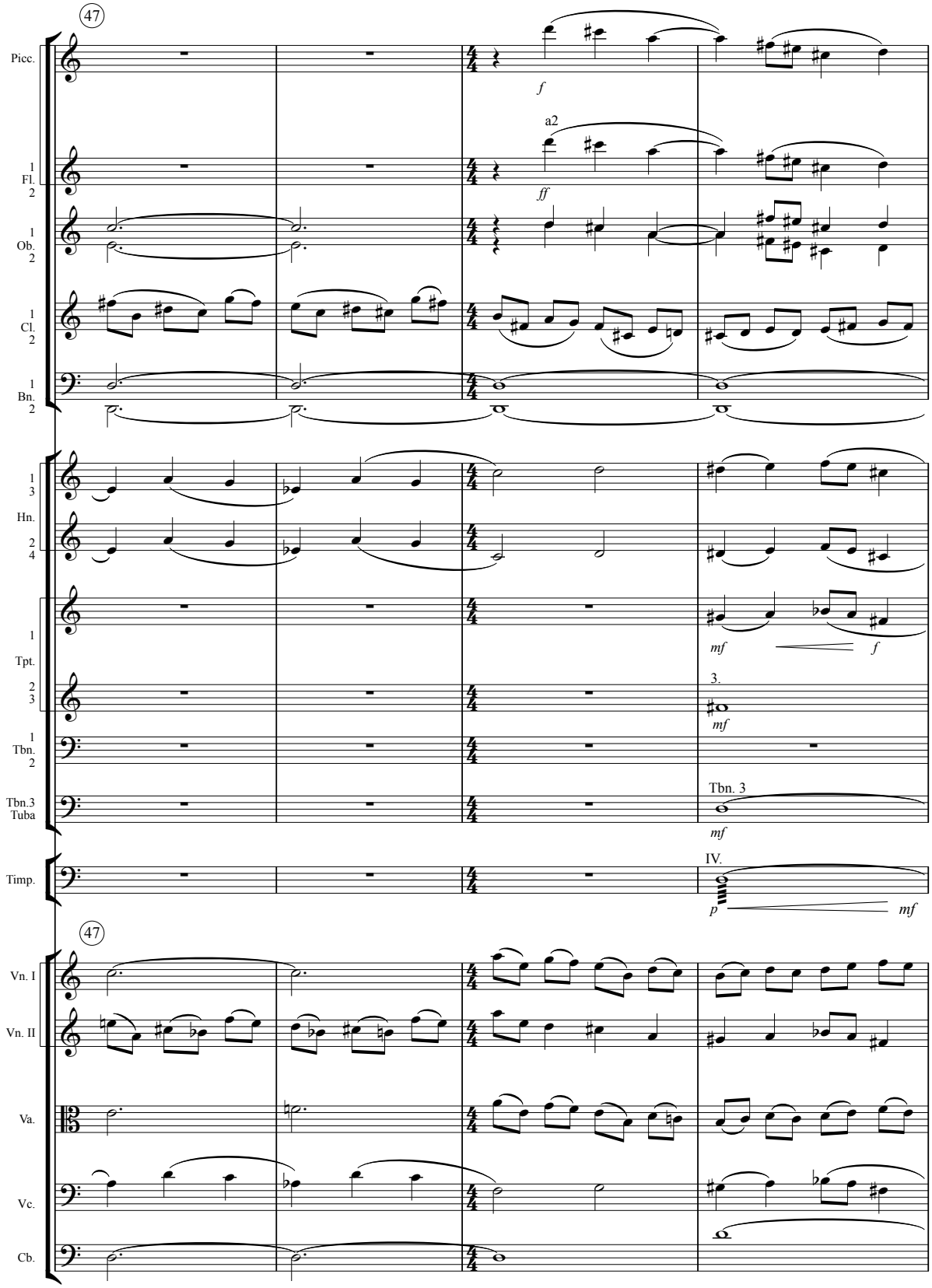

27
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1. :
pp
p
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
27
Vn. I
pp
Vn. II
pp
Va.
pp
Solo:
f cantabile
(Solo)
Vc.
(gli altri)
pp
Cb.
pp

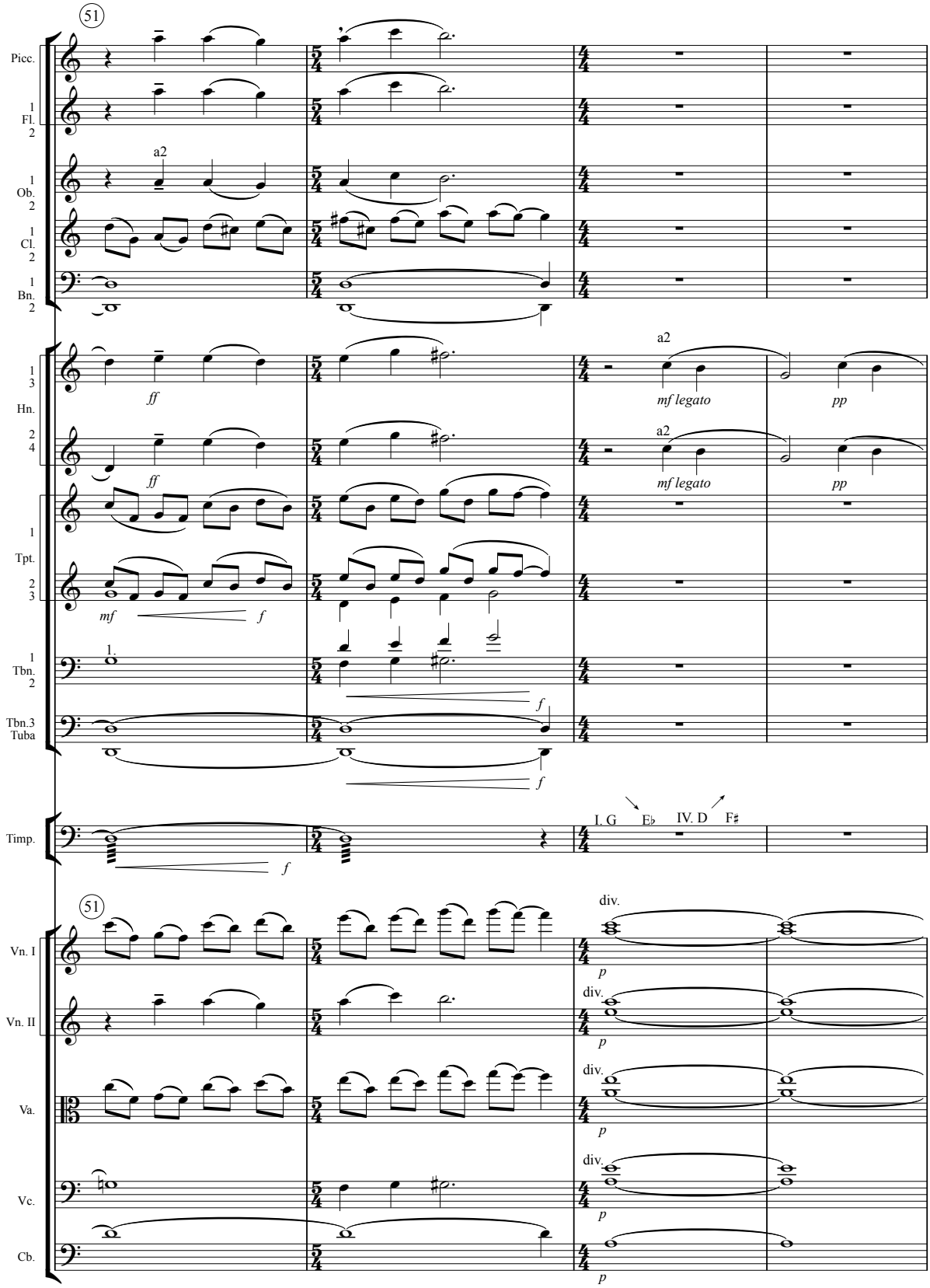

31
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
soft mal.
pp
31
Vn. I
unis.
p
Vn. II
unis.
mf
Va.
p
(Solo)
Solo:
p
unis.
Vc.
(gli altri)
p
Cb.
p

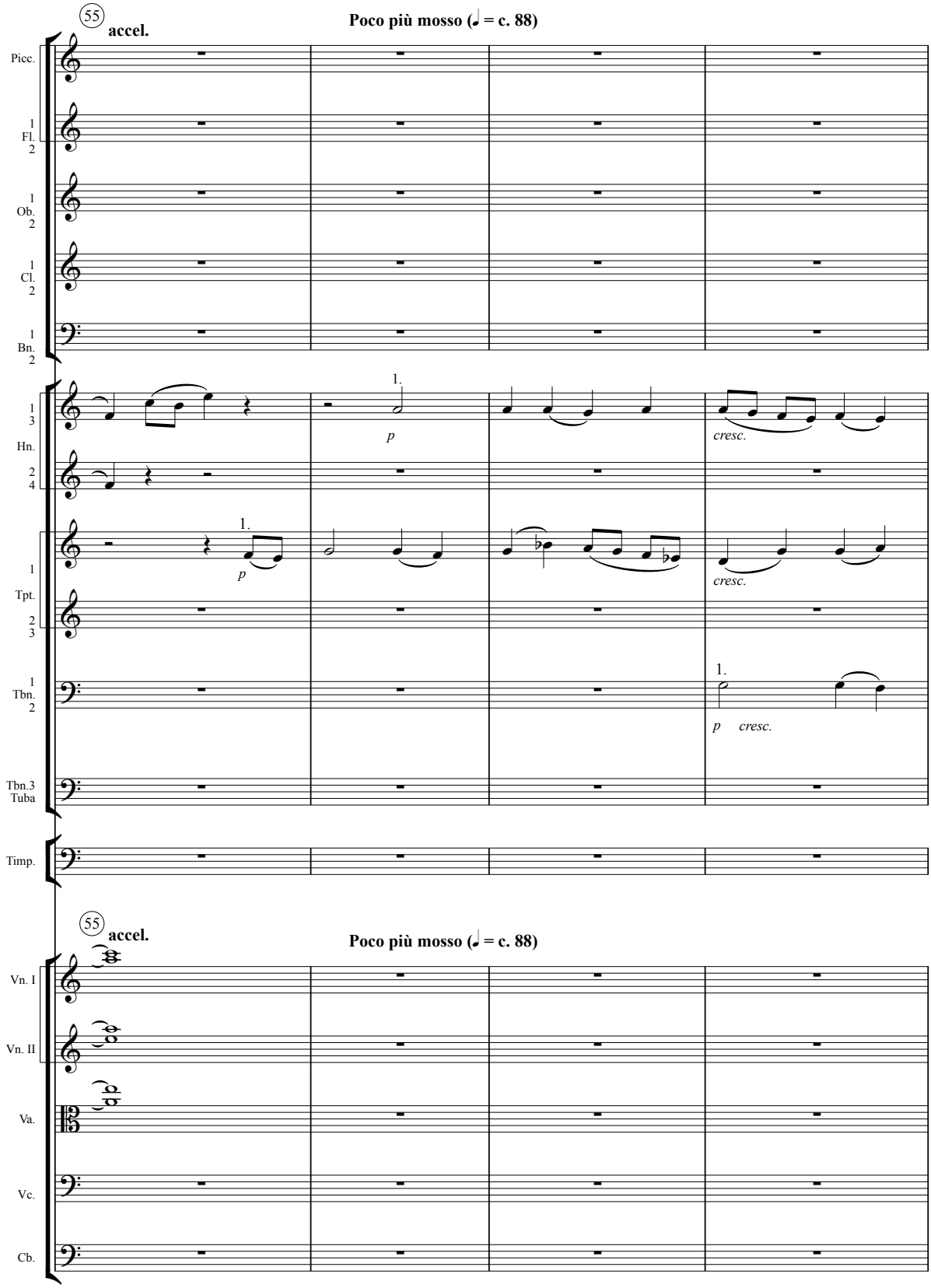

35
accel.
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1.
mf legato
cresc.
f
1
3
Hn.
2
4
pp
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
(to hard mal.)
mf
pp
35
accel.
Vn. I
Vn. II
Va.
Vc.
Cb.
pp
cresc.
mf
mf cresc.

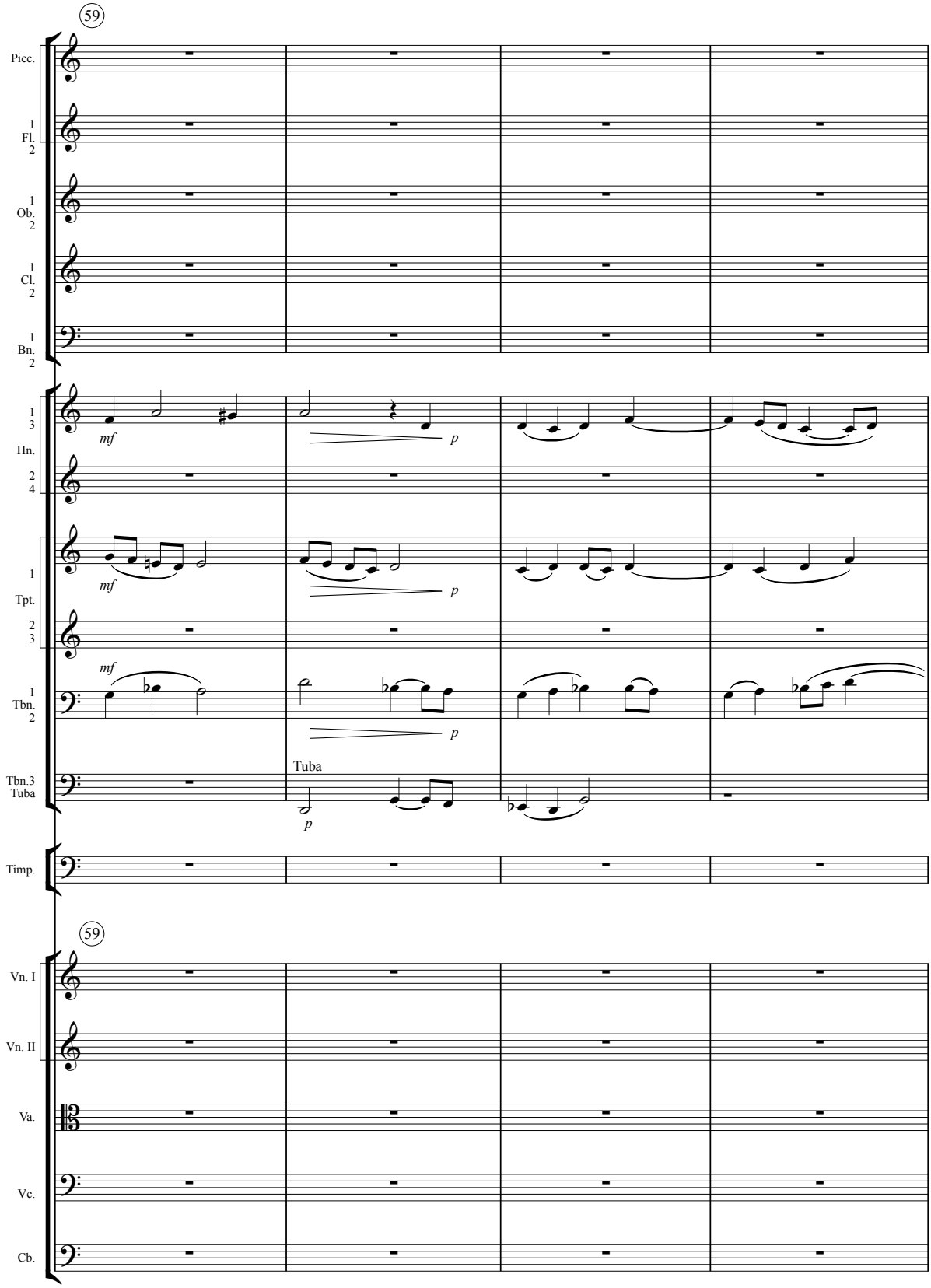

39
♩ = 88
rit.
Broadly ♩ = 76
Picc.
1 Fl. 2
1 Ob. 2
1 Cl. 2
1 Bn. 2
1 3 Hn. 2 4
1 Tpt.
1 2 Tbn. 3 2
Tbn.3 Tuba
Timp.
Vn. I
Vn. II
Va.
Vc.
Cb.
a2
cresc.
div.
(hard mal.)
II.
1.
f
ff
mf
p
pp

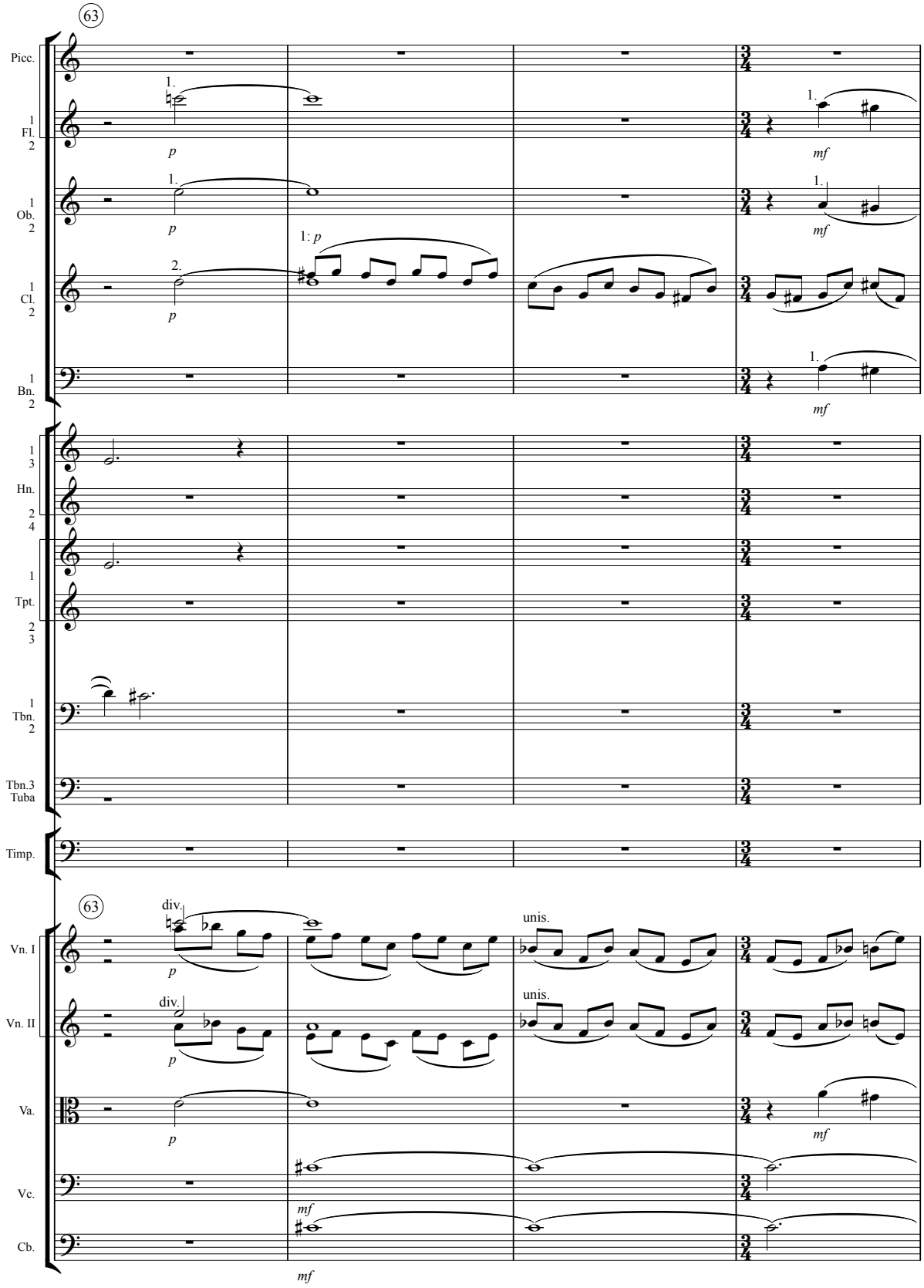

43
Picc.
1
Fl.
2
1
Ob.
2
a2
ff
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
a2
f legato
a2
f legato
1
Tpt.
2
3
mf
f
mf
p
mf
fp
pp
1
Tbn.
2
f
fp
pp
Tbn.3
Tuba
Tuba
mf
fp
pp
II. B
A♭
III.
Timp.
f
pp
43
unis.
Vn. I
div.
unis.
Vn. II
Va.
Vc.
ff legato
Cb.

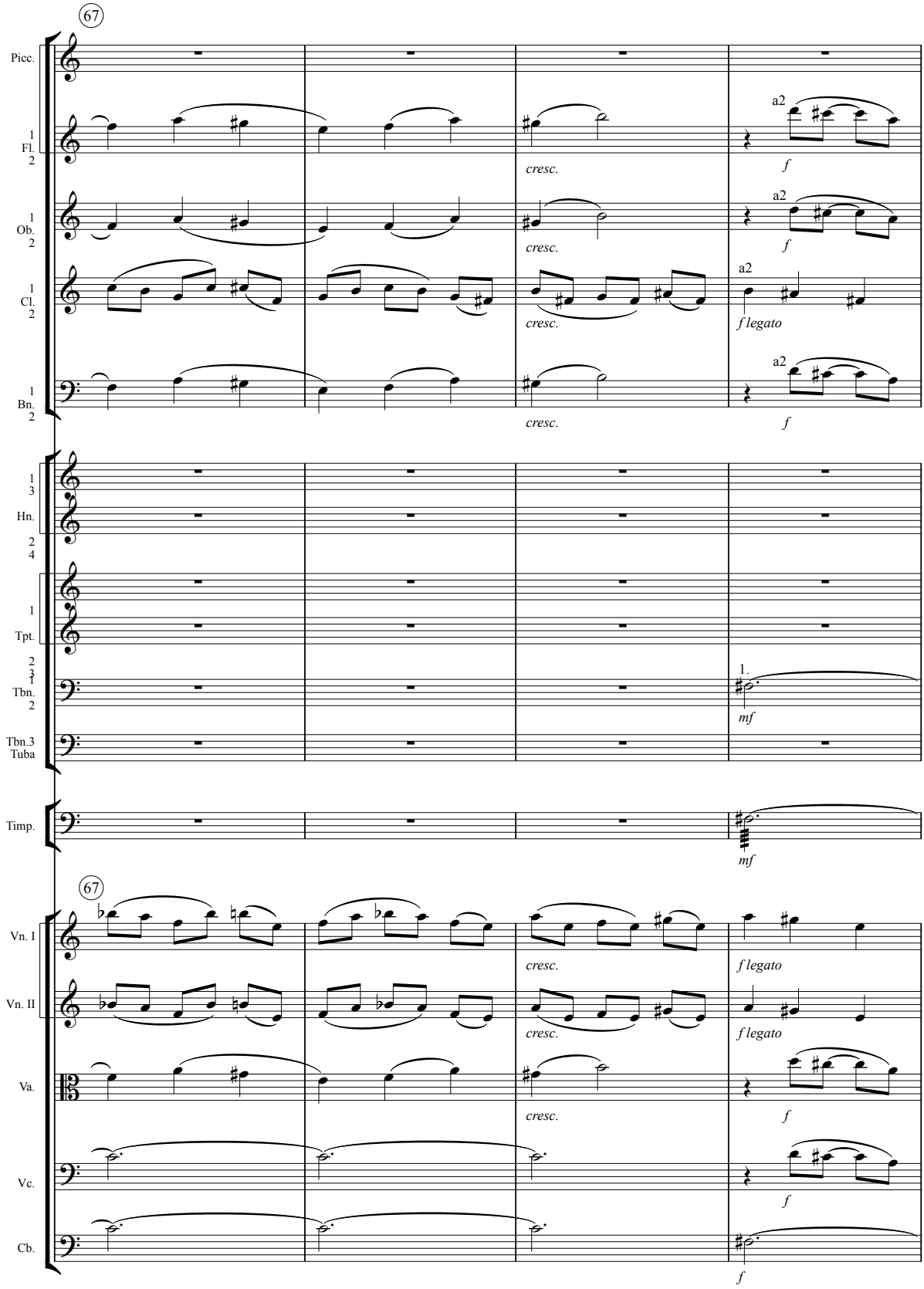

47
Picc.
f
a2
1
Fl.
2
ff
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
mf
f
2
3
3.
mf
1
Tbn.
2
Tbn.3
Tuba
Tbn. 3
mf
Timp.
IV.
p
mf
47
Vn. I
Vn. II
Va.
Vc.
Cb.

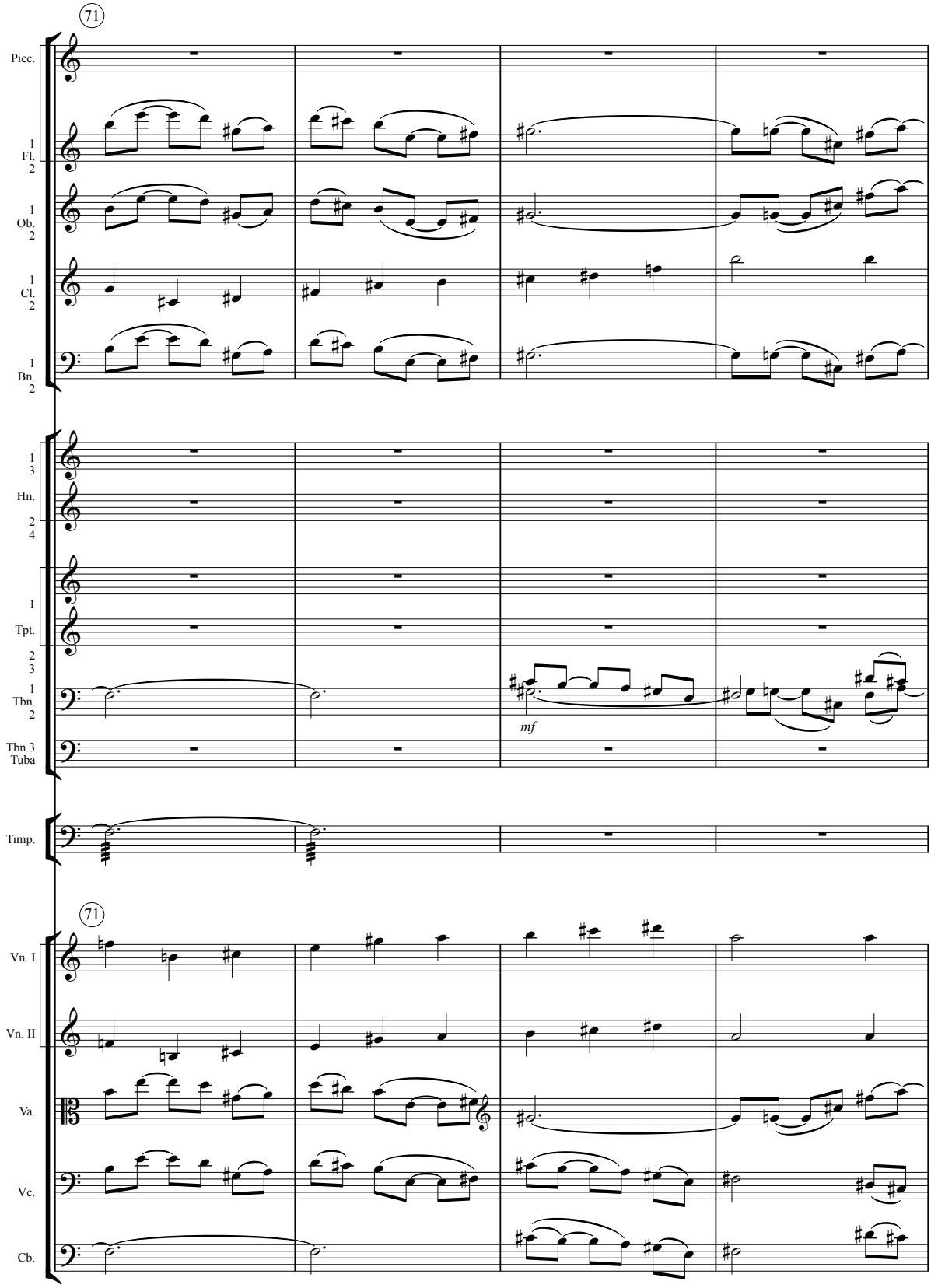

51
Picc.
1
Fl.
2
a2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
ff
a2
mf legato
pp
1
Tpt.
2
3
mf
f
1.
1
Tbn.
2
Tbn.3
Tuba
Timp.
I. G
E♭
IV. D
F♯
51
Vn. I
Vn. II
Va.
Vc.
Cb.
div.
p

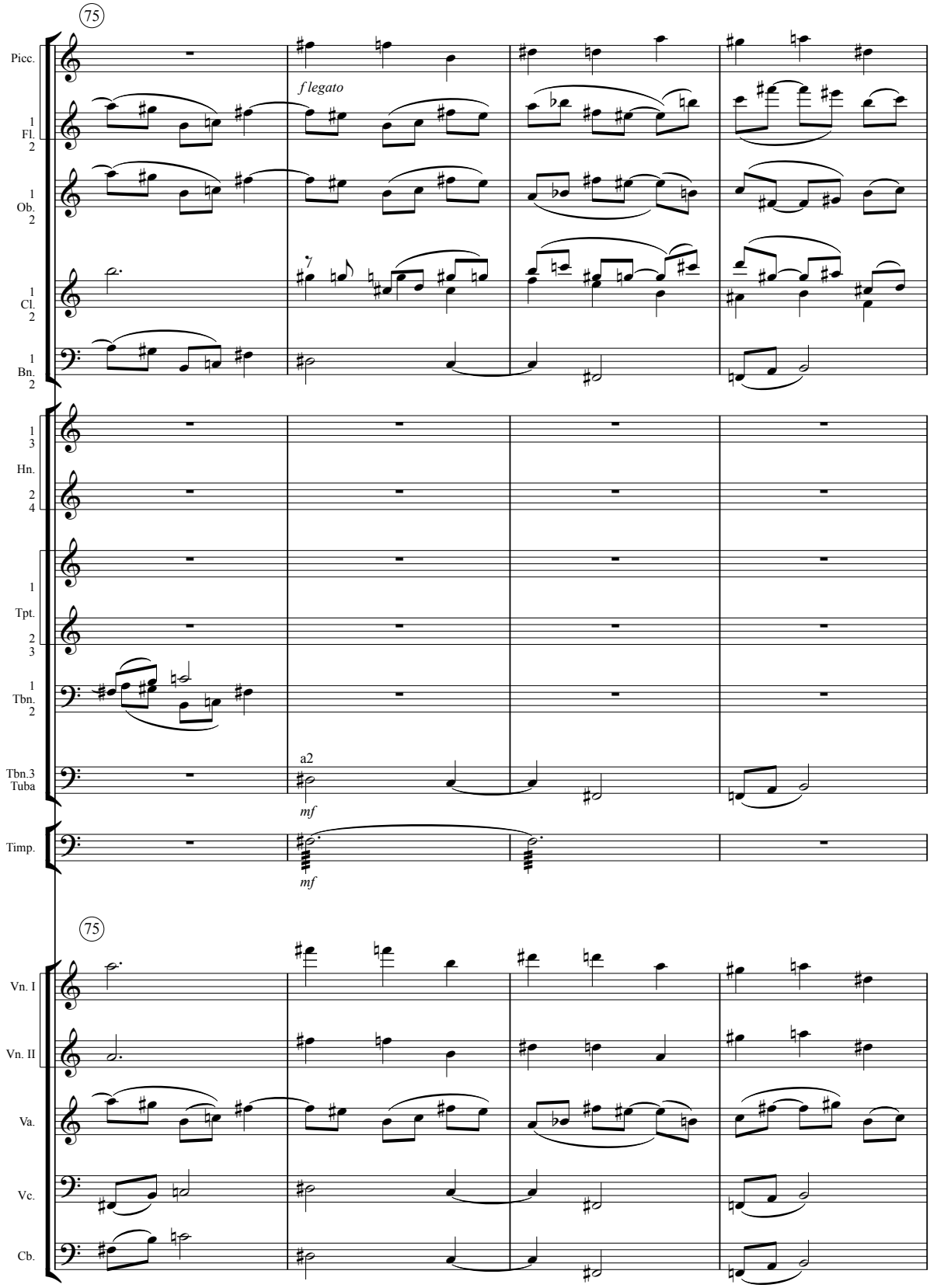

55
accel.
Poco più mosso (♩ = c. 88)
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
1.
p
cresc.
Vn. I
Vn. II
Va.
Vc.
Cb.

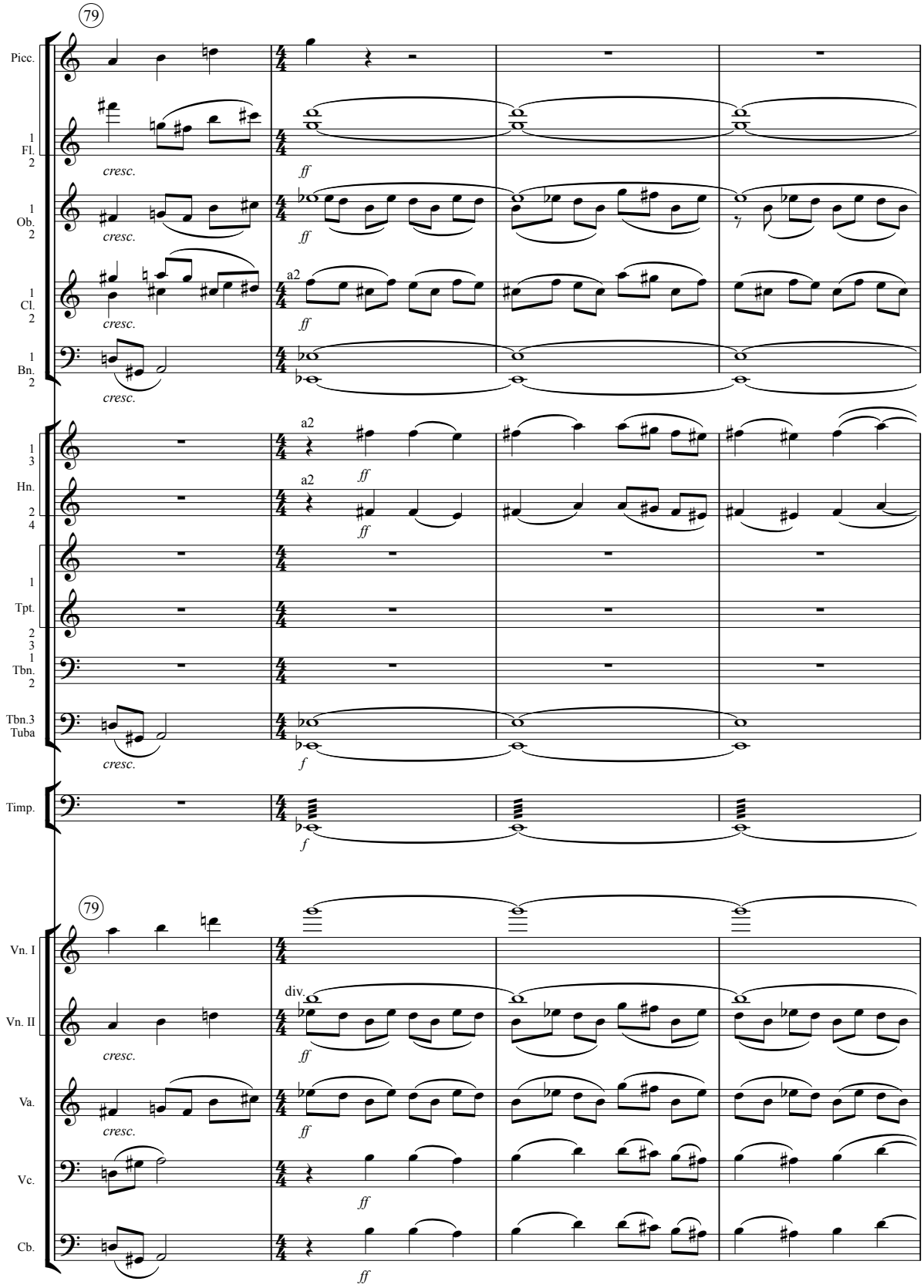

59
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
mf
p
1
Tpt.
2
3
mf
p
1
Tbn.
2
mf
p
Tbn.3
Tuba
Tuba
p
Timp.
59
Vn. I
Vn. II
Va.
Vc.
Cb.

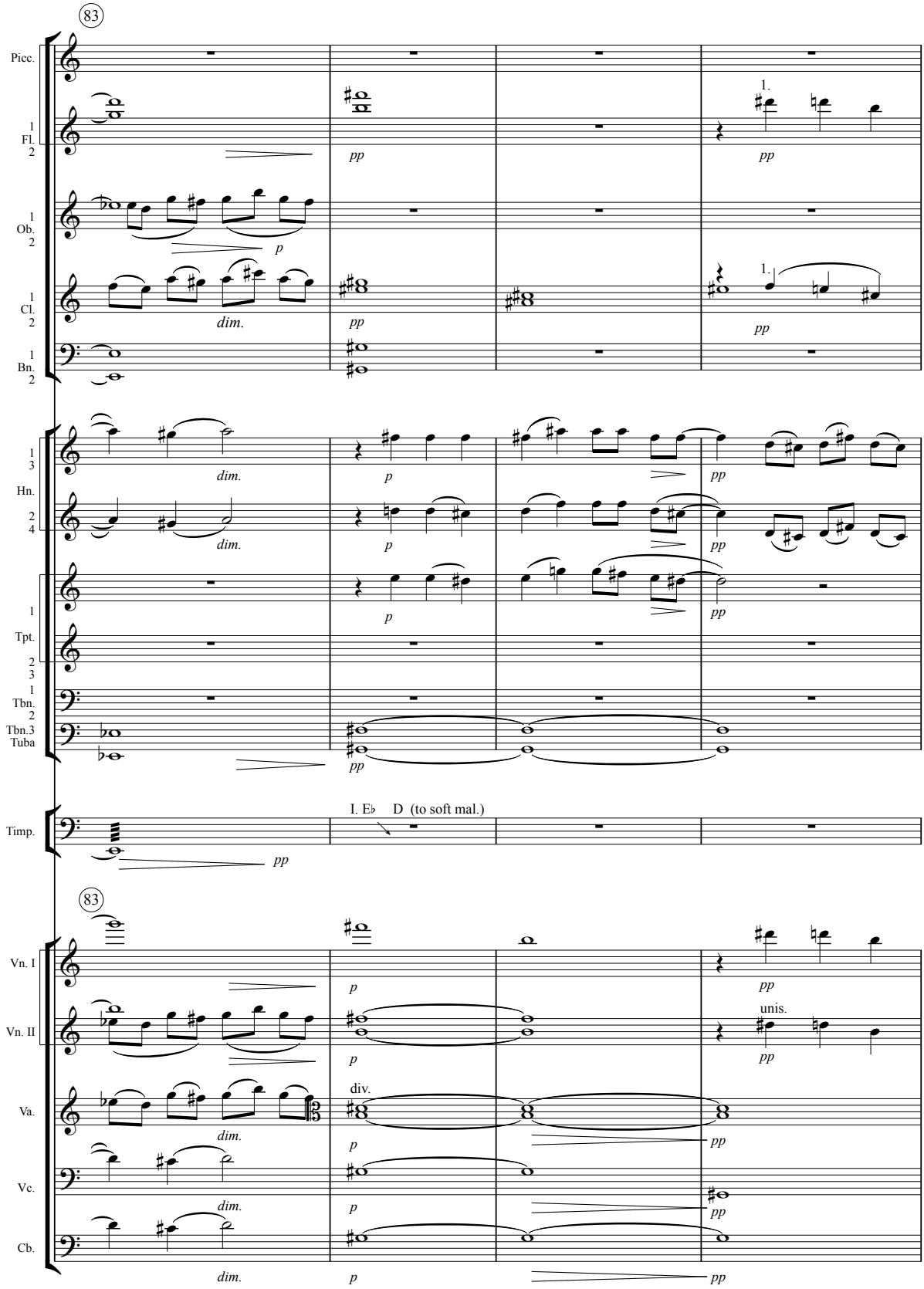

63
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
63
Vn. I
Vn. II
Va.
Vc.
Cb.
div.
unis.
p
mf
1.
2.
1: p

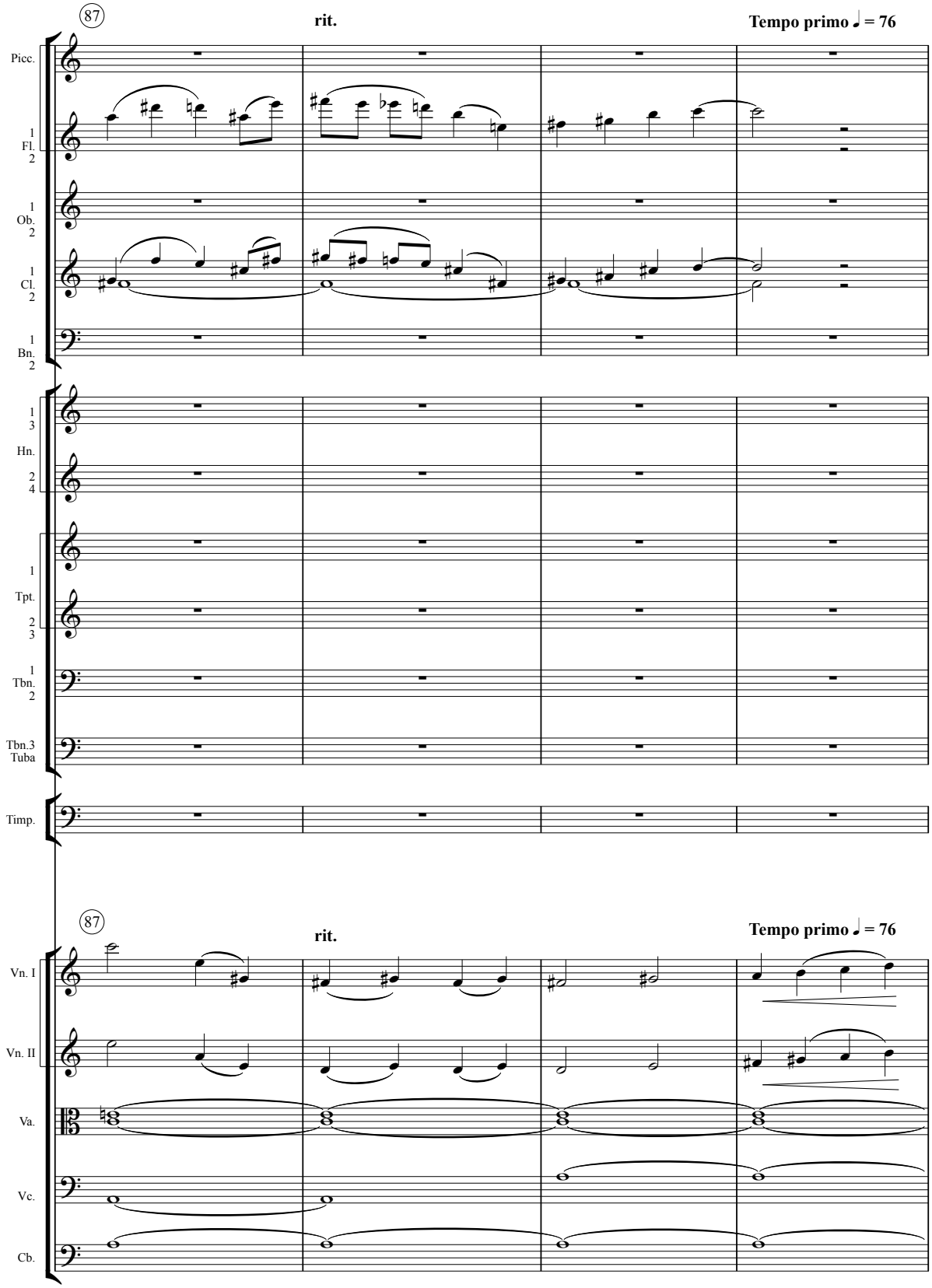

67
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
cresc.
a2
f
f legato
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
1.
mf
Timp.
67
Vn. I
Vn. II
Va.
Vc.
Cb.

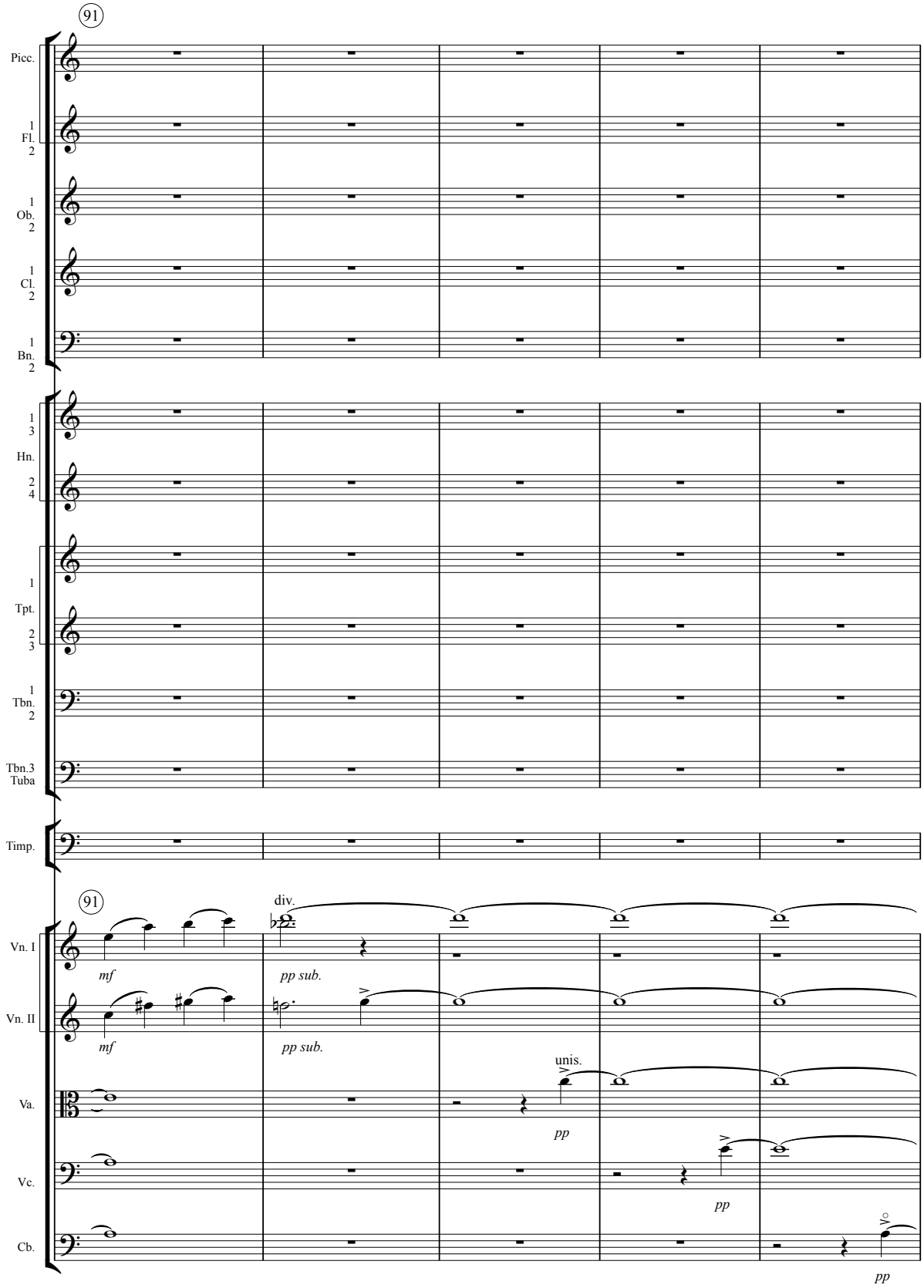

71
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
mf
Timp.
71
Vn. I
Vn. II
Va.
Vc.
Cb.

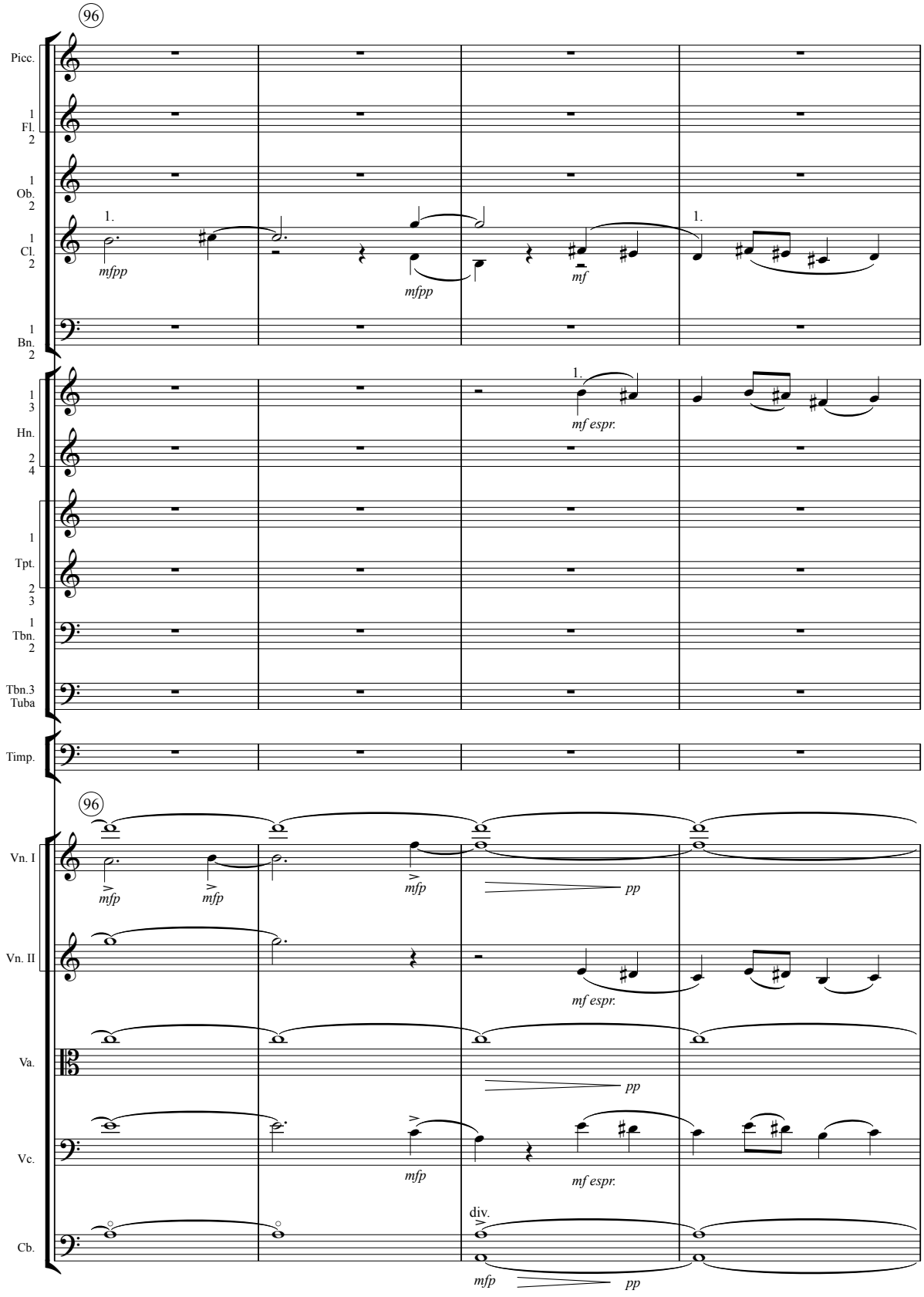

75
Picc.
1
Fl.
2
f legato
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
a2
mf
Timp.
mf
75
Vn. I
Vn. II
Va.
Vc.
Cb.

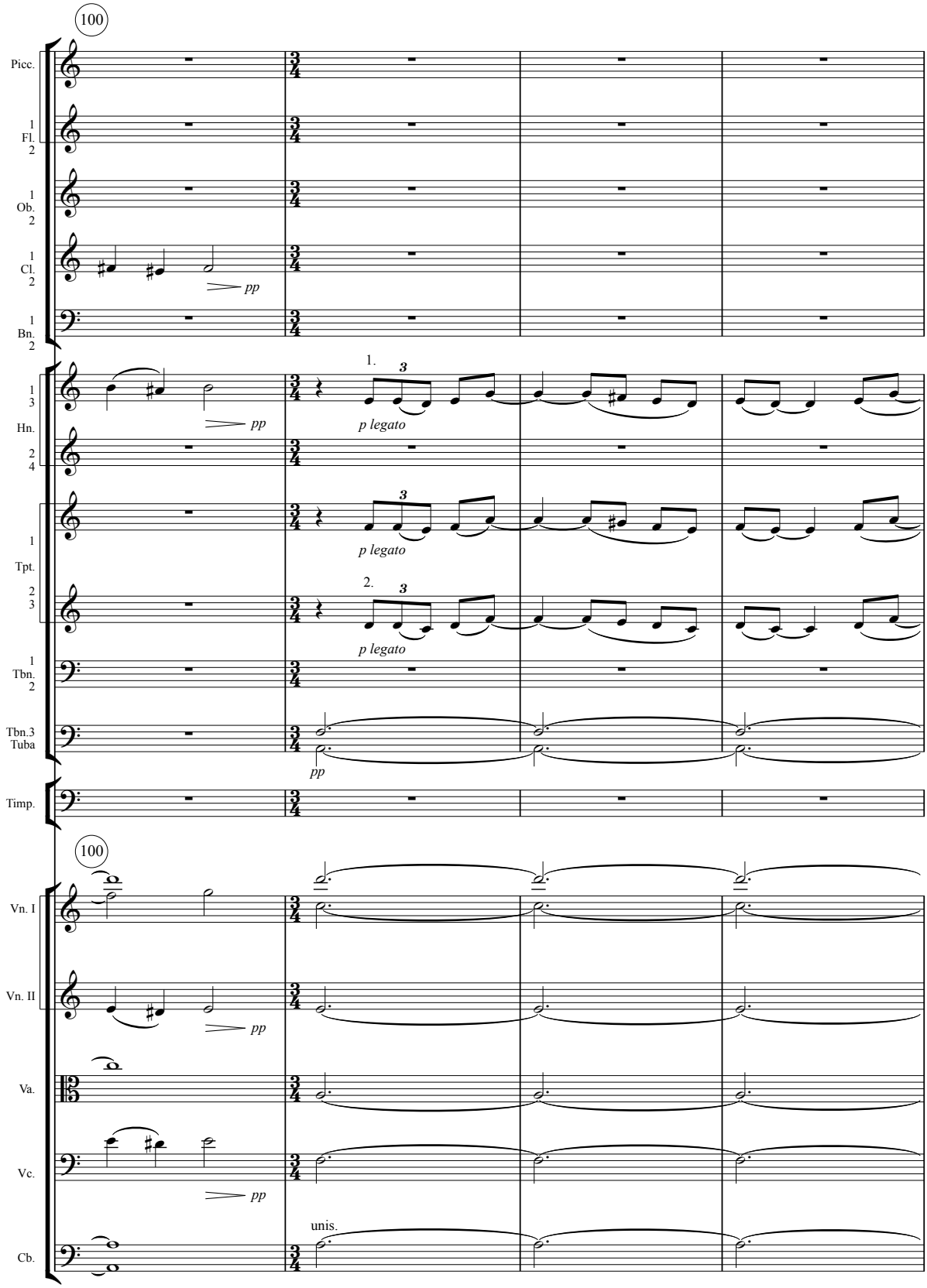

79
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
cresc.
ff
a2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
f
Timp.
79
Vn. I
Vn. II
div.
Va.
Vc.
Cb.

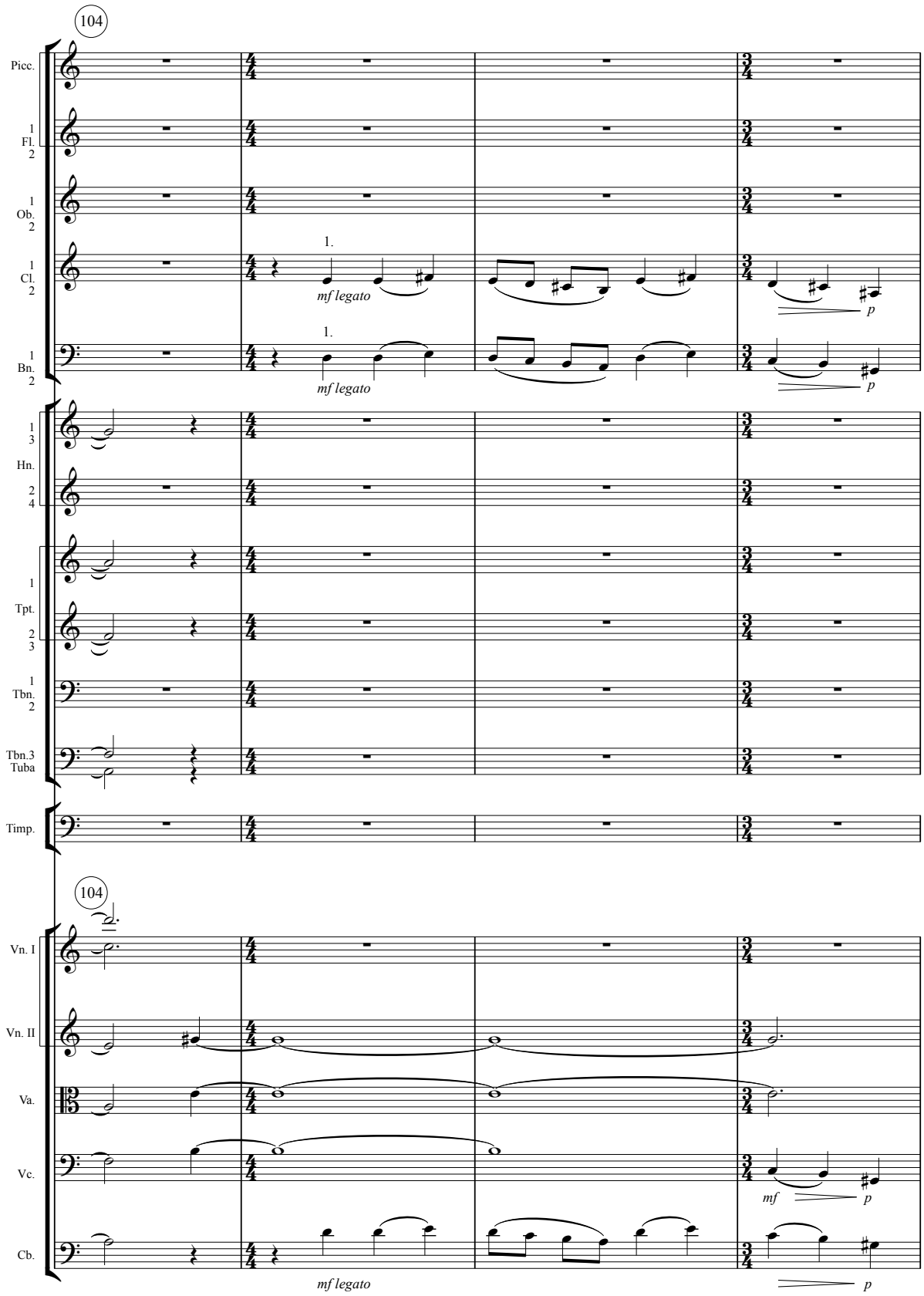

83
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1.
pp
p
dim.
1
3
Hn.
2
4
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
I. E♭ D (to soft mal.)
Vn. I
Vn. II
Va.
Vc.
Cb.
unis.
div.

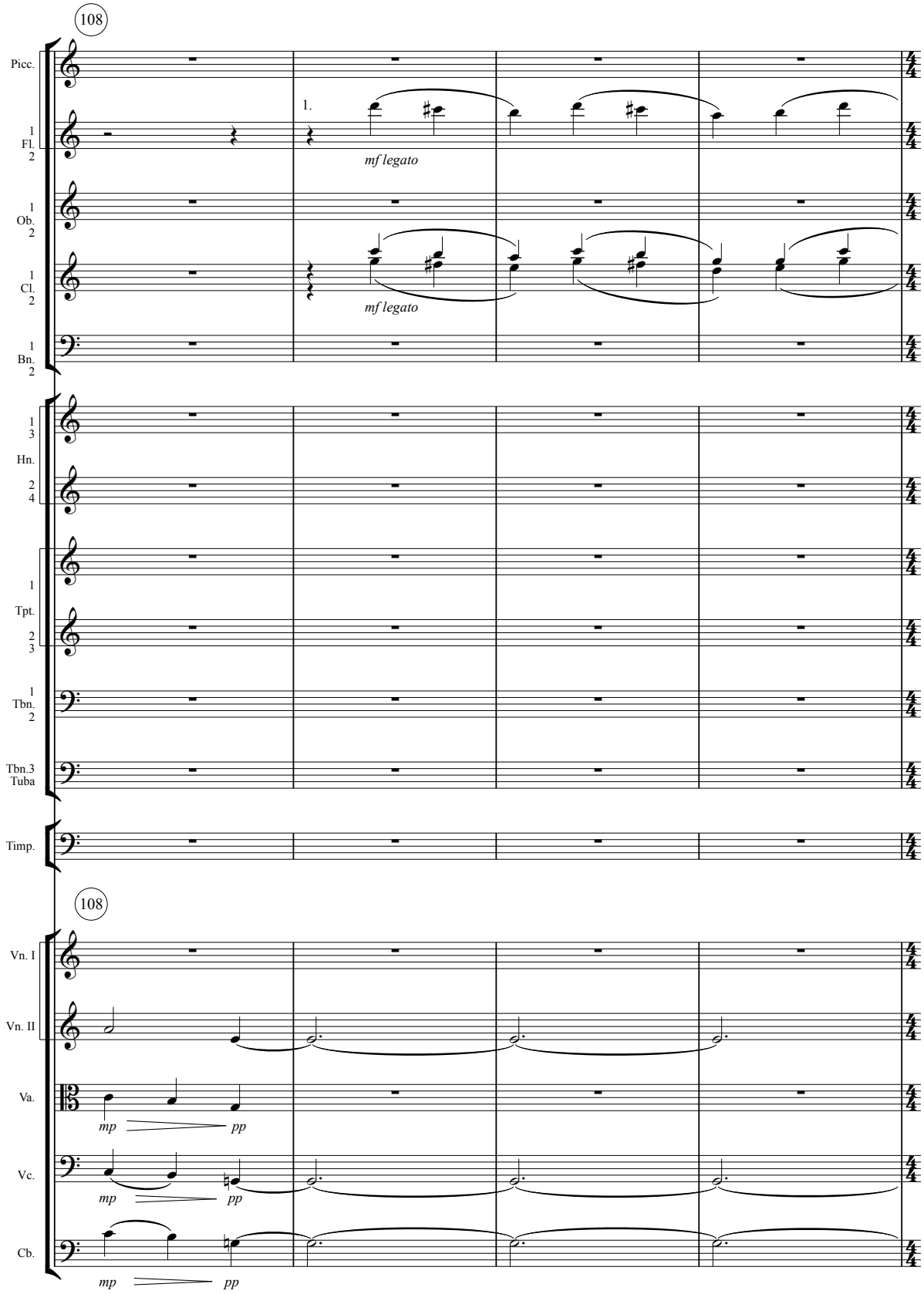

87
rit.
Tempo primo ♩ = 76
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
87
rit.
Tempo primo ♩ = 76
Vn. I
Vn. II
Va.
Vc.
Cb.

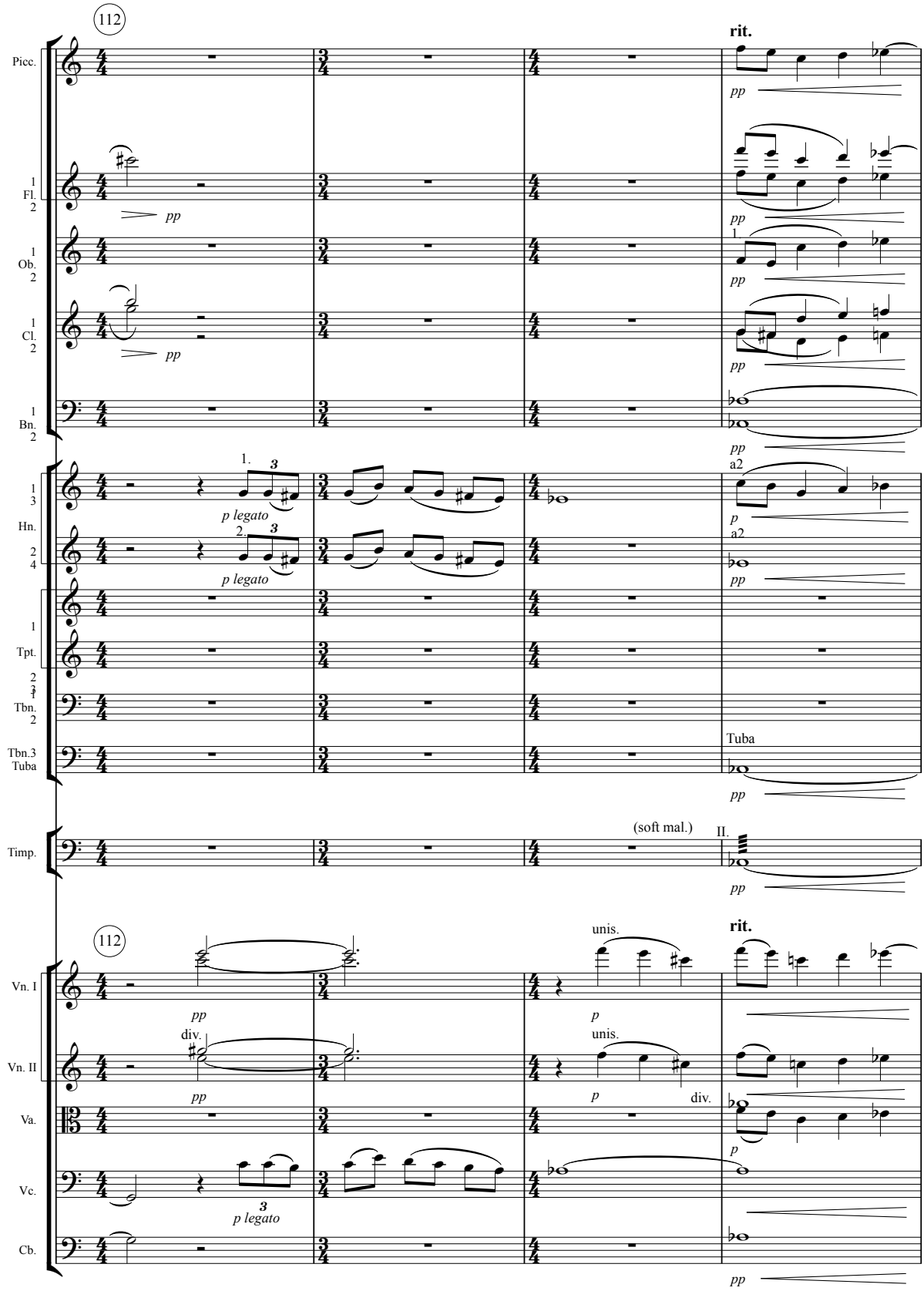

91
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
91
div.
Vn. I
mf
pp sub.
Vn. II
mf
pp sub.
unis.
Va.
pp
Vc.
pp
Cb.
pp

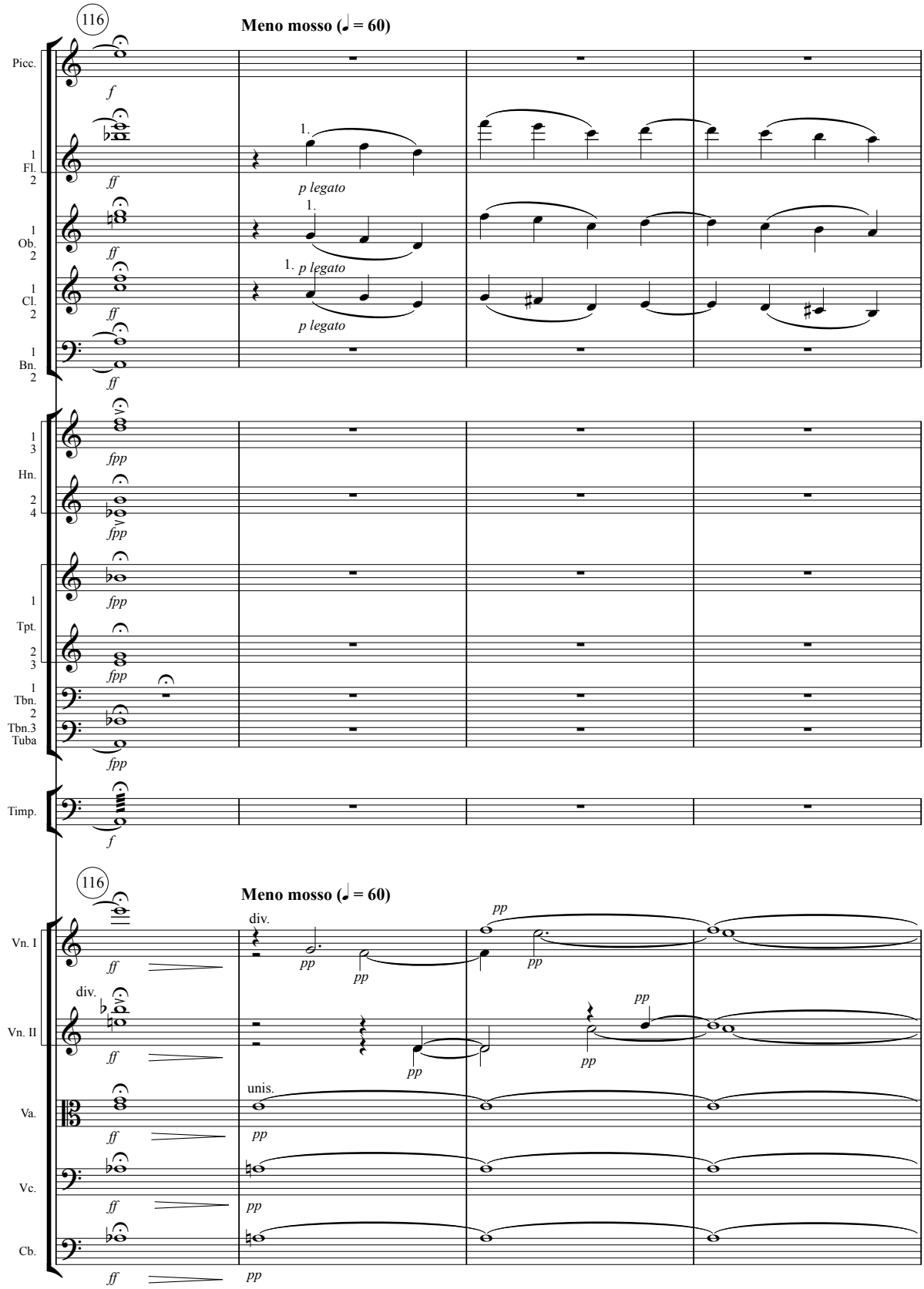

96
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1.
mfpp
mfpp
mf
1.
1
Bn.
2
1
3
Hn.
2
4
1.
mf espr.
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
96
Vn. I
mfp
mfp
mfp
pp
Vn. II
mf espr.
Va.
pp
Vc.
mfp
mf espr.
Cb.
div.
mfp
pp

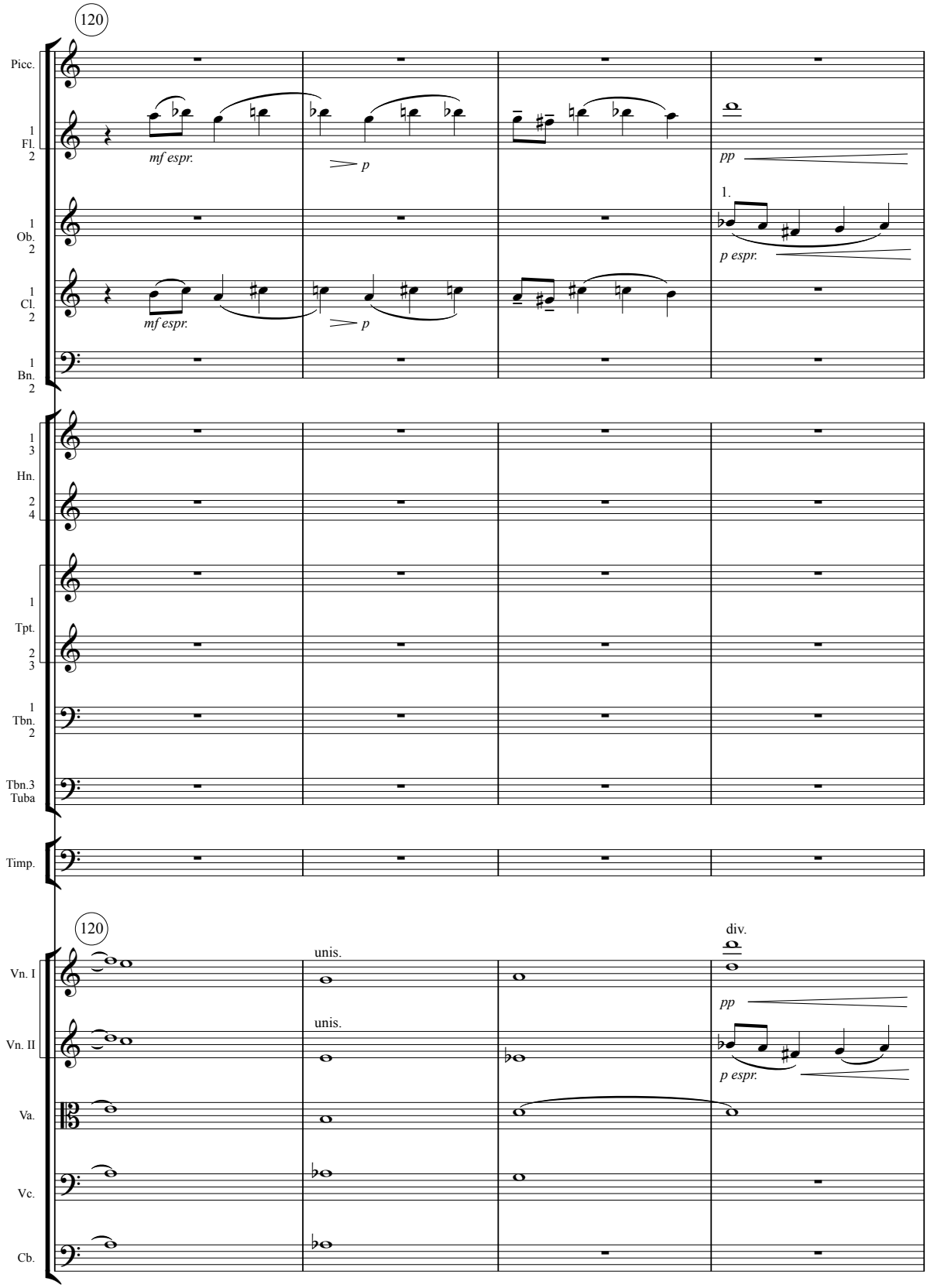

100
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
pp
1
Bn.
2
1
3
Hn.
2
4
pp
1.
3
p legato
1
Tpt.
2
3
3
p legato
2.
3
p legato
1
Tbn.
2
Tbn.3
Tuba
pp
Timp.
100
Vn. I
Vn. II
pp
Va.
Vc.
pp
unis.
Cb.

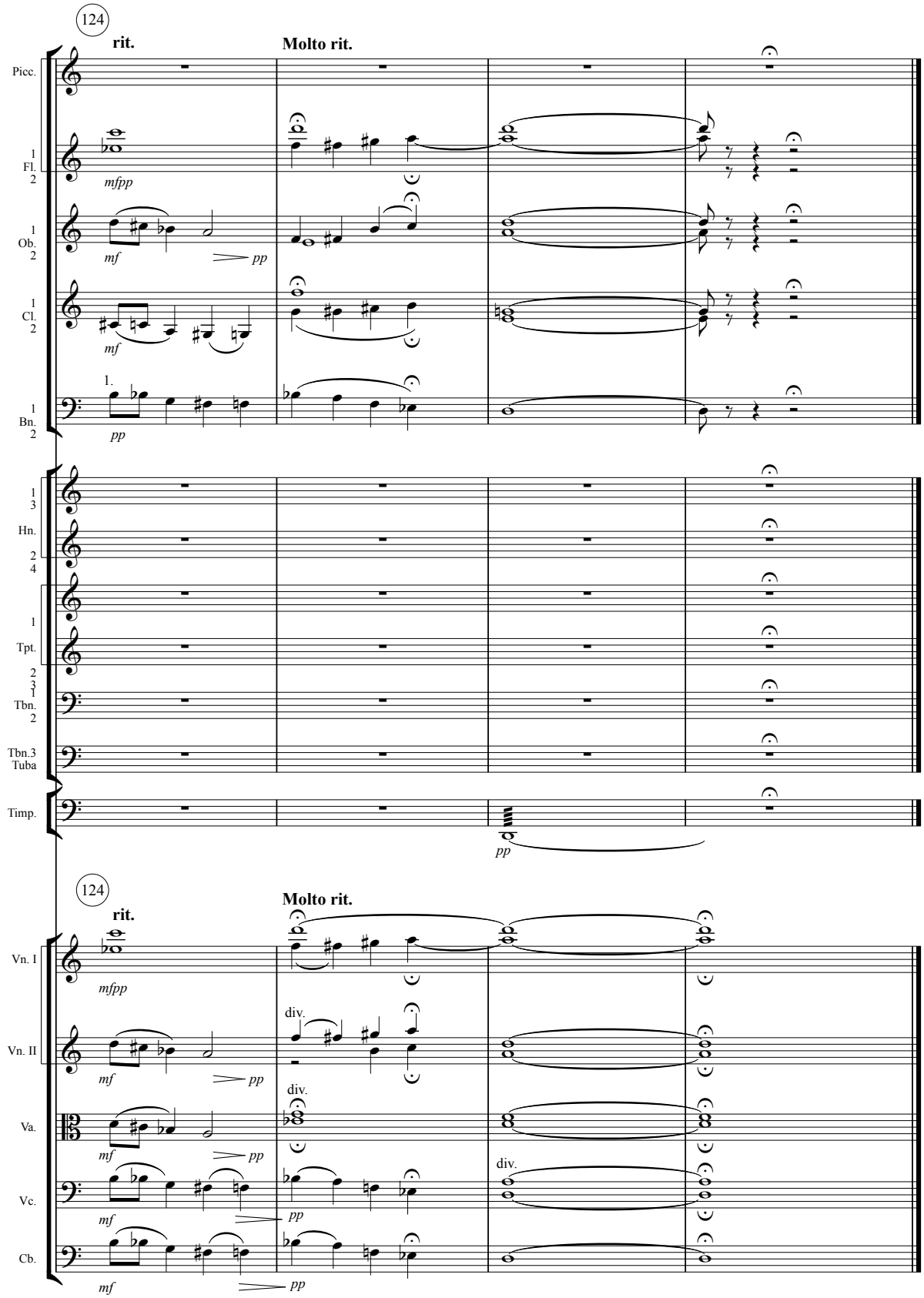

104
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1.
mf legato
p
1
Bn.
2
1.
mf legato
p
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
104
Vn. I
Vn. II
Va.
Vc.
mf
p
Cb.
mf legato
p


108
Picc.
1
Fl.
2
1.
mf legato
1
Ob.
2
1
Cl.
2
mf legato
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
108
Vn. I
Vn. II
Va.
mp
pp
Vc.
mp
pp
Cb.
mp
pp


112
rit.
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
pp
1.
2.
3
p legato
a2
p
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Tuba
(soft mal.)
II.
Timp.
112
rit.
unis.
Vn. I
Vn. II
div.
Va.
Vc.
Cb.


116
Meno mosso (♩ = 60)
Picc.
1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
Vn. I
Vn. II
Va.
Vc.
Cb.
div.
unis.
1.
p legato
f
ff
fpp
pp


120
Picc.
1
Fl.
2
mf espr.
p
pp
1.
p espr.
1
Ob.
2
1
Cl.
2
mf espr.
p
1
Bn.
2
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
120
unis.
unis.
div.
Vn. I
Vn. II
Va.
Vc.
Cb.
pp
p espr.


124
rit.
Molto rit.
Picc.
1
Fl.
2
mfpp
1
Ob.
2
mf
pp
1
Cl.
2
mf
1.
1
Bn.
2
pp
1
3
Hn.
2
4
1
Tpt.
2
3
1
Tbn.
2
Tbn.3
Tuba
Timp.
pp
124
rit.
Molto rit.
Vn. I
mfpp
Vn. II
div.
mf
pp
Va.
div.
mf
pp
Vc.
div.
mf
pp
Cb.
mf
pp