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## An Analysis and Band Transcription of Eric Whitacre's The River Cam

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AN ANALYSIS AND BAND TRANSCRIPTION OF  
ERIC WHITACRE'S *THE RIVER CAM*

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## Doctoral Project Approval

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## Abstract

Orchestral transcriptions for wind band have been historically vital to the expansion and success of the medium. As original compositions have increased in number, string solos accompanied by wind band continue to represent an under-utilized area of the literature. The “Wind Repertory Project” has documented twenty-three compositions that fall within this area of wind band music.<sup>1</sup> A transcription of Eric Whitacre’s *The River Cam* for solo cello and string orchestra expands the contemporary area of the repertoire by contributing to the list of works written for solo string instruments and band. Comparative and harmonic analyses provides correlative evidence as to why Whitacre’s compositional fragments sound pastoral, linking Whitacre’s use of modes to the documented style of Ralph Vaughn Williams.

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<sup>1</sup> Nikk Pilato, Wind Repertory Project, accessed March 29, 2016, [http://www.windrep.org/Main\\_Page](http://www.windrep.org/Main_Page).



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## Chapter One: Introduction

Eric Whitacre's *The River Cam* for cello and string orchestra is a twelve-minute, single movement work that melds the composer's contemporary choral style with the more agrestic modal style of Ralph Vaughan Williams. The programmatic elements of the river and the agrarian areas of England are central to the inspiration of Whitacre's first composition for cello and string orchestra. While serving as a Visiting Fellow at Sydney Sussex College in 2010, Whitacre constructed this work from fragments inspired by the changing seasons he experienced during walks with his son.<sup>2</sup> Whitacre explains "As I walked alongside the river these little melodies began forming in my mind, informed by the sights, the sounds, the history of the land and of the University. Day after day I would sing these fragments, not really knowing what they were or what they might become."<sup>3</sup>

Cellist Julian Lloyd Webber was fond of Whitacre's compositions and asked him to compose a work in honor of his sixtieth birthday. The "Vaughan Williams-esque" nature of Whitacre's compositional fragments coupled with Webber's request led Whitacre to create a purely English collaboration.<sup>4</sup> This work received its premiere

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<sup>2</sup> Eric Whitacre, *Water Night*, Video Introduction, (Decca, Universal Music Operations Limited, 2012).

<sup>3</sup> Eric Whitacre, "Music," <http://ericwhitacre.com/music-catalog/orchestral/the-river-cam> (accessed November 16, 2011).

<sup>4</sup> Whitacre, *Water Night*, Video.

performance on April 14, 2011 by the Philharmonia Symphony at the Royal Festival Hall with the composer conducting and Webber as the cello soloist.<sup>5</sup>

### **Eric Whitacre The Composer**

Eric Whitacre, an internationally-acclaimed composer of instrumental and choral literature, has secured his place in history as one of the most "popular and frequently-performed" composers of our time.<sup>6</sup> Best known as the composer of over 50 works, Whitacre has gained popularity as a conductor, broadcaster, and public speaker. Whitacre received a Grammy award in 2012 for his album *Light and Gold*, which features both his compositional and conducting prowess.<sup>7</sup>

Born in Reno, Nevada on January 2, 1970, Whitacre grew up traveling around Nevada with his father who worked in the unemployment insurance industry.<sup>8</sup> Though his parents had no formal musical training, they attempted to get him involved in piano lessons, but he never practiced.<sup>9</sup> The young "composer to be" did go on to play trumpet in middle and high school band, but never learned to read music. John E. Hairel states "He would listen to the musicians near him and learn to play the parts that way. It was

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<sup>5</sup> Eric Whitacre, "Music," <http://ericwhitacre.com/music-catalog/orchestral/the-river-cam> (accessed November 16, 2011).

<sup>6</sup> Eric Whitacre, "Biography," <http://ericwhitacre.com/biography/long> (accessed January 2, 2017).

<sup>7</sup> Ibid.

<sup>8</sup> John E. Hairel "The Wind Band Music of Eric Whitacre with an Analysis and Discussion of Three Choral Works Adapted for Wind Band." DMA Document., University of Kentucky, 2009. <http://ezproxy.library.unlv.edu/login?url=http://search.proquest.com/docview/885864451?accountid=3611>. (accessed November 9, 2012), 13.

<sup>9</sup> Ibid.

during these years that Whitacre developed a keen sense of aural skills that would serve him later in his composing.”<sup>10</sup> This skill set led him to the University of Nevada, Las Vegas, where his “musical passion broadened and deepened”, and the composer introduced his earliest compositions.<sup>11</sup>

Whitacre was accepted into the University as a music education major after improvising an audition on piano. Unable to read music during his audition, he relied heavily on his aural skills and his experience as a keyboardist in a pop rock band from his teenage years.<sup>12</sup> Whitacre joined the choir under the direction of Dr. David Weiller who provided a medium in which his first compositions were fostered. In 2014 during a lecture at his alma mater, Whitacre was asked how he got started in choral music. He answered:

As many of you know, there are a lot of cute girls in the soprano sections of choirs. I was tricked into joining the choir because of this reason, and my life was changed forever in the first class as we started rehearsing the "Kyrie" from the Mozart Requiem. I became a choir geek that day, and I will forever be grateful to Dr. Weiller for that.<sup>13</sup>

His first choral composition, *Go, lovely rose*, was completed in 1990 as a gift for David Weiller, the choral conductor who had inspired him.<sup>14</sup>

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<sup>10</sup> Ibid.

<sup>11</sup> Eric Whitacre, “Biography,” <http://ericwhitacre.com/biography/long> (accessed January 2, 2017).

<sup>12</sup> Hairel, “The Wind Band Music of Eric Whitacre”, 14.

<sup>13</sup> Eric Whitacre, “Meet the Artist” (presentation, Dr. Arturo Rando-Grillot Recital Hall, University of Nevada, Las Vegas, Las Vegas, NV, February 6, 2014).

<sup>14</sup> Eric Whitacre, “Biography,”.

The impetus for Whitacre to write *Ghost Train*, his first work for wind band, would catalyze his formal career as a composer. Whitacre passed by a rehearsal of the UNLV Wind Symphony and could hear through closed doors the loudest and most powerful music he had ever experienced. Whitacre writes:

In the fall of 1993, while an undergrad at the University of Nevada, Las Vegas, I happened to hear the wind symphony rehearsing through closed doors. I snuck into the band room and sat entranced for 50 minutes, transported by what was, hands down, the single loudest music I had ever heard. 6 percussionists! 8 trumpets! I was in love.<sup>15</sup>

This experience led him to meet the conductor who would foster the young composer's career in ways he could never have imagined. Whitacre continues:

After the rehearsal, I approached Thomas Leslie, the conductor, and asked if I could write a piece for their group. He said (without hesitation), "sure, and if it turns out well, we'll play it at the CBDNA convention in the Spring." Now, up to this point, I had never written for instruments before, only singers, so I got all of my friends who were instrumentalists and took them through their paces: "What pieces do you love to play? Which register is most comfortable? Which instrument sounds best when doubled with your instrument? etc." I struggled with the work all through Christmas break (I wrote it in Las Vegas, Lake Tahoe, and Waco, Texas) and presented Tom with the first movement when school resumed. He played it beautifully at the convention and BOOM... the thing took off like a shot. Band directors began calling me at home, trying to buy it from me, and my formal career as 'composer' begun.<sup>16</sup>

The second and third movements were composed a year later and premiered as a triptych in the Spring of 1995.<sup>17</sup> Whitacre graduated in May 1995 and set his sights on

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<sup>15</sup> Eric Whitacre, "Ghost Train," <http://ericwhitacre.com/music-catalog/wind-symphony/ghost-train> (accessed January 2, 2017).

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

the only graduate school program that would accept him without the consideration of his undergraduate grade point average; the Julliard School of Music in New York City.<sup>18</sup>

Whitacre gives credit to John Corigliano for shaping his compositional path at the Julliard School, noting that his first teacher there constricted his developing compositional style.<sup>19</sup> Held in high regard within the compositional world, Corigliano “has won several Grammys, the Pulitzer Prize, the Grawemeyer Award, and an Academy Award for his score of Francois Girard’s 1997 film *The Red Violin*”.<sup>20</sup> Corigliano’s use of “logic and transparency” made him a “perfect fit” for Whitacre’s desire to develop his “musical language”.<sup>21</sup>

After completing his five-year appointment at Sydney Sussex College in Cambridge, Whitacre moved back to Los Angeles with his wife, “Grammy award-winning soprano Hila Plitmann” and their son. He was recently appointed as “Artist in Residence” with the Los Angeles Master Chorale and continues to reside there today.<sup>22</sup>

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<sup>18</sup> Hairel, “The Wind Band Music of Eric Whitacre”, 16

<sup>19</sup> Ibid.

<sup>20</sup> Ibid

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.



## Purpose

The number of pieces available for a solo string instrument and wind ensemble is severely deficient, especially when compared to those composed for the orchestral medium.<sup>23</sup> In this document, the expansion of this very small body of literature is achieved by including a transcription for wind ensemble of Eric Whitacre's *The River Cam*. In this transcription, care has been taken to preserve the integrity of Whitacre's original version by maintaining its key, and through the frequent application of choral, SATB-style voicing. A comparative analysis of the harmonic and modal function of this work to the compositional style of Vaughan Williams has been included to illustrate his influence on Whitacre's composition.

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<sup>23</sup> Nikk Pilato, Wind Repertory Project, accessed March 29, 2016, [http://www.windrep.org/Main\\_Page](http://www.windrep.org/Main_Page).

## Chapter Two: Harmony vs. Modal Function in *The River Cam*

### Whitacre's Compositional Process

Whitacre frequently infuses the physical world into his compositional style. In *Cloudburst* he creates musical tension that illustrates the forces of nature that come together to form a rainstorm.<sup>24</sup> In *Equus*, he designed the entire work to reflect the velocity of a racehorse that continues in perpetual motion.<sup>25</sup> In *Ghost Train* he musically depicts the sound of a train leaving the station and eventually coming to a stop.<sup>26</sup> It is clear Whitacre often relies on programmatic elements in these musical depictions of the physical world around him. The musical fragments that led to the composition of *The River Cam* can be thought of as yet another of these depictions of the physical world. Whitacre's reference to these fragments as being influenced by Ralph Vaughan Williams is correlated through the comparison of the two composers' music. Like Whitacre, Vaughan Williams sought to recreate the physical world through his music, as many of his works use "water" as inspiration.<sup>27</sup>

In his *Sea Symphony*, Vaughan Williams selected specific poems from Walt Whitman's *Leaves of Grass*.<sup>28</sup> His process of selecting and omitting sections of text

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<sup>24</sup> Eric Whitacre, *Cloudburst* (Milwaukee, Wisconsin: Hal Leonard, 2001).

<sup>25</sup> Eric Whitacre, *Equus* (Milwaukee, Wisconsin: BCM International, Hal Leonard, 2000).

<sup>26</sup> Eric Whitacre, *Ghost Train* (Los Angeles, California: Carpe Ranam, 1994).

<sup>27</sup> Dean Luethi, "RALPH VAUGHAN WILLIAMS' SEA SYMPHONY: FORMAL STRUCTURES AND ANALYSES INFORMED BY POETRY," [www.ideals.illinois.edu](http://www.ideals.illinois.edu), 2013, accessed April 11, 2017, [https://www.ideals.illinois.edu/bitstream/handle/2142/45439/Dean\\_Luethi.pdf?sequence=1](https://www.ideals.illinois.edu/bitstream/handle/2142/45439/Dean_Luethi.pdf?sequence=1).

<sup>28</sup> Ibid.

from the poet's collection was guided by his desire to write a musical depiction of the sea. This piece was among many other works composed with a depiction of nautical themes during this time. Among these are Edward Elgar's *Sea Pictures*, Op. 37 (1899) and Claude Debussy's *La Mer* (1905).<sup>29</sup>

Whitacre has utilized a five-part form in an ABACA design in his construction of *The River Cam*. Before the A section begins at measure 8, there is a brief introduction. This introductory material appears three times and serves a transitional function between sections; its second use introduces the "B" section and its third occurrence serves as yet another bridge to the "A" theme before the piece closes.

The one consistent thematic idea is the "A" theme (see Figure 2.1) that presents a musical illustration of the river Whitacre cites as the inspiration for this work.<sup>30</sup> The repetitions of the introductory material serve as musical bridges that mimic the physical bridges he crossed along the river's path. Interestingly, Cambridge translates to "bridge over a crooked, winding river" which musically comes to life through Whitacre's programmatic devices and transports the listener to the river's edge where Whitacre and his son walked.<sup>31</sup> In this work, Whitacre has created a succinct and historically binding dedication to this city, University and the river that runs through them.

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<sup>29</sup> Angelica Frey,. "Eleven Beautiful Pieces of Classical Music Inspired by Water." CMUSE.org. September 04, 2015. Accessed April 11, 2017. <http://www.cmuse.org/beautiful-pieces-of-classical-music-inspired-by-water/>.

<sup>30</sup> Eric Whitacre, *Water Night*, Video Introduction, (Decca, Universal Music Operations Limited, 2012).

<sup>31</sup> "Cambridge Family History," Cambridge Name Meaning & Cambridge Family History at Ancestry.com, accessed March 28, 2016, <http://www.ancestry.com/name-origin?surname=cambridge>.



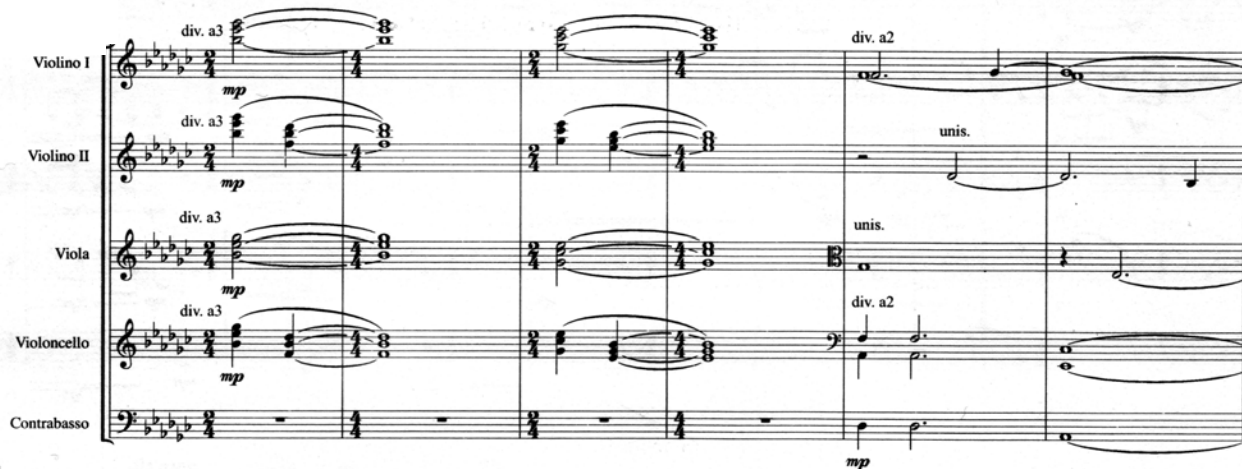


Figure 2.2: Reproduced Score, *The River Cam* mm. 1-6, used with permission, Eric Whitacre, Chester Music 2011.

This entire introduction is comprised of multiple lines of music utilizing multiple stands within each section. A minimum of twelve musicians is needed to cover the first four measures of music. There are only five distinct pitches in this opening sequence, but Whitacre scores them in such a way where the same pitch is doubled and notated in multiple parts throughout the tessitura. This is clearly a technique borrowed from Ralph Vaughan Williams as evidenced in his *Pastoral Symphony* (see Figures 2.3 and 2.4).

VI. Solo.

VI. 1<sup>st</sup>

VI. 2<sup>nd</sup>

Vle.

Vcl.

C-B.

pp

pp

pp

pp

pp

pp

div.

Figure 2.3: Reproduced Score, Pastoral Symphony mm, 24-29, Ralph Vaughan Williams, F. & B. Goodwin, 1924.

a tempo

Tempo I.

VI. 1<sup>st</sup>

VI. 2<sup>nd</sup>

Vle.

Vcl.

C-B.

pp

pp

pp

pp

pp

F

p

Figure 2.4: Reproduced Score, Pastoral Symphony mm, 59-65, Ralph Vaughan Williams, F. & B. Goodwin, 1924.

Rehearsal mark A (see Figure 2.5) is scored at a faster tempo with the quarter note marked at 78. There is an indication of *rubato* here as the “A1” theme is presented. The solo cello presents this theme with a very soft accompaniment in the ensemble cellos and basses. In these measures, Whitacre used the E flat Aeolian mode and composed this theme with an unrestricted, river-like flow that harkens back to the Medieval church modes and the famous son of Cambridge, Ralph Vaughan Williams.

The image shows a musical score for three parts: Solo Violincello, Violincello section, and Double Bass. The Solo Violincello part is marked with a rehearsal mark 'A' and a tempo indication 'Rubato' with a quarter note equal to 78. The Solo Violincello part is marked 'mp' (mezzo-piano). The Violincello section part is marked 'p' (piano). The Double Bass part is marked 'pizz.' (pizzicato) and 'p' (piano). The score is in 3/4 time and features a flowing, river-like melody in the Solo Violincello part, with the Violincello section and Double Bass providing a soft accompaniment.

Figure 2.5: Reproduced Score, *The River Cam* mm. 7-18, used with permission, Eric Whitacre, Chester Music 2011.

This entire work is grounded in the modal folk song tradition heard prominently in Vaughan Williams’s repertory. Noted Vaughan Williams scholar Julian Onderdonk writes: “Given the body of evidence, there seems little doubt that Vaughan Williams’s work with folk song was significantly influenced by his attraction to the modal element. Not only his publication practices but also his collecting methods involved a distinct privileging of modal over tonal tunes.”<sup>33</sup> Whitacre himself describes the melodic fragments used in the creation of *The River Cam* as sounding “English” and “Vaughan Williams-esque.”<sup>34</sup> Whitacre composes original modal melodies resulting in the use of

<sup>33</sup> Julian Onderdonk, “Vaughan Williams and the Modes,” *Folk Music Journal* 7, no. 5 (1999), 615.

<sup>34</sup> Whitacre, *Water Night*, Video.

progressions that are based on the linear direction of the melody, rather than strict harmonic progression.

The second occurrence of the “A” theme, “A2,” occurs at rehearsal mark B (see Figure 2.6). Here, the E flat Aeolian mode remains and Whitacre’s changes to the “A” theme now become apparent as all strings appear in the score to create a driving tension. This tension is achieved through the harmonic use of the major second interval in the first violins, G flat – A flat, the latter of which becomes the eleventh of the E flat minor eleven chord, a tonally unstable extension to the chord. The B flat minor chord in measure 28 serves as a common chord transition that is best defined as a deceptive plagal cadence that moves from E flat Aeolian to F Aeolian. A *poco ritardando* appears in measure 28 as a G eighth note in the viola completes the transition to F Aeolian.



19

Solo Vlc.

Vln. I div.

Vln. II

Vla.

Vlc.

Cb.

24

poco rit.

Figure 2.6: Reproduced Score, *The River Cam* mm. 19-28, used with permission, Eric Whitacre, Chester Music 2011.

Rehearsal mark C recalls the tempo of the “A1” theme’s quarter note of 78 (See Figure 2.7). The melodic material is the same, but Whitacre has changed the mode to F Aeolian. In measure 33, all string parts perform melodic lines from the mode which further demonstrates the wandering effects of Whitacre’s style. The transition to rehearsal mark D reveals an E slate in the cello and second violins joined by the viola,

this time playing G natural. Though the tempo remains constant, Cantabile has been added at letter D. Whitacre transitions to C Aeolian by excluding the Bb from the EbM chord in measure 37 (See Figures 2.7).

29 **C** A tempo (♩ = 78)

Solo Vcl. *mp*

Vln. I

Vln. II *mp*

Vla. *p*

Vlc. *p* div. unis.

Cb. *p*

34 *poco rit.* **D** Cantabile (♩ = 78)

Solo Vcl. *mp* sul D

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* div. unis. *mp*

Cb. *mp*

*p* *p legato* *p*

Figure 2.7: Reproduced Score, *The River Cam* mm. 29-38, used with permission, Eric Whitacre, Chester Music 2011

Measures 38 through 49, serve as a transition in which fragments of the “A1” theme in C Aeolian appear in the string section (See Figure 2.8).

39

Solo Vlc. *mf*

Vln. I div.

Vln. II *mf* *mp*

Vla. *mp* *mf*

Vlc. *mp* *div.* *unis.* *div.*

Cb. *mp*

45 **E** *poco rit.*

Solo Vlc. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mf* *mp* *div.*

Vlc. *mf* *div.* *unis.* *div.*

Cb. *unis.* *mp* *div.* *unis.*

Figure 2.8: Reproduced Score, *The River Cam* mm. 39-49, used with permission, Eric Whitacre, Chester Music 2011.

At the change of tempo in measure 50, Whitacre recalls the structure from the introduction (see Figure 2.9). Ralph Vaughn Williams use of many musicians to cover minimal parts is once again borrowed by Whitacre. This section opens with a C minor nine over G chord. Just as in the opening, this section is marked by downward movement of a minor third and further displays Whitacre's use of modal harmony. The

*ritardando* in measure 55, in conjunction with the descending line in the cello, creates a transition into the section that follows at Rehearsal mark F.

The image shows a musical score for measures 50-56 of *The River Cam*. The score is for five staves: Vln. I, Vln. II, Vla., Vlc., and Cb. The tempo changes from *Tempo primo* (♩ = 66) to *Con moto* (♩ = 72) at rehearsal mark F. The score includes various musical notations such as *div. a3*, *div. a2*, *div.*, *unis.*, and dynamics like *p* and *mp*. A *rit.* marking is present above the Vln. I staff in measure 55.

Figure 2.9: Reproduced Score, *The River Cam* mm 50-56, used with permission, Eric Whitacre, Chester Music 2011.

The resultant chord mixture in this measure creates an A flat minor nine chord. The B flat, the ninth, is important and functions as a subtonic that ascends to C Dorian in measure 56, marking the first presentation of the “B” theme (See Figure 2.10)

The image shows a musical score for the B Theme in *The River Cam*, measures 7-10. The score is for two staves: a treble clef staff and a bass clef staff. The upper staff has a melodic line with a *cresc.* marking and a *mp* dynamic. The lower staff has a bass line. The score includes various musical notations such as *mp*, *cresc.*, and measure numbers 7, 8, 9, and 10.

Figure 2.10: B Theme in *The River Cam*, used with permission, Eric Whitacre, Chester Music 2017.

Whitacre employs unison movement in the viola and cello at rehearsal mark F. The metronome marking is half note equals seventy-two with a style marking of *Con moto*.<sup>35</sup> This faster movement allows the listener to experience the effectual sounds of unsettled water rather than harmonic progression. His use of even eighth notes set against sextuplet eighth notes in measures 62–87 (see Figure 2.11) represents a brief transition in G Minor before arriving at the “B” theme in measure 68 (rehearsal mark G).

The image shows a musical score for measures 62 through 69 of the piece 'The River Cam'. The score is written for four parts: Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Cello/Double Bass (Cb. div.). The key signature is G minor (three flats). The time signature is 4/4. The tempo/style marking is 'Con moto'. The score features a complex rhythmic pattern of eighth notes, with some measures containing sextuplets. The Viola and Cello/Double Bass parts are marked 'unis.' (unison) in measure 68. The score is reproduced from the Chester Music 2011 edition.

Figure 2.11: Reproduced Score, *The River Cam* mm, 57-69, used with permission, Eric Whitacre, Chester Music 2011.

The uneven rhythm of the accompaniment coupled with the descending quarter note melody at rehearsal mark G provides the imagery of floating down a river. This melodic descent is echoed harmonically in the accompaniment from rehearsal mark G and continues through measure 87 (See Figure 2.12).

<sup>35</sup> Con Moto is defined as “in a spirited manner, with movement”.

The image displays a musical score for the piece "The River Cam" by Eric Whitacre, measures 70 through 85. The score is arranged in four systems, each separated by a double bar line. The instruments involved are Solo Violoncello (Solo Vlc.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

- System 1 (Measures 70-73):** Solo Vlc. has a melodic line with slurs. Vla. and Vlc. play a continuous sixteenth-note accompaniment with slurs. Cb. has a simple bass line.
- System 2 (Measures 74-77):** Solo Vlc. continues its melodic line. Vla. and Vlc. maintain the sixteenth-note accompaniment. Cb. continues its bass line.
- System 3 (Measures 78-81):** Solo Vlc. has a melodic line with a box labeled 'H' above measure 78 and a 'V' above measure 79. Vln. I enters with a melodic line marked 'unis.' and 'p'. Vla. continues the sixteenth-note accompaniment. Cb. continues its bass line.
- System 4 (Measures 82-85):** Solo Vlc. has a melodic line. Vln. I continues its melodic line. Vla. continues the sixteenth-note accompaniment. Cb. continues its bass line.

Figure 2.12: Reproduced Score, *The River Cam* mm, 70-85, used with permission, Eric Whitacre, Chester Music 2011.

In these measures, Whitacre transitions through accidentals freely as modal harmony outlines the descending lines of music accompanying the “B” theme. Though Whitacre does explore many different modal areas, he does not alter the theme once it is introduced. This compositional wandering recalls the idea of the composer strolling around Cambridge, experiencing the many sights and sounds.<sup>36</sup>

At rehearsal mark I (see figure 2.13), the “B2” theme is presented. In the cello, the melody is presented in augmentation with a time signature of 2/2. In the previous renderings of this melody, quarter notes were used in the cello to present the descending lines. In this section, the same water-like accompaniment appears in the upper strings, but the solo cello line is constructed of whole notes and half notes, elongating this melody over eleven measures. This theme alteration creates musical interest by presenting a previous theme in a new way.



Figure 2.13: Reproduced Score, *The River Cam* mm, 88-98, used with permission, Eric Whitacre, Chester Music 2011.

Whitacre continues altering the melodic line until the cello cadenza at rehearsal mark K, the return of the “A1” theme in E Minor (See Figure 2.14).

<sup>36</sup> Eric Whitacre, *Water Night*, Video



Figure 2.14: Reproduced Score, *The River Cam* mm 110-123, used with permission, Eric Whitacre, Chester Music 2011.

Following this cadenza, a brief transition to D Major appears in measures 124–132. Here, just as in *Cloudburst*, Whitacre uses an aleatoric device by providing the violins with three pitches with no rhythmic indication. Whitacre notes in the score (and part), “repeat over and over, legato, at independent tempi” (See Figure 2.15).



Figure 2.15 Reproduced Score, *The River Cam*, Violin part, mm 124-127, used with permission, Eric Whitacre, Chester Music 2011.

At the end of measure 132, the solo cello presents the “C” theme in C Lydian. At rehearsal mark M (see Figure 2.16) Whitacre’s melody descends and the ascends in contrary motion to the accompaniment in the Violas and Cellos. As the C theme descends, the accompaniment ascends with triplet eighth notes in the second Viola part



and duple eighth notes in the first Viola part. The Cello also ascends and Whitacre uses half and whole notes to provide even more rhythmic diversity.

The image shows a musical score for the piece "The River Cam" by Eric Whitacre, measures 133-140. The tempo is marked "Moderato, cantabile" with a quarter note equal to 84 beats per minute. The score is written for a chamber ensemble. The instruments and their parts are: Solo Viola (Vla. Solo), Viola (Vla. div. a2), Cello (Vlc. div. a2), Solo Cello (Solo Vlc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla. div.), Cello (Vlc. div.), and Cello (Cb.). The score features various musical notations including eighth notes, quarter notes, half notes, and whole notes, as well as triplets and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The Solo Cello part is marked "arco" and *mp* at the end of the excerpt.

Figure 2.16: Reproduced Score, *The River Cam* mm, 133-140, used with permission, Eric Whitacre, Chester Music 2011.

Whitacre presents new melodic material in the solo cello at rehearsal mark N, the first presentation of the “C2” theme (see Figure 2.17). This new theme is presented simultaneously with previously used material. Variations of the “B” theme appear in the Bass and the ensemble Cello parts. The “C1” theme continues in the first Violin and Viola parts.

The image displays two systems of a musical score for the piece "The River Cam" by Eric Whitacre. The first system, starting at measure 141, includes staves for Solo Vlc., Vln. I, Vln. II div., Vla., Vlc., and Cb. The Solo Vlc. part begins with a measure rest followed by a melodic line starting in measure 142. Vln. I and Vln. II div. play a continuous eighth-note pattern. Vla. and Vlc. play a similar eighth-note pattern, with the Vlc. part marked "unif." and "mf". The Cb. part provides a harmonic foundation with chords and single notes. The second system, starting at measure 145, continues the instrumental textures. The Solo Vlc. part continues its melodic line. Vln. I and Vln. II div. maintain their eighth-note patterns. Vla. and Vlc. continue their eighth-note patterns, with the Vlc. part marked "unif." and "mf". The Cb. part continues its harmonic support. The score is written in G major (one sharp) and 4/4 time.

Figure 2.17: Reproduced Score, *The River Cam* mm, 141-148, used with permission, Eric Whitacre, Chester Music 2011.

The next section (see Figure 2.18) functions as a transition to the B Phrygian mode which provides the linear soundscape for measures 149 and 150. Fragments of both the “A” and “C” themes combine with previously used rhythmic material starting at measure 151.

**149** **Q** *Con moto* (♩ = 88)

Solo Vlc. *mf*

Vln. I div. *mp*

Vln. II div. *mp*

Vla. unis. *mp*

Vlc. pizz. *mp*

Cb. *mp*

**153**

Solo Vlc. *f*

Vln. I unis. *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

**157** **P**

Solo Vlc. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. div. *mf*

Vlc. div. *mp*

Cb. *mp*

Figure 2.18: Reproduced Score, *The River Cam* mm, 149-160, used with permission, Eric Whitacre, Chester Music 2011.

As measures 159–172 transition to the Ab Mixolydian mode, Whitacre continues the use of previous thematic material.

The image displays a musical score for measures 161-170 of the piece 'The River Cam' by Eric Whitacre. The score is written for a string ensemble, including Solo Violoncello (Vlc.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The tempo is marked 'Molto allarg.' (Molto allargando). The dynamics are 'mf' (mezzo-forte) and 'f' (forte). The score includes a section marked 'Maestoso' starting at measure 165. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, with a double bar line and repeat sign indicating a section break between measures 161-170 and 165-170.

Figure 2.19: Reproduced Score, *The River Cam* mm, 161-170, used with permission, Eric Whitacre, Chester Music 2011.

is scored a perfect fourth lower than where the work began, Eb Aeolian.

171

rit. **R** Tempo I (♩ = 78)

Solo Vlc.

Vln. I  
div. a3

Vln. II  
div.

Vla.  
div. a3

Vlc.  
div.

Cb.  
div.

*mp*

*p*  
unis.  
pizz.

*p*

177

**S**

Solo Vlc.

Vln. II

Vla.

Vlc.  
div.

Cb.

unis.  
*p*  
unis.  
*p*

*p*

*p*

Figure 2.20: Reproduced Score, *The River Cam* mm, 171-182, used with permission, Eric Whitacre, Chester Music 2011.

In measure 183 (See Figure 2.21) Whitacre provides a closing coda that borrows small fragments from previous sections even more subtly than in measure 151.

Figure 2.21: Reproduced Score, *The River Cam* mm, 183-187, used with permission, Eric Whitacre, Chester Music 2011.

This coda section closes the work on a D flat major chord scored for the full ensemble with diminuendo scored throughout the closing section (See Figure 2.22). The final style marking of *al niente*<sup>37</sup> brings Whitacre's final musical thought to a close as the music fades into silence.

<sup>37</sup> *Al Niente* is a musical instruction, usually found at the end of a piece of music that indicates that the performer should fade into a whisper.

188 **T**

Solo Vlc. *mp*

Vln. I div. *p*

Vln. II div. *p*

Vla. *p*

Vlc. div. *p*

Cb. arco *p*

193

Solo Vlc. *p* *al niente*

Vln. I div. *pp* *al niente*

Vln. II div. *pp* *al niente*

Vln. II *div. a2* *pp* *al niente*

Vla. *pp* *al niente*

Vlc. div. *pp* *al niente*

Cb. *div.* *pp* *al niente*

Figure 2.22: Reproduced Score, *The River Cam* mm, 188-197, used with permission, Eric Whitacre, Chester Music 2011.

## Chapter Three: Wind Band Transcription of *The River Cam*

### Historical Considerations

During Whitacre's master class at the University of Nevada, Las Vegas (UNLV) in February 2014, a music student asked about the transcription process he used in creating the orchestral score to *Equus* which, interestingly, was written first for band. Whitacre explained to the audience that traditionally the clarinets and flutes would receive the string parts in any transcription for band but that he was particularly fond of transferring string parts to the trumpet section.<sup>38</sup> Whitacre suggested that the warm sounds of the string section could easily transfer to a choir of trumpets.<sup>39</sup> Hearing this was of great interest for this project as the idea of using trumpets in place of strings was contrary the historically accepted transcription processes.<sup>40</sup>

Clappé provides a comprehensive guide to the transcription process and describes the use of brass instruments in place of arpeggiated strings as not optimal.<sup>41</sup> "The comparative lightness of tone, and very responsive valve action fit them for performances of rapid style of music in legato or staccato".<sup>42</sup> Clappé continues to describe valved brass instruments as lacking "facility" throughout the range of the

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<sup>38</sup> Eric Whitacre, "Meet the Artist" (presentation, Dr. Arturo Rando-Grillot Recital Hall, University of Nevada, Las Vegas, Las Vegas, NV, February 6, 2014).

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Arthur A. Clappé, *The Principles of Wind-Band Transcription* (New York: Carl Fischer, 1921), 41.

<sup>42</sup> Ibid, 38.



instruments which prevents them from serving as a primary substitute for strings. When Clappé describes the use of woodwinds in places of strings, he notates their facility, range and lack of difficulty with navigating music originally composed for strings.<sup>43</sup> Philip Lang further explains that the clarinet family in particular has been the historical preference when assigning string parts within a transcription. He writes:

The Clarinet family, here complete from Eb to contra bass...and this family alone, is best fitted to accept the assignment of orchestral string passages. It compares favorably within the strings in delicacy and flexibility throughout its entire compass. The flexibility of dynamic control is good and there is great emotional content.<sup>44</sup>

It has been this researchers experience that this historical standard is still followed today and has assisted in this project.

### **Genesis Of The Band Transcription**

As marching military bands slowly transformed into seated, concert ensembles in the nineteenth century, original music composed for the band medium was lacking. In the early years of the wind ensemble, original compositions were so rare that transcriptions of highly regarded orchestral works proved to be a viable and even necessary solution to expanding the repertoire.<sup>45</sup> With the growing popularity of the concert band during this time coupled with the lack of original band music, skilled

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<sup>43</sup> Ibid, 38.

<sup>44</sup> Philip J. Lang, *Scoring for the Band* (New York: Mills Music, 1950), p. 159

<sup>45</sup> Arthur A. Clappé, *The Principles of Wind-Band Transcription* (New York: Carl Fischer, 1921), 3.

musicians frequently transcribed orchestral works for band. The need for transcriptions has evolved as the wind ensemble's repertoire has expanded. Transcriptions can enable the conductor to realize the intent of the composer and provide the most intimate form of score study. Understanding a work's organization is vital to the transcription process, as the transcriber transfers the composer's musical intentions into a new medium.

The orchestration of a work is defined as "the arrangement of music for an orchestra" according to Arthur A. Clappé.<sup>46</sup> Orchestration employs a skill set developed through intense music training. Clappé believes that the "grace and fitness" of an artist are required to fully realize a work within its orchestration. He states that:

Orchestration deals with the emotional and aesthetic possibilities of instruments, in their tone color and shading, mixtures and blending characteristics, dynamic values in relation one to the other, their use to enhance nuance, rhythm, distinctive passages, or entire melodies.<sup>47</sup>

The process of orchestrating instruments together can best be understood as a set of "instrument pigments" that are mixed together and presented as a "tone picture".<sup>48</sup>

Instrumentation is not considered synonymous with orchestration.<sup>49</sup> Clappé explains that a person who understands instrumentation possesses a practical knowledge of the technique of instruments rather than a deep understanding of

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<sup>46</sup> Ibid, 2.

<sup>47</sup> Ibid, 2.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid, 1.

harmony, musical forms, and counterpoint which are required for orchestration.<sup>50</sup>

Musicians may perform at a high level of proficiency on many instruments, but this does not render them adept in the skill sets required for orchestration. Instrumentation is an element of orchestration and an understanding of its usage does not quantify knowledge of orchestration automatically. Both of these elements of musical rendering are important to transcriptions as the mixture of instruments to create artistic and educationally based arrangements for band.<sup>51</sup>

### **Transfer Decisions**

During formal analysis of the work, Whitacre's blend and balance considerations were looked at closely to determine whether or not it represented his typical eight-part choral writing style or his instrumental composition style. The combination of voices in a choral style does not significantly alter the timbre as the voice only has one timbral consideration. In instrumental music, this is not the case as the combination of different instruments from the woodwind, brass and percussion families greatly diversifies the timbral palette and sonic landscape. Therefore, instrument doubling and combinations and their resulting timbres serve a lesser purpose when transcribing choral works for instruments. When transferring string parts to the band medium, consideration of this sonic landscape is of vital importance because the goal is to recreate and reimagine the string sound. It is important to note that while Whitacre's answer to the audience member's question is intriguing, this transcription is not based on Whitacre's

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<sup>50</sup> Ibid.

<sup>51</sup> Ibid.

transcription style. The choice was made to recreate the string parts that appear as independent modal lines by using instrumental combinations from the woodwind family, a more versatile, idiomatic group in terms of range and technique according to Clappé.<sup>52</sup>

In the introduction, this researcher decided to treat this sound as if it were a choir of voices. All woodwinds were used in the opening four measures, except baritone saxophone, and the quarter note moving lines were scored for these instruments so they would be more present in the texture. This allows the warmer, more string-like instruments woodwinds to suspend chords while other instruments create the chord mixtures for which Whitacre is known. In measures 5–7, Whitacre significantly alters the tessitura by focusing more on lower voices. For this reason, oboes and flutes were eliminated and scored for the remainder of the ensemble. Here, unlike the introduction which required twelve individual parts, Whitacre now uses seven although the same number of players are still playing. Despite differences in range, it was important in this transcription that both sections, the moving quarter notes and the sustained pitches, sounded at the same volume.

At rehearsal mark A, the solo cello performs the first theme and the string bass parts have been transferred from Whitacre's score. In lieu of ensemble cellos, these parts were scored in the bassoons and bass clarinet, a decision made for blend purposes. The bass clarinet has a rounded and full sound in this range; combining it with the bassoon timbre creates a sound that is closer to what a section of cellos would create. This section is also cued in the tenor and baritone saxophones.

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<sup>52</sup> Ibid, 38-40.

At rehearsal mark B, the Violin two and Viola parts are scored in the clarinets and flute while the bass clarinet and bassoon continues as before. Upon initial readings of this section, the dissonance written into the flute and clarinet parts were not heard clearly. This blend created problems in the clarity of articulation. By adding oboes, the desired effect was achieved. At rehearsal mark C, the solo cello performs the same thematic material as the orchestral score. To strengthen this line in the transcription, tuba and euphonium were added so that this line could be clearly heard. This was continued in through rehearsal mark E.

Rehearsal mark F was the most difficult section to transcribe. In Whitacre's score, he juxtaposes duple eighth notes against eighth note sextuplets, which continues for quite some time. These arpeggiated sections present technical challenges for woodwind players, but they are not impossible. Initially, the transcriber considered splitting these parts between stands, but after hearing this in rehearsal, the decision was made to keep the parts as written in the score. In the next section, rehearsal mark G through K, a reduced scoring is copied directly from Whitacre's orchestral score. Rehearsal mark J is the most difficult section for the band to perform. In this section, Whitacre moves through modes in each measure making it difficult to tune. Further, the use of frequent accidentals adds to this section's difficulty when transferred to the band medium.

At measure 124, the decision was made to score the four independent ensemble cello parts for trombones as the parts fit the range of the section well. The viola parts are assigned to the alto saxophones and the horn section so that the timbral blend between woodwinds and brass is consistent with previous sections. Rehearsal mark M

returns to the use of use of saxophones, bassoons, tuba, euphonium and bass trombone as string substitutes. Rehearsal mark N requires the full force of the ensemble as Whitacre begins simultaneous layering of all musical fragments previously presented; Whitacre's texture thickens in this section, requiring seven independent parts. Rehearsal mark O is expanded even further to eight independent parts, lending credibility to the tutti scoring used in the transcription.

Rehearsal mark Q marks a return to the introductory material, and the same choral-like instrumentation is used, this time with the addition of French horns and trumpets. As rehearsal mark R returns to the A theme first presented at rehearsal A, it was scored in the same fashion. The transition from rehearsal mark S into the coda features the clarinets playing the violin lines as the texture drastically diminishes and the piece comes to a quiet and reflective close.

## Chapter Four: Conclusions

The twentieth century saw an increasing number of original works written for band. Though transcriptions were frequently performed, original works began to enter band rehearsals. Each decade saw more diverse and creative works written for this new medium. Today, with well over 7,000 works written for the wind band, the question of the value of writing and performing transcriptions has been debated in the wind band community.<sup>53</sup> The value can be found in the melding of our past with that of our future.

There are 183 solo or concerto works written for wind band accompaniment according to the Wind Repertory Project.<sup>54</sup> Of these solo pieces, only twenty-three utilize a solo string instrument with the wind band. When compared to solos written for wind and percussion instruments, string instruments are among the least frequently used. Oboe, Bassoon and English Horn are the only instruments that have fewer solo works featuring a wind band accompaniment. String solos with wind band accompaniment can be considered an under-explored area of the medium. This project has successfully expanded this niche within the repertoire.

Eric Whitacre's modern compositional style lends itself well to the wind band medium. The culmination of this project expands the body of literature available for wind band and solo cello. The enclosed transcription, an analysis linking Whitacre to Ralph Vaughn Williams and the addition of a new work to a limited repertoire have been substantially presented. Whitacre's use of modality, his desire to write a pastoral

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<sup>53</sup> Nikk Pilato, Wind Repertory Project, accessed March 29, 2016, [http://www.windrep.org/Main\\_Page](http://www.windrep.org/Main_Page).

<sup>54</sup> Ibid.

sounding composition and his use of tessitura have been documented within this project. Heritage and expansion have served as the hallmarks of this project, and both were positively enriched.



## **Appendix A: *The River Cam* Transcription for Wind Band**

## Score

## The River Cam

Eric Whitacre  
trans. by Charles A. Maguire

*Teneramente*  $\text{♩} = 66$  A *Rubato*  $\text{♩} = 78$

Solo Violincello (opt. Euphonium)

Flute(Piccolo) 1 *Fl. div.* *mp*

Flute 2 *mp*

Oboe I/II *mp*

Bassoon I/II *mp* *p*

Clarinet in B♭ 1 *mp*

Clarinet in B♭ 2 *mp*

Clarinet in B♭ 3 *mp*

Bass Clarinet *mp* *p*

Alto Sax 1 *mp* *p*

Alto Sax 2 *mp*

Tenor Sax *mp* *p*

Bariitone Sax *mp* *p*

Trumpet in B♭ 1 *mp*

Trumpet in B♭ 2 *mp*

Trumpet in B♭ 3 *mp*

Horn in F 1 *mp*

Horn in F 2 *mp*

Trombone 1 *mp* *p*

Trombone 2 *mp* *p*

Bass Trombone *mp* *p*

Euphonium *mp* *p*

Tuba *mp* *p*

Double Bass *mp* *pizz.* *p*

Glockenspiel *p*

Timpani *p*

1 2 3 4 5 6 7 8 9 10 11 12

## 2

13

# The River Cam

3

*poco rit.*

Solo Vlc. *mp* *mf*

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba *Play* *mp* *mf*

D.B. *mp* *mf*

Glk.

Timp.

21 22 23 24 25 26 27 28

# The River Cam

**A tempo**  $\text{♩} = 78$

**Solo Vlc.** *mp*

**Fl. 1** *mp* *to picc.*

**Fl. 2** *mp*

**Ob.** *mp*

**Bsn.** *p* *mf* *mp*

**B♭ Cl. 1** *p* *mf* *mp*

**B♭ Cl. 2** *p* *mf*

**B♭ Cl. 3** *p* *mf*

**B. Cl.** *p* *mf* *mp*

**A. Sx. 1** *p* *mf* *mp*

**A. Sx. 2** *p* *mf*

**T. Sx.** *p* *mf* *mp*

**B. Sx.** *p* *mf* *mp*

**B♭ Tpt. 1**

**B♭ Tpt. 2**

**B♭ Tpt. 3**

**Hn. 1** *p* *mf* *mp*

**Hn. 2** *p* *mf* *mp*

**Tbn. 1**

**Tbn. 2**

**B. Tbn.**

**Euph.** *p* *mf* *mp*

**Tuba** *p* *mf*

**D.B.** *p* *mf*

**Glk.**

**Timp.**

29 30 31 32 33 34 35 36

# The River Cam

5

Solo Vlc. D

Fl. 1 Picc. mp mf to Fl.

Fl. 2 p mf

Ob. p mf Unis.

Bsn. p mf

B♭ Cl. 1 p mf mp

B♭ Cl. 2 mp p mf mp

B♭ Cl. 3 mp p mf mp

B. Cl. p mf mp

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. p mp

Tuba mp

D.B. mp

Glk. p

Timp. p

37 38 39 40 41 42 43 44 p

# The River Cam

*poco rit.* Tempo primo ♩ = 66

*rit.*

Solo Vlc. *mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mp*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

B♭ Tpt. 3 *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mf*

Tuba *mf*

D.B. *mf*

Glk. *p*

Timp. *mf*

46 47 48 49 50 51 52 53 54 55

—

**F**

50



46

The River Cam

9

Solo Vlc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Glk.

Timp.

69 70 71 72 73 74

Solo Vlc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Glk.

Timp.

75 76 77 78 79 80

Solo Vlc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Glk.

Timp.

81 82 83 84 85 86

1

Solo Vlc. *mf*

Fl. 1 *mf*

Fl. 2 *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *mf* *mp*

Bsn. *mf* *mp* *mf* *mp*

B♭ Cl. 1 *mf* *mp* *mf* *mp*

B♭ Cl. 2 *mf* *mp* *mf* *mp*

B♭ Cl. 3 *mf* *mp* *mf* *mp*

B. Cl. *mf* *mp* *mf* *mp*

A. Sx. 1 *mf* *mp* *mf* *mp*

A. Sx. 2 *mf* *mp* *mf* *mp*

T. Sx. *mf* *mp* *mf* *mp*

B. Sx. *mf* *mp* *mf* *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *mf* *mp* *mf* *mp*

Hn. 2 *mf* *mp* *mf* *mp*

Tbn. 1 *mf* *mp* *mf* *mp*

Tbn. 2 *mf* *mp* *mf* *mp*

B. Tbn. *mf* *mp* *mf* *mp*

Euph. *mf* *mp* *mf* *mp*

Tuba *mf* *mp* *mf* *mp*

D.B. *mf* *mp* *mf* *mp*

Glk.

Timp.

*p* *mf*

87 88 89 90 91 92

Musical score for "The River Cam" showing measures 93 to 98. The score includes parts for Solo Vlc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, D.B., Glk., and Timp. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

# The River Cam

4

Solo Vlc. *mp* *dim. poco a poco*

Fl. 1

Fl. 2

Ob.

Bsn. *mp* *dim. poco a poco*

B♭ Cl. 1 *mp* *dim. poco a poco*

B♭ Cl. 2 *mp* *dim. poco a poco*

B♭ Cl. 3 *mp* *dim. poco a poco*

B. Cl. *mp* *dim. poco a poco*

A. Sx. 1 *mp* *dim. poco a poco*

A. Sx. 2 *mp* *dim. poco a poco*

T. Sx. *mp* *dim. poco a poco*

B. Sx. *mp* *dim. poco a poco*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. D.B.

Tuba *dim. poco a poco*

D.B. *mp* *dim. poco a poco*

Glk.

Timp.

99 100 101 102 103 104

# The River Cam

K

Libero

15

Solo Vlc. *pp* *mp*

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Glk.

Timp.

105 106 107 108 109 110



16 The River Cam G.P.

Solo Vlc. *(ff, pizz.)*

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Glk.

Timp.

111 112 113 114 115 116 117 118 119 120

## 17

121	122	123	124	125	126	127	128	129
-----	-----	-----	-----	-----	-----	-----	-----	-----

*rit.* **M** Moderato, contabile ♩ = 84

*mp*

Solo Vlc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hr. 1

Hr. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Glk.

Timp.

130 131 132 133 134 135 136 137

# The River Cam

19

Solo Vlc. *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf* *mf*

A. Sx. 2 *mf* *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

B♭ Tpt. 3 *mp*

Hr. 1 *mf*

Hr. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

D.B. *mp* *mf*

Glk. *mf*

Timp. *p* *mf* *p*

138 139 140 141 142 143 144

Solo Vlc. [C] Con moto  $\text{♩} = 88$   
*mf*  
 Fl. 1  
 Fl. 2  
 Ob.  
 Bsn. *mp*  
 B♭ Cl. 1  
 B♭ Cl. 2 *mp*  
 B♭ Cl. 3 *mp*  
 B. Cl. *mp*  
 A. Sx. 1  
 A. Sx. 2  
 T. Sx. *mp*  
 B. Sx. *mp*  
 B♭ Tpt. 1 *mf*  
 B♭ Tpt. 2 *mf*  
 B♭ Tpt. 3 *mf*  
 Hn. 1  
 Hn. 2  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph. *mp*  
 Tuba  
 D.B. *pizz.* *mp* *arco*  
 Glk.  
 Timp. *mf* 145 146 147 148 149 150

Musical score for "The River Cam", page 21. The score includes staves for Solo Vlc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, D.B., Glk., and Timp. The score includes dynamic markings like *mp*, *mf*, *f*, and *mf*, and measure numbers 151 to 156.

# The River Cam

22

Solo Vlc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mp* *mf*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Sx. 1 *mp* *mf* *p* *mf*

A. Sx. 2 *mp* *mf* *p* *mf*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn. 1

Hrn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp* *mf*

Tuba

D.B. *mp* *mf*

Glk. Glockenspiel *mf*

Timp. *mf*

157 158 159 160 161 162

# The River Cam

Molto allarg. Q Maestoso R Tempo 1  $\text{♩} = 78$  23

Solo Vlc. *ff* *f* *mp*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *Div.* *p*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *p*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff* *Bsn. I* *p*

B. Sx. *mf* *Bsn. II* *p*

B♭ Tpt. 1 *ff* *mf*

B♭ Tpt. 2 *ff* *mf*

B♭ Tpt. 3 *ff* *mf*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

B. Tbn. *mf* *mf*

Euph. *mf* *mf*

Tuba *Div.* *mf*

D.B. *mf* *pizz*

Glk. *mp*

Timp. *mp*

163 164 165 166 167 168 169 170 171 172 173



62

# The River Cam

25

Solo Vlc. *rit.* *mp*

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 *p*

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2 *p*

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B. *arco*

Glk.

Timp.

184 185 186 187 188 189 190 191 192 193

197

## **Appendix B: Copyright Permissions**

Monday, Apr 3, 7:11 AM

## The River Cam

by Macfarlane, Helen | [Helen.Macfarlane@musicsales.co.uk](mailto:Helen.Macfarlane@musicsales.co.uk)

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Hi Charles,

Many thanks for your phone call earlier. I can confirm that in principle we are happy to approve your transcription of 'The River Cam' (Whitacre). I have forwarded your request over to Duron Bentley, who is based in our US office in Santa Monica, and have emailed him today to ask him to sort this out for you. Here is his email address [duron.bentley@musicsales.com](mailto:duron.bentley@musicsales.com). I don't have a direct line for Duron, but here is the phone number for Music Sales Corp, USA West office (310 393 9900), so hopefully someone will be able to put you through to him.

I hope this helps in the meantime.

Many thanks

Best wishes,

Helen

Kind regards,  
Helen Macfarlane  
Licensing Administration Manager

Tel: +44 (0)20 7612 7406



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## **Curriculum Vitae**

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