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## Möbius: for Orchestra

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Möbius: for Orchestra

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Music  
in  
Music Composition

by

Anthony Dominic-Paul Cipolone

B.A. University of New Orleans, 2004

December, 2006

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## Instrumentation

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

1 Tuba

Percussion 1: Timpani

Percussion 2: Xylophone, Vibraphone, Suspended Cymbal, Gongs

Percussion 3: Bass Drum, Triangle, Suspended Cymbal

Percussion 4: Snare Drum, Cymbals

1<sup>st</sup> Violins

2<sup>nd</sup> Violins

Violas

Cellos

Basses

## Abstract

Möbius: for Orchestra attempts to explore an alternative use of the material that typically appears in the development section of a piece composed in sonata form. By using the modified themes in the recapitulation rather than disregarding them entirely, the A-B-A' form of the basic sonata becomes more of an A-B-(A'+B'). Much like the mathematical function this piece is named after – a loop whose ending is never identical to its beginning and whose mirror-image lacks symmetry – the listener is brought to a new ending with familiar, non-repeated material.

Many times throughout the piece, the listener will hear up to three tonal centers at once, though differences in range, color, texture and dynamics give the effect of a single tonal center with a certain amount of unease. Ostinatos and long notes also help to dissuade the ear from settling on a comfortable sound, ending with uncertainty, much like it began.

# MÖBIUS

A. Cipolone

$\text{♩} = 60$

Piccolo

Flute 1  
2

Oboe 1  
2

Clarinet in B $\flat$  1  
2

Bassoon 1  
2

Horns in F 1  
2  
3  
4

Trumpet in B $\flat$  1  
2

Trombone 1  
2

Tuba

Percussion 1  
Soft mallets  
*mp*

Percussion 2  
Large gong (soft mallet)  
*mp*

Percussion 3  
B.D.  
*mp* *mf*

Percussion 4

Violin 1

Violin 2

Viola

Cello

Double Bass  
*mp*

6

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1 2 3 4

Hrn.

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

1st

*mp*

*mf*

*mp*



11

Picc.

Fl.

Ob. 1st

*mp*

B♭ Cl.

Bsn.

1 11

2

Hrn.

3

4

B♭ Tpt.

Tbn.

Tuba

11

Perc. 1

11

Perc. 2

11

Perc. 3

11

Perc. 4

11

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

3

16

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2  
Hrn. *mp*

3  
4 *mp* a2

B♭ Tpt.

Tbn.

Tuba

*p*

Perc. 1

16

Perc. 2 *mf*

16

Perc. 3

16

Perc. 4

16

Vln. 1

Vln. 2

Vla.

Vc. *mf*

D.B.

*cresc.*

21

Picc.

Fl. *mf*

Ob.

B♭ Cl. *mf* 1st

Bsn. *mf* 1st

1 *mf*

2 *mf*

Hrn. 3 *mf* 4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1 *con sordino*

Vln. 2

Vla.

Vc. 3

D.B. 3

26

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2  
3  
4  
Hm.

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mp*

*p*

31

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1

2

Hrn.

3

4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

1st

*mf*

*dim.*

con sordino

3rd

*mf*

*dim.*

Susp. cymbal

36  $\text{♩} = 80$

Picc.

Fl. *a2* *mp*

Ob.

B♭ Cl.

Bsn.

1  
2  
Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *mp*

D.B. *pizz.* *mp*

*mp*

*p*

*p*

41

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1

2

Hrn.

3

4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*a2*

46

Picc.

Fl.

Ob. *a2*  
*mp*

B $\flat$  Cl. *p*

Bsn. *mp*

1  
2  
Hrn.  
3  
4

B $\flat$  Tpt. *con sordino*  
*mp*

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1 *V*  
*mp*

Vln. 2

Vla.

Vc.

D.B.



51

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2  
Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

56

Picc. *mf*

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn.

1  
2  
Hrn. *mf*

3  
4 *mf*

B♭ Tpt. *mf* senza sordino

Tbn. *mf*

Tuba *mf*

Perc. 1 *mf*

Perc. 2 *mp* Susp. cymbal w/ sticks *mf*

Perc. 3 *mp* B.D. *mf*

Perc. 4 *mf*<sup>3</sup> S.D. *mf*<sup>3</sup>

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *p* arco

Vc. *p*

D.B. *p* arco/

61  $\text{♩} = 120$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1st  
*mp*

2nd  
*mp*

1  
2  
Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2  
3

Perc. 3

Perc. 4  
3

Vln. 1  
*mp*

Vln. 2

Vla.

Vc.  
*mp*

D.B.

66

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1

2

Hrn.

3

4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Susp. cymbal w/ sticks

*p*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*tr*

Detailed description of the musical score: The score is for measures 66-70. The Piccolo part (measures 66-70) has a trill (tr) in measure 70, marked *mf*. The Oboe part (measures 66-70) has a melodic line with slurs and accents. The Bassoon part (measures 66-70) has a rhythmic pattern. Percussion 4 (measures 66-70) has a suspended cymbal part marked *p*. The other parts are mostly silent.

71 Picc. *tr*

71 Fl. *1st*

71 Ob. *a2*

71 B♭ Cl. *1st* *a2*

71 Bsn. *a2*

1 2  
Hrn. 3 4

71 B♭ Tpt. *f*

71 Tbn. *1st* *f*

Tuba

71 Perc. 1

71 Perc. 2 *Xylophone* *f*

71 Perc. 3

71 Perc. 4 *S.D.* *f*

71 Vln. 1

71 Vln. 2

Vla.

71 Vc. *mf*

71 D.B. *mf*

76

Picc. *a2*

Fl.

Ob.

B♭ Cl.

Bsn.

1 *con sordino*

2

Hrn. *con sordino*

3

4

B♭ Tpt. *1st*

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3 *Triangle*

Perc. 4 *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

D.B.

*mf* *dim.*

*mp*

*mp*

*mp*

81  $\text{♩} = 100$

Picc. Musical staff for Piccolo, mostly silent with a few notes in the final measure.

Fl. Musical staff for Flute, playing sustained chords.

Ob. Musical staff for Oboe, playing sustained chords and a first-octave melodic line in the final measure marked *mp*.

B♭ Cl. Musical staff for B-flat Clarinet, playing sustained chords.

Bsn. Musical staff for Bassoon, playing a rhythmic pattern of eighth notes.

1 Musical staff for Horn 1, mostly silent.

2 Musical staff for Horn 2, mostly silent.

Hm. Musical staff for Horn 3, mostly silent.

3 Musical staff for Horn 4, mostly silent.

4 Musical staff for Horn 5, mostly silent.

B♭ Tpt. Musical staff for B-flat Trumpet, playing a rhythmic pattern of eighth notes.

Tbn. Musical staff for Trombone, mostly silent.

Tuba Musical staff for Tuba, mostly silent.

Perc. 1 Musical staff for Percussion 1, mostly silent.

Perc. 2 Musical staff for Percussion 2, mostly silent.

Perc. 3 Musical staff for Percussion 3, mostly silent.

Perc. 4 Musical staff for Percussion 4, mostly silent.

Vln. 1 Musical staff for Violin 1, playing sustained chords.

Vln. 2 Musical staff for Violin 2, playing sustained chords.

Vla. Musical staff for Viola, playing a rhythmic pattern of eighth notes marked *mp*.

Vc. Musical staff for Violoncello, playing a rhythmic pattern of eighth notes marked *mp*.

D.B. Musical staff for Double Bass, mostly silent.

86

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

con sordino

con sordino

*mp*

*mp*

*mp*

*pp*

*mp*



91  
Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp* 1st

Bsn. *mp*

1  
2  
Hrn. *mp*

3  
4

B♭ Tpt. *p*

Tbn.

Tuba

91  
Perc. 1

91  
Perc. 2

91  
Perc. 3

91  
Perc. 4

91  
Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

D.B. *mp*

96

Picc. *mf*

Fl. *8va* *mf*

Ob. *a2* *mf*

B♭ Cl.

Bsn.

1  
2  
Hrn. *senza sordino* *mf*

3  
4

B♭ Tpt. *senza sordino* *a2* *mf*

Tbn.

Tuba

Perc. 1

Perc. 2 *Xyl.* *mf*

Perc. 3

Perc. 4

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

D.B. *mp*

101

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *mf* 1st *mp*

1  
2  
Hrn. *f*

3  
4

B♭ Tpt. *f* a2 *mf*

Tbn. *f* a2 *mf*

Tuba *f* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *f*

Perc. 3 *ff* *mf* B.D.

Perc. 4

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* pizz.

Vc. *f* pizz.

D.B. *f*

106

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1

2

Hrn.

3

4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

111 *rit.* *a tempo*



Picc.  
Fl.  
Ob.  
B♭ Cl.  
Bsn.  
1  
2  
Hm.  
3  
4  
B♭ Tpt.  
Tbn.  
Tuba  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

*f*  
a2  
3  
3  
*f*  
a2  
3  
*f*  
1st  
*f*  
*f*  
*f*  
*f*  
*f*  
pizz.  
*mf*  
pizz.  
*mf*

23

116

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hm. *f*

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



126

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

1  
2

Hm.

3  
4

B $\flat$  Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

arco



131 Picc.

131 Fl.

131 Ob.

131 B♭ Cl.

131 Bsn.

131 1

131 2

Hm.

131 3

131 4

B♭ Tpt.

Tbn.

Tuba

131 Perc. 1

131 Perc. 2

Large gong *Lv.*

*mf* *f*

131 Perc. 3

131 Perc. 4

131 Vln. 1

131 Vln. 2

131 Vla.

131 Vc.

131 D.B.

136

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hm.

3  
4

B♭ Tpt.

Tbn.

Tuba

136

Perc. 1

136

Perc. 2

136

Perc. 3

Crash cymbal

Perc. 4

136

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

pizz.

pizz.

141  $\text{♩} = 80$

Picc. Fl. Ob. B♭ Cl. Bsn. 1 2 3 4 Hrn. B♭ Tpt. Tbn. Tuba Perc. 1 Perc. 2 Perc. 3 Perc. 4 Vln. 1 Vln. 2 Vla. Vc. D.B.

1st *mp* *mp* arco *mp*

146

Picc. *mp*

Fl.

Ob. 1st *mp*

B♭ Cl.

Bsn.

1  
2  
Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

D.B.

151

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1st

*mp*

151

1

2

Hrn.

3

4

B♭ Tpt.

Tbn.

Tuba

151

Perc. 1

151

Perc. 2

151

Perc. 3

151

Perc. 4

151

Vln. 1

Vln. 2

*mp*

Vla.

Vc.

D.B.

156  
Picc. *mp*

156  
Fl. *1st*

156  
Ob. *1st* *mp*

156  
B♭ Cl.

156  
Bsn.

156  
1  
2  
Hrn.

156  
3  
4

156  
B♭ Tpt.

156  
Tbn.

156  
Tuba

156  
Perc. 1

156  
Perc. 2

156  
Perc. 3

156  
Perc. 4

156  
Vln. 1

156  
Vln. 2

156  
Vla.

156  
Vc.

156  
D.B.

161

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

161

Perc. 1

161

Perc. 2

161

Perc. 3

161

Perc. 4

161

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for orchestra, covering measures 161 to 164. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hrn.) in first and second positions, Trumpets (B♭ Tpt.), Trombones (Tbn.), and Tuba. The percussion section consists of four parts (Perc. 1-4). The string section includes Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'v' (forte) and 'f' (fortissimo). The Piccolo part has a melodic line starting in measure 161. The Flute part has a single note in measure 161. The Oboe part has a melodic line starting in measure 163. The Bass Clarinet and Bassoon parts have melodic lines starting in measure 161. The Horns, Trumpets, Trombones, and Tuba parts are mostly silent. The Percussion parts are also mostly silent. The Violins 1 and 2 parts have melodic lines starting in measure 161. The Viola part has a melodic line starting in measure 161. The Violoncello and Double Bass parts are mostly silent.

166

Picc. *mp*

Fl.

Ob.

B♭ Cl.

Bsn.

1 2  
Hrn. *mp* con sordino a2

3 4

B♭ Tpt. *mp* 1st

Tbn. *mp* 1st

Tuba

Perc. 1 *mp* 3

Perc. 2

Perc. 3

Perc. 4 S.D. *mp* 3

Vln. 1

Vln. 2

Vla.

Vc. *mp* pizz.

D.B. *mp* pizz.



171

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2  
Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

171

3 3 3 3 3 3 3 3 3 3

171

171

171

3 3 3 3 3 3 3 3 3 3

171

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mp*

176

Picc. *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

1 *mf*

2 *mf*

Hrn. *con sordino*

3 *mf*

4 *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc. *mf*

D.B. *mf*

Detailed description: This is a page of a musical score for orchestra, covering measures 176 to 180. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hrn. 1-4), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 176. The Piccolo part has a melodic line with a *mf* dynamic. The Horns and Trumpets/Trombones/Tuba parts have a rhythmic pattern of eighth notes with a *mf* dynamic. The Percussion 1 part has a triplet pattern. The Violoncello and Double Bass parts have a steady eighth-note accompaniment. The dynamic *mf* (mezzo-forte) is indicated throughout the score. The Horns part includes the instruction *con sordino* (with mutes). The score is written in a key signature of one sharp (F#) and a common time signature (C).

181

Picc. *mf*

Fl. *a2*

Ob. *mf* *f* *a2*

B♭ Cl. *f*

Bsn. *a2*

1 *mf*

2

Hrn. 3

4

B♭ Tpt.

Tbn.

Tuba

Perc. 1 *mf*

Perc. 2

Perc. 3 B.D. *cresc.*

Perc. 4 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

D.B.

186

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

*mf*

1

2

Hm.

3

4

B♭ Tpt.

Tbn.

Tuba

*mf*

*mf*

186

Perc. 1

Perc. 2

Large gong >

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

191

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hrn.

3  
4

B♭ Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*dim.*

*p*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

1st

Vibes, medium motor  
Soft mallets

Susp. cymbal

196

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

196

1st

Hrn. *mp*

1 2 3 4

B♭ Tpt.

Tbn.

Tuba

196

Perc. 1

196

Perc. 2

196

Perc. 3

Perc. 4

196

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pizz.

*p* *pp*

## Vita

Anthony Dominic-Paul Cipolone received his B.A. in Theory/Composition in May, 2004 and will complete his M.M. in Music Composition in December, 2006 under the instruction of Dr. Jerry Sieg from the University of New Orleans. During his graduate studies he worked as a Graduate Assistant for the Department of Music. Besides his many office duties, Anthony also assisted in teaching the lab component of undergraduate Music Theory and taught the Introduction to Music Technology class online.

In May, 2004 and May, 2005, the University of New Orleans Wind Ensemble, under the direction of Dr. Charles Taylor, performed *Music Inspired by the Wheel of Time*. In the Spring, 2006, Anthony scored sections of *Watermarks*, a film written, produced and directed by students in the Film, Theater and Communication Arts Department at the University of New Orleans. His work *Lunatic* for trombone and organ was performed in Sweden in the Summer of 2006, and his *theme; born and trampled* for brass quintet was performed at the University of Innsbruck, Austria in November, 2006.

Anthony is currently working as an Executive Office Assistant for the College of Liberal Arts at the University of New Orleans. He will be teaching the Introduction to Music Technology for the Department of Music and will continue his musical endeavors in hopes of pursuing a doctoral degree in music composition.