

Appendix of musical examples for Clifton Williams's SYMPHONIC SUITE

Example 1: Main theme, unadorned



Example 2: First four bars of "Intrada"

Maestoso (♩=c. 80)

Allegro (♩=c. 112)

Example 3: A and B sections of "Chorale"

A **Adagio e espressivo** (♩=c. 88)

B

Example 4: Introductory statement of "March"

Allegro vivo (♩=c. 132)

Example 5: A section melody and beginning of tritone note-play in "March"

Example 5 consists of two systems of piano accompaniment. The first system shows a melody in the right hand with accents and a dynamic marking of *mf*. The left hand provides harmonic support with chords and single notes, including a tritone interval. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

Example 6: Ostinatos in "March", in order of appearance

Example 6 shows a sequence of five measures of piano accompaniment. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *f*. The fourth and fifth measures have a dynamic marking of *f*. The score illustrates various rhythmic and melodic patterns used as ostinatos.

Example 7: B section melody in "Antique Dance"

Poco Animato [in 1]

Example 7 shows a single system of a melody in 3/4 time. The dynamic marking is *mf*. The melody consists of a series of eighth and quarter notes with slurs.

Example 8: A section melody in "Jubilee"

Allegro con brio (♩=c. 138)

Example 8 shows a single system of a melody in 2/4 time. The dynamic marking is *mf*. The melody consists of a series of eighth and quarter notes with slurs.