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UNIVERSITY OF CALIFORNIA

Los Angeles

La Vita Nuova

 $\label{eq:Athesis} A \ thesis \ submitted \ in \ partial \ satisfaction$ of the requirements for the degree Master of Arts in Music

by Morgan Kelly Moss

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ABSTRACT OF THE THESIS

La Vita Nuova

by

Morgan Kelly Moss

Master of Arts in Music
University of California, Los Angeles, 2024
Professor Richard Dane Danielpour, Chair

La Vita Nuova is a new orchestral work written over the course of the 2023-24 school year. Standing at about nine minutes in length, it is the most substantial work I have written for orchestra, and is also my most drafted work with 9 complete drafts. The purpose of my thesis was not just to write an orchestral piece, but to amend the problem of leaving works less-than-perfect. I have found that the process of drafting my music is an incredibly necessary one, and went in three stages: writing, proportions, and details.

The writing process was the fastest, which flew by in only a couple of weeks. My main goal was to let the entire work sprout from one single idea, a characteristic of some of the best musical works that we know in the 21st century. My very first draft did not do this at all, and it was only after studying Stravinsky's *Variations for Orchestra* that I realized it was simply not good enough. Therefore, I kept the sections that I felt strongly about, and re-wrote the rest in a matter of days. While expanding on a single musical motive was a difficult feat for me, I finally let myself expand upon one idea, rather than bouncing to multiple different ones.

The proportion stage was much more difficult. I felt that my introduction and coda were not the right lengths and, through the study of other scores (Beethoven Symphony no. 2 specifically), I found that the most successful ratio of the introduction to the rest of the work is

about 1 to 14. The coda can be proportional to the introduction or slightly longer, depending on how long the listeners need to feel stability after the body of the work, and thus, applied this idea to my own music. I additionally wanted to incorporate the golden mean ratio, and managed to fit that into the proportions of the work by including one moment of much-needed musical rest, creating a small golden section. Through the use of rough arc diagrams of my own work, I also concluded there was a large segment of new material which needed to be replaced by the development of earlier material. This, I believe, was what made the biggest difference in the entire work, and was an epiphany only reached because of the number of times I drafted the piece.

The details stage was where the work became much more refined, and took it from being a student piece to a true, professional work. This included articulation changes, refinement in orchestration, dynamic considerations, and the like, which will help the piece speak the way it should when it is premiered in Siena, Italy in June of 2024.

The thesis of Morgan Kelly Moss is approved.

David S. Lefkowitz

Ian Krouse

Richard Dane Danielpour, Committee Chair

University of California, Los Angeles

2024

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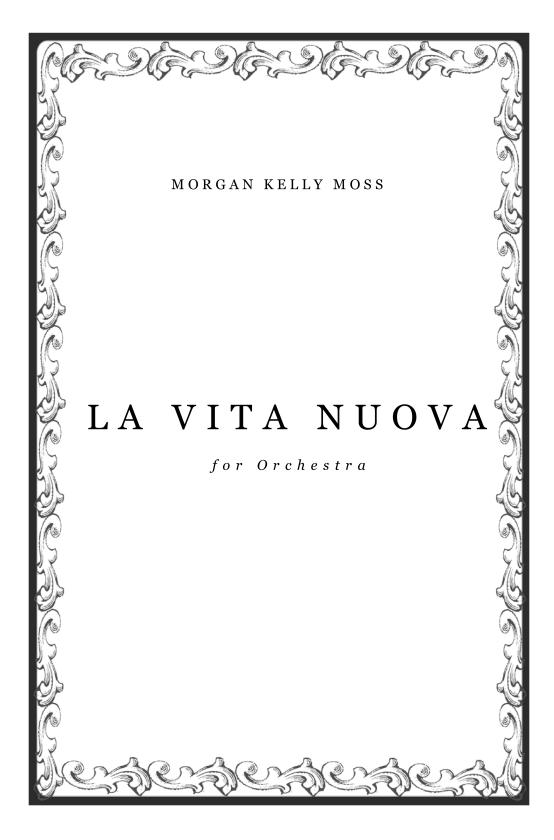
I would be remiss if not to thank the people in my life which made this possible.

Thank you to my teachers, David S. Lefkowitz, Ian Krouse, Kay Rhie, and Richard Danielpour, who have transformed me into a composer and artist that my past self would not even recognize. Thank you for being patient, for pushing me in all the right ways, and for sharing your knowledge and wisdom in music with me and my classmates.

Thank you to my Mom, Dad, Step-Dad, grandparents and siblings, who are unfailingly supportive. It is not something every composer has, and I am so exceedingly grateful that I know you are always rooting for me from afar.

Thank you Zack, for the constant patience, support, and help staying up through allnighters to get this piece of music finished. You lost as much sleep over this as I did, and I truly could not have done it without you.

Thank you, lastly, to UCLA Herb Alpert School of Music, for giving me a place to make my compositional aspirations become a reality.



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MORGAN KELLY MOSS

LA VITA NUOVA

for Orchestra

Full Transposed Score
(2024)

INSTRUMENTATION

2 French Horns in F
2 Trumpets in C
 Trombone
Bass Trombone

Timpani

Percussion (2-3 players) (Bass Drum, Clash Cymbal, Mounted Clash Cymbal, Side Drum (Snare), Tambourine, Toms, Triangle, Gong, Glockenspiel, Crotales, Xylophone)

Piano + Celeste (one player)

Harp

Strings (min.7,6,4,4,2) (recommended 10,10,8,6,4)

Duration ~ ca. 8.5 minutes

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"By the darkness, the stars are revealed."

Evette Carter

LA VITA NUOVA



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