



Union List of Orchestral Examples

Orchestral Texture Models

| No. | Composer | Title | Orchestration | Tempo | Dynamic | Notes |
|-----|----------|--|---|--------------------------------|------------------------|---|
| M1 | Mozart | Divertimento (K136), First movement | Strings | Allegro | F | First 10 bars violin melody plus chordal accompaniment plus some sixths in second violin. |
| M2 | Haydn | Symphony 45 (Farewell), Finale | Strings, 2 ob., 2 hn. | Presto | Alternating P and F | First 15 bars alternates simple MDH with unison writing |
| M3 | Haydn | Symphony 94 (Surprise), Minuetto | Strings, 2 fl., 2 ob., 2 fg., 2 hn., 2 tr. and timps | Allegro molto (Menuetto) | F | First strain of minuet has first violins with tune and oom-cha melody in rest of strings with a variety of doublings in wind and horns. |
| M4 | Mozart | Jupiter Symphony, Finale | Strings, fl., 2 ob., 2 fg., 2 hn., 2 tr. and timps | Molto Allegro | P then F | First eight bars very quiet string texture then next 11 bars same tune but with big orchestral tutti, including bassline with semiquaver flourishes and initially a simple woodwind countermelody |
| M5 | Dvorak | New world Symphony, Adagio | Strings, CA, 2 Cl., 2 fg. | Largo | P (ppp accomp.) | Gentle string writing and solo Cor Anglais tune with some woodwind doubling. |



at King Ed's

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| M6a | Tchaikovsky | Fifth Symphony, First movement, 1-20 | Strings, 2 cl, fg. | Andante | P | Clarinet writing low in register with low strings chordal accompaniment. |
| M6b | Tchaikovsky | Fifth Symphony, First movement, bar 38 onwards | Strings, 3 fl, 2ob. 2 cl., 2 fg. 4 hn. | Allegro con anima | PP rising to P | Various presentations of the melody: <ul style="list-style-type: none"> • Cl. + Fg • Fl. + Cl. • Upper strings plus ww. Chords |
| M6c | Tchaikovsky | Fifth symphony, end of first movement | Strings, 3 fl, 2ob. 2 cl., 2 fg. 4 hn., 2 trp., 3 trb., tb, and timps | Allegro con anima | FF dim. eventually down to PP | Same tune with similar chordal accompaniment incrementally decreasing in dynamics and descending in tessitura. |
| M7 | Schumann | Second Symphony, Third movement, bars 8-19 | Strings, 2 fl., 2 ob., 2 cl., 2 fg., 2 hn., 2 tr. | Adagio Espressivo | P | Solo oboe and strings with countermelody from bassoon. Bassoon increasingly doubles and at end of phrase texture expands to tutti with most ww. doubling melody and others filling in chords. Note unusual texture in first 7 bars of unison violins and divisi violas |
| M8a | Rimsky Korsakov | Tsar's Bride Overture, bb. 5-11 | Strings, 2 cl., 2 fg., 1 hn. | Allegro | PP | Violin I melody with string and ww chords. |



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| M8b | Rimsky Korsakov | Tsar's Bride Overture, bb. 12-19 (up to fig. 1) | Strings, fl., Cl., 2. Fg | Allegro | MF | Melody in solo fl. And cl. with horn and pizz. string accomp. |
| M8c | Rimsky Korsakov | Tsar's Bride Overture, bb. 20-27(fig. 1) | Strings, fl., 2 ob., 2 cl., 2 fg., 4 hn, tba, timps. | Allegro | F | Melody in violins with fl., cl. and fg. Doubling chords in rest. |
| M8d | Rimsky Korsakov | Tsar's Bride Overture, 4 before fig. 2 | Strings, Picc., 2 fl., 2 ob., 2 cl., 2 fg., 4 hn., 2 tr., 3 trb., tuba, timps. | Allegro | FF | Tutti multiple doublings of melody with chords on rest. Countermelody starts in strings four after fig. 2 |
| M8e | Rimsky Korsakov | Tsar's Bride Overture, fig. 3 | Strings, 2 fl., 2 ob., 2 cl., 2 fg., 2 hn. | Allegro | P (cantabile) | Melody in violins in octaves plus changing ww doublings. Chords in strings. |
| M9a | Delibes | Mazurka from Coppelia, bb. 470 | | Tempo di Mazurka | FF | Very full tutti with percussion. |



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| M9b | Delibes | Mazurka from Coppelia, bb. 486-493 | | Tempo di Mazurka | P leggieremento | Full but light with lots of high wind doubling of tune and pizzicato strings. |
| M10 | Prokofiev | Masks from Romeo and Juliet, 5 after fig. 71 | | Moderato Marciale | MP | Unusual, spiky string texture with melody switching to Clarinet in middle and some percussion |
| M11a | Tchaikovsky | Swan Lake, Scene 10, opening | Strings, ob., harp | Moderato | P espress. | Solo oboe with tremolo strings and harp. |
| M11b | Tchaikovsky | Swan Lake, Scene 10, figure 1 | Strings, 2 fl., 2 ob., 2 cl., 2 fg., 4 hn., 3 trb., tuba | Moderato | FF | Horn tune with tremolo strings and woodwind chords. |



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| M12 | Glazunov | The Seasons, Autumn, Bacchanale, opening | Strings, picc., 2 fl., 2 ob., 2 cl., 2 fg., 4 hn., 2 tr., 3 trb., tuba | Presto | F | Slower moving tune in violins, picc and clarinet with hectic accompaniment. |
| M13 | Dukas | Sorcerer's Apprentice | Strings, Picc., 2 fl., 2 ob., 2 cl., 4 hns., Glock. | Vif | P (light and detached) | Bright tune with glock over pizz string chords plus horns. Note viola ostinato. |
| M14 | Elgar | Falstaff, Fig. 4 | Strings, 2 ob., C.A., 2 Cl., bass cl., 2 fg., Contra fg., 3 tr.. 3 trb., tuba, timps | Con anima | FF | Cello tune doubled in bassoon, viola and horns, bass line in double bass, tuba, contrabassoon |
| M15 | Schubert | Symphony in B minor (Unfinished) | Cellos, violas, double bass and clarinets | Allegro | PP | Cello tune with double bass, viola and clarinet accompaniment |



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|-----|--------------------------|--------------------------------------|-------------------------------------|-------------------|----|--|
| M16 | Tchaikovsky | Symphony No. 5, Waltz | Strings and Bassoon | Tempo di valse | P | Bassoon tune with pizzicato string accompaniment |
| M17 | Mussorgsky (orch. Ravel) | Pictures at an Exhibition, 4. Cattle | Strings, 2 fg., contrabassoon, Tuba | Moderato, Pesante | PP | Tuba solo with growling bassoon accompaniment and divided lower strings. |

Further Orchestral Examples

| No. | Composer | Piece | Notes |
|------|-----------------------|---|---|
| F14 | Mahler | Fifth symphony | Exciting fanfare style opening |
| F15 | Dukas | Sorcerer's Apprentice, opening | Mysterious string harmonics and octatonic harmonies |
| F16 | Glinka | Kamarinksaya | Particularly from K to end, use of a repeating ostinato with different accompanying backgrounds. |
| F17a | Mussorgsky arr. Ravel | Pictures at an Exhibition, The Gnome | Interesting use of contrasting textures, including heavy unison at the beginning followed by celeste and harp at Fig. 9 (plus glissando violas) |
| F17b | Mussorgsky arr. Ravel | Pictures at an Exhibition, Ballet of Chicks in their Shells | Delicate dancing texture on woodwind plus harp and pizzicato strings. |



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| F17c | Mussorgsky arr. Ravel | Pictures at an Exhibition, Samuel Goldenberg | Begins with heavy octave unison in strings and woodwind. |
| F18 | Sibelius | Symphony No. 2, second movement | Opening moves pizzicato idea between basses and cellos, with some timpani and then other accompaniment. |
| F19 | Ravel | L'Enfant et les sortilèges, Figure 100 | This is garden music but the tremolo string texture with wind and swanee whistle interjections is both sleepy and magical. |
| F20 | Ravel | L'Enfant et les sortilèges, Figure 117 | Gentle string pattern plus slow melodies first in horn then in flute would make a good sleeping texture. Note how a waltz idea emerges 5 before figure 123. |
| F21 | Saint-Saens | Carnival of the Animals, Fossils | Use of tuned percussion both as melody instrument with sparse accompaniment |
| F21 | Saint-Saens | Carnival of the Animals, Aquarium | High strings and rippling piano create aquarium atmosphere. |
| F22 | Tchaikovsky | Dance of the Mirlitons from Nutcracker | Dancing flutes over pizzicato string accompaniment. |
| F23 | Tchaikovsky | Dance of the Sugarplum Fairy from Nutcracker | Celesta over pizzicato string and other interesting accompaniments |



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| No. | Composer | Piece | Notes |
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| F24 | Mendelssohn | Symphony 4 Italian 1 st movement | <p>Opening – violin tune and ww pulsing chords</p> <p>Page 6 -really nice quiet texture with woodwind tune in thirds and string alternations accompanying.</p> |
| F25 | Mozart | Haffner Symphony | <p>Page 5 – tutti chords with moving bass</p> <p>The flutes and oboes often play the same or the flutes mirror the oboes by playing the lower line up an octave and the upper one at the same pitch, with clarinets an octave below</p> <p>Second movement. Opens with quiet texture with semiquaver arpeggiations in second violin. Note very characteristic added minor ninths on page. 14</p> <p>From last system of p. 16 notice how Mozart varies the string texture – never just sustained chords</p> |
| F26 | Coates | Miniature Suite | Lots of excellent (slightly cheesy) writing for small orchestra in a light style. |
| F27 | Prokofiev | Peter and the Wolf | Listen to this on Youtube whilst following the score. Lots of characterful and idiomatic writing for soloists within the orchestra as well as a variety of textures for small orchestra |
| F28a | Grieg | Morning from Peer Gynt | This famous piece starts with light and simple texture and then increases the tension in the middle. |



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| F28b | Grieg | Death of Aase from Peer Gynt | Mournful muted strings play this simple movement that, like Morning, intensifies towards the middle to make an arch form. |
| F28c | Grieg | Hall of the Mountain King from Peer Gynt | This Classic FM favourite is a masterclass in taking a simple idea and repeating it whilst slowing increasing the orchestration. A good source for help with re-orchestrating ideas at different intensities. |
| F29 | Prokofiev | Battle on the Ice from Alexander Nevsky | This terrifying score really gets going on page 6 as the dissonances stack up and the orchestration builds. The inspiration for many a dramatic film score since, particularly when the choir enters on page 14. |
| F30 | Nielsen | Helios Overture | A beautifully orchestrated sunrise and sunset – lots of ideas to steal for quiet openings and hectic middle sections. |
| F31 | Glazunov | The Seasons: Winter – Ice (p. 20) | |
| F32 | Brahms | Fourth Symphony first movement | Melody in violins with arpeggiation in lower strings and punctuating chords in wind. |
| F33 | Ravel | Rapsodie espagnole II Figure 3 | Chromatic snaking and minor ninth chords |
| F34 | Ravel | Rapsodie espagnole II 5 before Figure 10 | Whole tone descent over pedal |



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| F35 | Ravel | Rapsodie espagnole I 5 before Figure 5 | Sumptuously orchestrated minor seventh with added ninth |
| F36 | Ravel | Rapsodie espagnole IV Opening | Light and sparkly opening |
| F37 | Sibelius | Fourth symphony opening | Dark and sombre |
| F38 | Verdi | Aida, Grand March, figure D to F | Trumpet melody with horn and string pizzicato accompanying chords (some extra elements added towards end of extract) |
| F39a | Williams | Star Wars Suite, Main Title, opening melody | Melody on three unison with chords and tremolando spread across strings, woodwind and brass. Very grand. |
| F40 | Beethoven | Symphony No. 5, Third movement (ca. 3'15'') | Unison pizzicato cellos and bassoon then joined by rest of strings in chords. |
| F41 | Bartok | Music for Strings, Percussion and Celesta, Second movement | Opens with alternating pizzicato and arco octave unisons |
| 42a | Verdi | Requiem, Dies Irae | Famous and thunderous opening which does not need the voice parts to work well. |



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| 42b | Verdi | Requiem, Mors stupebit | Unison strings with interesting subtle details, including use of timp, pizzicato and selective use of upper strings |
| 43 | Ravel | Daphnis and Chloe Part III opening | Bubbling woodwind texture with melody beneath |
| 44 | Rimsky-Korsakoff | March of the Nobles (or Cortege) from Mlada Suite | This is the final few minutes of this piece. Make sure it is the orchestral not the concert band version if you are looking on Youtube. |
| 45 | Tchaikovsky | Sleeping Beauty Suite | Lively March-like melody with hectic semiquavers as part of accompaniment (https://www.youtube.com/watch?v=DRqxWcmHLug) |
| 46 | Elgar | Pomp and Circumstance March No. 1 | Some stirring march music in the middle with an energetic introduction. |
| F47 | Elgar | Pomp and Circumstance March No. 4 | As above! |
| F48a | Dvorak | Symphony No. 9, Third movement, Molto Vivace | From page 9 (101) there are some really effective orchestrations of a gentle 'poco sostenuto' tune in E major |
| F48b | Dvorak | Symphony No. 9, Fourth movement | The opening has a melody on horn and trombone with very robust tutti chords accompanying. Towards the end of this movement (particularly the last 20 pages) there are some very effective orchestrations of tutti chords that involve some type of arpeggiating or other motion to give it rhythmic interest. |



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String Techniques – Orchestra Examples

| | | | |
|-----|-------------|---|--|
| ST1 | Schubert | Unfinished Symphony, 1 st Movement | Pizzicato bass line |
| ST2 | Beethoven | Violin Concerto, 2 nd Movement, Bar 20 | Arco accompaniment with pizzicato punctuation |
| ST3 | Beethoven | Violin Concerto, 2 nd Movement | Pizzicato figuration passing across strings |
| ST4 | Tchaikovsky | Symphony No. 4, 3 rd Movement | More complicated pizzicato textures |
| ST5 | Beethoven | Symphony No. 3, 1 st Movement | Double/triple/quadruple stopped chords |
| ST6 | Debussy, | Prelude a l'apres-midi d'un faune | Shimmering tremolo accompaniment |
| ST7 | Beethoven | Violin Concerto in D, first movement | Loud measured tremolo strings playing an arpeggiated accompaniment |
| ST8 | Beethoven | Symphony No. 9, first movement | Quiet tension of sextuplet measured tremolo on strings plus sustained horns. |
| ST9 | Debussy | Prelude a l'apres midi d'un faune, bb. 85-6 | Quiet and atmospheric with strings over the fingerboard |



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| ST10 | Stravinsky Rite of Spring | Dances of the Young Girls | Aggressive down-bow chords with accents added to by horns |
| ST11 | Holst | Mars from The Planets | Menacing ostinato on col legno strings, timpani with wooden sticks and harps |
| ST12 | Dvorak, | Symphony No. 9, second movement | Muted strings play gentle accompaniment to Cor Anglais solo |
| ST13 | Mahler, | Symphony No. 1, first movement. | Mysterious opening with string harmonics and woodwind. |



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Percussion writing – Orchestral Examples

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|----|----------|---------------------------------------|--|
| P1 | Debussy, | La Mer, Movement III, opening | Quiet rumblings with low strings and percussion. |
| P2 | Dukas, | Sorcerer's Apprentice, figure 18 | Bright texture featuring strings, woodwind and glockenspiel |
| P3 | Debussy, | La Mer, Movement I, two before Fig 15 | Impressionistic big climax with susp. cymbal, timpani, Tam-Tam and two harps. |
| P4 | Mahler | Symphony 5, first movement opening | Fanfare then heavy brass and strings with added crash cymbals, bass drum, snare, Timpani and Tam-Tam |
| P5 | Dvorak | Water Goblin, three after 1 | Gentle string and woodwind texture with cymbals and triangle. Then crescendo and loud version of same texture (plus Timpani) |
| P6 | Ravel | Mother Goose, Beauty and the Beast | Dark and menacing contrabassoon and strings plus susp. cymbal, bass drum and harp |



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Narrative Music - Dramatic Episodes

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|-----|-----------------|---|---|
| D1 | Beethoven | Symphony VI, Storm, opening | Diminished sevenths and tremolo to create stormy tension. |
| D2 | Wagner | Flying Dutchman Overture | Diatonic idea in horns (impetuous/heroic) against stormy chromatic lines and harmony. |
| D3 | Rimsky Korsakov | Sadko, Scene 2 opening | Magical scene by the lake where a swan turns into a sea princess. Based on an octatonic* scale [see notes in Beyond Common Practice . Moves into the more ordinary diatonic world in the last four bars of the extract, with a perfect cadence in C major. |
| D4 | Ravel | Rhapsodie Espagnol | Here the octatonic* scale is used to create a sense of the exotic. Ravel superimposes some chords on top of one another to create a striking and quite dissonant sound world. |
| D5 | Tchaikovsky | Sleeping Beauty Scene 5 b. 202 | The King gradually relents and spares the women he had initially sentenced to death. Emotional use of chromatic progression called an omnibus progress* . |
| D6a | Ravel | Mother Goose – Beauty and Beast | Use of exotic whole-tone* scales (first C# then C) with contrabassoon solo representing beast. |
| D6b | Ravel | Mother Goose – Beauty and Beast, Figure 3 | Still some whole-tone* harmony, but made more diatonic by being based on progressions that are more like perfect cadences (F#-B and G#-C#). The Beast is still portrayed using the contrabassoon in dialogue with Beauty, first on flute and then on Oboe |



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|-----|-----------|--------------------------------------|--|
| D9a | Prokofiev | Romeo and Juliet, Act 2/5 32 opening | <p>Meeting of Tybalt and Mercutio, who argue before fighting. Starts with aggressive ostinato based on D minor triad with a persistent B natural auxiliary note. The Bb that enters in the brass is dissonant with the B naturals. Series of other dissonant interjections in woodwind and brass.</p> <p>Three after Figure 248 an idea that previously represented the Montagues and Capulets is played like an ostinato in the Cor Anglais and lower strings as various aggressive interjections continue.</p> |
| D9b | Prokofiev | Romeo and Juliet, Act 2/5 33 | <p>This portrays a fight, starting with very fast and furious octave unison, with instruments dropping in and out making it more unpredictable and hectic.</p> <ul style="list-style-type: none">• Added chromatic notes in opening passage• Violent syncopated rhythms two before Figure 256• At three after Figure 256 there is chromatic contrary motion over an Ab pedal, creating dissonance and tension. |



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| D10 | Liadov | Baba Yaga opening | <ul style="list-style-type: none">• Stereotypical 'magic world' introduction. Begins with whole-tone flourishes ending on a whole-tone inflected dominant A which resolves to D at Figure 1.• Figure 1 sees the witch who lives in a hut on hen's legs represented by the bassoon over a pedal. Notice use of dissonance• Chromatic lines in thirds over pedal at Figure 2 increases level of menace |
| D11 | Beethoven | Egmont opening | Notice the tragic/heroic use of heavily scored F minor chord progressions at the beginning contrasted with the more reflective woodwind passages. |
| D12 | Dvorak | Water Goblin Fig. 18 (ca, 11 mins) | <p>Although this argument between a girl and a water goblin is basically tonal, the music modulates widely and the harmonic rhythm is slow, so the tonality is never clearly established.</p> <ul style="list-style-type: none">• The overall progression from a B dominant seventh chord through a C major chord to an Eb minor chord sounds quite ambiguous and mysterious.• Dialogue between sections portrays argument• 'Chattering' figures in woodwind and horns |



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|------|-----------|---------------------------------------|--|
| D13a | Glazunov | The Forest, opening | <ul style="list-style-type: none">• Mysterious – solo woodwinds over tremolo strings• Diminished sevenths with added dissonances created by chromatic passing notes as in bar 3 makes the harmony sound more magical. |
| D13b | Glazunov | The Forest, Figure A (starts at 1:32) | <ul style="list-style-type: none">• Threatening rumblings, again with diminished sevenths• Octatonic* flavour particularly fifth bar of Figure A |
| D13c | Glazunov | The Forest, Molto moderato | <ul style="list-style-type: none">• Sparkling but spiky! C# diminished sevenths create dissonance over an A pedal. |
| D14 | Bernstein | <i>On the Waterfront</i> | See separate notes – score in Anthology |
| D15 | Goldsmith | <i>Planet of the Apes</i> | See separate notes – score in Anthology |
| D16 | Williams | <i>E.T.</i> | See separate notes – score in Anthology |



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Fast and Furious – Orchestral Examples

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| FF1 | Beethoven Egmont | Good fast cadential ending Bar 287 (p.24) onwards https://www.youtube.com/watch?v=YsI0yTC7bic (7'04) |
| FF2 | Borodin 2 – Fourth Movement iv | Interesting and fast with lots of variety https://www.youtube.com/watch?v=iNQRiwQsNys |
| FF3 | Dukas Sorcerer | |
| FF4 | Elgar – Wild Bears from Wand of Youth | Wild Bears (p. 80 https://www.youtube.com/watch?v=BSwPp2iuYqI) is particularly suitable but there other movements in this suite too. |
| FF5 | Mendelssohn Italian Symphony, Fourth Movement | Fast and furious Saltarello https://www.youtube.com/watch?v=2mliABCDFB8 |
| FF6 | Mendelssohn Midsummer Nights Dream Scherzo No. 1. | Fast and sparkling Scherzo https://www.youtube.com/watch?v=hHTV3GFyHfM |
| FF7 | Prokofiev Romeo and Juliet Act 1 6 | Hectic (listen to second bit of MP3) |
| FF8 | Rimsky Korsakov – Flight of the Bumblebee | Classic fast music – hard to write really well. |
| FF9 | Smetana Bartered Bride | Good continuous fast music right from the start. |
| FF10 | Stravinsky Scherzo Fantastique | Sparkling octatonic fun and games! |



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| | | https://www.youtube.com/watch?v=8jkfrlLR0ng |
| FF11 | Tchaikovsky 4 – iv | Variety of sparking and more violent fast textures https://www.youtube.com/watch?v=PLHj-eekdNU |
| FF12 | Rossini/Respighi Tarantella from La Boutique Fantastique | https://www.youtube.com/watch?v=MS5_m0J7GsE |
| FF13 | Big Country | No score to this but good stuff at the beginning with quick ostinato and brass chords https://www.youtube.com/watch?v=AQTH3a0mjR8 |
| FF14 | Dvořák: Symphony No9, "From The New World" - IV - Allegro Con Fuoco. | http://www.youtube.com/watch?v=RCct_tSQ8WY http://conquest.imsip.info/files/imglnks/usimg/d/d2/IMSLP54083-PMLP08710-Dvorak_op.095_Sinfonie_Nr.9_4.Allegro_con_fuoco_fs_SNKLHU_3_9.pdf |
| FF15 | Einaudi : Run – 3:15 | http://www.youtube.com/watch?v=jfz-XDWPt-M |



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Ostinato Examples

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|-------|-----------|--|--|
| Ost01 | Glinka | Kamarinskaya | Ostinato starts just before figure B in the violin I part |
| Ost02 | Goldsmith | Planet of the Apes | In Anthology – ostinato mostly in piano part. |
| Ost03 | Hermann | Vertigo, Prelude | Unsettling repetition of arpeggio figures (one PDF is a piano reduction and the other is a hand-written score) used in this famous film. |
| Ost04 | Hindemith | Concerto for Orchestra (op.38), IV Basso Ostinato | As the title suggests, this is a ground bass, with the ostinato at the bottom of the texture |
| Ost05 | Holst | Beni Mora Suite, III – In the Street of the Ould Nails | I can't find a score for this but it is on Youtube: https://www.youtube.com/watch?v=gszgL7ikYiA The ostinato is at around 0'59 |
| Ost06 | Holst | Planets – Mars | Rhythmic Ostinato/Pedal |
| Ost07 | Holst | St Pauls Suite, II - Ostinato | A much more gentle piece than most of these in which the ostinato tumbles along in the second violin. |
| Ost08 | Orff | Carmina Burana, | Ostinato starts in bar 5 (PDF is choir plus organ reduction rather than orchestra) |



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| | | O Fortuna | |
| <i>Ost09</i> | Ravel | Bolero | Another famous rhythm/pedal ostinato from the master of orchestration. |
| <i>Ost10</i> | Stravinsky | Rite of Spring, Augurs of Spring | Ostinato first heard at fig. 14 in C. Ing (Cor Anglais) comes in and out rather than continuous |