Illinois Wesleyan University
Digital Commons @ IWU

Compositions | Outstanding Student Works

2015

Illinois (Honors)

Luke J. McLoughlin
lmclough@iwu.edu

Recommended Citation
McLoughlin, Luke J., "Illinois (Honors)" (2015). *Compositions.* Paper 43.
http://digitalcommons.iwu.edu/music_compositions/43

This Article is brought to you for free and open access by The Ames Library, the Andrew W. Mellon Center for Curricular and Faculty Development, the Office of the Provost and the Office of the President. It has been accepted for inclusion in Digital Commons @ IWU by the faculty at Illinois Wesleyan University. For more information, please contact digitalcommons@iwu.edu.
©Copyright is owned by the author of this document.

Luke John McLoughlin

Illinois

An Explanation:

This work was abstractly inspired by the landscape of my home state. I composed its building blocks while just north of Normal, Illinois, specifically while at various points along the square formed by Main Street, E 1800 North Road, N 1300 East Road, and W Ziebarth Road. During multiple sessions, I visited these locations and wrote down, on staff and loose leaf paper, what came to mind. The goal was that, during the composition process, I would focus more on the development of the music—in and of itself. The resultant piece was to avoid relying on some sort of outside narrative to dictate its structure and progression.

I would like to thank Dr. Daniel Swilley, Dr. Mario Pelusi, Dr. David Vayo, Dr. Wes Chapman, and Devon Redlin for their contributions to this project.

My Statement of Aesthetics:

This statement is to apply to music in particular—to art, in general; these are my current convictions as a student of English and music in the Twenty-First Century. Art is subjective. Our minds are all unique; we all perceive the world differently. We have all had different life experiences. As a result, interpretations of Art are quite subjective. Moreover, intentions of the artist, whether writer or composer, may or may not be conveyed—in part, let alone in whole—through the work. However, this need not mean the complete dismissal of the artist's intentions.

We create for myriad reasons, many of which we may not be fully aware. However, I think it is immensely important to never forget or underestimate Art's ability to convey, to show, to connect us all, to bring us all closer together. This art; that which points toward something greater; something far beyond the individual writer or composer; beyond the reader, the listener, the performer—this is the art that will last, that will remain because of its ability to connect, each of us to the other. As such, I think one should always be aware of this power as one creates.

I believe the greatest art has a goal, a purpose, a vision (or all three). The writer, the composer should have something to say, something to show. Art that does not do this is not inherently flawed, nor is it inherently inferior. However, it tends to not have the same depth, the same power.

During my short time as a writer and composer, I have found a recurrent explanation for why I create. I do not merely wish to display mastery of the mechanics and techniques of writing and music. I create because I have visions, moments I want my audience to read, to hear, to feel. Most of what I write and compose begins as some kind of feeling. I find a moment—a chord, a melody, a scene, a phrase, an image—that I find so moving, so immensely beautiful, so full of implication that I must capture it as best as I can. I must capture it so that I can immortalize, freeze in a fixed form, the feeling that moment gives me.

Though I understand it is impossible to guarantee that one's audience will get all (if any of) the nuances one may try to plant in one's piece, I create willingly under the delusion that this gap between creator and audience can be bridged—quite often, even. I also realize that, at best, I can give only my perspective of that moment; anyone else's perspective, what one notices or does not notice, might be radically different. As long as the audience can grasp my perspective of the moment enough to get to the intangible feelings, I consider myself successful. Whether or not they actually do make these connections is another matter; the goal is that the Art, through its content, affords the audience the opportunity. As long as I believe I have framed my moments as I believe they must be framed, such that I feel that they convey the nuances of the feelings as I think they must be conveyed—then I am satisfied that I have done my work well.

Instrumentation:

Flute

2 Clarinets in Bb

Horn in F

Trumpet in Bb

Trombone

Soprano

Alto (2)

Tenor

Bass

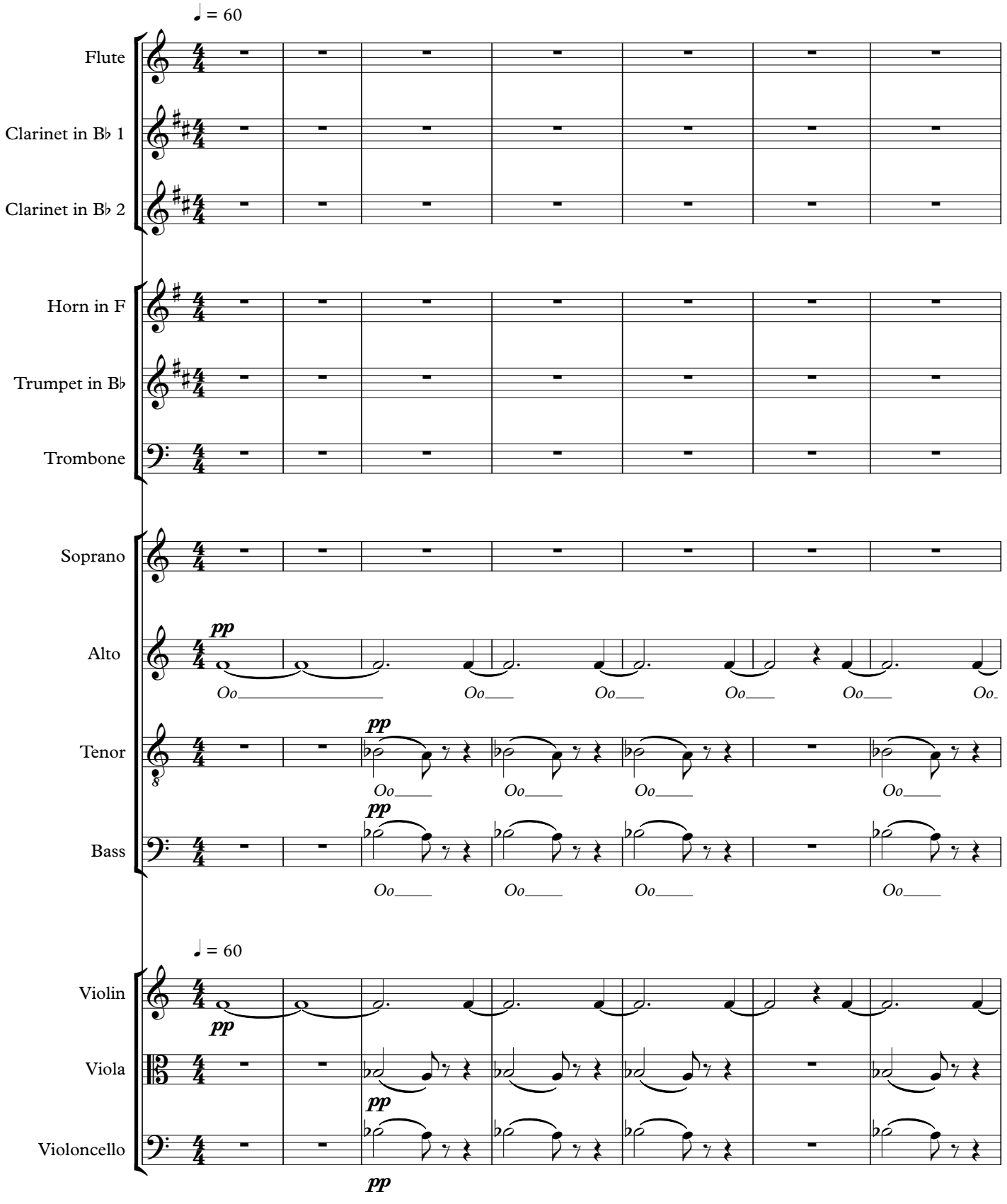
Violin (1)

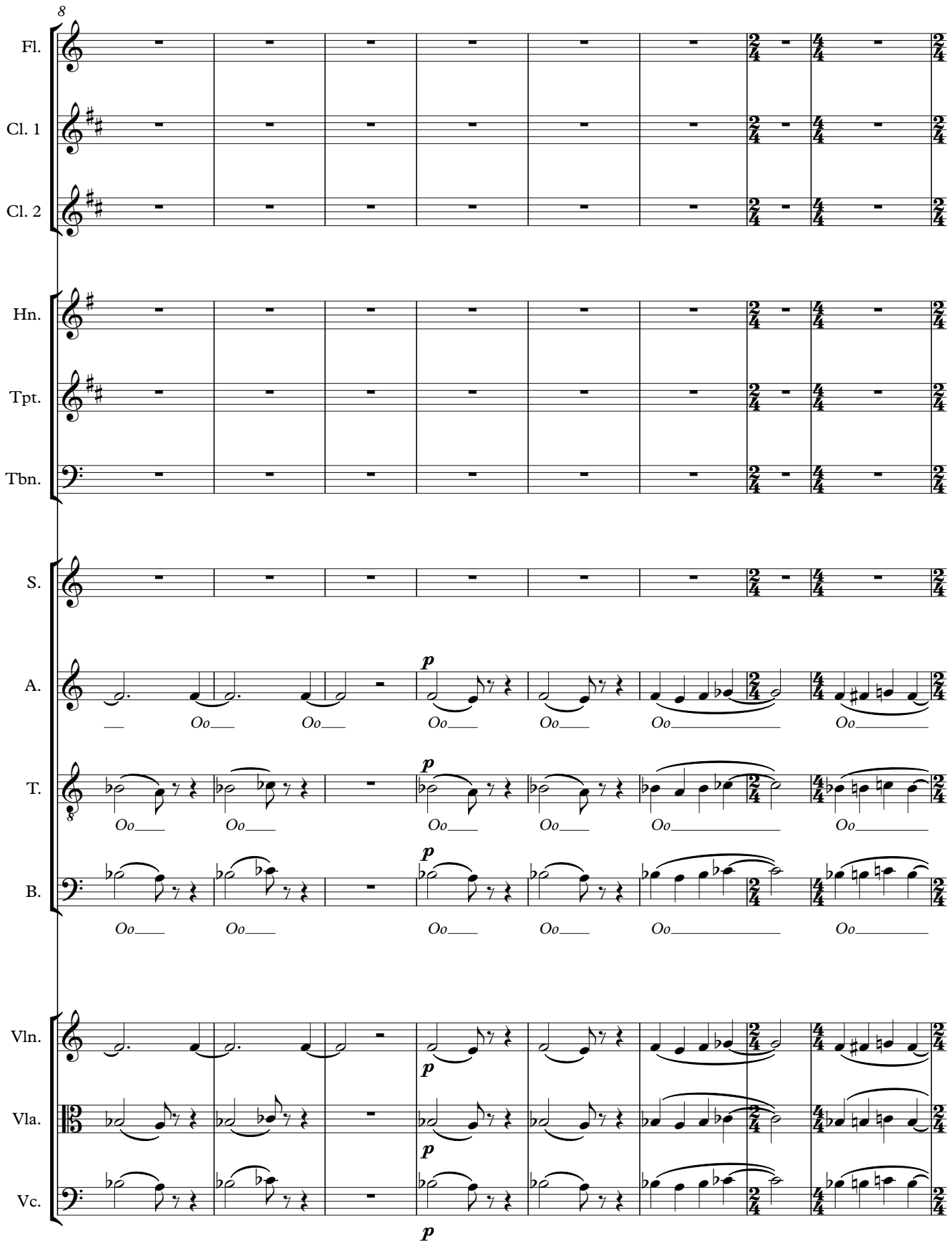
Viola (1)

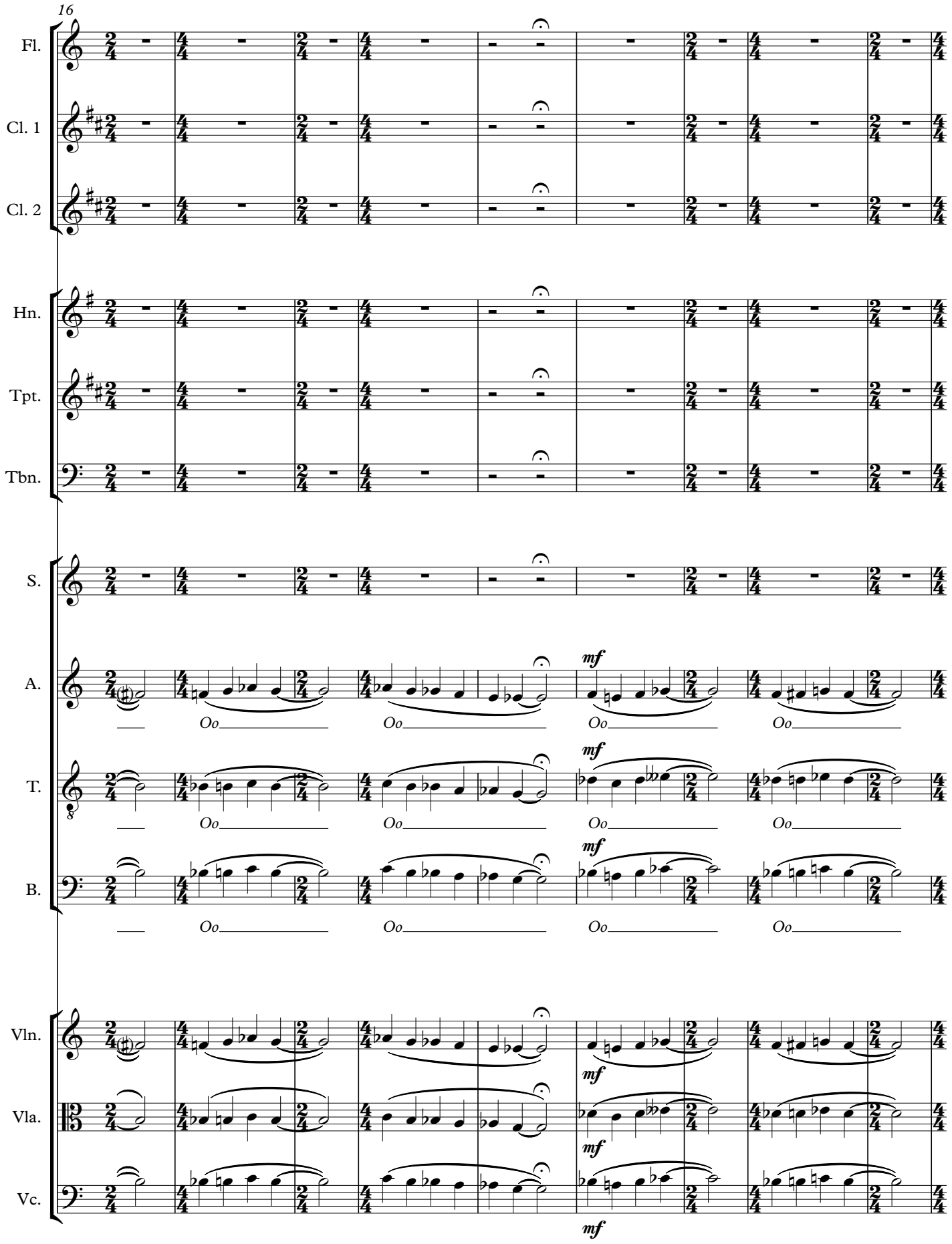
Violoncello (1)

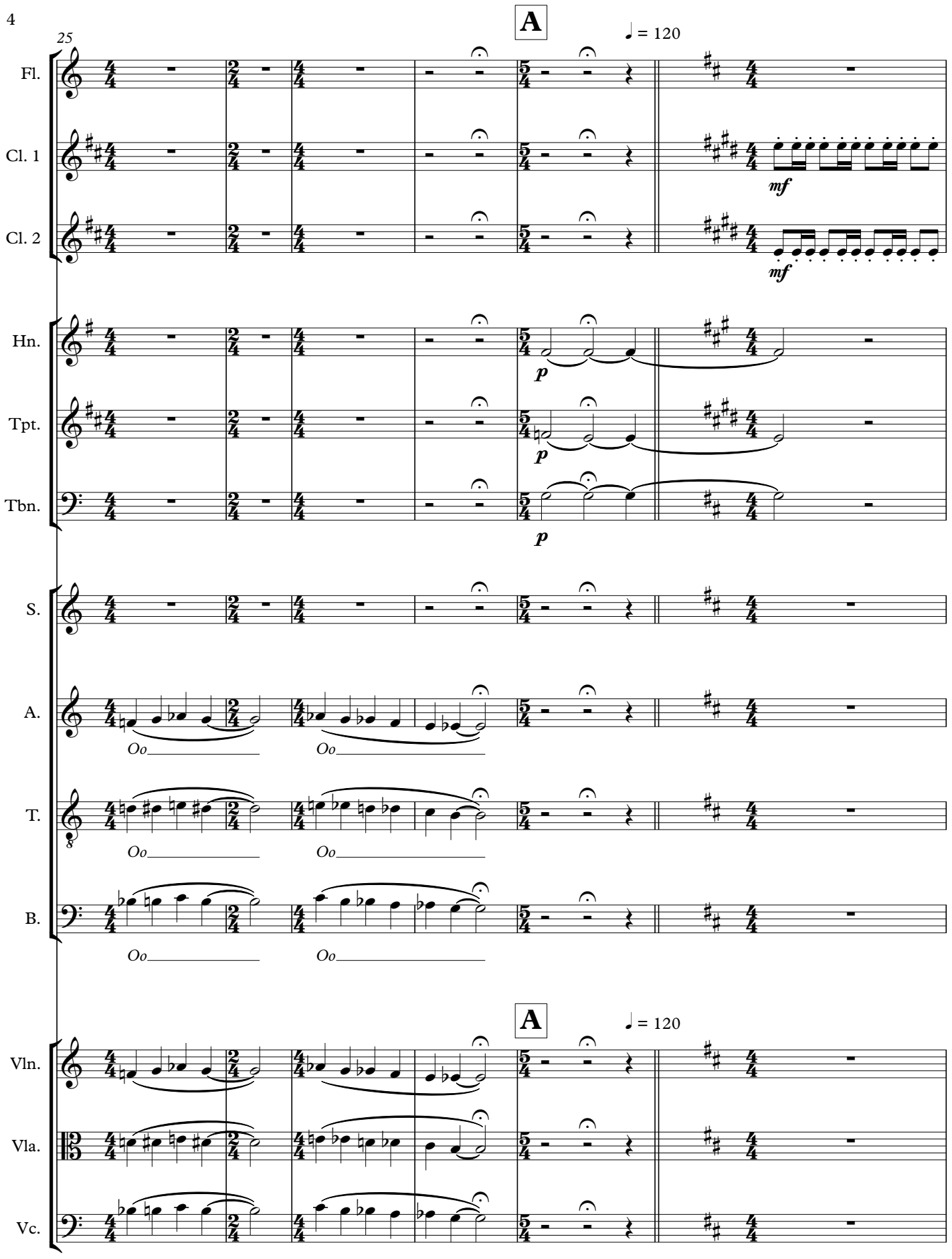
NB: a tenuto marking is meant as an indication of emphasis, not necessarily as an accent or an indication of length. “Oo” and “do” are to be sung as pure “oo” vowels, as opposed to “oh” and “doh.”

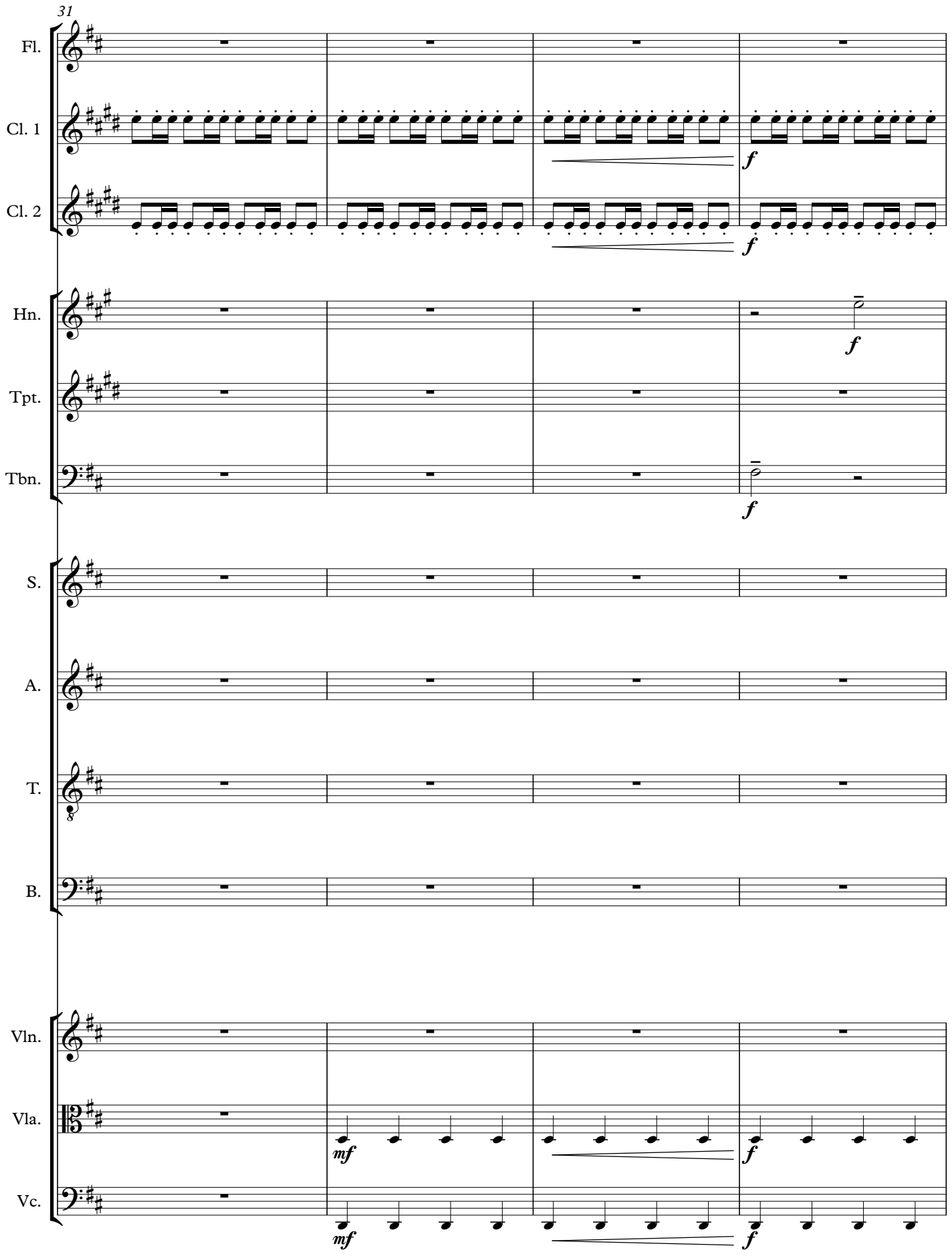
This work was premiered at my senior composition recital on 12 April 2015.

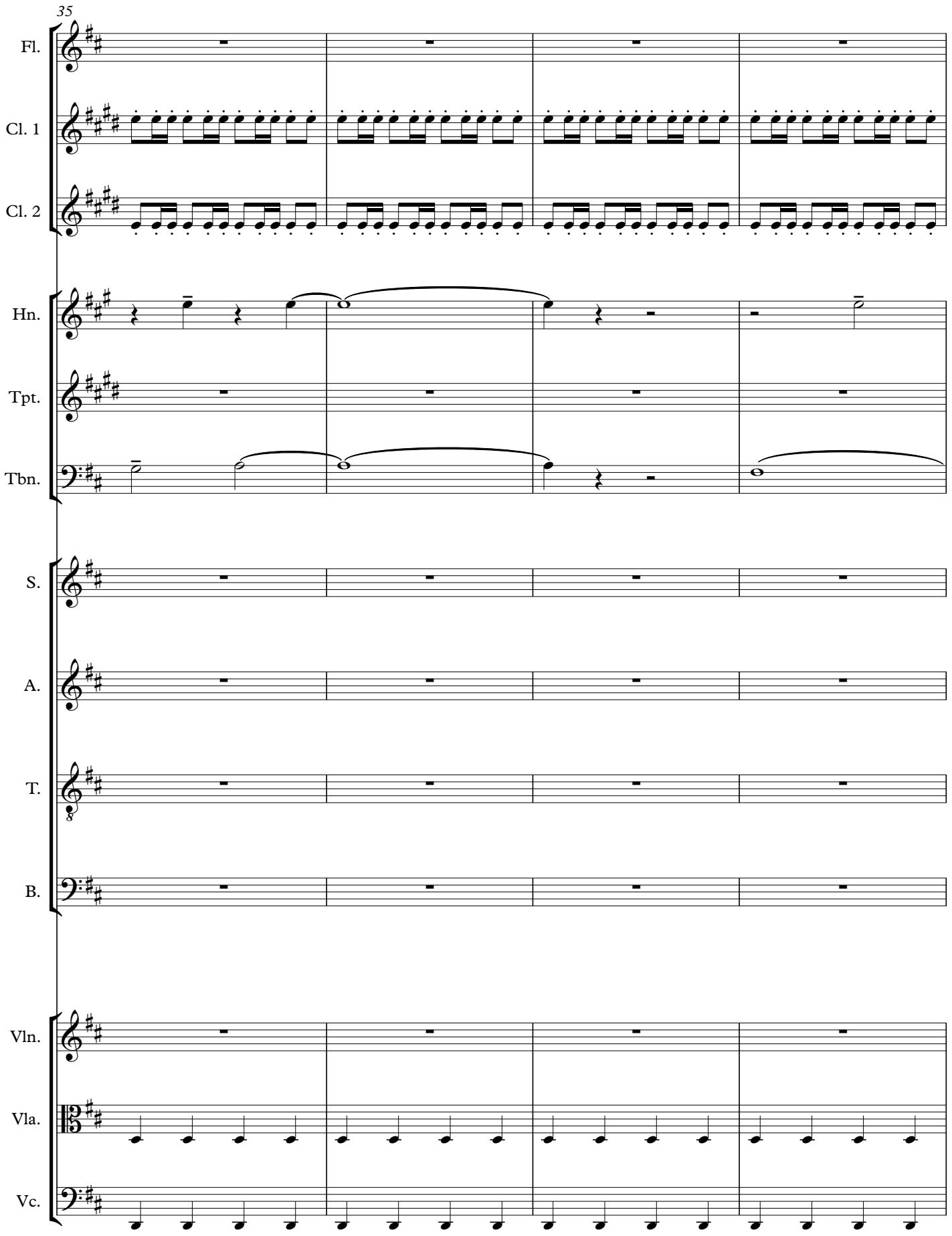

♩ = 60
Flute
Clarinet in B♭ 1
Clarinet in B♭ 2
Horn in F
Trumpet in B♭
Trombone
Soprano
Alto
pp
Oo
Tenor
Bass
♩ = 60
Violin
Viola
Violoncello

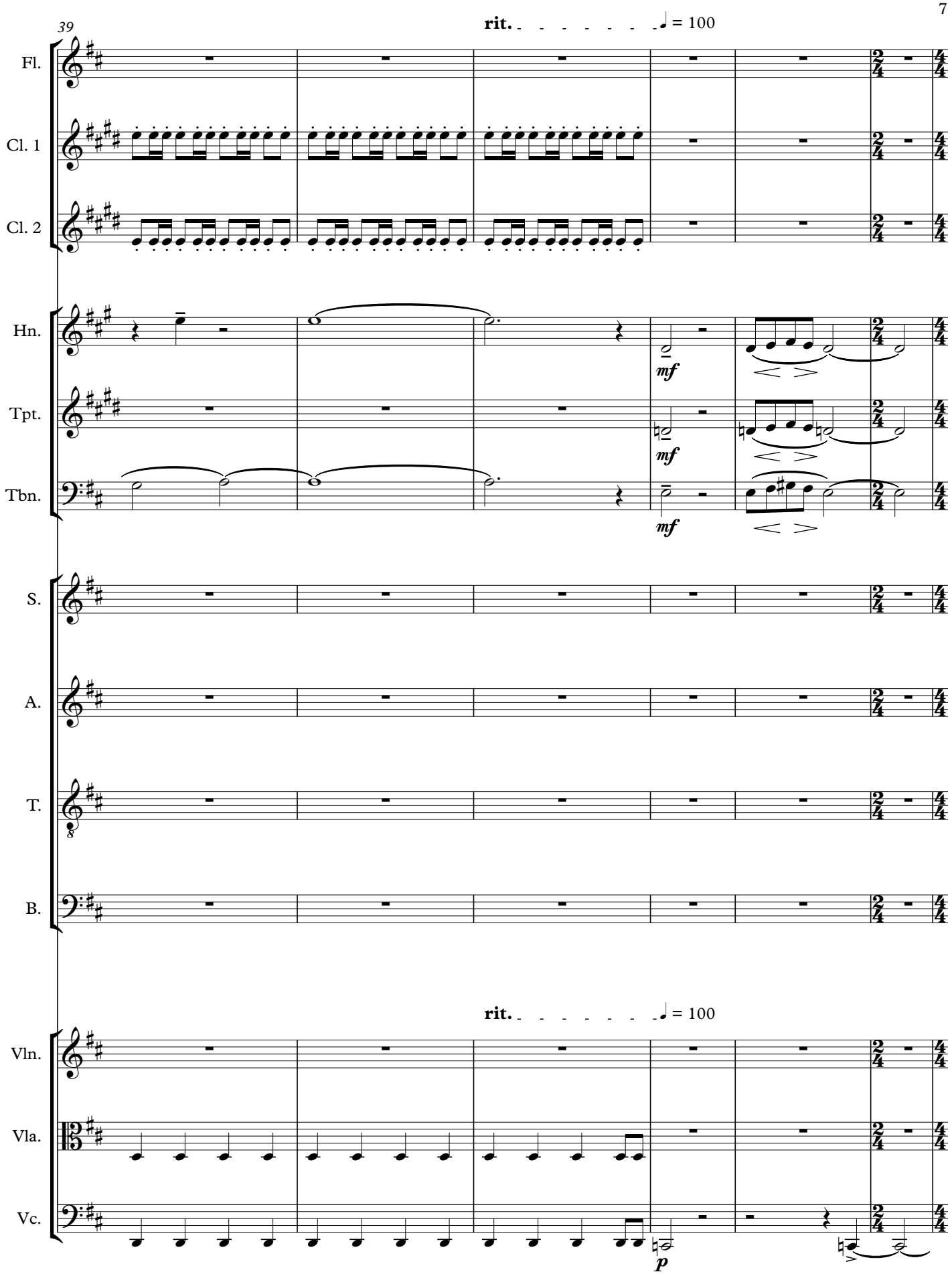

8
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
Oo

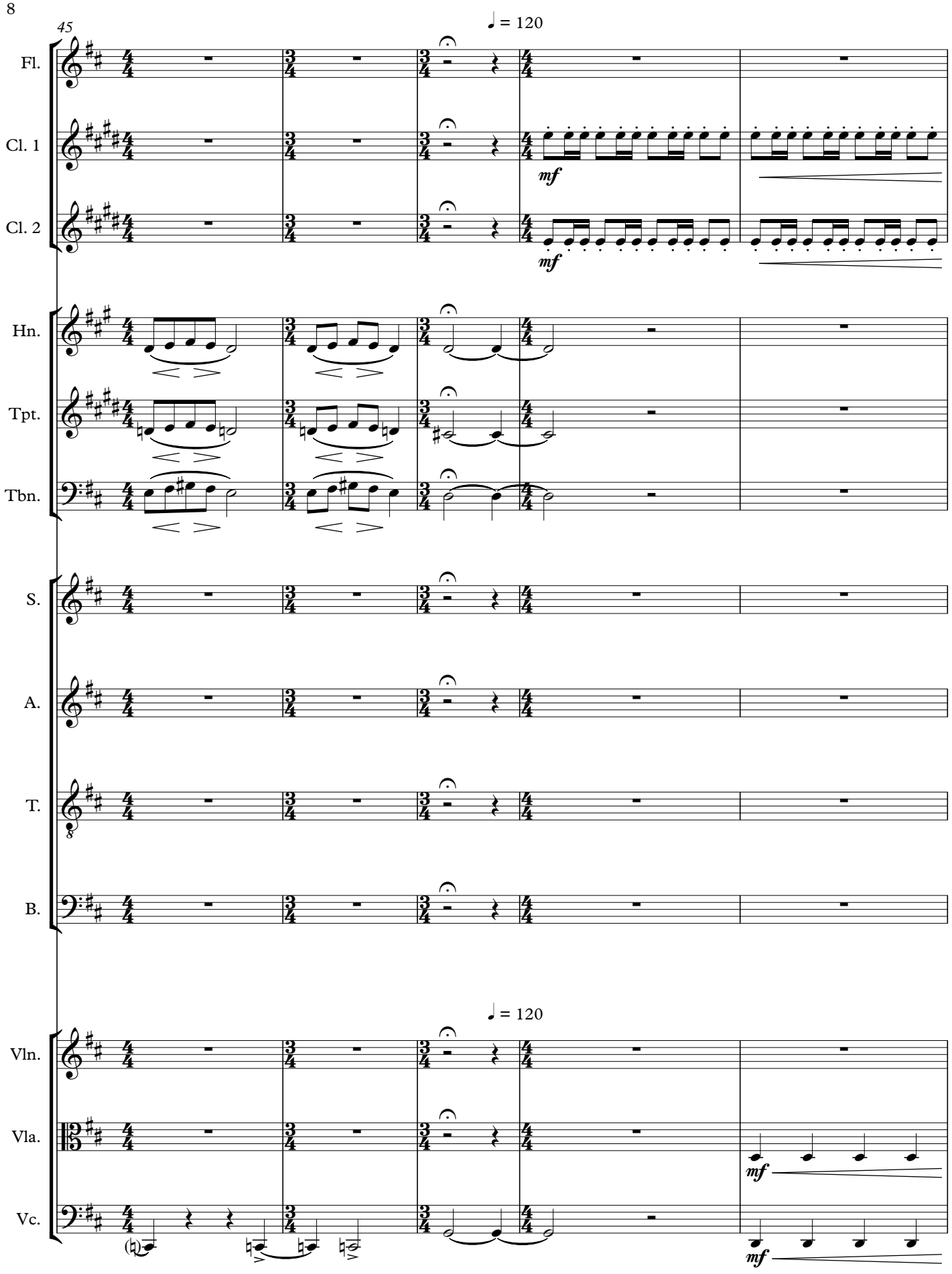

16
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
mf
Oo

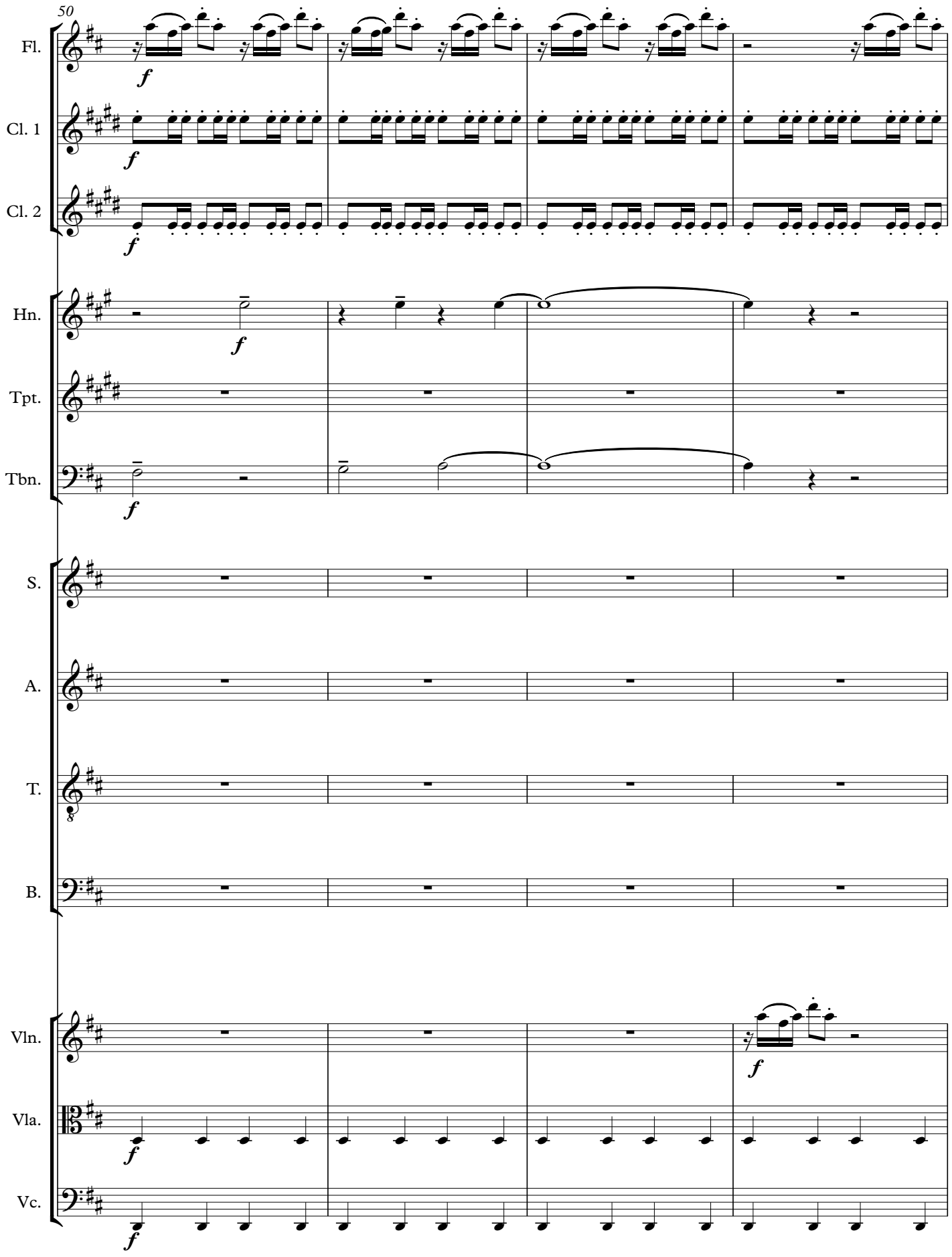

25
A
♩ = 120
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
mf
p
Oo

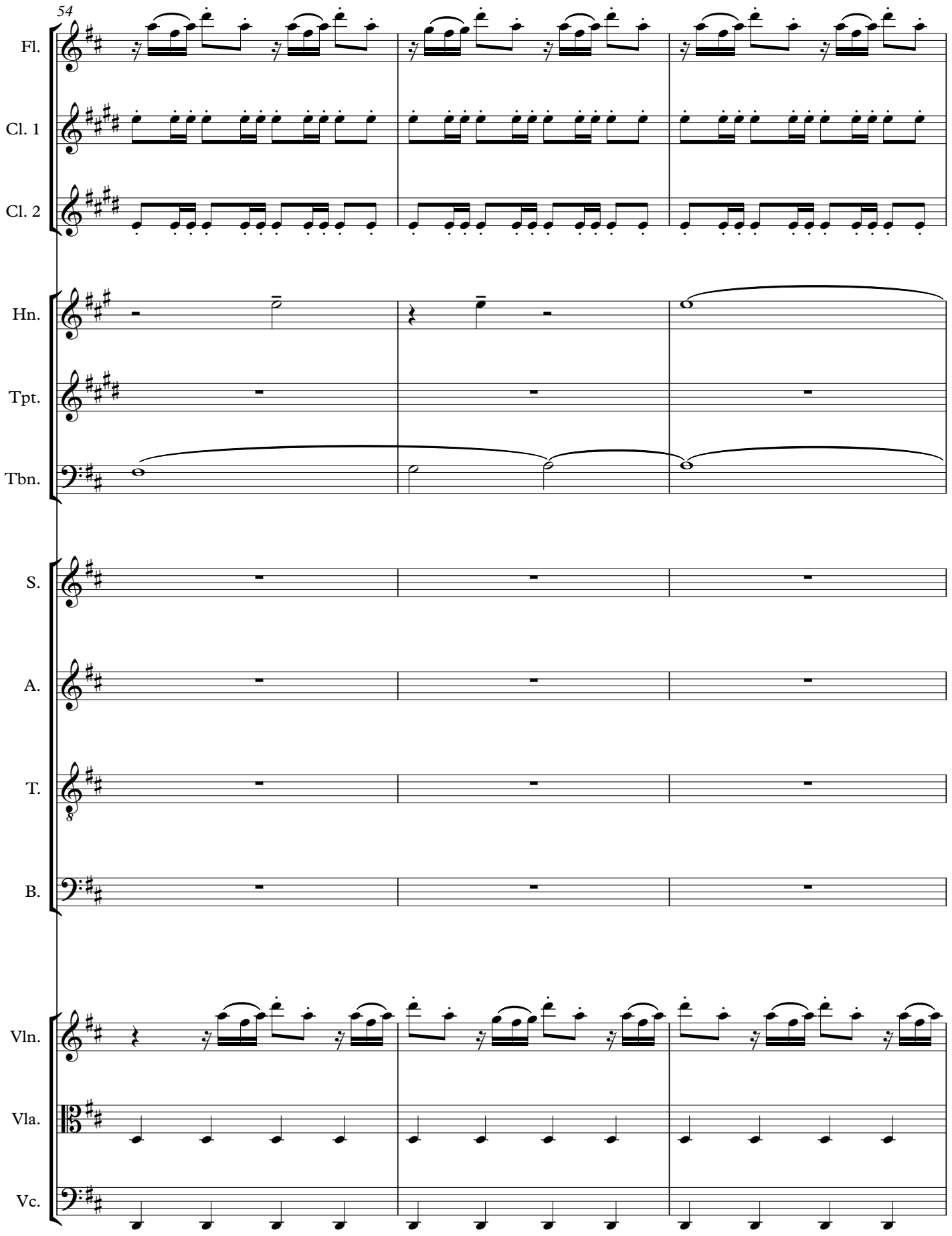

31
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
f
mf

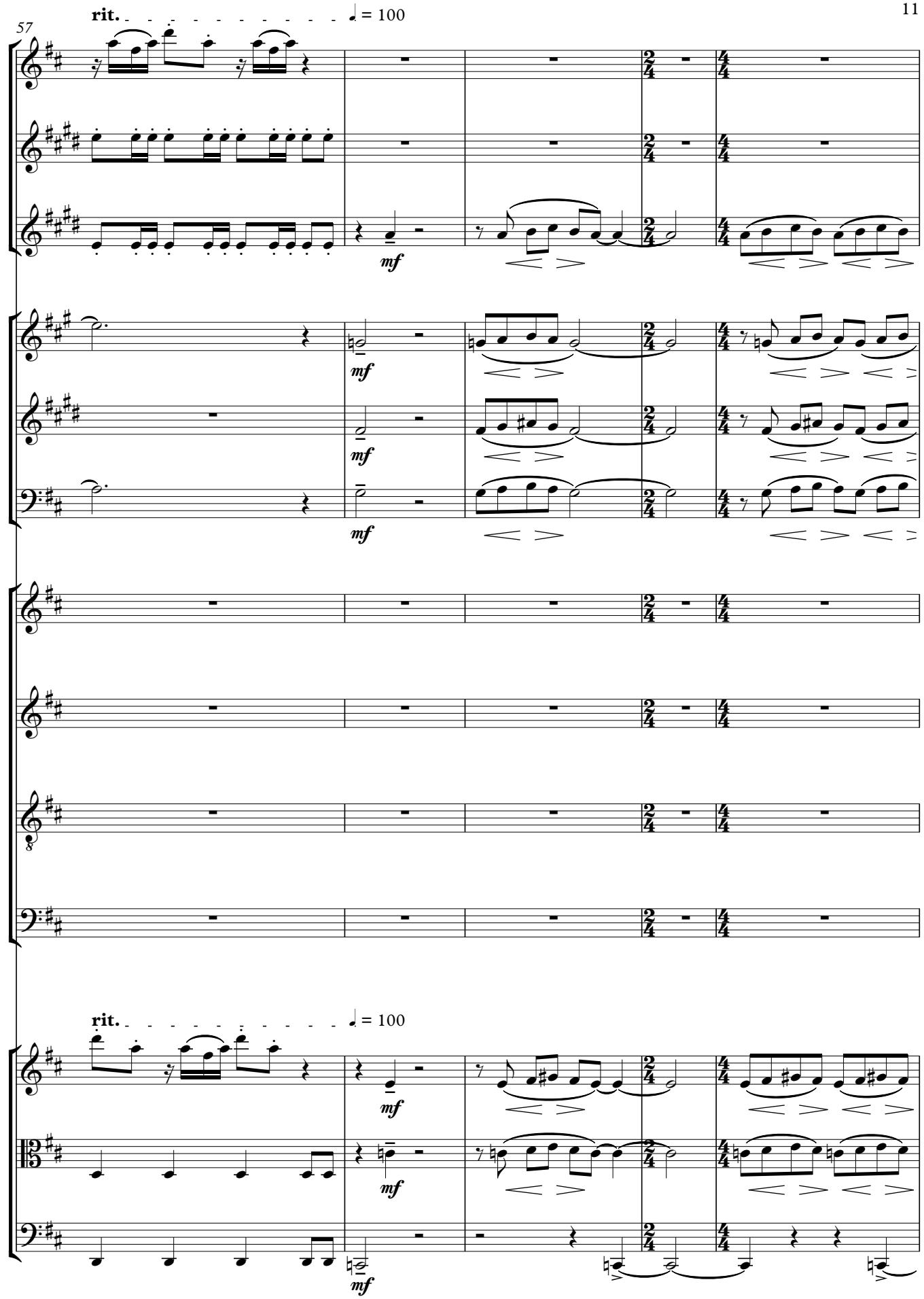

35
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.

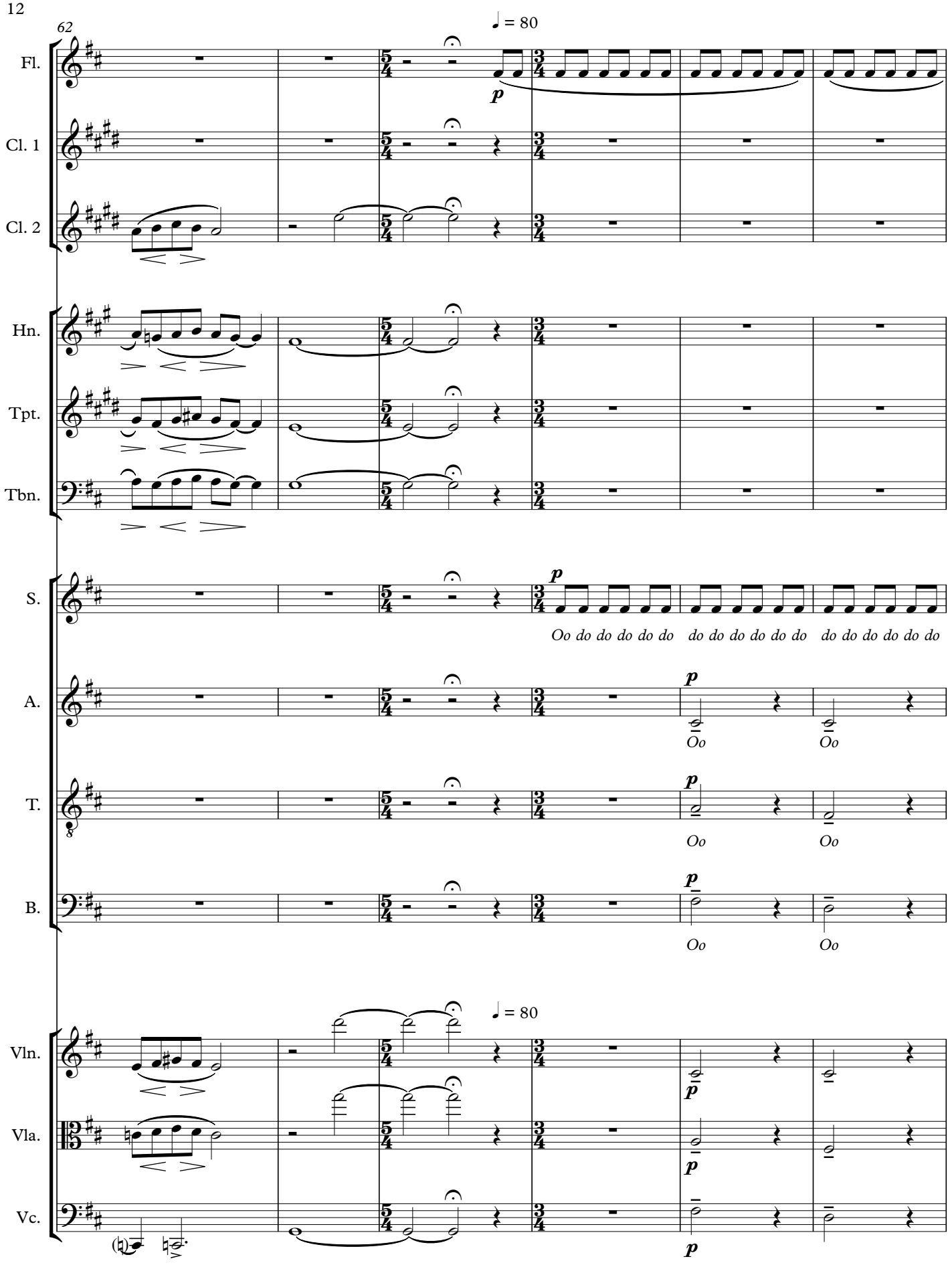

39
rit.
♩ = 100
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
mf
mf
mf
rit.
♩ = 100
Vln.
Vla.
Vc.
p

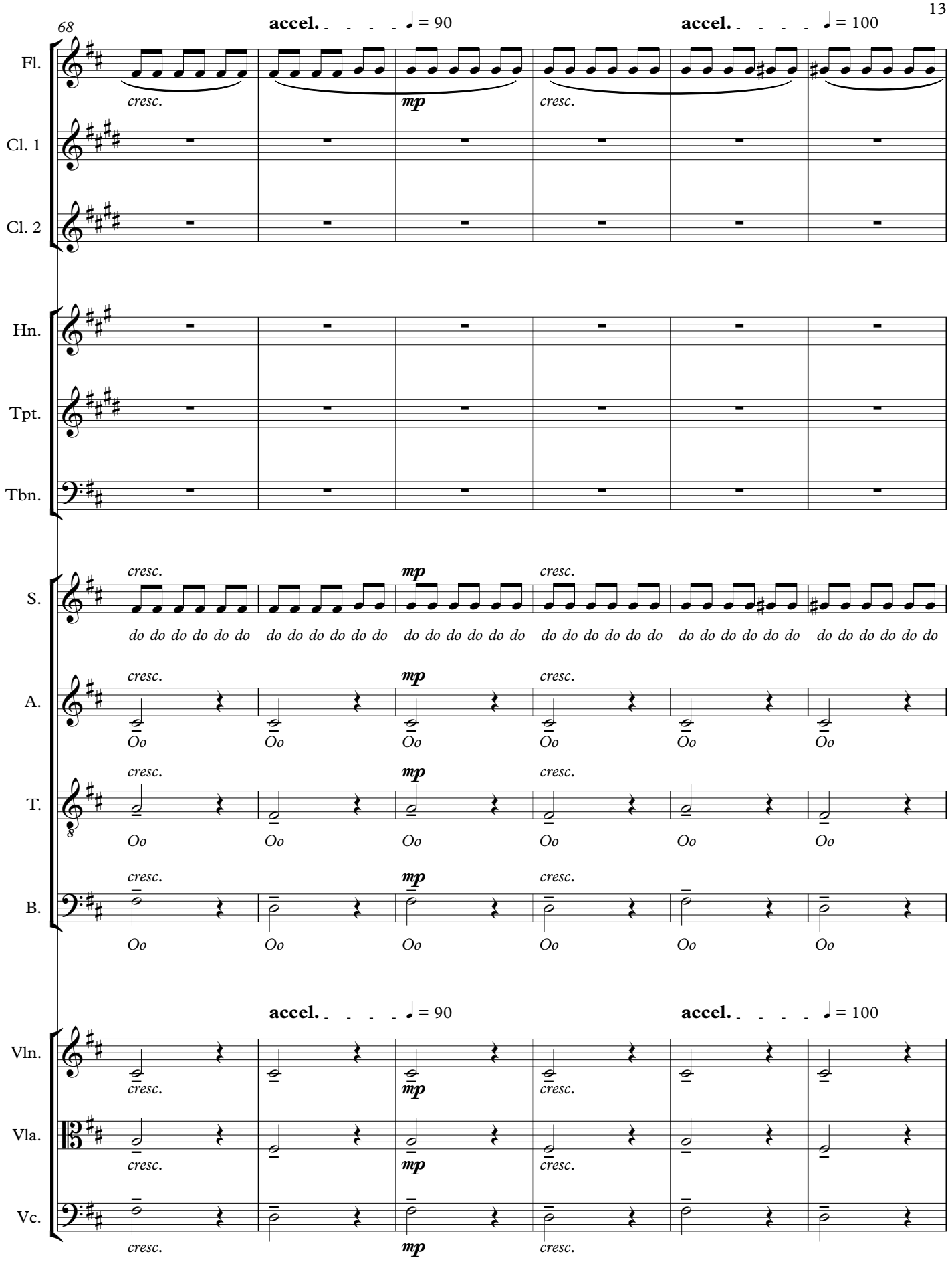

45
♩ = 120
Fl.
Cl. 1
Cl. 2
mf
mf
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
♩ = 120
Vln.
Vla.
Vc.
mf
mf

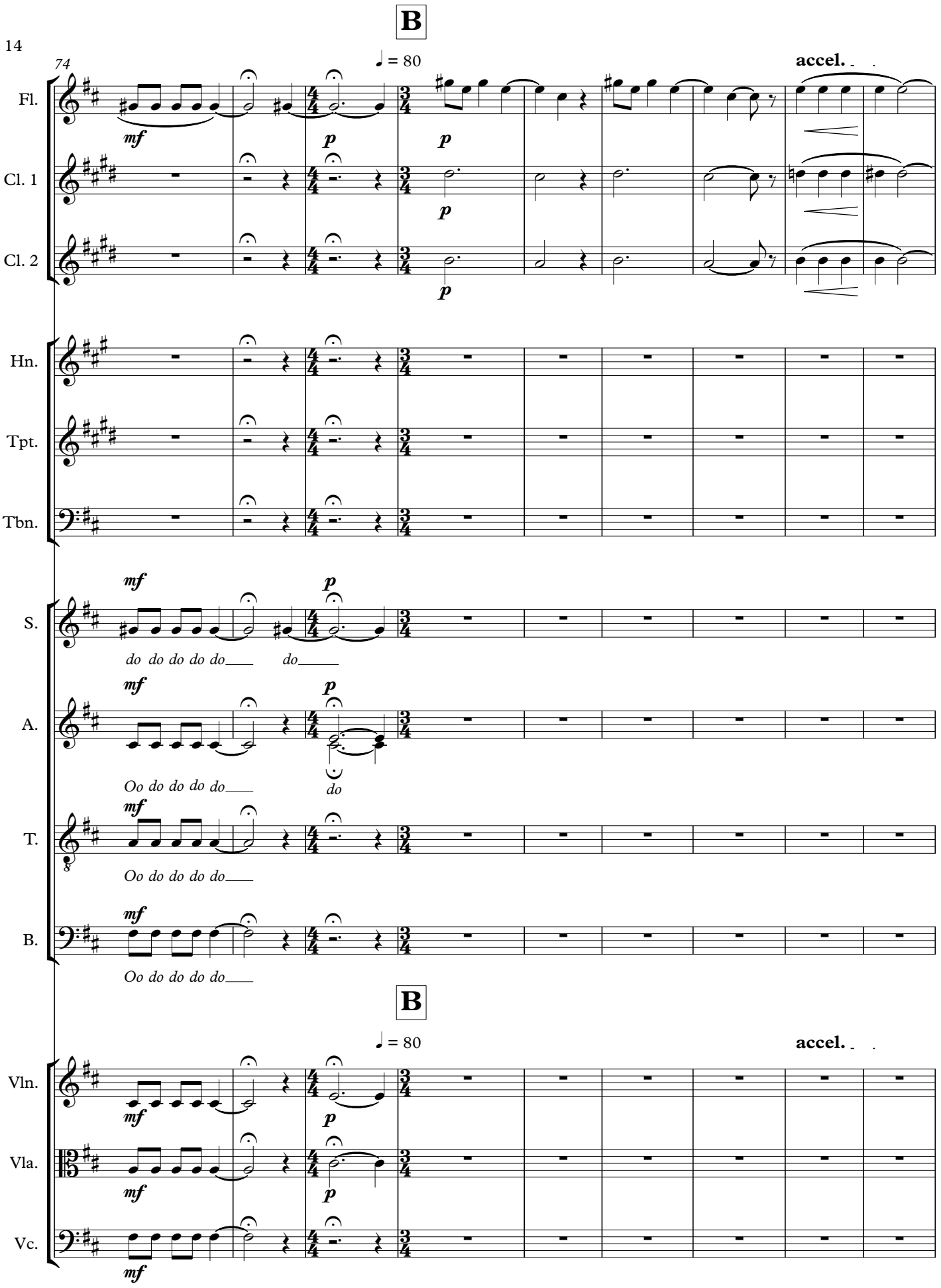

50
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
f

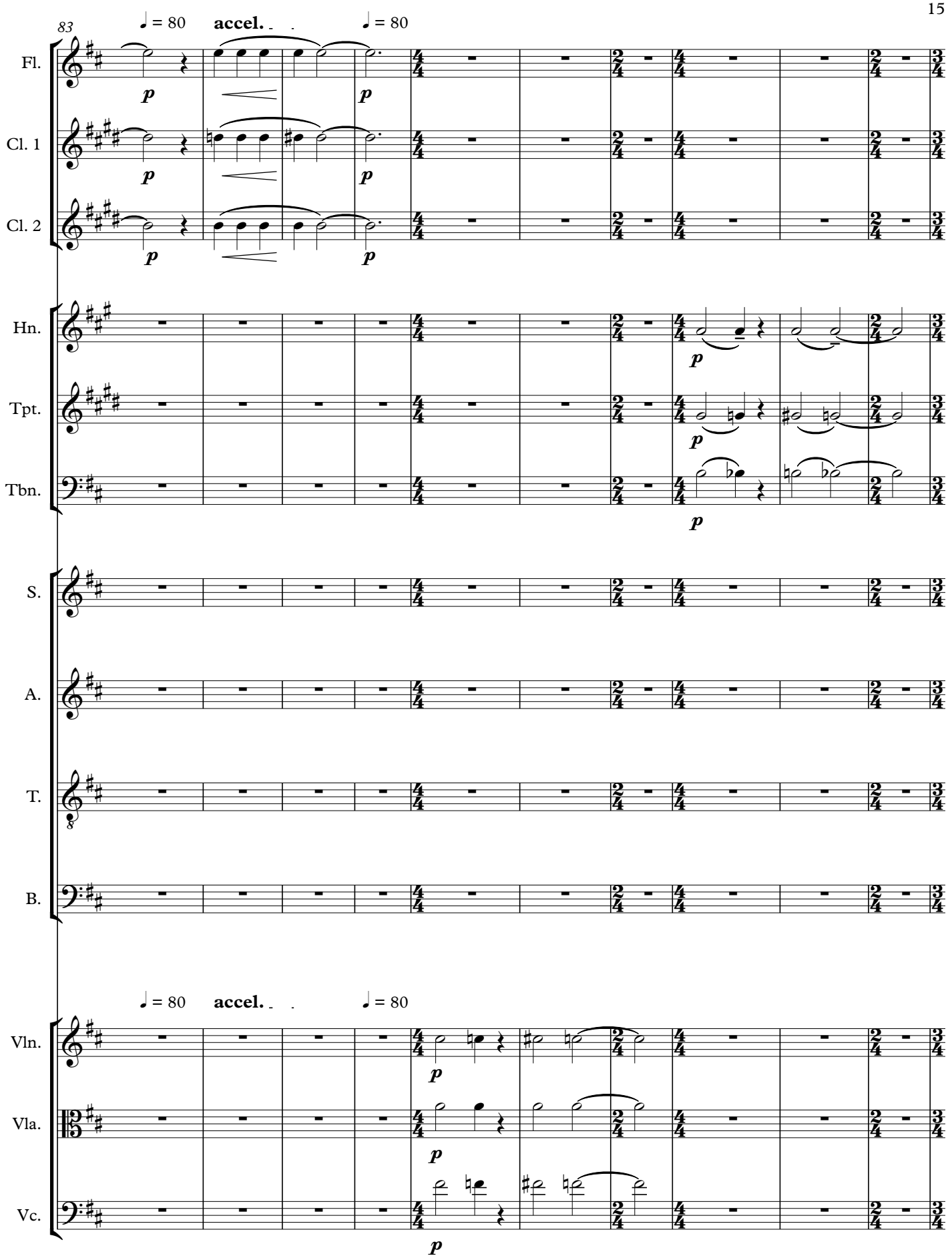

54
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.


57
rit.
♩ = 100
Fl.
Cl. 1
Cl. 2
mf
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
rit.
♩ = 100
Vln.
Vla.
Vc.


62
♩ = 80
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
Oo do do do do do do
Oo
8


68
accel. ♩ = 90
accel. ♩ = 100
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
cresc.
mp
do do do do do do
Oo


B
74
♩ = 80
accel.
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
mf
p
do do do do do do
Oo do do do do do
B
♩ = 80
accel.
Vln.
Vla.
Vc.


83
♩ = 80
accel.
♩ = 80
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p

93

C

accel.

♩. = 60

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

C

accel.

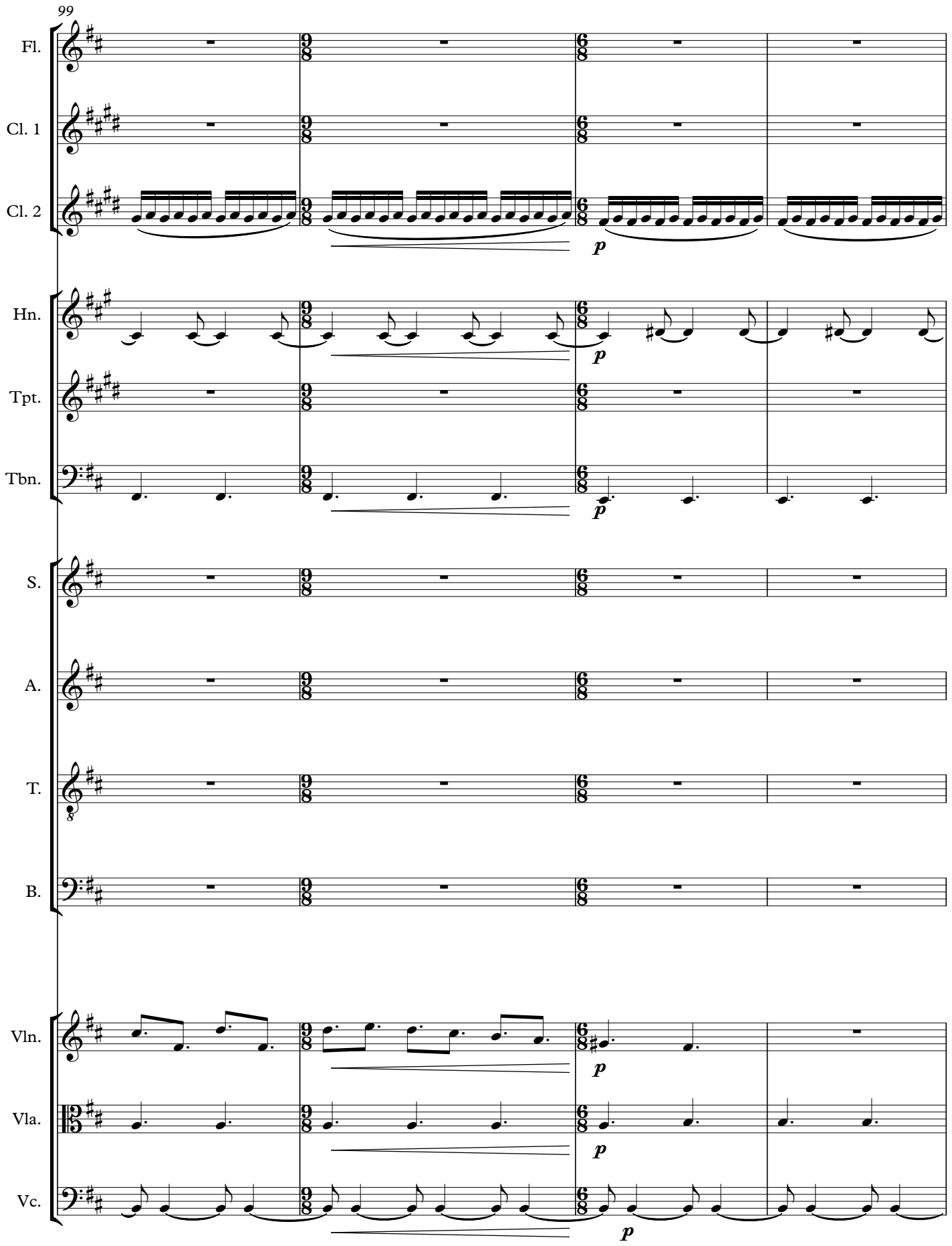
♩. = 60

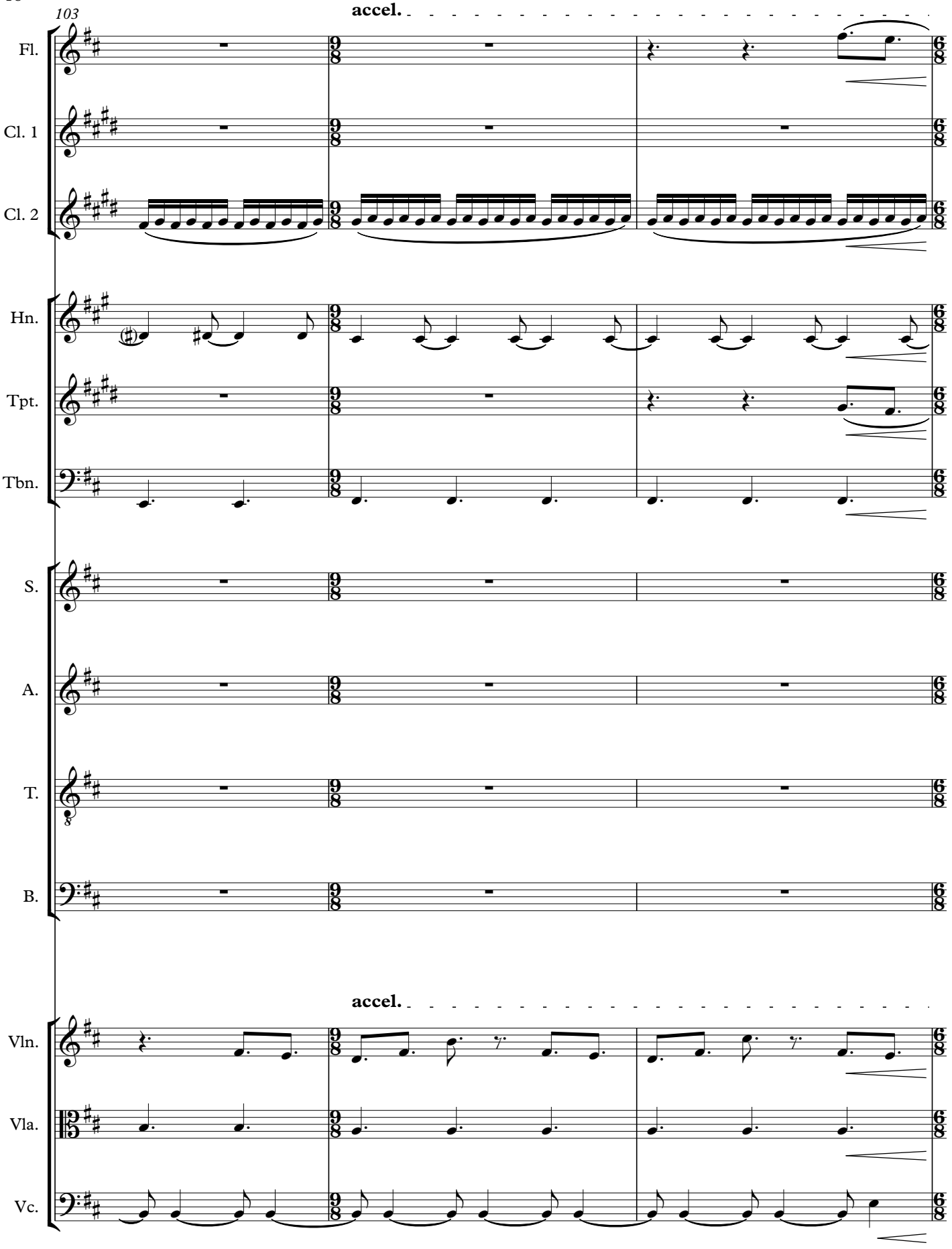
Vln.

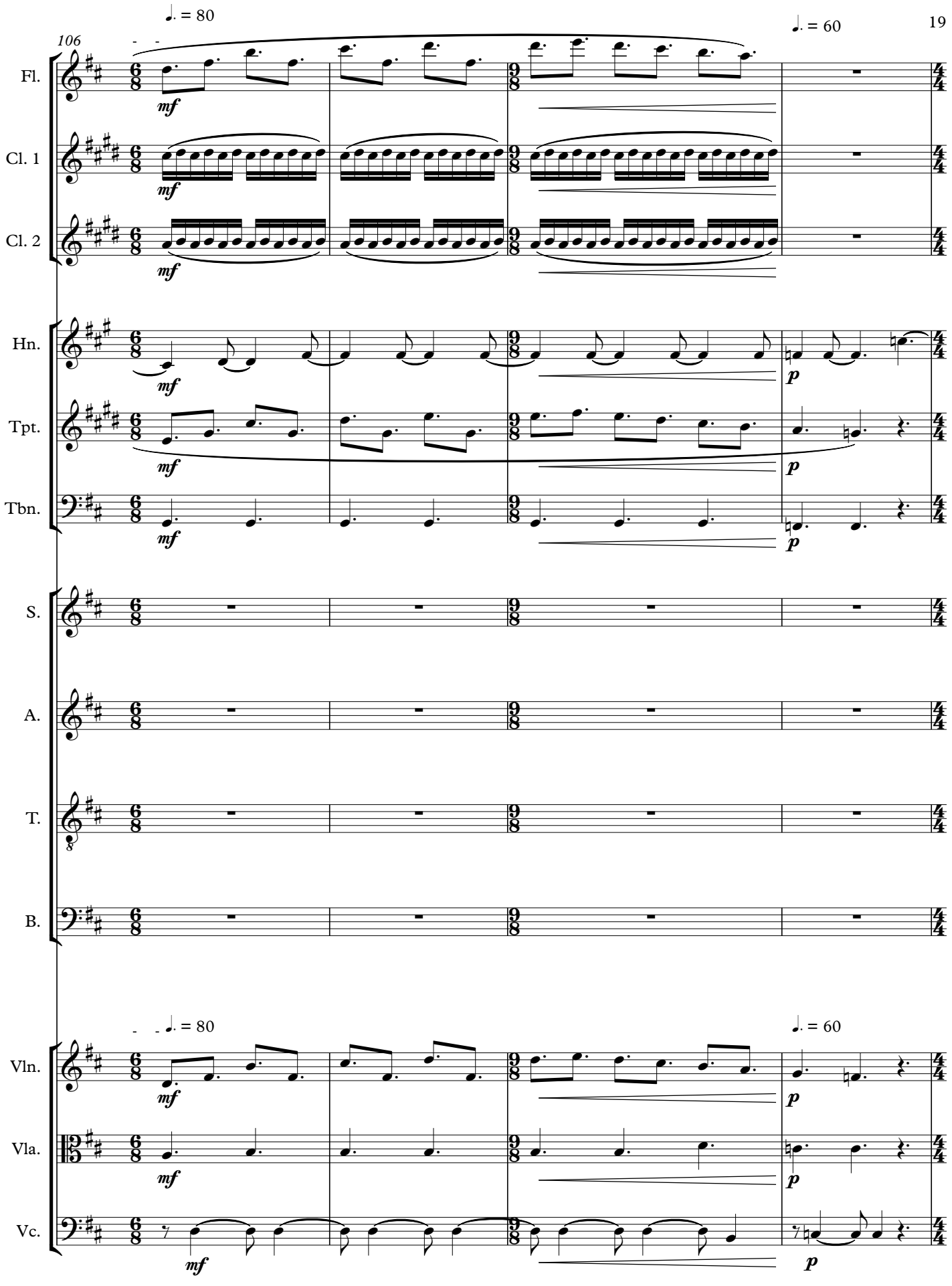
Vla.

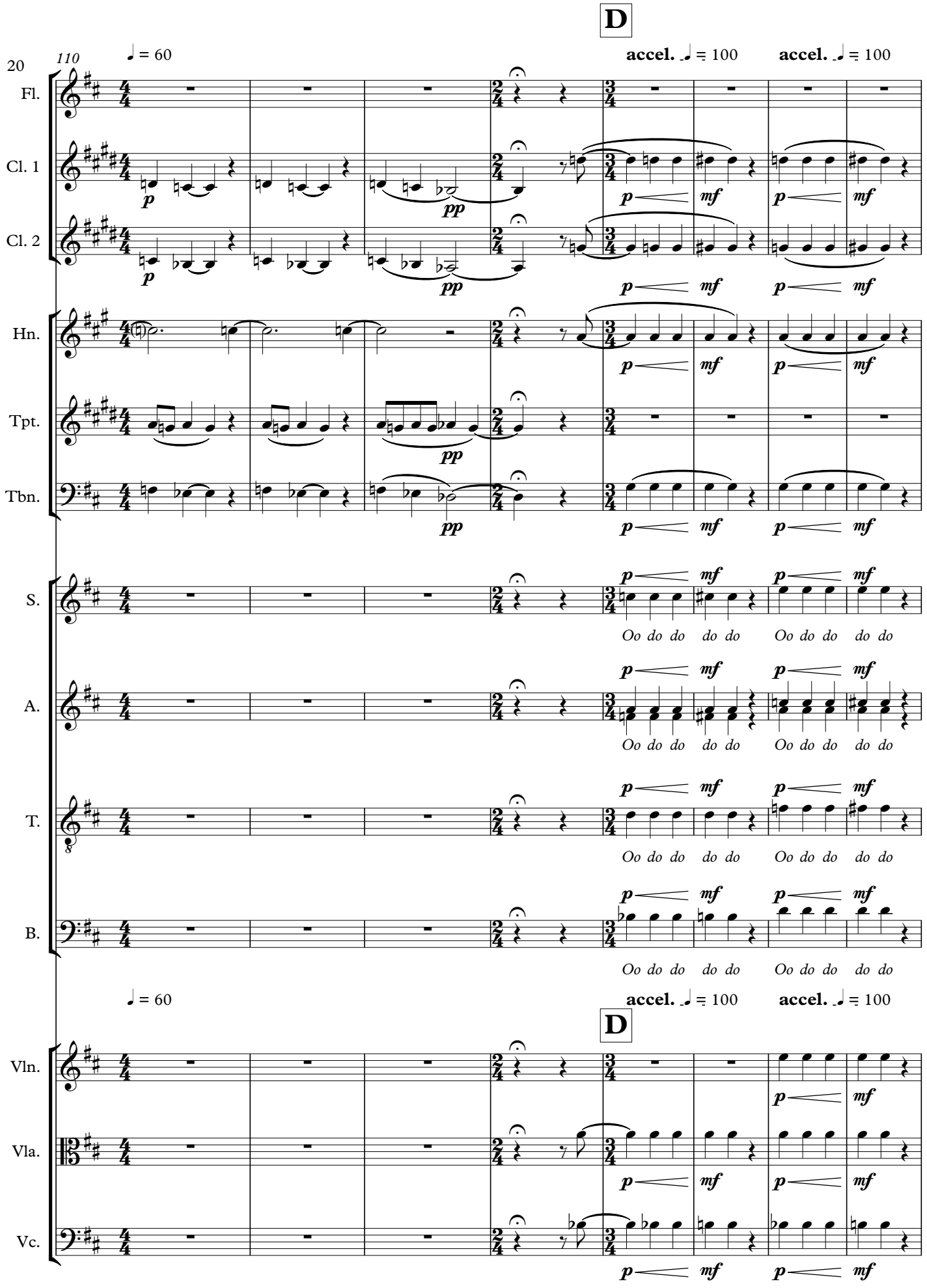
Vc.

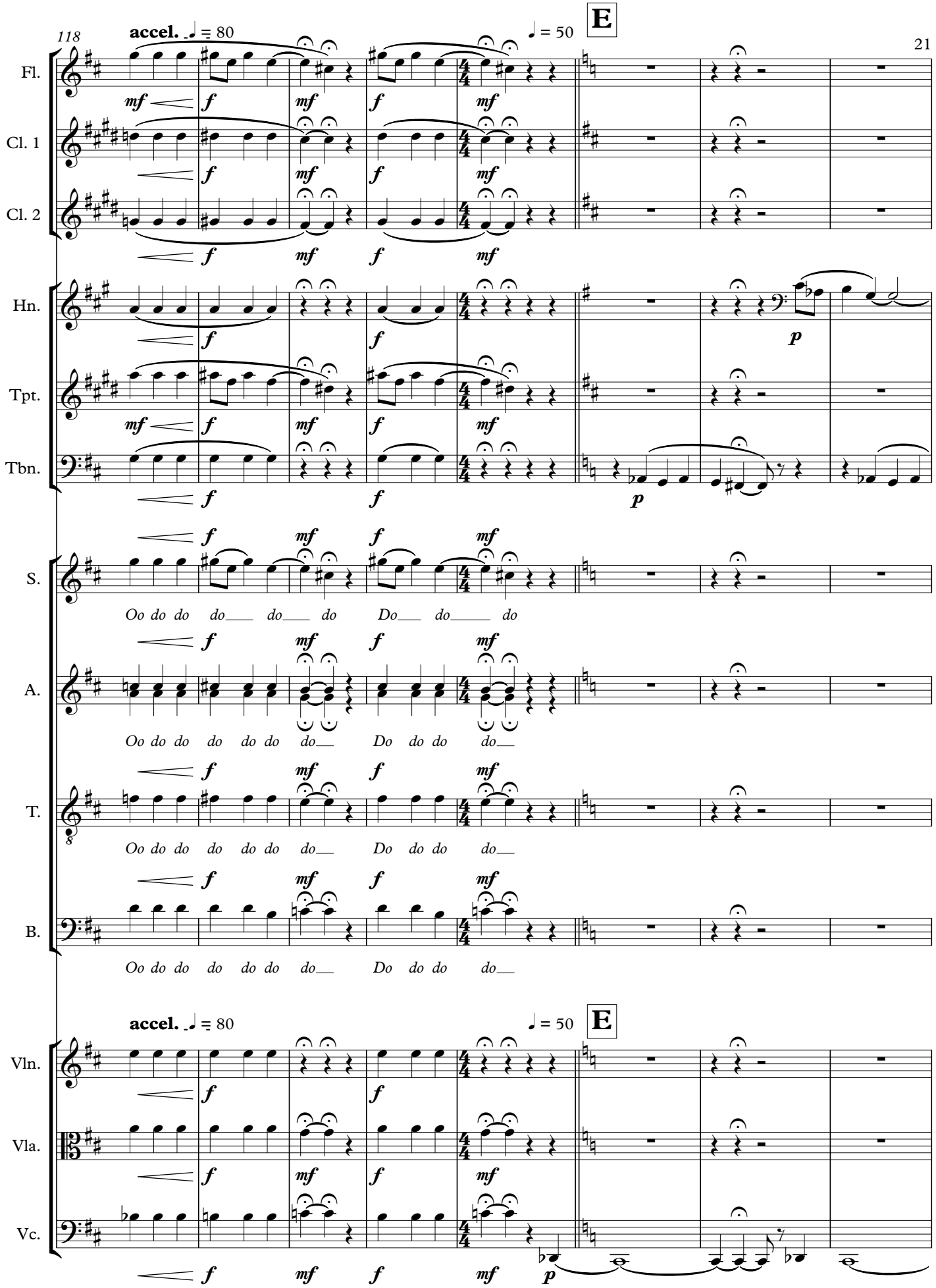
pp *mp* *p*

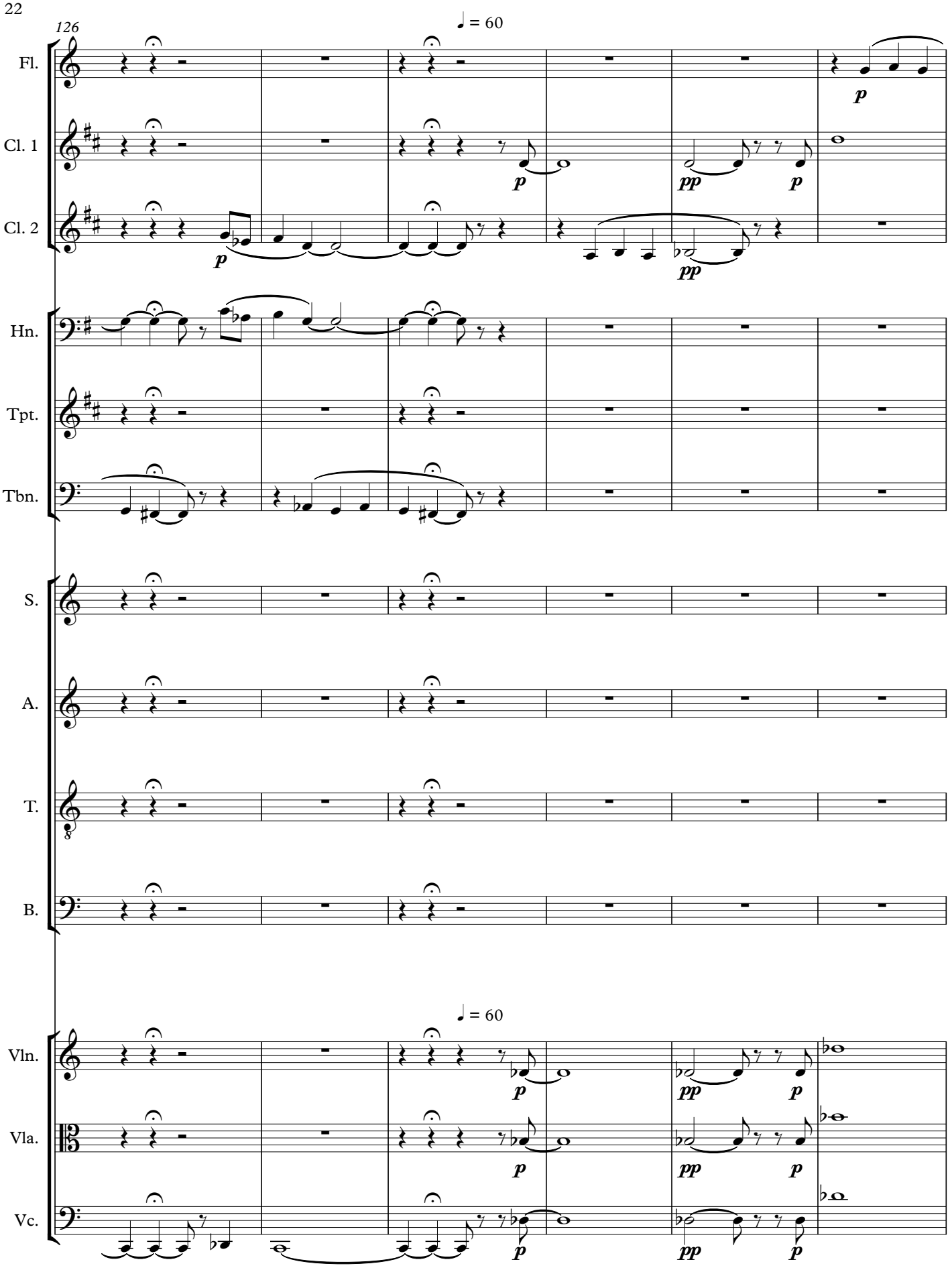

99
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p


103
accel.
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
accel.
Vln.
Vla.
Vc.


106
♩. = 80
♩. = 60
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
mf
p


D
20
110
♩ = 60
accel. ♩ = 100
accel. ♩ = 100
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
mf
pp
Oo do do do do
Oo do do do do


accel. ♩ = 80
♩ = 50
E
21
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
mf
f
p
Oo do do do do do do Do do do
Oo do do do do do do do Do do do do
Oo do do do do do do do Do do do do
Oo do do do do do do do Do do do do


126
♩ = 60
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
♩ = 60
Vln.
Vla.
Vc.
p
pp

F

♩. = 60

132

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

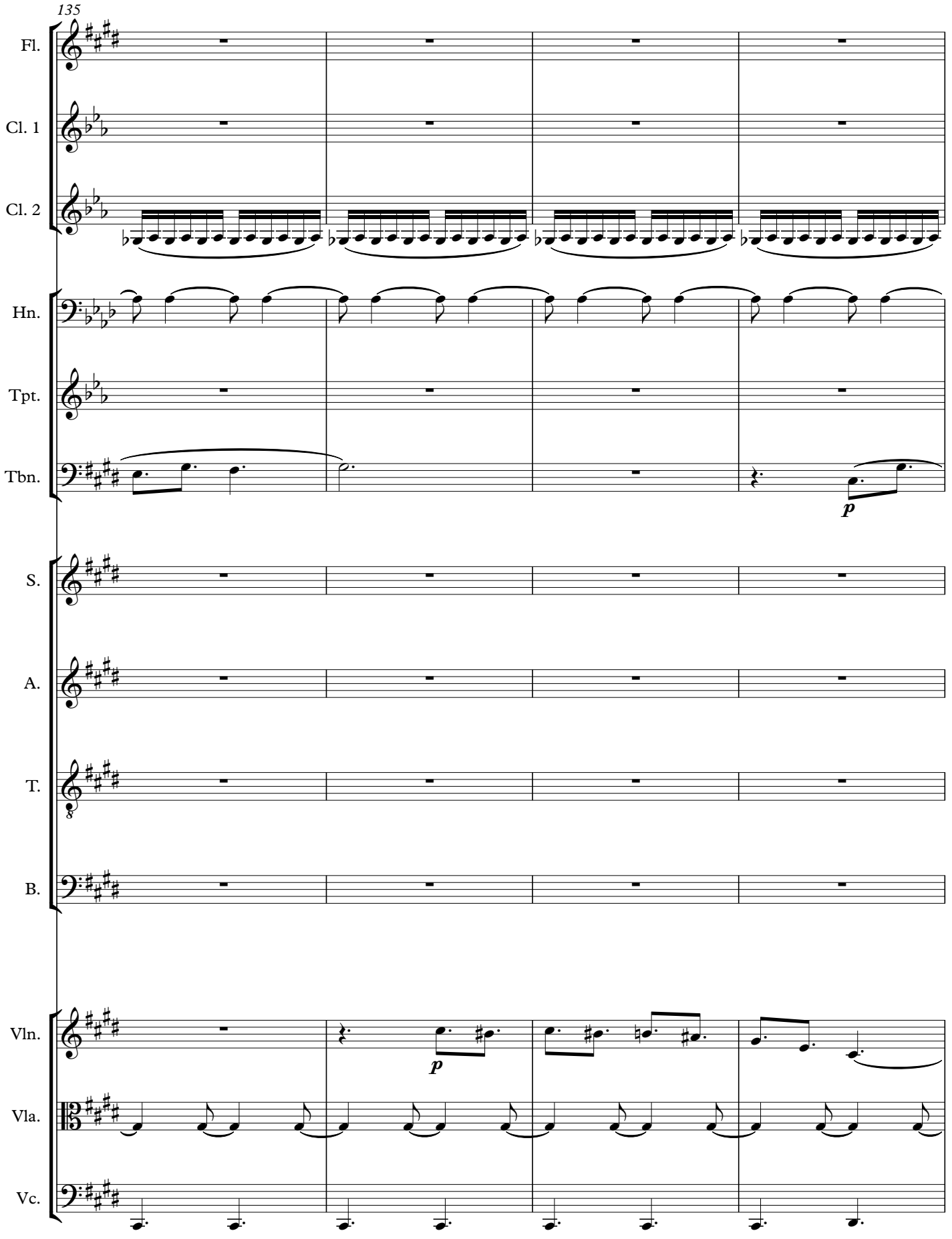
F

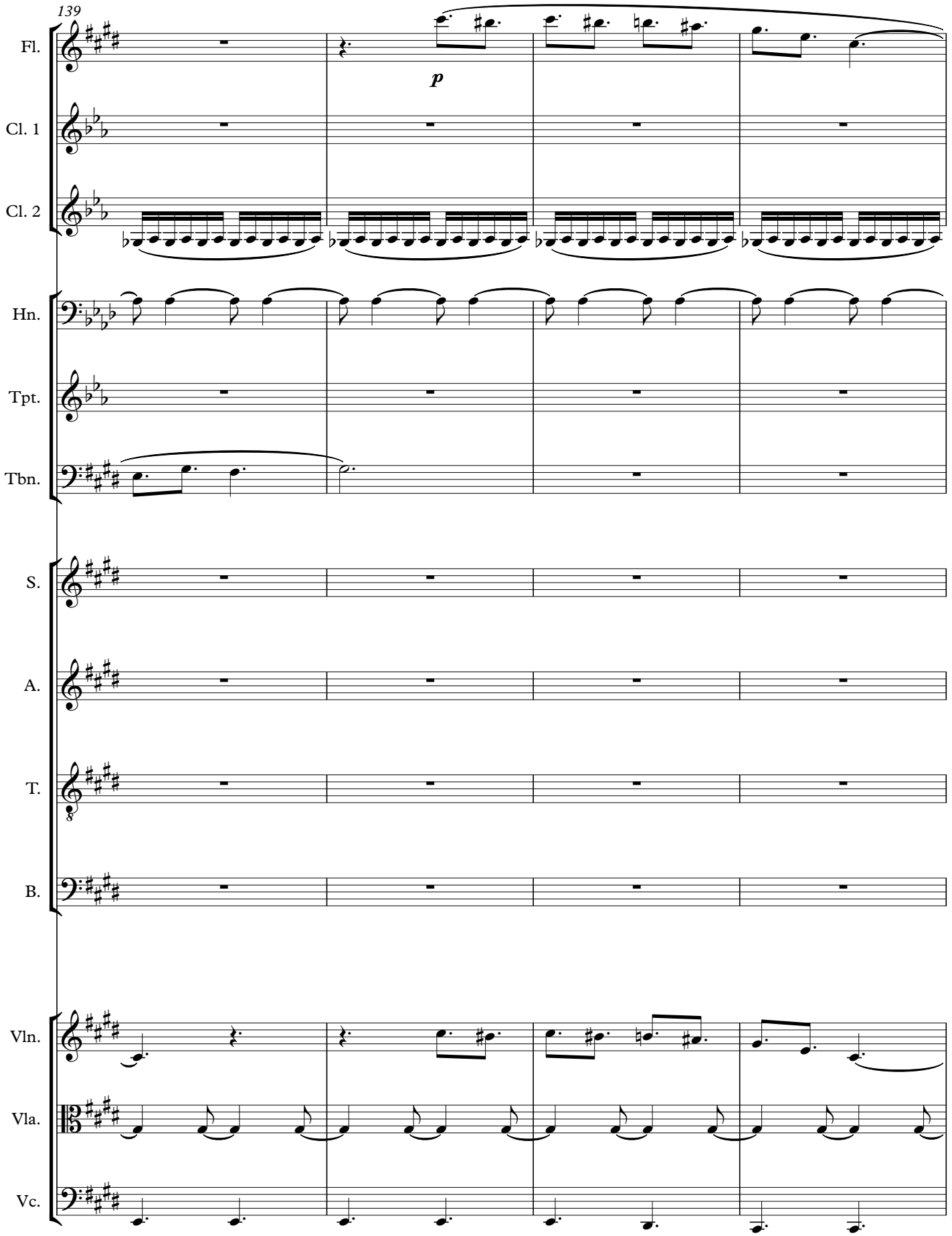
♩. = 60

Vln.

Vla.

Vc.


135
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
p
S.
A.
T.
B.
Vln.
p
Vla.
Vc.


139
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p

143

♩ = 60

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

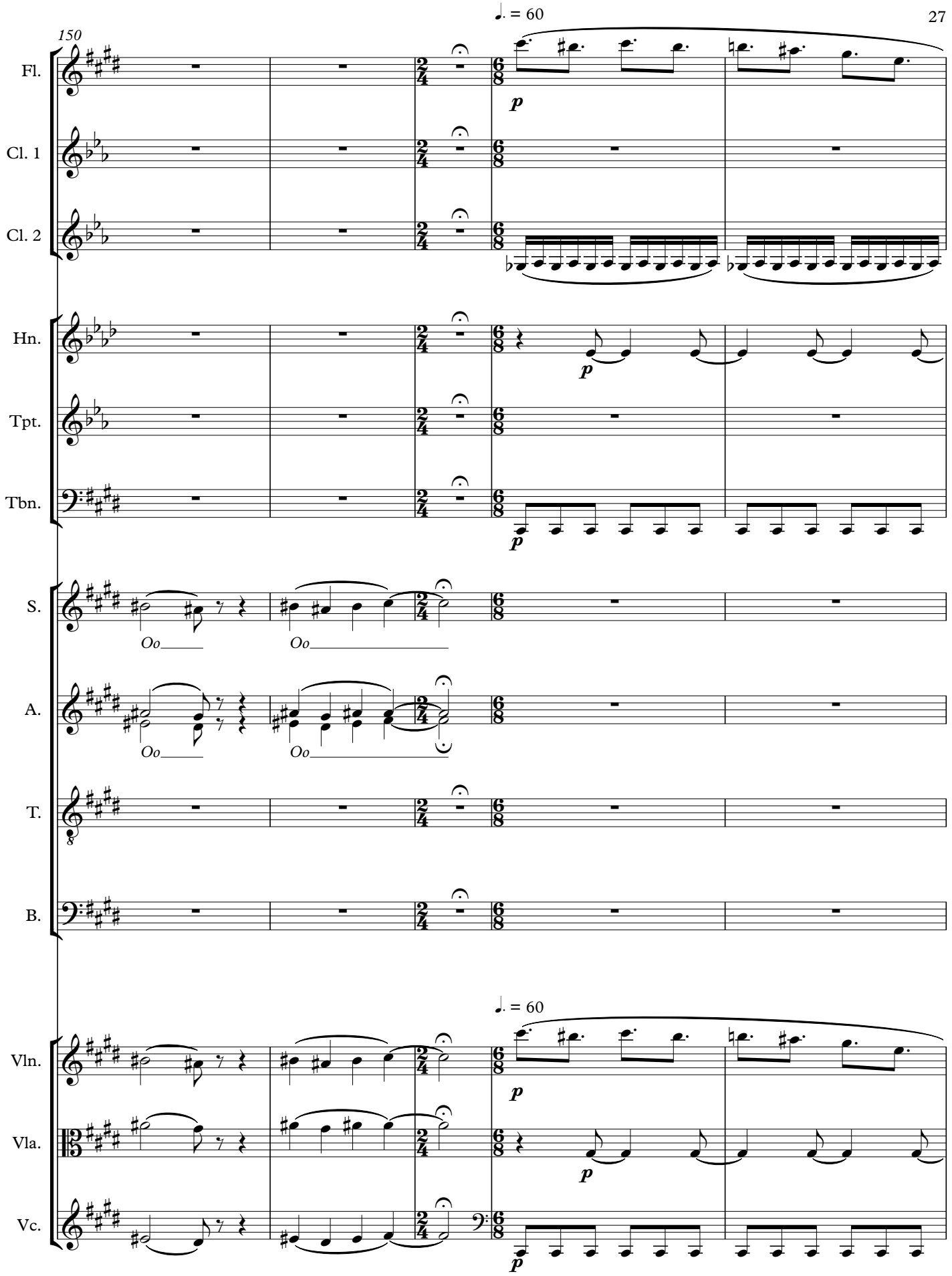
B.

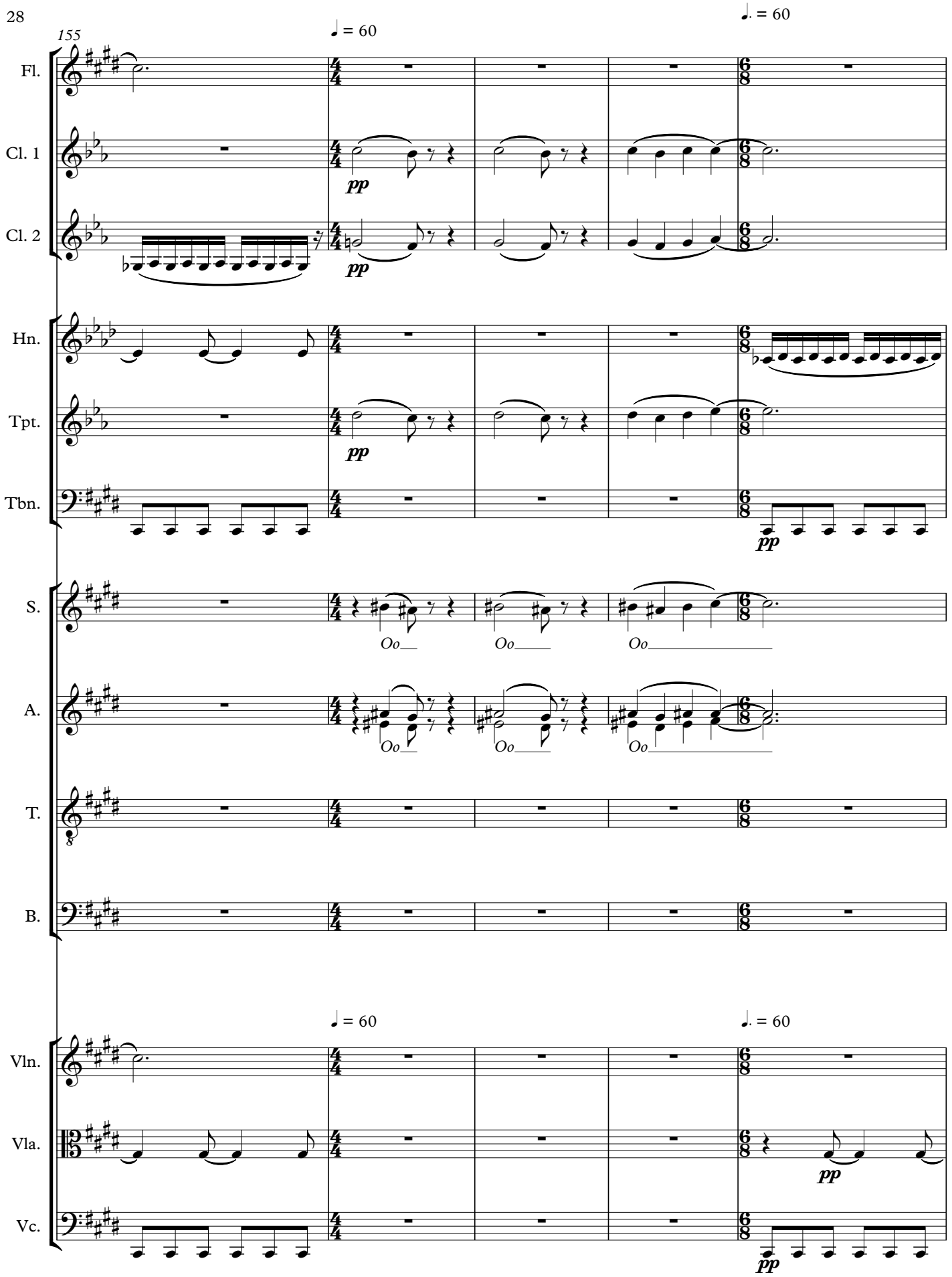
♩ = 60

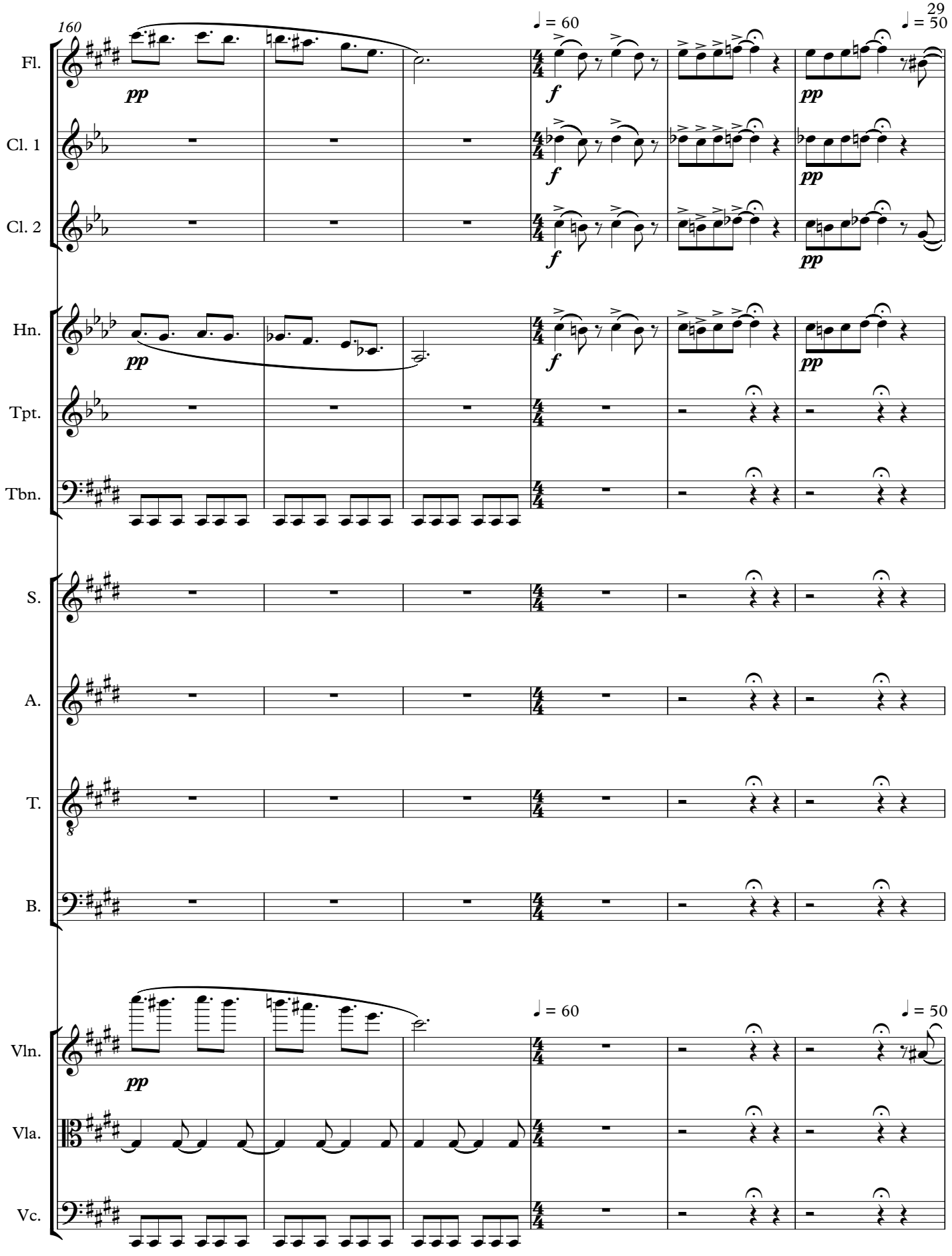
Vln.

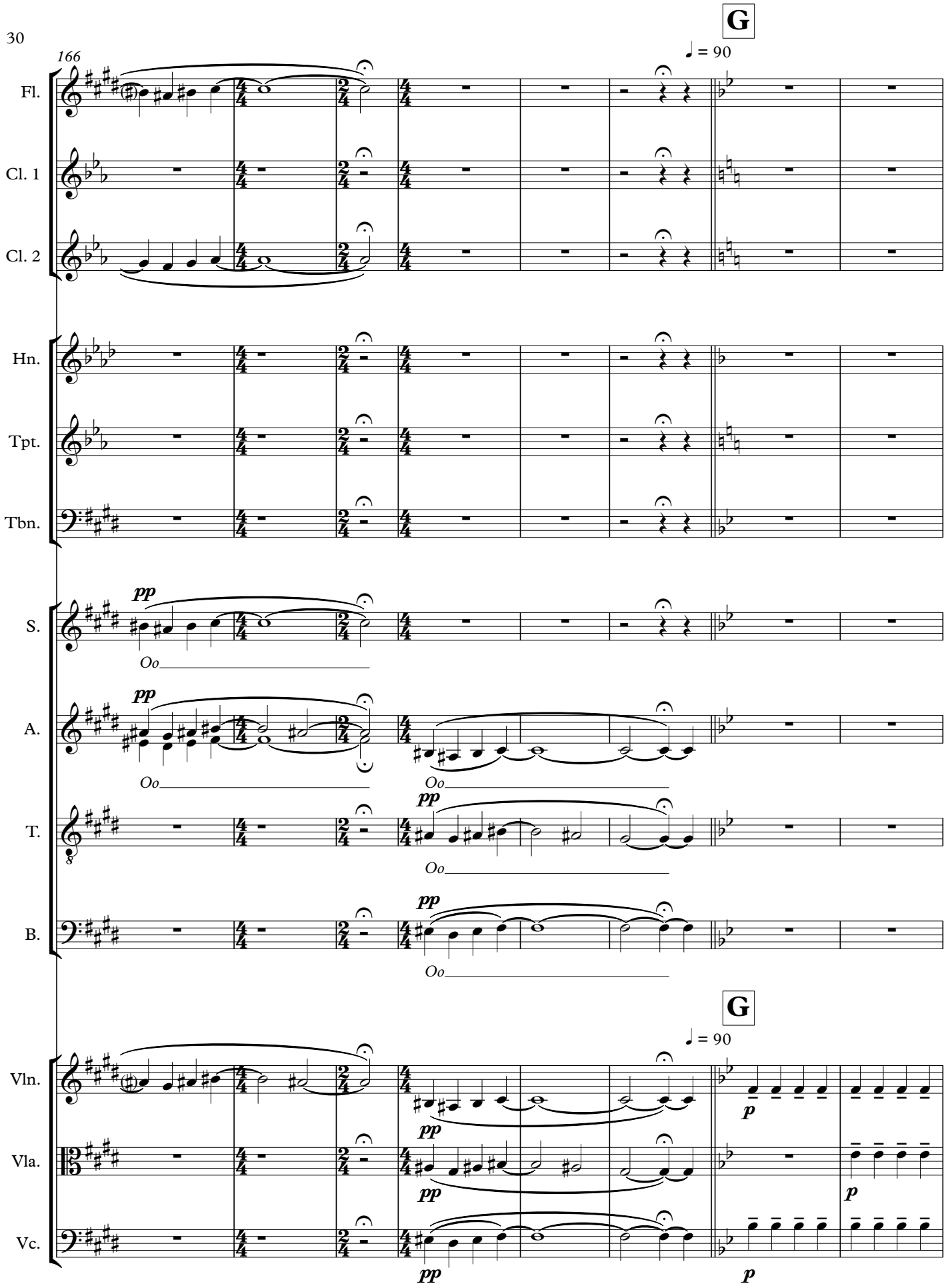
Vla.

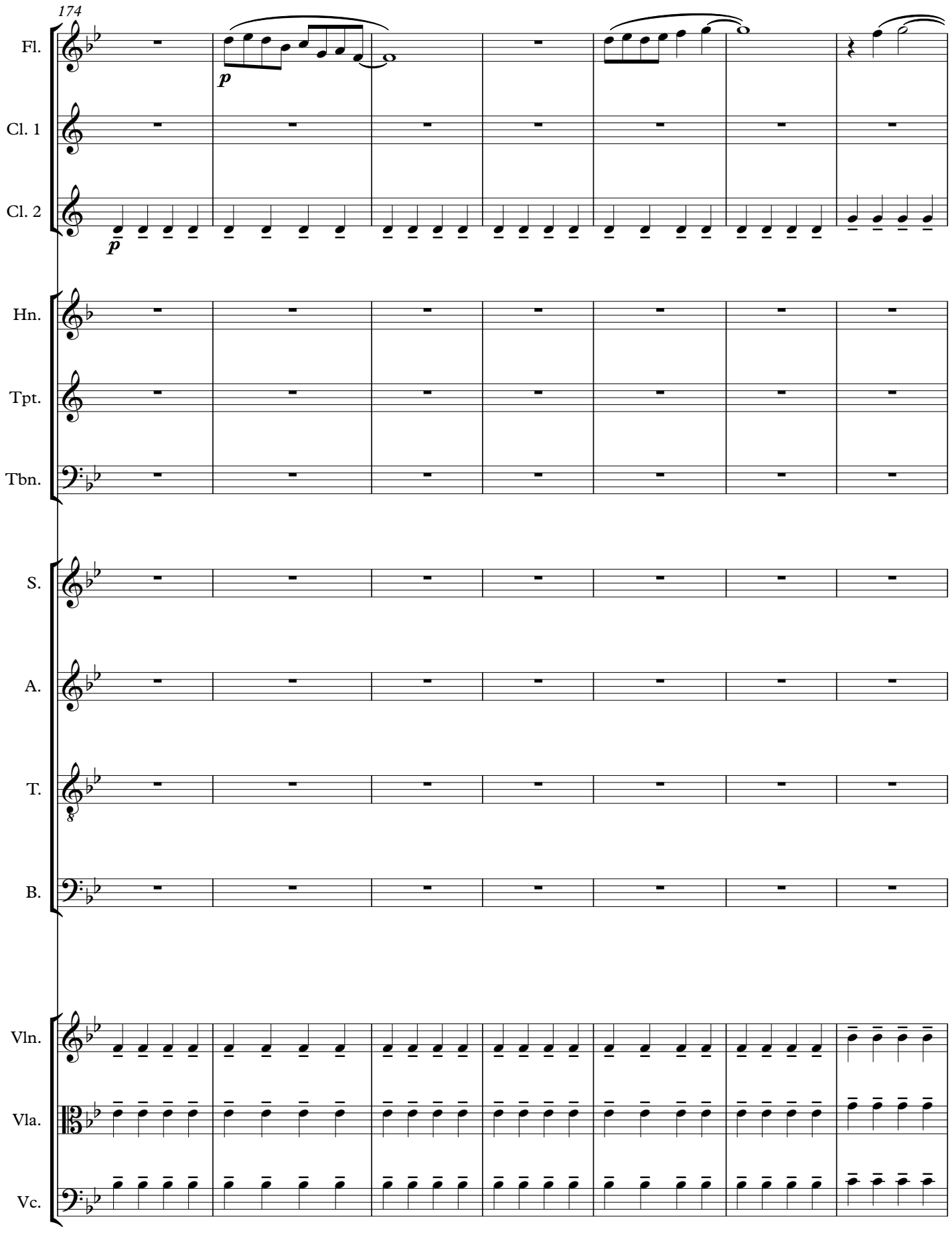
Vc.

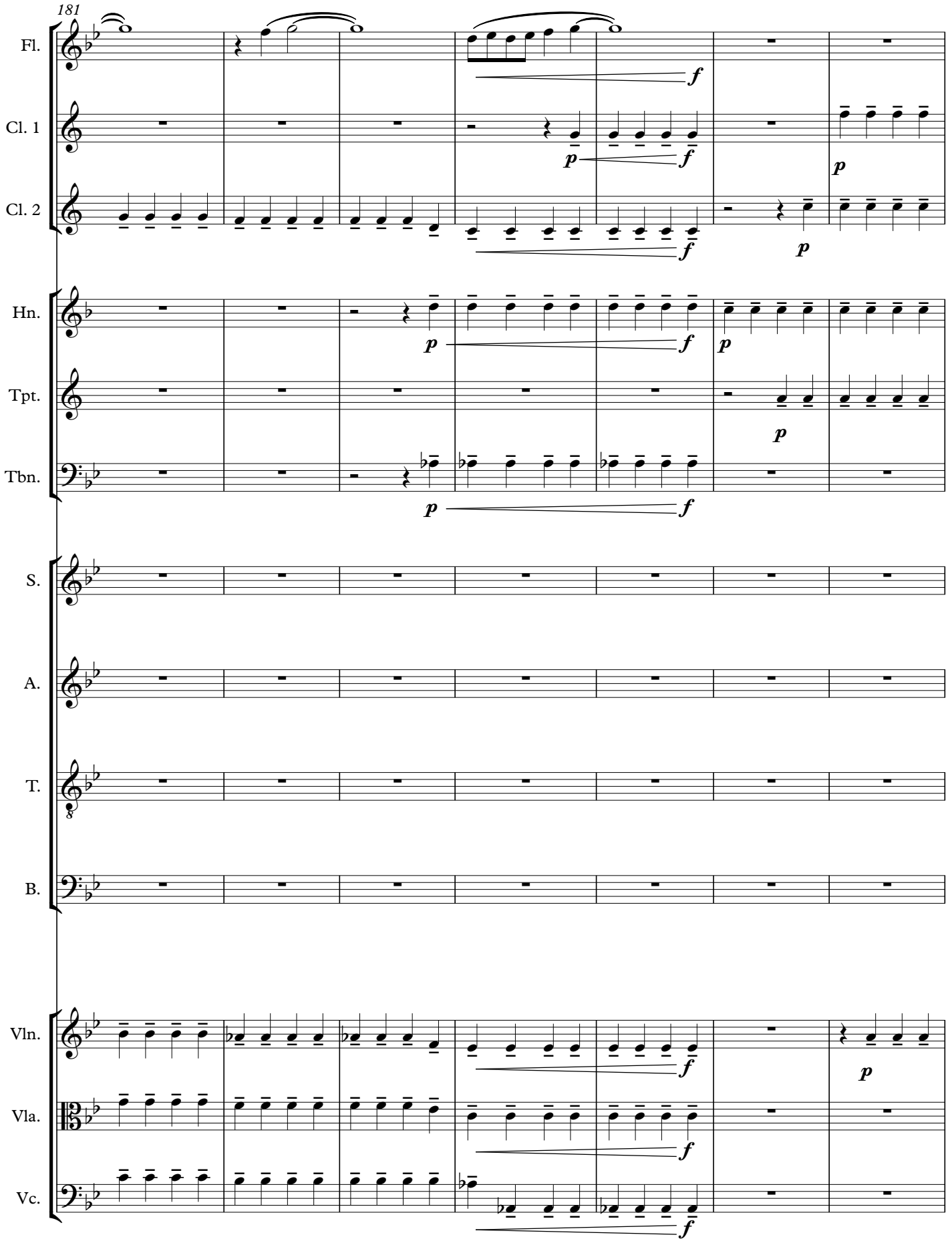

150
♩. = 60
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
Oo

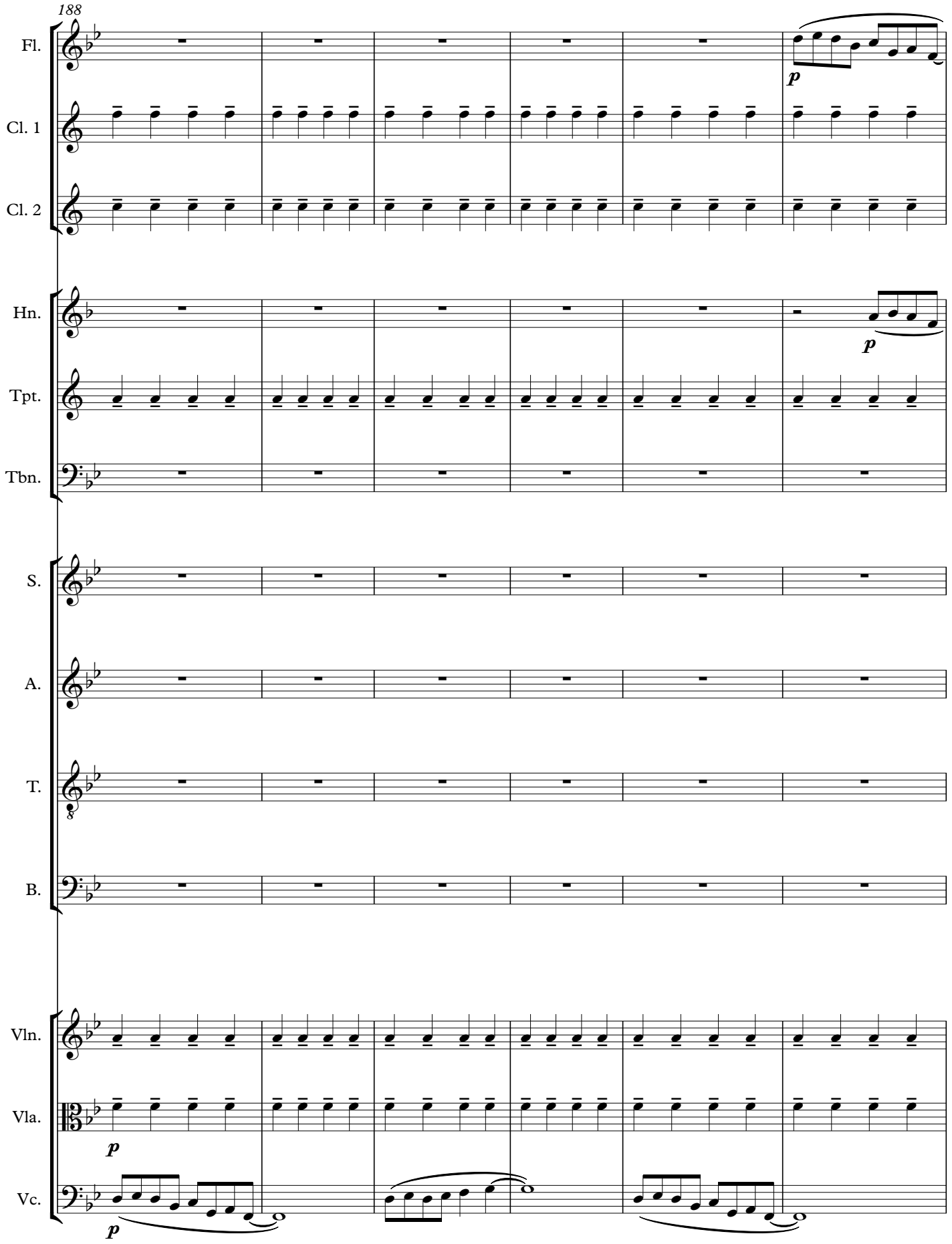

155
♩ = 60
♩. = 60
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
pp
Oo

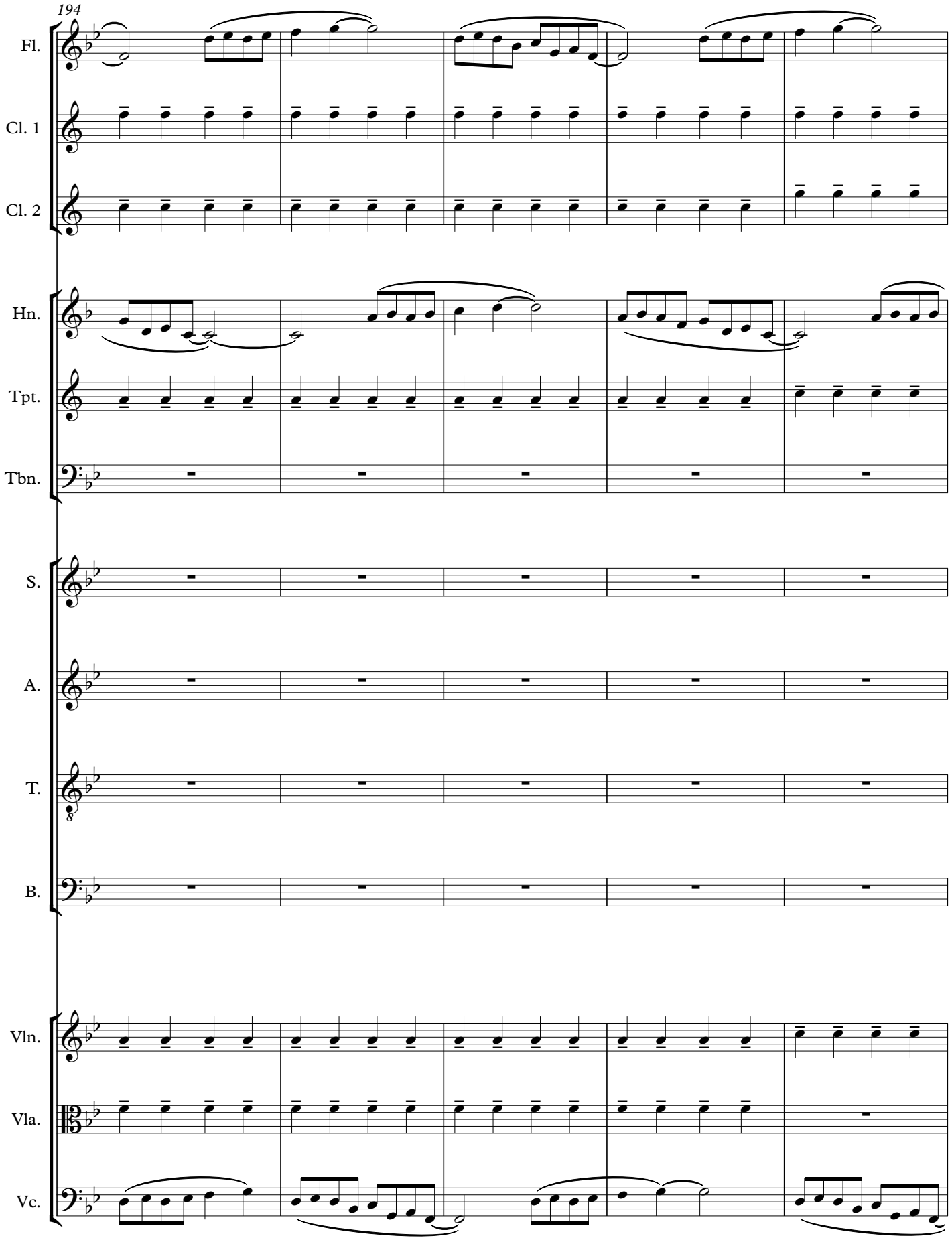

160
♩ = 60
♩ = 50
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
pp
f

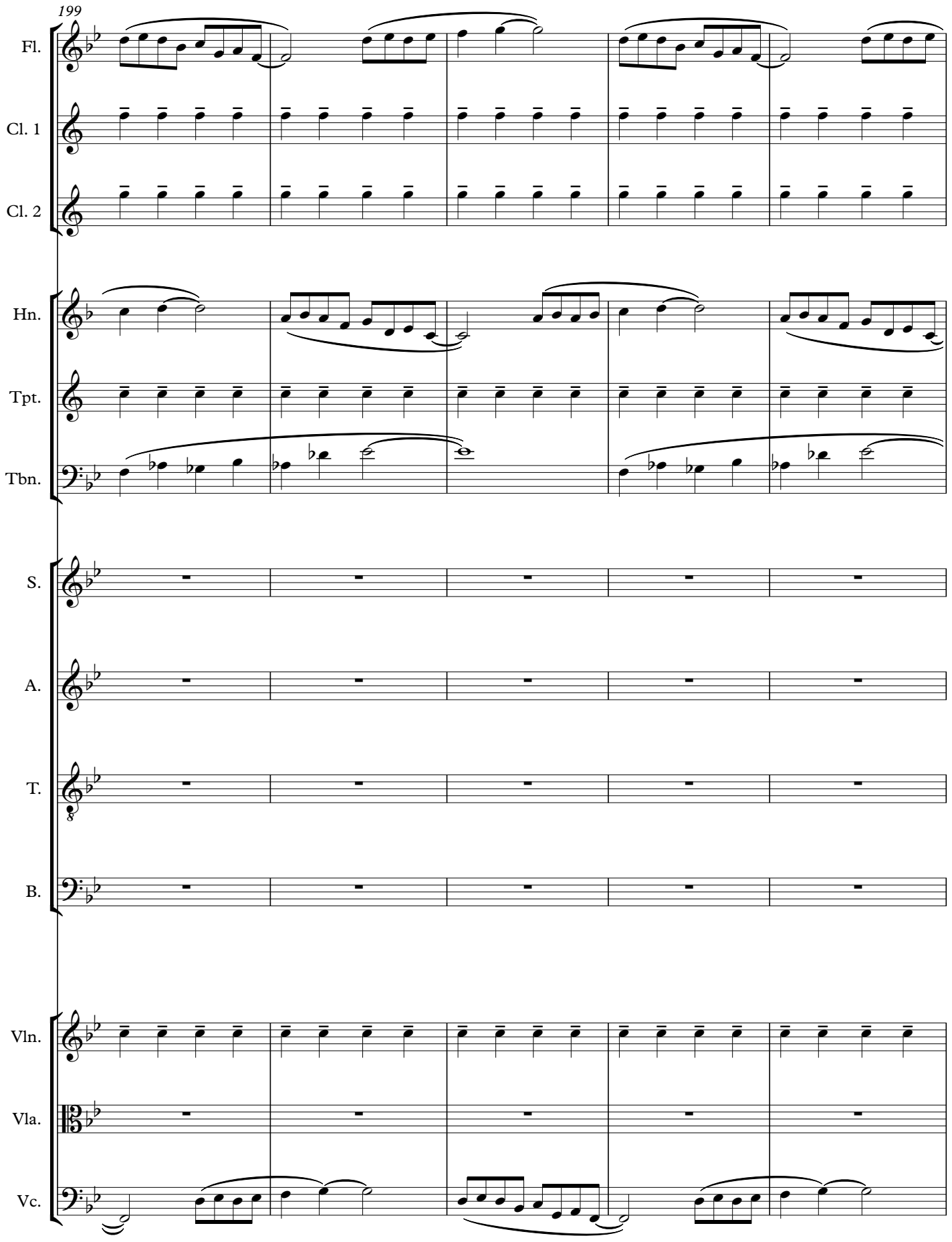

166
G
♩ = 90
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
pp
Oo
G
♩ = 90
Vln.
Vla.
Vc.
p

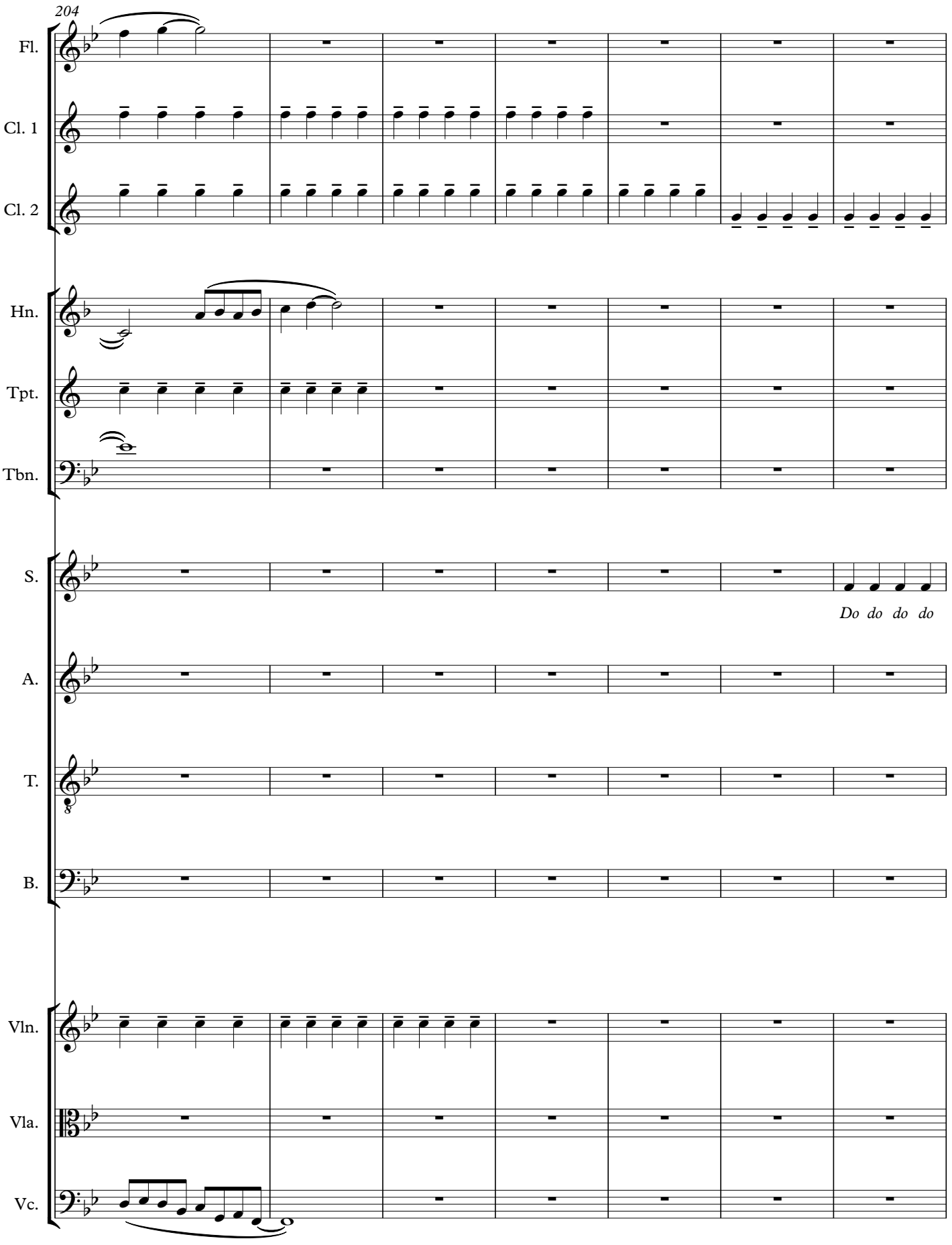

174
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
p

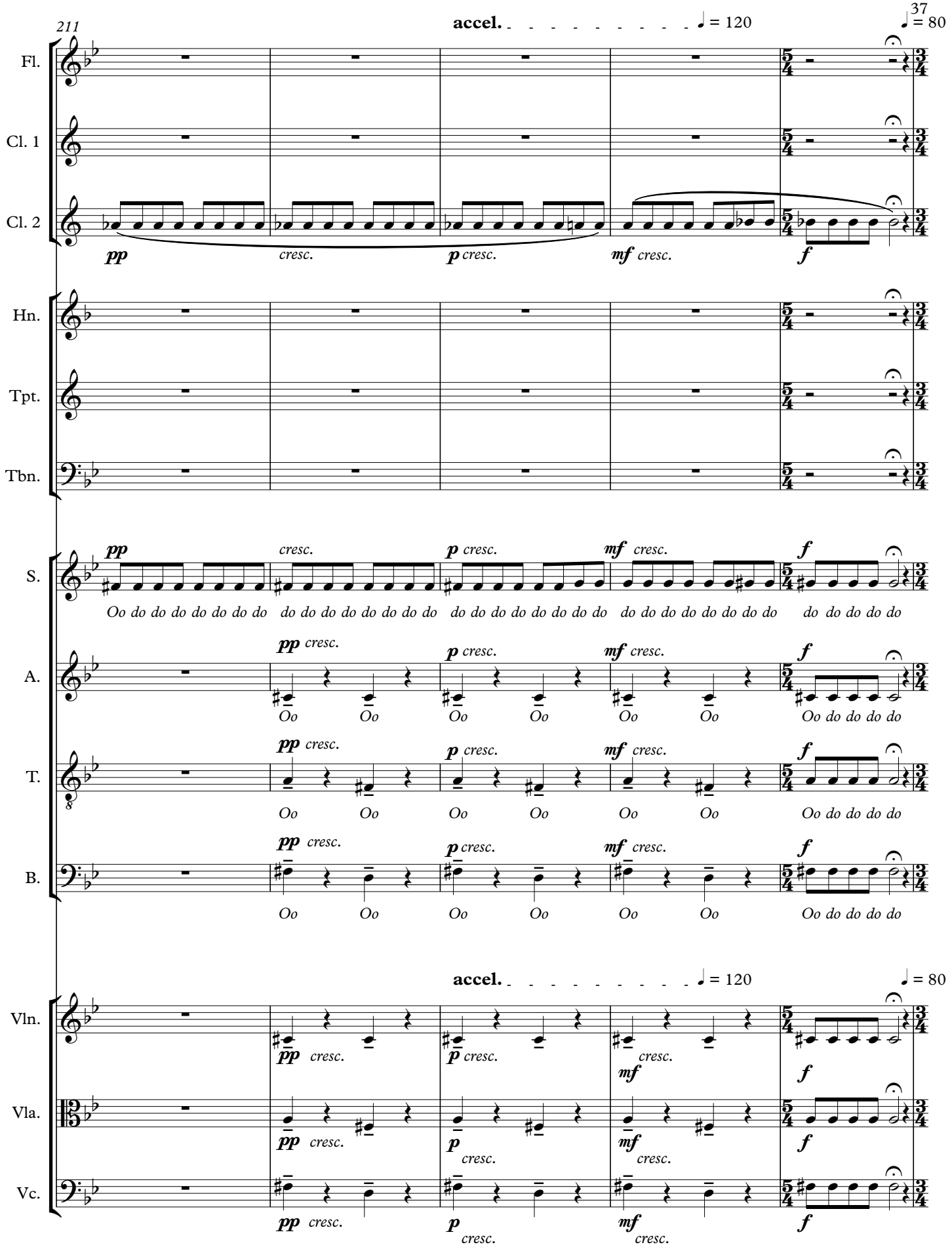

181
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
f
p

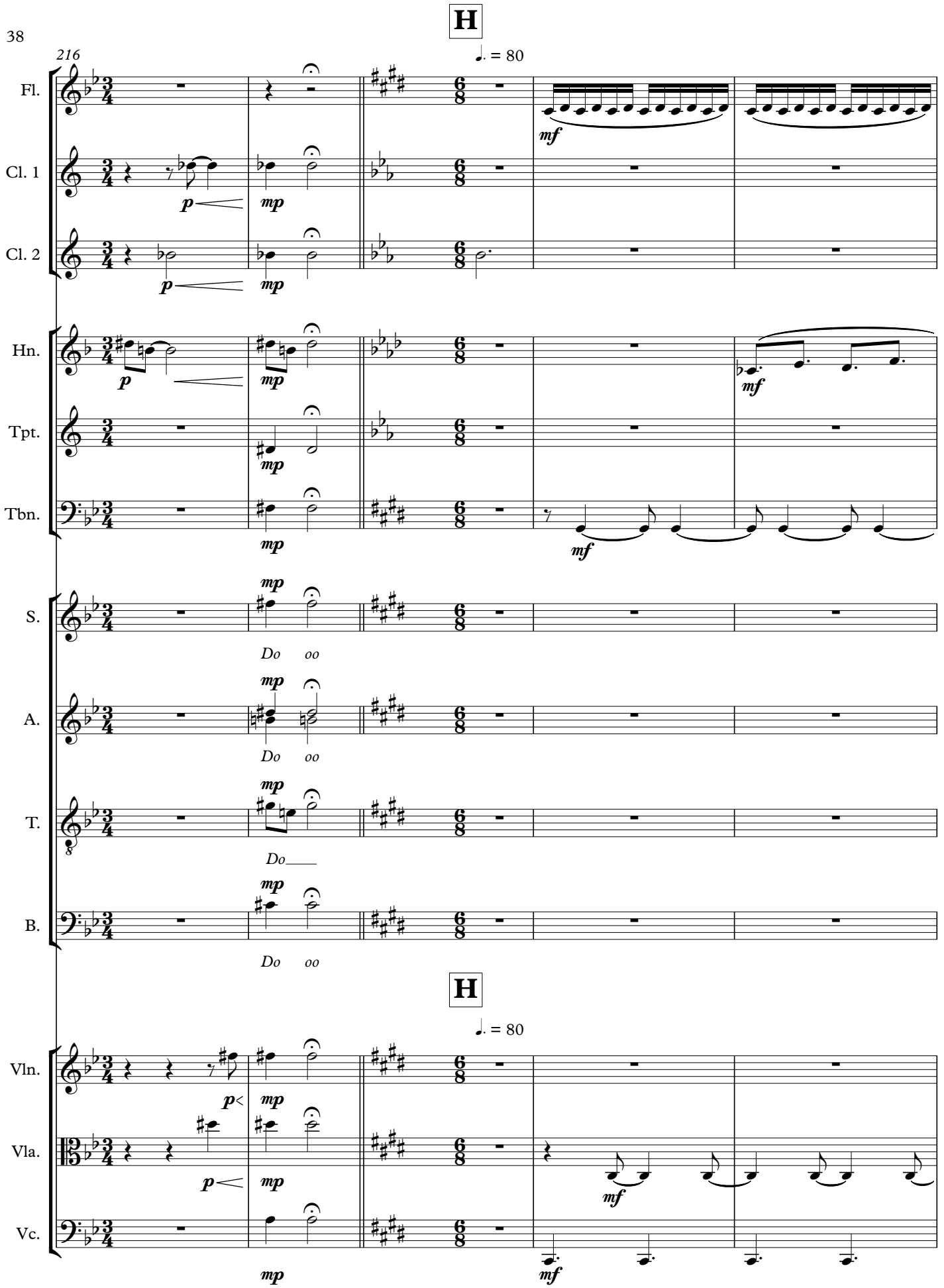

188
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
p
p
p

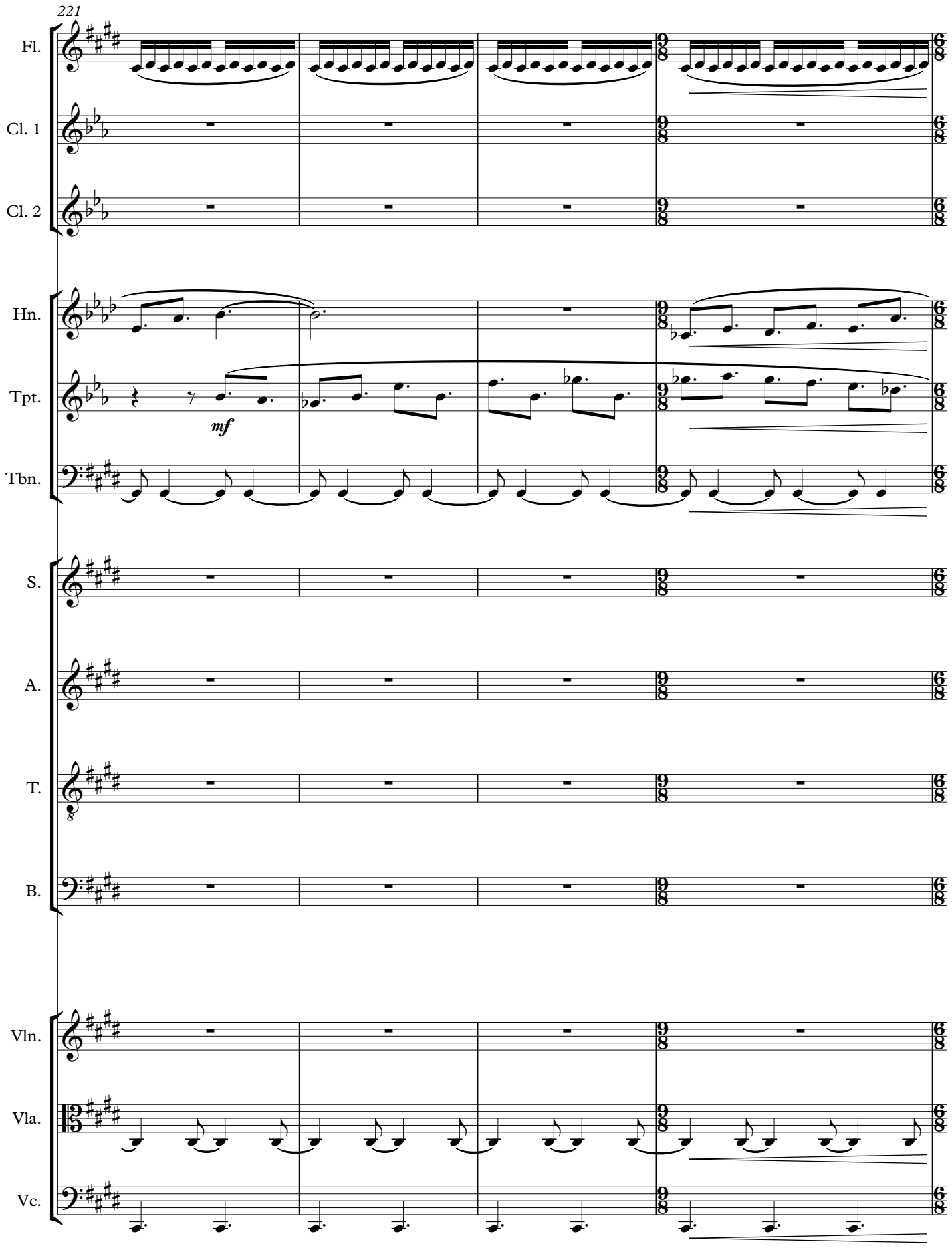

194
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.

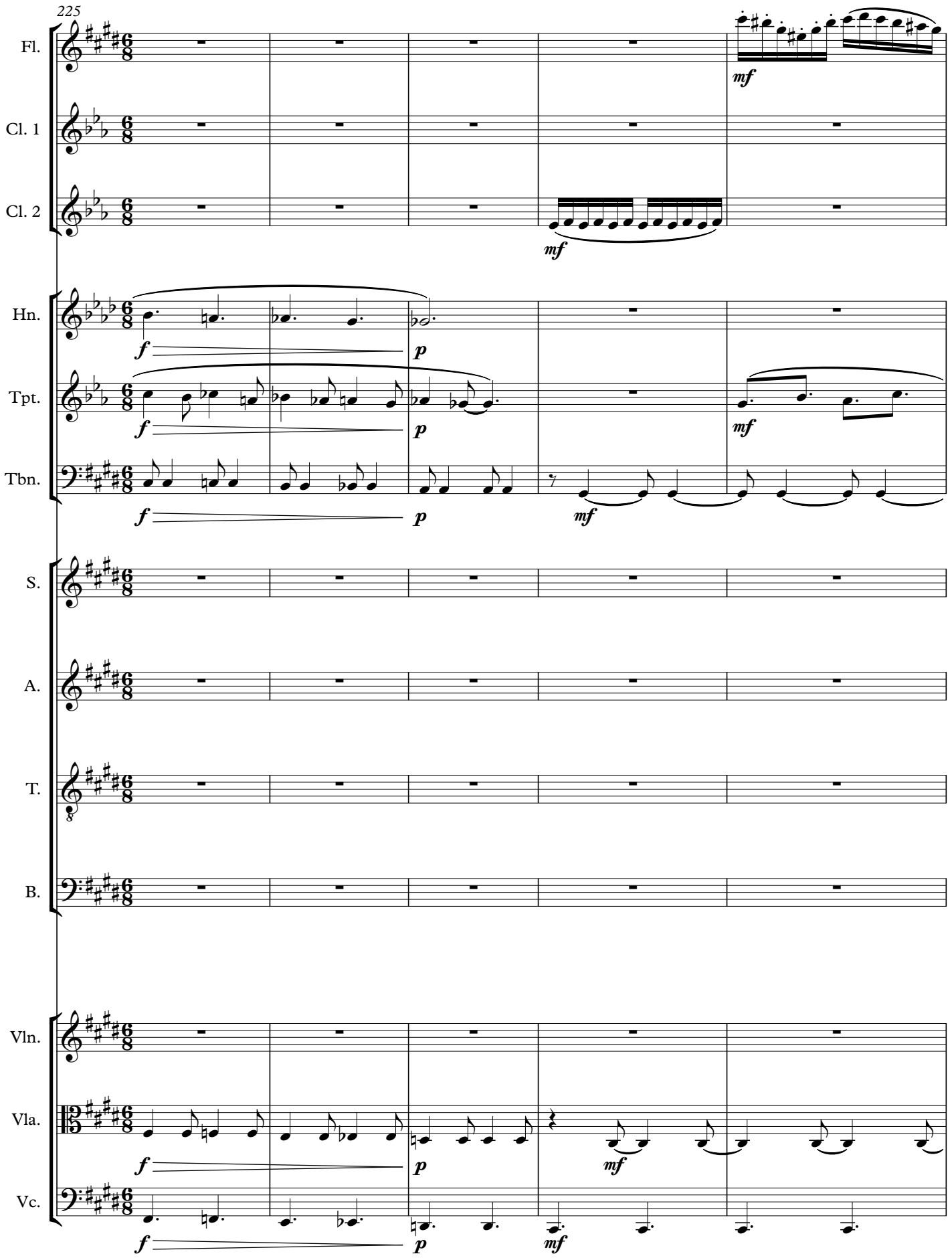

199
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.

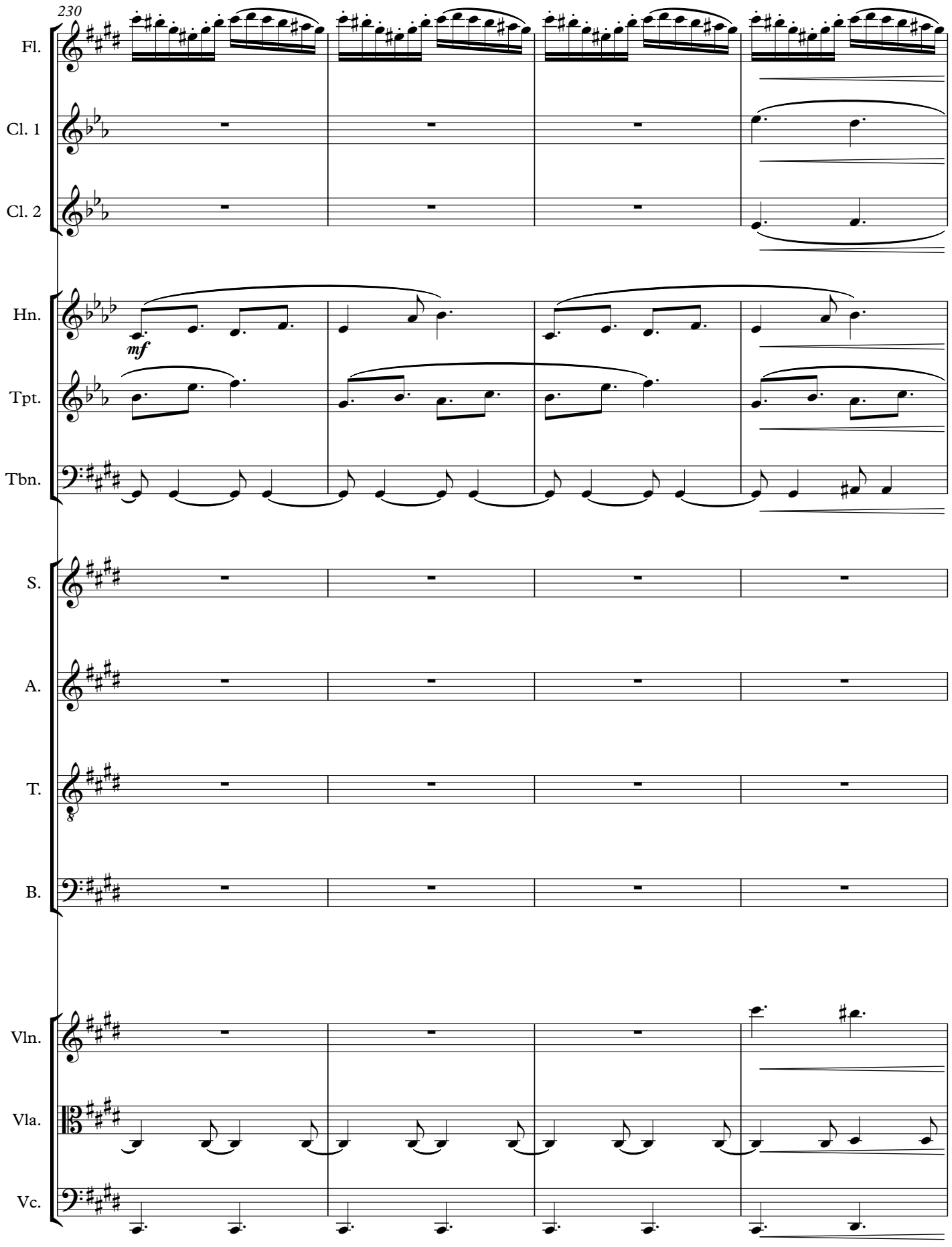

204
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
Do do do do
A.
T.
B.
Vln.
Vla.
Vc.

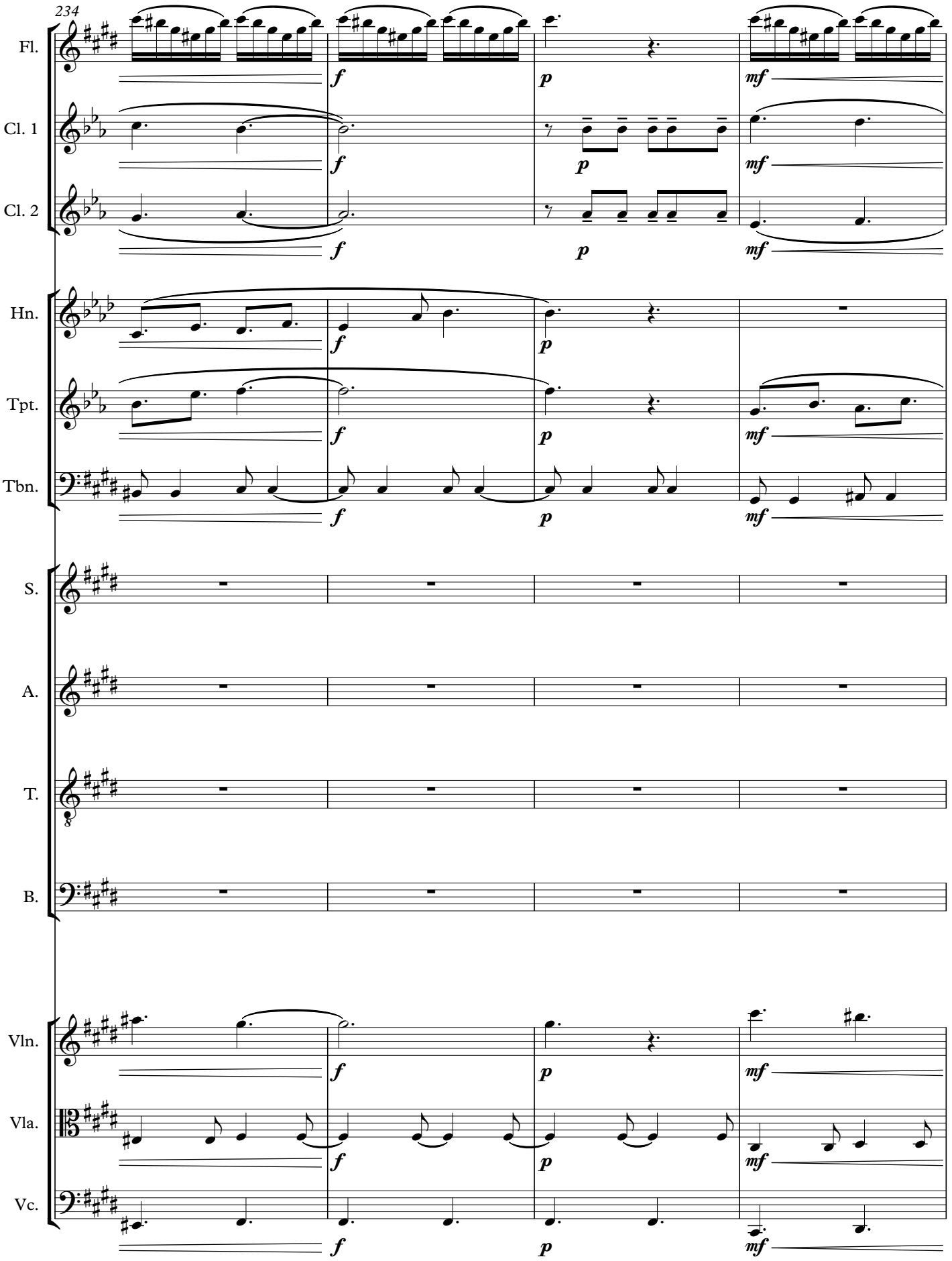

211
accel.
♩ = 120
37
♩ = 80
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
pp
cresc.
p
mf
f
Oo do do do do do do do
do do do do do do do do

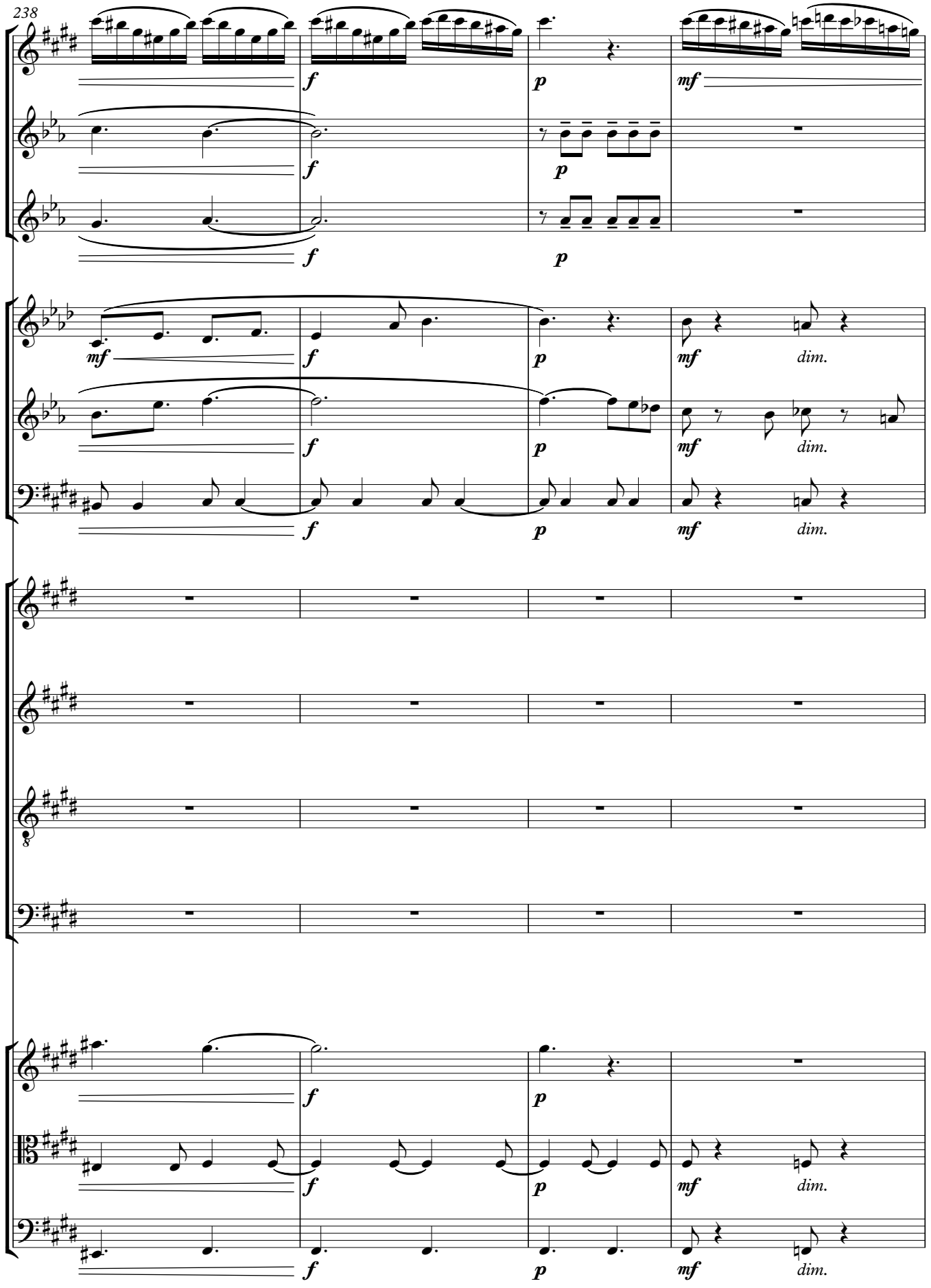

H
216
♩. = 80
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Do oo
Do oo
Do
Do oo
H
♩. = 80
Vln.
Vla.
Vc.

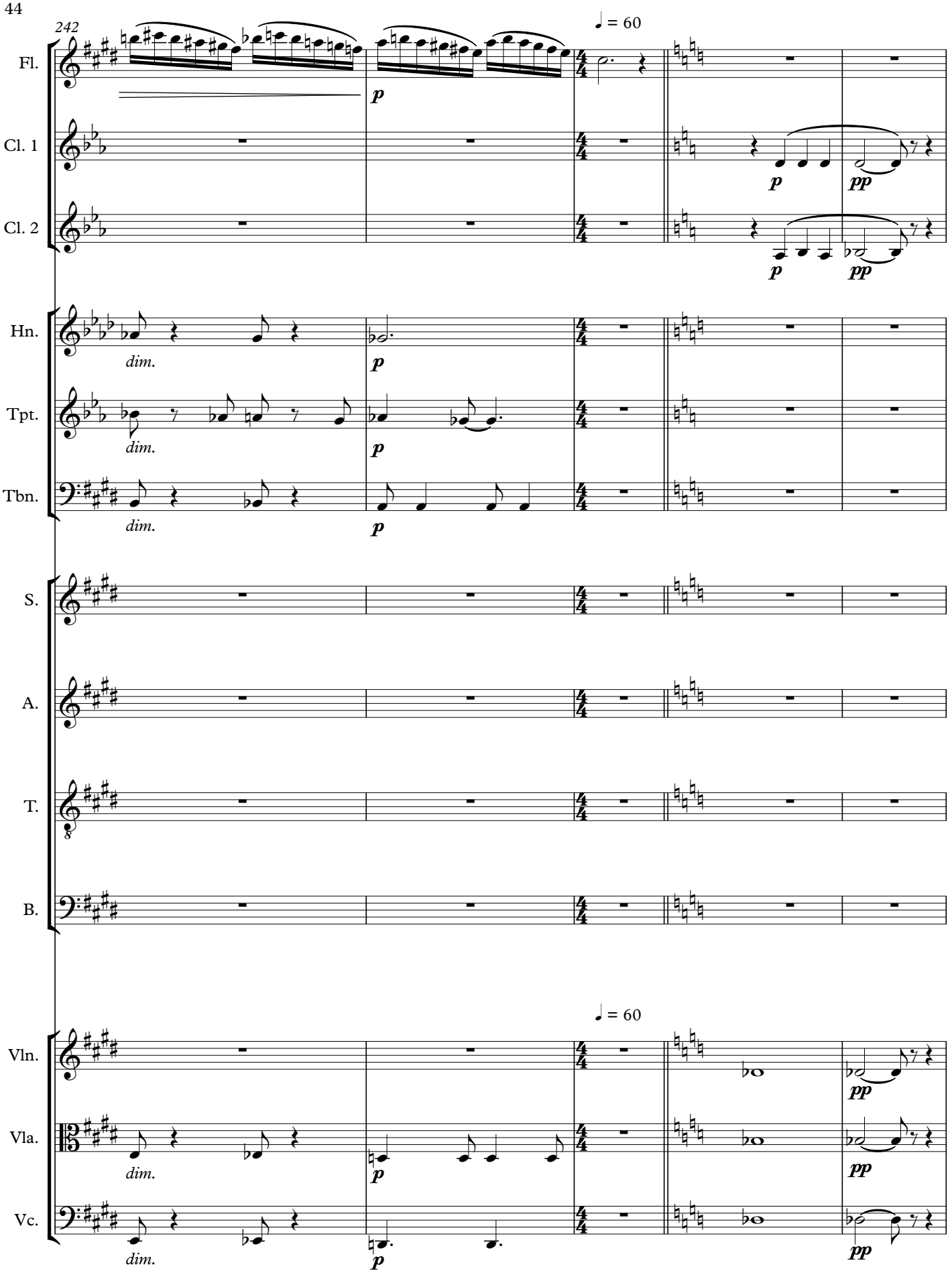

221
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
mf
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.


225
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
f
p
mf


230
Fl.
Cl. 1
Cl. 2
Hn.
mf
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.


234
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
f
p
mf


238
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
f
p
mf
dim.


242
♩ = 60
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
dim.
p
pp

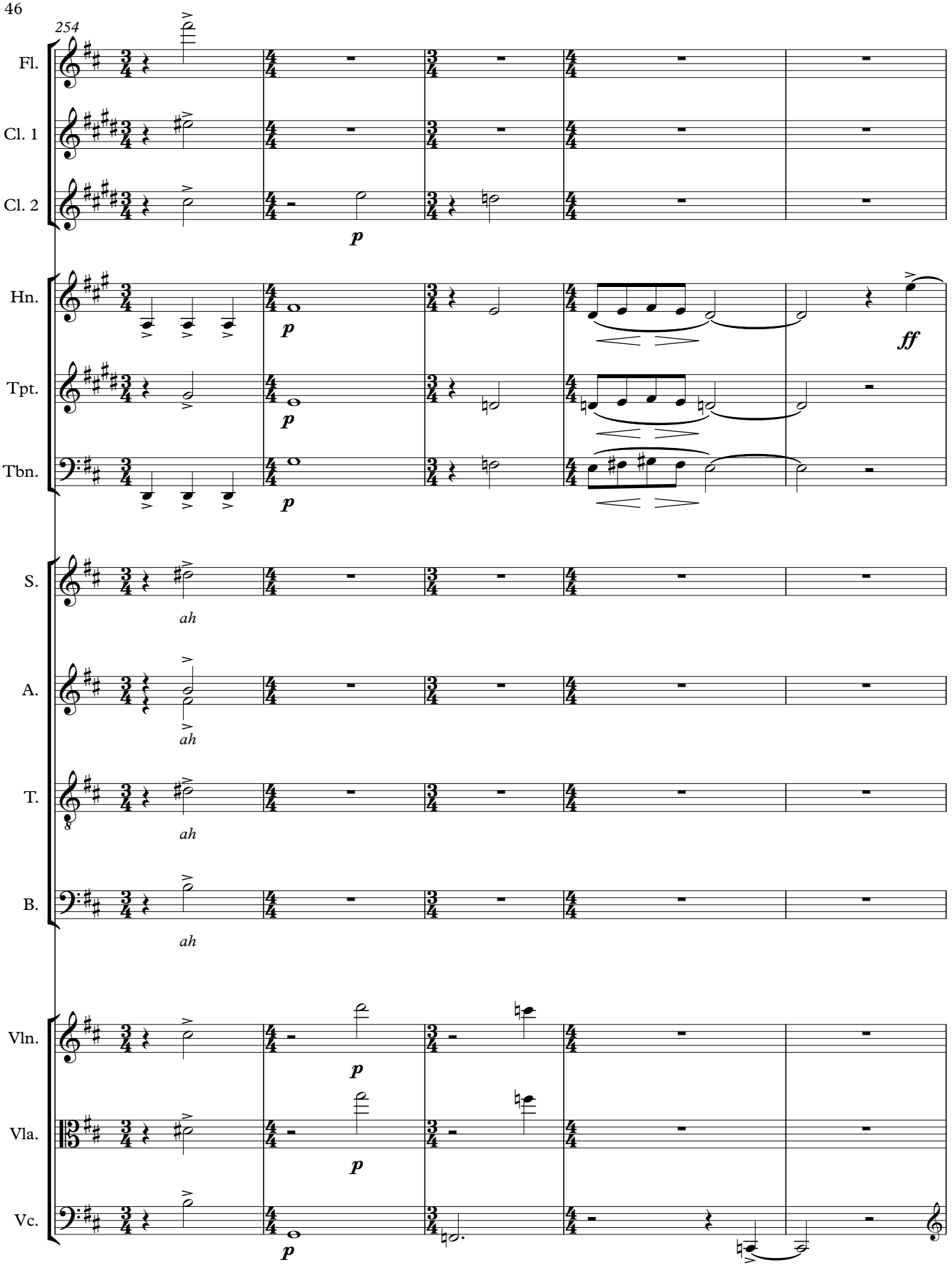
247

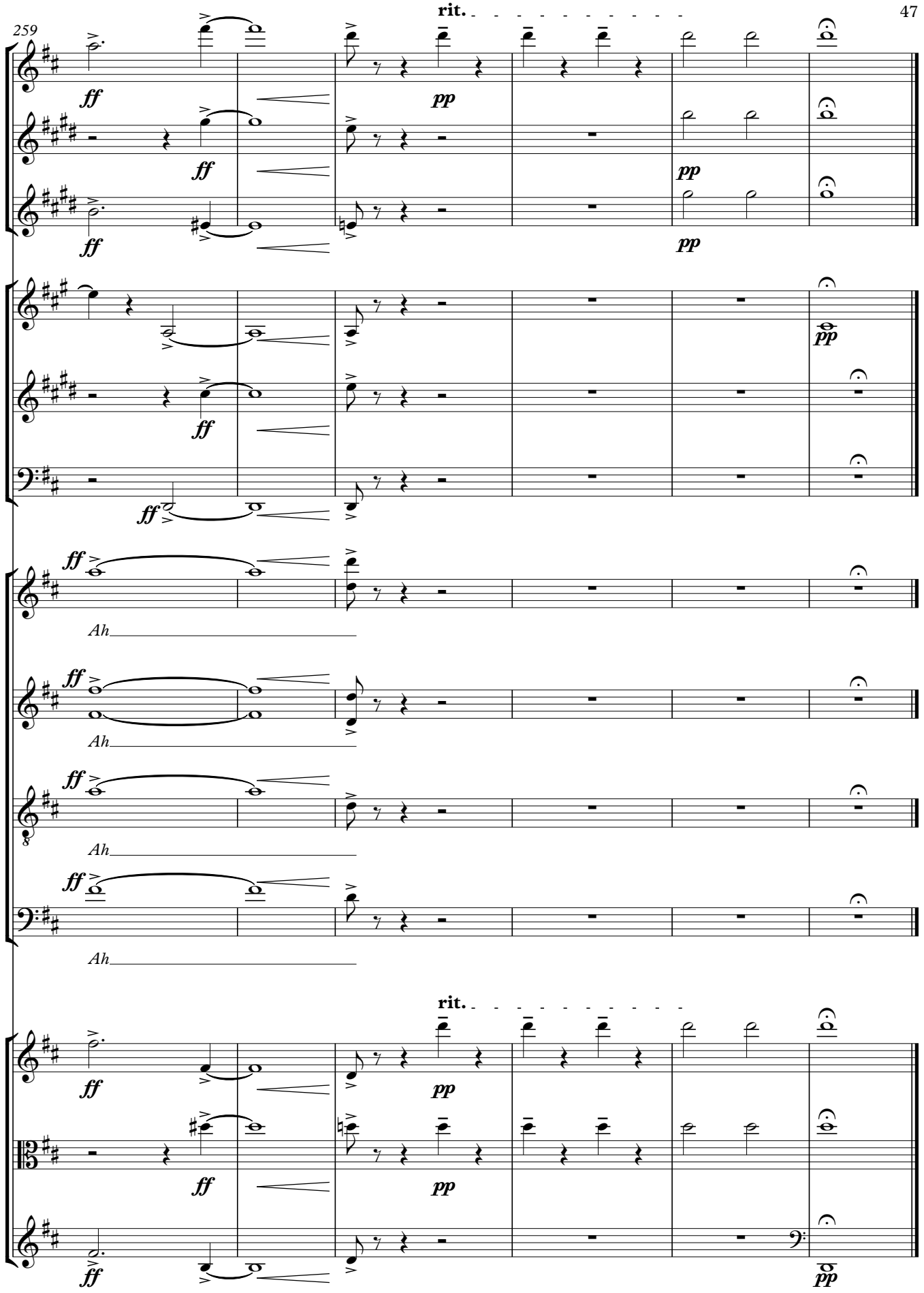
I ♩ = 80

Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.

p pp ff mf

Ah ah ah


254
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Vln.
Vla.
Vc.
p
ff
ah


259
rit.
Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.
S.
A.
T.
B.
Ah
Ah
Ah
Ah
rit.
Vln.
Vla.
Vc.
ff
pp