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Illinois (Honors)

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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.

$\text{♩} = 60$

Flute

Clarinet in B \flat 1

Clarinet in B \flat 2

Horn in F

Trumpet in B \flat

Trombone

Soprano

Alto

pp

Tenor

Bass

pp

Violin

Viola

Violoncello

pp

8

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

p

T.

p

B.

p

Vln.

p

Vla.

p

Vc.

p

16

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

Measure 16: Sustained notes (eighth notes) followed by eighth-note patterns.

Measure 17: Sustained notes (eighth notes) followed by eighth-note patterns.

Measure 18: Sustained notes (eighth notes) followed by eighth-note patterns.

Measure 19: Sustained notes (eighth notes) followed by eighth-note patterns.

Measure 20: Sustained notes (eighth notes) followed by eighth-note patterns.

Measure 21: Eighth-note patterns with dynamic marking *mf*.

Measure 22: Eighth-note patterns with dynamic marking *mf*.

Measure 23: Eighth-note patterns with dynamic marking *mf*.

Measure 24: Eighth-note patterns with dynamic marking *mf*.

Measure 25: Eighth-note patterns with dynamic marking *mf*.

Measure 26: Eighth-note patterns with dynamic marking *mf*.

Measure 27: Eighth-note patterns with dynamic marking *mf*.

Measure 28: Eighth-note patterns with dynamic marking *mf*.

25

A

$\text{♩} = 120$

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

p

mf

p

Oo

Oo

Oo

Oo

A

$\text{♩} = 120$

Vln.

Vla.

Vc.

31

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

f

f

f

f

35

Musical score page 6, measure 35. The score includes parts for Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score shows various rhythmic patterns and dynamics, including sustained notes and sixteenth-note figures.

39

rit. $\text{♩} = 100$

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

rit. $\text{♩} = 100$

p

45

J. = 120

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

J. = 120

Vln.

Vla.

Vc.

50

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

Hn. *f*

Tpt.

Tbn. *f*

S.

A.

T.

B.

Vln. *f*

Vla. *f*

Vc. *f*

54

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

57 rit. $\text{♩} = 100$

Fl.

Cl. 1

Cl. 2 mf

Hn. mf

Tpt. mf

Tbn. mf

S.

A.

T.

B.

Vln. $\text{♩} = 100$

Vla. mf

Vc. mf

62

J = 80

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

Oo do do

p

Oo Oo

Oo Oo

p

p

p

J = 80

68

accel. . . . $\downarrow = 90$

Fl. *cresc.* Cl. 1 *mp* Cl. 2 *cresc.*

Hn. Tpt. Tbn.

S. *cresc.* *mp* *cresc.*
do do do

A. *cresc.* *mp* *cresc.*
Oo Oo Oo Oo Oo Oo

T. *cresc.* *mp* *cresc.*
Oo Oo Oo Oo Oo Oo

B. *cresc.* *mp* *cresc.*
Oo Oo Oo Oo Oo Oo

13

accel. . . . $\downarrow = 100$

Vln. *cresc.* *mp* *cresc.*

Vla. *cresc.* *mp* *cresc.*

Vc. *cresc.* *mp* *cresc.*

B

74 $\text{♩} = 80$

Fl. *mf* $\frac{4}{4}$ *p* $\frac{3}{4}$ *p* $\frac{4}{4}$ *p* $\frac{3}{4}$ *p* *accel.*

Cl. 1 $\frac{4}{4}$ $\frac{3}{4}$ *p* $\frac{4}{4}$ $\frac{3}{4}$ *p*

Cl. 2 $\frac{4}{4}$ $\frac{3}{4}$ *p* $\frac{4}{4}$ $\frac{3}{4}$ *p*

Hn. $\frac{4}{4}$ $\frac{3}{4}$

Tpt. $\frac{4}{4}$ $\frac{3}{4}$

Tbn. $\frac{4}{4}$ $\frac{3}{4}$

S. *mf* $\frac{4}{4}$ *p*
do do do do do *do*

A. *mf* $\frac{4}{4}$ *p*
Oo do do do do *do*

T. *mf* $\frac{4}{4}$ $\frac{3}{4}$
Oo do do do do

B. *mf* $\frac{4}{4}$ $\frac{3}{4}$
Oo do do do do

B

Vln. $\text{♩} = 80$ *accel.*

Vla. $\frac{4}{4}$ *p* $\frac{3}{4}$

Vc. $\frac{4}{4}$ *p* $\frac{3}{4}$

83 $\text{♩} = 80$ **accel.** $\text{♩} = 80$

Fl. *p* *p*

Cl. 1 *p* *p*

Cl. 2 *p* *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

S.

A.

T.

B.

Vln. *p*

Vla. *p*

Vc. *p*

16

93 accel.  $\text{♩} = 60$

Fl.

Cl. 1 $\text{pp} \xrightarrow{\text{—}} \text{mp}$

Cl. 2 $\text{pp} \xrightarrow{\text{—}} \text{mp}$ p

Hn. $\text{pp} \xrightarrow{\text{—}} \text{mp}$

Tpt.

Tbn. $\text{pp} \xrightarrow{\text{—}} \text{mp}$ p

S.

A.

T.

B.

accel. $\text{♩} = 60$

Vln. $\text{pp} \xrightarrow{\text{—}} \text{mp}$

Vla. $\text{pp} \xrightarrow{\text{—}} \text{mp}$

Vc. $\text{pp} \xrightarrow{\text{—}} \text{mp}$ p

99

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The key signature is three sharps. Measure 99 starts with a rest followed by a bassoon-like sound on the third beat. The strings play eighth-note patterns. Dynamics include $\frac{6}{8}$, $\frac{9}{8}$, p , $\frac{6}{8}$, $\frac{6}{8}$, p , $\frac{6}{8}$, $\frac{6}{8}$, $\frac{6}{8}$, p , $\frac{6}{8}$, $\frac{6}{8}$, p , and $\frac{6}{8}$.

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

103 *accel.*

Fl. - $\frac{9}{8}$ - : : 6 $\frac{6}{8}$

Cl. 1 - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

Cl. 2 - $\frac{9}{8}$ - $\frac{9}{8}$ - 6 $\frac{6}{8}$

Hn. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

Tpt. - $\frac{9}{8}$ - : : 6 $\frac{6}{8}$

Tbn. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

S. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

A. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

T. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

B. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

Vln. - $\frac{9}{8}$ - *accel.* 6 $\frac{6}{8}$

Vla. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

Vc. - $\frac{9}{8}$ - - 6 $\frac{6}{8}$

Fl. 106 $\text{♩} = 80$
 Cl. 1
 Cl. 2
 Hn.
 Tpt.
 Tbn.
 S.
 A.
 T.
 B.
 Vln. $\text{♩} = 80$
 Vla.
 Vc.

$\text{♩} = 60$ 19

Detailed description: This is a page from a musical score. The top half contains six staves for woodwind instruments: Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), and Bassoon (Tbn.). The bottom half contains four staves for voices and three staves for strings: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is in common time (indicated by '6' over '8') for most sections, except for the strings which are in common time (indicated by '9' over '8'). The key signature varies by section, with Fl., Cl. 1, Cl. 2, Hn., Tpt., and Tbn. in G major (two sharps), S. in F major (one sharp), A. in E major (no sharps or flats), T. in D major (no sharps or flats), B. in C major (no sharps or flats), Vln. in G major (two sharps), Vla. in E major (one sharp), and Vc. in C major (no sharps or flats). Dynamics include 'mf' (mezzo-forte) and 'p' (pianissimo). Measure numbers 106 and 19 are indicated at the top right.

D

20 $\text{♩} = 60$

Fl.

Cl. 1 p pp $p \swarrow mf$ $p \swarrow mf$

Cl. 2 p pp $p \swarrow mf$ $p \swarrow mf$

Hn.

Tpt.

Tbn.

S.

Oo do do do do Oo do do do do

A.

Oo do do do do Oo do do do do

T.

Oo do do do do Oo do do do do

B.

Oo do do do do Oo do do do do

 $\text{♩} = 60$ **D**

Vln.

Vla.

Vc.

$p \swarrow mf$

$p \swarrow mf$

$p \swarrow mf$

accel. $\text{♩} = 100$ accel. $\text{♩} = 100$

118 accel. $\text{♩} = 80$ $\text{♩} = 50$ **E** 21

Fl. *mf* *f* *mf* *f* *mf* *f* *mf*

Cl. 1 *f* *mf* *f* *mf* *f* *mf*

Cl. 2 *f* *mf* *f* *mf*

Hn. *f* *f* *p*

Tpt. *mf* *f* *mf* *f* *mf*

Tbn. *f* *f* *p*

S. *f* *mf* *f* *mf*

A. *Oo do do do_ do_ do_ Do_ do_ do_*
f *mf* *f* *mf*

T. *Oo do do do do_ do_ Do_ do_ do_*
f *mf* *f* *mf*

B. *Oo do do do do_ do_ Do_ do_ do_*

accel. $\text{♩} = 80$ $\text{♩} = 50$ **E**

Vln. *f*

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf* *p*

126

 $\text{♩} = 60$

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

Detailed description: This is a musical score page for an orchestra and choir. The top section contains parts for Flute, Clarinet 1, Clarinet 2, Bassoon, Horn, Trombone, Soprano, Alto, Tenor, and Bass. The bottom section contains parts for Violin, Viola, and Cello/Bass. The score is in common time. Measure 126 starts with a dynamic of **p**. Measure 127 begins with a dynamic of **p**, followed by **pp** and **p**. Measure 128 begins with a dynamic of **pp**. The tempo is indicated as $\text{♩} = 60$.

F

♩ = 60

132

Fl. *pp*

Cl. 1 *pp*

Cl. 2

Hn.

Tpt.

Tbn. *p*

S.

A.

T.

B.

F

♩ = 60

Vln. *pp*

Vla. *pp*

Vc. *pp*

135

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

139

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

J = 60

143

J = 60

F1. Cl. 1 Cl. 2 Hn. Tpt. Tbn. S. A. T. B. Vln. Vla. Vc.

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

J = 60

F1. Cl. 1 Cl. 2 Hn. Tpt. Tbn. S. A. T. B. Vln. Vla. Vc.

150 ♩ = 60

Fl. p

Cl. 1

Cl. 2

Hn. p

Tpt.

Tbn. p

S. Oo

A. Oo

T. 2 6 8

B. 2 6 8

Vln. p

Vla. p

Vc. p

This musical score page contains ten staves of music for various instruments. The top section (measures 150-155) includes Flute, Clarinet 1, Clarinet 2, Horn, Trumpet, Bassoon, Soprano, Alto, Tenor, and Bass. The bottom section (measures 156-161) includes Violin, Viola, and Cello. Measure 150 starts with a rest for most instruments. Measures 151-152 show various entries for Flute, Clarinet 1, Clarinet 2, Horn, Trumpet, Bassoon, and Soprano. Measures 153-154 show entries for Alto, Tenor, and Bass. Measures 155-156 show entries for Violin, Viola, and Cello. Measure 157 begins with a dynamic *p*. Measure 158 shows a rhythmic pattern for Bassoon and Cello. Measure 159 shows a rhythmic pattern for Alto and Tenor. Measure 160 shows a rhythmic pattern for Bassoon and Cello. Measure 161 concludes with a dynamic *p*.

155

 $\text{♩} = 60$ $\text{♩} = 60$

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

$\text{♩} = 60$

$\text{♩} = 60$

Musical score for orchestra, measures 160 to 29.

Fl. (Flute) 160-165: Measures 160-165. Dynamics: **pp**. Key signature: F major (4 sharps). Measure 160: 8 eighth-note pairs. Measure 161: 8 eighth-note pairs. Measure 162: 8 eighth-note pairs. Measure 163: 8 eighth-note pairs. Measure 164: 8 eighth-note pairs. Measure 165: 8 eighth-note pairs.

Cl. 1 (Clarinet 1) 166-171: Measures 166-171. Dynamics: **f**. Key signature: C major (no sharps or flats). Measure 166: 8 eighth-note pairs. Measure 167: 8 eighth-note pairs. Measure 168: 8 eighth-note pairs. Measure 169: 8 eighth-note pairs. Measure 170: 8 eighth-note pairs. Measure 171: 8 eighth-note pairs.

Cl. 2 (Clarinet 2) 166-171: Measures 166-171. Dynamics: **f**. Key signature: C major (no sharps or flats). Measure 166: 8 eighth-note pairs. Measure 167: 8 eighth-note pairs. Measure 168: 8 eighth-note pairs. Measure 169: 8 eighth-note pairs. Measure 170: 8 eighth-note pairs. Measure 171: 8 eighth-note pairs.

Hn. (Horn) 166-171: Measures 166-171. Dynamics: **pp**. Key signature: C major (no sharps or flats). Measure 166: 8 eighth-note pairs. Measure 167: 8 eighth-note pairs. Measure 168: 8 eighth-note pairs. Measure 169: 8 eighth-note pairs. Measure 170: 8 eighth-note pairs. Measure 171: 8 eighth-note pairs.

Tpt. (Trumpet) 166-171: Measures 166-171. Dynamics: **f**. Key signature: C major (no sharps or flats). Measure 166: 8 eighth-note pairs. Measure 167: 8 eighth-note pairs. Measure 168: 8 eighth-note pairs. Measure 169: 8 eighth-note pairs. Measure 170: 8 eighth-note pairs. Measure 171: 8 eighth-note pairs.

Tbn. (Tuba) 166-171: Measures 166-171. Dynamics: **pp**. Key signature: C major (no sharps or flats). Measure 166: 8 eighth-note pairs. Measure 167: 8 eighth-note pairs. Measure 168: 8 eighth-note pairs. Measure 169: 8 eighth-note pairs. Measure 170: 8 eighth-note pairs. Measure 171: 8 eighth-note pairs.

S. (Soprano) 172-177: Measures 172-177. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 172: Rest. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest. Measure 177: Rest.

A. (Alto) 172-177: Measures 172-177. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 172: Rest. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest. Measure 177: Rest.

T. (Tenor) 172-177: Measures 172-177. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 172: Rest. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest. Measure 177: Rest.

B. (Bass) 172-177: Measures 172-177. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 172: Rest. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest. Measure 177: Rest.

Vln. (Violin) 178-183: Measures 178-183. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 178: Measures 178-183. Dynamics: **pp**. Measure 179: Measures 178-183. Dynamics: **pp**. Measure 180: Measures 178-183. Dynamics: **pp**. Measure 181: Measures 178-183. Dynamics: **pp**. Measure 182: Measures 178-183. Dynamics: **pp**. Measure 183: Measures 178-183. Dynamics: **pp**.

Vla. (Cello) 178-183: Measures 178-183. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 178: Measures 178-183. Dynamics: **pp**. Measure 179: Measures 178-183. Dynamics: **pp**. Measure 180: Measures 178-183. Dynamics: **pp**. Measure 181: Measures 178-183. Dynamics: **pp**. Measure 182: Measures 178-183. Dynamics: **pp**. Measure 183: Measures 178-183. Dynamics: **pp**.

Vc. (Double Bass) 178-183: Measures 178-183. Dynamics: **pp**. Key signature: G major (1 sharp). Measure 178: Measures 178-183. Dynamics: **pp**. Measure 179: Measures 178-183. Dynamics: **pp**. Measure 180: Measures 178-183. Dynamics: **pp**. Measure 181: Measures 178-183. Dynamics: **pp**. Measure 182: Measures 178-183. Dynamics: **pp**. Measure 183: Measures 178-183. Dynamics: **pp**.

G

♩ = 90

166

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

G

♩ = 90

p

pp

p

174

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Flute (Fl.) in G clef, Clarinet 1 (Cl. 1) in G clef, Clarinet 2 (Cl. 2) in G clef, Bassoon (Hn.) in G clef, Trumpet (Tpt.) in G clef, Trombone (Tbn.) in F clef, Soprano (S.) in G clef, Alto (A.) in G clef, Tenor (T.) in G clef, and Bass (B.) in F clef. Measure 174 starts with a rest for all instruments. The Flute has a sixteenth-note pattern starting at the end of the first bar. The Clarinets play eighth-note patterns. The Bassoon, Trumpet, and Trombone remain silent. The Soprano, Alto, and Tenor sing eighth-note patterns. The Bass sings eighth-note patterns. Measures 175-177 show the continuation of these patterns. Measure 178 begins with a rest for all instruments.

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

181

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

188

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The key signature is one flat. Measure 188 starts with rests for most instruments. The Flute has a sixteenth-note pattern from measure 188 to 192. Clarinet 1 and Clarinet 2 play eighth-note patterns from measure 188 to 192. The Horn has a sixteenth-note pattern from measure 188 to 192. The Trumpet has a sixteenth-note pattern from measure 188 to 192. The Trombone rests until measure 192. The Soprano, Alto, and Tenor staves are empty. The Bass staff rests until measure 192. The Violin, Viola, and Cello/Bass staves have eighth-note patterns. Dynamics include *p* (piano) and *f* (forte). Measure 193 begins with eighth-note patterns for the Flute, Clarinets, and Horn. The Trombone joins in with eighth-note patterns. The Soprano, Alto, and Tenor sing eighth-note patterns. The Bass, Violin, Viola, and Cello/Bass provide harmonic support with sustained notes.

194

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Flute (Fl.) in G clef, Clarinet 1 (Cl. 1) in G clef, Clarinet 2 (Cl. 2) in G clef, Horn (Hn.) in G clef, Trombone (Tpt.) in G clef, Bass Trombone (Tbn.) in F clef, Soprano (S.) in G clef, Alto (A.) in G clef, Tenor (T.) in G clef, Bass (B.) in F clef, Violin (Vln.) in G clef, Viola (Vla.) in C clef, and Cello/Bass (Vc.) in F clef. Measure 194 starts with the Flute playing eighth-note patterns with grace notes. The Clarinets play eighth-note patterns. The Horn plays eighth-note patterns with grace notes. The Trombone and Bass Trombone play eighth-note patterns. The Soprano, Alto, and Tenor sing sustained notes. The Bass part is silent. The Violin, Viola, and Cello play eighth-note patterns.

199

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Flute (Fl.) in G clef, Clarinet 1 (Cl. 1) in G clef, Clarinet 2 (Cl. 2) in G clef, Horn (Hn.) in G clef, Trumpet (Tpt.) in G clef, Trombone (Tbn.) in F clef, Soprano (S.) in G clef, Alto (A.) in G clef, Tenor (T.) in G clef, Bass (B.) in F clef, Violin (Vln.) in G clef, Viola (Vla.) in C clef, and Cello/Bass (Vc.) in F clef. Measure 199 starts with the Flute playing eighth-note patterns. The Clarinets play eighth-note patterns. The Horn plays eighth-note patterns. The Trumpet and Trombone play eighth-note patterns. The Soprano, Alto, Tenor, and Bass are silent. The Violin, Viola, and Cello play eighth-note patterns.

204

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

Do do do do

211 *accel.* $\text{♩} = 120$ $\text{♩} = 80$

Fl. - - - - - $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Cl. 1 - - - - - $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Cl. 2 *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Hn. - - - - - $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Tpt. - - - - - $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Tbn. - - - - - $\frac{5}{4}$ - - - - - $\frac{3}{4}$

 S. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Oo do

 A. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Oo do do do do

 T. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Oo do do do do

 B. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Oo do do do do

 Vln. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
pp *cresc.* *p* *cresc.* *mf* *cresc.* *f*
 Vla. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$
 Vc. *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *f* $\frac{5}{4}$ - - - - - $\frac{3}{4}$

H

216 $\text{♩} = 80$

Fl. $\text{♩} = 80$

Cl. 1 $\text{♩} = 80$

Cl. 2 $\text{♩} = 80$

Hn. $\text{♩} = 80$

Tpt. $\text{♩} = 80$

Tbn. $\text{♩} = 80$

S. $\text{♩} = 80$

A. $\text{♩} = 80$

T. $\text{♩} = 80$

B. $\text{♩} = 80$

Do oo

Do oo

Do _____

Do oo

H

$\text{♩} = 80$

Vln. $\text{♩} = 80$

Vla. $\text{♩} = 80$

Vc. $\text{♩} = 80$

221

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Flute (Fl.) in G major, Clarinet 1 (Cl. 1) in F major, Clarinet 2 (Cl. 2) in F major, Horn (Hn.) in E major, Trumpet (Tpt.) in E major, Trombone (Tbn.) in G major, Soprano (S.) in G major, Alto (A.) in G major, Tenor (T.) in G major, Bass (B.) in G major, Violin (Vln.) in G major, Viola (Vla.) in G major, and Cello (Vc.) in G major. Measure 221 starts with a 9/8 time signature, indicated by a '9' over an '8' above the staff. The flute has sixteenth-note patterns. The strings play eighth-note patterns. The vocal parts sing sustained notes. Measures 222 and 223 continue with the same instrumentation and time signatures, with the vocal parts continuing their sustained notes.

225

Fl. $\begin{smallmatrix} \text{F} \\ \text{#} \\ \text{#} \\ \text{#} \end{smallmatrix}$ 6

Cl. 1 $\begin{smallmatrix} \text{C} \\ \text{L} \\ \text{1} \end{smallmatrix}$ 6

Cl. 2 $\begin{smallmatrix} \text{C} \\ \text{L} \\ \text{2} \end{smallmatrix}$ 6

Hn. $\begin{smallmatrix} \text{H} \\ \text{n} \end{smallmatrix}$ 6

Tpt. $\begin{smallmatrix} \text{T} \\ \text{pt} \end{smallmatrix}$ 6

Tbn. $\begin{smallmatrix} \text{T} \\ \text{b} \\ \text{n} \end{smallmatrix}$ 6

S. $\begin{smallmatrix} \text{S} \end{smallmatrix}$

A. $\begin{smallmatrix} \text{A} \end{smallmatrix}$

T. $\begin{smallmatrix} \text{T} \\ \text{8} \end{smallmatrix}$

B. $\begin{smallmatrix} \text{B} \\ \text{8} \end{smallmatrix}$

Vln. $\begin{smallmatrix} \text{V} \\ \text{l} \\ \text{n} \end{smallmatrix}$ 6

Vla. $\begin{smallmatrix} \text{V} \\ \text{l} \\ \text{a} \end{smallmatrix}$ 6

Vc. $\begin{smallmatrix} \text{V} \\ \text{c} \end{smallmatrix}$ 6

Flute (Fl.) and Clarinet 1 (Cl. 1) are silent. Clarinet 2 (Cl. 2) plays eighth-note patterns starting at measure 225, dynamic *mf*. Horn (Hn.) and Trombone (Tbn.) play eighth-note patterns starting at measure 225, dynamic *f*, followed by *p*. Trombone (Tbn.) also has a dynamic *mf*. Trombone (Tbn.) and Bassoon (B.) are silent. Violin (Vln.), Viola (Vla.), and Cello (Vc.) play eighth-note patterns starting at measure 225, dynamic *f*, followed by *p*, then *mf*. Bassoon (B.) is silent.

230

Fl.

Cl. 1

Cl. 2

Hn. *mf*

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

This page contains ten staves of musical notation. The top staff is for the Flute (Fl.), followed by two staves for Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2). Below these are four staves: Horn (Hn.) with dynamic markings, Trumpet (Tpt.), Trombone (Tbn.), and Soprano (S.). The next three staves are for Alto (A.), Tenor (T.), and Bass (B.). The bottom three staves are for Violin (Vln.), Viola (Vla.), and Cello (Vc.). Measure 230 begins with the Flute playing a continuous sixteenth-note pattern. The Clarinet 1 part starts with a single note followed by rests. The Clarinet 2 part has a continuous eighth-note pattern. The Horn part has a continuous eighth-note pattern with dynamics. The Trumpet part has a continuous eighth-note pattern. The Trombone part has a continuous eighth-note pattern. The Soprano part rests throughout. The Alto, Tenor, and Bass parts rest throughout. The Violin part has a continuous eighth-note pattern. The Viola part has a continuous eighth-note pattern. The Cello part has a continuous eighth-note pattern.

234

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

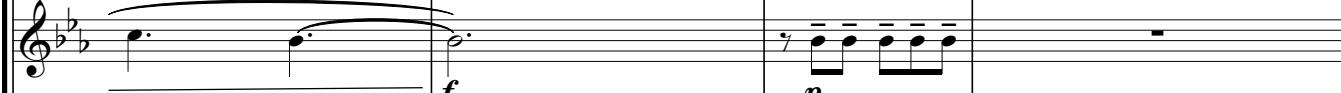
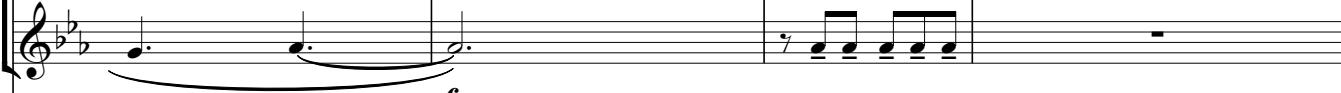
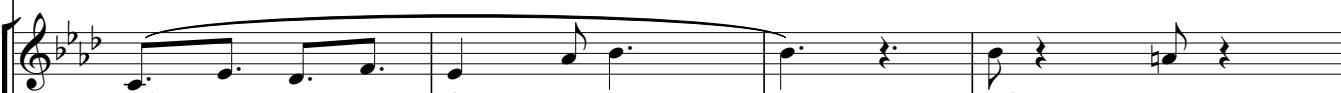
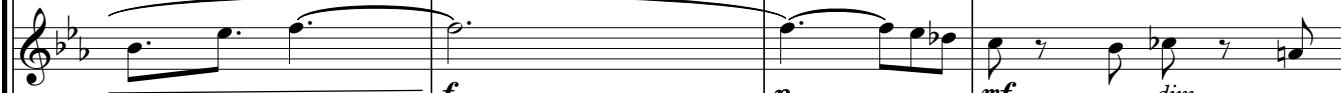
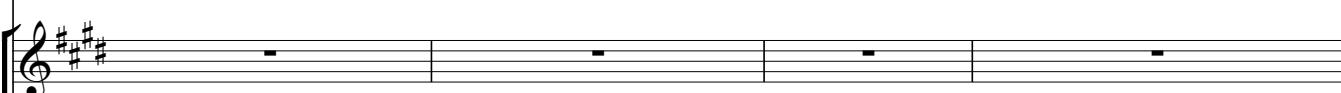
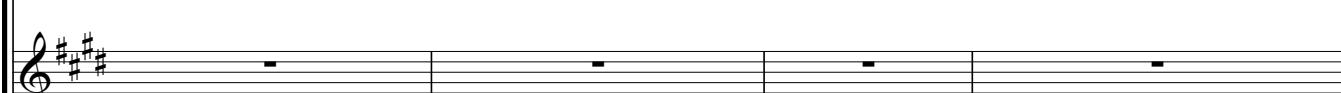
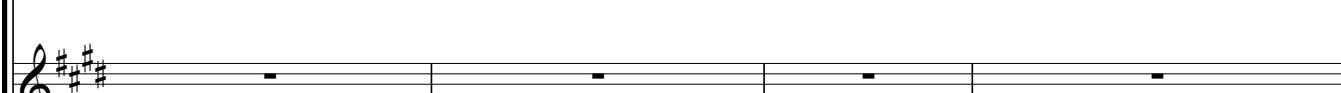
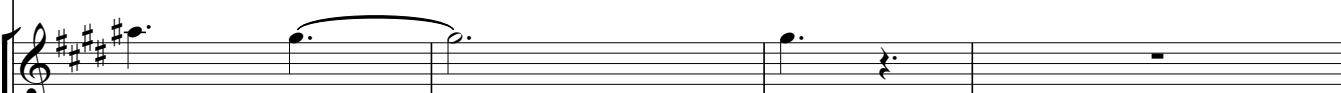
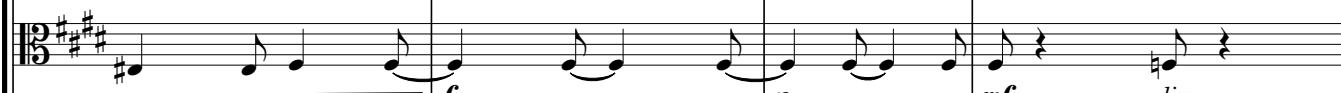
B.

Vln.

Vla.

Vc.

238

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

242 $\text{♩} = 60$

Fl. **p**

Cl. 1 -

Cl. 2 -

Hn. *dim.* **p**

Tpt. *dim.* **p**

Tbn. *dim.* **p**

S.

A.

T.

B.

Vln. - - $\text{♩} = 60$ **pp**

Vla. *dim.* **p** **pp**

Vc. *dim.* **p** **pp**

247

I $\text{♩} = 80$

Fl. p pp

Cl. 1 p pp

Cl. 2 p pp

Hn. p pp

Tpt. p pp

Tbn. p pp

S.

A.

T.

B.

45

ff

ff

ff

ff

ff

ff

ah ah ah

ah ah ah

ah ah ah

ah ah ah

Vln. p pp

Vla. p pp

Vc.

I $\text{♩} = 80$

mf ff

ff

ff

ff

ff

254

Fl.

Cl. 1

Cl. 2

p

Hn.

Tpt.

Tbn.

p

ff

S.

ah

A.

ah

T.

ah

B.

ah

Vln.

p

Vla.

p

Vc.

p

259 rit.

Fl. ff

Cl. 1 ff

Cl. 2 ff

Hn. pp

Tpt. ff

Tbn. ff

S. Ah

A. Ah

T. Ah

B. Ah

Vln. ff

Vla. ff

Vc. ff

rit.

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.