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Illinois (Honors)

Luke J. McLoughlin
lmclough@iwu.edu

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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.

♩ = 60

Flute

Clarinet in B♭ 1

Clarinet in B♭ 2

Horn in F

Trumpet in B♭

Trombone

Soprano

Alto

pp

Oo_____ Oo_____ Oo_____ Oo_____ Oo_____ Oo_____

Tenor

pp

Oo_____ Oo_____ Oo_____ Oo_____

Bass

pp

Oo_____ Oo_____ Oo_____ Oo_____

♩ = 60

Violin

pp

Viola

pp

Violoncello

pp

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

16

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A. *mf*

T. *mf*

B. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

A

♩ = 120

25

Fl. $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ - - - $\frac{4}{4}$

Cl. 1 $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ - - - $\frac{4}{4}$ *mf*

Cl. 2 $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ - - - $\frac{4}{4}$ *mf*

Hn. $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ *p* - - - $\frac{4}{4}$

Tpt. $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ *p* - - - $\frac{4}{4}$

Tbn. $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ *p* - - - $\frac{4}{4}$

S. $\frac{4}{4}$ - $\frac{2}{4}$ - $\frac{4}{4}$ - - - $\frac{5}{4}$ - - - $\frac{4}{4}$

A. $\frac{4}{4}$ *Oo* $\frac{2}{4}$ $\frac{4}{4}$ *Oo* $\frac{5}{4}$ - - - $\frac{4}{4}$

T. $\frac{4}{4}$ *Oo* $\frac{2}{4}$ $\frac{4}{4}$ *Oo* $\frac{5}{4}$ - - - $\frac{4}{4}$

B. $\frac{4}{4}$ *Oo* $\frac{2}{4}$ $\frac{4}{4}$ *Oo* $\frac{5}{4}$ - - - $\frac{4}{4}$

A

♩ = 120

Vln. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ - - - $\frac{4}{4}$

Vla. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ - - - $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ - - - $\frac{4}{4}$

31

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

mf

f

f

f

f

f

f

f

Detailed description: This is a page of a musical score, numbered 31 at the top left. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The woodwinds and strings have active parts, while the brass and vocalists are silent. The woodwinds and strings play a rhythmic pattern of eighth notes. The woodwinds and strings have dynamic markings of *mf* and *f*. The brass and vocalists have dynamic markings of *f*. The score is divided into four measures. The first measure shows the woodwinds and strings starting their parts. The second measure shows the woodwinds and strings continuing their parts. The third measure shows the woodwinds and strings continuing their parts. The fourth measure shows the woodwinds and strings continuing their parts, with the brass and vocalists joining in.

35

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

rit. ♩ = 100

39

Fl.
Cl. 1
Cl. 2
Hn.
Tpt.
Tbn.

mf

mf

mf

S.
A.
T.
B.

Detailed description: This block contains the musical score for the first five instruments: Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The Flute part is mostly rests. Clarinet 1 and 2 play a rhythmic eighth-note pattern. Horns, Trumpets, and Trombones play a melodic line starting in the fourth measure, marked *mf*. The strings (S., A., T., B.) are shown as rests.

rit. ♩ = 100

Vln.
Vla.
Vc.

p

Detailed description: This block contains the musical score for the string section: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part is mostly rests. Viola and Violoncello play a rhythmic eighth-note pattern. The Violoncello part has a *p* dynamic marking in the final measure.

45

♩ = 120

Musical score for Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Saxophone (S.), Alto Saxophone (A.), Tenor Saxophone (T.), and Bass (B.). The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 120. The music features a complex rhythmic pattern with frequent changes in meter (4/4, 3/4, 3/4, 4/4). The woodwinds play melodic lines with slurs and accents, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

♩ = 120

Musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 120. The strings play a rhythmic accompaniment with slurs and accents. The Violoncello part includes a double bar line with a first ending bracket labeled (1). The Viola and Violin parts have a melodic line with a slur and a *mf* dynamic marking.

50

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

Hn. *f*

Tpt.

Tbn. *f*

S.

A.

T.

B.

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score, numbered 50, contains measures 50 through 53. The score is arranged in a standard orchestral format. The woodwind section includes a Flute (Fl.) with a melodic line of eighth-note pairs, Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) with sixteenth-note patterns, Horns (Hn.) with sustained notes, and Trumpets (Tpt.) and Trombones (Tbn.) with sustained notes. The string section (S., A., T., B., Vln., Vla., Vc.) provides a rhythmic accompaniment with eighth notes. Dynamics are marked as *f* (forte) for the woodwinds and strings. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The page number 9 is in the top right corner.

54

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

62

♩ = 80

Fl. *p*

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S. *p*
Oo do do do do do do do do do do do do do do do do

A. *p*
Oo Oo

T. *p*
Oo Oo

B. *p*
Oo Oo

Vln. *p*

Vla. *p*

Vc. *p*

♩ = 80

68

accel. ♩ = 90

accel. ♩ = 100

Fl. *cresc.* *mp* *cresc.*

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

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

accel. ♩ = 90

accel. ♩ = 100

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

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

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

B

♩ = 80

accel. . .

74

Fl. *mf* *p* *p* *accel. . .*

Cl. 1 *p*

Cl. 2 *p*

Hn.

Tpt.

Tbn.

S. *mf* *p*

do do do do do do do

A. *mf* *p*

Oo do do do do do do

T. *mf*

Oo do do do do do

B. *mf*

Oo do do do do do

B

♩ = 80

accel. . .

Vln. *mf* *p* *accel. . .*

Vla. *mf* *p*

Vc. *mf*

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

Fl. *p*

Cl. 1 *p*

Cl. 2 *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

S.

A.

T.

B.

Vln. *p*

Vla. *p*

Vc. *p*

C

accel. . .

♩ = 60

93

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Detailed description: This block contains the musical notation for woodwinds and strings. The Flute (Fl.) part is mostly silent. Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) play a melodic line starting at measure 93, marked *pp* and *mp*. Clarinet 2 has a *p* dynamic marking for a rhythmic pattern starting at measure 95. Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) play a similar melodic line, with Horns marked *pp* and *mp*, and Trombones marked *p*. Saxophones (S., A., T., B.) are silent.

C

accel. . .

♩ = 60

Vln.

Vla.

Vc.

Detailed description: This block contains the musical notation for strings. Violins (Vln.), Violas (Vla.), and Cellos (Vc.) play a melodic line starting at measure 93, marked *pp* and *mp*. Violins and Violas have a *p* dynamic marking for a rhythmic pattern starting at measure 95. Cellos have a *p* dynamic marking for a rhythmic pattern starting at measure 95.

99

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

p

p

p

103

accel.

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

♩ = 80

♩ = 60

19

106

Fl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

S.

A.

T.

B.

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D

110 $\text{♩} = 60$ **accel.** $\text{♩} = 100$ **accel.** $\text{♩} = 100$

20

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

$\text{♩} = 60$ **accel.** $\text{♩} = 100$ **accel.** $\text{♩} = 100$

p *pp* *p* *mf* *p* *mf*

pp *p* *mf* *p* *mf*

p *mf* *p* *mf*

pp *p* *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

Oo do do do do Oo do do do do

Oo do do do do Oo do do do do

Oo do do do do Oo do do do do

Oo do do do do Oo do do do do

D

Vln.

Vla.

Vc.

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

mf *f* *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *f* *p*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

Oo do do do do do Do do do do

Oo do do do do do Do do do do

Oo do do do do do Do do do do

Oo do do do do do Do do do do

Vln.

Vla.

Vc.

f *f* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf* *p*

126

♩ = 60

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Detailed description: This block contains the musical notation for woodwinds and strings. The Flute (Fl.) part has rests in the first four measures and a quarter note in the fifth. Clarinet 1 (Cl. 1) has rests in the first two measures, followed by a quarter note in the third, a half note in the fourth, and a quarter note in the fifth. Clarinet 2 (Cl. 2) has a half note in the first measure, followed by a half note in the second, a quarter note in the third, and a half note in the fourth. Horn (Hn.) has a half note in the first measure, followed by a half note in the second, a quarter note in the third, and a half note in the fourth. Trumpet (Tpt.) has rests in all measures. Trombone (Tbn.) has a half note in the first measure, followed by a half note in the second, a quarter note in the third, and a half note in the fourth. Saxophone (S.), Alto (A.), Tenor (T.), and Bass (B.) parts have rests in all measures. Dynamics include *p* and *pp*. A tempo marking of 60 is present.

Vln.

Vla.

Vc.

♩ = 60

Detailed description: This block contains the musical notation for strings. Violin (Vln.) has rests in the first two measures, followed by a quarter note in the third, a half note in the fourth, and a quarter note in the fifth. Viola (Vla.) has rests in the first two measures, followed by a quarter note in the third, a half note in the fourth, and a quarter note in the fifth. Violoncello (Vc.) has a half note in the first measure, followed by a half note in the second, a quarter note in the third, and a half note in the fourth. Dynamics include *p* and *pp*. A tempo marking of 60 is present.

F

132 $\text{♩} = 60$

Fl. *pp*

Cl. 1 *pp*

Cl. 2 *p*

Hn. *p*

Tpt.

Tbn. *p*

S.

A.

T.

B.

Detailed description: This system contains measures 132, 133, and 134. The Flute and Clarinet 1 parts begin with a half note G4 (flute) and a half note A4 (clarinet) in measure 132, both marked *pp*. In measure 133, the woodwinds are silent. Clarinet 2 enters in measure 134 with a sixteenth-note scale starting on G4, marked *p*. Horns enter in measure 134 with a sixteenth-note scale starting on G2, marked *p*. Trombone has a half note G2 in measure 134, marked *p*. The strings (Soprano, Alto, Tenor, Bass) are silent throughout.

F

$\text{♩} = 60$

Vln. *pp*

Vla. *pp*

Vc. *pp*

p

Detailed description: This system contains measures 132, 133, and 134. In measure 132, Violin and Viola play a half note G4, marked *pp*. Violoncello plays a half note G2, marked *pp*. In measure 133, all strings are silent. In measure 134, Violin and Viola are silent. Violoncello plays a half note G2, marked *pp*. The strings play a sixteenth-note scale starting on G2, marked *p*.

135

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

p

139

Fl. *p*

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 139 to 142. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute (Fl.) part begins in measure 139 with a rest, then enters in measure 140 with a melodic line starting on G#4, marked with a piano (*p*) dynamic. The Clarinet 1 (Cl. 1) part has rests throughout. The Clarinet 2 (Cl. 2) part plays a rhythmic accompaniment of eighth notes, starting in measure 139. The Horn (Hn.) part plays a rhythmic accompaniment of eighth notes with slurs, starting in measure 139. The Trumpet (Tpt.) part has rests throughout. The Trombone (Tbn.) part has a melodic line in measure 139, then rests. The Saxophone (S.), Alto (A.), and Tenor (T.) parts have rests throughout. The Violin (Vln.) part has a melodic line starting in measure 140. The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes starting in measure 139. The Violoncello (Vc.) part plays a rhythmic accompaniment of eighth notes starting in measure 139.

Musical score for Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Saxophone (S.), Alto Saxophone (A.), Tenor Saxophone (T.), and Bass (B.). The score is in 4/4 time with a tempo of 60. The key signature has three sharps (F#, C#, G#). The Flute part begins with a quarter note G6, followed by rests. Clarinet 1 and 2 have rests until the second measure, then play quarter notes. Horns play quarter notes, with the Horn 1 part having a *pp* dynamic. Trumpets and Trombones have rests until the second measure, then play quarter notes. Saxophones (S. and A.) have rests until the fifth measure, then play quarter notes with a *pp* dynamic. Tenor and Bass parts have rests throughout.

Musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time with a tempo of 60. The key signature has three sharps (F#, C#, G#). The Violin part has rests until the second measure, then plays quarter notes with a *pp* dynamic. The Viola part plays quarter notes throughout, with a *pp* dynamic starting in the second measure. The Violoncello part plays quarter notes throughout, with a *p* dynamic starting in the second measure.

150

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

♩ = 60

Vln.
Vla.
Vc.

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

♩ = 60

♩ = 60

160

♩ = 60

♩ = 29

♩ = 50

Fl.

pp

f

pp

Cl. 1

f

pp

Cl. 2

f

pp

Hn.

pp

f

pp

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

pp

♩ = 60

♩ = 50

Vla.

Vc.

G

♩ = 90

166

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

G

♩ = 90

Vln.

Vla.

Vc.

174

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

p

188

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

p

This page of a musical score, page 34, contains measures 194 through 198. The score is for a symphony orchestra and is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with eighth-note patterns and slurs, starting on a half note G4 and moving through various intervals.
- Clarinets 1 and 2 (Cl. 1, Cl. 2):** Both play a steady eighth-note accompaniment, primarily on the note G4.
- Horns (Hn.):** Play a melodic line with eighth-note patterns, mirroring the flute's melody.
- Trumpets (Tpt.):** Play a steady eighth-note accompaniment, primarily on the note G4.
- Trombones (Tbn.):** Remain silent throughout these measures.
- Strings (S., A., T., B.):** All string parts (Soprano, Alto, Tenor, and Bass) are silent, indicated by a whole rest in each staff.
- Violins (Vln.):** Play a steady eighth-note accompaniment, primarily on the note G4.
- Viola (Vla.):** Play a steady eighth-note accompaniment, primarily on the note G4.
- Cello (Vc.):** Features a melodic line with eighth-note patterns and slurs, mirroring the flute and horn parts.

199

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

Detailed description: This page of a musical score covers measures 199 to 203. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Flute (Fl.) part features a melodic line with eighth-note patterns and slurs. The Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts play a steady eighth-note accompaniment. The Horn (Hn.) part has a melodic line with slurs. The Trumpet (Tpt.) part plays a steady eighth-note accompaniment. The Trombone (Tbn.) part has a melodic line with slurs. The Saxophone (S.), Alto (A.), and Tenor (T.) parts are marked with a whole rest. The Violin (Vln.) part plays a steady eighth-note accompaniment. The Viola (Vla.) part is marked with a whole rest. The Violoncello (Vc.) part has a melodic line with slurs. The score is written for a full orchestra.

204

This musical score page contains ten staves for various instruments and a vocal soloist. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments are: 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 Violoncello (Vc.).

- Flute (Fl.):** Measures 204-205 feature a melodic line with a slur and a fermata. Measures 206-210 are rests.
- Clarinet 1 (Cl. 1):** Measures 204-205 feature a rhythmic pattern of quarter notes. Measures 206-210 are rests.
- Clarinet 2 (Cl. 2):** Measures 204-205 feature a rhythmic pattern of quarter notes. Measures 206-210 are rests.
- Horn (Hn.):** Measures 204-205 feature a melodic line with a slur and a fermata. Measures 206-210 are rests.
- Trumpet (Tpt.):** Measures 204-205 feature a rhythmic pattern of quarter notes. Measures 206-210 are rests.
- Trombone (Tbn.):** Measures 204-205 feature a rhythmic pattern of quarter notes. Measures 206-210 are rests.
- Soprano (S.):** Measures 204-209 are rests. Measure 210 contains the vocal line: *Do do do do*.
- Alto (A.):** Measures 204-210 are rests.
- Tenor (T.):** Measures 204-210 are rests.
- Bass (B.):** Measures 204-210 are rests.
- Violin (Vln.):** Measures 204-205 feature a rhythmic pattern of quarter notes. Measures 206-210 are rests.
- Viola (Vla.):** Measures 204-210 are rests.
- Violoncello (Vc.):** Measures 204-205 feature a rhythmic pattern of quarter notes. Measures 206-210 are rests.

H

216

♩ = 80

Fl. *mf*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Hn. *p* *mp* *mf*

Tpt. *mp*

Tbn. *mp* *mf*

S. *mp*

A. *mp*
Do oo

T. *mp*
Do

B. *mp*
Do oo

H

♩ = 80

Vln. *p* *mp*

Vla. *p* *mp* *mf*

Vc. *mp* *mf*

221

Fl. *mf*

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 221 to 224. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute (Fl.) part features a melodic line of eighth notes in measures 221-223, followed by a sixteenth-note pattern in measure 224. Clarinets 1 and 2 (Cl. 1, Cl. 2) are silent throughout. Horns (Hn.) and Trumpets (Tpt.) play sustained notes with some melodic movement. Trombones (Tbn.) play a steady eighth-note accompaniment. Saxophones (S., A., T., B.), Violins (Vln.), and Violas (Vla.) are silent. The Violoncello (Vc.) part plays a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present under the Trumpet part in measure 221. The score is divided into four measures, with a double bar line at the end of each measure.

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.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

mf

234

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

f

p

mf

238

Fl. *f* *p* *mf*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Hn. *mf* *f* *p* *mf* *dim.*

Tpt. *f* *p* *mf* *dim.*

Tbn. *f* *p* *mf* *dim.*

S.

A.

T.

B.

Vln. *f* *p*

Vla. *f* *p* *mf* *dim.*

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

Detailed description: This page of a musical score, numbered 43, covers measures 238 to 241. The score is for a full orchestra and includes vocal parts. The woodwind section (Flute, Clarinets 1 and 2) and brass section (Horn, Trumpet, Trombone) are active. The strings (Violins, Viola, and Cello) also have parts. The vocal parts (Soprano, Alto, Tenor, Bass) are present but contain rests. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics are indicated by *f* (forte), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The flute part features a complex melodic line with many slurs and ties. The woodwinds and brass play sustained notes with some rhythmic patterns. The strings provide a harmonic foundation with sustained notes and some rhythmic movement.

242 $\text{♩} = 60$

Fl. *p*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Hn. *dim.* *p*

Tpt. *dim.* *p*

Tbn. *dim.* *p*

S.

A.

T.

B.

Detailed description: This block contains the musical notation for woodwind and brass instruments. The Flute (Fl.) part features a complex melodic line with many accidentals and slurs, starting at measure 242. The Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts have rests until measure 245, then play a simple melodic phrase. The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) parts play a rhythmic accompaniment of eighth notes, starting with a *dim.* dynamic and moving to *p*. The strings (S., A., T., B.) are silent throughout this section.

$\text{♩} = 60$

Vln. *pp*

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

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

Detailed description: This block contains the musical notation for the string instruments. The Violin (Vln.) part has a rest until measure 245, then plays a melodic phrase. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment of eighth notes, starting with a *dim.* dynamic and moving to *p*. The strings are in a key with three sharps (F#, C#, G#).

247

I ♩ = 80

Fl. *p* *pp* *ff*

Cl. 1 *p* *pp* *ff*

Cl. 2 *p* *pp* *ff*

Hn. *p* *pp* *ff*

Tpt. *p* *pp* *ff*

Tbn. *p* *pp* *ff*

S. *ff* Ah ah ah

A. *ff* Ah ah ah

T. *ff* Ah ah ah

B. *ff* Ah ah ah

Vln. *p* *pp* *mf* *ff*

Vla. *p* *pp* *ff*

Vc. *p* *pp* *mf* *ff*

254

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

ff

ah

p

p

p

259

Fl. *ff* *pp* *rit.*

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp*

Hn.

Tpt. *ff*

Tbn.

S. *ff* *Ah*

A. *ff* *Ah*

T. *ff* *Ah*

B. *ff* *Ah*

Vln. *ff* *pp* *rit.*

Vla. *ff* *pp*

Vc. *ff* *pp*