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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.

♩ = 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

8

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

[illegible]

A

♩ = 120

25

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

mf

p

Oo

A

♩ = 120

Vln.

Vla.

Vc.

31

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

f

f

mf

f

f

35

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 35 through 38. The woodwind section includes a Flute (Fl.) with whole rests, and Clarinets 1 and 2 (Cl. 1, Cl. 2) playing continuous eighth-note patterns. The brass section features a Horn (Hn.) with a melodic line, Trumpets (Tpt.) with whole rests, and a Trombone (Tbn.) with a melodic line. The vocal section (Soprano, Alto, Tenor, Bass) consists of whole rests for all parts. The string section includes Violins (Vln.), Viola (Vla.), and Violoncello (Vc.), all playing a steady eighth-note accompaniment. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#).

39 **rit.** ♩ = 100

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

mf

mf

mf

p

The musical score is written for a full orchestra and vocal soloists. It begins at measure 39 with a tempo of 100 beats per minute and a 'rit.' (ritardando) marking. The woodwinds (Flute, Clarinets 1 and 2) and strings (Violins, Violas, Violas) play rhythmic patterns. The brass (Horns, Trumpets, Trombones) enters in measure 42 with a melodic line, marked with *mf* (mezzo-forte) and accents. The vocal soloists (Soprano, Alto, Tenor, Bass) are silent throughout. The score ends with a piano (*p*) marking and a fermata over the final measure.

45 $\text{♩} = 120$

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

mf

mf

[illegible]

50

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

Hn. *f*

Tpt.

Tbn. *f*

S.

A.

T.

B.

Vln. *f*

Vla. *f*

Vc. *f*

The musical score is written for a large ensemble. The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into measures 50, 51, 52, and 53. The Flute (Fl.) part has a melodic line with eighth notes and slurs. The Clarinets (Cl. 1 and Cl. 2) and Horn (Hn.) parts have a strong rhythmic pattern of eighth notes. The Trombone (Tbn.) part has a melodic line with slurs. The Saxophone (S.), Alto (A.), Tenor (T.), and Bass (B.) parts are silent. The Violin (Vln.) part is silent until measure 53, where it has a melodic line. The Viola (Vla.) and Violoncello (Vc.) parts have a strong rhythmic pattern of eighth notes. Dynamics are marked 'f' (forte) for the Flute, Clarinets, Horn, Trombone, and Viola/Vc. in measures 50-52. In measure 53, the Flute and Viola/Vc. parts are marked 'f'.

54

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

The musical score for measures 54-56 is as follows:

- Flute (Fl.):** Measures 54-56 contain eighth-note patterns with slurs and accents.
- Clarinet 1 (Cl. 1):** Measures 54-56 contain eighth-note patterns with slurs and accents.
- Clarinet 2 (Cl. 2):** Measures 54-56 contain eighth-note patterns with slurs and accents.
- Horn (Hn.):** Measures 54-56 contain whole notes with slurs and accents.
- Trumpet (Tpt.):** Measures 54-56 contain whole notes with slurs and accents.
- Trombone (Tbn.):** Measures 54-56 contain whole notes with slurs and accents.
- Saxophone (S.):** Measures 54-56 contain whole notes with slurs and accents.
- Alto (A.):** Measures 54-56 contain whole notes with slurs and accents.
- Tenor (T.):** Measures 54-56 contain whole notes with slurs and accents.
- Bass (B.):** Measures 54-56 contain whole notes with slurs and accents.
- Violin (Vln.):** Measures 54-56 contain eighth-note patterns with slurs and accents.
- Viola (Vla.):** Measures 54-56 contain eighth-note patterns with slurs and accents.
- Cello (Vc.):** Measures 54-56 contain eighth-note patterns with slurs and accents.

57 **rit.** $\text{♩} = 100$

Fl.

Cl. 1

Cl. 2

mf

Hn.

mf

Tpt.

mf

Tbn.

mf

S.

A.

T.

B.

Vln.

rit. $\text{♩} = 100$

mf

Vla.

mf

Vc.

mf

[illegible]

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

74 $\text{♩} = 80$ *accel.*

Fl. *mf* *p* *p*

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 do

B. *mf*
Oo do do do do do do

B

$\text{♩} = 80$ *accel.*

Vln. *mf* *p*

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. ₈

B.

Vln. *p*

Vla. *p*

Vc. *p*

93 **accel.** $\text{♩} = 60$

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

pp *mp* *p*

accel. $\text{♩} = 60$

Vln.

Vla.

Vc.

pp *mp* *p*

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.

Detailed description: This page of a musical score, numbered 18, contains measures 103 through 105. The tempo is marked 'accel.' (accelerando). The score is for a full orchestra and vocal soloists. Measures 103 and 104 are in 3/4 time, while measure 105 changes to 6/8 time. The key signature has three sharps (F#, C#, G#). The woodwinds (Flute, Clarinets 1 & 2, Horns, Trumpets, and Trombones) are mostly silent, with some activity in measure 105. The strings (Violins, Viola, and Cello) play a rhythmic pattern of eighth notes. The vocal soloists (Soprano, Alto, Tenor, and Bass) are silent throughout these measures.

♩ = 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.

♩ = 80

♩ = 60

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D

[illegible][illegible]

118 **accel.** ♩ = 80 **E** ♩ = 50 21

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

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

accel. ♩ = 80 **E** ♩ = 50

Vln.

Vla.

Vc.

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

Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) score. The tempo is marked as 60. The Violin and Viola parts are in treble and alto clefs respectively, and the Violoncello part is in bass clef. The music features a series of chords and melodic lines with dynamic markings like *p* and *pp*.

F

23

♩. = 60

132

Fl. *pp*

Cl. 1 *pp*

Cl. 2 *p*

Hn. *p*

Tpt.

Tbn. *p*

S.

A.

T.

B.

F

♩. = 60

Vln. *pp*

Vla. *pp*

Vc. *pp*

p

135

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

139

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

*Oo*_____

pp

♩. = 60

27

150

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

This block contains the musical notation for measures 150 to 152 for the woodwind section and voices. The woodwinds (Flute, Clarinets 1 & 2, Horn, Trumpet, and Trombone) are in a 2/4 time signature. Measures 150 and 151 are in G major (one sharp). Measure 152 changes to E major (three sharps). The woodwinds play a series of eighth notes in measure 152, marked with a piano (*p*) dynamic. The voices (Soprano, Alto, Tenor, and Bass) have lyrics "Oo" under their notes in measures 150 and 151. The Soprano and Alto parts have a fermata over the final note in measure 151.

♩. = 60

Vln.

Vla.

Vc.

This block contains the musical notation for measures 150 to 152 for the string section. The Violin, Viola, and Violoncello parts are in a 2/4 time signature. Measures 150 and 151 are in G major (one sharp). Measure 152 changes to E major (three sharps). The strings play a series of eighth notes in measure 152, marked with a piano (*p*) dynamic.

160 $\text{♩} = 60$ $\text{♩} = 50$

Fl. *pp* *f* *pp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Hn. *pp* *f* *pp*

Tpt.

Tbn.

S.

A.

T.

B.

Vln. *pp* $\text{♩} = 60$ $\text{♩} = 50$

Vla.

Vc.

♩ = 90

166

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

pp

Oo

♩ = 90

Vln.

Vla.

Vc.

pp

p

174

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

p

[illegible]

188

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

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.

A.

T.

B.

Vln.

Vla.

Vc.

Do do do do

The musical score for page 36, measures 204-210, is written for a large ensemble. The key signature consists of two flats (B-flat and E-flat). The score includes parts for Flute, Clarinets 1 and 2, Horn, Trumpet, Trombone, Soprano, Alto, Tenor, Bass, Violin, Viola, and Cello. The Soprano part has the lyrics "Do do do do" under the final four measures. The Flute part has a melodic line in the first measure. The Clarinets and Trumpet parts have a rhythmic pattern of eighth notes. The Trombone part has a melodic line in the first measure. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Cello part has a melodic line in the first measure.

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

pp *cresc.* *p cresc.* *mf cresc.* *f*

S.

Oo do

A.

pp cresc. *p cresc.* *mf cresc.* *f*

T.

pp cresc. *p cresc.* *mf cresc.* *f*

B.

pp cresc. *p cresc.* *mf cresc.* *f*

Vln.

Vla.

Vc.

pp cresc. *p cresc.* *mf cresc.* *f*

pp cresc. *p cresc.* *mf cresc.* *f*

pp cresc. *p cresc.* *mf cresc.* *f*

216 $\text{♩} = 80$

Fl. 3/4 6/8 *mf*

Cl. 1 3/4 6/8 *p* mp

Cl. 2 3/4 6/8 *p* mp

Hn. 3/4 6/8 *p* mp *mf*

Tpt. 3/4 6/8 *mp*

Tbn. 3/4 6/8 *mp* *mf*

S. 3/4 6/8 *mp*
Do oo

A. 3/4 6/8 *mp*
Do oo

T. 3/4 6/8 *mp*
Do

B. 3/4 6/8 *mp*
Do oo

$\text{♩} = 80$

Vln. 3/4 6/8 *p* mp

Vla. 3/4 6/8 *p* mp *mf*

Vc. 3/4 6/8 *mp* *mf*

221

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

mf

225

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

f

p

mf

f

p

mf

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

The musical score for page 42, measures 234-237, features the following details:

- Measures 234-237:** The score is divided into four measures. Measures 234 and 235 are marked with a first ending bracket (234).
- Flute (Fl.):** Measures 234-235 feature a rapid sixteenth-note scale. Measure 236 has a whole rest. Measure 237 continues the scale.
- Clarinets 1 and 2 (Cl. 1, Cl. 2):** Measures 234-235 have a whole note. Measure 236 has a half rest. Measure 237 has a half note.
- Horn (Hn.):** Measures 234-235 have a half note. Measure 236 has a whole rest. Measure 237 has a whole rest.
- Trumpet (Tpt.):** Measures 234-235 have a half note. Measure 236 has a whole rest. Measure 237 has a half note.
- Trombone (Tbn.):** Measures 234-235 have a half note. Measure 236 has a half note. Measure 237 has a half note.
- Vocalists (S., A., T., B.):** All vocal parts have whole rests in measures 234-237.
- Violin (Vln.):** Measures 234-235 have a half note. Measure 236 has a whole rest. Measure 237 has a half note.
- Viola (Vla.):** Measures 234-235 have a half note. Measure 236 has a half note. Measure 237 has a half note.
- Cello (Vc.):** Measures 234-235 have a half note. Measure 236 has a half note. Measure 237 has a half note.

238

Fl.

Cl. 1

Cl. 2

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Vln.

Vla.

Vc.

f

p

mf

dim.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It covers measures 238 to 241. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The Flute part (Fl.) has a melodic line with slurs and ties, with dynamics *f*, *p*, and *mf*. Clarinets 1 and 2 (Cl. 1, Cl. 2) play sustained notes in measures 238-240, then have a rhythmic pattern in measure 241. Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) play sustained notes in measures 238-240, then have a rhythmic pattern in measure 241. The vocal soloists (S., A., T., B.) are silent throughout. Violins (Vln.), Viola (Vla.), and Cello (Vc.) play sustained notes in measures 238-240, then have a rhythmic pattern in measure 241. Dynamics are indicated by *f* (fortissimo), *p* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo).

$\text{♩} = 60$

Violin (Vln.)

Viola (Vla.)

Violoncello (Vc.)

dim.

p

pp

pp

pp

♩ = 60

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

ah

ah

ah

p

p

p

[illegible]