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La Bicicletta

Jack Druffel

Illinois Wesleyan University

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La Bicicletta

For Symphony Orchestra

Jack Druffel

La Bicicletta

Duration: 9'40"

Instrumentation:

2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Percussion (3 Players):

Bass Drum
Glockenspiel
Suspended Cymbal
Marimba
Nonpitched Metals
Vibraphone
Roto Toms

Violin I
Violin II
Viola
Cello
Double Bass

Program Notes

La Bicicletta was written in the fall of 2018 and edited for the Illinois Wesleyan Symphony Orchestra in early 2019. It is a narrative about an accident the composer endured while in Milan, Italy. While cycling home, he was struck by a motorcycle and spent a night in an Italian hospital and was released the next day with minor injuries. The main idea of the piece is to reflect the mundane tasks of daily life, and this motif is presented in each of the four sections that make up *La Bicicletta*.

The first part of the piece reflects the day-to-day patterns of city and general existence that most of us go through reflected through the repeating ostinato and repetitions of the main theme. The second part begins with a quick rip from the bass trombone, signifying the initial collision of the motorcycle accompanied with a wall of sound from the whole orchestra which mimics the ensuing chaos that followed after the collision from the motorcyclist. The second section has the embedded rhythm of S.O.S in Morse code scattered throughout, initially being shouted several times at first from the first few cries of help from the composer. The section climaxes with a large cluster chord from the orchestra, followed by each instrument fading away until the lowest voice of the orchestra is left.

This transitions the piece into the third part, the hospital. In the hospital, he laid there in disbelief to what had just happened and was in deep shock. His thoughts raced and he was unable to comprehend what had just taken place. The main theme is quoted, varied, and passed around the orchestra while also undergoing subtle changes to reflect the composer's trauma. The main theme goes in-between consonance and dissonance in relation to the sustained harmonies by the string section and is never fully stated as it was in the beginning. After these several fragmentations of the melody, the third and fourth parts of the piece fade into one another as the composer is now able to leave the hospital after it was confirmed that no major injuries were sustained.

The fourth and final part begins with the original ostinato, only a little brighter. The main theme returns harmonized, while a new idea of triplets is introduced into the texture. The three against four patterns of the two figures, duple vs triple, combines both the old routine of life with a newfound sense of wonder and vigor; enjoyment of the expected and appreciation for all the things in life, both large and small.

Transposed
Score

La Bicicletta

Edited for the IWSO

Jack Druffel

Mundane $\text{♩} = 72$

2. 2. 2.

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

Horn in F 1 & 2

Horn in F 3 & 4

2 Trumpets in C

Trombone 1 & 2

Bass Trombone & Tuba

Glockenspiel

Marimba 2 Soft Yarn Mallets

Vibraphone

Mundane $\text{♩} = 72$

Violin I

Violin II

Viola

Cello

Double Bass

7

2 Fls. *p*

2 Obs. 1. solo. *mf*

2 B♭ Cls.

2 Bsns. *p* **8** *p* **8** *>* **8**

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

12

Vln. I

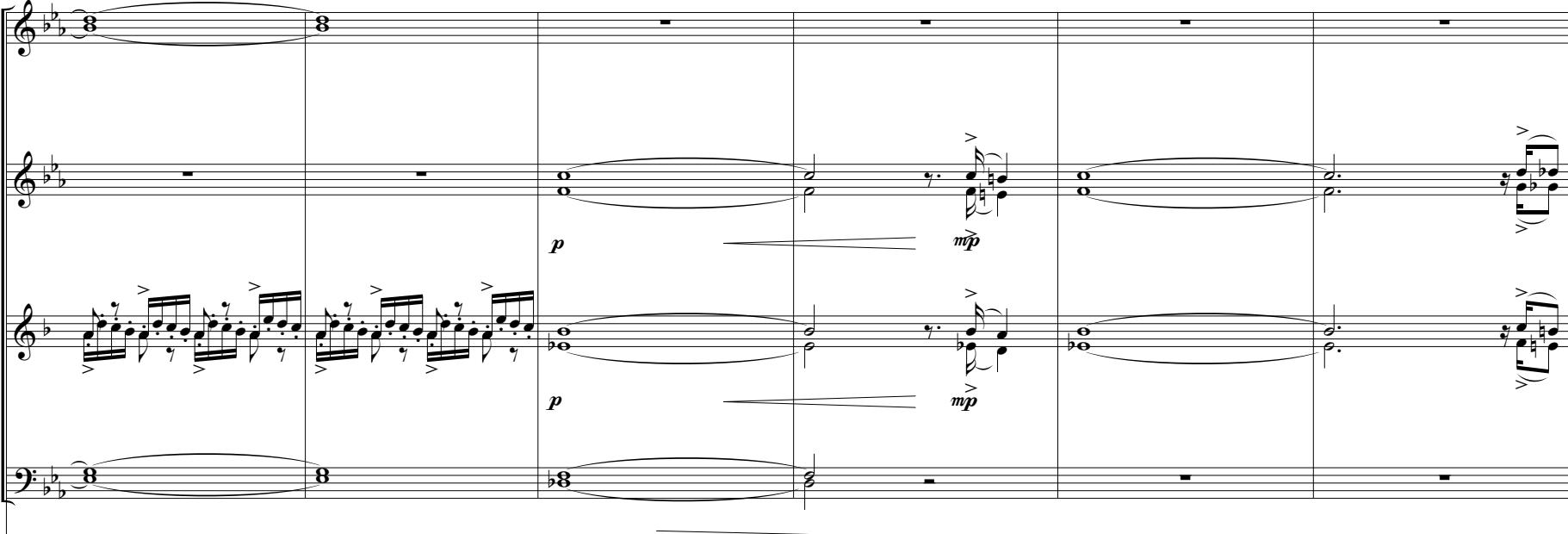
Vln. II

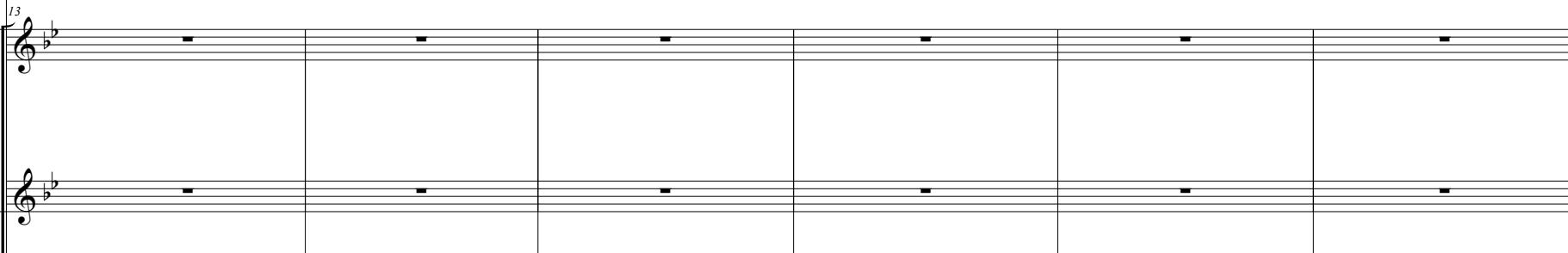
Vla.

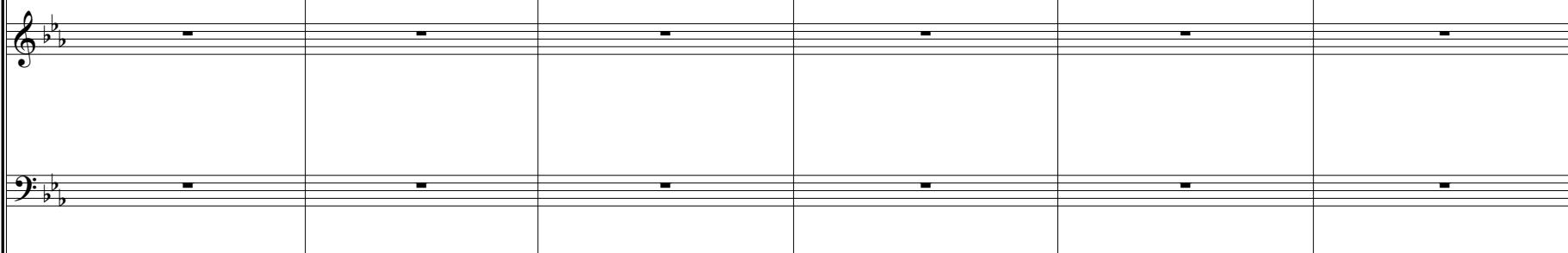
Vc.

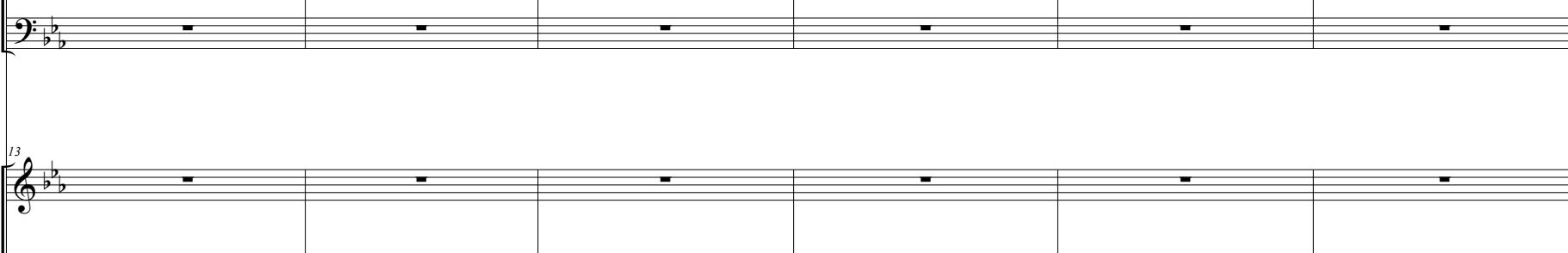
D.B.

13

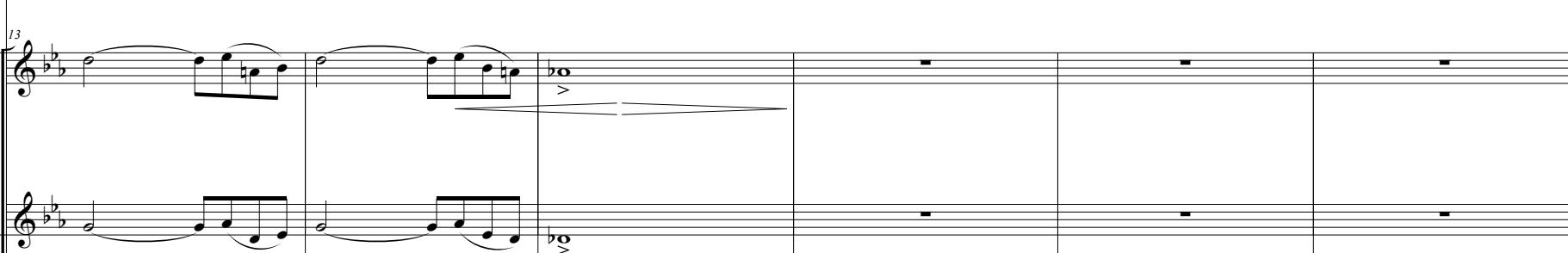
2 Fls. 

2 Obs. 

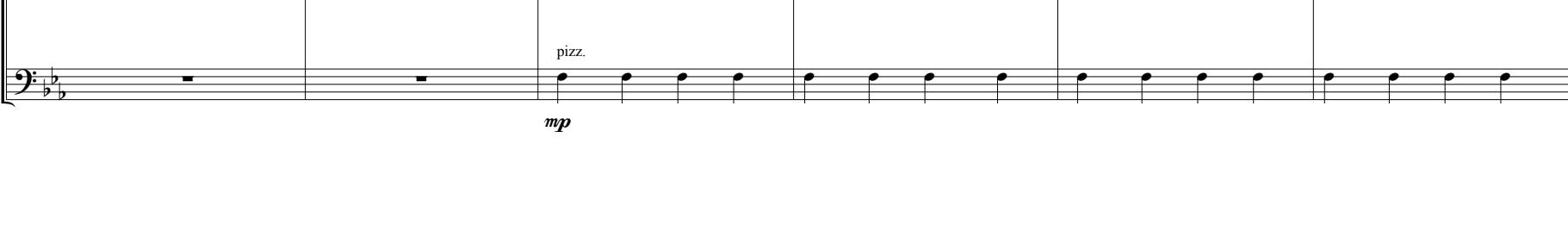
2 B♭ Cls. 

2 Bsns. 

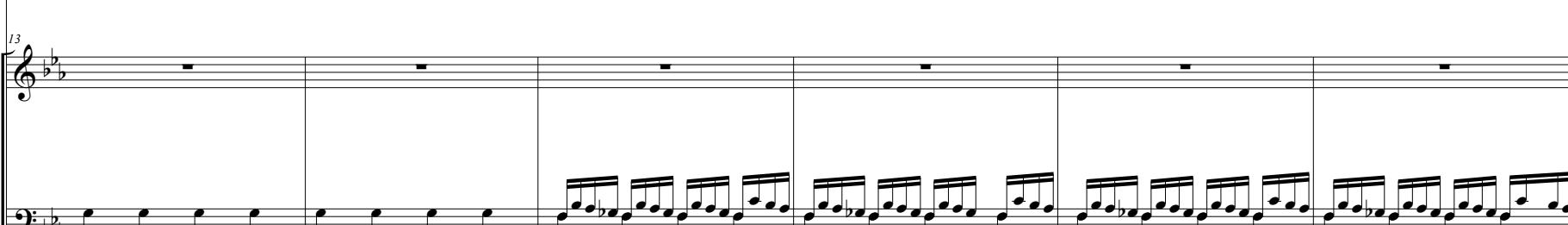
Hn. 1 & 2 

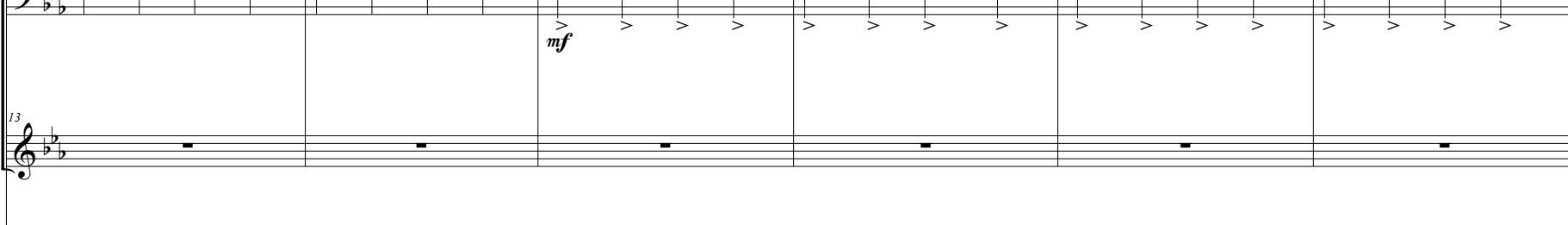
Hn. 3 & 4 

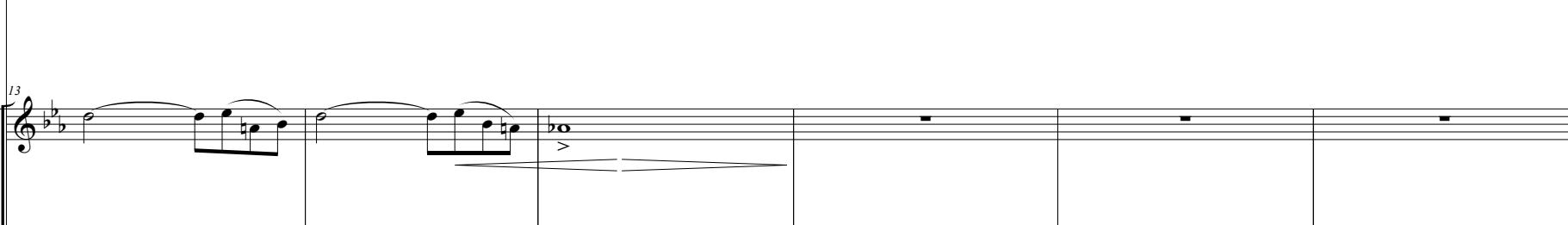
C Tpts. 

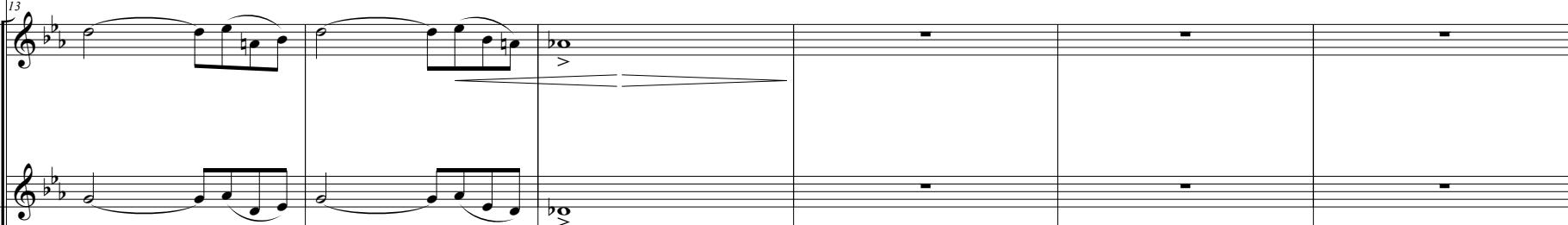
Tbn. 1 & 2 

B. Tbn. & Tuba 

Glk. 

Mrb. 

Vib. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B.

pizz. 

mp 

1. solo.

[22] A

2 Fls. *mf*

2 Obs.

2 B♭ Cls.

2 Bsns. *mp*

This section shows the first solo entry. It begins with two flutes playing eighth-note patterns. The oboes and bassoons enter later. The bassoon part includes a dynamic marking of *mp*. Measures 21 and 22 show sustained notes from the woodwinds.

Hn. 1 & 2

Hn. 3 & 4 *mf*

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

This section shows entries from the horns and brass. Horn 1 and 2 play sustained notes. Horn 3 and 4 play eighth-note patterns. The brass section (trombones and tuba) enters in measure 22. Measure 22 also features a dynamic marking of *mf*.

Glk.

Mrb. > > > >

Vib.

This section shows entries from the glockenspiel and marimba. The marimba part consists of eighth-note patterns marked with '>' symbols. The vibraphone enters in measure 22.

[22] A

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. *mp*

pizz. *mp*

This section shows entries from the strings. The violin parts play pizzicato patterns in measures 21 and 22, marked *mp*. The viola, cello, and double bass provide harmonic support throughout the section.

24

2 Fls.

2 Obs.

2 B♭ Cls.

mp

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

2 Medium-soft
Rubber Mallets

mf

Vib.

4 Soft Yarn Mallets
Motor on, medium vibrato

mf

Ped. Ped. sim.

Vln. I

Vln. II

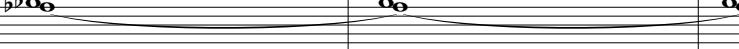
Vla.

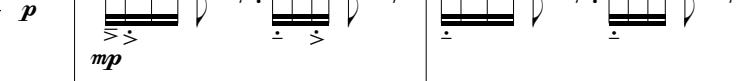
Vc.

D.B.

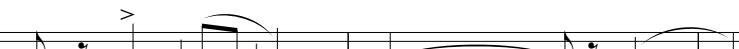
29

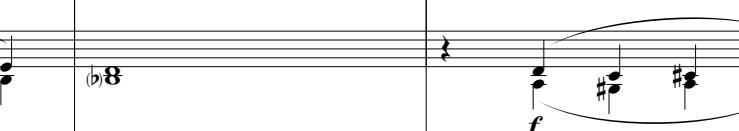
2 Fls.  

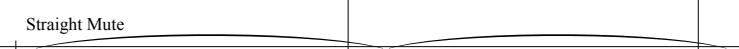
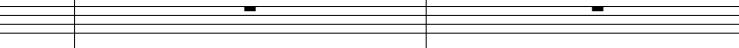
2 Obs.  

2 B♭ Cls.  

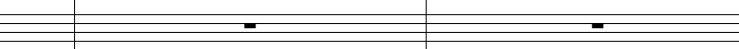
2 Bsns.  

Hn. 1 & 2  

Hn. 3 & 4  

C Tpts. Straight Mute  

Tbn. 1 & 2  

B. Tbn. & Tuba  

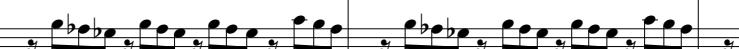
Glk.  

Mrb.  

Vib.  

Vln. I arco  

Vln. II arco  

Vla.  

Vc.  

D.B.  

Musical score page 34, featuring parts for various instruments:

- 2 Fls. (Flutes)
- 2 Obs. (Oboes)
- 2 B♭ Cls. (Bass Clarinets)
- 2 Bsns. (Bassoons)
- Hn. 1 & 2 (Horns 1 & 2)
- Hn. 3 & 4 (Horns 3 & 4)
- C Tpts. (C Trumpets)
- Tbn. 1 & 2 (Trombones 1 & 2)
- B. Tbn. & Tuba (Bass Trombone and Tuba)
- Glk. (Glissando)
- Mrb. (Marimba)
- Vib. (Vibraphone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

The score includes dynamic markings such as p (piano), mf (mezzo-forte), and $\text{b}8$. The bassoon part features sixteenth-note patterns. The vibraphone part includes a dynamic marking of $\text{b}8$. The violin parts feature eighth-note patterns. The double bass part consists of eighth-note patterns.

38

2 Fls. *p*

2 Obs. *p*

2 B♭ Cls. *p*

2 Bsns. *p*

Hn. 1 & 2 *f* *p*

Hn. 3 & 4 *f* *p*

C Tpts. Mute out

Tbn. 1 & 2 *f* *p*

B. Tbn. & Tuba *f* *p*

Glk. To Sus. Cym.

Mrb. > > > >

Vib. Motor off
To Tom Toms *f Ped.*

38

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

D.B. *p*

42

rit.

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

10 Chaotic ♩ = 162

49 [B] ♩

Fl. 1 ff

Fl. 2 ff

Ob. 1 ff

Ob. 2 ff

Cler. 1 ff

Cler. 2 ff

Bsn. 1 ff ** gradually increase rate of activity ...

Bsn. 2 ff ** gradually increase rate of activity ...

Hn. 1 ff ***

Hn. 2 ff ***

Hn. 3 ff ***

Hn. 4 ff ***

C Tpts. Open ff 3 Gliss.

Tbn. 1 ff mp ff mp

Tbn. 2 ff mp ff mp ff

Tbn. 3 ff mp ff mp ff

Tuba ff 3 Play any note below the staff 3 3

Cym. Sus. Cymbal To B.D. B.D. ff f f fp 3 ff f

Mrb. To Metal Metals (Approx. Pitch) f 3 ff f 6 f fp 3 ff f

Roto Toms

Toms f

Vln. I ff

Vln. II ff arco

Vla. ff

Vc. * arco Div. ff

D.B. * arco Div. ff

*Each player will pick one of the notes at random.

They will tremolo on that particular note while bending the pitch at random speeds, and intervals.

**A group of notes is shown for each player.

The notes may be played in any order, and the rhythm and intensity of the section starts softly, and slowly builds in activity until m. 62.

***Each player will play a random rip up, or down. Starting pitch is also random.

This page of the musical score contains ten systems of music, each starting with a measure number 56. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Cornet Tpt., Trombone 1, Trombone 2, Trombone 3, Tuba, Bass Dr., Metronome, Toms, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of sustained notes with grace marks, dynamic markings such as ff, f, sfp, and fff, and various rhythmic patterns including sixteenth-note figures and sustained notes with grace marks.

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Crl. 1

Crl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Met.

Toms

Vln. I

Vln. II

Vla.

Vc.

D.B.

71

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Clr. 1
Clr. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpts.
Tbn. 1 & 2
B. Tbn. & Tuba
B. Dr.
Met.
Toms
Vln. I
Vln. II
Vla.
Vc.
D.B.

78

79

Free Rhythms Slow ...

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clr. 1

Clr. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Met.

Toms

Vln. I

Vln. II

Vla.

Vc.

D.B.

*A grouping of notes is shown for each woodwind player.
The notes may be played in any order and the rhythm and intensity of the section starts softly, and slowly crescendos until m. 92.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clr. 1

Clr. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

mf *poco a poco cresc.*

Hn. 3 & 4

mf *poco a poco cresc.*

C Tpts.

Tbn. 1 & 2

f *poco a poco cresc.*

B. Tbn. & Tuba

f *poco a poco cresc.*

B. Dr.

ff

p

ff

Met.

Toms

Vln. I

Vln. II

Vla.

f

Vc.

f

D.B.

f

... Fast

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clr. 1

Clr. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Met.

Toms

Vln. I

Vln. II

Vla.

Vc.

D.B.

89

ff

ff

ff

ff

ff

p

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

ff

rit. Play any note around approx pitch.

C 97 Grave $\text{♩} = 60$

Fl. 1

fff Play any note around approx pitch.

Fl. 2

fff Play any note around approx pitch.

Ob. 1

fff Play any note around approx pitch.

Ob. 2

fff Play any note around approx pitch.

Clr. 1

fff Play any note around approx pitch.

Clr. 2

fff Play any note around approx pitch.

Bsn. 1

fff Play any note around approx pitch.

Bsn. 2

fff Play any note around approx pitch.

Hn. 1 & 2

fff Play any note around approx pitch.

Hn. 3 & 4

fff Play any note around approx pitch.

C Tpts.

fff Play any note around approx pitch.

Tbn. 1 & 2

fff Play any note around approx pitch.

B. Tbn. & Tuba

fff Play any note around approx pitch.

B. Dr.

To Glockenspiel
Medium - Soft Mallet

To B.D.

Met.

To Sus. Cym.

Vibrphone
3 Soft Yarn Mallets
No Motor

Toms

pp

rit. Play any note around approx pitch.

C 97 Grave $\text{♩} = 60$

Vln. I

fff Play any note around approx pitch.

Vln. II

fff Play any note around approx pitch.

Vla.

fff Play any note around approx pitch.

Vc.

fff Play any note around approx pitch.

D.B.

fff **pp**

107

2 Fls. 104

2 Obs. 107

2 B♭ Cls.

2 Bsns. 1. solo. *mp*

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr. 104 B.D. *mp*

Marimba
3 Soft Yarn Mallets

Mrb.

Vib. 104 *p*

Vln. I 104 *p*

Vln. II 107 *p*

Vla. *p*

Vc. *p* — *p*

D.B. *p*

116

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

119

mf

p

p

p

p

mp

mp

mp

mp

124 131

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Straight Mute

p

Mute out

Straight Mute

p

Mute out

p

p

124

131

mf

mf

mf secco

mf secco

mf secco

132

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

To Glockenspiel

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf solo.

mp

mp

mp

mp

141

accel.

D 147 Joyful ♩ = 80

2 Fls. 2 Obs. 2 B♭ Cls. 2 Bsns.

Hn. 1 & 2 Hn. 3 & 4 C Tpts. Tbn. 1 & 2 B. Tbn. & Tuba

B. Dr. Mrb. Vib.

2 Hard Yarn Mallets

mp

mf

2 Hard Yarn Mallets

mf

Vln. I Vln. II Vla. Vc. D. B.

143

dim.

accel.

Unis.

dim.

dim.

dim.

dim.

dim.

148

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp ————— mp ————— pp

pp ————— mf ————— pp

pp ————— mf ————— pp

Open pp ————— mf ————— pp

Open pp ————— mf ————— pp

pp ————— mf ————— pp

n

n

n

p

p

n

n

n

p

n

153

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

154

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains two systems of musical notation. The top system, spanning measures 153 to 154, includes parts for 2 Fls., 2 Obs., 2 B♭ Cls., 2 Bsns., Hn. 1 & 2, Hn. 3 & 4, C Tpts., Tbn. 1 & 2, B. Tbn. & Tuba, and B. Dr. The instrumentation consists primarily of woodwind and brass instruments. Dynamic markings include forte (f), mezzo-forte (mf), piano (pp), and mezzo-piano (mp). Measure 153 shows various sustained notes and short melodic fragments. Measure 154 begins with a dynamic ff, followed by a series of eighth-note patterns. The bottom system, starting at measure 154, includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. (Double Bass). The strings play eighth-note patterns, with dynamics including mf and p. The score is written on multiple staves, each with a specific clef and key signature.

158

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

162

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

167

2 Fls. *f*

2 Obs. *f*

2 B♭ Cls. *f*

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2 *mp*

B. Tbn. & Tuba *mp*

Glk.

Mrb.

Vib.

Vln. I *f*

Vln. II *f*

Vla. >

Vc. >

D.B. >

172

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

172

Vln. I

Vln. II

Vla.

Vc.

D.B.

175

177

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

182 185
2 Fls. 1. solo.
2 Obs. *mf*
2 B♭ Cls.
2 Bsns. *pp* ————— *mf* ————— *pp*
pp ————— *mf* ————— *pp*

Hn. 1 & 2 *pp* ————— *mf* ————— *pp*
Hn. 3 & 4 *pp* ————— *mf* ————— *pp*
C Tpts. *pp* ————— *mf* ————— *pp*

Tbn. 1 & 2 *pp* ————— *mf* ————— *pp*
B. Tbn. & Tuba *pp* ————— *mf* ————— *pp*

Glk. 182
Mrb. 182
Vib. 182

Vln. I 182
Vln. II 3 3 3 3
pp ————— *mf* ————— *pp*
Vla. 3 3 3 3
pp ————— *mf* ————— *pp*
Vc. 3 3 3 3
pp ————— *mf* ————— *pp*
D.B. 3 3 3 3
pp ————— *mf* ————— *pp*

187

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

191

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains 18 staves of music. The top half (measures 1-7) features woodwind and brass instruments: two flutes, two oboes, two bassoons, two bass clarinets, two horns (Hn. 1 & 2), two horns (Hn. 3 & 4), three trumpets (C Tpts.), two tubas (Tbn. 1 & 2), and a bass tuba/tuba (B. Tbn. & Tuba). These parts play eighth-note patterns primarily. The bottom half (measures 8-15) features the string section: violin I (Vln. I), violin II (Vln. II), viola (Vla.), cello (Vc.), and double bass (D.B.). They play sustained notes with grace notes above them. The key signature is A major (three sharps). Measure 15 ends with a fermata over the bassoon staff.