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# The Meld: The Marriage of Art and Technology, The Ames Library

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Colin A. D. Borck

# The Meld

The Marriage of Art and Technology

The AMES Library

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## Notes

This piece, **The Meld**, consists of five movements, each tailored to specific aspects of the new Ames Library. Through this short journey of music, one can experience what the library embodies itself, a marriage of art and technology. Emotions arise from all different aspects of each movement, may it be mystery of this new building to the dignity and class of the "Great Room" on the fifth floor holding the stained glass windows from Oxford.

Movement one, *Introduction*, a mysterious beginning to this piece for the new library is a mystery to us all. Yes, we have seen it being built, but what does it consist of, what is hidden within its walls? This movement reflects what we all know about the library before we step in it, wonderment.

Movement two, *Computer Stations*, is the technological advances that the new library possesses. An entire floor full of computer stations at our disposal to do any research needed to help fulfill our liberal arts education.

Movement three, *Comfy Chairs*, embodies the beauty of the new library. This realizes the vision of just sitting down for hours with a favorite book in a comfortable chair with a beautiful view, and just reading for the pleasure of reading.

Movement four, *The Collection*, represents the collection of books that our school owns. This reflects the power of knowledge of the students and faculty of Illinois Wesleyan University. It is these books that have been a part of the IWU history and helped so many gain the knowledge they needed to succeed in their endeavors.

Movement 5, *The Great Room*, shows the tradition of our past not only at IWU, but of education around the world. This room fosters an atmosphere of the highest intellectual tradition. The full wood panel walls surrounded by scores of books up to the ceiling. And then surrounding it, the foundation of the first college, actual stained glass windows from the original college of Oxford! With those hanging around, not only can we relate to the power of past educators, but we can almost feel a direct connection to them also.

From these five short movements, the Ames Library is introduced, stated, and dignified by a piece of music. It is the realization of Ames that gave me inspiration to create this piece. And hopefully by this piece, I can inspire others to realize the full potential this library has to make the Wesleyan dream of *Scientia et Sapientia* a reality among all active learners.

# The Meld

The Marriage of art and technology

The AMES Library

Colin A. D. Borck

## I. Introduction

*Allegro*

Musical score for Clarinets 1 through 5, measures 1 through 5. The score is in 4/4 time and features various dynamics and trills.

- Clarinet 1:** Rests in measures 1-4, then plays a quarter note with a trill and *mp* dynamic in measure 5.
- Clarinet 2:** Rests in all five measures.
- Clarinet 3:** Rests in measures 1-2, then plays a quarter note with a trill and *pp* dynamic in measure 3, followed by a quarter note with *mp* dynamic in measure 4, and rests in measure 5.
- Clarinet 4:** Rests in measures 1-4, then plays a quarter note with a trill and *mp* dynamic in measure 5.
- Clarinet 5:** Rests in measures 1-2, then plays a quarter note with a trill and *mp* dynamic in measure 3, followed by a quarter note with *pp* dynamic in measure 4, and rests in measure 5.

Musical score for Clarinets 1 through 5, measures 7 through 11. The score is in 4/4 time and features various dynamics and trills.

- Cl. 1:** Rests in measures 7-9, then plays a quarter note with *mp* dynamic in measure 10, and rests in measure 11.
- Cl. 2:** Rests in measures 7-8, then plays a quarter note with a trill and *f* dynamic in measure 9, followed by a quarter note with *mp* dynamic in measure 10, and rests in measure 11.
- Cl. 3:** Rests in measures 7-8, then plays a quarter note with a trill and *mf* dynamic in measure 9, followed by a quarter note with *f* dynamic in measure 10, and rests in measure 11.
- Cl. 4:** Rests in measures 7-8, then plays a quarter note with *f* dynamic in measure 9, followed by a quarter note with *mp* dynamic in measure 10, and rests in measure 11.
- Cl. 5:** Rests in measures 7-8, then plays a quarter note with *f* dynamic in measure 9, followed by a quarter note with *mp* dynamic in measure 10, and rests in measure 11.

13

Clt. 1

Clt. 2

Clt. 3

Clt. 4

Clt. 5

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

*p* *f*

*tr* *tr* *tr* *tr*

*f* *tr*

19

Clt. 1

Clt. 2

Clt. 3

Clt. 4

Clt. 5

*ff* *p* *mp*

*tr* *tr* *tr*

*ff* *p* *mp*

*ff* *p* *mp*

*ff* *p* *mp*

*f* *p* *mp*

*mp* *mf* *mf* *tr*

25

Clt. 1

Clt. 2

Clt. 3

Clt. 4

Clt. 5

*f* *tr* *tr*

*tr* *f* *tr*

*tr* *f* *tr*

*tr* *f* *tr*

*f* *tr*

*f* *tr*

*f*

-2-

II. Computer Stations

*Presto*

Musical score for five clarinets (Clt. 1-5) from measure 29 to 33. The score is in 4/4 time. Measure 29 starts with a *p* dynamic. Measure 30 has a *p* dynamic. Measure 31 has a *f* dynamic. Measure 32 has a *mp* dynamic. Measure 33 has a *f* dynamic.

Musical score for five clarinets (Clt. 1-5) from measure 34 to 38. The score is in 4/4 time. Measure 34 starts with a *ff* dynamic. Measure 35 has a *p* dynamic. Measure 36 has a *mf* dynamic. Measure 37 has a *f* dynamic. Measure 38 has a *mp* dynamic.

Musical score for five clarinets (Clt. 1-5) from measure 39 to 42. The score is in 4/4 time. Measure 39 starts with a *p* dynamic. Measure 40 has a *p* dynamic. Measure 41 has a *f* dynamic. Measure 42 has a *f* dynamic.

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Cl. 5

Measures 43-46. Clarinet 1 features a long melodic line with a quintuplet (5) and a dynamic of *f*. Clarinets 2, 3, and 5 also have *f* dynamics. Clarinet 4 has a *mp* dynamic. The score includes various rests and articulation marks.

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Cl. 5

Measures 47-51. Clarinet 1 starts with *mp* and ends with *f*. Clarinet 2 has *mp*, *f*, *mp*, and *mf < f*. Clarinet 3 has *f*, *mp*, and *mf < f*. Clarinet 4 has *f*, *mp*, *mp*, and *f*. Clarinet 5 has *f*, *mp*, and *f*. The score includes various rests and articulation marks.

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Cl. 5

Measures 52-55. Clarinet 1 has a *p* dynamic. Clarinet 2 has a *p* dynamic. Clarinet 3 has a *mf* dynamic and a quintuplet (5) followed by a *p* dynamic. Clarinet 4 has a *p* dynamic. Clarinet 5 has a *p* dynamic. The score includes various rests and articulation marks.

58

Clt. 1

Clt. 2

Clt. 3

Clt. 4

Clt. 5

*f*

*mf*

*mp*

*f*

62

Clt. 1

Clt. 2

Clt. 3

Clt. 4

Clt. 5

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*



III. Comfy Chairs

Largo

66

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Cl. 5

*mf*  
*mf*  
*mp* *mf* *p*  
*p* *mf* *p*  
*p* *mf* *p* *mf*

73

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Cl. 5

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*p* *mp*

79

Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Cl. 5

*p*  
*p*  
*p*  
*p*  
*p* *mp*

IV. The Collection

Moderato

83

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Dynamic markings: *p*, *mf*

Measure 83: Cl. 1 and 2 have whole rests. Cl. 3 has a quarter note G4. Cl. 4 has a whole rest. Cl. 5 has a quarter note G4. Measure 84: Cl. 1 and 2 have whole rests. Cl. 3 has a quarter note F4. Cl. 4 has a whole rest. Cl. 5 has a quarter note F4. Measure 85: Cl. 1 and 2 have whole rests. Cl. 3 has a quarter note E4. Cl. 4 has a whole rest. Cl. 5 has a quarter note E4. Measure 86: Cl. 1 and 2 have whole rests. Cl. 3 has a quarter note D4. Cl. 4 has a whole rest. Cl. 5 has a quarter note D4. Measure 87: Cl. 1 and 2 have whole rests. Cl. 3 has a quarter note C4. Cl. 4 has a whole rest. Cl. 5 has a quarter note C4. Measure 88: Cl. 1 has a half note G4. Cl. 2 has a half note G4. Cl. 3 has a quarter note B3. Cl. 4 has a whole note G4. Cl. 5 has a quarter note B3.

89

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Dynamic markings: *mf*, *p*

Measure 89: Cl. 1 has a half note G4. Cl. 2 has a whole rest. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 90: Cl. 1 has a half note G4. Cl. 2 has a triplet of eighth notes (A4, B4, C5). Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 91: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 92: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 93: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4.

94

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Dynamic markings: *mf*, *p*, *pp*, *mp*

Measure 94: Cl. 1 has a half note G4. Cl. 2 has a whole rest. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 95: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 96: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 97: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4. Measure 98: Cl. 1 has a half note G4. Cl. 2 has a quarter note G4. Cl. 3 has a quarter note G4. Cl. 4 has a whole note G4. Cl. 5 has a quarter note G4.

99

Clt. 1 *p* *mf* *f* 3

Clt. 2 *p* *mp* *mp* *f* *mp*

Clt. 3

Clt. 4 *p* *p* *mp*

Clt. 5

104

Clt. 1 3 7 5

Clt. 2

Clt. 3

Clt. 4

Clt. 5

106

Clt. 1 9 6 10 *mp* *f* *p*

Clt. 2 *mp* *mp* *f* *p*

Clt. 3 *p* *pp*

Clt. 4

Clt. 5 *pp*

110

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

*mf* *p* *p* *mf*

*mf* *mp* *p* *mp*

*mf* *pp*

*pp* *p*

*pp*

116

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

*mf*

121

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

*p*

*p*

V. The Great Room

124 *Allegro* (in "1")

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *mp* *f*

Cl. 3 *f* *mp* *f*

Cl. 4 *f* *mp* *f*

Cl. 5 *f* *mp* *f*

131 *p* *mf*

(d=d)

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

Cl. 4 *p* *mf*

Cl. 5 *p* *mf*

138 *f* *mf* *pp*

(d=d)

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f* *mf* *pp*

Cl. 4 *f* *mf* *pp*

Cl. 5 *f* *mf* *pp*

143

Clt. 1 *f*

Clt. 2 *mp*

Clt. 3 *f* *tr*

Clt. 4 5

Clt. 5 5

148

Clt. 1 *p* (d=d) (in two)

Clt. 2 *p*

Clt. 3 *p*

Clt. 4 *p*

Clt. 5 *p*

154

Clt. 1 *mf*

Clt. 2 *mf*

Clt. 3 *mf*

Clt. 4 *mf*

Clt. 5 *mf*

157

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

*f*

*f*

*f*

*f*

*f*

160

(*d. = d.*) (in "1")

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

*f*

*f*

*f*

*f*

*f*

*sfp*

*sfp*

*f*

167

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

*p*

*f*

*mp*

*f*

*f*

*mp*

*f*

*f*

*mp*

*f*

*f*

*mp*

*f*

*mp*

174 *tr* *rit.* (in "3")

Clt. 1 *p* *f*

Clt. 2 *p* *f*

Clt. 3 *p* *f*

Clt. 4 *p* *f*

Clt. 5 *p* *f*

181 *tempo 1*

Clt. 1 *f* *p* *ff*

Clt. 2 *f* *p* *ff*

Clt. 3 *f* *p* *ff*

Clt. 4 *f* *p* *ff*

Clt. 5 *f* *p* *ff*