

THE EMPYREAN MOSAIC

by

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THE EMPYREAN MOSAIC

FOR ORCHESTRA

Thesis approval:

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THE EMPYREAN MOSAIC

For Orchestra

by Anna Kathryn Mitchell

Performance Time: 9:20

** Written in part to fulfill the master's thesis requirement for completion of the
M.M. in Composition at Texas Christian University*

Instrumentation

Piccolo

Flute 1 & 2

Oboe 1 & 2

Bb Clarinet 1 & 2

Bb Bass Clarinet

Bassoon 1 & 2

French Horn in F 1, 2,3, & 4

Trumpet in Bb 1, 2, & 3

Trombone 1 & 2

Bass Trombone

Tuba

Timpani

Marimba

Harp

Violin 1 & 2

Viola

Cello

Contrabass

The Empyrean Mosaic

Anna Kathryn Mitchell

Flute 1 *p*

Flute 2 *p*

Oboe 1 *p* *mf*

Oboe 2 *p* *mf*

Clarinet in Bb 1 *mf*

Clarinet in Bb 2 *mp* *mf*

Bass Clarinet in Bb *mf*

Bassoon 1 *mf*

Bassoon 2 *mp* *mf*

Horn in F 1 *p* *mf*

Horn in F 2 *p* *mf*

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Trombone 1 *mf*

Trombone 2 *mf*

Bass Trombone *mf*

Tuba *mf*

Timpani *mf*

Marimba *p* *mf*

Harp

Violin I *p* *mf*

Violin II *p* *mf*

Viola *p* *mf*

Violoncello *p* *mf*

Contrabass *mf*

♩ = 76 ♩ = 58 ♩ = 116

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

To Glock.

Detailed description: This page of a musical score, numbered 20, contains 28 staves for various instruments. The top section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1, 2), Tuba (Tbn.), and Timpani (Timp.). The bottom section includes Maracas (Mar.), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A specific instruction 'To Glock.' is written above the Maracas staff. The page number '20' is located at the top left of the first staff.

29

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *mp* *mf*

Cl. 2

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp* *mf*

Hn. 3 *mp*

Hn. 4

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp*

Tba. *mp* *mf*

Timp.

Mar. Glockenspiel *mf* To Mar. Marimba

Hp.

Vln. I

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb.

This page of a musical score, numbered 7, contains the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting at measure 38, marked *mf*.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line starting at measure 38, marked *p* and *mp*, with a *mf* dynamic at the end.
- Clarinets (Cl. 1, Cl. 2):** Both parts play a melodic line starting at measure 38, marked *mp* and *p*, with a *mf* dynamic at the end.
- Bassoons (B. Cl.):** Part remains silent.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts remain silent.
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4):** Horns 1 and 2 play a rhythmic pattern, marked *mp* and *p*.
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3):** Trumpets 1 and 2 play a rhythmic pattern, marked *mp*. Trumpet 3 remains silent.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** Trombones 1 and 2 play a rhythmic pattern, marked *mp* and *p*, with a *mf* dynamic at the end. Bass Trombone (B. Tbn.) plays a rhythmic pattern, marked *p* and *mp*, with a *mf* dynamic at the end.
- Tuba (Tba.):** Plays a rhythmic pattern, marked *mp* and *p*, with a *mf* dynamic at the end.
- Timpani (Timp.):** Part remains silent.
- Marimba (Mar.):** A section labeled "Marimba" begins at measure 38, marked *mp* and *mf*.
- Harp (Hp.):** Part remains silent.
- Violins (Vln. I, Vln. II):** Violin I plays a melodic line, marked *mf*. Violin II plays a melodic line, marked *mp* and *mf*.
- Viola (Vla.):** Plays a melodic line, marked *mp* and *p*, with a *mf* dynamic at the end.
- Violoncello (Vc.):** Plays a melodic line, marked *mp* and *p*.
- Contrabass (Cb.):** Plays a melodic line, marked *mp* and *p*, with a *mf* dynamic at the end.

FL 1
FL 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp* *mf* *pizz.*

rit. $\text{♩} = 50$ $\text{♩} = 100$ *Espressivo* rall. $\text{♩} = 50$

Fl. 1 f mf

Fl. 2 f mf

Ob. 1 f mf

Ob. 2 f mf

Cl. 1 f mf

Cl. 2 f mf

B. Cl. f mf

Bsn. 1 f mf

Bsn. 2 f mf

Hn. 1 f mf

Hn. 2 f mf

Hn. 3 f mf

Hn. 4 f mf

Tpt. 1 f mf

Tpt. 2 f mf

Tpt. 3 f mf

Tbn. 1 f mf

Tbn. 2 f mf

B. Tbn. f mf

Tba. f mf

rit. $\text{♩} = 50$ $\text{♩} = 100$ rall. $\text{♩} = 50$

Timp. f mf

Mar. f *To Glock.*

Hp. ff f D^{\flat} C^{\flat} G^{\flat} D^{\flat} C^{\flat}

rit. $\text{♩} = 50$ $\text{♩} = 100$ rall. $\text{♩} = 50$

Vln. I f mf

Vln. II f mf

Vla. f mf

Vc. *arco.* f mf

Cb. *arco.* f mf

100 ♩ = 66 Dance

Fl. 1 *mf*

Fl. 2

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 *mf*

Cl. 2 *p*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p*

Hn. 4

Tpt. 1 *mf*

Tpt. 2

Tpt. 3 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *con sordino* *p* *mf* *senza sordino*

Timp.

Mar. 1

Mar. 2

Hp. *f*

Vln. I *mf* ♩ = 66

Vln. II

Vla.

Vc. *mf*

Cb. *pizz.* *mf*

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

piz.

arco

D₆ D₆ A₃ D₆ A₃

$\text{♩} = 116$ $3 + 2 + 2$ *Giacoso*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

$\text{♩} = 116$

Timp.

Mar. *f*

Hp. *f*

$\text{♩} = 116$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

151

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rit. J = 76

2+2+2+1

188

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

rit. J = 76

Timp.

Glock.

Hp.

G#

E# G# A#

B# D#

F# G#

rit. J = 76

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 38 Maestro *♩ = 124 Giacoso*

199

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

210

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar. *ff*

Hp.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc.

Cb.

222 Piccolo

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Mar.

Glockenspiel

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

$\text{♩} = 50$

rit.

VITA

Personal Background

Born on March 20, 1994 in Memphis, Tennessee

Daughter of Dr. Eric A. Mitchell and Mrs. Nancy S. Mitchell

Education

Diploma, North Crowley High School, Fort Worth, 2012

Bachelor of Music, Theory and Composition, Dallas Baptist University, Dallas, 2017

Master of Music, Composition, Texas Christian University, Fort Worth, 2019

Professional Memberships

Society of Composers, Inc. (SCI)

Pi Kappa Lambda

American Harp Society

Dallas Harp Society

ABSTRACT

My thesis is a composition for orchestra, a little over nine minutes in length, that presents and develops three themes in an arch form. The title, "The Empyrean Mosaic," is meant to invoke imagery of the heavens, stars, and sky as well as other beautiful aspects of nature that fit together like pieces of a puzzle all declaring God's glory. Each unique theme organically transitions and develops over time.

Following a brief introduction, which includes motivic material used later in the third theme, the first theme enters in an energetic fashion. This lively section relies on various rhythmic and melodic motives resembling the imagery of jagged pieces in a mosaic. Furthermore, both the harmony and melody are comprised of stacked fifths. The music then transitions to a brief but powerful statement of the second, more pastoral theme, before arriving at the slower and ethereal third theme.

After the development and majestic expansion of this last theme, the second theme returns. It enters in a similar manner to when it was first stated before evolving into a fugue-like passage and then a light-hearted dance. At the close of the dance, the retransition brings back all three themes. Finally, a coda concludes the piece with elements from both the first and last themes.