MIDNIGHT SKETCHES

by

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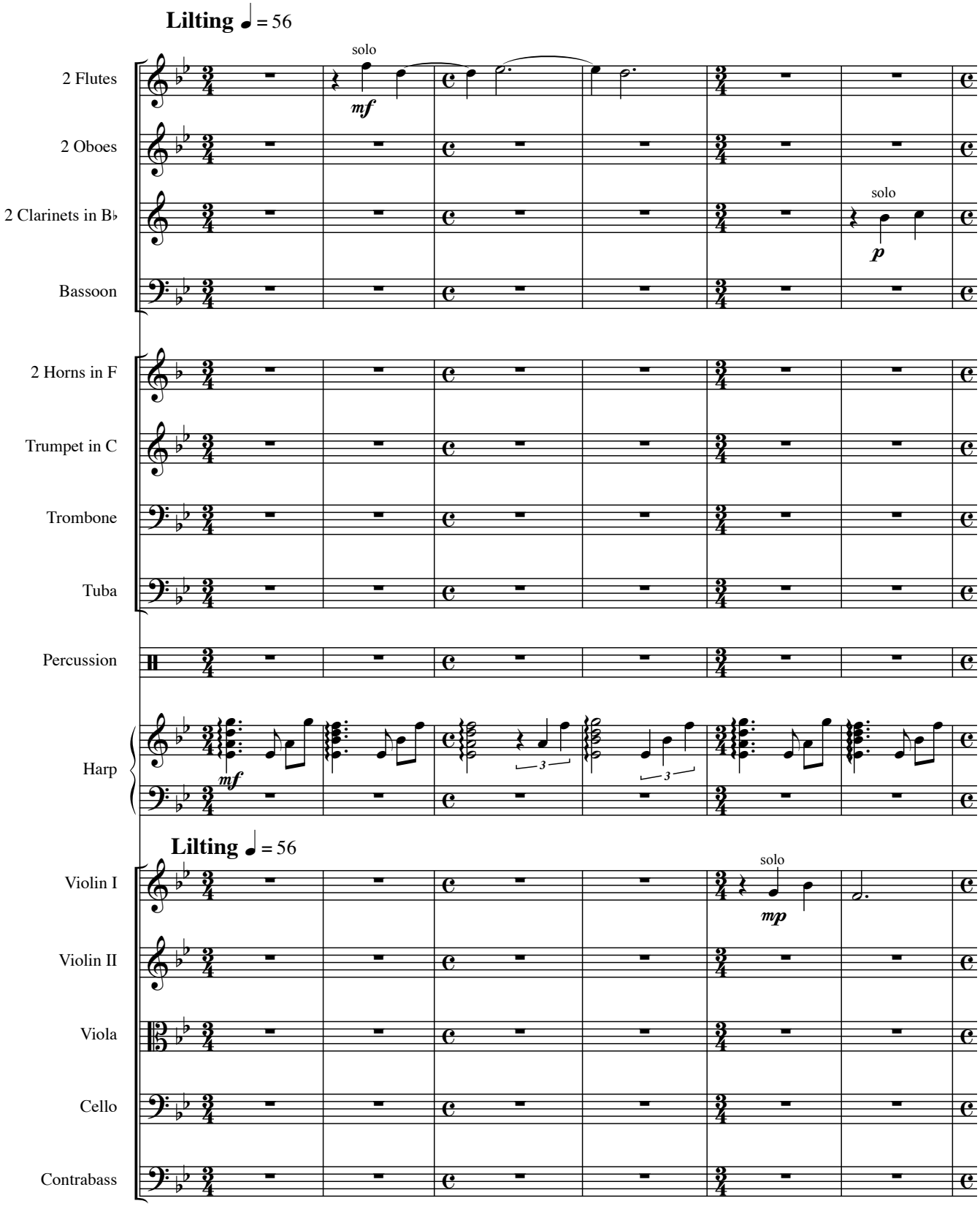
Vita

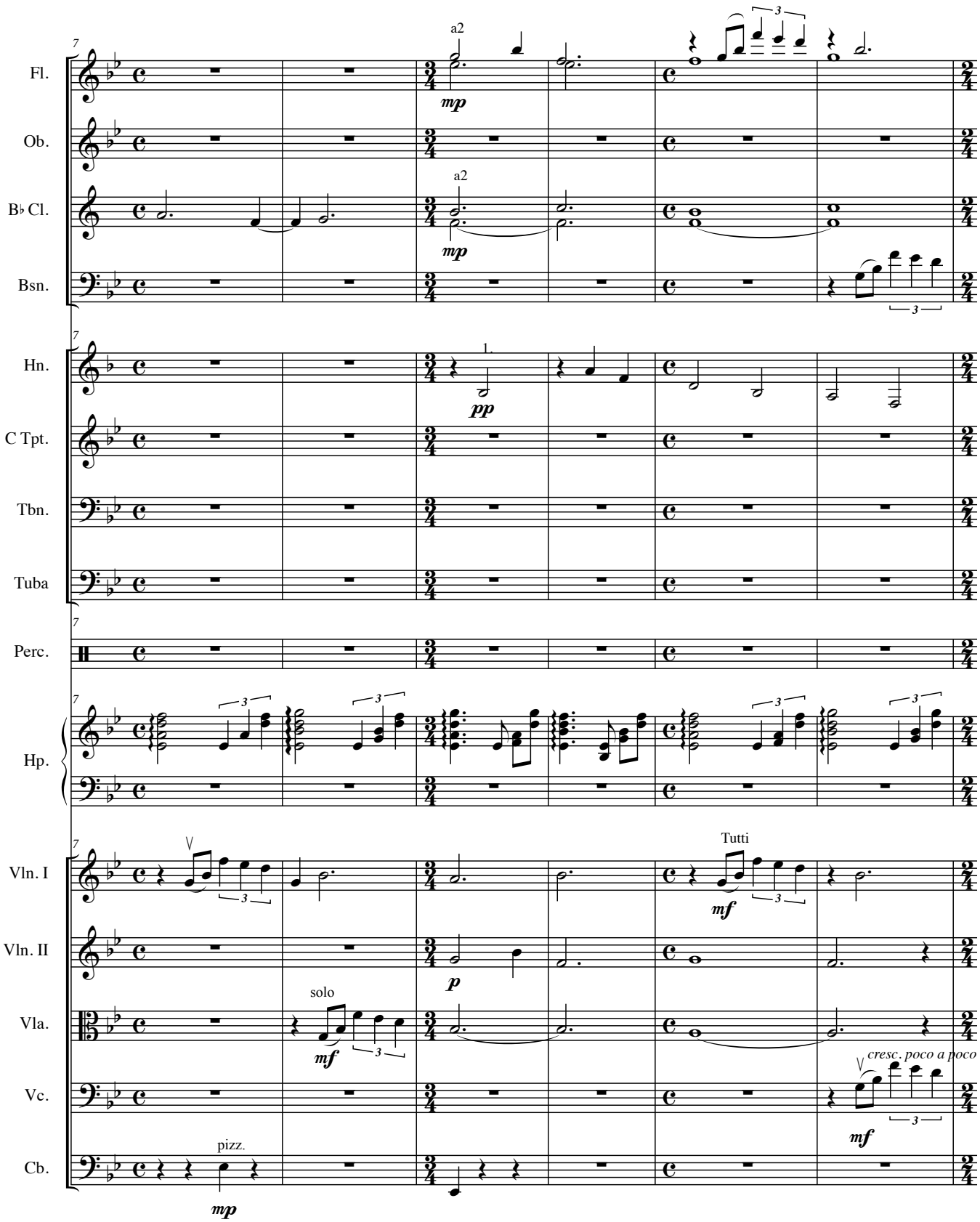
Abstract

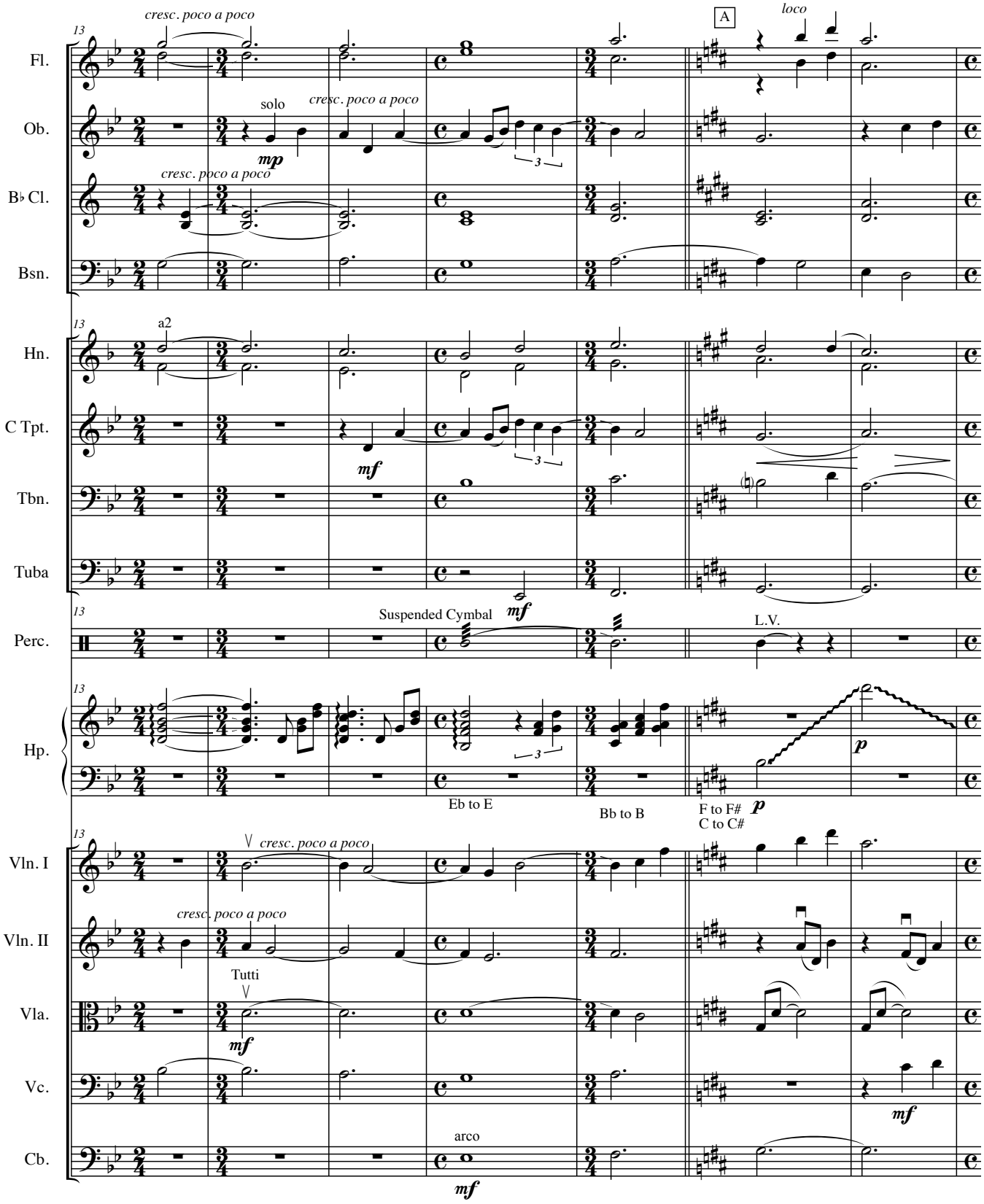
Score

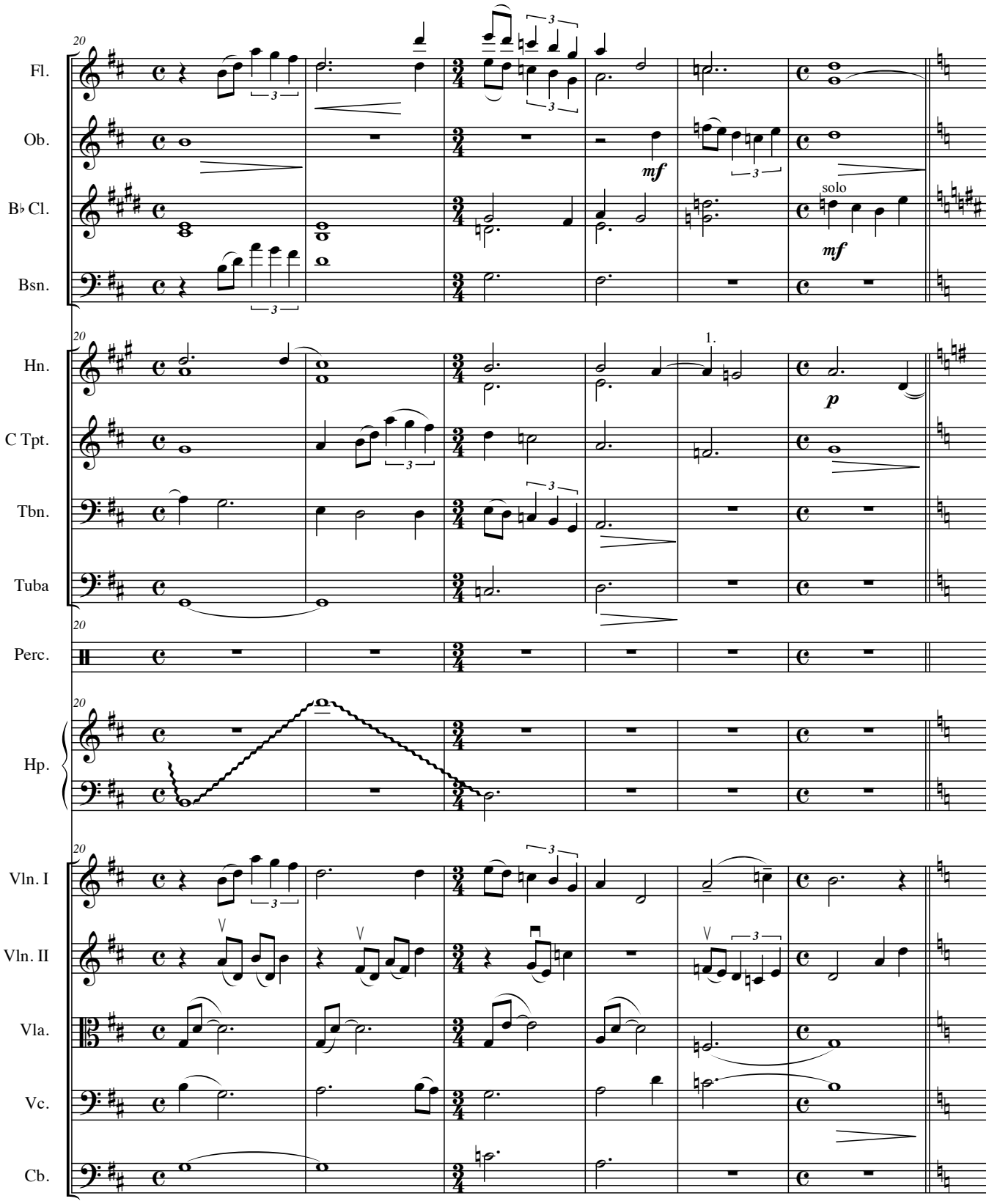
I. Rêverie

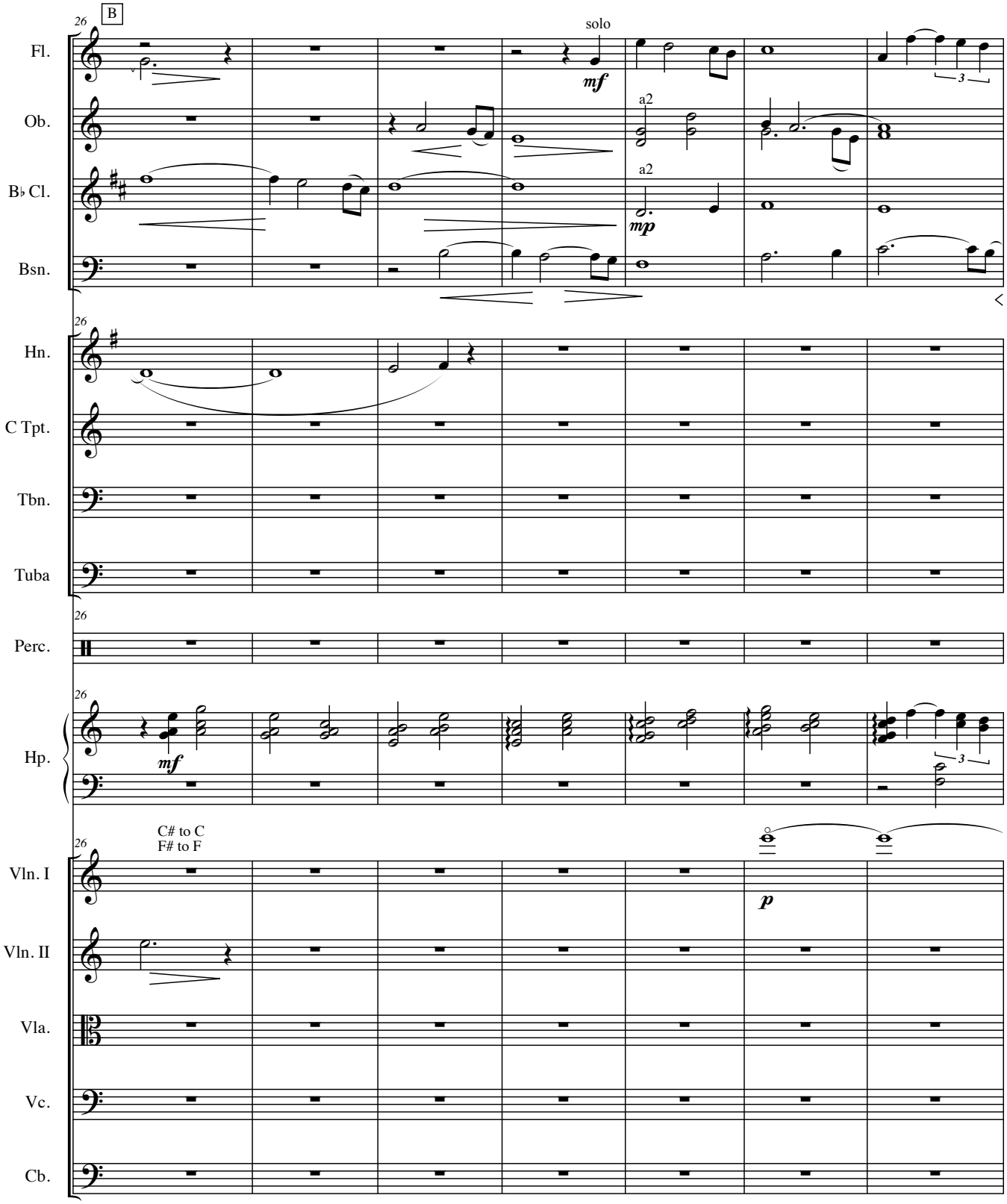
"Sit in reverie and watch the changing color of the waves that break upon the idle seashore of the mind."
~Henry Wadsworth Longfellow~

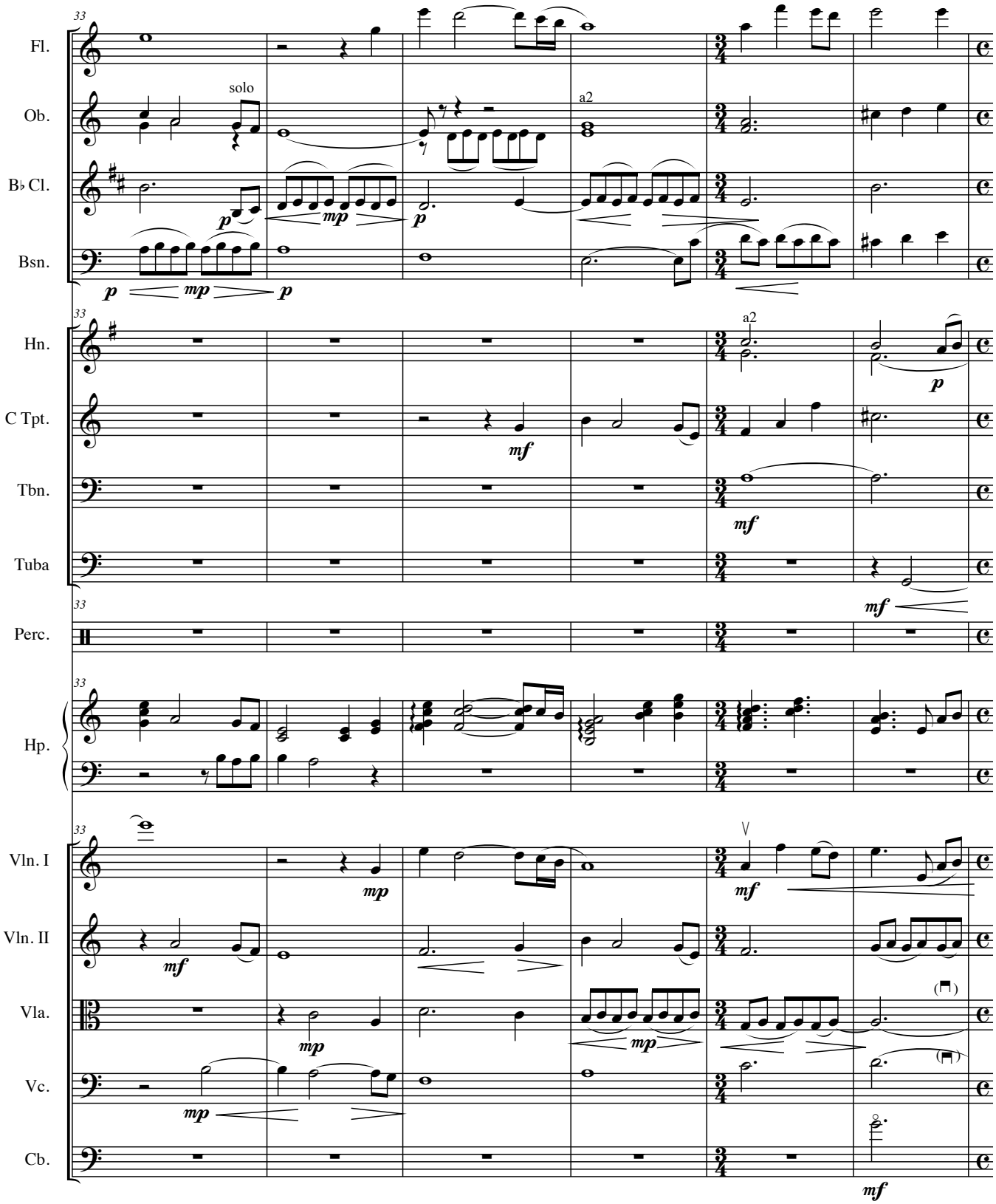


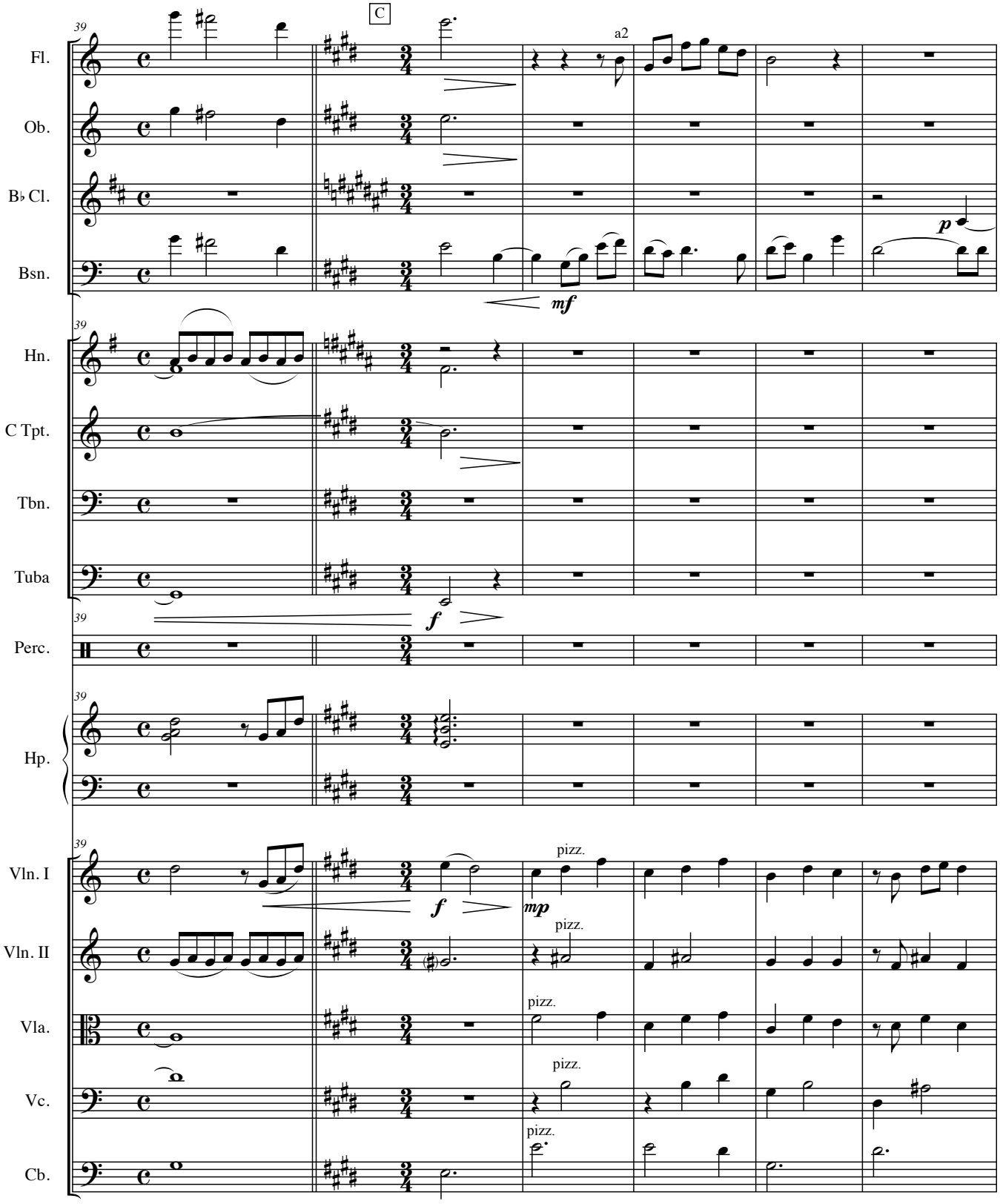

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
mp
a2
mp
1.
pp
Tutti
mf
p
solo
mf
cresc. poco a poco
mf
pizz.
mp

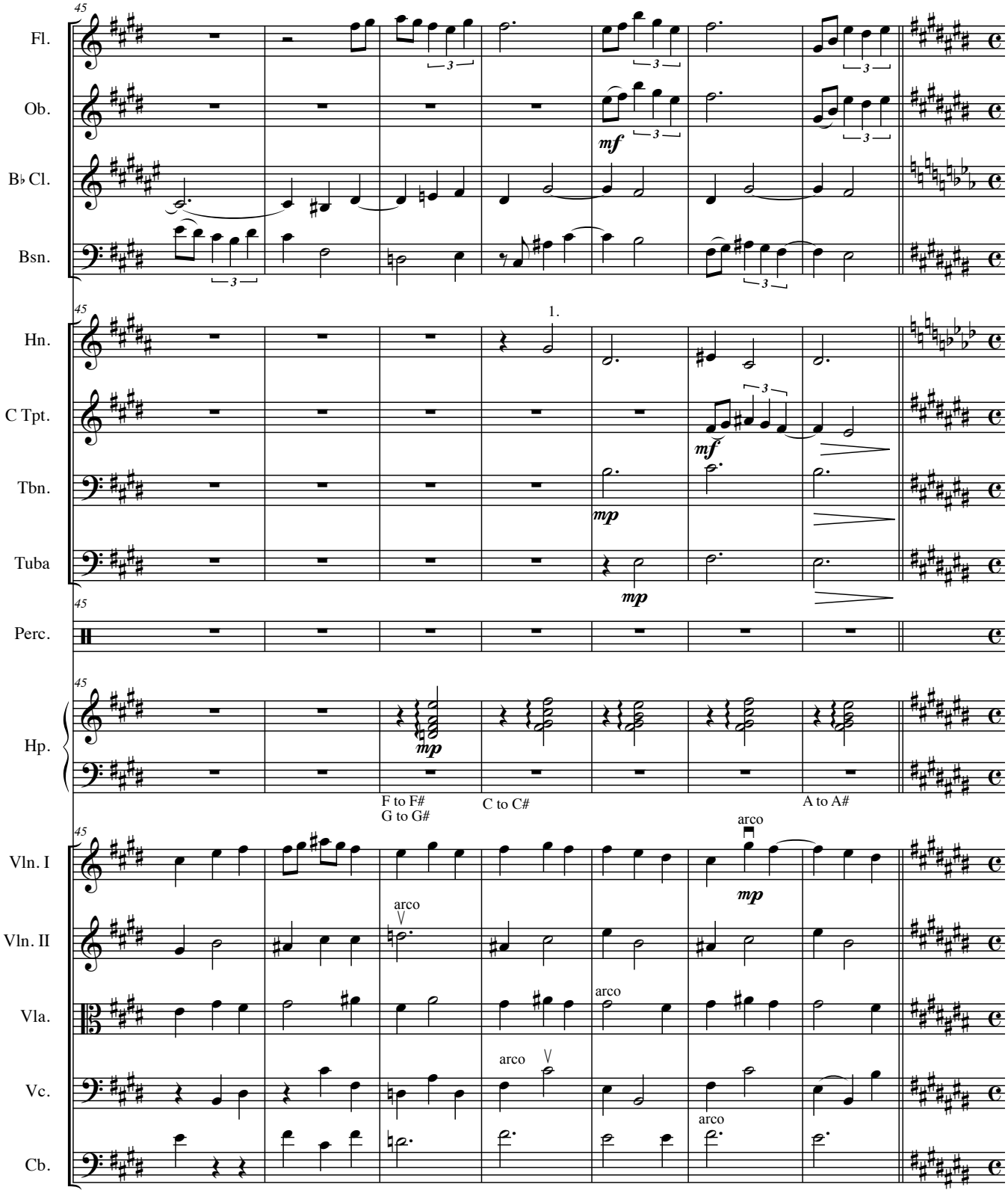

13
cresc. poco a poco
A
loco
Fl.
solo
cresc. poco a poco
Ob.
mp
cresc. poco a poco
B♭ Cl.
Bsn.
13
a2
Hn.
C Tpt.
mf
Tbn.
Tuba
13
Suspended Cymbal
mf
L.V.
Perc.
13
Hp.
Eb to E
Bb to B
F to F#
C to C#
p
p
13
cresc. poco a poco
Vln. I
cresc. poco a poco
Vln. II
Tutti
Vla.
mf
Vc.
mf
arco
Cb.
mf

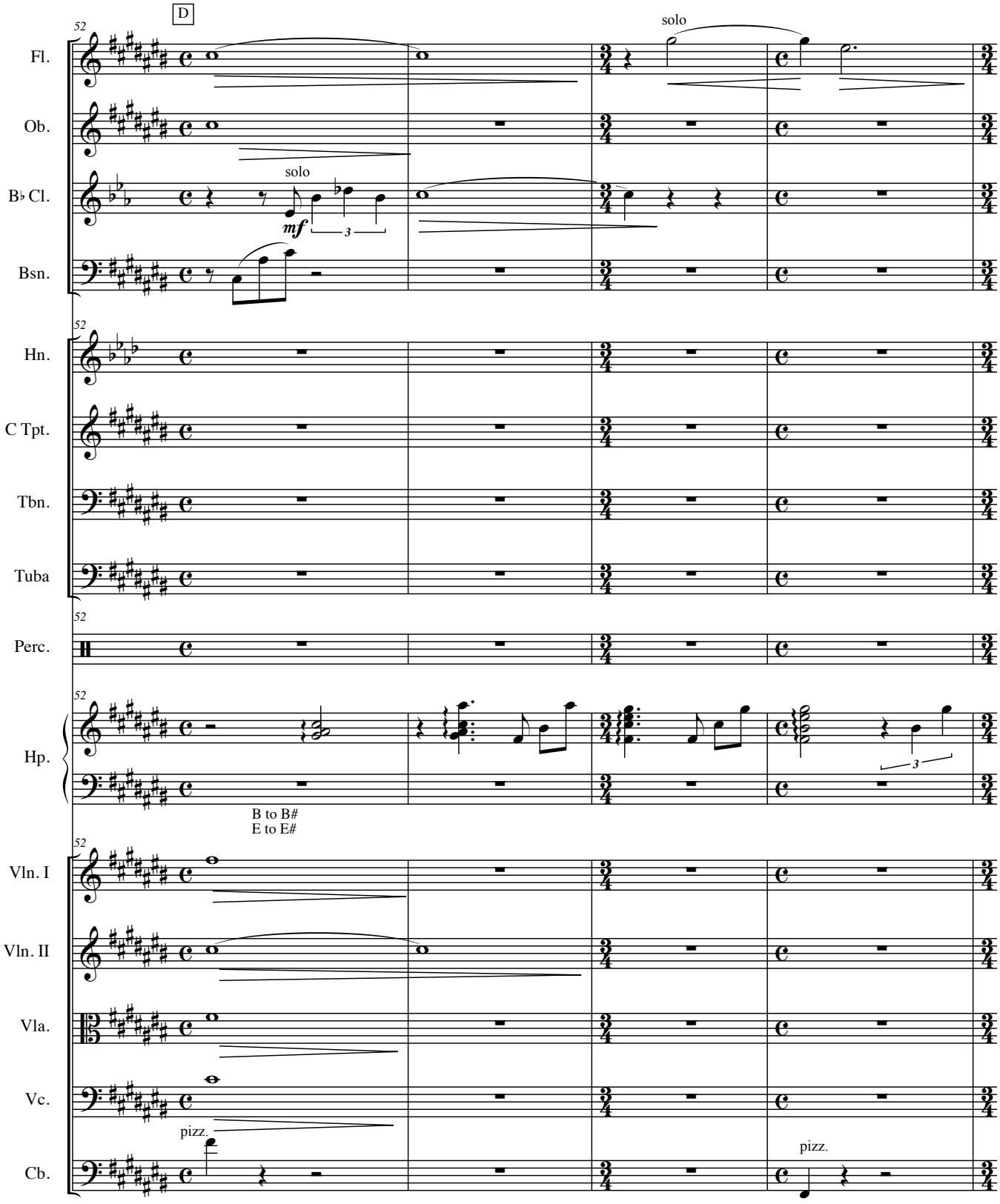

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
20
mf
solo
mf
1.
p

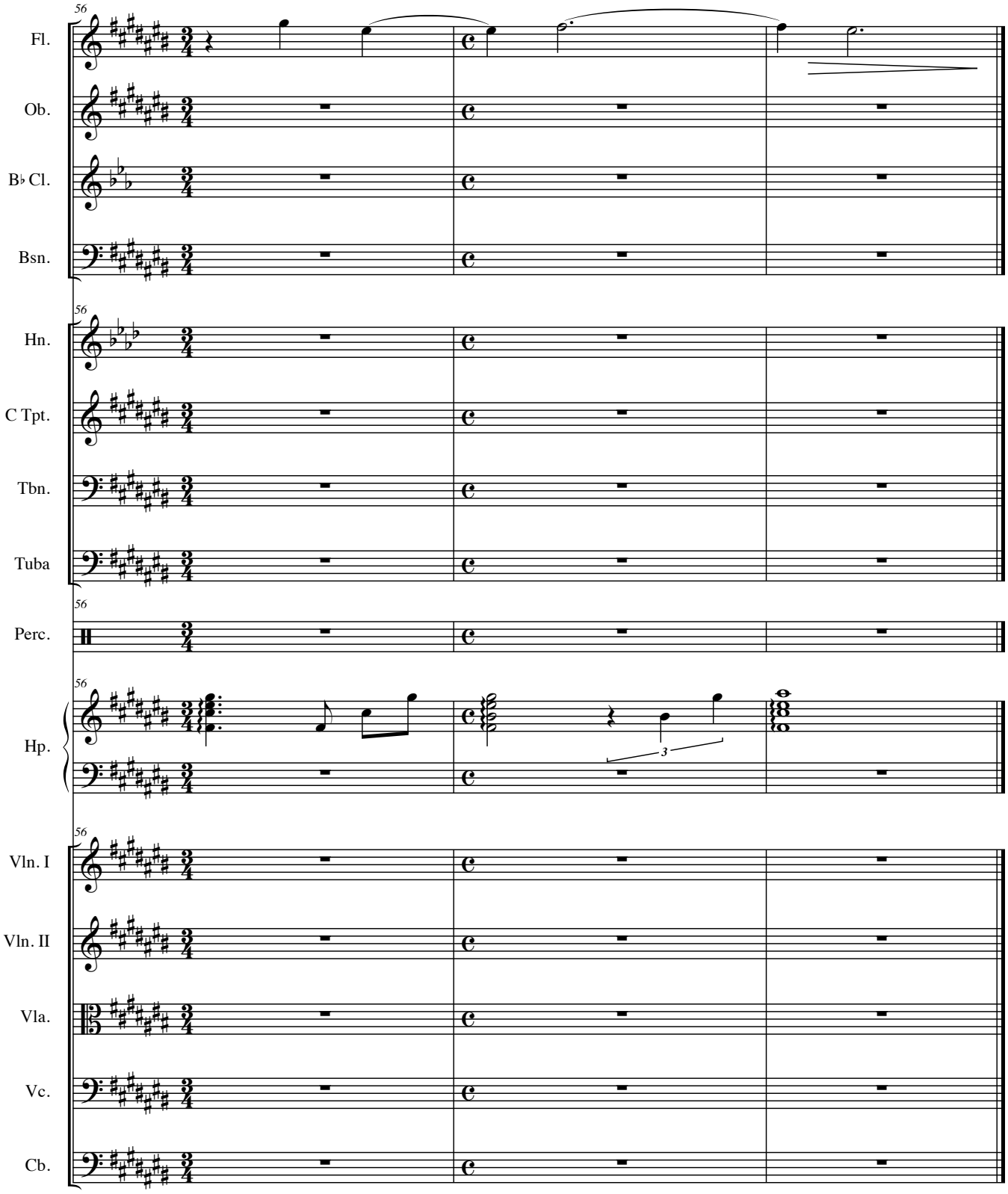

B
26
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
mf
a2
mp
3
C# to C
F# to F
p


33
Fl.
Ob.
solo
a2
B♭ Cl.
Bsn.
Hn.
a2
C Tpt.
Tbn.
Tuba
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
mf


39
C
a2
Fl.
Ob.
B♭ Cl.
Bsn.
p
mf
Hn.
C Tpt.
Tbn.
Tuba
f
Perc.
Hp.
Vln. I
pizz.
f
mp
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.
pizz.


45
Fl.
Ob.
B♭ Cl.
Bsn.
mf
Hn.
1.
C Tpt.
Tbn.
Tuba
mp
Perc.
Hp.
F to F#
G to G#
C to C#
A to A#
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

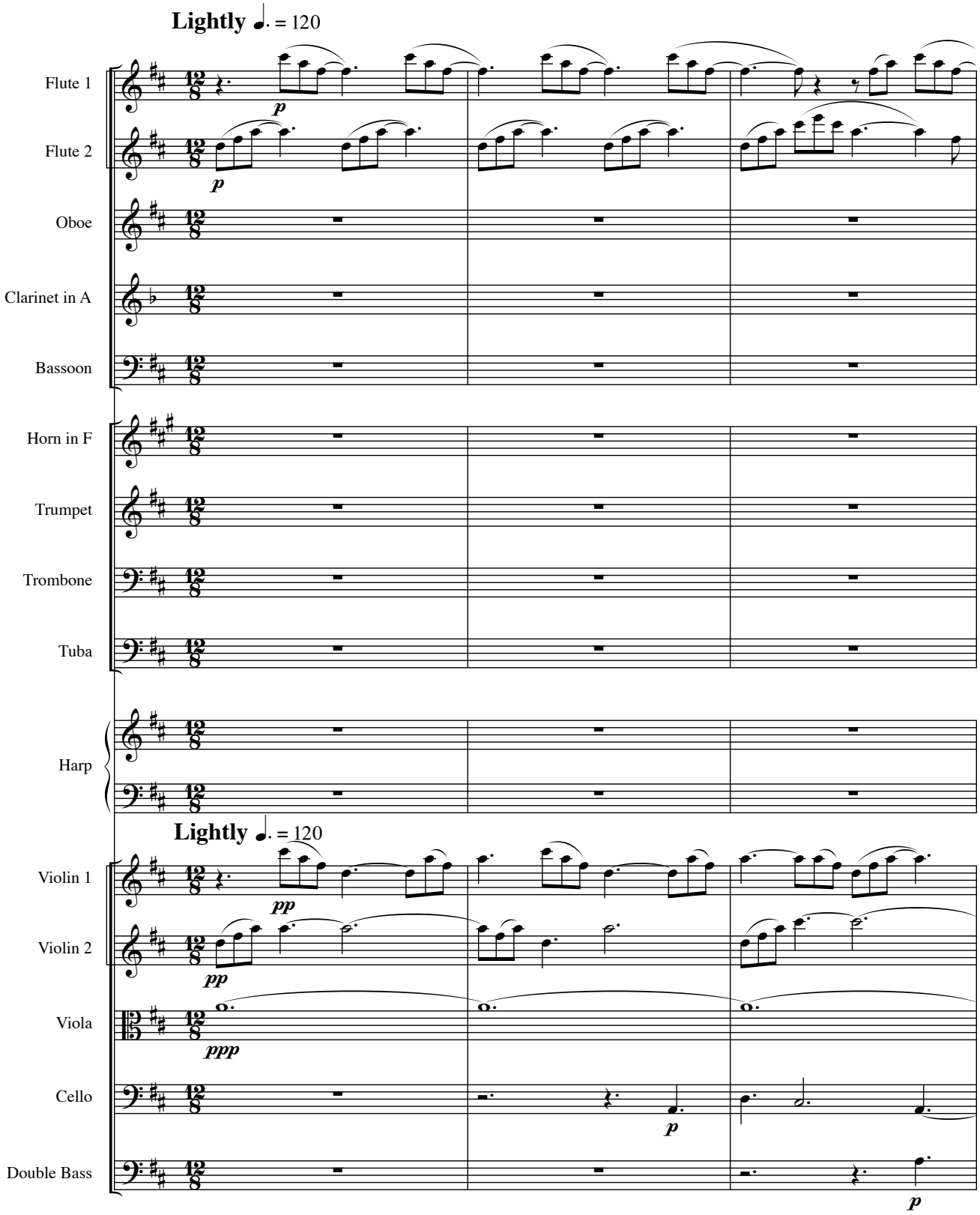

D
52
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
mf
3
pizz.
B to B#
E to E#

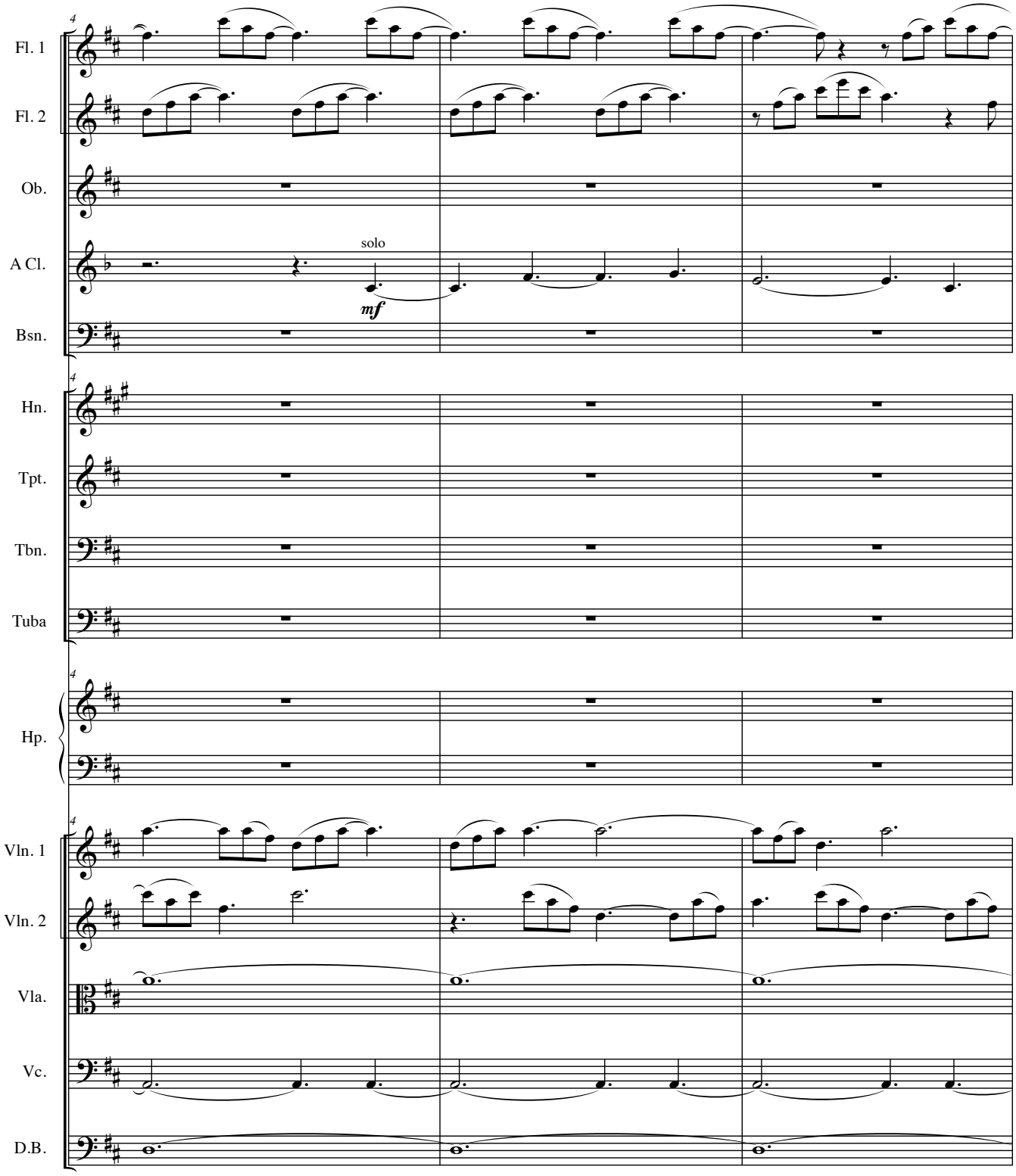

56
Fl.
Ob.
B♭ Cl.
Bsn.
56
Hn.
C Tpt.
Tbn.
Tuba
56
Perc.
56
Hp.
3
56
Vln. I
Vln. II
Vla.
Vc.
Cb.

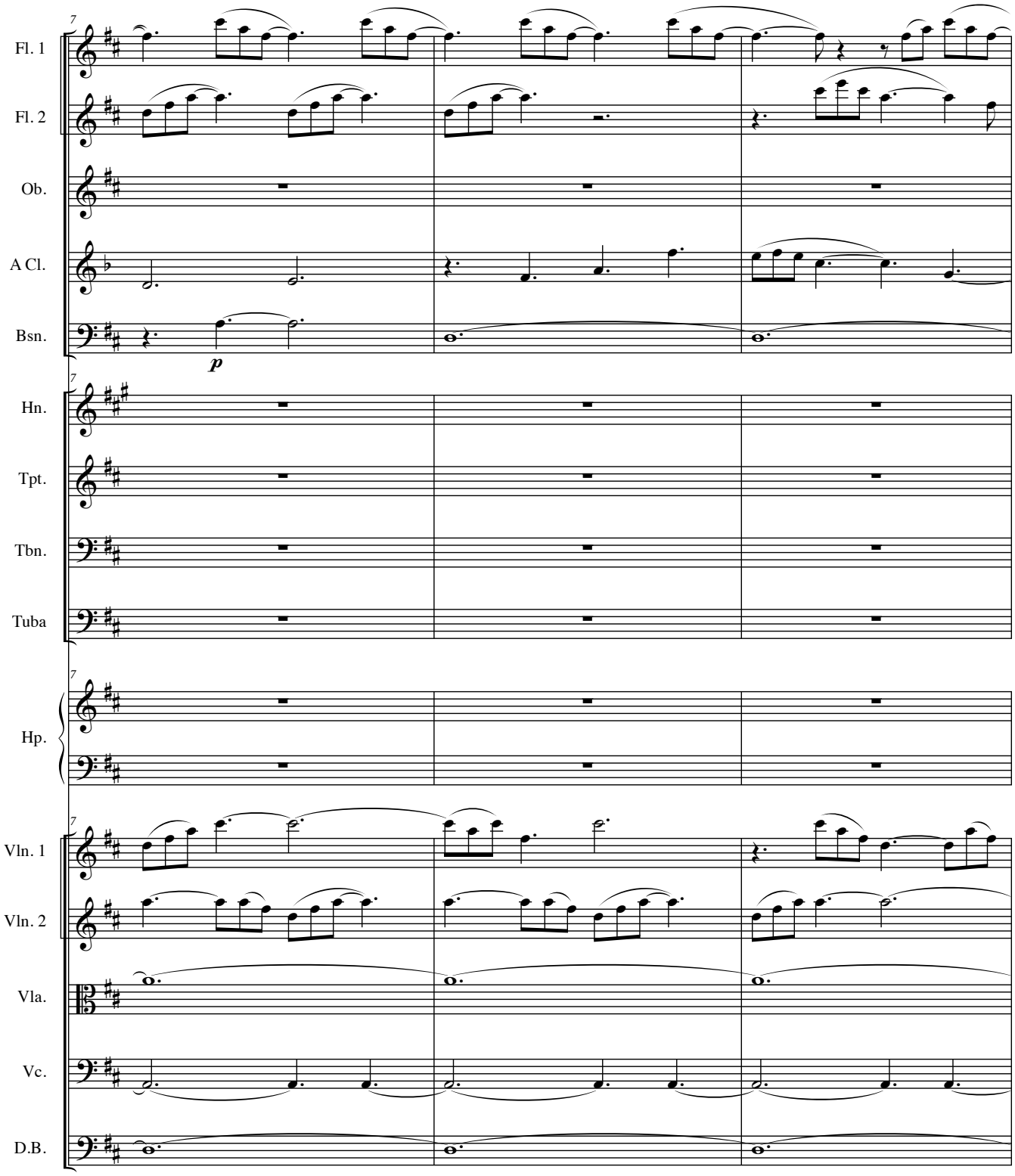
II. Tourner

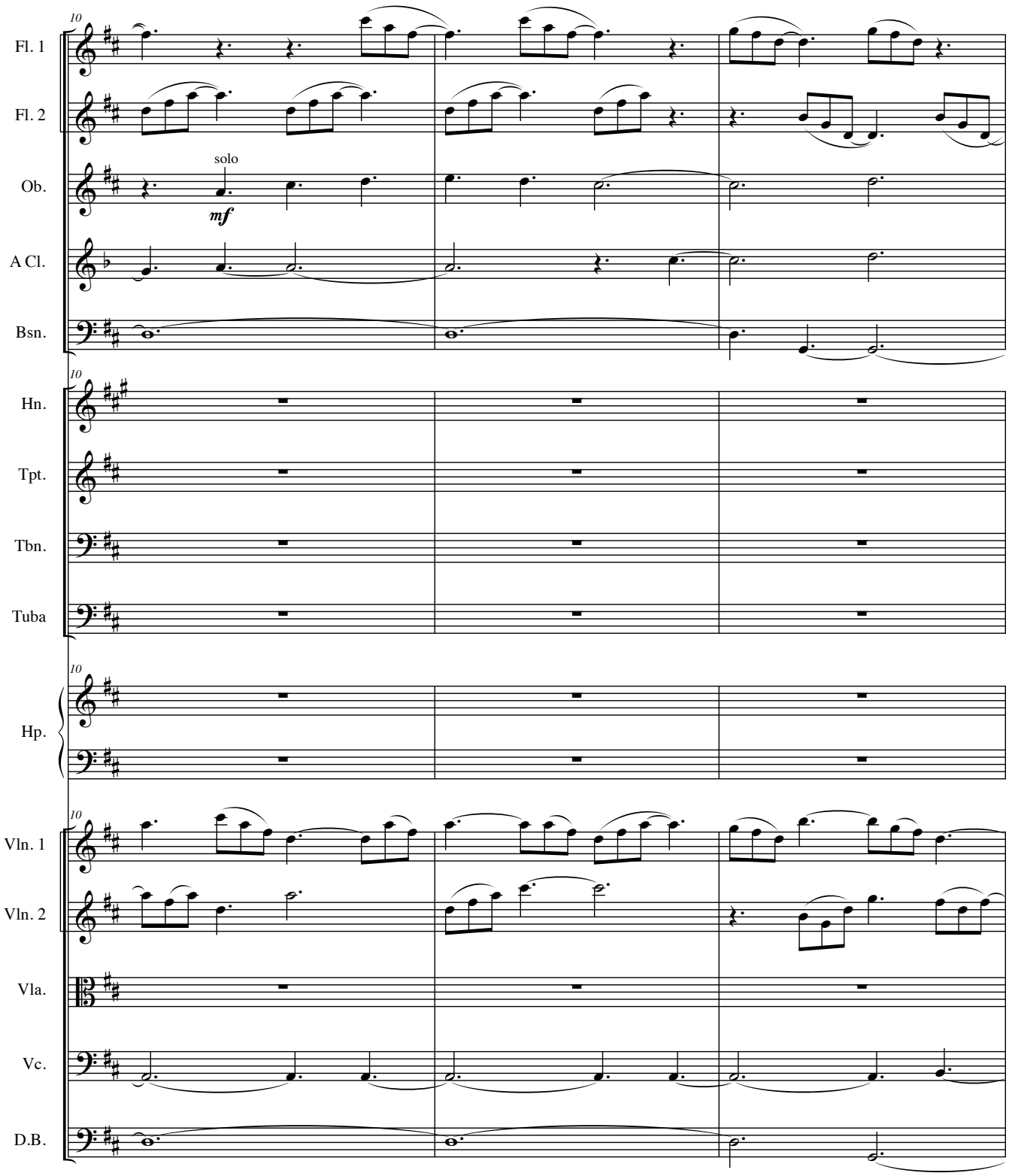
Score

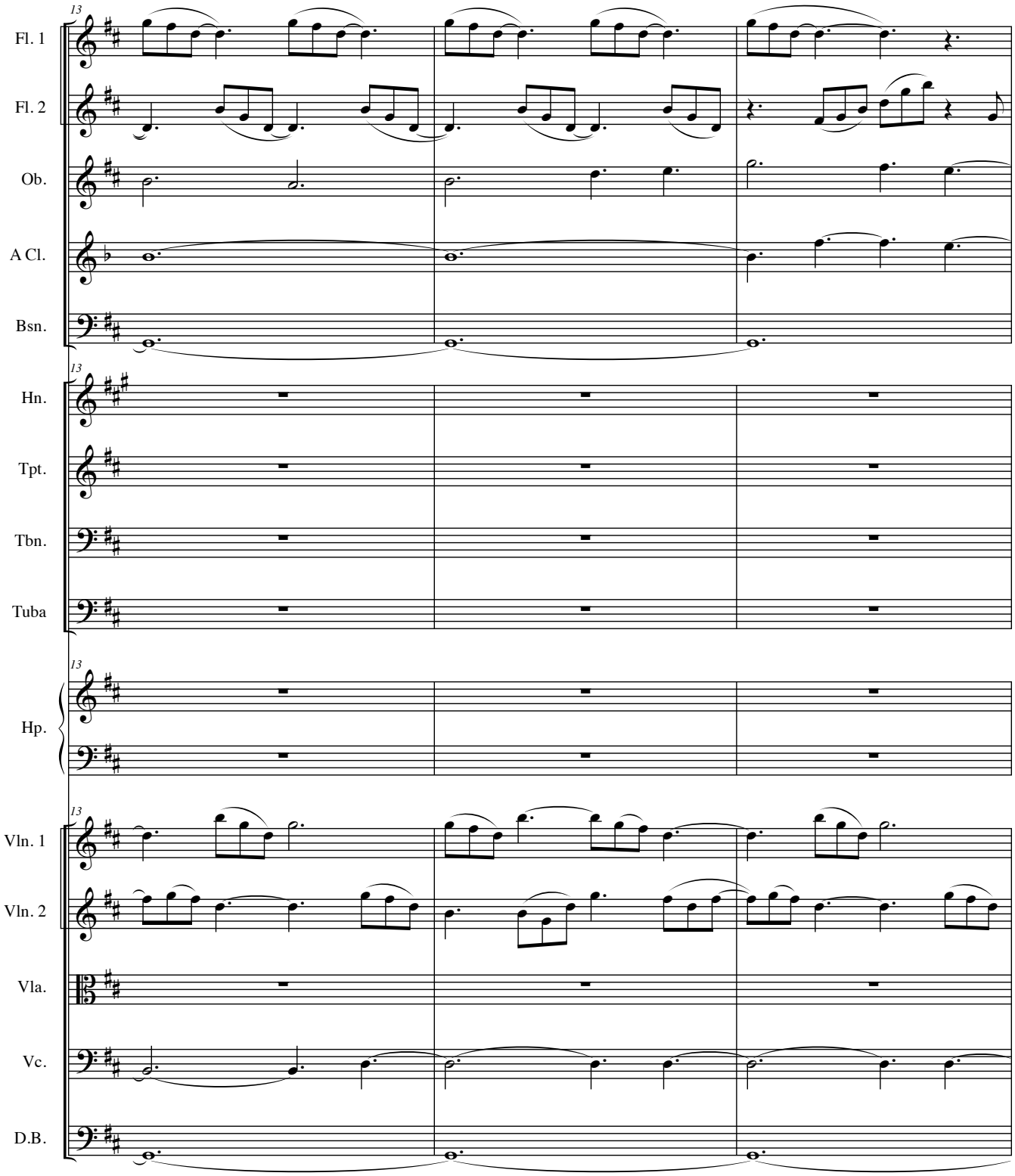
"A billion stars go spinning through the night, blazing high above your head..."
~Rainer Maria Rilke~

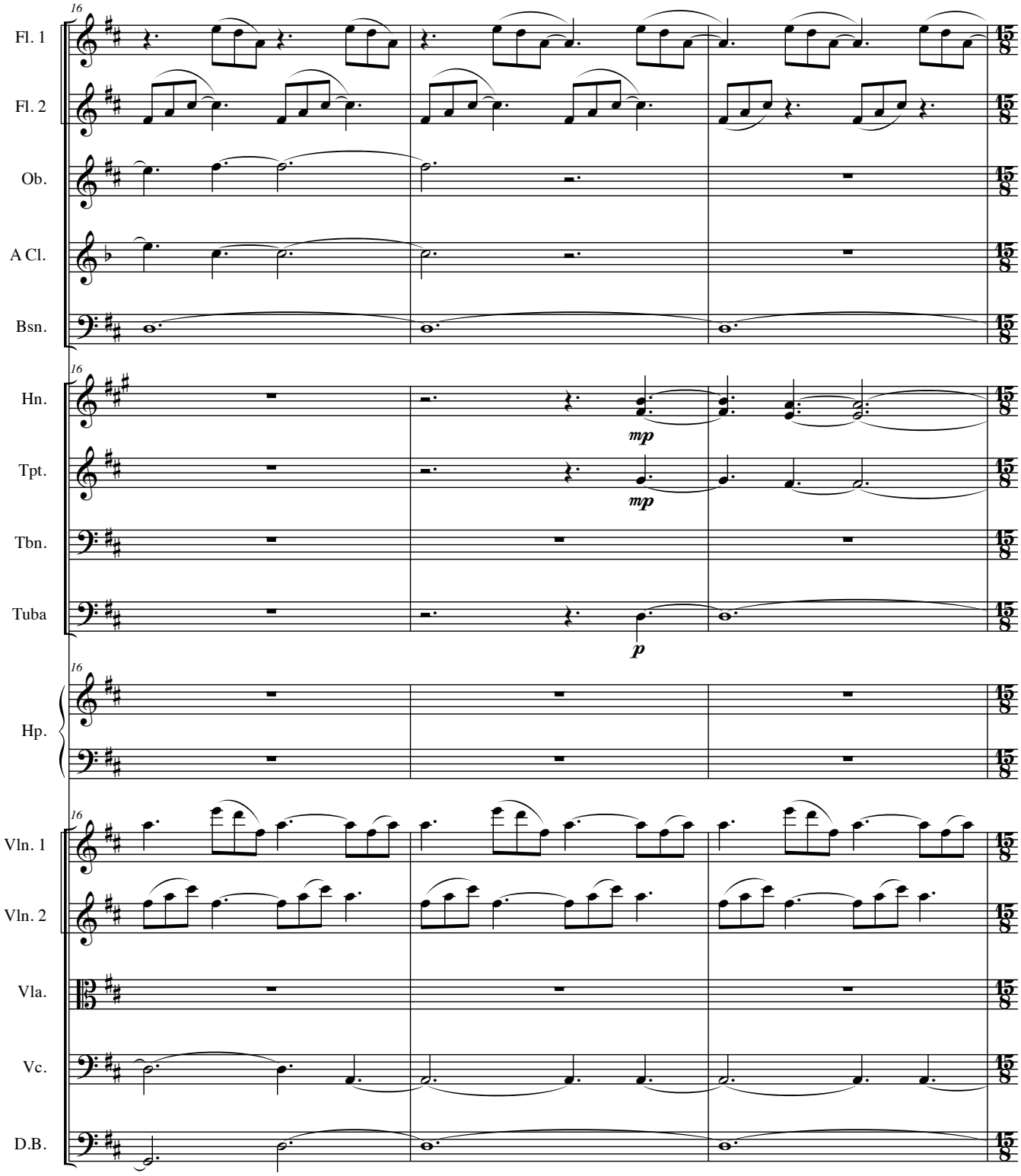


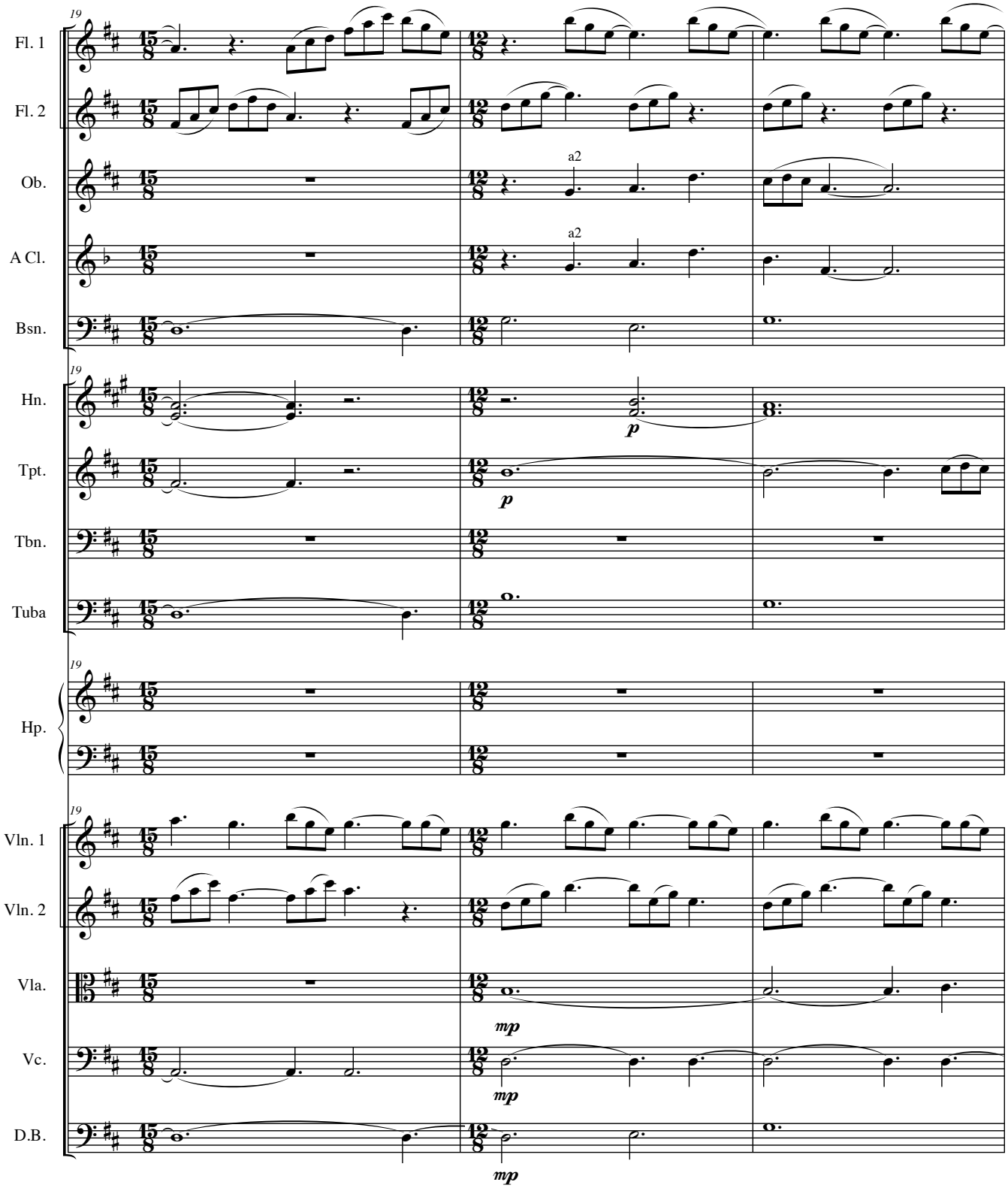

Fl. 1
Fl. 2
Ob.
A Cl.
solo
mf
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

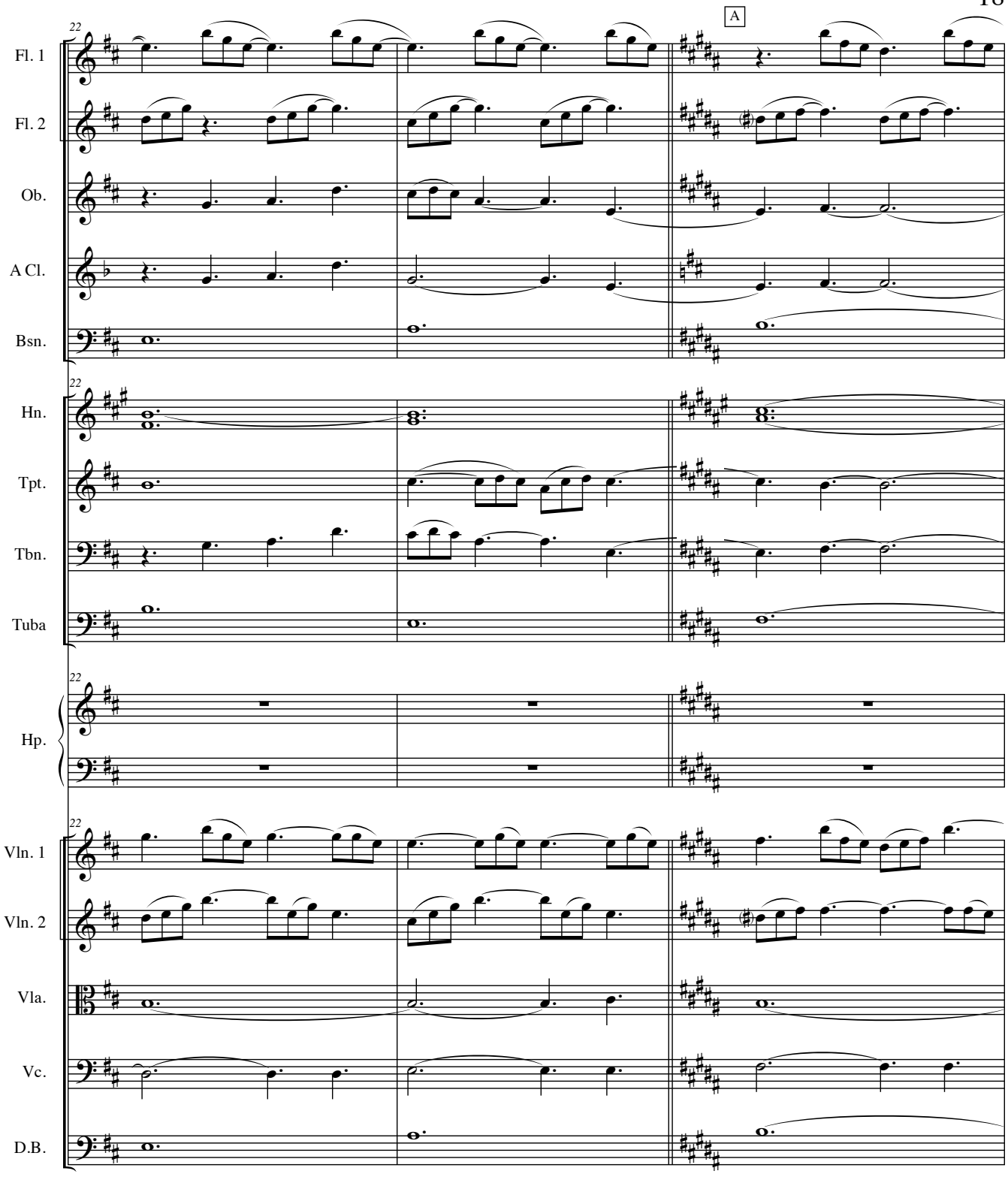

7
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
p
7
Hn.
Tpt.
Tbn.
Tuba
7
Hp.
7
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

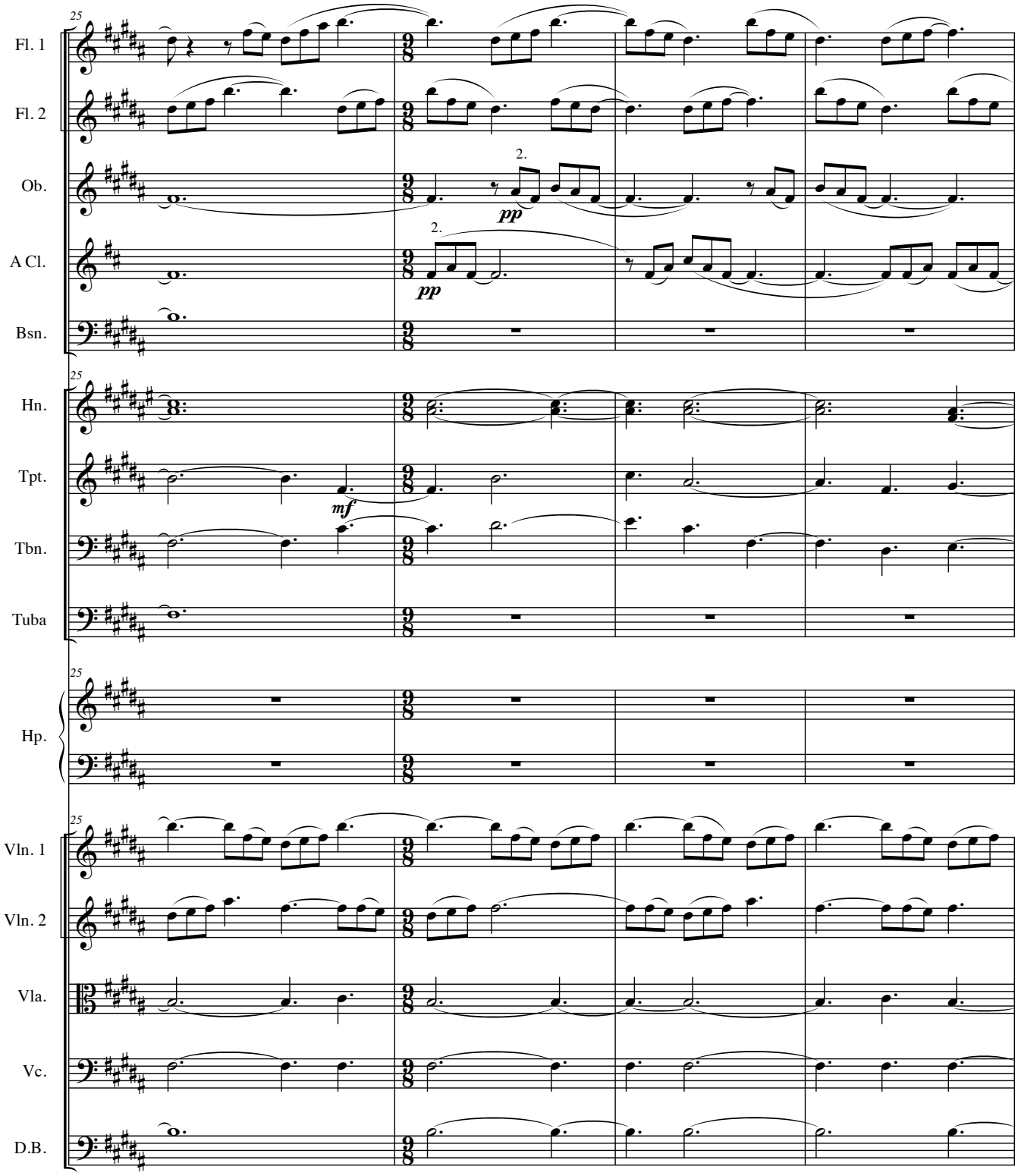

10
Fl. 1
Fl. 2
Ob.
solo
mf
A Cl.
Bsn.
10
Hn.
Tpt.
Tbn.
Tuba
10
Hp.
10
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

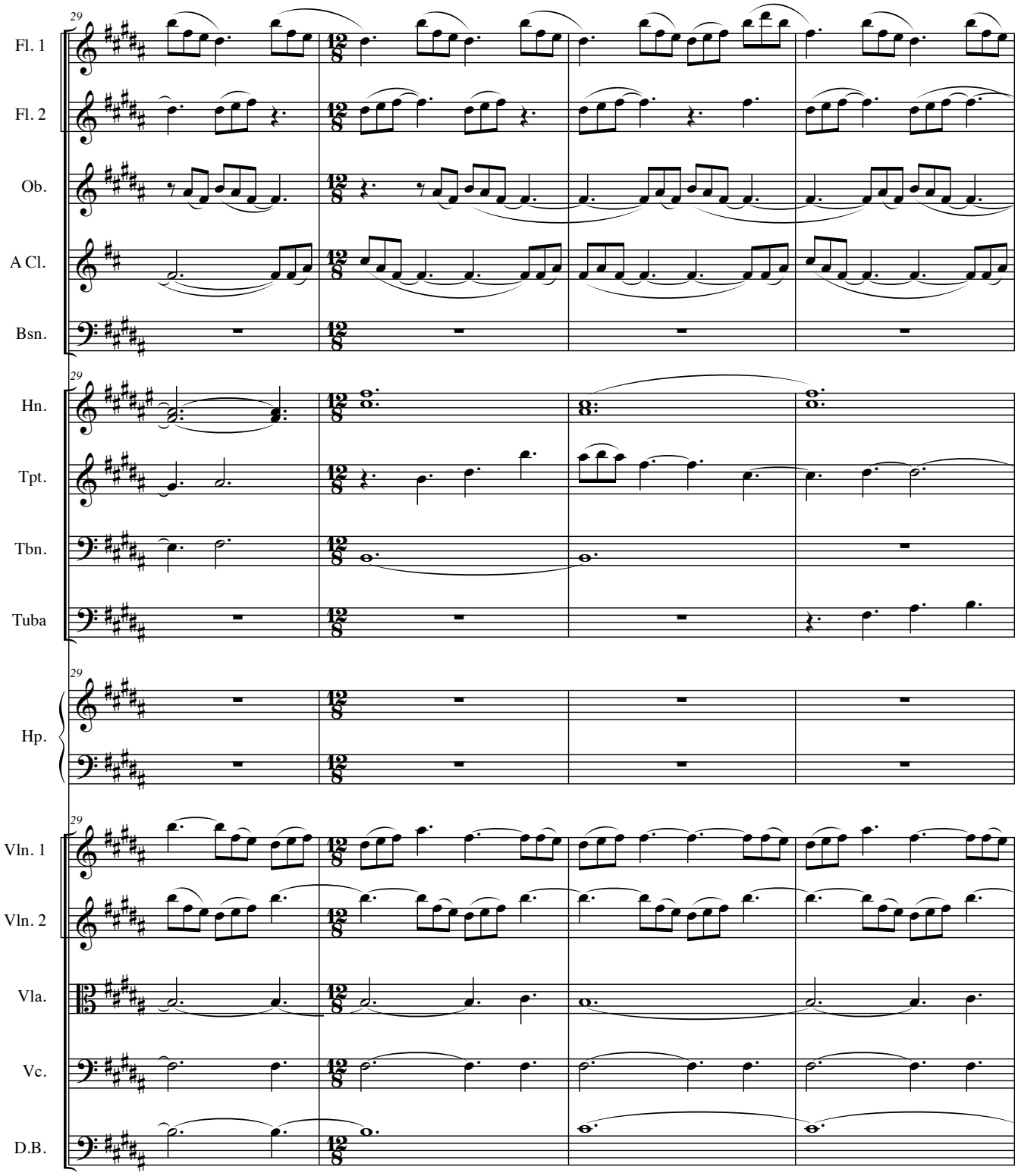

13
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
13
Hn.
Tpt.
Tbn.
Tuba
13
Hp.
13
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

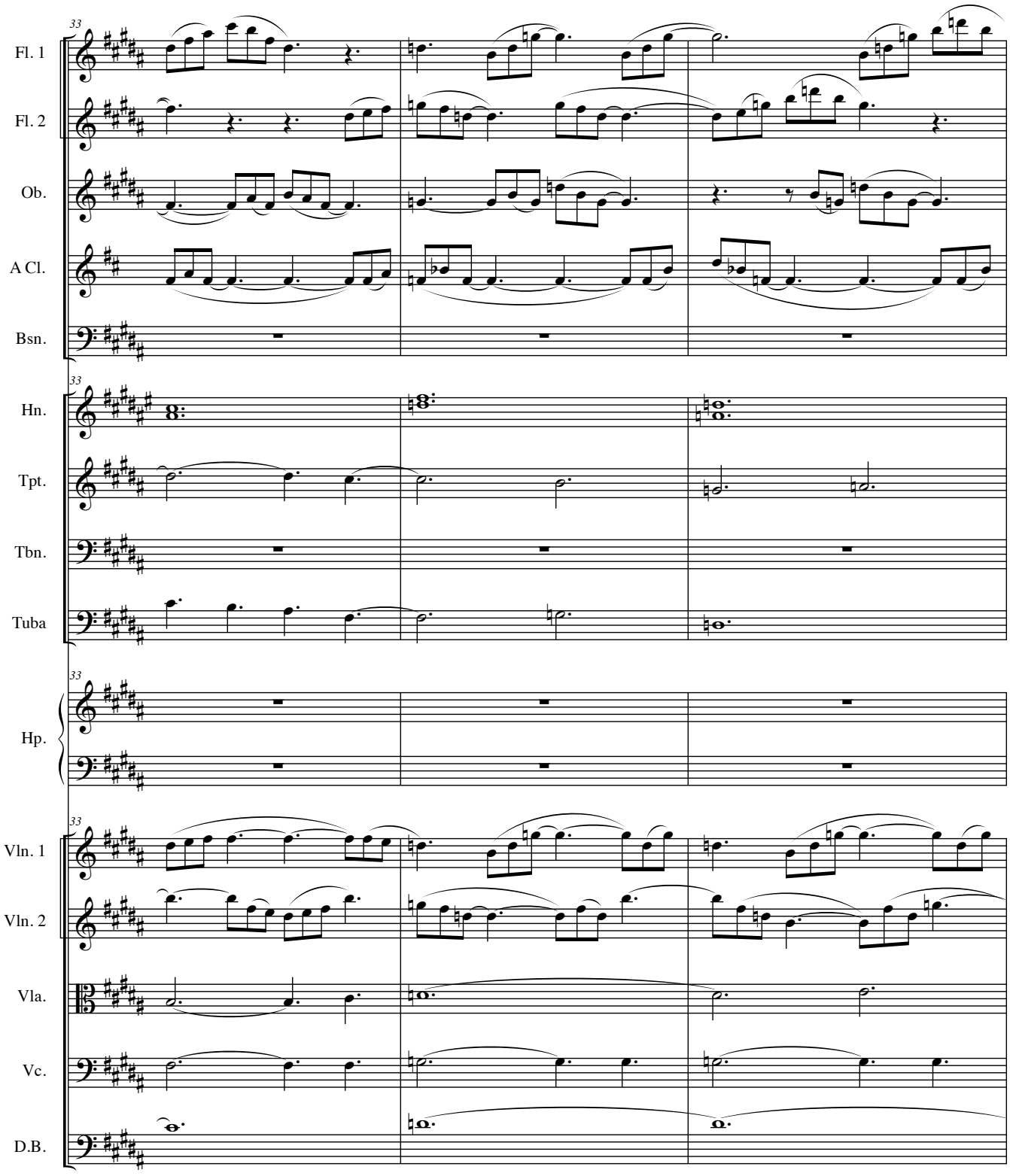

16
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
mp
Tpt.
mp
Tbn.
Tuba
p
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

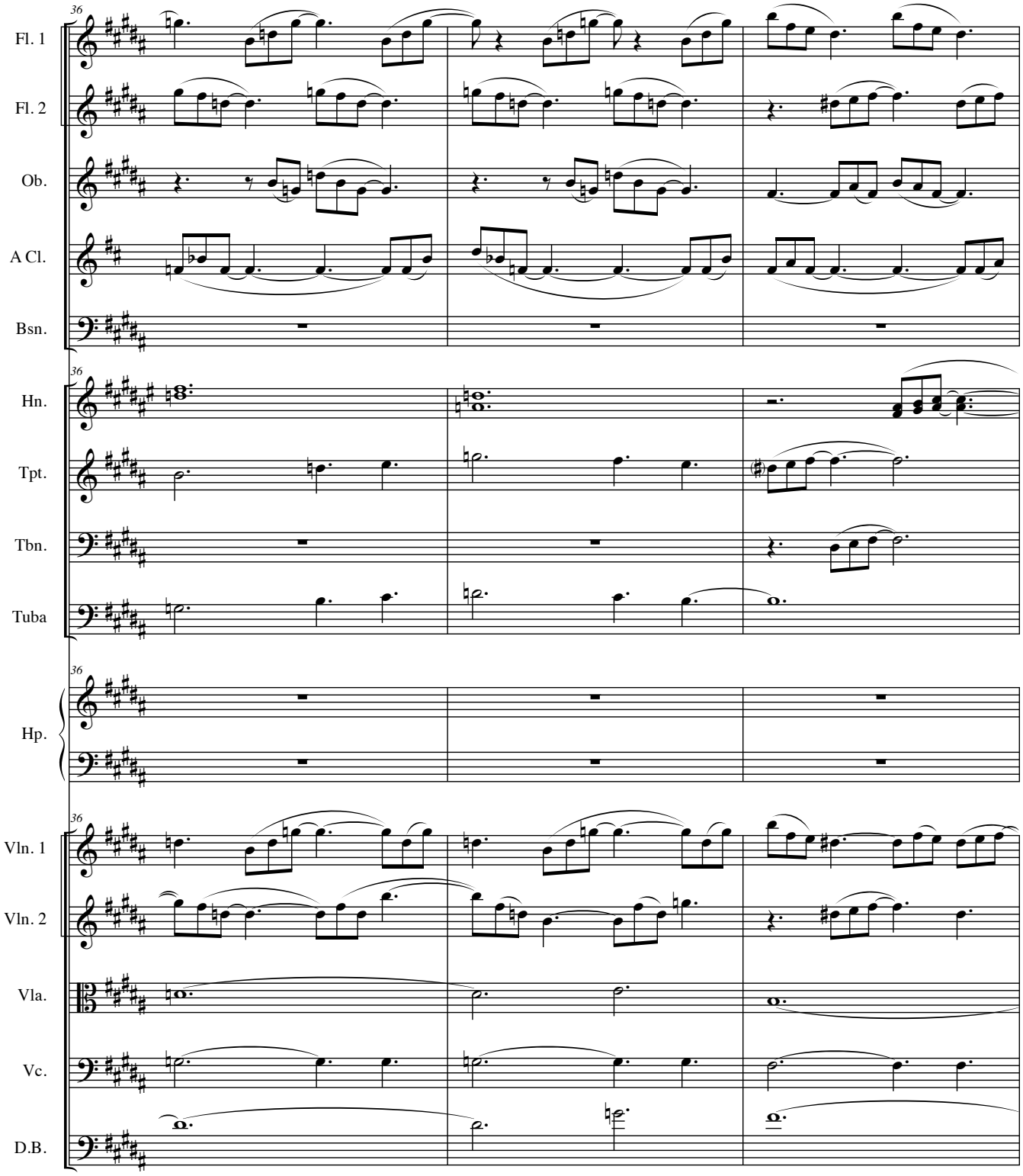

19
Fl. 1
Fl. 2
Ob.
a2
A Cl.
a2
Bsn.
19
Hn.
p
Tpt.
p
Tbn.
Tuba
19
Hp.
19
Vln. 1
Vln. 2
Vla.
mp
Vc.
mp
D.B.
mp

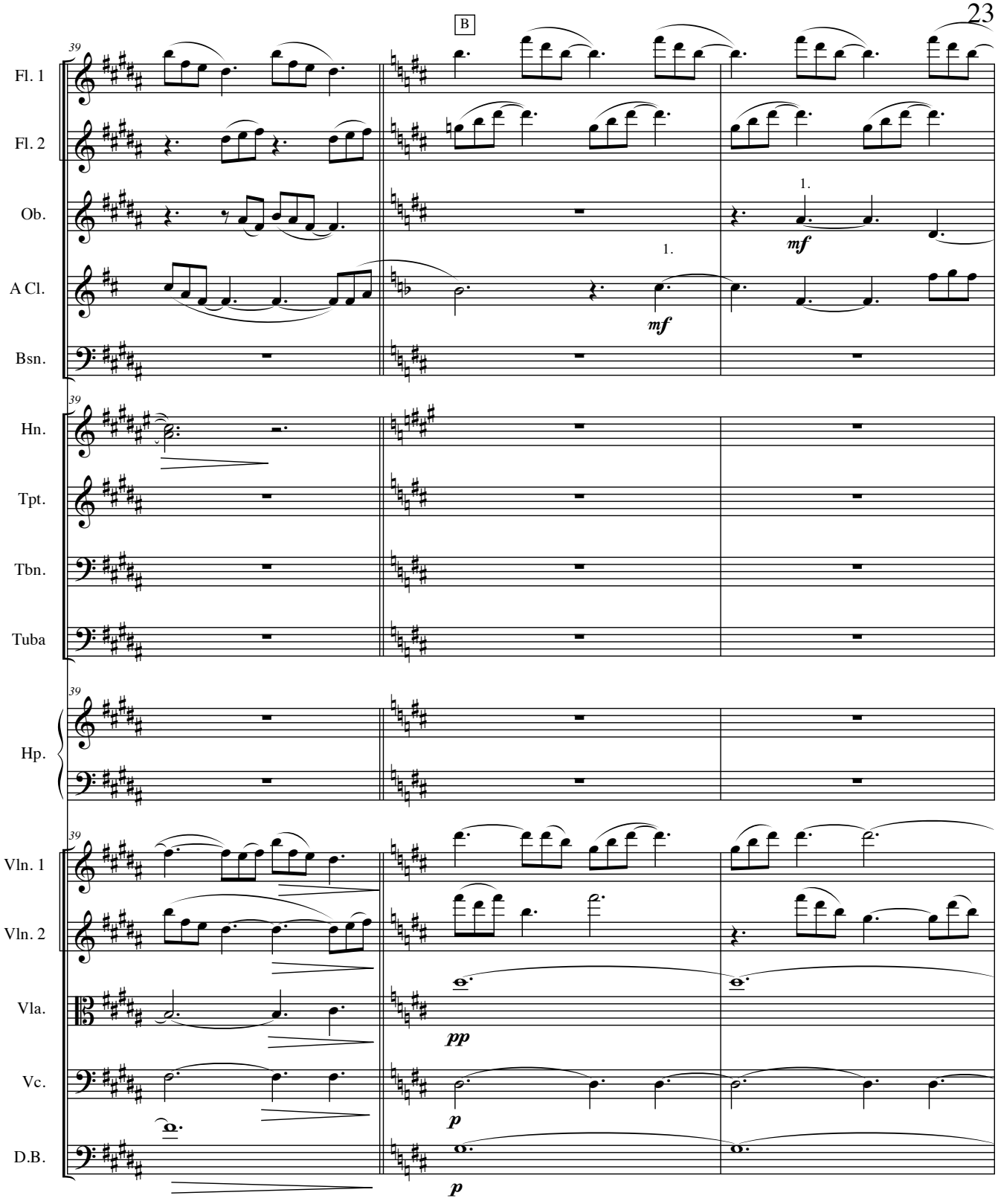

22
A
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

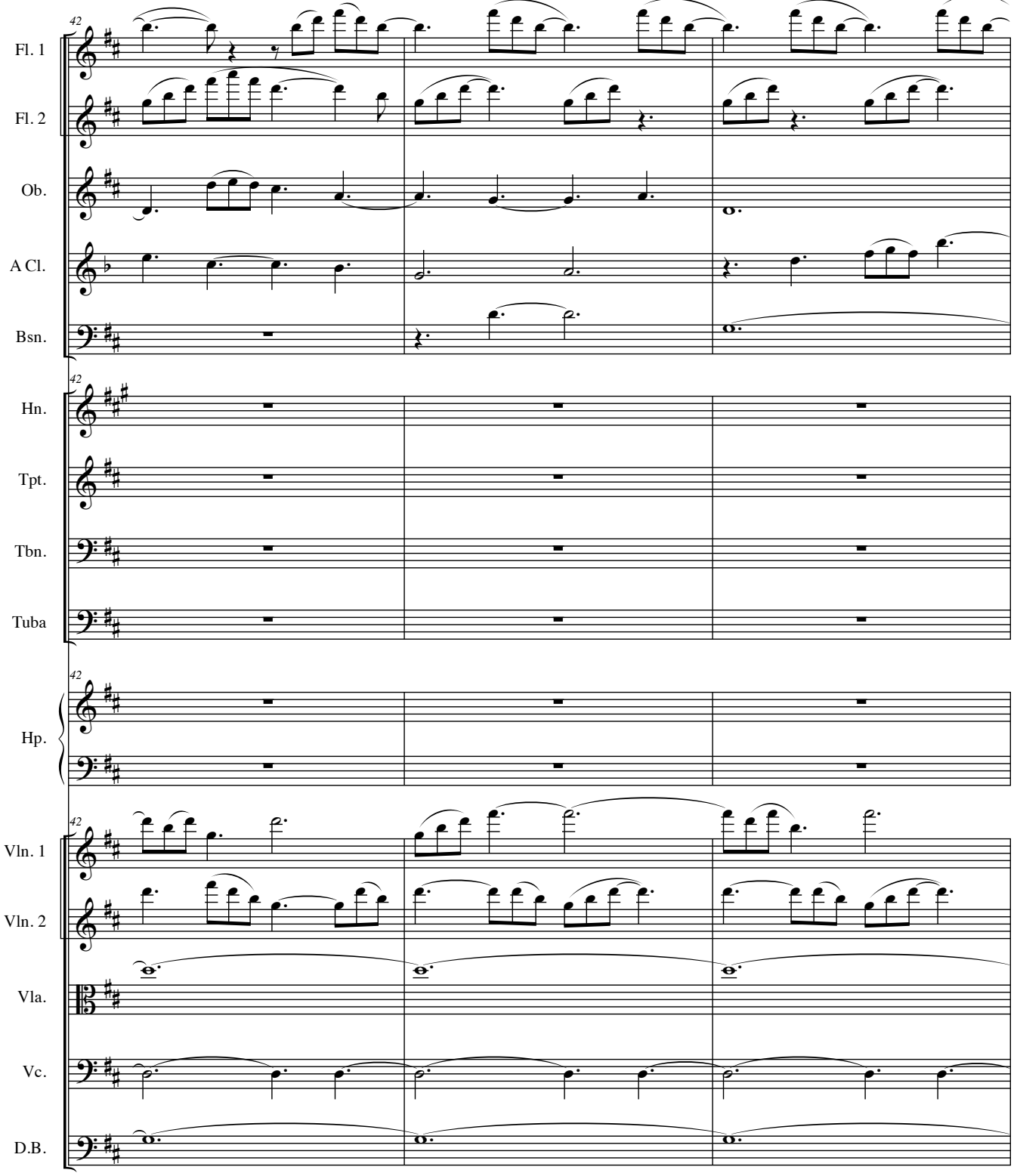

25
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
2.
pp
Hn.
Tpt.
Tbn.
Tuba
mf
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

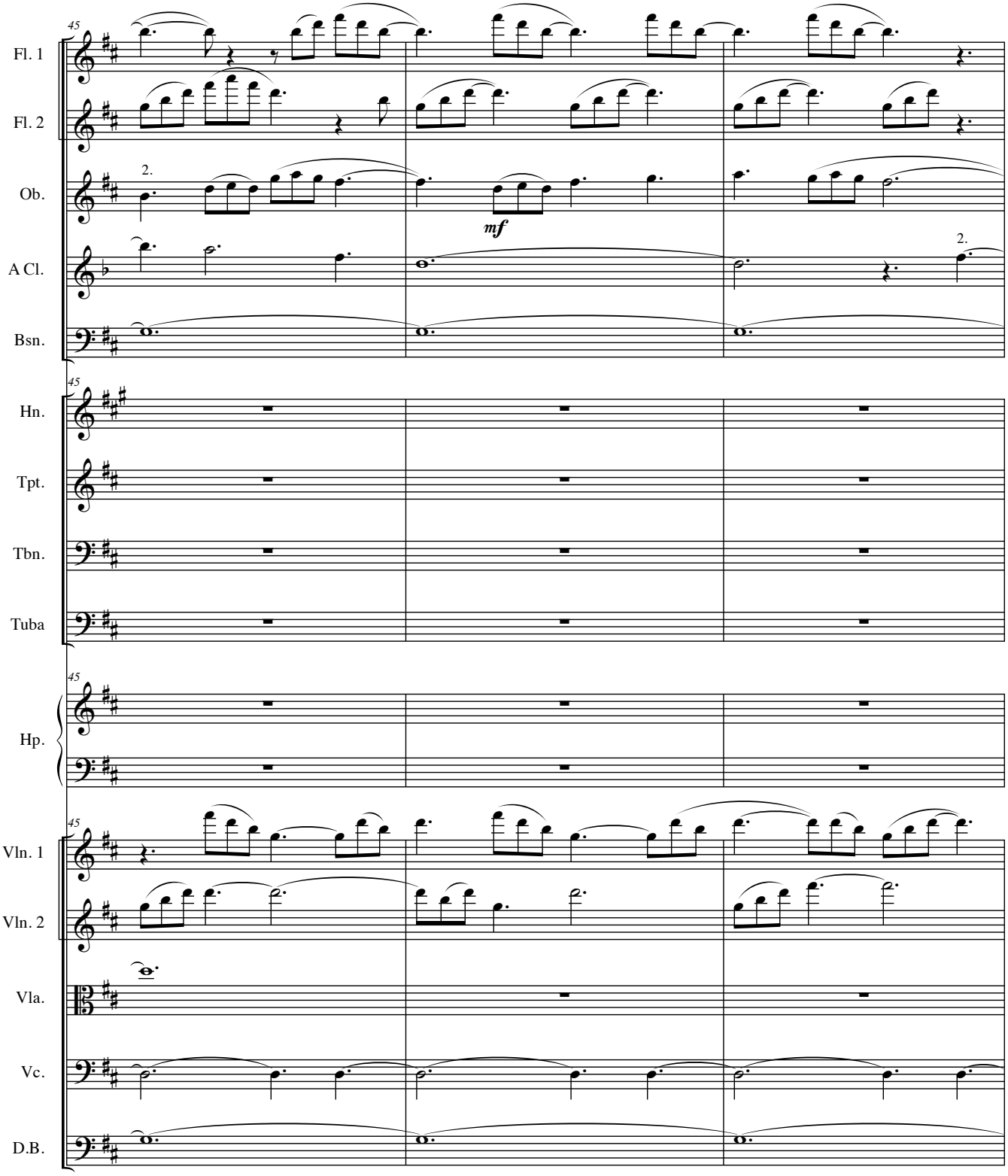

29
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

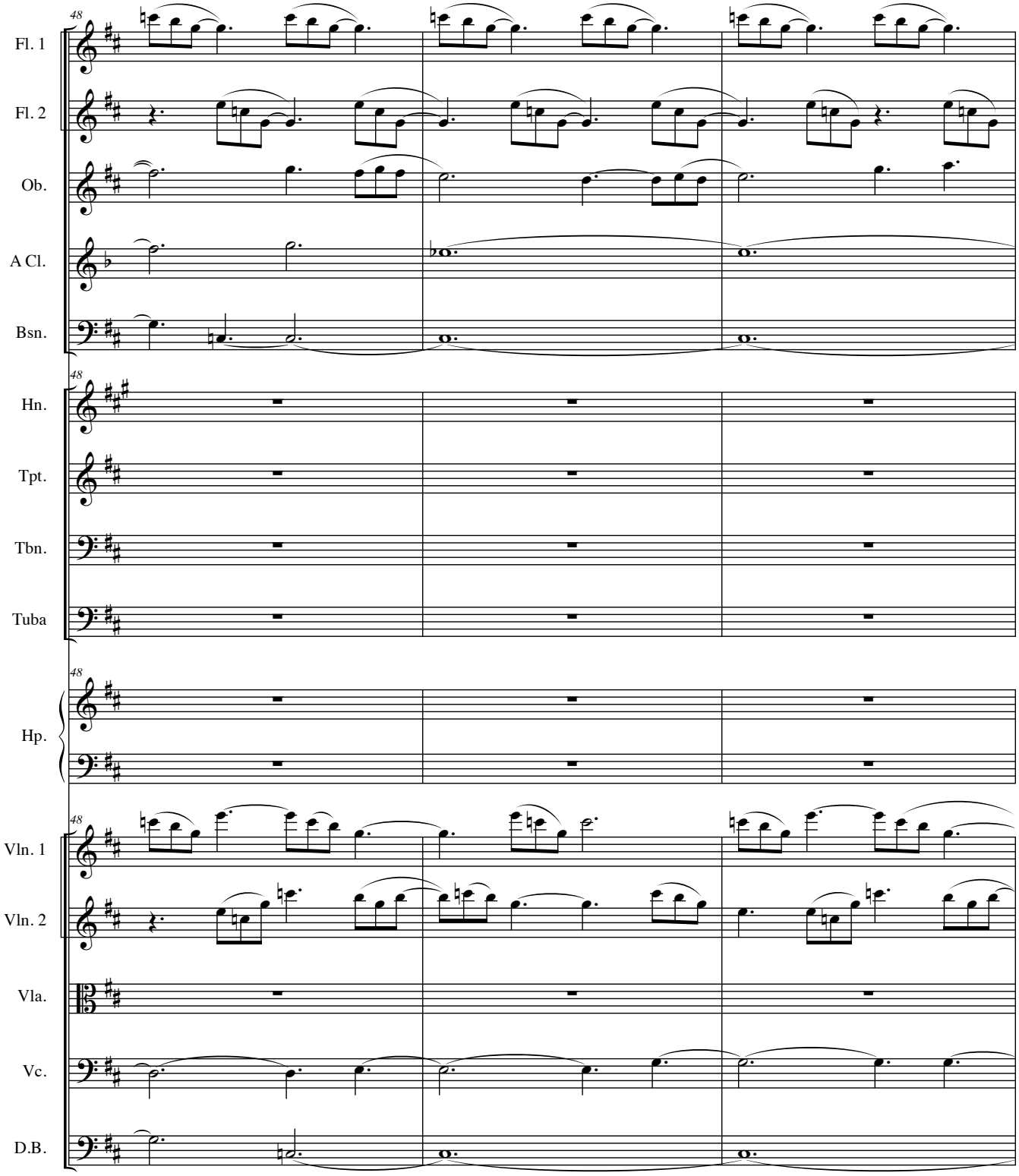

33
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
33
Hn.
Tpt.
Tbn.
Tuba
33
Hp.
33
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

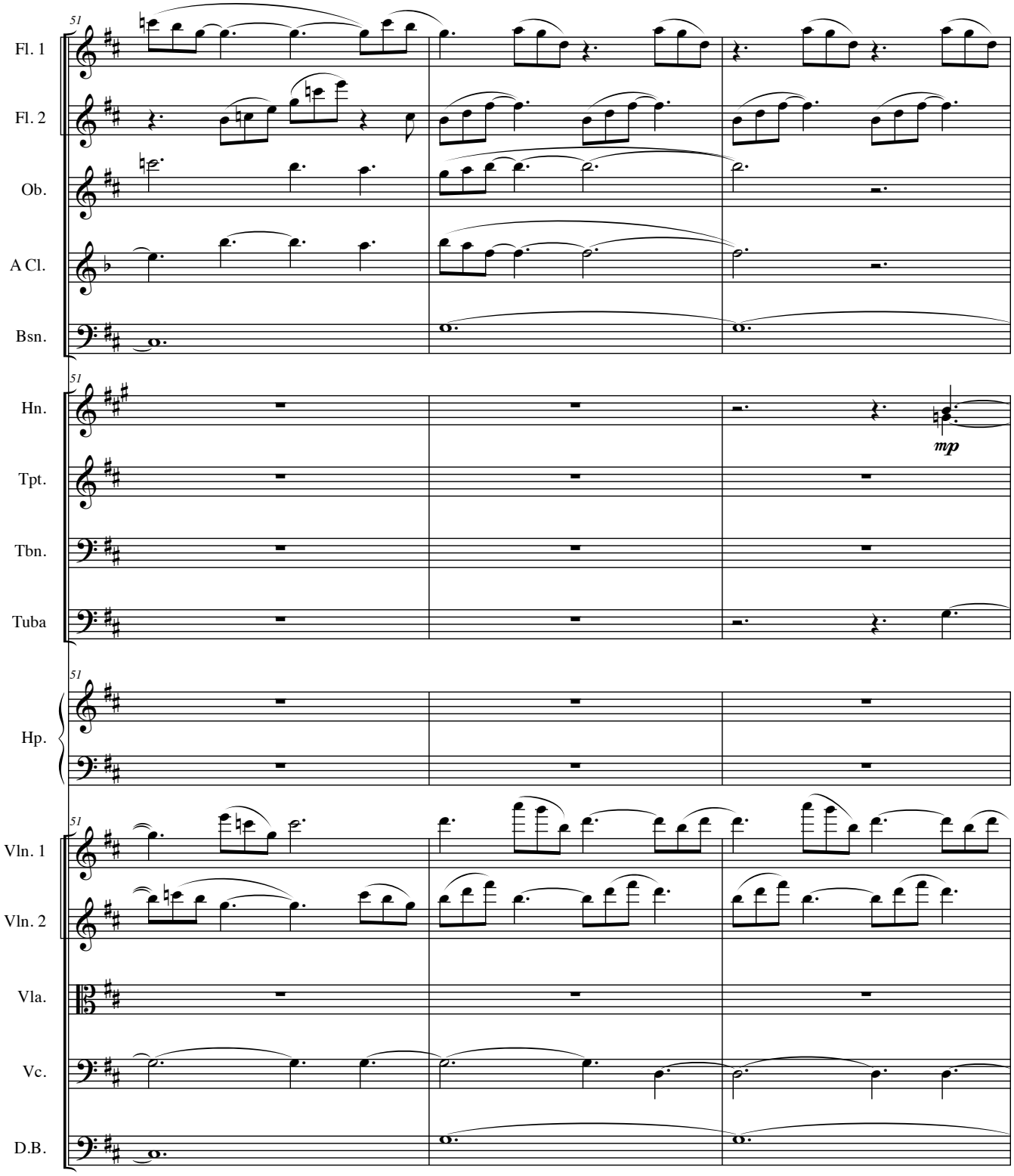

36
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
36
Hn.
Tpt.
Tbn.
Tuba
36
Hp.
36
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

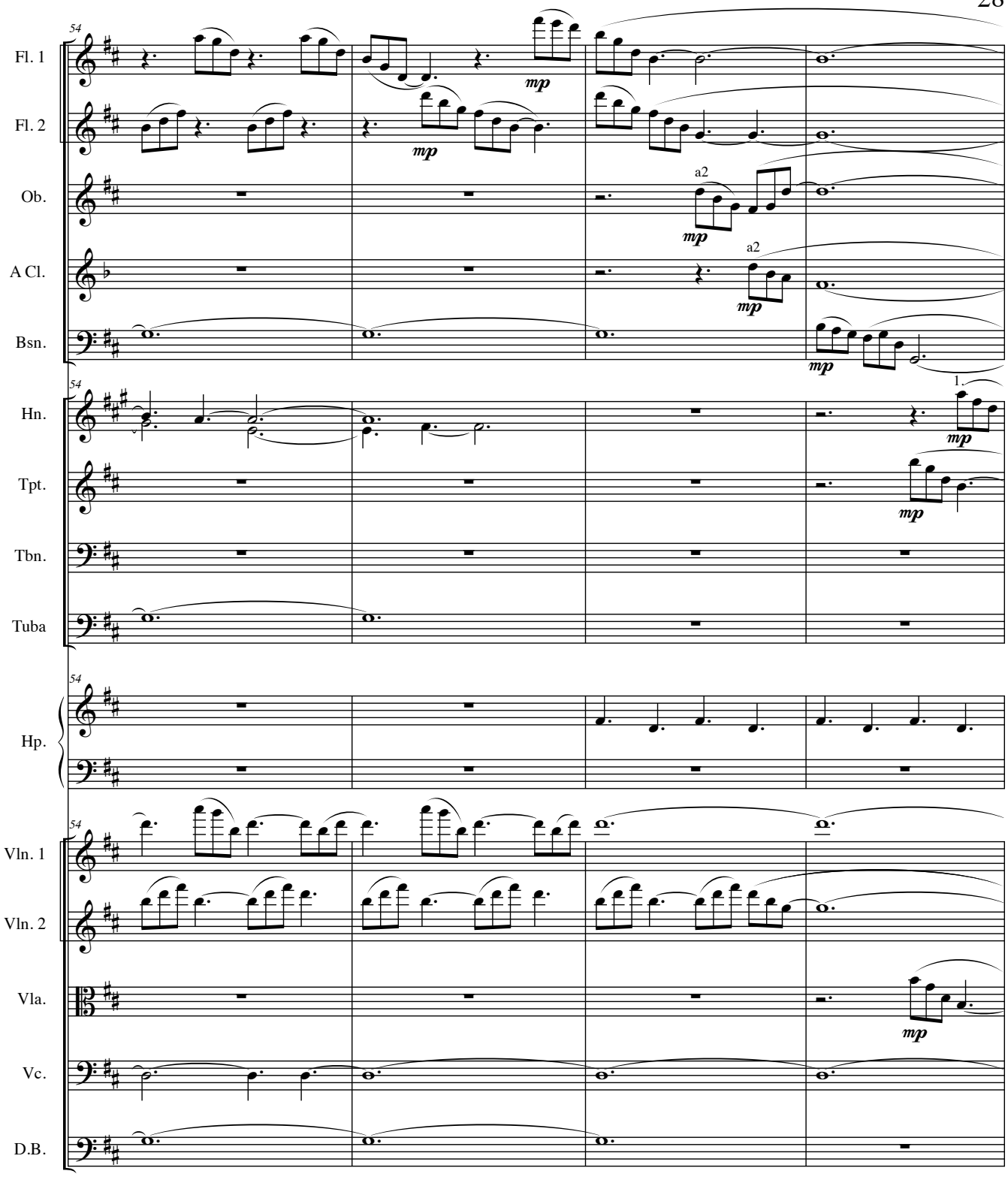

B
39
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
1.
mf
pp
p

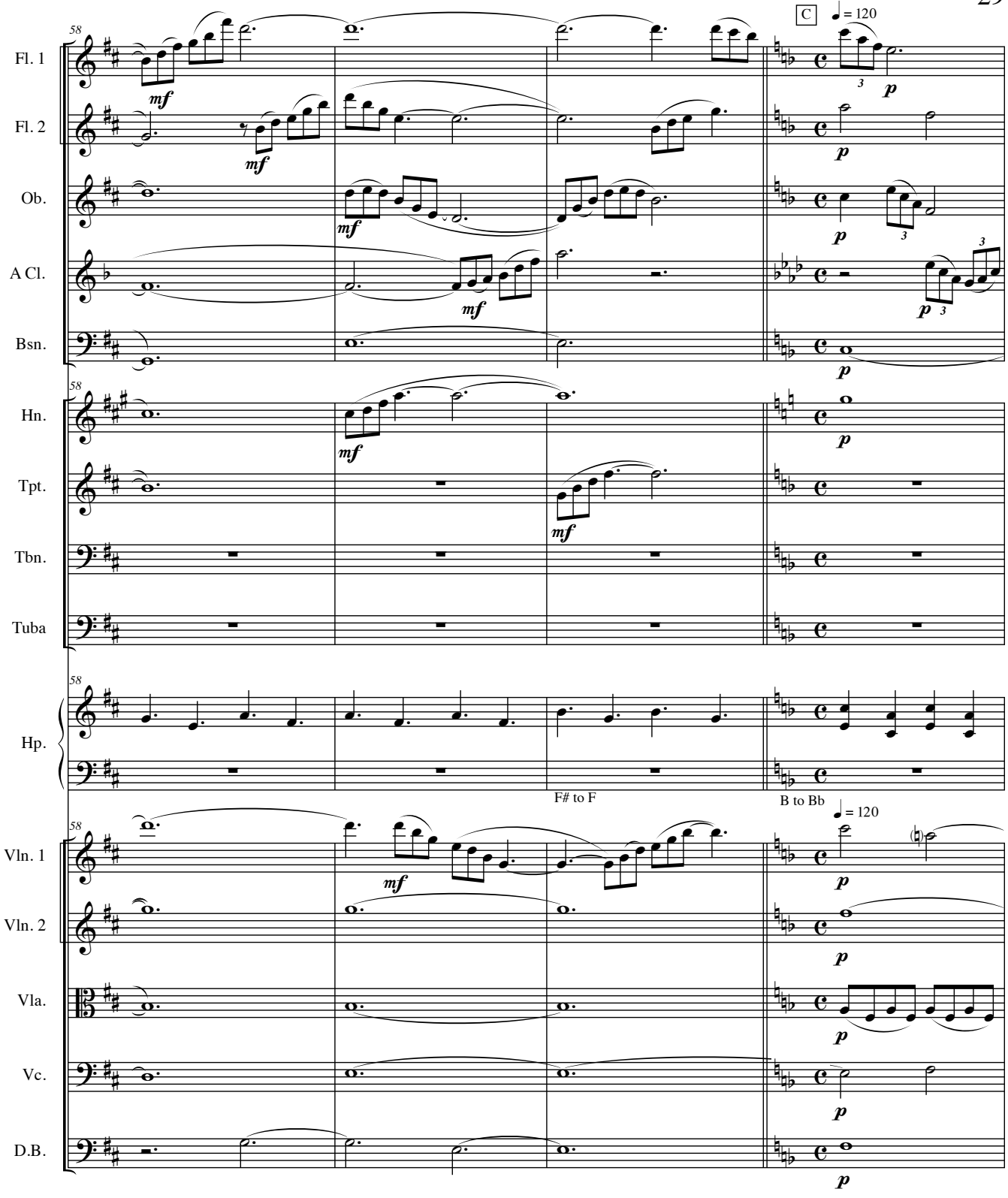

42
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
42
Hn.
Tpt.
Tbn.
Tuba
42
Hp.
42
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

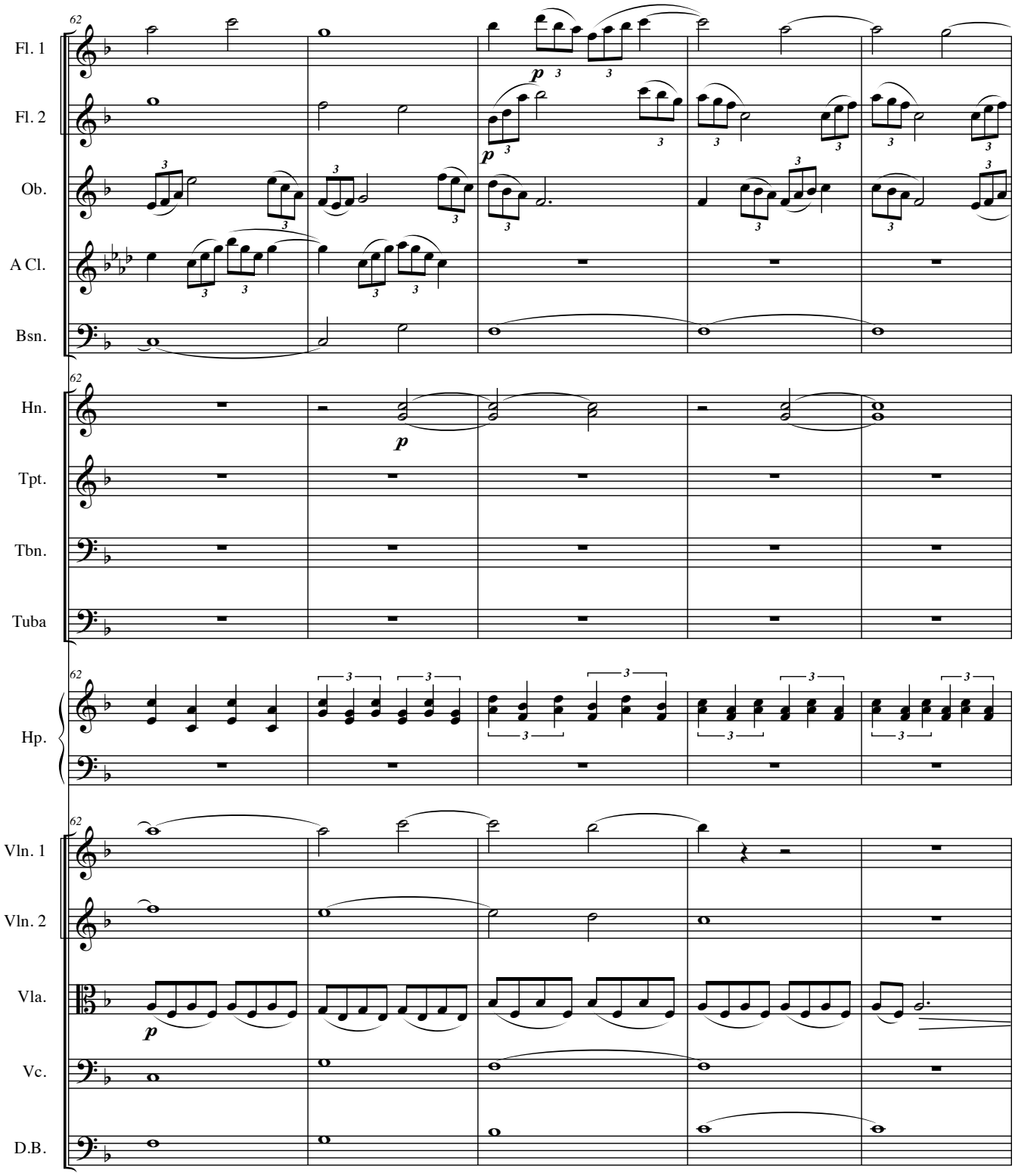

45
Fl. 1
Fl. 2
Ob.
2.
mf
A Cl.
2.
Bsn.
45
Hn.
Tpt.
Tbn.
Tuba
45
Hp.
45
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

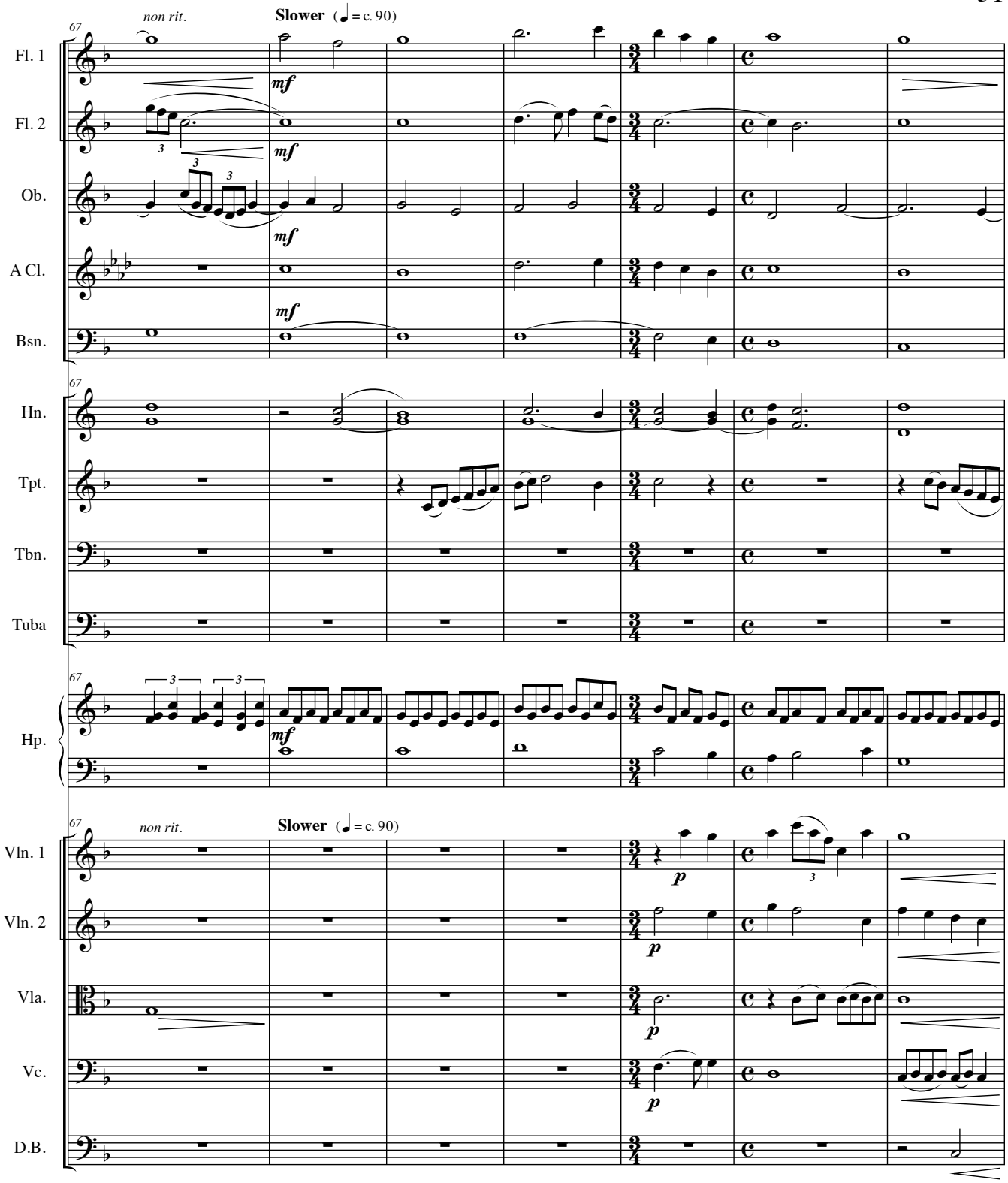

48
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
48
Hn.
Tpt.
Tbn.
Tuba
48
Hp.
48
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

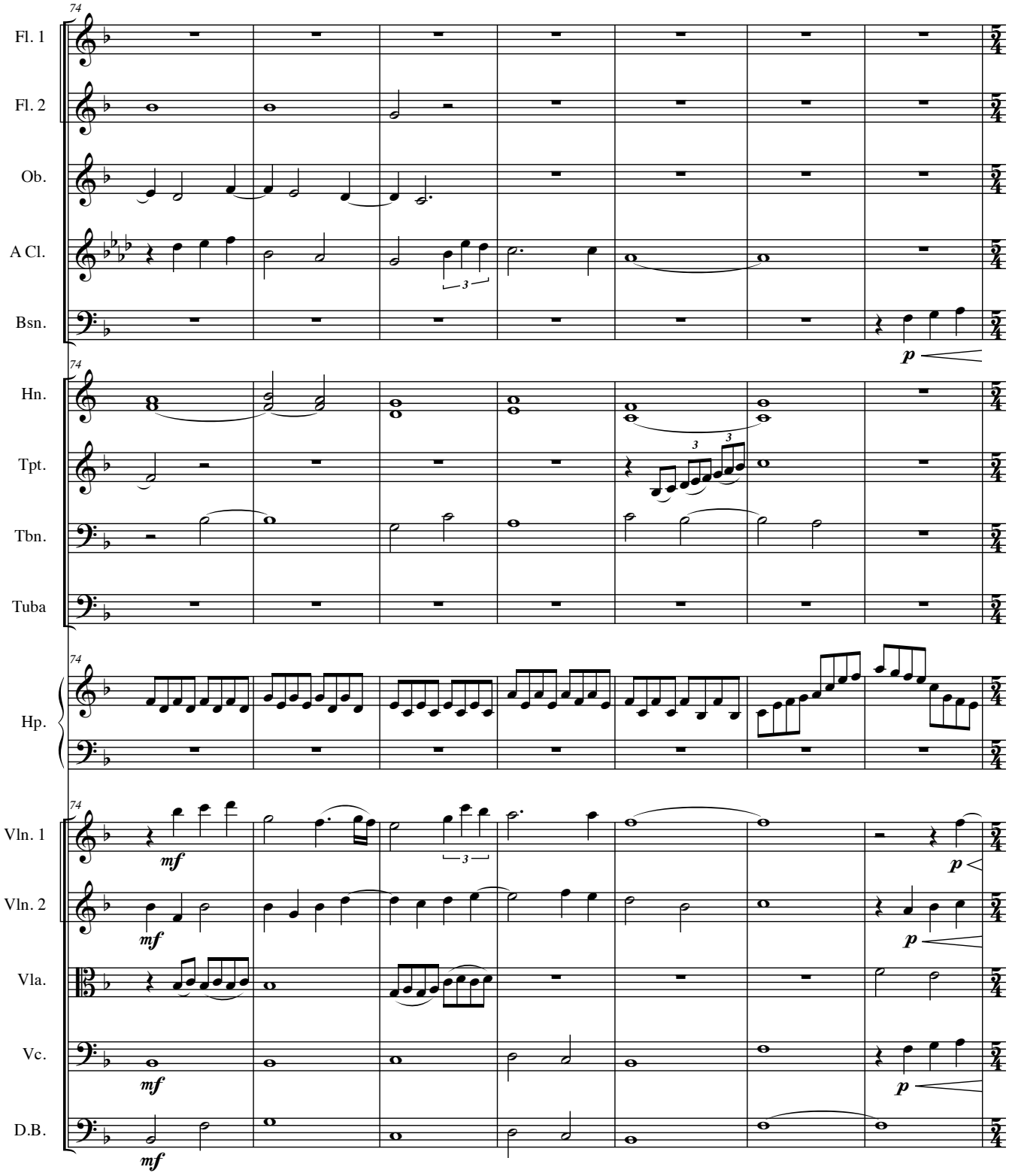

51
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
51
Hn.
mp
Tpt.
Tbn.
Tuba
51
Hp.
51
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

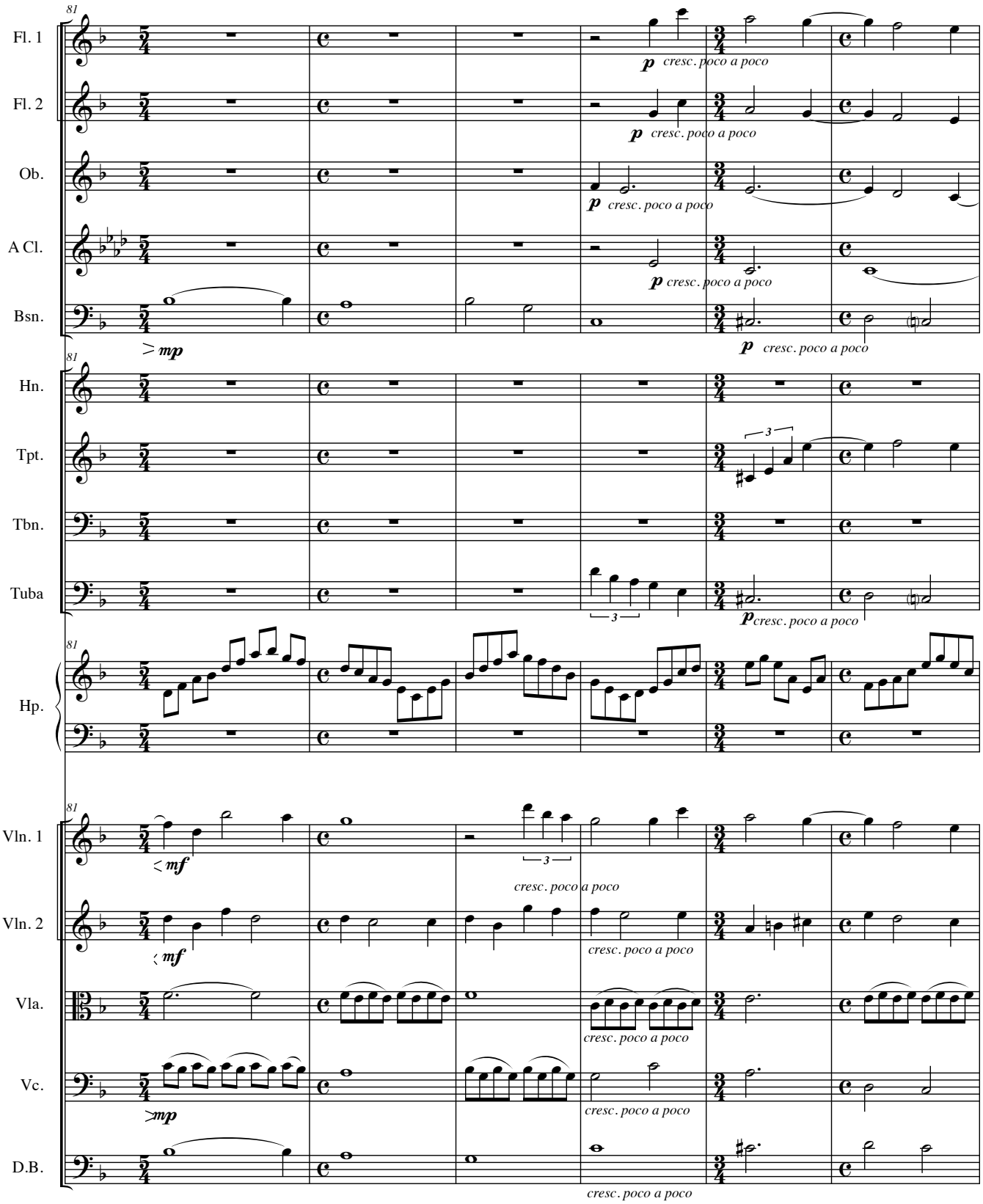

54
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mp
a2
1.

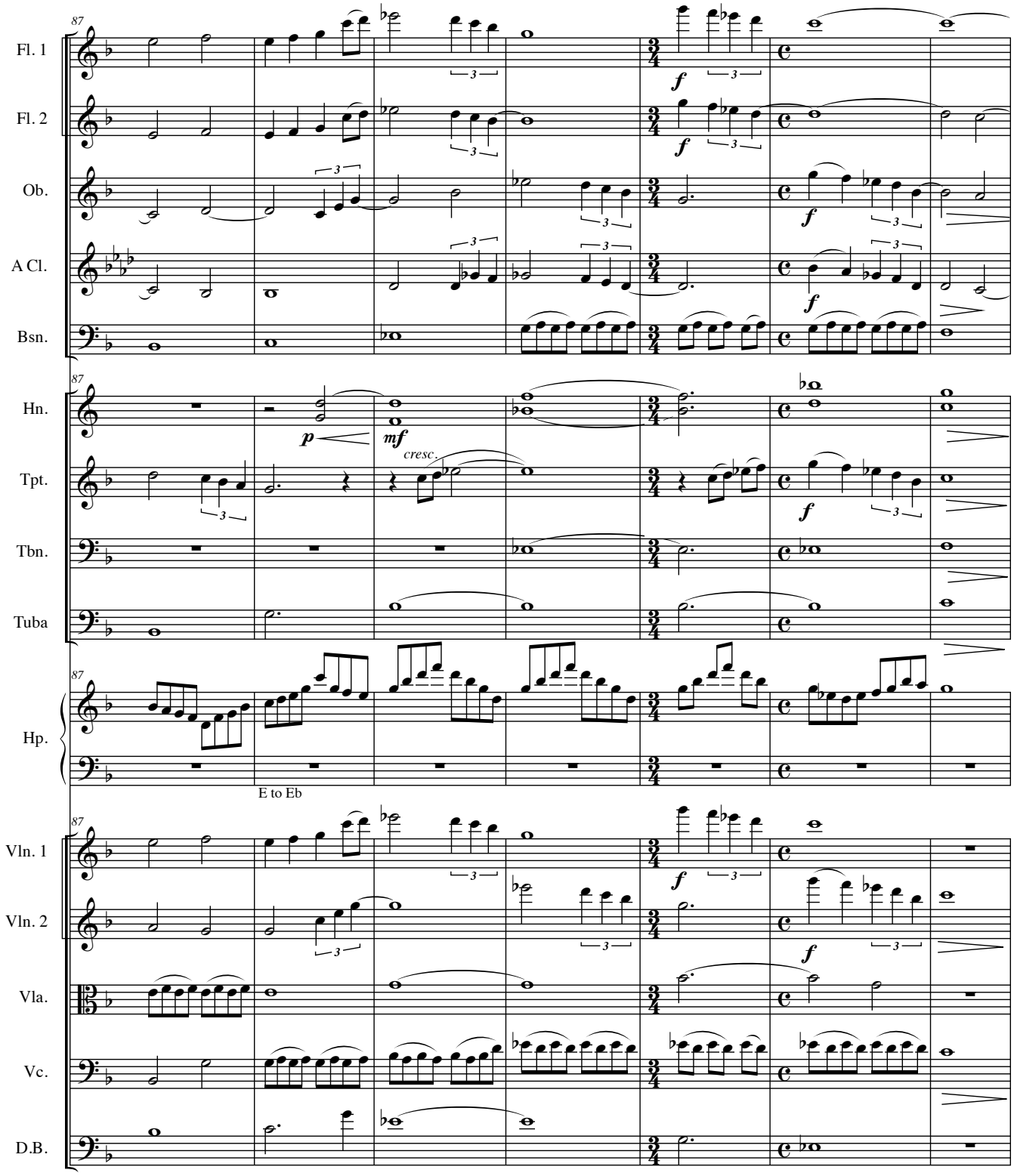

C
♩ = 120
58
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
F# to F
B to Bb
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
p

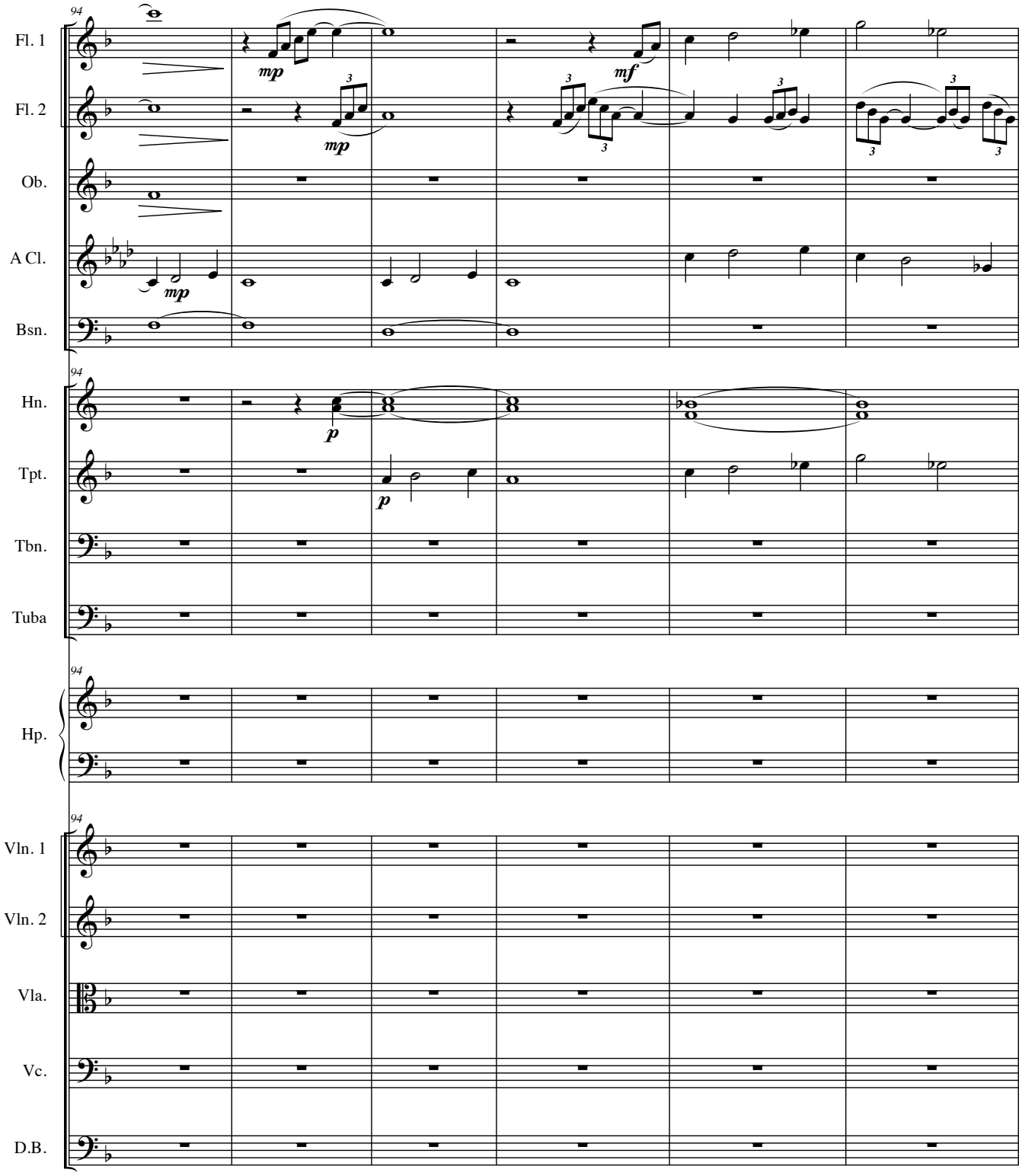

62
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p

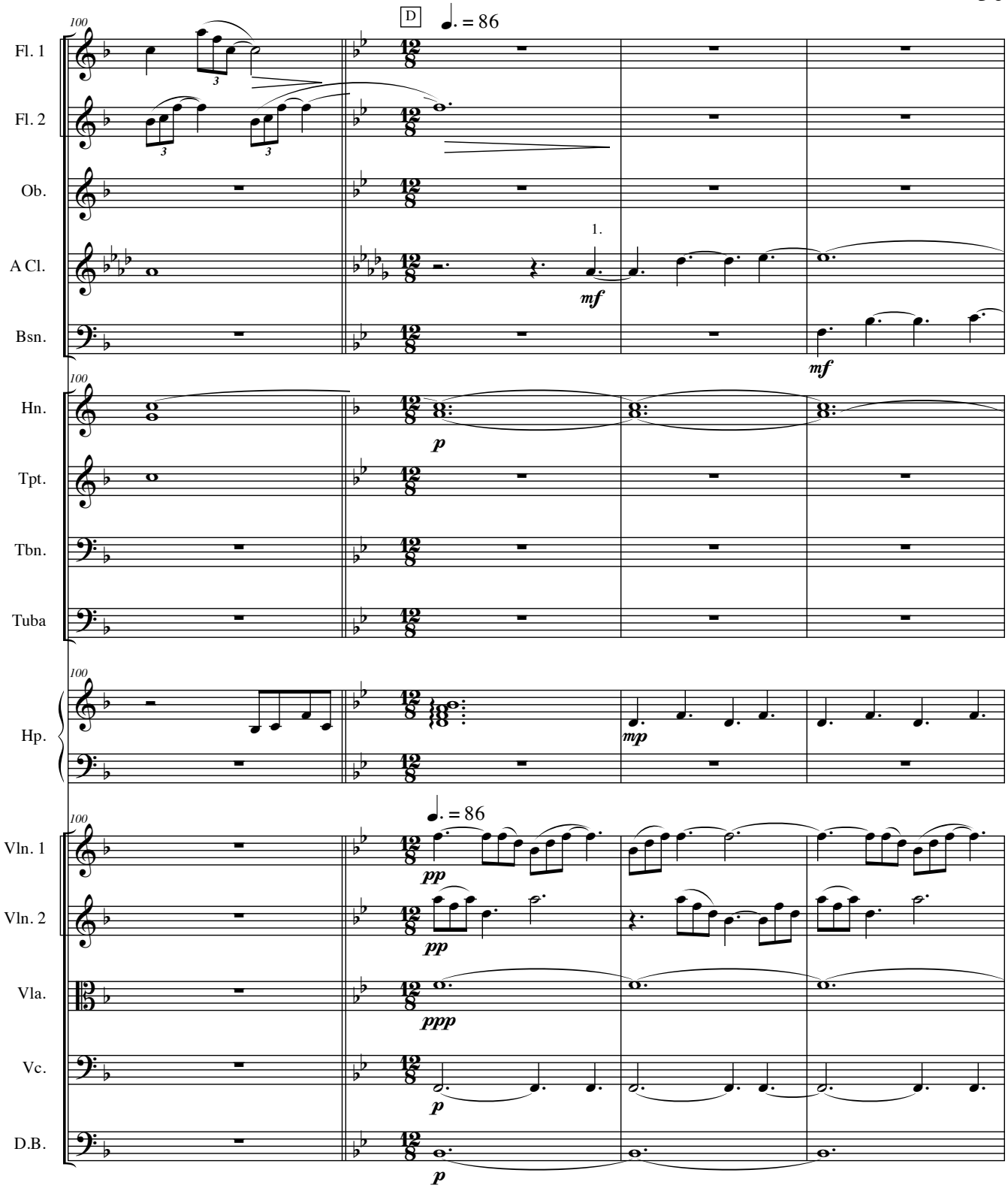

67
non rit.
Slower (♩= c. 90)
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
p

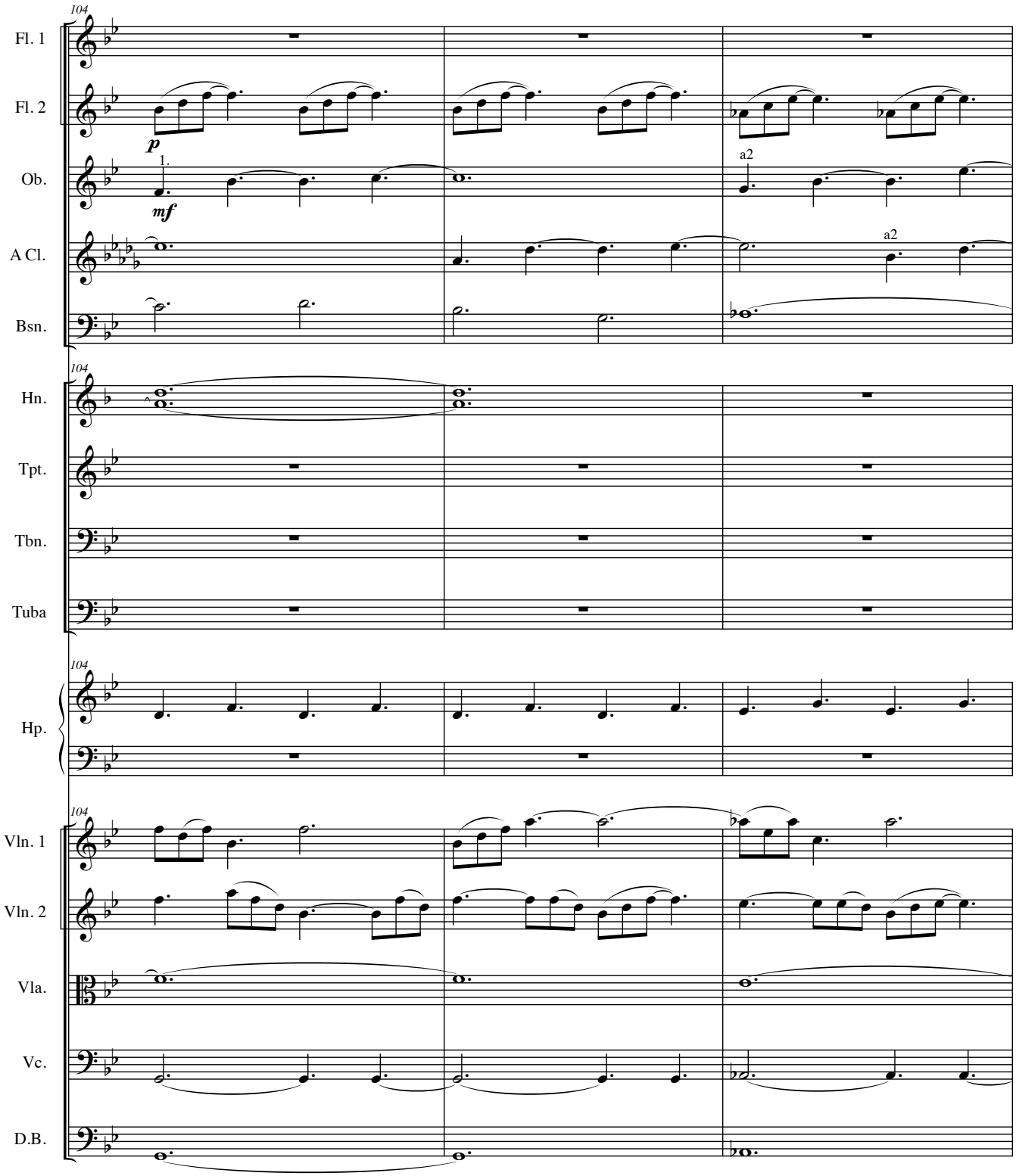

74
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
p
3

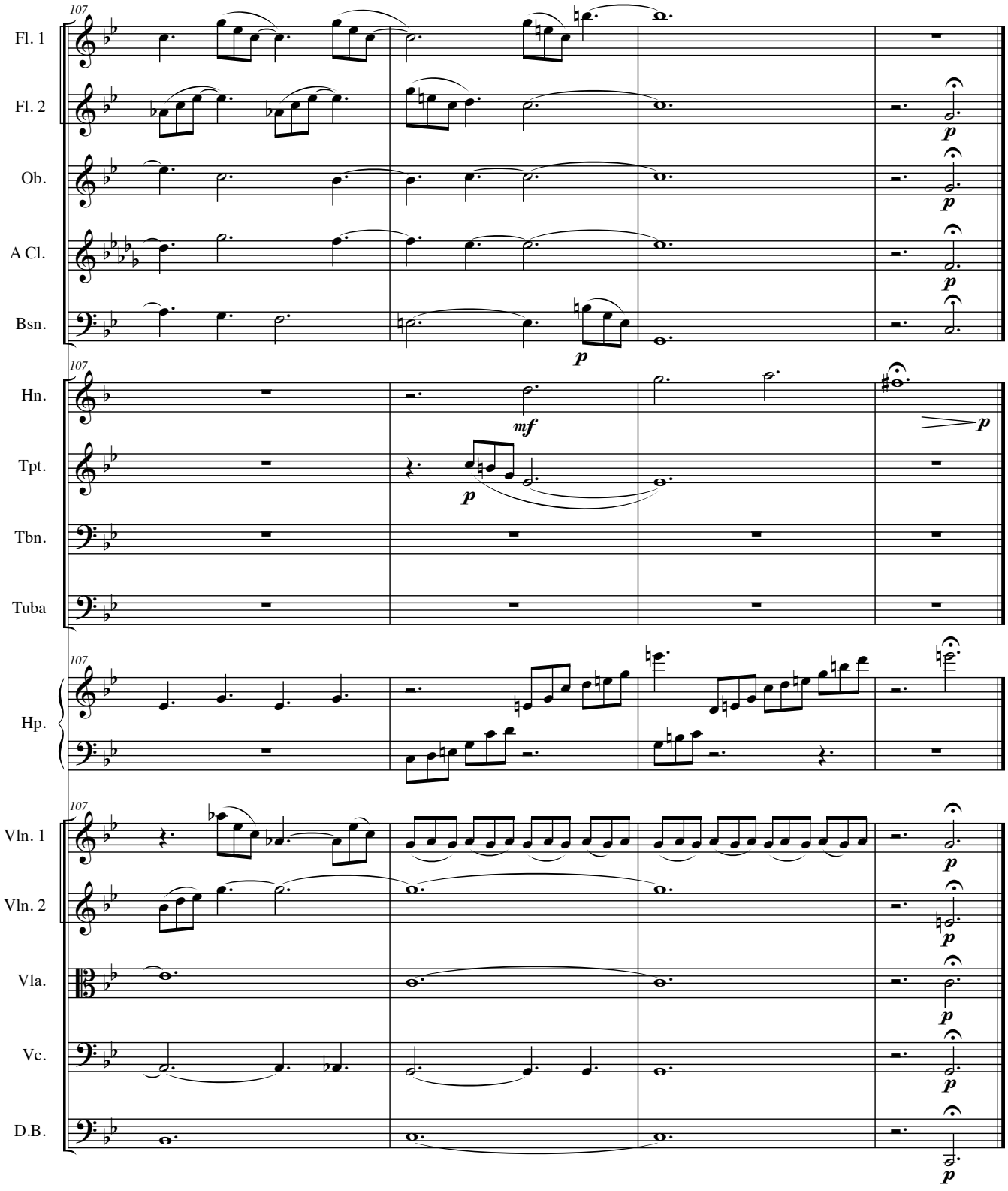

81
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p cresc. poco a poco
mp
mf
3


87
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
E to Eb
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
f
p
mf
cresc.


94
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
mp
mf
Hn.
Tpt.
Tbn.
Tuba
p
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


D
♩. = 86
100
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
1.
mf
p
mp
pp
ppp


104
Fl. 1
Fl. 2
p
Ob.
1.
mf
a2
A Cl.
a2
Bsn.
104
Hn.
Tpt.
Tbn.
Tuba
104
Hp.
104
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


107
Fl. 1
Fl. 2
Ob.
A Cl.
Bsn.
p
107
Hn.
mf
p
Tpt.
p
Tbn.
Tuba
107
Hp.
107
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
p

VITA

Michelle Anne Blumsack was born August 25, 1985, in Tallahassee, Florida. She is the daughter of Judith and Steven Blumsack. A 2003 graduate of Leon High School, Tallahassee, Florida, she received a Bachelor of Arts degree with a major in music from Washington University in St. Louis in 2007.

After receiving her B.A., she continued her education at the University of Missouri, St. Louis, receiving a post-baccalaureate teaching certificate in vocal music education in 2009. In August of 2010, she enrolled in graduate study at Texas Christian University, pursuing a Master of Music degree in music composition. She is a member of the Society of Composers, Incorporated, as well as the Music Honor Society, Pi Kappa Lambda.

ABSTRACT

MIDNIGHT SKETCHES

By Michelle Blumsack, M.M, 2012
School of Music
Texas Christian University

Thesis Advisor:
Dr. Blaise Ferrandino, Professor of Music Theory and Composition, Division Chair

"Midnight Sketches" is a set of pieces for small orchestra. Each sketch stands alone as a journey through a different type of dream. Rather than a specific program for each movement, a general idea is suggested to the listener who then is free to embark on his own aural journey through dreamlike textures and soundscapes.

The two movements presented here each capture positive, "happy" dreams. The first movement, "Rêverie," French for "daydream," illustrates a Romantic, pastoral, and almost stereotypical "dream." Much of the piece was composed using Lydian scales and extended tertian harmonies. It begins with a simple harp and flute lullaby and blossoms into sweeping, full textures with lush Romantic harmonies. The lullaby returns at the end.

The second movement, "Tourner," French for "to turn," illustrates a dream in which the environment seems to be spinning around the dreamer. He then enters into a peaceful, magical space, represented by a tonal, chorale-like middle section. The spinning motion returns at the end, only at a slower tempo, bringing the dreamer back down to earth.