

MIDNIGHT SKETCHES

by

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Submitted to the Faculty
Graduate Division
College of Fine Arts
Texas Christian University
in partial fulfillment of the
requirements for the degree of

MASTER OF MUSIC

MAY, 2012

ACKNOWLEDGEMENTS

The author would like to gratefully acknowledge the guidance and support of her thesis advisor, Dr. Blaise Ferrandino. She would also like to thank Dr. Martin Kennedy, her undergraduate composition professor, as well as her fiancé Oliver Reyes, her parents Drs. Judith and Steven Blumsack, and the rest of her family and friends for their continued encouragement.

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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~

Lilting ♩ = 56

2 Flutes: *solo*, *mf*

2 Oboes

2 Clarinets in B♭: *solo*, *p*

Bassoon

2 Horns in F

Trumpet in C

Trombone

Tuba

Percussion

Harp: *mf*, *3*

Violin I: *solo*, *mp*

Violin II

Viola

Cello

Contrabass

7

Fl. *mp* a2

Ob.

B♭ Cl. *mp* a2

Bsn.

Hn. *pp*

C Tpt.

Tbn.

Tuba

Perc.

Hp.

Vln. I *mf* Tutti

Vln. II *p*

Vla. *mf* solo

Vc. *mf* *cresc. poco a poco*

Cb. *mp* pizz.

cresc. poco a poco

Fl.

solo cresc. poco a poco

Ob.

mp cresc. poco a poco

B♭ Cl.

Bsn.

a2

Hn.

C Tpt.

mf

Tbn.

Tuba

mf

Perc. Suspended Cymbal

L.V.

Hp.

p

Eb to E Bb to B F to F# C to C#

Vln. I *V cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *Tutti V mf*

Vc.

Cb. *arco mf*

This page of a musical score, page 4, covers measures 20 through 24. The score is for a symphony orchestra and includes parts for woodwinds, brass, percussion, strings, and harp. The key signature is two sharps (F# and C#), and the time signature changes from common time (C) to 3/4 time at measure 22. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba. The percussion section (Perc.) is shown with a drum set icon. The harp (Hp.) part features a tremolo effect. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score contains various musical notations such as triplets, dynamics (mf, p), articulation (accents), and performance instructions like 'solo' and '1.'. The measure numbers 20, 21, 22, 23, and 24 are clearly marked at the beginning of their respective staves.

26 B

Fl. *mf* solo

Ob. *a2*

B♭ Cl. *a2* *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc.

Hp. *mf*

Vln. I C# to C F# to F *p*

Vln. II

Vla.

Vc.

Cb.

39

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

p

pizz.

a2

C

52 D

Fl. *solo*

Ob.

B♭ Cl. *solo*
mf 3

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc.

52

Hp. 3

52

Vln. I *B to B#*
E to E#

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*

56

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc.

56

Hp.

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~

Lightly ♩ = 120

Flute 1

Flute 2

Oboe

Clarinet in A

Bassoon

Horn in F

Trumpet

Trombone

Tuba

Harp

Violin 1

Violin 2

Viola

Cello

Double Bass

Lightly ♩ = 120

p

pp

ppp

p

p

This musical score page, numbered 12, features a variety of instruments. The woodwind section includes Flute 1 and 2, Oboe, and Clarinet in A. The brass section consists of Horn, Trumpet, Trombone, and Tuba. The keyboard section includes Harp and Piano. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The piano part features a 'solo' section starting in the second measure with a mezzo-forte (*mf*) dynamic. The harp and brass instruments are mostly silent, indicated by rests.

This page of a musical score, numbered 13, contains the following parts and musical details:

- Fl. 1:** Flute 1 part, starting with a fermata on the first measure and playing a melodic line with eighth notes and slurs.
- Fl. 2:** Flute 2 part, playing a similar melodic line to Fl. 1.
- Ob.:** Oboe part, mostly silent with rests.
- A Cl.:** Alto Clarinet part, playing a melodic line with quarter notes and slurs.
- Bsn.:** Bassoon part, playing a melodic line with quarter notes and slurs, starting with a *p* (piano) dynamic marking.
- Hn.:** Horn part, mostly silent with rests.
- Tpt.:** Trumpet part, mostly silent with rests.
- Tbn.:** Trombone part, mostly silent with rests.
- Tuba:** Tuba part, mostly silent with rests.
- Hp.:** Harp part, mostly silent with rests.
- Vln. 1:** Violin 1 part, playing a melodic line with eighth notes and slurs.
- Vln. 2:** Violin 2 part, playing a melodic line with eighth notes and slurs.
- Vla.:** Viola part, playing a melodic line with quarter notes and slurs.
- Vc.:** Violoncello part, playing a melodic line with quarter notes and slurs.
- D.B.:** Double Bass part, playing a melodic line with quarter notes and slurs.

10

Fl. 1

Fl. 2

Ob. *solo*
mf

A Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

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.

Detailed description: This page of a musical score, numbered 15, contains measures 13 through 15. The score is arranged in a standard orchestral format with multiple staves. The top section includes Flute 1 and 2, Oboe, Clarinet in A, and Bassoon. The middle section includes Horn, Trumpet, Trombone, and Tuba. The bottom section includes Harp, Violin 1 and 2, Viola, Violoncello, and Double Bass. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measures 13-15 are marked with a '13' at the beginning of each staff. The Flute 1 part features a melodic line with slurs and accents. The Flute 2 part has a similar melodic line. The Oboe part has a more rhythmic, dotted-note pattern. The Clarinet in A and Bassoon parts have long, sustained notes. The Horn, Trumpet, Trombone, and Tuba parts are mostly silent, indicated by a flat line with a bar line. The Harp part is also silent. The Violin 1 and 2 parts have melodic lines with slurs and accents. The Viola part is silent. The Violoncello and Double Bass parts have a rhythmic, dotted-note pattern.

19

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

a2

p

mp

mp

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

2.

pp

25

Hn.

Tpt.

Tbn.

Tuba

mf

25

Hp.

25

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.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

36

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

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.

mf

pp

p

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.

A Cl. mf 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.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

51

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

This page of a musical score contains measures 54 through 57. The instrumentation includes Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Harp, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in treble clef with a key signature of two sharps (D major). The dynamics are marked *mp* (mezzo-piano) throughout. The Flute parts feature melodic lines with slurs and accents. The Oboe and Clarinet parts have a *a2* (second octave) marking. The Bassoon part has a *mp* marking. The Horn and Trumpet parts have a *mp* marking and a first ending bracket labeled '1.'. The Harp part has a steady eighth-note accompaniment. The Violin 1 and 2 parts have a rhythmic pattern of eighth notes. The Viola part has a *mp* marking. The Violoncello and Double Bass parts have a long, sustained note with a slur. The page number '28' is in the top right corner, and the measure number '54' is at the start of each system.

58 C ♩ = 120

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *mf* *p*

A Cl. *mf* *p*

Bsn. *p*

Hn. *mf* *p*

Tpt. *mf*

Tbn. *p*

Tuba *p*

Hp. *F# to F* *B to Bb*

Vln. 1 *mf* *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

67 *non rit.* **Slower** (♩ = c. 90)

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Hp. *mf*

Vln. 1 *non rit.* **Slower** (♩ = c. 90) *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

81

Fl. 1 *p cresc. poco a poco*

Fl. 2 *p cresc. poco a poco*

Ob. *p cresc. poco a poco*

A Cl. *p cresc. poco a poco*

Bsn. *p cresc. poco a poco*

Hn. *mp*

Tpt. *p cresc. poco a poco*

Tbn. *p cresc. poco a poco*

Tuba *p cresc. poco a poco*

Hp.

Vln. 1 *mf* *cresc. poco a poco*

Vln. 2 *mf* *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

D.B. *cresc. poco a poco*

87

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p *mf* *cresc.* *f*

E to Eb

94

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

94

Hn.

Tpt.

Tbn.

Tuba

94

Hp.

94

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

mf

p

3

3

3

3

3

3

100 D ♩ = 86

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

mf
p
mp
pp
ppp
p

104

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

mf

a2

a2

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

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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.