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This project is a song suite for folk band and string orchestra. I composed the piece specifically for performance by my progressive folk band, Winterbirds. The piece lasts approximately 18 minutes and is divided into four movements. The instrumentation of the string orchestra is as follows: 1<sup>st</sup> violins, 2<sup>nd</sup> violins, violas, cellos, and basses. The instrumentation of the band is as follows: voices, fiddle, bass, accordion, guitar, and piano (3<sup>rd</sup> movement only). Accompanying the score is a narrative and analytical document describing the background and musical procedures of *On the Wing*. I discuss harmonic idioms that appear frequently in my music, including ambiguous extended tertian chords and cross-relations arising between consonant triads. I describe my rhythmic and metric language, including the use of gapped metric envelopes that deemphasize pulses in the region of maximal pulse salience. I also address predecessors in the genres of Folk, Pop, Rock, and New Age who have collaborated with large ensembles from the Western classical music tradition.

*ON THE WING: A NEW FOUR-MOVEMENT COMPOSITION FOR FOLK BAND AND  
STRING ORCHESTRA*

by

Nicholas Elliot Rich

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the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

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Approved by

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## DEDICATION

This project is dedicated to my band, Winterbirds.

APPROVAL PAGE

This dissertation written by Nicholas Elliot Rich has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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## CHAPTER I: INTRODUCTION

### **Background**

*On the Wing*, for folk band and string orchestra, exemplifies the various stylistic and procedural avenues I've explored with my progressive folk band Winterbirds since our formation in 2017. In this document, I will describe the collaboration that led to this composition, some artists who have explored similar instrumental combinations, and some key features of my harmonic and rhythmic language.

In the Fall of 2021, the UNCG School of Music's composition studio collaborated with UNCG's Sinfonia string orchestra to organize a reading session of student works. As one of the composers chosen to participate in the reading, I decided to write a song for Winterbirds that combined our instrumentation with the string orchestra. The resulting work, "Love Me and Fly," was well-received by both the orchestra and their conductor, Dr. Rebecca MacLeod, and was subsequently performed at Sinfonia's Spring 2022 concert. That collaboration was particularly powerful for me, combining my disparate interests in folk music (songwriting) and contemporary classical music (composition), two interests I had been exploring simultaneously but separately.

In between my M.M. and D.M.A. studies, Winterbirds released our first album, *Shaker Songs* (2019). Our particular blend of bluegrass, newgrass, and progressive folk reflects my vernacular musical language, and throughout my doctoral studies I have continued to perform and record with my band. At the same time, I've felt musically reinvigorated by working with the high caliber of classical musicians, both faculty and students, at UNCG's School of Music. "Love Me and Fly" represents a conjoining of these worlds, both stylistically and technically: the intricate instrumental solos and vocal harmonies grew naturally from my experience working

with the individual musicians of Winterbirds, while the lush string parts utilize the knowledge I've gained as a composer and arranger in working effectively with large ensembles.

For this dissertation, I have composed an additional three songs for Winterbirds and Sinfonia. The lyrics use the natural world, and particularly birds, as an overarching theme and as symbols for different romantic scenarios. "Love Me and Fly" explores the tensions between freedom and togetherness; "Swallow" embraces carefree love and its hypnotic draw; "Fledge" deals with the fear of loss and the difficulty of personal growth; and "Where I May" recalls the lyrical and musical world of the first movement, but celebrates rather than problematizes the uniqueness of each individual's needs.

### **Predecessors in Rock, Pop, and New Age**

As a child growing up in the 90s, I was witness to a curious musical phenomenon: many of the era's most successful commercial music releases combined pop and rock musicians with large ensembles from the Western classical music tradition. This mixing of musical worlds occurred both in expected contexts (film soundtracks and extravagant Rock reunion concerts) and unexpected contexts (grunge EPs and BritPop singles).

The soundtrack from Disney's 1994 blockbuster animated film *The Lion King*<sup>1</sup> spawned several major radio hits. The most commercially successful was Elton John's ballad "Can You Feel the Love Tonight," which won both the Golden Globe Award<sup>2</sup> and Academy Award<sup>3</sup> for

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<sup>1</sup> John, Elton, Tim Rice, and Hans Zimmer. *The Lion King (Original Motion Picture Soundtrack)*. Walt Disney Records, 60858-2, 1994, compact disc.

<sup>2</sup> Golden Globe Awards Winners and Nominations Database. Hollywood Foreign Press Association. Accessed February 19, 2023. <https://www.goldenglobes.com/awards-database>

<sup>3</sup> "The 67<sup>th</sup> Academy Awards." *Oscars*. The Academy of Motion Picture Arts and Sciences. Accessed February 19<sup>th</sup>, 2023. <https://www.oscars.org/oscars/ceremonies/1995>

best original song, and remained number one on the US *Billboard* Adult Contemporary Chart for eight consecutive weeks.<sup>4</sup> The movie's famous opening number, "Circle of Life," also written by John, reached number two on the US *Billboard* Adult Contemporary Chart and number one on the *RPM* Canada Adult Contemporary Chart.<sup>5</sup> Both hits feature orchestral elements, and both feature vocal performances by the London Symphony Choir.<sup>6</sup>

In a rare moment of New Age instrumental music crossing over into the Pop charts and gaining mainstream notoriety, Yanni's 1994 release *Live at the Acropolis*<sup>7</sup> reached number five on the *Billboard* 200, number one on the *Billboard* New Age chart,<sup>8</sup> and was certified platinum by the RIAA two months after its release and eventually reached quadruple-platinum.<sup>9</sup> The video recording of the concert aired on PBS to an enormous viewership (more than 65 million) and eventually became the second-best-selling music video ever (with Michael Jackson's "Thriller" claiming the number one spot).<sup>10</sup> *Live at the Acropolis* features Yanni and his six-piece band joined by the Royal Philharmonic Orchestra, conducted by Sharhdad Rohani and with

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<sup>4</sup> "Elton John Chart History." *Billboard*. Accessed February 19<sup>th</sup>, 2023. <https://www.billboard.com/artist/elton-john/chart-history/asi/>

<sup>5</sup> "Top RPM Singles: Issue 2557." *RPM*. Library and Archives Canada. Accessed February 19<sup>th</sup>, 2023. <https://www.collectionscanada.gc.ca/obj/028020/f4/nlc008388.2557.gif>

<sup>6</sup> "Elton John – Can You Feel The Love Tonight." *Discogs* Master Release [m97866]. *Discogs*. Accessed February 19, 2023. <https://www.discogs.com/master/97866-Elton-John-Can-You-Feel-The-Love-Tonight>

<sup>7</sup> Yanni with the Royal Philharmonic Concert Orchestra. *Yanni Live at the Acropolis*. Private Music, 01005-82122-2, 1994, compact disc.

<sup>8</sup> "Yanni Chart History." *Billboard*. Accessed February 19, 2023. <https://www.billboard.com/artist/yanni/>

<sup>9</sup> Gold and Platinum Database. Recording Industry Association of America. Accessed February 19, 2023. <https://www.riaa.com/gold-platinum/>

<sup>10</sup> "Yanni Career Highlights." *Internet Archive*. Accessed February 19, 2023. <https://web.archive.org/web/20080228203140/http://www.yanni.com/presskit/yannicareerhighlights.pdf>

orchestration by Jeffrey Silverman and John Rineheimer.<sup>11</sup> Although Yanni’s music is generally categorized as New Age—a nebulous stylistic description—his band and their arrangements for this concert essentially inhabit the sound world of Soft Rock, Progressive Rock, and Jazz Fusion, providing a clear stylistic contrast to the Royal Philharmonic Orchestra seated behind them. The production highlights this contrast, emphasizing the contemporary edginess of the band (long hair, colorful outfits, drum kits surrounded by plexiglass acoustic barriers, electric bass slapping and popping away, banks of synthesizers piled up on either side of Yanni himself, etc.) and the formality of the orchestra (seated in neat rows, wearing uniform tuxes, reading from printed parts).

A common genre of live performance during the mid-90s was the reunion concert, an often extravagant production by bands who had seen their heydays decades earlier. One of the most famous and commercially successful was the Eagles’ *Hell Freezes Over* from 1994.<sup>12</sup> Six of the album’s fifteen tracks contain new arrangements featuring the Burbank Philharmonic Orchestra, with orchestration by Don Davis.<sup>13</sup> The album reached number one on the US *Billboard* 200<sup>14</sup> and *RPM* Canada Top Albums.<sup>15</sup>

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<sup>11</sup> “Yanni With The Royal Philharmonic Concert Orchestra – Live At The Acropolis.” Discogs Master Release [m65050]. Discogs. Accessed February 19, 2023. <https://www.discogs.com/master/65050-Yanni-2-With-The-Royal-Philharmonic-Concert-Orchestra-Live-At-The-Acropolis>

<sup>12</sup> Eagles. *Hell Freezes Over*. Geffen Records, GED-24725, 1994, compact disc.

<sup>13</sup> “Eagles – Hell Freezes Over.” Discogs Master Release [m59534]. Discogs. Accessed February 19, 2023. <https://www.discogs.com/master/59534-Eagles-Hell-Freezes-Over>

<sup>14</sup> “Eagles Chart History.” *Billboard*. Accessed February 19, 2023. <https://www.billboard.com/artist/eagles/>

<sup>15</sup> “Top RPM Albums: Issue 2675”. RPM. Library and Archives Canada. Accessed February 19, 2023. <https://www.collectionscanada.gc.ca/obj/028020/f4/nlc008388.2675.gif>

Another famous reunion was former Led Zeppelin members Jimmy Page and Robert Plant's 1994 album *No Quarter: Jimmy Page and Robert Plant Unleaded*.<sup>16</sup> In addition to a host of Egyptian and Moroccan musicians, the album features the London Metropolitan Orchestra, with arrangements by English film composer Ed Shearmur.<sup>17</sup> A selection that occupies a special place in my mind and memory is "The Rain Song," with a live string section ironically standing in for the electronic strings of John Paul Jones' mellotron on the original 1973 album version. This dreamy ballad in G major and common time undoubtedly influenced my own song "Fledge," the third movement of *On the Wing*. The video release of *No Quarter* reached number two on the US *Billboard* Comprehensive Music Video Chart, while the audio-only release reached number four on the US *Billboard* 200.<sup>18</sup>

One of the most unexpected examples of Pop/Rock musicians joining forces with Western classical musicians is Alice in Chains' 1994 EP *Jar of Flies*.<sup>19</sup> Often categorized as one of the prototypical Seattle Grunge bands (along with Nirvana, Pearl Jam, and Soundgarden), their aggressive and gritty sound is almost shocking against the lush strings on "I Stay Away" and "Whale & Wasp." Unlike the other releases listed here, the "orchestra" on *Jar of Flies* was created virtually by multiple overdubs of a string quartet, with arrangements by Matthew Weiss

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<sup>16</sup> Jimmy Page and Robert Plant. *No Quarter: Jimmy Page and Robert Plant Unleaded*. Atlantic 82706-2, 1994, compact disc.

<sup>17</sup> "Jimmy Page & Robert Plant – No Quarter: Jimmy Page and Robert Plant Unleaded." Discogs Master Release [m90611]. Discogs. Accessed February 19, 2023. <https://www.discogs.com/master/90611-Jimmy-Page-Robert-Plant-No-Quarter-Jimmy-Page-Robert-Plant-Unleaded>

<sup>18</sup> *Billboard* 200, Week of November 26<sup>th</sup>, 1994. *Billboard*. Accessed February 19, 2023. <https://www.billboard.com/charts/billboard-200/1994-11-26/>

<sup>19</sup> Alice In Chains. *Jar Of Flies*. CBS/Sony, 475713-2, 1994, compact disc.

(who also performed on violin).<sup>20</sup> *Jar of Flies* was enormously successful: it was the first EP ever to enter the *Billboard* 200 chart at number one,<sup>21</sup> sold over two million copies during its first year, and garnered two Grammy Nominations (Best Recording Package and Best Hard Rock Performance for “I Stay Away.”).<sup>22</sup> Additionally, “No Excuses” reached number one on the *Billboard* Mainstream Rock Tracks chart.

It is beyond the scope of this document to attempt to prove any actual overabundance of this kind of mixing of musical forces in the mid-90s compared to other eras; but the above examples and their chart performance should at least demonstrate that, as a child interested in music, I had frequent opportunity to hear popular songwriters and their bands supported by large ensembles from the European Art Music tradition. That sound has been in my ear and mind ever since.

### **Predecessors in Progressive Folk**

Some of progressive folk’s most important pioneers and practitioners have preceded Winterbirds in joining forces with classical large ensembles. Mandolin virtuoso Chris Thile premiered his mandolin concerto, *Ad astra per alas porci*, in 2009 with the Colorado Symphony Orchestra.<sup>23</sup> Interestingly, this work bears only fleeting resemblance to the style of progressive

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<sup>20</sup> “Alice In Chains – Jar Of Flies.” Discogs Master Release [m21686]. Discogs. Accessed February 19, 2023. <https://www.discogs.com/master/21686-Alice-In-Chains-Jar-Of-Flies>

<sup>21</sup> “Alice in Chains Chart History.” Billboard. Accessed February 19, 2023. <https://www.billboard.com/artist/alice-in-chains/chart-history/hsi/>

<sup>22</sup> “Artist: Alice in Chains.” Recording Academy Grammy Awards. Accessed February 19, 2023. <https://www.grammy.com/artists/alice-chains/8111>

<sup>23</sup> Jenkins, Cassandra. “Chris Thile Premieres His Mandolin Concerto with Colorado Symphony.” *Nonesuch Journal*. Wednesday, September 16<sup>th</sup>, 2009. Accessed February 19, 2023. <https://www.nonesuch.com/journal/chris-thile-premieres-his-mandolin-concerto-with-colorado-symphony-2009-09-16>

bluegrass that made him and his fellow Punch Brothers famous; instead, the work draws mostly on the idioms of 20<sup>th</sup>- and 21<sup>st</sup>-century Western art music. Thile has since composed a second mandolin concerto, commissioned by the Virginia Arts Festival and Virginia Symphony, to be premiered in May of 2023.<sup>24</sup>

Banjoist Béla Fleck, a former member of progressive bluegrass superstars New Grass Revival, composed and premiered his banjo concerto *The Impostor* in 2011 with the Nashville Symphony.<sup>25</sup> Like Thile's concerto, *The Impostor* shows few traces of the composer's folk upbringing. The blazing three-finger playing style is a clear homage to the piece's dedicatee Earl Scruggs, but aside from a climactic bluegrass passage in the last movement in which the banjo is revealed as "the imposter" in the middle of a symphony orchestra, the style has far more in common with mid-20<sup>th</sup>-century symphonic modernism than with Bluegrass.

While Thile and Fleck have explored genre blending as accomplished folk performers, American composer Kenneth Frazelle (b. 1955) has approached his musical experiments from the perspective of a conservatory-trained composer. However, although Frazelle is not a performer of traditional Appalachian folk music, he is no outsider to the tradition: a native North Carolinian, he heard Appalachian folk tunes sung by his family members from an early age, and for decades he maintained a vacation home in the mountains near Galax, Virginia, home of the famous Old Time Fiddler's Convention. Frazelle has immersed himself in Appalachian balladry

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<sup>24</sup> "Chris Thile: World Premiere 5/19 – 5/21." Virginia Symphony Orchestra Concerts. Accessed February 19, 2023. <https://virginiasympphony.org/chris-thile-world-premiere-5-19-5-21/>

<sup>25</sup> Lawless, John. "The Impostor released from Béla Fleck and the Nashville Symphony." *Bluegrass Today*. Accessed February 19, 2023. <https://bluegrasstoday.com/the-impostor-released-from-bela-fleck-and-the-nashville-symphony/>



and fiddle tunes for his entire life, and those melodies imbue many of his compositions, including *Blue Ridge Airs I and II*, *Fiddler's Galaxy*, and *Appalachian Songbook I and II*.<sup>26</sup> Frazelle was one of the instructors of composition at the University of North Carolina School of the Arts while I was a student there (2012–2014), and his compositions have influenced me profoundly.

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<sup>26</sup> Frazelle, Kenneth. "Blue Ridge Music." Kenneth Frazelle: Interests. Accessed February 19, 2023. <https://www.kennethfrazelle.com/blue-ridge-music>

## CHAPTER II: THE HARMONIC LANGUAGE OF *ON THE WING*

My harmonic palette is drawn from the triadic language of 20<sup>th</sup> century folk and popular music. I rarely use the paradigms of functional tonality and its crucial dominant-functioning sonorities; I instead explore coloristic harmony, with large-scale formal structure echoing the relative amount of dissonance and consonance in the movement of one chord to the next.

Two harmonic idioms appear commonly enough in my work to warrant discussion: 1) mixing sonorities whose roots are a perfect fifth apart to create ambiguous extended tertian chords, and 2) successive tertian chords with non-diatonic relationships and their resulting cross relations.

I can trace the first technique to the sound world of American composer Aaron Copland (1900-1990). In the opening of the original 13-player version of *Appalachian Spring*,<sup>27</sup> Copland alternates between two major triads separated by a perfect fifth, then fuses them into a single sonority. After an introduction in which the clarinet, flute, and violas outline root-position and first-inversion A major triads over an A pedal point, Copland gives the violins and flute an E major triad above the same A pedal point in measure 6.

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<sup>27</sup> Copland, Aaron. *Appalachian Spring*. Boosey & Hawkes, 1944.

**Example 1. Aaron Copland, *Appalachian Spring*, mm. 1-8 (reduction)**

How we label the chord in measure 6 depends on how we hear it. On the one hand, Copland has primed our ear for A major, and the pedal point reinforces that sonority throughout the passage. One might hear the chord in measure 6 as an incomplete A major 9 chord. On the other hand, although the crucial C# that gives A major triad its major quality was played several times earlier, it is not sounding by the time the E major triad is introduced in the top voices. The E major triad, however, is complete, including root, third, and fifth. As voiced, that triad also sits distinctly apart from the octave A pedal in the cellos and violas. Without the C#, it's possible to hear this chord as what Jazz and Pop musicians would call "E over A" (E/A), or an E major triad with an A in the bass.

The following measures leave little doubt that A major 9 is the defining sonority for this passage, as Copland adds the C# back into the chord in measures 7 and 8. However, the incompleteness and ambiguity of the chord as we first hear it in measure 6 is quite striking, and that sound has resonated in my ear for many years.

## Incomplete Extended Tertian Chords

In the final movement of *On the Wing*, “Where I May,” I use a sonority very similar to the chord that opens Copland’s *Appalachian Spring*.

### Example 2. Ambiguous Chords in “Where I May,” mm. 8–11 (voice and guitar only)

8

Voice

Air drips si-lent-ly from the edge of a pain-ted fea-ther

Gtr.

*p*

In this passage, the guitar alternates between what might be described as two incomplete tertian chords: a thirdless Eb major 9 and a thirdless Ab major 7 chord. The chords alone, even incomplete as they are, point to Eb major as the prevailing sonority for this passage. But there is a feeling of “Bb-ness” about these measures that arises from the chord voicing as well as the vocal melody.

Just as it’s possible to hear the chord in measure 6 of *Appalachian Spring* as an E/A chord, I might label the first chord in m. 8 of “Where I May” as Bb/Eb. The case for calling this a variant of a Bb major chord rather than an Eb major 9 omit 3 is strengthened by the chord voicing, with the upper three pitches forming a root-position Bb major triad, and the added tone a fifth below those upper three pitches in a perceptually separate register.

The vocal melody plays on this ambiguity. Along with the guitar’s Ab, it suggests Bb Mixolydian, beginning on scale degree five, resting momentarily on scale degree three, and ending on scale degree two after a stepwise descending passage. F and D are in strong rhythmic positions, reinforcing their preferential hearing as scale degrees five and three, and important components of the tonic triad in Bb. However, if we interpret the guitar chords as being in the



Example 3. Melody beginning on scale degree five in “Where I May,” mm. 18–23

(reduction)

The musical score is presented in two systems, covering measures 18 through 23. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system (measures 18-20) features a guitar/bass part with a rhythmic accompaniment of eighth notes and chords. The violin part begins in measure 19 with a melody starting on a half note G4, marked *pp* and *p*. The viola/viola part is silent in measure 18 and enters in measure 19 with a half note G4, marked *p*. The second system (measures 21-23) continues the guitar/bass accompaniment. The violin part continues its melodic line, and the viola/viola part provides a steady accompaniment of eighth notes.

## Cross Relations

Another common feature of my harmonic language is the successive presentation of two or more tertian chords tones to create colorful cross relations. My aim with this kind of triadic writing is to create linear chromaticism in the voice leading while using mostly consonant sonorities.

This is a common harmonic trope in popular music. In “Making Sense of Rock's Tonal Systems,” Walter Everett points out how the idiom of parallel triads with cross relations between them found its way from Blues into Rock music (some examples include Creedence Clearwater Revival's “Proud Mary” and the Rolling Stones' “Brown Sugar”).<sup>28</sup>

Consider, for example, a common trope in early Blues piano and guitar playing: the minor 7<sup>th</sup> extension placed atop all three of the functional chords in a standard twelve-bar progression.

**Figure 2. 12-bar blues progression, with cross relations**



Harmonizing each root with a major-minor 7<sup>th</sup> chord creates distinctive cross relations between the 3<sup>rd</sup> of the tonic chord and the 7<sup>th</sup> of the subdominant, and between the 7<sup>th</sup> of the tonic and the 3<sup>rd</sup> of the dominant. Another common idiom is the harmonization of a minor pentatonic scale with major triads.

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<sup>28</sup> Walter Everett, “Making Sense of Rock's Tonal Systems,” *Music Theory Online*, Vol. 10, no. 4 (Dec. 2004), [http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.w\\_everett.html](http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.w_everett.html)

**Figure 3. Minor pentatonic scale harmonized with major triads, with half-step cross relations (dashed lines) and tritones (solid arrows)**



I use this technique in every movement of *On the Wing*. Looking again at m. 21 of “Where I May,” the strings, guitar, and bass harmonize a minor pentatonic progression in F with major triads.

**Example 4. “Where I May,” mm. 21-22, harmonization of minor pentatonic tetrachord with major triads (reduction)**

$\text{♩} = 72$

A more intricate example occurs in the chorus of the 1<sup>st</sup> movement, “Love Me and Fly.” Here a wildly dissonant chord progression interrupts the hitherto mostly-diatonic harmonic fabric of the song.



**Example 5. “Love Me and Fly,” chorus chord progression (vocals and chord symbols only)**

50 Fmaj7 C

*mf* *f*

You come and you\_ go you love me\_ and

55 Fmaj13 Amaj9 Bbmaj13 Am(add2)

fly\_

Detailed description: The image shows two staves of music. The first staff is in treble clef, 2/4 time, starting at measure 50. It features a vocal melody line with lyrics 'You come and you\_ go you love me\_ and'. Chord symbols Fmaj7 and C are placed above the staff. Dynamics *mf* and *f* are indicated. The second staff is in bass clef, 2/4 time, starting at measure 55. It features a bass line with lyrics 'fly\_'. Chord symbols Fmaj13, Amaj9, Bbmaj13, and Am(add2) are placed above the staff. A large oval is drawn around the bass line from measure 55 to 56, highlighting a dissonant transition.

Here the transition from measure 55 to 56 is especially jarring, with the G natural and C natural of the F major 13 chord clashing against the C sharp and G sharp of the following A major 9 chord.

The chorus of the third movement, “Fledge,” contains a similarly dissonant progression.

**Example 6. “Fledge,” chorus chord progression (vocals and chord symbols only)**

48 D F(add9) Abmaj7 D

*p*

I leap and\_ feel\_ the\_ wind take hold\_ the ground sits\_ still

51 Bb6/9 Abmaj7 D F(add9)

\_ and\_ far\_ be-low\_ the sky is\_ home\_

Detailed description: The image shows two staves of music. The first staff is in treble clef, 2/4 time, starting at measure 48. It features a vocal melody line with lyrics 'I leap and\_ feel\_ the\_ wind take hold\_ the ground sits\_ still'. Chord symbols D, F(add9), Abmaj7, and D are placed above the staff. Dynamic *p* is indicated. The second staff is in treble clef, 2/4 time, starting at measure 51. It features a vocal melody line with lyrics '\_ and\_ far\_ be-low\_ the sky is\_ home\_'. Chord symbols Bb6/9, Abmaj7, D, and F(add9) are placed above the staff.

In this passage, there is a half step cross relation between nearly every pair of adjacent chords: F sharp (3<sup>rd</sup> of the D major chord) to F natural (root); A natural to a A flat; A flat to A natural; F sharp to F natural, and so on. In measure 51, there is an equally dissonant tritone relationship between the third of the Bb 6/9 chord and the root of the Ab major 7 chord.

The strategy common to all of these passages is the use of relatively consonant vertical sonorities with abundant chromaticism in the movement of one chord to the next. Taken out of context, none of these individual chords is particularly striking; although extended tertian chords are not traditionally considered consonant in Western classical music, their use as stable harmonic entities in Jazz and Pop music renders them pleasing and consonant to most contemporary Western listeners. The chromaticism, and hence color, emerges not from the chords themselves but from cross relations. Again, as previously demonstrated by the voicing of the final chord in “Where I May,” I’m interested in a creative balance of consonance and dissonance in my harmonic language.

### CHAPTER III: SOME RHYTHMIC AND METRIC PROCEDURES

In the realm of rhythm and meter, the first and last movements of *On the Wing* demonstrate my interest in undermining metric stability by using compound meters and by carefully avoiding certain pulse lengths. I construct rhythms from combinations of relatively short note values combined into relatively long groups, while avoiding the values in between. Crucially, the durations I avoid lie within the region of Maximal Pulse Salience (MPS), the tempi to which human beings are mostly likely to entrain.

#### **Spinning Rhythms and Their Symbolism in “Love Me and Fly”**

The first movement of *On the Wing*, “Love Me and Fly,” is written from the perspective of a tree who pines for the company of a bird. The bird visits each year, only to inevitably fly away again when the seasons change. The tree contemplates how the passage of time allows the bird to see an ever-changing variety of landscapes, while the tree only grows larger, heavier, and more firmly rooted in one location. To paint the text, I use rhythmic and metric devices that alternate between firmly-grounded pulses within the MPS region and spinning rhythms with pulse lengths outside of the MPS region.

In the guitar introduction for “Love Me and Fly,” I use a fast flat-picked pattern of 8<sup>th</sup> notes in compound meter, with occasional modulations to duple meter.

Example 7. “Love Me and Fly,” solo guitar introduction

To me, this guitar line seems to spin and twirl, and has a feeling of buoyancy. What qualities in the music combine to give this impression? In creating their “Ecological Theory of Rotating Sounds” (EToRS)<sup>29</sup> Niels Hansen and David Huron analyzed crowd-sourced examples of music that conveys a sensation of spinning, twirling, and rotating, concluding that music that matches these descriptions tends to have five qualities: 1) meter with triple subdivision and duple beat groupings; 2) faster-than-average tempi; 3) repeated pitch patterns grouped into three or multiples of three; 4) isochronous rhythms; and 5) small pitch intervals with an avoidance of unison repetitions. Of these five, Hansen and Huron consider triple subdivision and fast tempi to be particularly important.

The inter-onset interval, or IOI, is a useful concept when discussing perceptual features of rhythm and meter. Whereas durations such as “whole note” and “sixteenth note” refer to

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<sup>29</sup> Hansen, Niels Chr., and David Huron. “Twirling Triplets: The Qualia of Rotation and Musical Rhythm.” *Music & Science* 2 (2019).

relative lengths, the IOI is the temporal distance between two attack points, measured in milliseconds (ms). The shortest duration in the opening of “Love Me and Fly” is an eighth note, with an IOI of 167 ms, and the overall tempo  $\downarrow = 120$ ; this music is qualitatively quite fast. The compound duple meter groups the beats into 2s and divides them into 3s, corresponding with Hansen and Huron’s first quale. In the guitar part, I use a cross-picking technique with rapid strokes of a flat pick to jump between and over strings. Fingerstyle guitar, with its difference of surface shape between the thumb and other fingers, allows more separation in timbre between strings and thus between contrapuntal voices; flat picking, on the other hand, causes the notes on different strings to speak more evenly, creating a more continuous and connected rolling effect. Although it is not captured by the notation, I believe that the evenness of the flat picking technique contributes to the sense of speed in this song by allowing longer groups of notes to be aurally and perceptually chunked together.

### **The Metric Envelope of “Love Me and Fly”**

This grouping of shorter durations into larger units contributes to the song’s buoyancy, and Justin London’s model of the metric envelope can help us to understand why. In Chapter 2 of *Hearing in Time*,<sup>30</sup> London summarizes the available research on human perception of rhythm and meter and establishes boundaries on hearing and synchronizing to isochronous rhythms. Using a limit on one end of ~100 ms as a fastest useable duration perceptible as an individual unit, ~300 ms as a fastest beat or pulse, ~1800 ms as a slowest pulse, and 5 to 6 seconds as a longest perceptible measure or hypermeasure, London describes an array of *tempo-metrical types* according to their various beat groupings, divisions, and subdivisions, to show which durations

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
<sup>30</sup> London, Justin. *Hearing in Time*, 2<sup>nd</sup> ed. Oxford: Oxford University Press, 2012.

contained within each type fall within these boundaries—a so-called metric envelope. According to London, tempo-metrical types that contain more durational possibilities within the metric envelope are more metrically entrainable and therefore more likely to appear in Western music.

London focuses particular attention on the region of maximal pulse salience, or pulses with an IOI of 500 to 700 ms. This range of pulses corresponds with a “natural pace” in studies that ask participants to tap a steady pulse. London shows that compound meters have fewer tempo possibilities that contain durational values within the MPS region, and surmises that this may be why Western music is so heavily biased toward simple meters.

In the following metric envelope for “Love Me and Fly,” I describe each major pulse layer in the song and how frequently each appears.

**Table 1. Metric envelope for “Love Me and Fly”**

| IOI (ms) | notational equivalent   | relative frequency and musical function                                     |
|----------|---|---|
| 84       |  | rare; grace notes in violin solo  |
| 167      |  | ubiquitous; primary micropulse in guitar                                    |
| 500      |  | deemphasized; bass notes in climax, final 3 measures of opening guitar lick |
| 667      |  | occasional; tactus of duple meter during metric modulations                 |
| 1000     |  | ubiquitous; primary perceived tactus during compound duple passages         |
| 2000     |  | common; bass notes in verses  |

By my reckoning, the middle-speed pulses of a dotted quarter and half note are heard less frequently than the faster and slower pulses. Listening again to the opening guitar line (ex. 8)

demonstrates how the groupings tend to de-emphasize the dotted-quarter-length pulse while preferring the measure-length pulse, and how the passage in mm. 7-8 groups patterns into half notes.

**Example 8. Grouping Lengths in “Love Me and Fly”**

$\text{♩} = 120$

measure-length groups (1000 ms IOI)

half note groups (667 ms IOI)

dotted quarter groups (500 ms IOI)

5

8

In measures 2 and 3, the hairpins are measure length, and accents appear at intervals of a measure. In measures 3 and 4, new pitches in the lowest register appear every three eighths notes, which would ordinarily emphasize the dotted quarter. However, the pitch contours in the upper voice, with their descent away from and back toward tonic, as well as the placement of the accents, favor the measure-length pulse.

Measure 7 modulates to a simple duple meter. Measure 8 at first continues half-note pulse, which is then truncated by the sudden arrival of the low A at measure 9. The dotted-quarter pulse begins in earnest in measure 9, when the accents and repeated ascending patterns

all contribute to a grouping of three eighths. When the voices enter and the first verse begins, the pizzicato double bass alternates between 1000 ms (dotted half) pulses and 2000 ms (dotted half note plus dotted half rest) pulses, deemphasizing the 500 ms pulse.

**Example 9. “Love Me and Fly,” bass pulsing at measure or double measure intervals, mm.**

**25-30**

The musical score for Example 9, titled "Love Me and Fly," spans measures 25 to 30. It features three staves: Vox (Vocal), Gtr. (Guitar), and Bs. (Bass). The vocal line begins at measure 25 with a dynamic marking of *p* (piano). The lyrics are: "As a seed you car-ried me from a no-ther me... Left me wait-ing qui-et-ly\_ co-vered". The guitar part consists of a steady eighth-note pattern. The bass part features a pattern of long pulses, alternating between a dotted half note and a dotted half note plus a dotted half rest.

This deemphasis of the mid-level pulses is significant, because their corresponding IOIs lie within the region of maximal pulse salience: 500 ms for the dotted quarter note, and 667 ms for the half note. As this region contributes strongly to metric entrainability, music that doesn't contain pulses within it might feel unstable or ungrounded. To me, playing this music feels like floating or flying: the fast pulses create a sensation of speed, while the slower pulses convey a sensation similar to the earth moving by slowly below. In between is the vast expanse of air, mirrored by the dearth of mid-level pulses.

**Gapped Metric Envelope in “Where I May”**

I use a nearly identical strategy during the climax of “Where I May.” Indeed, this final movement is lyrically a re-telling of “Love Me and Fly” and its bird’s yearly travels, but from the bird’s perspective rather than the tree’s. Some key words, including the phrase “come and



go,” deliberately recall the first movement, as does the modulation between compound and simple meters.

**Example 10. Short durations vs. long harmonic groups in mm. 39-55 of “Where I May” (voice and guitar only)**

dotted eighth pulse = 517 ms IOI  
16th note micropulse = 172 ms IOI

1st chord and guitar pattern = 5.2 seconds IOI

**mm. 39-43**

Vox:  $\text{♩} = 88$        $\text{♩} = \text{♩} (\text{♩} = \text{c.116})$       *f*  
Spin-ning world ne-ver time

Gtr. *mf*  
Fmaj9

2nd chord and guitar pattern = 3.1 seconds IOI

**mm. 44-47**

Vox: e-ver to come and go\_      all to love and see\_

Gtr. Abadd9

**mm. 48-51**

Vox: chan-ging winds will car-ry me\_      to what I'll be\_

Gtr. Fmaj9      Abadd9

The metric envelope during the climax of “Where I May” has an even more apparent gap between the largest and smallest rhythmic units. Between measures 41 and 51, the guitar and voices focus on the micropulse 16<sup>th</sup>-note layer, while the other instruments and overall harmony operate at the hypermetric scale. Just as in the first movement, this gapped metric envelope

symbolically represents flight; here, however, the envelope mirrors the thrill of flight experienced by the bird rather than the pain of loss experienced by the tree.

## CHAPTER IV: CONCLUSION

The harmonic language of *On the Wing*, while solidly triadic, avoids the tonic-dominant relationships common to much triadic music. Instead, my music adopts a coloristic approach to harmony. I am interested in removing defining pitches from extended tertian chords to obscure the identity of those chords and using cross relations to create chromatic motion between stable triadic entities.

My approach to rhythm and meter also strikes a balance between stability and instability. By using tempo-metrical types that occupy the fringes of metrical entrainability, and by constructing metric envelopes with conspicuous gaps in the region of maximal pulse salience, I create music that is highly metrical but also ungrounded.

Finally, *On the Wing* represents a journey toward a confluence of disparate musical styles and their corresponding instrumental contexts. My musical approach has been one of exploration and experimentation, defined more by collisions of styles than by the focused study of a single style; the harmonic and rhythmic devices described above thus only partially define the sound world I have worked to create with Winterbirds. The significance of *On the Wing* for me lies in this very mixture of paradigms, and its combination of varied musical forces is itself an outward representation of my musicality.

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## APPENDIX A: DMA RECITALS

- I. Composition Recital: March 18<sup>th</sup>, 2022, 7:30 p.m., Organ Hall. *Annie Bell's Quilt*.
- II. Composition Recital: October 29<sup>th</sup>, 2022, 7:30 p.m., Double Oaks Bed & Breakfast.  
*Brushstrokes; Three Folk Melodies; Tea Time; Woodland Triptych*.
- III. Composition Recital: March 1<sup>st</sup>, 2023, 7:30 p.m., Tew Recital Hall. *On the Wing*.

APPENDIX B: *ON THE WING*, FULL SCORE



# On the Wing

Folk Band and  
String Orchestra

El Rich  
2021-23

# I. Love Me and Fly

El Rich  
2021-23

$\text{♩} = 120$

The musical score is arranged in a system of staves. At the top, the tempo is indicated as  $\text{♩} = 120$ . The instruments listed on the left are: Voices, Fiddle, Accordion (with two staves), Guitar, Bass, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The time signature is 6/8. The guitar part begins with a piano (*p*) dynamic and features a melodic line of eighth notes. The other instruments have rests throughout the piece.

7  $\text{♩} = \text{♩}$  ( $\text{♩} = 90$ )  $\text{♩} = 120$

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**A**

12

Vox

Fid.

Accord.

*pp*

Gtr.

Bs.

**A**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*n*

*p*

*pp*

*p*

*pp*

*p*

*pp*

19 B

Vox *p*  
As a seed you

Fid.

Accord. *p* *n*

Gtr.

Bs. pizz. *p*

B

Vln. 1 *f* *n*

Vln. 2 *f* *n*

Vla. *f* *p* *pp*

Vc. *f* *p*

Cb. *f* *p* *pp*

26

Vox

car-ried me from a - no-ther me\_ Left me wait-ing qui-et-ly\_ co-vered in \_\_\_\_\_ the

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

32

Vox

damp and jet-ty earth\_\_\_ You kissed the air and

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

38

38

Vox

tra-veled free your path a fi-li-gree\_\_\_ and though I spread I ne-ver leave from the ground\_\_\_you

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



44 C *mf*

Vox  
named for me You

Fid.

Accord.

Gtr. *fp*

Bs.

C

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *n* *pp*

Cb. *pp*

51

Vox  
 come and you go                      *f*                      you love me and fly

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

57 D

Vox

Fid.

Accord.

Gtr.

Bs.

*p*

*p*

D

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*n*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

64

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

*p*

Detailed description of the musical score for page 64, measures 1-6. The score is written for a full orchestra and includes a vocal line. The key signature has one flat (B-flat major or D minor), and the time signature is 2/2. The measures are divided into three systems of two measures each. The first system (measures 1-2) is in 2/2 time. The second system (measures 3-4) changes to 3/2 time. The third system (measures 5-6) changes to 6/8 time. The vocal line (Vox) is silent throughout. The fiddle (Fid.) is also silent. The accordion (Accord.) plays chords in the first system and a melodic line in the second and third systems, with a forte (*f*) dynamic marking in measure 5. The guitar (Gtr.) plays a rhythmic pattern of eighth notes. The bass (Bs.) plays a simple bass line. The violins (Vln. 1 and 2) play melodic lines with dynamic markings of *mf* and *f*. The viola (Vla.) plays a melodic line with dynamic markings of *p*, *mf*, *f*, and *p*. The violin (Vc.) and cello (Cb.) play a melodic line with dynamic markings of *mf*, *f*, and *p*.

71 **E**

Vox *p*  
 I mea-sure time in tan - gled lines and grow-ing rings\_ my

Fid.

Accord. *p* *n*

Gtr. *p*

Bs. *p*

**E**

Vln. 1 *p* *n*

Vln. 2 *p* *n*

Vla. *pp*

Vc. *n*

Cb. *pp*

77

Vox

e - ver reach-ing green-er-y\_\_ a wide\_\_\_\_\_and dap-pled wing

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

Detailed description of the musical score: The score is for page 77 and consists of nine staves. The vocal line (Vox) is in treble clef and contains the lyrics 'e - ver reach-ing green-er-y\_\_ a wide\_\_\_\_\_and dap-pled wing'. The instrumental parts include:
 

- Fid.**: Fiddle, currently silent.
- Accord.**: Accordion, currently silent.
- Gtr.**: Guitar, playing a rhythmic pattern of eighth notes in the treble clef.
- Bs.**: Bass, playing a simple bass line in the bass clef.
- Vln. 1** and **Vln. 2**: Violins, currently silent.
- Vla.**: Viola, playing a melodic line in the alto clef.
- Vc.**: Violoncello, playing a melodic line in the bass clef, marked with *pp* (pianissimo).
- Cb.**: Contrabass, playing a melodic line in the bass clef.

 The score features several time signature changes: 2/4, 3/2, and 6/8. There are also dynamic markings such as *pp* and hairpins indicating volume changes.

Vox

A pas - sing year to you will bring a pas - sing scen-er-y\_\_\_\_\_ re-

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 83 and consists of ten staves. The top staff is for the voice (Vox), with lyrics: "A pas - sing year to you will bring a pas - sing scen-er-y\_\_\_\_\_ re-". The second staff is for the fiddle (Fid.), which is silent. The third and fourth staves are for the accordion (Accord.), also silent. The fifth staff is for the guitar (Gtr.), playing a rhythmic pattern of eighth notes. The sixth staff is for the bass (Bs.), with a few notes and long rests. The seventh staff is for the first violin (Vln. 1), which is silent. The eighth staff is for the second violin (Vln. 2), playing a melodic line with a *pp* dynamic marking. The ninth staff is for the viola (Vla.), also playing a melodic line. The tenth staff is for the cello (Cb.), playing a rhythmic line of eighth notes. The bottom two staves (Vc. and Cb.) are for the double bass and cello, with the cello part being silent.

89

Vox  
 new-al's on - ly gift to me is weight\_\_\_\_\_and grip up-on\_ the earth I cling

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

Detailed description of the musical score: The score is for page 89 and consists of seven staves. The top staff is for the voice (Vox), with lyrics: "new-al's on - ly gift to me is weight\_\_\_\_\_and grip up-on\_ the earth I cling". The vocal line starts in 4/4 time, changes to 2/2 at the beginning of the second measure, and returns to 4/4. The instrumental parts include: Fiddle (Fid.) with rests; Accordions (Accord.) with rests; Guitar (Gtr.) with a rhythmic pattern of eighth notes; Bass (Bs.) with a simple bass line; Violin 1 (Vln. 1) with rests; Violin 2 (Vln. 2) and Viola (Vla.) with sustained notes and slurs; Violoncello (Vc.) with a low, sustained note marked *pp*; and Contrabass (Cb.) with a low, sustained note. The score is divided into three measures by bar lines.



95 **F**

Vox *mf* You come and you go *f* you

Fid.

Accord. *p*

Gtr. *fp*

Bs.

**F**

Vln. 1 *n* *p* *pp*

Vln. 2

Vla.

Vc. *pp*

Cb.

102

Vox

love me\_and fly

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 102 and includes parts for Voice (Vox), Fiddle (Fid.), Accordion (Accord.), Guitar (Gtr.), Bass (Bs.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line begins with the lyrics "love me\_and fly" and features a melodic phrase circled in red. The guitar part is marked with a forte (f) dynamic and includes a complex chordal texture. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides harmonic support, with a piano (p) dynamic marking in the first violin part. The fiddle part is currently silent. The accordion part consists of chords and single notes. The bass line is marked with a forte (f) dynamic and features a simple melodic line. The string parts are marked with a forte (f) dynamic and include various articulations and dynamics.

109 **G**

Vox

Fid. *f*

Accord. *n*

Gtr. *p*

Bs. *p* *m*

**G**

Vln. 1 *n*

Vln. 2 *n*

Vla. *p*

Vc. *p*

Cb. *p*

Musical score for measures 116-122. The score includes parts for:

- Vox:** Silent throughout the measures.
- Fid. (Fiddle):** Active melodic line with eighth and sixteenth notes, including a triplet in measure 120.
- Accord. (Acoustic Guitar):** Silent throughout the measures.
- Gtr. (Electric Guitar):** Active melodic line with eighth notes.
- Bs. (Bass):** Active bass line with eighth notes.
- Vln. 1 & 2 (Violins):** Silent throughout the measures.
- Vla. (Viola):** Active melodic line with half notes.
- Vc. (Violoncello):** Active melodic line with half notes.
- Cb. (Cello):** Active melodic line with half notes.

123

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

**H**  
129

Vox

Fid.

Accord.

Gtr.

Bs.

**H**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

135 **I**

Vox *mf* come  
You come \_\_\_\_\_ come and you

Fid.

Accord. *pp*

Gtr. *fp*

Bs.

**I**

Vln. 1 *n* *pp*

Vln. 2 *n* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

143

Vox

go                    you love me\_ and                    fly

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



149

**J**

Vox

Fid.

Accord.

Gtr.

Bs.

**J**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*p*

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*f*

Detailed description: This page of a musical score covers measures 155 through 158. The score is arranged in a system with nine staves. The top staff is for the vocal line (Vox), which is silent throughout. The second staff is for the fiddle (Fid.), showing a melodic line with various intervals and a long slur across the final two measures. The third and fourth staves are for the accordion (Accord.), with the right hand playing chords and the left hand playing a bass line. The fifth staff is for the guitar (Gtr.), featuring a rhythmic pattern of eighth notes with accents. The sixth staff is for the bass (Bs.), with a simple bass line of eighth notes. The seventh and eighth staves are for the violins (Vln. 1 and Vln. 2), with dynamic markings of *p* and *f*. The ninth staff is for the viola (Vla.), and the tenth and eleventh staves are for the cello (Vc.) and double bass (Cb.), both playing sustained notes with slurs.

Musical score for page 159, featuring staves for Vox, Fid., Accord., Gtr., Bs., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in 6/8 time and includes various musical notations such as rests, notes, and slurs.

**Vox:** The vocal line consists of whole rests across all measures.

**Fid.:** The fiddle line begins with a whole rest, followed by a melodic line of eighth and quarter notes, including a slur over the final two measures.

**Accord.:** The accordion part is written in two staves. The upper staff features chords and slurs, while the lower staff provides a bass line with slurs.

**Gtr.:** The guitar line features a rhythmic pattern of eighth notes with slurs and accents.

**Bs.:** The bass line consists of quarter notes with slurs and accents.

**Vln. 1:** The first violin part starts with a whole note, followed by quarter notes and a slur over the final two measures.

**Vln. 2:** The second violin part begins with a whole rest, followed by quarter notes and a slur over the final two measures.

**Vla.:** The viola part starts with a whole note, followed by quarter notes and a slur over the final two measures.

**Vc.:** The cello part begins with a whole note, followed by quarter notes and a slur over the final two measures.

**Cb.:** The double bass part starts with a whole note, followed by quarter notes and a slur over the final two measures.

163

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*n*

168 K ♩ = 66

Vox

Fid.

Accord.

Gtr. *pp*

Bs.

Vln. 1 K

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of ten staves. The first five staves (Vox, Fid., Accord., Gtr., Bs.) are mostly empty, with some initial notes and rests. The last five staves (Vln. 1, Vln. 2, Vla., Vc., Cb.) contain a rhythmic pattern of eighth notes. The key signature changes from two sharps (F# and C#) in 2/4 time to three sharps (F#, C#, and G#) in 3/4 time. Dynamics include *pp* for guitar and *p* and *f* for the strings. A box containing the letter 'K' is placed above the first and fifth measures of the string section.

173 rit. . . . .

Vox

Fid.

Accord.

Gtr.

Bs.

rit. . . . .

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *pp* *ppp*

*p* *pp* *ppp*

*p* *pp* *ppp*

*p* *pp* *ppp*

*p* *pp* *ppp*

# II. Swallow

♩ = 80

The musical score is arranged in ten staves, each with a label on the left. The key signature is one sharp (F#) and the time signature is 5/4. The score is divided into two measures by a double bar line. The first measure contains musical notation for the Guitar, while all other instruments (Voices 1+2, Voices 3+4, Fiddle, Accordion, Bass, Violin 1, Violin 2, Viola, Violoncello, and Contrabass) have whole rests. The second measure contains whole rests for all instruments. The Guitar part in the first measure includes a dynamic marking of *p* (piano), a first ending bracket with a circled 1, a second ending bracket with a circled 2, and a fermata over the final note. The Accordion part is shown in grand staff notation with treble and bass clefs.

3

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



6

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is for page 64 and consists of ten staves. The top two staves are for vocal parts (Vox), both of which are currently silent. The third staff is for the fiddle (Fid.), featuring a melodic line starting with a piano (*p*) dynamic. The fourth staff is for the accordion (Accord.), which is also silent. The fifth staff is for the guitar (Gtr.), featuring a complex rhythmic pattern with a piano (*p*) dynamic, including a first ending bracket and a double bar line. The sixth staff is for the bass (Bs.), which is silent. The remaining staves (Vln. 1, Vln. 2, Vla., Vc., and Cb.) are for the string section and are all silent. The key signature is one sharp (F#) and the time signature is 5/4. The score is divided into three measures by vertical bar lines.

9

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*pizz.*

*pizz.*

*p*

①

②

12

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16

Vox

Vox

Fid.

mf

Accord.

Gtr.

f

Bs.

Vln. 1

arco

pp

Vln. 2

pizz.

arco

pp

Vla.

pizz.

Vc.

pizz.

Cb.

pizz.

Musical score for page 20, featuring multiple instruments. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The instruments and their parts are:

- Vox 1 & 2:** Two vocal staves, both of which are silent (indicated by a horizontal line) throughout the page.
- Fid. (Fiddle):** A single melodic line with eighth-note patterns and some slurs.
- Accord. (Accordion):** A two-staff part (treble and bass clefs) with a *p* dynamic marking in the second system.
- Gtr. (Guitar):** A single melodic line with eighth-note patterns and slurs.
- Bs. (Bass):** A single melodic line with a *p* dynamic marking and the instruction "arco" above the staff.
- Vln. 1 & 2 (Violins):** Two staves with a *p* dynamic marking and the instruction "arco" above the staff.
- Vla. (Viola):** A single melodic line with a *p* dynamic marking and the instruction "arco" above the staff.
- Vc. (Cello):** A single melodic line with a *p* dynamic marking and the instruction "arco" above the staff.
- Cb. (Double Bass):** A single melodic line with a *p* dynamic marking and the instruction "arco" above the staff.

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page, numbered 24, is arranged in a vertical system. It includes two vocal staves (Vox) at the top, which are currently silent. Below them is a fiddle (Fid.) part with a melodic line. The accordion (Accord.) part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The guitar (Gtr.) part features a rhythmic pattern with some melodic accents. The bass (Bs.) part provides a steady bass line. The string ensemble (Vln. 1, Vln. 2, Vla., Vc., Cb.) is arranged in a grand staff, with each instrument playing a similar melodic line. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The music is divided into four measures, with a 3/4 time signature change in the second measure.

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

32

Vox *p*  
Thin and drif-ting cloud a yel-low moon wand-'ring mists and spar-king dew

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



34

Vox

fol-low me fol-low you

Vox

*p*

Hush and ho-ver free slip and bound breathe the air you chase me through

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

37

Vox *f*  
Come chase me spin-ning spi-rals on the sky in the flow-er spring heart to heart\_

Vox  
fol-low me fol-low you

Fid.

Accord.

Gtr. *f*

Bs. arco *f*

Vln. 1 arco *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. pizz. arco *f*

41

Vox  
wing to wing      Em-brace me\_ as wweave and as we fly\_ as we hunt and sing      fol-low me fol-low

Vox  
*distant*  
Come chase me\_spin-ning spi - rals on the sky      fol-low

Fid.  
*f*

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 41 is written in D major and 4/4 time. It features two vocal parts and instrumental accompaniment for guitar, bass, and a string quartet. The first vocal part has lyrics: "wing to wing Em-brace me\_ as wweave and as we fly\_ as we hunt and sing fol-low me fol-low". The second vocal part, marked *distant*, has lyrics: "Come chase me\_spin-ning spi - rals on the sky fol-low". The guitar part consists of a rhythmic pattern of eighth notes with chords. The bass line is a simple harmonic accompaniment. The string quartet (Violins 1 & 2, Viola, and Cello) provides a steady accompaniment with quarter notes.

45

Vox *pp*  
me fol-low me fol-low me fol-low me

Vox *pp*  
me fol-low me fol-low me fol-low me

Fid. *p*

Accord. *pp*

Gtr. *p*

Bs. *pp* pizz. *p*

Vln. 1 *pp* *pp*

Vln. 2 *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp*

50

Vox

Vox

Fid.

pp  $\longleftarrow$  *f* *p*

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

55

Vox *p*  
Red and pur-ple glow a mor-ning new

Vox *p*  
Red and pur-ple glow a mor-ning new

Fid. pizz. *n* *p*

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 59 consists of the following parts:

- Vox (Two staves):** Both staves have identical lyrics: "chase a-way ho-ri-zon's blue" followed by a rest, then "swal-low me" followed by a rest, and finally "swal-low you" with a long, sweeping slur underneath. The melody is in a major key with two sharps (F# and C#).
- Fid. (Fiddle):** The fiddle part follows the vocal melody line.
- Accord. (Acoustic Guitar):** The guitar part is mostly silent, with a *pp* (pianissimo) dynamic marking in the final measure.
- Gtr. (Electric Guitar):** The electric guitar part features a rhythmic pattern of eighth notes with a sharp sign, creating a driving accompaniment.
- Bs. (Bass):** The bass part is mostly silent, with a few notes in the final measure.
- Vln. 1 (Violin 1):** The violin 1 part is mostly silent, with a *pp* dynamic marking in the final measure.
- Vln. 2 (Violin 2):** The violin 2 part is mostly silent, with a *pp* dynamic marking in the final measure.
- Vla. (Viola):** The viola part is mostly silent, with a *pp* dynamic marking in the final measure.
- Vc. (Violoncello):** The cello part is mostly silent, with a *pp* dynamic marking in the final measure.
- Cb. (Contrabass):** The contrabass part is mostly silent, with a *pp* dynamic marking in the final measure.

62

Vox

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*



# III. Fledge

♩ = 66 - 69

Voices 1+2

Fiddle

Guitar 1

Guitar 2

Bass

Piano

Violin 1

Violin 2

Viola

Cello

Contrabass

Tuned (treble to bass) F, Bb, Eb, Db, Ab, Db  
capo 6

*p*

*p*

G<sup>5</sup> Gmaj7(omit3) G/B C(sus2) C

*etc., gentle rock ballad strumming,  
vary pattern as desired*

6

Vox

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

$G^5$        $G^{maj7(omit3)}$        $Gm^7$        $C(add^9)$        $Dm^9(b13)/A$

10

Vox *p*  
 One lit-tle\_ nest\_ hang-ing\_ a-lone\_ a-gainst the wall

Fid.

Gtr. 1 G Gmaj7 G/B

Gtr. 2 Gmaj7 G G Gmaj7 G/B

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

15

Vox

Rock for to rest\_\_ vast-ness be- low\_\_ a mile to fall

Fid.

Gtr. 1

Cmaj7(add13) Cmaj9 G Gmaj7 Bb(add9)/D Cmaj9(omit3)

Gtr. 2

C(sus2) C(add9) G Gmaj7 Gm7 C(add9)

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

20

Vox

the wind and the crest\_ howl and the moan\_ and me\_ so small\_

Fid.

Gtr. 1

C(add9) G G G/B Cmaj7(add13) Dm9(b13)

Gtr. 2

C G G G/B C(add9) Dm9(b13)/A

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 20 and includes parts for Voice, Fiddle, two Guitars, Bass, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The vocal line consists of five measures with lyrics: 'the wind and the crest\_ howl and the moan\_ and me\_ so small\_'. The guitar parts are the most active, with Gtr. 1 providing a harmonic accompaniment using chords C(add9), G, G, G/B, Cmaj7(add13), and Dm9(b13). Gtr. 2 provides a rhythmic accompaniment using chords C, G, G, G/B, C(add9), and Dm9(b13)/A. The piano and other instruments are currently silent.

25

Vox

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

Gmaj7

G<sup>5</sup>

*pp*

*pp*

pizz.

*pp*

*pp*

*etc., vary pattern as desired*

29

Vox

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

C

Gmaj7

33

Vox

I'm there in my dream\_\_ con-fused by the urge\_\_ I feel to run\_\_ see-thing in me

Fid.

Gtr. 1

*pp*

G Gmaj7 G/B Cmaj7(add13) Cmaj9

Gtr. 2

G Gmaj7 G/B C(sus2) C(add9)

Bs.

G Gmaj7 G/B C(sus2) C(add9)

Pno.

Vln. 1

Vln. 2

Vla.

*pp*

Vc.

*pp*

Cb.

*pp*

Detailed description of the musical score: The score is for page 33 and features a vocal line with lyrics: "I'm there in my dream\_\_ con-fused by the urge\_\_ I feel to run\_\_ see-thing in me". The vocal line is in treble clef with a key signature of one sharp (F#). The accompaniment includes a Fiddle (Fid.) which is silent, two guitars (Gtr. 1 and Gtr. 2), a Bass (Bs.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The guitar parts are in treble clef with a key signature of one sharp. The bass part is in bass clef with a key signature of one sharp. The piano part is in bass clef with a key signature of one sharp. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) are in bass clef with a key signature of one sharp. The vocal line has a tempo marking of *pp* (pianissimo). The guitar parts have a tempo marking of *pp* (pianissimo). The piano part has a tempo marking of *pp* (pianissimo). The string parts (Vla., Vc., Cb.) have a tempo marking of *pp* (pianissimo). The guitar parts have a tempo marking of *pp* (pianissimo). The piano part has a tempo marking of *pp* (pianissimo). The string parts (Vla., Vc., Cb.) have a tempo marking of *pp* (pianissimo).



38

Vox

— the fear and the surge— my peace un-done *f* Where is my home— the joy that I knew

Fid.

Gtr. 1

G Gmaj7 B $\flat$ (add9)/D Cmaj9(omit3) C G *mf*

Gtr. 2

G Gmaj7 Gm7 C(add9) C G *mf*

Bs.

G Gmaj7 Gm7 C(add9) C G *mf*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 38 and is in the key of G major. The vocal line (Vox) starts with a melodic phrase in measures 38-41, followed by a rest in measure 42, and then a powerful (f) melodic phrase in measures 43-46. The instrumental accompaniment includes:
 

- Guitar 1 (Gtr. 1):** Provides a harmonic accompaniment with chords G, Gmaj7, B $\flat$ (add9)/D, Cmaj9(omit3), C, and G. A dynamic marking of *mf* is indicated.
- Guitar 2 (Gtr. 2):** Provides a rhythmic accompaniment with chords G, Gmaj7, Gm7, C(add9), C, and G. A dynamic marking of *mf* is indicated.
- Bass (Bs.):** Provides a rhythmic accompaniment with chords G, Gmaj7, Gm7, C(add9), C, and G. A dynamic marking of *mf* is indicated.
- Piano (Pno.):** Features a bass line with chords and a melodic line in the right hand.
- Violins (Vln. 1, Vln. 2):** Both parts are silent throughout the page.
- Viola (Vla.):** Plays a sustained note in the first measure, then rests.
- Violoncello (Vc.):** Plays a sustained note in the first measure, then rests.
- Contrabass (Cb.):** Provides a rhythmic accompaniment with eighth and sixteenth notes.

43

Vox

the mo-ther\_who flew

Fid.

Gtr. 1

B $\flat$ (add9)/D Cmaj9(omit3) Dm $^9$ (b13)

f

A. Gtr.

Dm $^7$ (omit5) C(add9) Dm $^9$ (b13)/A G $^5$

Bs.

Dm $^7$ (omit5) C(add9) Dm $^9$ (b13)/A G $^5$

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

47

Vox *p*  
 I leap and\_ feel\_ the\_ wind take hold\_ the ground sits\_ still

Fid.

Gtr. 1  
 D F(add9) A $\flat$ maj7 D

Gtr. 2  
 D F(add9) A $\flat$ maj7 D  
*pp sub.*

Bs.  
 D F(add9) A $\flat$ maj7 D  
*pp sub.*

Pno.

Vln. 1

Vln. 2

Vla.  
*pp sub.*

Vc.  
*pp sub.*

Cb.  
*pp sub.*

51

Vox

and far be-low the sky is home

Fid.

Gtr. 1

B $\flat$ 6/8 A $\flat$ maj7 D F(add9) B $\flat$ maj7 B $\flat$ 6/8 B $\flat$ maj7 B $\flat$ 6/8

Gtr. 2

B $\flat$ 6/8 A $\flat$ maj7 D F(add9) B $\flat$ maj7 B $\flat$ 6/8 B $\flat$ maj7 B $\flat$ 6/8

Bs.

B $\flat$ 6/8 A $\flat$ maj7 D F(add9) B $\flat$ maj7 B $\flat$ 6/8 B $\flat$ maj7 B $\flat$ 6/8

Pno.

*pp*

Vln. 1

*mp*

Vln. 2

*mp*

Vla.

Vc.

Cb.

*p*

56

Vox

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G G<sup>7</sup>(omit3) C Gmaj7

G G<sup>5</sup> C Gmaj7

G G<sup>5</sup> C Gmaj7

*p*

*f*

*f*

*f*

*f*



65

Vox

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

68

Vox

Crip-pled\_ a-gain\_ cold and a-fraid\_ of what I am\_ and what I've been\_

Fid.

Gtr. 1

G Gmaj7 Bbmaj9 Abmaj7

Gtr. 2

G Gmaj7 Bbmaj9 Abmaj7

Bs.

G Gmaj7 Bbmaj9 Abmaj7

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

Detailed description of the musical score for page 68: The score is for a song in G major. The vocal line (Vox) has lyrics: "Crip-pled\_ a-gain\_ cold and a-fraid\_ of what I am\_ and what I've been\_". The instrumental parts include:
 

- Gtr. 1:** Chords G, Gmaj7, Bbmaj9, Abmaj7. Dynamics: *p*.
- Gtr. 2:** Chords G, Gmaj7, Bbmaj9, Abmaj7. Dynamics: *p*.
- Bs.:** Chords G, Gmaj7, Bbmaj9, Abmaj7. Dynamics: *p*.
- Pno.:** Accompaniment with chords G, Gmaj7, Bbmaj9, Abmaj7. Dynamics: *p*.
- Vln. 1 & 2:** Violins playing sustained notes. Dynamics: *pp*.
- Vla.:** Viola playing sustained notes. Dynamics: *pp*.
- Vc.:** Violoncello playing sustained notes. Dynamics: *pp*.
- Cb.:** Contrabass playing a rhythmic pattern. Dynamics: *pp*.



72

Vox

Near as the moon— old as the day— waits— the o-ther seslf\_with-in—

Fid.

Gtr. 1

G Gmaj7 Amaj9(omit3) Fmaj7 Abmaj7

Gtr. 2

G Gmaj7 Amaj9(omit3) Fmaj7 Abmaj7

Bs.

G Gmaj7 Amaj9(omit3) Fmaj7 Abmaj7

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 72 and is in the key of G major. The vocal line (Vox) begins with a rest, followed by the lyrics 'Near as the moon— old as the day— waits— the o-ther seslf\_with-in—'. The instrumental parts include a Fiddle (Fid.) with a whole rest, two guitar parts (Gtr. 1 and Gtr. 2) with chords G, Gmaj7, Amaj9(omit3), Fmaj7, and Abmaj7, a Bass (Bs.) with a similar chord progression, and a Piano (Pno.) with a rhythmic accompaniment of eighth notes. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides harmonic support with sustained notes and rhythmic patterns.

76

Vox *f*  
I leap and. feel— the. wind take hold

Fid.

Gtr. 1 *f*  
G<sup>5</sup> D F(add9) A<sup>b</sup>maj7

Gtr. 2 *f*  
G<sup>5</sup> D F(add9) A<sup>b</sup>maj7

Bs. *f*  
G<sup>5</sup> D F(add9) A<sup>b</sup>maj7

Pno. *m*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

80

Vox

the ground sits still and far below the sky is home

Fid.

Gtr. 1

D Bb% Abmaj7 D F(add9)

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 80 and is in the key of D major. The vocal line (Vox) has lyrics: "the ground sits still and far below the sky is home". The guitar parts (Gtr. 1 and Gtr. 2) play chords: D, Bb% (Bb major), Abmaj7, D, and F(add9). The piano part (Pno.) features a bass line with chords and a treble line with arpeggiated figures. The string ensemble (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides harmonic support with various melodic and rhythmic patterns.

Vox

Hold me back or let me fall what do I do

Fid.

Gtr. 1

B♭maj7 B♭6 B♭maj7 B♭6 F♯m11 Fmaj7 G D

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vox

— with it all

Fid.

Gtr. 1

F(add9) G(add9) D Bb6/4 Abmaj7 D Bbmaj7 C(add9)

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score for page 89: The score is for a 12-measure passage. The vocal line (Vox) begins with a melodic phrase in the first measure, followed by rests. The guitar (Gtr. 1 and 2) and bass (Bs.) parts play a rhythmic accompaniment of eighth notes, with Gtr. 1 and 2 also indicating specific chords: F(add9), G(add9), D, Bb6/4, Abmaj7, D, Bbmaj7, and C(add9). The piano (Pno.) part features a complex texture with chords in the right hand and a bass line in the left hand, marked with a forte (f) dynamic. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides a lush accompaniment, with the violin and viola parts marked with a forte (f) dynamic.

94

Vox *f*  
Life on the wing

Fid.

Gtr. 1  
D B $\flat$ maj7 C(add9) B $\flat$ 9

Gtr. 2  
D B $\flat$ maj7 C(add9) B $\flat$ 9 Gmaj7

Bs.  
D B $\flat$ maj7 C(add9) B $\flat$ 9 Gmaj7

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 94 and is in the key of D major. It features a vocal line at the top with the lyrics 'Life on the wing' starting at measure 94, marked with a forte (f) dynamic. The vocal line is in a treble clef. Below it is a fiddle part, also in a treble clef. The guitar parts consist of two staves: Gtr. 1 (treble clef) and Gtr. 2 (soprano clef). Gtr. 1 has a melodic line with chords D, B $\flat$ maj7, C(add9), and B $\flat$ 9. Gtr. 2 has a rhythmic accompaniment with the same chords, plus Gmaj7 in the final measure. The bass part (Bs.) is in a bass clef and follows the same chord progression as the guitars. The piano part (Pno.) is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all in their respective clefs, providing a rich orchestral texture.

99

Vox

— hear the wind sing — life on the wing

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb(add9) Abmaj7 Gmaj7

Bb(add9) Abmaj7 Gmaj7

*mf*

*mf*

103

Vox

— hear the wind sing — life on the wing

Vox

— — — — — *f* life on the wing

Fid.

Gtr. 1

Gtr. 2

Bs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*B $\flat$ (add9)* *A $\flat$ maj7* *Gmaj7*

*B $\flat$ (add9)* *A $\flat$ maj7* *Gmaj7*

Detailed description of the musical score: The score is for page 103 and consists of ten staves. The top two staves are for vocal parts (Vox). The first vocal line starts with a rest, followed by the lyrics 'hear the wind sing' and a long note, then a rest, and finally 'life on the wing'. The second vocal line has rests for the first two measures, followed by a rest, and then 'life on the wing' starting with a forte (*f*) dynamic. The third staff is for Flute (Fid.) and contains rests. The fourth staff is for Guitar 1 (Gtr. 1), showing a complex rhythmic pattern of chords. The fifth and sixth staves are for Guitar 2 (Gtr. 2) and Bass (Bs.), both showing a simple rhythmic pattern of eighth notes. The seventh staff is for Piano (Pno.), with a bass line consisting of eighth notes. The eighth, ninth, and tenth staves are for Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all showing melodic lines. Chord changes are indicated above the guitar and bass staves: *B $\flat$ (add9)*, *A $\flat$ maj7*, and *Gmaj7*.



107

Vox  
— hear the wind sing — life on the wing

Vox  
— hear the wind sing — life on the wing

Fid.

Gtr. 1

Gtr. 2  
B $\flat$ (add9) A $\flat$ maj7 Gmaj7

Bs.  
B $\flat$ (add9) A $\flat$ maj7 Gmaj7

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

111

Vox  
— hear the wind sing — life on the wing

Vox  
— hear the wind sing — life on the wing

Fid.  
*f*

Gtr. 1

Gtr. 2  
B $\flat$ (add9) A $\flat$ maj7 Gmaj7

Bs.  
B $\flat$ (add9) A $\flat$ maj7 Gmaj7

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 111 and consists of ten staves. The top two staves are for vocalists (Vox), both with the lyrics 'hear the wind sing' and 'life on the wing'. The third staff is for Flute I (Fid.), marked with a forte (f) dynamic. The fourth staff is for Guitar 1 (Gtr. 1), which plays a complex, rhythmic accompaniment. The fifth and sixth staves are for Guitar 2 (Gtr. 2) and Bass (Bs.), both playing a simple, steady accompaniment. The seventh staff is for Piano (Pno.), with a bass line. The eighth and ninth staves are for Violins 1 and 2 (Vln. 1, Vln. 2), which play a melodic line. The tenth staff is for Viola (Vla.), and the eleventh and twelfth staves are for Violoncello (Vc.) and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics, and chord symbols (B $\flat$ (add9), A $\flat$ maj7, Gmaj7). The time signature changes from 2/4 to 4/4.

115

Vox  
— hear the wind sing —

Vox  
— hear the wind sing —

Fid.

Gtr. 1

Gtr. 2  
B $\flat$ (add9) A $\flat$ maj7

Bs.  
B $\flat$ (add9) A $\flat$ maj7

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



# IV. Where I May

♩ = 72

The musical score is arranged in two systems. The first system includes staves for Voices 1+2, Fiddle, Accordion (treble and bass clefs), Guitar, and Bass. The second system includes staves for Violin 1, Violin 2, Viola, Cello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 3/4. The score features dynamic markings of *p* (piano) and *f* (forte) with hairpins. The Violin 1 and Violin 2 parts have a melodic line with slurs and accents. The Viola, Cello, and Contrabass parts play a similar melodic line in the lower register. The first system of instruments (Voices, Fiddle, Accordion, Guitar, Bass) is currently silent, indicated by a horizontal line across each staff.

7

Vox *solo*  
Air drips si-lent-ly — from the edge of a pain-ted fea-ther

Fid.

Accord.

Gtr. *p*

Bs.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

12

Vox

light and a-light-ing near a friend in a ju-ni-per— "Would you mind,"Ce-dar says,"if we

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

15

Vox  
 sit for a while to-ge-ther      be-fore the wind picks up a-gain\_

Fid.

Accord.

Gtr.

Bs.  
 pizz.  
*p*

Vln. 1  
*pp* < 

Vln. 2

Vla.

Vc.

Cb.  
 pizz.  
*p*



19

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23 duo

Vox

When the breeze feels chil-ly I willhead where the sun will lead

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

26

Vox

dri-ving on till I feel yel-low light\_ flood-ing o - ver me\_\_\_\_\_

Fid.

Accord.

Gtr.

Bs.

Vln. 1

*pp*

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 26 consists of nine staves. The top staff is for the vocal line (Vox), with lyrics: "dri-ving on till I feel yel-low light\_ flood-ing o - ver me\_\_\_\_\_". The second staff is for the Fiddle (Fid.), which is mostly silent. The third staff is for the Accordion (Accord.), also mostly silent. The fourth staff is for the Guitar (Gtr.), showing a complex rhythmic pattern with chords and single notes. The fifth staff is for the Bass (Bs.), providing a steady bass line. The sixth staff is for the Violin 1 (Vln. 1), starting with a *pp* dynamic and playing a melodic line. The seventh staff is for the Violin 2 (Vln. 2), playing a simpler melodic line. The eighth staff is for the Viola (Vla.), playing a melodic line. The ninth staff is for the Violoncello (Vc.), playing a melodic line. The bottom staff is for the Contrabass (Cb.), providing a steady bass line.

28

Vox

caan't stay for-e-ver\_\_\_\_ but I'll stay till I'm warm a-gain.

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 28 and features a vocal line and several instrumental parts. The vocal line (Vox) is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "caan't stay for-e-ver\_\_\_\_ but I'll stay till I'm warm a-gain." The instrumental parts include:
 

- Fid.**: Fiddle, shown as a single staff with a treble clef, containing rests.
- Accord.**: Accordion, shown as two staves (treble and bass clefs), containing rests.
- Gtr.**: Guitar, shown as two staves (treble and bass clefs). The treble staff has a melodic line with a dynamic marking of *m* (mezzo-forte). The bass staff has a bass line with a dynamic marking of *m*.
- Bs.**: Bass, shown as a single staff with a bass clef, containing a bass line with a dynamic marking of *m*.
- Vln. 1**, **Vln. 2**, **Vla.**, and **Vc.**: Violins, Viola, and Violoncello, each shown as a single staff. They all have a dynamic marking of *p* (piano) and play a similar melodic line.
- Cb.**: Contrabass, shown as a single staff with a bass clef, containing a bass line with a dynamic marking of *p*.

31 accel. . . . .

Vox  
 sun on a fea-ther is a balm for a ti-red friend\_

Fid.

Accord.

Gtr.  
*pp*  $\Delta$

Bs.  
*p* arco *n*

Vln. 1 *n*

Vln. 2 *n*

Vla. *n*

Vc. *n*

Cb. arco *n*

34  $\bullet = 88$

Vox

Fid. *messy, aggressive, lots of scoops, rawk*  
*ff*

Accord.

Gtr. *f*

Bs. *f*

Vln. 1 *f* *ff* *messy, aggressive*

Vln. 2 *f* *ff* *messy, aggressive*

Vla. *f* *ff*

Vc. *f*

Cb. *f*

$\text{♪} = \text{♪} (\text{♪} = \text{c.116})$

38

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

43 *f*

Vox  
Spin-ning world ne-ver time e-ver to come and go. all to love and see\_\_\_\_\_

Fid.

Accord.

Gtr.  
*mf*

Bs.  
*p*

Vln. 1

Vln. 2

Vla.  
*p*

Vc.  
*p*

Cb.  
*p*



47

Vox

chan-ging winds will car-ry me to what I'll be \_\_\_\_\_

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 47 and consists of ten staves. The vocal line (Vox) is in treble clef with a key signature of one flat and a 6/16 time signature. The lyrics are 'chan-ging winds will car-ry me to what I'll be \_\_\_\_\_'. The instrumental parts include: Fiddle (Fid.) in treble clef, mostly silent; Accordions (Accord.) in bass clef with two staves; Guitar (Gtr.) in treble clef with a rhythmic pattern of eighth notes; Bass (Bs.) in bass clef with a simple bass line; Violin 1 (Vln. 1) and Violin 2 (Vln. 2) in treble clef, both silent until the final measure where they play a single note marked *pp*; Viola (Vla.) in alto clef; Violoncello (Vc.) in bass clef; and Contrabass (Cb.) in bass clef. The score features several time signature changes: 6/16, 6/16, 12/16, 6/16, 6/16, 6/16, 6/16, 12/16, 6/16, 6/16.

52 *ff*

Vox  
As long as the world keeps spin-ning I will come and go."

Fid.

Accord.  
*mf*

Gtr.  
*ff*

Bs.  
*ff*

Vln. 1  
*ff*

Vln. 2  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*ff*

55  $\text{♩} = 72$

Vox

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

60 *solo* *p*  $\text{♩} = 60$

Vox

Sun drips si-lent-ly\_\_from the edge of a pain-ted fea-ther\_\_ warm light shi-ning on a friend

Fid.

Accord.

Gtr.

Bs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. *pp*

pizz. *pp*

64 duo *pp* \*close immediately to "n"

Vox  
fly a-gain\* fly a-gain fly a-gain

Fid.

Accord.

Gtr.

Bs.

Vln. 1  
*pp*

Vln. 2  
*pp*

Vla.  
*pp*

Vc.

Cb.