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Homecoming at an old country church

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HOMECOMING AT AN OLD COUNTRY CHURCH

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural And Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by
Lindsey M. Jacob
B.M., Murray State University, 2006
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ABSTRACT

In numerous communities in the United States, church congregations gather once a year for a special homecoming service that includes food, fellowship, worship, and exceptional music. Homecomings at Cana Baptist Church, an old country church in rural Southern Illinois, hold some of my fondest childhood memories. The special musical performances were the highlight of the day's festivities, and to this day remain an integral part of my musical identity.

This thesis exposes elements of southern gospel music, in particular bluegrass gospel. I explore stylistic tendencies of up-beat accents, prominent five-one bass progressions, and pitch bending. I also include several melodic quotations from traditional music, such as *When we all get to Heaven*, *Down to the river to pray*, *Daniel Prayed*, and *Working on a Building*. In preparation for writing this piece, I studied music by composers Charles Ives, Béla Bartók, Igor Stravinsky, Witold Lutosławski, Arvo Pärt, John Tavener, and Julia Wolfe.

INSTRUMENTATION

1 Piccolo

2 Flutes

2 Oboes

1 English Horn

2 B-flat Clarinets

1 Bass Clarinet

2 Bassoons

1 Contrabassoon

4 Horns in F (with mute)

3 Trumpets in C (with straight mute)

2 Tenor Trombones (with straight mute)

1 Bass Trombone (with straight mute)

1 Tuba (with mute)

3 Percussion

Timpani

Perc. 1 (Xylophone, Vibraphone, Glockenspiel, Suspended Cymbal, Tambourine, Lion's Roar (String drum))

Perc. 2 (Marimba (down to A2), Tom-toms: 4 sizes, Tubular bells, Triangle, Cabasa, Wood Blocks: 5 sizes)

16 Violins I (with mute)

14 Violins II (with mute)

12 Violas (with mute)

10 Cellos (with mute)

8 Contrabasses

The score is written in C and is non-transposed, except for Piccolo, Contrabassoon, Xylophone, Glockenspiel, and Contrabasses, which are written in their normal octave transpositions.
Duration: approximately 21 minutes.

HOME COMING AT AN OLD COUNTRY CHURCH

Score in C

Lindsey M. Jacob

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is organized into two systems, each with a tempo change indicated by a double bar line and a new tempo marking.

System 1 (Tempo: 112):

- Woodwinds:** Piccolo, Flute (1, 2), Oboe (1, 2), English Horn, Clarinet in B \flat (1, 2), Bass Clarinet, Bassoon (1, 2), and Contrabassoon. Dynamics include *mf* and *f*.
- Brass:** Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3), Trombone 1-2, Bass Trombone, and Tuba. Dynamics include *sfz p* and *f*.
- Percussion:** Timpani (*f*), Percussion 1 (Xylophone), and Percussion 2 (Marimba, *mp*).

System 2 (Tempo: 80):

- Woodwinds:** Piccolo, Flute (1, 2), Oboe (1, 2), English Horn, Clarinet in B \flat (1, 2), Bass Clarinet, Bassoon (1, 2), and Contrabassoon. Dynamics include *f*, *mp*, and *f*.
- Brass:** Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3), Trombone 1-2, Bass Trombone, and Tuba. Dynamics include *fp* and *f*.
- Percussion:** Timpani (*f*), Percussion 1 (Xylophone), and Percussion 2 (Marimba, *p*).
- Strings:** Violin I, Violin II, Viola, Cello, and Contrabass. Dynamics include *f*, *mp*, and *f*.

The score is written in 3/4 time and features complex rhythmic patterns and dynamic markings. The tempo change from 112 to 80 is marked with a double bar line and a new tempo indication.

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and performance instructions.

Woodwinds:

- Picc.** (Piccolo): Staff 1, measures 1-10. Dynamics: *mf* (measure 8), *p* (measure 9).
- Fl.** (Flute): Staff 2, measures 1-10. Dynamics: *mf* (measure 8), *p* (measure 9).
- Ob.** (Oboe): Staff 3, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4), *mf* (measure 10).
- E. Hn.** (English Horn): Staff 4, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- B♭ Cl.** (B-flat Clarinet): Staff 5, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- B. Cl.** (Bass Clarinet): Staff 6, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- Bsn.** (Bassoon): Staff 7, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- C. Bn.** (Contrabassoon): Staff 8, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).

Brass:

- Hn.** (Horn): Staff 9, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- Tpt.** (Trumpet): Staff 10, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- Tbn.** (Trombone): Staff 11, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- B. Tbn.** (Baritone Trombone): Staff 12, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- Tuba**: Staff 13, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).

Percussion:

- Timp.** (Timpani): Staff 14, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- Perc. 1** (Xylophone): Staff 15, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).
- Perc. 2** (Marimba): Staff 16, measures 1-10. Dynamics: *p* (measure 1), *pp* (measure 4).

Strings:

- Vln.** (Violin): Staff 17, measures 1-10. Dynamics: *mf* (measure 1), *f* (measure 4), *p* (measure 8), *pp* (measure 10).
- Vla.** (Viola): Staff 18, measures 1-10. Dynamics: *mf* (measure 1), *f* (measure 4), *p* (measure 8), *pp* (measure 10).
- Vc.** (Violoncello): Staff 19, measures 1-10. Dynamics: *mf* (measure 1), *f* (measure 4), *p* (measure 8), *pp* (measure 10).
- Cb.** (Contrabass): Staff 20, measures 1-10. Dynamics: *mf* (measure 1), *f* (measure 4), *p* (measure 8), *pp* (measure 10).

Performance Instructions:

- rit.** (ritardando): Indicated above the Violin staff in measure 8.
- senza vib.** (senza vibrato): Indicated below the Violin staff in measure 10.

[illegible]

[illegible]

37

1 2
Hn.

3 4

1 2 3
Tpt.

1 2
Tbn.

B. Tbn.

Tuba

37

Timp.

Perc. 1

Perc. 2

Vib. l.v.

f

Ped.

mf

Ped.

gliss.

gliss.

A musical score for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score consists of five staves. Above the first staff, there are measure numbers 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, and 47. The notation includes various dynamics such as *p*, *ff*, *f*, *mp*, and *pp*. There are also markings for glissando (*gliss.*) and pizzicato (*pizz.*). The bottom of the page features large dynamic markings: *ff* → *mp*, *f* → *pp*, *f*, and *pp*.

[illegible]

[illegible]

61

Picc. *sfzmp*

1 *sfzmp*

Fl. 2 *f* *sfz* *f*

Ob. 1 *sfzmp*

2 *sfzmp*

E. Hn. 1 *sfzmp* gliss. *f*

B♭ Cl. 2 *sfzmp*

B. Cl. 1 *sfzmp*

Bsn. 2 *sfzmp*

C. Bn. *sfzmp*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 gliss. *ff* gliss. *ff*

2 gliss.

B. Tbn. *ff*

Tuba *ff* *8^{va}*

Timp. *sfzmp* *3*

Perc. 1 *sfzmp* *6* *6* *6* *6*

Perc. 2 *sfzmp* *3*

I gliss. *mp* *f* *sfzp* *gliss.* *gliss.* *highest note*

II *gliss.* *sfzp* *gliss.* *gliss.* *highest note*

Vla. *f* *sfzp* *gliss.* *gliss.* *highest note*

Vc. *(pizz.)* *f* *arco* *ff*

Cb. *(pizz.)* *arco* *sfzmp*

sfzmp

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple instruments, including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, B♭ Clarinets (1 and 2), B. Clarinet, Bassoons (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), Tuba, Timpani, Percussion 1 (Vib.), Percussion 2 (Tom toms), Violins I and II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'ff'. The page number '65' is visible in the top left corner.

accel. a cresc. -----

68

Picc. *f*

1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

1 *f* gliss.

B♭ Cl. 2 *f* gliss.

B. Cl. *f*

1 *f*

Bsn. 2 *f*

C. Bn. *f*

1 *f*

2 *f*

Hn. 3 *f*

4 *f*

Tpt. 1 *f*

2 *f*

3 *f*

Tbn. 1 *f*

2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f* (Vib.)

Perc. 2 *f* (Tom toms)

accel. a cresc. -----

68

I *f*

II *f*

Vla. *f*

Vc. *f* Sul C gliss.

Cb. *f* Sul F gliss.

This page of a musical score is for a large orchestra, featuring staves for the following instruments: Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horns (1 and 2), Clarinets in B-flat (1 and 2), Clarinet in B (1), Bassoons (1 and 2), Contrabassoon, Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1 and 2), Tuba, Timpani, Percussion 1 and 2, Violins (I and II), Viola, Violoncello, and Contrabass.

The score is written in 3/8 time, with a tempo marking of $\text{♩} = 80$. The key signature is one sharp (F#). The page number 70 is indicated at the top left of the first staff.

Key musical elements and performance instructions include:

- Piccolo:** Measures 70-71 show a melodic line with a forte (*ff*) dynamic.
- Flutes:** Flute 1 plays a melodic line starting in measure 70, while Flute 2 plays a rhythmic pattern.
- Oboes:** Oboe 1 plays a sustained chord, while Oboe 2 plays a melodic line.
- English Horns:** English Horn 1 plays a sustained chord, while English Horn 2 plays a melodic line.
- Clarinets:** Clarinets in B-flat and B play sustained chords.
- Bassoons:** Bassoon 1 plays a melodic line, while Bassoon 2 plays a rhythmic pattern.
- Contrabassoon:** Plays a melodic line.
- Horns:** Horns 1, 2, 3, and 4 play sustained chords.
- Trumpets:** Trumpets 1, 2, and 3 play sustained chords.
- Trombones:** Trombone 1 plays a melodic line, while Trombone 2 plays a rhythmic pattern.
- Tuba:** Plays a melodic line.
- Timpani:** Plays a melodic line.
- Percussion:** Percussion 1 and 2 play rhythmic patterns.
- Violins:** Violins I and II play sustained chords.
- Viola:** Plays a melodic line.
- Violoncello:** Plays a melodic line.
- Contrabass:** Plays a melodic line.

Performance instructions such as *gliss.* (glissando) and *flt.* (flute) are used throughout the score.

76

Picc.

1

Fl.

2

Ob.

1

2

E. Hn.

B \flat Cl.

1

2

B. Cl.

Bsn.

1

2

C. Bn.

1

2

Hn.

3

4

Tpt.

1

2

3

Tbn.

1

2

B. Tbn.

Tuba

Timp.

(Vib.)

l.v.

Perc. 1

(Tom toms)

Perc. 2

I

Vln.

II

Vla.

Vc.

Cb.

mf

l.v.

[illegible]

92 *rit.*

Picc. *p*

1 *mf*

2 *pp*

1 *mf*

2 *mf*

E. Hn. *pp*

1 *mf*

2 *p*

B♭ Cl. *pp*

2 *p*

B. Cl.

1 *p*

2 *mf*

C. Bn.

1

2

Hn. 1

2

3

4

Tpt. 1

2

3

Tbn. 1 *a 2*

2 *mp*

B. Tbn. *gliss.*

Tuba *mp*

Timp. *p*

Perc. 1 (Vib.) l.v. *mp*

Perc. 2 Ped. *p* (Tom toms)

92 *rit.*

I

II

Vla.

Vc. *mp*

Cb. *mp*

[illegible]

118

Picc. *gliss.* *p*

1 *mp* *gliss.* *pp* *mf* *p* *mf* *6* *3*

2 *f* *pp* *p* *mf* *p* *mf* *6* *3*

Ob. 1

Ob. 2

E. Hn. 1

B♭ Cl. 2

B. Cl. 1

Bsn. 2

C. Bn.

118

Hn. 1 2

3 4

Tpt. 1

2 3

Tbn. 1 2

B. Tbn.

Tuba

118

Timp.

Perc. 1 *Glsp.* *L.v.* *p*

Perc. 2 *Tubular bells* *L.v.* *mp* *Ped.*

118

Vln. I *ppp*

Vln. II

Vla.

Vc. *ppp*

Cb.

124

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

124

1

2

Hn.

3

4

1

Tpt.

2

3

Tbn. 1

2

B. Tbn.

Tuba

124

Timp.

Perc. 1

(Glsp.) l.v.

Perc. 2

Marimba l.v.

124

1

Vln.

II

Vla.

Vc.

Cb.

[illegible]

138

Picc. *pp* *ppp*

1

Fl. 2

Ob. 1 *sfpp* (approx. 5 ♩/sec.) *p*
2 *sfpp* (approx. 4 ♩/sec.) *p*

E. Hn.

B♭ Cl. 1 *pp*
2 *sfpp*

B. Cl. *sfpp*

Bsn. 1 *mf* 6
2 *mf* 6

C. Bn.

Hn. 1 2
3 4

Tpt. 1
2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp. 138

Perc. 1 (Gisp.)

Perc. 2 (Marimba) *mf*

Vln. I *pp* *ppp*
II *p*

Vla. *mf*

Vc. *ppp*

Cb. *ppp*

142

Picc.

1 (approx. 6 ♩/sec.)

Fl. 1 *pp* *mf* *mp*

2 (approx. 5 ♩/sec.) *pp* *mf* gliss. *mp*

Ob. 1 *pp* *mf* gliss. *mp*

2 *pp* *mf* gliss. *mp*

E. Hn. *mp* *f* *mp*

B♭ Cl. 1

2 *pp*

B. Cl. *pp*

Bsn. 1 *f* 6 *mf* 6 *f* 3

2 *f* 6 *mf* 6 *f* 3

C. Bn. *mf*

142

Hn. 1 2

3 4

Tpt. 1

2 3

Tbn. 1 2

B. Tbn.

Tuba

142

Timp. (approx. 5 ♩/sec.) *p*

Perc. 1 (Glsp.) *pp* *mf* l.v.

Perc. 2 (Marimba) (approx. 6 ♩/sec.) *p* *mf*

142

I *pp* *ppp*

II *pp* *ppp*

Vla. *p* pizz. *p*

Vc. *pp* *ppp* *p* pizz. *p*

Cb. *p*

149

Picc. *sfzpp* *ppp* *pp* *ppp*

1

Fl. *pp* *mp* *pp*

2

1 *pp* *mp* *pp*

Ob. *pp* *pp* *mp* *pp*

2

E. Hn. *pp* *sfz p*

1

B♭ Cl. *pp* *mp* *pp*

2

B. Cl. *pp* *mp* *pp*

1

Bsn. *pp* *mp* *pp*

2

C. Bn. *p* *pp* *p* *pp*

149 Hn. 1 *sfzpp* *pp* a 2

Hn. *sfzpp* Hn. 3 *pp*

1

Tpt. *sfzpp* *ppp*

2

3

Tbn. 1 *sfzpp* *pp* *ppp*

2

B. Tbn. *pp* *ppp*

Tuba *sfzpp* *ppp*

149 *sfzpp*

Timp.

Perc. 1

(Marimba)

Perc. 2 *sfzpp* *ppp*

149 *sfzpp* *pizz.* *f* *solo* *f* *5* *0* *3* *5* *3* *3*

I Vln. *f* *pp* *arco* *p*

II *mf* (pizz.) *p* *arco* *pp*

Vla. *f* *p* *ppp* *arco* *p*

Vc. *f* *p*

Cb. *f*

155

Picc. *f* *pp* *f* *6*

1

Fl. *pp* *f* *pp*

2

1 *pp* *f* *pp* *mp*

Ob. *pp* *f* *pp* *mp*

2 *pp* *f* *pp* *mp*

E. Hn. *pp* *mp*

1 *pp* *f* *pp* *p* *pp*

B♭ Cl. *pp* *f* *pp* *p* *pp*

2 *pp* *f* *pp* *p* *pp*

B. Cl. *pp* *f* *pp* *p* *pp*

1 *pp* *f* *pp* *p* *pp*

Bsn. *pp* *f* *pp* *p* *pp*

2

C. Bn.

155

Hn. *fpp* *ppp*

Hn. 4 *pp* *mf*

3

4 *pp* *ppp*

1 *pp* *ppp*

2 *pp* *ppp*

3

Tpt. *pp* *ppp*

2 *pp* *ppp*

3

Tbn. 1 *fpp* *ppp*

2 *fpp* *ppp*

B. Tbn.

Tuba

155

Timp.

Perc. 1 Glsp. *mp* Tubular bells 1.v. *mp*

Perc. 2 *mp* Ped.

155

I gliss. Sul A gliss.

Vln. *pp* *pp*

II *pp*

Vla. *p* *ppp* pizz. *mp* *pp*

Vc. *ppp* *mp* *pp* *f*

Cb. *mp* *f*

163

Picc. *p*

1

Fl. 2 *p*

1

Ob. 2

E. Hn.

1

B♭ Cl. *ff* gliss. *mp*

2

B. Cl. *f*

1

Bsn. 2

C. Bn.

163

1

2

Hn. *f* *p* a 2

3

4

1

Tpt. *f* *p* Tpt. 3 Tpt. 2 *f*

2

3

Tbn. 1 *mf*

2

B. Tbn.

Tuba *mf*

163

Timp.

Perc. 1 *f* Glsp. *mf* l.v. Triangle l.v. *mf*

Perc. 2 *mf*

163

I

Vln. II *arco*

Vla. *p* (pizz.)

Vc. *mf* (pizz.)

Cb. *mf* (pizz.)

169

Picc.

1

Fl.

mp

2

1

Ob.

mp

2

E. Hn.

1

B♭ Cl.

mp

2

B. Cl.

f

1

Bsn.

f

2

mp

C. Bn.

1

Hn.

2

3

4

1

Tpt.

2

3

1

Tbn.

2

B. Tbn.

Tuba

169

Timp.

Perc. 1

Perc. 2

169

I

Vln.

II

Vla.

Vc.

Cb.

(Gls.)

f

Marimba

ff

ff

(pizz.)

(pizz.)

172

Picc. *mf* *f* *f* 6

1

Fl. *f* *f*

2

Ob. *f* *f* *p*

1

E. Hn. *f* *f* *gliss.*

1

B♭ Cl. *f* *f*

2

B. Cl. *f* *f*

1

Bsn. *f* *mf* *mf*

2

C. Bn. *f* *mp* *mf*

1

Hn. *f* *f* *f*

2

3

4

1

Tpt. *f* *f* *f*

2

3

Tbn. 1 *f* *ff* *gliss.* 6 6

2

B. Tbn. *f* *mp* *ff* *gliss.* 6 6

Tuba *f* *mp* *ff*

172

Timp. *f* *mp* *ff*

Perc. 1 *f* 6

(Marimba)

Perc. 2 *f* 6

172

I

Vln. *f* *p*

II

Vla. *pp*

(pizz.)

Vc. *f*

(pizz.)

Cb. *f*

176

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt.

2

3

1

Tbn.

2

B. Tbn.

Tuba

176

Timp.

Perc. 1

Perc. 2

176

I

Vln.

II

Vla.

Vc.

Cb.

183

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt.

2

3

1

Tbn.

2

B. Tbn.

Tuba

183

Timp.

(Xylophone)

susp. cymb.

l.v.

Xylophone

Perc. 1

(Marimba)

Perc. 2

183

I

Vln.

II

Vla.

Vc.

pizz.

Cb.

pizz.

f

This page contains the musical notation for measures 191 through 194 of a symphony. The instrumentation includes woodwinds, brass, percussion, and strings. Key features include:

- Measures 191-194:** The first system covers measures 191-194, while the second system continues from measure 191.
- Woodwinds:** Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horn, B♭ Clarinets (1 & 2), Bass Clarinet, Bassoon (1 & 2), and Contrabassoon are all active with various melodic and harmonic lines.
- Brass:** Horns (1-4), Trumpets (1-3), Trombones (1-2), Baritone/Tuba, and Tuba provide harmonic support and rhythmic accents.
- Percussion:** Timpani, Xylophone, Marimba, and other percussion instruments contribute to the rhythmic texture.
- Strings:** Violins I & II, Viola, Violoncello/Vibraphone, and Double Bass play sustained or moving lines, often with specific articulations like *pizz.*

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

195

Picc.

1

Fl.

2

ff

1

Ob.

2

ff

E. Hn.

(8^{va})

ff

1

B♭ Cl.

2

ff

B. Cl.

ff

1

Bsn.

2

C. Bn.

195

Hn.

1 2

con sord.

f

con sord.

senza sord.

3 4

f

con sord.

senza sord.

1

Tpt.

f

con sord.

senza sord.

2 3

f

Tbn. 1 2

mf

B. Tbn.

mf

Tuba

mf

195

Timp.

Perc. 1

Perc. 2

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

195 (8^{va})

I

Vln.

II

f

pizz.

mf

pizz.

mf

Vla.

(pizz.)

Vc.

(pizz.)

Cb.

mf

♩ = ♩ (♩ = 80) (2 + 3)

201

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt.

2

3

Tbn. 1

2

B. Tbn.

Tuba

201

Timp.

Perc. 1

Perc. 2

♩ = ♩ (♩ = 80) (2 + 3)

201

I

Vln.

II

Vla.

Vc.

Cb.

arco

pizz.

(pizz.)

Tambourine with sticks

Cabasa rotate

mf

mp

[illegible]

[illegible]

219

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt.

2

3

Tbn. 1

2

B. Tbn.

Tuba

219

Timp.

Perc. 1

(Tom toms)

Perc. 2

219

I

Vln.

II

Vla.

Vc.

Cb.

gliss.

gliss.

222 $\text{♩} = 80$

Picc. *pp* *p* *pp*

1 *mp*

Fl. 2 *fp* (approx. 3 ♩ /sec.) *pp*

Ob. 1 *mp* (approx. 5 ♩ /sec.) *p* *pp*

2 *fp* *pp*

E. Hn. *fp* *pp*

1 *mp* (approx. 3 ♩ /sec.) *pp* *p*

B♭ Cl. 2 *fp* *pp*

B. Cl. *fp* *pp* *p*

1 *pp* *p* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp*

C. Bn. *p* *pp* *p*

Hn. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Tpt. 1 *mp*

2 *mp*

3 *mp*

Tbn. 1 *mp*

2 *mp*

B. Tbn. *mp*

Tuba *mp*

Timp. 222 *mp* soli *mf* *solis crisp* *f* *mf* *f*

Perc. 1 *f* *mf* *p* *f* *mf* *f*

Perc. 2 *f* *mf* *f* *mp* *f* *mp*

Vln. I *p* *pp*

II *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Cb. *fp*

229

Picc.

1

Fl.

2

Ob.

1

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

Tpt.

1

2

3

Tbn.

1

2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln.

I

II

Vla.

Vc.

Cb.

p

mp

mf

f

pp

ff

gliss.

Lion's Roar

sempre

gliss.

gliss.

4"

6

3

120

This page of the musical score is for measures 235 to 240. It features a variety of instruments and their parts:

- Picc.**: Piccolo, starting with a *mf* dynamic.
- Fl.**: Flutes, with parts for 1 and 2.
- Ob.**: Oboes, with parts for 1 and 2, including glissando markings.
- E. Hn.**: English Horn, with parts for 1 and 2, including glissando markings.
- B♭ Cl.**: Bass Clarinet, with parts for 1 and 2.
- B. Cl.**: Bass Clarinet, with parts for 1 and 2.
- Bsn.**: Bassoon, with parts for 1 and 2, including *f* dynamics.
- C. Bn.**: Contrabassoon, with parts for 1 and 2, including *f* dynamics.
- Hn.**: Horns, with parts for 1, 2, 3, and 4, including *mf* and *mf* dynamics, and *sempre* markings.
- Tpt.**: Trumpets, with parts for 1, 2, and 3, including *f* dynamics.
- Tbn.**: Trombones, with parts for 1 and 2, including *sfz p* and *f* dynamics.
- B. Tbn.**: Bass Trombone, with parts for 1 and 2, including *sfz p* and *f* dynamics.
- Tuba**: Tuba, with parts for 1 and 2, including *sfz p* and *f* dynamics.
- Timp.**: Timpani, with parts for 1 and 2, including *f* dynamics.
- Perc. 1**: Percussion 1, including *f* dynamics.
- Perc. 2**: Percussion 2, including *f* dynamics.
- Vln.**: Violins, with parts for I and II, including *pizz.* (div. a 4) and *sfz* markings.
- Vla.**: Viola, with parts for 1 and 2, including *mf* dynamics.
- Vc.**: Violoncello, with parts for 1 and 2, including *mf* dynamics.
- Cb.**: Contrabass, with parts for 1 and 2, including *mf* dynamics.

The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions like "Lion's Roar" and "Tubular bells" are also present.

241

Picc. *mf*

1 *mf*

Fl. *mf*

2 *mf*

Ob. *mf*

1 *mf*

2 *mf*

E. Hn. *mf*

1 *sfz* *pp*

2 *sfz* *pp*

B♭ Cl. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

1 *mf*

2 *mf*

Bsn. *mf*

1 *mf*

2 *mf*

C. Bn. *mf*

1 *mf*

2 *mf*

3 *a 2* *f*

4 *mf*

Tpt. *sfz p* *f*

1 *sfz p* *f*

2 *sfz p* *f*

3 *sfz p* *f*

Tbn. 1 *sfz p*

2 *sfz p*

B. Tbn. *sfz p*

Tuba *sfz p*

241

Timp. *f* (Lion's Roar)

Perc. 1 *mf*

Perc. 2 *f* Ped. *f* arco *f* gliss. *f* gliss. *f*

241

I *pizz.* *f* *arco* *f* *gliss.* *f* *gliss.* *f*

Vln. *pizz.* *f* *arco* *p*

II *pizz.* *f* *arco* *p*

Vla. *f* *sempre* *f*

Vc. *mf* *mf* *sempre* *mf*

Cb. *mf* *mf* *sempre* *mf*

[illegible]

(♩ = 80) ♩ = ♩ (♩ = 120) (2 + 3) *accel.* (♩ = 120)

262
 Picc. *f* 2
 1 *f* 2
 2 *f* 2
 1 *mf*
 2 *mf*
 E. Hn. *mf*
 1 *mf*
 2 *mf*
 B♭ Cl. *mf*
 2 *mf*
 B. Cl. *mf*
 1 *mf* *sempre*
 2 *mf* *sempre*
 C. Bn. *mf*
 1 *mf*
 2 *mf*
 Hn. *f*
 3 *f*
 4 *f*
 Tpt. *f* *sol*
 2 *f* *sol*
 3 *f*
 Tbn. 1 *f*
 2 *f*
 B. Tbn. *pp*
 Tuba *pp*
 Timp. *pp*
 Perc. 1 *f* *articulate*
 Perc. 2 *f* *articulate*
 Vln. *f* *arco*
 II *f* *arco*
 Vla. *f* *pizz.*
 Vc. *f*
 Cb. *f*

[illegible]

(2 + 3)

(♩ = 140)

(2 + 3)

Picc.

1

Fl.

2

Ob.

1

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

Tpt.

1

2

3

Tbn.

1

2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I

Vln.

II

Vla.

Vc.

Cb.

273

10

10

273

ff

(Xylophone)

(Marimba)

273

(8^{va})

(pizz.)

(pizz.)

277

Picc. *10*

1

Fl. *10*

2

1

Ob. *10*

2

E. Hn. *10*

1

B♭ Cl. *10*

2

B. Cl. *10*

1

Bsn. *10*

2

C. Bn. *10*

1

2

Hn. *10*

3

4

1

Tpt. *mf*

2

3

1

Tbn. *mf*

2

B. Tbn.

Tuba

277

Timp.

(Xylophone)

Perc. 1

(Marimba)

Perc. 2

277

I

Vln.

II

Vla. *pizz.*

(*pizz.*)

Vc. (*pizz.*)

(*pizz.*)

Cb.

281

Picc. *10*

1

Fl. *10*

2

1

Ob. *10*

2

E. Hn.

1

B♭ Cl. *10*

2

B. Cl.

1

Bsn. *10*

2

C. Bn.

281

1

2

Hn. *p*

3

4

1

Tpt. *p*

2

3

1

Tbn. *2*

2

B. Tbn.

Tuba

281

Timp.

(Xylophone)

Perc. 1

(Marimba)

Perc. 2

281

I

Vln.

II

(pizz.)

Vla.

(pizz.)

Vc.

(pizz.)

Cb.

[illegible]

288

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

288 Hn. 1

1

2

Hn.

3

4

1

Tpt.

2

3

Tbn. 1

2

B. Tbn.

Tuba

288

Timp.

Perc. 1

Perc. 2

288

I

Vln.

II

Vla.

(pizz.)

Vc.

(pizz.)

Cb.

♩ = 60

con sord.
senza vib.

ppp

pp

con sord.
senza vib.
arco

ppp

pp

mp

p

mp

p

296

1 2 Hn.

3 4

1 2 3 Tpt.

1 2 Tbn.

B. Tbn.

Tuba

296

Tim.

Perc. 1

Xylophone

mf

Marimba

Perc. 2

mf

[illegible]

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Bassoon, Clarinets (B♭ and B), Basses (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1 and 2), Tuba, Timpani, and Percussion (1 and 2). The bottom section is for the String section, including Violins (I and II), Viola, Violoncello, and Contrabass.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), *f* (forte), and *fp* (fortissimo). Performance instructions like "senza sord." (without mutes) and "con vib." (with vibrato) are present. The score also includes a "gliss." (glissando) marking for the Bassoon and a "Marimba" part for Percussion 2.

The page number 319 is visible in the top left corner. The score is a page from a larger musical manuscript, likely a symphony, and includes various musical notations and performance instructions.

326

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt.

2

3

1

Tbn.

2

B. Tbn.

Tuba

326

Timp.

Perc. 1

Perc. 2

326

I

Vln.

II

Vla.

Vc.

Cb.

[illegible]

339 *accel.* $\text{♩} = 72$

Picc. *f* *p* *mf* *p* *f*

1 *f* *p* *sfz*

2 *sfz*

Ob. (approx. 5 ♩/sec.) *mf* *f*

E. Hn. *mf* *f*

B♭ Cl. (approx. 5 ♩/sec.) *p*

B. Cl. (approx. 5 ♩/sec.)

Bsn. 1 *f*

2

C. Bn.

Hn. 1 *p* *mf* *p*

2 *p* *mf* *p*

3 *p* *mf* *p*

4 *p* *mf* *p*

Tpt. 1 *p* *mf*

2 *mf*

3

Tbn. 1 *mp* *mf*

2 *mf*

B. Tbn. *mp* *mf*

Tuba *mp* *mf*

Timp. *mf* 1.v. 1.v.

Perc. 1 (Glsp.) *mf* 1.v. 1.v.

Perc. 2 Tubular bells 1.v. 1.v. *mf* Ped.

I *mf* *f*

II *mp* *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

349 rit. ----- ♩ = 60

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

Tpt.

2

3

1

Tbn.

2

B. Tbn.

Tuba

349

Timp.

(Glsp.) l.v.

Perc. 1

(Tubular bells) l.v.

Perc. 2

349 rit. ----- ♩ = 60

I

Vln.

II

Vla.

Vc.

Cb.

----- a tempo (♩ = 60)

361

Picc. *ff*

1 *ff*

Fl. 2

Ob. 1 *ff*

2 *ff*

E. Hn. *ff*

1 *ff*

B♭ Cl. 2 *ff*

B. Cl. 1 *ff*

2 *ff*

Bsn. 1 *ff*

2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tpt. 1 *ff*

2 *ff*

3 *ff*

Tbn. 1 *ff*

2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 (Tubular bells) l.v.

Perc. 2 *ff* Ped.

(Gls.) *f*

----- a tempo (♩ = 60)

361

Vln. I *ff*

II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

368

Picc. *f*

1 *f*

Fl. 2 *f*

1 *f*

Ob. 2 *f*

E. Hn. *f*

1 *ff*

B♭ Cl. 2 *f*

B. Cl. *ff*

1 *f*

Bsn. 2 *f*

C. Bn.

1 *ff*

2 *ff*

3 *ff*

4 *ff*

1 *ff*

2 *ff*

3 *ff*

Tbn. 1 *ff*

2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. 368

Perc. 1 (Glsp.)

Perc. 2 (Tubular bells) 1.v. *f* Ped.

I *f*

II *f*

Vla. *f*

Vc. *f*

Cb. *f*

372

Picc. *f*

1 *f*

Fl. 2 *8va*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

B \flat Cl. 1 *f*

B \flat Cl. 2 *p*

B. Cl. *f*

1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 2 *#8*

3 4 *#8*

Tpt. 1

2 3 *#8*

Tbn. 1 2

B. Tbn.

Tuba

Timp. 372

Perc. 1 (Gisp.)

Perc. 2 (Tubular bells)

Ped.

Vln. I *8va* *ff* *mf* *p*

Vln. II *ff* *mf* *p*

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Cb. *ff* *mf* *p*

385

Picc.

1

Fl.

2

1

Ob.

2

(approx. 3 eighth notes/sec.)

mp

E. Hn.

1

B♭ Cl.

2

B. Cl.

1

Bsn.

2

C. Bn.

1

2

Hn.

3

4

1

2

3

Tpt.

1

2

3

Tbn.

1

2

B. Tbn.

Tuba

385

Timp.

(Glsp.)

Perc. 1

(Tubular bells)

mf

3

Ped.

1.v.

385

I

Vln.

II

Vla.

Vc.

Cb.

mf

sfz

f

mp

pp

p

gliss.

Sul A

[illegible]

[illegible]

VITA

Lindsey M. Jacob (b. 1983) is an acoustic and electro-acoustic composer and saxophonist currently residing in Baton Rouge, Louisiana. Her recent compositional interests include folk music, improvisation, indeterminacy, and granular processes. She is an avid performer of contemporary works and is a current member of the Laptop Orchestra of Louisiana.

She has studied composition with Dinos Constantinides, Stephen David Beck, and John Steffa and saxophone with Griffin Campbell and Scott Erickson. She graduated summa cum laude with a Bachelor of Music from Murray State University in Murray, Kentucky, and is currently a master's candidate at Louisiana State University in Baton Rouge, Louisiana.

Lindsey is currently the president of the Mid-South Chapter of the National Association of Composers/USA, an organization devoted to the promotion and performance of American concert hall music.