

Dan Locklair

# REYNOLDA REFLECTIONS

A Trio in Five Movements for Flute, Cello & Piano

(2000)

*Reynolda Reflections* is a trio in five movements for flute, 'cello and piano. Completed early in January of 2000, *Reynolda Reflections* was begun in the autumn of 1999. Each of the movements of this twenty-six minute chamber composition was inspired by a specific American painting from the collection of the Reynolda House, Museum of American Art, in Winston-Salem, North Carolina. *Reynolda Reflections* is dedicated to my wife, Paula.

The funding for the creation of *Reynolda Reflections* was the result of a 1999-2000 North Carolina Composer Fellowship. This Fellowship is supported by a grant from the North Carolina Arts Council, a state agency. The 2000-2001 concert season will see the first performances of the piece by the Foothills Music Festival (Rachel Matthews, Artistic Director), the Mallarmé Chamber Players (Anna Wilson, Founder/Artistic Director), the Emrys Ensemble (Katharine Boyes, Founder/Artistic Director) and the Kansas City Summerfest (Rebecca Bell, Founder/Artistic Director). I wish to express my gratitude to these chamber ensembles, to the North Carolina Arts Council and to the Reynolda House, Museum of American Art for their vital roles in helping bring this new chamber composition to life. Special mention, too, should be made of Nicholas B. Bragg, the recently retired Executive Director of Reynolda House. Nick's tireless efforts on behalf of all American art and his special interest in the interdisciplinary arts have made an impact on many. His encouragement to me to undertake such a piece as *Reynolda Reflections* has been warm and long-standing.

**Duration:** ca. 26 minutes

[1. ca. 8'; 2. ca. 3' 30"; 3. ca. 6'; 4. ca. 4' 15"; 5. ca. 4' ]

Dan Locklair  
Winston-Salem, NC  
January 2000

#### Notes

##### 1. *Fantasy in the Woods*

The painting: The extra-musical impetus for this opening movement was the 1864 painting, "The Old Hunting Grounds", by the Ohio artist, Worthington Whittredge. The painting is a rich depiction of a glorious American forest, with vaulting trees, a pond with an abandoned canoe and serene animal in the foreground. According to Barbara Millhouse's commentary in the book, "American Originals – Selections from Reynolda House, Museum of American Art", the title of the painting and deteriorating canoe put forth a nostalgic remembrance of the Indian tribes who once occupied the painting's scene, New York's Catskill Mountains. Both racial and ecological themes seem to be explored here. Further, the Gothic cathedral-like tree patterns also suggest to Ms. Millhouse that Whittredge's painting was inspired by the well-known painting, "Salisbury Cathedral", by Englishman, John Constable.

The music: As the painter seems to evoke an earlier painting by an English painter, so, too, does the musical material of this movement. A fantasy by design, this movement is an ongoing variation of the well-known Third Mode Melody by the English Tudor composer, Thomas Tallis. Dreamy lyricism abounds in this Phrygian mode-based movement (E-F-G-A-B-C-D-E), but brief reminders are also present to enable us to recall that the people of the earth have often misused the earth's bounty as well as our fellow human beings.

##### 2. *Grounded in Machines*

The painting: The second movement was inspired by Thomas Hart Benton's 1927 painting, "Bootleggers". The son of a Missouri congressman, Benton was a naval draftsman during World War I. At this time he became fascinated by airplanes. This fascination with 20<sup>th</sup> century machines had an impact on Benton's art, causing him to turn away from abstract art and to develop a style based on realism. "Bootleggers" is made up of many images, all relating to illegal liquor trafficking during Prohibition. In the painting, machines (i.e. airplane, train, and car) are shown as integral parts of our society. They, along with the dramatic telephone lines, are depicted not for their positive impact on human kind, but instead, for their roles in corruption. As Ms. Millhouse notes, Benton was sympathetic to the downtrodden in society and, in "Bootleggers", depicts one of the painting's workers in the stance of the Renaissance Christ with cross on his shoulder.

The music: After introductory piano notes, this jazzy movement is based on a ground bass (i.e. repeated bass line pattern) formed by an Octatonic scale (C, D, E?, F, F?, A?, A, B, C). Dialogues between the instruments abound in this dramatic and rigorous movement that meditates on the painting's obvious themes of Good and Evil. After earlier hints of it in the Flute and Cello, at the climax of the movement, the 19th century American gospel song, "Shall We Gather at the River?", is briefly quoted in the piano part.

### 3. *Arias to a Flower*

The painting: Inspired by the 1922 erotic painting by Georgia O'Keeffe, "Pool in the Woods, Lake George", the third movement of *Reynolda Reflections* uses this painting's qualities of sensuousness, introspection and reflection as its impetus. Created during one of O'Keeffe's most prolific periods, her outward inspiration for the painting was the Lake George area of upstate New York. Ms. Millhouse says about the painting and other O'Keeffe paintings from the same period: "In these works she explores the mysteries of enclosed space, an idea fully developed in "Pool in the Woods, Lake George", in which she superimposes interior space on exterior space."

The music: The entire movement unfolds over a descending D? Whole Tone scale. Reflection and water images abound throughout this gentle, lyrical movement.

### 4. *Dances Before the Barn*

The painting: Inspired by the 1952 Charles Sheeler painting, "Conversation Piece", this painting (like Benton's "Bootleggers") shows a fascination with machines in 1920's American life. With clear geometric lines, the painting, in Ms. Millhouse's words, shows "a dialogue between photography and oil painting." An example of Sheeler's use of superimposed photographs in his art, Ms. Millhouse notes that "Conversation Piece evokes the recollection of barn facades and silos seen over a period of time. A solid white silo, echoed by a less substantial silo, dominates the cluster of transparent, superimposed barn facades. Gleaming white walls show no sign of deterioration...Sheeler reflects these barn facades in a cool, detached manner untainted by the nostalgic sentiment associated with the Romantic period."

The music: Like Movement 2, this fourth movement alternates between slow and fast sections. Here clean lines of lyrical melody alternate with quick, rhythmical dance-like sections. The musical material all comes from the tonal Pentatonic scale : D, E, G, A, C.

### 5. *Songs to the Wind*

The painting: The Fayetteville, North Carolina-raised artist, Elliott Daingerfield, created his painting, "The Spirit of the Storm", around the year 1912. Commissioned in 1911 by the Santa Fe Railroad Company as a way to help promote its Grand Canyon tourist stop, according to Ms. Millhouse "The Spirit of the Storm" "transforms the scenic attraction into an ethereal region inhabited by a mystic being." Here Daingerfield observes the vastness of the Grand Canyon to focus instead on a siren-like nude (concealed by a cloth) with wind-blown hair. Ms. Millhouse suggests the inspiration for this painting was Mr. Daingerfield's admiration for Albert Pinkham Ryder's late 19<sup>th</sup> century painting, "Siegfried and the Rhine Maidens". Though earlier in his career Elliot Daingerfield produced religious paintings (including a mural in the Lady Chapel of New York City's Church of St. Mary the Virgin), here he retreats from religious imagery into the realm of mythology and attempts, as Ms. Millhouse says, "to recreate a state of mind in transition between dream and waking."

The music: This fifth and final movement is built over a descending chromatic scale. Like the wind in the painting, the rich pianistic patterns shift and change throughout the movement. Over these patterns, unending melody, with the opening melodic line evoking Richard Wagner, abounds in all of the instrumental lines.

D.L.



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Affectionately dedicated to my wife, Paula, on her birthday, 13 February 2000

# Reynolda Reflections

Trio in Five Movements for Flute, Cello and Piano

## 1. Fantasy in the Woods

Inspired by *The Old Hunting Grounds*, 1864,  
by Worthington Whittredge

Dan Locklair

Still, yet expansive (♩ = ca. 72)

Flute

Cello

*very free and expressive with full vibrato simile*

*f* *p* *f*

Still, yet expansive (♩ = ca. 72)

Piano

*f* *p* *mf* *f*

*loco* *loco*

*8va* *8va*

*8vb (8vb = 8va bassa)* *8vb*

*Ped.* *\* Ped.* *\* Ped.*



6

*p* *f*

*8va* *8va*

*8vb* *8vb*

*Ped.* *\* Ped.* *\* Ped.*

11

mf mp

mf mp

\* Ped. \* Ped. \* Ped. \* Ped.

15

deliberate

mf f mp

p pp

\* Ped. \* Ped. \* Ped. (hold down, always)

19 Gently flowing (♩ = ca. 72)

no vibrato

p legato

muted - no vibrato

p legato

Gently flowing (♩ = ca. 72)

pp sempre

loco

una corda

21

Musical score for measures 21-22. The top system consists of a vocal line and a bass line. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes B4, A4, and G4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, followed by quarter notes B3, A3, and G3. Dynamics markings are *mp*, *p*, and *(p)*. The bottom system is a piano accompaniment with a treble and bass clef. The right hand plays a descending eighth-note scale starting on G5, with dynamic markings *8va* and *loco*. The left hand plays a similar descending eighth-note scale starting on G3.

23

Musical score for measures 23-24. The top system consists of a vocal line and a bass line. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes B4, A4, and G4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, followed by quarter notes B3, A3, and G3. Dynamics markings are *mp*, *p*, and *(p)*. The bottom system is a piano accompaniment with a treble and bass clef. The right hand plays a descending eighth-note scale starting on G5, with dynamic markings *8va* and *loco*. The left hand plays a similar descending eighth-note scale starting on G3.

25

Musical score for measures 25-26. The top system consists of a vocal line and a bass line. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes B4, A4, and G4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, followed by quarter notes B3, A3, and G3. Dynamics markings are *(p)*. The bottom system is a piano accompaniment with a treble and bass clef. The right hand plays a descending eighth-note scale starting on G5, with dynamic markings *8va* and *loco*. The left hand plays a similar descending eighth-note scale starting on G3.

27

*mf sempre*

*mf sempre*

*loco*

*p sempre*

This system contains measures 27 and 28. It features three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal and bass lines consist of half notes with slurs, marked *mf sempre*. The piano accompaniment features a 'loco' section with sixteenth-note patterns, marked *p sempre*.

29

*mp*

*mf*

*mp*

*mp sempre*

This system contains measures 29 and 30. It features three staves. The vocal line (top) has half notes with slurs, marked *mp* and *mf*. The bass line (middle) has half notes with slurs, marked *mp*. The piano accompaniment (bottom) has sixteenth-note patterns with slurs, marked *mp sempre*.

31

*f*

*f*

*mf*

*f f*

*mf sempre*

This system contains measures 31 and 32. It features three staves. The vocal line (top) has half notes with slurs, marked *f* and *f*. The bass line (middle) has half notes with slurs, marked *mf* and *f f*. The piano accompaniment (bottom) has sixteenth-note patterns with slurs, marked *mf sempre*.

33

Musical score for measures 33-34. The top system shows a vocal line with a long note in measure 34. The piano accompaniment consists of a rhythmic pattern of eighth notes. A *ff* marking is present at the end of the piano part in measure 34.

35

Musical score for measures 35-37. The top system shows a vocal line with notes marked *ff*, *sfz-p*, *ff*, and *ff*. The piano accompaniment includes a *tre corda* marking and a *pizz: natural vibrato* marking. The piano part ends with *ff* and *ff* markings.

38

Musical score for measures 38-40. The top system shows a vocal line with notes marked *ff*, *p sub.*, and *ff*. The piano accompaniment includes a *p sub.* marking and a *dim.* marking. The piano part ends with a *dim.* marking.

\* Ped. (hold down, always)

*very lyrical and expressive*

41

arco

*f* *mf* *p* (*p*) *legato*

*legato* *f* *mf* *mp*

*simile, sempre* (*f*) (*mf*) (*mp*) *p*

*una corda* *simile, sempre*

45

*mp* *p* *mp* *p* *mp* *mf*

*muted off* *very lyrical and expressive*

*p* *p*

*mp* *p*

49

*p* *mf*

*legato* *mp* *p* *mp* *p* *mp* *mf*

*mf*

53

Musical score for measures 53-56. The score is in 3/2 time and consists of three staves: two treble clefs and one grand staff (bass clef). The first two staves have dynamics *f*, *mf*, *mp*, *p*, *mp*, and *mf*. The grand staff has dynamics *f* and *mp*. The music features melodic lines with slurs and a steady bass accompaniment.

57

Musical score for measures 57-59. The score is in 3/2 time and consists of three staves: two treble clefs and one grand staff (bass clef). The first two staves have dynamics *f* and *mf*. The grand staff has dynamics *f* and *f*. The music features melodic lines with slurs and a steady bass accompaniment.

60

Musical score for measures 60-63. The score is in 3/2 time and consists of three staves: two treble clefs and one grand staff (bass clef). The first two staves have dynamics *mf* and *f*. The grand staff has dynamics *mf* and *f*. The music features melodic lines with slurs and a steady bass accompaniment.

64

*mf sfz p f*

*mf sfz p f (f)*

*pizz.*

*mp f mp*

*simile*

68

*ff (ff)*

*ff sfz arco*

*mf f ff*

*simile*

*tre corda*

72

*mf*

*ff mf*

*f*

*una corda*

6

\* Ped. (hold down, always)

76 *very lyrical and expressive*

*mp legato mf mp*

*mp legato mf mp*

*mp mf*

80

*mf > mp < mf < f*

*mf mp < mf*

*< mf f mf mp < mf*

*mp mf*

84

*mp < mf*

*f mf mp*

*mp mf f f*

*mp mf*

88

*mf* *f* *mf*

*mf* *mp* *mf* *f* *mf*

*mf* *mp* *mf*

92

*f* *mf* *f* *sfzp*

*f* *mf* *f* *sfzp*

*mp* *cresc.*

95

*f* *sfzp*

*f* *sfzp*

*(mf)* *f* *tre corda*

98

*f* *f* *legato*  
*f* *sfzp* *f* *mf* *legato*  
*ff* *f* *sempre*  
*f* *sfzp* *f*  
\* *Ped.*

102

*simile*  
*simile*  
*sfzp* *f* *sfzp* *f*  
\* *Ped.* \* *Ped.*

106

*simile*  
*simile*  
*sfzp* *f* *sfzp* *f*  
\* *Ped.* \* *Ped.*

110

*sfzp* *f* *sfzp*

\* Ped. \* Ped.

113

*f*

\* Ped.

Broaden. . . . .

Broaden. . . . .

In tempo

117

*ff* *f* *sfzp* *f* *ff* *ff*

*f* *mf* *ff* *mf* *ff* *ff* *mf* *ff*

\* Ped. \* Ped.

In tempo

121 **FLT.+**

*ff f f ff f ff*

*ff mf ff mf ff*

*ff mf ff mf ff*

\* Ped.

124

*f ff f f ff*

*ff mf ff ff mf ff*

*ff mf ff ff mf ff*

\* Ped. \* Ped.

127

*sffzp mf f arco*

*mf ff ff mf ff*

*mf ff ff mf ff*

\* Ped. \* Ped.

FLT.+ = Fluttertongue, indicated by three slashes on the respective Flute note stem.  
 N.B. In the 'Cello part, the same symbol indicates a tremolo.

131

*ff*  
*ff*  
*ff sempre*  
*mf* *ff*  
\* *Ped.*

135

*fff* *ff* *fff* *ff* *fff*  
*fff* *ff* *fff*  
*fff sempre* *fff*  
15<sup>ma</sup> 15<sup>ma</sup>  
\* *Ped.* \* *Ped.*

139

*ff* *fff* *ff* *f* *f*  
*ff* *fff* *ff* *f* *f*  
*ff* *ff* *f* *f*  
(15) 8<sup>va</sup>  
\* *Ped.*

145

*f* *mf* (*mf*) *f* *mf*

*f* *mf* (*mf*) *f* *mf*

*mf*

(*mf*) *mp* (*mp*)

\* Ped. \* Ped.

Slowing \_ \_ \_ \_ \_

152

*mp* *no vib.* (*mp*) *mf* *mp*

*mp* (*mp*) *mf* *mp*

*p* (*p*)

Slowing \_ \_ \_ \_ \_

155

*p* (*p*) *pp* *ppp*

*p* *pp* (*pp*) *ppp*

*pp* *ppp*

\* Ped. \*

## 2. Grounded in Machines

Inspired by the painting, *Bootleggers*, 1927  
by Thomas Hart Benton

Flute **Slow and expectant** (♩ = ca. 52) **Fast and rhythmical** (♩ = ca. 104) *sempre*

Cello *sul ponticello* **mp < mf**

Piano **Slow and expectant** (♩ = ca. 52) **Fast and rhythmical** (♩ = ca. 104) *sempre*

*f* *p* (dark and clunky)

*ped.* \* *p sempre*  
8<sup>vb</sup> (8<sup>vb</sup> = 8<sup>va</sup> bassa)

6 **FLT.+** *mp < mf*

*mp < mf* *p* *mp < mf* *p*

8<sup>vb</sup>

FLT.+ = Fluttertongue, indicated by three slashes on the respective Flute note stem.  
N.B. In the Cello part, the same symbol indicates a tremolo.

10

*mp < mf* *mp < mf* *mp < mf* *mp < mf* *mp < mf*

*p* *p* *p* *p* *p*

8<sup>ub</sup> *mp*

15

*mf* *mp < mf* *f*

*mp < mf* *mf < f* *mf < f*

*mp* *mf < f* *mf*

(*mp*) 8<sup>ub</sup> *mf*

18

*sfzp* *f* *sfzp* *f*

*sfzp* *f* *sfzp* *f*

*f* *p sub.*

(8)

Slow and expectant  
(♩ = ca. 52)

22

*sfz*  
*sfz p*  
*Heralding!*  
*(f)* < > *mp*

*f sub.* *p sub.* *f sub.* *ff* *(ff) dim.*

*8<sup>vb</sup>* *Ped.*

Jazzy and laid-back (same tempo)

28

*mp* *(mp)*

*pizz. (naturale)* *arco* *pizz.*

*p* *< mp* *p*

*f* *mf* *mf* *p*

*\* mf* *8<sup>vb</sup>*

Jazzy and laid-back (same tempo)

34

*(mp)* *mf* *(mf)*

*arco* *pizz.* *arco* *pizz.*

*< mp* *p* *< mp* *mf*

38 **Slow and expectant** (♩ = ca. 52) **Fast and rhythmical** (♩ = ca. 104)

(naturale)

*arco* *mp* *mp < mf*

*mp*

**Slow and expectant** (♩ = ca. 52) **Fast and rhythmical** (♩ = ca. 104)

*mp cresc.* (*mf*) *f* *p* (*dark and clunky*)

*p sempre*

*8<sup>va</sup>*

44 (FLT.)

*mp < mf* *mp < mf* *mp <*

(naturale)

*mp < mf* *p* *mp < mf* *p* *mp < mf*

(8)

49

*mp < mf* *mf < f* *sfzp < f*

*mf* *mp < mf* *f* *sfzp < f*

*mp* *mf < f* *mf* *f*

(8)

54

Heralding!  
(FLT.)

*sfzp* *f* *(f)*

*p sub.* *f sub.* *p sub.* *f sub.*

8<sup>vb</sup>

60

Slow and expectant (♩ = ca. 52)

Jazzy and laid-back (same tempo)

*mp* *mp*

*pizz.* *p*

Slow and expectant (♩ = ca. 52)

Jazzy and laid-back (same tempo)

*ff* *(ff) dim.* *f* *mf*

*mf* *p*

8<sup>vb</sup>

\* 8<sup>vb</sup>

66

*(mp)* *(mp)* *mf*

*arco* *pizz.* *arco* *pizz.* *arco*

*< mp >* *p* *< mp >* *p* *< mp >*

Slow and expectant (♩ = ca. 52)

Fast and rhythmical (♩ = ca. 104)

71

*(mf)* *f* *mf*

*pizz.* *arco* *f* *mf*

*f cresc.* *ff* *ff* *8vb*

Slow and expectant (♩ = ca. 52) Fast and rhythmical (♩ = ca. 104)

77

*f* *f* *mf* *ff*

*mf* *ff* *mf* *ff*

*mf sempre* *8vb*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

81

*sfzp* *f* *sfzp*

*sfzp* *f* *sfzp*

*mf* *f* *p sub.*

*mf* *8*

Ped. \* Ped. \* Ped. \*

85

*f* *sfzp* *f*

*f* *sfzp* *f*

*f sub.*

Ped. \* Ped. \* Ped.

90

Slow and dramatic (♩ = ca. 52)      Jazzy and laid-back, as before, but more grand in style

*ff* *ff* *(arco)* *ff sempre*

Slow and dramatic (♩ = ca. 52)      Jazzy and laid-back, as before, but more grand in style

\* Ped. \* Ped. \*

96

*ff*

8va

Ped. \* Ped. \*



### 3. Arias to a Flower

Inspired by *Pool in the Woods, Lake George, 1922*

by Georgia O'Keeffe

Very sustained, floating and reflective (♩ = ca. 50)

Flute *very legato*  
*pp* < *p* > (*pp*) < > (*pp*) < *p* > *pp* < > *p* < > *pp* <

Cello *very legato*  
*sul tasto*  
*pp* < *p* > (*pp*) < > (*pp*) < *p* > *pp* < > *p* < >

Piano  
*pp* (*sempre*) *simile*

*Ped.* (hold down, *sempre*)  
*una corda*

7

Similar tempo,  
always moving ahead  
*very expressive*

13

*cresc.* *(p)* *mp* *(mf)*

*pp* *(pp)* *cresc.* *(p)* *mp* *p* *(p) < mp*

*naturale pizz.*

Similar tempo,  
always moving ahead

*p* *(mp)*

*8va*

19

*(mp)*

*p* *mp* *loco*

*8va*

*(p sempre)*

*8va*

23

*mp* *p* *p* *pp*

26

*p*

*very expressive*

*mp* *mf* *mp* *mf*

**||** \* Ped.  
tre corda

31

*very expressive*

*mp*

*very expressive*  
*arco*

*mp*

*mp* *mf*

\* Ped.

**||** *8<sup>va</sup>*  
*una corda*

36

*mf* *mp* *(mp)* *mf* *mp*

*mf sempre*

*8<sup>va</sup>*

*mp sempre (legato)*

*cresc.*

*8<sup>va</sup>*



58

mp mf mp mf

*f*

\* Ped.  
tre corda

Detailed description: This system contains measures 58 through 62. It features three staves: two for the violin and one for the piano. The violin part has dynamics of *mp* and *mf*. The piano part has dynamics of *f*. The key signature has one flat, and the time signature changes from 7/8 to 2/4 to 3/4. A double bar line is at the start of measure 63. A *Ped.* instruction is present in measure 62, with the note "tre corda" below it.

63

*f* > *mf* *f* > *mf* *f*

*f* > *mf* *f*

*mf* *f*

\* Ped.

Detailed description: This system contains measures 63 through 67. It features three staves: two for the violin and one for the piano. The violin part has dynamics of *f*, *mf*, and *f*. The piano part has dynamics of *f* and *mf*. The key signature has one sharp, and the time signature changes from 2/4 to 3/4. A double bar line is at the start of measure 68. A *Ped.* instruction is present in measure 67.

68

> *mf* *f* > *mf* *f* > *mf* *f*

> *mf* *f* > *mf* *f* > *mf* *f*

*mf* *cresc.*

\* Ped.

Broaden . . . . .

Broaden . . . . .

8<sup>vb</sup>

Detailed description: This system contains measures 68 through 72. It features three staves: two for the violin and one for the piano. The violin part has dynamics of *mf* and *f*. The piano part has dynamics of *mf* and *cresc.*. The key signature has one sharp, and the time signature changes from 3/4 to 2/4 to 3/4. A double bar line is at the start of measure 73. A *Ped.* instruction is present in measure 72. The word "Broaden" is written above the piano staff in two places. An *8<sup>vb</sup>* instruction is present in measure 72.

In tempo

73

*ff* *>f* *ff* *>f* *ff*

*ff* *>f* *ff* *>f* *ff*

*f* *ff*

8va

8vb

\* Ped.

78

*f* *mf*

*f* *mf*

*f* *mf*

8va

8vb

loco  
\* Ped.

Slowing . . . . . In tempo - reflective

84

*(mf)* *>mp* *p* *pp*

*(mf)* *(mp)* *p* *pp*

Slowing . . . . . In tempo - reflective

*mp* *p* *(p)*

8vb

\* Ped.

90

(muted) *p legato* *mp* *p* *mp* *mf*

*p legato* *mp* *p* *mp* *mf*

*p* *p* *mp* *mf*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

96

*mp* *p* *pp* *pp*

*mp* *p* *pp legato*

*mp* *p* *pp*

8<sup>va</sup> 8<sup>va</sup>

Like the beginning

no vibrato

Like the beginning

\* *Red. una corda*

103

*pp* *p* *pp* *p* *pp*

*p* *pp* *p*

8<sup>va</sup>

107

Musical score for measures 107-110. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It consists of three staves: a treble staff, a bass staff, and a grand staff (two bass staves).  
Measure 107: Treble staff begins with a half note G4, followed by quarter notes F4, E4, D4, and C4. Bass staff begins with a half note G2, followed by quarter notes F2, E2, D2, and C2. Grand staff begins with a half note G2, followed by quarter notes F2, E2, D2, and C2.  
Measure 108: Treble staff has a half note Bb3, followed by quarter notes Ab3, Gb3, and Fb3. Bass staff has a half note Bb1, followed by quarter notes Ab1, Gb1, and Fb1. Grand staff has a half note Bb1, followed by quarter notes Ab1, Gb1, and Fb1.  
Measure 109: Treble staff has a half note Gb3, followed by quarter notes Fb3, Eb3, and Db3. Bass staff has a half note Gb1, followed by quarter notes Fb1, Eb1, and Db1. Grand staff has a half note Gb1, followed by quarter notes Fb1, Eb1, and Db1.  
Measure 110: Treble staff has a half note Fb3, followed by quarter notes Eb3, Db3, and Cb3. Bass staff has a half note Fb1, followed by quarter notes Eb1, Db1, and Cb1. Grand staff has a half note Fb1, followed by quarter notes Eb1, Db1, and Cb1.  
Dynamic markings: Treble staff has *p*, *pp*, *(pp)*, and *ppp*. Bass staff has *pp* and *ppp*. Grand staff has *ppp* and *(ppp)*.  
Other markings: A dashed line labeled *8vb* spans the bottom of the grand staff. An asterisk *\** is at the end of the piece.

# 4. Dances Before the Barn

Inspired by *Conversation Piece*, 1952

by Charles Sheeler

**Plain and not hurried** (♩ = ca. 60)  
*lyrical and very legato*

Flute

Cello

Piano

*mp* *mf* *mp* (*mp*) *mf*

No pedal

**Precise and quick**  
 (♩ = ca. 200; ♩ = ca. 100)  
 (♩ = ♩ sempre)

9

*mp* *mf* *f*

**Precise and quick**  
 (♩ = ca. 200; ♩ = ca. 100)  
 (♩ = ♩ sempre)

*f*

Ped. \*

17 *very crisp*

*mf*

*mp*

26

*very crisp*

*mf* *f*

**Dancing! (Same tempo)**

35 *f*

*f*

**Dancing! (Same tempo)**

*mf*

*mf*

Ped. \*

Ped. \*



66

*very crisp*  
*mf*  
*mp*

76

*very crisp*  
*mf*  
*f*

85

**Dancing! (Same tempo)**

*f*  
*mf*  
Ped. \*

93

*f*

*mp*

*mf*

Ped. \* Ped. \* Ped.

101

*ff*

*ff*

*f*

Ped. \* Ped.

109

*ff*

*ff*

*f*

Ped. \* Ped.

Plain and not hurried (♩ = ca. 60)

lyrical and very legato

118

Musical score for measures 118-125. The score is in 3/4 time and consists of two staves. The upper staff has dynamics *sfz*<sup>p</sup>, *ff*, and *f*. The lower staff has dynamics *sfz* and *ff*. A double bar line is present at the end of measure 125.

Plain and not hurried (♩ = ca. 60)

Piano accompaniment for measures 118-125. The score is in 3/4 time and consists of two staves. The upper staff has dynamics *ff* and *f*. The lower staff has a *simile* marking. Pedal markings are present: Ped. at the start of measure 118, \*Ped. at the start of measure 120, and \*Ped. at the start of measures 122, 123, 124, and 125. A double bar line is present at the end of measure 125.

126

Musical score for measures 126-132. The score is in 3/4 time and consists of two staves. The upper staff has dynamics *ff*, *mf*, *f*, and *ff*. The lower staff has dynamics *f*, *ff*, *mf*, *f*, and *ff*. The phrase "lyrical and very legato" is written above the first measure. A double bar line is present at the end of measure 132.

Piano accompaniment for measures 126-132. The score is in 3/4 time and consists of two staves. The upper staff has a dynamic *f*. The lower staff has a dynamic *f*. Pedal markings are present: \*Ped. at the start of measures 127, 128, and 129, and \*Ped.\* at the start of measures 131, 132, and 133. A double bar line is present at the end of measure 132.

133

Musical score for measures 133-140. The score is in 2/4 time and consists of two staves. The upper staff has dynamics *mf*, *f*, *ff*, and *sfz*<sup>p</sup>. The lower staff has dynamics *mf*, *f*, and *ff*. A double bar line is present at the end of measure 140.

Piano accompaniment for measures 133-140. The score is in 2/4 time and consists of two staves. The upper staff has a dynamic *mf*. The lower staff has a dynamic *mf*. Pedal markings are present: \* at the end of measure 140. A double bar line is present at the end of measure 140.

Precise and quick  
(♩ = ca. 200; ♪ = ca. 100)

139

*f* *ff* *very crisp*

Precise and quick  
(♩ = ca. 200; ♪ = ca. 100)

*f* *ff* *very crisp*

8<sup>va</sup>

*ff sempre*

8<sup>vb</sup>

149

*sfz* *sfz p*

8<sup>va</sup>

8<sup>vb</sup>

Dancing! (Same tempo)

159

*f* *ff*

Dancing! (Same tempo)

*ff*

\* Ped. Ped. \* Ped. \*

167

\* Ped. Ped. \* Ped.

175

*sffzp* *sffzp*

*simile* *simile*

*8va*

\* Ped. \* Ped. \* Ped. \* Ped.

182

*ff* *ff* *fff*

*ff* *ff* *fff*

*8va*

*ff* *fff*

\*

# 5. Songs to the Wind

Inspired by *The Spirit of the Storm*, ca. 1912

by Elliott Daingerfield

With energetic majesty ( $\text{♩} = \text{ca. } 84$ )

Flute

Cello

very rich and singing

*ff* legato

With energetic majesty ( $\text{♩} = \text{ca. } 84$ )

Piano

*ff* legato

*simile*

*f*

*8<sup>vb</sup>* *loco* *8<sup>vb</sup>* *loco* *8<sup>vb</sup>* *loco* *8<sup>vb</sup>* *loco*

*Ped.* (hold down)

3

*mf*

*f*

*8<sup>vb</sup>* *loco* *8<sup>vb</sup>* *loco* *8<sup>vb</sup>* *loco* *8<sup>vb</sup>* *loco*

\* *Ped.*

5

5

*f* *legato* *ff*

*sfz* *p* *f*

*mf* *f*

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> loco \* Ped.

Detailed description: This system contains measures 5 and 6. The top staff (treble clef) has a melodic line starting with a whole note G4, followed by a half note F4, and then a quarter note E4. A slur covers the last two notes, with dynamics *f* and *ff* and the marking *legato*. The middle staff (bass clef) has a whole note chord G2-B2-D3, followed by a whole rest. The bottom staff (grand staff) features a piano accompaniment of eighth notes in the right hand and a bass line in the left hand. The piano part has dynamics *mf* and *f*. The bass line has dynamics *sfz* and *p*. Performance markings include *8<sup>vb</sup>* (three times), *loco*, and *\* Ped.*

7

7

*mf* *f*

8<sup>vb</sup> 8<sup>vb</sup> \* Ped.

Detailed description: This system contains measures 7 and 8. The top staff (treble clef) has a melodic line with notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The middle staff (bass clef) has a whole rest. The bottom staff (grand staff) features a piano accompaniment of eighth notes in the right hand and a bass line in the left hand. The piano part has dynamics *mf* and *f*. The bass line has dynamics *mf* and *f*. Performance markings include *8<sup>vb</sup>* (two times) and *\* Ped.*

9

9

*sfz* *p* *f* *ff* *f* *ff* *f*

*f* *ff* *f* *ff* *f*

*mf* *f* *sempre*

8<sup>vb</sup> loco 8<sup>vb</sup> loco

\* Ped.

Detailed description: This system contains measures 9, 10, 11, and 12. The top staff (treble clef) has a melodic line with notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The middle staff (bass clef) has a whole rest. The bottom staff (grand staff) features a piano accompaniment of eighth notes in the right hand and a bass line in the left hand. The piano part has dynamics *mf* and *f*. The bass line has dynamics *f* and *ff*. Performance markings include *8<sup>vb</sup>* (two times) and *loco* (two times), and *\* Ped.*

11

*ff* *f* *ff* *f*

*ff* *f* *ff* *f*

8<sup>va</sup> *loco* 8<sup>va</sup> *loco*

\* Ped.

13

*ffz* *f*

*ffz* *f* *ff*

*mf* *f*

8<sup>va</sup> *loco* (loco) \* Ped.

15

*mf* *f*

\* Ped.

17

Measures 17-18 of a musical score. The top staff is in treble clef, 4/4 time, with dynamics *f* and *ff*. The middle staff is in bass clef, 4/4 time, with dynamics *sfz**p* and *f*. The bottom system consists of a grand staff (treble and bass clefs) in 4/4 time, with dynamics *mf* and *f*. Pedal markings are present at the end of measures 17 and 18.

\* Ped.

19

Measures 19-20 of a musical score. The top staff is in treble clef, 4/4 time, with dynamics *mf* and *f*. The middle staff is in bass clef, 4/4 time, with dynamics *mf* and *f*. The bottom system consists of a grand staff (treble and bass clefs) in 4/4 time, with dynamics *mf* and *f*. Pedal markings are present at the end of measures 19 and 20.

\* Ped.

21

Measures 21-22 of a musical score. The top staff is in treble clef, 3/2 time, with dynamics *sfz**p*, *f*, and *ff*. The middle staff is in bass clef, 3/2 time, with dynamics *f* and *ff*. The bottom system consists of a grand staff (treble and bass clefs) in 3/2 time, with dynamics *mf* and *f*. Pedal markings are present at the end of measures 21 and 22.

\* Ped.

23

*ff*

*ff*

*mf*

*f*

\* Ped.

25

*ff*

*mf*

*f*

*ff*

\* Ped.

28

*ffp*

*ffp*

*f*

*ff sempre*

very rich and singing

\* Ped.

30

*f*

*f* *pizz.* *ff* *> f* *f*

*ff* *Ped.* *Ped.* *Ped.*

33

*f* *ff*

*Ped.* *Ped.* *Ped.*

36

*f* *ff* *arco* *ff* *legato*

*Ped.* *Ped.* *Ped.*

39 *serene*  
*mp*  
*sffz*  
*f* \* *Ped.*  
*f* \* *Ped.*  
*mp* *8va* *serene*

42  
*p*  
*p*  
*8va*  
*p*  
*pp* \* *Ped.*  
*p* *pp* *pp* \* *Ped.*  
*cresc.*

45  
*mp* *mf*  
*mp* *mf* *legato* *f*  
*8va*  
*(mp)* *(mf)* *(f)*  
*p* *mp* \* *Ped.* *mp* \* *Ped.*

48

48

*f* ————— *ff*

*ff* (*ff*)

*ff* (*ff*)

*mf* ————— *f* \* Ped. \* Ped.



Broaden -----

51

51

*mp*

*mp*

*mp*

*f* ————— *ff*

\* Ped.

Broaden -----

loco

**In tempo**

53

*very expressive*

*(legato) p mp*

*very expressive*

*(legato) p mp*

**In tempo**

*p sempre*

\* Ped.

55

*mf*

*mp*

*mf*

*mp*

56

*mf*

*mf*

*mp (mp)*

*p subito*

*mp*

\* Ped.

\* Ped.

58

*mp* (*mp*)

*p subito*

\* *Ped.*

59

*mf* *mp*

*mf* *mp*

\* *Ped.*

60

*mf*

*mf*

*mp*

\* *Ped.*

61

61

*f* *mp*

*f* *mp* *p*

*mf*

\* Ped.

Detailed description: This system contains measures 61 and 62. Measure 61 features a treble clef staff with a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f* and a slur. The bass clef staff has a bass line starting on G2, moving to F2, E2, and D2, with a dynamic marking of *f* and a slur. The piano accompaniment in the grand staff has a left hand with a descending eighth-note pattern (G4, F4, E4, D4) and a right hand with a descending eighth-note pattern (G4, F4, E4, D4), both with a dynamic marking of *mf*. Measure 62 continues the melodic and bass lines from measure 61, with dynamics changing to *mp* and *p* respectively. The piano accompaniment continues with the same patterns. A double bar line with repeat dots is at the end of measure 62. A *Ped.* marking is present below measure 61.

62

62

*p*

*pp*

Detailed description: This system contains measures 63 and 64. Measure 63 features a treble clef staff with a whole rest. The bass clef staff has a bass line starting on G2, moving to F2, E2, and D2, with a dynamic marking of *p* and a slur. The piano accompaniment in the grand staff has a left hand with a descending eighth-note pattern (G4, F4, E4, D4) and a right hand with a descending eighth-note pattern (G4, F4, E4, D4), both with a dynamic marking of *pp*. Measure 64 continues the bass line from measure 63, with a dynamic marking of *p* and a slur. The piano accompaniment continues with the same patterns. A double bar line with repeat dots is at the end of measure 64.

63

63

*p*

Detailed description: This system contains measures 65 and 66. Measure 65 features a treble clef staff with a whole rest. The bass clef staff has a bass line starting on G2, moving to F2, E2, and D2, with a dynamic marking of *p* and a slur. The piano accompaniment in the grand staff has a left hand with a descending eighth-note pattern (G4, F4, E4, D4) and a right hand with a descending eighth-note pattern (G4, F4, E4, D4). Measure 66 continues the bass line from measure 65, with a dynamic marking of *p* and a slur. The piano accompaniment continues with the same patterns. A double bar line with repeat dots is at the end of measure 66.

64

*mp* *p* *mp* *p*

== \* Led.

66

*mf* *p* *mp* *mf* *mp* *p*

== \* Led.

68

*sfzp* *mf* *mf* *sfzp* *mf*

== \* Led.

70

*f*  
*mp*  
*mf*

\* Led.

72

(very dramatic)

*mp*  
*mf*  
*sfzp*  
*f*

\* Led.

74

*ff*  
*ff*  
*sfzp*  
*f*  
*sfzp*

\* Led.

\* Led.

77

*sfz* *f* *sfz* *f*



79

*very dramatic!*

*sfz* *f* *ff* *ff sempre*

*very dramatic!*

*sfz* *f* *ff* *ff sempre*

*6* *8va* *1*

81

\* Ped. \* Ped.

84

Slowing

legato *f* *mf* *mp* *p* (brief)

legato *f* *mf* *mp* *p* (brief)

*mp* *p* (brief)

\* (no pedal)

88

In tempo

*ff* *fff* *fffz* *fff*

*ff* *fff* *fffz* *fff*

In tempo

*f* *ff* *fff* *simile* *gliss.*

*f* *ff* *fff* *simile*

\* Ped. Ped. 8<sup>va</sup> \*