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Amalgam.

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AMALGAM

for orchestra

by

Tim Clay

B.M., University of Alabama, 2017

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville in
Partial Fulfillment of the Requirements

for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2019

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A Thesis approved on
May 1, 2019

By the following Thesis Committee

Thesis Director – Marc Satterwhite

Krzysztof Wołek

Kimcherie Lloyd

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To my wife Sarah, who has supported me and helped me learn how to support myself.

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To Professor Kimcherie Lloyd, for helping me flap my arms in a more musical way.

To my cat Sam, for gracing me with his occasional presence and loud purring.

ABOUT THE WORK

According to the Internet, the word “amalgam” can mean one of two things. It can refer to either “an alloy of mercury with another metal, especially one used for dental fillings” or “a mixture or blend.” While using a musical work as dental filling is an interesting idea, this work falls under the latter definition. This amalgam consists of elements evoking rock, metal, hip-hop, pop, Mozart, and a little bit of Bach. Other influences may have leaked into the piece, but this listing contains the items that were at the front of my mind during the composition process.

During my childhood, music-making consisted of listening and singing along to the rock albums my parents had. These albums were from Bon Jovi, Prince, Guns N’ Roses, Boston, and Chicago, to name a few. I began listening to jazz, metal, rap, pop, and the Classical repertoire, particularly Bach and Mozart, midway through high school.

Mozart’s *Requiem* especially resonated with me during this time and continues to do so today. This piece quotes and reworks some of the material from the “*Kyrie/Cum sanctis*” and “*Introit*” movements of the *Requiem* in addition to bits of a Bach sarabande. These reworked materials are juxtaposed and intermingled with a melodic motive first heard in the piano. These ideas and other melodic ideas develop throughout the work through contrapuntal and rhythmic transformations.

Tim Clay
Louisville, KY

Instrumentation

Piccolo (not doubling)

2 Flutes

2 Oboes

English Horn in F (not doubling)

2 Clarinets in B♭

Bass Clarinet in B♭ (not doubling)

2 Bassoons

Contrabassoon (not doubling)

4 Horns in F

3 Trumpets in C (straight and plunger mutes)

2 Trombones (straight and plunger mutes)

Bass Trombone (straight and plunger mutes)

Tuba

Timpani (timpani and Superball mallets; C2–C3, middle C = C4)

32” drum beginning on C2 & 29” drum beginning on F2

3 Percussion players

Percussion 1: Crotales (hard mallets and bow, G4–C6), 5 Woodblocks of different pitch low to high, Anvil (low or medium pitch preferred), Bass drum (*shared*)

Percussion 2: Xylophone, Bass drum (*shared*), 4 Floor toms of different pitch low to high (snare sticks and medium mallets)

Percussion 3: Tam-tam, Suspended cymbal (felt mallets, snare sticks, and bow), Snare drum, Hi-hat cymbals with foot pedal

Piano

16-18 Violin 1 (also calls for 2- and 4-part divisi)

16 Violin 2 (also calls for 2- and 4-part divisi)

12 Viola (also calls for 2- and 4-part divisi)

12 Violoncello (also calls for 2- and 4-part divisi)

8 Double Bass (also calls for 2- and 4-part divisi)

Duration: ca. 15’–15’30

PERFORMANCE NOTES

All notated tremolos are unmeasured.

Trills last for full duration of their respective notes.

Bisbig. preceding a trill indicates a timbral trill on a particular pitch.

Solid lines connecting two notes are always *glissandi* that begin immediately after the rhythmic values they succeed and are continuous.

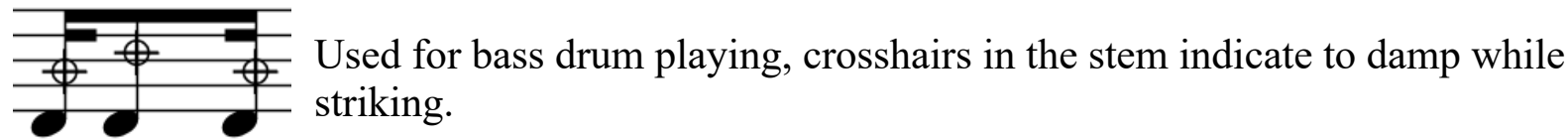
Any sudden dynamic changes are *subito*.

Arrows are used to indicate changes between playing techniques (i.e., ord. → m.s.p.).

Abbreviations for string techniques:

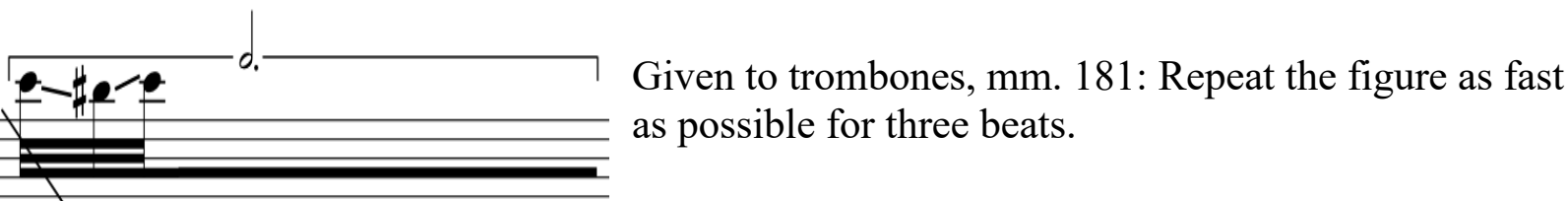
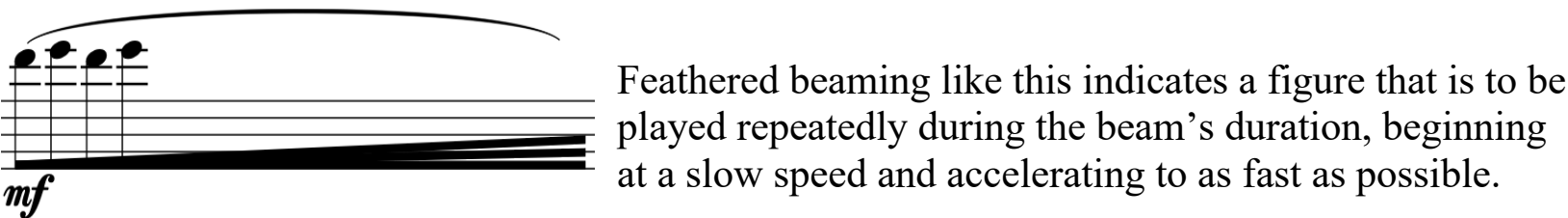
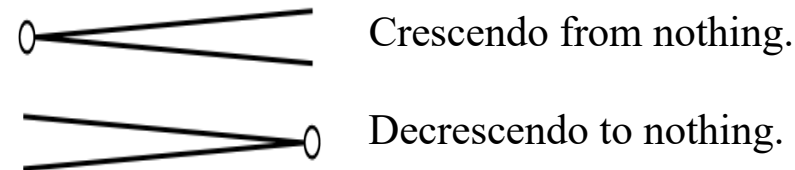
- ord. – ordinario
- s.p. – sul ponticello
- m.s.p. – molto sul ponticello
- s.t. – sul tasto
- o.p. – overpressured

Overpressured playing in the strings should be such that there is distortion in the sound and discernible pitch.



For the hi-hat in Percussion 3, the ‘+’ symbol means completely closed. All notes are struck. Foot pedal simply opens and closes the hi-hat.

Tremolos in brass parts indicate flutter-tonguing, notated also with ‘flz.’ at first appearances.



Other extended techniques are indicated in the score at their appearances.

Unpitched Percussion Legend & Positioning Notes

Percussion 1:



Spaces left to right: Bass drum, Anvil
Lines: 5 Wood blocks (low to high)

*Bass drum should be close to both player 1 and 2 since they share it.

Percussion 2:



Left to right: Bass drum, 4 Toms (low to high)

Percussion 3:



Left to right: Tam-tam, Snare drum rimshot, Snare drum (ord.), Suspended cymbal, Hi-hat (open), Hi-hat (closed)

**Have the Snare drum, Suspended cymbal, and Hi-hat as close together as possible, as if part of a drum set.

for orchestra

Tim Clay

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[illegible]

11

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

8va

legato

(Ped.)

detached

* Ped. (s.p.)

m.s.p.

ppp

ppp

pizz.

p

p

Rubbing w/ Superball mallet in slow circular motion, going in and out of discernible pitch

Crot. l.v.

pp

damp

pp

mf

pp

16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

Db.

To Xyl.

To B.D.

damp

take timp. mallets

Xyl.

ff

ff

ord.

arco

♩ = 112

Moderato

A

26

Picc. *p* *mf* 3 5

Fl. 1 *p* *p*

Fl. 2 *p*

Ob. 1 *p* 3 5

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1 *p* 3 5

Cl. 2 *p*

B. Cl. *p* *p*

Bsn. 1 *f* 3 5

Bsn. 2 *f* 3 5

Cbsn.

Hn. 1 *p* stopped *f*

Hn. 2 *p* stopped *f*

Hn. 3 *p* stopped *f*

Hn. 4 *p* stopped *f*

C Tpt. 1

C Tpt. 2 *f* 3 5

C Tpt. 3 *mf* 3 5

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *ff* *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 (W.D.) *p* *f*

Perc. 2

Perc. 3 B.D. *pp* To Tam-tam *f*

Pno. *tr* *ff* *8va* Ped. *

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *p* *mf*

32

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

open

f *espress.*

p

mf

f

mf

f

mf

f

mf

f

f *espress.*

p

ff

f

tr

f **Ped.*

B

To Crot.

Tam-tam

p

p

p

p

f *espress.*

C

52

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Hn. 1

Hn. 2

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* *f*

Pno.

Vln. I

Vln. II

Vla. *f*

Vc.

Db. *f* o.p. ord.

59

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The image displays a page of a musical score, measures 66 through 73. The score is written for a large symphony orchestra. The instruments and their parts are as follows:

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon.
- Brass:** Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Tuba.
- Percussion:** Timpani, Percussion 1 (bowed), Percussion 2 (Toms), Percussion 3 (S.D./Sus. cym.).
- Piano:** Pno.
- Strings:** Violin I, Violin II, Viola, Violoncello, Double Bass.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *mp*, *ff*, *p*), articulation (e.g., accents, slurs), and performance instructions (e.g., "bowed", "damp", "o.p."). The key signature is D major, and the time signature is 4/4. The page number 66 is visible at the top left.

80

Picc. *ff* *sempre* *3*

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. 1 *f* *ff* *f*

Ob. 2 *f* *ff* *f*

Eng. Hn. *f* *ff* *f*

Cl. 1 *mf* *3*

Cl. 2 *mf* *3*

B. Cl. *f*

Bsn. 1 *mf* *3*

Bsn. 2 *f* *3*

Cbsn. *f* *3*

Hn. 1 *f* *3*

Hn. 2 *f* *3*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *ff* *3*

C Tpt. 2 *ff* *3*

C Tpt. 3 *ff* *3*

Tbn. 1 *sf* *ff* *sf* *ff*

Tbn. 2 *sf* *ff* *sf* *ff*

B. Tbn. *sf* *ff* *sf* *ff*

Tba. *sf* *ff* *sf* *ff*

Timp.

Perc. 1 *3*

Perc. 2 *3*

Perc. 3 *Tam-tam* *p* *ff* *p* *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

84

Picc. *ff* *f* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *f* *ff*

Ob. 2 *ff* *f*

Eng. Hn. *ff* *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *ff*

Bsn. 1 *f*

Bsn. 2 *ff*

Cbsn. *ff* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf* *fff*

C Tpt. 2 *mf* *fff*

C Tpt. 3 *mf* *fff*

Tbn. 1 *sfz* *ff*

Tbn. 2 *sfz* *ff*

B. Tbn. *sfz* *ff*

Tba. *sfz* *ff*

Timp.

Perc. 1

Perc. 2

Perc. 3 *p* *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The image displays a complex musical score for a large orchestra, organized into three systems. The first system (measures 1-8) includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 3, Tuba, Timpani, Percussion 1, 2, and 3, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The second system (measures 9-16) includes Percussion 1, 2, and 3, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The third system (measures 17-24) includes Percussion 1, 2, and 3, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

112

Moderato ♩ = 112

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Crot.

Crot.

senza l.v.

pp sempre

To Xyl.

Xyl.

To Toms

pp sempre

To S.D./Hi-hat

p sempre

I

Moderato ♩ = 112

130

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

136

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn.

Cl. 1

Cl. 2 *fp* *ff*

B. Cl. *f* *fp* *ff*

Bsn. 1 *f* *fp* *ff*

Bsn. 2 *f* *fp* *ff*

Cbsn. *f* *fp* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *p* *open* *f* *tr*

C Tpt. 2 *p* *open* *f*

C Tpt. 3 *p* *open* *f*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p* *f*

Perc. 1 *f* Anvil

Perc. 2

Perc. 3 *f*

Pno. *f*

Vln. I *f* *unis.*

Vln. II *f* *unis.*

Vla. *f*

Vc. *f* *unis.*

Db. *f*

To W.D.

150

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *mf*

Cl. 1 *mf* *f*

Cl. 2 *mf*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

Timp. *f*

Perc. 1 Crot. *f*

Perc. 2 w/ medium mallets *f*

Perc. 3 *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

155

Picc. *ff*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn. *f*

Cl. 1

Cl. 2 *f*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 To W.B.

Perc. 2

Perc. 3

Pno.

Vln. I *s.p.* *ff*

Vln. II *s.p.* *ff*

Vla.

Vc.

Db.

This page of the musical score is divided into two systems. The top system includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 3, Tuba, Timpani, and three types of Percussion (1, 2, and 3). The bottom system includes Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with various dynamics and articulations, including 'molto rit.', 'Jagged', 'f', 'mf', and 'p'. A section for 'B.D. (damp while striking)' is indicated for the percussion staves. The tempo is marked as 'molto rit.' and the tempo change is marked as 'Jagged' with a tempo of 56.

173

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

p

mf

ff

pizz.

arco

m.s.p.

stopped

open

tr

bisbig.

3

8va

To Toms

Mysterious ♩ = 56

190

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Db.

192

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mf

p

f

sim.

*L**

[illegible]

M

200

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

M

Vln. I

Vln. II

Vla.

Vc.

Db.

204

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

mf

p

p

ord.

mf

mf

mf

[illegible]

217

accel.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Anvil

*

accel.
unis.
mf sempre

unis.
mf sempre

225

[illegible]

[illegible]

252

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

258

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

T

264

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

crash, l.v.

add Hi-hat

Perc. 3

Pno.

T

Vln. I

Vln. II

Vla.

Vc.

Db.

U

271

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla. *arco* *f*

Vc. *arco* *f*

Db. *3*

277

V

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

arco

f

To Toms

284

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Solemnly ♩ = 88

289

Solemnly ♩ = 88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

W

Solemnly ♩ = 88

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

309

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

This image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 314 at the top left. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), English Horn (Eng. Hn.), Clarinets (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Basset Horns (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (C Tpt. 1, C Tpt. 2, C Tpt. 3), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2, Perc. 3), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes musical notation, dynamics (ff, f, mf), and articulation marks (tr, 3). The page is divided into measures, with some measures containing rests and others containing notes and rests. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back.

320

Picc.

Musical staff for Piccolo (Picc.). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Fl. 1

Musical staff for Flute 1 (Fl. 1). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Fl. 2

Musical staff for Flute 2 (Fl. 2). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Ob. 1

Musical staff for Oboe 1 (Ob. 1). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Ob. 2

Musical staff for Oboe 2 (Ob. 2). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Eng. Hn.

Musical staff for English Horn (Eng. Hn.). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Cl. 1

Musical staff for Clarinet 1 (Cl. 1). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Cl. 2

Musical staff for Clarinet 2 (Cl. 2). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

B. Cl.

Musical staff for Bass Clarinet (B. Cl.). The staff shows a melodic line starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Bsn. 1

Musical staff for Bassoon 1 (Bsn. 1). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

Bsn. 2

Musical staff for Bassoon 2 (Bsn. 2). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

Cbsn.

Musical staff for Contrabassoon (Cbsn.). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

Hn. 1

Musical staff for Horn 1 (Hn. 1). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

Hn. 2

Musical staff for Horn 2 (Hn. 2). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

Hn. 3

Musical staff for Horn 3 (Hn. 3). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

Hn. 4

Musical staff for Horn 4 (Hn. 4). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

C Tpt. 1

Musical staff for Cornet 1 (C Tpt. 1). The staff shows a rhythmic line with sixteenth notes starting at measure 320. The key signature has one flat (B-flat).

C Tpt. 2

Musical staff for Cornet 2 (C Tpt. 2). The staff shows a rhythmic line with sixteenth notes starting at measure 320. The key signature has one flat (B-flat).

C Tpt. 3

Musical staff for Cornet 3 (C Tpt. 3). The staff shows a rhythmic line with sixteenth notes starting at measure 320. The key signature has one flat (B-flat).

Tbn. 1

Musical staff for Trombone 1 (Tbn. 1). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

Tbn. 2

Musical staff for Trombone 2 (Tbn. 2). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

B. Tbn.

Musical staff for Baritone Trombone (B. Tbn.). The staff shows a sustained note with a slur starting at measure 320. The key signature has one flat (B-flat).

Tba.

Musical staff for Tuba (Tba.). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

Timp.

Musical staff for Timpani (Timp.). The staff shows a rhythmic line with eighth notes starting at measure 320. The key signature has one flat (B-flat).

Perc. 1

Musical staff for Percussion 1 (Perc. 1). The staff shows a rhythmic line with eighth notes starting at measure 320. The key signature has one flat (B-flat).

Perc. 2

Musical staff for Percussion 2 (Perc. 2). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

Perc. 3

Musical staff for Percussion 3 (Perc. 3). The staff shows a rhythmic line with eighth notes starting at measure 320. The key signature has one flat (B-flat).

Pno.

Musical staff for Piano (Pno.). The staff shows a complex accompaniment starting at measure 320 with a forte (f) dynamic. The key signature has one flat (B-flat).

Vln. I

Musical staff for Violin I (Vln. I). The staff shows a fast, rhythmic line starting at measure 320. The key signature has one flat (B-flat).

Vln. II

Musical staff for Violin II (Vln. II). The staff shows a fast, rhythmic line starting at measure 320. The key signature has one flat (B-flat).

Vla.

Musical staff for Viola (Vla.). The staff shows a fast, rhythmic line starting at measure 320. The key signature has one flat (B-flat).

Vc.

Musical staff for Violoncello (Vc.). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

Db.

Musical staff for Double Bass (Db.). The staff shows a rhythmic line with triplets starting at measure 320. The key signature has one flat (B-flat).

326

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

Z

End of the line ♩ = 48

333

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Ped.

To Tam-tam

(l.v.)

f

p

8^{va}

* Ped.

End of the line ♩ = 48

AA

ord. -----

pp

ord. -----

pp

ord. -----

pp

ord. -----

pp

ord. -----

pp

[illegible]

CURRICULUM VITAE

TIM CLAY

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EDUCATION

- 2017 – 2019

M.M., University of Louisville
Degree Concentration: Music Composition
- 2013 – 2017

B.M., University of Alabama
Degree Concentration: Music Composition

EXPERIENCE

- 2017 – 2019

Graduate Teaching Assistant, Music Theory
University of Louisville
- 2017 – 2019

Collegiate Chorale, Tenor
University of Louisville
- 2015 – 2017

Music Theory Tutor
University of Alabama
- 2015 – 2017

Choir Tenor
Northport First United Methodist Church

PERFORMANCES & HONORS

- 2019

Attending the Sewanee Summer Music Festival as a composition fellow
June 15 – July 14, University of the South, Sewanee, TN

common ground for two guitars
Kupiński Duo
March 7, Comstock Hall, University of Louisville
- 2018

vocalise for electronics and improvised vocals
Tim Clay, electronics and vocals
April 22, Speed Art Museum, Louisville, KY

Logos
Noal McLimore, bass trombone
April 19, Comstock Hall, University of Louisville

for a lease for chamber orchestra
Orchestra Enigmatic
March 27, Comstock Hall, University of Louisville

Ragetage, an étude in anger
Parker Ramsey, harp
March 23, Comstock Hall, University of Louisville
- 2017

incurvatus in se, fixed media
October 27, Bird Hall, University of Louisville

a glimpse of something passed
Sean Neukom, viola
Ryan Ash, cello
July 1, Lenny Boy Brewing Co., Charlotte, NC
**Composed for Charlotte New Music Festival*

simul justus et peccator
Lenora Legatt, violin
Paul Bowman, guitar
June 23, Steinway Piano Gallery, Charlotte, NC
**Composed for Charlotte New Music Festival*

	<p>Attended the Charlotte New Music Festival as composer and intern June 22 – July 1, UNC-Charlotte, NC</p> <p>Something lurks beneath the dark David Mach, pianist April 17, Concert Hall, University of Alabama</p> <p>Wasserwellen UA Trombone Choir Tim Clay, guest conductor April 11, Concert Hall, University of Alabama</p>
2016	<p>Reconciliation Iwona Glinka, flutist November 6, Athens, Greece <i>*Recorded on Global Music Award Silver-winner album “One Minute”</i></p> <p>It is well (Arrangement) Cody Whitfield, trombone April 3, Mason Hall, Jacksonville State University</p>
2015	<p>Festive Intrada Andrew Stadler, trumpet April 10, Concert Hall, University of Alabama</p>
<u>DISCOGRAPHY</u>	
2017	<p>Glinka, B. Iwona. “Reconciliation for solo flute”. Comp. Tim Clay. <i>One Minute</i>. March 2017. Compact Disc. Sarton Records.</p>
<u>PRESENTATIONS</u>	
2018	<p>“The Use of Chorus in Saariaho’s <i>L’amour de loin</i>.” The University of Louisville. December 3. Opera Analysis Lecture.</p> <p>Presentations on the coding software “ChuckK.” University of Louisville. March–April. Advanced Topics in Computer Music.</p>
2015	<p>"Text Setting with Black Notes." The University of Alabama, Tuscaloosa. February 19. Renaissance Counterpoint Lecture.</p> <p>"Two-Voice Texture with White Notes: Consonant Harmonic Intervals." The University of Alabama, Tuscaloosa. February 19. Renaissance Counterpoint Lecture.</p>
<u>SEMINARS</u>	
2019	<p>Joël Bons, composer Michael Morgan (Oakland Symphony), conductor Ermir Bejo, composer Louis Goldstein (Wake Forest University), pianist</p>
2018	<p>Amy Williams (University of Pittsburgh), composer Bent Sørensen, composer Kupiński Duo, guitar George Marriner Maull (Discovery Orchestra), conductor</p>
2017	<p>Marc Satterwhite (University of Louisville), composer David Dzubay (Indiana University), composer Krzysztof Wólek (University of Louisville), composer Giancarlo Guerrero (Nashville Symphony), conductor</p>
2016	<p>Michael Kallstrom (Western Kentucky University), composer Christopher Theofanidis (Yale University), composer Peter Burkholder (Indiana University), musicologist Frank Samarotto (Indiana University), theorist Kofi Agawu (Princeton University), theorist Harald Krebs (Eastman School of Music), theorist Ken Ueno (University of California-Berkeley), composer Øystein Baadsvik, tubist</p>

2015	Peter Ellefson (Indiana University), trombonist Brent Phillips (Baylor University), trombonist Gerry Pagano (St. Louis Symphony), trombonist Craig Mulcahy (National Symphony Orchestra), trombonist
2013	Joseph Alessi (New York Philharmonic), trombonist

CONFERENCES

2016	SCI Student National Conference (Ball State University)
2017	SCI Region IV Conference (UNC-Greensboro)

TEACHERS

2018 – 2019	Kimcherie Lloyd (University of Louisville), conductor
2017 – 2019	Marc Satterwhite (University of Louisville), composer
2017 – 2018	Krzysztof Wolek (University of Louisville), composer
2014 – 2017	Amir Zaheri (University of Alabama), composer
2015 – 2017	Tanya Gille (University of Alabama), pianist
2015, 2017	C.P. First (University of Alabama), composer
2013 – 2015	Jonathan Whitaker (University of Alabama), trombonist

PROFESSIONAL AFFILIATIONS

2016 – Present	Society of Composers International ASCAP
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REFERENCES

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Professor of Composition and Music Theory

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Assistant Director of the School of Music for Student Affairs

Director of Undergraduate Studies

Assistant Professor of Composition

Director of the UA Contemporary Music Ensemble

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