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The Sunlight Cycle

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THE SUNLIGHT CYCLE

by

Michael Flynn

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
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The Sunlight Cycle is a work in four movements which evokes certain time periods within a 24-hour day. In order of number, the movements are meant to represent dawn, daytime, twilight, and night, respectively. Each movement transitions seamlessly into the next, with Mvt. 4, "Nocturnal," transitioning back to the beginning of Mvt. 1, "Matutinal." This cyclical nature allows for a performance of the cycle to begin with any of the four movements. Theoretically, the work can repeat indefinitely.

Musically, the work develops in three main areas: harmony, rhythm, and timbre. Harmonically, the work is tonal, featuring extended and altered triadic sonorities. Each movement uses a small number of total sonorities, allowing other musical parameters to develop within a firmly established foundation of pitch. Rhythmically, Mvt. 2, “Diurnal,” and Mvt. 3, “Crepuscular,” utilize repetitive structures that gradually change over time as well as rapidly changing meters, which combine to create a dynamically shifting sense of groove. Mvt. 1, "Matutinal," and Mvt. 4, "Nocturnal," feature drawn-out, lethargic phrases punctuated by sudden, short, and energetic rhythmic gestures. Timbrally, the work develops on both the ensemble and individual levels. This complex sonic palate is created through dynamic, quickly changing orchestration and the use of extended instrumental techniques.
TABLE OF CONTENTS

Mvt. 1: Matutinal

Score.........................................................................................................................................1

Mvt. 2: Diurnal

Score.........................................................................................................................................9

Mvt. 3: Crepuscular

Score........................................................................................................................................36

Mvt. 4: Nocturnal

Score........................................................................................................................................48
Matutinal

Quiet, but Uneasy \( \frac{\text{d}}{\text{d}} = 110 \)

- Flute
- Bass Clarinet in B\( \text{b} \)
- Violin
- Violoncello
- Vibraphone
- Marimba
- Piano

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Vln. mf

Vc. mf

Vib.

Pno. p

attacca "Diurnal"
Mvt. 2
Diurnal

Sprightly \( \frac{J}{\text{mp}} = 120 \)

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Flute

Clarinet in B

Violin

Violoncello

Temple Blocks

Glockenspiel

Vibraphone

Piano

\( pp \)

\( mp \)
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.

mp

pizz.

sul pont

arco
Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

fully pitched

ord.

attacca "Crepuscular"
Mvt. 3
Crepuscular

Placid $\cdot = 120$

Flute

Clarinet in B

Violin

Violoncello

Temple Blocks

Glockenspiel

Vibraphone

Piano

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Exuberant \( \frac{30}{3} \) = 116

- **Fl.**
- **B. Cl.**
- **Vln.**
- **Vc.**
- **T. Bl.**
- **Glock.**
- **Pno.**

**B**

- **mf**
- **accel.**
- **Clarinet in B\(_\text{b}\)**

- **ord.**
- **arco**
- **pizz.**

- **mf**
- **mp**

- **3**
- **Red.**
Calm and Methodical $j = 68$

Fl.

Cl.

Vln.

Vc.

Glock.

Pno.
Mvt. 4
Nocturnal

Calm, but Busy \( j = 82 \)

Flute

Bass Clarinet in B

Violin

Violoncello

Temple Blocks

4 mallets

Marimba

Piano

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A bit quicker $\quad \cdot = 100$  

- Full air, half-pitch
- Sul tasto
- Sul tasto
- Dead
- Full pitch
- Some pitch
- Full pitch
- Full pitch
- Pizz.
Fl.
B. Cl.
Vc.
Mar.
Pno.

 accel. ... \( \mathbf{j} = 110 \)

3

attacca "Matutinal"