Western Michigan University
ScholarWorks at WMU

Masters Theses

Graduate College

4-2018

The Sunlight Cycle

Michael Flynn
Western Michigan University

Follow this and additional works at: https://scholarworks.wmich.edu/masters_theses

Part of the Composition Commons, and the Music Theory Commons

Recommended Citation

Flynn, Michael, "The Sunlight Cycle" (2018). *Masters Theses*. 3423.
https://scholarworks.wmich.edu/masters_theses/3423

This Masters Thesis-Open Access is brought to you for free and open access by the Graduate College at ScholarWorks at WMU. It has been accepted for inclusion in Masters Theses by an authorized administrator of ScholarWorks at WMU. For more information, please contact wmu-scholarworks@wmich.edu.

THE SUNLIGHT CYCLE

by

Michael Flynn

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
for the degree of Master of Music
School of Music
Western Michigan University
April 2018

Thesis Committee:

Lisa Coons, Ph.D., Chair
Richard Adams, D.M.A
Christopher Biggs, D.M.A.
Maria Cristina Fava, Ph.D.

Copyright by
Michael Flynn
2018

THE SUNLIGHT CYCLE

Michael Flynn

Western Michigan University, 2018

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 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

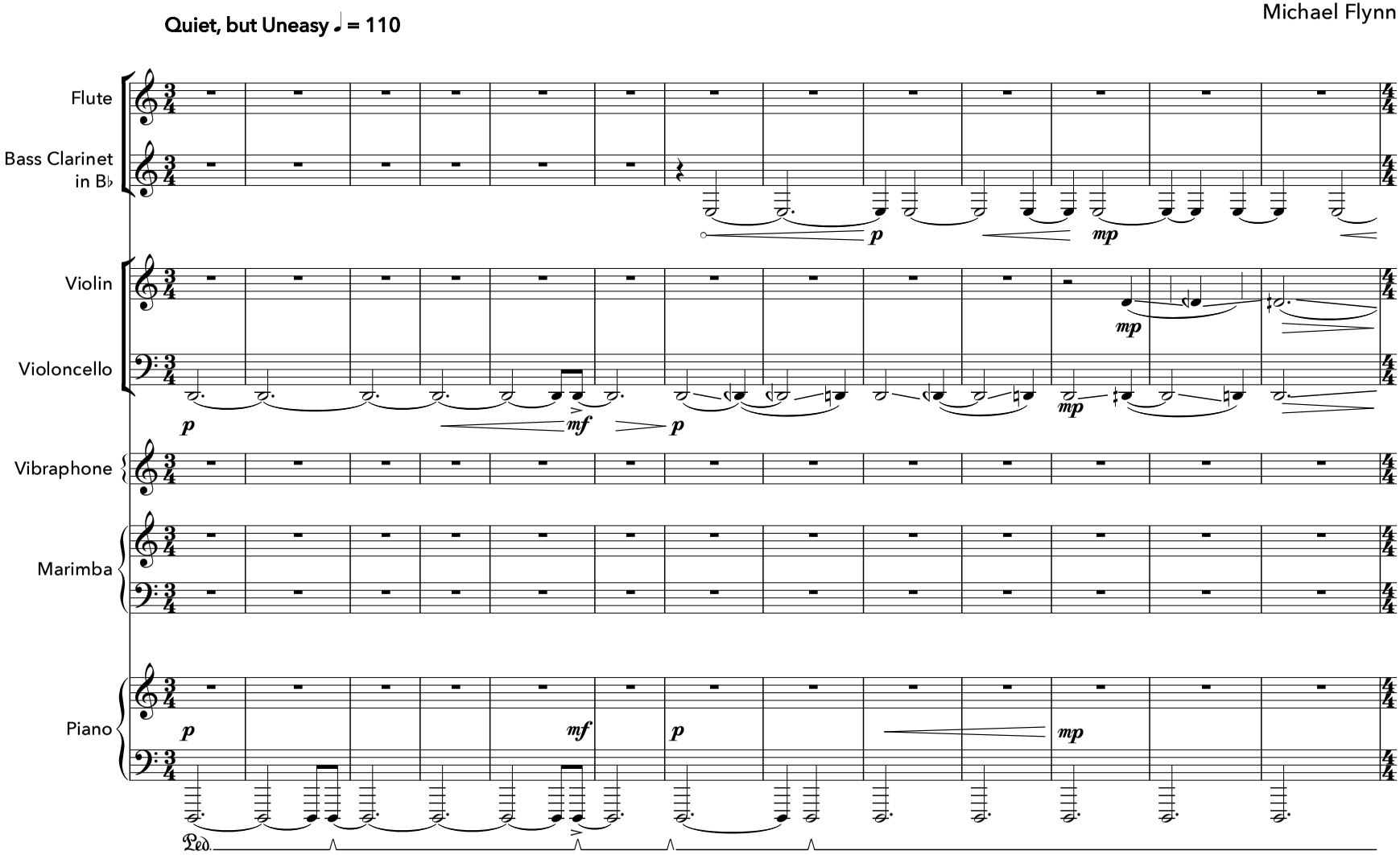
Mvt. 4: Nocturnal

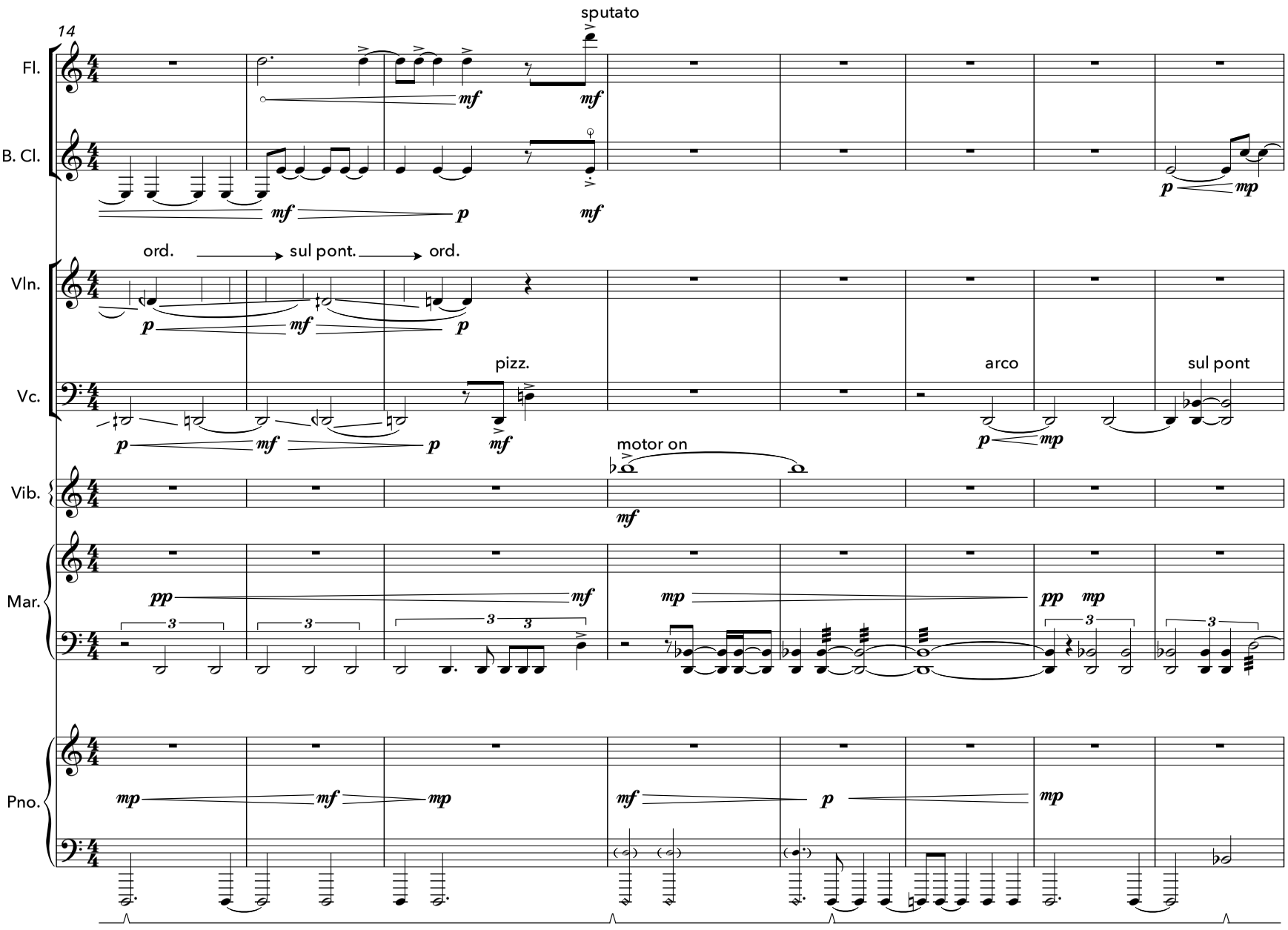
Score.....48

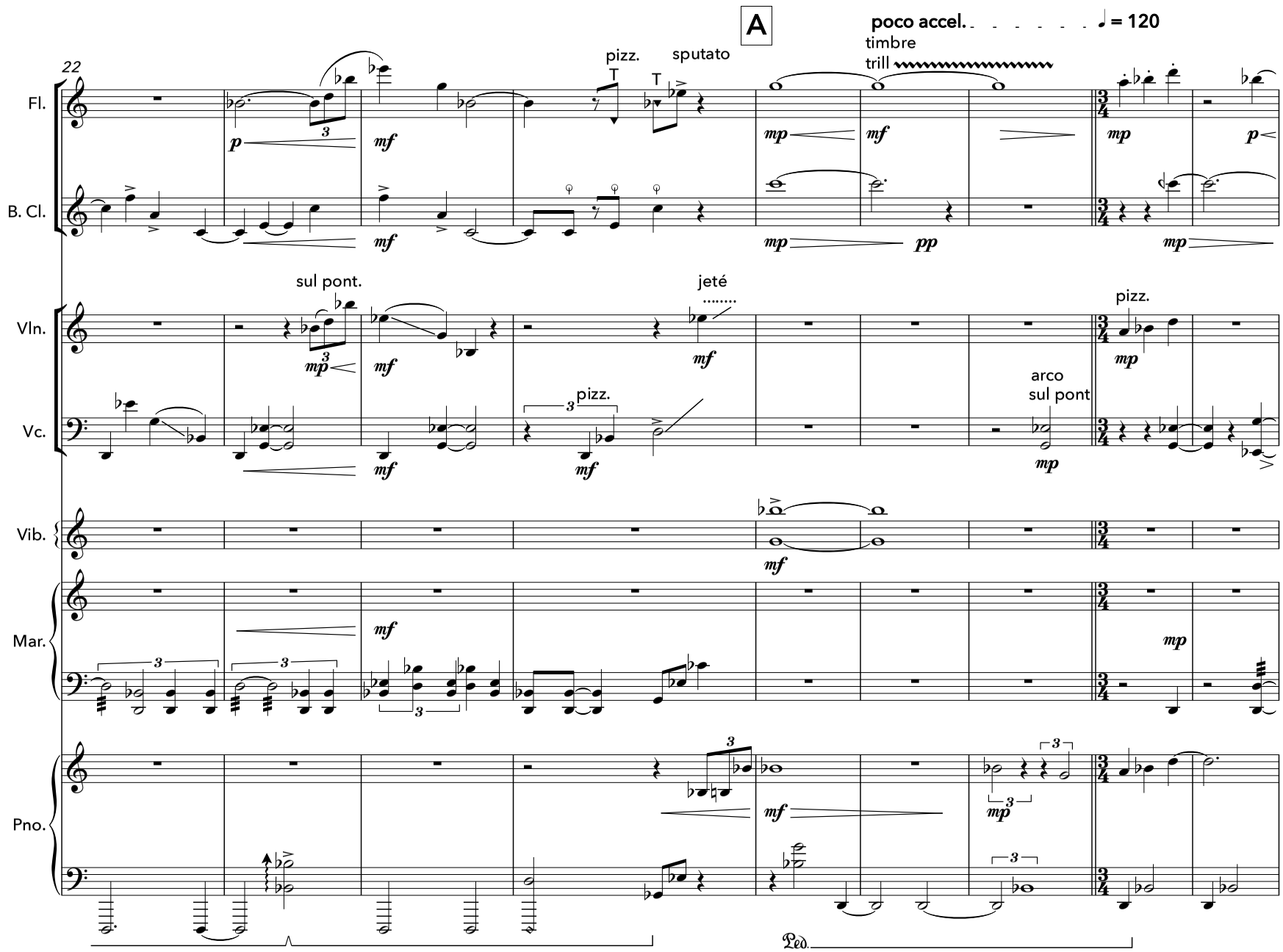
Transposing Score

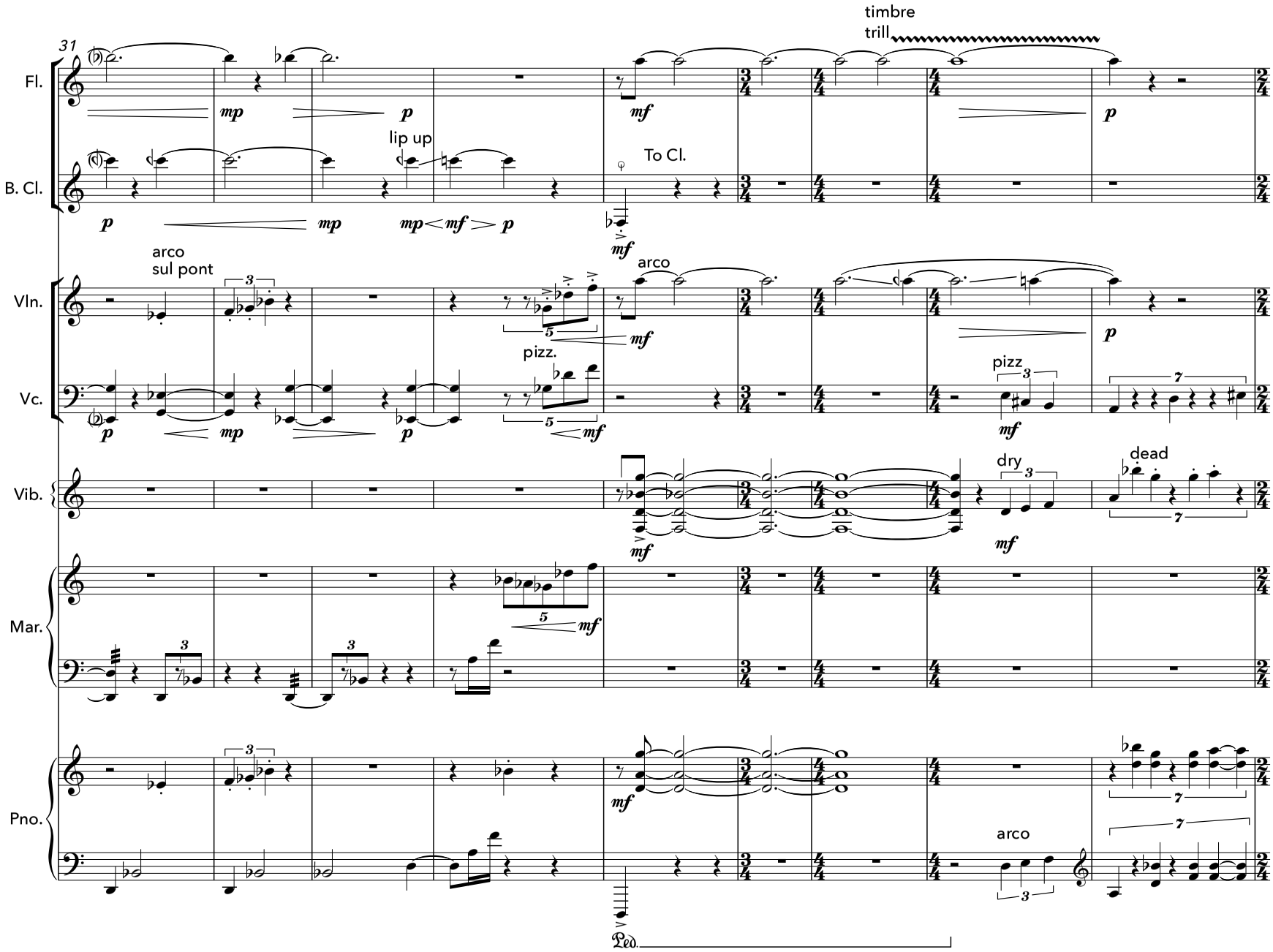
Mvt.1
Matutinal

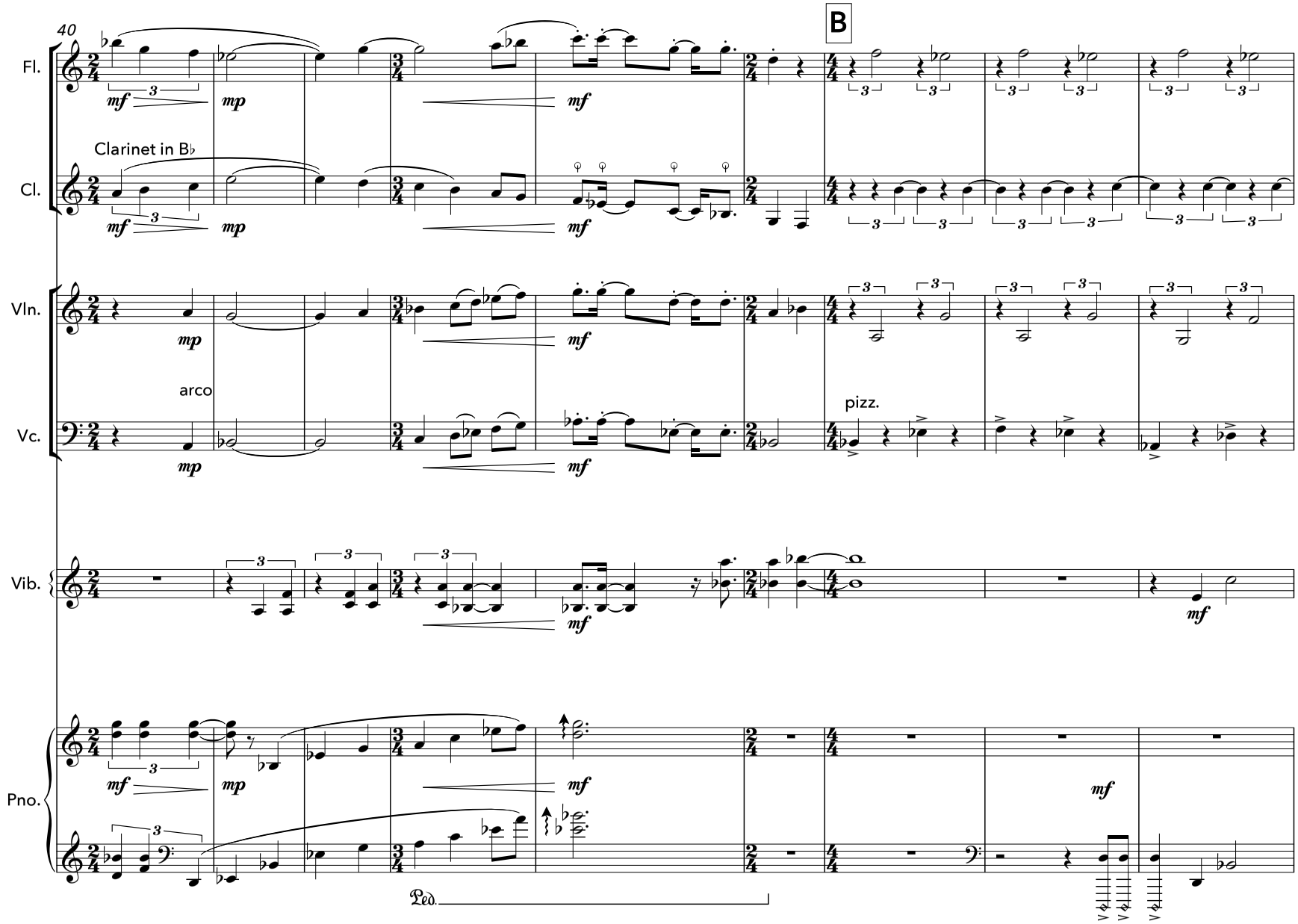
Michael Flynn

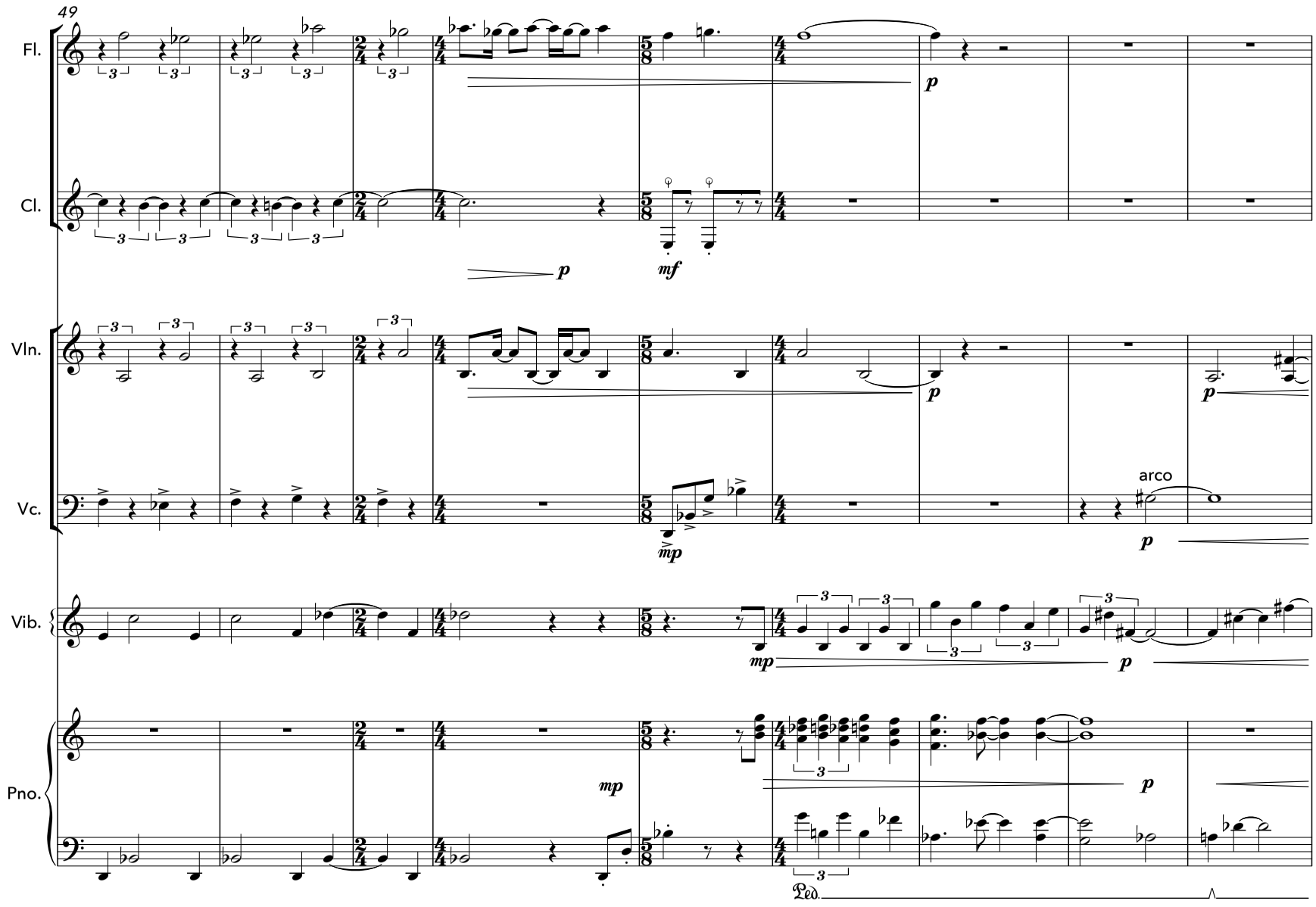



14
Fl.
B. Cl.
sputato
Vln.
ord.
sul pont.
ord.
Vc.
pizz.
arco
sul pont
Vib.
motor on
Mar.
Pno.


22
A
poco accel.
♩ = 120
Fl.
B. Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
pizz.
sputato
timbre
trill
sul pont.
jeté
pizz.
arco
sul pont
Ped.


31
Fl.
B. Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
timbre
trill
lip up
To Cl.
arco
sul pont
arco
pizz.
pizz
dry
dead
arco
Ped.


40
B
Fl.
Clarinet in B♭
Cl.
Vln.
arco
Vc.
pizz.
Vib.
Pno.
Ped.


49
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
p
mf
mp
arco
Ped.

C
58
Fl.
Cl.
Vln.
Vc.
arco
Vib.
Pno.
mp
f
mp
f
mp
f
mp
f
mp
f
mp
f
mp

64

Vln.

mf

Vc.

mf

Vib.

p

Pno.

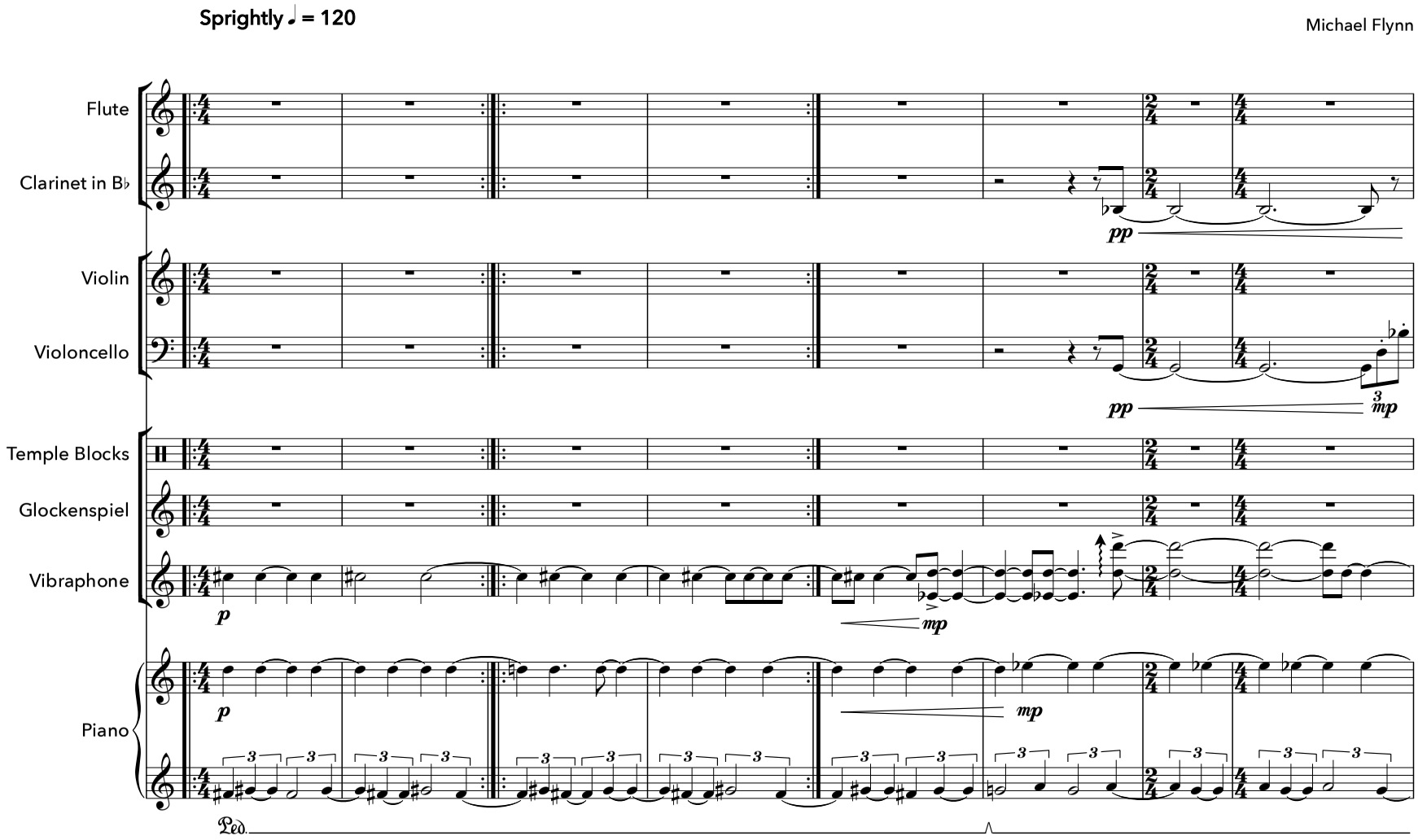
p

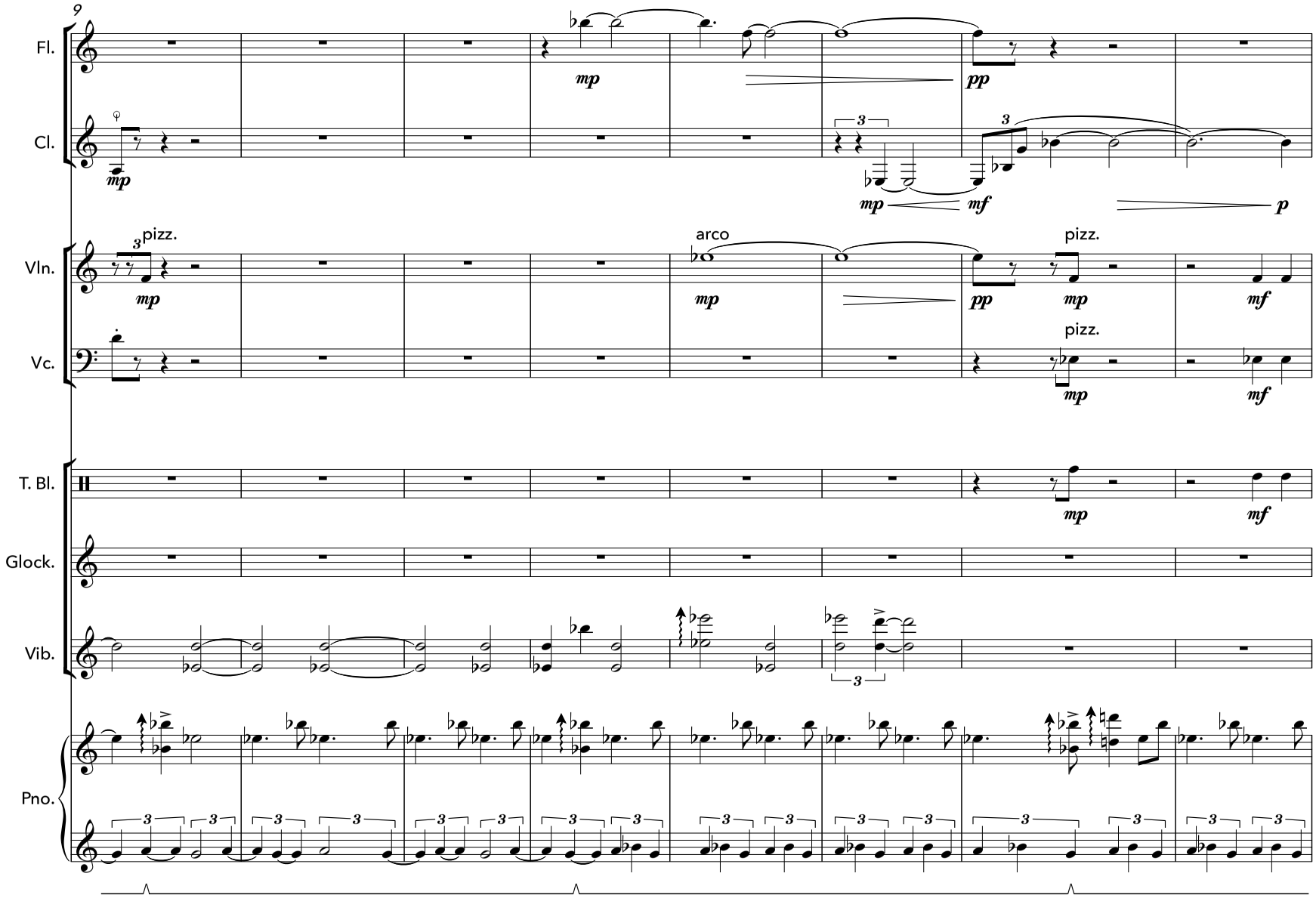
attacca "Diurnal"

Mvt. 2

Diurnal

Michael Flynn




9
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
pizz.
arco
pizz.
pizz.
mp
pp
mf
p

17

Fl.

Cl.

Vln.

Vc.

T. Bl.

Glock.

Vib.

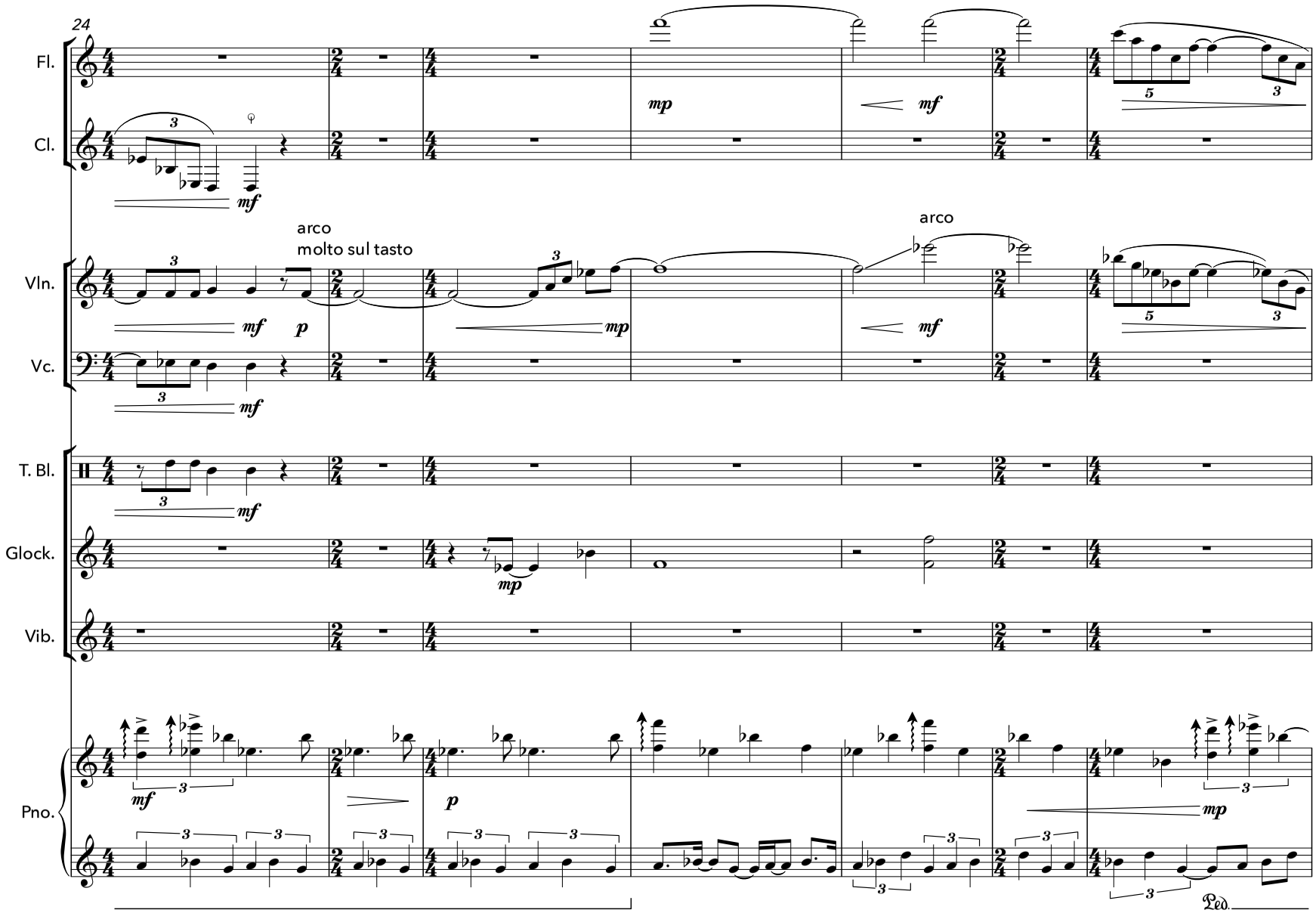
Pno.

arco

pizz.

pizz.

Ped.


24
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
arco
molto sul tasto
arco
mf
p
mp
mf
mf
mp
mf
mf
mp
mf
p
mp
Ped.

31

Fl.

Cl.

Vln.

Vc.

pizz.

sul pont

arco

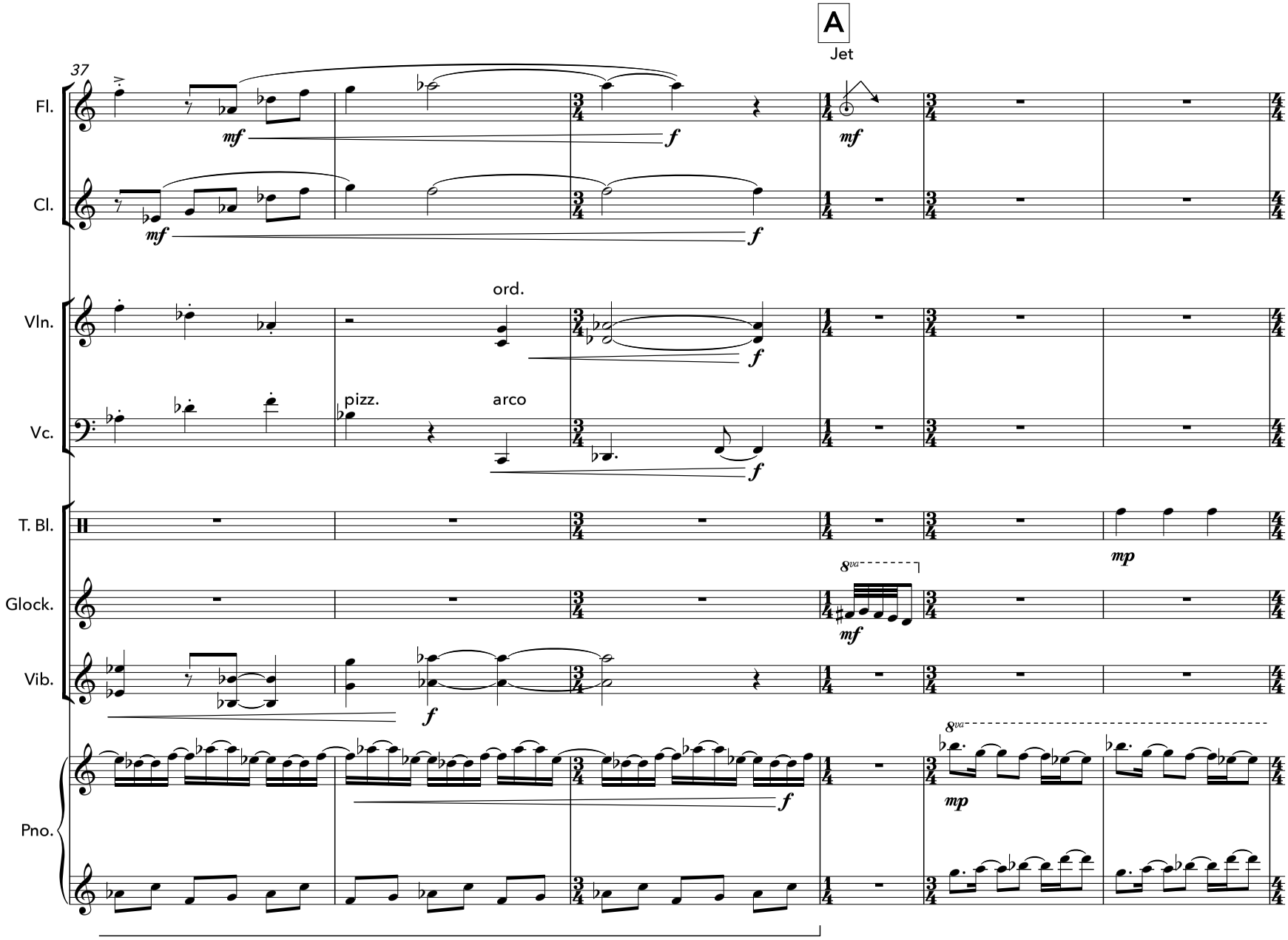
T. Bl.

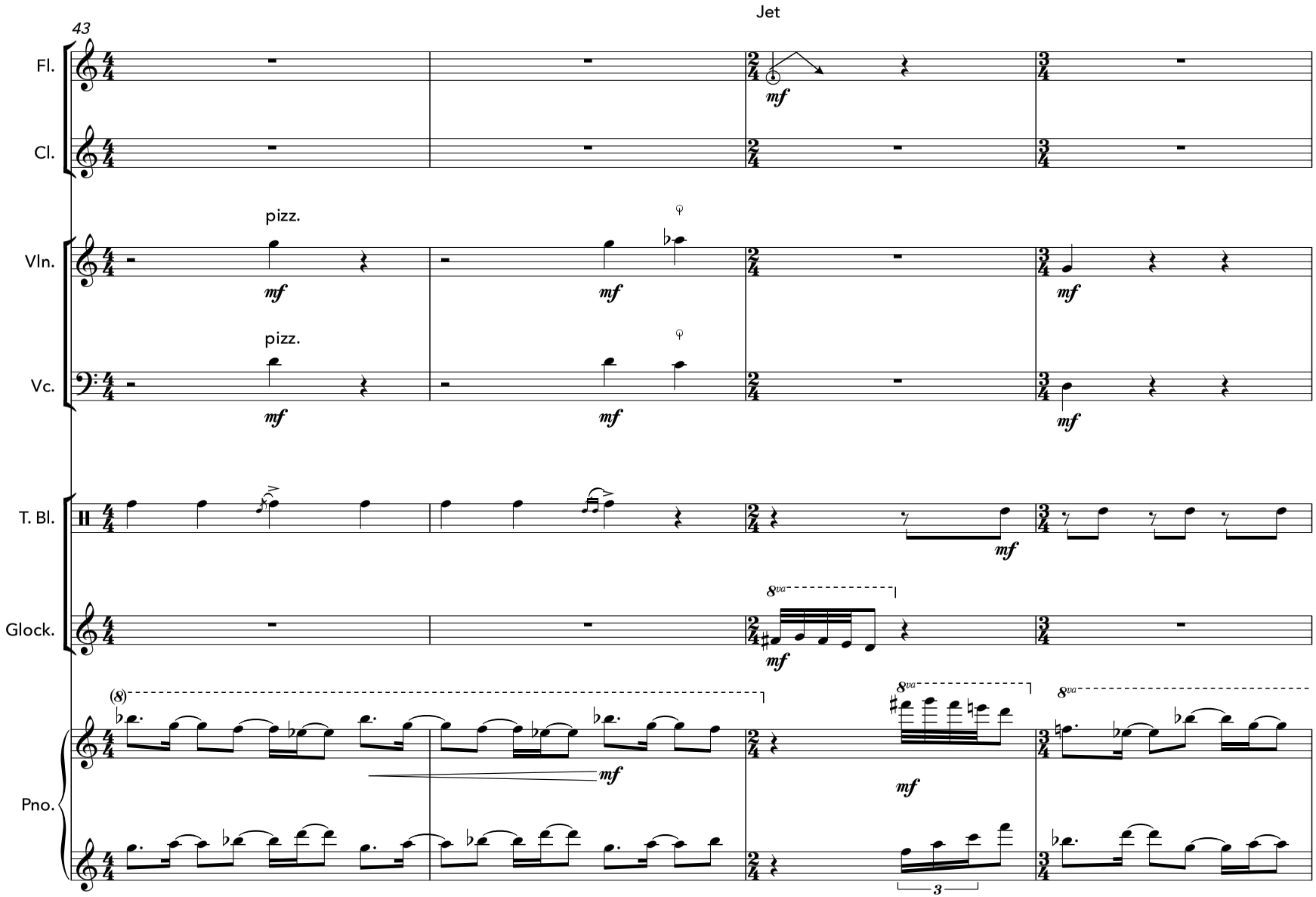
Glock.

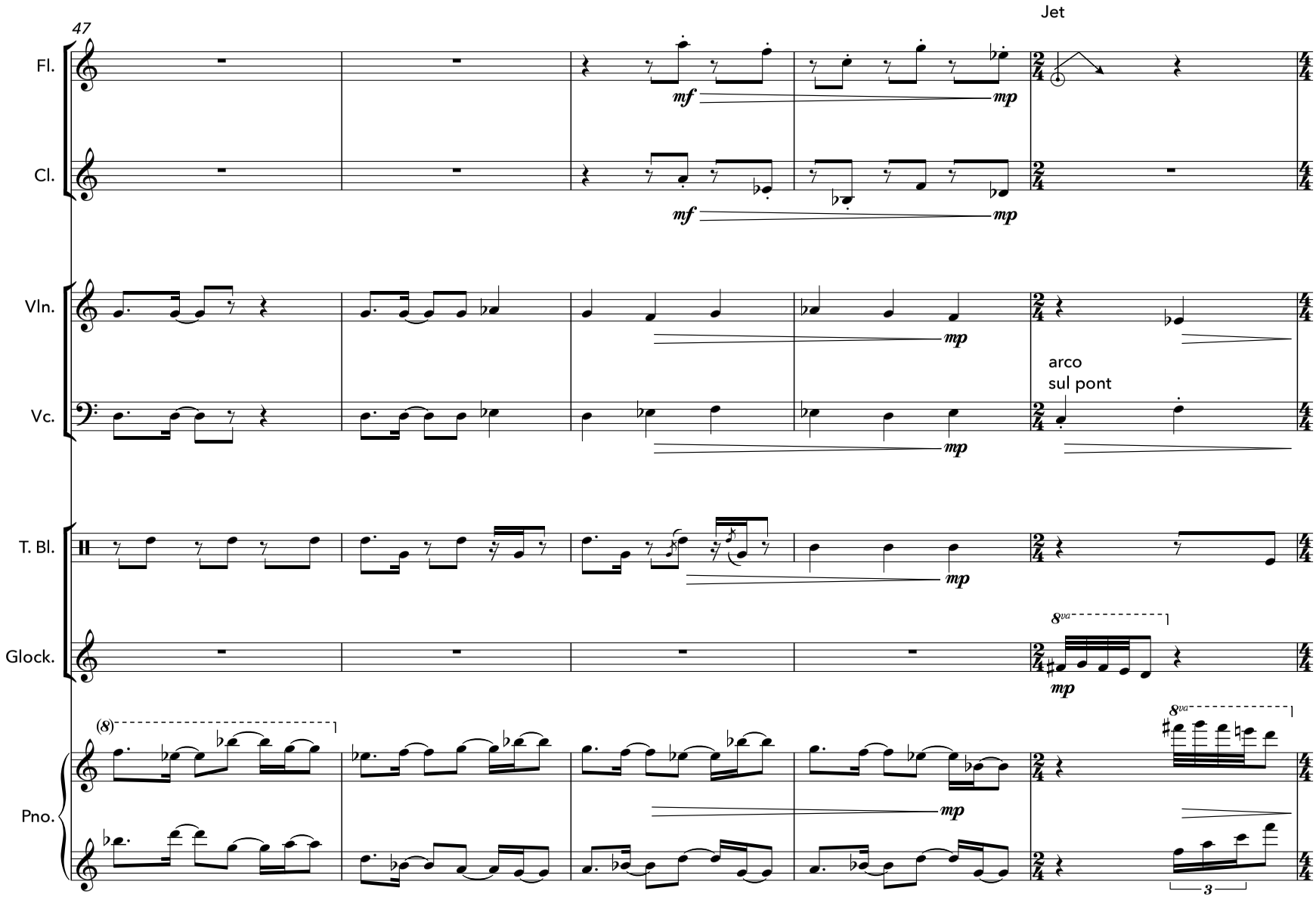
Vib.

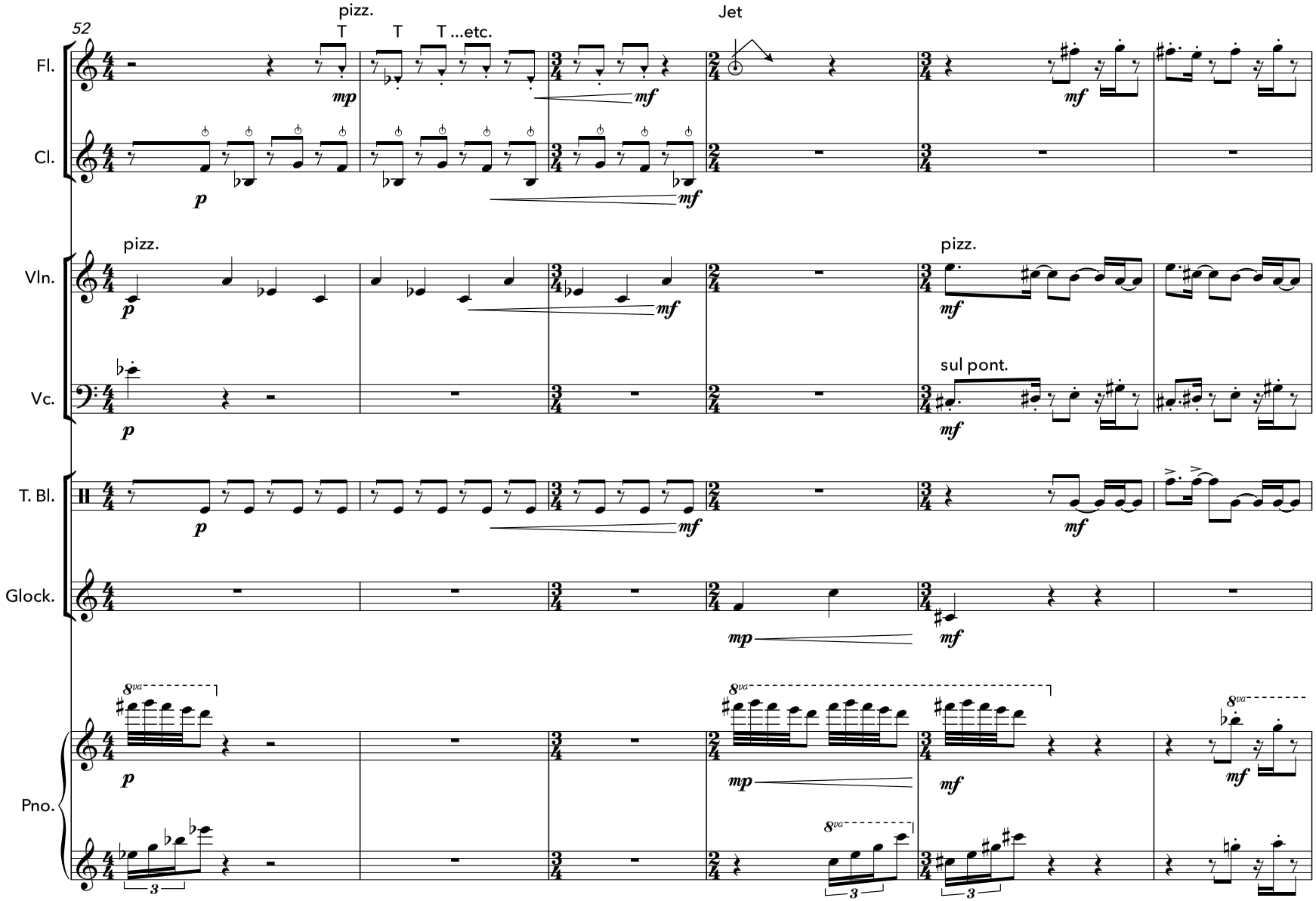
Pno.

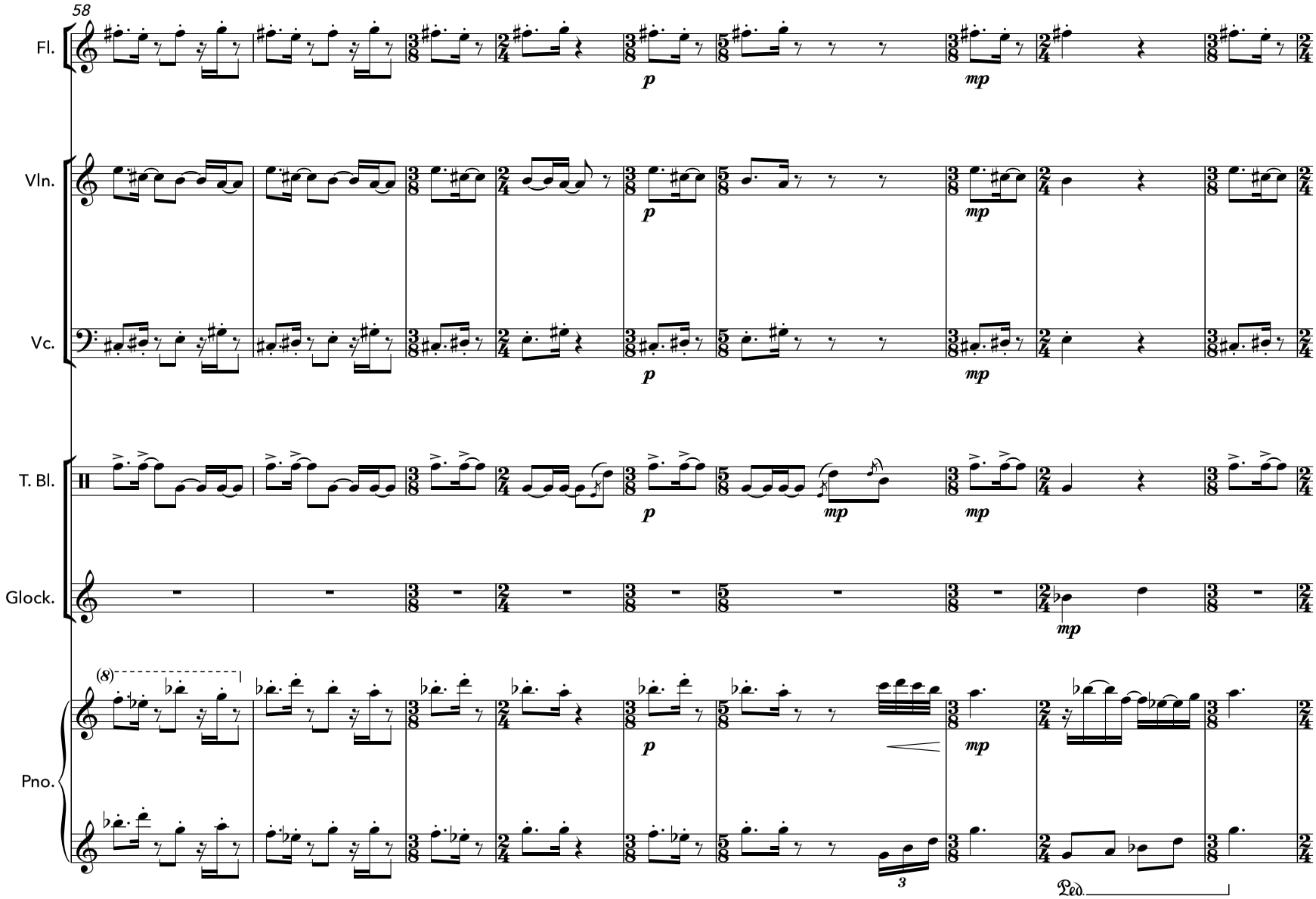
mp *mf* *p*

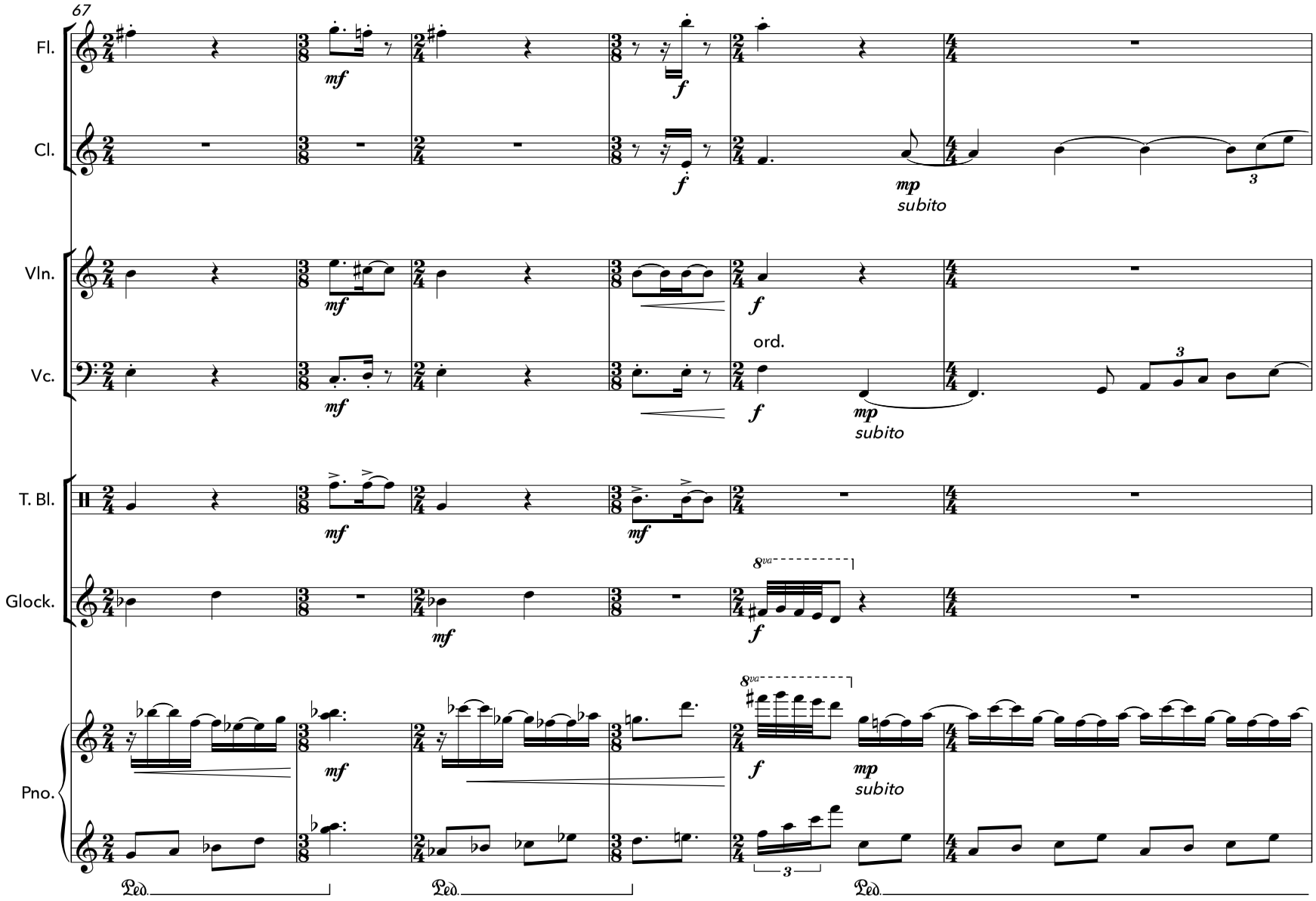

A
Jet
37
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
mf
f
ord.
pizz.
arco
mp
8va

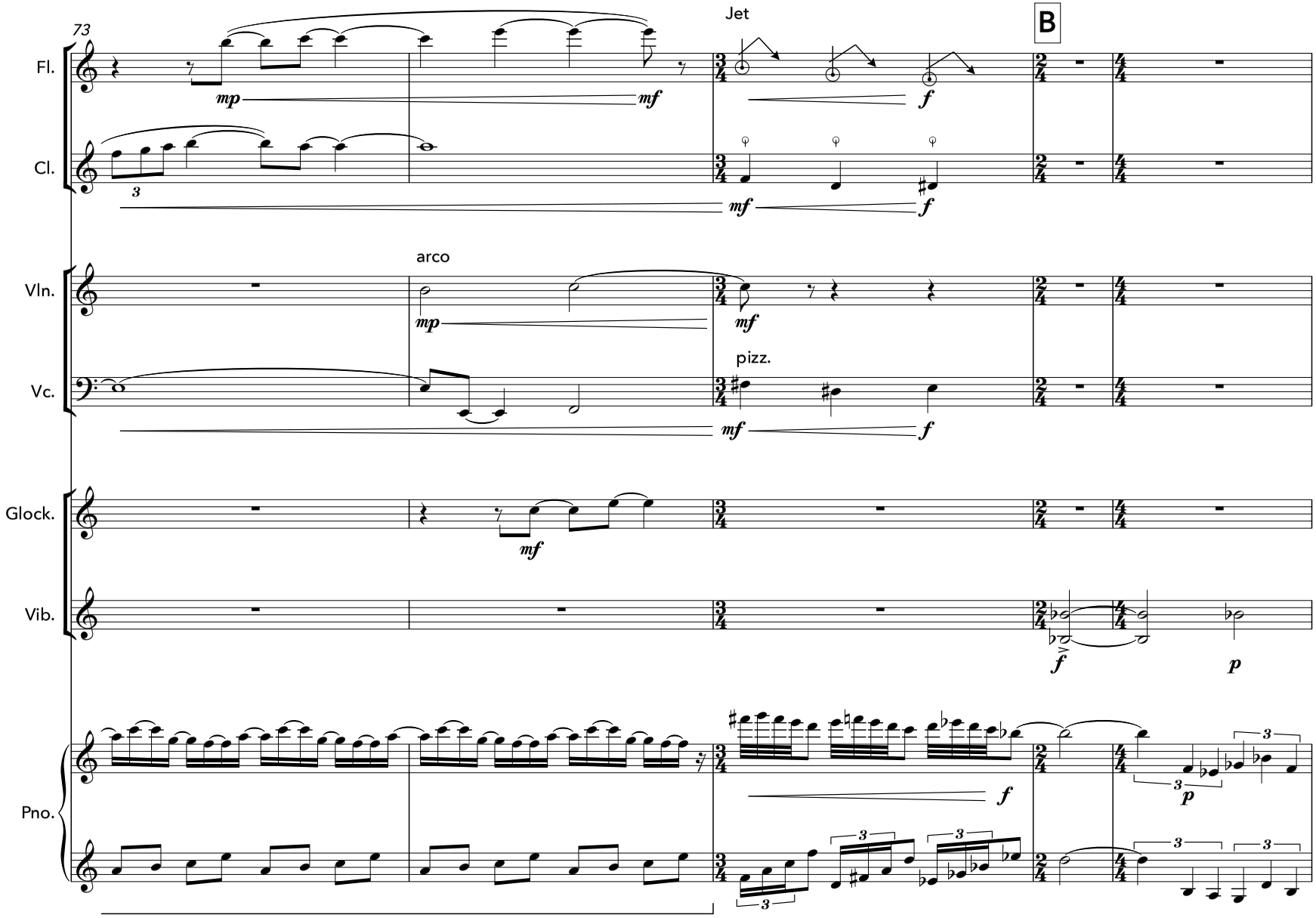

Jet
43
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Pno.
pizz.
pizz.
mf
8va
(8)
3

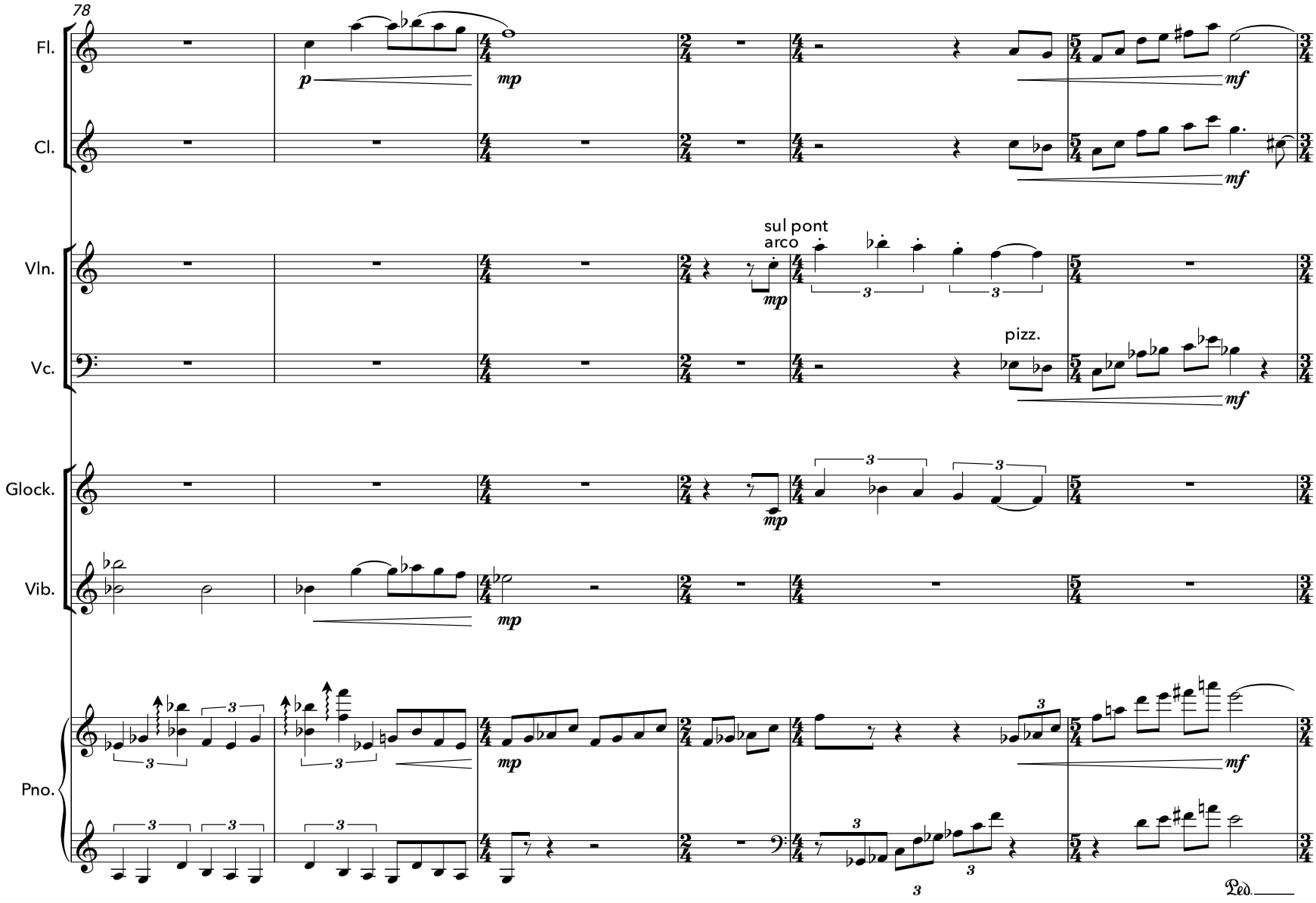

47
Jet
Fl.
Cl.
Vln.
Vc.
arco
sul pont
T. Bl.
Glock.
Pno.
mf
mp
8va
(8)

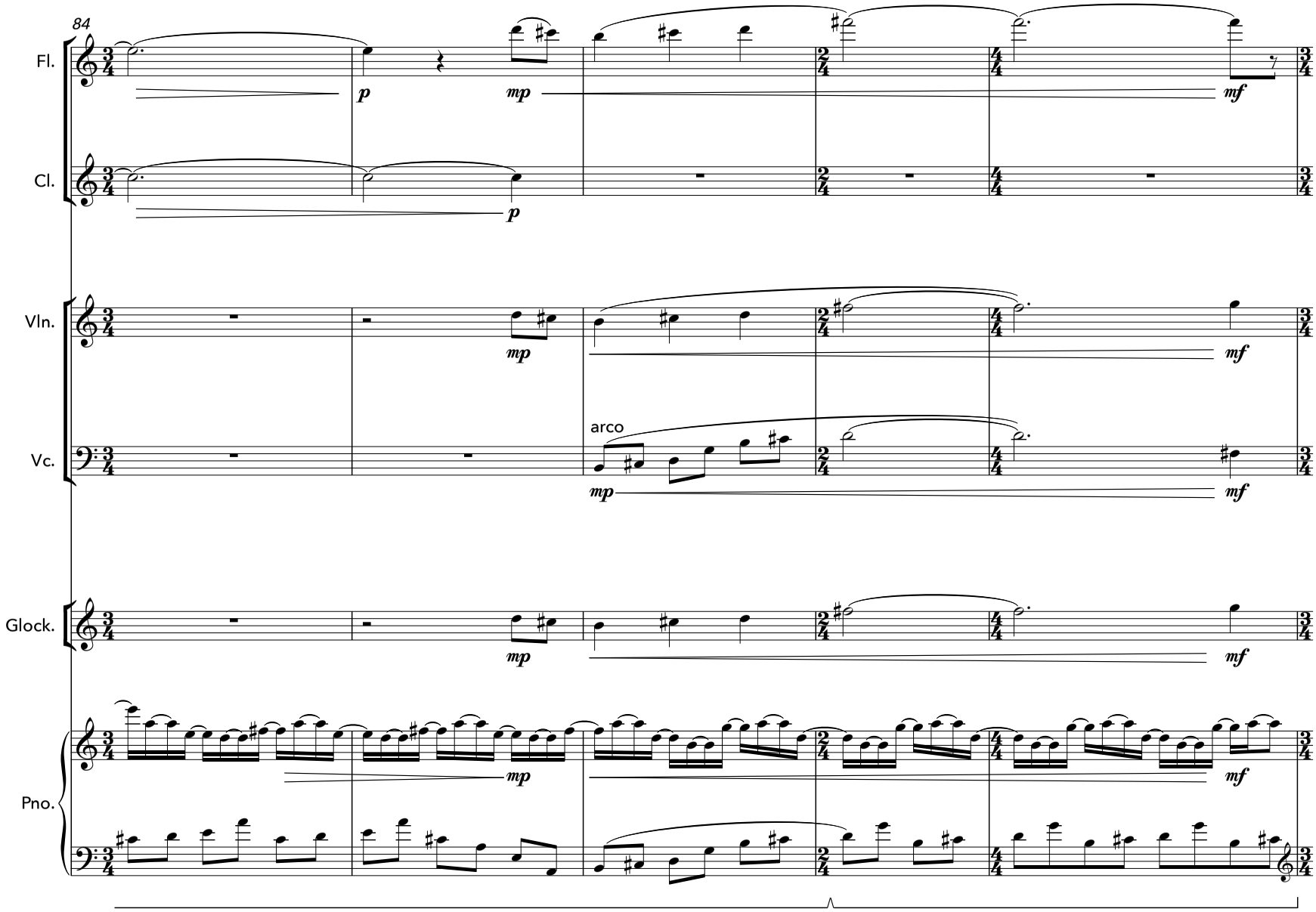

52
pizz.
T
T
T ...etc.
Jet
Fl.
Cl.
Vln.
pizz.
pizz.
Vc.
sul pont.
T. Bl.
Glock.
Pno.
8va
3


58
Fl.
Vln.
Vc.
T. Bl.
Glock.
Pno.
(8)
p
mp
3
Ped.


67
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Pno.
mf
f
mp
subito
ord.
8va
3
Ped.


73
Fl.
Cl.
Vln.
Vc.
Glock.
Vib.
Pno.
Jet
B
arco
pizz.


78
Fl.
Cl.
Vln.
Vc.
Glock.
Vib.
Pno.
p
mp
mf
sul pont
arco
pizz.
Ped.


84
Fl.
Cl.
Vln.
Vc.
arco
Glock.
Pno.
p
mp
mf

89

Jet

sput.

C

Fl.

Cl.

Vln.

arco.
sul pont.

Vc.

arco.
sul pont.

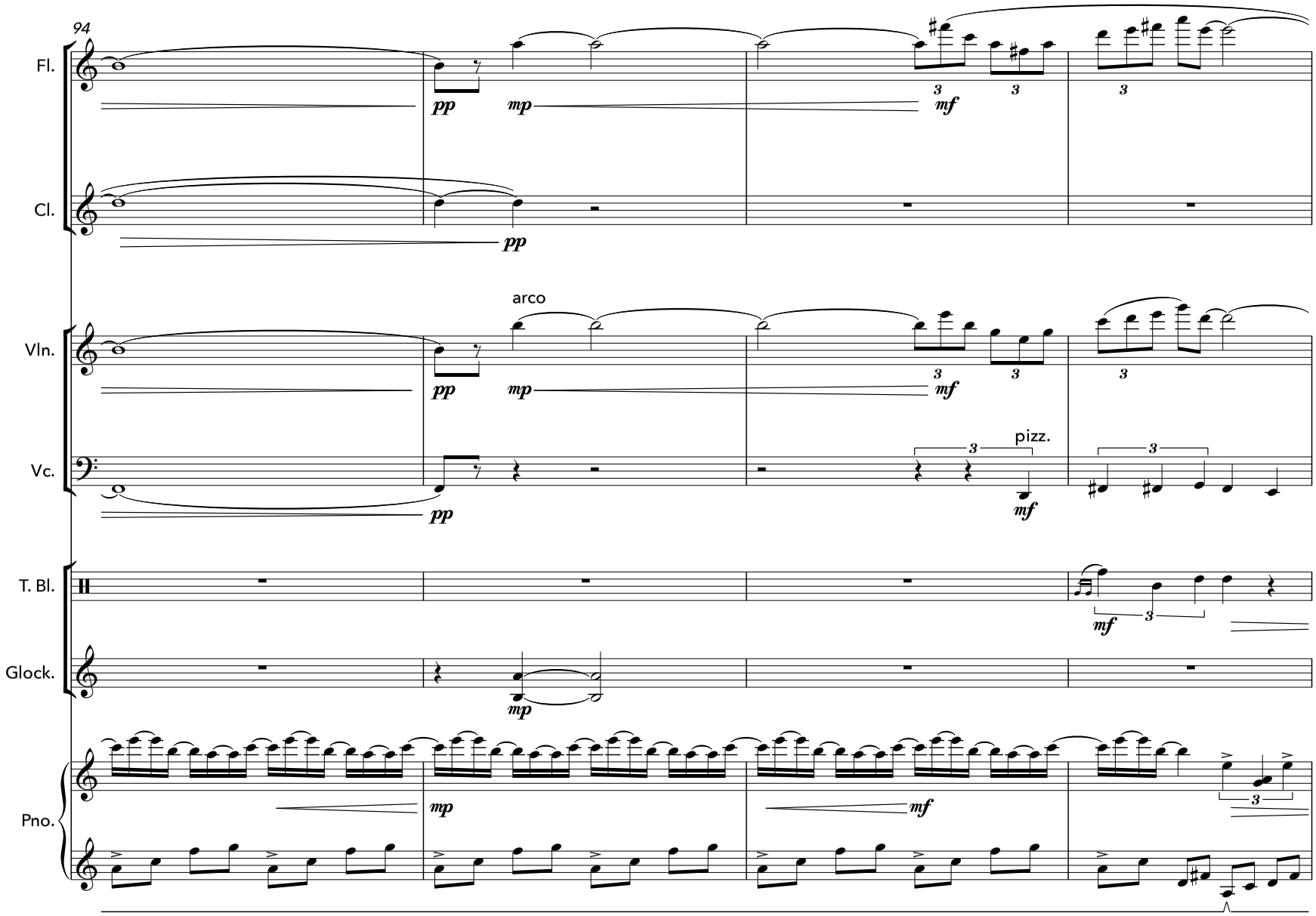
T. Bl.

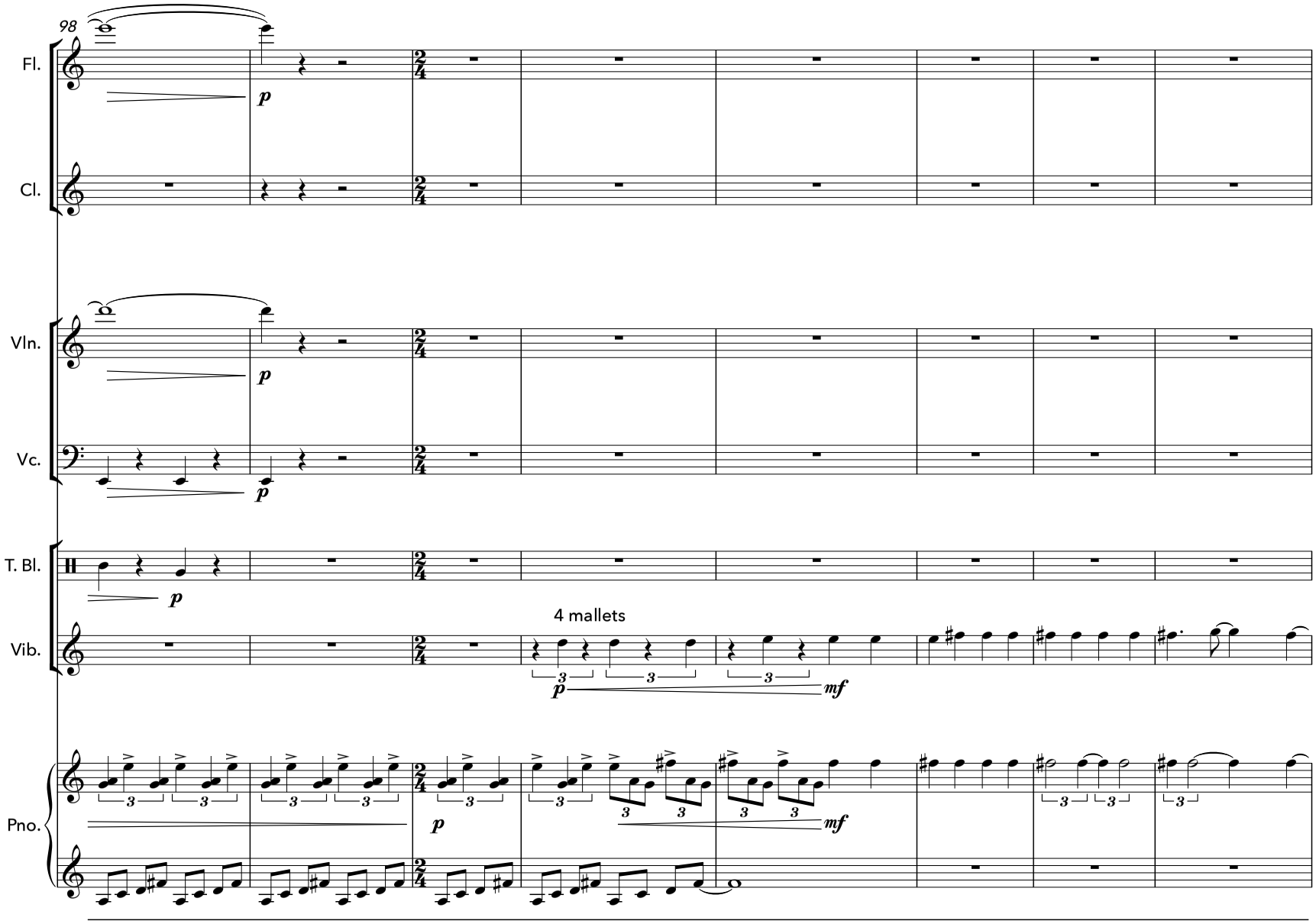
Glock.

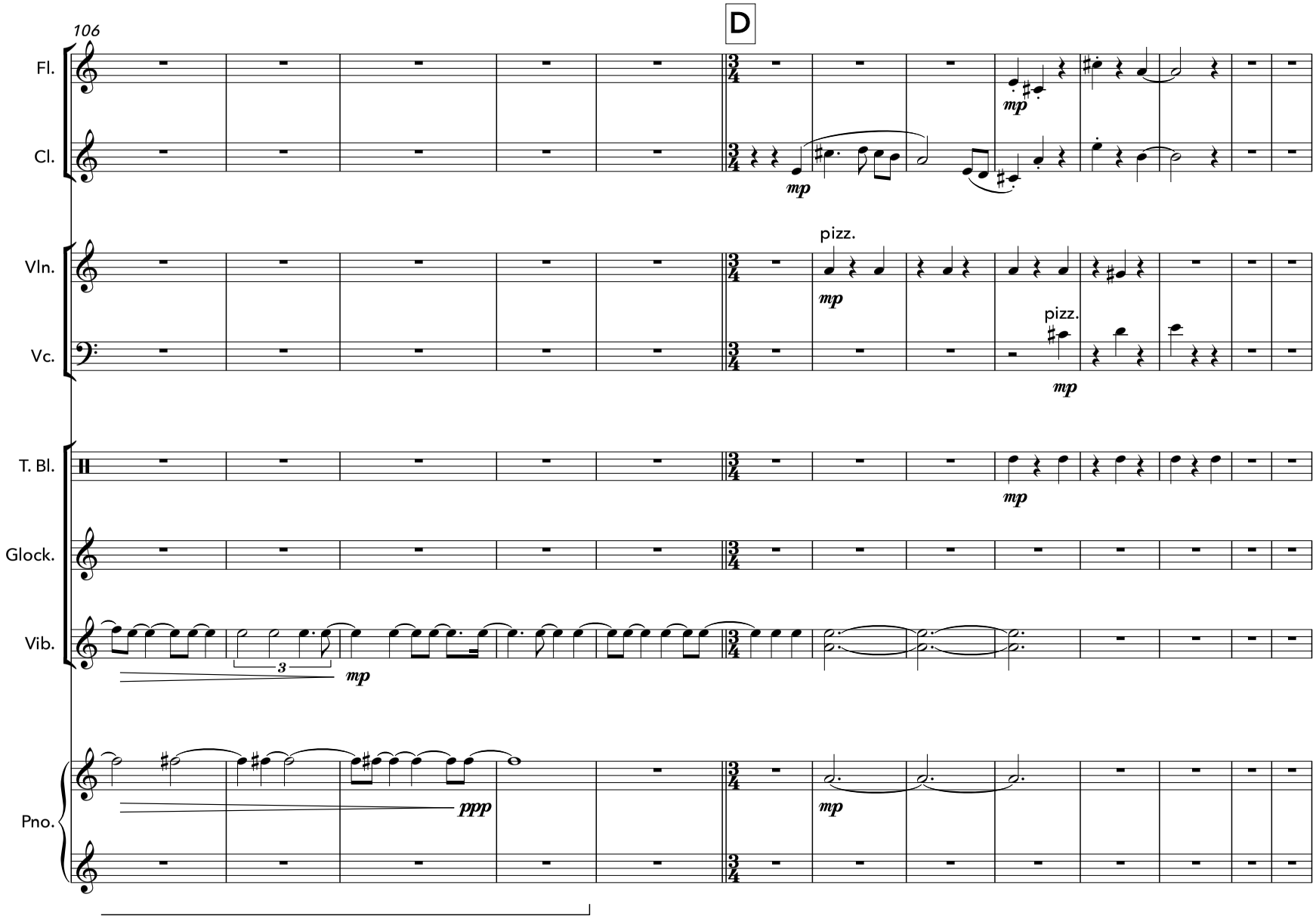
Pno.

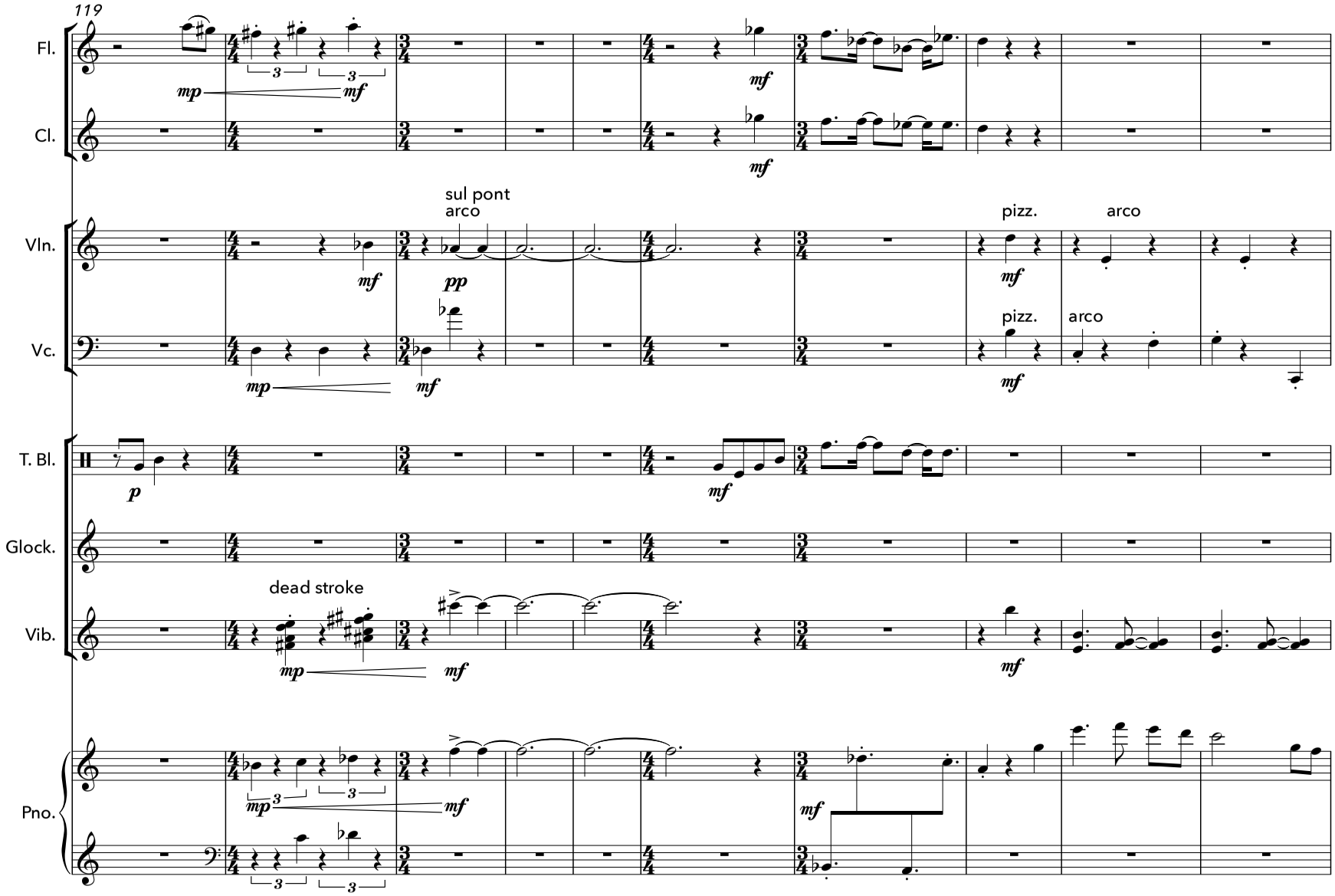
freely

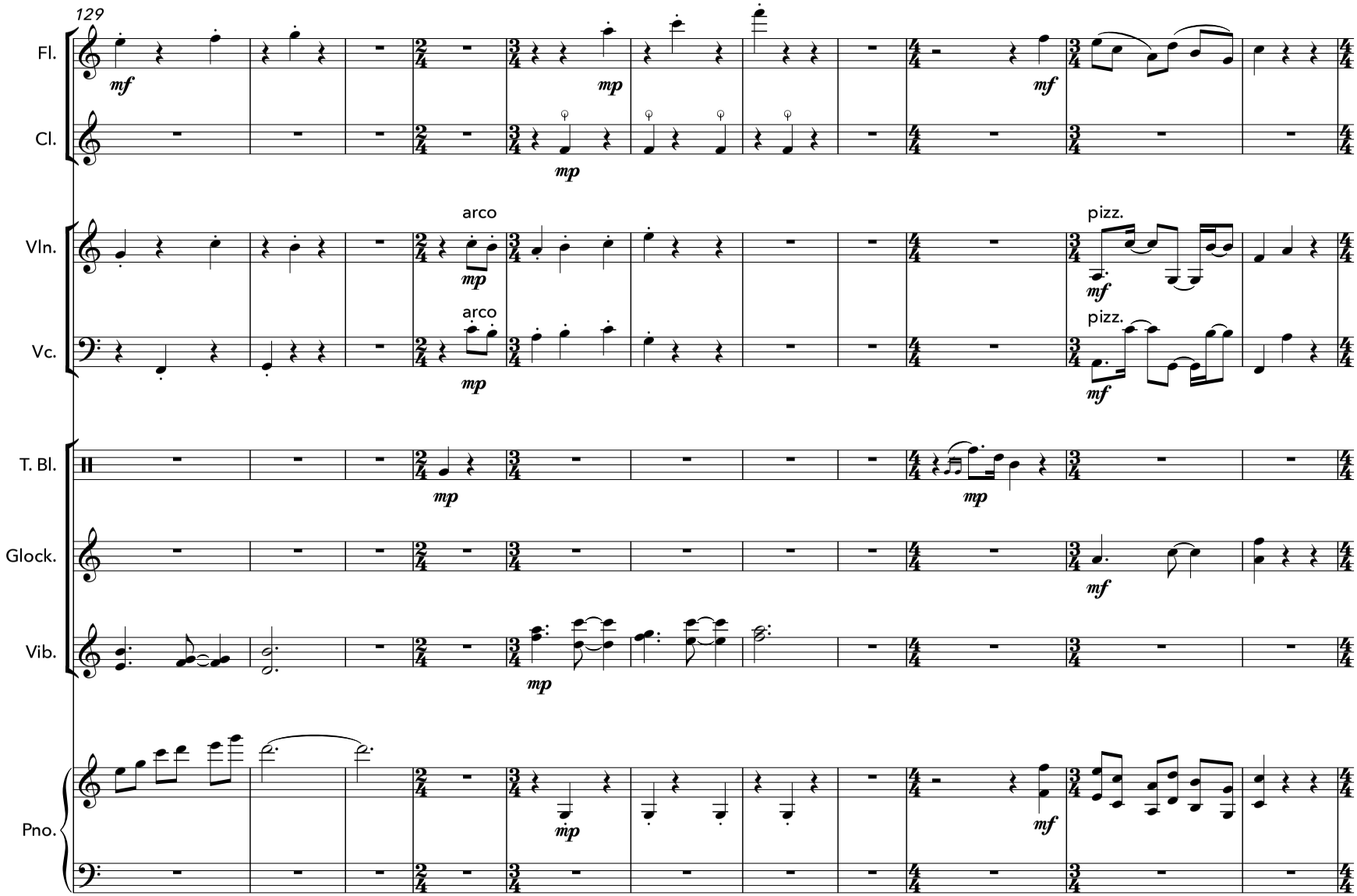
Ped.

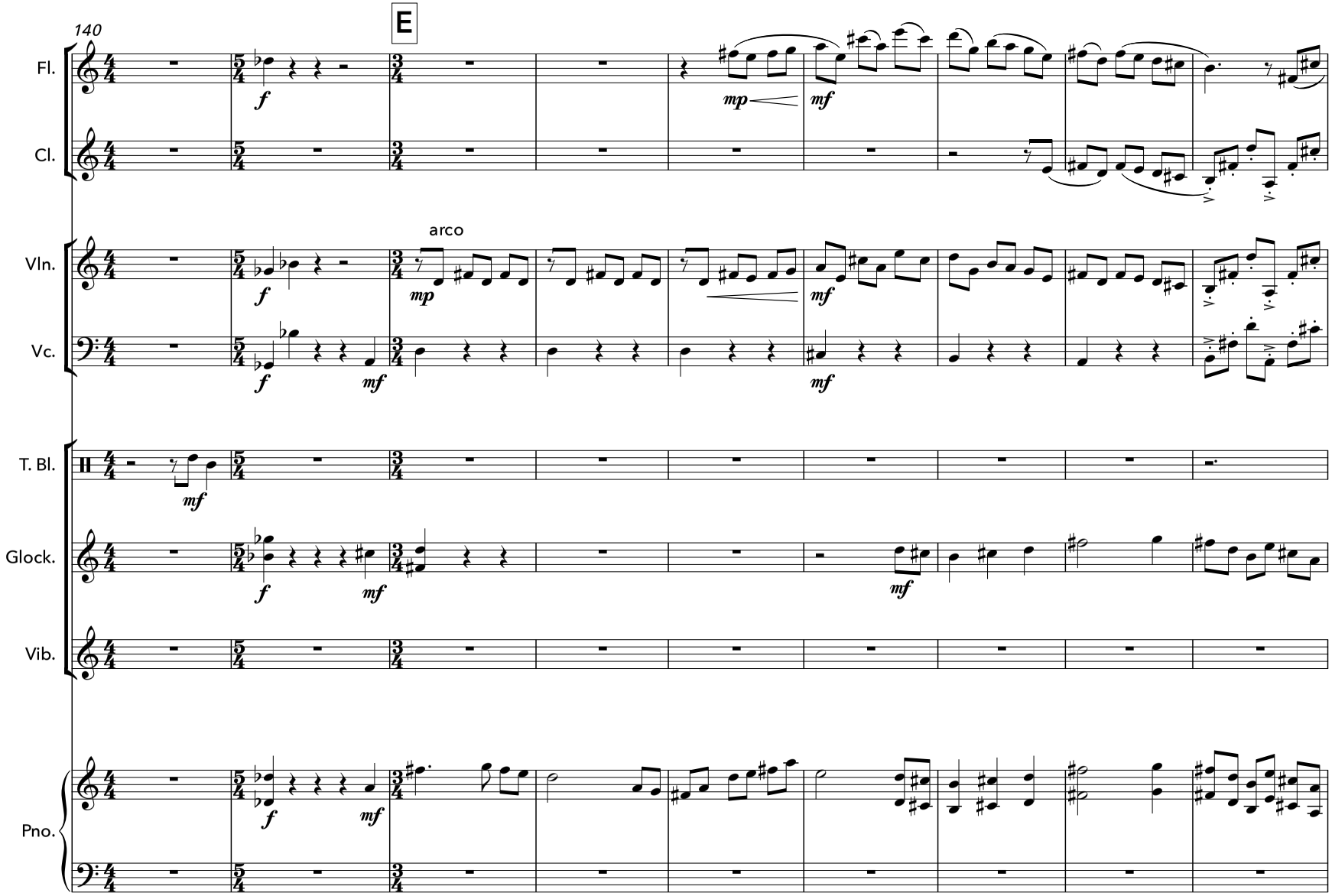

94
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Pno.
arco
pizz.
pp
mp
mf

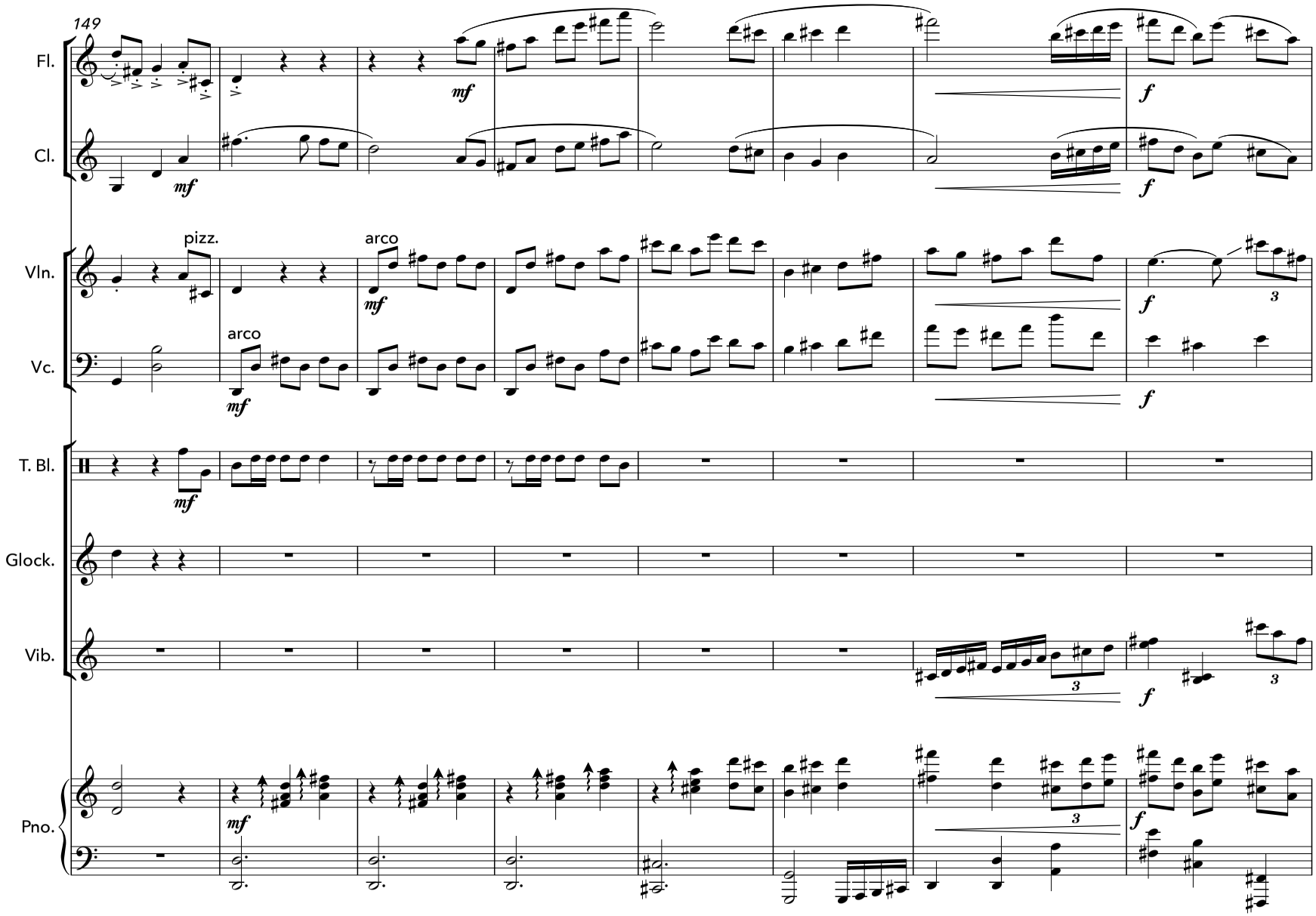

98
Fl.
Cl.
Vln.
Vc.
T. Bl.
Vib.
4 mallets
Pno.

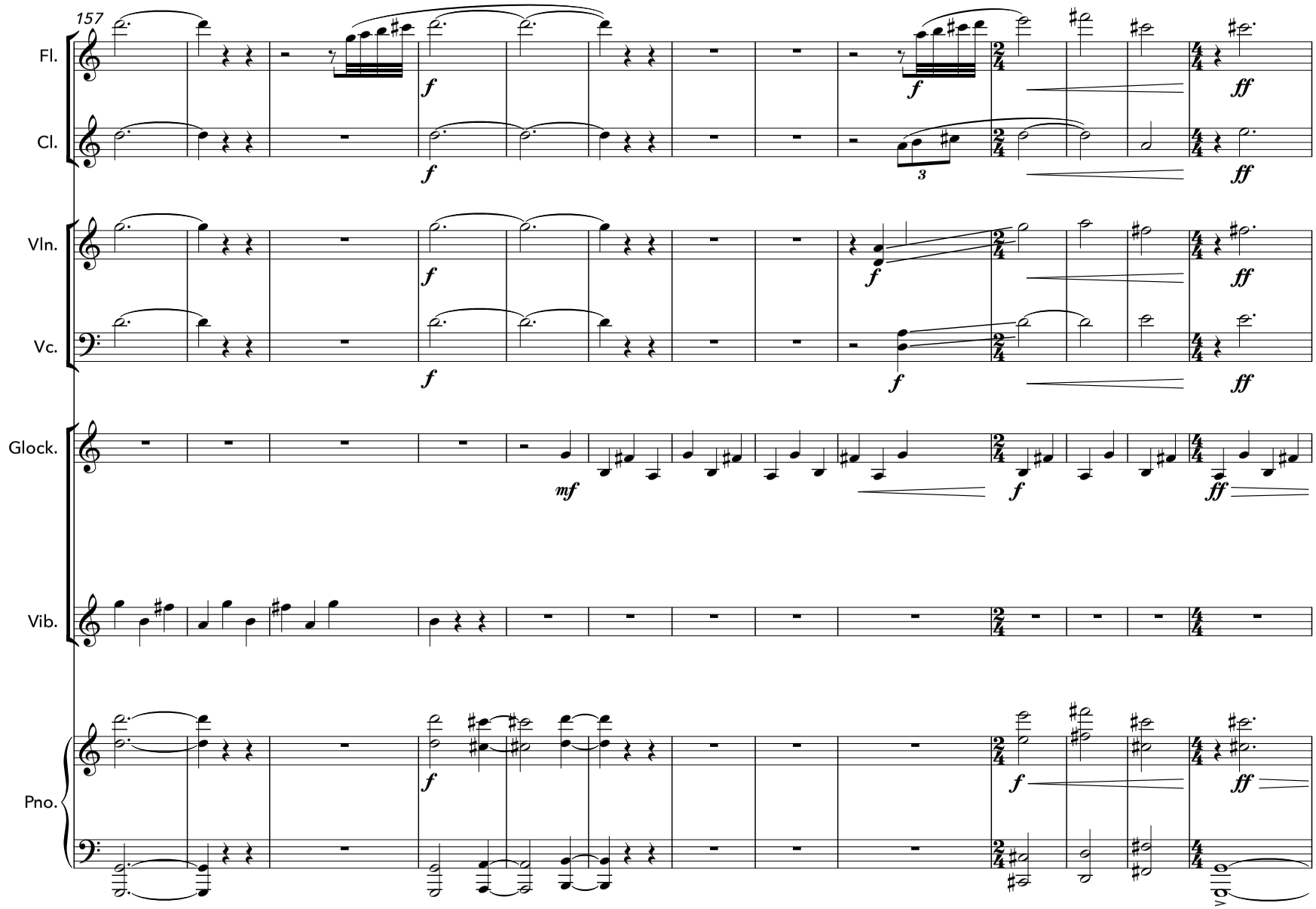

106
D
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
mp
pizz.
pizz.
mp
mp
mp
3
mp
ppp
mp

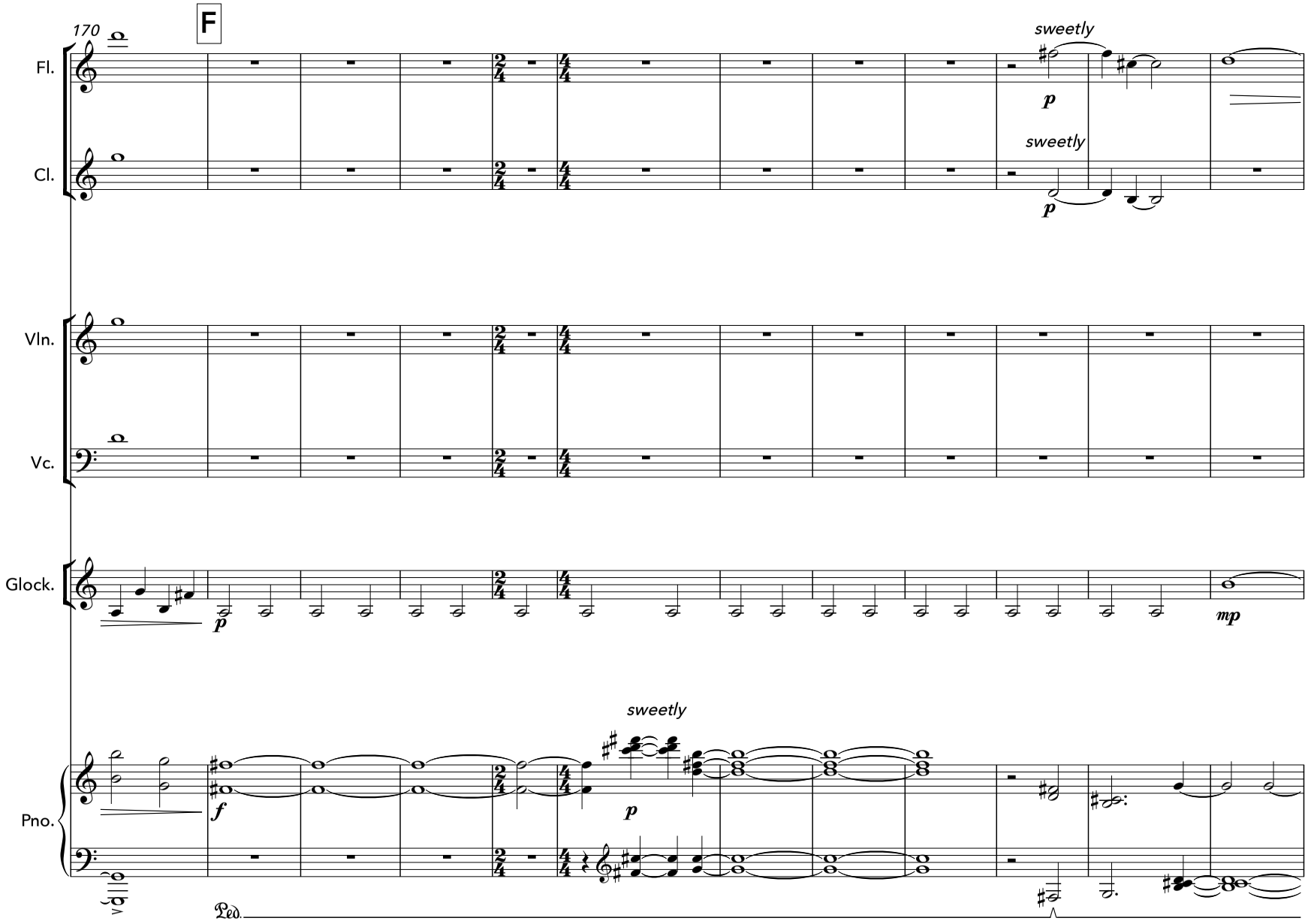

119
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
sul pont
arco
pizz.
arco
pizz.
arco
dead stroke

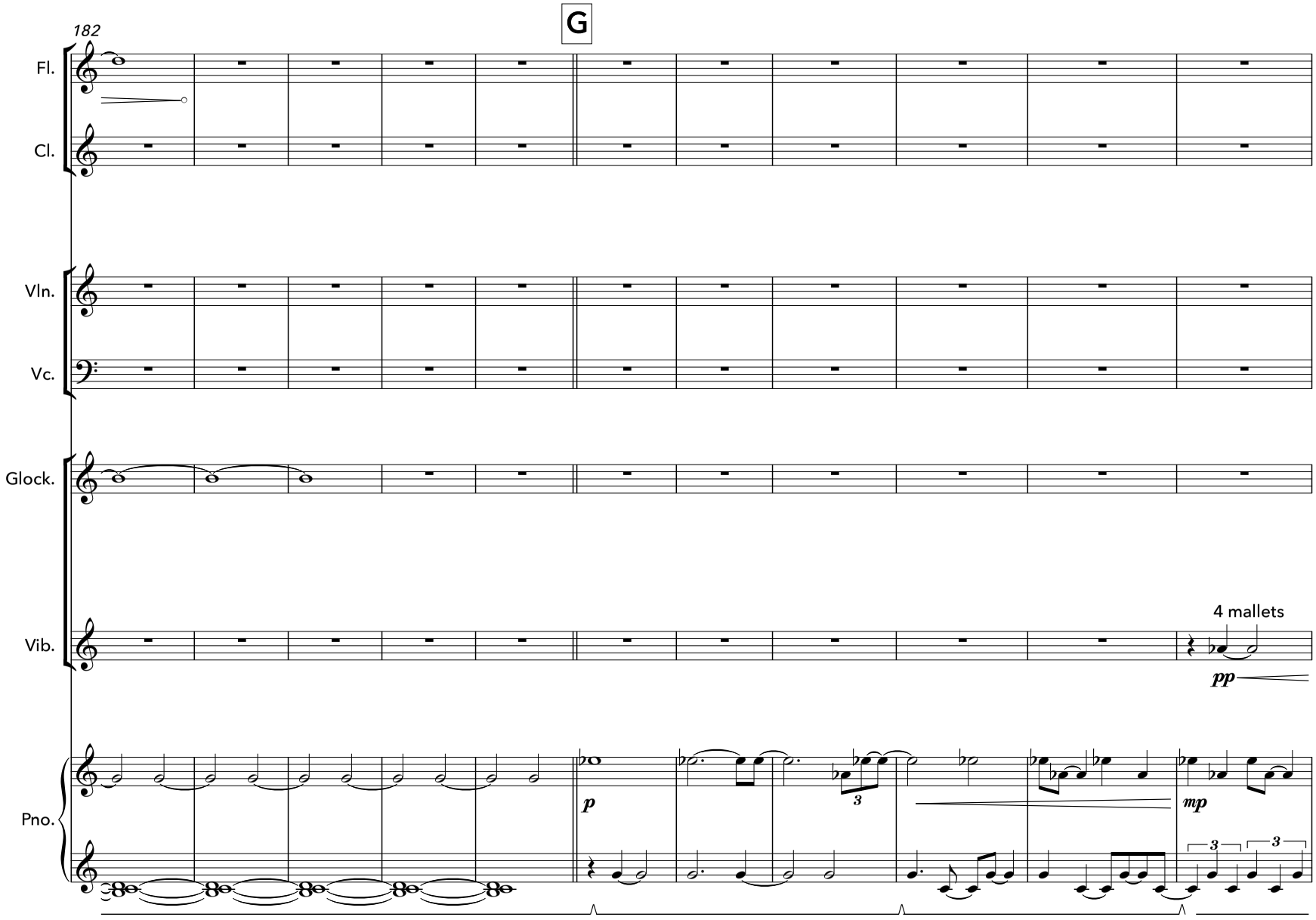

129
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
arco
arco
pizz.
pizz.


140
E
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
arco


149
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Vib.
Pno.
pizz.
arco
arco
mf
f


157
Fl.
Cl.
Vln.
Vc.
Glock.
Vib.
Pno.
f
mf
ff
3


170
F
Fl.
Cl.
Vln.
Vc.
Glock.
Pno.
sweetly
p
sweetly
p
p
mp
sweetly
f
p
Ped.


182
G
Fl.
Cl.
Vln.
Vc.
Glock.
Vib.
4 mallets
pp
Pno.
p
3
mp
3
3

193

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

p mp mf

mp pp

pizz.

p mp mf

sul tasto
arco

mp pp

mp

p

p

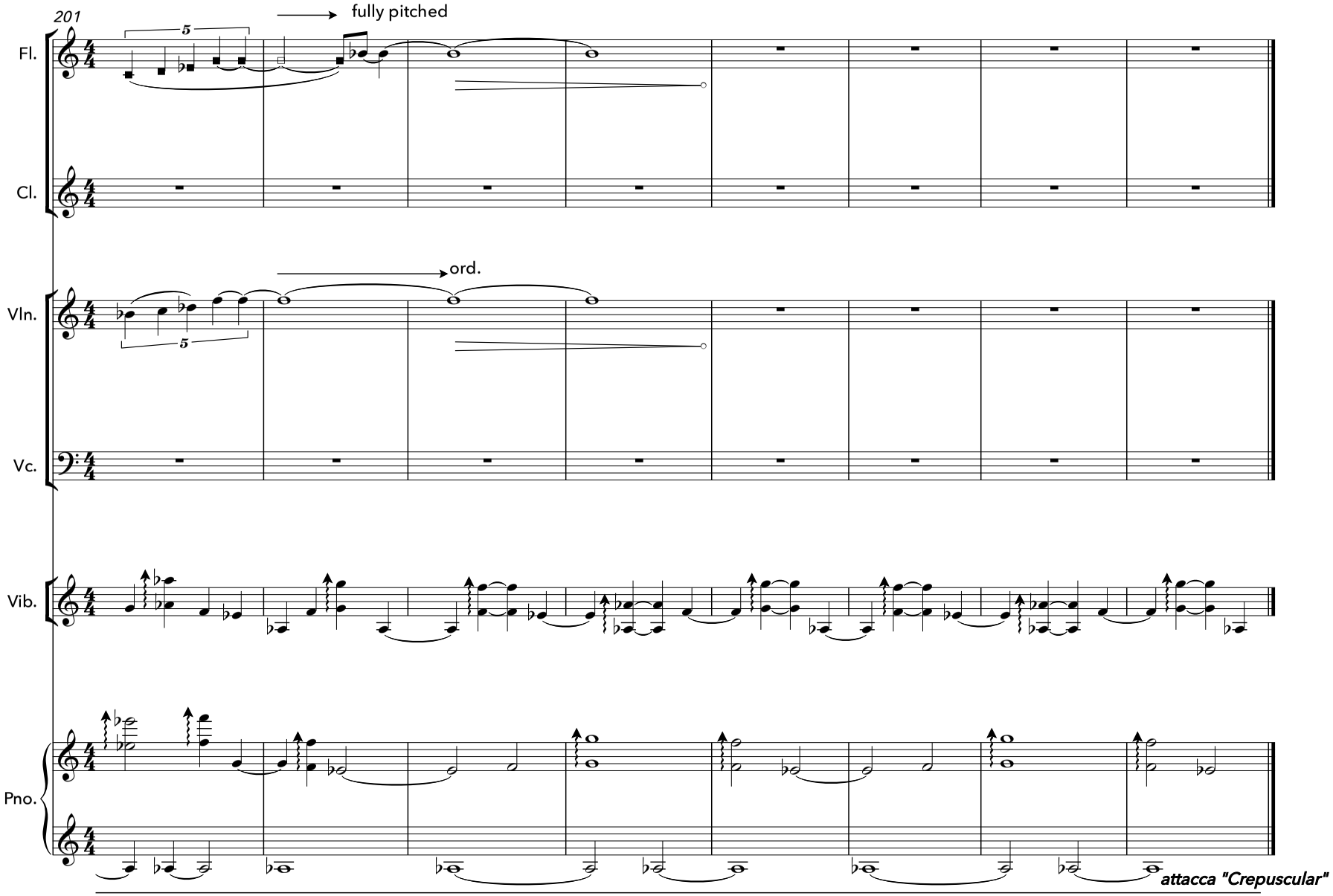
half-air,
half-pitch

p

arco
sul pont.

p

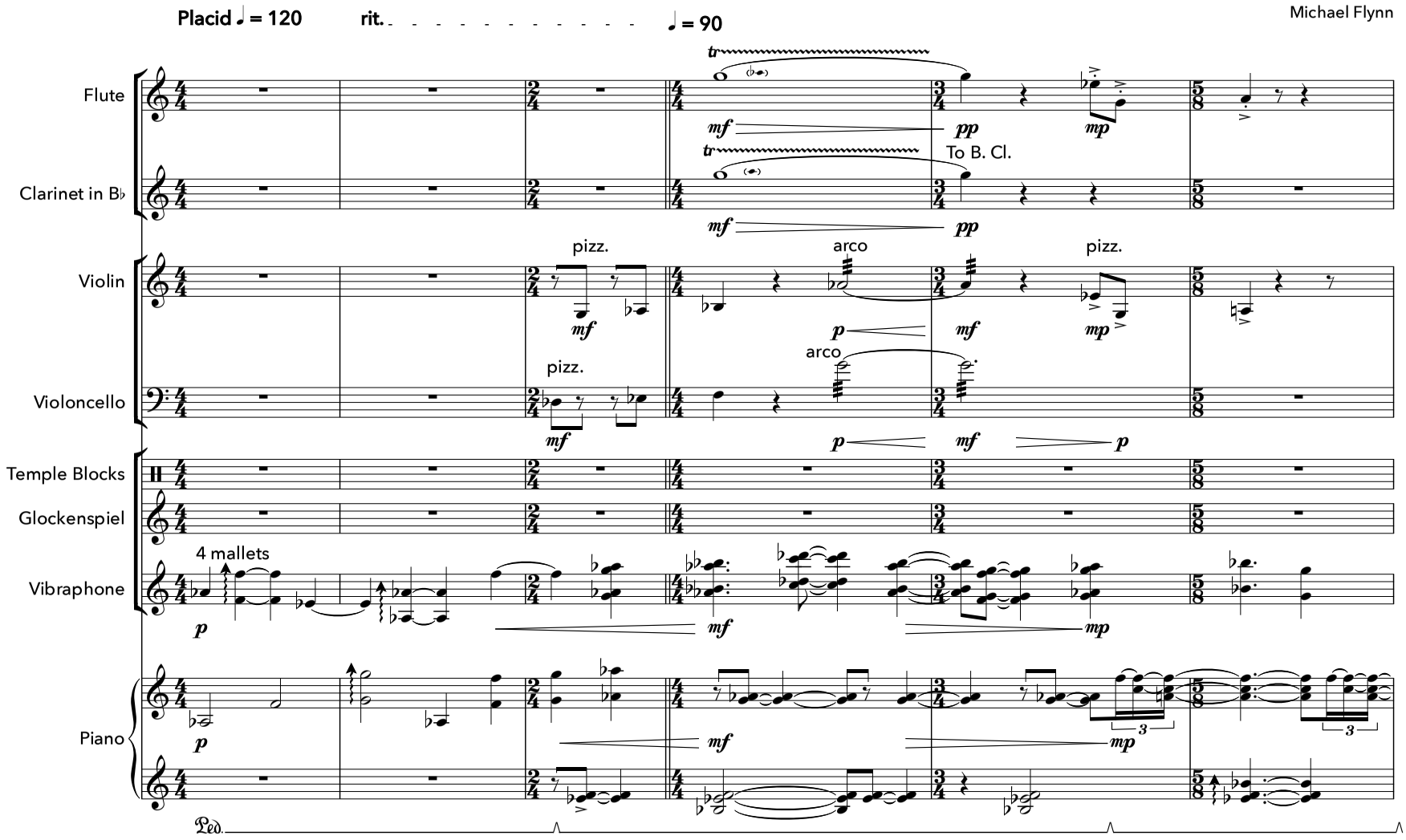
p

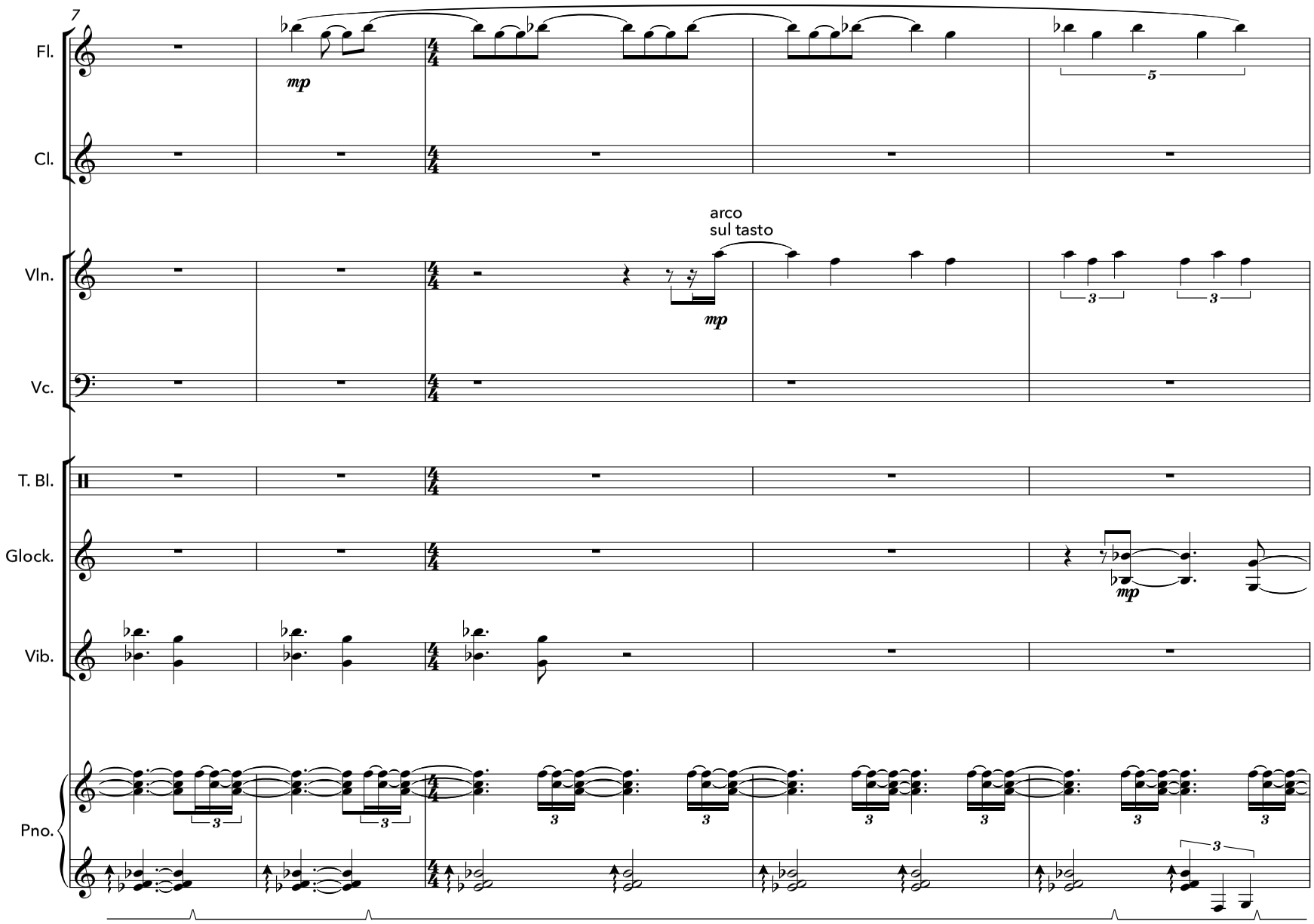

201
fully pitched
Fl.
Cl.
ord.
Vln.
Vc.
Vib.
Pno.
attacca "Crepuscular"

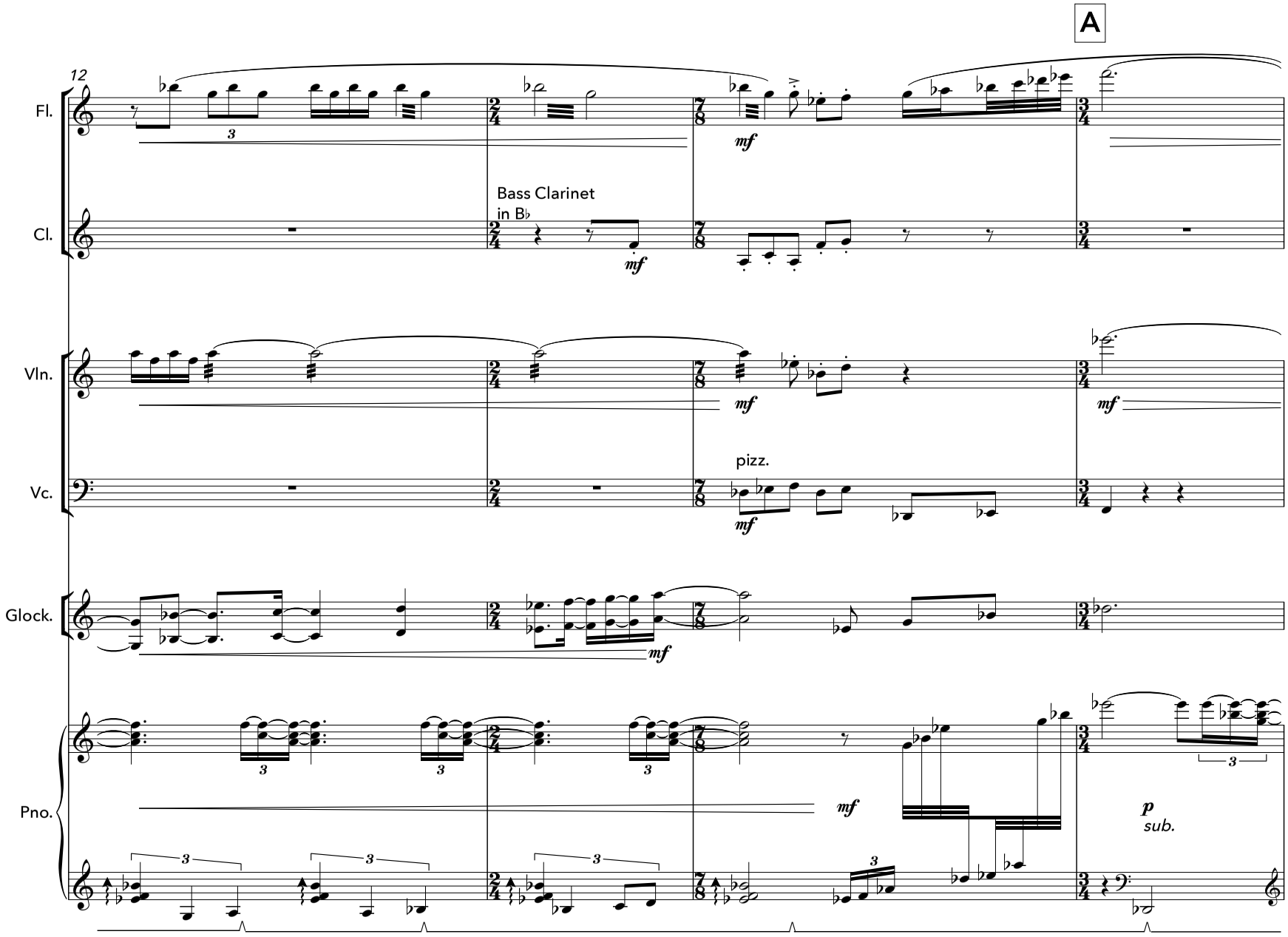
Mvt. 3

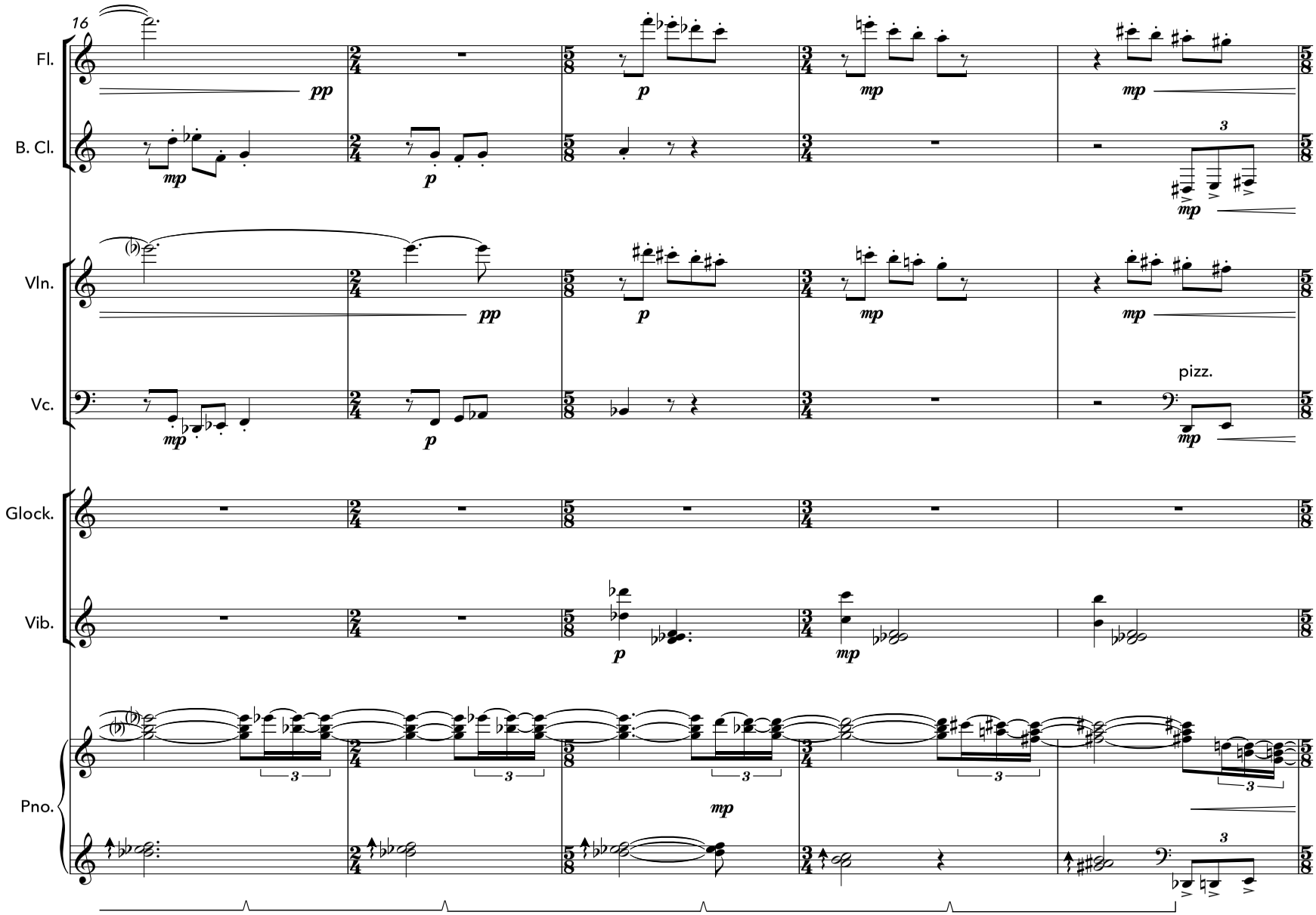
Crepuscular

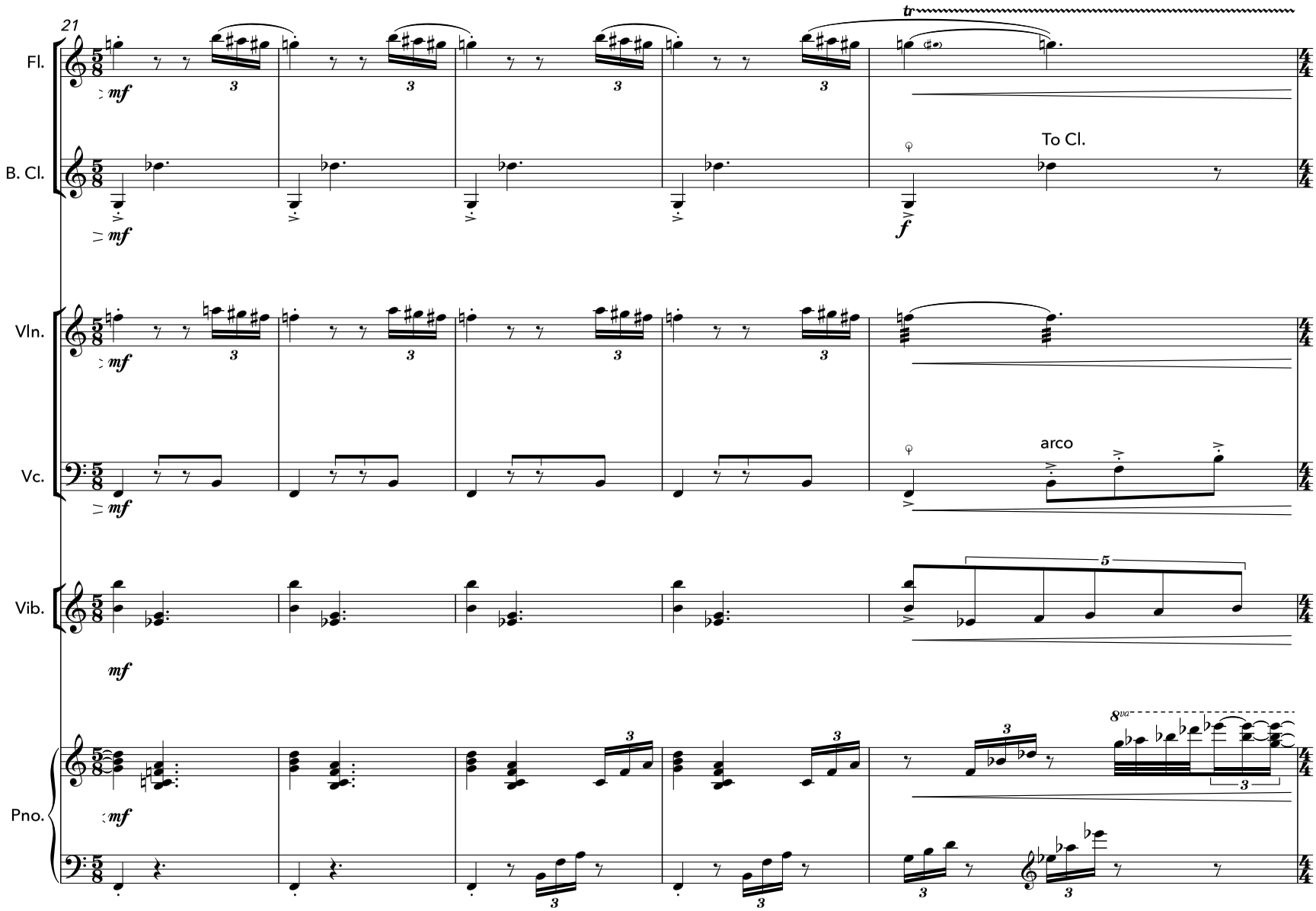
Michael Flynn

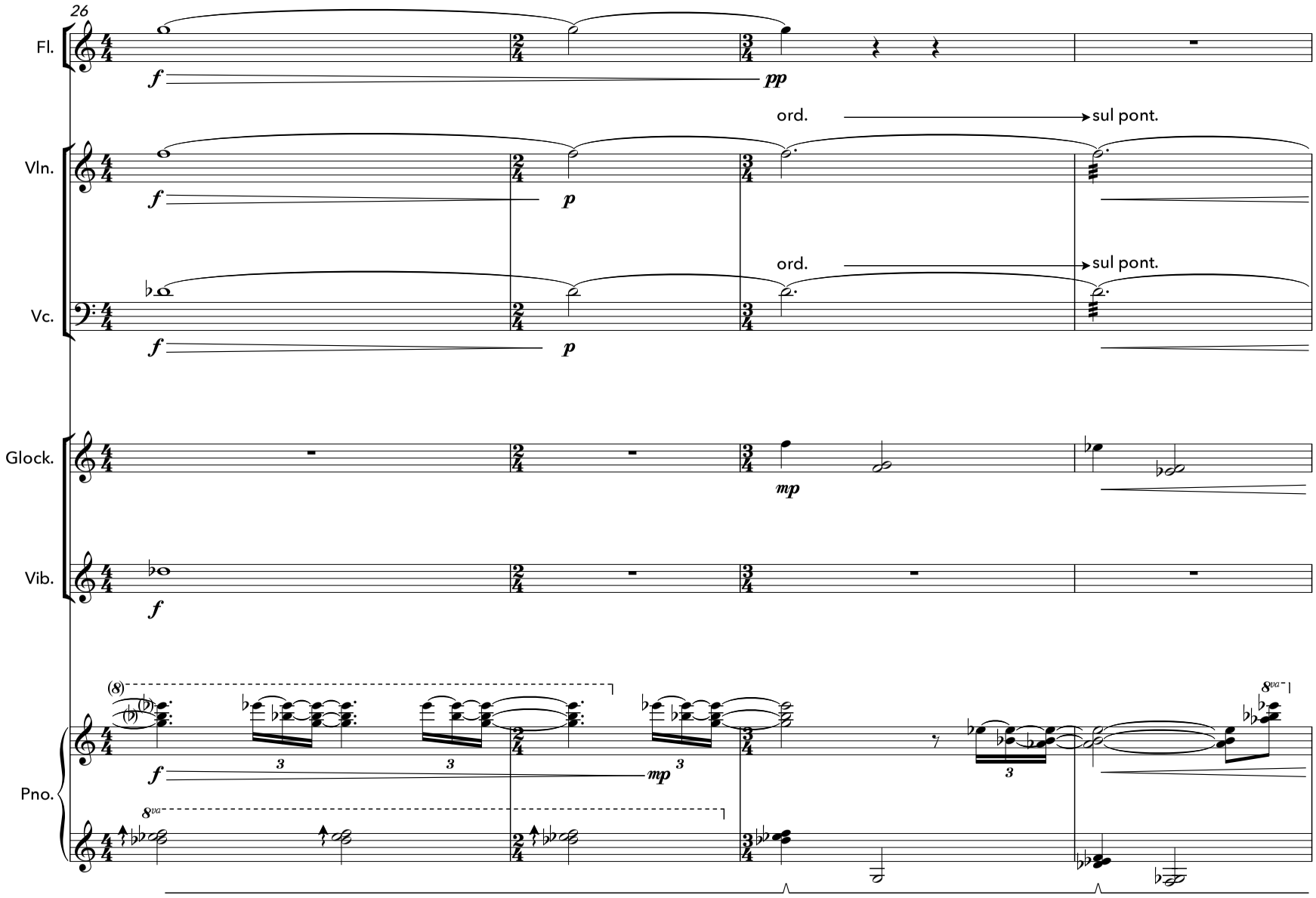


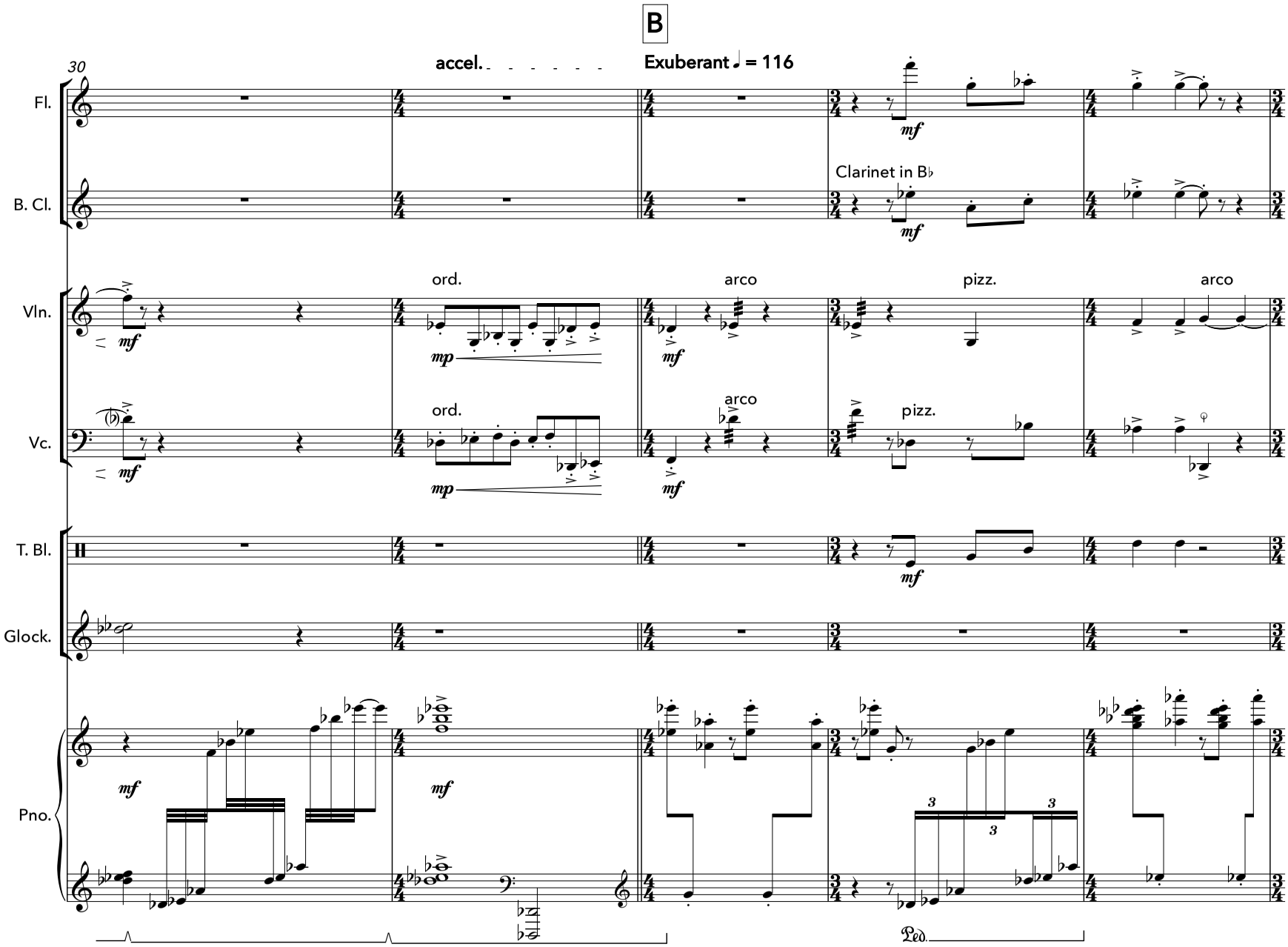

7
Fl.
mp
5
Cl.
Vln.
arco
sul tasto
mp
3
3
Vc.
T. Bl.
Glock.
mp
Vib.
Pno.
3
3
3
3
3
3
3
3

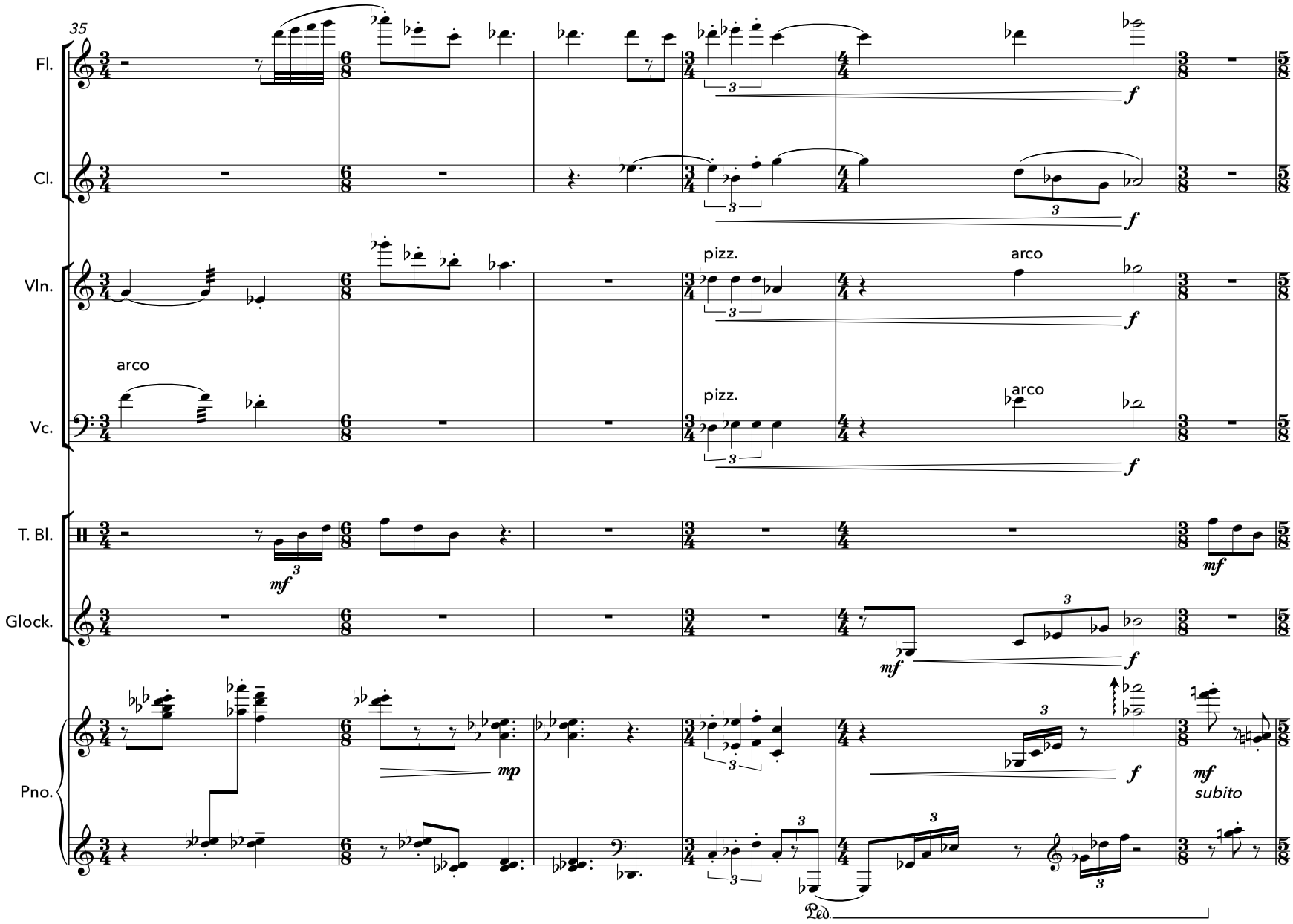

A
12
Fl.
Cl.
Bass Clarinet
in B♭
Vln.
Vc.
pizz.
Glock.
Pno.
mf
p
sub.

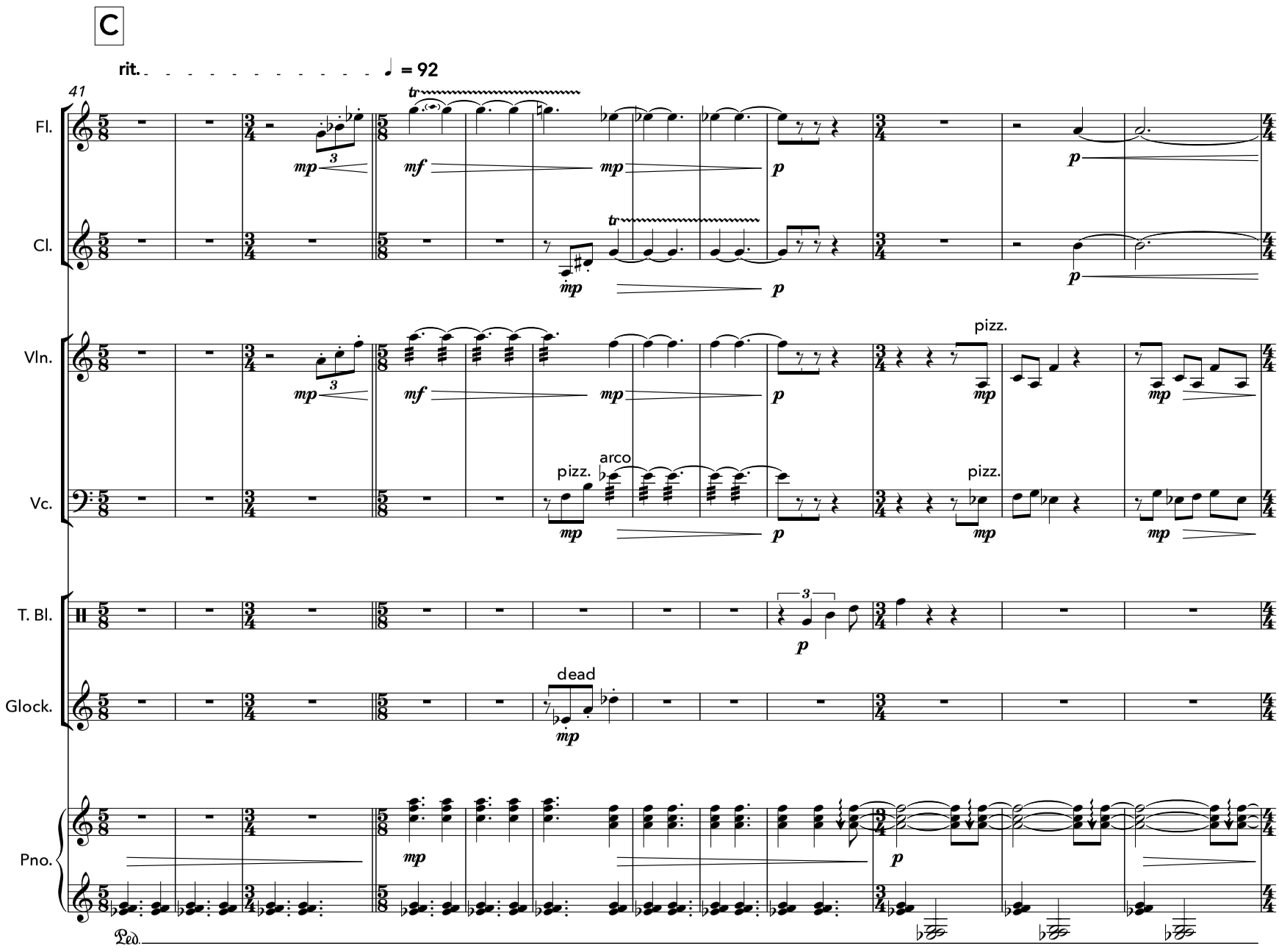

16
Fl.
B. Cl.
Vln.
Vc.
Glock.
Vib.
Pno.
pp
p
mp
pizz.

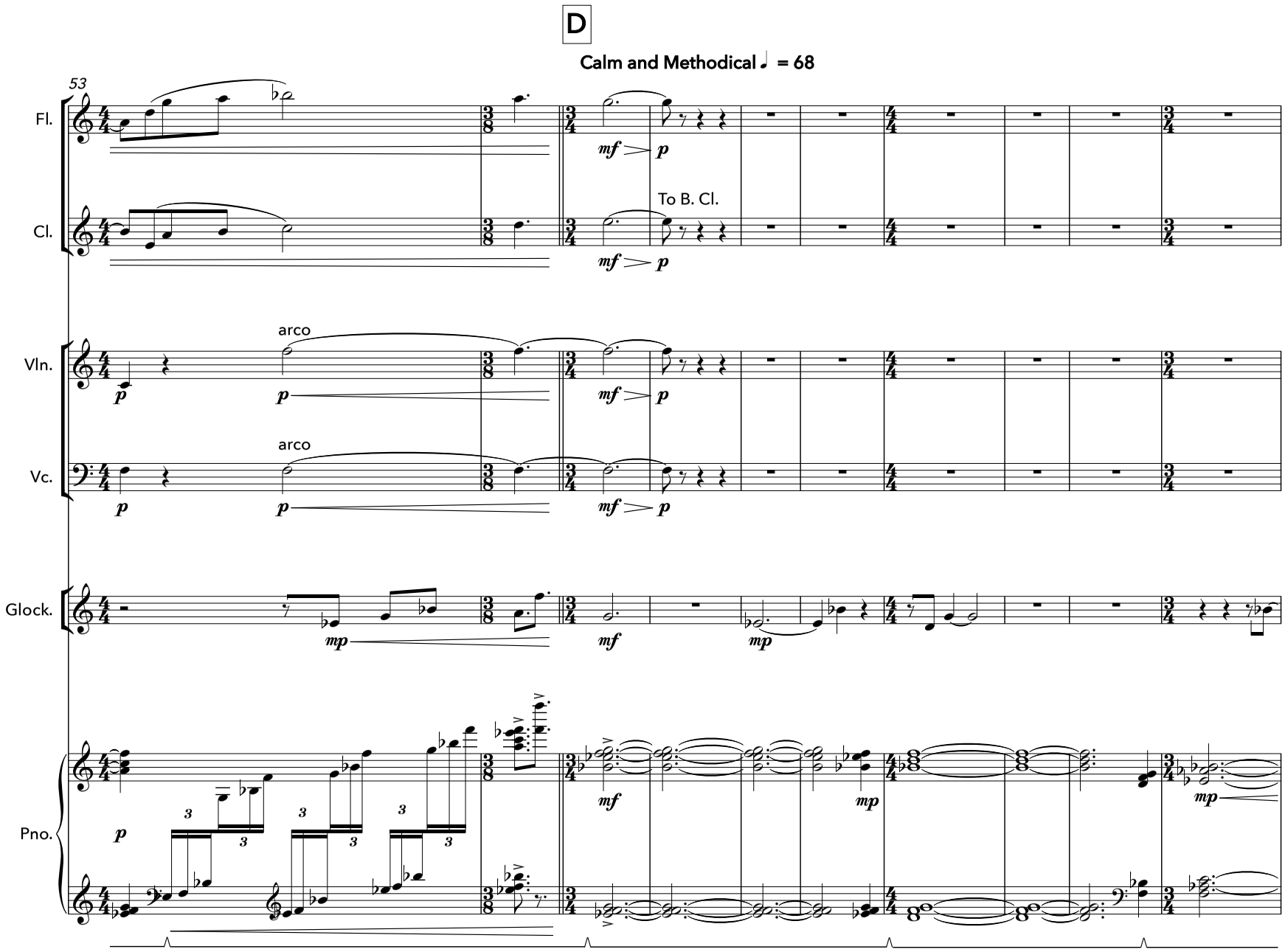

21
Fl.
B. Cl.
Vln.
Vc.
Vib.
Pno.
mf
f
tr
To Cl.
arco
5
8va


26
Fl.
f
pp
Vln.
ord.
sul pont.
f
p
Vc.
ord.
sul pont.
f
p
Glock.
mp
Vib.
f
Pno.
(8)
f
mp
8va
8va


B
30
accel.
Exuberant ♩ = 116
Fl.
B. Cl.
Clarinet in B♭
Vln.
ord.
arco
pizz.
arco
Vc.
ord.
arco
pizz.
T. Bl.
Glock.
Pno.
mf
mp
Ped.


35
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Pno.
pizz.
arco
pizz.
arco
arco
mf
mp
f
mf
subito
Ped.


C
rit.
♩ = 92
41
Fl.
Cl.
Vln.
Vc.
T. Bl.
Glock.
Pno.
pizz.
arco
dead
Ped.


D
Calm and Methodical ♩ = 68
53
Fl.
Cl.
To B. Cl.
Vln.
arco
Vc.
arco
Glock.
Pno.

63

Cl.

Bass Clarinet
in B♭

tr

pp mp pp

Vc.

mf pp

T. Bl.

marimba mallets

p

Glock.

3

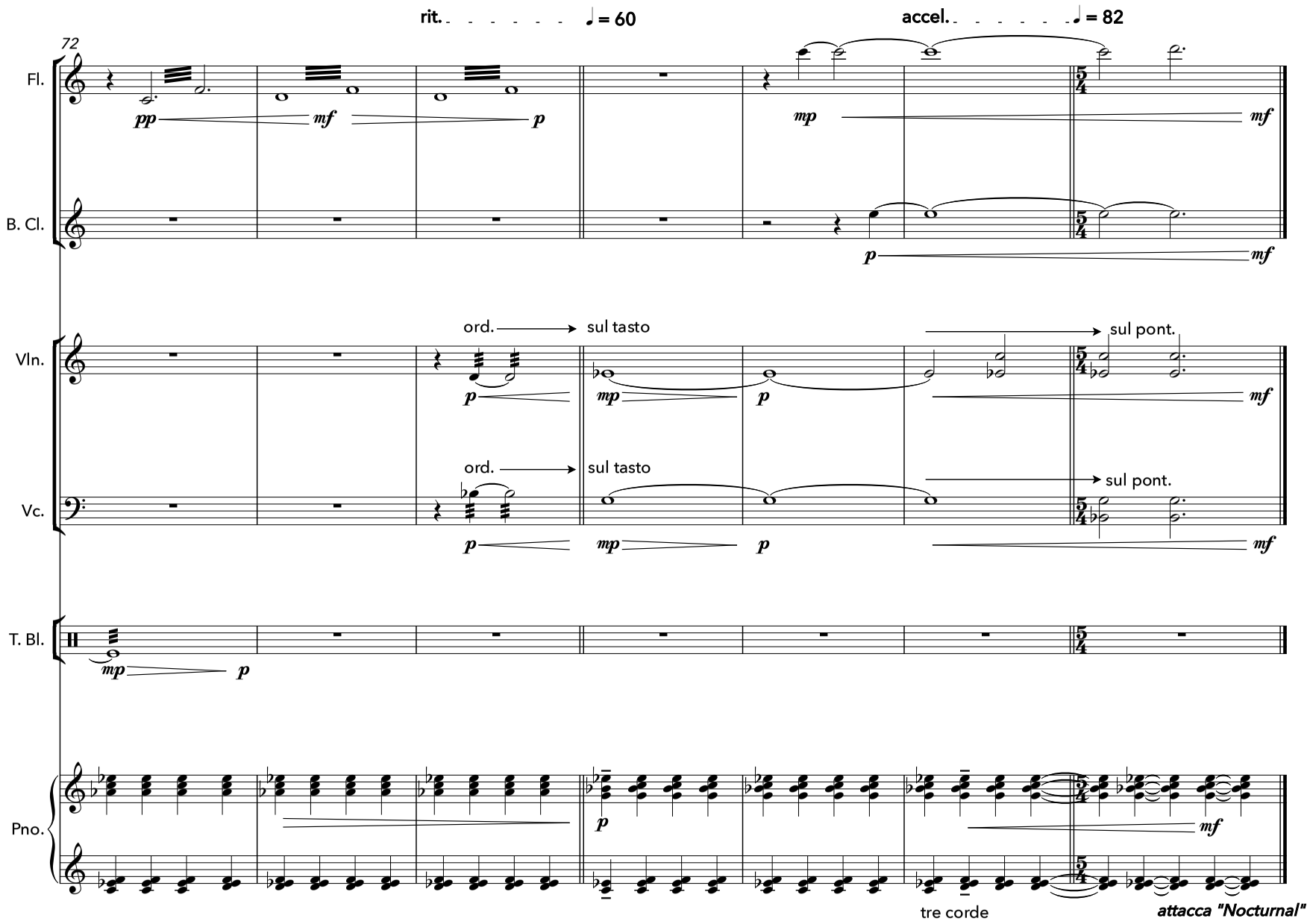
mf

Pno.

mf mf f p

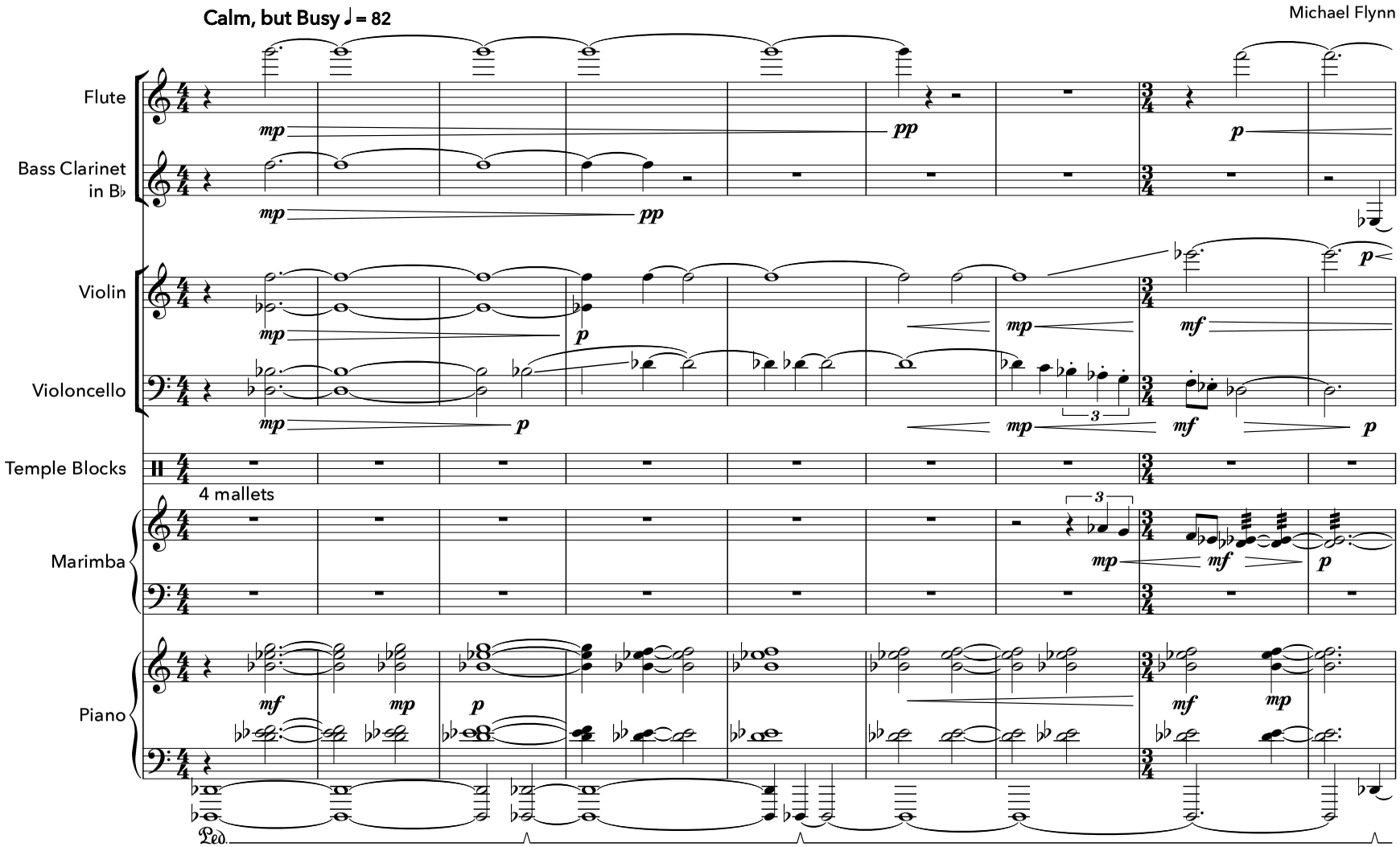
una corda

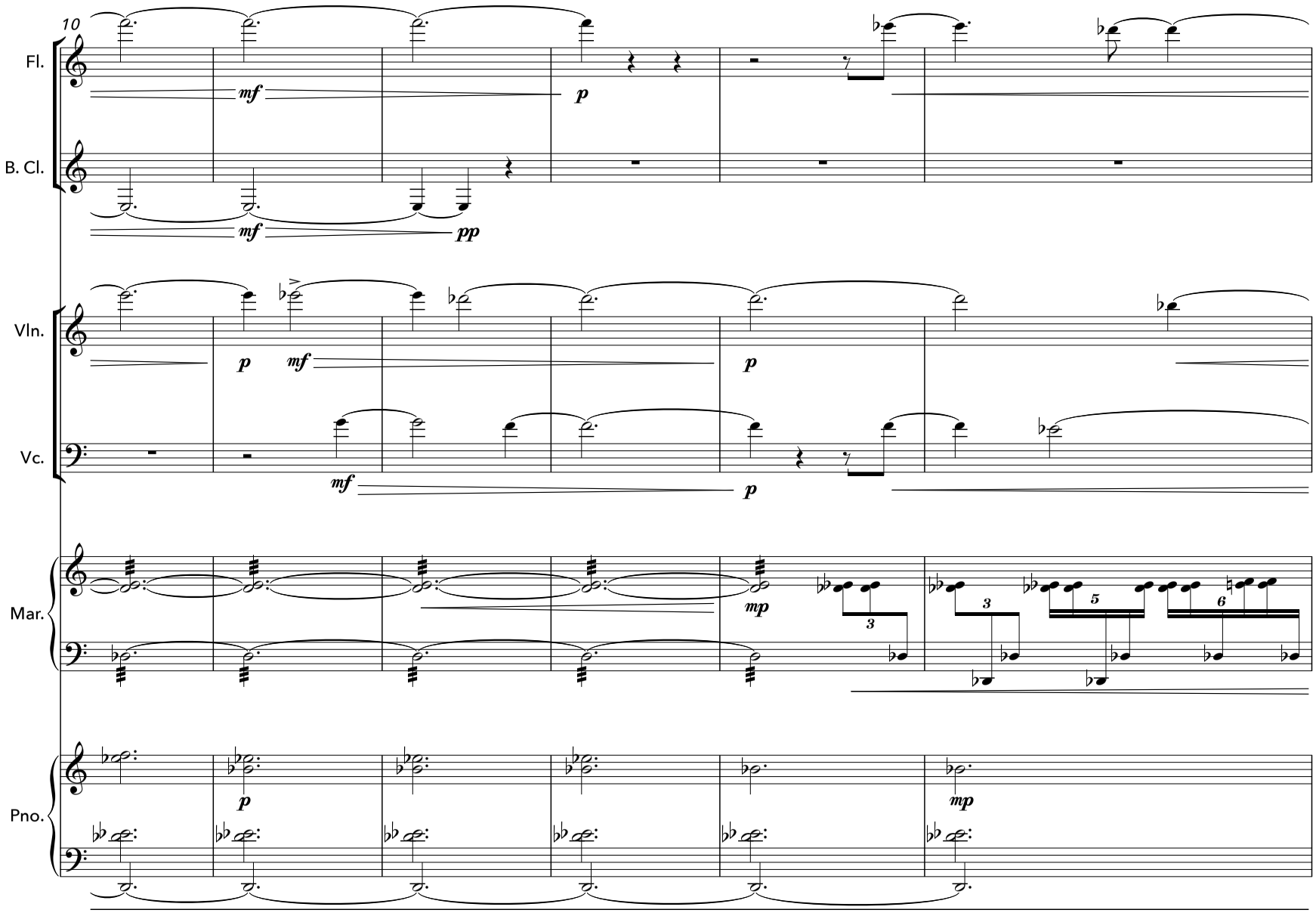
sempre Ped.

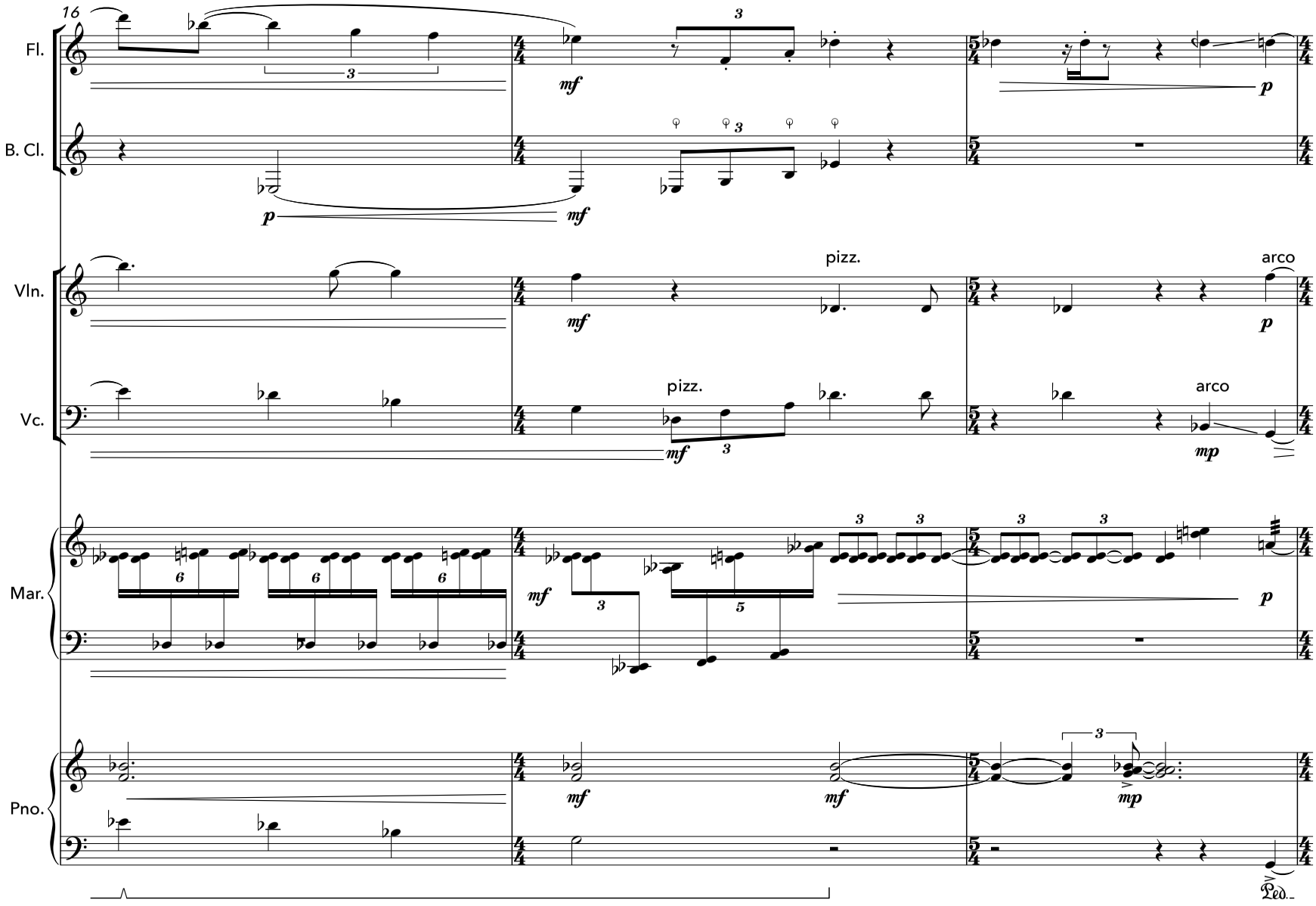

rit. ♩ = 60
accel. ♩ = 82
72
Fl.
pp
mf
p
mp
mf
B. Cl.
p
mf
Vln.
ord.
sul tasto
sul pont.
p
mp
p
mf
Vc.
ord.
sul tasto
sul pont.
p
mp
p
mf
T. Bl.
mp
p
Pno.
p
mf
tre corde
attacca "Nocturnal"

Mvt. 4

Nocturnal




10
Fl.
mf
p
B. Cl.
mf
pp
Vln.
p
mf
p
Vc.
mf
p
Mar.
mp
3
3
5
6
Pno.
p
mp


16
Fl.
B. Cl.
Vln.
Vc.
Mar.
Pno.
pizz.
arco
pizz.
arco
Ped.

A

19

Fl.

B. Cl.

To Cl.

Vln.

Vc.

sul pont.

Mar.

slow down the roll

Pno.

29

Fl.

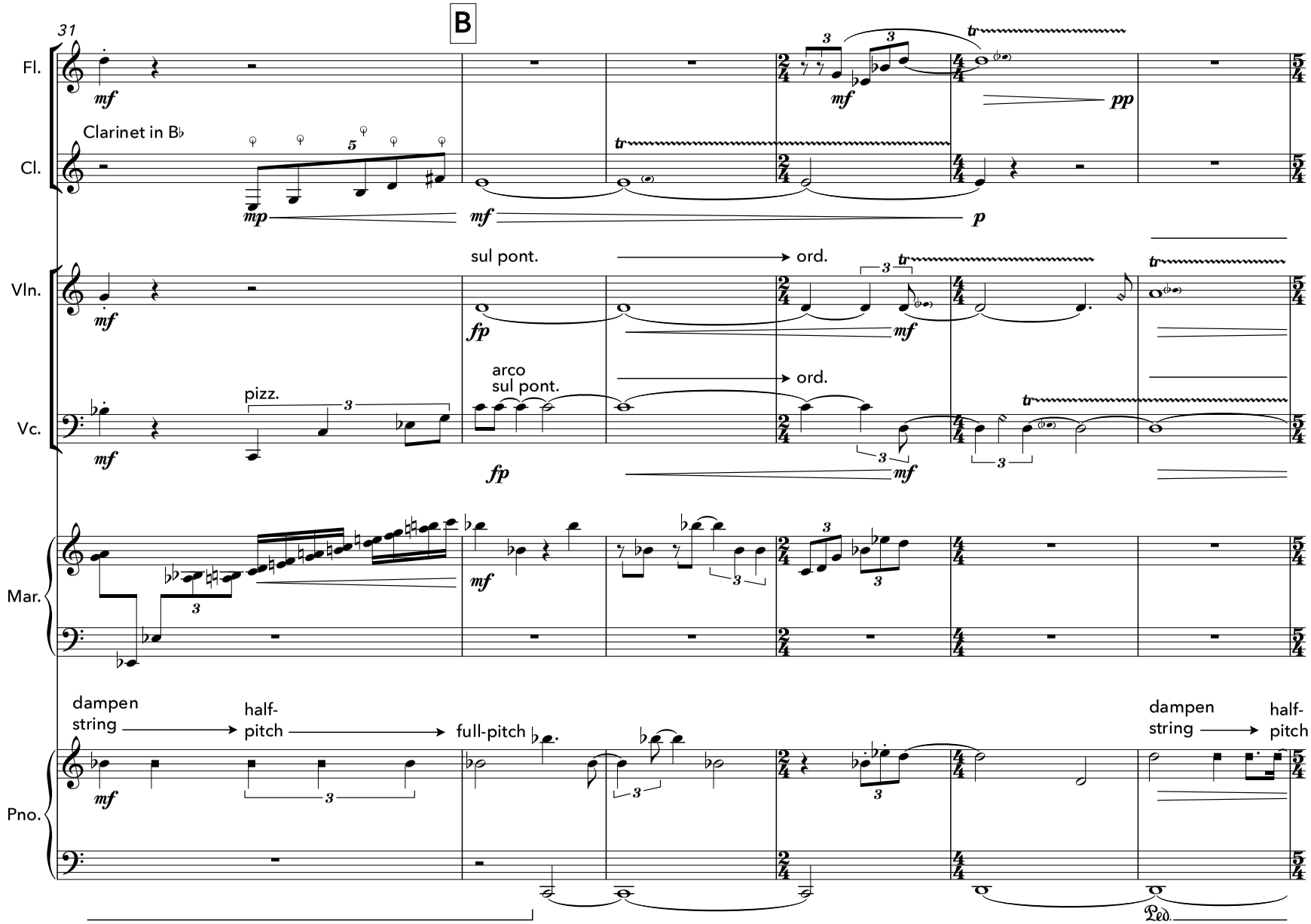
B. Cl.

Vln.

Vc.

Mar.

Pno.


31
B
Fl.
Cl.
Clarinet in B♭
Vln.
Vc.
Mar.
Pno.
sul pont.
ord.
pizz.
arco
sul pont.
ord.
dampen
string
half-
pitch
full-pitch
dampen
string
half-
pitch

37

Fl.

Cl.

Vln.

Vc.

T. Bl.

Pno.

flz.

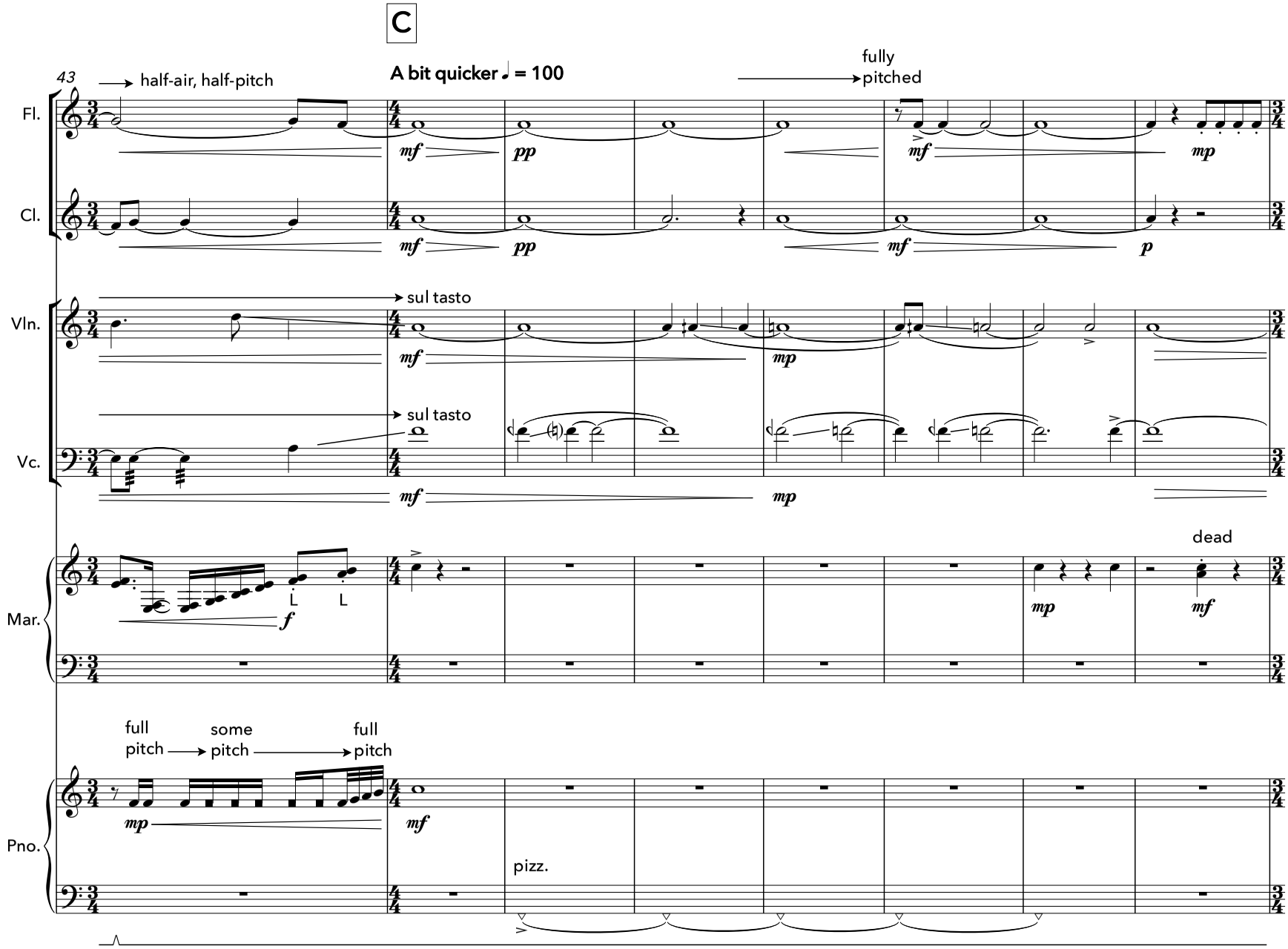
fully pitched

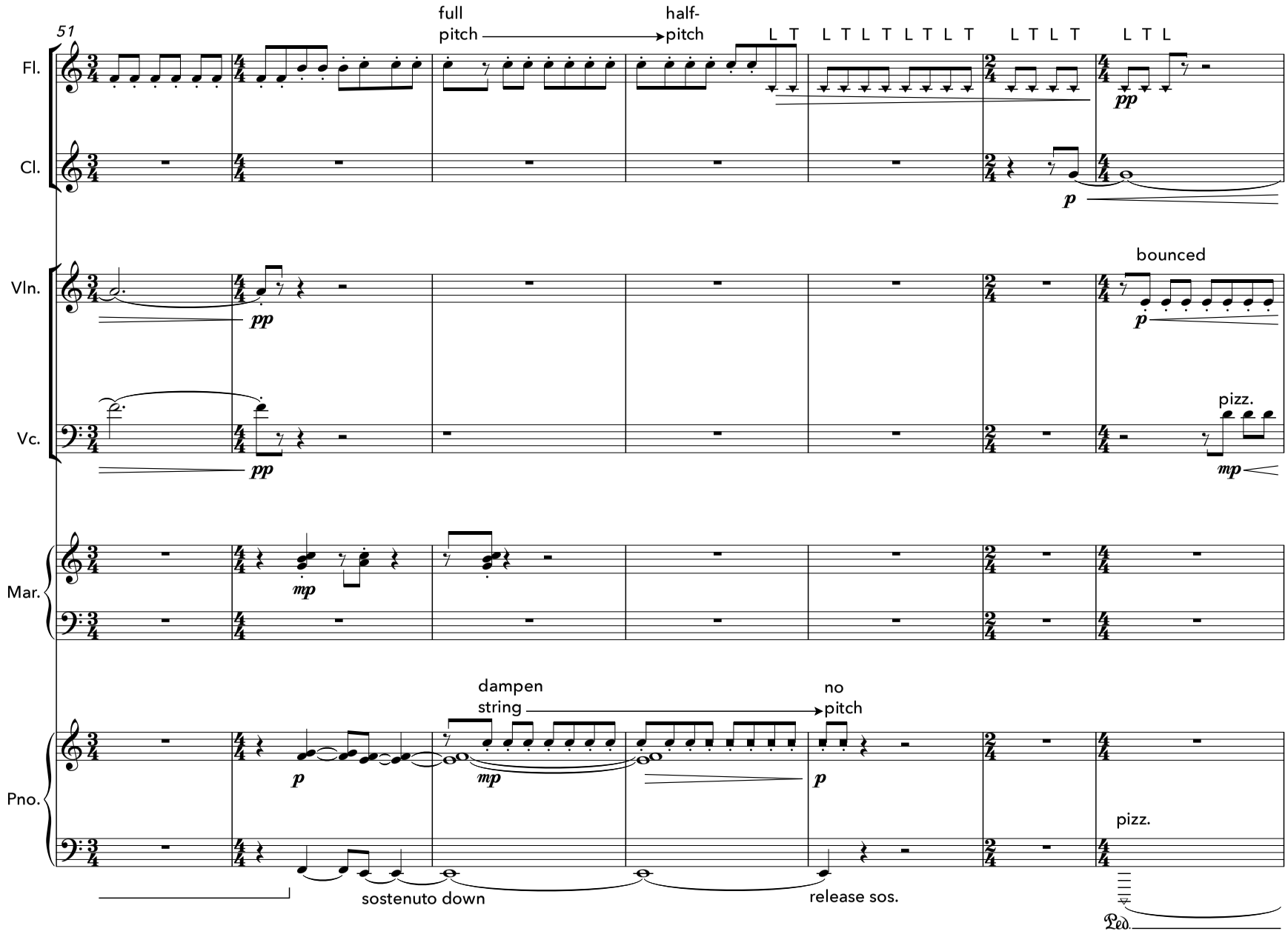
sul pont.

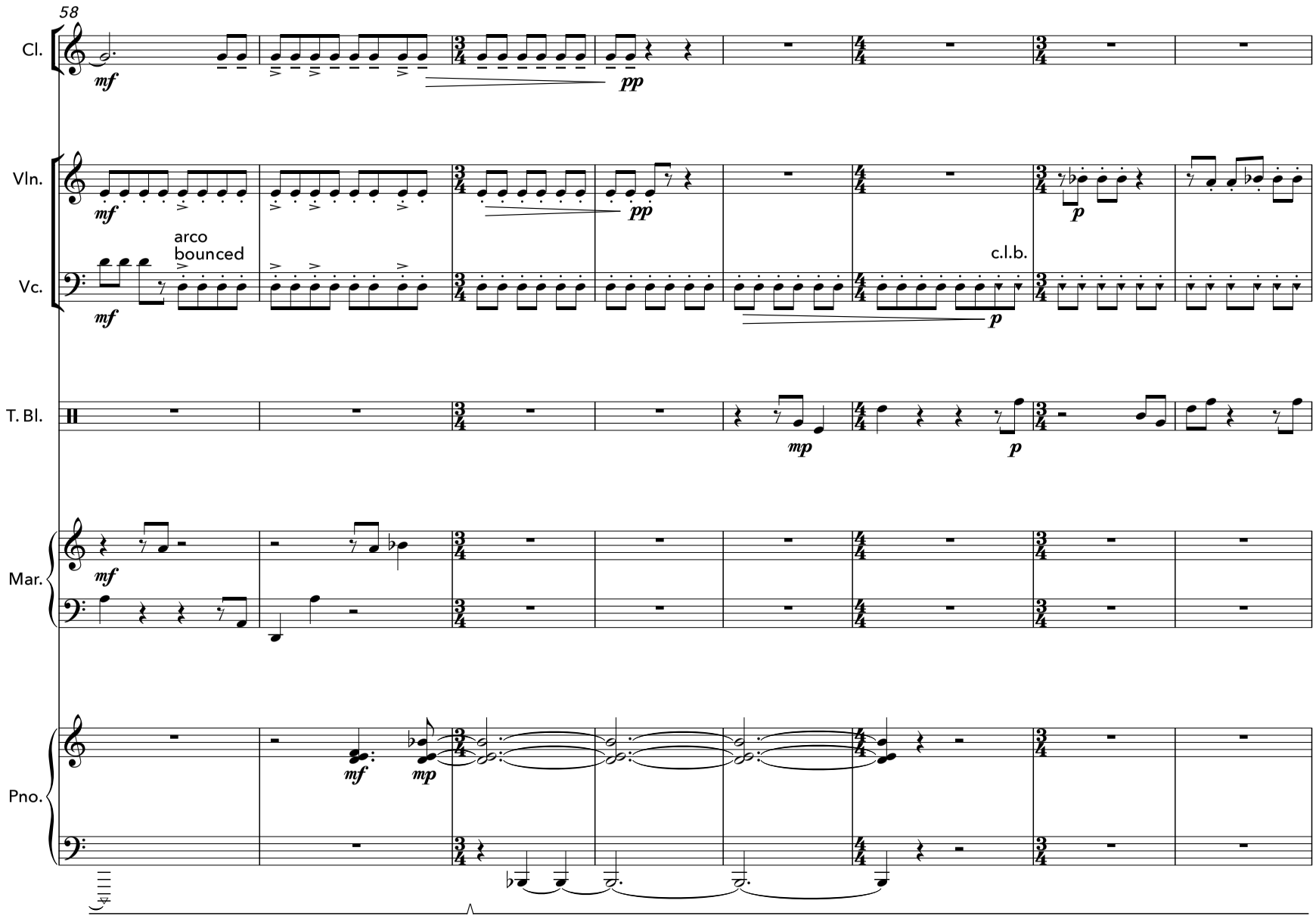
sul pont

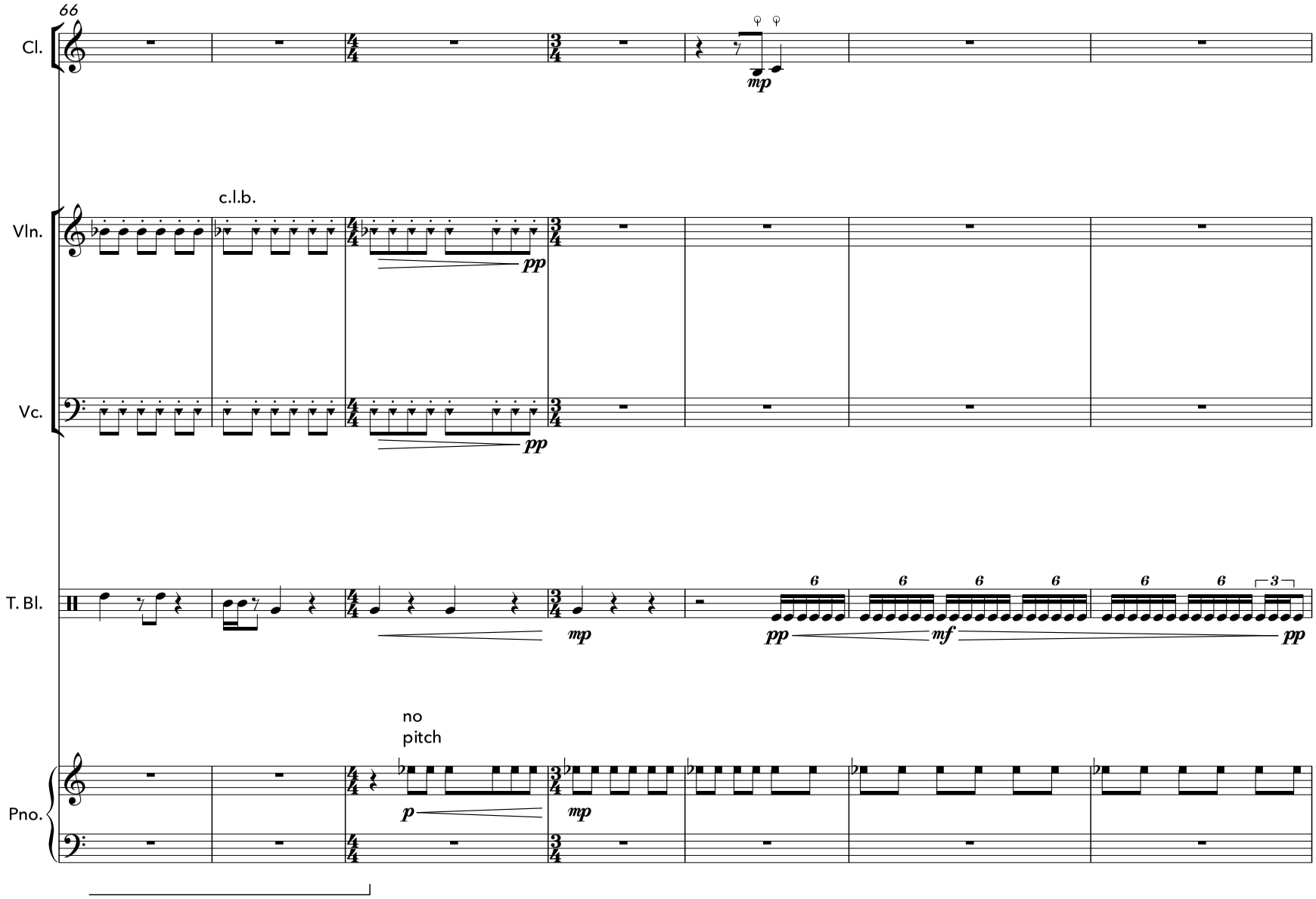
ord.

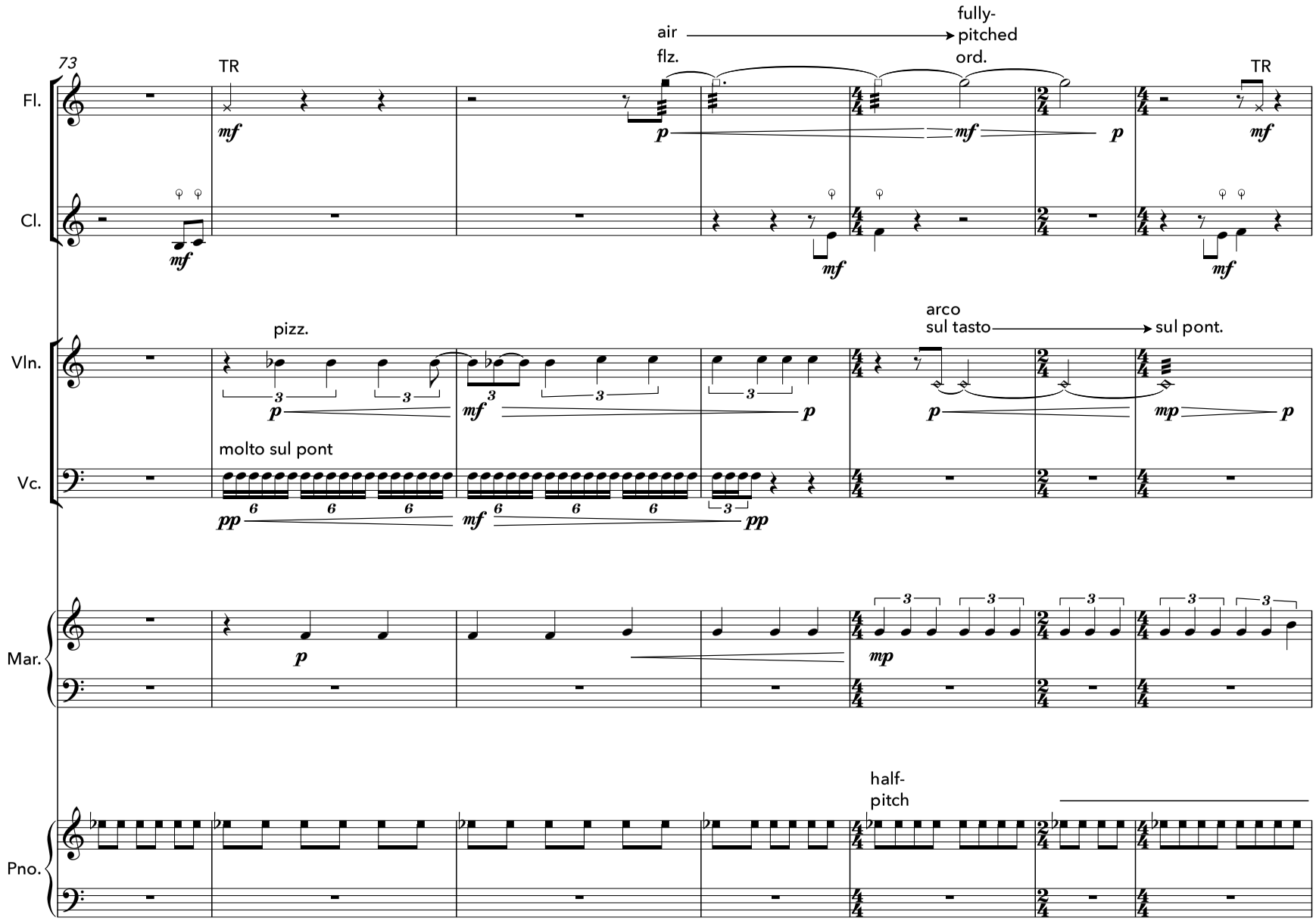
full-pitch

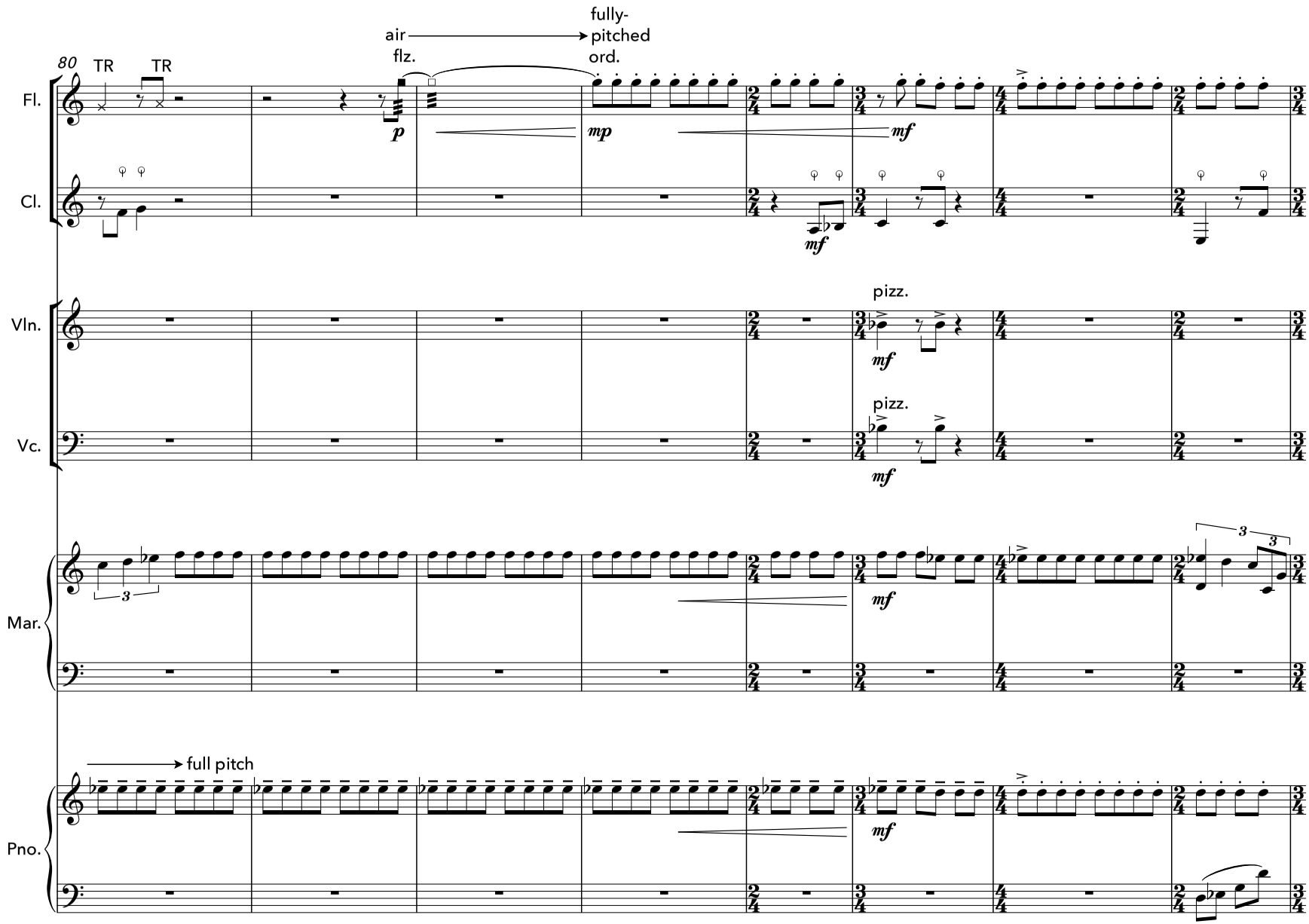

C
A bit quicker ♩ = 100
43
half-air, half-pitch
fully pitched
Fl.
Cl.
Vln.
Vc.
Mar.
Pno.
sul tasto
sul tasto
dead
full pitch
some pitch
full pitch
pizz.

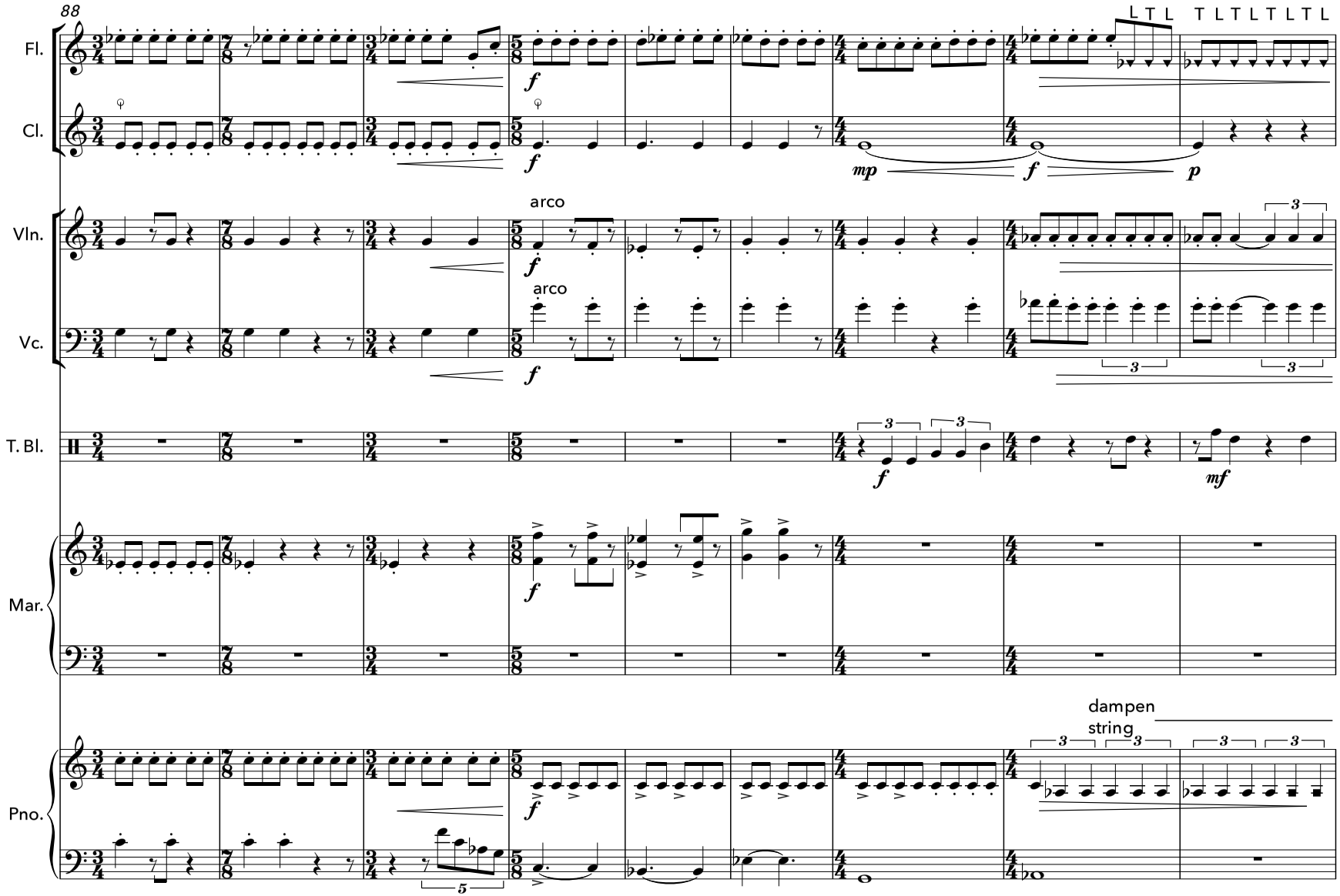

51
Fl.
Cl.
Vln.
Vc.
Mar.
Pno.
full pitch
half-pitch
L T
L T L T L T L T
L T L T
L T L
pp
p
bounced
pizz.
mp
dampen string
no pitch
sostenuto down
release sos.
Ped.

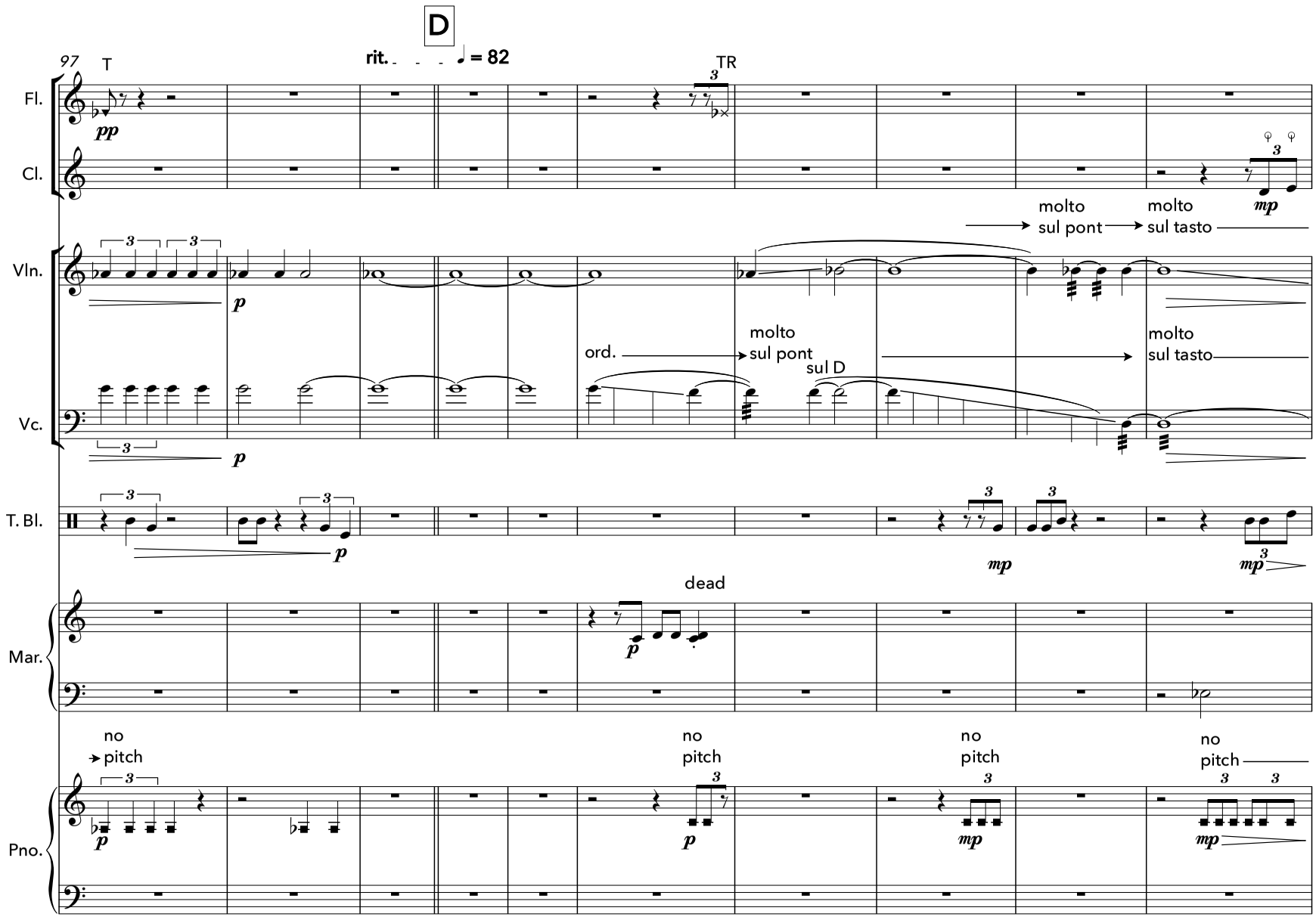

58
Cl.
mf
pp
Vln.
mf
pp
p
arco
bounced
Vc.
mf
c.l.b.
p
T. Bl.
mp
p
Mar.
mf
Pno.
mf
mp

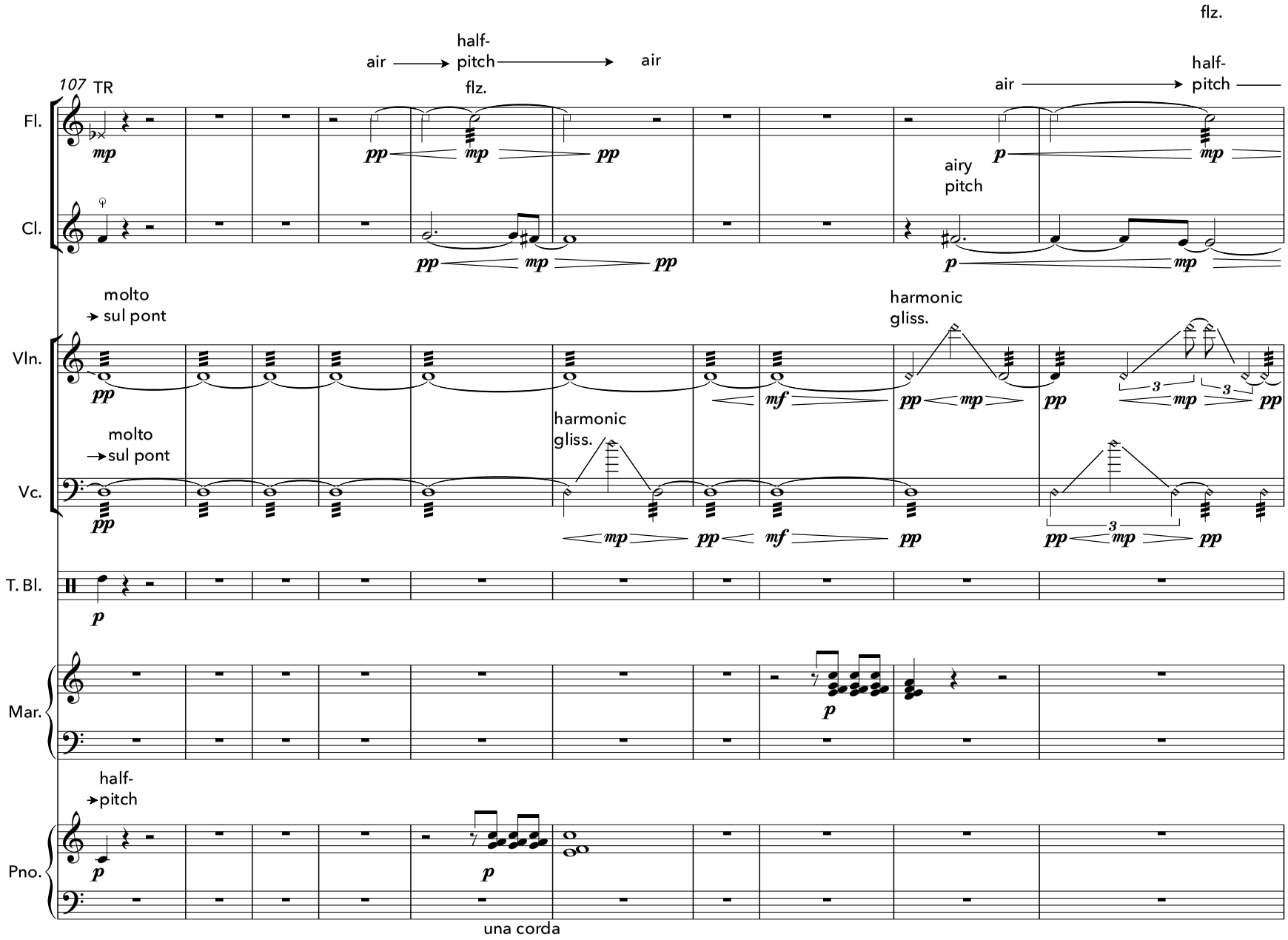

66
Cl.
mp
Vln.
c.l.b.
pp
Vc.
pp
T. Bl.
mp
pp
mf
pp
Pno.
no
pitch
p
mp

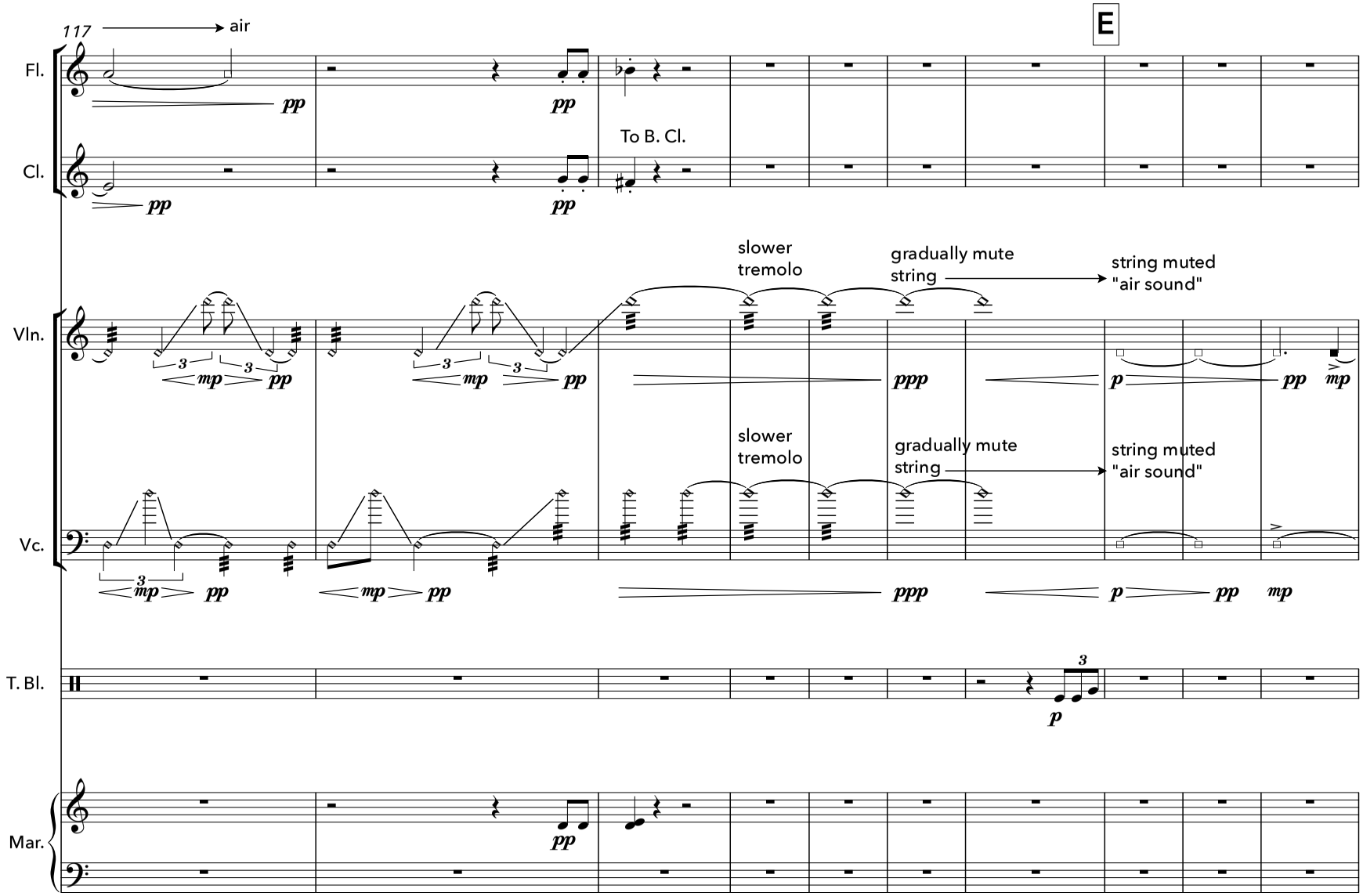

73
Fl.
TR
mf
air
flz.
p
mf
fully-
pitched
ord.
p
TR
mf
Cl.
mf
mf
mf
Vln.
pizz.
p
mf
p
arco
sul tasto
p
sul pont.
mp
p
Vc.
molto sul pont
pp
mf
pp
Mar.
p
mp
Pno.
half-
pitch

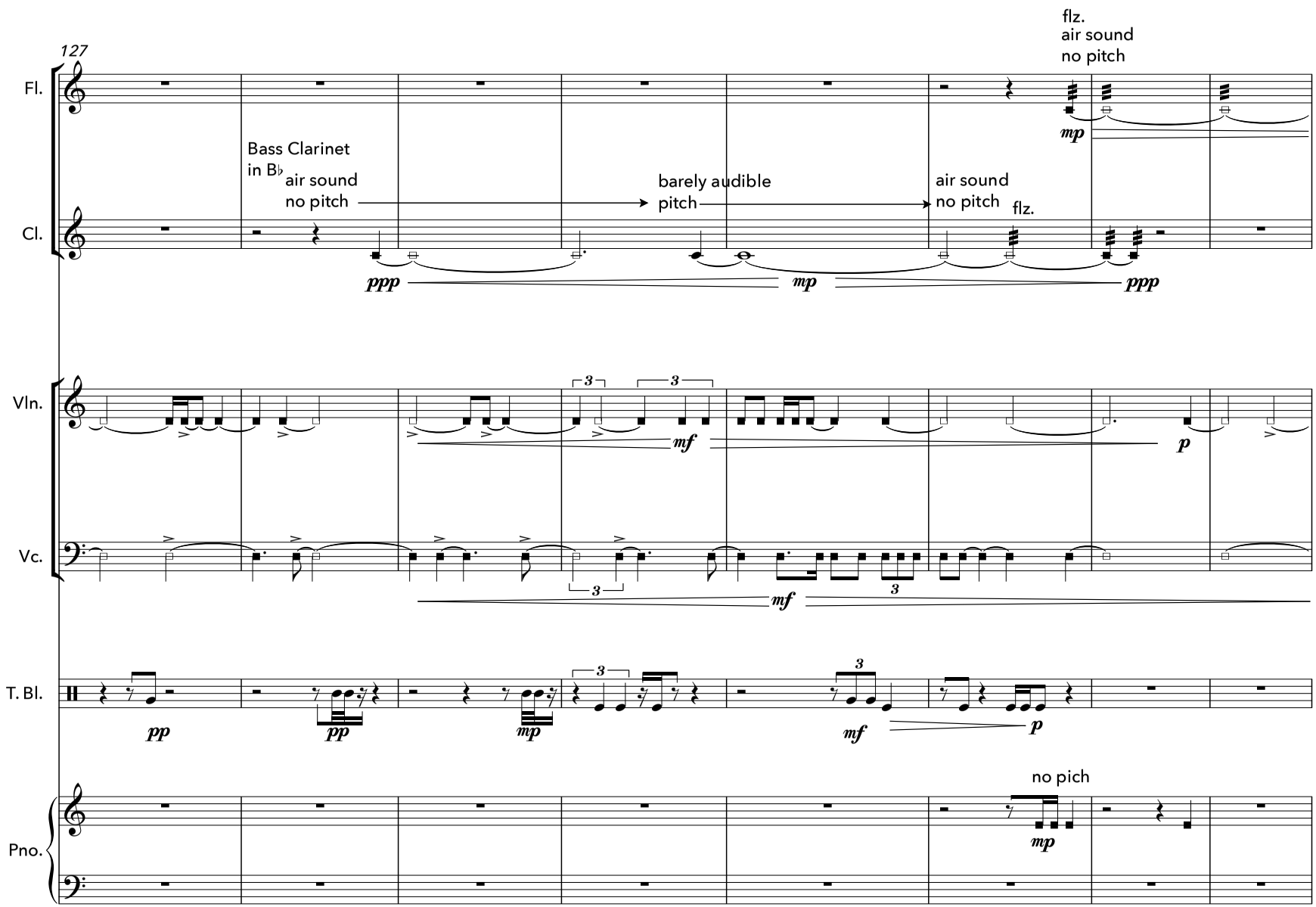

80
TR
TR
air
flz.
fully-
pitched
ord.
Fl.
Cl.
Vln.
Vc.
Mar.
Pno.
p
mp
mf
pizz.
full pitch

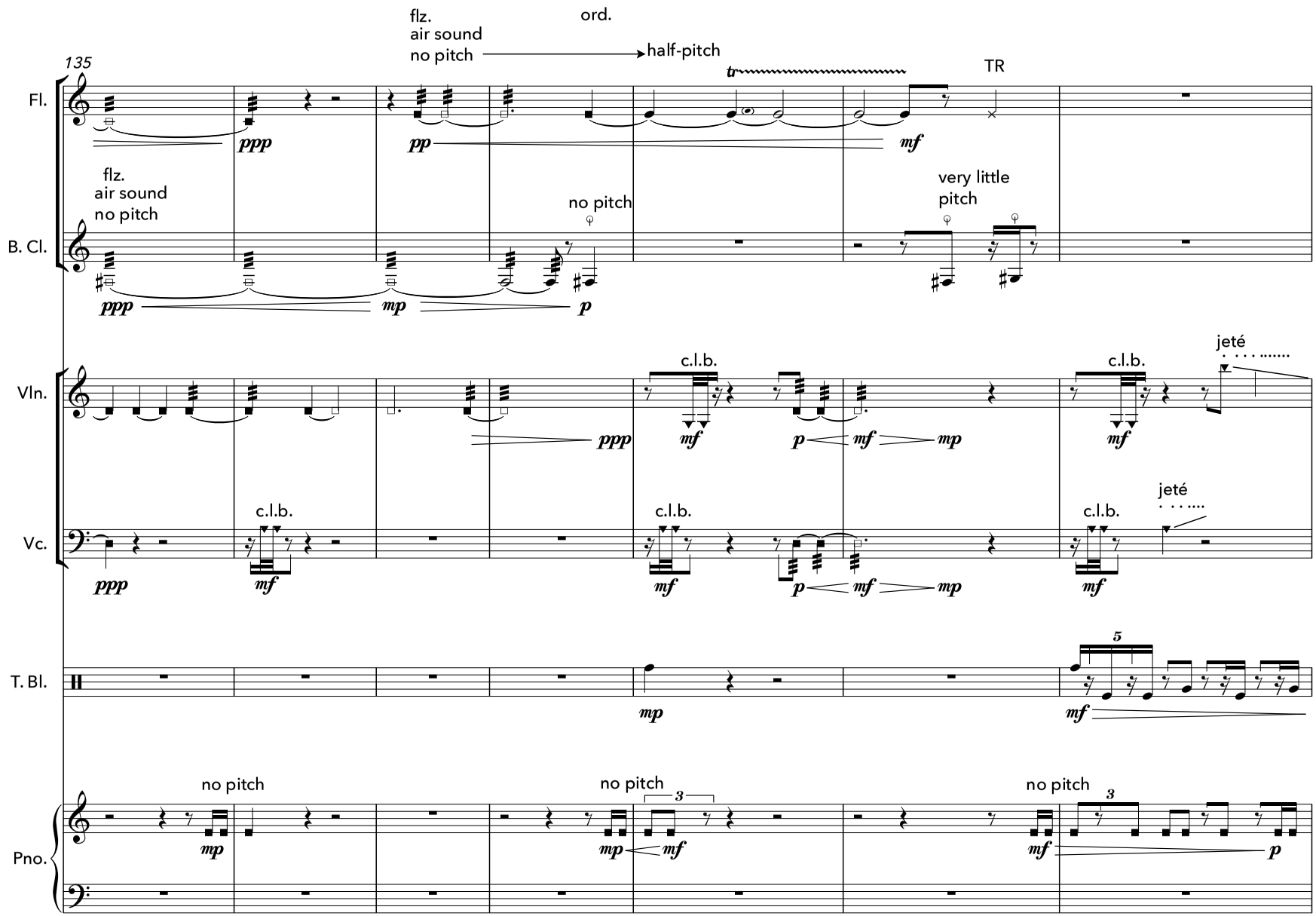

88
Fl.
Cl.
Vln.
Vc.
T. Bl.
Mar.
Pno.
L T L T L T L T L T L
arco
arco
dampen
string

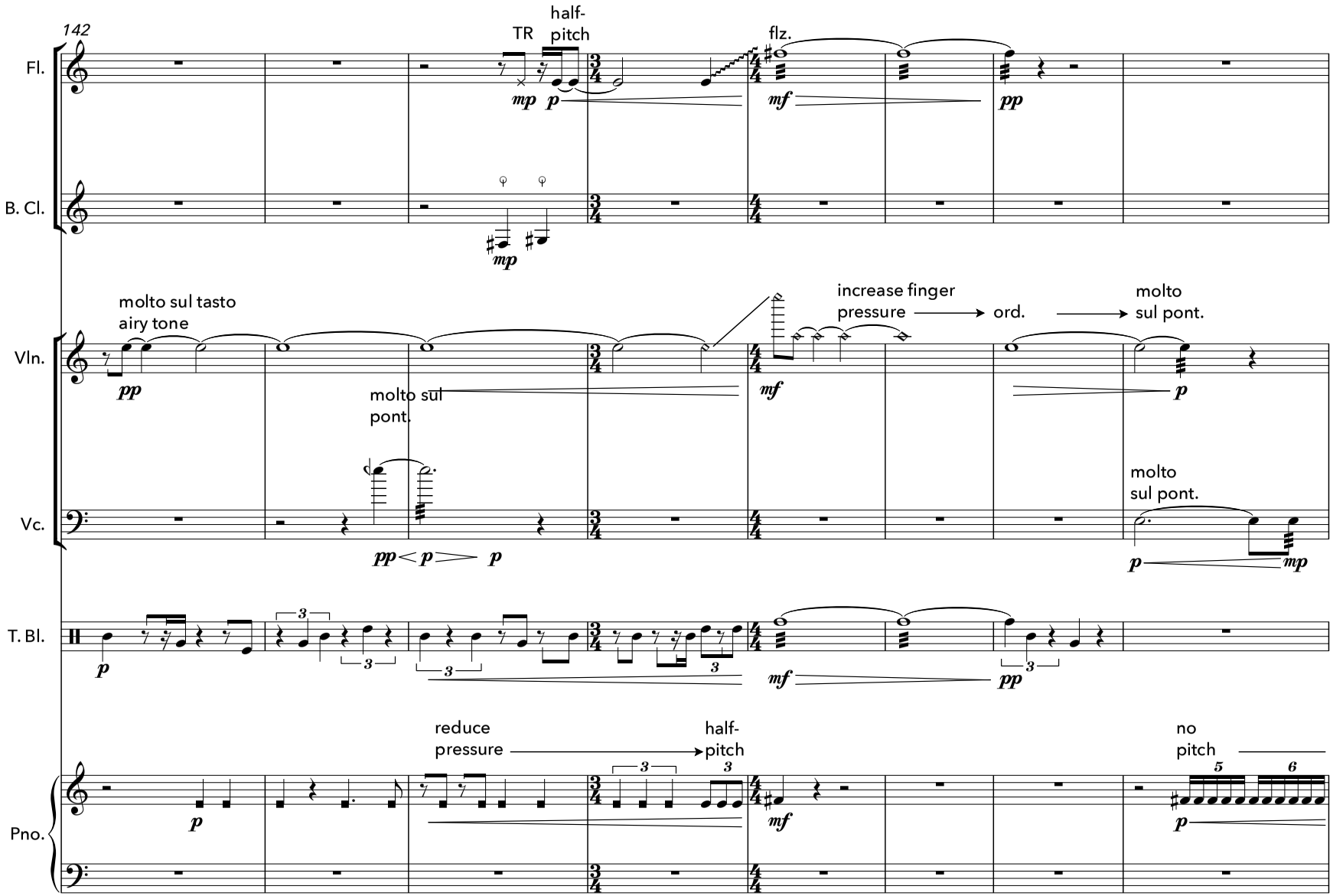

D
97
T
rit.
= 82
TR
Fl.
Cl.
Vln.
Vc.
T. Bl.
Mar.
Pno.
pp
p
mp
molto
sul pont
molto
sul tasto
ord.
molto
sul pont
sul D
molto
sul tasto
dead
no
pitch
no
pitch
no
pitch
no
pitch

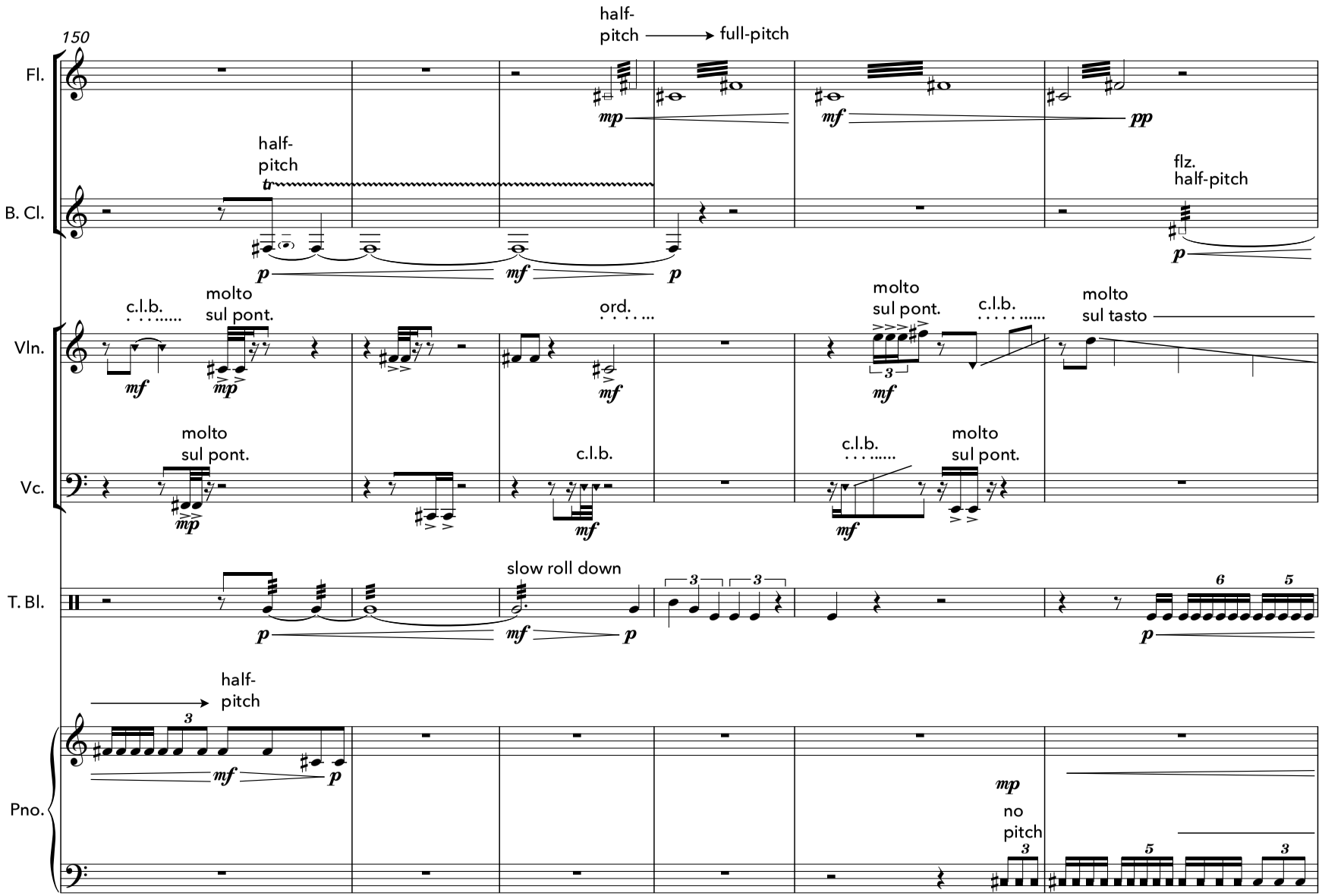

107
TR
Fl.
Cl.
Vln.
Vc.
T. Bl.
Mar.
Pno.
mp
air
half-pitch
flz.
air
pp
mp
pp
air
half-pitch
flz.
airy pitch
p
mp
pp
mp
pp
molto sul pont
pp
mf
harmonic gliss.
pp
mp
pp
3
mp
3
pp
molto sul pont
pp
harmonic gliss.
mp
pp
mf
pp
3
pp
mp
pp
p
p
half-pitch
p
p
una corda

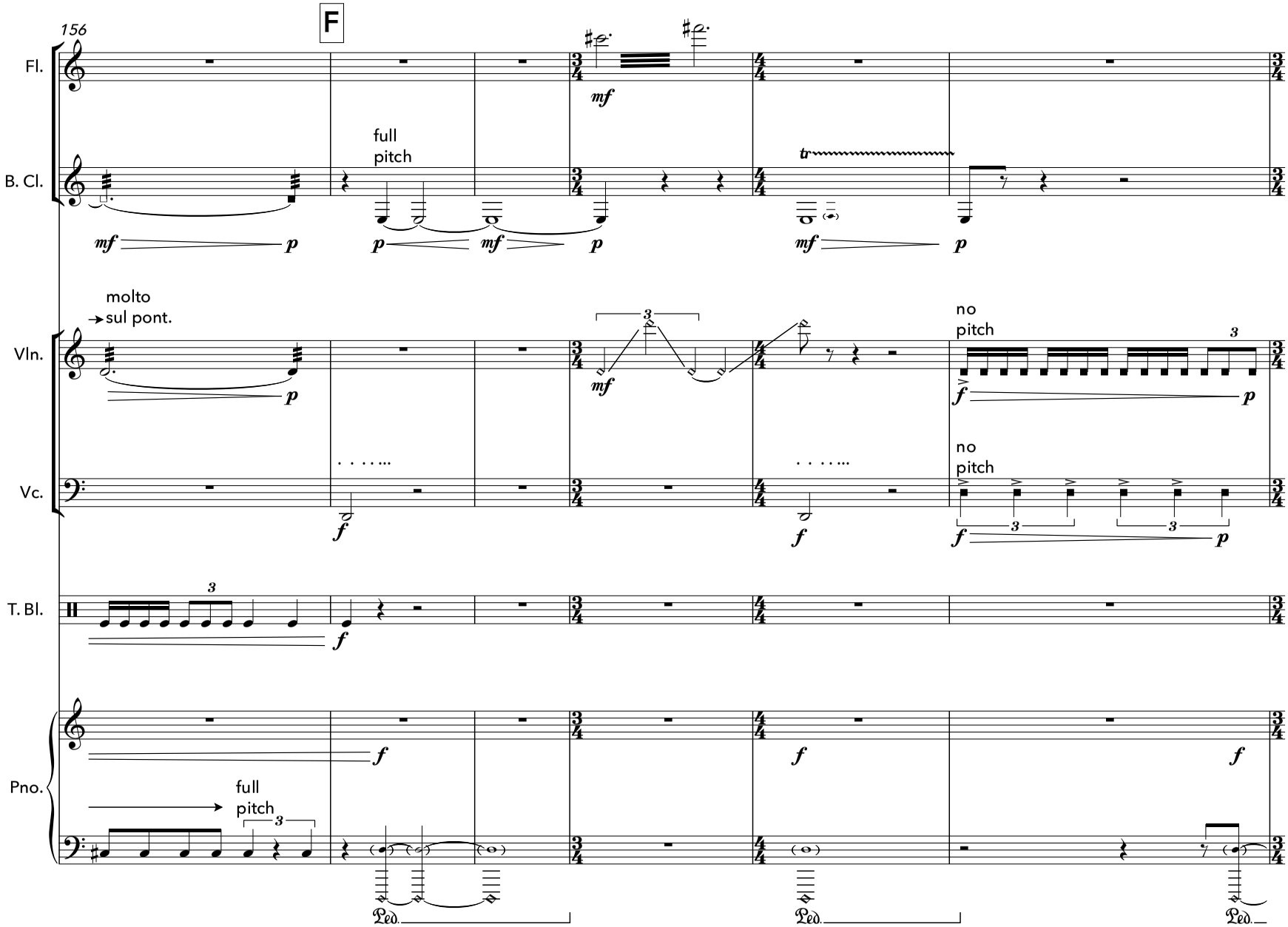

117
air
E
Fl.
Cl.
To B. Cl.
Vln.
slower tremolo
gradually mute string
string muted "air sound"
Vc.
slower tremolo
gradually mute string
string muted "air sound"
T. Bl.
Mar.

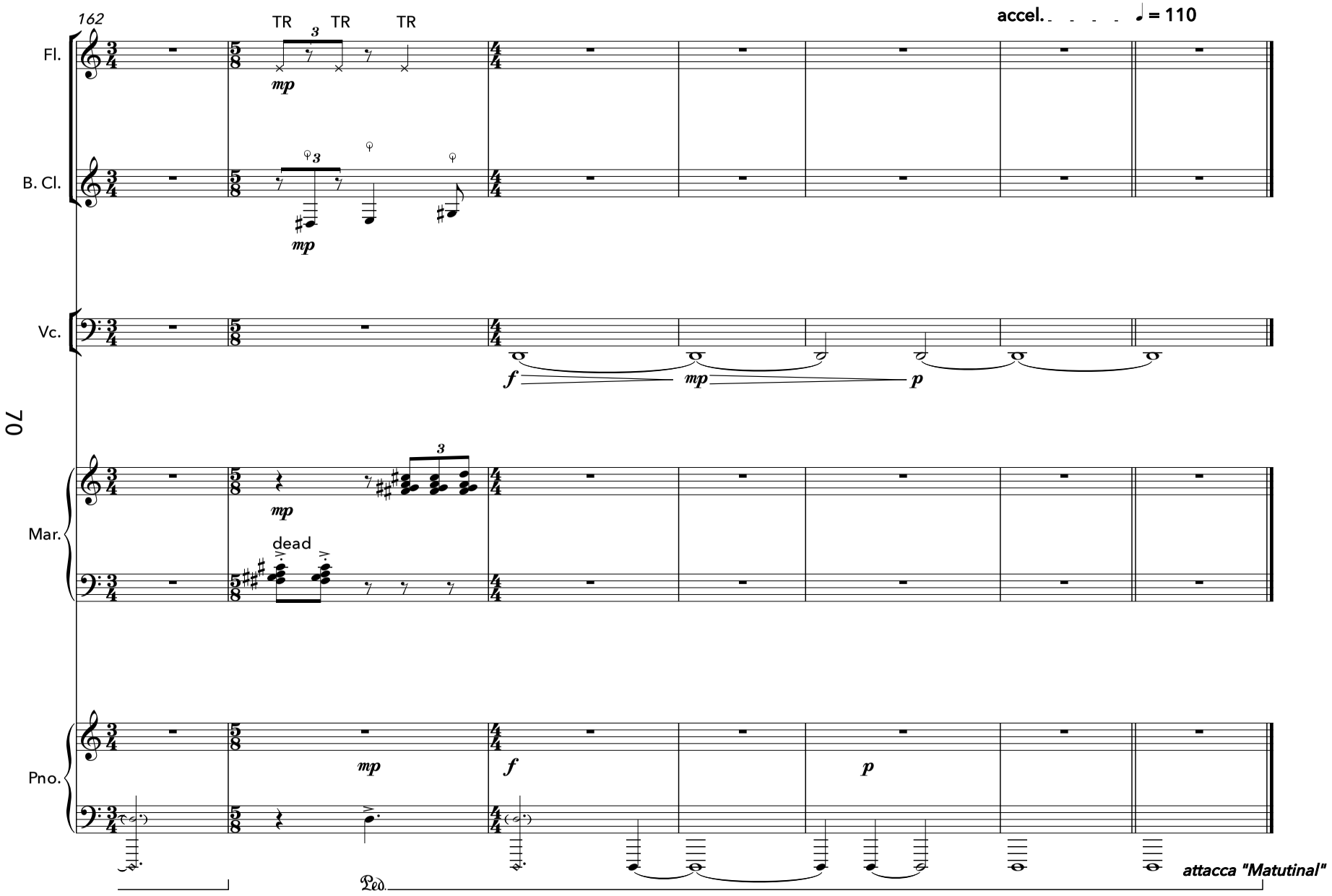

127
Fl.
Cl.
Vln.
Vc.
T. Bl.
Pno.
Bass Clarinet
in B♭
air sound
no pitch
barely audible
pitch
air sound
no pitch
flz.
flz.
air sound
no pitch
no pich
ppp
mp
ppp
mf
p
pp
pp
mp
mf
p
mp


135
Fl.
flz.
air sound
no pitch
ord.
half-pitch
TR
B. Cl.
flz.
air sound
no pitch
no pitch
very little
pitch
Vln.
c.l.b.
jeté
Vc.
c.l.b.
jeté
T. Bl.
Pno.
no pitch


142
Fl.
TR
half-pitch
flz.
mp
p
mf
pp
B. Cl.
mp
Vln.
molto sul tasto
airy tone
pp
molto sul pont.
mf
increase finger pressure
ord.
molto sul pont.
p
Vc.
pp
p
p
molto sul pont.
p
mp
T. Bl.
p
3
mf
pp
Pno.
p
reduce pressure
half-pitch
3
mf
no pitch
5
6
p


150
Fl.
half-pitch → full-pitch
mp
mf
pp
B. Cl.
half-pitch
p
mf
p
flz. half-pitch
p
Vln.
c.l.b.
molto sul pont.
mf
mp
ord.
mf
molto sul pont.
c.l.b.
mf
molto sul tasto
Vc.
molto sul pont.
mp
c.l.b.
mf
c.l.b.
mf
molto sul pont.
T. Bl.
p
slow roll down
mf
p
p
Pno.
half-pitch
mf
p
mp
no pitch


156
F
Fl.
B. Cl.
full
pitch
Vln.
molto
sul pont.
no
pitch
Vc.
no
pitch
T. Bl.
Pno.
full
pitch
Ped.
Ped.
Ped.


162
accel.
♩ = 110
Fl.
TR
TR
TR
mp
B. Cl.
mp
Vc.
f
mp
p
Mar.
mp
dead
Pno.
mp
f
p
Ped.
attacca "Matutinal"