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## Intersection: For Orchestra

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# INTERSECTION: FOR ORCHESTRA

by

William Jones

A Thesis  
Submitted to the  
Faculty of The Graduate College  
in partial fulfillment of the  
requirements for the  
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School of Music

Western Michigan University  
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2005

## INTERSECTION: FOR ORCHESTRA

William Jones, M.M.

Western Michigan University, 2005

Intersection is a musical work written for orchestra. The concept for it is loosely based on the sounds and emotions that I associate with trains. The music at the beginning of the piece, and the concept in general, was inspired by the sounds made by trains slowly passing the intersection of Kalamazoo Ave., Water St., and Pitcher St. in Kalamazoo, Michigan. Though most of the piece just uses the idea of the sound of trains as general inspiration, there are also sounds that more directly represent actual sounds, like an occasional blow of the whistle, or the sound of the gate that stops traffic from crossing the railroad tracks.

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## Instrumentation

Piccolo  
Flute  
Oboe  
English Horn  
Clarinet (Bb)  
Bass Clarinet (Bb)  
2 Bassoons

2 Horns (F)  
Trumpet (Bb)  
Trombone  
Tuba

Brake Drum  
Suspended Cymbal & Snare Drum  
Glockenspiel & Marimba  
Timpani

Violins I  
Violins II  
Violas  
Cellos  
Basses

This is a “C” score, with the transposing instruments shown in concert pitch.

## Performance Notes

### Glissandos

There are three types of glissandos in this piece:

- 1) Glissandos between two specific pitches – these should last the length of the first pitch, ending at the entrance of the second pitch.
- 2) Glissandos that have only a first pitch – these should be played so that at the very end of the written duration, the pitch glides flat slightly.
- 3) The glissandos of m. 3-18 for cellos and basses – the first chair cellist and bassist should take these glissandos. Starting with a pizzicato on a high pitch determined by the musician, they are intended to be quick downward movements, accentuating the sound of the slide rather than specific pitches.

### Harmonics

In m. 218-239, while sustaining the given drone pitches, the first 4 chairs of Violins I and first 4 chairs of Cellos should momentarily add touch fourth harmonics (2 octaves above the given pitches.) Each performer should play the harmonic once per measure. Each harmonic should be played approximately the duration of an eighth note, and in a different place in each measure. The harmonics should only be slightly louder than the drone pitches.

### Percussion Staff - Snare Drum and Suspended Cymbal

The Snare Drum and Suspended Cymbal parts can be played by one percussionist.

### Glockenspiel and Marimba

The Glockenspiel and Marimba parts can be performed by one percussionist.

### Glockenspiel - Bowing vs. Soft Mallet Roll

In the measures indicated in the score, it is preferred that the performer uses a bow on the glockenspiel bars. However, a soft mallet roll can be used if the Glockenspiel used will not allow for bowing.

## Intersection

approx. 11 min. ♀=90

Bill Jones

[illegible]





13

Picc. *mf*

Fl. *mp*

Ob. *mp*

En. Hn *mf*

Cl. *mp*

B. Cl. *mp*

Hsn I *pp* *p* *mf*

Hsn II *mf*

Hn I

Hn II

Trpt.

Tbn. *pp* *mf* *mf*

Tba. *pp* *p* *mf*

Brake

S. Cym. S. D.

Glock. *f*

Mar.

Timp.

Vln I unis.

Vln II unis.

Vla. unis.

Vc. *3*

Db. *3*

19

Picc.   
 Fl.   
 Ob.   
 En. Hn.   
 Cl.   
 B. Cl.   
 Bsn I & II   
 Hn I & II   
 Tpt.   
 Tbn.   
 Tba.   
 Brake   
 S. Cym.   
 S. D.   
 Glock.   
 Mar.   
 Timp.   
 Vln I   
 Vln II   
 Vla.   
 Vc.   
 Db.

Dynamics and markings:   
 - Picc. and Fl.:  $p$ ,  $n < p$ ,  $n$    
 - Bsn I & II:  $mf$ ,  $mp$ ,  $p$ ,  $mf$    
 - Tbn.:  $f$ ,  $mf$    
 - Tba.:  $mf$ ,  $pp$ ,  $mp$    
 - S. D.:  $mf$    
 - Glock.:  $mf$    
 - Vln I & II, Vla.:  $mp$ ,  $pp$    
 - Vc. and Db.:  $mf$ ,  $pp$ , unis., div.

29

**A**  $\text{♩} = 76$

Picc. *pp*

Fl. *pp*

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Tpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock. w/ Bow (or soft mallet roll)

Mar.

Timp.

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mf* unis.

Db. *mf* unis. *p*

39

Picc

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Tpt

Tbn

Tba

Brake

S. Cym  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla

Vc.

Db.

39

40

41

42

43

44



54

Picc.

Fl.

Ob.

En.Hn

Cl.

B.Cl.

Bsn I  
II

Hn I  
II

Tpt

Tbn

Tba

Brake

S. Cym.  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla

Vc.

Db.

*mp*

*mp*

*mp*

*arco*

*arco*

63

Picc. *mp*

Fl. *mp*

Ob.

En.Hn

Cl. *mp*

B.Cl.

Bsn I  
II

Hn I *mp*  
II *mp*

Tpt *mf*

Tbn *mf*

Tba *mf*

Brake *pp*

S. Cym.  
S. D. *p*

Glock.

Mar.

Timp *mp*

Vln I

Vln II

Vla *mf*

Vc. *mf*

Db. *mf*



711

**B**  $\text{♩} = 114$

Picc. *p*

Fl. *p*

Ob.

En, Hn

Cl. *p*

B.C. I

Bsn I  
II

Hn I  
II

Tpt

Tbn

Tba

Brake *mf* *f*

S. Cym.  
S. D.

Glock.

Mar. *ff*

Timp. *ff*

Vln I **B**  $\text{♩} = 114$

Vln II

Vla

Vc.

Db.

76

Picc.

Fl.

Ob.

En.Hn

Cl.

B.Cl.

Bsn I  
II

Hn I  
II

Tpt

Tbn

Tba

Brake

S. Cym.  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla

Vc.

Db.

34

Picc

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I

Bsn II

Hn I

Hn II

Tpt.

Tbn.

Tba.

Brake

S. Cym.

S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

93 C

Picc.

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I

Bsn II

Hn I

Hn II

Tpt.

Tbn.

Tba.

Brake

S. Cym.

S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

C

103

Picc. *pp* *p* *n*

Fl. *n*

Ob. *n*

En. Hn. *pp* *p*

Cl. *pp* *p*

B. Cl. *pp* *p*

Bsn I & II *pp* *mp*

Hn I & II *n*

Trpt. *n*

Tbn. *mf* *n*

Tba. *n*

Brake

S. Cym. S. D.

Glock. *f*

Mar.

Timp. *f*

Vln I

Vln II

Vla.

Vc.

Db. *pp*

112

Picc.

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Trpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

*mp*

*mf*

*p*

*mp*







Picc. *mf* *n* *mf*  
 Fl. *mf* *f*  
 Ob. *mp* *mf*  
 En. Hn.  
 Cl. *mf*  
 B. Cl.  
 Bsn I  
 Bsn II  
 Hn I  
 Hn II  
 Tpt.  
 Tbn.  
 Tba.  
 Brake  
 S. Cym.  
 S. D.  
 Glock.  
 Mar.  
 Timp.  
 Vln I *mp* *mf*  
 Vln II  
 Vla.  
 Vc.  
 Db.

150 *accel*

Picc. *n*

Fl.

Ob.

E♭n.Hn

Cl.

B.Cl.

Bsn I  
II

Hn I  
II

Tpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D. *f*

Glock.

Mar.

Timp. *f*

Vln I *accel*

Vln II

Vla.

Vc.

Db.



165 *accel.*

Picc. *mf*

Fl. *mp*

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Trpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock. *w/ Bow* *mf*

Mar.

Timp.

Vln I *accel.*

Vln II

Vla.

Vc.

Db.

172  $\text{♩} = 126$  *accel.*  $\text{♩} = 132$  *accel.*

Picc. *f* *mf*

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Trpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock. *w/ Bow* *mf*

Mar.

Timp.

Vln I  $\text{♩} = 126$  *accel.*  $\text{♩} = 132$  *accel.*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

130  $\text{♩} = 138$  *accel*

Picc. *mf*

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Tpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock. *w/ Bow* *mf* *f*

Mar.

Timp. *ff*

Vln I  $\text{♩} = 138$  *accel.*

Vln II

Vla.

Vc.

Db.

1908  $\text{♩} = 144$  *accel.*  $\text{♩} = 150$  *accel.*

Picc. *f*

Fl. *ff*

Ob. *f*

En. Hn. *f*

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Trpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock. *w/ Bow* *f* *w/ Bow* *f* *w/ Bow* *f*

Mar.

Timp.

Vln I  $\text{♩} = 144$  *accel.*  $\text{♩} = 150$  *accel.*

Vln II

Vla. *f*

Vc. *f*

Db. *f*

196 ♩ = 156

Picc. *ff* *mp*

Fl. *ff* *mp*

Ob.

En. Hn

Cl. *mp* 3

B. Cl. *mp* 3

Bsn I  
II

Hn I  
II *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *mp* 3 3 3 3

Tba. *ff* *mp* 3 3 3 3

Brake

S. Cym.  
S. D. *ff*

Glock. w/ Bow *f*

Mar.

Timp.

Vln I ♩ = 156 *D* ♩ = 80

Vln II

Vla.

Vc.

Db.



2011

**E**

Picc. *2011*

Fl. *p* *pp* *ppp*

Ob. *pp* *ppp*

En.Hn

Cl. *pp*

B.Cl.

Bsn I  
II

Lin I  
II

Tpt

Tbn

Tba

Brake *4/4*

S. Cym.  
S. D. *4/4*

Glock.

Mar.

Timp.

**E**

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc.

Db.



226

Picc.

Fl.

Ob.

En.Hn

Cl.

B.Cl.

Bsn I  
II

Hn I  
II

Tpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.



246

Picc.

Fl.

Ob.

En. Hn.

Cl.

B. Cl.

Bsn I  
II

Hn I  
II

Trpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

*mp* *mf*

*mf* *mp*

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

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

*f* *mf*

256

Picc.

Fl.

Ob.

En. Hn.

Cl.

B.Cl.

Bsn I  
II

Hn I  
II

Trpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock.

Mar.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

*mf* *mf* *mp*

*mf* *mf* *mp*

*mp* *mp* *p*

*p* *p* *pp*

*mf* *mp*

*mf* *mp*

*p* *pp*

*mp* *p* *pp*

267

Picc.

Fl. *mp*

Ob.

En. Hn.

Cl.

B.Cl.

Bsn I  
II

Hn I  
II

Tpt.

Tbn.

Tba.

Brake

S. Cym.  
S. D.

Glock.

Mar. *mf*

Timp.

Vln I *p*

Vln II

Vla. *p*

Vc. *ppp* *pp*

Db.

275

Picc.

Fl.

mp

p

n

Ob.

p

pp

En, Fln

Cl.

B. Cl.

Bsn I

II

Hn I

II

Trpt

Tbn

Tba

Brake

S. Cym.

S. D.

Glock.

Mar.

Timp.

Vln I

ppp

pp

Vln II

ppp

pp

Vla

p

pp

Vc.

p

Db.