

Senior Independent Study in Music Composition

Glow

For Orchestra

I Spy...

For Children's Choir

Ruffled Feathers

For Wind Quintet

Irish Blessing

For Choir

[Additional Audio](#)

Molly Leach

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Department of Music

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in the Department of Music March 28, 2022.

Acknowledgements

My time immersed with in the collaborative and supportive campus community at The College of Wooster has afforded me many opportunities to work alongside faculty mentors. I would like to thank Dr. Knaggs for challenging me to reach outside of my comfort zone. Through his consistent encouragement, guidance, and friendship, I am proud to submit my Independent Study and pursue a future in music composition. I would also like to thank my second reader and friend, Dr. Mowrey, for encouraging me to engage with music education through many different lenses.

As a dual degree student, I want to thank every professor who has ever advised and guided my development at Wooster. From Toni Shreve's unwavering support and enthusiasm to the mentorship of Dr. Culver, Dr. Wong, and Dr. Wright, Wooster's faculty has proven to be among the institution's greatest strengths. Each of these individuals have carefully nurtured my development as a student and person, helping me to discover a powerful passion for music and collaborative creation.

I want to thank my incredible friends for four years of laughter, exploration, and time outside. To my roommates Jenna, Dave, Avery, B.B., and Phil. I am so fortunate to have had the privilege to live with you the past three years and look forward to many more years of friendship to come. I would like to thank Cow Belles, Wooster Chorus, and my peers for being patient with me. I hope to find another environment as supportive and loving as that offered through The College of Wooster Music Department.

To my Mom, Dad, EJ, Trey, Scout, Merci, Suki, Putchie, Papa, and Will, thank you for everything. Your love and support has not gone unnoticed. I hope that in submitting my independent study project I have made you proud.

Glow

For Orchestra

Molly Leach

2022

Glow

Program Notes:

Written for the Canton Youth Symphony Orchestra, *Glow* is a fast paced, vibrant, and exciting attempt to capture the feelings of confidence and happiness we experience in our day to day lives. Through a list generated during my first meeting with the orchestra’s musicians, I sought to illustrate their “happy places” in one composite idea. Many of their suggestions alluded to the fall and winter seasons, contrasting my own love of warm and sunny weather. To illustrate both in one musical idea I focused on the words “glisten,” “gleam,” and “glow,” as I believe they have the unique ability to perfectly describe a fresh snow or a crisp autumn morning, as well as a summer sunrise or sunset. Below is a list of places, objects, characteristics, and ideas that the Canton Youth Symphony Orchestra musicians feel inspire confidence and peace for them:

Santa Fe, NM	Severance Hall	Skiing on fresh powder	Rainstorms
Empty libraries	The crunch of fall leaves	The ocean	Fresh morning frost
Rocky beaches	Busy city sounds	Savannah, GA	Quesadillas
Antiques	A successful halftime performance	Friends	Road trips
Lemonade	Seashells	The smell of leather	Crisp air
Burn autumn colors	S’mores	Home movies	The crunch of snow
Peace	A good book	Long walks	A smooth private lesson
Old books	Bright lights	Lemonade	Sandy beaches
Solitude	Colorful fall leaves	Soft blankets	Bright, sunny mornings
Family	Bonfires	Neighborhood parks	Colorful beach houses
Hot chocolate	Good music	Family dinner	Catching snowflakes
Sweatshirts	Sunsets	Dog walks	The first snow

A special thank you to the those working directly with the Canton Symphony Orchestra Composer Fellowship Program is due for creating a such a fantastic program that not only gives student composers the opportunity to work directly with such a high caliber orchestra, but helps to develop such composers professionally and musically. It is an honor to have been selected to work so closely with the professionals and students at CSO.

Performance Notes:

Chords in harp should be played unbroken, or as block chords, unless it is specifically indicated through arpeggio notation that it is to be rolled.

Duration: ca. 8:30.

Glow

Molly Leach

Energic ♩=132

Piccolo

Flutes 1, 2

Oboes 1, 2

Clarinets in B♭ 1, 2

Bassoons 1, 2

Horns in F 1, 2

Horns in F 3, 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombones 1, 2

Bass Trombone

Tuba

Timpani

Cymbals

Glockenspiel

Tam-tam

Harp 1

Celesta

Energic ♩=132

Violin I

Violin II

Viola

Violoncello

Double Bass

A

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Cl. 1, 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, Tpt. 2, Tbn. 1, 2, B. Tbn., Tba., Timp., Cym., Glock., Xyl., Hp. 1, Cel., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The music is divided into measures, with some measures containing multiple staves for different instruments. Dynamic markings such as *fp*, *f*, *p*, *mf*, and *mp* are used throughout the score to indicate the volume of the music. A rehearsal mark [B] is present at the top right of the page. The score is written in a clear, professional font, and the layout is well-organized, making it easy to read and follow.

This page of the musical score is for a large orchestra, featuring a variety of instruments. The staves are arranged in a standard orchestral layout, with woodwinds and brass in the upper half, and strings and percussion in the lower half. The score includes various musical notations such as notes, rests, dynamics (f, ff, pp), and articulation marks. A rehearsal mark 'C' is present at the top right.

The instruments listed on the left side of the page are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Clv.
- Glock.
- Tamb.
- Hp. 1
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes various musical notations such as notes, rests, dynamics (f, ff, pp), and articulation marks. A rehearsal mark 'C' is present at the top right.

[illegible]

44

E

Picc.

Musical staff for Piccolo, starting at measure 44. It features a melodic line with triplets and dynamic markings of *mf* and *f*.

Fl. 1, 2

Musical staff for Flute 1 and 2, featuring a melodic line with triplets and dynamic markings of *mf* and *f*.

Ob. 1, 2

Musical staff for Oboe 1 and 2, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Cl. 1, 2

Musical staff for Clarinet 1 and 2, featuring a melodic line with triplets and dynamic markings of *mf* and *f*.

Bsn. 1, 2

Musical staff for Bassoon 1 and 2, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Hn. 1, 2

Musical staff for Horn 1 and 2, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Hn. 3, 4

Musical staff for Horn 3 and 4, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Tpt. 1

Musical staff for Trumpet 1, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Tpt. 2

Musical staff for Trumpet 2, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Tbn. 1, 2

Musical staff for Trombone 1 and 2, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

B. Tbn.

Musical staff for Baritone Trombone, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Tba.

Musical staff for Tuba, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Timp.

Musical staff for Timpani, showing a series of rests.

Vib.

Musical staff for Vibraphone, featuring a rhythmic pattern of eighth notes with dynamic markings of *mp* and *mf*. Includes the instruction "To Clv." at the end.

Glock.

Musical staff for Glockenspiel, featuring a melodic line with triplets and dynamic markings of *mf* and *f*. Includes the instruction "To Tri." at the end.

B. D.

Musical staff for Bells, showing a series of rests.

Hp. 1

Musical staff for Harp 1, featuring a continuous arpeggiated accompaniment with dynamic markings of *mp* and *mf*. Includes the instruction "C4" below the staff.

Cel.

Musical staff for Celesta, featuring a melodic line with triplets and dynamic markings of *mf* and *f*.

Vln. I

Musical staff for Violin I, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*. Includes the instruction "E" above the staff.

Vln. II

Musical staff for Violin II, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Vla.

Musical staff for Viola, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Vc.

Musical staff for Violoncello, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

Db.

Musical staff for Double Bass, featuring a melodic line with triplets and dynamic markings of *mp* and *mf*.

[illegible]

63

G

Picc.

p

a 2

mp

p

mf

p

a 2

mp

p

mf

p

a 2

mp

p

mf

p

a 2

mp

p

mf

p

Hn. 1, 2

p

Hn. 3, 4

Tpt. 1

mf

p

Tpt. 2

mf

Tbn. 1, 2

a 2

mf

2.

p

B. Tbn.

mf

p

Tba.

Timp.

Clv.

To Vib.

Vibraphone

p

Tri.

mf

To Glock.

Glockenspiel

p

B. D.

To Crot.

mf

Hp. 1

mf

p

f

gliss.

F# A#
C#

Cel.

p

Meno mosso (♩ = 84)

G

Vln. I

f

mp

mf

rit.

H

p_{sub}

f

mp

mf

p_{sub}

f

mp

mf

p_{sub}

f

mp

mf

p_{sub}

f

mp

mf

p_{sub}

73

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

mf

solo:

Timp.

Vib.

Glock.

Crot.

Crotales

p

Hp. 1

mp

Cel.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

80

I

Picc.



mp

mf

Fl. 1, 2



a 2

mp

mf

Ob. 1, 2



a 2

mp

mf

Cl. 1, 2



a 2

mp

mf

Bsn. 1, 2



a 2

mp

mf

Hn. 1, 2



stopped

mp

Hn. 3, 4



stopped

mp

Tpt. 1



straight mute

mp

Tpt. 2



straight mute

mp

Tbn. 1, 2



mp

a 2

mf

B. Tbn.



mp

mf

Tba.



mp

mf

Timp.



Vib.



mp

f

Glock.



mp

f

Crot.



mp

To Chim.

f

Mark Chimes

f

To T.-t.

Hp. 1



mp

l.v.

G₂

A₂

D₃

mf

Cel.



mp

f

Vln. I



I

mp

mf

Vln. II



mp

mf

Vla.



mp

mf

Vc.



mp

mf

Db.



mp

mf

88

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

T.-t.

Hp. 1

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

p

fp

f

simile

K

Tam-tam

To Sus. Cym.

To Chim.

L.v.

D₄

A₄

G₄

A₄

95

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Sus. Cym. **Suspended Cymbal**
pp

Glock.

Chim. **Mark Chimes**
ad. lib.
p

Hp. 1 *p*

Cel.

Vln. Solo **L**

Vc. Solo *mp* solo

Vln. I *p*

Vln. II

Vla.

Vc.

Db.

—

p

10

117

Tempo Primo ♩=132

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Glock.

Chim.

Hp. 1

Cel.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

To Clv.

To T.-t.

D \sharp

E \sharp

C \sharp

E \flat A \flat

E \flat G \sharp A \sharp

C \sharp D \sharp

124 **N** ♩=84

Picc. *p*sub.

Fl. 1, 2 *p*sub.

Ob. 1, 2 *a* 2 *p*

Cl. 1, 2 *p*sub.

Bsn. 1, 2 *a* 2 *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2 *a* 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Clv.

Glock.

T.-t.

Hp. 1 *mp*

Cel.

Vln. Solo **N** ♩=84 *pp*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

[illegible]

142

Pic.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Civ.

Glock.

T.-t.

Hp. 1

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Piu Mosso Subito

R

158

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Civ.

Glock.

Xyl.

Hp. 1

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp

mf

p

mp

f

Gz

accel.

S

To Cym.

176

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D. Snare Drum

Glock.

Xyl.

Hp. 1

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

177

196

W

X

Picc.

mp
f
mf
ff
*sfz**p*

Fl. 1, 2

a 2
mp
f
mf
ff
*sfz**p*

Ob. 1, 2

a 2
mp
f
mf
ff
*sfz**p*

Cl. 1, 2

a 2
mp
f
mf
ff
*sfz**p*

Bsn. 1, 2

a 2
mp
f
mf
ff
*sfz**p*

Hn. 1, 2

mp
f
mf
ff
*sfz**p*

Hn. 3, 4

mp
f
mf
ff
*sfz**p*

Tpt. 1

mp
f
mf
ff
*sfz**p*

Tpt. 2

mp
f
mf
ff
*sfz**p*

Tbn. 1, 2

a 2
mp
f
mf
ff
*sfz**p*

B. Tbn.

mp
f
mf
ff
*sfz**p*

Tba.

mp
f
mf
ff
*sfz**p*

Timp.

mp
f
mf
ff

Cymbals

mp
f
mf
f
ff

Glock.

mp
f
mf
ff

Xyl.

mp
f
mf
ff

Hp. 1

f
mf
ff
*sfz**p*

Cel.

mp
f
mf
ff

Vln. I

W
mp
f
mf
f
mf
X

Vln. II

mp
f
f
mf
f
mf

Vla.

mp
f
mf
f
mf

Vc.

mp
f
mf
f
mf

Db.

mp
f
mf
f
mf

206

Picc. *f* *ppsub* *f* *fp* *ff*

Fl. 1, 2 *a 2* *f* *ppsub* *f* *fp* *ff*

Ob. 1, 2 *a 2* *f* *ppsub* *f* *fp* *ff*

Cl. 1, 2 *a 2* *f* *ppsub* *f* *fp* *ff*

Bsn. 1, 2 *a 2* *f* *ppsub* *f* *fp* *ff*

Hn. 1, 2 *f* *ppsub* *f* *fp* *ff*

Hn. 3, 4 *f* *ppsub* *f* *fp* *ff*

Tpt. 1 *f* *ppsub* *f* *fp* *ff*

Tpt. 2 *f* *ppsub* *f* *fp* *ff*

Tbn. 1, 2 *a 2* *f* *ppsub* *f* *fp* *ff*

B. Tbn. *f* *ppsub* *f* *fp* *ff*

Tba. *f* *ppsub* *f* *fp* *ff*

Timp. *f* *f* *fp* *ff*

Cym. *f* *f* *To Sus. Cym.* *Suspended cymbal* *p* *ff*

Glock. *f* *To Tri.* *Triangle* *f* *p* *ff*

Xyl. *f* *To B. D.* *Bass Drum* *f* *p* *ff*

Hp. I *f* *ppsub* *L.v.* *f* *ff*

Cel. *f* *f*

Vln. I *f* *ppsub* *f* *fp* *ff*

Vln. II *f* *ppsub* *f* *fp* *ff*

Vla. *f* *ppsub* *f* *fp* *ff*

Vc. *f* *ppsub* *f* *fp* *ff*

Db. *f* *ppsub* *f* *fp* *ff*

I Spy...

For The Austin Children's Choir

Molly Leach

2021

I Spy...

Program Notes:

Composed for the Austin Children's Choir during the COVID-19 Pandemic, *I Spy...* intends to bring laughter and lightheartedness back into rehearsal spaces. With the central focus of the work being the experience of the performers, *I Spy...* attempts to honor Texas's famous Bu-cee's, a haven of hope for many. Whether on a road trip with Bu-cee's set as your final destination or stopping for gas along I-35, the Bu-cee's experience is sacred and unique.

I Spy...

Forty more miles through Texas hills,
forty more miles to go.
Forty more miles to paradise,
forty more miles we'll roam!

We've already played the license plate game,
the alphabet game has run dry!
Forty miles left on I-thirty-five,
And all we have left is *I Spy! I Spy!*

I spy with my little eye
something quick, cunning, clever,
carefully calculating a way into that cooler!
- I spy...
- a coyote?
- You got it!

I spy with my little eye
something pushing and pacing, down I-thirty-five,
a brown and white feathered tracksuit zipping by,
rushing, and racing, for her new record time,
training for the next Turkey Trot!
- Road runner?
- Yes!

Fourteen more miles...

I spy with my little eye
something sleek, slender, seething,
slipping, sliding, sneaking, swerving,
hissing, slurking, squirming, worming!
- Rattle snake?
- Nailed it!

I spy with my little eye
something sweet, soft, and snuggly,
with fuzzy little paws.
Cute, calm, and cuddly,
With sixteen sharp one-inch-long claws!
- Bobcat?
- Bingo!

- Wow! We're really good at this!
- I know, right?

Point five more miles...
I spy!

Perfect pearly whites proudly protruding.
Big, bronze, beautiful beacons of hope!
Passionate patrons plan pilgrimages, praying to park
At Bu-cee's:
Clean, friendly, and in stock!

Duration: ca. 5:00.

I Spy...

Molly Leach

Spritely ♩=66

f Playful

Soprano

Alto

Piano

f

mf

For-ty more miles__through Tex - as hills,

For-ty more miles__through Tex - as hills,

6

S.

A.

Pno.

(♩=♩)

for - ty more miles to go. For - ty more miles to par - a - dise,

for - ty more miles to go. For - ty more miles to par - a - dise,

10 (♩=♩)

S. *mp sub.*
for - ty more miles we'll roam! We've al - read - y played the li - cense plate game, the

A. *mp sub.*
for - ty more miles we'll roam! We've al - read - y played the li - cense plate game, the

Pno. *f* *mp sub.*

14 *mf* *mp*
S. al - pha - bet game has run dry! For - ty miles left on I - thir - ty five, and

A. *mf* *mp*
al - pha - bet game has run dry! For - ty miles left on I - thir - ty five, and

Pno. *mf* *mp*

18 *mf* *p* (♩=♩) **A**
S. all we have left is I Spy! I Spy!!

A. *mf* *p* (♩=♩) **A**
all we have left is I Spy! I Spy!!

Pno. *f*

21 *f* *p*

S. —

A. *f* *p* *mf*
I spy with my lit-tle eye

Pno. *mp*

27

S. —

A. *p sub. Sneaking...*
some - thing quick, cun - ning, clew - er,

Pno. *p sub.*

32

S. —

A. *f*
care - fly cal - cu - la - ting a way in - to that cool - er!

Pno.

37

S. *p* *f*
I spy, a coy - o - te?

A. *p* *f*
I spy,

Pno. *mf*

42

S. [B]

A. You got it!

Pno. *f* *mp* *f* [B]

47

S. *mf*
I spy with my lit - tle eye

A.

Pno. *mp* *p*

Pedal freely, cleaning for changing harmonies

51 *mp* *Excited* *mf*

S. some - thing push - ing, and pac - ing, down I - thir-ty five,

A.

Pno. *mp* *p*

55 *f* *port.*

S. A brown and white feath er'd track suit zip - ping by,

A.

Pno. *mp* *sfzp* *8va*

60 *mp* *f*

S. rush - ing, and rac - ing, for her new rec - ord time,

A.

Pno. *(8)*

64

S. train - ing — for the next Tur-key Trot! Yes!

A. *f* Road run-ner?

Pno. *mf*

69 C *(♩=♩ Spritely)* *f Playful*

S. Four-teen more miles through Tex - as hills, four-teen more miles to

A. *f Playful* Four-teen more miles through Tex - as hills, four-teen more miles to

Pno. *f* *mf*

73 *(♩=♩)* *(♩=♩)*

S. go. Four-teen more miles to par - a - dise, four-teen more miles we'll

A. go. Four-teen more miles to par - a - dise, four-teen more miles we'll

Pno. *f*

77 *mp sub.*

S. roam! We've al - read - y played the li - cense plate game, the al - pha - bet game has run

A. *mp sub.*

A. roam! We've al - read - y played the li - cense plate game, the al - pha - bet game has run

Pno. *mp sub.*

81 *mf* *mp*

S. dry! Four-teen miles left on I - thir - ty five, and all we have left is I

A. *mf* *mp*

A. dry! Four-teen miles left on I - thir - ty five, and all we have left is I

Pno. *mf* *mp*

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

S. Spy! I Spy!!

A. *mf* *p* *f* *p*

A. Spy! I Spy!!

Pno. *f*

D
(♩=♩)

90

S.

A. *mf* I spy with my lit-tle eye *p sub. Fearful pp* some - thing sleek

Pno. *mp* *p sub.* *pp*

96

S.

A. *p* slen - der, *mp* seeth - ing, *mf* slip - ping, slid - ing,

Pno. *p* *mp*

100

S.

A. *f* sleek - ing, sneak - ing swerp - ing, *Terrified!* *ff* his - sing, slurk - ing, squirm - ing, worm - ing!

Pno. *f* *ff*

104

S. *p* *f* *p* *f* *p*
SSS.....

A. *p* *f* *p* *f* *p*
ch,ch,ch,ch....

Pno. *ff*
Catch staccato chord with sustain pedal (after lifting hands)

110

S. *f*
Rat - tle snake?

A. *f*
Nailed it!

Pno. *f*

115 [E] *mf* (♩=♩)

S. I spy with my lit - tle eye

A.

Pno. [E] *mp* (♩=♩)

Pedal freely, cleaning for changing harmonies

120 **mp** *Dream-like, sweetly*

S. some - thing sweet, _____ soft, and snug - - gly, with

A.

Pno.

125

S. fuz - - zy lit - tle paws.

A.

Pno.

129 **p** *Even sweeter*

S. Cute, _____ calm, and cud - - - dly, with

A.

Pno. *p_{sub.}*

133 *Anxiously* **f**

S. six - teen sharp one - inch - long claws!!

A.

Pno. **f sub.**

137 $(\text{♩}=\text{♩})$ $(\text{♩}=\text{♩})$ [F]

S. Bing - o!

A. *Terrified, Timid* **p** B - B - B - Bob - cat?

Pno. $(\text{♩}=\text{♩})$ $(\text{♩}=\text{♩})$ [F]

141 **mf With Confidence**

S. I know, right?

A. **mf With Confidence** Wow! We're real - ly good at this!

Pno. **mp**

145 (*♩=♩ Spritely*) *f*

S. Point five more miles through Tex - as hills, point five more miles to

A. Point five more miles through Tex - as hills, point five more miles to

Pno. *mf*

149 (*♩=♩*) (*♩=♩*)

S. go. Point five more miles to par - a - dise,

A. go. Point five more miles to par - a - dise,

Pno. *f*

153 **G** *Declare triumphantly* *mp* sub. Anticipating, excited *mf*

S. I spy! Per-fect pearl - y whites proud - ly pro - trud-ing. Big, bronze,

A. *Declare triumphantly* *mp* sub. Anticipating, excited *mf*

I spy! Per-fect pearl - y whites proud - ly pro - trud-ing. Big, bronze,

Pno. *mp* *mf*

158

S. beau - ti - ful bea - cons of hope! Passionate pa - trons plan pil - grim - a - ges,

A. beau - ti - ful bea - cons of hope! Passionate pa - trons plan pil - grim - a - ges,

Pno.

161

S. pray - ing to park_____ *f* Victorious! at Bu - cee's,_____

A. pray - ing to park_____ *f* Victorious! at Bu - cee's,_____

Pno.

165

S. _____ Bu - cee's:_____ clean, friend - ly, and in stock!

A. _____ Bu - cee's:_____ clean, friend - ly, and in stock!

Pno.

Ruffled Feathers

For Woodwind Quintet

Molly Leach

2021

Ruffled Feathers

Program Notes:

Inspired by the 2021 College of Wooster Composition Department Nature Retreat and scored for woodwind quintet, *Ruffled Feathers* illustrates an unpredictable hike with friends at Spangler Memorial Park in spring. Featuring transcriptions of several bird songs and calls heard on our hike and in my hometown of Austin, Texas, the title *Ruffled Feathers* also alludes to two student composers engaged in a long-term romantic relationship that were present on our nature retreat who we quickly learned had a quite a habit of bickering. Publicly. And about absolutely anything. While one of my favorite parts of hiking has always been tackling a river crossing, I soon came to recognize not all hikers share this love as we completed seven river crossings during our retreat, each prompting a new argument for our lovebirds. As we progressed the spring birds became more outspoken, as if they were mocking the argumentative pair. Through unstable and unpredictable explorations of harmony and rhythm, *Ruffled Feathers* seeks to capture the unpredictability of hiking – perhaps a chipmunk will scurry out of a bush right in front of you, perhaps the natural bridge found at a river crossing is far less stable than it had initially appeared, or perhaps two of your classmates are unable to have a conversation without completely disagreeing in front of everybody else including your professors. While such bickering was a bit uncomfortable toward the beginning of our hike, we now look back at this day and laugh, excited for our next opportunity to hit the trails as a department.

Duration: ca. 4:00.

Ruffled Feathers

Adventurous $\text{♩} = 132$

Molly Leach

(2 + 2 + 3)

Flute

pp *tr* *mp*

Oboe

p

Clarinet in B \flat

p

Alto Saxophone

p *tr*

Bassoon

mp

5

(2 + 2 + 3)

Fl.

p *f* *ppsub.*

Ob.

mf *p* *f* *ppsub.* *tr*

Cl.

mf *p* *f* *ppsub.* *tr*

Alto Sax.

mf *p* *f* *ppsub.* *f*

Bsn.

p *f* *ppsub.*

A

(3 + 2 + 2)

9

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

mf

mf

mp

p

mf

pp

p

mf

f

pp

13

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

pp

p

mf

p

mf

pp

pp

B

3

16

Fl. *p* *sfzp* *p*

Ob. *p* *mf*

Cl. *mf* *p* *mf*

Alto Sax. *sfzp* *p* *sfzp*

Bsn. *p* *mf*

19

Fl. *sfzp* *p* *f*

Ob. *sfzp* *f* *p*

Cl. *p* *sfzp* *sfzp*

Alto Sax. *p* *sfzp*

Bsn. *sfzp* *f*

This musical score is for measures 25 through 28 of the 'The Swan' scene from Swan Lake. It features five woodwind parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.). The score is written in treble and bass clefs with a key signature of one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 26 and back to 4/4 at measure 28. The Flute part begins with a piano (*p*) triplet in measure 25, followed by a fortissimopiano (*sfzp*) trill in measure 26, and a piano (*p*) to forte (*f*) triplet in measure 27. The Oboe part has a piano (*p*) triplet in measure 25, a fortissimopiano (*sfzp*) trill in measure 26, and a piano (*p*) to forte (*f*) triplet in measure 27. The Clarinet part has a piano (*p*) triplet in measure 25, a fortissimopiano (*sfzp*) trill in measure 26, and a piano (*p*) to forte (*f*) triplet in measure 27. The Alto Saxophone part has a piano (*p*) triplet in measure 25, a fortissimopiano (*sfzp*) trill in measure 26, and a piano (*p*) to forte (*f*) triplet in measure 27. The Bassoon part has a fortissimopiano (*sfzp*) trill in measure 25, a piano (*p*) triplet in measure 26, and a piano (*p*) to forte (*f*) triplet in measure 27.

28

Fl.

sfzp *p* *f* *sfzp*

Ob.

p *f* *sfzp* *p* *f* *sfzp*

Cl.

sfzp *p*

Alto Sax.

mf *p*_{sub.} < *f* *mp*_{sub.} < *f*

Bsn.

mf *p*_{sub.} < *f* *mp*_{sub.} < *f*

5

31

Fl.

f *pp* *p*

Ob.

f *pp* *mf*

Cl.

f *mp* *n*

Alto Sax.

mp

Bsn.

mf *mp*

C (2 + 2 + 3)

34

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *mp* *n*

Alto Sax. *mp*

Bsn.

37

Fl. *p*

Ob.

Cl. *mp* *n*

Alto Sax. *mf* 3

Bsn.

40

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

mp *mf* *p* *mp* *3* *3*

mp *mf* *mp* *3* *3*

mp *n* *mp*

p *f* *mf* *mp*

mp *3* *3*

44

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

f *p* *f* *pp* *f* *3* *3* *3* *p*

f *pp* *f* *3* *3* *3* *p*

f *mf* *f* *3* *3* *3* *p*

f *p*

D

47

Fl. *mf* *f* *ord.*

Ob. *mf* *p*

Cl. *p* *mp* *p* *mf*

Alto Sax.

Bsn.

50

Fl. *p* *mf* *f*

Ob. *mf* *f*

Cl. *p* *mf* *f*

Alto Sax. *f* *mf* *f*

Bsn. *f* *mf* *f*

53

Fl. *p* *f* *pp*

Ob. *p* *f* *mf*

Cl. *p* *f* *ppsub.* *p*

Alto Sax. *p* *f* *ppsub.*

Bsn. *p* *f* *pp*

56

Fl. *mp* *mf*

Ob. *p*

Cl. *pp* *p*

Alto Sax. *p* *pp* *p* *mp*

Bsn. *p* *pp* *p* *mp*

58 F

Fl. *p* *mp*

Ob. *mf* *p* *pp* *mp*

Cl. *mp* *p* *ppsub.*

Alto Sax. *pp*

Bsn. *p* *mp* *pp*

61 G (2 + 2 + 3) accel.

Fl. *ppsub.* *mf* *f* *pp*

Ob. *pp* *mf*

Cl. *mf*

Alto Sax.

Bsn. *mf* *mp* *mf* *f* *pp*

64

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

p

mp

p

mp

68

Thrilling ♩=132

H (2 + 2 + 3)

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

mf

p \leftarrow *f*

ppsub.

mf

p \leftarrow *f*

ppsub.

mf

p \leftarrow *f*

ppsub.

p \leftarrow *f*

ppsub.

72 (2 + 2 + 3)

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f*

Alto Sax. *mf* *p* *f*

Bsn. *mf* *p* *f*

I (2 + 2 + 3)

76

Fl. *f* *pp* *f*

Ob. *pp*

Cl. *pp* *f* *pp*

Alto Sax. *pp*

Bsn. *pp*

80

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

82

J (2 + 2 + 3)

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*

88

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

To Picc.

This musical score page contains measures 88, 89, and 90 of 'The Marriage of Figaro'. The score is for a woodwind section with five parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.). A Piccolo (Picc.) part is also indicated for measure 90. The key signature has two sharps (F# and C#), and the time signature is 3/8. Measure 88 features a melody in the Flute and Oboe, with the Flute playing a triplet of eighth notes. Measure 89 continues the melody, with the Flute playing a triplet of eighth notes. Measure 90 features a melody in the Flute and Oboe, with the Flute playing a triplet of eighth notes. The dynamics are marked as *mp* (mezzo-piano) for the Flute and *f* (forte) for the Oboe and Bassoon. The tempo is marked as *Allegretto*.

91 K Piccolo 15

Picc. *pp*

Ob. *p* *mp*

Cl. *pp* *mp*

Alto Sax. *mp* *p*

Bsn. *p* *mf* *p* *mf* *p*

95

Picc. *tr*

Ob. *mp* *mf* *p*

Cl. *p* *mp*

Alto Sax. *p* *mf*

Bsn. *mp* *p* *mp* *p*

98

Picc. *p* *pp* *pp*³

Ob. *mf* 3

Cl. *p* *mp* *p*

Alto Sax. *p* *mp* *p*

Bsn. *mp* *p*

101

Picc. *mp* *pp*

Ob. *mp* *f*

Cl. *mf* *p* *mf*

Alto Sax. *f* *p*

Bsn. *f*

L

104

Picc. *p* *f* *mf*

Ob. *p* *f*

Cl. *p* *f* *p* *f*

Alto Sax. *mp* *p*

Bsn. *p* *mp*

107

Picc. *mp* *p* *mp*

Ob. *p* *mp*

Cl. *p* *mf*

Alto Sax. *f* *mp* *f* *mp*

Bsn. *p* *mf* *p*

110

Picc. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *ff*

Bsn. *ff*

(2 + 2 + 3)

112

Picc. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Alto Sax. *pp* *ff*

Bsn. *pp* *ff*

An Irish Blessing

For SSAATBB Chorus and Marimba

Molly Leach

2021

An Irish Blessing

Program Notes:

Having performed this text arranged by Linda Spevacek alongside friends and role models throughout the beginning of my musical journey, this kind-spirited text holds a special place in my heart. Contrasting most settings of Irish Blessing, this high-energy work seeks to capture ways in which love and friendship can be experienced when wishing the best for someone. *An Irish Blessing* is dedicated to the strong and loving women who have guided me throughout my musical journey as I wish them the very best, including Megan Starkey, Dr. Michelle Herring Folta, Sarah Hirsch Mainwaring, Sylvia Casper, Toni Shreve (“The Fabulous”), Dr. Carrie Culver, Dr. Lisa Wong, and Dr. Josephine Wright.

An Irish Blessing

*May the road rise up to meet you,
May the wind be always
at your back,
May the sun shine warm
upon your face,
May rain fall softly
on your fields,
Until we meet again,
May God hold you
in the Palm of His hand.*

Duration: ca. 6:30

An Irish Blessing

Molly Leach

Tempo: ♩ = 60

Dynamic markings: *sfz* *p* *mf*

Lyrics: May _____ May the sun shine_ warm_ sun_ shine_

Instrumentation: Soprano, Alto, Tenor, Bass, Marimba

Dynamic markings: *p* *sub.* *mf* *p* *f*

Lyrics: May _____ May the sun shine_ sun_ shine_ warm_ sun_ shine_ warm_

Instrumentation: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)

7

S. *mf* *p* *f*
May rain, rain fall, Soft - ly, soft - - ly.

A. *mf* *p* *f*
May rain may rain fall rain soft - ly, soft - ly.

T. *mf* *p* *f*
May rain may rain fall rain soft - ly, soft - ly.

B. *mf* *p* *f*
May rain fall soft - ly, soft - - ly.

12

Mar. *f*
The piano accompaniment consists of continuous eighth-note triplets in both hands, with a forte (f) dynamic.

17

S. *mf* *mp*
May the road rise up to meet you. May the wind be al-ways at your

A. *mf* *mp*
May the road rise up to meet you. May the wind be al-ways at your

T. *mp*
May the wind

B. *mp*
May the wind

Mar. *mp*
The piano accompaniment continues with eighth-note triplets, marked mezzo-piano (mp).

21

S. *f* back_____ May the sun shine warm - ly, warm_ up-on your face._____ *p*

A. *f* back_____ May the sun shine warm - ly, Warm_ up - on_ your face._____ *p*

T. *f* back_____ May the may the sun sun shine warm warm_ up-on your face._____ *p*

B. *f* back_____ May the may the sun sun shine warm warm_ up - on_ your face._____ *p*

Mar. *f*

26

Mar. *f*

30

S. *p* May sun shine, may sun shine, *mp* May sun shine, may sun shine,

A. *p* May sun shine, may sun shine, *mp* May sun shine, may sun shine,

T. *p* May the sun shine_____ *mf* May the sun shine_____ *mp sub.* *f*

B. *p* May the sun shine_____ *mf* May the sun shine_____ *mp sub.* *f*

Mar. *p*

32

S. *mf* *3* *3* May sun shine, may sun shine, May the sun shine____

A. *mf* *3* *3* May sun shine, may sun shine, May the sun shine____

T. *mf sub.* *f* May the sun shine____ May the sun shine____

B. *mf sub.* *f* May the sun shine____ May the sun shine____

Mar. *mp* *mf*

35

S. *ff* *p* May the sun shine_ May the sun shine_ May the sun shine____

A. *ff* *p* May the sun shine_ May the sun shine_ May the sun shine____

T. *ff* *p* May the sun shine_ May the sun shine_ May the sun shine____

B. *ff* *p* May the sun shine_ May the sun shine_ May the sun shine____

Mar. *ff* *pp* *pp*

38

S. *mf* May the road rise up to meet you. May the wind be al - ways at your

A. *mf* May the road rise up to meet you. May the wind be al - ways at your

T. *mf* May the road rise up to meet you. May the wind be al - ways at your

B. *mf* May the road rise up to meet you. May the wind be al - ways at your

Mar.

42

S. *f* back. May the sun shine warm - ly, warm up-on your

A. *f* back. May the sun shine warm - ly, Warm up-on your

T. *f* back. May the may the sun sun shine warm warm up-on your

B. *f* back. May the may the sun sun shine warm warm up-on your

Mar.

50

S. *sfz**p* *mf* *sfz**p* *mf* *p*

Hum....

A. *sfz**p* *mf* *sfz**p* *mf* *p*

Hum....

T. *sfz**p* *mf* *sfz**p* *mf* *p*

Hum....

B. *sfz**p* *mf* *sfz**p* *mf* *p*

Hum....

Mar. *p*

53

S. *mf* *p sub.*
May the sun shine__ shine__ warm, shine__ warm, shine__ warm. May the sun shine__ shine__ warm,

A. *mf* *p sub.*
May the sun shine__ shine__ warm, shine__ warm. May the sun shine__ shine__ warm, shine__

T. *mf* *p sub.*
May the sun shine__ shine__ warm, shine__ warm. May the sun shine__ shine__ warm, shine__

B. *mf* *p sub.*
May the sun shine__ shine__ warm, shine__ warm, shine__ warm. May the sun shine__ shine__ warm,

Mar.

Detailed description: This block contains the musical notation for measures 53 to 55. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Maracas staff. The vocal parts have lyrics and musical notation with triplets and dynamics. The Maracas staff is empty.

56

S. *f* *mp sub.*
shine__ warm. May the sun shine__ shine__ warm, shine__ warm,

A. *f* *mp sub.*
warm, shine__ warm. May the sun shine__ shine__ warm, shine__

T. *f* *mp sub.*
warm, shine__ warm. May the sun shine__ shine__ warm, shine__

B. *f* *mp sub.*
shine__ warm. May the sun shine__ shine__ warm, shine__ warm,

Mar.

Detailed description: This block contains the musical notation for measures 56 to 58. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Maracas staff. The vocal parts have lyrics and musical notation with triplets and dynamics. The Maracas staff is empty.

58

S. shine. May the sun, may the sun shine

A. warm. May the sun, may the sun, may the sun shine

T. warm. May the sun, may the sun may the sun shine

B. shine. May the sun, may the sun shine

Mar.

ff

ff

ff

ff

p

ff

61

S. warm - ly, warm up-on your face.

A. warm - ly, warm up-on your face.

T. warm - ly, warm up-on your face.

B. warm - ly, warm up-on your face.

Mar.

p

p

p

p

p

65

S. *mp* Un - ti we meet_ a -

A.

T. *p* Un - til we meet_ a - gain, *mp* un - til we meet_ a -

B. *p* Un - til we meet_ a - gain,

Mar.

69

S. *mf* gain, un - til we meet_ a - gain, *f* un -

A. *mf* Un - til we meet a - gain, *f* un - til we meet a -

T. *mf* gain, un - til we meet_ a - gain, *f* un -

B. *mf* 'til we meet a - gain, *f* 'til we meet a - gain,

Mar.

72

S. *ff*
til we meet a - gain, May God

A. *ff*
gain, un - til we meet, May God

T. *ff*
til we meet a - gain, May God

B. *ff*
'til we meet a - gain, 'til we meet, May God

Mar. *ff*

75

S. may God

A. may God

T. may God

B. may God

Mar.

78

S. *p* *mf*
May God_ hold_ you_ hold_ God_

A. *p* *mf*
May God_ hold_ you_ God_ you_

T. *p* *mf*
May God_ hold_ you_ God_ you_

B. *p* *mf*
May God_ hold_ you_ hold_ God_

Mar. *mp* *p*
3 3 3 3 3 3 3 3

81

S. *p sub.* *mf* *p* *f*
May_ may_ May God hold_ you_ God_ hold_ you_ God_ hold_

A. *p sub.* *mf* *p* *f*
May_ may_ May God hold_ you_ God_ hold_ you_ God_ hold_

T. *p sub.* *mf* *f*
May_ may_ May God hold_ you_ God_ hold_ you_ God_ hold_

B. *p sub.* *f*
May_ May God hold_ you_ God_ hold_ you_ God_ hold_

Mar. *f*
3 3 3 3 3 3 3 3

84

S. May God hold you in the palm of

A. May God may God you hold palm of

T. May God may God you hold palm of

B. May God you palm of

Mar.

mp *p*

poco a poco rit. (♩=52)

89

S. His hand

A. His palm of His hand

T. His hand palm of His hand

B. His hand palm of His hand

Mar.

poco a poco rit. (♩=52)