

# Original Compositions by Sara Heusel

A Senior Honors Thesis  
May 12, 2002

# Something for the Trombone (and two saxes)

Sara Heusel

Lively,  $\text{♩} = 96$

Soprano Saxophone

Alto Saxophone

Trombone

Musical notation for measures 1-4. The Soprano Saxophone part begins with a rest, then plays a melodic line starting at measure 2. The Alto Saxophone part begins with a rest, then plays a melodic line starting at measure 2. The Trombone part plays a rhythmic accompaniment of eighth notes starting at measure 1. Dynamics include *f* for the saxophones and *f* for the trombone.

5  
S. Sax.

A. Sax.

Tbn.

Musical notation for measures 5-8. The Soprano Saxophone part plays a melodic line. The Alto Saxophone part plays a melodic line. The Trombone part plays a rhythmic accompaniment of eighth notes. Dynamics include *f* for the saxophones and *f* for the trombone.

10  
S. Sax.

A. Sax.

Tbn.

Musical notation for measures 9-14. The Soprano Saxophone part has a rest until measure 10, then plays a melodic line. The Alto Saxophone part plays a melodic line. The Trombone part plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* for the saxophones and *mf* for the trombone.

15  
S. Sax.

A. Sax.

Tbn.

Musical notation for measures 15-18. The Soprano Saxophone part plays a melodic line. The Alto Saxophone part plays a melodic line. The Trombone part plays a rhythmic accompaniment of eighth notes. Dynamics include *f* for the saxophones and *f* for the trombone.



20

S. Sax.

A. Sax.

Tbn.

*mp*

25

S. Sax.

A. Sax.

Tbn.

*mp*

30

S. Sax.

A. Sax.

Tbn.

*mp*

*mf*

*mf*

35

S. Sax.

A. Sax.

Tbn.

*mf*

*f*

*f*

40

S. Sax.

A. Sax.

Tbn.

*ff*

*f*

46

S. Sax.

A. Sax.

Tbn.

51

S. Sax.

A. Sax.

Tbn.

57

S. Sax.

A. Sax.

Tbn.

legato, ♩ = 66

*ff*

*pp*

*ff*

*mf*



75

S. Sax.

A. Sax.

Tbn.

78

S. Sax.

A. Sax.

Tbn.

81

S. Sax.

A. Sax.

Tbn.

84

Tempo I

S. Sax.

A. Sax.

Tbn.

*mf*

89

S. Sax. *mf*

A. Sax. *mf*

Tbn.

94

S. Sax.

A. Sax. *mp*

Tbn.

99

S. Sax.

A. Sax.

Tbn.

104

S. Sax.

A. Sax. *f*

Tbn. *f*



109

S. Sax. *mp*

A. Sax. *mf*

Tbn. *mf*

114

S. Sax. *mf*

A. Sax. *mp* *mf*

Tbn.

119

S. Sax. *ff*

A. Sax. *ff*

Tbn. *ff*

Soprano Saxophone

# Something for the Trombone (and two saxes)

Sara Heusel

Lively ♩ = 96

*f*

7 *mp* 2

14 *f*

20 *mp* 6

31 *mf*

37 *f* *ff*

43 *f*

49

55 *ff* legato, ♩ = 66 *pp* 8

Soprano Saxophone

68 *mp*

72

76

80

84 *Tempo I*  
*mf*

93 *mp*

100 *mf* *f*

106 *mp*

114 *mf* *f*

119 *ff*





Alto Saxophone

69

Musical staff 69: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents.

73

Musical staff 73: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents.

77

Musical staff 77: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents.

81

Musical staff 81: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. A "Tempo I" marking with a "4" in a box is present at the end of the staff.

89

Musical staff 89: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. A "mf" dynamic marking is present at the beginning.

96

Musical staff 96: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. "mp" and "mf" dynamic markings are present.

103

Musical staff 103: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. A "f" dynamic marking is present at the beginning.

109

Musical staff 109: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. "mf" and "mp" dynamic markings are present.

116

Musical staff 116: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. A "f" dynamic marking is present at the beginning.

120

Musical staff 120: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with slurs and accents. A "ff" dynamic marking is present at the end.

Trombone

# Something for the Trombone (and two saxes)

Sara Heusel

Lively ♩ = 96

7 *f*

13

19 *f* *mp*

25

31 *mf* *f*

37 *ff* *f*

45

51

57 *ff* *mf* legato ♩ = 66

61

Trombone

65

Musical staff 65: Bass clef, key signature of two flats. The staff begins with a slur over a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly beamed together. The staff ends with a whole rest.

69

2

*mf*

Musical staff 69: Bass clef, key signature of two flats. The staff begins with a double bar line and a fermata over a whole note G2. This is followed by a slur over eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The staff ends with a whole rest.

75

Musical staff 75: Bass clef, key signature of two flats. The staff begins with a slur over eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together.

79

Musical staff 79: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together.

84

Tempo I

*mf*

Musical staff 84: Bass clef, key signature of two flats, 6/8 time signature. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together. The staff ends with a whole rest.

89

Musical staff 89: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together.

95

*mp*

*cresc.*

Musical staff 95: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together. The staff ends with a whole rest.

101

*f*

Musical staff 101: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together. The staff ends with a whole rest.

107

*mf*

Musical staff 107: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together. The staff ends with a whole rest.

114

*f*

Musical staff 114: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together. The staff ends with a whole rest.

119

*ff*

Musical staff 119: Bass clef, key signature of two flats. The staff begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together. The staff ends with a whole rest.

# Psalm 42

Psalm 42:5-8,11

Sara Heusel

legato, flowing

Clarinet in B $\flat$

Soprano

Piano

*mp* 3 3 3 3

*mp* 3 Ped. Ped. 3 Ped. Ped. Ped.

4

Cl.

S.

Pno.

Why are you down-cast O my soul? Why are you so dis turbed with-in me? Put your

*p* *mp* 3 3 3 3

*p* *cresc.* Ped. Ped. 3 Ped. 3 *sim.*

7

Cl.

S.

Pno.

hope in God, hope in God, for I will yet praise Him

*dim.* *mf* 3 3 3 3

*mf* *cresc.* Ped. Ped. Ped. *sim.*



9

Cl. *mf* *cresc.* 3

S. *cresc.* 3 3 *f*

I will yet praise my Sa - vior and my God.

Pno. *mf* 3

11

Cl. 7 *mf* 3 3

S.

Pno. *f* 3 3 3

13

Cl. *mf* 3 3 *f* *tr* *tr*

S. *mf* 3 3 *f* 3 3

Deep calls to deep in the roar of your wa - ter - falls,

Pno. *mf* 6 7 *f* 6 7

Ped. Ped. Ped. Ped. *sim.*

15

Cl.

S.

Pno.

18 a little slower

Cl.

S.

Pno.

21 a tempo

Cl.

S.

Pno.

24 like the beginning

Cl. *p*

S. *mp* 3 3 3 *mp* 3 3 *mp* 3

Why are you down-cast O my soul? Why are you so dis turbed with-in me? Put your

Pno. 3 *cresc.*

27

Cl. *mf cresc.*

S. *dim.* 3 3' 3 *mf* 3

hope in God, hope in God, for I will yet praise Him

Pno. *mf* 7

29

Cl. *mf* 3 *rit.*

S. 3 *mf* 3 *rit.* 3

I will yet praise Him I will yet praise my Sa - vior and my God.

Pno. *mf* *rit.* 3



Clarinet in B $\flat$

# Psalm 42

Sara Heusel

legato, flowing

1 *mp* 3 3 3 3 *p*

5 *mp* 3 3 3 3

9 *mf cresc.* 3 *mf* 3 3 3

13 *tr tr* 3 3 3 3 4

22 *pp* 3 3 *p* *mp*

like the beginning

27 3 3 3 3

29 *mf* 3 3 *rit.*

# Fiery Arrows

I Hate You

Sara Heusel

$\text{♩} = 76$

The musical score is written for piano in 4/4 time, with a tempo of quarter note = 76. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#).

- System 1 (Measures 1-4):** Starts with a *ff* dynamic. The right hand features chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A *p* dynamic appears in measure 3.
- System 2 (Measures 5-8):** Measure 5 is marked with a *f* dynamic. The right hand has a melodic line with slurs and triplets. Measure 8 is marked with a *ff* dynamic.
- System 3 (Measures 7-10):** Measures 7-10 feature a triplet accompaniment in the left hand. Measure 10 has a *mp* dynamic.
- System 4 (Measures 9-10):** Measure 9 is marked with a *mf* dynamic. Measure 10 has a *f* dynamic and includes an *8va* marking for the right hand.
- System 5 (Measures 11-14):** Measure 11 is marked with a *sfz* dynamic. Measure 12 has a *p* dynamic, and measure 14 has a *ff* dynamic. The piece concludes with a final chord.

# Fiery Arrows

## Quiet Cry

Sara Heusel

reflective, legato,  
not too fast

an echo

8<sup>va</sup>

Piano

*p* *pp* *mf* *p* *pp*

The first system of the piano score consists of five measures. The first measure is marked *p* and features a melodic line in the right hand with a fermata over the final note. The second measure is marked *pp* and includes an 8<sup>va</sup> (octave above) line above the staff. The third measure is marked *mf* and contains a complex chordal texture. The fourth measure is marked *p* and returns to a melodic line. The fifth measure is marked *pp* and also includes an 8<sup>va</sup> line. The bass line provides harmonic support with chords and moving lines.

growing distant

6

Pno

*mf* *p* *decresc.* *ppp*

Ped. Ped. Ped.

The second system of the piano score consists of five measures. The first measure is marked *mf* and features a melodic line in the right hand with a fermata. The second measure is marked *p* and includes the instruction *decresc.* (decrescendo). The third, fourth, and fifth measures are marked *ppp* and show the music fading away. The bass line continues with chords and moving lines. Pedal points are indicated at the end of the second, third, and fourth measures.

# Fiery Arrows

Sara Heusel

## How Dare You

♩ = 72

Musical notation for measures 1-6. The piece is in 4/4 time. The right hand starts with a whole rest, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *p*, *mp*, and *p*.

Musical notation for measures 7-10. The right hand has a melodic line with dynamics *mf* and *p*. The left hand features triplet patterns. The instruction "building in intensity" is written above the staff.

Musical notation for measures 11-12. The right hand has a sustained chord with a "growling L.H." instruction. The left hand has a triplet pattern. Dynamics include *cresc.* and a 5-measure rest in the right hand.

Musical notation for measures 13-15. The piece changes to 5/4 time. The right hand has a melodic line with dynamics *p*, *sfz*, *pp*, and *ff*. The left hand has a 5-measure rest followed by a triplet pattern.

Musical notation for measures 16-18. The right hand has a melodic line with dynamics *f*, *pp*, and *sfz*. The left hand has a 5-measure rest followed by a triplet pattern and then a 6-measure rest.

# Fiery Arrows

Why?

Sara Heusel

slightly agitated

Piano

*p*

*sfz*

4 (8)

Pno

*p*

*ff*

*pp*

calmly

9

Pno

*ppp*

*mf*

*f*

more persistent

8va

8vb

13

Pno

*p*

*pp*

*ff*

# Fiery Arrows

Tremble

Sara Heusel

♩ = 96

Quick and shaken

The first system of music is written in 4/4 time. The upper staff (treble clef) is empty. The lower staff (bass clef) begins with a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, with some beamed eighth notes. A first ending bracket labeled *8va* spans the first two measures of the system.

4

The second system of music is written in 4/4 time. The upper staff (treble clef) is empty. The lower staff (bass clef) continues the melody. It features a triplet of eighth notes in the second measure of the system. A first ending bracket labeled *8* spans the first two measures of the system.

6

The third system of music is written in 4/4 time. The upper staff (treble clef) is empty. The lower staff (bass clef) continues the melody. It features a triplet of eighth notes in the third measure of the system. A first ending bracket labeled *8* spans the first two measures of the system.



# Fiery Arrows

## The Sword

Sara Heusel

quick and sharp

Piano

*f*

3

This system contains the first two measures of the piece. The music is in 5/4 time. The right hand starts with a quarter rest followed by a quarter note G4, then a quarter rest, a quarter note A4, and a quarter note B4. The left hand starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. Both hands have a dynamic marking of *f*. The system concludes with a triplet of chords in the right hand and a triplet of chords in the left hand, both marked with a '3' above them.

Pno

*sfz* *pp* *mf* *f*

3

This system contains measures 3 through 5. Measure 3 features a *sfz* dynamic in the right hand and a *pp* dynamic in the left hand. Measure 4 has a *mf* dynamic in the right hand. Measure 5 has a *f* dynamic in the right hand. The system ends with a triplet of chords in both hands, marked with a '3' above them.

Pno

6 crashing *f* *ff* *8va* *rh alt. hands* *p* *ff* *8vb*

This system contains measures 6 through 7. Measure 6 is marked '6 crashing' and has a dynamic of *f*. Measure 7 has a dynamic of *ff*. The system concludes with an 8va trill in the right hand and an 8vb trill in the left hand, both marked with a 'p' dynamic. The right hand part is labeled 'rh alt. hands'.

Pno

8 *p* *f* *p* *ff* *pp* *3* *lh* *3* *8va* *8vb*

This system contains measures 8 through 9. Measure 8 has dynamics of *p*, *f*, and *p*. Measure 9 has dynamics of *ff* and *pp*. The system concludes with a triplet of chords in the left hand (labeled 'lh') and a triplet of chords in the right hand (labeled '8va'), both marked with a '3' above them. A circled '8' is at the bottom left, and an 8vb trill is at the bottom right.

# "Pray that it's localized."

Sara Heusel

♩ = 60-66 legato throughout

Violin

freely

Violoncello

*p* *mp*

7

Vln

in tempo

Vc.

*p* *mf*

14

Vln

Vc.

*mf* *mp* *mf*

20

Vln

freely

Vc.

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

26

Vln

Vc.

*pp* *mp*



33

Vln *mp* *mf* *p*

Vc. *p* *mp*

40

Vln *mp*

Vc. *p* *mp*

building

45

Vln *mf*

Vc. *mf*

50

Vln *f* *p*

Vc. *< f* *p* *mf* *p*

55

Vln *p* *cresc.* *mp*

Vc. *cresc.* *mp*

61

Vln

Vc.

*mf*

68

Vln

Vc.

*f*

*p*

*f*  $\rightarrow$  *mp*

74

Vln

Vc.

*mp*

*mp*

79

Vln

Vc.

*ff*

*pp*

*ff*

*mp*

like the beginning

85

Vln

Vc.

*p*

*p*

*pp*

*pp*

# The Waiting Room

Sara Heusel

$\text{♩} = 64-68$   
lingering

Violin

Violoncello

*p* *pp* *mp*

7

Vln.

Vc.

*p* *ppp* *mp*

13

Vln.

Vc.

choppy *mf*

17

Vln.

Vc.

legato *p* choppy *f* *ff*

22

Vln.

Vc.

legato *p* *mp*

27

Vln.

Vc.

*mp* *cresc.* 3 3 3 3

30 quicker pace, ♩ = 112 Playful

Vln. *mf* 3

Vc. pizz. *mf* 3

Vln. 3 3 3 3

Vc.

38 3 3 3 3 3 3 3 3

Vc. *decresc.*

42 pizz. *p*

Vc. *p*

48 legato, Tempo I arco *mp* arco

Vc. *mp* arco

52 *mp* Tempo II pizz. pizz.

Vc. pizz.

# She is Not Gone

Author Unknown

Sara Heusel

flowing, ♩ = 80-96

Piccolo

*mf*

Mezzo-soprano

Piano

*mp*

Ped. Ped.

7

Picc.

*mp*

M-S.

*mf*

I am stand - ing u - pon the sea - shore. A

Pno

Ped. *sim.*

13

Picc.

M-S.

ship at my - side spreads her white - sails to the morn - ing breeze and

Pno



17 *legato, rolling*

Picc.

M-S.

Pno

*mf*

starts for the blue o - cean.

22

Picc.

M-S.

Pno

*mp*

*ped. freely*

She is an ob - ject of beau - ty beau - ty and strength

27

Picc.

M-S.

Pno

*mf*

beau - ty and strength.

31

Picc. *mf* *mp*

M-S. *mf* *mp*

Pno *mp*

I stand and

36

Picc.

M-S. *cresc.*

Pno *cresc.*

watch her un-til at length she hangs like a speck of white cloud

40

Picc.

M-S. *dim.*

Pno *dim.* *cresc.*

just where the sea and sky come down to min - gle with each o - ther





61

Picc. *mf*

M-S. *dim.*  
 spar as she was when she left my side

Pno

Ped. \* \* Ped. \* \* Ped. \* Ped.

68

Picc. *p* *mf* *mp*

M-S. *mp* *mf* *f*  
 And just as a - ble to bear her load of liv - ing freight

Pno *mp*

Ped. Ped. Ped.

74

Picc. *mf* *dim.*

M-S. *dim.* *mp*  
 to the place of dest - i - na - tion. Her dim

Pno

Ped. *sim.*

79

Picc. *mp* *mf*

M-S. in - ished size is in me in me not in her.

Pno *p*

84

Picc. *mf*

M-S. *mf* And

Pno

91

Picc. *p*

M-S. just at the mo - ment when some - one at my side says:

Pno *pp* *mp* *ped freely*

97

Picc. 

M-S. 
  
"There, she's gone," There are o-ther eyes watch - ing watch - ing her

Pno 

102

Picc.  building

M-S. 
  
com - ing and o - ther voi - ces rea - dy to take up the

Pno 

106

Picc. 

M-S. 
  
glad shout "There, she comes!"

Pno 

# She is Not Gone

Author Unknown  
Piccolo

Sara Heusel

1  
*mf*

7  
*mp*

13  
*legato*

19  
*voice*  
*she*

26  
*strength* *strength* *mf*

32  
*mp*

39  
*o- ther*

46  
*gone.* *Gone*

54  
*ff* *spar*

Musical staff 62-69. Treble clef, key signature of two flats. The staff contains a melodic line with a long slur over measures 62-69. Dynamics include *mf* and *mf*. The lyrics "left my" are written below the staff.

Musical staff 70-75. Treble clef, key signature of two flats. The staff contains a melodic line with slurs over measures 70-75. Dynamics include *p*, *mp*, *mf*, and *dim.*

Musical staff 76-81. Treble clef, key signature of two flats. The staff contains a melodic line with slurs over measures 76-81. Dynamics include *mp*.

Musical staff 82-88. Treble clef, key signature of two flats. The staff contains a melodic line with slurs over measures 82-88. Dynamics include *mf*.

Musical staff 89-95. Treble clef, key signature of two flats. The staff contains a melodic line with slurs over measures 89-95. Dynamics include *p*.

Musical staff 96-101. Treble clef, key signature of two flats. The staff contains a melodic line with slurs over measures 96-101. Dynamics include *mp*. The lyrics "gone there are" are written below the staff.

Musical staff 102-105. Treble clef, key signature of two flats. The staff contains a melodic line with slurs over measures 102-105. Dynamics include *mp*. A key signature change to three sharps is indicated by a double bar line and a key signature change symbol.

Musical staff 106-110. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs over measures 106-110. Dynamics include *mf*.



# Fantasy for the Clarinet

Sara Heusel

Very free ♩ = approx. 63

Clarinet in B $\flat$

The musical score is written for Clarinet in B $\flat$  in 3/4 time. It consists of nine staves of music, each starting with a measure number. The score includes various dynamics, articulations, and fingerings.

- Staff 1 (Measures 1-5):** Starts with a *pp* dynamic, followed by a *ff* dynamic. Includes a triplet of eighth notes and a group of seven notes.
- Staff 2 (Measures 6-9):** Starts with a *f* dynamic, followed by a *p* dynamic and a *f* dynamic. Includes a triplet of eighth notes and a group of five notes.
- Staff 3 (Measures 10-13):** Starts with a *pp* dynamic, followed by a *f* dynamic and an *sfp* dynamic with a *cresc.* marking. Includes a triplet of eighth notes and a group of six notes.
- Staff 4 (Measures 14-19):** Starts with a *ff* dynamic, followed by a *pp* dynamic, a *p* dynamic, and a *pp* dynamic with a *ff* dynamic. Includes a *legato, rubato* marking and several triplets.
- Staff 5 (Measures 21-27):** Starts with a *p* dynamic, followed by a *pp* dynamic, a *f* dynamic, and a *ff* dynamic, ending with a *p* dynamic. Includes several triplets.
- Staff 6 (Measures 28-31):** Starts with a *ppp* dynamic, followed by a *f* dynamic. Includes a group of six notes and a triplet.
- Staff 7 (Measures 32-35):** Starts with a *pp* dynamic, followed by a *ff* dynamic, and ends with a *pp* dynamic. Includes a *decresc.* marking and groups of five and three notes.
- Staff 8 (Measures 36-39):** Starts with a *mp* dynamic, followed by a *pp* dynamic. Includes several triplets.

41 *mp* 5 6 6  
decresc. cresc.

45 10 *ff* 3 *ff* 5

49 3 *ff* 5 6 *mf*

53 9 *mp* 9 *p* 5 5 5

56 *pp* *f* *pp* 10

58 6 3 *pp* 3 *mp*

60 slowing down 3 3 *decresc.* *ppp*

# Final Greetings

freely, ♩ = approx. 76

*mf*

Soprano  
May the grace of the Lord Je - sus Christ be with

*mf*

Alto  
May the grace of the Lord Je - sus Christ be with

*mf*

Tenor  
May the grace of the Lord Je - sus Christ be with

*mf*

Bass  
May the grace of the Lord Je - sus Christ be with

Piano (for rehearsal only)  
*mf*

6

S. *cresc.* you, May the grace of the Lord Je - sus Christ be with you, *decresc.* May the grace of the

A. *cresc.* you, May the grace of the Lord Je - sus Christ be with you, *decresc.* May the grace of the

T. *cresc.* you, May the grace of the Lord Je - sus Christ be with you, *decresc.* May the grace of the

B. *cresc.* you, May the grace of the Lord Je - sus Christ be with you, *decresc.* May the grace of the

Pno. *cresc.* *decresc.*

12

S. *mp* Lord be with you. *mf* May the love of God be with you

A. *mp* Lord be with you. *mf* May the love of God be with you May the love of

T. *mp* Lord be with you. *mf* May the love of God be with

B. *mf* Lord be with May the love of God be with you May the love of God be with

Pno. *mf*

16

S. May the love of God be with you May the love of God

A. God be with you *f* May the love of God May the

T. you *f* May the love of God be with May the love of

B. you May the love of God be with you

Pno. *f*

19

*f*

S. May the love of God, — May the love of God, — May the love of God, —

A. love of God, May the love of God, May the love of God, May the

T. God, May the love of God, May the love of God, May the love of

B. *f* May the love of God, May the love of God, May the love of God,

Pno.

22

S. *decresc.* — be with you, — be with you, — be with you, — be with you, —

A. *decresc.* love of God, be with you, be with you, be with you, *cresc.* May the

T. *decresc.* God, be with you, be with you, be with you, *cresc.* May the love of

B. *decresc.* May the love of God, be with you, be with you, be with you,

Pno. *decresc.* *cresc.*



26 *cresc.* *f*

S. — May the love of God be with you.

A. love of God, May the love of God be with you.

T. God, May the love of God be with you. *Solo mp* May the fel-low-ship of the

B. *cresc.* *f* May the love of God be with you, be with you.

(optional if using piano for performance)

Pno. *f* *mp*

30 *Solo mp*

S. — May the fel-low-ship of the Ho

A. —

T. *Tutti p* Ho ly Spi-rit Ho-ly Spi-rit be with you, be with you,

B. —

Pno.

34

S. *Tutti p*  
 ly Spi-rit Ho-ly Spi-rit be with you, be with you, fel-low-ship

A.

T. *p*  
 be with you, be with you, be with you, fel-low-ship

B. *Solo mf*  
 May the fel-low-ship of the Ho-ly Spi-rit

Pno.

38

S. *pp* *mp*  
 fel-low-ship with you, be with you, be with you, with you. May the

A. *Solo mf*  
 May the fel-low-ship of the Ho-ly Spi-rit be with you.

T. *pp*  
 fel-low-ship with you, be with you, be with you, be with you.

B. *Tutti pp*  
 be with you, fel-low-ship be with you, be with you.

Pno. *mp*

43

S. fel-low-ship of the Ho - ly Spi-rit be with you, May the fel-low-ship

A. *Tutti mp* May the fel-low-ship of the Ho - ly Spi-rit be with you,

T. *mp* May the fel-low-ship of the Ho - ly Spi-rit be with you, Ho -

B. *mp* May the fel-low-ship of the Ho - ly Spi-rit be with

Pno.

47

S. *rit.* be with you, *pp* be with you, *a tempo* fel-low-ship with you.

A. *rit.* May the fel-low-ship be be with you, *pp* fel-low-ship with you. *a tempo*

T. *rit.* -ly Spi-rit be with you, *pp* fel-low-ship be with you, *a tempo* with you. *mf* May the

B. *rit.* you, *pp* fel-low-ship, *a tempo* fel-low-ship be with you, with you.

Pno. *rit.* *pp* *a tempo* *mf*

52 *mf*

S. May the fel - low - ship of the Ho - ly Spi - rit be with you, May the

A. May the grace of the Lord Je - sus Christ be with you,

T. grace of the Lord Je - sus Christ be with you, May the love of

B. *mf* May the love of God be with you, May the fel - low - ship of the Ho -

Pno.

56

S. grace of the Lord Je - sus Christ be with you,

A. May the love of God be with you, May the love of God May the love of May the love of

T. God be with you, May the love of May the love of God be with you,

B. -ly Spi - rit be with May the grace of the Lord Je - sus Christ

Pno.

60

S. May the love of God be with you, May the love of God be with you,

A. God be with you, May the fel-low-ship of the Ho-ly Spi-rit

T. May the fel-low-ship of the Ho-ly Spi-rit be with you,

B. be with you May the love of God be with you,

Pno.

64

S. *f* be with you, May the grace of the Lord Je-sus Christ be with

A. *f* be with you, May the grace of the Lord Je-sus Christ be with

T. *f* be with you, May the grace of the Lord Je-sus Christ be with

B. *f* be with you, May the grace of the Lord Je-sus Christ be with

Pno.





76

S. of the Ho - ly Spi - rit be with you, be with you. *p* May the

A. - ly Spi - rit be with you be with you. *p* May the love of

T. Ho - ly Spi - rit be with you, be with you. *p* May the

B. be with you, be with you, be with you. *p* May the

Pno.

80

S. *cresc.* grace of the Lord be with you. *mf*

A. *cresc.* God be with May the love of God be with you. *mf*

T. *cresc.* fel - low - ship May the love of God be with be with you. *mf*

B. *cresc.* fel - low - ship be with you be with you. *mf*

Pno. *cresc.* *mf*



*Lenfest Center for the Performing Arts  
2001-2002 Season*

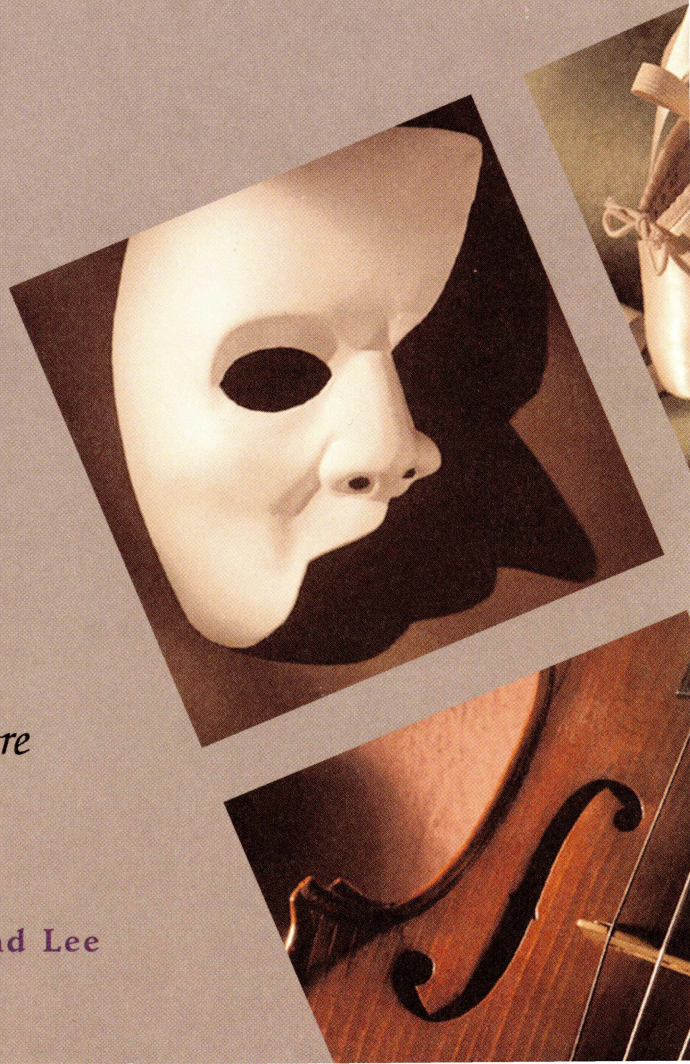
*Senior Composition Recital  
Sara Heusel*

*May 12, 2002*

*3:00 pm*

*Johnson Theatre*

**Washington and Lee  
University**









*Washington and Lee University  
Department of Music*

*SENIOR COMPOSITION RECITAL*



*Sara Heusel*

*from the studio of Terry Vosbein*

*May 12, 2002*

*3:00 p.m.*

*Johnson Theatre*



## PROGRAM

Something for the Trombone (and 2 saxes)

*Tom Artwick, soprano saxophone*

*Mike Agnello, alto saxophone*

*Michael Pierson, trombone*

Psalm 42

Psalm 42:5-8, 11

*Elizabeth Thomas, soprano*

*Dr. Barry Kolman, clarinet*

*Sara Heusel, piano*

Fiery Arrows

I. I Hate You

II. Quiet Cry

III. How Dare You

IV. Why?

V. Tremble

VI. The Sword

*Sara Heusel, piano*

The Hope Suite

I. Pray that it's localized

II. The Waiting Room

*Celia Landgren, violin*

*Tara Friedel, cello*

She Is Not Gone

anonymous

*Veronica Griffith, mezzo-soprano*

*Dr. Marcia France, piccolo*

*Sara Heusel, piano*

Fantasy for the Clarinet

*Dr. Barry Kolman, clarinet*

Final Greetings

II Corinthians 13:14

*Jerry Myers, conductor*

*Regan Tomford, soprano*

*Veronica Griffith, alto*

*Alex Wilkins, tenor*

*Justin Huston, bass*

*Katie Abplanalp, Laura Adams, Chris Alderman, David Averyt,  
Mandy Cannon, Mary Guy, Helen P'Anson, Matt Jacobs, Suzanne LaFleur,  
Miri Lim, Amanda Lueders, Kelley Magill, Geoffrey Marshall,  
Marisa Meyer, Lisa Miller, Hampton Pasley, Norman Senior,  
Medhanite Tekle, Elizabeth Thomas, Megan Zingarelli*



## *Program Notes*

### **Something for the Trombone (and 2 saxes)**

Last year, I had fun working in master classes with two other student composers. When I was trying to decide what my next piece should be, one of them suggested that I "write something for the trombone." Taking her advice, I came up with this trio.

During that semester I was also studying classical forms and wanted to apply what I was learning. As a result, this piece is written in ternary form. The A section is itself in aba form. The first section is characterized by the syncopated rhythm in the trombone and the parallel thirds played in triplets by the saxophones on top. The second section is a fugue using the first saxophone motive as its subject. The a section then returns to the opening bars before the *marcato* finish.

In contrast, the B section is lyrical and highlights the trombone with long melodies. Again, the saxophones play in thirds, so that it seems they are one part rather than two independent voices. Towards the end of this section, dotted rhythms begin to create agitation that will lead us into the return of the A section. The reprise is slightly shorter than the original A section. I eliminated the fugue because I did not think the developmental material was necessary in the closing of the piece. Instead, I added a short coda in which the syncopation is emphasized and the lines propel into the energetic conclusion.



## Psalm 42

Why are you downcast, O my soul?  
Why so disturbed within me?  
Put your hope in God,  
for I will yet praise him,  
my Savior and my God.

Deep calls to deep  
in the roar of your waterfalls;  
all your waves and breakers  
have swept over me.

By day the Lord directs his love,  
at night his song is with me—  
a prayer to the God of my life.

Why are you downcast, O my soul?  
Why so disturbed within me?  
Put your hope in God,  
for I will yet praise him,  
my Savior and my God.

— *Psalm 42:5-8, 11*

This piece was written for one reason: I wanted to write something for my mama. *Psalm 42* is one of her favorite psalms, and since we sometimes sing and play together, I chose to set selected verses to music for soprano and piano. I looked at the second half of the psalm, as many people are familiar with the first half, and I thought it would be more unique.

I enjoy composing vocal pieces and after writing *She Is Not Gone*, I decided to include another instrument in the accompaniment as I had done before. I chose to use the clarinet because I thought its warm tone color would complement the soprano line nicely. The melodies of both the voice and clarinet are folk-like, but the piano accompaniment adds harmonic variety with the inclusion of seventh chords and chromaticism. Rhythmically, the triplet is an important element, and there are many cases where the clarinet and voice play two against three. The piece basically lies within a binary ABA form, where the A sections are verses five and eleven, which are the same in the psalm. Although the text can be dramatic, *Psalm 42* is not intended to be a piece of despair, but rather a hopeful outlook on dealing with hardship.

## Fiery Arrows

The piano suite *Fiery Arrows* marks my first attempt in twelve-tone writing. The title is shared with a book of poems my father wrote last year. Likewise, each sketch was inspired by a different poem and is named accordingly. The sketches, like the poems, cover a wide range of emotions and ideas as they explore a patient's physical, mental, emotional and spiritual struggles with cancer.

The composition is my musical interpretation of certain verses within the text. Here are the sections I considered, and I will leave it to the listener to find his or her own understanding.

### I Hate You

I hate you, I hate you, I hate you, cancer.

...

I hate how you feed off me.

I hate the fear you present.

I hate the pain you cause.

I hate your objectives.

...

Never return.

I hate you!

### Quiet Cry

Quiet cry,

Hidden tears.

It's there in every eye.

Quiet cry,

Hidden tears.

It's there in me.

### How Dare You

...

I've heard the whisper of this cancer.

It speaks evil.

A thousand, thousand voices echoing  
into one.

God, it mocks You.

...

### Why?

I'm at my peak,

Healthy, in the prime of my life.

Why do I have cancer?

Why does it want to rob me of the  
best years of my life?

Why me? Why me!

### Tremble

Tremble cancer,

Fear me.

I know you;

I know what you look like, your many  
false faces;

Even where you lie and your hiding  
places.

You cannot escape from me and you  
cannot deceive me.

One day you will die a permanent  
death;

You will cease to exist.

### The Sword

Your sword,

...

Sharp, smooth and shiny.

...

Strike once, strike twice, strike three  
times

Surround them, don't let them escape

...

Slash them one way

Slash them the other way

Keep on slashing until they are no  
more.

The foe is dead

By the sword of God

Then peace.



## The Hope Suite

*Pray that it's localized* is my first composition. It was written in the fall of 2000, after we had just found out that my dad had non-Hodgkin's lymphoma. "Pray that it's localized" became a rally for prayer from friends and family. Upon returning this year, I wanted to write again for violin and cello. I decided to add another movement to my previous work; and in keeping consistent with my theme, I chose my father's poem, "The Waiting Room," as my next inspiration. Since my dad's diagnosis, he has started a website all about hope. Thus I have pooled my two pieces together to form *The Hope Suite*, and perhaps other movements will be added in the future.

The first piece, *Pray that it's localized*, is modal. The cello opens with a melody that is somewhat sad. The presented rising fourth and sixth are important ideas throughout this piece as well as the next. The violin soon enters, also with rising fourths, and then introduces the repeated note motive that will become prominent later as the piece approaches its climax. The ending material in the cello is identical to the opening, however the violin provides harmony above in F major to counteract the D-minor feel of the cello, and both violin and cello cadence on an F-major chord. I chose to end in the "happier" major key, because we later found out the mass was localized.

I wrote *The Waiting Room* using Japanese modes. While very similar, the modes have subtle differences. I wrote the violin part in one mode and the cello in another. I modulated modes throughout the piece, but the modalities of the violin and cello remain independent of one another. The piece is a depiction of various personalities that one might find in a waiting room. The violin opening sets a somber, yet distant mood; and again the rising sixth is significant. Both instruments then play a series of double stops that create tension. By playing together, they serve as an ominous reminder that all the people in the waiting room have something in common. Of all the people in the room, I highlighted a couple and later a child. The piece then ends with a quotation of the opening melody of the first movement, combined with a phrase heard earlier on the violin, and falls away with the pizzicato strings.

## She Is Not Gone

I am standing upon the seashore.  
A ship at my side spreads her white sails to the morning breeze and  
starts for the blue ocean.  
She is an object of beauty and strength.  
I stand and watch her until at length she hangs like a speck of white  
cloud just where the sea and sky come down to mingle with each  
other.  
Then someone at my side says, "There, she's gone."

Gone where?  
Gone from my sight, that is all.  
She is just as large in mass, hull, and spar as she was when she left my  
side.  
And just as able to bear her load of living freight to the place of  
destination.  
Her diminished size is in me, not in her.  
And just at the moment when someone at my side says, "There, she's  
gone,"  
There are other eyes watching her coming and other voices ready to  
take up the glad shout,  
"There, she comes!"

— *Anonymous*

The text for this song was found in *Diamonds in the Dust*, a devotional written by Joni Eareckson Tada. It is a metaphor of dying, likening death to a ship's voyage from one shore to another. The poem is told from the perspective of an observer on the home shore who struggles with the ship's departure. To help create the poem's oceanic atmosphere, the piano plays rolling chords throughout. The piccolo plays simple melodies, imitating the fife one might hear on an old ship. The lyric vocal line adds a folk-like element to the piece.

This song was written in loving memory of my teammate and friend, Kristin Anne Shelton, who sailed from our shore on October 22, 2000. I would like to dedicate this piece to Kristin's parents, Judy and Charles Shelton, and to the 2000-01 W&L women's volleyball team and staff. A very special person has left us; but she will never be lost, because she is not gone.

## Fantasy for the Clarinet

*Fantasy for the Clarinet* is the finished product from my summer study with Dr. Evan Chambers of the University of Michigan, which was made possible by the Todd Jones Scholarship. I found the compositional process of this piece to be extremely challenging, but helpful, in my education as a composer. One would think that it is easier to write music for one performer, but I soon discovered the difficulties in expressing musical ideas in one line. The music must be cohesive, yet varied, and establish harmony and tempo without the support of other instruments.

*Fantasy* is my first piece to truly utilize modern compositional devices. It is atonal, and the melodic content is derived mainly from six predetermined pitches that are unrelated in any functional tonality. The clarinet plays many fast flourishes covering a wide range in both pitch and dynamics. The overall style is improvisational, which is why I chose the title.

I owe many thanks to Dr. Chambers and the organizers of the Todd Jones Scholarship for my wonderful summer experience.

## Final Greetings

"May the grace of our Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with you all."  
— II Corinthians 13:14

As an accompanist for the University Chorus, I thought it would be fun to write a choral piece before leaving Washington and Lee. Rather than using the classical benediction text, I chose Paul's blessing found in his final greeting in II Corinthians 13:14. I wrote *Final Greetings* rather quickly and based the entire piece on three thematic ideas. The first is the homophonic hymn that sets, "May the grace of our Lord Jesus Christ be with you." This theme is very simple, mainly consisting of quarter notes and half notes with step-wise melodic motion. The second idea is introduced with the text, "May the love of God be with you." It starts with descending eighth notes to rest on a half note before rising back up, and the motion is completely by step. The third and final melody, setting "May the fellowship of the Holy Spirit be with you," is sung first by solo tenor and is more varied than the previous two. The line includes a leap of a ninth, the most expansive interval in the piece. The rhythm includes eighth, quarter, and half notes and the downbeats are not quite as clear. After all of the themes are introduced, they come together in the final section as each voice independently revisits each theme.

My music experiences at Washington and Lee have been the most rewarding of my college career. I have been privileged to work with many talented faculty and students who also happen to be amazing individuals. Although I can never fully return the kindnesses bestowed upon me, I wish to dedicate this piece to the musical community of Washington and Lee University to express my unending gratitude and respect.

## *Sara Heusel '02*

I am a music and mathematics major from Ann Arbor, Michigan. I have studied piano since age six under Mrs. Donna Borgert, Dr. Shuko Watanabe and Dr. Timothy Gaylard. In my junior year of college, I began studying composition under the direction of Dr. Terry Vosbein and later worked with Byron Petty and Dr. Evan Chambers.

While at Washington and Lee, I have been blessed by the opportunity to participate in a variety of activities. I have studied piano and accompanied the University Chorus and European Tour Choir of 2001. Last spring, I had an amazing study abroad experience in Paris, France, for six weeks, where eight of us studied music with Dr. Vosbein. This past fall, I participated in theater for the first time as the musical director of the student production of *Godspell*. Outside of the musical community, I have enjoyed playing volleyball for the Generals for the last four years, being a part of Generals' Christian Fellowship and Pi Beta Phi, and joining Phi Beta Kappa, Phi Eta Sigma and Pi Mu Epsilon. After graduation, I plan on continuing my music activities independently; but in terms of formal education, I will be attending the University of Michigan to work towards a Ph.D. in mathematics.

## *Acknowledgments*

Although my name appears on this program, my recital would not be possible without the efforts and talents of many amazing people.

First and foremost, thank you Heavenly Father for giving us the gift of music;  
thank you Jesus for giving us a reason to sing;  
thank you Holy Spirit for your breath of inspiration.



### *Thanks to my performers*

**Tom, Mike and Michael** — You are wonderful!

**Liz** — Absolutely beautiful singing, as always.

**Dr. Kolman** — You're one of the busiest people I know, and I cannot thank you enough for covering both pieces.

**Celia and Tara** — You are both tremendous musicians.

**Veronica** — I can always count on your hard work and dedication. It's been a pleasure.

**Dr. France** — Thanks for filling in and doing a fantastic job.

**Mr. Myers** — Thanks for all the extra time and effort with the chorus. I've enjoyed working with you and the chorus over the last two and a half years.

**Regan, Veronica, Alex and Justin** — I've had fun working with you. I don't think anyone could have done better (or picked up the part so quickly — thanks Alex!).

**Chorus** — Thanks for sacrificing time out of your spring term. You sound great!

### *Thanks to my teachers*

**Dr. Vosbein** — I've learned so much and had fun in the process, whether it be here in Lexington or Paris, France. I cannot thank you enough.

**Dr. Gaylard and Shuko** — I cannot imagine my college experience without taking piano lessons. You are both wonderful teachers, and I will miss studying with you.

**Mrs. Donna Borgert** — As my teacher for nine years, you always believed in me.

**Byron Petty** — It was interesting to work with a composer who knew so much about Eastern culture and music. Thanks for your help fall term.

**Music Department** — You have all been amazingly supportive and wonderful.

**Professor Bourdon** — Thanks for all the advice.

**Math Department** — Thanks for supporting my "other" major just as you have backed my mathematical work.



# *Lenfest Center Facilities*

## *Box office*

The Lenfest Box Office is accessible from the fan parking lot directly in front of the building on the corner of Nelson and Glasgow Streets. Individual tickets will be available for most shows approximately six weeks prior to the performances. The Box Office will be open from noon to 4 p.m., Monday through Friday, and two hours prior to any performance where tickets are sold.

## *Restrooms*

The restrooms are located on Level 1 of the Center and are accessible by elevator or the main lobby staircase.

## *Tours*

Tours of the Lenfest Center are available upon request.  
Call (540) 463-8006.

## *Lost and Found*

Articles should be reported or turned in to the Box Office. (540) 463-8000.

## *wheelchairs*

Patrons in wheelchairs will find all Lenfest Center entrances easily accessible. There is also handicapped parking available.



*Thanks to my support team*

*Dymph* — What would we do without you?

*Betty Hickox* — Thanks for all of your help with the programs.

*Gary* — Thanks for helping me with all the technical stuff that I know nothing about.

*Mr. Bitz, Tasha and Wilbur* — Thanks for the goodies!

*And not forgetting . . .*

*My sisters of Pi Beta Phi* for their friendship and loyalty.

*Generals' Christian Fellowship* for furthering my spiritual growth.

*The girls' volleyball team* for four years of fun and teamwork.

*Megs* — my partner in crime. Thanks for the extra ear.

*The girls of the Taj Mahal: Corbin, Amanda, Katie and Emily* — You know me well, yet still choose to hang around. I love you all!

Thanks to my *Heusel and Richert families* for their love and encouragement.

And to the people that are often put last, but really come first in my life:

*Daddy, Mama, Ben and David.* You have made many sacrifices on my account, and I would not be who I am without you. I love you always.





**WASHINGTON AND LEE**  
**UNIVERSITY**

Lexington, Virginia 24450