Artists’ Trilogy

By

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Travis Rigby

Submitted to the graduate degree program in Music Composition and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Music.

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The Thesis Committee for Travis Rigby
certifies that this is the approved version of the following thesis:

Artists’ Trilogy

Chairperson Ingrid Stölzel

Date approved: May 13, 2016
Abstract

While *Artists’ Trilogy* was written as one large work with three movements, each movement is intended to stand on its own as well. Ensembles should feel free to program any single movement, a pair of movements, or the entire trilogy. The instrumentation is that of a large wind ensemble, with the intention that only one player will play each part. *Artists’ Trilogy* is a suite in which each movement represents one or more types of artist. Each movement unfolds in a way that is reminiscent of that particular artist’s approach to creation.

*The Storyteller*, after a brief introduction, begins quite promptly with the melodic theme much like a storyteller would be quick to introduce a main character. As the movement progresses, we hear the theme in a number of varied statements, each representing an aspect of the character’s development. By the end of the movement, much like at the end of a story, the character (theme) has been transformed by the plot. Formally speaking, the movement is in an ABA form, which fits a “there and back again” model and introduces a sense of conflict and resolution.

Inspired by visual artists, *The Painter* relies on instrumental colors as a means of expression. The melodic fragments introduced by the flute, English horn, and alto saxophone are presented in relief against the static harmonies. Together, they enhance the color provided by the orchestration.

The trilogy ends with a bang as the entertainer takes the stage. *The Entertainer* focuses not on one single artist, but on the broader category of entertainment: the title character is perhaps an actor, a dancer, a filmmaker, or a comedian. These artists are generally more easily appreciated by general audiences as they utilize both visual and aural elements. The movement is full of excitement, surprises, and a lot of catchy melodic and rhythmic ideas.
I. The Storyteller

Beautiful but longing, molto rubato \( \dot{\nu} \times 92 \)

1. Trumpets in B
2. Clarinets in B
3. Horns in F (I, II)
4. Clarinet in B
5. Contrabassoon
6. Percussion III
7. Trombone III
8. Bass Clarinet
9. Double Bass
10. Alto Sax. II
11. Timpani
12. Celesta

Medium Cord Mallets
Vibraphone (very slow motor) -

Medium Felt Mallets
I - add harmon mute
II - add straight mute
add cup mutes

p
w
b

œ
w
w
w

non vibrato

p
œ
œ

rubato

œ
w
w
w

°

p
œ
œ

molto

œ
w
w
w

rit.

œ
w
w
w

LV
II. The Painter


Take Rawhide Mallets

To Sizzle Cymbal

To Glockenspiel

To Medium Suspended Cymbal

Cup Mute

Insert Mutes

Insert Mutes

Insert Mutes

Insert Mutes
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Sx.</td>
<td></td>
</tr>
<tr>
<td>Timp.</td>
<td></td>
</tr>
<tr>
<td>T. Sx.</td>
<td></td>
</tr>
<tr>
<td>Xylo.</td>
<td></td>
</tr>
<tr>
<td>Sm.</td>
<td></td>
</tr>
<tr>
<td>Sus. Cymbal</td>
<td></td>
</tr>
<tr>
<td>Hn.</td>
<td>(III, IV)</td>
</tr>
<tr>
<td>Tubas (I, II)</td>
<td></td>
</tr>
<tr>
<td>Ob. (I, II)</td>
<td></td>
</tr>
<tr>
<td>Cl. III</td>
<td></td>
</tr>
</tbody>
</table>

- Small Suspended Cymbal
- Suspended Cymbal
- Large Suspended Cymbal

- Bass Drum
- Snare Drum
- Tom
- Floor Tom
- Snares

Note: The sheet music includes various notation and symbols typical of musical scores. The instruments listed are standard orchestra percussion instruments.