

From Detroit to LA

Michael Mikulka

“From Detroit to LA” is based on a flight I took in November 2009. This was the first time I had flown on a clear day at a low altitude, and I was struck by the patterns that emerged from the air: not only the man-made patterns of towns and plowed farmland, but also the natural patterns from mountains, rivers, and canyons. Though we were actually moving at several hundred miles per hour, everything below seemed expansive, and shifted from view at a slow pace, which is the reason for the quasi-minimalist style often found in this piece.

All of the melodies for the piece were composed on the actual flight, and the order in which they appear in the composition is the order in which they appeared during the trip. The purpose of the trip was to visit the University of Southern California, so a few of the motifs and melodic fragments (as well as other aspects of the composition) are imitative of and/or inspired by the music of Frank Ticheli.

From Detroit to LA

Endless squares of farmland

Michael Mikulka

♩ = 120

The musical score is arranged in a standard orchestral format with 24 staves. The instruments and their parts are as follows:

- Piccolo:** Features dynamic markings of *f*, *mp*, and *f* with accents.
- Flute 1 + 2:** Plays a melodic line with a *mp* dynamic.
- Oboe 1 + 2:** Plays a melodic line with a *mp* dynamic.
- Bassoon 1 + 2:** Remains silent throughout the piece.
- Clarinet in B♭ 1:** Features dynamic markings of *f*, *mp*, and *f* with accents.
- Clarinet in B♭ 2:** Features dynamic markings of *f*, *mp*, and *mp* with accents.
- Clarinet in B♭ 3:** Features dynamic markings of *f*, *mp*, and *mp* with accents.
- Bass Clarinet:** Plays a melodic line with a *mp* dynamic.
- Alto Saxophone 1+2:** Plays a melodic line with a *mp* dynamic.
- Tenor Saxophone:** Features dynamic markings of *mf* and *mp* with accents.
- Baritone Saxophone:** Plays a melodic line with a *mp* dynamic.
- Horn in F 1 + 2:** Features dynamic markings of *f* and *mp* with accents.
- Horn in F 3 + 4:** Features dynamic markings of *f* and *mp* with accents.
- Trumpet 1:** Plays a melodic line with a *mp* dynamic.
- Trumpet 2:** Plays a melodic line with a *mp* dynamic.
- Trumpet 3:** Plays a melodic line with a *mp* dynamic.
- Trombone 1:** Plays a melodic line with a *mp* dynamic.
- Trombone 2:** Plays a melodic line with a *mp* dynamic.
- Bass Trombone:** Remains silent throughout the piece.
- Euphonium:** Plays a melodic line with a *mp* dynamic.
- Tuba:** Remains silent throughout the piece.
- Timpani:** Features a section with the instruction "32" - G, 29" - B, 26" - C#, 23" - F".
- Percussion 1:** Features dynamic markings of *f* and *mp* with accents, and the instruction "Large Temple Block".
- Percussion 2:** Remains silent throughout the piece.
- Percussion 3:** Remains silent throughout the piece.
- Xylophone:** Features dynamic markings of *f* and *mp* with accents.
- Marimba:** Features dynamic markings of *f* and *mp* with accents.

Little streams and rivulets appear

9

Picc. *sfzp* *f*

Fl. 1 + 2 *mf* *sfzp* *mf* *sfzp* *mf* *sfzp*

Ob. 1 + 2

Bsn. 1 + 2 *mp*

Cl. 1 *mf* *sfzp* *mf* *sfzp* *mf* *sfzp*

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax. *mp* *mp*

B. Sax.

Hn. 1 + 2

Hn. 3 + 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *mp* *mp*

Euph.

Tba. *mf* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl. *f* *f*

Mar. *f* *f*

cresc.

14

Picc. *f sfzp f*

Fl. 1 + 2 *mf sfzp*

Ob. 1 + 2 *f sfzp*

Bsn. 1 + 2

Cl. 1 *mf sfzp*

Cl. 2

Cl. 3

B. Cl.

A. Sax. *f sfzp*

T. Sax. *mp*

B. Sax.

Hn. 1 + 2

Hn. 3 + 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba. *mf*

Timp. *mp*

Perc. 1 *to gong (with triangle beater)*

Perc. 2 *Egg Shaker mf*

Perc. 3 *Bass Drum mp*

Xyl. *f mp*

Mar. *f mp*

The streams lead into broad rivers

21 $\text{♩} = \text{♩}$

Picc. *mp*

Fl. 1 + 2 *mp* 1sts 2nds

Ob. 1 + 2 *mp*

Bsn. 1 + 2

Cl. 1 *mf*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl.

A. Sax. *mp* *mf* *mp*

T. Sax.

B. Sax.

Hn. 1 + 2 *f*

Hn. 3 + 4 *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 Scrape gong with triangle beater *f*

Perc. 2 *f*

Perc. 3

Xyl. *mf* *mp* *mp*

Mar. *mf* *mp* *mp*

24

Picc. *mp* *mp* *mf* *mf*

Fl. 1 + 2 *mp* *mp* *mf* *mf*

Ob. 1 + 2 *mp* *mp* *mf* *mf*

Bsn. 1 + 2

Cl. 1 *mf* *mf* *mf* *mf*

Cl. 2 *mp* *mp* *mf* *mf*

Cl. 3 *mp* *mp* *mf* *mf*

B. Cl.

A. Sax. *mp* *mf* *mf*

T. Sax.

B. Sax. *mf*

Hn. 1 + 2

Hn. 3 + 4

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. *f*

Perc. 1

Perc. 2 *f* *f*

Perc. 3

Xyl. *mf* *mp* *mp* *mp*

Mar. *mf* *mp* *mp* *mp*

The river gives way to circles of farmland

28

This page of a musical score, numbered 28, is for the section "The river gives way to circles of farmland". It features a variety of instruments including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Bassoons (1st and 2nd), Clarinets (1st, 2nd, and 3rd), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horns (1st and 2nd, 3rd and 4th), Trumpets (1st, 2nd, and 3rd), Trombones (1st, 2nd, and Bass), Euphonium, Tuba, Timpani, and three Percussion parts (1, 2, and 3), as well as Xylophone and Maracas. The score is written in 3/4 time. The woodwinds and strings (not fully visible on this page) play a melodic line starting at measure 28, marked *p* (piano). The Flute 1 part has a first ending bracketed from measure 30 to 37. The Bassoon part plays a rhythmic accompaniment of eighth notes, marked *p*. The Clarinet parts play a rhythmic accompaniment of eighth notes, marked *pp* (pianissimo). The Bass Clarinet part plays a rhythmic accompaniment of eighth notes, marked *p*. The Horn 1 part plays a melodic line, marked *mp* (mezzo-piano). The Horn 3 and 4 part plays a rhythmic accompaniment of eighth notes, marked *mp*. The Euphonium part plays a rhythmic accompaniment of eighth notes, marked *mp*. The Tuba part plays a rhythmic accompaniment of eighth notes, marked *mp*. The Percussion parts are currently silent.

A pair of streams pass through the circular fields

55 A tempo

This page contains the musical score for measures 55 through 62 of the piece "A pair of streams pass through the circular fields". The score is written for a large orchestra and woodwind section. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1 + 2), Oboes 1 and 2 (Ob. 1 + 2), Bassoons 1 and 2 (Bsn. 1 + 2), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horns 1 and 2 (Hn. 1 + 2), Horns 3 and 4 (Hn. 3 + 4), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Xylophone (Xyl.), and Maracas (Mar.). The score is in 7/8 time, with a key signature of one flat (B-flat major/D minor). The tempo is marked "A tempo". The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The percussion parts include snare drum, cymbals, and triangle. The score ends with a "to temple block" instruction for Percussion 1.

64 Squares reappear

The musical score for page 11, starting at measure 64, is titled "Squares reappear". It is written for a symphony orchestra and is in 4/4 time. The score includes parts for the following instruments:

- Picc. (Piccolo)
- Fl. 1 + 2 (Flutes 1 and 2)
- Ob. 1 + 2 (Oboes 1 and 2)
- Bsn. 1 + 2 (Bassoons 1 and 2)
- Cl. 1 (Clarinets 1)
- Cl. 2 (Clarinets 2)
- Cl. 3 (Clarinets 3)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Hn. 1 + 2 (Horns 1 and 2)
- Hn. 3 + 4 (Horns 3 and 4)
- Tpt. 1 (Trumpets 1)
- Tpt. 2 (Trumpets 2)
- Tpt. 3 (Trumpets 3)
- Tbn. 1 (Trombones 1)
- Tbn. 2 (Trombones 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Xyl. (Xylophone)
- Mar. (Maracas)

The score features various dynamics and articulations. Key dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Piccolo and Maracas parts include accents and slurs. The Maracas part also features an 8va (octave) marking. The score is divided into measures, with a double bar line at the end of each measure.

The squares are interspersed with rectangles

72

Picc. *mf*

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Bsn. 1 + 2 *mf*

Cl. 1 *mp* *mf* *mf*

Cl. 2 *mf* *mf* *mf*

Cl. 3 *mf* *mf* *mf*

B. Cl. *mf*

A. Sax. *mf* *mf* *mf*

T. Sax. *mf* *mf* *mf*

B. Sax. *mf* *f*

Hn. 1 + 2 *mf* *mf* *mf* *mf*

Hn. 3 + 4 *mf* *mf* *mf* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *f* *f*

Tba. *mf* *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *f*

Xyl.

Mar.

81

Picc. *mp*

Fl. 1 + 2

Ob. 1 + 2

Bsn. 1 + 2 *mp*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Mar.

Squares and circles with large trenches throughout

86

Picc. *f* *mp*

Fl. 1 + 2 *mp* *mp*

Ob. 1 + 2 *mp*

Bsn. 1 + 2 *mp*

Cl. 1 *fp*

Cl. 2 *fp*

Cl. 3 *fp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax.

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp* *mf*

Tba. *mf*

Timp.

Perc. 1 *mp* Gong (scrape w/ triangle beater) to crash cymbals

Perc. 2 *mp* to susp. cymbal

Perc. 3 *mp*

Xyl. *f*

Mar. *f*

The lines defining the land become blurred, mountains enter in the distance

92 slightly faster ♩ = 128

Picc.

Fl. 1 + 2 *p*

Ob. 1 + 2 *p*

Bsn. 1 + 2

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

B. Cl.

A. Sax. *mp* 1st bring out!!

T. Sax.

B. Sax.

Hn. 1 + 2

Hn. 3 + 4 *mp* bring out!!

Tpt. 1 *p* into stand

Tpt. 2 *p* into stand

Tpt. 3 *p* into stand

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mp* bring out!!

Tba.

Timp.

Perc. 1

Perc. 2 *pp* *p* *pp* *p*

Perc. 3

Xyl.

Mar.

1 player *p*

distant *p*

Large snow-capped mountains

102

This page contains the musical score for the section 'Large snow-capped mountains', starting at measure 102. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1 + 2), Oboe 1 and 2 (Ob. 1 + 2), Bassoon 1 and 2 (Bsn. 1 + 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horn 1 and 2 (Hn. 1 + 2), Horn 3 and 4 (Hn. 3 + 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Xylophone (Xyl.), and Maracas (Mar.). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*), articulation marks (accents, slurs), and performance instructions like 'Crash cymbals' and 'to temple block'. The time signature changes from 3/8 to 2/4 and back to 3/8 throughout the piece.

The mountains continue, with circular patterns in the valleys

112

Picc. *mf*

Fl. 1 + 2 *mp*

Ob. 1 + 2 *mf*

Bsn. 1 + 2

Cl. 1 *mf*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Hn. 1 + 2 *very full*

Hn. 3 + 4 *very full*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2 *mp* *mf* *mp*

Perc. 3

Xyl.

Mar.

119

Picc. *fp* *f*

Fl. 1 + 2 *mf* *fp* *f* 3 3 3

Ob. 1 + 2 *fp* *f*

Bsn. 1 + 2 *f* *fp* *f*

Cl. 1 *fp* *f*

Cl. 2 *mf* *fp* *f*

Cl. 3 *mf* *fp* *f*

B. Cl. *f* *fp* *f*

A. Sax. *fp* *f*

T. Sax. *fp* *f*

B. Sax. *fp* *f*

Hn. 1 + 2

Hn. 3 + 4

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. *ff*

Perc. 1

Perc. 2 *mf* *mp* *mf*

Perc. 3

Xyl.

Mar. *gliss.*

The plateaus lead to deep canyons

143

Picc. *f*

Fl. 1 + 2 *f*

Ob. 1 + 2 *f*

Bsn. 1 + 2

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sax. *f*

T. Sax.

B. Sax.

Hn. 1 + 2 *ff*

Hn. 3 + 4 *ff*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1 *f* Temple block *f* *mp* *mp* *mp*

Perc. 2

Perc. 3 *f*

Xyl. *f* *mf* *mf* *mf*

Mar. *mf* *mf* *mf*

148

Picc. *mf* *f* *tr*

Fl. 1 + 2 *mf* *f* *tr*

Ob. 1 + 2 *f* *tr*

Bsn. 1 + 2

Cl. 1 *mf* *mf* *mf*

Cl. 2 *mf* *mf* *mf*

Cl. 3 *mf* *mf* *mf*

B. Cl.

A. Sax. *mf* *f* *tr*

T. Sax.

B. Sax.

Hn. 1 + 2 *mf*

Hn. 3 + 4 *mf*

Tpt. 1 *mp* *mp* *mf*

Tpt. 2 *mp* *mp* *mf*

Tpt. 3 *mp* *mp* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. *mf* *f*

Perc. 1 *mp* *mp* *mf* *f*

Perc. 2 *f*

Perc. 3

Xyl. *mf* *mf* *f* *ff*

Mar. *mf* *mf* *f* *ff*

The canyons fade into squares

A tempo

$\text{♩} = 120$

158

This page of a musical score, page 27, contains measures 158 through 161. The title is "The canyons fade into squares" and the tempo is "A tempo" with a metronome marking of 120. The score is for a large orchestra and includes the following parts:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic at measure 161.
- Fl. 1 + 2**: Flutes 1 and 2, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- Ob. 1 + 2**: Oboes 1 and 2, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- Bsn. 1 + 2**: Bassoons 1 and 2, playing a sustained note with a mezzo-piano (*mp*) dynamic.
- Cl. 1, 2, 3**: Clarinets 1, 2, and 3, playing a melodic line with a forte (*f*) dynamic at measure 161.
- B. Cl.**: Bass Clarinet, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- A. Sax.**: Alto Saxophone, playing a rhythmic pattern with a piano (*p*) dynamic.
- T. Sax.**: Tenor Saxophone, playing a sustained note with a mezzo-piano (*mp*) dynamic.
- B. Sax.**: Baritone Saxophone, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- Hn. 1 + 2, 3 + 4**: Horns 1+2 and 3+4, playing a rhythmic pattern with a piano (*p*) dynamic.
- Tpt. 1, 2, 3**: Trumpets 1, 2, and 3, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- B. Tbn.**: Baritone Trombone, playing a sustained note with a mezzo-piano (*mp*) dynamic.
- Euph.**: Euphonium, playing a melodic line with a mezzo-piano (*mp*) dynamic.
- Tba.**: Tuba, playing a sustained note with a mezzo-piano (*mp*) dynamic.
- Timp.**: Timpani, with a rest.
- Perc. 1, 2, 3**: Percussion 1, 2, and 3, with rests.
- Xyl.**: Xylophone, playing a melodic line with a forte (*f*) dynamic at measure 161.
- Mar.**: Maracas, playing a rhythmic pattern with a mezzo-piano (*mp*) dynamic.

162

Picc. *fp*

Fl. 1 + 2 *fp*

Ob. 1 + 2 *fp*

Bsn. 1 + 2 *mf*

Cl. 1 *fp*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Hn. 1 + 2 *mf*

Hn. 3 + 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *f*

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mp* Susp. cymbal

Perc. 3 *mf* *f*

Xyl. *mf*

Mar. *mf* *f*

The glittering lights of Los Angeles

166

Picc. *f* *mp* *f* *ff*

Fl. 1 + 2 *f* *mp* *f* *ff*

Ob. 1 + 2 *f* *mp* *f* *ff*

Bsn. 1 + 2 *f* *f* *f* *ff*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f*

A. Sax. *f* *mp* *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Hn. 1 + 2 *f* *f* *f* *ff*

Hn. 3 + 4 *f* *f* *f* *ff*

Tpt. 1 *ff* *mp* *f*

Tpt. 2 *ff* *mp* *f*

Tpt. 3 *ff* *mp* *f*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff* *ff*

Tba. *f* *ff*

Timp. *f* *ff* dampen!

Perc. 1 *f* dampen loudly

Perc. 2 *f* *mp* *f* dampen!

Perc. 3 *f* *ff* dampen!

Xyl. *f* *mp* *ff*

Mar. *f* *mp* *f* *f* dampen!