

I Met Senator Levin Today

Michael Mikulka

- I) There was a short pompous procession of ROTC members holding flags and swords
- II) The speech was stultifyingly dull
- III) The guy could answer questions though
- IV) Afterwards, he told me that the amount of money needed to win a senatorial race was indeed a problem, and that they would probably have to create a new amendment to change campaign finance laws in order for the population to accurately be represented, which unfortunately would require tampering with the 1st amendment, which was dangerous. This gave me some level of confidence in him, but made me feel negatively about our political system in general.

In late 2009, Senator Carl Levin of Michigan made a visit to Central Michigan University. I attended, and the experience inspired me to write a piece later that night. "I Met Senator Levin Today" was originally for solo piano, but I immediately thought it would make a great band piece.

In early 2011 I created the transcription: the first movement is for brass and percussion only, the second is for woodwinds and percussion, and the final 2 are tutti. This composition takes inspiration from Peter Schickele, Samuel Barber, and (obviously) Senator Carl Levin!

I Met Senator Levin Today

Mv. I

There was a short pompous procession of ROTC members holding flags and swords

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♩ = 96

The musical score is arranged in a standard orchestral format with the following parts:

- Piccolo**: Rests throughout the passage.
- Flute 1**: Rests throughout the passage.
- Flute 2**: Rests throughout the passage.
- Oboe 1 + 2**: Rests throughout the passage.
- Bassoon 1 + 2**: Rests throughout the passage.
- Clarinet in B \flat 1**: Rests throughout the passage.
- Clarinet in B \flat 2**: Rests throughout the passage.
- Clarinet in B \flat 3**: Rests throughout the passage.
- Bass Clarinet**: Rests throughout the passage.
- Alto Saxophone 1+2**: Rests throughout the passage.
- Tenor Saxophone**: Rests throughout the passage.
- Baritone Saxophone**: Rests throughout the passage.
- Trumpet 1**: Plays a melodic line starting with a *p* dynamic and a *straight mute* instruction.
- Trumpet 2**: Rests throughout the passage.
- Trumpet 3**: Rests throughout the passage.
- Horn in F 1 + 2**: Plays a harmonic accompaniment, *p* dynamic, *muted*.
- Horn in F 3 + 4**: Plays a harmonic accompaniment, *p* dynamic, *muted*.
- Trombone 1**: Plays a harmonic accompaniment, *p* dynamic.
- Trombone 2**: Plays a harmonic accompaniment, *p* dynamic.
- Bass Trombone**: Plays a harmonic accompaniment, *p* dynamic.
- Euphonium**: Plays a melodic line with *p* dynamic, featuring slurs and fingering numbers (5, 6).
- Tuba**: Plays a harmonic accompaniment, *p* dynamic.
- Timpani**: Rests throughout the passage. Tuning: 32" - F, 29" - B \flat , 26" - C, 23" - F.
- Percussion 1**: Plays a rhythmic pattern on the **Snare Drum**, *p* dynamic.
- Percussion 2**: Plays a rhythmic pattern on the **Bass Drum**, *p* dynamic.
- Percussion 3**: Plays a rhythmic pattern on the **Crash Cymbals**, *p* dynamic.
- Percussion 4**: Rests throughout the passage.

A **B**

Picc. Fl. 1 Fl. 2 Ob. 1 + 2 Bsn. 1 + 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. T. Sax. B. Sax.

Tpt. 1 *p* *p* cup mute *p*
Tpt. 2 cup mute *p*
Tpt. 3 cup mute *p*

Hn. 1+2 *p* *p*
Hn. 3+4 *p* *p*

Tbn. 1 *p* *p*
Tbn. 2 *p* *p*
B. Tbn. *p* *p*

Euph. *p* 5 5 6 *p*
Tba. *mf* *mf* *p*

Timp. *mf* *mf*

S. D. *p* *p*
B. D. *mf* *p* *p*
Cym. *mf* *p* *pp*

Mar.

17

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

mute out

p

pp

6

5

to tam-tam

to susp. cymbal

Mv. II

The Speech Was Stultifyingly Dull

25 $\text{♩} = 64$

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

T.-t.

Cym.

Mar.

C

31

Picc. *pp* strained

Fl. 1 *pp* strained

Fl. 2 *pp* strained

Ob. 1 + 2 *pp* strained

Bsn. 1 + 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

T.-t.

Cym. *pp* *ppp* *pp* *ppp*

Mar. *mf*

Mv. III

Spirited!

The Guy Could Answer Questions, Though!

42 ♩ = 104

This musical score is for the third movement of a piece, titled "Mv. III" and "The Guy Could Answer Questions, Though!". It is marked "Spirited!" and has a tempo of ♩ = 104. The score is for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 + 2 (Oboe 1 and 2)
- Bsn. 1 + 2 (Bassoon 1 and 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Hn. 1+2 (Horn 1 and 2, marked "open")
- Hn. 3+4 (Horn 3 and 4, marked "open")
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Timp. (Timpani)
- S. D. (Snare Drum)
- T.-t. (Tenor Tom)
- Cym. (Cymbal)
- Xyl. (Xylophone)

The score is written in 6/8 time and features a variety of dynamics, including *mf* (mezzo-forte) and *f* (forte). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide a strong harmonic foundation. The percussion section, including the snare drum, tenor tom, cymbal, and xylophone, adds a driving rhythmic element to the music.

58 E

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 + 2 *mp*

Bsn. 1 + 2

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D. *f*

B. D. *ff*

Cym. *f*

Xyl. *f* *mf*

65

Picc. *f* *mf* *ff*

Fl. 1 *f* *mf* *ff*

Fl. 2 *f* *mf* *ff*

Ob. 1 + 2 *f* *ff*

Bsn. 1 + 2 *mf* *f*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *mf* *f*

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

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

B. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1+2 *mf* *f*

Hn. 3+4 *mf* *f*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. *ff*

S. D. *f* *mp* *f* *rimshot to tam-tam*

B. D. *ff*

Cym.

Xyl. *f* *mf* *f*

32" - E \flat 26" - D \flat
29" - G

Mv. IV

Afterwards, he told me that the amount of money needed to win a senatorial race was indeed a problem, and that they would probably have to create a new amendment to change campaign finance laws in order for the population to accurately be represented, which unfortunately would require tampering with the 1st amendment, which was dangerous. This gave me some level of confidence in him, but made me feel negatively about our political system in general.

$\text{♩} = 84$

71

Picc. *f* *sim.*

Fl. 1 *f* *sim.*

Fl. 2 *f* *sim.*

Ob. 1 + 2 *f* *sim.*

Bsn. 1 + 2 *ff* *sim.*

Cl. 1 *f* *sim.*

Cl. 2 *f* *sim.*

Cl. 3 *f* *sim.*

B. Cl. *ff* *sim.*

A. Sax. *f* *sim.*

T. Sax. *f* *sim.*

B. Sax. *ff* *sim.*

Tpt. 1 *f* *sim.*

Tpt. 2 *f* *sim.*

Tpt. 3 *f* *sim.*

Hn. 1+2 *f* *sim.*

Hn. 3+4 *f* *sim.*

Tbn. 1 *f* *sim.*

Tbn. 2 *f* *sim.*

B. Tbn. *ff* *sim.*

Euph. *f* *sim.*

Tba. *ff* *sim.*

Timp. *ff* Tam-tam

T.-t. *f*

B. D. *f*

Cym. *f*

Xyl. *f* *sim.*

80

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

T.-t.

B. D.

Cym.

Xyl.

poco rit.

86 **F**

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

T.-t.

B. D.

Cym.

Xyl.

mp

mf

f

As before

$\text{♩} = 88$

G

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 + 2 *ff*

Bsn. 1 + 2 *fff*

Cl. 1 *ff*

Cl. 2 *f*

Cl. 3 *ff*

B. Cl. *fff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *fff*

Tpt. 1 *fff ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *fff*

Euph. *ff*

Tba. *fff*

Timp. *ff*

T.-t. *ff*

B. D. *ff*

Cym. *ff*

Xyl. *ff*

103 **H** rit.

Picc. *sub. pp*

Fl. 1 *sub. pp*

Fl. 2 *sub. pp*

Ob. 1 + 2 *1 only sub. pp*

Bsn. 1 + 2 *sub. p*

Cl. 1 *sub. pp*

Cl. 2 *sub. pp*

Cl. 3

B. Cl. *sub. p*

A. Sax. *1 only sub. pp*

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

T.-t.

B. D.

Cym.

Xyl.

Presto

I $\text{♩} = 138$

111 **I** $\text{♩} = 138$

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

T.-t.

B. D.

Cym.

Xyl.

molto rit.

116

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 + 2 *ff*

Bsn. 1 + 2 *fff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *fff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *fff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *fff*

Euph. *fff*

Tba. *fff*

Timp. *fff*

T.-t. *f* *ff* *mf* dampen!!

B. D. dampen!!

Cym. dampen!!

Xyl. *ff*