

A photograph of a string quartet performance. The background is dark, and numerous red laser beams are directed upwards from a central point on the floor, creating a fan-like pattern. The beams are thin and bright, with some showing a slight glow at the top. The overall effect is dramatic and modern.

Flights of Fancy  
for string quartet

Till MacIvor Meyn

# Flights of Fancy

for the Spectrum Chamber Music Society, Fort Worth, TX

Till MacIvor Meyn

Duration: 16'30"

## Performance notes

*Flights of Fancy* for string quartet is a title that gave me license to use material more freely than I might otherwise have done. There are five main sections, or “flights” in the piece, though it is written in one long movement. The first section, *Preflight*, is an introduction to the piece, with a jazzy beginning and then an additive, almost minimalistic segment that builds. *Flight 1* features the cello as a soloist, and then in combination with the other instruments; its jagged edges are fast and frantic. *Flight 2* has violin 2 playing more lyrical music, accompanied by chords and counterpoint from the other strings. For *Flight 3*, I borrowed a well-known Jewish folk tune called “Az Ich Vil Zingen,” arranging it with the viola as the featured instrument. This section eventually ends in a transitional area that represents the clamor of sirens, a warning reminiscent of WWII alarms that alerts us to the danger of becoming too complacent. The final section, *Flight 4*, moves through various segments, and has the violin 1 playing virtuosic lines, imitated by the other strings. The piece ends with exuberant chords punctuated by the virtuosic melodies.

## Composer Bio

Till MacIvor Meyn is Professor of Theory and Composition at Texas Christian University. He earned degrees from U.C. San Diego, Indiana University, and USC’s Thornton School of Music. Till’s music has had international performances in Switzerland, France, Italy, Cuba, China, Spain, Ukraine, and Slovenia. Performances of his music in the United States include those at Carnegie Hall; Clarinet Fest in Oklahoma City, MO and in Lincoln, NE; the Biennial Saxophone Congress in South Carolina; the Florida State University Festival of New Music; the SCI/CMS National Convention in San Antonio; the National Flute Association Conventions in Chicago, Washington, D.C., San Diego, and Pittsburgh; at the Manhattan School of Music; and at the Intercollegiate Men’s Choruses National Seminar at Harvard. Till was recently commissioned to compose a work for the Fort Worth Symphony Orchestra’s 2019-2020 season; he was a finalist in the Areon Flutes Commissioning Project for 2016; he was a featured composer at the 2015 Cliburn at the Modern series; he was a finalist in the NFA Newly Published Music Competition for ‘Urban Ragas’ (2013); and he earned first prize in the NACUSA Texas 2011 Composition Contest for *Celestial Mechanics*. Till’s music is published by Alliance Music Publications, GIA Publications, ECS Publishing, C. Alan Publications, and Alry Publications. He is a member of the Fort Worth Symphony Orchestra Board since 2015. For further information about Till’s music, please visit [tillmeyn.squarespace.com](http://tillmeyn.squarespace.com) or on Facebook: Composer Till MacIvor Meyn.



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## Preflight

jazzy, ♩ = 104

Musical score for measures 1-4. The score is for Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4, then to 3/8, and finally to 3/4. The dynamics are marked *f* (forte).

Musical score for measures 5-8. The score is for Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4. The dynamics are marked *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Musical score for measures 9-12. The score is for Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4. The dynamics are marked *mf* (mezzo-forte).

A groove, ♩ = 96  
pizz.

12

17

24

30

**Flight 1**

lyrical and free,

**F** ♩ = c. 84

(very fast, ♩ = 200)

110

*f* *p* *f* *p* *ff*

115

port.

122

fling bow off string, note continues to vibrate (3'')

*mf* *ff*

**G** fast and ferocious, ♩ = 144

122

with virtuosity

*ff*

*f* *p*

*f* *p*

*f* *p*

*pp* *pp* *pp* *pp*

*mf* *mf* *mf*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*f* *f* *f* *f*

131

sul pont.

echo

sul pont.

echo

sul pont.

echo

ord.

*pp* *pp* *pp* *pp*

*mf* *mf* *mf* *mf*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*f* *f* *f* *f*

135

Musical score for measures 135-138. The score is in 12/8 time and consists of four staves. The first staff (treble clef) has a dynamic marking of *f*. The second staff (treble clef) has a dynamic marking of *f*. The third staff (bass clef) has a dynamic marking of *ff*. The fourth staff (bass clef) has a dynamic marking of *f*. The music features complex rhythmic patterns and chromatic movement.

139

Musical score for measures 139-142. The score is in 12/8 time and consists of four staves. The first staff (treble clef) has dynamic markings of *mf* and *f*. The second staff (treble clef) has dynamic markings of *mf* and *f*. The third staff (bass clef) has dynamic markings of *mf* and *f*. The fourth staff (bass clef) has dynamic markings of *f* and *ff*. The music features complex rhythmic patterns and chromatic movement.

143

H

Musical score for measures 143-146. The score is in 12/8 time and consists of four staves. The first staff (treble clef) has a dynamic marking of *ff*. The second staff (treble clef) has a dynamic marking of *ff*. The third staff (bass clef) has a dynamic marking of *ff*. The fourth staff (bass clef) has a dynamic marking of *ff*. The music features complex rhythmic patterns and chromatic movement.

147

Musical score for measures 147-150. The score is in 12/8 time and consists of four staves. The first staff (treble clef) has dynamic markings of *f* and *ff*. The second staff (treble clef) has dynamic markings of *ff* and *f*. The third staff (bass clef) has dynamic markings of *f* and *ff*. The fourth staff (bass clef) has dynamic markings of *f* and *ff*. The music features complex rhythmic patterns and chromatic movement.

M suddenly more animated, ♩ = 72

221

con sord.

*mf* *f* *f* *f* *f*

arco

arco

*p* *p* *f* *f* *f*

3

3

3

226

3

3

231

rit. -----

con sord.

*f*

4

4

3

4

4

4

4

4

4

236

a tempo (♩ = 60)

N

senza sord.

*p* *mp* *pp*

non vibr.

(*pp*)

senza sord.

*p* *mp* *pp*

*p* *mp* *pp*

*p* *mp* *pp*

*p* *mp* *pp*

3

3

3

**Flight 3**

**O** with mock seriousness, ♩ = 96  
with rubato



262

*molto rit.* -----,

**p** suddenly faster, ♩ = 112

punta d'arco

265

269

**Q** a bit faster, ♩ = 120

273

(♩=♩) X

*ff*

*f*

*f*

407

*f*

412

*f*

417

*p*

*p*

*p*

422 (♩=♩)

*f* *(p)* *fsub.* *(p)* *fsub.*

427 *molto rit.* -----

430 slow Y intense, somewhat freely (♩ = c. 138-144)

*ff* *mp* *ff* *ff* *ff*

434

vln. 1

*mf*

*p, intense*

*p, intense*

*p, intense*

*p, intense*

*ff*

*ff*

*ff*

*ff*

*mp sub.*

*mp sub.*

*mp*

*mf*

*mf*

*mf*

*f*

*fff*

*fff*

*fff*

*f*

*fff*

fling bow off string, note continues to vibrate