THE CATHOLIC UNIVERSITY OF AMERICA

String Quartet No. 1: At Best It Sometimes Rhymes
Oblivion
The Silence They Need

Lecture Recital

A DISSERTATION

Submitted to the Faculty of the

Benjamin T. Rome School of Music

Of The Catholic University of America

In Partial Fulfillment of the Requirements

For the Degree

Doctor of Musical Arts

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By

Kyle Stephen Gullings

Washington, D.C.

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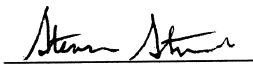
This dissertation by Kyle Stephen Gullings fulfills the dissertation requirement for the doctoral degree in Musical Arts, approved by Dr. Steven Strunk, D.M.A., as Director, and by Dr. Andrew Simpson, D.M., and Dr. Stephen Gorbos, D.M.A. as Readers.



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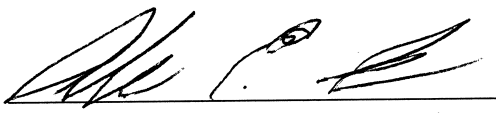


Dr. Andrew Simpson, D.M., Reader

Dr. Stephen Gorbos, D.M.A., Reader

Table of Contents

String Quartet No. 1: At Best It Sometimes Rhymes 1

Oblivion 46

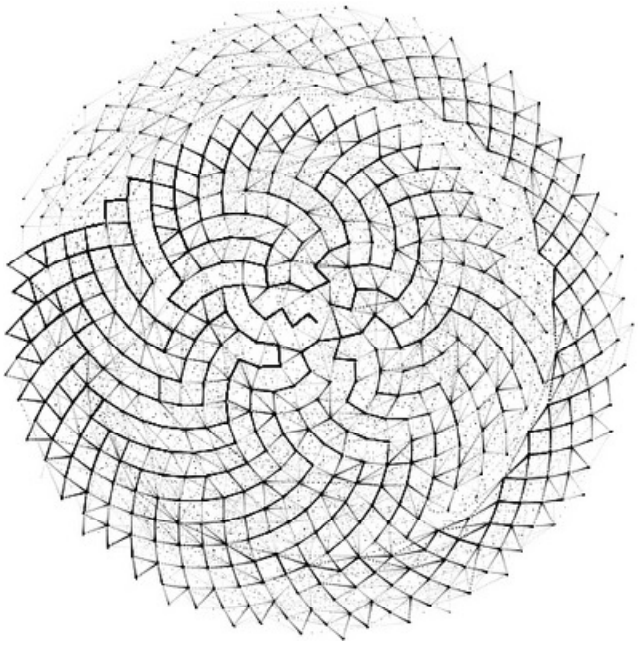
The Silence They Need 219

Lecture Recital 265

String Quartet No. 1:
At Best It Sometimes Rhymes

(2009)

Kyle Gullings



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String Quartet No. 1:
At Best It Sometimes Rhymes

(2009)

I. Two Music Boxes (Tempo Libero)*
II. Emanations
III. There Is a Child

[Duration approx. = 11:45]

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* Performance Note on Movement I - Two Music Boxes (Tempo Libero):

In Movement I only, two opposing time signatures and tempi are used simultaneously. The two tempi are completely independent of each other, with no specific discernible proportionality intended. Each pair of players should strive to maintain one consistent tempo that falls within the appropriate range (e.g., MM. ♩ = 84-92).

A box around a measure (in the viola and cello parts) indicates that the pattern in this measure should be repeated as needed until the first violin gives a cue to move on.

A star above the violin 1 part (★) indicates that this player should give a visual cue to the pair playing in the opposing tempo (the viola and cello). Once a cue is given, this "opposing pair" should present one more complete cycle of their repeating pattern, then proceed to their next pattern. This ensures that the repeating patterns will not get too far ahead or behind and will complete the section at approximately the same time as the other pair.

As there is no intended metric relationship between the two tempi, the two pairs of players should never attempt to synchronize their downbeats, even when proceeding to a new pattern. The cue is merely a signal to proceed to the next pattern, as well as a means to ensure that all players reach the final measure at approximately the same time.

String Quartet No. 1:
At Best It Sometimes Rhymes

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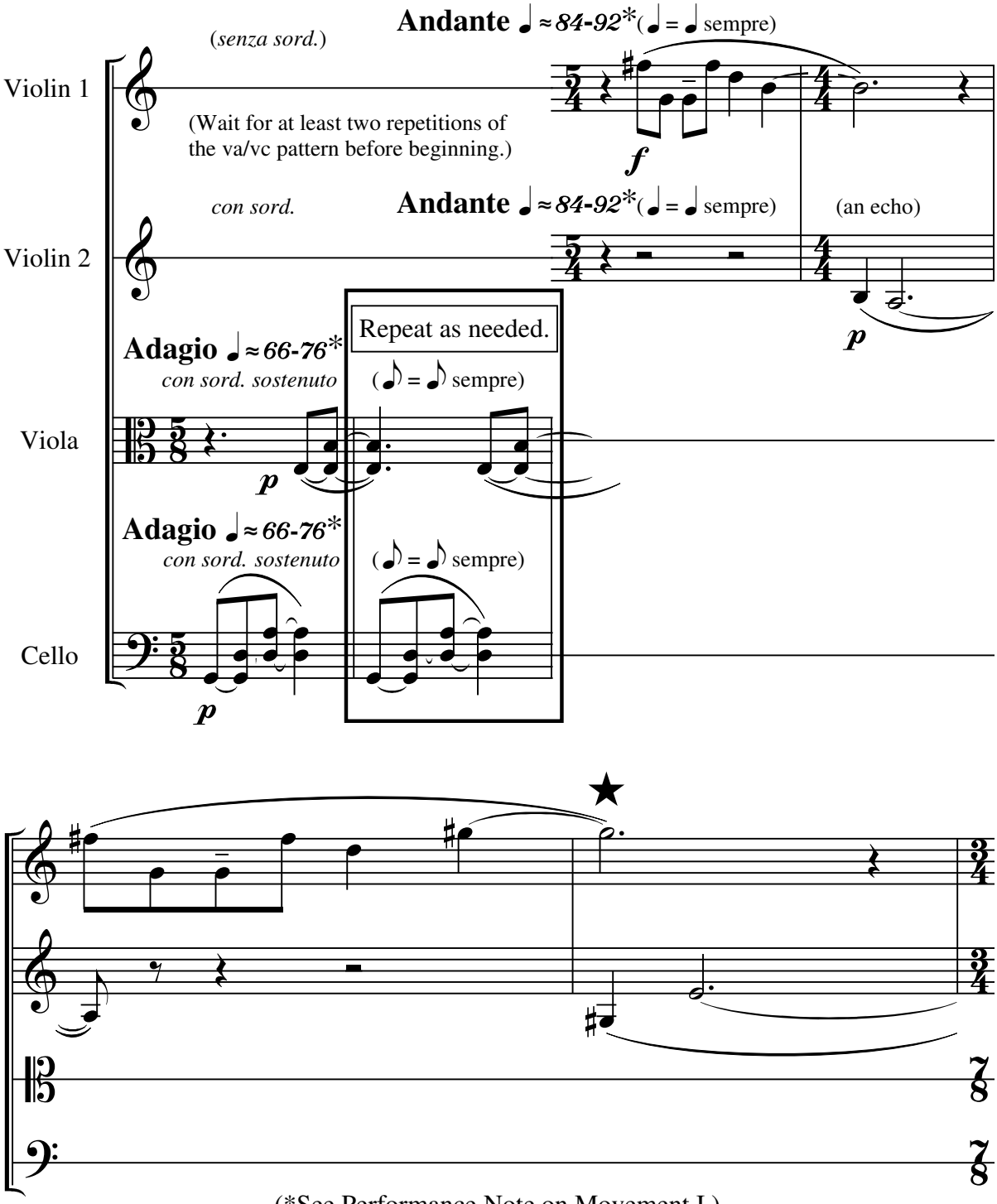
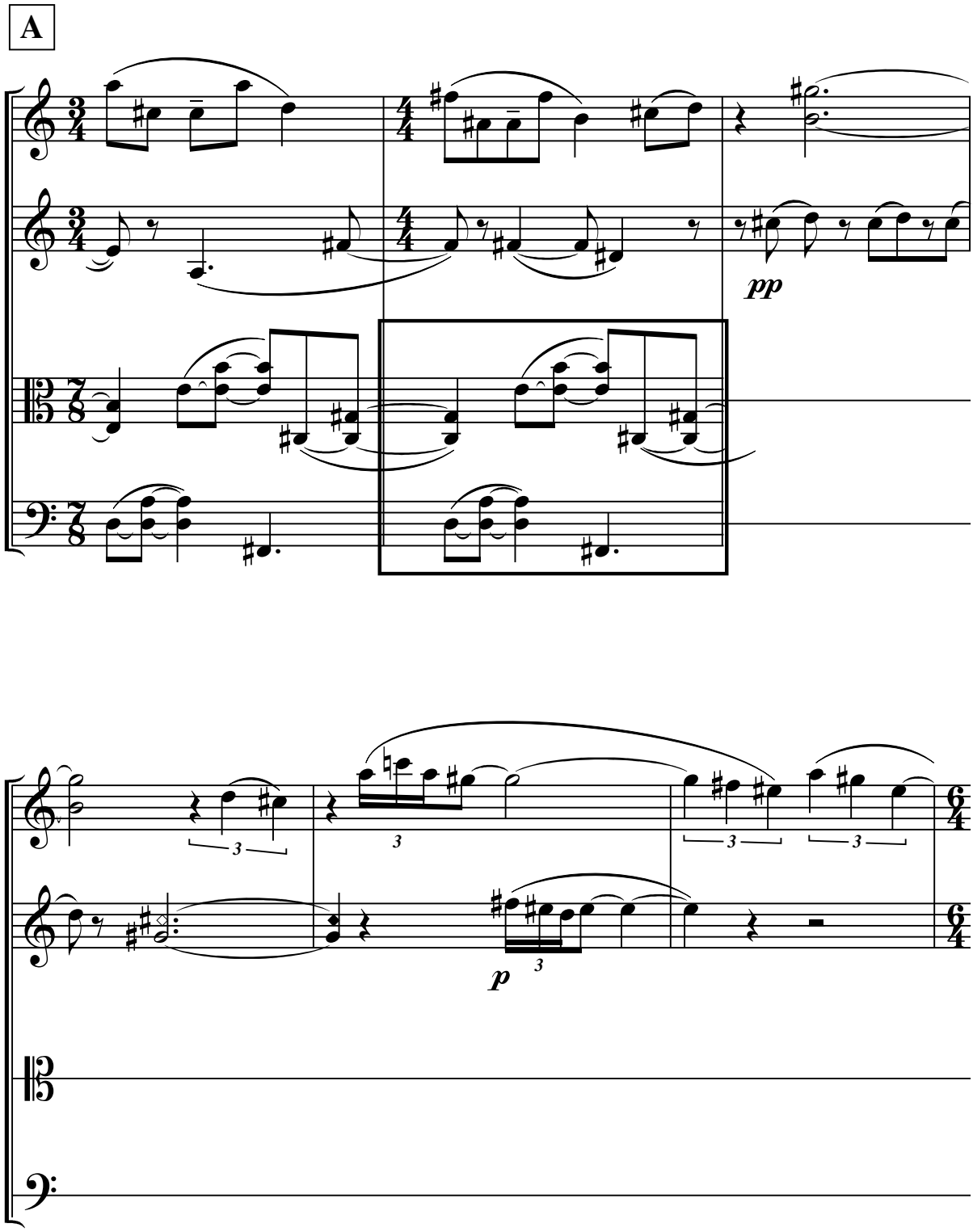
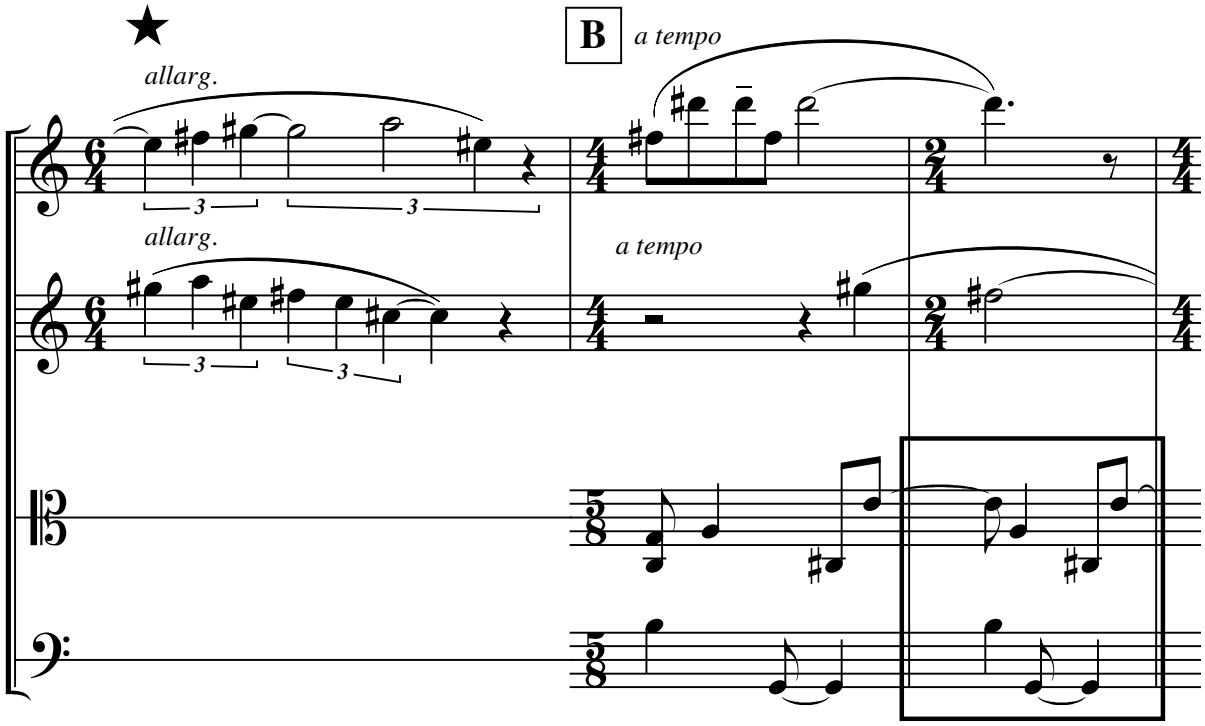
I. Two Music Boxes (Tempo Libero)



(*See Performance Note on Movement I.)


A
pp
p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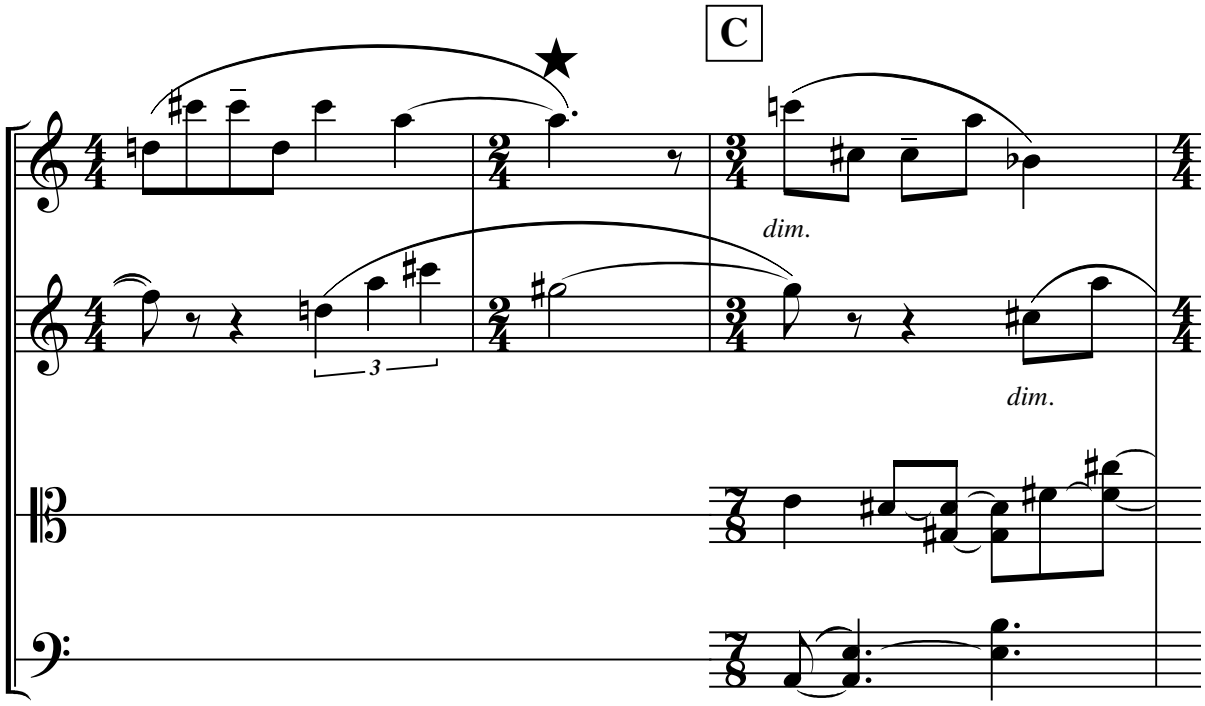
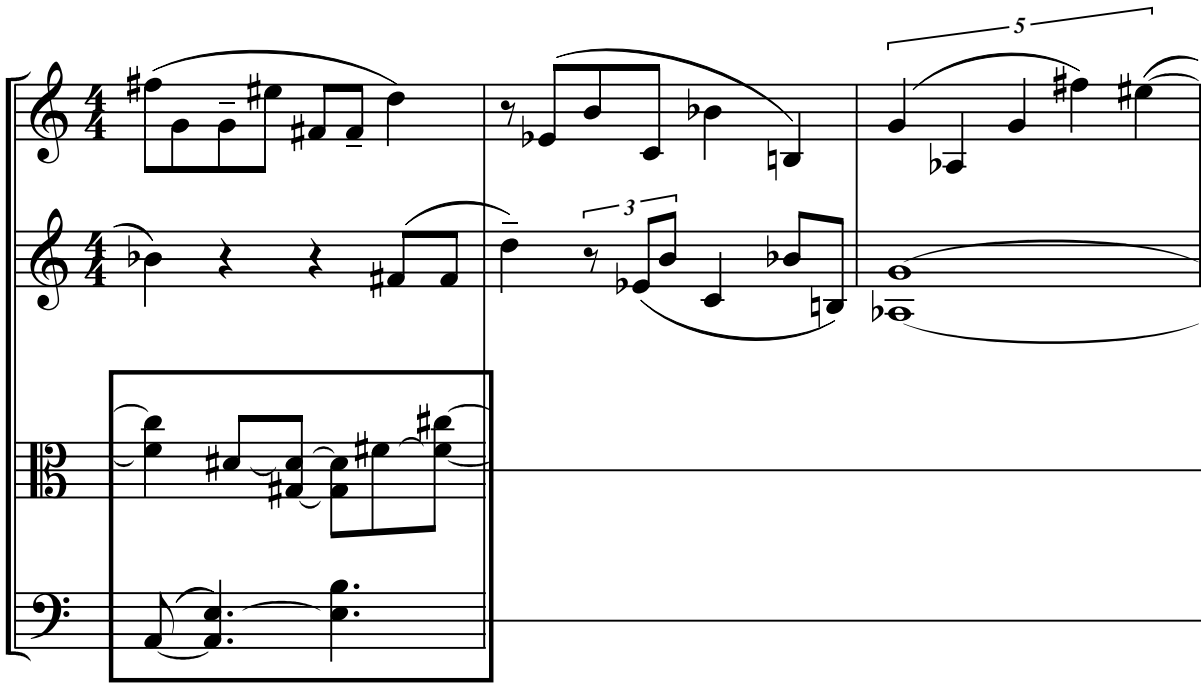
a tempo
allarg.
allarg.
a tempo


C
dim.
dim.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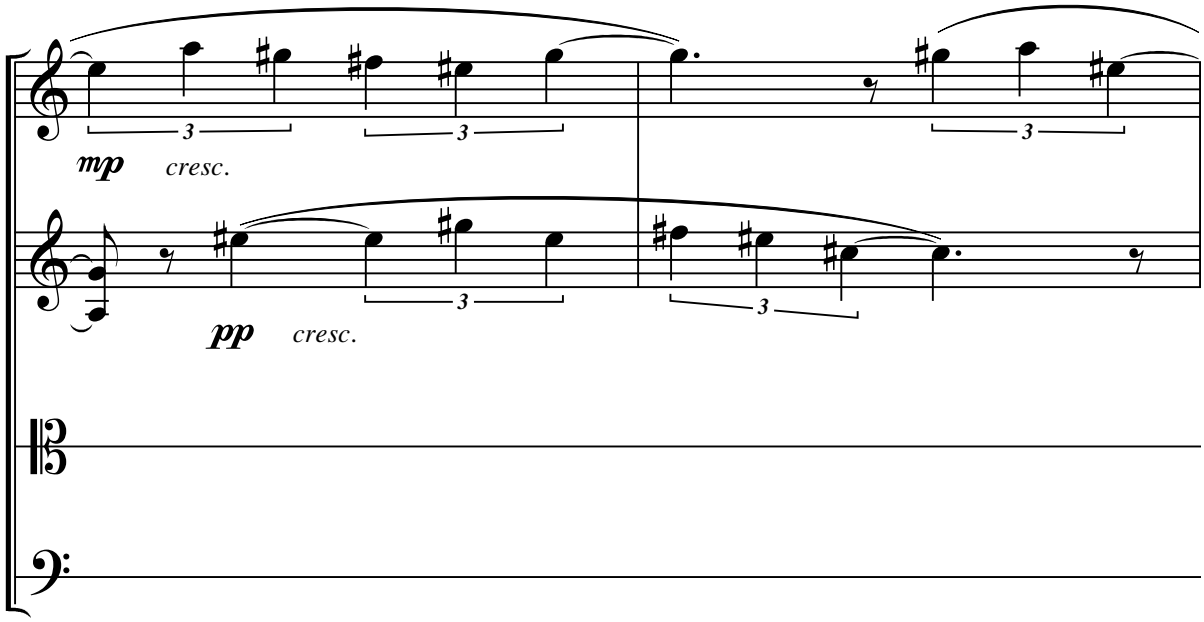
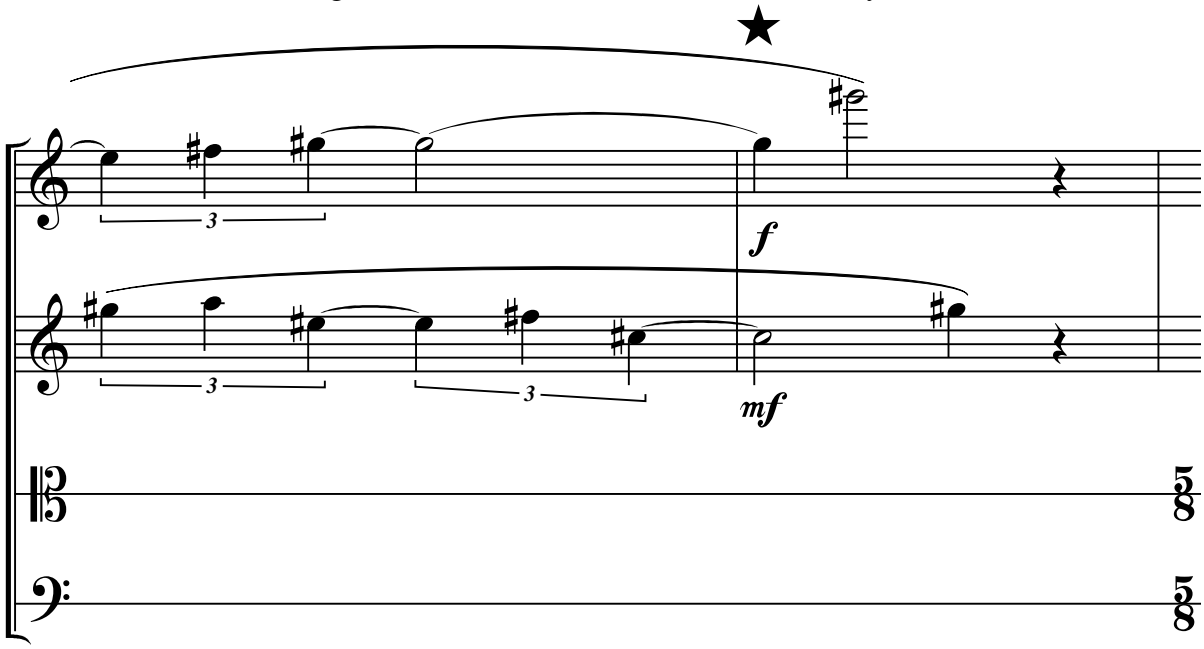
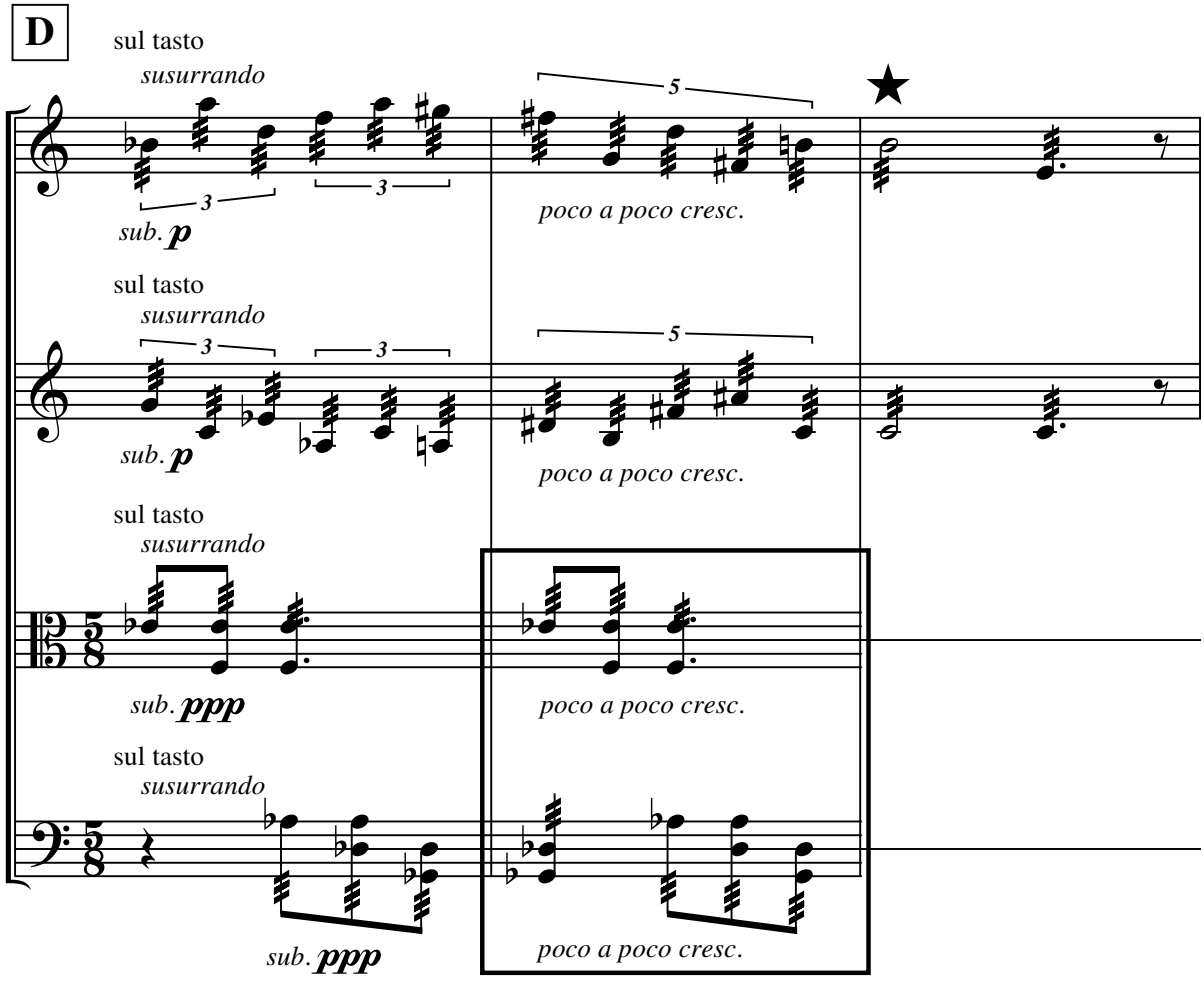
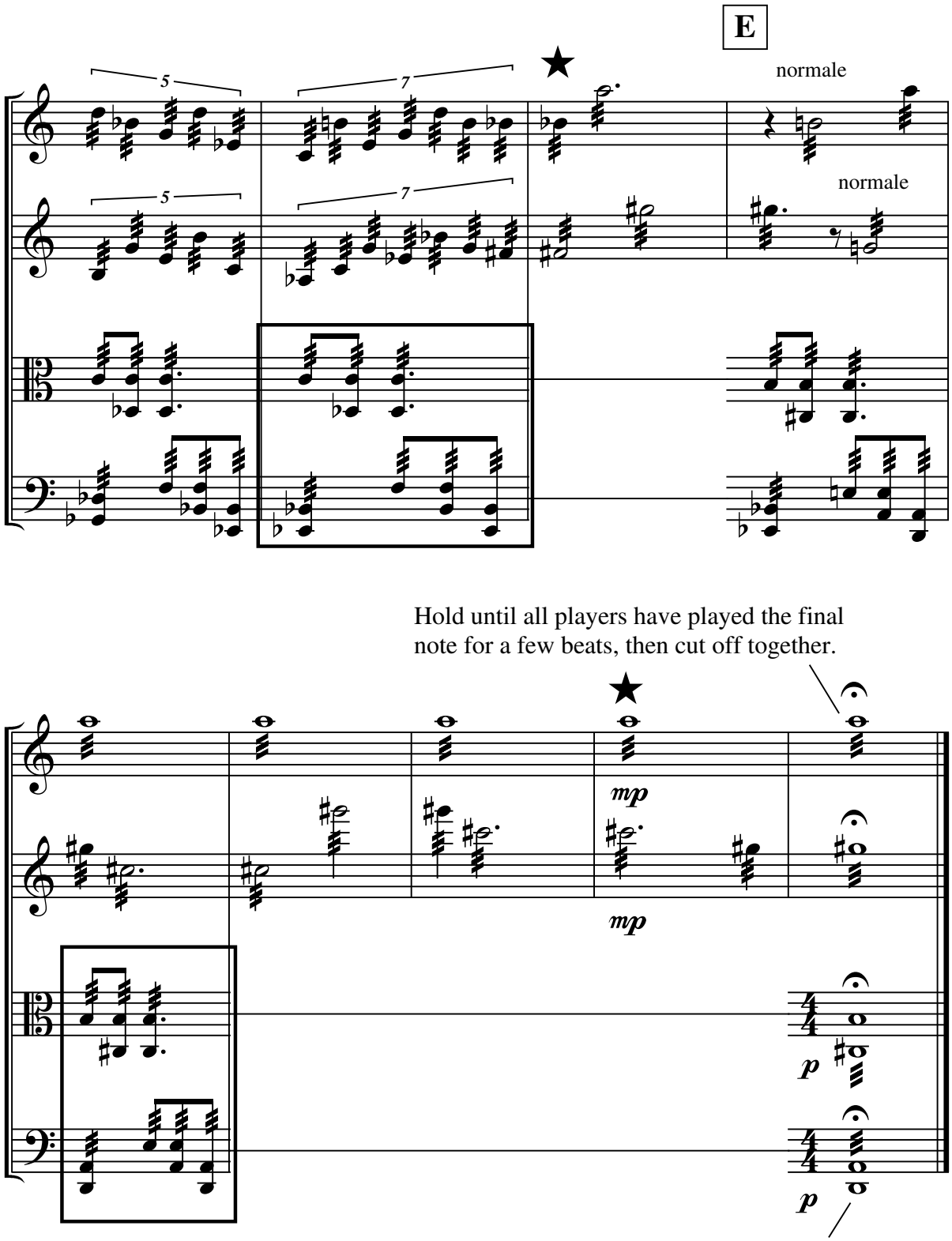
3


3
3
3
mp
cresc.
3
3
pp
cresc.

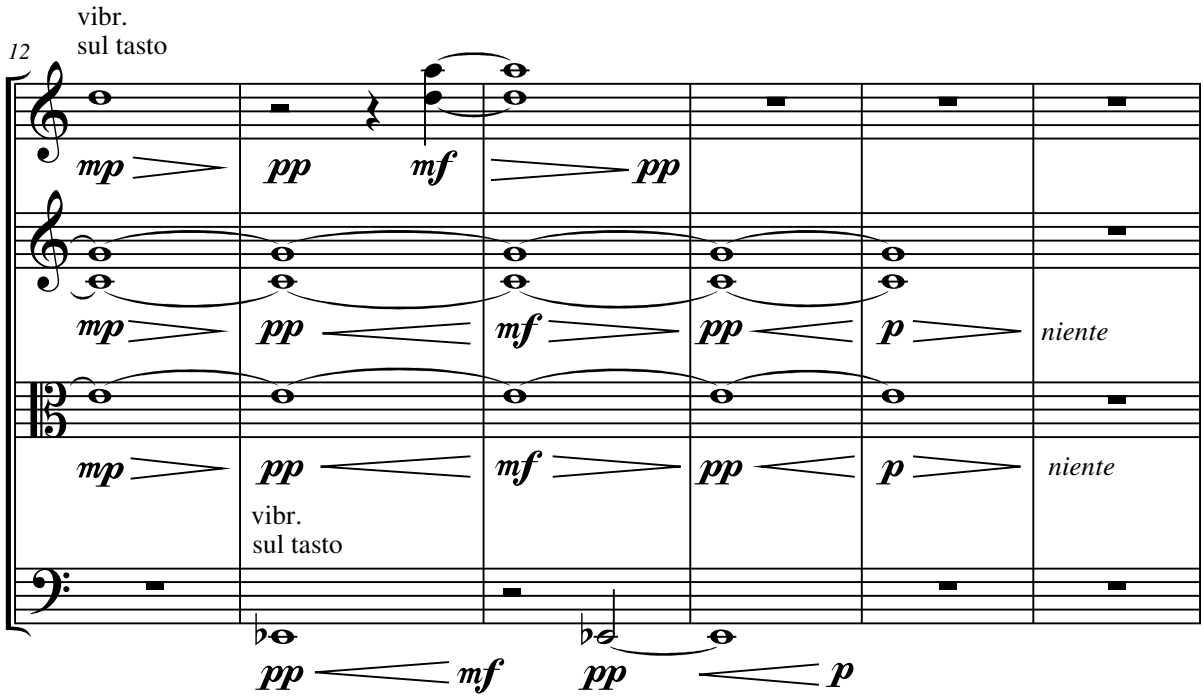

f
mf

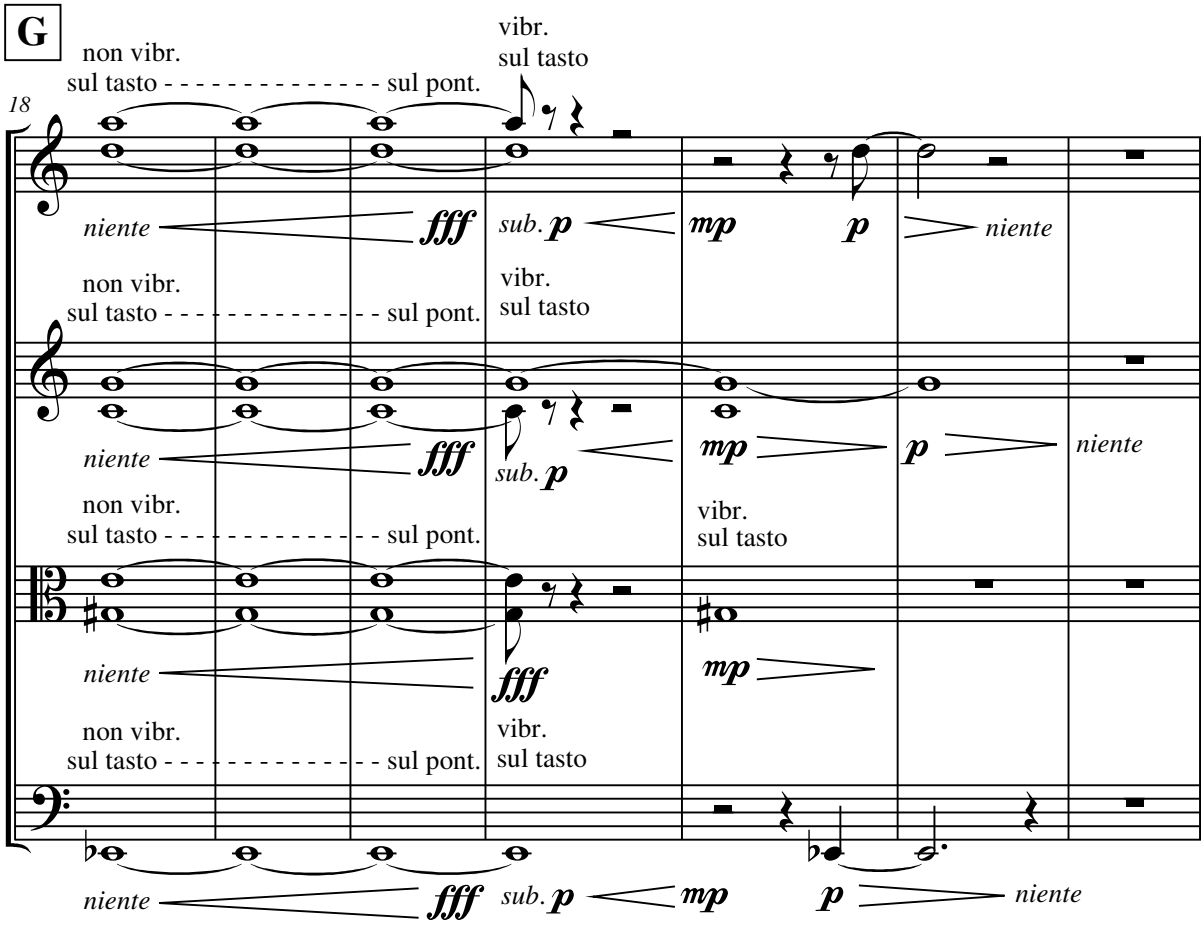

D
sul tasto
susurrando
sub. p
poco a poco cresc.
sul tasto
susurrando
sub. p
poco a poco cresc.
sul tasto
susurrando
sub. ppp
poco a poco cresc.
sul tasto
susurrando
sub. ppp
poco a poco cresc.

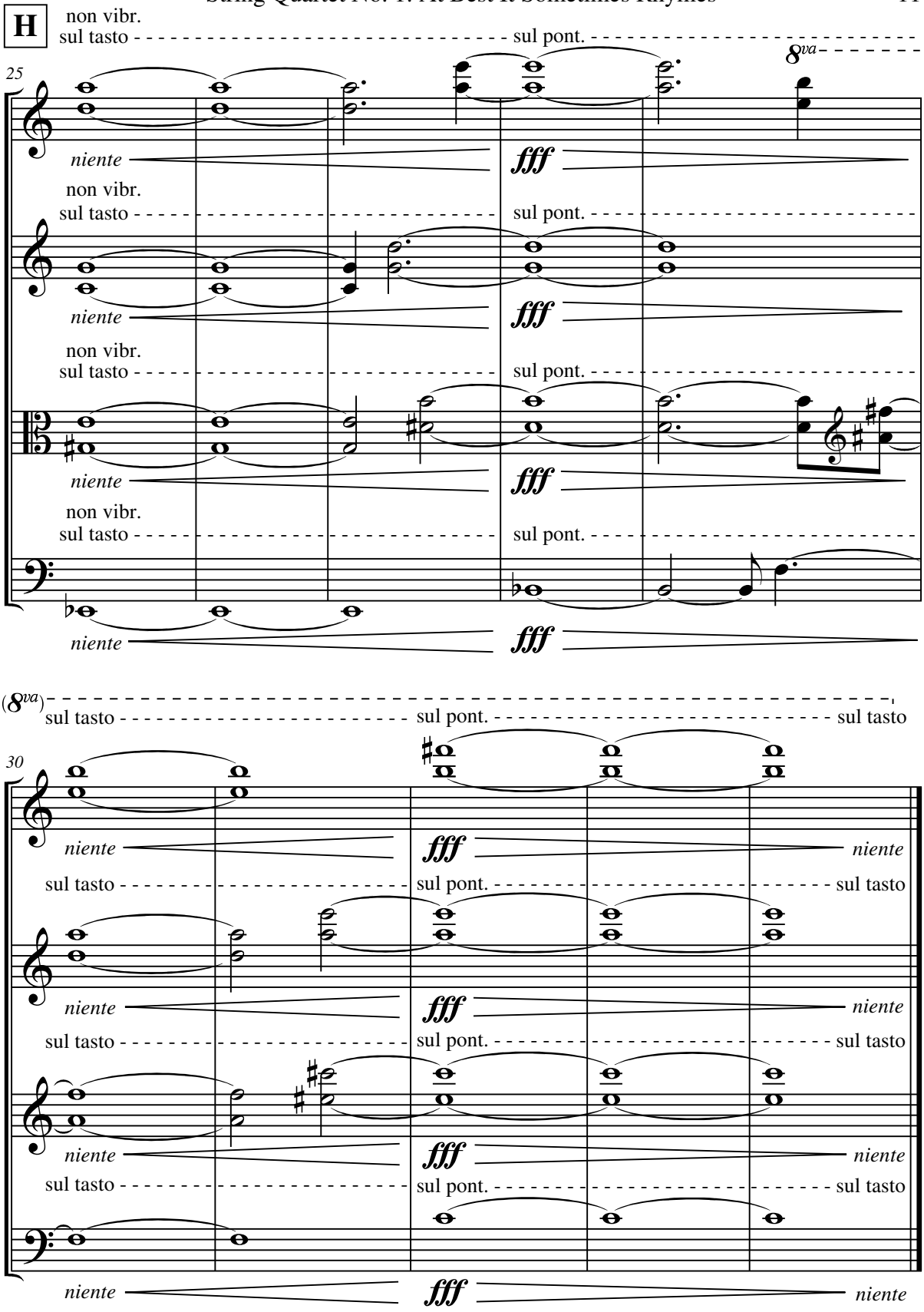

E
normale
normale
5
7
5
7
mp
mp
p
p
Hold until all players have played the final note for a few beats, then cut off together.
Hold until all players have played the final note for a few beats, then cut off together.

II. Emanations

Lento ♩ = 60


12
vibr.
sul tasto
mp
pp
mf
pp
mp
pp
mf
pp
p
niente
mp
pp
mf
pp
p
niente
vibr.
sul tasto
pp
mf
pp
p


G
18
non vibr.
sul tasto
sul pont.
vibr.
sul tasto
niente
fff
sub. p
mp
p
niente
non vibr.
sul tasto
sul pont.
vibr.
sul tasto
niente
fff
sub. p
mp
p
niente
non vibr.
sul tasto
sul pont.
vibr.
sul tasto
niente
fff
mp
non vibr.
sul tasto
sul pont.
vibr.
sul tasto
niente
fff
sub. p
mp
p
niente


H
non vibr.
sul tasto
sul pont.
25
8va
niente
fff
(8va)
30

III. There Is a Child

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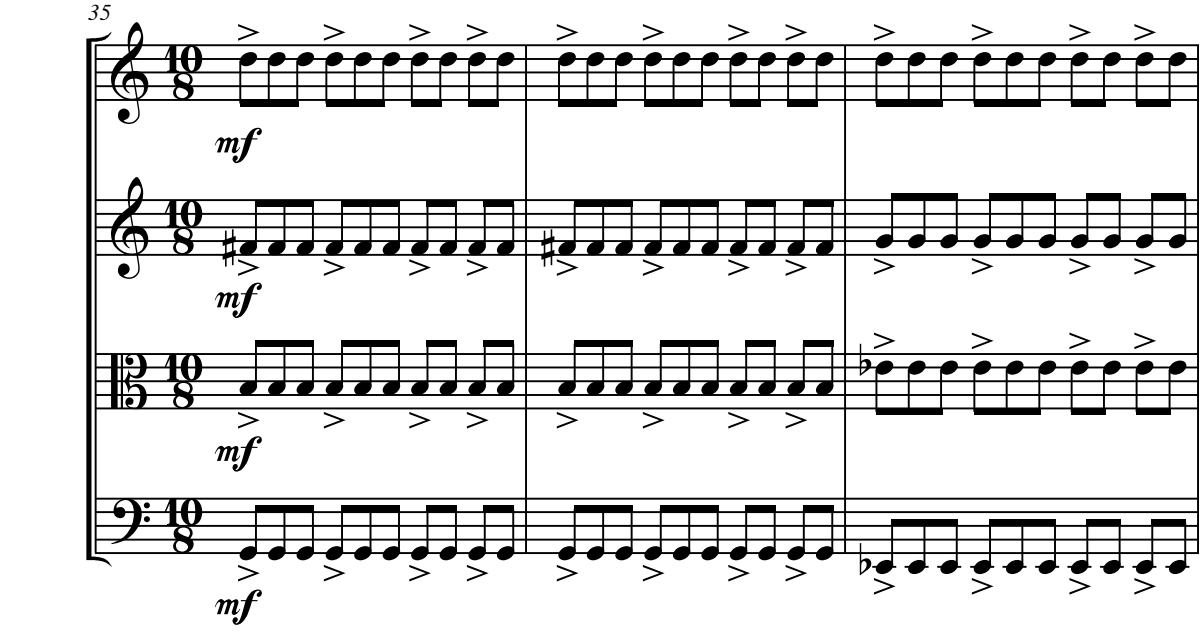
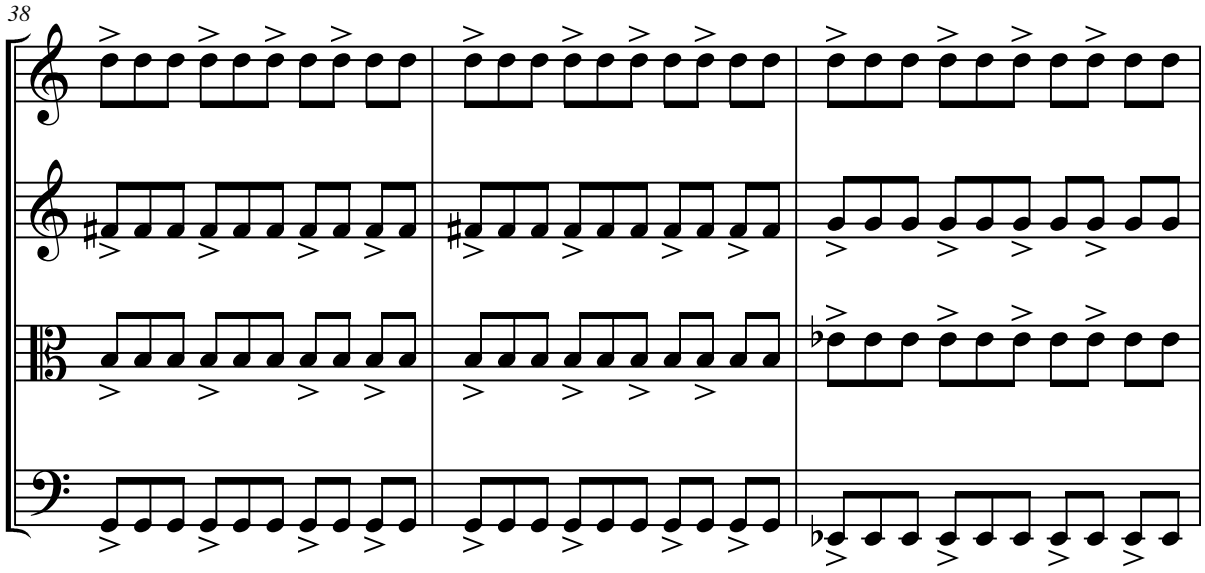
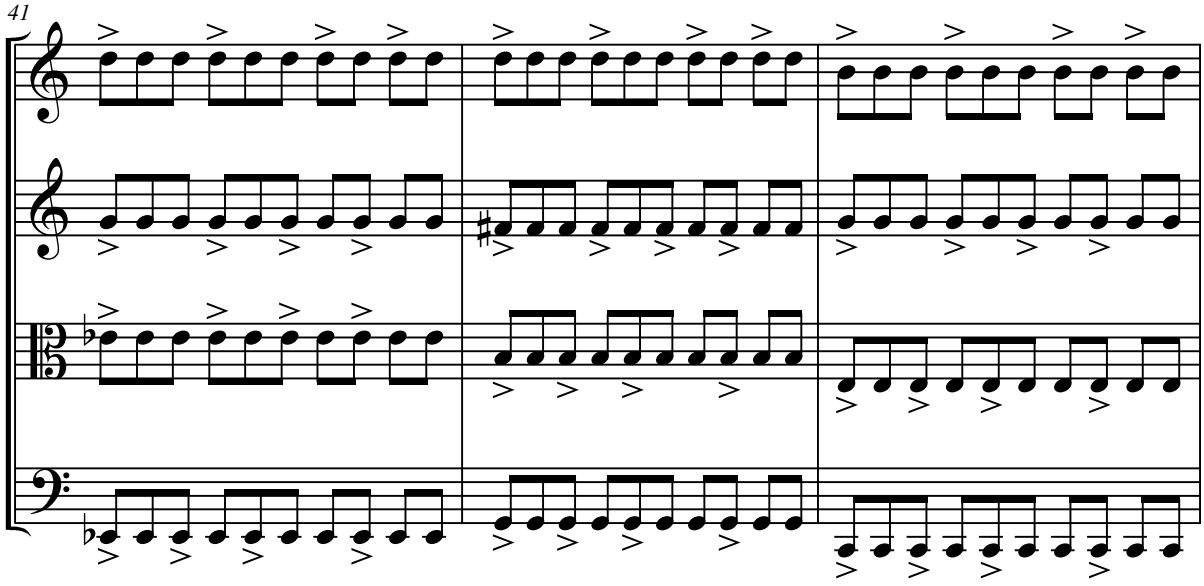
Vivace ♩ = *134*

non legato



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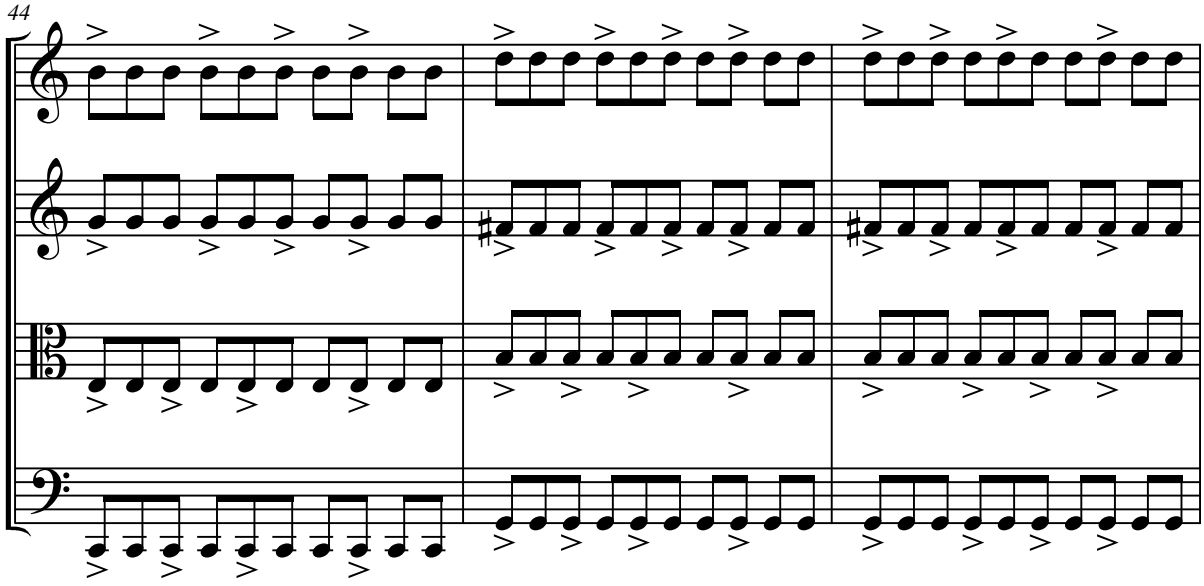
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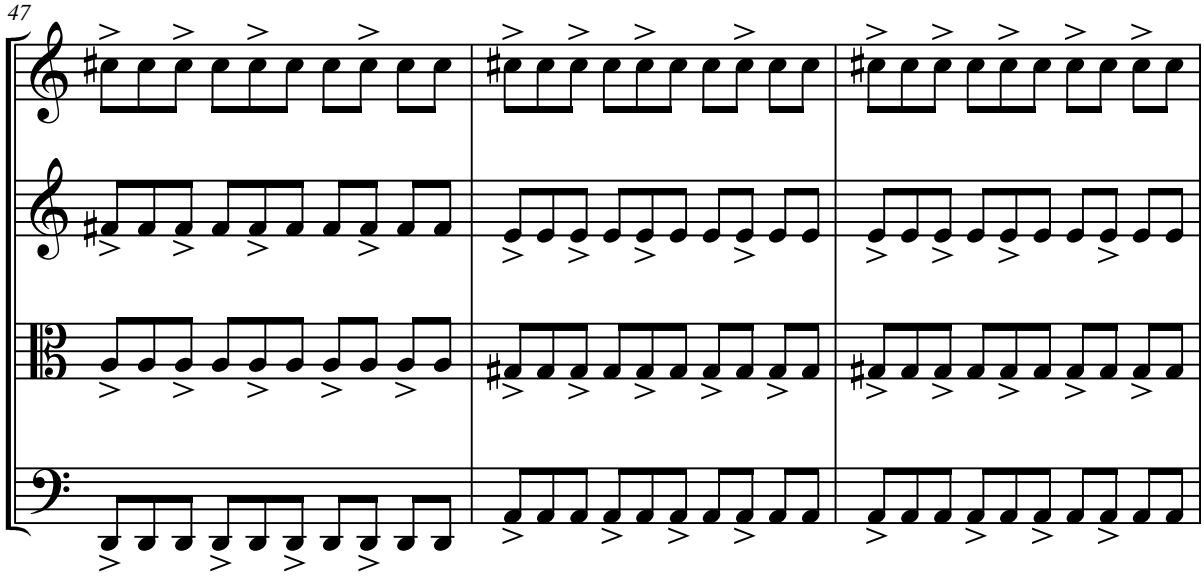
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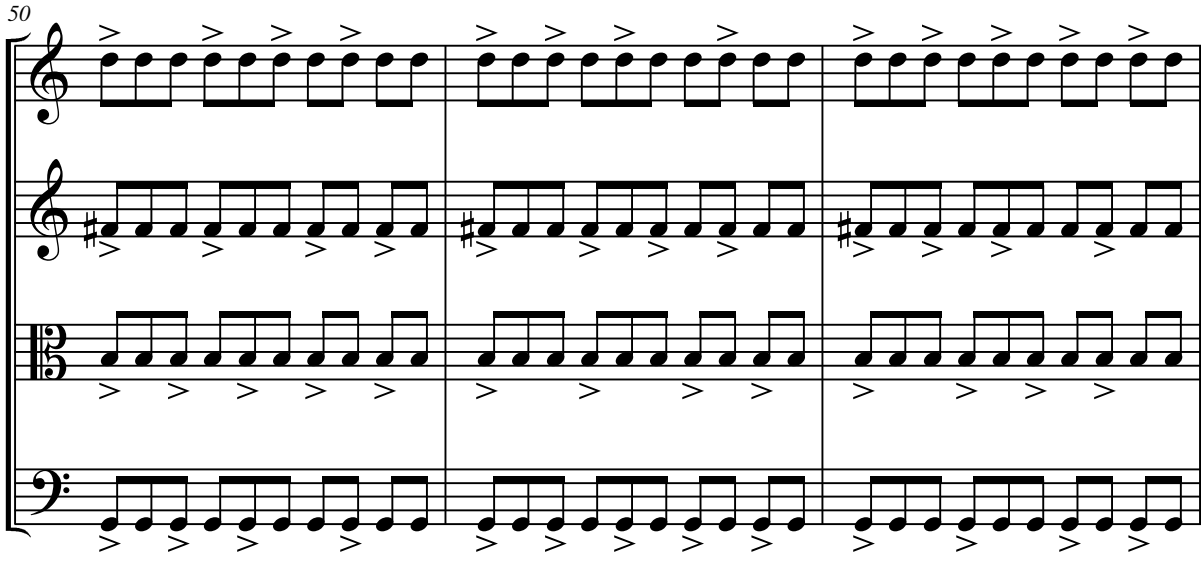
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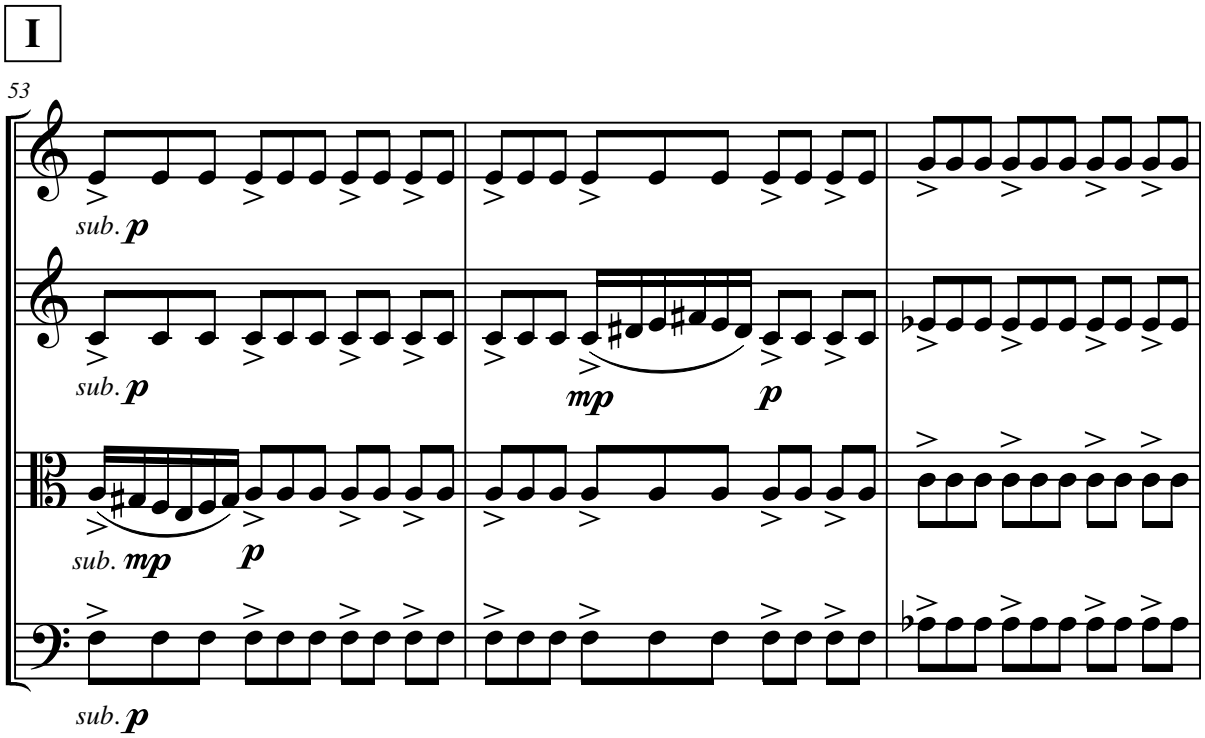
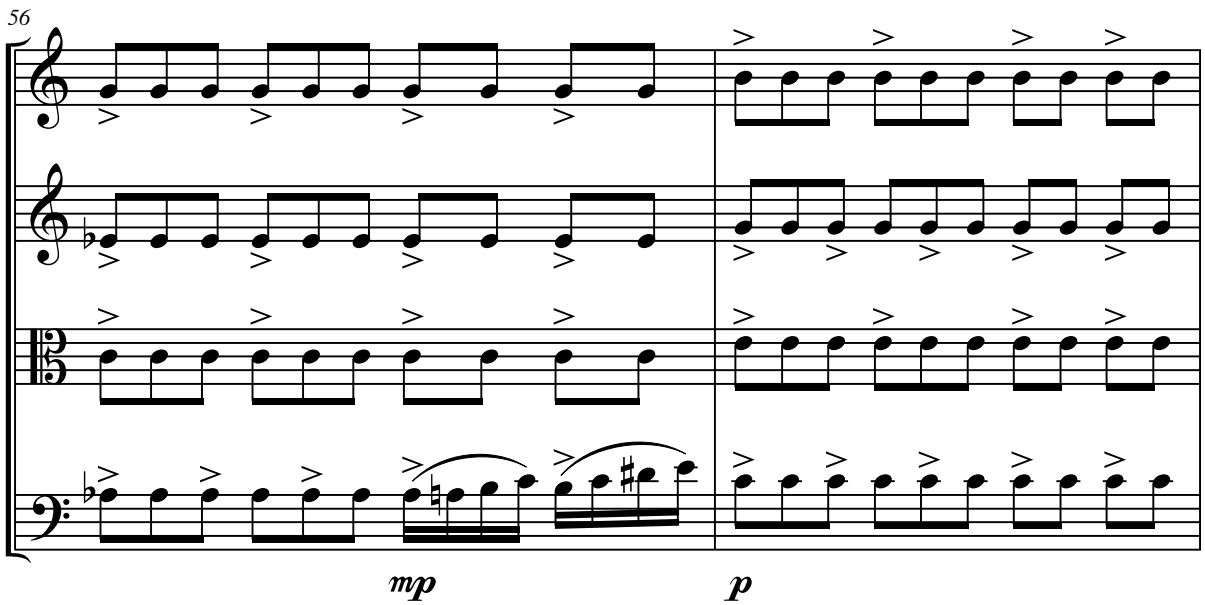
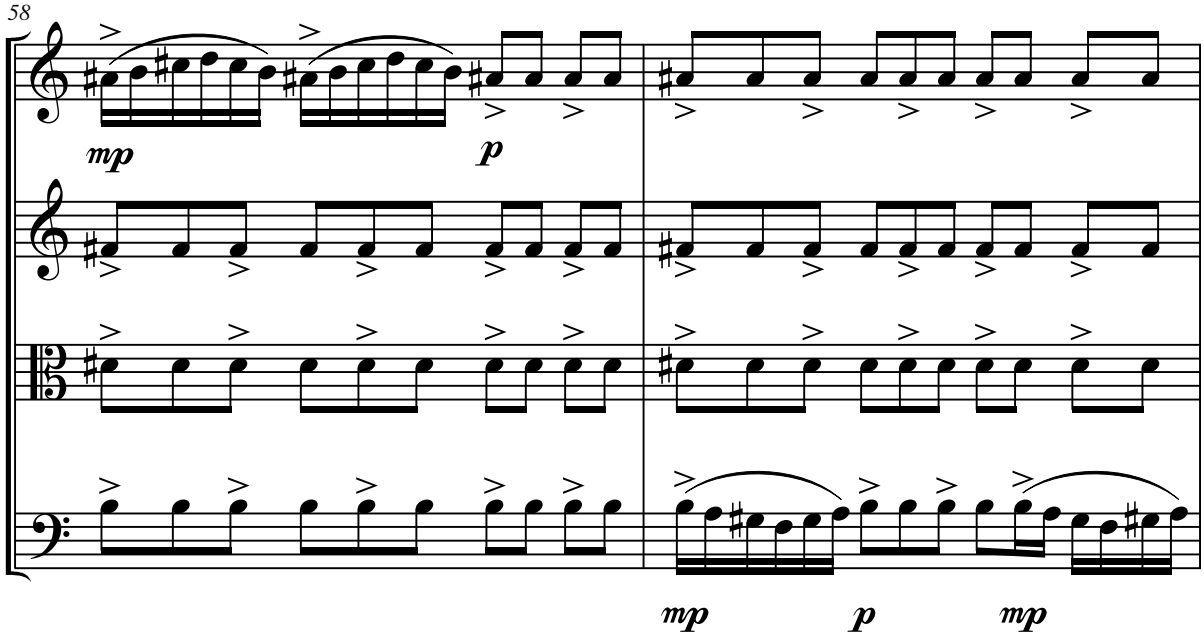
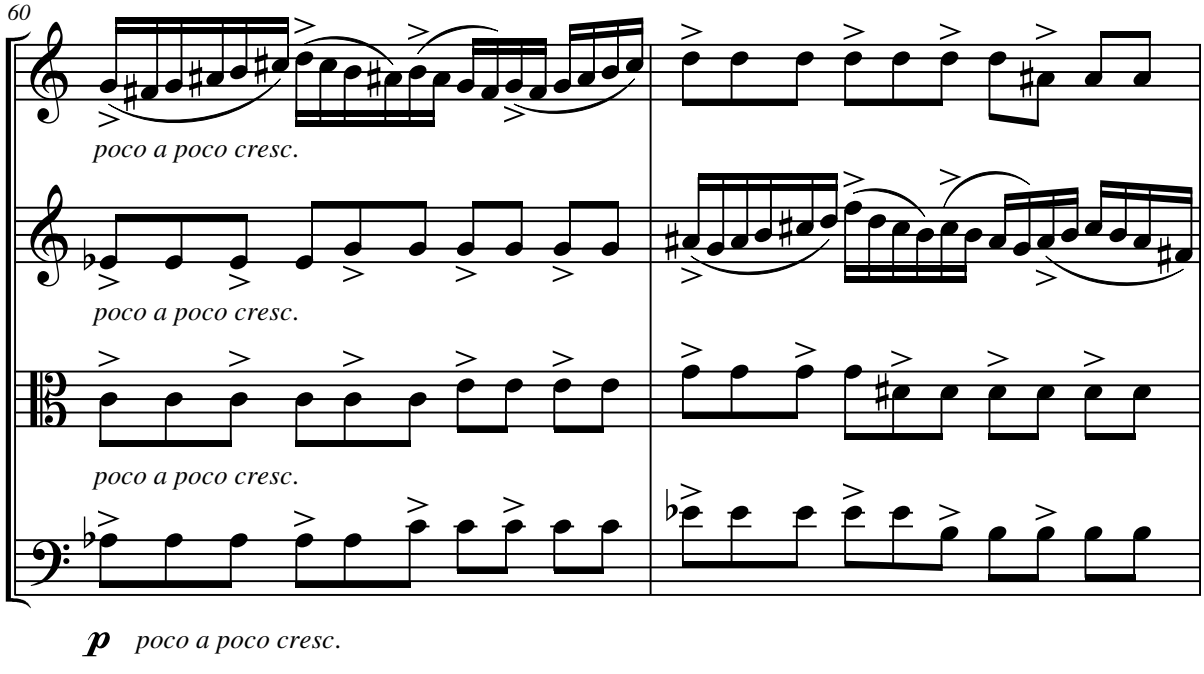
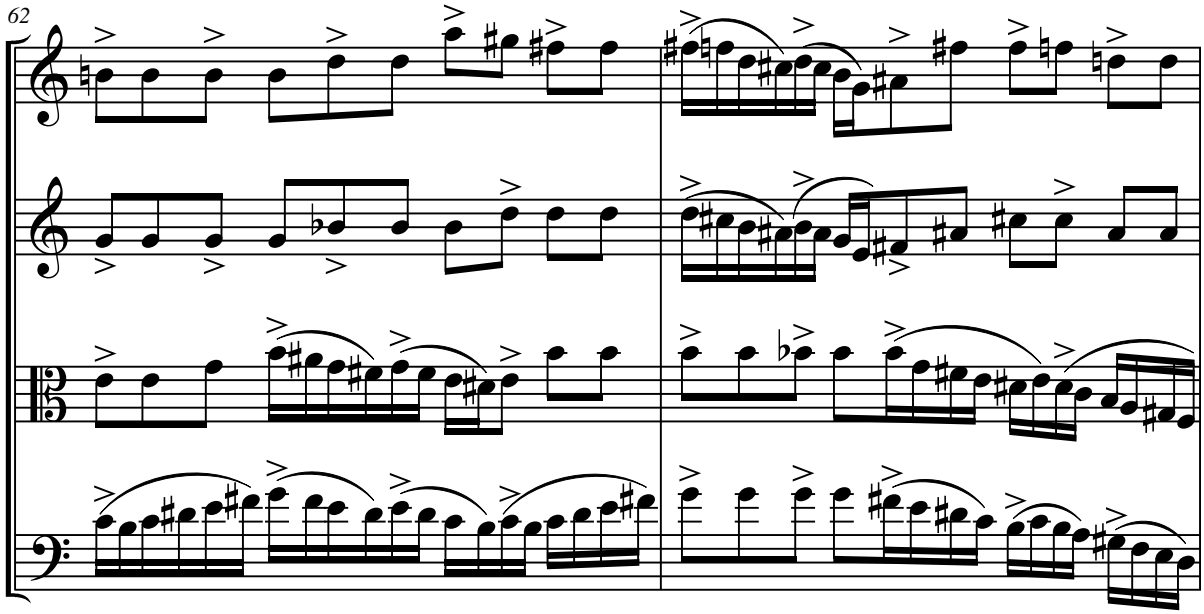

I
53
sub. p
sub. p
mp
p
sub. mp
p
sub. p


56
mp
p


58
mp
p
mp
p
mp

J


60
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
p poco a poco cresc.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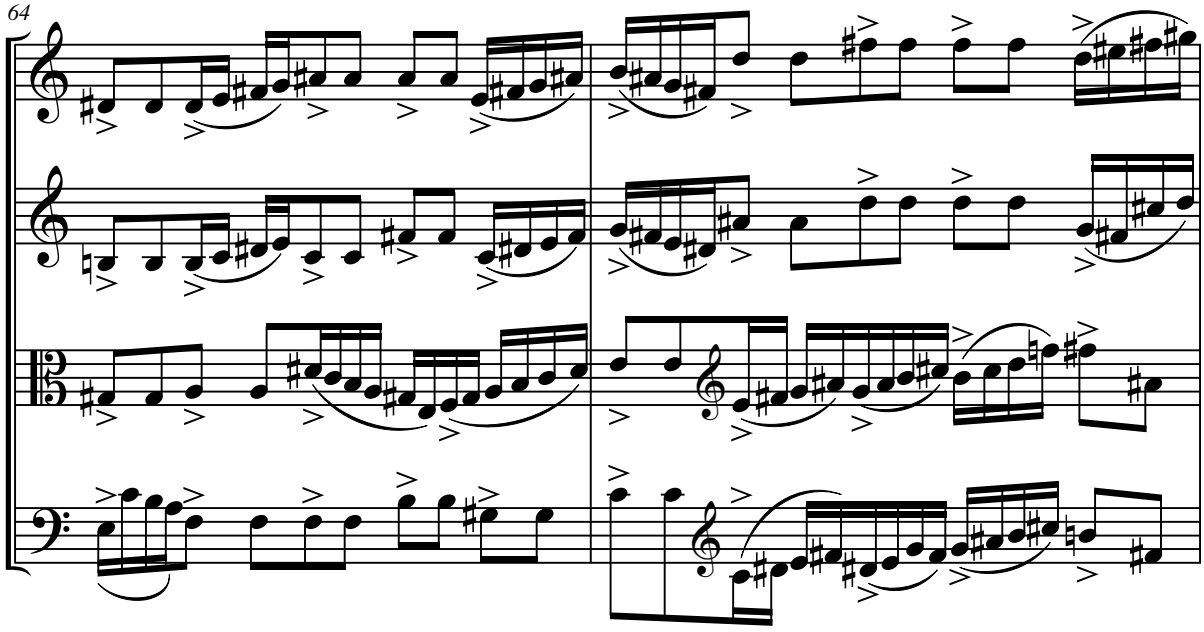
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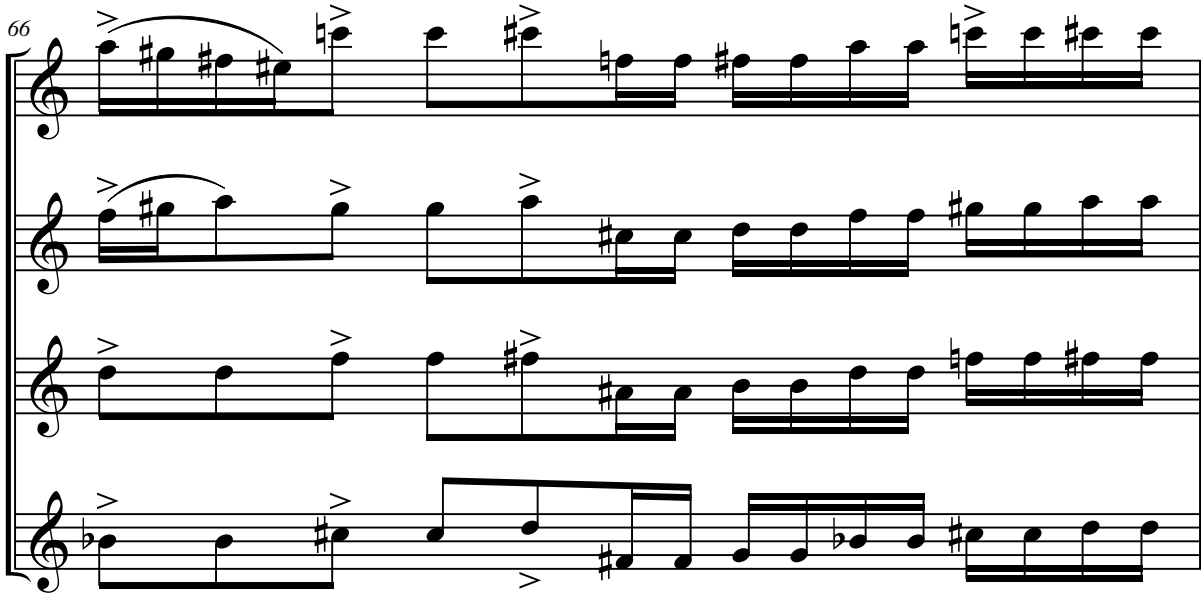
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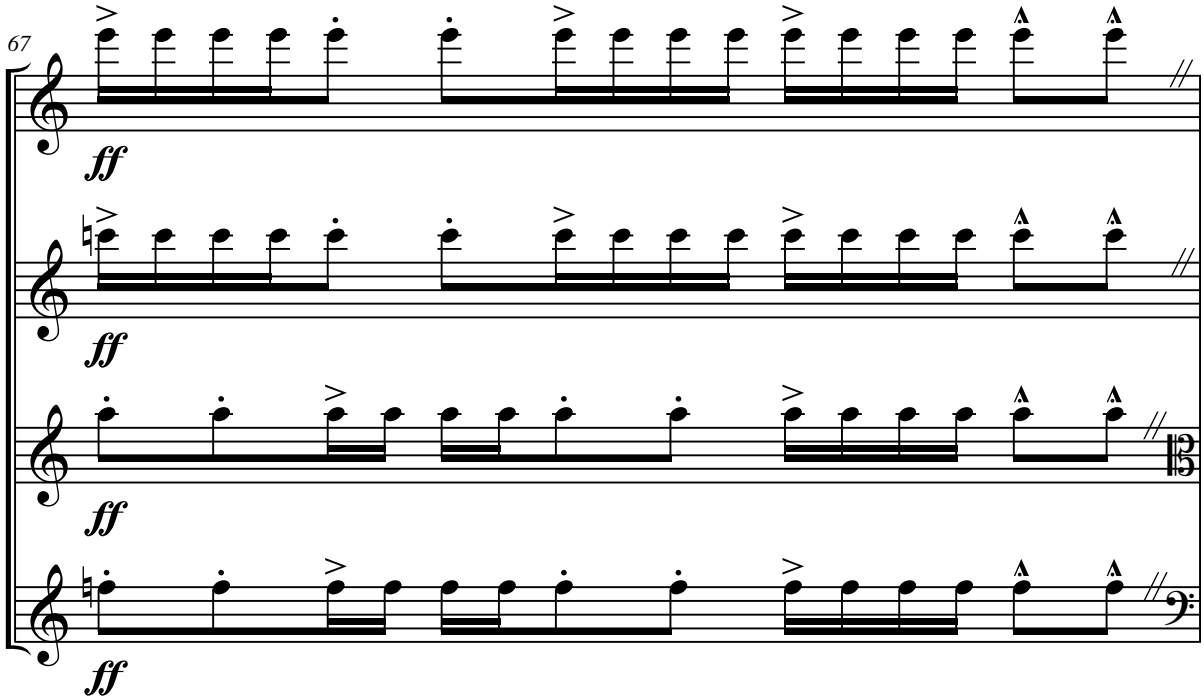
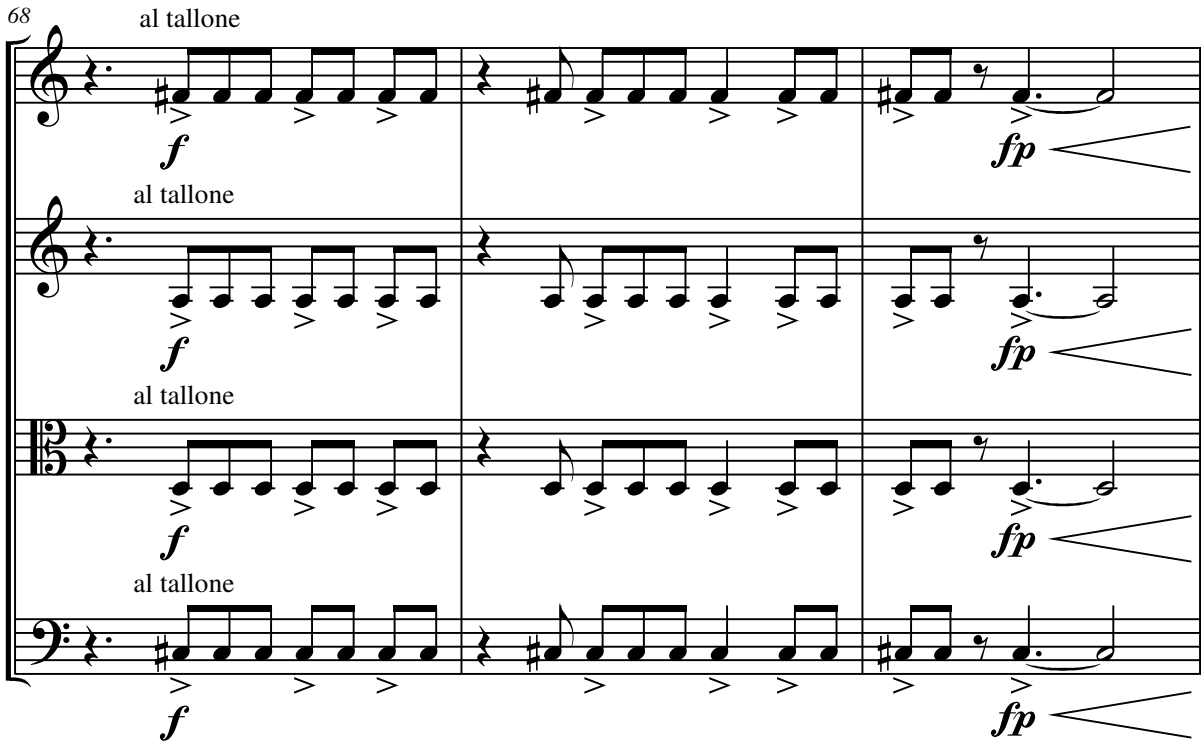
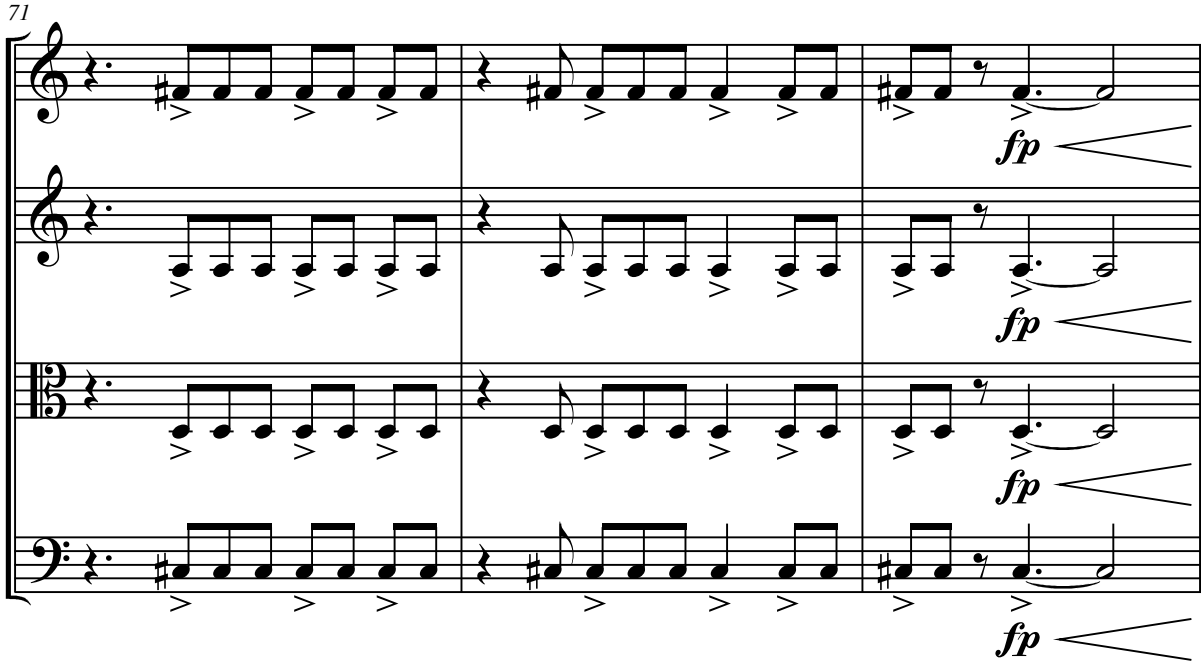
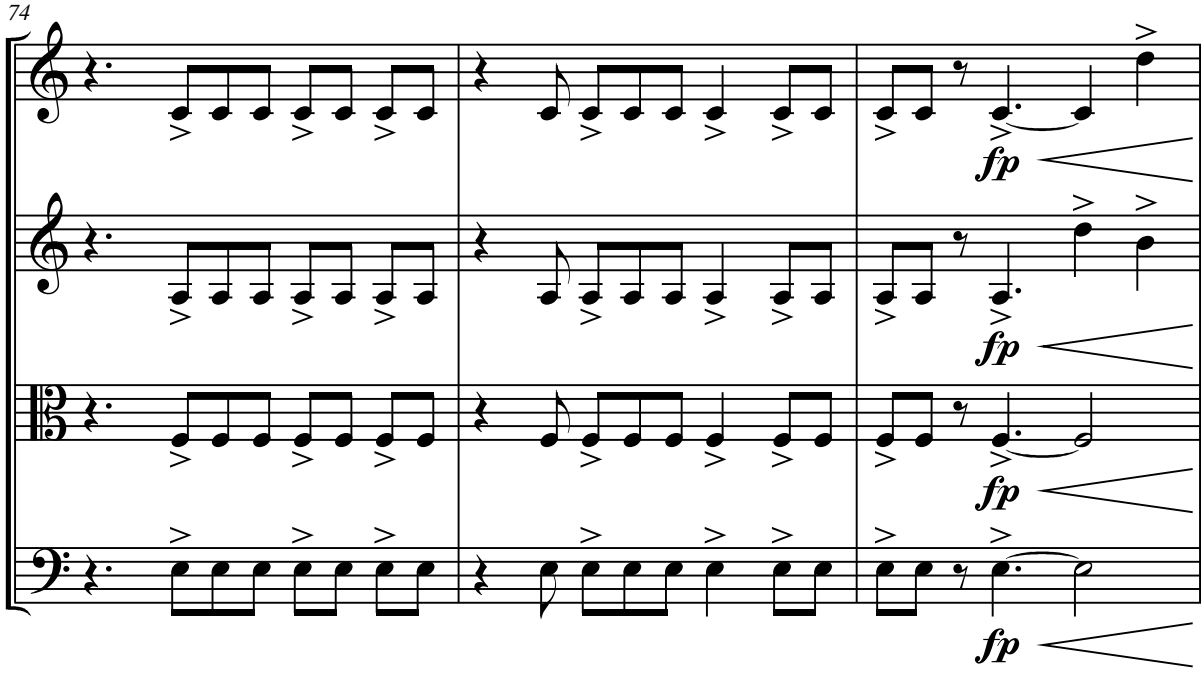

67
ff
ff
ff
ff

K

Pesante ma l'istesso tempo



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fp
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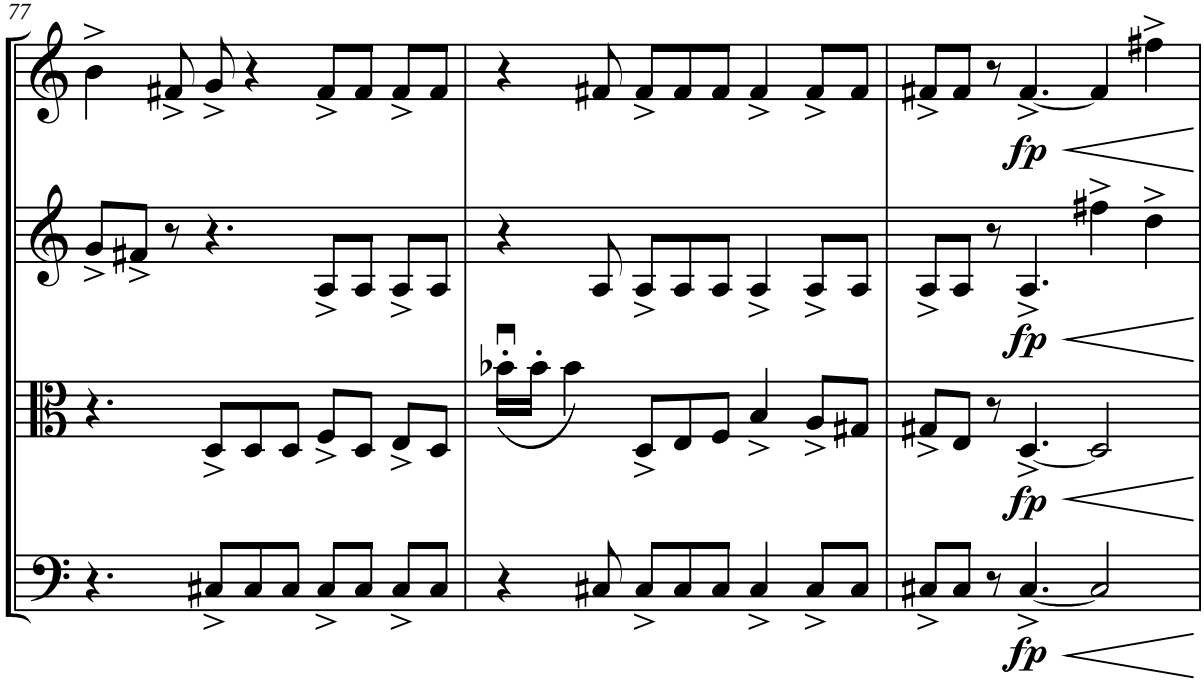
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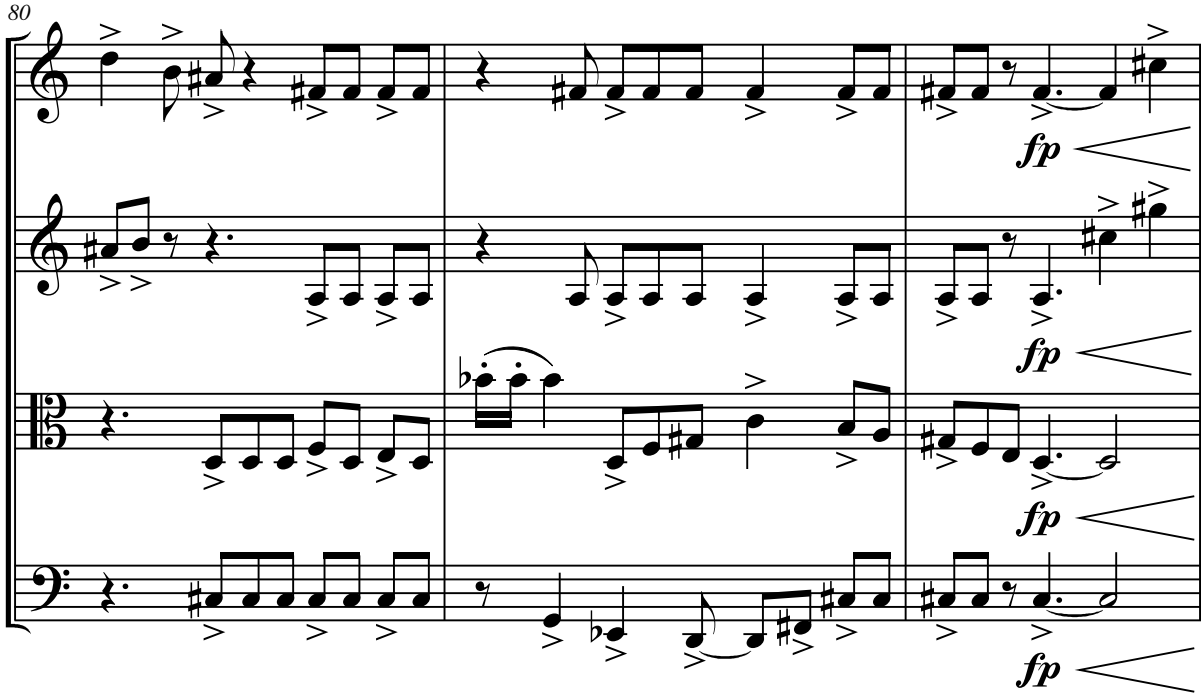
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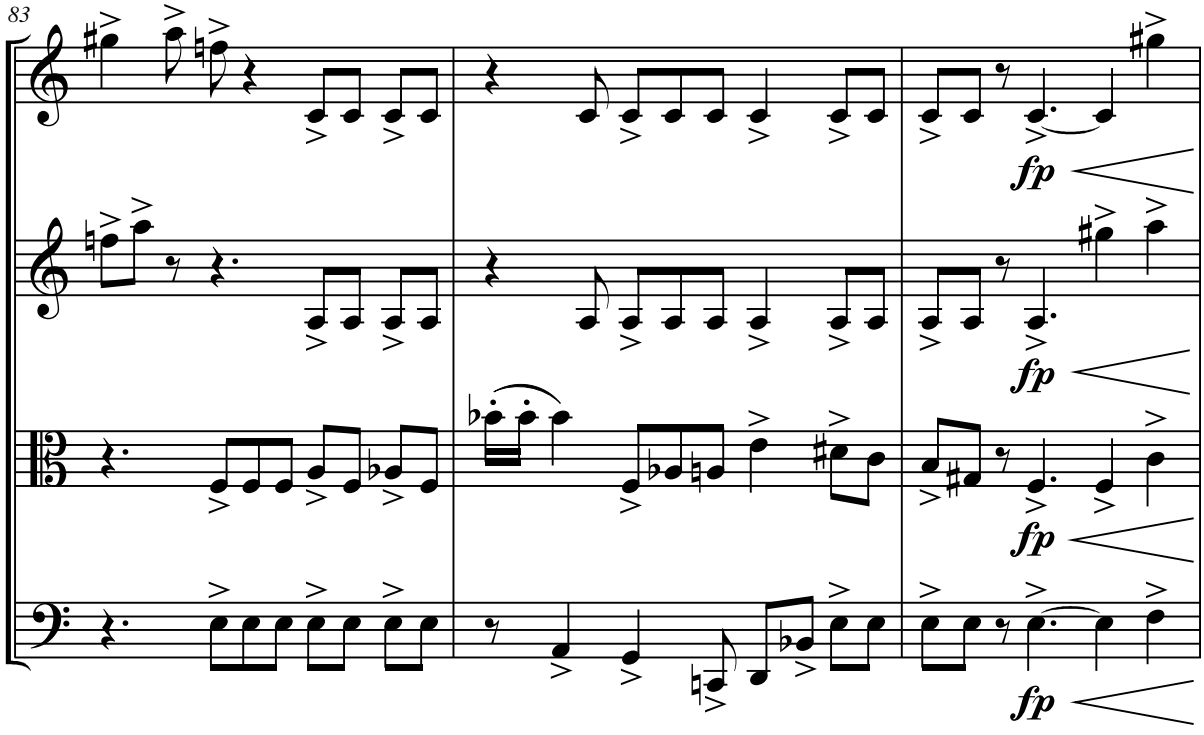
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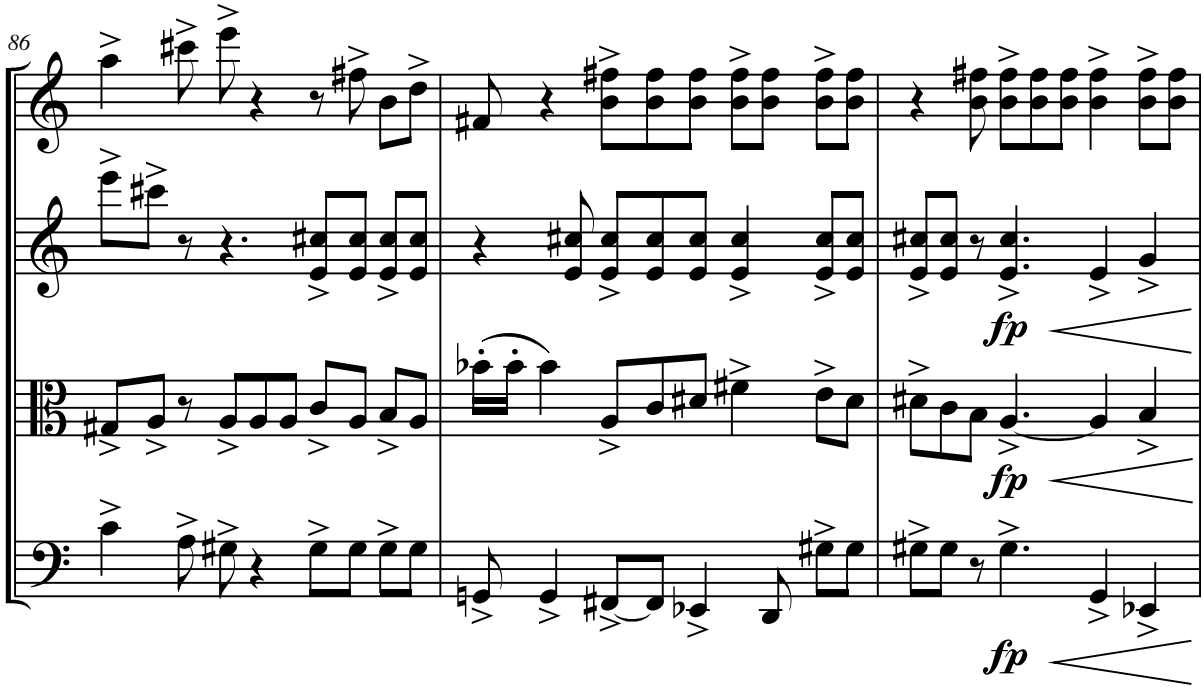

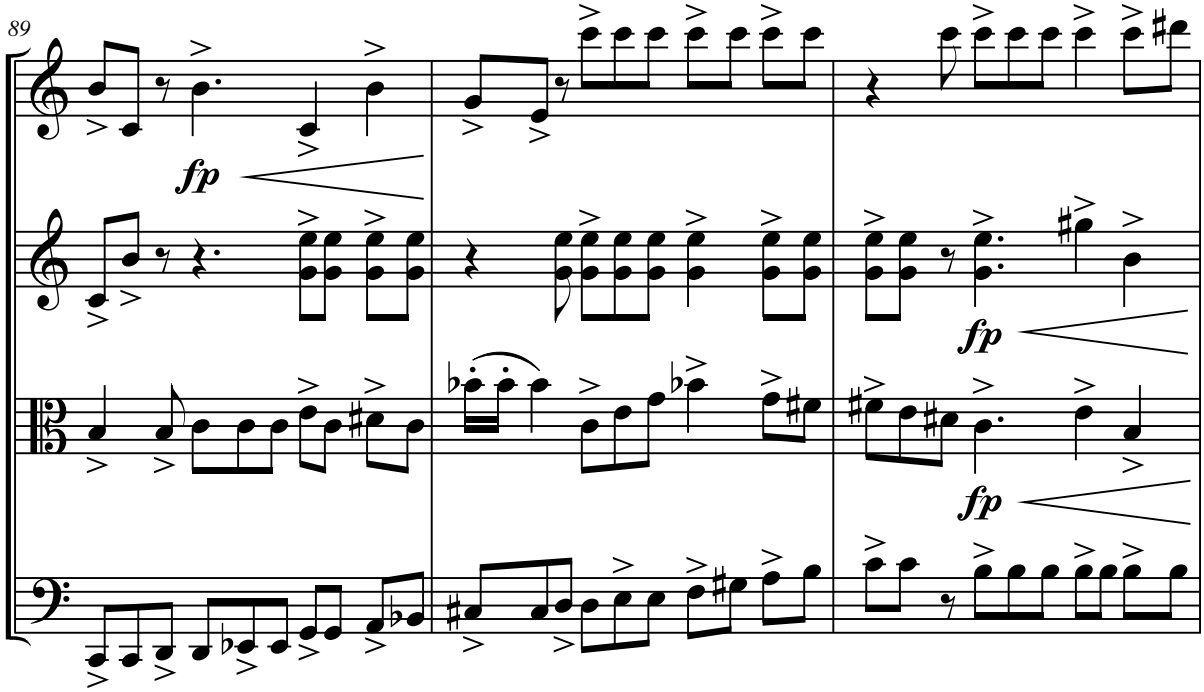

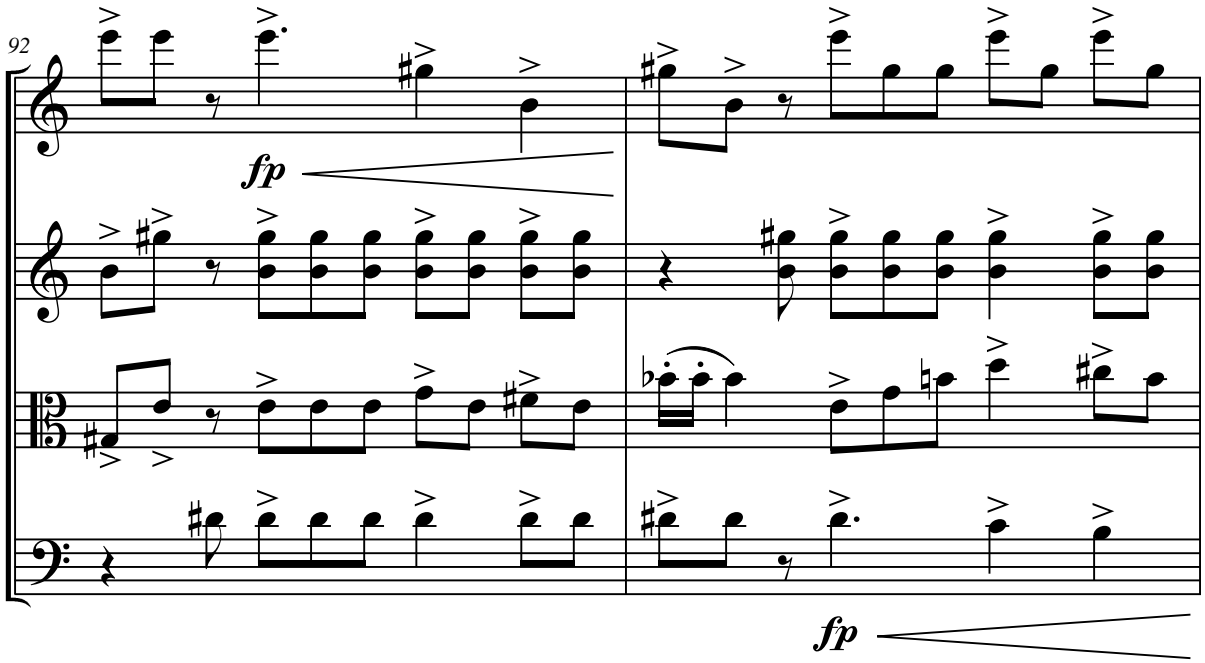
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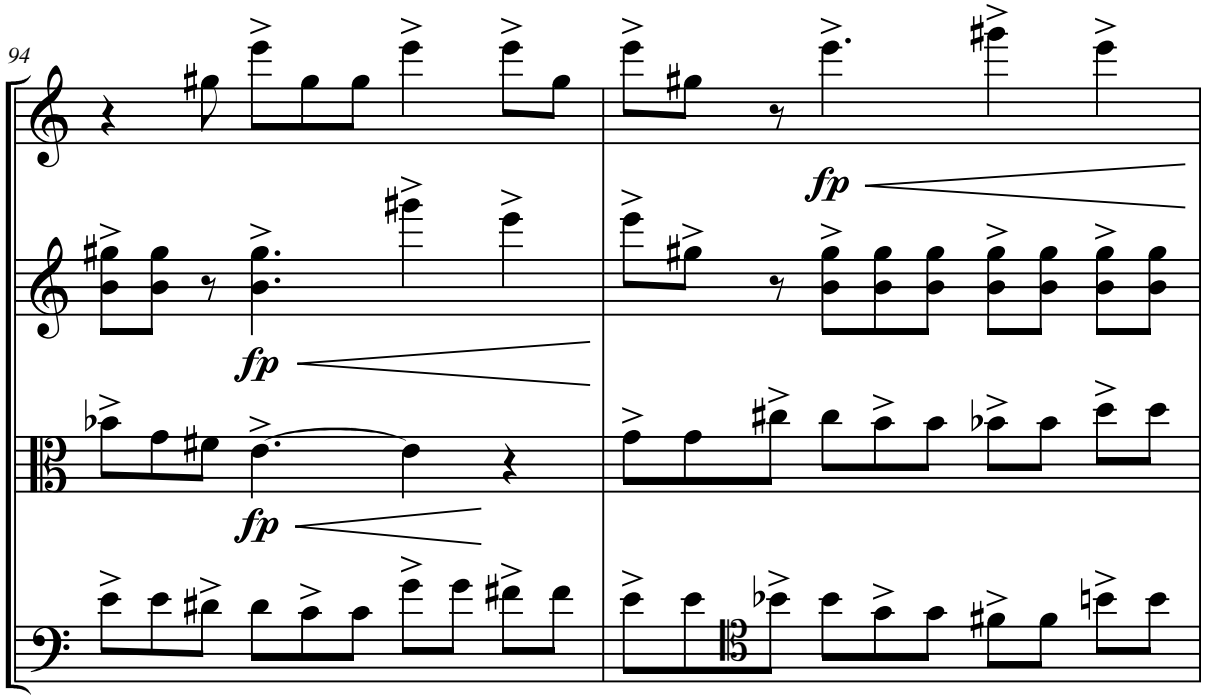
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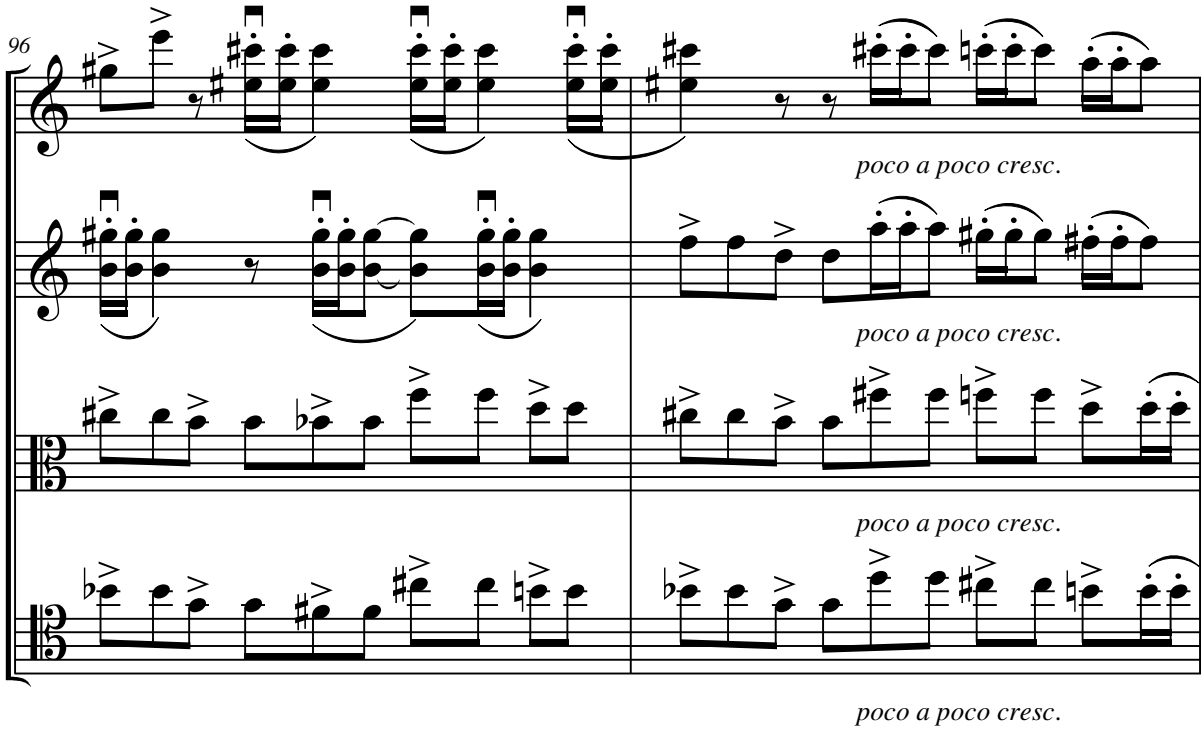
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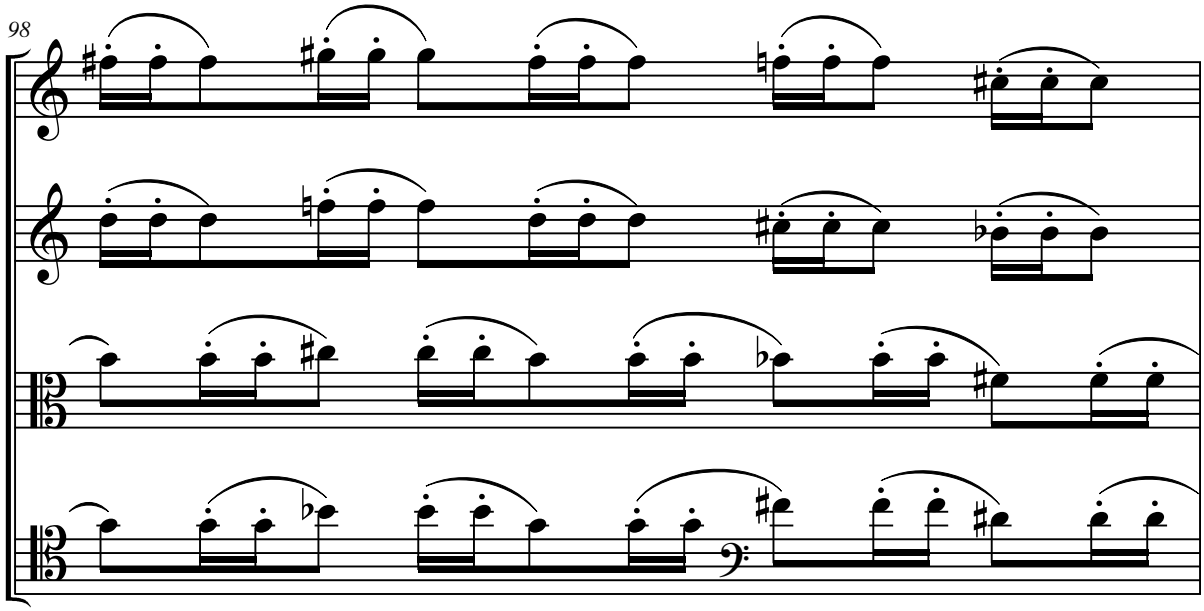
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.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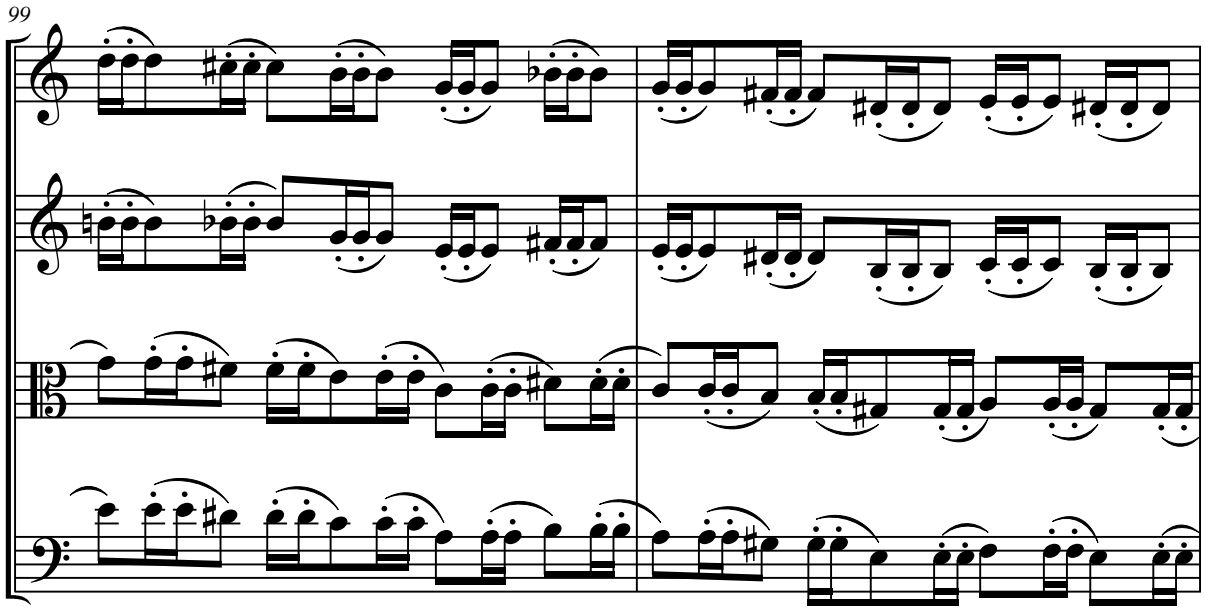

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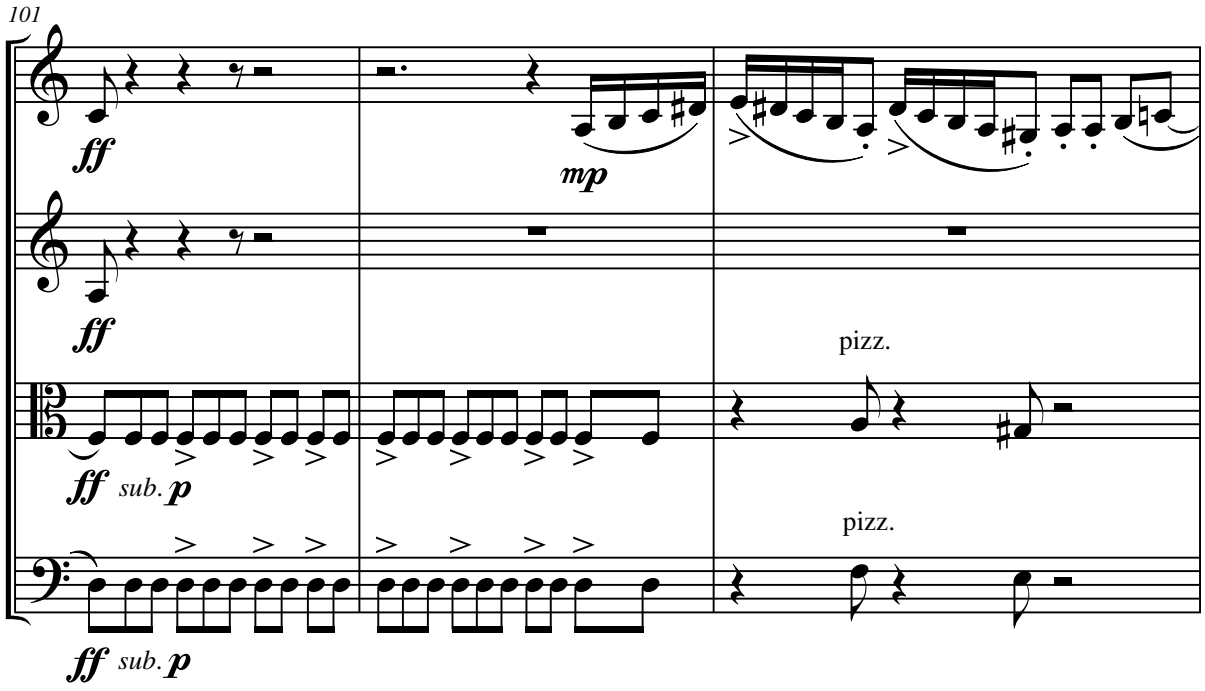

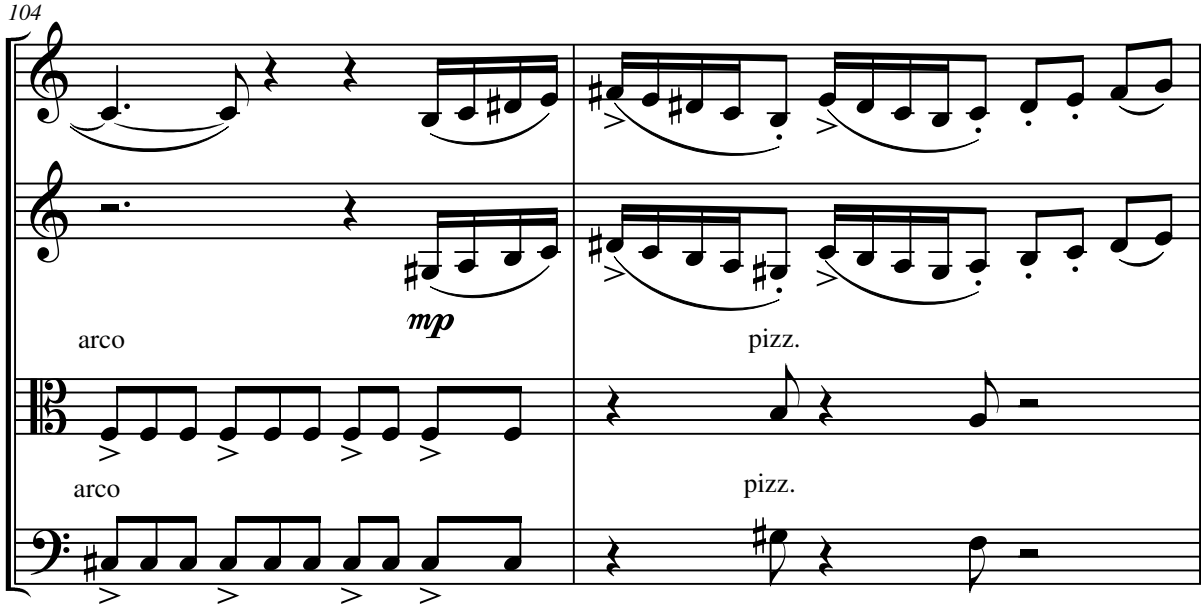
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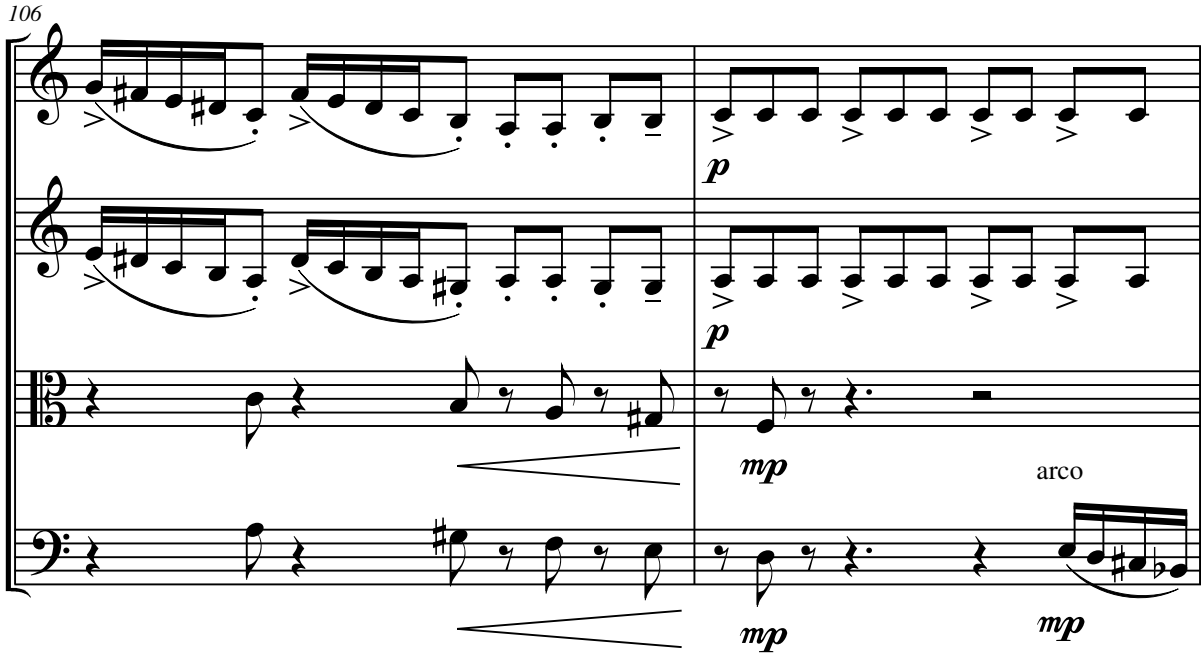
arco
mp
pizz.
arco
pizz.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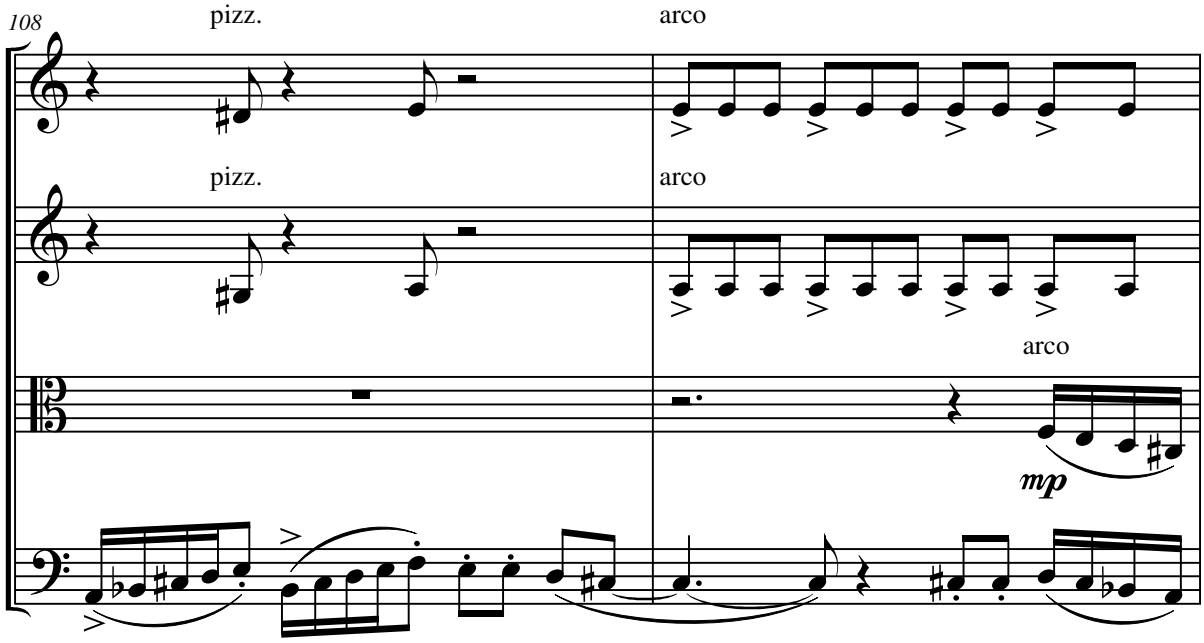
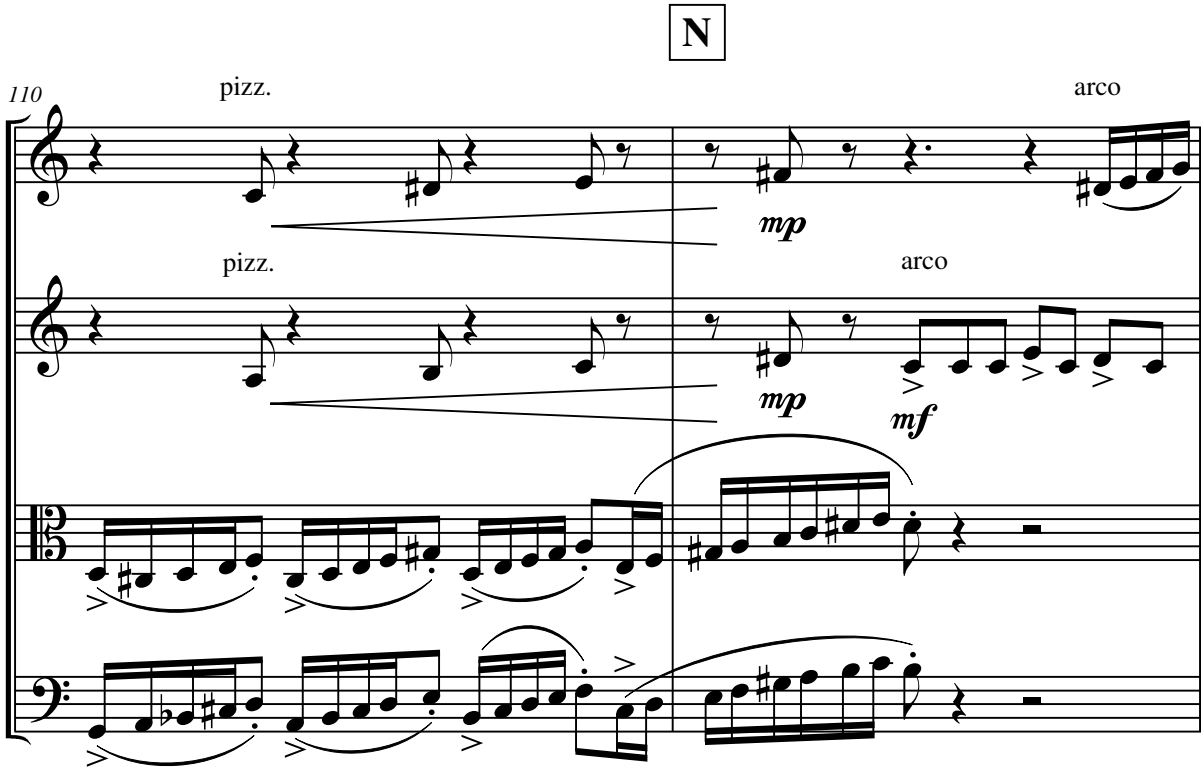
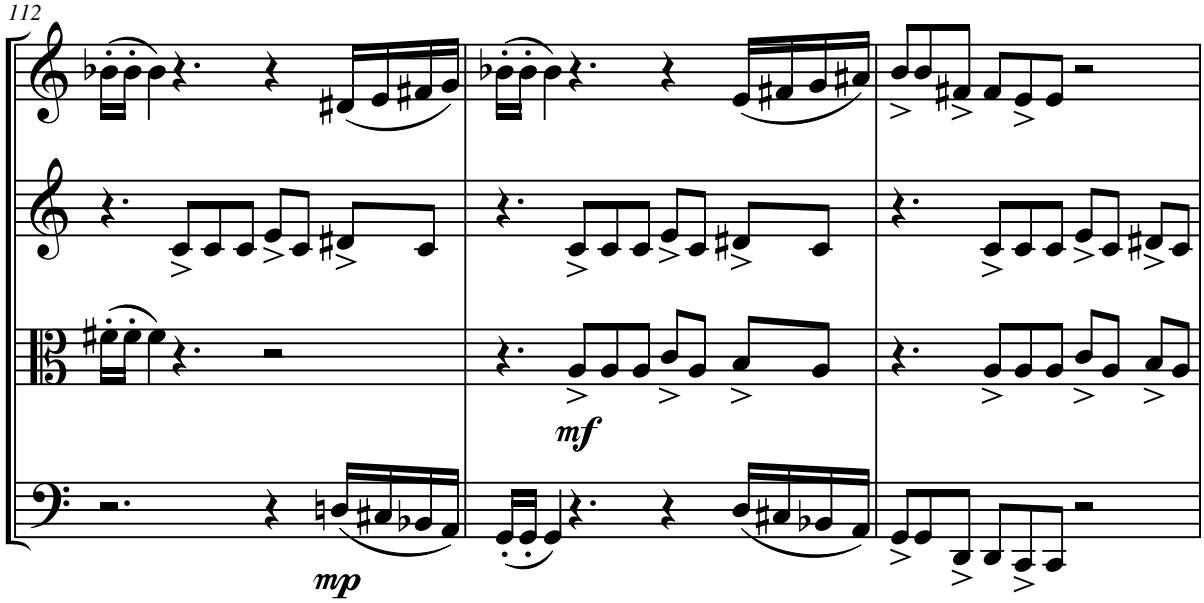
arco
mp
mp


108
pizz.
arco
pizz.
arco
arco
mp


N
110
pizz.
arco
mp
pizz.
arco
mp
mf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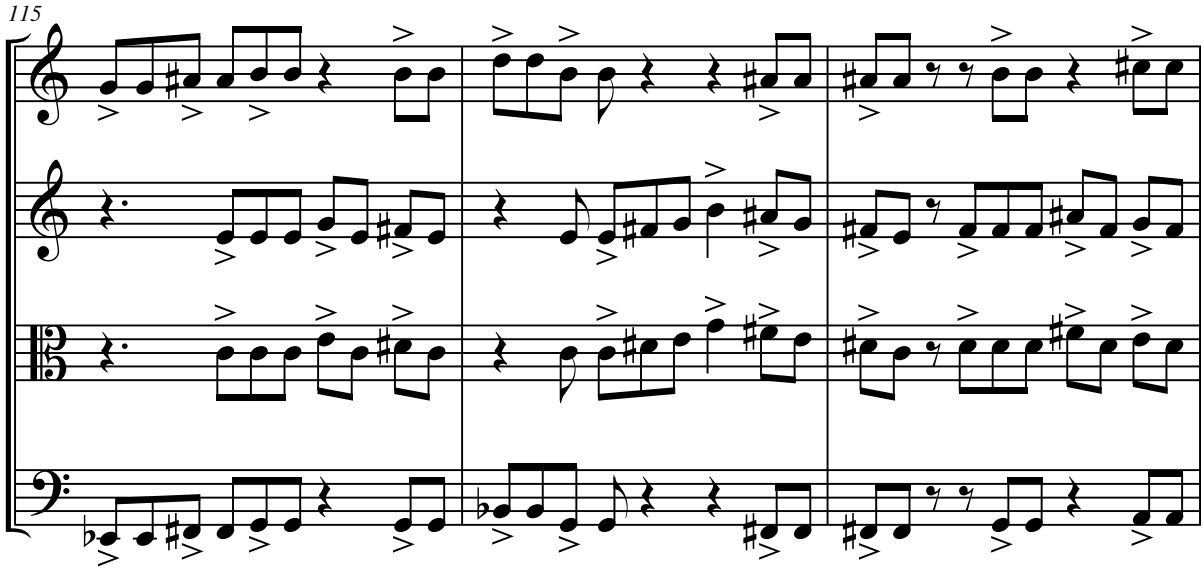
mf
mp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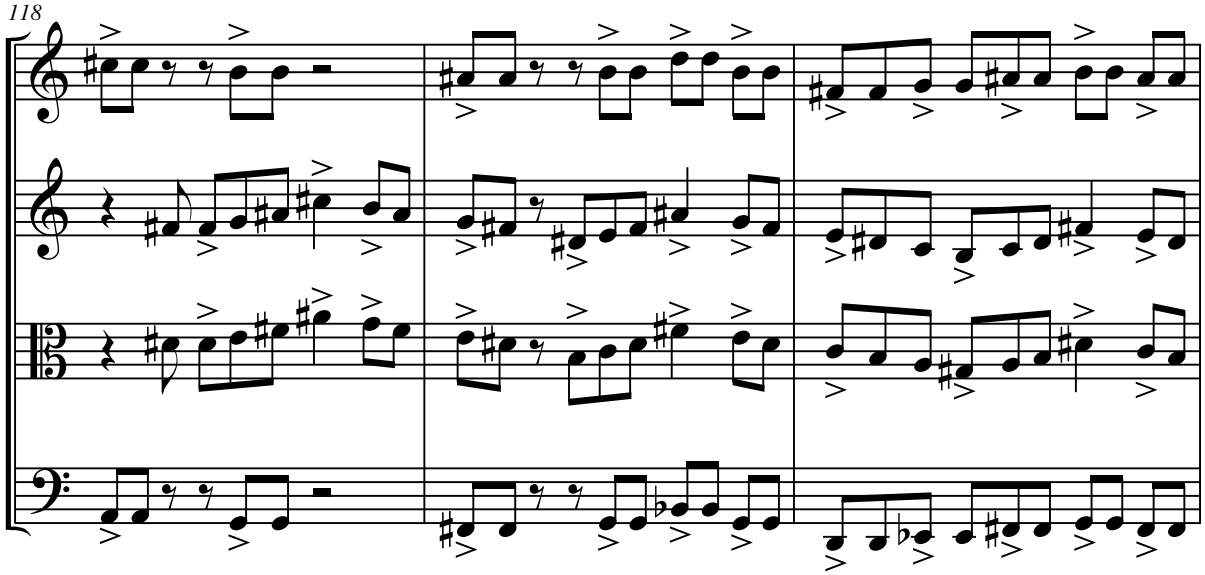
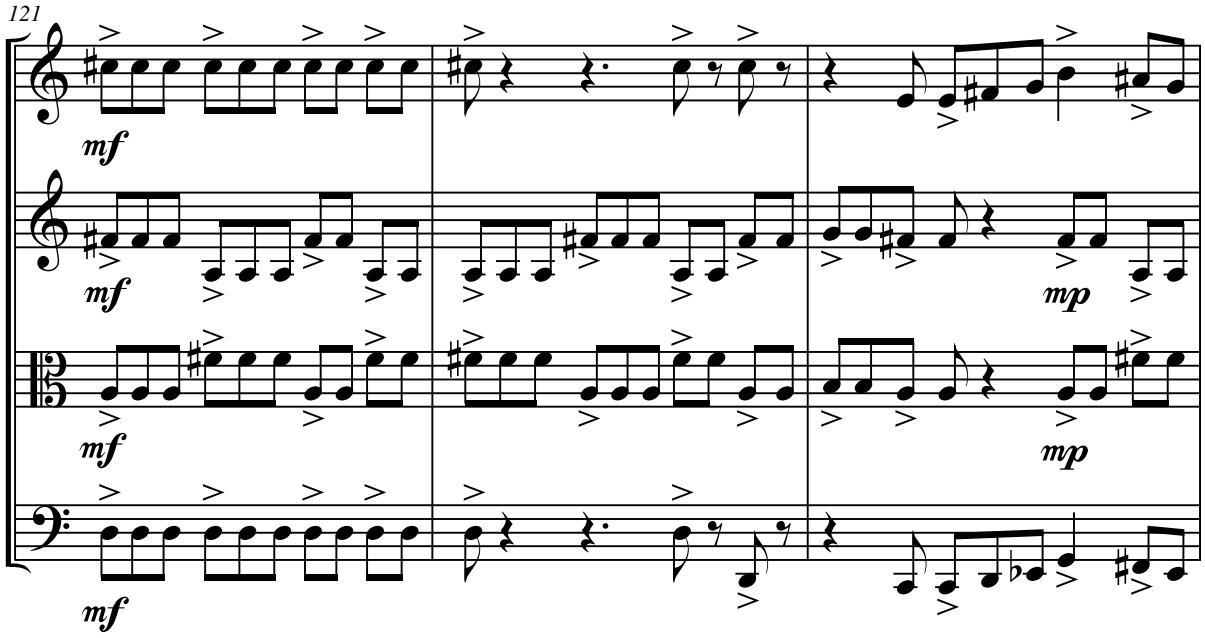
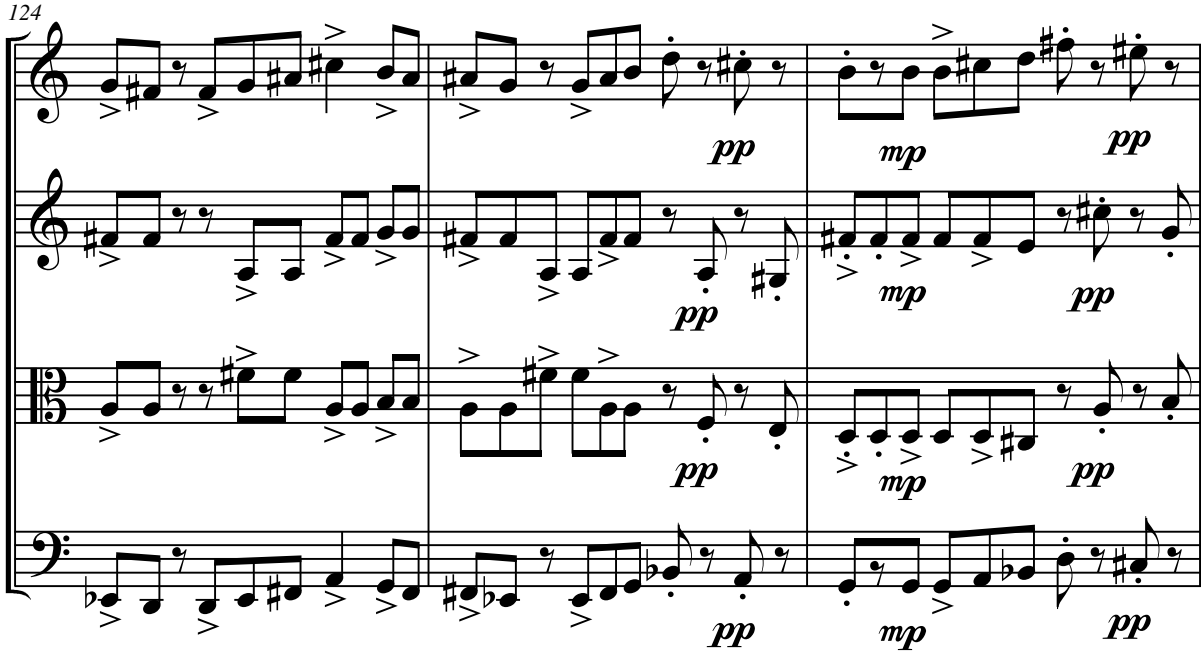
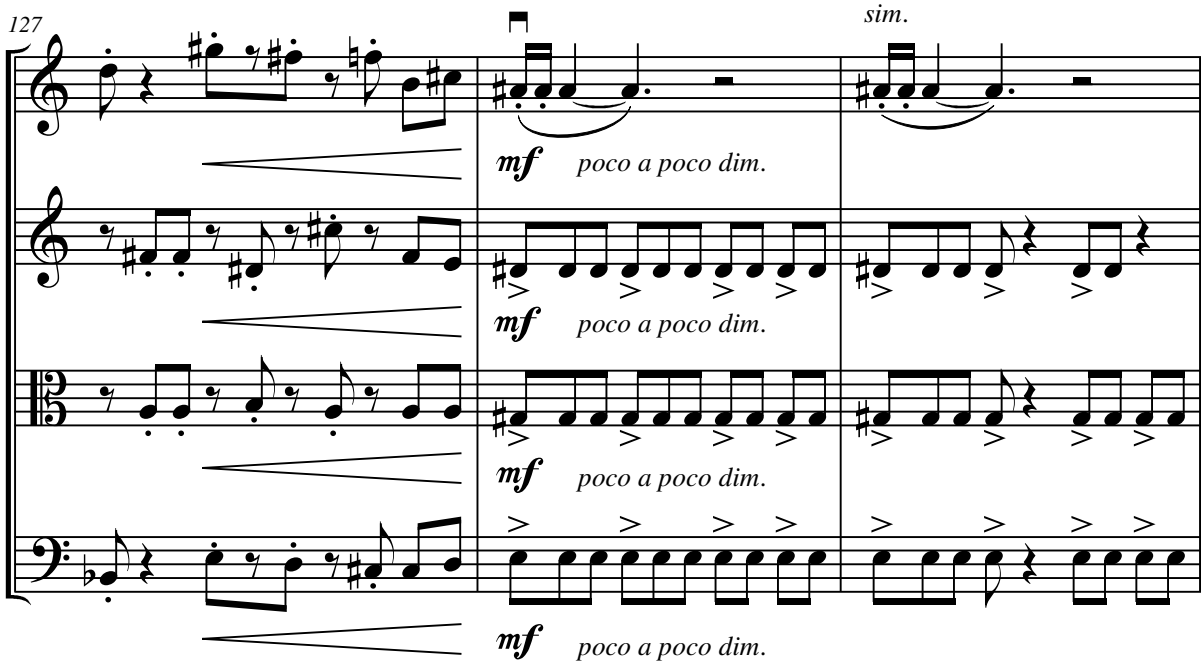
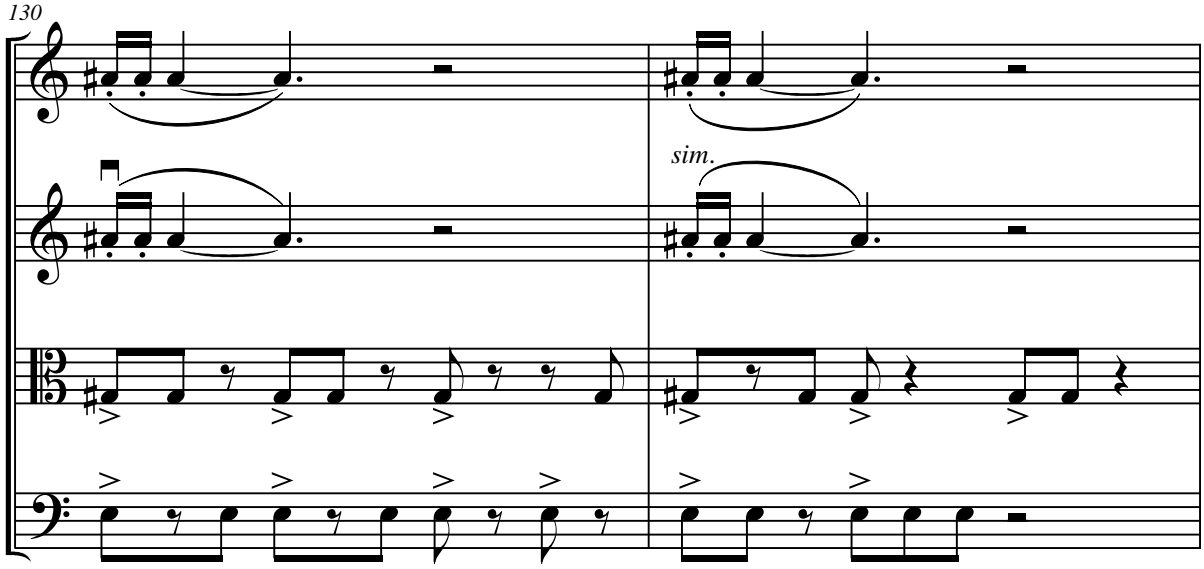


O




124
pp
mp
pp


127
sim.
mf
poco a poco dim.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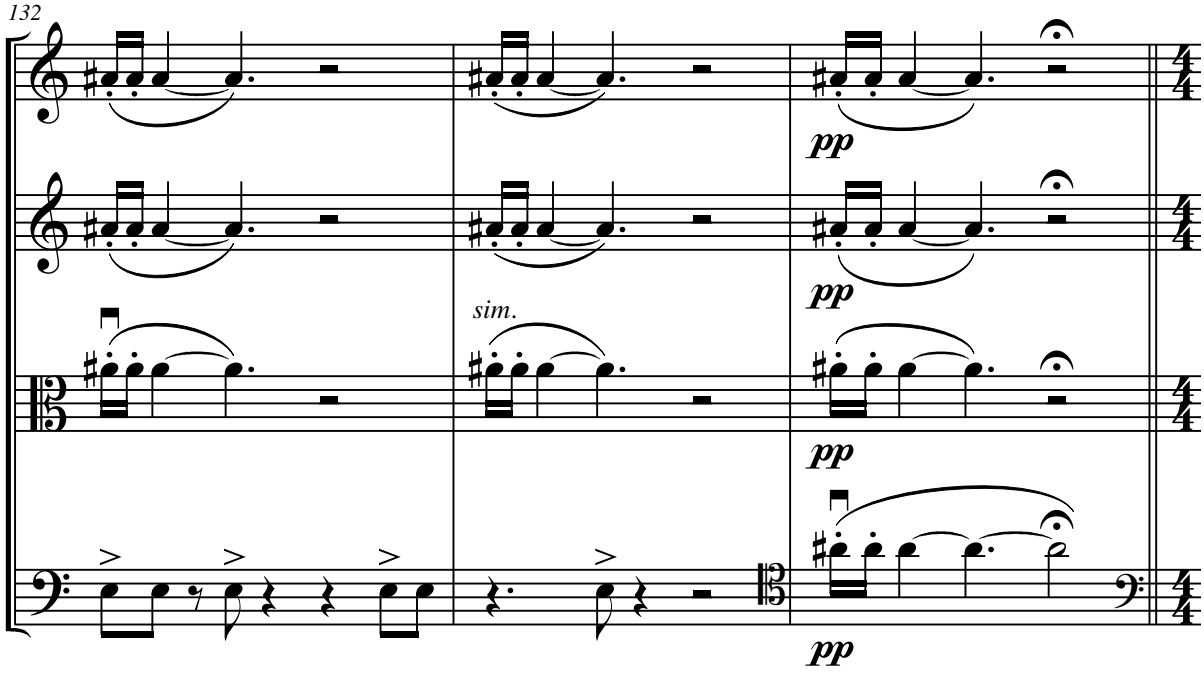
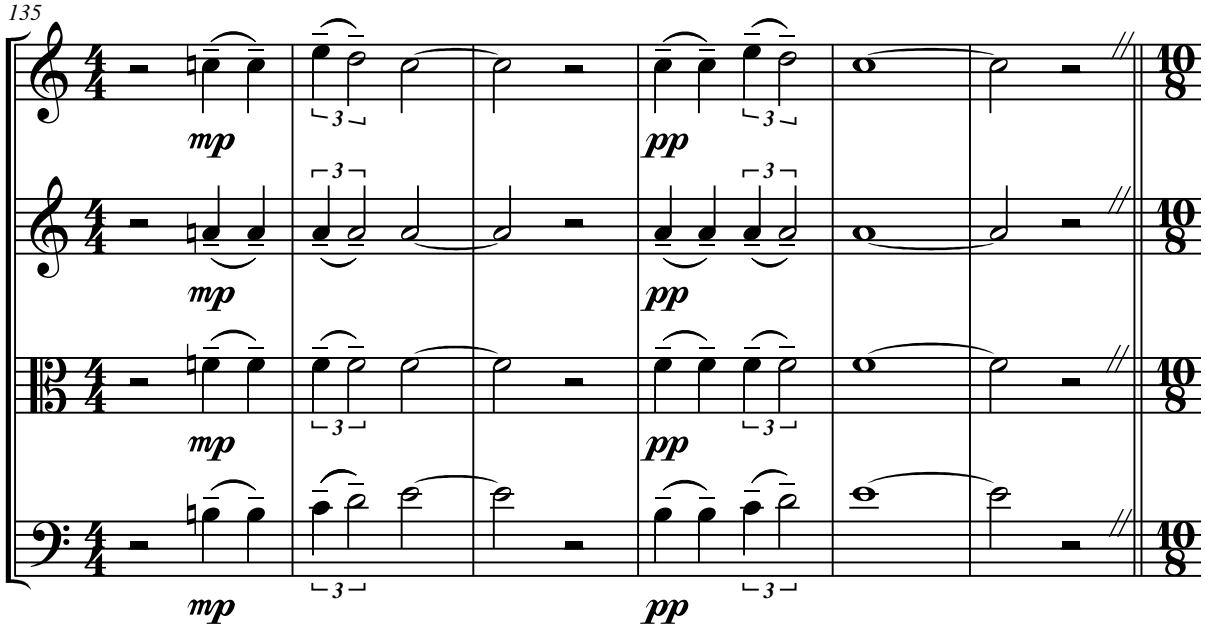
sim.


132
pp
pp
sim.
pp
pp

P

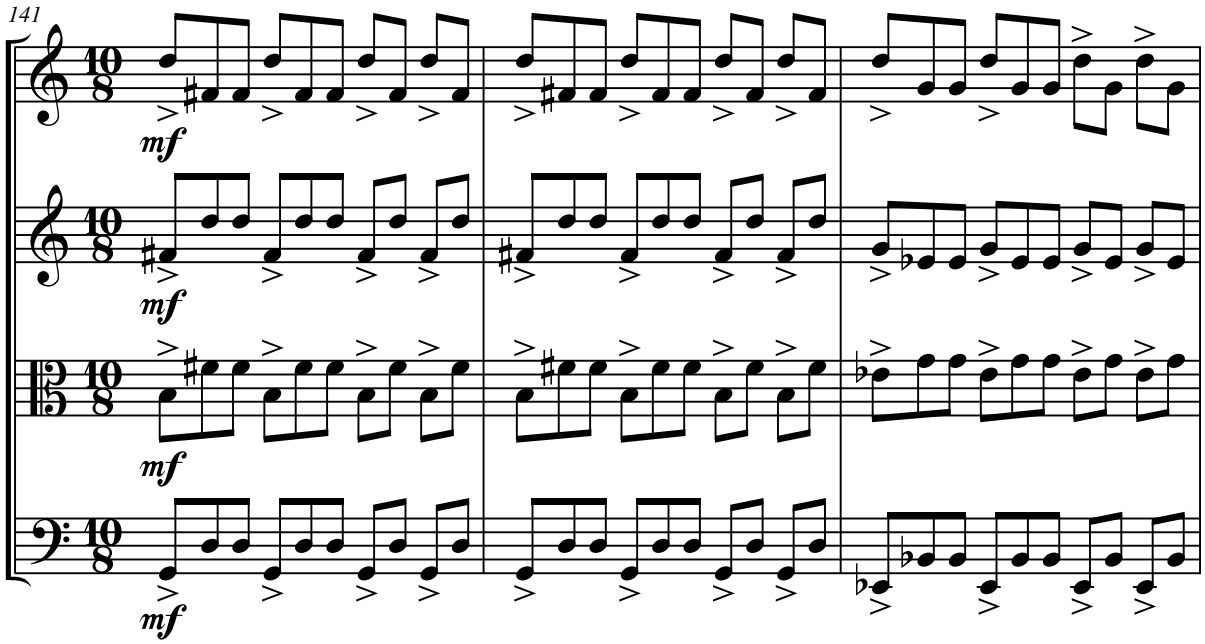
Soothing ♩ = *116* **Slightly slower** ♩ = *104*

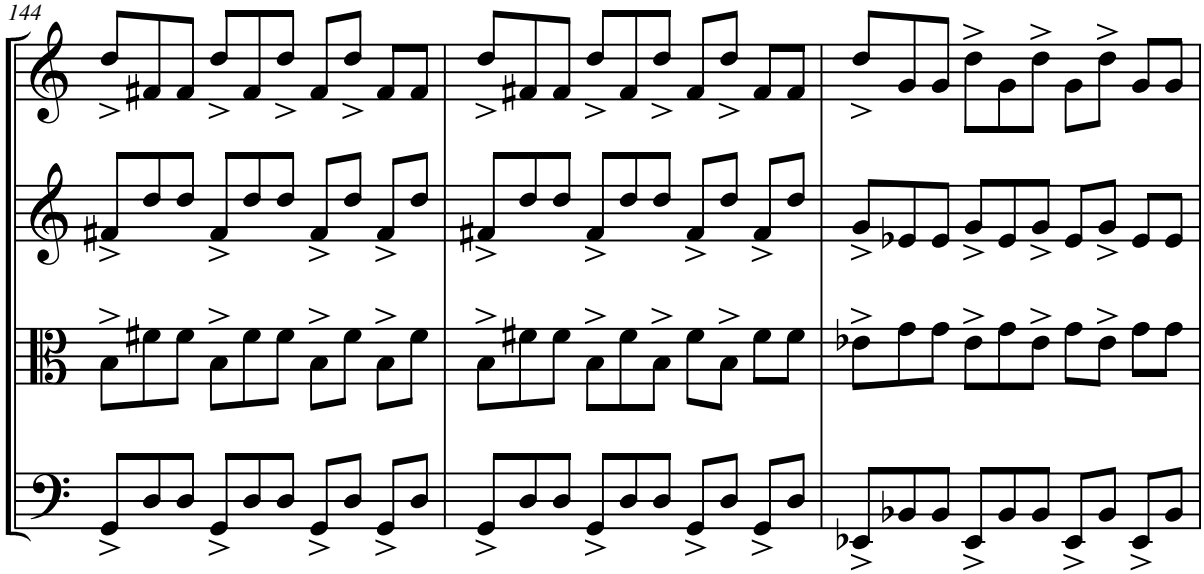


Q

Tempo I: Vivace (♩ = *134*)

non legato

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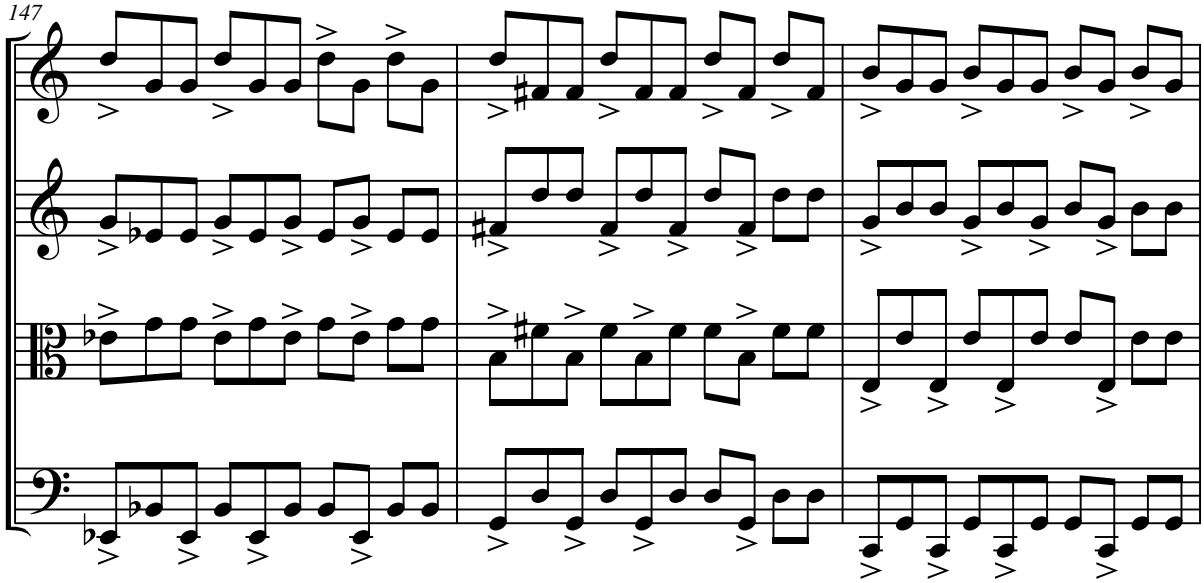
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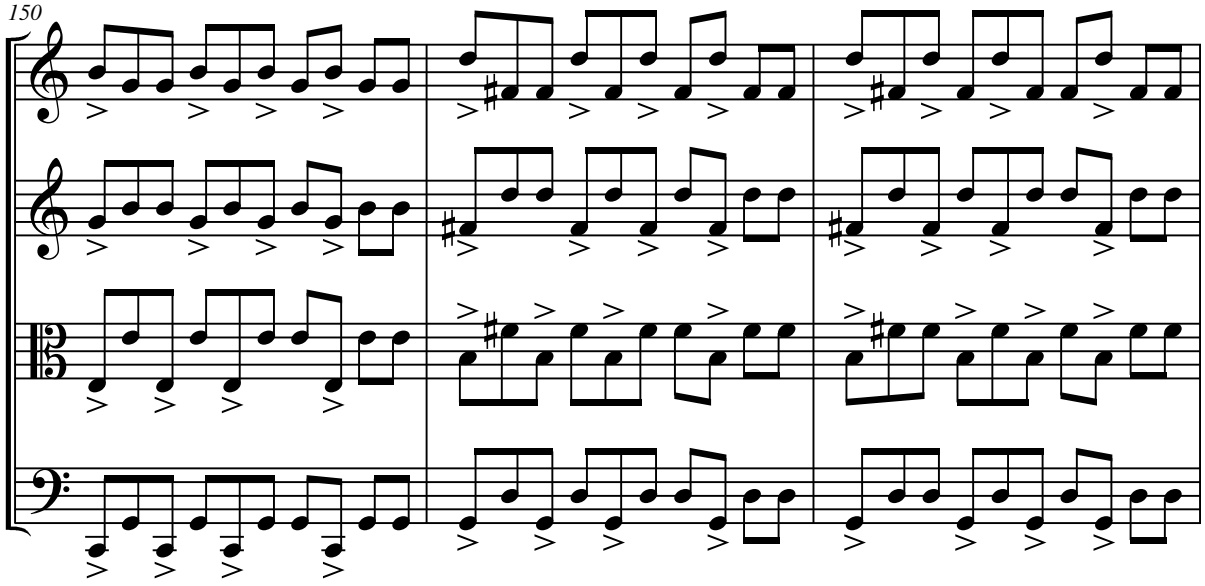
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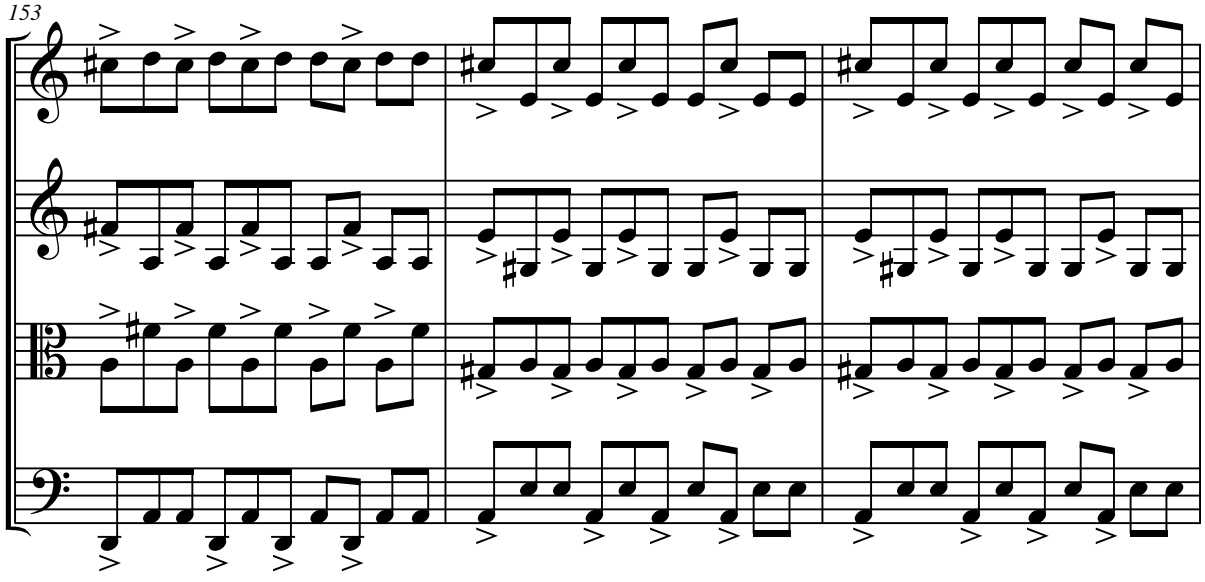
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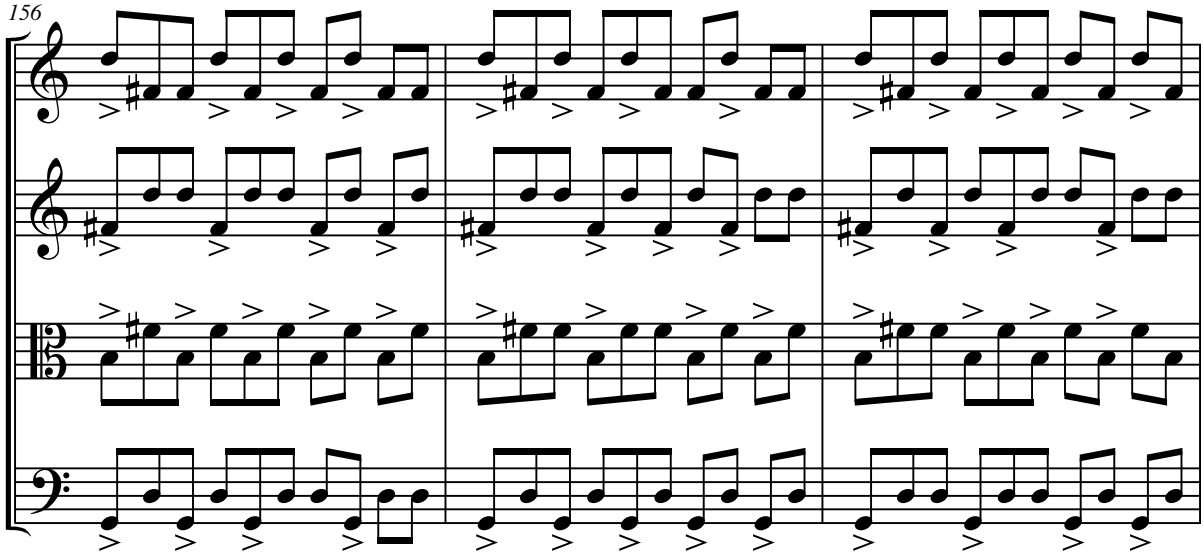
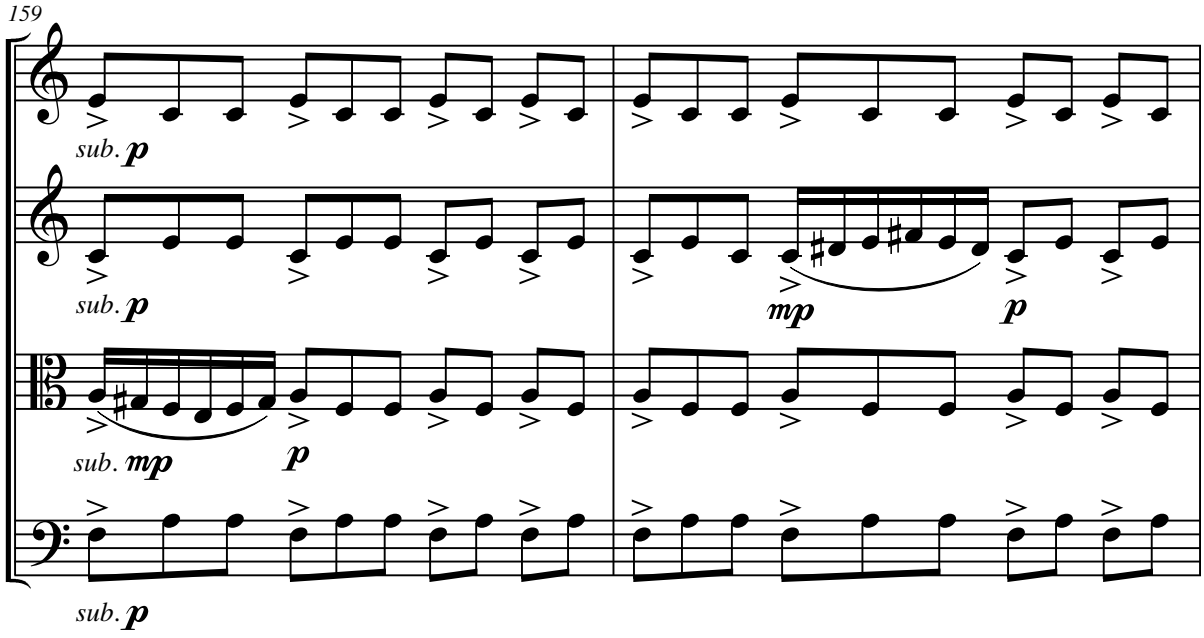
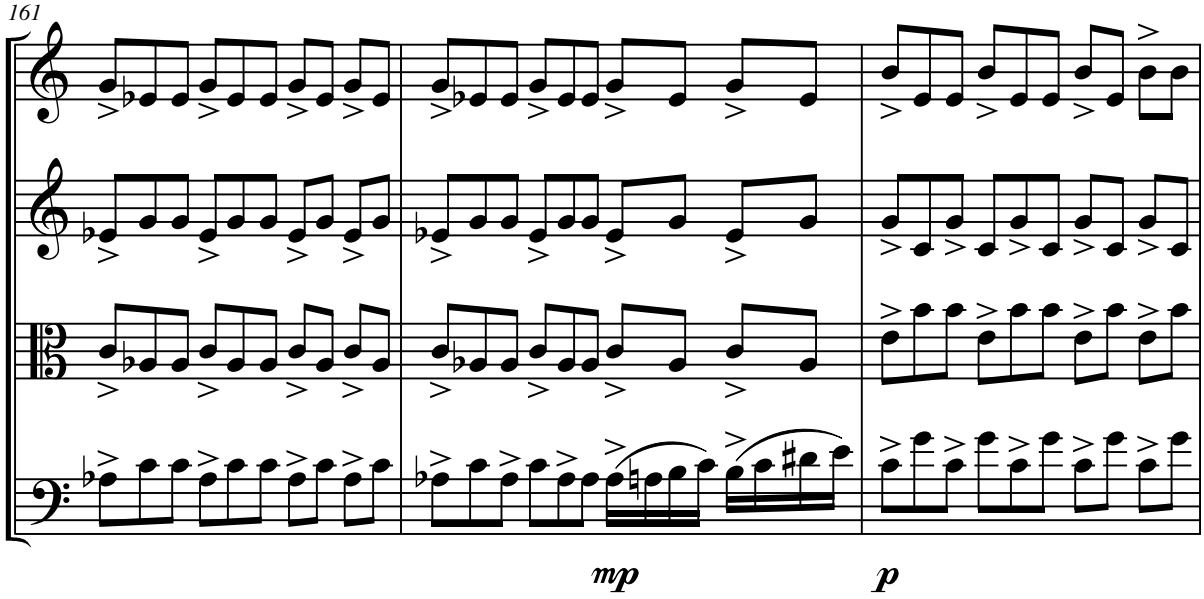
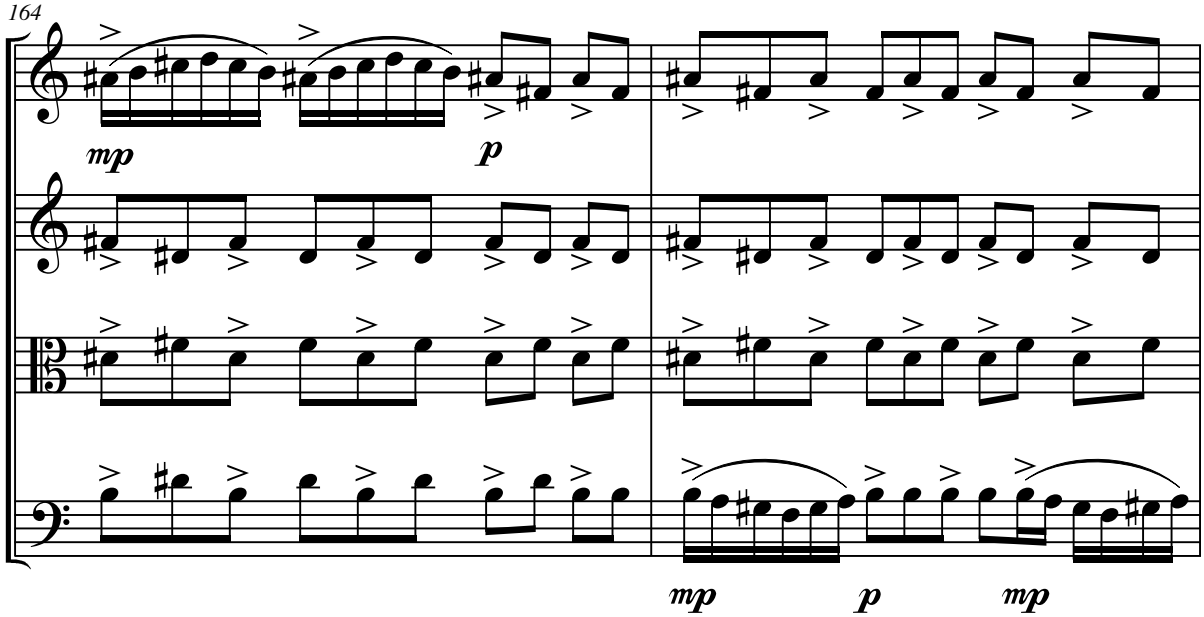


R




161
mp
p


164
mp
p
mp
p
mp

S

166

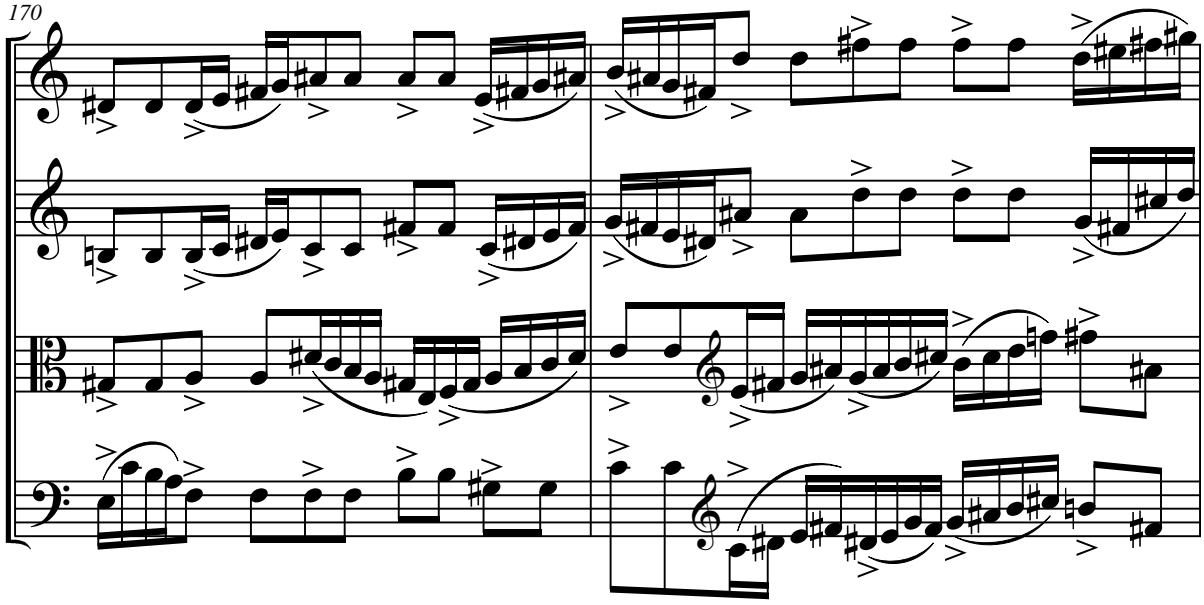
poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

p *poco a poco cresc.*

168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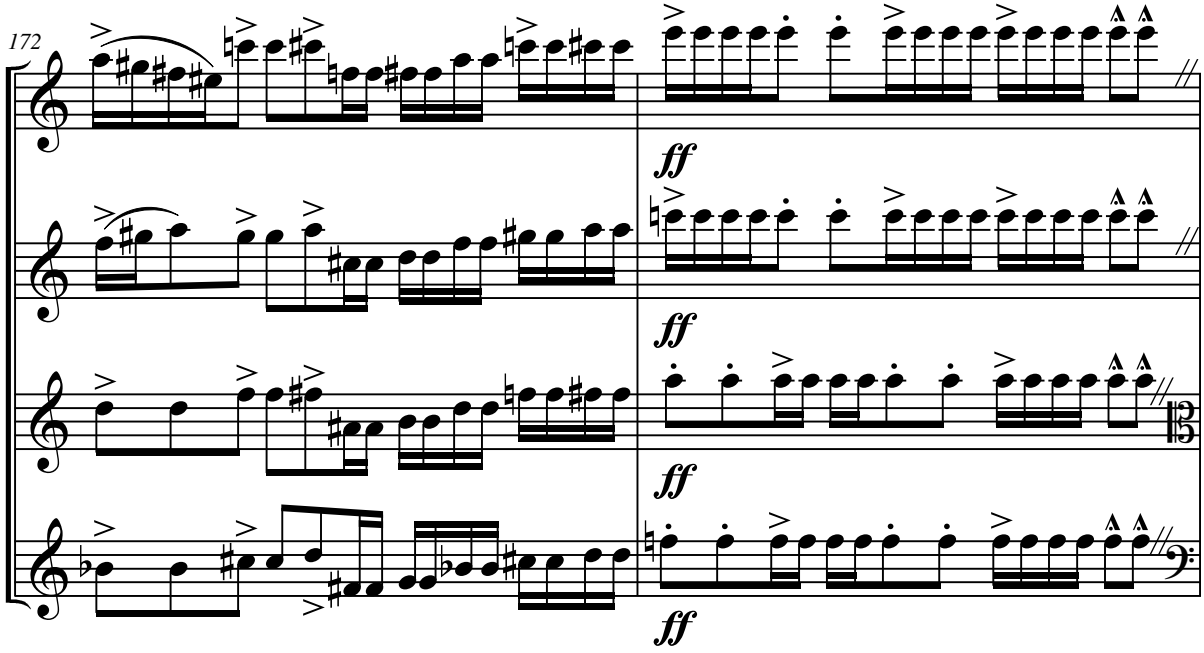
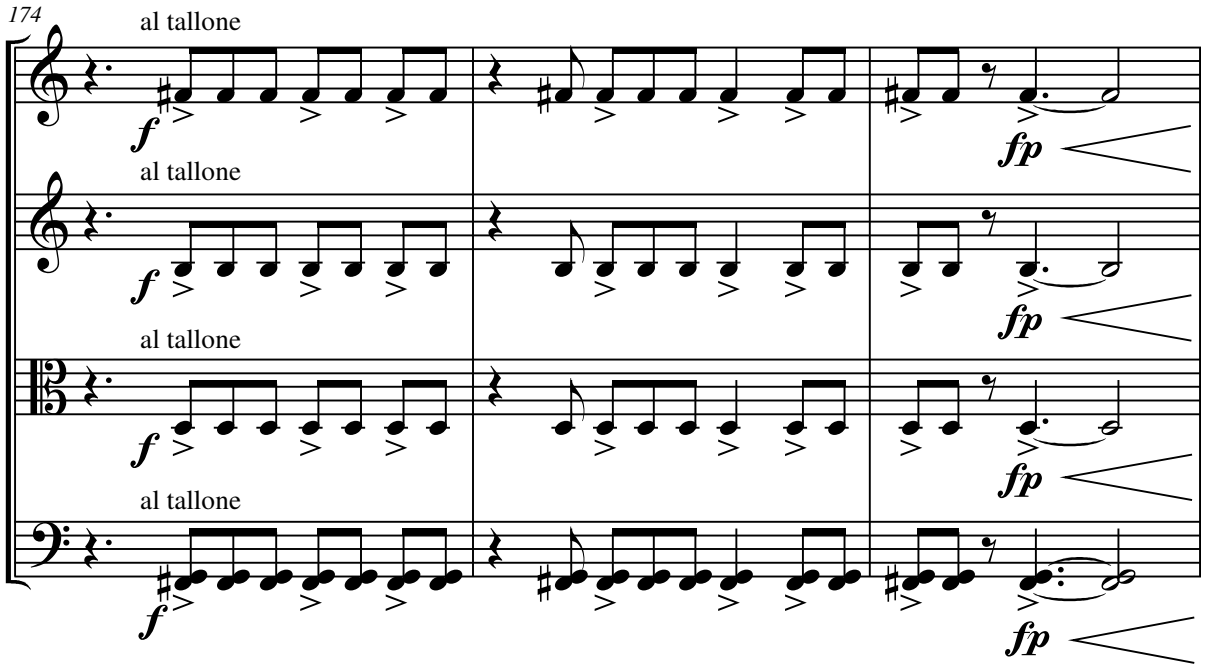
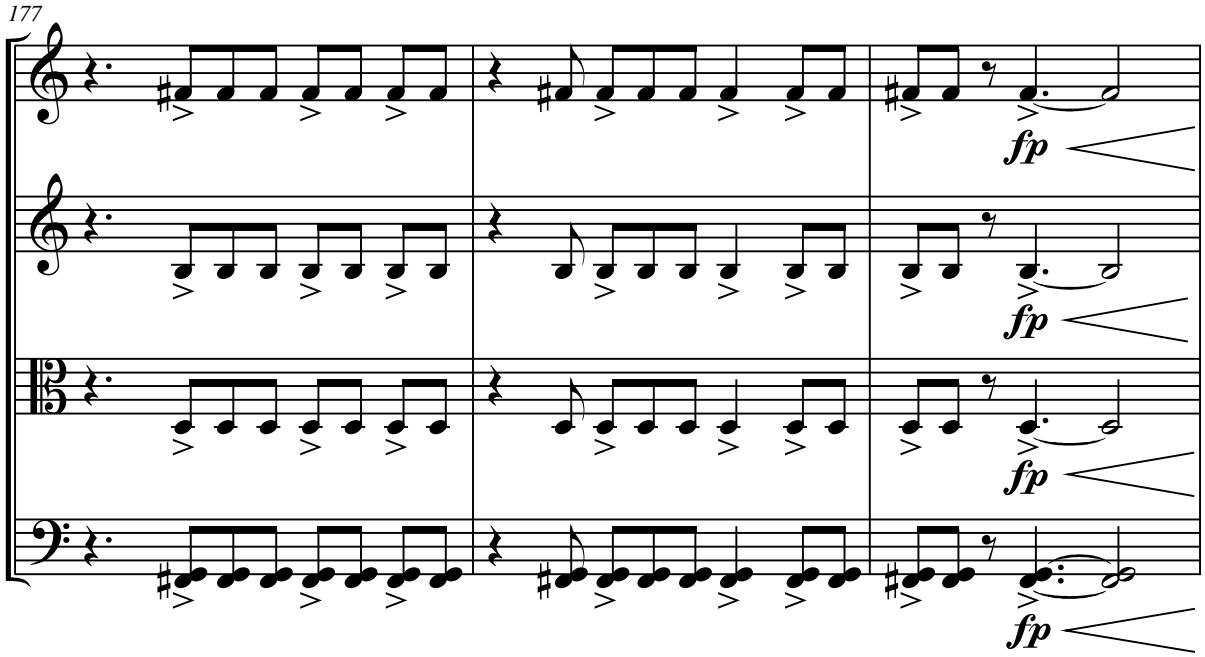
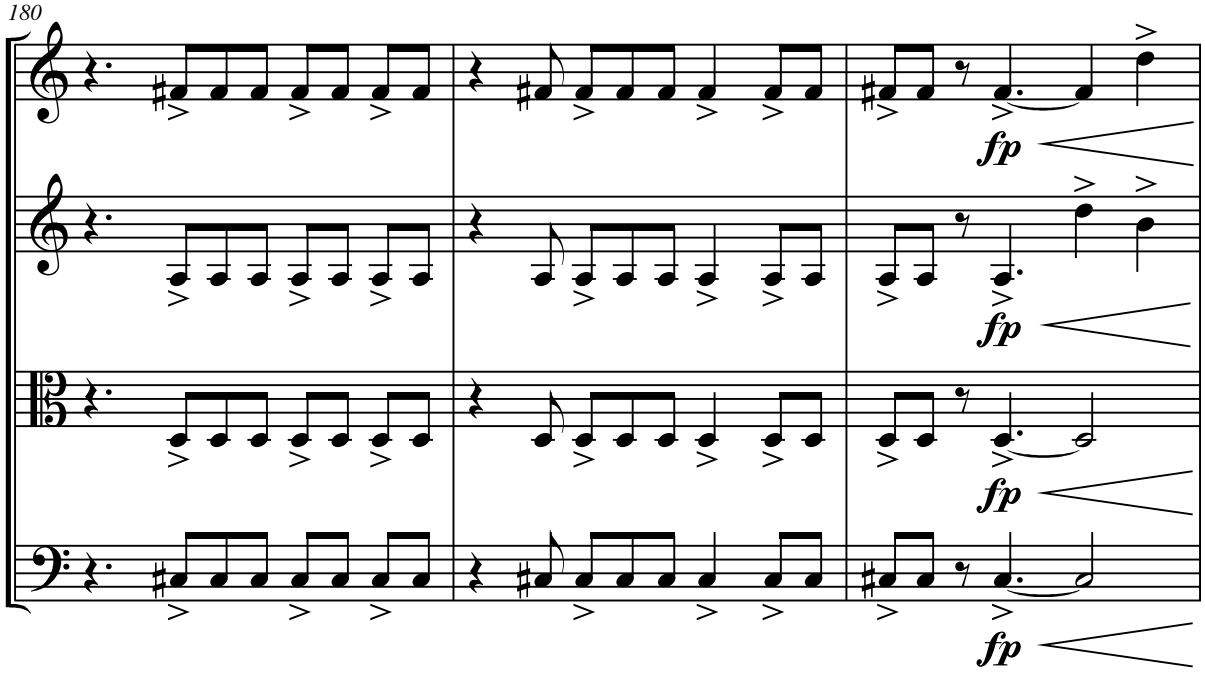

172
ff
ff
ff
ff

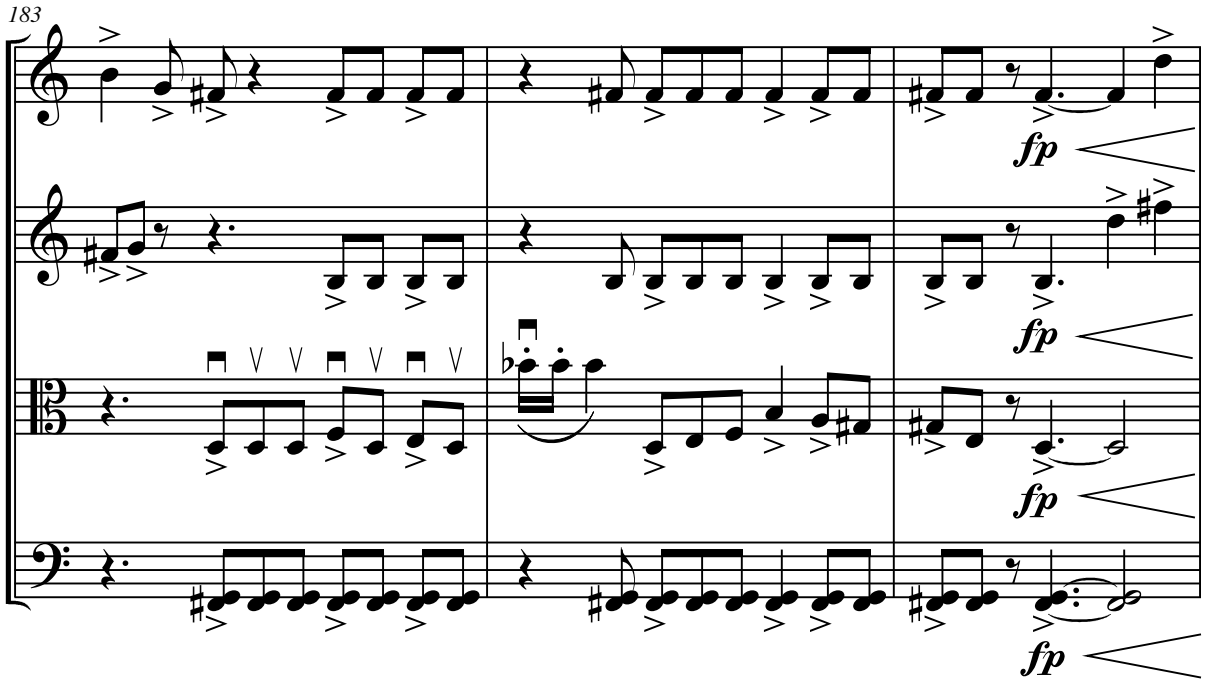
T

Pesante ma l'istesso tempo



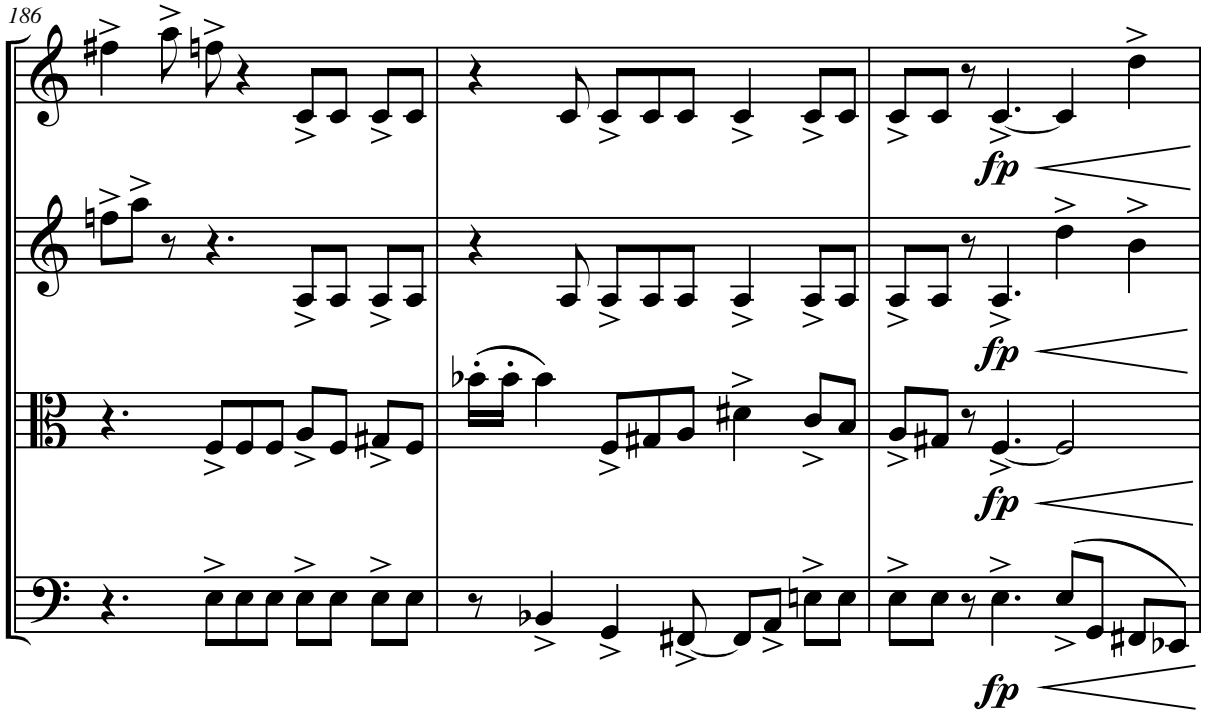



180
fp
fp
fp
fp


183
fp
fp
fp
fp

U

186



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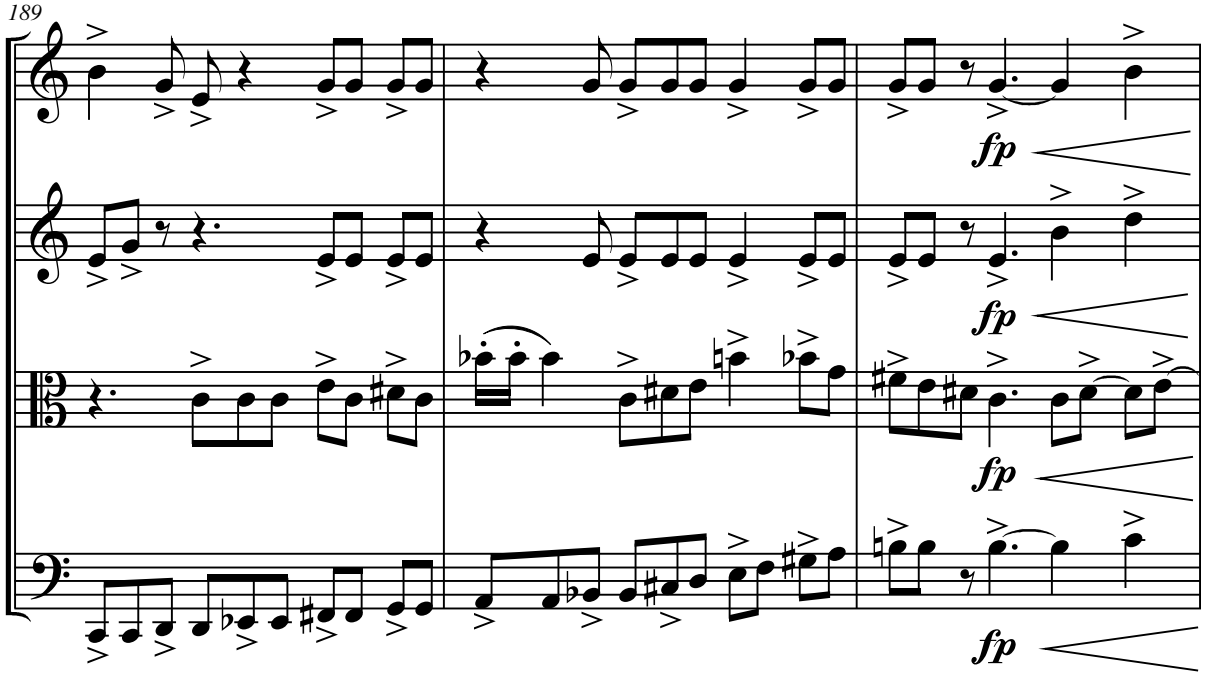

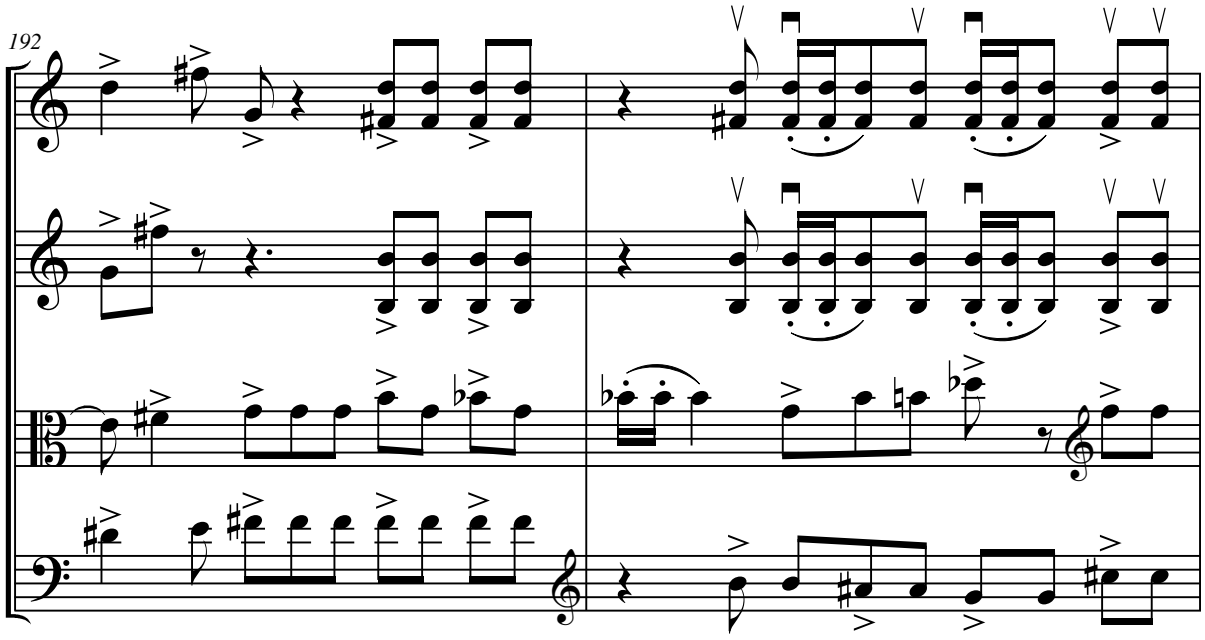
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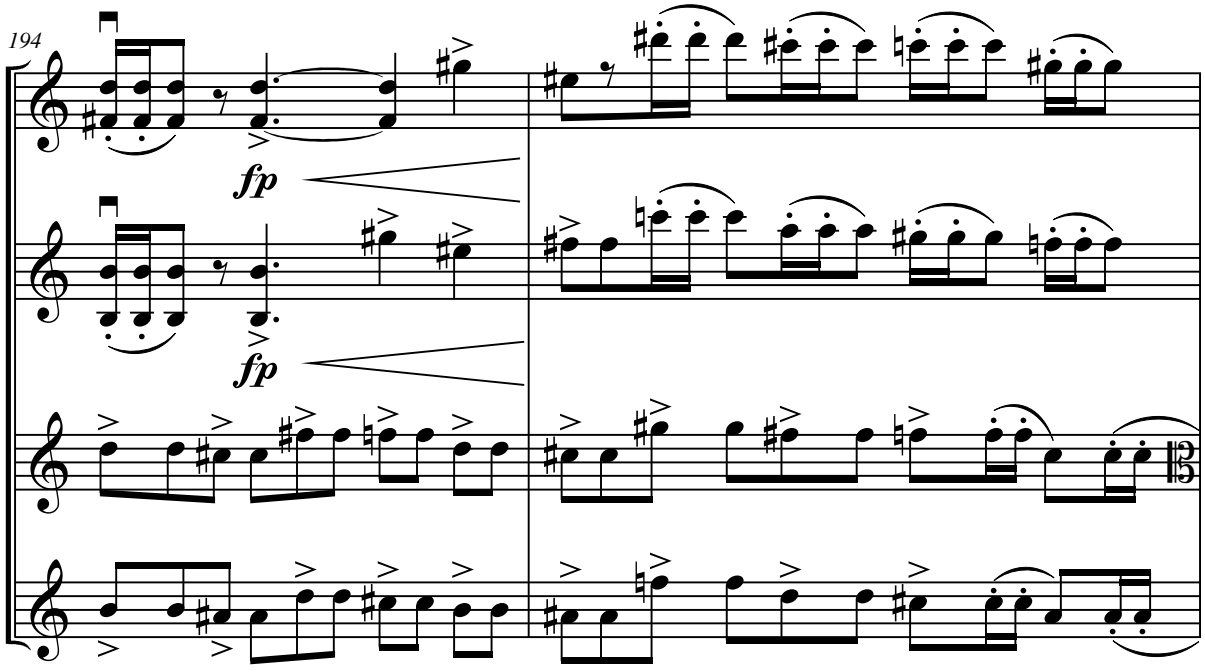
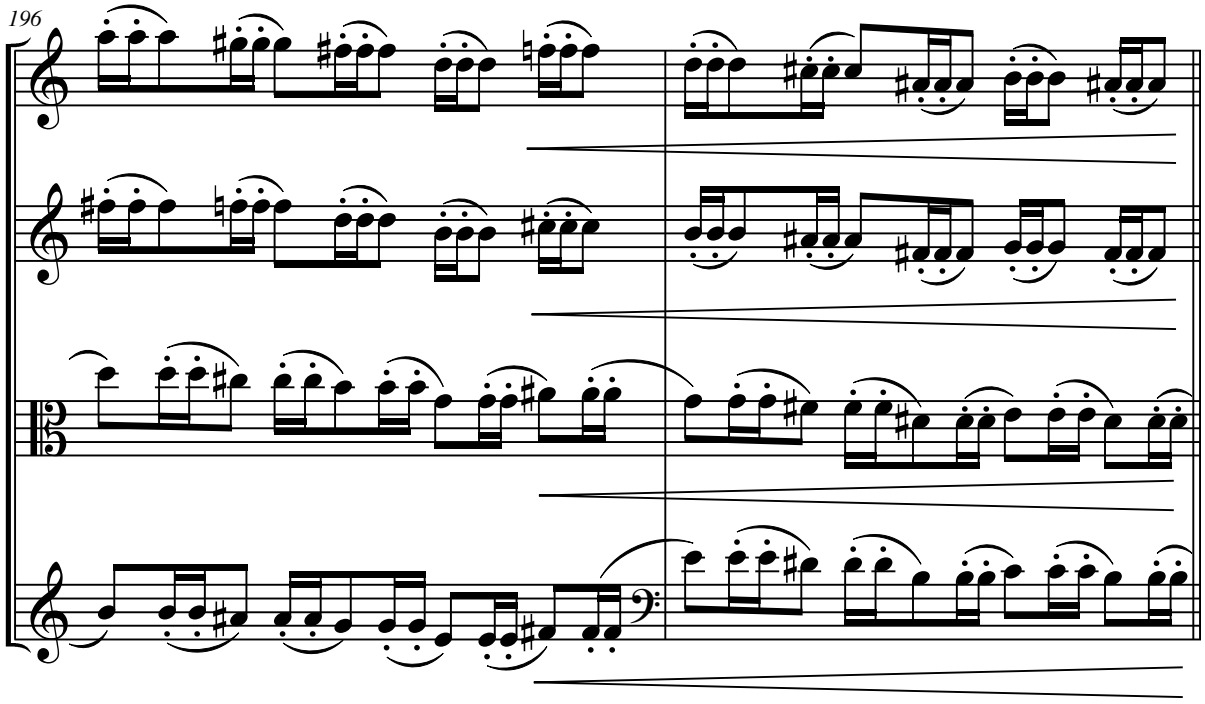
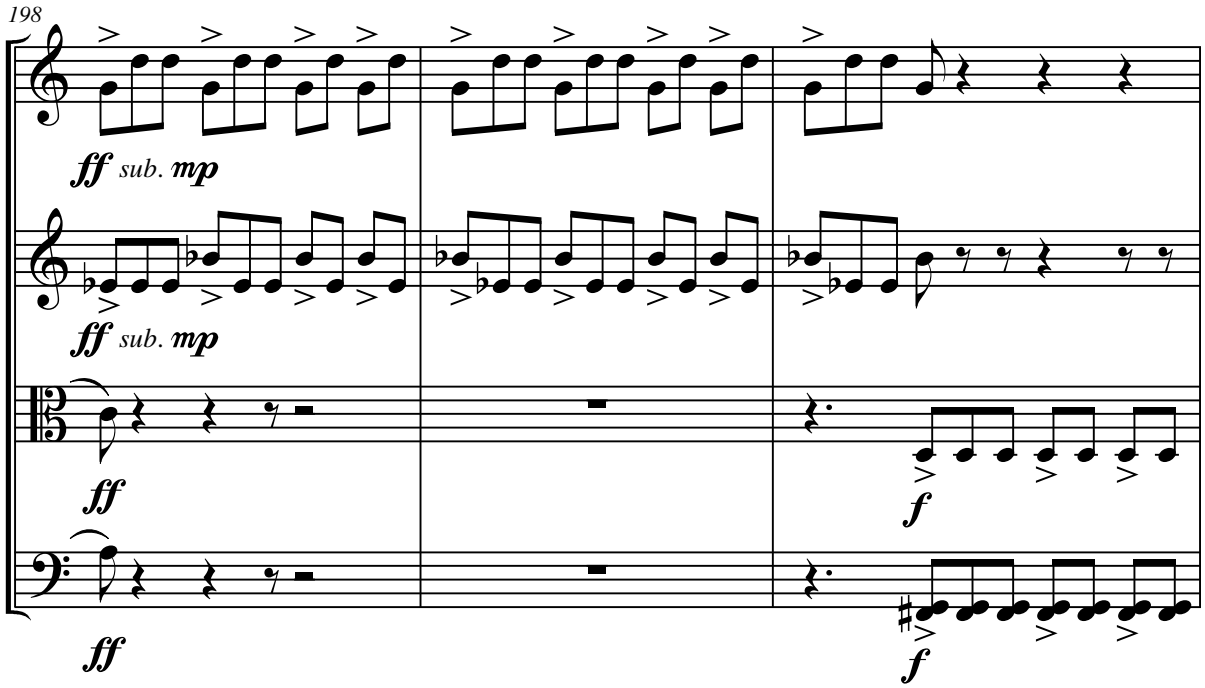
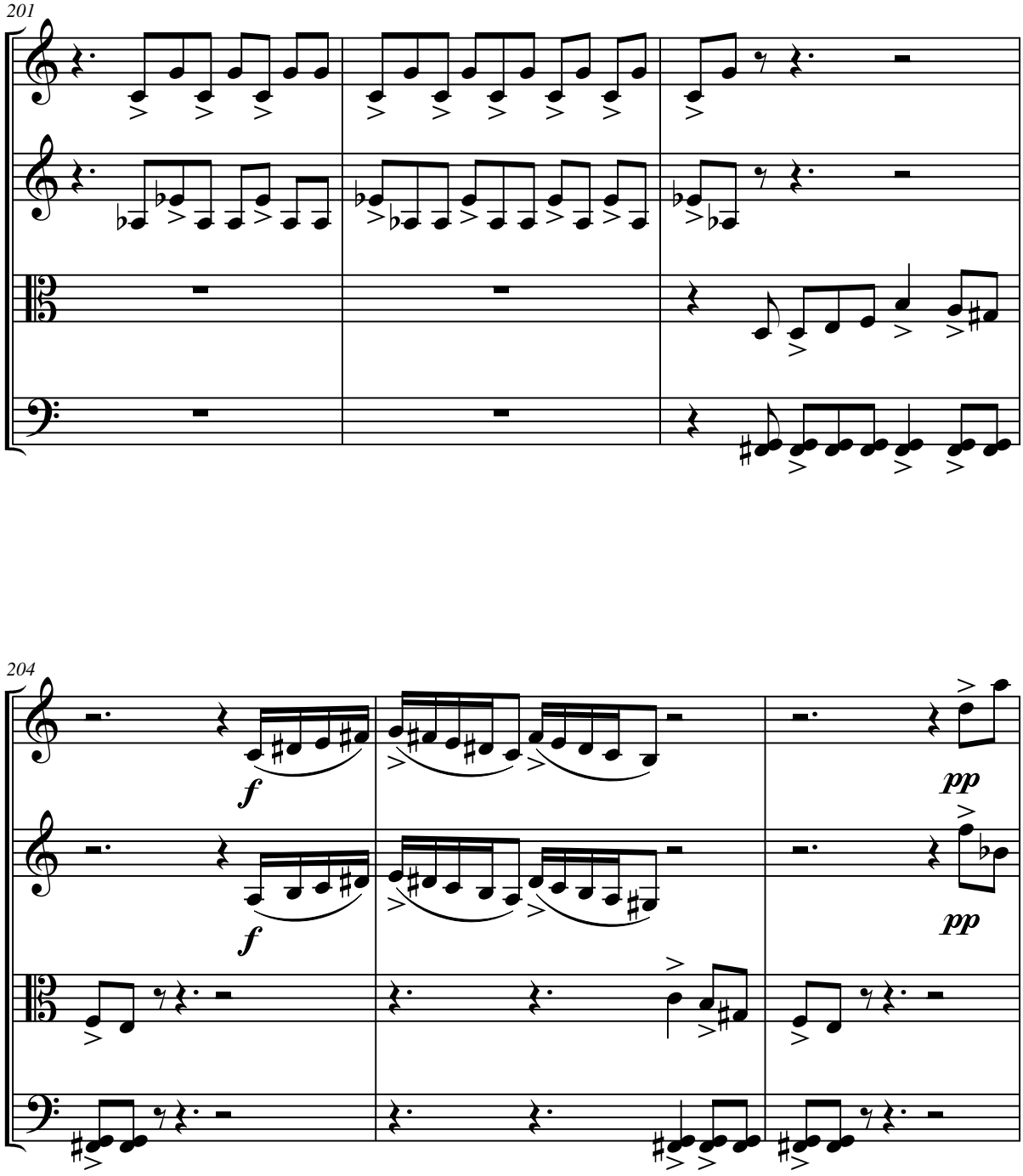

194
fp
fp



V




201
204
f
f
pp
pp

W

207

ppp *ff*

211

sfz pp

sfz pp

sfz pp

sfz sfz pp (gradual gliss.)

Oblivion

(2010)

A chamber opera in one act

Music and Libretto by

Kyle Gullings

Full score

Photo courtesy of Flickr.com user *h.koppdelaney*, Licensed under Creative Commons.
http://www.flickr.com/photos/h-k-d/3063566547

Based on the short story
"Ex Oblivione" (1921) by H. P. Lovecraft

Characters / Setting / Synopsis

CHARACTERS

Howard Bright	Lyric Baritone	Business consultant, early-60's
Sonia Bright	Lyric Soprano	His wife, florist, late-50's
Philip Bright / Sage 3	Lyric Tenor	Their son, early-30's
Dr. Greene / Sage 2	Mezzo-Soprano	A doctor, late-40's
Nurse / Sage 1 / Tara Bright	Light Lyric Soprano	A nurse, mid-20's / Philip's wife

SETTING

Time: About the year 2010 Place: A suburb in the Upper Midwest

SYNOPSIS

A series of four scenes, each set three months apart, each consisting of one dream and one scene in the waking world. From beyond, Howard gives an account of his journey: Howard is a business consultant who has a vivid dream in which he sails southward under unfamiliar constellations. That morning, he and his wife Sonia go about their lives, somewhat irritable and half-listening to each other. Their son Philip and his wife, Tara, have recently conceived a child. After Howard rushes out the door, Sonia, a florist by hobby and profession, admires the abundance of life in her garden in summer.

Howard has a second dream, this time traversing an underground cavern that leads to a subterranean world in which everything is suspended in the soft electric glow of twilight. When he wakes, Howard is in a hospital room. He receives an unexpected diagnosis of a terminal illness. He does not tell Sonia at first.

Howard has now developed a recurring dream in which he enters a golden valley which leads to a shadowy grove. In the depths of the grove, he encounters a massive stone wall with a tiny, locked bronze gate he cannot pass through. He begins to take more interest in his dream world than in his waking life, which Sonia and Philip find somewhat worrisome. Philip comes to visit, and they talk briefly of Howard's progressing illness and his growing obsession with his dreams.

Howard dreams again, this time reading in ancient scriptures conflicting descriptions of the world beyond the bronze gate. The first sage describes the a world of bliss, the second a hell, and the third a neutral, distant existence. Howard is inspired by these accounts, learns how to pass through the gate, and vows to enter it. When he awakes, in his final moments of life, he has a surge of energy that surprises Sonia, who has been keeping a vigil in his room. Philip arrives with news that he and Tara recently had a baby girl. They have a brief conversation and agree to speak more in the morning. Philip leaves for home while Sonia and Howard settle in to sleep for the night.

In a final tableaux, waking-world scenes begin to meld with Howard's final dream. He is in the process of dying. As he drifts one last time through the golden valley, Philip reads a brief remembrance at his funeral service. Howard continues to approach the bronze gate, and Sonia appears lamenting his death while alone in her garden. Finally, Howard comes to the bronze gate and finds it unlocked. He passes through and finds on the other side he finds only “the white void of unpeopled and illimitable space.” He dissolves happily into oblivion, leaving those around him alone and uncertain.

Notes on the Score

SINGING BOWLS

The score calls for three singing bowls, also known as Tibetan singing bowls. While not tuned to the standard Western system, their pitches approximate the notes used in the score:

Bowl 1 - F4
Bowl 2 - Db5
Bowl 3 - Gb3

Bowls may vary in pitch from those above by up to one whole step. They should sound harmonious when struck together. In the premiere, the bowls were played by the instrumentalists.

Bowls may be played by either a wooden or a leather-wrapped beater. They are generally "sung" by rubbing the beater around their rims. A diamond-shaped notehead indicates a percussive gong-like strike.

BREATH MARKS

In addition to the standard breath marks, the score uses another symbol resembling a string player's "upbow" mark. This second symbol indicates a very brief breath or lift.

SOUND CUES

A small number of sound cues are indicated in the score, including the sounds of waves and a sink dripping. Use of these cues is optional but recommended.

AUDIO BALANCE

Depending on the performance space, the ensemble - particularly the guitar and the singing bowls - may need to be amplified with a microphone.

Kyle Gullings
June, 2010

Source Information

The following texts are set or referenced in the libretto, in whole or in part.

AUTHOR	TITLE
Muhammad ibn ‘Abdullah	*Qur'an* 18:31, 35:34-35, 38:49-54 [excerpts] (610-632?) M. H. Shakir, translator
Dante Alighieri	*L'Inferno*, Canto VII, from *La Divina Commedia* (1308-1321?) Rev. H. F. Cary, M.A., translator
Anonymous	*The Bible*, King James Version. Job 7:9, Proverbs 30:16
Anonymous	*Deuterocanonical Books of the Bible*, Sirach 17:27-28
Samuel Butler	“I Fall Asleep in the Full and Certain Hope” from *Erewhon Revisited Twenty Years Later, Both by the Original Discoverer of the Country and by His Son* (1901)
Omar Khayyám	“Dreaming when Dawn’s Left Hand Was in the Sky” [excerpt] “There Was a Door to Which I Found No Key” [excerpt] from the collection *Rubáiyát* (1048-1131?) Edward Fitzgerald, translator
Howard Phillips Lovecraft	“Ex Oblivione” (1921)[1]
Sakyong Mipham Rinpoche	“Night in Kalapa” (2003)[2]
Wallace Stevens	“Home Again” (1914)
William Carlos Williams	“El Hombre” “A Portrait in Greys” both from *Al Que Quiere!* (1917) “The Widow's Lament in Springtime” from *Sour Grapes* (1921)
William Butler Yeats	“The Lake Isle of Innisfree” [excerpt] (1890)

Notes on the Libretto

1.) The short story “Ex Oblivione” by H. P. Lovecraft first appeared in The United Amateur, 20, No. 4 (March 1921), 59-60, under the pseudonym Ward Phillips. A full-text e-copy of the publication can be found at the following URL:
http://www.gutenberg.org/etext/30637

2.) “Night in Kalapa” by Sakyong Mipham Rinpoche, from Snow Lion's Delight: 108 Poems (Halifax, N.S.: The Kalapa Court, 2005). Used by permission.

All other appropriated sources, including the short story “Ex Oblivione,” are in the Public Domain.

For more information on H. P. Lovecraft's life and works, visit:
http://www.hplovecraft.com

The music and libretto of Oblivion are © 2010 by Kyle Gullings.

Scene Breakdown

SCENE	TITLE	TIME	PAGE
Prologue	A message outside of both time and space		1
Scene 1a	First Dream: Sailing Under Strange Stars	July	3
Scene 1b-1	Recitative	July, 7:15 A.M.	9
Scene 1b-2	Aria: The Plumtree (Sonia)		22
Scene 2a	Second Dream: Underground River Barge	October	34
Scene 2b	Recitative	October, 12:30 P.M.	41
Scene 3a	Third Dream: Recurring Valley	January	59
Scene 3b-1	Recitative 1	January, 5:45 P.M.	68
Scene 3b-2	Aria: Dreaming Is Not Living (Philip)		75
Scene 3b-3	Recitative 2		79
Scene 4a-1	Fourth Dream 1	April	83
Scene 4a-2	Aria: The Garden of Perpetuity (Sage 1)		85
Scene 4a-3	Fourth Dream 2		91
Scene 4a-4	Aria: You Begin a Descent (Sage 2)		92
Scene 4a-5	Fourth Dream 3		100
Scene 4a-6	Aria: Our Grey Indifference (Sage 3)		101
Scene 4a-7	Fourth Dream 4		109
Scene 4b-1	Recitative 1	April, 11:00 P.M.	113
Scene 4b-2	Aria: Night in Kalapa (Howard)		114
Scene 4b-3	Recitative 2		132
Scene 4c-1	Final Dream 1	later in April	139
Scene 4c-2	Aria: I Fall Asleep in the Full and Certain Hope (Philip)		143
Scene 4c-3	Final Dream 2		147
Scene 4c-4	Aria: Sorrow Is My Own Yard (Sonia)		148
Scene 4c-5	Final Dream 3		159

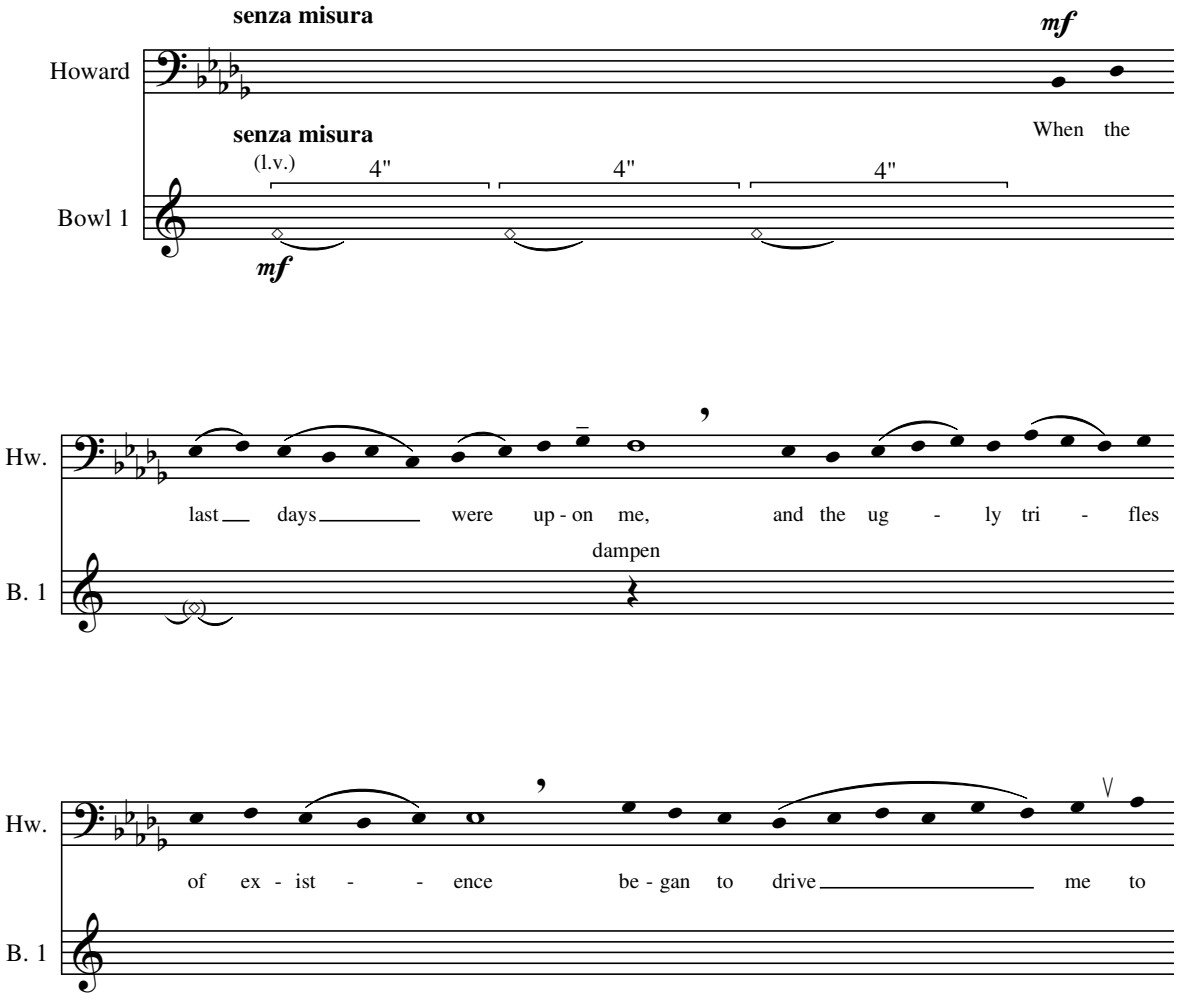
Oblivion

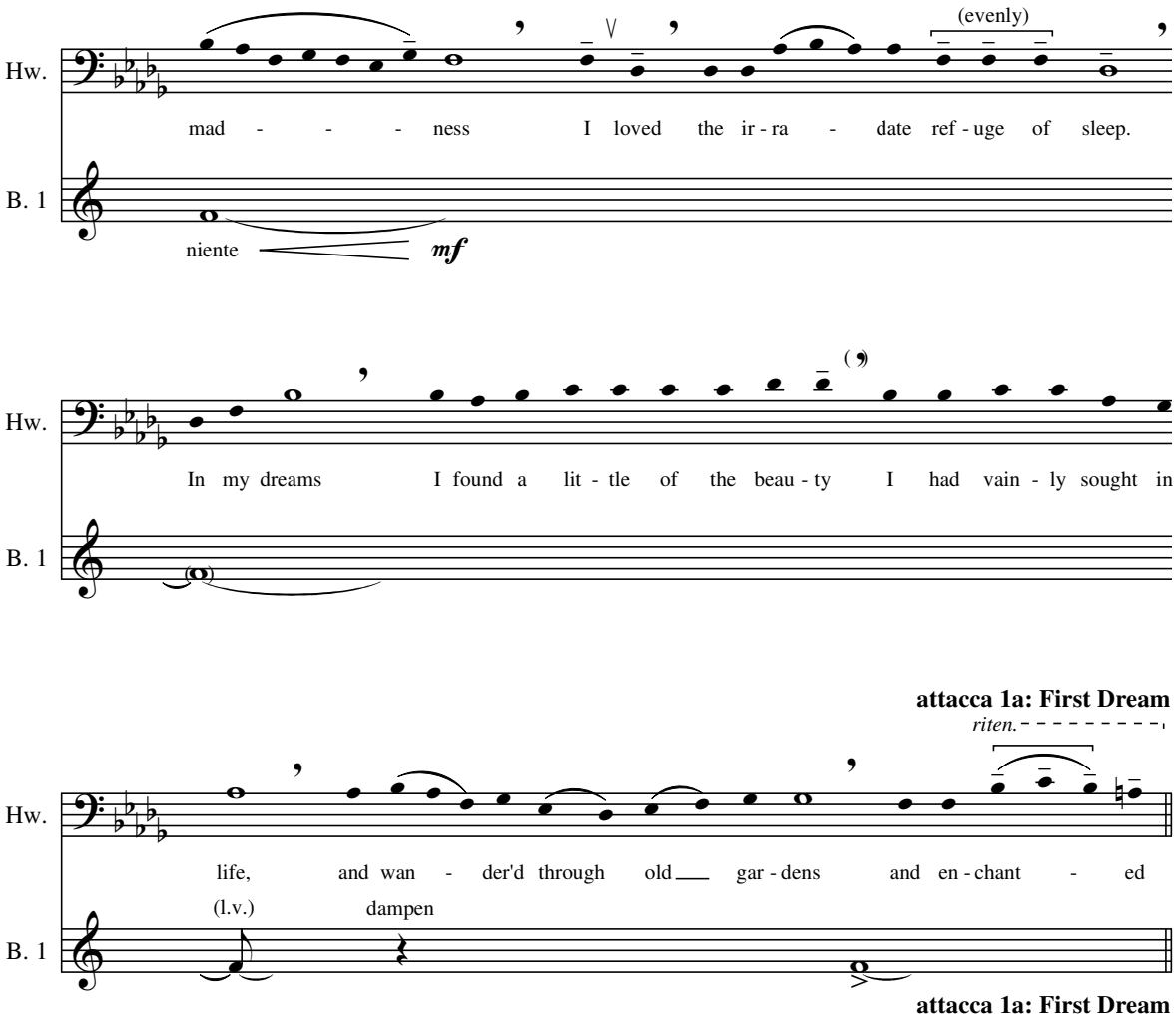
by Kyle Gullings

June 2010

Prologue

[A message outside of both time and space.]

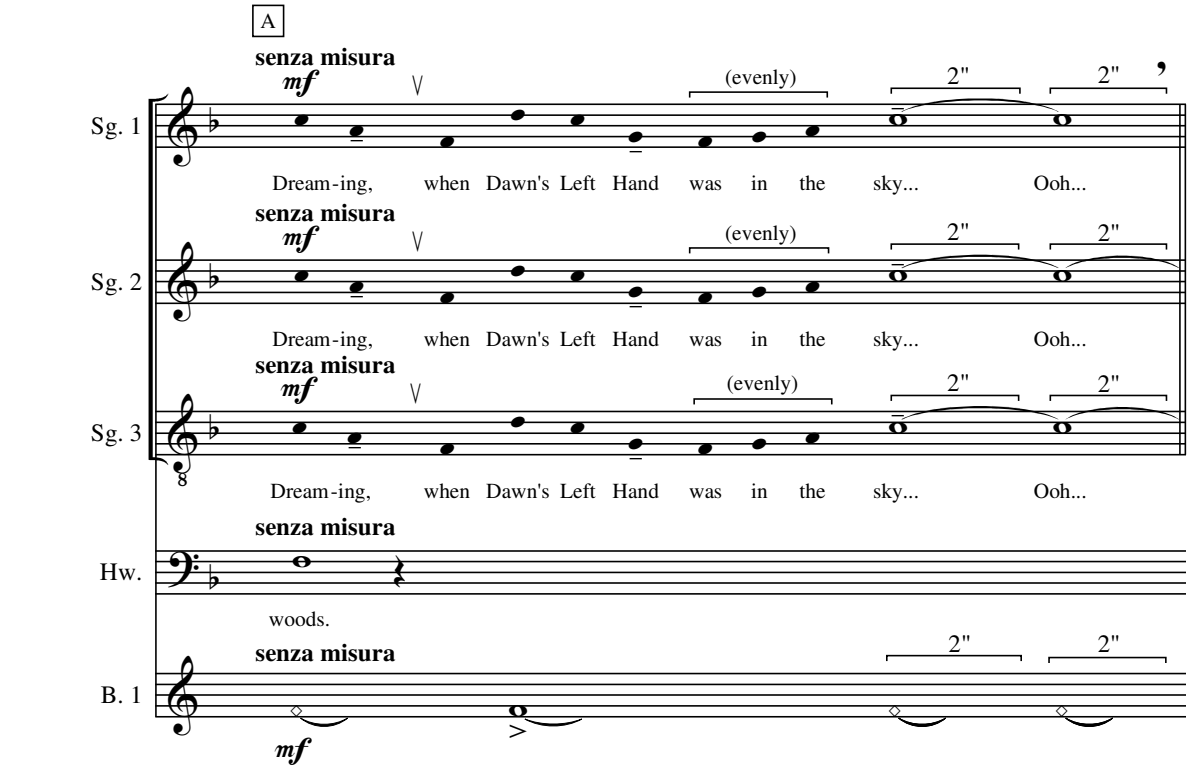


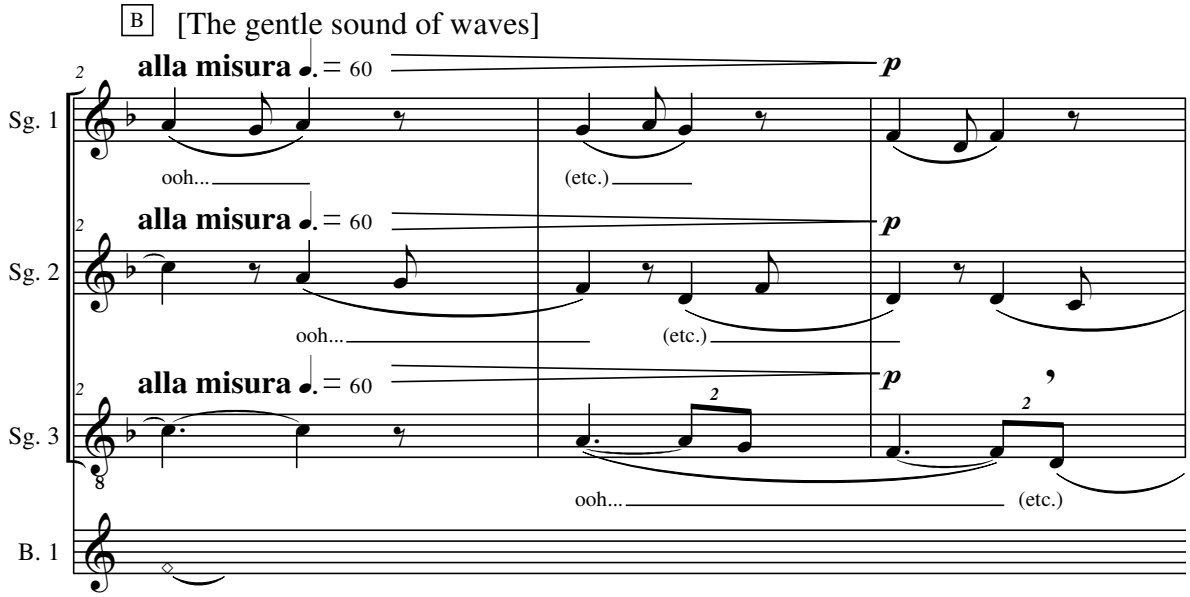

(evenly)
Hw.
mad - - - ness I loved the ir - ra - date ref - uge of sleep.
B. 1
niente
mf
Hw.
In my dreams I found a lit - tle of the beau - ty I had vain - ly sought in
B. 1
attacca 1a: First Dream
riten.
Hw.
life, and wan - der'd through old gar - dens and en - chant - ed
(l.v.)
dampen
B. 1
attacca 1a: First Dream

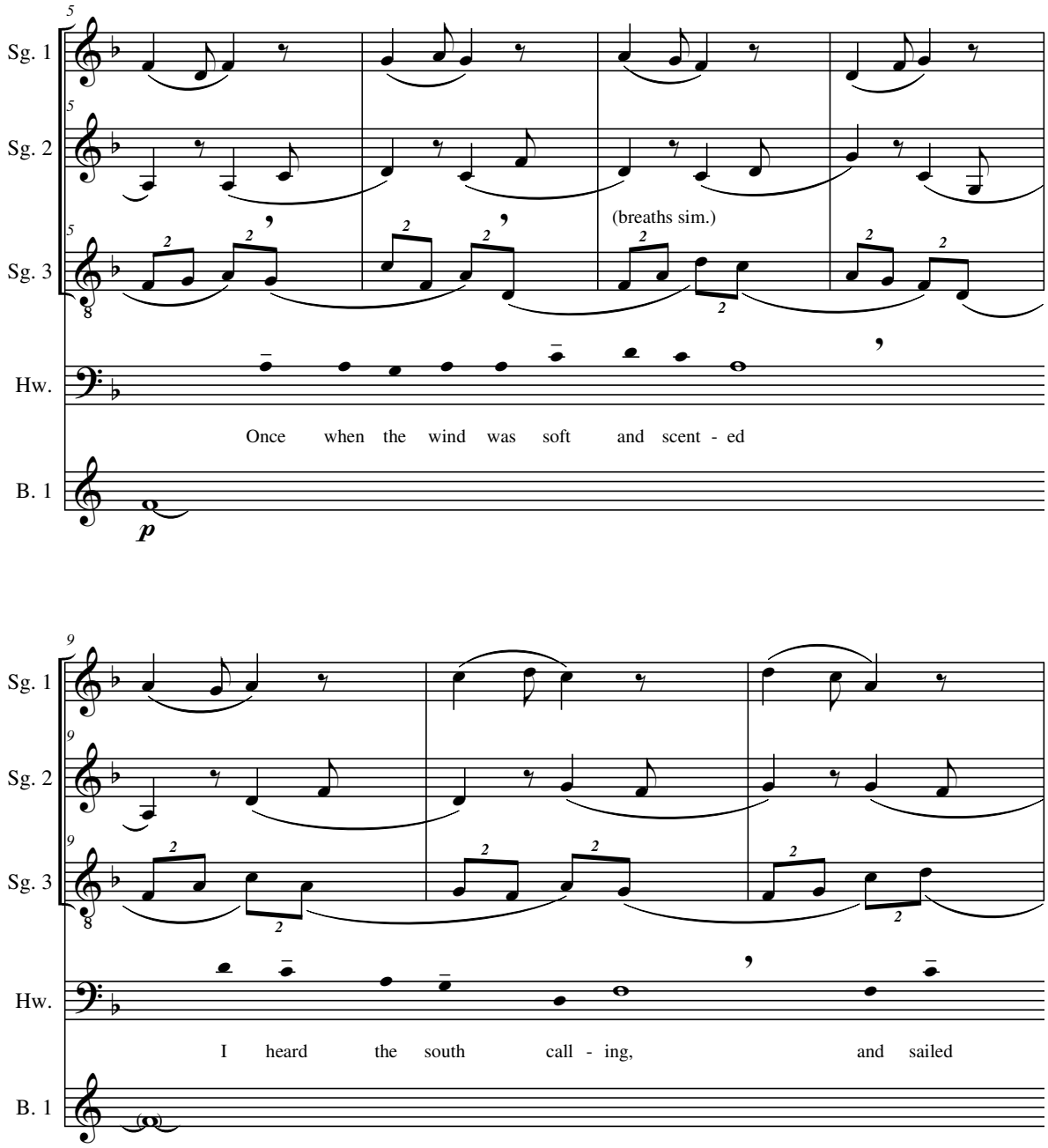
Scene 1a: First Dream

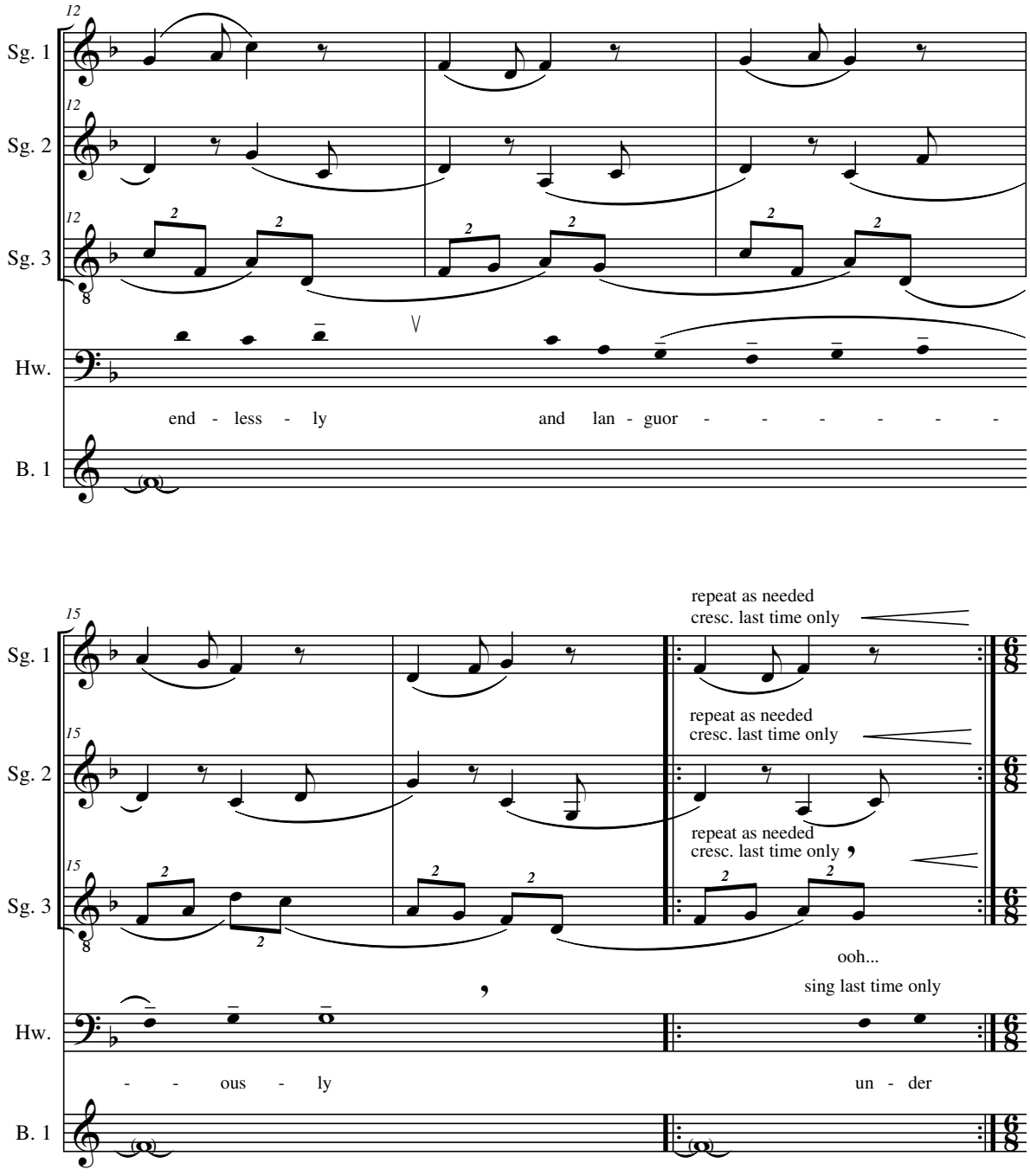
Sailing Under Strange Stars

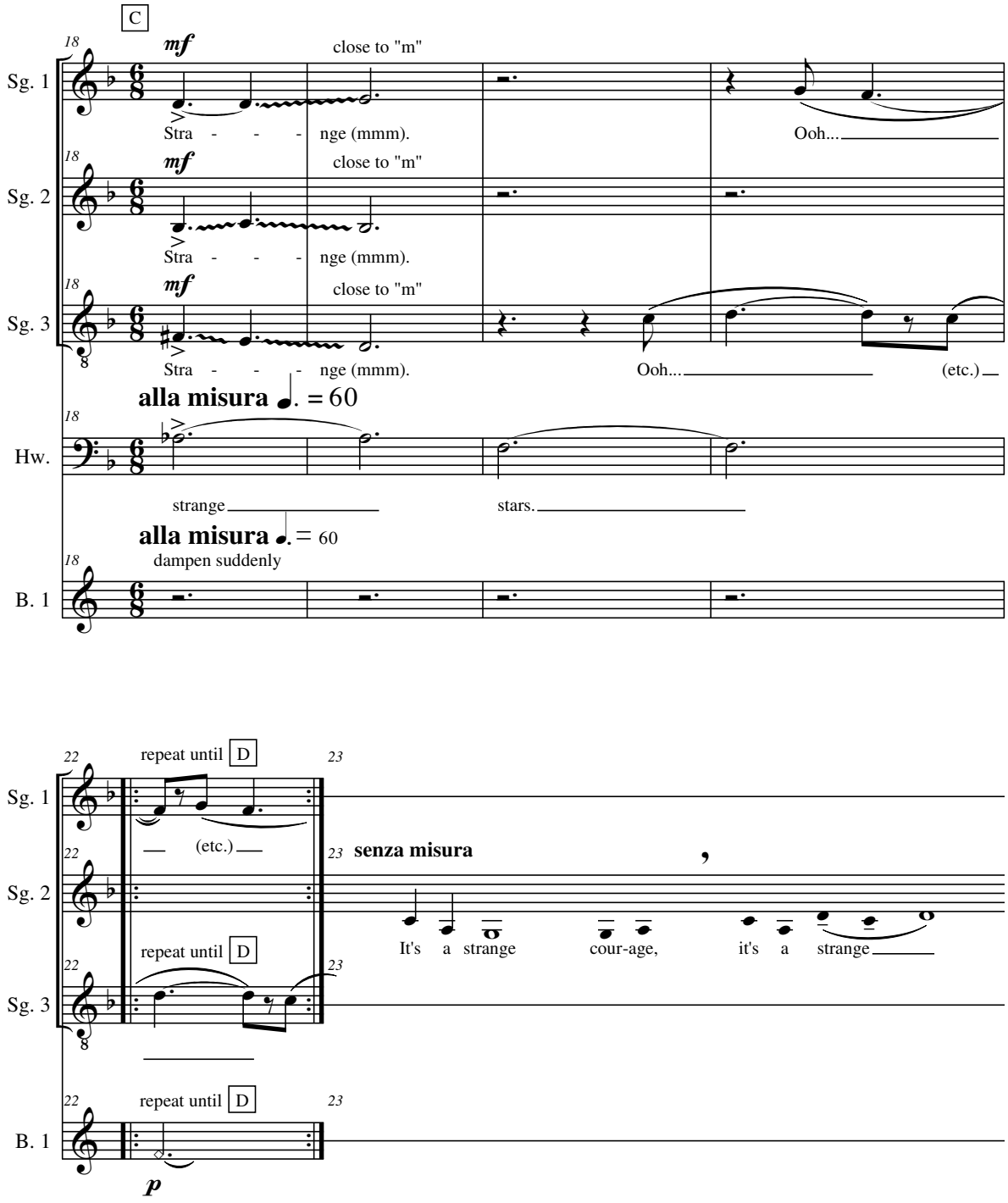
[July. HOWARD's dream, aboard a small ship sailing southward amid the gentle sound of waves. A dazzling array of unfamiliar constellations appears above and around everything. We remain here for what seems like a long time.]

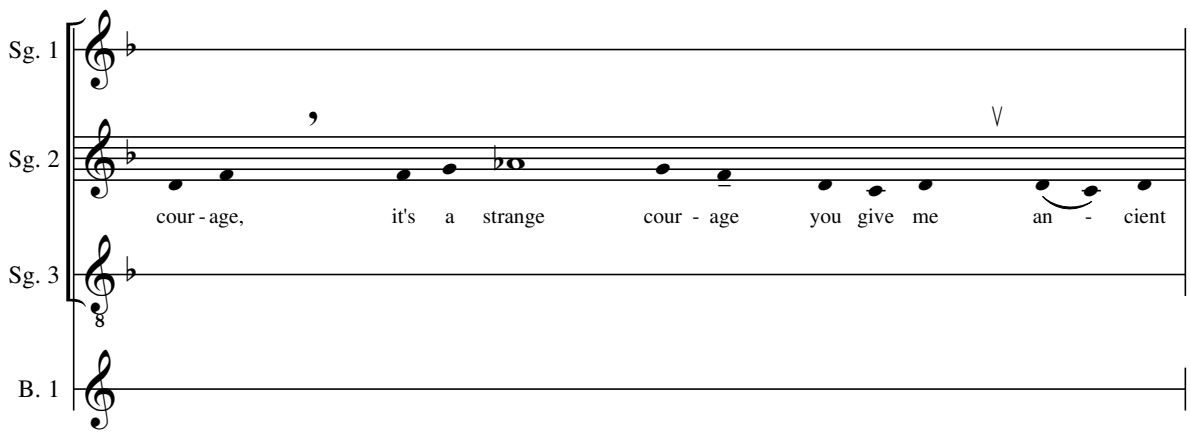


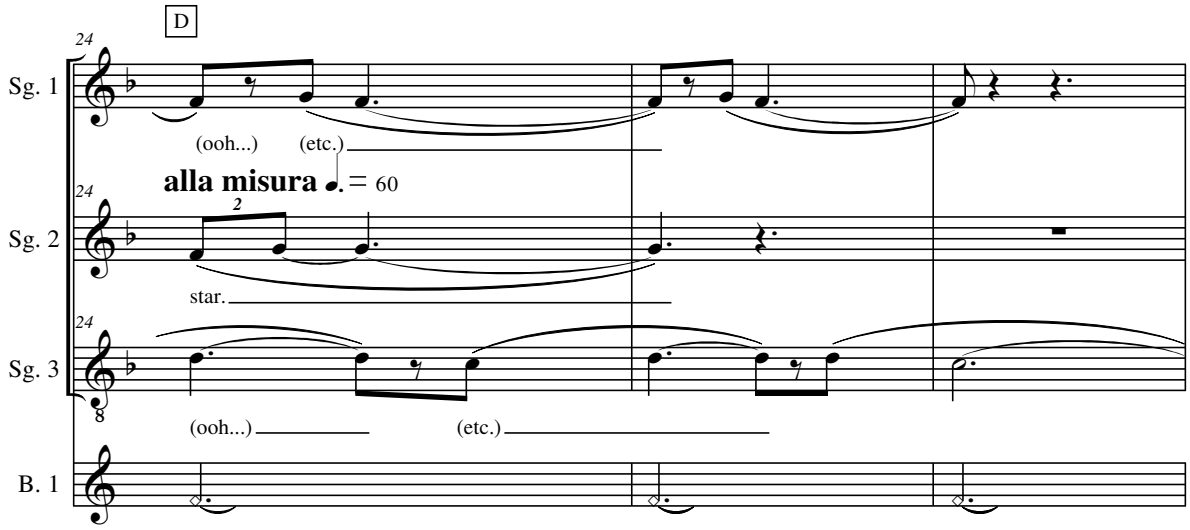



Sg. 1
Sg. 2
Sg. 3
Hw.
B. 1
(breaths sim.)
Once when the wind was soft and scent - ed
p
I heard the south call - ing, and sailed

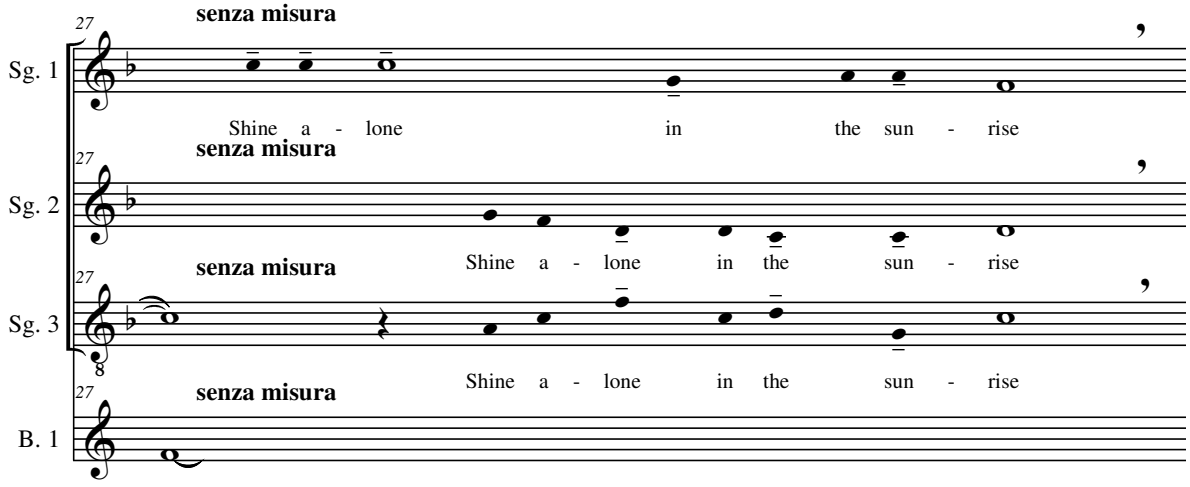

12
Sg. 1
Sg. 2
Sg. 3
Hw.
B. 1
end - less - ly
and lan - guor - - - - - -
15
repeat as needed
cresc. last time only
repeat as needed
cresc. last time only
repeat as needed
cresc. last time only
ooh...
sing last time only
- - ous - ly
un - der

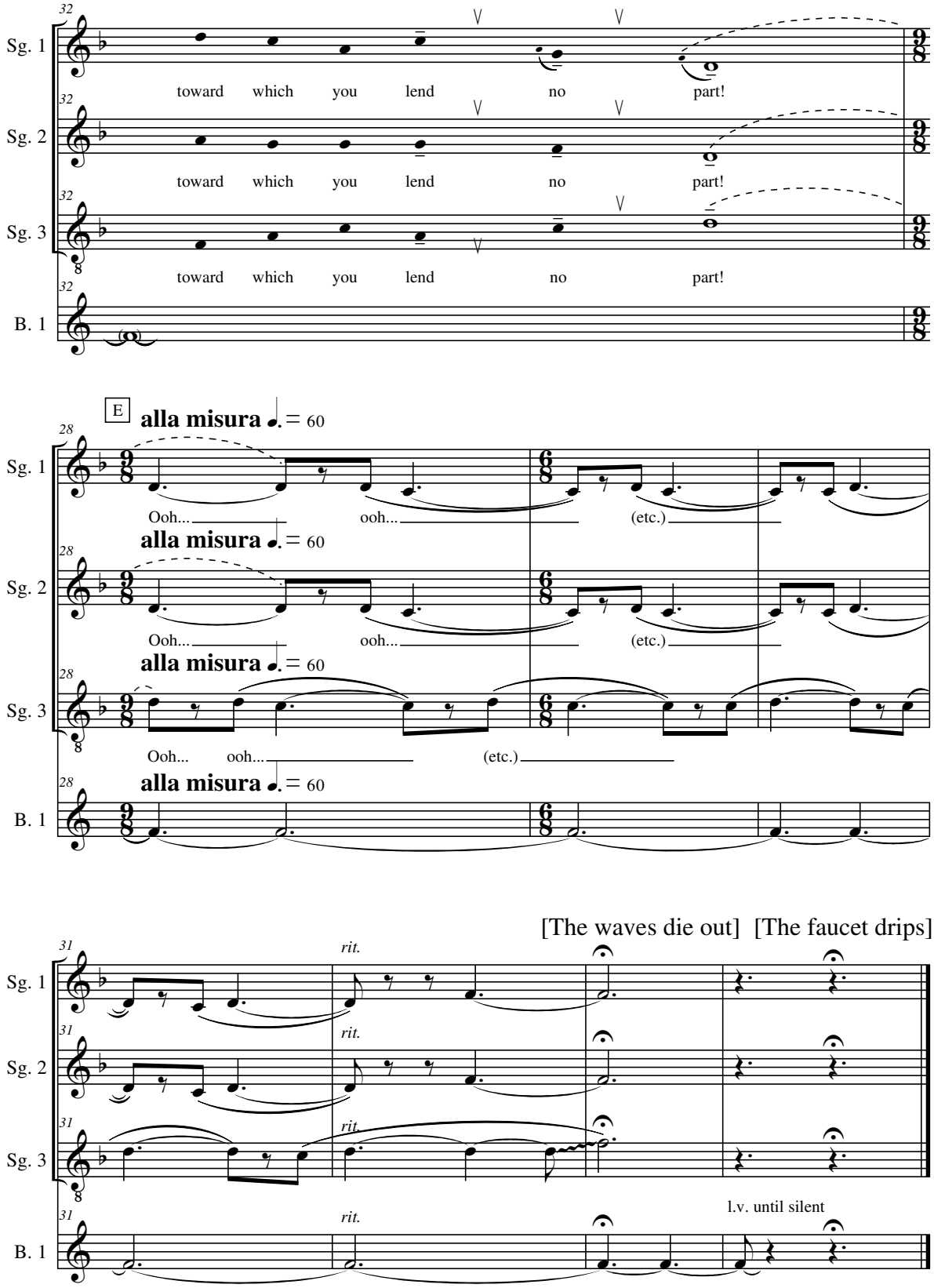

C
18
mf
close to "m"
Sg. 1
Stra - - - nge (mmm).
Ooh...
Sg. 2
Sg. 3
(etc.)
alla misura ♩. = 60
Hw.
strange
stars.
alla misura ♩. = 60
dampen suddenly
B. 1
22
repeat until D
23
(etc.)
senza misura
It's a strange cour-age, it's a strange
p





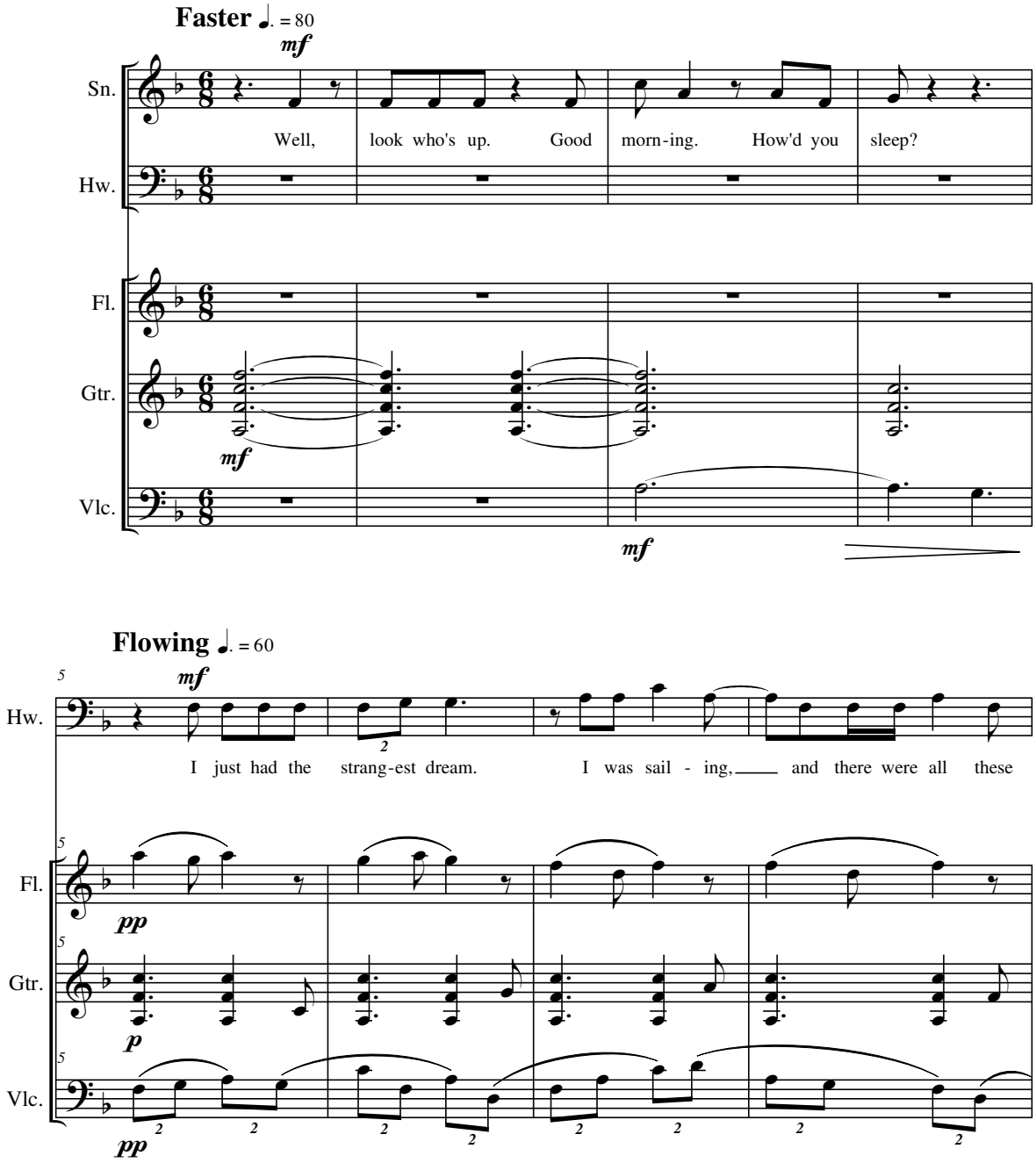
[As dawn eventually approaches the stars begin a gradual fade until a single bright star near the horizon is all that remains in the orange-pink pre-dawn.]

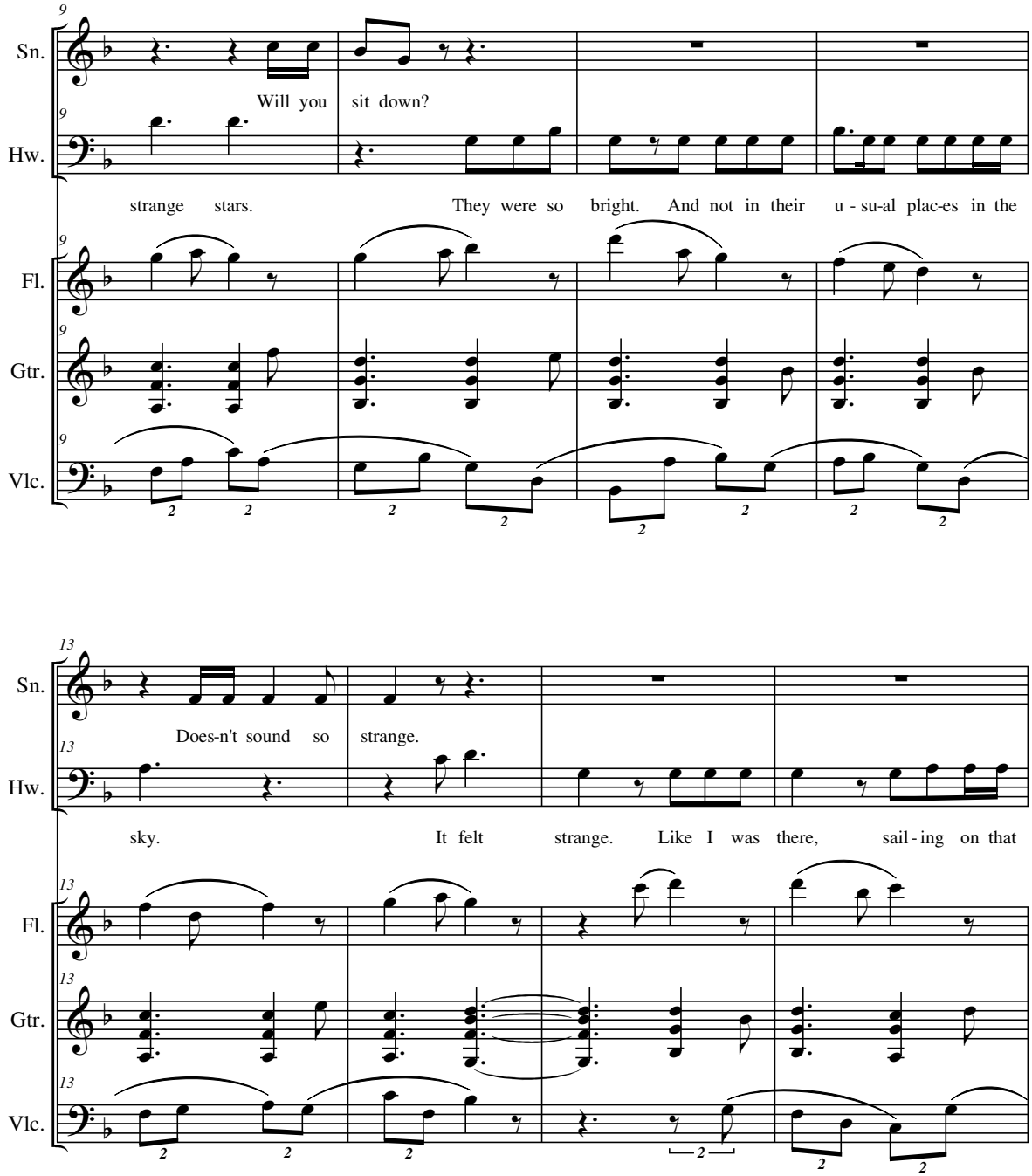


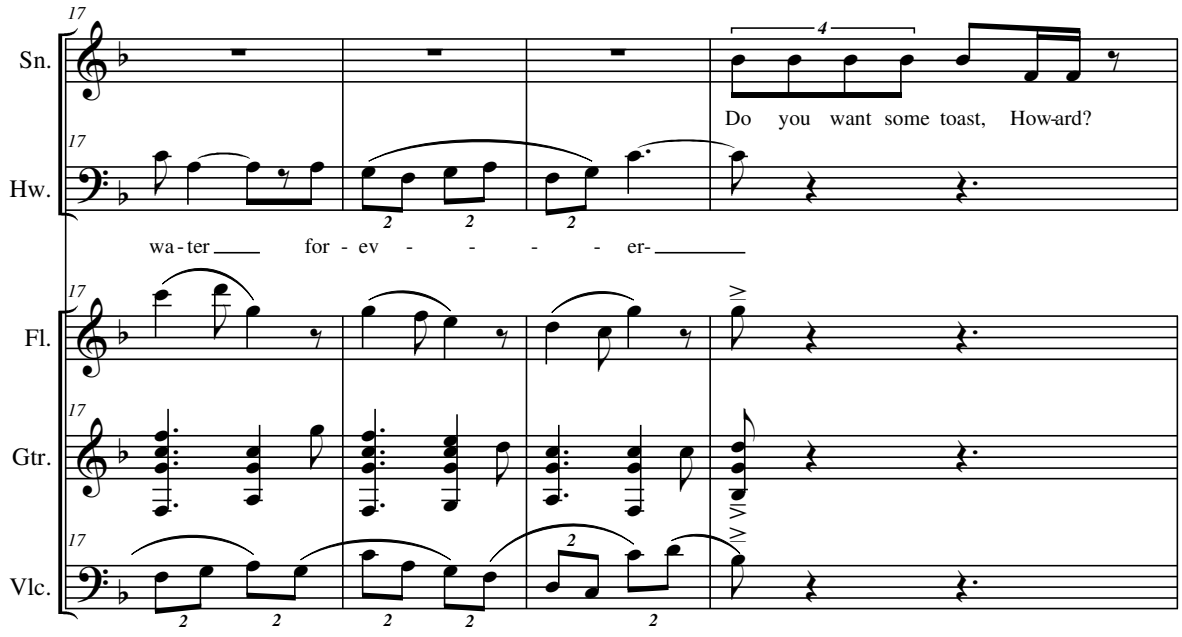

Sg. 1
Sg. 2
Sg. 3
B. 1
toward which you lend no part!
E
alla misura ♩. = 60
Ooh... ooh... (etc.)
[The waves die out] [The faucet drips]
rit.
l.v. until silent

Scene 1b-1: Recitative

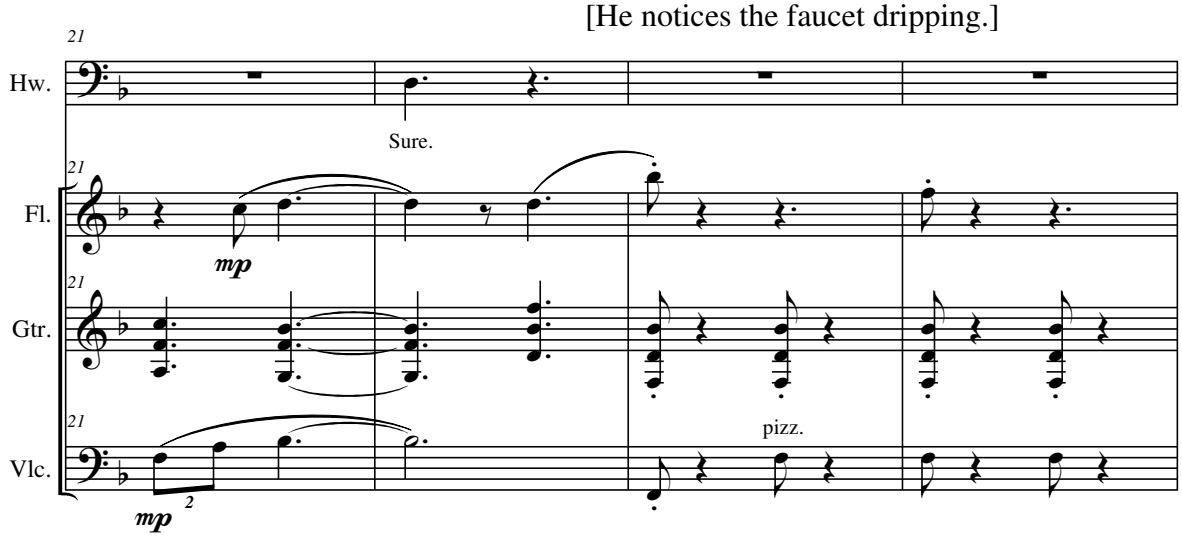
[The Bright residence. HOWARD, groggy, moves into the kitchen, where SONIA is preparing breakfast. The faucet is dripping.]



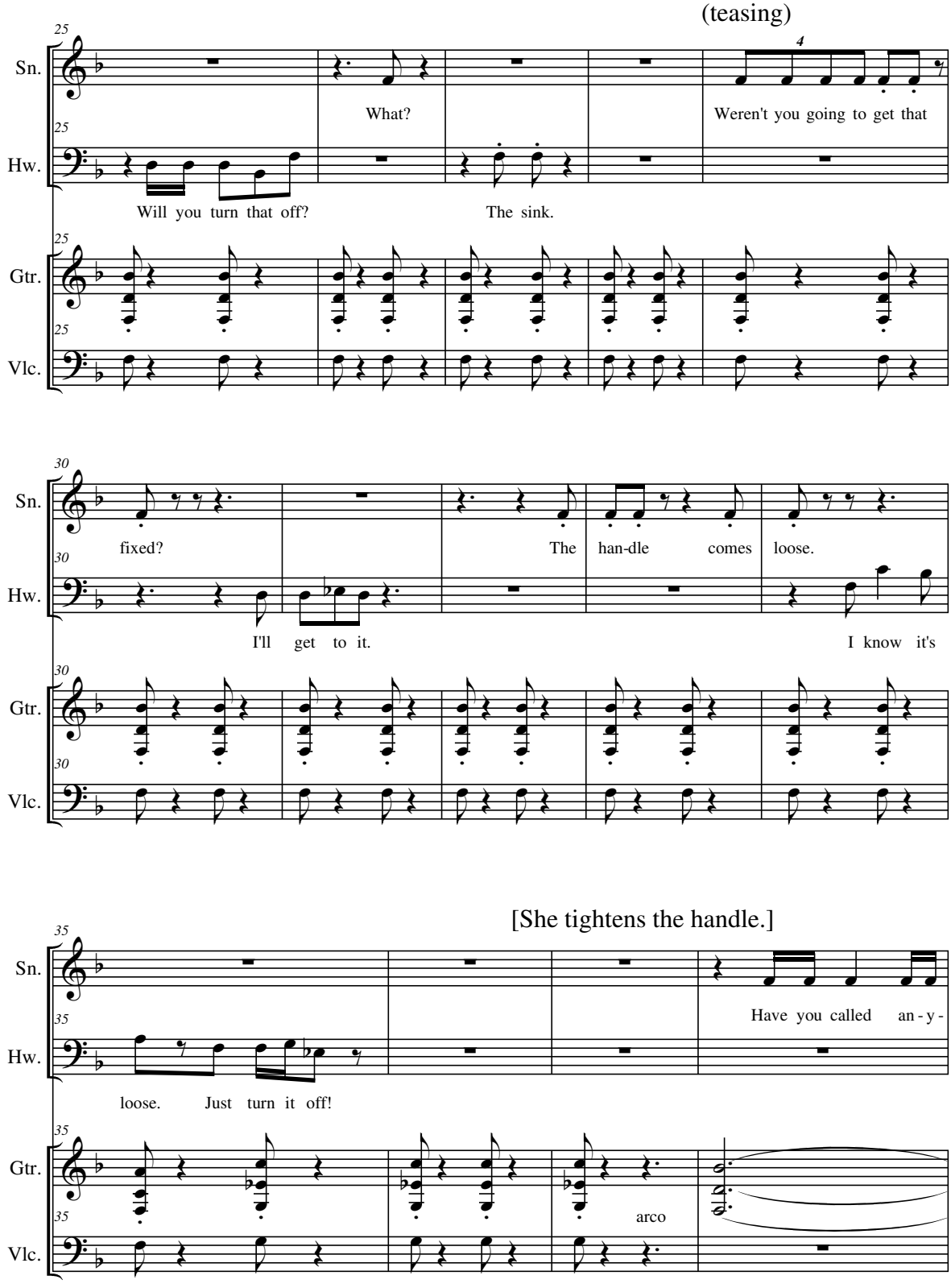

9
Sn.
Will you sit down?
Hw.
strange stars. They were so bright. And not in their u - su-al plac-es in the
Fl.
Gtr.
Vlc.
13
Sn.
Does-n't sound so strange.
Hw.
sky. It felt strange. Like I was there, sail - ing on that
Fl.
Gtr.
Vlc.

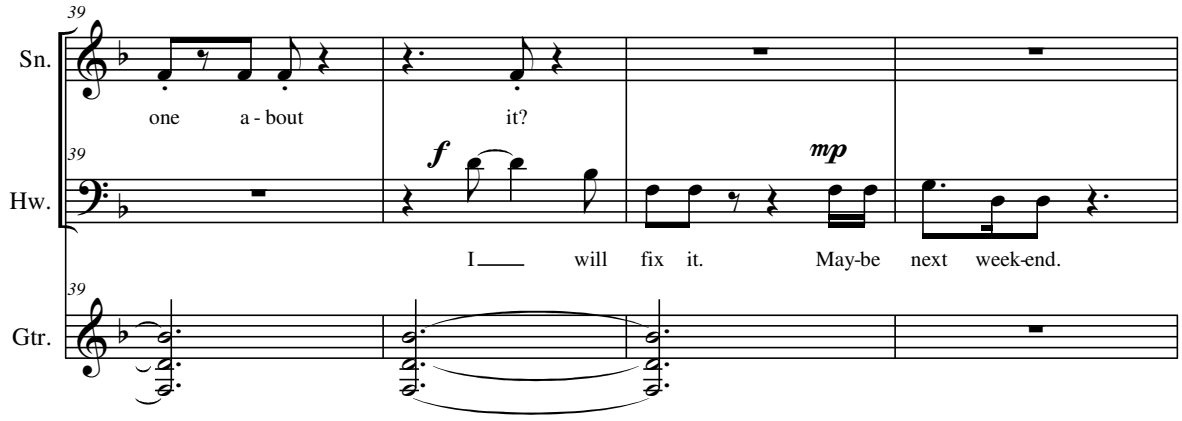


[He notices the faucet dripping.]

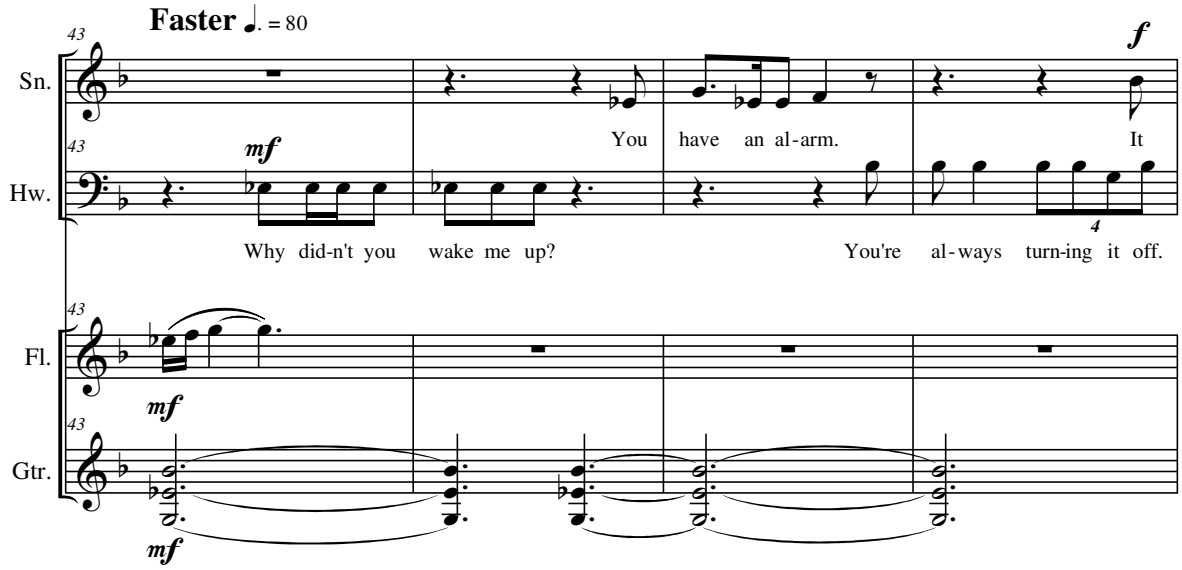


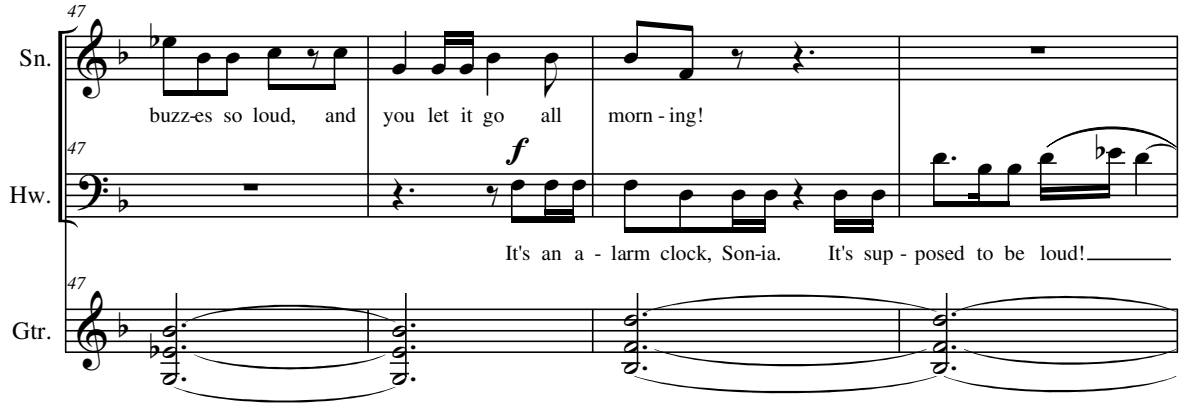
(teasing)

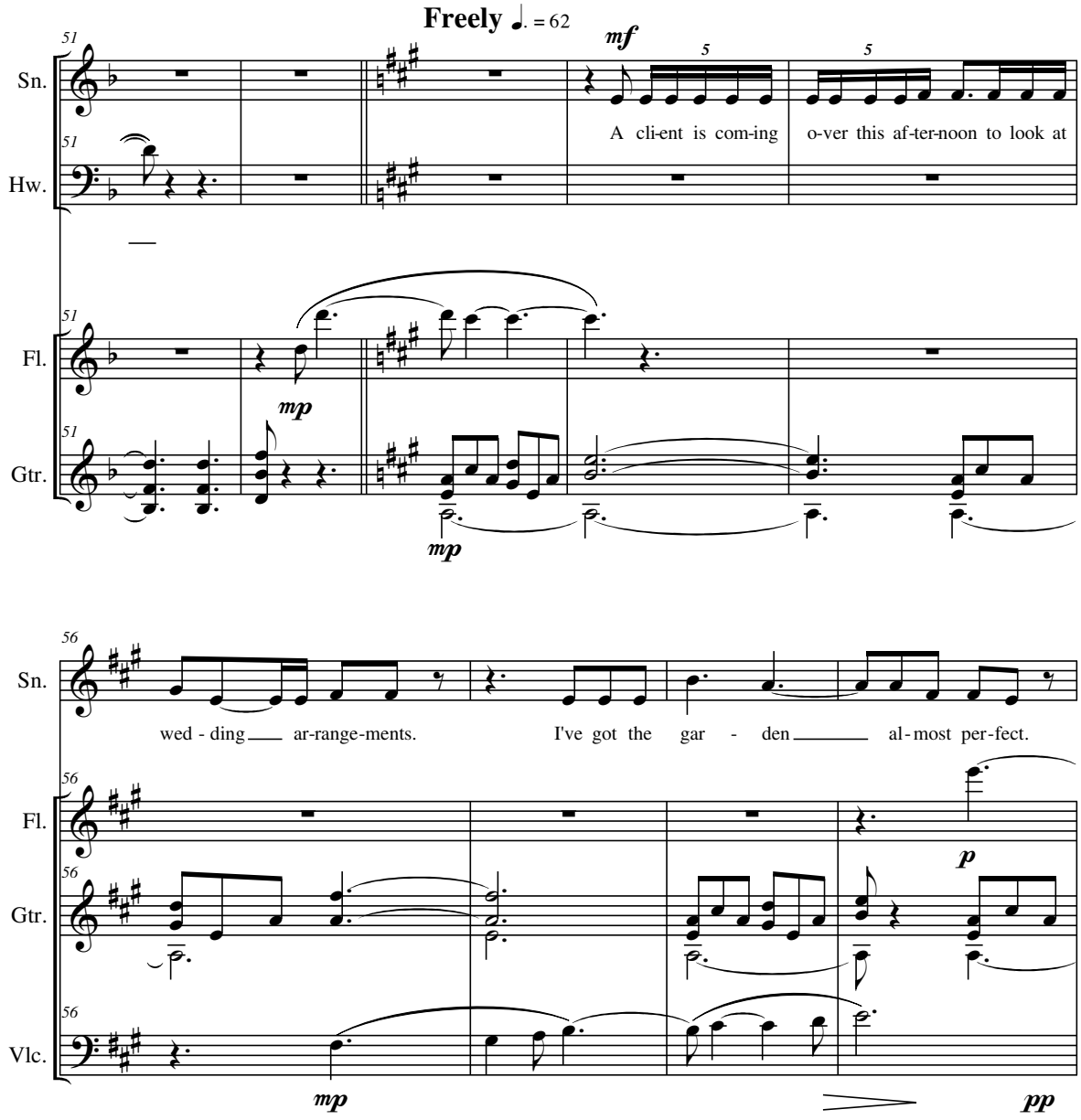

25
Sn.
Hw.
Gtr.
Vlc.
What?
Weren't you going to get that
Will you turn that off?
The sink.
30
fixed?
The
han-dle
comes
loose.
I'll get to it.
I know it's
[She tightens the handle.]
35
Have you called an - y -
loose.
Just turn it off!
arco

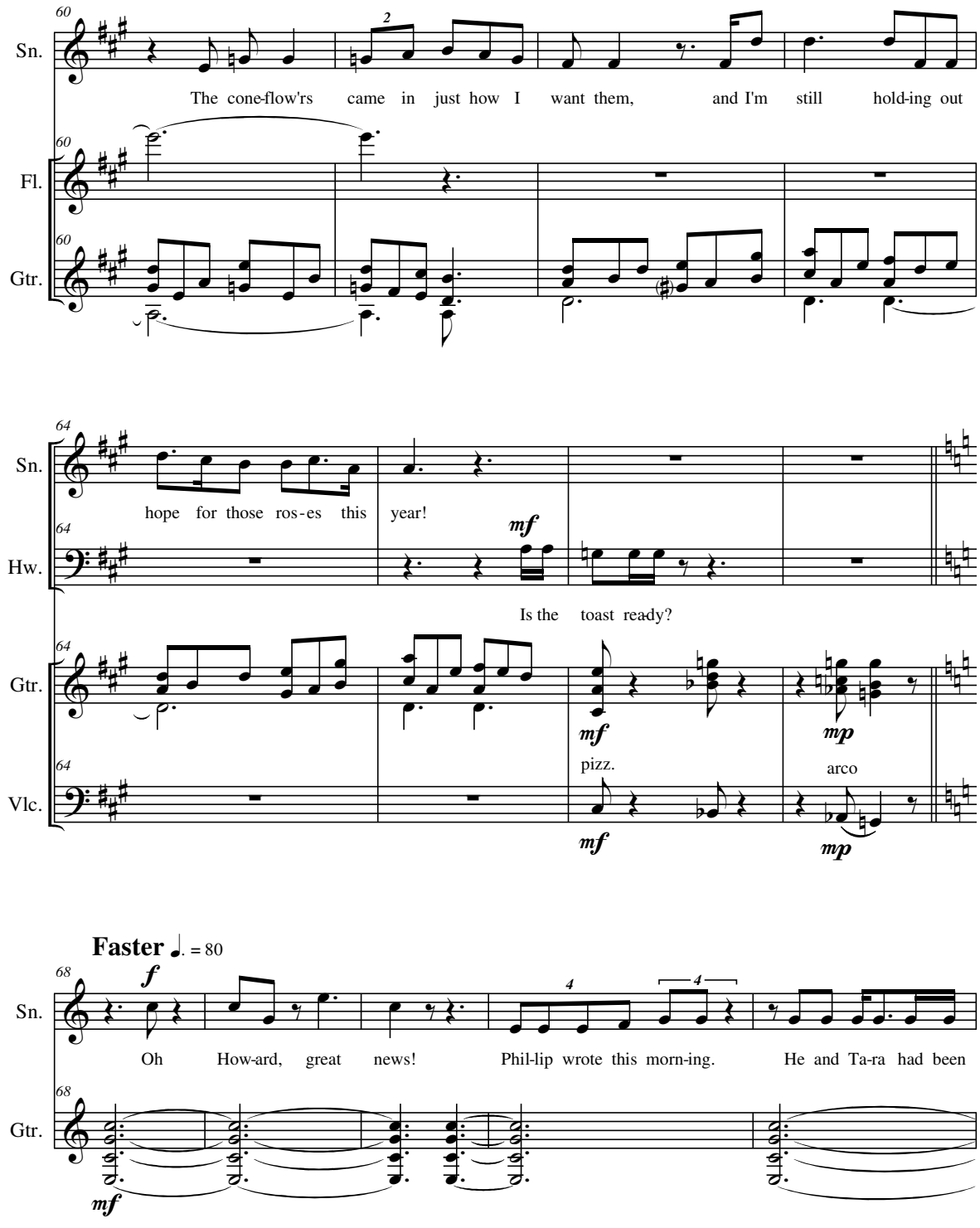


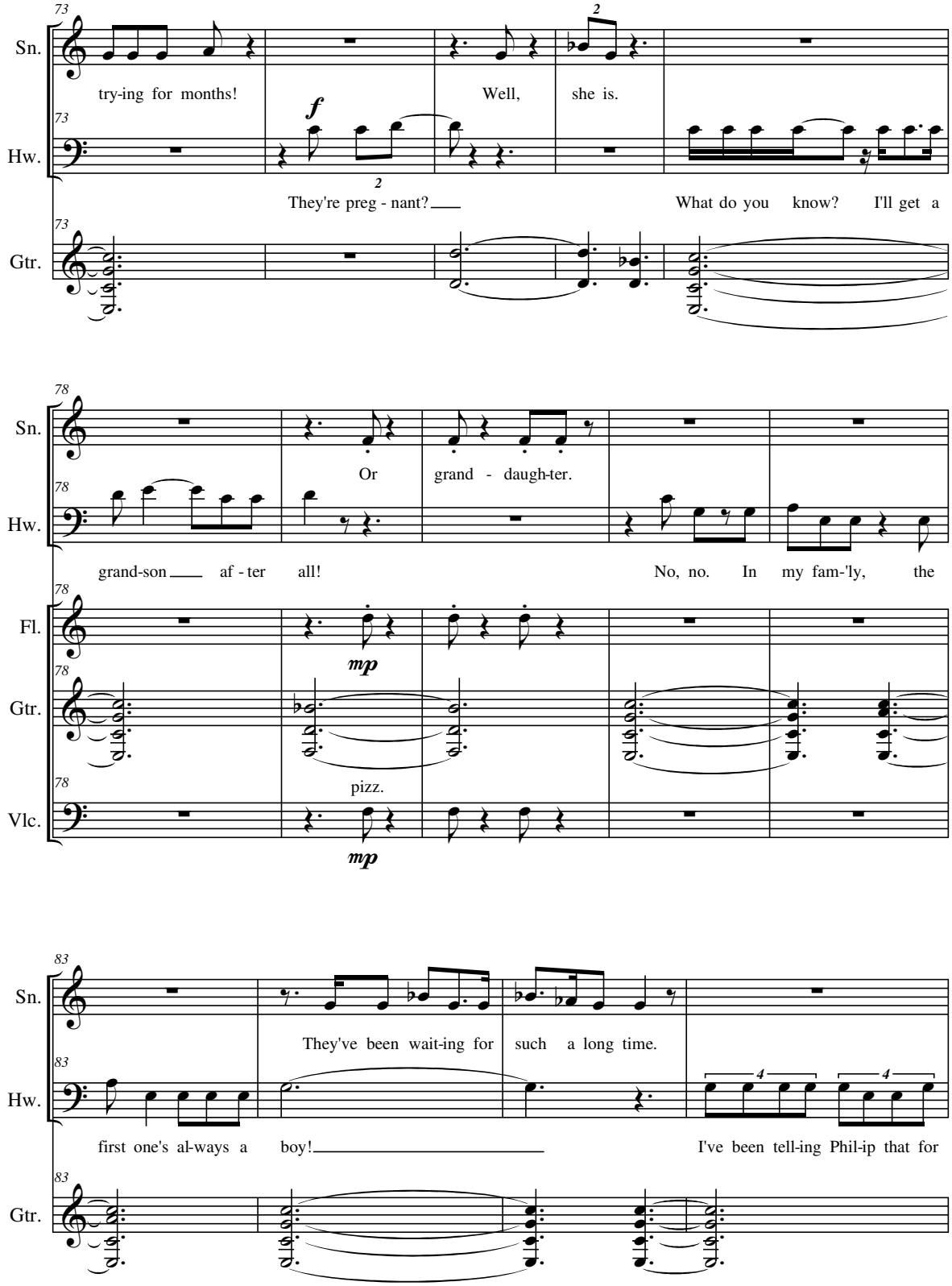
[He notices the time.]

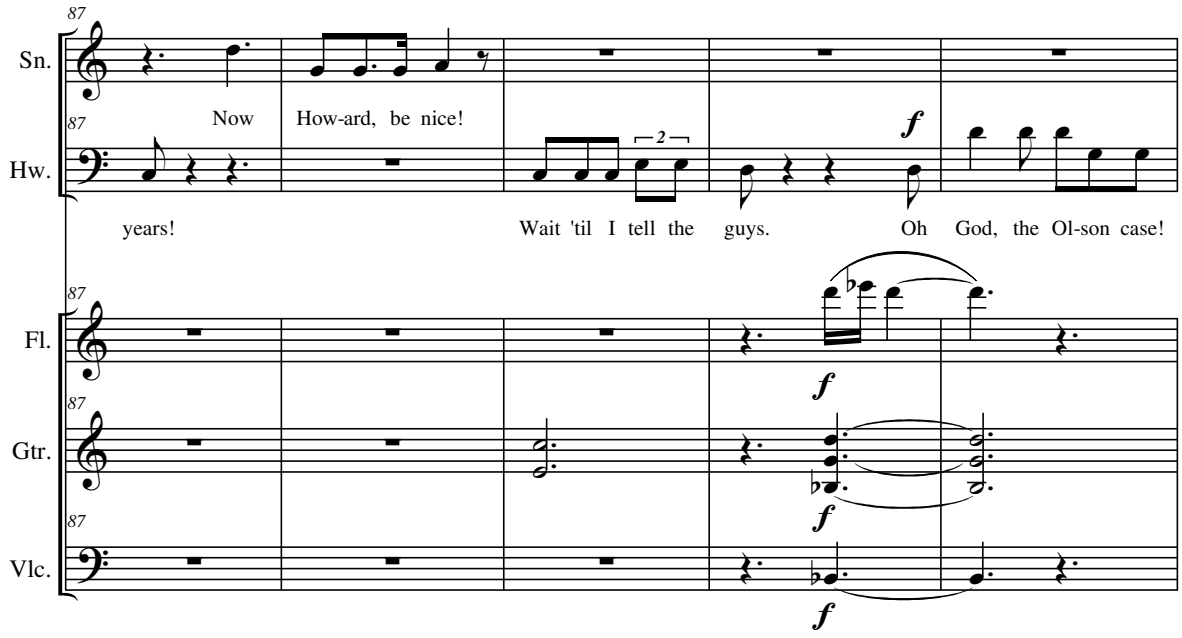




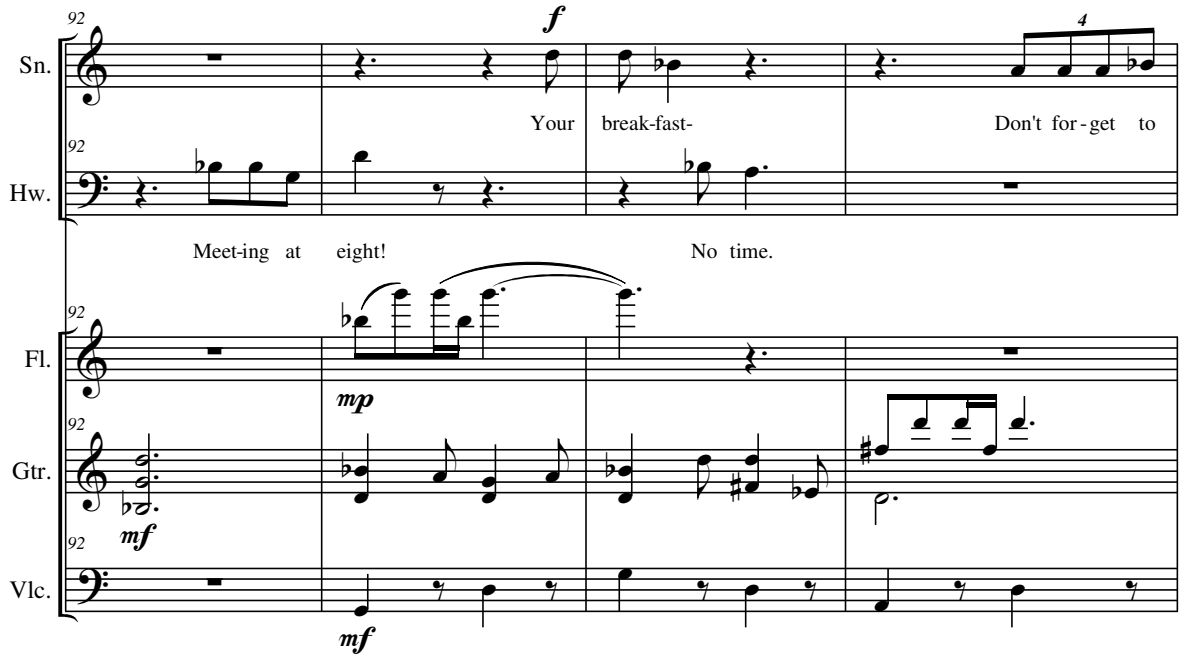

Freely ♩. = 62
mf
5
5
Sn.
Hw.
Fl.
Gtr.
A cli-ent is com-ing
o-ver this af-ter-noon to look at
mp
mp
56
Sn.
Fl.
Gtr.
Vlc.
wed - ding ar-range-ments.
I've got the gar - den al-most per-fect.
p
mp
pp

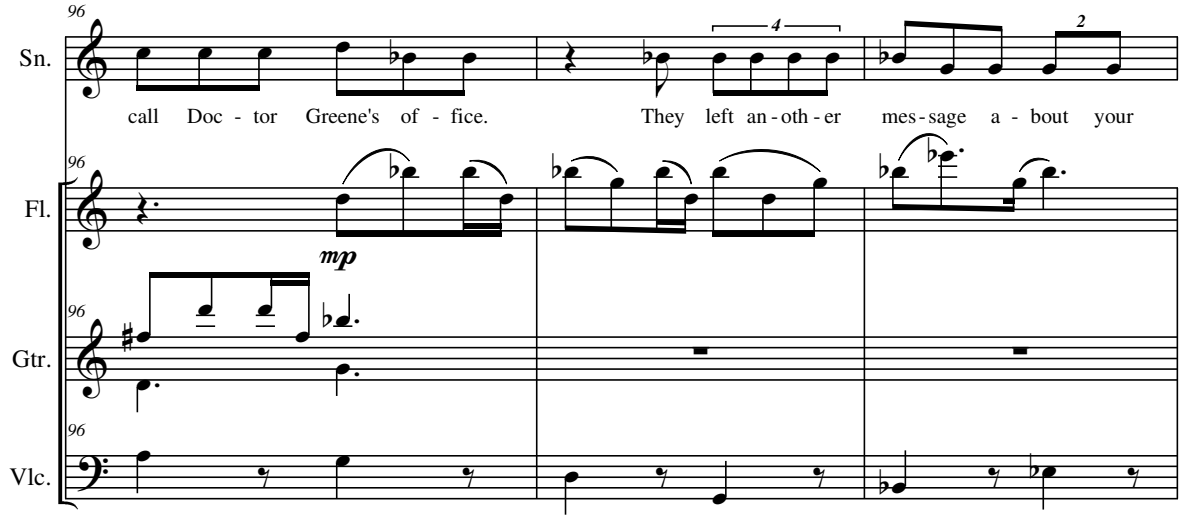

60
Sn.
The cone-flow'rs came in just how I want them, and I'm still hold-ing out
60
Fl.
60
Gtr.
64
Sn.
hope for those ros-es this year!
mf
64
Hw.
Is the toast ready?
64
Gtr.
mf
mp
64
Vlc.
pizz.
arco
mf
mp
Faster ♩. = 80
68
Sn.
f
Oh How-ard, great news! Phil-lip wrote this morn-ing. He and Ta-ra had been
68
Gtr.
mf


73
Sn.
try-ing for months!
f
Well,
she is.
2
Hw.
They're preg - nant?
What do you know? I'll get a
Gtr.
78
Sn.
Or
grand - daugh-ter.
Hw.
grand-son af - ter all!
No, no. In my fam-'ly, the
Fl.
mp
Gtr.
pizz.
Vlc.
mp
83
Sn.
They've been wait-ing for such a long time.
Hw.
first one's al-ways a boy!
I've been tell-ing Phil-ip that for
Gtr.

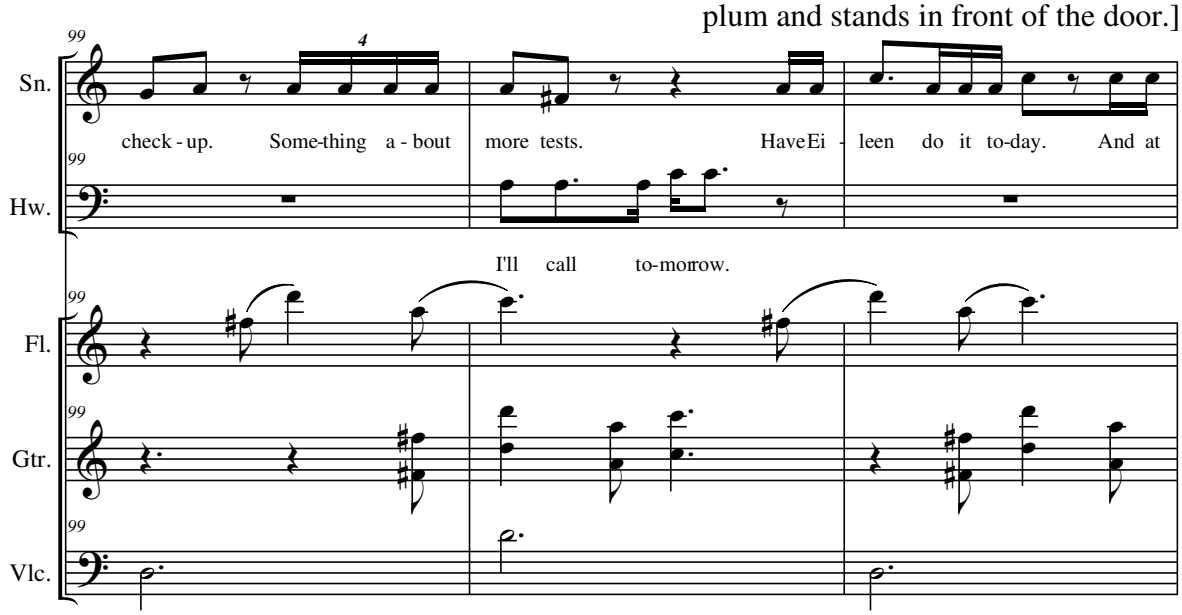


[He quickly prepares to leave.]

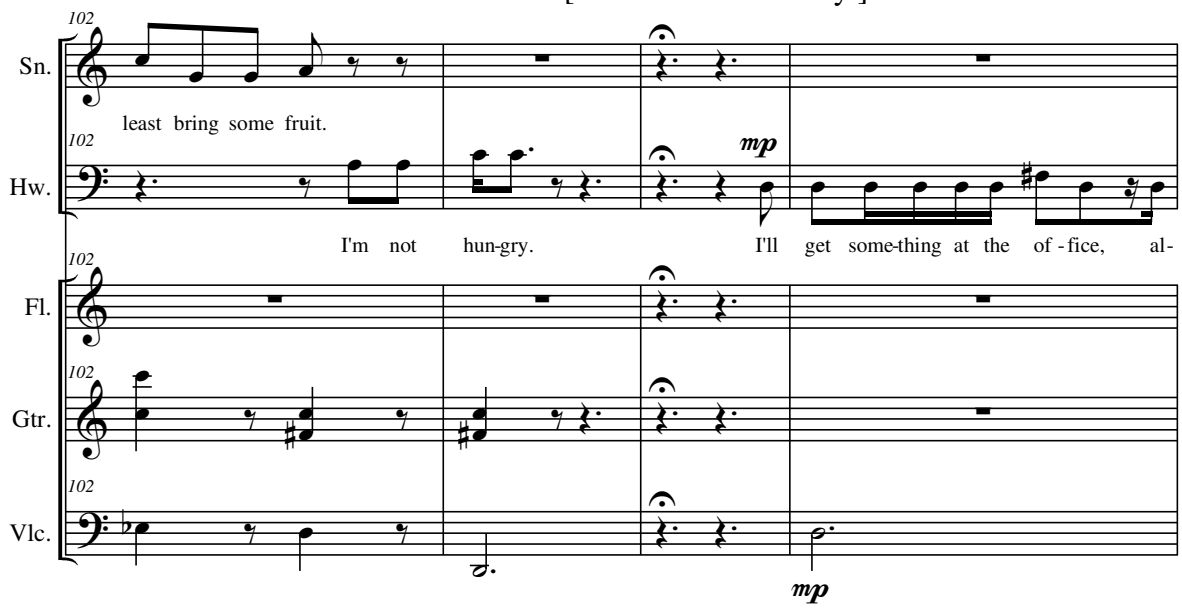




[He heads for the door. She grabs a plum and stands in front of the door.]



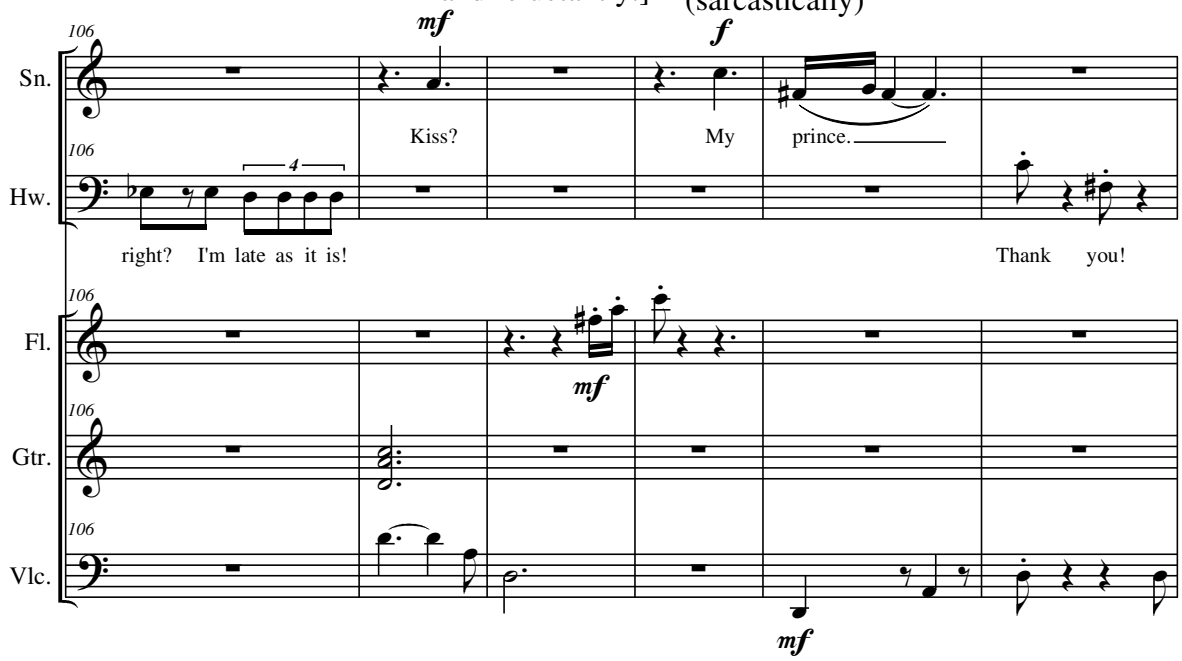
[She stands in his way.]

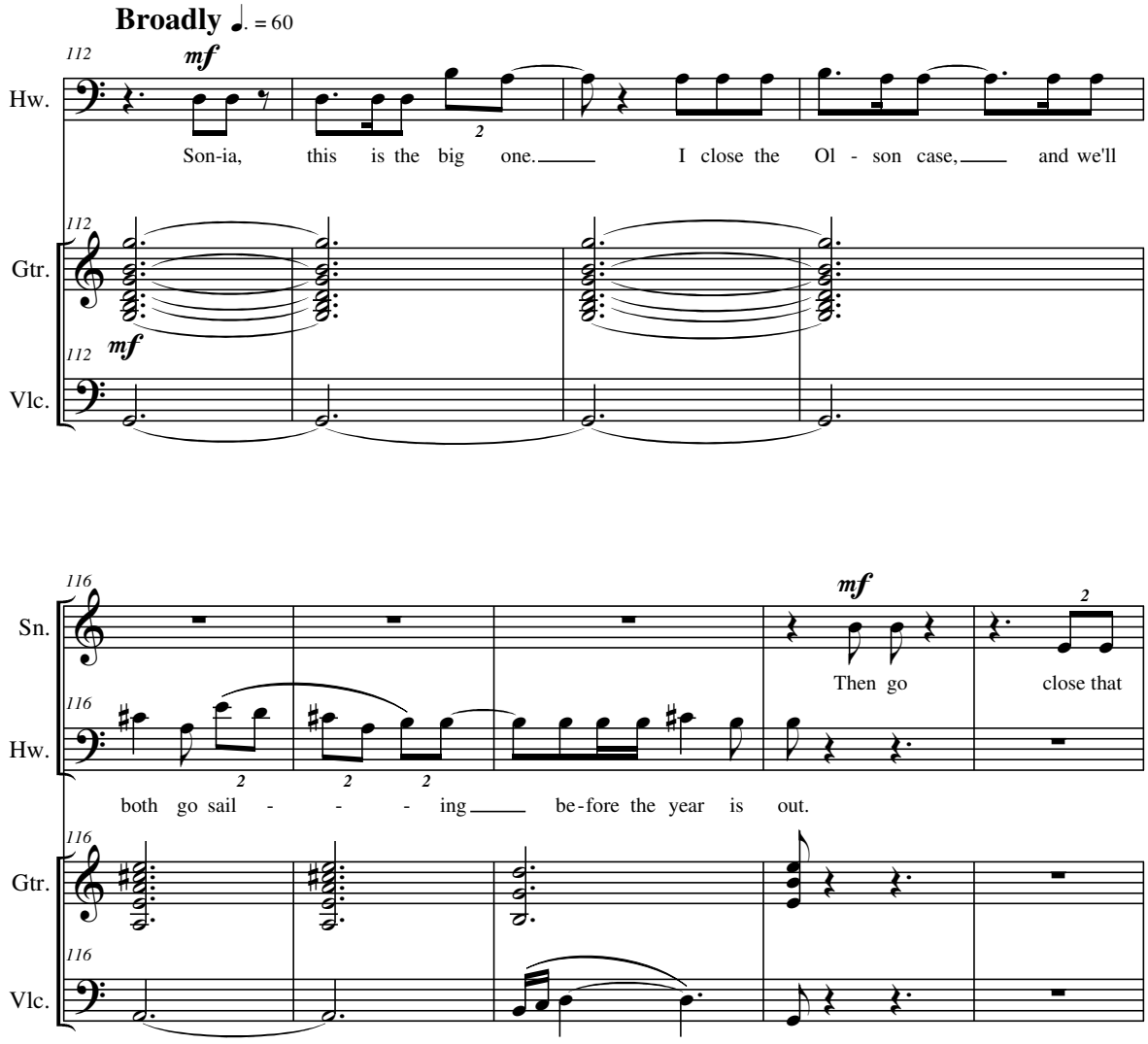


[He kisses herquickly and reluctantly.]

[She moves away from the door.]

(sarcastically)

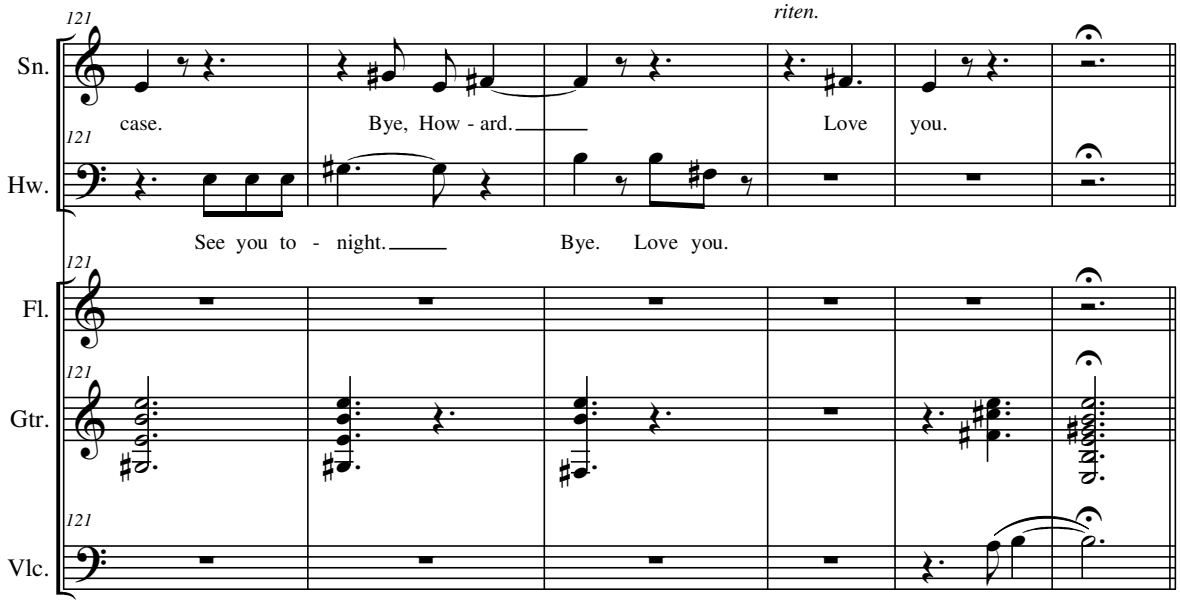



Broadly ♩. = 60
112
mf
Hw.
Son-ia, this is the big one. I close the Ol - son case, and we'll
112
Gtr.
112
mf
Vlc.
116
mf
Sn.
Then go
close that
116
Hw.
both go sail - - - ing be-fore the year is out.
116
Gtr.
116
Vlc.

attacca 1b: The Plumtree

[He kisses her again - an apology.]

[HOWARD exits quickly. SONIA remains a moment.]

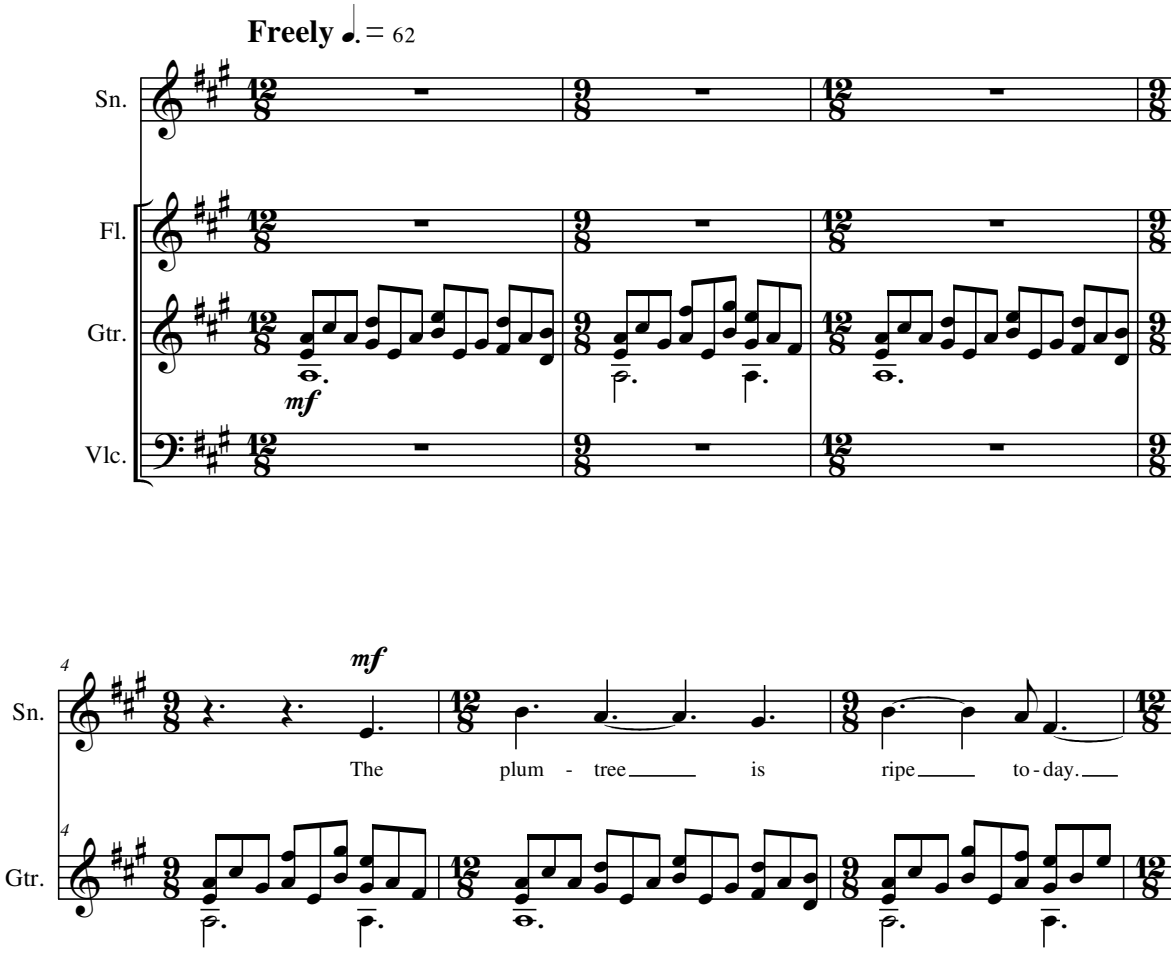


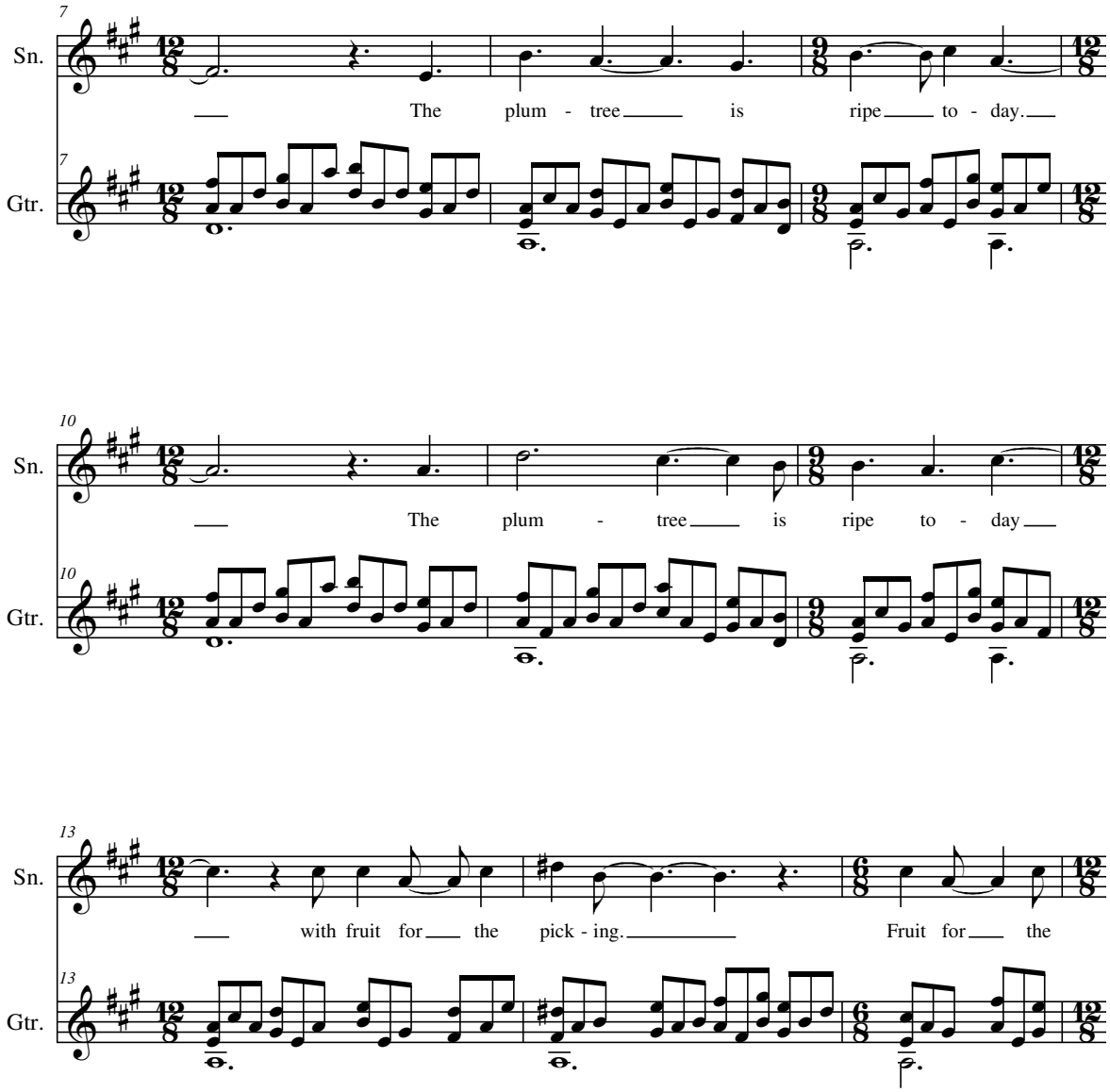
attacca 1b: The Plumtree

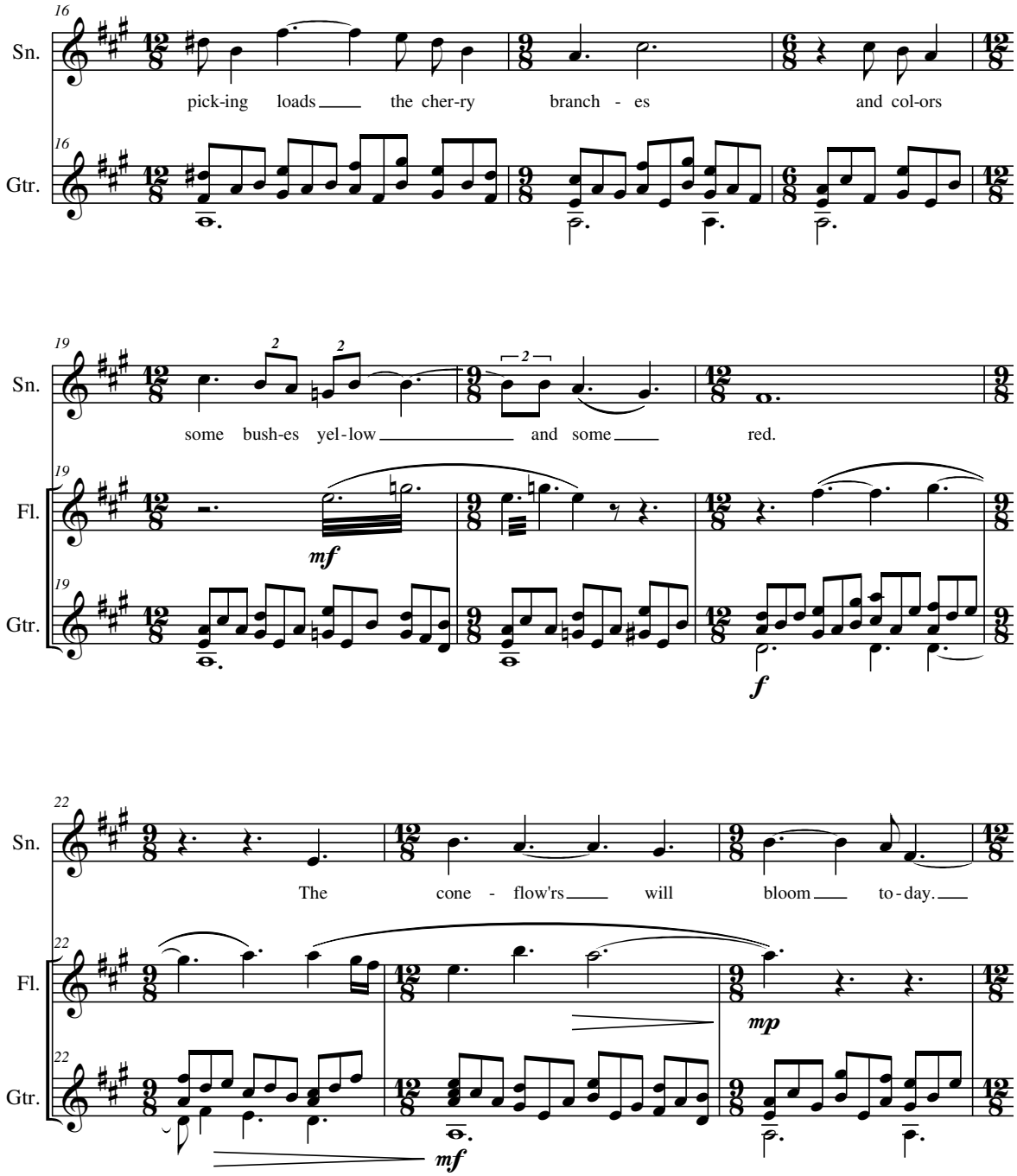
Scene 1b-2: The Plumtree

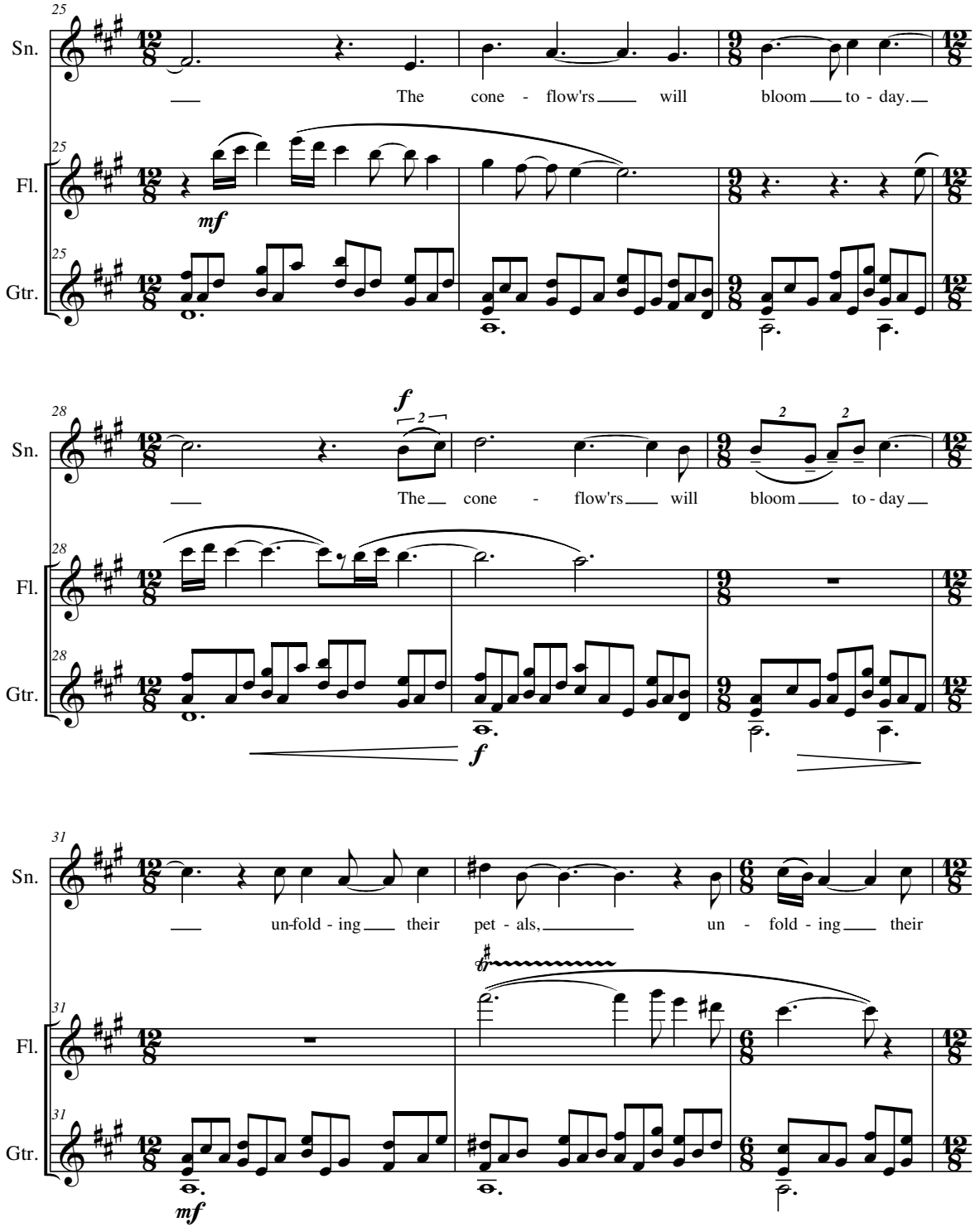
Kyle Gullings
text derived from "The Widow's Lament in Springtime"
by William Carlos Williams

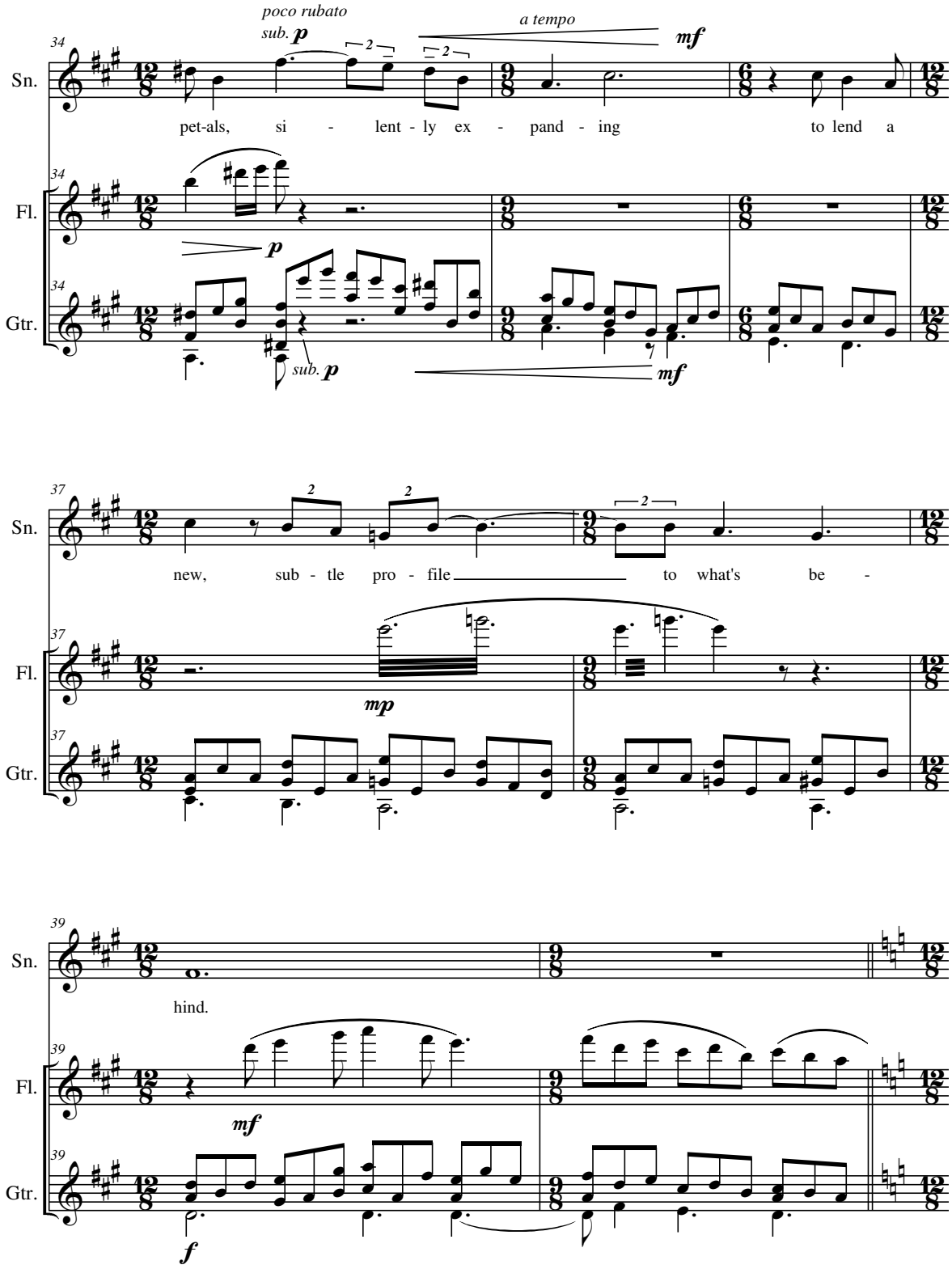
[SONIA moves outside, admiring and adjusting the garden.]

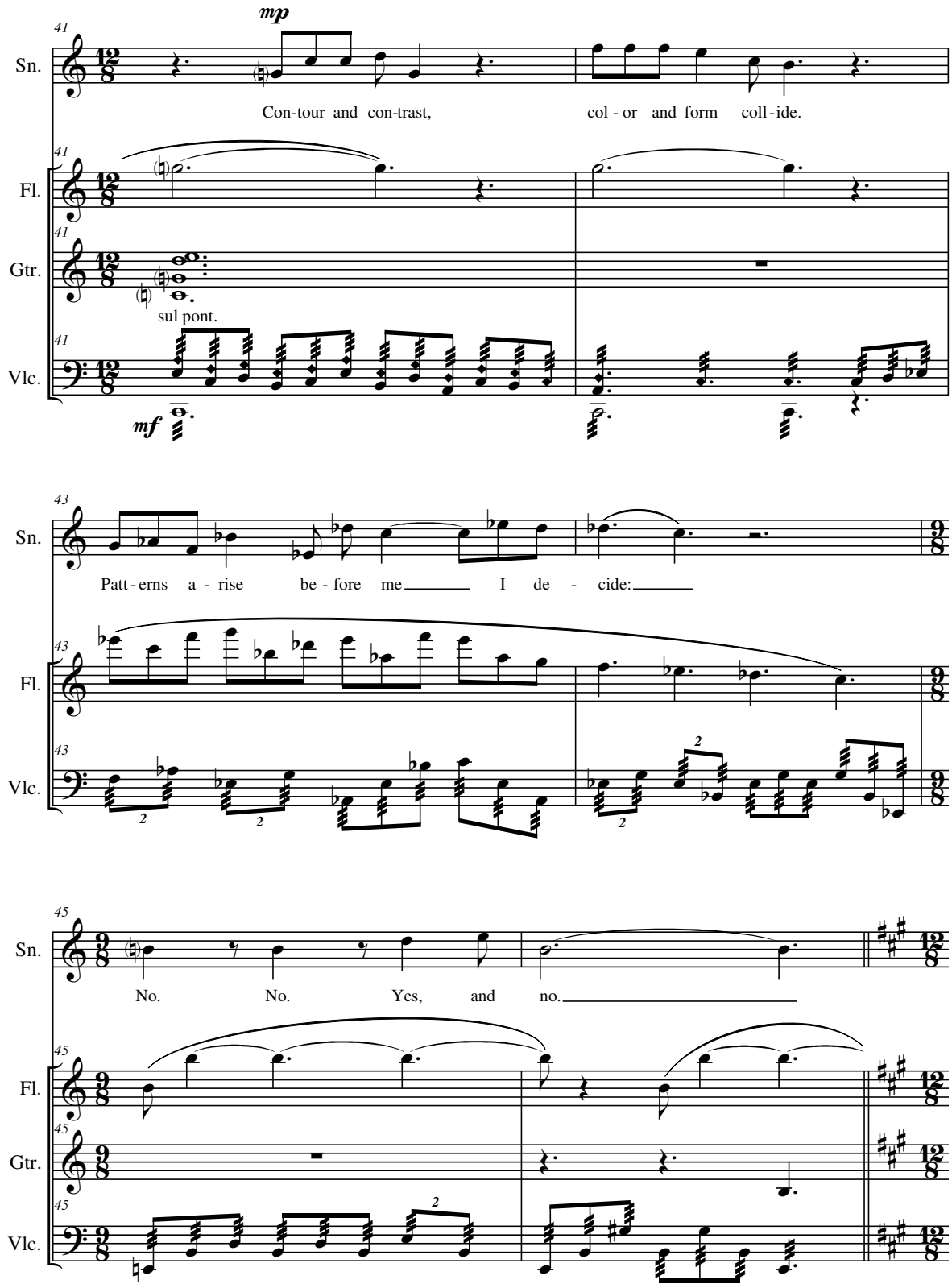


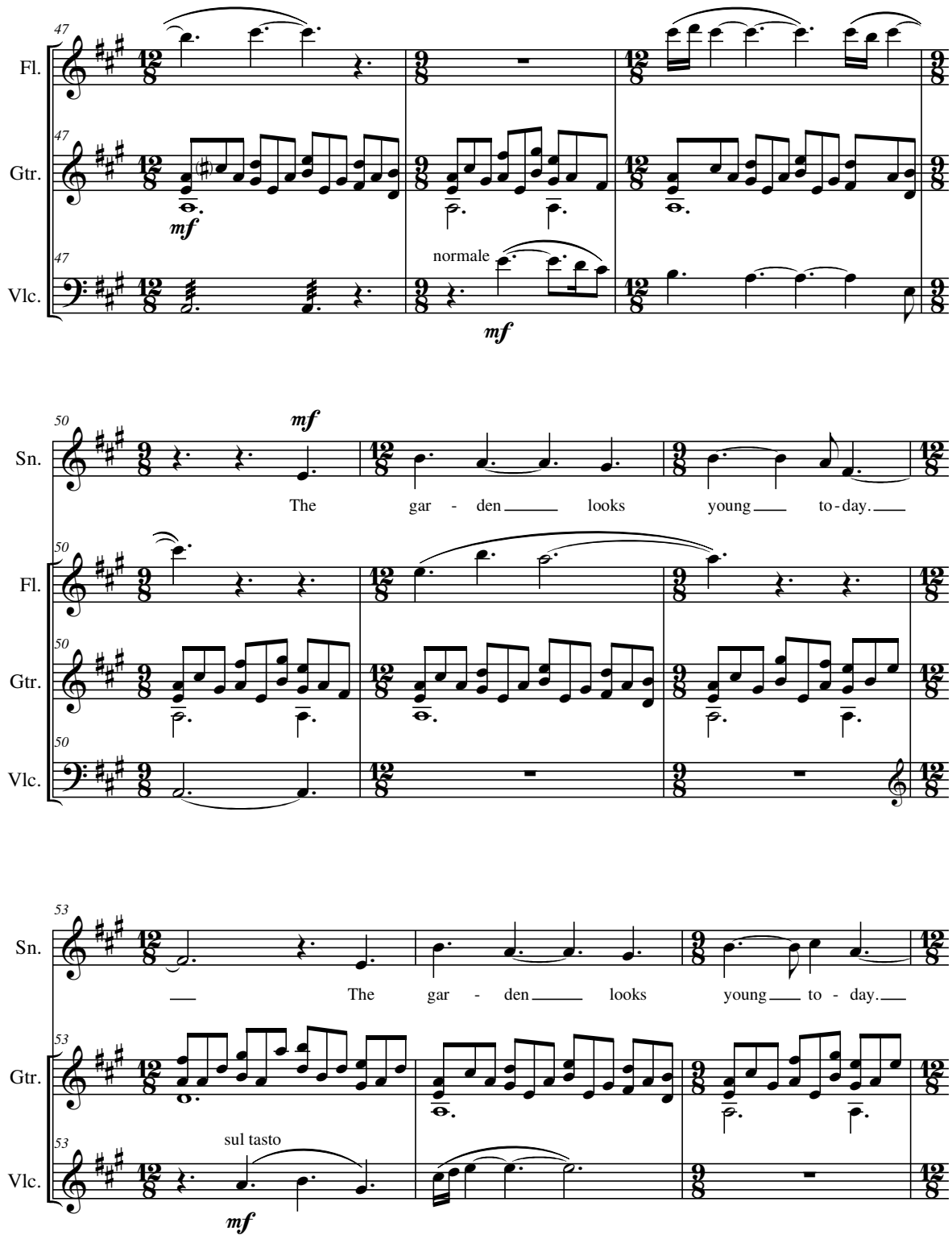

7
Sn.
The plum - tree is ripe to - day.
7
Gtr.
10
Sn.
The plum - tree is ripe to - day
10
Gtr.
13
Sn.
with fruit for the pick - ing. Fruit for the
13
Gtr.

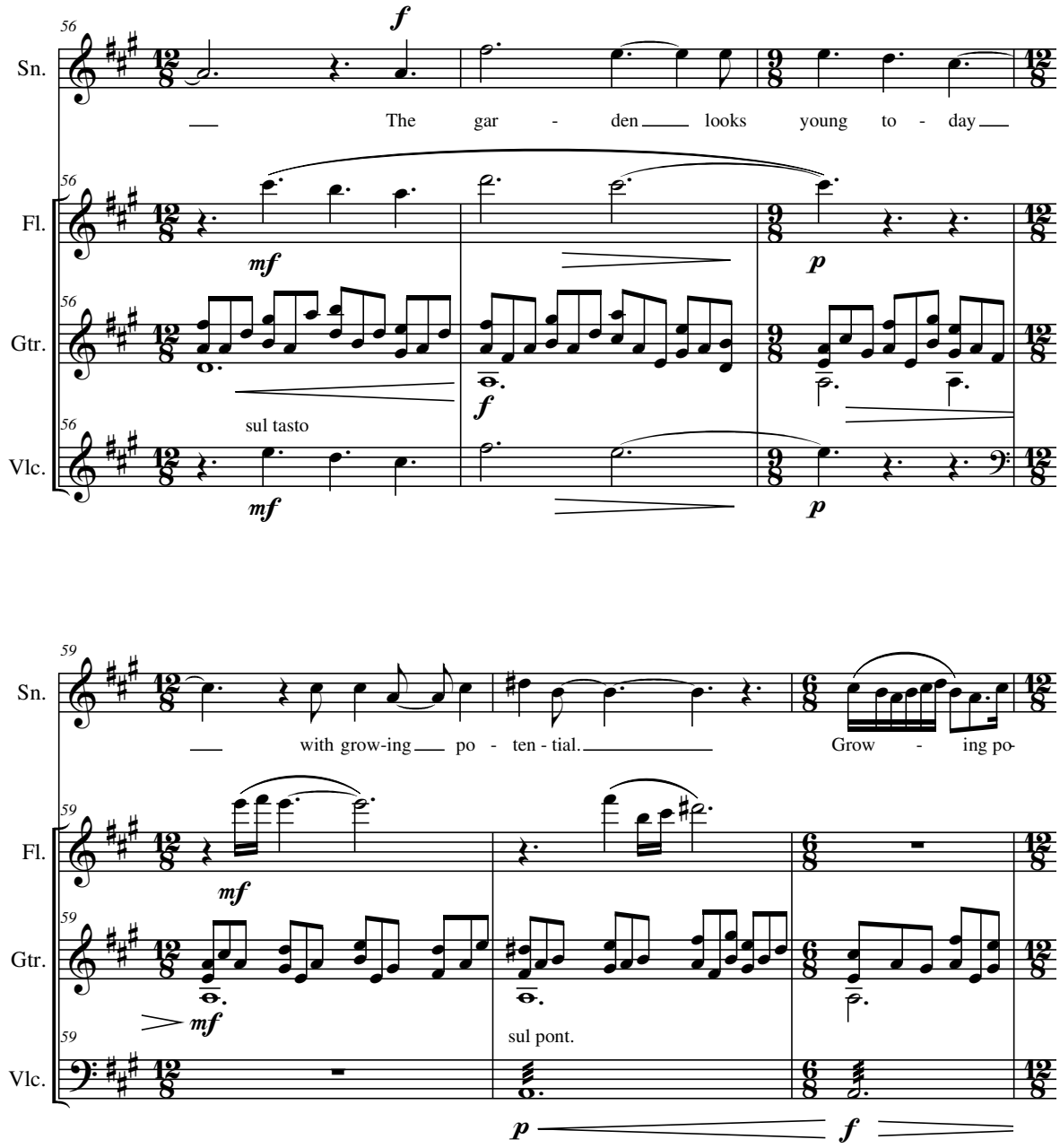

16
Sn.
pick-ing loads the cher-ry branch - es and col-ors
16
Gtr.
19
Sn.
some bush-es yel-low and some red.
19
Fl.
mf
19
Gtr.
f
22
Sn.
The cone - flow'rs will bloom to-day.
22
Fl.
mp
22
Gtr.
mf

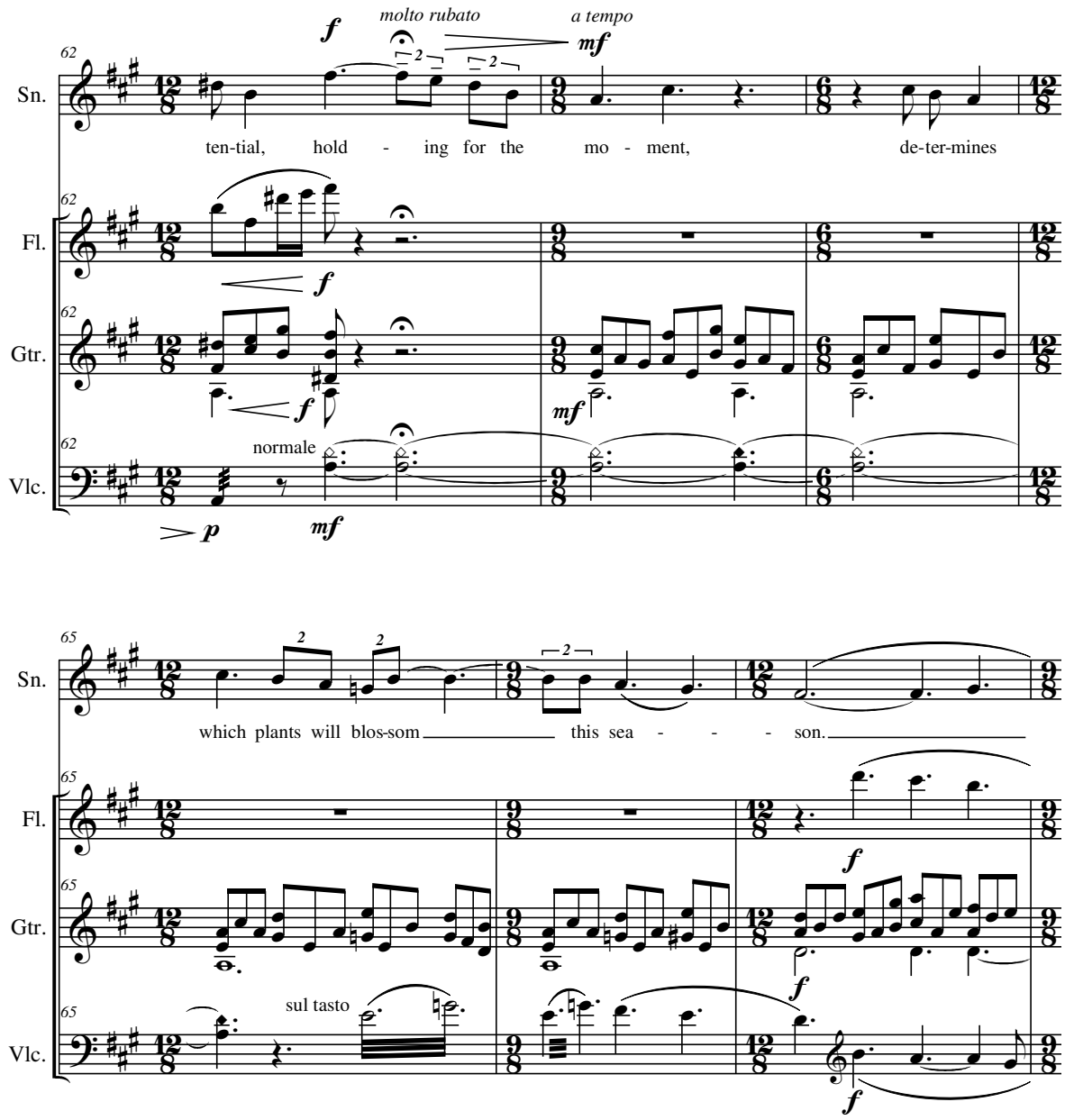

25
Sn.
The cone - flow'rs will bloom to - day.
Fl.
mf
Gtr.
28
f
The cone - flow'rs will bloom to - day
f
31
un-fold - ing their pet - als, un - fold - ing their
mf

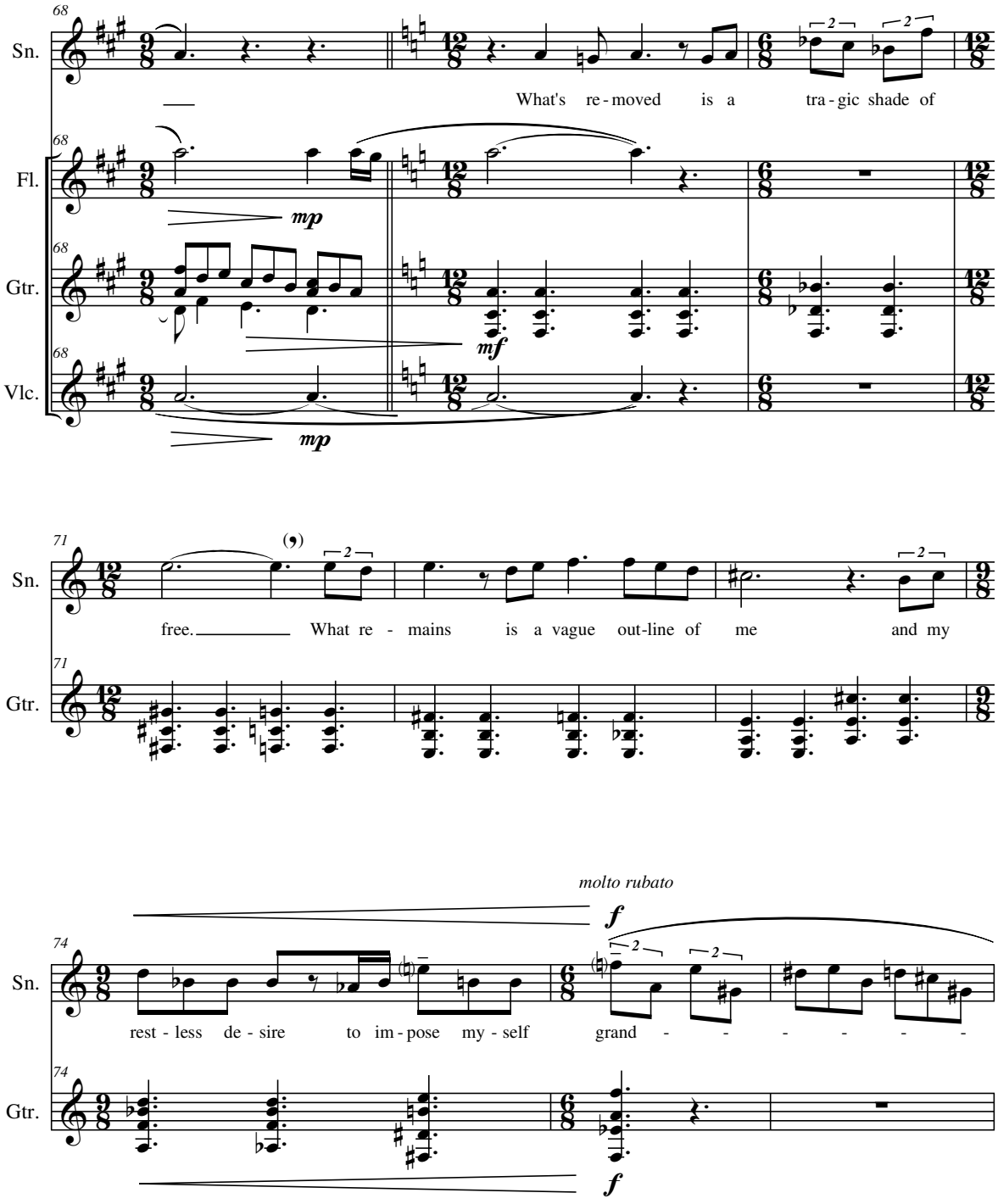

poco rubato
sub. p
a tempo
mf
Sn.
Fl.
Gtr.
pet-als, si - lent - ly ex - pand - ing to lend a
p
sub. p
mf
new, sub - tle pro - file to what's be -
mp
hind.
mf
f

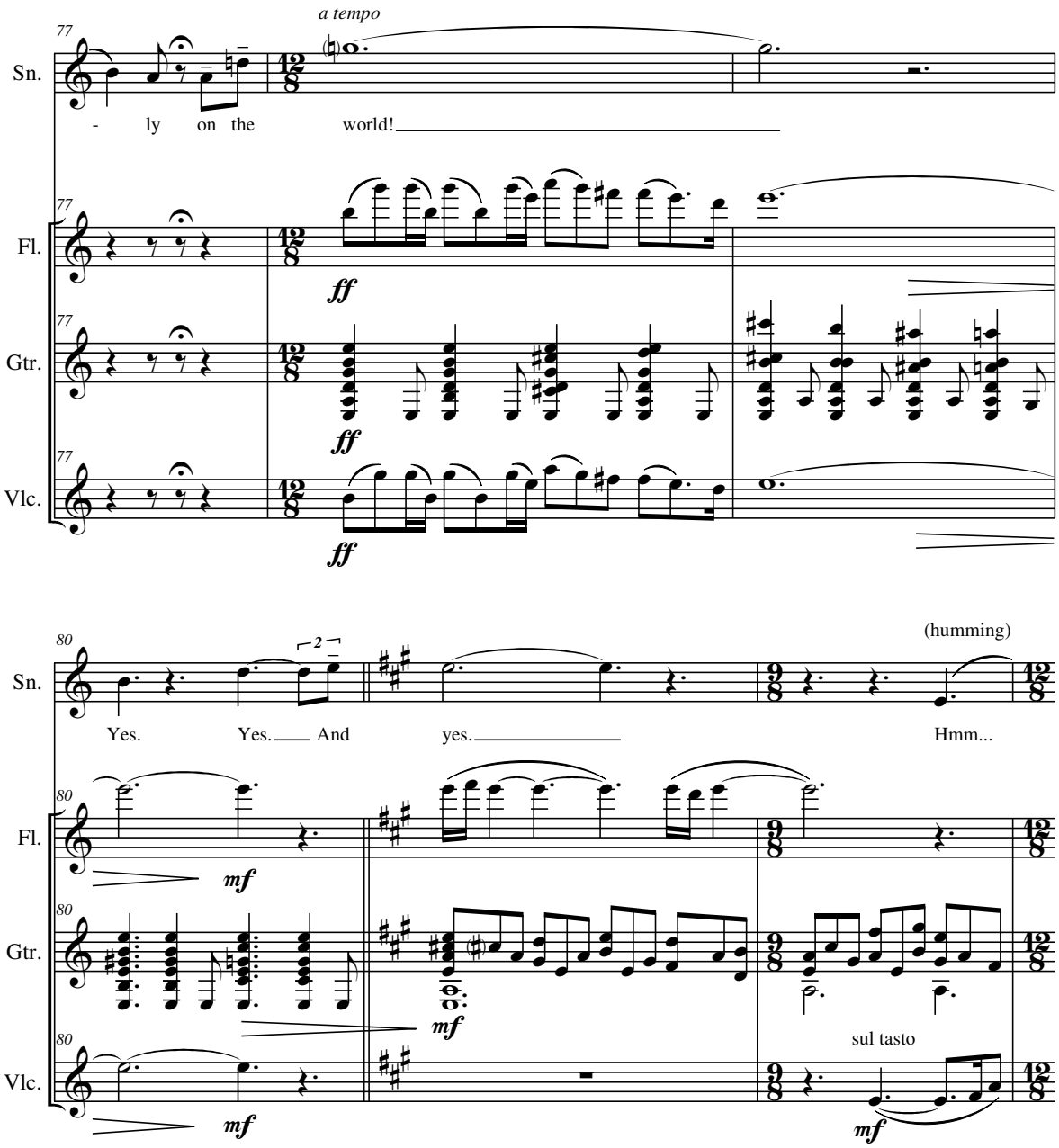

41
mp
Sn.
Con-tour and con-trast, col - or and form coll - ide.
Fl.
Gtr.
sul pont.
Vlc.
mf
43
Patt - erns a - rise be - fore me I de - cide:
45
No. No. Yes, and no.

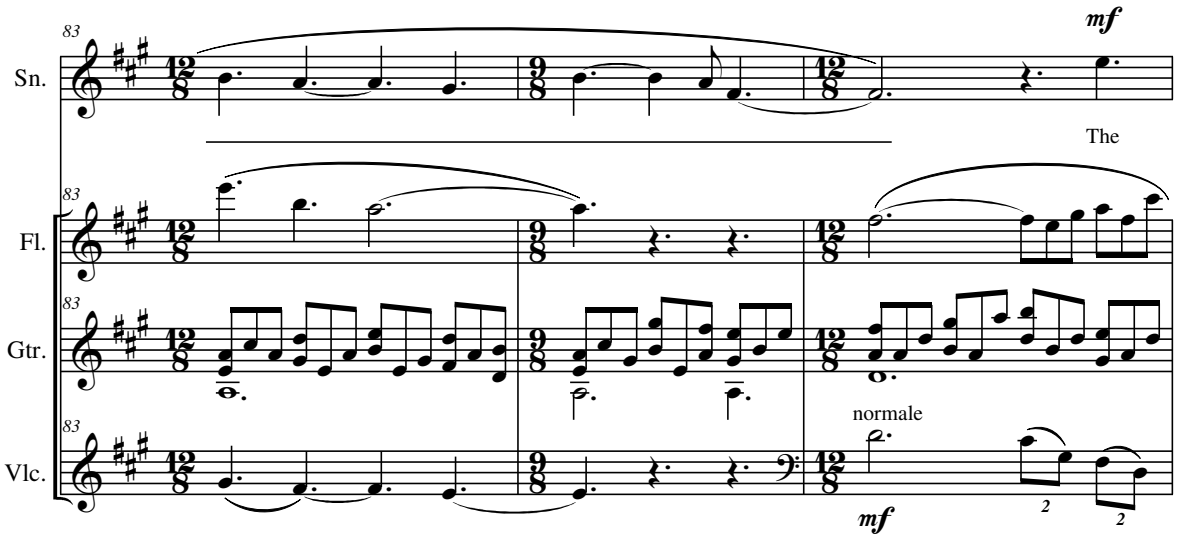

47
Fl.
Gtr.
Vlc.
mf
normale
mf
50
Sn.
mf
The gar - den looks young to-day.
Fl.
Gtr.
Vlc.
53
Sn.
The gar - den looks young to - day.
Gtr.
Vlc.
sul tasto
mf

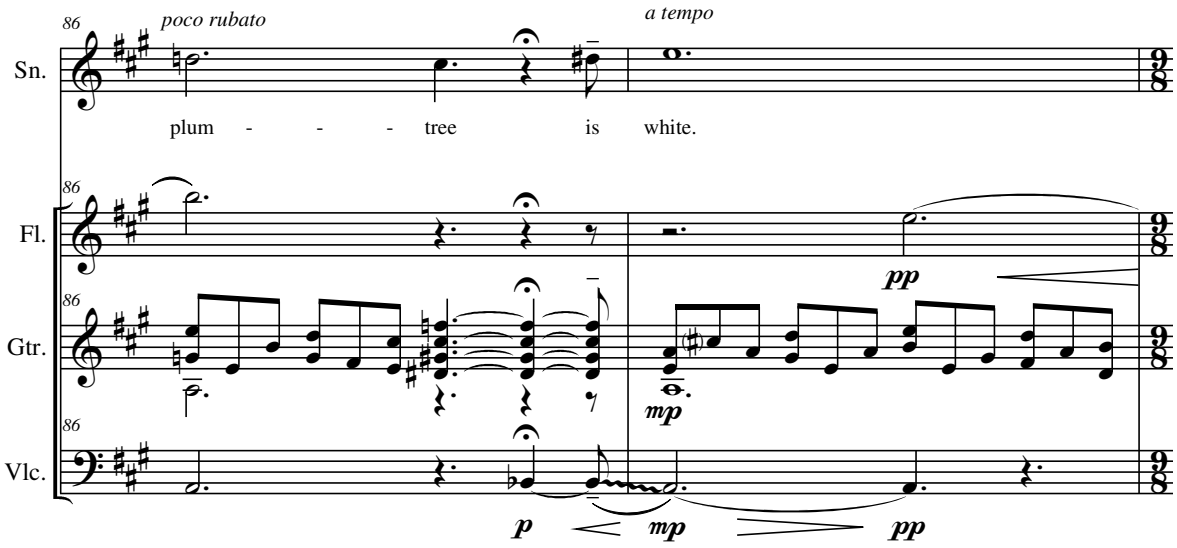

56
Sn.
Fl.
Gtr.
Vlc.
f
The gar - den looks young to - day
mf
p
sul tasto
59
with grow-ing po - ten - tial.
Grow - ing po-
sul pont.


molto rubato
a tempo
Sn.
Fl.
Gtr.
Vlc.
ten-tial, hold - ing for the mo - ment, de-ter-mines
normale
which plants will blos-som this sea - - - son.
sul tasto

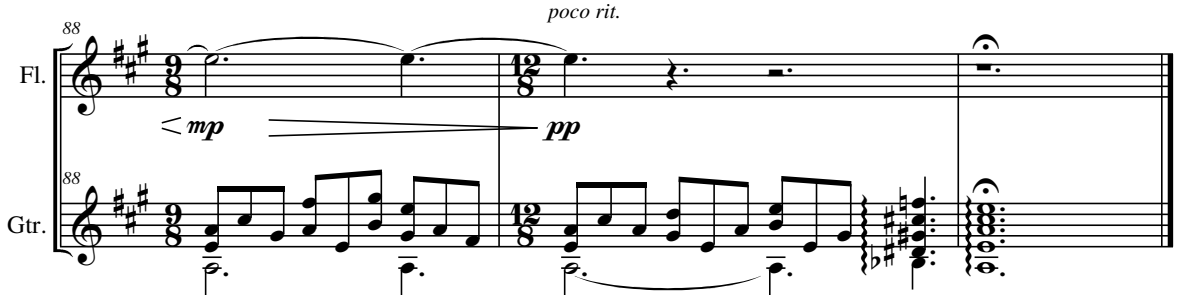

68
Sn.
What's re - moved is a tra - gic shade of
68
Fl.
mp
68
Gtr.
mf
68
Vlc.
mp
71
Sn.
free. What re - mains is a vague out-line of me and my
71
Gtr.
molto rubato
f
74
Sn.
rest - less de - sire to im - pose my - self grand - - - - - -
74
Gtr.
f


a tempo
77
Sn.
- ly on the world!
Fl.
ff
Gtr.
ff
Vlc.
ff
80
Sn.
Yes. Yes. And yes.
(humming)
Hmm...
Fl.
mf
Gtr.
mf
Vlc.
sul tasto
mf





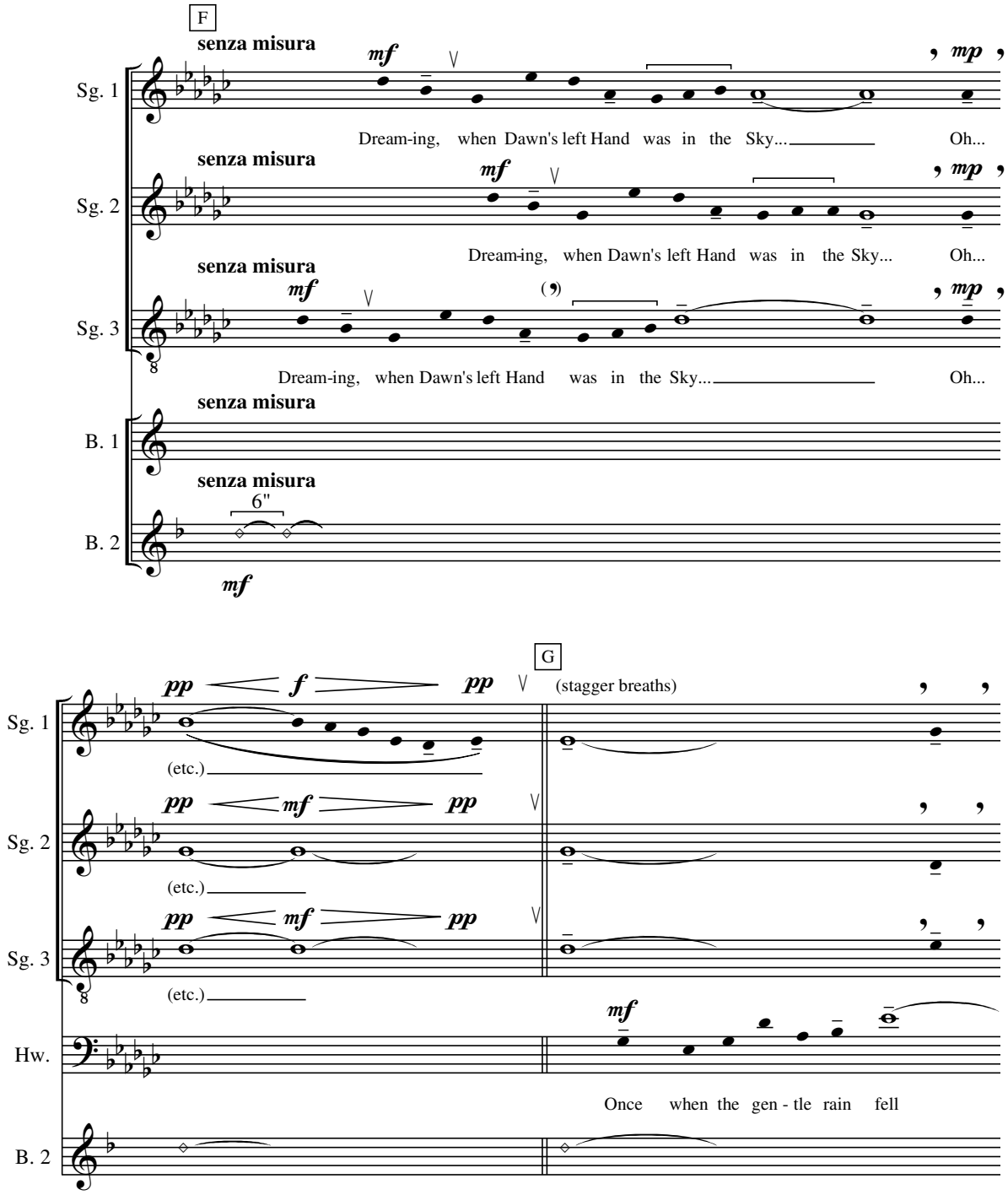
[Pleased, SONIA stands back to view the totality of her work.]

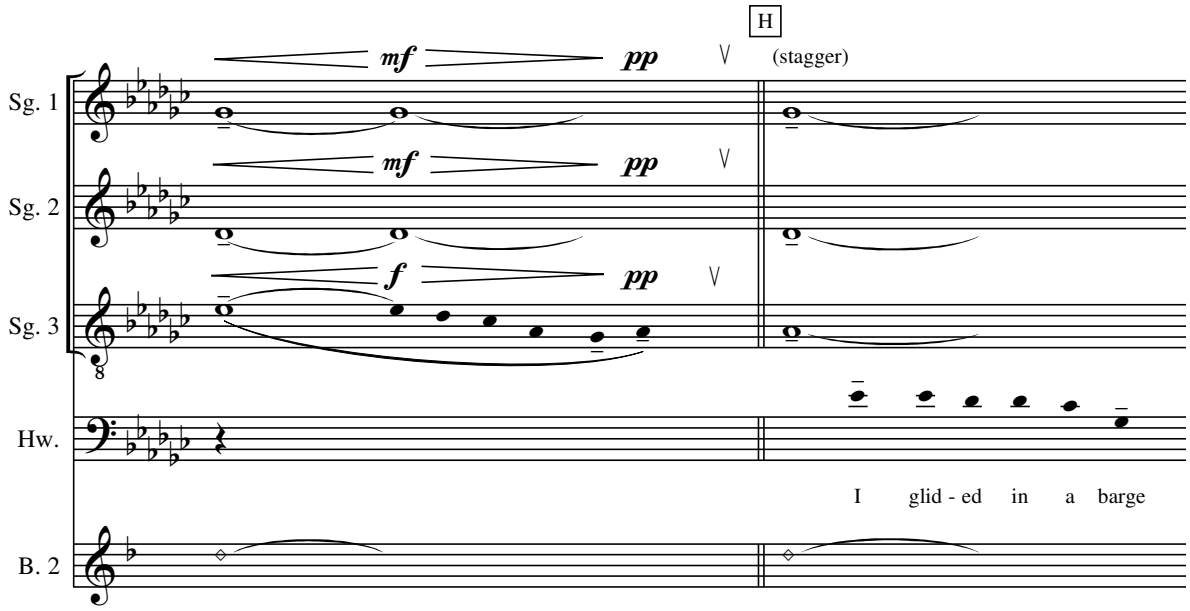


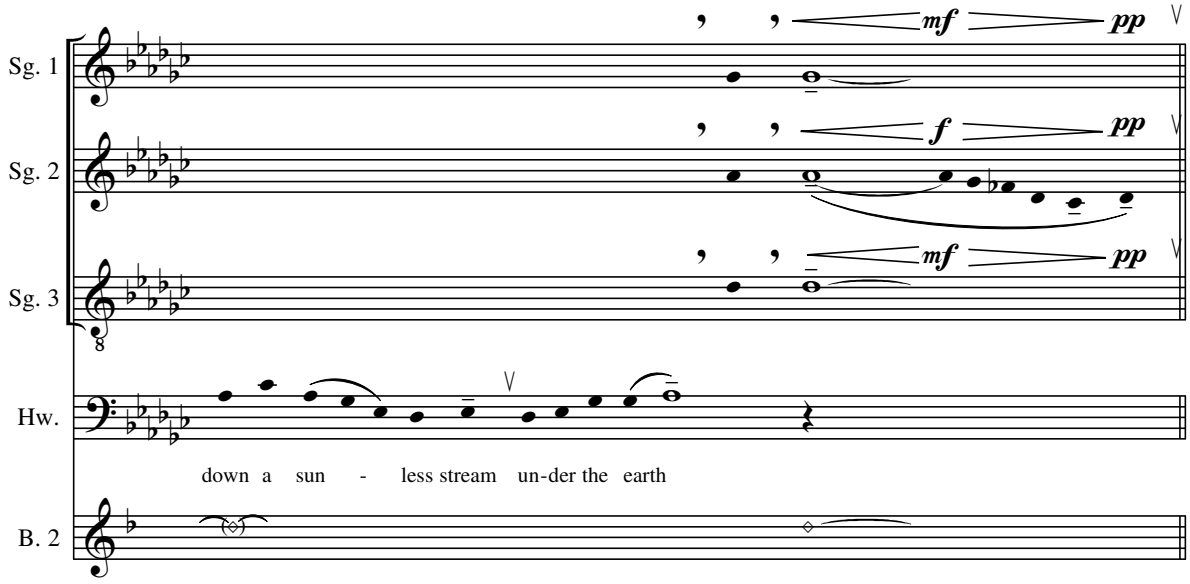
Scene 2a: Second Dream

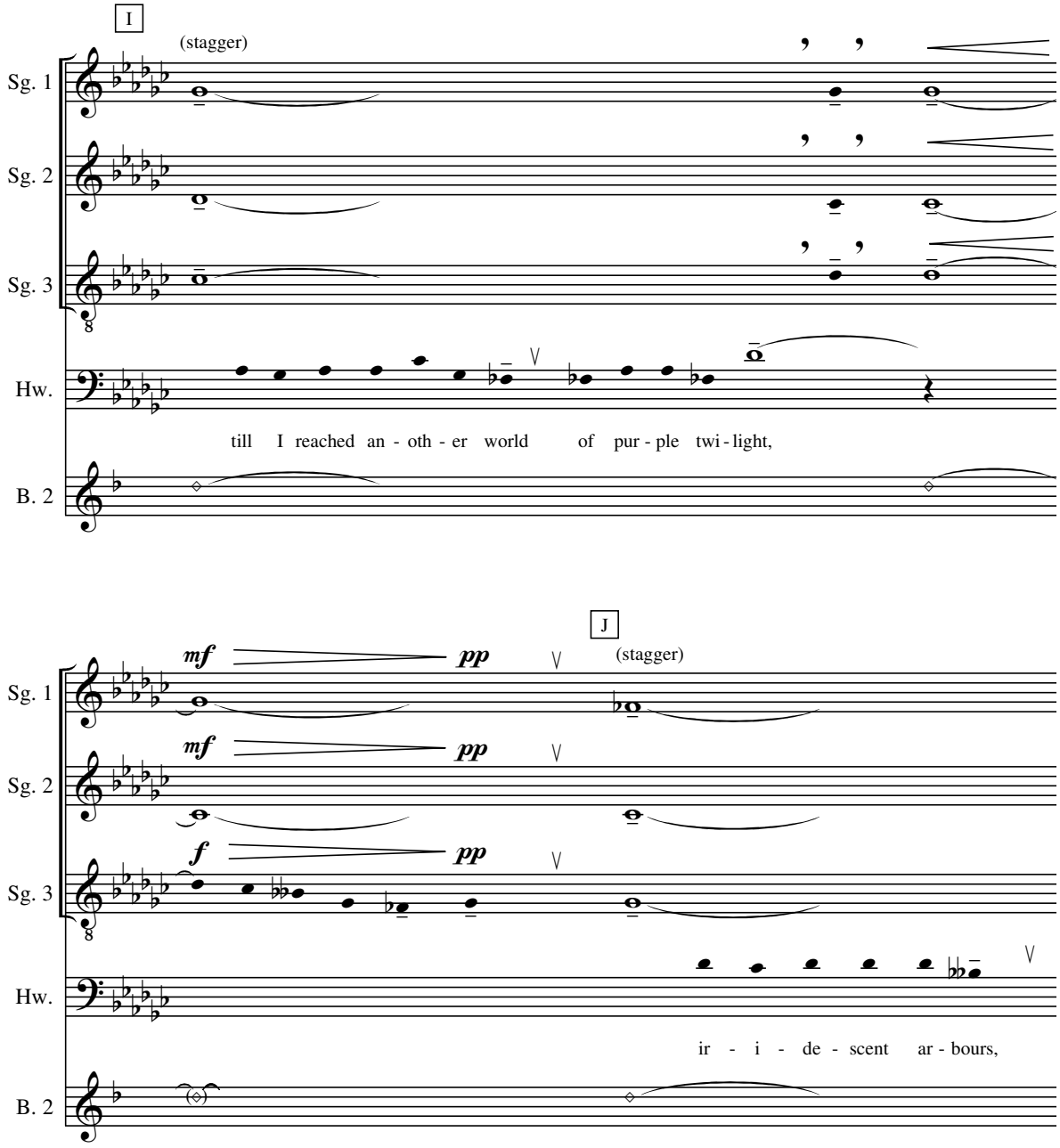
Underground River Barge

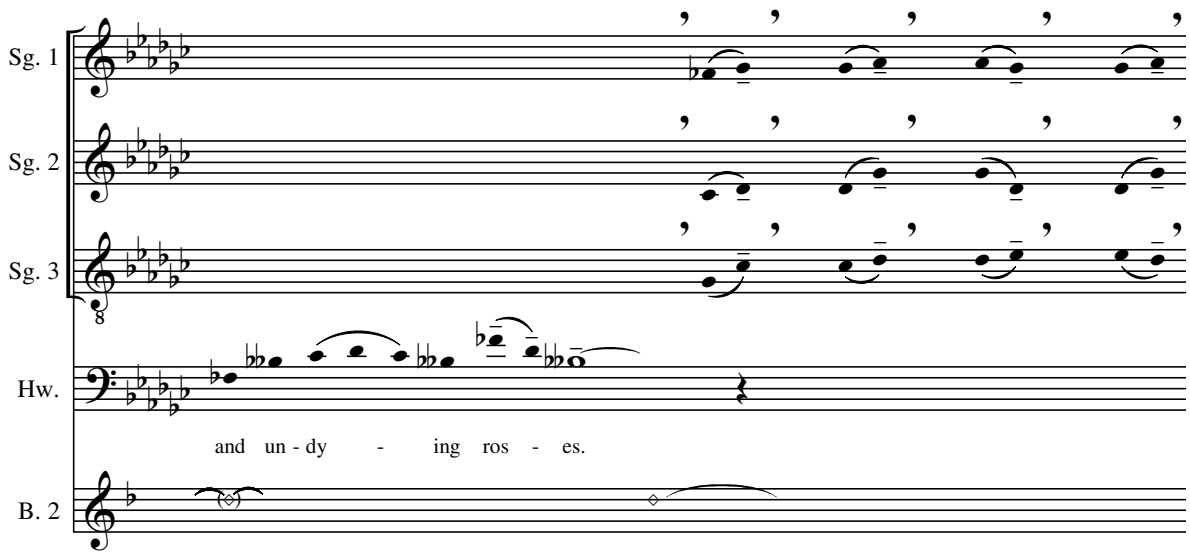
[Three months later, October. HOWARD's dream, aboard a modest river barge drifting lazily through a dark and spacious underground cavern. A dim purple light dots the far end of the tunnel, which gradually grows nearer and brighter with time. Water droplets from the cavern's ceiling imitate a gentle rain.]



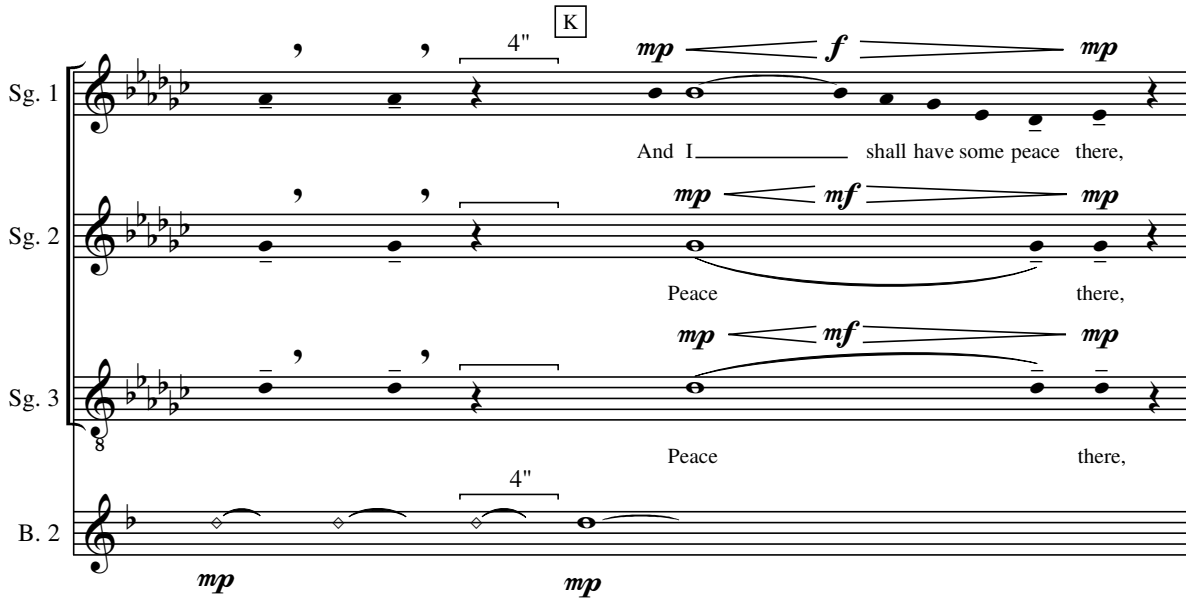

H
(stagger)
mf
pp
mf
pp
f
pp
Sg. 1
Sg. 2
Sg. 3
Hw.
B. 2
I glid - ed in a barge

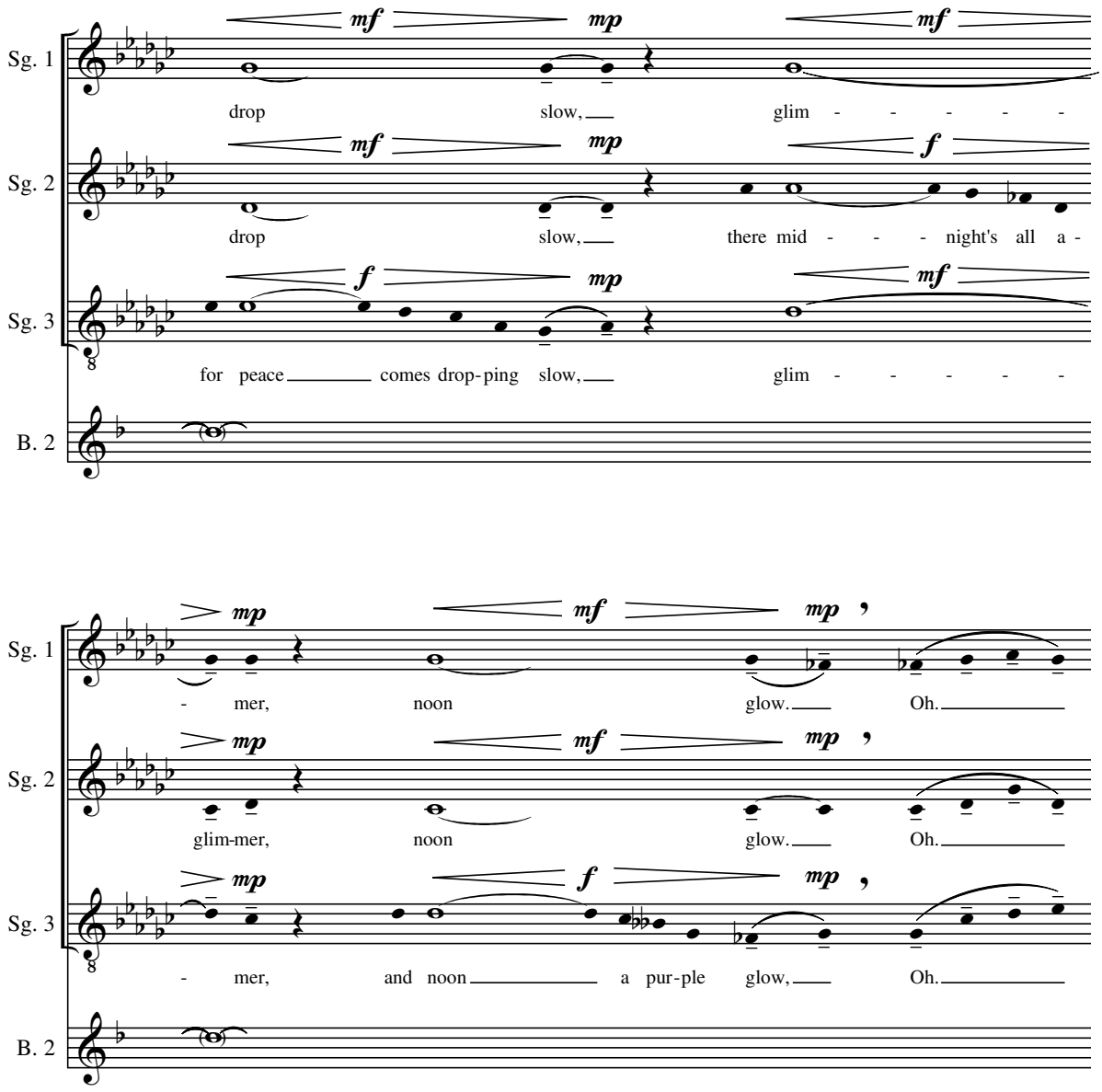

mf
pp
f
pp
mf
pp
Sg. 1
Sg. 2
Sg. 3
Hw.
B. 2
down a sun - less stream un-der the earth

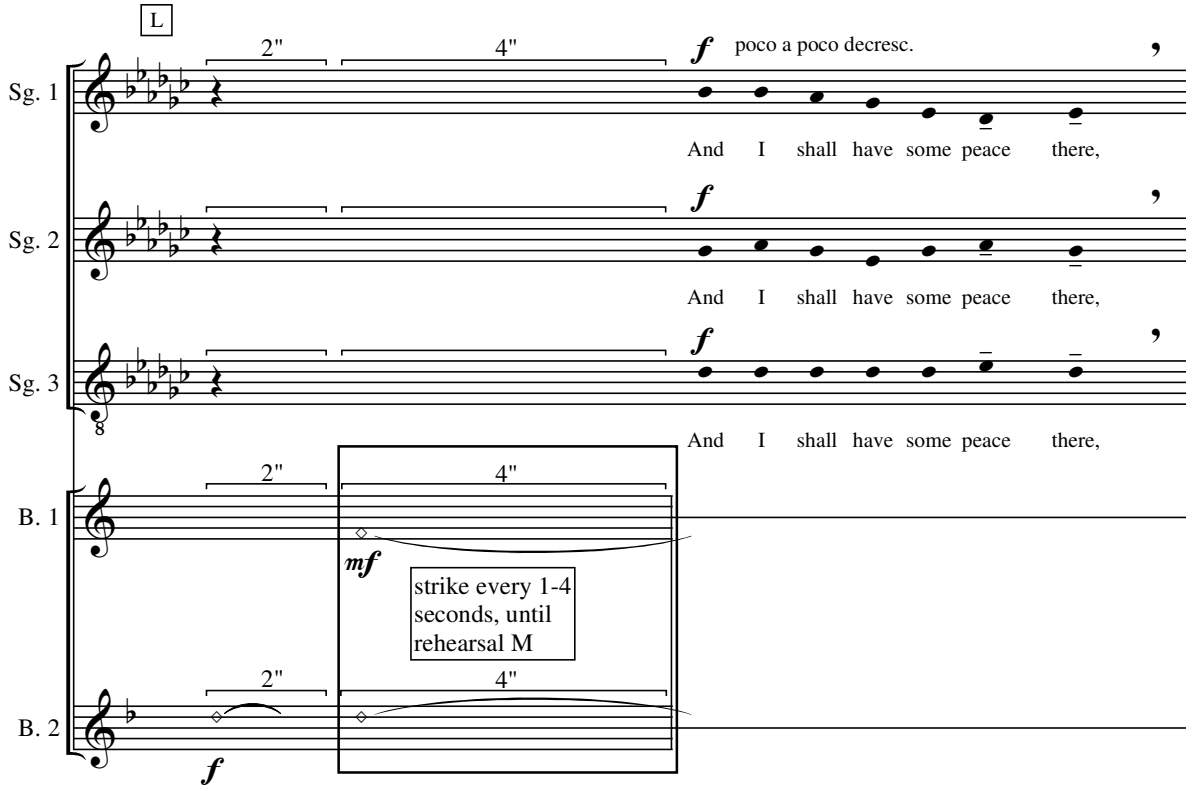

I
(stagger)
Sg. 1
Sg. 2
Sg. 3
Hw.
B. 2
till I reached an - oth - er world of pur - ple twi - light,
J
(stagger)
mf
pp
f
ir - i - de - scent ar - bours,

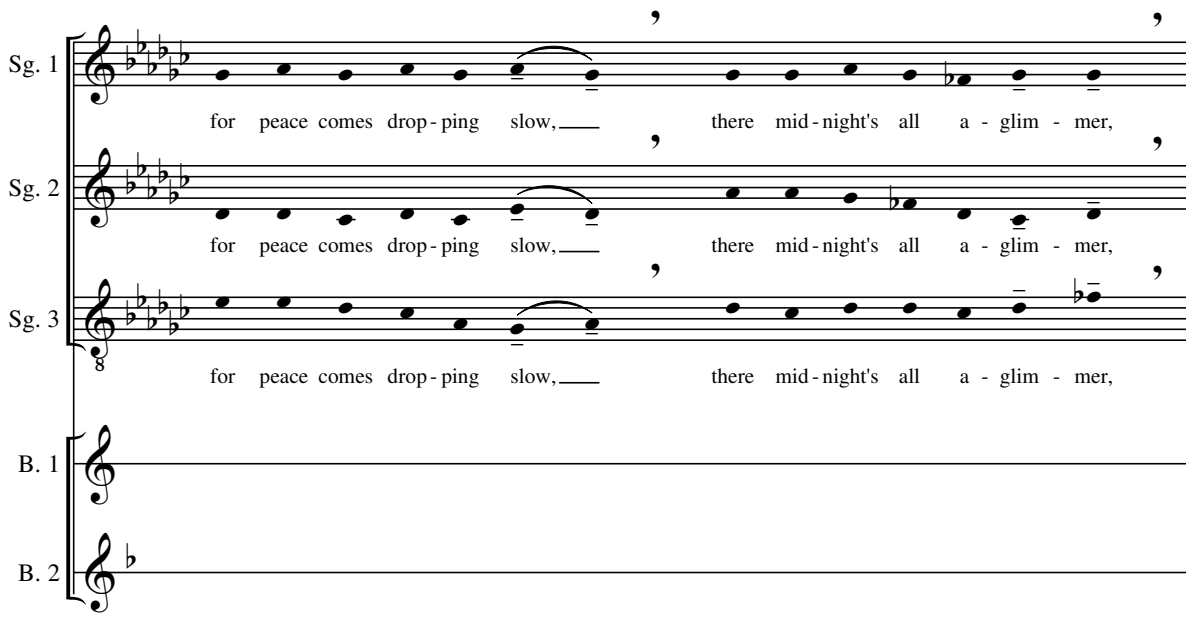


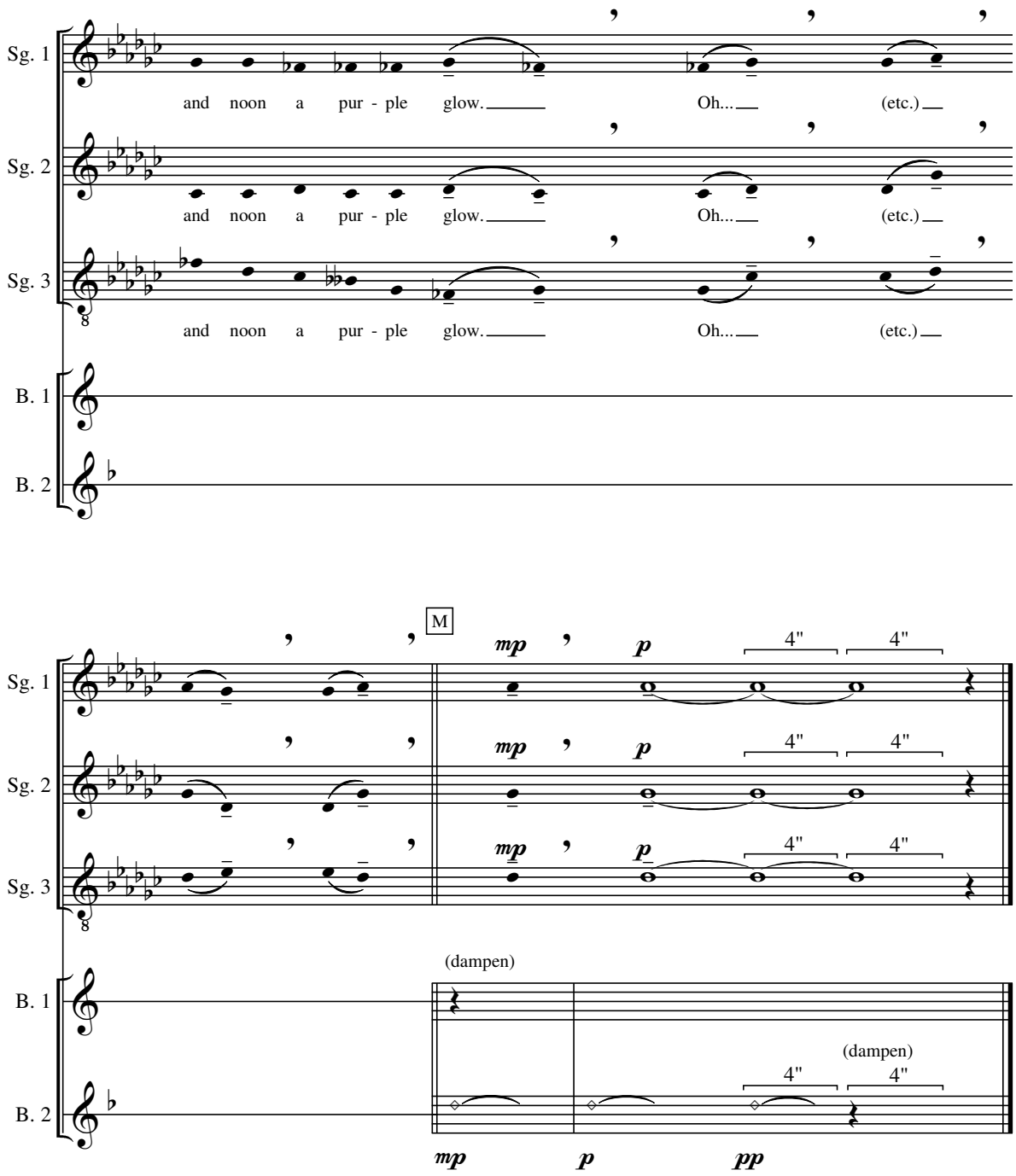
[After some time, the barge exits the cavern and comes to rest in a secret world of subterranean twilight. In the distance, rows of trees emit a soft electric glow. The meandering path ahead is lined with rose bushes in perpetual full bloom.]




Sg. 1
Sg. 2
Sg. 3
B. 2
mf mp mf
drop slow, glim - - - - -
mf mp f
drop slow, there mid - - - night's all a -
f mp mf
for peace comes drop-ping slow, glim - - - - -
mp mf mp
- mer, noon glow. Oh.
mp mf mp
glim-mer, noon glow. Oh.
mp f mp
- mer, and noon a pur-ple glow, Oh.

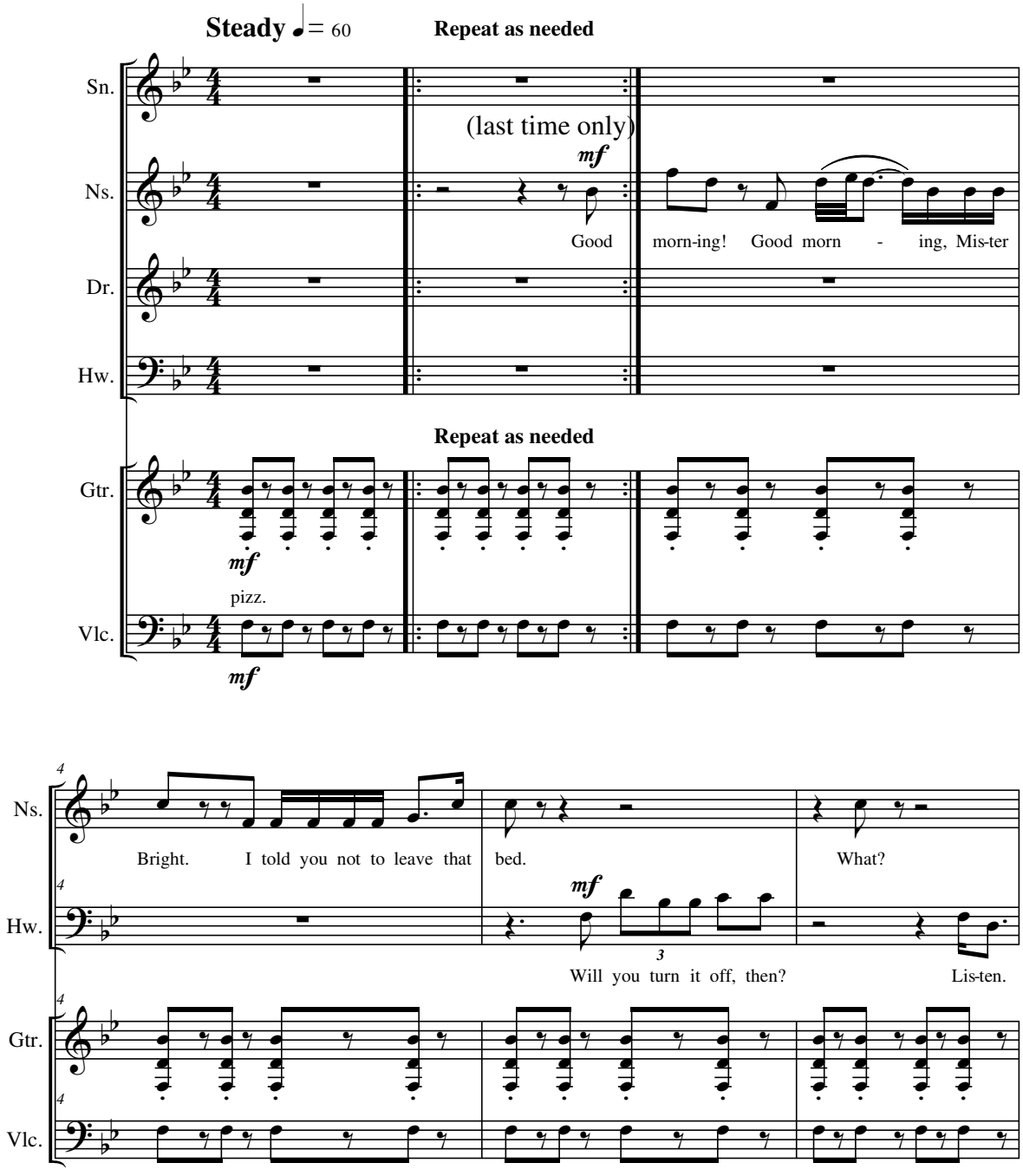

L
2"
4"
f
poco a poco decresc.
Sg. 1
And I shall have some peace there,
Sg. 2
And I shall have some peace there,
Sg. 3
And I shall have some peace there,
B. 1
mf
strike every 1-4 seconds, until rehearsal M
B. 2
f


Sg. 1
for peace comes drop - ping slow, there mid - night's all a - glim - mer,
Sg. 2
for peace comes drop - ping slow, there mid - night's all a - glim - mer,
Sg. 3
for peace comes drop - ping slow, there mid - night's all a - glim - mer,
B. 1
B. 2

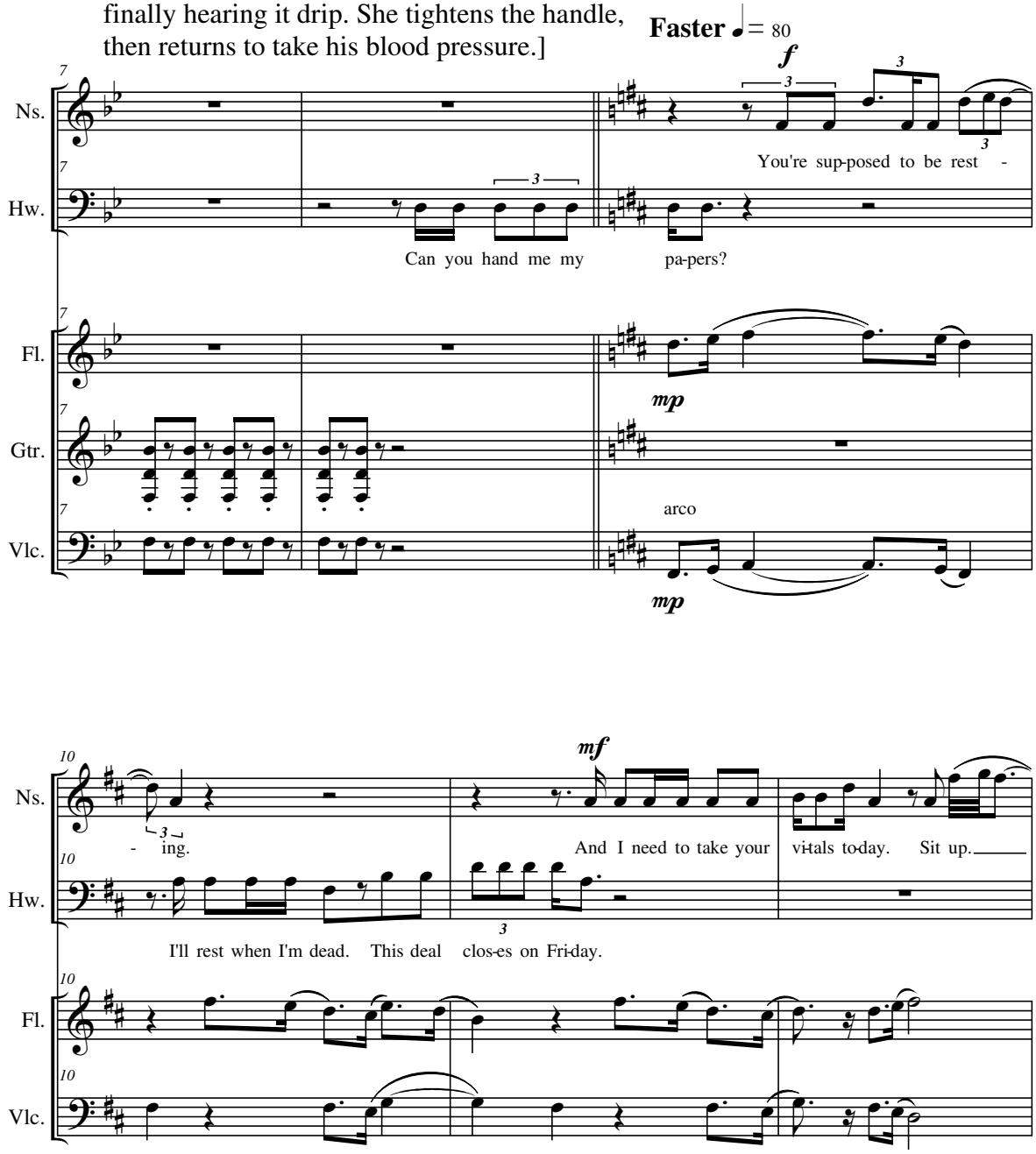

Sg. 1
Sg. 2
Sg. 3
B. 1
B. 2
and noon a pur - ple glow.
Oh...
(etc.)
M
mp
p
4"
(dampen)
pp

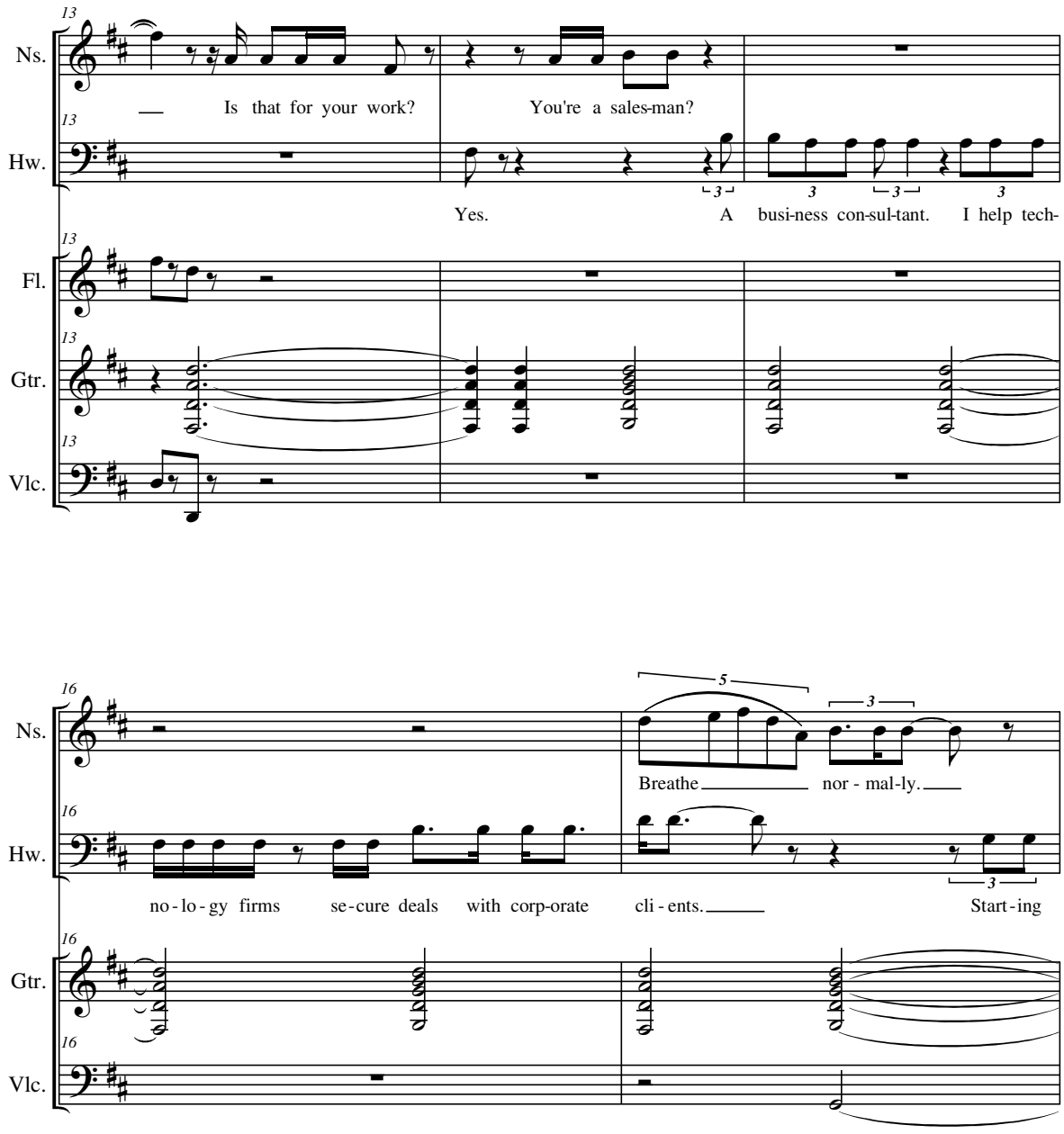
Scene 2b: Recitative

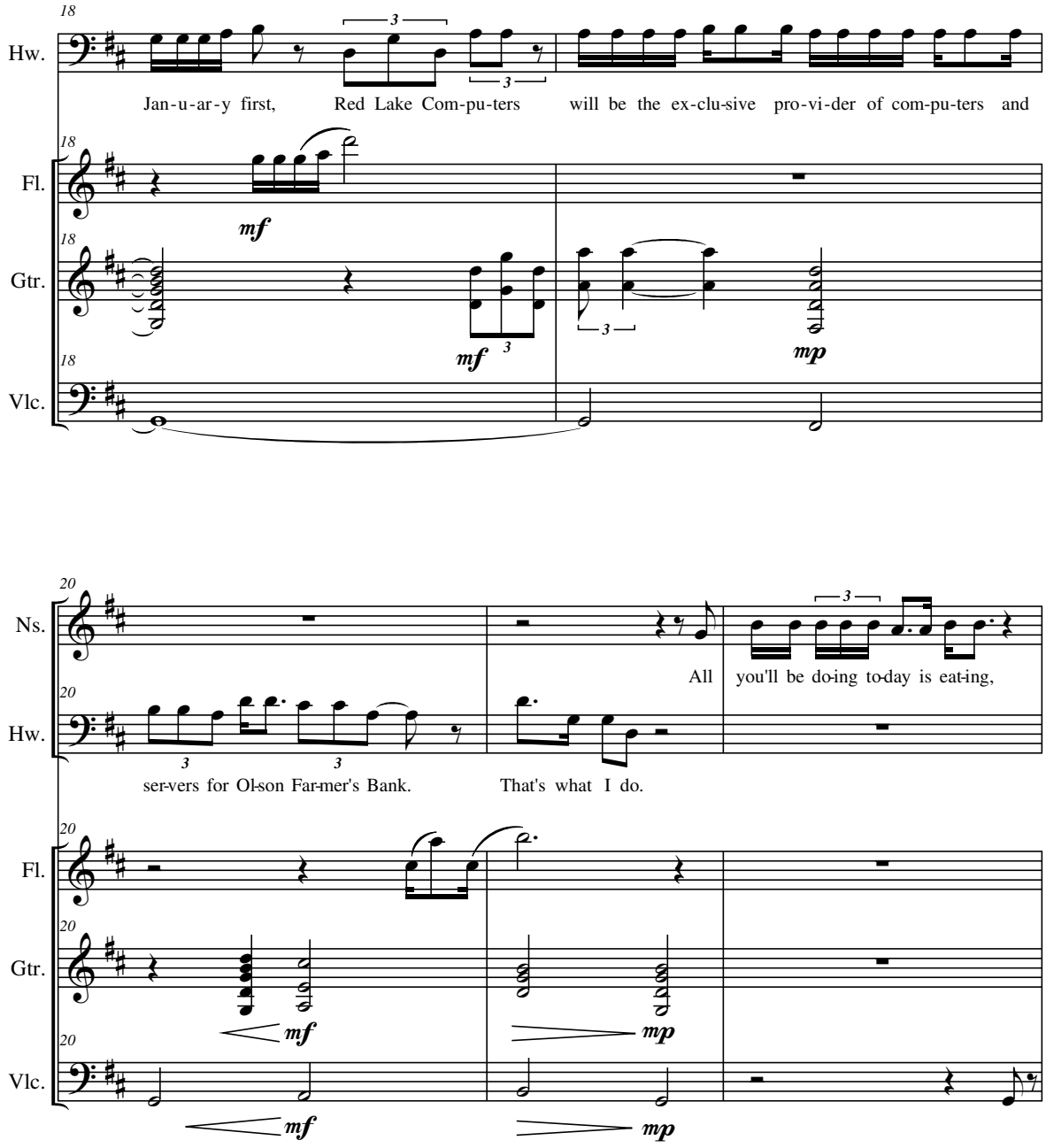
[The faucet is dripping. HOWARD watches it, annoyed. Frustrated, he attempts to turn it off while still in bed, but it is just out of reach. While he is awkwardly stretched out, The NURSE enters and turns on the lights. Embarrassed, HOWARD lies back down.]



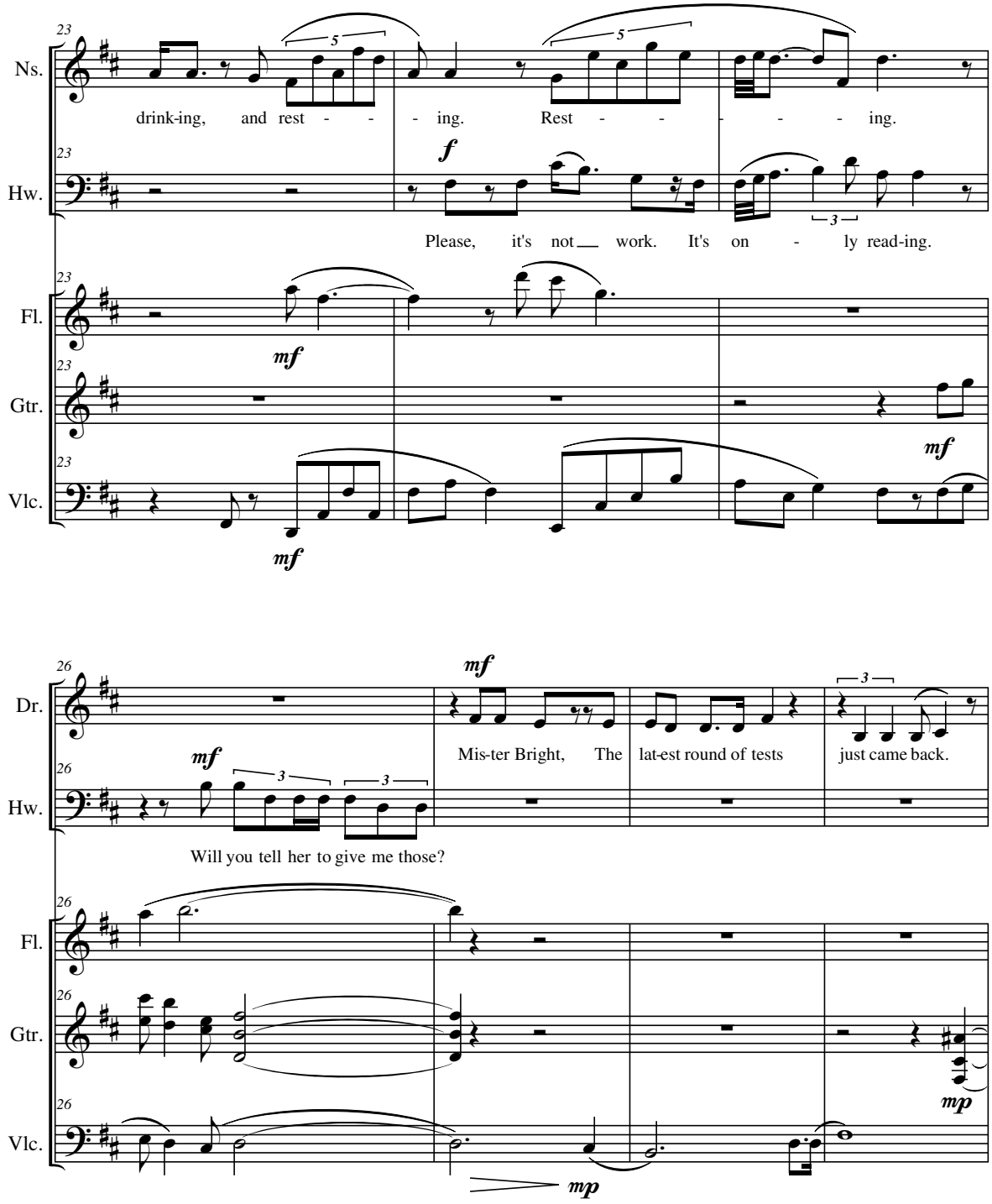
[HOWARD indicates the sink. She pauses,
finally hearing it drip. She tightens the handle,
then returns to take his blood pressure.]

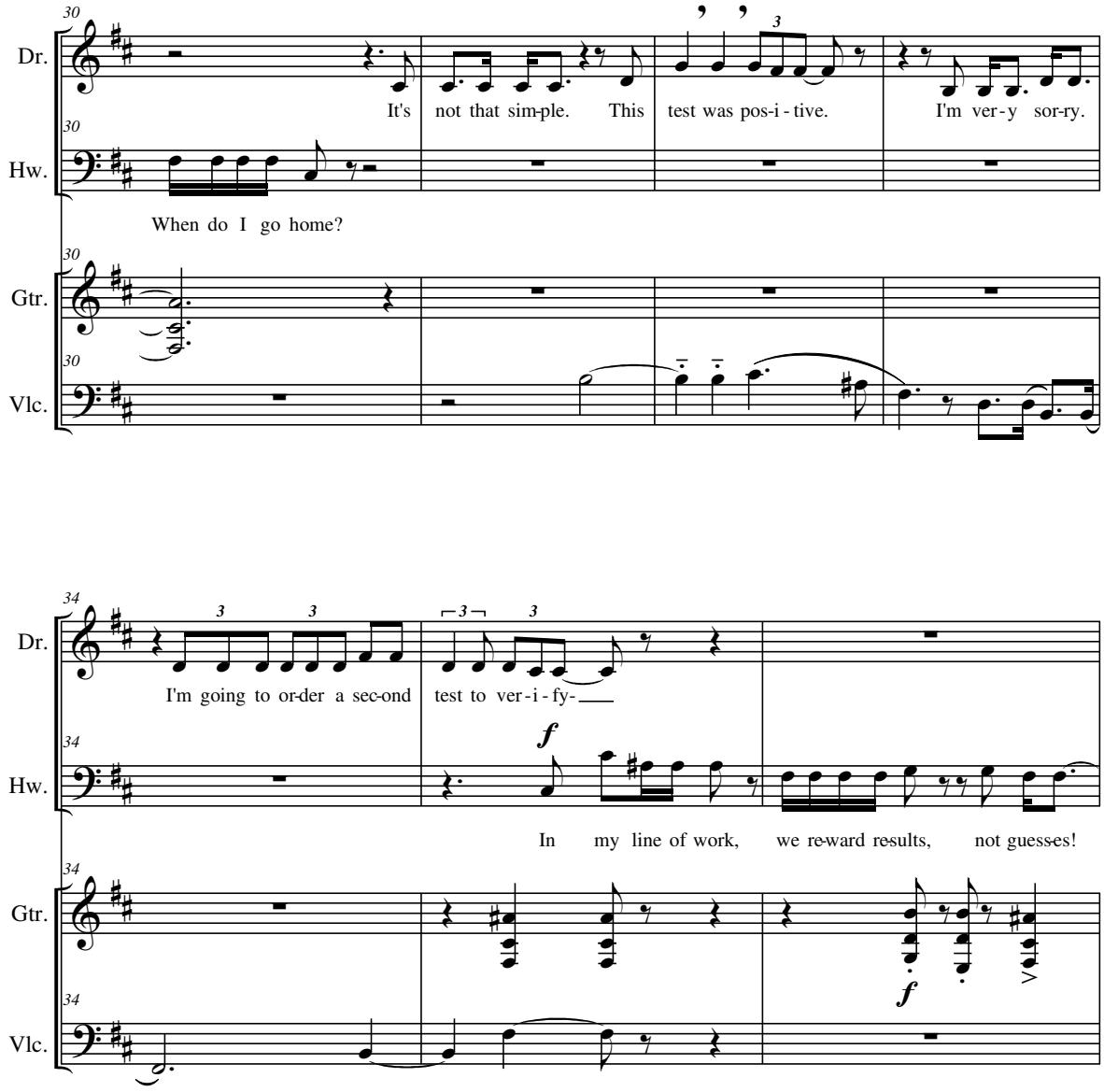


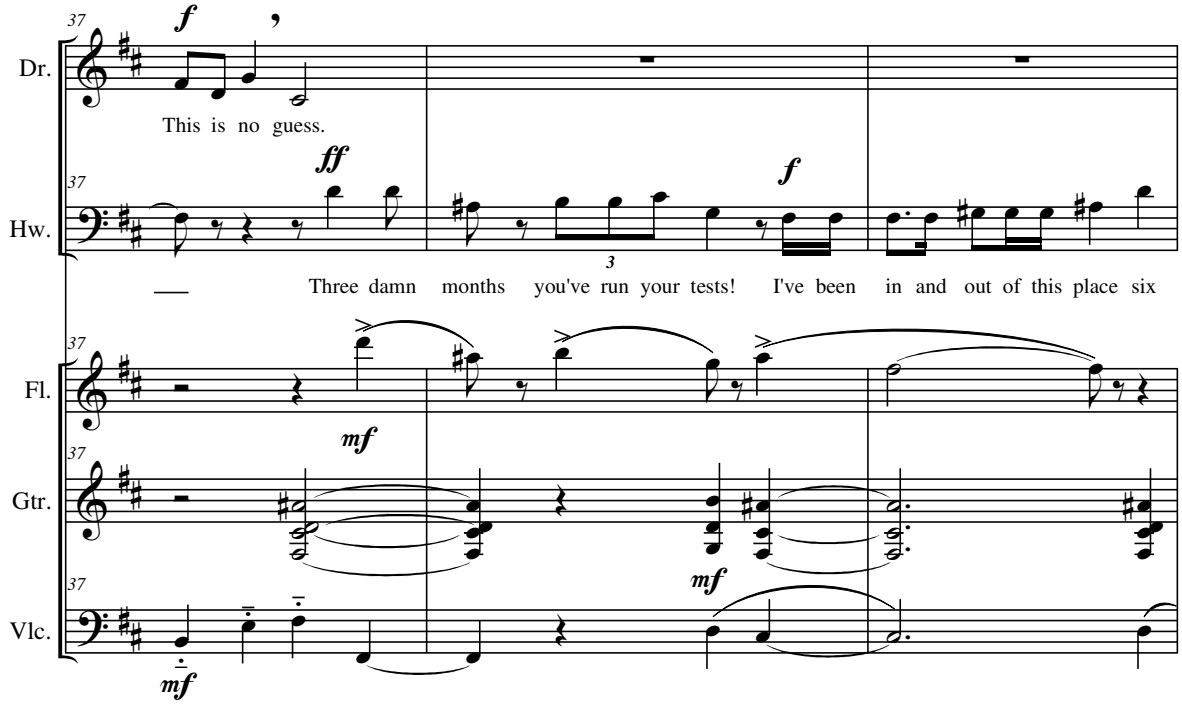

13
Ns.
Is that for your work?
You're a sales-man?
13
Hw.
Yes.
A busi-ness con-sul-tant. I help tech-
13
Fl.
13
Gtr.
13
Vlc.
16
Ns.
Breathe nor - mal-ly.
16
Hw.
no - lo - gy firms se-cure deals with corp-orate cli - ents.
Start - ing
16
Gtr.
16
Vlc.

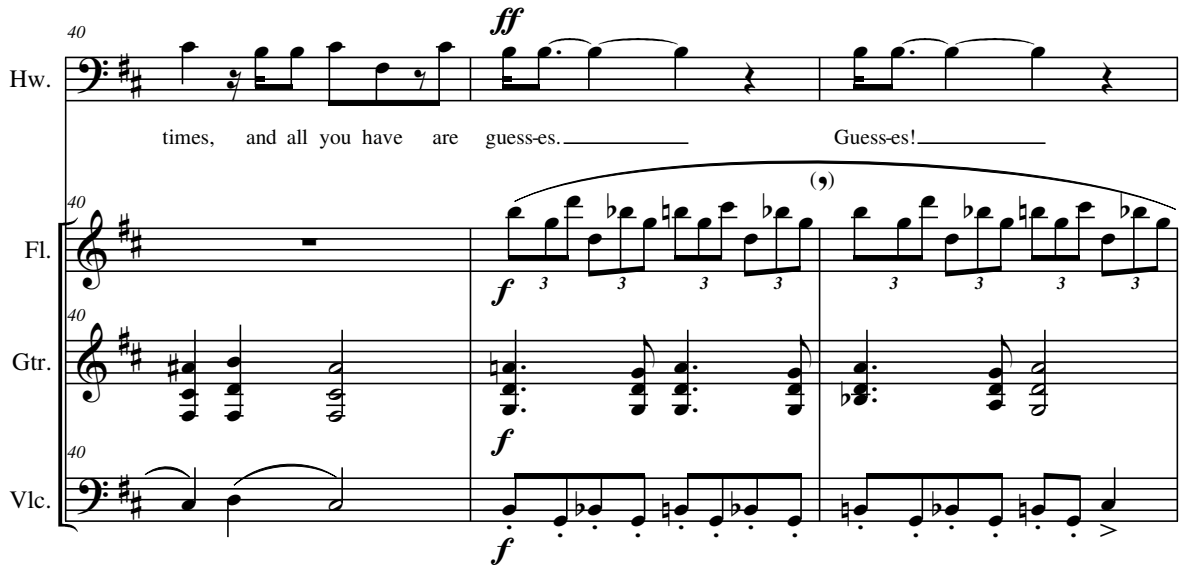

18
Hw.
Jan-u-ar-y first, Red Lake Com-pu-ters will be the ex-clu-sive pro-vi-der of com-pu-ters and
Fl.
mf
Gtr.
mf
mp
Vlc.
20
Ns.
All you'll be do-ing to-day is eat-ing,
Hw.
ser-vers for Ol-son Far-mer's Bank. That's what I do.
Fl.
Gtr.
mf
mp
Vlc.
mf
mp

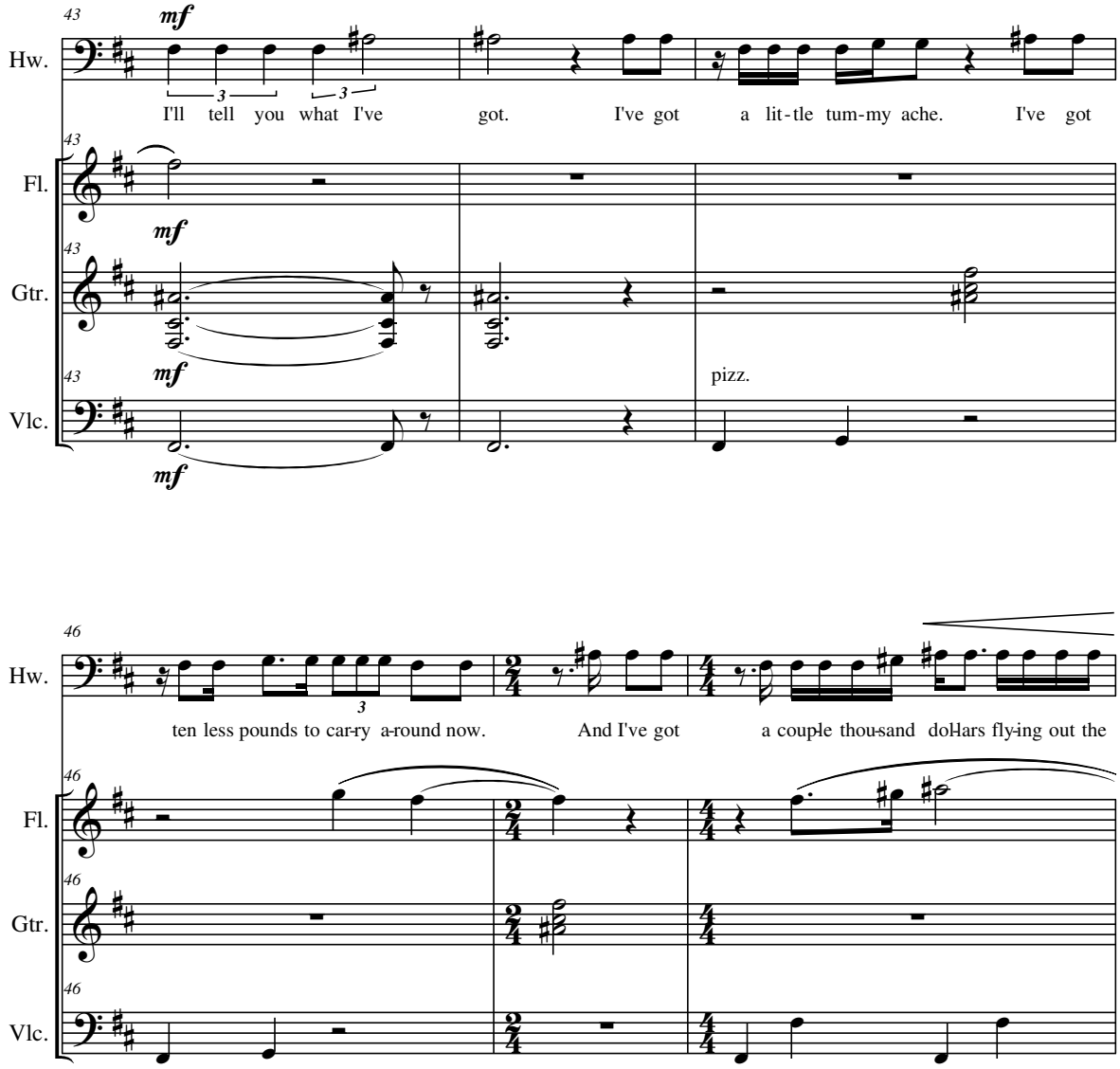
[DR. GREENE enters.]

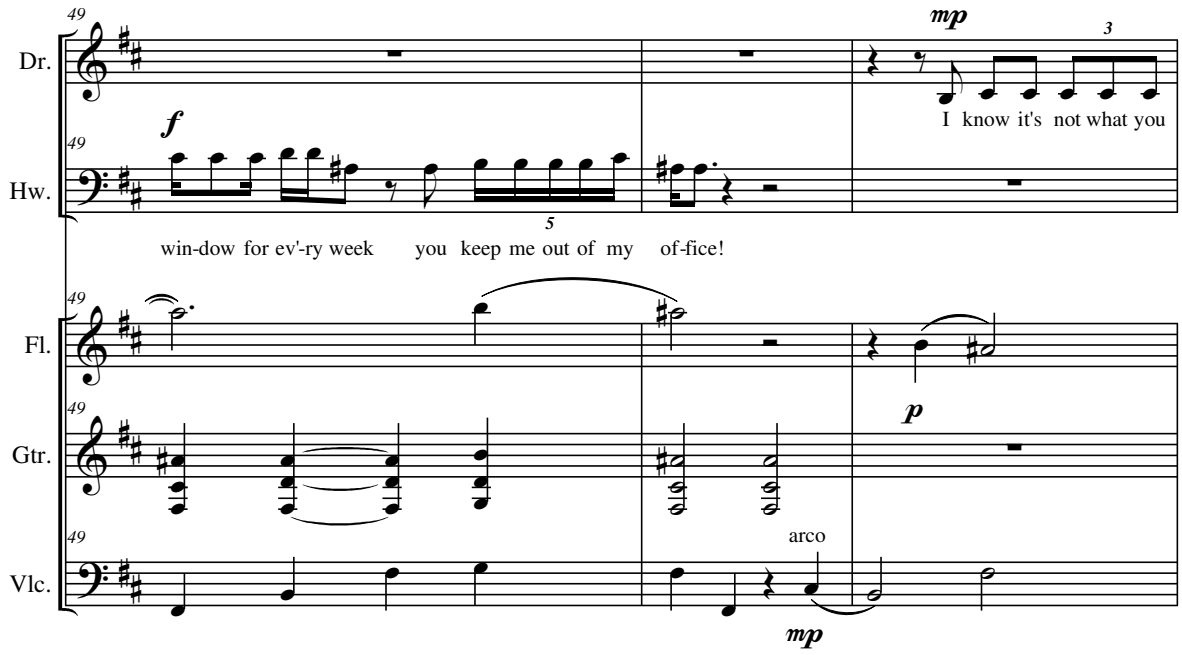



30
Dr.
It's not that sim-ple. This test was pos-i - tive. I'm ver - y sor-ry.
30
Hw.
When do I go home?
30
Gtr.
30
Vlc.
34
Dr.
I'm going to or-der a sec-ond test to ver - i - fy-
34
Hw.
f
In my line of work, we re-ward re-sults, not guess-es!
34
Gtr.
f
34
Vlc.

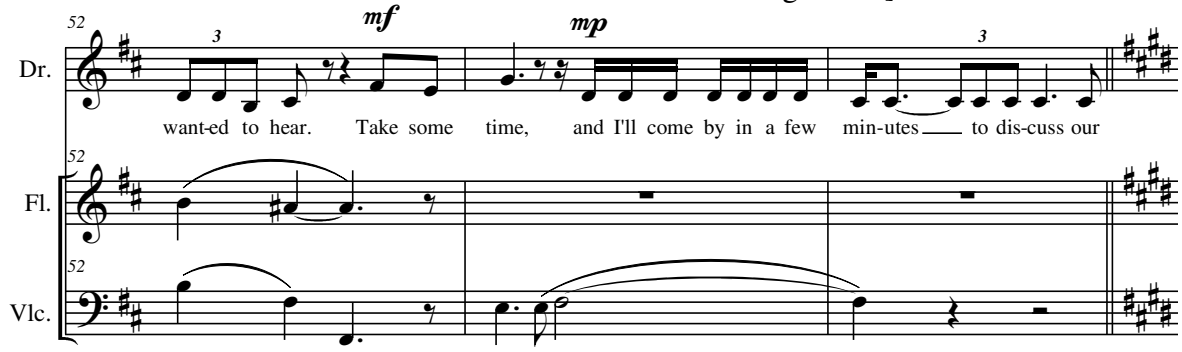

37
Dr.
Hw.
Fl.
Gtr.
Vlc.
This is no guess.
Three damn months you've run your tests! I've been in and out of this place six


40
Hw.
Fl.
Gtr.
Vlc.
times, and all you have are guess-es.
Guess-es!

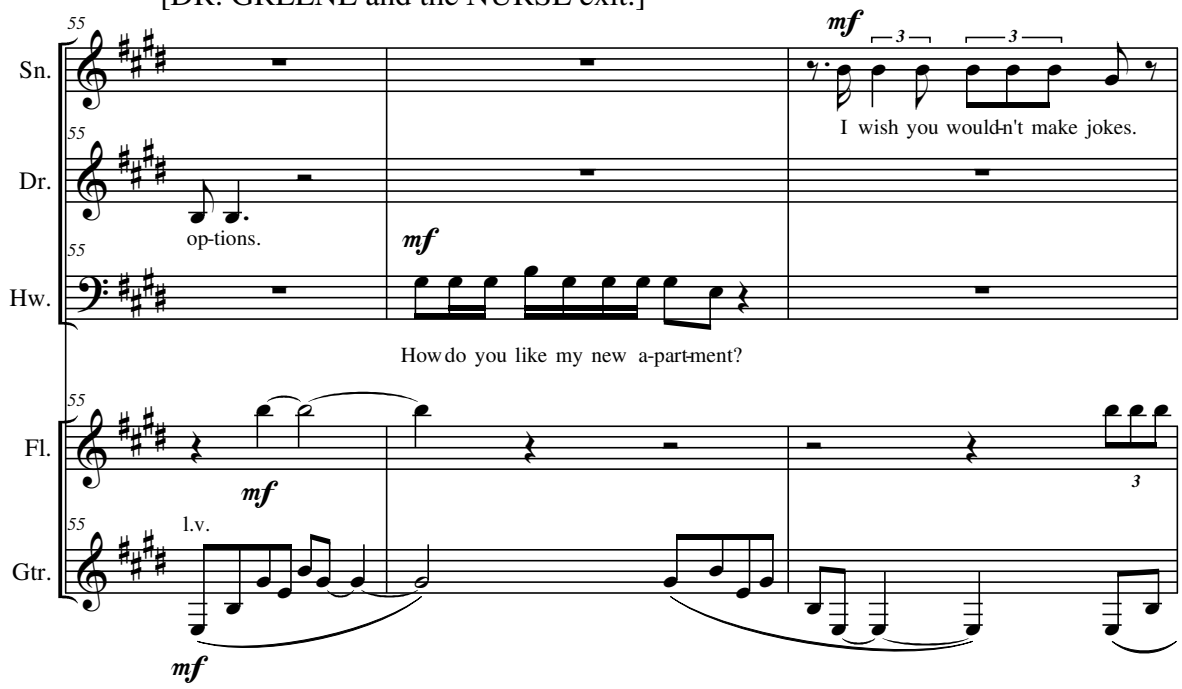

43
mf
Hw.
I'll tell you what I've got. I've got a lit-tle tum-my ache. I've got
Fl.
Gtr.
Vlc.
pizz.
46
ten less pounds to car-ry a-round now. And I've got a couple thou-sand dol-lars fly-ing out the



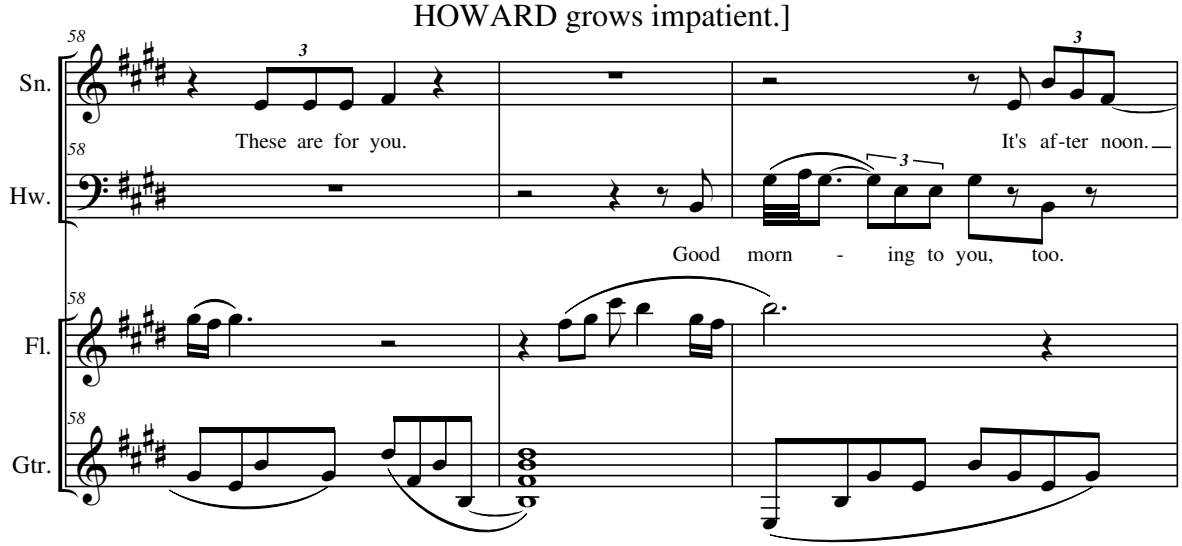
[SONIA enters, holding an attractive, homemade flower arrangement.]

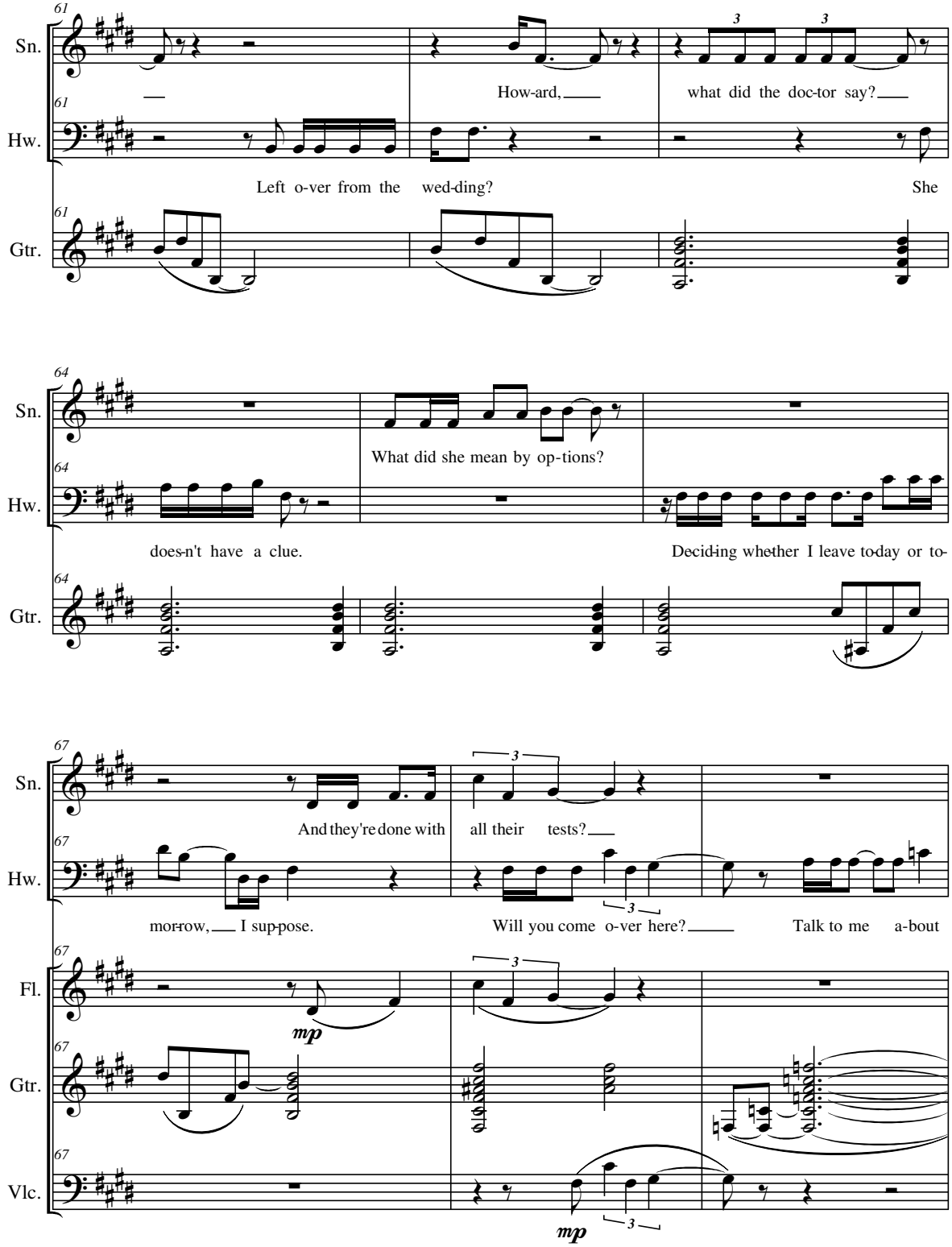


[DR. GREENE and the NURSE exit.]

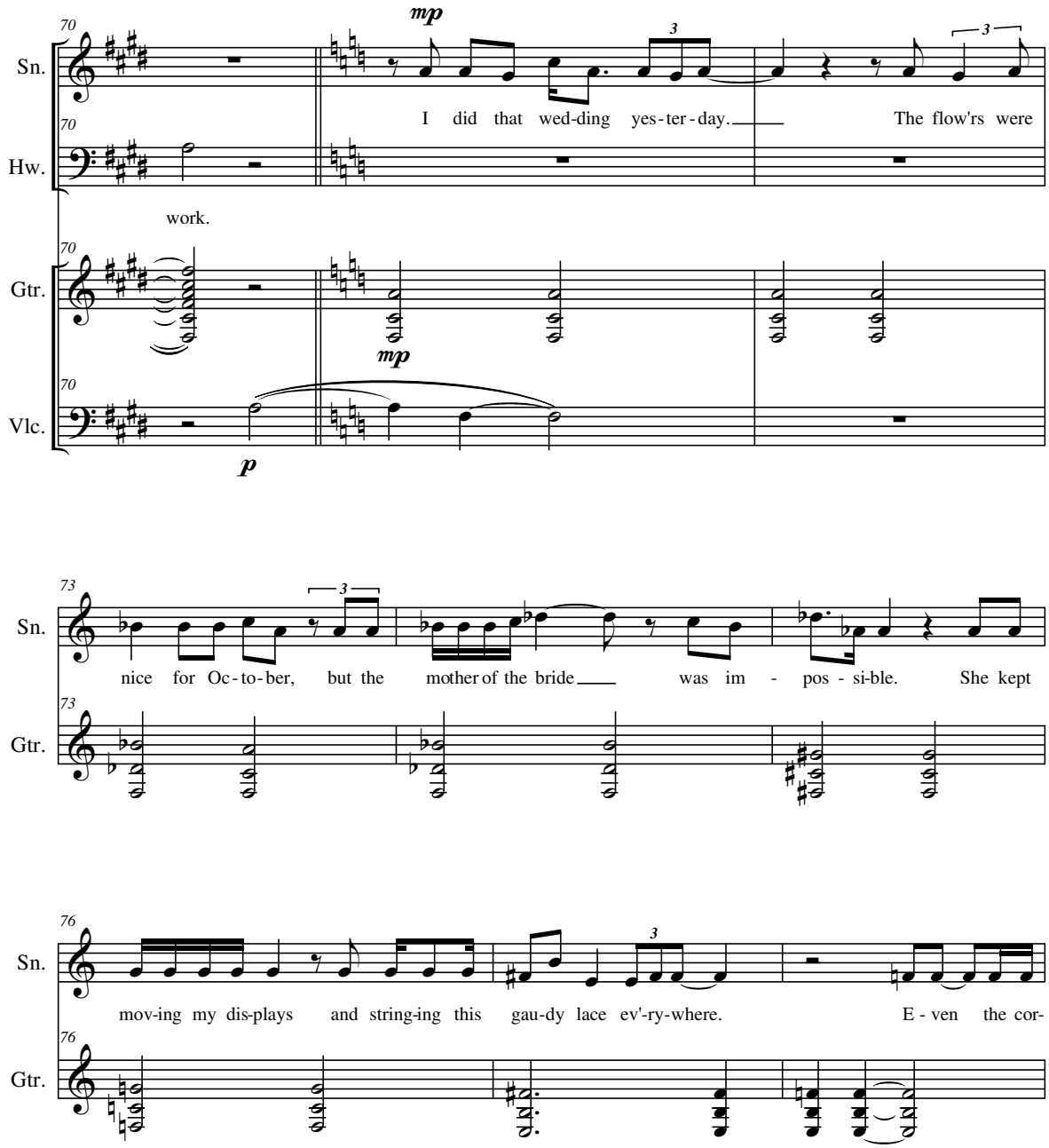


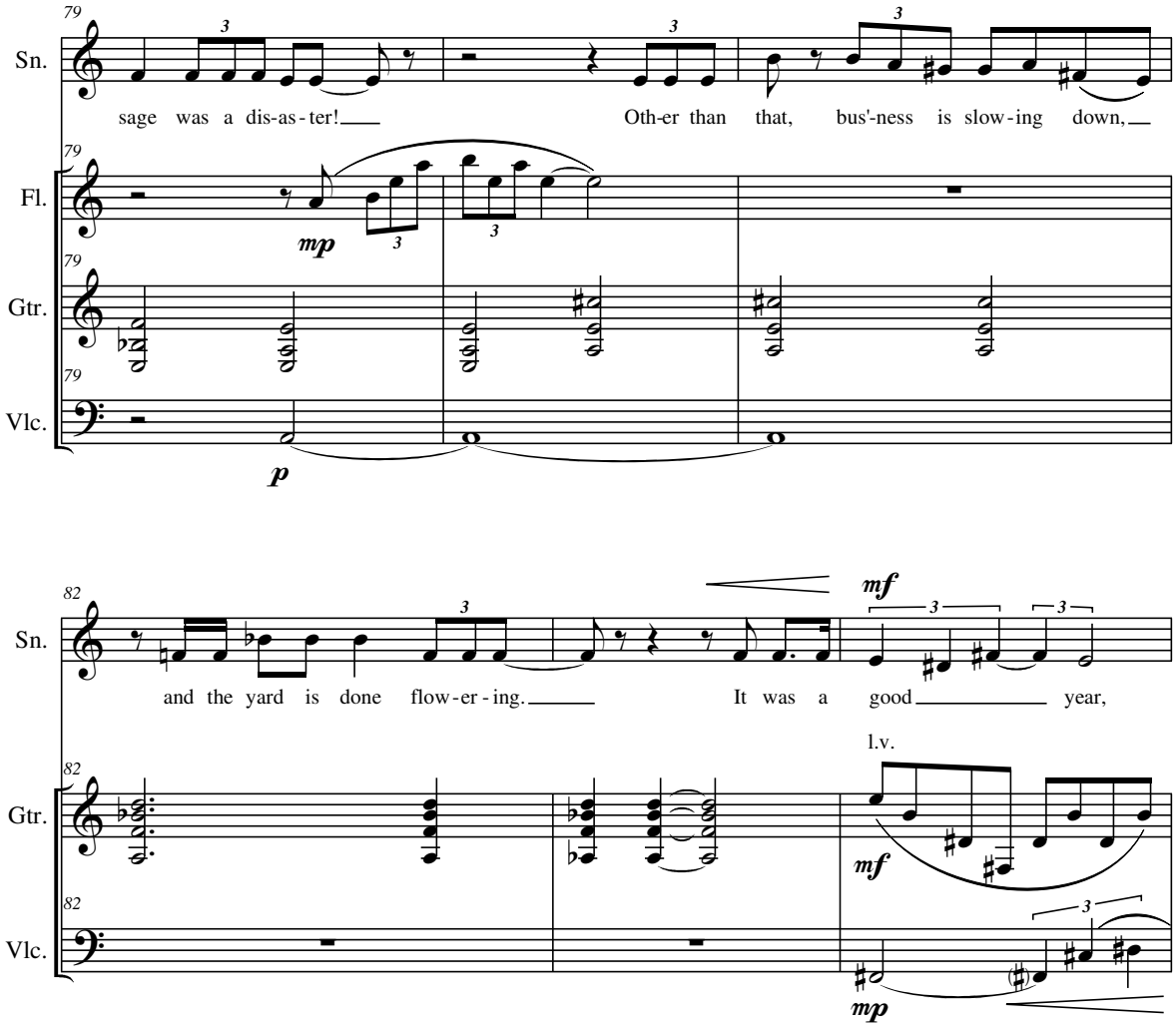
[SONIA arranges the flowers.
HOWARD grows impatient.]

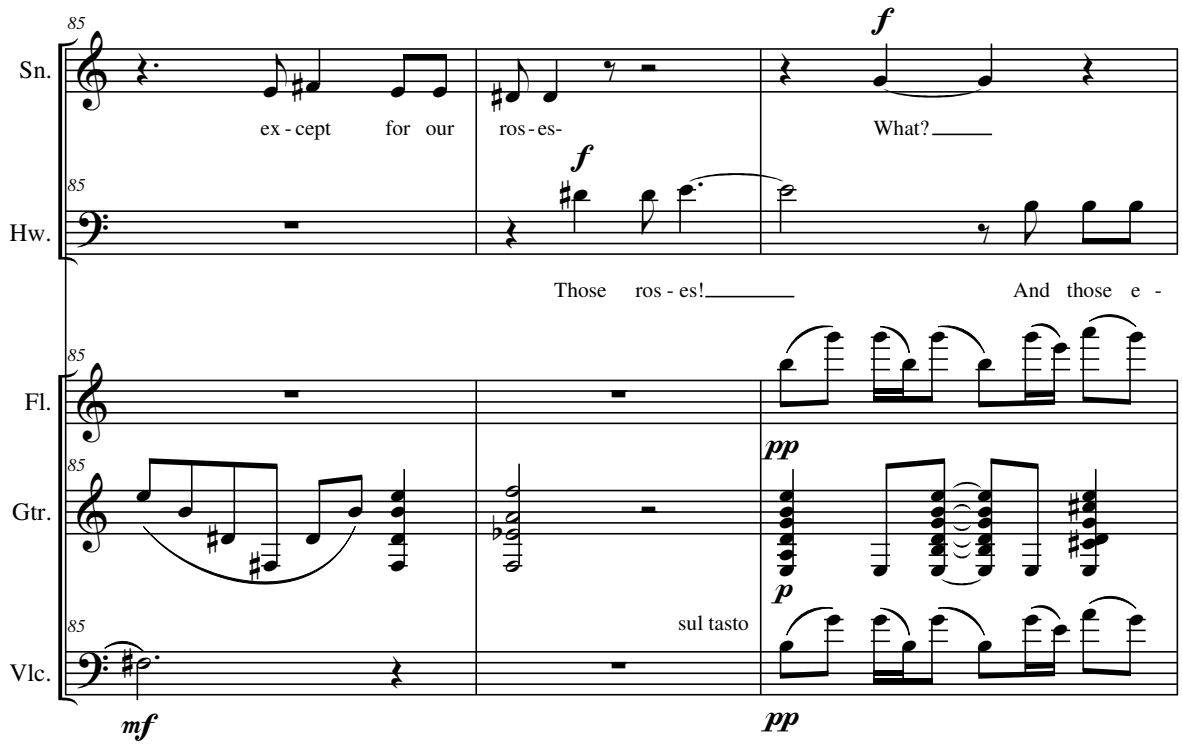



61
Sn.
Hw.
Gtr.
How-ard,
what did the doc-tor say?
Left o-ver from the wed-ding?
She
64
What did she mean by op-tions?
does-n't have a clue.
Deciding whether I leave to-day or to-
67
And they're done with all their tests?
mor-row, I sup-pose.
Will you come o-ver here?
Talk to me a-bout
Fl.
Vlc.
mp
mp

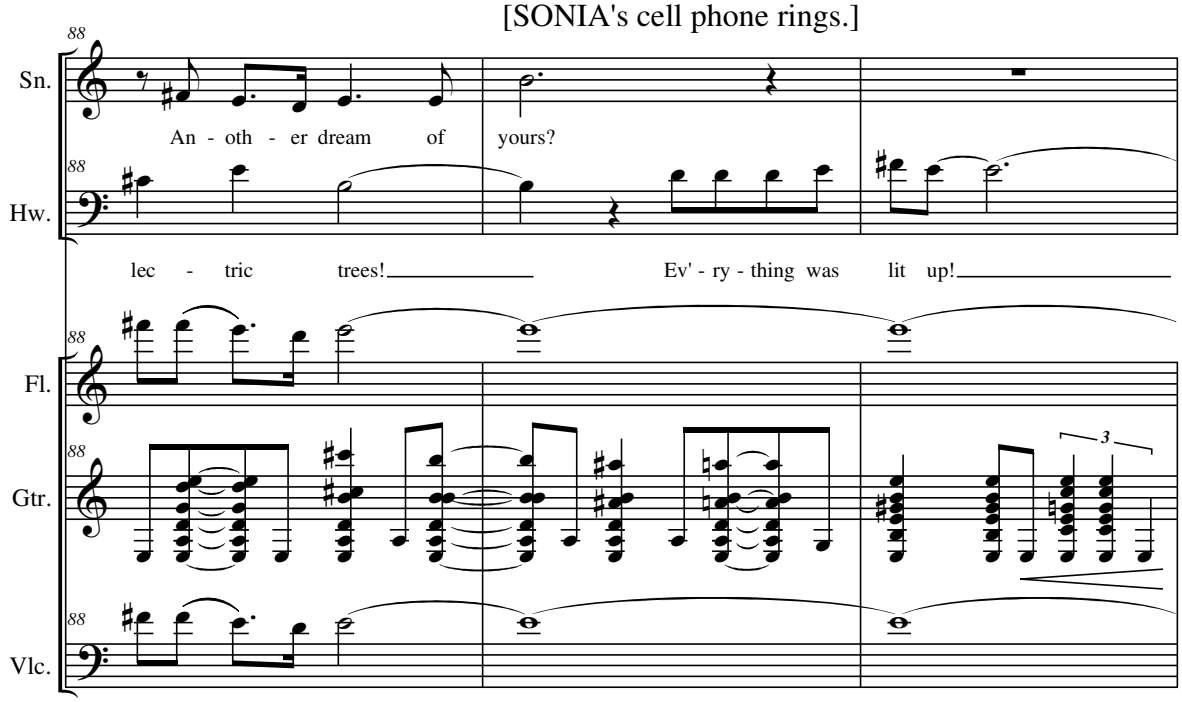
[SONIA sits near HOWARD.]

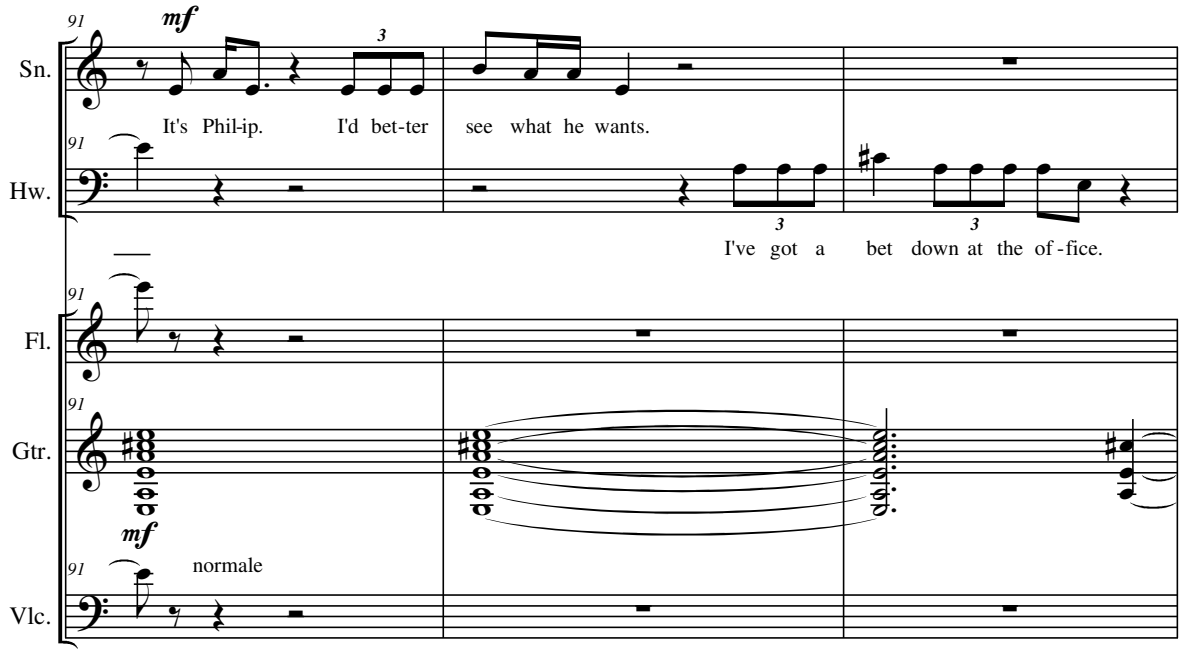



79
Sn.
sage was a dis-as-ter!
Oth-er than that, bus'-ness is slow-ing down,
Fl.
mp
Gtr.
Vlc.
p
82
Sn.
and the yard is done flow-er-ing.
It was a good year,
mf
l.v.
Gtr.
mf
Vlc.
mp

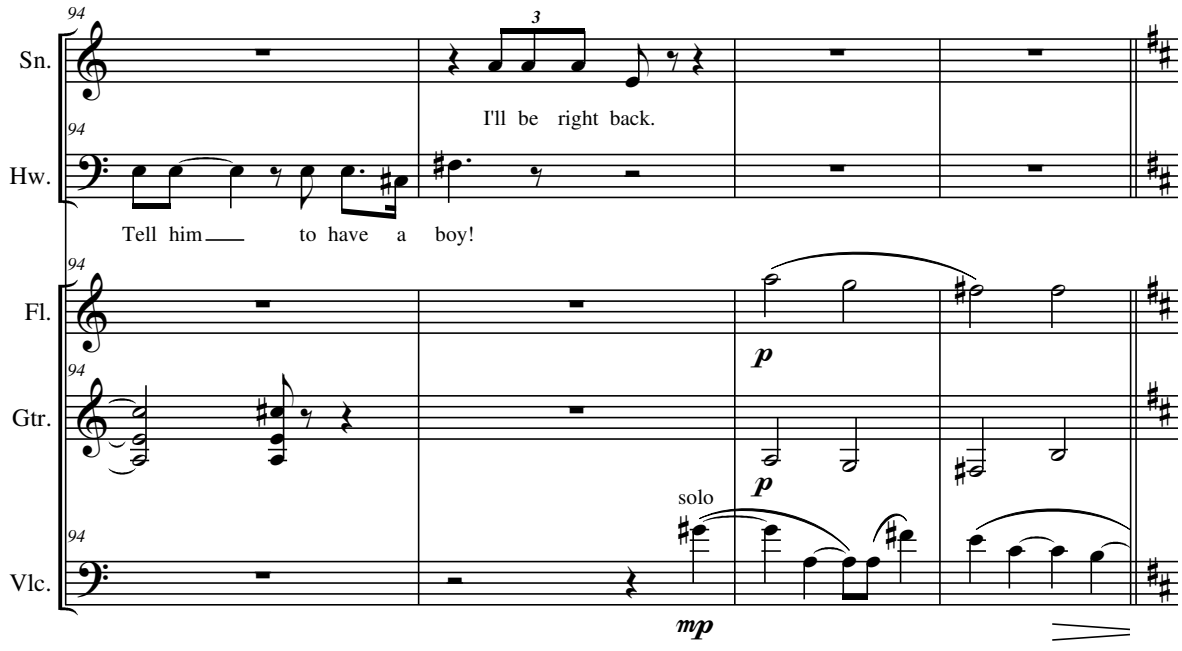


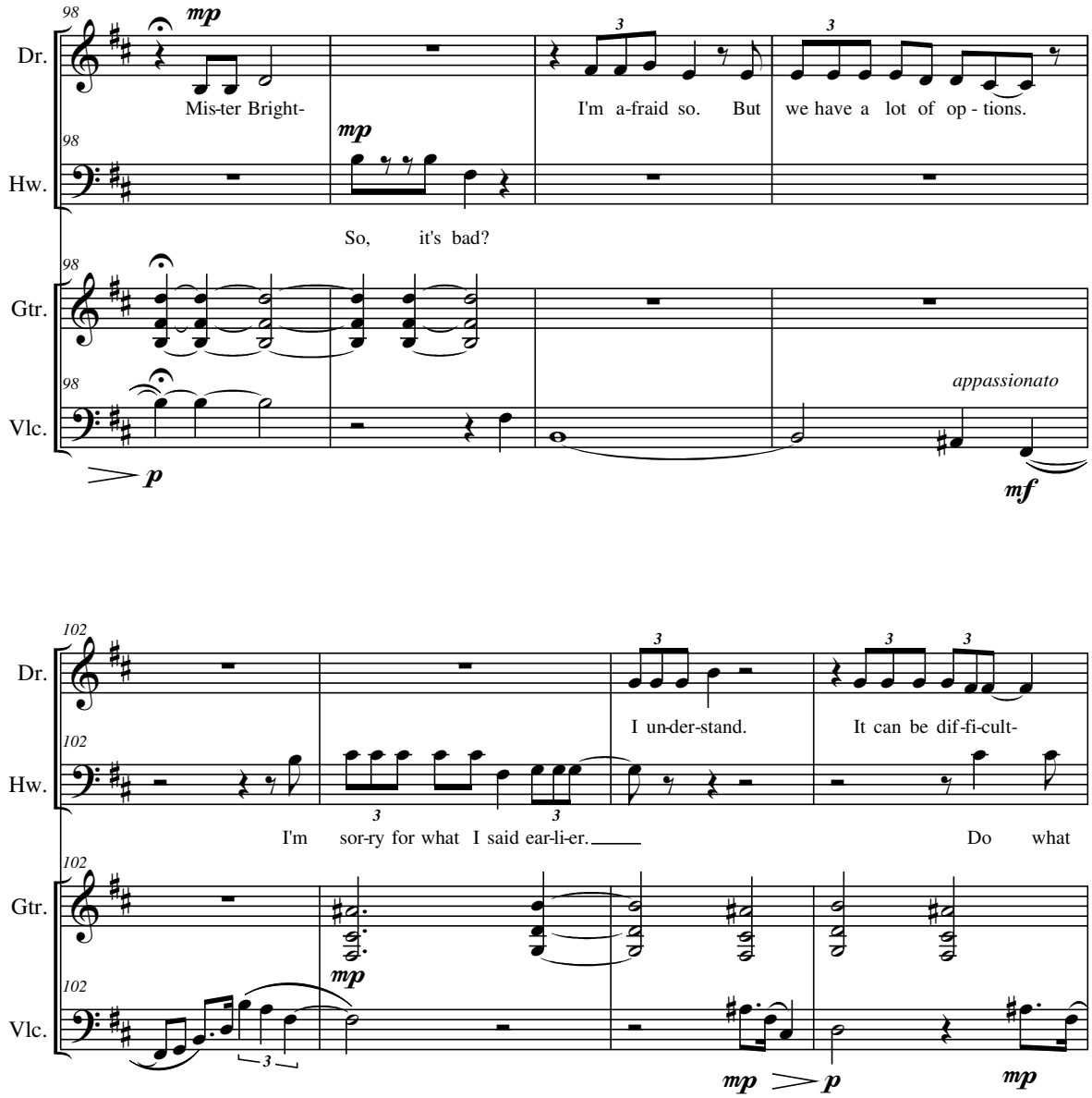
[SONIA's cell phone rings.]

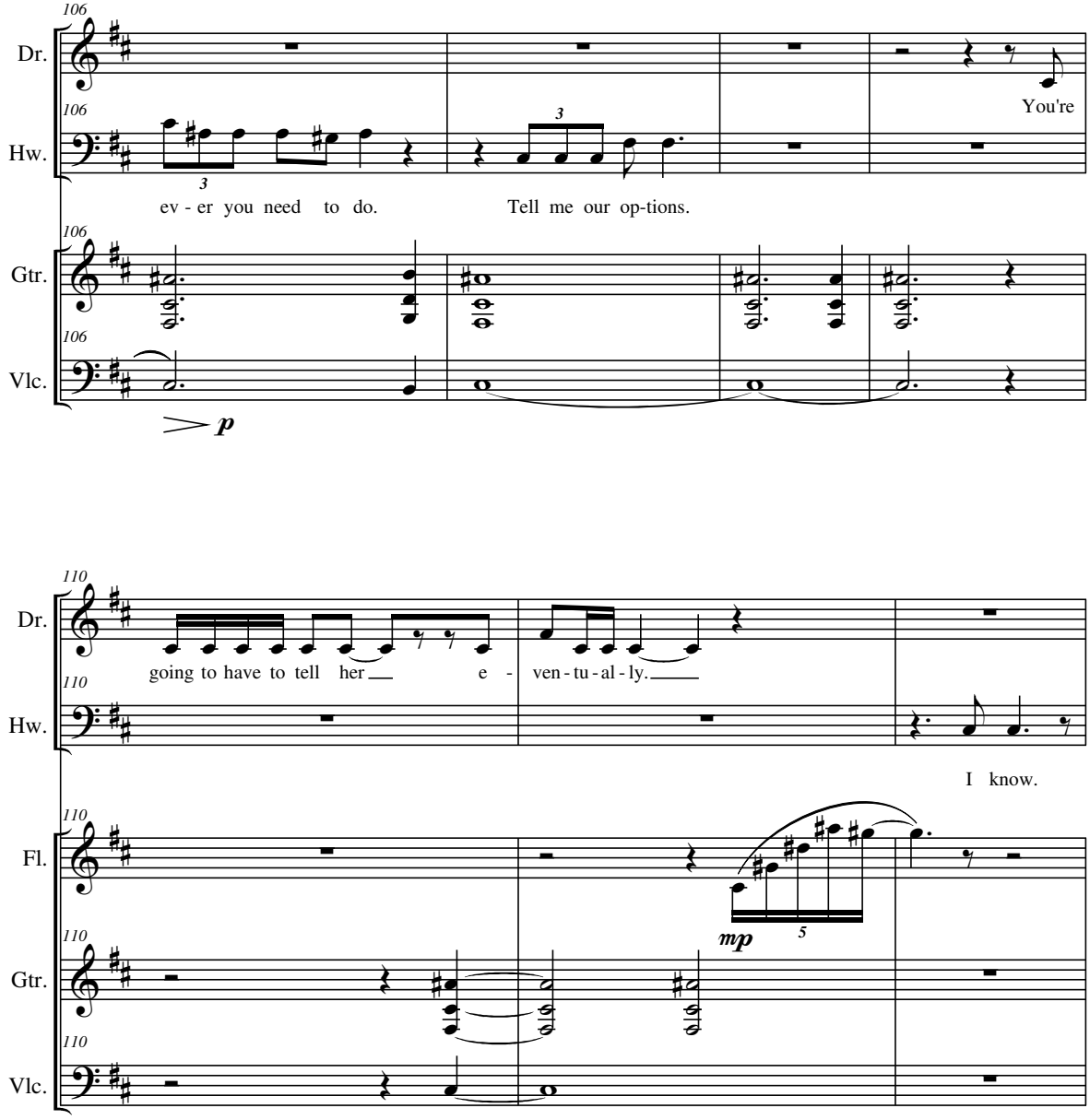




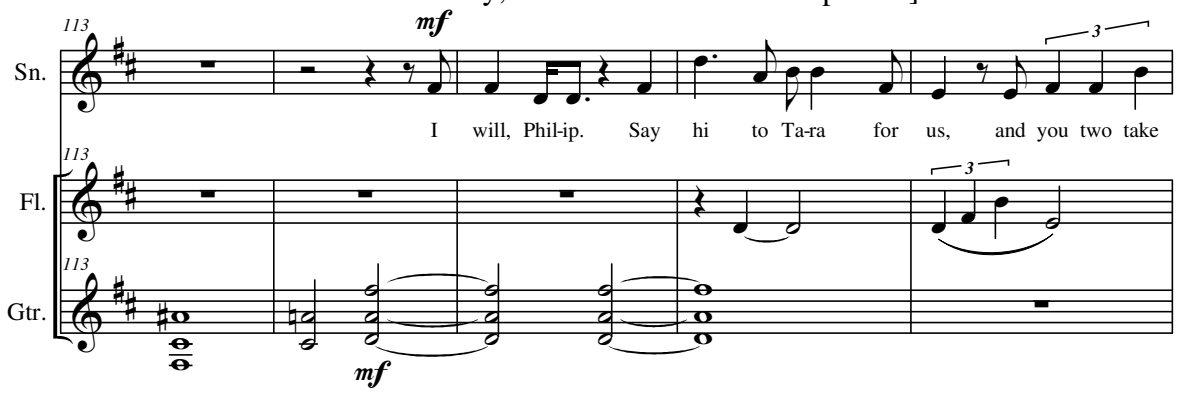
[SONIA exits.] [DR. GREENE enters.]



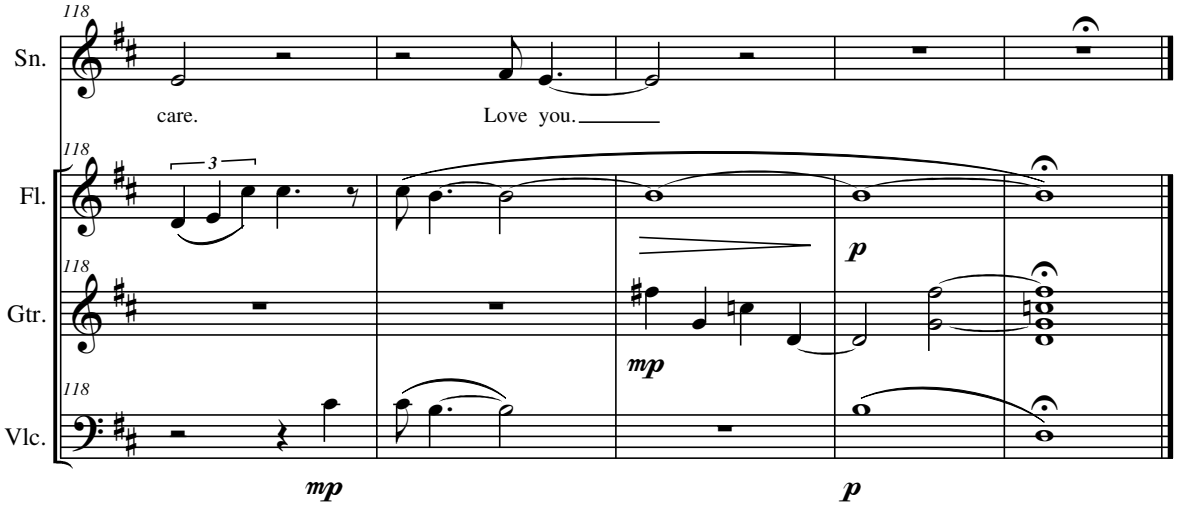

98
Dr.
Hw.
Gtr.
Vlc.
mp
Mis-ter Bright-
I'm a-fraid so. But we have a lot of op - tions.
So, it's bad?
appassionato
p
mf
102
I un-der-stand.
It can be dif-fi-cult-
I'm sor-ry for what I said ear-li-er.
Do what
mp
mp
p
mp


106
Dr.
106
Hw.
3
ev - er you need to do.
3
Tell me our op-tions.
You're
106
Gtr.
106
Vlc.
p
110
Dr.
going to have to tell her e -
ven - tu - al - ly.
110
Hw.
I know.
110
Fl.
mp
5
110
Gtr.
110
Vlc.

[DR. GREENE sits to detail the treatment options.
The focus shifts to the lobby, where SONIA is on the phone.]



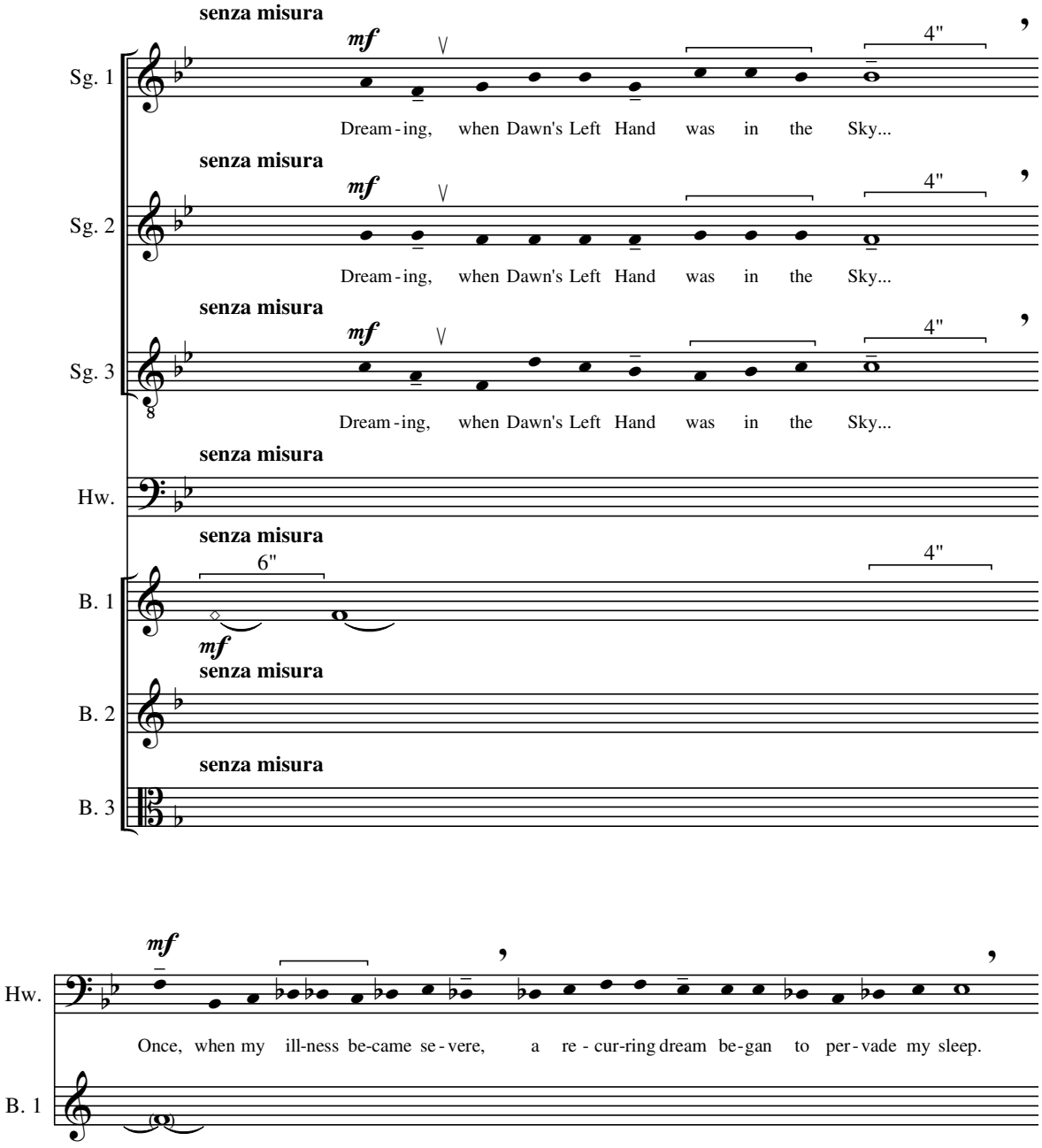
[SONIA hangs up and returns
to HOWARD's room]

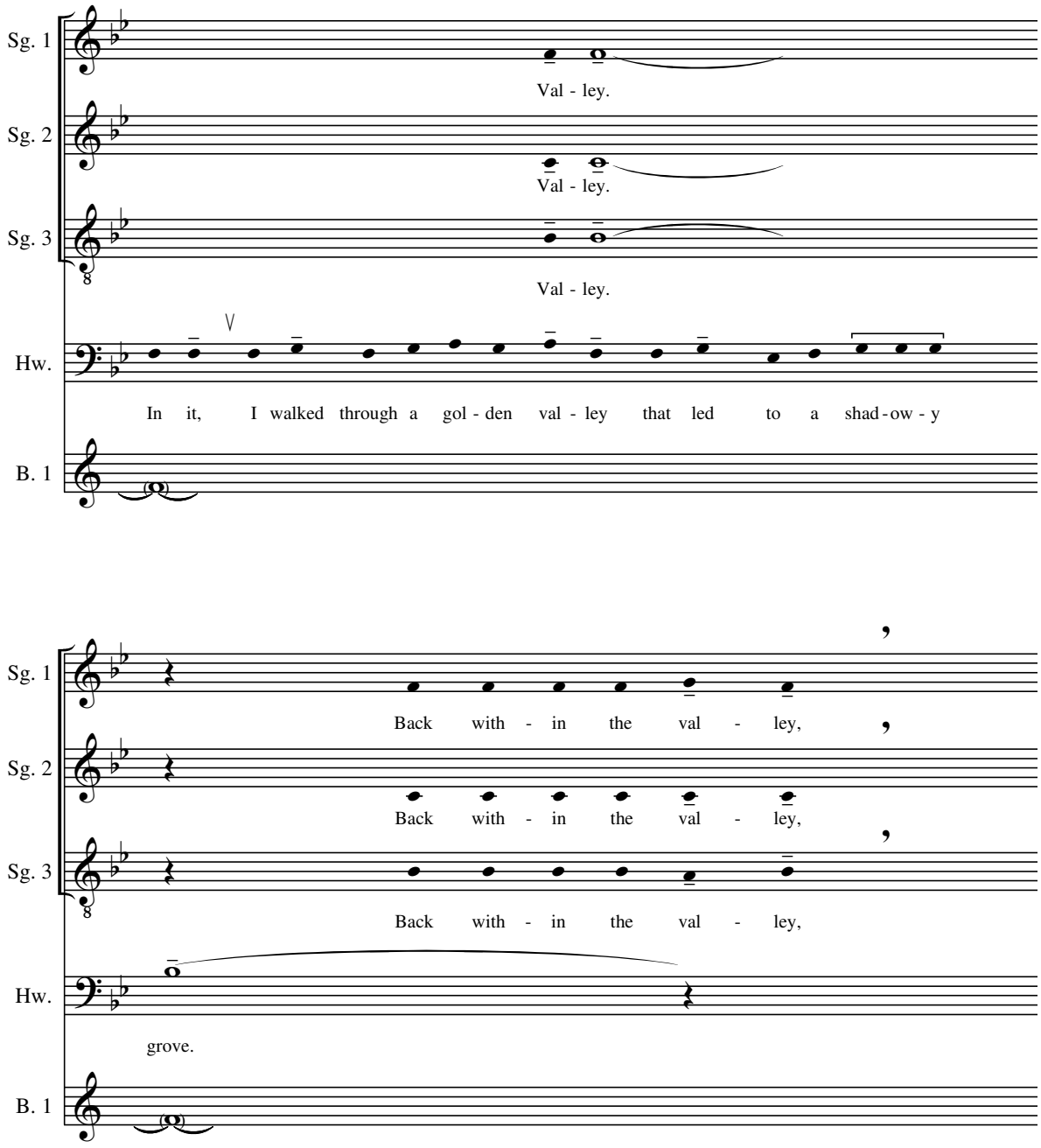


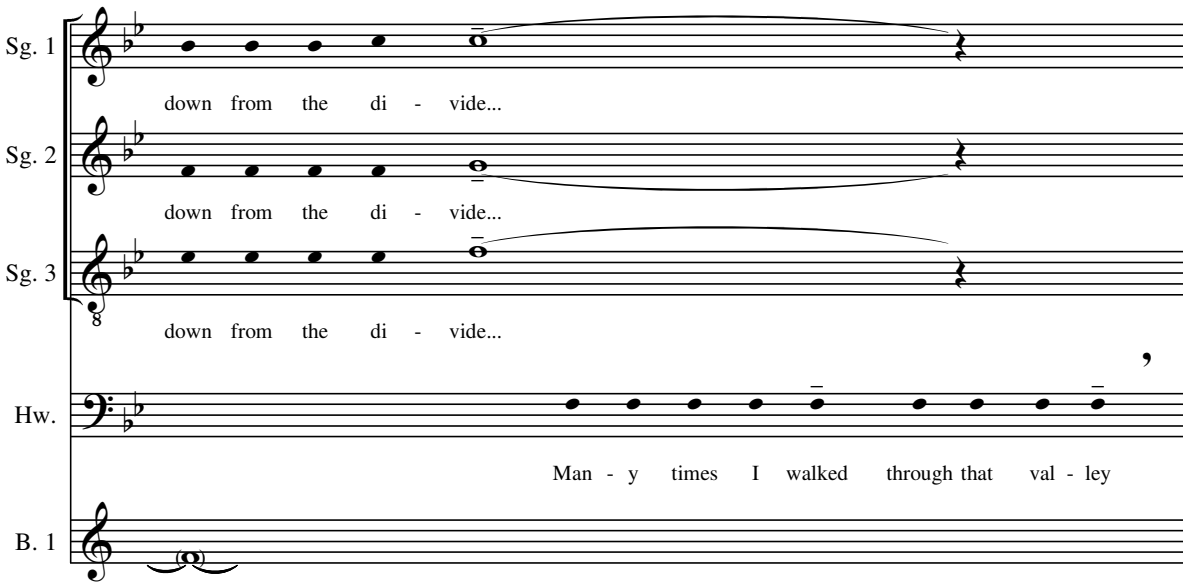
Scene 3a: Third Dream

Recurring Valley

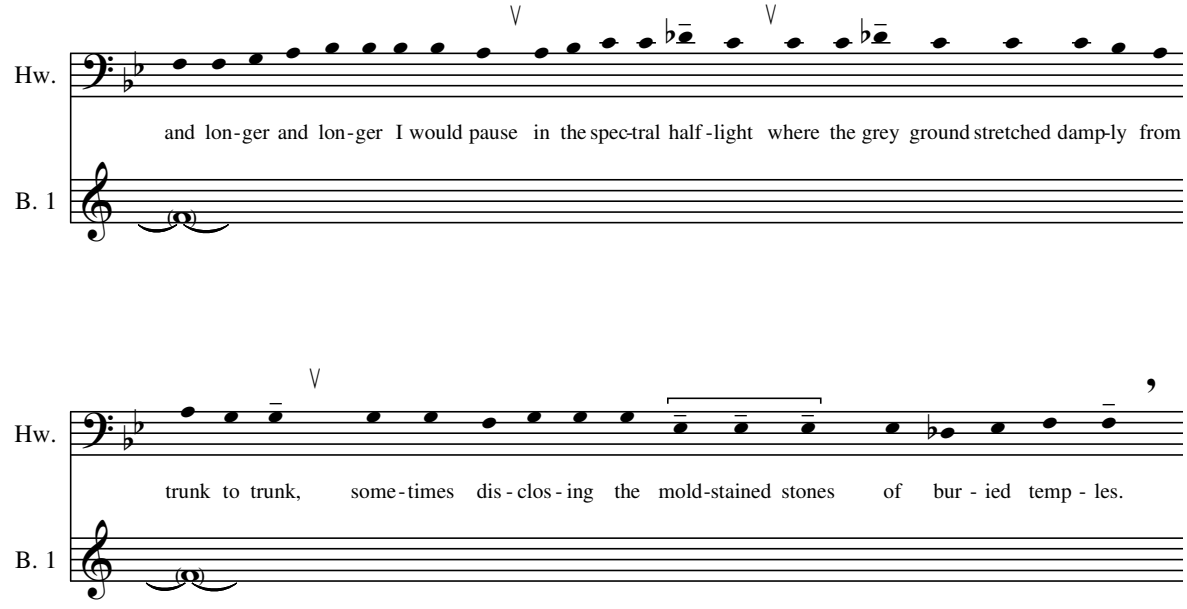
[Three months later, January. HOWARD's dream, traversing a lush valley whose steep walls enclose its narrow path. The trees shine with a strange, dull-gold color. The scenery passes fluidly, as though HOWARD were floating just off the ground.]

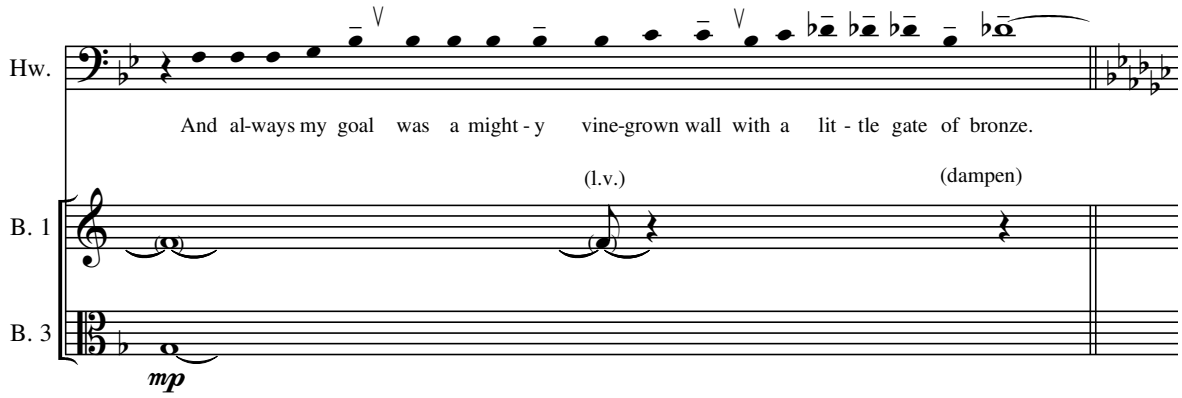



Sg. 1
Val - ley.
Sg. 2
Val - ley.
Sg. 3
Val - ley.
Hw.
In it, I walked through a gol - den val - ley that led to a shad - ow - y
B. 1
Sg. 1
Back with - in the val - ley,
Sg. 2
Back with - in the val - ley,
Sg. 3
Back with - in the val - ley,
Hw.
grove.
B. 1

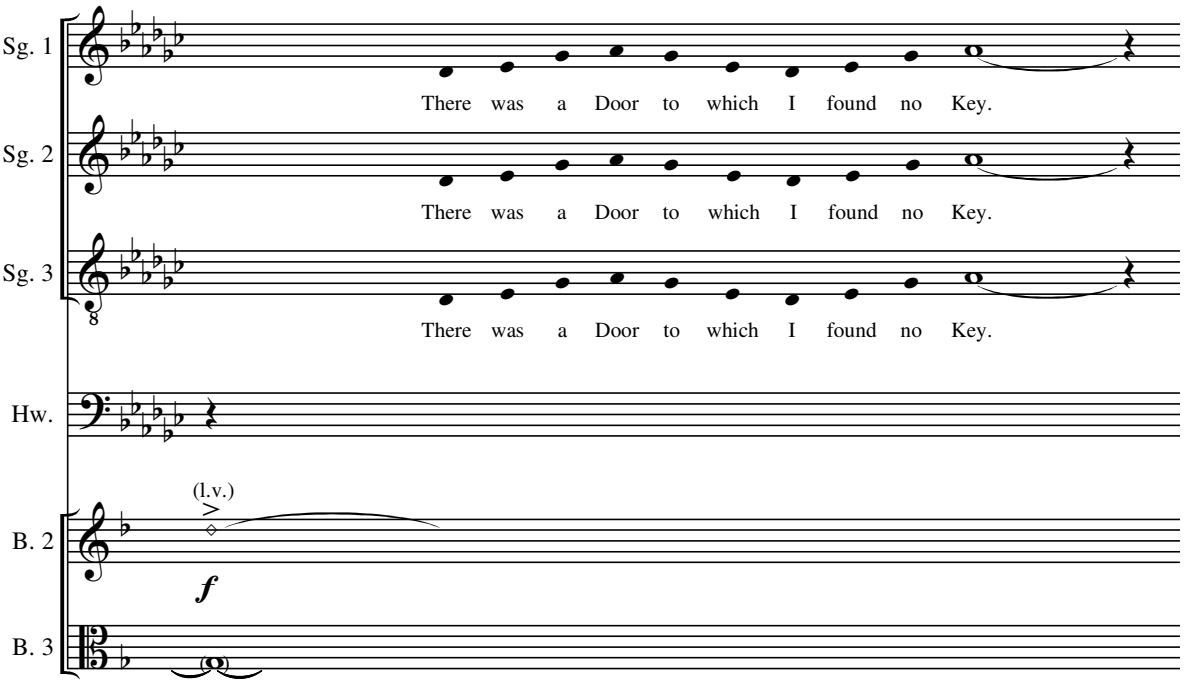


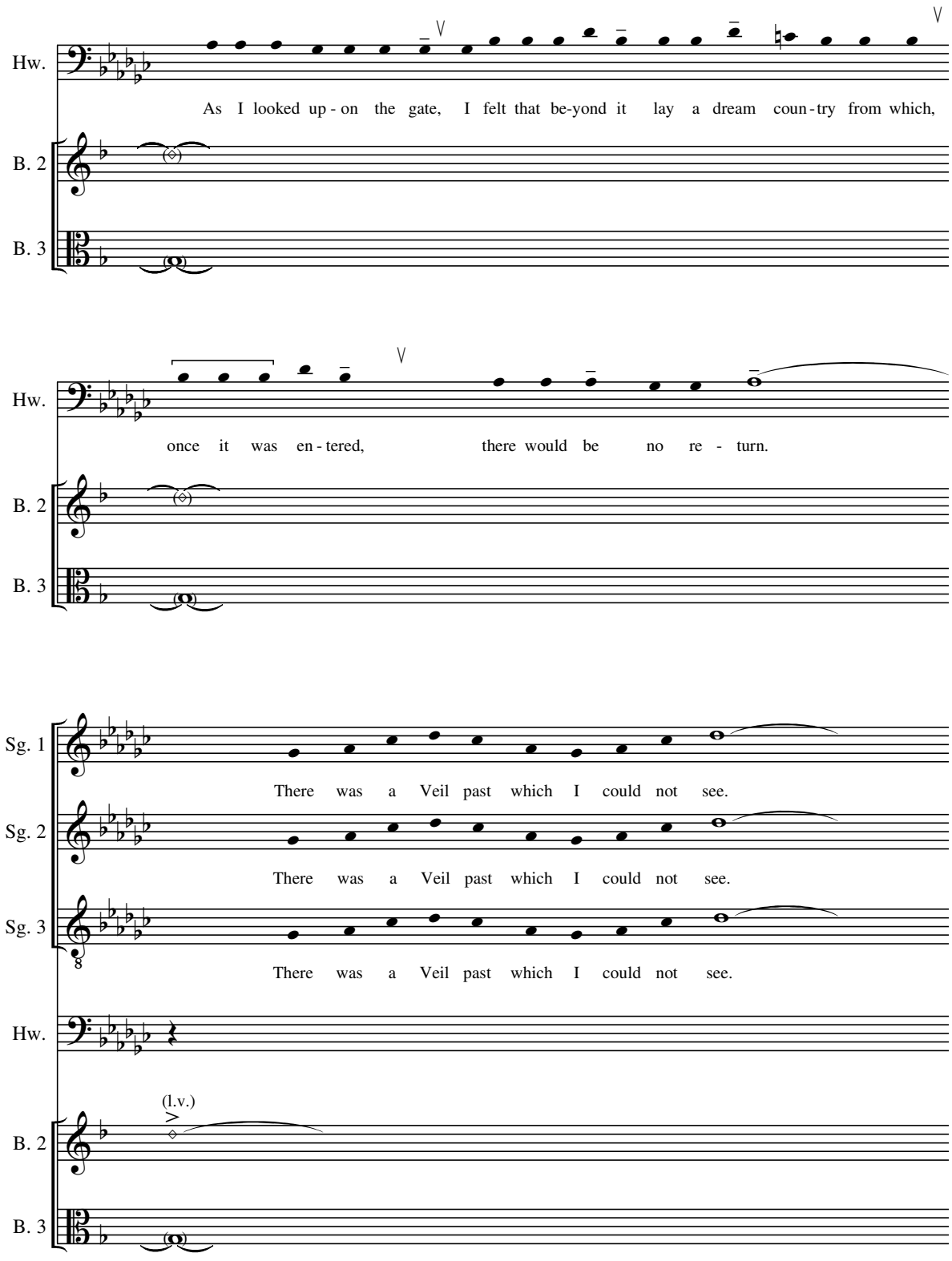
[After a short journey, the path widens as the valley gives way to a dense grove of huge, twisted trees. The grey earth is breached occasionally by the buried, mold-stained remains of long-forgotten stone temples belonging to no identifiable religion.]

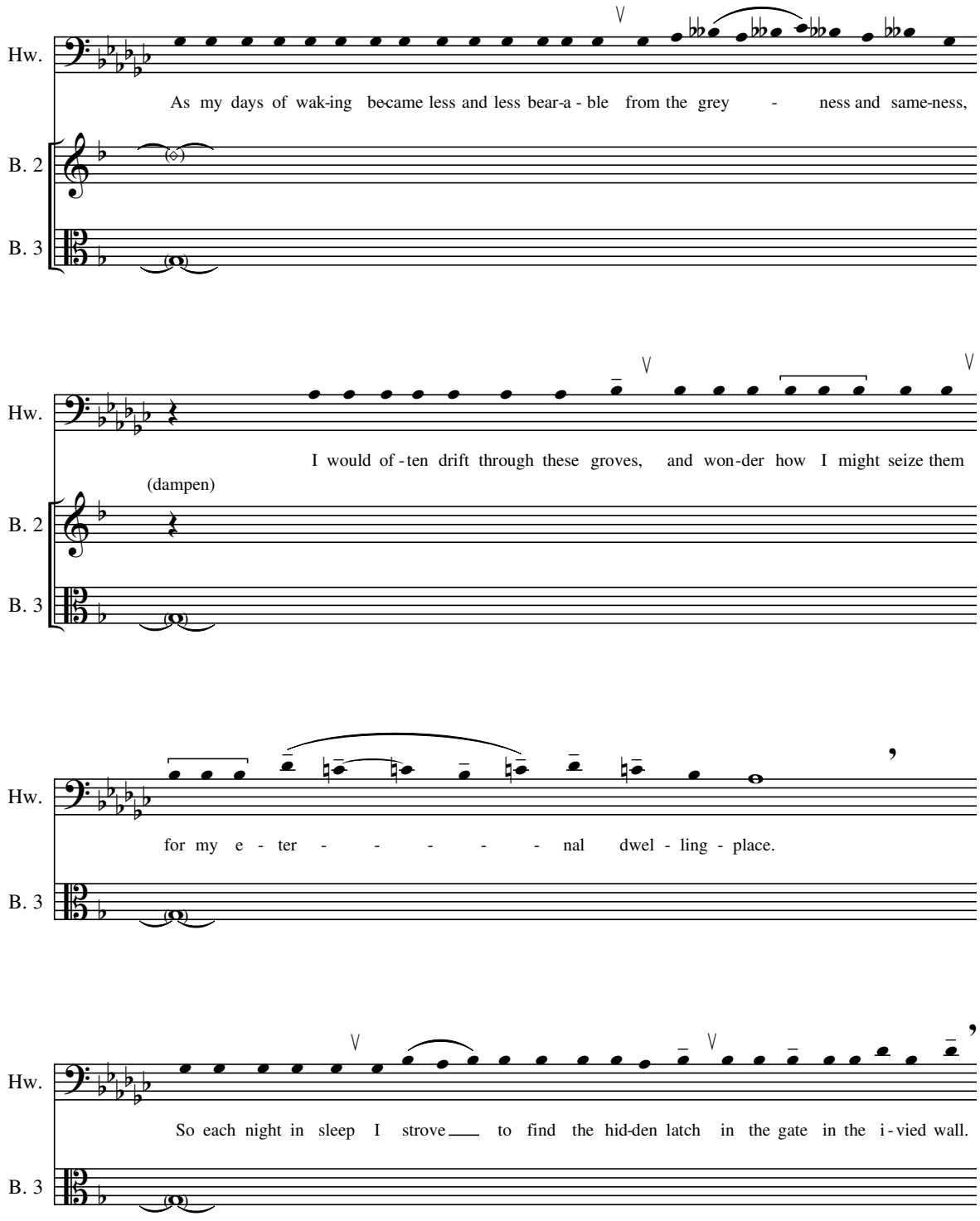


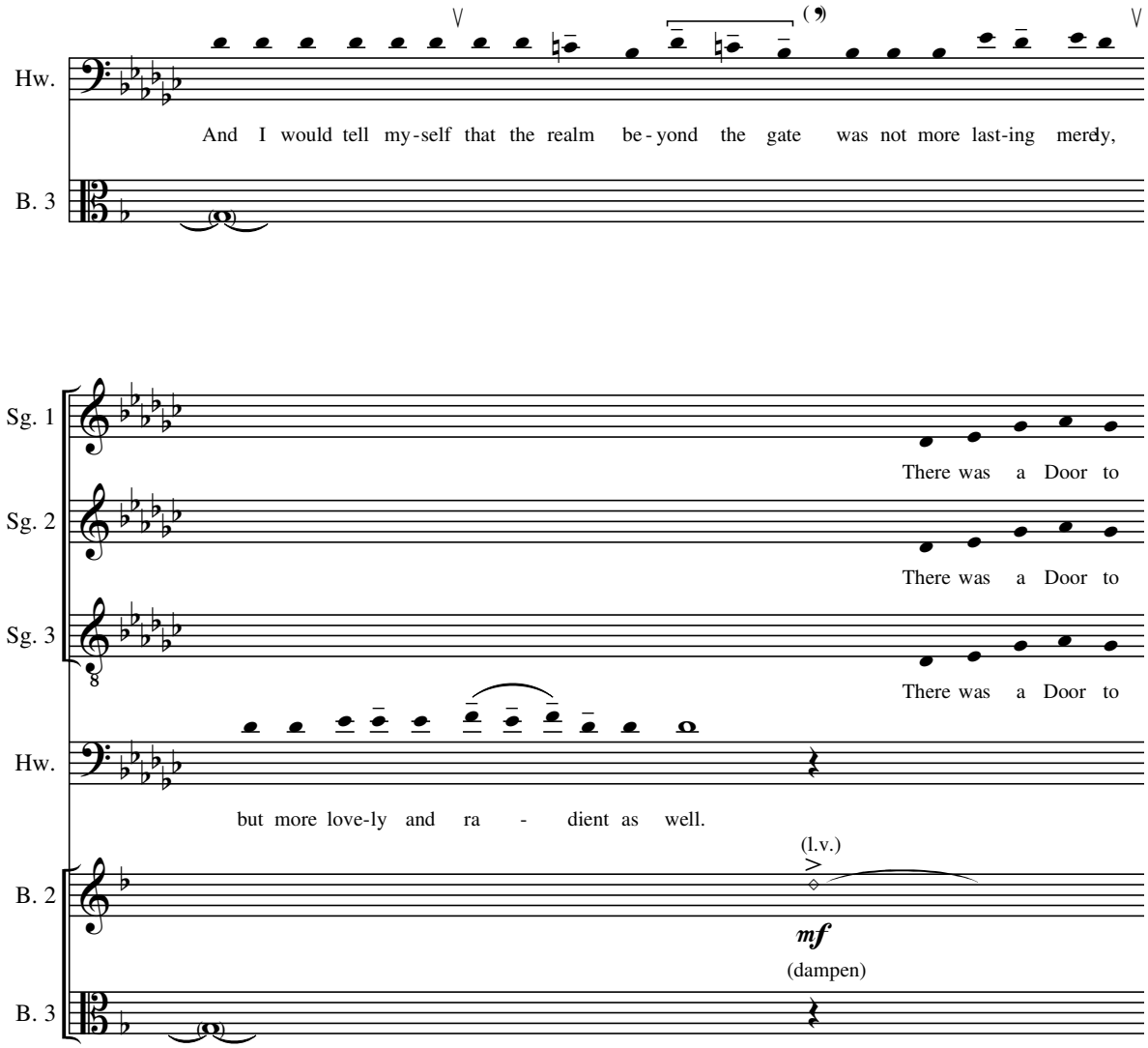


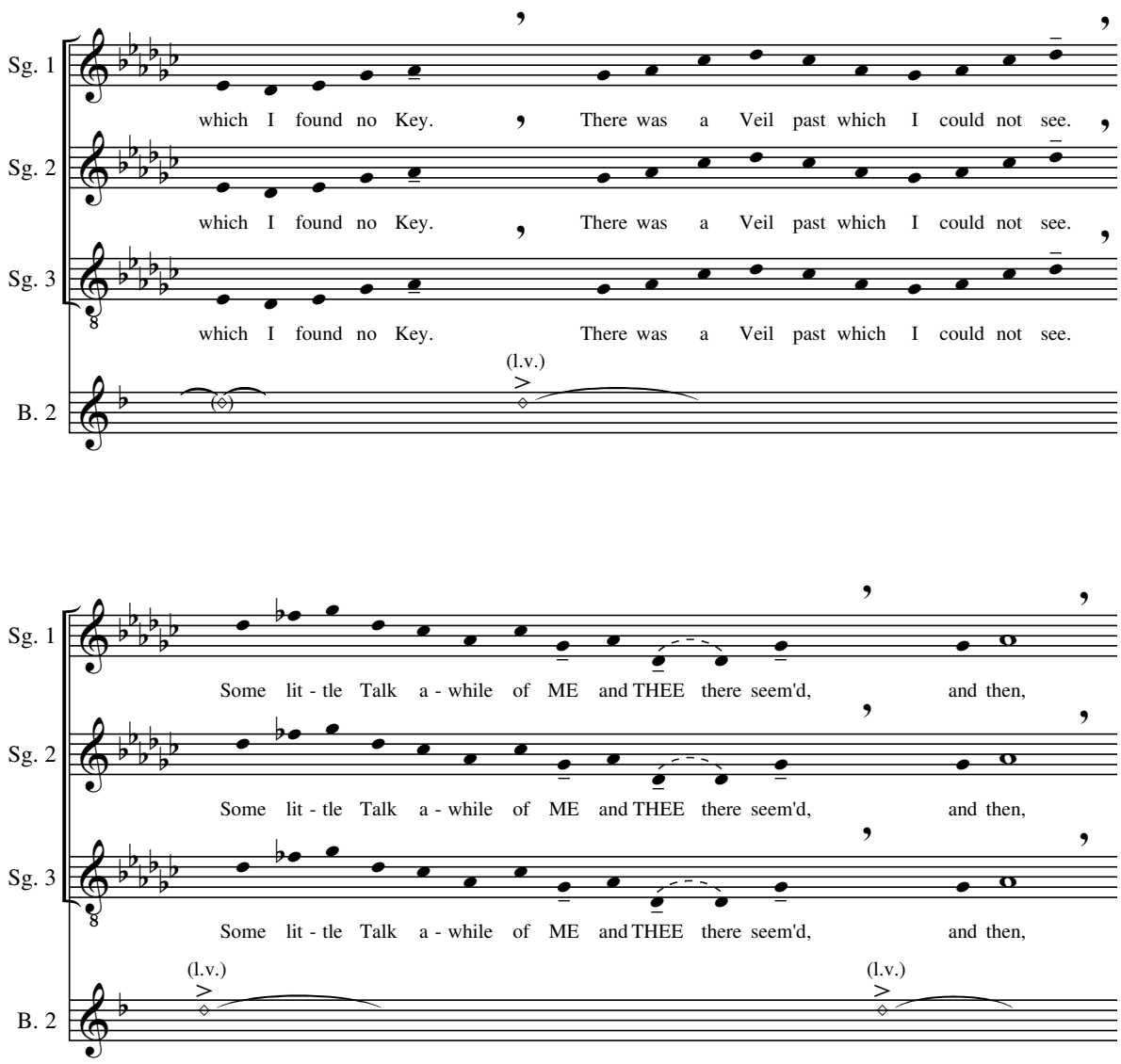
[As the trees continue to pass by, an imposing stone wall green with ivy appears ahead and stretches endlessly to either side. Piercing this wall is a locked bronze gate, small and unadorned. This gate explicitly suggests the end goal of some long and arduous journey.]



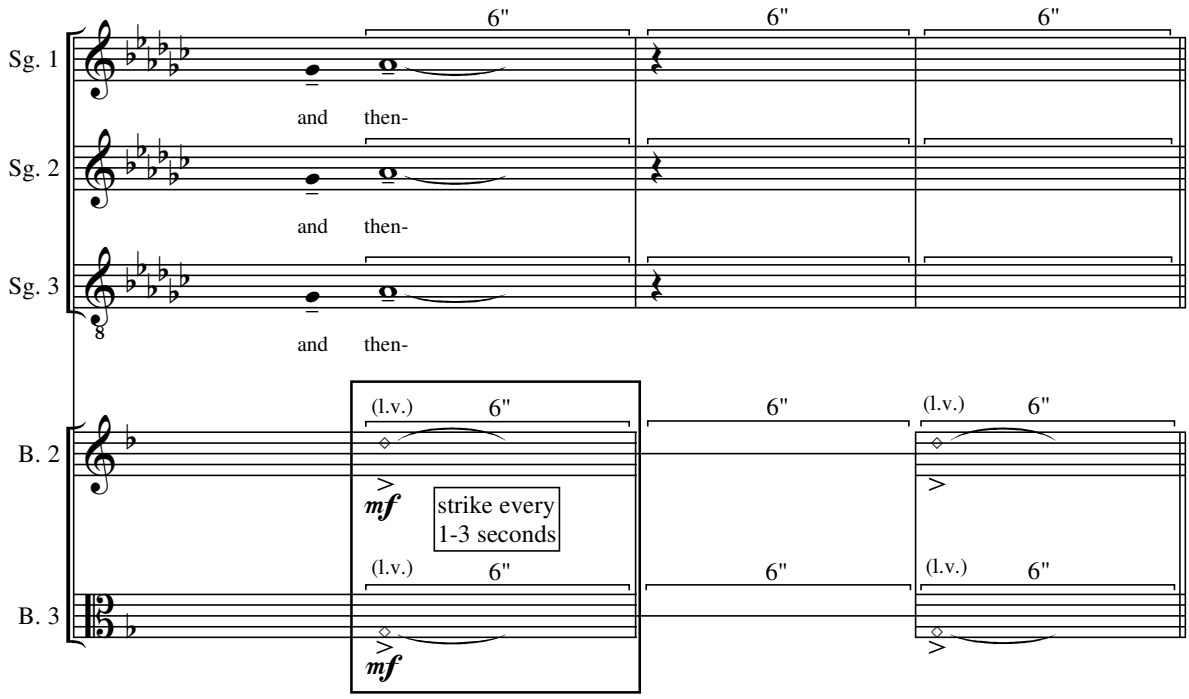

Hw.
As I looked up - on the gate, I felt that be-yond it lay a dream coun - try from which,
B. 2
B. 3
Hw.
once it was en - tered, there would be no re - turn.
B. 2
B. 3
Sg. 1
There was a Veil past which I could not see.
Sg. 2
There was a Veil past which I could not see.
Sg. 3
8
There was a Veil past which I could not see.
Hw.
(l.v.)
B. 2
B. 3


Hw.
As my days of wak-ing be-came less and less bear-a - ble from the grey - ness and same-ness,
B. 2
B. 3
Hw.
I would of - ten drift through these groves, and won-der how I might seize them
(dampen)
B. 2
B. 3
Hw.
for my e - ter - - - - - nal dwel - ling - place.
B. 3
Hw.
So each night in sleep I strove to find the hid-den latch in the gate in the i - vied wall.
B. 3


Hw.
And I would tell my-self that the realm be-yond the gate was not more last-ing merely,
B. 3
Sg. 1
There was a Door to
Sg. 2
There was a Door to
Sg. 3
There was a Door to
Hw.
but more love-ly and ra - dient as well.
(l.v.)
B. 2
mf
(dampen)
B. 3


Sg. 1
Sg. 2
Sg. 3
B. 2
which I found no Key. There was a Veil past which I could not see.
which I found no Key. There was a Veil past which I could not see.
which I found no Key. There was a Veil past which I could not see.
(l.v.)
Some lit - tle Talk a - while of ME and THEE there seem'd, and then,
Some lit - tle Talk a - while of ME and THEE there seem'd, and then,
Some lit - tle Talk a - while of ME and THEE there seem'd, and then,
(l.v.)
(l.v.)

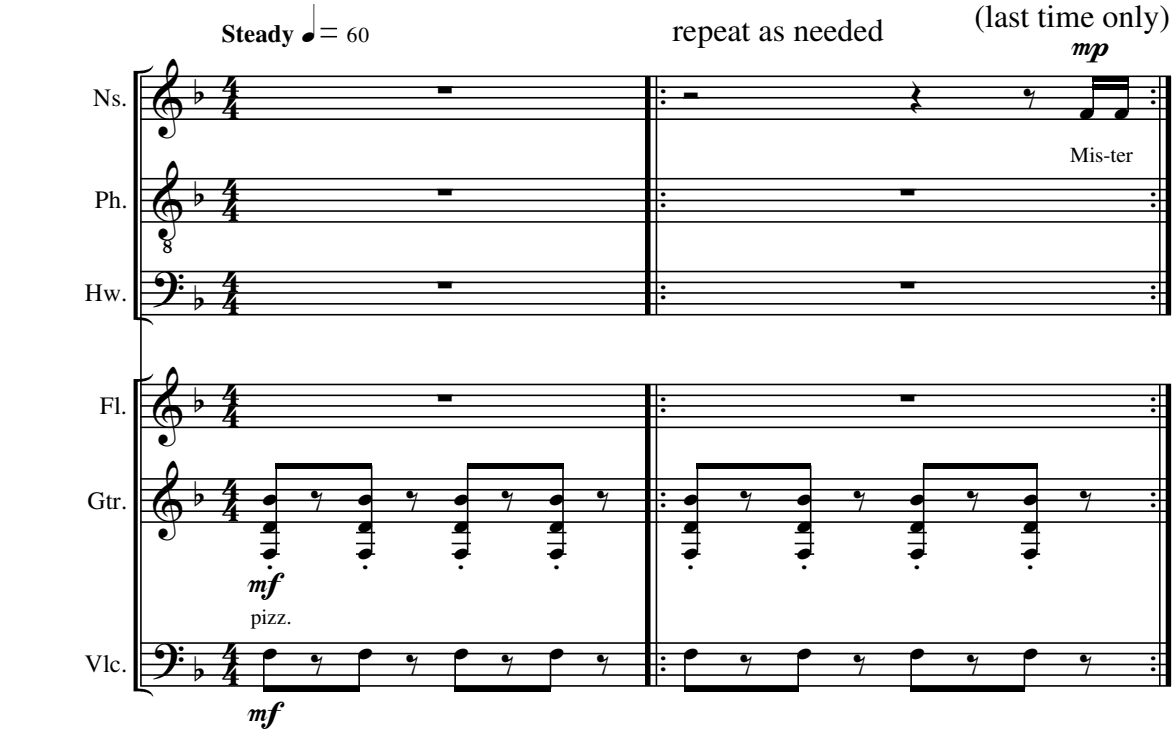
attacca 3b: Recitative 1



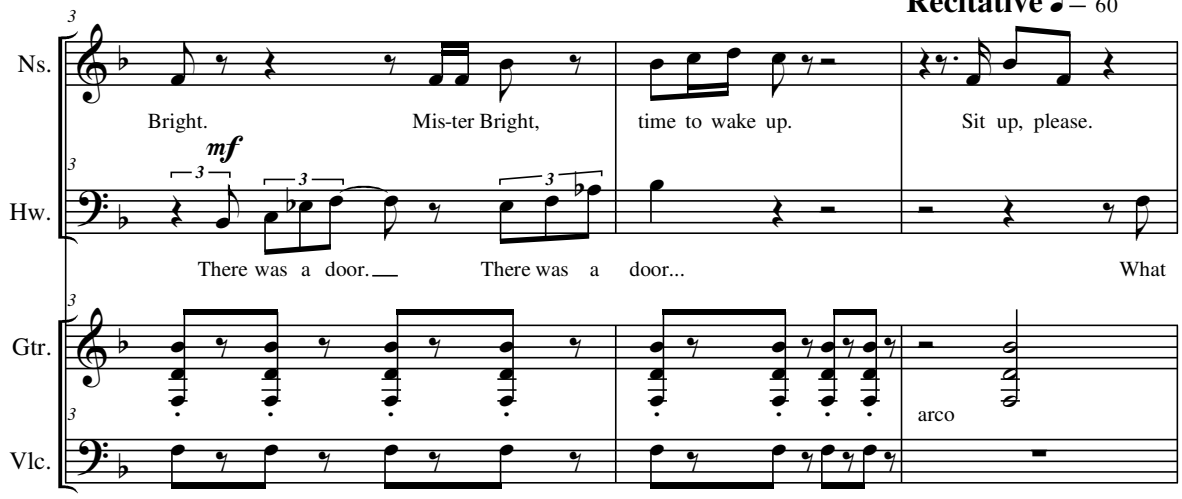
attacca 3b: Recitative 1

Scene 3b-1: Recitative 1

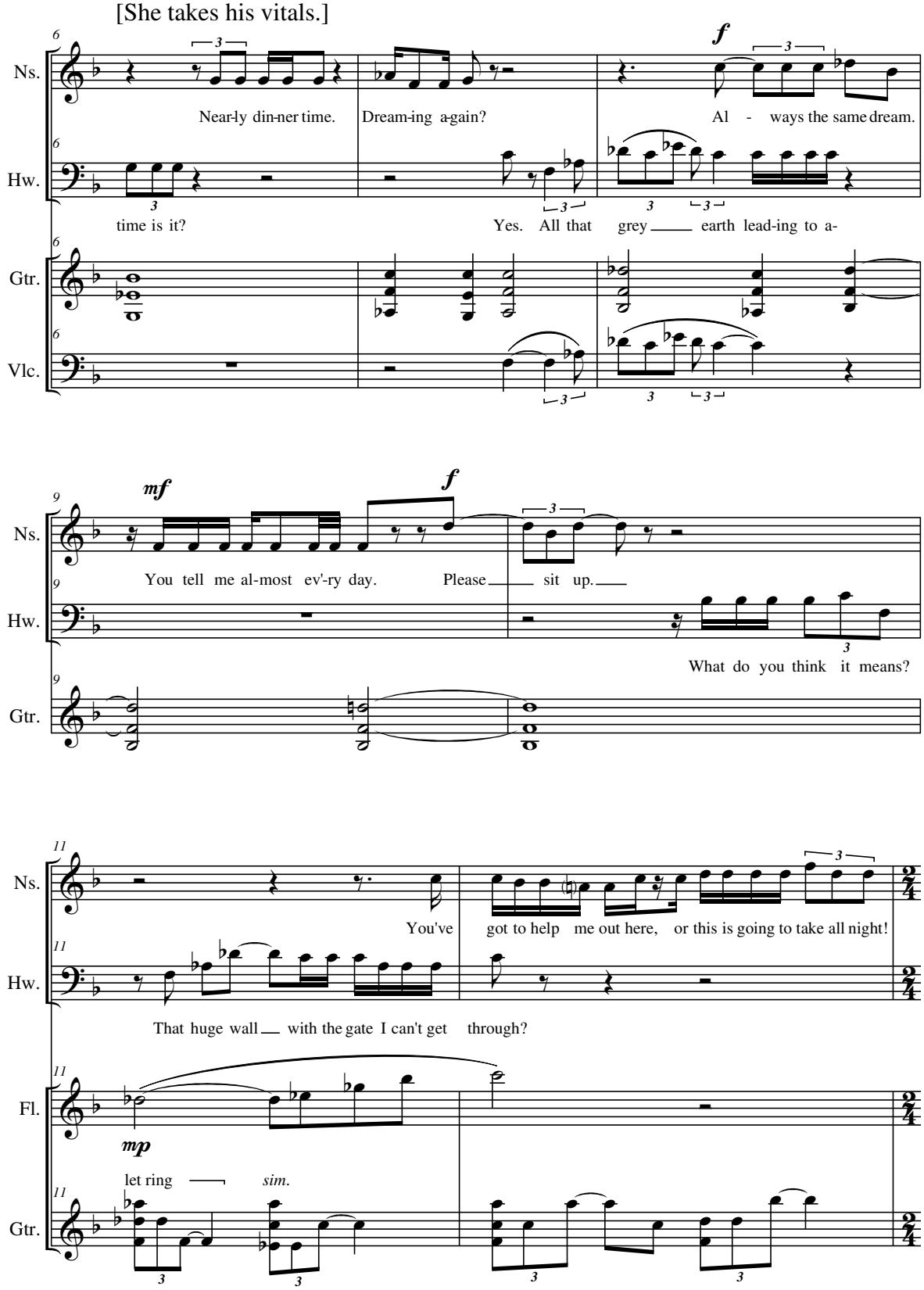
[HOWARD's dream is interrupted by the sounds of the hospital room. The faucet is dripping. The NURSE is performing regular room maintainance. HOWARD is half-asleep.]

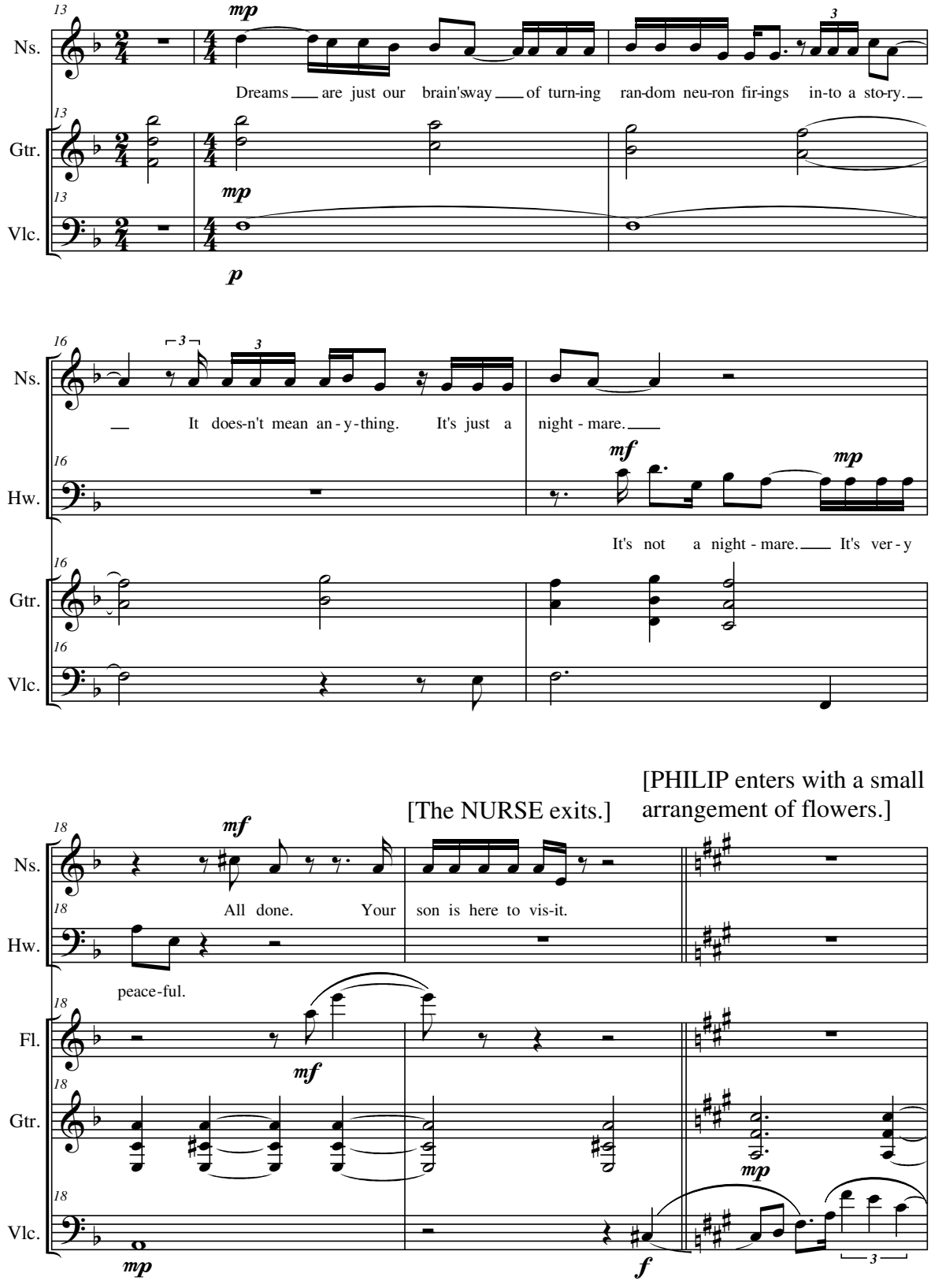


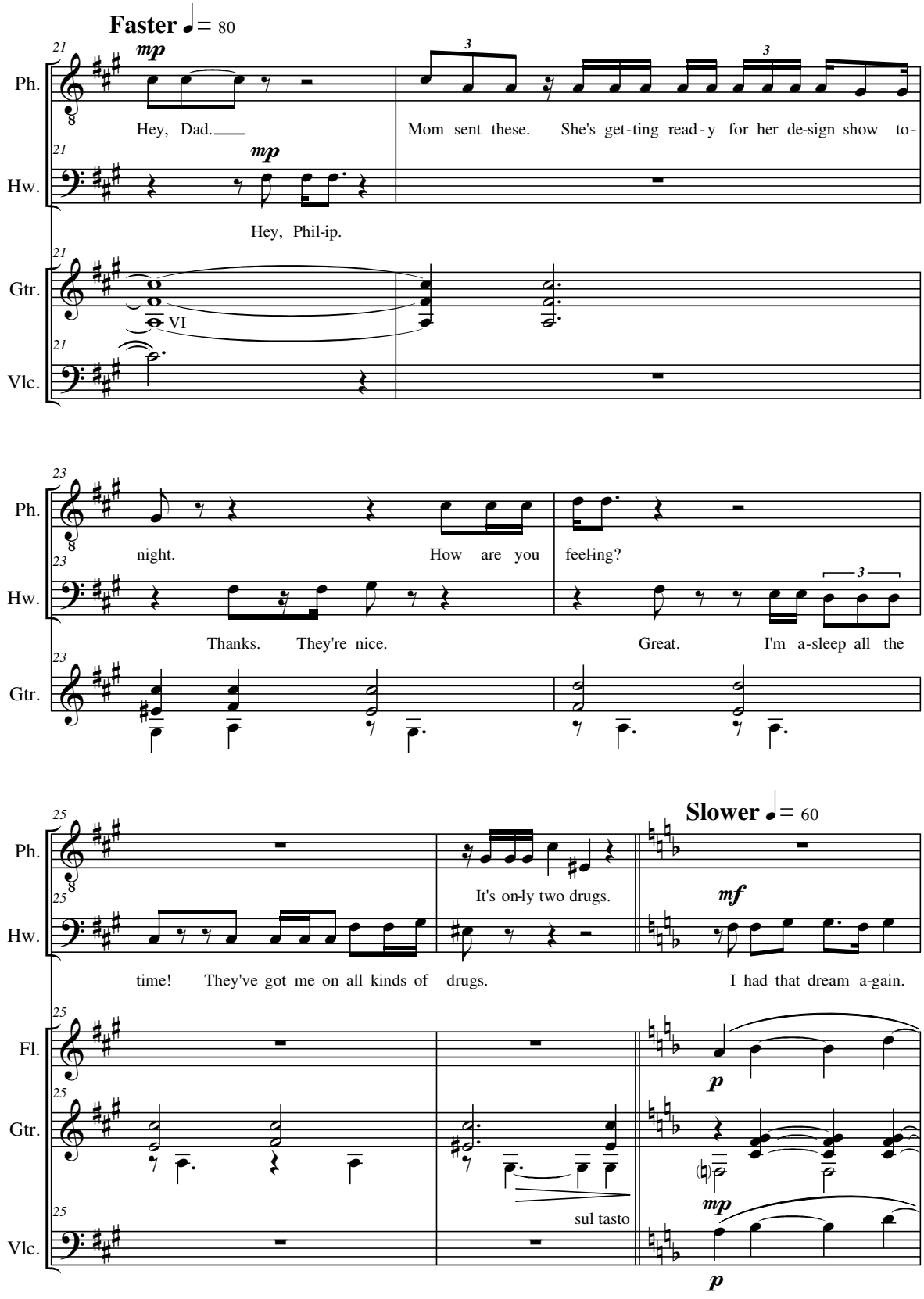
[The NURSE tightens the faucet. HOWARD awakes.]

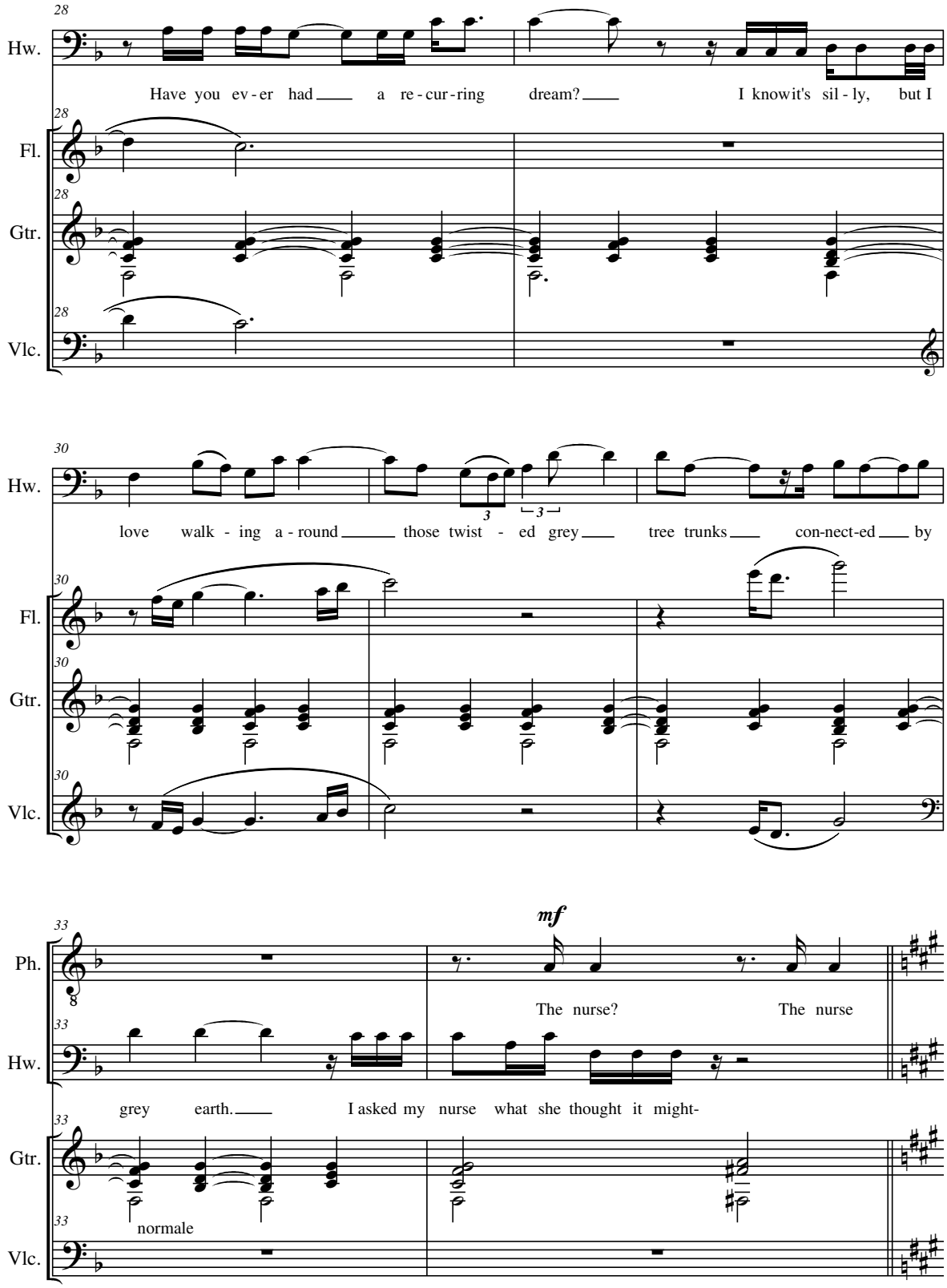


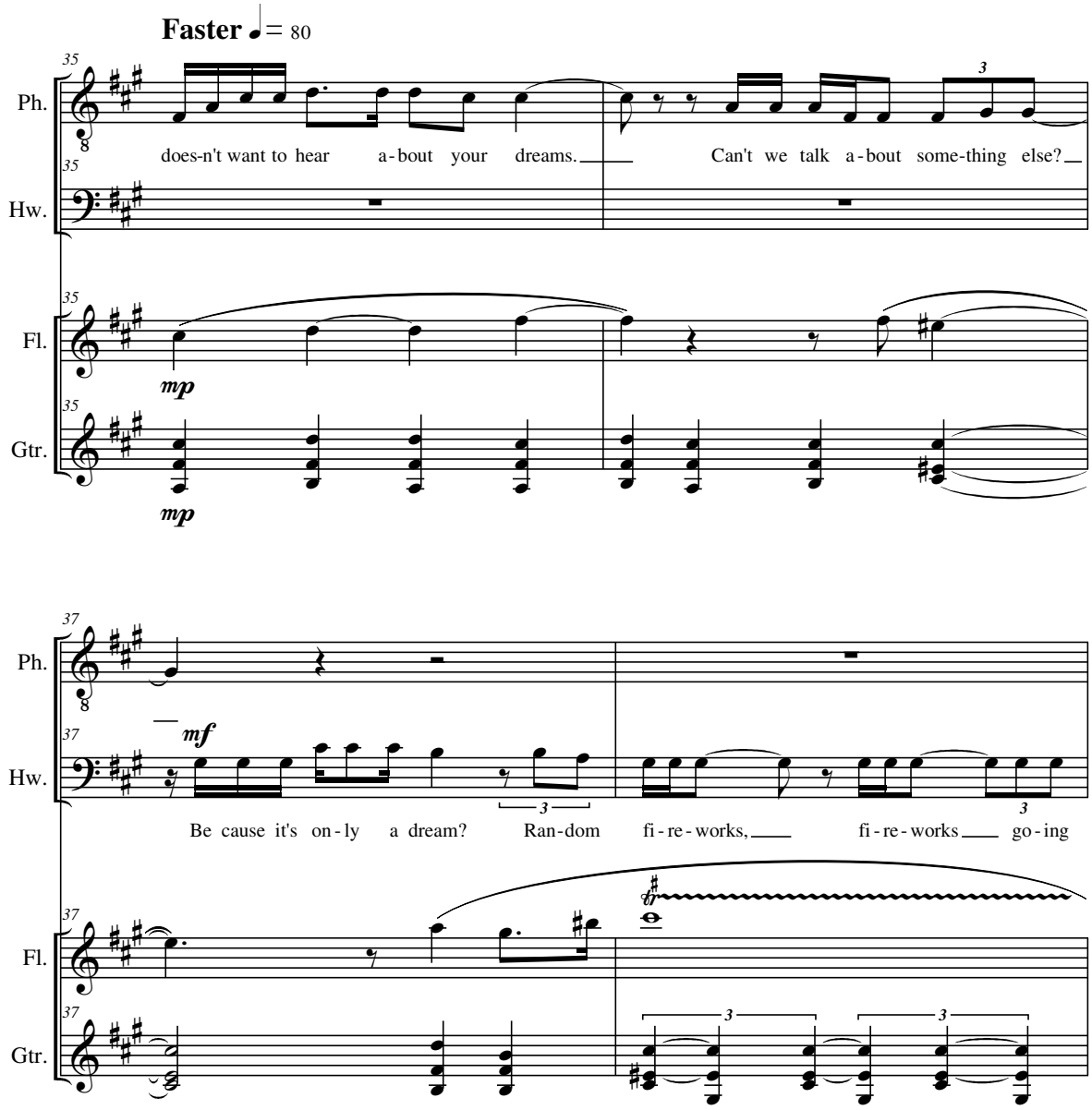
[She takes his vitals.]

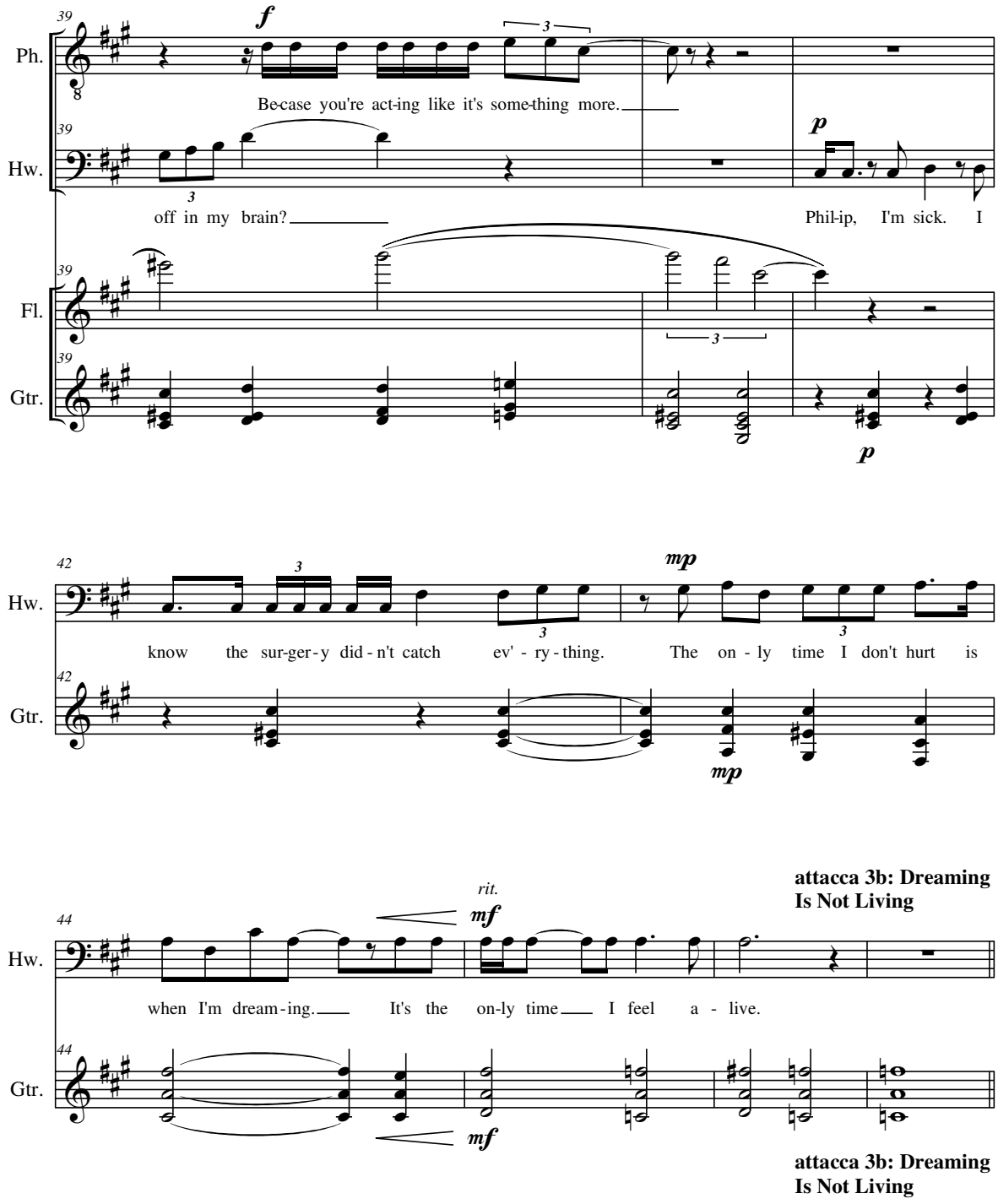



13
Ns.
Gtr.
Vlc.
mp
Dreams are just our brain'sway of turn-ing ran-dom neu-ron fir-ings in-to a sto-ry.
p
16
It does-n't mean an-y-thing. It's just a night - mare.
Hw.
mf
mp
It's not a night - mare. It's ver-y
[The NURSE exits.]
[PHILIP enters with a small arrangement of flowers.]
18
All done. Your son is here to vis-it.
peace-ful.
Fl.

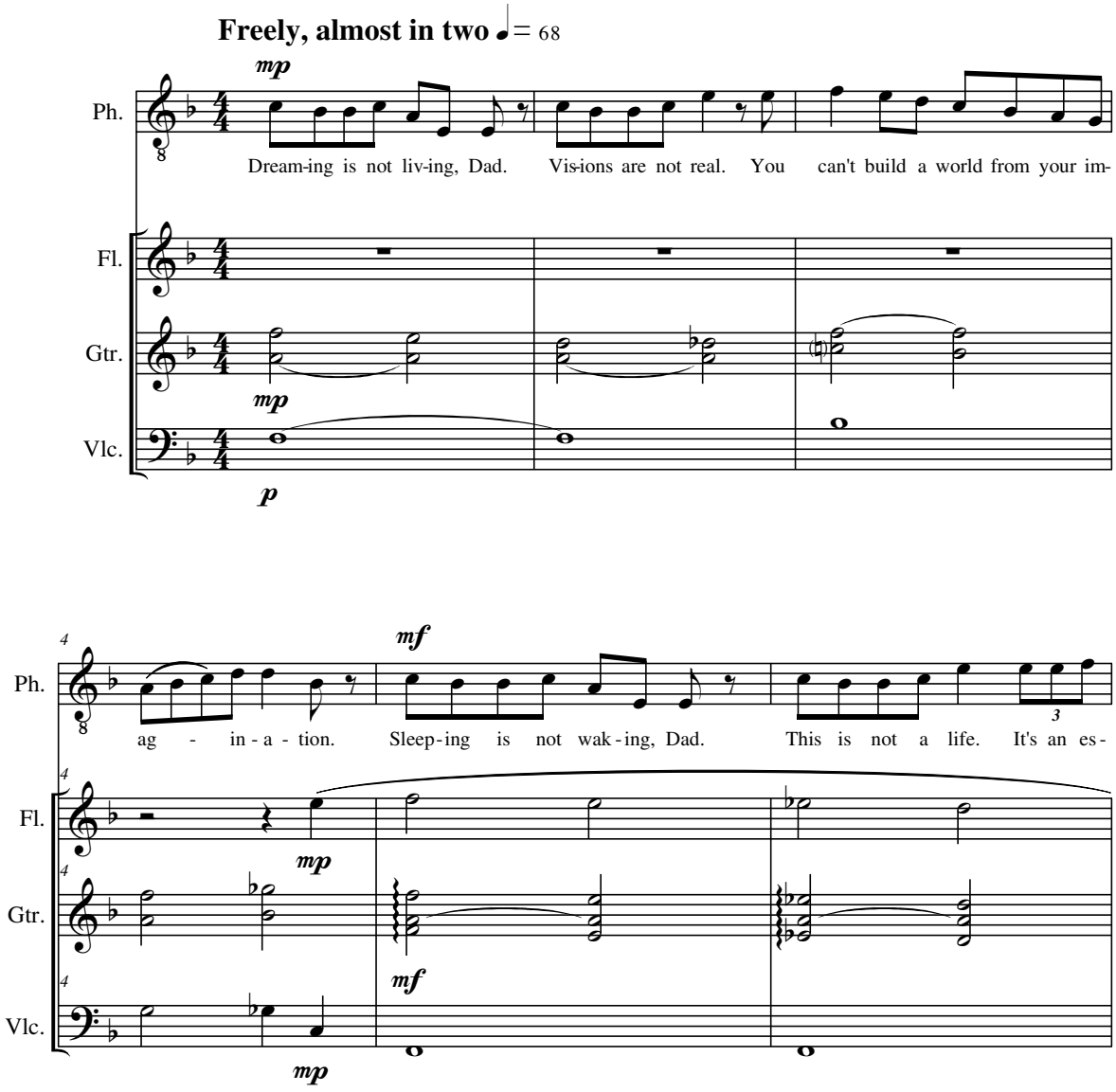

Faster ♩= 80
mp
Ph.
Hey, Dad.
Mom sent these. She's get-ting read-y for her de-sign show to-
Hw.
mp
Hey, Phil-ip.
Gtr.
VI
Vlc.
night.
How are you feeling?
Thanks. They're nice.
Great. I'm a-sleep all the
Slower ♩= 60
It's on-ly two drugs.
mf
time! They've got me on all kinds of drugs.
I had that dream a-gain.
Fl.
p
sul tasto
mp
p

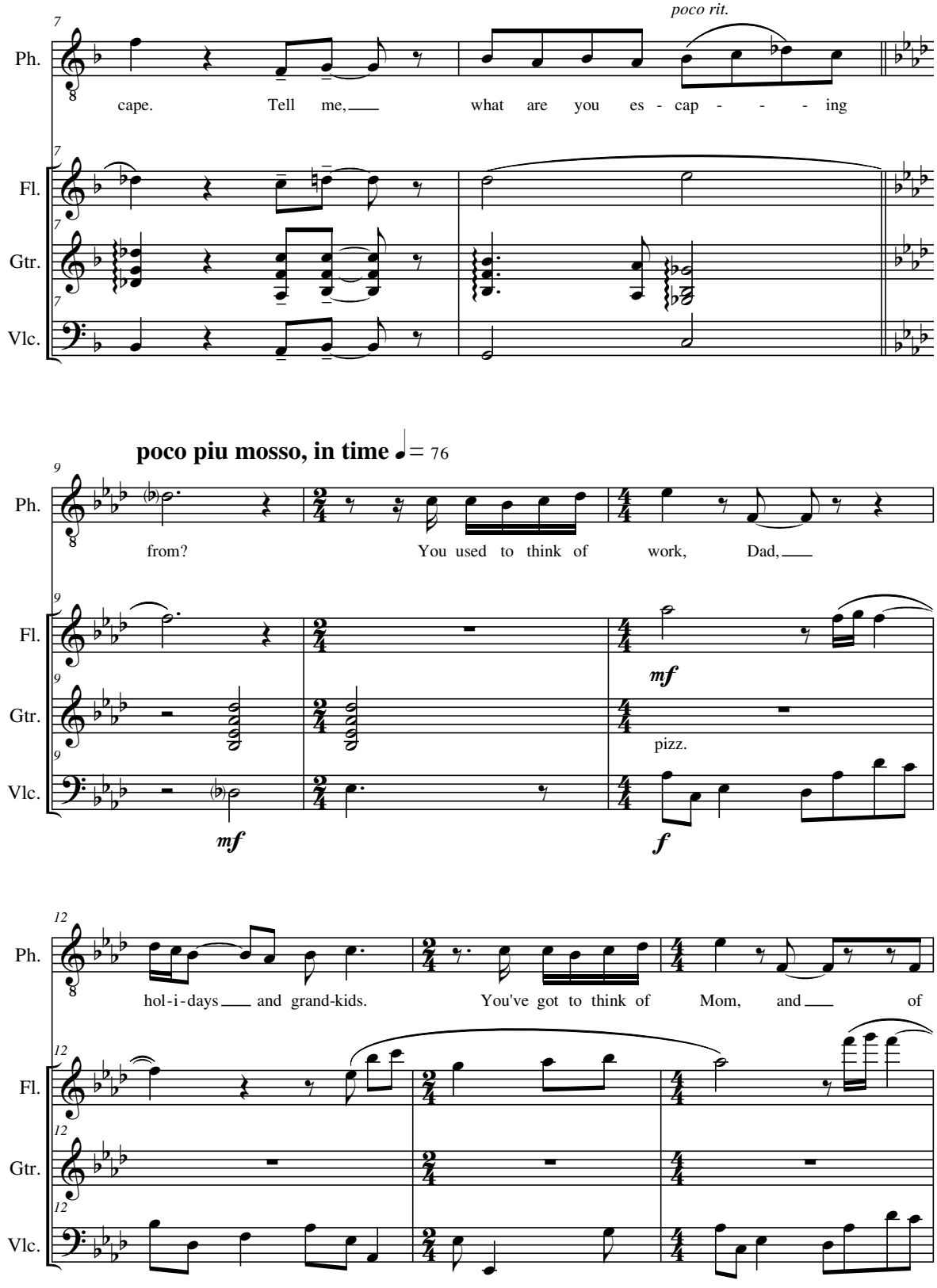

28
Hw.
Have you ev - er had a re - cur - ring dream? I know it's sil - ly, but I
Fl.
Gtr.
Vlc.
30
love walk - ing a - round those twist - ed grey tree trunks con-nect-ed by
33
mf
Ph.
The nurse? The nurse
grey earth. I asked my nurse what she thought it might-
normale

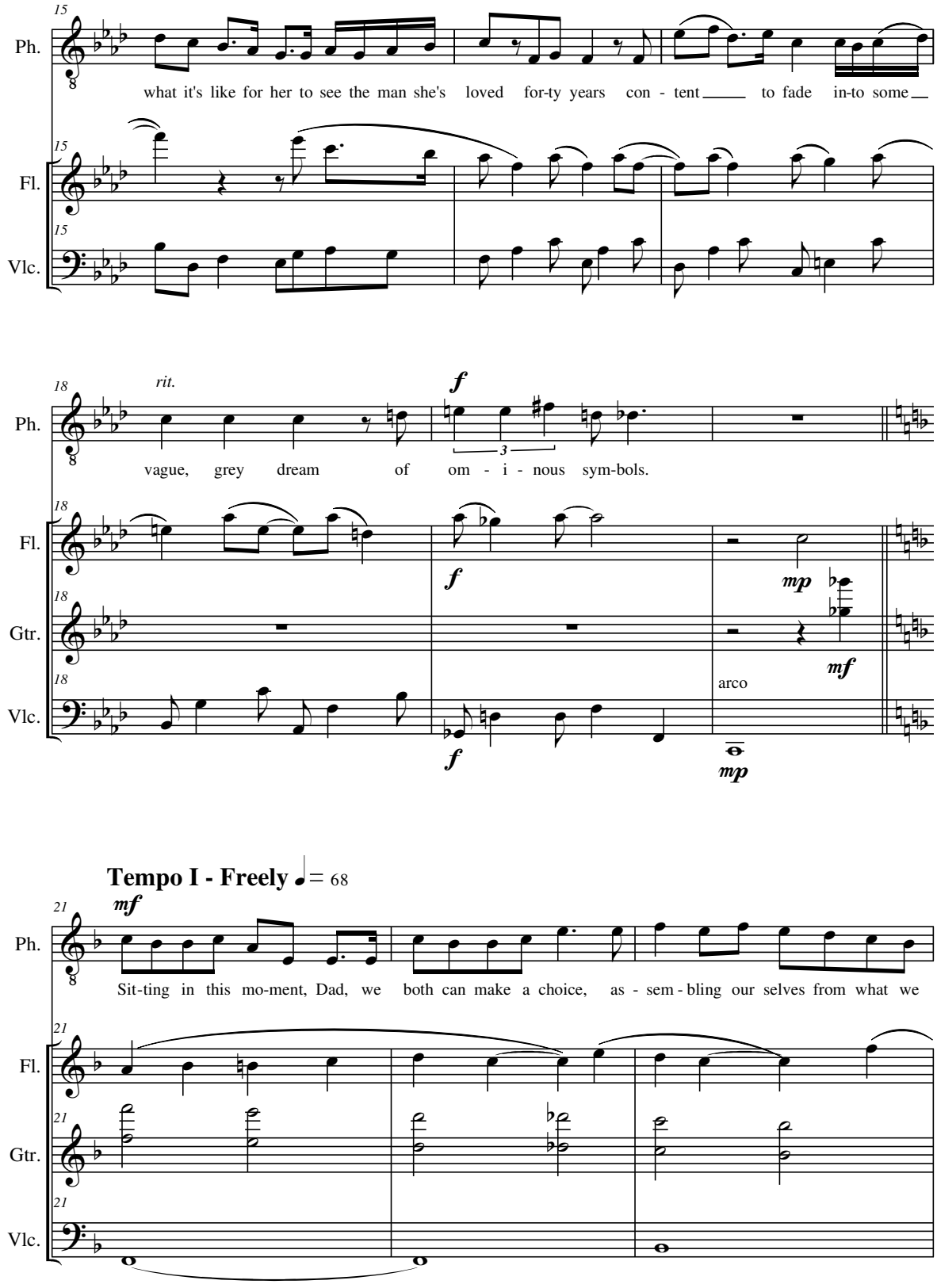

Faster ♩= 80
35
Ph.
does-n't want to hear a-bout your dreams.
Can't we talk a-bout some-thing else?
Hw.
Fl.
mp
Gtr.
mp
37
Ph.
mf
Hw.
Be cause it's on-ly a dream?
Ran-dom fi-re-works,
fi-re-works go-ing
Fl.
Gtr.

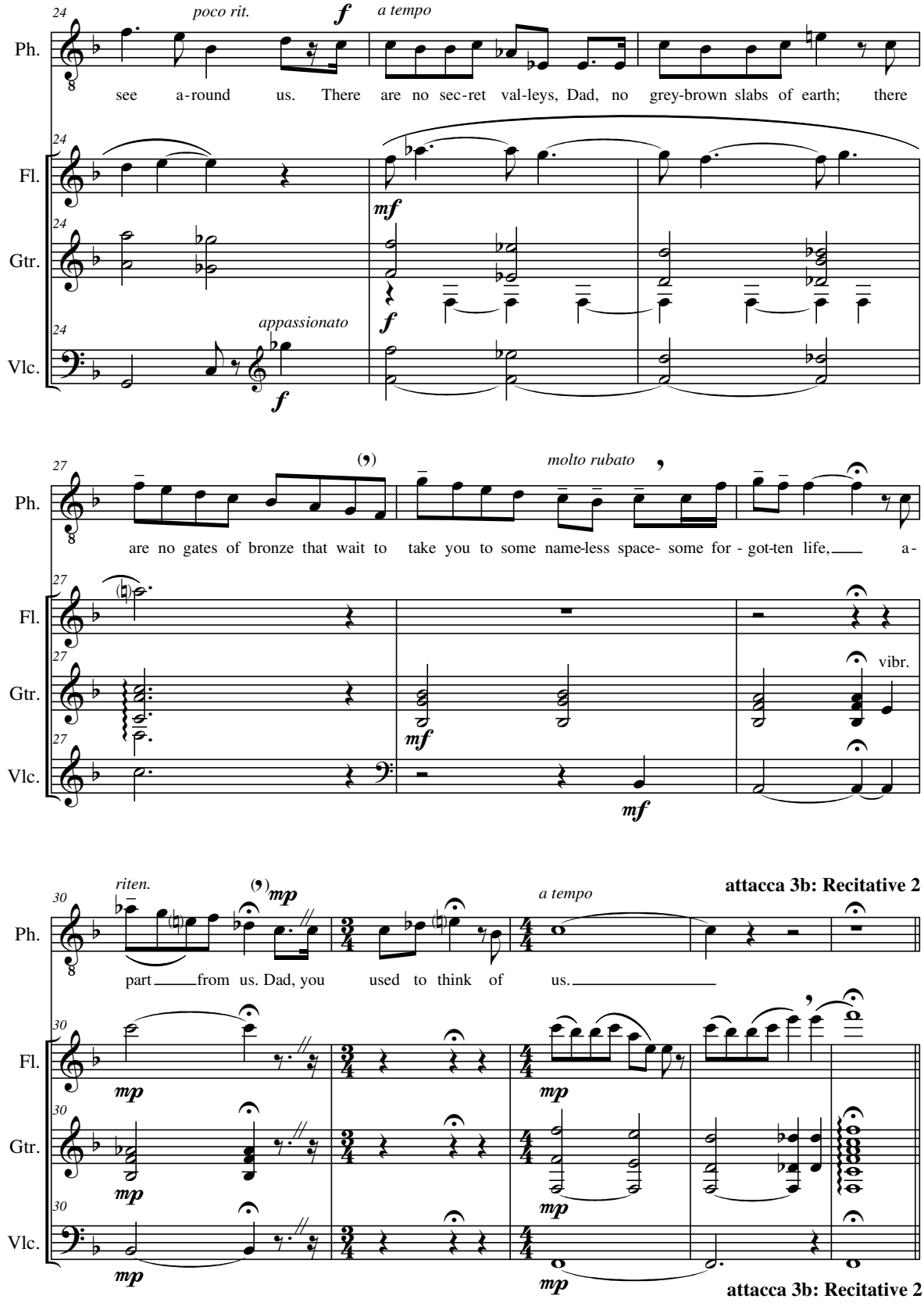

39
Ph.
Hw.
Fl.
Gtr.
f
Be-case you're act-ing like it's some-thing more.
off in my brain?
p
Phil-ip, I'm sick. I
42
mp
know the sur-ger-y did-n't catch ev'-ry-thing. The on-ly time I don't hurt is
44
rit.
mf
when I'm dream-ing. It's the on-ly time I feel a-live.
attacca 3b: Dreaming Is Not Living

Scene 3b-2:
Dreaming Is Not Living

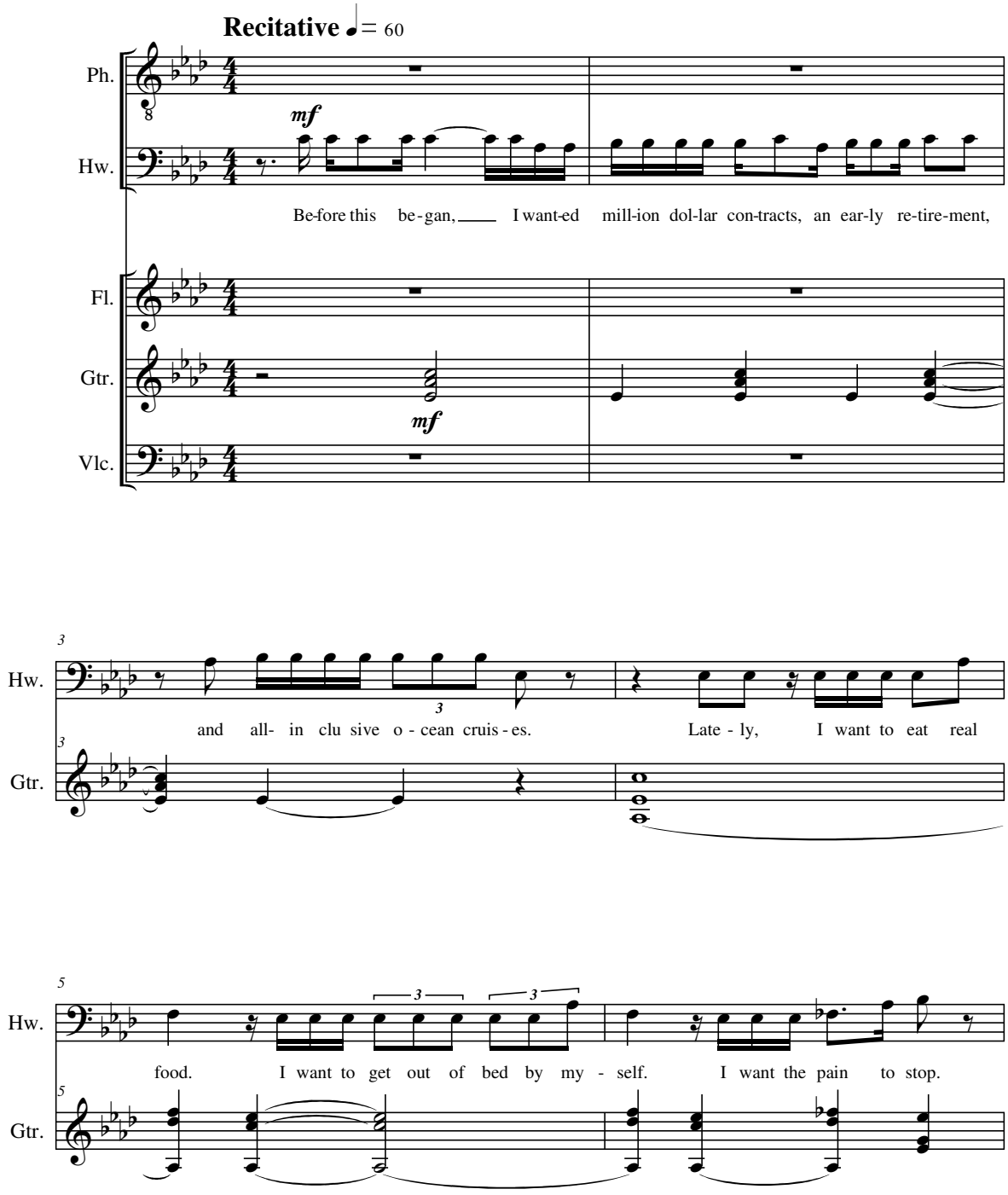


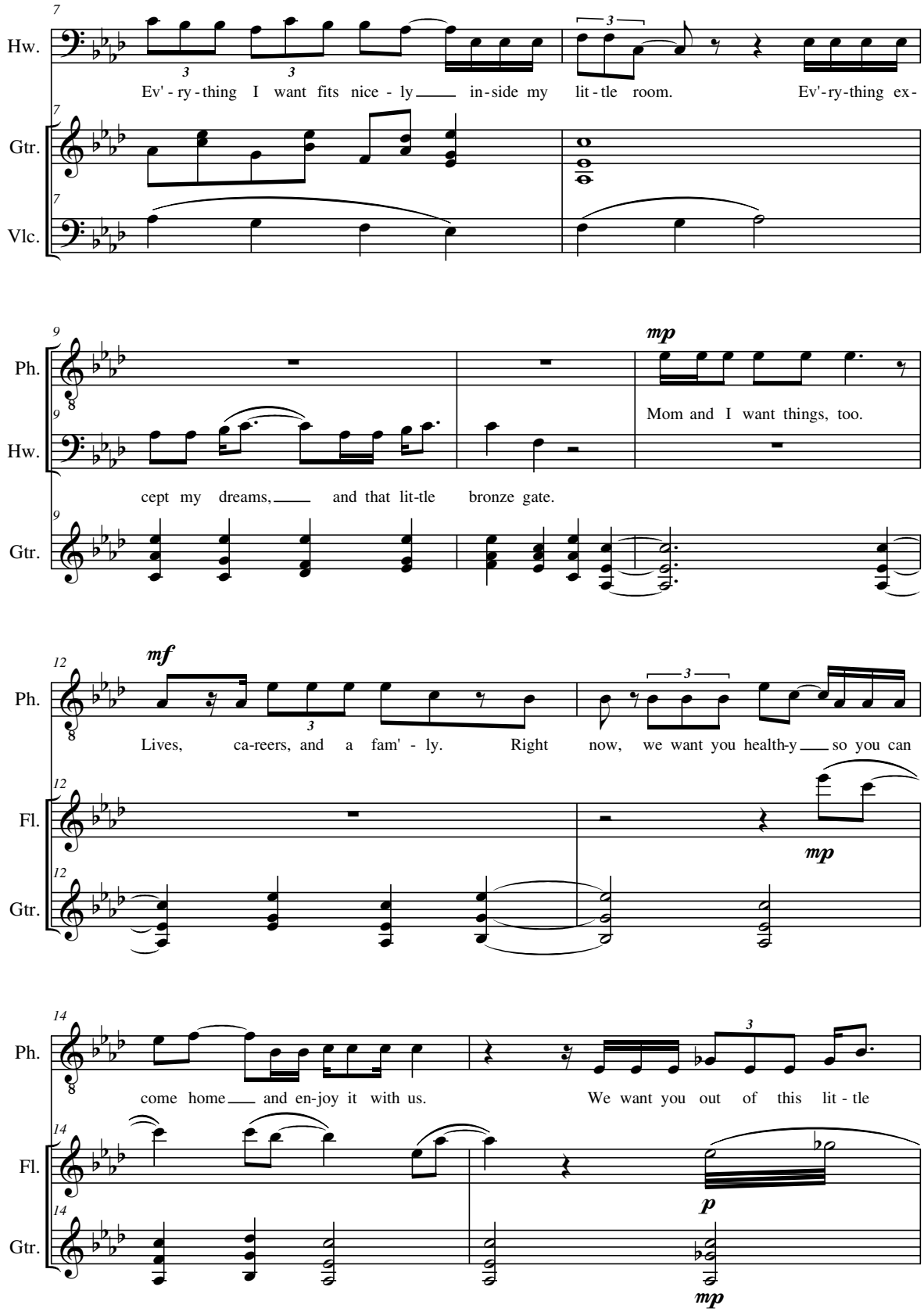

poco rit.
Ph.
Fl.
Gtr.
Vlc.
cape. Tell me, what are you es - cap - - - ing
poco piu mosso, in time ♩= 76
from? You used to think of work, Dad,
mf
pizz.
f
hol-i-days and grand-kids. You've got to think of Mom, and of

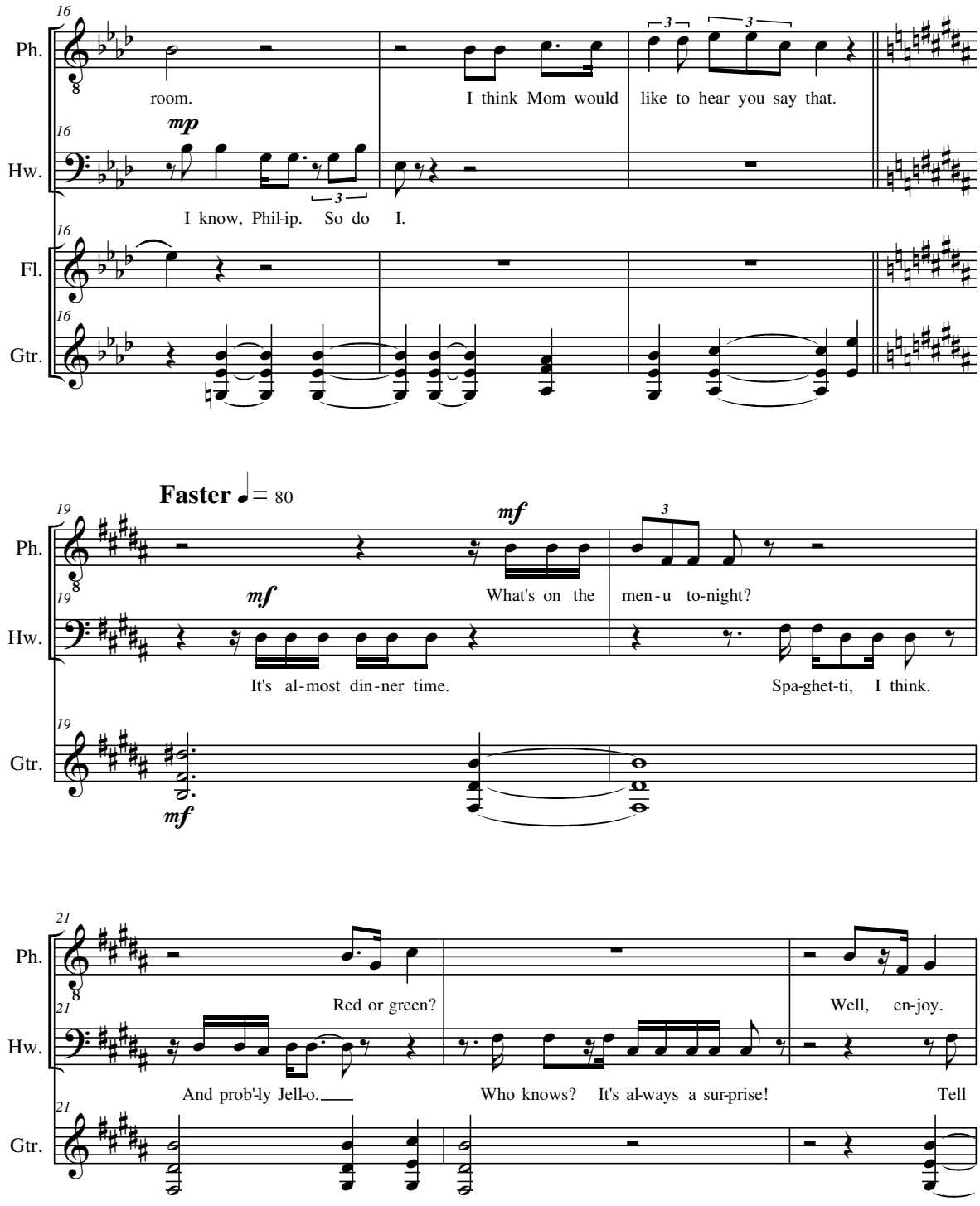

15
Ph.
what it's like for her to see the man she's loved for-ty years con - tent to fade in-to some
15
Fl.
15
Vlc.
18
rit.
f
Ph.
vague, grey dream of om - i - nous sym-bols.
3
18
Fl.
f
mp
18
Gtr.
mf
18
Vlc.
arco
f
mp
Tempo I - Freely ♩= 68
mf
21
Ph.
Sit-ting in this mo-ment, Dad, we both can make a choice, as - sem - bling our selves from what we
21
Fl.
21
Gtr.
21
Vlc.

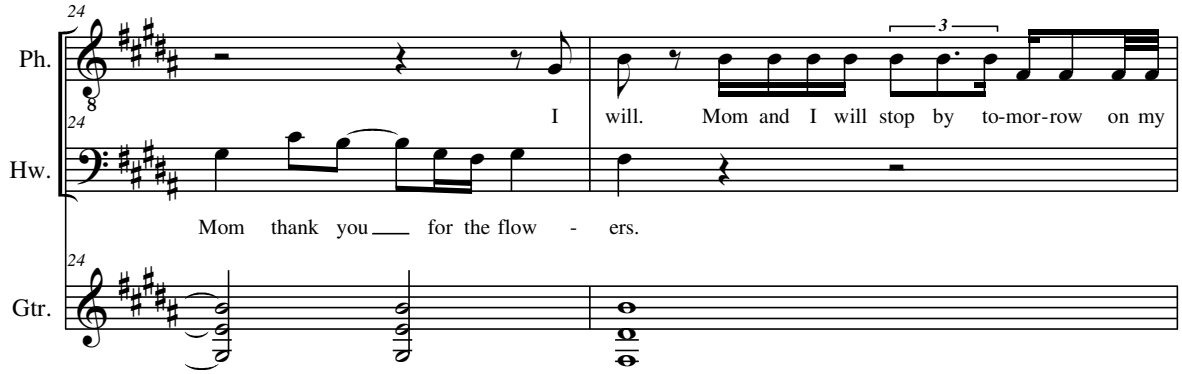

24
poco rit.
f
a tempo
Ph.
see a-round us. There are no sec-ret val-leys, Dad, no grey-brown slabs of earth; there
Fl.
mf
Gtr.
f
appassionato
Vlc.
f
27
molto rubato
Ph.
are no gates of bronze that wait to take you to some name-less space- some for - got-ten life, a-
Fl.
Gtr.
vibr.
mf
Vlc.
mf
30
riten.
mp
a tempo
attacca 3b: Recitative 2
Ph.
part from us. Dad, you used to think of us.
Fl.
mp
Gtr.
mp
Vlc.
mp
attacca 3b: Recitative 2

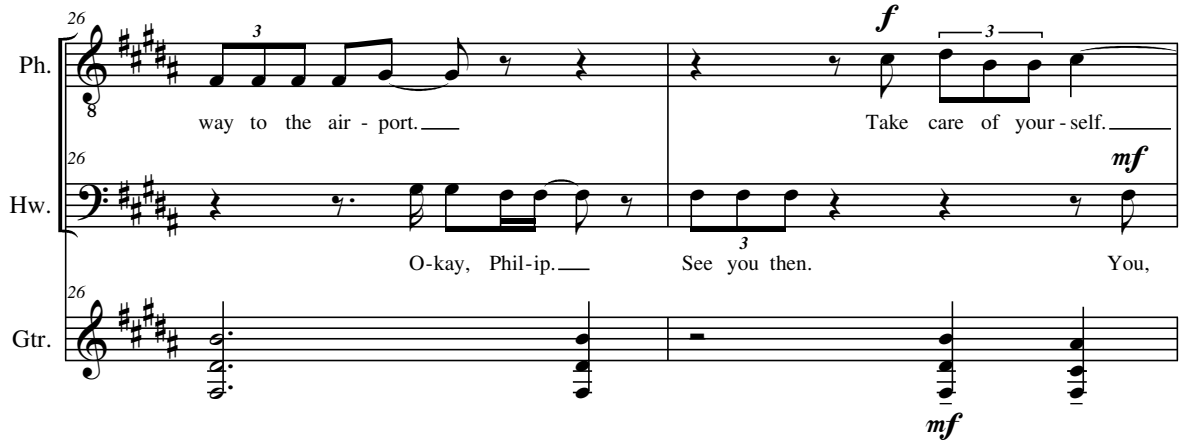
Scene 3b-3: Recitative 2



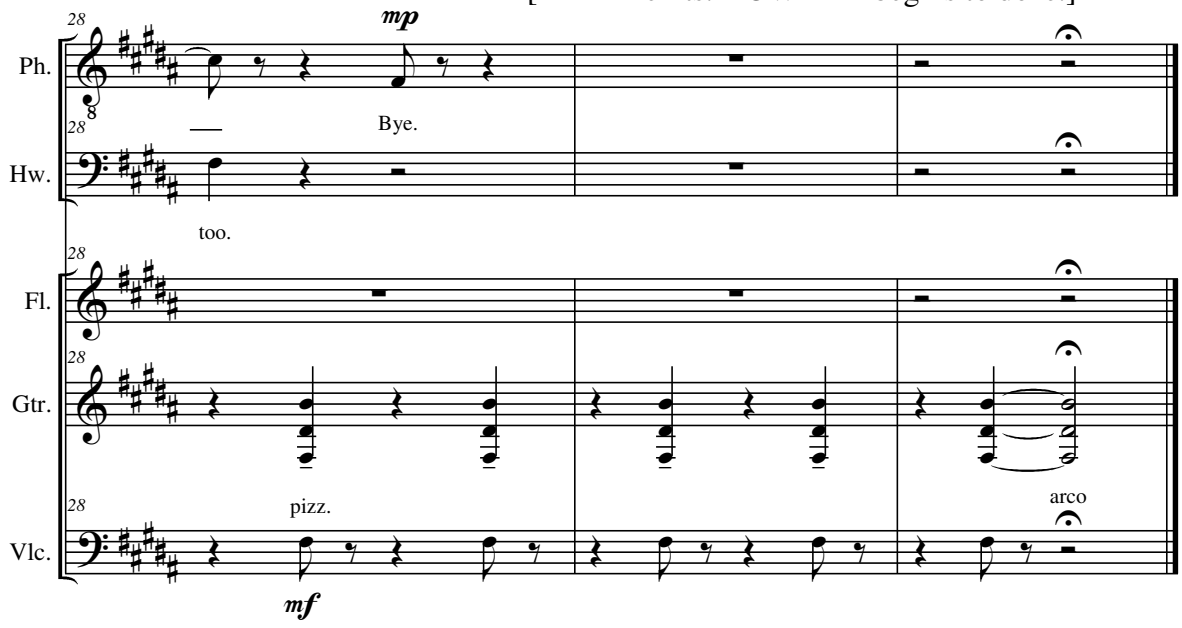

Hw.
Gtr.
Vlc.
Ev'-ry-thing I want fits nice-ly in-side my lit-tle room. Ev'-ry-thing ex-
Ph.
Hw.
Gtr.
mp
Mom and I want things, too.
cept my dreams, and that lit-tle bronze gate.
mf
Ph.
Fl.
Gtr.
Lives, ca-reers, and a fam'-ly. Right now, we want you health-y so you can
mp
Ph.
Fl.
Gtr.
come home and en-joy it with us. We want you out of this lit-tle
p
mp


16
Ph.
room.
I think Mom would
like to hear you say that.
mp
Hw.
I know, Phil-ip. So do I.
Fl.
Gtr.
Faster ♩= 80
19
mf
What's on the
men-u to-night?
It's al-most din-ner time.
Spa-ghet-ti, I think.
21
Red or green?
Well, en-joy.
And prob'-ly Jell-o.
Who knows? It's al-ways a sur-prise!
Tell





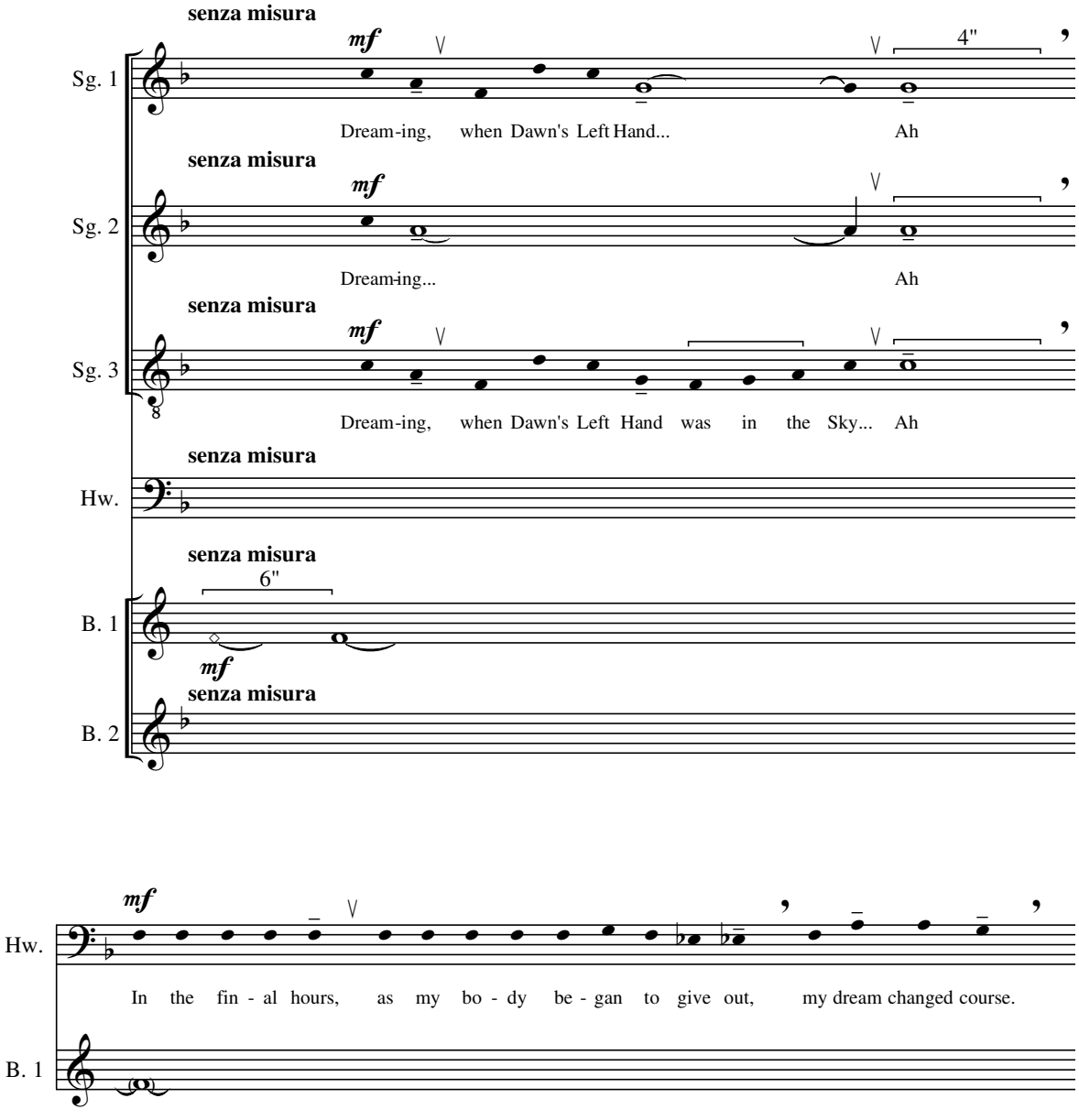
[PHILIP exits. HOWARD begins to doze.]

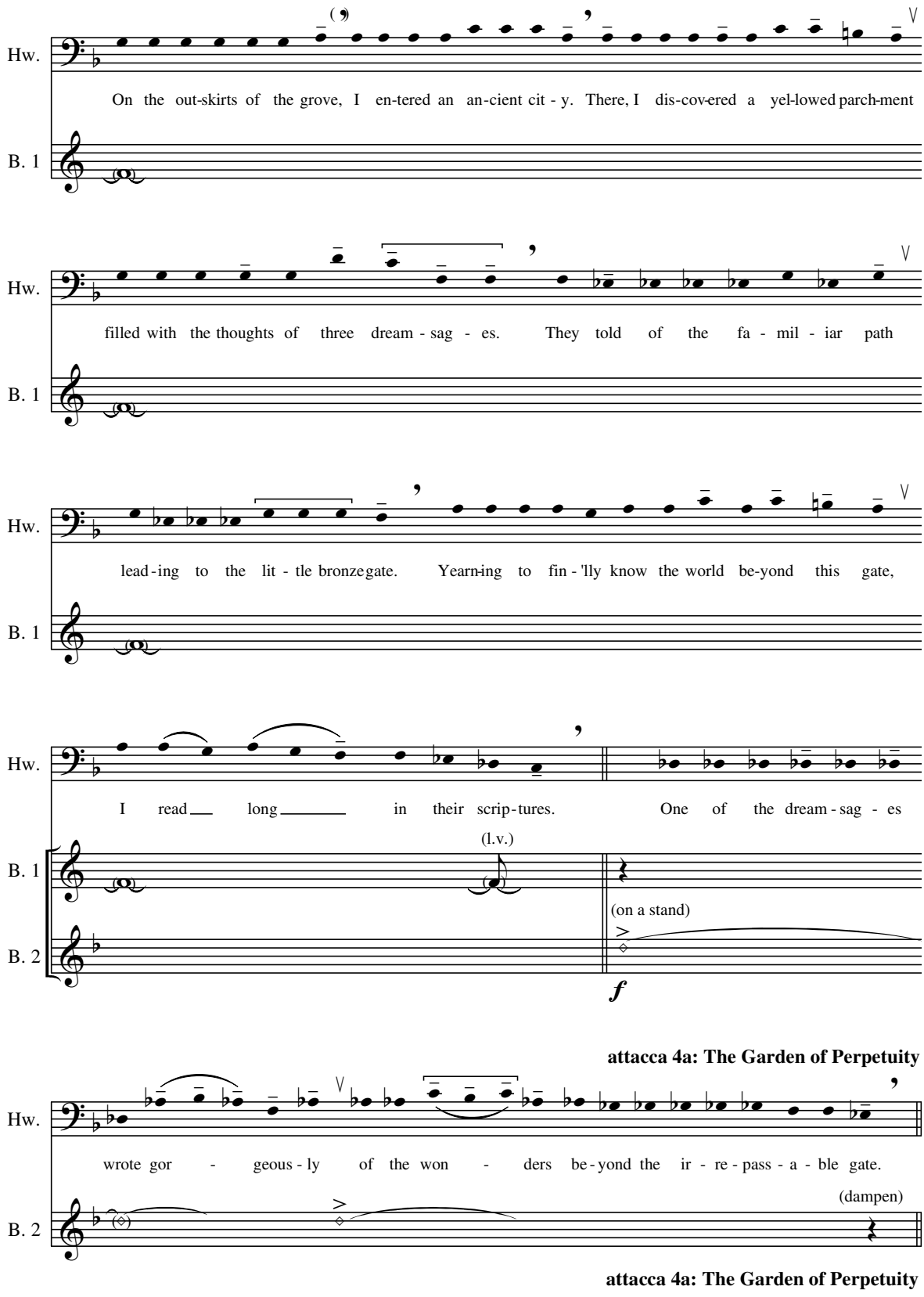


Scene 4a-1: Fourth Dream 1

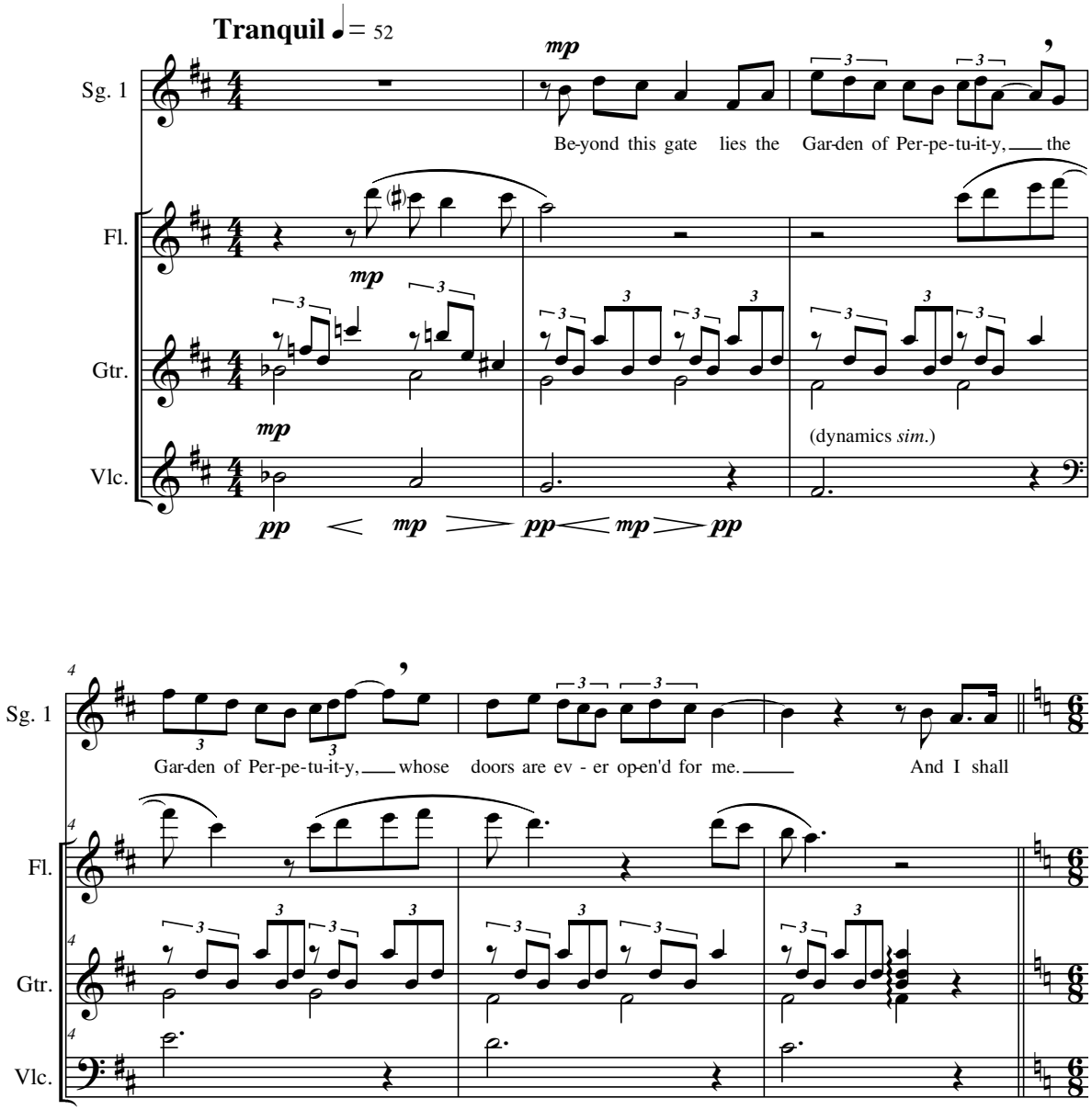
Dream City and the Three Sages

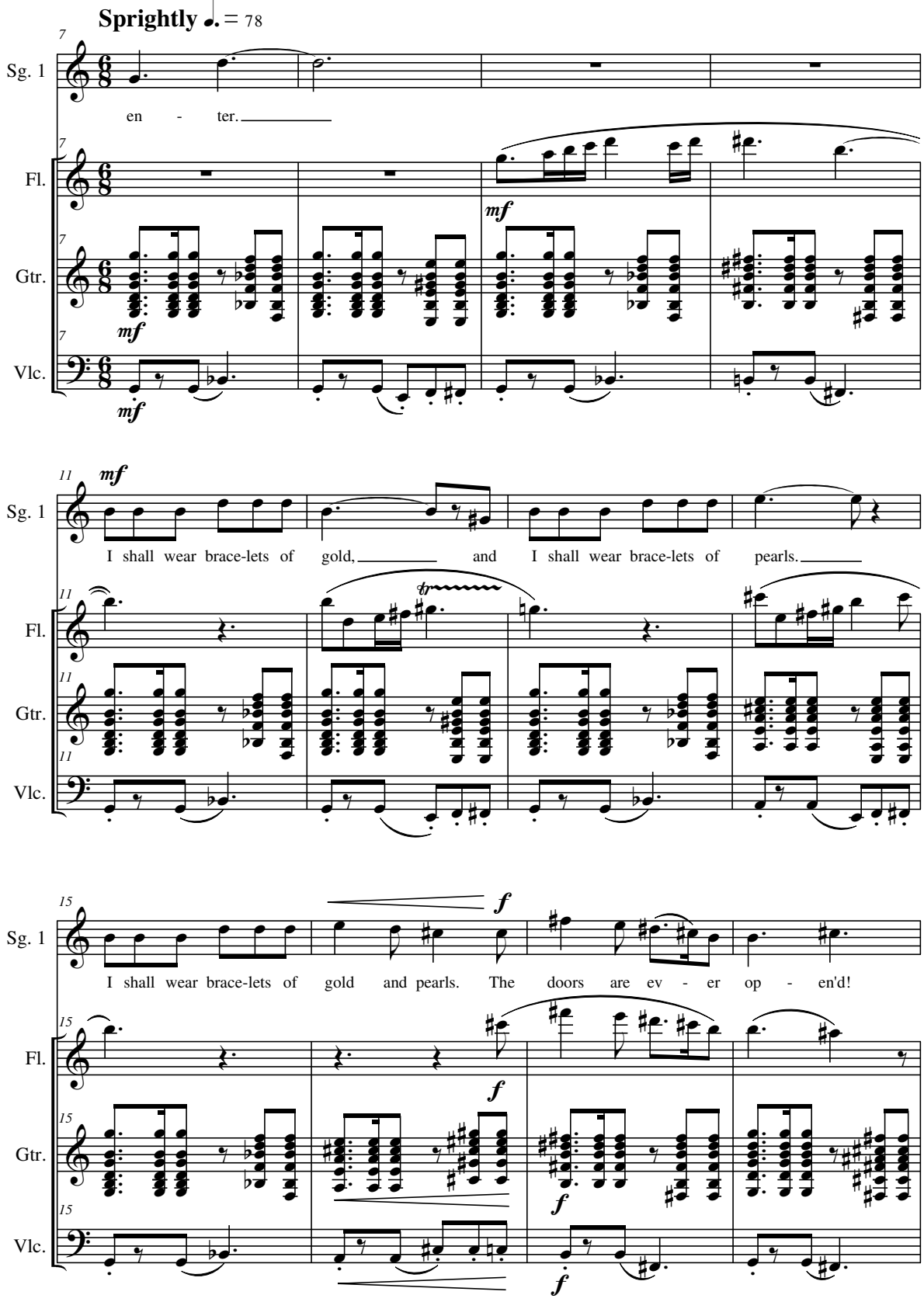
[Three months later, April. HOWARD's dream, in some abandoned dream-city, clearly in the vicinity of the recurring golden valley. Somewhere in this city – possibly in an intimate room or in an open public space – HOWARD discovers and reads some ancient writings about the bronze gate. Three DREAM SAGES, though not physically present with HOWARD, appear and communicate these writings.]

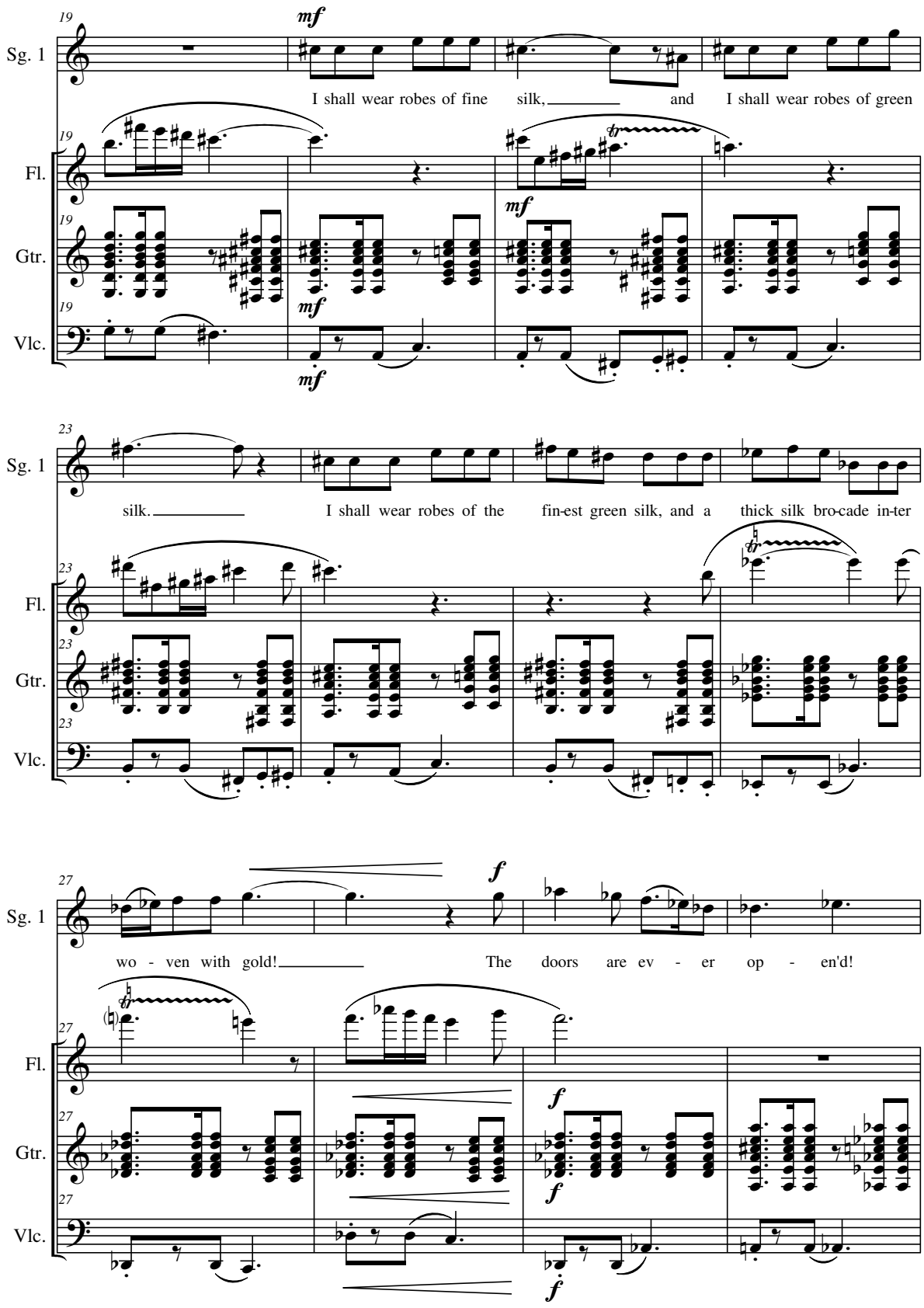


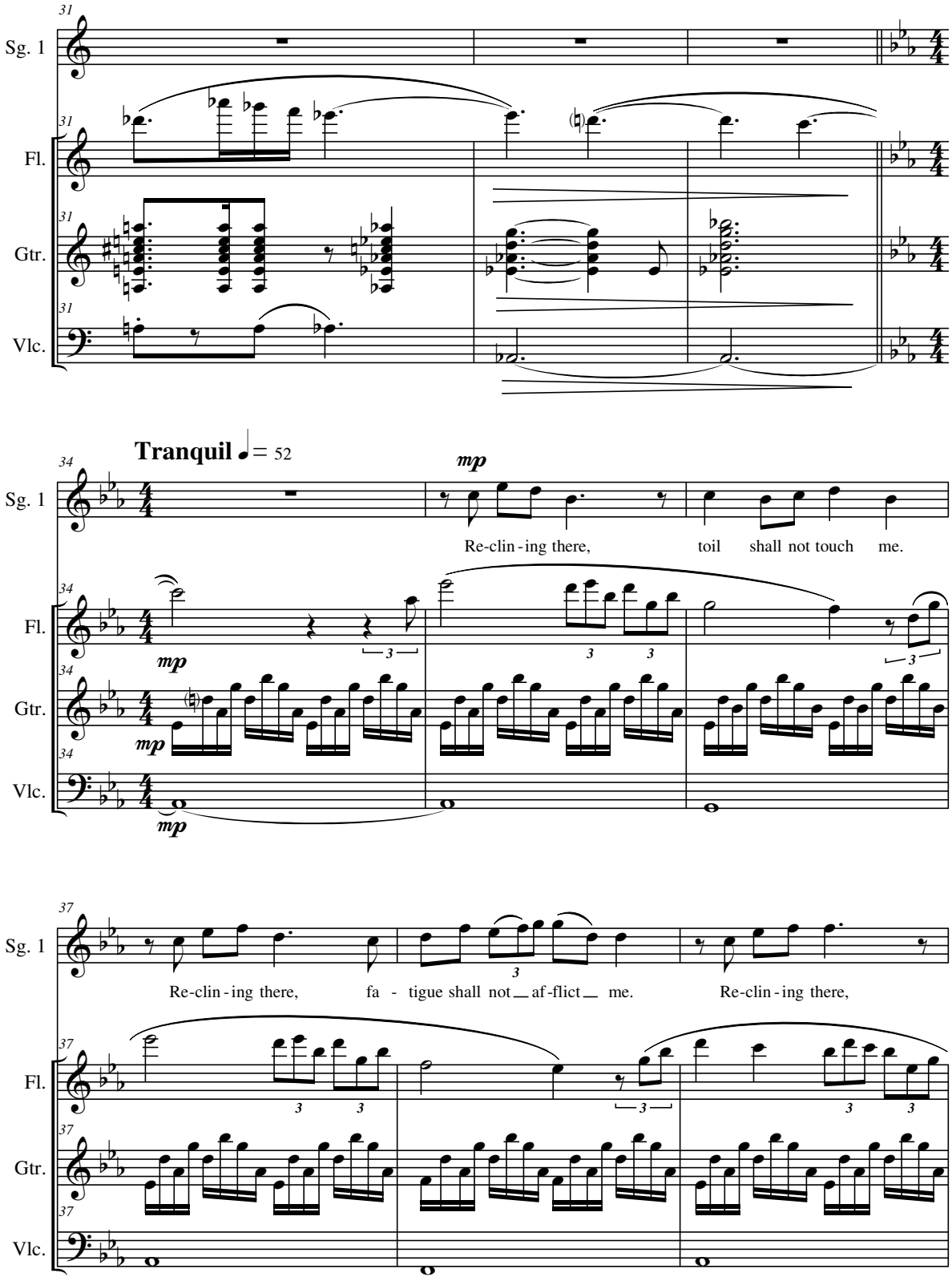

Hw.
B. 1
On the out-skirts of the grove, I en-tered an an-cient cit - y. There, I dis-cov-ered a yel-lowed parch-ment
Hw.
B. 1
filled with the thoughts of three dream - sag - es. They told of the fa - mil - iar path
Hw.
B. 1
lead - ing to the lit - tle bronze gate. Yearn-ing to fin - 'lly know the world be-yond this gate,
Hw.
B. 1
B. 2
I read long in their scrip-tures. One of the dream - sag - es
(l.v.)
(on a stand)
f
attacca 4a: The Garden of Perpetuity
Hw.
B. 2
wrote gor - geous - ly of the won - ders be - yond the ir - re - pass - a - ble gate.
(dampen)
attacca 4a: The Garden of Perpetuity

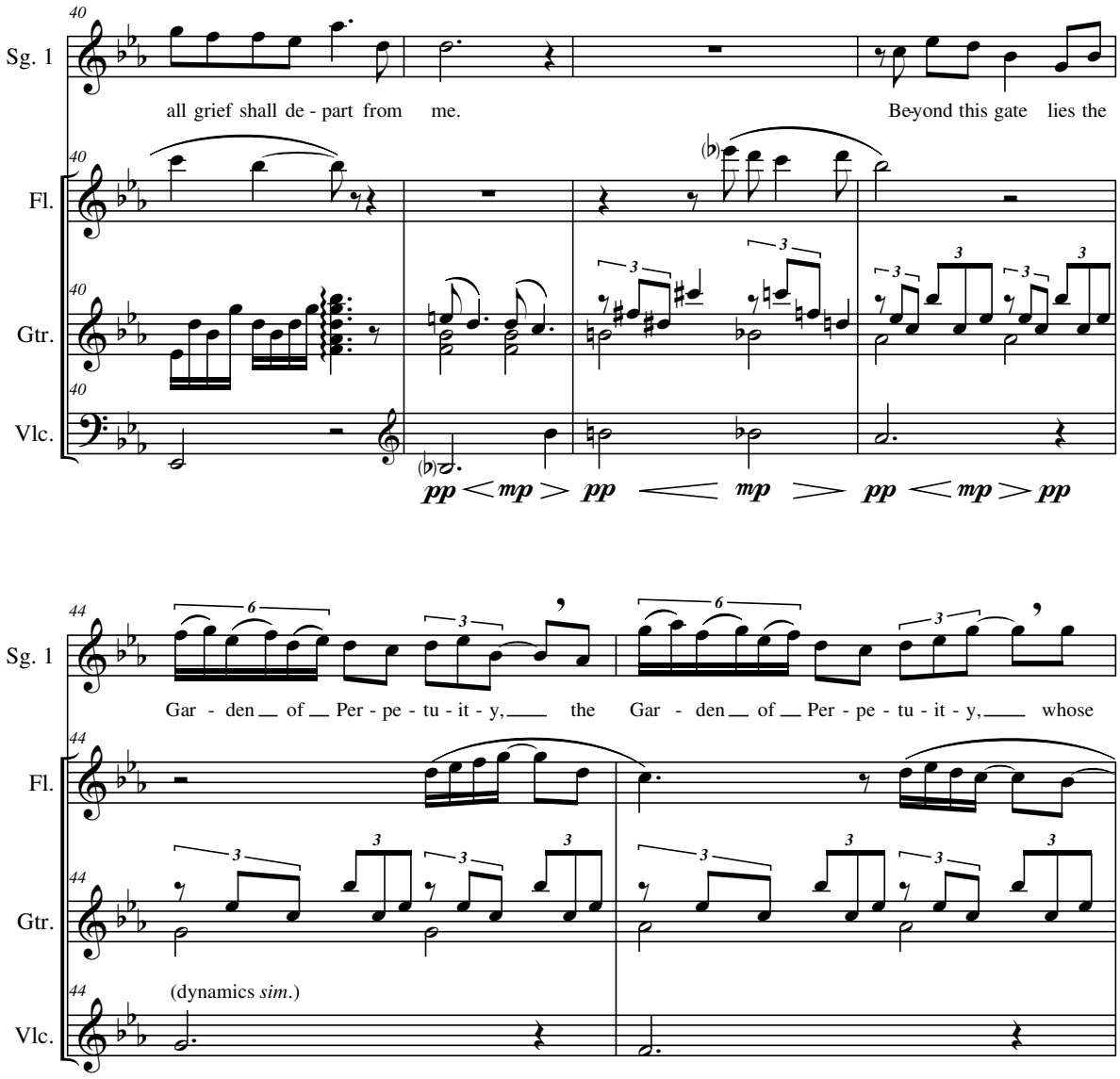
Scene 4a-2:
The Garden of Perpetuity

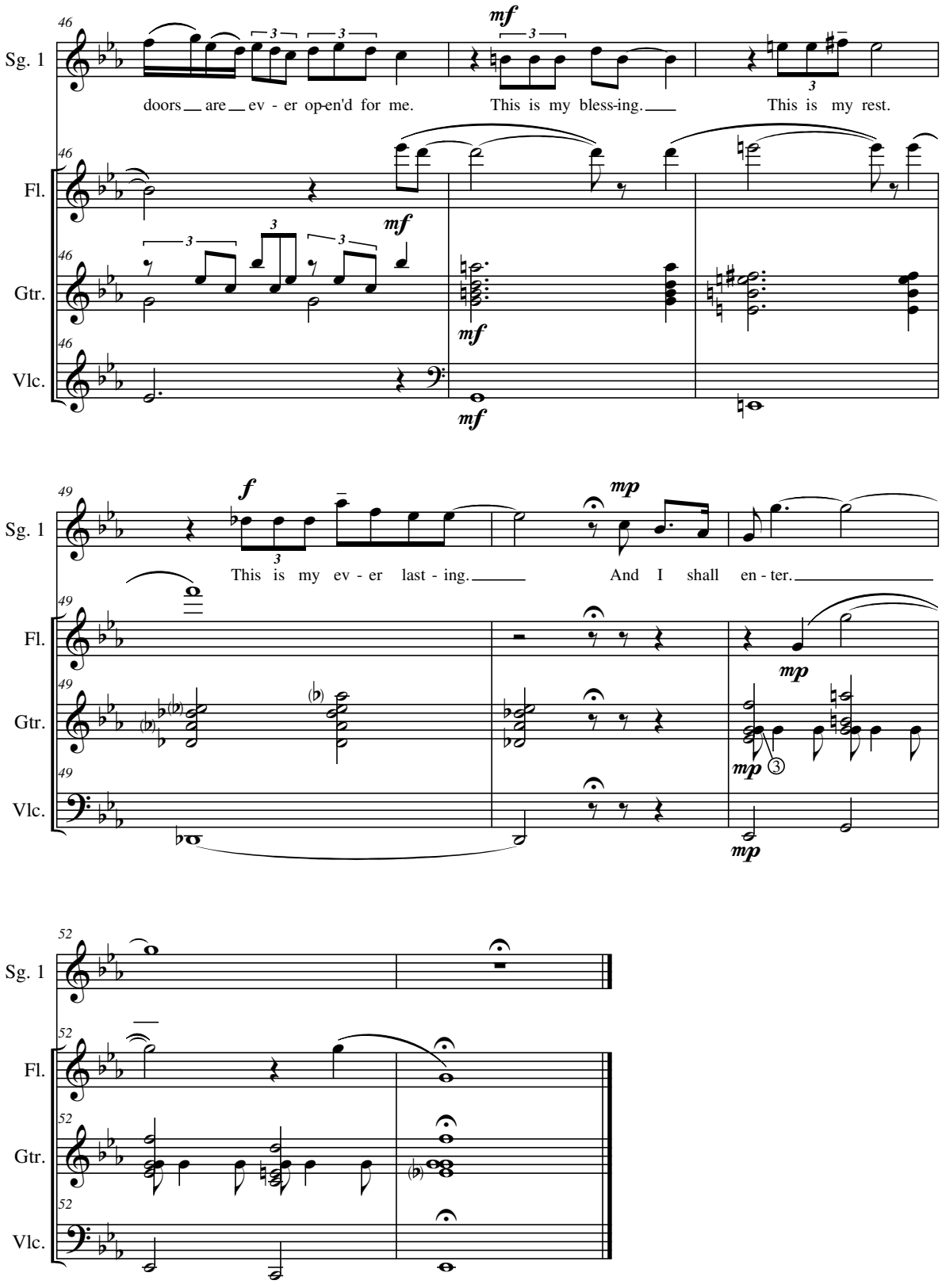



Sprightly ♩. = 78
Sg. 1
en - ter.
Fl.
Gtr.
Vlc.
mf
I shall wear brace-lets of gold, and I shall wear brace-lets of pearls.
I shall wear brace-lets of gold and pearls. The doors are ev - er op - en'd!
f


19
mf
Sg. 1
I shall wear robes of fine silk, and I shall wear robes of green
Fl.
Gtr.
Vlc.
23
silk. I shall wear robes of the fin-est green silk, and a thick silk bro-cade in-ter
27
f
wo - ven with gold! The doors are ev - er op - en'd!

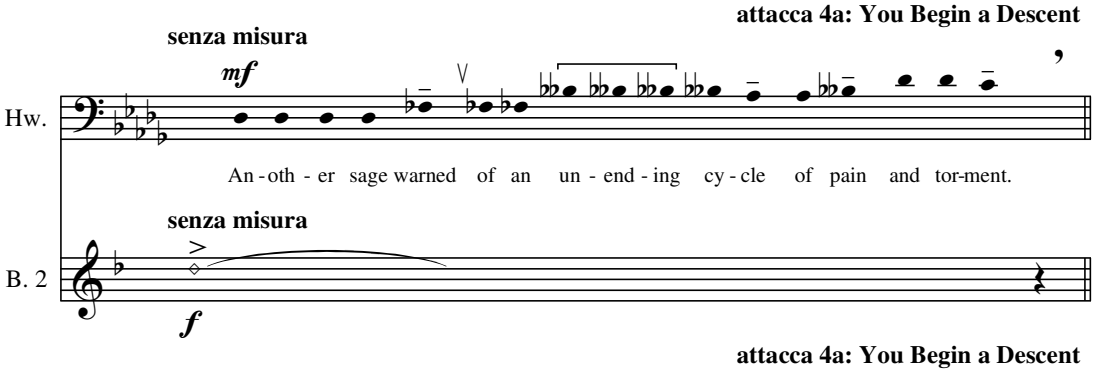

31
Sg. 1
Fl.
Gtr.
Vlc.
Tranquil ♩= 52
mp
Re-clin-ing there, toil shall not touch me.
Re-clin-ing there, fa - tigue shall not af-flict me. Re-clin-ing there,


40
Sg. 1
all grief shall de - part from me.
Be-yond this gate lies the
Fl.
Gtr.
Vlc.
pp < mp > pp < mp > pp < mp > pp
44
Gar - den of Per - pe - tu - it - y, the Gar - den of Per - pe - tu - it - y, whose
(dynamics sim.)


46
Sg. 1
mf
doors are ev - er op-en'd for me.
This is my bless-ing.
This is my rest.
Fl.
Gtr.
Vlc.
49
f
mp
This is my ev - er last - ing.
And I shall en - ter.
52

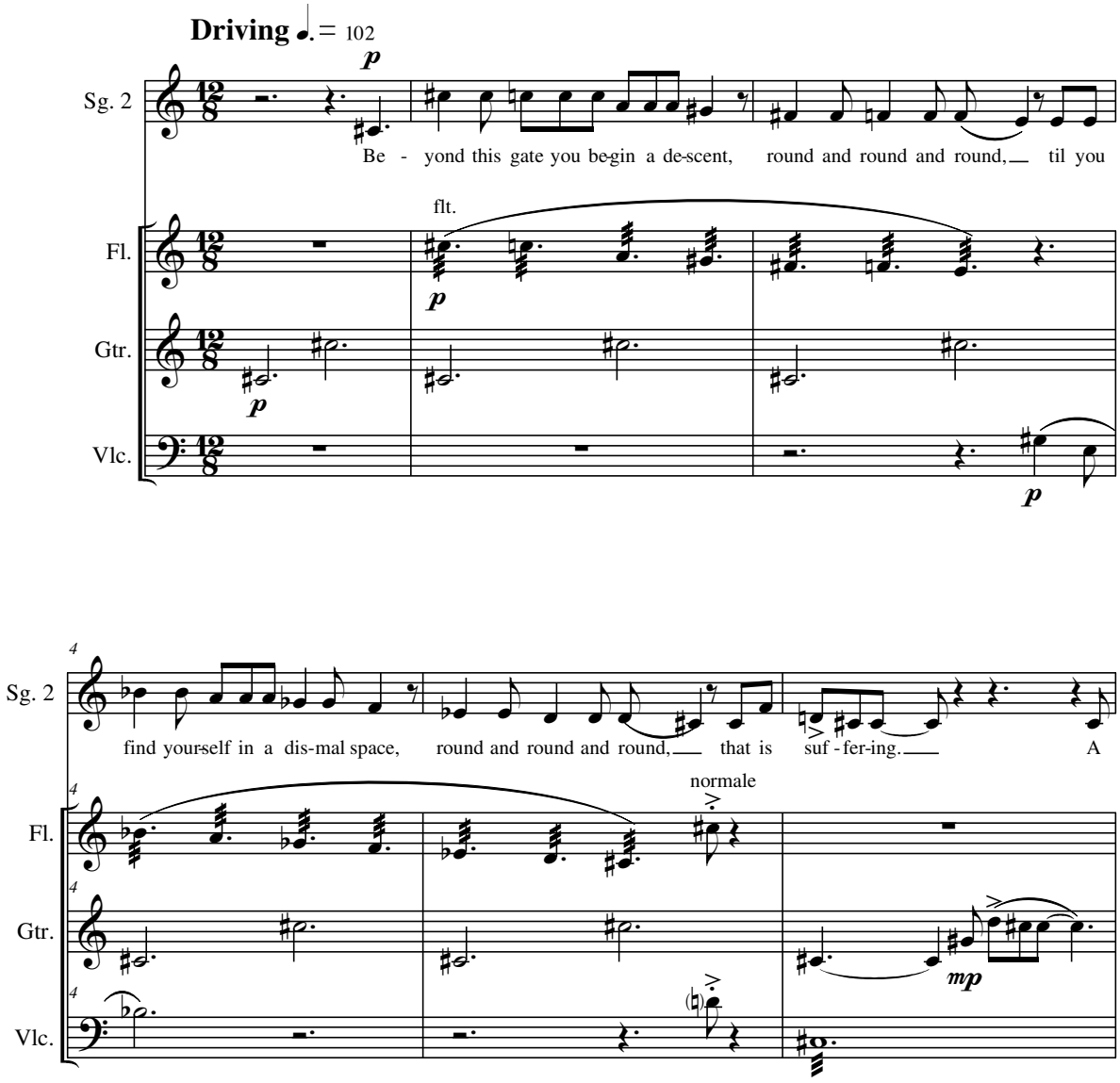
Scene 4a-3: Fourth Dream 2

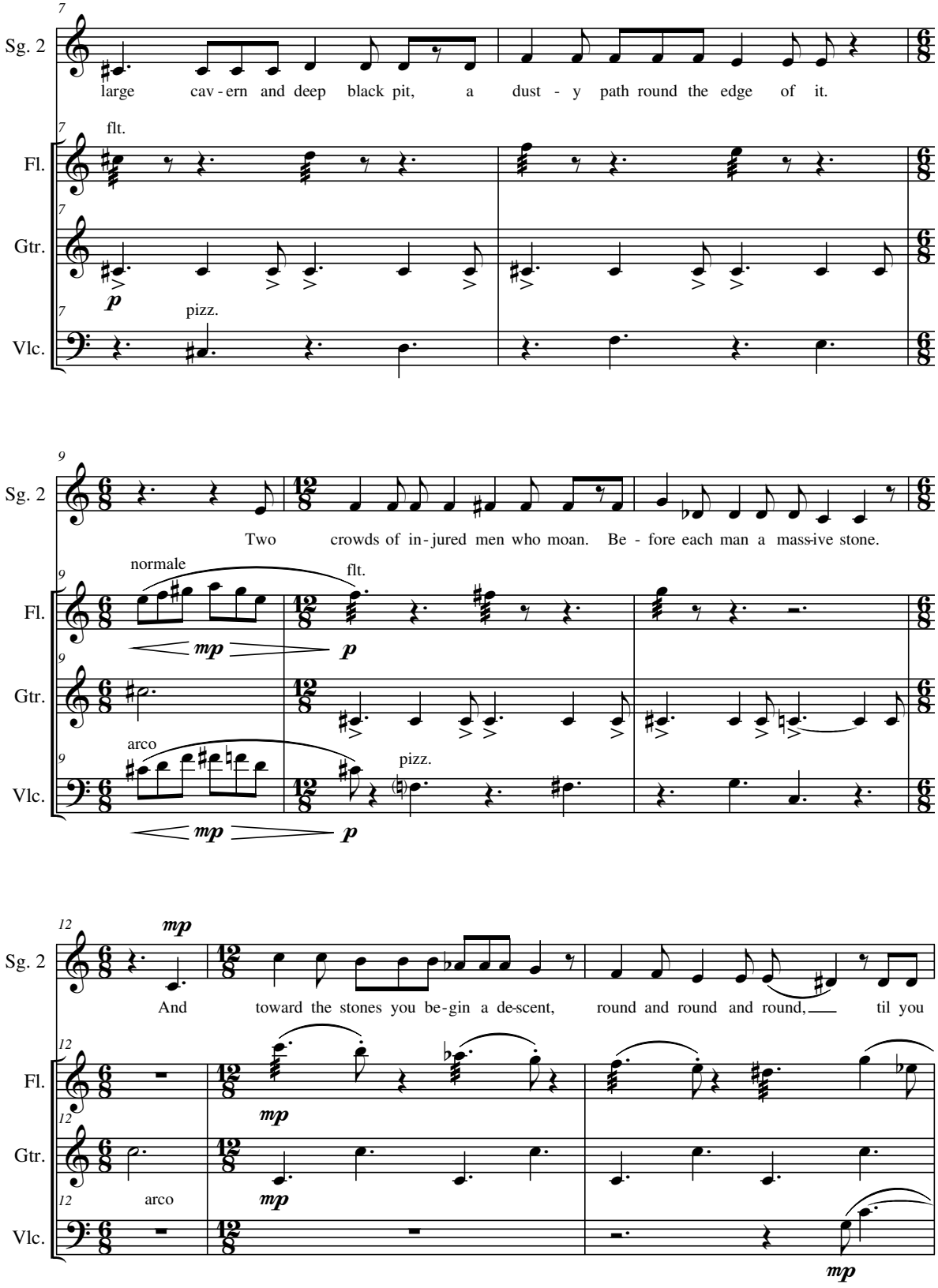
Dream City and the Three Sages

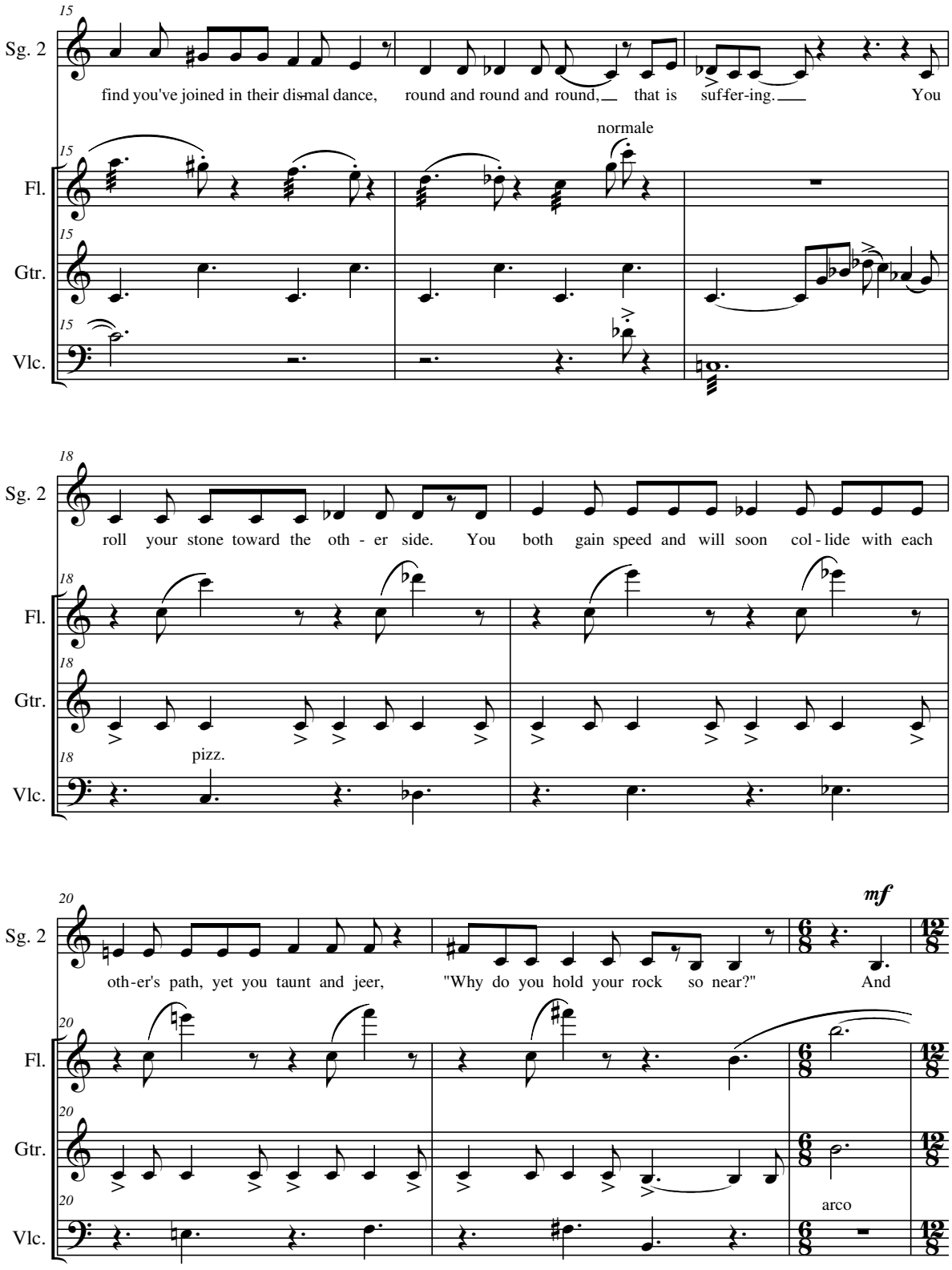


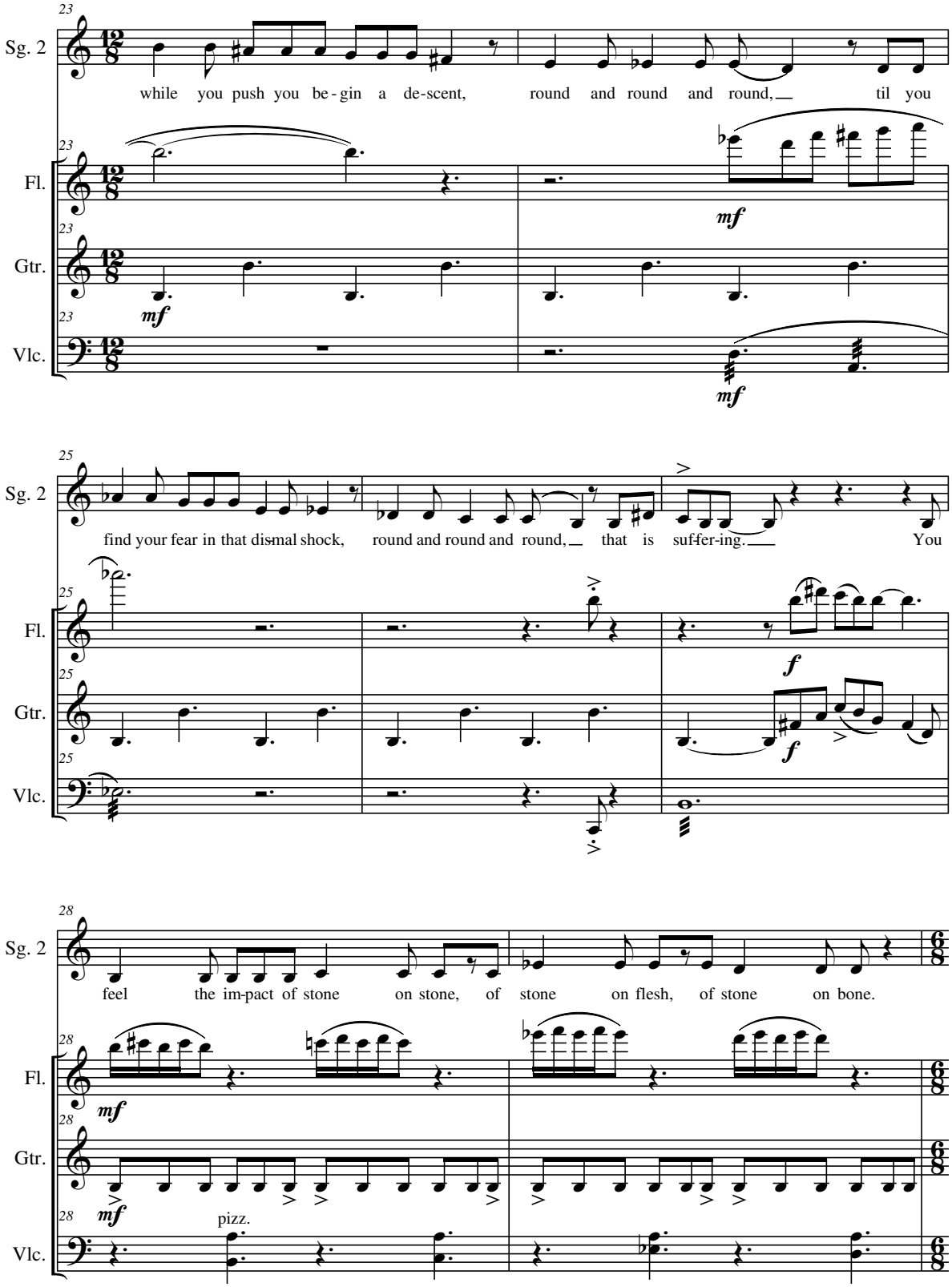
Scene 4a-4: You Begin a Descent

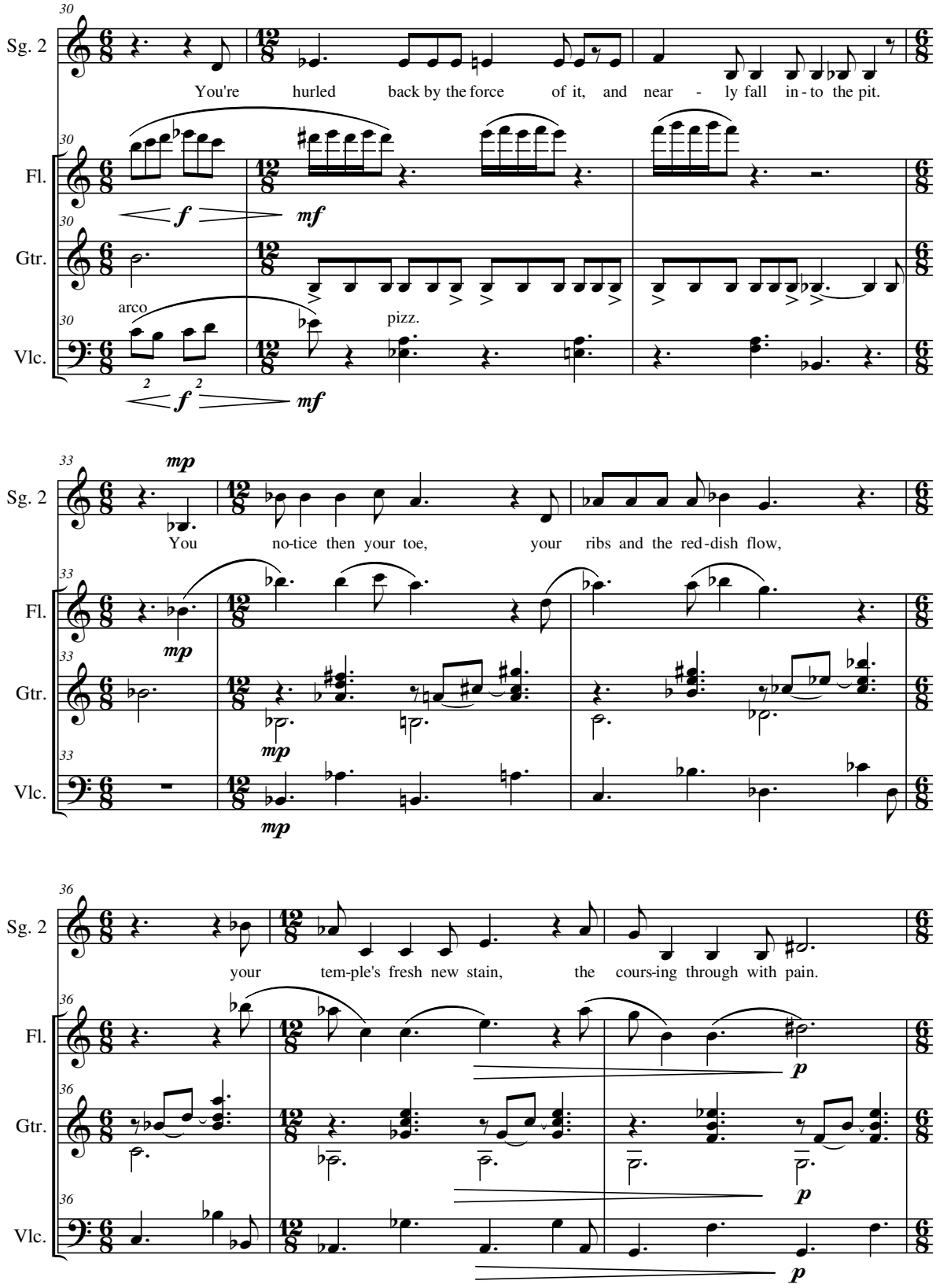
(Round and Round and Round)

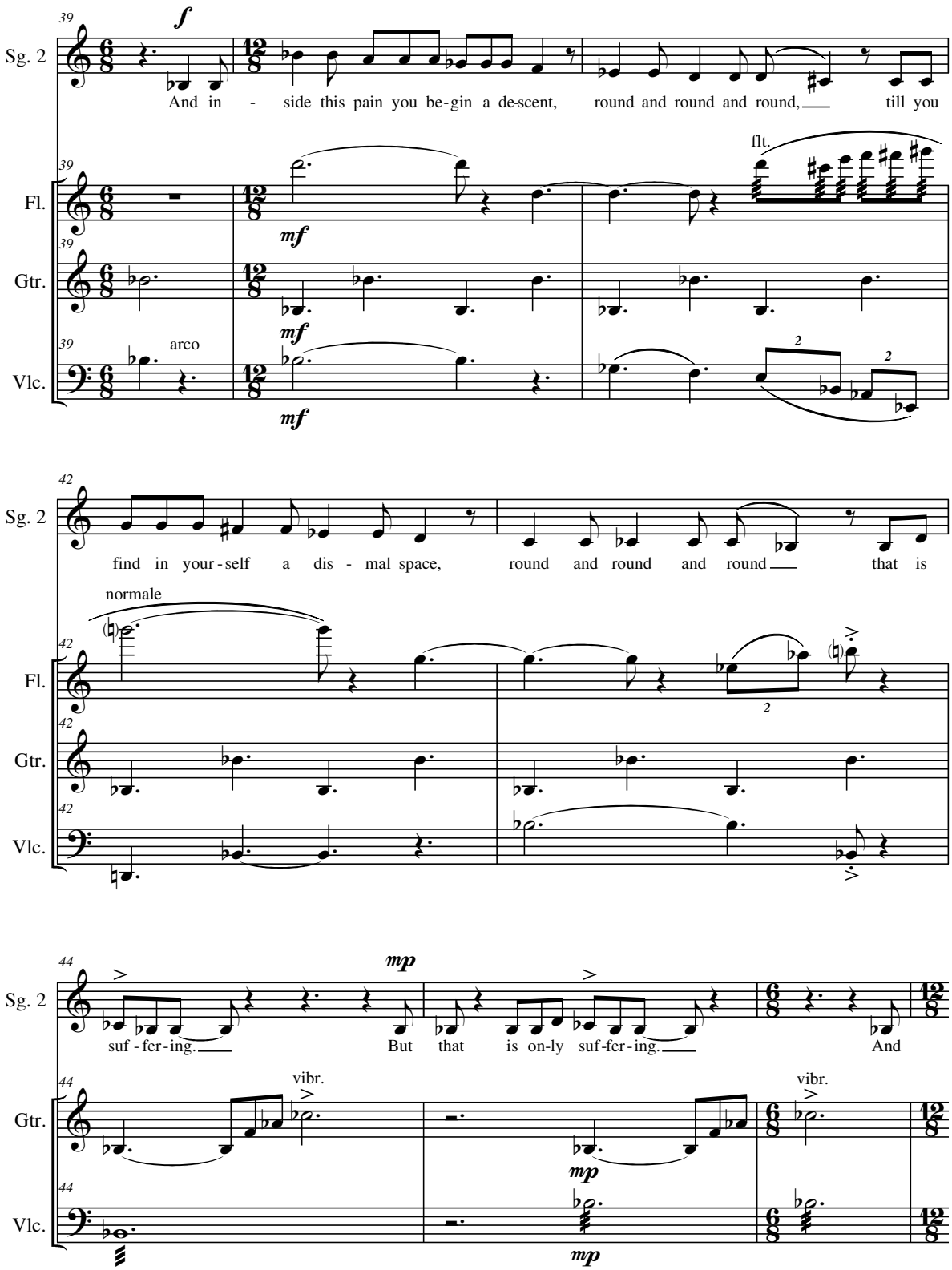


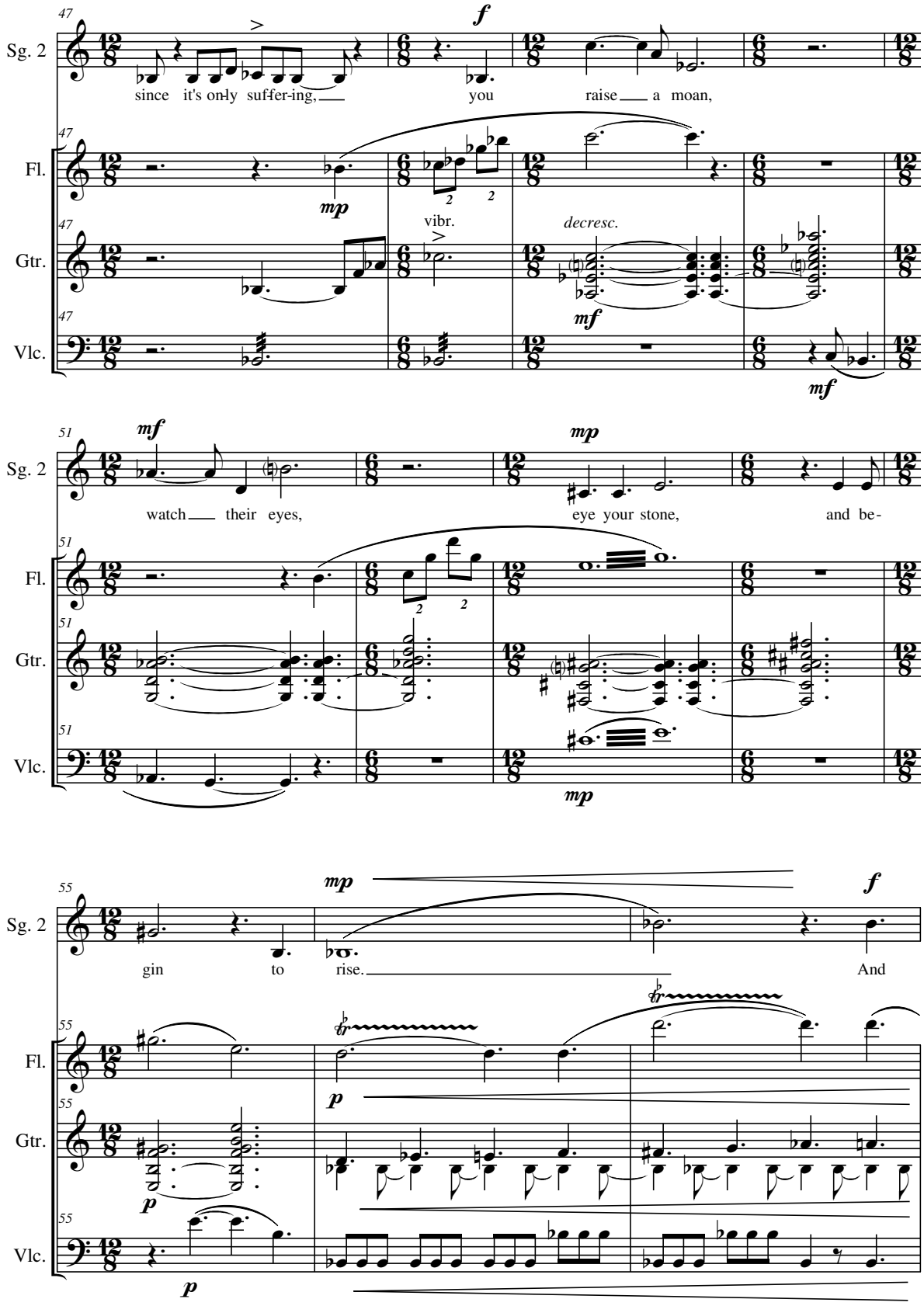

Sg. 2
large cav - ern and deep black pit, a dust - y path round the edge of it.
flt.
Fl.
Gtr.
p
pizz.
Vlc.
Two crowds of in - jured men who moan. Be - fore each man a mass-ive stone.
normale
flt.
mp
p
arco
pizz.
And toward the stones you be-gin a de-scent, round and round and round, til you

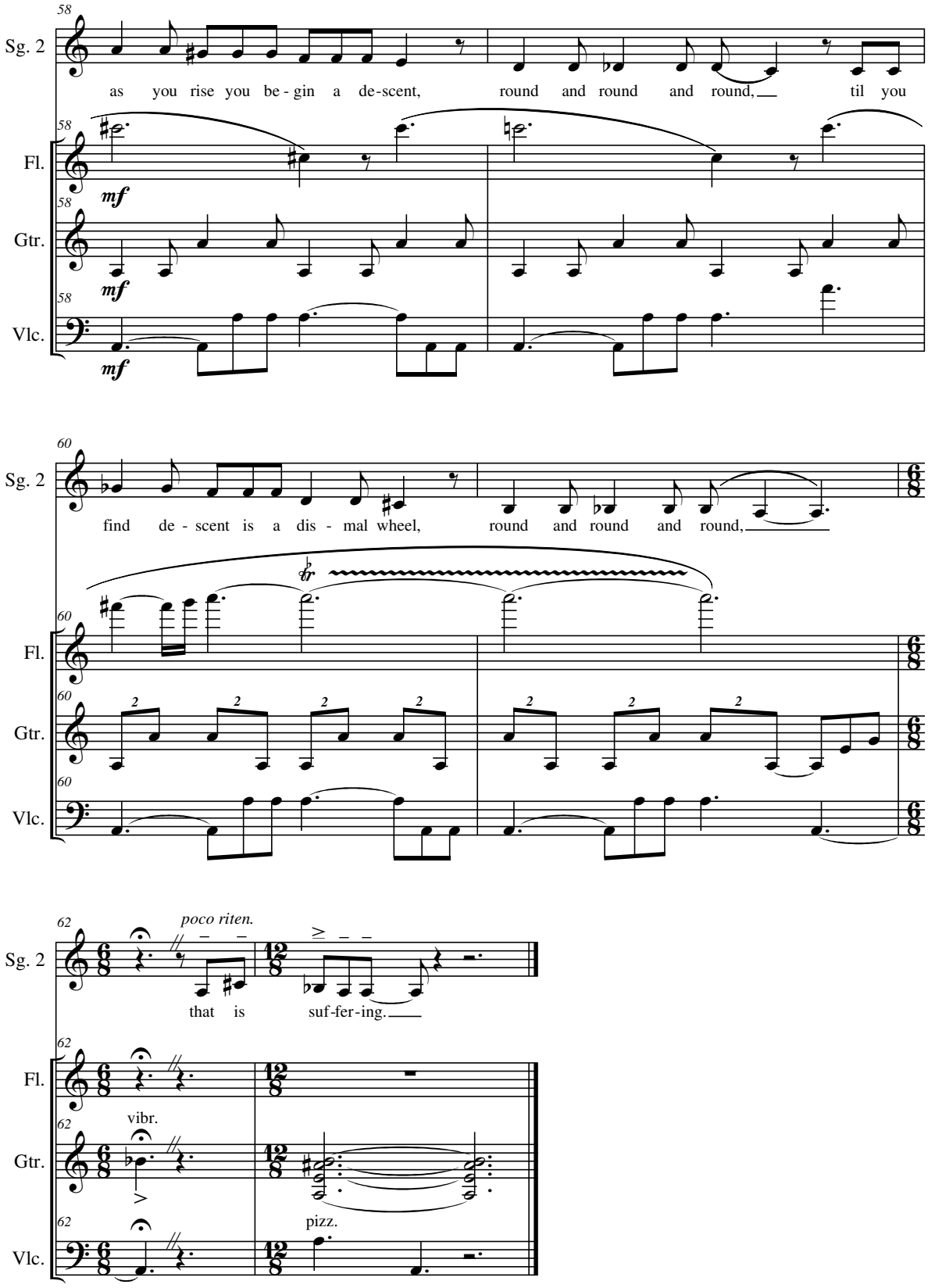

15
Sg. 2
find you've joined in their dis-mal dance, round and round and round, that is suf-fer-ing. You
normale
Fl.
Gtr.
Vlc.
18
roll your stone toward the oth - er side. You both gain speed and will soon col - lide with each
pizz.
20
mf
oth-er's path, yet you taunt and jeer, "Why do you hold your rock so near?" And
arco


23
Sg. 2
while you push you be - gin a de-scent, round and round and round, til you
Fl.
Gtr.
Vlc.
mf
25
find your fear in that dis-mal shock, round and round and round, that is suf-fer-ing. You
f
28
feel the im-pact of stone on stone, of stone on flesh, of stone on bone.
pizz.


30
Sg. 2
You're hurled back by the force of it, and near - ly fall in - to the pit.
Fl.
f
mf
Gtr.
arco
pizz.
Vlc.
f
mf
33
mp
Sg. 2
You no-tice then your toe, your ribs and the red - dish flow,
Fl.
mp
Gtr.
mp
Vlc.
mp
36
Sg. 2
your tem-ple's fresh new stain, the cours-ing through with pain.
Fl.
p
Gtr.
p
Vlc.
p

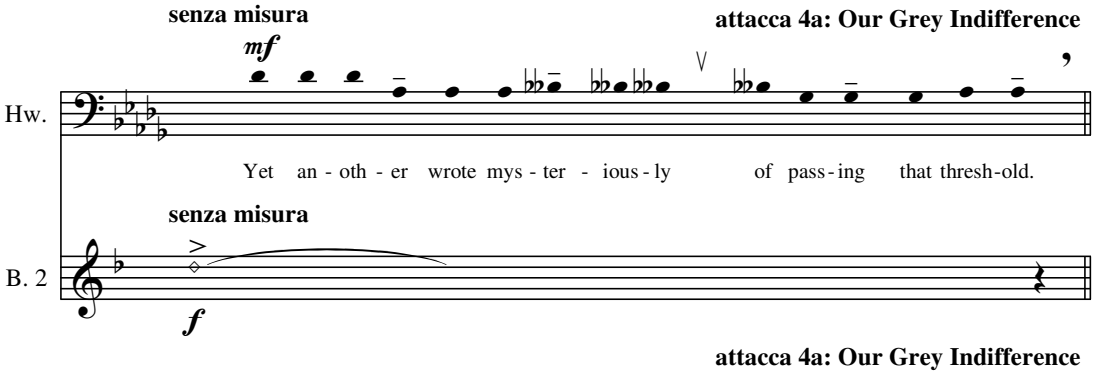

39
Sg. 2
f
And in - side this pain you be-gin a de-scent, round and round and round, till you
Fl.
flt.
mf
Gtr.
mf
Vlc.
arco
mf
42
Sg. 2
find in your-self a dis - mal space, round and round and round that is
normale
Fl.
Gtr.
Vlc.
44
Sg. 2
mp
suf - fer-ing. But that is on-ly suf-fer-ing. And
Gtr.
vibr.
mp
vibr.
Vlc.
mp


47
Sg. 2
since it's on-ly suf-fer-ing,
you raise a moan,
Fl.
Gtr.
Vlc.
vibr.
decresc.
51
watch their eyes,
eye your stone,
and be-
55
gin to rise.
And

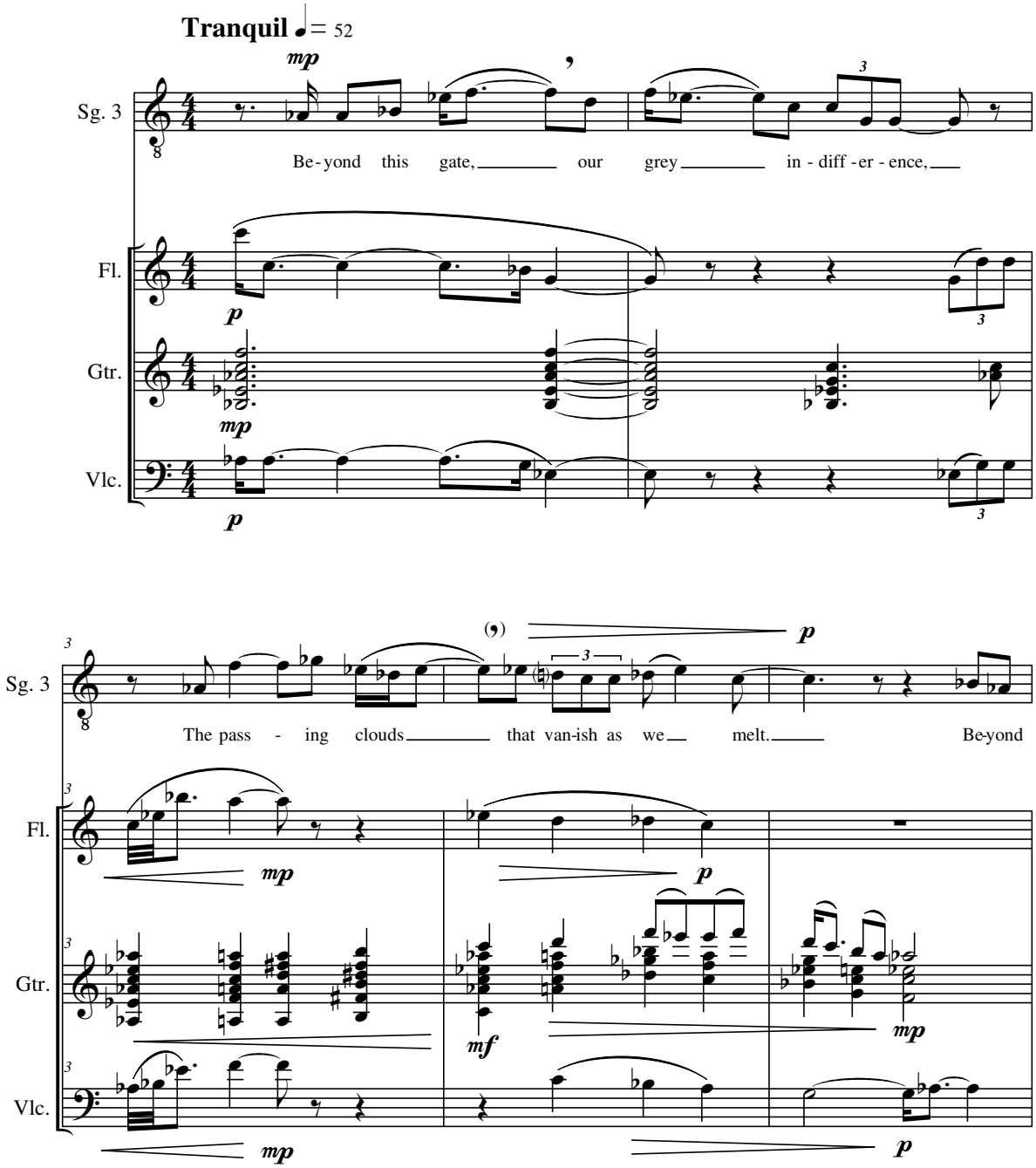

58
Sg. 2
as you rise you be - gin a de-scent, round and round and round, til you
Fl.
mf
Gtr.
mf
Vlc.
mf
60
Sg. 2
find de - scent is a dis - mal wheel, round and round and round,
Fl.
Gtr.
Vlc.
62
poco riten.
Sg. 2
that is suf-fer-ing.
Fl.
vibr.
Gtr.
pizz.
Vlc.

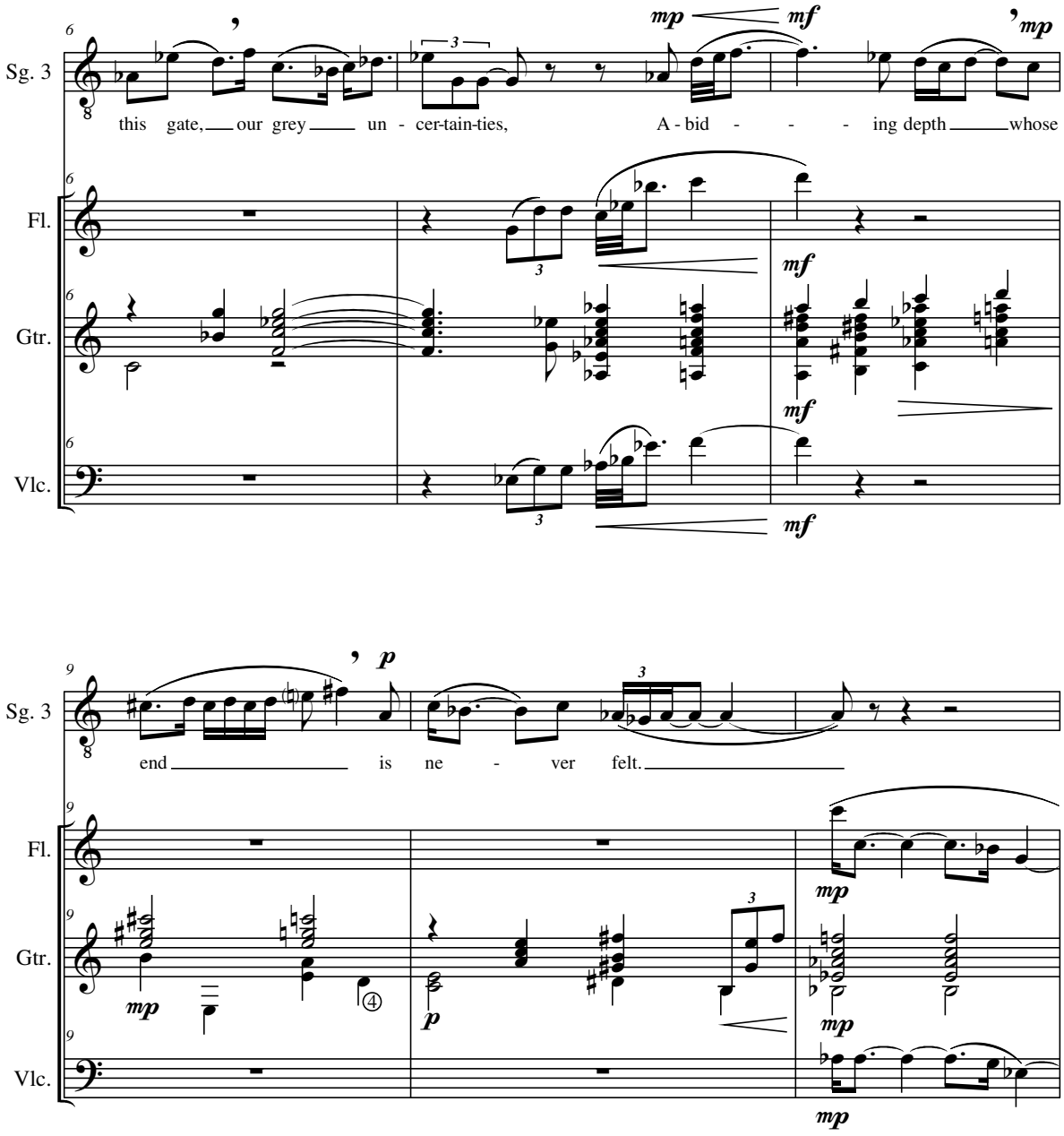
Scene 4a-5: Fourth Dream 3

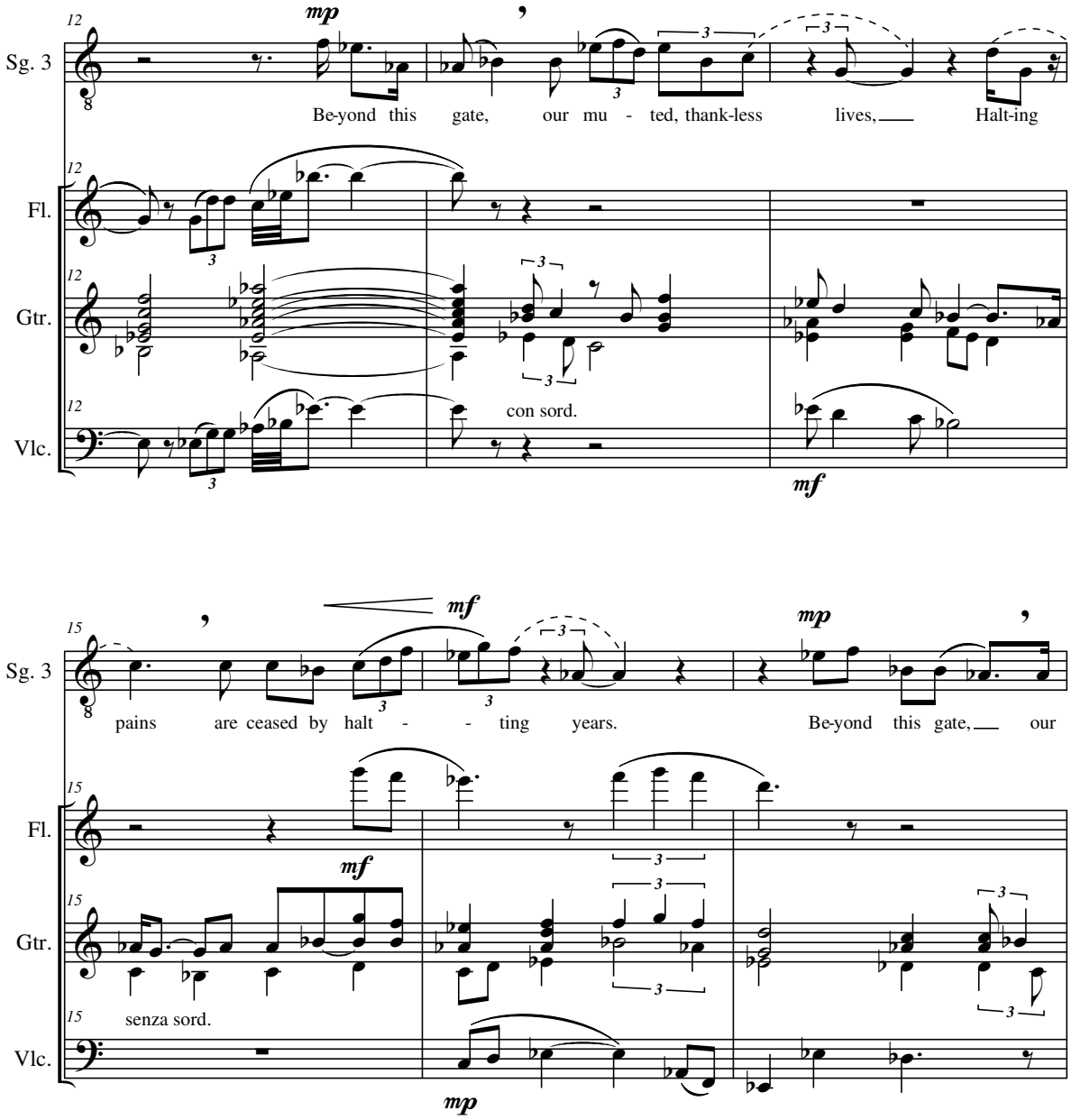
Dream City and the Three Sages

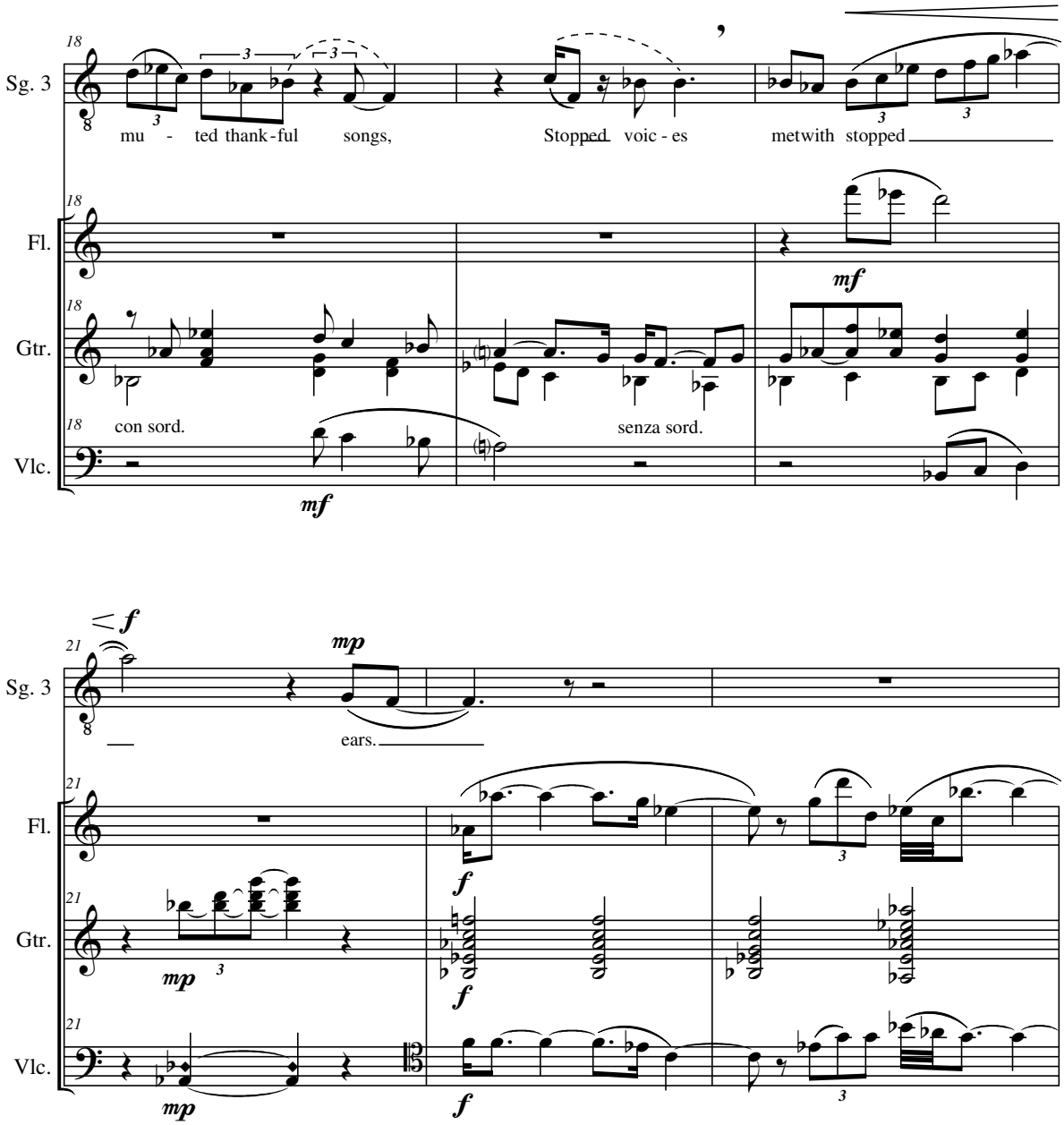


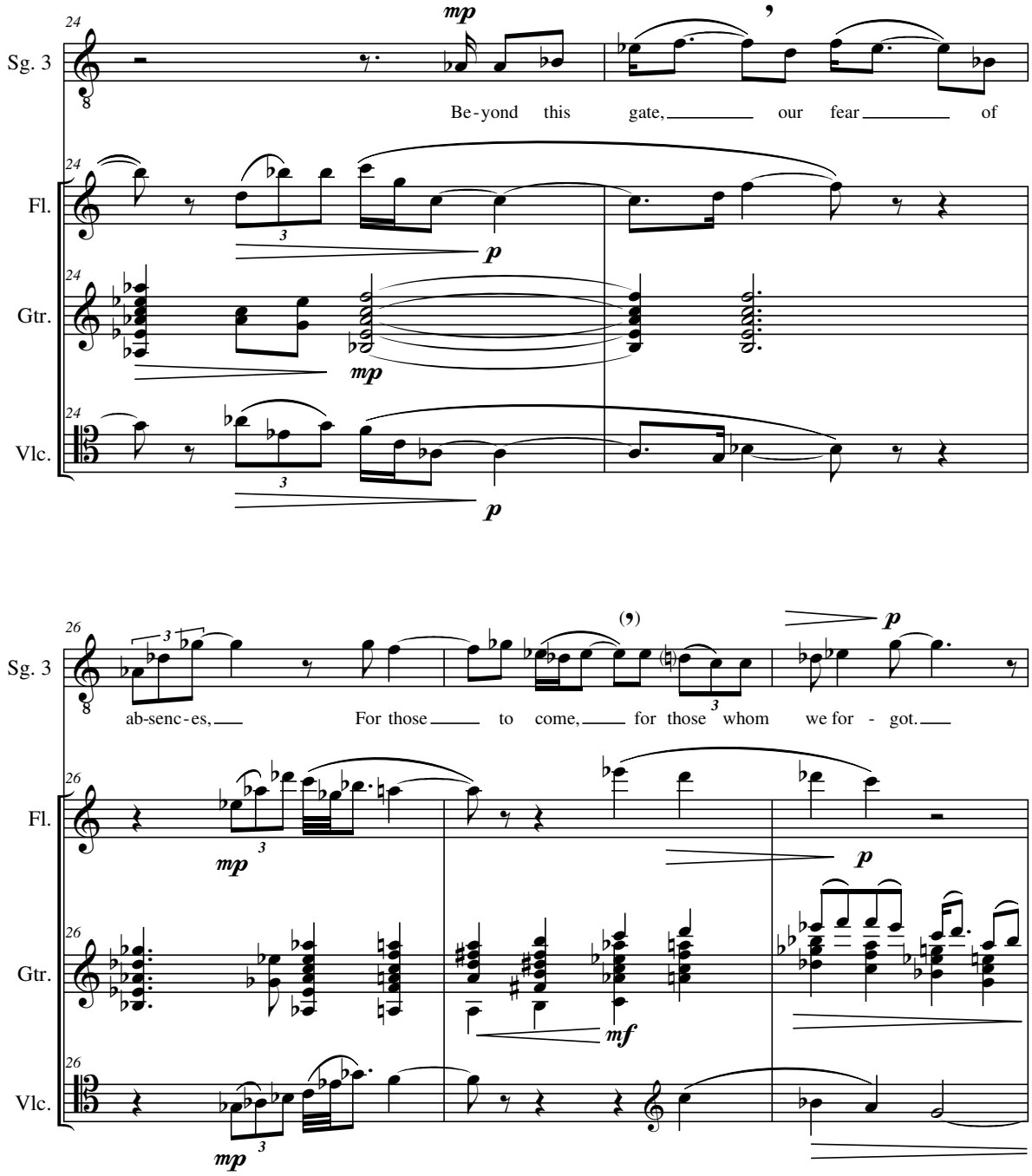
Scene 4a-6: Our Grey Indifference

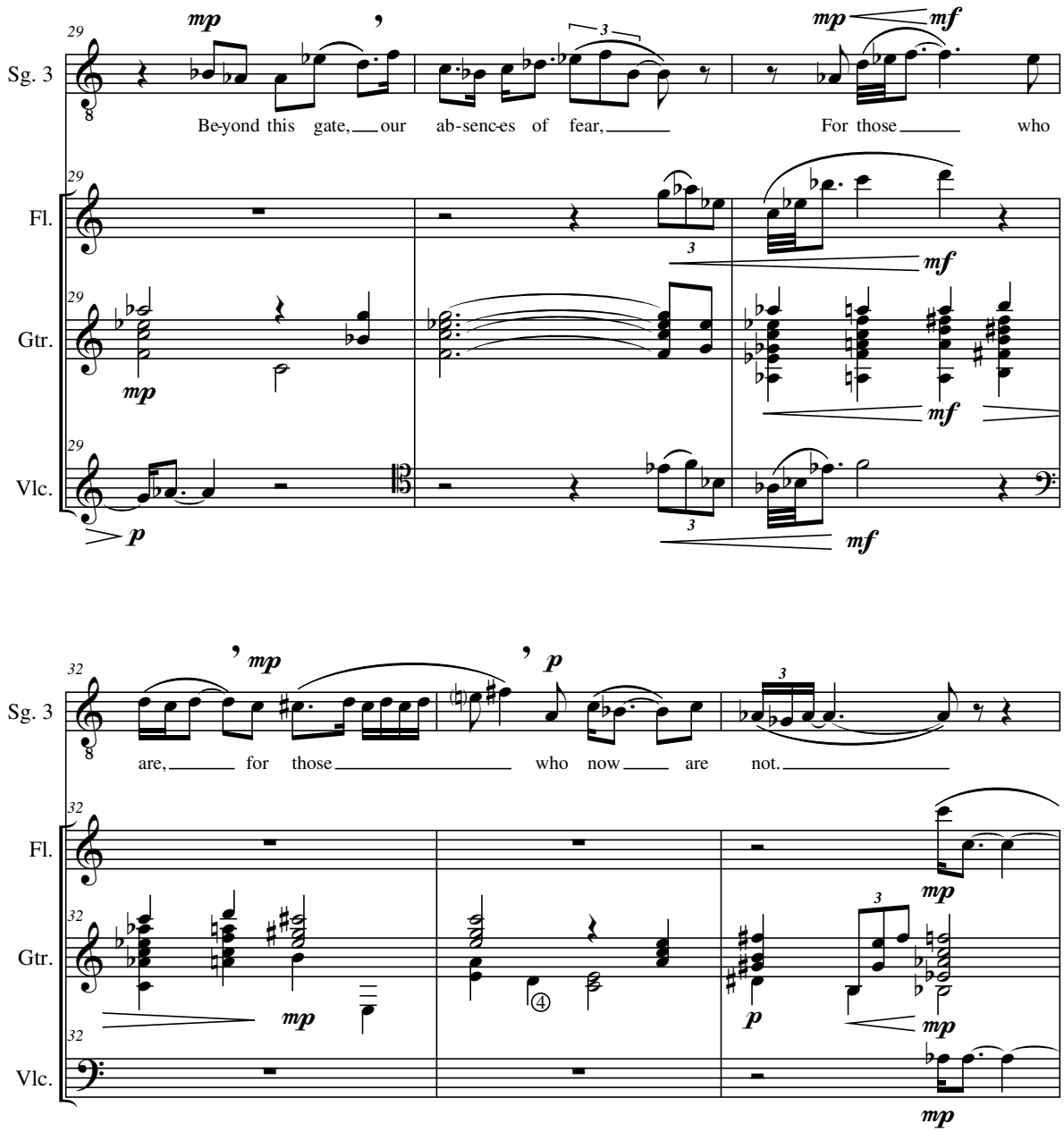


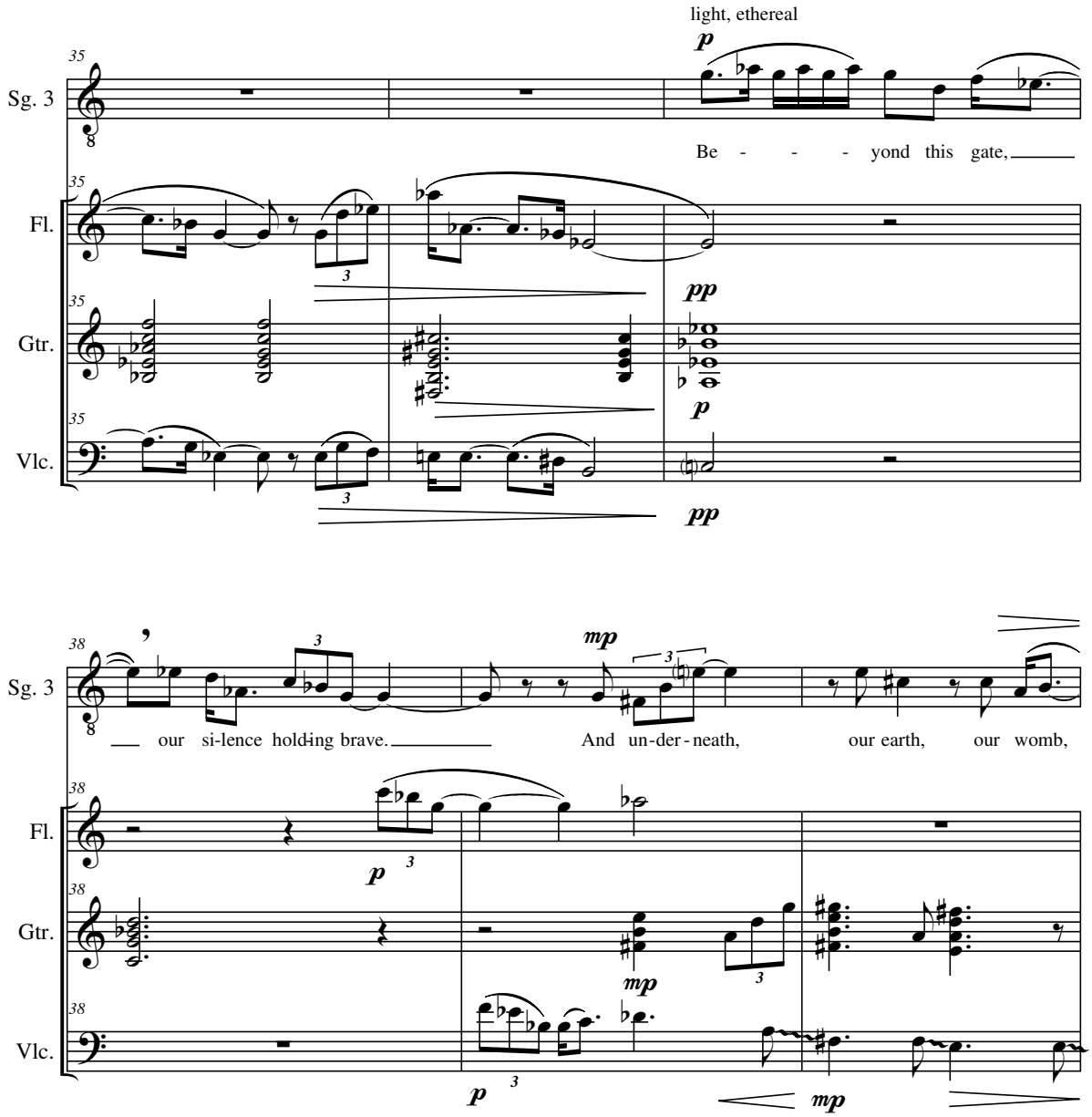

Sg. 3
this gate, our grey un - cer-tain-ties, A - bid - - - ing depth whose
Fl.
Gtr.
Vlc.
end is ne - ver felt.

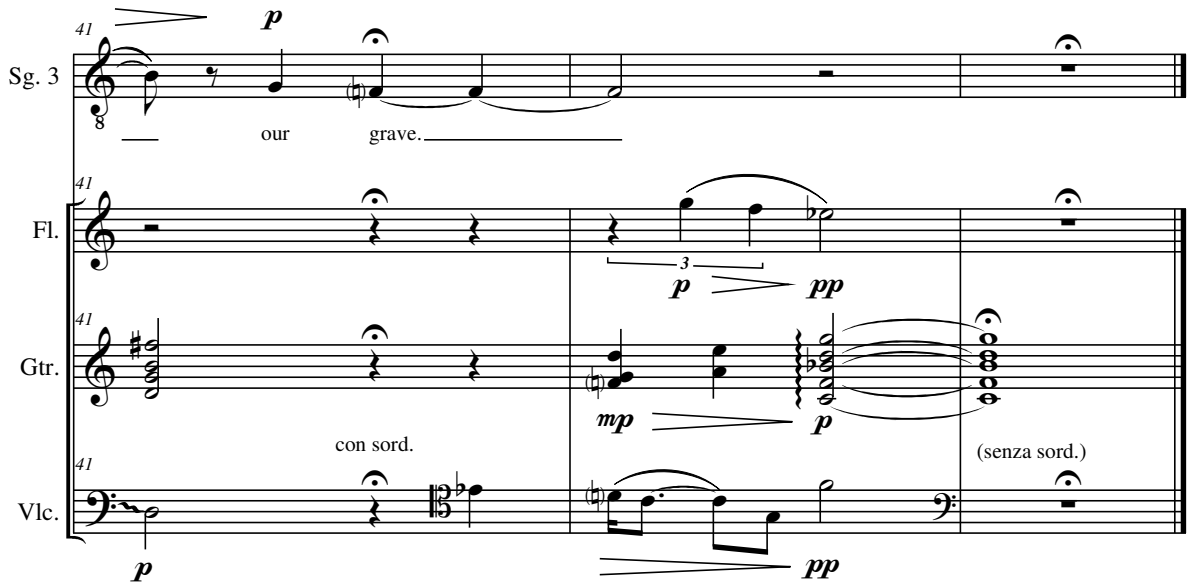

12
mp
Sg. 3
Be-yond this gate, our mu - ted, thank-less lives, Halt-ing
Fl.
Gtr.
con sord.
Vlc.
mf
15
mf
mp
Sg. 3
pains are ceased by halt - - ting years. Be-yond this gate, our
Fl.
mf
Gtr.
senza sord.
Vlc.
mp


18
Sg. 3
mu - ted thank-ful songs,
Stopped voic - es
metwith stopped
Fl.
mf
Gtr.
con sord.
senza sord.
Vlc.
mf
21
< f
mp
ears.
Fl.
f
Gtr.
mp
f
Vlc.
mp
f


24
Sg. 3
mp
Be - yond this gate, our fear of
Fl.
p
Gtr.
mp
Vlc.
p
26
Sg. 3
ab-senc-es, For those to come, for those whom we for - got.
p
Fl.
mp
p
Gtr.
mf
Vlc.
mp

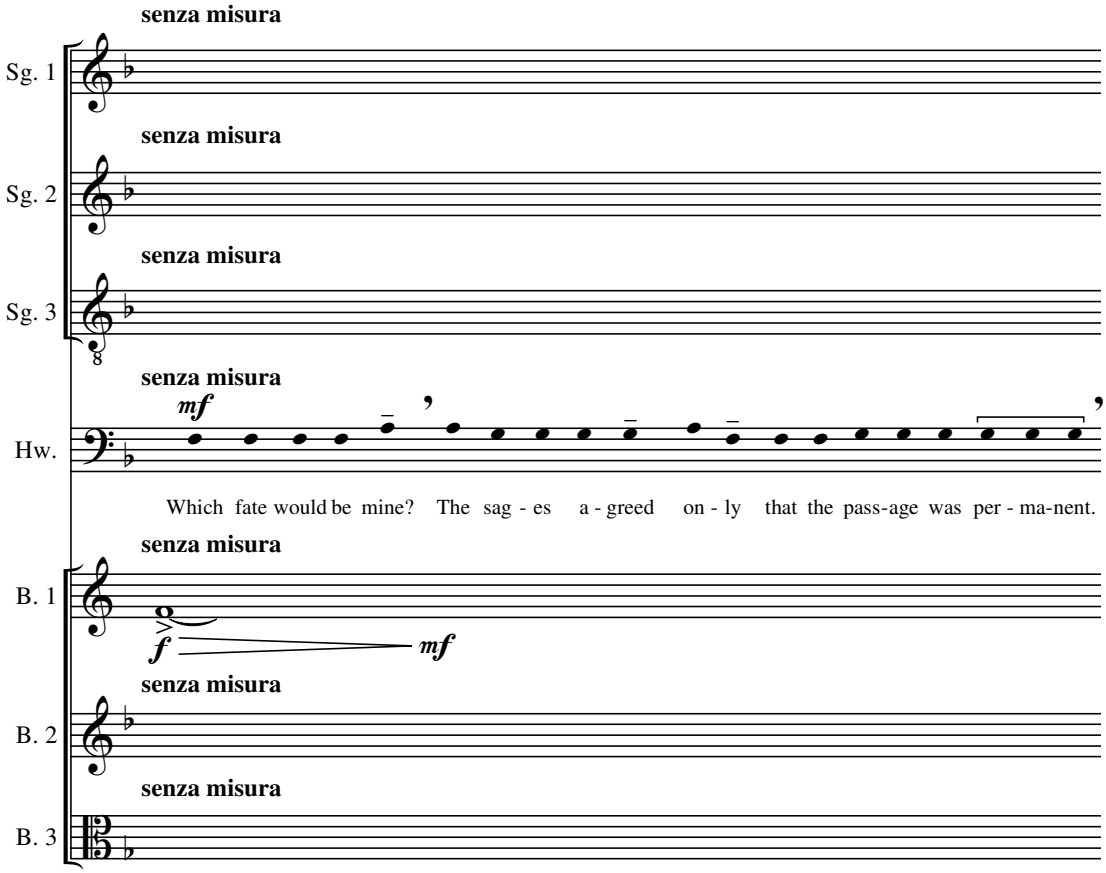

29
Sg. 3
mp
mf
Be-yond this gate, our ab-senc-es of fear, For those who
Fl.
Gtr.
Vlc.
p
32
are, for those who now are not.

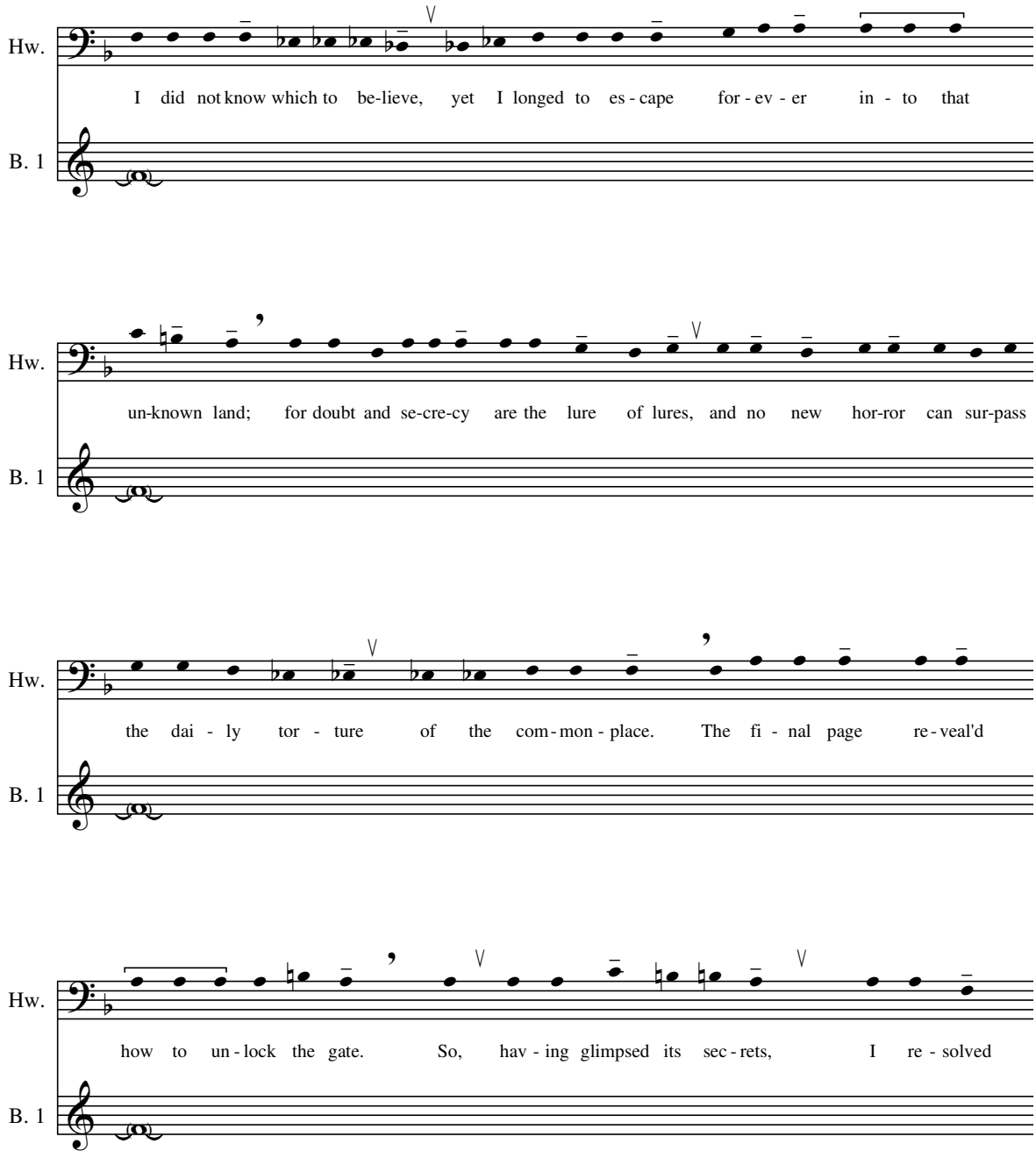

light, ethereal
Sg. 3
Be - - - yond this gate,
Fl.
Gtr.
Vlc.
our si-lence hold-ing brave.
And un-der-neath, our earth, our womb,

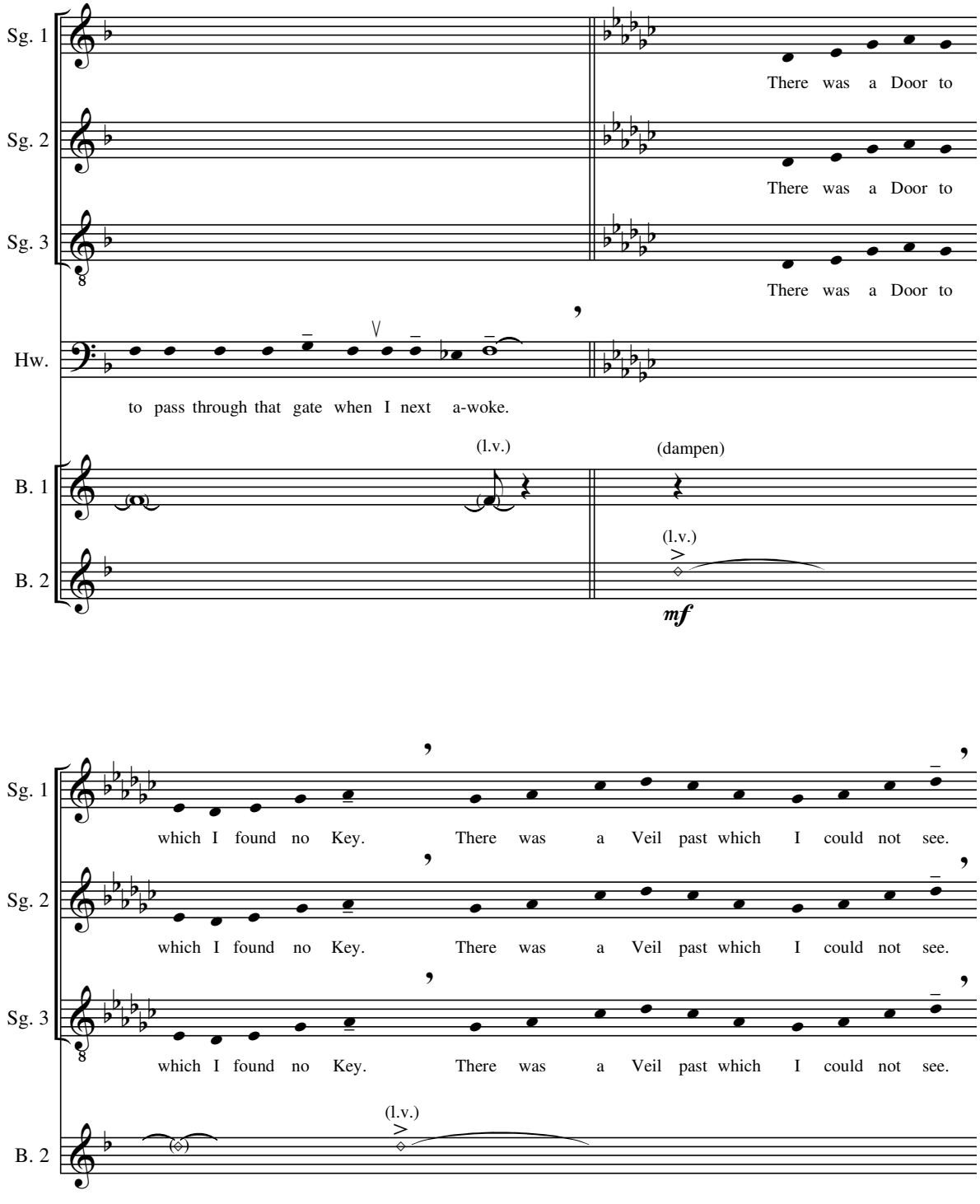

41
Sg. 3
p
our
grave.
Fl.
3
p
pp
Gtr.
mp
p
con sord.
(senza sord.)
Vlc.
p
pp

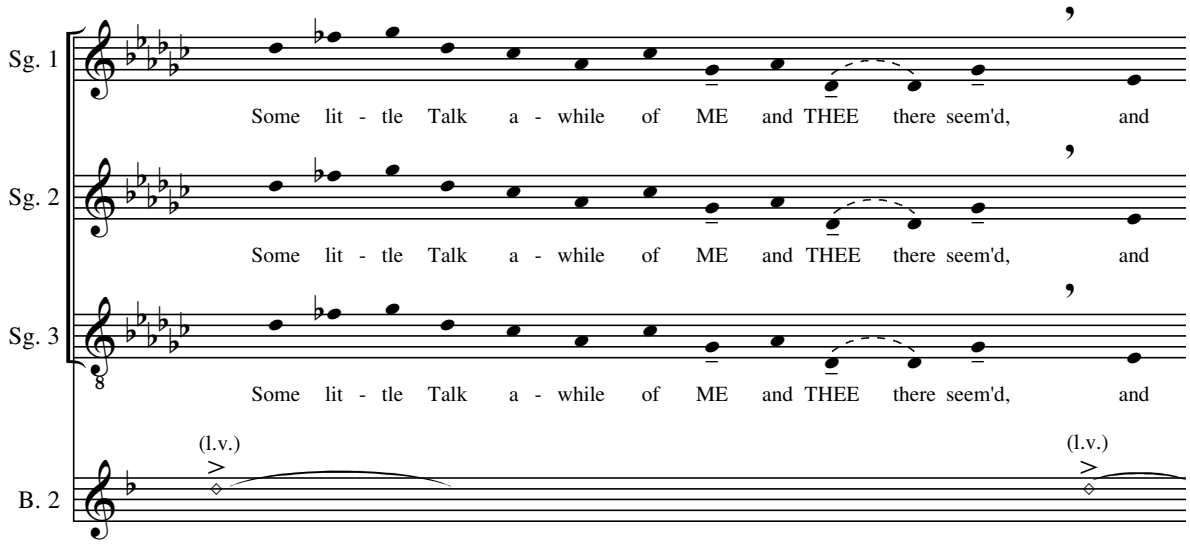
Scene 4a-7: Fourth Dream 4

Dream City and the Three Sages

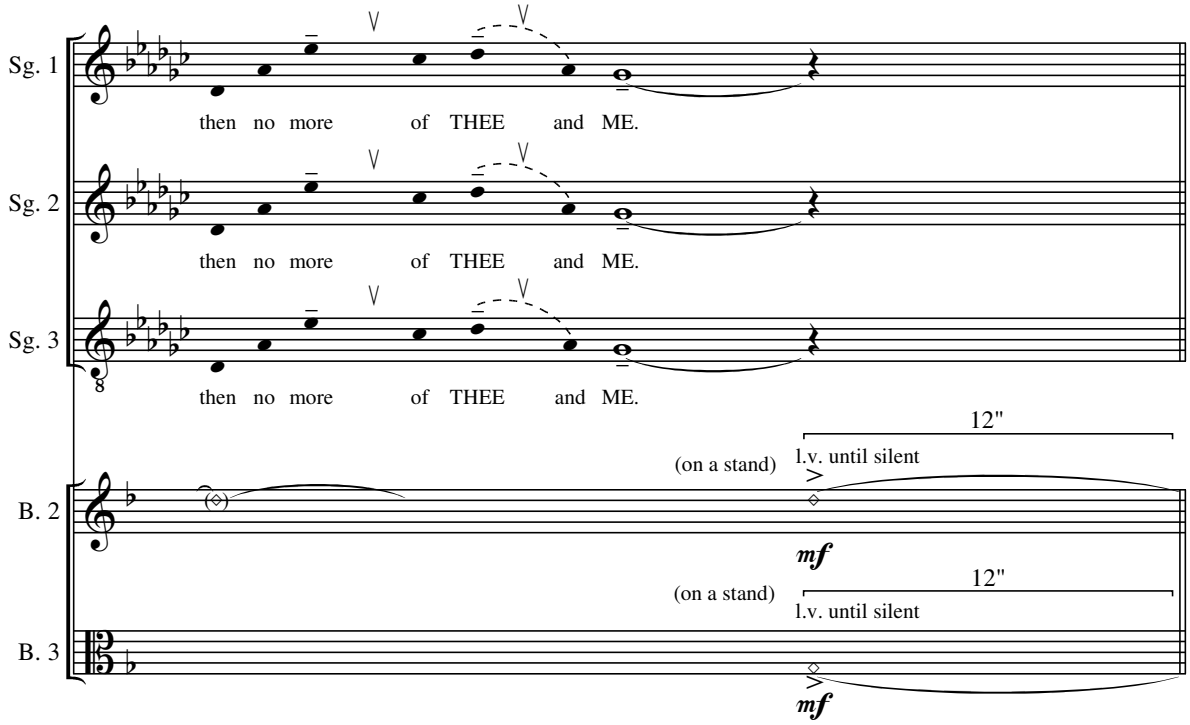



Hw.
I did not know which to be-lieve, yet I longed to es - cape for - ev - er in - to that
B. 1
Hw.
un-known land; for doubt and se-cre-cy are the lure of lures, and no new hor-ror can sur-pass
B. 1
Hw.
the dai - ly tor - ture of the com - mon - place. The fi - nal page re - veal'd
B. 1
Hw.
how to un - lock the gate. So, hav - ing glimpsed its sec - rets, I re - solved
B. 1


Sg. 1
There was a Door to
Sg. 2
There was a Door to
Sg. 3
There was a Door to
Hw.
to pass through that gate when I next a-woke.
B. 1
(l.v.)
(dampen)
B. 2
(l.v.)
mf
Sg. 1
which I found no Key. There was a Veil past which I could not see.
Sg. 2
which I found no Key. There was a Veil past which I could not see.
Sg. 3
which I found no Key. There was a Veil past which I could not see.
B. 2
(l.v.)



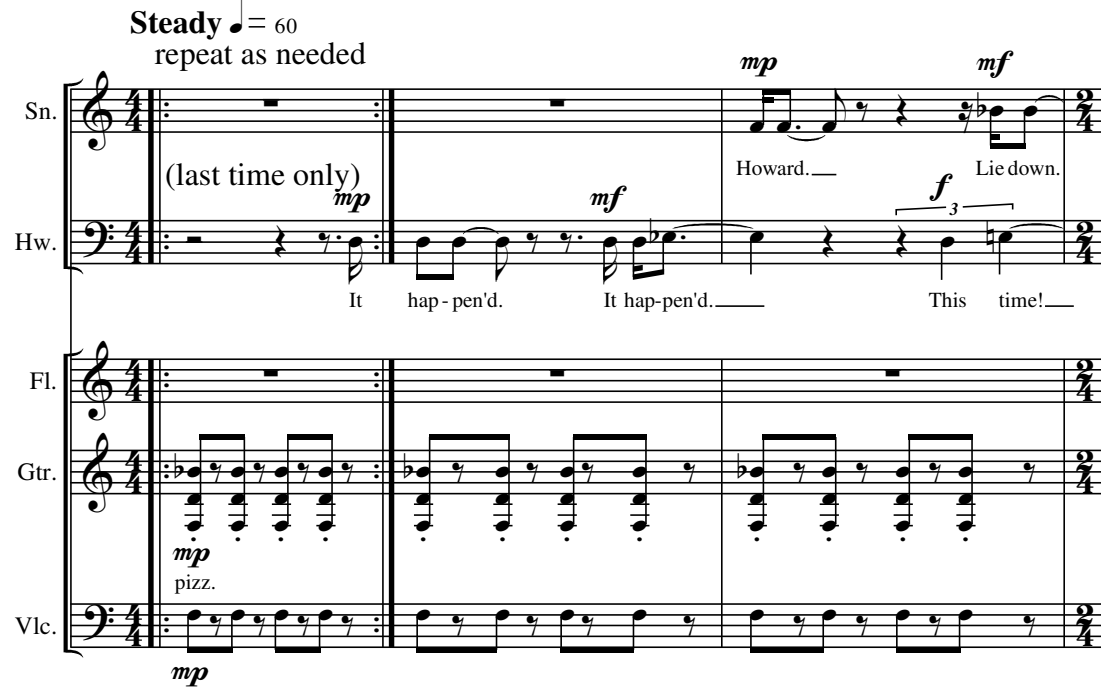
attacca 4b: Recitative 1



attacca 4b: Recitative 1

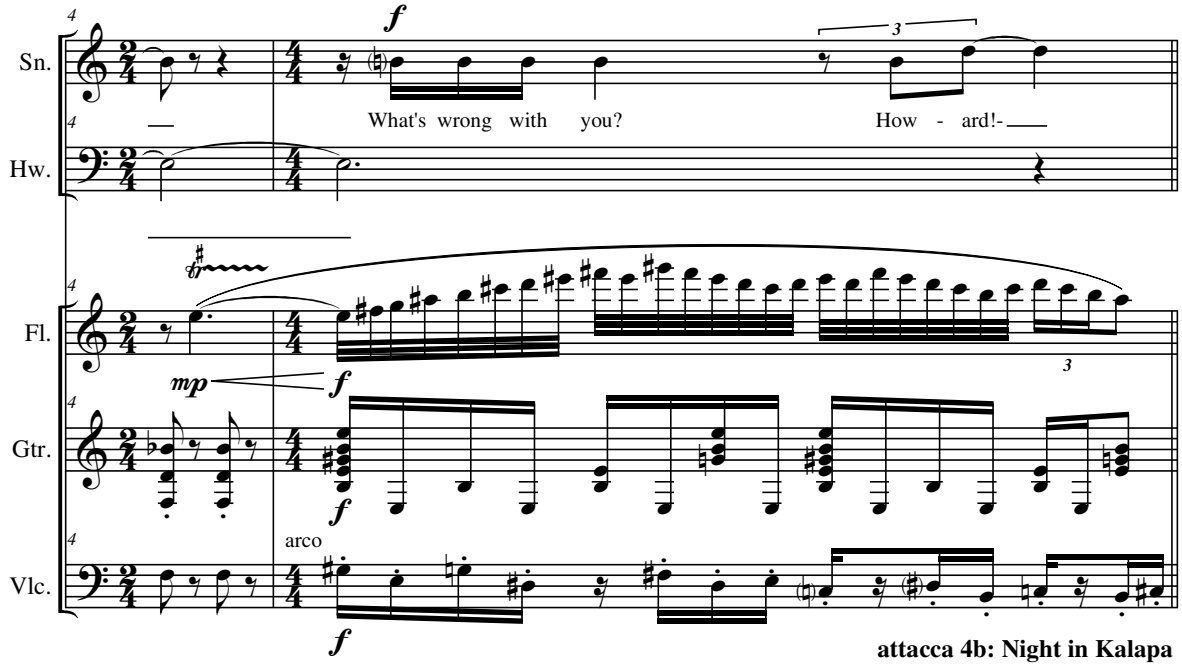
Scene 4b-1: Recitative 1

[The faucet drips. SONIA has been keeping watch for days. HOWARD wakes, gravely ill yet energized. With much effort, HOWARD moves from the bed toward the sink.]



attacca 4b: Night in Kalapa

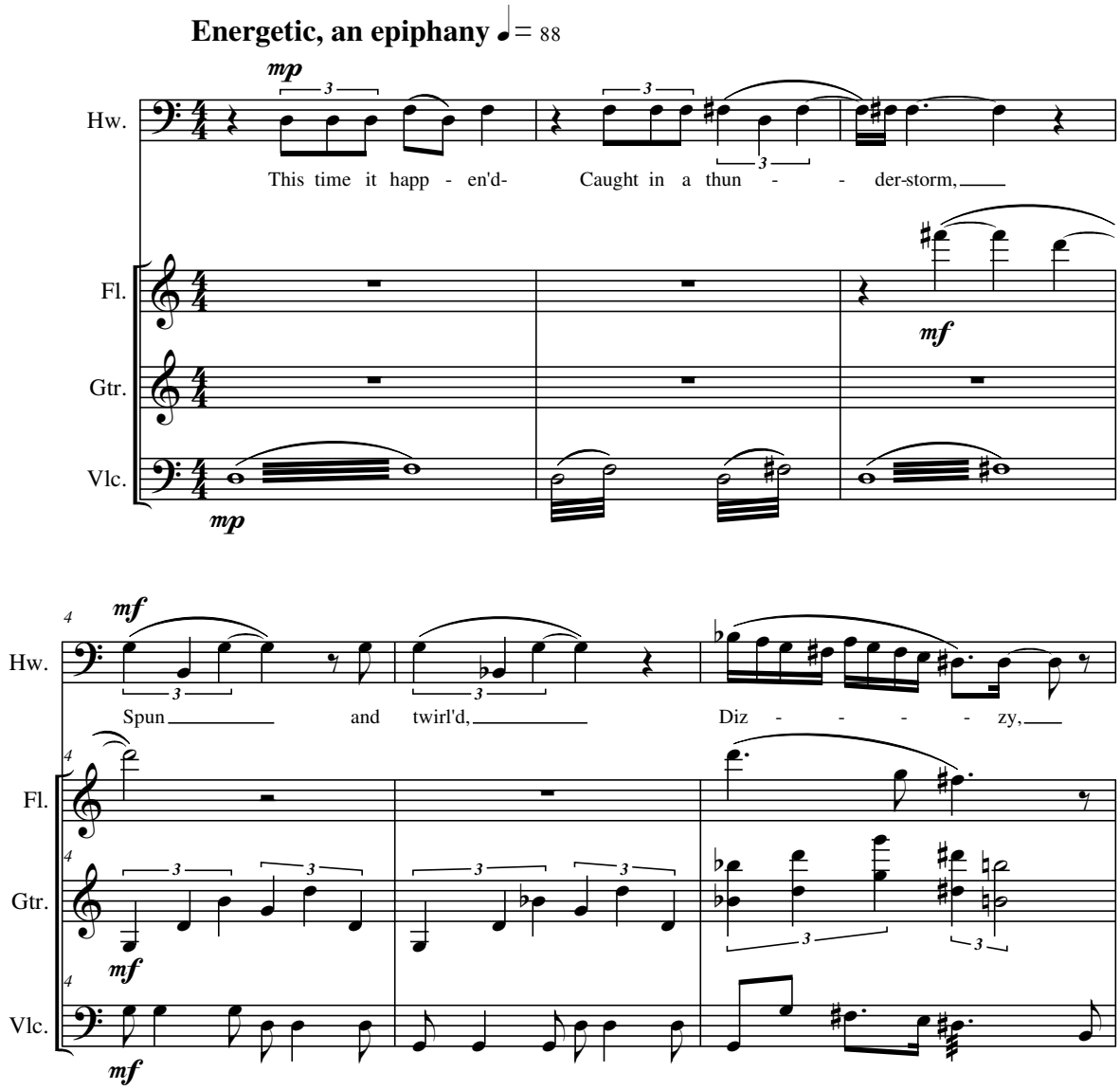
[HOWARD turns the faucet on full blast. SONIA rushes to turn it off.]



attacca 4b: Night in Kalapa

Scene 4b-2: Night in Kalapa

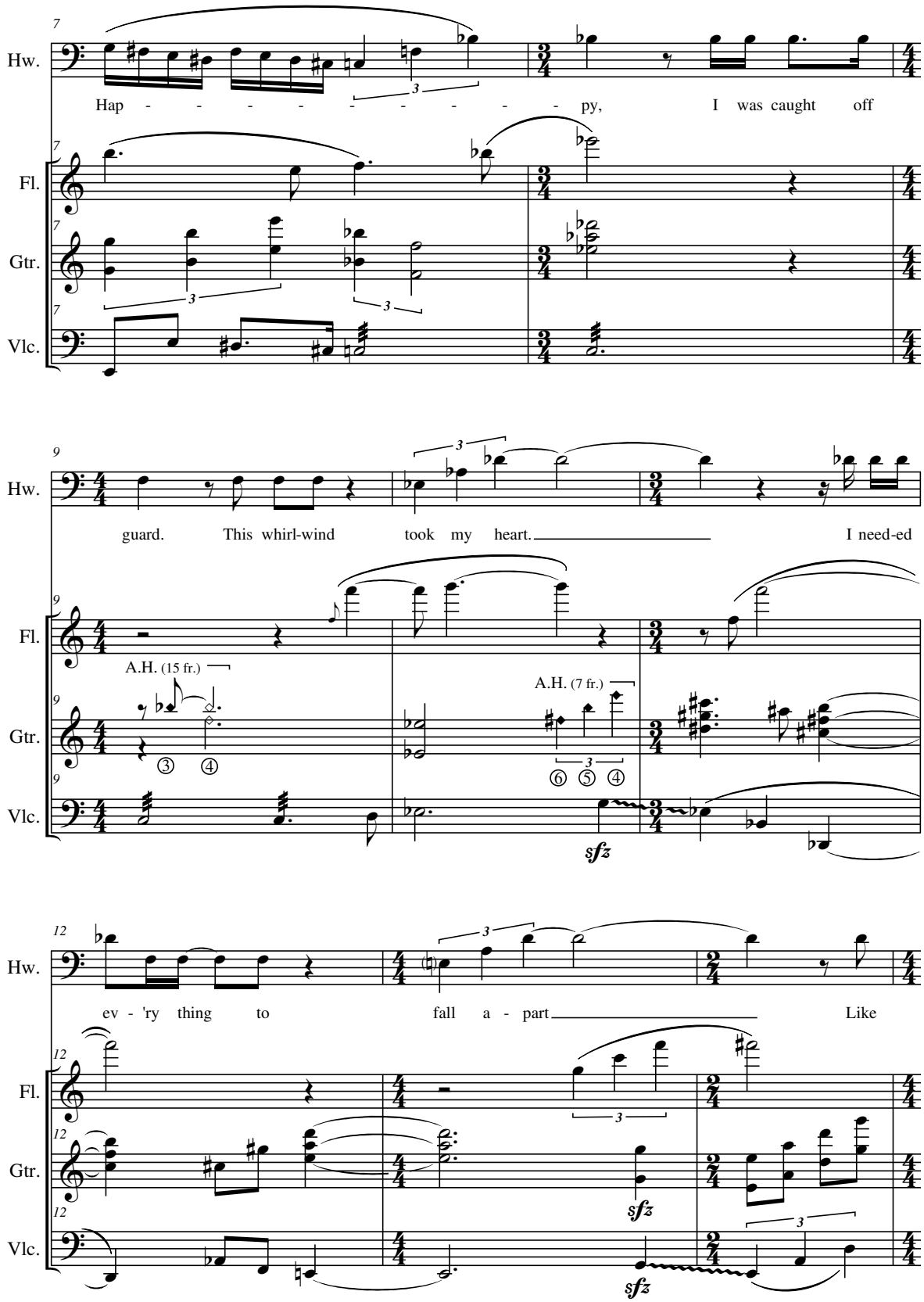
Sakyong Mipham Rinpoche

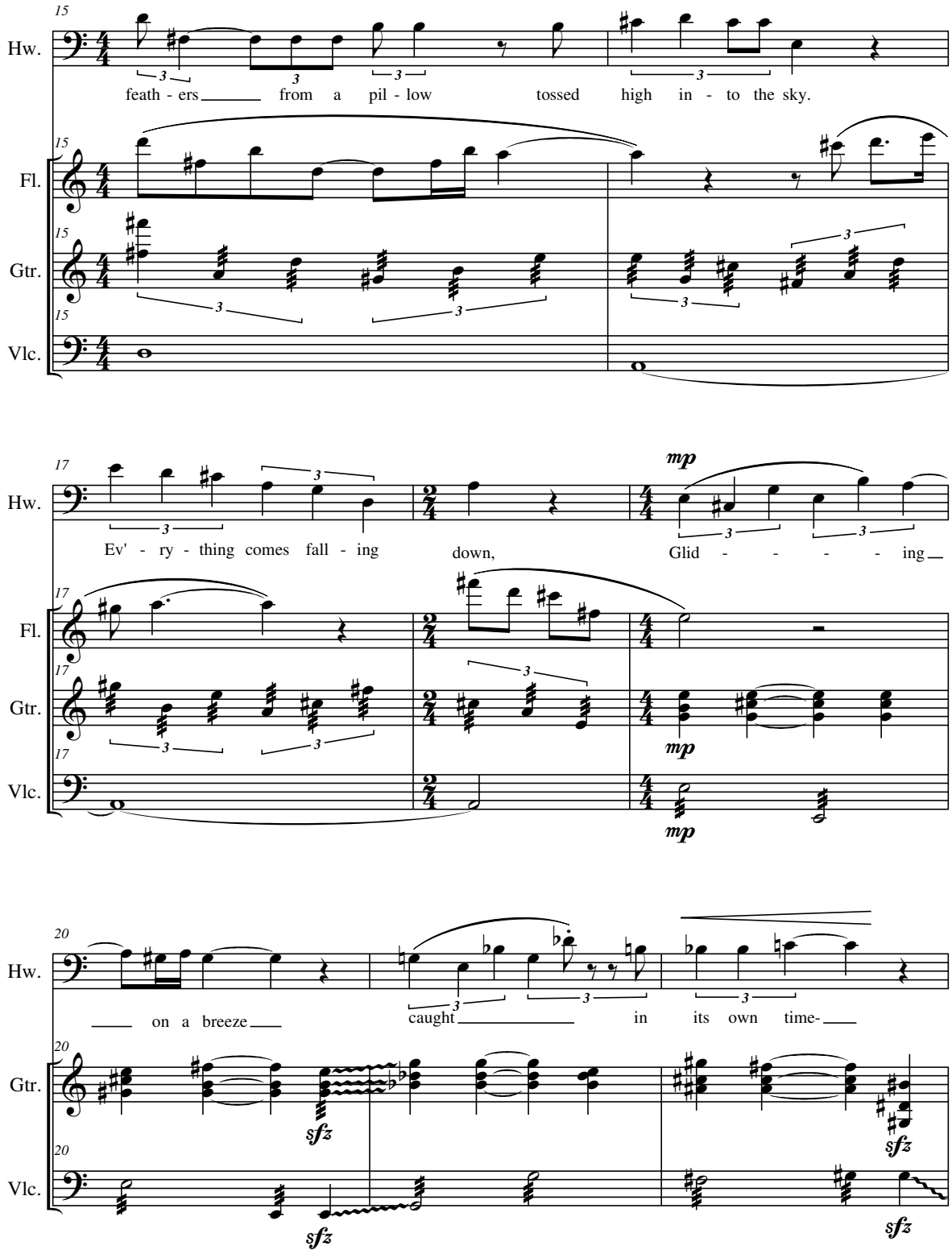


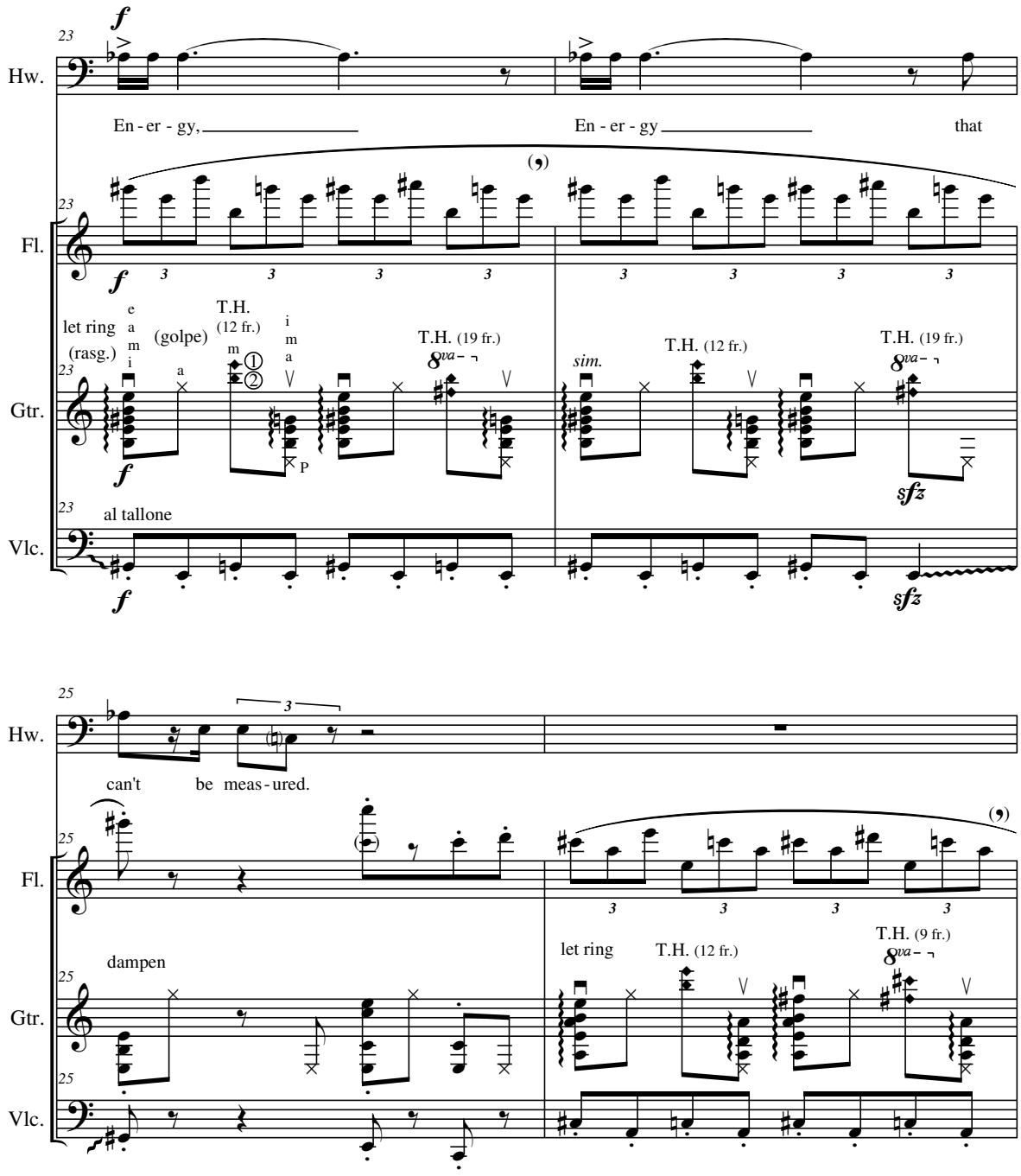
Guitar Performance Notes:

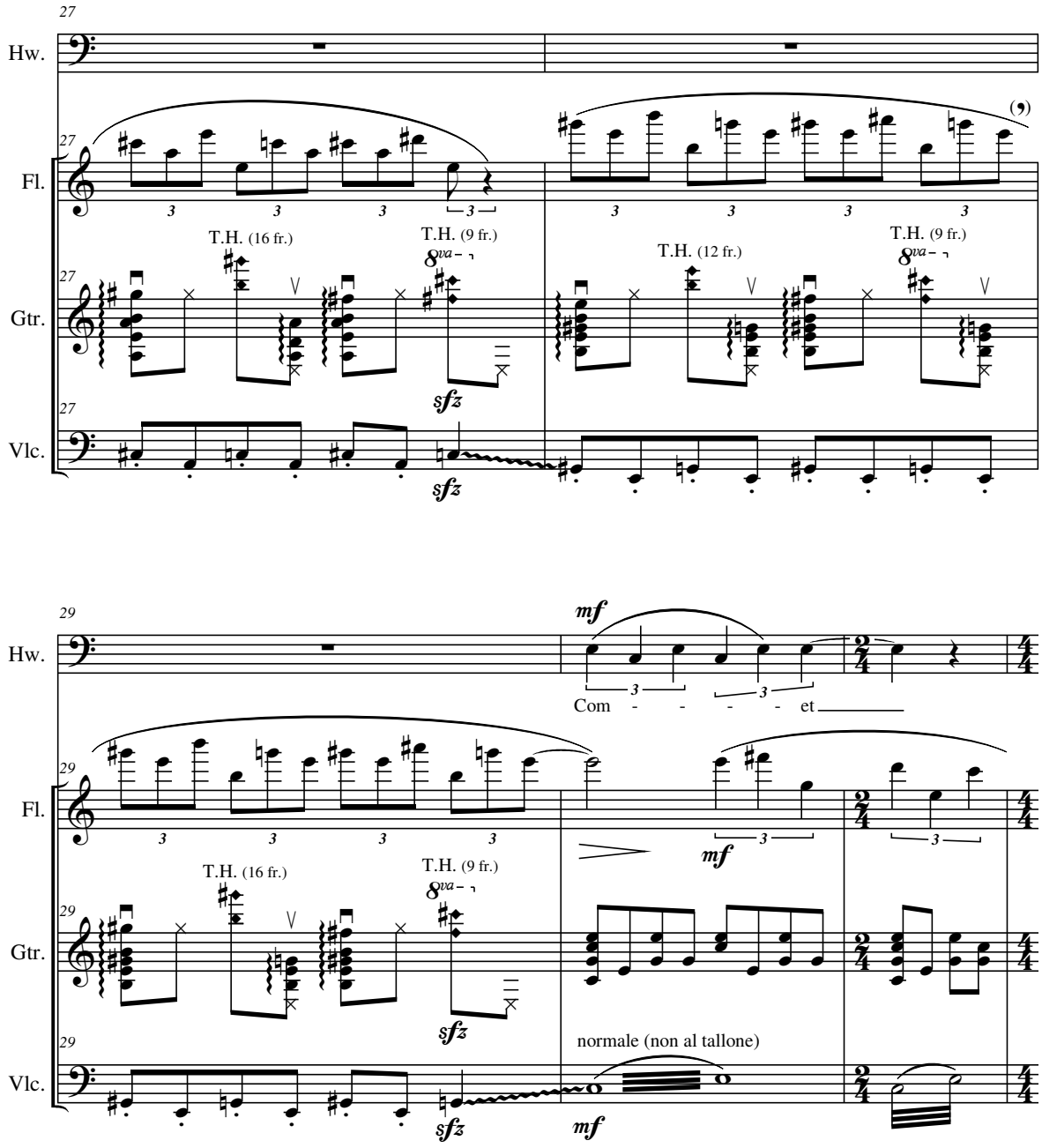
1. A.H. = Artificial Harmonics
   While fretting the indicated string, plucking hand lightly touches the node at the indicated fret
2. T.H. = Tapped Harmonics
   Plucking hand taps sharply and briefly on strings I & II at the indicated fret

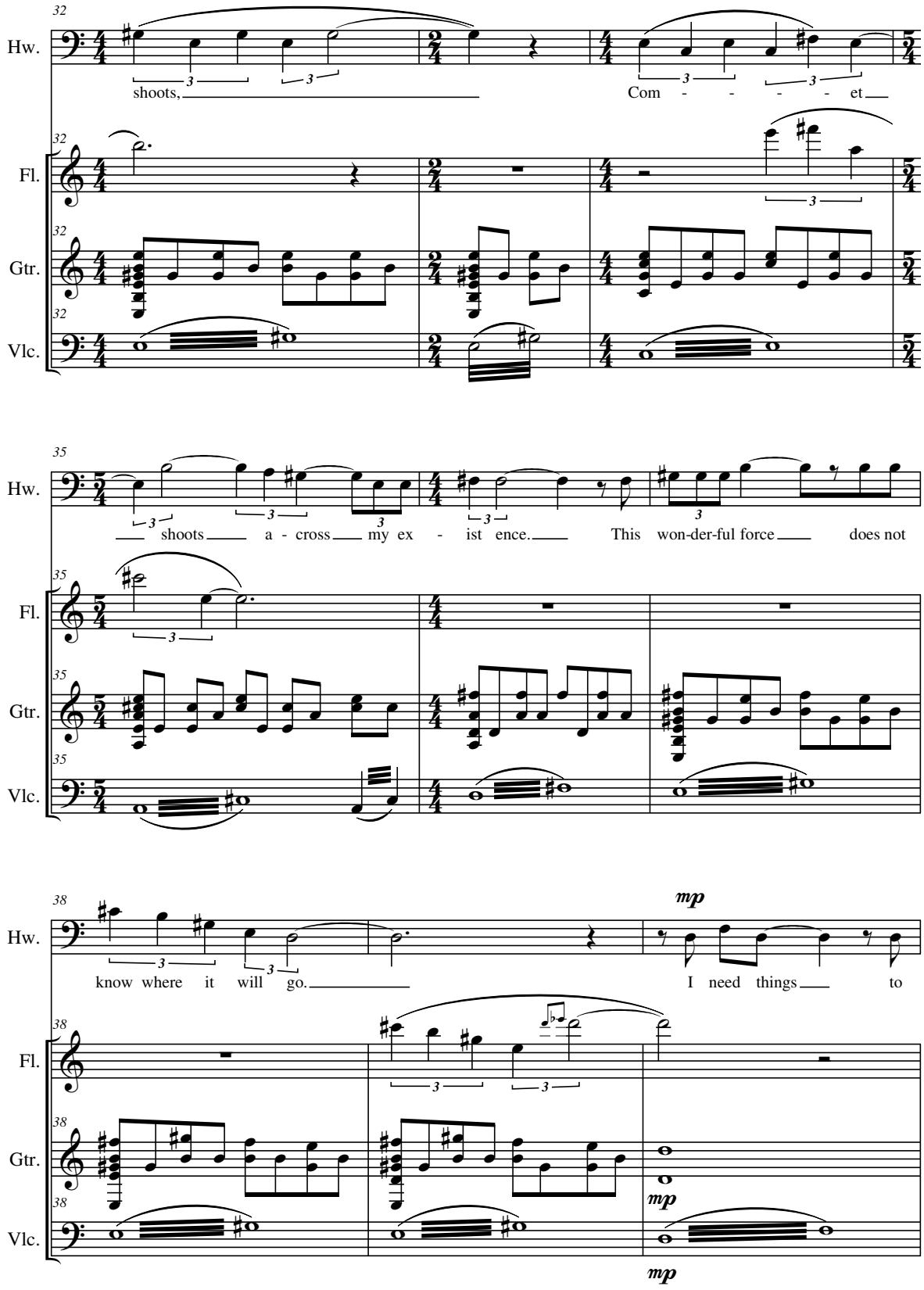
"Night in Kalapa" by Sakyong Mipham Rinpoche,
from Snow Lion's Delight: 108 Poems (Halifax, N.S.: The Kalapa Court, 2005).
Used by permission.

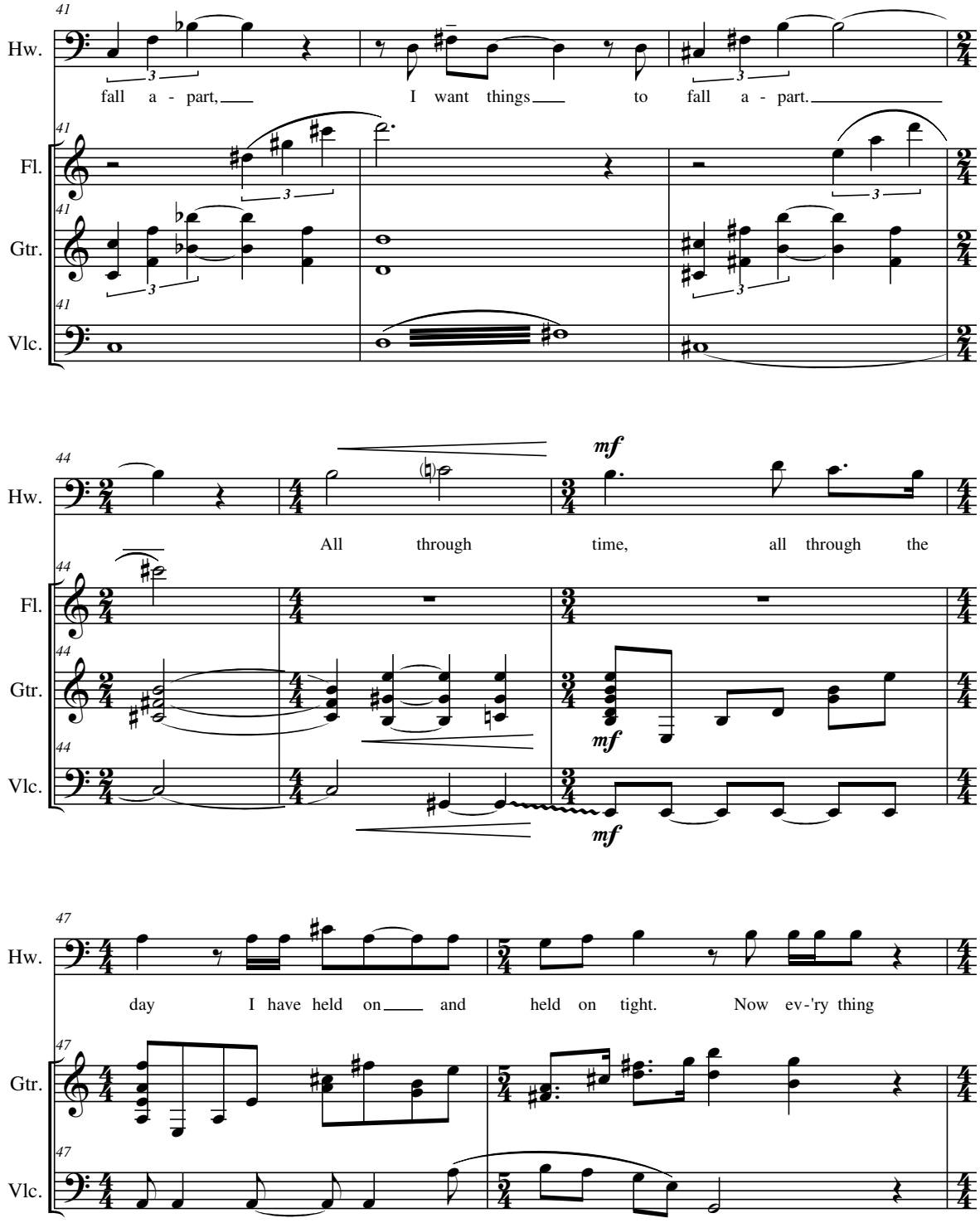

7
Hw.
Hap - - - - - - - - - - py, I was caught off
Fl.
Gtr.
Vlc.
9
guard. This whirl-wind took my heart. I need-ed
A.H. (15 fr.)
A.H. (7 fr.)
sfz
12
ev - 'ry thing to fall a - part Like
sfz
sfz

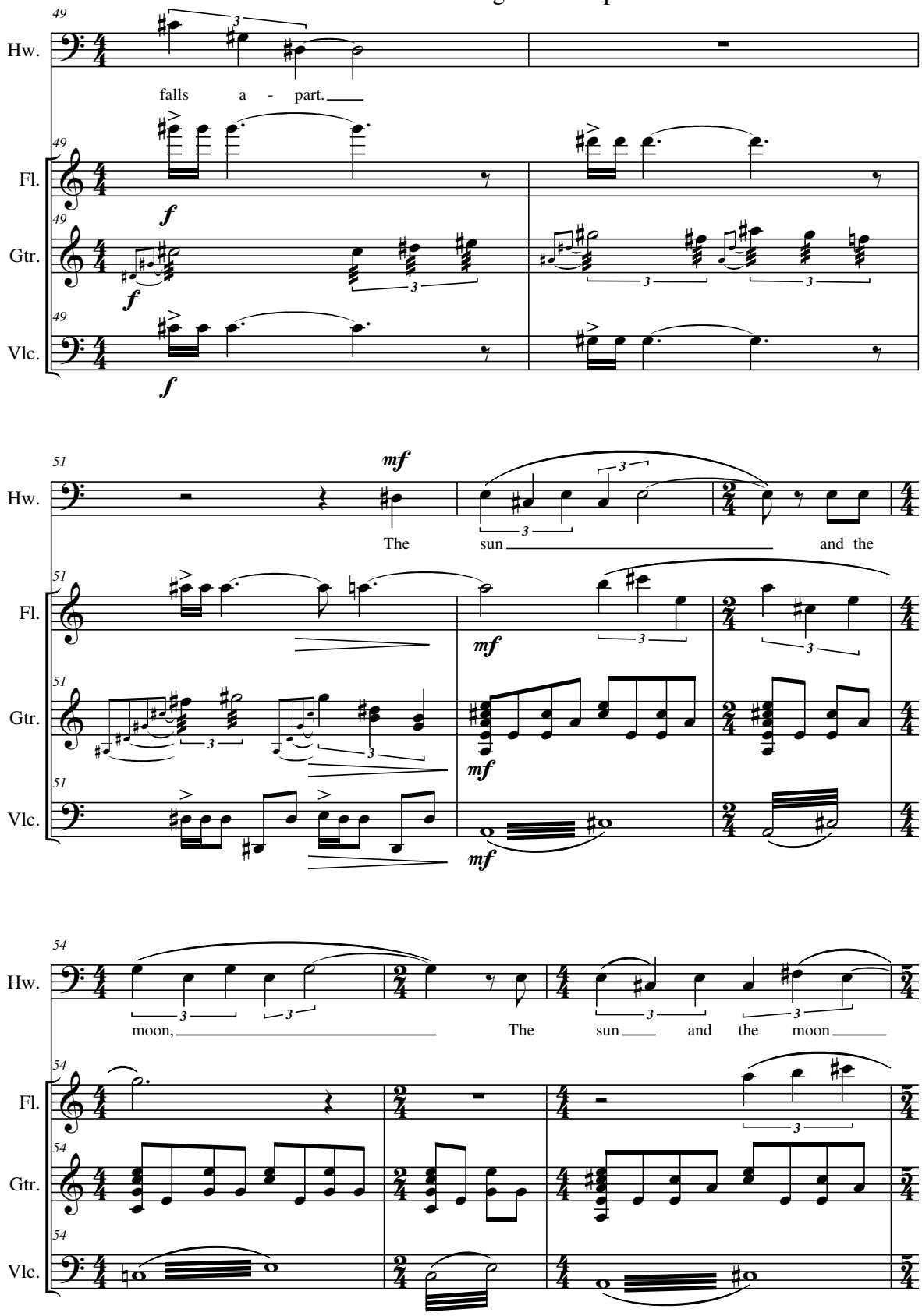

15
Hw.
feath - ers from a pil - low tossed high in - to the sky.
15
Fl.
15
Gtr.
15
Vlc.
17
Hw.
Ev' - ry - thing comes fall - ing down, Glid - - - - - ing
mp
17
Fl.
17
Gtr.
mp
17
Vlc.
mp
20
Hw.
on a breeze caught in its own time-
20
Gtr.
sfz
sfz
20
Vlc.
sfz
sfz

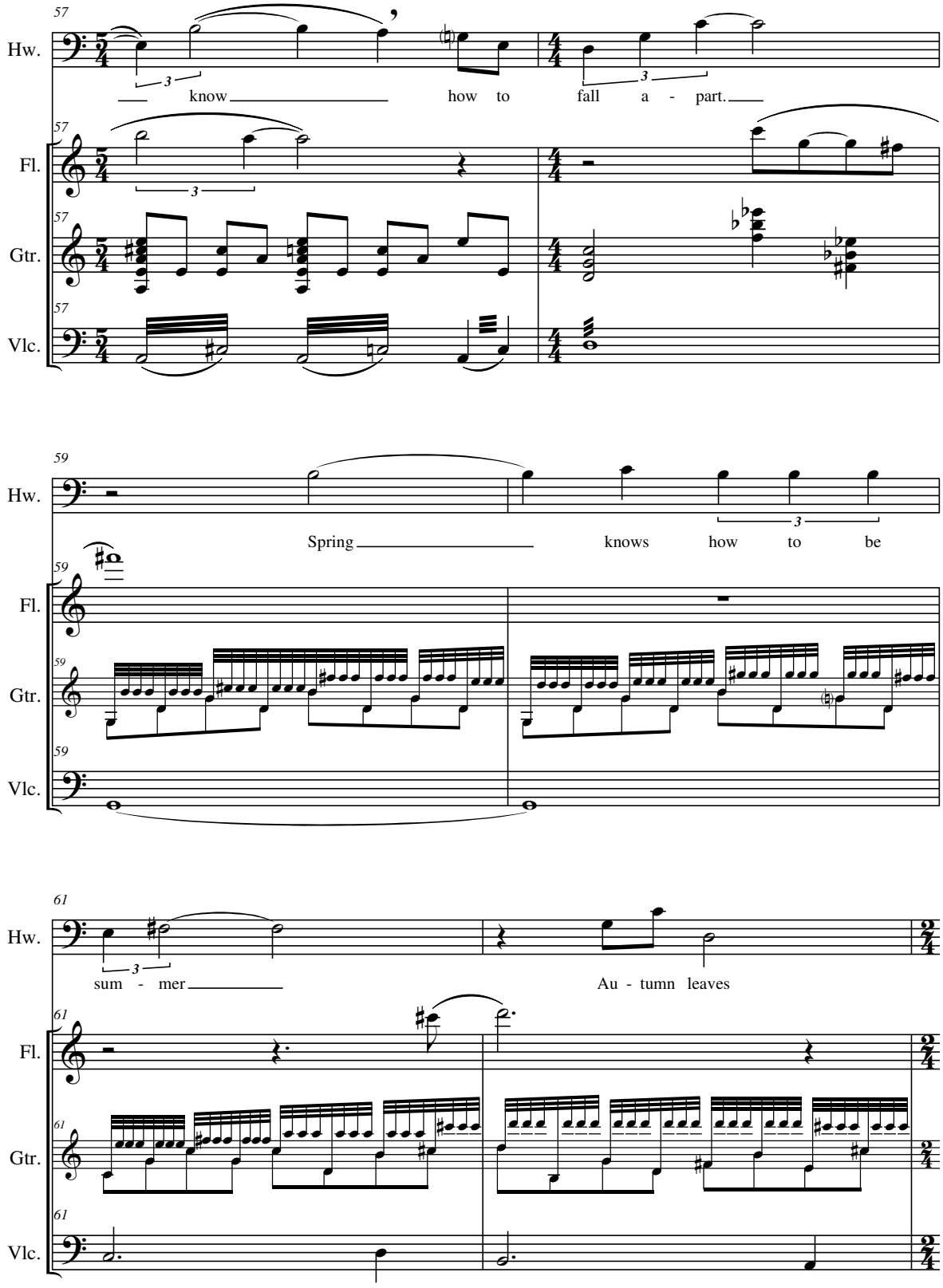

23
Hw.
En - er - gy, ___ En - er - gy ___ that
Fl.
Gtr.
Vlc.
let ring
(rasg.)
(golpe)
T.H. (12 fr.)
T.H. (19 fr.)
sim.
T.H. (12 fr.)
T.H. (19 fr.)
al tallone
25
can't be meas - ured.
dampen
let ring
T.H. (12 fr.)
T.H. (9 fr.)

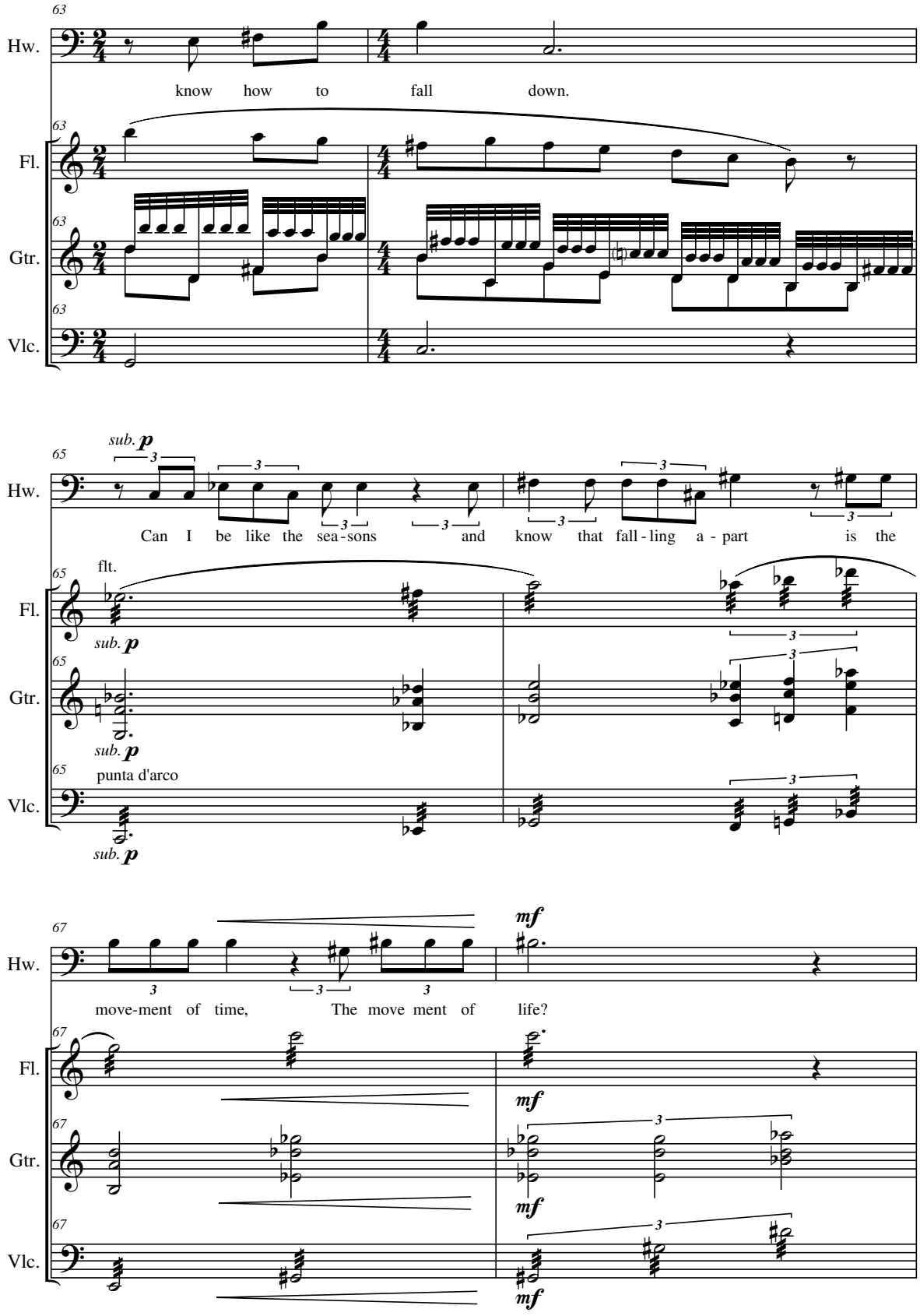

27
Hw.
Fl.
Gtr.
Vlc.
T.H. (16 fr.)
T.H. (9 fr.)
8va
T.H. (12 fr.)
sfz
29
mf
Com - - - - - et
normale (non al tallone)

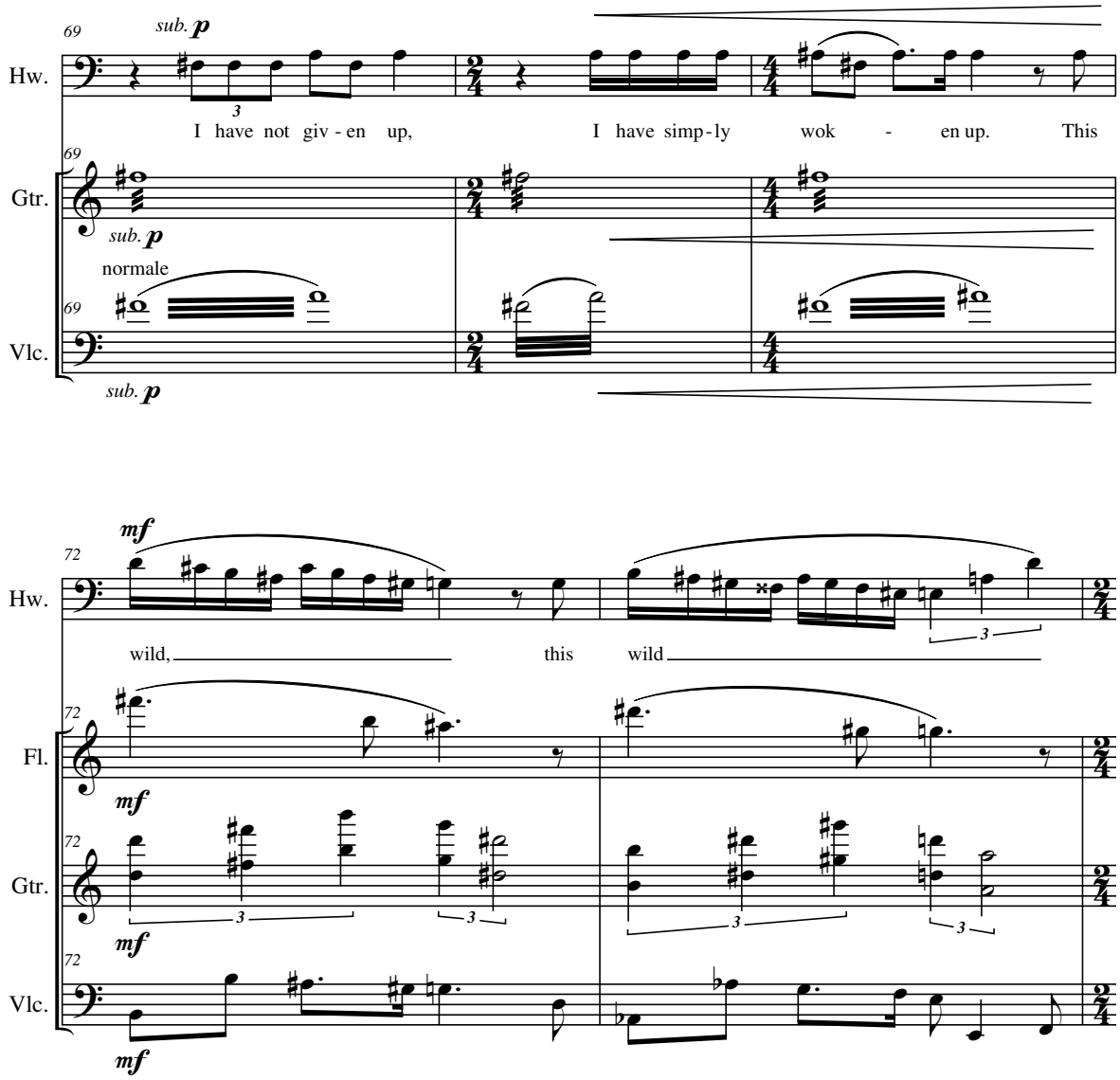

32
Hw.
shoots,
Com - - - - et
Fl.
Gtr.
Vlc.
35
shoots a - cross my ex - ist ence. This won-der-ful force does not
38
mp
know where it will go.
I need things to
mp
mp

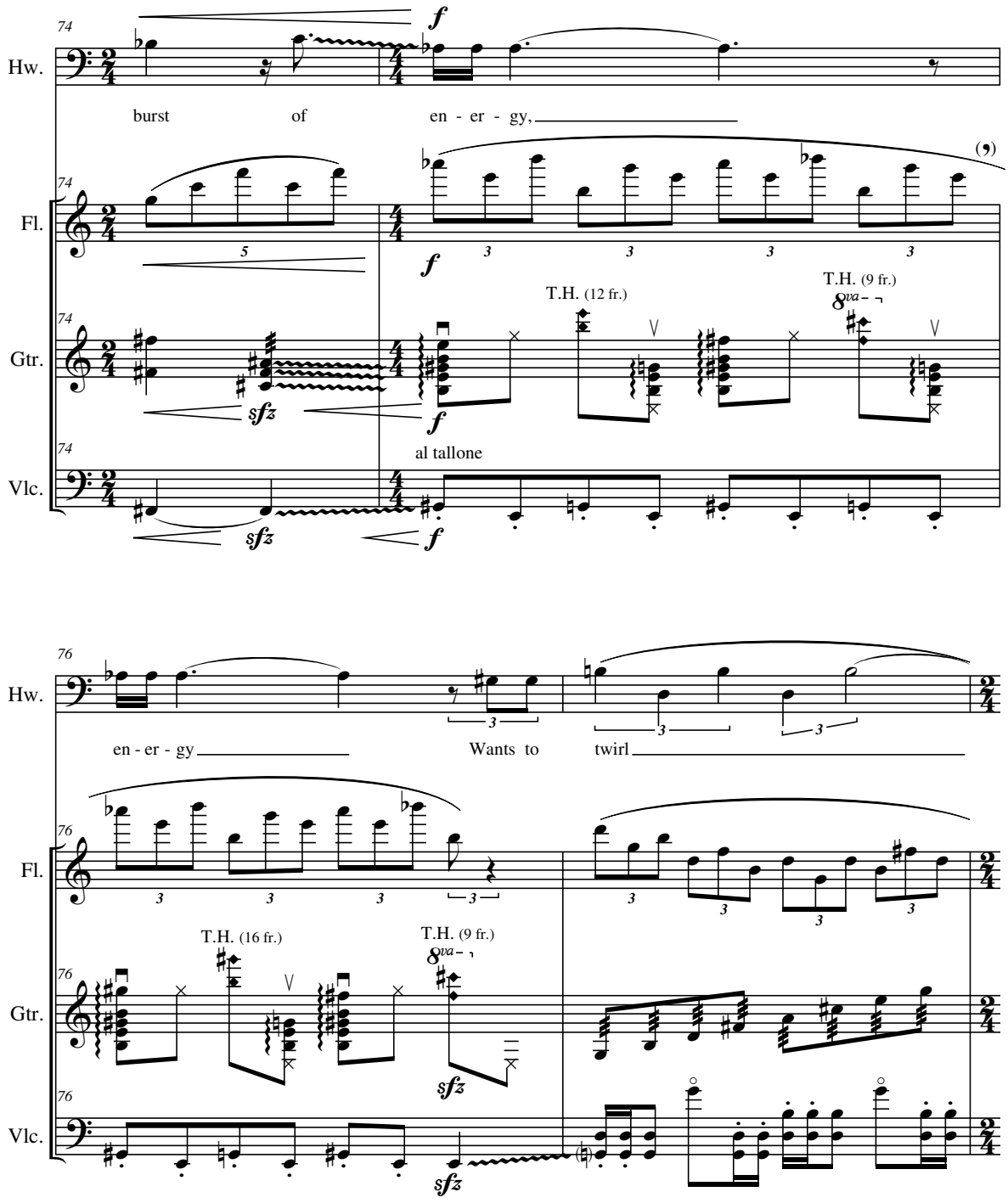

41
Hw.
fall a - part, I want things to fall a - part.
Fl.
Gtr.
Vlc.
44
mf
All through time, all through the
47
day I have held on and held on tight. Now ev-'ry thing

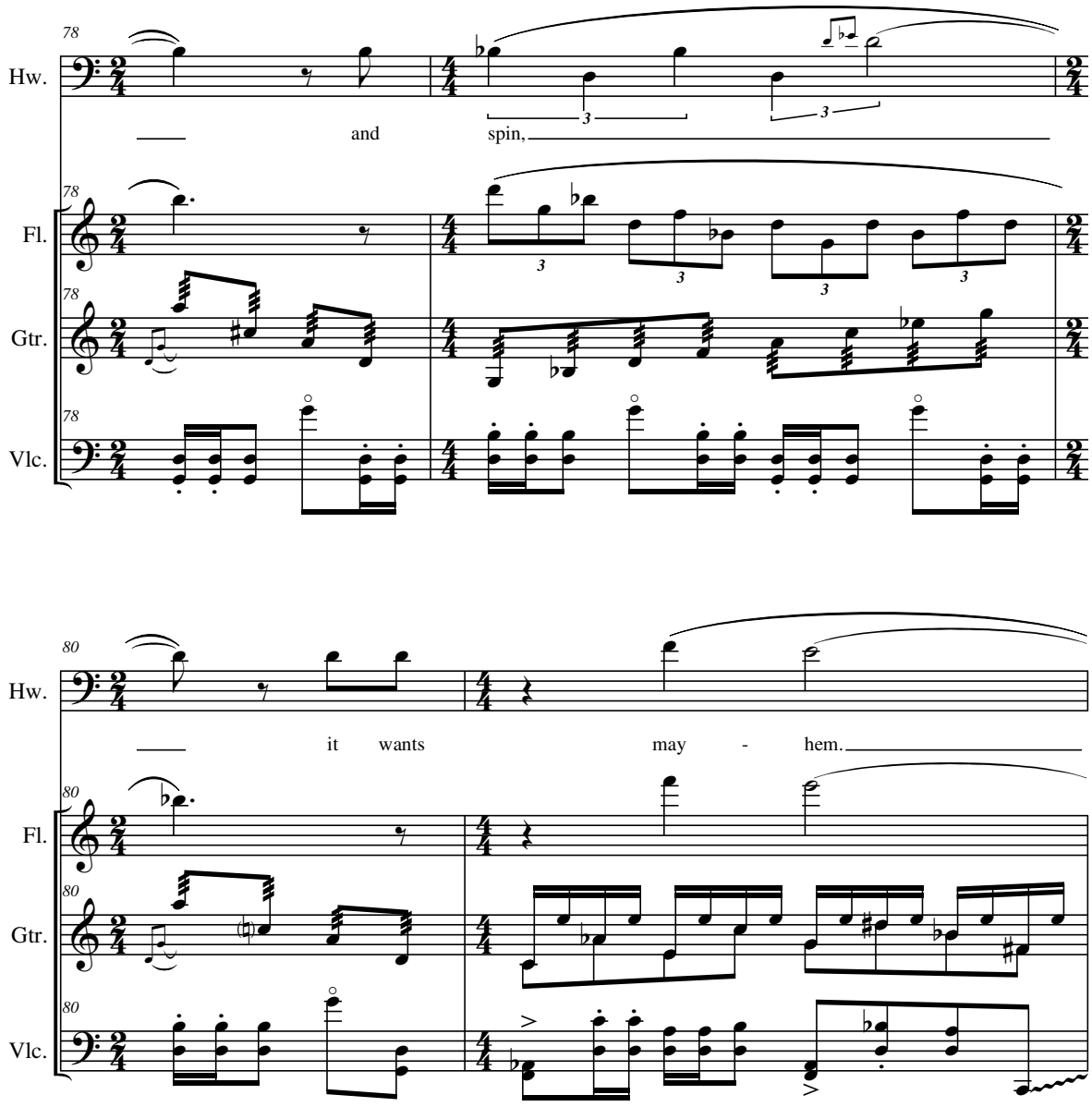

49
Hw.
falls a - part.
Fl.
Gtr.
Vlc.
f
51
mf
The sun and the
54
moon, The sun and the moon

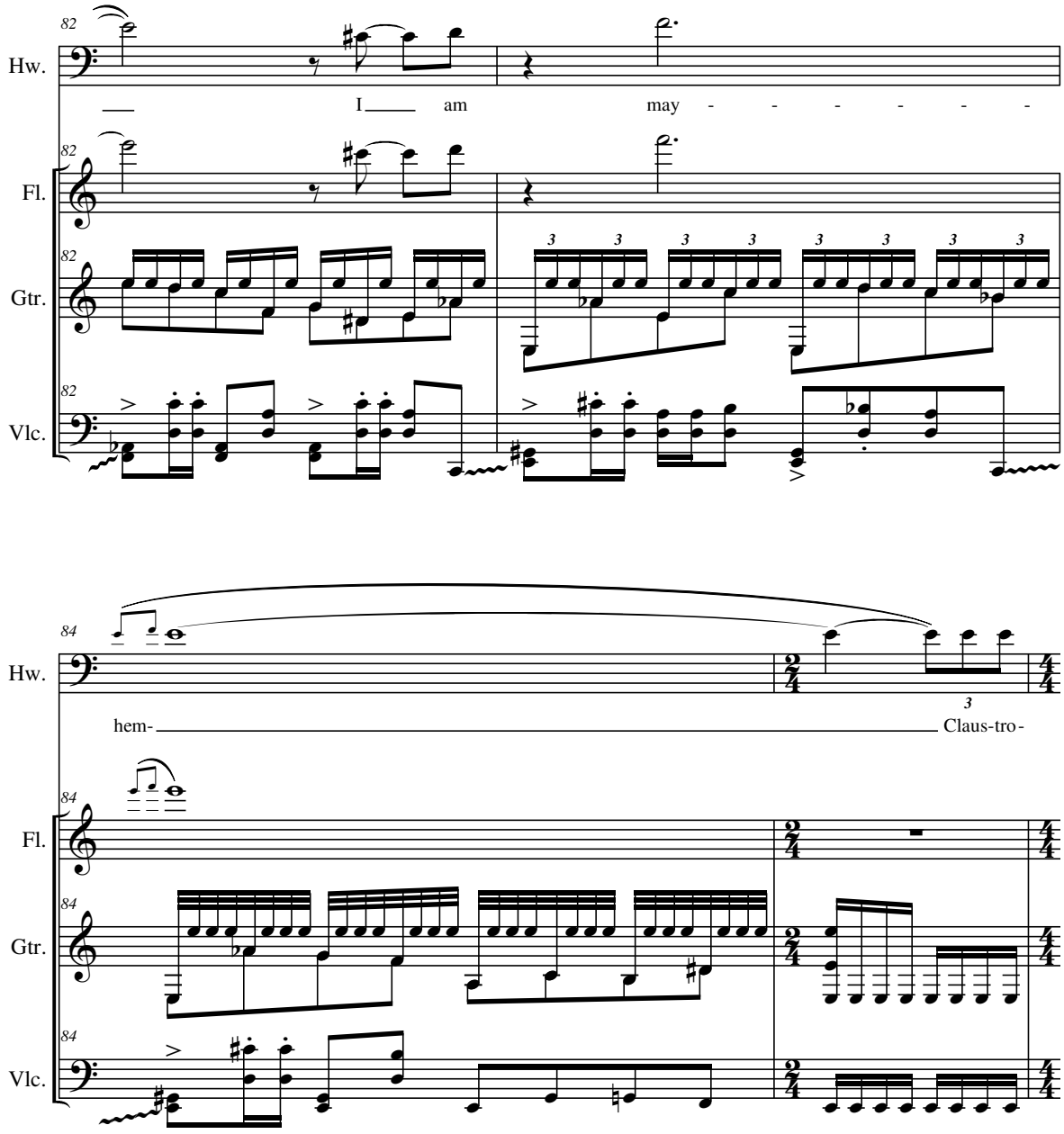

57
Hw.
know how to fall a - part.
Fl.
Gtr.
Vlc.
59
Spring knows how to be
61
sum - mer
Au - tumn leaves

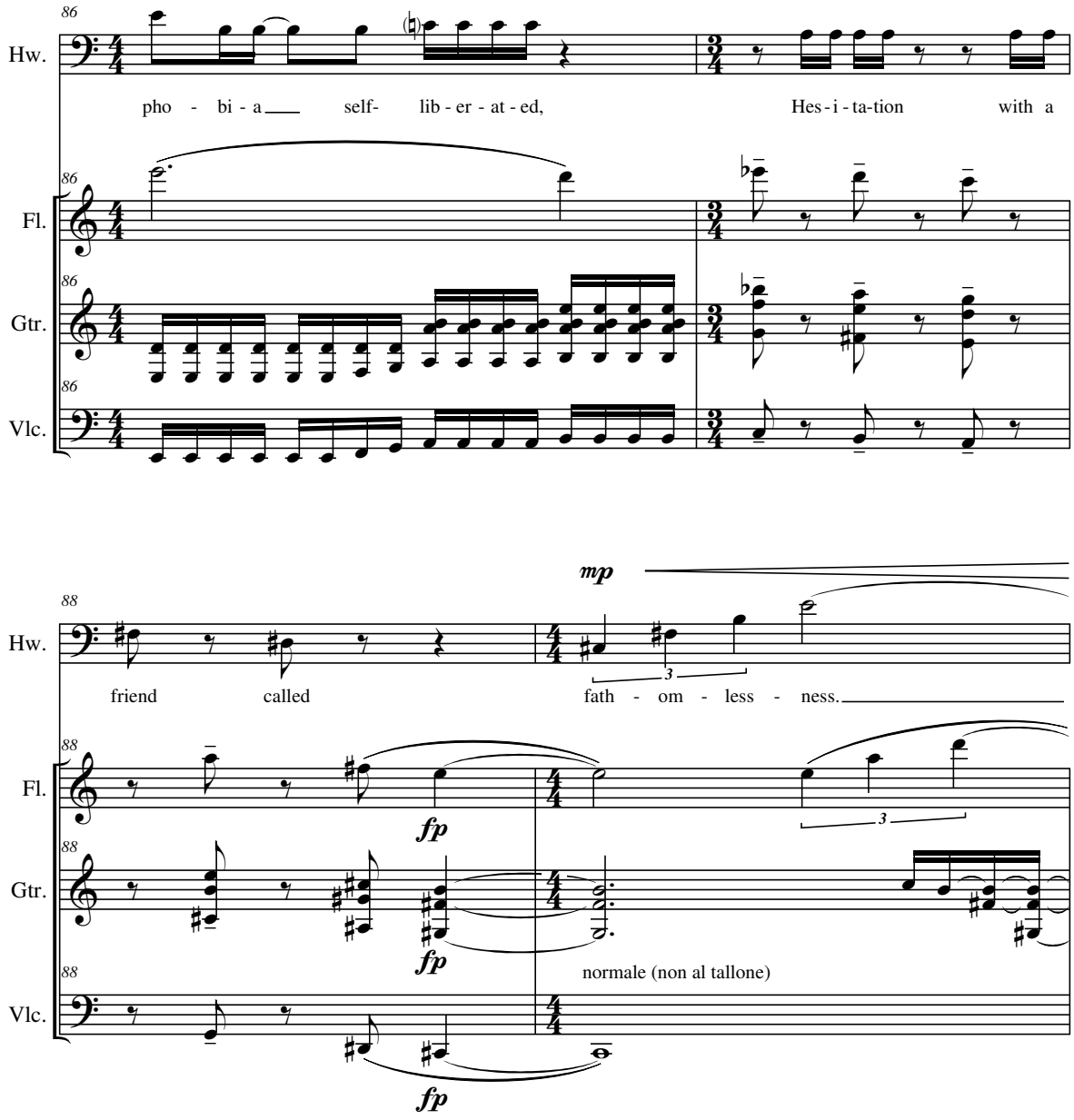

63
Hw.
know how to fall down.
Fl.
Gtr.
Vlc.
65
sub. p
Can I be like the sea - sons and know that fall - ling a - part is the
flt.
punta d'arco
67
mf
move-ment of time, The move ment of life?

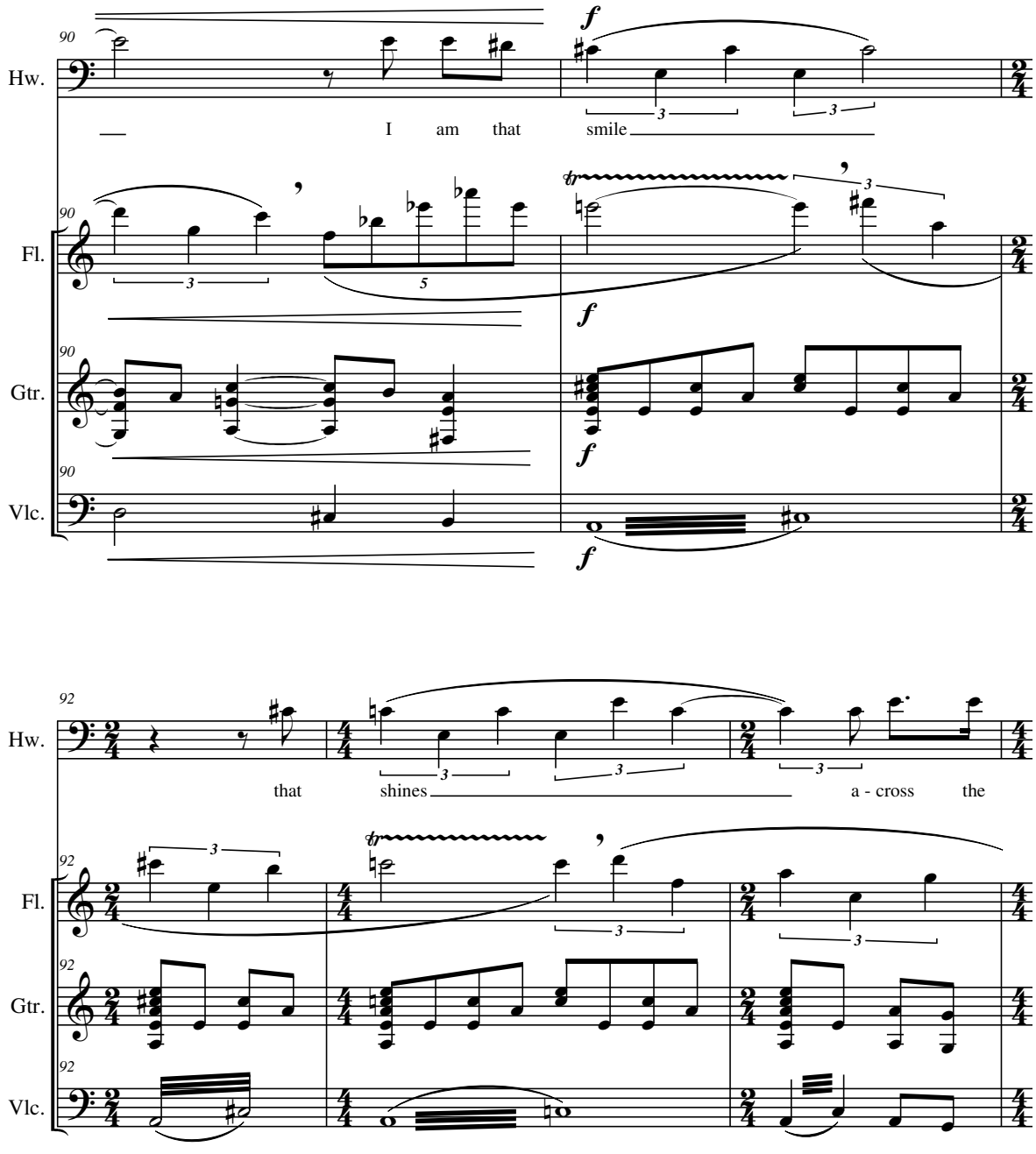

69
sub. p
Hw.
I have not giv - en up, I have simp - ly wok - en up. This
Gtr.
sub. p
normale
Vlc.
sub. p
72
mf
Hw.
wild, this wild
Fl.
mf
Gtr.
mf
Vlc.
mf

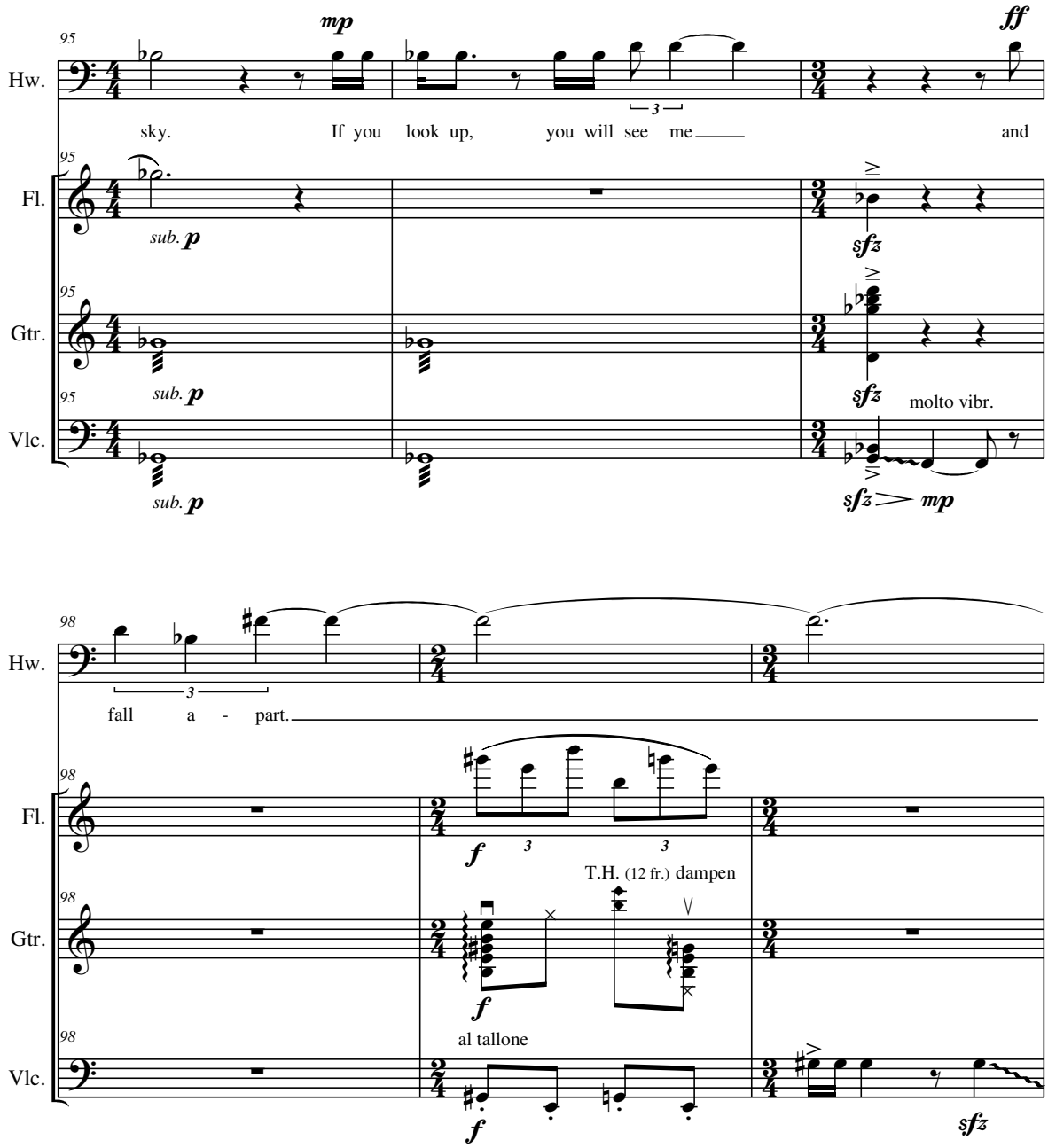

74
Hw.
burst of en - er - gy,
Fl.
Gtr.
T.H. (12 fr.)
T.H. (9 fr.)
Vlc.
al tallone
76
Hw.
en - er - gy Wants to twirl
Fl.
T.H. (16 fr.)
T.H. (9 fr.)
Gtr.
Vlc.

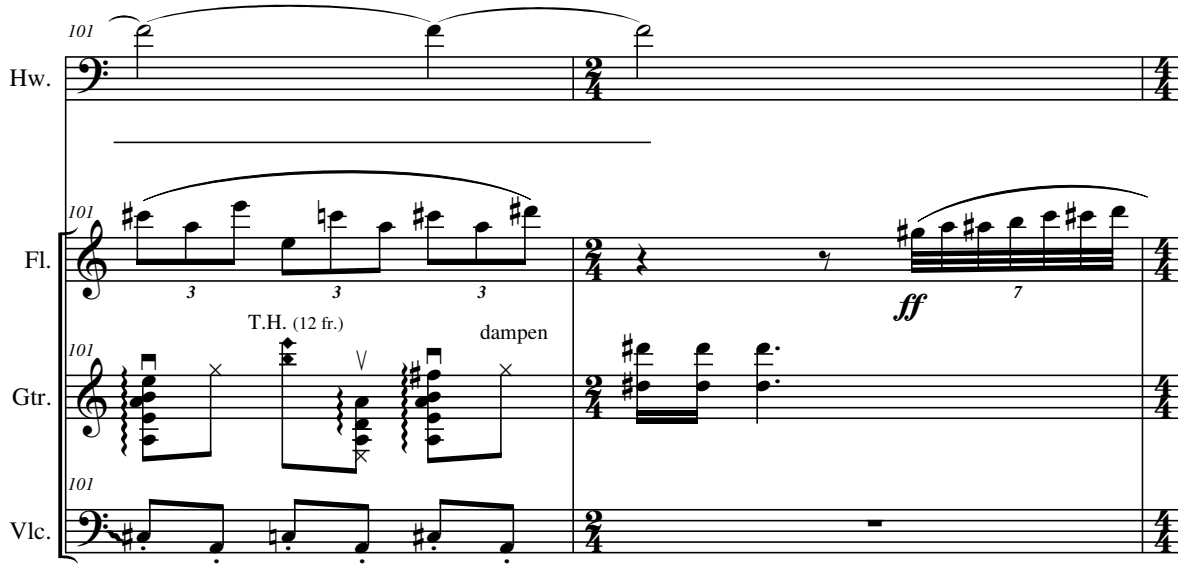

78
Hw.
and
spin,
78
Fl.
78
Gtr.
78
Vlc.
80
Hw.
it wants
may - hem.
80
Fl.
80
Gtr.
80
Vlc.


82
Hw.
I am may - - - - - -
Fl.
Gtr.
Vlc.
84
hem- Claus-tro-

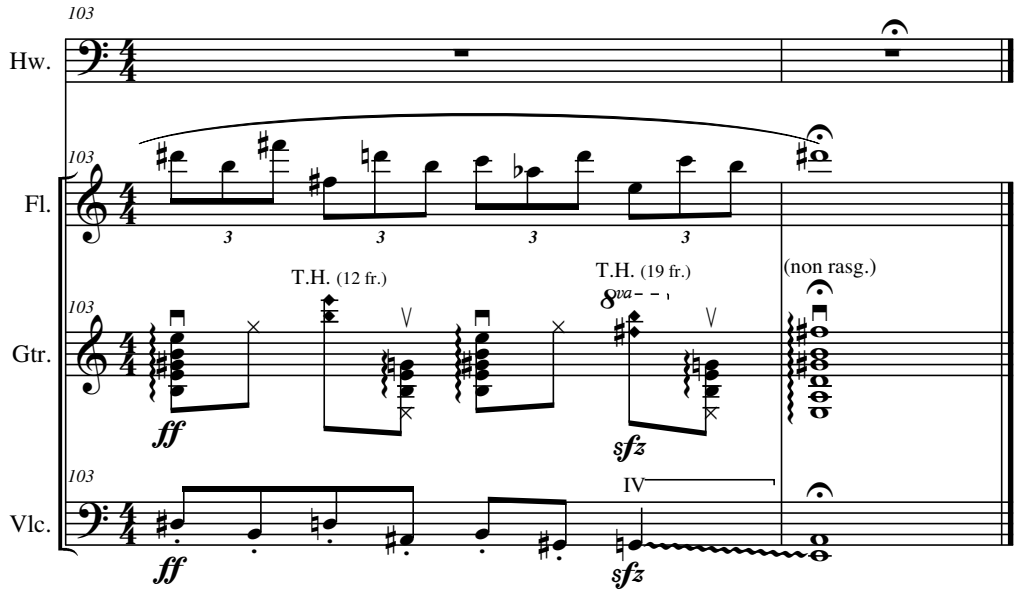

86
Hw.
pho - bi - a self- lib - er - at - ed,
Hes - i - ta-tion with a
Fl.
Gtr.
Vlc.
mp
88
friend called
fath - om - less - ness.
fp
normale (non al tallone)


90
Hw.
I am that smile
Fl.
Gtr.
Vlc.
f
92
that shines a - cross the


95
Hw.
mp
ff
sky. If you look up, you will see me and
Fl.
sub. p
sfz
Gtr.
sub. p
sfz
molto vibr.
Vlc.
sub. p
sfz mp
98
Hw.
fall a - part.
Fl.
f
T.H. (12 fr.) dampen
Gtr.
f
al tallone
Vlc.
f
sfz



attacca 4b: Recitative 2

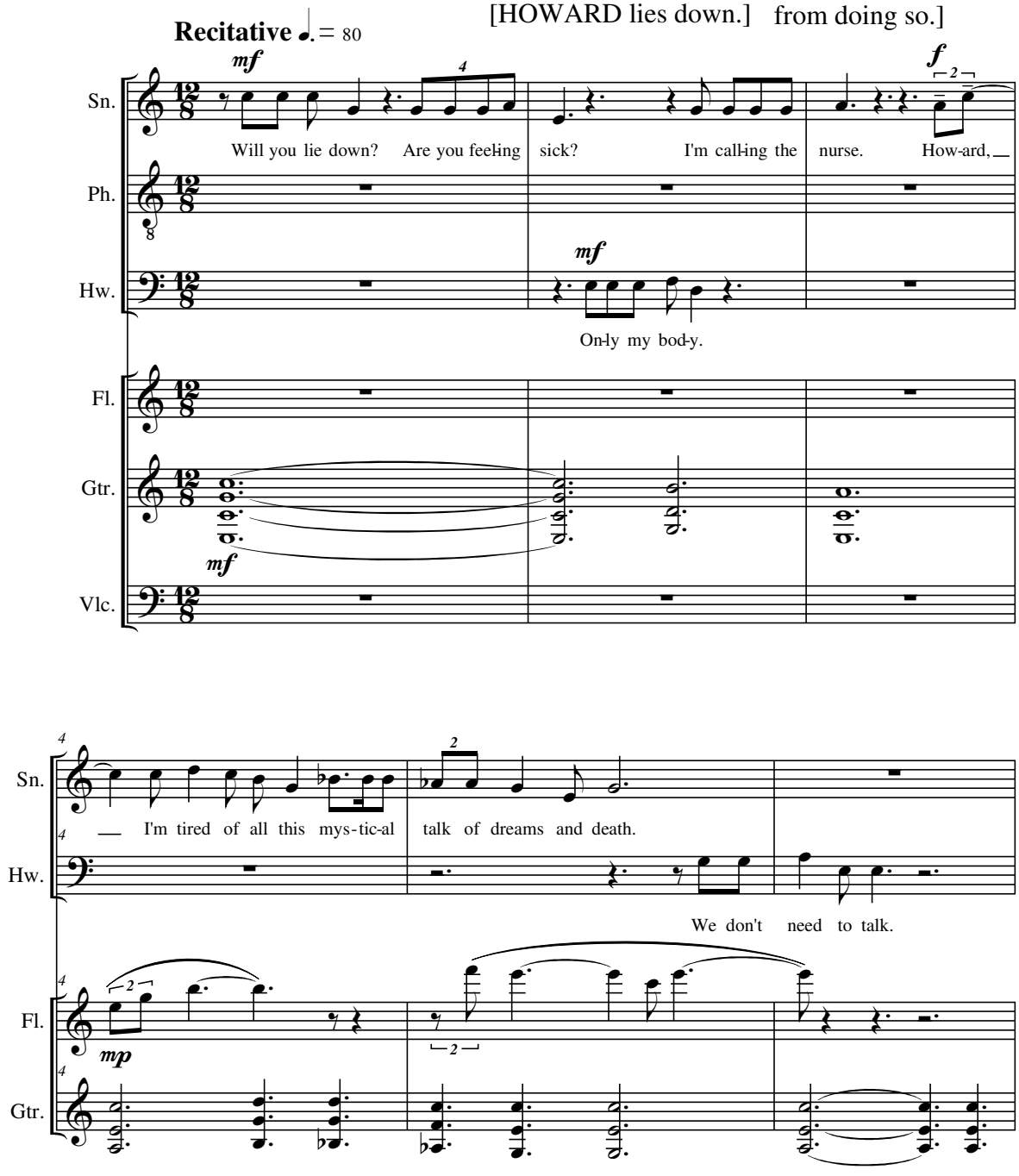


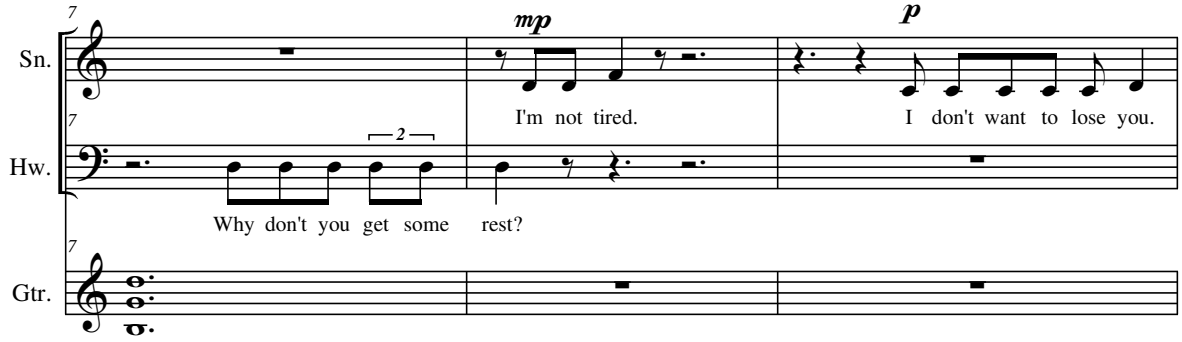
attacca 4b: Recitative 2

Scene 4b-3: Recitative 2

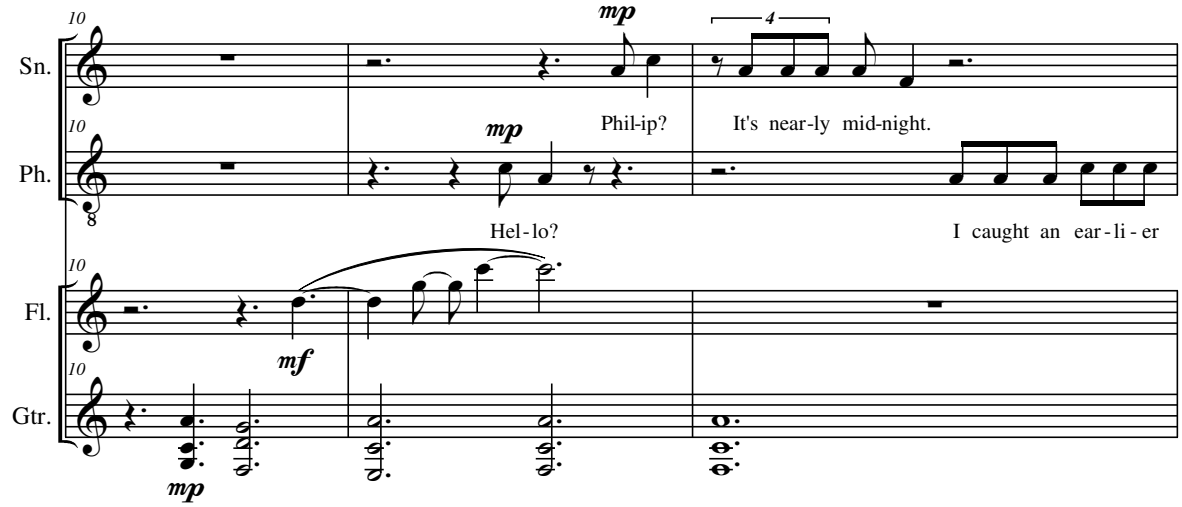
[HOWARD lies down.]

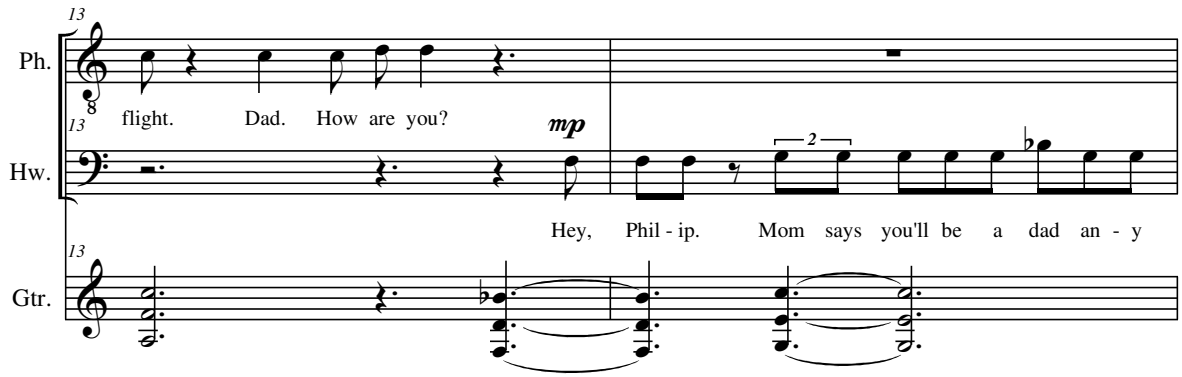
[HOWARD takes her hand, preventing her from doing so.]

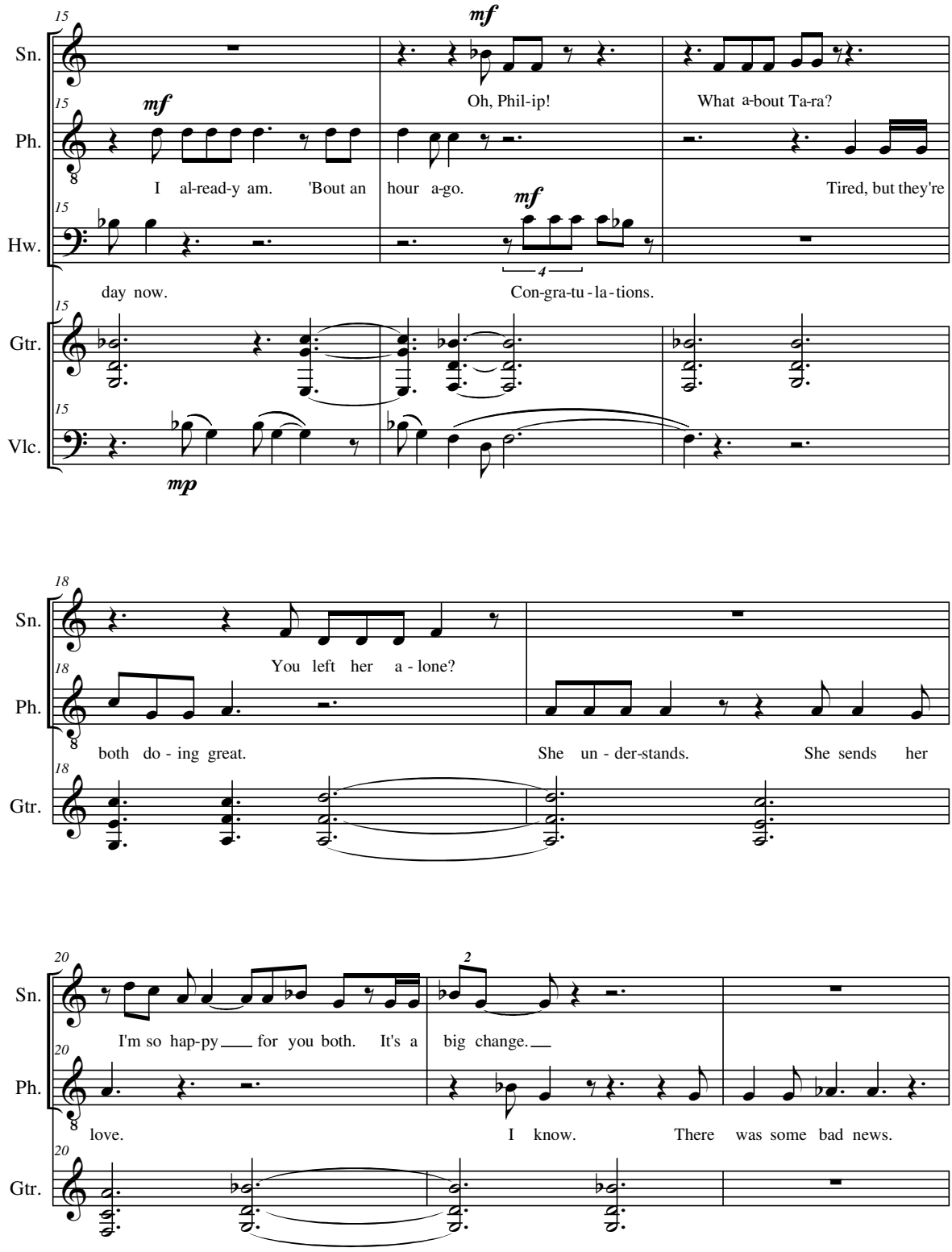




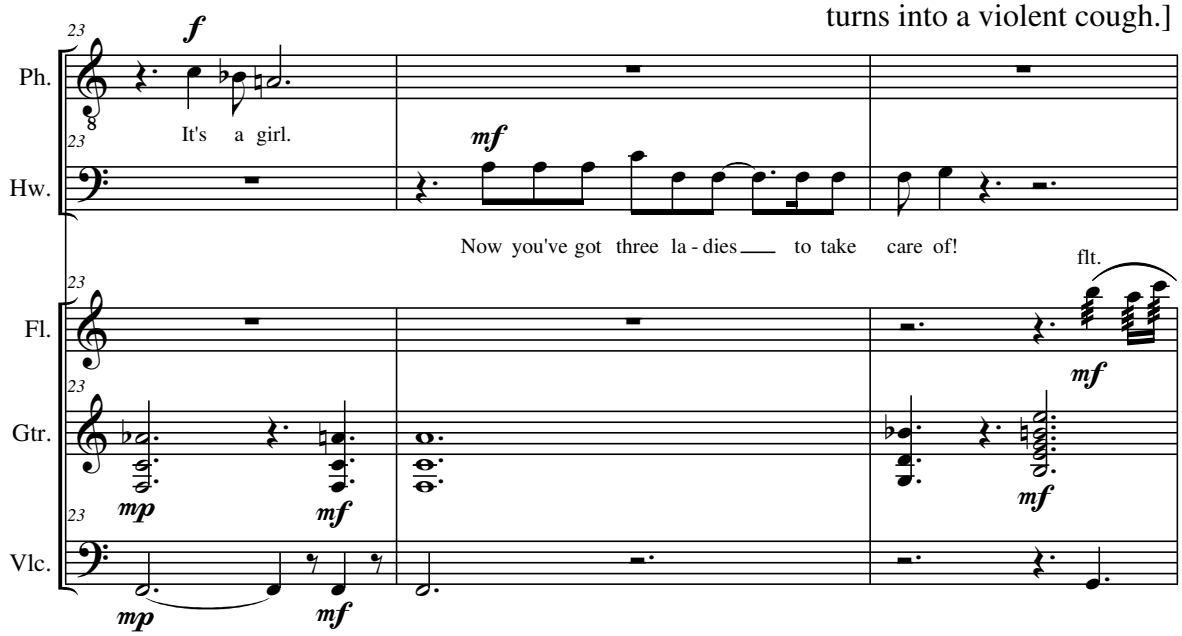
[PHILIP knocks and enters.]



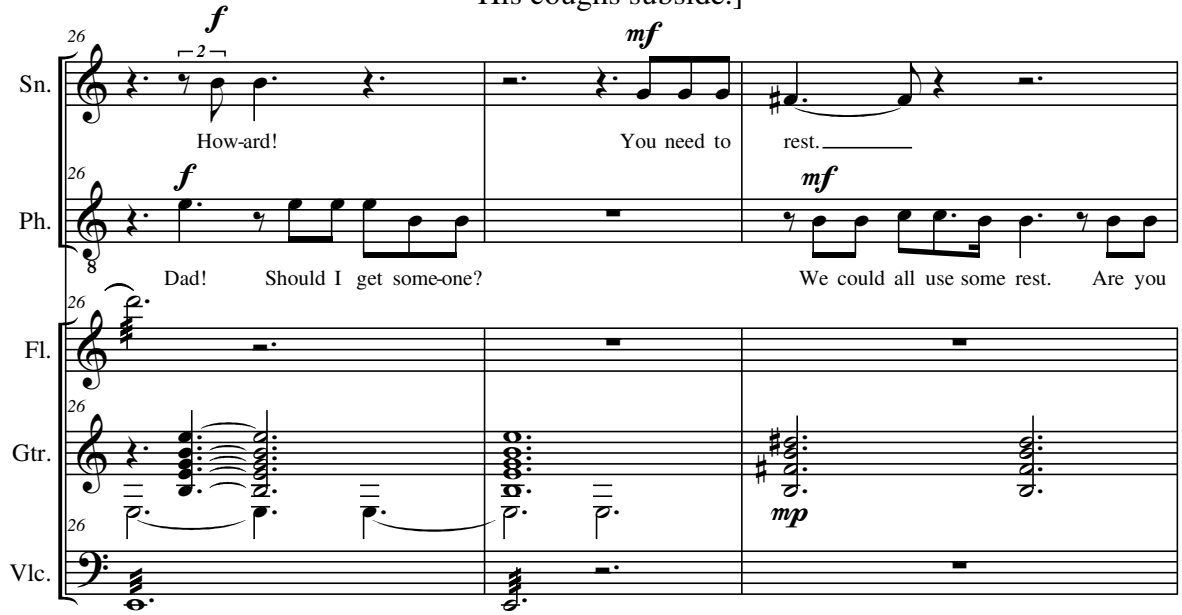


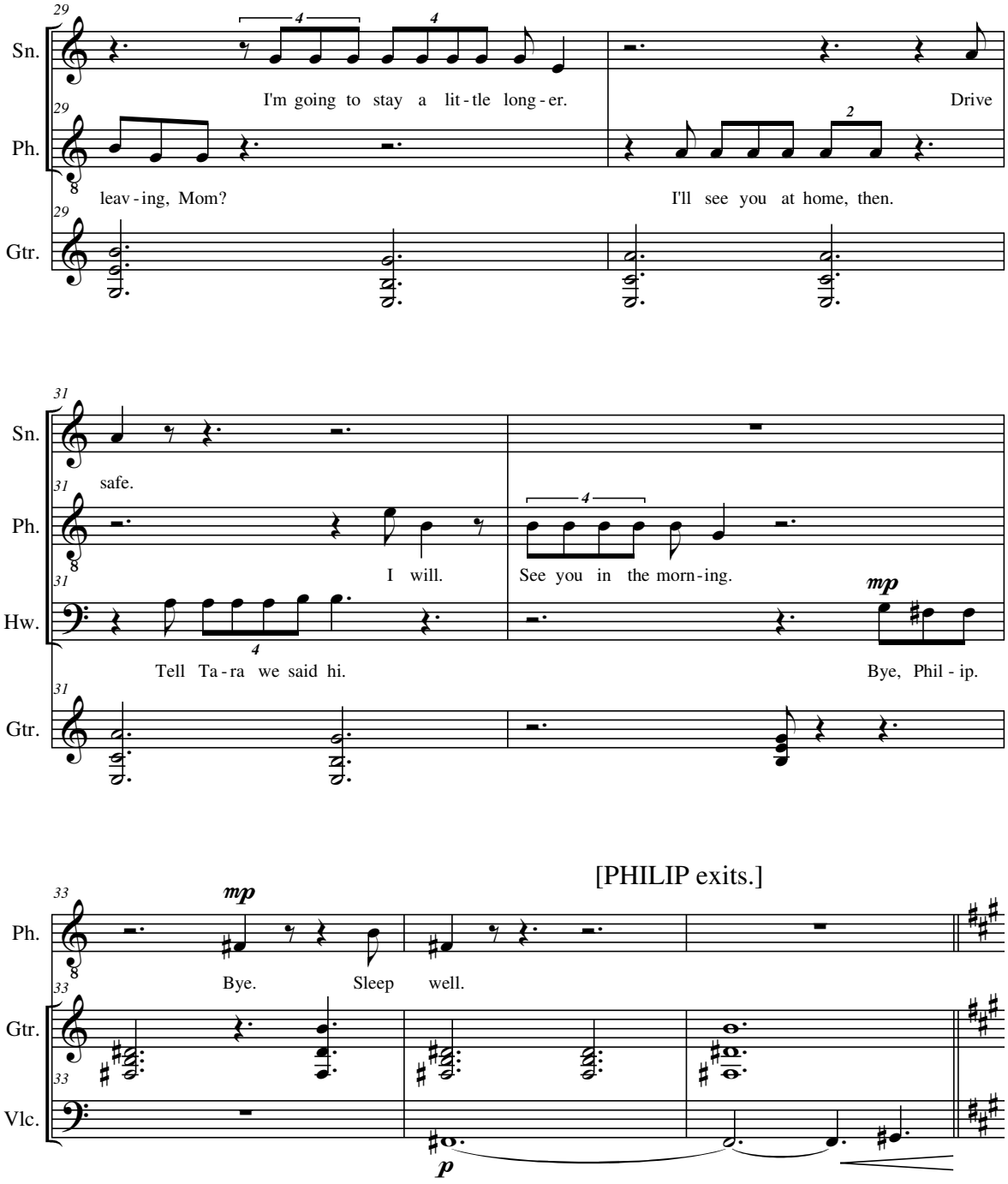

15
Sn.
Ph.
Hw.
Gtr.
Vlc.
mf
mf
mf
mp
I al-read-y am. 'Bout an hour a-go.
Oh, Phil-ip!
What a-bout Ta-ra?
Tired, but they're
day now.
Con-gra-tu-la-tions.
4
18
You left her a-lone?
both do-ing great.
She un-der-stands.
She sends her
20
2
I'm so hap-py for you both. It's a big change.
love.
I know.
There was some bad news.

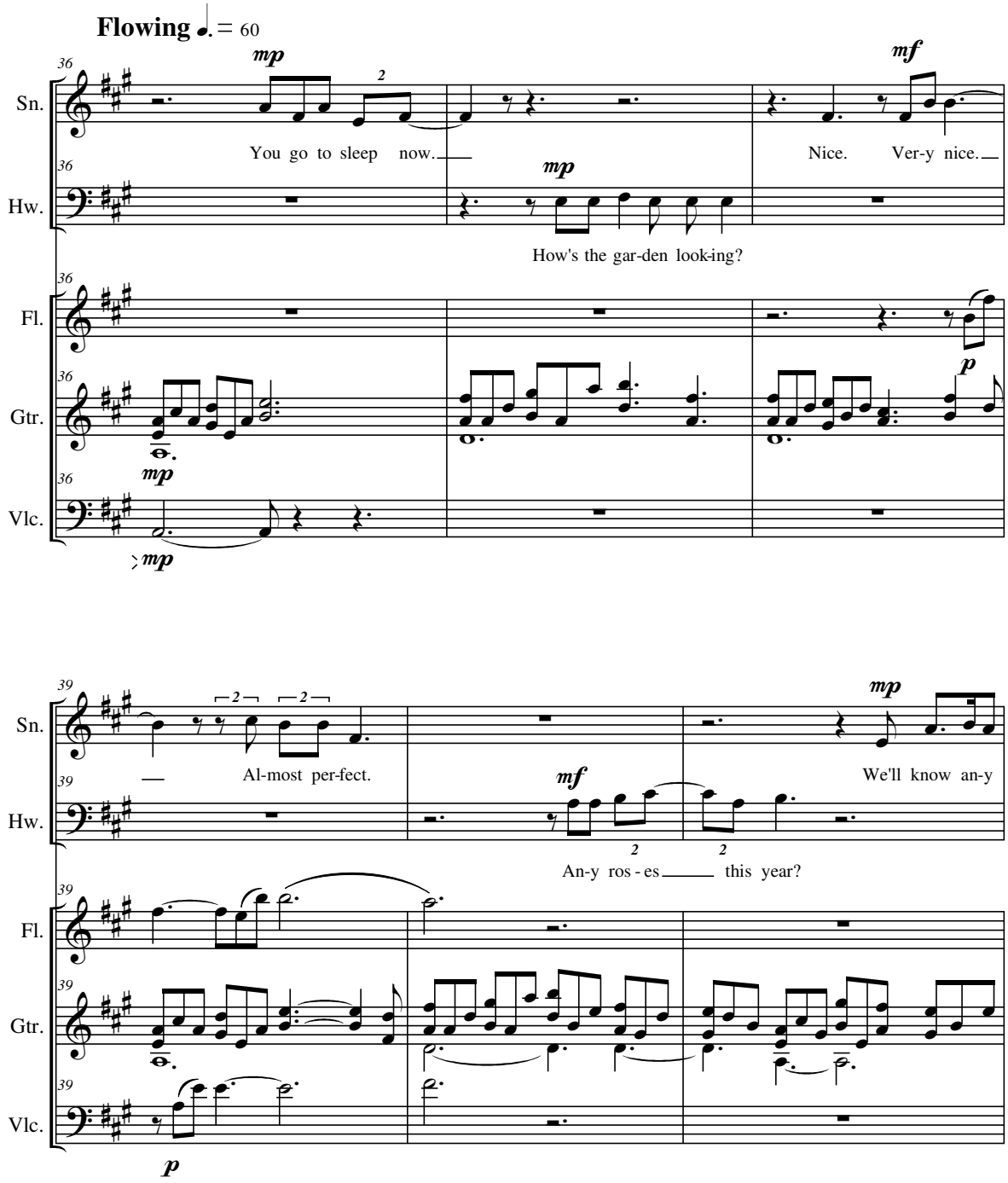
[HOWARD laughs, which turns into a violent cough.]



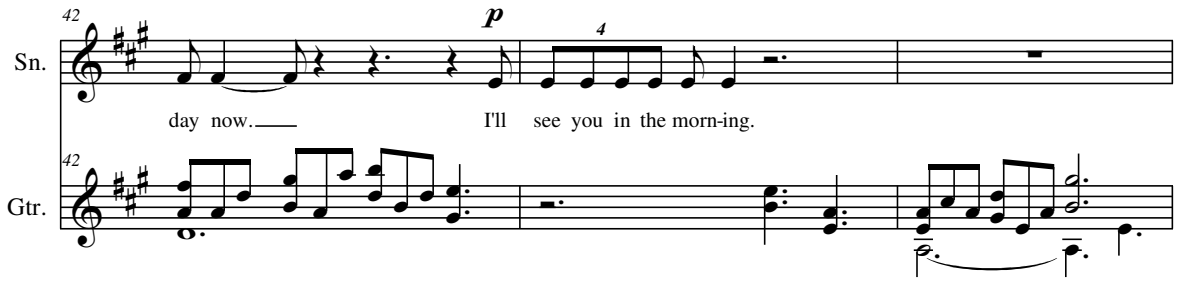
[HOWARD indicates "no." His coughs subside.]



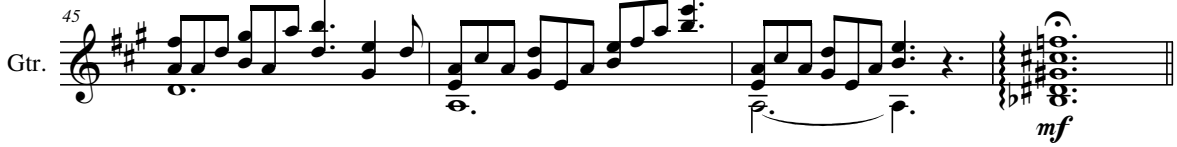

29
Sn.
I'm going to stay a lit-tle long-er.
Drive
Ph.
leav-ing, Mom?
I'll see you at home, then.
Gtr.
31
Sn.
safe.
Ph.
I will.
See you in the morn-ing.
Hw.
mp
Tell Ta-ra we said hi.
Bye, Phil-ip.
Gtr.
[PHILIP exits.]
33
Ph.
mp
Bye.
Sleep well.
Gtr.
Vlc.
p


Flowing ♩. = 60
36
Sn.
Hw.
Fl.
Gtr.
Vlc.
mp
You go to sleep now.
mp
How's the gar-den look-ing?
mf
Nice. Ver-y nice.
p
mp
39
Al-most per-fect.
mf
An-y ros - es this year?
mp
We'll know an-y
p

[SONIA sits back down and they both begin to doze.]



attacca 4c: Final Dream 1

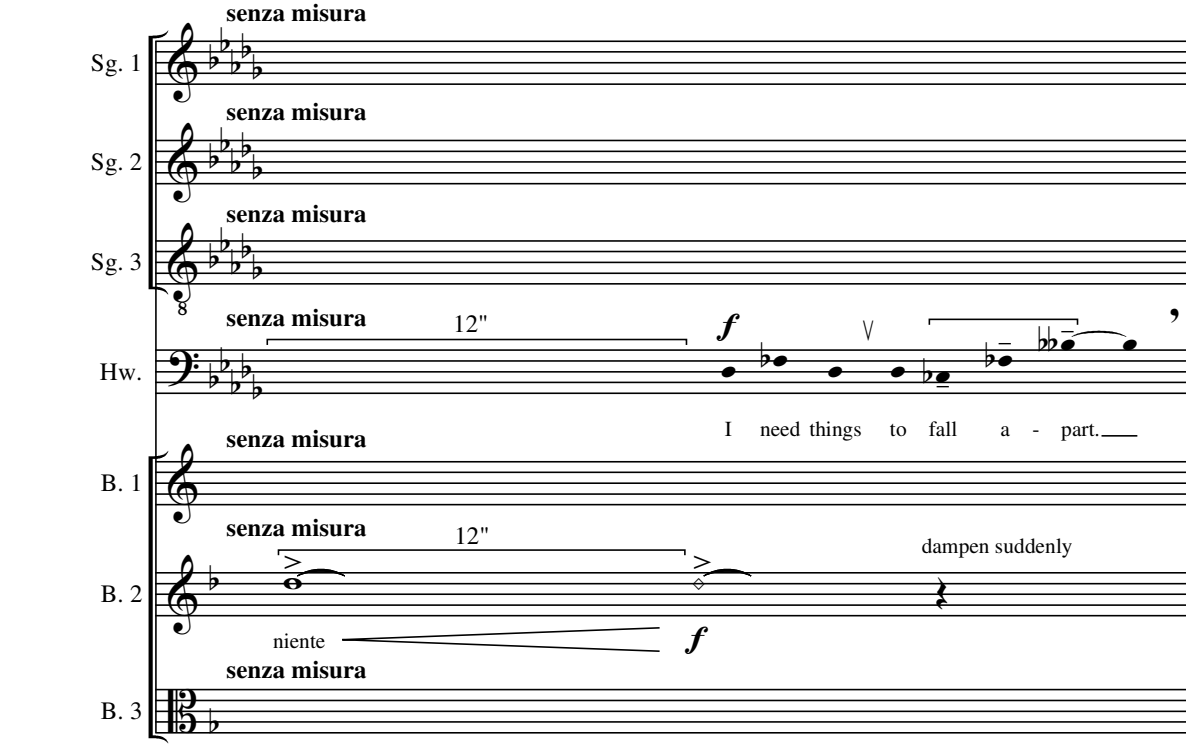


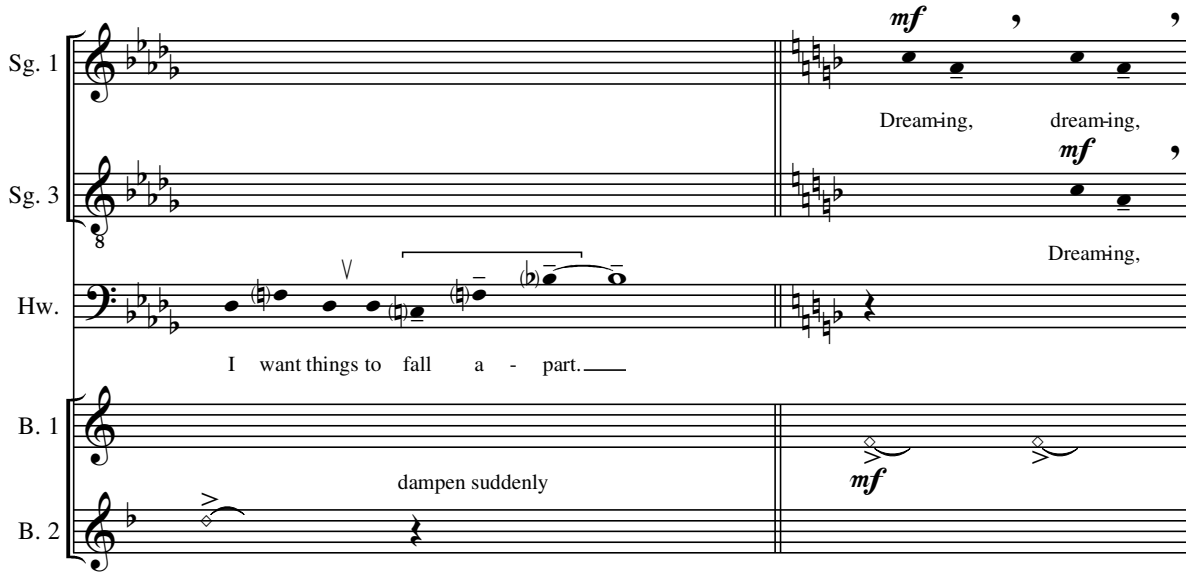
attacca 4c: Final Dream 1

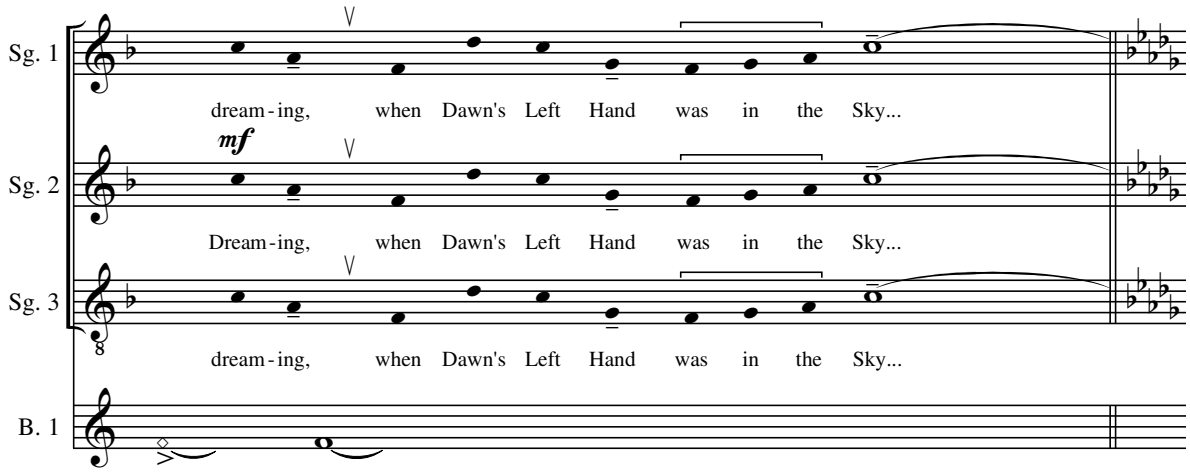
Scene 4c-1: Final Dream 1

Final Dream: Oblivion

[HOWARD drifts off to sleep. His valley dream begins to meld with time-lapsed tableaux of the physical world. Likewise, the other characters transition fluidly between their physical world characters and their DREAM CHORUS counterparts. HOWARD is in the process of dying. The tableaux begin.]

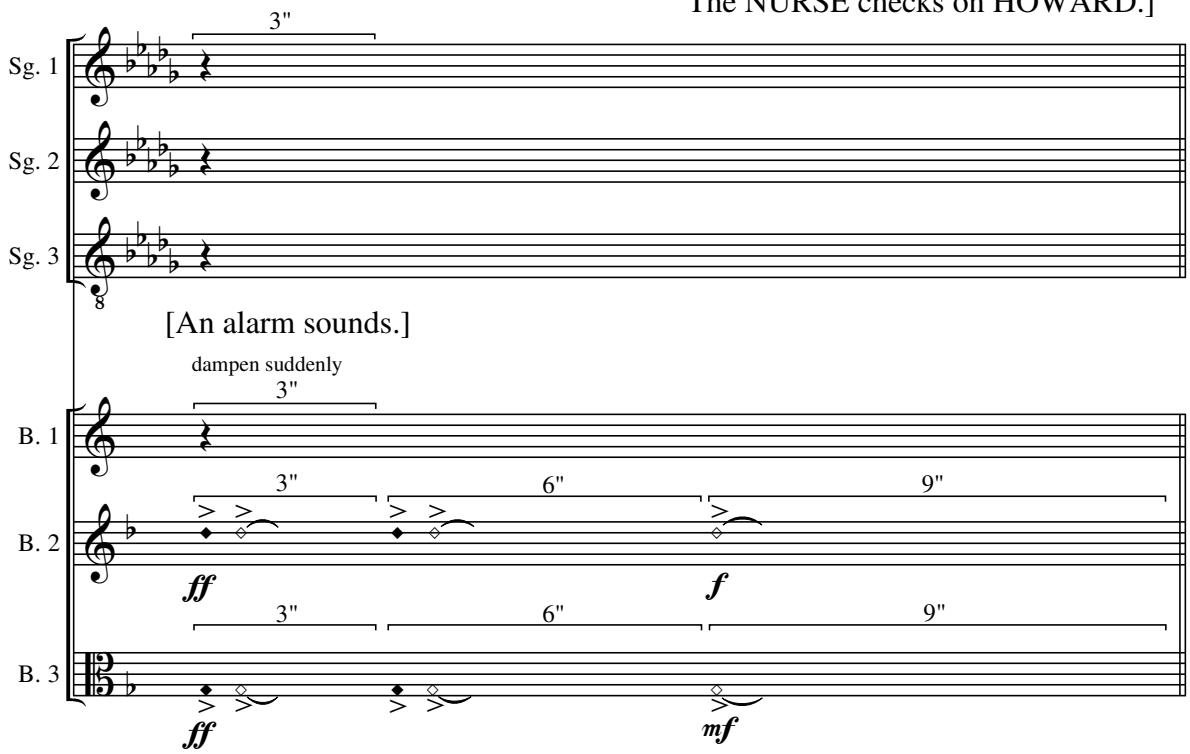




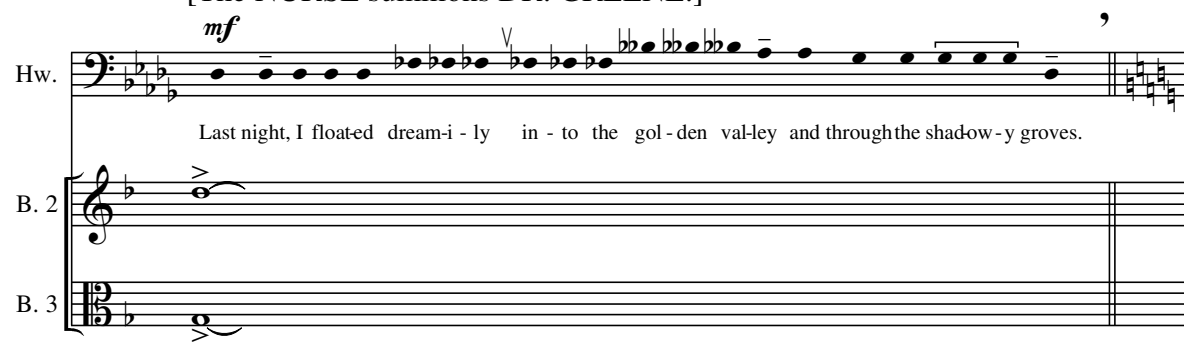


[An alarm sounds.]

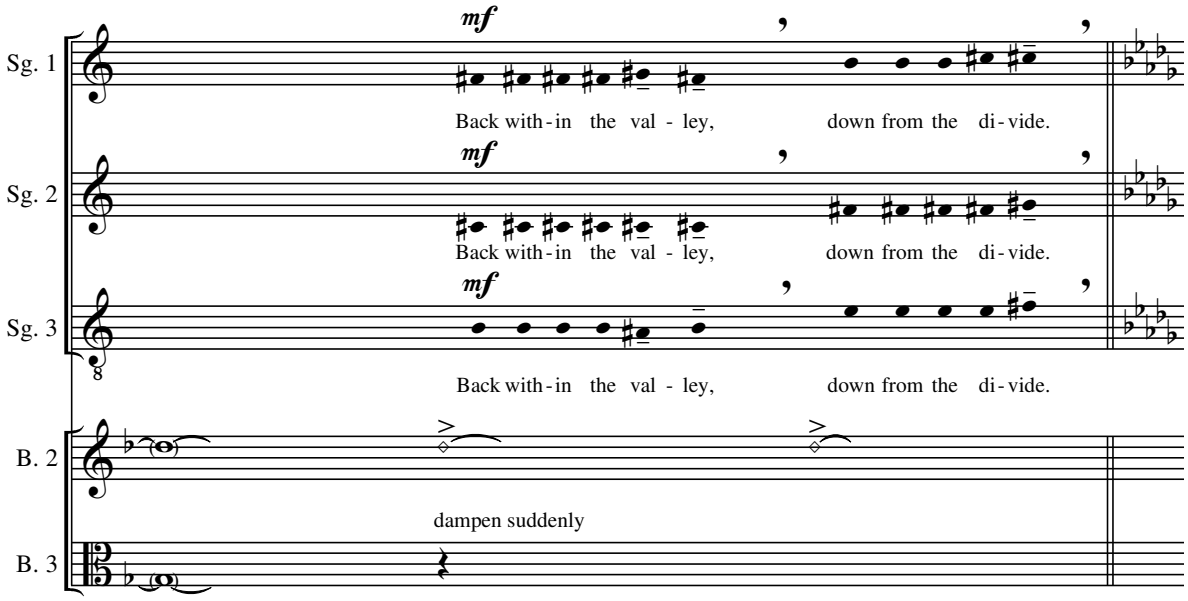
[The NURSE enters, waking SONIA. The NURSE checks on HOWARD.]

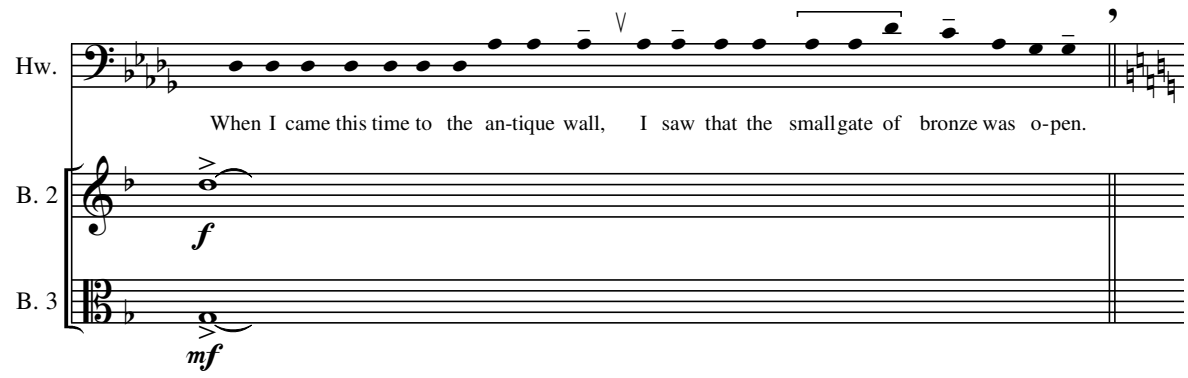


[The NURSE summons DR. GREENE.]

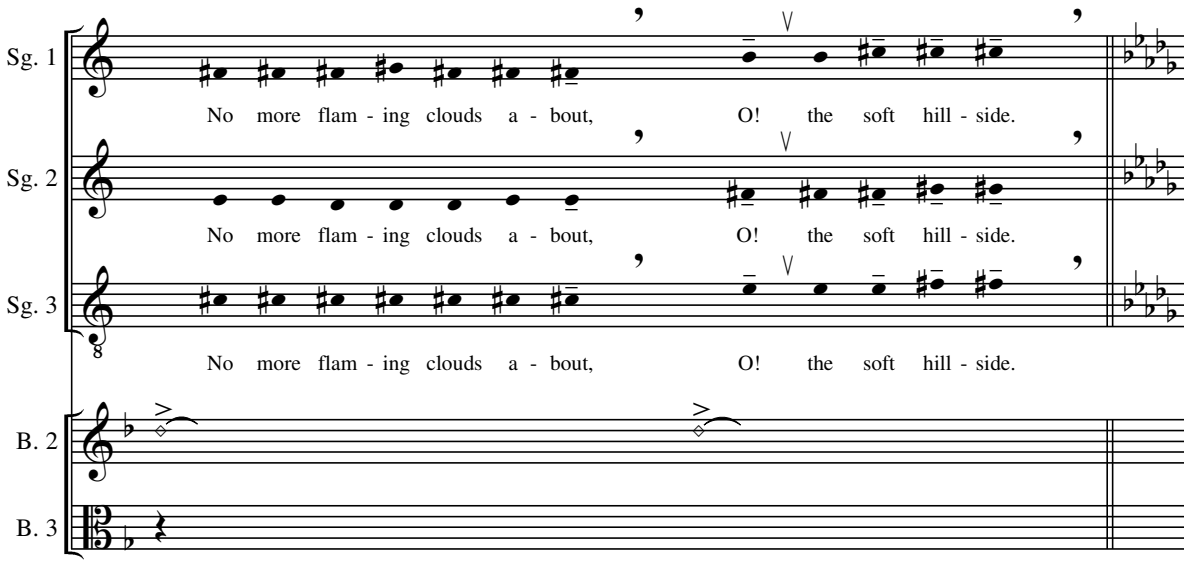


[DR. GREENE and the NURSE enter
and attempt to revive HOWARD.]

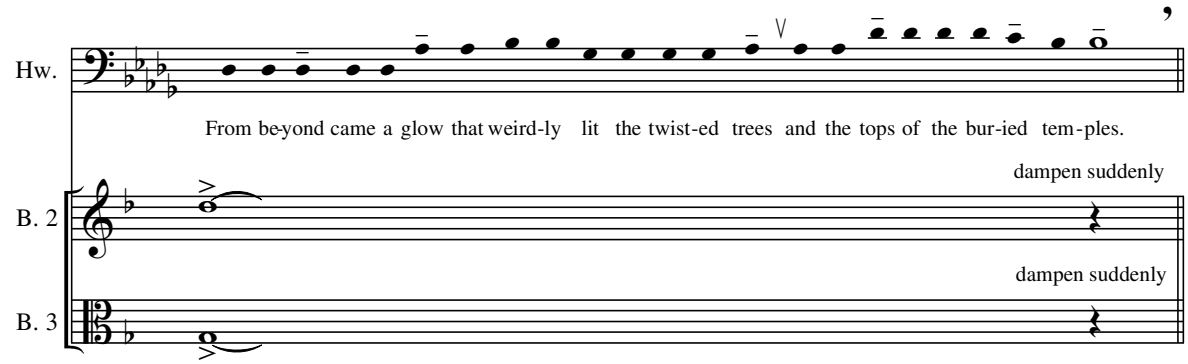




[DR. GREENE and the NURSE continue their efforts as the hospital room fades to black.]



attacca 4c: I Fall Asleep in the Full and Certain Hope

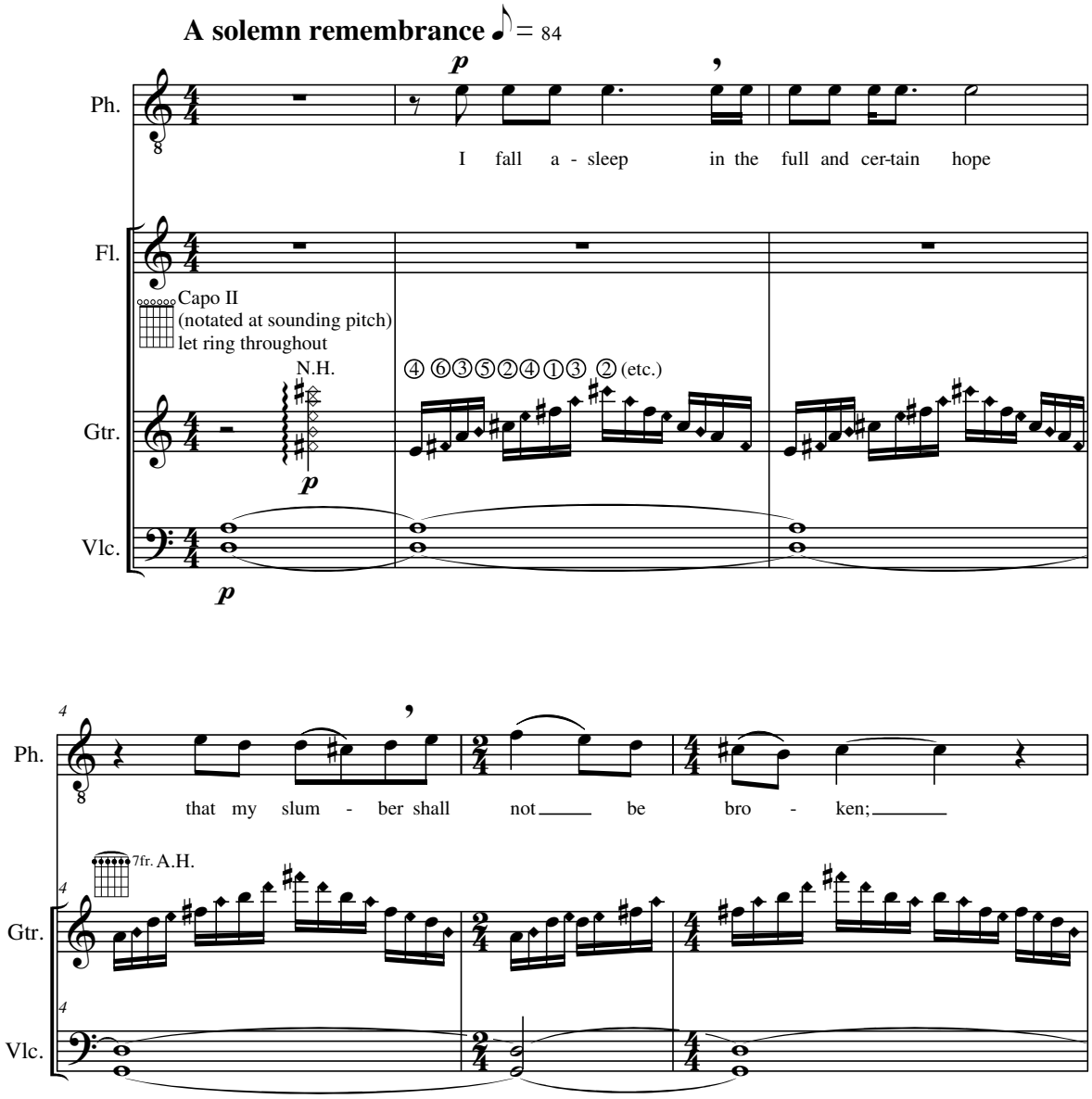


attacca 4c: I Fall Asleep in the Full and Certain Hope

Scene 4c-2: I Fall Asleep in the Full and Certain Hope

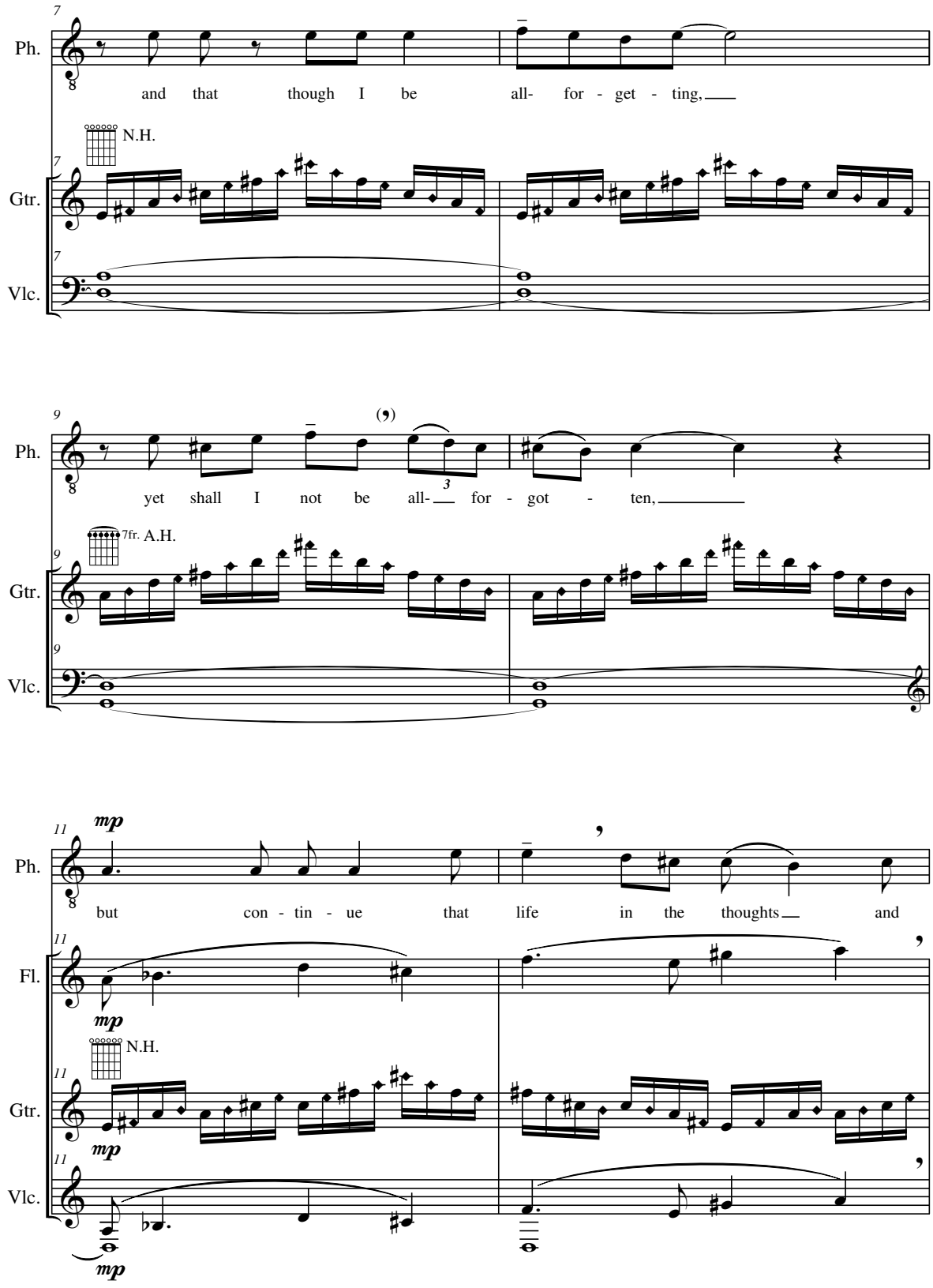
Samuel Butler

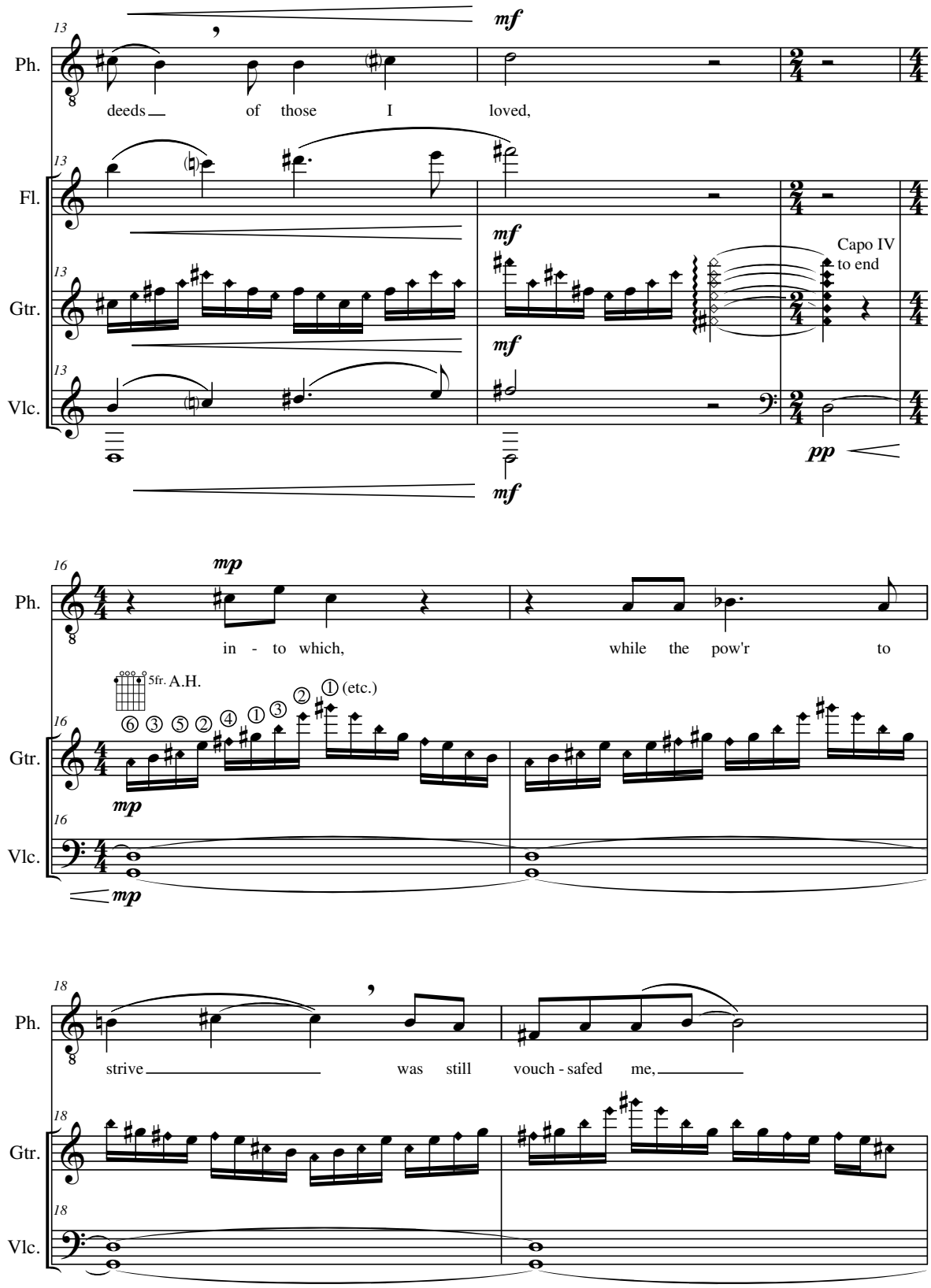
[A small, private funeral ceremony appears. TARA is absent, having recently given birth. SONIA sits as PHILIP reads a remembrance.]

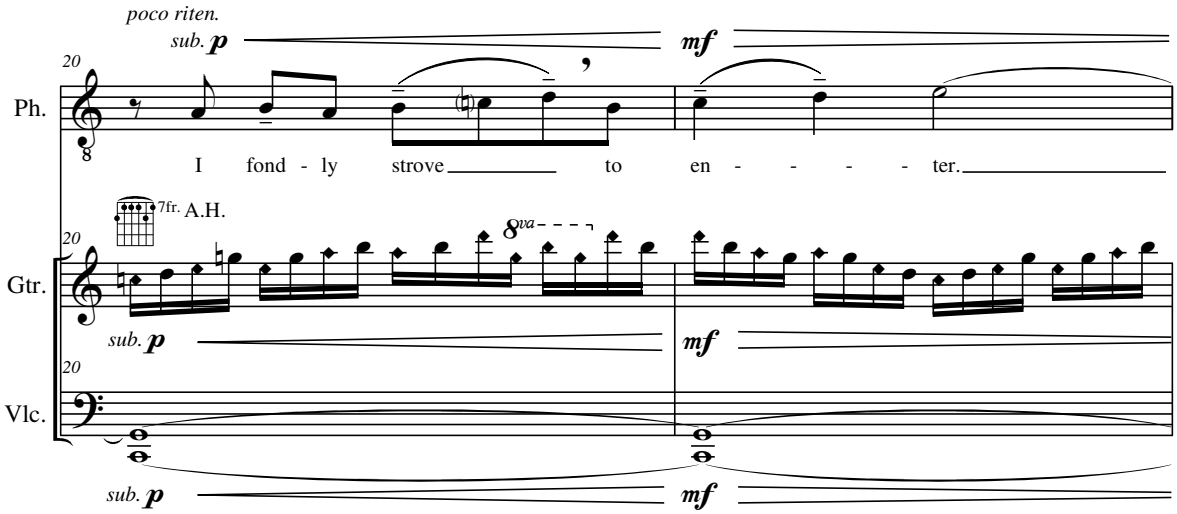


Guitar Performance Notes:

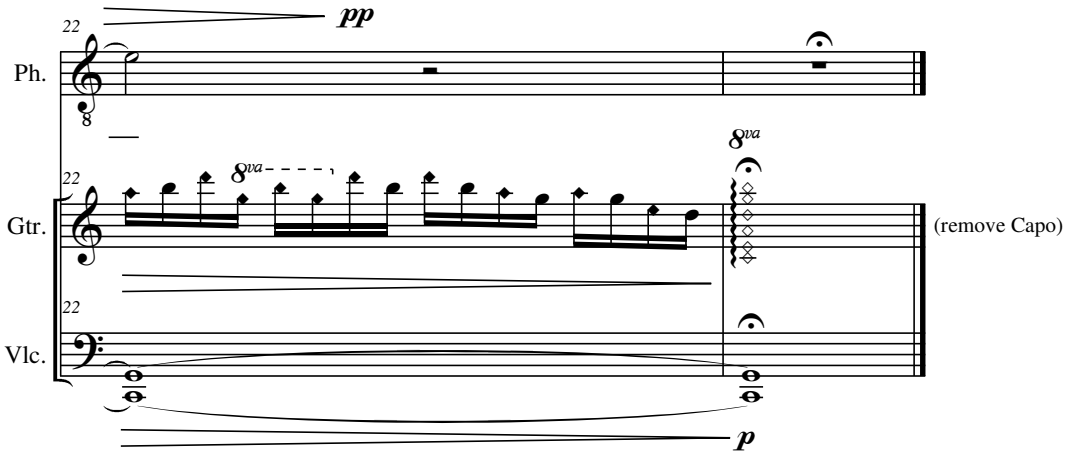
1. N.H. = Natural Harmonics
2. A.H. = Artificial Harmonics
   While the string is fretted, the plucking hand lightly touches the node 12 frets higher.


7
Ph.
and that though I be all- for - get - ting,
N.H.
Gtr.
Vlc.
9
yet shall I not be all- for - got - ten,
7fr. A.H.
11
mp
but con - tin - ue that life in the thoughts and
Fl.


13
Ph.
mf
deeds of those I loved,
Fl.
Gtr.
Capo IV
to end
Vlc.
pp
16
mp
in - to which, while the pow'r to
5fr. A.H.
⑥ ③ ⑤ ② ④ ① ③ ② ① (etc.)
18
strive was still vouch - safed me,



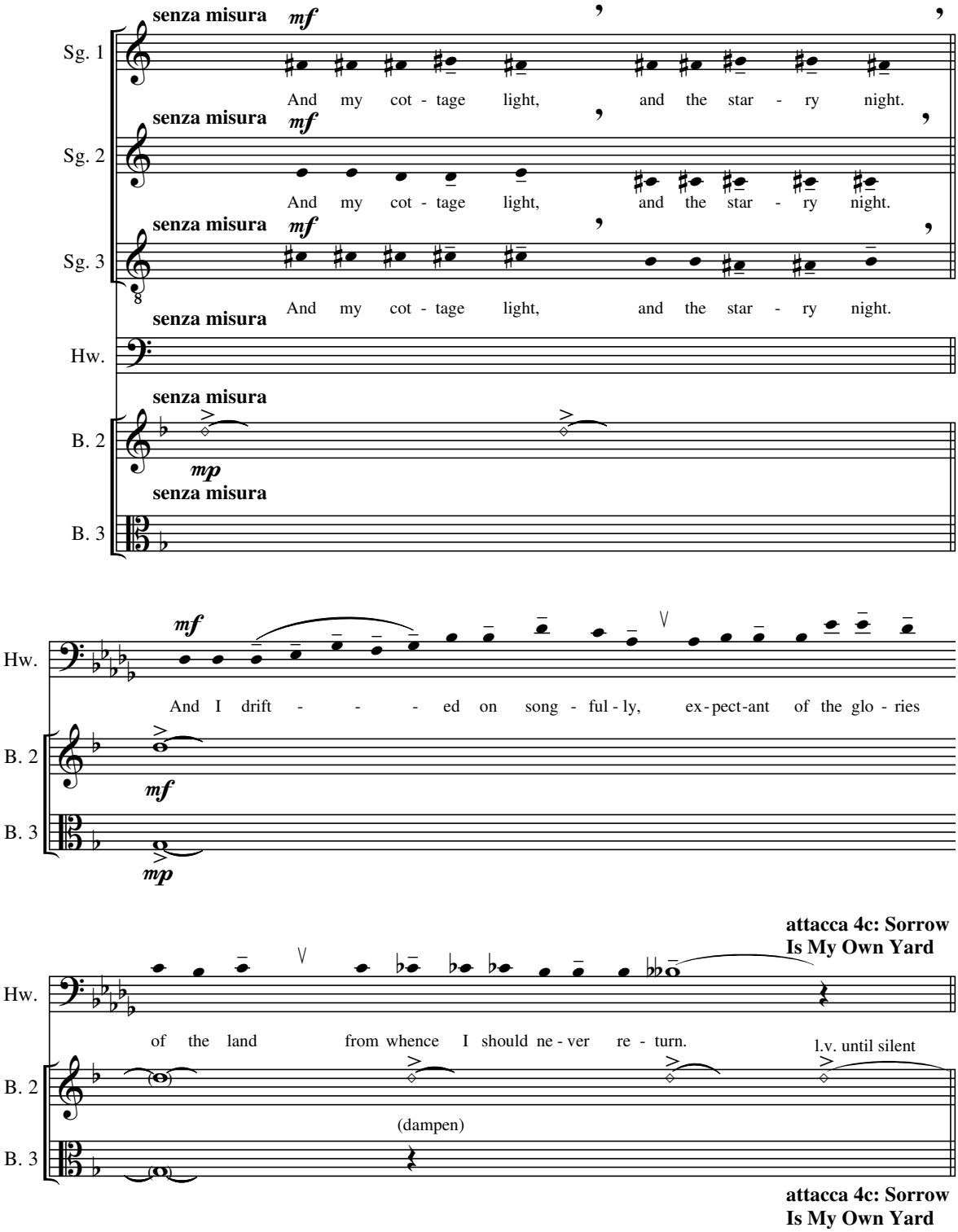
[The ceremony fades to black.]



Scene 4c-3: Final Dream 2

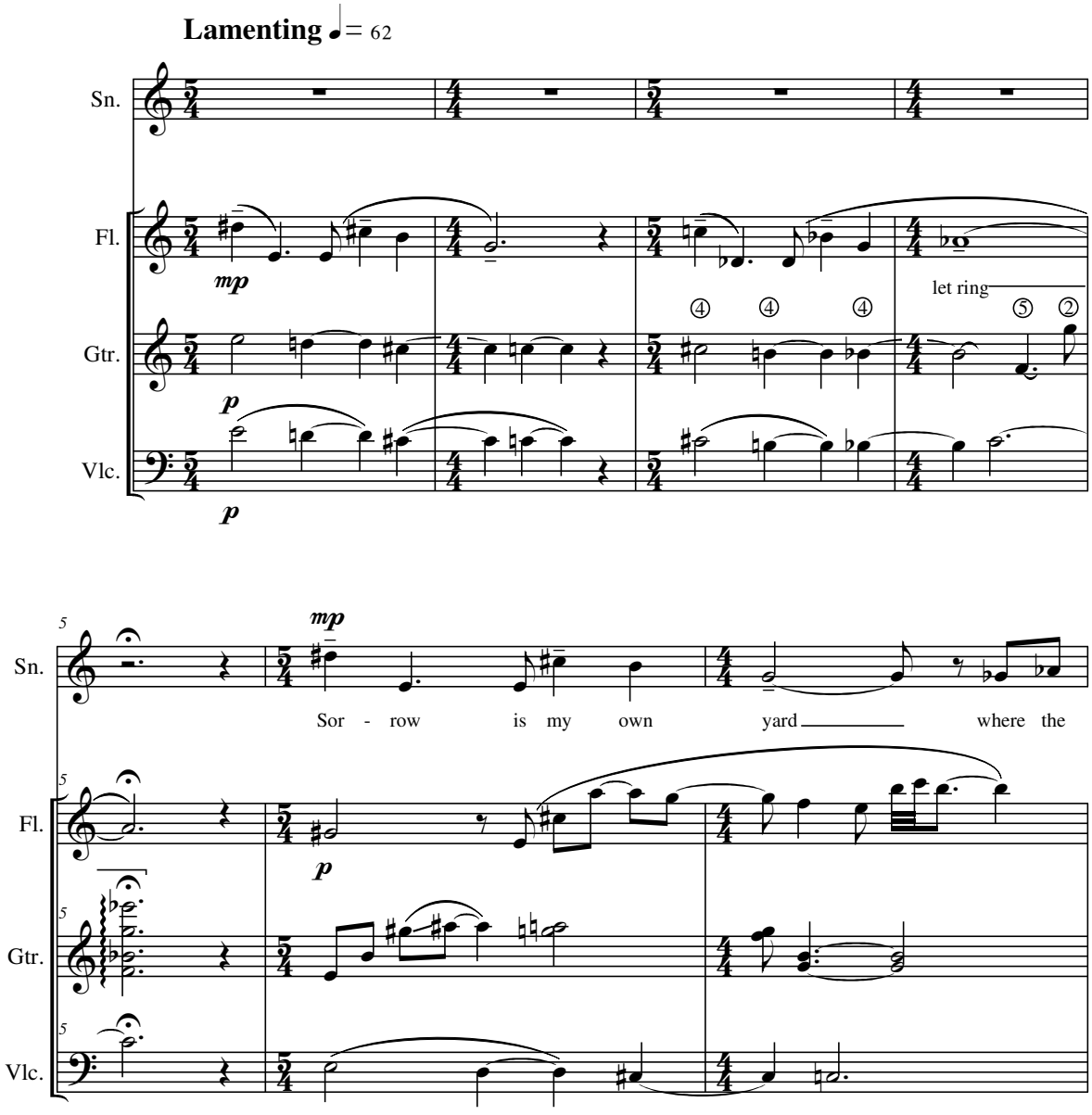
Final Dream: Oblivion

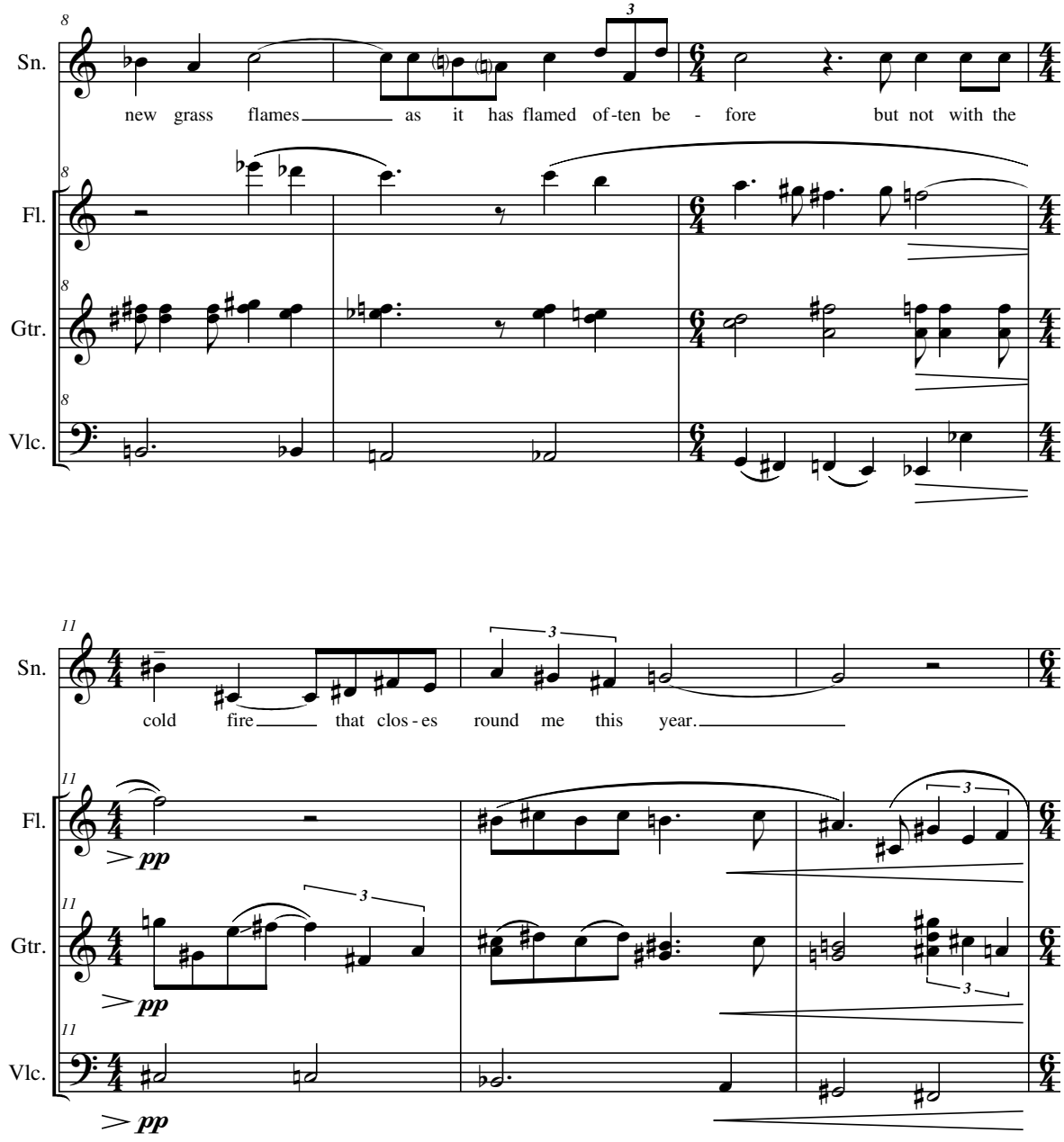
[The backyard garden appears, SONIA tending to it. Simultaneously, in silent silhouette, PHILIP appears at his home holding TARA, who holds their infant daughter.]

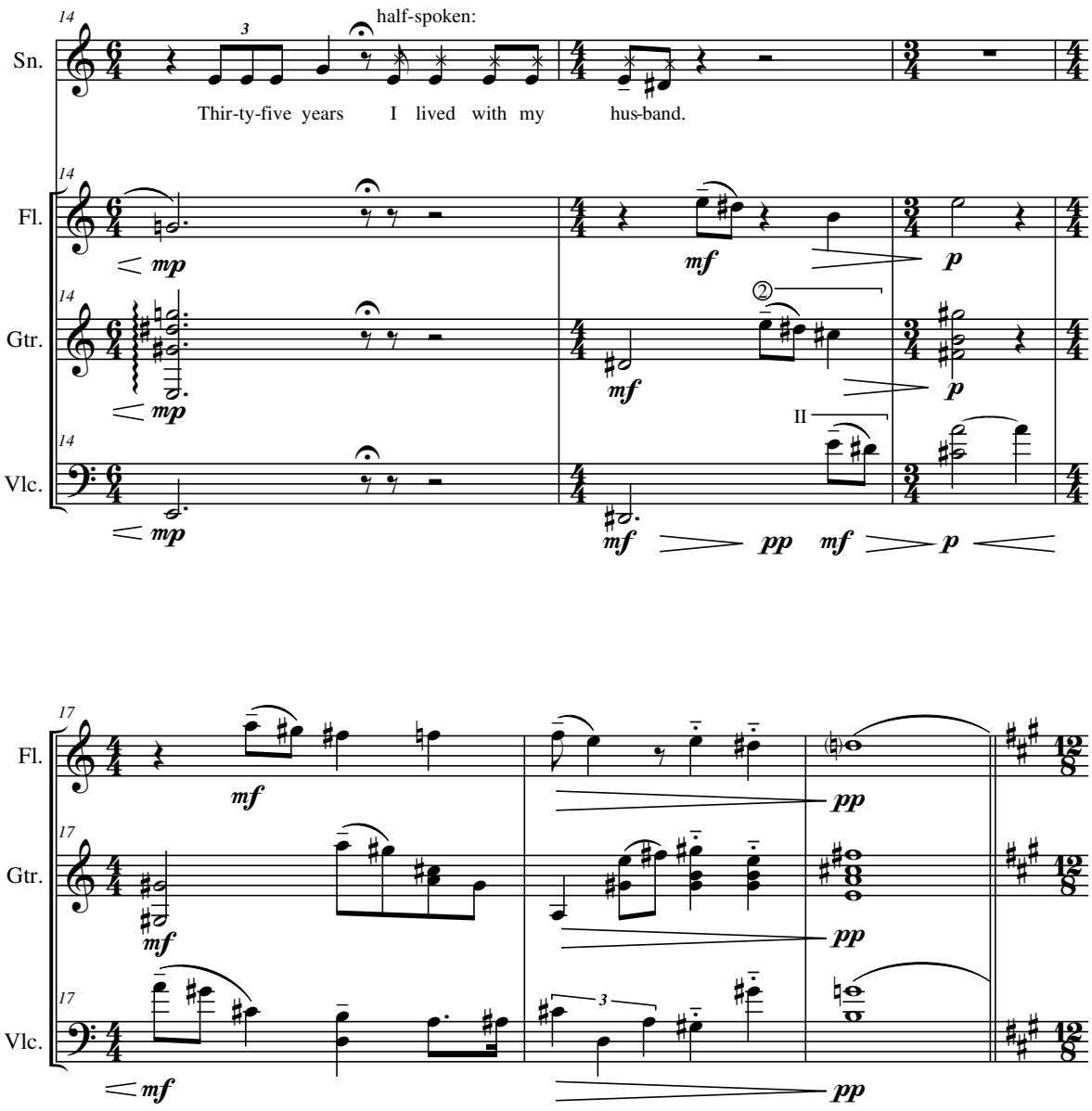


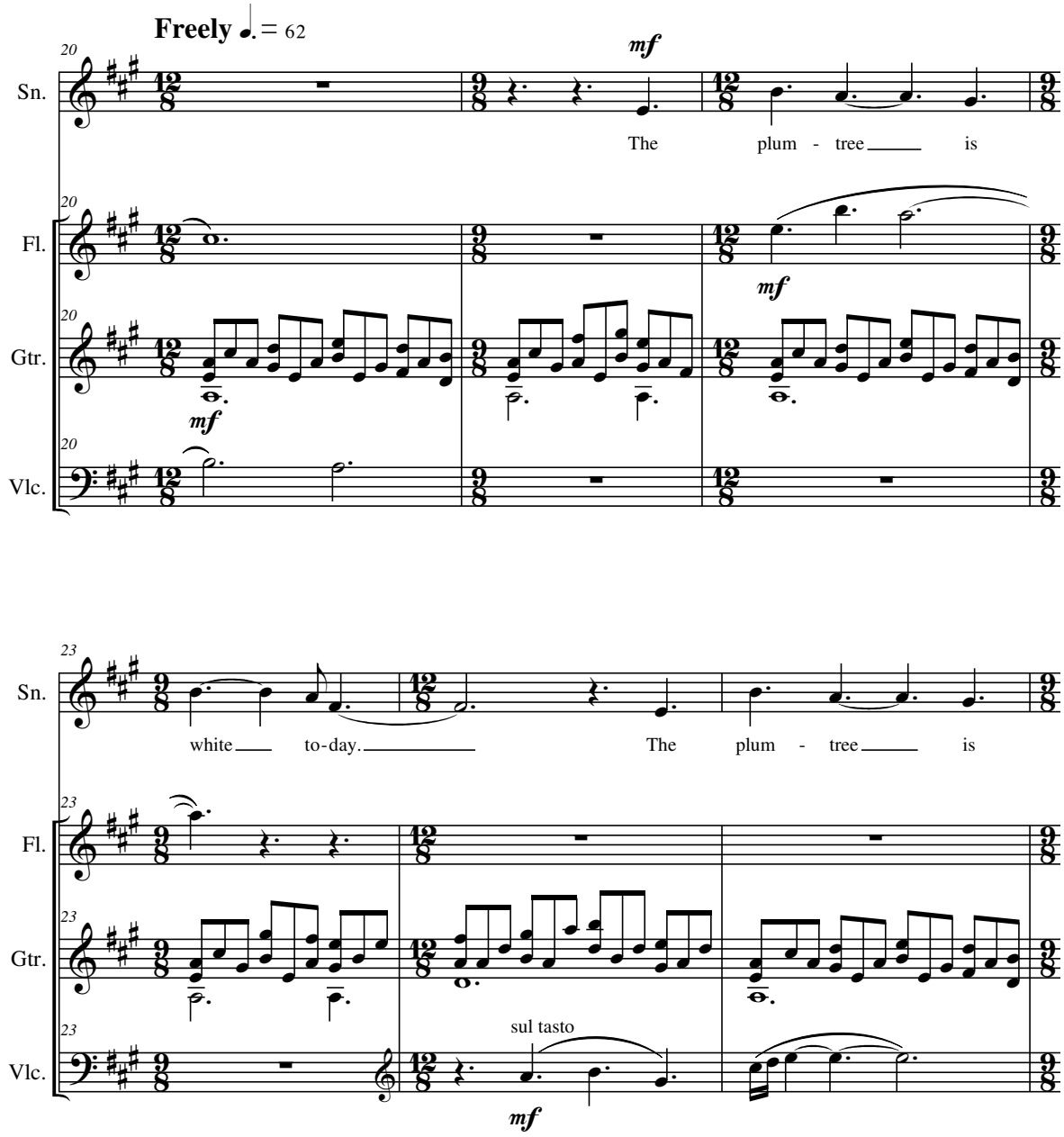
Scene 4c-4:
Sorrow Is My Own Yard

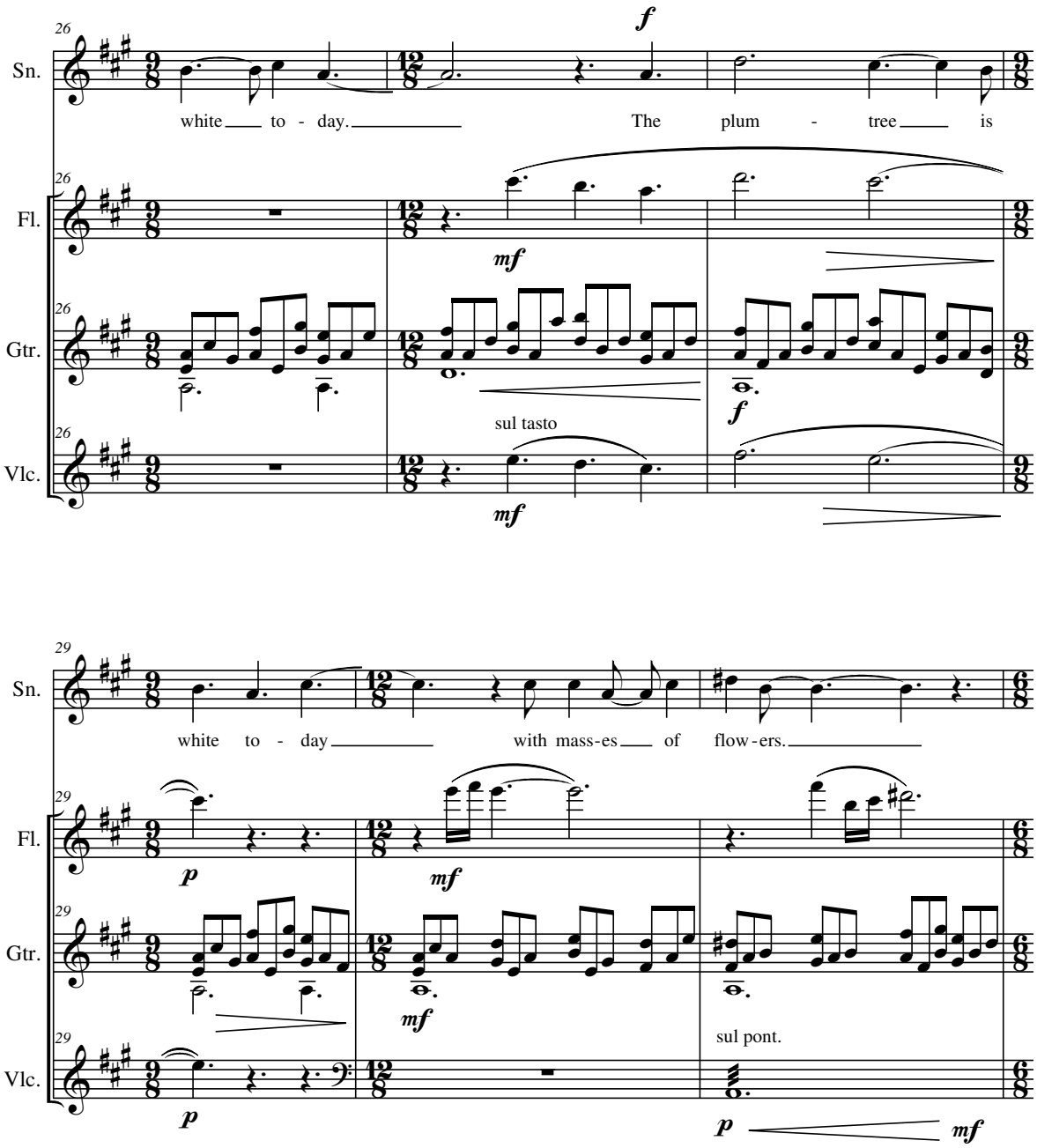
William Carlos Williams
"The Widow's Lament in Springtime"

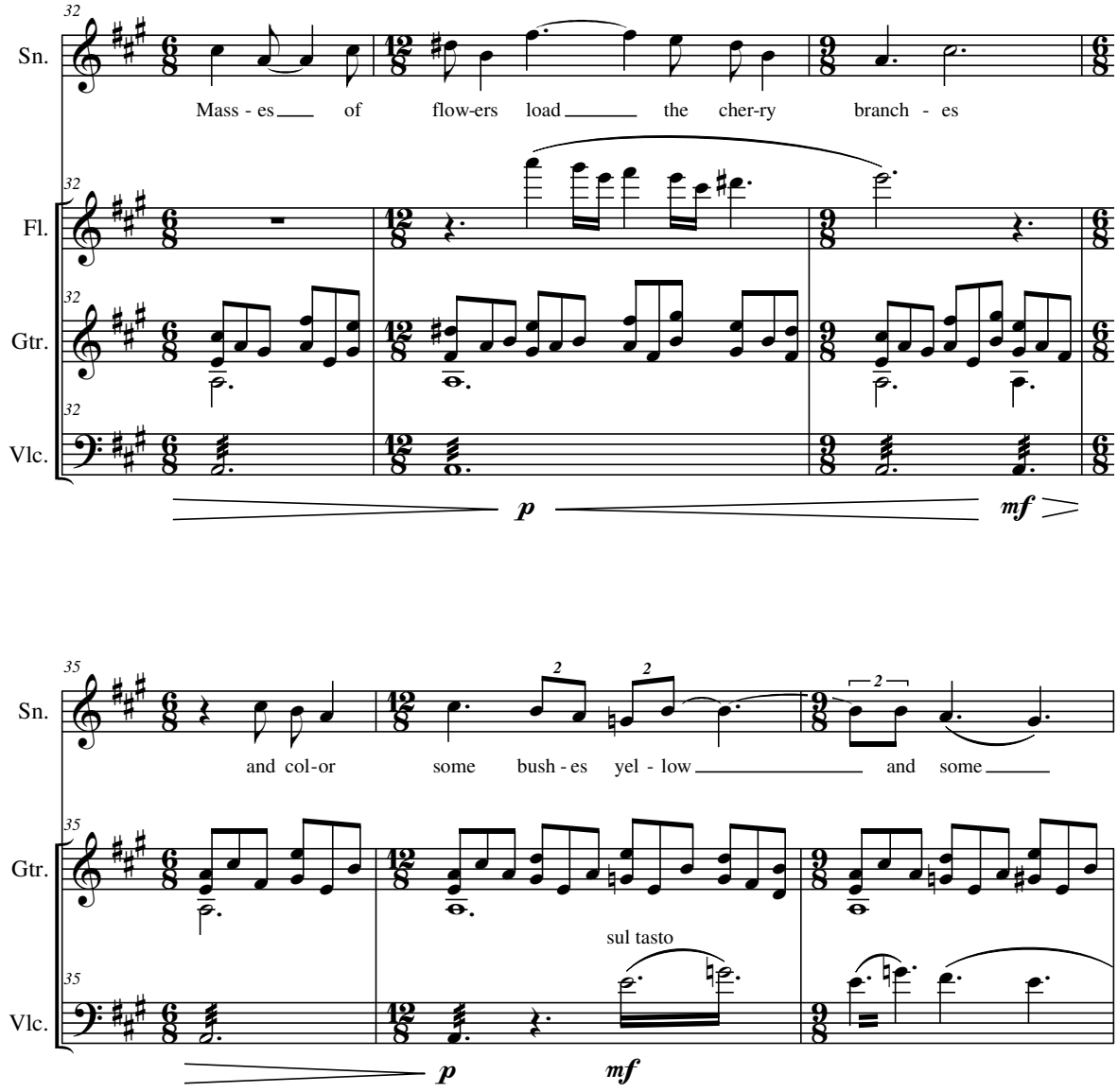


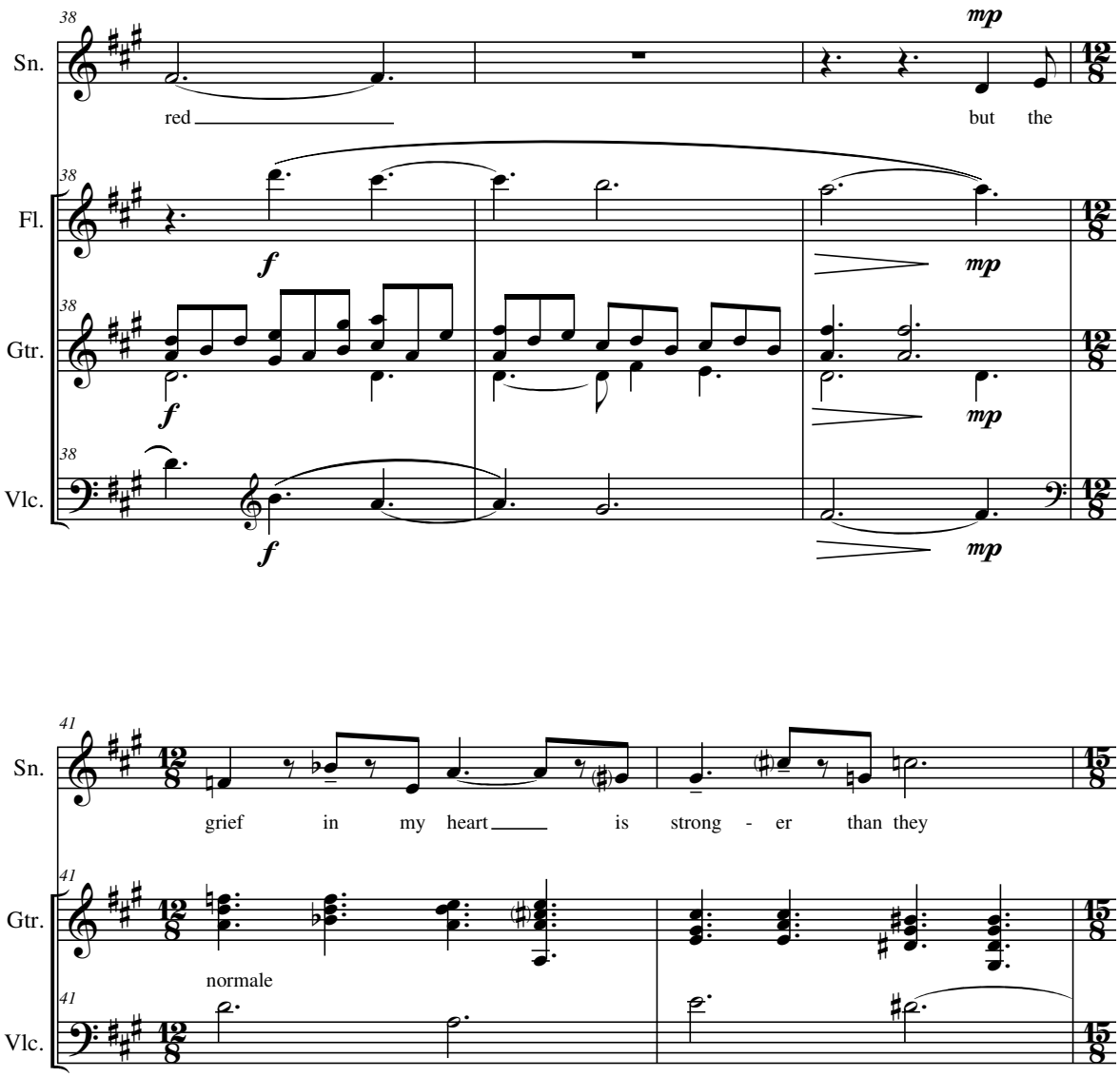

Sn.
new grass flames as it has flamed of-ten be - fore but not with the
Fl.
Gtr.
Vlc.
Sn.
cold fire that clos-es round me this year.
Fl.
pp
Gtr.
pp
Vlc.
pp

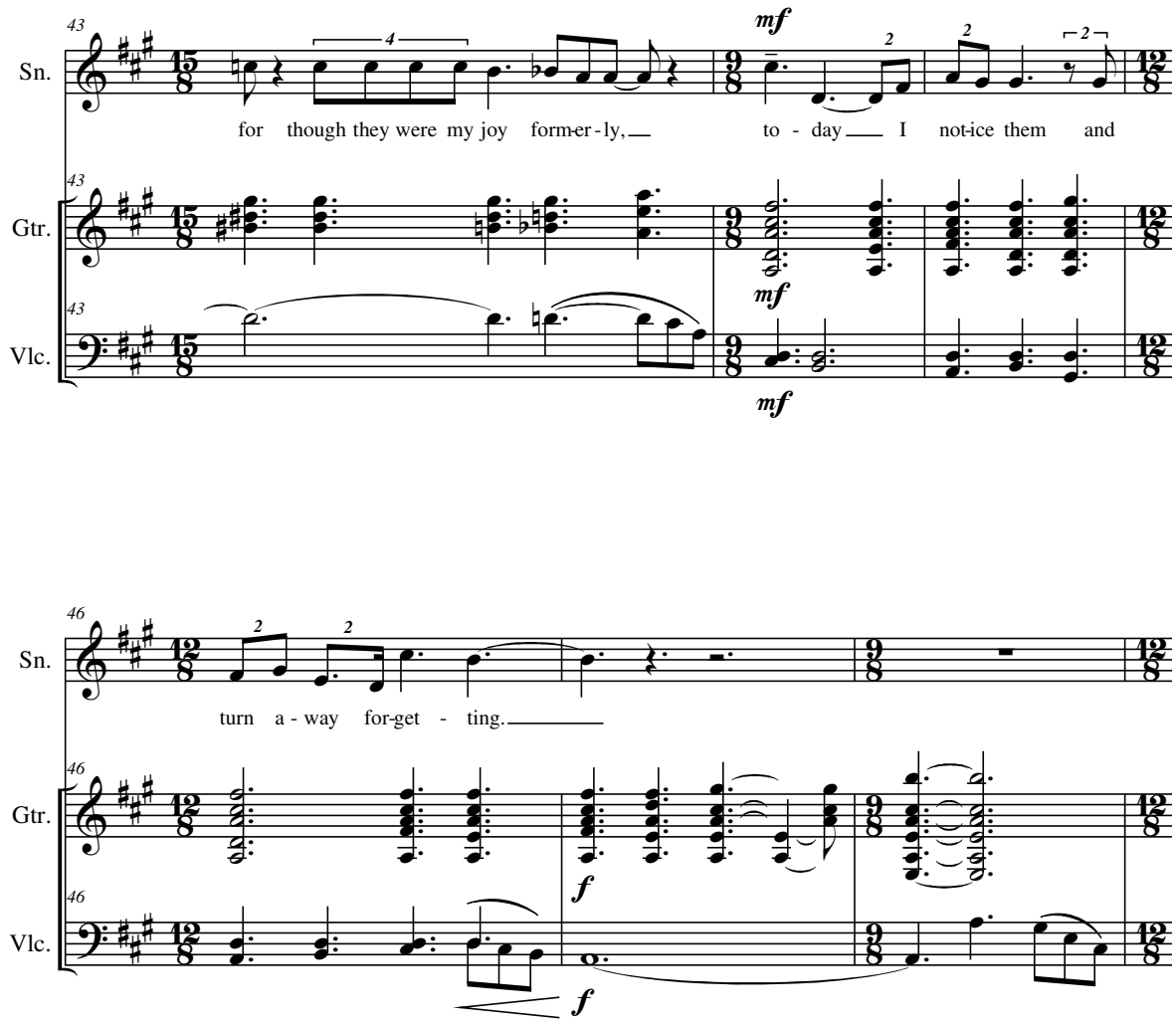

14
Sn.
3
half-spoken:
Thir-ty-five years I lived with my hus-band.
Fl.
Gtr.
Vlc.
mp
mf
p
pp
II
17

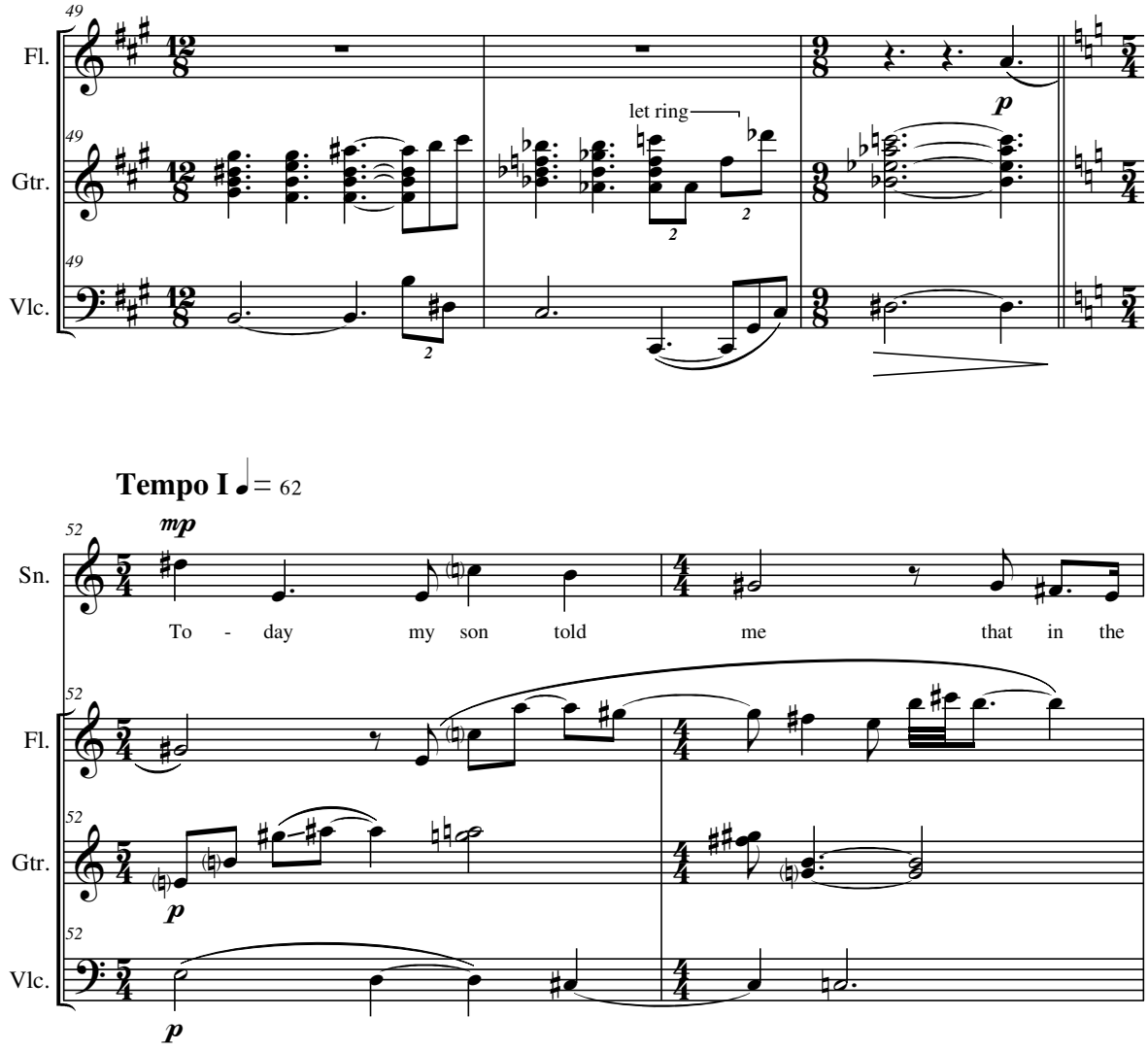

Freely ♩. = 62
20
Sn.
Fl.
Gtr.
Vlc.
mf
The plum - tree is
23
white to-day. The plum - tree is
sul tasto

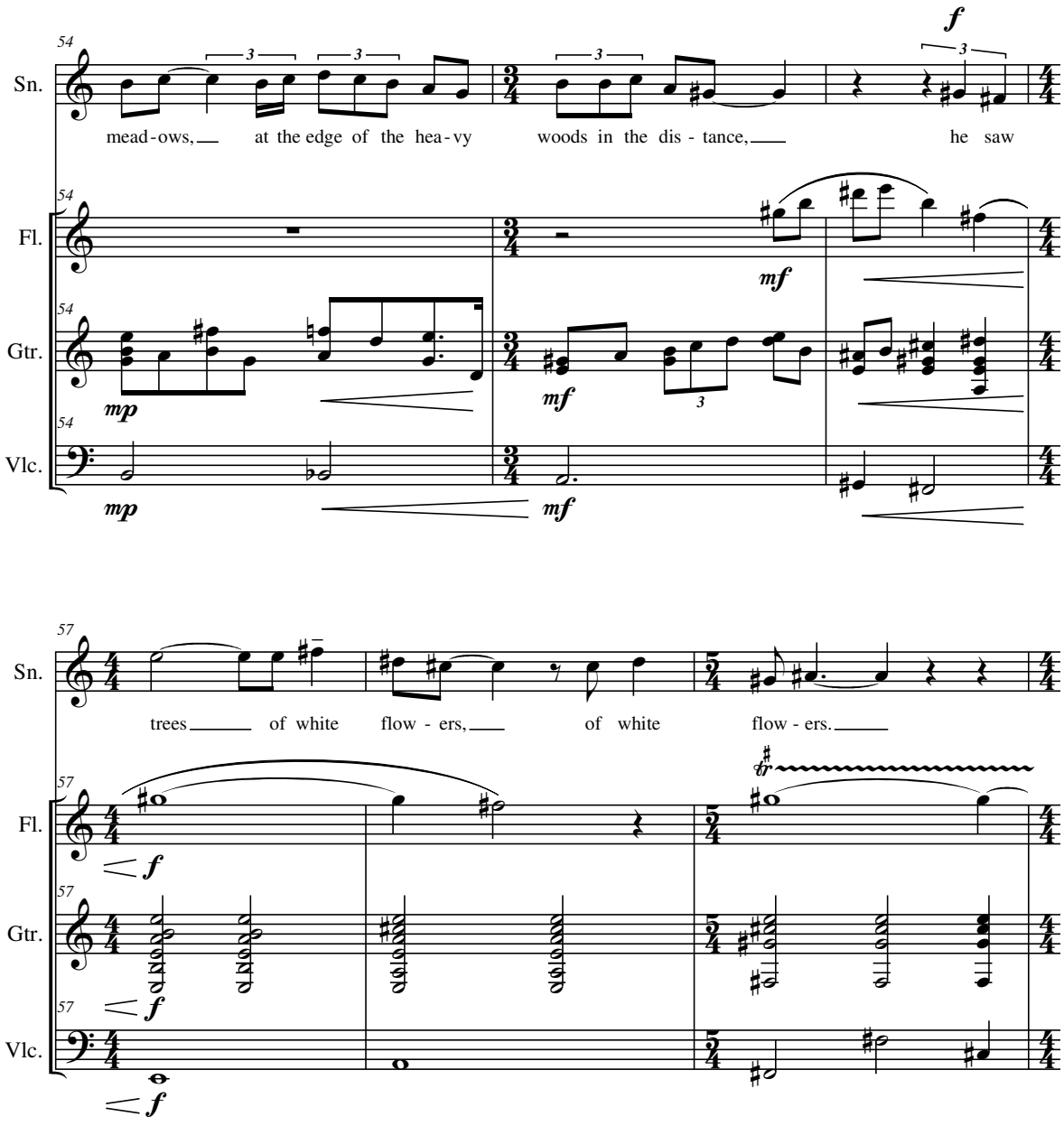

26
Sn.
Fl.
Gtr.
Vlc.
f
white to - day. The plum - tree is
mf
sul tasto
mf
f
29
white to - day with mass-es of flow-ers.
p
mf
mf
sul pont.
p
p
mf

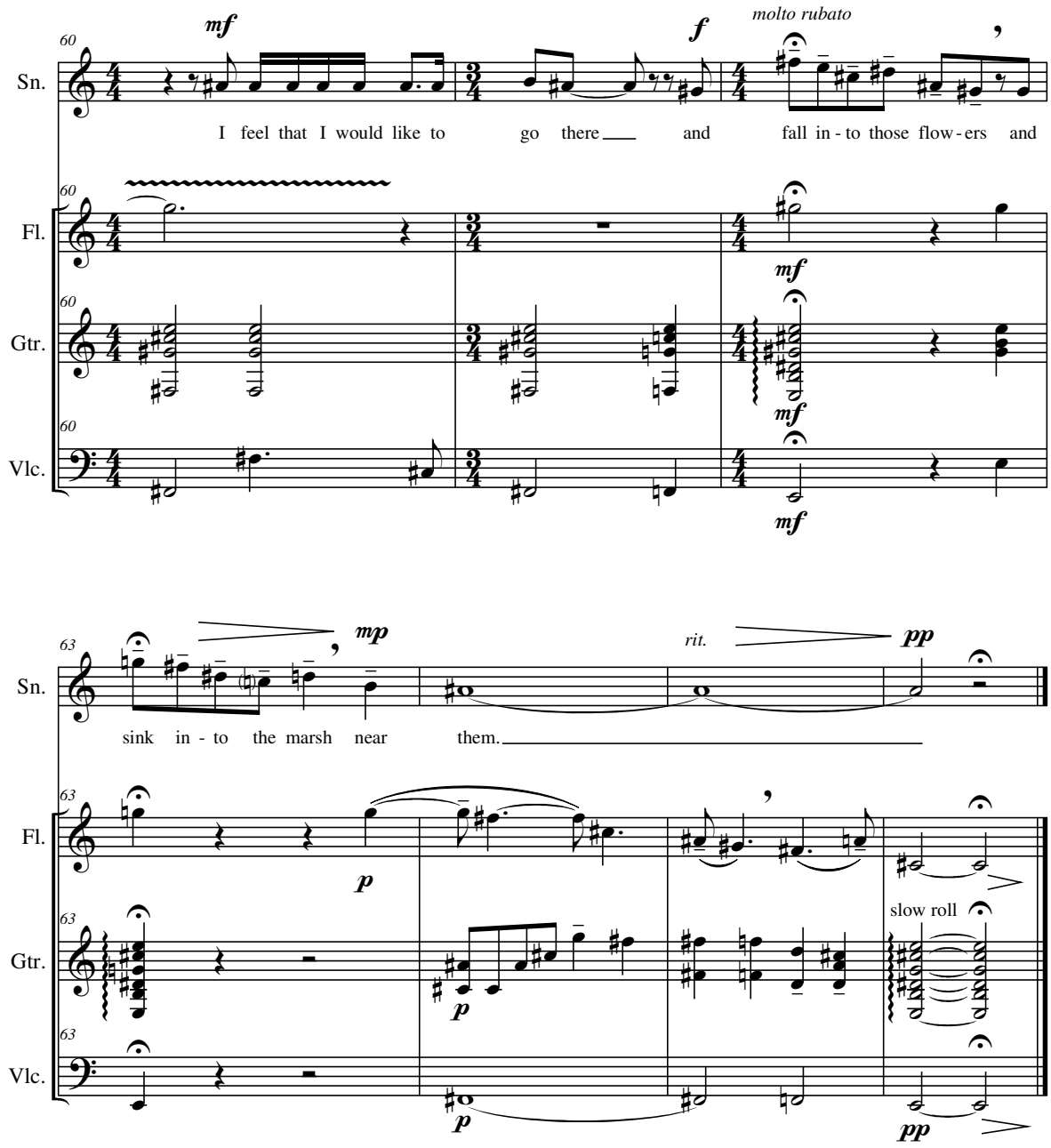

32
Sn.
Mass - es of flow-ers load the cher-ry branch - es
Fl.
Gtr.
Vlc.
p
mf
35
Sn.
and col-or some bush - es yel - low and some
Gtr.
sul tasto
Vlc.
p
mf


38
Sn.
Fl.
Gtr.
Vlc.
mp
red
but the
f
mp
41
grief in my heart is strong - er than they
normale


43
Sn.
Gtr.
Vlc.
mf
for though they were my joy form-er-ly, to - day I not-ice them and
46
turn a - way for-get - ting.
f

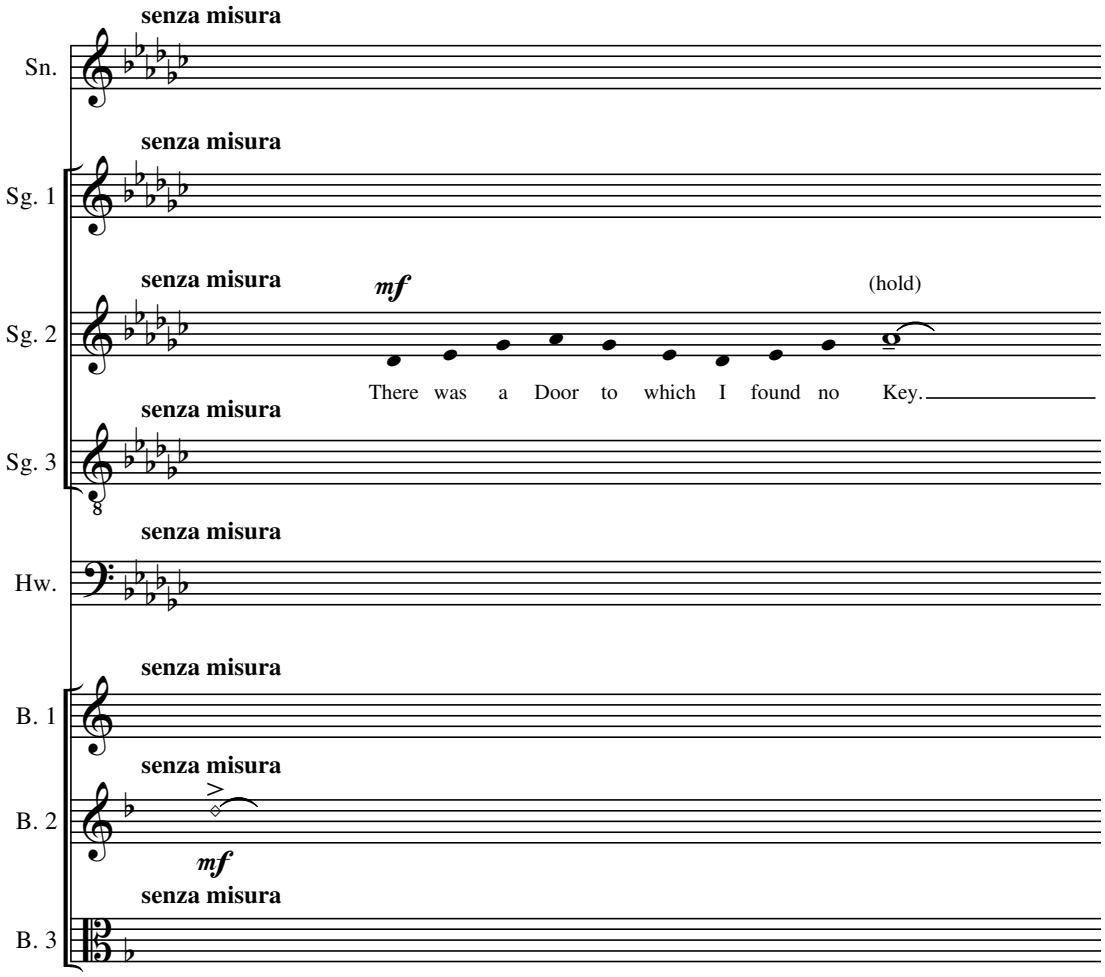

49
Fl.
Gtr.
Vlc.
let ring
p
Tempo I ♩= 62
52
mp
Sn.
To - day my son told me that in the
Fl.
Gtr.
Vlc.
p
p

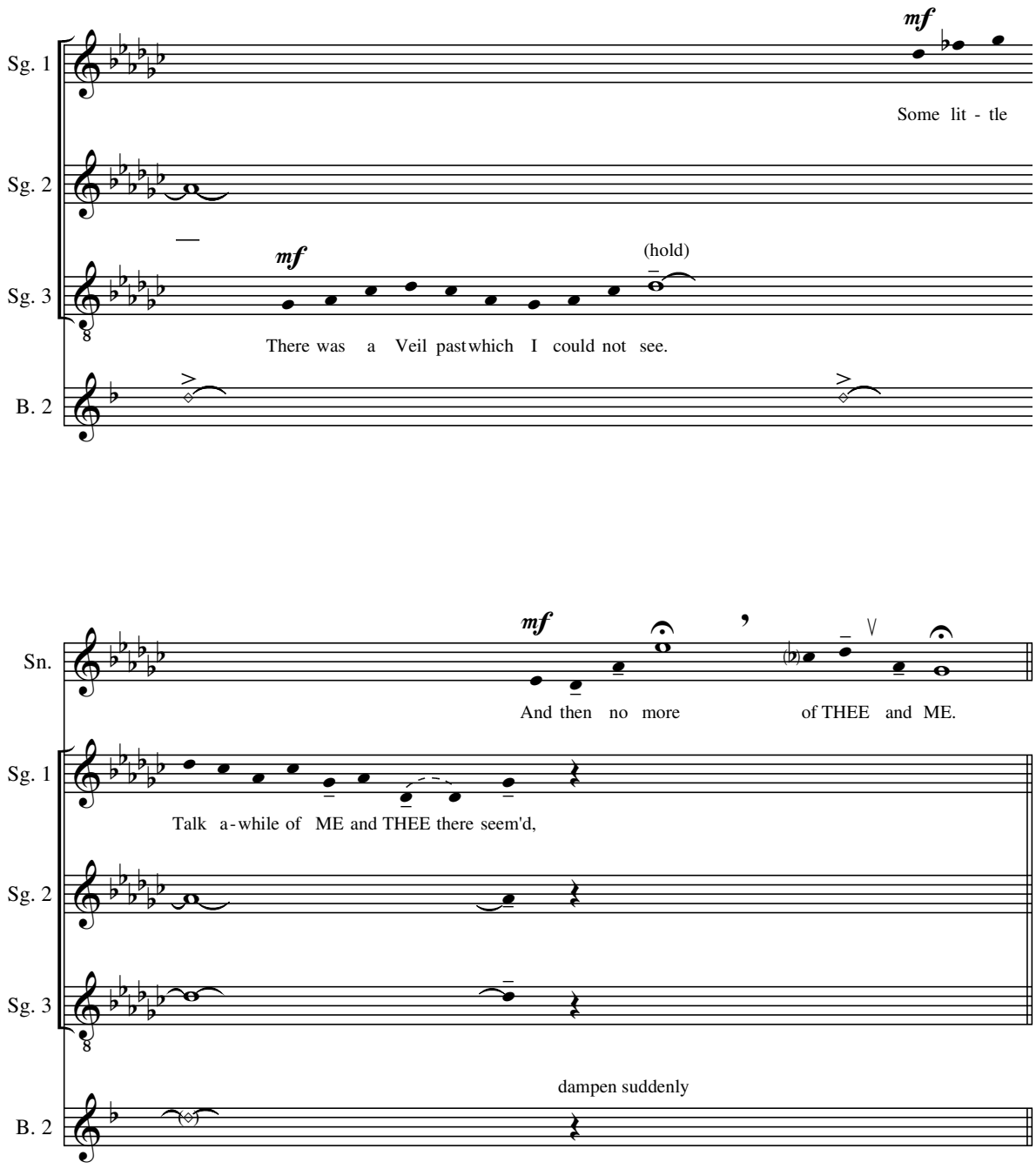

54
Sn.
mead-ows, at the edge of the hea-vy woods in the dis - tance, he saw
Fl.
Gtr.
Vlc.
mp
mf
f
57
trees of white flow - ers, of white flow - ers.

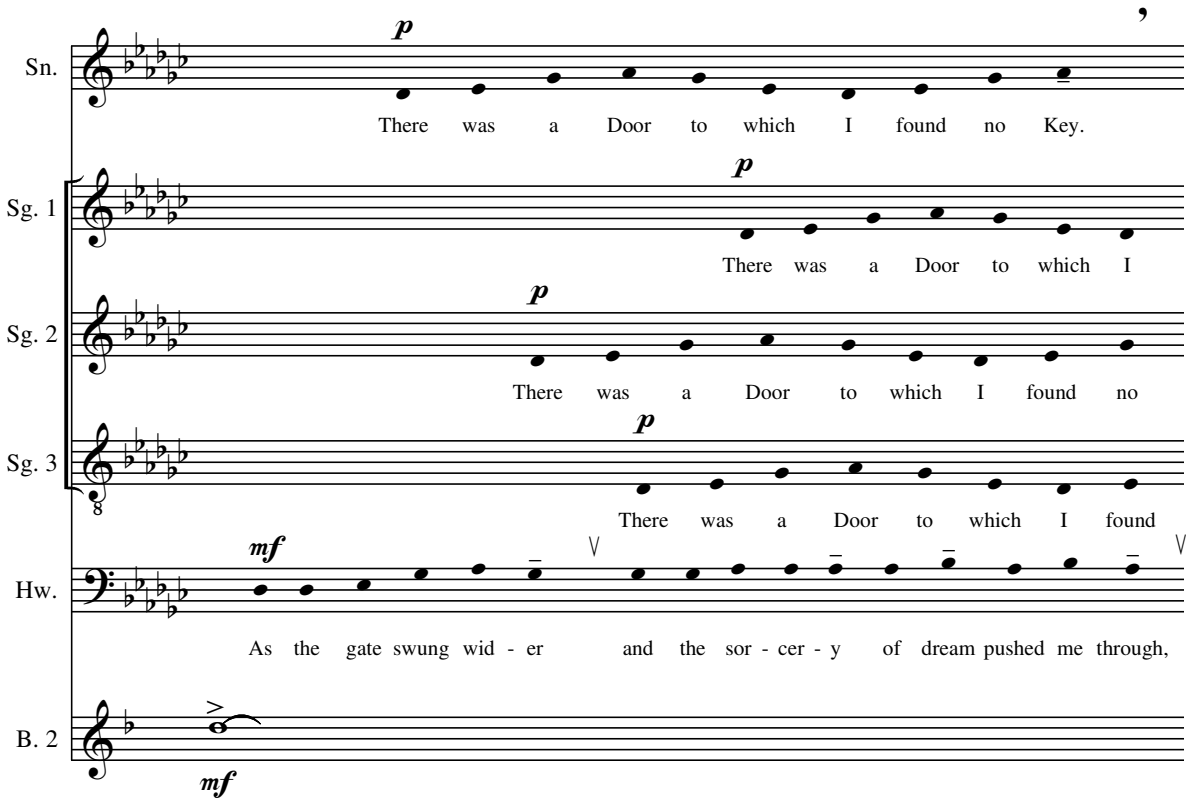

Sn.
Fl.
Gtr.
Vlc.
60
63
mf
f
molto rubato
I feel that I would like to go there and fall in - to those flow - ers and
mp
rit.
pp
sink in - to the marsh near them.
p
slow roll

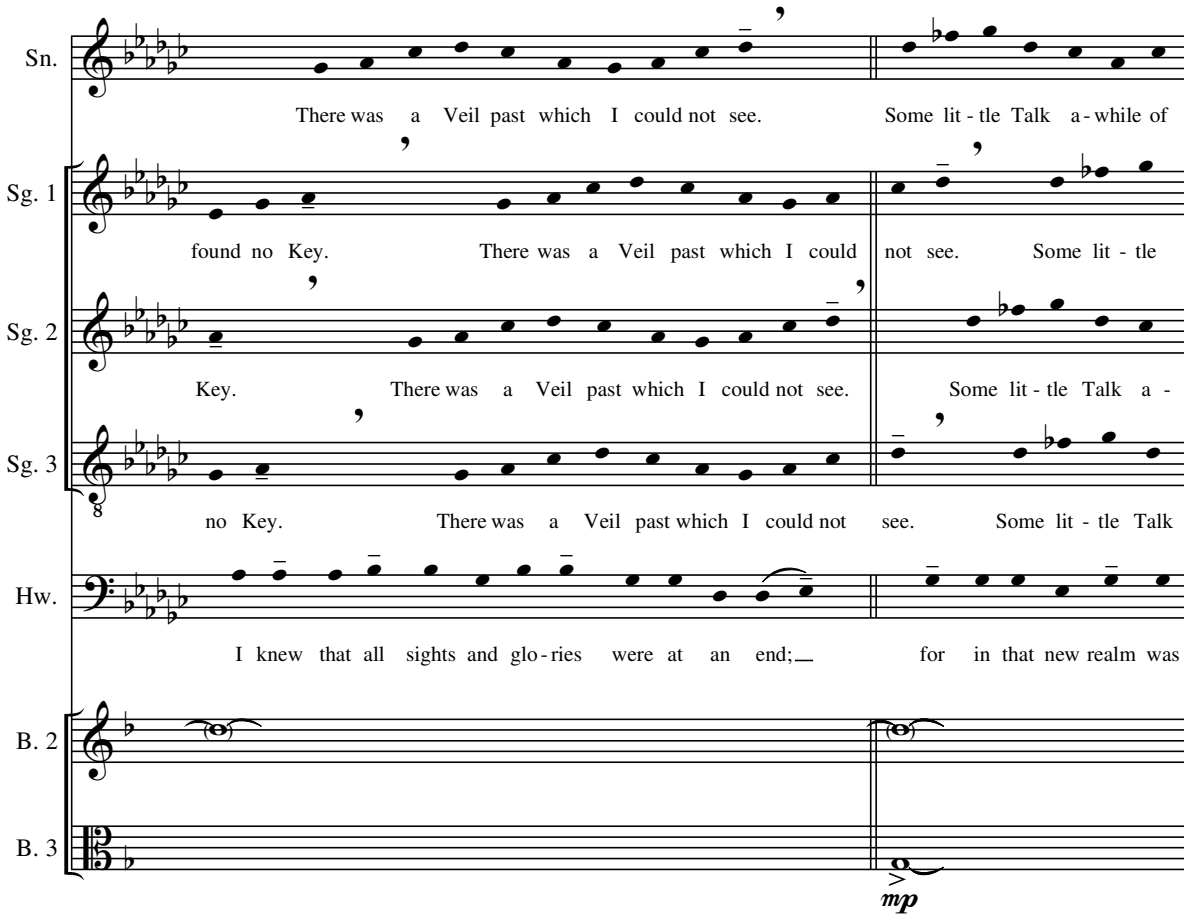
Scene 4c-5: Final Dream 3

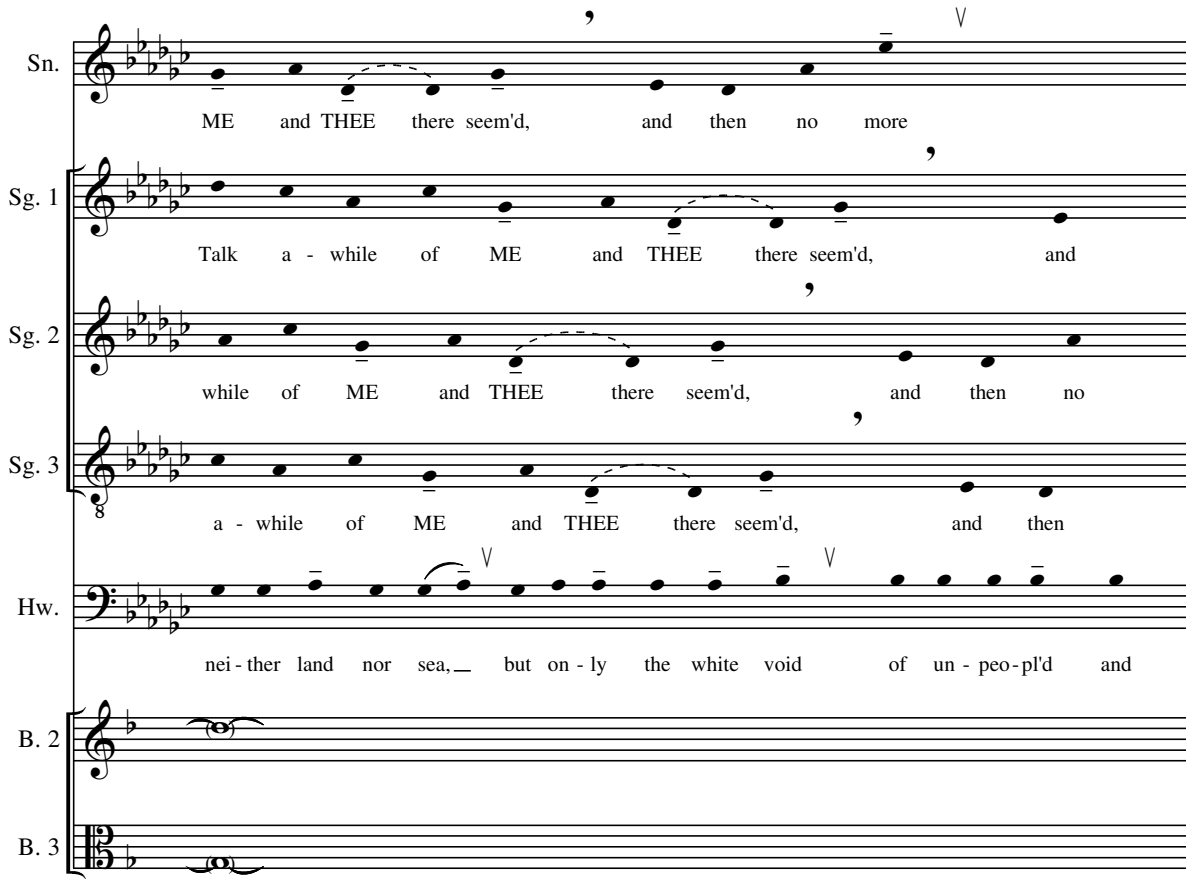
Final Dream: Oblivion

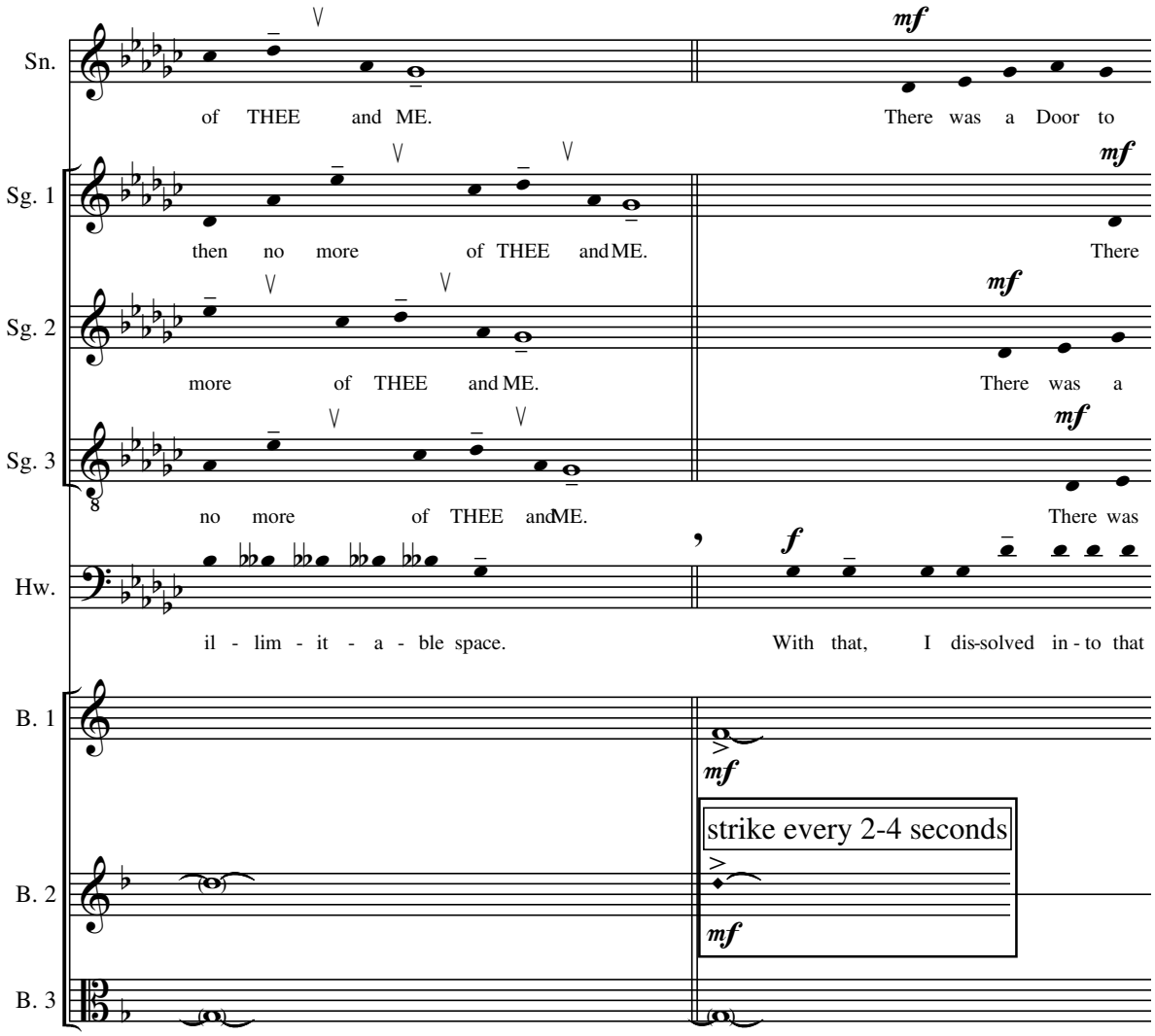


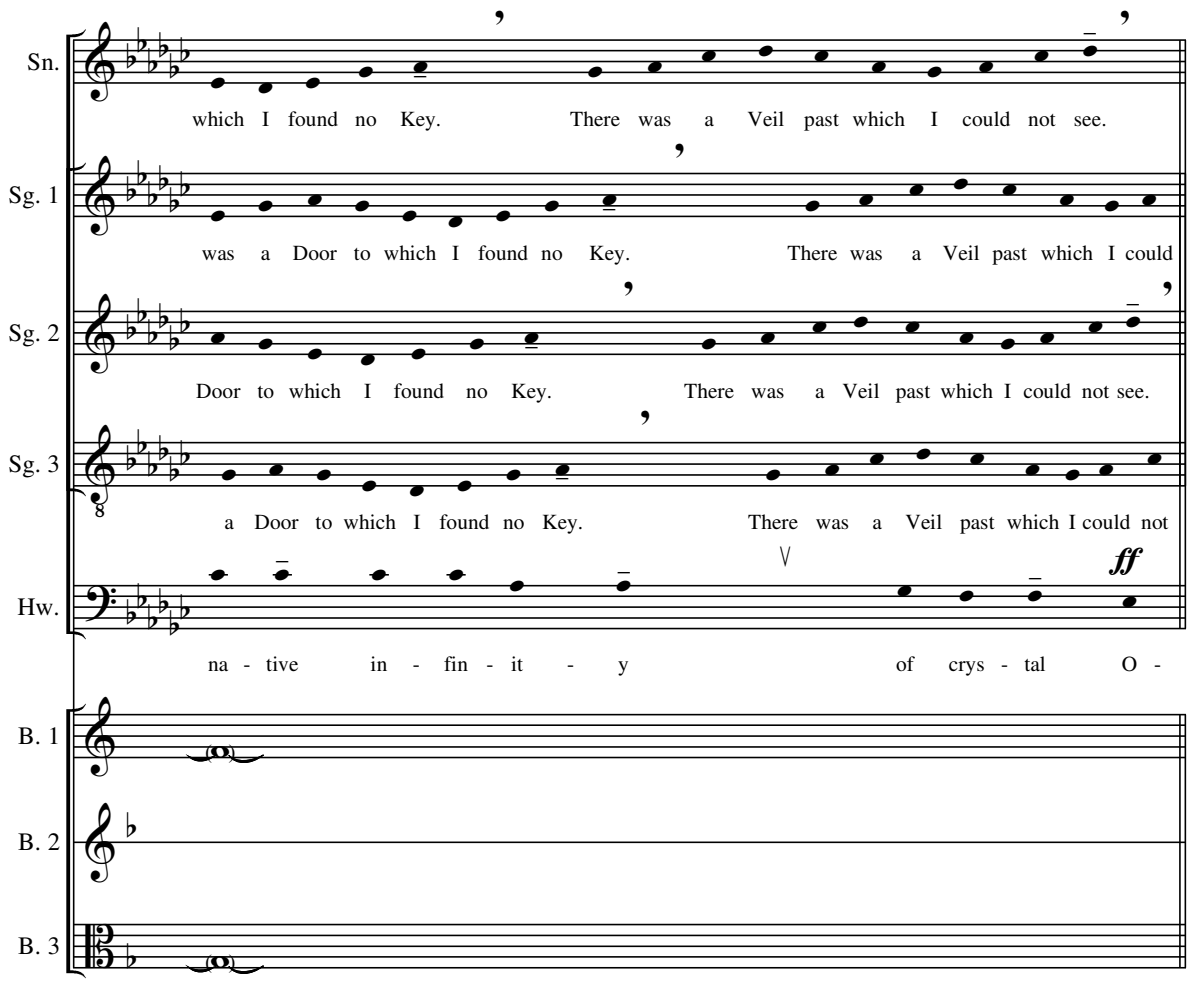

Sg. 1
Sg. 2
Sg. 3
B. 2
mf
Some lit - tle
mf
(hold)
There was a Veil past which I could not see.
Sn.
Sg. 1
Sg. 2
Sg. 3
B. 2
mf
And then no more of THEE and ME.
Talk a - while of ME and THEE there seem'd,
dampen suddenly

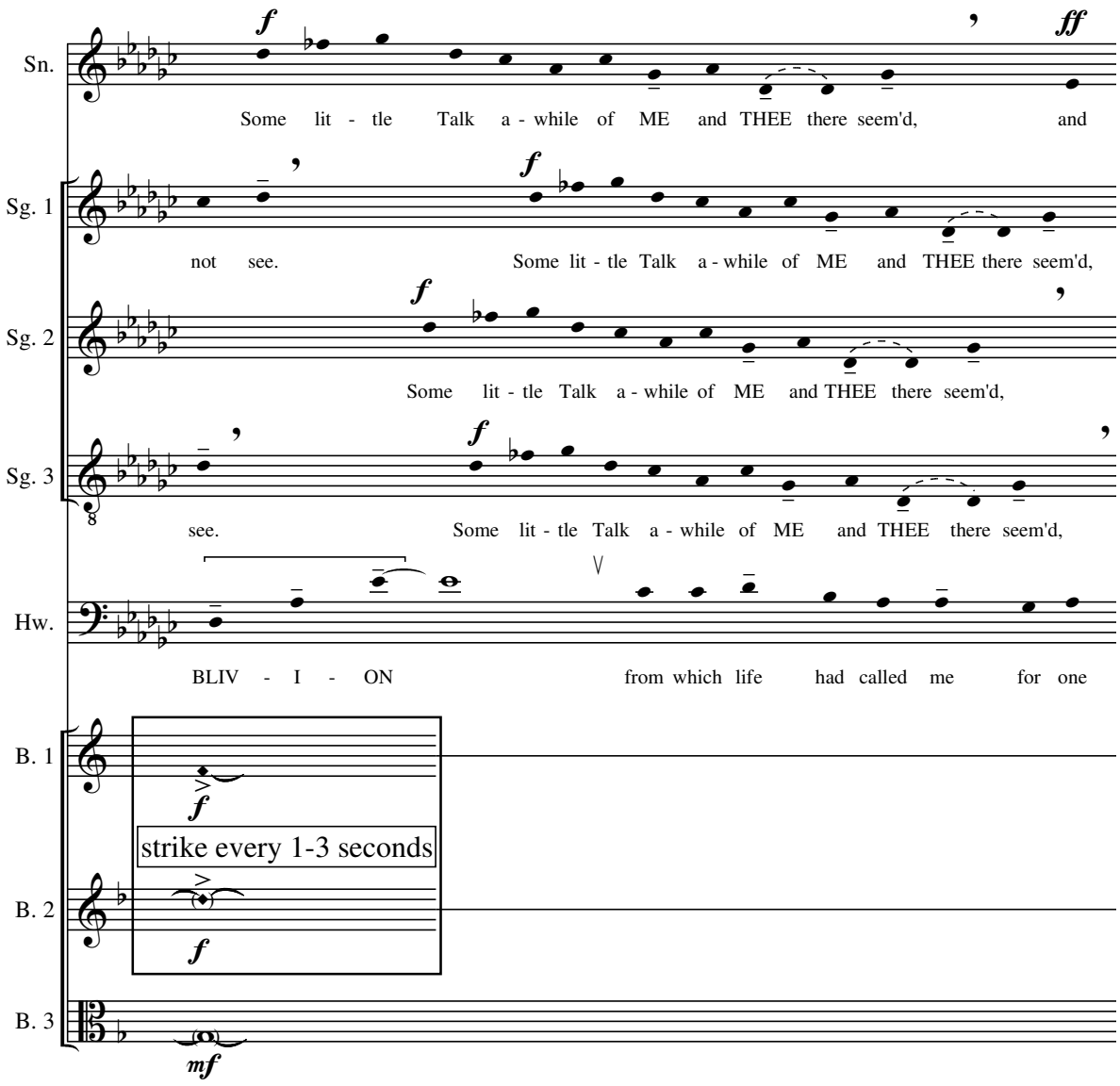

Sn.
p
There was a Door to which I found no Key.
Sg. 1
p
There was a Door to which I
Sg. 2
p
There was a Door to which I found no
Sg. 3
8
p
There was a Door to which I found
Hw.
mf
As the gate swung wid - er and the sor - cer - y of dream pushed me through,
B. 2
mf

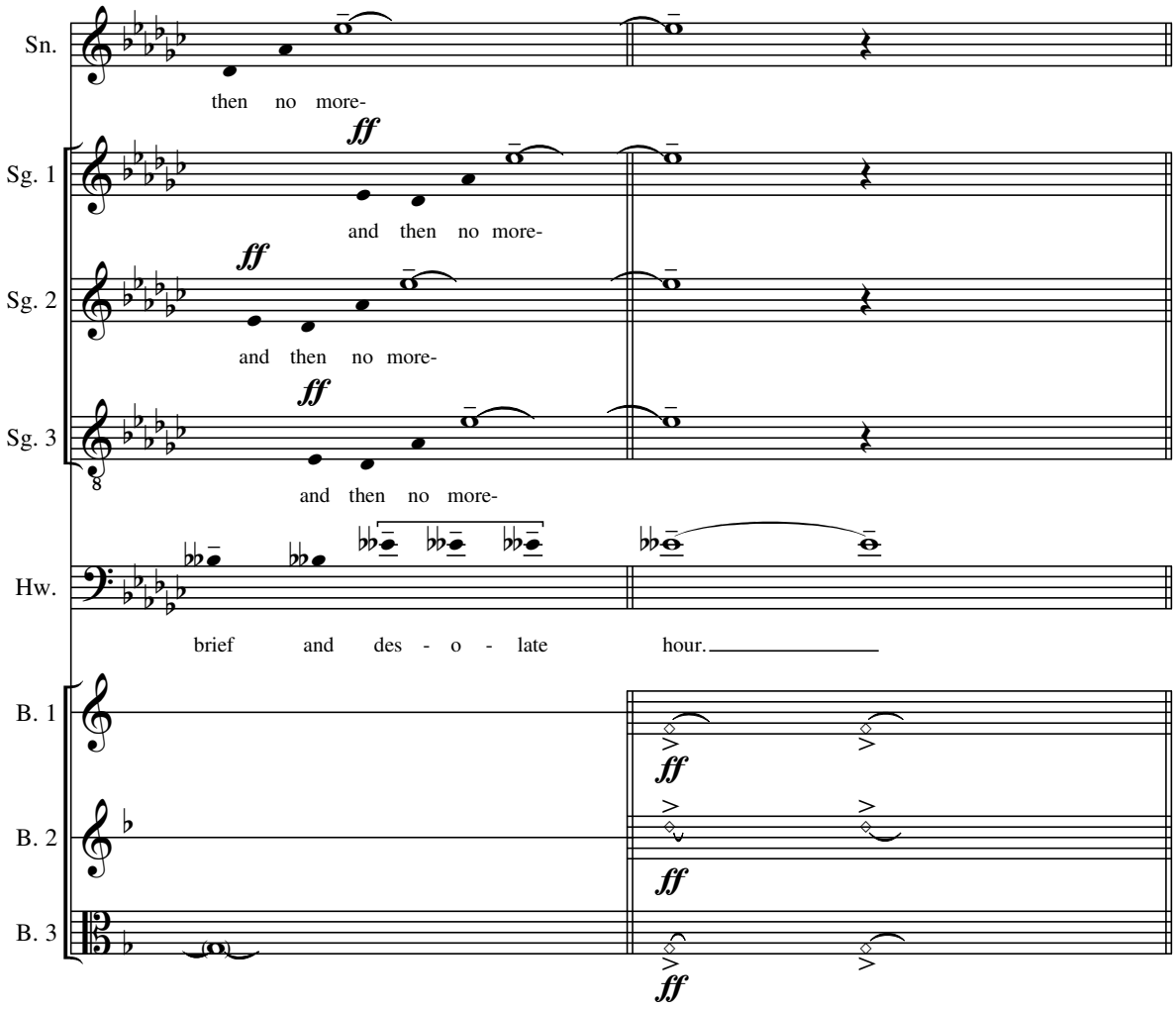

Sn.
There was a Veil past which I could not see. Some lit - tle Talk a - while of
Sg. 1
found no Key. There was a Veil past which I could not see. Some lit - tle
Sg. 2
Key. There was a Veil past which I could not see. Some lit - tle Talk a -
Sg. 3
no Key. There was a Veil past which I could not see. Some lit - tle Talk
Hw.
I knew that all sights and glo - ries were at an end; for in that new realm was
B. 2
B. 3
mp


Sn.
ME and THEE there seem'd, and then no more
Sg. 1
Talk a - while of ME and THEE there seem'd, and
Sg. 2
while of ME and THEE there seem'd, and then no
Sg. 3
a - while of ME and THEE there seem'd, and then
Hw.
nei - ther land nor sea, but on - ly the white void of un - peo - pl'd and
B. 2
B. 3

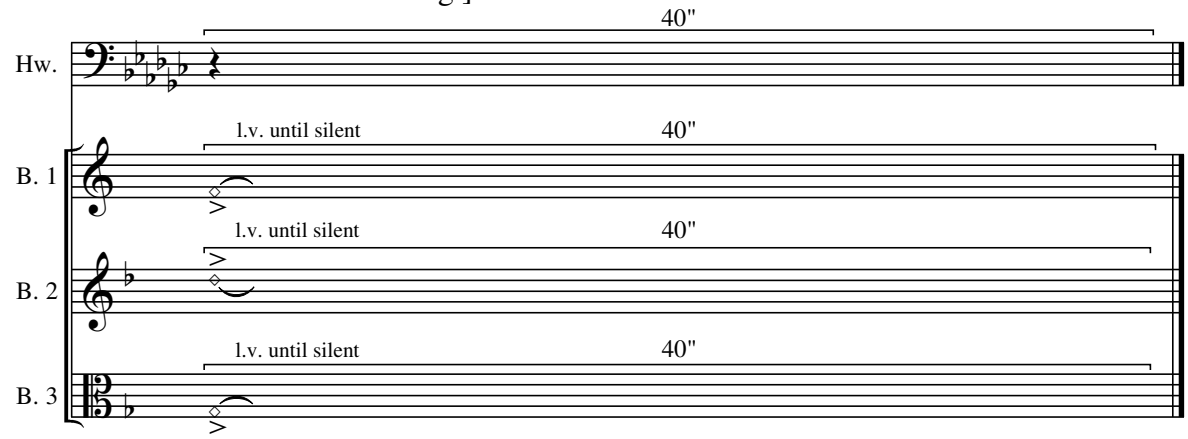

Sn.
of THEE and ME.
mf
There was a Door to
Sg. 1
then no more of THEE and ME.
mf
There
Sg. 2
more of THEE and ME.
mf
There was a
Sg. 3
no more of THEE and ME.
mf
There was
Hw.
il - lim - it - a - ble space.
f
With that, I dis-solved in - to that
B. 1
mf
strike every 2-4 seconds
B. 2
mf
B. 3


Sn.
which I found no Key. There was a Veil past which I could not see.
Sg. 1
was a Door to which I found no Key. There was a Veil past which I could
Sg. 2
Door to which I found no Key. There was a Veil past which I could not see.
Sg. 3
a Door to which I found no Key. There was a Veil past which I could not
Hw.
ff
na - tive in - fin - it - y of crys - tal O -
B. 1
B. 2
B. 3


Sn.
Some lit - tle Talk a - while of ME and THEE there seem'd, and
Sg. 1
not see. Some lit - tle Talk a - while of ME and THEE there seem'd,
Sg. 2
Some lit - tle Talk a - while of ME and THEE there seem'd,
Sg. 3
see. Some lit - tle Talk a - while of ME and THEE there seem'd,
Hw.
BLIV - I - ON from which life had called me for one
B. 1
strike every 1-3 seconds
B. 2
B. 3



[HOWARD dissolves into Oblivion.
The others remain for a moment, empty and uncertain.
Then there is nothing.]



[END.]

The Silence They Need

(2011)

for orchestra

Kyle Gullings

Duration = 8:40

Transposed Score

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http://www.flickr.com/photos/72845784@N00/283554354/

The Silence They Need

(2011)

Kyle Gullings

Duration = 8:40
Transposed Score

Instrumentation:
2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bassoon

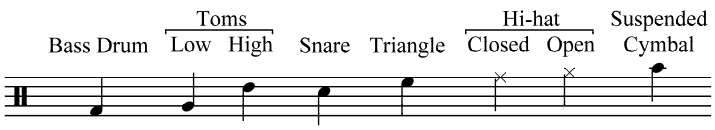
1 Horn in F (with mute)
2 Trumpets in Bb (with straight mute)
1 Trombone (with straight mute)
1 Tuba (with mute)

2 Percussion (separate setups)
1: bass drum (ped.), 2 toms, snare, triangle, & hi-hat
2: bass drum (ped.), 2 toms, snare, triangle, hi-hat, & sus. cymbal

Strings (with mutes)*
Violin I – 1 & 2
Violin II – 1 & 2
Viola 1 & 2
Cello 1 & 2
Double Bass

Note: All string parts except double basses are occasionally divided into parts 1 and 2. These should divide not by stand, but by front and back halves of the sections.

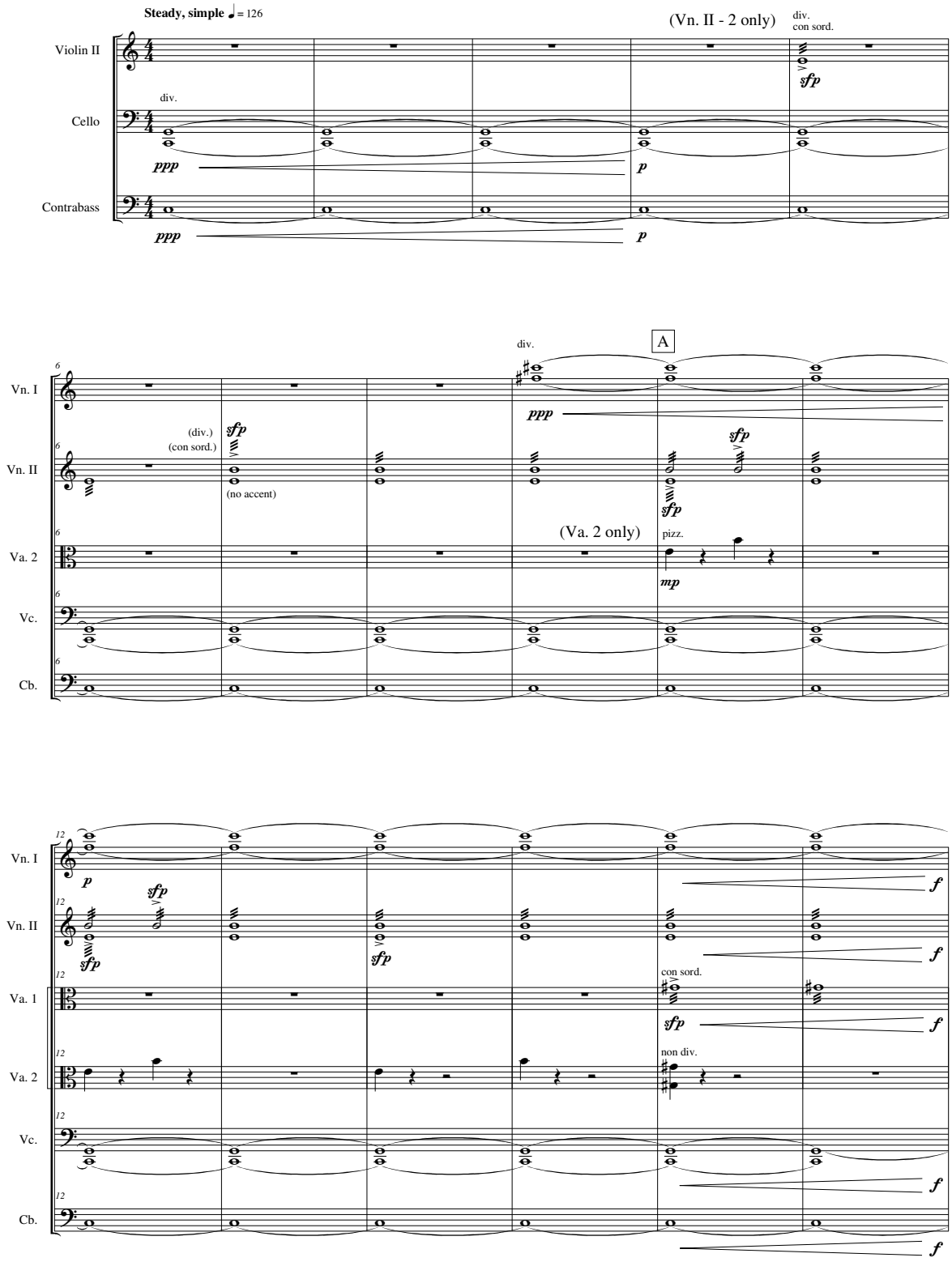
Percussion Map

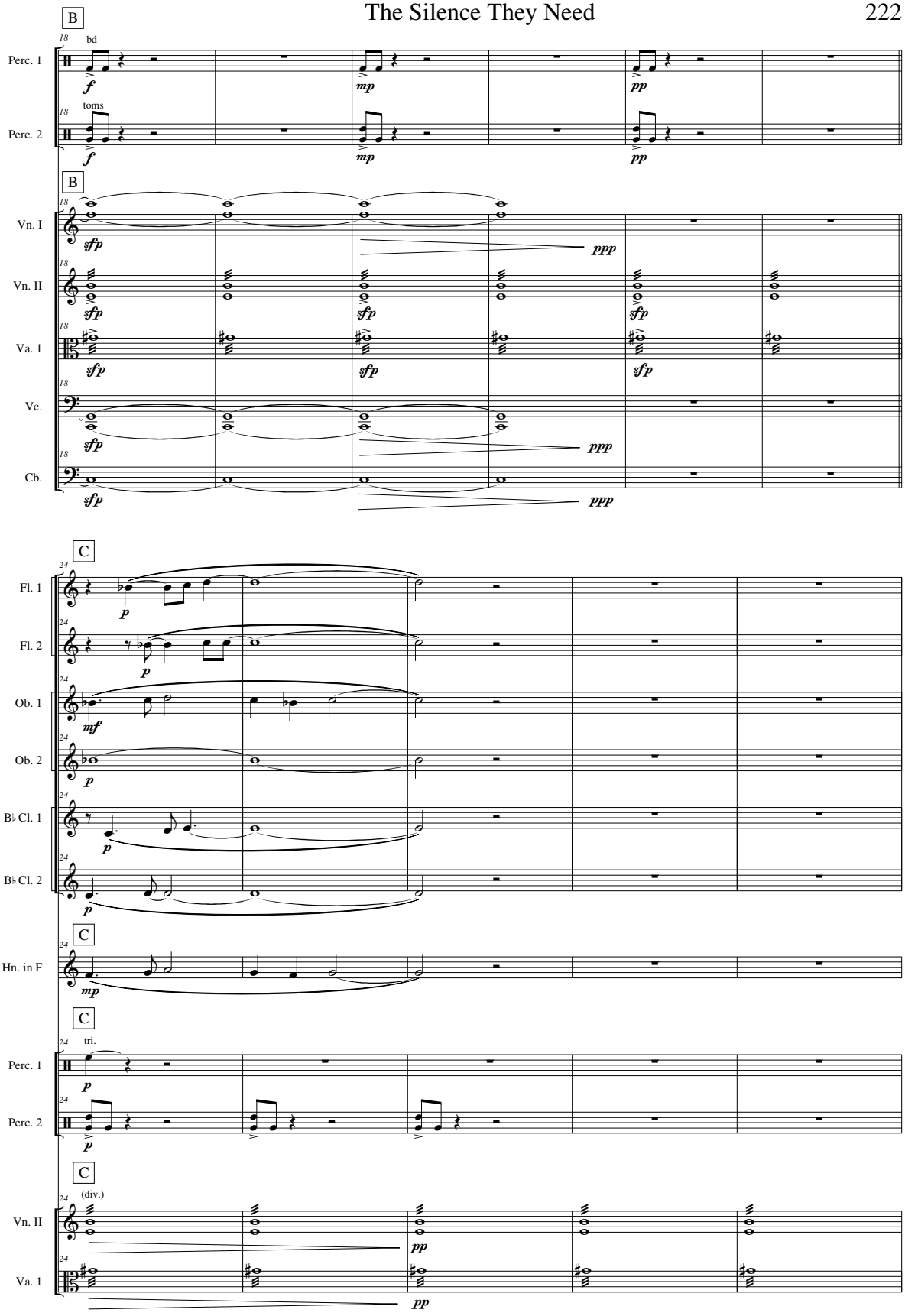


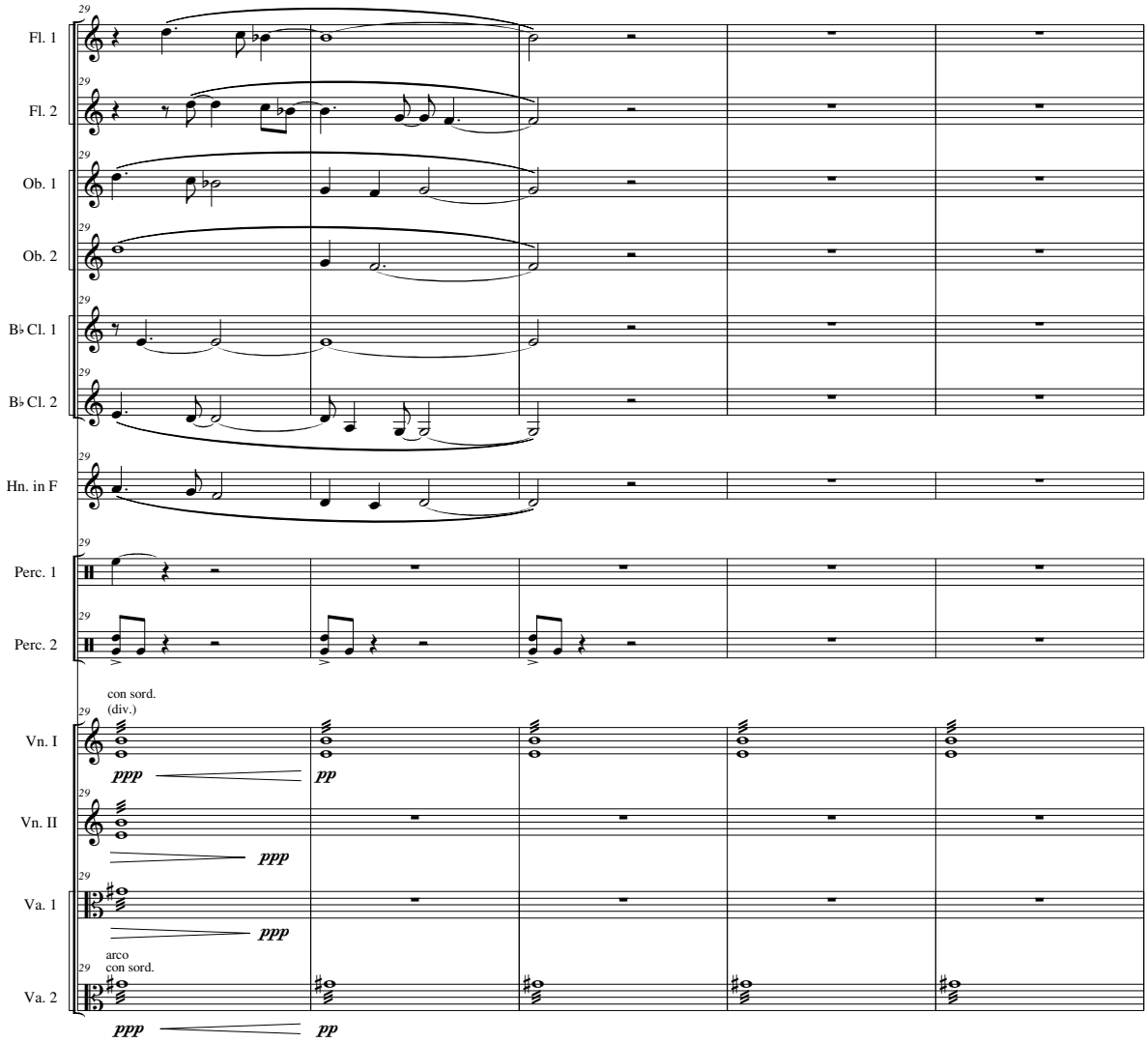
Full Score

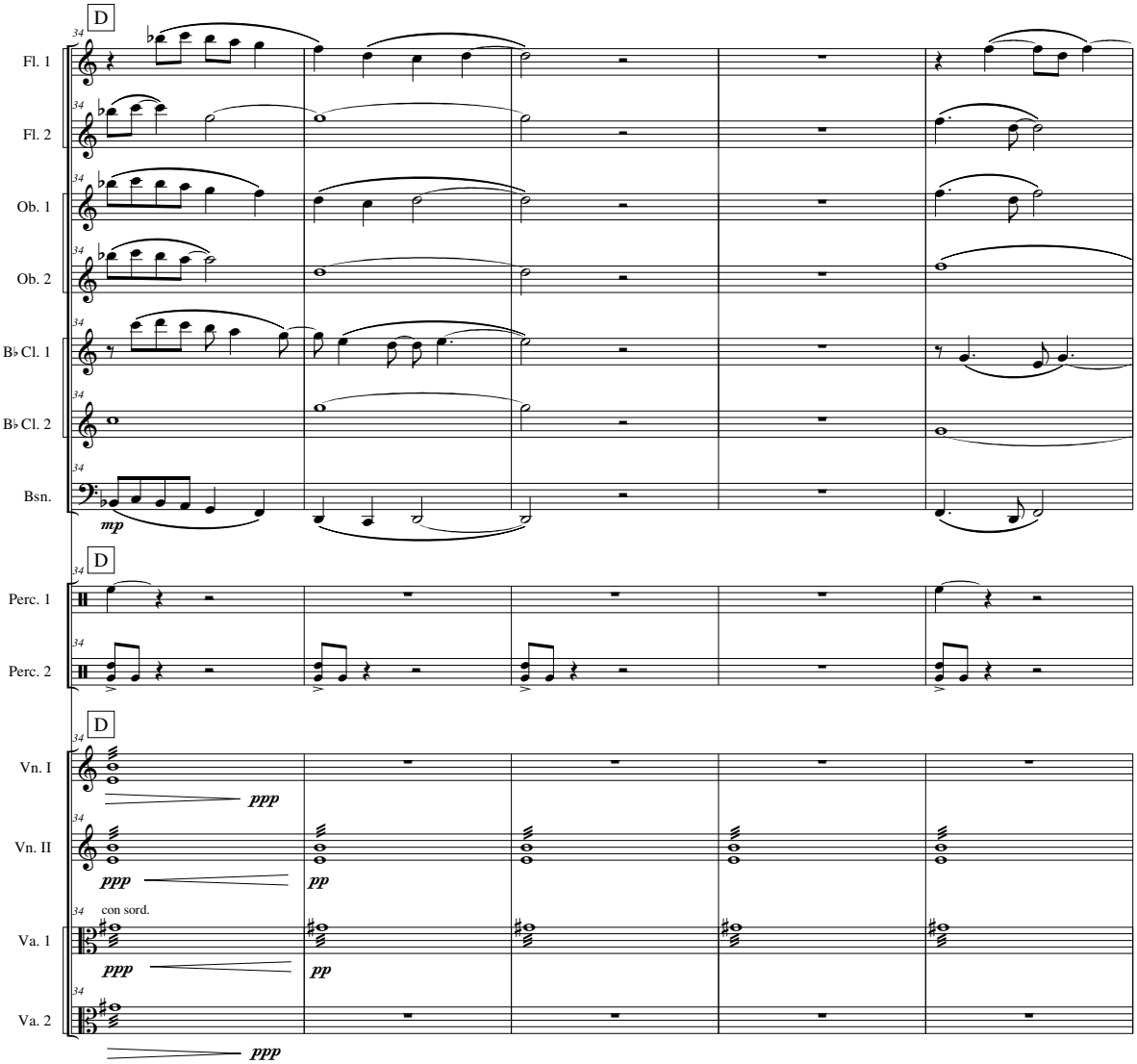
The Silence They Need

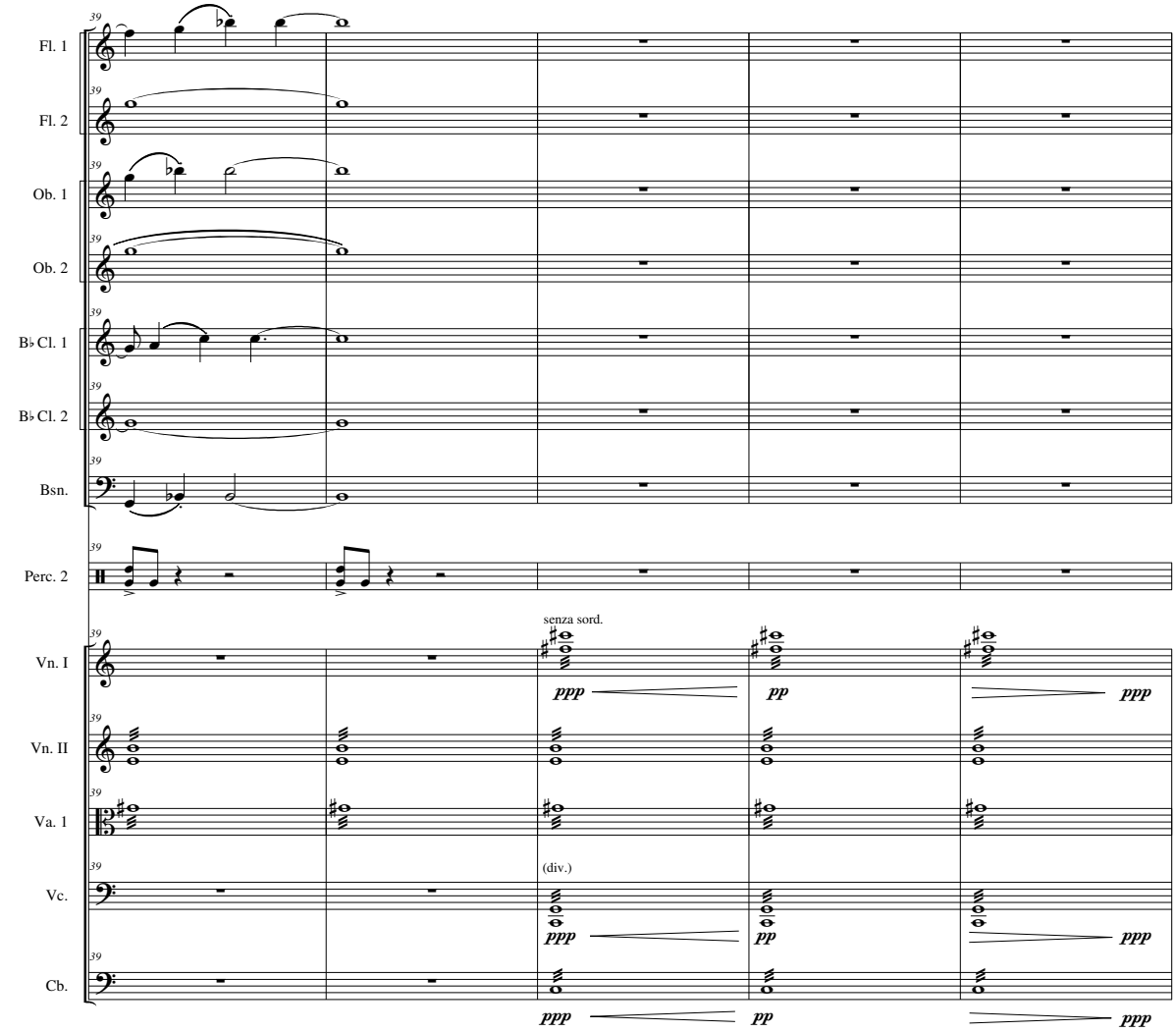
Kyle Gullings

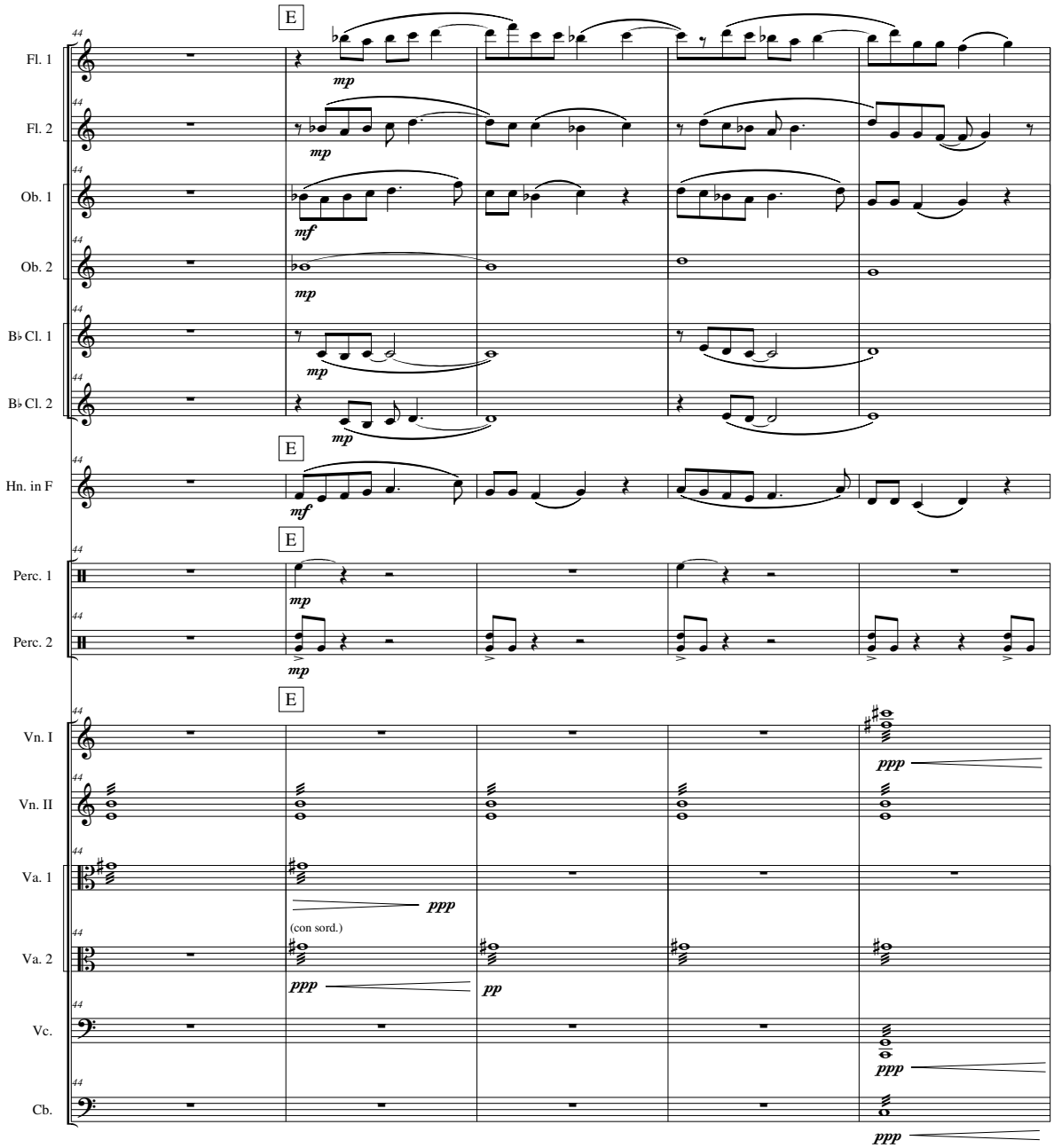


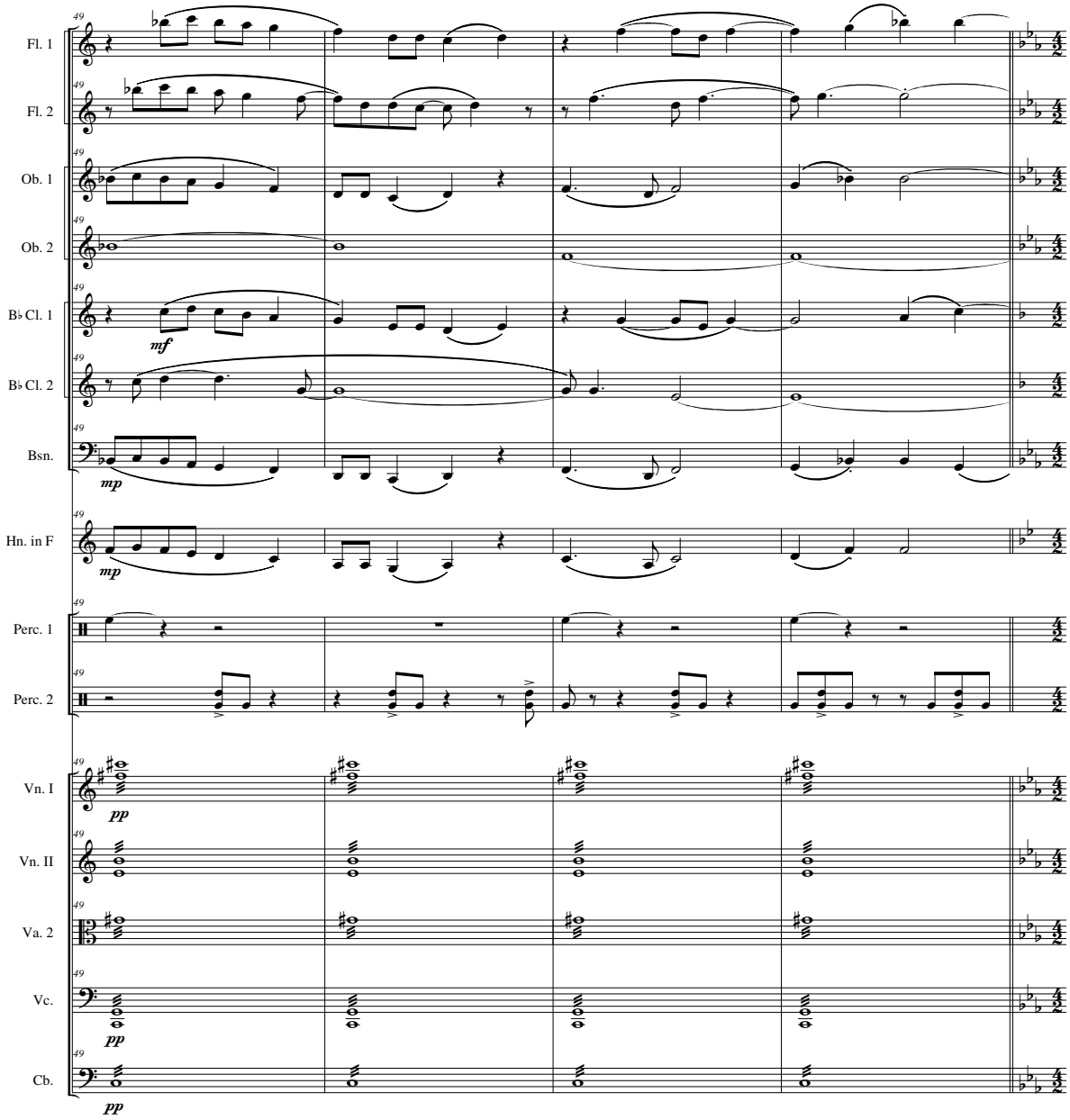

B
18
bd
Perc. 1
f
mp
pp
toms
Perc. 2
Vn. I
sfp
ppp
Vn. II
Va. 1
Vc.
Cb.
C
24
Fl. 1
p
Fl. 2
Ob. 1
mf
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
tri.
(div.)

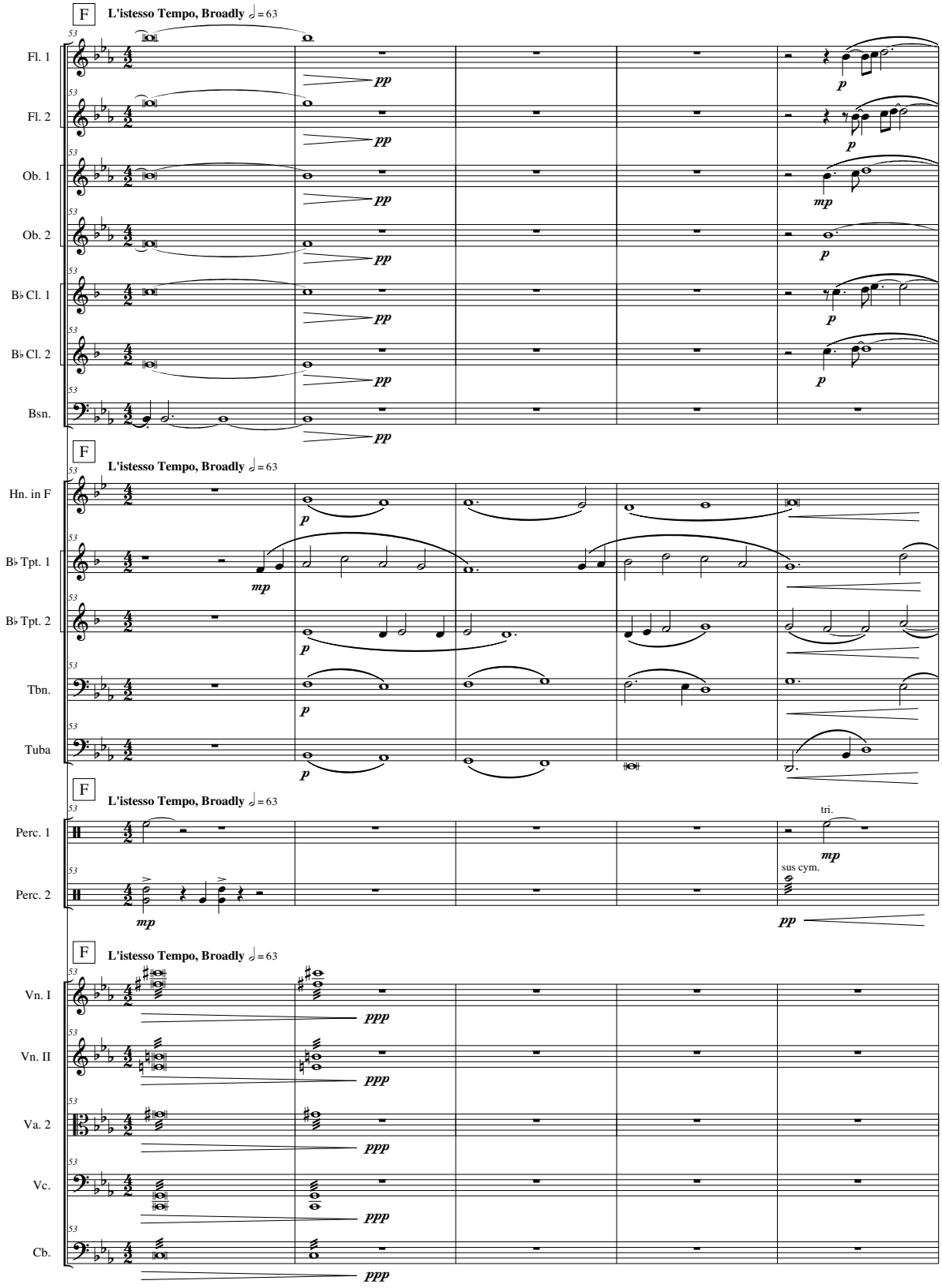

29
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
Perc. 1
Perc. 2
con sord.
(div.)
Vn. I
ppp
pp
Vn. II
ppp
Va. 1
ppp
arco
con sord.
Va. 2
ppp
pp

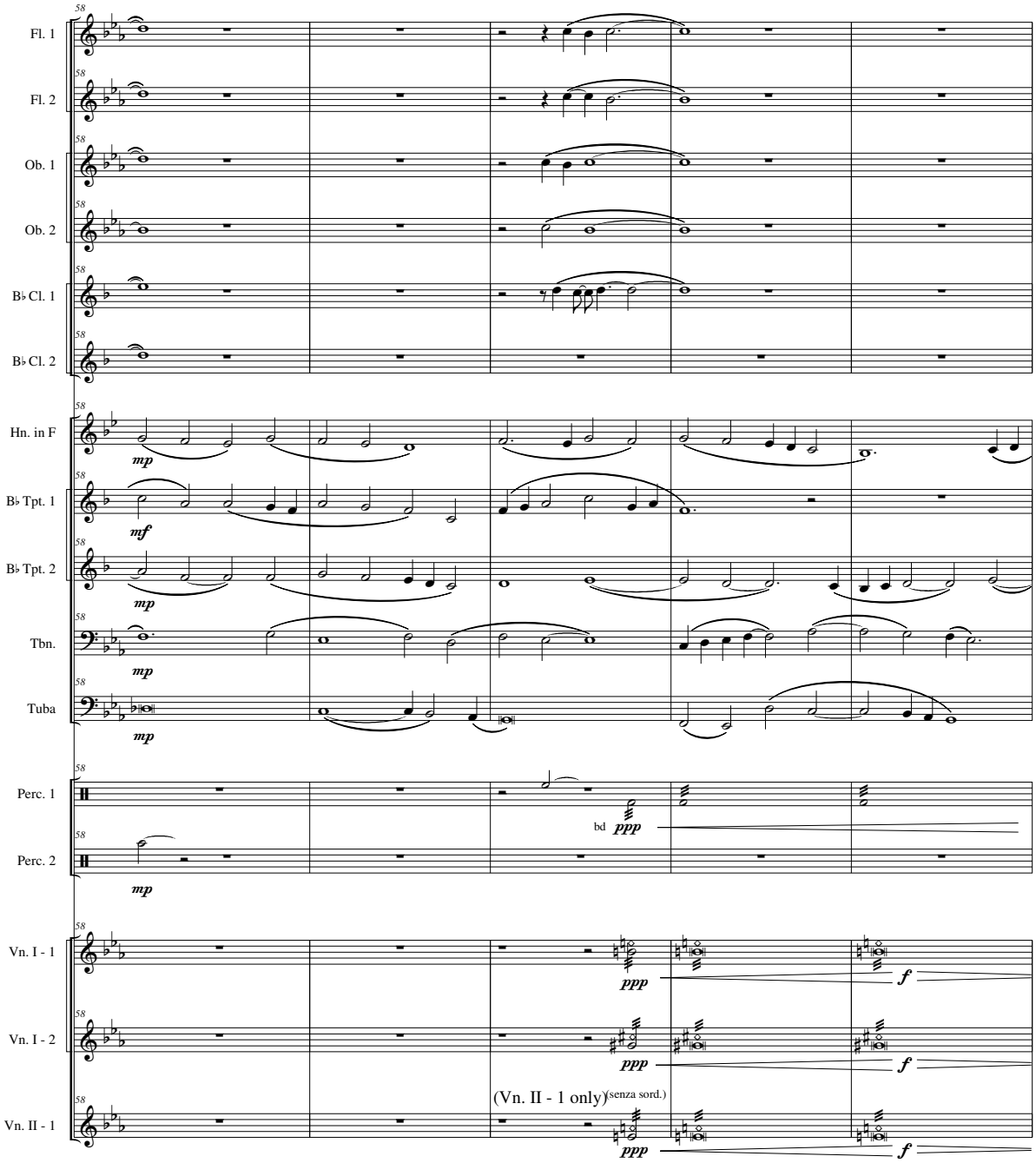

D
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
mp
D
Perc. 1
Perc. 2
D
Vn. I
ppp
Vn. II
ppp
pp
con sord.
Va. 1
ppp
pp
Va. 2
ppp

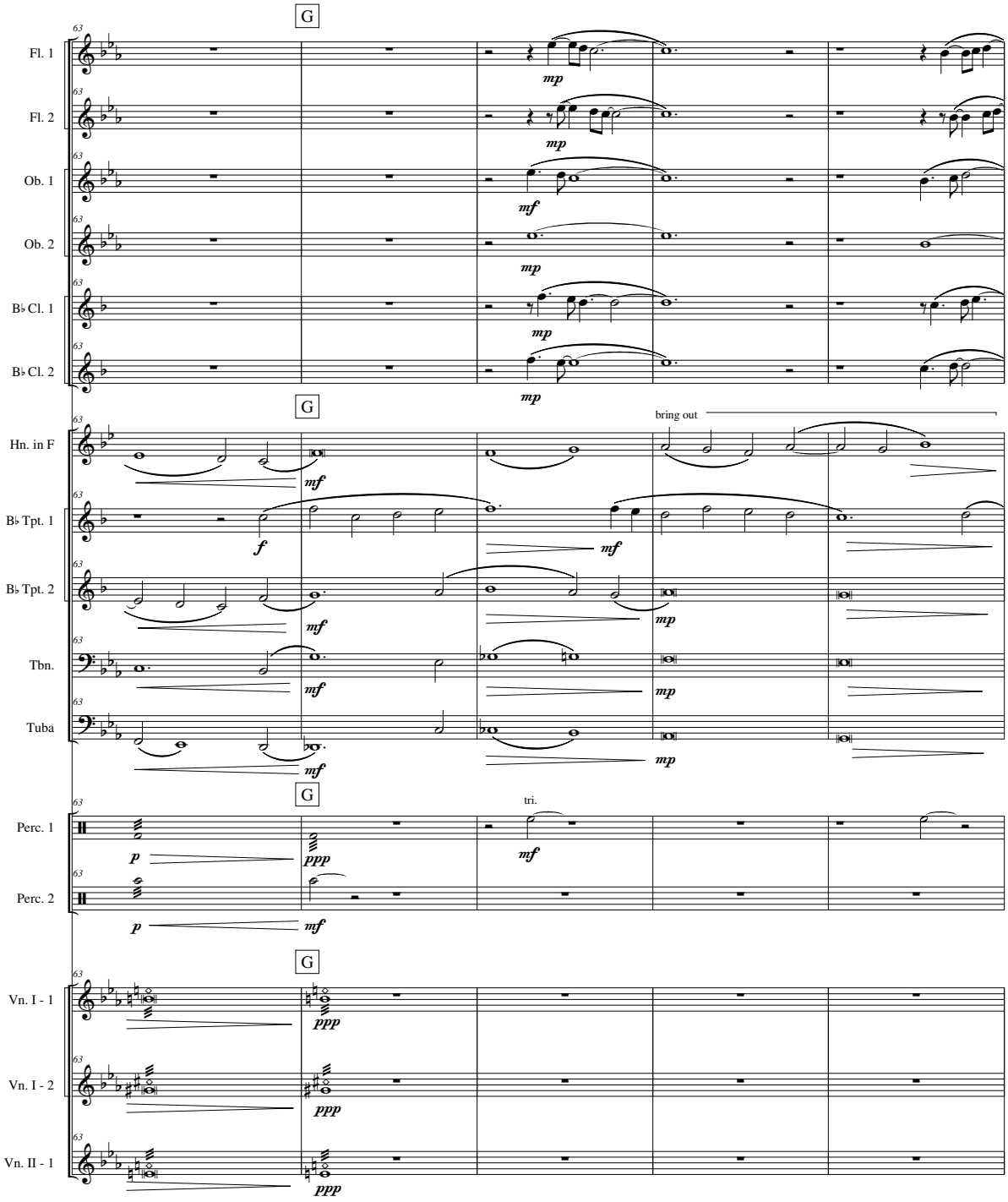

39
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Perc. 2
Vn. I
Vn. II
Va. 1
Vc.
Cb.
senza sord.
(div.)
ppp
pp
ppp

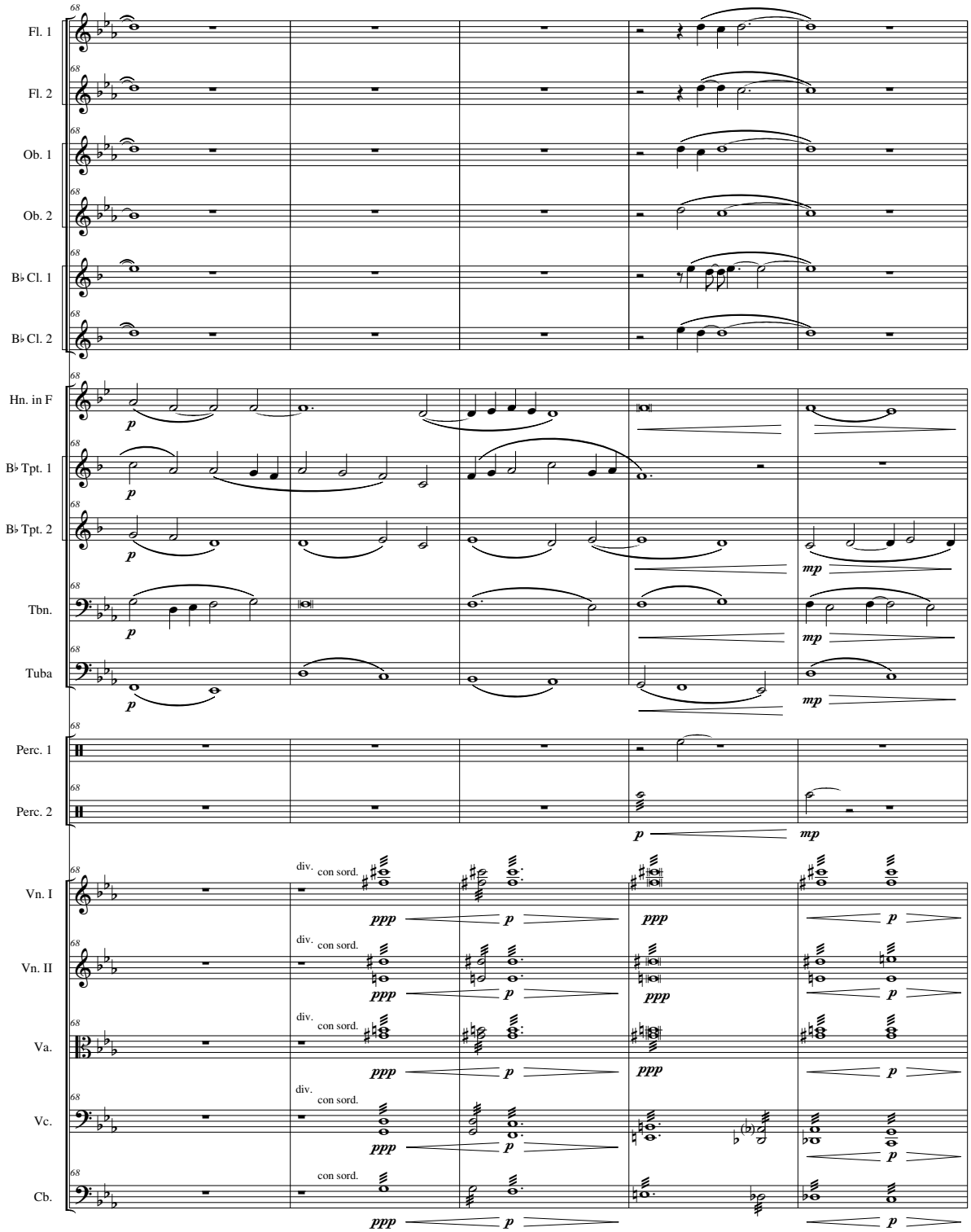

E
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
Perc. 1
Perc. 2
Vn. I
Vn. II
Va. 1
Va. 2
Vc.
Cb.
mp
mf
ppp
pp
(con sord.)

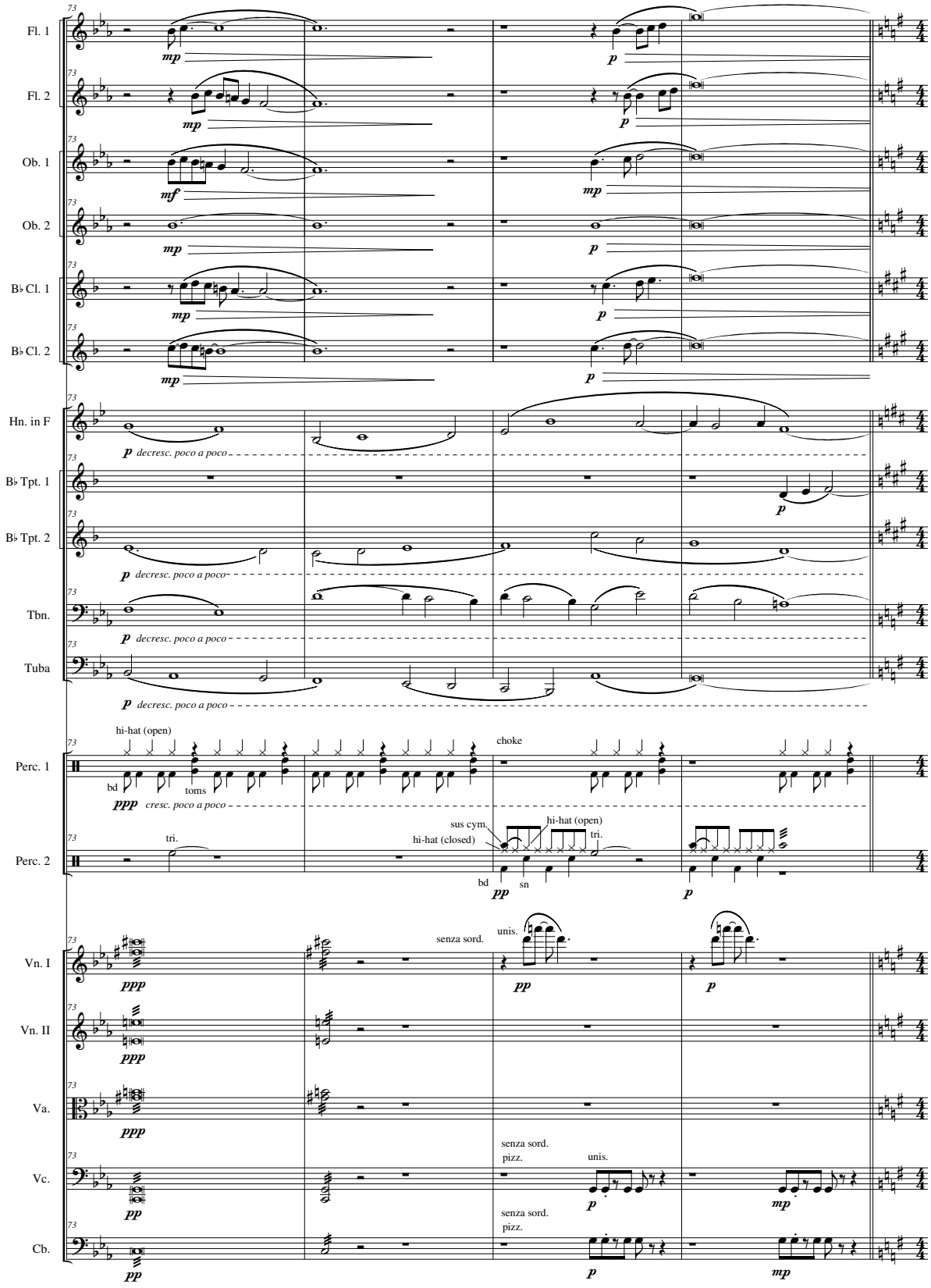

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
Perc. 1
Perc. 2
Vn. I
Vn. II
Va. 2
Vc.
Cb.
mf
mp
mp
pp
pp
pp

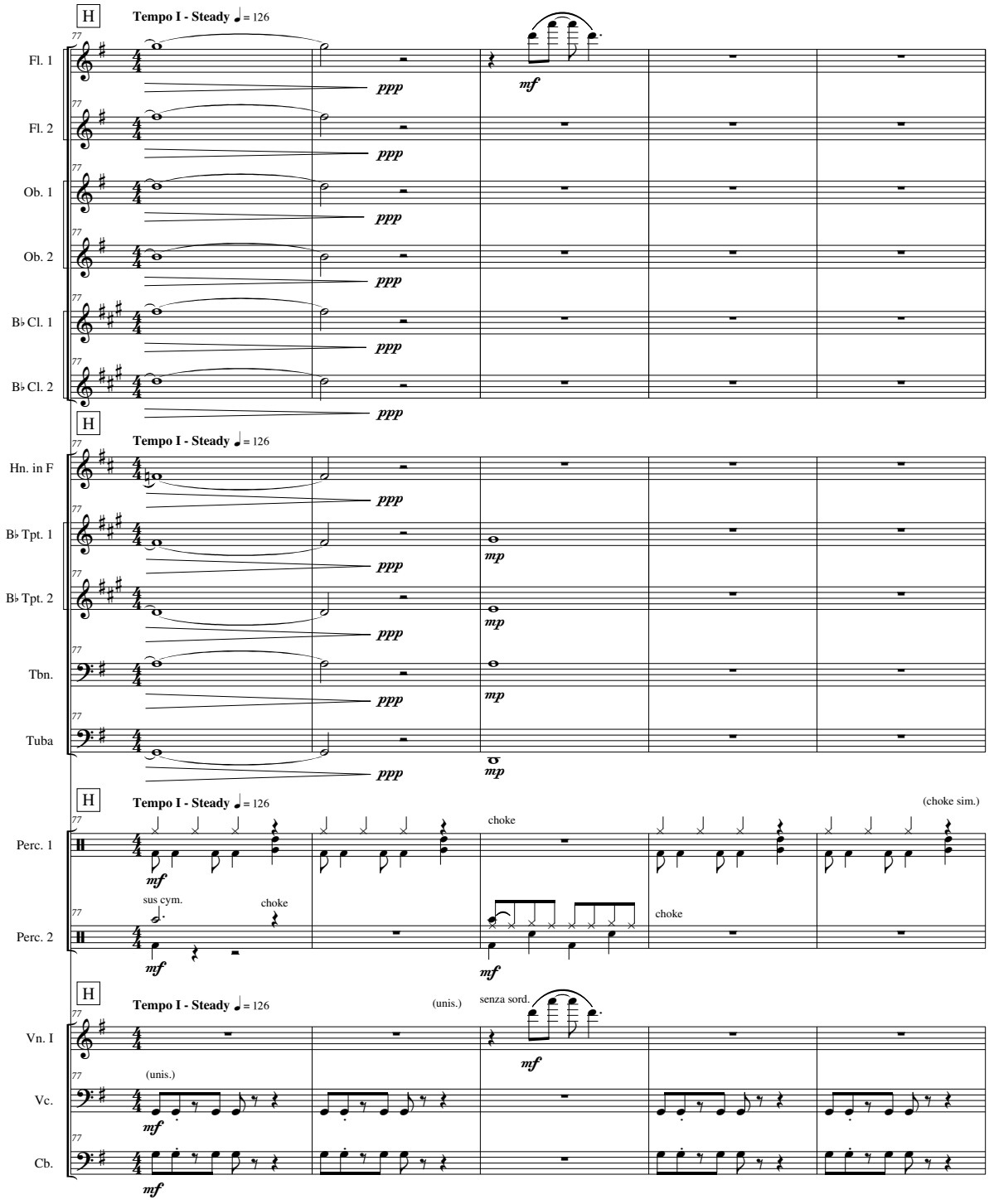

F
L'istesso Tempo, Broadly ♩ = 63
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
tri.
sus cym.
Vn. I
Vn. II
Va. 2
Vc.
Cb.
pp
p
mp
ppp

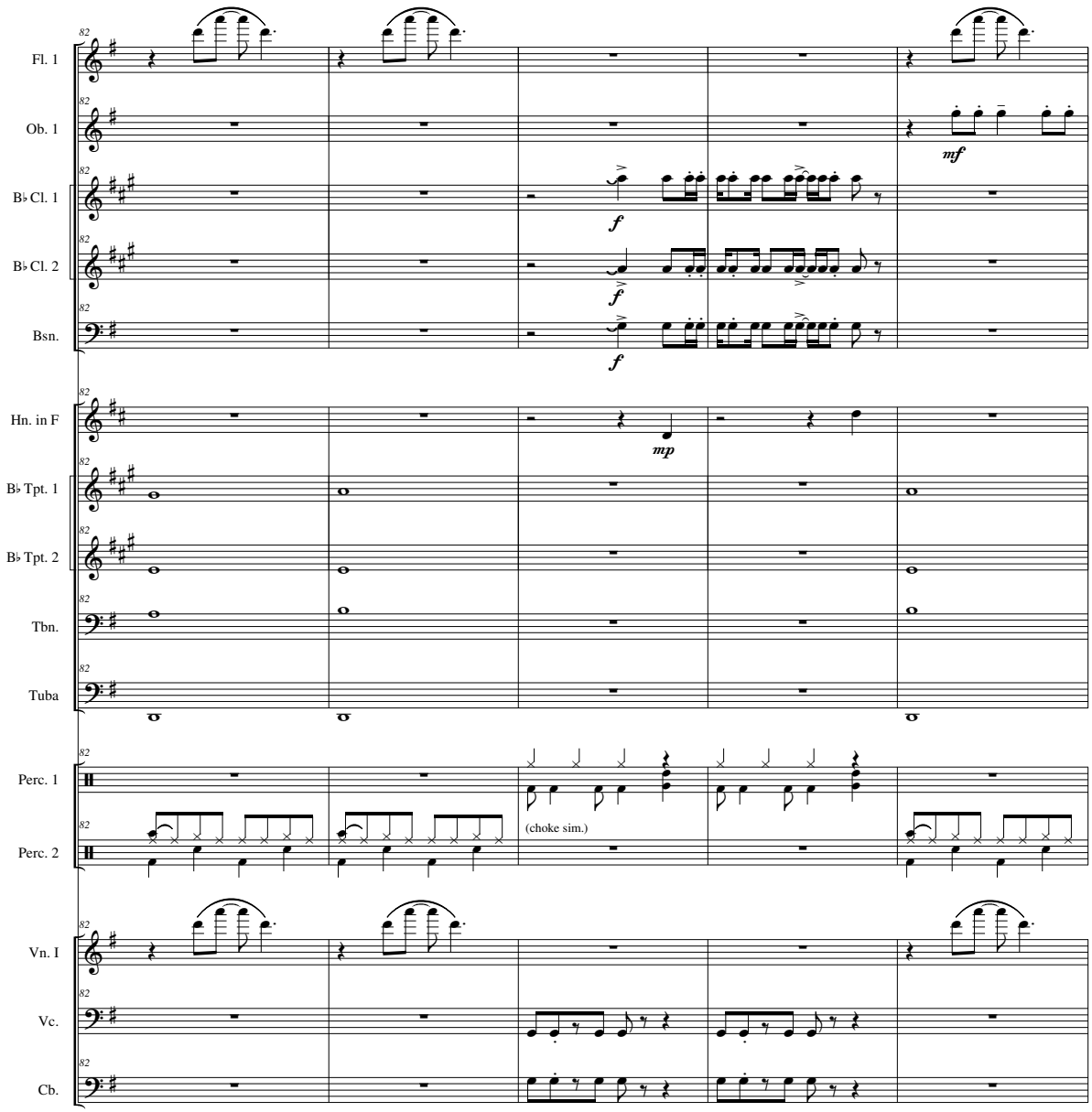

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
mp
mf
bd
ppp
f
(Vn. II - 1 only)
(senza sord.)

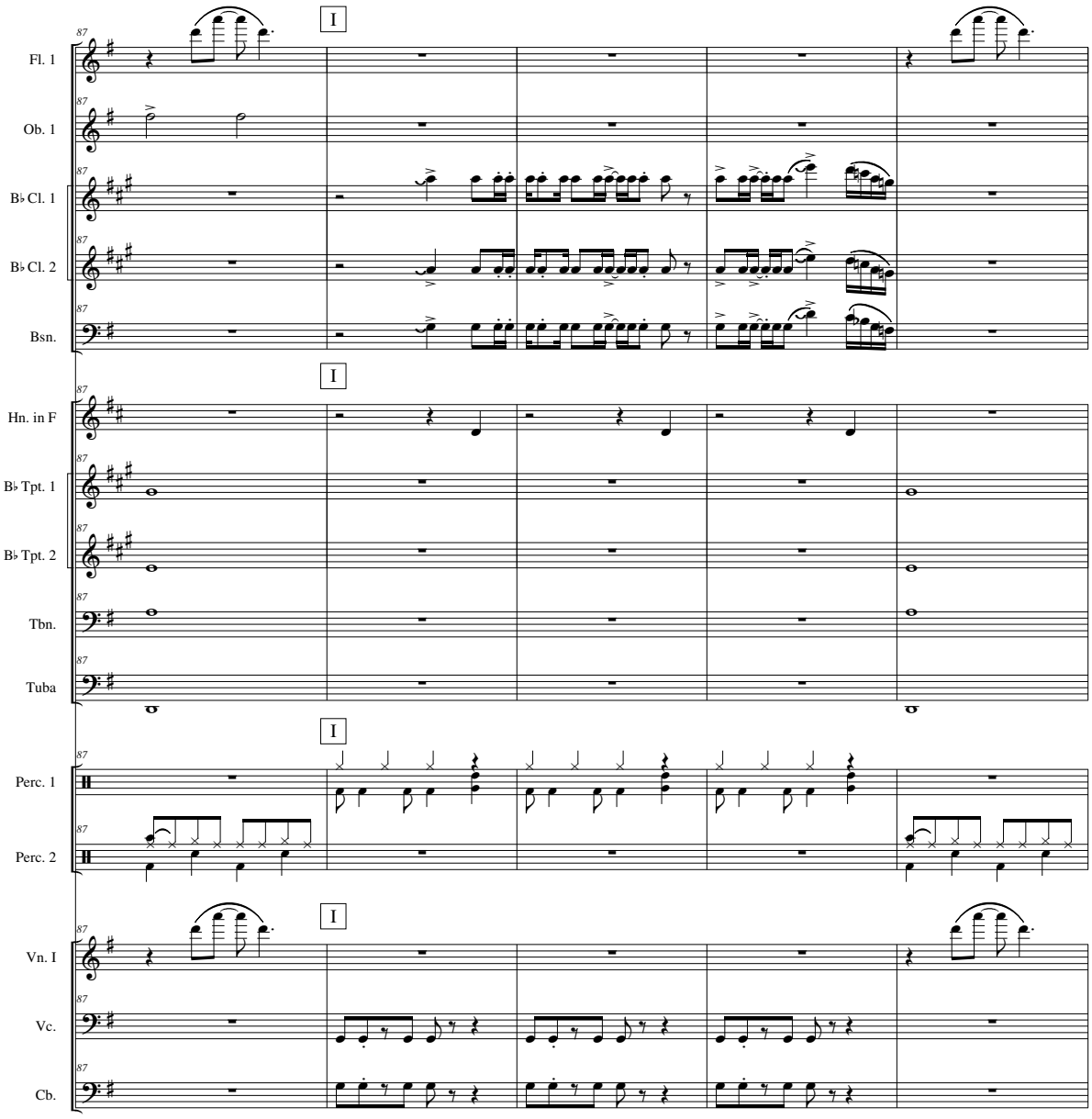

G
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
mp
mf
G
bring out
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
f
mf
mp
G
tri.
Perc. 1
Perc. 2
p
ppp
mf
G
Vn. I - 1
Vn. I - 2
Vn. II - 1
ppp

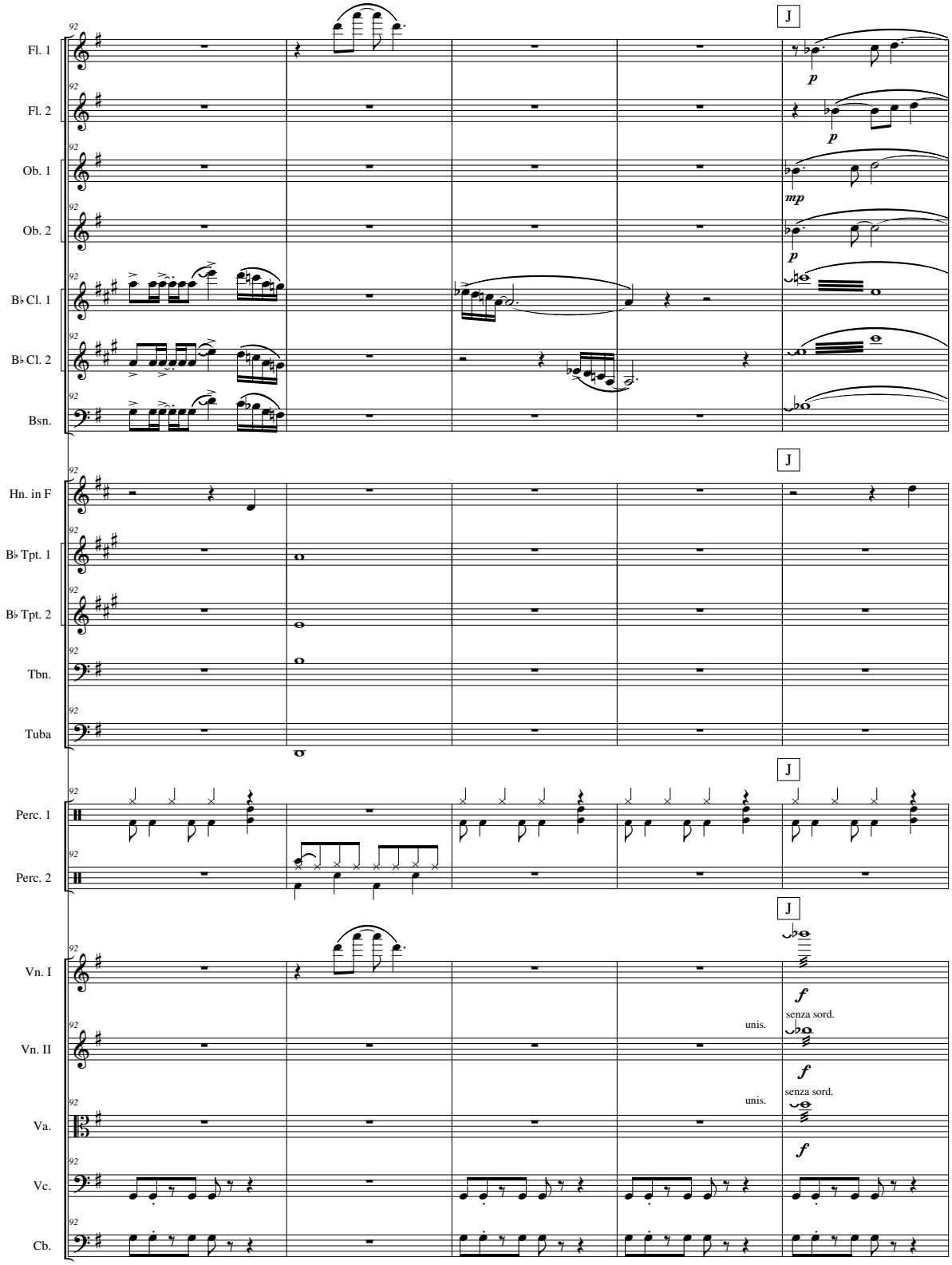

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
div.
con sord.
ppp
p
mp

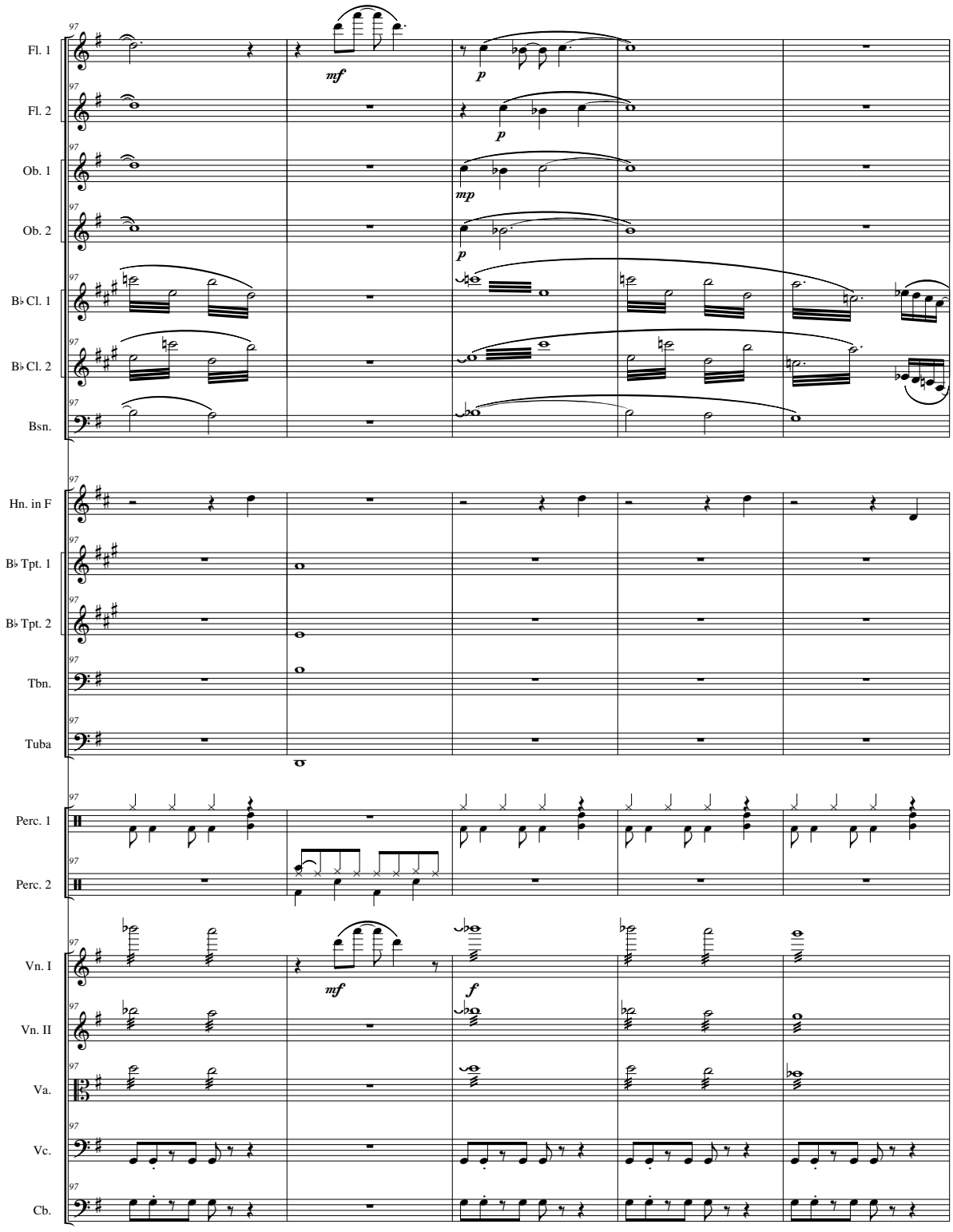

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
mp
mf
p
pp
ppp
decresc. poco a poco
cresc. poco a poco
hi-hat (open)
choke
bd
toms
tri.
sus cym.
hi-hat (closed)
sn
senza sord.
unis.
pizz.

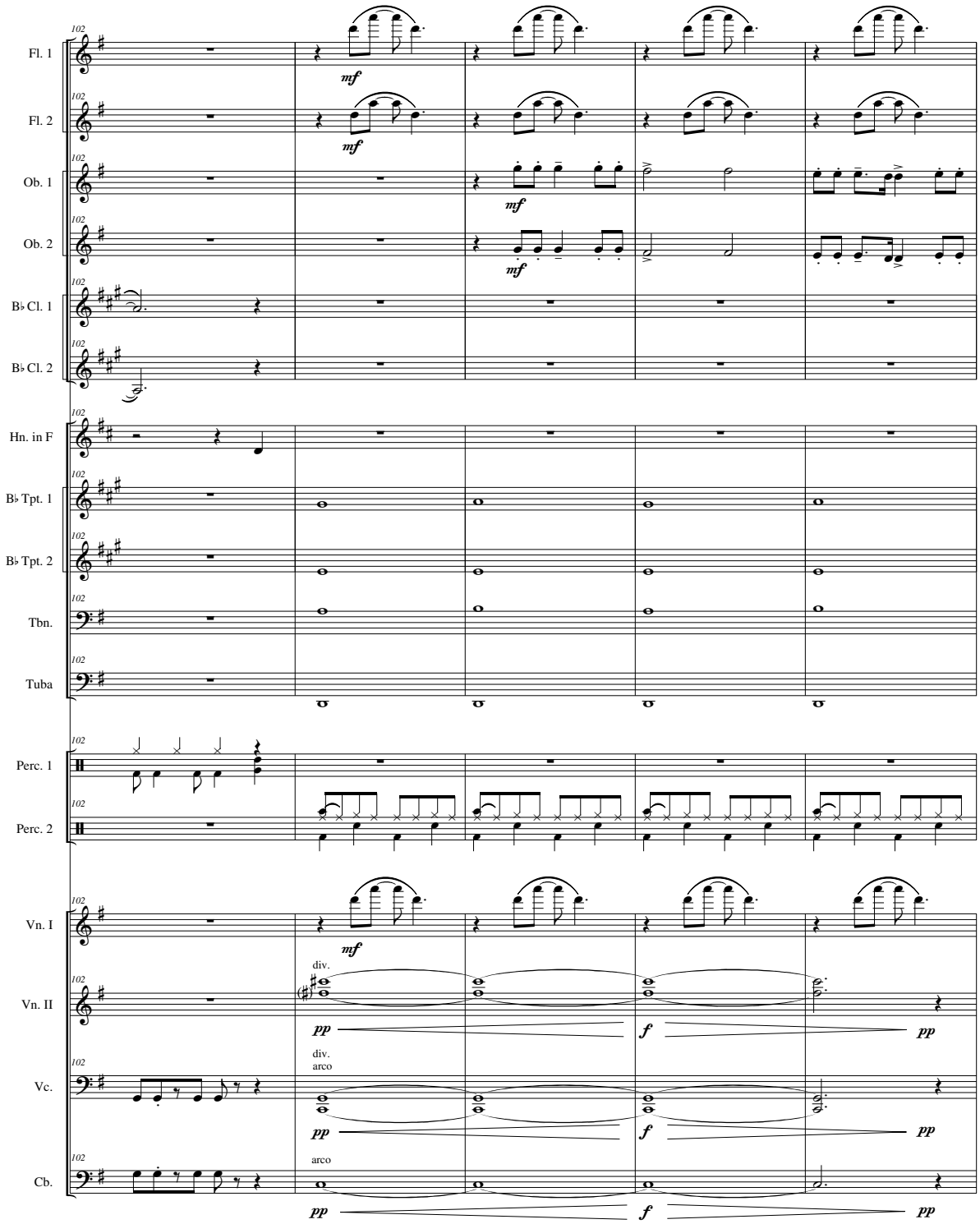

H
Tempo I - Steady ♩= 126
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
ppp
mf
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
mp
Perc. 1
Perc. 2
choke
(choke sim.)
sus cym.
Vn. I
Vc.
Cb.
(unis.)
senza sord.

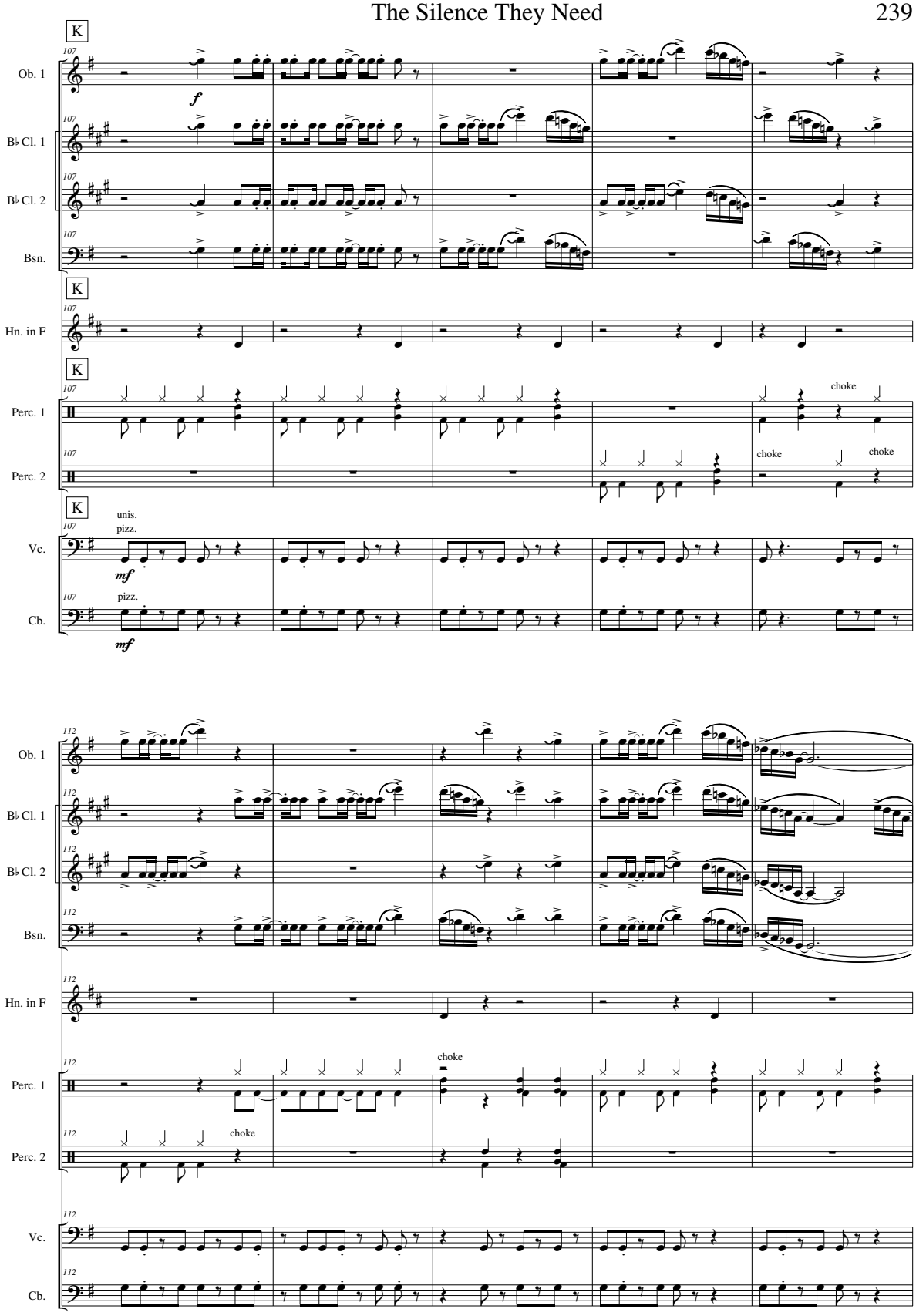

82
Fl. 1
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vc.
Cb.
mf
f
mp
(choke sim.)

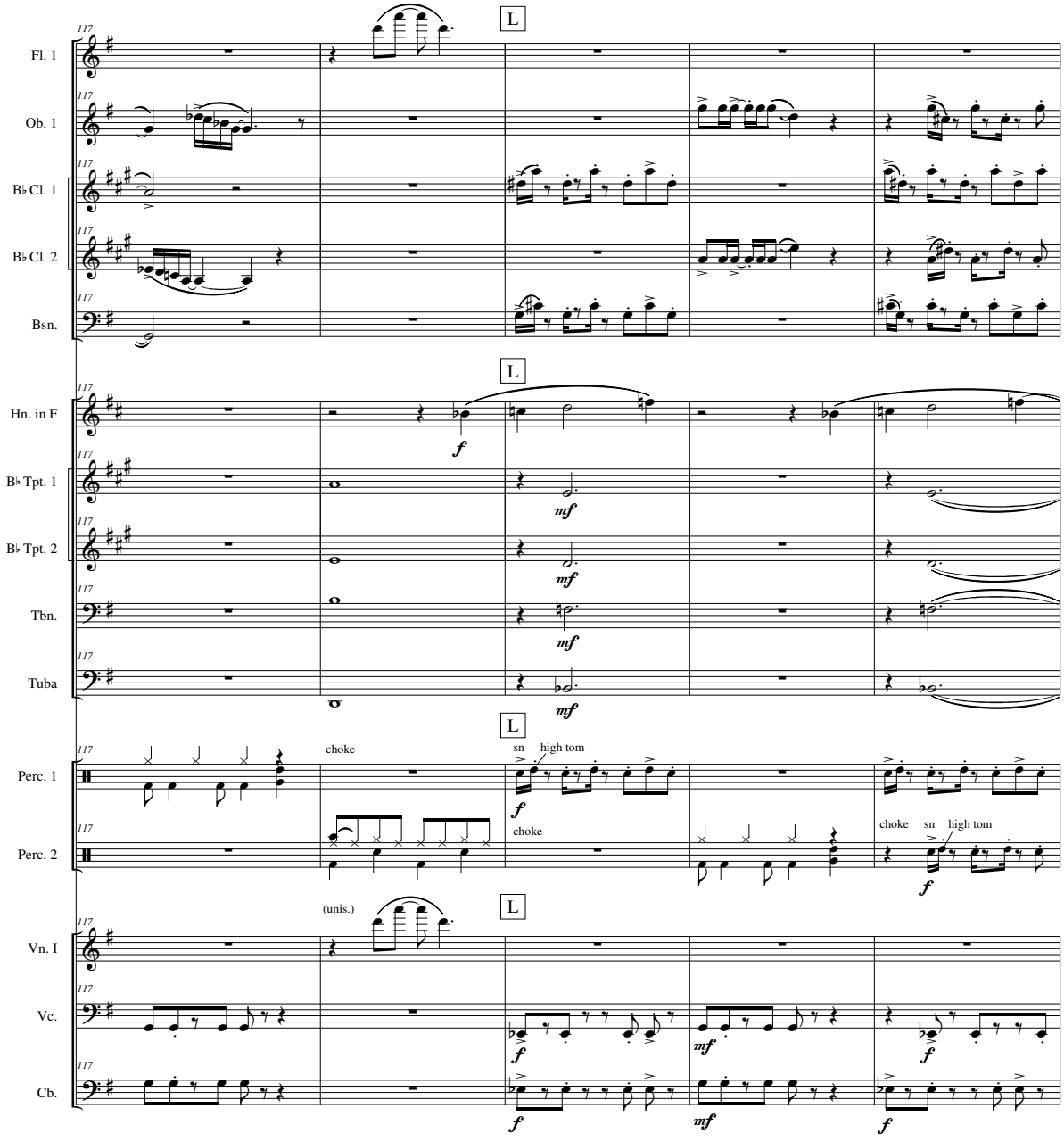

I
Fl. 1
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
I
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
I
Perc. 1
Perc. 2
I
Vn. I
Vc.
Cb.

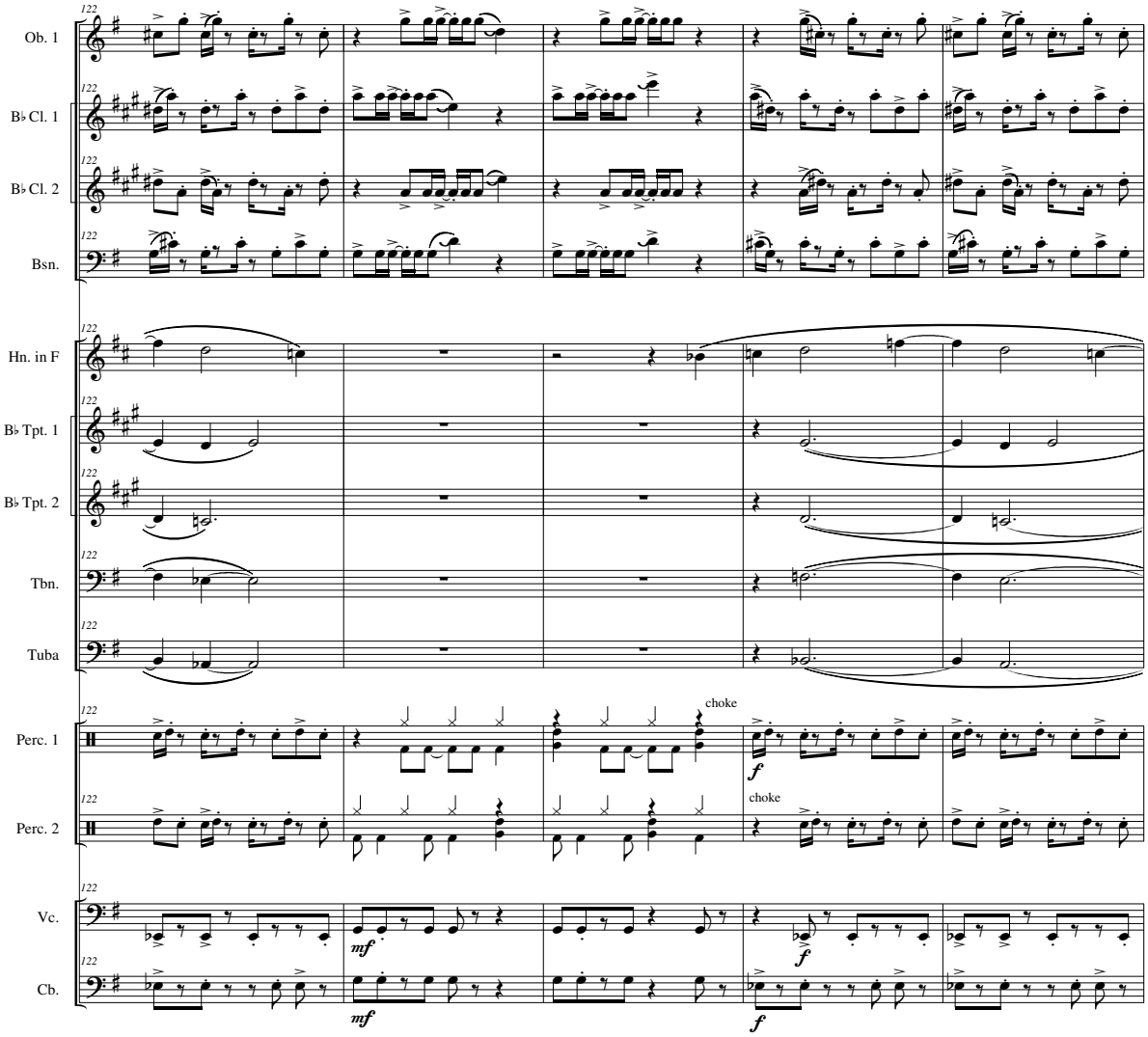

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
J
p
mp
f
senza sord.
unis.

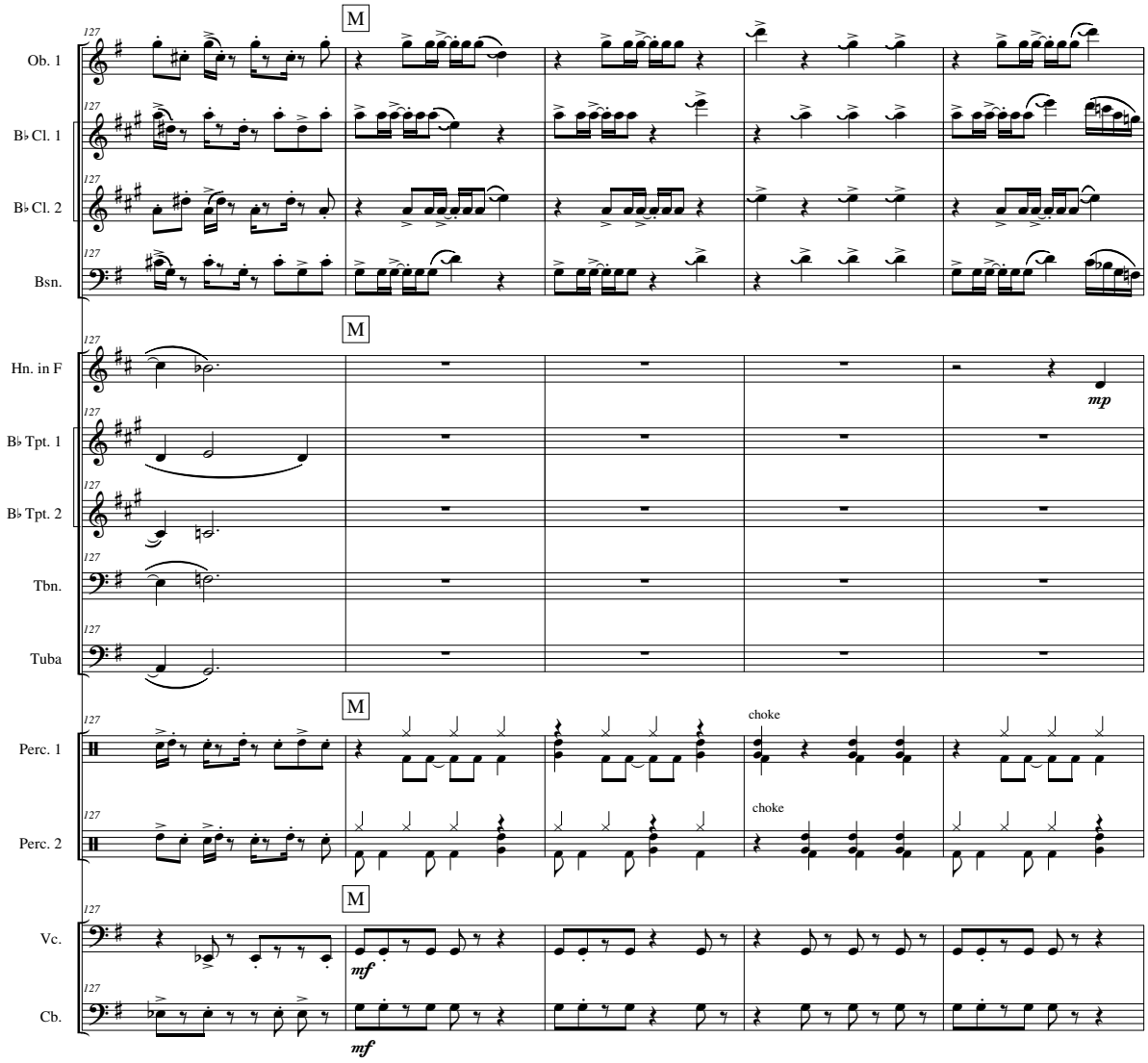

97
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
mf
p
mp
f

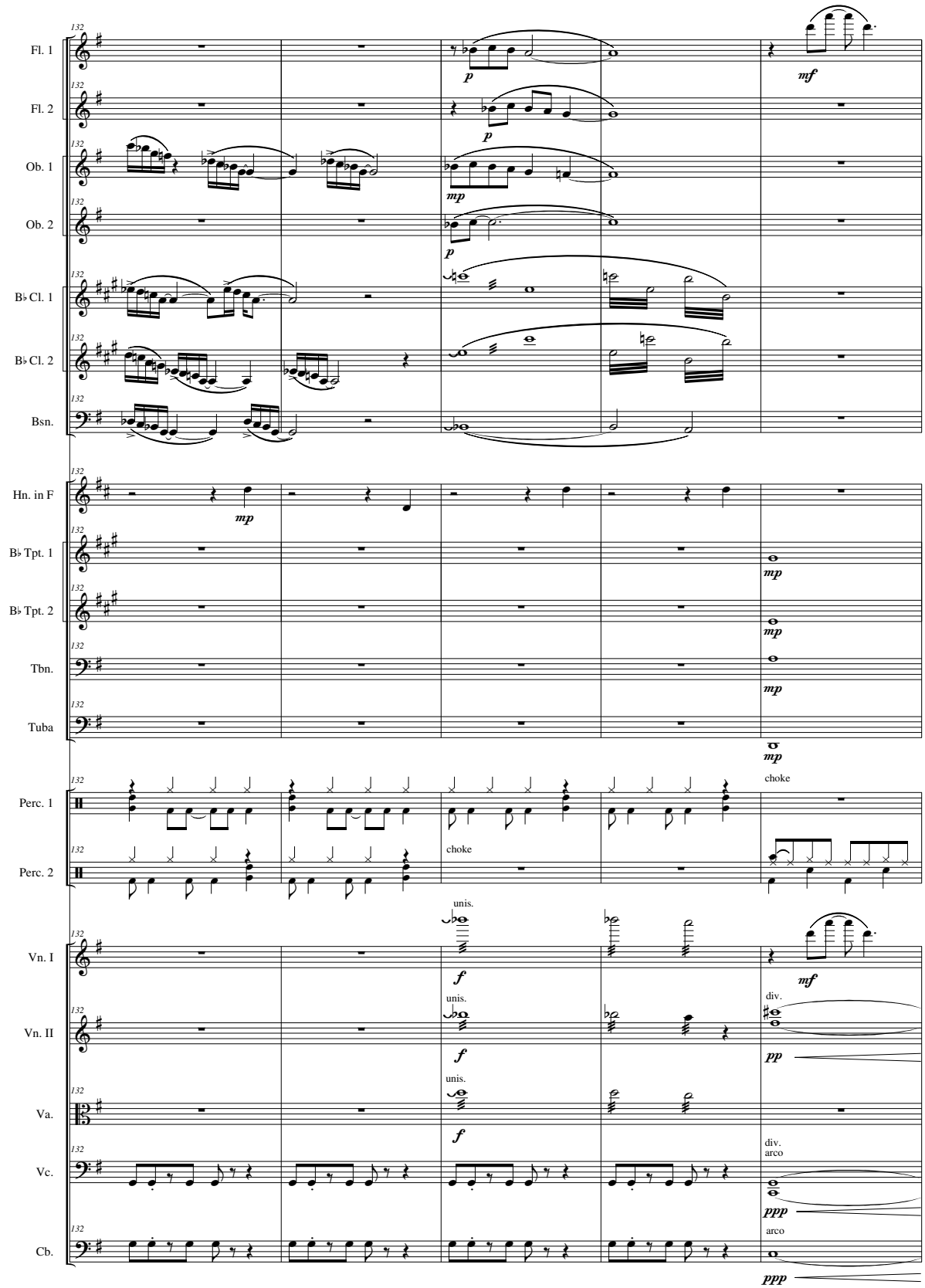

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Vc.
Cb.
mf
pp
f
div.
arco

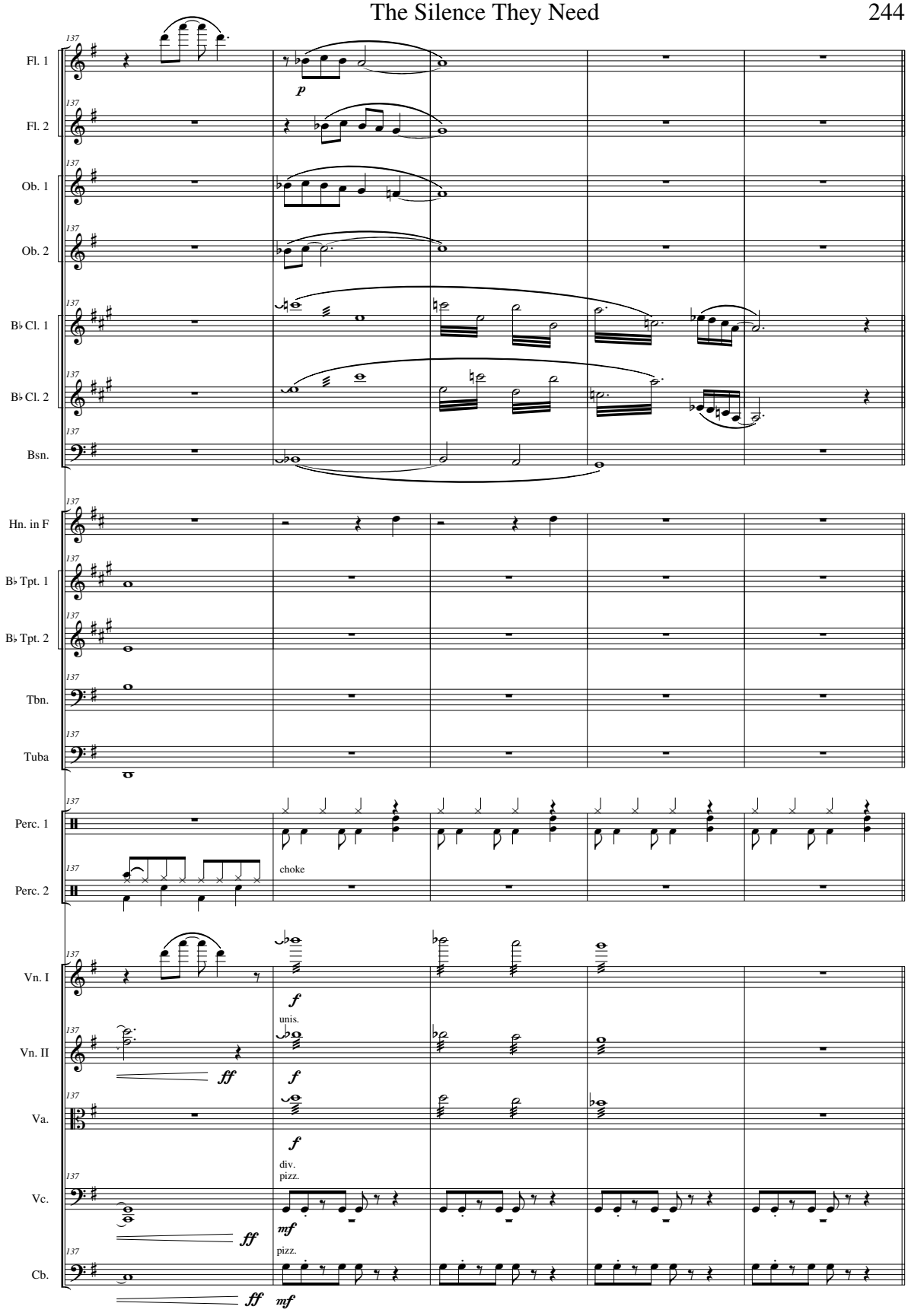

K
107
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
Perc. 1
Perc. 2
Vc.
Cb.
f
mf
unis.
pizz.
choke
112

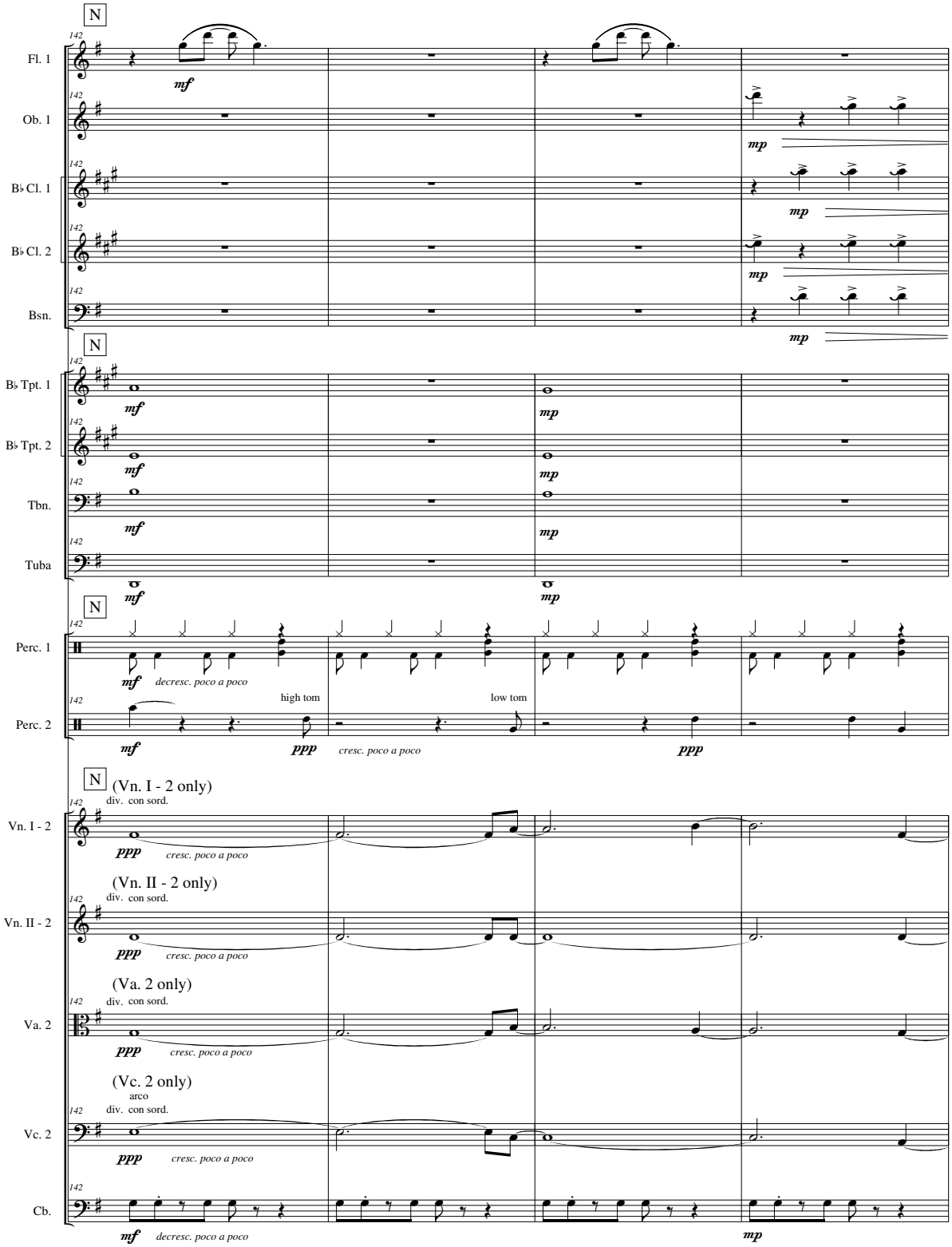

Fl. 1
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vc.
Cb.
L
choke
sn
high tom
(unis.)
f
mf

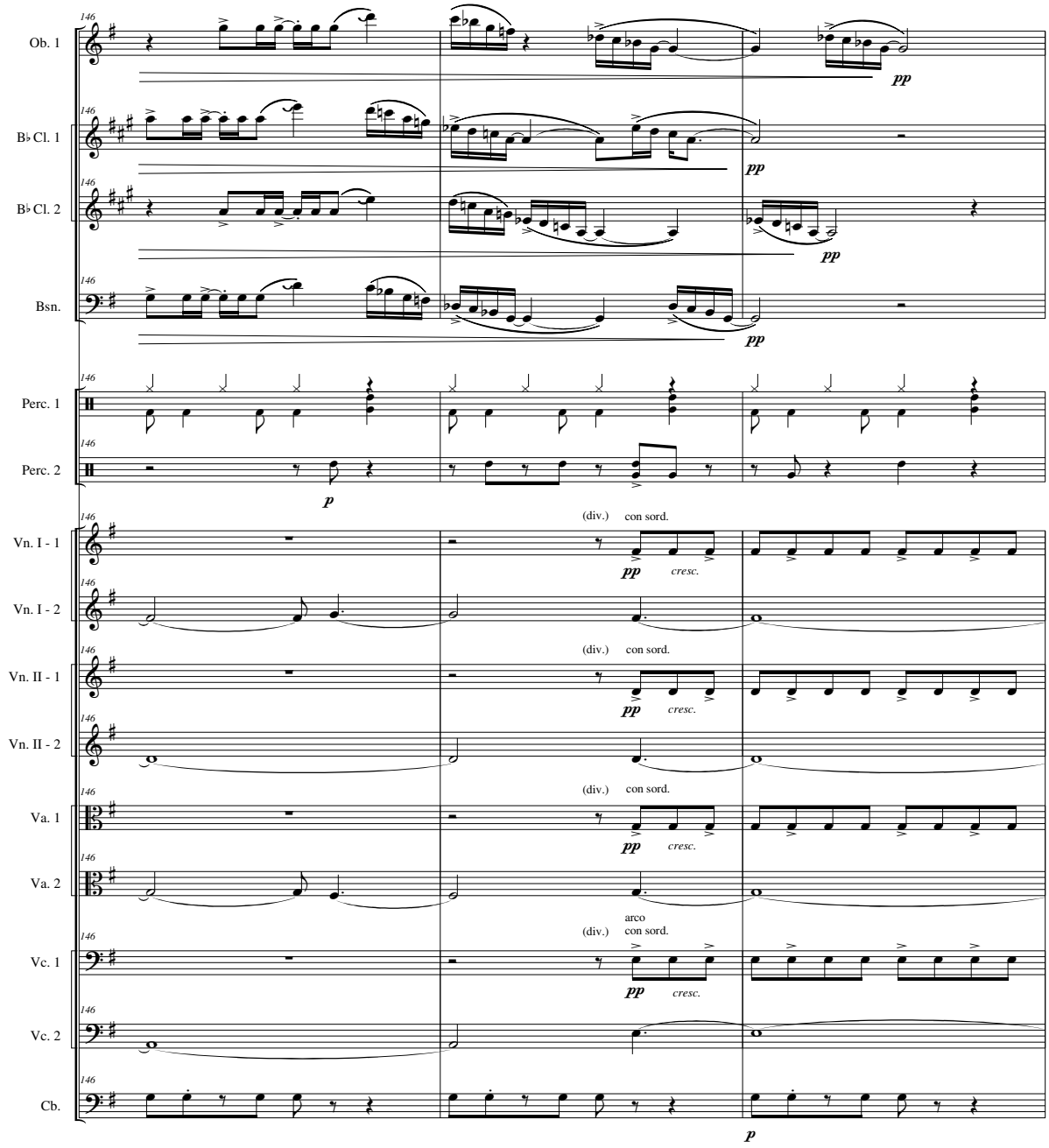

Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vc.
Cb.
choke
choke
mf
mf
f
f

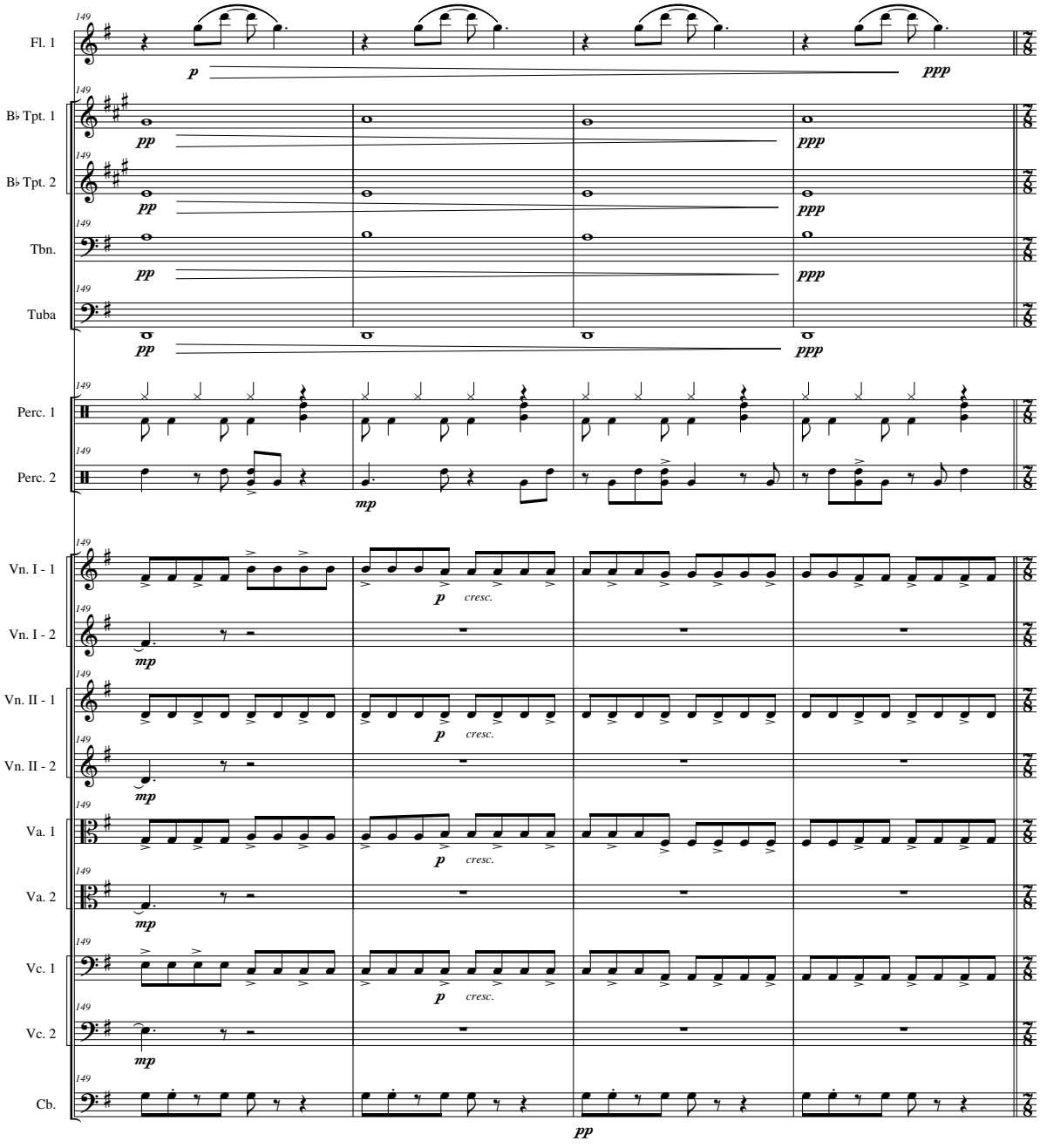

M
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
mp
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
choke
choke
Vc.
Cb.
mf
mf

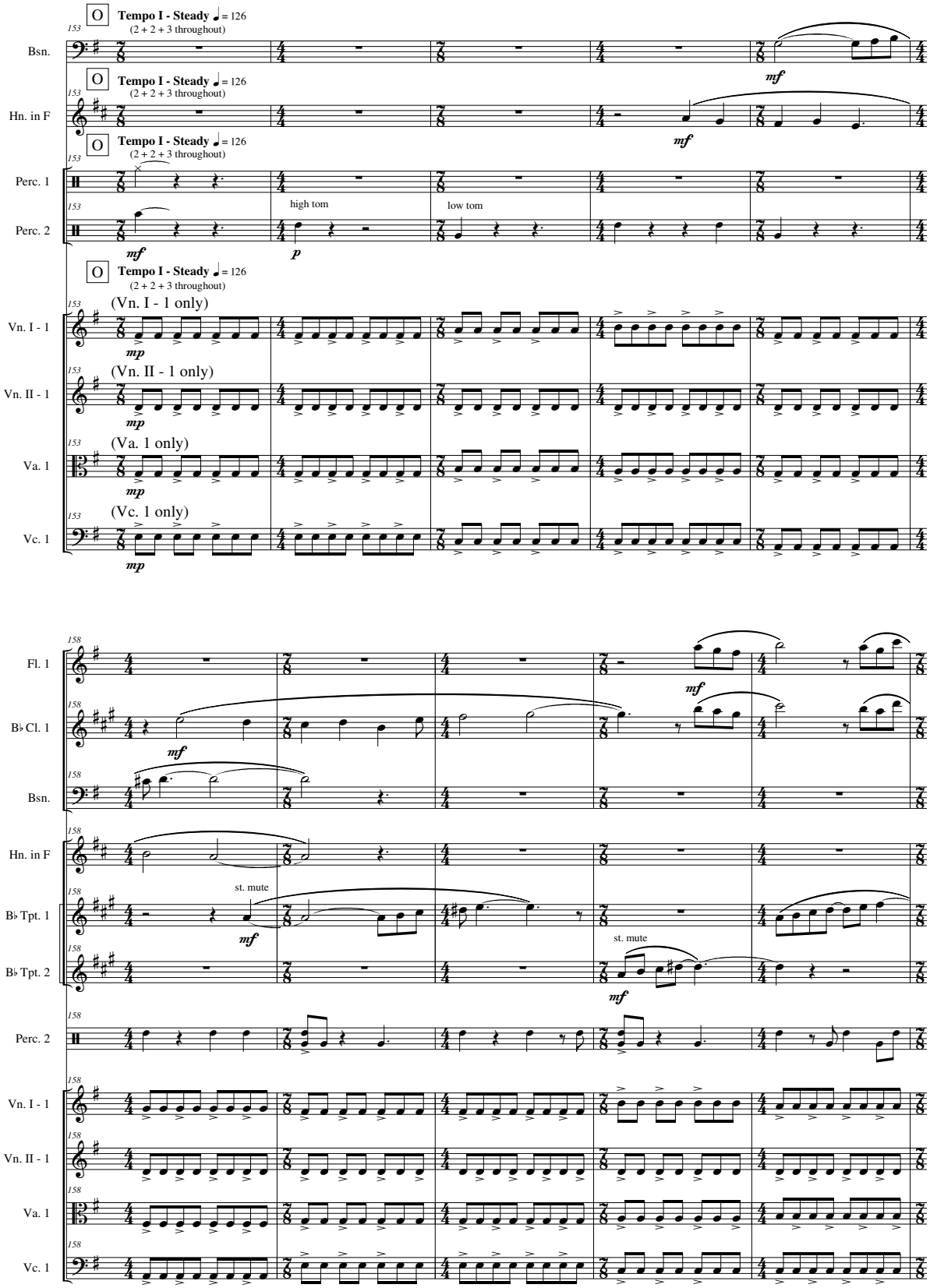

132
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
p
mf
mp
choke
unis.
f
div.
pp
arco
ppp

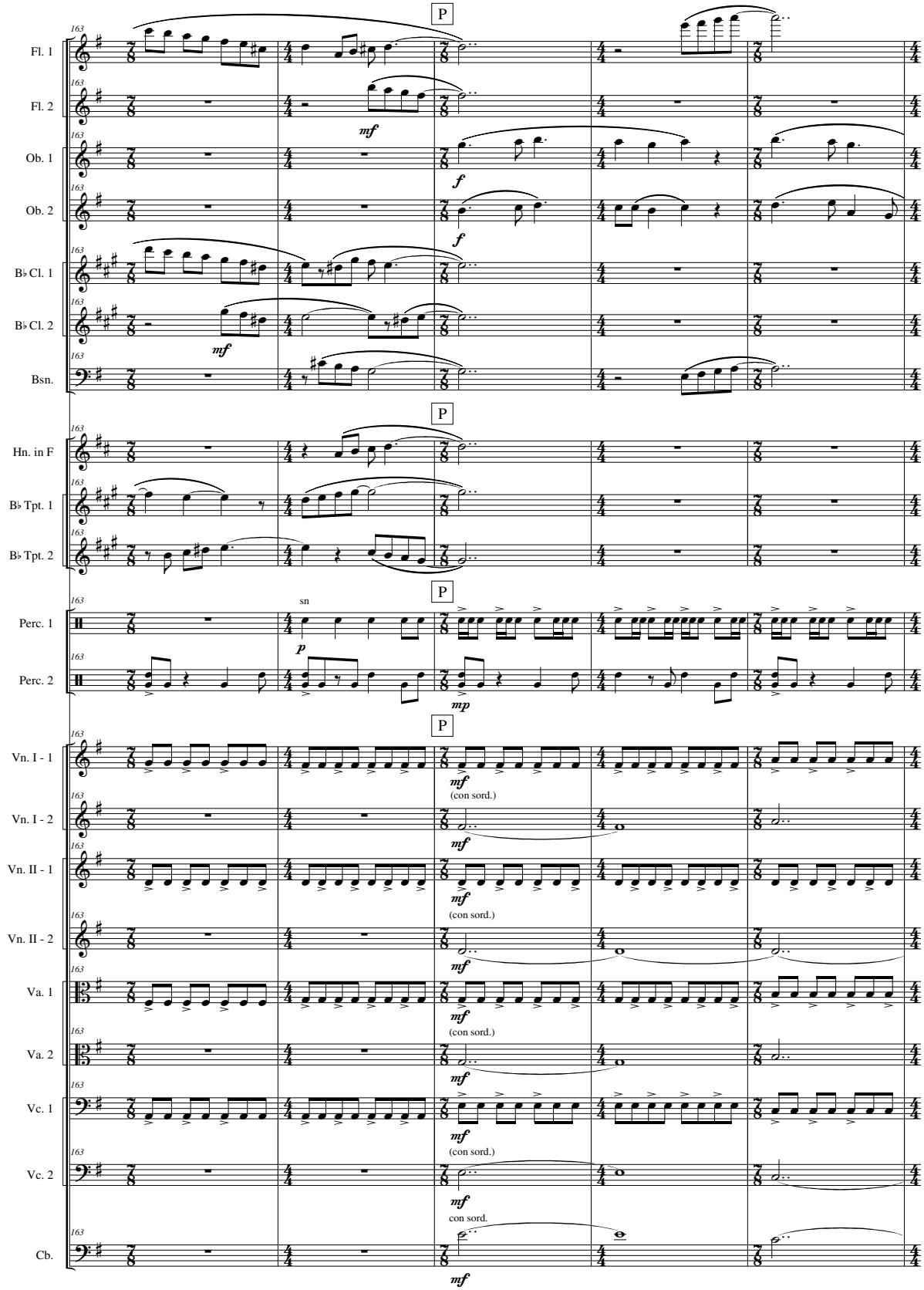

137
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
choke
Vn. I
Vn. II
Va.
Vc.
Cb.
p
f
unis.
ff
mf
div.
pizz.

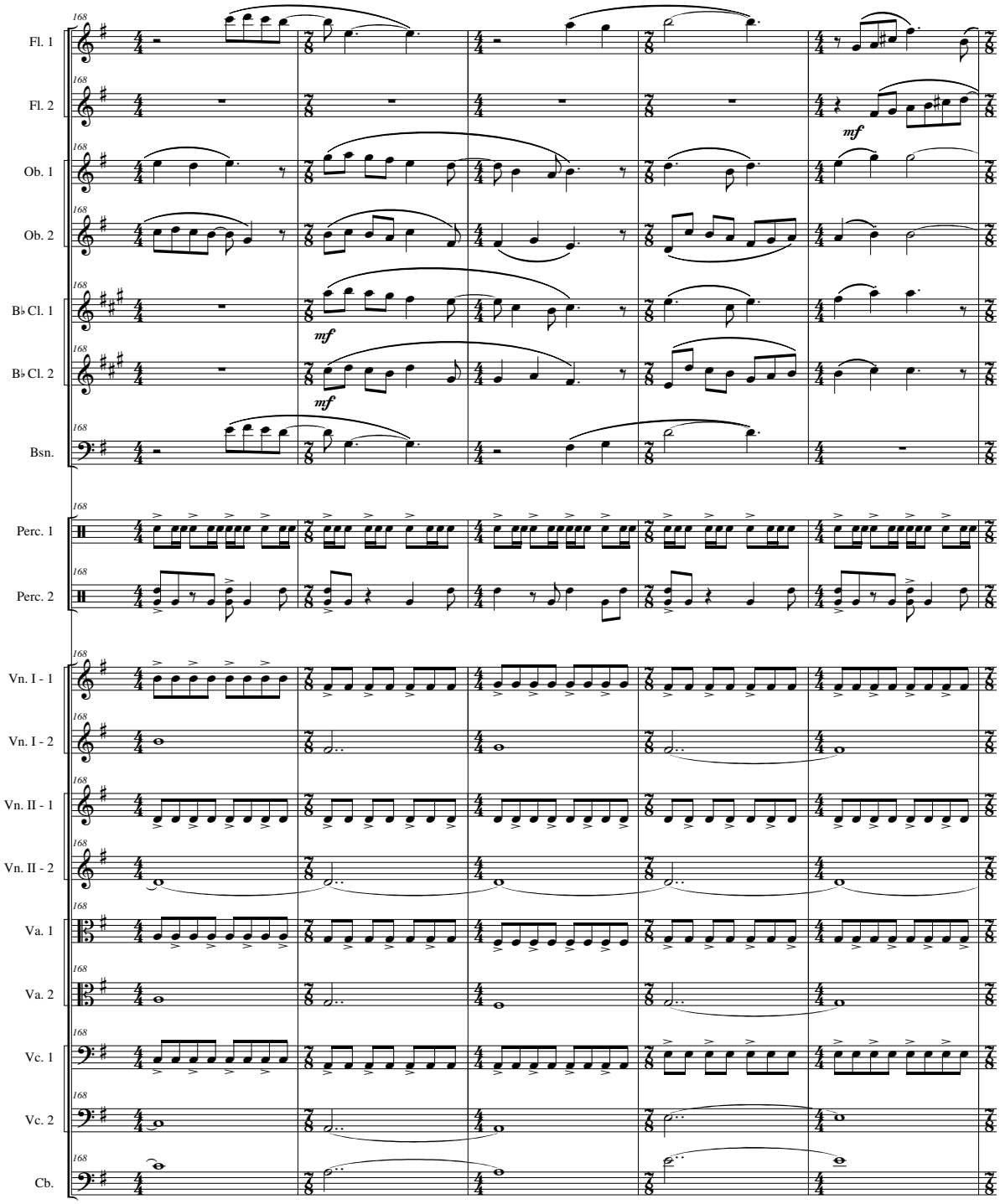

N
142
Fl. 1
mf
Ob. 1
mp
B♭ Cl. 1
B♭ Cl. 2
Bsn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
mf decresc. poco a poco
high tom
low tom
Perc. 2
ppp
cresc. poco a poco
(Vn. I - 2 only)
div. con sord.
Vn. I - 2
(Vn. II - 2 only)
Vn. II - 2
(Va. 2 only)
Va. 2
(Vc. 2 only)
arco
Vc. 2
Cb.

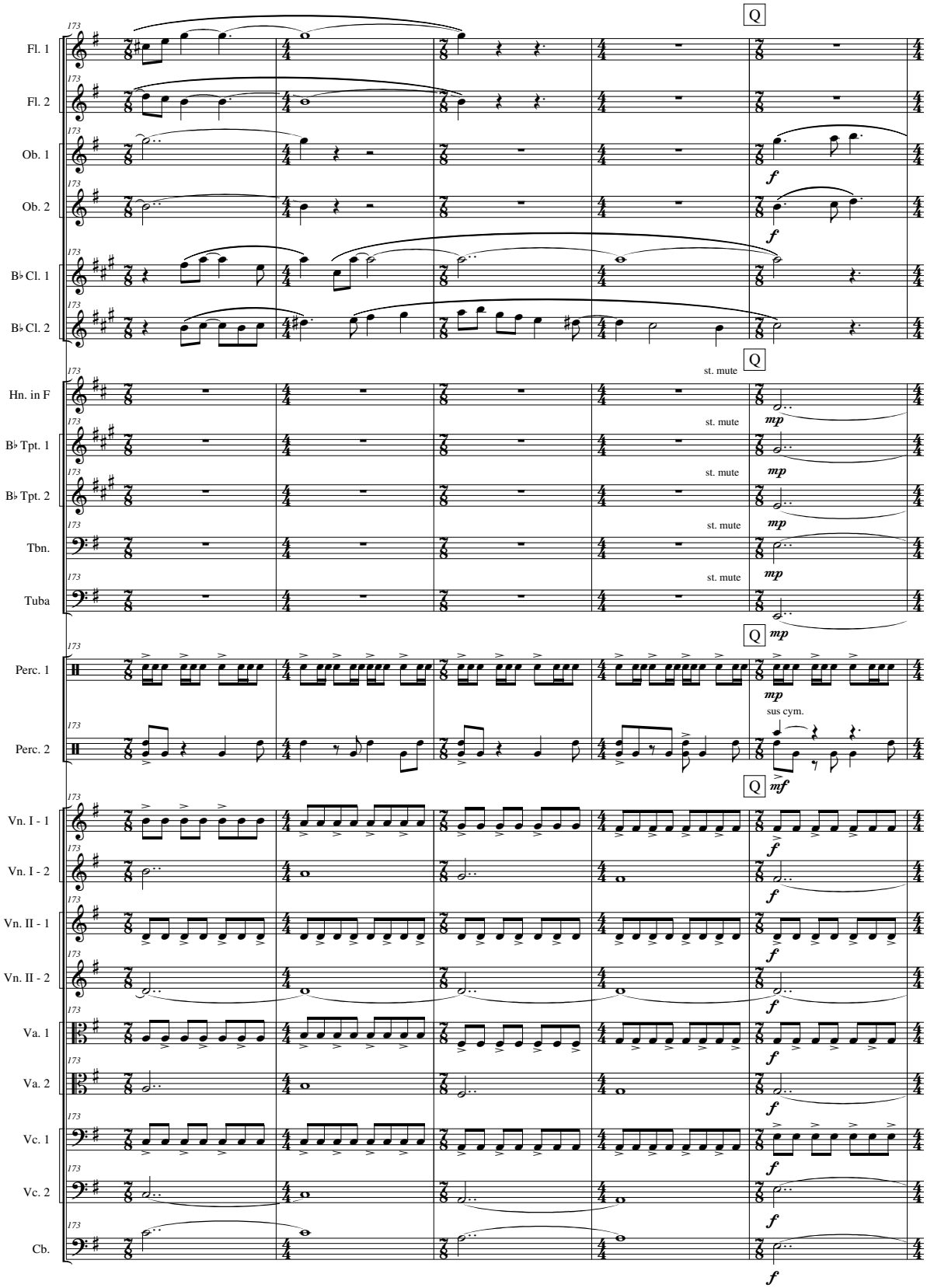

Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.
146
pp
p
(div.) con sord.
cresc.
arco

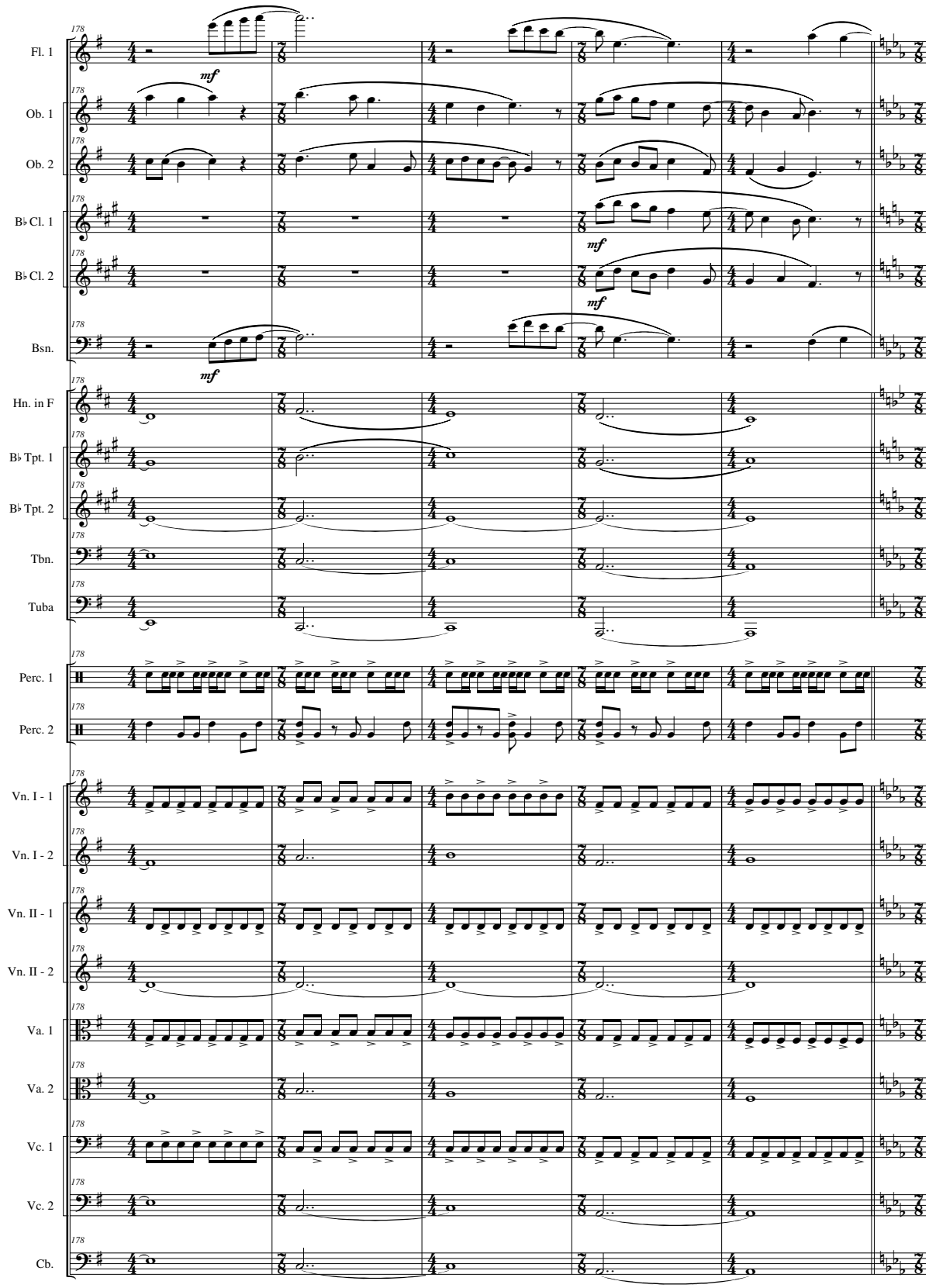

149
Fl. 1
p
ppp
B♭ Tpt. 1
pp
ppp
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
mp
Vn. I - 1
cresc.
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.

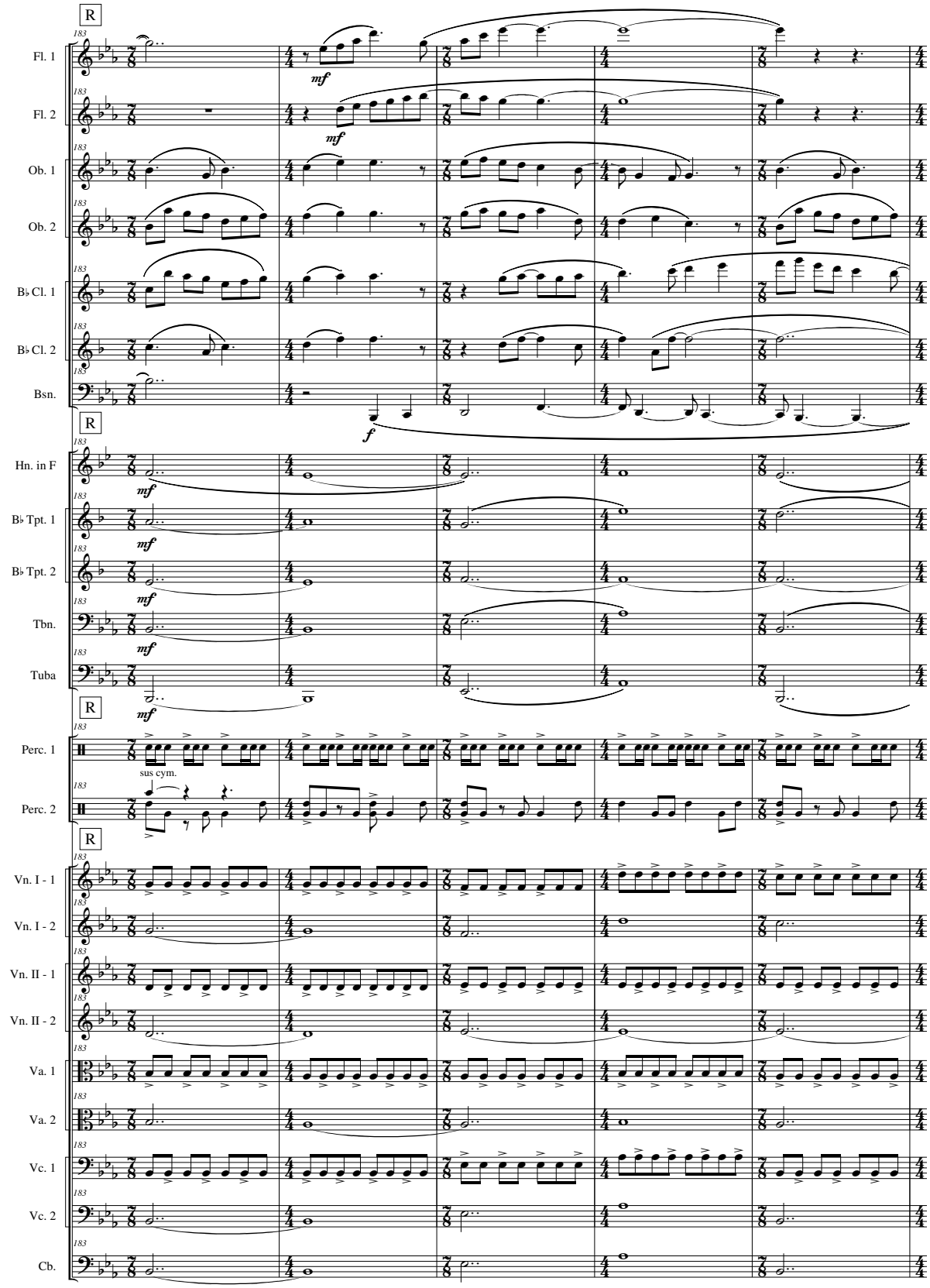

O
Tempo I - Steady ♩= 126
(2 + 2 + 3 throughout)
153
Bsn.
Hn. in F
Perc. 1
Perc. 2
high tom
low tom
mf
p
(Vn. I - 1 only)
Vn. I - 1
(Vn. II - 1 only)
Vn. II - 1
(Va. 1 only)
Va. 1
(Vc. 1 only)
Vc. 1
mp
158
Fl. 1
B♭ Cl. 1
B♭ Tpt. 1
B♭ Tpt. 2
st. mute

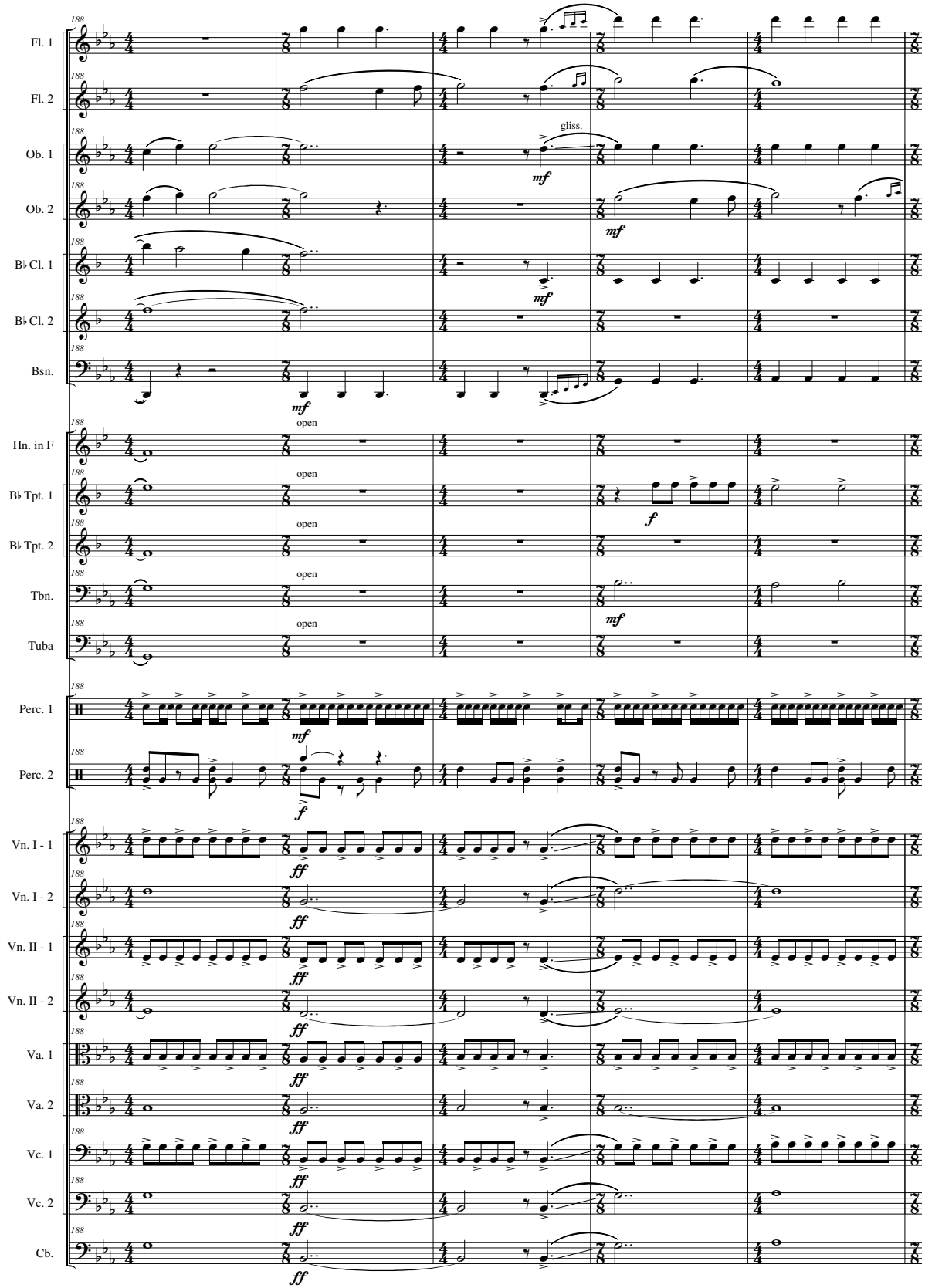

P
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.
163
mf
f
p
mp
sn
(con sord.)
con sord.

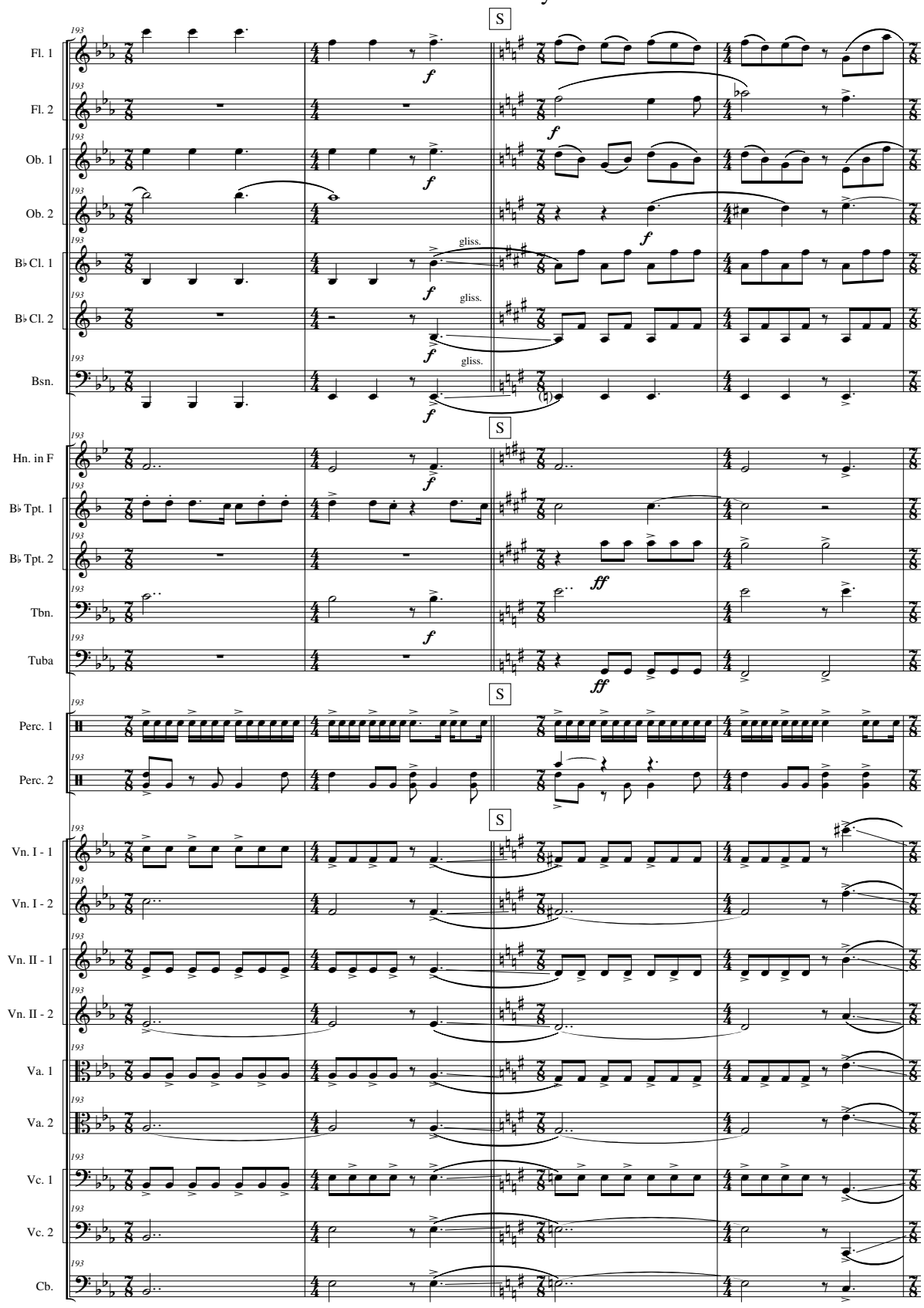

168
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.
mf
mf
mf

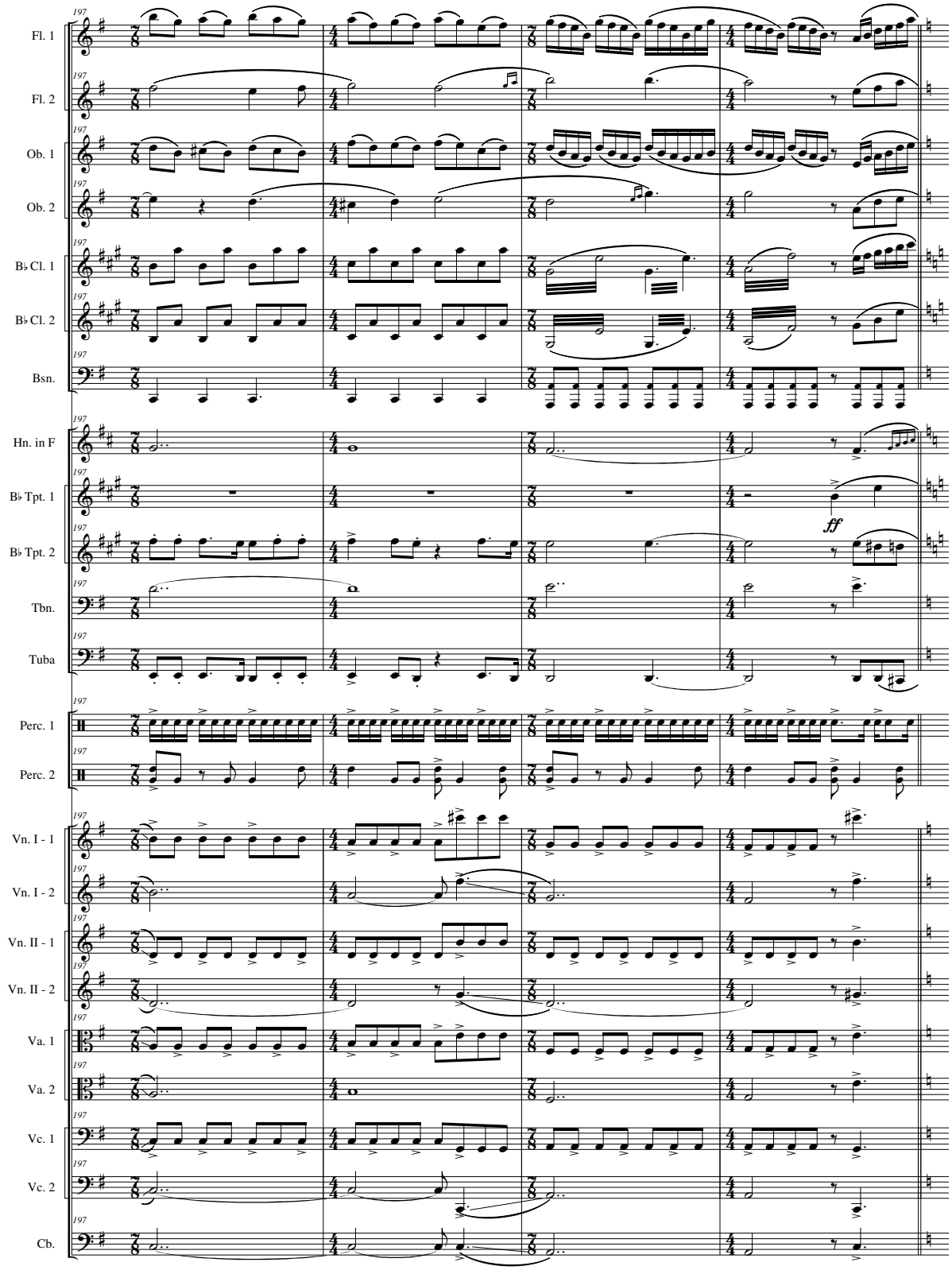

Q
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
st. mute
Q
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Q
Perc. 1
Perc. 2
sus cym.
Q
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.

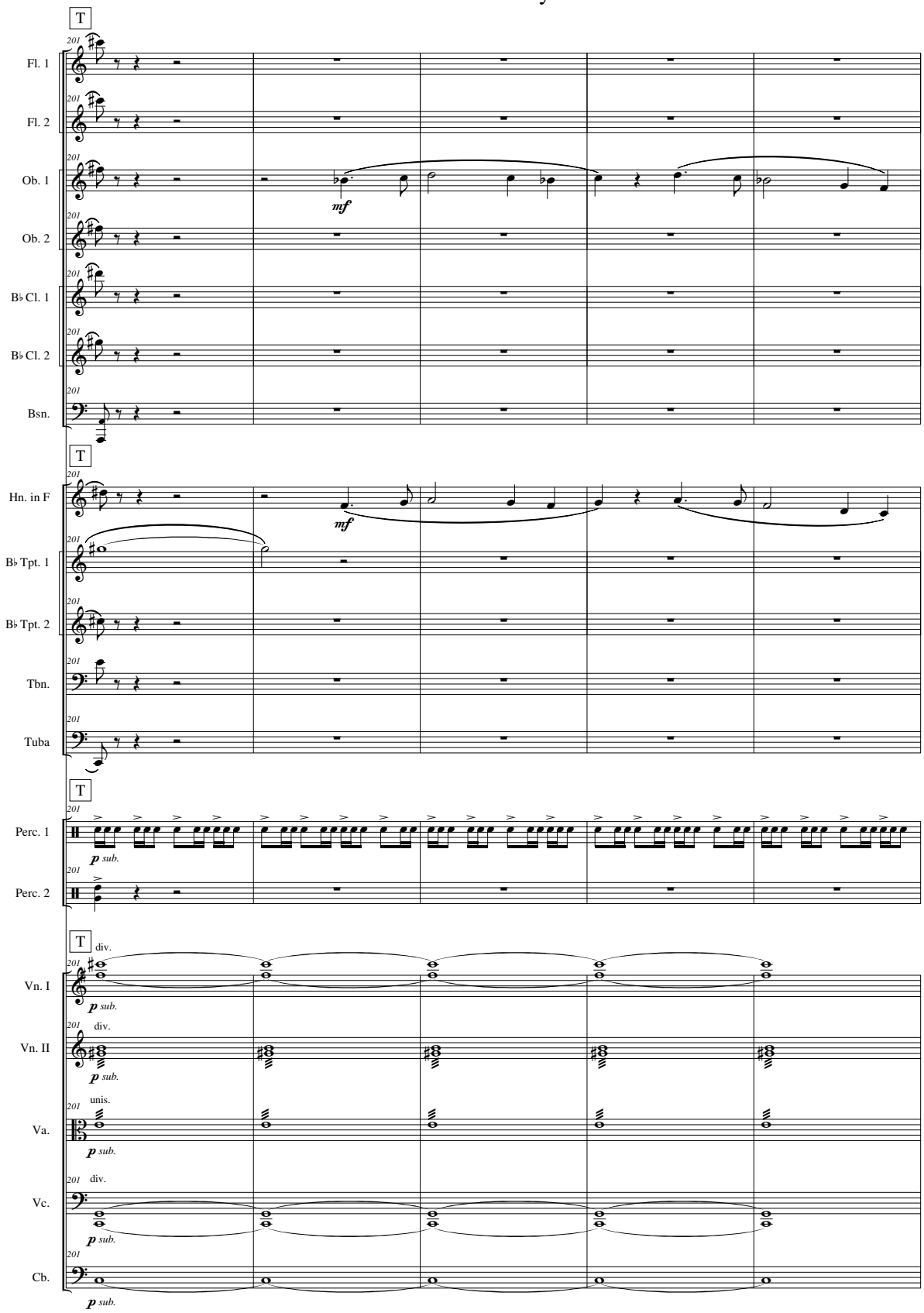

178
Fl. 1
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.
mf

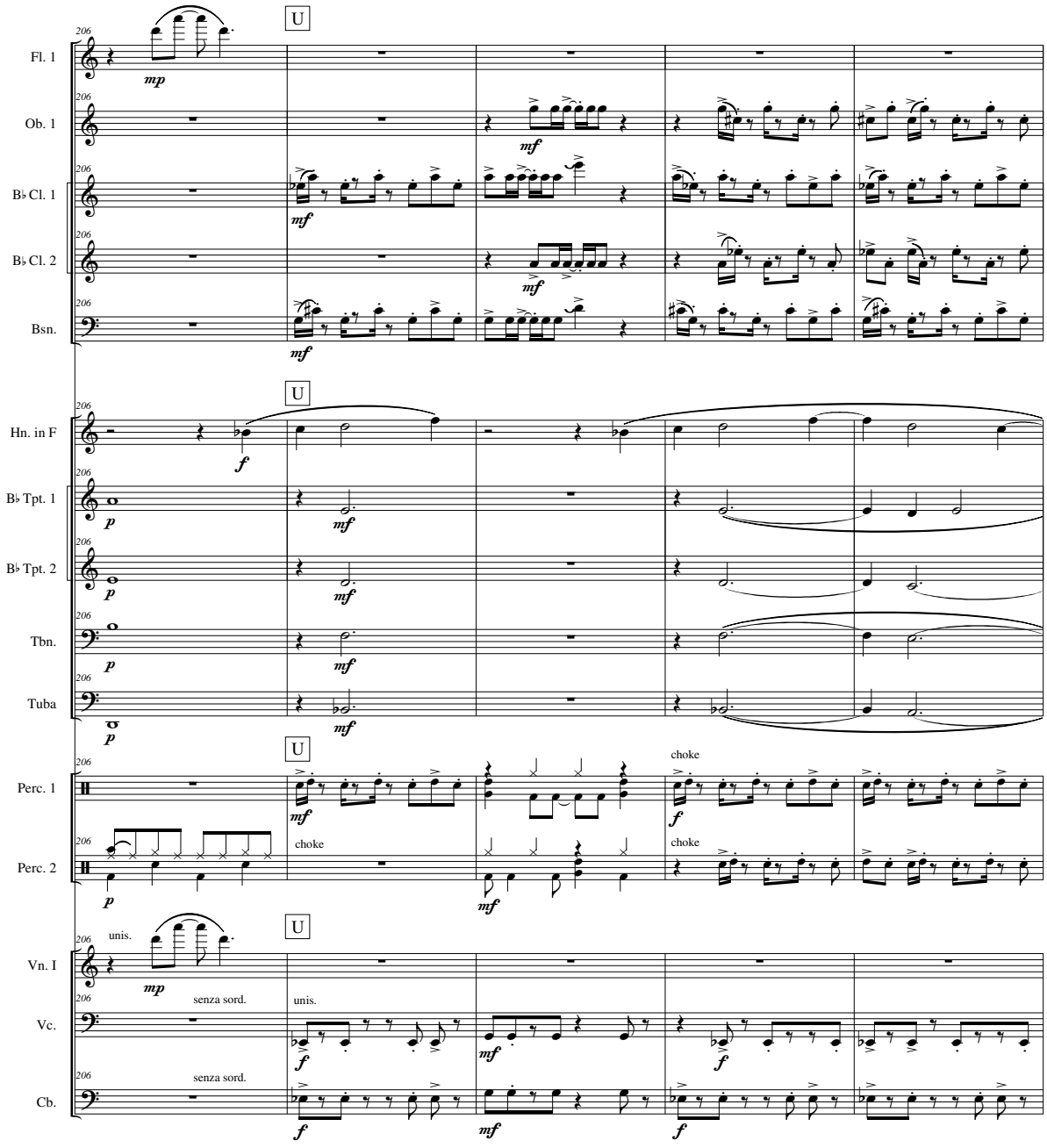

R
183
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
mf
f
R
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
mf
R
Perc. 1
sus cym.
Perc. 2
R
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.

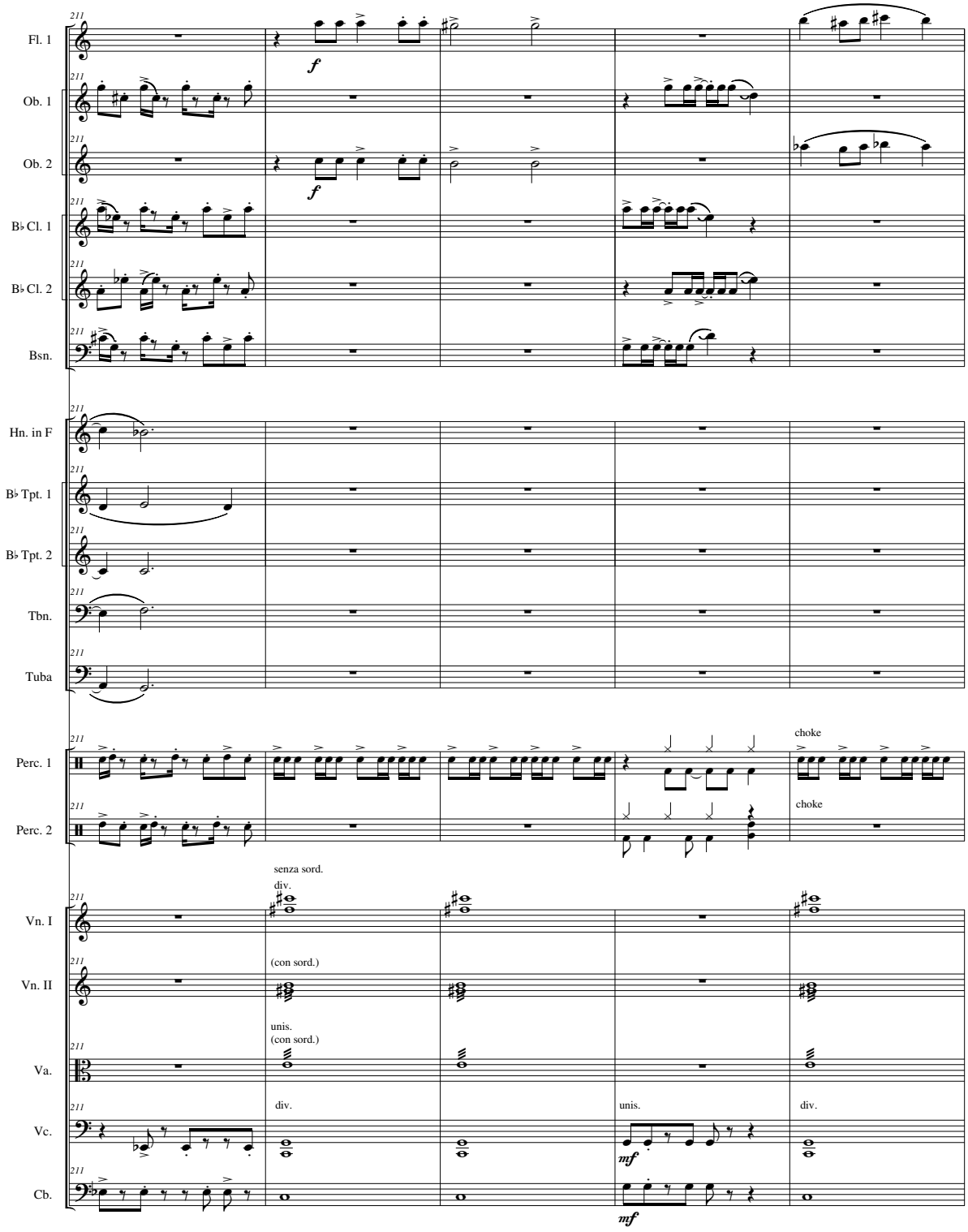

188
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.
gliss.
mf
f
ff
open

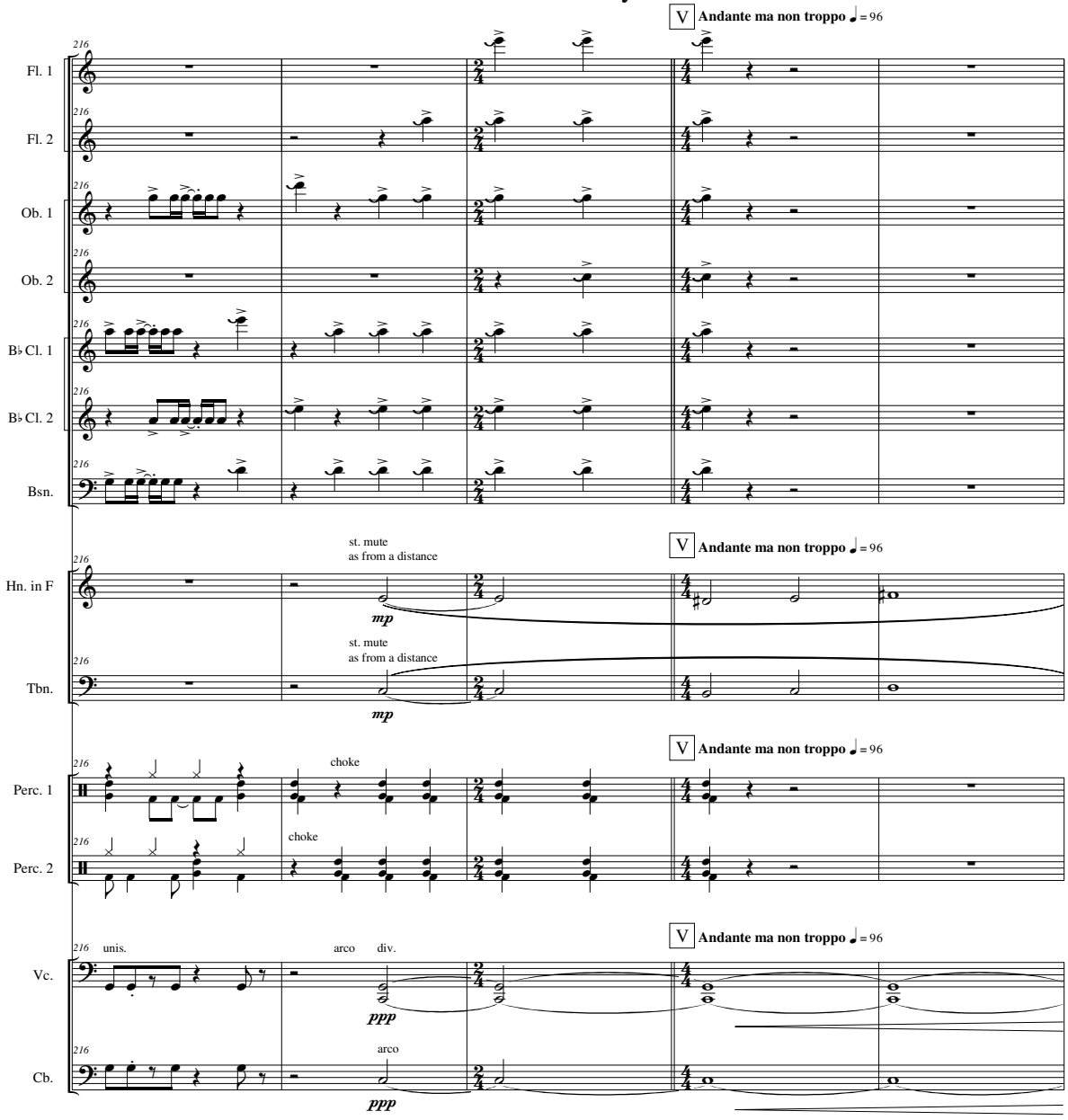

S
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
gliss.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.

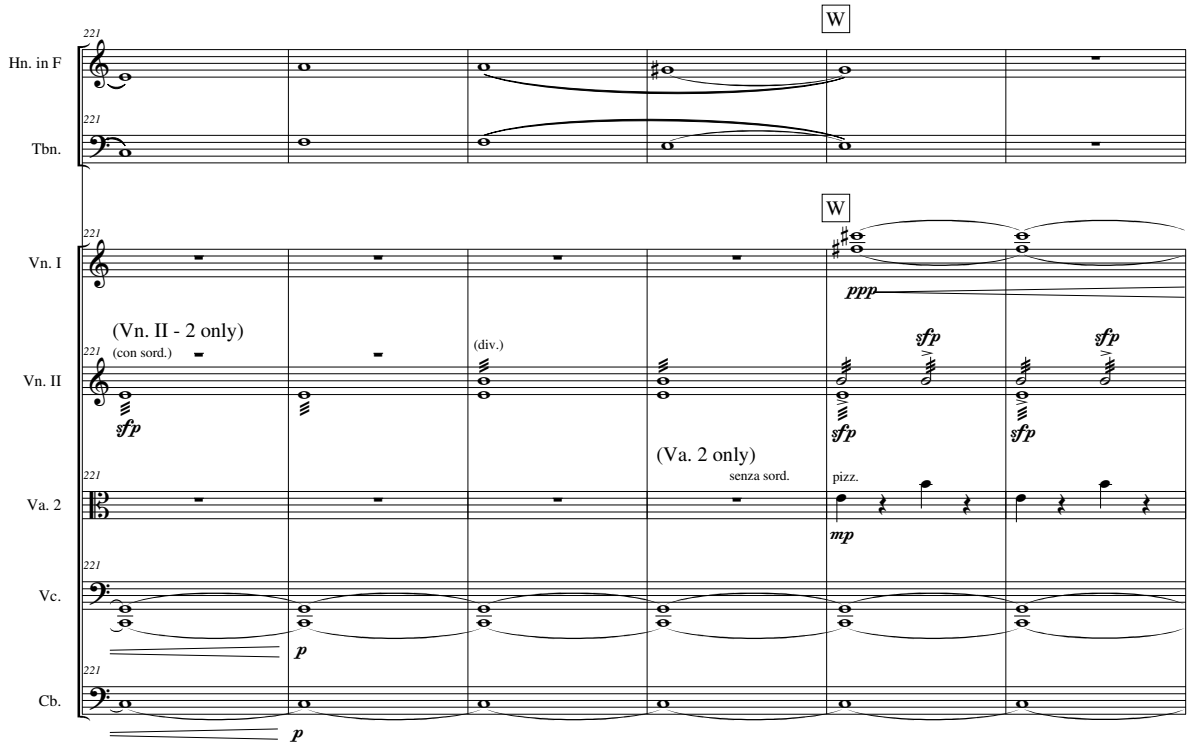

197
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I - 1
Vn. I - 2
Vn. II - 1
Vn. II - 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Cb.
ff

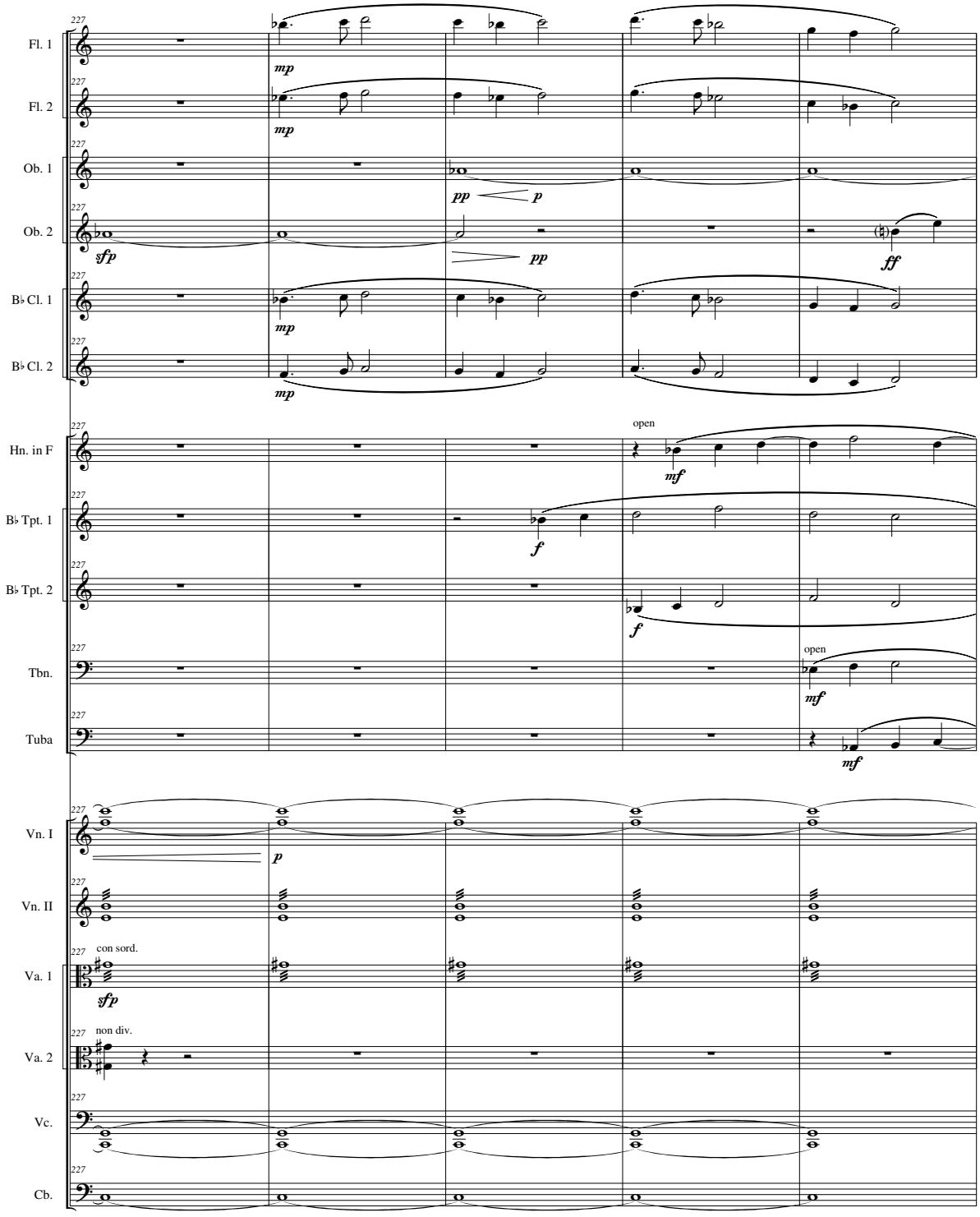

T
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
mf
T
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
mf
T
Perc. 1
Perc. 2
p sub.
T
div.
Vn. I
Vn. II
Va.
Vc.
Cb.
unis.
p sub.

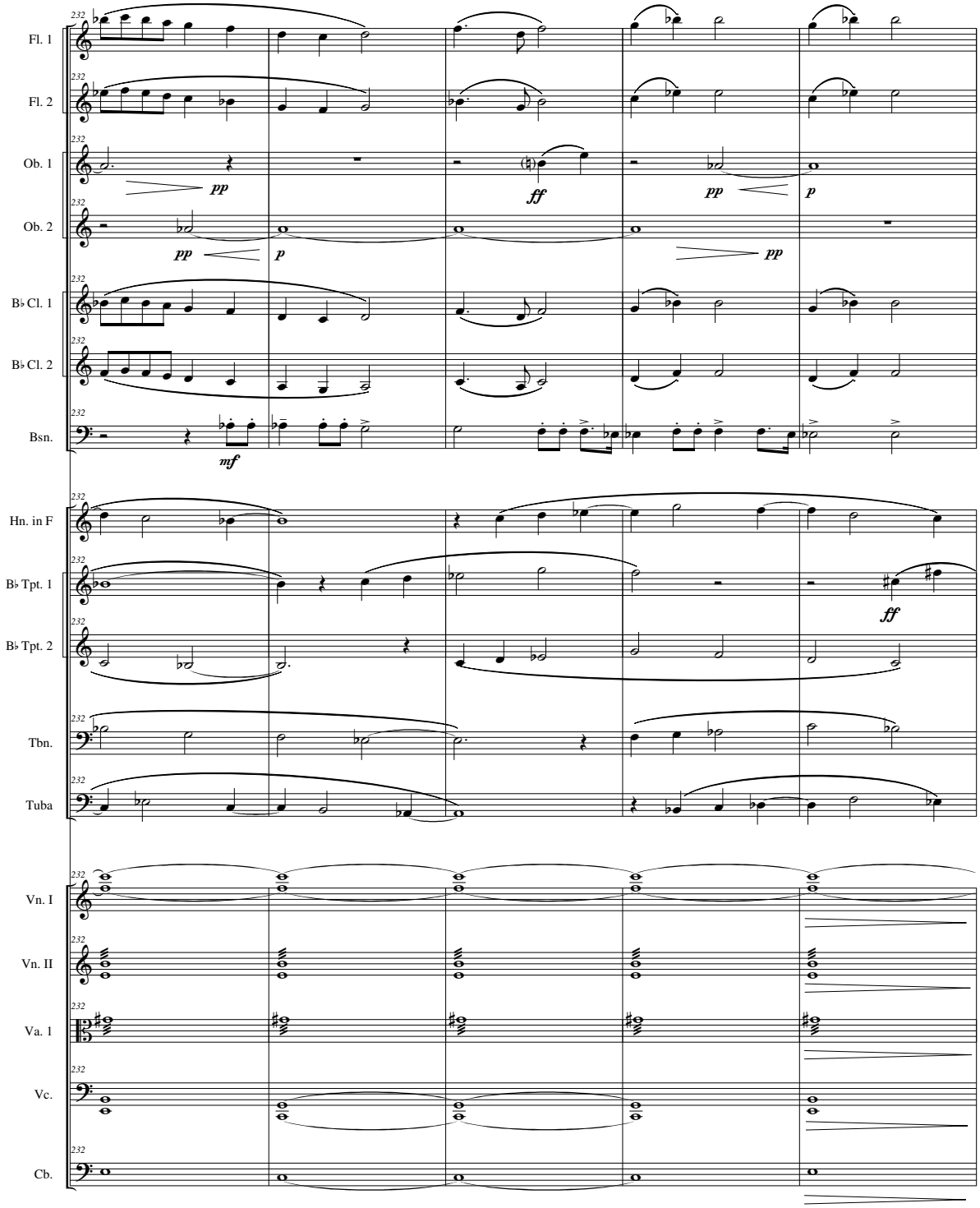

Fl. 1
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vc.
Cb.
U
mp
mf
f
p
choke
unis.
senza sord.

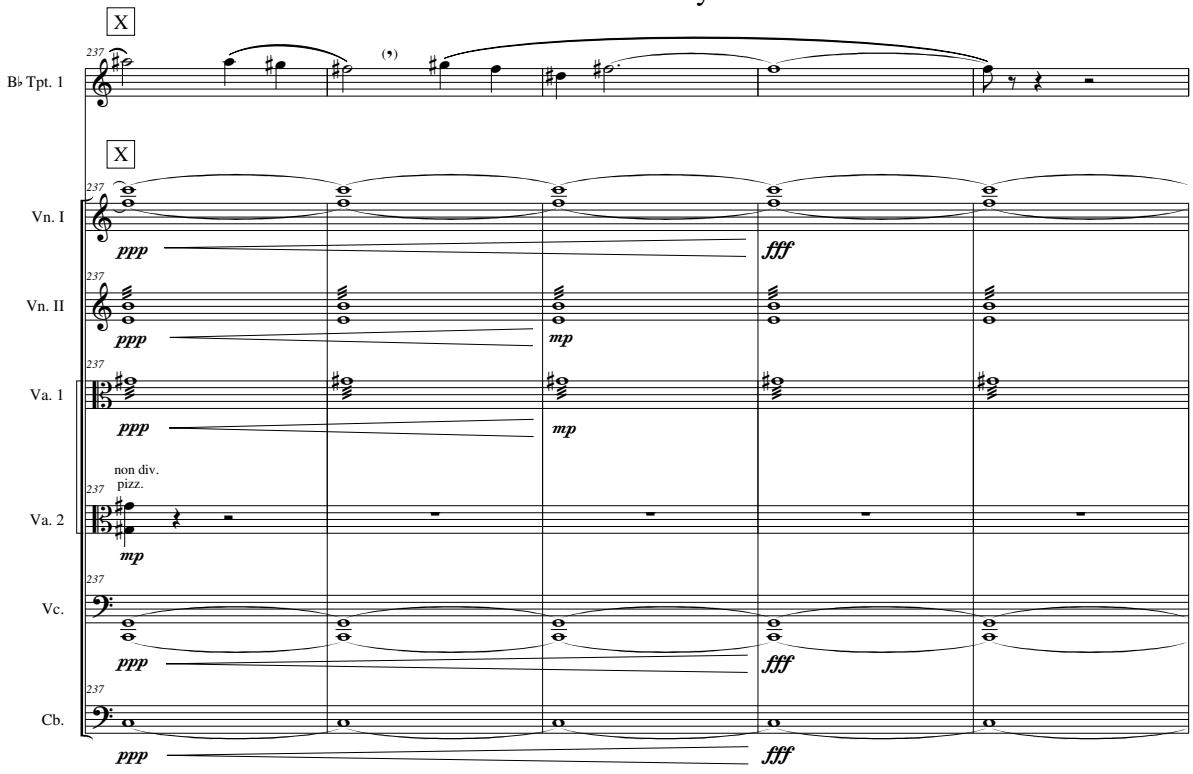

Fl. 1
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
f
choke
senza sord.
div.
(con sord.)
unis.
(con sord.)
unis.
mf

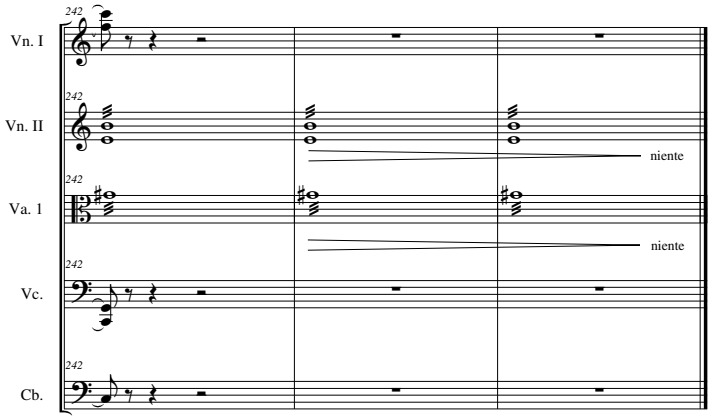

V Andante ma non troppo ♩= 96
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
st. mute
as from a distance
mp
Hn. in F
Tbn.
choke
Perc. 1
Perc. 2
unis.
arco
div.
ppp
Vc.
Cb.


W
Hn. in F
Tbn.
W
Vn. I
ppp
(Vn. II - 2 only)
(con sord.)
(div.)
sfp
sfp
sfp
sfp
sfp
Vn. II
(Va. 2 only)
senza sord.
pizz.
Va. 2
mp
Vc.
p
Cb.
p


227
Fl. 1
mp
Fl. 2
mp
Ob. 1
pp
p
Ob. 2
sfp
pp
ff
B♭ Cl. 1
mp
B♭ Cl. 2
mp
Hn. in F
open
mf
B♭ Tpt. 1
f
B♭ Tpt. 2
f
Tbn.
open
mf
Tuba
mf
Vn. I
p
Vn. II
Va. 1
con sord.
sfp
Va. 2
non div.
Vc.
Cb.


232
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba
Vn. I
Vn. II
Va. 1
Vc.
Cb.
pp
p
ff
mf


X
237
B♭ Tpt. 1
X
237
Vn. I
ppp
fff
237
Vn. II
ppp
mp
237
Va. 1
ppp
mp
non div.
pizz.
237
Va. 2
mp
237
Vc.
ppp
fff
237
Cb.
ppp
fff


242
Vn. I
242
Vn. II
niente
242
Va. 1
niente
242
Vc.
242
Cb.

THE CATHOLIC UNIVERSITY OF AMERICA

LECTURE RECITAL

Submitted to the Faculty of the

Benjamin T. Rome School of Music

Of The Catholic University of America

In Partial Fulfillment of the Requirements

For the Degree

Doctor of Musical Arts

By

Kyle Stephen Gullings

Washington, D.C.

April 7, 2011

PROGRAM

in memoriam Hibakusha 2007 (rev. 2009)
for baritone, spoken voice, & piano

Texts from State of the Union Addresses by President Harry S. Truman, and from "The Atomic Bombings of Hiroshima and Nagasaki," by The Manhattan Engineer District of the United States Army.

Charlie Hyland, baritone
Brandon Mitchell, spoken voice
Hilary Van Wagenen Henry, piano

Miniature Symphony No. 1b in D Major 2009
for piano trio

I. Allegretto
II. Theme and Variations
III. Scherzo
IV. Finale

Leah Beshore Naftalin, violin
Diana Curtis, cello
Hilary Van Wagenen Henry, piano

String Quartet No. 1: *At Best It Sometimes Rhymes* 2009

Altra String Quartet
Leah Beshore Naftalin, violin
Kate Northfield*, violin
Elizabeth O'Hara, viola
Diana Curtis, cello
*guest artist with Altra String Quartet

INTERMISSION

Three Arias from *Oblivion* 2010
for soprano, baritone, flute, guitar, & cello

"The Plumtree"
Text based on "The Widow's Lament in Springtime" by William Carlos Williams.

"Night in Kalapa"
Text by Sakyong Mipham Rinpoche, from *Snow Lion's Delight: 108 Poems* (Halifax, N.S.: The Kalapa Court, 2005). Used by permission.

"Sorrow Is My Own Yard"
Text from "The Widow's Lament in Springtime" by William Carlos Williams.

Rachel Barham, soprano
James Rogers, baritone
Jessica Bateman, flute
Mark Sylvester, guitar
Alyssa Moquin, cello

Dirge for the New Sunrise 2011
for soprano, flute, viola, guitar, & percussion
Text by Edith Sitwell.
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I. Bound to My Heart
II. The Eyes that Saw
III. Premonition [7:15 A.M. – Monday, August 6th, 1945]
IV. There Was a Morning
V. The Lips that Kissed
VI. But I Saw the Little Ant-men

Alexandra Phillips, soprano
Jessica Bateman, flute
Elizabeth O'Hara, viola
Mark Sylvester, guitar
Phil Carluzzo, percussion

INTRODUCTION

Good evening, and welcome. The five compositions on tonight's lecture recital comprise a body of works that exhibits a balance of tradition with innovation, of compositional craft with real-world sonic and social concerns. I would first like to thank a few individuals who have helped shape this event. My wife, Natalie Hanson, has gifted me with endless support and patience over the years. Natalie, thank you. Thank you also to my parents for letting me make foolish choices, and to my siblings for sharing a few of them with me. Many thanks are also owed to my advisors, Dr. Steven Strunk, Dr. Andrew Earle Simpson, and Dr. Stephen Gorbos, for serving on my dissertation committee and for providing invaluable musical and career advice. Finally, I would like to offer my deep gratitude to tonight's performers, without whose time and expertise the music on tonight's recital would simply be notes on a page.

I. *in memoriam Hibakusha* for baritone voice, spoken voice, and piano

Our artistic pursuits should actively engage the most pressing issues of our world. Many of the projects on this recital confront topics of social concerns, environmental awareness, and coping with loss. *in memoriam Hibakusha* honors the hundreds of thousands of victims of the world's first atomic bombings in Hiroshima and Nagasaki, Japan. Translated as “explosion-affected people,” surviving *hibakusha* are victims not only of radiation-related diseases, but also of discrimination in their society.[1] The sung text consists of excerpts from three State of the Union Addresses by Harry S. Truman, while the spoken text is taken from a U.S. government report on the effects of the bombings.

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1 "The Voice of Hibakusha," AJ Software & Multimedia, 22 Mar. 2011 <http://www.atomicarchive.com/Docs/Hibakusha>.

in memoriam Hibakusha is an art song in modified ternary form: A B A'. The stately A sections approximate A Aeolian, featuring parallel fifths in the piano's left hand and dissonant clusters of seconds in the right. These characteristics mirror President Truman's sober ruminations on nuclear weapons and energy. The subsequent extended B section, beginning in m.17, moves fluidly between D minor and B♭ Lydian. This section intermingles four loosely-associated ideas to exaggerate the topic's contradictions. Truman claims that the United Nations will "prohibit, outlaw, and prevent the use of atomic energy for destructive purposes,"[2] immediately followed by the zealous proclamation "We have made rapid progress in the field of atomic weapons."[3] Beginning in m.27, this textual dichotomy is emphasized by a sudden musical shift from staccato declamations in D minor, to a militaristic figure in the parallel major, underlined by dotted-eighth sixteenth patterns in the piano. See Figure 1. These two sections alternate between D minor stoicism and D major fanaticism, until a m.39 piano ostinato enters briefly in the dominant key area of A.

A pair of new piano ostinati emerges in a D-centric passage at m.48. The left hand presents a figure in octaves, slowly rising then falling by sequential thirds in dotted half notes; the right hand is a fragile, descending chromatic line regularly punctuated by an ascending major triad. See Figure 2. These ostinati briefly converge onto D♭ major at m.60, before a final iteration of D major excitement at m.62.

Augmenting the conflict in Truman's speeches, a separate spoken text offers a new perspective throughout this work. This part gains prominence as the dual ostinati begin in

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2 Harry S. Truman, "State of the Union Addresses of Harry S. Truman," Project Gutenberg, 21 Mar. 2011 <http://www.gutenberg.org/dirs/etext04/sutru11.txt> 1952 address.

3 Truman 1953 address.

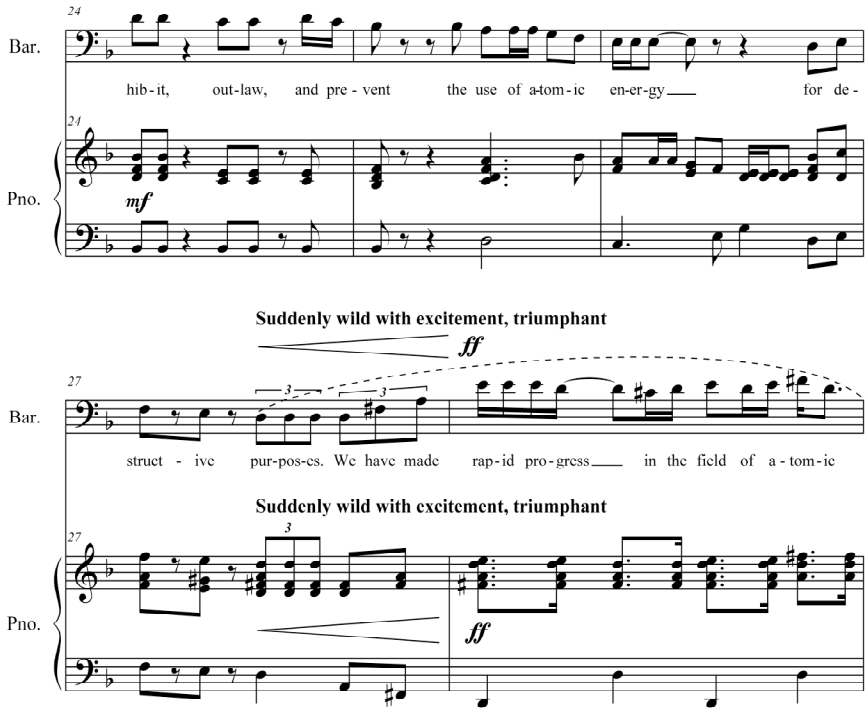

Fig. 1: Shift from D minor to D major

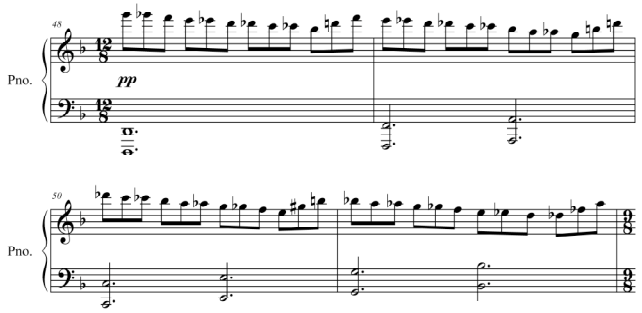

Fig. 2: Two ostinati (piano only)

m.48. The words, drawn from an eyewitness account by Father John A. Siemes, a Jesuit priest and professor at Tokyo's Catholic University, paint a detailed picture of the damage caused by the explosion.[4] Through its gradually rising dynamic, this spoken portion sharply divides the listener's attention, creating an unsettling divide between the baritone's confident

4 Manhattan Engineer District of the United States Army, "The Atomic Bombings of Hiroshima and Nagasaki," Project Gutenberg, 21 Mar. 2011 <http://www.gutenberg.org/cache/epub/685/pg685.txt>

assessment of nuclear technology and the speaker's narration of its practical consequences. The priest's account gradually overpowers President Truman's enthusiastic words before the stately, A Aeolian musical material returns at m.68.

In the closing measures, Truman assures his listeners that the only path to protecting our freedoms and way of life is to meet this emergent nuclear challenge by sticking to our guns.[5] These four words, "stick to our guns," loop again and again – a broken record reflecting the frightful irony of Cold War armaments, subsequent non-proliferation treaties, and the global nuclear situation that persists to this day. I created this composition because I am bothered by the notion that, every day, a handful of world leaders must make the choice *not* to destroy millions of people at the press of a button. Compounded by the prospect of rogue-state and non-state actors, the global nuclear status quo is sobering and – in my view – unacceptable. Now let us hear *in memoriam Hibakusha*.

II. *Miniature Symphony No. 1b in D Major* for piano trio

I composed *Miniature Symphony No. 1 in D Major* for the Chicago Miniaturist Ensemble. Devoted to performing compositions consisting of 100 notes or fewer, they premiered my original quintet version in 2008. Today you will hear version No. 1b, arranged for piano trio.

I enjoy compositional challenges. I agree with Igor Stravinsky, who wrote in his *Poetics of Music*: "[...] my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the

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5 Truman 1953 address.

more one frees one's self of the chains that shackle the spirit."[6] The challenge of creating a coherent, meaningful work using no more than 100 notes was enticing to me. To maximize my limitations, I distilled the standard symphonic form into roughly 90 seconds of music.

Movement I is a nine-measure, semi-tonal sonata-allegro in D major. The exposition's two themes, given in Figure 3, are presented in melodic stratification among the three instruments. Note the two-note transition, and the implied shift to the dominant key area for the second theme. The m.5 development features slight elaborations of both themes around the dominant before a D major recapitulation in mm.6-8. See Figure 4. The introduction and coda both present a single F♮, implying a distantly-related key.

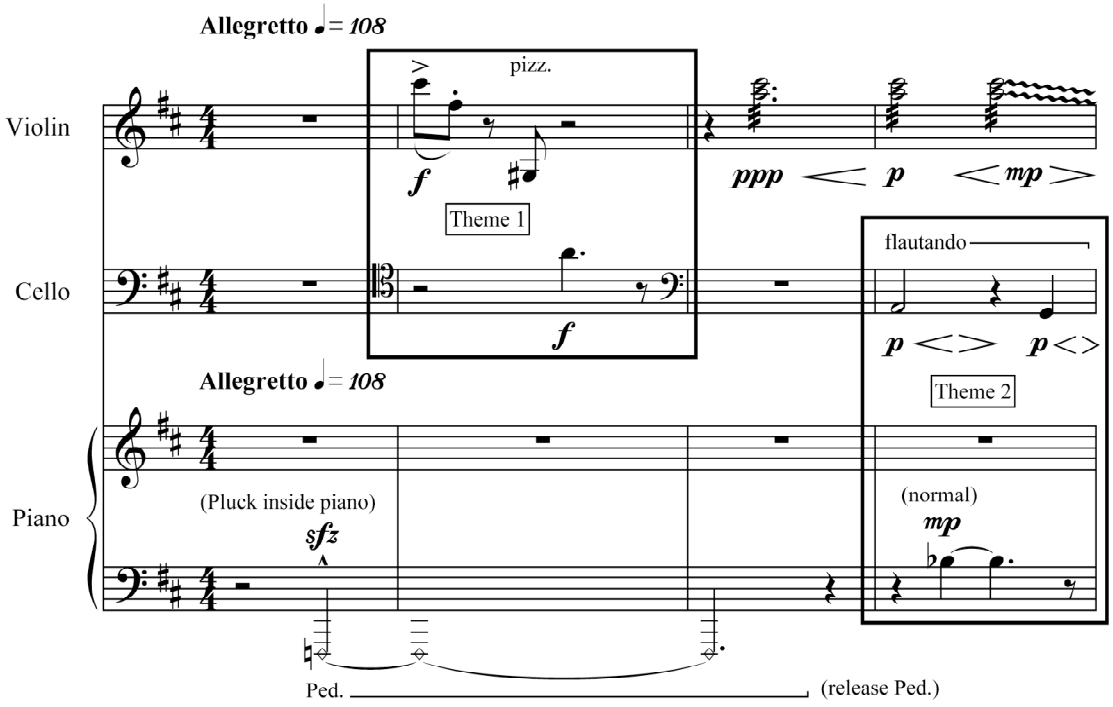

Fig. 3: Sonata's first and second themes

6 Igor Stravinsky, *Poetics of Music: In the Form of Six Lessons*, Trans. Arthur Knodel and Ingolf Dahl (Cambridge: Harvard, 1947) 65.

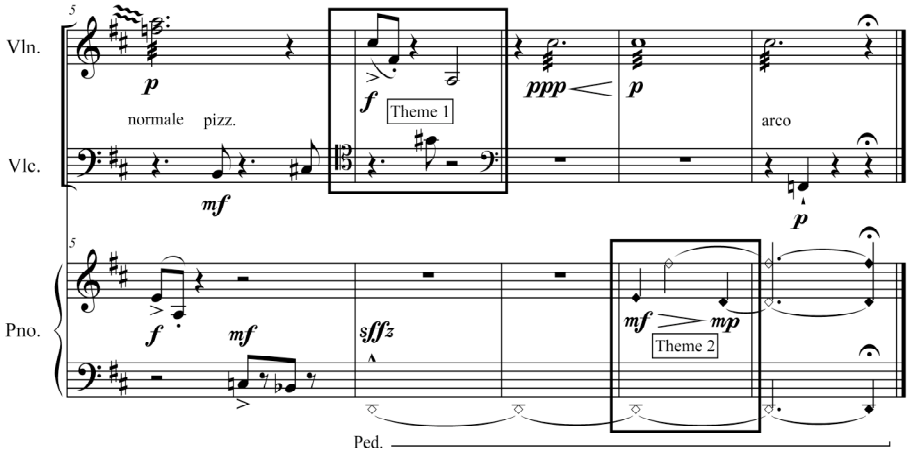

Fig. 4: D major recapitulation of both themes

Movement II is a ten-measure theme and variations based on the pitch class set [01268]. The theme consists of a five-note chord, whose pitch classes are duplicated in variation I. Variation II features a T2 transposition in the solo cello. Plucked strings are highlighted in variation III: pizzicato and plucked piano present the complementary pitch class set [0124678], which is invertible (or intervallically symmetrical). Finally, variation IV uses the whole tone set, [0246], itself invertible and a subset of the complementary set from variation III. This movement lasts approximately 40 seconds.

A lilting violin line carries the third movement, a B minor scherzo, through an ABA form in only seven measures. The quick tempo, compound meter, and ternary form are all characteristic of scherzi. Stratification of the A sections' contrapuntal lines, displayed in Figure 5, recalls the first movement.

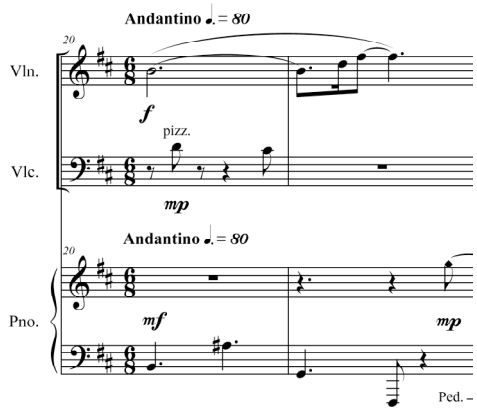

Fig. 5: Contrapuntal stratification of mvt. III

The vivace fourth and final movement is shown in a piano reduction in Figure 6. Avoiding tonal, serial, and set-based procedures, this finale gravitates toward non-functional triads. It begins on F, where movement I's introduction and coda are centered, and concludes with the first movement's primary theme in the original D major, cadencing on a sustained [01268] set drawn from the theme and variations. With the exceptions of one eighth note figure and the final chord, the entire final movement uses only quarter notes. This finale again features melodic stratification, a useful tool when writing melodies on a limited budget of notes. Displaying my best attempt at extremely economic writing, here is my *Miniature Symphony No. 1b* in D Major.

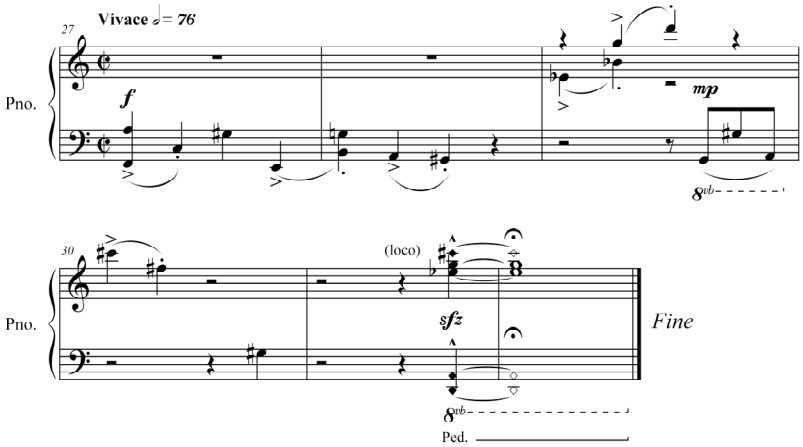

Fig. 6: Entire mvt. IV (piano reduction)

III. String Quartet No. 1: *At Best It Sometimes Rhymes*

Next on the program is my String Quartet No. 1. First, allow me to share the story that inspired its creation. In the summer of 2009, six blocks from campus, my wife and I were approached by a young woman who was convinced that a nearby community service organization was running a covert prostitution ring. During a two-hour ordeal ending with the involvement of emergency services, she begged us not to leave her side. We engaged in this intensely challenging conversation, standing helpless and perplexed as she experienced her first ever acute psychotic episode.

This event impacted me deeply, largely due to the proclamation she made, which I have made anonymous: "My name is Angie Johnson, and there is a child prostitution ring in this city!" That precise rhythmic cadence, repeated hundreds of times during this episode, is still burned into my memory as an aural reminder of that day, and of my complete inability to help. I based my string quartet on this experience to raise public awareness of mental health issues.

In writing my quartet, I immediately focused on the concept of patterns: motor-like rhythms, ostinati, and sequences. The pitch content of the entire work is based on a single entry in Nicholas Slonimsky's *Thesaurus of Scales and Melodic Patterns*. This book, an exhaustive catalog of every conceivable musical scale, has served as a theoretical muse for diverse artists including John Coltrane, John C. Adams, and Frank Zappa. Entry number 957, taxonomized by Slonimsky under "Diapente Progression, Interpolation of Three Notes, Disjunct Minor Polytetrachord,"[7] accounts for every pitch in my quartet, with the exception of a six-measure musical quotation in the third movement.

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7 Nicholas Slonimsky, *Thesaurus of Scales and Melodic Patterns* (New York: Shirmer, 1947) 128.

This scale, seen in Figure 7, is hereafter referred to as Pattern #957. Featuring a repeated ascending interval pattern of M2, m2, m3, m2, this pitch collection intrigues me for many reasons. First, Pattern #957 replicates at the P5, not at the octave. Since each pitch class is present in some registers but not in others, pitches must be octave-specific. An octave-specific pitch collection, such as those used in Webern's *Symphonie*, Op. 21,[8] and in Elliott Carter's *Double Concerto*,[9] has been defined by Paul Nauert as a pitch field.[10]

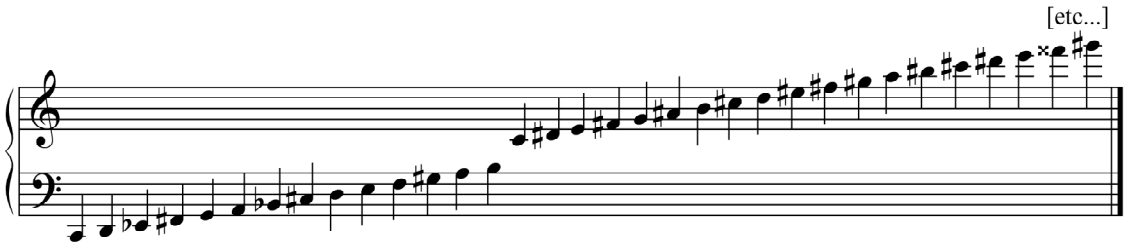

Fig. 7: Pattern #957 in String Quartet No. 1

In addition to the pervasive pattern that informs the work's pitch-content, numerous other rhythmic and formal patterns are utilized. Movement I, entitled “Two Music Boxes,” features two instrument pairs in opposing yet simultaneous time signatures and tempi. The first violin's lyrical andante melody, echoed by the second violin, features major major-seventh chords in duple meter. Meanwhile, the viola and cello provide a sonorous harmonic support through asymmetrical patterns in a relaxed adagio: in five-eight time, then seven-eight time, and so on. The opening passage of the score is given as Figure 8. At specific moments in this movement, the first violin cues the opposite pair to proceed to its next harmonic pattern. In following this protocol through the movement, I was able to

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8 Paul Nauert, "Field Notes: A Study of Fixed-Pitch Formations," *Perspectives of New Music* 41.1 (Winter 1992): 181.

9 David Schiff, *The Music of Elliott Carter* (New York: Da Capo, 1983) 65-69.

10 Nauert 181.

maintain some level of control over the rate of harmonic progression without needing the players' downbeats to coincide when changing chords. The result is a watery, elusive shift from one harmonic area to the next.

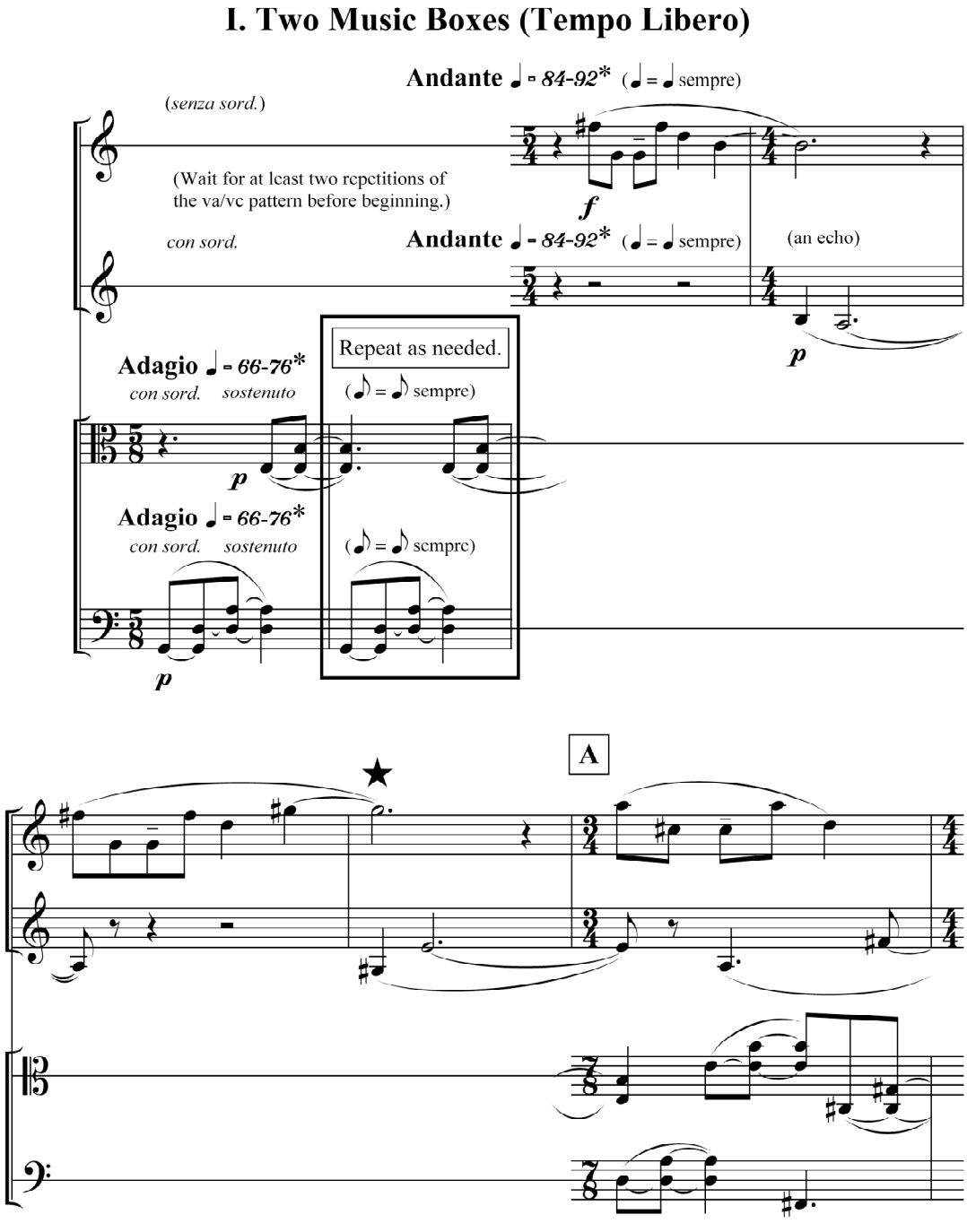

Fig. 8: Opening passage of mvt. I, in two tempi

The slower second movement consists of four iterations of a single static chord, shown in Figure 9. After sounding through a long crescendo, it suddenly drops away to reveal a subset of its constituent members. The second and third iterations follow the same pattern, but reveal different subsets. Finally, the fourth statement is instead sequenced up three times by perfect fifth. Recall that Pattern #957, built on the intervals M2, m2, m3, m2, replicates at the P5, and therefore allows for this specific transposition. The second movement attempts to present a single seven-note chord through four distinct lenses, representing multiple possible manifestations of a single, obsessive idea.

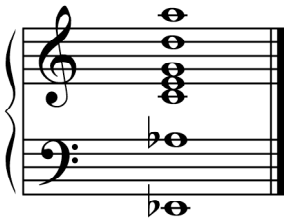

Fig. 9: Static chord from mvt. II (reduction)

Following a sonata-allegro structure, movement III is the most directly influenced by the story detailed earlier. The first theme features a series of major major-seventh chords, abundantly available in Pattern #957, centered around G♮. Each is presented in a series of shifting accent patterns in 10/8 time (3+3+2+2 over 8). Initially, each beat is accented, but the patterns begin to diverge at m.6, gradually developing into a complex set of accents. Sixteenth note runs further animate the texture during the first transition, mm.19-33.

The words “My name is Angie Johnson, and there is a child prostitution ring in this city” become the obsessive rhythmic motive of the second theme, given in Figure 10. Note that this initial appearance of the second theme is in the dominant key, also featuring a major major-seventh, this time in a murky third inversion. This rhythmic motive becomes

gradually more complex as it transitions to the development section at m.67. The development features contrasting presentations of the first and second themes, often following melodic sequences. Just before the recapitulation, a six-measure fragment of repose offers the only deviation from the recursive pitch obsession of all three movements. This quotation is an homage to Phillip Glass, whose string quartets are among many I studied in preparation for writing my own.

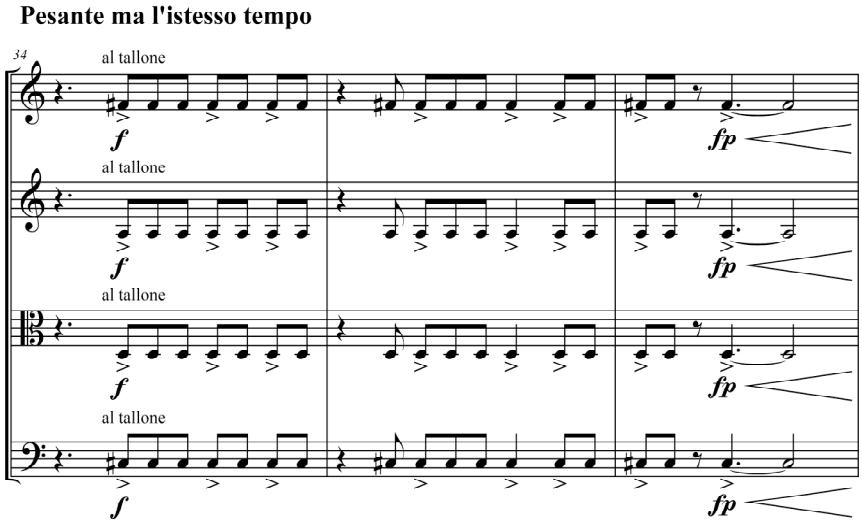

Fig. 10: Rhythmic motive of the second theme, mvt. III

The recapitulation, beginning with m.107, arpeggiates the opening theme while maintaining its pattern of shifted accents. The second theme's appearance at m.140 outlines a G♮ major major-seventh chord in third inversion. The work builds to m.164, then reprises portions of the development in a brief coda. A surprise in m.175 briefly recalls the second movement's seven-note chord, before ending with a final, fragmentary statement of the second theme’s rhythmic motive.

A brief intermission will follow this next performance. Here is my String Quartet No. 1: *At Best It Sometimes Rhymes*, performed by members of Altra String Quartet.

IV. Three Arias from *Oblivion* for soprano and baritone voices, flute, guitar, and cello

My one-act chamber opera *Oblivion* was premiered in the summer of 2010 at the Capital Fringe Festival. The plot is based on science fiction pioneer H.P. Lovecraft's short story "Ex Oblivione." Its narrator, burdened by the everyday trivialities of his life and terminal illness, finds welcome release from his suffering through a series of vivid dreams. My operatic adaptation hinges on the universal human quest of coming to terms with one's mortality, and the challenge of reconciling that outlook with the sorrow felt by the loved ones we leave behind.

This evening we will explore three arias. The first presents Sonia, the narrator's wife, happily tending her garden – a symbol for her meticulously-planned life. This aria provides musical material for the final aria, "Sorrow Is My Own Yard," in which Sonia laments the relatively abrupt loss of her husband to illness. Between these arias, her husband Howard sings "Night in Kalapa," an energetic epiphany born of his latest dream. He has suddenly and joyously come to accept his imminent mortality, but has not yet considered the impact of this revelation on his despairing family. This is the essential human conflict of the opera.

The first aria, "The Plumtree," comes early in the opera. Derived partially from William Carlos Williams' poem "The Widow's Lament in Springtime," it depicts Sonia in her garden, in the full bloom of July. An easy A major ostinato in the guitar, occasionally hinting at A Lydian, introduces Sonia the gardener, the perfectionist, master of her small universe. Her initial lyrical, mostly diatonic melody, featured in Figure 11, floats along in compound time for much of the aria. The form is A A B A C $\frac{1}{2}$A, with each A section featuring plagal progressions.

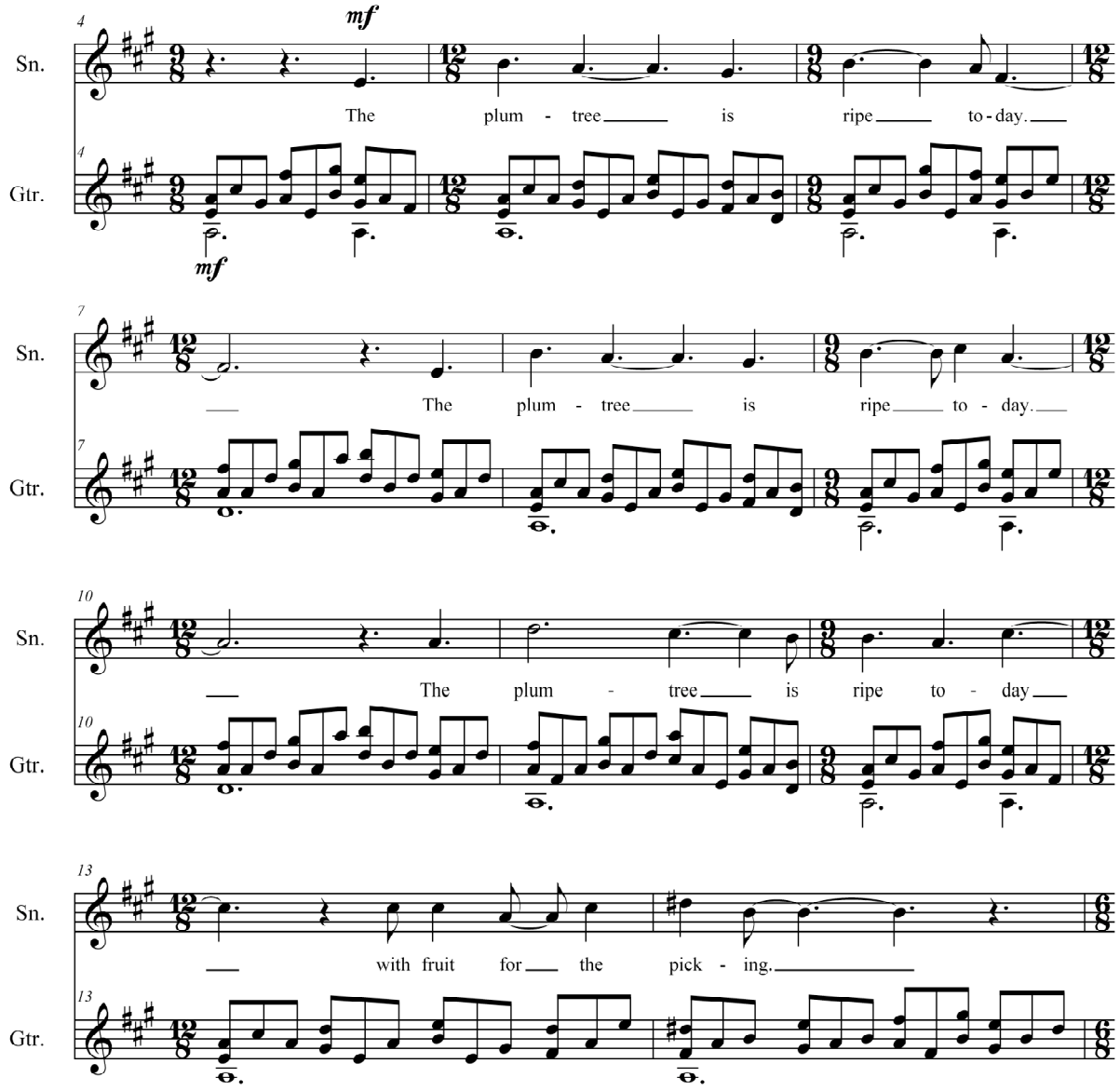

Fig. 11: Initial vocal entrance, "The Plumtree"

The short B section, lasting from mm.41 through 46, abruptly jumps by chromatic mediants from A major, to C major, to E♭ major. These distantly related keys provide a brief but welcome contrast to the gentle A major ostinato. Section C approximates F major amid non-functional harmonies, especially in the planing parallel fifths in the guitar. Finally, a ten-measure half-presentation of A closes out the work. In addition to these

harmonic functions, the flute and cello provide counter-melodic material and occasional coloristic effects. The overall effect is one of tranquility, control, and tunefulness, interrupted briefly with drastic shifts of harmony and color.

"Night in Kalapa" marks the beginning of the end of the opera, and is the dramatic turning point of the narrator's development. After dreaming repeatedly of a mysterious gate and finally discovering the secret to unlocking it, Howard is determined to pass through and view the other side – an obvious reference to his death. "I need things to fall apart," he intones. "I want things to fall apart." The words, written by poet and head of the Shambhala Buddhist lineage, Sakyong Mipham Rinpoche, depict the meditative ecstasy that is felt when liberated from the fear of death. This energy is reflected in the active musical texture, particularly in the recurring motive first seen in mm.23-24. See Figure 12.

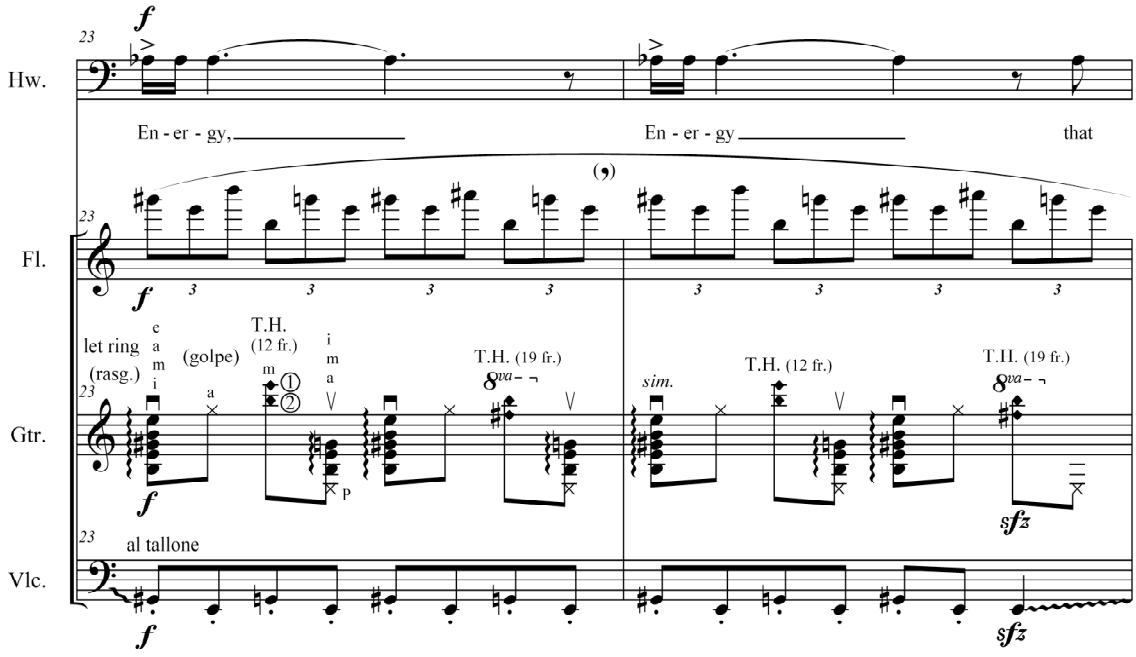

Fig. 12: Active musical texture, "Night in Kalapa"

The harmonic landscape, though largely triadic, is constantly in flux. The longest tonicization of a single note, beginning with the A at m.91, lasts a mere twelve beats.

Chromatic mediant relationships abound, rarely allowing the music to settle into one harmonic area. In addition to triadic constructions, quartal harmonies frequently emerge. The rhythmic profile also adds to the feeling of constant activity. As shown previously in Figure 12, three-against-two patterns are a hallmark of this rhythmic style, as well as dotted-eighth sixteenth and tremolo figures.

Following the example of "Dido's Lament" from Henry Purcell's *Dido and Aeneas*, my lament aria, "Sorrow Is My Own Yard," features a prominent descending bass line. After a brief introduction, the cello deliberately descends by step for roughly 45 seconds – nearly the entire A section. Above this hangs a mournful melody whose chromatic saturation touches on all twelve pitch classes in just under four measures, despite not being twelve-tone in its construction. See Figure 13. Notice also the opening motive's distinctive descending major seventh, which returns sequenced down a minor third at m.11. After a brief transition, the extended B section of this ternary form directly reprises the easy-going A major theme from the opera's first aria "The Plumtree." This time, however, Sonia's sweet melody rings hollow as she contrasts the blossoming of her garden with the emptiness she feels at the recent death of her husband.

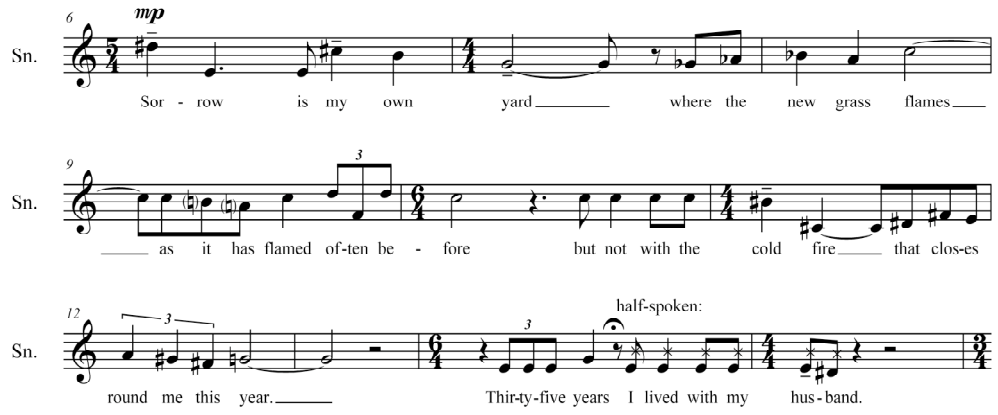

Fig. 13: Initial vocal entrance, "Sorrow Is My Own Yard" (voice only)

A return to the A section material at m.52 is followed by a brief coda that features a chromatic mediant shift – prominent in the two other arias – from A major to F♯9. The descending bass line takes over again, pulling the pitch center from F♯ down to E♮, where the work began. With all these features in mind, let us turn our attention to these three arias from the one-act opera *Oblivion*.

V. *Dirge for the New Sunrise* for soprano voice, flute, viola, guitar, and percussion

Dirge for the New Sunrise sets the words of twentieth-century British poet Edith Sitwell. Her poem, after which my composition is titled, is among the earliest artistic responses to the U.S. nuclear bombings of Hiroshima and Nagasaki, Japan. My piece is a response to the physical and psychological impact of that event, and, as referenced earlier this evening, to the resulting apocalyptic nuclear conundrum in which humanity finds itself today. Both this *Dirge* and *in memoriam Hibakusha* belong to a growing topic of interest in my work: highlighting the environmental and social failings of our species in order to recognize and eventually transcend them.

Dirge for the New Sunrise uses a variety of instrument subsets. The text of the poem is distributed as follows: poetic stanzas one through three in movement I, stanzas four and five in movement IV for unaccompanied voice, and stanzas six through eight in movement VI. Frequent use of complementary and symmetrical relationships among the work's six movements is an important defining feature, forming a sort of analytical puzzle. Rather than taking a linear approach, I will discuss the outer movements, followed by movements II and V, and finally the central movements.

Movement I, “Bound to My Heart,” and movement VI, “But I Saw the Little Ant-men,” both include the full ensemble. These movements share three primary features: a

retrograde relationship, a distinctive pitch field, and the use of musical borrowing.

Apart from the vocal line, the music of the first movement is presented, in its entirety, in retrograde as the sixth and final movement. The challenges of composing a convincing, four-minute retrograde are numerous. Some gestures, when played backwards, sound ineffective. Perhaps more daunting is the difficulty of crafting entire sections whose contours are equally persuasive in reverse.

One solution is to feature what Messiaen called non-retrogradable rhythms.[11] These rhythmic palindromes are heard the same both forward and backward. Another solution is to present a rhythmic motive along with its retrograde in the same movement. Since both are presented in the original, they generally pose no musical problems in reverse. In addition to this large-scale retrograde, the beginning and ending four measures of these outer movements also form instrumental retrogrades with each other. This provides sonic bookends both within these two movements, and within the composition as a whole.

The pitch content of outer movements I and VI is drawn almost exclusively from Pattern #957, seen in Figure 14, which is a transposed version of the pitch field used in my string quartet. The only exceptions appear within discrete instances of musical borrowing, which I will discuss shortly.

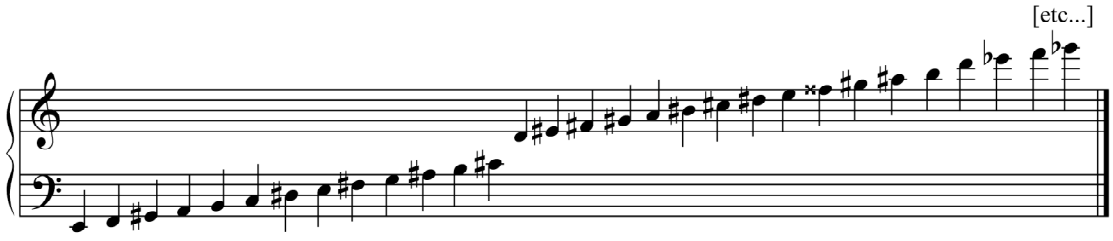

Fig. 14: Pattern #957 in Dirge for the New Sunrise

11 Olivier Messiaen, *The Technique of My Musical Language*, Trans. John Satterfield (Paris: Alphonse Leduc, 1956) 20.

The intervallic structure of Pattern #957 resembles the distinctive top half of the harmonic minor scale, with solfeggio syllables Sol-Le-Ti-Do. This familiar melodic contour is exploited to approximate tonal functions, such as the C♯ minor excerpt in Figure 15. The consistent interval pattern also provides a familiar aural framework for navigating this unique pitch field.

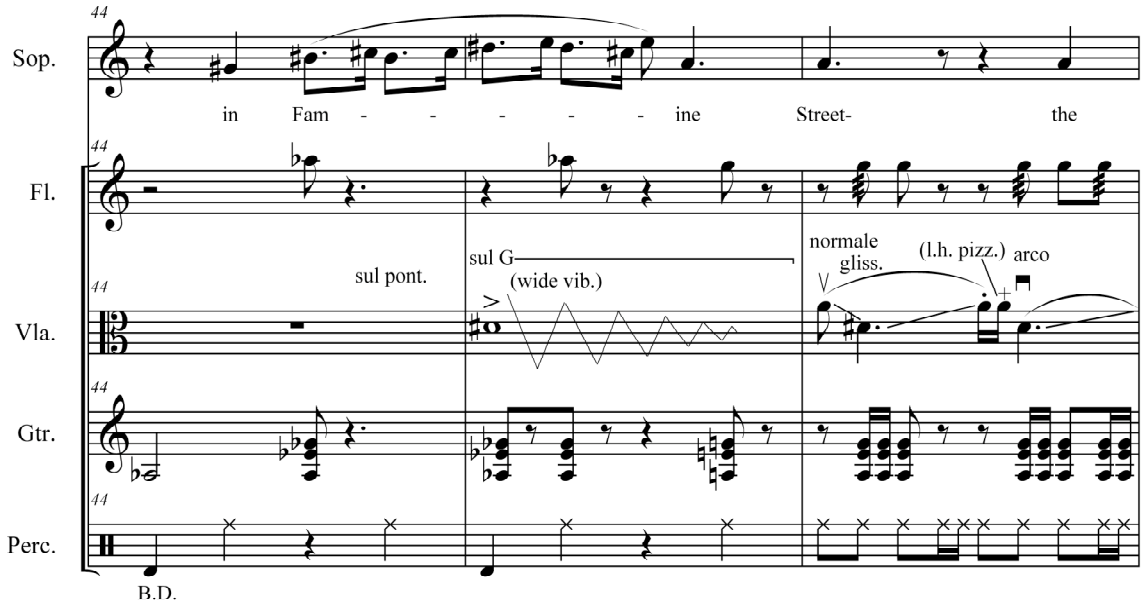

Fig. 15: Passage approximating the dominant chord of C# minor, mvt. I

Now to the topic of musical borrowing. Several brief passages, drawn from classical, avant-garde, and popular sources, are strategically placed in response to potent images in the poem's text. Beyond their literal text tracking, these quotations provide a structural scaffolding for the construction of a musical form, as well as discrete moments of departure from the prevailing pitch field, Pattern #957.

Different compositional limitations are found in our next pair of movements. The duet movements II, “The Eyes that Saw,” and V, “The Lips that Kissed,” are both limited-pitch class studies. Their respective six-pitch class sets, given in Figures 16a and b, are

complementary collections, combining to encompass all twelve chromatic pitch classes. I sought a way to correlate these two opposing movements without expanding the pitch content of either. As a solution, each duet contains at its center a brief passage which, through the use of extended techniques, is able to produce the opposite movement's complementary set without departing from the fingerings allowed by its original set. These methods of "sounding notes without playing them" will be detailed shortly.

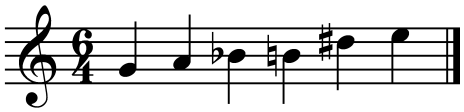

Fig. 16a: Pitch set from mvt. II

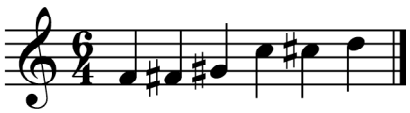

Fig. 16b: Pitch set from mvt. V

Movement II features a playful duet between viola and guitar. A slow introductory gesture is truncated and repeated at the end. A perky and asymmetrical ostinato in the guitar begins the movement proper at m.115, then shifts higher at 121, supporting the viola's lilting melody throughout. In mm.125-33, these roles are reversed as the guitar elaborates the melody and the viola adopts the ostinato one octave higher. This formula is repeated in mm.137-56, with virtuosic elaborations of the melody.

The central three measures, seen in Figure 17, form a brief but curious interlude. This first example of "sounding notes without playing them" exploits what I believe to be a largely unexplored physical attribute of string instruments: while the length of string between the left hand fingering and the bridge is generally used, the opposite length, between the left hand and the nut, typically remains silent. In truth, both sides can vibrate independently and simultaneously. One notable example is in the viol consort music of George Crumb's *Black*

Angels.[12] Since the frets or finger positions are normally spaced wider near the nut than the bridge, the traditional fingering will, when playing on this "wrong side," produce a scale whose intervals become increasingly larger as they ascend. Many of these pitches fall outside the standard tuning.

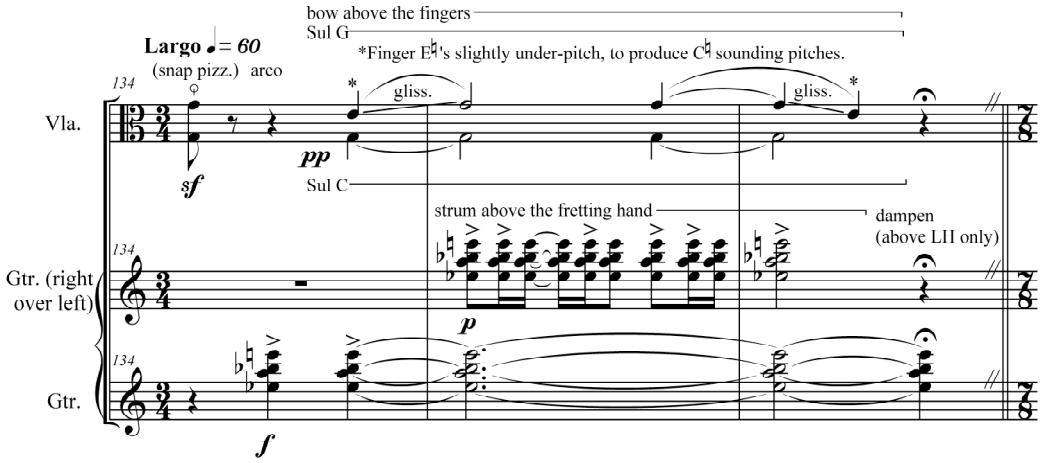

Fig. 17: Three central measures, mvt. II

The challenges of exploiting this technique throughout an entire work are evident. Yet through this specific, carefully-constructed pitch collection, fingerings belonging to the original pitch class set [E♭ E G A B♭ B] are mapped onto sounding pitches complementary set [C C♯ D F F♯ G♯]. The specific mappings are shown in Figure 18. Again, this relatively rare extended technique allows the players to make reference to the affiliated movement V while remaining, in a sense, within the confines of movement II's pitch set. It is important to note that, without hearing this passage, the casual theorist would not realize its referential nature.

12 George Crumb, *Black Angels* (New York: C.F. Peters, 1970) 4.

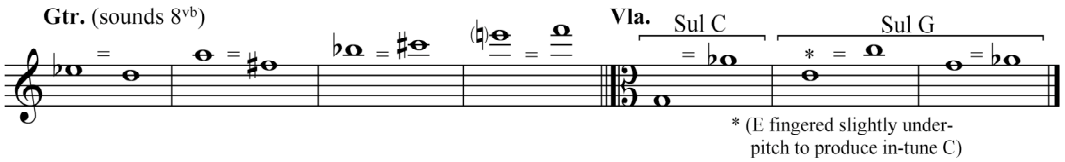

Fig. 18: Mapping of fingered pitches (left) onto sounding pitches (right) using "wrong side" of the string, mvt. II

Let us skip now to the analogous crafty event in the middle of movement V, the duet between flute and percussion. In referencing the earlier duet, mm. 180-3 produce the movement II pitch class set of [E♭ E G A B♭ B] using three distinct methods of "sounding notes without playing them." See Figure 19. First, the vibraphone uses string bows to excite the bars without striking them.

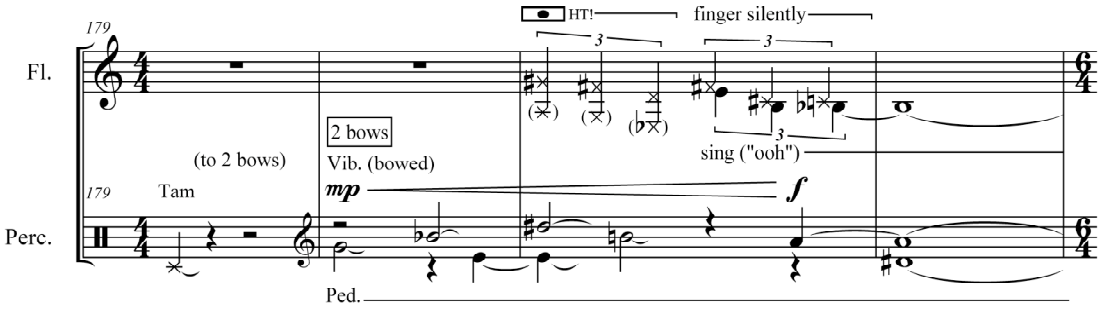

Fig. 19: Four central measures, mvt. V

The flute's extended technique called "tongue ram," which is "created by closing the mouthpiece with the whole mouth, and then making a big and very rapid movement with the tongue, against the teeth,"[13] is represented by a rectangular symbol and the onomatopoetic syllable "HT!" Curiously, the tone produced by a tongue ram is a major seventh below the fingered note. Therefore, the fingered G♯, F♯, and D map onto their

13 Mats Möller, "Mats Möller - New sounds for flute," 22 Mar. 2011 <http://www.sfz.se/flutetech/04.htm#tr>

complementary sounding pitches A, G, and E♭, respectively. The remainder of the complementary set is sung softly by the flutist.

The flute continues to make frequent use of extended techniques including glissando, tongue ram, and artificial polyphony, which creates the aural illusion of two lines being played simultaneously.[14] See Figures 20a and 20b for representative examples from this movement. Similar to movement II, the flute and percussion parts even trade off melodic material beginning in mm. 163 and 171, as seen in Figures 21a and 21b.

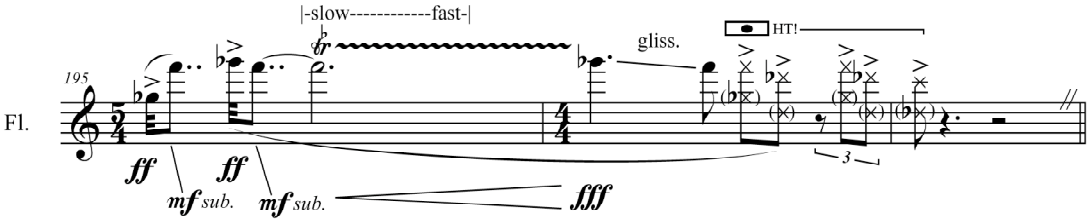

Fig. 20a: Flute extended technique (tongue ram), mvt. V

Fig. 20b: Flute extended technique (artificial polyphony), mvt. V

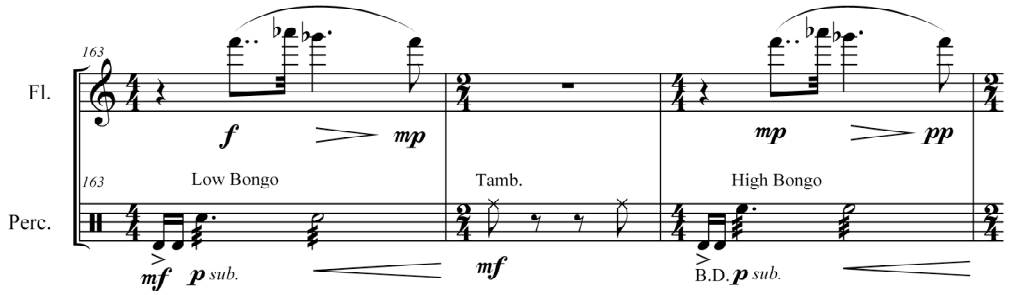

Fig. 21a: Flute melody, mvt. V

14 John McMurtery, "Artificial Polyphony," 22 March 2011 <http://www.johnmcmurtery.com/index.php?option=com_content&view=article&id=15:artificial-polyphony&catid=2:polyphonic-techniques&Itemid=8>

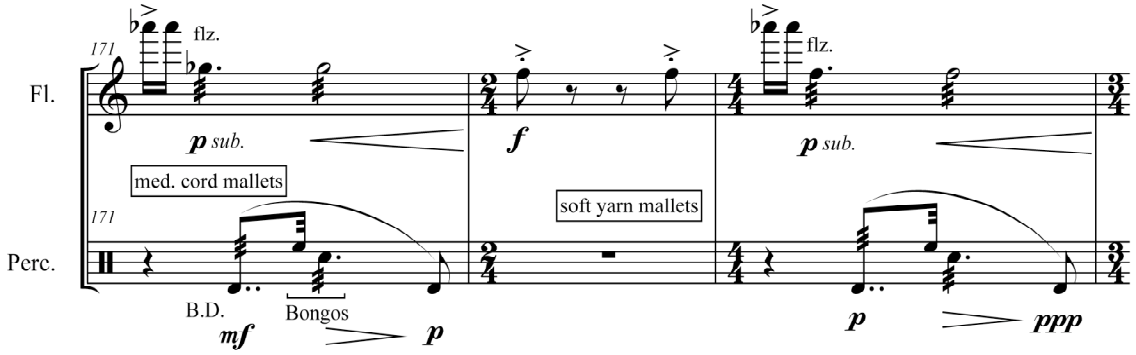

Fig. 21b: Percussion echoing previous flute melody, mvt. V

Movements IV, "There Was a Morning," and III, "Premonition," form the final and shortest pair. A modified twelve-tone technique is featured in the unaccompanied vocal solo of movement IV; this 70-note melodic line, presented in retrograde, then supplies a color, or order of pitches, for the movement III flute solo. Movement IV is presented in its entirety as Figure 22, annotated with its row forms. System three presents only members 1-8 of row form R_{10}; the remaining segment, 9-12, is delayed until the subito pianissimo figure in system five.

After a complete statement of row form RI_1, another truncated row form is encountered. P_8 begins on system four with the words "The marrow of the bone," and is continued with "the blood in the veins." This latter fragment is then transposed up by a M2, setting the parallel text of "the sap in the tree." Finally, the neglected members 9-12 of row form R_{10} are reiterated to close the movement.

The flute's solo is comprised of the vocal movement's 70 pitches in strict retrograde. Even more so than in the movement V duet, movement III employs a good deal of artificial polyphony, as seen in Figure 23. Also note that, until the prime row at the beginning of vocal movement IV is identified, the analytical challenge of movement III may

prove daunting, since there is no complete row form in the first half of the movement. Hence my analysis of movement III as a pitch retrograde of movement IV, and not the reverse.

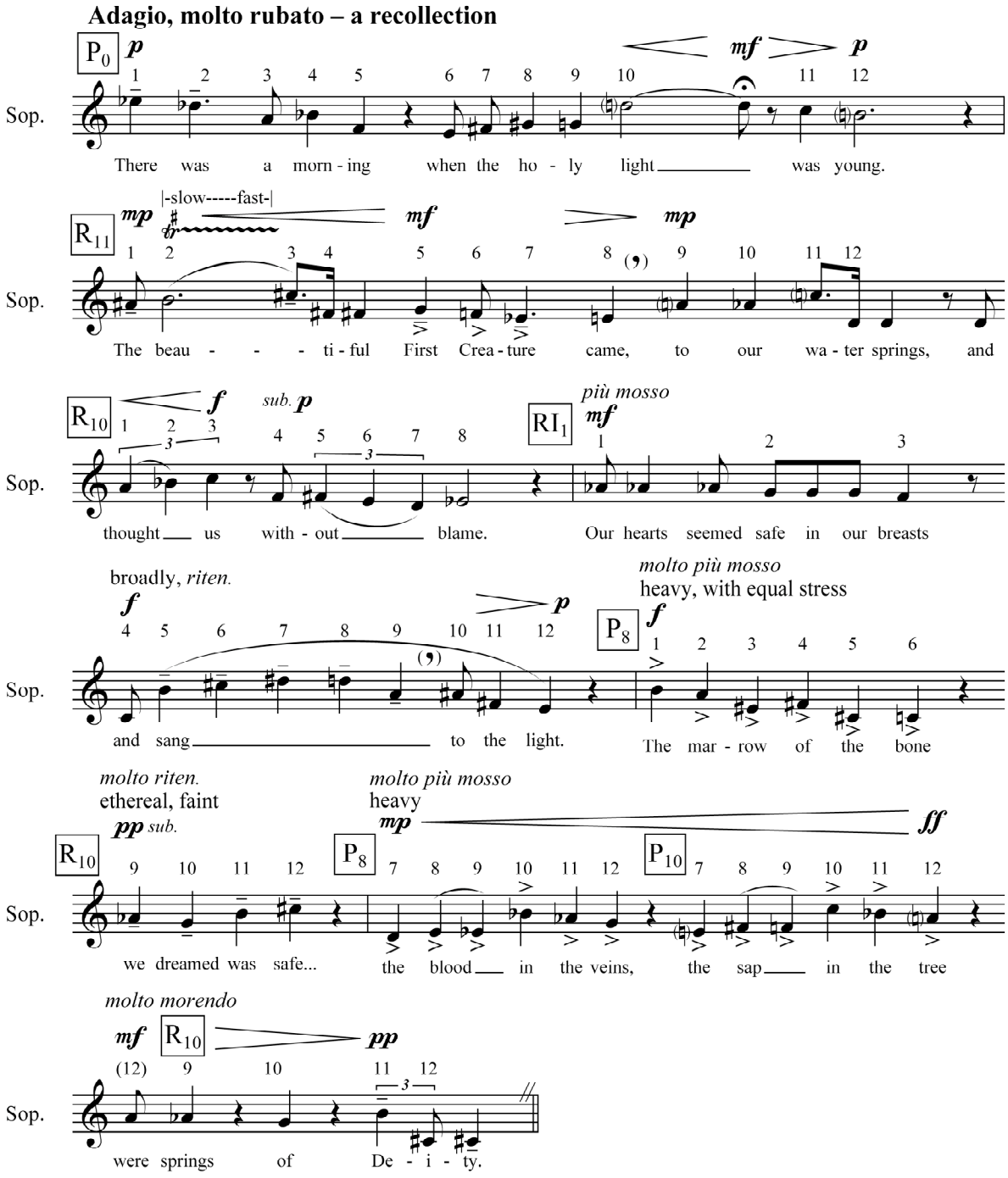

Fig. 22: Mvt. IV in its entirety (vocal solo)

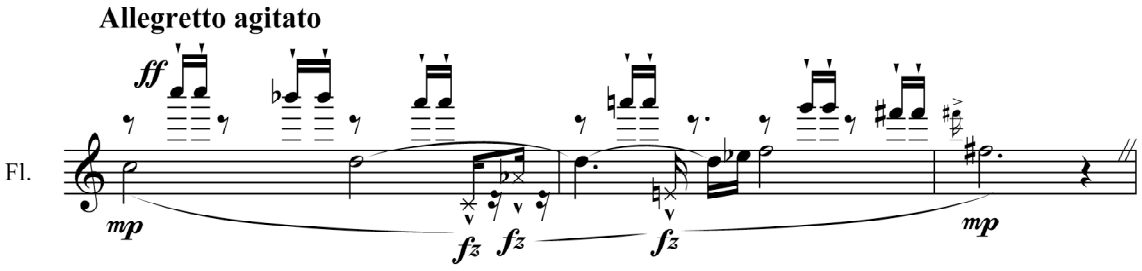

Fig. 23: Flute extended technique (artificial polyphony), mvt. III (flute solo)

Dirge for the New Sunrise encompasses many disparate musical vocabularies. Those familiar with these techniques will no doubt notice that I have deviated from many of their traditional rules. Limited pitch class studies, for example, do not often seek to stray from their initial set, and twelve-tone compositions typically present entire rows before proceeding to related rows.

So, like most composers, I have bent some rules. But *Dirge*, like much of my music, is less concerned with the relational and developmental possibilities of such systems than with the inherent compositional challenges their use affords. As such, while I have adopted diverse compositional tools in these and other works, each has been integrated into my own distinctive musical language, serving first and foremost the expressive and technical needs of the immediate musical or dramatic moment.

This evening's lecture recital will conclude with the performance of this final composition. Thank you sincerely for your attention, and I hope you have enjoyed listening to and exploring my music. Many thanks once again to all my performers. And now, *Dirge for the New Sunrise*.

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