

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

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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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STRING QUARTET No. 1:
AT BEST IT SOMETIMES RHYMES
(2009)

KYLE GULLINGS

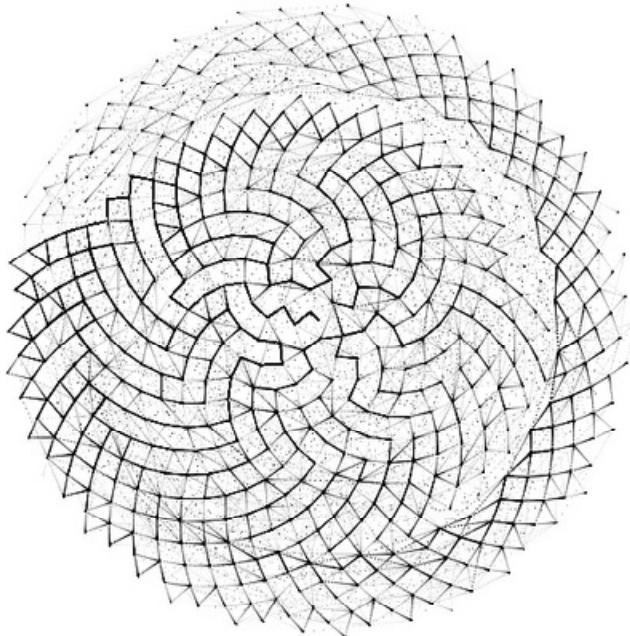


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STRING QUARTET NO. 1:
AT BEST IT SOMETIMES RHYMES
(2009)

I. TWO MUSIC BOXES (TEMPO LIBERO)*

II. EMANATIONS

III. THERE IS A CHILD

[DURATION APPROX. = 11:45]

* 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. $\text{♩} = 84-92$).

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 (\star) 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.

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3

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I. Two Music Boxes (Tempo Libero)

(senza sord.)

Violin 1

Violin 2

Viola

Cello

Adagio $\text{♩} \approx 66\text{-}76^*$ ($\text{♩} = \text{♩}$ *sostenuto*)

con sord.

Adagio $\text{♩} \approx 66\text{-}76^*$ ($\text{♩} = \text{♩}$ *sostenuto*)

con sord.

Andante $\text{♩} \approx 84\text{-}92^*$ ($\text{♩} = \text{♩}$ *sempre*)

f

Andante $\text{♩} \approx 84\text{-}92^*$ ($\text{♩} = \text{♩}$ *sempre*)

an echo

Repeat as needed.

p

p

Musical score for piano and basso continuo, page 3. The piano part (top staff) has a treble clef, two sharps, and a 3/4 time signature. It features a melodic line with a star above the eighth note at measure 7. The basso continuo part (bottom staff) has a bass clef, a 3/4 time signature, and includes a bassoon part with a bass clef. Measures 1-6 show the piano playing eighth-note chords and the bassoon providing harmonic support. Measure 7 begins with a bassoon eighth note followed by a piano eighth note marked with a star. Measures 8-9 show the piano continuing its eighth-note pattern while the bassoon provides harmonic support.

(*See Performance Note on Movement I.)

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4

Musical score for piano, labeled A. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The key signature changes between F major (no sharps or flats), G major (one sharp), and C major (no sharps or flats). The time signature changes between 3/4 and 4/4. The dynamic marking *pp* (pianissimo) is present in the middle section. The score features various note heads, stems, and beams, with some notes having grace marks. The bass staff includes a measure with a 13/8 time signature.

A musical score for piano, page 160. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a melodic line with grace notes and slurs. The bottom staff begins with a bass clef, a key signature of one sharp, and a 6/4 time signature. It shows sustained notes and a dynamic marking 'p'.

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5

★

allarg.

B *a tempo*

a tempo

C

dim.

dim.

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6

Musical score for string quartet (two violins, viola, cello) in 4/4 time, key signature of one sharp. The score shows measures 5 and 6. Measure 5 consists of two parts: the top two staves play eighth-note patterns, while the bottom two staves provide harmonic support. Measure 6 begins with a bassoon solo (marked **bassoon**) followed by a dynamic change to **p**. The strings then enter with eighth-note patterns. A box highlights the bassoon's entry in measure 6.

Continuation of the musical score. The top two staves show eighth-note patterns with dynamics **mp** and **cresc.** The bottom two staves show sustained notes. The bassoon continues its eighth-note pattern. The score concludes with a dynamic change to **pp** and **cresc.**

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7

★

D

sul tasto

susurrando

String Quartet No. 1: At Best It Sometimes Rhymes

8

E

normale

Hold until all players have played the final note for a few beats, then cut off together.

A musical score for two staves. The top staff uses a treble clef, a key signature of three sharps, and a 4/4 time signature. It consists of two measures of eighth-note pairs. The bottom staff uses a bass clef, a key signature of one sharp, and a 4/4 time signature. It also consists of two measures of eighth-note pairs. A box highlights the first measure of the bass staff. Various dynamics like *mp*, *p*, and accents are indicated throughout the score.

Hold until all players have played the final note for a few beats, then cut off together.

Lento $\text{♩} = 60$

con sord. non vibr.

*sul tasto ----- sul pont.

II. Emanations

9

1

niente

con sord. non vibr.

*sul tasto ----- sul pont.

f_{fff}

vibr.
sul tasto

niente

con sord. non vibr.

*sul tasto ----- sul pont.

f_{fff}

sub. p

vibr.
sul tasto

mp

p

niente

niente

con sord. non vibr.

*sul tasto ----- sul pont.

f_{fff}

sub. p

vibr.
sul tasto

mp

p

niente

niente

f_{fff}

mp > p

F

non vibr.

sul tasto ----- sul pont.

8

niente

non vibr.

sul tasto ----- sul pont.

f_{fff}

vibr.
sul tasto

niente

non vibr.

sul tasto ----- sul pont.

f_{fff}

sub. p

vibr.
sul tasto

niente

non vibr.

sul tasto ----- sul pont.

f_{fff}

sub. p

f_{fff}

String Quartet No. 1: At Best It Sometimes Rhymes

10

vibr.
sul tasto

12

mp *pp* *mf* *pp*

mp *pp* *mf* *pp* *p* *niente*

mp *pp* *mf* *pp* *p* *niente*

pp *mf* *pp* *p*

G non vibr.
sul tasto ----- sul pont.

vibr.
sul tasto

18

niente *fff* *sub. p* *mp* *p* *niente*

non vibr.
sul tasto ----- sul pont.

niente *fff* *sub. p* *mp* *p* *niente*

non vibr.
sul tasto ----- sul pont.

niente *fff* *sub. p* *mp*

non vibr.
sul tasto ----- sul pont.

niente *fff* *sub. p* *mp* *p* *niente*

String Quartet No. 1: At Best It Sometimes Rhymes

11

III. There Is a Child

12

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Vivace $\text{♩} = 134$

non legato

35

mf

mf

mf

mf

38

41

Violin 1: > > > >
Violin 2: > > > >
Viola: > > > >
Cello: > > > >

44

Violin 1: > > > >
Violin 2: > > > >
Viola: > > > >
Cello: > > > >

47

Violin 1 (Top Staff)

Violin 2 (Second Staff)

Viola (Third Staff)

Cello (Bottom Staff)

50

Violin 1 (Top Staff)

Violin 2 (Second Staff)

Viola (Third Staff)

Cello (Bottom Staff)

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.*

62

This musical score page contains four staves representing a string quartet. The top staff is in treble clef, the second staff is also in treble clef, the third staff is in bass clef, and the bottom staff is in bass clef. The music consists of two measures. Measure 1 starts with eighth-note patterns in the treble staves and sixteenth-note patterns in the bass staves. Measure 2 continues with similar patterns, featuring grace notes and slurs. The key signature is one sharp throughout.

64

This musical score page contains four staves representing a string quartet. The top staff is in treble clef, the second staff is also in treble clef, the third staff is in bass clef, and the bottom staff is in bass clef. The music consists of two measures. Measure 1 starts with eighth-note patterns in the treble staves and sixteenth-note patterns in the bass staves. Measure 2 continues with similar patterns, featuring grace notes and slurs. The key signature changes to two sharps in the second measure.

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18

Musical score for String Quartet No. 1, page 18, measures 66-67. The score consists of four staves, each representing a different string instrument. Measure 66 begins with a melodic line in the first violin, followed by the second violin, viola, and cello. Measure 67 continues with the same instruments, showing a rhythmic pattern of eighth and sixteenth notes. Measure 68 concludes with a dynamic instruction *ff*.

Continuation of the musical score for String Quartet No. 1, page 18, measures 68-69. The score shows the continuation of the rhythmic pattern from measure 67. Measure 68 ends with a dynamic instruction *ff*. Measure 69 concludes with another dynamic instruction *ff*.

K**Pesante ma l'istesso tempo**

68 al tallone

f

al tallone

f

al tallone

f

al tallone

f

fp

fp

fp

fp

71

fp

fp

fp

fp

74

fp

fp

fp

fp

77

fp

fp

fp

fp

80

fp

fp

fp

fp

83

fp

fp

fp

fp

L

86

89

fp

fp

fp

String Quartet No. 1: At Best It Sometimes Rhymes

23

92

fp

fp

94

fp

fp

String Quartet No. 1: At Best It Sometimes Rhymes

24

96

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

98

99

Violin I
Violin II
Viola
Cello

M

101

Violin I
Violin II
Viola
Cello

104

arco

mp

pizz.

arco

pizz.

106

p

p

mp

arco

mp

mp

108 pizz. arco

pizz. arco

arco

arco

mp

N

110 pizz. arco

pizz. *mp* arco

mp *mf*

mp

mf

112

mp

mf

115

118

Violin 1
Violin 2
Viola
Cello

O

121

Violin 1
Violin 2
Viola
Cello

124

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

127

sim.

mf *poco a poco dim.*

130

sim.

132

pp

pp

sim.

pp

pp

P**Soothing** $\text{♩} = 116$ **Slightly slower** $\text{♩} = 104$

135

135

136

137

138

139

140

141

Q**Tempo I: Vivace** ($\text{♩} = 134$)

non legato

141

141

142

143

144

145

146

147

144

A musical score for a string quartet consisting of four staves. The top staff is in G major (no key signature). The second staff has one sharp. The third staff has two sharps. The bottom staff has one flat. The music consists of eighth-note patterns with various slurs and grace notes. Measure numbers 144 and 147 are present on the left side of the page.

147

A continuation of the musical score from measure 144. The key signatures remain the same: G major (no key signature) for the top staff, one sharp for the second staff, two sharps for the third staff, and one flat for the bottom staff. The music continues with eighth-note patterns and slurs. Measure numbers 144 and 147 are present on the left side of the page.

150

A musical score for a string quartet consisting of four staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The music is in common time. Measure 150 begins with eighth-note patterns: the first two measures feature eighth-note pairs, while the third measure introduces sixteenth-note patterns. Measure 151 continues with eighth-note pairs followed by sixteenth-note patterns. Measure 152 concludes with eighth-note pairs.

153

A continuation of the musical score from measure 153. The instrumentation remains the same: two violins (treble clef), one viola (bass clef), and one cello (bass clef). The music consists of eighth-note patterns. Measure 153 starts with a series of eighth-note pairs. Measures 154 and 155 follow with eighth-note pairs, maintaining the rhythmic pattern established in the previous measures.

156

Violin 1
Violin 2
Viola
Cello

R

159

Violin 1
Violin 2
Viola
Cello

161

A musical score for a string quartet. The score consists of four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello (F clef). The music is in common time. Measure 161 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The dynamics are *mp* (measures 1-2) and *p* (measures 3-4). Measure 162 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.

164

A musical score for a string quartet. The score consists of four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello (F clef). The music is in common time. Measure 164 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The dynamics are *mp* (measures 1-2), *p* (measures 3-4), *mp* (measures 5-6), and *p* (measures 7-8). Measure 165 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.

S

166

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

p poco a poco cresc.

168

170

Violin 1
Violin 2
Cello
Bass

172

Violin 1
Violin 2
Cello
Bass

T**Pesante ma l'istesso tempo**

174 al tallone

f al tallone

fp

fp

fp

fp

fp

177

f

f

f

f

f

fp

fp

fp

fp

180

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Measure 180: Four staves for strings. The top two staves are in G major, the bottom two in B-flat major. The first three measures show eighth-note patterns with dynamic markings > and <. The fourth measure begins with a forte dynamic ***fp***. Measures 181-182: Similar patterns continue with < markings. Measure 183: The bassoon enters with a rhythmic pattern of eighth and sixteenth notes. Measures 184-185: The bassoon continues its pattern, while the other instruments provide harmonic support.

183

String Quartet No. 1: At Best It Sometimes Rhymes

Measure 183: The bassoon begins with a rhythmic pattern of eighth and sixteenth notes. Measures 184-185: The bassoon continues its pattern, while the other instruments provide harmonic support. The bassoon's part includes a dynamic marking <#>.

U

186

This musical score page contains three staves of music for a string quartet. The top staff is in G major, the middle staff in A major, and the bottom staff in C major. Measure 186 begins with a forte dynamic (f). Measures 187 and 188 continue the rhythmic pattern, with measure 188 concluding with another forte dynamic (f).

189

This musical score page contains three staves of music for a string quartet. The top staff is in G major, the middle staff in A major, and the bottom staff in C major. Measure 189 begins with a forte dynamic (f). Measures 190 and 191 continue the rhythmic pattern, with measure 191 concluding with another forte dynamic (f).

192

Violin 1
Violin 2
Cello
Bass

194

Violin 1
Violin 2
Cello
Bass

196

ff

f

V

198

ff sub. mp

ff sub. mp

ff

f

ff

f

201

Violin 1
Violin 2
Cello
Bass

204

Violin 1
Violin 2
Cello
Bass

W

207

ppp *ff*

ppp *ff*

ppp *ff*

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



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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	<i>Qur'an</i> 18:31, 35:34-35, 38:49-54 [excerpts] (610-632?) M. H. Shakir, translator
Dante Alighieri	<i>L'Inferno</i> , Canto VII, from <i>La Divina Commedia</i> (1308-1321?) Rev. H. F. Cary, M.A., translator
Anonymous	<i>The Bible</i> , King James Version. Job 7:9, Proverbs 30:16
Anonymous	<i>Deuterocanonical Books of the Bible</i> , Sirach 17:27-28
Samuel Butler	“I Fall Asleep in the Full and Certain Hope” from <i>Erewhon Revisited Twenty Years Later, Both by the Original Discoverer of the Country and by His Son</i> (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 <i>Rubáiyát</i> (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 <i>Al Que Quiere!</i> (1917)
	“The Widow's Lament in Springtime” from <i>Sour Grapes</i> (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

<u>SCENE</u>	<u>TITLE</u>	<u>TIME</u>	<u>PAGE</u>
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.]

senza misura

mf

Howard

senza misura

(l.v.) 4" 4" 4"

Bowl 1

mf

When the

fles

Hw.

last days were up-on me, and the ug - ly tri - fles

dampen

B. 1

Hw.

of ex - ist - ence be - gan to drive me to

B. 1

Prologue

53

Hw.    

mad - - - ness I loved the ir - ra - date ref - uge of sleep.

B. 1   

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

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.]

A

Sg. 1 senza misura *mf* V (evenly) 2" 2"

Dream-ing, when Dawn's Left Hand was in the sky... Ooh...

Sg. 2 senza misura *mf* V (evenly) 2" 2"

Dream-ing, when Dawn's Left Hand was in the sky... Ooh...

Sg. 3 senza misura *mf* V (evenly) 2" 2"

Dream-ing, when Dawn's Left Hand was in the sky... Ooh...

Hw. woods.

B. 1 senza misura *mf*

B [The gentle sound of waves]

2 alla misura $\text{♩} = 60$ *p*

Sg. 1 ooh... (etc.)

2 alla misura $\text{♩} = 60$ *p*

Sg. 2 ooh... (etc.)

2 alla misura $\text{♩} = 60$ *p* 2

Sg. 3 ooh... (etc.)

B. 1

Scene 1a: First Dream

55

Sg. 1
 Sg. 2
 Sg. 3
 Hw.
 B. 1

I heard the south call - ing,
 and sailed

Scene 1a: First Dream

56

12

Sg. 1
Sg. 2
Sg. 3
Hw.
B. 1

end - less - ly and lan - guor - - - - -

15

repeat as needed
cresc. last time only

Sg. 1
Sg. 2
Sg. 3
Hw.
B. 1

repeat as needed
cresc. last time only

repeat as needed
cresc. last time only

ooh...
sing last time only

- - - ous - - ly un - der

Scene 1a: First Dream

57

C

18 **Sg. 1** **mf** close to "m"
Stra - - - nge (mmm).
close to "m"

18 **Sg. 2** **mf**
Stra - - - nge (mmm).

18 **Sg. 3** **mf** close to "m"
Stra - - - nge (mmm). Ooh...
alla misura $\text{♩} = 60$ (etc.)

18 **Hw.** **mf** strange stars.
alla misura $\text{♩} = 60$
dampen suddenly

18 **B. 1** **mf** —

22 repeat until **D**
Sg. 1 — (etc.) —

22 **Sg. 2** repeat until **D**
23 **Sg. 3** **senza misura**,
It's a strange courage, it's a strange —

22 **B. 1** repeat until **D** **p**

Scene 1a: First Dream

58

Sg. 1

Sg. 2 cour - age, it's a strange cour - age you give me an - cient

Sg. 3

B. 1

24 [D]

Sg. 1 (ooh...) (etc.)

Sg. 2 star.

Sg. 3 (ooh...) (etc.)

B. 1

alla misura $\bullet = 60$

[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.]

senza misura

27

Sg. 1 Shine a - lone in the sun - rise ,

Sg. 2 Shine a - lone in the sun - rise ,

Sg. 3 Shine a - lone in the sun - rise ,

B. 1

senza misura

Scene 1a: First Dream

59

32 Sg. 1 9
 toward which you lend no part! 8

32 Sg. 2 9
 toward which you lend no part! 8

32 Sg. 3 9
 toward which you lend no part! 8

32 B. 1 9
 (solo)

31 rit.

Sg. 1

31 rit.

Sg. 2

31 rit.

Sg. 3

8

B. 1

[The waves die out] [The faucet drips]

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.]

Faster $\text{♩} = 80$

Sn. $\text{♩} = 80$
Hw. $\text{♩} = 80$

Fl.

Gtr.

Vlc.

Well, look who's up. Good morn-ing. How'd you sleep?

mf

mf

Flowing $\text{♩} = 60$

Hw. $\text{♩} = 60$

Fl.

Gtr.

Vlc.

I just had the strang-est dream. I was sail - ing, and there were all these

pp

p

pp

Scene 1b-1: Recitative

61

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.

Scene 1b-1: Recitative

62

17

Sn.

17

Hw. wa - ter ____ for - ev - - - - er - ____

17

Fl.

17

Gtr.

17

Vlc.

Do you want some toast, How ard?

[He notices the faucet dripping.]

21

Hw.

Sure.

21

Fl. *mp*

21

Gtr.

21

Vlc. *pizz.*

Scene 1b-1: Recitative

63

[She tightens the handle.]

Sn. 35
Hw. 35
Gtr. 35
Vlc.

Have you called an-y-
loose. Just turn it off!
arco

Scene 1b-1: Recitative

64

39

Sn. one a - bout it?

39 Hw. I — will fix it. May-be next week-end.

39 Gtr.

[He notices the time.]

Faster $\text{♩} = 80$

43

Sn. — You have an al-arm. It

43 Hw. mf Why did-n't you wake me up? You're al-ways turn-ing it off.

43 Fl.

43 Gtr. mf

47

Sn. buzz-es so loud, and you let it go all morn-ing!

47 Hw. f It's an a - alarm clock, Son-ia. It's sup - posed to be loud!

47 Gtr.

Scene 1b-1: Recitative

Scene 1b-1: Recitative

66

60

Sn. The cone-flow'r's came in just how I want them, and I'm still holding out

Fl.

Gtr.

64

Sn. hope for those roses this year! *mf*

Hw.

Is the toast ready?

64

Gtr. *pizz.* *mp*

Vlc. *arco*

mf *mp*

Faster $\text{♩} = 80$

68

Sn. Oh How ard, great news! Phil lip wrote this morn ing. He and Ta ra had been

Gtr. *mf*

Scene 1b-1: Recitative

67

73

Sn. try-ing for months! Well, she is.

Hw. *f* They're preg - nant? _____

Gtr. 2 What do you know? I'll get a

78

Sn. _____

Hw. Or grand - daugh-ter.

Fl. grand-son _____ af - ter all!

Gtr. *mp*

Vlc. No, no. In my fam-ly, the

pizz. *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. *mp*

Scene 1b-1: Recitative

68

87

Sn. Now How-ard, be nice!

Hw. years! Wait 'til I tell the guys. Oh God, the Ol-son case!

87

Fl.

Gtr.

Vlc.

87

87

87

f

f

f

[He quickly prepares to leave.]

92

Sn. Your break-fast-

Hw. Meet-ing at eight!

92

Don't for-get to

No time.

92

Fl.

Gtr.

Vlc.

92

92

92

f

mp

mf

Scene 1b-1: Recitative

69

96

Sn. call Doc - tor Greene's of - fice. They left an - oth - er mes - sage a - bout your

Fl.

Gtr.

Vlc.

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

99

Sn. check - up. Some-thing a - bout more tests. Have Ei - lean do it to-day. And at

Hw.

Fl. I'll call to-morrow.

Gtr.

Vlc.

[She stands in his way.]

Sn. 102 least bring some fruit.
Hw. 102 I'm not hungry. I'll get something at the office, al-

Fl. 102
Gtr. 102
Vlc. 102

mp

[He kisses her quickly [She moves away from the door.]
and reluctantly.] (sarcastically)

Sn. 106
Hw. 106 Kiss? My prince.
right? I'm late as it is! Thank you!

Fl. 106
Gtr. 106
Vlc. 106

mf *f*

mf

mf

Broadly ♩ = 60

Hw. *mf*

Son-ia, this is the big one. — I close the Ol - son case, — and we'll

Gtr. *mf*

Vlc.

Sn. *mf*

Hw. Then go close that

both go sail - - - ing — be-fore the year is out.

Gtr.

Vlc.

attacca 1b: The Plumtree

[He kisses her again - [HOWARD exits quickly.
an apology.] SONIA remains a moment.]

riten.

Sn. case. Bye, How - ard. Love you.

Hw. See you to - night. Bye. Love you.

Fl.

Gtr.

Vlc.

attacca 1b: The Plumtree

Scene 1b-2: The Plumtree

73

Kyle Gullings

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

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

Freely ♩. = 62

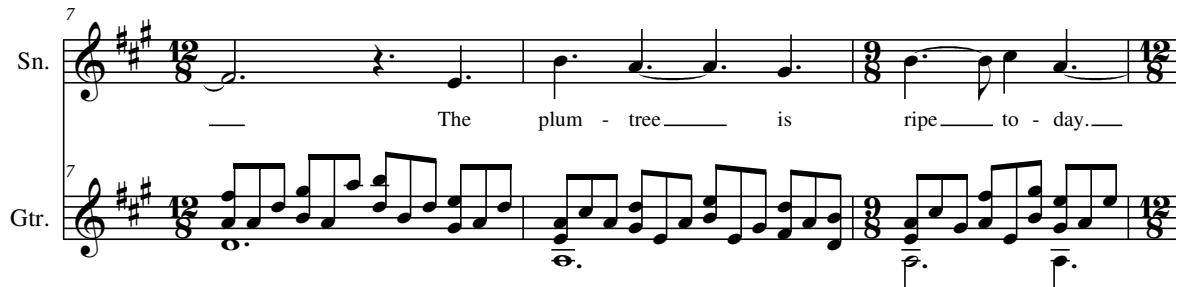
Sn. | Fl. | Gtr. | Vlc.

4 *mf*

Ssn. 8 The plum - tree _____ is ripe _____ to - day. _____

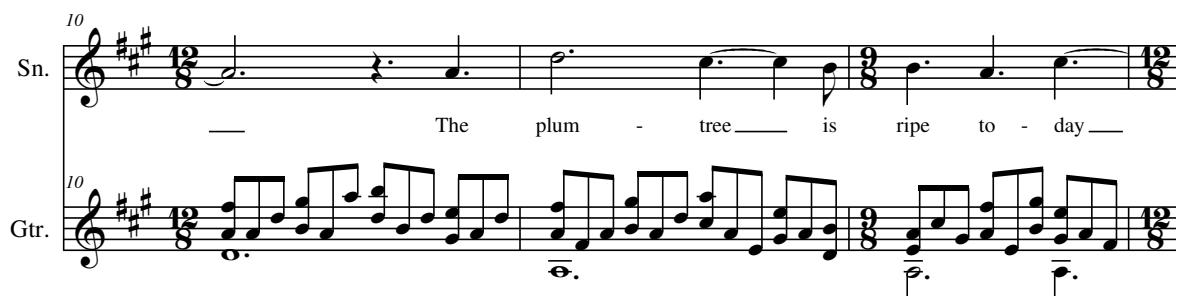
Gtr. 8

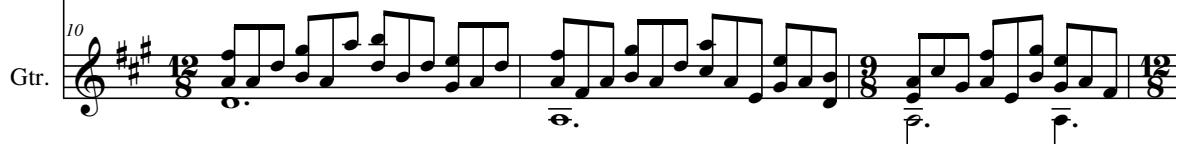
7

Sn. 

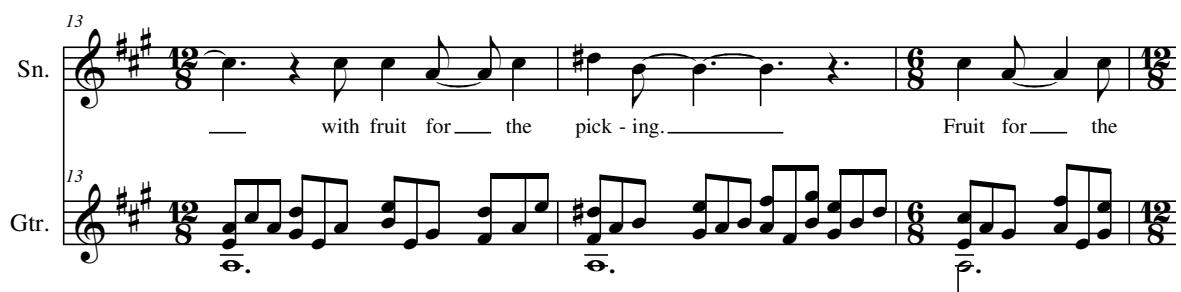
Gtr. 

10

Sn. 

Gtr. 

13

Sn. 

Gtr. 

Scene 1b-2: The Plumtree

75

16

Sn. pick-ing loads ____ the cher-ry branch - es and col-ors

Gtr.

19

Sn. some bush-es yel-low _____ and some ____ red.

Fl. *mf*

Gtr. *f*

22

Sn. The cone - flow'rs ____ will bloom ____ to-day ____

Fl. *mp*

Gtr. *mf*

Scene 1b-2: The Plumtree

76

25

Sn. The cone - flow'rs will bloom to - day.

Fl. *mf*

Gtr.

28

Sn. *f* 2 - 2 - The cone - flow'rs will bloom to - day

Fl.

Gtr. *f*

31

Sn. un-fold - ing their pet - als, un - fold - ing their

Fl.

Gtr. *mf*

Scene 1b-2: The Plumtree

77

poco rubato
sub. p *a tempo* *mf*

Sn. pet-als, si - lent - ly ex - pand - ing to lend a

Fl.

Gtr. *p* *sub. p* *mf*

Sn. new, sub - tle pro - file _____ to what's be -

Fl. *mp*

Gtr.

Sn. hind.

Fl. *mf*

Gtr. *f*

Scene 1b-2: The Plumtree

78

41 *mp*

Sn. 12 Con-tour and con-trast, col-or and form coll-ide.

Fl. 12

Gtr. 12 sul pont.

Vlc. 12 *mf*

43

Sn. 9 Patt-erns a - rise be - fore me _____ I de - cide: _____

Fl. 9

Vlc. 9

45

Sn. 8 No. No. Yes, and no. _____

Fl. 8

Gtr. 8

Vlc. 8

Scene 1b-2: The Plumtree

79

Fl. 47 8 8 8 8
Gtr. 47 8 8 8 8
Vlc. 47 8 8 8 8

normale

Fl. 8 8 8 8
Gtr. 8 8 8 8
Vlc. 8 8 8 8

Sn. 50 8 8 8 8
Fl. 50 8 8 8 8
Gtr. 50 8 8 8 8
Vlc. 50 8 8 8 8

The gar - den looks young to-day..

The gar - den looks young to-day..

Fl. 8 8 8 8
Gtr. 8 8 8 8
Vlc. 8 8 8 8

Sn. 53 8 8 8 8
Fl. 53 8 8 8 8
Gtr. 53 8 8 8 8
Vlc. 53 8 8 8 8

— The gar - den looks young to - day..

— The gar - den looks young to - day..

sul tasto

Fl. 8 8 8 8
Gtr. 8 8 8 8
Vlc. 8 8 8 8

Scene 1b-2: The Plumtree

80

56

Sn. *f*
The gar - den looks young to - day —

Fl. *mf*

Gtr.

Vlc. *sul tasto* *f*

p

59

Sn. with grow-ing po - ten - tial. Grow - ing po-

Fl. *mf*

Gtr.

Vlc. > *mf* *sul pont.*

p — *f* —

Scene 1b-2: The Plumtree

81

62

f *molto rubato* *a tempo* *mf*

Sn. ten-tial, hold - ing for the mo - ment, de-ter-mines

Fl.

Gtr.

Vlc. normale

> *p* *mf*

65

Sn. which plants will blos-som this sea - - - son.

Fl.

Gtr.

Vlc. sul tasto

Scene 1b-2: The Plumtree

82

68

Sn. — What's re - moved is a tragic shade of

Fl. *mp*

Gtr.

Vlc. *mf*

mp

71

Sn. (9) — free. What re - mains is a vague out-line of me and my

Gtr.

molto rubato

74

Sn. rest - less de - sire to im - pose my - self grand - - - - -

Gtr. — *f*

Scene 1b-2: The Plumtree

83

a tempo

77

Sn. - ly on the world! _____

Fl. ff

Gtr. ff

Vlc. ff

80

Sn. Yes. Yes. And yes. _____ Hm... (humming)

Fl. mf

Gtr. mf

Vlc. mf sul tasto

Scene 1b-2: The Plumtree

84

83

Sn. Fl. Gtr. Vlc.

mf

The

normale

mf

86 *poco rubato*

Sn. Fl. Gtr. Vlc.

a tempo

plum - - - tree is white.

pp

p < *mp* < *pp*

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

88

Fl. Gtr.

poco rit.

< *mp* < *pp*

Scene 2a: Second Dream

85

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.]

F

Dream-ing, when Dawn's left Hand was in the Sky... Oh...

Dream-ing, when Dawn's left Hand was in the Sky... Oh...

Dream-ing, when Dawn's left Hand was in the Sky... Oh...

(etc.)

(etc.)

(etc.)

Once when the gen - tle rain fell

Scene 2a: Second Dream

H

(stagger)

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 2

I glid - ed in a barge

Sg. 1
Sg. 2
Sg. 3
Hw.
B. 2

down a sun - less stream un-der the earth

Scene 2a: Second Dream

87

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)

Sg. 1
Sg. 2
Sg. 3
Hw.
B. 2

ir - i - de - scent ar - bours,

Scene 2a: Second Dream

88

Sg. 1
Sg. 2
Sg. 3
Hw.
B. 2

and un - dy - ing ros - es.

[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

And I _____ shall have some peace there,
Peace there,
Peace there,

K
4"

mp *f* *mp*
mp *mf* *mp*
mp *mf* *mp*

Scene 2a: Second Dream

89

Sg. 1 *mf* *mp* *mf*

drop slow, — glim - - - - -

Sg. 2 *mf* *mp* *f*

drop slow, — there mid - - - night's all a -

Sg. 3 *f* *mp* *mf*

for peace — comes drop-ping slow, — glim - - - - -

B. 2

Sg. 1 > *mp* *mf* *mp* ,

- mer, noon glow. — Oh. —

Sg. 2 > *mp* *mf* *mp* ,

glim-mer, noon glow. — Oh. —

Sg. 3 > *mp* *f* *mp* ,

- mer, and noon — a pur-ple glow, — Oh. —

B. 2

Scene 2a: Second Dream

90

L

Sg. 1 2" 4" **f** poco a poco decresc. ,
 And I shall have some peace there,

Sg. 2 2" 4" **f**,
 And I shall have some peace there,

Sg. 3 2" 4" **f**,
 And I shall have some peace there,

B. 1 2" 4"
mf strike every 1-4
seconds, until
rehearsal M

B. 2 2" 4"

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

Scene 2a: Second Dream

91

Musical score for three solo voices (Sg. 1, Sg. 2, Sg. 3) and two basses (B. 1, B. 2). The music is in common time, with a key signature of four flats. The vocal parts sing "and noon a pur - ple glow." followed by "Oh...—" and "(etc.)—". The bass parts provide harmonic support.

Sg. 1
and noon a pur - ple glow. — Oh... — (etc.) —

Sg. 2
and noon a pur - ple glow. — Oh... — (etc.) —

Sg. 3
8 and noon a pur - ple glow. — Oh... — (etc.) —

B. 1

B. 2

M

Sg. 1

Sg. 2

Sg. 3

B. 1

B. 2

(dampen)

mp *p* *p*

4" 4"

8

(dampen)

mp *p* *pp*

4" 4"

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.]

Steady ♩ = 60 **Repeat as needed**

(last time only)

Good morn-ing! Good morn - ing, Mis-ter

Repeat as needed

pizz.

mf

Bright. I told you not to leave that bed. What?

Will you turn it off, then? Listen.

mf

[HOWARD indicates the sink. She pauses, finally hearing it drip. She tightens the handle, **Faster** $\text{♩} = 80$ then returns to take his blood pressure.]

7

Ns. 7

Hw. 7

Can you hand me my pa-pers?

You're sup-posed to be rest -

7

Fl.

Gtr.

Vlc.

mp

arco

mp

10

Ns. 10

- ing.

Hw. 10

I'll rest when I'm dead. This deal closes on Friday.

And I need to take your vitals today. Sit up._____

3

10

Fl.

Vlc.

mf

Scene 2b: Recitative

94

13

Ns. — Is that for your work? You're a sales-man?

Hw.

Fl.

Gtr.

Vlc.

Yes. A busi-ness con-sul-tant. I help tech-

16

Ns. —

Hw. —

Fl.

Gtr.

Vlc.

Breathe nor - mal-ly.

no - lo - gy firms se - cure deals with corp - orate cli - ents. Start - ing

Scene 2b: Recitative

95

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

18

Fl. *mf*

Gtr.

Vlc.

20

Ns. All you'll be do-ing to-day is eating,

20

Hw. ser-vers for Olson Farmer's Bank. That's what I do.

20

Fl.

Gtr.

Vlc. <*mf* > *mp*

<*mf* > *mp*

Scene 2b: Recitative

96

[DR. GREENE enters.]

23

Ns. drink-ing, and rest - - - ing. Rest - - - - ing.

Hw. **f**

Please, it's not — work. It's on - - ly read-ing.

Fl. **mf**

Gtr.

Vlc. **mf**

This musical score page shows five staves for instruments: Ns. (Nose), Hw. (Horn), Fl. (Flute), Gtr. (Guitar), and Vlc. (Violin). The key signature is A major (two sharps). Measure 23 starts with Ns. and Hw. playing eighth-note patterns. Fl. and Gtr. play eighth-note patterns in measure 23. Vlc. plays eighth-note patterns in measure 23. The vocal line consists of "drink-ing, and rest - - - ing. Rest - - - - ing." followed by "Please, it's not — work. It's on - - ly read-ing." Dynamics include **f** for Hw. and **mf** for Fl. and Vlc.

26

Dr. **mf**

Mis-ter Bright, The lat-est round of tests just came back.

Hw. Will you tell her to give me those?

Fl.

Gtr.

Vlc. **mp**

This musical score page shows five staves for instruments: Dr. (Drum), Hw. (Horn), Fl. (Flute), Gtr. (Guitar), and Vlc. (Violin). The key signature is A major (two sharps). Measure 26 starts with Dr. playing eighth-note patterns. Hw. and Fl. play eighth-note patterns in measure 26. Gtr. and Vlc. play eighth-note patterns in measure 26. The vocal line consists of "Mis-ter Bright, The lat-est round of tests just came back." followed by "Will you tell her to give me those?" Dynamics include **mf** for Dr. and **mp** for Vlc.

Scene 2b: Recitative

97

30

Dr. It's not that sim-ple. This test was pos-i-tive. I'm ver-y sor-ry.

Hw. When do I go home?

30

Gtr.

Vlc.

34

Dr. I'm going to order a sec-ond test to ver-i-fy-

Hw. In my line of work, we reward results, not guesses!

34

Gtr.

Vlc.

Scene 2b: Recitative

98

37 Dr. *f*,
This is no guess.

37 Hw. *ff* — *f*
Three damn months you've run your tests! I've been in and out of this place six

37 Fl. — *mf*

37 Gtr. — *mf*

37 Vlc. *mf*

Hw. 40 times, and all you have are guess-es. _____ Guess-es! _____

Fl. 40 (s) f 3 3 3 3 3 3 3 3

Gtr. 40 f

Vlc. 40 f

Scene 2b: Recitative

99

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

Hw. ten less pounds to car-ry a-round now. And I've got a couple thousand dolHars fly-ing out the

Fl.

Gtr.

Vlc.

49

Dr. *f*

Hw.

49

Fl.

Gtr.

Vlc.

5

I know it's not what you
win-dow for ev'-ry week you keep me out of my of-fice!

p

arco

mp

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

52

Dr. *mf*

want-ed to hear. Take some time, and I'll come by in a few min-utes ___ to dis-cuss our

mp

Fl.

Vlc.

3

[DR. GREENE and the NURSE exit.]

Sn. 55 Dr. 55 Hw. 55

I wish you wouldn't make jokes.
options. *mf*

How do you like my new a-partment?

Fl. 55 Gtr. 55 l.v.

mf

[SONIA arranges the flowers.
HOWARD grows impatient.]

Sn. 58 Hw. 58

These are for you. It's af-ter noon.—

Hw. 58

Good morn - ing to you, too.

Fl. 58 Gtr. 58

Scene 2b: Recitative

102

61

Sn. — How-ard, ____ what did the doc-tor say? ____

Hw. — Left o-ver from the wed-ding? She

Gtr.

64

Sn. — What did she mean by op-tions?

Hw. — does-n't have a clue. Deciding whether I leave today or to-

Gtr.

67

Sn. — And they're done with all their tests? ____

Hw. — morrow, ____ I suppose. Will you come o-ver here? ____ Talk to me a-bout

Fl.

Gtr.

Vlc.

[SONIA sits near HOWARD.]

70

Sn. *mp*

Hw.

I did that wed-ding yes-ter-day. The flow'rs were

Gtr. *mp*

Vlc. *p*

work.

73

Sn. nice for Oc-to-ber, but the mother of the bride was im - pos - si-ble. She kept

Gtr.

76

Sn. mov-ing my dis-plays and string-ing this gau-dy lace ev'-ry-where. E - ven the cor-

Gtr.

Scene 2b: Recitative

104

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,
I.V.

Gtr.

Vlc. *mf* *mp*

Scene 2b: Recitative

105

85 Sn. ex - cept for our ros-es- What? _____

85 Hw. Those ros-es! _____ And those e -

85 Fl.

85 Gtr. sul tasto

85 Vlc. *mf* *pp*

[SONIA's cell phone rings.]

88 Sn. An - oth - er dream of yours?

88 Hw. lec - tric trees! _____ Ev' - ry - thing was lit up! _____

88 Fl.

88 Gtr.

88 Vlc.

Scene 2b: Recitative

106

91 *mf*

Sn. It's Phil-ip. I'd bet-ter see what he wants.

Hw. I've got a bet down at the of-fice.

Fl.

Gtr. $\frac{8}{8}$ *mf* normale

Vlc.

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

94

Sn. I'll be right back.

Hw. Tell him— to have a boy!

Fl.

Gtr. *p* solo *p*

Vlc. *mp*

Scene 2b: Recitative

107

98 Dr. *mp*
Mis-ter Bright-
Hw.
98 Gtr.
Vlc. *appassionato*
p *mf*

I'm a-fraid so. But we have a lot of op - tions.
So, it's bad?

102 Dr.
Hw.
I'm sor-ry for what I said ear-li-er. — Do what
102 Gtr.
Vlc. *mp* *mp* *mp*

I un-der-stand. It can be dif-fi-cult

Scene 2b: Recitative

108

106

Dr.

Hw.

Gtr.

Vlc.

You're
ev - er you need to do. Tell me our op-tions.

> **p**

110

Dr.

Hw.

Fl.

Gtr.

Vlc.

going to have to tell her ___ e - ven-tu-al-ly.

I know.

mp 5

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

113

mf

I will, Phil-ip. Say hi to Ta-ra for us, and you two take
care.

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

118

care.

Love you.

mp

p

Scene 3a: Third Dream

Recurring Valley

110

[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.]

senza misura

Sg. 1 *mf* V 4"

Dream-ing, when Dawn's Left Hand was in the Sky...

senza misura

Sg. 2 *mf* V 4"

Dream-ing, when Dawn's Left Hand was in the Sky...

senza misura

Sg. 3 *mf* V 4"

Dream-ing, when Dawn's Left Hand was in the Sky...

senza misura

Hw. *mf* V

Dream-ing, when Dawn's Left Hand was in the Sky...

senza misura

B. 1 *mf* 6" 4"

Once, when my ill-ness be-came se-vere, a re - cur-ring dream be-gan to per-vade my sleep.

senza misura

B. 2 *mf*

Once, when my ill-ness be-came se-vere, a re - cur-ring dream be-gan to per-vade my sleep.

senza misura

B. 3 *mf*

Once, when my ill-ness be-came se-vere, a re - cur-ring dream be-gan to per-vade my sleep.

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

Val - ley.

Val - ley.

Val - ley.

In it, I walked through a gol - den val - ley that led to a shad - ow - y

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

Back with - in the val - ley,

Back with - in the val - ley,

Back with - in the val - ley,

grove.

Scene 3a: Third Dream

112

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

down from the di - vide...

down from the di - vide...

down from the di - vide...

Man - y times I walked through that val - ley

[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.]

Hw.

B. 1

and lon-ger and lon-ger I would pause in the spec-tral half-light where the grey ground stretched damp-ly from

Hw.

B. 1

trunk to trunk, some-times dis - clos - ing the mold-stained stones of bur - ied temp - les.

Hw.

And al-ways my goal was a might - y vine-grown wall with a lit - tle gate of bronze.
(l.v.) (dampen)

B. 1

B. 3 *mp*

[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.]

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 2 (l.v.)

B. 3 *f*

8

There was a Door to which I found no Key.
There was a Door to which I found no Key.
There was a Door to which I found no Key.

Scene 3a: Third Dream

114

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

There was a Veil past which I could not see.

Hw.

B. 2

B. 3

Hw.

As my days of wak-ing became less and less bear-a - ble from the grey - ness and same-ness,

B. 2

B. 3

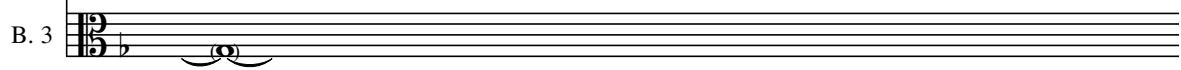
I would of - ten drift through these groves, and won-der how I might seize them
(dampen)

for my e - ter - - - - nal dwel - ling - place.

So each night in sleep I strove ____ to find the hid-den latch in the gate in the i-vied wall.

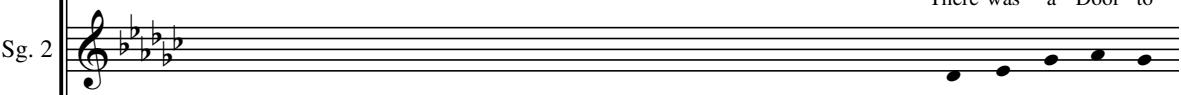
Hw. 

And I would tell my-self that the realm be-yond the gate was not more last-ing merdy,

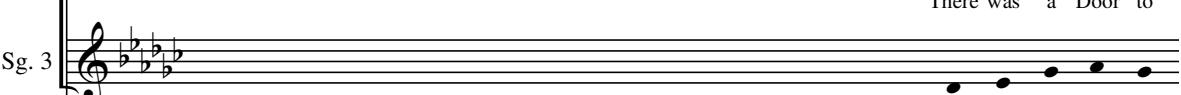
B. 3 

Sg. 1 

There was a Door to

Sg. 2 

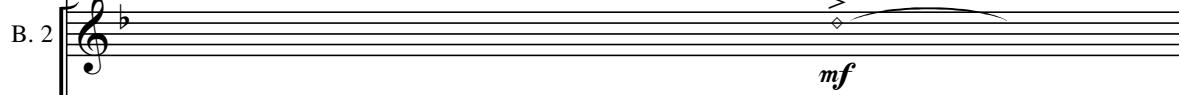
There was a Door to

Sg. 3 

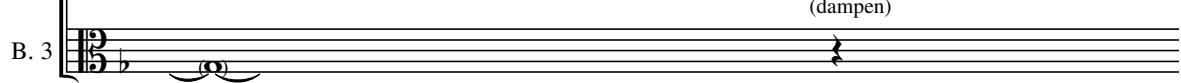
There was a Door to

Hw. 

but more love-ly and ra - dient as well.

B. 2 

(dampen)

B. 3 

Scene 3a: Third Dream

117

Sg. 1 Some lit - tle Talk a - while of ME and THEE there seem'd, and then,

Sg. 2 Some lit - tle Talk a - while of ME and THEE there seem'd, and then,

Sg. 3 Some lit - tle Talk a - while of ME and THEE there seem'd, and then,

B. 2 (l.v.) > (l.v.) >

attacca 3b: Recitative 1

Scene 3b-1: Recitative 1

119

[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.]

Steady $\text{♩} = 60$

repeat as needed (last time only)
mp

Mis-ter

pizz.

mf

[The NURSE tightens the faucet. HOWARD awakes.]

Recitative $\text{♩} = 60$

Bright. Mis-ter Bright, time to wake up. Sit up, please.

mf

There was a door. There was a door... What

arco

Scene 3b-1: Recitative 1

120

[She takes his vitals.]

6

Nearly dinner time. Dreaming again?

Al - ways the same dream.

time is it? Yes. All that grey earth lead-ing to a-

f

9

You tell me al-most ev'-ry day. Please sit up.

What do you think it means?

mf f

11

You've got to help me out here, or this is going to take all night!

That huge wall — with the gate I can't get through?

II

Fl. mp

Gtr.

let ring — sim.

3 3 3 3

Scene 3b-1: Recitative 1

121

13 *mp*

Ns. Dreams ___ are just our brain'sway ___ of turn-ing ran-dom neu-ron fir-ings in-to a sto-ry...
 Gtr.
 Vlc.

p

16 *r-3* *3*

Ns. — It does-n't mean an-y-thing. It's just a night - mare.
 Hw. *mf* *mp*
 Gtr.
 Vlc. It's not a night - mare. It's ver - y

[PHILIP enters with a small arrangement of flowers.]
 [The NURSE exits.]

18 *mf*

Ns. All done. Your son is here to vis-it.
 Hw.
 Fl. peace-ful.
 Gtr.
 Vlc. *mp* *f* *3*

Scene 3b-1: Recitative 1

122

Faster ♩ = 80

Ph. 21 *mp* Hey, Dad. Mom sent these. She's get-ting read-y for her de-sign show to-

Hw. 21 *mp*

Vlc. 21 Hey, Phil-ip.

Gtr. 21 VI

Ph. 23 night. How are you feeling? 3

Hw. 23 Thanks. They're nice. Great. I'm a-sleep all the

Gtr. 23

Ph. 25 It's on-ly two drugs. *mf*

Hw. 25 time! They've got me on all kinds of drugs. I had that dream a-gain.

Fl. 25 *p*

Gtr. 25 sul tasto *mp*

Vlc. 25 *p*

Scene 3b-1: Recitative 1

123

28

Hw. Have you ev - er had ____ a re - cur - ring dream? ____ I knowit's sil - ly, but I

28 Fl.

28 Gtr.

28 Vlc.

30

Hw. love walk - ing a - round ____ those twist - ed grey ____ tree trunks ____ con-nect-ed ____ by

30 Fl.

30 Gtr.

30 Vlc.

33

Ph. *mf*

Hw. The nurse? The nurse

33

Hw. grey earth. ____ I asked my nurse what she thought it might-

33 Gtr. normale

33 Vlc.

Scene 3b-1: Recitative 1

124

Faster ♩ = 80

35

Ph. 8
35 does-n't want to hear a-bout your dreams. — Can't we talk a-bout some-thing else? —

Hw.

35

Fl. mp
35 Gtr. mp

37

Ph. 8
37 — mf
Hw. Be cause it's on-ly a dream? Ran-dom fi-re -works, fi-re -works go-ing

37

Fl. ff
37 Gtr.

Scene 3b-1: Recitative 1

125

39

Ph. *f*
8
Be-case you're act-ing like it's some-thing more.

Hw. 39 *p*
off in my brain? _____ Philip, I'm sick. I

Fl. 39

Gtr. 39 *p*

42

Hw. *mp*
know the sur-ger-y did -n't catch ev' - ry - thing. The on - ly time I don't hurt is

Gtr. 42 *mp*

44

Hw. *rit.* *mf*
when I'm dream-ing. It's the on-ly time I feel a - live.

Gtr. 44 *mf*

attacca 3b: Dreaming
Is Not Living

attacca 3b: Dreaming
Is Not Living

Scene 3b-2: Dreaming Is Not Living

Freely, almost in two $\text{♩} = 68$

mp

Ph. 8 Dream-ing is not liv-ing, Dad. Visions are not real. You can't build a world from your im-

Fl.

Gtr. *mp*

Vlc.

p

4 ag - in - a - tion. Sleep-ing is not wak - ing, Dad. This is not a life. It's an es -

mf

Ph. 8

Fl.

Gtr. *mp*

Vlc. *mf*

mp

Scene 3b-2: Dreaming Is Not Living

127

7

Ph. 8 cape. Tell me, — what are you es - cap - - - ing

7

Fl.

Gtr.

Vlc.

poco rit.

poco più mosso, in time ♩ = 76

9

Ph. 8 from? You used to think of work, Dad, —

9

Fl.

Gtr.

Vlc.

9

mf

pizz.

9

mf

f

hol-i-days ____ and grand-kids. You've got to think of Mom, and ____ of

Musical score for Flute (Fl.), Guitar (Gtr.), and Violoncello (Vlc.) in 12/8 time. The Flute and Violoncello play eighth-note patterns, while the Guitar rests. Measure 1 starts with a whole rest followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns.

Scene 3b-2: Dreaming Is Not Living

128

15

Ph. 8 what it's like for her to see the man she's loved for-ty years con - tent ____ to fade in-to some __

Fl.

Vlc.

18 rit.

Ph. 8 vague, grey dream of om - i - nous sym-bols.

Fl.

Gtr.

Vlc. f arco mf mp

Tempo I - Freely ♩ = 68

21 mf

Ph. 8 Sit-ing in this mo-ment, Dad, we both can make a choice, as - sem - bling our selves from what we

Fl.

Gtr.

Vlc.

Scene 3b-2: Dreaming Is Not Living

129

24 *poco rit.* *f* *a tempo*

Ph. 8 see a-round us. There are no sec-ret val-leys, Dad, no grey-brown slabs of earth; there

Fl.

Gtr.

Vlc. *appassionato* *f*

27 (9) *molto rubato*,
Ph. 8 are no gates of bronze that wait to take you to some name-less space- some for - got-ten life, a-

Fl.

Gtr.

Vlc. vibr. *mf* *mf*

30 *riten.* *mp* *a tempo* **attacca 3b: Recitative 2**

Ph. 8 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

130

Recitative ♩ = 60

Ph.

Hw.

Fl.

Gtr.

Vlc.

Be-fore this be-gan, ____ I want-ed mill-ion dol-lar con-tracts, an ear-ly re-tire-ment,

and all- in clu-sive o - cean cruis - es. Late - ly, I want to eat real

Gtr.

3

5

food. I want to get out of bed by my - self. I want the pain to stop.

5

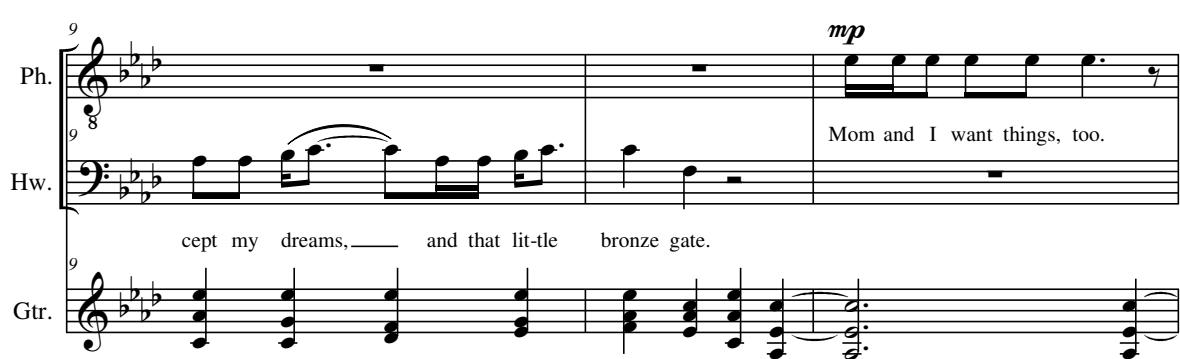
Scene 3b-3: Recitative 2

131

7

Hw. 

9

Ph. 

Gtr. 

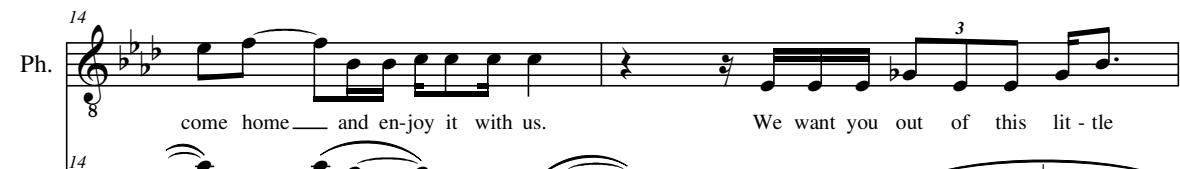
12

Ph. 

Fl. 

Gtr. 

14

Ph. 

Fl. 

Gtr. 

Scene 3b-3: Recitative 2

132

16

Ph. room. I think Mom would like to hear you say that.

Hw. *mp* I know, Phil-ip. So do I.

Fl.

Gtr.

Faster $\text{♩} = 80$

19

Ph. -

Hw. *mf* What's on the men-u to-night?

Gtr. It's al-most din-ner time. Spa-ghet-ty, I think.

mf

21

Ph. Red or green? Well, en-joy.

Hw. And prob'ly Jell-o. Who knows? It's al-ways a sur-prise! Tell

Gtr.

Scene 3b-3: Recitative 2

133

24

Ph. I will. Mom and I will stop by to-mor-row on my

Hw. 3
Mom thank you — for the flow - ers.

Gtr. 24

26

Ph. 3 way to the air - port. — Take care of your - self. —

Hw. 26 *mf*
O-kay, Phil-ip. — See you then. You,

Gtr. 26 *mf*

[PHILIP exits. HOWARD begins to doze.]

28

Ph. *mp*
Bye.

Hw. 28 too.

Fl. 28

Gtr. 28 pizz.
mf

Vlc. 28 arco

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.]

senza misura

senza misura

Sg. 1 Dream-ing, when Dawn's Left Hand... Ah

Sg. 2 Dream-ing... Ah

Sg. 3 Dream-ing, when Dawn's Left Hand was in the Sky... Ah

Hw. senza misura

B. 1 senza misura

B. 1 senza misura

mf

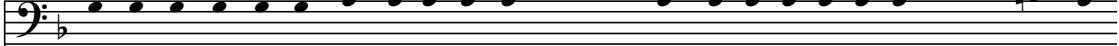
mf

Hw. In the fin - al hours, as my bo - dy be - gan to give out, my dream changed course.

B. 1

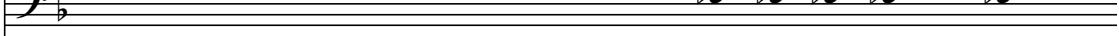
Scene 4a-1: Fourth Dream 1

135

Hw. 

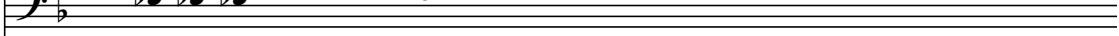
On the out-skirts of the grove, I entered an ancient cit - y. There, I dis-cov-ered a yel-lowed parch-ment

B. 1 

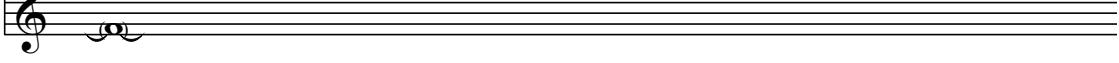
Hw. 

filled with the thoughts of three dream - sag - es. They told of the fa - mil - iar path

B. 1 

Hw. 

lead-ing to the lit - tle bronzegate. Yearning to fin - lly know the world be-yond this gate,

B. 1 

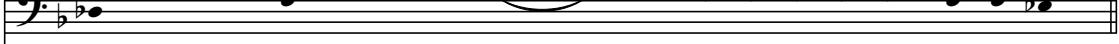
Hw. 

I read long in their scrip-tures. One of the dream - sag - es
(l.v.)

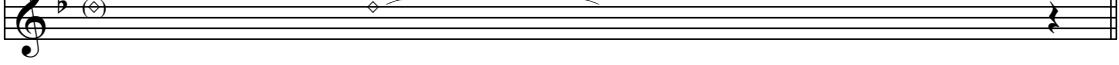
B. 1 

f

attacca 4a: The Garden of Perpetuity

Hw. 

wrote gor - geous - ly of the won - ders be-yond the ir - re - pass - a - ble gate.

B. 2 

(dampen)

attacca 4a: The Garden of Perpetuity

Scene 4a-2:

The Garden of Perpetuity

Tranquil ♩ = 52

Sg. 1

Fl.

Gtr.

Vlc.

Be-yond this gate lies the Gar-den of Per-pe-tu-it-y,— the

(dynamics sim.)

pp < *mp* > *pp* < *mp* > *pp*

Sg. 1

Fl.

Gtr.

Vlc.

Gar-den of Per-pe-tu-it-y,— whose doors are ev - er open'd for me. And I shall

4

4

4

4

6/8

Scene 4a-2: The Garden of Perpetuity

137

Scene 4a-2: The Garden of Perpetuity

138

19 *mf*

Sg. 1 I shall wear robes of fine silk, _____ and I shall wear robes of green

Fl.

Gtr.

Vlc. *mf*

23

Sg. 1 silk. _____ I shall wear robes of the fin-est green silk, and a thick silk bro-a-de inter-

Fl.

Gtr.

Vlc.

27

Sg. 1 wo - ven with gold! _____ The doors are ev - er op - en'd!

Fl.

Gtr.

Vlc. *f*

Scene 4a-2: The Garden of Perpetuity

139

31

Sg. 1

Fl.

Gtr.

Vlc.

Tranquil $\text{♩} = 52$

mp

34

Sg. 1

Fl.

Gtr.

Vlc.

Re-clin-ing there, toil shall not touch me.

37

Sg. 1

Fl.

Gtr.

Vlc.

Re-clin-ing there, fa - tigue shall not af-flict me. Re-clin-ing there,

Scene 4a-2: The Garden of Perpetuity

140

40

Sg. 1 all grief shall de - part from me. Beyond this gate lies the

Fl.

Gtr.

Vlc.

pp < mp > pp < mp > pp < mp > pp

44

Sg. 1 Gar - den __ of __ Per - pe - tu - it - y,____ the Gar - den __ of __ Per - pe - tu - it - y,____ whose

Fl.

Gtr.

Vlc. (dynamics sim.)

Scene 4a-2: The Garden of Perpetuity

141

46

Sg. 1 doors are ev - er open'd for me. This is my bless-ing. This is my rest.

Fl.

Gtr.

Vlc.

49

This is my ev - er last - ing. And I shall en - ter.

Fl.

Gtr.

Vlc.

52

Sg. 1

Fl.

Gtr.

Vlc.

Scene 4a-3: Fourth Dream 2

Dream City and the Three Sages

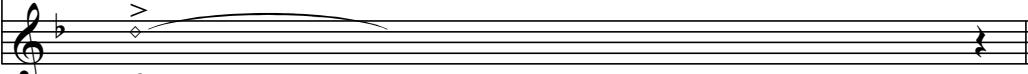
senza misura

attacca 4a: You Begin a Descent

Hw. 

An - oth - er sage warned of an un - end - ing cy - cle of pain and tor-ment.

senza misura

B. 2 

attacca 4a: You Begin a Descent

Scene 4a-4: You Begin a Descent

143

(Round and Round and Round)

Driving $\text{♩} = 102$

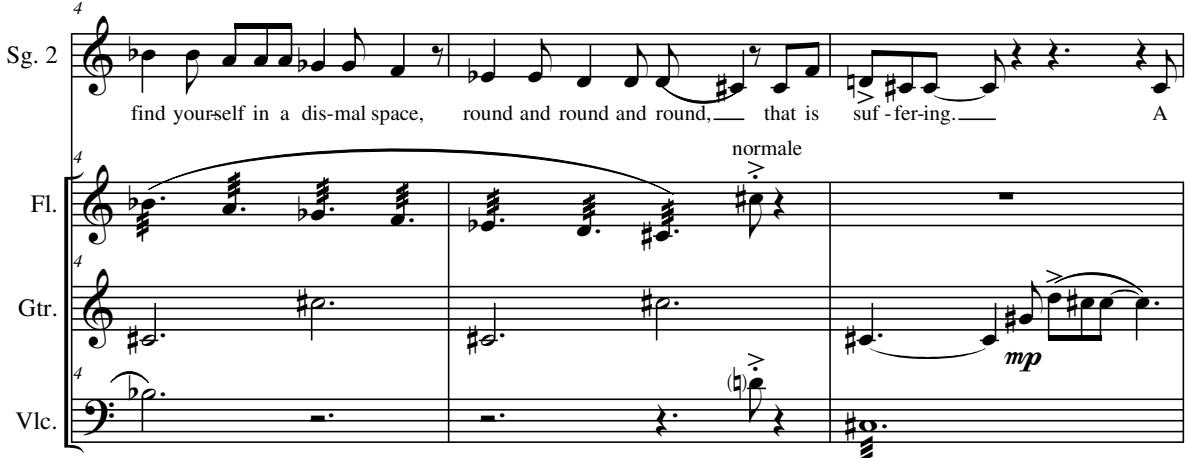
Sg. 2 

Be - yond this gate you begin a de-scent, round and round and round, til you

Fl.

Gtr.

Vlc.

4 

find yourself in a dis-mal space, round and round and round, that is suf - fer-ing. A

Fl.

Gtr.

Vlc.

Scene 4a-4: You Begin a Descent (Round and Round and Round)

144

7

Sg. 2
large cavern and deep black pit, a dusty path round the edge of it.

flt.
Gtr.
Vlc.

7

pizz.
Vlc.

9

Sg. 2
Two crowds of injured men who moan. Be - fore each man a massive stone.

normale
flt.

9

Fl.
Gtr.
Vlc.

arco
pizz.
<mp> p

12

Sg. 2
And toward the stones you be-gin a de-scent, round and round and round, til you

Fl.
Gtr.
Vlc.

mp
arco mp
mp

Scene 4a-4: You Begin a Descent (Round and Round and Round)

145

Sg. 2 15

Fl.

Gtr.

Vlc.

15
15
15

normale

find you've joined in their dismal dance, round and round and round, that is suffer-ing. You

Sg. 2 18
 roll your stone toward the oth - er side. You both gain speed and will soon col - ide with each

Fl. 18
 Gtr. 18
 Vlc. 18 pizz.

Sg. 2 20 *mf* 12
 oth-er's path, yet you taunt and jeer, "Why do you hold your rock so near?" And

Fl. 20 12
 Gtr. 20 12
 Vlc. 20 arco 12

Scene 4a-4: You Begin a Descent (Round and Round and Round)

146

23

Sg. 2 while you push you begin a descent, round and round and round, til you

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

25

Sg. 2 find your fear in that dismal shock, round and round and round, that is suffering. You

Fl. *f*

Gtr. *f*

Vlc. *f*

28

Sg. 2 feel the impact of stone on stone, of stone on flesh, of stone on bone.

Fl. *mf*

Gtr. *pizz.* *mf*

Vlc. *mf*

Scene 4a-4: You Begin a Descent (Round and Round and Round)

147

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

Sg. 2 You no-ice 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*

Scene 4a-4: You Begin a Descent (Round and Round and Round)

148

39 **f**

Sg. 2 And in - side this pain you be-gin a de-scent, round and round and round, till you

Fl. flt.

Gtr.

Vlc. arco

39 **mf**

39 **mf**

42

Sg. 2 find in your-self a dis - mal space, round and round and round that is normale

Fl.

Gtr.

Vlc.

42

42

44 > **mp** >

Sg. 2 suf - fer-ing. But that is on-ly suf-fer-ing. And

Gtr. vibr.

Vlc.

Scene 4a-4: You Begin a Descent (Round and Round and Round)

149

Sg. 2

47 *f*
since it's only suffer-ing, you raise — a moan,

Fl. *mp*
Gtr. vibr.
Vlc. decresc.

47 *mf*

Sg. 2 *mf*
watch — their eyes, eye your stone, and be-

Fl. *mp*
Gtr.
Vlc. *mp*

55 *mp* *f*
gin to rise. And

Fl. *p*
Gtr.
Vlc. *p*

Scene 4a-4: You Begin a Descent (Round and Round and Round)

150

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. *tr*

Gtr. 2

Vlc. 6/8

62

Sg. 2 *poco riten.*
that is suf-fer-ing.

Fl. vibr.

Gtr. >

Vlc. pizz.

Scene 4a-5: Fourth Dream 3

Dream City and the Three Sages

Hw.

senza misura

mf

attacca 4a: Our Grey Indifference

Yet an - oth - er wrote mys - ter - ious - ly of pass - ing that thresh-old.

B. 2

senza misura

f

attacca 4a: Our Grey Indifference

Scene 4a-6: Our Grey Indifference

152

Tranquil ♩ = 52

Sg. 3 ♩ = 52

Fl. Gtr. Vlc.

Beyond this gate, _____ our grey _____ in - diff - er - ence, _____

Sg. 3 ♩ = 52

Fl. Gtr. Vlc.

The pass - ing clouds _____ that van-ish as we ____ melt. _____ Beyond

Scene 4a-6: Our Grey Indifference

153

Sg. 3

6
8 this gate, — our grey — un - cer-tain-ties,
A - bid - - - - ing depth — whose

Fl.

Gtr.

Vlc.

Scene 4a-6: Our Grey Indifference

154

Sg. 3 12 *mp* Be-yond this gate, our mu - ted, thank-less lives, — Halt-ing

Fl. 12

Gtr. 12

Vlc. 12 con sord.

mf

Sg. 3 15 , *mf* ,
 8 pains are ceased by halt - - - ting years. Be-yond this gate,— our

Fl. 15

Gtr. 15 *mf*
 15 senza sord.

Vlc. 15 *mp*

18

Sg. 3 mu - ted thank - ful songs, Stopped voic - es metwith stopped

Fl.

Gtr.

Vlc. *con sord.* senza sord.

mf

21

Sg. 3 ears.

Fl.

Gtr.

Vlc. *mp* *f* *f* *mp* *f* *mp*

Scene 4a-6: Our Grey Indifference

156

Scene 4a-6: Our Grey Indifference

157

Sg. 3 29 *mp*, *mf*
 Be-yond this gate, — our ab-sen-ces of fear, — For those — who
 Fl.
 Gtr. *mp* *mf*
 Vlc. >*p* *mf*

Sg. 3 32 ' *mp* ' *p* 3
 8 are, _____ for those _____ who now _____ are not. _____

Fl. 32

Gtr. 32 *mp* ④ *p* 3 *mp*

Vlc. 32 *mp*

Scene 4a-6: Our Grey Indifference

158

light, ethereal

Be - - - yond this gate, _____

35

Sg. 3

Fl.

Gtr.

Vlc.

p

pp

p

pp

mp

our si-lence holding brave. _____ And un-der-neath, our earth, our womb,

38

Sg. 3

Fl.

Gtr.

Vlc.

p

mp

p

mp

mp

Scene 4a-6: Our Grey Indifference

159

Musical score for orchestra and choir, page 159, Scene 4a-6. The score consists of four staves:

- Sg. 3**: Treble clef, key signature of A major (no sharps or flats). Measure 41 starts with a dynamic **p**. The lyrics "our grave." are written below the staff.
- Fl.**: Flute part, mostly rests.
- Gtr.**: Bass guitar part, dynamic **mp**, with a dynamic **p** in the next measure. The instruction "con sord." is written below the staff.
- Vlc.**: Bassoon part, dynamic **p**.

The score includes dynamics such as **p**, **pp**, **mp**, and **p**, and performance instructions like "con sord." and "(senza sord.)". Measure numbers 41 are indicated above each staff.

Scene 4a-7: Fourth Dream 4

160

Dream City and the Three Sages

senza misura

Sg. 1

Sg. 2

Sg. 3

Hw.

senza misura

senza misura

senza misura

senza misura

mf

Which fate would be mine? The sag - es a - greed on - ly that the pass-age was per - ma-nent.

senza misura

B. 1

f ————— *mf*

senza misura

B. 2

senza misura

B. 3

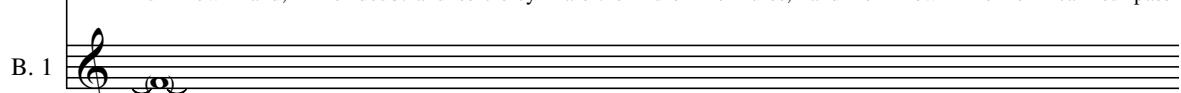
Hw. 

I did not know which to be-lieve, yet I longed to es - cape for - ev - er in - to that

B. 1 

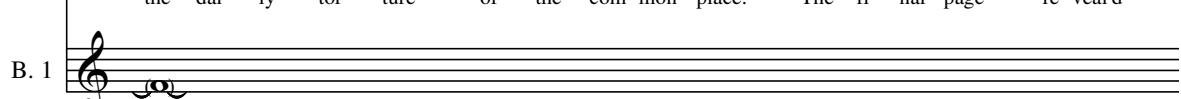
Hw. 

un-known land; for doubt and se-cre-cy are the lure of lures, and no new hor-ror can sur-pass

B. 1 

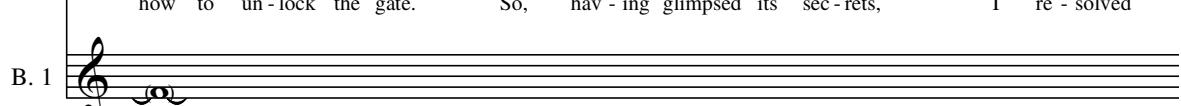
Hw. 

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 

Scene 4a-7: Fourth Dream 4

162

Sg. 1

Sg. 2

Sg. 3

Hw.

(l.v.) (dampen)

B. 1

B. 2

There was a Door to

There was a Door to

There was a Door to ,

to pass through that gate when I next a-woke.

(l.v.) (dampen)

(l.v.)

mf

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.)

Sg. 1 Some lit - tle Talk a - while of ME and THEE there seem'd, and

Sg. 2 Some lit - tle Talk a - while of ME and THEE there seem'd, and

Sg. 3 Some lit - tle Talk a - while of ME and THEE there seem'd, and

B. 2 (l.v.) > (l.v.) >

attacca 4b: Recitative 1

Sg. 1 then no more of THEE and ME.

Sg. 2 then no more of THEE and ME.

Sg. 3 then no more of THEE and ME.

B. 2 (on a stand) l.v. until silent

B. 3 (on a stand) *mf* l.v. until silent

attacca 4b: Recitative 1

Scene 4b-1: Recitative 1

164

[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.]

Steady $\text{♩} = 60$
repeat as needed

(last time only)

Howard. Lie down.
This time!

It hap-pen'd. It hap-pen'd. This time!

Fl.

Gtr.

Vlc.

pizz.

attacca 4b: Night in Kalapa

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

What's wrong with you? How - ard! —

What's wrong with you?

f

Sn.

Hw.

Fl.

Gtr.

Vlc.

mp

arco

f

attacca 4b: Night in Kalapa

Scene 4b-2: Night in Kalapa

Sakyong Mipham Rinpoche

Energetic, an epiphany $\text{♩} = 88$

Hw. *mp*

This time it happ - en'd- Caught in a thun - - der-storm, ____

Fl.

Gtr.

Vlc. *mp*

Hw. *mf*

Spun _____ and twirl'd, _____ Diz - - - - zy, ____

Fl.

Gtr. *mf*

Vlc. *mf*

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

Scene 4b-2: Night in Kalapa

166

7

Hw. Fl. Gtr. Vlc.

Hap - - - - - py, I was caught off

Fl. Gtr. Vlc.

9

Hw. Fl. Gtr. Vlc.

guard. This whirl-wind took my heart. I need-ed

A.H. (15 fr.) A.H. (7 fr.)

Fl. Gtr. Vlc.

12

Hw. Fl. Gtr. Vlc.

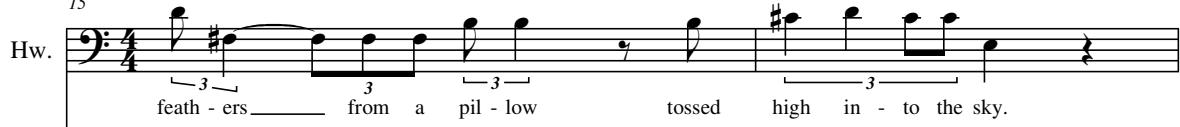
ev - 'ry thing to fall a - part Like

Fl. Gtr. Vlc.

Scene 4b-2: Night in Kalapa

167

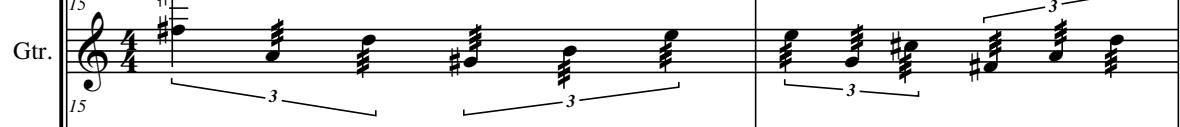
15

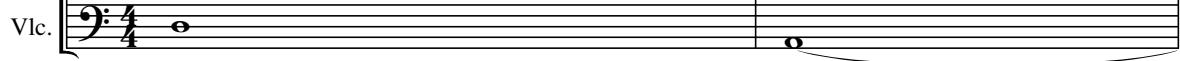
Hw. 

feath - ers _____ from a pil - low tossed high in - to the sky.

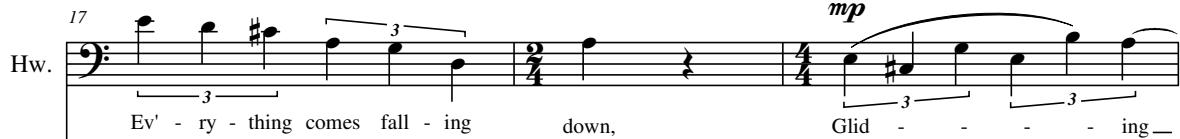
15

Fl. 

Gtr. 

Vlc. 

17

Hw. 

Ev' - ry - thing comes fall - ing down, Glid - - - - - ing -

17

Fl. 

Gtr. 

Vlc. 

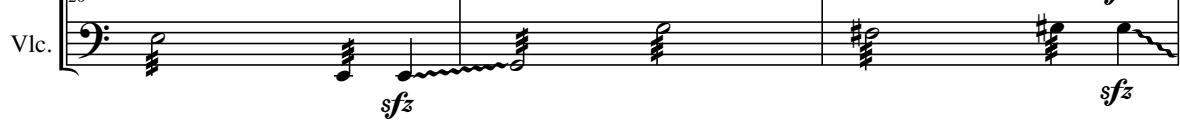
20

Hw. 

on a breeze _____ caught _____ in its own time -

20

Gtr. 

Vlc. 

Scene 4b-2: Night in Kalapa

168

23

Hw. *f*

En - er - gy, _____ En - er - gy _____ that

(9)

Fl.

23

Gtr.

let ring e T.H. (12 fr.) i
ring (rasg.) a (golpe) m a
m (12 fr.) m a

23

Vlc. *f*

al tallone

sfz

23

T.H. (19 fr.) *8va-* *v*

sim.

T.H. (12 fr.) *8va-* *v*

T.H. (19 fr.) *8va-* *v*

sfz

25

Hw. *f*

can't be meas-ured.

Fl.

25

Gtr.

dampen

let ring T.H. (12 fr.) *8va-* *v*

25

Vlc. *f*

T.H. (9 fr.) *8va-* *v*

Scene 4b-2: Night in Kalapa

169

27

Hw.

Fl.

Gtr.

Vlc.

T.H. (16 fr.) T.H. (9 fr.) T.H. (12 fr.) T.H. (9 fr.)

sfz

29

Hw.

Fl.

Gtr.

Vlc.

T.H. (16 fr.) T.H. (9 fr.)

sfz

mf Com - - et _____

mf

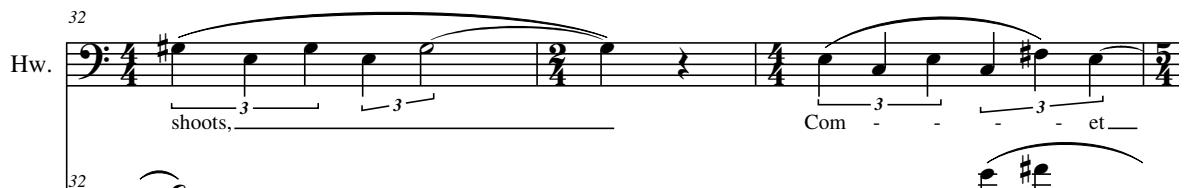
normale (non al tallone)

mf

Scene 4b-2: Night in Kalapa

170

32

Hw. 

shoots, Com - et

32

Fl.

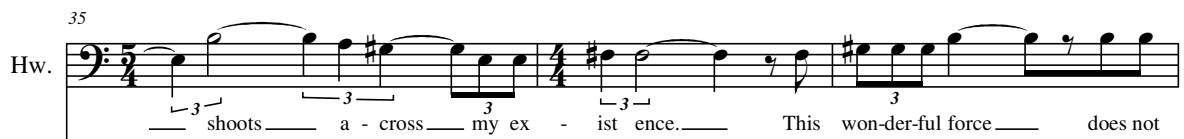
Gtr.

Vlc.

32



35

Hw. 

shoots a - cross my ex - ist ence. This won-der-ful force does not

35

Fl.

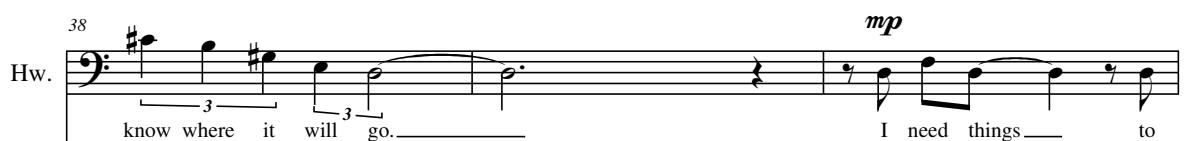
Gtr.

Vlc.

35



38

Hw. 

know where it will go. I need things to

38

Fl.

Gtr.

Vlc.

38



mp

Scene 4b-2: Night in Kalapa

171

41

Hw. fall a - part, — I want things — to fall a - part. —

Fl.

Gtr.

Vlc.

41

Hw.

Fl.

Gtr.

Vlc.

44

Hw. All through time, all through the

Fl.

Gtr.

Vlc.

44

Hw.

Fl.

Gtr.

Vlc.

47

Hw. day I have held on and held on tight. Now ev-'ry thing

Gtr.

Vlc.

47

Gtr.

Vlc.

Scene 4b-2: Night in Kalapa

172

49

Hw. falls a - part.

Fl. *f*

Gtr. *f*

Vlc. *f*

51

Hw. — The sun and the

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

54

Hw. moon, The sun and the moon

Fl. *p*

Gtr.

Vlc.

Scene 4b-2: Night in Kalapa

173

57

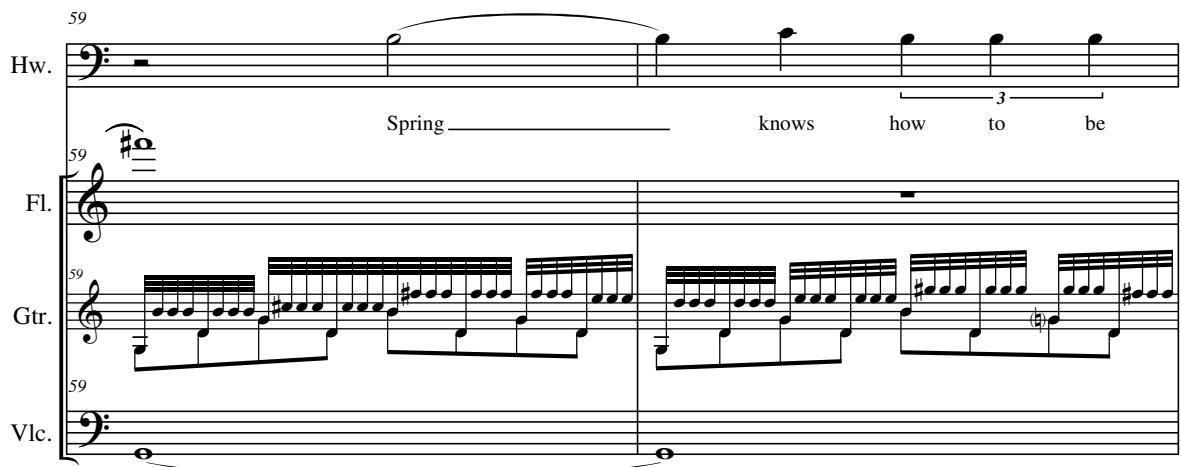
Hw. 

Fl.

Gtr.

Vlc.

59

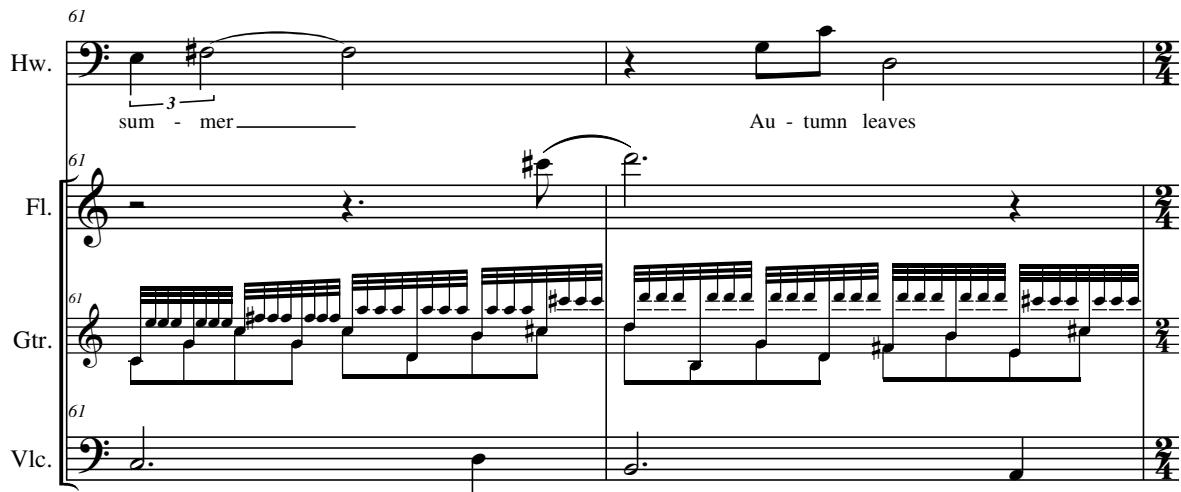
Hw. 

Fl.

Gtr.

Vlc.

61

Hw. 

Fl.

Gtr.

Vlc.

Scene 4b-2: Night in Kalapa

174

63

Hw. 

63

Fl.

63

Gtr.

63

Vlc.

65 *sub. p*

Hw. 

65 flt. *sub. p*

65

Gtr. *sub. p*

65 punta d'arco

65 *sub. p*

Vlc.

67

Hw. 

67

Fl.

67

Gtr.

67

Vlc.

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.

Gtr.

Vlc. *mf*

Scene 4b-2: Night in Kalapa

176

74

Hw.

Fl.

Gtr.

Vlc.

74

en - er - gy, —

T.H. (12 fr.)

T.H. (9 fr.)

al tallone

76

Hw.

Fl.

Gtr.

Vlc.

76

en - er - gy — Wants to twirl —

T.H. (16 fr.)

T.H. (9 fr.)

8va - ,

Scene 4b-2: Night in Kalapa

177

78

Hw.

Fl.

Gtr.

Vlc.

and spin,

78

78

78

78

80

Hw.

Fl.

Gtr.

Vlc.

it wants may - hem.

Scene 4b-2: Night in Kalapa

178

Musical score for measures 82-83. The score includes parts for Hw. (Bassoon), Fl. (Flute), Gtr. (Guitar), and Vlc. (Double Bass). The vocal line consists of "I am may - - - - -". The guitar part features sixteenth-note patterns with "3" markings above the strings. The double bass part has eighth-note patterns with "3" markings below the notes.

Musical score for measures 84-85. The score includes parts for Hw. (Bassoon), Fl. (Flute), Gtr. (Guitar), and Vlc. (Double Bass). The vocal line consists of "hem- Claustro-". The flute part has eighth-note patterns with a grace note. The guitar part features sixteenth-note patterns. The double bass part has eighth-note patterns with "3" markings below the notes.

Scene 4b-2: Night in Kalapa

179

86

Hw. pho - bi - a ____ self- lib - er - at - ed, Hes - i - ta-tion with a

Fl.

Gtr.

Vlc.

88

Hw. friend called fath - om - less - ness.

Fl.

Gtr. *fp*

Vlc. *fp*

mp

normale (non al tallone)

Scene 4b-2: Night in Kalapa

180

90

Hw. I am that smile ,

Fl.

Gtr.

Vlc.

f

92

Hw. that shines a - cross the

Fl.

Gtr.

Vlc.

Scene 4b-2: Night in Kalapa

181

101

Hw.

Fl. 3 3 3 T.H. (12 fr.) dampen

Gtr.

Vlc.

attacca 4b: Recitative 2

103

Hw.

Fl. 3 3 3 T.H. (12 fr.) T.H. (19 fr.) (non rasg.)

Gtr. ff sfz IV

Vlc. ff sfz

attacca 4b: Recitative 2

Scene 4b-3: Recitative 2

183

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

Recitative $\text{♩} = 80$

Will you lie down? Are you feeling sick? I'm calling the nurse. How ard, Only my body.

I'm tired of all this mys-tic-al talk of dreams and death.

We don't need to talk.

Scene 4b-3: Recitative 2

184

7

mp

I'm not tired.

I don't want to lose you.

Why don't you get some rest?

p

Gtr.

[PHILIP knocks and enters.]

10

mp

Phil-ip? It's near-ly mid-night.

Hel-lo? I caught an ear-li-er

Fl.

mf

Gtr.

13

flight. Dad. How are you? *mp*

Hey, Phil-ip. Mom says you'll be a dad an-y

Hw.

Gtr.

Scene 4b-3: Recitative 2

185

15

Sn. *mf*

Ph. *mf* Oh, Phil-ip! What a-bout Ta-ra?

I al-read-y am. 'Bout an hour a-go.

Hw. *mf* Tired, but they're

day now.

Gtr.

Vlc. *mp* Con-gra-tu - la-tions.

18

Sn. You left her a - lone?

Ph. both do - ing great.

I8 She un - der-stands. She sends her

Gtr.

20

Sn. I'm so hap-py____ for you both. It's a big change.____

Ph. love. I know. There was some bad news.

Gtr.

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

turns into a violent cough.]

23 *f*

Ph. 8 It's a girl.

Hw. 23 *mf*

Now you've got three la - dies ____ to take care of!

flt.

23

Fl.

23

Gtr.

23 *mp* *mf*

Vlc. *mp* *mf*

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

29

Sn. I'm going to stay a lit-tle long-er.

Ph. Drive

leav-ing, Mom?

Gtr.

29

I'll see you at home, then.

31

Sn. safe.

Ph. I will.

Hw. See you in the morn-ing.

Tell Ta-ra we said hi.

Gtr.

31

Bye, Phil-ip.

[PHILIP exits.]

33

Ph. Bye. Sleep well.

Gtr.

Vlc.

p

Scene 4b-3: Recitative 2

188

Flowing $\text{♩} = 60$

Sn. 36 *mp* 2 *mf*
Hw.
You go to sleep now. *mp* Nice. Ver-y nice.
How's the gar-den look-ing?
Fl.
Gtr.
Vlc. *mp*

Sn. 39 — 2 2 *mp*
Hw. Al-most per-fect. *mf* We'll know an-y
An-y ros-es this year?
Fl.
Gtr.
Vlc. *p*

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

Sn. *p*

day now. — I'll see you in the morn-ing.

Gtr.

attacca 4c: Final Dream 1

Gtr.

attacca 4c: Final Dream 1

Scene 4c-1: Final Dream 1

190

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.]

senza misura

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

B. 2

B. 3

senza misura

senza misura

senza misura

senza misura

12''

f

✓

I need things to fall a - part.

dampen suddenly

niente

f

senza misura

Sg. 1

Sg. 3

Hw.

B. 1

B. 2

Dreaming, dream-ing,
mf, ,

Dreaming,

I want things to fall a - part. —

dampen suddenly

Scene 4c-1: Final Dream 1

191

[An alarm sounds.]

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

THE NURSE checks on HOWARD.]

Sg. 1

Sg. 2

Sg. 3

B. 1

B. 2

B. 3

[An alarm sounds.]
dampen suddenly

ff

ff

f

mf

3"

3"

3"

6"

9"

6"

9"

9"

[The NURSE summons DR. GREENE.]

mf

Hw.

Last night, I float-ed dream-i - ly in - to the gol - den val-ley and through the shadow - y groves.

B. 2

B. 3

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

mf

Sg. 1

Back with-in the val - ley, down from the di-vide.

Sg. 2

Back with-in the val - ley, down from the di-vide.

Sg. 3

Back with-in the val - ley, down from the di-vide.

B. 2

dampen suddenly

B. 3

Hw.

When I came this time to the an-tique wall, I saw that the small gate of bronze was o-pen.

B. 2

f

B. 3

mf

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

Sg. 1
Sg. 2
Sg. 3
B. 2
B. 3

No more flam-ing clouds a-bout, O! the soft hill-side.

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

Hw.
B. 2
B. 3

From beyond came a glow that weird-ly lit the twist-ed trees and the tops of the bur-ied tem-ples.

dampen suddenly
dampen suddenly

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

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

194

Samuel Butler

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

A solemn remembrance ♩ = 84

Ph. (Flute) starts with a sustained note followed by eighth-note patterns. The vocal line begins with "I fall a - sleep".
 Fl. (Flute) has a sustained note.
 Gtr. (Guitar) has a capo II at sounding pitch, indicated by a guitar icon with "Capo II" and "let ring throughout". It uses natural harmonics (N.H.) and artificial harmonics (A.H.). The guitar part consists of sixteenth-note patterns.
 Vlc. (Double Bass) provides harmonic support with sustained notes.

Ph. continues with eighth-note patterns. The vocal line continues with "in the full and cer-tain hope".
 Gtr. (Guitar) continues with sixteenth-note patterns, including artificial harmonics (7fr. A.H.).
 Vlc. (Double Bass) provides harmonic support with sustained notes.

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.

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

195

7

Ph. 8 and that though I be all- for - get - ting, —

Gtr. N.H.

Vlc.

9

Ph. 8 yet shall I not be all- 3 for - got - ten, —

Gtr. 7fr. A.H.

Vlc.

11 *mp*

Ph. 8 but con - tin - ue that life in the thoughts — and

Fl.

Gtr. *mp* N.H.

Vlc. *mp*

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

196

13 , *mf*

Ph. $\frac{8}{8}$ deeds — of those I loved,

Fl.

Gtr.

Vlc.

mf Capo IV to end

mf

pp

16 *mp*

Ph. $\frac{4}{4}$ in - to which, while the pow'r to

Gtr. 5fr. A.H.
⑥ ③ ⑤ ② ④ ① ③ ② ① (etc.)

Vlc. *mp*

18 ,

Ph. $\frac{8}{8}$ strive. was still vouch - safed me,

Gtr.

Vlc.

poco riten.

20 Ph. *sub. p* ————— *mf* —————

I fond - ly strove _____ to en - - - - - ter. _____

20 Gtr. 7fr. A.H. *8va* —————

sub. p ————— *mf* —————

20 Vlc. ————— —————

sub. p ————— *mf* —————

[The ceremony fades to black.]

22 Ph. *pp* —————

8 ————— —————

22 Gtr. *8va* ————— (remove Capo)

22 Vlc. ————— ————— *p*

Scene 4c-3: Final Dream 2

198

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.]

senza misura *mf*

Sg. 1
senza misura *mf*
And my cot - tage light, , and the star - ry night.

Sg. 2
senza misura *mf*
And my cot - tage light, , and the star - ry night.

Sg. 3
senza misura And my cot - tage light, and the star - ry night.

Hw.
senza misura

B. 2
mp
senza misura

B. 3

mf

And I drift - - - ed on song - ful - ly, ex-pect-ant of the glo - ries

B. 2
mf

B. 3
mp

attacca 4c: Sorrow
Is My Own Yard

Hw.
of the land from whence I should ne - ver re - turn. l.v. until silent

B. 2
(dampen)

B. 3

attacca 4c: Sorrow
Is My Own Yard

Scene 4c-4:

Sorrow Is My Own Yard

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

Lamenting $\bullet = 62$

The musical score consists of two staves of music for four instruments: Snare Drum (Sn.), Flute (Fl.), Guitar (Gtr.), and Bassoon (Vlc.). The tempo is indicated as $\bullet = 62$. The first staff (Sn.) has a treble clef and a 5/4 time signature. The second staff (Fl., Gtr., Vlc.) has a treble clef and a 4/4 time signature. The Flute part includes dynamics *mp*, *p*, and performance instructions (4) and (5). The Guitar part includes dynamics *p* and performance instructions (4), (5), and (2). The Bassoon part includes dynamics *p* and performance instructions (4) and (5). The lyrics "Sor - row is my own yard _____ where the" are written below the vocal line. The score concludes with a dynamic *p*.

Scene 4c-4: Sorrow Is My Own Yard

200

8

Sn. new grass flames _____ as it has flamed of-ten be - fore but not with the

Fl.

Gtr.

Vlc.

II

Sn. cold fire _____ that clos - es round me this year. _____

Fl. >pp

Gtr. >pp

Vlc. >pp

14

Sn. half-spoken:
Thir-ty-five years I lived with my hus-band.

Fl. $\leq mp$

Gtr. $\leq mp$

Vlc. $\leq mp$

17

Fl. mf

Gtr. mf

Vlc. $\leq mf$

pp

pp

pp

Scene 4c-4: Sorrow Is My Own Yard

202

Freely $\text{♩} = 62$

Sn. 20 | $\frac{12}{8}$ - | $\frac{9}{8}$: : : . | $\frac{12}{8}$ - | The plum - tree _____ is | $\frac{9}{8}$

Fl. 20 | $\frac{12}{8}$ - | $\frac{9}{8}$ - | $\frac{12}{8}$ - | $\frac{9}{8}$

Gtr. 20 | $\frac{12}{8}$ - | $\frac{9}{8}$ - | $\frac{12}{8}$ - | $\frac{9}{8}$

Vlc. 20 | $\frac{12}{8}$ - | $\frac{9}{8}$ - | $\frac{12}{8}$ - | $\frac{9}{8}$

23

Sn. white ____ to-day. _____ The plum - tree _____ is

23

Fl.

23

Gtr.

23

Vlc. sul tasto

mf

26

Sn. white to - day. The plum - tree is

Fl. *mf*

Gtr.

Vlc. *mf*

sul pont.

f

29

Sn. white to - day with mass-es of flow-ers.

Fl. *p* *mf*

Gtr.

Vlc. *mf* *sul pont.*

p *mf*

Scene 4c-4: Sorrow Is My Own Yard

204

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.

Vlc.

p *mf*

sul tasto

Scene 4c-4: Sorrow Is My Own Yard

205

38

Sn. *red* — but the

Fl. *f*

Gtr. *f*

Vlc. *f*

Sn. 41 grief in my heart _____ is strong - er than they

Gtr. 41 normale

Vlc. 41

Scene 4c-4: Sorrow Is My Own Yard

206

43

Sn. Gtr. Vlc.

for though they were my joy form-er-ly,— to - day I not-ice them and

43

43

Sn. Gtr. Vlc.

mf

46

Sn. Gtr. Vlc.

turn a - way for-get - ting.—

46

46

Sn. Gtr. Vlc.

f

Fl. 49

Gtr. 49 let ring 2 2 p

Vlc. 49

Tempo I ♩ = 62

Sn. 52 mp To - day my son told me that in the

Fl. 52

Gtr. 52 p

Vlc. 52 p

Scene 4c-4: Sorrow Is My Own Yard

208

54

Sn. *f*
mead-ows, — at the edge of the hea-vy woods in the dis - tance, — he saw

Fl.

Gtr. *mp*

Vlc. *mp* *mf*

57

Sn. trees — of white flow - ers, — of white flow - ers. —

Fl. *<f*

Gtr.

Vlc. *<f* *f*

Scene 4c-4: Sorrow Is My Own Yard

209

Sn. *mf*
 I feel that I would like to go there — and fall in - to those flow-ers and
Fl. *f* *molto rubato*,
Gtr.
Vlc.

Sn. 60 *mp*, *rit.* *pp*,
 sink in - to the marsh near them.
Fl. *p*
Gtr.
Vlc. *p* *slow roll* *pp*

Scene 4c-5: Final Dream 3

210

Final Dream: Oblivion

senza misura

Sn.

senza misura

Sg. 1

senza misura *mf* (hold)

Sg. 2

senza misura

There was a Door to which I found no Key.

senza misura

Sg. 3

senza misura

Hw.

senza misura

B. 1

senza misura

B. 2 *mf*

senza misura

B. 3

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.

mf

And then no more of THEE and ME.

Sg. 1

Talk a-while of ME and THEE there seem'd,

Sg. 2

Sg. 3

B. 2

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 *p*
There was a Door to which I found no

Hw. *mf* *v*
As the gate swung wid - er and the sor - cer - y of dream pushed me through, *v*

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. , V
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

Scene 4c-5: Final Dream 3

215

Sn. V mf
 of THEE and ME. There was a Door to
 Sg. 1 V V V mf
 then no more of THEE and ME. There
 Sg. 2 V V V mf
 more of THEE and ME. There was a
 Sg. 3 8 V V V mf
 no more of THEE and ME. There was
 Hw. , f
 il - lim - it - a - ble space. With that, I dis-solved in to that
 B. 1 > mf
 strike every 2-4 seconds
 B. 2 >
 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 8 a Door to which I found no Key. There was a Veil past which I could not ,
Hw. na - tive in - fin - it - y V of crys - tal O - ff

B. 1

B. 2

B. 3

Sn. *f*, *ff*

Some lit - tle Talk a - while of ME and THEE there seem'd, and

Sg. 1 , *f*

not see. Some lit - tle Talk a - while of ME and THEE there seem'd,

Sg. 2 , *f*

Some lit - tle Talk a - while of ME and THEE there seem'd,

Sg. 3 , *f*

see. Some lit - tle Talk a - while of ME and THEE there seem'd,

Hw. *f*

BLIV - I - ON from which life had called me for one

B. 1 *f*
strike every 1-3 seconds

B. 2 *f*

B. 3 *mf*

Scene 4c-5: Final Dream 3

218

Sn. then no more-
ff
 Sg. 1 and then no more-
ff
 Sg. 2 and then no more-
ff
 Sg. 3 and then no more-
ff
 Hw. brief and des - o - late hour.
 B. 1
 B. 2
 B. 3

[HOWARD dissolves into Oblivion.

The others remain for a moment, empty and uncertain.

Then there is nothing.]

Hw. l.v. until silent 40"

B. 1 l.v. until silent 40"

B. 2 l.v. until silent 40"

B. 3 l.v. until silent 40"

[END.]

THE SILENCE THEY NEED

(2011)

FOR ORCHESTRA

KYLE GULLINGS

DURATION = 8:40

TRANSPOSED SCORE



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THE SILENCE THEY NEED

(2011)

220

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



The Silence They Need

Kyle Gullings

Full Score

Steady, simple $\text{♩} = 126$

(Vn. II - 2 only) div.
con sord.

Violin II

Cello

Contrabass

6

Vn. I (div.) (con sord.) *sfp*
 Vn. II (no accent)
 Va. 2 (Va. 2 only) pizz.
 Vc. *mp*
 Cb.

12

Vn. I *p* *sfp* *sfp* *sfp* *f*

Vn. II *sfp* *sfp* *f*

Va. 1 *con sord.* *sfp* *f*

Va. 2 *non div.* *sfp* *f*

Vc. *f*

Cb. *f*

The Silence They Need

222

B

18 bd

Perc. 1 *f* *mp* *pp*

Perc. 2 *f* *mp* *pp*

Vn. I *sfp* *ppp*

Vn. II *sfp* *sfp* *sfp*

Va. 1 *sfp* *sfp* *sfp*

Vc. *sfp* *ppp*

Cb. *sfp* *ppp*

C

24 *p*

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Hn. in F *mp*

Perc. 1 *p*

Perc. 2 *p*

Vn. II *tri.* *pp*

Va. 1 *(div.)* *pp*

The Silence They Need

223

Musical score for orchestra and percussion, page 223. The score consists of ten staves of music. The instruments are:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- B♭ Cl. 1 (B♭ Clarinet 1)
- B♭ Cl. 2 (B♭ Clarinet 2)
- Hn. in F (Horn in F)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Vn. I (Violin I)
- Vn. II (Violin II)
- Va. 1 (Cello 1)
- Va. 2 (Cello 2)

The score is numbered 29 at the beginning of each staff. The instrumentation is as follows:

- Flutes 1 and 2 play sustained notes.
- Oboes 1 and 2 play sustained notes.
- B♭ Clarinets 1 and 2 play sustained notes.
- Horn in F plays sustained notes.
- Percussion 1 and 2 play sustained notes.
- Violins I and II play sustained notes.
- Cellos 1 and 2 play sustained notes.

Dynamic markings include *con sord.* (with softwood), *(div.)*, *ppp*, *pp*, *PPP*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *pp*.

The Silence They Need

224

Musical score for orchestra and percussion, page 224. The score is divided into three systems. The first system (measures 1-4) features woodwind instruments (Flutes 1 & 2, Oboes 1 & 2, Bassoon, Clarinets 1 & 2) and includes dynamic markings *mp* and *D*. The second system (measures 5-8) features Percussion 1 and Percussion 2. The third system (measures 9-12) features strings (Violin I, Violin II, Cello 1, Cello 2) with dynamics *ppp*, *pp*, and *con sord.*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va. 1
Va. 2

mp
D
D
ppp
pp
con sord.
pp
ppp

Musical score for orchestra and percussion, page 225. The score consists of two systems of music.

System 1 (Measures 39-40):

- Fl. 1:** Notes with slurs and grace notes.
- Fl. 2:** Notes with slurs.
- Ob. 1:** Notes with slurs.
- Ob. 2:** Notes with slurs.
- B♭ Cl. 1:** Notes with slurs.
- B♭ Cl. 2:** Notes with slurs.
- Bsn.:** Notes with slurs.
- Perc. 2:** Notes with slurs.

System 2 (Measures 40-41):

- Vn. I:** Notes with slurs. Dynamics: *ppp*, *pp*, *ppp*.
- Vn. II:** Notes with slurs.
- Va. 1:** Notes with slurs.
- Vc.:** Notes with slurs. Dynamics: *ppp*, *pp*, *ppp*. (div.)
- Cb.:** Notes with slurs.

Measure 41 dynamics: *ppp*, *pp*, *ppp*.

The Silence They Need

226

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.

The Silence They Need

227

Musical score for orchestra and percussion, page 227. The score consists of ten staves of music. The instruments are: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Bass Clarinet 1, Bass Clarinet 2, Horn in F, Percussion 1, Percussion 2, Violin I, Violin II, Viola 2, Cello, and Double Bass. The key signature is one flat, and the time signature is common time. Measure 49 is shown. Dynamics include *mf*, *mp*, and *pp*. Measures 50-51 show sustained notes.

The Silence They Need

228

F L'istesso Tempo, Broadly $\text{♩} = 63$

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

Vn. I
Vn. II
Va. 2
Vc.
Cb.

The Silence They Need

229

Musical score for orchestra and percussion, page 229. The score consists of ten staves of music. The instruments are:

- 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

The score is in common time, key signature is one flat, and the tempo is 58 BPM. Measure numbers 58 are indicated above each staff. Dynamics and performance instructions include:

- Flutes 1 and 2: dynamic markings include mp , mf , and p .
- Obutes 1 and 2: dynamic markings include mp .
- B♭ Clarinet 1: dynamic marking p .
- B♭ Clarinet 2: dynamic marking p .
- Horn in F: dynamic marking mp .
- B♭ Trumpet 1: dynamic marking mf .
- B♭ Trumpet 2: dynamic marking mp .
- Tuba: dynamic marking mp .
- Percussion 1: dynamic marking $bd ppp$.
- Percussion 2: dynamic marking mp .
- Violin I - 1: dynamic marking ppp , followed by f .
- Violin I - 2: dynamic marking ppp , followed by f .
- Violin II - 1: dynamic marking ppp , followed by f . A note specifies "(Vn. II - 1 only) (senza sord.)".

The Silence They Need

230

63

G

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

mp

mf

mp

mp

mf

f

mf

p

ppp

p

mf

ppp

ppp

ppp

tri.

bring out

G

G

G

The Silence They Need

231

The Silence They Need

232

73

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Hn. in F *p decresc. poco a poco -*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p decresc. poco a poco -*

Tbn. *p decresc. poco a poco -*

Tuba *p decresc. poco a poco -*

Perc. 1 hi-hat (open) *bd* *toms* *ppp cresc. poco a poco -* choke

Perc. 2 tri. sus cym. hi-hat (closed) hi-hat (open) tri. *bd sn pp p*

Vn. I *ppp* senza sord. *pp* *p*

Vn. II *ppp*

Va. *ppp*

Vc. *pp* senza sord. pizz. unis.

Cb. *pp* senza sord. pizz. *p* *mp*

The Silence They Need

233

H **Tempo I - Steady** $\text{♩} = 126$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2

H **Tempo I - Steady** $\text{♩} = 126$

Hn. in F
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Tuba

H **Tempo I - Steady** $\text{♩} = 126$

Perc. 1
Perc. 2

H **Tempo I - Steady** $\text{♩} = 126$

Vn. I
Vc.
Cb.

(choke sim.)

(unis.)

senza sord.

mf

mf

mf

The Silence They Need

234

Musical score for orchestra and percussion, page 234. The score consists of ten staves of music. The instruments are:

- Fl. 1 (Flute 1)
- Ob. 1 (Oboe 1)
- B♭ Cl. 1 (B♭ Clarinet 1)
- B♭ Cl. 2 (B♭ Clarinet 2)
- Bsn. (Bassoon)
- Hn. in F (Horn in F)
- B♭ Tpt. 1 (B♭ Trumpet 1)
- B♭ Tpt. 2 (B♭ Trumpet 2)
- Tbn. (Tuba)
- Tuba
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Vn. I (Violin 1)
- Vc. (Cello)
- Cb. (Double Bass)

The score is in common time, key signature of one sharp, and measures 82. The instrumentation includes woodwind, brass, and percussion sections. The woodwinds play sustained notes or rhythmic patterns. The brass and percussion provide harmonic support. The strings play eighth-note patterns. Measure 82 starts with woodwind entries, followed by brass entries, and concludes with a dynamic marking of *mf*. Measure 83 begins with a dynamic of *f*, followed by *f*, and ends with *f*. Measure 84 starts with a dynamic of *mp*. Measure 85 features a dynamic marking of *(choke sim.)*. Measure 86 concludes with a dynamic of *f*.

The Silence They Need

235

Musical score for orchestra and percussion, page 235. The score consists of ten staves of music. The instruments are: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bassoon 1 (B♭ Cl. 1), Bassoon 2 (B♭ Cl. 2), Bassoon (Bsn.), Horn in F (Hn. in F), Bass Trombone 1 (B♭ Tpt. 1), Bass Trombone 2 (B♭ Tpt. 2), Trombone (Tbn.), Tuba, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into measures by vertical bar lines. Measure 1: 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. Measure 2: 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. Measure 3: 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. Measure 4: 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. Measure 5: 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. Measure 6: 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. Measure 7: 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. Measure 8: 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. Measure 9: 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. Measure 10: 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. Measure 11: 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. Measure 12: 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. Measure 13: 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. Measure 14: 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. Measure 15: 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. Measure 16: 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. Measure 17: 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. Measure 18: 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. Measure 19: 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. Measure 20: 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.

The Silence They Need

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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

p

mp

p

J

J

J

f senza sord.

unis.

f senza sord.

f

The Silence They Need

237

Musical score for orchestra and percussion, page 237. The score consists of four systems of staves, each starting with measure 97.

Flute 1: Starts with a dynamic of *mf*, followed by *p*. Measures 97-100.

Flute 2: Starts with a dynamic of *p*. Measures 97-100.

Oboe 1: Starts with a dynamic of *mp*. Measures 97-100.

Oboe 2: Starts with a dynamic of *p*. Measures 97-100.

B♭ Clarinet 1: Starts with a dynamic of *p*. Measures 97-100.

B♭ Clarinet 2: Starts with a dynamic of *p*. Measures 97-100.

Bassoon: Starts with a dynamic of *p*. Measures 97-100.

Horn in F: Measures 97-100.

B♭ Trombone 1: Measures 97-100.

B♭ Trombone 2: Measures 97-100.

Tuba: Measures 97-100.

Percussion 1: Measures 97-100.

Percussion 2: Measures 97-100.

Violin I: Starts with a dynamic of *fp*, followed by *mf*, then *f*. Measures 97-100.

Violin II: Measures 97-100.

Cello: Measures 97-100.

Bass: Measures 97-100.

The Silence They Need

239

[K]

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. in F

[K]

Perc. 1

Perc. 2

Vc.

Cb.

107

107

107

107

107

107

choke

choke choke

107

107

107

107

107

107

unis.
pizz.

mf

pizz.

mf

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. in F

Perc. 1

Perc. 2

Vc.

Cb.

112

112

112

112

112

112

choke

choke

112

112

112

112

112

112

The Silence They Need

240

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.

The Silence They Need

241

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

f

mf

f

The Silence They Need

242

127 M

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.

The Silence They Need

243

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.

The Silence They Need

244

Musical score for orchestra and percussion, page 244. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Bass Clarinet 1, Bass Clarinet 2, Horn in F, Bass Trombone, Tuba, Percussion 1, Percussion 2, Violin I, Violin II, Cello, Double Bass, and Bassoon.

The score consists of two systems of music. The first system begins with woodwind entries (Flute 1, Flute 2, Oboe 1, Oboe 2) at dynamic *p*. The bassoon and bass clarinets provide harmonic support. The second system begins with a rhythmic pattern on the bass drum (Percussion 1) followed by a "choke" sound on the snare drum (Percussion 2). The strings (Violin I, Violin II, Cello, Double Bass) enter with sustained notes and pizzicato patterns. The bassoon and double bass provide harmonic support throughout both systems.

The Silence They Need

245

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

The Silence They Need

246

Musical score for orchestra and percussion, page 246. The score consists of 15 staves of music. The instruments are: 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, and Cb. The key signature is one sharp. The tempo is 146 BPM. The score includes dynamic markings such as *p*, *pp*, and crescendos (cresc.). Performance instructions include *(div.)* and *con sord.*

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
146
146
146
146
146
146
146
146
146
146
146
146
146
146
146

p *pp* *pp* *pp*
p *pp* *cresc.*
(div.) con sord.
(div.) con sord.
pp cresc.
(div.) con sord.
pp cresc.
(div.) arco con sord.
pp cresc.
p

The Silence They Need

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The Silence They Need

248

Bsn. **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Hn. in F **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Perc. 1 **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Perc. 2 **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Vn. I - 1 **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Vn. II - 1 **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Va. 1 **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Vc. 1 **Tempo I - Steady** $\text{♩} = 126$
 $(2 + 2 + 3 \text{ throughout})$

Fl. 1

B♭ Cl. 1

Bsn.

Hn. in F

B♭ Tpt. 1

B♭ Tpt. 2

Perc. 2

Vn. I - 1

Vn. II - 1

Va. 1

Vc. 1

The Silence They Need

249

Fl. 1 *p*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1

B♭ Cl. 2 *mf*

Bsn.

Hn. in F

B♭ Tpt. 1

B♭ Tpt. 2

Perc. 1 *sn* *p*

Perc. 2 *mp*

Vn. I - 1 *mf* (con sord.)

Vn. I - 2

Vn. II - 1 *mf* (con sord.)

Vn. II - 2 *mf*

Va. 1 *mf* (con sord.)

Va. 2

Vc. 1 *mf* (con sord.)

Vc. 2 *mf* con sord.

Cb. *mf*

The Silence They Need

250

Fl. 1 168

Fl. 2 168

Ob. 1 168

Ob. 2 168

B♭ Cl. 1 168

B♭ Cl. 2 168

Bsn. 168

Perc. 1 168

Perc. 2 168

Vn. I - 1 168

Vn. I - 2 168

Vn. II - 1 168

Vn. II - 2 168

Va. 1 168

Va. 2 168

Vc. 1 168

Vc. 2 168

Cb. 168

The Silence They Need

251

The Silence They Need

252

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.

The Silence They Need

253

R

Fl. 1 183

Fl. 2 183

Ob. 1 183

Ob. 2 183

B♭ Cl. 1 183

B♭ Cl. 2 183

Bsn. 183

R

Hn. in F 183

B♭ Tpt. 1 183

B♭ Tpt. 2 183

Tbn. 183

Tuba 183

R

Perc. 1 183 sus cym.

Perc. 2 183

R

Vn. I - 1 183

Vn. I - 2 183

Vn. II - 1 183

Vn. II - 2 183

Va. 1 183

Va. 2 183

Vc. 1 183

Vc. 2 183

Cb. 183

The Silence They Need

254

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.

The Silence They Need

255

Fl. 1 193

Fl. 2 193

Ob. 1 193

Ob. 2 193

B♭ Cl. 1 193

B♭ Cl. 2 193

Bsn. 193

Hn. in F 193

B♭ Tpt. 1 193

B♭ Tpt. 2 193

Tbn. 193

Tuba 193

Perc. 1 193

Perc. 2 193

Vn. I - 1 193

Vn. I - 2 193

Vn. II - 1 193

Vn. II - 2 193

Va. 1 193

Va. 2 193

Vc. 1 193

Vc. 2 193

Cb. 193

The Silence They Need

256

Musical score for orchestra and choir, page 256. The score consists of 21 staves, each with a tempo marking of 197. The instruments listed are Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Bassoon in F, Bass Trombone, Bass Trombone 2, Trombone, Tuba, Percussion 1, Percussion 2, Violin I - 1, Violin I - 2, Violin II - 1, Violin II - 2, Cello 1, Cello 2, and Double Bass (Cello). The score features various rhythmic patterns, dynamics (including a dynamic ff), and sustained notes.

The Silence They Need

257

T

Fl. 1 201

Fl. 2 201

Ob. 1 201

Ob. 2 201

B♭ Cl. 1 201

B♭ Cl. 2 201

Bsn. 201

Hn. in F

B♭ Tpt. 1 201

B♭ Tpt. 2 201

Tbn. 201

Tuba 201

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

The Silence They Need

258

Fl. 1 U
mp

Ob. 1
U
mf

B♭ Cl. 1
U
mf

B♭ Cl. 2
U
mf

Bsn.
U
mf

Hn. in F
U
f

B♭ Tpt. 1
U
p
mf

B♭ Tpt. 2
U
p
mf

Tbn.
U
p
mf

Tuba
U
p
mf

Perc. 1
U
mf

Perc. 2
U
p
choke
U
mf
choke

Vn. I
U
mp
senza sord.
unis.

Vc.
U
f
mf
f
senza sord.

Cb.
U
f
mf
f

The Silence They Need

259

Fl. 1 *2II*

Ob. 1 *2II* *f*

Ob. 2 *2II*

B♭ Cl. 1 *2II* *f*

B♭ Cl. 2 *2II*

Bsn. *2II*

Hn. in F *2II*

B♭ Tpt. 1 *2II*

B♭ Tpt. 2 *2II*

Tbn. *2II*

Tuba *2II*

Perc. 1 *2II* *choke*

Perc. 2 *2II* *choke*

Vn. I *2II* senza sord.
div.

Vn. II *2II* (con sord.)

Va. *2II* unis.
(con sord.)

Vc. *2II* div.
unis. *mf* div.

Cb. *2II* *mf*

The Silence They Need

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The Silence They Need

261

Musical score for orchestra, page 261, measures 221-222.

Measure 221 (indicated by a double bar line):

- Hn. in F: $\text{G}^{\text{natural}}$
- Tbn.: $\text{B}^{\text{natural}}$
- Vn. I: Rest
- Vn. II (con sord.): Rest
- Va. 2: Rest
- Vc.: $\text{C}^{\text{natural}}$
- Cb.: $\text{F}^{\text{natural}}$

Measure 222:

- (Vn. II - 2 only) (div.): $\text{D}^{\text{natural}}$, $\text{E}^{\text{natural}}$, $\text{F}^{\text{natural}}$
- (Va. 2 only) (senza sord.): $\text{D}^{\text{natural}}$, $\text{E}^{\text{natural}}$, $\text{F}^{\text{natural}}$
- Vn. I: $\text{G}^{\text{natural}}$, $\text{A}^{\text{natural}}$, $\text{B}^{\text{natural}}$
- Vn. II: D^{\sharp} , E^{\sharp} , F^{\sharp}
- Va. 2: $\text{D}^{\text{natural}}$, $\text{E}^{\text{natural}}$, $\text{F}^{\text{natural}}$
- Vc.: $\text{C}^{\text{natural}}$, $\text{D}^{\text{natural}}$, $\text{E}^{\text{natural}}$
- Cb.: $\text{F}^{\text{natural}}$, $\text{G}^{\text{natural}}$, $\text{A}^{\text{natural}}$

Dynamic markings: p , ppp , sfp , mp .

Wavy lines above the strings indicate sustained notes.

The Silence They Need

262

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *sfp*

B♭ Cl. 1

B♭ Cl. 2 *mp*

Hn. in F

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn.

Tuba *mf*

Vn. I *p*

Vn. II

Va. 1 *con sord.* *sfp*

Va. 2 *non div.*

Vc.

Cb.

The Silence They Need

263

Musical score for orchestra and choir, page 263, showing measures 232-233.

The score consists of three systems of staves:

- Top System:** Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Bass Clarinet 1, Bass Clarinet 2.
- Middle System:** Horn in F, Bass Trombone, Trombone, Tuba.
- Bottom System:** Violin I, Violin II, Cello, Double Bass.

Measure 232 (measures 1-4):
Flute 1: eighth-note patterns.
Flute 2: eighth-note patterns.
Oboe 1: sustained notes with dynamic markings: *pp*, *ff*, *pp*, *p*.
Oboe 2: sustained notes with dynamic markings: *pp*, *p*.
Bassoon: eighth-note patterns.
Bass Clarinet 1: eighth-note patterns.
Bass Clarinet 2: eighth-note patterns.
Bassoon: eighth-note patterns.
Horn in F: eighth-note patterns.
Bass Trombone: eighth-note patterns.
Trombone: eighth-note patterns.
Tuba: eighth-note patterns.
Violin I: sustained notes.
Violin II: sustained notes.
Cello: sustained notes.
Double Bass: sustained notes.

Measure 233 (measures 5-8):
Flute 1: eighth-note patterns.
Flute 2: eighth-note patterns.
Oboe 1: sustained notes.
Oboe 2: sustained notes.
Bassoon: eighth-note patterns.
Bass Clarinet 1: eighth-note patterns.
Bass Clarinet 2: eighth-note patterns.
Bassoon: eighth-note patterns.
Horn in F: eighth-note patterns.
Bass Trombone: eighth-note patterns.
Trombone: eighth-note patterns.
Tuba: eighth-note patterns.
Violin I: sustained notes.
Violin II: sustained notes.
Cello: sustained notes.
Double Bass: sustained notes.

The Silence They Need

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THE BRAHMIN BLESSING

B♭ Tpt. 1 237 X

Vn. I 237 X

Vn. II 237 ppp fff

Va. 1 237 ppp mp

Va. 2 237 non div. pizz. -

Vc. 237 mp fff

Cb. 237 ppp fff

242

Vn. I

242

Vn. II

242

Va. 1

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.

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^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^b 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

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.

The musical score consists of two staves. The top staff is for Baritone (Bar.) and the bottom staff is for Piano (Pno.). The key signature changes from D minor (one flat) to D major (no sharps or flats). The vocal line starts with "hib-it, out-law, and pre-vent the use of a-tom-ic en-er-gy— for de-", followed by "struct - ive pur-pos-es. We have made rap-id pro-gress— in the field of a-tom-ic". The piano accompaniment features eighth-note chords. Dynamics include *mf* and *ff*. The vocal part includes slurs and grace notes.

Fig. 1: Shift from D minor to D major

The musical score shows two staves for the piano (Pno.). The top staff is in 12/8 time with a dynamic of *pp*, featuring a continuous eighth-note pattern. The bottom staff is in 6/8 time with a dynamic of *p*, featuring a continuous eighth-note pattern. Both staves use a bass clef and a key signature of one flat.

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

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.

Allegretto ♩ = 108

Violin

Cello

Piano

(Pluck inside piano) *sfp*

(normal) *mp*

Ped. (release Ped.)

Theme 1

flautando

Theme 2

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.

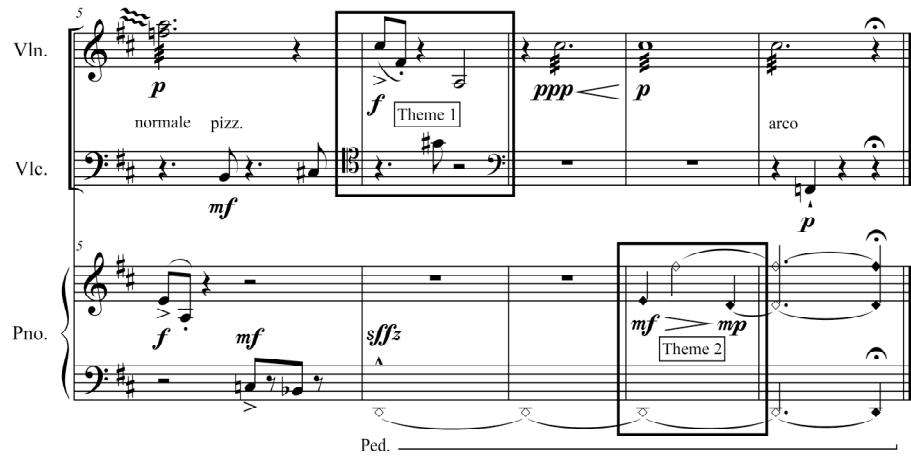


Fig. 4: D major recapitulation of both themes

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.

Andantino $\dot{\underline{\underline{80}}}$

Vln.

Vlc.

Pno.

Ped. -

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.

Vivace $\dot{\underline{\underline{76}}}$

Pno.

8vb-----

(loco)

Fine

8vb-----

Ped. -----

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.

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. I

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

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.

I. Two Music Boxes (Tempo Libero)

Andante $\text{♩} = 84-92^*$ ($\text{♩} = \text{♩}$ *sempre*)
(*senza sord.*)

(Wait for at least two repetitions of
the va/vc pattern before beginning.)

con sord.

Andante $\text{♩} = 84-92^*$ ($\text{♩} = \text{♩}$ *sempre*) (an echo)
con sord.

Adagio $\text{♩} = 66-76^*$
con sord. sostenuto

Repeat as needed.
($\text{♩} = \text{♩}$ *sempre*)

Adagio $\text{♩} = 66-76^*$
con sord. sostenuto

($\text{♩} = \text{♩}$ *sempre*)

p

A

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.

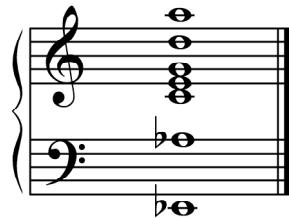


Fig. 9: Static chord from mvt. II (reduction)

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 \sharp . 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.

Pesante ma l'istesso tempo



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.

4 *mf*

Sn. $\begin{array}{c} \text{The} \\ | \\ \text{plum} - \text{tree} \end{array}$ is ripe to-day.

Gtr. $\begin{array}{c} \text{Gtr.} \\ | \\ \text{mf} \end{array}$

7

Sn. $\begin{array}{c} \text{The} \\ | \\ \text{plum} - \text{tree} \end{math}$ is ripe to-day.

Gtr.

10

Sn. $\begin{array}{c} \text{The} \\ | \\ \text{plum} - \text{tree} \end{math}$ is ripe to-day.

Gtr.

13

Sn. $\begin{array}{c} \text{with fruit for} \\ | \\ \text{the pick - ing.} \end{array}$

Gtr.

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 \flat 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.

The musical score consists of four staves: Bassoon (Hw.), Flute (Fl.), Guitar (Gtr.), and Cello/Bass (Vlc.). The score is set in common time. Measure 23 begins with a forte dynamic (f). The Bassoon has a eighth-note pattern with grace notes. The Flute has a sixteenth-note pattern. The Guitar has a rhythmic pattern with 'rasg.' (rasgueo) and 'golpe' markings. The Cello has a sustained note. The vocal line includes lyrics: "En - er - gy," "let ring a m (golpe) T.H. (12 fr.) i m a sim. T.H. (12 fr.) T.H. (19 fr.) 8va- 8va- al tallone." Various performance techniques are indicated: 'rasg.', '(golpe)', '(12 fr.)', '(19 fr.)', 'sim.', 'T.H.', '8va-', 'sfz'. Measures 24-25 continue with similar patterns, maintaining the forte dynamic (f).

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.

Sn. 6 *mp*
 Sor - row is my own yard _____ where the new grass flames _____
 Sn. 9 3
 as it has flamed of-ten be - fore but not with the cold fire _____ that clos-es
 Sn. 12 3 half-spoken:
 round me this year._____ Thir-ty-five years I lived with my hus-band.

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 \sharp 9. The descending bass line takes over again, pulling the pitch center from F \sharp down to E \natural , 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 \sharp 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 \sharp 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.

The musical score shows two staves. The left staff is for 'Gtr. (sounds 8^{vb})' and the right staff is for 'Vla. Sul C, Sul G'. Fingerings are indicated above the notes: Gtr. has = Eb, = F#, = G, = A, = B, = C, = D, = E; Vla. has = Eb, = F#, = G, = A, = B, = C, = D, = E. An asterisk (*) is placed below the notes for the 'wrong side' of the string. A note for the asterisk is: *(E fingered slightly under-pitch to produce in-tune C).

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^b E G A B^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.

The musical score shows four measures. Measure 179: Flute (Fl.) has a note with a box containing 'HT!', Vibraphone (Vib.) has a note with a box containing '2 bows' and '(*)', Tam Tam (Tam) has a note with 'mp', Percussion (Perc.) has a note with 'Ped.'. Measure 180: Flute (Fl.) has a note with 'finger silently' and '(*)', Vibraphone (Vib.) has a note with '(*)', Tam Tam (Tam) has a note with '(*)', Percussion (Perc.) has a note with '(*)'. Measure 181: Flute (Fl.) has a note with 'sing ("ooh")', Vibraphone (Vib.) has a note with '(*)', Tam Tam (Tam) has a note with '(*)', Percussion (Perc.) has a note with '(*)'. Measure 182: Flute (Fl.) has a note with '(*)', Vibraphone (Vib.) has a note with '(*)', Tam Tam (Tam) has a note with '(*)', Percussion (Perc.) has a note with '(*)'.

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 \flat , 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.

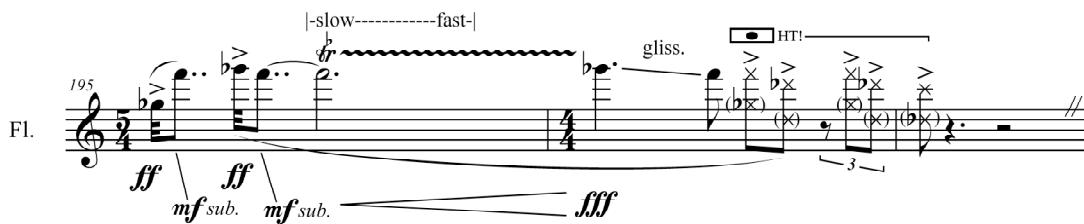


Fig. 20a: Flute extended technique (tongue ram), mvt. V



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

Fig. 21a: Flute melody, mvt. V

14 John McMurtry, "Artificial Polyphony," 22 March 2011
http://www.johnmcmurtry.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.

Adagio, molto rubato – a recollection

The musical score consists of twelve staves of soprano vocal music. The vocal line is primarily melodic, with lyrics provided for each staff. The score includes dynamic markings such as **p**, **mf**, **mp**, **f**, **sub. p**, **più mosso**, **molto più mosso**, **ff**, and **pp**. Performance instructions like "slow-fast", "riten.", and "molto riten." are also present. The lyrics describe a morning scene, the First Creature's arrival, thoughts of blame, safe hearts, singing to the light, marrow of the bone, ethereal dreams, and springs of deity.

Soprano Vocal Lines:

- Staff 1: **P₀** **p** (measures 1-12)
- Staff 2: **R₁₁** **mp** (measures 1-12), with a "slow-fast" instruction.
- Staff 3: **Soprano** (measures 1-12)
- Staff 4: **R₁₀** **f** **sub. p** (measures 1-8), **RI₁** **mf** **più mosso** (measures 9-12)
- Staff 5: **Soprano** (measures 1-12)
- Staff 6: **R₁₀** **f** **sub. p** (measures 1-8), **RI₁** **mf** **più mosso** (measures 9-12)
- Staff 7: **Soprano** (measures 1-12)
- Staff 8: **R₁₀** **f** **sub. p** (measures 1-8), **P₈** **f** **molto più mosso** (measures 9-12)
- Staff 9: **Soprano** (measures 1-12)
- Staff 10: **R₁₀** **f** **sub. p** (measures 1-8), **P₈** **f** **molto più mosso** (measures 9-12)
- Staff 11: **Soprano** (measures 1-12)
- Staff 12: **R₁₀** **f** **sub. p** (measures 1-8), **P₁₀** **f** **molto più mosso** (measures 9-12)

Lyrics:

- Staff 1: There was a morn-ing when the ho - ly light _____ was young.
- Staff 2: The beau - - - ti - ful First Crea-ture came, to our wa - ter springs, and
- Staff 3: thought us with - out blame. Our hearts seemed safe in our breasts
- Staff 4: broadly, *riten.* heavy, with equal stress
- Staff 5: and sang to the light. The mar - row of the bone
- Staff 6: *molto riten.* ethereal, faint heavy
- Staff 7: we dreamed was safe... the blood in the veins, the sap in the tree
- Staff 8: *molto morendo*
- Staff 9: were springs of De - i - ty.

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

Allegretto agitato

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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