THE CATHOLIC UNIVERSITY OF AMERICA

Lunar Fields

Aurora

ripples through a disclosed space

Open Stillness: Uncertainty is Liberation

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

By

Ryan Eric Keebaugh

Washington, D.C.

2010

This dissertation by Ryan Keebaugh fulfills the dissertation requirement for the doctoral degree in Composition approved by Steven Strunk, D.M.A., as Director, and by Andrew Simpson, D.M., and Leo Nestor, D.M.A. as Readers.

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Steven Strunk, D.M.A., Director

_____

Andrew Simpson, D.M., Reader

_____

Leo Nestor, D.M.A., Reader

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Lunar Fields (2008)

~ Instrumentation ~

flute
oboe
Bb clarinet
bassoon

horn in F
trombone

double on crystal glasses

percussion – crystal glass, vibraphone, bass drum, singing bowl

piano

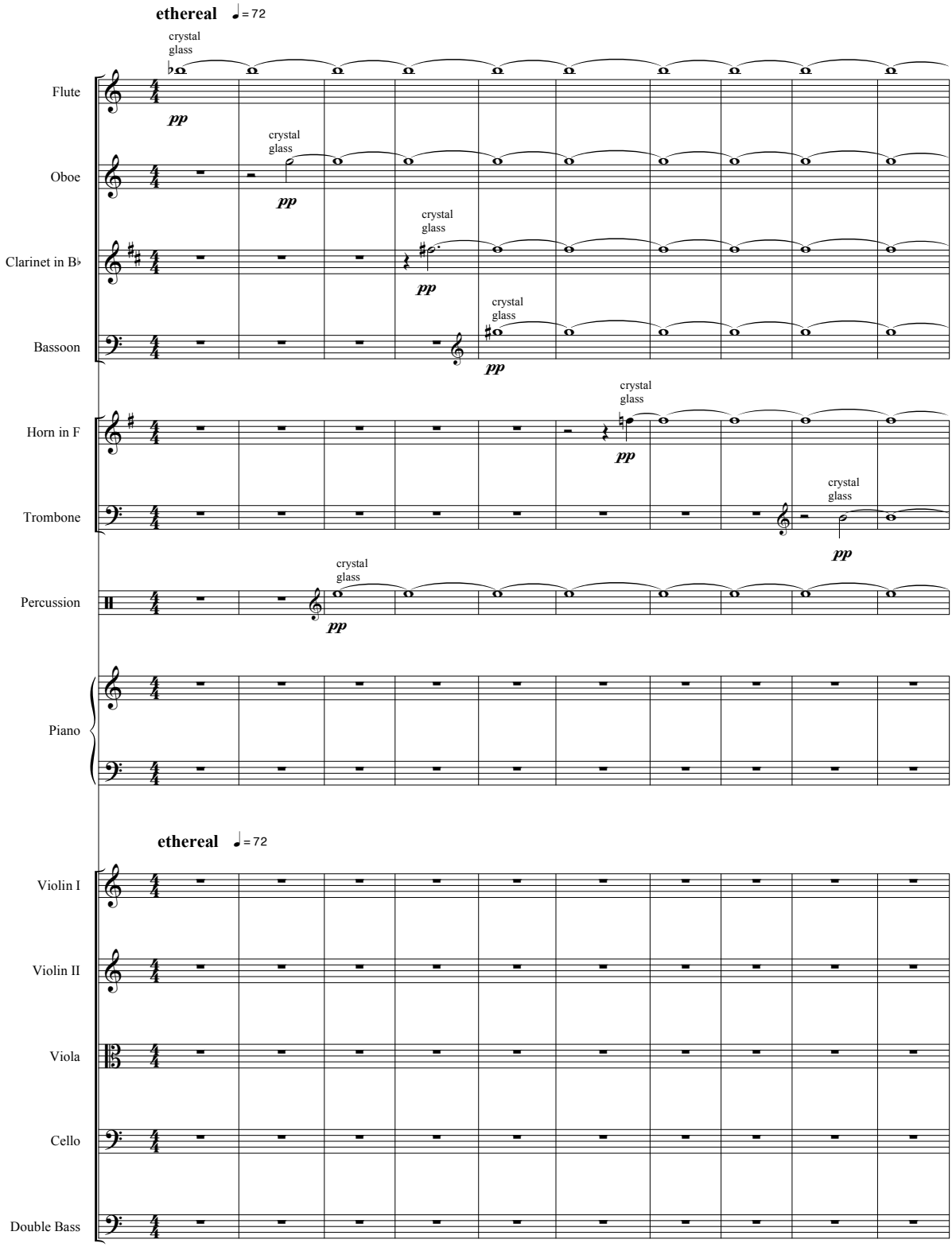
violin 1
violin 2
viola
cello
double bass

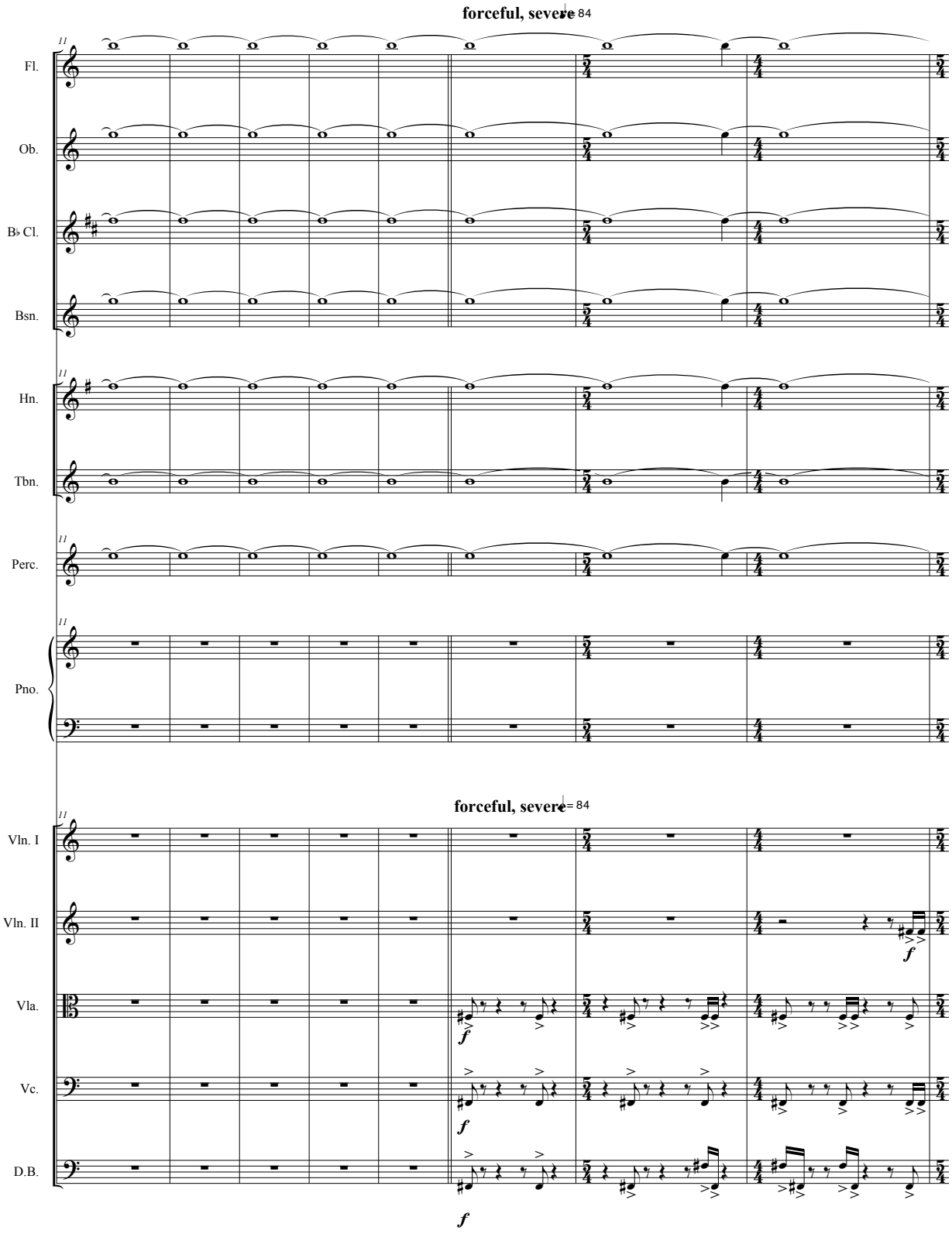
duration: *8* minutes

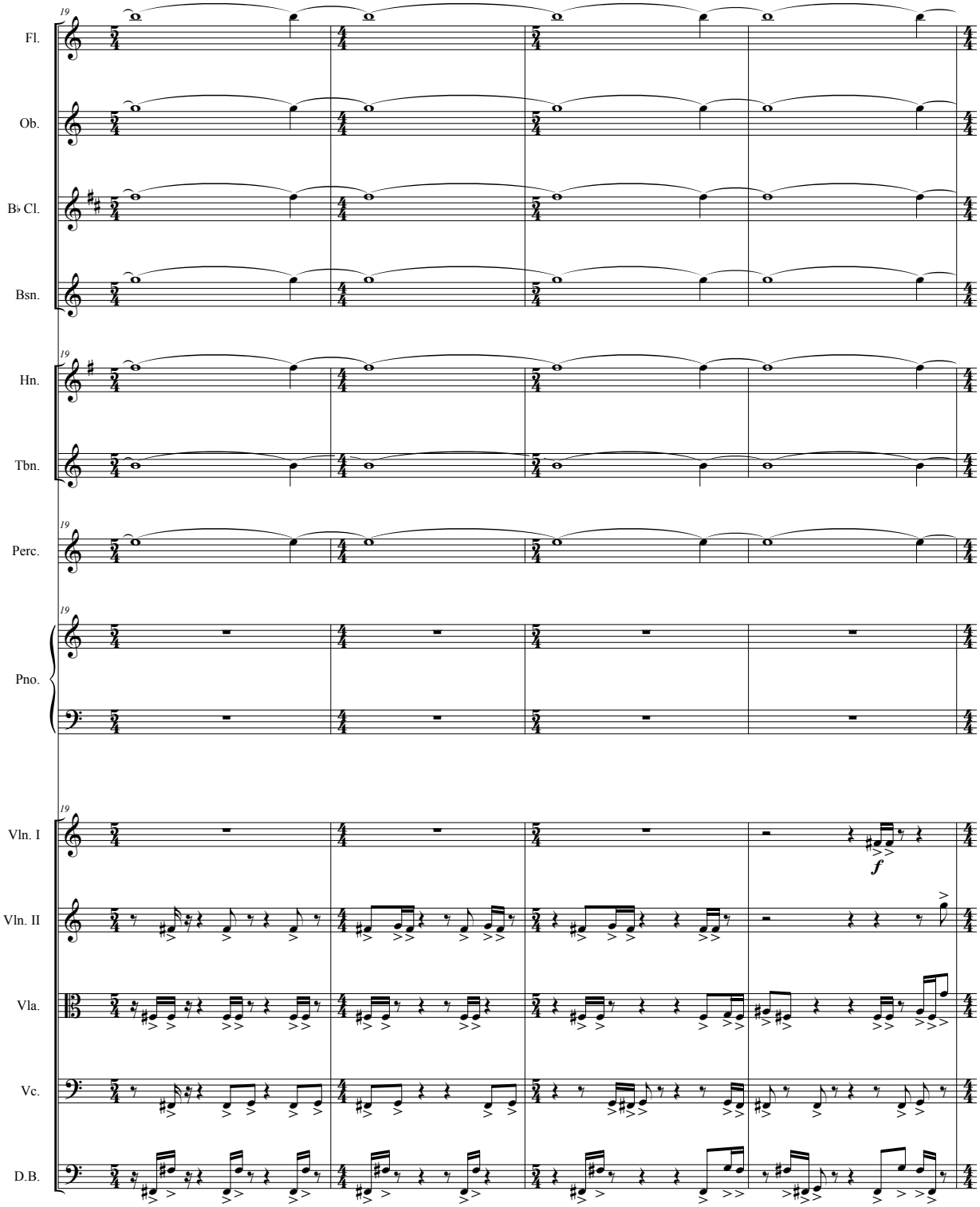
Lunar Fields

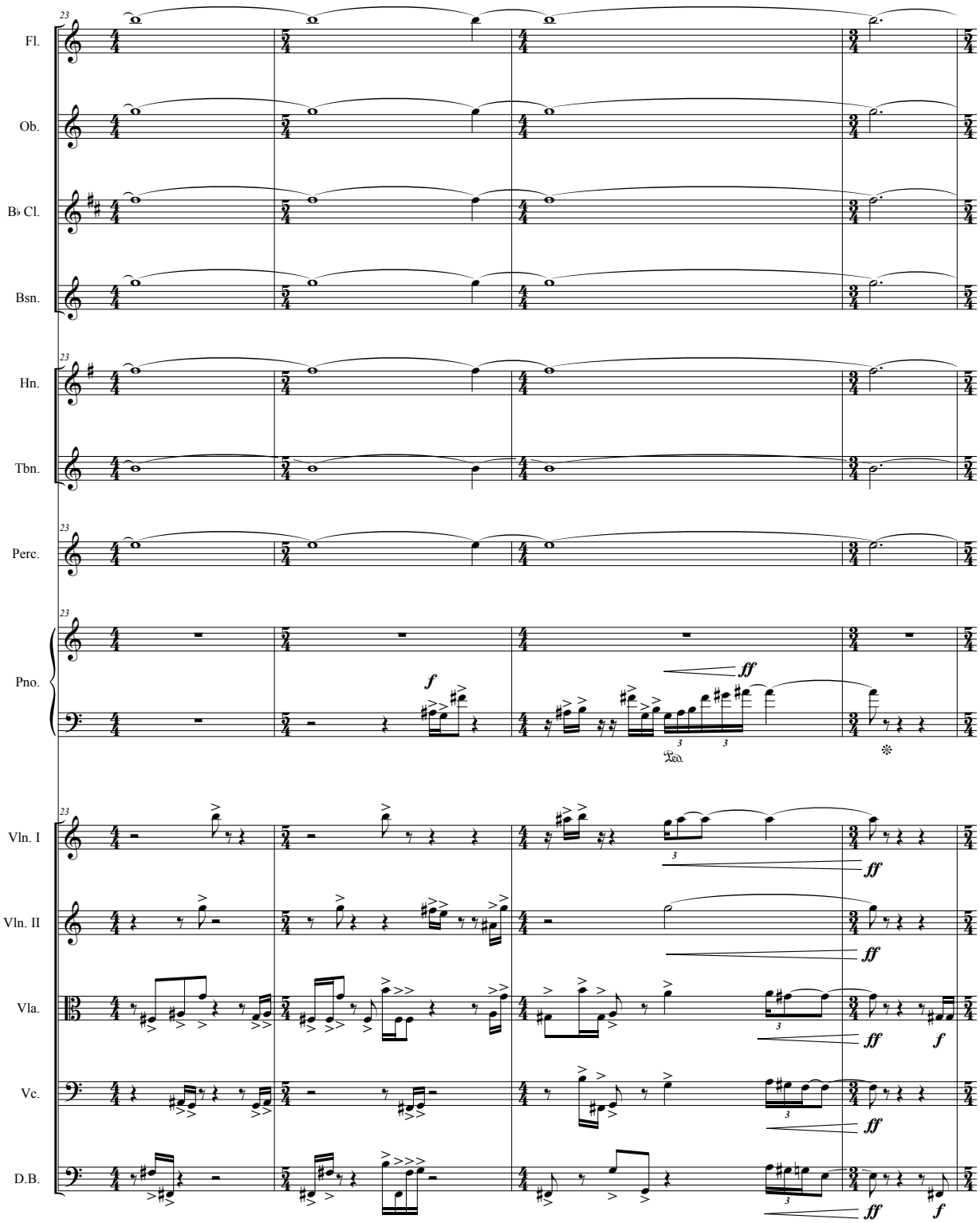
transposed score

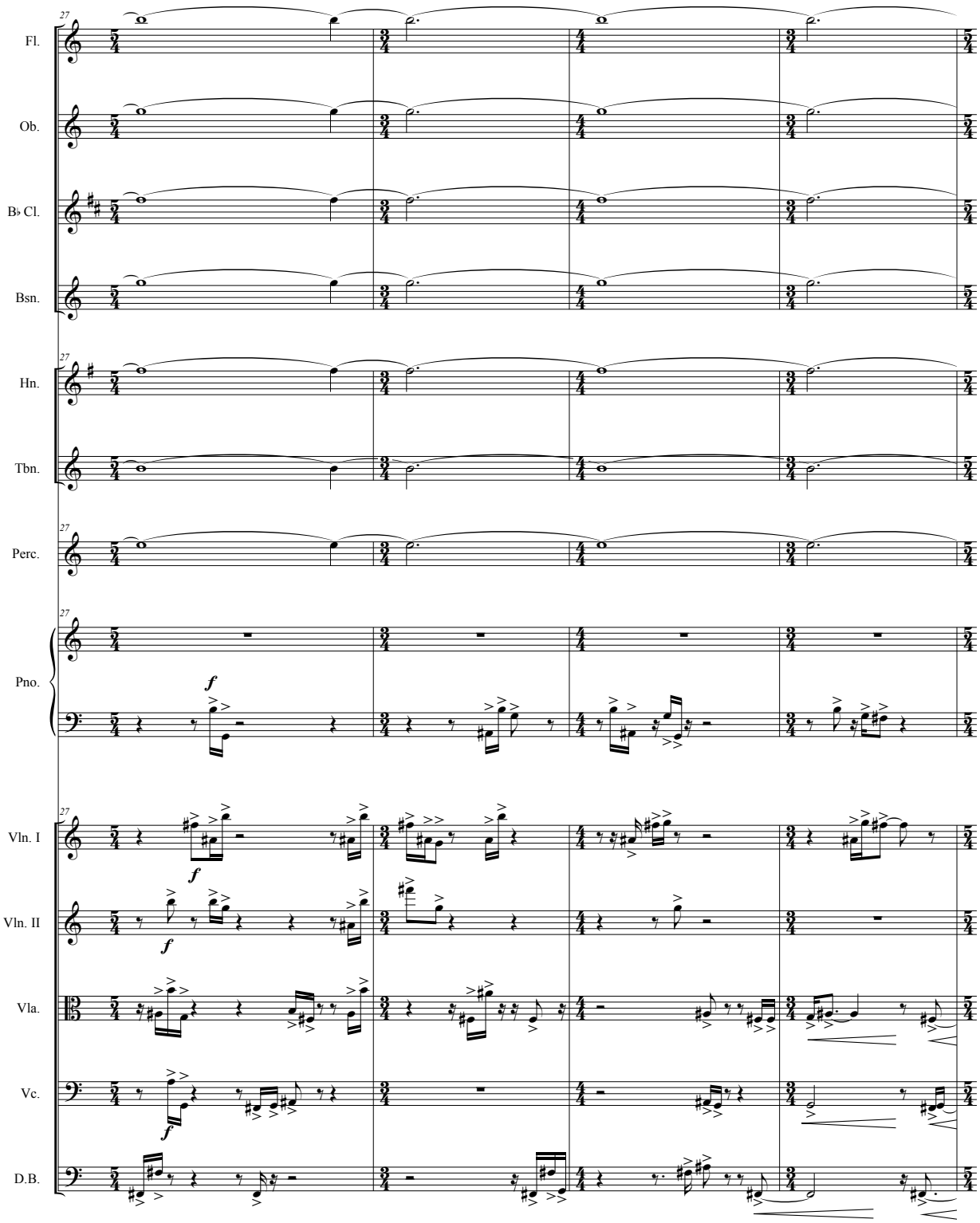
ryan keebaugh

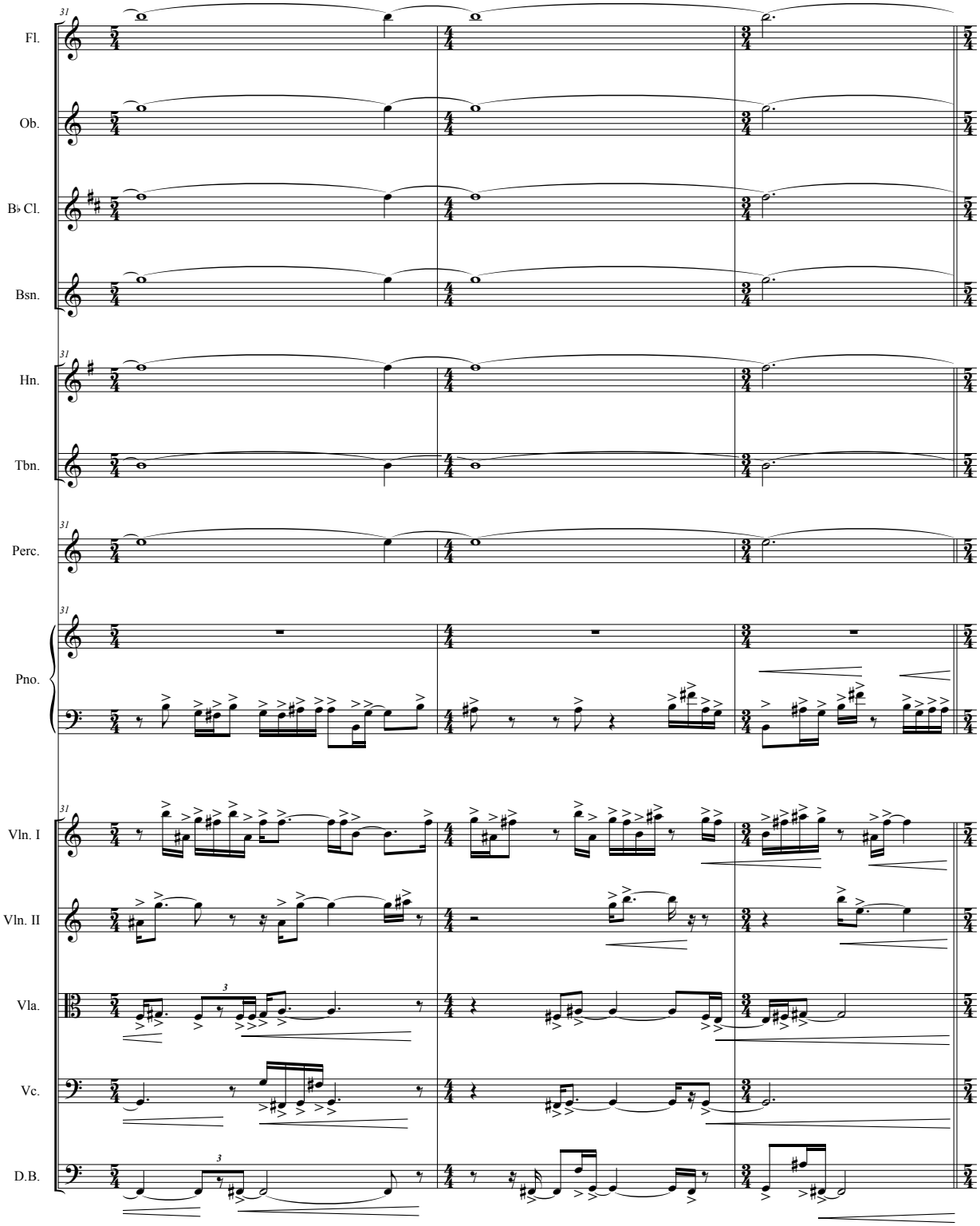


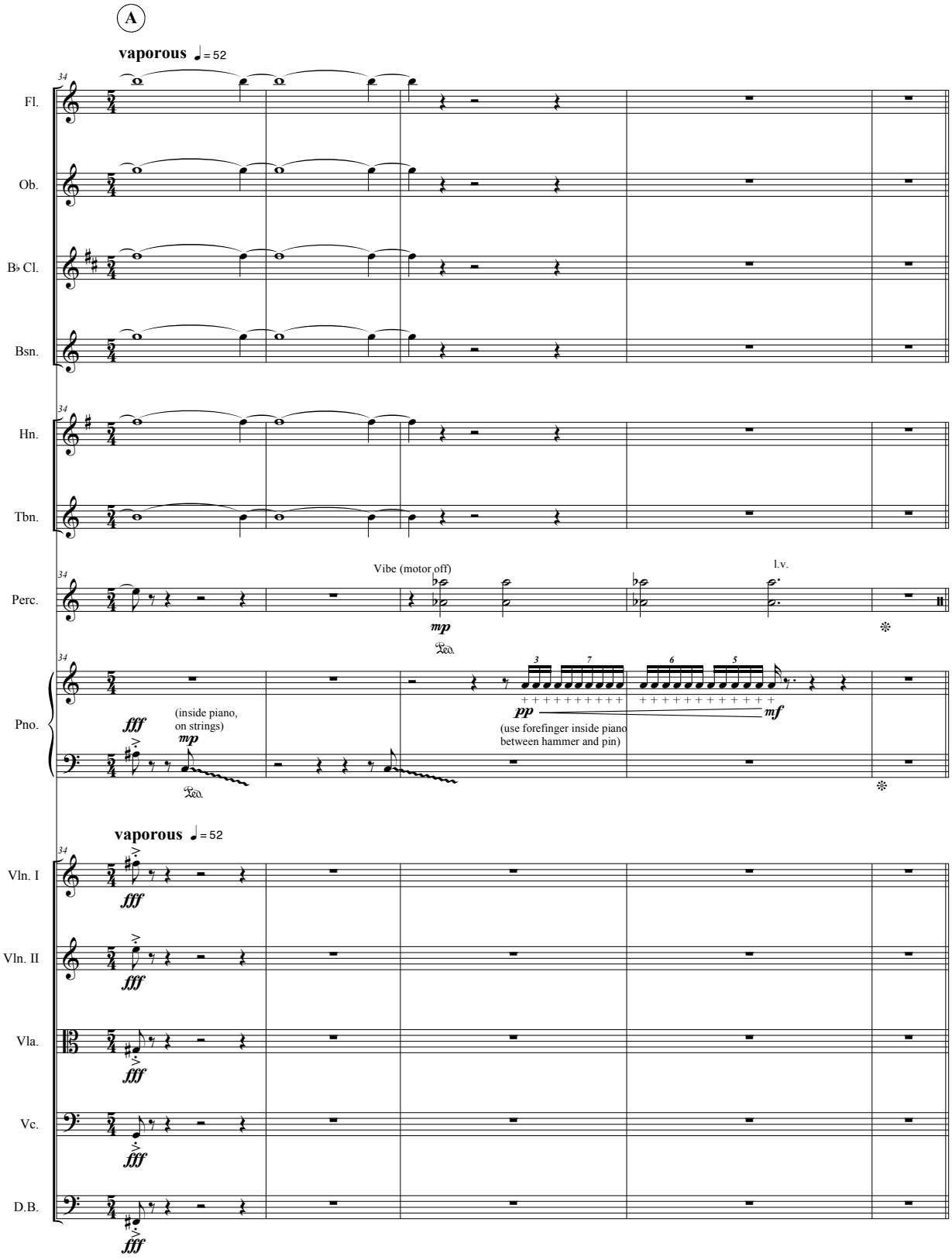

forceful, severe ♩= 84
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
forceful, severe ♩= 84
Vln. I
Vln. II
Vla.
Vc.
D.B.
f

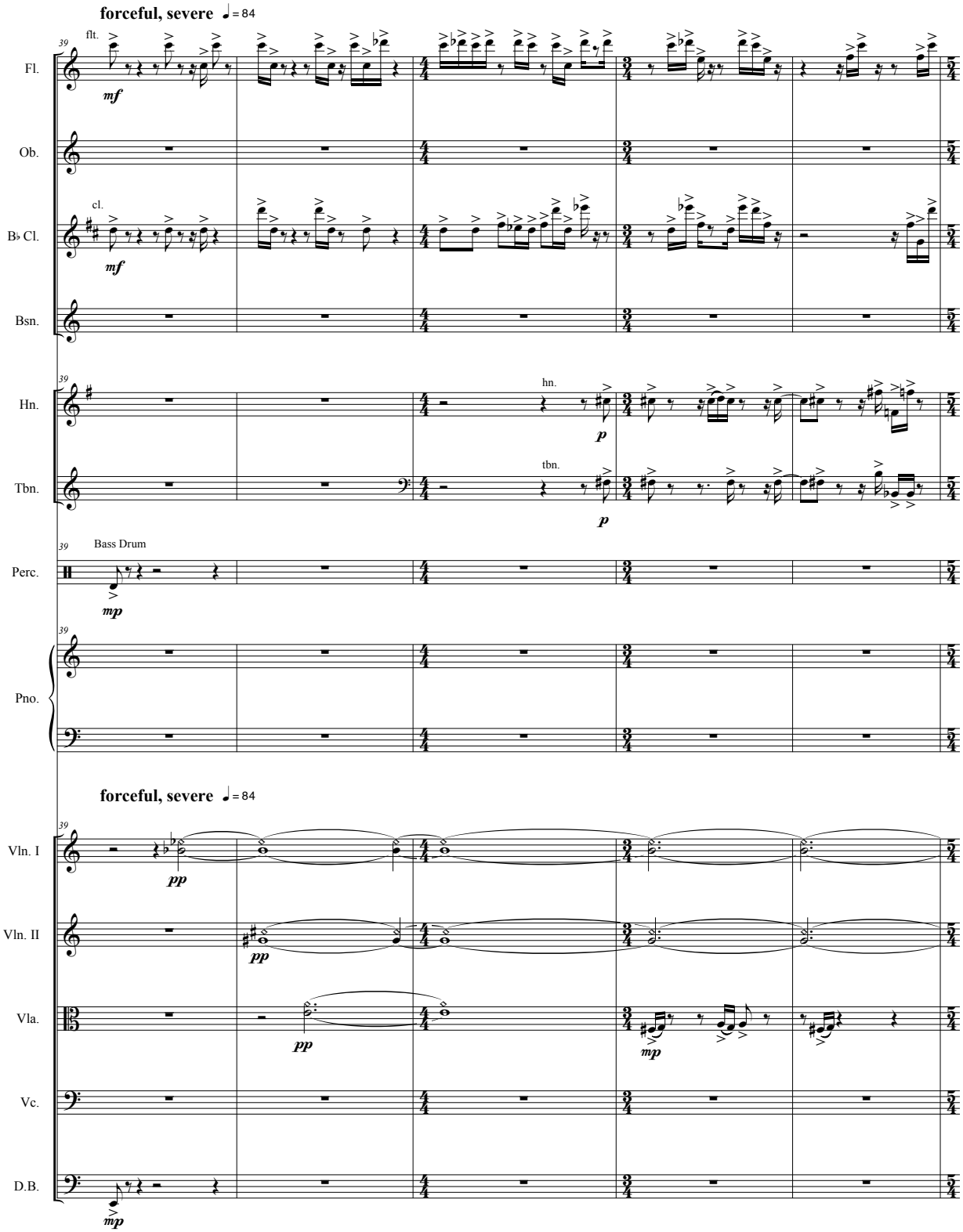

19
Fl.
Ob.
B♭ Cl.
Bsn.
19
Hn.
Tbn.
19
Perc.
19
Pno.
19
Vln. I
f
Vln. II
Vla.
Vc.
D.B.

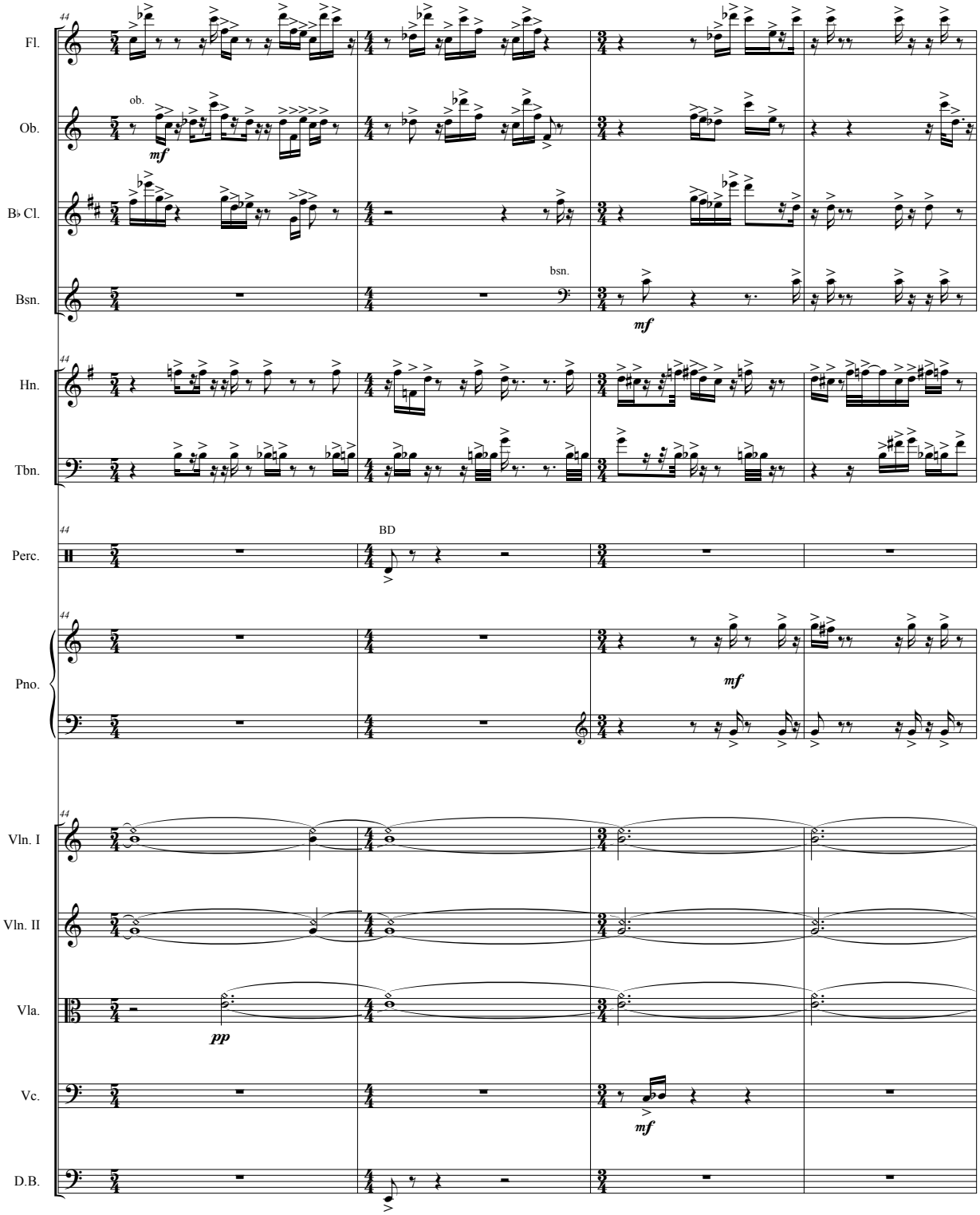

23
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
ff
Ped.
*

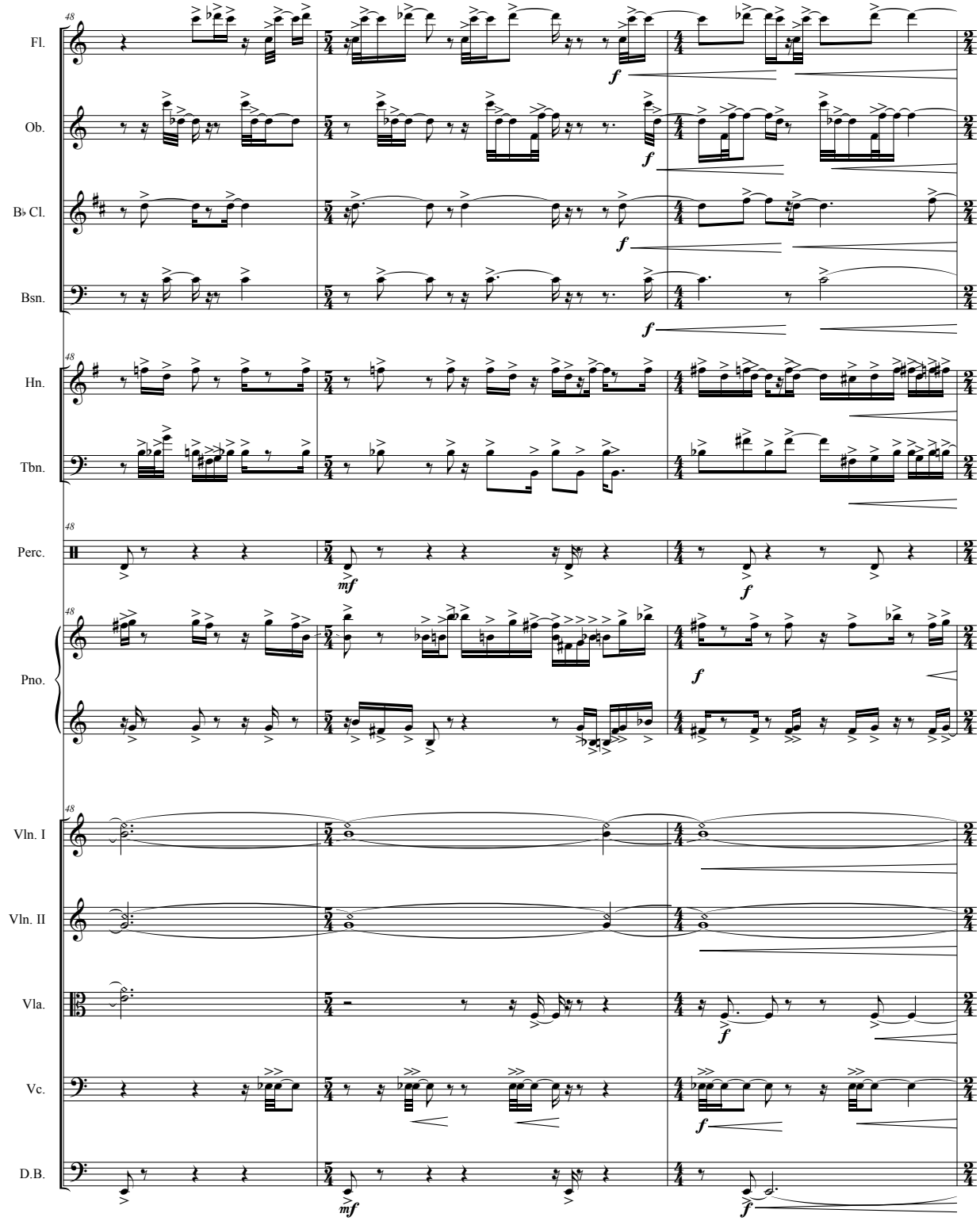

27
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f

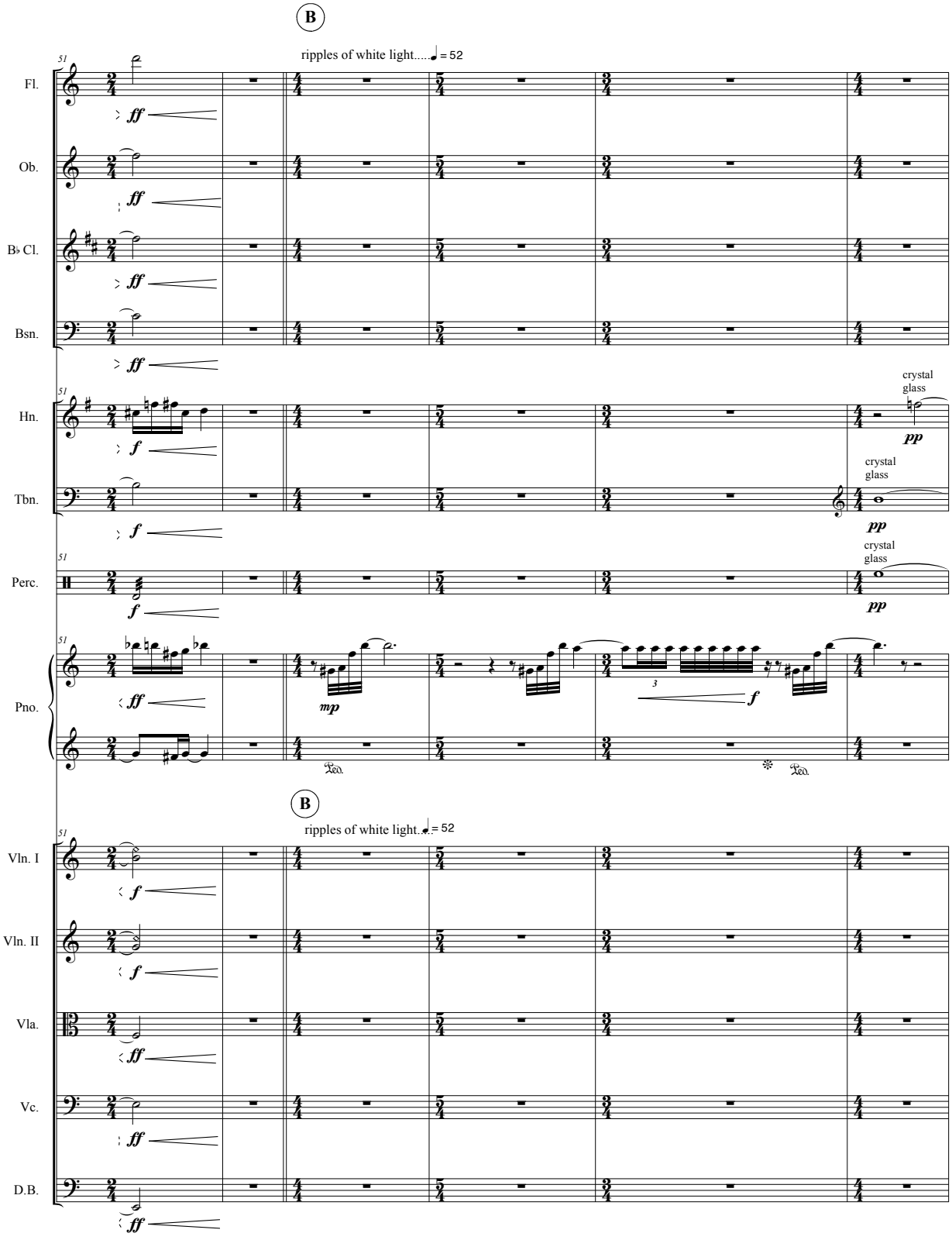

31
Fl.
Ob.
B♭ Cl.
Bsn.
31
Hn.
Tbn.
31
Perc.
31
Pno.
31
Vln. I
Vln. II
Vla.
Vc.
D.B.

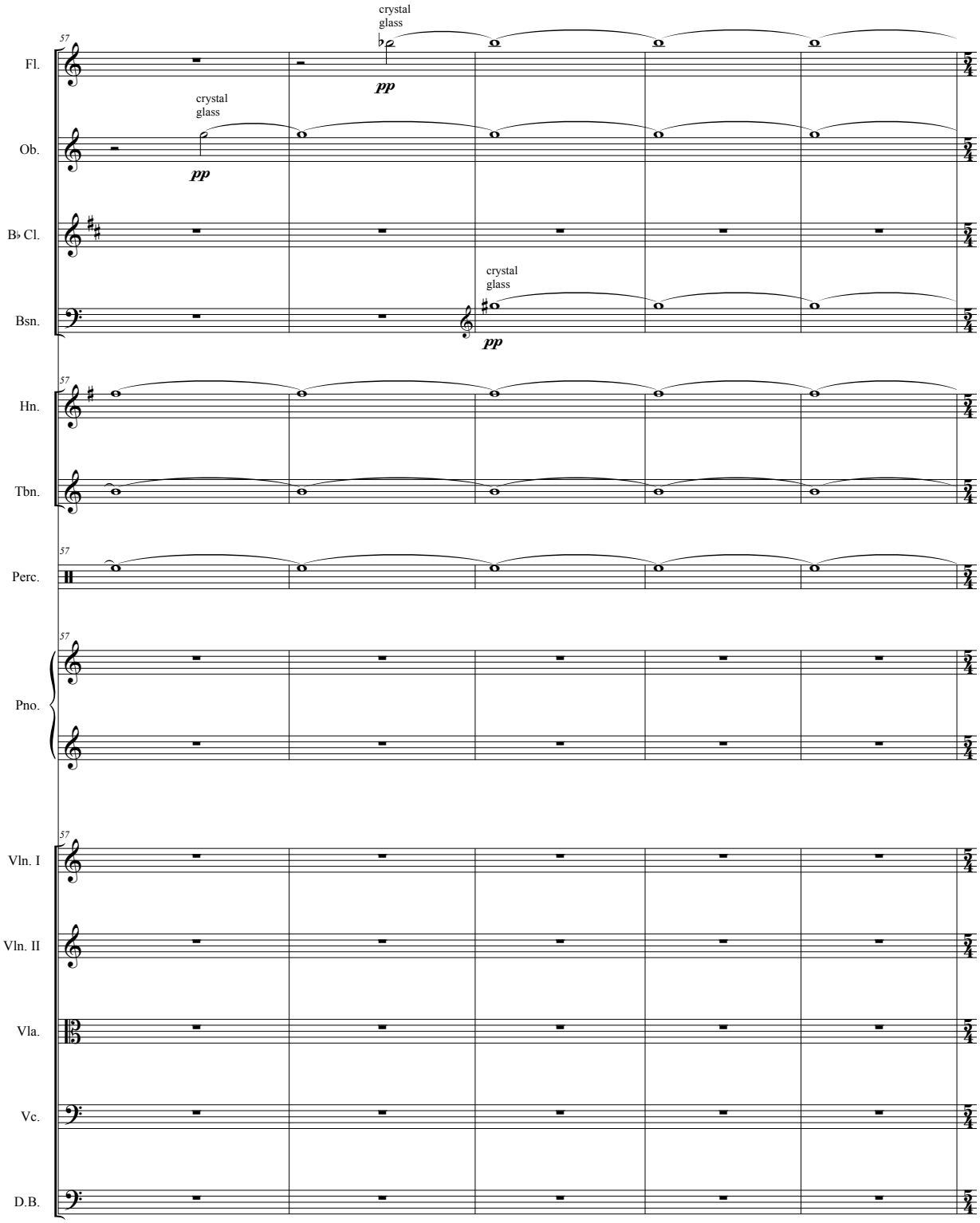

A
vaporous ♩= 52
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Vibe (motor off)
l.v.
mp
Pno.
fff
(inside piano,
on strings)
mp
pp
mf
(use forefinger inside piano
between hammer and pin)
vaporous ♩= 52
Vln. I
Vln. II
Vla.
Vc.
D.B.
fff

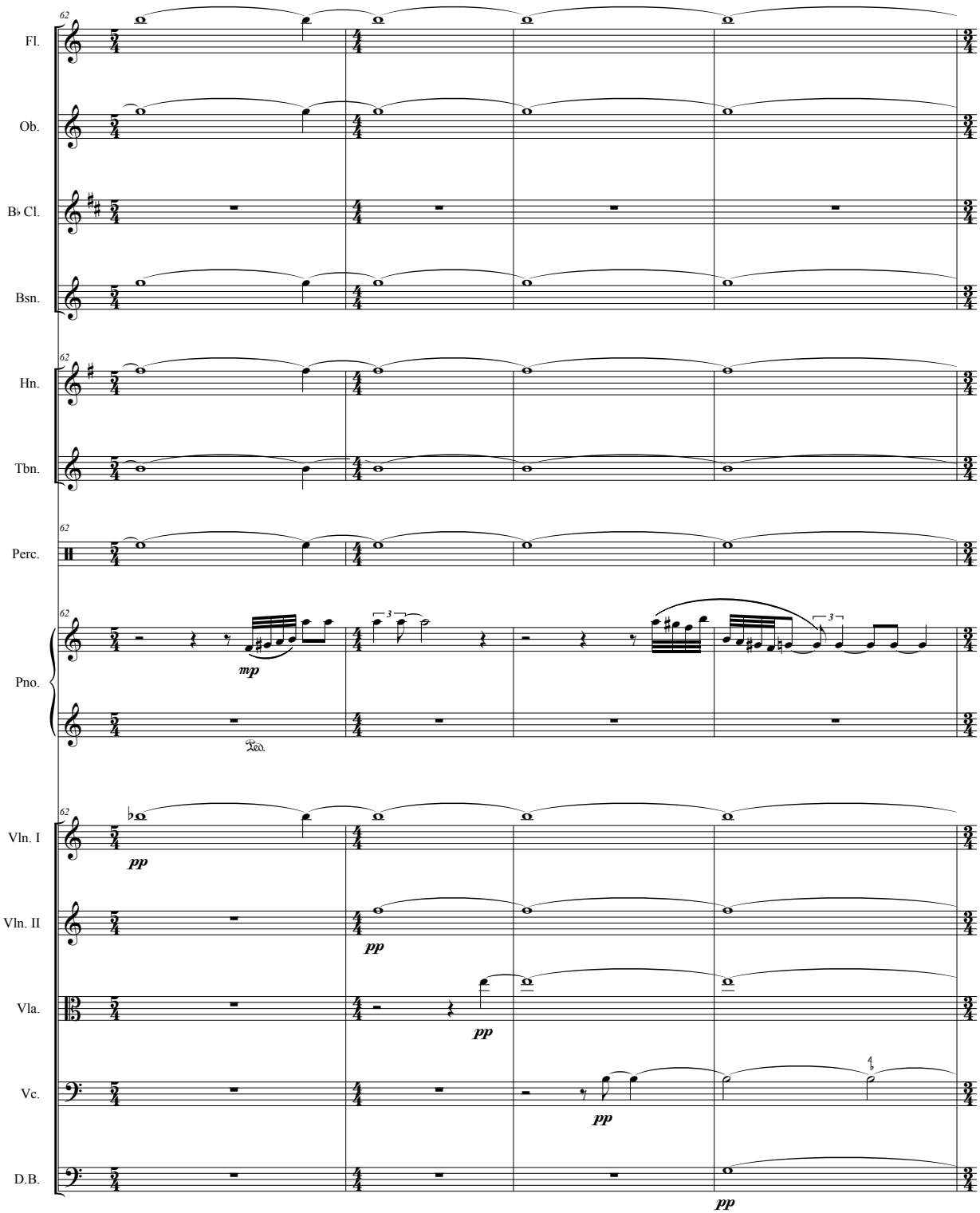

forceful, severe ♩= 84
39
flt.
Fl.
mf
Ob.
cl.
B♭ Cl.
mf
Bsn.
39
hn.
Hn.
p
tbn.
Tbn.
p
39
Bass Drum
Perc.
mp
39
Pno.
forceful, severe ♩= 84
39
Vln. I
pp
Vln. II
pp
Vla.
pp
mp
Vc.
D.B.
mp

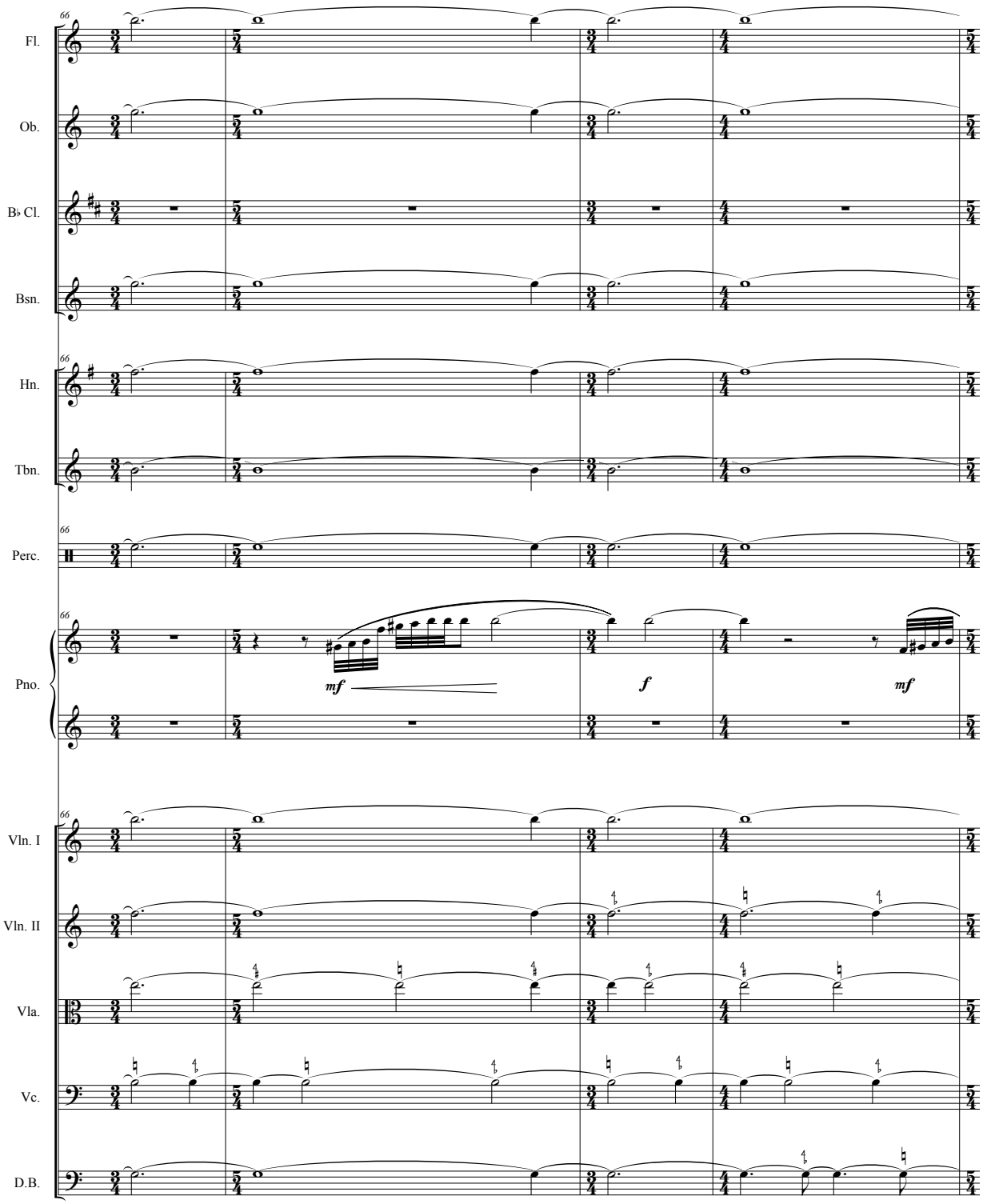

Fl.
Ob.
ob.
mf
B♭ Cl.
Bsn.
bsn.
mf
Hn.
Tbn.
Perc.
BD
Pno.
mf
Vln. I
Vln. II
Vla.
pp
Vc.
mf
D.B.

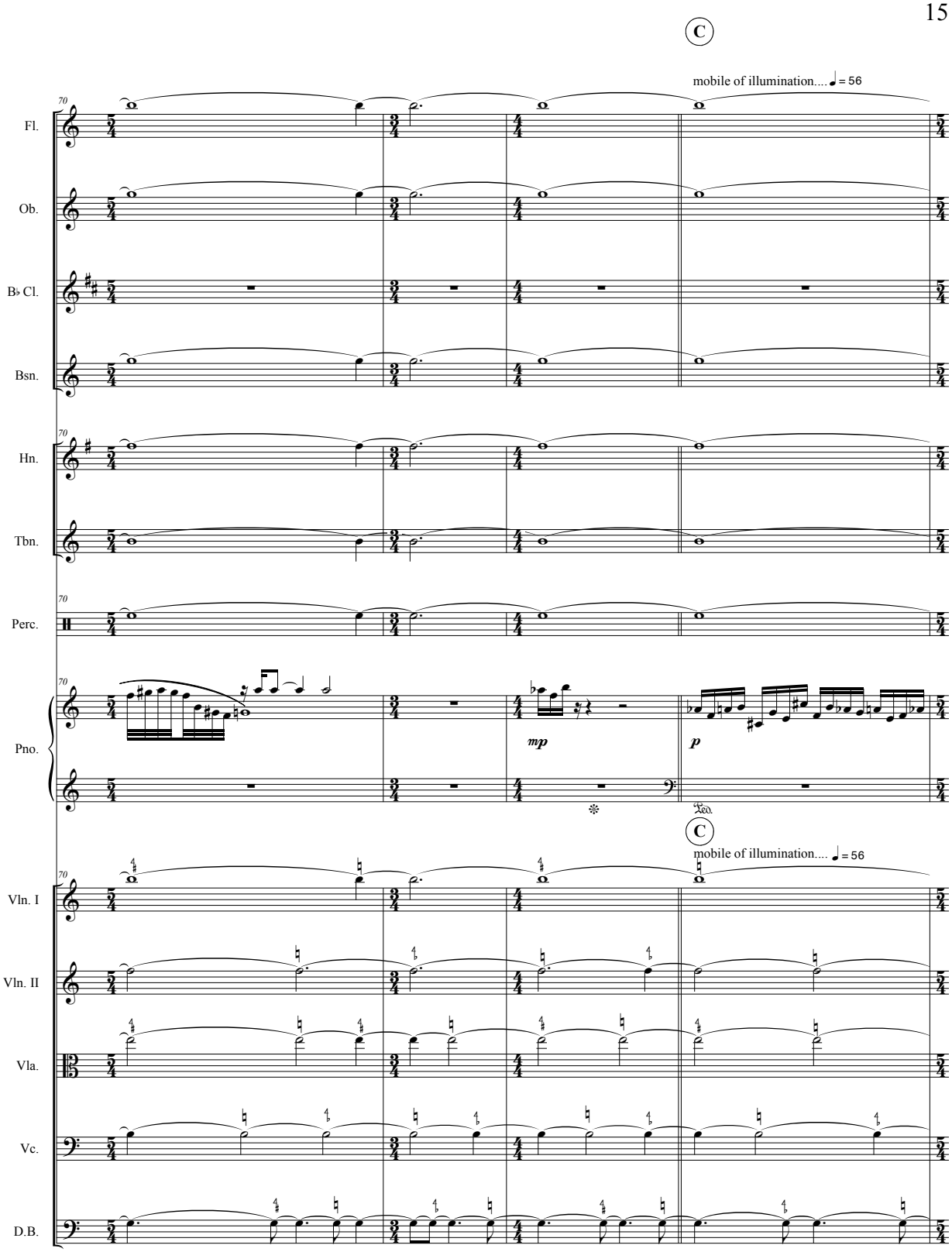

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
48
f
mf

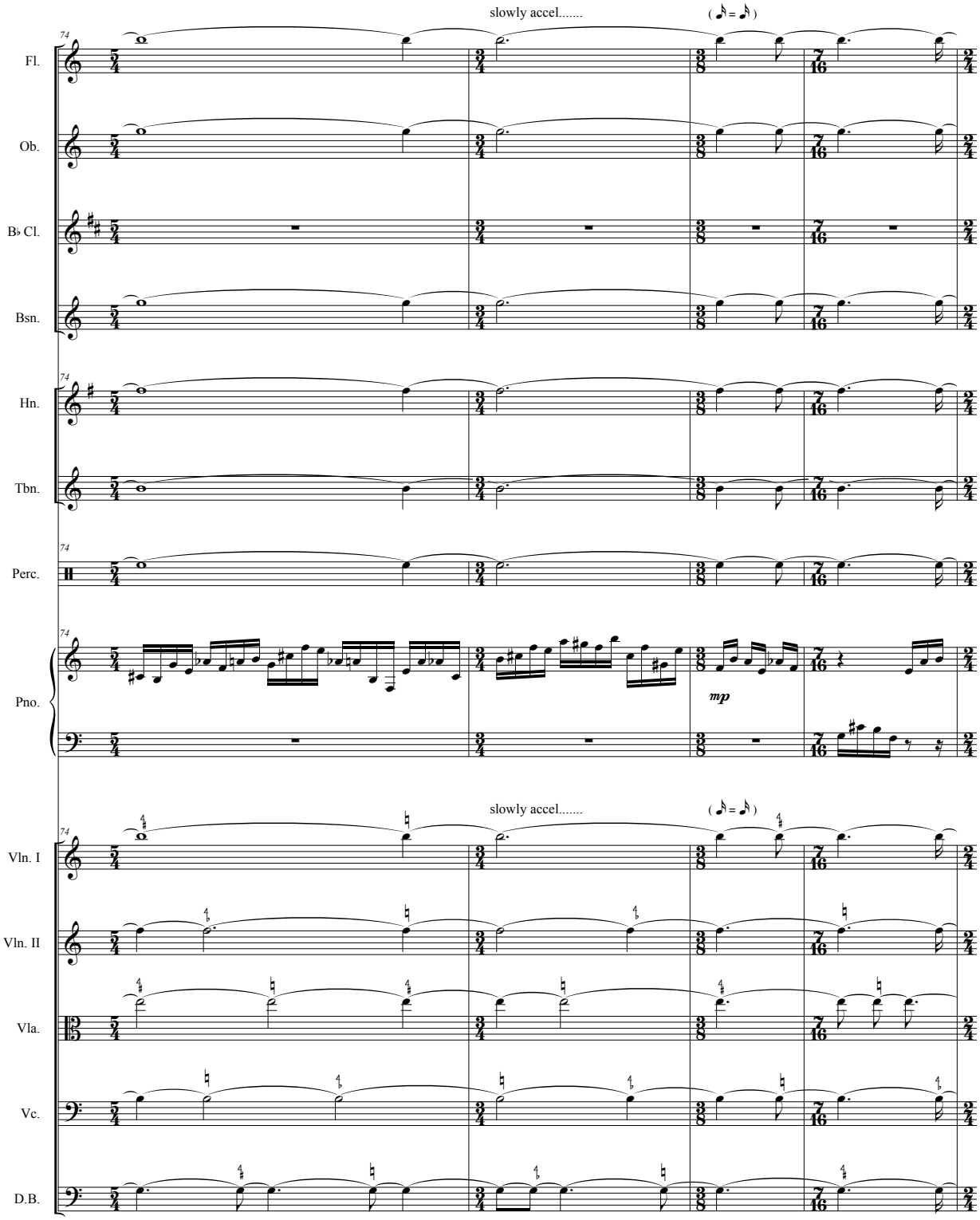

B
ripples of white light..... = 52
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
crystal glass
B
ripples of white light..... = 52
Vln. I
Vln. II
Vla.
Vc.
D.B.

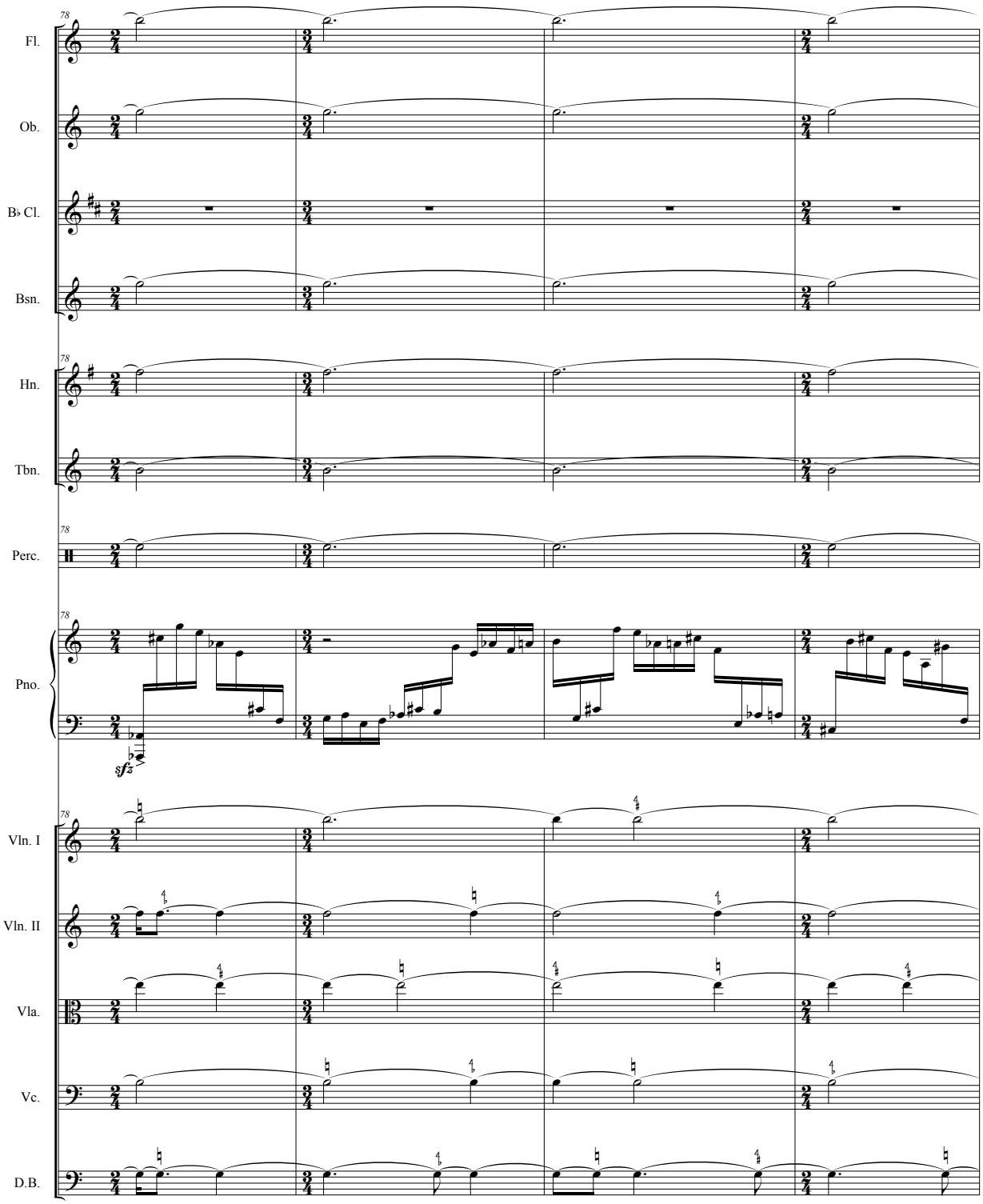

57
Fl.
crystal glass
pp
Ob.
crystal glass
pp
B♭ Cl.
Bsn.
crystal glass
pp
57
Hn.
Tbn.
57
Perc.
57
Pno.
57
Vln. I
Vln. II
Vla.
Vc.
D.B.

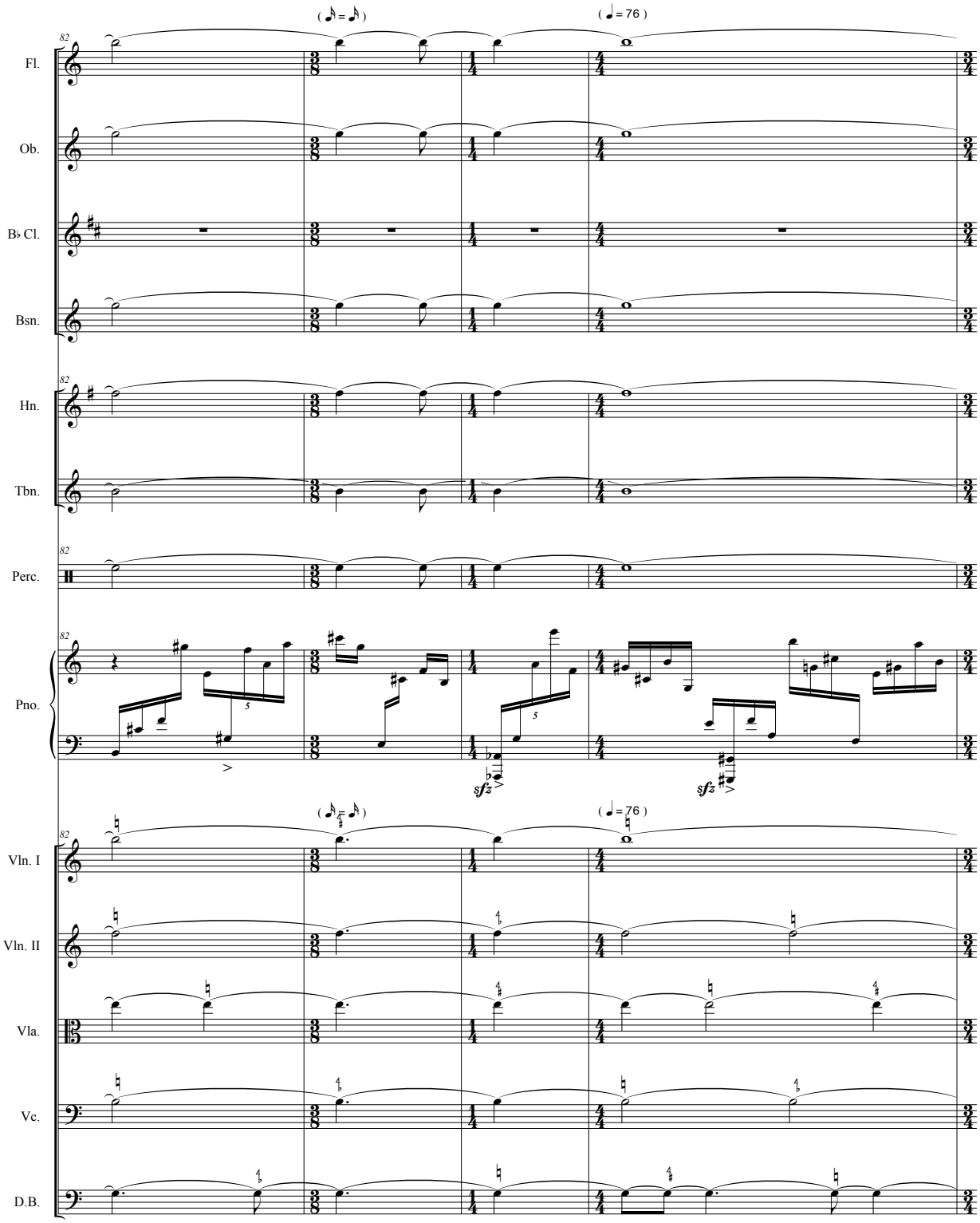

62
Fl.
Ob.
B♭ Cl.
Bsn.
62
Hn.
Tbn.
62
Perc.
62
Pno.
mp
62
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
D.B.
pp

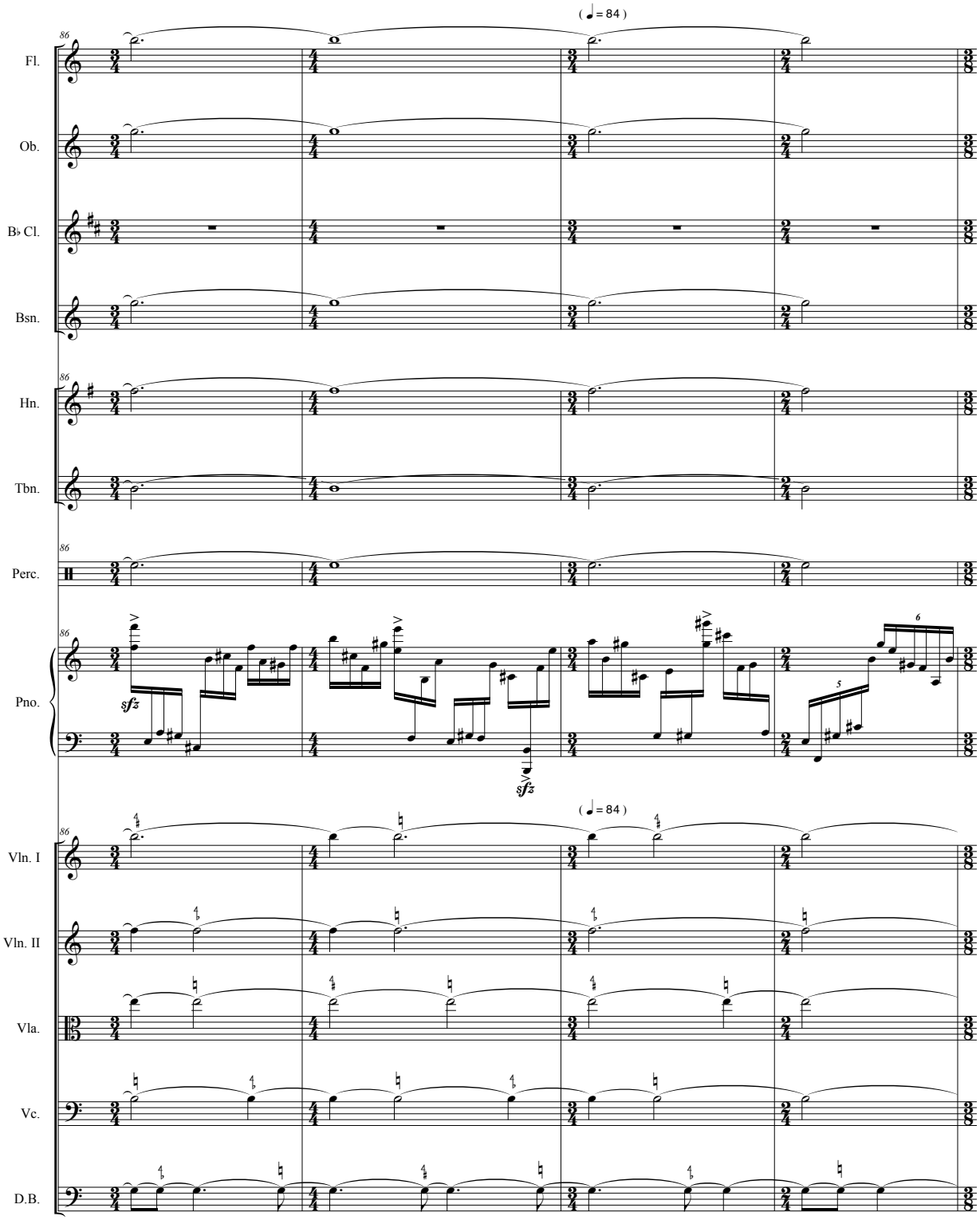

66
Fl.
Ob.
B♭ Cl.
Bsn.
66
Hn.
Tbn.
66
Perc.
66
Pno.
mf
f
mf
66
Vln. I
Vln. II
Vla.
Vc.
D.B.

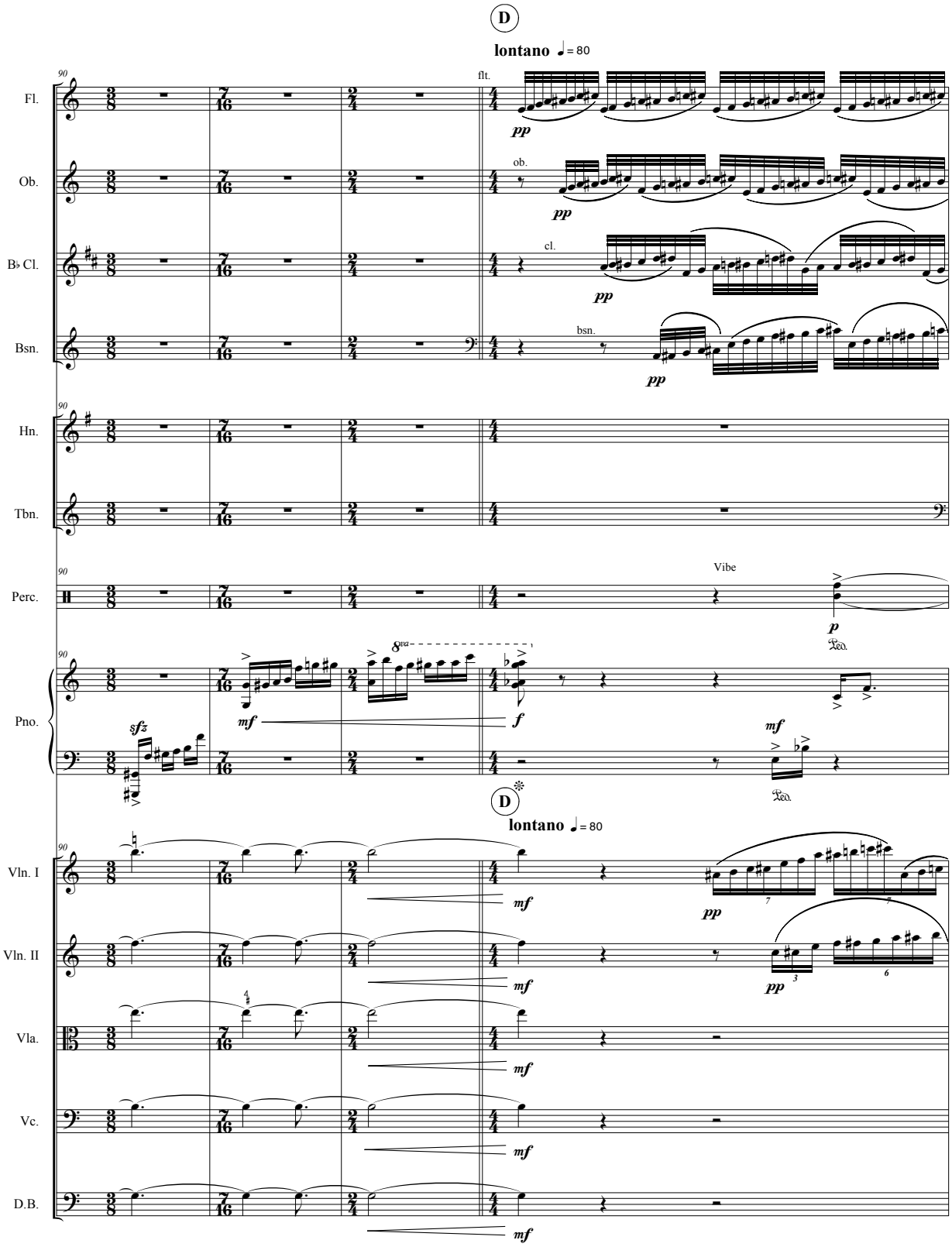

C
mobile of illumination.... ♩ = 56
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
mp
p
Ped.
C
mobile of illumination.... ♩ = 56
Vln. I
Vln. II
Vla.
Vc.
D.B.

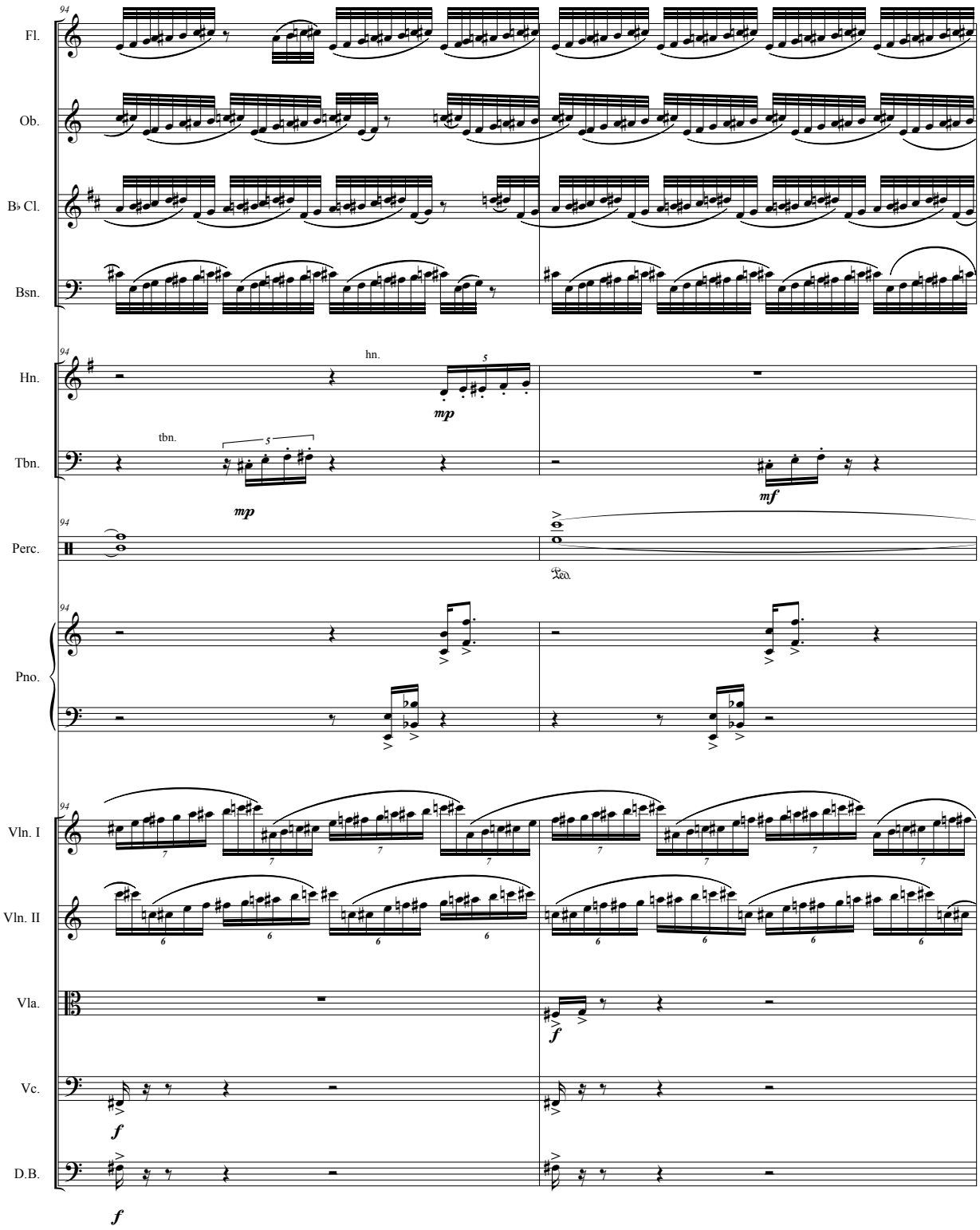

slowly accel.....
(=)
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
mp
slowly accel.....
(=)
Vln. I
Vln. II
Vla.
Vc.
D.B.

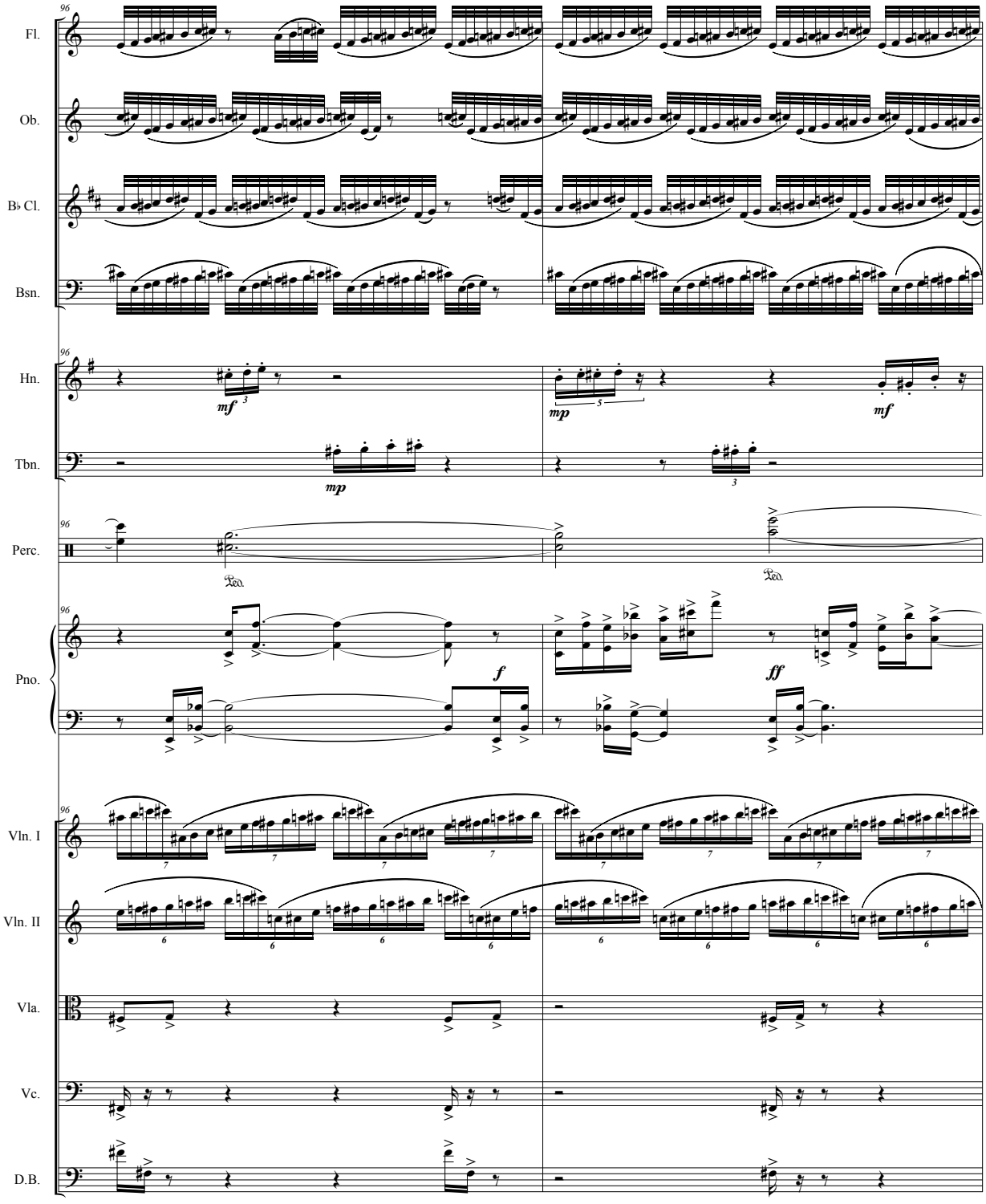

78
Fl.
Ob.
B♭ Cl.
Bsn.
78
Hn.
Tbn.
78
Perc.
78
Pno.
sfz
78
Vln. I
Vln. II
Vla.
Vc.
D.B.

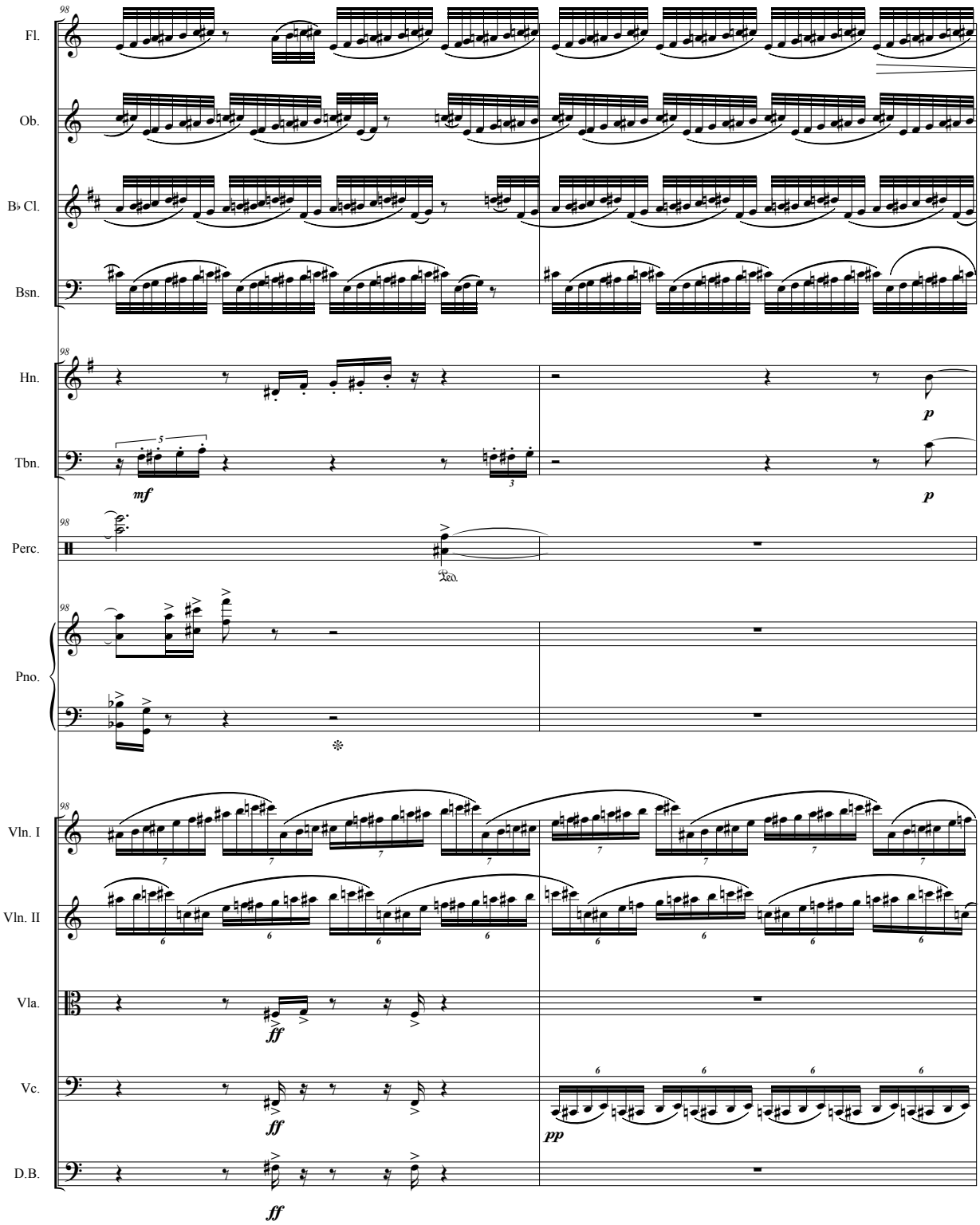

(𝅗𝅥 = 𝅗𝅥)
(♩ = 76)
82
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sfz
sfz

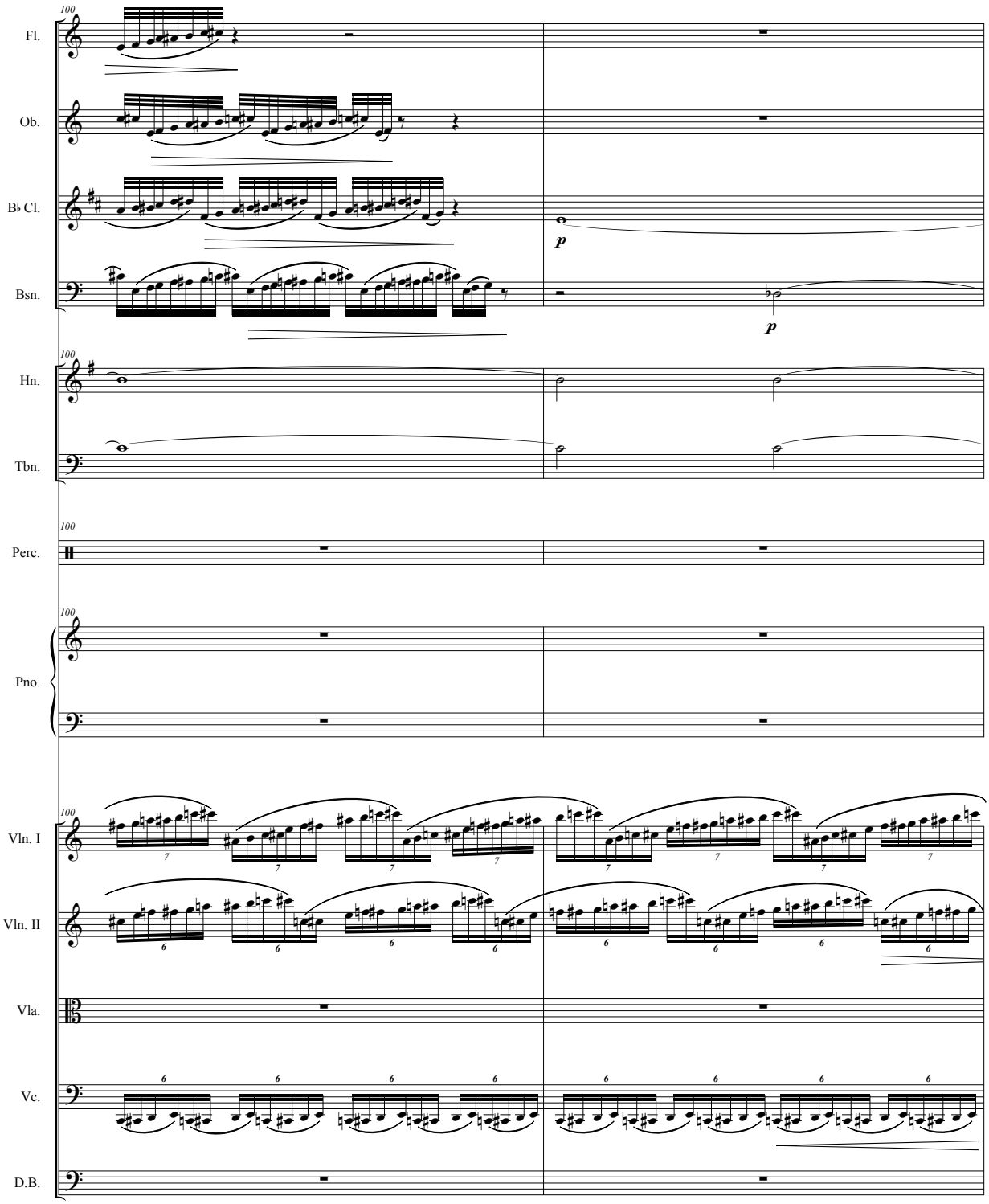

(♩ = 84)
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
sfz
sfz
(♩ = 84)
Vln. I
Vln. II
Vla.
Vc.
D.B.

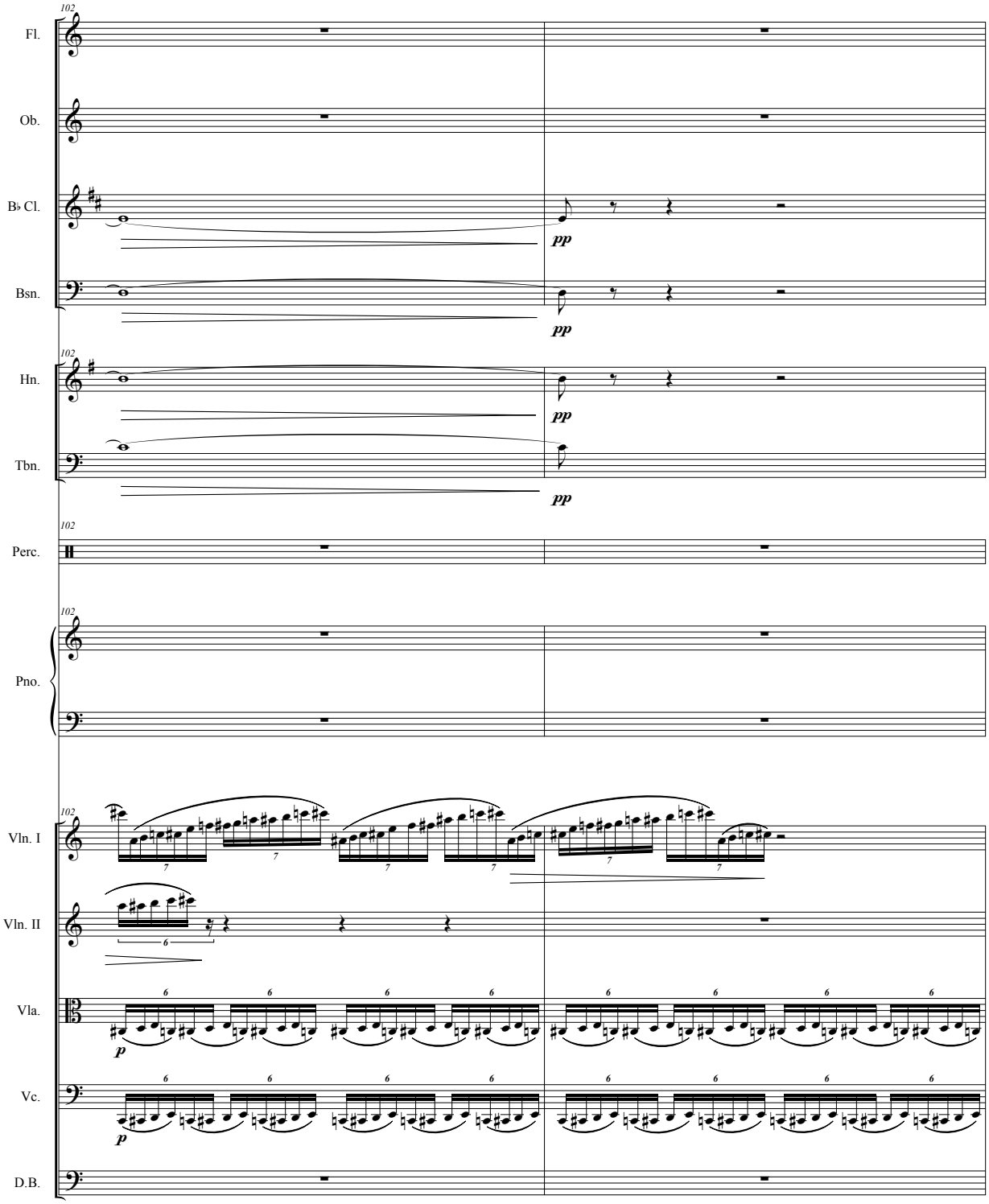

D
lontano ♩= 80
flt.
Fl.
pp
ob.
Ob.
pp
cl.
B♭ Cl.
pp
bsn.
Bsn.
pp
Hn.
Tbn.
Vibe
Perc.
p
8va
Pno.
sfz
mf
f
mf
D
lontano ♩= 80
Vln. I
mf
pp
Vln. II
mf
pp
Vla.
mf
Vc.
mf
D.B.
mf

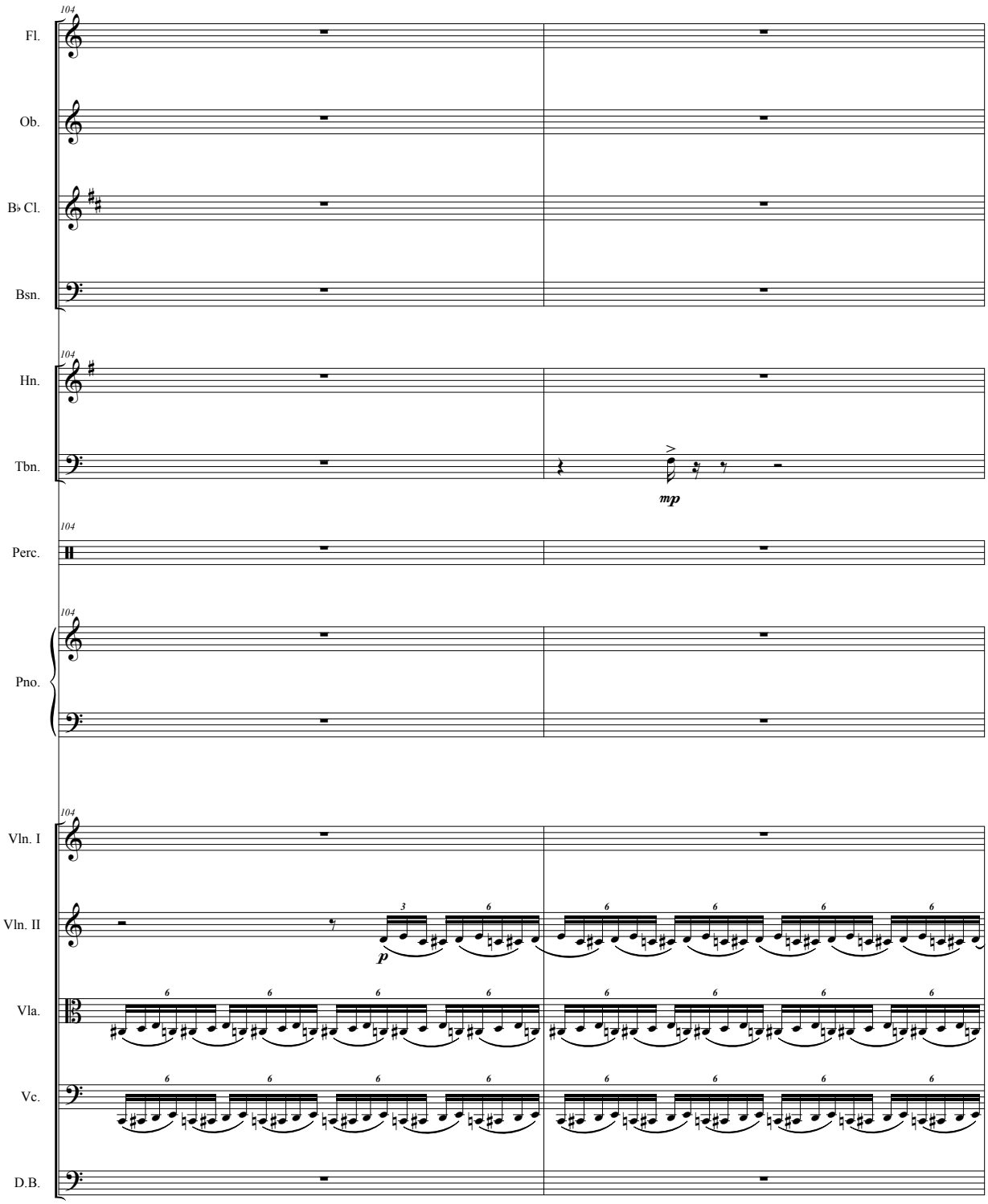

94
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
hn.
mp
tbn.
Tbn.
mp
mf
Perc.
Ped.
Pno.
Vln. I
Vln. II
Vla.
f
Vc.
f
D.B.
f

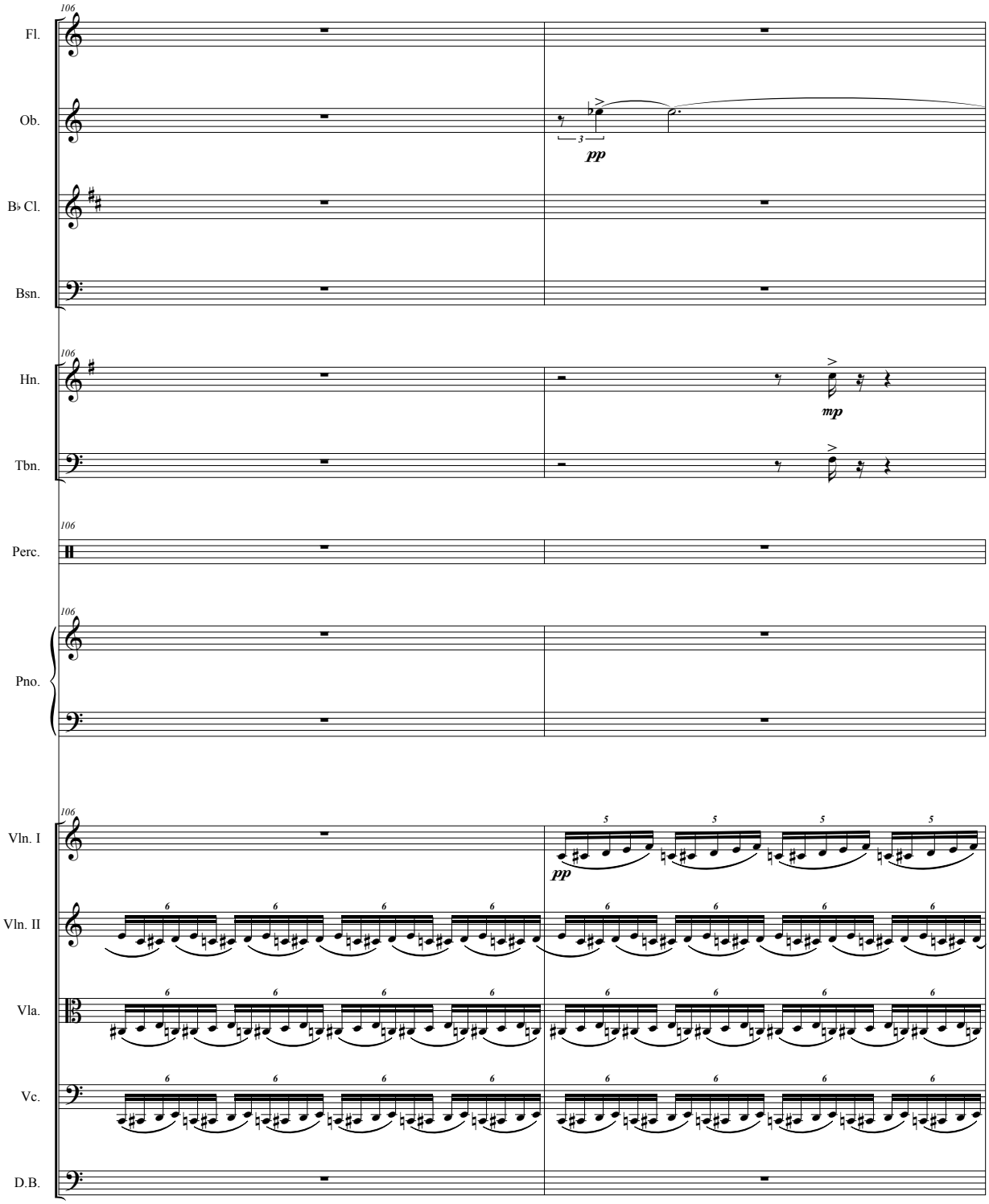

96
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mp
mf
mp
f
ff

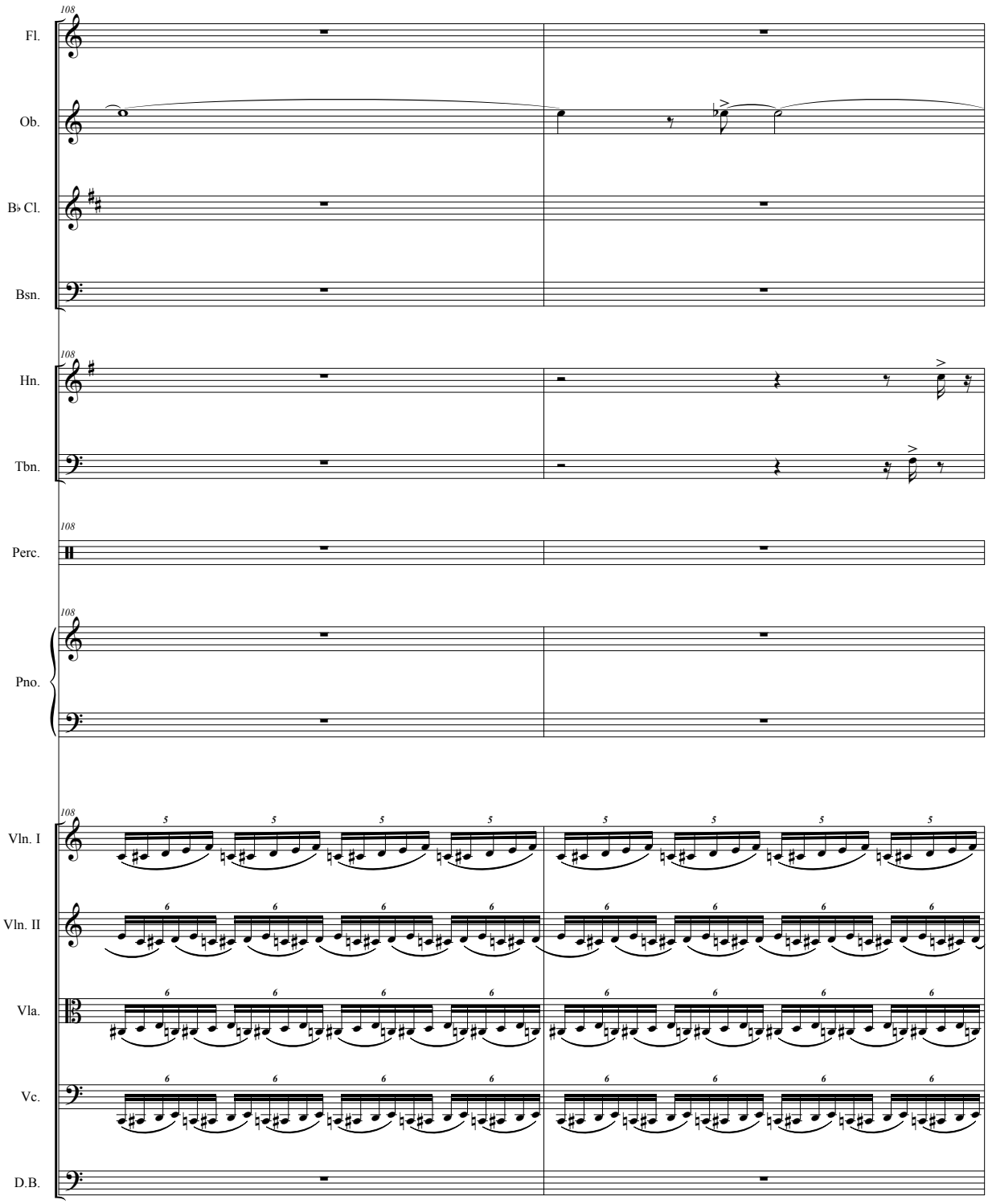

98
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
p
ff
pp

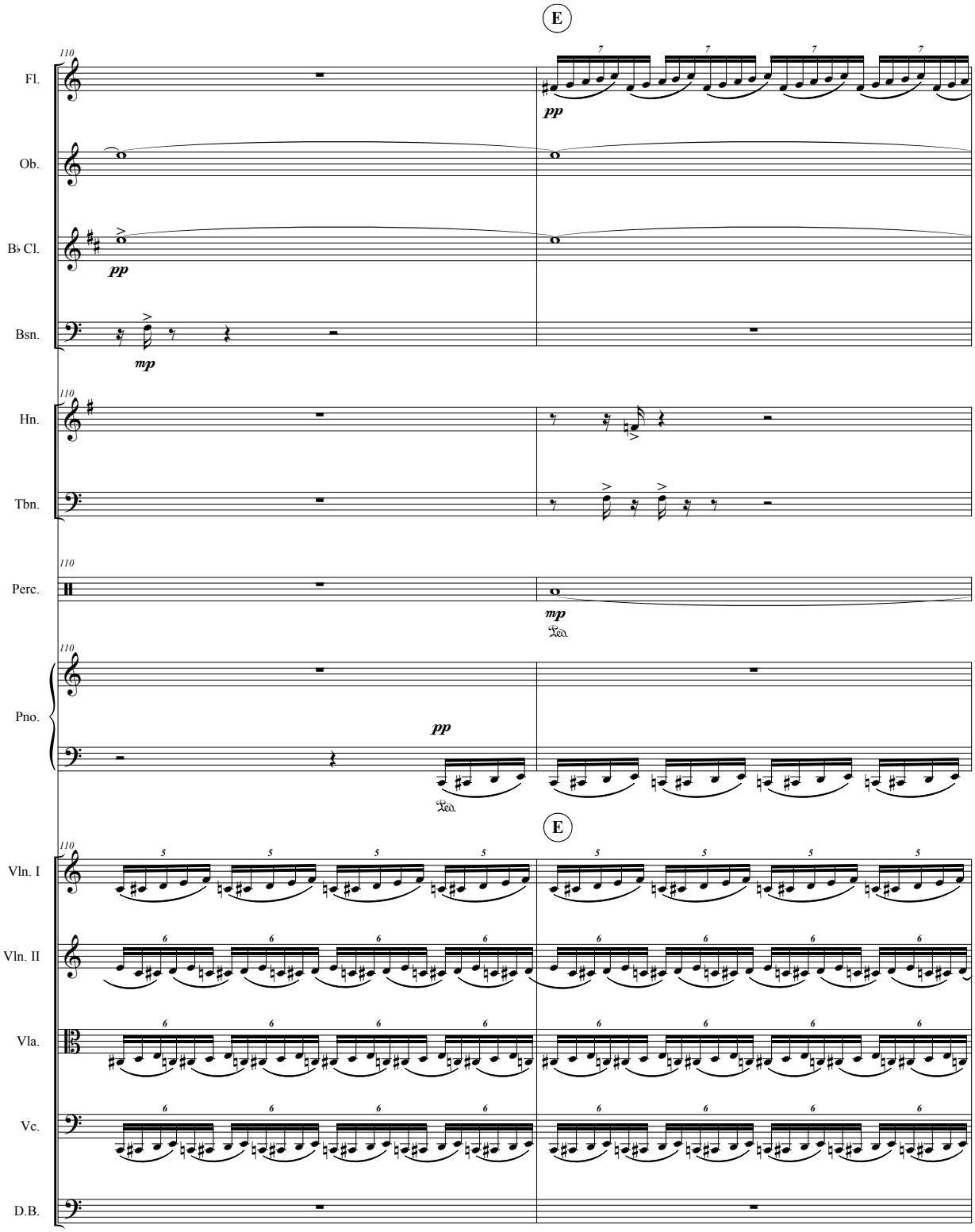

100
Fl.
Ob.
B♭ Cl.
Bsn.
p
p
100
Hn.
Tbn.
100
Perc.
100
Pno.
100
Vln. I
Vln. II
Vla.
Vc.
D.B.

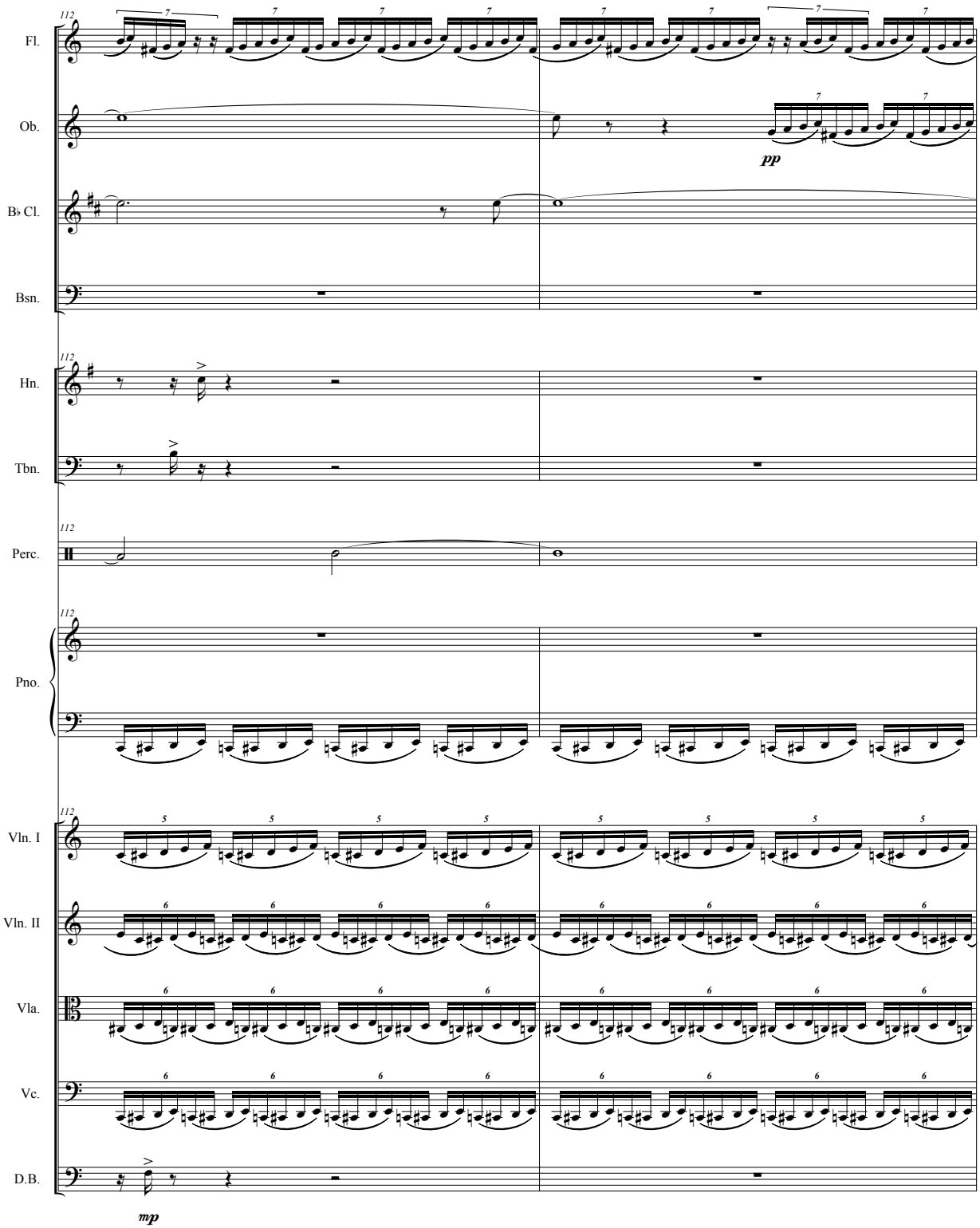

102
Fl.
Ob.
B♭ Cl.
Bsn.
pp
pp
102
Hn.
Tbn.
pp
pp
102
Perc.
102
Pno.
102
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p

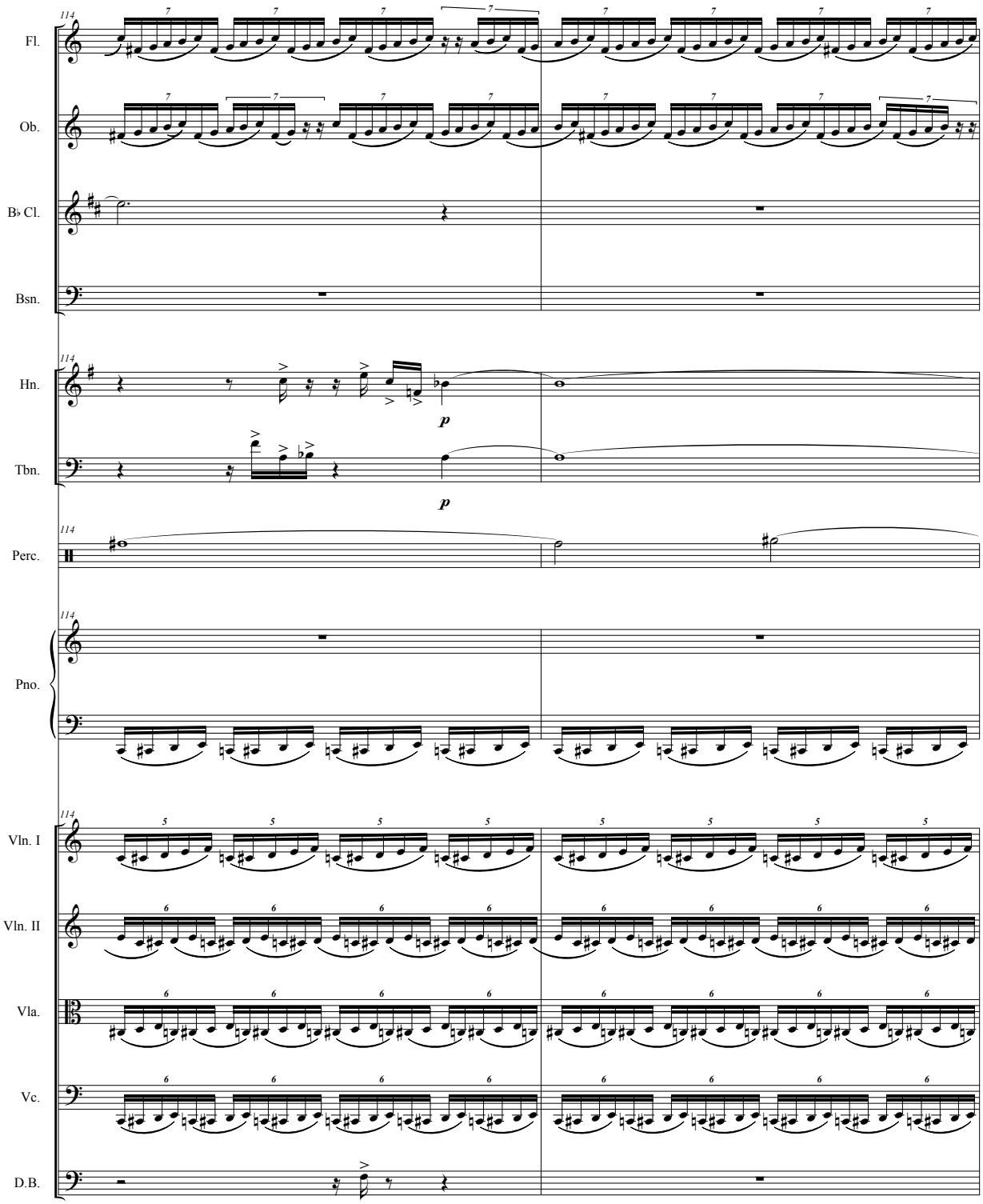

104
Fl.
Ob.
B♭ Cl.
Bsn.
104
Hn.
Tbn.
mp
104
Perc.
104
Pno.
104
Vln. I
Vln. II
p
Vla.
Vc.
D.B.

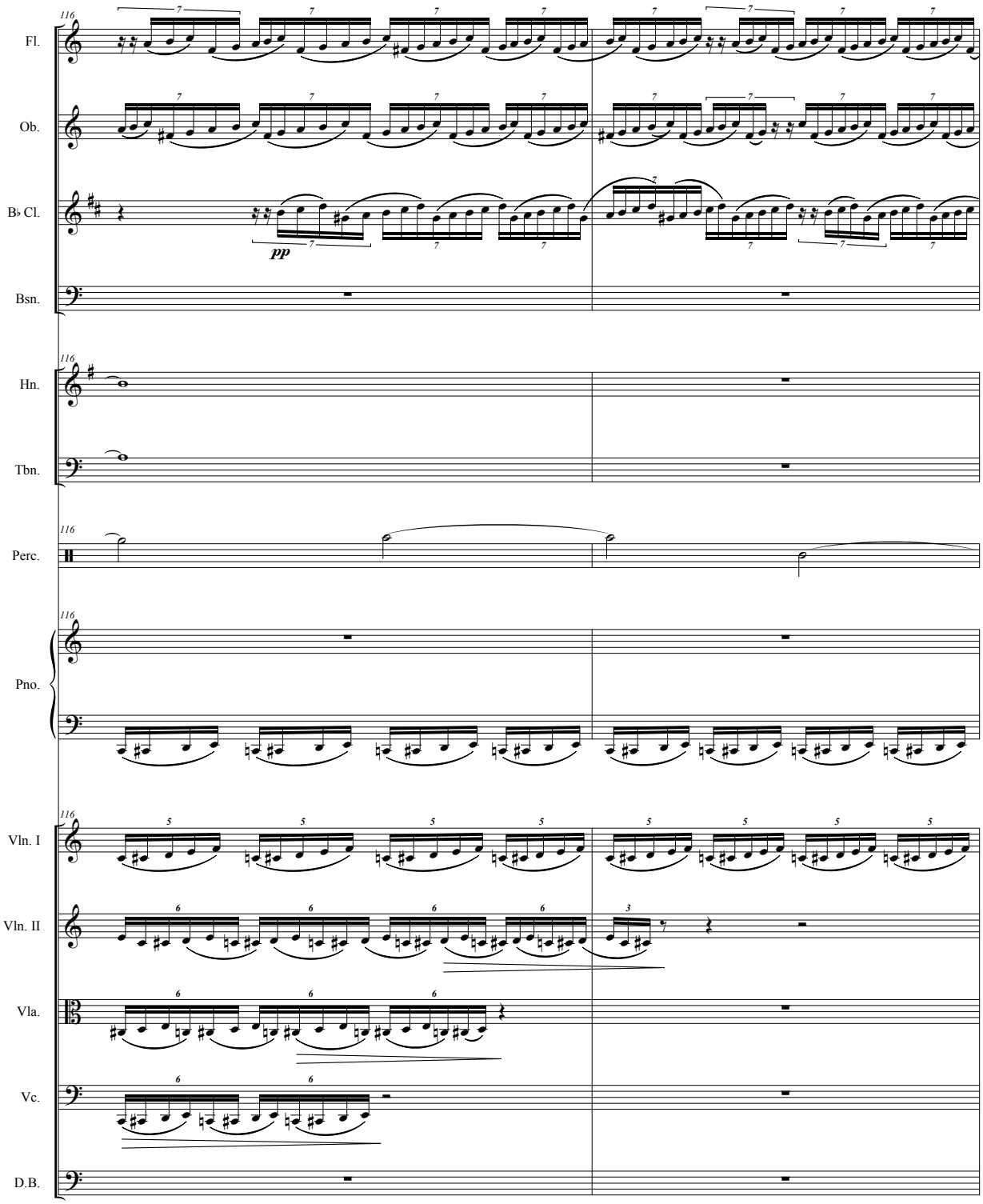

106
Fl.
Ob.
B♭ Cl.
Bsn.
pp
106
Hn.
Tbn.
mp
106
Perc.
106
Pno.
106
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp

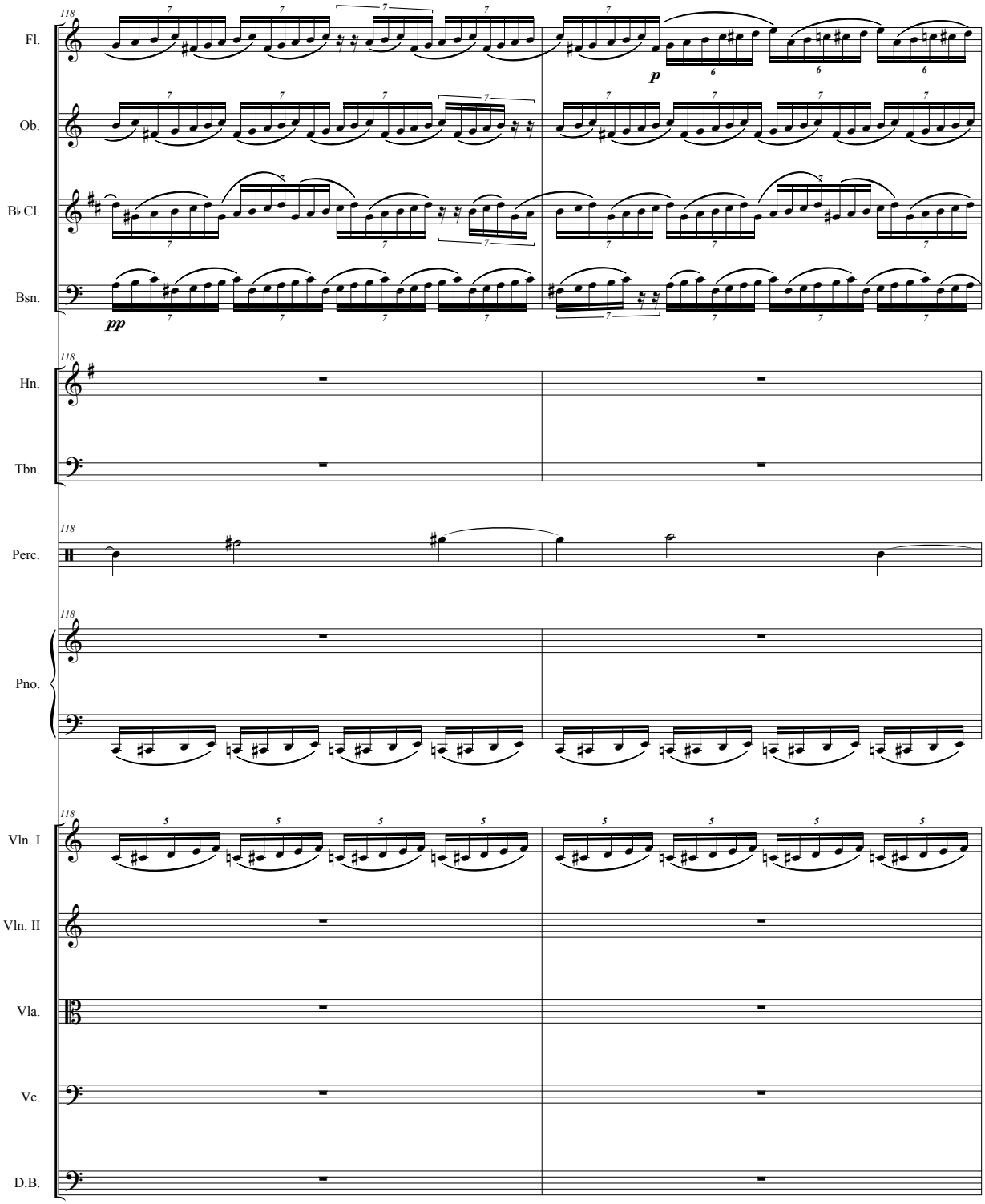

108
Fl.
Ob.
B♭ Cl.
Bsn.
108
Hn.
Tbn.
108
Perc.
108
Pno.
108
Vln. I
Vln. II
Vla.
Vc.
D.B.

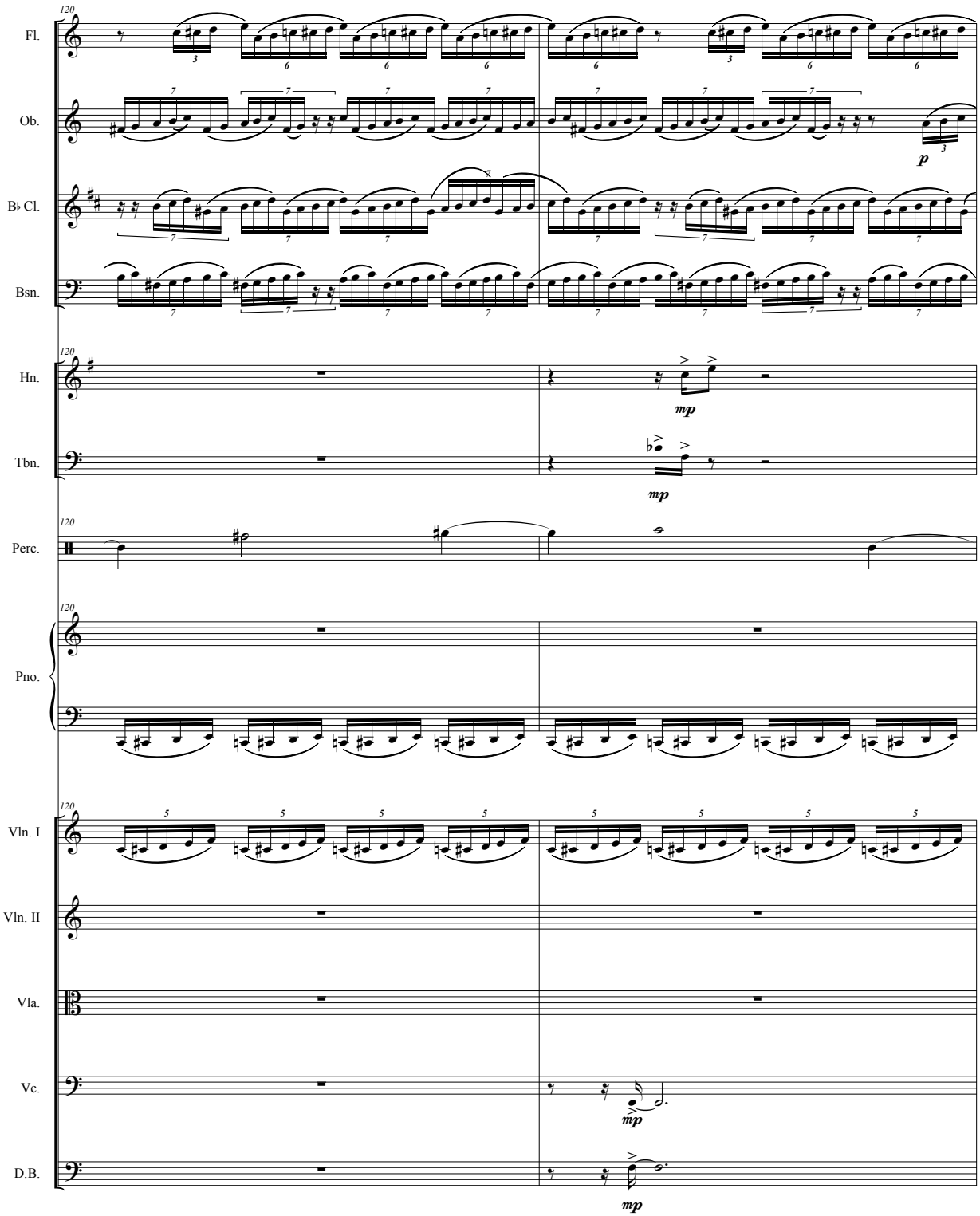

E
110
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
mp
Ped.

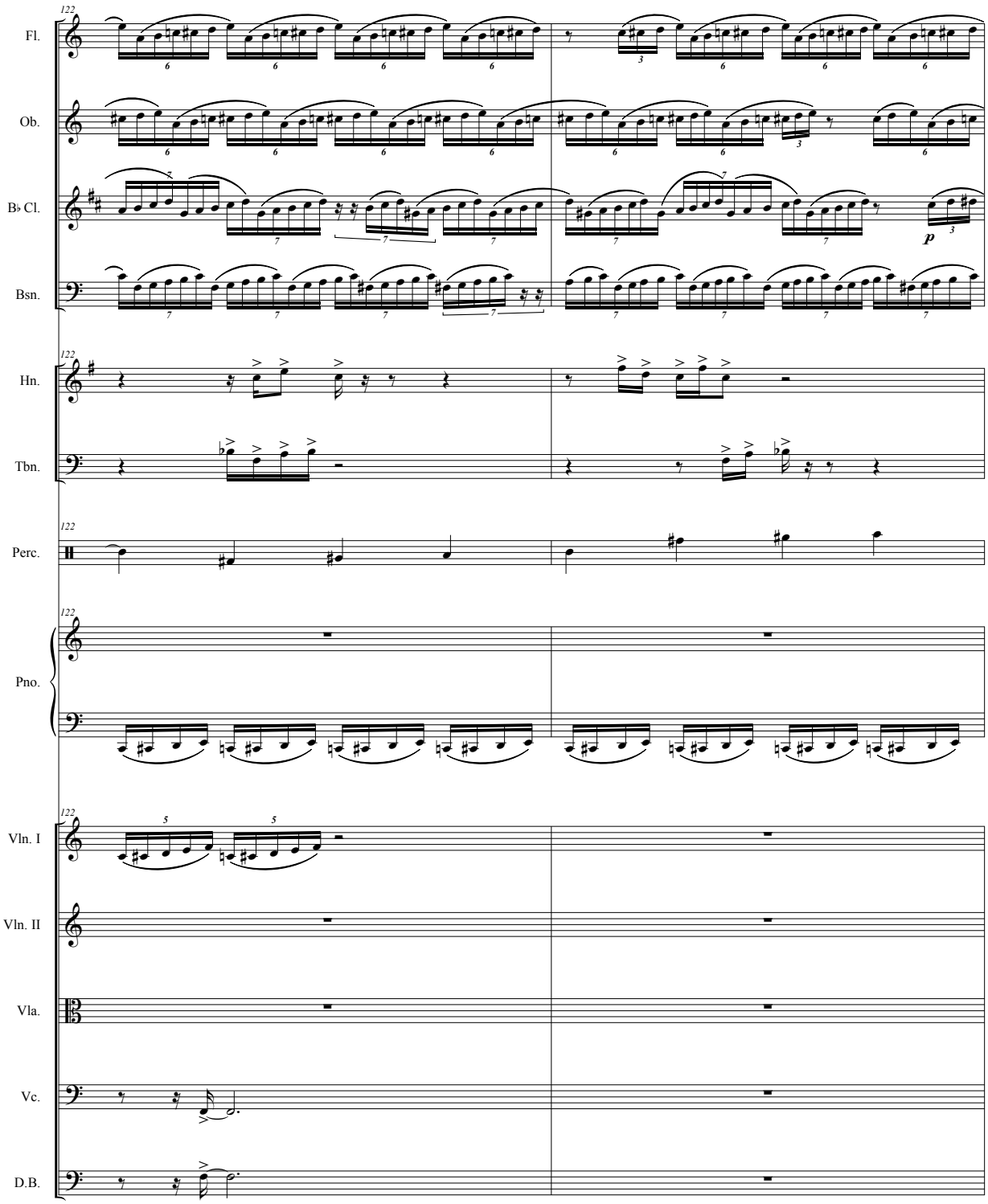

112
Fl.
Ob.
pp
B♭ Cl.
Bsn.
112
Hn.
Tbn.
112
Perc.
112
Pno.
112
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp

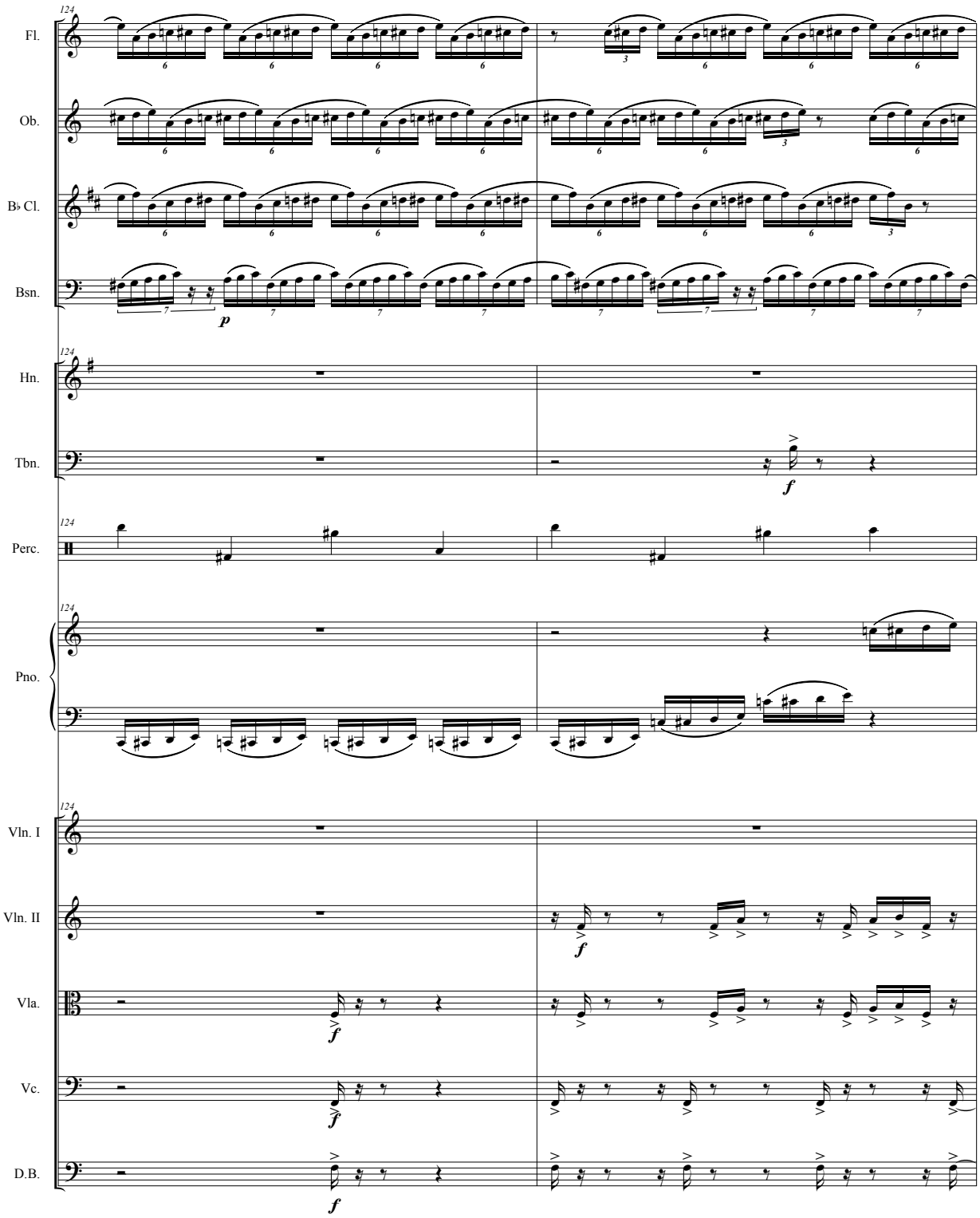

114
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p

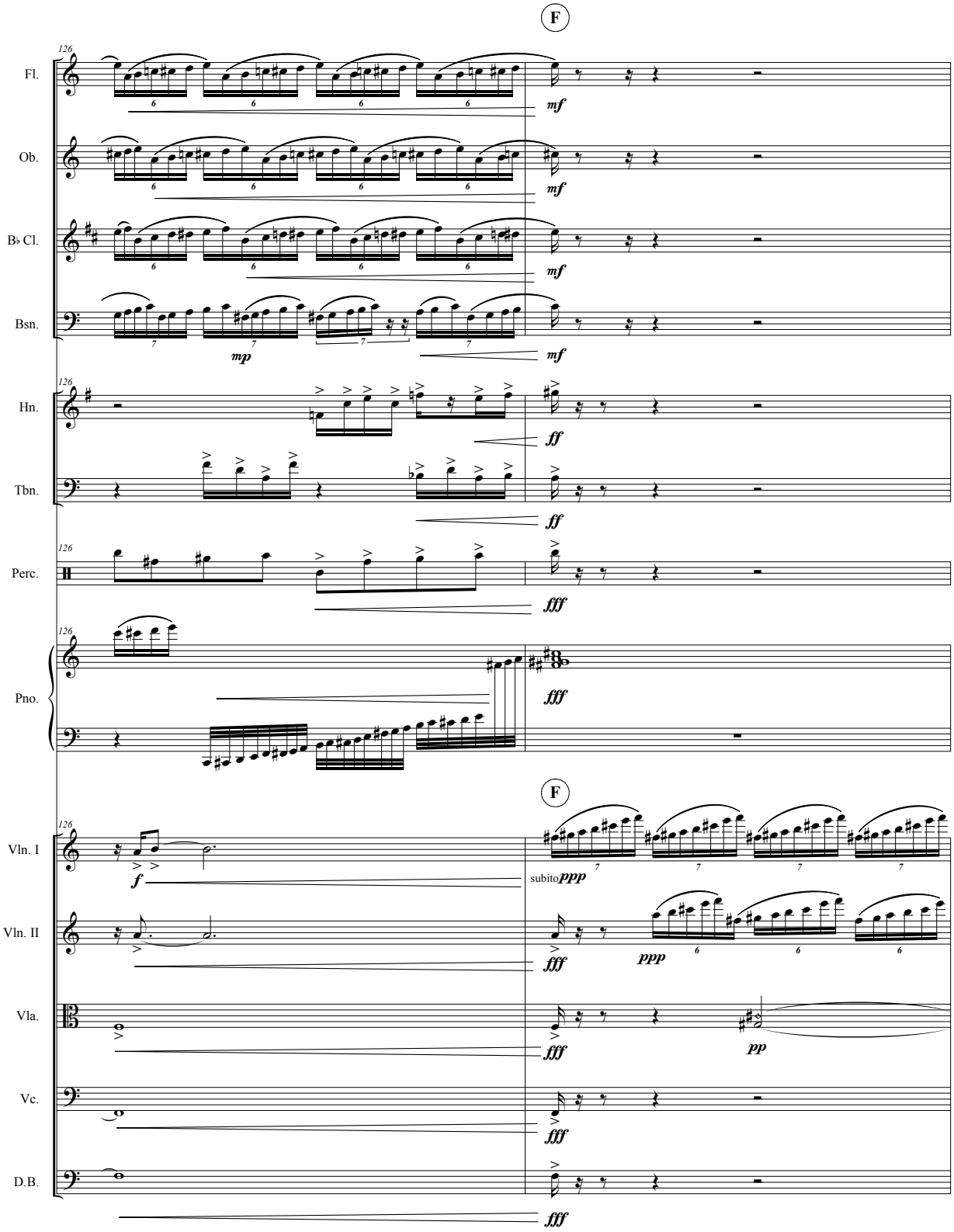

116
Fl.
Ob.
B♭ Cl.
pp
Bsn.
116
Hn.
Tbn.
116
Perc.
116
Pno.
116
Vln. I
Vln. II
Vla.
Vc.
D.B.

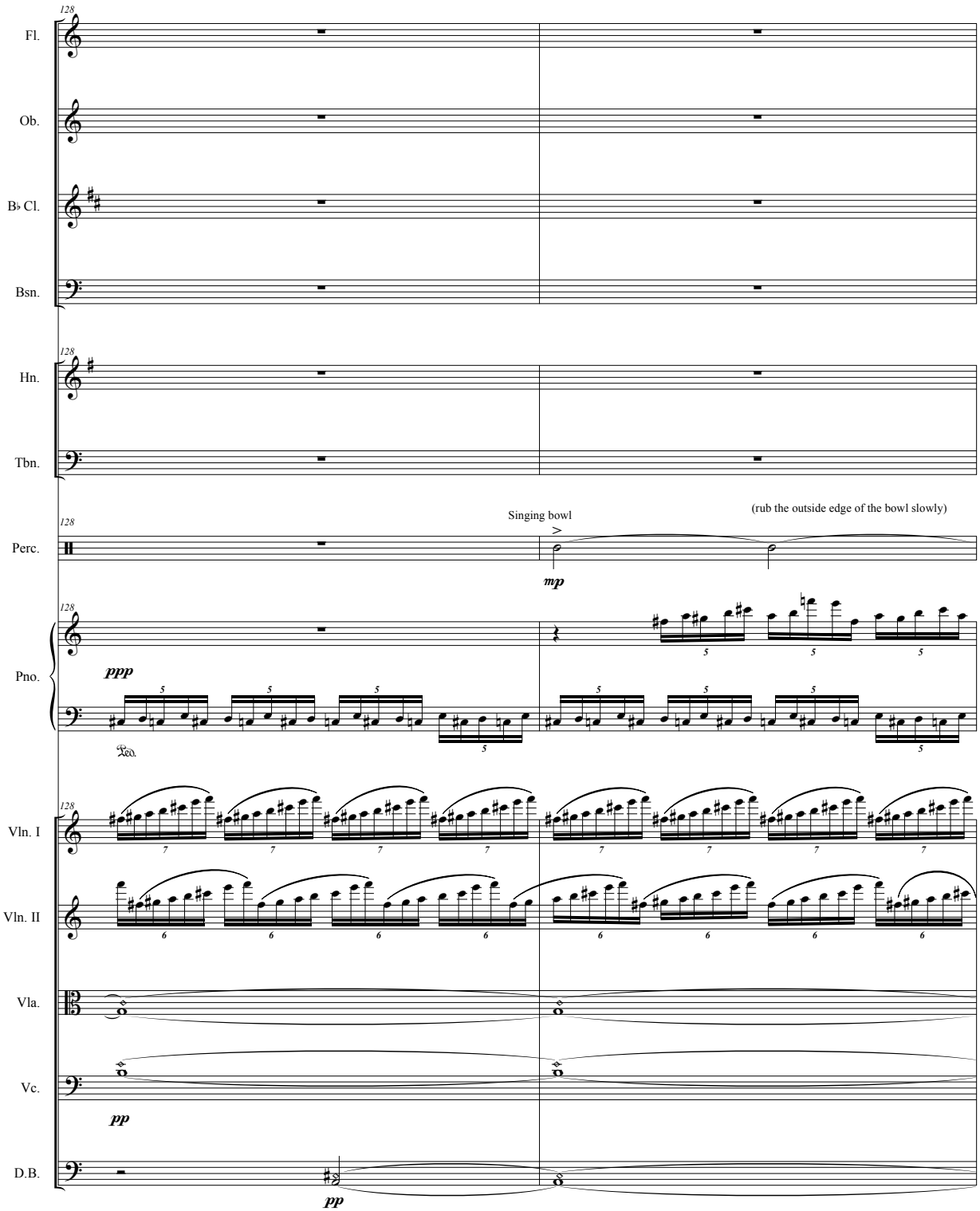

118
Fl.
Ob.
B♭ Cl.
Bsn.
p
pp
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

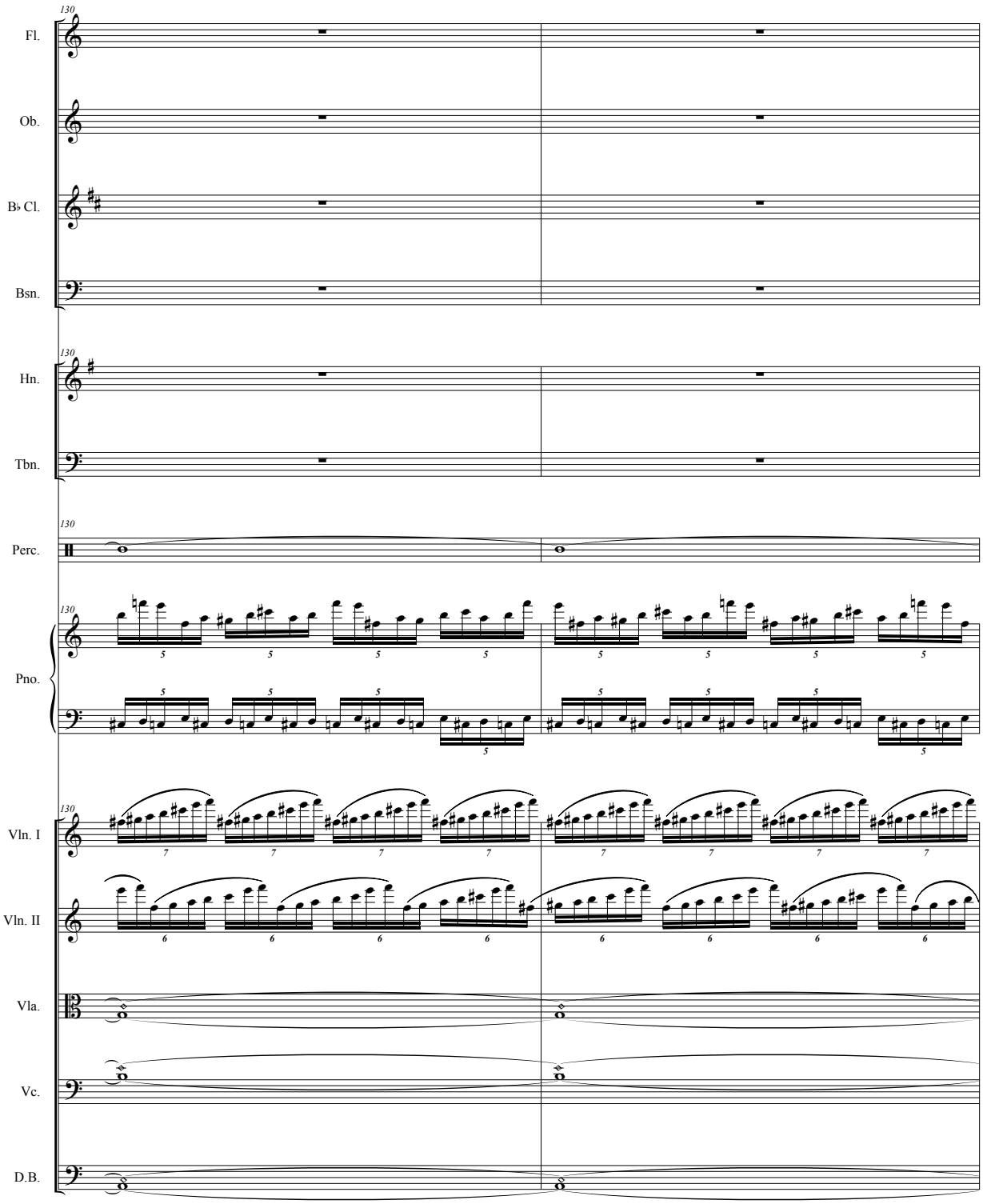

120
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
mp
mp
mp
mp

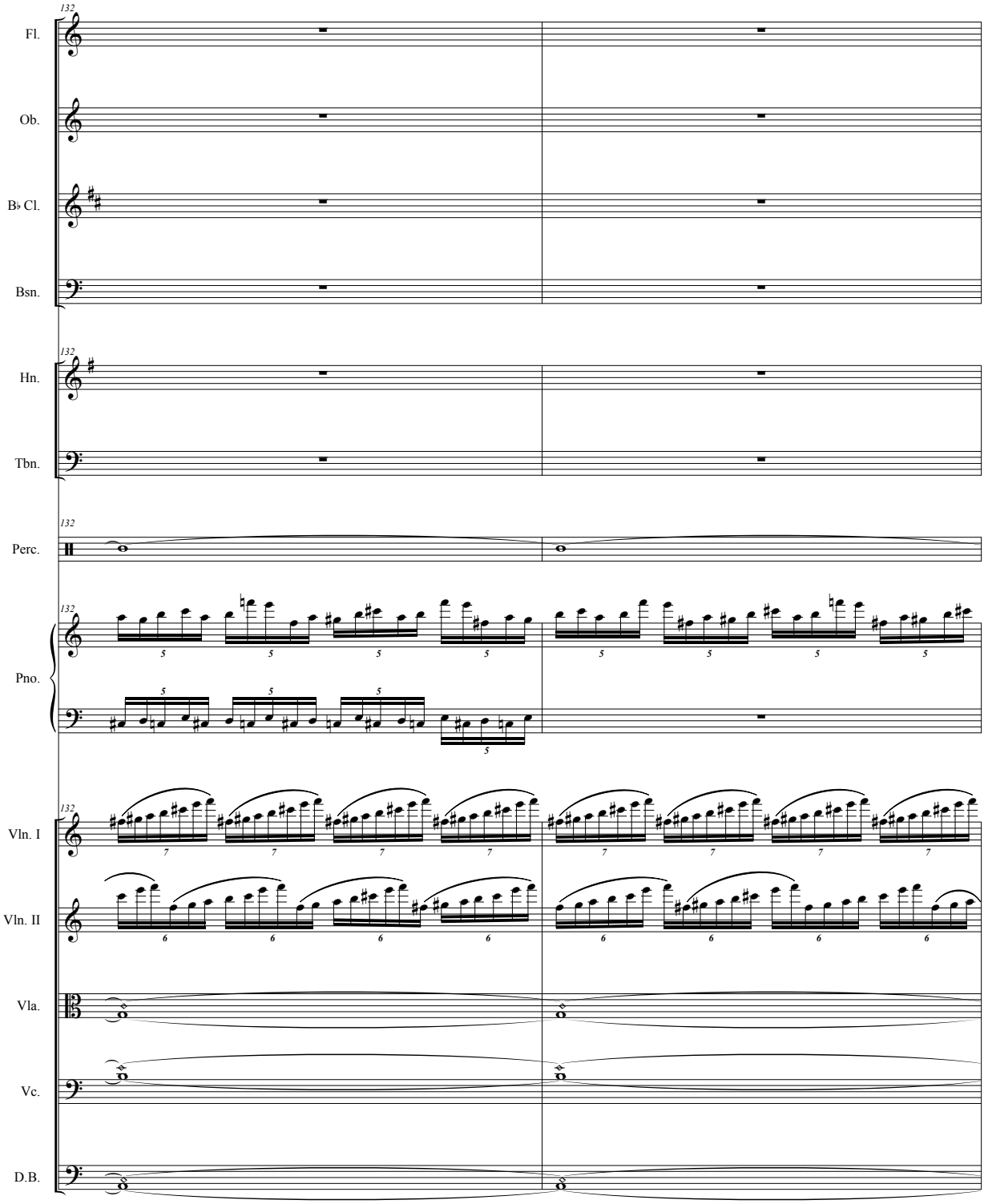

122
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

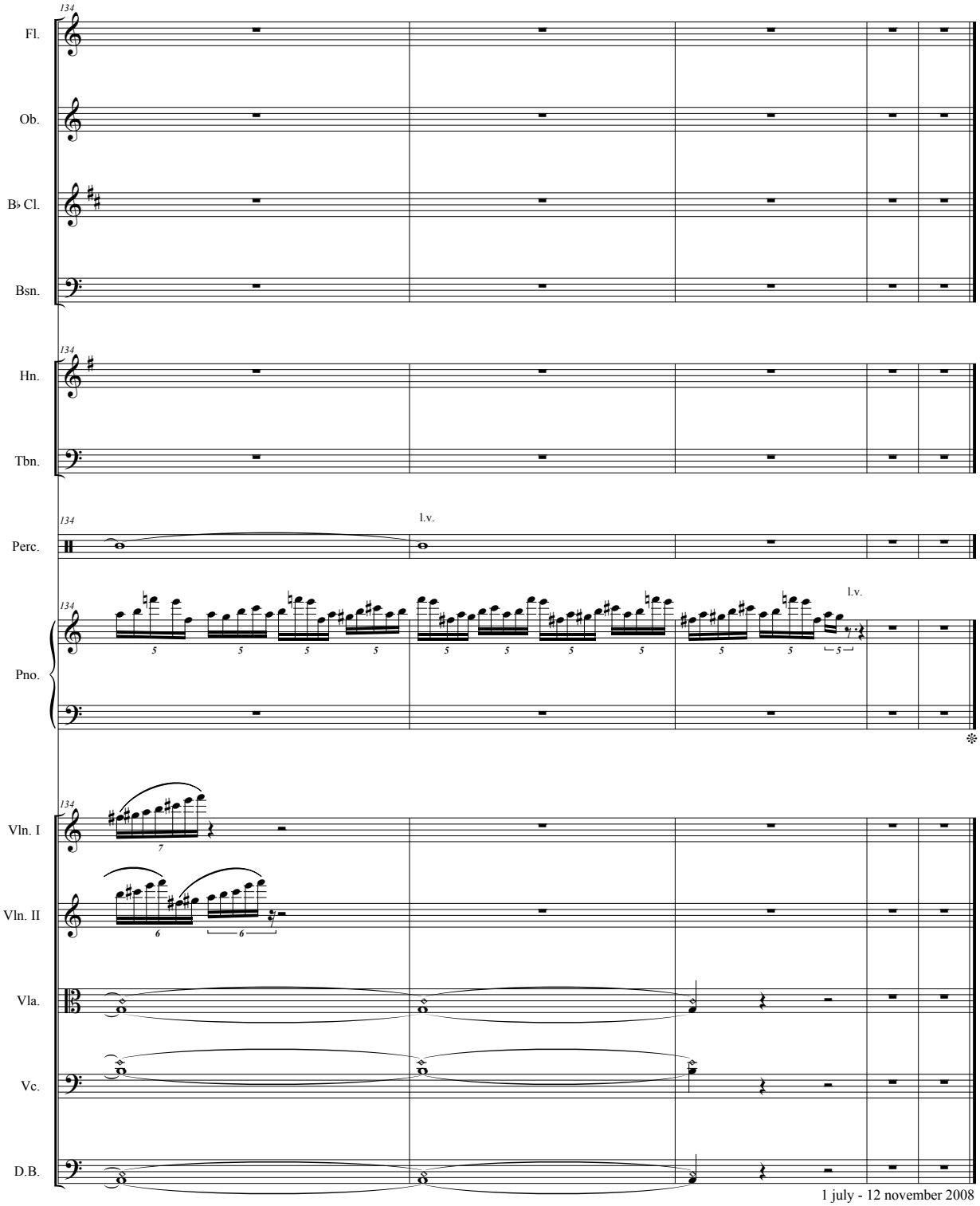

124
Fl.
Ob.
B♭ Cl.
Bsn.
p
Hn.
Tbn.
f
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


F
126
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mp
ff
fff
f
subito ppp
ppp
pp


128
Fl.
Ob.
B♭ Cl.
Bsn.
128
Hn.
Tbn.
128
Perc.
Singing bowl
(rub the outside edge of the bowl slowly)
mp
128
Pno.
ppp
Ped.
128
Vln. I
Vln. II
Vla.
Vc.
pp
D.B.
pp


130
Fl.
Ob.
B♭ Cl.
Bsn.
130
Hn.
Tbn.
130
Perc.
130
Pno.
130
Vln. I
Vln. II
Vla.
Vc.
D.B.


132
Fl.
Ob.
B♭ Cl.
Bsn.
132
Hn.
Tbn.
132
Perc.
132
Pno.
132
Vln. I
Vln. II
Vla.
Vc.
D.B.



1 july - 12 november 2008
stephens city, virginia

THE CATHOLIC UNIVERSITY OF AMERICA

Aurora

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

By

Ryan Eric Keebaugh

Washington, D.C.

2010

Aurora (2009)

Instrumentation:

Gradations of tuning are given after each grouping.

2 Flutes (441)
2 Oboes (441)
2 Clarinets in Bb (439)
2 Bassoons (439)

4 Horns in F (442)
3 Trumpets in C (442)
3 Trombones (438)
Tuba (443)

Percussion (3 players): Vibraphone
Celesta
eBow Piano

Strings:
Violin I (441)
Violin II (439)
Viola (442)
Cello (438)
Double Bass (443)

Performance Notes:

<u>eBow Piano</u>

The part for eBow piano should be performed as a synchronized interaction between eBows and struck keys. One hand should be free to control the ebow, placed behind the dampers, while the other is free to use the keyboard.

<u>E-Bow Symbols:</u>

L Use regular mode (left switch)
R Use harmonic mode (right switch)
+ Muted tone: Press string behind damper while striking key.

transposed score

Aurora

ryan keebaugh

♩ = 56-62

Flute (441)
Oboe (441)
Bb Clarinet (439)
Bassoon (439)
Horn in F (442)
Trumpet in C (442)
Trombone (438)
Tuba (443)
Percussion 1
Percussion 2
Percussion 3
Vibraphone
con **ped** sempre
Celesta
Piano
Violin I (441)
Violin II (439)
Viola (442)
Cello (438)
Double Bass (443)

©farbenmusik 2009

Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.

Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.

pp
pp
f
f
f
f
p
p
p
p

THE CATHOLIC UNIVERSITY OF AMERICA

ripples through a disclosed space

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In Partial Fulfillment of the Requirements

For The Degree

Doctor of Musical Arts

By

Ryan Eric Keebaugh

Washington, D.C.

2010

ripples through a disclosed space

(2009)

instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
Tuba

Double Choir (SATB)

Percussion (1 player): Orchestral Bells, Vibraphone

Harp
Piano

Violin I
Violin II
Viola
Cello
Double Bass

Duration: 30 minutes

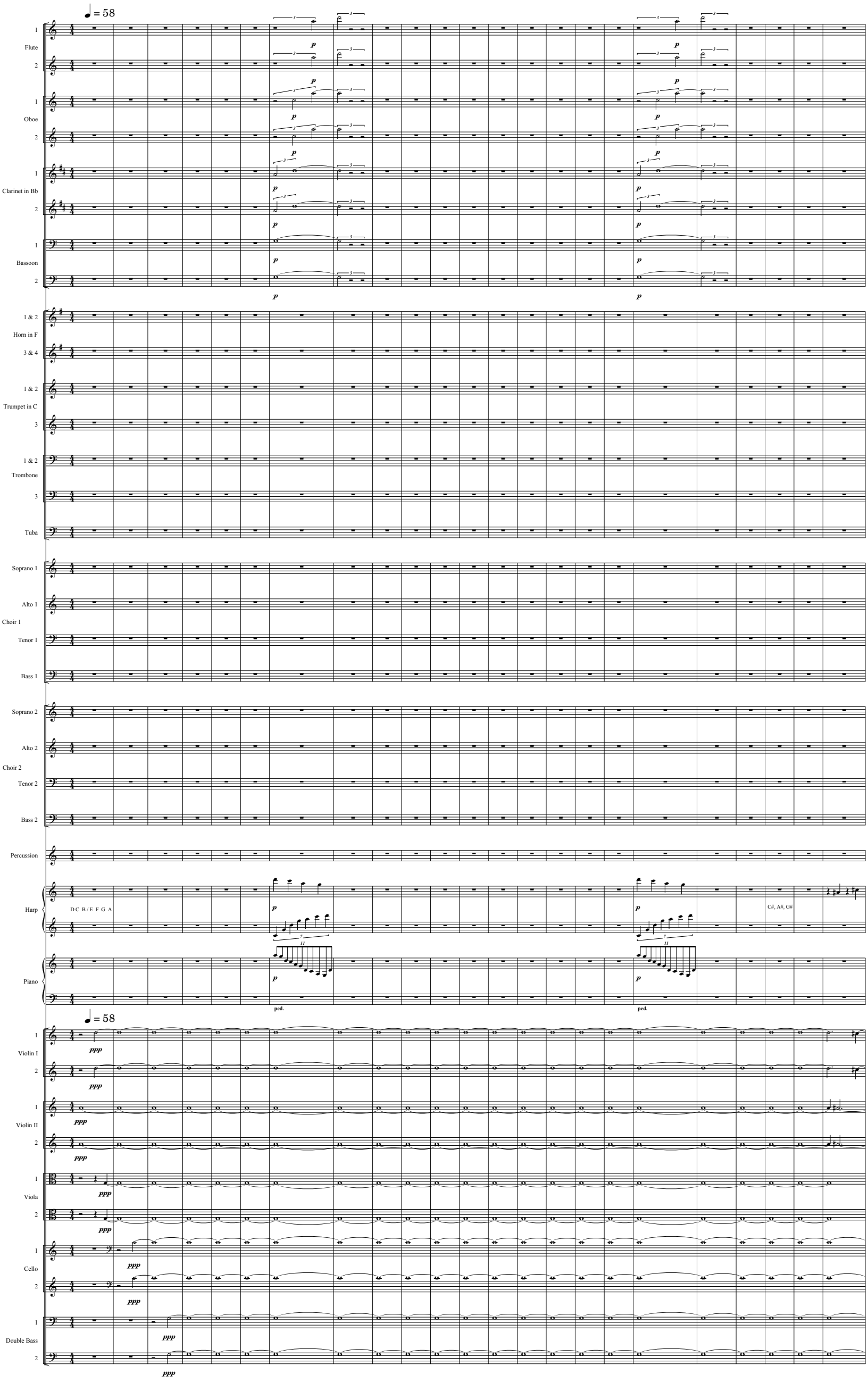
Text:

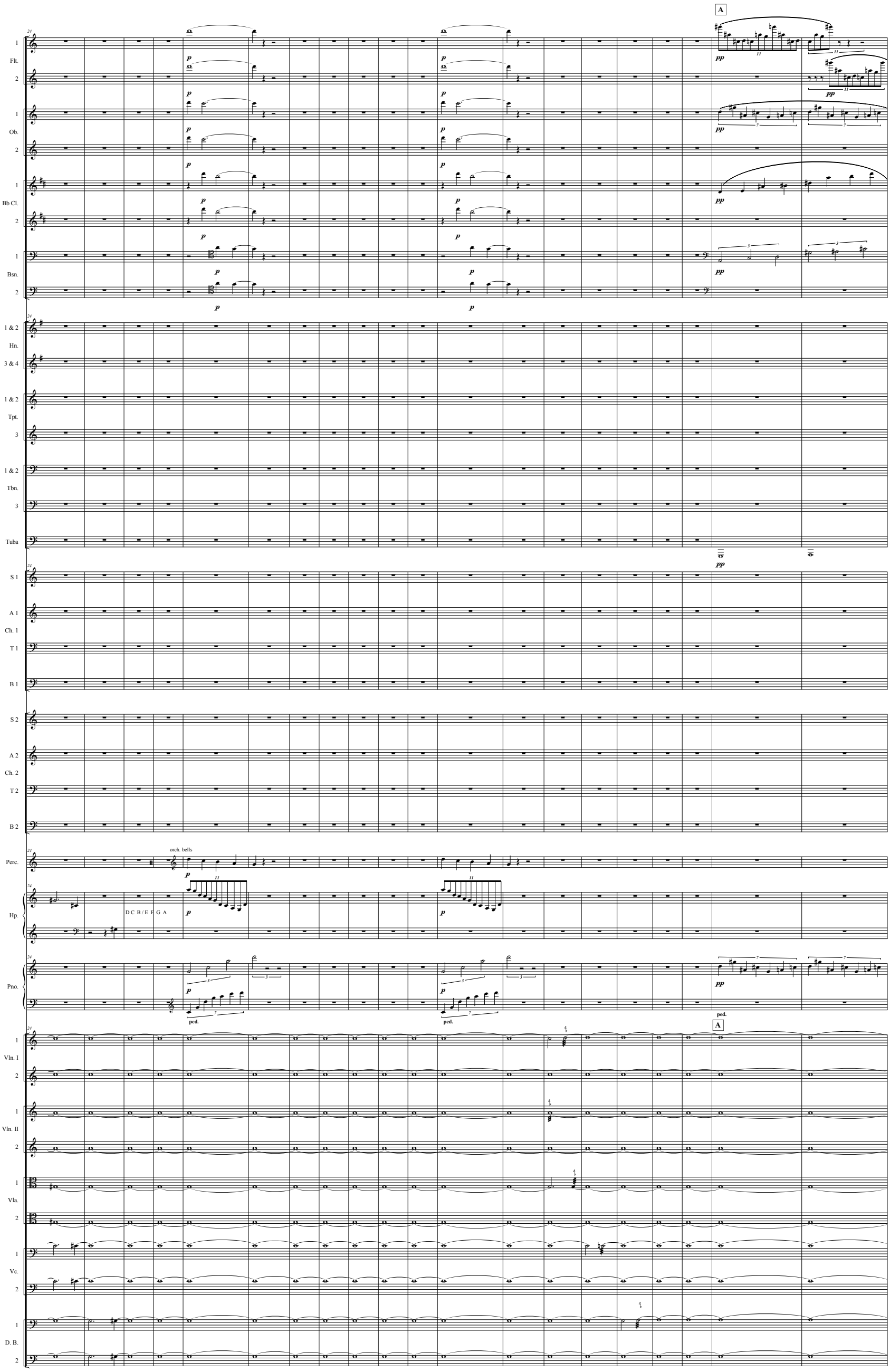
Even where there is nothing to be seen, nothing to be touched,
nothing to be measured, where bodies do not move from place
to place, there is space...the space that tones disclose to us.
– Victor Zuckerkandl

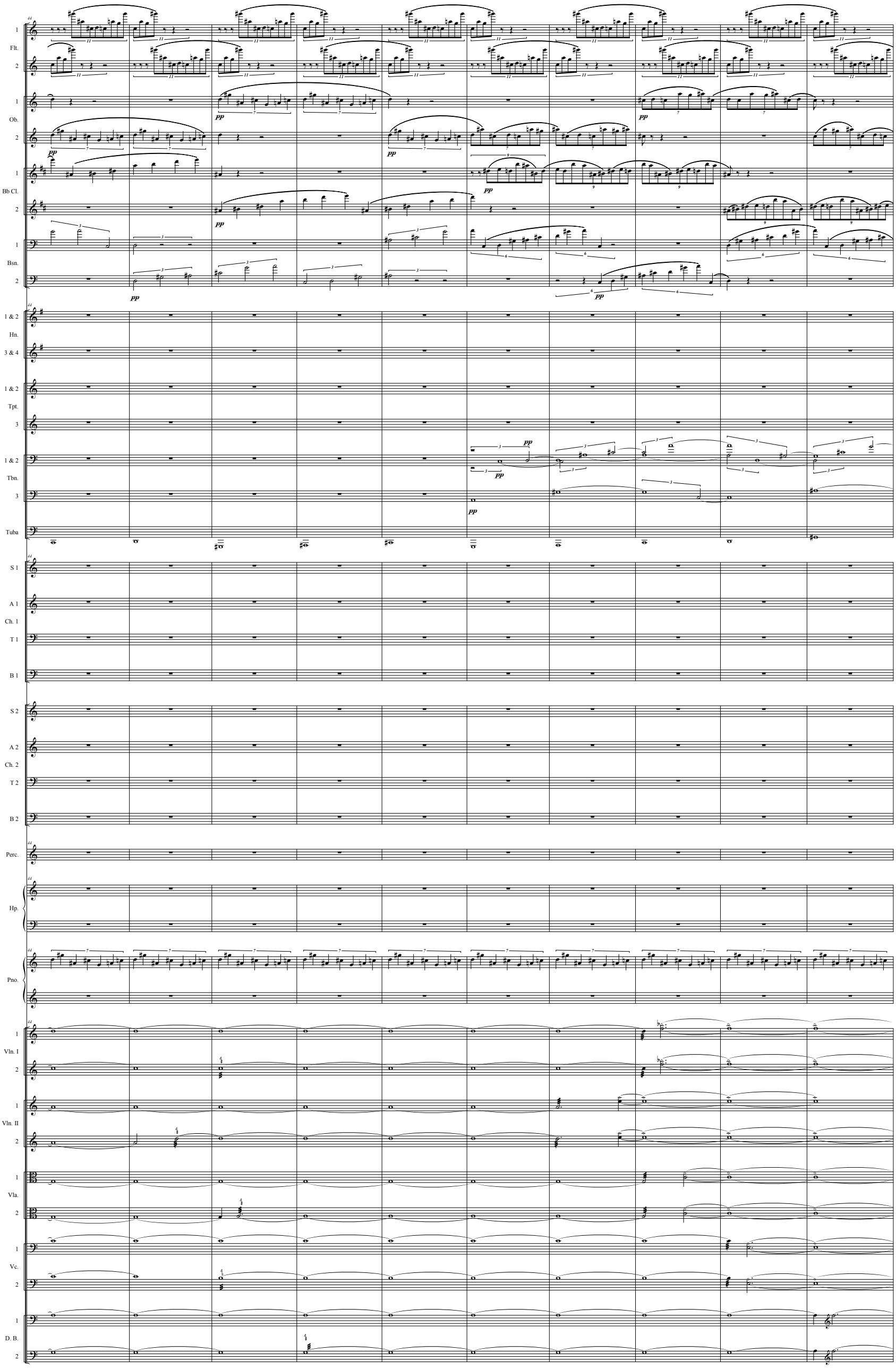
ripples through a disclosed space

transposed score

ryan keebaugh




A
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
pp
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
orch. bells
Hp.
D C B / E F G A
Pno.
ped.
A
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

B

1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2

1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba

S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2

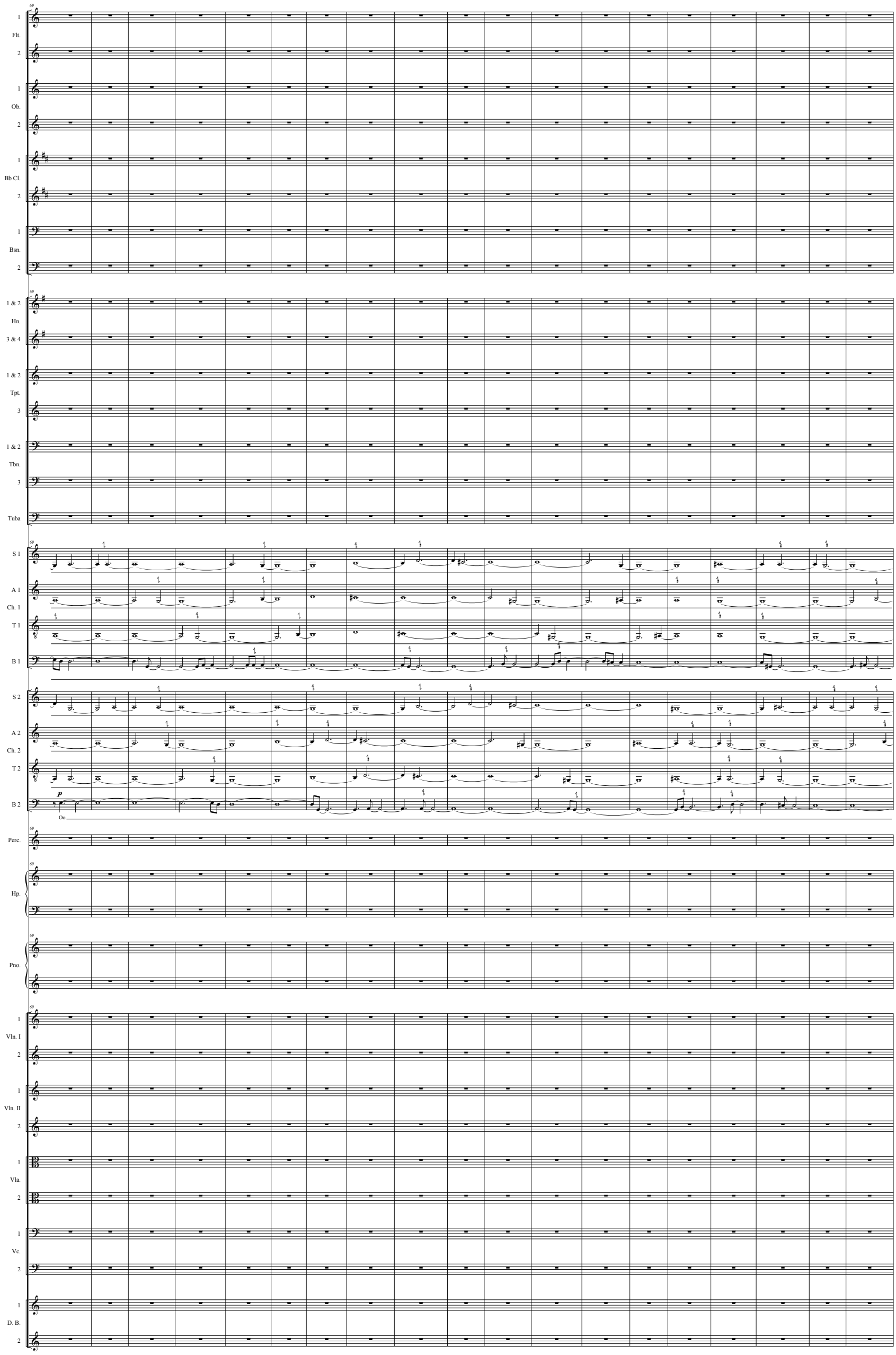
Perc.

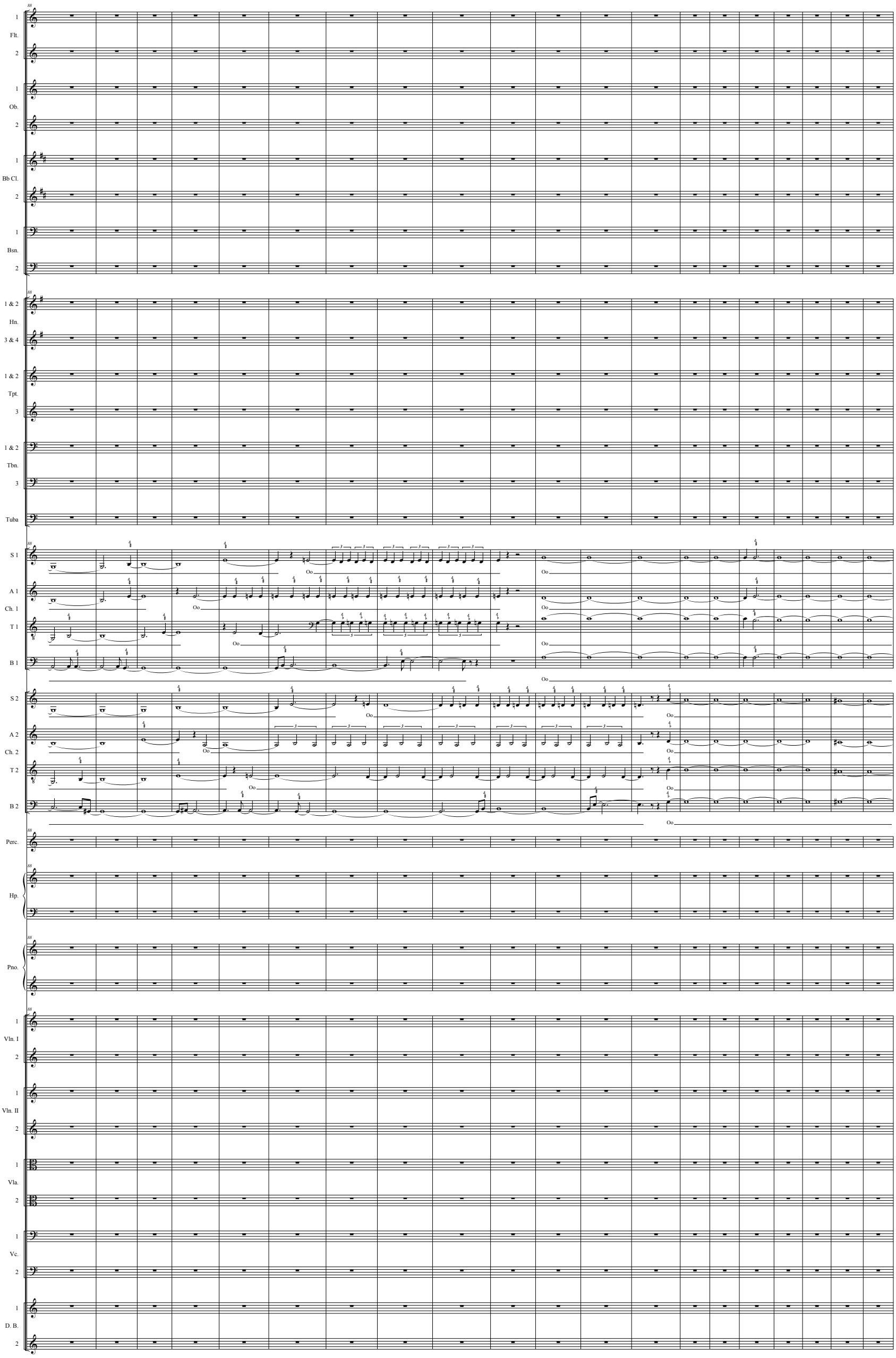
Hp.

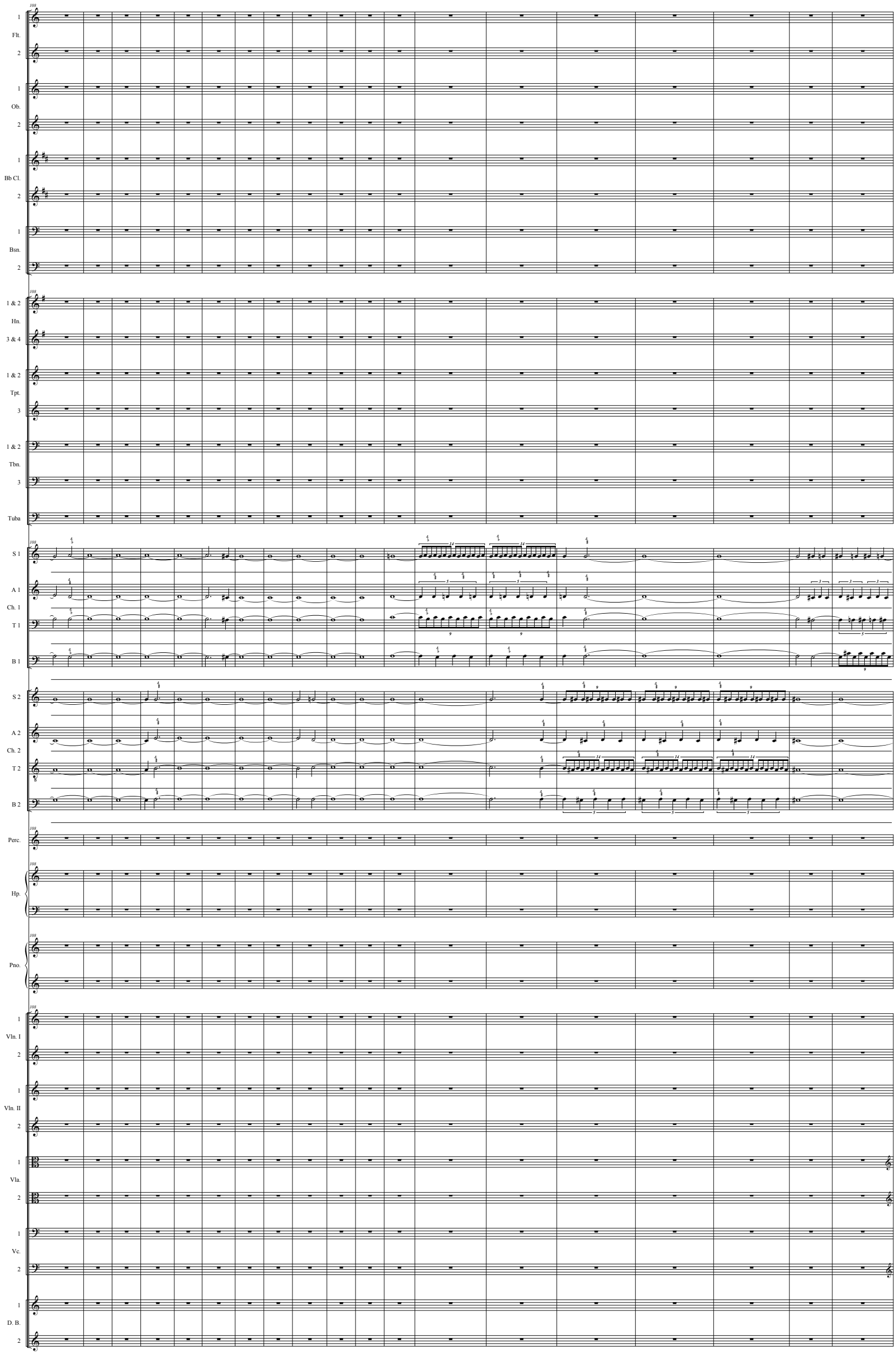
Pno.

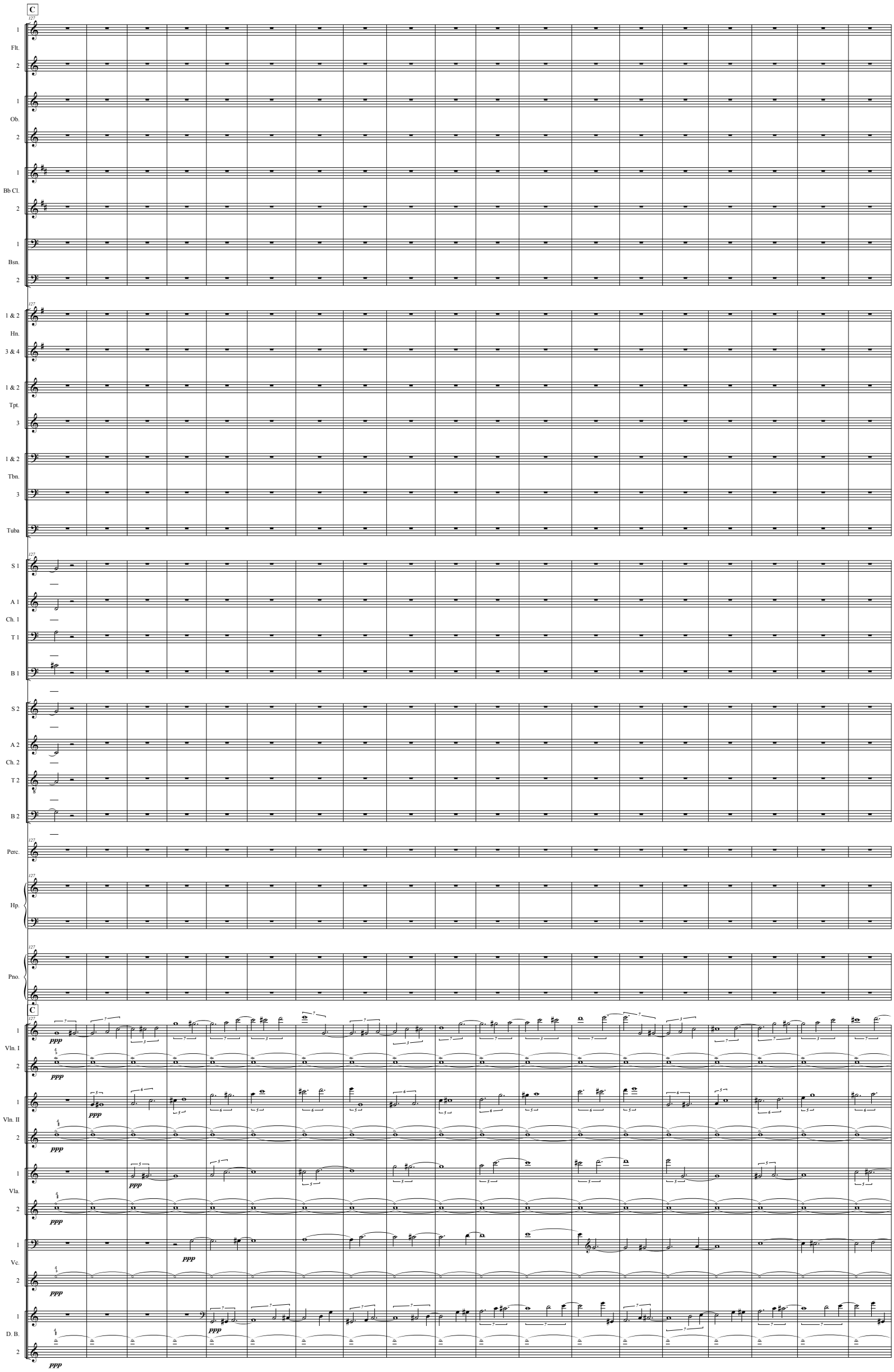
B

1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


69
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
p
Oo
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


108
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
108
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
108
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
108
Hp.
108
Pno.
108
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


C
127
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
127
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
127
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
127
Perc.
127
Hp.
127
Pno.
C
127
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
ppp

146

1 Flt. 2 | 1 Ob. 2 | 1 Bb Cl. 2 | 1 Bsn. 2

146

1 & 2 Hn. 3 & 4 | 1 & 2 Tpt. 3 | 1 & 2 Tbn. 3 | Tuba

146

S 1 | A 1 Ch. 1 | T 1 | B 1

S 2 | A 2 Ch. 2 | T 2 | B 2

146

Perc.

146

Hp.

146

Pno.

146

1 Vln. I 2 | 1 Vln. II 2 | 1 Vla. 2 | 1 Vc. 2 | 1 D. B. 2

1 Flt. 2 1 Ob. 2 1 Bb Cl. 2 1 Bsn. 2

1 & 2 Hn. 3 & 4 1 & 2 Tpt. 3 1 & 2 Tbn. 3 Tuba

S 1 A 1 Ch. 1 T 1 B 1

S 2 A 2 Ch. 2 T 2 B 2

Perc.

Hp.

Pno.

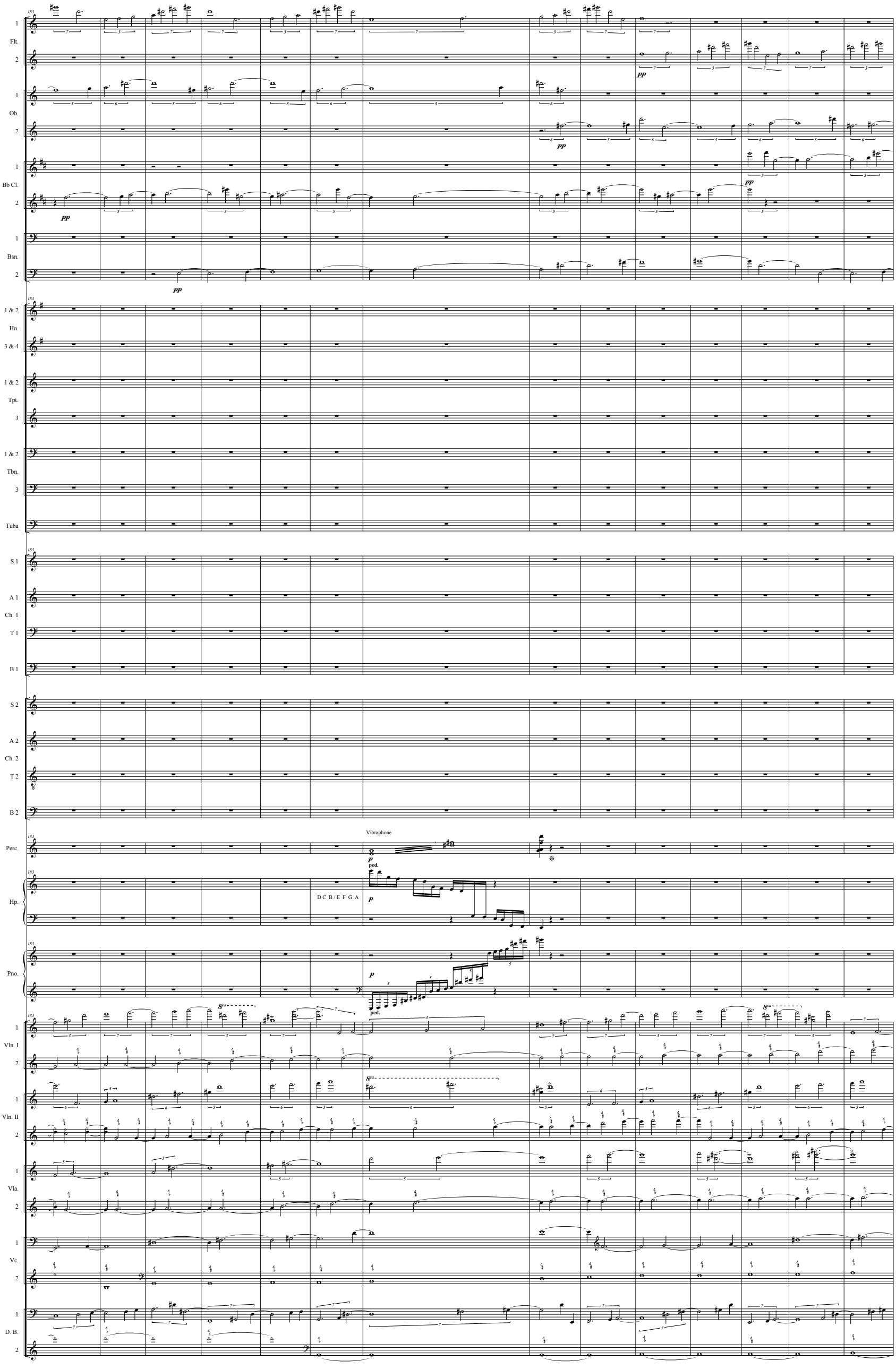
1 Vln. I 2 1 Vln. II 2 1 Vla. 2 1 Vc. 2 1 D. B. 2

165

D

pp

pp


183
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
pp
pp
pp
pp
pp
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Vibraphone
p
ped.
Hp.
D C B / E F G A
p
Pno.
p
ped.
8va
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

197

1 Flt. 2 1 Ob. 2 1 Bb Cl. 2 1 Bsn. 2

197

1 & 2 Hn. 3 & 4 1 & 2 Tpt. 3 1 & 2 Tbn. 3 Tuba

197

S 1 A 1 Ch. 1 T 1 B 1 S 2 A 2 Ch. 2 T 2 B 2

197

Perc.

197

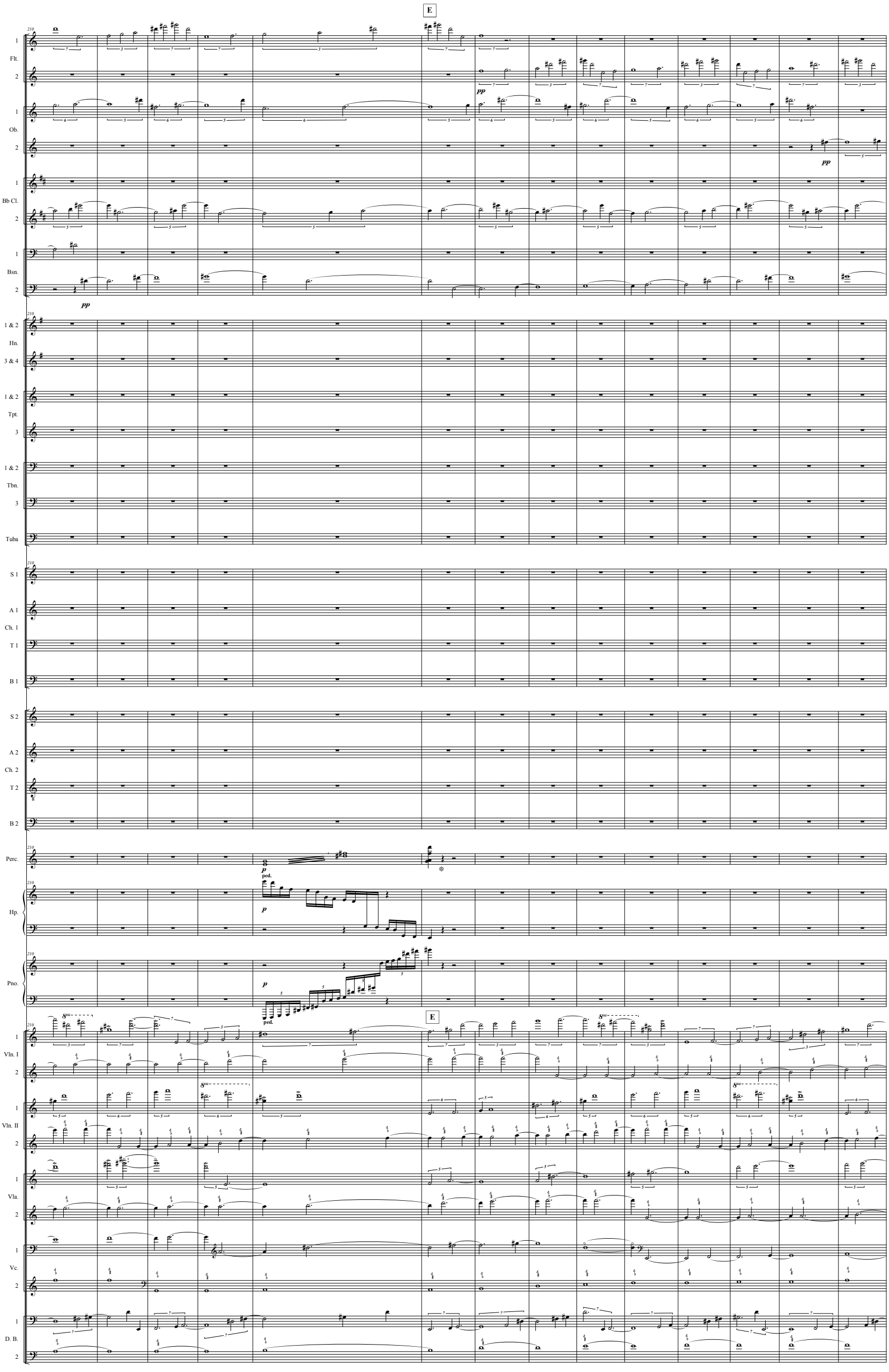
Hp.

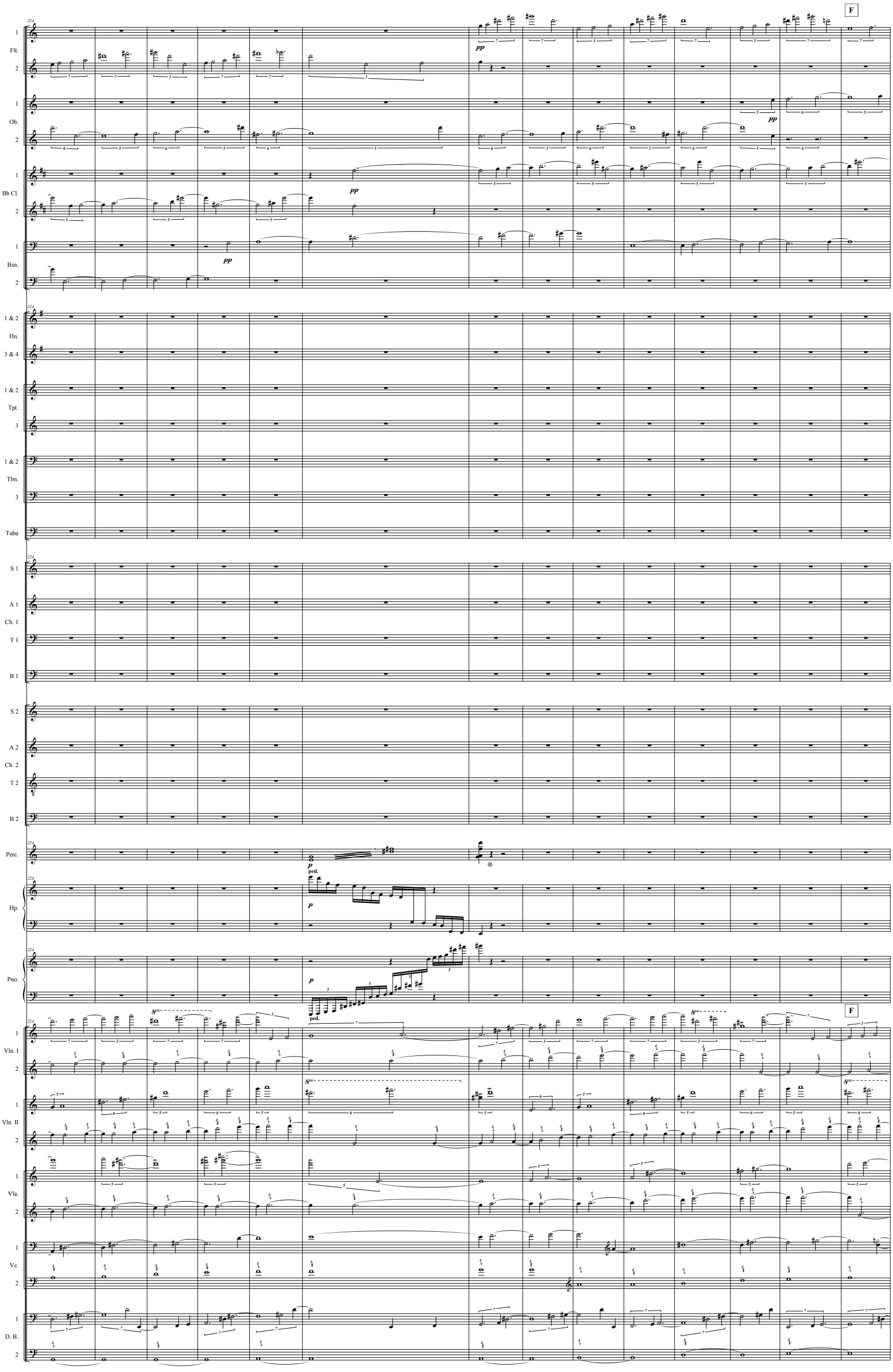
197

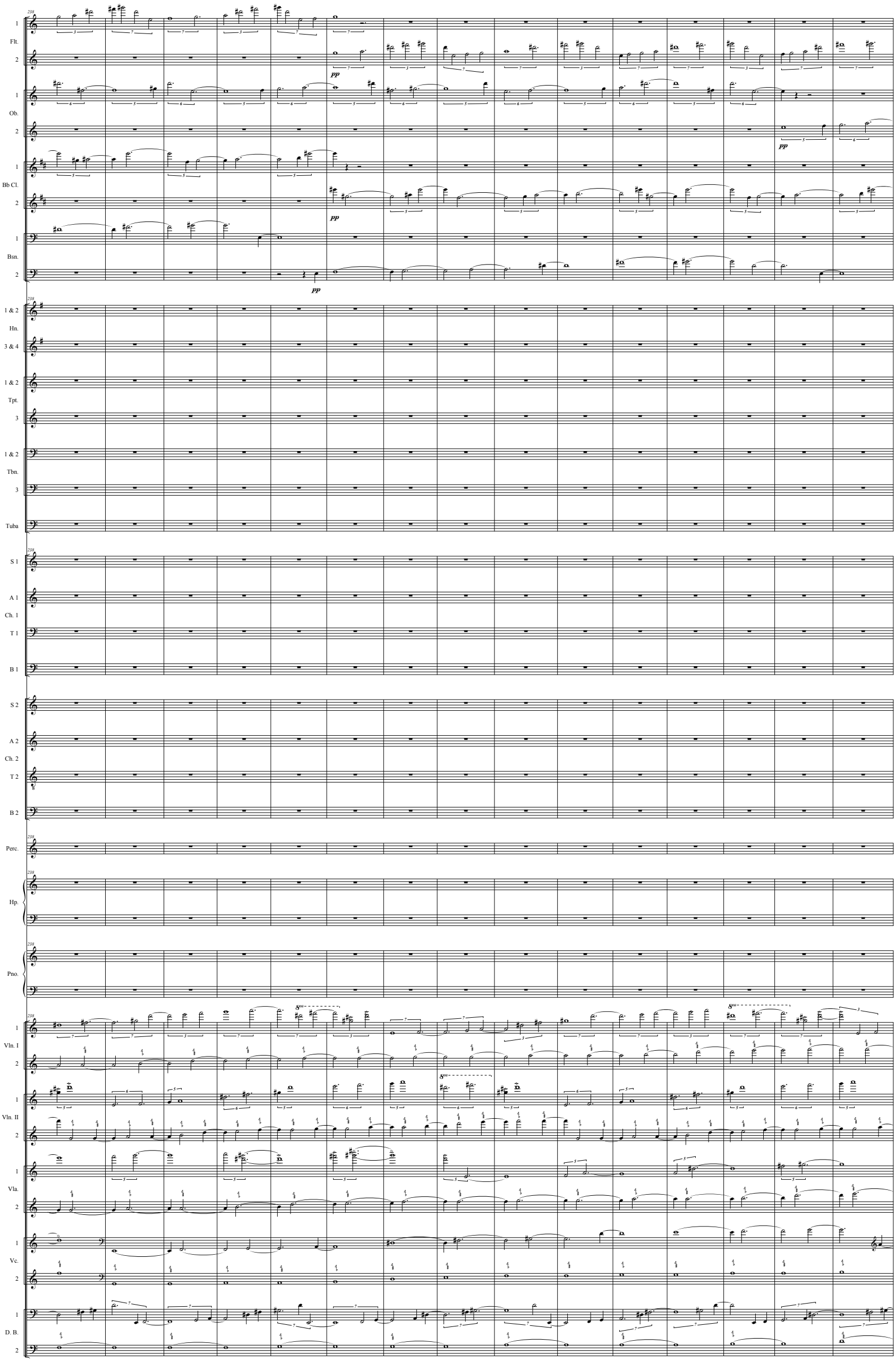
Pno.

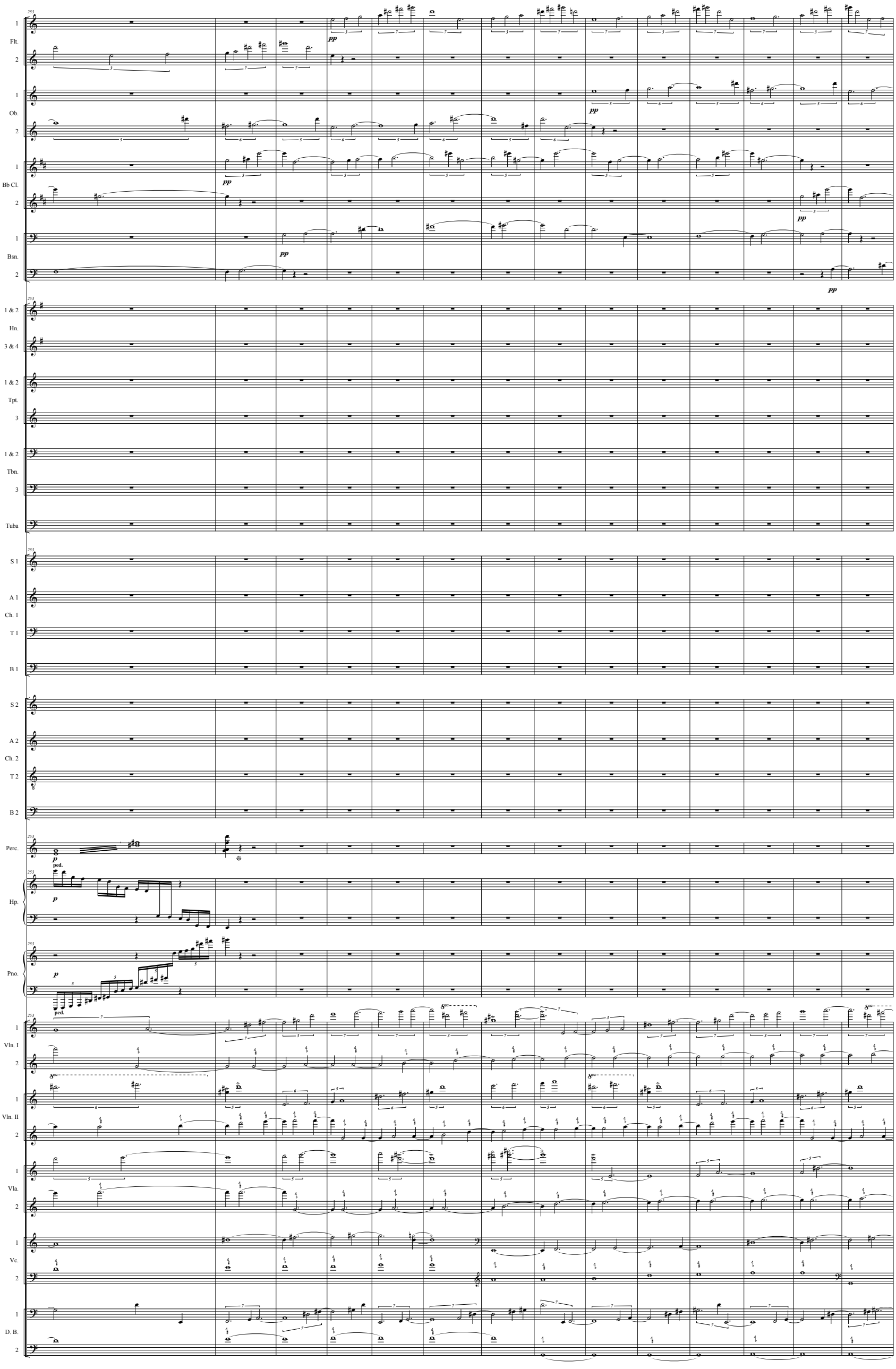
197

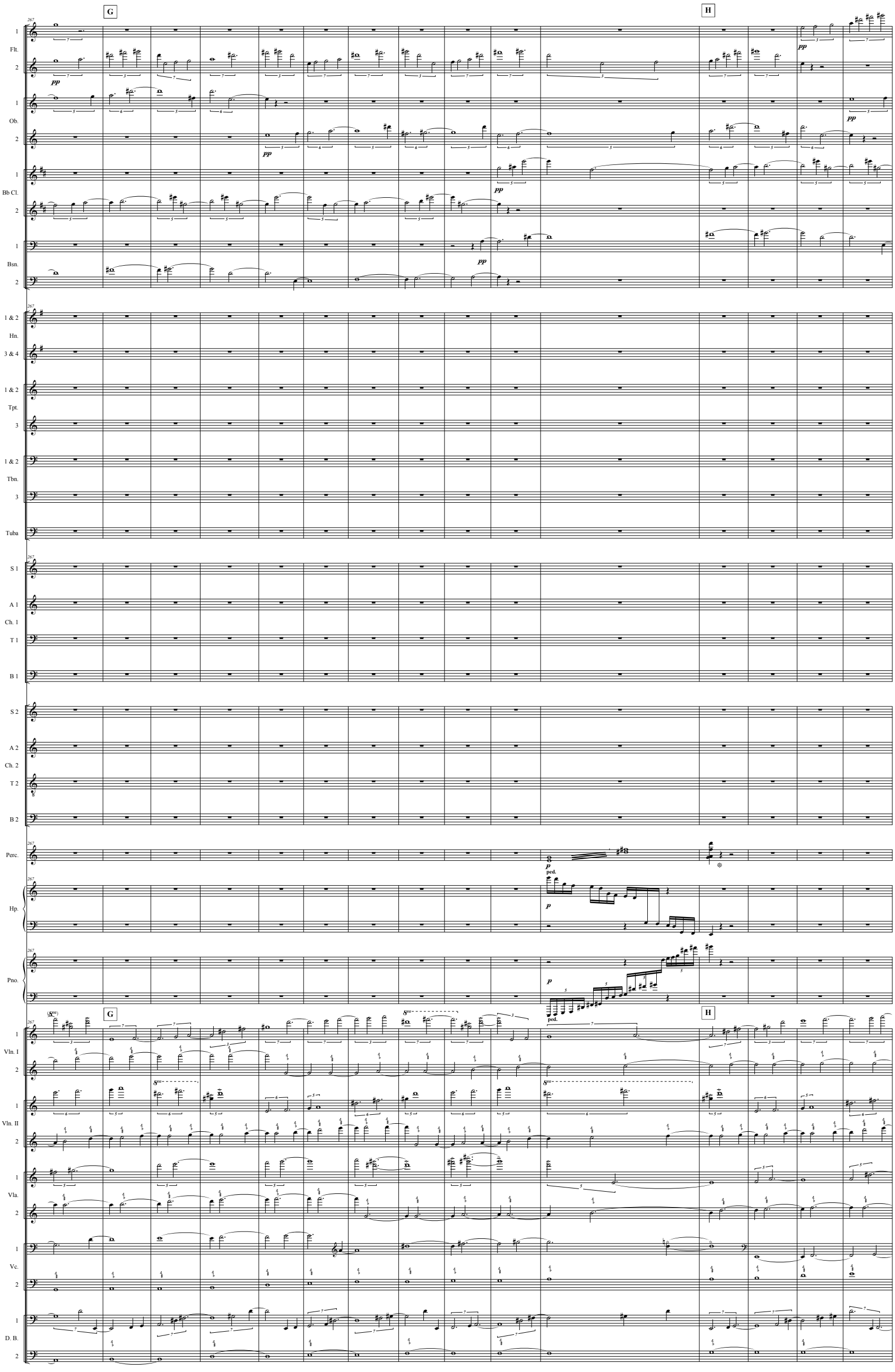
1 Vln. I 2 1 Vln. II 2 1 Vla. 2 1 Vc. 2 1 D. B. 2

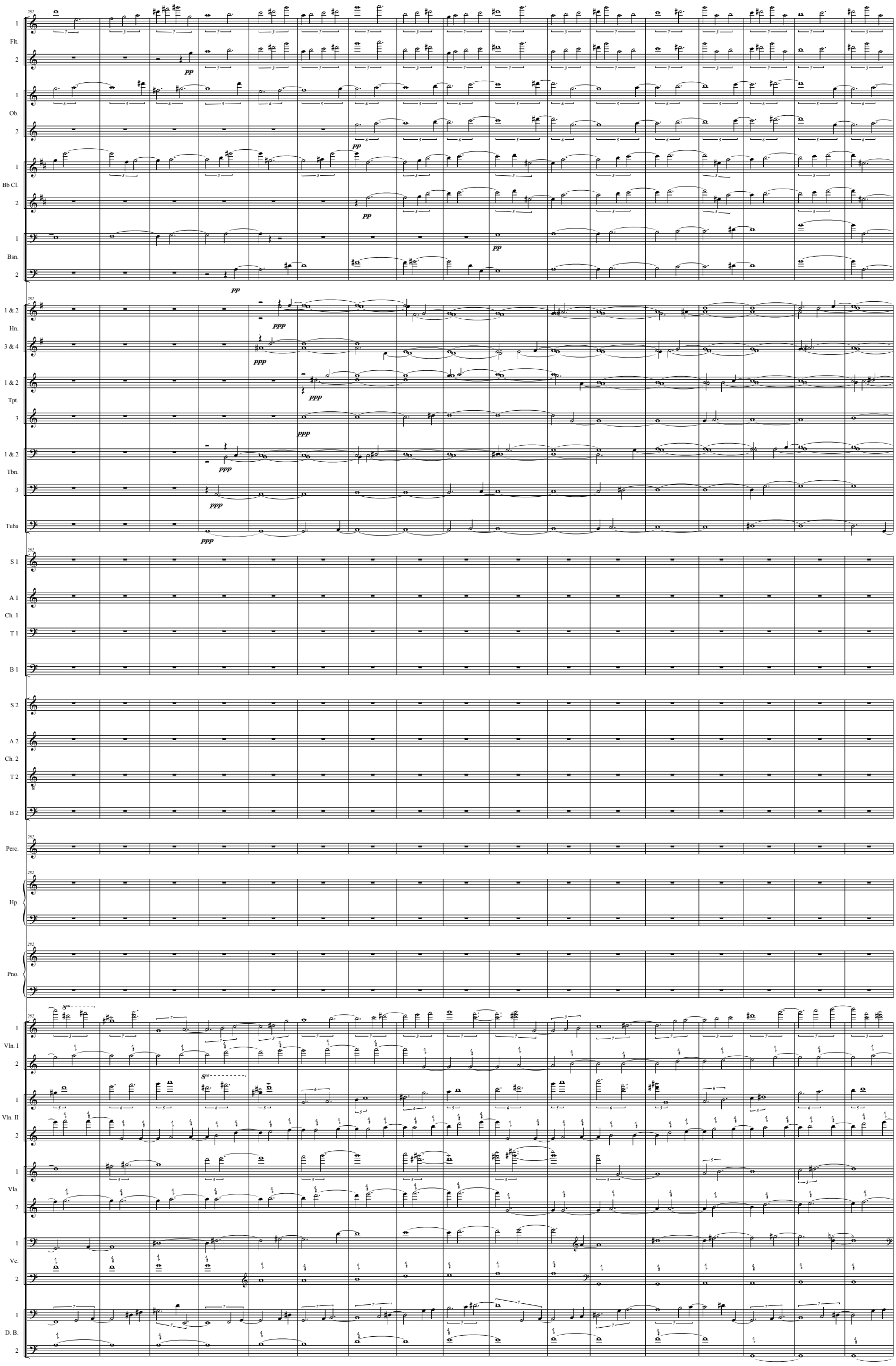

E
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
pp
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
p
ped.
Hp.
Pno.
E
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


F
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
pp
p
ped.

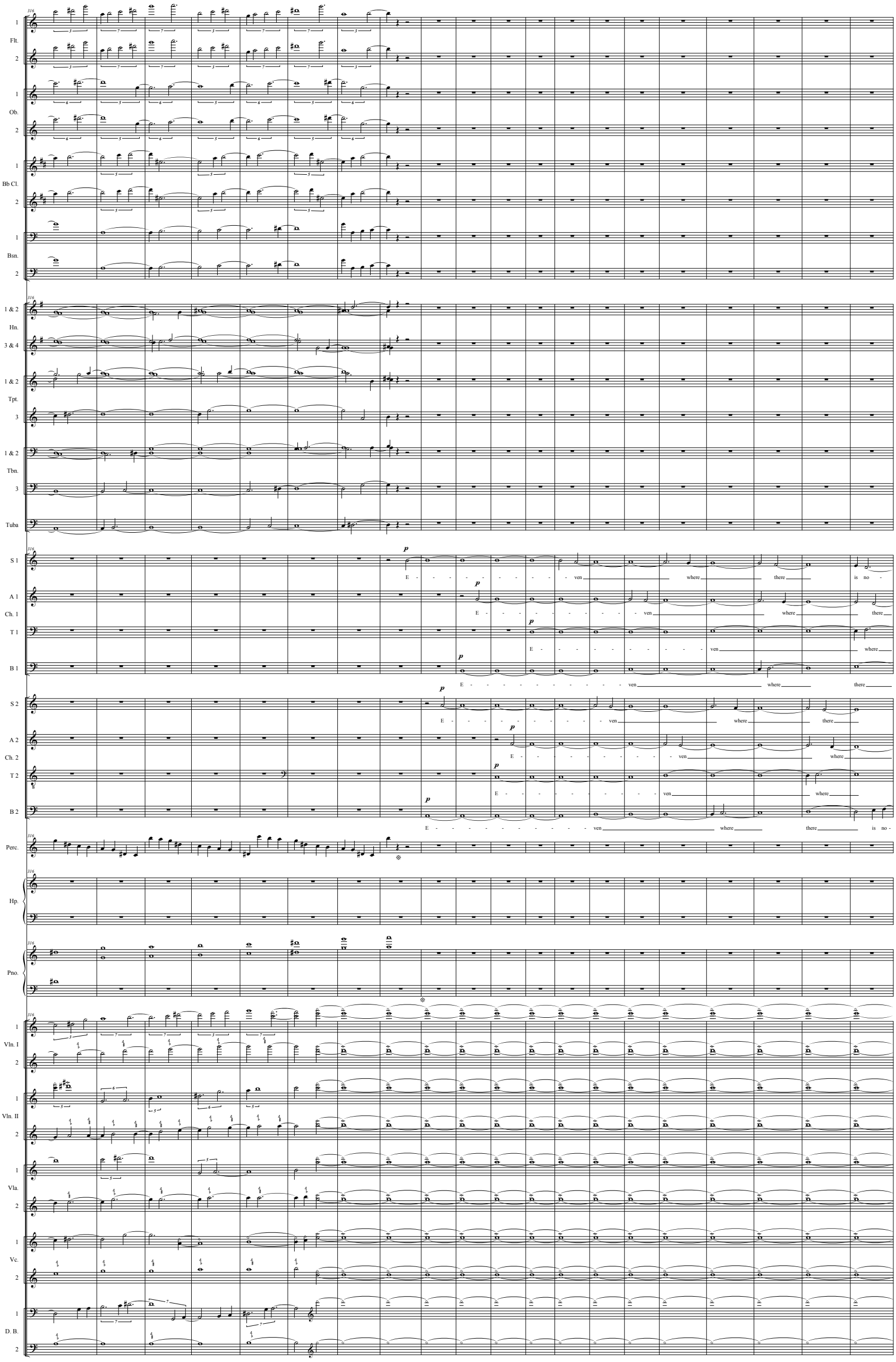

238
1
Flt.
2
pp
1
Ob.
2
pp
1
Bb Cl.
2
pp
1
Bsn.
2
pp
238
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
238
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
238
Perc.
238
Hp.
238
Pno.
238
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

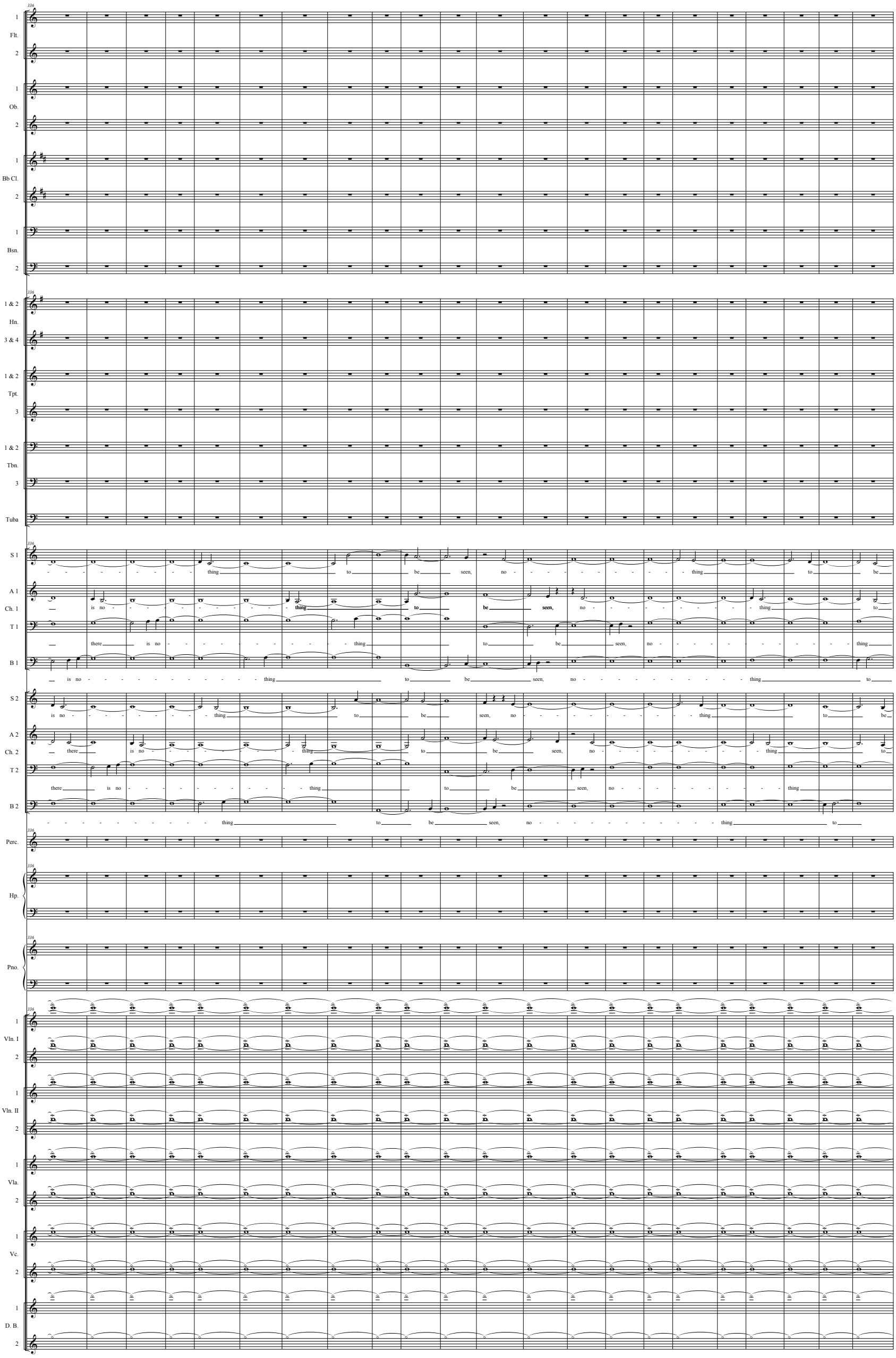

253
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
pp
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
ped.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


G
H
267
1
Flt.
2
pp
1
Ob.
2
pp
1
Bb Cl.
2
pp
1
Bsn.
2
pp
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
p
ped.
Hp.
p
Pno.
p
ped.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


282
1
Flt.
2
pp
1
Ob.
2
pp
1
Bb Cl.
2
pp
1
Bsn.
2
pp
282
1 & 2
Hn.
ppp
3 & 4
ppp
1 & 2
Tpt.
ppp
3
ppp
1 & 2
Tbn.
ppp
3
ppp
Tuba
ppp
282
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
282
Perc.
282
Hp.
282
Pno.
8va
282
1
Vln. I
2
8va
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

I
299
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
p
ped.
Hp.
D to D#
p
Pno.
p
ped.
I
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


316
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
316
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
316
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
E - - - - - - - - - - ven where there is no -
Perc.
316
Hp.
316
Pno.
316
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


336
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
thing to be seen, no thing to be
is no thing to be seen, no thing to
there is no thing to be seen, no thing

J

1 Flt. 2 1 Ob. 2 1 Bb Cl. 2 1 Bsn. 2

1 & 2 Hn. 3 & 4 1 & 2 Tpt. 3 1 & 2 Tbn. 3 Tuba

S 1 touched, no - - - - - - - - - - - - thing to be mea - sured,

A 1 Ch. 1 be touched, no - - - - - - - - - - - - thing to be mea - sured,

T 1 to be touched, no - - - - - - - - - - - - thing to be

B 1 be touched, no - - - - - - - - - - - - thing to be mea-sured,

S 2 touched, no - - - - - - - - - - - - thing to be mea-sured,

A 2 Ch. 2 be touched, no - - - - - - - - - - - - thing to be mea - sured,

T 2 to be touched, no - - - - - - - - - - - - thing to be mea - sured,

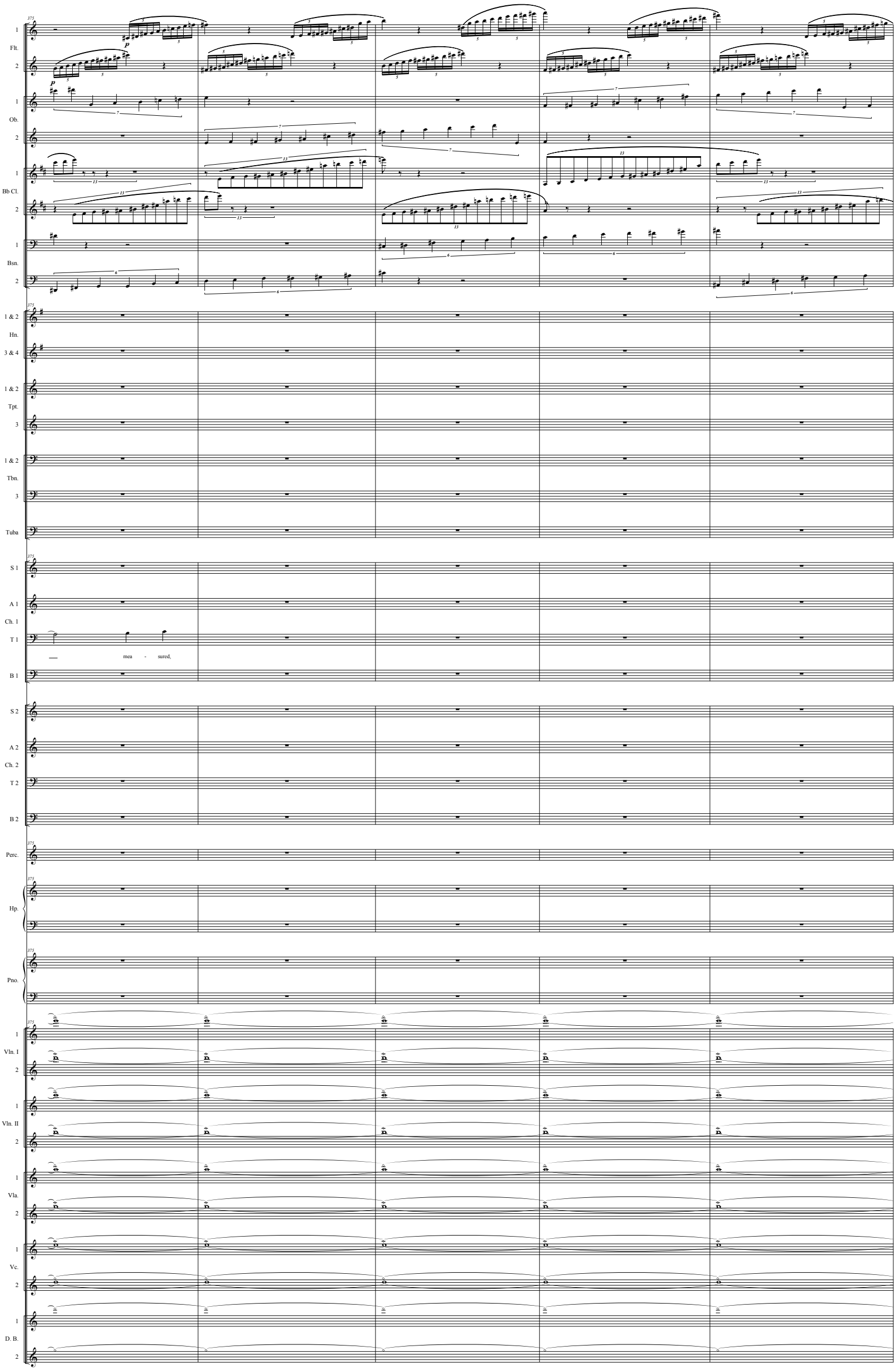
B 2 be touched, no - - - - - - - - - - - - thing to be mea-sured,

Perc. Hp.

J

Pno.

1 Vln. I 2 1 Vln. II 2 1 Vla. 2 1 Vc. 2 1 D. B. 2


375
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
mea - sured,
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

K

Flt. 1 2 Ob. 1 2 Bb Cl. 1 2 Bsn. 1 2

1 & 2 Hn. 3 & 4 1 & 2 Tpt. 3 1 & 2 Tbn. 3 Tuba

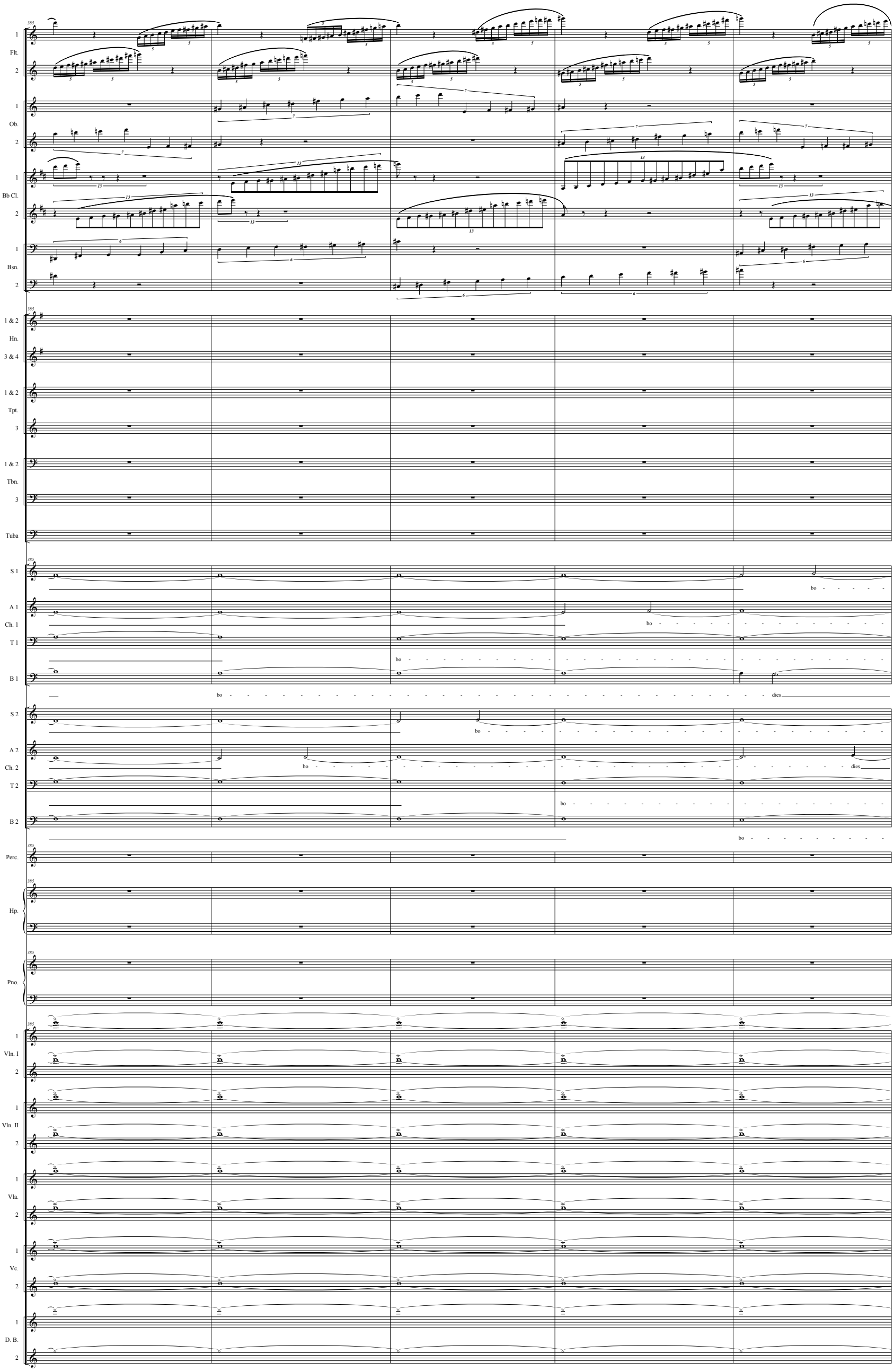
S 1 A 1 Ch. 1 T 1 B 1 S 2 A 2 Ch. 2 T 2 B 2

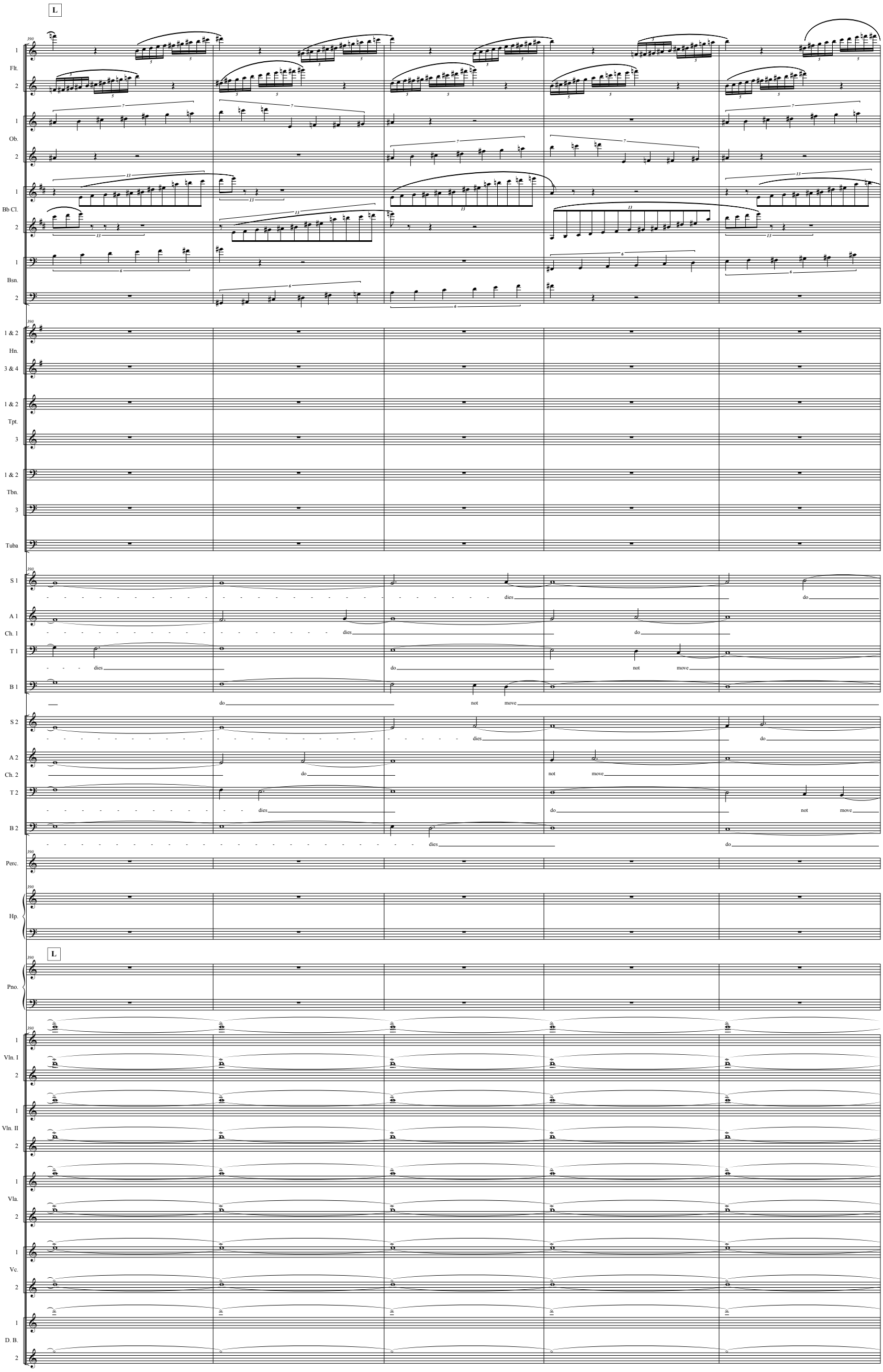
Perc. Hp.

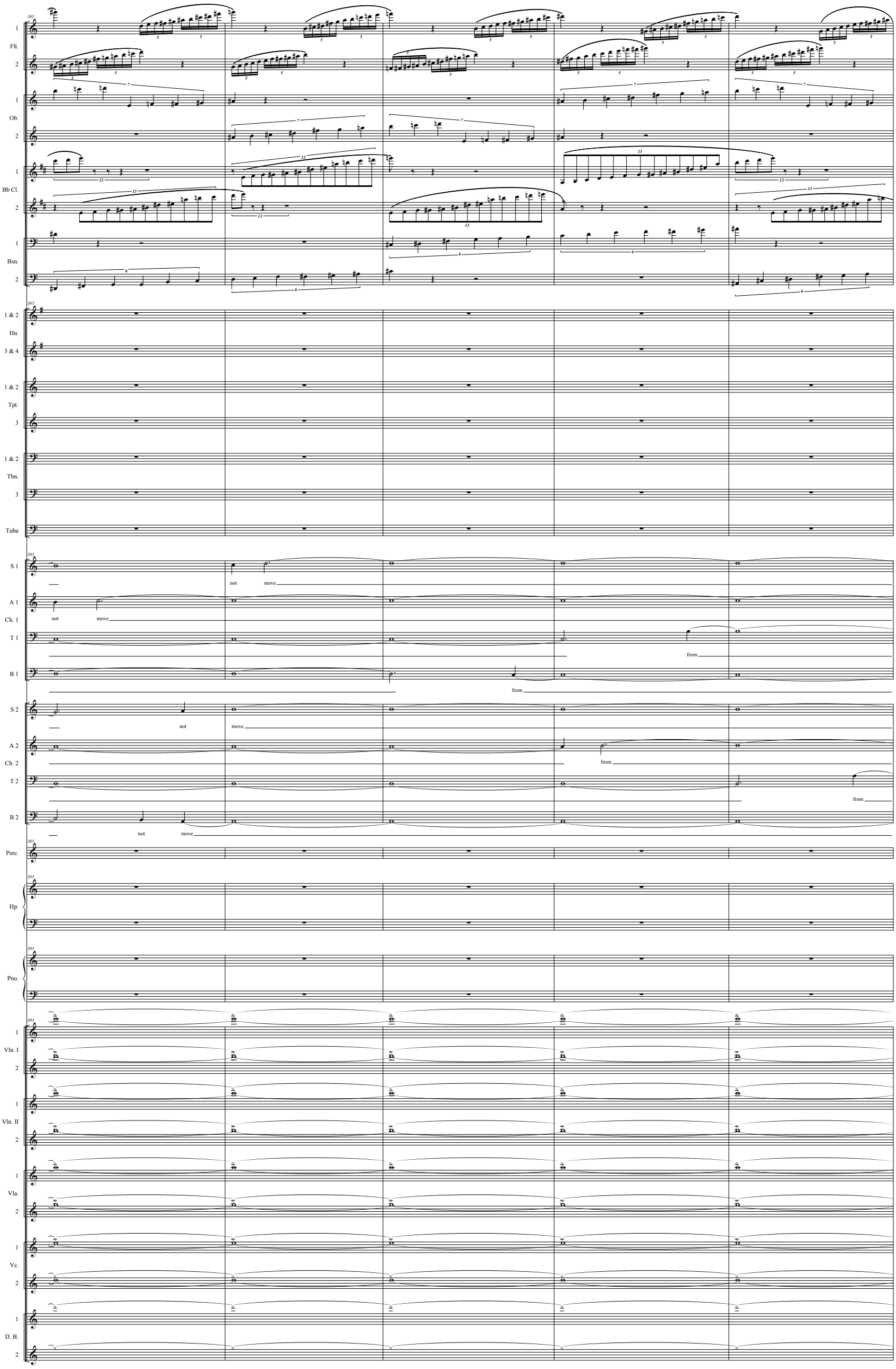
K

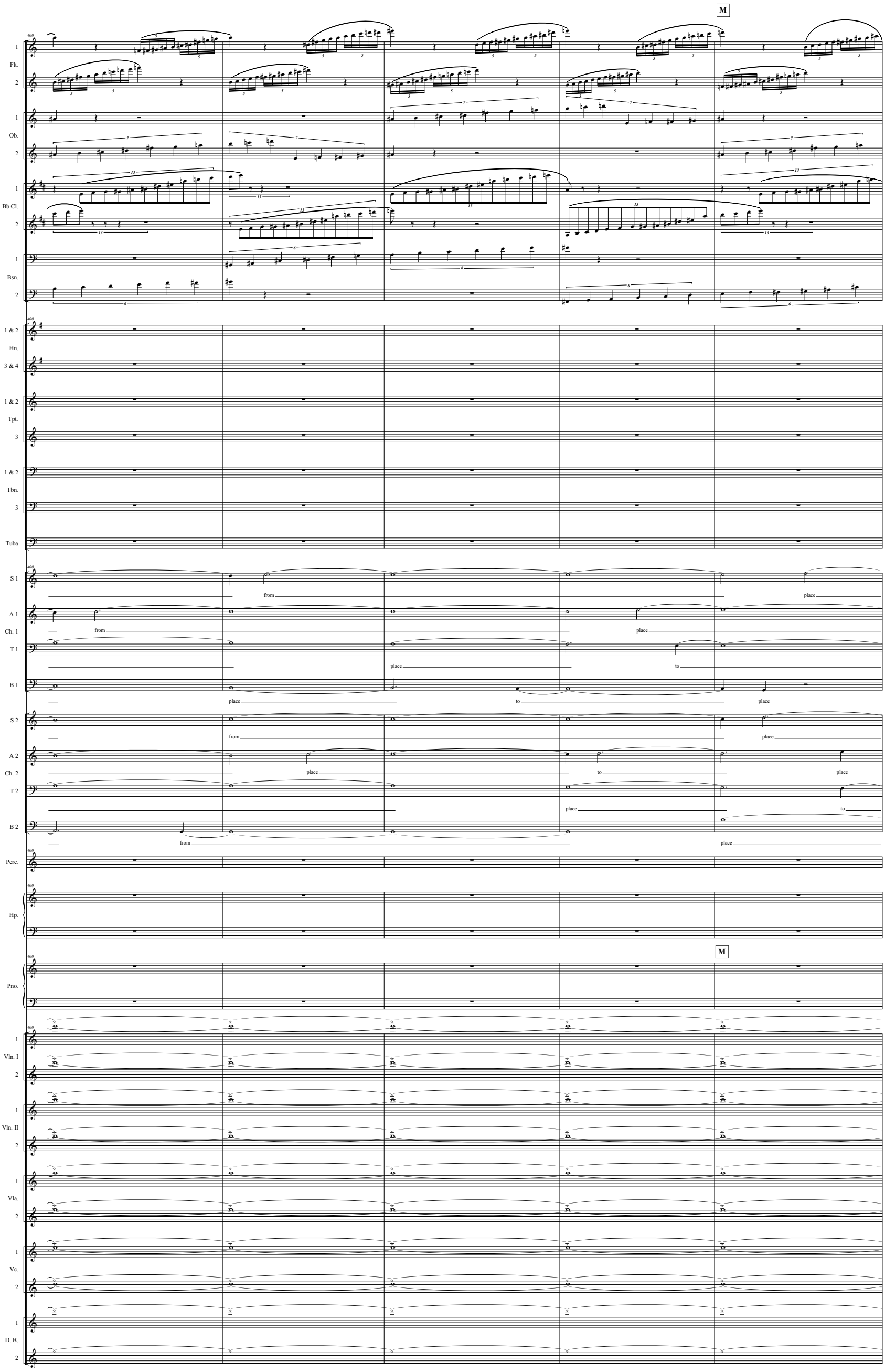
Pno.

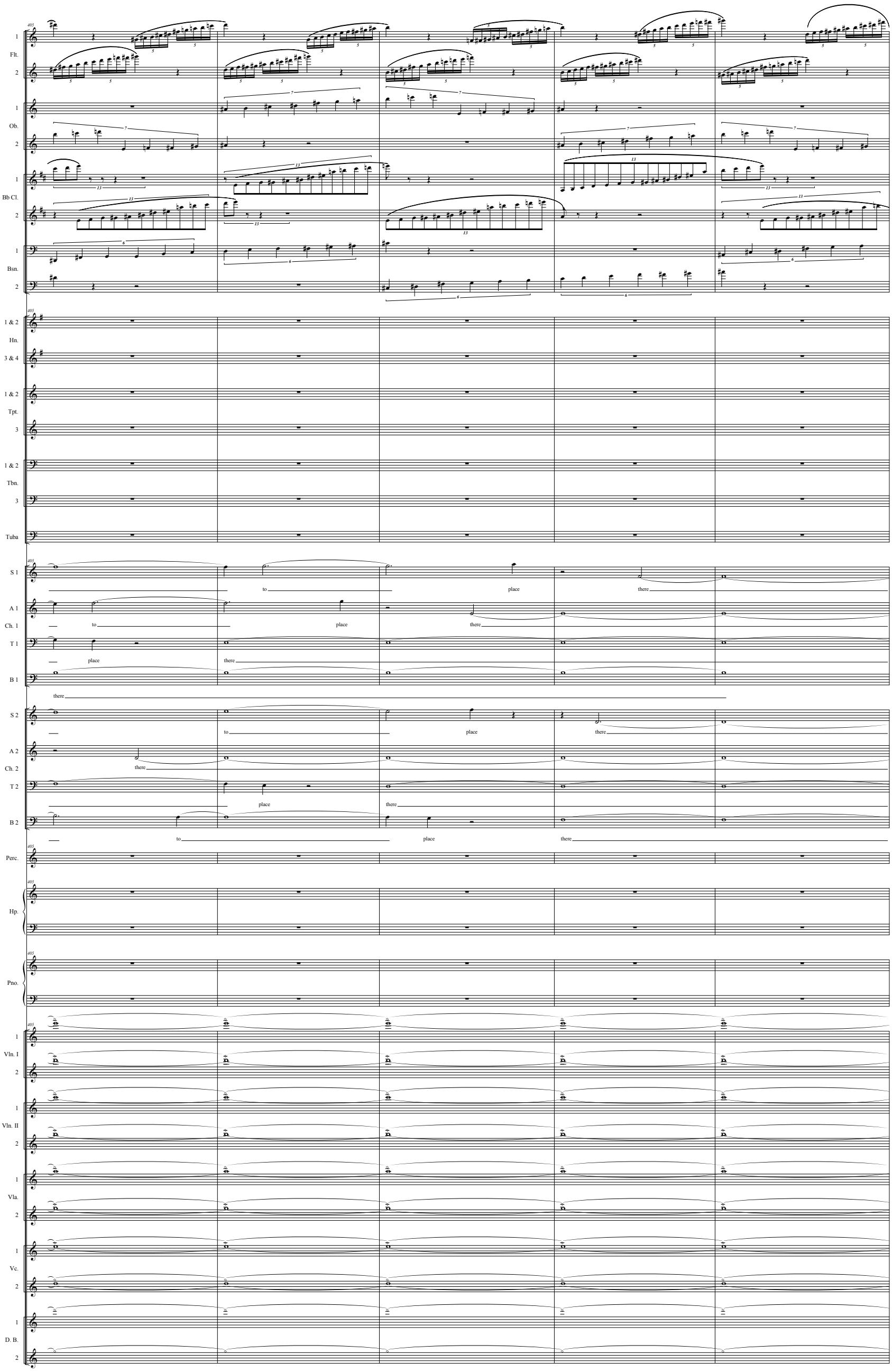
1 Vln. I 2 1 Vln. II 2 1 Vla. 2 1 Vc. 2 1 D. B. 2

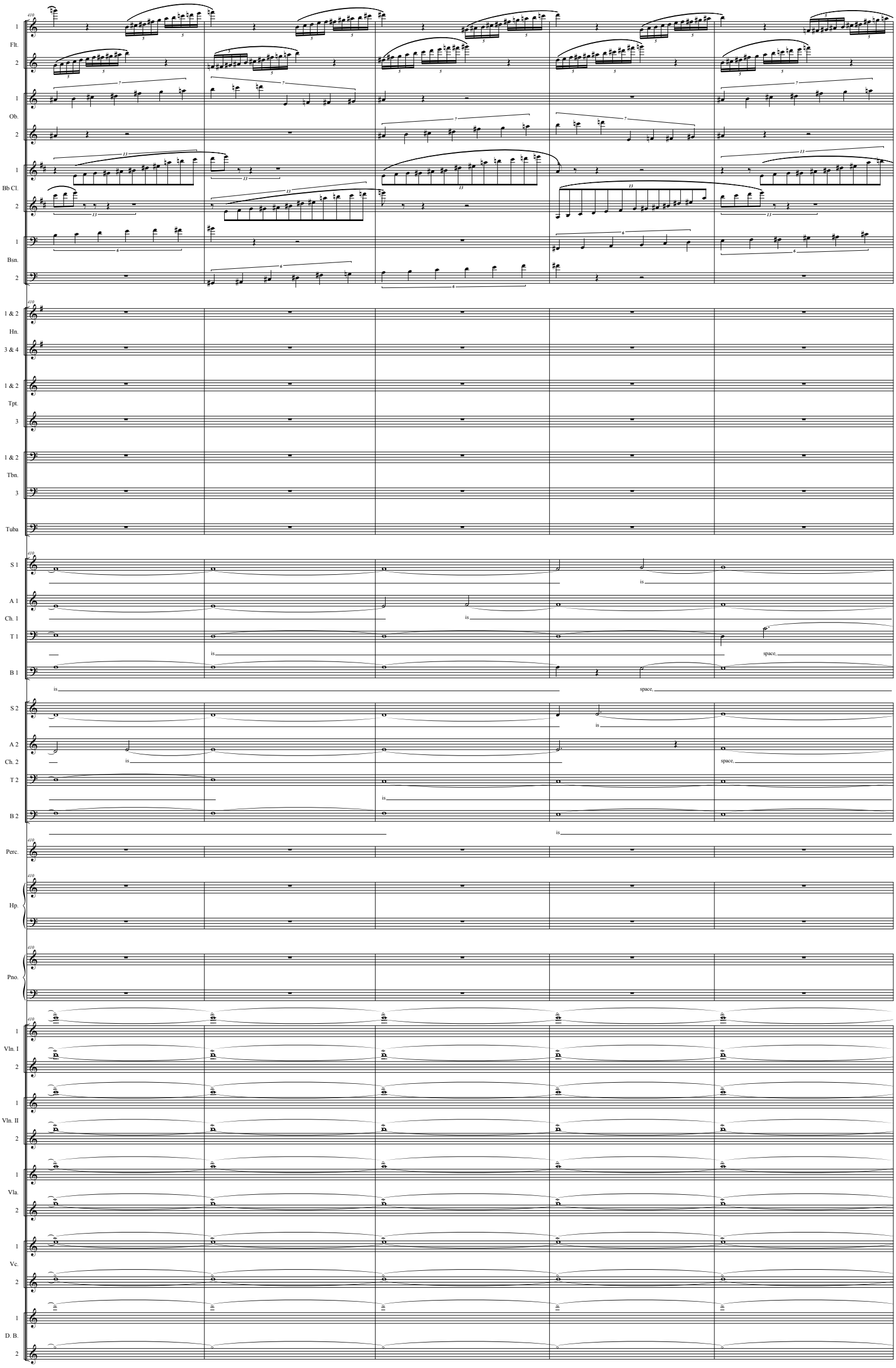

385
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
bo
dies


L
390
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
dies
do
A 1
Ch. 1
dies
do
T 1
dies
do
not
move
B 1
do
not
move
S 2
dies
do
A 2
Ch. 2
do
not
move
T 2
dies
do
not
move
B 2
dies
do
Perc.
Hp.
L
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


395
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
395
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
395
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
not
move
from
395
Perc.
395
Hp.
395
Pno.
395
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


M
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
M
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
from
place
to


405
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
405
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
405
S 1
to
place
there
A 1
Ch. 1
to
place
there
T 1
place
there
B 1
there
S 2
to
place
there
A 2
Ch. 2
there
T 2
place
there
B 2
to
place
there
405
Perc.
405
Hp.
405
Pno.
405
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
is
space,

N

space,

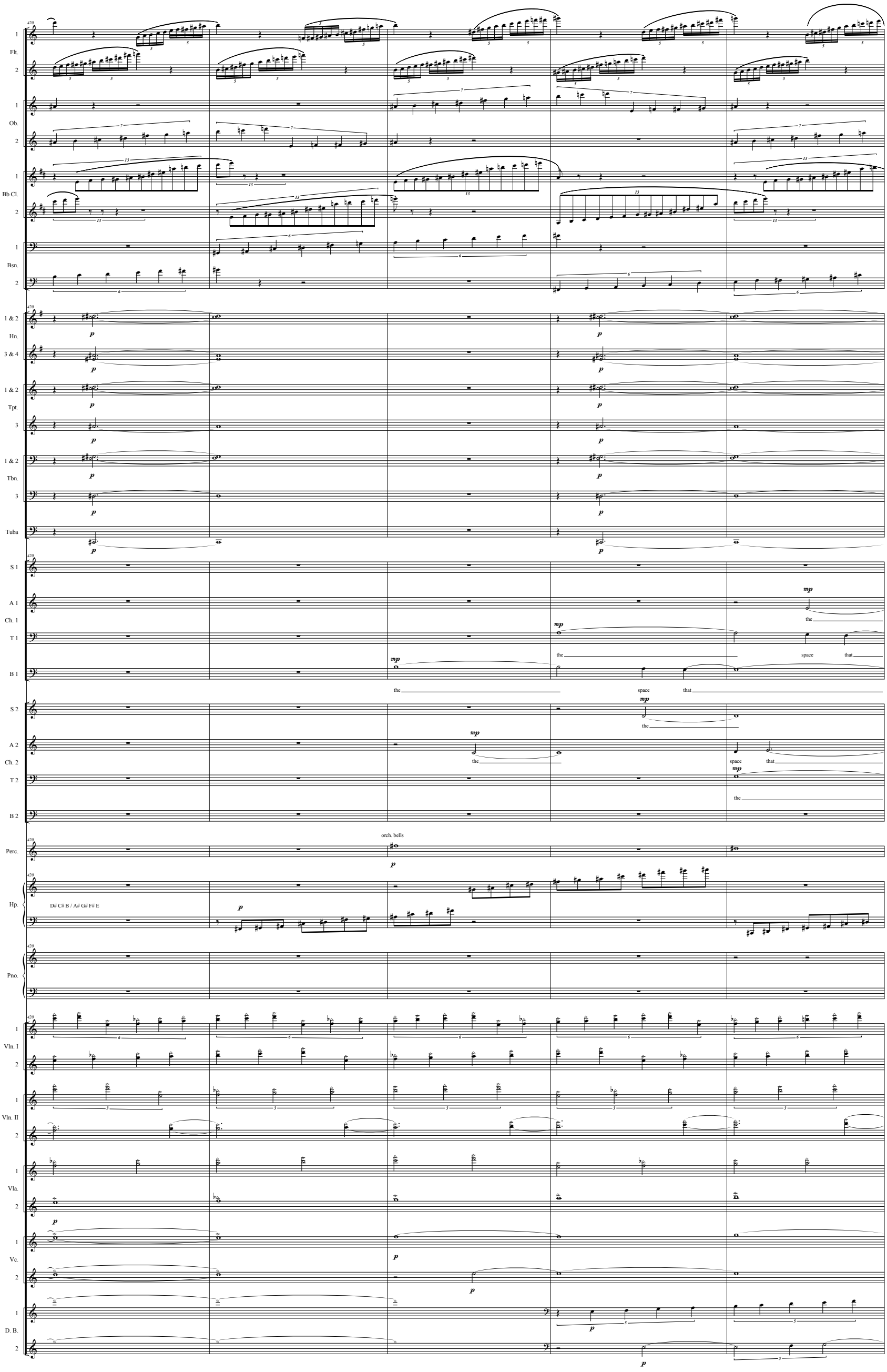
space,

space,

space,

space,

N


420
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
orch. bells
Hp.
D# C# B / A# G# F# E
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
p
mp
the
space
that

O

425

1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2

425

1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba

425

S 1
the
space
that
A 1
Ch. 1
space
T 1
tones
B 1
tones

S 2
space
that
A 2
Ch. 2
tones
T 2
space
that
B 2
the
space
that

425

Perc.

425

Hp.

O

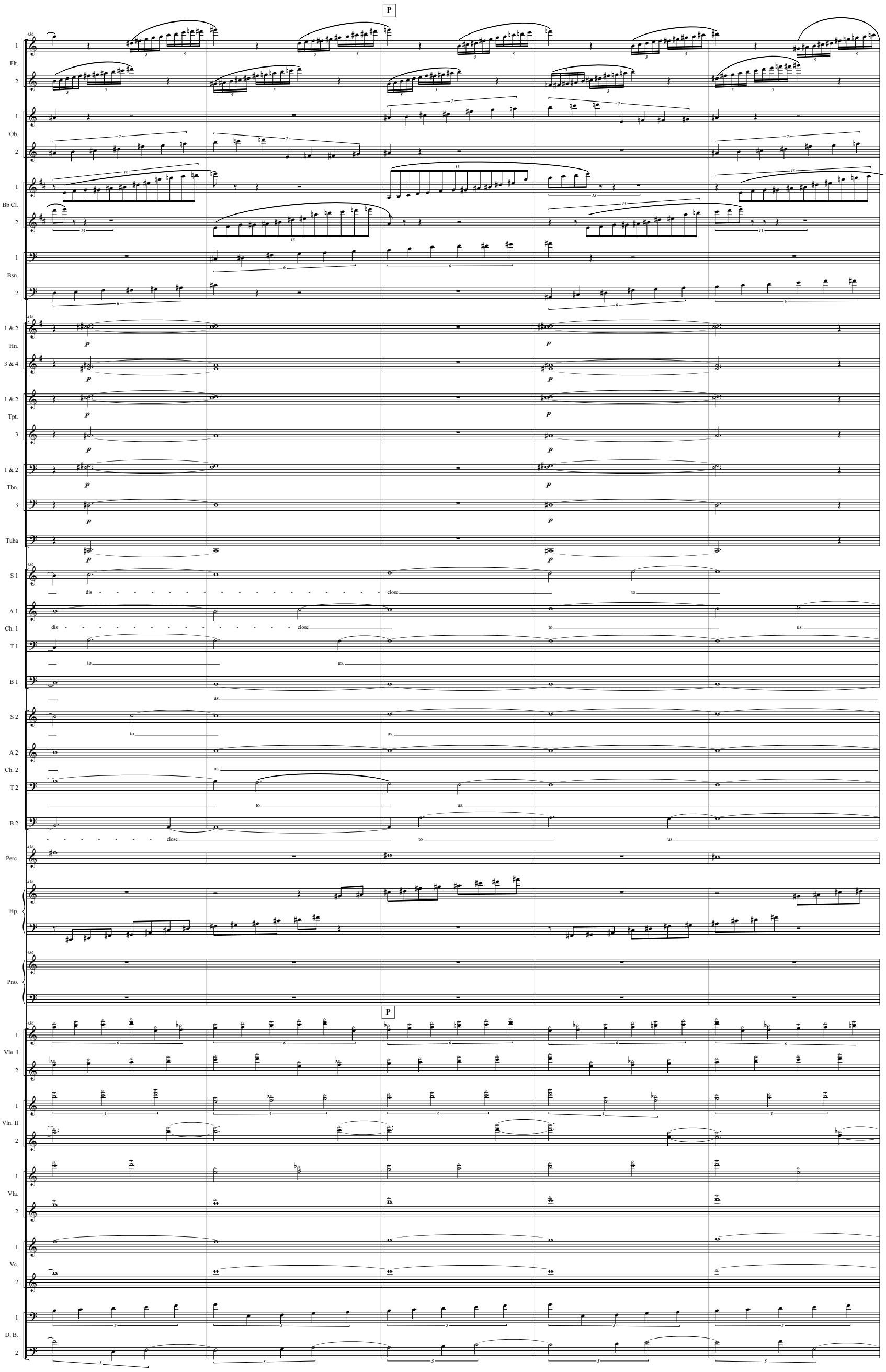
425

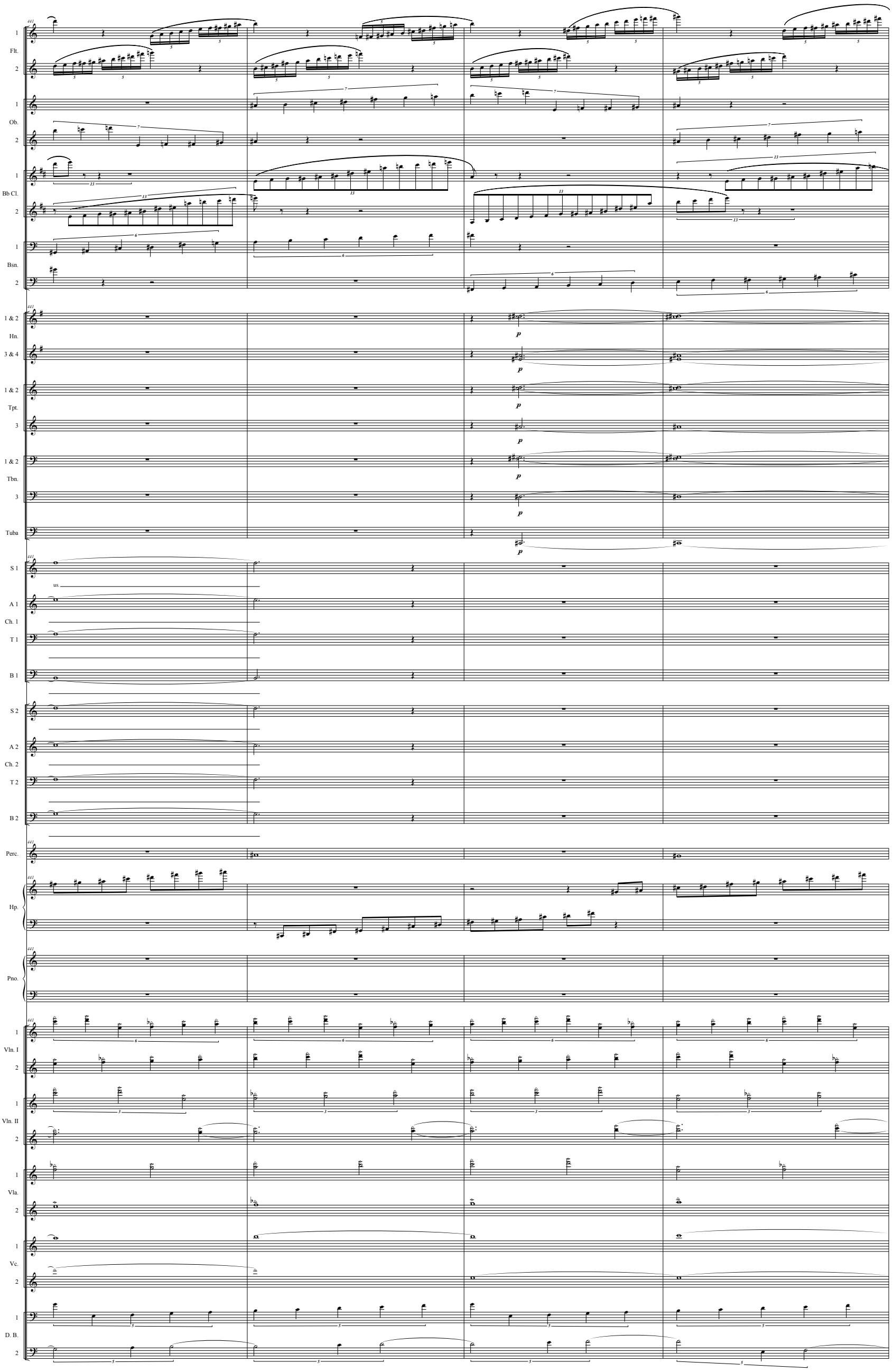
Pno.

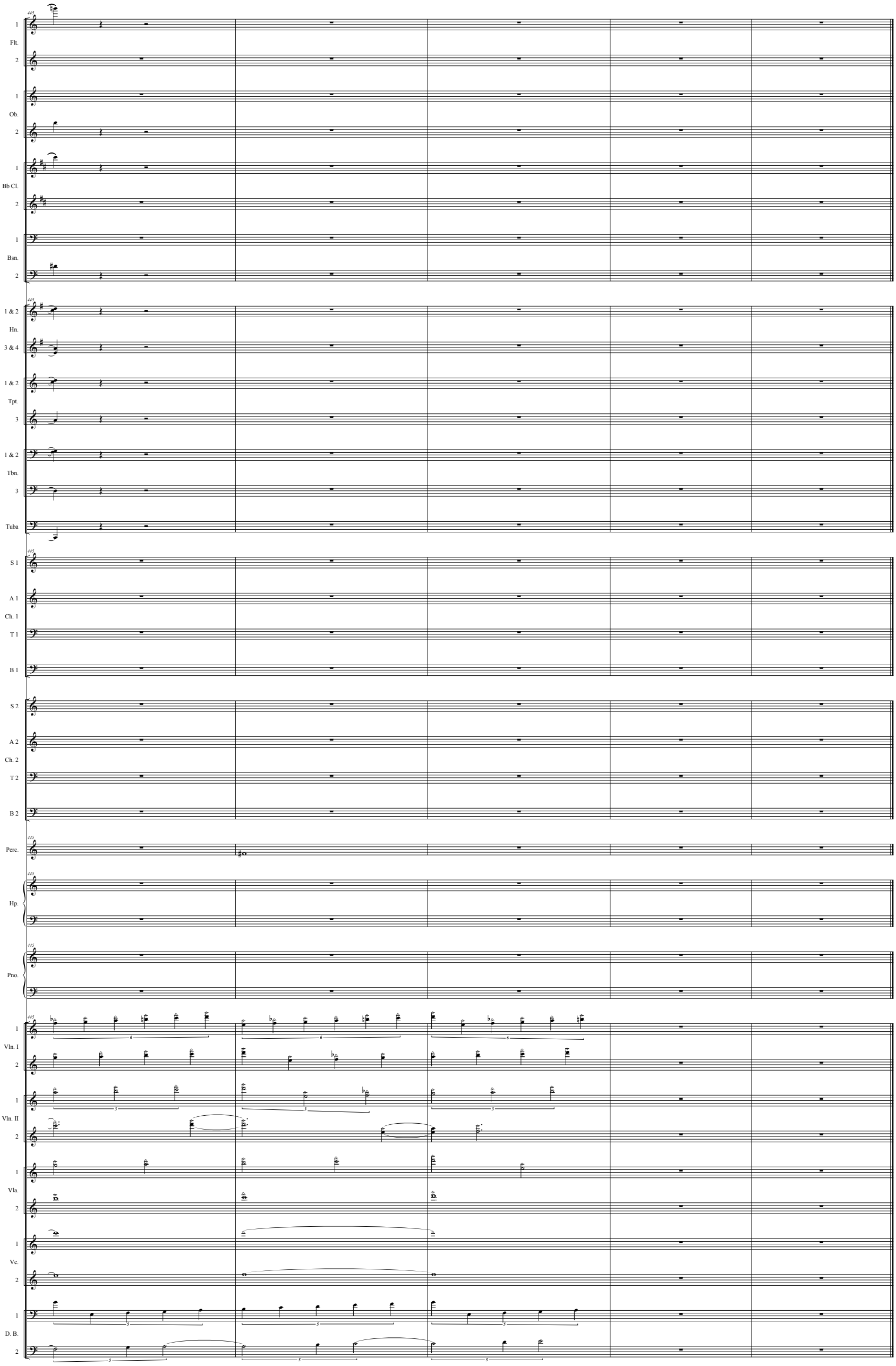
425

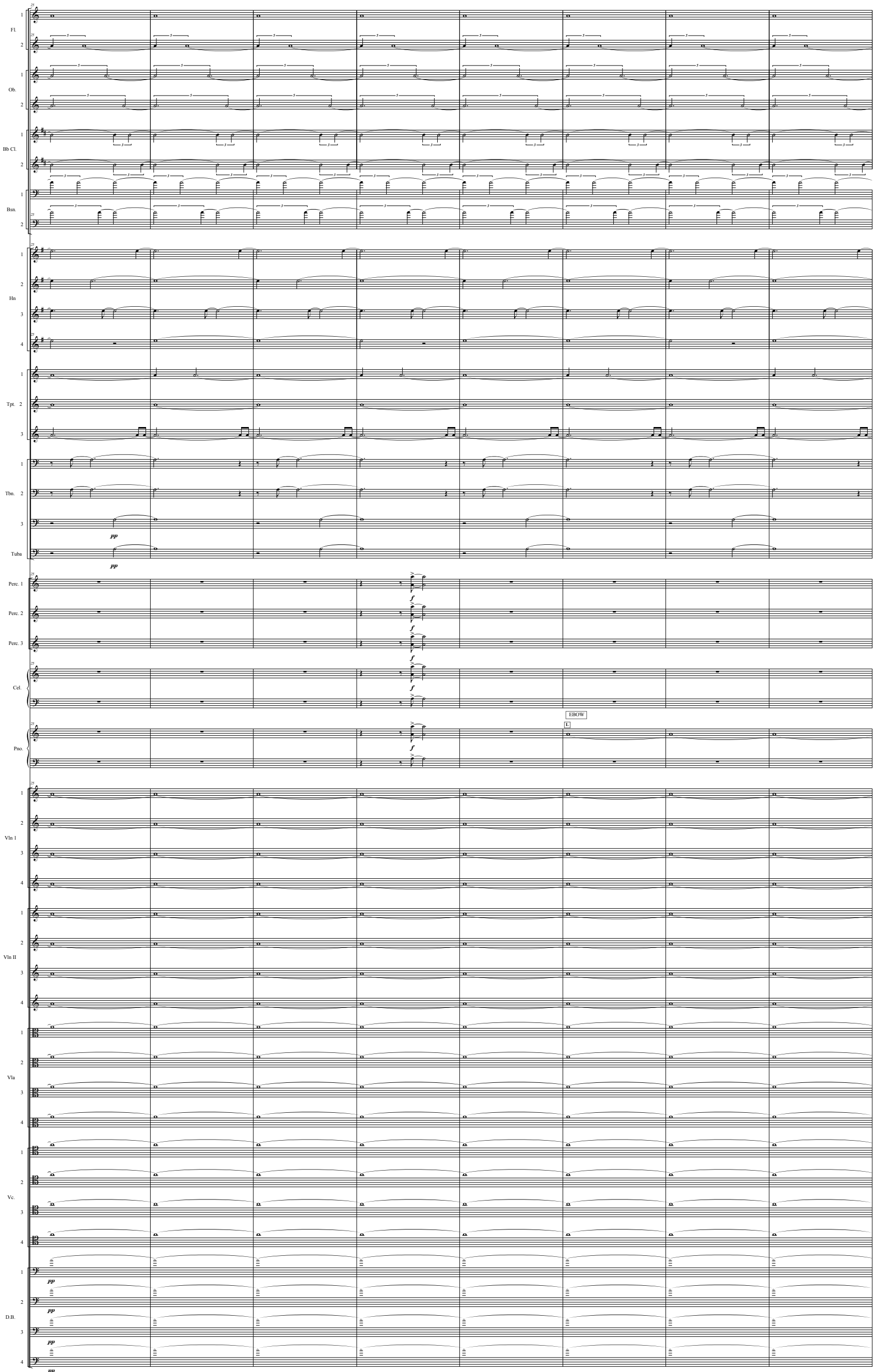
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
430
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
430
S 1
tones
A 1
that
tones
Ch. 1
T 1
dis - - - - - - - - - - - - close
B 1
dis - - - - - - - - - - - - - - close
to
S 2
tones
dis - - - - - - - - - - - - close
A 2
dis - - - - - - - - - - - - - - close
to
Ch. 2
T 2
tones
dis - - - - - - - - - - - - close
B 2
tones
dis - - - - - - - - -
430
Perc.
430
Hp.
430
Pno.
430
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

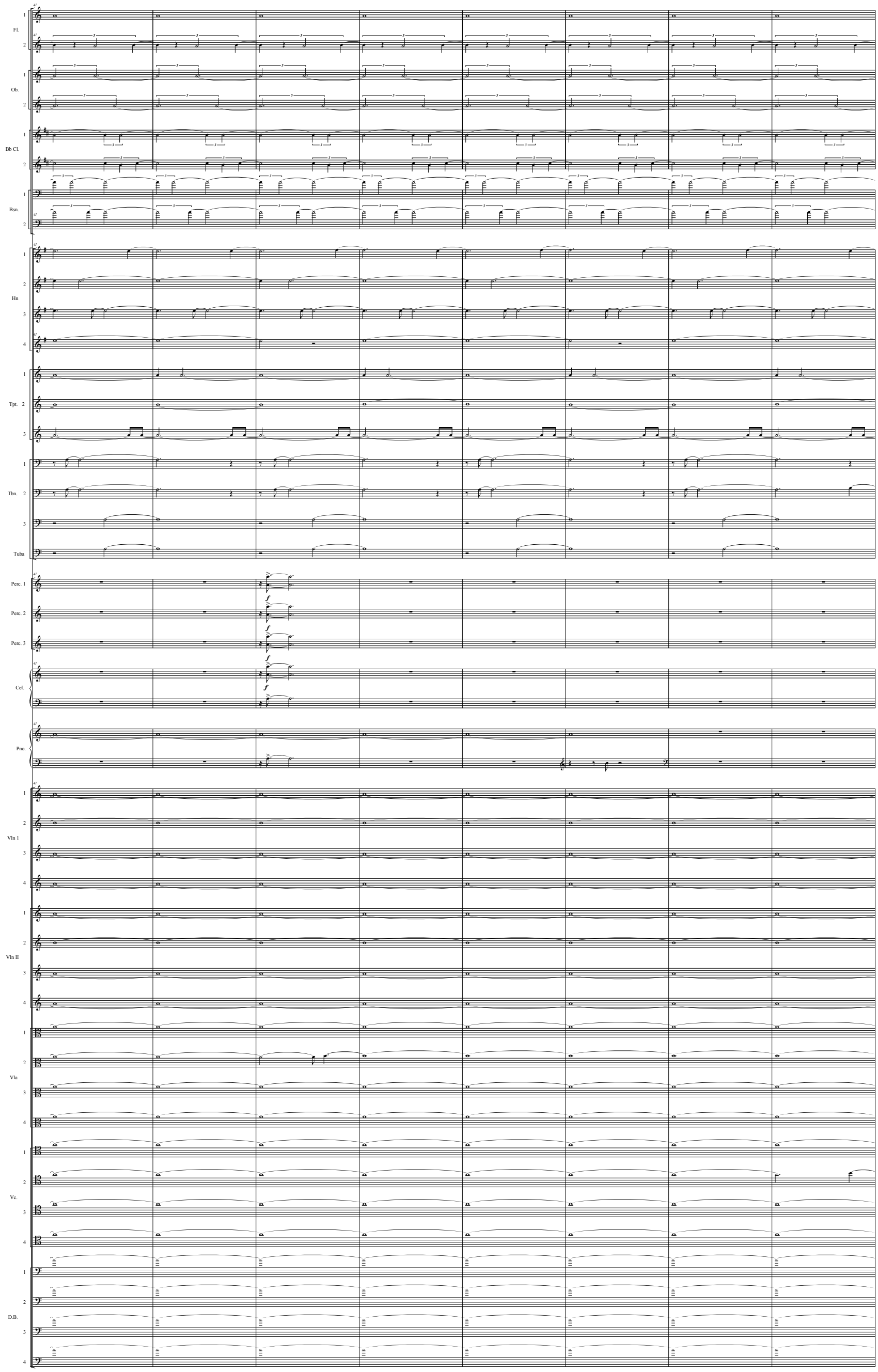

P
436
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
dis - - - - - close
to
A 1
Ch. 1
dis - - - - - close
to
us.
T 1
to
us.
B 1
us.
S 2
to
us.
A 2
Ch. 2
us.
T 2
to
us.
B 2
close
to
us.
Perc.
Hp.
Pno.
P
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2


441
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
S 1
us.
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
Perc.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2
p


445
1
Flt.
2
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
445
1 & 2
Hn.
3 & 4
1 & 2
Tpt.
3
1 & 2
Tbn.
3
Tuba
445
S 1
A 1
Ch. 1
T 1
B 1
S 2
A 2
Ch. 2
T 2
B 2
445
Perc.
445
Hp.
445
Pno.
445
1
Vln. I
2
1
Vln. II
2
1
Vla.
2
1
Vc.
2
1
D. B.
2

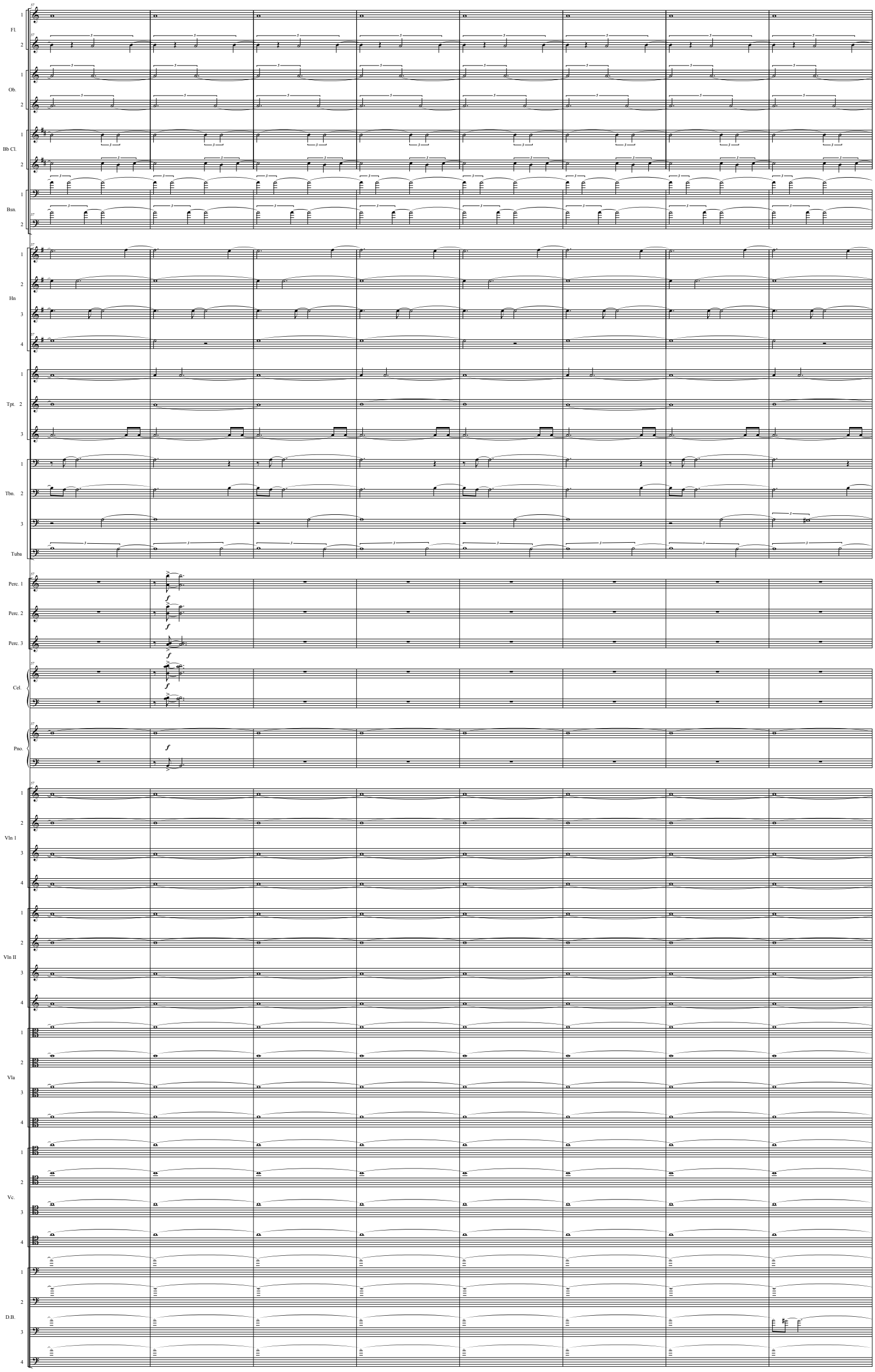

Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
EBOW
Vln 1
Vln II
Vla
Vc.
D.B.
pp
f

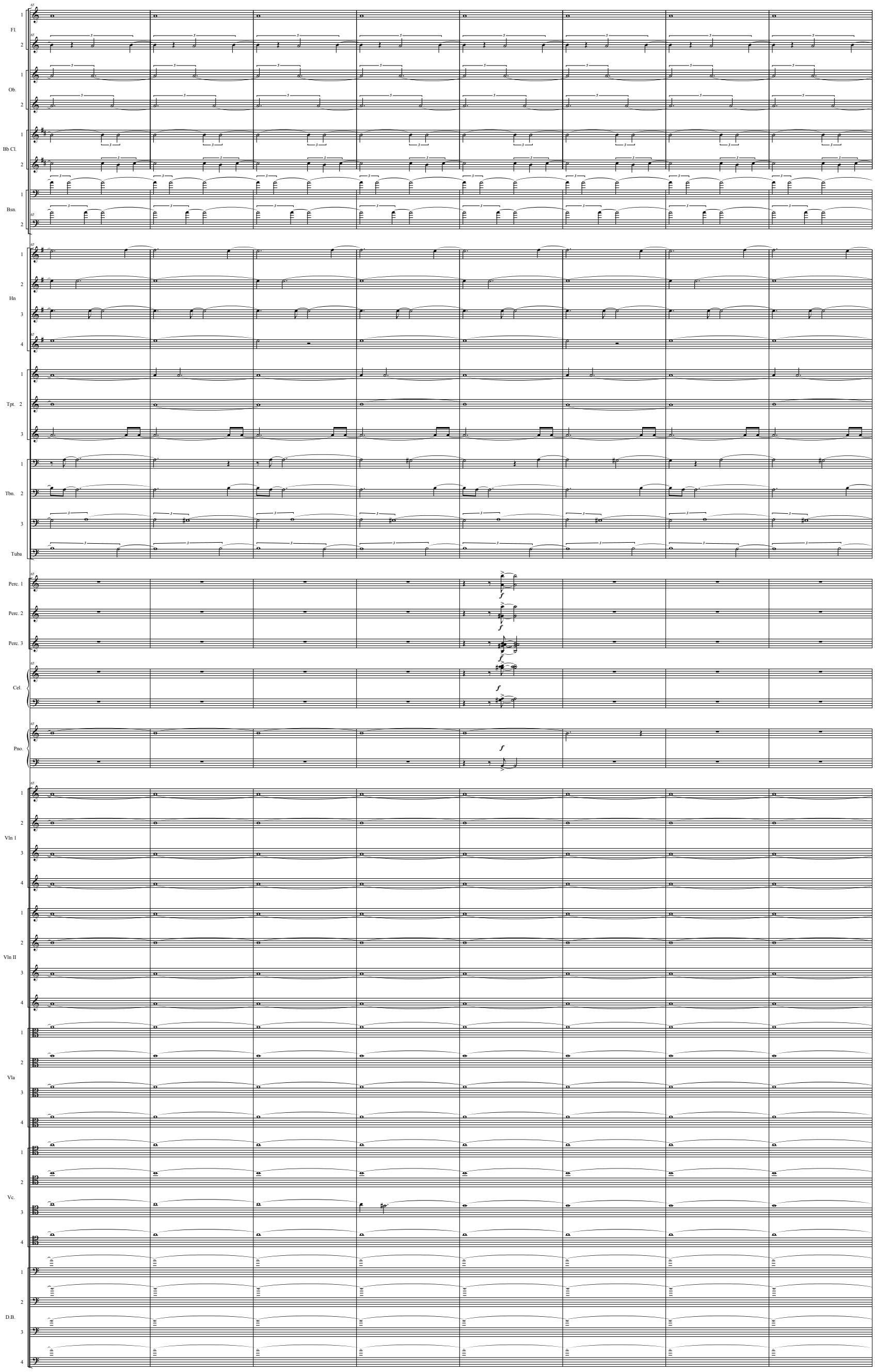
Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.


Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.

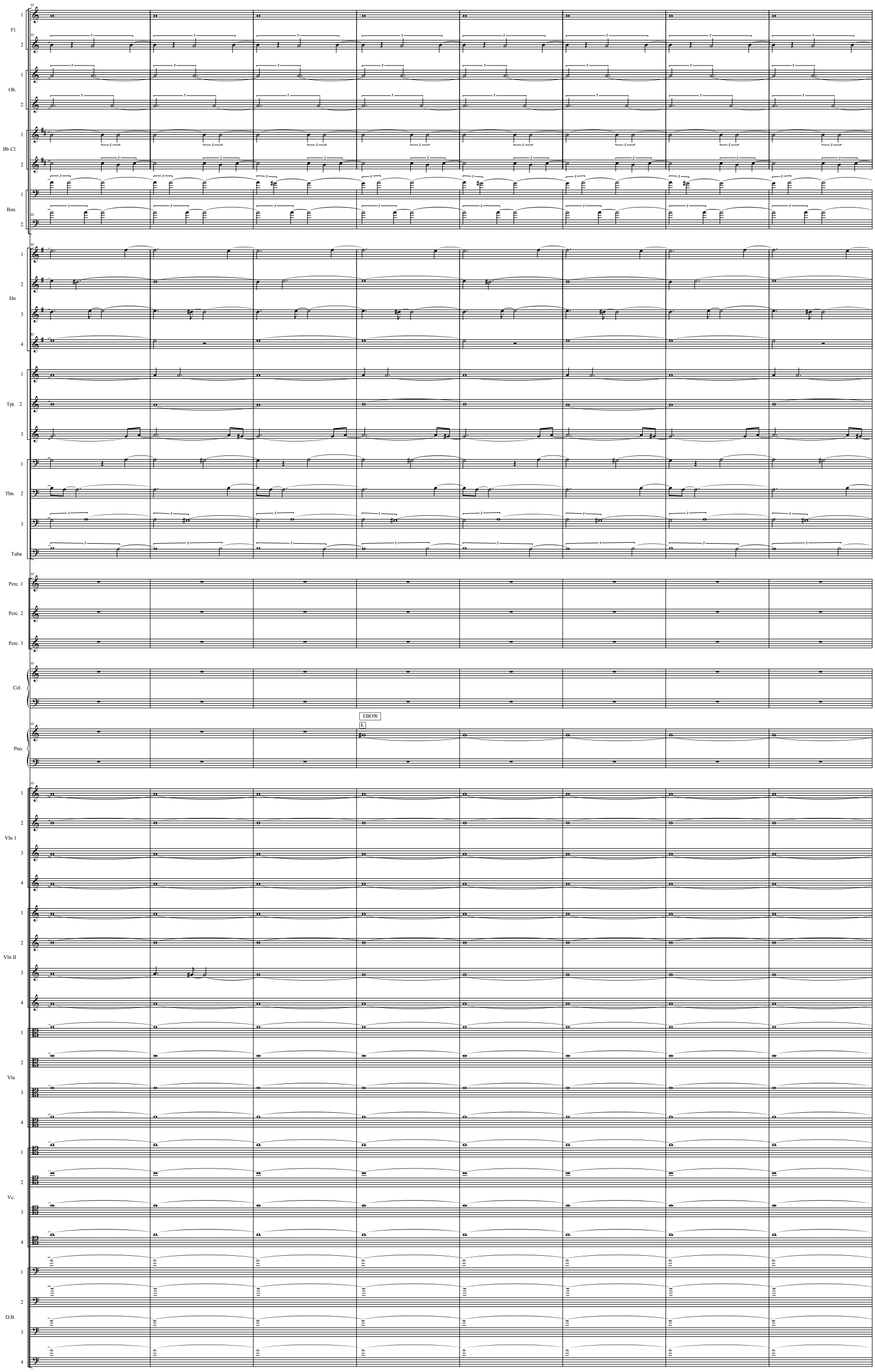
Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.

EBOW
L

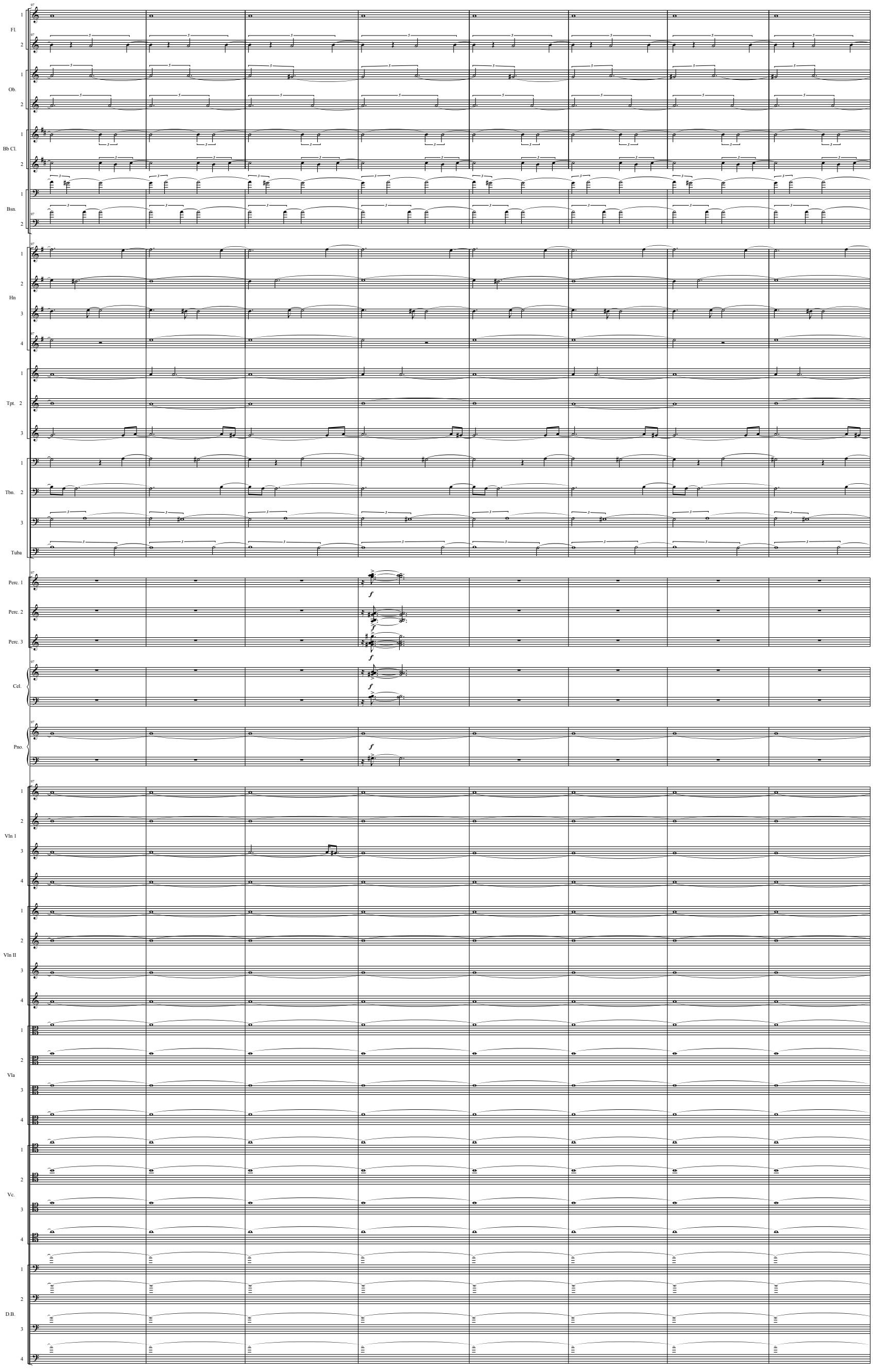

Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.


Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.

Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.


Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
EBOW
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.

Fl.
Ob.
Bb Cl.
Bsn.
Hn
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Cel.
Pno.
Vln 1
Vln II
Vla
Vc.
D.B.


Fl.
Ob.
Bb Cl.
Bsn.
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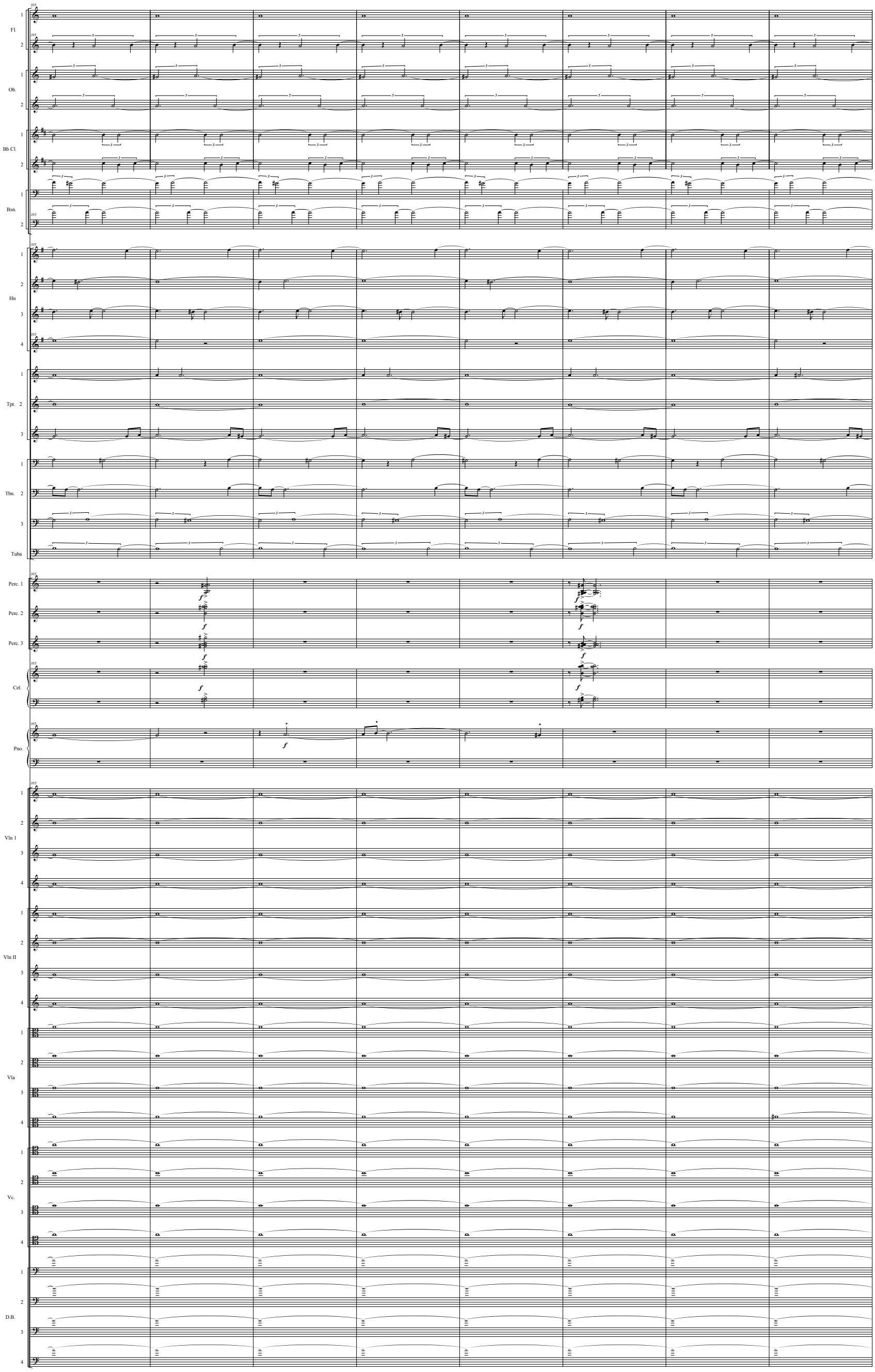
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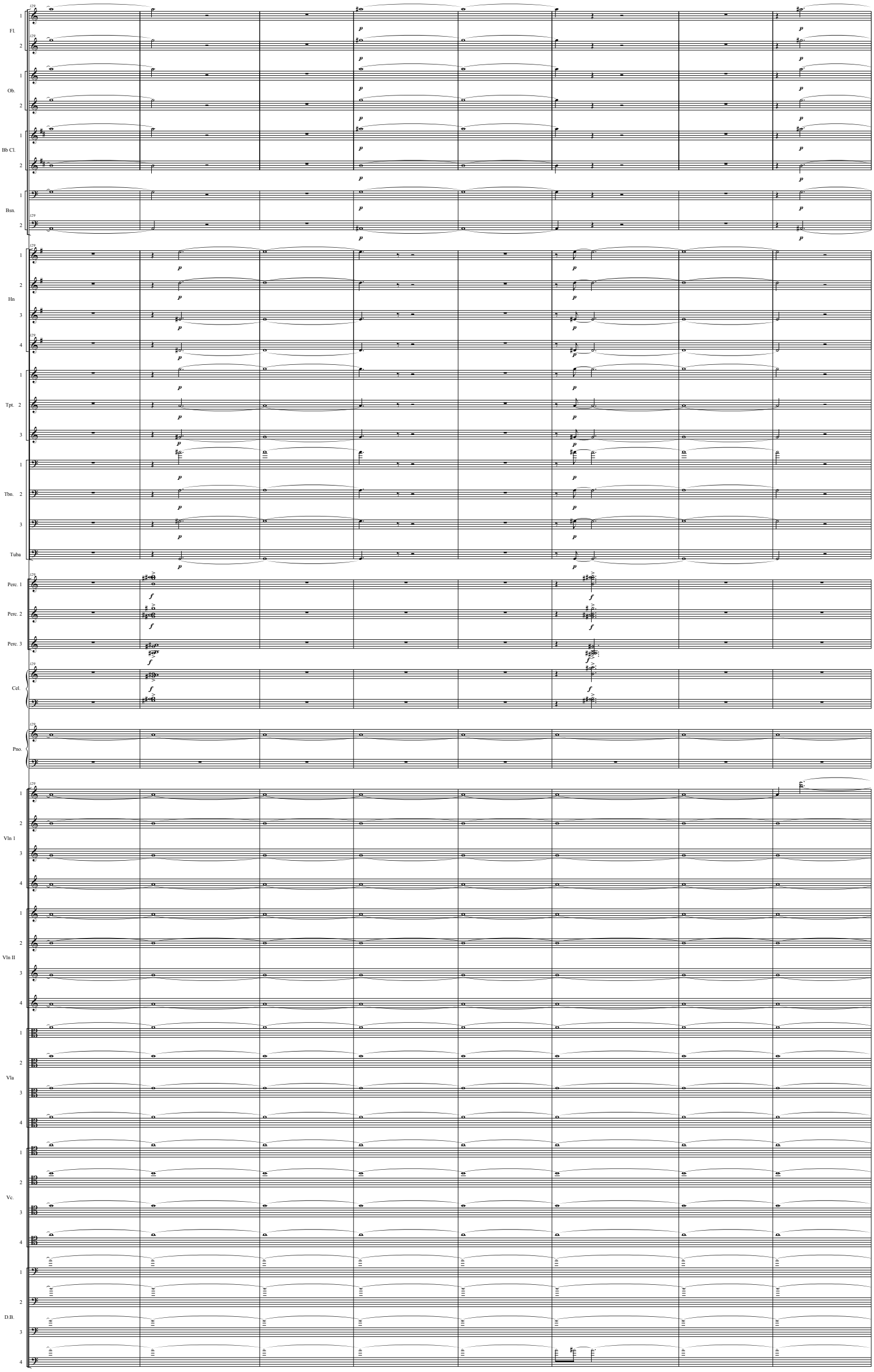
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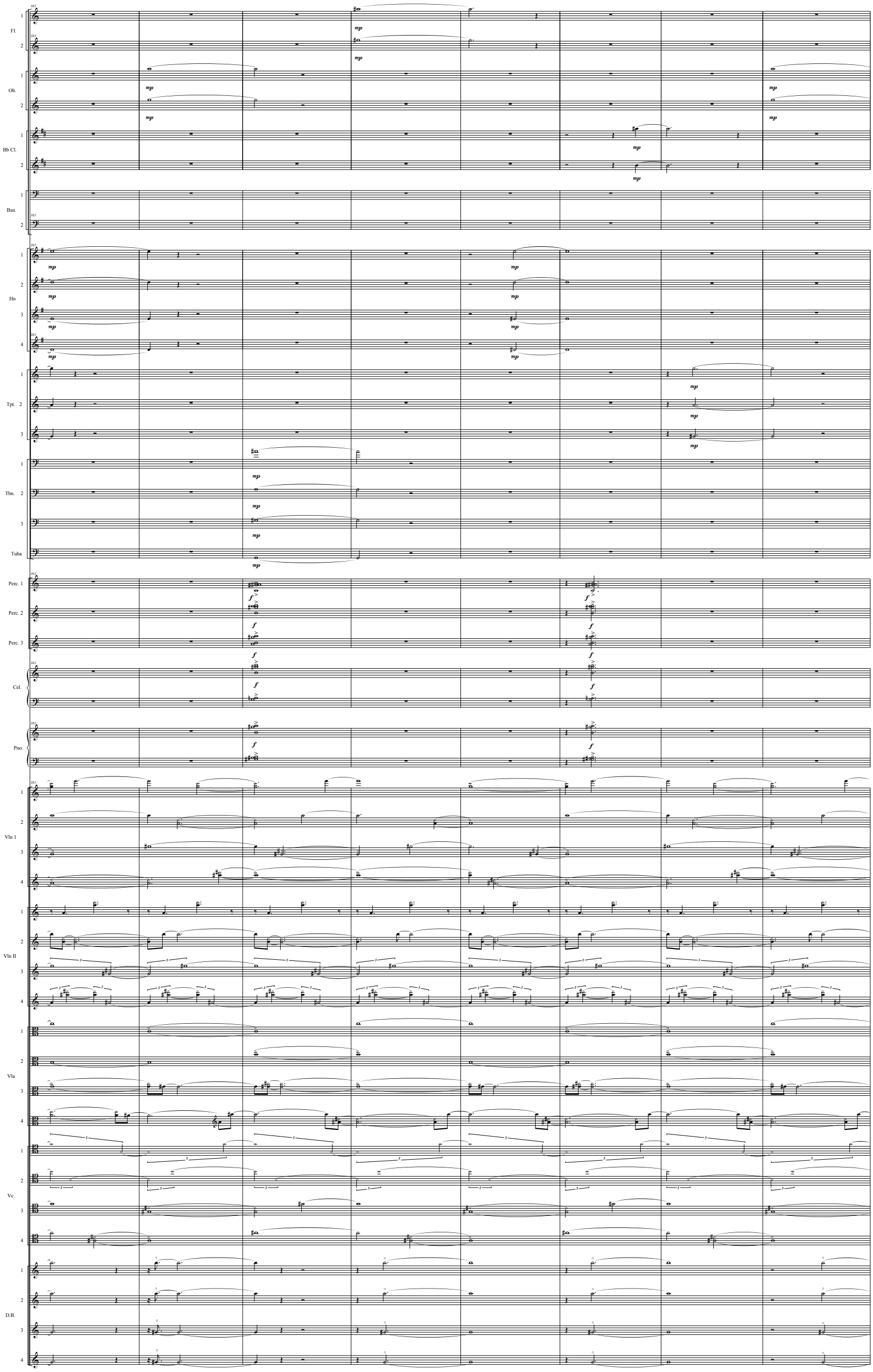
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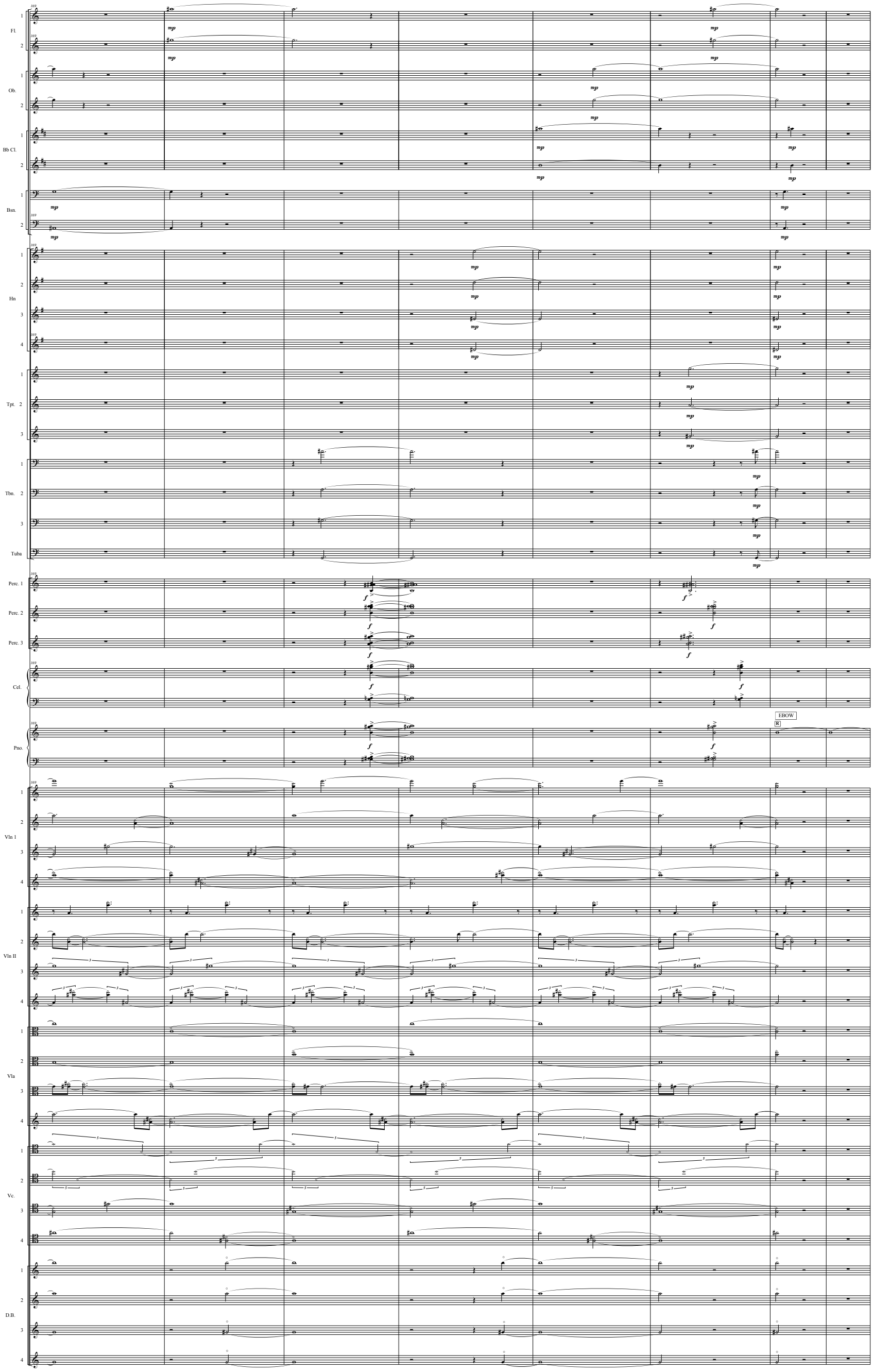
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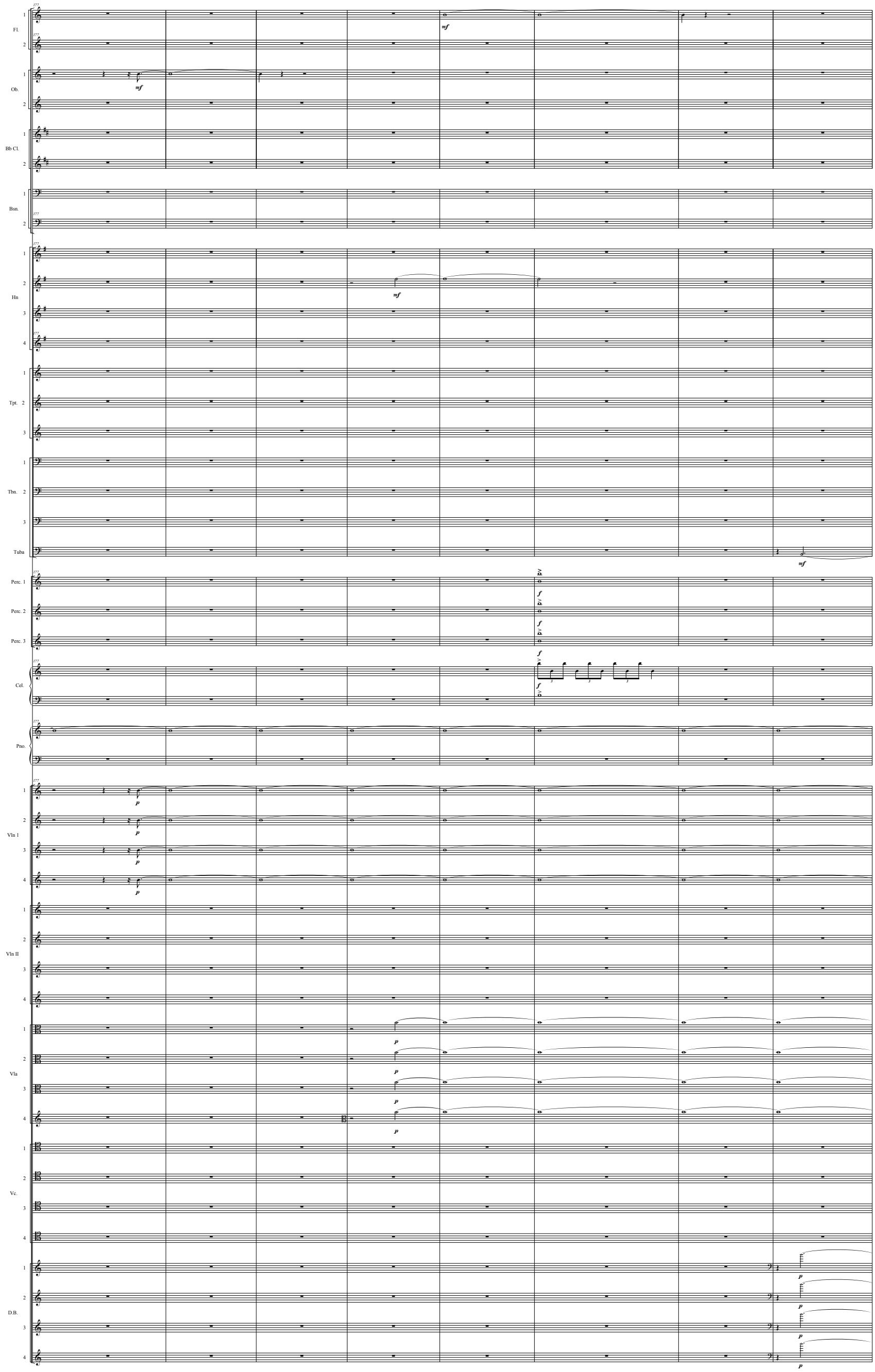
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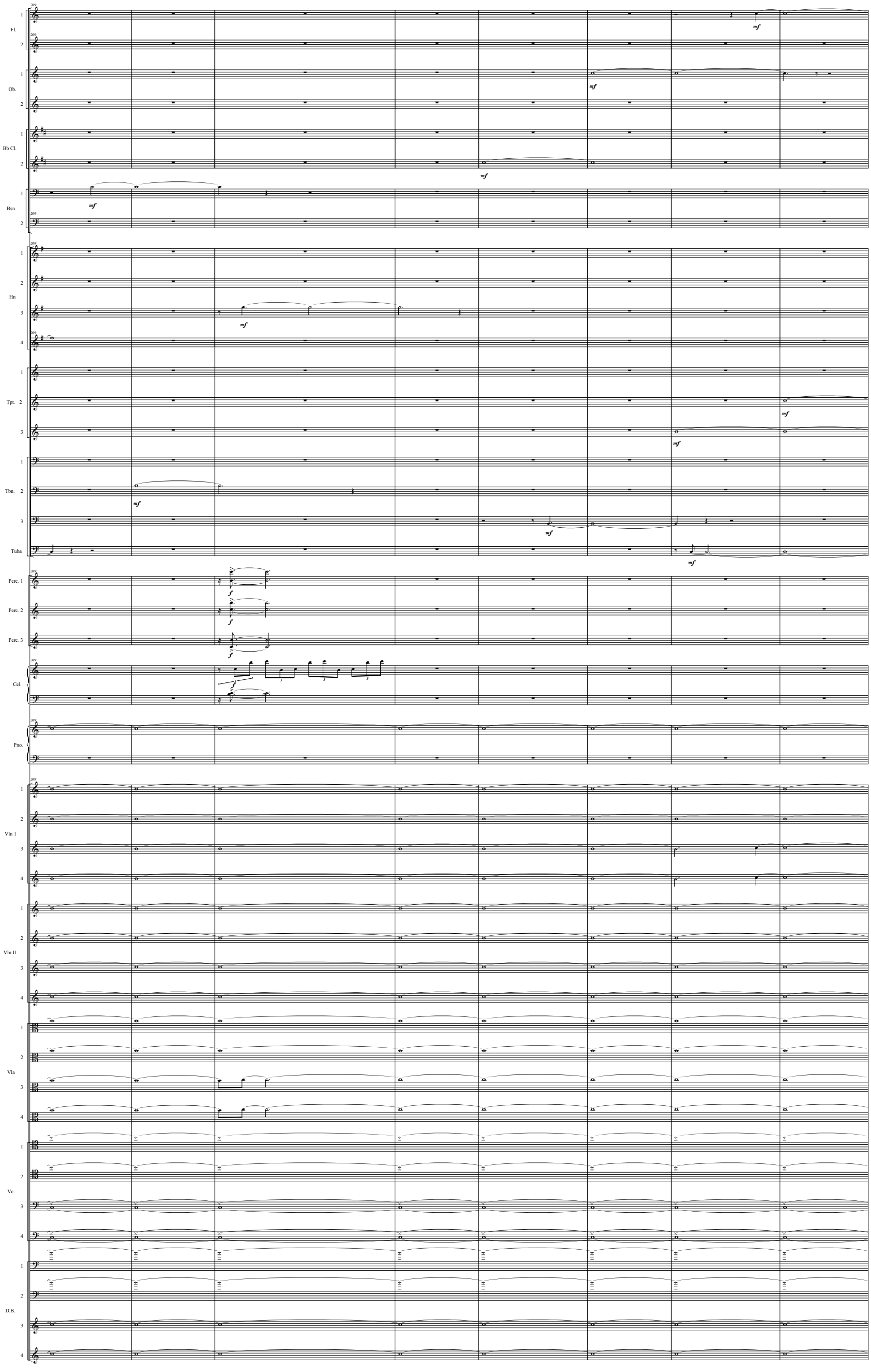
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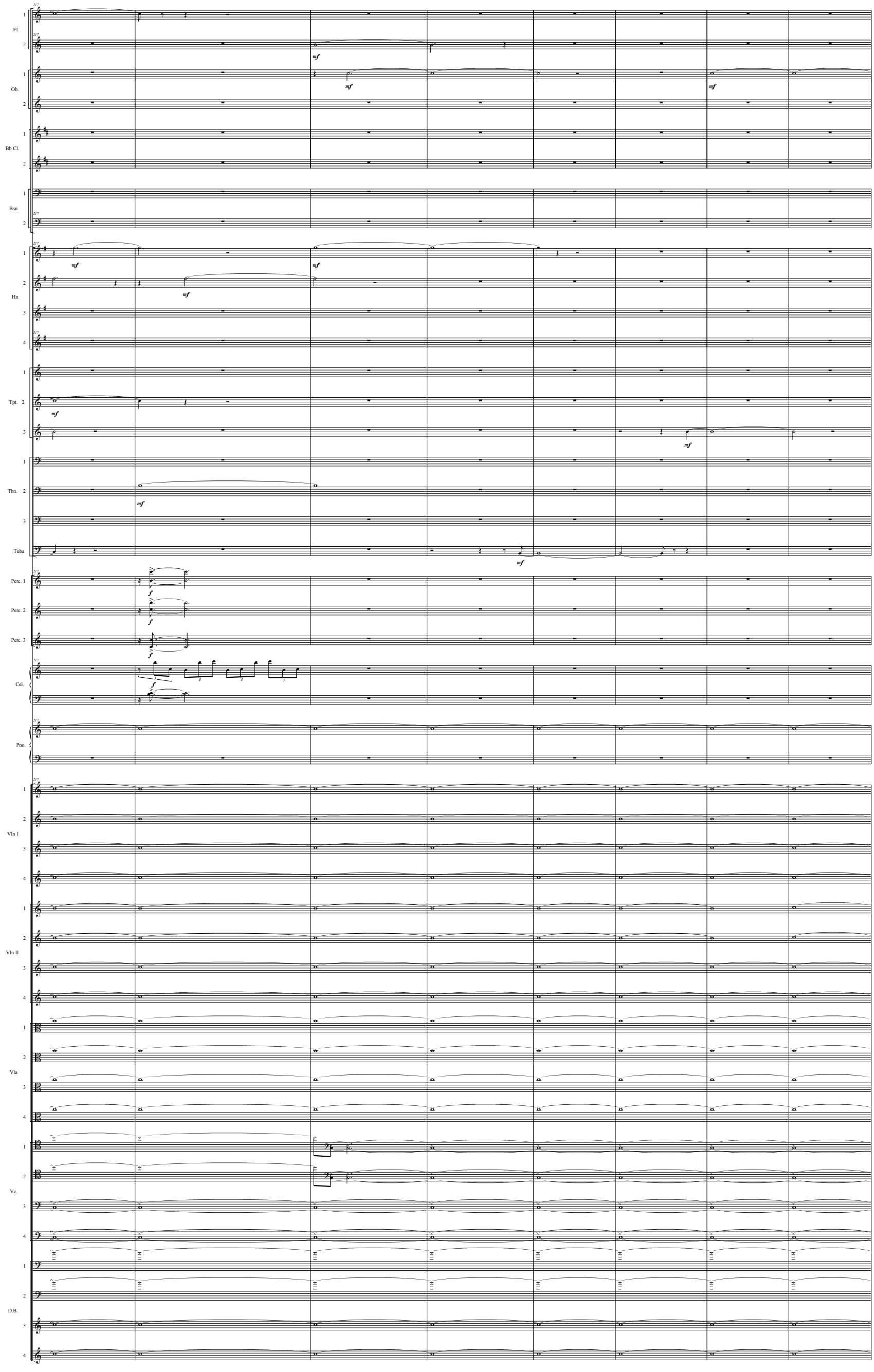
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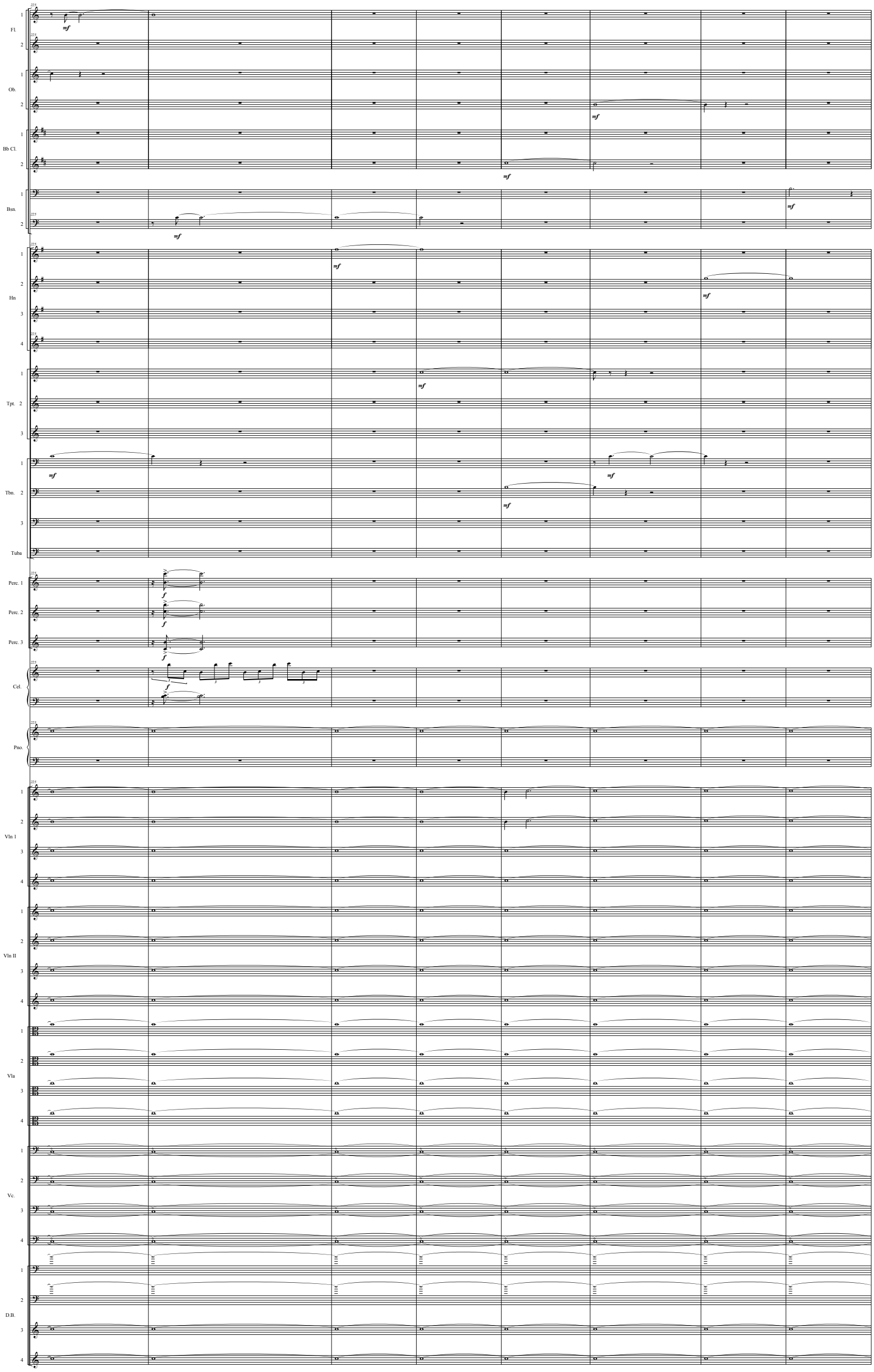
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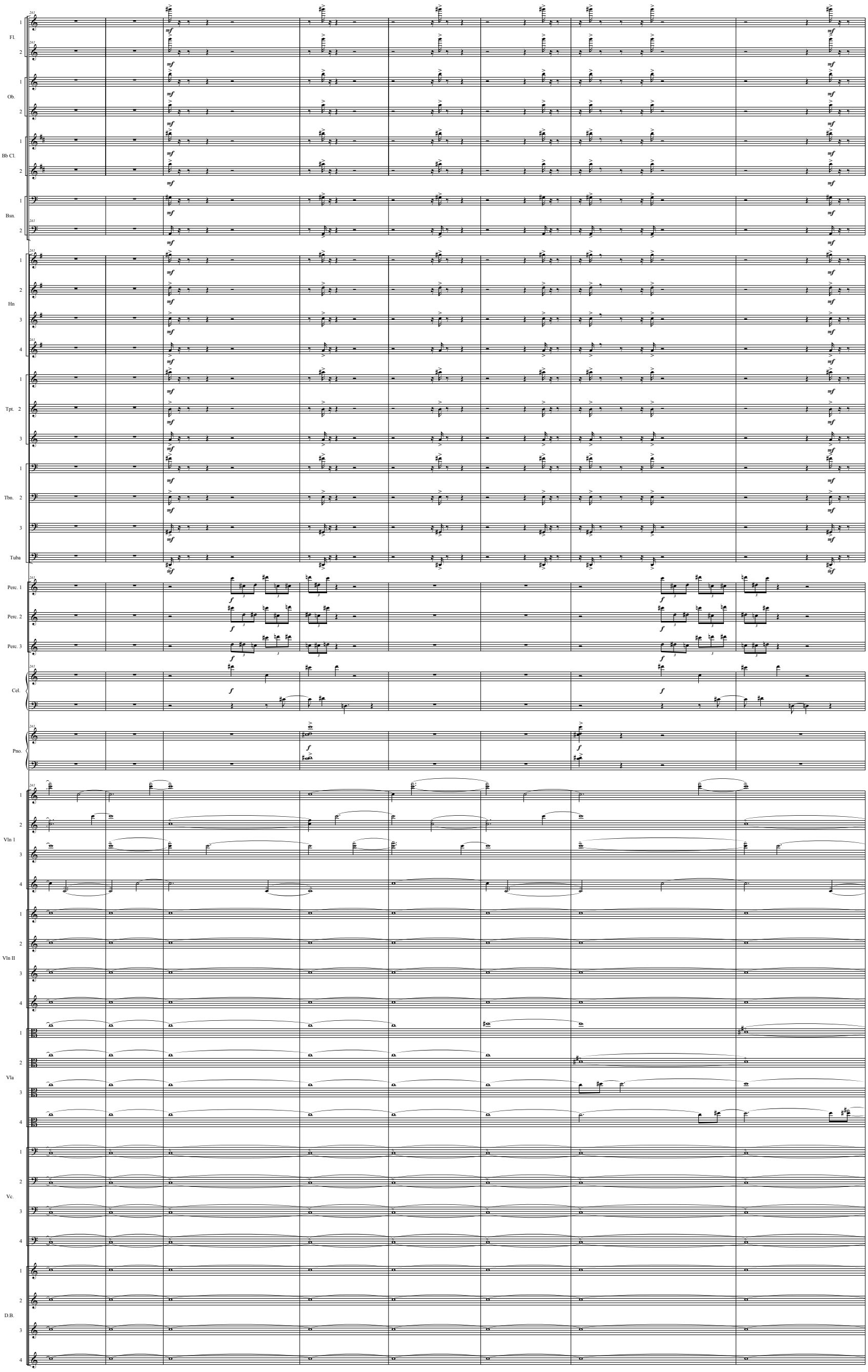
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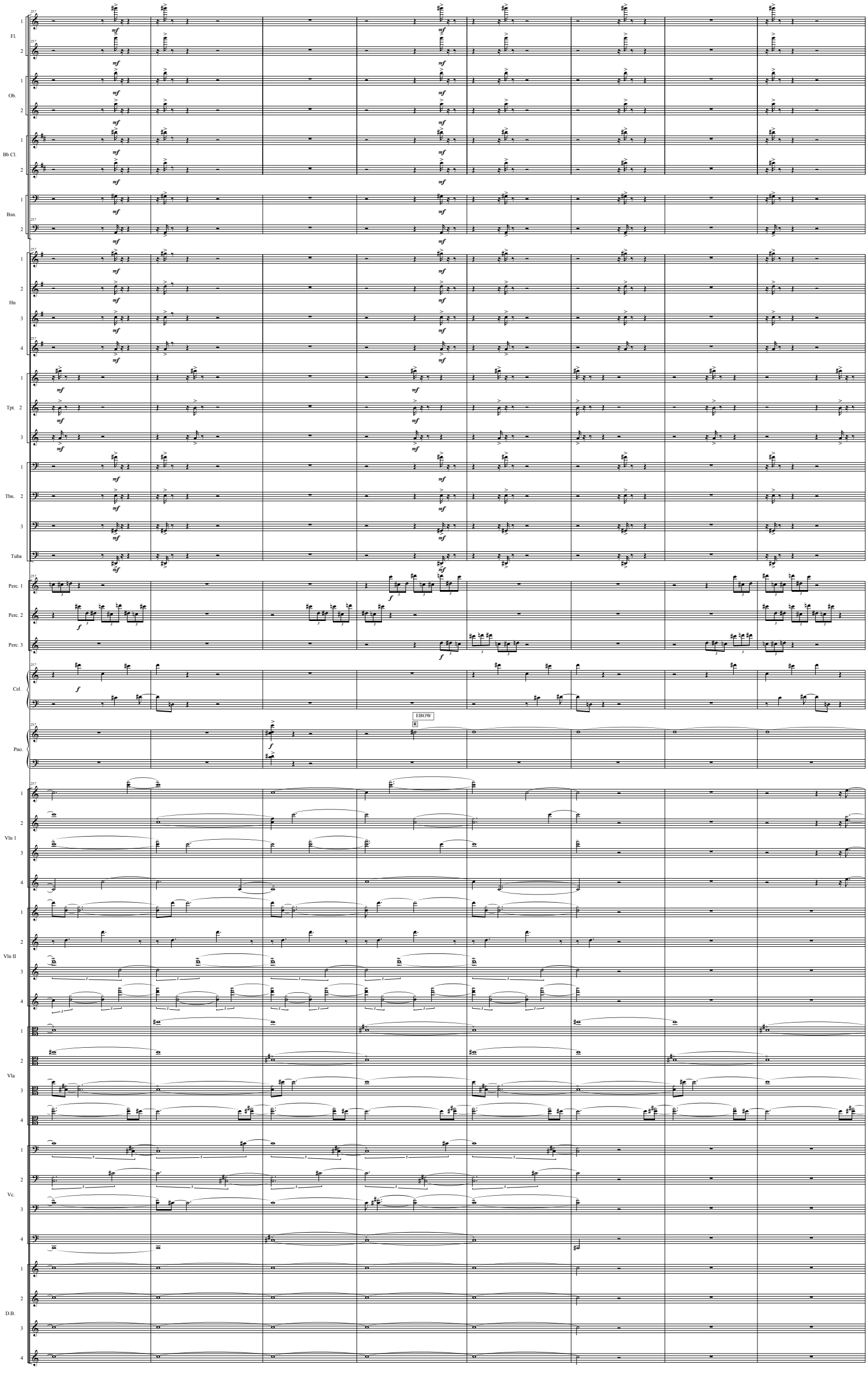
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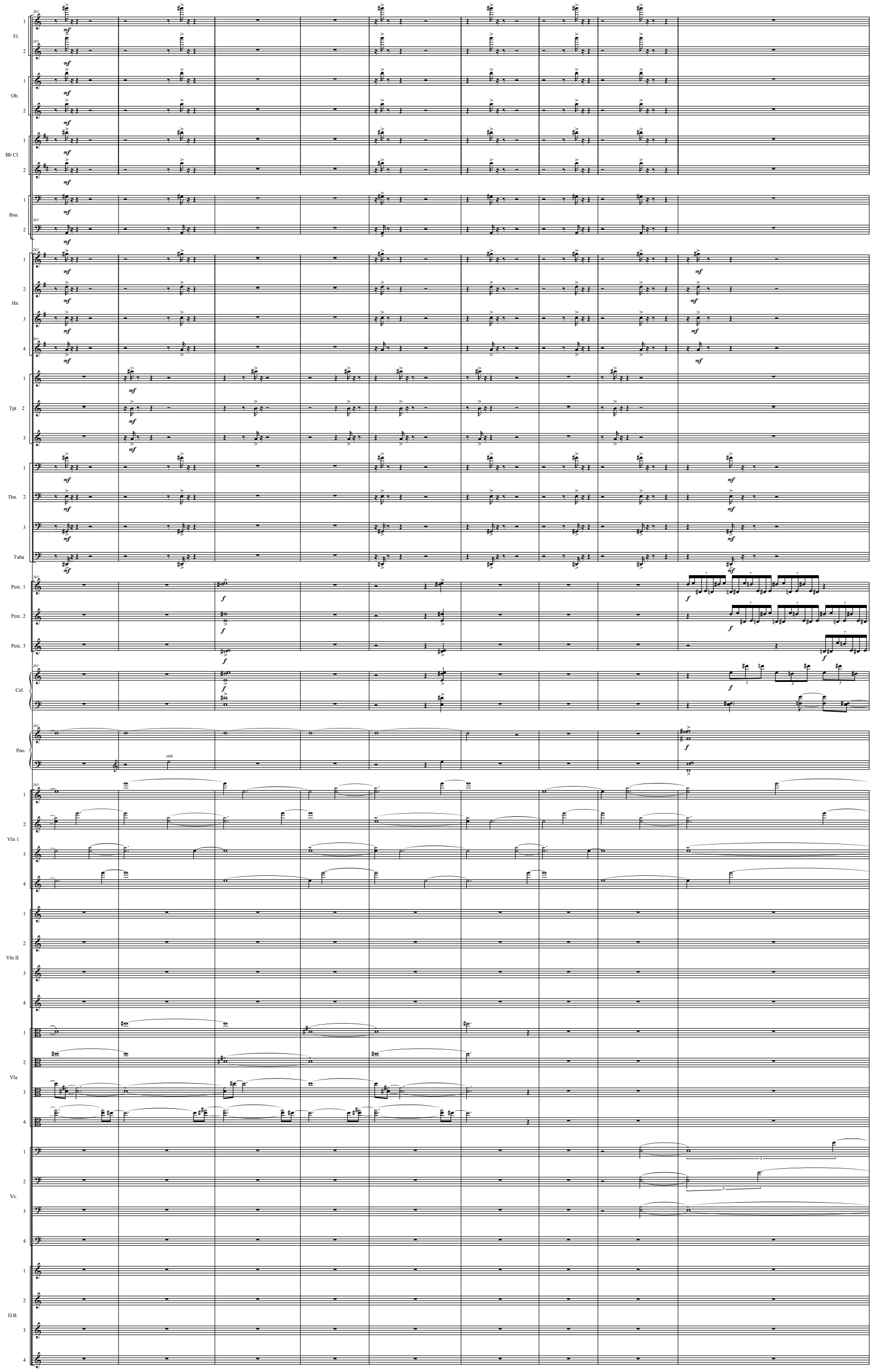
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The Catholic University of America

Lecture Recital

Submitted to the Faculty of

The Benjamin T. Rome of Music of

The Catholic University of America

In Partial Fulfillment of the Requirements

for the Degree of

Doctor of Musical Arts

by

Ryan Keebaugh

Winchester, VA

April 11, 2010

Open Stillness: Uncertainty is Liberation

For numerous composers of our time, melodic, harmonic and rhythmic gestures determine an absolute musical framework of music composition. Composers of this variety are determined to create nuances that evoke various levels of mixed emotions; painting aural pictures of landscapes, cityscapes or naturalistic events. As a listener, it is not always our job to "hear what the composer hears" or "see what the composer sees". Our job is to experience, be mindful, and imagine what we sense the music is telling us. As a listener, my focus is on sound and the principles behind the origin and composite material of that sound. As a composer, I analyze and combine these sounds into various entities that are void of "classic" expectations. Without expectations you must listen. You must be mindful to all areas of each individual sound and stillness to experience each piece of music. Without expectation there is uncertainty. With uncertainty there is liberation.

stilLness was composed for double choir in the spring of 2008. As I began to contemplate the ideology and formal structure of the piece I searched for a poem or text that resonates with the principles that I wished to depict through the vocal idiom. As I explored numerous anthologies and poetic compilations I came upon the collected poems of e.e. cummings. From this, I began work with an untitled poem that was published posthumously in 1963 as number 42 of the 73-poem collection. As seen in Figure 1, cumming's typography allows him to attain a compression of the meaning of his written

text. By superimposing a visual element into the written language he is able to underpin and complement his linguistic message creating inferences that could not be realized in any other way. At first glance, this did not seem much like a poem. Not only is the text devoid of any conventional poetic form, but also the language seems to put itself out of the reader's contact.

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Fig. 1 Original form of the e.e. cumming's poem.

By disregarding the conventional allocation of upper and lowercase letters, and by carelessly ignoring traditional word boundaries, cummings so alters the visual appearance of his statement that it is not recognizable at all as an English sentence. Instead of the

expected linguistic structure, we find a bafflingly intricate visual complex. Closer inspection reveals that "nOthIng" consists of a multitude of artfully interwoven symmetries.

In fact, symmetry seems to be the key to the poem's structure: "nOthIng" is brimming with symmetries and correspondences of all sorts. The fifteen lines of the poem consist oftwo halves, symmetrically arranged around "the m" of line eight. Each of these halves comprises two groups of three lines, which are in turn arranged symmetrically around a center line ("g can" and "of," respectively). Finally, the three lines “cells” are themselves symmetrical, as they consist of a (relatively) long middle line preceded and followed by a single letter. These symmetries are used as a model in assembling the sound edifice for *stilLness*.

Intrigued from cumming’s design of symmetrical sets, I devised a pitch duplication or “infinity series” and rhythmic projector cycle based upon the numerical sequence of the Fibonacci series. These “series” traverse each section of the choir using spatial staging techniques to enhance the performance.

Pitch Series Construction and Time Durations

As seen in Figure 2, the starting point for the pitch series is A and G-sharp. This is the seed behind the complete sequence and at the same time, each is the root of its own

partial layer—meaning every other note from the first and every other note from the second.

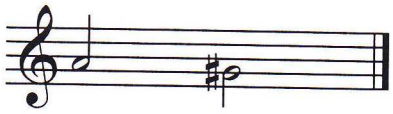

Fig. 2 Primordial pitches.

The interval between the two notes, a descending half step (minor second), is projected twice: first inverted in the upper system moving from A to B-flat, then non-inverted in the lower system from G-sharp to G-natural. Thus, in turn produces to new pitches: B-flat and G-natural (Fig. 3)

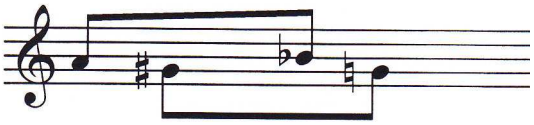

Fig. 3 New pitches through the projection series.

The next interval we read in the duplication cycle is the G-sharp and B-flat, two semitones up (diminished third). This interval is extruded in the same corresponding

manner: inverted in the upper system and non-inverted in the lower system. This produces the notes G-sharp and A-natural (Fig. 4).

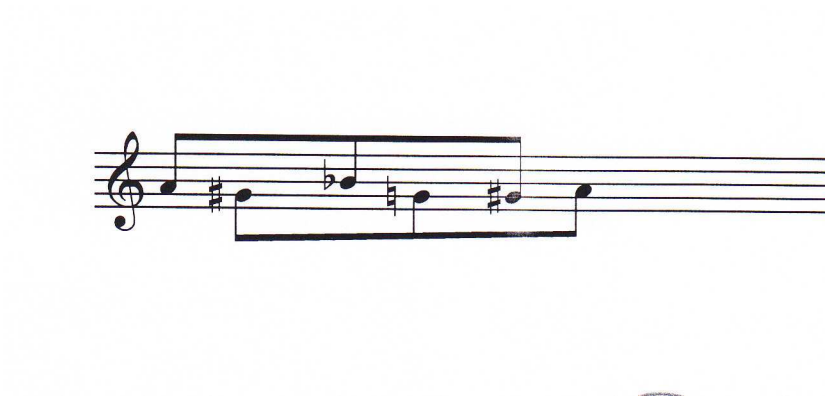

Fig. 4 Continuing through the series.

When the next interval, B-flat to G (minor third), is extruded, we get the notes B-natural and F-sharp, and so the process continues. The complete 63-note cell can be seen as follows (Fig. 5):

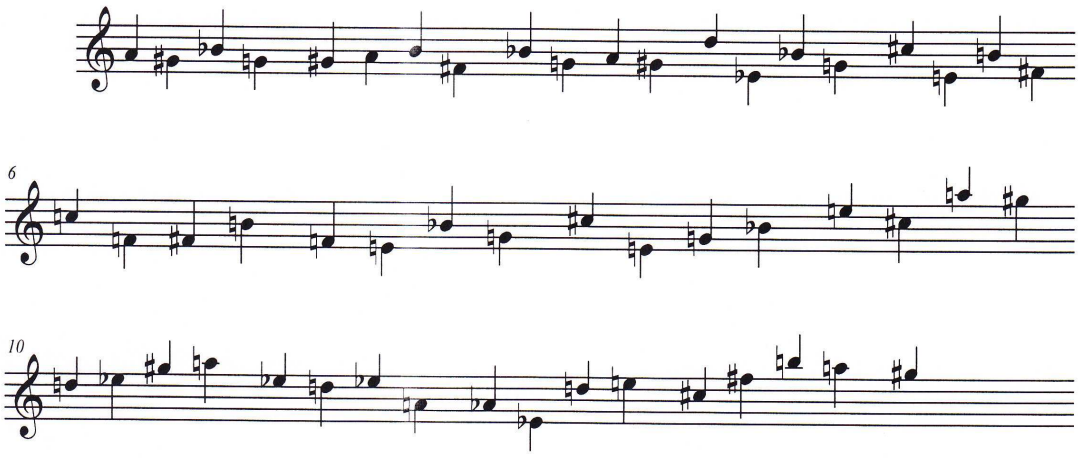

Fig. 5 Complete cycle for "stilLness"

Once the sequence of pitches was established I used the first eight figures of the Fibonacci series to determine the initial pitches from the 63-note generated set (Fig. 6).

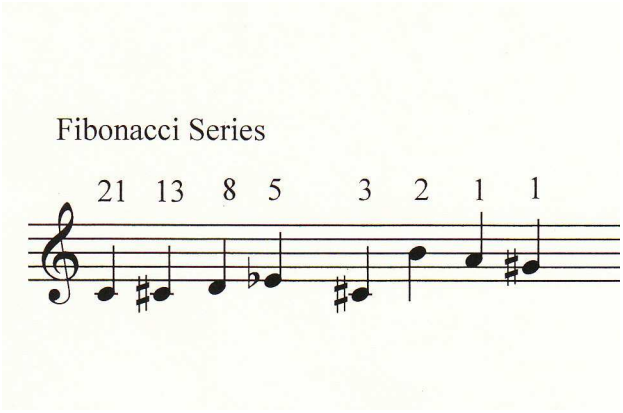

Fig. 6 Initial Pitch Set using the Fibonacci Sequence

This engendered set begins with the soprano 1 voice, of choir 1, in measure 30 continuing through all the voices through canonic imitation (Fig. 7).

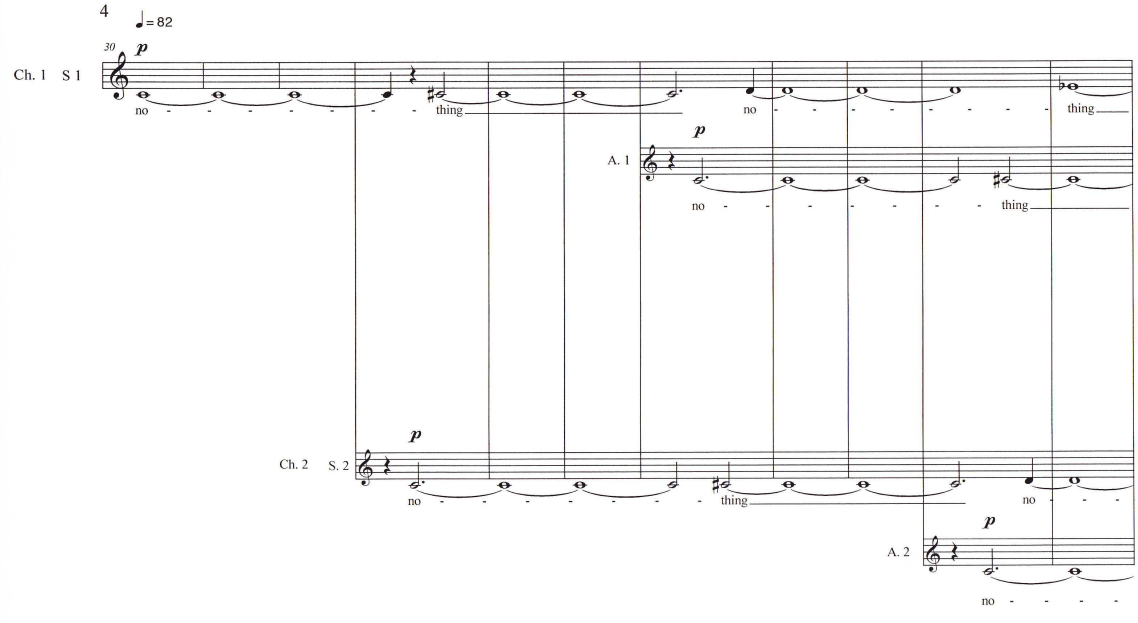

Fig. 7 Initial pitch set through canonic imitation.

Apart from pitch construction, time durations and rhythmic structures are also derived from the Fibonacci series. As with the creation of pitch material, I wished to generate an equivalent universal link with the Fibonacci sequence through rhythmic structures of beat and time durations. I devised an arrangement that incorporates each voice from the choir singing through three assorted sections of the completed 63-note set. Each one of these discrete sets is distinguished by its own rhythmic edifice. The rhythmic values for each note of the cycles are based upon the descending numbers 13, 8, and 5 of the Fibonacci series (Fig. 8).

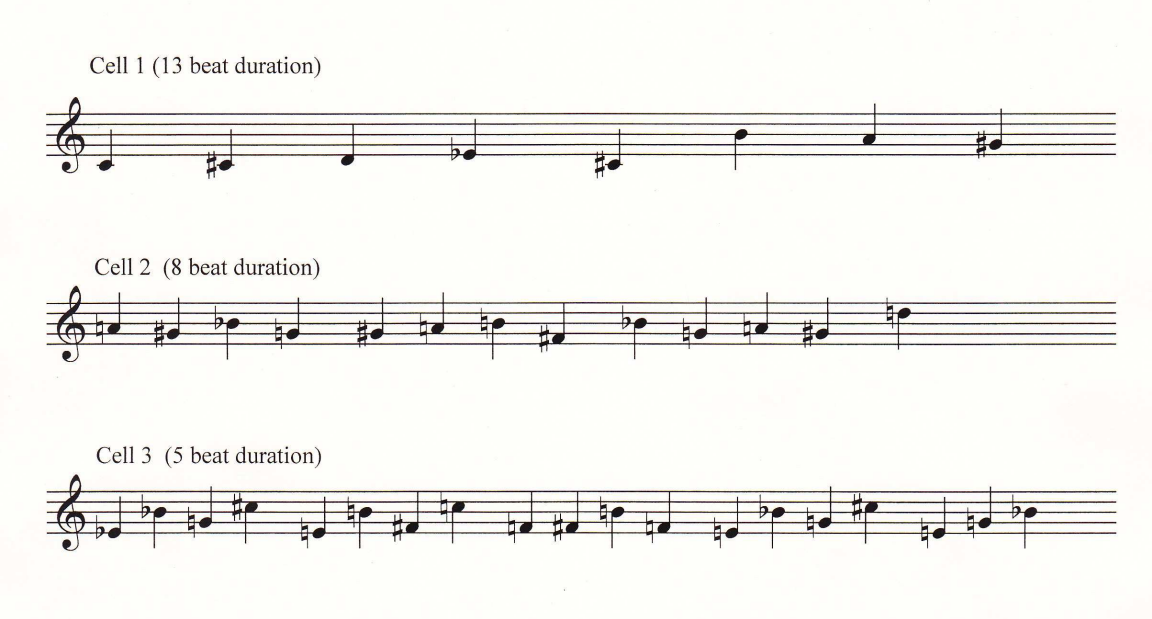

Fig. 8 Beat durations for each pitch of the three cell cycles.

Mixed into the soundscape of the work are scattered sections of cumming's poem which are whispered and spoken at various speeds. These musical sections are designed as a

highlight and contrast to the drone of melodic and harmonic effects that traverse the entire piece. The whispered and spoken sections are also governed by the Fibonacci sequence. The segments are constructed with time durations in mind and employ a descending time scale (8,5,3,2,1) at various points in the piece (Fig. 9 & 10)

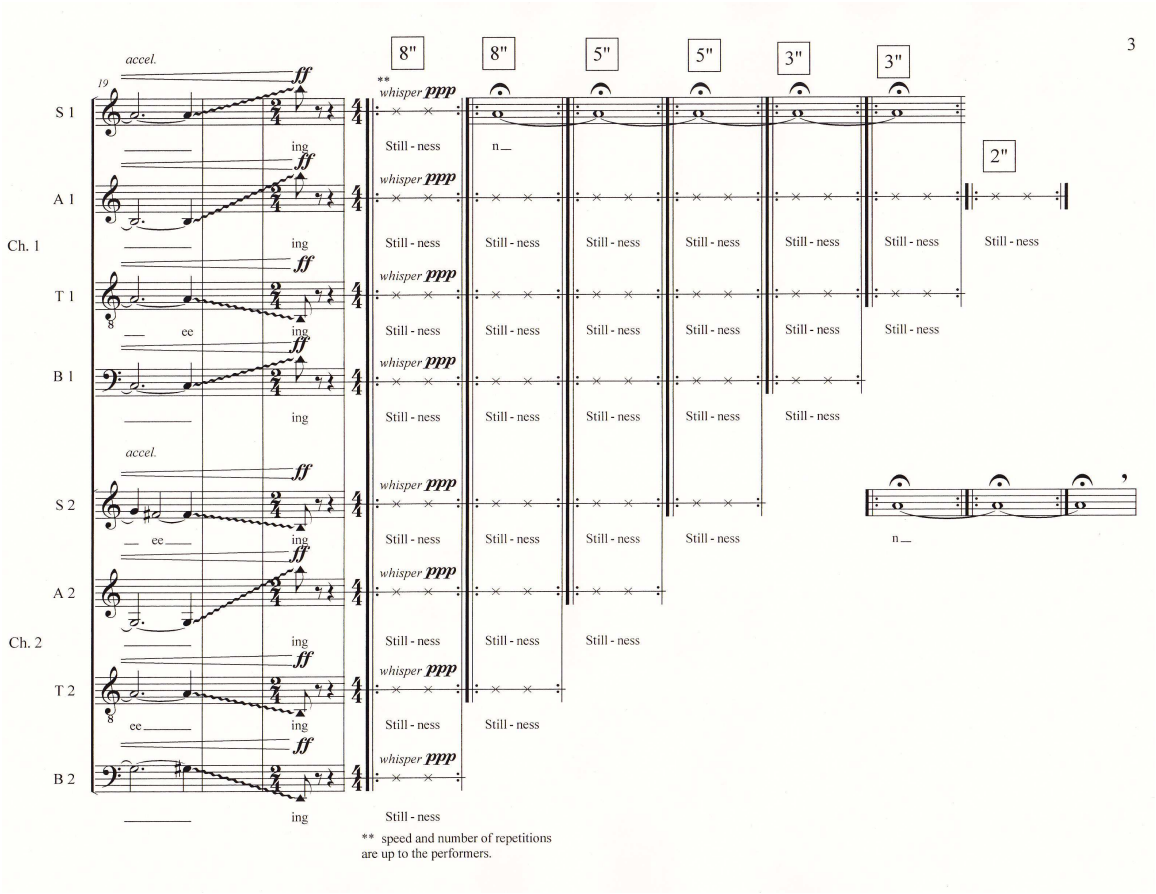

Fig. 9 First time duration from Fibonacci sequence.

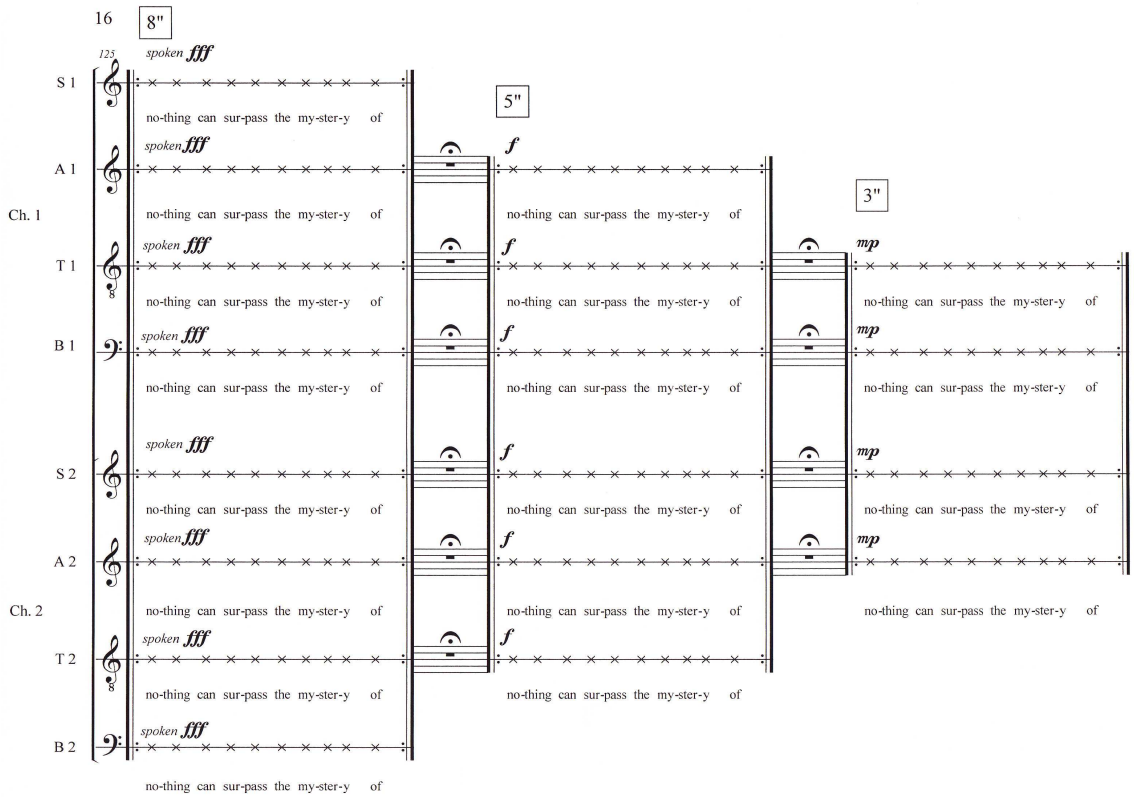

Fig. 10 Second time duration from the Fibonacci sequence.

We will now hear the Millbrook High School Concert Choir perform *stilLness* under the direction of Brian Kelly.

Shards

Shards, for piano, was composed from the Fall of 2007 to the Spring of 2008 for my good friend Scot Hawkins. The collection of miniatures was composed with variations of set theory and twelve-tone technique in mind with preferences given to sets and other

pitch correlations that are symmetrical by intent. The remaining movements come about through various non-musical relationships.

Shard I is built upon the hexachordal set 6-16. This symmetrical set is the personification of the movement (Fig. 11).

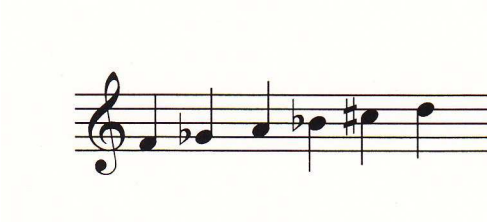

Fig. 11 Hexachordal set 6-16 for Shard I.

After establishing the set, I constructed three pitch realizations of the set; giving individual pitches of the set a diverse position with each new hexachordal voicing. Once each voicing was complete, I used the three pitch realizations as the harmonic and melodic material behind the movement (Fig.12).

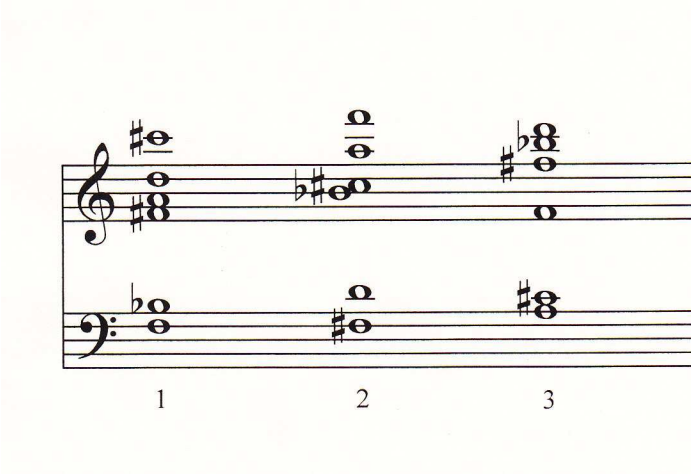

Fig. 12 Three pitch realizations of 6-16 set.

At the beginning of the movement, each chord is used in various suspended forms, the durations of which are left up to the performer. Following these suspensions, each chord is presented in a short meticulous fashion that gives each its own unique resonant quality before returning to the opening gestures (Fig. 13).

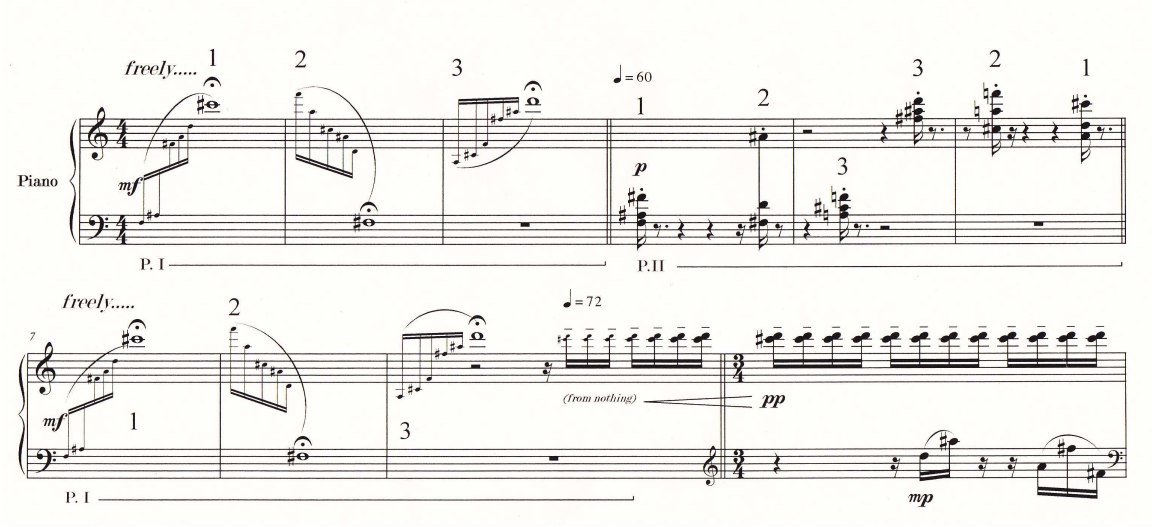

Fig. 13 Opening gestures showing the three pitch realizations of the 6-16 set.

After the three primordial forms of the hexachord are stated in the opening gestures, a tempo change takes effect. The pitch material for this change is comprised of an alternating pattern of pitch realizations 1 and 3 treated as pitch-class sets before being interrupted in the bass by a variant of pitch realization 2 similarly treated before the original pattern of 1 and 3 becomes inverted in measures 12-14 (Fig. 14).

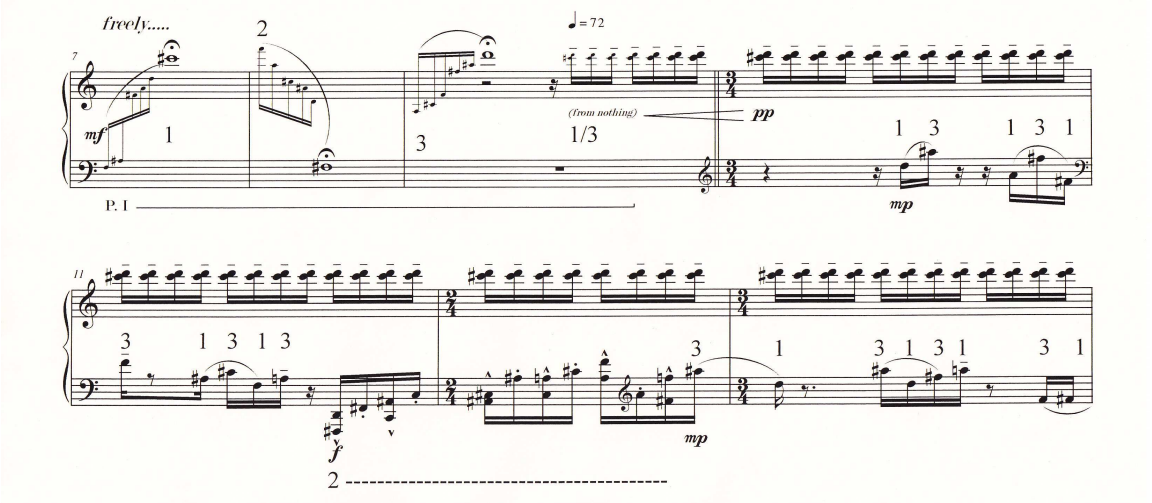

Fig. 14 Combination patterns of sets 1 and 3 of 6-16 hexachord.

In measure 14 the repeated semitone dyads (C-sharp and D) of sets 1 and 3 transform to a new semitone dyad (A and B-flat) of sets 1 and 2. To stress the moment of this alteration the interruption of set 2 in measure 11 and 12 is now played in inversion in measures 14 and 15 (Fig. 15).

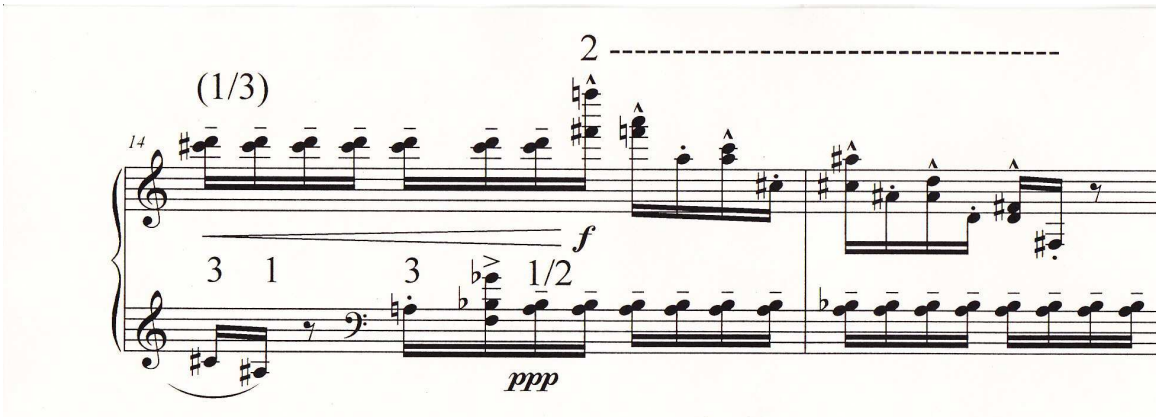

Fig. 15 Continuation of sets 1 and 3 with the introduction of the 1/2 set grouping.

Following a rapid ascending motion through the complete hexachord in measure 18, a return of the three sets with unique voicings is shown in measures 19-21 and 23. The two rhythmic statements of the three sets are still connected by the 1 and 2 dyad combinations (Fig. 16).

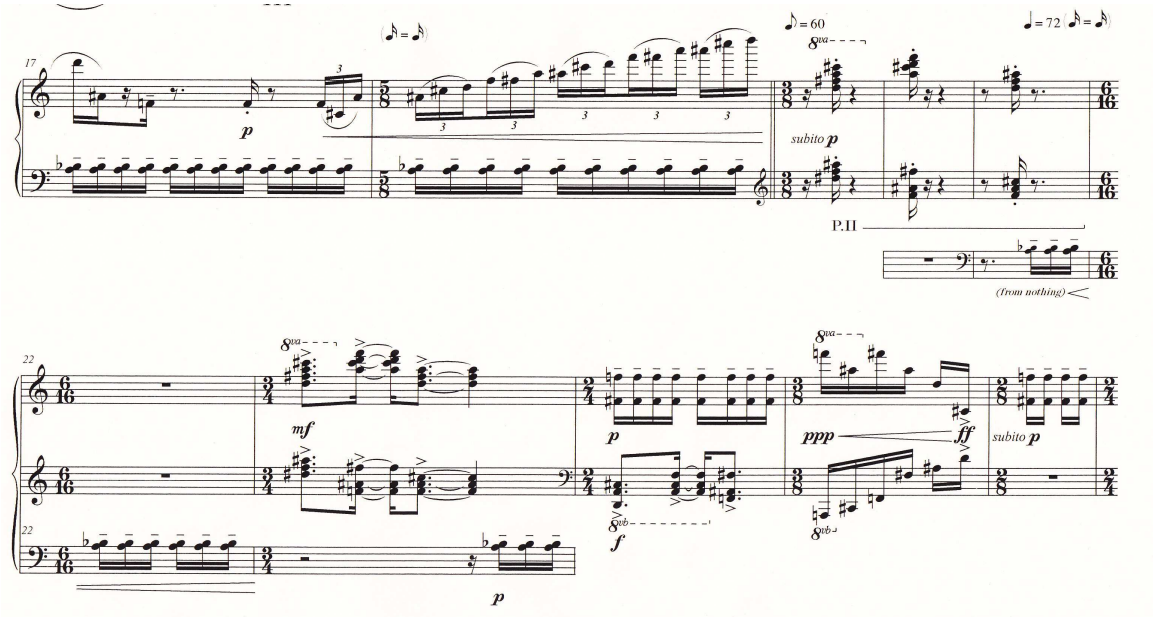

Fig. 16 Unique voicing of the three sets in measure 19-21 and 23.

In measure 24, the repeated dyad figure has again been transformed, combining sets 1 and 2. Beneath the dyad further forms of set 3, 2, and 1 are presented in the bass voice. A figure in contrary motion is used as an interruption in measure 25. This figure is created from sets 1 and 3 (Fig. 17).

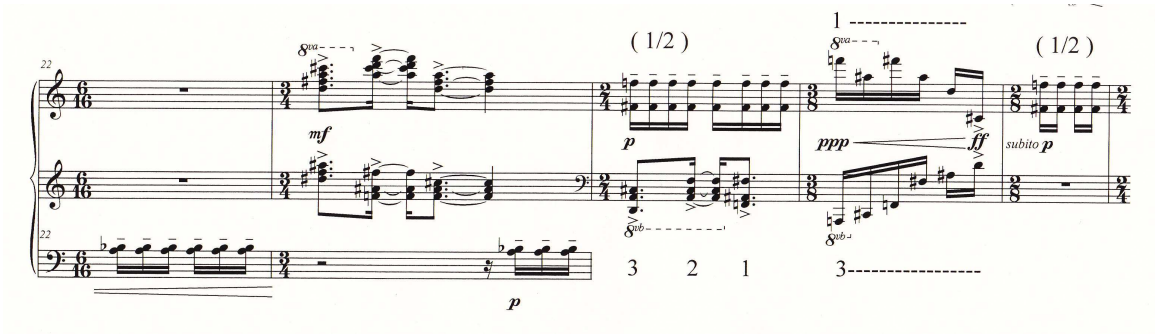

Fig. 17 Dyad from sets 1 and 2; figure in contrary motion from sets 1and 3..

The movement continues with permutations of the three sets of the 6-16 hexachord. The piece comes to a close with a retrograde of the opening time-suspended gestures (3, 2 and 1) now interspersed with the abridged fragments (Fig. 18).

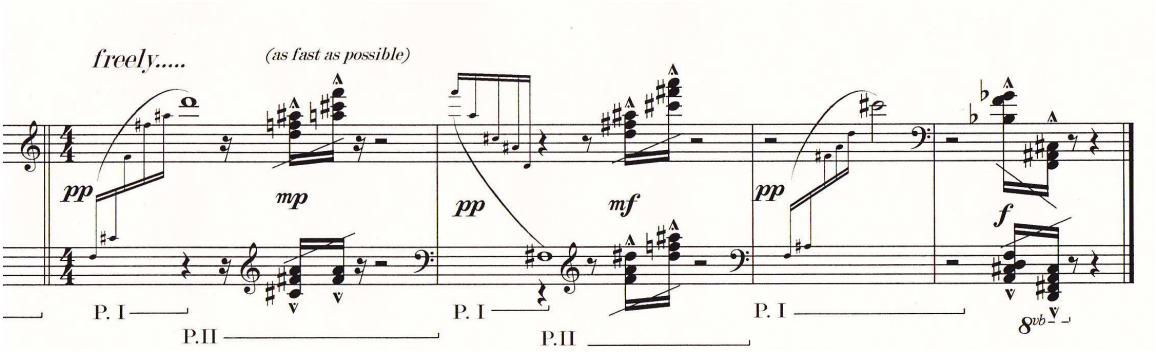

Fig. 18 Closing fragments of Shard I.

Aspiring to contrast with the first movement, *Shard II* was composed with quiet and subtle gestures in mind. Its waves of motion evolve from a symmetrical tone row constructed from the combination of two 6-20 hexachords (Fig. 19).

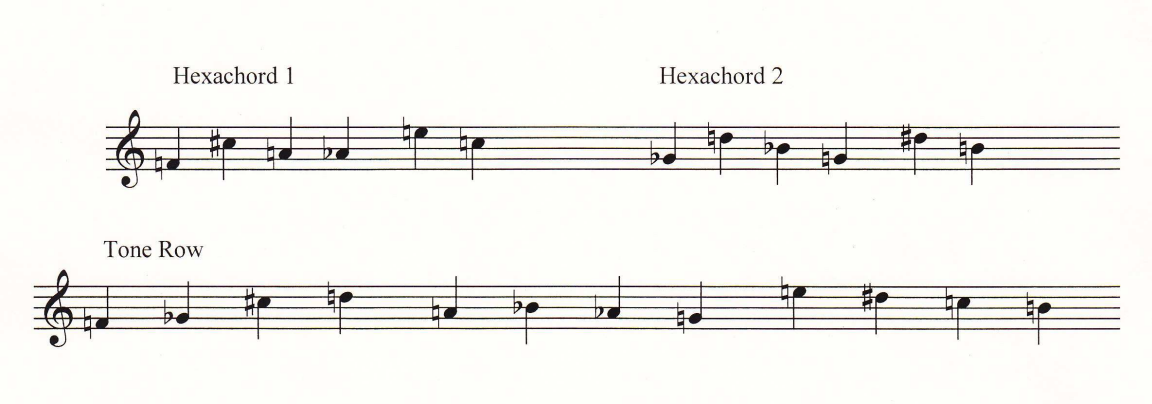

Fig. 19 6-20 Hexachordal sets and Tone Row of Shard II.

The two hexachordal sets were chosen with their symmetry in mind. From the two sets I derived four equal subsets of 3-12 (048) trichords which are used as melodic material for *Shard II* (Fig. 20).

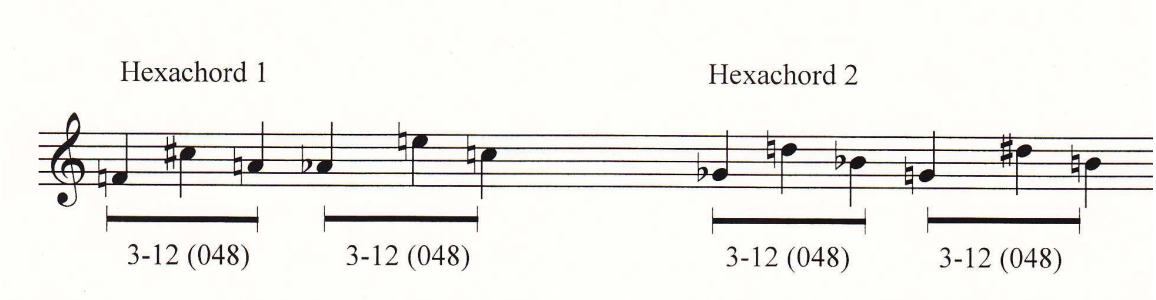

Fig. 20 3-12 subsets of 6-20 hexachords.

The piece begins with a hexachord that is sustained without interruption for six beats. This acts as a foreshadowing of dark timbres and feelings that infuse the piece. On beat three of measure 2 the first 3-12 trichord is introduced; it is immediately followed by the remaining three 3-12 subsets (Fig. 21)

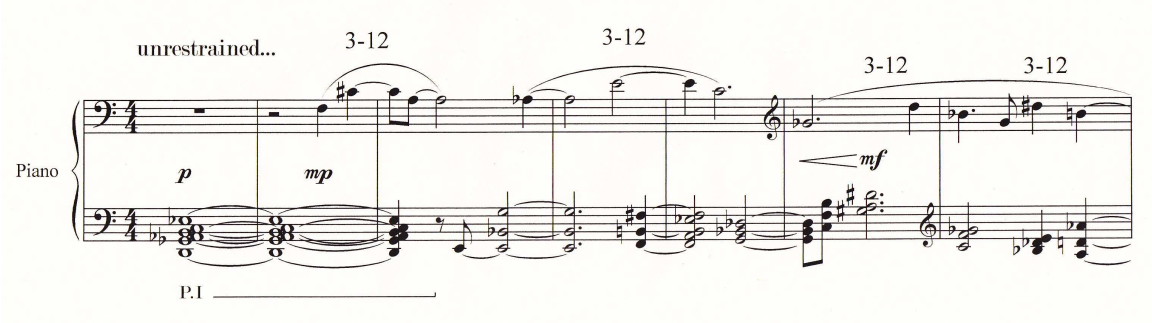

Fig. 21 Four 3-12 trichords in the opening of Shard II.

At the close of the piece, we again see the four trichords, slow, dark, and discernable against static chords constructed from the remaining pitches of the row (Fig. 22).

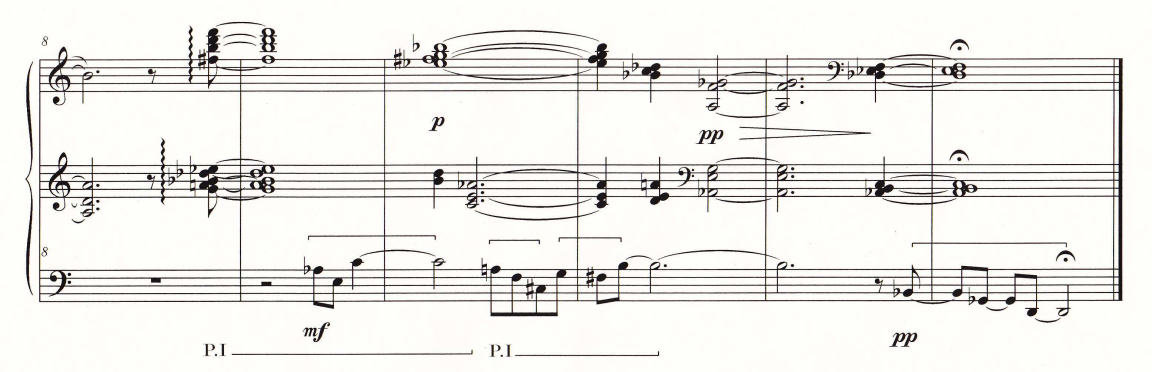

Fig. 22 Closing 3-12 trichords of Shard II.

The third movement of the collection, *Shard III*, is derived from a 10-note cell (Fig. 23).

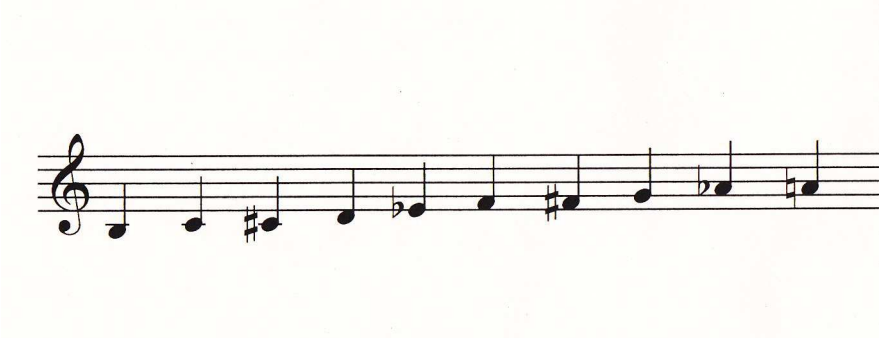

Fig. 23 10-note cell for Shard III.

From this cell, I derived three equivalent tetrachordal sets that are used as the melodic and harmonic material of the piece. Sets two and three share two pitch classes (Fig. 24).

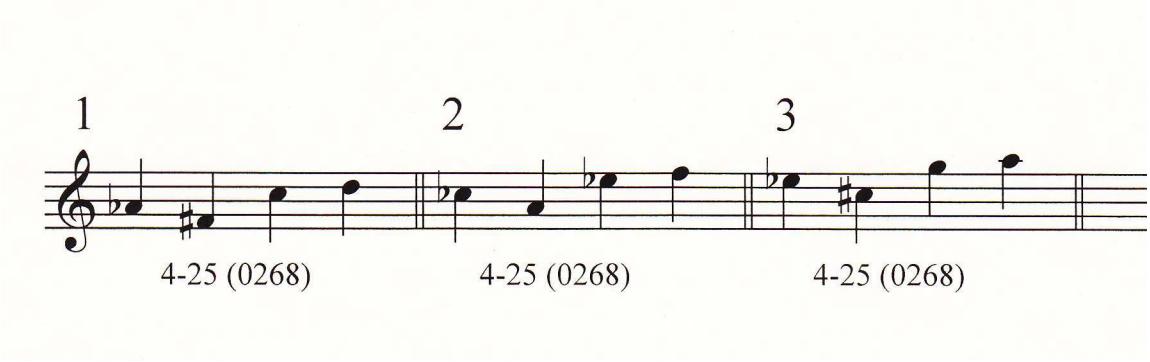

Fig. 24 Three equivalent tetrachordal sets of Shard III.

The opening of the piece is marked by space and resonant silence. Each note acts as its own entity for melodic purposes and resonates as its own harmonic being; hence the movement was composed without bar lines, to avoid metrically grouping strong and weak beats. (Fig. 25).

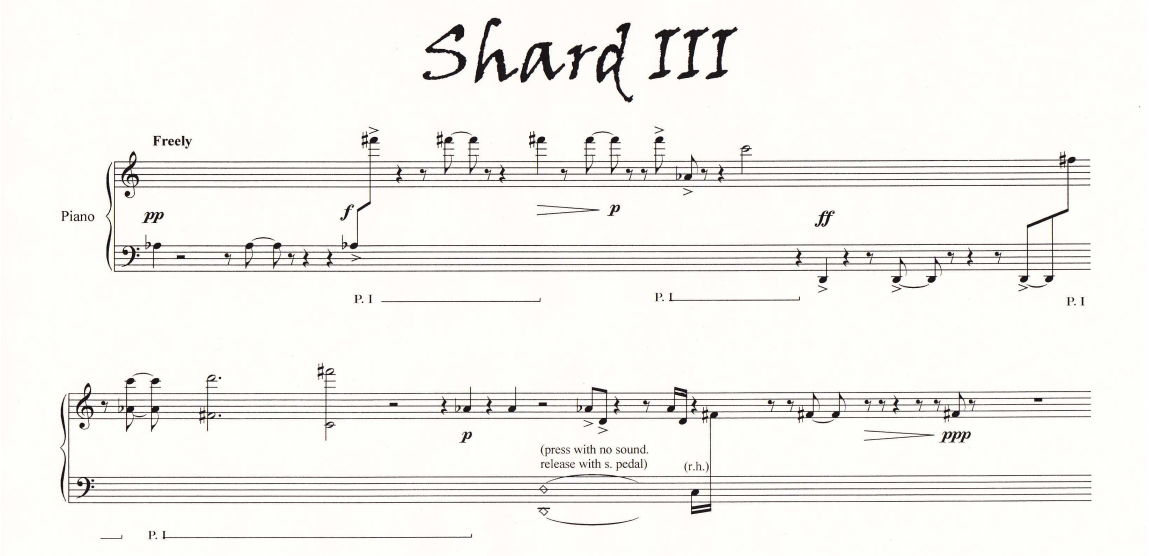

Fig. 25 Use of set 1 in the opening of Shard III.

After the initial statement of set 1, a new combination of the first two sets appears. Contained in this combination are moments of continual and restless motion. The new groupings are dyads placed at close intervals while the contrasting, frantic motion is arranged outside of those sustaining intervals (Fig. 26).

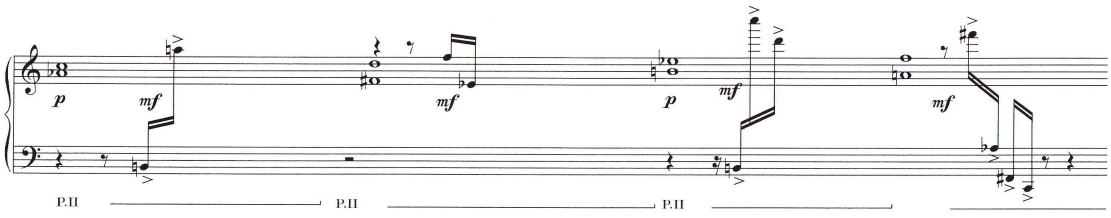

Fig. 26 Combination of sets 1 &2.

To counterbalance this framework, I inverted the process, now having the sustained pitches at larger intervals while the frantic motives are contained by the sustained intervals (Fig. 27).

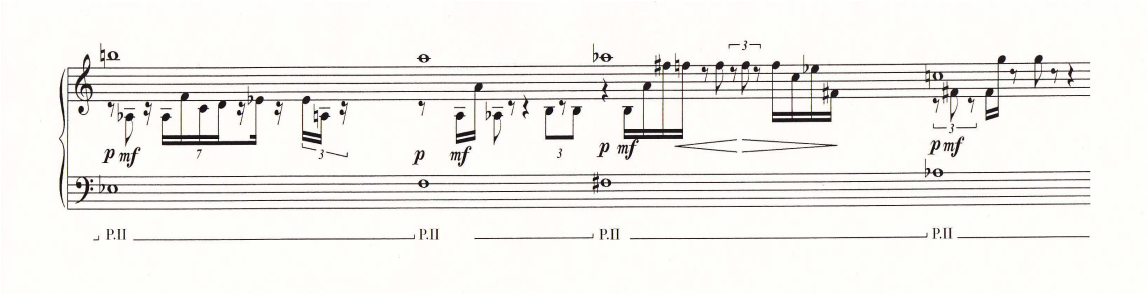

Fig. 27 Inverted framework of sustained and frantic motives.

To close the segment, the second set is used as a mirror of what has just occurred. Its single statement includes the subtle ambient nature of the opening and the angular, sharp motives from the preceding section (Fig. 28).

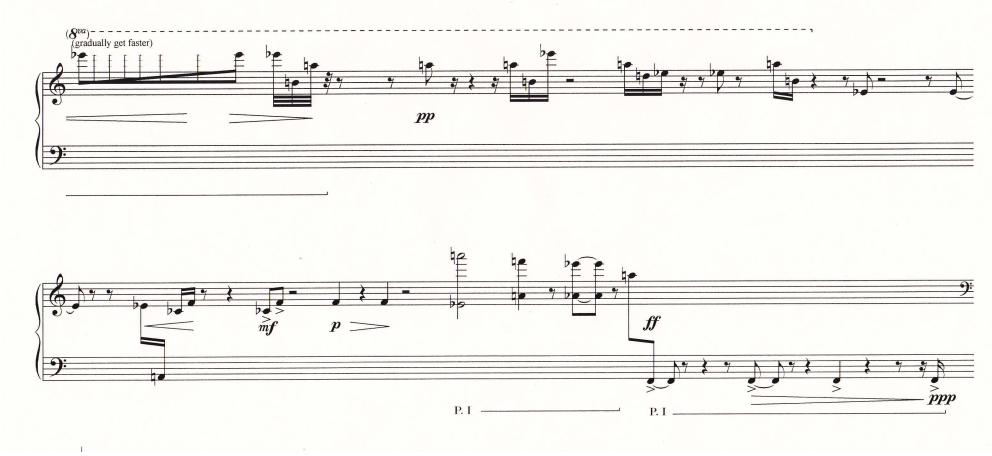

Fig. 28 Mirror of previous sections using set 2.

The third set plays an important role in the material of the next section. All three sets are combined, as the low "scuffling" textures, alternating sextuplets and septuplets, occasionally interspersed with ascending and descending pointed lines, transform the aural space into dark manifestations of the combined sets (Fig. 29).

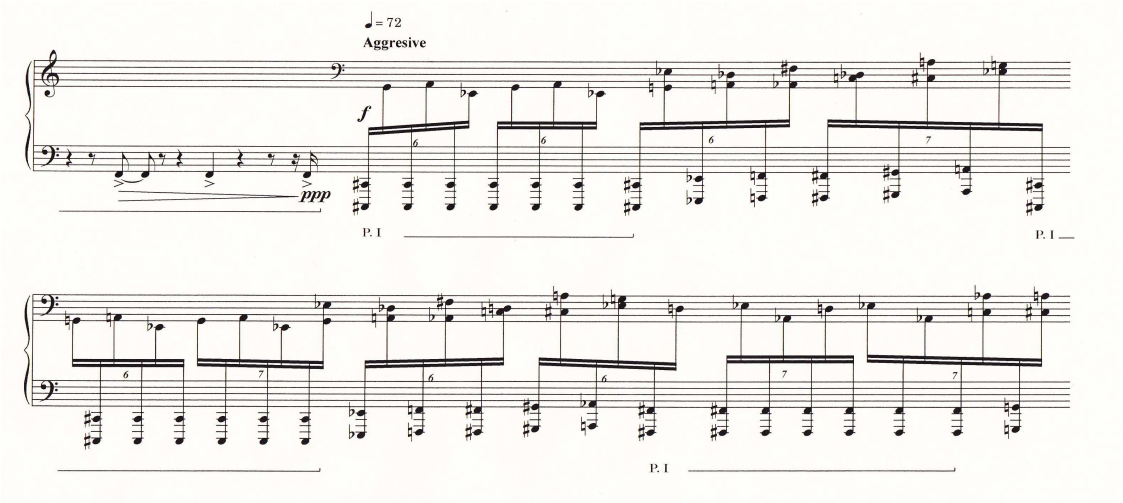

Fig. 29 Third cell: New textures and permutations.

As each set unfolds in various permutations and combinations the rhythmic figures lead upwards towards an unrealized climax. Instead of a grand moment full of pointy, jagged rhythmic complexities, I reintroduce the tranquility from the opening section. This ties in thematic material from the set collections (Fig. 30).

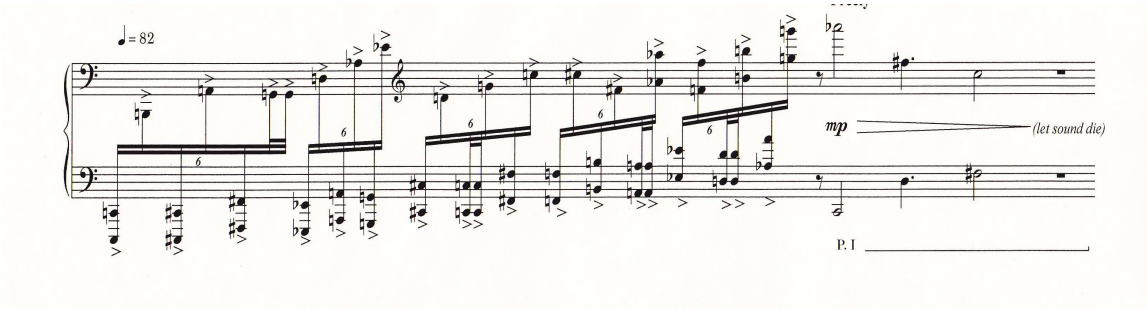

Fig. 30 Upward sextuplet rush with tranquil climax.

After the free time structures are completed, a swift divergent figure, rekindling our memory of the third set, rushes away at a fast tempo transporting the piece to its close (Fig. 31).

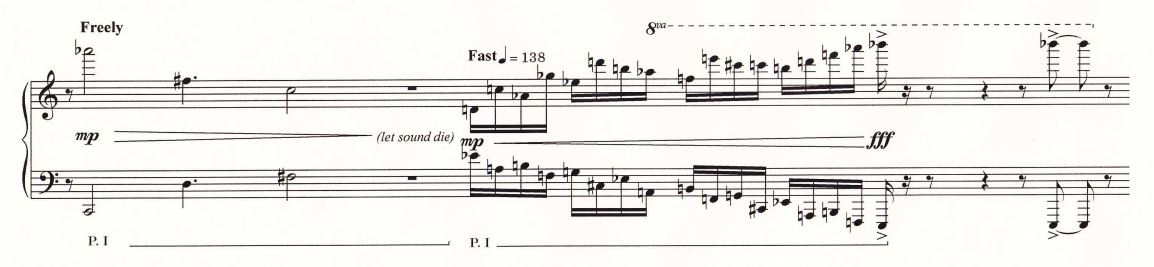

Fig. 31 Swift divergent figure.

The final piece of the set, *Shard IV*, also uses the hexachord 6-20. I combined the form beginning on D-sharp with its transposition up two half steps, creating an aggregate in which the two forms balance each other (Fig. 32).

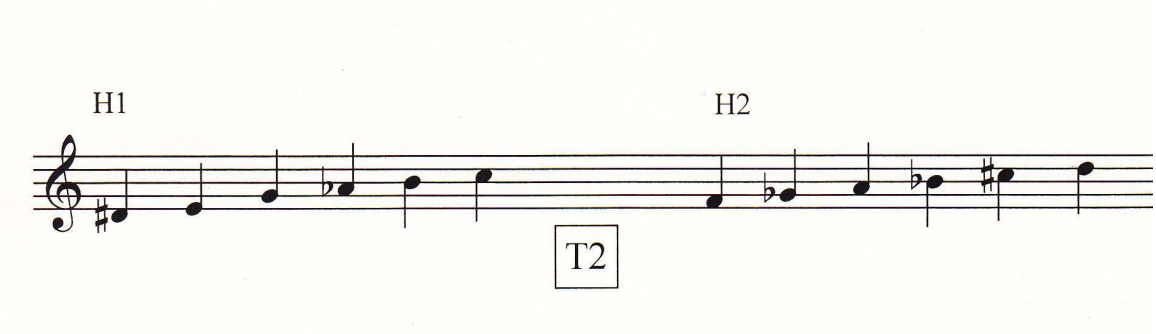

Fig. 32 Two hexachord collections related by T2.

I subsequently proceeded to develop an assortment of voicings of the hexachord involving ranges varying from a major seventh to nearly the whole range of the piano (Fig. 33).

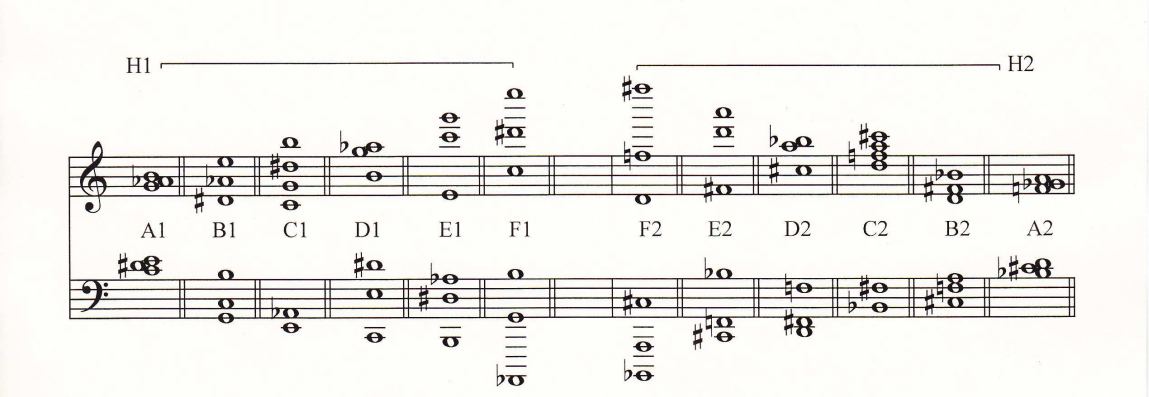

Fig. 33 Hexachord voicings.

The piece is fabricated from the interaction between the two 6-20 complementary sets. The first chord, A1 respectively, of hexachord 1 remains constant while discrete figures from the second hexachord collection come into play, working its way from *A2* through *F2*. The piece opens with statements of the *A1* chord, followed by statements of discrete 3-3 (014) subsets of the second hexachord (Fig. 34).

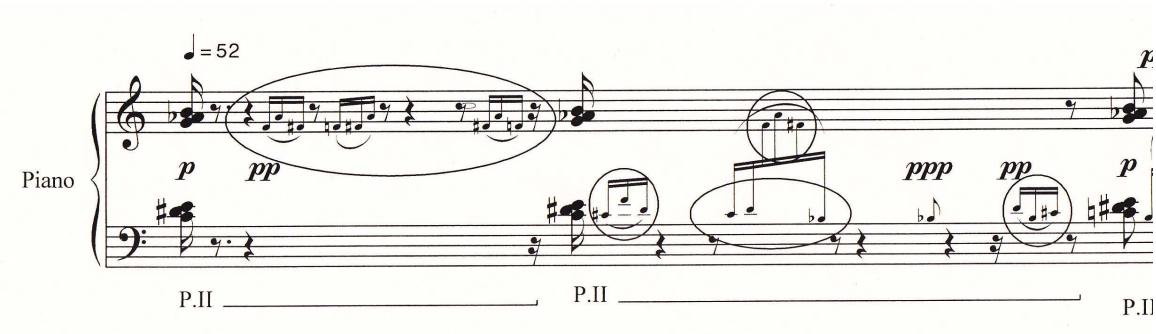

Fig. 34 Statements of hexachord 1 (A1) followed by discrete 3-3 subsets of hexachord 2.

After the initial statement and play upon the 3-3 subsets, the piece expands to include a mixture of additional intervallic relationships. The music now gives rise to the *B2* chord

of hexachord 2 and an assortment of patterns of the 4-7 (0145) subset while the *A1* hexachord set still remains stable (Fig. 35).

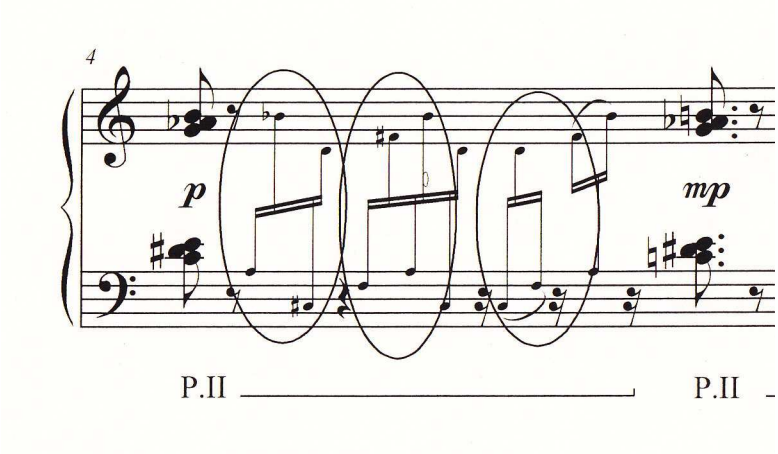

Fig. 35 The 4-7 (0145) subsets of hexachord 2.

The music progresses, giving an interaction between the unvarying *A1* hexachord and the fast rhythmic figures of *C2* and *D2* of hexachord 2 with small colorations from the opening 3-3 trichords. The new subsets, 4-17 (0347) and 4-19 (0148), are introduced as the piece continues to climb toward the statement of the 6-20 hexachord (Fig. 36).

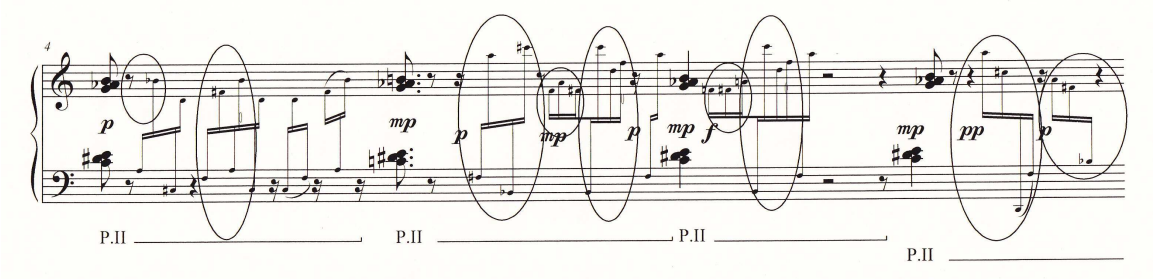

Fig. 36 4-17(0347) and 4-19 (0148), subsets of hexachord 2.

The piece promptly reaches its climax after passing through the *E2* collection, used as a 5-21 (01458) subset, by stating the final chord, *F2*, in its original state (Fig. 37).

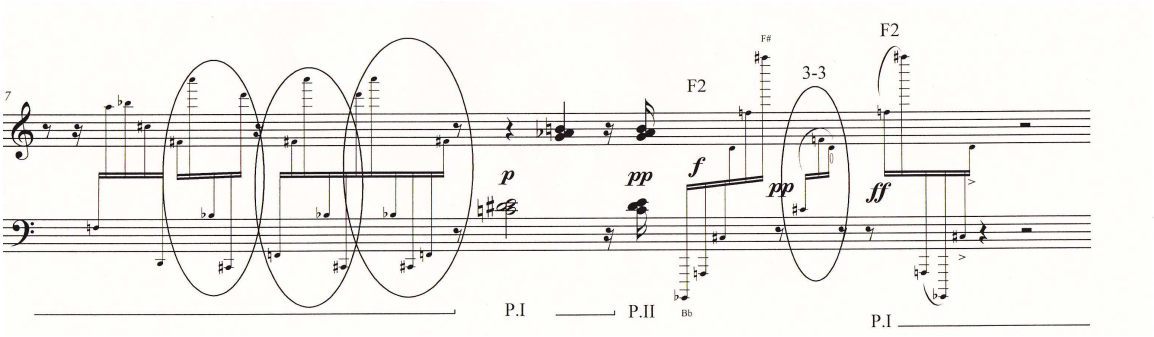

Fig. 37 5-21 (01458) subset before the climax at the F2 hexachord voicing.

The music quickly closes by means of alternating patterns from both hexachords. *A1* and *A2* alternate while figures in contrary motion, derived from the voicings identified in Fig. 38, push toward violent discontinuous patterns of original chord forms, *A1* and *A2*, to end the piece.

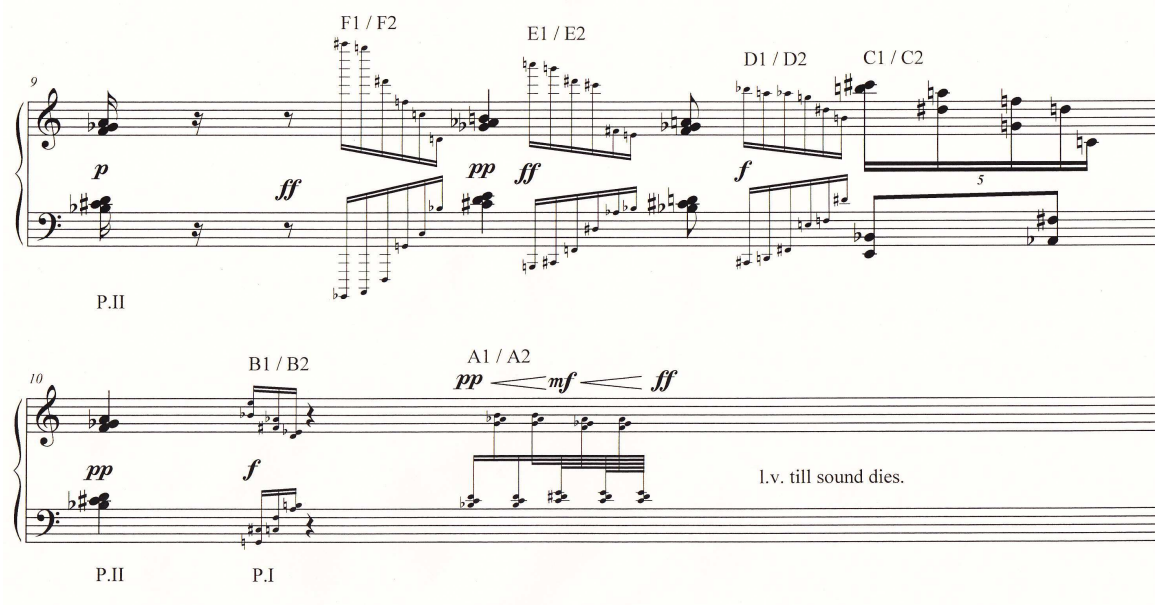

Fig. 38 Closing combinations of hexachord voicings.

We will now hear a performance of *Shards* by Dr. Scot Hawkins.

My final piece, ***. . . the last words***, was composed for soprano and alto soli, choir, violin and piano in the fall of 2006. The work was commissioned by the Grace United Methodist Church in Middletown, Virginia for the Good Friday Vigil and was recently premiered, in its entirety, by the Winchester Musica Viva. The work is a setting of the seven last phrases of Jesus Christ and other subsidiary texts that I used to enhance Jesus' words and the music's emotional impact (Fig. 39). The piece is not devised from any set or serial technique. It was designed purely as a musical suggestion of a human experience. Certain questions that helped mold the composition were; what would you experience if you were standing at Golgotha watching Jesus hang on the cross? What would you have heard witnessing this horrific impact on other people? What type of emotional impact would Jesus' words have had on those around him? These are thoughts and ideas that I hoped to represent--not the spiritual element and promise of redemption but human experience of ultimate suffering and the impact on all individuals upon hearing these carefully uttered phrases by Jesus.

I. "Father, forgive them, for they know not what they do" (Luke 23.34 RSV)

Eram quasi agnus innocens:
ductus sum ad immolandum, et nesciebam:
consilium fecerunt inimici mei adversum me, dicentes:
Venite, mittamus lignum in panem eius
et eradamus eum de terra viventium.

I was like an innocent lamb;

I was led to be sacrificed and I knew it not:
my enemies conspired against me, saying:
Come, let us put wood into his bread,
and root him out of the land of the living.
(Jer. 11.19 RSV)

II. "Amen I say to you, this day you shall be with Me in Paradise" (Luke 23.43 RSV)

In Paradisum deducant te Angeli:
in tuo adventu suscipiant to Martyres,
et perducant te in civitatem sanctam Jerusalem.

May the Angels lead you into Paradise;
May theMartyrs welcome you upon your arrival,
and lead you into the Holy City of Jerusalem.
(Missa pro Defunctis)

III. "Woman, behold thy son…..behold thy mother" (John 19. 26 RSV)

IV. "My God, My God, why have You forsaken me" (Mark 15.34 RSV)

Tenebrae factae sunt,
dum crucifixissent Iesum Iudaei:
et circa horam nonam exclamavit Iesus voce magna:

There was darkness when the Jews crucified Jesus;
and about the ninth hour Jesus cried out with a
loud voice:
(Matt. 27. 45-46 RSV)

V. "I thirst" (John 19. 28 RSV)

O God, you are my God—for you I long!
For you my body yearns; for you my soul thirsts,
Like a land parched and lifeless, and without water.
(Ps. 63 RSV)

VI. "It is finished" (John 19.30 RSV)

O vos omnes, qui transitis per viam,
attendite, et videte
Si est dolor similes sicut dolor meus.

O all ye that pass by the way, attend and see,
if there be sorrow like my sorrow.
(Lam. 1. 12 RSV)

VII. "Father, into Thy hands I commend My spirit" (Luke 23.46 RSV)

(Subsidiary texts and translations by Ron Jeffers & Ryan Keebaugh)

Fig. 39 Subsidiary texts and translations for . . . ***the last words****.*

The first movement, "*Father, forgive them for they know not what they do*", begins with swift figures in the piano in a seemingly timeless space. This timelessness will be the crucial theme through the entire work. After two statements of the opening quintuplet figure the violin enters with the "*forgiveness*" theme that is cycled through all seven movements. This theme represents Jesus' decisive forgiveness for those who have betrayed him and led him to his death (Fig. 40).

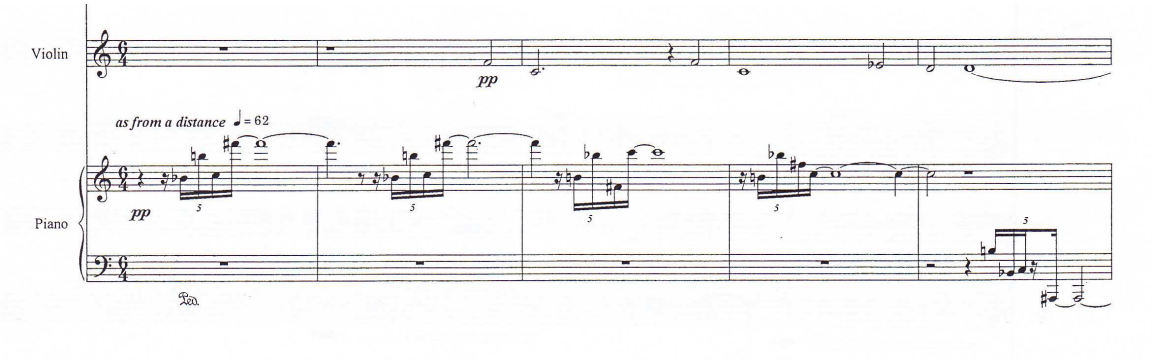

Fig. 40 Introduction of the "forgiveness" theme by the violin.

The choir enters in measure 8 with an intense whisper on the word "innocent" while the violin sustains the opening pitch of the "*forgiveness*" motive and the piano continues its

static musical fabric (Fig. 41). This marks a very strong moment in the introductory measures of the opening movement. Having the first sounds from the choir scored for an intense whisper on the word "innocent" holds a symbol of truth and ideology behind the meaning of the texts and work. It is a representation of spoken purity, of wasted innocence that is stated through whispers from the choir.

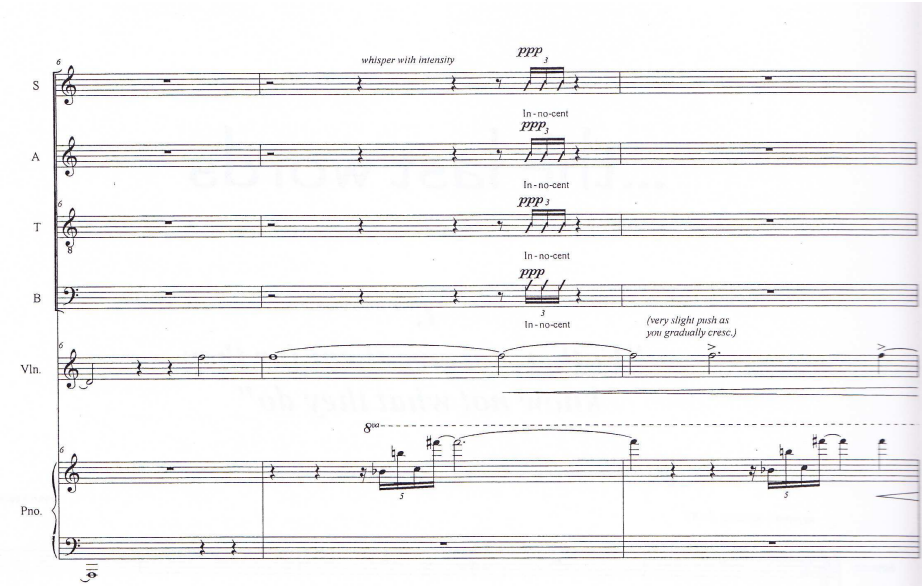

Fig. 41 First entrance of choir.

The soprano and alto sections of the choir sing their opening entrance in measure 14 with the phrase "*Father, forgive them for they know not what they do*". As this phrase is sung the basses and tenors whisper echoes on "*innocent . . . innocent lamb . . . sacrificed*" while the piano plays imitative melodic cells of the opening fragments (Fig. 42).

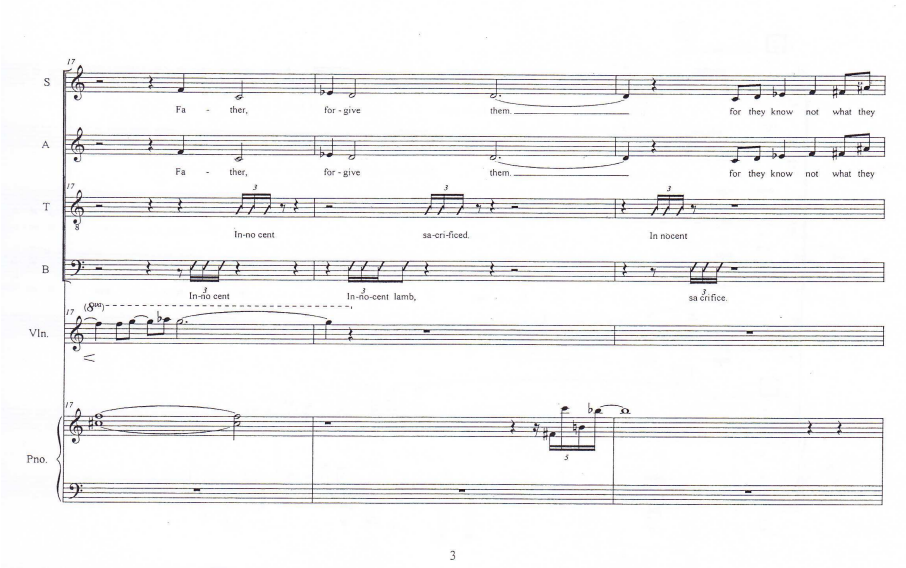

Fig. 42 Women's entrance on "Father, forgive them for they know not what they do".

At rehearsal letter B, the basses, tenors and violin take over the texture with a new melodic idea constructed upon the subsidiary text, "*Eram quasi agnus innocens*:" The women have taken over the preceding function of the men; now whispering the phrase "*innocent . . . innocent lamb*" while the piano has light octave staccato attacks in the bass (Fig. 43).

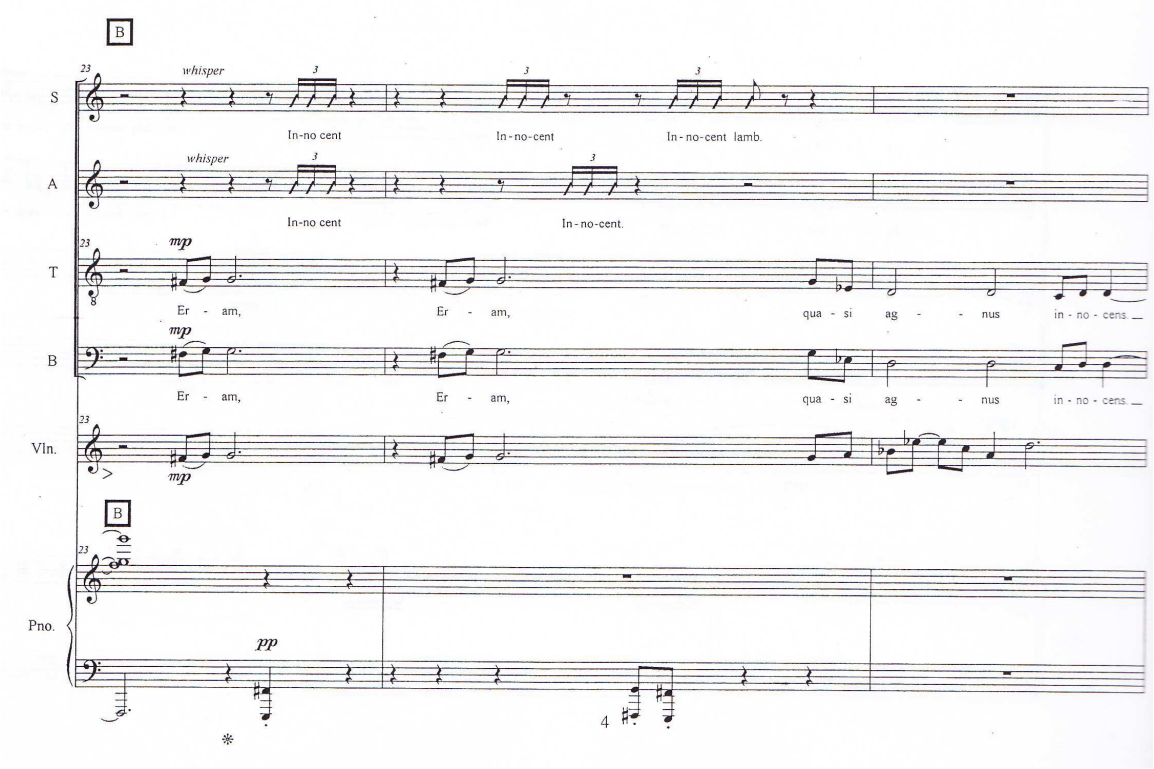

Fig. 43 Basses, Tenors and Violin entrance with new melodic material.

The choir reunites at rehearsal letter C on an a cappella text setting of "*ductus sum ad immolandum, et nesciebam: consilium fecerunt inimici mei adversum me*," which when translated means "*I was led to be sacrificed and I knew it not: my enemies conspired against me*". The setting lasts until the downbeat of letter D, which has a fortissimo entrance of the piano and violin. At this moment, the violin, piano, and each section of the choir present various rhythmic cells. The chant of the choir is representative of a crowd chanting, talking, and whispering based upon the same subject material. The violin's motives are representative of a hammer hitting the nails that were used to pierce Jesus' flesh (Fig. 44).

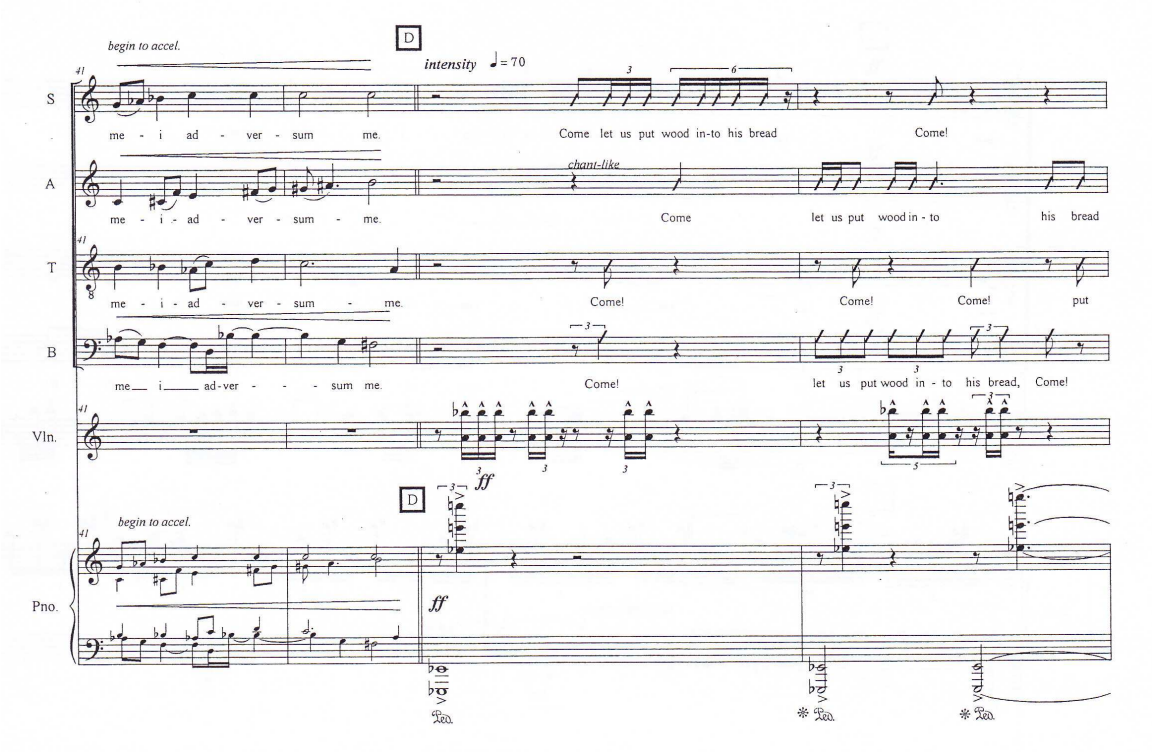

Fig. 44 Climax of distorted rhythmic fragments in choir, violin and piano.

The rhythmic complexities subside with the entrance of the tenor and bass voices on the "*eram . . . "* motive before the women proclaim their final statement of the phrase "*for they know not what they do*". As the vocal complexities dwindle, the violin and piano continue to carry the motion forward with sharp, pointed accents and figures. The activity is interrupted briefly as the violin makes one last reflective cry before the full choir enters with the final statement of "*Father, forgive them . . .* " at fortissimo. The choir then dissolves into the profound ambient resonance of the violin and piano textures (Fig. 45 & 46).

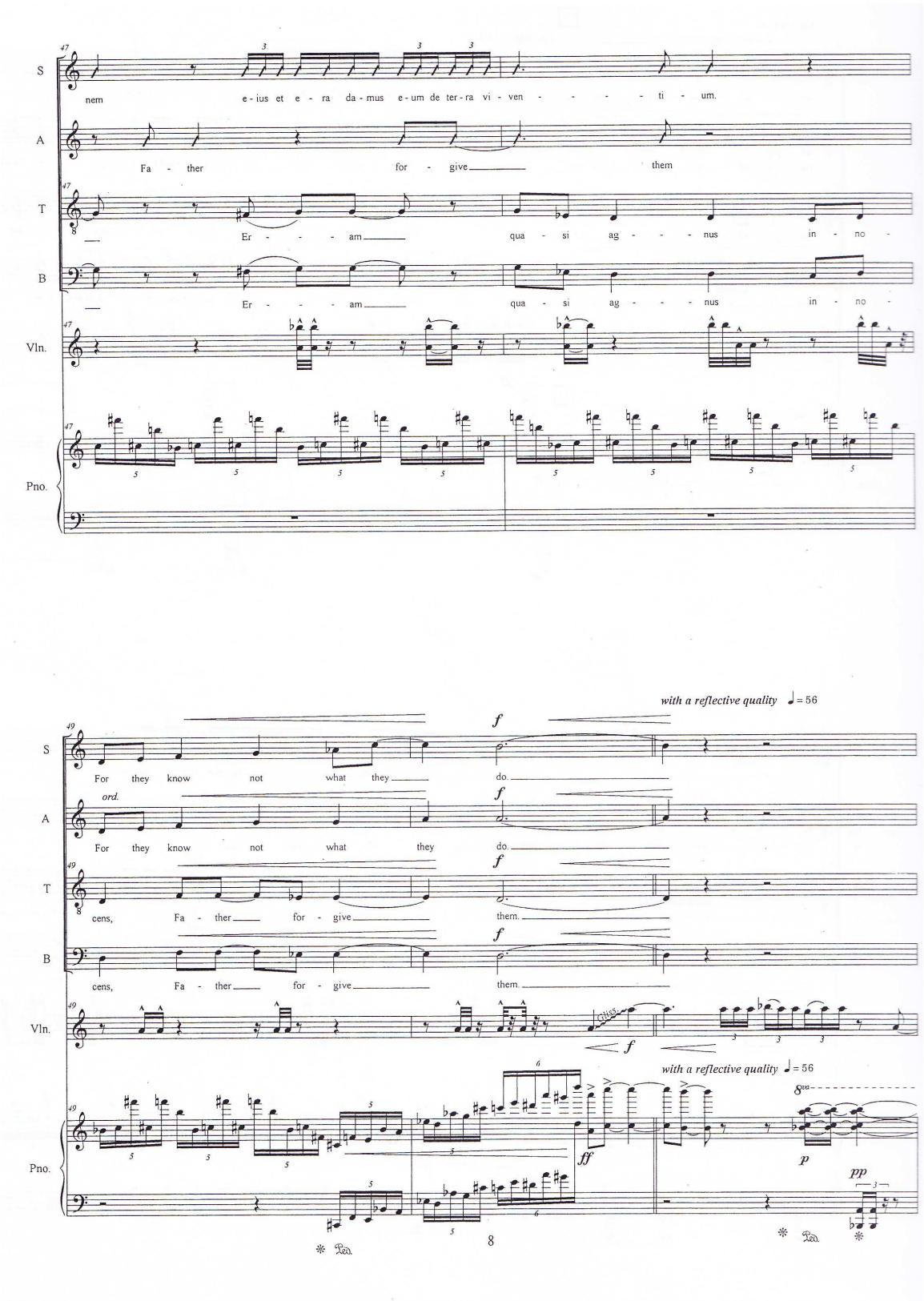

Fig. 45 Subsiding rhythmic complexities.

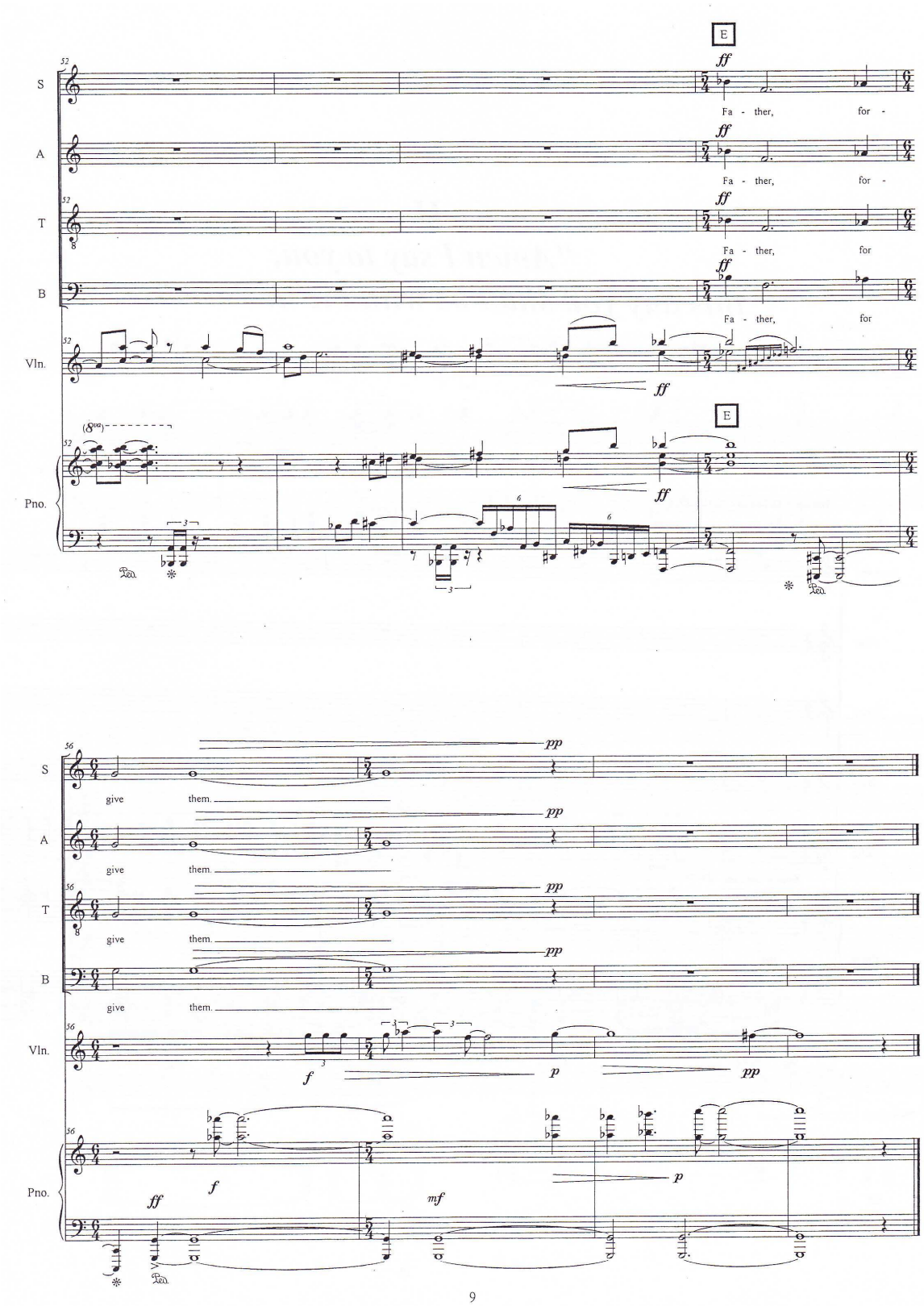

Fig. 46 Closing statement from choir.

Movement II, "*Amen I say to you, this day you shall be with me in Paradise*" begins as a continuation from the first movement. As we descend into a labyrinth of ethereal tones by the end of Mvt. I, we begin the second by encompassing the dark abyss of guilt from an innocent sacrifice. The correlating agitation from this plummet is heard in the opening violin phrases (Fig. 47).

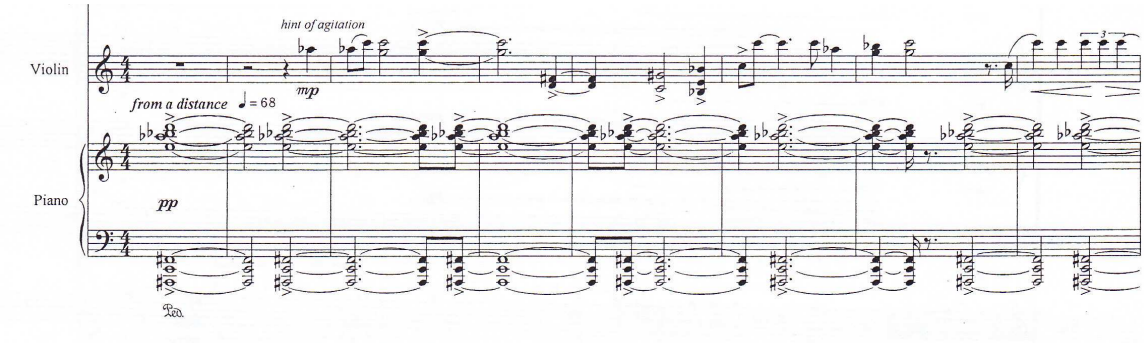

Fig. 47 Opening gesture for violin and piano.

The violin and piano prolong their dialogue of apprehension before reconciliation on the note G to establish the entrance pitch for the choir (Fig. 48).

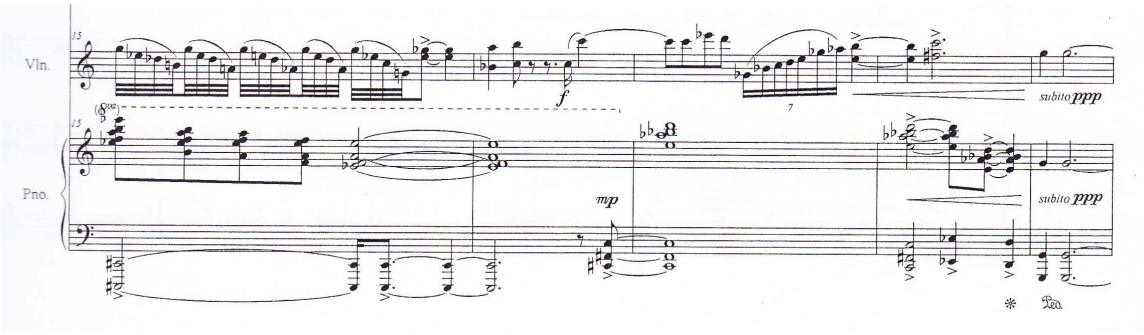

Fig. 48 Establishing pitch entrance for choir.

After a moment, the choir enters with a text selected from the *Missa pro Defunctis*. The text paints an aural imagery of a never-ending paradise by using lush harmonies in an a cappella setting (Fig. 49).

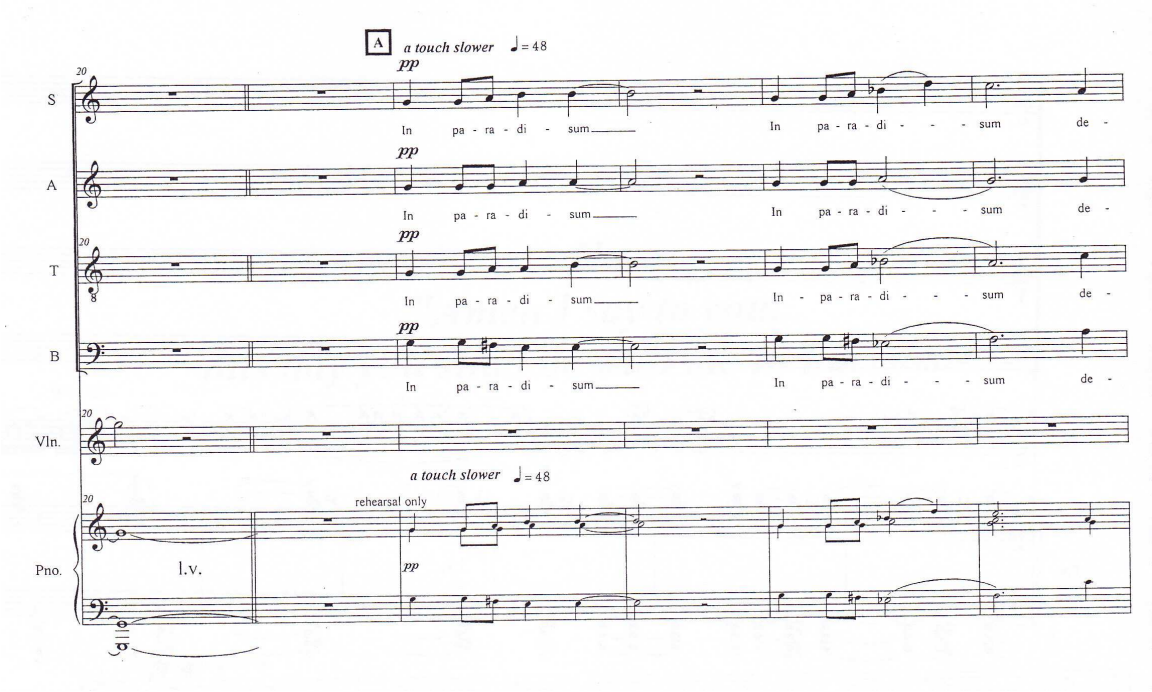

Fig. 49 Choir entrance "In Paradisum".

The violin and piano answer the choir's text with agitated attacks and rapid scale patterns. The passage acts as a vessel transporting the listener to the proclaimed "Holy City of Jerusalem". Once the vessel has completed its journey an alto soloist comes to the fore singing the title phrase, "*Amen I say to you, for this day you shall be with me in Paradise,*" which is immediately answered by the piano playing lofty variations of the opening violin melody and is concluded with a soprano soloist singing the "*forgiveness*" motive (Fig. 50 & 51).

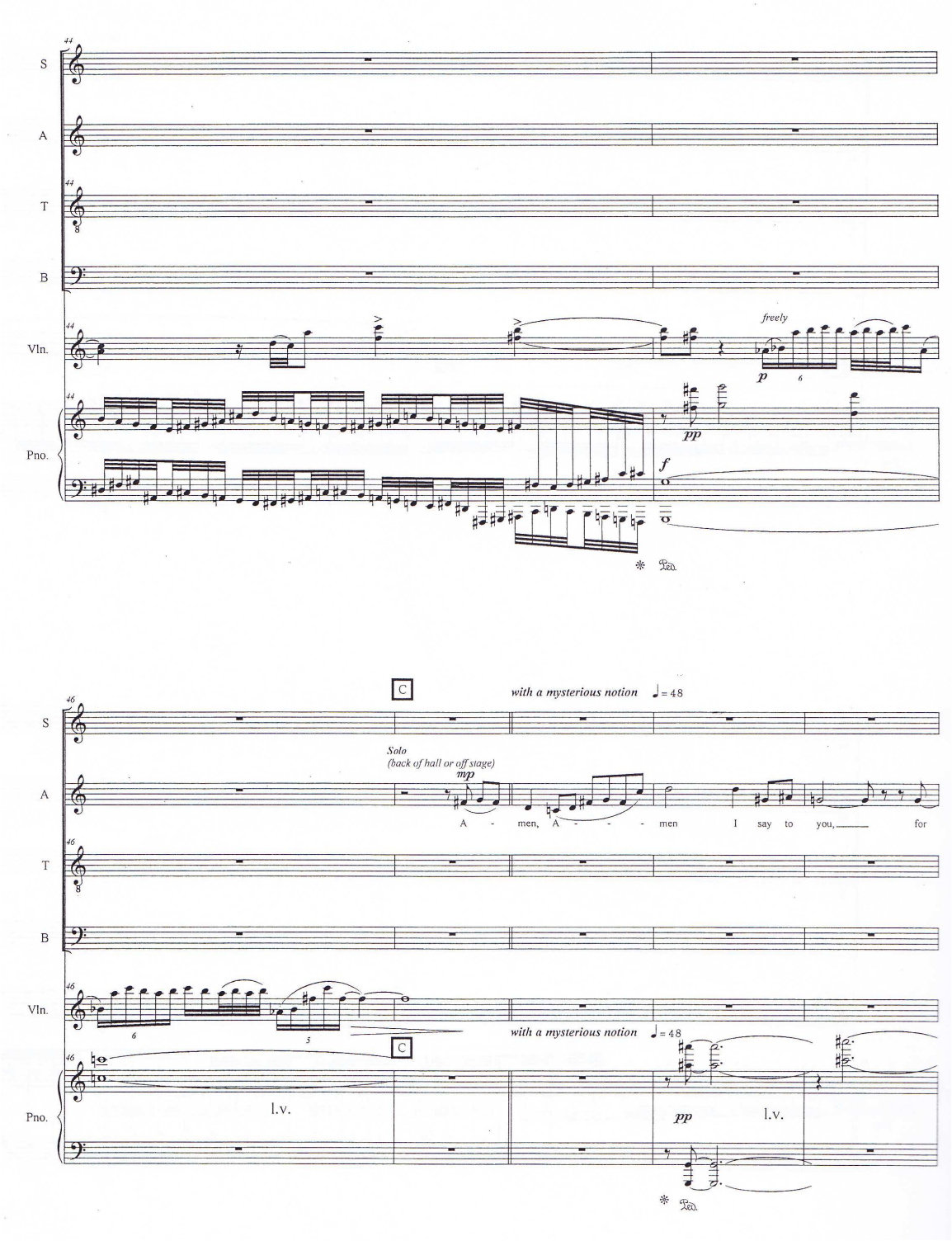

Fig. 50 Accented scale passages for violin and piano. Alto solo on "Amen I say to you".

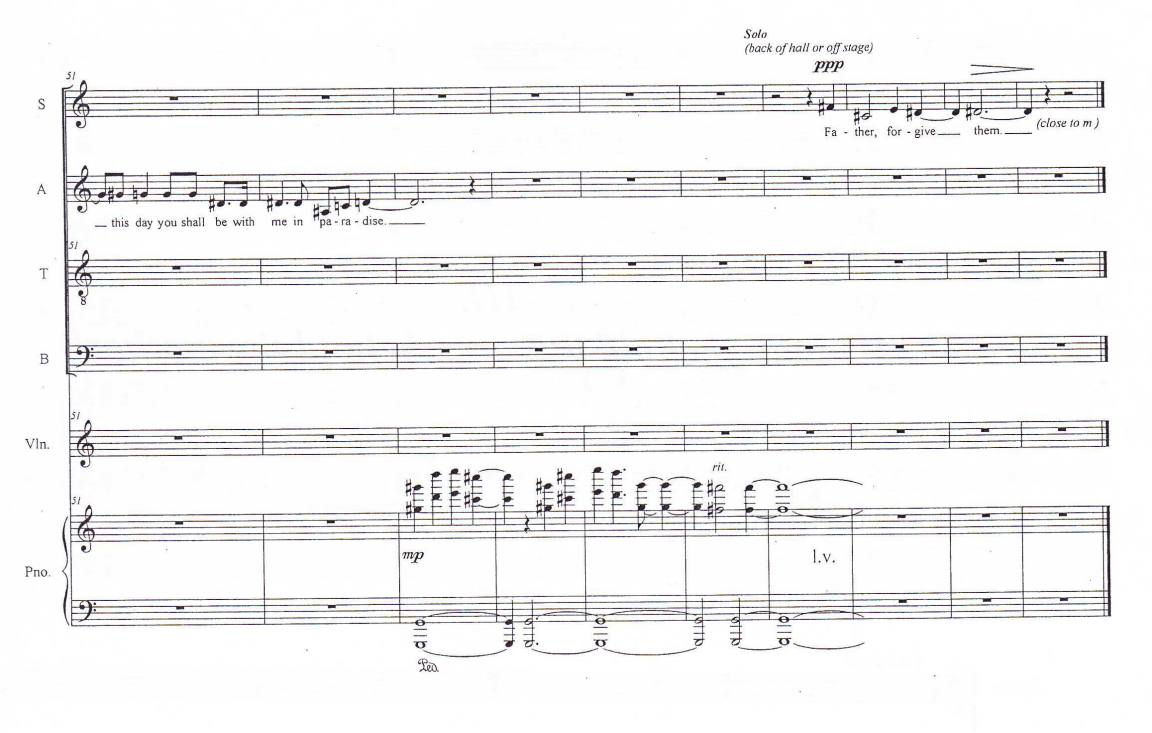

Fig. 51 Closing thematic variants in piano and soprano solo on "forgiveness" motive.

Movement III, "*Woman behold thy son . . . behold thy mother*" is scored for choir and piano. The piano is the principal medium in the movement while the choir acts as an ethereal gesture. To open the movement, I wanted to give the listener a sense of ambiance with large intervals sustained in the piano with a slow tempo (Fig. 52).

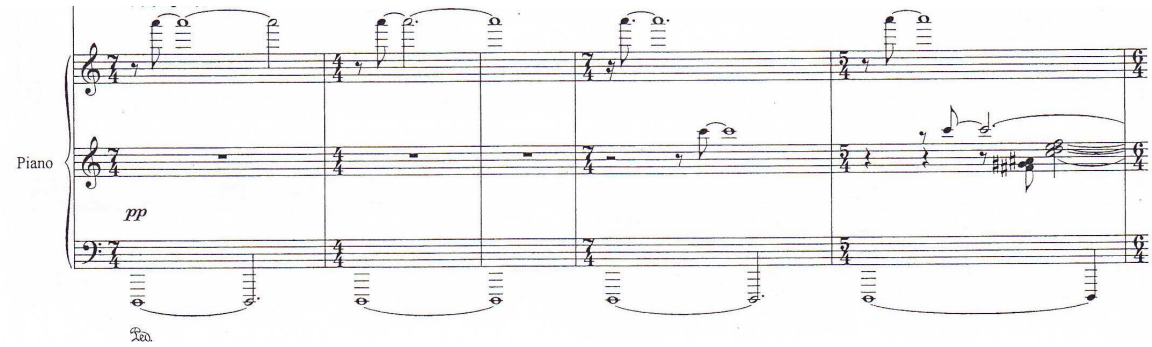

Fig. 52 Piano opening of movement III.

The piano continues this idea until the choir's opening entrance in measure 11 with the first statement of "*Woman, behold thy son*". The choral phrase is constructed to convey the imagery beneath the words. As Jesus spoke this phrase he was looking down upon his mother from the cross: this is the reasoning behind the dissonant chord on the word "*son*" at the end of each expression (Fig. 53).

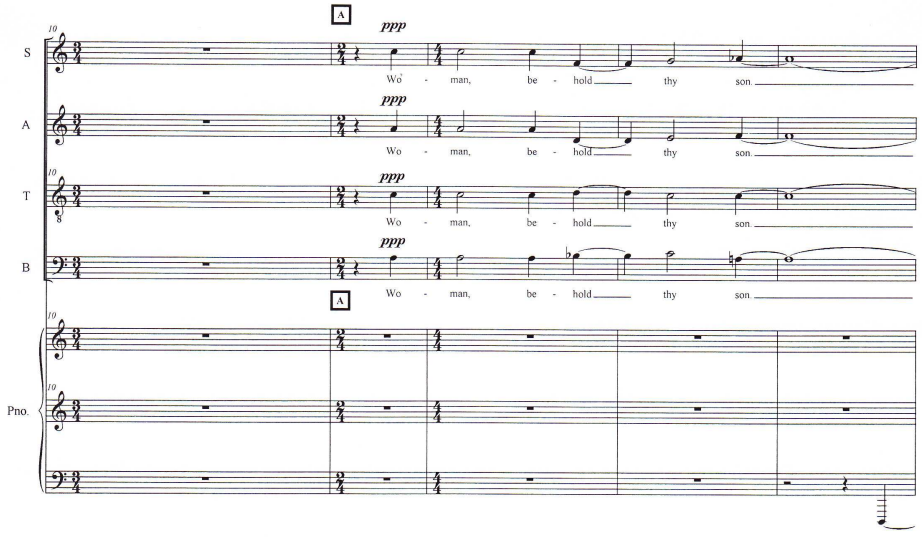

Fig. 53 First statement of "Woman behold thy son".

After the initial declaration by the choir the piano continues its unchanging motion of various pitch spacings and chord voicings until the second statement of the choir is heard in measure 23. After the choir has finished its statement, the piano takes on a new role, playing contrasting figures. In the upper voice we hear a static blend of harmonic cell clusters on an F and F-sharp major chord at pianissimo, while a violent angular figure projects through the bass voice at fortissimo (Fig. 54). These contrasting moods are necessary for the aural picture of Jesus' purity and impending death.

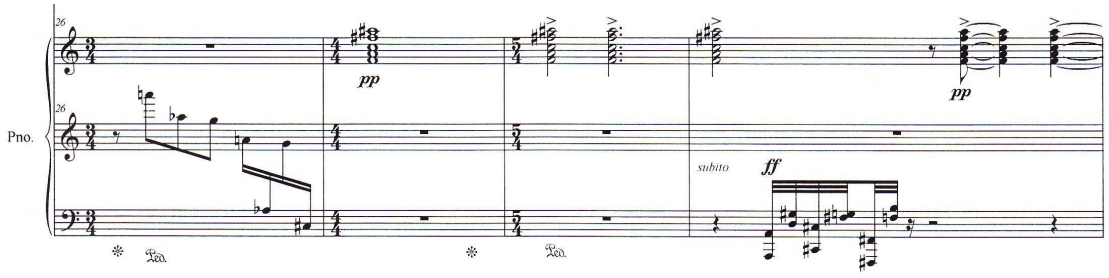

Fig. 54 Contrasting figures in piano.

The contrasting ideas in the piano persist through the third entrance of the choir's statement "*Women behold thy son*" until the climax in measure 40, when the choir sings the triumphant pronouncement, "*Behold thy mother*" (Fig. 55).

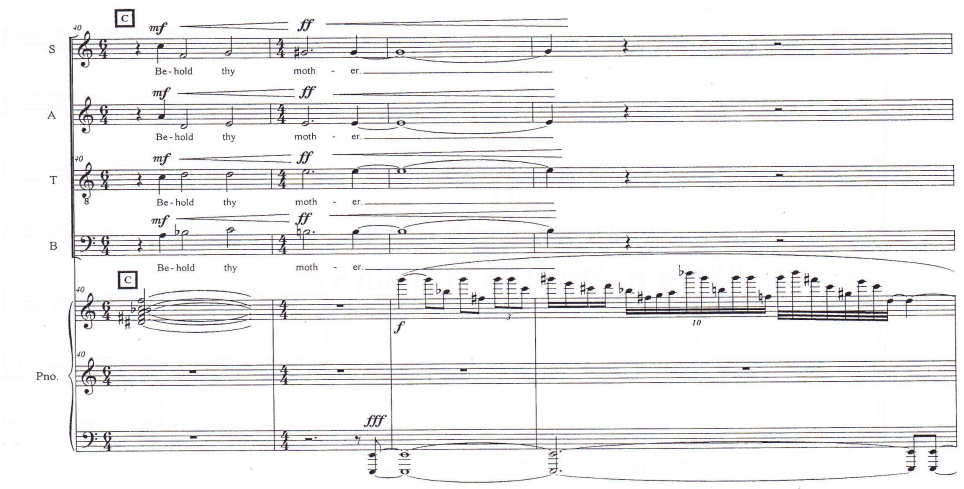

Fig. 55 "Behold thy mother".

As the piano figures fall, following the glorious choir declaration, the timeless space begins to reform, created through slow rhythmic gestures and moments of grand pause to conclude the movement with the "*forgiveness*" theme in the low bass (Fig. 56).

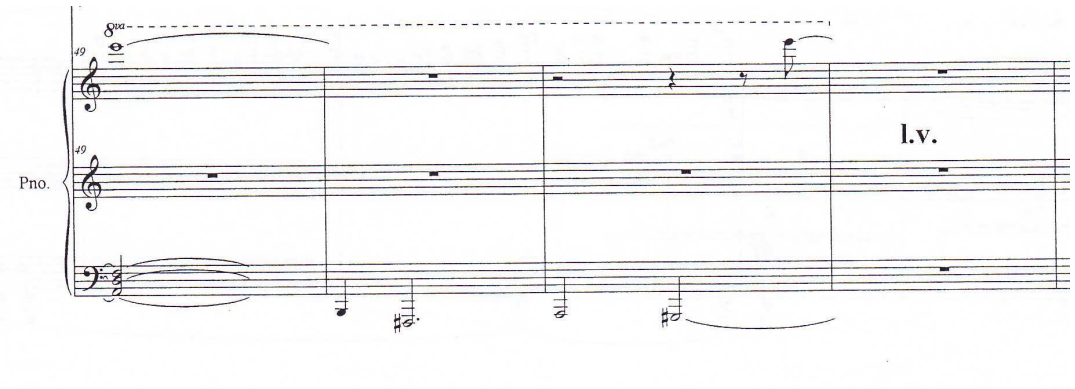

Fig. 56 "Forgiveness" theme in the bass of the piano.

The next movement, "*My God, My God, why have You forsaken me?*" was composed as an icon of darkness. The ideas of gloom and despair transfix the piece from the opening phrase of the choir, "*Tenebrae factae sunt*". This is immediately followed by the "*hammer*" motive in the violin (Fig. 57).

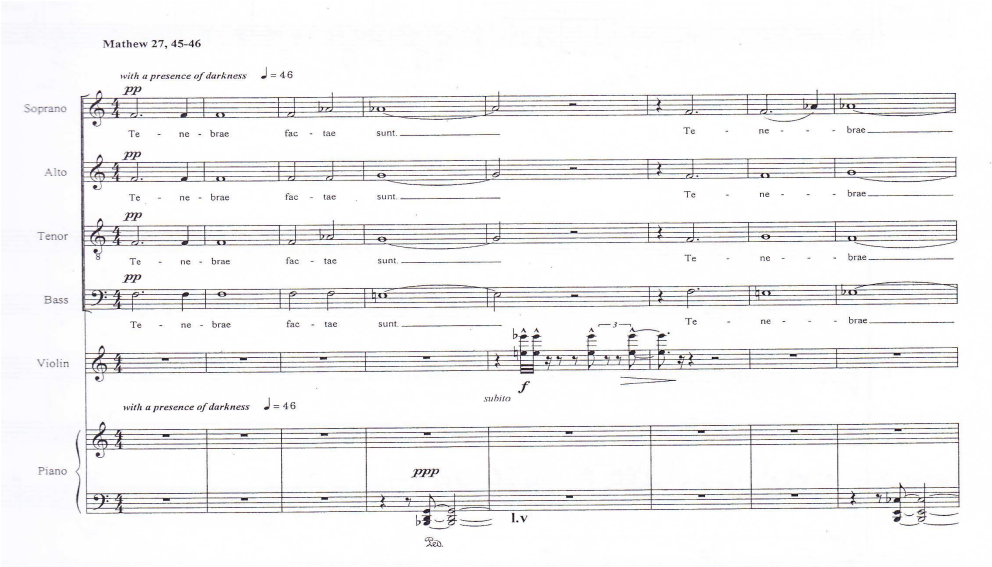

Fig. 57 Opening of movement IV.

The choir subsequently repeats the phrase with more dissonance as the "*hammer*" motive in the violin is lengthened. From this juncture, the violin and piano utter a short dialogue

before the violin suggests the "*hammer*" motive a third time. The choir enters in measure 24 stating the "*Tenebrae*" text with static accompaniment figures from the violin and single note durations from the piano. These textures continue to the pinnacle at measure 48. Here, the choir exclaims "*My God, My God, why have You forsaken me?*" oscillating between the male and female voices (Fig. 58). This section culminates in measures 52-55 with the voices of the choir stating the question "*Why?"* four times, each with variations in rhythm and duration (Fig. 59).

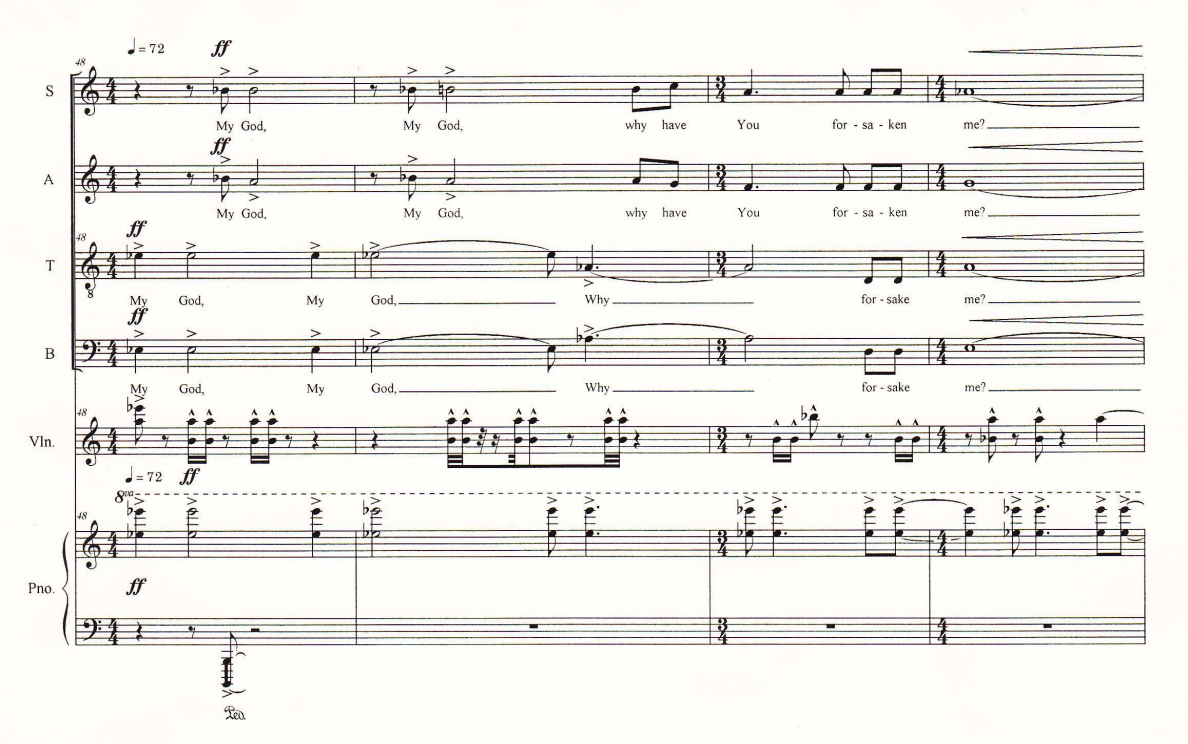

Fig. 58 Choir exclamation of "My God, My God".

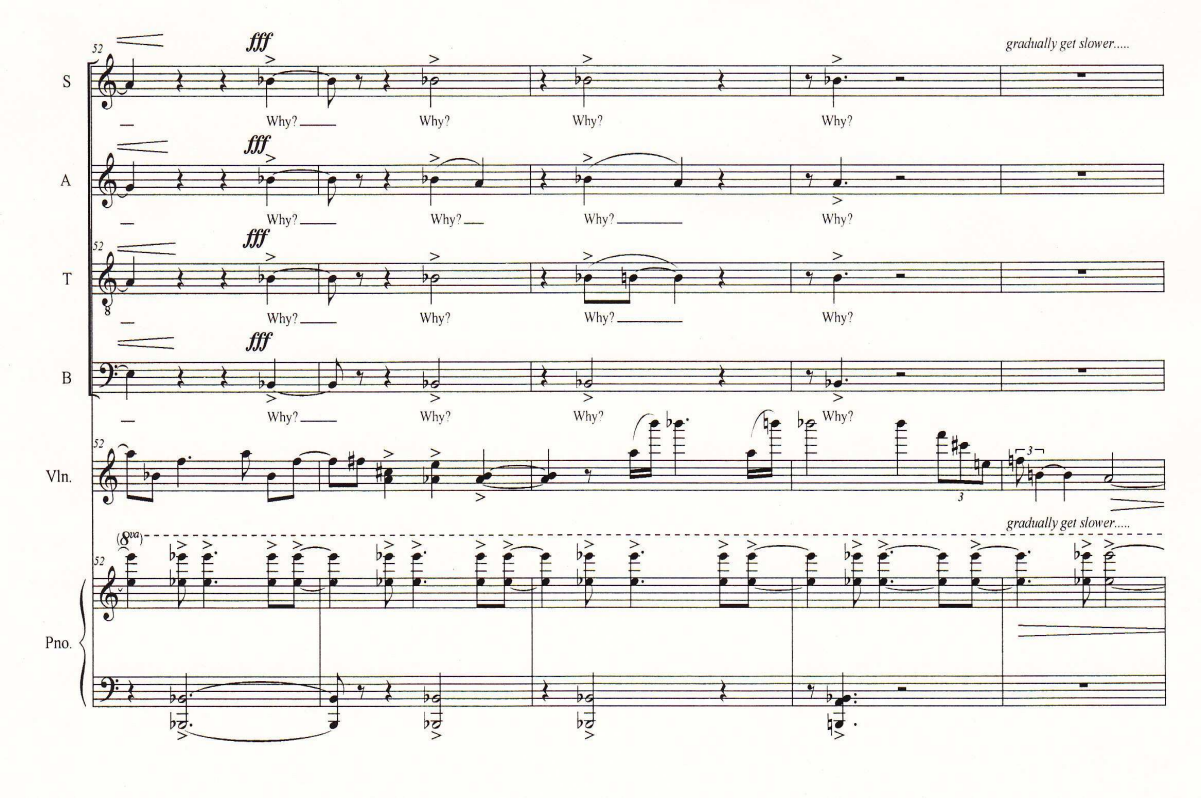

Fig. 59 Culmination of movement IV on "Why?".

As the movement comes to a conclusion, the bass of the piano plays an inverted form of the "*forgiveness*" motive while the violin plays a pizzicato A. After a small moment of silence, the piano begins a rapid ascent through a continuous intervallic pattern of minor and major thirds and sixths, joined by the violin in the last measure (Fig. 60).

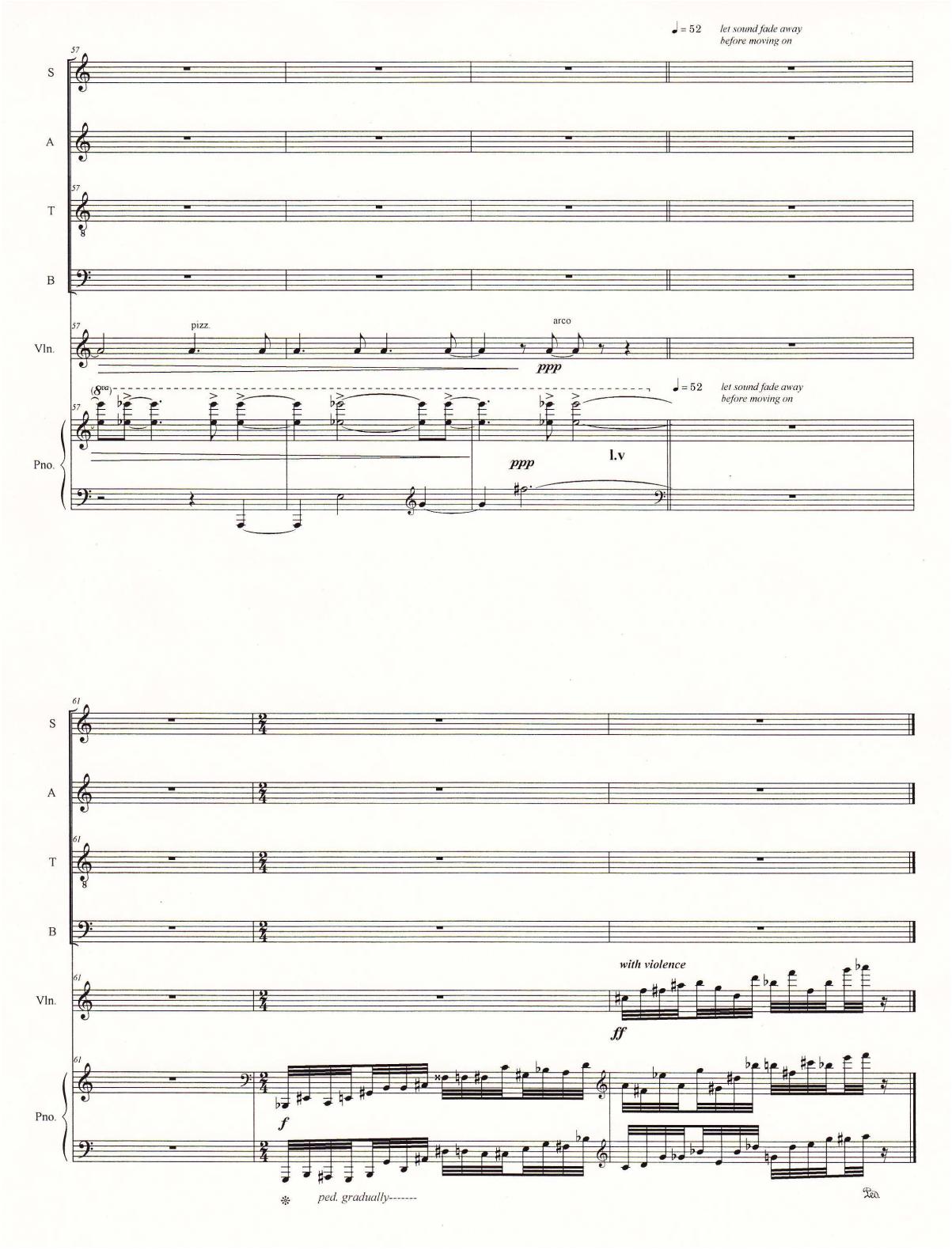

Fig. 60 "Forgiveness" motive and closing figures in violin and piano.

The fifth movement, "*I Thirst*" was composed for soprano solo, violin and piano. I chose to set the texts as a solo because of the delicate nature of Jesus' words. As I pondered these words I felt the text was a personal cry into the darkness for help. The soprano begins by a somber cry of "*I Thirst*" followed by two additional statements of the passage steadily getting louder (Fig. 61).

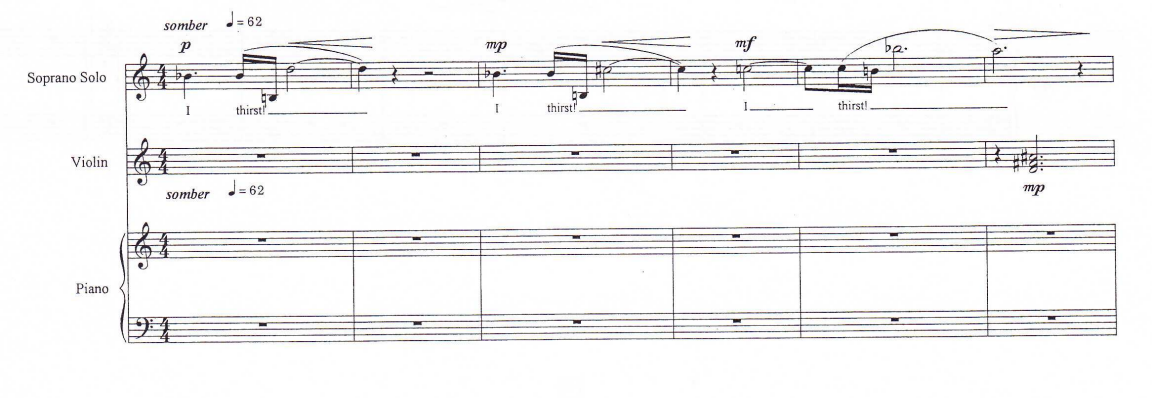

Fig. 61 Opening cry of soprano solo.

At the end of the opening cry, the violin acts as a textural counterbalance, sustaining triple and double stops of various durations. The solo returns in measure 15 with the Psalm 63 text. This entrance is marked with the direction "as to cry in the night", creating a yearning for comfort--for something spiritual. With the soprano singing the few cries for God alone, the text takes on a new meaning and stature (Fig. 62). The violin enters above the pitch of the soprano line with a heroic theme, encouraging reflection on the spiritual nature of the text before the soprano restates the opening "*I Thirst*" gestures in measures 36 – 38 (Fig. 63 & 64).

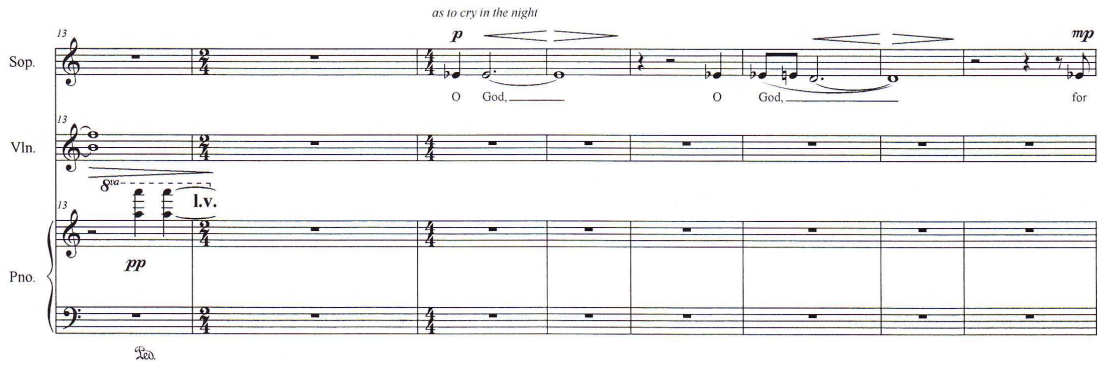

Fig. 62 Soprano cries on Psalm 63.

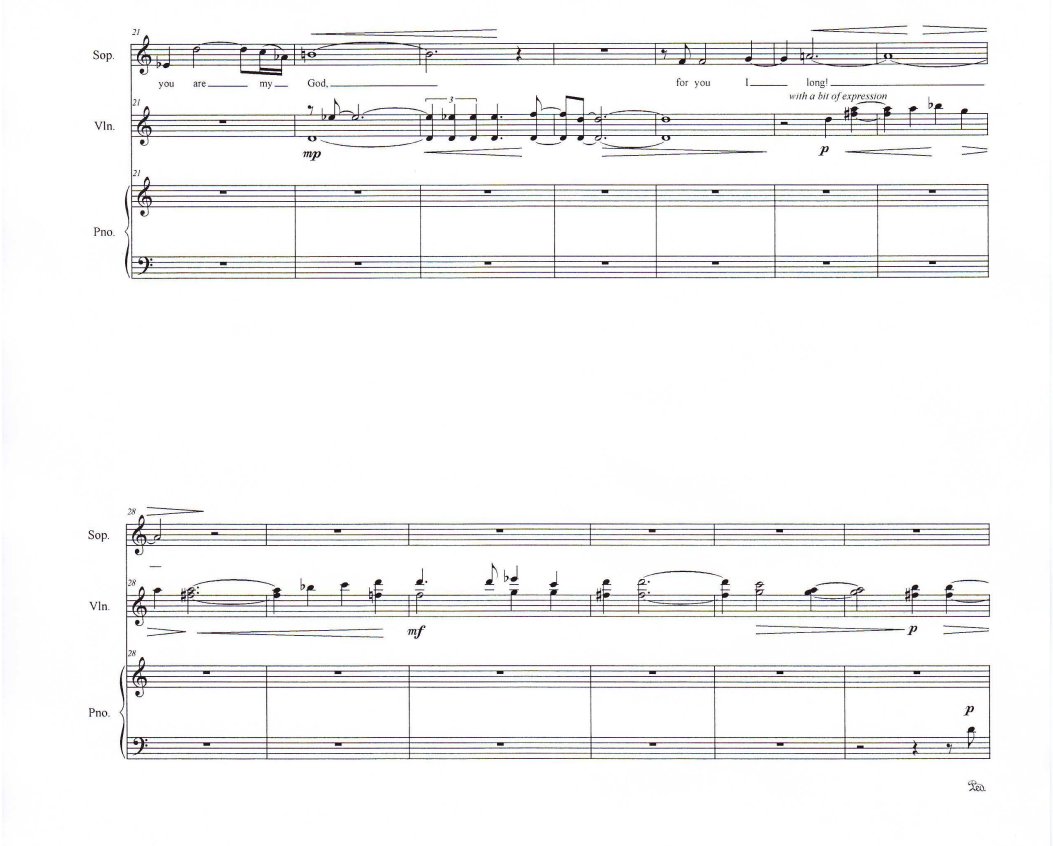

Fig. 63 "Heroic" violin line.

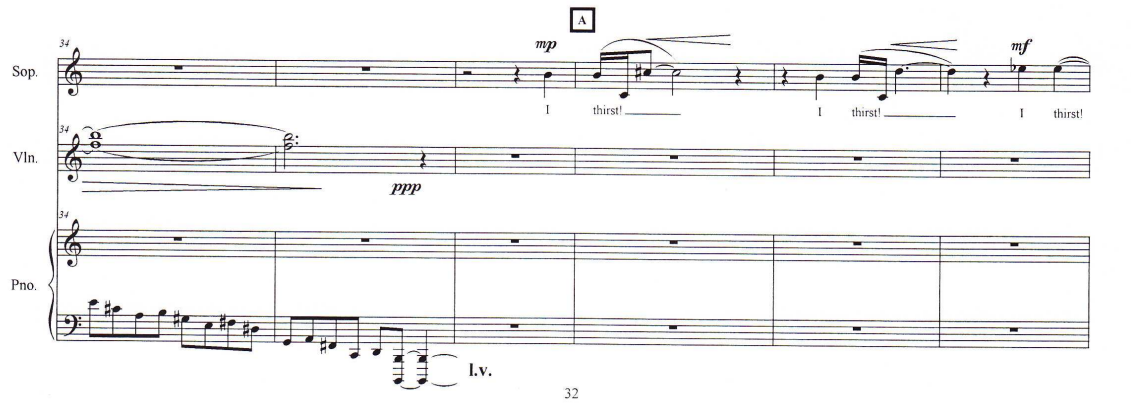

Fig. 64 Return of "I Thirst" cries.

The motivic play on the opening gestures of the soprano voice and heroic theme of the violin come together in measures 52-56 (Fig. 65). At the conclusion of the soprano's solo line, "*without water*", the violin returns to the "*I Thirst*" motive, discharging an ironic text painting with the two adjacent phrases.

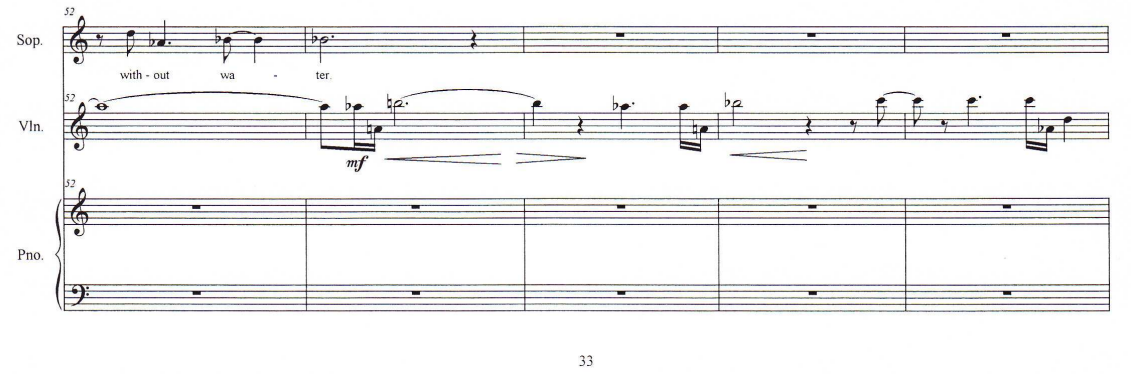

Fig. 65 Motivic play between soprano and violin.

The soprano concludes with a return on the "*I Thirst*" motive, as heard in the opening measures, with slight variation. As the cry fades, the piano enters with a descending "*forgiveness*" motive before fading away (Fig. 66).

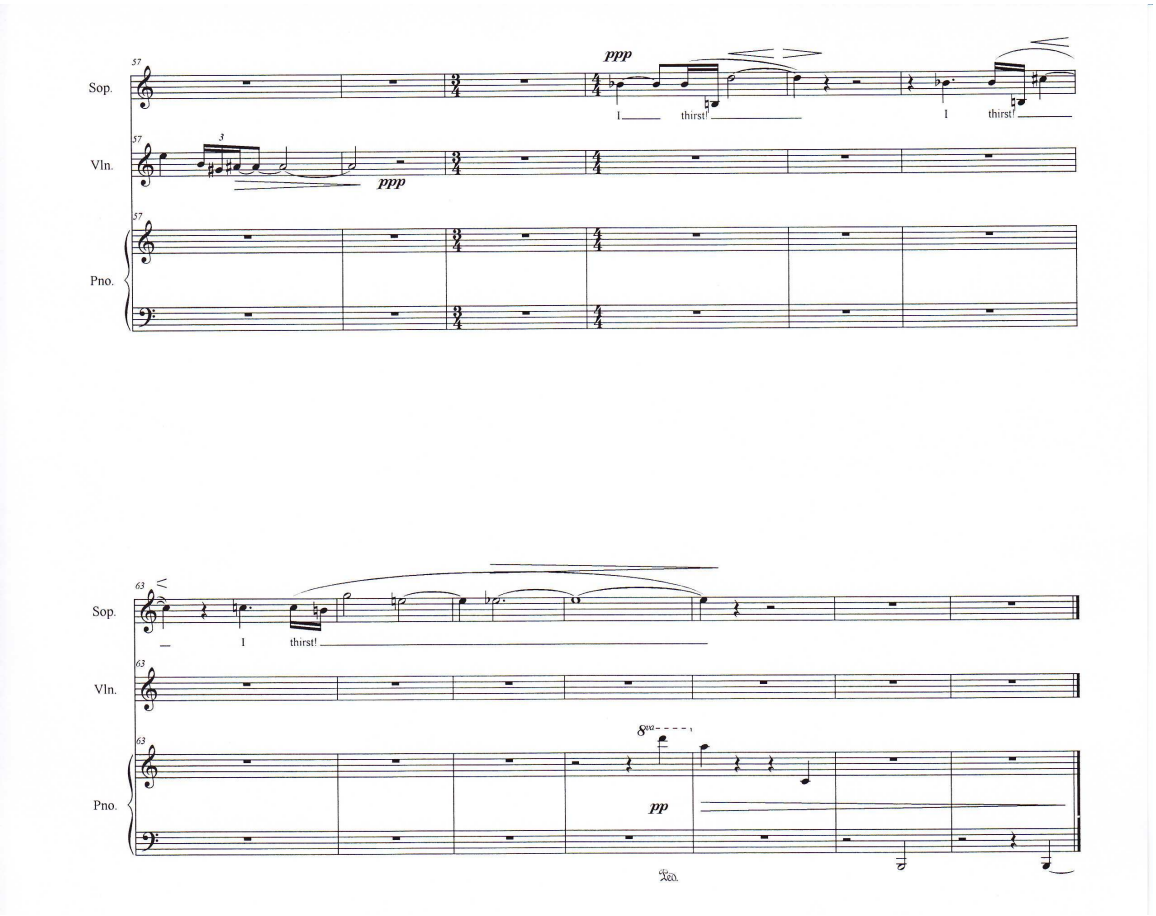

Fig. 66 Return of "I Thirst" motive and a descending "forgiveness" motive in piano.

The sixth movement, "*It is finished,*" begins with an ascending piano pattern representing rising sorrow followed by a violin solo, expressing melancholy, in measures 5-10 (Fig. 67).

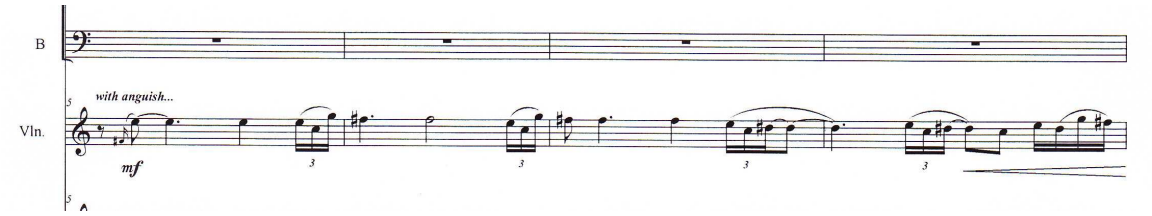

Fig. 67 Expressed melancholy in violin solo.

The piano enters in measure 10 with a sextuplet figure in the bass. The musical idea becomes a seven-pitch unit and grows to a thirteen-pitch unit imposed on the sextuplet (Fig. 68).

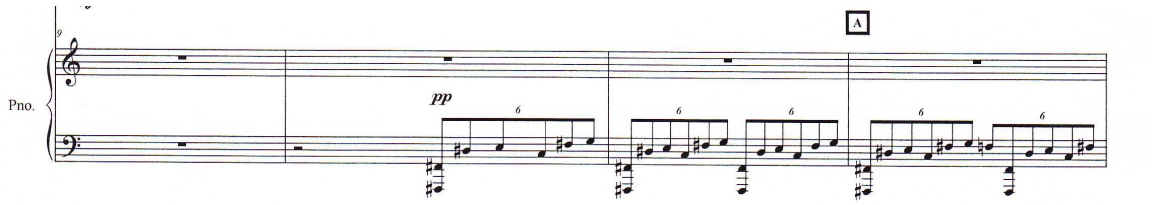

Fig. 68 Seven-pitch unit imposed on the sextuplet..

The choir enters in unison on the Lamentations text. The entire passage is set in unison with violin to represent an equal and universal sorrow. While the choir sings the passage, the piano serves to highlight material, imitating rhythmic and motivic ideas from the violin's opening solo (Fig. 69).

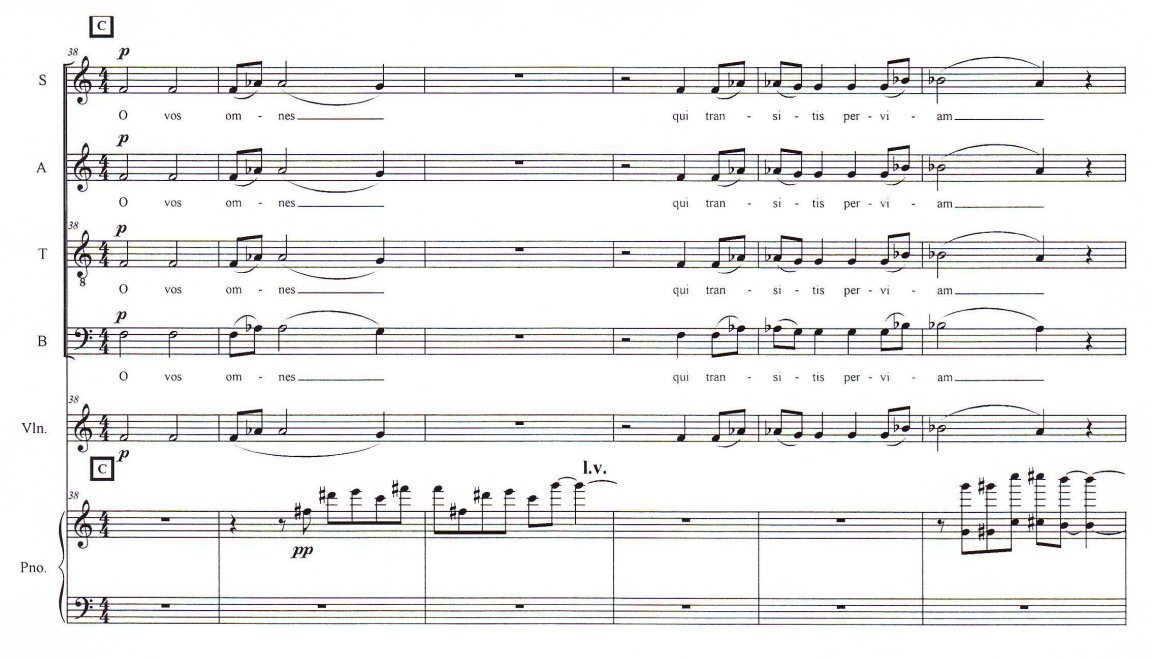

Fig. 69 Unison setting for choir.

In measure 49, the piano begins to cycle through the seven-pitch unit imposed on the sextuplet as before. When the choir reaches the climax at the end of measure 52, the piano reaches its on the downbeat of measure 53 with the return of the violin's opening motives (Fig. 70).

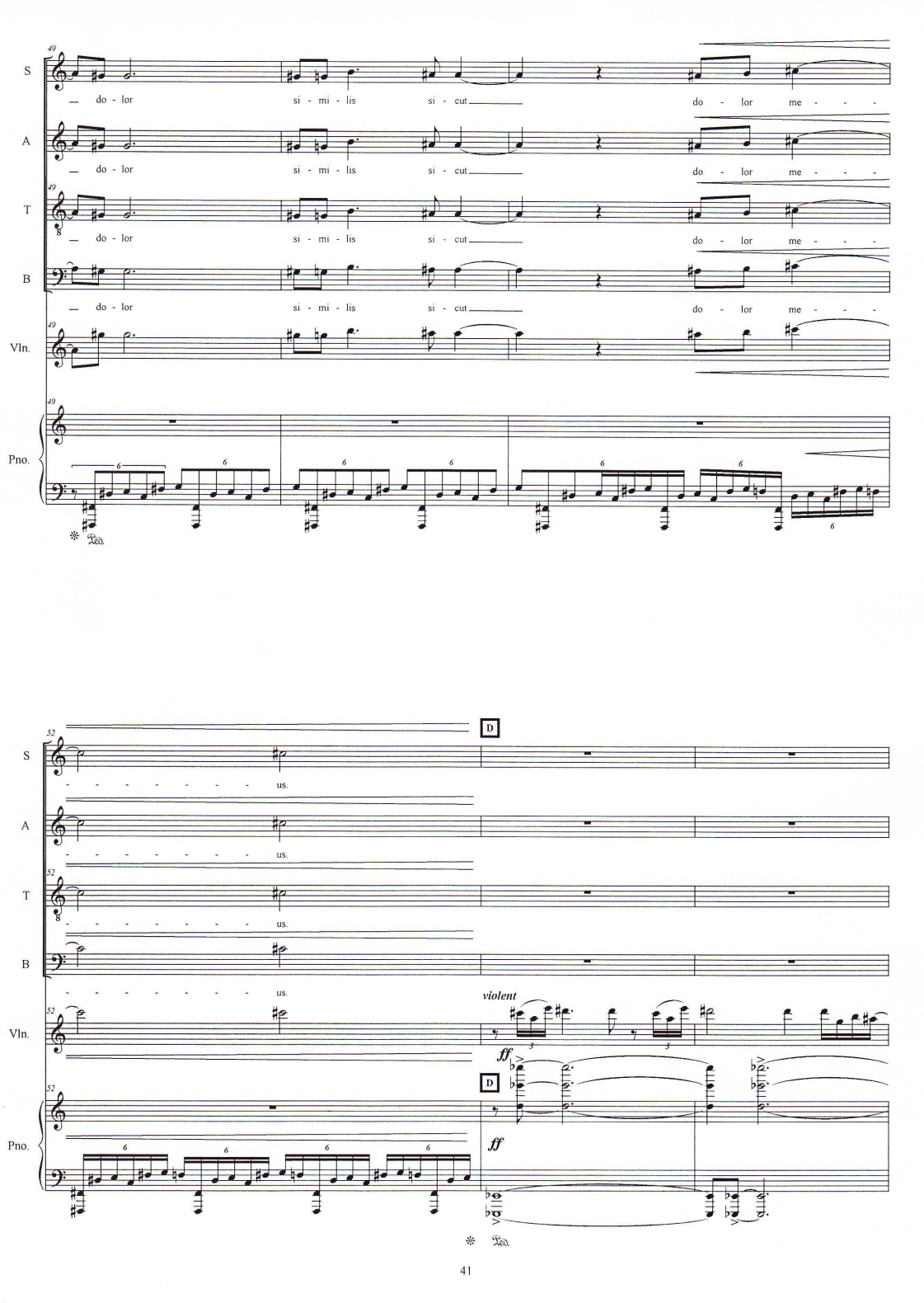

Fig. 70 Return of the seven-pitch unit pattern in piano and climax at measure 53.

The violin and piano continue their motives till measure 58, where the violin's passage is now played without restraint. This is the moment that the violin solo refers to the mourning for the innocent blood that has been spilt (Fig. 71).

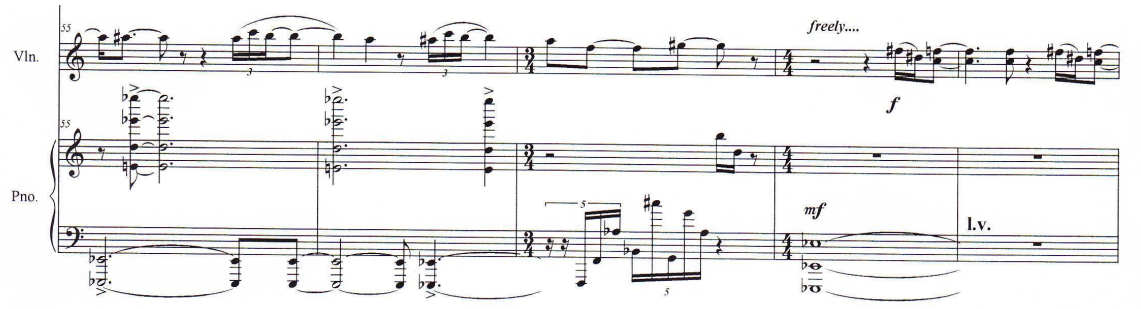

Fig. 71 Beginning of violin solo in measure 58.

When the violin solo comes to a close, in measure 71, the choir speaks in unison, "*It is finished*," emphasizing the last gleam of hope for Jesus and the fulfillment of the Christian philosophy.

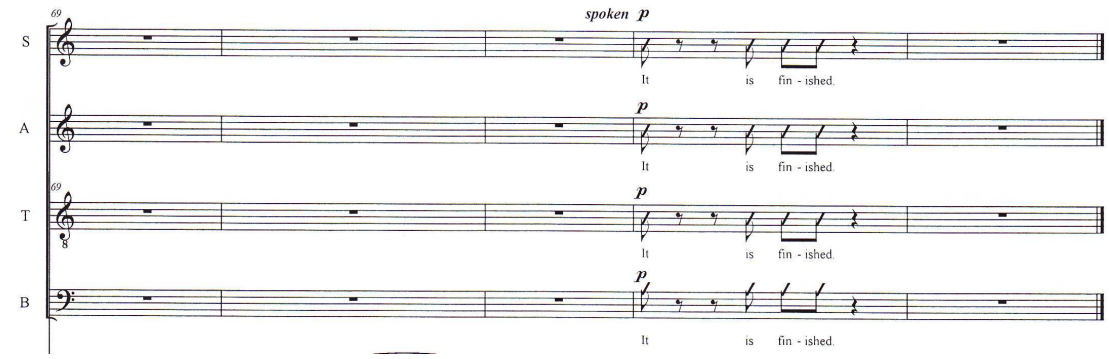

Fig. 72 Closing text of movement VI.

The last movement of the work, "*Father, into Thy hands I commend my spirit*" is a synthesis of new and old material. The opening "distant toll of bells," is made of a seven-beatrhythmic cycle. The number seven was chosen because it relates to Christ's seven last words and it is viewed as a perfect number by Christian theologians. This cycle is used to reintroduce space and revive philosophical thoughts as to what has occurred and what will be the definitive outcome (Fig. 73).

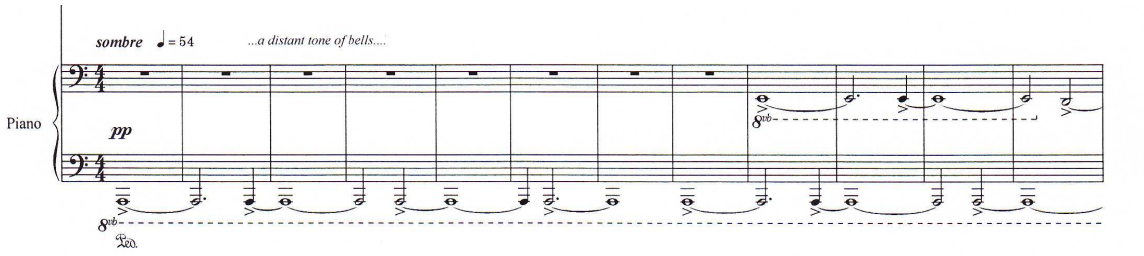

Fig. 73 Seven-beat durational cycle.

When the violin enters in measure 19, it as well follows a seven-beat duration per phrase (Fig. 74).

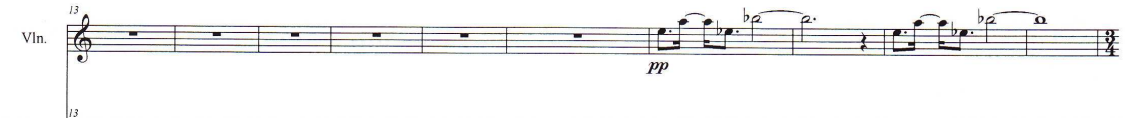

Fig. 74 Violin entrance devised of a seven-beat cycle.

The choir enters on unison pitches in measure 24 following the same seven-beat cycles as violin and piano. The motive, heard from the choir, is the opening interval of the "*forgiveness*" motive. The choir is quickly interrupted by an ascending, angular pattern

at a rapid tempo in piano before being answered by the violin stating the "*hammer*" motive (Fig. 75).

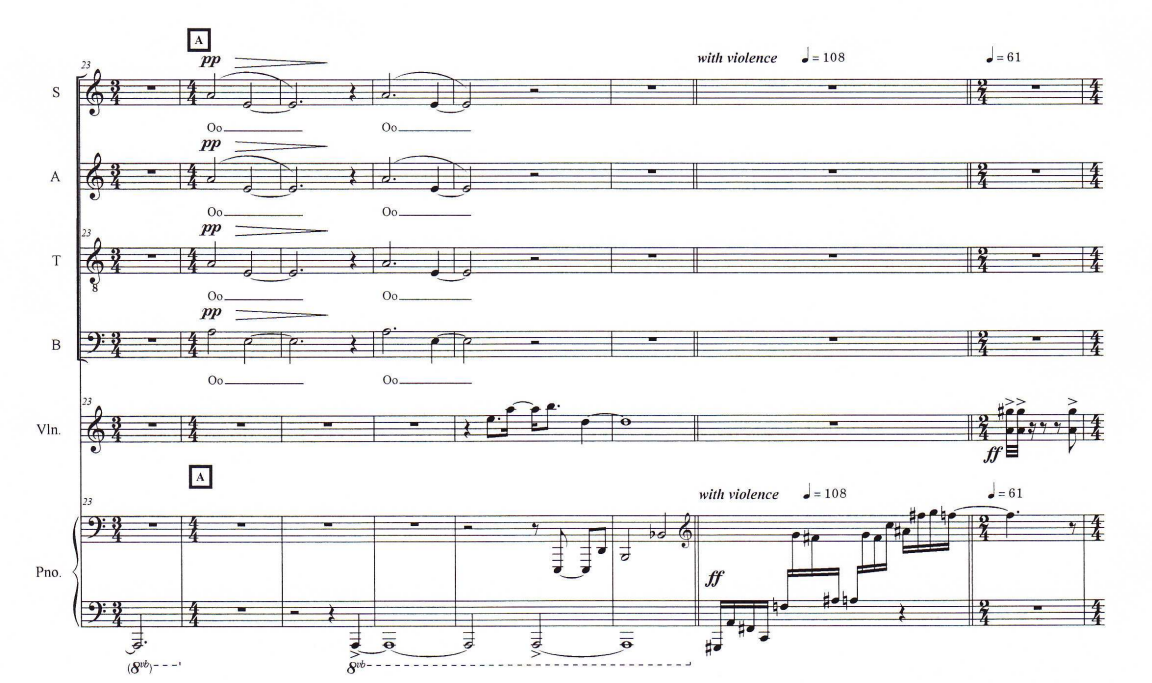

Fig. 75 Choir entrance on "forgiveness" motive interval with a quick ascending interruption in the piano followed by a statement of the "hammer" motive by the violin.

The choir returns, in measure 31, to the "*forgiveness*" motive. As an accompaniment figure, the piano maintains a seven-beat cycle in the bass while playing dyads, in the right hand, associated with the first and third movements (Fig. 76).

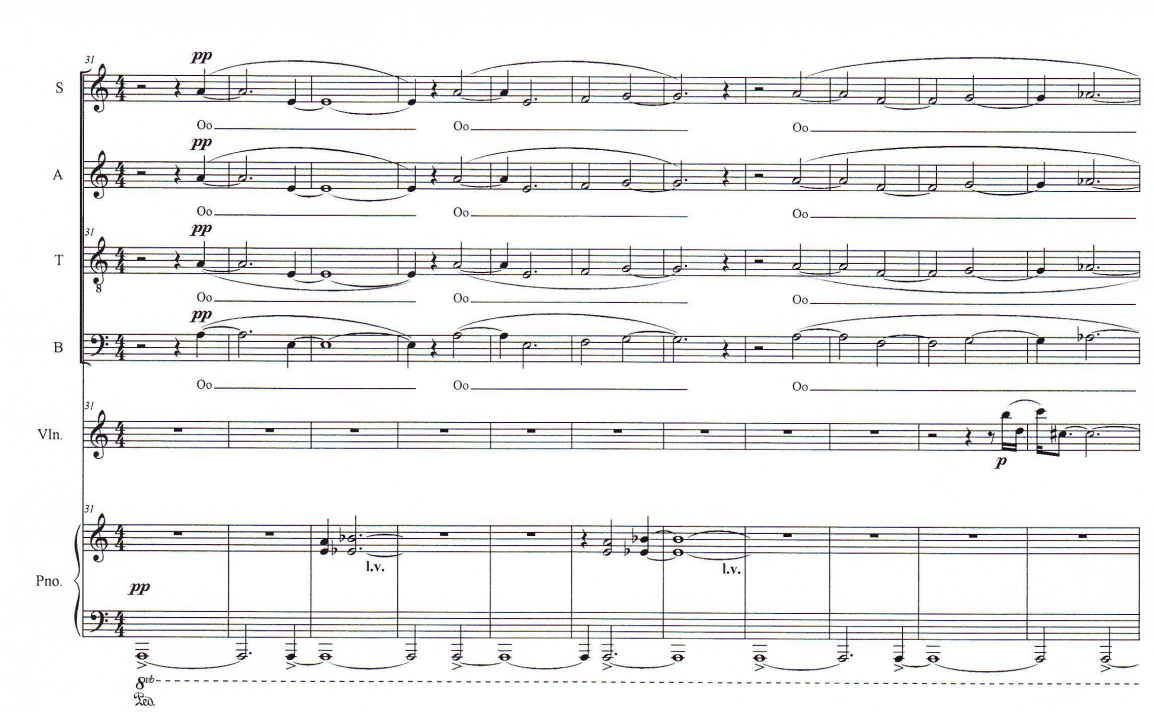

Fig. 76 " Forgiveness" motive accompanied by the seven- beat cycle and chords reminiscent of the first and third movements.

Once more, the sense of suspended time is interrupted by a furious ascending angular motion, now in the violin, accompanied by bright accented chords in the piano which lead to a unison "*hammer*" motive attack on the downbeat of measure 43 (Fig. 77).

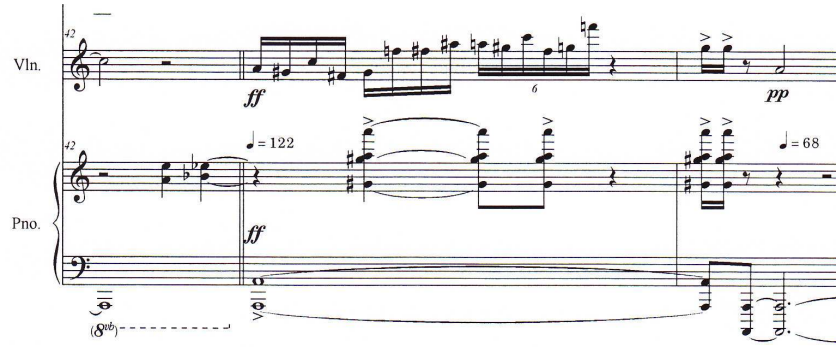

Fig. 77 Ascending angular motion followed by "hammer" motive.

Following the sudden eruption of an ascending motion, the violin and piano return to their seamless nature. The violin accompanies the piano with a static rhythmic pattern on A, while the piano's bell sequences are played through various intervallic groupings (Fig. 78).

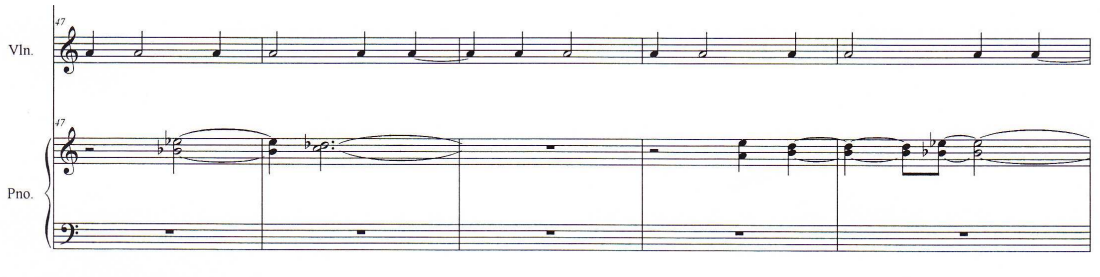

Fig. 78 Piano bell sequence accompanied by violin.

The "*hammer*" motive returns on the downbeat of measure 60. Together, the violin and piano elongate the motive through short bursts of the rhythmic cells (Fig. 79).

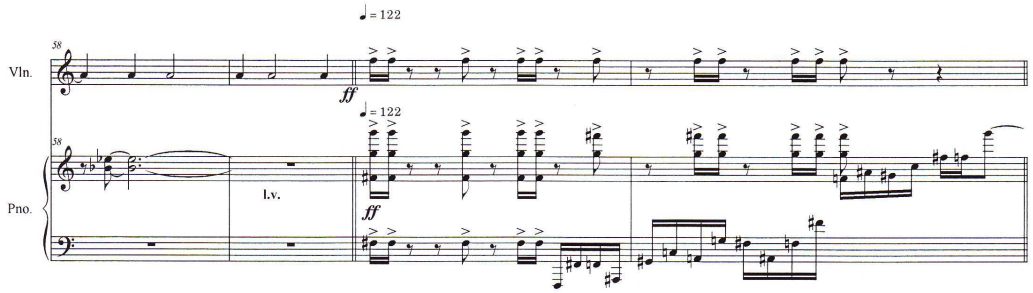

Fig. 79 "Hammer" motive.

Beginning in measure 63, a complete synthesis of the entire "last words" cycle is stated. The goal for this section is to blend previous musical material for one common objective.

The procedure begins with the violin stating the "*I Thirst*" theme which is countered by the harmonic cell clusters, in the piano, of the third movement (Fig. 80). The "*forgiveness*" theme returns in the alto solo in measure 74; its meaning is contradicted by the "*hammer*" motive in measure 78 (Fig. 81). The section comes to a close after the soprano solo reiterates "*I Thirst*" while the violin and piano are beginning an arduous rhythmic counterpoint on the "*hammer*" motive beginning in measure 86 (Fig. 82).

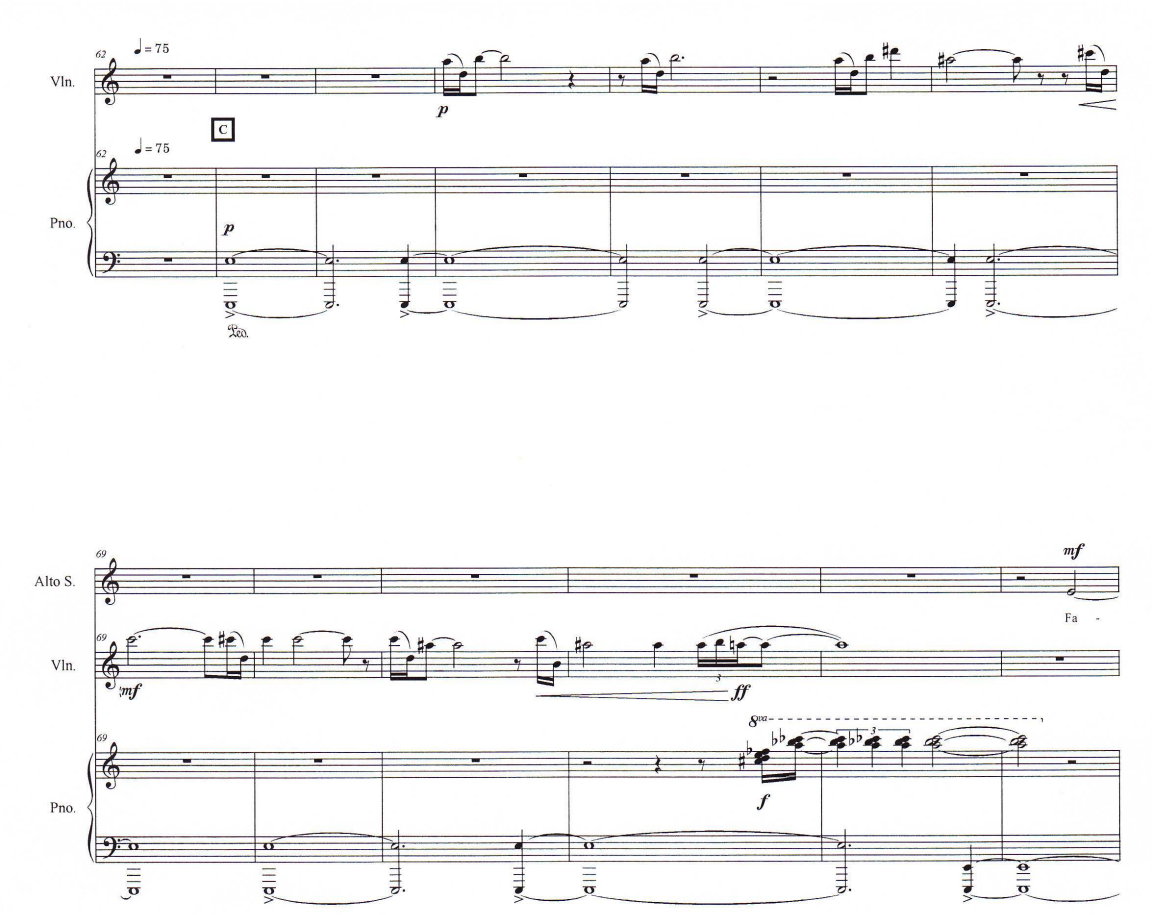

Fig. 80 Motivic synthesis of previous movements.

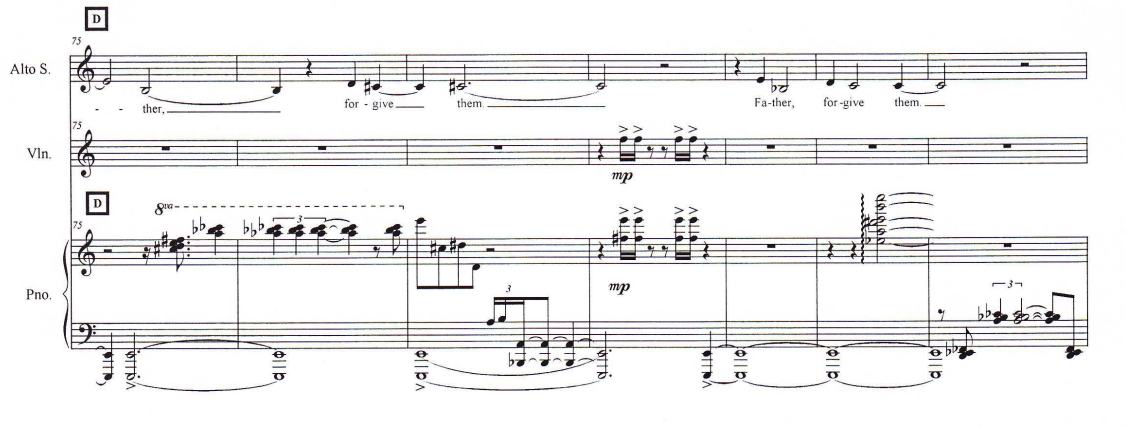

Fig. 81 Synthesis of "forgiveness" and "hammer" motives.

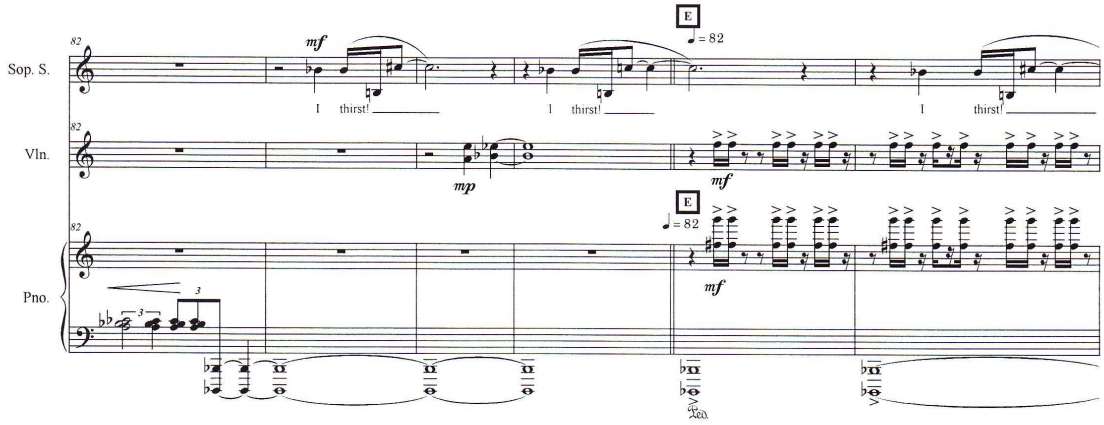

Fig. 82 Beginning of rhythmic counterpoint on "hammer" motive.

The choir begins its ascent toward the climax by combining intervallic gestures and whispered and spoken texts from previous movements. The movement reaches its culmination as the soloists and choir sing "*Father, into Thy hands I commend my spirit*" in a powerful unison declamation (Fig. 83).

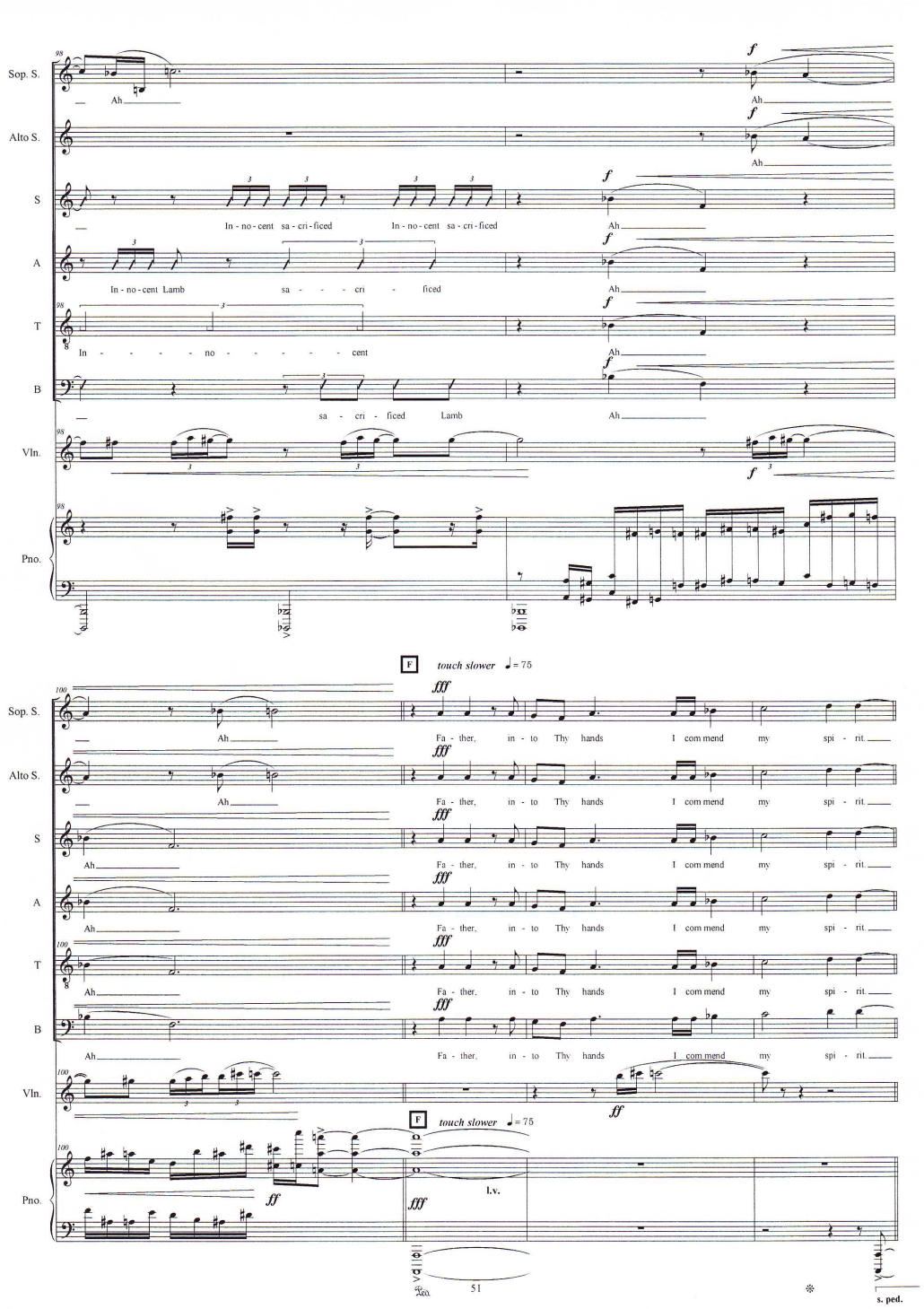

Fig. 83 Mixture of thematic elements with final declamation.

The violin and piano continue at an elevated level of energy through the closing segment. Melodic and harmonic materials from the entire cycle are interpolated into the dense textures of each instrument. As the music reaches the end the violin plays the "*forgiveness*" motive as a persistent contemplation before reuniting with the piano on a concluding "*hammer*" motive (Fig. 84). Ending the piece with the "*hammer*" motive is the persistent truth. Innocence was shattered and destroyed. Even through final cries of virtue, the human element of Christ's suffering remained constant until his death.

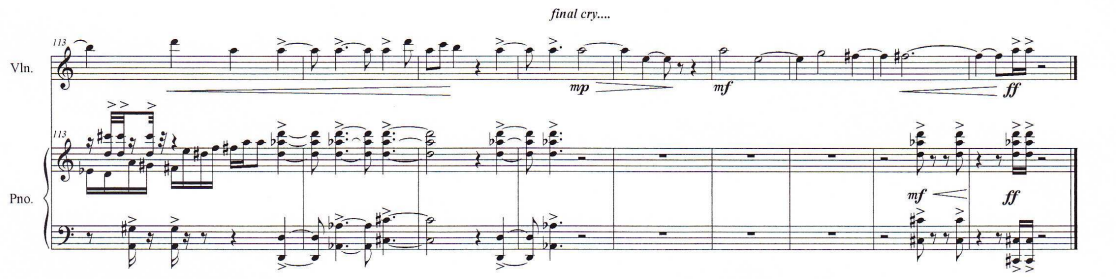

Fig. 84 Final cry of "forgiveness".

Before the final performance, I would like to thank my committee members, Drs. Steven Strunk, Andrew Simpson, and Leo Nestor. I would also like to extend a special thank you to the Millbrook High School Concert Choir, and my good friends Brian Kelly and Dr. Scot Hawkins. Finally, a very special thank you to the Winchester Musica Viva, Dr. Kenneth Nafziger, Dr. Joan Griffing, Peter Uhlir, and Lynne Cox.

The recital will now be concluded with the performance of …*the last words*, for choir, violin and piano by the Winchester Musica Viva, Lynne Cox, soprano soloist, Dr. Joan Griffing, violin, Peter Uhlir, piano, under the direction of Dr. Ken Nafziger. Thank you all for coming and I hope you will enjoy the final performance.