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LIFE ON MARS

For Soprano and Orchestra

By
Bryce Fuhrman
B.M., Shenandoah University, 2012

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music

Department of Composition
University of Louisville
Louisville, Kentucky

May 2014

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A Thesis Approved on
April 29, 2014

by the Following Committee

Steve Rouse
Thesis Director

Marc Satterwhite

Kimcherie Lloyd

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PROGRAM NOTE

I have always had a certain fascination with outer space, the Solar System, other planets, the cosmos, and the unknown. Centered on these themes, *Life on Mars* is a setting for soprano and orchestra of two parts of Tracy K. Smith's poem "My God, It's Full of Stars." The original poem consists of five parts, of which I have selected the first and last parts. In the original poem, the parts are untitled, but for *Life on Mars*, I chose titles for the two movements from lines that I feel capture the central idea of each part.

In the first movement, "A Cosmic Mother," slow, expansive sections contrast faster, frenetic, recitative-like sections. The text expresses abstract ideas of the unknown elements of the cosmos—ideas that are both awe-inspiring and terrifying at the same time.

The text of the second movement, "The Reagan Years," deals with popular culture surrounding the space expeditions and research of the 1980s. The movement begins with a drum set solo that continues throughout most of the movement, weaving in and out of other orchestral colors that enter and leave the texture.

MOVEMENTS AND TEXT

from "My God, It's Full of Stars" by Tracy K. Smith

I. A Cosmic Mother

We like to think of it as parallel to what we know,
Only bigger. One man against the authorities.
Or one man against a city of zombies. One man

Who is not, in fact, a man, sent to understand
The caravan of men now chasing him like red ants
Let loose down the pants of America. Man on the run.

Man with a ship to catch, a payload to drop,
This message going out to all of space. . . . Though
Maybe it's more like life below the sea: silent,

Buoyant, bizarrely benign. Relics
Of an outmoded design. Some like to imagine
A cosmic mother watching through a spray of stars,

Mouthing yes, yes as we toddle toward the light,
Biting her lip if we teeter at some ledge. Longing
To sweep us to her breast, she hopes for the best

While the father storms through adjacent rooms
Ranting with the force of Kingdom Come,
Not caring anymore what might snap us in its jaw.

Sometimes, what I see is a library in a rural community.
All the tall shelves in the big open room. And the pencils
In a cup at Circulation, gnawed on by the entire population.

The books have lived here all along, belonging
For weeks at a time to one or another in the brief sequence
Of family names, speaking (at night mostly) to a face,

A pair of eyes. The most remarkable lies.

All text used by permission from Tracy K. Smith and Graywolf Press.

II. The Reagan Years

When my father worked on the Hubble Telescope, he said
They operated like surgeons: scrubbed and sheathed
In papery green, the room a clean cold, a bright white.

He'd read Larry Niven at home, and drink scotch on the rocks,
His eyes exhausted and pink. These were the Reagan years,
When we lived with our finger on The Button and struggled

To view our enemies as children. My father spent whole seasons
Bowing before the oracle-eye, hungry for what it would find.
His face lit up whenever anyone asked, and his arms would rise

As if he were weightless, perfectly at ease in the never-ending
Night of space. On the ground, we tied postcards to balloons
For peace. Prince Charles married Lady Di. Rock Hudson died.

We learned new words for things. The decade changed.

The first few pictures came back blurred, and I felt ashamed
For all the cheerful engineers, my father and his tribe. The second time,
The optics jibed. We saw to the edge of all there is—

So brutal and alive it seemed to comprehend us back.

INSTRUMENTATION

Piccolo

Flute 1-2

Oboe 1-2

English Horn

Clarinet 1-2 in B \flat

Bass Clarinet in B \flat

Bassoon 1-2

Contrabassoon

Horn 1-2-3-4 in F

Trumpet 1-2-3 in C (harmon mutes required)

Trombone 1-2 (cup mutes required)

Bass Trombone

Tuba

Timpani

Percussion 1

Drum Set: Hi-Hat Cymbal, Snare Drum, Bass Drum (with kick pedal)

Crotales (shared with Percussion 2)

Percussion 2

Crotales (shared with Percussion 1)

Xylophone

Tam-Tam

Slapstick

Percussion 3

Vibraphone (with bow)

Suspended Cymbal (with bow)

Piano

Solo Lyric Soprano (or Mezzo-Soprano)

Strings (minimum 8-8-6-6-4)

The score is transposed.

Piccolo and xylophone sound one octave higher than written. Crotales sound two octaves higher than written. Contrabassoon and double bass sound one octave lower than written.

Total duration: ca. 16'30"

I. A Cosmic Mother: ca. 8'30"

II. The Reagan Years: ca. 8'00"

Life on Mars

Tracy K. Smith

for soprano and orchestra

Bryce Fuhrman

I. A Cosmic Mother

Floating, serene, ♩ = 60 9

Piccolo

Flute 1-2
delicate
1. *p* 2. *p*

Oboe 1-2

English Horn

Clarinet 1-2 in B♭
delicate
2. 1. *p* 1. *p*

Bass Clarinet in B♭

Bassoon 1-2

Contrabassoon

Horn in F 1-2

Horn in F 3-4

Trumpet in C 1-2

Trumpet in C 3

Trombone 1-2
pp no attack; floating
cup mute

Bass Trombone
pp no attack; floating

Tuba

Timpani

Percussion 1
Crotales
pp almost no attack
lx. unless indicated otherwise

Percussion 2
Tam-Tam (large mallet)
lx. unless indicated otherwise

Percussion 3
Vibraphone, motor off (bowed)
pp until indicated

Piano
p

Soprano Solo
p
We,

Floating, serene, ♩ = 60 9

Violin 1
p

Violin 2
p

Viola
p

Violoncello
p

Double Bass
p

poco rall. a tempo

10 11 12 13 14 15 16 17

Picc. - - - - -

Vln. 1-2 *p p* 1. 2. 1. 2. 1. 2. 1. 2.

Ob. 1-2 - - - - -

Eng. Hn. - - - - -

Cl. 1-2 *p* - - - - -

Bs. Cl. - - - - -

Bsn. 1-2 *p* 1. 2.

Cbsn. - - - - -

Hn. 1-2 - - - - -

Hn. 3-4 - - - - -

C. Tpt. 1-2 - - - - -

C. Tpt. 3 - - - - -

Tbn. 1-2 *gliss.*

Bs. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Perc. 1 *p* - - - - -

Perc. 2 *p* - - - - -

Perc. 3 *pp mp* - - - - -

Pno. *mp p* - - - - -

S. Solo *p mp p*

we like to think, we like to think of it.

poco rall. a tempo

10 11 12 13 14 15 16 17

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Db. - - - - -

Picc. - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Fl. 1-2 *p* 1. *p* 2. *p* 1.

Ob. 1-2 - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Eng. Hn. - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Cl. 1-2 1. *p* 2. *p*

Bs. Cl. *p* *pp*

Bsn. 1-2 *pp*

Cbsn. - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Hn. 1-2 - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Hn. 3-4 - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

C Tpt. 1-2 - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

C Tpt. 3 - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Tbn. 1-2 *ppp* *p* *ppp*

Bs. Tbn. - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - -

Tba. *p* *pp*

Timp. *p*

Perc. 1 - - - - - 2/4 - 3/4 - - - - - 4/4 - - - - - *p*

Perc. 2 *p*

Perc. 3 *pp* *mp*

Pno. *mp* *p*

S. Solo *p* *mp* *p* *mp*

We like to think of it as par al lel to what we know.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p* *pp*

Suddenly faster, agitated

29 ♩ = 96

Musical score for measures 26-29, measures 26-28 in 2/4 time, and measure 29 in 3/4 time. Instruments include Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, and Contrabassoon. Dynamics range from *p* to *pp* and *f*. Measure 29 features sixteenth-note passages with sixteenth rests and sixteenth notes.

Musical score for measures 26-29, measures 26-28 in 2/4 time, and measure 29 in 3/4 time. Instruments include Horns 1-2, Horns 3-4, Trumpets 1-2, Trumpet 3, Trombones 1-2, Bass Trombone, and Tuba. Dynamics range from *p* to *pp*. Measure 29 is mostly silent for these instruments.

Musical score for measures 26-29, measures 26-28 in 2/4 time, and measure 29 in 3/4 time. Instruments include Percussion 1, Percussion 2, and Percussion 3. Measure 29 is mostly silent for these instruments.

Musical score for measures 26-29, measures 26-28 in 2/4 time, and measure 29 in 3/4 time. Instruments include Piano (Pno). Measure 29 features a sixteenth-note accompaniment with a triplet in the right hand and a triplet in the left hand.

Musical score for measures 26-29, measures 26-28 in 2/4 time, and measure 29 in 3/4 time. Instrument: Soloist (S. Solo). Lyrics: "on ly big ger." Dynamics range from *p* to *f*.

Suddenly faster, agitated

29 ♩ = 96

Musical score for measures 26-29, measures 26-28 in 2/4 time, and measure 29 in 3/4 time. Instruments include Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Db.). Dynamics range from *p* to *pp* and *f*. Measure 29 features sixteenth-note passages with sixteenth rests and sixteenth notes, including triplets in the strings.

Free time

32 ♩ = 96

30 31

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *fp*

Eng. Hn. *fp*

Cl. 1-2 *ff*

Bs. Cl. *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

Hn. 1-2 *fp*

Hn. 3-4 *ff*

C. Tpt. 1-2 *ff*

C. Tpt. 3 *ff* open

Tbn. 1-2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *f* Slapstick

Perc. 2 *f*

Perc. 3

Pno. *ff*

S. Solo *f* *a piacere*
somenbat frank, yet articulate

One man a gainst the au thor i ties. Or one man a gainst a ci ty of zom bies. One man who is not, in fact, a man, sent to un der stand.

Free time

32 ♩ = 96

30 31

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* pizz.

Vc. *ff* pizz.

Db. *ff* pizz.

Free time

33 34

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *ff*

Eng. Hn. *ff*

Cl. 1-2 *f* *ff*

Bs. Cl. *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C. Tpt. 1-2 *ff*

C. Tpt. 3 *ff*

Tbn. 1-2 *f* *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Pno. *f* *ff*

S. Solo *ff* *f*

the ca ra van of men now chas ing him like red ants let loose down the pants of A mer i ca...

Free time

33 34

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *fp* ord.

Vc. *f* *fp* ord.

Db. *f* *fp*

35 $\text{♩} = 96$ Free time

37 Tempo I, $\text{♩} = 60$ 7

Picc.

Vl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

S. Solo

Man on the run. Man with a ship to catch, a pay load to drop, man on the run.

35 $\text{♩} = 96$ Free time

37 Tempo I, $\text{♩} = 60$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div.

div. ord.

sul tasto

div.

pizz.

pizz.

41 42 43 44 45 46 47 48

Picc. -

Fl. 1-2
1. *p delicate*
2. *p delicate*

Ob. 1-2 -

Eng. Hn. -

Cl. 1-2
1. *p delicate*
2. *p delicate*

Bs. Cl. -

Bsn. 1-2 -

Cbsn. -

Hn. 1-2 -

Hn. 3-4 -

C. Tpt. 1-2 -

C. Tpt. 3 -

Tbn. 1-2
cup
pp *no attack; floating*

Bs. Tbn. -

Tba. -

Timp. -

Perc. 1
Tam-Tam (large mallet)
p

Perc. 2
p

Perc. 3

Pno.
pp
p
Ped.

S. Solo
p *mp* *p*
This, this mes sage going out to all of

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
arco, ord.
p

Db. -

49 50 51 52 53 54 55 9

poco accel. *rit.*

Picc. -

Vl. 1-2
p delicate *p* *p*

Ob. 1-2 -

Eng. Hn. -

Cl. 1-2
p *p delicate*

Bs. Cl. -

Bsn. 1-2
p *p delicate*

Cbsn. -

Hn. 1-2 -

Hn. 3-4 -

C. Tpt. 1-2 -

C. Tpt. 3 -

Tbn. 1-2
pp *p*

Bs. Tbn. -

Tba.
p

Timp. -

Perc. 1
mp

Perc. 2
p

Perc. 3
mp

Pno.
mp

S. Solo
mp *mf* *mp* *p* *mp*

space. 'Though may be it's more like life be low the sea: si lent, buoy ant, bi zarre ly be nign.

49 50 51 52 53 54 55

poco accel. *rit.*

Vln. 1 -

Vln. 2
pp *pp*

Vla.
p *gliss.* *p*

Vc.
p arco, ord.

Db. *p*

56 a tempo

57

58

59

60

61

Picc. -

Fl. 1-2 - *mf* - *p*

Ob. 1-2 - *p*

Eng. Hn. - *mp* - *p*

Cl. 1-2 - *p* - *mp* - *p*

Bs. Cl. -

Bsn. 1-2 - *p* - *mp* - *p*

Cbsn. -

Hn. 1-2 - *p*

Hn. 3-4 -

C. Tpt. 1-2 -

C. Tpt. 3 -

Tbn. 1-2 - *p* - *gliss.* - *open* - *p*

Bs. Tbn. -

Tba. -

Timp. - *p* - *mp* - *mf*

Perc. 1 -

Perc. 2 - *p*

Perc. 3 -

Pno. -

S. Solo *p* - *mp* - *mf*
 Re lics of an out mod ed de sign.

56 a tempo

57

58

59

60

61

Vln. 1 - *p* - *ord.*

Vln. 2 - *p* - *ord.* - *mp*

Vla. - *mp* - *ord.* - *f*

Vc. - *mp* - *ord.* - *mf* - *f*

Db. - *pp* - *sul tasto* - *mp* - *ord.* - *mf* - *f*

62 Free time

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Eng. Hn. *ff*

Cl. 1-2 *ff*

Bs. Cl. *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. 1-2 *ff*

C Tpt. 3 *ff*

Tbn. 1-2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1

Perc. 2 *ff* Slapstick

Perc. 3

Pno. *ff*

S. Solo *f* *mf* *f* *mf* *dramatically*

Some like to i ma gine a cos mic mo ther watch ing through a spray of stars, mouth ing yes, yes, as we tod dle to ward the light,

62 Free time

Vln. 1 *ff* div.

Vln. 2 *ff* div.

Vla. *ff* div.

Vc. *ff* pizz.

Db. *ff* pizz.

64 Agitated, ♩ = 96

Free time

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *ff*

Eng. Hn. *ff*

Cl. 1-2 *f* *ff*

Bs. Cl. *ff*

Bsn. 1-2 *f* *ff*

Cbsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C. Tpt. 1-2 *ff*

C. Tpt. 3 *ff*

Tbn. 1-2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Pno. *f* *ff*

S. Solo *ff* *f*

Bit ing her lip if we tee ter at some ledge.

64 Agitated, ♩ = 96

Free time

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

67 In tempo, ♩ = 96

♩ = 60

66 Picc. *ff*

66 Vl. 1-2 *ff*

66 Ob. 1-2 *ff*

66 Eng. Hn. *ff*

66 Cl. 1-2 *ff*

66 Bs. Cl. *ff*

66 Bsn. 1-2 *ff*

66 Cbsn. *ff*

66 Hn. 1-2 *ff*

66 Hn. 3-4 *ff*

66 C Tpt. 1-2 *ff*

66 C Tpt. 3 *ff*

66 Tbn. 1-2 *ff*

66 Bs. Tbn. *ff*

66 Tba. *ff*

66 Timp. *ff*

66 Perc. 1 *ff*

66 Perc. 2 *ff*

66 Perc. 3 *ff*

66 Pno. *ff*

66 S. Solo *ff*

Long ing to sweep us to her breast, she hopes for the best.

67 In tempo, ♩ = 96

Tempo I

♩ = 60

66 Vln. 1 *ff*

66 Vln. 2 *ff*

66 Vla. *ff*

66 Vc. *ff*

66 Db. *ff*

ff sul tasto, free bowing

sfz *pp*

70 71 72 73 74 75 76 77 78

Picc. - - - - -

Fl. 1-2 - - - - -

Ob. 1-2 - - - - -

Eng. Hn. - - - - -

Cl. 1-2 - - - - -

Bs. Cl. - - - - -

Bsn. 1-2 - - - - -

Cbsn. - - - - -

Hn. 1-2 - - - - -

Hn. 3-4 - - - - -

C. Tpt. 1-2 - - - - -

C. Tpt. 3 - - - - -

Tbn. 1-2 - - - - -

Bs. Tbn. - - - - -

Tba. - - - - -

Timp. - - - - -

Perc. 1 *p* - - - - -

Perc. 2 - - - - -

Perc. 3 - - - - -

Pno. *pp* - - - - -

S. Solo

While the fa ther storms through ad ja cent rooms.

70 71 72 73 74 75 76 77 78

Vln. 1 *p* < *f* - - - - -

Vln. 2 *pp* - - - - -

Vla. - - - - -

Vc. *pp* - - - - -

Db. *pp* - - - - -

poco accel.

poco rit.

a tempo

86

15

79 80 81 82 83 84 85 86 87

Picc. *mp* *p*

Fl. 1-2 *mp* *p*

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2 *p* *mp* *p*

Cbsn.

Hn. 1-2 *p* *mp* *p*

Hn. 3-4 *p* *mp* *p*

C. Tpt. 1-2

C. Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp. *mp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *mp* *mf* *mp* *p*

Pno.

S. Solo *mp* *mf* *mp* *mp*

rant ing with the force of King dom Come, not car ing an y more.

poco accel.

poco rit.

a tempo

86

87

79 80 81 82 83 84 85 86 87

Vln. 1 *p* *f* *p*

Vln. 2 *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Db. *p* *pp*

88 89 90 91

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Cl. 1-2 Bs. Cl. Bsn. 1-2 Cbsn. Hn. 1-2 Hn. 3-4 C. Tpt. 1-2 C. Tpt. 3 Tbn. 1-2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Pno.

S. Solo

what might snap us in its jaw.

88 89 90 91

Vln. 1 Vln. 2 Vla. Vc. Db.

ord. 3 3 3 3

mp p mp pp

Picc. ϕ

Fl. 1-2 ϕ

Ob. 1-2 ϕ

Eng. Hn. ϕ

Cl. 1-2 ϕ

Bs. Cl. ϕ

Bsn. 1-2 ϕ

Cbsn. ϕ

Hn. 1-2 ϕ

Hn. 3-4 ϕ

C. Tpt. 1-2 ϕ

C. Tpt. 3 ϕ

Tbn. 1-2 ϕ

Bs. Tbn. ϕ

Tba. ϕ

Timp. ϕ

Perc. 1 ϕ *p*

Perc. 2 ϕ

Perc. 3 ϕ *mf*

Pno. ϕ

S. Solo *p a piacere*

Some times, what I see is a lib rar y in a ru ral com mun i ty. All the tall shelves in the big o pen room.

Vln. 1 ϕ *pp*

Vln. 2 ϕ *pp*

Vla. ϕ

Vc. ϕ

Db. ϕ

93

Picc. $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

Ob. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

Eng. Hn. $\frac{4}{4}$ $\frac{3}{4}$

Cl. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

Bs. Cl. $\frac{4}{4}$ $\frac{3}{4}$

Bsn. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

Cbsn. $\frac{4}{4}$ $\frac{3}{4}$

Hn. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

Hn. 3-4 $\frac{4}{4}$ $\frac{3}{4}$

C. Tpt. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

C. Tpt. 3 $\frac{4}{4}$ $\frac{3}{4}$

Tbn. 1-2 $\frac{4}{4}$ $\frac{3}{4}$

Bs. Tbn. $\frac{4}{4}$ $\frac{3}{4}$

Tba. $\frac{4}{4}$ $\frac{3}{4}$

Timp. $\frac{4}{4}$ $\frac{3}{4}$

Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 2 $\frac{4}{4}$ $\frac{3}{4}$

Perc. 3 $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$

S. Solo *mp* *mf* *mp*

And the pen cils in a cup at Cir cu la tion, gnawed on by the en tire pop u la tion. The books have lived here all a long be

93

94 In tempo, ♩ = 66

95 96

Vln. 1 *div.* *mp* sul tasto

Vln. 2 *div.* *mp* sul tasto

Vla. *mp* sul tasto

Vc. *mp*

Db. *mp*

107 In tempo, ♩ = 60

106 108 109 125

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Cl. 1-2 Bs. Cl. Bsn. 1-2 Cbsn. Hn. 1-2 Hn. 3-4 C. Tpt. 1-2 C. Tpt. 3 Tbn. 1-2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Pno. S. Solo

(at night most ly) to a face, a pair_ of eyes... The most re mark a ble, the most re mark a ble lies

107 In tempo, ♩ = 60

106 108 109 125

Vln. 1 Vln. 2 Vla. Vc. Db.

126 127 128

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *p*

Eng. Hn. *p mp mf*

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2 *mf*

Hn. 3-4 *mp mf*

C. Tpt. 1-2 *p mp mf*

C. Tpt. 3 *mp mf*

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1 *mf p*

Perc. 2

Perc. 3 *p f*

Pno. *mf p*

S. Solo

126 127 128

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mp mf*

Db. *mp mf*

129 130 131 132 133

Picc. *mp* *p*

Fl. 1-2 *mp* *p*

Ob. 1-2

Eng. Hn.

Cl. 1-2 *tr* *mf* *p* *pp*

Bs. Cl. *mf* *mp* *p* *pp*

Bsn. 1-2 *mf* *p* *pp*

Cbsn. *mf* *p* *pp*

Hn. 1-2 *mp* *p* *pp*

Hn. 3-4 *mp* *p*

C. Tpt. 1-2 *mp* *p*

C. Tpt. 3 *mf* *p*

Tbn. 1-2 *mf* *p* *pp*

Bs. Tbn. *mf* *p* *pp*

Tba. *mf* *p* *pp*

Timp. *mf* *pp*

Perc. 1

Perc. 2

Perc. 3

Pno.

S. Solo

129 130 131 132 133

Vln. 1 *mp* *pp*

Vln. 2 *mp* *p* *pp* *div.*

Vla. *mf* *mp* *p* *pp*

Vc. *mf* *mp* *pp*

Db. *mf* *mp* *pp*

12 13 14 15 16 17

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Cl. 1-2 Bs. Cl. Bsn. 1-2 Cbsn. Hn. 1-2 Hn. 3-4 C. Tpt. 1-2 C. Tpt. 3 Tbn. 1-2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Pno. S. Solo

12 13 14 15 16 17

Vln. 1 Vln. 2 Vla. Vc. Db.

18 19 20 21 22 23 25

Picc. -

Fl. 1-2 *fp*

Ob. 1-2 1. *fp bring out* *mp*

Eng. Hn. -

Cl. 1-2 *fp* 1. 3 3 *p*

Bs. Cl. *p*

Bsn. 1-2 *p*

Cbsn. -

Hn. 1-2 -

Hn. 3-4 -

C Tpt. 1-2 -

C Tpt. 3 -

Tbn. 1-2 -

Bs. Tbn. -

Tba. -

Timp. *mp*

Perc. 1 *mp* *mf* *mp*

Perc. 2 -

Perc. 3 *mp* *mp*

Pno. *mp* *mp*

S. Solo -

18 19 20 21 22 23

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p* *gliss.*

Vc. *arco* *p warm, expressive* *gliss.* *mp arco*

Db. *mp* *p*

24 25 26 27

Picc. *mp* *mf*

Fl. 1-2 *p* *mp* *mf*

Ob. 1-2

Eng. Hn.

Cl. 1-2 *p* *mp* *mf*

Bs. Cl. *mp* *mf*

Bsn. 1-2 *mf*

Cbsn.

Hn. 1-2 *p* *mp*

Hn. 3-4 *p* *mp*

C. Tpt. 1-2 *pp* *mf*
harmon mute, stem in

C. Tpt. 3 *pp* *mf*
harmon mute, stem in

Tbn. 1-2 *mf*

Bs. Tbn.

Tba.

Timp. *mf*

Perc. 1 *p*

Perc. 2

Perc. 3

Pno.

S. Solo

24 25 26 27

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Vc. *mp*

Db. *mp*

Picc. *p*

Fl. 1-2 *p* *mp* *pp*

Ob. 1-2

Eng. Hn.

Cl. 1-2 *p*

Bs. Cl.

Bsn. 1-2 *p* *pp*

Cbsn.

Hn. 1-2 *p*

Hn. 3-4 *p*

C. Tpt. 1-2 *pp* *pp* *mp*

C. Tpt. 3 *pp* *mp* *p* *pp* *mp*

Tbn. 1-2 *mp* *mp* *pp*

Bs. Tbn.

Tba.

Timp.

Perc. 1 *p* *mp* *p* *mf*

Perc. 2

Perc. 3 *mp* *mf*

Pno. *mf*

S. Solo *p a piacere* *mf*
 When my fa ther worked on the Hub ble 'le le scope,

Vln. 1 *p* *mp* *pp* *p* *mp* *p*

Vln. 2 *p* *mp* *pp* *p* *mp* *p*

Vla. *p* *pp* *mp* *p* *mp*

Vc. *pp* *p* *mp*

Db. *p*

36 37 38 39 40 41 43 44

Picc. *fp*

Fl. 1-2 *fp*

Ob. 1-2

Eng. Hn.

Cl. 1-2 *p* *pp*

Bs. Cl.

Bsn. 1-2 *mp* *p* *mp*

Cbsn.

Hn. 1-2 *pp* *p* *mp* *pp*

Hn. 3-4

C. Tpt. 1-2 *pp* *mf* *pp*

C. Tpt. 3 *pp*

Tbn. 1-2 *mp* *p* *gliss.*

Bs. Tbn. *p*

Tba. *p*

Timp.

Perc. 1 *p* *mf* *p* *mf* *mp*

Perc. 2

Perc. 3 *mp* *mp*

Pno. *mp* *mp*

S. Solo *mp* *mf*

he said they op er a ted like sur geons.

36 37 38 39 40 41 43 44

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p* *mp* *pp*

Vc. *mp* *mp*

Db. *p*

46 47 48 49 50 51

Picc. *fp* *pp*

Fl. 1-2 *pp*

Ob. 1-2

Eng. Hn. *mp* *pp* *p*

Cl. 1-2 *mp*

Bs. Cl.

Bsn. 1-2 *#8*

Cbsn.

Hn. 1-2 *mp*

Hn. 3-4 *mp*

C. Tpt. 1-2

C. Tpt. 3

Tbn. 1-2 *mp*

Bs. Tbn.

Tba.

Timp.

Perc. 1 *mp* 3

Perc. 2

Perc. 3

Pno. *mp*

S. Solo *mf* *mp*

scrubbed and sheathed in pa per y green, the room a clean

46 47 48 49 50 51

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *mp* *p* *pp*

Vc. *p* *pp*

Db. *mp*

52 53 54 55 56 57 58

Picc. *fp* *pp*

Fl. 1-2 1. *mp* *mysterius* *p*

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2 *p* *a2* *pp* *mp*

Cbsn. *p*

Hn. 1-2 1. *p* *mysterius* 2. 3. *mp*

Hn. 3-4 3. *mp*

C. Tpt. 1-2

C. Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba. *p*

Timp.

Perc. 1 *mp* *p* *mp*

Perc. 2

Perc. 3 *mf* *p* *f*
Suspended Cymbal (bowed)

Pno. *mf* *mp* *p*

S. Solo *a piacere*
cold, a bright white.

52 53 54 55 56 57 58

Vln. 1 *pp* *mf* *pp*
senza sord.

Vln. 2 *pp* *mf* *pp*
senza sord.

Vla. *mp* *mysterius* *pp* *mp*
senza sord.

Vc. *mp* *mysterius* *pp* *mp*

Db. *p*

59 60 61 (♩ = 80) 62

Picc. *mp* *f*

Vl. 1-2 *mp* *f*

Ob. 1-2 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1-2 *p* *mf* *f*

Bs. Cl. *mp*

Bsn. 1-2 *mf* *f* *mp*

Cbsn. *mp*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

C. Tpt. 1-2 *p* *f*

C. Tpt. 3 *mp* *f*

Tbn. 1-2 *mp*

Bs. Tbn. *mp*

Tba. *mp*

Timp.

Perc. 1 *mf* *f* *mp confident, like the beginning*
Xylophone (hard mallets)

Perc. 2 *mp*

Perc. 3

Pno. *f*

S. Solo *mf*
He'd read Lar ry Ni ven at home, and drink

59 60 61 (♩ = 80) 62

Vln. 1

Vln. 2

Vla. *mp* *f* *pizz.*

Vc. *mf* *f* *pizz.*

Db. *mp*

63 64 65 66 67 68 69

Picc. *fp*

Fl. 1-2 *fp*

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2 *fp*

Hn. 3-4

C. Tpt. 1-2 *pp*

C. Tpt. 3 *pp*

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1 *p* *mf* *p*

Perc. 2 *mf* *mp*

Perc. 3 *mf*

Pno. *f*

Red.

S. Solo
scotch on the rocks, his eyes exhausted and pink. These were the Reagan years,

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc.

Db.

70 71 72 73 74 75

Picc. - - - - -

Fl. 1-2 - - - - -

Ob. 1-2 - - - - -

Eng. Hn. - - - - -

Cl. 1-2 *f* *mf* *f*

Bs. Cl. *f* *mf* *f*

Bsn. 1-2 *mf*

Cbsn. - - - - -

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt. 1-2 *f*

C Tpt. 3 *f*

Tbn. 1-2 *f* *mf* *f*

Bs. Tbn. *f* *mf* *f*

Tba. *mf*

Timp. *p*

Perc. 1 *mf* *mp* *mf* *mp* *mf* *f* *3* *p* *mp* *p* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *p* Susp. Cymbal (bowed)

Pno. - - - - -

S. Solo *f* *3*

when we lived with our fin ger on...the Bar ton and strug gled to view our en e mies as chil dren.

70 71 72 73 74 75

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *mf*

76 77 78 79 80 81 82 83

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. 1-2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1-2 *f* *ff*

Bs. Cl. *f* *ff*

Bsn. 1-2 *f* *ff*

Cbsn. *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

C. Tpt. 1-2 *f* *ff*

C. Tpt. 3 *f* *ff*

Tbn. 1-2 *f* *ff*

Bs. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Perc. 1 *mf* < *f* *mf* < *f* *mf* < *f* *mf* < *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *ff* *p* < *ff* *p* < *ff*

Pno. *f* *ff*

S. Solo *ff*

76 77 78 79 80 81 82 83

Vln. 1 *ff* *p* < *ff* *p* < *ff* *p*

Vln. 2 *ff* *p* < *ff* *p* < *ff* *p*

Vla. *arco* *div.* *p* < *ff* *p* < *ff* *p*

Vc. *f* *ff*

Db. *f* *ff*

84 Free time; stark, cold 84 35

Picc. *fp*

Cl. 1-2

Perc. 2 Crotales (metal mallets) *p*

Perc. 3

S. Solo *p a piacere* *mp* 2-3rd *anxious, moving forward* *mf*

My fa ther spent whole sea sons bow ing be fore the or a cle eye, hun gry for what it would find. His face lit up when ev er an y one asked,

84 Free time; stark, cold 84

Vln. 1

Vln. 2

Vla.

Vc.

Db.

In tempo, ♩ = 72 rubato Free time 87 A tempo, ♩ = 80

85 86 88 89

Picc.

Cl. 1-2 *pp* *mp*

Perc. 2 *mp*

Perc. 3 *p* *ff*

Vibraphone (bowed)

S. Solo *f* *pull back* *mf* *mp* *move forward* *pull back*

and his arms would rise as if he were weight less, per feet ly at ease in the ne ver end ing night of space.

In tempo, ♩ = 72 rubato Free time 87 A tempo, ♩ = 80

85 86 88 89

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *p*

Db. *pizz.* *p*

90 91 92 93 94 95 96 97

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Cl. 1-2 Bsn. Cl. Bsn. 1-2 Cbsn. Hn. 1-2 Hn. 3-4 C. Tpt. 1-2 C. Tpt. 3 Tbn. 1-2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Pno. S. Solo

On the ground, we tied post cards to balloons for peace. Prince Charles married Lady

90 91 92 93 94 95 96 97

Vln. 1 Vln. 2 Vla. Vc. Db.

98 99 100 101 102 103

Picc. *fp* *mf*

Fl. 1-2 *fp* *mf*

Ob. 1-2

Eng. Hn. *mp*

Cl. 1-2

Bs. Cl.

Bsn. 1-2 *mp*

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *fp* *mf*
harmon mute, stem in

C Tpt. 3 *pp* *mf*
harmon mute, stem in

Tbn. 1-2 *mf*

Bs. Tbn.

Tba.

Timp.

Perc. 1 *mp* *p* *mf*

Perc. 2

Perc. 3 *mp* *p* *mf*
Vibraphone (yarn mallets)
Susp. Cymbal (yarn mallets)

Pno. *mp*

S. Solo *p* *f*
Di. Rock Hud son died. We learned new words for ___ things. The de cade changed.

98 99 100 101 102 103

Vln. 1 *mf*

Vln. 2

Vla. *mf* *mp*
arco

Vc. *mf* *mp*
arco

Db.

105 106 107 108

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C. Tpt. 1-2

C. Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vibraphone (yarn mallets)

Pno.

S. Solo

105 106 107 108 109 110 111

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord.

sul ponticello

mp

arco

p

pp

Whisper:
The first few pictures came back blurred, and I felt ashamed

112 114 115 116

Picc. *pp*

Fl. 1-2 *pp*

Ob. 1-2 *pp*

Eng. Hn. *pp*

Cl. 1-2 *pp* *p*

Bs. Cl. *pp*

Bsn. 1-2 *pp* *pp³*

Cbsn. *pp*

Hn. 1-2 *pp*

Hn. 3-4 *pp*

C. Tpt. 1-2 *pp*

C. Tpt. 3 *pp*

Tbn. 1-2 *pp*

Bs. Tbn. *pp*

Tba. *pp*

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *pp* *p*

Perc. 3 *p* *f*

Pno. *p* *mp*

S. Solo *p* *mp*

for all the cheerful engineers, my father and his tribe.
The se cond time, the op tics jibed. We saw to the

112 114 115 116

Vln. 1 *Free bowing s.p.* *ord.*

Vln. 2 *Free bowing s.p.* *ord.*

Vla. *Free bowing s.p.* *ord.*

Vc. *Free bowing s.p.* *ord.*

Db. *Free bowing s.p.* *ord.*

117 118 119 120 121 122 123 1-2"

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Cl. 1-2 Bs. Cl. Bsn. 1-2 Cbsn. Hn. 1-2 Hn. 3-4 C. Tpt. 1-2 C. Tpt. 3 Tbn. 1-2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Pno. S. Solo

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

edge of all there is, Whisper: So brutal and alive it seemed to comprehend us back.

117 118 119 120 121 122 123 1-2"

Vln. 1 Vln. 2 Vla. Vc. Db.

mp *p* *pp* *mp* *p* *pp* *pp* *pp*

125 126 127 128 129 130 131 132

Picc. - - - - -

Fl. 1-2 - - - - -

Ob. 1-2 - - - - -

Eng. Hn. - - - - -

Cl. 1-2 - - - - - *pp* - *mp* - *p* 1. tr

Bs. Cl. - - - - - *p* - *mp* 3

Bsn. 1-2 - - - - - *p* - *mp* 1. 3

Cbsn. - - - - -

Hn. 1-2 - - - - - 1. *p*

Hn. 3-4 - - - - -

C Tpt. 1-2 - - - - -

C Tpt. 3 - - - - -

Tbn. 1-2 - - - - - *mp* - *p* 1. *gliss.*

Bs. Tbn. - - - - -

Tba. - - - - -

Timp. *p* - - - - - *p*

Perc. 1 - - - - - *mp*

Perc. 2 - - - - -

Perc. 3 - - - - - *p* - *mp* - *p* - *mf*

Pno. - - - - - *p* *ped.*

S. Solo *p* - - - - - *mf* - *mp* 3
 So bru tal, bru tal and a live. Bru tal and a

125 126 127 128 129 130 131 132

Vln. 1 - - - - - *p* - *mf*

Vln. 2 - - - - - *p* - *mf* arco

Vla. - - - - - *p* - *mp* 3

Vc. *pizz., div.* *p* - *mp* 3 *arco*

Db. *p* - *p* - *mp* - *p* *arco*

133 134 135 136 137

Picc. *tr^b*

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2 *mp* *3* *fp* 2.

Bs. Cl. *p* *mp* *3*

Bsn. 1-2 *p* *3* *mp* *mf*

Cbsn. *p* *3* *mp* *mf*

Hn. 1-2 *mp* *3*

Hn. 3-4

C. Tpt. 1-2

C. Tpt. 3 *open* *fp*

Tbn. 1-2 *gliss.* *fp*

Bs. Tbn.

Tba. *mp* *mf*

Timp.

Perc. 1 *x*

Perc. 2

Perc. 3 (hard rubber mallets) *mp* *Red*

Pno. *mp* *p* *Red* *Red*

S. Solo *mf*
live. A livel A live, a livel

133 134 135 136 137

Vln. 1

Vln. 2

Vla. *mf* *3*

Vc. *mp* *mf* *mp* *mf*

Db. *mp* *mf*

138 139 140 141

Picc. *mf* *f* *ff*

Vl. 1-2 *mf* *f* *ff*

Ob. 1-2 *mf* *f* *ff*

Eng. Hn. *mf* *f* *ff*

Cl. 1-2 *fp* *f* *ff*

Bs. Cl. *mf* *f* *ff*

Bsn. 1-2 *mf* *f* *ff*

Cbsn. *mf* *f* *ff*

Hn. 1-2 *mf* *f* *ff*

Hn. 3-4 *mf* *f* *ff*

C. Tpt. 1-2 *fp* *f* *ff*

C. Tpt. 3 *fp* *f* *ff*

Tbn. 1-2 *mf* *f* *ff*

Bs. Tbn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. *mf* *f* *ff*

Perc. 1 *pp* *f* *ff*

Perc. 2 *mf* *f* *ff*

Perc. 3 *mf* *f* *ff*

Pno. *mp* *f* *ff*

S. Solo *f* *ff*

So bru tal and a livel. A livel.

138 139 140 141

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

non div.

This page of a musical score covers measures 142 through 147. The instruments listed on the left are Picc., Fl. 1-2, Ob. 1-2, Cl. 1-2, Bsn. 1-2, Bsn. Cl., Chbn., Hn. 1-2, Hn. 3-4, C Trp. 3, C Trp. 1-2, Tbn. 1-2, Bsn. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Pkce, S. Solo, Vln. 1, Vln. 2, Vla., Vcl., and Dbn. The score is written in a common time signature with a key signature of one flat. The vocal line (S. Solo) features a melodic phrase in measures 142-144, marked with a fermata and a dynamic of *mf*. The instrumental parts provide harmonic support, with various woodwinds and strings playing sustained notes and rhythmic patterns. The percussion parts include snare drum, tom-toms, and cymbals. The string section consists of violins, viola, and double basses. The conductor's part (S. Solo) is written in a separate staff at the bottom of the page, with a dynamic marking of *mf* and a fermata over measures 142-144.

CURRICULUM VITAE

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Education

Master of Music, Composition
University of Louisville (2014) – 4.00 GPA

Bachelor of Music, Composition
Shenandoah Conservatory (2012), *summa cum laude* – 3.97 GPA

Major Professors

Composition: Steve Rouse, William Averitt, Matthew Herman

Trumpet: Scott Nelson, J. Carlton Rowe

Theory: Rebecca Jemian, Anne Marie de Zeeuw, J. Thomas Mitts, Keith Salley

Additional composition lessons: Brett Dean, Steven Bryant, John Mackey, Amy Kirsten

Composition master classes: Sydney Hodkinson, Michael Colgrass, Christopher Theofanidis, Paul Moravec, Michael Daugherty, Joseph Schwantner, Frank Ticheli, Scott Lindroth

Teaching Experience

Tutor in music theory at Shenandoah Conservatory

Performing Experience

University of Louisville Early Music Ensemble, Renaissance recorders and bass section of chorus

University of Louisville Symphonic Band, trumpet

Shenandoah Conservatory Symphonic Wind Ensemble, trumpet

Shenandoah Conservatory Symphony Orchestra, trumpet

Shenandoah Conservatory Pit Orchestra, trumpet

Other Professional Experience

Computer software experience in Microsoft Office (Word, Excel, PowerPoint, Outlook), Sibelius, Finale, Pro Tools, Logic
Completed hymn copying and transcribing services for church members of Winchester, VA community in spring 2012

Awards, Honors, Grants, Scholarships

Recipient of Graduate Student Dean's Citation at University of Louisville in 2014

Selected as a finalist in 2013 Frank Ticheli Composition Competition (Manhattan Beach Music) for *Singularity* for wind ensemble

Recipient of Moritz von Bomhard Fellowship for music composition at University of Louisville (full tuition remission plus stipend)

Recipient of Presidential Scholarship at Shenandoah Conservatory for high academic standing

Selected to attend 2011 highSCORE Festival in Pavia, Italy

Professional Associations

ASCAP

List of Compositions

Life on Mars, for soprano and orchestra – 16' (2014)

Shatter, for five trumpets – 7' (2013)

C.S.X., a fanfare for orchestra – 1' (2013)

If Death Is Kind, for vocalist, piano, electric guitar, electric bass, and drums (2012)

Nothing Beside Remains for electronic fixed media – 5' (2012)

Sequence, for two percussionists – 45" (2012)

Singularity, for wind ensemble (2012) – 10'

Aurora 1.0, for solo horn and electronic fixed media (2011) – 6.5'

Ars, for trumpet and piano (2011) – 12'

Trubka, a fanfare for three trumpets (2010) – 1'

Shut Up! a song for soprano and piano (2010) – 3'

Prelude and Fugue for flute and five strings (2010) – 11'

Five Night Songs, a song cycle for soprano, tenor, and piano (2009) – 15'

Children's Games, for flute, clarinet, and bassoon (2009) – 12'

Schizophrenic Episodes for solo cello (2008) – 7'

Orchestration of Mahler's "Zu Strassburg auf der Schanz" (2010) – 4'

Recent Performances

Shatter – April 2, 2014 – University of Louisville Trumpet Ensemble

Singularity – February 8, 2014 – Shenandoah Conservatory Symphonic Wind Ensemble; Damon Talley, conductor

C.S.X. – November 16, 2013 – University of Louisville Symphony Orchestra; Quinn Dizon, conductor

If Death Is Kind – April 10, 2013 – Autumn Allee, soprano; University of Louisville

Nothing Beside Remains – February 15, 2013, University of Louisville

Other Hobbies and Activities

Avid disc golfer, fan of playing and watching baseball