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Baby book for soprano and orchestra.

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BABY BOOK

for Soprano and Orchestra

By
Lauren Spavelko
B.M.E., Ohio Wesleyan University, 2011

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 in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2016

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A Thesis Approved on

April 30, 2016

by the following Thesis Committee:

Steve Rouse
Thesis Director

Marc Satterwhite

Kimcherie Lloyd

DEDICATION

This thesis is dedicated to my parents

Ms. Niki Nace

and

Mr. Robert Spavelko, Sr.,

for their many blessings in my life,

to all who are touched by the experiences shared here,

and to all of the “lost water children”

who are yet remembered.

ACKNOWLEDGMENTS

It takes a village to bring a work like this into existence. Many people have supported me both in this project and in my overall growth as a musician at the University of Louisville and to them I offer my deepest gratitude.

First, I would like to thank my composition teacher and thesis director, Steve Rouse, for his mentorship during my study at the University of Louisville. His encouragement, guidance, and experience have made me a much more capable and thoughtful composer, to say nothing of his kindness, patience, and good company. I have immensely enjoyed our time together.

I would also like to thank Kimcherie Lloyd for serving on my thesis committee and for her support of this and other works of mine. I appreciate her exceptional direction of the University of Louisville Symphony Orchestra and the opportunity to have my works both read and performed. I have also enjoyed singing under her direction and with the orchestra in the Opera Theater.

Thanks to Marc Satterwhite for serving on my thesis committee and for his work as Director of the Grawemeyer Award for Music Composition. I appreciate and have benefited from his efforts to arrange lessons, masterclasses, lectures, concerts, and gatherings with our esteemed winners.

I would like to thank Michael Ramach for his work with me in the University of Louisville Opera Theater. His method of training us to prepare and perform operatic works, not only as singers, but as actors, has deepened my understanding of drama's function and has made me both a better performer and a better composer. It is a special program that would support my desire to do both firsthand.

Thank you to my past and present voice teachers and coaches—Jennifer Poff, Amanda Boyd, Deborah Dierks, Jo Ellen Harris, and Jason Hiester—all of whom have contributed to refining my own instrument and to expanding my understanding of the singing voice. I could not write for voice as effectively or as intuitively without these experiences.

I would also like to thank my family and my many friends who have listened, critiqued, encouraged, and applauded my work through this year, and made my days much brighter besides. You know who you are.

Finally, especial thanks is due to my two collaborators for this work.

Thanks to Chloe Yelena Miller, a perfect stranger and now dear friend who answered the call and stepped forward bearing her beautiful collection of poetry. She possesses the artistry to create profound meaning and imagery in a short space; I knew immediately this was the “something important” that I was seeking.

A thousand thanks to Natasha Lynn Foley, who enthusiastically agreed to collaborate with me as a singer and friend on this journey before I ever penned a single note. It has been such a rewarding experience to have her considerable talent and unfailing support. I hope this project will be the first of many more together.

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INSTRUMENTATION

Flute 1
Flute 2 (doubling Piccolo)
Oboe 1
Oboe 2 (doubling English Horn)
B♭ Clarinet 1
B♭ Clarinet 2 (doubling B♭ Bass Clarinet)
Bassoon 1
Bassoon 2

F Horn 1
F Horn 2
C Trumpet 1
C Trumpet 2
Trombone 1
Trombone 2
Tuba

Timpani

Solo Soprano

Percussion 1: Vibraphone *(shared)*, Chimes, Glockenspiel (*shared*), Mark Tree, Sleigh Bells, Triangle

Percussion 2: Vibraphone (*shared*), Glockenspiel (*shared*), Suspended Cymbal, Suspended Finger Cymbal, Triangle, Mark Tree

Percussion 3: Temple Blocks, Triangle, Suspended Cymbal, Tam-tam

Violin 1 — 6
Violin 2 — 5
Viola — 4
Cello — 3
Bass — 2

PROGRAM NOTE

Baby Book sets three poems from Chloe Yelena Miller's collection of the same name. It will later be expanded into a six-movement work. The cycle explores miscarriage, pregnancy, and young motherhood.

Great Aunt Dora is a real person; she is the poet's own great aunt, a dearly beloved family matriarch. This poem is a conversation between the mother and the growing child inside her. Great Aunt Dora passed away before she could meet the child. Thus, the conversation is bittersweet, but full of fondness and reminiscence. It is a beautiful vignette that unites these generations. "Great Aunt Dora" has the appeal of a familiar lullaby, with enough interest in the rhythm, harmony, and orchestral color to lend a novel sound.

"Objects" is at its heart a lament. A mother grieves her child and struggles with having no tangible means of recognizing her loss as with other deaths, which further isolates her. Several musical devices unify this movement. The chords of C minor and A♭ Major 7 are used frequently and create a sense of harmonic ambiguity. A variation of the latter, A♭-D-E♭-G, creates an even more striking, dissonant chord which colors the most dramatic, painful moments of the work. A prominent motive, here and throughout the cycle, is heard on the text "There's nothing to wear, carry..." and is recalled both in powerful and quiet moments, a reminder of this profound loss.

"Children's Pool Game" emerges directly from "Objects." The title implies lighthearted amusement. Indeed, after the opening quote from "Objects," the musical material transforms into something more playful, yet somehow disquieting. The true intention of this movement reveals itself only at its end, and it resonates in a much deeper place in our hearts.

The composer hopes this cycle will foster dialogue about miscarriage as part of the healing process and will recognize and celebrate women through these shared experiences.

POETRY

by Chloe Yelena Miller

Great Aunt Dora To You (Before You)
Week 30

She'd been waiting for you.
She'd sit in the blue chair, under the window,
elbows out as if cradling you.
Swing her arms back and forth.
Talk about how she'd hold you,
teach you to walk between our knees.
Ask me when you'll come; urged,
"hurry up!"

I promise to tell you all about her.
How she prepared meatballs,
two spoons to turn them.
How she knew you'd be smart,
handsome and
ever so kind.

Oh, how she loved beginnings.

"Great Aunt Dora To You (Before You)" is unpublished at the time of this printing.

Objects

To mourn a woman,
carry her picture, wear her lapel pin.
There's nothing to wear, carry
after a miscarriage.

In Japan, mothers mourn
lost "water children."
Gardens of small statues
in red knitted hats, bibs.
Hands in my pockets,
I stand at the edge of the Tidal Basin,
wilted cherry blossoms above and below.

"Objects" was originally published by *Literary Mama.*

Children's Pool Game

Even with closed eyes, we can find each other again.

I'll shout Marco!

You'll shout Polo!

Ok?

Marco!

—

"Children's Pool Game" was originally published by *Graze*.

All text used with permission of the author.

Baby Book

for soprano and orchestra

Lauren Spavelko

Transposed Score

Baby Book

I. Great Aunt Dora

Chloe Yelena Miller

Lauren Spavelko

Andante ♩. = ***54***

♩ = ♩ sempre

Flute 1

Flute 2
Piccolo

Oboe 1

Oboe 2
English Horn

B♭ Clarinet 1

B♭ Clarinet 2
B♭ Bass Clarinet

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

C Trumpet 1

C Trumpet 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Soprano Solo

She'd been wai-ting for you, Great Aunt Do - ra to you

Andante ♩. = ***54***

♩ = ♩ sempre

Violin I

Violin II

Viola

Violoncello

Double Bass

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15 16 17 18 19 20 21 22 23 **24** 25 26 27 28 29 30

Fl. 1
Fl. 2 (Picc.) — Flute
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 (B♭ Bs. Cl.)
Bsn. 1 — mf bring out
Bsn. 2

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1 — Vibraphone, med. rubber mallets
Perc. 2
Perc. 3 — Temple Blocks, med. rubber mallets

S. Solo — (be - fore you).___ She'd sit in the blue chair___ un-der the win - dow,

15 16 17 18 19 20 21 22 23 **24** 25 26 27 28 29 30

Vln. I — pizz.
Vln. II — pizz.
Vla.
Vc.
Db.

rall. a tempo

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

solo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Sleigh Bells

Sus. Finger Cymbal
beater

el - bows out as if cra-dl-ing you.

Swing her arms back and forth.

rall. a tempo

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

poco accel.

47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 (B♭ Bs. Cl.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1 (Sleigh bells)
Perc. 2 Sus. Cym. scrape — Sus. Fing. Cym.
Perc. 3 (Tpl. Bl.)
S. Solo — Talk a - bout how she'd hold you, teach you to walk be-tween our knees. Ask me when you'll come, urged, "hur - ry

poco accel.

47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

Vln. I (arco)
Vln. II (arco)
Vla. (arco)
Vc.
Db.

♩. = *58* **a little faster**

poco rit.

63 64 65 66 67 68 69 70 71 72 73 74

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Piccolo

Med. Triangle, beater

Sus. Cymbal (warm), med. yarn mallets

up!"

arco

arco

♩. = *58* **a little faster**

poco rit.

63 64 65 66 67 68 69 70 71 72 73 74

♩. = 50

75 76 77 78 **79** 80 81 82 83 84 85 86 87

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 (B♭ Bs. Cl.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1 Chimes, rawhide mallet; Sus. Cym. scrape with beater
Perc. 2 scrape
Perc. 3
S. Solo — I pro-mise to tell you all a - bout her. Great Aunt
Vln. I
Vln. II
Vla.
Vc.
Db.

mf bring out

♩. = 50

75 76 77 78 **79** 80 81 82 83 84 85 86 87

poco accel. ♩. = 58

88 89 90 91 92 93 94 95 96 97 98 99 100 101

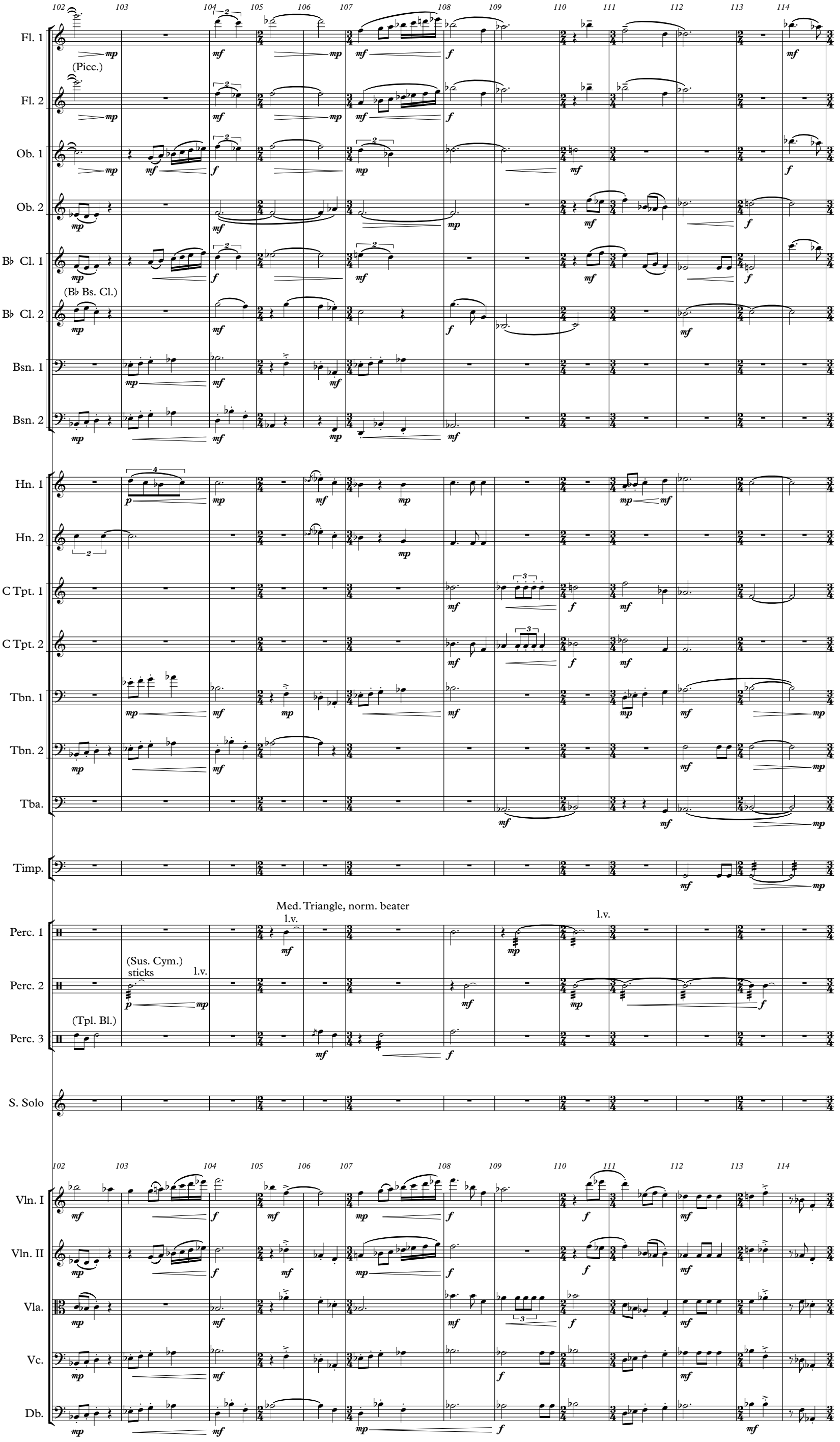
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Mark Tree
l.v.
med. yarn mallets
Sleigh Bells
(Tpl. Bl.)

Do - ra to you (be - fore you).

poco accel. ♩. = 58

88 89 90 91 92 93 94 95 96 97 98 99 100 101


102 103 104 105 106 107 108 109 110 111 112 113 114
Fl. 1
(Picc.)
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
(B♭ Bs. Cl.)
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Med. Triangle, norm. beater
l.v.
l.v.
Perc. 1
(Sus. Cym.)
sticks
l.v.
Perc. 2
(Tpl. Bl.)
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

poco accel. a tempo rall.

115 116 117 118 119 120 121 122 123 124 125 126 127 128 129

Fl. 1 — bring out — mp
Fl. 2
Ob. 1 — bring out — mp — mp
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 — mp
Bsn. 1 — p — mp
Bsn. 2 — mp — p

Hn. 1 — mf — f — p — mp
Hn. 2 — mf — f — p — mp
C Tpt. 1 — mf — f — p
C Tpt. 2 — mf — f — p
Tbn. 1 — mf — f — p
Tbn. 2 — f — p
Tba. — f — p
Timp.

Perc. 1 — Chimes — mp — mf — mp — p — Ped.
Perc. 2 — Sus. Fing. Cym., beater — mf
Perc. 3

S. Solo — mp — mf
I pro-mise to tell you all a - bout her,

poco accel. a tempo rall.

115 116 117 118 119 120 121 122 123 124 125 126 127 128 129

Vln. I — mp — p — mp — mf — mp
Vln. II — mp — p
Vla. — mp
Vc. — mp — mf — f — mp
Db. — mp — f — mp

poco accel. ♩. = *58* **poco rit.** ♩. = *52* **slightly relaxed**

130 131 132 133 134 135 136 137 138 139 140 141 142 143

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

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

S. Solo

Vln. I
Vln. II
Vla.
Vc.
Db.

(Picc.)
(B♭ Bs. Cl.)
(Chimes)
Sus. Cym.
med. yarn
l.v.
pizz.
pizz.

Great Aunt Do - ra, to you (be - fore you).

poco accel. ♩. = *58* **poco rit.** ♩. = *52* **slightly relaxed**

130 131 132 133 134 135 136 137 138 139 140 141 142 143

144 145 146 147 148 149 150 151 152 153 154

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

mf
Flute
mf
mp *p* *mp* *p* *mp* *p* *mp*
mp *p* *mp* *p* *mp* *p* *mp*
Triangle, l.v. sempre
mp *p*
(Tpl. Bl.)
mp
mf
2
How she pre-pared meat-balls, two spoons to turn them.
pizz.
div.
pizz.
mp
pizz.
(mp)
div.
mp
mp

poco rit. a tempo

155 156 157 158 159 160 161 162 163 164 165 166 167 168 169

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

duet (with bass clarinet)
mp espress.
mf
(B♭ Bs. Cl.)
duet (with flute)
Sleigh Bells
How she knew you'd be smart, hand - some, and e - ver so kind.
Don't
unis. arco
arco

poco rit. 172 a tempo ♩. = ♩ = 50 poco rit.

170 171 173 174 175 176 177 178

(end duet)

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

(B♭ Bs. Cl.)

(end duet)

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo

Oh, how she loved be - gin - nings.

poco rit. a tempo ♩. = ♩ = 50 poco rit.

170 171 172 173 174 175 176 177 178

Vln. I
Vln. II
Vla.
Vc.
Db.

arco

a tempo **accel.**

179 180 181 182 183 184 185 186

Fl. 1 — quasi solo — *mf* — *sotto voce* — *p* — *mp* — *p* — *mp*

Fl. 2 — Piccolo — *sotto voce* — *p* — *p*

Ob. 1

Ob. 2

B♭ Cl. 1 — *p*

B♭ Cl. 2 — (B♭ Bs. Cl.) — *p*

Bsn. 1 — *p*

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 — Vibraphone (med. rubber mallets) motor on - slow — *p* — Sus. Fing. Cym., beater

Perc. 2 — *p*

Perc. 3

S. Solo — *p* — Oh, how she loved... — *mp*

a tempo **accel.**

179 180 181 182 183 184 185 186

Vln. I — div. — *mp* — *sotto voce* — *p*

Vln. II — *mp* — *pp* — *sotto voce* — *p* — *mp* — *p*

Vla. — *mp* — *pp* — arco — *mp*

Vc. — *mp* — *pp* — arco — *mp*

Db. — *mp* — *pp* — arco — *p*

♩ = 62

187 188 189 190 191 192 193

Fl. 1 — *p*

Fl. 2

Ob. 1 — *mf*

Ob. 2 — *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 — Mark Tree — l.v. — *mp*

Perc. 2

Perc. 3

S. Solo — *mp* *cresc.* *f* *mf* — Oh, how she

♩ = 62

187 188 189 190 191 192 193

Vln. I — unis. — *mp cresc. poco a poco* — *f* *mf*

Vln. II — *mp cresc. poco a poco* — *f* *mf* *mp*

Vla. — *cresc. poco a poco* — *f*

Vc. — *cresc. poco a poco* — *f*

Db. — *cresc. poco a poco* — *mf* *mp*

rall. **a tempo**

194 195 196 197 198 199 200 201 202 203

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 (B♭ Bs. Cl.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo — loved....

rall. **a tempo**

194 195 196 197 198 199 200 201 202 203

Vln. I
Vln. II
Vla.
Vc. — sul tasto
Db. — sul tasto

♩ = *40* **Largo rubato**

10

Fl. 1

Fl. 2

Flute

Ob. 1

Ob. 2

Eng. Hn. solo

B♭ Cl. 1

B♭ Cl. 2

B♭ Bs. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Vibraphone - Share inst. with Perc. 2. (who will pedal)
arco (Don't rebow long notes - l.v. as needed.)

Perc. 2

Vibraphone (motor on, slow) - Share inst. with Perc. 1.
arco (Don't rebow long notes - l.v. as needed.)

Ped.

Perc. 3

S. Solo

♩ = *40* **Largo rubato**

10

Vln. I

con sord.

Vln. II

con sord.

free bowing
con sord.

Vla.

free bowing
con sord.

Vc.

Db.

con sord.

solo

a tempo accel. ♩ = *60* **rall.** **a tempo** ♪=♪ **poco accel.**

11 12 13 14 15 16 17 18 19 20 21 22

Fl. 1 — solo — *mp* — *p* — *mf* — *p* — *mp*

Fl. 2 — Piccolo — *mp*

Ob. 1 — *mp*

Ob. 2 — (Eng. Hn.) — *mp* — *mf* — *f* — *mp* — *mp* — *mf* — *mp* — *mp*

B♭ Cl. 1 — *mp*

B♭ Cl. 2 — (B♭ Bs. Cl.) — *p* — *mf sub.* — *p sub.*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 — (Vib.) — *p*

Perc. 2 — (Vib.) — *p*

Perc. 3

S. Solo

a tempo accel. ♩ = *60* **rall.** **a tempo** ♪=♪ **poco accel.**

11 12 13 14 15 16 17 18 19 20 21 22

Vln. I — unis. tutti — *pp* — *p* — *pp* — *mf sub.* — *p sub.*

Vln. II — div. — *p* — *pp* — *p* — *mf sub.* — *p sub.*

Vla. — *p* — *pp* — *mf sub.* — *p sub.*

Vc. — *p* — *pp* — *mf sub.* — *p sub.*

Db. — *pp* — *p*

♩ = 68 ♩ = 62

23 24 25 26 27 28 29 30 31 32 33 34

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

solo
unis.
senza sord.

colla voce

♩ = 72 ♩ = 62

35 36 37 38 39 solo 40 41 42 43 44

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
(B♭ Bs. Cl.)
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
To mourn a wo - man
car - ry her
colla voce
♩ = 72 ♩ = 62
35 36 37 38 39 solo 40 41 42 43 44
Vln. I
free bowing
Vln. II
free bowing
Vla.
free bowing
Vc.
free bowing
Db.
altri
unis.
div.
unis.

♩ = 72 ♩ = 62 **poco accel.**

45 46 47 48 49 50 51 52

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

(Eng. Hn.)

Flute

Sus. Cym., med. yarn mallets

pic - ture, wear her la - pel pin. There's

div. div. div. unis.

♩ = 72 ♩ = 62 **poco accel.**

45 46 47 48 49 50 51 52

♩ = 72 ♩ = 62

53 54 55 56 57 58 59 60 61 62 63

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

solo
(Eng. Hn.)
(B♭ Bs. Cl.)
(Sus. Cym.)
Vibraphone
med.yarn mallets
Triangle, beater
a piacere
noth - ing to wear, car- ry, af - ter a mis - car - riage.
unis.
div.
free bowing

♩ = 58

64 65 66 67 68 69 70

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *p* *mf* *p* *p* *p* *p*

(Vib.) As before. Perc. 2 pedals.

arco *p* *mf*

arco *p* *mf*

mp

In Ja -

♩ = 58

64 65 66 67 68 69 70

p *p* *p*

accel. ♩ = 72

71 72 73 74 75 76 77

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 (B♭ Bs. Cl.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Sus. Cym.
med. yarn mallets

pan, moth - ers mourn lost wa - ter chil - dren, lost

div.

♩ = 62 rall. ♩ = 72

78 79 80 81 82 83 84 85 86 87

Fl. 1
Fl. 2
Ob. 1
Ob. 2 (Eng. Hn.)
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1 Vibraphone arco
Perc. 2 Mark Tree clap
Perc. 3 release on 1
S. Solo
wa - ter chil- dren. Gar-dens of small sta- tues, in red knit-ted hats, bibs.
Vln. I
Vln. II
Vla.
Vc.
Db.

♩ = 62 rall. ♩ = 72

poco rit. ♩ = 62 freely

88 89 90 91 92 93 94 95 96 97 98

Fl. 1 — solo; p; 3 3
Fl. 2 — Piccolo; mp; pp
Ob. 1
Ob. 2 — (Eng. Hn.); p; pp; 3 f bring out
B♭ Cl. 1 — mf; mf; mp; pp
B♭ Cl. 2 — (B♭ Bs. Cl.); mf; p; 3 mp bring out; mf
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1 — (Vib.); mp; mf; mp; p
Perc. 2
Perc. 3

S. Solo — mf 3; f; Hands in my pock-ets, I stand

poco rit. ♩ = 62 freely

88 89 90 91 92 93 94 95 96 97 98

Vln. I — unis.; mp; p; p; div.; 3 mf
Vln. II — mp; p; (p)
Vla. — mp; p
Vc. — arco; p; p; arco
Db. — arco; p

♩ = 72 ♩ = 60 **a little slower**

99 100 101 102 103 104 105 106

Fl. 1 — *mf* — *pp*

Fl. 2 — Flute — *mf*

Ob. 1 — *p*

Ob. 2 — solo — *p* — *mp* — *p*

B♭ Cl. 1 — quasi solo — *f* — *mp* *mf*

B♭ Cl. 2 — *f*

Bsn. 1 — *mf*

Bsn. 2 — *mf*

Hn. 1 — *mf* — *p* *pp*

Hn. 2 — *mf* — *p* *pp*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2 — Mark Tree
Random. Very light, delicate touches. — *p*

Perc. 3

S. Solo — *mp* — *mf* — *mp*
at the edge of the Ti - dal Ba - sin, wil - ted cher - - ry

♩ = 72 ♩ = 60 **a little slower**

99 100 101 102 103 104 105 106

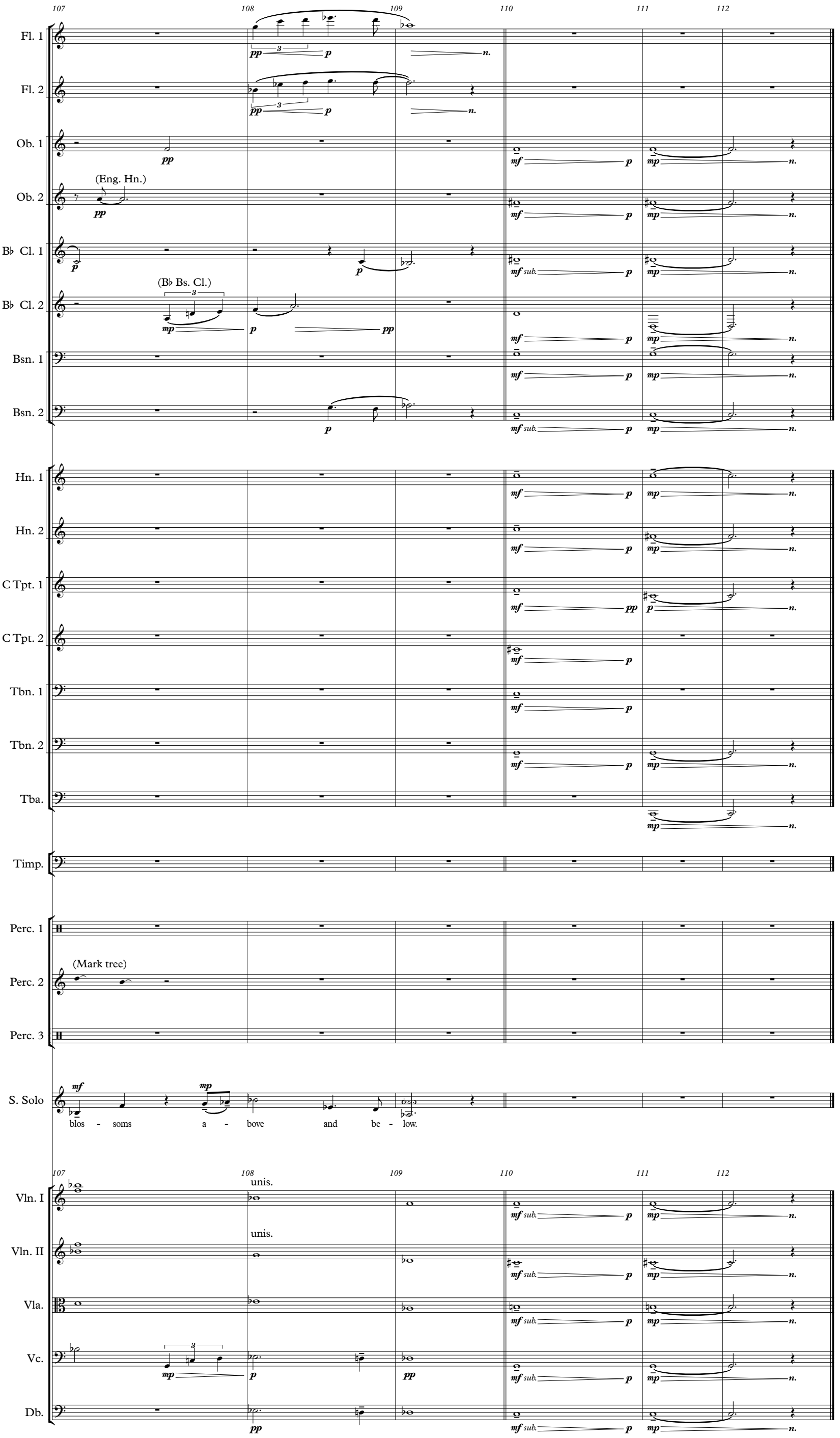
Vln. I — *f* — div. — *mp* — free bowing — *mf* — *p* — div. — *pp*

Vln. II — *f* — *mp* *p* — free bowing — *mf* — *p* — *pp*

Vla. — *f* — *mp* *p* — free bowing — *mf* — *p* — *pp*

Vc. — *f* — *mp* *p* — free bowing — *mf* — *p* — *pp*

Db. — *f* — *mp* *p* — free bowing — *mf* — *p*


107
108
109
110
111
112
Fl. 1
Fl. 2
Ob. 1
Ob. 2
(Eng. Hn.)
B♭ Cl. 1
B♭ Cl. 2
(B♭ Bs. Cl.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
(Mark tree)
Perc. 3
S. Solo
blos - soms a - bove and be - low.
Vln. I
unis.
Vln. II
unis.
Vla.
Vc.
Db.

III. Children's Pool Game

♩ = *72* **Broadly** ♩ = *144* **To be felt in one**

Flute 1
Flute 2 Piccolo
Oboe 1
Oboe 2 English Horn
B♭ Clarinet 1
B♭ Clarinet 2 B♭ Bass Clarinet
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
C Trumpet 1
C Trumpet 2
Trombone 1
Trombone 2
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Soprano Solo
Violin I
Violin II
Viola
Violoncello
Double Bass

Oboe
B♭ Bass Clarinet
soft mallet l.v.
Sus. Cym., med. yarn mallets
Vibraphone, med. yarn mallets
Tam-tam, heavy mallet
div.
non div.
pizz.

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

Fl. 1
Fl. 2 — Piccolo
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2 — (B♭ Bs. Cl.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp. — hard mallet
Perc. 1 — Chimes, rawhide mallet; Lock pedal....leave down.; Triangle, beater
Perc. 2 — Glockenspiel, brass mallets; l.v.
Perc. 3 — (Tam-tam); Sus. Cym., sticks; near bell
S. Solo
Vln. I — unis.; free bowing
Vln. II — free bowing; unis.
Vla. — arco; unis.; free bowing
Vc. — div.
Db. — arco; pizz.

29 30 31 **32** 33 34 35 36 37 38 39 40 41 42 43 44

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
soft mallet
Perc. 1
Perc. 2
Perc. 3
S. Solo
E - ven with closed eyes, we can find each oth - er a - gain.
Vln. I
Vln. II
Vla.
Vc.
Db.

accel.

45 46 **47** 48 49 50 51 52 53 54 55 56 57

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Flute
(B♭ Bs. Cl.)
Chimes, rawhide mallet
Vibraphone, med. rubber mallets
motor on - slow
Sus. Fing. Cym., beater
bring out
pizz.
arco
unis.

accel.

♩. = *62* **In One**

58 59 60 61 62 63 64 65 66 67 68 69 70 71

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Glockenspiel, brass mallets

motor off

E - ven with closed eyes, with closed eyes, closed eyes.

div.

unis.

pizz.

pizz.

♩. = *62* **In One**

58 59 60 61 62 63 64 65 66 67 68 69 70 71

♩ = 120

72 73 74 75 76 77 78 79 80

Fl. 1
Fl. 2 — Piccolo — tr — mf — f — mf — 3
Ob. 1 — f — f
Ob. 2 — cresc. — f
B♭ Cl. 1 — mf — f
B♭ Cl. 2 — cresc. — f
Bsn. 1
Bsn. 2

Hn. 1 — mp
Hn. 2 — f — mp
C Tpt. 1 — mf — fp — 3 — f — 3 — mp
C Tpt. 2 — mf — fp — 3 — f — 3 — mp
Tbn. 1 — f — p
Tbn. 2 — f — p — mp
Tba. — f — p

Timp.

Perc. 1
Perc. 2 — mp — mf — 3 — f
Perc. 3 — Sus. Cym. med. yarn mallets — (choke) — mp — f

S. Solo — f — I'll shout, "Mar - co!"

♩ = 120

72 73 74 75 76 77 78 79 80

Vln. I — mp — mp — div. — f — mp — unis. — 3
Vln. II — arco — mp — f — mp — 3
Vla. — arco — mp — f — mp
Vc. — arco — mp — mp — mf
Db. — arco — mp — f — mp — mf

81 82 83 84 85 86 **87** 88 89

Fl. 1
Fl. 2
Ob. 1
Ob. 2 — *mp* *mf* *mf* *f*
B♭ Cl. 1 — *mp* *mf* *mf* *f*
B♭ Cl. 2 — B♭ Bass Clarinet — *mp* *f*
Bsn. 1 — *mp* *f*
Bsn. 2 — *mp* *f*
Hn. 1 — *f* *mp* *fp* *f* *ff*
Hn. 2 — *f* *mp* *fp* *f* *ff*
C Tpt. 1 — *mf* *f* *fp* *ff*
C Tpt. 2 — *mf* *f* *ff*
Tbn. 1 — *f* *ff*
Tbn. 2 — *f* *ff*
Tba. — *mp* *f* *ff*
Timp.
Perc. 1 — Chimes — *mf* Ped. — no pedal — *mf* Ped. — arco (rebow as needed) (Vib.) — *mp* Ped. — *p*
Perc. 2
Perc. 3 — *mp* *f* — (Sus. Cym.) — *p* *f* — To Vib.
S. Solo — *f* — You'll shout, "Po - lo!" O-kay? Mar - co!

81 82 83 84 85 86 **87** 88 89

Vln. I — *mf* *f* *mp* *fp*
Vln. II — *mf* *f* *mp* *fp*
Vla. — *mf* *mp* *fp*
Vc. — *mp* *f*
Db. — *f*

90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1 — solo — mp — pp
B♭ Cl. 2 — p — pp
Bsn. 1 — p — pp
Bsn. 2 — p — pp
Hn. 1 — mp — mp — pp
Hn. 2 — mp
C Tpt. 1
C Tpt. 2
Tbn. 1 — mp — p — pp
Tbn. 2 — mp — p — pp
Tba. — mp — p — pp
Timp.
Perc. 1 — p — ppp
Perc. 2 — mp — pp — hard rubber mallets — p
Perc. 3 — Vibraphone (share with Perc. 2) — med. yarn mallets — mp — mp pp — p
S. Solo — ff — Mar - co! — mp — Mar - co... — freely p — Mar - co...

90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Vln. I — mf — free bowing — mp pp
Vln. II — mf — free bowing — mp pp
Vla. — mf — free bowing — mp pp
Vc. — mf — free bowing — mp pp — n.
Db. — mf — free bowing — mp pp

CURRICULUM VITAE

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Education

Master of Music in Music Composition, 2014–2016
University of Louisville

Bachelor of Music in Music Education, 2007–2011
Ohio Wesleyan University

Principal Teachers

Composition
Steve Rouse (2014–2016), Clint Needham (2010–2011), Jason Bahr (2009–2010)

Voice
Jennifer Poff (2015-2016), Amanda Boyd (2014-2015), Jo Ellen Harris (2011–2014, 2005-2007), Jason Hiester (2007–2011), Marilyn Nims (2010–2011)

Piano
Cameron Bennett (2007–2010), Steven Dornbusch (2005–2007), Jo Ellen Harris (2003–2005)

Selected Masterclasses and Lessons
Hans Abrahamsen, Kaija Saariaho, David Felder, Bent Sørensen, Agata Zubel, Daniel Asia, Joseph Schwantner

Selected Honors

Recipient of Graduate Student Dean's Citation at University of Louisville, 2016

Pi Kappa Lambda, National Music Honor Society, 2011

Selected Compositions & Performances

Baby Book for soprano and orchestra (2016) – 4:00
Reading of "Great Aunt Dora": Natasha Lynn Foley & the University of Louisville Symphony Orchestra (April 12, 2016)

Baby Book for soprano and piano (2016) – 11:00
Premiere: Natasha Lynn Foley & Lauren Spavelko, Graduate Recital at the University of Louisville (March 29, 2016)

Summit for orchestra (2015) – 1:45
Reading: University of Louisville Symphony Orchestra (April 7, 2015)
Premiere: University of Louisville Symphony Orchestra (March 29, 2016)

Grit for String Quartet (2013) – 4:00
Premiere: University of Louisville Graduate String Quartet (November 19, 2014)
Performance: Talea Ensemble, University of Louisville (March 31, 2016)

Tar Hollow for solo violin (2015) – 2:00
Premiere: Flora Nevarez, University of Louisville Student Composers Recital (November 18, 2015)
Performance: Lauren Spavelko, University of Louisville Student Gala (February 18, 2016)

The Wild for solo violin & electronics (2015) – 5:00
Premiere: Lauren Spavelko, University of Louisville Computer Music Concert (February 19, 2015)

Three Robert Frost Songs (2014) – 12:00
I. Mowing
II. Fire and Ice
III. The Aim Was Song
Premiere of "Fire and Ice": Ohio Wesleyan University (November 2010)
Premiere of complete work: Lydia Cox (director), University of Louisville (March 12, 2015)