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WHEN THE GROUND SHAKES

for mezzo-soprano, baritone, & 15 instruments

by

James May

B.Mus., The College of Wooster, 2016

B.A., The College of Wooster, 2016

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, KY

May 2018

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A Thesis approved on

May 3, 2018

by the following Thesis Committee

Thesis Director – Steve Rouse

Krzysztof Wołek

Kimcherie Lloyd

DEDICATION

When the Ground Shakes is dedicated to the victims of gun-violence; in schools and on streets, at home and away, victims we've learned to know and victims we never will.

ACKNOWLEDGMENTS

First and foremost, to Dr. Steve Rouse; for your unending patience and guidance in both the development of this work and in my development as a composer over the last year and a half; for your comments, advice, encouragement, and conversation, and for the countless opportunities you have provided me or supported me in pursuing —

To Dr. Krzysztof Wolek and Prof. Kimcherie Lloyd; for reading my thesis, challenging my conceptions of music, introducing me to new modes of thought, providing platforms for my work, and always being ready to grab a beer —

To my other professors and mentors: Allison Ogden, Lisa Wong, Jack Gallagher, Abby Shupe, John Phippen, Peter Mowrey, Caroline Ehman, Matt Ertz, Greg Slawson, John Ritz, Christopher Brody, Mark Yeary, and Kent Hatteberg; for sharing your love and deep knowledge of music with me —

To my classmates and colleagues, especially Cullyn Murphy, D. Carter, Alex Enyart, and everybody who has ever agreed or been forced to perform my music; for friendship, conversation, support, and absurd humor —

To Mickey; for your constant friendship and excitement, and for your beautiful words —

To Charlotte; for bringing the best of Wooster to Louisville —

To Sarah; for your love, comfort, companionship, knowledge, passion, and understanding —

To my parents and siblings for your love, support, and visits; to my friends from Pittsburgh, Wooster, and abroad; and to the memory of Brigid “Dee” Joyce and Molly Bennett —

— thank you.

PROGRAM NOTE

In the spring of 2017, I approached friend and writer Mickey Osthimer about collaborating on text for a song cycle. I was concerned about questions of identity, especially in America—why and how do certain ideologies lay “claim” to American values? Are protesters less representative of our values than police or government? More? Why do we ignore certain sub-communities, uphold others, and mourn or empathize with them accordingly?

What emerged from our discussions was a series of poems and prose selections about community, identity, memory, and trauma. Some of the text deals with childhood and nostalgia, while we culled other excerpts from previous essays Mickey had written for a literature blog. In total, they depict a portrait of how we build identity in childhood, and how that identity splinters in the face of violence—specifically, gun violence.

Over the course of the composition process, this topic grew ever-more relevant. While writing, the number of American school shootings since 2013 surged past 300. Among those was the 2018 Marjory Stoneman Douglass High School shooting in Parkland, FL, which gave rise to the #MarchForOurLives campaign and the public protest of high school students.
(<https://everytownresearch.org>)

Simultaneously, America faced and continues to face an epidemic of unarmed or legally armed people of color dying in police custody or after police shootings, including Stephon Clark, killed during the revision process of this piece. The groundswell of protest against this recurring trend extends back to the 2013 trial of George Zimmerman in the shooting death of Trayvon Martin, and the 2014 shooting death of Michael Brown at the hands of Ferguson, MO police officer Darren Wilson—respectively, these events gave birth and support to the ongoing #BlackLivesMatter movement, addressing another face of gun violence in America.
(<https://blacklivesmatter.com>)

And, of course, neither of these contemporary histories necessarily address the often ignored gun deaths that occur every day in America, and the ineffective policies that permit for these situations. In the 37 days after the Parkland massacre, 73 teens died from shootings or gun-related injury around the country.
(https://www.huffingtonpost.com/entry/teens-killed-since-parkland_us_5ab54cd5e4b0decad049d34c)

When the Ground Shakes does not propose a solution to America’s epidemic of gun violence, an issue deeply affected by public policy, the prison-industrial complex, our scapegoating and misunderstanding of mental illness, and racism. It offers, I hope, a glimpse into the mental and physical anguish of losing friends and family to such circumstances. It is a memorial to Americans—especially people of color, Native, queer/gender non-conforming, and mentally disabled citizens—who are disproportionately affected by gun violence. It is a challenge to the narrative of masculinity that drives white men to commit mass atrocity, a challenge to the policies and cultures that have allowed for or perpetuated indiscriminate community gun violence, and a challenge to Americans to find creative and complex solutions to protect each other.

Duration // c. 30’

- I. 291 – [6’25”]
- II. Palisade – [4’47”]
- III. Silent Day – [5’35”]
- IV. Violence – [4’20”]
- V. 22 (17.04.16) – [9’15”]

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TEXT

by Mickey Osthimer

I. 291

I remember...

scattering neon-shadowed children slice through food stand veins, peel lemon slivers between naïf
teeth, mud-caked feet tremble nimble when the ground shakes

it rained leading up to that
the river grew to the lake and back

the old home ashed out, labyrinth walls
ground down
throughout the fair, your sheet cape
repels flames from foes for friends you meet
on that road
(it goes and goes)

fresh-squeezed, summer tint, popped away

click
click

no trace, no beat
no palm crease nor baby feet
marks how it came to this
(the storm makes the mud release)

II. *Palisade*★

Violence ensued upon each other cycles back onto the faulting, failing, incriminating treatment of
our one true home.

III. *Silent Day*

strong heart pulled a string from the sky
and climbed to catch a star
ma became the nearest sun
he'd return with morning light

young blood cast a hook in the park
in the pond to catch a cloud
soft grass played like a sea-wide trap
for his eyes could see too far

clear mind knew of a blue above
and became its hidden shade
I'll be back soon, he said to them all
for it's you I'll always love

captain, the way?
capturing smoke
silent house
on a silent day

IV. *Violence**

Violence will ensue where it can be bred.

V. 22 (17.04.16)

the stand lights dim, shadows lost within their wits
I don't remember the smoke

those going home replaced by next morning's mortal reminder
I don't remember the blood

every autumn passing wraps those remained to the vessel
of the once named, now eternally nestled
I don't remember the shots

pop
pop
pop

I never heard the shots
I won't remember remembering you after

*excerpts taken from posts originally published on Ploughshares literary blog, now out of copyright.

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INSTRUMENTATION

(Amplification of ensemble permitted—if available—but not required.)

Flute
B♭ Clarinet (doubling E♭ Clarinet, B♭ Bass Clarinet)
Tenor Saxophone (doubling Alto Saxophone)

French Horn (mute)
C Trumpet (harmon, straight, cup mutes)
Bass Trombone (harmon mute)

Percussion 1: Drum Set [kick drum, 3 toms (floor, mid, hi), snare, hi-hat, 3 cymbals (ride, crash, splash), triangle]
Triangle beater, superball mallet, and cello/double bass bow required.

Percussion 2: Multi set-up [vibraphone, glockenspiel, tuned Thai gongs (F4, F#4, G4, A4 – substitute vibraphone if specific pitches unavailable), tam-tam, bass drum, djembe, bongos (low, mid), woodblocks (low, mid), bamboo chimes, susp. cymbal, medium coil, single almglocken (C#4 or D4 preferred), whip, styrofoam block]
Triangle beater, superball mallet, and cello/double bass bow required.

Electric Guitar, Drop-D Tuning: [DADGBE]
(volume, tuning, distortion, fuzz, overdrive, chorus, delay pedals)

Piano
Mezzo-soprano
Baritone

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Number of string players not specified. May be played one-on-a-part or with small sections (e.g. 4-4-3-3-2, 4-3-3-2-1). If amplified, one-on-a-part.

PERFORMANCE NOTES

GENERAL

Extended techniques are additionally explained in-score on first appearance.

All *glissandi* begin immediately and are continuous.

Hairpins with open circles indicate growing from/decaying to nothing.

Dynamics in quotation marks (“*p*”) indicate physical force required for technique, **not** necessarily resulting volume.

All trill accidentals reference the pitch a letter name above the written note.

Bisbigliando trills (bisb.) indicate a timbral trill on the same pitch.

Arrows indicate a gradual change from one technique to another (i.e. ord. → m.s.p.).

Altered noteheads indicate different techniques and remain consistent throughout the piece.

Arrow noteheads (except for flute, inverted arrow) indicate unspecified extreme register pitch.

All accidentals (including quarter-tones) hold through the bar, only cancelled by a barline or another accidental.

Occasional courtesy accidentals are included.

Ascending pitch order of accidentals, including quarter-tones:

Three-beam tremolos are always unmeasured, in all instruments.

Feathered beams indicate gradual speeding up/slowing down of tempo over given time.

Groups of small eighth- or sixteenth-notes with a grace-note slash should be performed very quickly, out of time. Sixteenth-note groups have more urgency than eighth-note groups.

Aleatoric boxed or repeated notation indicates continuous, repeated activity for the duration of the horizontal line, out of time with the rest of ensemble.

“Wavy” sixteenth-note beaming indicates an out of time gesture that occurs within a specific time period; quasi-rubato.

Unmetered Notation

Unmetered notation passages are indicated with a prolotion symbol in place of a time signature.

Bars are separated with dotted barlines—each bar is given a total duration in seconds (i.e. 10”).

Events within the bar occur approximately in relation to the total time of the bar.

Sustained pitches/activity are indicated with horizontal lines.
Events occurring once are indicated as a group of beamed notes or as stemless noteheads.

WOODWINDS

All quarter-tones should be fingered.

Multiphonic fingerings for specified chords are provided in-score.

Wedge noteheads indicate a slap-tongue on the given pitch.

Flute

Specified consonants are indicated with IPA symbols (i.e., [d]).

Square noteheads indicate air sound with no tone while fingering the given pitch.

Inverted arrow noteheads indicate a tongue ram, with sounding pitch in parenthesis.

Overblowing indicated with 1) solid beamed lines from the fundamental to desired register, or 2) a high multiphonic. In each case, the coloristic effect is more important than specific pitches.

Whistle tones are always given over a specific fundamental and indicated with jagged line. Constantly fluctuate randomly and quickly through overtones.

Clarinet

Square noteheads indicate toneless air sound while fingering given pitch.

Multiphonics indicated with “M” on the stem, but unspecified pitch, are spectral multiphonics on the root pitch. Finger the pitch normally and adjust jaw and throat positions to generate multiphonic. Visit <https://heatherroche.net/2016/09/26/spectral-multiphonics-bb-and-bass/> for more information.

Saxophone

X-noteheads indicate key-clicks.

Three-beam tremolo indicates growling.

BRASS

All quarter-tones should be fingered. Microtones indicated as specific partial should **not** be adjusted for tuning.

Dotted-circle noteheads indicate hitting the mouthpiece (removed) with palm, creating a percussive pop.

Horn

A significant number of horn microtones come from the harmonic series, where °7 indicates the seventh partial of the overtone series. This will always be a slightly flattened minor 7th + 2 octaves above the fundamental.

Trumpet

+ and ° indicate covering/uncovering the harmon mute with hand.

Trombone

Wedge noteheads indicate a slap-tongue on the given pitch.

A jagged wave indicates to “shake” the pitch slightly, with slide, for given duration.

PERCUSSION

Noteheads

X-noteheads always indicate a frame hit (drum), a normal hit (cymbal), or a closed hit (hi-hat). Diamond noteheads indicate hitting at the bell (cymbal), or an open hit (hi-hat).

Dotted circle noteheads (cymbal) indicate holding the stick perpendicular to the blade of the cymbal and hitting against the side. Creates a bell-like tone.

Modifications

Noteheads with a loop above indicate a circular rubbing motion (i.e. brushes rubbing on snare drum, activating a cymbal by rubbing top of blade instead of hitting, etc.)

A notehead with a diagonal arrow (cymbal) indicates scraping from bell to edge with triangle beater or stick.

Small noteheads in parenthesis indicate shadow hits, played extremely softly to fill in the pattern.

ELECTRIC GUITAR

Type and brand of guitar, amp, and pedals are left to performer discretion—however, tone should be warm and even throughout range and colors. Tube amplification preferred over solid state, Humbucker or double-coil pickups preferred over single coil.

Guitar tuned to Drop-D [DADGBE] throughout, and further de-tuned in movement V.
Pitches in full score are written **where they sound**—fingering adjustments for lowest string are necessary.
Tablature is occasionally included to facilitate fingerings.

Dashed hairpins indicate volume manipulation with the volume pedal or volume knob.

“z” on the stem indicates pick scraping of different kinds. Pitches given should be fingered.

Staccato dots indicate palm mute.

Pedal changes are indicated with ±[pedal].

Harmonics are indicated as diamond noteheads at the **fingered** pitch, with guitar string included.

“+” over a note indicates a tap without plucking the string, used by both hands.

Bends are indicated with angled braces connecting beginning and end pitches.

PIANO

X-noteheads indicate percussive knocking on various parts of the piano.

Square noteheads indicate pitches depressed silently and/or held with *Sostenuto* pedal.

Dashed arrows with a crescent above indicate to scrape that piano string inside the piano with coin or fingernail, away from the dampers.

A small circle above a notehead indicates harmonics inside the piano, struck at the given pitch.
The desired overtone is sometimes specified.

“+” indicates muting the pitch inside the piano, behind the dampers. Pitch should be heard.

pizz. Crescent over a noteheads—accompanied with “pizz.”—indicates plucking that string (or group of strings) inside the piano with fingernail.

Silently depressed pitches accompanied by circle and a trill line indicate to rub the hand (left or right) over those strings inside the piano, while the keys are held down, for the given duration.

VOICES

In both parts, it is preferred that the vocal tone and style remain simple throughout.

IPA indications are used frequently throughout to indicate 1) isolated consonant sounds, 2) isolated vowel sounds, 3) metered ending consonants, 4) other effects. Shadow vowels or unvoiced consonants are indicated with X-noteheads, when specified. Otherwise, sing normally.

Headless stems indicate either a repetition of the previous sound, or a general pitch contour.

A three-line staff is occasionally used. This indicates a general pitch range, from high (top line) to low (bottom line). Pitches sung in these passages should be exaggerated, and need not conform to the other singer (if applicable) or pitch content of the ensemble.

“**z**” over a note/through a stem indicates growl or vocal fry. Singers should approach this technique healthily within their mechanism—in general, the sought effect is a noisy distortion of the pitch.

Arrows through a stem, pointing left, indicate an audible inhale.

Baritone
Noteheads with an open circle above indicate falsetto tone production.

STRINGS

Abbreviations:
(m.)s.p. – (molto) sul ponticello
(m.)s.t. – (molto) sul tastò
flaut. – flautando
ord. – ordinario; cancels previous playing instruction

Harmonics are mostly indicated with diamond noteheads at the **fingered** pitch, clarified with string number.

Square noteheads indicate dampening the strings with the left hand and bowing. Should produce distorted, airy noise.
Square noteheads with a fall-off indicate to dampen high on the fingerboard, then quickly swipe down while bowing. The strings should remain dampened throughout the motion.

X-noteheads indicate to bow directly on the bridge, producing airy noise.

Circles indicate circular bowing. Bow continuously in circles, moving from m.s.p. to m.s.t. and back. Do not lose contact when moving between locations. Creates a pulsing tone with intermittent airy bow noise.

Dashes indicate knocking on the body of the instrument with knuckles/fist.

Rounded wedges indicate to perform given action *behind* the bridge on the given string.

Headless stems with a thick line through the top indicate bowing directly on the tailpiece, producing a hum.

Cello & Double Bass

Notes with an "M" through stem indicate a multiphonic, explained in-score. The given note is an approximation of the finger location, played like a standard harmonic. Strive for distinct pitches more than noise; vary bow position and pressure to maximize partials. For more information, including fingering charts and demonstrations, visit: <http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds.html>

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14

15 ♩ = 54

16

17 Murky (♩ = 76)

Fl.

B♭ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

attach mouthpiece

flz.

harmon stem-in

with hand

3

3

3

3

pp sub.

Bamboo Chimes

Coil

rapidly scrape end of mallet along coil

finger pitches; quickly rub r.h. on strings from fretboard to bridge

l.h. only; do not restrike

inside piano with flesh of finger

resonating pitches

8^{vb}

Sost.

8^{vb}

play quickly, repeating any order

pp

pp

mf airy

mf

ff

mf

ppp senza vib.

m.s.t.

ppp senza vib.

m.s.t.

ppp senza vib.

m.s.t.

ppp senza vib.

m.s.t.

ppp senza vib.

m.s.t.

7 on IV

ppp senza vib.

ff

mp

ff

mp

212223

Fl.

p airy

55

B $\flat$ Cl.

mf

Ten. Sax.

(timbral trill)
bisb.

mf

Hn.

3

mp

flz.

ord.

pp

C Tpt.

+

p 5

3

Bs. Tbn.

mp

Dr.

3355533

Perc.

low & hi bongo

p

5

pp

E. Gtr.

Pno.

M-S.

- - - - - {d}

through food-stand veins, peel lem- sliv- bet-ween teeth

...children slice through foodstand veins, peel lemon slivers between naif teeth...

Bar.

mf

5

5

5

Child-ren slice through peel -mon -vers naif

Vln. 1

212223

p

Vln. 2

p

Vla.

m.s.p.

mf

Vc.

Db.

24 25 26

Fl.

B♭ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

fp

mf

pp

f

p

mp

ff

pizz.

arco

lip bend

rip!

overtone rip

heavy p.m. then release

let feedback generate control volume with knob/pedal

fluctuate between *pp* & *mf* - occasionally *f*, never louder

change pitches, med. speed quasi-vibrato

[f]

8th

Red.

27 28 29

Fl. *mp* overblow

B♭ Cl. *mp* bisb.

Ten. Sax. *mp* *breathy* *mf*

Hn.

C Tpt. *p*

Bs. Tbn. *mf* *p*

Dr. *mf* *p* *sub.*

Perc. *f*

E. Gtr. *p* + overdrive

Pno. *p* *fff* *pp* *(pp)*

M-S. *p* *mf* mud ...mud-caked... [d] [f]

Bar. [k] caked

Vln. 1 *f*

Vln. 2 *ff* *mf*

Vla. *ff* *f*

Vc.

Db.

[illegible]

33 Distant, again (♩ = 54)

The musical score spans measures 34 through 39. The instrumentation includes:

- Fl.**: Flute, mostly silent with some grace notes in measure 36.
- B♭ Cl.**: Bass Clarinet, playing sustained chords in measures 34, 36, and 37.
- Ten. Sax.**: Tenor Saxophone, playing eighth-note triplets in measures 34, 35, and 39.
- Hn.**: Horn, playing a sustained chord in measure 34.
- C Tpt.**: Cornet/Trumpet, playing eighth-note triplets in measures 34, 35, and 39.
- Bs. Tbn.**: Baritone Trombone, playing a sustained chord in measure 34.
- Dr.**: Drums, featuring a complex pattern with eighth and sixteenth notes, including a triplet in measure 35 and a quintuplet in measure 38.
- Perc.**: Percussion, providing a steady background rhythm.
- E. Gtr.**: Electric Guitar, playing a sustained chord in measure 34.
- Pno.**: Piano, playing a melodic line with octaves in measures 34, 35, and 39.
- M-S.**: Male Soloist, singing the lyrics "It rained lead-ing up to that the riv".
- Bar.**: Baritone, singing the same lyrics as the soloist.

Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include "cup mute" for the trumpet and "repeatedly hit guitar body below bridge hard enough to maintain *pp* dynamic" for the electric guitar.

33 Distant, again (♩ = 54)

flaut. (on bridge) (flaut.)

Vln. 1 *mp* "mf" *mp* "mf" *mp*

Vln. 2 *mp* "mf" *mp* *mf*

Vla. s.t. I flaut. bow on bridge (flaut.) I *mp* "mf" *mp* "mf"

Vc. flaut. I bow on bridge (flaut.) *ff* *mp* "mf" *mp*

Db. s.t. *mp*

II m.s.p. tr

43 Driving, declamatory (♩ = 152)

[illegible]

43 Driving, declamatory (♩ = 152)

49 50 51 52 53 54 55 (♩ = 76)

Fl. *fp* *pp* *f* *f* *p* *mf* *p*

E♭ Cl. *fp* *p* *ff*

Ten. Sax. *mp* *ff* *p* *ff*

Hn. *pp* *f* *fpp* *mp*

C Tpt. *pp* *f* *pp*

Bs. Tbn. *p*

Dr. *p* *f* *fp* *p* *f p sub.* *3*

Perc. *f* *p* *f sub.* *p* *f pp sub.* *3*

E. Gtr. *f*

Pno. *f*

M-S. through - out the fair your sheet re - pels for

Bar. through - out the fair cape flames for

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

Vln. 2 *p* *ff* *p* *f* *p* *f*

Vla. *p* *f* *fp* *fp*

Vc. *p* *ff* *fp*

Db. *f* *pizz.* *arco* *f* *p sub.*

(♩ = 152)

56 57 58 59 60 61 62 63

Fl. *f* *fp* *fp* *fp* *fp*

E♭ Cl. *f* *f* *fp* *fp* *f*

Alto Sax. *f* *f* *fp* *fp*

Hn. *f* *p* *f*

C Tpt. *f* *pp* *f* *pp* *fp*

Bs. Tbn. *fp* *f*

Dr. *f* *p sub.* *f* *p sub.* *fp* *to soft rubber mallets*

Perc. *fp* *fp*

E. Gtr. *f*

Pno.

M-S. friends you meet on that road

Bar. friends you meet on that road

(♩ = 152)

56 57 58 59 60 61 62 63

Vln. 1 *ff* *fp* *fp* *f*

Vln. 2 *ff* *p* *ff* *fp* *fp*

Vla. *ff* *fp* *fp* *f*

Vc. *f* *pizz.* *arco* *fff gritty* *fp*

Db. *f* *f* *p sub.*

(♩ = 76) **accel.** **68 Suddenly focused (♩ = 54)**

64 65 66 67 69 70 71

Fl. *f* *pp* *pp*

E♭ Cl. *fp* *f* *pp* *pp*

Alto Sax. *fp* *f* *pp* *pp*

Hn. *f* *f* *f*

C Tpt. *pp* *fp* *pp* *f* *pp* *f*

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

Dr. *f* *f* *pp* *f* *pp* *f* *pp*

Perc. *fff* *pp* *sempre* *pp* *pp* *f* *pp*

E. Gtr. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *pp* *pp* *sim.*

M-S. *mf* *ff* *mp*

Bar. *mf* *ff* *mp*

Vln. 1 *f* *pp* *pp*

Vln. 2 *ff* *pp* *pp*

Vla. *fp* *ff* *pp* *pp*

Vc. *fff* *mp* *fff* *mp*

Db. *fff* *fff* *mp* *fff*

This page of the musical score is for measures 72 through 80. It features a large ensemble of instruments, including woodwinds, brass, percussion, strings, and vocals. The notation is dense, with many notes, rests, and dynamic markings. Key features include:

- Measures 72-78:** The main body of the score, featuring complex rhythmic patterns and melodic lines across most instruments.
- Measures 79-80:** A section where the music transitions or concludes, with some instruments playing sustained notes or effects.
- Performance Instructions:** Numerous annotations are present, such as "quarter-tones produced by adjusting tuning slide alternate fingering should be used, if needed" for the Horn, and various dynamic markings like *pp*, *f*, *mp*, *ff*, and *sub.*
- Lyrics:** The vocal parts (Music Stand and Baritone) have lyrics: "sum - mer tint" and "popped a - way".
- Instrumentation:** The ensemble includes Flute (Fl.), Eb Clarinet (Eb Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (Bs. Tbn.), Drums (Dr.), Vibraphone (Vib.), Electric Guitar (E. Gtr.), Piano (Pno.), Music Stand (M-S.), Baritone (Bar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

[illegible]

87 88 89 90

Fl.

B♭ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

beat, no palm crease nor ba - by feet

beat, no palm crease nor ba - by feet

arco flaut. 7 7 88

pizz. 89

90

arco flaut. 3

pizz. 6

pizz. arco

mp

pizz. 7 7

pp

3

[illegible]

II. Palisade

**Flickering
(senza misura)**

7" 5" 6" 3" 6" 4"

Flute *pp* [d] *mp* *f*

B♭ Clarinet *f* *mf* *p*

Tenor Saxophone *pp* *mp* *f*

F Horn *f* *pp* *mp*

C Trumpet *f* *mf* *fp*

Bass Trombone

Drum Set *mf* *f*

Percussion *f* *mf* *pp* *f* *p*

Electric Guitar *pp*

Piano *f* *una corda* *mp*

Mezzo-soprano

Baritone

fast as possible, 1x only

sim.

bisb. lip bend

open fast as possible, 1x only

sim.

harmon (stem in) hand (+)

soft rubber fast as possible, 1x only

motor slow (soft rubber)

arco

clean +delay

fast as possible, 1x only

Flickering (senza misura)

[illegible]

7 4" 7" 5" 2" 5" 5"

Fl. *p* lip bend *pp*

B♭ Cl. *fp* bisb. *f* lip bend *pp* tr

Ten. Sax. *p*

Hn. *p* (+ ♯°)

C Tpt. *mp* harmon (stem out) *fpp* *mp* *pp*

Bs. Tbn. *pp* *p*

Dr. *f*

Perc. Percussion soft beater *pp* hit once, let rattle *mf* scrape to edge triangle beater *mf*

E. Gtr. *mp* *ppp*

Pno. *mf* *p* *ppp* 8th

M-S. *ppp* *mp* *f* [v] [a] [a] [ɪ] [ə] *pp* *sfz* [ss] (u)

"Violence..." ...ensued...

Bar. *pp* *sfz* [ss] (ə) [n] *mp* *sfz* [u]_

*med. speed vibr. between pitches, changing vowels

*med. speed vibr. between pitches, changing vowels

Vln. 1 arco, m.s.p. *pp* *f*

Vln. 2 III arco *p* m.s.p. *sfz* m.s.p. *mf* tr

Vla. II arco *p* s.t. *pp*

Vc. s.t. *pp*

Db. bow tailpiece *f*

14

1

Db.

see 11

n—

ff

"mf"

Abrasive (♩ = 100)

senza misura

Abrasive (♩ = 100)

5"

20

21

6"

22

2"

23

(overblow)

24

Fl.

B♭ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

cup mute
random high pitches, airy tone

mf

sim.

f

f

Vibraphone

slow motor

fast motor

+dist.

dampen

[n]

f

ff

3

p

cy - cles

back

→[ə]

cy - cles

back

20 Abrasive (♩ = 100)

senza misura

Abrasive (♩ = 100)

5"

21

6"

22

2"

23

24

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

ord.

9

5

ff

ff

ff

ord.

5

5

ff

arco

7

ff

3

ff

arco

7

ff

3

[illegible]

26 **senza misura**

7" 10" 6" 10"

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

25 27 28 29

pizz. arco
pizz. arco, s.t.
pizz. mf
pizz. mf

arco, behind bridge
slightly slower
than guitar pulse

$\text{♩} = \text{c. } 58$
"p"

6"

10"

7"

3"

8"

30

31

32

33

34

Fl.

B♭ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Vib.

E. Gtr.

Pno.

M-S.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

bisb.

slap tongue

open

slap tongue

improvise on cymbals
vary articulations

pp sparse & airy

Percussion

-fuzz
+overdrive
rapid scrape between fingerboard/first pickup

slide between pitches out of time, gradually speeding up

growl

*knock once on body of
instrument with knuckles

*knock once on body of
instrument with knuckles

pizz.

pizz.

flaut.

flaut.

arco flaut.

arco flaut.

flaut.

pp legato

pp legato

pp legato

pp legato

pp legato

35 Abrasive (♩ = 100)

Fl. *f* 36 37 38

B♭ Cl. *f* *fff*

Ten. Sax. *fff* *f* *fff*

Hn. *mf*

C Tpt. *mf*

Bs. Tbn. *mf*

Dr. *mf*

Perc. *mf*

E. Gtr. *mf*

E. Gtr. *mf* +dist.

Pno. *f*

fff nearly yelling
faul ting faul-ting fail - ing fault-ing fault - ing fault-ing fault - ing fail - ing

fff nearly yelling
faul ting faul-ting in - crim - i - nat - ing fail - ing

35 Abrasive (♩ = 100)

Vln. 1 *ff* ric. 36 37 38 *fff*

Vln. 2 *ff* ric. *fff*

Vla. (arco) *ff*

Vc. *ff*

Db. *ff*

Fl.

B $\flat$ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

E. Gtr.

Pno.

ric.

ric.

ric.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

in - crim - i - nat - - ing fault - - - ing fault-ting

43 44 45 flz.

Fl. *fff*

B♭ Cl. *fff*

Ten. Sax. *f* 3

Hn. *ff* *f*

C Tpt. 3 3 3 *f*

Bs. Tbn.

Dr. 3 3 3 5 6

Perc. 3 *p sub.* *f*

E. Gtr. 7 7 7 11 11 12 12 12 12 12 12

E. Gtr. 3 3 3 5 6 +delay

Pno. 3 3 6

fail-ing in - crim - i - nat - ing treat - - - - -

fail-ing fail - ing treat - - - - -

43 44 45

Vln. 1

Vln. 2

Vla. 3

Vc.

Db.

5354555657585960

5"5"15"3"7"4"3"7"

Fl.

B♭ Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

Pno.

M-S.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

7°

pp

cup mute

p

Vibraphone

arco

p

Red.

pizz.

p

8^{va}

pp simply

true

home.

pp simply

true

home.

arco

m.s.p.

tr^b

p

bow sound

flaut.

bow sound

flaut.

bow sound

flaut.

con sord.

s.t.

pp

con sord.

s.t.

pp

bisb.

7°

cup mute

Vibraphone

pizz.

pp simply

pp simply

arco

bow sound

bow sound

con sord.

con sord.

♩ = c. 54

pp

growl/fry

f

[n]

(ə)

dampen

[n]

...one...)

growl/fry

pp

flaut.

flaut.

flaut.

s.t.

s.t.

4'47"

III. Silent Day

Nostalgically (♩ = 54)

Flute

B♭ Clarinet

Alto Saxophone

F Horn

C Trumpet

Bass Trombone

Drum Set

Glockenspiel

Electric Guitar

Piano

Mezzo-soprano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

2 *tr*[#] 3 4 5 6 *tr*[#] 7 8

p *p*

mp *breathy* *pp* 3

brushes *p* 3

med-soft mallets *pp* *pp*

overdrive *p* *l.v. sempre*

mp pizz. *Reo. ad lib.*

mp strong heart pulled a

2 *m.s.p.* 3 4 5 *ric.* 6 7 8

pp *pp* *pp*

s.t. *p* *s.t.* *p*

910111213141516

Fl.

p

mp

mf

whistle tones, random

cont.

B♭ Cl.

mp

tr♯

tr♯

Alto Sax.

mp

pp

mp

mp 5

(breathy) *tr*♯

Hn.

C Tpt.

Bs. Tbn.

Dr.

mp

p

pp

Glock.

p

mf

Percussion

E. Gtr.

mp

Pno.

(pizz.)

mp

mp una corda

gently rub fingers in circles over strings, lots of noise w/ faint pitch

mp

[n] Depress silently

M-S.

mf

p

mf espress.

string from the sky and climbed to catch a star

Vln. 1

harm. gliss on II timing approximate s.p.

mp

Vln. 2

harm. gliss on II timing approximate s.p.

mp

Vla.

flaut.

pp

To

Vc.

mf

pp

To

Db.

s.t.

random harm. gliss. on II

mf

p

17 18 19 20 21 22 23 24

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ma be-came the near-est sun he'd re - turn with morn-ing light

hammer-on with l.h. do not strike with r.h.

ord.

r.h. tap +

straight mute

Glockenspiel

s.t.

ord.

harm. gliss

III

25

Fl.

Musical notation for Flute (Fl.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mp. Measure 26: Rest. Measure 27: Rest. Measure 28: 3/4 time signature change. Measure 29: 4/4 time signature change. Rest.

B♭ Cl.

Musical notation for B♭ Clarinet (B♭ Cl.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mp. Measure 26: Trill on G4, starting on F#4. Dynamics: p. Measure 27: Trill continues. Measure 28: 3/4 time signature change. Measure 29: 4/4 time signature change. Rest.

Alto Sax.

Musical notation for Alto Saxophone (Alto Sax.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mp. Measure 26: Rest. Measure 27: Rest. Measure 28: 3/4 time signature change. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: p, mf, p. Measure 29: 4/4 time signature change. Rest.

Hn.

Musical notation for Horn (Hn.). Measure 25: Treble clef, key of D major, 4/4 time. Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: 3/4 time signature change. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: pp, p. Measure 29: 4/4 time signature change. Rest.

C Tpt.

Musical notation for Cornet (C Tpt.). Measure 25: Treble clef, key of D major, 4/4 time. Rest. Measure 26: Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mp. Measure 27: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measure 28: 3/4 time signature change. Rest. Measure 29: 4/4 time signature change. Rest.

Bs. Tbn.

Musical notation for Bass Trombone (Bs. Tbn.). Measure 25: Bass clef, key of D major, 4/4 time. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter). Dynamics: p. Measure 26: Notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Dynamics: legato. Measure 27: Notes: C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Measure 28: 3/4 time signature change. Rest. Measure 29: 4/4 time signature change. Rest.

Dr.

Musical notation for Drums (Dr.). Measure 25: Snare drum (quarter), Hi-hat (quarter), Kick drum (quarter), Snare drum (quarter). Dynamics: mp. Measure 26: Snare drum (quarter), Hi-hat (quarter), Kick drum (quarter), Snare drum (quarter). Measure 27: Snare drum (quarter), Hi-hat (quarter), Kick drum (quarter), Snare drum (quarter). Dynamics: mp. Measure 28: 3/4 time signature change. Snare drum (quarter), Hi-hat (quarter), Kick drum (quarter), Snare drum (quarter). Dynamics: pp. Measure 29: 4/4 time signature change. Snare drum (quarter), Hi-hat (quarter), Kick drum (quarter), Snare drum (quarter).

Glock.

Musical notation for Glockenspiel (Glock.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mp. Measure 26: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measure 27: Rest. Measure 28: 3/4 time signature change. Rest. Measure 29: 4/4 time signature change. Rest.

E. Gtr.

Musical notation for Electric Guitar (E. Gtr.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: p, mf. Measure 26: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: p. Measure 27: Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter). Dynamics: pp. Measure 28: 3/4 time signature change. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: pp. Measure 29: 4/4 time signature change. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: s.t.

Pno.

Musical notation for Piano (Pno.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mf tre corde. Measure 26: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: mp. Measure 27: Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter). Measure 28: 3/4 time signature change. Rest. Measure 29: 4/4 time signature change. Rest.

M-S.

Musical notation for Music Stand (M-S.). Measure 25: Treble clef, key of D major, 4/4 time. Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: 3/4 time signature change. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mp. Measure 29: 4/4 time signature change. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: young blood.

25

Vln. 1

Musical notation for Violin 1 (Vln. 1). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mf. Measure 26: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: s.t. Measure 27: Rest. Measure 28: 3/4 time signature change. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: p. Measure 29: 4/4 time signature change. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: I.

Vln. 2

Musical notation for Violin 2 (Vln. 2). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mf. Measure 26: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: s.t. Measure 27: Rest. Measure 28: 3/4 time signature change. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: p. Measure 29: 4/4 time signature change. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: II.

Vla.

Musical notation for Viola (Vla.). Measure 25: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: mf. Measure 26: Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: s.t. Measure 27: Rest. Measure 28: 3/4 time signature change. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Dynamics: p. Measure 29: 4/4 time signature change. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics: (s.t.).

Vc.

Musical notation for Violoncello (Vc.). Measure 25: Bass clef, key of D major, 4/4 time. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter). Dynamics: mf. Measure 26: Notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Measure 27: Notes: C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Measure 28: 3/4 time signature change. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter). Dynamics: p. Measure 29: 4/4 time signature change. Rest.

Db.

Musical notation for Double Bass (Db.). Measure 25: Bass clef, key of D major, 4/4 time. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter). Dynamics: mf. Measure 26: Notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Dynamics: s.t. Measure 27: Notes: C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). Measure 28: 3/4 time signature change. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter). Dynamics: p. Measure 29: 4/4 time signature change. Notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Dynamics: III.

30 31 32 33

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Glock.

E. Gtr.

Pno.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp *breathy* *mp* *pp* *mp* *pp*

pp *mf*

pp *pp*

p *mp* *ppp*

p *mp*

cast a hook in the park in the

harm. gliss.

harm. gliss.

34

34

Violins 1 and 2, Viola, Violoncello, and Double Bass parts, measures 34-39. The score is in 4/4 time. The Violins 1 and 2 parts are in treble clef, the Viola is in alto clef, and the Violoncello and Double Bass are in bass clef. The key signature has one flat (B-flat). The score includes dynamic markings (mf, mp, f, ff, p), articulation (accents), and fingerings (3, 5). The Viola part has a key signature change to two flats (B-flat and E-flat) in measure 34. The Violoncello and Double Bass parts have a key signature change to two flats (B-flat and E-flat) in measure 34. The score is for measures 34 through 39.

40 w.t. 41 cont. 42 43 cont. 44 rit. 45

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Glock.

E. Gtr.

Pno.

M-S.

— grass played like a sea - wide trap for his eyes — could see — too far —

harm. gliss on II. timing approximate s.p.

40 41 42 43 44 45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

pp *breathy* *mp* *p*

pp *mf*

p *pp*

p *twistful*

p

mf

rit.

46 Urgently (♩ = c. 72)

Violins I and II, Viola, Violoncello, and Double Bass score, measures 47-49. The score is in 3/4 time and features a key signature of one sharp (F#). The first violin part (Vln. 1) has a melodic line starting in measure 47, marked *pizz.* and *f*, with a dynamic change to *mp* in measure 48. The second violin (Vln. 2), viola (Vla.), cello (Vc.), and double bass (Db.) parts are primarily pizzicato, with the second violin and viola also playing arco in measures 48 and 49. The double bass part includes a triplet in measure 49. The score is marked with measure numbers 47, 48, and 49.

[illegible]

[illegible]

[illegible]

62 63 64 65 66 bisb.

Fl.

Bs. Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Vib.

E. Gtr.

Pno.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

for it's you I'll al-ways love

67 **Calmly** (♩ = 54)

Fl.

B♭ Clarinet

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

cap - tain, the way? cap - tur - ing smoke si - lent house

67 Calmly (♩ = 54)

The musical score for 'Calmly' (67) is written for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo is marked as 'Calmly' with a quarter note equal to 54 beats per minute. The score is in 2/4 time and features a variety of musical notations, including eighth notes, quarter notes, and half notes. Dynamic markings include *fpp* (fortissimo piano) and *arco* (arco). The score is divided into measures, with measure numbers 68, 69, 70, 71, 72, 73, and 74 indicated. The Vln. 1 and Vln. 2 parts include fingerings (II, III, (II), (III)) and breath marks. The Vla. part includes a triplet of eighth notes. The Vc. and Db. parts include fingerings (II) and *arco* markings. The overall mood is calm and serene.

75 76 77 78 79

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Glock.

E. Gtr.

Pno.

M-S.

on a si - - - lent day

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Detailed description: This page of a musical score covers measures 75 through 79. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (Bs. Tbn.), Drums (Dr.), Glockenspiel (Glock.), Electric Guitar (E. Gtr.), Piano (Pno.), Male Soloist (M-S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 75-77 feature a complex woodwind and brass texture with various dynamics like *pp*, *ppp*, and *mf*. The vocal soloist enters in measure 76 with the lyrics "on a si - - - lent day". The string section provides a steady accompaniment throughout, with Violin 2 and Viola marked with Roman numerals II and III respectively. The score concludes in measure 79 with sustained notes in the woodwinds and strings.

80 81 82 83 84 85

Fl. *pp* *p* *ppp* *p* w.t. "mp"

B♭ Cl. *p* *ppp* *p*

Alto Sax. *ppp* *p*

Hn. *ppp* *p*

C Tpt. *p* *ppp* *p*

Bs. Tbn. *ppp* *p*

Dr.

Glock.

E. Gtr. 3 3

Pno. ...Sost.

M-S.

Vln. 1 *mp*

Vln. 2 III II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp* 5'35"

IV. Violence

Menacing (♩ = 80)

Flute

2

3 flz. air only "mf"

4

5

6

7

B♭ Bass Clarinet

Tenor Saxophone

pp

F Horn

mute

pp

C Trumpet

remove mouthpiece

hit mouthpiece with palm

insert mouthpiece

cup mute

remove mouthpiece

p

Bass Trombone

go to piano, stand in bend

drag superball mallet over harp along interior bend of piano - produces low groan

p

Vibraphone

motor off med. rubber

pp

Electric Guitar

fuzz

pp

p

Piano

pp

Baritone

Menacing (♩ = 80)

Violin 1

2

3 s.t.

4

5

6

7 continue bowing in time

Violin 2

s.t.

p

Viola

bow tailpiece

"mf"

Violoncello

"mf"

Double Bass

"mf"

8

sim.

10

11

bisb.

12

#

13

air only

14

Fl.

"mf"

p

p

Bs. Cl.

f

Ten. Sax.

pp

p

Hn.

(mute)

pp

C Tpt.

f

insert mouthpiece

(cup)

p

to harmon

Bs. Tbn.

f

Dr.

sim.

To Drum Set

p

Vib.

E. Gtr.

0

(immediate)

Pno.

Bar.

mp gravely

vio - lence

vio - lence

will en - sue

where

3

8

10

11

12

13

14

Vln. 1

mf

p

Vln. 2

p

Vla.

"mf"

Vc.

"mf"

Db.

"mf"

15 16 17 18 19 20

Fl. w.t. "f"

Bs. Cl. *fp*

Ten. Sax. *fp*

Hn. open *mf*

C Tpt. *pp* *mf* *pp* *mf* *pp*

Bs. Tbn. *mf*

Dr. *p*

Vib. *mf* *pp sub.* *mf*

E. Gtr. *mf* *pp sub.* *mf* *pp sub.*

Pno. *f* *pp sub.* *f* *pp sub.*

Bar. *5* it can be bred.

Vln. 1 *f* *mp* *f sub.* *mp*

Vln. 2 *f* *mp* *f sub.* *mp*

Vla. *f* *f* *mf*

Vc. *f* *f*

Db. *f* *f*

w.t., switch randomly between fundamentals, breathe when needed

21

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Vib.

E. Gtr.

Pno.

Bar.

pp

p

p

p

arco motor slow

'mf'

22

23

24

25

tongue ram

vio - - - lence

vio - - -

This musical score is for measures 21 through 25 of the piece 'The Swan' from 'The Nutcracker'. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measures 21-22:** The key signature is one sharp (F#) and the time signature is 4/4. Vln. 1 and Vln. 2 play a continuous eighth-note melody. Vla. plays a continuous eighth-note accompaniment. Vc. and Db. play a sustained low note (F#) marked 's.t.' (sustentando) and 'p' (piano).
- Measure 23:** The time signature changes to 4/4. The strings continue their respective parts.
- Measure 24:** The time signature changes to 7/8. Vln. 1 and Vln. 2 play a continuous eighth-note melody. Vla. plays a continuous eighth-note accompaniment. Vc. and Db. play a sustained low note (F#) marked 's.t.' and 'p'.
- Measure 25:** The time signature changes to 4/4. Vln. 1 and Vln. 2 play a continuous eighth-note melody. Vla. plays a continuous eighth-note accompaniment. Vc. and Db. play a sustained low note (F#) marked 's.t.' and 'p'.

The score concludes with a final measure (measure 26) where the time signature is 5/4. Vln. 1 and Vln. 2 play a continuous eighth-note melody. Vla. plays a continuous eighth-note accompaniment. Vc. and Db. play a sustained low note (F#) marked 's.t.' and 'p'.

if B-foot
unavailable

2627282930

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Vib.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

35 w.t. *mf* cont. 36 37 38 39

Fl.

Bs. Cl.

Ten. Sax.

Hn.

CTpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

change fingering every beat

harmon

styrofoam block arco

pp

p

f

ord.

p sub.

40

Fl.

f 6 6 6 6 6 6

Bs. Cl.

ff

Ten. Sax.

p *fff*

Hn.

f *p*

C Tpt.

f *mp* *p*

Bs. Tbn.

f *p*

Dr.

f

Perc.

E. Gtr.

f

Pno.

ff

Bar.

40

Vln. 1

ff

Vln. 2

ff

Vla.

ff

Vc.

ff

Db.

ff

41

[illegible]

474849505152

Fl.

bisb.

mp

Bs. Cl.

f

Ten. Sax.

f

Hn.

C Tpt.

Bs. Tbn.

Dr.

5

Perc.

E. Gtr.

dampen strings with l.h.; rub r.h. fingers on strings over pickups
sweeping sound

"p"

cont.

quickly, still with flesh of r.h. fingers

"f" furious

Pno.

Bar.

- ence

[v] - - [v] - - io - - lence [sə]

Vln. 1

474849505152

Vln. 2

Vla.

Vc.

m.s.p.

mf dry

Db.

53 54 55 56 57

Fl. *ord.*

Bs. Cl. *mp* *f* *mp* *f*

Ten. Sax. *p* *3* *3* *3* *f*

Hn. *remove mouthpiece*

C Tpt. *remove mouthpiece*

Bs. Tbn. *remove mouthpiece*

Dr. *3* *3* *5* *3* *5* *pp*

Perc. *soft beater* *ppp* *hit gtr. body with fist, let ring control feedback/buzz with vol. pedal/knob, do not dampen*

E. Gtr. *feedback* *f*

Pno. *3* *3* *3* *3* *3* *5* *pp*

Bar. *mp falsetto* *vio*

Vln. 1 *53* *54* *55* *56* *ord.* *p sub.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *ord.* *f sub.*

Db. *mp* *f sub.* *mp* *f sub.*

5859606162636465

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

key-clicks, any
"mf"

harmon
stem out
+
pp
hit mouthpiece
with palm
"mp"

lence

(on bridge)
f

(on bridge)
f

72

Fl. *ff* erratic and aggressive

Bs. Cl. *ff*

Ten. Sax. growl on sustains *f* erratic and aggressive

Hn. *f*

C Tpt. open *f*

Bs. Tbn. lowest loud note *f*

Dr. *f*

Perc. sticks *f*

E. Gtr. distortion fuzz *ff*

Pno. *ff*

Bar.

73

Vln. 1 *fff* erratic and aggressive

Vln. 2 *fff* erratic and aggressive

Vla. *fff* erratic and aggressive

Vc. *fff* erratic and aggressive

Db. *fff* erratic and aggressive

M: multiphonic
see front matter

[illegible]

77

78

79

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

will en-

80 81 82 83

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

straight mute

sticks or hard mallet

sue

where it

f *pp* *f* *pp* *f* *p* *pp*

f 3 *p* — *f* 5 *mp*

p 5 *cresc.*

fff 3 *fff* 3 *I* *fff* 3

fff 3

[illegible]

88

Fl.

89

90

attacca

Bs. Cl.

89

90

fff

Ten. Sax.

89

90

fff

Hn.

89

90

ff

C Tpt.

89

90

ff

Bs. Tbn.

89

90

ff

Dr.

89

90

dampen

Perc.

89

90

dampen

E. Gtr.

89

90

dampen

Pno.

89

90

dampen

Bar.

89

90

dampen

Vln. 1

89

90

p sub.

Vln. 2

89

90

p sub.

Vla.

89

90

p sub.

Vc.

89

90

dampen

Db.

89

90

dampen

attacca

4'20"

V. 22 (17.04.16)

Foreboding (♩ = 80)

Flute

p

2 3 4 5 6 7 8 9 10 11 12 13

B♭ Clarinet

Alto Saxophone

F Horn

C Trumpet

Bass Trombone

Drum Set

scrape from bell to edge

brushes

p

(foot)

(foot)

Percussion

Electric Guitar

clean + chorus

mp

mp

mp

mp

Piano

depress silently

[n]

Sost... (until m. 38)

Mezzo-soprano

Baritone

Violin I

p

2 3 4 5 6 7 8 9 10 11 12 13

Violin II

p

Viola

p

3

Violoncello

Double Bass

34 35 36 flz.

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

mp

pp

f

triangle beater

mp

breathy

dampen strings w/ l.h. continue bowing

senza sord. m.s.p.

m.s.p.

m.s.p.

dampen strings with l.h.

III

Those_

[illegible]

55 w.t. 56 cont. 57 58 59 60 61 62

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Glock.

E. Gtr.

Pno.

M-S.

Bar.

I don't re - mem - ber the blood.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

pizz.

pizz.

[illegible]

[illegible]

[illegible]

78 79 80 81

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

bisb.

mp

p

pp

mf

fpp

p sub.

p

pp

mf

pp

mp

mp

f

mp

mf

f

mp

pp

mf

pp

mf

f

mp

mf

f

pp

mf

pp

mf

f

mp

mf

p

-sel of the once named, now e - ter - nal - ly

-sel of the once named, now e - ter - nal - ly

pizz.

p

f

p

f

pizz.

f

p

f

tr.

pp

mf

pp

m.s.p.

mf

m.s.p.

mf

f

mp

mf

p

82 83 84

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Grt.

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

nes - - - - - tled.

nes - - - - - tled.

ord. 5

mp

open

mp

mf

mf

f

arco

mf

arco

mf

mf

m.s.p.

pp

mf

mp

arco

mp

85

flz.

ff

ord.

flz.

ord.

flz.

ord.

tr

f

Bs. Cl.

ff

mp

ff

tr

ff

Alto Sax.

ff

ff

Hn.

fp

ff

mp

mp

ff

p

C Tpt.

f

mp

f

Bs. Tbn.

f

ff

p

ff

Dr.

f

mp

ff

mp

ff

Perc.

ff

ff

E. Gtr.

+distortion (overdrive)

f

scrape fingernail or pick on strings toward bridge

release

p

f

f

Pno.

ff

mf

fff

p

ff

Ed. sempre

M-S.

f

Bar.

f

85

m.s.p.

ff

fff

m.s.p.

fff

m.s.p.

fff

pizz.

fff

pizz.

fff

pizz.

fff

Vln. II

ff

fff

fff

fff

Vla.

ff

fff

fff

fff

Vc.

ff

mp

ff

3

Db.

ff

mp

ff

3

bow freely move continuously between m.s.p. & ord.

bow freely move continuously between m.s.p. & ord.

89 (tr) overblow 3 90 91 ff (spectral) 92 93

Fl.

Bs. Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

open 7 mp f

p

ff

mp

ppp

p

ff

ff

release

mf

3

I don't re - mem - ber

arco

6

mp

fff

IV

m.s.p.

s.t.

p

3

arco

6

mp

fff

IV

m.s.p.

s.t.

p

3

arco

6

mp

fff

IV

m.s.p.

s.t.

p

3

p

ff

p

ff

p

[illegible]

98 Broadly (♩ = 69)

98 Broadly ($\bullet = 69$)

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is written in standard musical notation, including notes, rests, and dynamic markings. The instruments listed on the left are:

- Fl.
- E♭ Cl.
- Alto Sax.
- Hn.
- C Tpt.
- Bs. Tbn.
- Dr.
- Perc.
- E. Gr.
- Pno.
- M-S.
- Bar.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score is divided into measures, with measure numbers 101, 102, and 103 visible. The key signature is one sharp (F#), and the time signature changes from 4/4 to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf, mp, f). There are also articulations like accents and slurs. The page is a high-resolution scan of a printed musical score.

107

108

109

Fl.

E♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score is for a symphony orchestra, spanning measures 110 to 112. The instrumentation includes woodwinds (Flute, Eb Clarinet, Alto Saxophone, Horn, C Trumpet, Bass Trombone), percussion (Drums, Percussion), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and an Electric Guitar. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, slurs, and articulation marks. Dynamics such as *mf* (mezzo-forte), *fff* (fortissimo), *ff* (fortissimo), and *mp* (mezzo-piano) are used throughout. Performance instructions like "distorted, very noisy" are present for the Viola, Violoncello, and Double Bass parts. The score is divided into three systems, with measures 110, 111, and 112 clearly marked at the beginning of each system.

113 114

Fl. 6 6 7

E♭ Cl. 7 3 6 3

Alto Sax. 5 5 5

Hn. *mf* *ff* *mf* *ff*

C Tpt. *ff* *mf* *ff* *mf* *ff*

Bs. Tbn. *ff*

Dr. 3 3 5

Perc.

E. Gtr. *ff*

Pno. 3 *fff* 3

M-S.

Bar.

Vln. I 5 5 3 3

Vln. II 5

Vla. ^ ^ ^ ^ ^ ^

Vc. ^ ^ ^ ^ ^ ^

Db. ^ ^ ^

115 Fractured (♩ = 54)

Fl.

116

117

118

119

120

w.t. cont.

E♭ Cl.

116

117

118

119

120

Alto Sax.

116

117

118

119

120

Hn.

116

117

118

119

120

°7

pp

mp

C Tpt.

116

117

118

119

120

harmon stem in

pp

mp

3

pp

Bs. Tbn.

116

117

118

119

120

fp

fp

fp

pp

Dr.

choke

116

117

118

119

120

arco

To Multi-Perc. setup

ff

p

mp

Perc.

wooden mallet dampen w/ knee

sim.

116

117

118

119

120

3

p

Vibraphone soft mallets

E. Gtr.

116

117

118

119

120

+ fuzz (dist.) p.m.

not quite al niente leave buzzing sound

Pno.

116

117

118

119

120

hit inside piano: beams, soundboard, etc.

f

mf

mp

sim.

3

p

pizz.

al fine

M-S.

116

117

118

119

120

inhale sharply, like a gasp

ff

around here they'll go as they came CLICK fresh squeezed, summer-light tint CLICK popped away by two CLICKS

Bar.

116

117

118

119

120

inhale sharply, like a gasp

ff

August next, beneath the lights they nest POP for mid-morning's mortal reminder POP beneath those games lie those no longer around POP

115 Fractured (♩ = 54)

Vln. I

116

117

118

119

120

bow slowly, lots of noise pitch pops out intermittently

mf

Vln. II

116

117

118

119

120

flaut. match cello pitch

pp

mf

Vla.

116

117

118

119

120

senza vib. IV

pp

f

pp

f

pp

f

Vc.

116

117

118

119

120

senza vib °7 on IV

pp

f

pp

f

pp

f

Db.

116

117

118

119

120

still distorted & scratchy

fp

fp

fp

131

130132133134135136137138139140

Fl.

Let whistle tones escape at end of decrescendo.

"mp"

Mud-caked feet tremble nimble when the ground shakes.

Bs. Cl.

pp

slower than before

pp

Ten. Sax.

pp

Hn.

mute

pp

mp

pp

mp

C Tpt.

pp

Bs. Tbn.

"mp"

Mud-caked feet tremble nimble when the ground shakes.

Perc.

bamboo chimes

med-soft rubber coil almglocken

p

Percussion wool beaters

ppp

cresc. until tone emerges, as in mvt. I

Vib.

ppp

E. Gtr.

not quite al niente leave buzzing sound

pp

p

mute, then release finger to let overtones ring

Pno.

as before

mf

any harmonics

p

p

M-S.

pp

I ne - - ver heard the shots.

Bar.

pp

I ne - - ver heard the shots.

131

130131132133134135136137138139140

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

pp

arco II

harm.

pp

141 142 143 144 145 146 147 148 149

Fl. *pp* bisb.

Bs. Cl. *p*

Ten. Sax. (tr)

Hn. normal q.t. *pp*

C Tpt. remove mouthpiece *mf* 3 insert mouthpiece

Bs. Tbn.

Perc. *p*

Perc.

E. Gtr. *ppp* 3

Pno. as before *mf*

M-S. *pp* 3 I won't re - mem - ber re - mem - b'ring you af - ter.

Bar. *pp* 3 I won't re - mem - ber re - mem - b'ring you af - ter.

Vln. I alternate normal/slow bow speeds until m. 151 slow bow creates airy, pitch-less noise

Vln. II

Vla.

Vc.

Db.

[illegible]

158 159 160 161 162 163 164 165 166 167

Fl. w.t. cont.

"p"

less steady air flow

becoming sparser; erratic pulsing

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Vib. arco

ppp pp

arco

ppp pp

Perc.

ppppp

E. Gtr.

sparser...

sparser...

one hit per measure

Pno.

M-S.

Bar.

Vln. I

Vln. II

Vla.

"mf"

become slower in transitions between m.s.p. and s.t. - effect is less tone, more bow noise

completely dampen strings continue circular bowing

Vc.

"mf"

Db.

"mp"

"p"

9'15" Louisville, KY

CURRICULUM VITAE

JAMES MAY
1500 S. 5th St. #126 // Louisville, KY 40208
jmay2394.wixsite.com/jamesmaycomposer

Education

University of Louisville, May 2018

- M.M. Composition

The College of Wooster, 16 May 2016, *summa cum laude*

- B.Mus. Theory & Composition; B.A. English

Training

Composition

- Steve Rouse, University of Louisville, 2016 – present.
- Jack Gallagher, The College of Wooster, 2013 – 2016.
- Federico Garcia-De Castro, 2011-2012.

Conducting

- Orchestral, Kimcherie Lloyd, University of Louisville, 2016 – 2018.
- Choral and Orchestral, Lisa Wong, The College of Wooster, 2015 - 2016.

Compositions and Performances (selected)

When the Ground Shakes, mezzo-soprano, baritone, chamber orchestra (2018) [30:00].

Sculpture V, string quartet (2017) [6:00].

- Performed 10 & 15 November 2017, 11 February 2018, Aion String Quartet.

Redacted, piano (2017) [7:00].

- Performed on 90.5 WUOL Classical Louisville, 7 August 2017, and 11 August 2017, Renate Rohlfing.

Sculpture IV, flute, viola, guitar, percussion (2017) [6:00].

- Performed 2 November 2017, University of Louisville graduate students.

Lensing, full orchestra (2017) [1:30].

- Performed 28 January 2018, University of Louisville Orchestra, Kimcherie Lloyd, director.

Sixteen Dead Men, text by Dora Sigerson Shorter, bassoon, English horn, tenor, piano (2017) [4:30].

- Performed 15 November 2017, Dylon Crain tenor, Katherine Evans E. horn, Jackie Royce bassoon, Elliot Eckel piano.

Mni Wiconi, text by Zitkála-Šá, Pierrot Ensemble plus percussion (2017) [8:30].

- Performed 15 April 2017, Alex Enyart, conductor.

The Garden, text by H.D., unaccompanied SATB chorus (2016) [3:45].

- Performed by San Francisco Choral Artists, 19 – 26 March 2017, Magen Solomon, director.

Waves, chamber orchestra (2016) [5:00].

- Performed 23 April 2016 by musicians from the College of Wooster, James May, director.

Sea Gods, text by H.D., extended song for solo soprano and piano (2016) [11:00].

- Performed 23 April 2016 by Abigail Shupe, soprano, James May, piano

In Passing, text by Rabindranath Tagore, three poems for unaccompanied SATB chorus (2014) [10:00].

- Performed 23 April 2016 by musicians from the College of Wooster, Lauren Vanden Broeck, soprano, James May, director.

Masterclasses, Festivals, Conferences

Composition

- Bent Sørensen, April 2018.
- Anthony Cheung (University of Chicago), Aug. 2017.
- David Dzubay (Indiana University), Nov. 2017.
- Michael Fiday (CCM), June 2017.
- Andrew Norman (USC), April 2017.
- Carlos Sanchez-Gutierrez (Eastman Conservatory), Nov. 2016.

Conducting

- Andrea Vela (Loja Symphony Orchestra), Feb. 2018.
 - Robert Porco (Cleveland Orchestra Chorus), April 2016.
- New Music on the Point**, Composer Participant, June 2018.
- The Loretto Project**, Composer Fellow, Aug. 2017.
- Charlotte New Music Festival**, Composer, June 2017.
- New Music Gathering**, performer, AmiEnsemble, 2018.
- New Music Gathering**, attendee, 2017.

Awards and Honors (selected)

George J. Mitchell Scholarship 2018-19, award recipient.

- Funding study at University College Cork for the 2018-19 academic year.

San Francisco Choral Artists New Voices Project 2016, co-first prize winner for *The Garden*.

Bomhard Fellowship, University of Louisville, 2016 – present.

Composer’s Circle, featured composer, July 2016, October 2016.

Fulbright Undergraduate Summer Study Institute Grant, Belfast, Northern Ireland, 2013.

- Queen’s University, Belfast, *Understanding Ireland: Northern Perspectives*.

Pi Kappa Lambda Music Honor Society, inducted spring 2016.

Phi Beta Kappa National Honor Society, inducted spring 2015.

Sigma Tau Delta English Honor Society, inducted spring 2015

Professional Presentations (selected)

- “Old Sounds and New Noises: Decoding Classical Music,” Central Catholic High School, Pittsburgh, PA, 13 March 2018.
- “Dealing with Text in Contemporary Classical Music,” University of Louisville GSRRC, 2 March 2018.
- “Thoughts on Composing,” University of Louisville MUS100 Guest Lecture, December 2018.
- “Dealing with Influence,” University of Louisville Composition Seminar, October 2018.
- “Electronic Music: An Early History and Synthesis Demonstration,” The College of Wooster, April 2016.
- “Joyce’s Musical Doublespeak,” The College of Wooster I.S. Symposium, April 2016.