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Asylum for mezzo-soprano, alto, tenor, baritone, & chamber orchestra.

Cullyn D. Murphy

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ASYLUM

for mezzo-soprano, alto, tenor, baritone, & chamber orchestra

by

Cullyn D. Murphy

B.M.E., Illinois State University, 2016

B.M., Illinois State University, 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

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To Allison Pardys: for your kindness, understanding, and undying love.

To my family: for your phone-calls, understanding of my lack of phone-calls, and eventual texts.

-Thank you.

COMPOSER INFORMATION

Cullyn D. Murphy (b.1993) is a composer, conductor, vocalist, and educator from Champaign, Illinois. His music has been programmed and commissioned by the Concrete Timbre Series, Atlantic Music Festival, New Music On the Point Festival, the Longleash Trio, the Thompson Street Opera Company, New Music Gathering, Illinois State University's Symphonic Wind Ensemble, Louisville University Symphony Orchestra, Wm. Riley Leitch, and many others. Murphy's music has been described as "theatrical," "riveting and inventive," and "push[ing] the idea of what music and musical organization is." (Composer's Toolbox) His music draws from his experiences in absurdity, theater, education, and current events.

Murphy received his B.M.E. in Music Education-Choral and his B.M. in Theory/Composition from Illinois State University. Currently, he is pursuing his M.M. at the University of Louisville where he has received the Bomhard Fellowship. In the fall of 2017, he co-founded AmiEnsemble (an experimental trio) for whom he regularly composes, directs, and performs. Murphy has been invited to lecture at Illinois State University and Parkland Community College. He has participated in master classes with Joan Tower, Lee Hyla, Steven Stucky, Carlos Sanchez-Gutierrez, Kate Soper, Caroline Shaw, Du-Yun, Ted Hearne, George Lewis, Bent Sørensen, and Andrew Norman. His private studies include Roy Magnuson, Carl Schimmel, Martha C. Horst, Steve Rouse, and Krzysztof Wolek.

Performance Information

Duration: c. 18'00"-20'00"

Librettist: Jessica Elliott

Instrumentation:

Flute

Oboe

Clarinet in Bb

Saxophone (Soprano, Alto, Baritone)

Horn in F

Trumpet in C

Trombone

Bass Trombone

Percussion 1 (Suspended Cymbal, Sand Paper Block, Low Tom-tom, Bass Drum)

Percussion 2 (Vibraphone F3-F6, Crotale C4-C6 (2 sets), Glockenspiel G3-C5) Middle C is C4.

Piano

Solo Soprano (Sabine)

Solo Alto (Father)

Solo Tenor (Schreber)

Solo Baritone (Flechsig)

Strings (8, 8, 7, 6, 5)

Character Information

Schreber: Daniel Paul Schreber – a revered German judge born in 1842 who developed what is today known as paranoid schizophrenia. He was institutionalized at least twice, and wrote an account of his second treatment to argue for his freedom.

Father: Paul's father – one of Germany's leading experts in childrearing in the 1800s. A figment of Paul's memory and imagination, he has passed away but his strict rules and repulsion for free emotional expression have stayed with Daniel.

Sabine: Paul's wife – has suffered many miscarriages, has been supportive and close to her husband, but his illness is beginning to distance them.

Flechsig: Paul's doctor – treating his mental illness. Cold lack of empathy cut with passionate desire to understand.

Program Note

In 1884, Daniel Paul Schreber was admitted into an asylum in an attempt to help treat his paranoid schizophrenia. He documented his time in the asylum through a memoir titled *Memoirs of My Nervous Illness*. His memoir noted the extremely poor living conditions and treatment of patients, while also illustrating Schreber's slowly deteriorating mental state. Prior to his admittance, Schreber was a well respected judge in Germany and the son of a renowned child psychologist. This societal decline contributed to the acceptance of these memoirs as a serious account of the events that transpired on a daily basis for mental health patients and this acceptance ignited a push towards improving these unsuitable facilities.

Asylum is an oratorio depicting Schreber's time in the asylum as well as his deteriorating state interpreted through hallucinated view of his relationships with his wife (Sabine), his doctor (Flechsig), and his deceased father. All three of these pivotal relationships and their potential contributions to Schreber's affliction have been repeatedly analyzed by famous psychologists through the lens of *Memoirs of My Nervous Illness*. *Asylum* takes the perspective of Henry Zvi Dothan's who argues in *In Defense of Schreber* that Schreber's schizophrenia was not necessarily caused by these relationships, rather his mental illness was a manifestation of his need to process complex and unresolved emotions.

Cullyn D. Murphy
Louisville, Kentucky

PERFORMANCE INDEX

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

All *glissandi* begin immediately and are continuous.

Bisbigliando trills indicate a timbral trill on the same pitch.

Arrows indicate a gradual change from one technique to another (i.e. slow—>fast).

A diamond note head indicates an audible breath noise through the instrument for the full duration.

An X note head indicates a key click.

The following abbreviations are used:

ord.-ordinario

norm.-normale

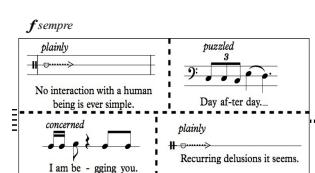
sim.-simile

s.p.-sul ponticello

m.s.p.-molto sul ponticello

s.t.-sul taso

m.s.t.-molto sul tasto



Aleatoric boxed or repeated notation indicates continuous, repeated activity for the duration of the horizontal line, out of time with the rest of the ensemble. An aleatoric box with dashed lines separates playable options. The order of the options should be ad libitum.

Unmetered notation passages are indicated with a prolation symbol in place of a time signature. Bars are sectioned off with headers containing the duration of the bar in seconds. The bar in the example would be five seconds long.



A square note head with a series of notes and articulation floating over it indicates that the player should ad lib. duration and articulation for the full duration of the square note head.

LIBRETTO

Scene 1

SCHREBER:
No interaction with a human being is ever simple.

PAUL:
Forsaken, simply forsaken. In other words, left me to rot.

SABINE:
Rot!

PAUL:
A game of chess, please could you-

FATHER:
Shhh! Sit up! Sit tall!

PAUL:
Or the piano, oh I knew how to play-

FLECHSIG:
Interesting, interesting, he can play the piano-

PAUL:
It subsides and I recall what was lost to me for a time.

SCHREBER:
Forsaken!

FATHER:
Forsaken?

SABINE:
Forgive me!

FLECHSIG:
Ferociously mad, recurring delusions it seems.

PAUL:
Nerves! My nerves! To follow my brother or be left in these rough hands? God has asked that I hear it all but some days I should like to hear nothing.

FATHER:
Weakness aside, boy, do only what you are told.

PAUL:
But father, then I cannot be free here I cannot be free.

FATHER:
If you are here, you belong here.

FLECHSIG:
It is your mind that is not free.

SABINE:
Can you help him? Help him come back to me. I have come for months but now I must stop visiting. At least for now. I cannot keep watching him disappear, become small and unfamiliar. I used to know someone. Someone who looked just like this man.

SABINE:
We are happy. We are quiet, but happy and hopeful aren't we, Paul?

PAUL:
Yes, Sabine.

SABINE:
Our Sunday papers and afternoon tea?

SABINE AND PAUL:
Walks in the garden and black currant jam.

PAUL:
But the children are gone. They were never here and they are gone

SABINE:
I am ashamed. I am so sorry.

PAUL:
Never say that. Never have you brought me shame. But to have held them, to have given them our name.

SABINE:
They would have played in the garden. Mouths and fingers. Violet with black currant jam.

PAUL:
Learned to read from the Sunday paper. Spilled your afternoon tea.

SABINE AND PAUL:
Wouldn't it have been wonderful? I know not what it is to be whole.

PAUL:
I feel so uneasy, Sabine.

SABINE:
What is wrong?

FATHER:
I am here. You need not worry.

PAUL:
I am unravelling from the center of myself.

SABINE:
This troubles me, Paul.

FATHER:
I am here.

PAUL:
Sabine I must leave for a while. Just a while. I do not feel like my self

SABINE:
My love, whatever do you mean?

PAUL:
I need to go and see the doctor again.

SABINE:
Are you ill?

PAUL:
Not that doctor, Sabine.

SABINE:
Flechsig.

PAUL:
I need to go and see the doctor again.

SABINE:
Will you be there long?

PAUL:
Not long, Sabine.

SABINE:
I will go with you.

PAUL:
No, I cannot take you with me.

SABINE:
Then I will visit. I will visit every day.

PAUL:
I need to go and see the doctor again.

PAUL
I won't be long, Sabine. Not long, Sabine. I promise you a family, endless walks in the garden, and black currant jam. Laughter in our hallways and picture frames full of faces.

SABINE:
Full of faces.

Scene 2

FLEHSIG:
I say again, I am here, right in front of you.

FLECHSIG:
Can you not see me? I am begging you.

PAUL:
What is it that you'd like to do next? It isn't as though I can get up and leave.

FLECHSIG:
As I said before, can you put your arms out to the sides?

PAUL:
Like a cross.

FLECHSIG:
What? Yes, like a cross.

PAUL:
Wait, what have you done? What are you doing to me? What are you doing?

FLECHSIG:
I haven't done anything. Why do you scream?

PAUL:
Rays! I feel them can you see the rays running up my arms look, look!

FLECHSIG:
I see nothing.

FLECHSIG:
Enough! Enough!

FLECHSIG:
Day after day I have studied your gait. I have measured your pulse I have listened to your mad ramblings screaming at the walls staring at the sky each night, but it doesn't mean anything. Anything at all. There is nothing more to say to you. You are sick.

FATEHR:
Arms out to the sides, now.

PAUL:
No, no please not again sir!

FATHER:
And then straight through the sleeves...

FLECHSIG:
What on earth do you mean?

FATHER:
I shall wring out your will, son.

PAUL:
Wait! I have cannot leave until I'm done!

FATHER:
I will break this resolve

FLECHSIG:
Done with what!

PAUL:
My soul! I swear I have words that are burning to get out. God has told me to try.

FLECHSIG:
You are driving me mad right along with you!

FATHER:
There is honor in discipline.

FATHER, FLECHSIG and PAUL:
Don't you understand?

PAUL:
I am here.

FLECHSIG:
You will stay in confinement.

PAUL:
Right in front of you.

FLECHSIG:
Perhaps your wife will return.

PAUL:
Can you not see me?

FLECHSIG:
Though I would ask her why.

PAUL:
I am begging you.

Scene 3

PAUL:
Simple. I am to walk through the door and return home to my life, to my desk, to my mind. It is not simple. I am afraid everyday that I will slip through my own fingers again. That my voice will not be the loudest I hear. Am I even well, and was I even ill?

SABINE:
You don't have to be sure. You do not have to know. I know who you are, and I will tell you everyday. I am sorry I have stayed away, to have left you alone in this place. I will never leave you alone.

PAUL:
Sabine, I am fearful. I have fought and I have dreamed. I have pleaded to return to my life, but what if it follows me outside? Those days where my words were stolen from me.

FLECHSIG:
Lacking now is-

FATHER:
I seem to often-

FLECHSIG:
You were to-

FATHER:
It will be-

FLECHSIG:
Perhaps I will ask-

FATHER:
To be in denial of God is to-

FLECHSIG:
I am seeking the only-

PAUL:
I cannot promise you anything now. I might not know who I am tomorrow.

SABINE:
I know who you are like I know sunlight, like I know it will always return. I know who you are, and I will help you return.

PAUL:
Even as I have written myself back into the world I cannot help but wonder for what purpose. For what purpose.

FATHER:
I am here

PAUL:
Sometimes I still feel a hand upon my shoulder. He has always had a hand upon my shoulder keeping me here, keeping me safe. I find a strange sense of comfort in his presence.

FATHER:
I will always be here.

SABINE:
Do not think of that now. It is done. Come with me. Come home with me.

PAUL:
And on the days when I feel like a page torn from a book?

SABINE:
I will read to you for hours. We will read to you.

PAUL:
Who do you mean?

SABINE:
Our daughter, our daughter.

PAUL:
No, oh no, Sabine. She will have the same blood as mine. The same nerves that torture me. I cannot give to a child.

SABINE:

She is ours. Not from us but from God. She needed a home and now she had ours. A family, Paul. We will know what it is to be whole. We will not be alone.

PAUL:

I am not alone.

FATHER:

I am here. You are not alone.

SABINE:

I will be waiting just outside if you need a moment alone. Take your time, my dear. You have as much as you want of it now. Take your time.

PAUL:

This is the place I stood when I heard the weeping of thousands and could not do a thing. This is the bed a begged to fall asleep in while the moonlit windows kept opening my skull. This is the room where I finally let go of what I had clung to with such vigor. Desperately. Angry. Bitter. And I thought I found something more to become.

FLECHSIG:

Now you do not wish to leave?

PAUL:

Oh, but I do.

FLECHSIG:

You are dishonest.

PAUL:

Why would a free man remain in a prison?

FLECHSIG:

I know why, but do you?

PAUL:

Now it is you who seems mad.

FLECHSIG:

You believed it all. You thought you had been called to great things. You are afraid to leave because you will find that you are small. You are a fractured man.

PAUL:

I am fractured, but I am whole. I can feel what it is to be whole.

FLECHSIG:

I will see you again.

PAUL:

I believe you are wrong.

FATHER:

Come along, son. Come along.

FLECHSIG:

Soon.

End of Scene 3

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Transposed Score

Asylum

A one-act oratorio for chamber orchestra and four voices.

Text adapted by Jessica Elliott

Culllyn D. Murphy (2018)

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12 13 14 15 16 17 18 19

Fl. f → Half tone → Breathy tone

Ob. f pp

Cl. f pp

Bari. Sax. f pp

Hn. Fast, frantic hand stopped f

C Tpt. harmon mute f

Tbn. Fast, frantic harmon mute f

Bs. Tbn. harmon mute f

Perc. 1 f p mf pp f sub. ff

Perc. 2

Pno.

Sab. f pp Rot! For-sak-en!

Fath. f pp shouting in the distance Rot! Shhh! Sit up!

Schreb. f * left me to rot. mf desperately A game of chess, please could you-

Flech.

Vln. I ff sim. p sub. f sub.

Vln. II ff sim. p sub. f sub.

Vla. (tr) non vib. molto sul pont. On bridge. fp pp

Vc. (tr) non vib. molto sul pont. On bridge. fp pp fp pp

Db. non vib. molto sul pont. On bridge. fp pp fp pp

* Ad lib. the most recently performed aleatoric box option for the duration of the horizontal line.

20 21 22 23 3" 24 5"

Fl. Ob. Cl. Bari. Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Perc. 2

Pno.

Sab. ...knew how to play-

Fath. Sit tall! f sub.

Schreb. Or the pi - a - no Oh, I knew how to play- It subsides and I recall what was lost for me a-

Flech. -knows how to play the pi - a - no f sub.

Vln. I p sub. ff p sub.

Vln. II p sub. ff p sub.

Vla. fp pp sim. ff

Vc. sim. ff

D. sim. ff

25 *f* *mp sempre*

26

27 *mp sempre*

28

Fl.

Ob.

Cl.

Bari. Sax.

Hn. ord.

C Tpt. ord.

Tbn. ord. *p* *f* *Slow, lurching*

Bs. Tbn. ord.

Perc. 1 *f* *p*

Perc. 2

Pno.

Perc. *mp defeated*
Forgive me.

Fath. *mp incredulously*
For - sak - en? Weak - ness a - side, boy do

Schreb. *mf wronged*
For - sak - en! Nerves! My nerves! To follow my brother or be left in these rough hands?

Flech. *mf wronged*
For - sak - en! Ferociously mad, recurring delusions it seems.

25 *fp* **26** **27** behind bridge **28** on bridge

Vln. I *fp*

Vln. II *fp*

Vla. snap pizz. *f* arco, on bridge

Vc. snap pizz. *f* arco, on bridge

Db. snap pizz. *f*

Fl. Ob. Cl. Bari. Sax. Hn. C Tpt. Tbn. Bs. Tbn. Perc. 1 Perc. 2 Pno. Sab. Fath. Schreb. Flech. Vln. I Vln. II Vla. Vc. Db.

29 30 31 32 33 34 35 36

p *p* *p* *p* *p* *p* *ff*

bisb. *bisb.* *bisb.* *ff*

Slow, lurching *p-f* *Fast, frantic* *p-f* *flz.* *ff*

Fast, frantic *p-f* *flz.* *ff*

flz. *ff*

flz. *ff*

ff

pp distant *f*

mp *f*

mf *f*

p *f*

m.s.p. *on bridge subito* *pp* *m.s.p.*

m.s.p. subito *on bridge* *mp* *m.s.p.*

m.s.p. *f*

m.s.p. *f*

m.s.p. *f*

m.s.p. *f*

on ly what you are told. If you are here, you belong here.
God has asked that I hear it all but some days I should like to hear nothing. But father, then I cannot be free, here I can not be free.

It is your mind that is not free.

*A timbral trill or "bisbigliando" trill is a trill between two fingerings of the same pitch.

37

15"

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

p muttering

Tbn.

p muttering

Bs. Tbn.

Perc. 1

p

Perc. 2

Pno.

p

p

Sab.

mf almost desparate

Can you help____ him?____ Help him come____ back____ to me?____

Fath.

p slightly behind soprano, like a delay

Can you help____ him?____ Help him come____ back____ to me?____

Schreb.

Flech.

37

15"

Vln. I

div. IV
s.p.
pp sempre

Vln. II

div. IV
s.p.
pp sempre

Vla.

div. III
s.p.
pp sempre

Solo, do not follow singers.

Vc.

div. II
s.p.
mf expressively

D. III
s.p. arco
pp sempre

Db.

pp sempre

10"

38

Fl.

Ob.

Cl.

Sopr. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Perc. 2

Pno.

Sab.

Fath.

Schreb.

Flech.

10"

38 ord.

Vln. II

Vla.

Vc.

Db.

Solo, do not follow singers.
mf expressively

39 5" 40 7"

Fl.

Ob. *ppp*

Cl. *p* half tone *mf* full tone *p* half tone *mf* *p* *p*

Sop. Sax. *ppp*

Hn. hand mute *p* muttering

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Perc. 2

Pno. *p* *sub.* *mp* simply

Sab. vis - it - ing. At least for now. I can - not keep watch - ing him

Fath. vis - it - ing. I can - not keep watch - ing him

Schreb.

Flech. *p* slightly behind soprano, like a delay At least for now.

Vln. I

Vln. II Solo, do not follow singers.

Vla. *mf* expressively

Vc.

Db.

Fl. half tone → full tone → half tone

Ob. *mf* → *p*

Cl.

Sop. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1 *mf*

Perc. 2 *f* → *mp*

Pno. *p* (A) *f* *p*

Sab. *f* → *mp* *mf*
dis - - ap - - pear. Be - - come small and un - fa - mil - iar.

Fath.

Schreb. *mf* → *pp* *p*
dis - - ap - - pear. Be - - come small and un - fa - mil - iar.

Flech. *p*
Be - - come small and un - fa - mil - iar.

Vln. I

Vln. II

Vla.

Vc.

Db.

* Vox. requires the player to hum any low pitch into the instrument while playing.

43 3" → ord.
Fl. *p*
Ob. ord. → * vox. → ord.
p → *mf* → *p*
Cl.
Sop. Sax.

Hn.
C Tpt. open
fp
Tbn.
Bs. Tbn. open
fp

Perc. 1
Crot.

Pno.

Sab. I used to know some - one. Some - one who looked just like this man.
Fath. who looked just like this man.
Schreb. I used to know some - one. Some - one
Flech. Some - one who looked just like this man.

43 3" 44 10" 45 5" 46 7" ord.
Vln. I *fp*
mp *pp* ord.
Vln. II *fp*
mp *pp* ord.
Vla. *fp*
mp *pp* ord.
Vc. Change to III as subtly as possible.
mp *pp* *fp*
Db. *pp*

11

=120 Bursting

47 48 49 50 51 52 53 54 55

F1.
Ob.
Cl.
Sop. Sax.
Hn.
C Tpt.
Tbn.
Bs. Tbn.
Perc. 1
Crot.
Pno.

As fast as possible.

Sab.
Fath.
Schreb.
Flech.

=120 Bursting

47 48 49 50 51 52 53 54 55

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

\downarrow =60 Almost frozen

=60 Almost frozen

Fl. **Ob.** **Cl.** **Sop. Sax.**

Hn. **C Tpt.** **Tbn.** **Bs. Tbn.**

Perc. 1 **Crot.**

Pno.

Sab. We are happy. We are quiet. (i) et

Fath.

Schreb.

Flech.

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

56 **57** **58** **59** **ord.** **60** **61** **62** **63** **64**

Fl. **Ob.** **Cl.** **Sop. Sax.**

Hn. **C Tpt.** **Tbn.** **Bs. Tbn.**

Perc. 1 **Crot.**

Pno.

Sab. We are happy. We are quiet. (i) et

Fath.

Schreb.

Flech.

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

56 **57** **58** **59** **ord.** **60** **61** **62** **63** **64**

Fl.

Ob.

Cl.

Sop. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn. (Breath noise) *mf*

Perc. 1

Vib.

Pno.

Sab. bu - ut ha - - - ppy and hope - ful aren't we,
(but) (happy)

Fath.

Schreb.

Flech.

Vln. I

Vln. II *fp* *f* *fp* *f* *fp* *f* *fp* *f* norm.

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

Vc. *fp* *f* *p* *n* *fp* *f* *p* *n* *fp* *f* *p* *n*

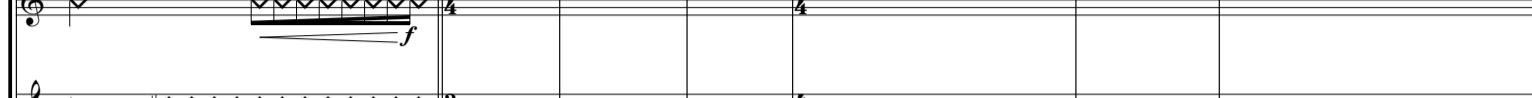
Db. *f* *pizz.*

$\text{♩} = 70$

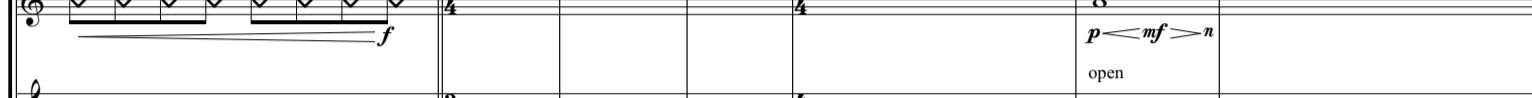
72 73 74 75 76 77 78

Fl. 

Ob. 

Cl. 

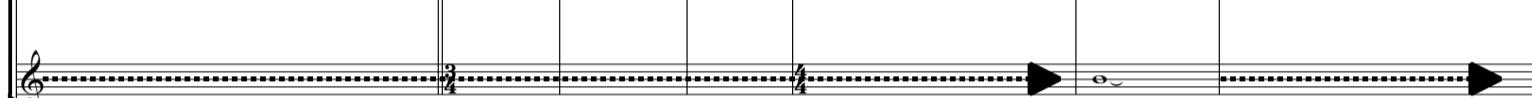
Sop. Sax. 

Hn. 

C Tpt. 

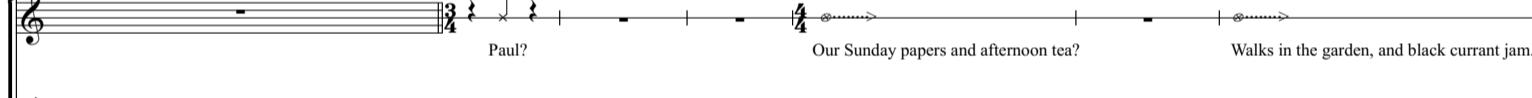
Tbn. 

Bs. Tbn. 

Perc. 1 

Vib. 

Pno. 

Sab. 

Fath. 

Schreb. 

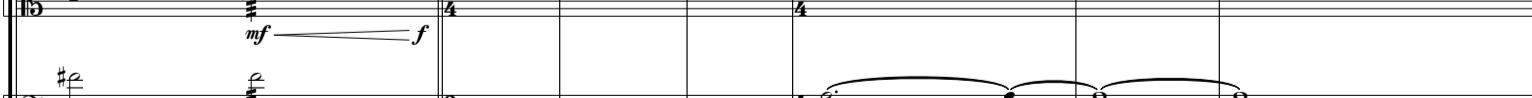
Flech. 

72 73 74 75 76 77 78

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

79 80 81 82 83 84

Fl. Ob. Cl. Sop. Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Vib.

Pno.

Sab.

Fath.

Schreb.
and black currant jam.
But the children are gone.

Flech.

Vln. I Vln. II Vla.
p semper

Vc. Db.

99 100 101 102 103 104 105 106

F1. *mf* — *pp*

Ob. *pp* — *mp* — *n*

Cl. *mf*

Sop. Sax. *pp* — *mp* — *ppp* — *mf* — *n*

Hn. *p* — *mf* — *p* — *mf* — *n*

C Tpt. *p* — *mf* — *p* — *mf* — *n*

Tbn. *p* — *mf* — *p* — *mf* — *n*

Bs. Tbn. *p* — *mf* — *p* — *mf* — *n*

Perc. 1

Vib.

Pno.

Sab. with black currant jam. Wouldn't it have been wonderful?

Fath. giv-en them our name. (a) (a) (a) (a) (me) Wouldn't it have been wonderful? I..

Schreb. Learned to read from the Sunday paper Spilled your afternoon tea. Would-n't it have been won-der- ful? I.. I

Flech.

99 100 101 102 103 104 105 106

Vln. I

Vln. II

Vla. *s.p.* — *p* — *n*

Vc.

Db.

accel.

107 108 109 110 111 112 113 114 115

Fl. Ob. Cl. Sop. Sax. Hn. C Tpt. Tbn. Bs. Tbn. Perc. 1 Vib. Pno. Sab. Fath. Schreb. Flech.

What is wrong? This troubles me, Paul.

I feel so un-eas y, I am here. You need not wor-ry. I am here. I am here.

feel so un-eas y, I Sa-bine. need not wor-ry. I am un-rar vel-ling from the cen-ter of my-self. Here.

107 108 109 s.p. 110 111 112 113 114 115

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

—90

116 117 118 119 120 121

Fl. Ob. Cl. Sop. Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Vib.

Pno.

Sab.

Fath.

Schreb.

Flech.

116 117 118 119 120 121

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

Just do not

Sa - bine I must leave for awhile. Just a while. I do not-

122 $\text{♩} = 100$

Fl. *mf* 123 124 125 126 127 128
 Ob. *p* *mf* *n*
 Cl. *n* *mf* *mf*
 Sop. Sax. *ppp* *mf* *n*

Hn. *p* *mf* \nearrow *p*
 C Tpt. *mf* \nearrow *p*
 Tbn. *mf* \nearrow *p*
 Bs. Tbn.

Perc. 1
 Vib. \nearrow *p* \nearrow *p*

Pno. \nearrow *p* \nearrow *p*

Sab. My love, whatever do you mean?
 Fath. like my - self. I need
 Schreb. feel like my - self. I need-
 Flech. *p*

Are you ill?
 the doc-tor a-gain.
 Sa - bine.
 Not that doc-tor, Sa - bine.
 I need to go and see the doc-tor a-gain.

accel.

122 $\text{♩} = 100$

Vln. I
 Vln. II *n*
 Vla. *p* *n*
 Vc. *n*
 Db.

=110

131

Fl. *p* *mf*

Ob. *ppp* *mf*

Cl. *p* *mf*

Sop. Sax. *ppp* *mf*

Hn. *p* *f*

C Tpt. *f*

Tbn. *p* *f*

Bs. Tbn. *mf* *p*

Perc. 1

Vib. *norm.*

Pno.

Sab. Will you be there long? I will go with you. Then I will visit it. I will visit every day.

Fath. Sa-bine. No. I need the

T. Solo Not long, Sa-bine. No, I can - not take you with me. I need to go and see the doctor again.

Flech.

=110

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *p* *n*

Db.

Fl. Ad lib. different pitch each time. ♩=120
 Ad lib. different pitch each time. ord. → vox. → ord.
 Ob.
 Cl.
 Sop. Sax. ♩=120
mf
 Hn. Ad lib. different pitch each time. ♩=120
 Ad lib. different pitch each time. ord. → vox. → ord.
 C Tpt.
 Tbn. Ad lib. different pitch each time. ♩=120
 Ad lib. different pitch each time. Slow mute trem.
 Bs. Tbn. Ad lib. different pitch each time. ♩=120
 Ad lib. different pitch each time. Slow mute trem.
 Perc. 1
 Vib.
 Pno.
 Sab.
 Fath. and black
 hall - ways, pic - ture frames
 Schreb. and black cur - rant jam. (a) (m) Laugh-ter in our hall - ways and pic - ture frames
 Flech.

Vln. I
 Vln. II ♩=120
mf
 Vla. Ad lib. different pitch each time. ♩=120
 Ad lib. different pitch each time. Ad lib. different pitch each time.
 Vc. Ad lib. different pitch each time. Ad lib. different pitch each time. Ad lib. different pitch each time.
sp ord. → *sp*
fp → *f*
 Db.

$\text{♩}=60$ Frozen as before

149

Fl. Ob. Cl. Sop. Sax. Baritone Saxophone Hn. C Tpt. Tbn. Bs. Tbn. Sand blocks Perc. 1 Vib.

Pno. Pno. *mf* *p*

Sab. full of faces. *p sempre* Weakness aside, boy, Do only what you are told. For-sak-en? No interaction with a human being is ever simple. There is ho-nor in di-sci-pline. Fath. full of faces. *plainly* No interaction with a human being is ever simple. *puzzled* Day af-ter day... *concerned* I am be-gging you. *plainly* Recurring delusions it seems. Schreb. full of fac-es. *p sempre* (e) (e)- (e) - (es)- Flez. *upset* Rot! *plainly* No interaction with a human being is ever simple. *upset* For-sak-en! *desperately* Forgive me. *longingly* We were happy,

150 151 152 153 154 155 156 157 158 159 160

sim. sim. sim.

$\text{♩}=60$ Frozen as before

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

p sempre *p sempre* *p sempre* *p sempre*

149 150 151 152 153 154 155 156 157 158 159 160

$\text{♩}=60$ Frozen as before

* An X note head indicates a key click.

♩=60 Tense, almost artificial

161

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

Schreb.

Fath.

161 **162** **163** **164** **165**

Sand blocks

f

mp

mf impatiently, as if having already paid attention

mf patient, but angrily trying to calm

almost in disbelief

Uh—

What is it that you'd like to do next? It is-n't as though I can get up and leave.

I say again, "I am here." Right in front of you. Can you not see me? I am beg ging you.

As I said be-fore, "Can you put your

161 **162** **163** **164** **165**

1. (stands 1-2)

2. (stand 3) *mp*

p 3. (stand 4) 1. (stands 1-2) toneless (1. 2. unis.)

2. (stand 3) *mf pp*

3. (stand 4) *pp*

1. (stands 1-2)

2. (stand 3) *pppp*

3. (one player) *pp*

1. (stand 1)

2. (one player) *pp*

p 3. (one player)

p *pp*

Vln. I
div.
by stands

Vln. II
div.
by stands

Vla.

Vc.
div.
by stands

Db.

♩=120 Excited suddenly

166

F1. vox. → ord. *mp* → *pp* 167 *f* 168

Ob. vox. → ord. *mp* → *pp* *f*³

Cl. vox. → ord. *mp* → *pp*

Bari. Sax.

Hn.

C Tpt.

Tbn. *pp* → *mf*

Bs. Tbn. *f*

Perc. 1 *mf* *Glockenspiel* *mp-mf*

Glock. *mf* → *f*

Pno. *f* *3* *f*

Sab. *f* *3* *f*

Fath.

Schreb. *f* *panicked, running out of breath* *amazed*
Like a cross. Wait, what have you done? What are you do - *3* ing to me? What are you do - ing? Rays!

Flech. arms out to the sides?" What? Yes, like a cross. *mf* *with sudden interest* I haven't done anything. Why do you scream?

169 170 171

♩=120 Excited suddenly

$\text{♩} = 120$ Excited suddenly

166

167

168

169

170

171

s.p.

Vln. I

Vln. II

Vla.

Vc.

Db.

=60 As before

178

179

180

181

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Glock.

Pno.

Sab.

Fath.

Schreb.

Flech.

nough! Day af - ter day— I have stud-ied your gait. I have meas-ured your pulse. I have lis-tened to your mad ramblings.

178

=60 As before

tutti, div. a2 (normale)

Vln. I

Vln. II

Vla.

Vc.

Db.

178
=60 As before

179

180
(unis.)

181

tutti, div. a2 (normale)

Vln. I

tutti, div. a2 (normale)

Vln. II

tutti, div. a2 (normale)

Vla.

tutti, div. a2 (normale)

Vc.

tutti, div. a2 (normale)

Db.

186

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Glock.

Pno.

Sab.

Fath.

Arms out to the sides, now.
And then straight through the sleeves.
I shall wring out your will, son.

Schreb.

No, please not a-gain, sir!
Wait, I cannot leave until I'm, done!

Flech.

mp frustrated with Paul
What on earth do you mean?

186

One player only.
the others

Vln. I

(unis.)

Vln. II

(div.)

Vla.

Vc.

Db.

187

188

p

p

mf commanding

mf fearful

mp frustrated with Paul

One player only.

the others

189 190 191 192

Fl. *p* 5 *f* *p*

Ob.

Cl. *n* *pp*

Bari. Sax. *pp* *f* *pp*

Hn.

C Tpt.

Tbn. *pp* *f* *pp*

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

Perc. 1

Vib. *mf* *mf*

Pno. *p* *f* *p* *p*

Sab.

Fath. *3:2* I will break this re-solve. *f* similar to Paul There is hon-or in dis-ci-pline. *mp* to Paul *3:2* Don't you un-der- stand?

Schreb. *8* My soul! *f* losing steam *p* God has told me to try. *p* half whispered *3:2* Don't you un-der- stand?

Flech. *3:2* Done with what? *mf* half disappointed half enraged *mf* You are driving me mad right along with you! *mf* Don't you understand?

189 190 191 192

Vln. I

Vln. II *mp* *n* *mp* *n* *mp* *n* *mp*

Vla. *mf* *n* *mf* *n* *mf*

Vc. *m.s.p.* *mp*

Db. *pp* *f* *pp*

33

193 194 195 196 197

p-mp almost unsure of what he is saying

I am here. Right in front of you.
ignoring Paul

You will stay in confinement. Perhaps your wife will return. Though I would ask her why.

193 194 195 196 197

Vln. I

Vln. II

Vla.

Vcl.

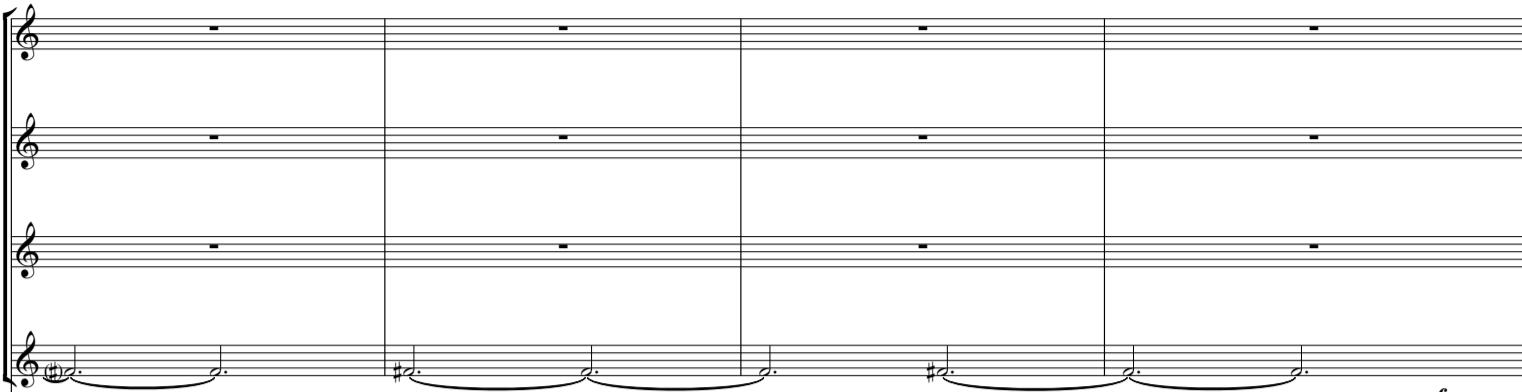
Db.

198 199 200 201

Fl.

Ob.

Cl.

Bari. Sax. 

Hn.

C Tpt.

Tbn. 

Bs. Tbn. 

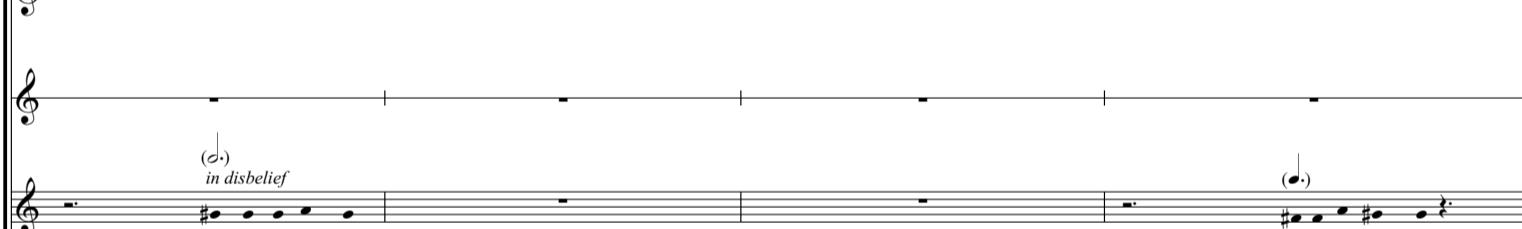
Perc. 1 

Vib.

Pno. 

Sab.

Fath.

Schreb. 

(c) in disbelief

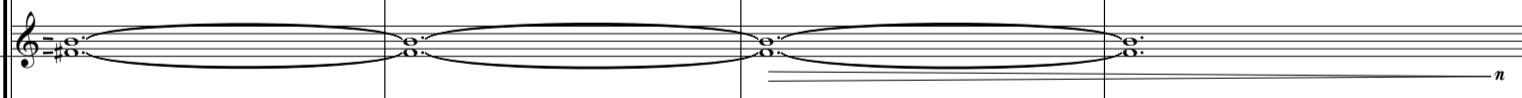
Can you not see me?

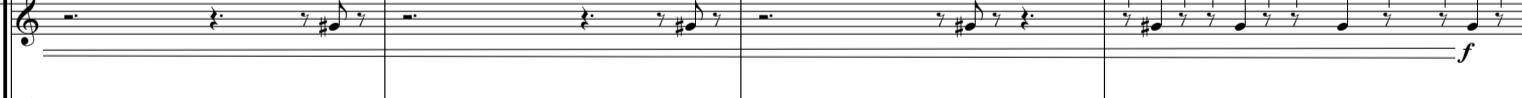
I am be-gging you.

Flech.

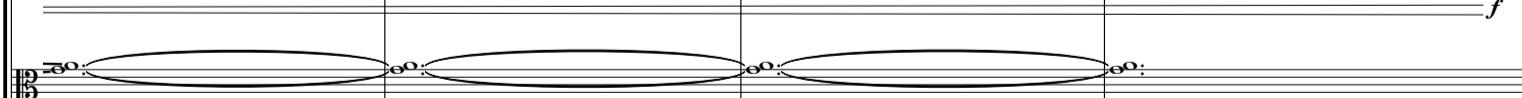
198 199 200 201

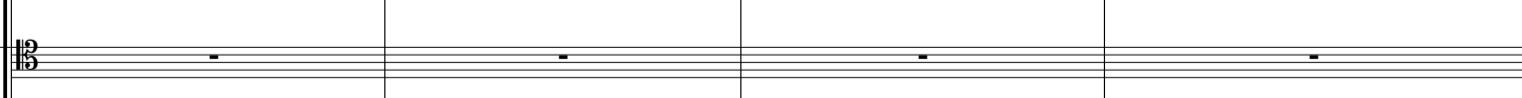
Vln. I 

Vln. II 

Vla. 

Vcl. 

Vc. 

D. 

203 $\text{♩} = 60$

Fl. Ob. Cl. Bari. Sax. Hn. C Tpt. Tbn. Bs. Tbn. Perc. 1 Vib. Pno. Sab. Fath. Schreb. Flech.

202 203 204 205 206 207 208 209 210 211 212 213

→ Half tone → Breathy tone → Full tone

ad lib. between **p-f** slowly

Full tone subito

ad lib. between **p-f** slowly

ad lib. between **p-f** slowly

Full tone

Alto Saxophone

Bass Drum

Crotales

Ped.

203 $\text{♩} = 60$

On bridge

204 205 206 207 208 209 210 211 212 213

behind bridge → on bridge m.s.p. On bridge subito

ad lib. between **p-f** slowly

m.s.p. subito

On bridge

mf concerned, fearful

I am to walk through -
the door and re turn home.

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

ff On bridge p mf pp ad lib. between **p-f** slowly

non vib. m.s.p.

ff p mf pp ad lib. between **p-f** slowly

non vib. m.s.p.

ff p mf pp ad lib. between **p-f** slowly

non vib. m.s.p.

ff p mf pp ad lib. between **p-f** slowly

ad lib. between **p-f** slowly

f

214 215 216 217 *bisb.* 218 219 220 221

Fl. Ob. Cl. Alto Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Crot. Pno.

Sab. Fath. Schreb. Flech.

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

To my life. To my desk. To my mind. It is not sim - ple. I am a - fraid everyday. That I will slip through my own fin-gers

229 230 231 232 233 234 **235**

Fl. Ob. Cl. Alto Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Crot.

Pno.

Sab. I know who you are. And I will tell you everyday. I am sor ry I have stayed away. To have left you alone in this place. I will never leave you alone.

Fath.

Schreb. (II) *mf cautiously panicked*
Sa-bine, I am fear-ful.

Flech.

229 230 231 232 233 234 **235**

Vln. I *fppp*

Vln. II *ppp* *fppp* *fppp* *fppp*

Vla. *ppp* *fppp* *fppp*

Vc.

Db.

Fl. Ob. Cl. Alto Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Crot.

Pno.

Sab. I will never leave you alone.

Fath. I seem to often... It will be... To be

Schreb. I have fought and I have dreamed. I have pleaded to return to my life. But what if it follows me outside. Those days where my words were stolen from me.

Flech. Lack-ing now is... You were to... Per -

Vln. I Vln. II

Vla.

Vc. arco

Db. arco

236 237 238 239 240 =80 241

236 237 238 239 240 =80 241

♩=90

242 243 244 245 246 247 248

Fl. Ob. Cl. Alto Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Crot.

Pno.

Sab. I am sor - ry I have stayed away. I know who you are. Like I know sun-light. Like I know it will al-ways re - turn. I know who you are.

Fath. in denial of God is to... To be in denial of God is to... (mf) as before I seem to often...

Schreb. I cannot promise you anything now. I might not know who I am tomorrow.

Flech. haps I will ask... I am seek-ing the on- ly...

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

♩=90

242 243 244 245 246 247 248

Fl. Ob. Cl. Alto Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Crot.

Pno.

Sab. I am sor - ry I have stayed away. I know who you are. Like I know sun-light. Like I know it will al-ways re - turn. I know who you are.

Fath. in denial of God is to... To be in denial of God is to... (mf) as before I seem to often...

Schreb. I cannot promise you anything now. I might not know who I am tomorrow.

Flech. haps I will ask... I am seek-ing the on- ly...

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

249 250 251 252 253 254

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord. →
p
ord. →
p

p — mf

p

mf

p

mf

p — mf

p

ord. →
p
ord. →
p

f decresc.
(3)

p distant

(ur)

(ur)

(ur)

(ur)

(n)

p distant

I am here.

Even as I have written myself back into the world I cannot help but wonder. For what purpose. For what purpose. Sometimes I still

Per-haps I will ask—

f dim.
(3)

pp

pp

pp

cresc.
(3)

f dim.
(3)

pp

pp

cresc.
(3)

f dim.
(3)

pp

pp

cresc.
(3)

f dim.
(3)

pp

cresc.

=100

255 256 257 258 259 **260** 261

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

p distant
It will al-ways re-turn. (ur) (ur) (n) Do not think of that now. It is done.

Fath.

I will al-ways be here.

Schreber.

feel a hand on upon my shoulder. He has always had a hand upon my shoulder. Keep-ing me here. Keep-ing me safe. I find a strange sense of comfort in his presence.

Flech.

Lack - ing now-

255 256 257 258 259 **260** 261

Vln. I

(cresc.)

Vln. II

(cresc.)

Vla.

(cresc.)

Vc.

(cresc.)

Db.

262 263 264 265 266 267 268

Fl.

Ob.

Cl. ord. **p** n

Alto Sax. ord. **p** n

Hn. **p sempre**

C Tpt. **p** **mf**

Tbn. **p sempre** 3 3 3

Bs. Tbn.

Perc. 1

Crot.

Pno. (Ab) **f**

Sab. Come with me. Come home with me. I will read to you for hours. We will read to you for hours. Our daughter, our daughter.

Fath.

Schreb. (mf) And on the days where I feel like a page torn from a book. What do you mean? No, oh no, Sabine. She will have the same blood as mine. The same nerves that torture me.

Flech.

Vln. I 262 263 264 265 266 267 268 ord. **p**

Vln. II ord. **p**

Vla. ord. **p**

Vc. ord. **p**

Db. **p**

$\text{♩}=110$

272

Fl. Ob. Cl. Alto Sax. Hn. C Tpt. Tbn. Bs. Tbn. Perc. 1 Crot. Pno. Sab. Fath. Schreb. Flech. Vln. I Vln. II Vla. Vc. Db.

269 270 271 272 273 274 275

ord. \nearrow p ord. \nearrow p

mp enough to be heard B_o (E \flat) B_o

mp sweetly

She is ours. Not from us, but from God. She needed a home, and now she has ours. A family, Paul. We will know what it is to be whole.

To be in denial of God is to— I will always be

I cannot give to a child.

$\text{♩}=110$

269 270 271 272 273 274 275

mp *mp* *mp* *mp* *mp* *mf* *n*

$\text{♩}=120$

276 277 **278** 279 280 281 282 5" 283 3" 284 5"

Fl. **Ob.** **Cl.** vox. → ord. **Alto Sax.** vox. → ord.

Hn. **C Tpt.** **Tbn.** **Bs. Tbn.**

Perc. 1 **Crot.**

Pno.

Sab. We will not be alone. I will be waiting just outside
if you need a moment alone. Take your time.
Take your time, my dear.
You have as much as you want of it.

Fath. *mf comforting*
here. I am here. You are not alone.

Schreb. *p*
I am not alone. This is the place I thou-sands and could not do a thing...
stood when I heard the weeping of

Flech.

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

$\text{♩}=120$

276 277 **278** 279 280 281 282 5" 283 3" 284 5"

Vln. I *n* *pp sempre*

Vln. II *n* *pp sempre*

Vla. *n* *pp sempre*

Vc. *n* *pp sempre*

Db.

mp

r 5" — 3" — 3" — 7" — 3" — 3" — 7" — 3" — 3" — 5" —

285 286 287 288 289 290 291 292 293 294

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

This is the bed I begged to fall asleep in.
While the moonlit windows kept opening my skull.
This is the room where I finally let go of what I had clung to with such vigor.
Des-perate-ly. An-gri-ly. Bit ter. And I thought I found something

Flech.

Vln. I

Vln. II

Vla.

Vc.

Db.

r 5" — 3" — 3" — 7" — 3" — 3" — 7" — 3" — 3" — 5" —

285 286 287 288 289 290 291 292 293 294

295 — 5" — **296** — 15" — 297 — 3" — 298 — 5" — 299 — 10" — 300 — 10" —

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

more to become.
8 Oh, but I do.
Why would a free
man remain in
prison?
Now it is you
who seems mad.

Flech.

Now you do
not wish to leave?
You are dishonest.
I know why, but
do you?
You believed it all.
You thought you had
been called to great things.
because you will find
that you are small.

295 — 5" — **296** — 297 — 3" — 298 — 5" — 299 — 10" — 300 — 10" —

Vln. I

Vln. II

Vla.

Vc.

Db.

$\text{♩}=60$

301 —————— 15" —————— 302

Fl. Ob. Cl. Alto Sax.

Hn. C Tpt. Tbn. Bs. Tbn.

Perc. 1 Crot.

Pno.

Sab. Fath. Schreb. Flech.

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

303 304 305 306 307

bisb. ~~~~~~

Slow hand mute trem. + →

p mf p

Harmon mute, stem out.

Slow mute trem. + →

p mf p

mp sempre

Soon.

mp sempre

Come along, son. Come along. Soon. Soon.

mp sempre

I am fractured,
but I am whole.
I can feel what it
is to be whole.

I believe you
are wrong.

Soon. Soon. Soon.

You are a fractured
man. I will see
you again.

$\text{♩}=60$

301 302 303 304 305 306 307

p sempre

s.p.|ord.→s.p. *sim.*

fp f fp f

s.p. *molto vib.* *norm. vib.*

fp f fp f

p n p n

p

50

317 318 319 320 321 **accel.** 322 323 324

F1. *p*

Ob. Ad lib. different pitch each time. Ad lib. different pitch each time. ord. → vox. → ord. *p=f=p*

Cl. *p*

Alto Sax. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Bs. Tbn. *p*

Perc. 1 *f*

Crot.

Pno.

Sab. Soon. (oo) (oo) (oo) (oo) (oon)

Fath. Soon. (oo) (oo) (oo) (oo) (oon)

Schreb. *f* I can feel what it is to be whole. I believe you are wrong.

Flech. Soon. (oo) (oo) (oo) (oo) (oon)

accel.

317 318 319 320 321 322 323 324

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Ad lib. different pitch each time. *p=f=p*

Ad lib. different pitch each time. *fp=f*

Ad lib. different pitch each time. *p=n*

Fl. Ad lib. different pitch each time.
Ob.
Cl.
Alto Sax.
Hn. Ad lib. different pitch each time.
C Tpt.
Tbn.
Bs. Tbn.
Perc. 1
Crot.
Pno.
Sab. *f*
A family, Paul. We will know what it is to be whole.
Fath.
Schreb. Soon. (oo) (oo) (oo) (oo) (oo) (oo) (oon)
mp sempre
Flech. Soon. (oo) (oo) (oo) (oo) (oo) (oo) (oon)

325 326 327 328 329 330 331

Vln. I

Vln. II

Vla. Ad lib. different pitch each time.
Vc. Ad lib. different pitch each time.
Db.

accel.

=80**332****accel.**

Fl. Ad lib. different pitch each time. *p < f > p*

Ob. Ad lib. different pitch each time. ord. → vox. → ord. *p < f = p*

Cl.

Alto Sax.

Hn. Ad lib. different pitch each time. Slow mute trem. *p < f = p*

C Tpt.

Tbn. Ad lib. different pitch each time. Slow mute trem. *p < f = p*

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab. *mp sempre*
Soon. (oo) (oon.)

Fath. Soon. (oo) (oon.)

Schreb. Soon. (oo) (oon.)

Perc. *f*
Don't you understand? You will stay in confinement.

=80**332**

333 334 335

336 337 338

accel.

339 340 341

Vln. I Ad lib. different pitch each time. *p < f > p*

Vln. II Ad lib. different pitch each time. *fp < f*

Vla. Ad lib. different pitch each time. *p < n*

Vc.

Db.

342

Fl. Ad lib. different pitch each time.
p < f > p

Ob. Ad lib. different pitch each time.
ord. → vox. → ord.
p < f > p

Cl. Ad lib. different pitch each time.
ord. → vox. → ord.
p < f > p

Alto Sax.

Hn. Ad lib. different pitch each time.
Slow mute trem.
p < f > p

C Tpt. Ad lib. different pitch each time.
Slow mute trem.
p < f > p

Tbn. Ad lib. different pitch each time.
Slow mute trem.
p < f > p

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Soon. (oo) (oo)

Fath. *f*

You need not worry...
plainly
No interaction with a human being is ever simple.
concerned
I am be - gging you.

I am here.
puzzled
Day af-ter day...
plainly
Recurring delusions it seems.

Schreb.

Flech.

Soon. (oo) (oon)

342 **343** **344** **345** **346** **347** **348** **349** **350** **351** **352**

Vln. I Ad lib. different pitch each time.
p < f > p

Vln. II Ad lib. different pitch each time.
p < f > p

Vla. Ad lib. different pitch each time.
p < f > p

Vc. Ad lib. different pitch each time.
p < f > p

Db.

accel.

54

353

Fl. Ad lib. different pitch each time. **p** < **f** > **p**

Ob. Ad lib. different pitch each time. **p** < **f** > **p**

Cl. Ad lib. different pitch each time. **p** < **f** > **p**

Alto Sax. -

Hn. Ad lib. different pitch each time. **p** < **f** > **p**

C Tpt. Ad lib. different pitch each time. **p** < **f** > **p**

Tbn. Ad lib. different pitch each time. **p** < **f** > **p**

Bs. Tbn. -

Perc. 1 -

Crot. -

Pno. -

Sab. *upset* **Rot!** *plainly* No interaction with a human being is ever simple. *upset* For-sak-en!
desperately Forgive me. *longingly* We were happy,

Fath. *mf* Soon. (oo) (oo) (oo) (oo) (oon)

Schreb. *mf*

Flech. Soon. (oo) (oo) (oo) (oo) (oon)

Vln. I **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **To bip**

Vln. II Ad lib. different pitch each time. **p** < **f** > **p**

Vla. Ad lib. different pitch each time. **p** < **f** > **p**

Vc. Ad lib. different pitch each time. **p** < **f** > **p**

Db. -

accel. **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **To bip**

Fl. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Ob. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Cl. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Alto Sax. -

Hn. Ad lib. different pitch each time. **Slow mute trem.** **p** < **f** > **p**

C Tpt. Ad lib. different pitch each time. **Slow mute trem.** **p** < **f** > **p**

Tbn. Ad lib. different pitch each time. **Slow mute trem.** **p** < **f** > **p**

Bs. Tbn. -

Perc. 1 -

Crot. -

Pno. **f** **8th**

Sab. *Weakness aside, boy.* Do only what you are told. *For - sak - en?* No interaction with a human being is ever simple.
There is ho - nor in di - sci - pline.

Fath. *mf* Soon. (oo) (oo) (oo) (oo) (oon)

Schreb. *mf*

Flech. Soon. (oo) (oo) (oo) (oo) (oon)

Vln. I Ad lib. different pitch each time. **p** < **f** > **p**

Vln. II Ad lib. different pitch each time. **p** < **f** > **p**

Vla. Ad lib. different pitch each time. **p** < **f** > **p**

Vc. Ad lib. different pitch each time. **p** < **f** > **p**

Db. -

accel. **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **To bip**

Fl. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Ob. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Cl. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Alto Sax. -

Hn. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

C Tpt. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Tbn. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Bs. Tbn. -

Perc. 1 -

Crot. -

Pno. -

Sab. *Ad lib. different pitch each time.* **ord.** → vox. → ord. **p** < **f** > **p**

Fath. *Ad lib. different pitch each time.* **ord.** → vox. → ord. **p** < **f** > **p**

Schreb. *Ad lib. different pitch each time.* **ord.** → vox. → ord. **p** < **f** > **p**

Flech. *Ad lib. different pitch each time.* **ord.** → vox. → ord. **p** < **f** > **p**

Vln. I Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Vln. II Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Vla. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Vc. Ad lib. different pitch each time. **ord.** → vox. → ord. **p** < **f** > **p**

Db. -

accel. **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **To bip**

accel.

♩ = 120 **366**

Fl. Ad lib. different pitch each time. ♩ = 120 **366**

Ob. Ad lib. different pitch each time. ♩ = 120 **366**

Cl. Ad lib. different pitch each time. ♩ = 120 **366**

Bari. Sax. Ad lib. different pitch each time. ord. → vox. → ord. ♩ = 120 **366**

Hn. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

C Tpt. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Tbn. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Bs. Tbn. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Perc. 1 Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Crot. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Pno. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

(8)

Sab. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Fath. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Schreb. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

Flech. Ad lib. different pitch each time. Slow mute trem. ♩ = 120 **366**

f

frustrated *hopelessly*
I am unravelling from the center of myself. In other words, left me to rot.

disbelief *desperately*
Forsaken, simply forsaken. A game of chess, please, could you?

♩ = 120 **366**

Vln. I (unis.) Ad lib. different pitch each time. ♩ = 120 **366**

Vln. II (unis.) Ad lib. different pitch each time. ♩ = 120 **366**

Vla. (unis.) Ad lib. different pitch each time. ♩ = 120 **366**

Vc. (unis.) Ad lib. different pitch each time. ♩ = 120 **366**

Db. Ad lib. different pitch each time. ♩ = 120 **366**

As fast as possible

Fl.

Ob.

Cl.

Bari. Sax. 

Hn.

C Tpt.

Tbn.

Bs. Tbn. 

Perc. 1 

Crot. 

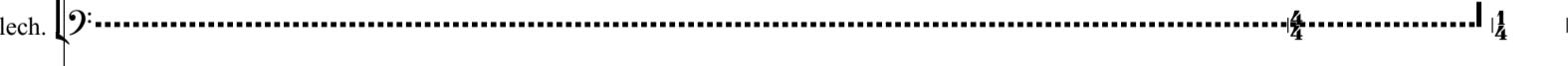
Pno. 

(8)

Sab.

Fath.

Schreb.

Flech. 

As fast as possible

Vln. I

Vln. II

Vla. 

Vc. 

D. 

fff

CURRICULUM VITAE

Cullyn D. Murphy

1500 S. 5th St. Apt. 124 ■ Louisville, KY 40208

217-898-2766 ■ cullynmurphy@gmail.com

EDUCATION

University of Louisville, Louisville, KY Fall 2016-Present

Anticipated Master of Music (2018) - Music Composition

■ Moritz Von Bomhard Fellow

Illinois State University, Normal, IL Fall 2011-Spring 2016

Bachelor of Arts (2016) - Music Education & Composition

■ Illinois State Honors Program-GPA: 3.55/4.0

Private Instruction Includes:

Dr. Martha C. Horst, Dr. Roy Magnuson, Dr. Steve Rouse, Dr. Carl Schimmel, Dr. Krzysztof Wołek

AWARDS AND HONORS (selected)

Dietrich School of Arts & Sciences Fellowship, University of Pittsburgh, 2018-2022.

Bomhard Fellowship, University of Louisville, 2016-2018.

Morton Gould Young Composer Award, finalist, 2018.

Dean's Citation, University of Louisville, 2018.

Iowa Society of Composers Inc. Student Chapter Call for Scores, award recipient, 2018.

Composer's Circle, featured composer, 2016.

Concrete Timbre Series Call for Scores, award recipient, 2016.

Joshua Award Scholarship, Illinois State University, 2015.

MASTERCLASSES, FESTIVALS, CONFERENCES

-Bent Sørensen, April 2018.

-Donald Crockett (USC), July 2017.

-Hannah Lash (Yale), July 2017.

-Robert Patterson, July 2017.

-David Dzubay (Indiana University), November, 2017.

-Andrew Norman (USC), April 2017.

-Carlos Sanchez-Gutierrez (Eastman Conservatory), November, 2016.

-Steven Stucky, April 2015.

-Lee Hyla, April 2014.

-Joan Tower (Bard College), April 2013.

The Loretto Project, Composer Fellow, August 2018.

New Music on the Point, Composer Participant, June 2018.

New Music Gathering, performer, composer, AmiEnsemble, May 2018.

Atlantic Music Festival, Composer Participant, July 2017.

New Music Gathering, attendee, 2017.

COMPOSITIONS AND PERFORMANCES (selected)

Asylum for mezzo-soprano, alto, tenor, baritone, & chamber orchestra, 22'00" (2018)

Doxx for live video and electronics, 8'00" (2017)

-premiere, *Speed Art Museum Louisville, KY, Spring 2018*

Agony for three performers, assorted percussion, and electronics, 20'00" (2017)

-premiere, *University of Louisville, Louisville, KY, November 10, 2017*

-*Decca, Louisville, KY, November 10, 2017*

-*Comstock Hall, Louisville, KY, November 15, 2017*

-*Bird Recital Hall, Louisville, KY, December 2, 2017*

evidence-based for flute, violin, and trombone, 4'00" (2017)

-premiere, *Olli Gallery Studio, New York, NY, January 21, 2018*

Simple Economics for solo performer, and assorted percussion, 5'00" (2017)

-premiere, *Comstock Hall, Louisville, KY, November 2nd, 2017*

-*Slate Arts and Performance, Chicago, IL, January 6, 2018*

-*57th Street Wines, Chicago, IL, January 14, 2018*

Texts for Nothing #4 for voice, and live electronics, 8'00" (2017)

-premiere, *Bird Recital Hall, Louisville, KY, April 9, 2017*

-*Bird Recital Hall, Louisville, KY, October 27, 2017*

Intrusive Thoughts for orchestra, 2'00" (2017)

-premiere, *Comstock Hall, Louisville, KY, November 8, 2017*

Come To|Hypnic Jerk for flute, clarinet, violin, cello, piano, and percussion, 5'00" (2017)

-premiere, *Colby Chapel, Waterville, ME, July 17, 2017*

62(Before, during, after.) for flute, clarinet, violin, violoncello, soprano, piano, and percussion 15'00" (2017)

-premiere, *Bird Recital Hall, Louisville, KY, April 17, 2017*

(This is the box.) for saxophone quartet, and taped electronics, 12'00" (2016)

-premiere, *Comstock Hall, Louisville, KY, March 7, 2017*

Silent/Listen for voice, and live electronics, 6'00" (2016)

-premiere, *Bird Recital Hall, Louisville, KY, December 4, 2016*

IV Trajectories in Grief for string quartet 9'00" (2016)

-premiere, *Comstock Hall, Louisville, KY, November 16, 2016*

-*Concrete Timbre Series, Brooklyn, NY, November 28, 2016*

Ta-Ka for vocal trio, and string quartet, 6'00" (2015)

-premiere, *Kemp Recital Hall, Normal, IL April 15, 2015*

-*Kemp Recital Hall, Normal, IL April 19, 2015*

Reciprocity for large wind ensemble, 9'00" (2015)

-premiere, *Center for the Performing Arts, Normal, IL April 19, 2015*

General Considerations for eight voices, 5'00" (2014)

-premiere, *Kemp Recital Hall, Normal, IL April 14, 2014*

-*Kemp Recital Hall, Normal, IL April 18, 2014*

Stories From Outside The House for narrator, trumpet, horn, trombone, and piano, 5'00" (2013)

-premiere, *Kemp Recital Hall, Normal, IL November 21, 2013*

-*Kemp Recital Hall, Normal, IL April 19, 2015*