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

Cullyn D. Murphy
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Murphy, Cullyn D., "Asylum for mezzo-soprano, alto, tenor, baritone, & chamber orchestra." (2018).
Electronic Theses and Dissertations. Paper 2917.
<https://doi.org/10.18297/etd/2917>

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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

ACKNOWLEDGEMENTS

To Dr. Steve Rouse: for your wisdom, guidance, and patience over the past two years.

To Dr. Krzysztof Wołek and Prof. Kimcherie Lloyd: for your support, instruction, and humor.

To James May, D. Carter, and Alex Enyart: for your friendship, laughter, and provided procrastination.

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, Crotales C4-C6 (2 sets), Glockenspiel G3-C5) Middle C is C4.

Piano

Solo Soprano (Sabine)

Solo Alto (Father)

Solo Tenor (Schreber)

Solo Baritone (Flehsig)

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.

Flehsig: 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 renown 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 (Flehsig), 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 tasto
 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:

Flehsig.

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. Angrily. 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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Fl. *f* *pp* *p* *ff* *pp* *f*

Ob. *f* *pp* *p* *ff* *pp* *f*

Cl. *f* *pp* *p* *ff* *pp* *f*

Bari. Sax. *f* *pp* *p* *ff* *pp* *f*

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.* *f*

Perc. 2

Pno.

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

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

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

Flech.

Vln. I *ff* *p sub.* *f sub.*

Vln. II *ff* *p sub.* *f sub.*

Vla. *non vib. molto sul pont.* *ff* *p* *mf* *On bridge.* *fp* *pp*

Vc. *non vib. molto sul pont.* *ff* *p* *mf* *On bridge.* *fp* *pp* *fp* *pp* *fp* *pp*

Db. *non vib. molto sul pont.* *ff* *p* *mf* *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 24

Fl. *p* *ff* *pp* *p* *ff*

Ob. *p* *ff* *pp* *p* *ff*

Cl. *p* *ff* *pp* *p* *ff*

Bari. Sax. *p* *ff* *pp* *p* *ff*

Hn. flz. *f*

C Tpt. flz. *f*

Tbn. flz. *f*

Bs. Tbn. flz. *f*

Perc. 1 *f*

Perc. 2

Pno.

Sab. *p* *ff*
...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. *mf* *f sub.*
-knows how to play the pi - a - no

Vln. I *p sub.* *ff* *p sub.*

Vln. II *p sub.* *ff* *p sub.*

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

Vc. *sim.* *ff*

Db. *sim.* *ff*

3" 5"

♩=120

25 26 27 28

Fl. *f* *mp sempre*

Ob. *f* *mp sempre*

Cl. *f* *mp sempre*

Bari. Sax. *f* *mp sempre*

Hn. ord. *f*

C Tpt. ord. *f*

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

Bs. Tbn. ord. *f*

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.

♩=120

25 26 27 28

Vln. I *fp* behind bridge on bridge

Vln. II *fp* behind bridge on bridge

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

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

Db. snap pizz. *f*

29 30 31 32 33 34 35 36

Fl. *ff*

Ob. *p* *ff* * *bisb.*

Cl. *p* *ff* * *bisb.*

Bari. Sax. *p* *ff* * *bisb.*

Hn. *Slow, lurching* *p < f* flz. *ff*

C Tpt. *Fast, frantic* *p < f* flz. *ff*

Tbn. flz. *ff*

Bs. Tbn. *Fast, frantic* *p < f* flz. *ff*

Perc. 1 *ff*

Perc. 2

Pno.

Sab. *pp distant* *f*

Fath. *mp* *f*
 on - ly what you are told. If you are here, you be long here.

Schreb. *mf* *f*
 God has asked that I hear it all but somedays I shouldlike to hear noth ing. But fa-ther, then I cannot be free, here I can not be free.

Flech. *p* *f*
 It is your mind that is not free.

Vln. I *m.s.p.* *on bridge subito* *pp* *f*

Vln. II *m.s.p. subito* *on bridge* *mp* *f*

Vla. *m.s.p.* *f*

Vc. *m.s.p.* *p* *f*

Db.

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

37 15"

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

Ob. *p* *f* *p*

Cl. *p* *f* *p* *f* *p*

Bari. Sax.

Hn.

C Tpt. *p* muttering

Tbn. *p* muttering

Bs. Tbn.

Perc. 1 Bass Drum *p*

Perc. 2

Pno. *p*

Sab. *mf* almost desperate *f*
 Can you help him? Help him come back to me?

Fath. *p* slightly behind soprano, like a delay *mp*
 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

Db. *pp* sempre
 III s.p. arco

10"

38

Fl. *mf* *p*

Ob. *mf* *p* *mf*

Cl.

Sop. Sax. *mf* *p* *mf*

Hn.

C Tpt.

Tbn. *p* muttering

Bs. Tbn.

Perc. 1 *mf*

Perc. 2 *f* *p*

Pno. *mf* *p*

Sab. *mp* *mf*

Fath. *p*

Schreb. *p* slightly behind alto, like a delay

Flech.

I have _____ come _____ for months, _____ but I must stop

I have _____ come _____ for months, _____ but I must stop

I have _____ come _____ for months, _____

10"

38

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc.

Db.

ord. → m.s.p.

ord. → m.s.p.

ord. → m.s.p.

Solo, do not follow singers.

mf expressively

39 5" 40 7"

Fl.

Ob. *ppp*

Cl. *p* *mf* *p* (half tone, full tone, half tone)

Sop. Sax. *ppp*

Hn. hand mute *p* muttering

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Perc. 2

Pno. *p*

Sab. *p sub.* *mp simply* *p*
vis - it - ing. At least for now. I can - not keep watch - ing him

Fath. *p sub.* *n* *p simply* *pp*
vis - it - ing. I can - not keep watch - ing him

Schreb.

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

39 5" 40 7"

Vln. I

Vln. II

Vla. *mf expressively*
Solo, do not follow singers.

Vc.

Db.

41 3" 42 7"

Fl. *half tone* *full tone* *half tone* *ord.* ** vox.*

Ob. *p* *mf* *p* *fp* *f* *p*

Cl. *ord.* ** vox.* *ord.* *p* *mf* *p*

Sop. Sax. *fp* *f* *p*

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1 *mf*

Perc. 2 *f* *mp*

Pno. *f* (Ab) *mf*

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.

41 3" 42 7"

Vln. I *ord.* *m.s.p.* *fp* *f*

Vln. II *ord.* *m.s.p.* *fp* *f*

Vla.

Vc. *ord.* *m.s.p.* *fp* *f*

Db.

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

43 3" 44 10" 45 5" 46 7"

Fl. *ord.* *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. *n*
I used to know some - one. Some - one who looked just like this man.

Fath. *n*
who looked just like this man.

Schreb. *n*
I used to know some - one. Some - one.

Flech. *n*
Some - one who looked just like this man.

43 3" 44 10" 45 5" 46 7"

Vln. I *fp*

Vln. II *ord.* *fp*

Vla. *ord.* *fp*

Vc. *ord.* *fp*
Change to III as subtly as possible.

Db. *pp*

♩=120 Bursting

47 48 49 50 51 52 53 54 55

Fl. *f*

Ob. *f*

Cl. *f*

Sop. Sax. *f*

Hn. *f* open

C Tpt. *f*

Tbn. *f* open

Bs. Tbn. *f*

Perc. I Cymbal Low Tom *f*

Crot. *f*

Pno. *f* As fast as possible.

f sempre

plainly	puzzled
No interaction with a human being is ever simple.	Day af-ter day...

Sab. *mf* *n*

concerned	plainly
I am be - gging you.	Recurring delusions it seems.

f sempre

upset	plainly	upset
Rot!	No interaction with a human being is ever simple.	For-sak-en!

Fath. *mf* *n*

desperately	longingly
Forgive me.	We were happy,

f sempre

Weakness aside, boy. Do only what you are told.	For - sak - en?	No interaction with a human being is ever simple.
---	-----------------	---

Schreb. *mf* *n*

There is ho - nor in di - sci - pline.

f sempre

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

Flech. *mf* *n*

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

♩=120 Bursting

47 48 49 50 51 52 53 54 55

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* m.s.p.

Vc. *f* m.s.p.

Db. *f*

♩=60 Almost frozen

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

Fl. *p* *ppp* *mf* *n*

Ob. *p*

Cl. *p* *ppp* *mf* *n*

Sop. Sax. *p*

Hn. *p* (Breath noise) *mf sempre*

C Tpt. *p* (Breath noise) *mf sempre*

Tbn. *p* (Breath noise) *mf sempre*

Bs. Tbn. *p*

Perc. 1

Crot. *p* *ped.*
 Once pitch has naturally decayed with pedal, continuously rearticulate at *p* immediately. Explore motor slow to fast. Do this until indicated.

Pno. *mf sempre* *ped.*

Sab. *mf*
 We are ha - ppy. We a - re qui - - (i) - - et
 (happy) (are) (quiet)

Fath.

Schreb.

Flech.

♩=60 Almost frozen

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

Vln. I *mp* *pp* *p sempre* ord.

Vln. II *p* ord. *p sempre* s.p.|ord. → s.p. sim. *fp < f* *fp < f* *fp < f*

Vla. *fp < f* *fp* *f* wide vib. norm. vib. *fp < f* *fp < f*

Vc. *p* s.p. *p* *n* *p* *n* *p* *n*

Db. *p* ord.

65 66 67 68 69 70 71

Fl. *ppp* *mf* *n* *mp*

Ob.

Cl. *ppp* *mf* *n* *mp*

Sop. Sax. *ppp* *mf* *n* *ppp* *mf* *n*

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.

65 66 67 68 69 70 71

Vln. I

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

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

Vc. *fp* *f* *fp* *f* *pizz.* *f*

Db.

♩=70

73

74

75

76

77

78

Fl. *f*

Ob. *ppp* *p*

Cl. *f*

Sop. Sax. *p* *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Bs. Tbn. *f*

p < *mf* > *n*
open

p < *mf* > *n*

p < *mf* > *n*

p < *mf* > *n*

Perc. 1

Vib. *(p)*

Pno.

Sab. Paul? Our Sunday papers and afternoon tea? Walks in the garden, and black currant jam.

Fath.

Schreb. Yes, Sa-bine. Walks in the gar - den

Flech.

♩=70

73

74

75

76

77

78

Vln. I *mf* *f* *pp* *f* *n*

Vln. II *f* *pp* *f* *n*

Vla. *f* *pp* *f* *n*

Vc. *fp* *f* *pp* *f* *n*

Db. *mf* *f* *p*

79 80 81 82 83 84

Fl. *pp* *mp* *n*

Ob. *mp* *n* *pp*

Cl. *pp* *mp* *n*

Sop. Sax. *pp* *mp* *n*

Hn. *p* *f*

C Tpt. *f*

Tbn. *p* *f*

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

Schreb. and black cur rant jam. But the chil-dren are gone...

Flech.

79 80 81 82 83 84

Vln. I *mp* *sweetly*

Vln. II

Vla. *p* *sempre* *sp* *ord.* *sp* *sim.*

Vc. *p* *sempre* *sp* *ord.* *sp* *sim.*

Db.

85 86 87 88 89 90 91 92

Fl. *pp*

Ob. *mf* *pp*

Cl.

Sop. Sax. *pp* *mf* *pp*

Hn. *p* *mf* *n* *p* *mf* *n* *p* *mf* *n*

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

Tbn. *p* *mf* *n* *p* *mf* *n* *p* *mf* *n*

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

Perc. 1

Vib.

Pno.

Sab. I am ashamed. I am so so-rry.

Fath.

Schreb. They were never here and they are gone. (o) (o) (o) (o) (ne) Never say that.

Flech.

85 86 87 88 89 90 91 92

Vln. I *pp* *mf* *pp* *n*

Vln. II *p* *sempre* *sim. repeat until indicated* *pp* *mf* *pp* *n*

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

Vc. *fp* *f* *fp* *f*

Db.

93 94 95 96 **accel.** 97 98 $\text{♩} = 80$

Fl. *mf* *pp* *pp*

Ob.

Cl. *p*

Sop. Sax.

Hn. *p* *mf* *n* *p* *mf* *n*

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

Tbn. *p* *mf* *n* *p* *mf* *n*

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

Perc. I

Vib.

Pno. (F#)

Sab. They would have played in the gar-den. Mouths and fingers. Vi - o - let

Fath. *pp* *mf*
To _____ have

Schreb. Ne-ver have you brought me shame. But to have held them. To have giv-en them our name.

Flech.

93 94 95 96 **accel.** 97 98 $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Db.

99 100 101 102 103 104 105 106

Fl. *mf* *pp* *pp* *mp* *ppp* *mf*

Ob. *pp* *mp* *n* *ppp* *mf*

Cl. *mf* *ppp* *mf* *n*

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. I

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 *p* *norm. s.p.* *n*

Vla. *p* *s.p.* *n*

Vc.

Db.

107 108 109 110 111 **accel.** 112 113 114 115

Fl. *n* *ppp* *mf* *n*

Ob. *n* *ppp* *mf* *n* *ppp*

Cl. *ppp* *mf* *n* *ppp*

Sop. Sax. *ppp* *mf* *n* *ppp* *mf*

Hn. *mf* *p* *mf* *p*

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

Tbn. *mf* *p*

Bs. Tbn.

Perc. 1

Vib.

Pno. *ppp*

Sab. What is wrong? This troubles me, Paul.

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

Schreb. 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.

Flech.

107 108 109 110 111 **accel.** 112 113 114 115

Vln. I *p* *n* *s.p.*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *p* *n*

Db.

♩=90
116 117 118 119 120 121

Fl. *ppp* *mf* *n* *ppp*

Ob. *mf* *p* *mf* *n*

Cl. *mf* *n* *ppp* *mf*

Sop. Sax. *n* *ppp* *mf* *n*

Hn. *p* *f* *mf*

C Tpt. *f*

Tbn. *p* *f* *mf* *p*

Bs. Tbn.

Perc. 1

Vib. *#*

Pno.

Sab.

Fath. Just do not

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

Flech.

♩=90
116 117 118 119 120 121

Vln. I *p* *n* *p* *n*

Vln. II *p* *n* *p*

Vla. *p* *n*

Vc. *p*

Db.

♩=100 **122** 123 124 125 126 **accel.** 127 128

Fl. *mf* *n* *ppp* *mf*

Ob. *p* *mf* *n*

Cl. *n* *ppp* *mf*

Sop. Sax. *ppp* *mf* *n*

Hn. *p* *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Bs. Tbn.

Perc. I

Vib.

Pno.

Sab. My love, whatever do you mean? Are you ill? Flech-sig.

Fath. like my - self. I need the doc-tor a-gain. Sa - bine. I need the doc-tor a - gain.

Schreb. feel like my - self. I need- to go and see the doc-tor a-gain. Not that doc-tor, Sa - bine. I need to go and see the doc-tor a-gain.

Flech.

♩=100 **122** 123 124 125 126 **accel.** 127 128

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *n* *p* *n*

Db.

♩=110

129 130 131 132 133 134

Fl. *n* *p* *mf* *n*

Ob. *ppp* *mf* *n*

Cl. *n* *p* *mf* *n*

Sop. Sax. *ppp* *mf* *n*

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 vis - it. I will vis - it eve ry 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

129 130 131 132 133 134

Vln. I *p* *n* *p* *n* *p*

Vln. II *p* *n* *p* *n* *p* *n*

Vla. *p* *n* *p* *n* *p*

Vc. *p* *n* *p* *n*

Db. *p* *n*

Fl. *Ad lib. different pitch each time.* *ord. → vox. → ord.*

Ob.

Cl.

Sop. Sax. *mf*

Hn.

C Tpt.

Tbn.

Bs. Tbn. *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) (a) (m)* *Laugh-ter in our hall - ways* *and pic - ture frames*

Flech.

Vln. I

Vln. II *mf*

Vla.

Vc. *Ad lib. different pitch each time.*

Db.

♩=60 Frozen as before

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

Fl. *p sempre*

Ob. *ppp*

Cl. *p sempre*

Sop. Sax. *ppp*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp*

Bs. Tbn. *p*

Perc. 1 Sand blocks *p* *ppp*

Vib. *ppp*

Pno. *mf* *sim.* *sim.*

p sempre

Sab. Weakness aside, boy. Do only what you are told. For - sak - en? No interaction with a human being is ever simple.

Fath. No interaction with a human being is ever simple. Day af-ter day...

Schreb. full of fac - es. (e) (e) (e) (es)

Flech. *upset* Rot! *plainly* No interaction with a human being is ever simple. *upset* For-sak-en!

desperately Forgive me. *longingly* We were happy.

♩=60 Frozen as before

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

Vln. I *p sempre* *ppp*

Vln. II *p sempre* *ppp*

Vla. *p sempre* *ppp*

Vc. *p sempre* *ppp*

Db. *ppp*

* An X note head indicates a key click.

♩=60 Tense, almost artificial

161 162 163 164 165

Fl. -

Ob. -

Cl. -

Bari. Sax. *p* *pp*

Hn. -

C Tpt. -

Tbn. *p* *pp*

Bs. Tbn. *p* *pp*

Perc. 1 Sand blocks *f*

Vib. -

Pno. -

Sab. -

Fath. -

Schreb. *mf* *mp* *mf* impatiently, as if having already paid attention
Uh... What is it that you'd like to do next? It is-n't as though I can get up and leave.

Fath. *mf* patient, but angrily trying to calm *almost in disbelief* *irritated, but keeping temper*
I say again, "I am here." Can you not see me? I am begging you. As I said be-fore, "Can you put your

♩=60 Tense, almost artificial

161 162 163 164 165

Vln. I div. by stand
1. (stands 1-2) *mp*
2. (stand 3) *pp*
3. (stand 4) toneless (1. 2. unis.)

Vln. II div. by stand
1. (stands 1-2) *mf = pp*
2. (stand 3) *pp*
3. (stand 4) *pppp*

Vla. 1. (stands 1-2) *pppp*
2. (stand 3)
3. (one player) *pp*

Vc. div. by stand
1. (stand 1)
2. (one player) *p*
3. (one player) *pp*

Db. *p* *pp*

♩=120 Excited suddenly

166 167 168 169 170 171

Fl. *mp* *pp* *f*

Ob. *mp* *pp* *f* 3

Cl. *mp* *pp*

Bari. Sax.

Hn. *f* 3

C Tpt.

Tbn. *pp* *mf*

Bs. Tbn. *f*

Perc. 1 *mf* *mp-mf*

Glock. Glockenspiel *mf* *f*

Pno. *f* 3

Sab.

Fath.

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

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

♩=120 Excited suddenly

166 167 168 169 170 171

Vln. I *f* 3 *pp* *n* *mp < f* s.p.

Vln. II *f* 3 *pp* *n* *mp < f* s.p.

Vla. *f* 3 *pp* *n* *mp < f* s.p.

Vc. *f* 3 *pp* *n* *mp < f* s.p.

Db. *pppp* *f*

rit.

172 173 174 175 176 177

Fl. *pp* *mp* *ff*

Ob. *pp* *mp* *ff*

Cl. *p* *f* *p* *ff* flz.

Bari. Sax. *p* *f* *p* *ff* flz.

Hn. *p* *ff* open

C Tpt. *p* *ff*

Tbn. *mp* *ff*

Bs. Tbn. *p* *f* *p* *ff* Make changes as subtle as possible.

Perc. 1 *f* *ff*

Glock.

Pno.

Sab.

Fath.

Schreb. I feel them. Can you see the rays run ning up my arms? Look, look! (panicked breathing) →

Flech. *mf frustrated*
I see nothing. E- nough! E -

rit.

172 173 174 175 176 177

Vln. I *p* *mp* *p* *f* *pp* *mf* *ff* *fff* toneless

Vln. II *p* *mp* *p* *f* *pp* *mf* *ff* *fff* toneless

Vla. *p* *mp* *pp* *mf* *ff* *fff* toneless

Vc. *p* *mp* *pp* *mf* *ff* *fff* toneless

Db. *p* *f* *p* *ff*

♩=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.

almost to self

♩=60 As before

178 179 180 181

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

tutti, div. a2 (normale) *pp* tutti, div. a2 (normale) *pp* tutti, div. a2 (normale) *pp* tutti, div. a2 (normale) *pp*

(unis.)

182 183 184 185

Fl. *mp* *pp* *vox.* *ord.*

Ob. *mp* *pp* *vox.* *ord.*

Cl. *mp* *pp* *vox.* *ord.*

Bari. Sax.

Hn.

C Tpt.

Tbn. *pp* *mf*

Bs. Tbn.

Perc. 1 *mf*

Glock. *mf*

Pno.

Sab.

Fath.

Schreb.

Flech. *(c.)* *(c.)* *(c.)* *(c.)*

Scream ing at the walls. Star-ring at the sky each night. But it does-n't mean an y-thing. An y-thing at all. There is noth ing more to say to you. You are sick.

182 183 184 185

Vln. I

Vln. II

Vla. *(unis.)*

Vc. *(unis.)* *(div.)*

Db.

186 187 188

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

pp *mf* *mf* *p* *mf commanding* *mf fearful* *mp frustrated with Paul*

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

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

What on earth do you mean?

186 187 188

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

p *p* *One player only.* *the others* *(unis.)* *(div.)* *One player only.* *the others*

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

Schreb. *f* losing steam *p* *p* half-whispered *3:2*
My soul! I swear there are words burn-ing to get out. God has told me to try. Don't you un-der-stand?

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

Vln. I *f*

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

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

Vc. *mp*

Db. *pp* *f* *pp*

m.s.p.

Fl.

Ob. *f* *p*

Cl. *n*

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

Hn.

C Tpt.

Tbn. *pp* *f* *pp*

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

Perc. 1 *pp*

Vib.

Pno. *f* *p*

Sab.

Fath.

Schreb. *p-mp* almost unsure of what he is saying
I am here. Right in front of you.

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

Vln. I *tutti* *p*

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

Vla. *n* *mf* *n*

Vc. *m.s.p.*

Db. *pp* *f* *pp*

198 199 200 201

Fl. - - - -

Ob. - - - -

Cl. - - - -

Bari. Sax. *f*

Hn. - - - -

C Tpt. - - - -

Tbn. *p* - - - - *f*

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

Perc. 1 *f*

Vib. - - - -

Pno. - - - -

Sab. - - - -

Fath. - - - -

Schreb. *(dol.)*
in disbelief
Can you not see me? *(dol.)*
I am be-gging you.

Flech. - - - -

198 199 200 201

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *n*

Db. *f*

♩=60

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

Fl. → Half tone → Breathy tone → Full tone

Ob. → Half tone → Breathy tone → Full tone subito

Cl. → Half tone → Breathy tone → Full tone

Bari. Sax. Alto Saxophone

Hn. *f* *p* *f* *p* *f* *p* *f* *p* *f*

C Tpt. *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tbn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p sub.* *mf*

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

Perc. 1 Bass Drum *mf* *p* *mf* *pp* *ad lib. between p-mf slowly* *f*

Vib. Crotales *mf* *p*

Pno. *mf*

Sab.

Fath.

Schreb. *mf* concerned, fearful
I am to walk through -
the door and re turn home.

Flech.

♩=60

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

Vln. I *ff* On bridge *p* *mf* *pp* *ad lib. between p-f slowly* *f*
→ behind bridge → on bridge → m.s.p. → On bridge subito

Vln. II *ff* On bridge *p* *mf* *pp* *ad lib. between p-f slowly* *f*
→ behind bridge → on bridge → m.s.p. subito → On bridge

Vla. non vib. m.s.p. *ff* *p* *mf* *pp* *ad lib. between p-f slowly* *f*

Vc. non vib. m.s.p. *ff* *p* *mf* *pp* *ad lib. between p-f slowly* *f*

Db. non vib. m.s.p. *ff* *p* *mf* *pp* *ad lib. between p-f slowly* *f*

214 215 216 217 218 219 220 221

Fl. *bisb.* *ppp* *p*

Ob. *bisb.* *ppp* *p* *bisb.*

Cl. *bisb.* *ppp* *p*

Alto Sax. *bisb.* *ppp* *p* *bisb.*

Hn. *p* *mf* *p* *mf*

C Tpt.

Tbn. *p* *mf* *p* *mf* *p* *mf*

Bs. Tbn.

Perc. 1

Crot. *mf* *p*

Pno.

Sab.

Fath.

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

Flech.

214 215 216 217 218 219 220 221

Vln. I

Vln. II

Vla.

Vc.

Db.

222 223 224 225 226 227 228

♩=70

Fl. *bisb.* *ppp*

Ob. *ppp*

Cl. *bisb.* *ppp*

Alto Sax. *ppp*

Hn. *mf* *p* *mf* *f*

C Tpt. Harmon mute. Stem out. *mf*

Tbn. *p* *p*

Bs. Tbn.

Perc. 1

Crot. *mf* *p*

Pno. *pp* *n*

Sab. *mf* *reassuring, loving*
You don't have to be sure. You don't have to know.

Fath.

Schreb. *f* *p sub. pensive*
a-gain. That my voice will not be the loudest I hear... Am I e-ven well? And was I e-ven ill? (i) (i)

Flech.

222 223 224 225 226 227 228

♩=70

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Db.

229 230 231 232 233 234 235

Fl. *p*

Ob. *p*

Cl. *p*

Alto Sax. *p*

Hn. *mf*

C Tpt. *mf* 3

Tbn. *mf* 3

Bs. Tbn.

Perc. I

Crot.

Pno.

Sab. 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.

Fath.

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

Flech.

229 230 231 232 233 234 235

Vln. I *fppp*

Vln. II *fppp*

Vla. *ppp* *fppp*

Vc.

Db.

236 237 238 239 240 241

Fl. *f*

Ob. *f*

Cl. *<f*

Alto Sax. *f*

Hn. *p* *mf* *p* *mf*

C Tpt. *f*

Tbn. *p* *mf*

Bs. Tbn. *mf* open

Perc. 1 *mf*

Crot.

Pno. *f* *decresc.*

Sab. *p distant* *n*
I will never leave you alone.

Fath. *f* *confused, explaining*
I seem to often... It will be... To be

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

Flech. *f* *stern*
Lack-ing now is... You were to... Per -

236 237 238 239 240 241

Vln. I *f* *m.s.p.*

Vln. II *f* *m.s.p.*

Vla. *f* *n*

Vc. *f* *arco*

Db. *f* *arco*

242 243 244 245 246 247

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Alto Sax.

Hn. *p* *mf* *p*

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

Tbn. *p* *mf* *p*

Bs. Tbn.

Perc. 1

Crot.

Pno. *pp* *f* *decresc.* *pp*

Sab. *(p)* *mf present, loving*
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. *(mf)* *as before*
in denial of God is to... To be in denial of God is to... I seem to often...

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

Flech. *(p)* *mf*
haps I will ask... I am seek - ing the on - ly...

242 243 244 245 246 247

Vln. I *ppp* *f dim.* *pp*

Vln. II *ppp* *f dim.* *pp*

Vla. *mp* *ppp* *f dim.* *m.s.p.* *pp*

Vc. *p* *ppp* *f dim.* *m.s.p.* *pp*

Db. *ppp*

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

mf

mf

p

mf

f *decresc.*

pp

pp *cresc.*

p *distant*

p *distant*

p *distant*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

pp

pp

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

And I will help you re- turn. And I will help you re- turn. (ur) (ur) (ur) (ur) (n)

I am here.

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

Per- haps I will ask-

f *dim.*

f *dim.*

f *dim.*

f *dim.*

pp

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

255 256 257 258 259 **260** 261 $\text{♩} = 100$

Fl. —

Ob. —

Cl. *mf* *ord.* *p* *n* *ord.* *mf* *vox.*

Alto Sax. *mf* *ord.* *p* *n* *ord.* *p* *mf* *vox.*

Hn. *p* *mf* *p* *mf*

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

Tbn. *p* *mf*

Bs. Tbn. —

Perc. 1 —

Crot. —

Pno. *f* *pp cresc.*

Sab. *p distant* *mf present, loving*
 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.

Schreb. 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 $\text{♩} = 100$

Vln. I *(cresc.)* *f* *pp cresc.*

Vln. II *(cresc.)* *f* *pp cresc.*

Vla. *(cresc.)* *f* *pp cresc.*

Vc. *(cresc.)* *f* *pp cresc.*

Db. *(cresc.)* *f* *pp cresc.*

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. *f*

Sab. *p* *mf*
Come with me. Come home with me. I will read to you for hours. We will read to you for hours. Our daugh - ter, our daugh - ter.

Fath.

Schreb. *(mf)* 3 3 3
And on the days where I feel like a page torn from a book. What do you No, oh no, Sabine. She will have the same blood as mine. The same nerves that torture me. mean?

Flech.

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

Vln. II ord.
f *p*

Vla. ord.
f *p*

Vc. ord.
f *p*

Db. ord.
p

♩=110

269 270 271 272 273 274 275

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

♩=110

269 270 271 272 273 274 275

Vln. I

Vln. II

Vla.

Vc.

Db.

♩=120

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

Fl.

Ob.

Cl. *mf* *mf* *p* *n* *n* *ord.* *ord.*

Alto Sax. *mf* *mf* *p* *n* *n* *ord.* *ord.*

Hn.

C Tpt. *n*

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab. *pp*
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.

Fath. *mf* *comforting*
here. I am here. You are not alone. You have as much as you want of it.

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.

♩=120

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

Vln. I *pp* *sempre*

Vln. II *pp* *sempre*

Vla. *pp* *sempre*

Vc. *pp* *sempre*

Db. *mp*

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.

Flech.

5" 3" 3" 7" 3" 3" 7" 3" 3" 5"

285 286 287 288 289 290 291 292 293 294

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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.

Flech.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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"

301 15" 302 303 304 305 306 307

$\text{♩} = 60$

Fl.

Ob. *bisb.*

Cl.

Alto Sax.

Hn. *Slow hand mute trem.*

C Tpt.

Tbn. *Harmon mute, stem out.*

Bs. Tbn. *Slow mute trem.*

Perc. 1

Crot.

Pno.

Sab. *mp sempre*
Soon...

Fath. *mp sempre*
Come along, son. Come along. Soon... Soon...

Schreb. *mp sempre*
I am fractured, but I am whole. I can feel what it is to be whole. I believe you are wrong. Soon...

Flech. *mp sempre*
You are a fractured man. I will see you again. Soon... Soon...

$\text{♩} = 60$

301 302 303 304 305 306 307

Vln. I *p sempre*

Vln. II *p sempre*
s.p.|ord.→s.p. sim. *fp < f*

Vla. *fp < f*
s.p. *fp < f* *molto vib.* *norm. vib.*

Vc.

Db. *p*

308 309 310 311 312 313 314 315 316

Fl. *p* *mf* *p* *bisb.* *p* *mf* *n*

Ob. *p* *mf* *n* *bisb.*

Cl. *p* *p* *mf* *n* *bisb.*

Alto Sax. *p* *mf* *n* *bisb.* *p* *mf* *n* *bisb.*

Hn. *p* *mf* *p* *p* *mf*

C Tpt. *p* *mf* *p* *Slow mute trem.*

Tbn. *p* *mf* *p* *p* *mf*

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

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

Crot.

Pno.

Sab. *Soon.* *Soon.* *Soon.*

Fath. *Soon.* *Soon.*

Schreb. *Soon.* *Soon.*

Flech. *Soon.* *I will see you again.* *Soon.*

308 309 310 311 312 313 314 315 316

Vln. I *mf*

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

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

Vc. *fp* *f* *fp* *f* *fp* *arco* *mf*

Db. *f* *f* *f* *f* *f* *f* *f* *f* *f*

accel.

317 318 319 320 321 322 323 324

Fl. *p*

Ob. *p < f > p*

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. *f*

Pno. *f*

Sab. *f*

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

Fath. *f*

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

Schreb. *f*

I can feel what it is to be whole.

I believe you are wrong.

Flech. *f*

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

317 318 319 320 321 322 323 324

accel.

Vln. I *f*

Vln. II *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

Vla. *f*

Vc. *f*

Db. *f*

325 $\text{♩} = 70$ 326 **accel.**

Fl. *Ad lib. different pitch each time.* $p < f > p$ *Ad lib. different pitch each time. ord. → vox. → ord.* $p < f > p$ $p \text{---} f \text{---} p$

Ob.

Cl.

Alto Sax.

Hn. *Ad lib. different pitch each time.* $p < f > p$ *Ad lib. different pitch each time. Slow mute trem.* $p < f > p$ $p \text{---} f \text{---} p$

C Tpt.

Tbn.

Bs. Tbn.

Perc. I

Crot.

Pno.

Sab. *f* A family, Paul. We will know what it is to be whole.

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

Schreb. Soon. (oo) (oo) (oo) (oo) (oo) (oo) (oo) (oon)

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

325 $\text{♩} = 70$ 326 327 328 329 330 **accel.** 331

Vln. I

Vln. II

Vla. *Ad lib. different pitch each time.* $p < f > p$ *Ad lib. different pitch each time.* $fp \text{---} f$ *Ad lib. different pitch each time.* $p \text{---} n$

Vc.

Db.

$\text{♩} = 80$

accel.

332

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*

Hn. *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*

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

Alto Sax.

C Tpt.

Bs. Tbn.

Perc. 1

Crot.

Pno.

mp sempre

Sab. *mp sempre*

Fath. *mp sempre*

Schreb. *mp sempre*

Perc. *f*

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

$\text{♩} = 80$

accel.

332

333 334 335 336 337 338 339 340 341

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

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

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

Vc.

Db.

♩=100

accel.

♩=110

accel.

353

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

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

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

Alto Sax.

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

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

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

Fath. *desperately* Forgive me. *longingly* We were happy.

Schreb.

Flech. *mf* Soon. (oo) (oo) (oo) (oo) (oo) (oon) *f* There is ho - nor in di - sci - pline.

♩=100

accel.

♩=110

accel.

353

354

355

356

357

358

359

360

361

362

363

To bip

Vln. I 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*

Vln. II 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*

Vla. 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*

Vc. 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*

Db.

♩=120

accel.

366

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

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

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

Bari. Sax. *f*

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

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

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

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb. *f*

Flech. *f*

<i>frustrated</i>	<i>hopellessly</i>
I am unravelling from the center of myself.	In other words, left me to rot.
<i>disbelief</i>	<i>desperately</i>
Forsaken, simply forsaken.	A game of chess, please, could you?

♩=120

366

Vln. I (unis.) 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*

Vln. II (unis.) 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*

Vla. (unis.) 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*

Vc. (unis.) 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*

Db.

As fast as possible

Musical score for woodwinds, percussion, and strings. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Percussion 1 (Perc. 1), Crotonal (Crot.), Piano (Pno.), and Saxophone (Sab.). The second system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Percussion 1 (Perc. 1), Crotonal (Crot.), Piano (Pno.), and Saxophone (Sab.). The score is written in 4/4 time and features a dynamic marking of *fff* (fortissimo) in the final measure of each system. The saxophone parts (Bari. Sax., Sab.) are marked with a 'ff' dynamic. The piano part (Pno.) is marked with a 'ff' dynamic. The percussion parts (Perc. 1, Crot.) are marked with a 'ff' dynamic. The woodwind parts (Fl., Ob., Cl., Hn., C Tpt., Tbn., Bs. Tbn.) are marked with a 'ff' dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked with a 'ff' dynamic. The score is written in 4/4 time and features a dynamic marking of *fff* (fortissimo) in the final measure of each system. The saxophone parts (Bari. Sax., Sab.) are marked with a 'ff' dynamic. The piano part (Pno.) is marked with a 'ff' dynamic. The percussion parts (Perc. 1, Crot.) are marked with a 'ff' dynamic. The woodwind parts (Fl., Ob., Cl., Hn., C Tpt., Tbn., Bs. Tbn.) are marked with a 'ff' dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked with a 'ff' dynamic.

As fast as possible

Musical score for strings. The score is divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time and features a dynamic marking of *fff* (fortissimo) in the final measure of each system. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked with a 'ff' dynamic.

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 Wolek

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*