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

Cullyn D. Murphy
University of Louisville

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

Piano

Solo Soprano (Sabine)
Solo Alto (Father)
Solo Tenor (Schreber)
Solo Baritone (Flechsigt)

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.
Flechsigt:	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 (Flechsigt), 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 prolotion 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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Transposed Score

Asylum

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

Text adapted by Jessica Elliott

Cullyn D. Murphy (2018)

[illegible]

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

202122233"245"3

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 3 3 3 *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*

4

4

$\text{♩} = 120$

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.

$\text{♩} = 120$

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.

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.

Slow, lurching

Fast, frantic

Fast, frantic

pp distant

mp

mf

p

m.s.p.

on bridge subito

on bridge

It is your mind that is not free.

on - ly what you are told. If you are here, you be long here.

God has asked that I hear it all but someday I should like to hear nothing. But father, then I cannot be free, here I can not be free.

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

[illegible]

[illegible]

39 5" 40 7"

Fl.

Ob. *ppp*

Cl. *p* *mf* *p*

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*

Fath. *p* sub. *n* *p* simply *pp*

Schreb.

Flech. *p* slightly behind soprano, like a delay

At least for now.

39 5" 40 7"

Vln. I

Vln. II

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

Vc.

Db.

41 3" 42 7" ord. * vox.

Fl. half tone full tone half tone

Ob. *mf* *p*

Cl. *fp* *f* *p* ord. * vox. ord.

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

Hn. *mf* *p*

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

Tbn. *fp* *f* *p*

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

Perc. 1 *mf*

Perc. 2 *f* *mp*

Pno. *f* (p) *f* (Ab) *f*

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

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

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

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

41 3" 42 7" ord. m.s.p. *fp* *f* ord. m.s.p. *fp* *f* ord. m.s.p. *fp* *f*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Db. *fp* *f*

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

[illegible]

John Adams: Bursting
 Tempo: ♩ = 120
 Measures: 47 to 55

Instrumental Parts:
 Fl., Ob., Cl., Sop. Sax., Hn., C Tpt., Tbn., Bs. Tbn., Perc. 1, Crot., Pno.

Vocal Parts and Lyrics:

Measure	Sab.	Fath.	Schreb.	Flech.
47	<i>f</i> <i>sempre</i> plainly No interaction with a human being is ever simple.	<i>f</i> <i>sempre</i> upset Rot!	<i>f</i> <i>sempre</i> Weakness aside, boy, Do only what you are told.	<i>f</i> <i>sempre</i> frustrated I am unravelling from the center of myself.
48	puzzled Day af-ter day...	plainly No interaction with a human being is ever simple.	For - sak - en?	hopelessly In other words, left me to rot.
49	concerned I am be - gging you.	desperately Forgive me.	There is ho - nor in	disbelief Forsaken, simply forsaken.
50	Recurring delusions it seems.	longingly We were happy,	di - sci - pline.	desperately A game of chess, please, could you?
51				
52				
53				
54				
55				

♩=120 Bursting

47 → m.s.p. 48 49 50 51 52 53 54 55

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

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

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

Vc. *f* *p* *f* *p* *f*

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

♩=60 Almost frozen

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

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *pp* *p* *p* *sempre* *ord.* *p* *sempre* *ord.* *s.p. | ord. → s.p.* *fp* *f* *sim.* *fp* *f* *s.p.* *fp* *f* *wide vib.* *norm. vib.* *fp* *f* *s.p.* *p* *n* *p* *n* *p* *n* *ord.* *p*

[illegible]

Act II, Scene I

Tempo: ♩=70

Key Signature: One sharp (F#)

Time Signature: 3/4 → 4/4 (at measure 73)

Instrumentation: Fl., Ob., Cl., Sop. Sax., Hn., C Tpt., Tbn., Bs. Tbn., Perc. 1, Vib., Pno., Sab., Fath., Schreb., Flech., Vln. I, Vln. II, Vla., Vc., Db.

Vocal Lyrics:

- Soprano: Paul? Our Sunday papers and afternoon tea? Walks in the garden, and black currant jam.
- Father: (Silent)
- Schreber: Yes, Sa-bine. Walks in the gar - den
- Fleck: (Silent)

Musical Details:

- The score begins with measures 72-78.
- Measures 73-74 are marked with a box containing "73".
- Dynamics include *ppp*, *p*, *f*, *mf*, and *n*.
- Articulation includes accents, slurs, and breath marks.
- Performance instructions include "open" for the horn and "arco" for the cello.

[illegible]

939495969798

accel.

Fl.

Ob.

Cl.

Sop. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

Schreb.

Flech.

939495969798

accel.

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. 1

Vib. *n*

Pno. *n*

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

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

Vc.

Db. *n*

107108109110111112113114115

accel.

Fl.

Ob.

Cl.

Sop. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

Schreb.

Flech.

Vln. I

Vln. II

Vla.

Vc.

Db.

n

ppp

mf

n

ppp

mf

n

ppp

mf

n

ppp

mf

n

ppp

mf

n

mf > *p*

mf > *p*

mf > *p*

mf > *p*

mf > *p*

pp

What is wrong?

This troubles me, Paul.

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

p

n

p

n

p

n

p

n

Musical score for Act 1, Scene 1 of "The Cunning Little Vixen". The score includes parts for Flute, Oboe, Clarinet, Soprano Saxophone, Horn, C Trumpet, Trombone, Bass Trombone, Percussion 1, Vibraphone, Piano, Soprano, Father, Schreier, Fleischer, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked as quarter note = 90. The score is divided into measures 116 through 121. The vocal parts (Soprano, Father, Schreier, Fleischer) have lyrics in German. The instrumental parts include various woodwinds, brass, percussion, and strings.

Act 1, Scene 1

Tempo: 100

Key: F#

Time: 6/8

Measures: 122 - 128

Tempo Change: accel. (Measure 126)

Instrumental Parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Sop. Sax. (Soprano Saxophone)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Trombone)
- Bs. Tbn. (Bass Trombone)
- Perc. 1 (Percussion 1)
- Vib. (Vibraphone)
- Pno. (Piano)

Vocal Parts:

- Sab. (Soprano)
- Fath. (Father)
- Schreb. (Schreiber)
- Flech. (Fleck)

Lyrics:

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.

Musical score for measures 122-128. The score includes a tempo marking of 100 and an acceleration (accel.) instruction. The Vln. I and Vln. II parts have a crescendo from piano (p) to mezzo-forte (n). The Vla. and Vc. parts also have a crescendo from piano (p) to mezzo-forte (n). The Db. part is a constant low bass line.

129 130 131 132 133 134

Fl.

Ob.

Cl.

Sop. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

T. Solo

Flech.

Vln. I

Vln. II

Vla.

Vc.

Db.

Will you be there long? I will go with you. Then I will vis - it. I will vis - it eve ry day.

Sa - bine. No. I need the

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

norm. 3

110

110

Fl.

Ob.

Cl.

Sop. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

Schreb.

Flech.

and black

hall - ways, pic - ture frames

and black cur - rant jam. (a) (a) (m) Laugh-ter in our hall - ways and pic - ture frames

Vln. I

Vln. II

Vla.

Vc.

Db.

John Williams: Frozen as before

Measures 149-160

Instrumentation: Flute, Oboe, Clarinet, Baritone Saxophone, Soprano Saxophone, Horn, C Trumpet, Trombone, Bass Trombone, Percussion 1, Vibraphone, Piano, Soprano Soloist, Alto Soloist, Tenor Soloist, Bass Soloist.

Key Features:

- Measures 149-150:** Flute and Clarinet play a melodic line marked *p sempre*. Oboe and Baritone Saxophone play a melodic line marked *p*.
- Measures 151-154:** Horn, C Trumpet, Trombone, and Bass Trombone play a melodic line marked *ppp*. Vibraphone plays a melodic line marked *p*.
- Measures 155-158:** Piano plays a melodic line marked *mf*. Soprano Soloist, Alto Soloist, Tenor Soloist, and Bass Soloist sing the lyrics: "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."
- Measures 159-160:** The score ends with a double bar line. The vocal soloists sing the lyrics: "No interaction with a human being is ever simple. Day af-ter day... Recurring delusions it seems."

Lyrics:

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.

No interaction with a human
being is ever simple.
Day af-ter day...
Recurring delusions it seems.

[illegible]

♩=120 Excited suddenly

The image shows a page of a musical score, likely from a symphony, featuring various instruments and vocal parts. The score is divided into two systems, each spanning measures 172 to 177. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bari. Sax.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Percussion 1 (Perc. 1), Glockenspiel (Glock.), Piano (Pno.), and a vocal part (Schreib.). The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings (p, mp, f, ff, pp, mf, m.s.p.), articulation (rit.), and performance instructions (Make changes as subtle as possible). The vocal part has lyrics in German and English.

System 1 (Measures 172-177):

- Fl.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Ob.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Cl.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Bari. Sax.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Hn.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- C Tpt.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Tbn.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Bs. Tbn.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Perc. 1:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Glock.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Pno.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Sab.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Fath.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Schreib.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Flech.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.

System 2 (Measures 172-177):

- Vln. I:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Vln. II:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Vla.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Vc.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.
- Db.:** Measures 172-173 are rests. Measure 174 is a rest. Measure 175 is a rest. Measure 176 is a rest. Measure 177 is a rest.

Fl. 178 179 180 181
 Ob.
 Cl.
 Bari. Sax.
 Hn.
 C Tpt.
 Tbn.
 Bs. Tbn.
 Perc. I
 Glock.
 Pno.
 Sab.
 Fath.
 Schreb.
 Flech. 178 179 180 181
 Vln. I 178 179 180 181
 Vln. II 178 179 180 181
 Vla. 178 179 180 181
 Vc. 178 179 180 181
 Db.

[illegible]

186

187

188

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Glock.

Pno.

Sab.

Fath.

Schreb.

Flech.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf commanding

Arms out to the sides, now.

And then straight through the sleeves.

I shall wring out your will, son.

mf fearful

No, please not a-gain, sir!

Wait, I cannot leave until I'm, done!

mp frustrated with Paul

What on earth do you mean?

One player only.

the others

(unis.)

(div.)

One player only.

the others

[illegible]

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

Musical score for Act 1, Scene 1 of "The Glass Menagerie". The score includes parts for Flute, Oboe, Clarinet, Baritone Saxophone, Horn, C Trumpet, Trombone, Bass Trombone, Percussion 1, Vibraphone, Piano, and vocal parts for the Mother (Soprano), Father (Tenor), and the character who speaks (Flech.). The score is in 3/4 time and features various musical notations, including dynamics (pp, f, p), articulation (accents, slurs), and phrasing. The vocal parts include lyrics in English.

Musical score for Act 1, Scene 1 of "The Glass Menagerie". The score includes parts for Flute, Oboe, Clarinet, Baritone Saxophone, Horn, C Trumpet, Trombone, Bass Trombone, Percussion 1, Vibraphone, Piano, and vocal parts for the Mother (Soprano), Father (Tenor), and the character who speaks (Flech.). The score is in 3/4 time and features various musical notations, including dynamics (pp, f, p), articulation (accents, slurs), and phrasing. The vocal parts include lyrics in English.

193 194 195 196 197

Vln. I

Vln. II

Vla.

Vc.

Db.

m.s.p.

pp *f* *pp*

mp *n* *mf* *n*

p *tutti*

198 199 200 201

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Vib.

Pno.

Sab.

Fath.

Schreb.

Flech.

in disbelief

Can you not see me?

(p.)

I am be-gging you.

[illegible]

Musical score for measures 202-213. The tempo is marked $\text{♩} = 60$. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bari. Sax.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (Bs. Tbn.), Percussion 1 (Perc. 1), Vibraphone (Vib.), Piano (Pno.), Soprano (Sab.), Alto (Fath.), Tenor (Schreb.), and Bass (Flech.).

Key performance instructions and dynamics include:

- Woodwinds (Fl., Ob., Cl.):** *ff* (measures 202-203), *p* (204), *mf* (205), *pp* (206), *ad lib. between p-f slowly* (207-209), *f* (210), *p sub.* (211-213). Breathings are marked at measures 204, 205, 206, and 207.
- Brass (Hn., C Tpt., Tbn., Bs. Tbn.):** *f* (measures 202-203), *p* (204), *f* (205), *p* (206), *f* (207), *p* (208), *f* (209), *p* (210), *f* (211), *p* (212), *mf* (213). *p sub.* is marked for Tbn. in measures 211-213.
- Percussion (Perc. 1, Vib.):** *mf* (measures 202-203), *p* (204), *mf* (205), *pp* (206), *ad lib. between p-mf slowly* (207-209), *f* (210), *mf* (211), *p* (212), *mf* (213). *Crotales* are used in measures 211-213.
- Strings (Vln. I, Vln. II, Vla., Vc., Db.):** *ff* (measures 202-203), *p* (204), *mf* (205), *pp* (206), *ad lib. between p-f slowly* (207-209), *f* (210), *p* (211), *mf* (212), *p* (213). *On bridge* and *behind bridge* instructions are present for Violins I and II.
- Vocal Soloists (Sab., Fath., Schreb., Flech.):** *mf* concerned, fearful (measures 211-213). Lyrics: "I am to walk through - the door and re turn home."

214 215 216 217 218 219 220 221

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

214 215 216 217 218 219 220 221

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

[illegible]

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 sorry I have stayed away. To have left you alone in this place. I will never leave you alone.

Fath.

Schreb.

(II)

cautiously panicked

Sa-bine, I am fear-ful.

Flech.

229 230 231 232 233 234 235

Vln. I

Vln. II

Vla.

Vc.

Db.

249250251252253254

Fl.

Ob.

Cl.

Alto Sax.

ord.

p

ord.

p

Hn.

C Tpt.

Tbn.

Bs. Tbn.

mf

p

mf

mf

Perc. 1

Crot.

Pno.

f *decresc.*

pp

(pp) *cresc.*

Sab.

Fath.

Schreb.

Flech.

And I will help you re - turn.

And I will help you re-turn.

(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-

Vln. I

Vln. II

Vla.

Vc.

Db.

f *dim.*

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

Fl.

Ob.

Cl. VOX. —————> ord. *mf* ————— *p* ————— *n* ord. —————> VOX. —————> *p* ————— *mf* —————

Alto Sax. VOX. —————> ord. *mf* ————— *p* ————— *n* ord. —————> VOX. —————> *p* ————— *mf* —————

Hn.

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

Tbn. *p* ————— *mf* —————

Bs. Tbn.

Perc. 1

Crot.

Pno. *f* *pp* cresc. *3*

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. *3* *3*
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

Vln. I (cresc.) *f* *pp* cresc. *3*

Vln. II (cresc.) *f* *pp* cresc. *3*

Vla. (cresc.) *f* *pp* cresc. *3*

Vc. (cresc.) *f* *pp* cresc. *3*

Db. (cresc.) *f* *pp* cresc. *3*

262263264265266267268

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.

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

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
f ord. *p*

Vln. II

ord. *p*

Vla.

ord. *p*

Vc.

ord. *p*

Db.

p

[illegible]

285
5"
3"
3"
7"
3"
3"
7"
3"
3"
5"
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.

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

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

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.

You are afraid to leave because you will find that you are small.

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

48

301 15" 302 303 304 305 306 307

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.

$\text{♩} = 60$

p *mf* *n* *bisb.*

Slow hand mute trem.

Harmon mute, stem out.

Slow mute trem.

mp sempre *mp sempre* *mp sempre*

Soon. *mp sempre*

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

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

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

$\text{♩} = 60$

p sempre *p sempre* *s.p. | ord. → s.p.* *sim.*

fp *f* *fp* *f* *fp* *f* *fp* *f*

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

fp *f* *fp* *f* *fp* *f* *fp* *f*

p *n* *p* *n* *p* *n* *p* *n*

p *p* *p* *p* *p* *p* *p* *p*

308

309 310 311 312 313 314 315 316

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

308 309 310 311 312 313 314 315 316

Vln. I

Vln. II

Vla.

Vc.

Db.

50

317 318 319 320 321 accel. 322 323 324

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

317 318 319 320 321 accel. 322 323 324

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

[illegible]

90

342

Fl.

Ob.

Cl.

Alto Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

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

You need not wor-ry. I am here.

plainly

puzzled

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

concerned

plainly

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

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

90

342

343

344

345

346

347

348

349

350

351

352

acc.

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

As fast as possible

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

C Tpt.

Tbn.

Bs. Tbn.

Perc. 1

Crot.

Pno.

Sab.

Fath.

Schreb.

Flech.

As fast as possible

Violins I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and consists of 16 measures. The first 14 measures are marked with a dotted line, indicating they are not to be played. The final two measures (15 and 16) are marked with a solid line and a 'ff' (fortissimo) dynamic marking. The Violoncello and Double Bass parts are marked with a 'ff' dynamic marking throughout the piece.

CURRICULUM VITAE

Cullyn D. Murphy
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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.	The Loretto Project, Composer Fellow, August 2018.
-Donald Crockett (USC), July 2017.	New Music on the Point, Composer Participant, June 2018.
-Hannah Lash (Yale), July 2017.	New Music Gathering, performer, composer, AmiEnsemble, May 2018.
-Robert Patterson, July 2017.	Atlantic Music Festival, Composer Participant, July 2017.
-David Dzubay (Indiana University), November, 2017.	New Music Gathering, attendee, 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.	

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 ToHypnic 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*