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MARIA ON THE MOON
A CHAMBER OPERA

by

Tanner Jones
B.M., Murray State University, 2020

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 2022

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A Thesis approved on
May 23, 2022

by the following Thesis Committee

Thesis Director Allison Ogden

Krzysztof Wolek

Kirsten Speyer Carithers

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to Mom, Dad, and Jillian, for being my respite and anchor, and the reason any of this is possible.

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PROGRAM NOTE

After receiving news that his mother's cancer has taken a turn for the worse, Brian must face the inevitability of her passing. He refuses to let her go without a fight, however, and attempts to buy time with rituals and strange objects from his eccentric, late family. But dark and mysterious things begin to lurk around their home, and Brian sees what comes of attempting to ward off death. An encounter with a strange figure forces Brian to face his inability to let go of what he cannot control.

This work is adapted by the composer from Travis Brown's short story of the same name with the kind permission of the author.

Duration: c. 25'

Scene I: 5'30"

Scene II: 3'00"

Scene III: 5'30"

Scene IV: 7'30"

Epilogue: 3'30"

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LIBRETTO

Libretto adapted by the composer with the kind permission of the author, Travis Brown.

Overture: **The Sky**

(A star-choked night sky. The overture plays and voices of angels and demons alike can be heard.)

Scene I: **The Hospital**

(A hospital room. MARIA, in a hospital gown, lays in bed, IV tubes connecting her to machines. BRIAN sits in a chair next to her.)

BRIAN: Did you know?
Early astronomers thought there were
Oceans on the moon

MARIA: Of course
The moon seems like
The perfect place to find an ocean

BRIAN: What a shame they never found water then
Because those false seas
Astronomers called them Maria

MARIA: How sweet of them
To name the moon oceans after me

(MARIA gives a faint laugh. Lights down except for a spotlight on BRIAN.)

BRIAN: For all the pain she's in
Her laugh could light a candle
Always she holds steady enough
For the both of us
My wall against the grief

Cancer is such a mundane word
For something so hungry and cruel
Medicine does that a lot
Covers horror with tedious language
Like a bed sheet over a body
Malignant, Inoperable
Metastasized, Terminal

But when she laughs, I am home
She isn't sick, she is young again
I am a kid, the world is bright
Cancer has taken so much from her
But it can never steal her laugh

(Lights up. DR. BRADSHAW comes into the room with a clipboard, feigning cheeriness.)

DR. BRADSHAW: How are we feeling today?

MARIA: Just wonderful, Doc
We can still go dancing later if you'd like

DR. BRADSHAW: I might need a raincheck on the dance
I'm not as young as I used to be

MARIA: Right there with you, Tiger

(DR. BRADSHAW *stares at the talisman on the bedside table, visibly uncomfortable. Lights go down except for a spotlight on the talisman. Unseen shadows can be heard whispering and making disturbing noise, while some sing angelically.*)

Lights come back up suddenly. Everything is back to normal.)

DR. BRADSHAW: (to BRIAN) May I speak with you for a moment?

(They step out of the room.)

The results came in
It's spreading aggressively
We held it back as long as we could
Your mom is a fighter
But right now, we just need to keep her comfortable
I am so sorry

(BRIAN stares towards his mother's room.)

Brian?

BRIAN: How long does she have left?

DR. BRADSHAW: Not long, maybe days
Have you considered hospice?

BRIAN: No
If all that's left is to make her comfortable
I want to take her home

DR. BRADSHAW: I understand
She'll have peace soon
You've done all you can

(Black out. End of Scene I.)

Scene II: The House

(The façade of an old house, surrounded by woods. BRIAN kneels at the front of center stage, holding a box and a red book. The talisman sits in front of him. The shadows whisper faintly.)

BRIAN: My family is full of whispered secrets
Unexplained luck, unexplained death
I found a box of my grandmother's things

I found this stone tree there
It may be coincidence
But Mom did seem to get better
If medicine cannot help
Maybe something older will

(He opens the box. As he sings, he takes out each item and places them around the property ritualistically.)

Running water
Salt lining doorways and window frames
An unbroken circle
Repeat daily
Carving signs and symbols
Into walls and floors and trees
Prayers, totems of iron and wood
Symbols confuse death, totems distract
Water and salt barriers to slow it down
But it might find a crack

(He pulls out a small, dirty-white candle and lights it as he sings. He is visibly disgusted by its smell.)

A candle that never dies

That unworldly, vile smell
Placed at her bedside
Its light will ward off the inevitable
(The shadows become louder, angrier as the lights fade. End of Scene II.)

Scene III: The Room

(MARIA's bedroom. She lays in bed as BRIAN sits in a chair next to her. Her untouched lunch sits on the bedside table, as does the candle.)

MARIA: Do you remember the day you ran away?

BRIAN: I didn't make it very far

MARIA: You told me
You were leaving for the circus

BRIAN: I wanted to

MARIA: I was so scared when I found your note
My hands were shaking
It felt like we searched half the night
Though only an hour before we found you shivering

BRIAN: I remember getting over the idea very fast
I'm so glad you found me

MARIA: I'm glad too *(wipes tear away)*
That hour you were gone
Was the most afraid I've ever been
Then, suddenly, you were there
We stayed up together the rest of the night
Watching the stars
I wanted to make sure
You could find the North Star
In case you ever got lost again

BRIAN: I was scared too
What made you think of that?

MARIA: I've been thinking about death lately and-

BRIAN: Don't
You're not going anywhere

MARIA: It's okay
I've known real fear
And what I'm feeling now is not like that
I'm scared but at peace
I had such a beautiful life
I'm so glad I got to meet you
To be your mom

BRIAN: I'm glad, too *(voice breaking)*

(Lights down except for a spotlight on BRIAN.)

Something has been trying to get her
Since I lit the candle
Doors open on their own
Food rots and spoils
Clocks stop overnight
Shadows stick to corners
The smell of the candle claws at the throat
But it never goes out, never shrinks
I'm starting to see things in corners

Half-hidden faces
Mom forgets my name, where she is
She stares at walls for hours
But if the sickly candle burns, she is alive

(Black out. End of scene III.)

Scene IV: The Light

(BRIAN sleeps in the chair next to his mother's bed. He awakens, startled, and sees that she is not in her bed. The candle is out. The silence is broken by scratching and voices. He begins to run outside.)

No, no, NO
You can't have her

(A massive shadow looms over stage left. From it, a voice is heard.)

THE LIGHT: You are persistent

BRIAN: Give her back

(A figure made of blinding light begins to form where the shadow's voice is coming from, pulling stars from the sky in its creation.)

What are you?

THE LIGHT: You know

BRIAN: Give her back
Please, give my mother back

THE LIGHT: I cannot
It's her time
Past her time
You delayed me
Delayed her

BRIAN: She didn't get enough time
I didn't get enough time
It's not right
It's not fair

THE LIGHT: Of course it's not fair
But it is right
You each have your time
And at the end of it, there's me
There is a road
And we walk it together

BRIAN: Where to?

THE LIGHT: I don't know
It's not for me to know
Only to know how to get there

BRIAN: Then I won't let you take her

THE LIGHT: Wherever she goes, she'll have peace

BRIAN: But-

THE LIGHT: Did you ever stop to think
That death isn't an enemy?
Death simply is
Instead of letting your mother rest
You drew her life beyond its given course

You kept her alive
But at the cost of stretching her thin, diluting her
You drew out old things, hungry things
That would like nothing more
Than to tear and bite
Until there's nothing left but pain and fear
And perfect emptiness

BRIAN: I'm sorry
Are they... can they hurt her here?

THE LIGHT: Your mother won't walk her road alone
None of you do
I walk with you, always
To the end

BRIAN: Can I see her?
Please? Just, I...
Let me say goodbye

THE LIGHT: You are persistent

(THE LIGHT dims to black. A healthier, younger looking MARIA is standing stage right.)

MARIA: Brian?

(BRIAN turns around to her. She walks towards him, staring at the sky.)

Isn't this the most beautiful dream?

BRIAN: Yes
A beautiful dream
I love you, Mom

MARIA: *(Touching BRIAN's cheek)* I love you too
Don't cry
It's okay
I'll wake up any time now
I'll see you soon

BRIAN: Sure
Yeah, I'll see you then

MARIA: What do you think is at the end of the road?

BRIAN: I don't know
But... promise me you'll be careful

(MARIA nods. THE LIGHT has returned behind BRIAN.)

THE LIGHT: She won't walk alone

(THE LIGHT brightens as MARIA walks freely towards it and into it.)

MARIA: Such a beautiful dream

(THE LIGHT fades and MARIA is gone. BRIAN stares at where they were and sings.)

BRIAN: I love you

(Black out. End of Scene IV.)

Scene V: The Silence

(MARIA's room. BRIAN sits on her bed.)

BRIAN: I've walked through every room
The house is empty
No more scratching, no sound
No sense of life at all
I'm alone

On clear nights
I look up at a sea of stars
I think about her most then
I wonder where their road went
If they reached their destination
I look for the North Star
To keep from getting lost

When it's full
I look up towards the moon
I wonder if she searched for hidden oceans
I like to think she did

(Light fades to black as BRIAN stares towards the star-choked sky until all that can be seen is the moon. End of opera.)

CAST

Brian, the son.....Baritone
Maria, the mother.....Mezzo-Soprano
Dr. Bradshaw, the doctor.....Basso Profundo
The Light.....SATB Quartet

INSTRUMENTATION

Flute

Clarinet in B-Flat (doubling Bass Clarinet)

Horn in F

Bass Trombone

Percussion

(Bass Drum, Celesta, Crotales, Sizzle Cymbal, Tam-Tam, Waterphone)

Harp

Piano

Strings (4-4-3-3-1 or larger)

PERFORMANCE NOTES

All Instruments

The score is in C. (The bass clarinet is written in C, but an octave above sounding pitch to keep it in treble clef. Keyboard percussion instruments are written rather than sounding.)

All slides and glissandos are to be played evenly and for the full value of the note from which they extend.



—————▶ gradual transition between playing styles

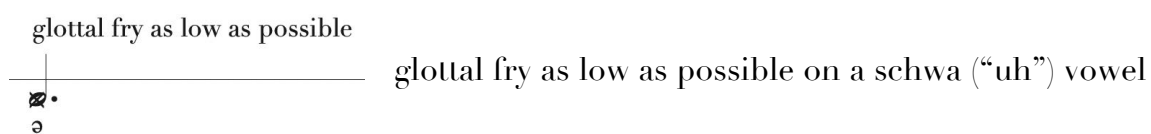
Voices

In sections with non-extended techniques, singers should aim for a less traditionally “operatic” style of diction/vocal production and aim for something closer to choral or even musical theatre (though not strictly straight tone).

The SATB quartet should always be off-stage/unseen. This group should be amplified, preferably through speakers surrounding the audience. If feasible, the principal singers should also be amplified.

Sprechstimme: Approximated pitch in the register indicated; notes in the middle of the staff are to be sung in the middle of the singer's range, notes above the staff are to be sung as high as possible (without switching to falsetto), notes below the staff are to be sung as low as possible.

Dr. Bradshaw: Notes outside of the performer's lower range should be performed as a glottal fry as low as possible.



Winds



flutter-tongue

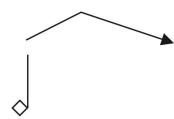


sung multiphonic (sing/hum diamond notehead in a comfortable octave, play regular notehead)

growl

play the indicated note and sing/hum any pitch that creates a distorted sound

Flute



jet whistle

overblow

overblow to the highest partial possible

Clarinet/Bass Clarinet

A C extension is required for the bass clarinet. If this is not available, all out-of-range notes should be played an octave higher.



slap tongue

Horn

Mute: A straight mute is required. If mute is in, pitch bends should be actualized through embouchure changes. If the mute is not in, use “echo horn” technique.

Auxiliary Mouthpiece: In certain sections, the player is asked to place a bassoon reed/bocal in the leadpipe (instead of the ordinary horn mouthpiece). Different amounts of pressure and reed position in the mouth will create different pitches and multiphonics, as will changes in valve fingering. Notes in the staff indicate the general range of these pitches. Experiment with what works best to create interesting sounds at different ranges. Wet reed ahead of the performance.

Bow: A bow (viola or cello) is required in certain sections that ask the performer to bow on the bell of the instrument to produce a resonant, metallic sound.

Bass Trombone

Mute: A straight mute is required.

Auxiliary Mouthpiece: In certain sections, the trombone player is asked to place a tenor saxophone mouthpiece in the mouthpiece receiver (instead of the ordinary mouthpiece). Use an embouchure that creates a low, fluttered pitch throughout. Circled numbers indicate slide position. Wet reed ahead of the performance.

Bow: A bow (cello or double bass) is required in certain sections that ask the performer to bow on the bell of the instrument to produce a resonant, metallic sound.

Percussion

Mallets/Sticks/Beaters: large triangle beater, drum sticks, violin bow, cello/bass bow, tam-tam beater, light plastic mallets

Harp

Preparation 1: Place hair clips (clawed, with the string between the teeth) at the octave harmonic of the B₂, F₂, G₂, D₃ and E₃ strings.



pedal buzz (keep pedal in between pitches indicated)



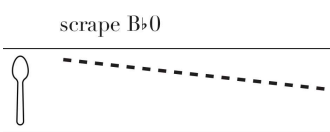
strike lowest strings with hands

Piano

Preparation 1: Place a small, thin, cloth towel directly behind dampers on strings A₄-E₅.

Preparation 2: Place large binder clips around D_{b4}, G₄, and D₅ strings. Place artist's putty or Blu Tack on the 1/9 node of the C₁ string (to produce a sounding pitch of D₄; mark this node in advance with a thin sticky note).

Preparation 3: Place large binder clips around B₀, C₁, D_{b1}, D₁, and A_{b1} strings. Place aluminum foil over C₆-C₈.



scrape the indicated string with a large, metal spoon in the direction/placement indicated (top of staff = as far into the piano as you can reach, bottom of staff = at damper)

Strings

When a three-part divisi is called for and the number of players cannot equally divide the parts amongst themselves, the upper part(s) (in sounding order) should have more performers than the lower part(s).



white noise (dampen strings with left hand)



bow behind bridge



increase/decrease bow pressure



full scratch, no pitch (bow pressure)



granular scratch (bow stops to create a creaking effect at rate indicated)



finger as high as possible (behind bow)

s.p. sul ponticello

s.t. sul tasto

m.s.p. molto sul ponticello

m.s.t. molto sul tasto

h.s./h.p. half scratch, half pitch (bow pressure)

s.v. senza vibrato

Score in C

Maria on the Moon

Tanner Jones

Scene I: The Hospital

Static ♩ = 69

The musical score is arranged in systems for Harp, Piano, Percussion, and Celesta. The Harp part begins with a melodic line in the right hand, marked *mp*, featuring triplet and trill ornaments. The Piano part starts with a bass line marked *p* and *legato, no accents*, with various slurs and fingering (5:6) indicated. The Percussion part includes a celesta line marked *mp*. The Celesta part features a melodic line with slurs and fingering (8va). The Piano part continues with complex slurs and fingering (7:6, 3:2). Pedal markings are present throughout, with the instruction "Ped. throughout until indicated (do not lift!)" repeated in several systems.

11 (celesta) *mf*

Musical score for Percussion (celesta). The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *mf* dynamic. There are two trills marked with a 3:2 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

Hp. *mf*

Musical score for Harp. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *mf* dynamic. There are two trills marked with a 5:6 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

Pno. *mp*

Musical score for Piano. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *mp* dynamic. There are two trills marked with a 7:6 ratio and a 6:5 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

11 each player to perform notes at speed of their choosing; repeat until indicated m.s.p.

Vln. I *mp*

Musical score for Violin I. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *mp* dynamic. There are two trills marked with a 7:6 ratio and a 6:5 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

Vln. II

Musical score for Violin II. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *pp* dynamic. There are two trills marked with a 7:6 ratio and a 6:5 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

Vla.

Musical score for Viola. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *pp* dynamic. There are two trills marked with a 7:6 ratio and a 6:5 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

Vc.

Musical score for Violoncello. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *pp* dynamic. There are two trills marked with a 7:6 ratio and a 6:5 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

D.B.

Musical score for Double Bass. The piece is in 4/8 time, which changes to 3/4 time at the end of the first system. The notation includes a melodic line with a *pp* dynamic. There are two trills marked with a 7:6 ratio and a 6:5 ratio. The first trill is in the first system, and the second is in the second system. The notes are G4 and A4.

(increase pressure) h.s./h.p. (decrease pressure)

(increase pressure) h.s./h.p. (decrease pressure)

(increase pressure) h.s./h.p. (decrease pressure)

(increase pressure) h.s./h.p. (decrease pressure)

15 17

(celesta) *mp*

Hp. *mp*

Pno. *p*

Brian *mp*
Did you know

15 17

Vln. I *pp*

Vln. II *pp*
ord. pressure
white noise (damp strings with left hand)

Vla. *pp*
ord. pressure
white noise (damp strings with left hand)

Vc. *pp*
ord. pressure
white noise (damp strings with left hand)

D.B. *pp*
ord. pressure
white noise (damp strings with left hand)
ord.

4
18

B. Cl. *pp* *mf* flz.

Hn. straight mute *pp* *mf*

B. Tbn. straight mute
sing top note (any octave) *pp* *mf*

Perc. (celesta) *mf*

Hp. *mf*

Pno. *mp*

Brian *mf* *mp* *mf*
ear-ly as-tron-o-mers thought there were o-ceans on the moon?

Vln. I *p*

Vln. II *p*

D.B. *mp* *pp* *p* (m.s.p.)

each player to perform notes at speed of their choosing; repeat until indicated

m.s.p. repeat until indicated

I II III IV I II III IV

each player to perform notes at speed of their choosing; repeat until indicated

m.s.p. repeat until indicated

I II III IV I II III IV

(m.s.p.)

21

Fl. *p* *mf* *p*

B. Cl. *ppp* *pp* flz.

Hn. *ppp* *p* *mp* *pp* remove mute

B. Tbn. *ppp* *p* *mp* *pp* remove mute

Perc. (celesta)

Hp. 4:3J 4:5J G# to Gb 3:2J

Pno. 7:6J 3:2J 3:2J 5:4J 3:2J

Maria *mf*
Of course, the moon seems like the per - fect place to find an

Vln. I 21

Vln. II (m.s.p.) *pp*

Vla. m.s.p. *pp*

Vc. m.s.p. *pp*

D.B. (m.s.p.) *mp* *pp* *pp*

6

24

B. Cl. *flz.*
mf
(celesta) *n*

Perc. *f*

Hp. *f*
8^{va}, 3:2J
G♭ to G♯ 4:3J
4:3J
5:4J 3:2J 8^{va},
7:6J 5:4J

Pno. *mf*

Maria *f* *mp*
o - cean.

Brian *mf*
3:2J 3:2J
What a shame they nev - er found wat - er then be - cause those

24

Vln. I *pp*

Vln. II *mp* *n*
ord. → m.s.p.

Vla. *mp* *n*
ord. → m.s.p.

Vc. *mp* *n*
ord. → m.s.p.

D.B. *mp* *n*
ord. → m.s.p.

8

29

Fl.

B♭ Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Maria

Vln. I

Vln. II

Vla.

Vc.

D.B.

mute
sing top note (any octave)

p *mp* *pp*

mute

p *mp* *pp*

(celesta) 3:2J 3:2J 3:2J

3:2J 3:2J 8^{va}-

G^b to G[#]

7:6J 5:4J 3:2J 5:6J

f 3:2J 3:2J

How sweet of them to name the moon oceans af - ter me.

h.s./h.p.

(ord. bow pos.)
ord. pressure

h.s./h.p.

(ord. bow pos.)
ord. pressure

h.s./h.p.

(ord. bow pos.)
ord. pressure

h.s./h.p.

(ord. bow pos.)
ord. pressure

h.s./h.p.

(ord. bow pos.)
ord. pressure

34

Fl. *pp*

B♭ Cl. *pp* *mp pp sub.*

Hn. *mp pp sub.*

B. Tbn. *mp pp sub.*

Perc. (celesta) *pp*
(do not lift pedal)

Hp. *pp*

Pno. *pp* *mf*

Brian *mp*
For

34

Vln. I *pp*

Vln. II *pp* white noise (damp strings with left hand)

Vla. *pp* white noise (damp strings with left hand)

Vc. *pp* white noise (damp strings with left hand)

D.B. *pp* white noise (damp strings with left hand)

10
35

Fl. *ppp* breathe when needed

B♭ Cl. *mf* flz.

Hn. *mf* flz.

B. Tbn. *mf* flz.

Perc. *mf* (celesta)

Hp. *mf* pedal buzz
D♭/D♯

Pno. *p* (do not lift pedal)

Brian
all the pain she's in, her laugh could light a candle,

Vln. I *ppp* sul D (m.s.p.)

Vln. II *ppp* sul G (m.s.p.)

38

Fl.

B♭ Cl.

Hn.

B. Tbn.

Brian

Al - ways she holds stea - dy e - nough — for the both of us, — my wall a - gainst — the

Vln. I

Vln. II

Vla.

Vc.

to bass cl.

pp

pp

pp

pp

3:2

3:2

3:2

keep l.h. interval the same while sliding

keep l.h. interval the same while sliding

keep l.h. interval the same while sliding (m.s.p.) sul C

p

m.s.p.

#

pp

12 43

Fl. *mf*

B. Cl. *p* *mf* *pp* bass clarinet flz.

Perc. *f* tam-tam w/ triangle beater to waterphone

Hp. *f*

Pno. *mp*

Brian *f* *p* sprechstimme
 grief. r-3:2
 Can - cer is such a

Vln. I *mf* *pp* h.s./h.p.

Vln. II *mf* *pp* h.s./h.p.

Vla. *mf* *pp* h.s./h.p.

Vc. *mf* *pp* h.s./h.p.

43

44

Perc. *ff* waterphone w/ violin bow rotate waterphone

Pno. *pp* 8va 8va


Brian *pp* 3:2 3:2
 mundane word for some-thing so hun-gry and cru-el,

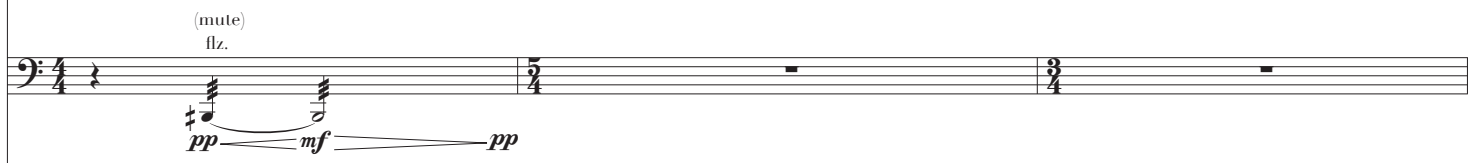
Vln. I *pp* pizz. repeat increase speed gradually

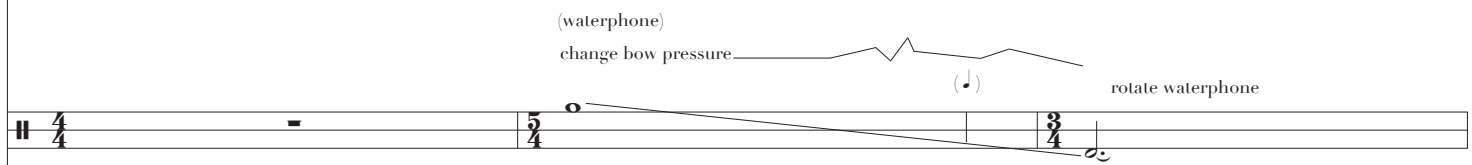
Vln. II *pp* pizz. repeat increase speed gradually

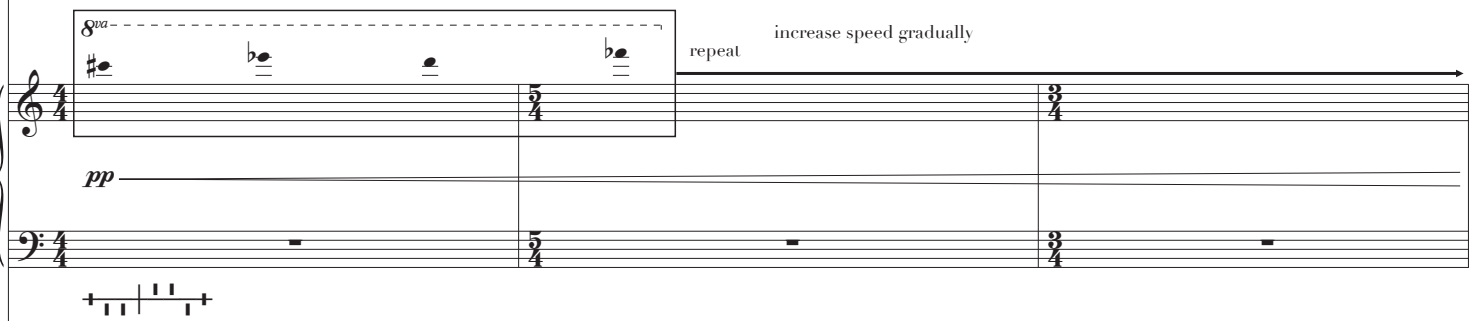
Vla. *pp* pizz. repeat increase speed gradually

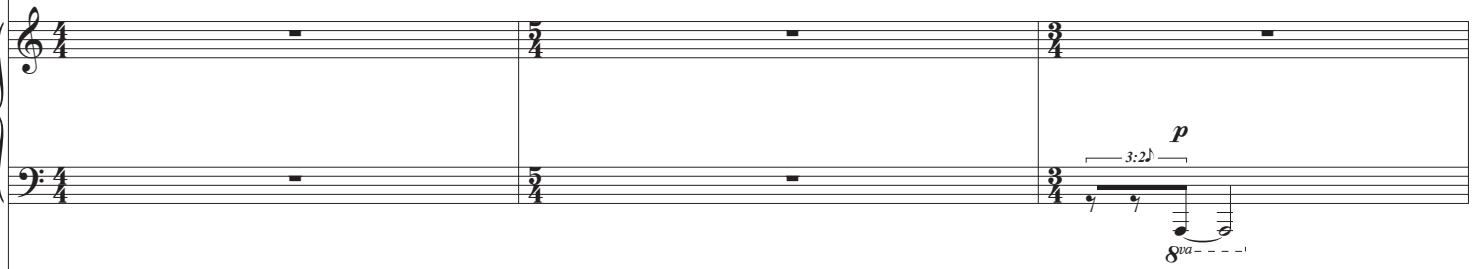
Vc. *mf* behind bridge

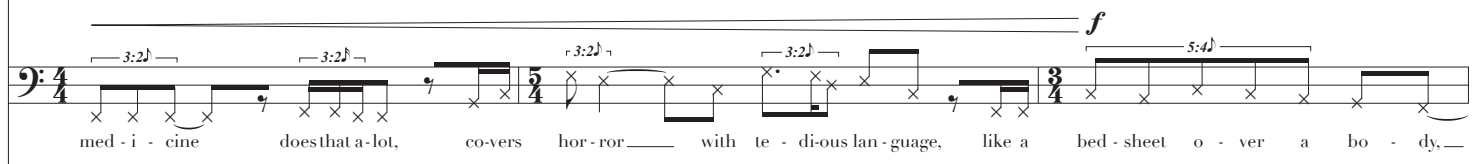
B. Cl. 

B. Tbn. 

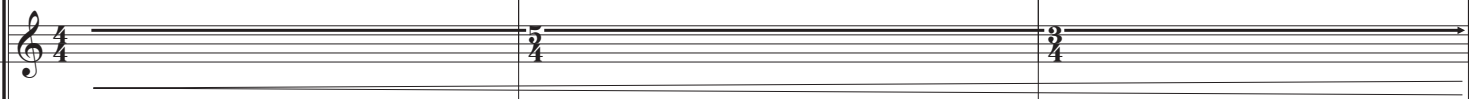
Perc. 

Hp. 

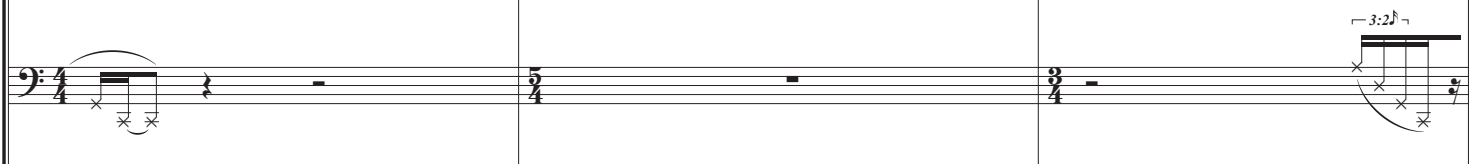
Pno. 

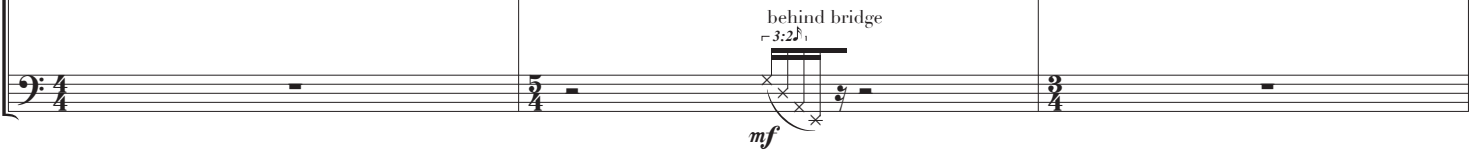
Brian 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

B. Cl. ⁵³ *mp pp sub.* (no mule) 5:4

Hn. *mp pp sub.* (mute) 3:2

B. Tbn. *mp pp sub.*

Perc. (tam-tam) to celesta

Hp. *pp mf* F^{\flat} to F^{\natural}

Pno. *pp* (do not lift pedal)

Brian *p* sotto voce or falsetto 3:2
 But when she laughs, — I am

S *pp*
 me - tas - ta - sized, ter - mi - nal,

A *pp* 5:6
 in - o - per - a - ble.

T *pp* 5:4 3:2
 me - tas - ta - sized, me - tas - ta - sized, ter - mi - nal.

B *pp*
 glottal fry as low as possible

Vln. I ⁵³ (extremely slow at this point) *pp*

Vln. II (extremely slow at this point) *pp*

Vla. (extremely slow at this point) *pp*

Vc. *mp pp sub.* ord. sul D

D.B. 3:2 *mp*

56

Fl. *p* *mp* *pp*

B. Cl. *mp* *pp* sub.

Hn. *mp* *pp* sub.

B. Tbn. *mp* *pp* sub.

Perc. *p* celesta 3:2J to waterphone

Ped. *

Maria

Brian *mf* *p* *mp* 3:2J 3:2J 3:2J
 home. She is - n't sick, she is young a - gain, — I am a

Vln. I *pp* arco m.s.p. *p*

Vln. II *pp* arco m.s.p. *p*

Vla. *pp* arco m.s.p. *p*

Vc. *mp* *pp* sub. sul tasto

B. Cl. ⁵⁹ *mp* *pp* sub. *mf* growl flz.

Hn. *mp* *pp* sub. *mf*

B. Tbn. *mp* *pp* sub. *mf*

Perc. waterphone rotate waterphone *f*

Brian *f* ord. *mf* kid, the world is bright. Can-cer has ta - ken so much from her;

Vln. I ⁵⁹ *mp*

Vln. II *mp*

Vla. *mp* sul G *mf*

Vc. *mp* *pp* sub. *mf* full scratch m.s.p.

62 growl flz.

B. Cl. *pp* *f* *pp*

Hn. *pp*

B. Tbn. *pp*

Hp. *f*

Brian
but it can ne - ver steal her laugh. *mp*

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *pp*

D.B. *pp* *mf* *pp* h.s./h.p.

8va -

E^b/E^b

(back to E^b)

4:3] 3:2] 3:2] 5:6] 5:6]

65 Slightly Faster ♩=76

Fl. *mp pp sub.*

Hn. *mp pp sub.*

Perc. *pp p*
 celesta
 Ped. throughout until indicated (do not lift!)

Hp. *pp p*

Pno. *ff p*
 (still Ped.)

Maria *mp faint, sickly*
 Just won - der - ful Doc,

Dr. B *mp*
 How are we feel - ing to - day?

Vla. *mp pp sub.*
 sul tasto

68

F1.

B. Cl.

Hn.

Perc. (celesta)

Hp.

Pno.

Maria

Dr. B.

Vln. II

Vla.

Vc.

mp *p sub.*

mp *p sub.*

mp *p sub.*

ppp

mp *p sub.*

ppp

mp *p sub.*

ppp

mp *p sub.*

ppp

mp *p sub.*

ppp

we can still go danc - ing - lat - er - if you'd like.

I

71

Fl. *ppp*

B. Cl. *mp* *p sub.*

Hn. *ppp*

B. Tbn. *pp* (mute) *mp* *pp*

Perc. (celesta) *mf* *8va-*

Hp. *mf* *4:3*

Pno. *mf* *8va-* *3:2* *6:5* *8va-* *5:4*

Dr. B *mf* *3:2* *4:3* *3:2*
 might need a rain - check on the dance, I'm not as young as I used to be.

Vln. I (m.s.p.) *pp* *mp* *pp*

Vln. II *mp* *p sub.* *3:2*

Vla. *ppp* *3:2*

Vc. *mp* *p sub.* *3:2*

D.B. (m.s.p.) *pp* *mp* *pp*

74

rit. -----

Fl. *mp p sub. ppp*

B. Cl. *ppp*

Hn. *mp p sub. ppp*

Perc. (celesta) *ppp*

Hp. *ppp*

Pno. *ppp*

do not lift pedal

Maria *mf p*
 Right there with you ti - ger.

Dr. B. *p*

Vln. II *ppp pp*

Vla. *mp p sub. ppp*

Vc. *ppp*

77 Static ♩ = 69

Fl. *pp* *flz.*

B. Cl. *mp* *flz.* 3:2

Perc. to waterphone *p* waterphone *f*

Hp. *f* 3:2
8va
E3/E♭
♯

S *p* harsh whisper at a rapid pace
malignant, inoperable, metastasized, terminal repeat

A *p* harsh whisper at a rapid pace
covers horror like a bedsheet over a body repeat

T *p* harsh whisper at a rapid pace
cancer is such a mundane word for something so hungry and cruel repeat

77 Static ♩ = 69
m.s.p.

Vln. I *pp* m.s.p.

Vln. II *pp* m.s.p.

Vla. *pp* m.s.p.

Vc. *pp* m.s.p. sul G

D.B. *p* m.s.p.

Fl. *ff*

B. Cl. *ff*

B. Tbn. *f* *flz.*

Perc. rotate waterphone to celesta

Hp. *mp*

Pno. *p* preparation 1 3:2J 3:2J 5:4J

Dr. B. *mp* spoken
May I speak with you for a moment?

Vln. I *ff* m.s.t.

Vln. II *ff* m.s.t.

Vla. *ff* ord.

Vc. *ff* ord.

D.B. *ff* ord.

B. Cl. ⁸³
 Musical staff with notes and dynamics: *pp*, *p*, *n*

Hn.
 Musical staff with notes and dynamics: *pp*, *p*, *n*, *mute*

Perc.
 Musical staff with notes and dynamics: *mp*, *celesta*, *Ped.*

Hp.
 Musical staff with notes and dynamics: *3:2*

Pno.
 Musical staff with notes and dynamics: *3:2*, *5:4*, *3:2*

Dr. B
 Musical staff with notes and dynamics: *ord.*, *mp*, *mf*, *(ossia: glottal fry as low as possible)*
 The re - sults came in, it's spread - ing ag - gres - sive - ly, we held it back as long as we could.

Vln. II
 Musical staff with notes and dynamics: *pp*, *p*, *n*, *sul tasto con sord.*

86

B. Cl. *pp* *p* *n*

Hn. *pp* *p* *n* remove mute

B. Tbn. *pp* *p* *n*

Perc. (celesta) to tam-tam *f* tam-tam w/ triangle beater scrape down

Hp. *f*

Pno. *mf*

Dr. B. *mf* (ossia: glottal fry as low as possible)

Vln. I *p* repeat

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

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

Vc. *pp* *p* *n*

Your mom is a fight - er, but right now, we just need to keep her com - fort - able.

played at an extremely slow tempo of each player's choosing pizz behind bridge, l.v.

89

played at an extremely slow tempo of the player's choosing

key click the specified key (low side keys)

increase speed gradually

B. Cl.

E	F	F#	G#	repeat
x	x	x	x	

mp

Hp.

3:2J

mp

3:2J

8va

Pno.

p

3:2J

3:2J

Brian

spoken

p

How long does she have left?

Dr. B

spoken

p

I am so sorry.

Brian?

89

increase speed gradually

Vln. I

Vln. II

played at an extremely slow tempo of each player's choosing
pizz behind bridge, l.v.

repeat

p

Vla.

played at an extremely slow tempo of each player's choosing
pizz behind bridge, l.v.

repeat

p

Vc.

increase speed gradually

played at an extremely slow tempo
of the player's choosing
key clicks

92

Fl. *mp* (increase speed gradually) repeat increase speed gradually

B. Cl. (increase speed gradually)

Hn. (no mute) *pp* 3:2 3:2

Hp. 5:4 3:2 3:2

Pno. 3:2 5:4 3:2 8va 3:2

Brian spoken *mp* sung
No. If

Dr. B. sung *mp*
Not long, may-be days. Have you con-sidered hos - pice?

Vln. I (increase speed gradually)

Vln. II (increase speed gradually) sul tasto con sord. *p*

Vla. 3:2

Vc. (increase speed gradually)

D.B. played at an extremely slow tempo of each player's choosing pizz behind bridge, l.v. repeat increase speed gradually *p*

98

(decrease speed gradually) —————>

Fl.

B. Cl.

Hn.
pp

Hp.

Pno.

spoken
mp

I understand. She'll have peace soon.

sung
mp

You've done all you

98

(decrease speed gradually) —————> as slow as possible

Vln. I

(decrease speed gradually) —————> as slow as possible

Vln. II

Vla.

(decrease speed gradually) —————> as slow as possible

Vc.

(decrease speed gradually) —————> as slow as possible

D.B.

(decrease speed gradually) → as slow as possible

101

F1.

B. Cl.

Hp.

Pno.

Dr. B

Vln. I

Vln. II

Vla.

Vc.

D.B.

as slow as possible

3:2]

pp

3:2]

5:4]

3:2]

ppp

pp

can.

h.s./h.p.

m.s.p.

ppp

mp

h.s./h.p.

ppp

mp

h.s./h.p.

ppp

mp

h.s./h.p.

m.s.p.

5:4]

ppp

mp

h.s./h.p.

ord.

3:2]

p

mp

(do not lift pedal)

B. Cl. ¹⁰⁹ mf mp pp

Perc.
 change bow pressure
 waterphone w/ violin bow
 rotate waterphone
 to sizzle cymbal

Hp. mf

Pno.
 scrape spoon down A0 string
 from as far inside piano as you can reach
 to damper
 mp

Brian mp f pp

My fami - ly is full _____ of whisp - ered se - crets, — un-ex-plained

S
 A
 T
 B

Vla. mp p f

ord. pressure
 bow behind bridge
 as close to bridge as possible

Vc. p mf p f

112

Fl. jet whistle *f*

B. Cl. growl *f* *p*

B. Tbn. tenor sax mouthpiece (1) (2) (6) *f* *p*

Perc. sizzle cymbal tam-tam *f* *mf* *p*

Hp. *(mf)*

Pno.

Brian luck, un - explained death, I found a box of my grandmother's things

S. æ

A. æ

T. æ

B. æ

112

Vln. I ord. pressure bow behind bridge as close to bridge as possible *f* *p* h.s./h.p. *f* ord. pressure

Vln. II h.s./h.p. *f*

Vla. *f* *p* h.s./h.p. *f*

Vc. bow behind bridge on string wrapping (2) *f* *p*

B. Tbn.

Perc.

Hp.

Pno.

Brian

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

118

B. Cl. *mf* *flz.*

Hn. *mp* *mf* *pp* *flz. slowly* *increase flz. speed* *flz. fast* *decrease flz. speed* *flz. slowly*

B. Tbn. *pp* (6)

Perc. *mp* *bass drum*

Pno. *mf* *p f^{sub.}*

Brian
 may be co - in-ci-dence, but Mom did seem to get bet - ter
glottal fry as low as possible

S

A

T

B

Vln. I *mp* *mf* *bow behind bridge on string wrapping*

Vln. II *mp* *mf* *ord. pressure bow behind bridge on string wrapping*

Vla. *mf* *pp* *mp* (d.) 3

Vc. *mf* *pp* *mp* (d.) 3

B. Cl. *mp* *pp*

Perc. *mf* sizzle cymbal

Hp. *mf*

Pno. (l.v.) *mp* tap spoon on strings *mf*

Brian *p* *mf*

If med - i - cine cannot help, — may - be some - thing old - er will.

S *n*

A *n*

T *n*

B *n*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *mf* *pp*

Vc. *mf* *pp*

125 Faster ♩ = 84

Fl. ¹²⁴ *mf* jet whistle

Perc. *f* tam-tam w/ tam-tam beater to waterphone

Hp. *f* strike lowest strings with hand

Pno. *mp* on keyboard scrape A0

Brian *f* *p*

Vln. I ¹²⁴ *mf* *p* bow behind bridge as close to bridge as possible

Vln. II ¹²⁴ *f* *mp*

Vc. *f* *mp* (♩) (♩) (sim.) →

D.B. *mf* *p* bow behind bridge as close to bridge as possible

128

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Brian

Vln. I

Vln. II

Vla.

Vc.

D.B.

blow air through horn
move valves at random

slap tongue

waterphone

rotate waterphone

to sizzle cymbal

scrape B♭0

sprechstimme

Run-ning wat - er, salt lin - ing door - ways — and win-dow frames,

bow behind bridge
as close to bridge as possible

bow behind bridge
as close to bridge as possible

bow behind bridge
on string wrapping

f *mp* *f* *f* *mp* *f* *mf* *p* *mf* *p* *mf* *mp* *f* *p* *f* *mf* *p* *mf* *mp* *f*

133

132

Fl. *tr.* *mf* *flz.*

B. Cl. *growl* *mp*

Hn. *to bassoon reed*

B. Tbn. *p* *f* *mp*

Perc. *sizzle cymbal w/ drum stick* *f* *tam-tam w/ drum stick* *mp*

Hp. *mf* *f* (*d*)

Pno. *scrape B0* (*d*) *scrape A0* (*d*) *scrape B0* (*d*) *f* *mp* *f*

Brian *f* *mp* *f*
 An un-brok-en cir - cle, Repeat dai - ly, Carv-ing signs

133

Vln. I *f* *h.s./h.p. bow behind bridge as close to bridge as possible* *5:4*

Vln. II *mf* *f* *h.s./h.p. bow behind bridge as close to bridge as possible* *3*

Vla. *h.s./h.p. bow behind bridge as close to bridge as possible* *f* *3*

Vc. (*d.*) *mf* (*o*) *p* (*d.*) (*sim.*) *mf* (*p*) *(change bow pos.)*

D.B. (*d.*) *mp*

136

Fl. *l.r.* *flz.* *mf*

B. Cl. *mf* *growl* *f* *p*

B. Tbn. *f* *mp* *f*

Perc. *bass drum w/ drum stick* *f* *tam-tam w/ drum stick* *ff* *sizzle cymbal* *f*

Hp. *ff*

Pno. *scrape A0* *scrape B:0*

Brian *mf* *and symbols* *in-to walls* *and floors* *and*

Vln. I *5:4*

Vln. II *5:4*

Vla. *3*

Vc. *mf* *p* *mf* *p* *string wrapping* *as close to bridge as possible*

D.B. *mf* *p* *mf* *(change bow pos.)* *as close to bridge as possible* *string wrapping*

Fl. *l.r.* *flz.*
ff *p* *f*

B. Cl. *f*

Hn. *basson mouthpiece*
random multiphonic
in general range provided
mp *ff*

B. Tbn. *mp* *f* *mf* *ff*

Perc. *tam-tam w/ drum stick* *4:5J* *mf* *ff* *bass drum w/ drum stick* *f*

Hp. *f* *ff* *f*

Pno. *scrape B0* *scrape A0*

Brian *trees,* *pray-ers,* *to-tems of i - ron and*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *pp*

Vc. *mf* *p* *mf*

D.B. *p* *mf* *p*

(d.) *string wrapping* *as close to bridge as possible* *string wrapping*

(d.) *as close to bridge as possible* *string wrapping* *as close to bridge as possible*

Fl. *f* *overblow*

B. Cl. *pp* *mf* *pp*

Hn. *f* *mp* *f*

B. Tbn. *f* *p*

Perc. *f* *f*
 sizzle cymbal w/ drum stick to waterphone
 waterphone

Hp. *f*

Pno. *scrape B0*

Brian *mf* *mp* *f*
 wood, symbols con - fuse death, to - tems di - tract,

Vln. I *f* *mp* *f*
 h.s./h.p. bow behind bridge in the middle

Vln. II *f* *mp* *f*
 h.s./h.p. bow behind bridge in the middle

Vla. *f*

Vc. *p* *mf* *p*
 as close to bridge as possible
 string wrapping

D.B. *mf* *p* *mf*
 string wrapping
 as close to bridge as possible

147

Fl. *mp* *mf* *p*

B. Cl. growl *mp* *f* *mf* *p*

Hn. *p* *f*

B. Tbn. ⑥ ⑤ ② ① *mf* *f* *mp*

Perc. rotate waterphone to sizzle cymbal sizzle cymbal w/ drum stick *f*

Hp. 8va 5:4 strike lowest strings with hand *f* 8va

Pno. scrape C1 (A0) scrape A0 8va

Brian wa - ter and salt bar-ri - ers to slow it down, but it might find a crack.

Vln. I 147 *ff* *p* *mp*

Vln. II *mp*

Vla. 5:4 *ff* *p* full scratch *f*

Vc. each player plays at various speeds of their choosing
 string wrapping → as close to bridge as possible → repeat
p to *mf* to *p* at random speeds/durations

D.B. played at various speeds of the player's choosing
 as close to bridge as possible → string wrapping → repeat
p to *mf* to *p* at random speeds/durations

150 jet whistle *ff*

152 overblow *p* *ff*

growl *mf* *fff*

growl *mp* *ff*

Hn. *f* *mf*

B. Tbn. *mf* *ff* *mf*

Perc. [tam-tam] w/ drum stick *f*

Hp. *ff* *f*

Pno. *mp* *f*

Brian *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

scrape B0 (d) scrape C1 (d) scrape D1 (d) scrape B#0 (d)

ord. pressure string wrapping

ord. pressure as close to bridge as possible

ord. pressure string wrapping

ord. pressure string wrapping

h.s./h.p. bow behind bridge in the middle

ord. pressure string wrapping

152

A can - dle that ne-ver

153

jet whistle

overblow

growl

sizzle cymbal w/ drum stick

bass drum w/ drum stick

tam-tam w/ drum stick

scrape D#1

scrape B#0

scrape A0

scrape B0

scrape C1

dies, that un - world - ly, vile smell, placed at her

153

ff

ffp

ff

f

mp

f

mf

ff

f

mf

ff

mf

ff

f

f

f

157 *l.r.* 3 *jet whistle* *l.r.* 3 **159** *overblow* *mp* *ff*

B. Cl. *f* *mp* *mf* *ff* *growl*

Hn. *ff* *pp* *fp* *ff*

B. Tbn. *f* *mf* *ff*

Perc. *f* *f* *mp* *sizzle cymbal* *bass drum w/ drum stick* *sizzle cymbal*

Hp. *ff*

Pno. *scrape B♭0* *scrape D1* *scrape C1* *scrape A0* *scrape B0* *ff*

Brian *bed - side, —* *its light will ward off the in -* *mf* *4:3J*

Vln. I *ff* *mf* **159**

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc.

D.B.

160

Fl. *ff* proportional jet whistle flz. overblow repeat increase speed

B. Cl. *ff* proportional flz. slap tongue growl repeat increase speed

Hn. *fff*

B. Tbn. *fff*

Perc. *ff* bass drum w/ drum stick

Hp. *ff* proportional repeat increase speed

Pno. *ff* on keyboard remove preparation 1 to preparation 2

Brian *fff* ev-it-a-ble.

Vln. I *ff* proportional; each player independent slight overpressure on string wrapping repeat increase speed

Vln. II *ff* proportional; each player independent full scratch ord. position repeat increase speed

Vla. *ff* proportional; each player independent full scratch ord. position repeat increase speed

Vc. *ff* proportional; each player independent slight overpressure on string wrapping repeat increase speed

D.B. *ff* proportional; each player independent slight overpressure on string wrapping repeat increase speed

169

(increase speed) → as fast as possible

Fl.

fff

B. Cl.

(increase speed) → as fast as possible

fff

Hn.

B. Tbn.

⑥ ① ⑥ ①

Perc.

bass drum w/ drum stick *ff*

sizzle cymbal crash through to crotales *fff*

Hp.

(increase speed) → as fast as possible

fff

Vln. I

169

(increase speed) → as fast as possible

fff

Vln. II

(increase speed) → as fast as possible

fff

Vla.

(increase speed) → as fast as possible

fff

Vc.

(increase speed) → as fast as possible

fff

D.B.

(increase speed) → as fast as possible

fff

Scene III: The Room

Stagnant $\text{♩} = 60$

Percussion

crotales w/ light, plastic mallets (two in one hand) always lv.

Piano

preparation 2
legato, no accents

Ped. throughout until indicated (do not lift!)

177

Perc.

w/ mallet(s) *p*

w/ bow *mp*

w/ mallet(s) *p*

Pno.

180

Perc.

w/ bow *mp*

182

w/ mallet(s) *p*

Pno.

Maria

faint, sickly
mp

Do you re - member the day ——— you ran a -

Vc.

solo
con sord., m.s.t.
sul G

p

54

183

(crotales) w/ bow *mf*

w/ mallet(s) *mp* w/ bow *mp*

preparation 1 *p*

mp *p* *mp*

8^{va}-1 8^{va}-1 8^{va}-1

Maria way?

Brian *mp*

I did-n't make it ve-ry far.

sul pont. duet, div. sul C



186

Hn. bow bell w/ light pressure *pp*

Perc. w/ mallet(s) *ppp* w/ bow *mp*

mp

p *mp*

8^{va}-1

Maria laugh

You told me you were leav-ing for the cir-cus.

m.s.l.

189

Hn. $\frac{5}{4}$ $\frac{4}{4}$ *mf*

B. Tbn. $\frac{5}{4}$ $\frac{4}{4}$ bow bell w/ light pressure *mp*

Perc. $\frac{5}{4}$ $\frac{4}{4}$ to waterphone waterphone w/ violin bow highest 2 or 3 bars to crotales

Hp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3:2}{}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ *p* *mp* $\frac{7:8}{}$ $\frac{3:2}{}$ $\frac{3:2}{}$ $\frac{3:2}{}$ 8^{va} 8^{va}

Brian $\frac{5}{4}$ $\frac{4}{4}$ I want - ed to.

Vla. $\frac{5}{4}$ $\frac{4}{4}$ *p* solo s.v. con sord., m.s.t.

Vc. $\frac{5}{4}$ $\frac{4}{4}$ sul pont.

192

Hn. Musical notation for Horn, starting with a double bar line and a repeat sign. The staff shows rests in 5/4 and 4/4 time signatures, followed by a melodic phrase in 3/4 time.

Perc. Musical notation for Percussion. It includes dynamic markings *mf*, *mp*, and *mp*. Performance instructions include "crotales w/ mallet(s)", "w/ bow", and "w/ mallet(s)".

Hp. Musical notation for Harp, showing a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *mp*. A triplet is marked in the right hand.

Pno. Musical notation for Piano, featuring a complex melodic line with triplets in the right hand and a bass line in the left hand. Dynamic markings include *f* and *mp*.

Maria Vocal line for Maria with lyrics: "I was so scared when I found your note, my hands were shaking." The melody includes a triplet and various rhythmic values.

192

Vla. Musical notation for Viola, showing a melodic line with dynamic markings *f* and *p*. Performance instructions include "m.s.p. → m.s.l.".

Vc. Musical notation for Violin, showing a melodic line with dynamic markings *f* and *p*. Performance instructions include "m.s.l. → m.s.p." and a downward bowing direction symbol.

195

Hn. *hard pressure*

B. Tbn. *hard pressure*
mf

Perc. (crotales) *f*
w/ bow *4:3*
w/ mallet(s) *mp*
w/ bow *mf*

Hp.

Pno. *mf*
p
8^{va}

Maria *p*
mp
It felt like we searched _____ half the

Vln. I *mf*
solo
3:2

Vln. II *mf*
solo
3:2

Vla. (s.v.) *m.s.p.*
add wide vib. inc. speed
mf
→ *m.s.t.*

Vc. *m.s.t.*
→ *m.s.p.*
mf

198

Hn. *light pressure*

B. Tbn. *light pressure*

Perc. (crotales) w/ mallet(s) *mf* w/ bow *mf* w/ mallet(s) *mf*

Hp. *3:2J* *B^b/B[#]* *(B[#])*

Pno. *5:4J* *3:2J* *8va* *mp*

Maria *mf* *p*
 night, _____ though on - ly an hour _____ be-forewe found you shi - ver - ing. _____

Vla. *vib. as fast as possible* *m.s.p.* *s.v.* *ord.* *3:2J* *mp*
solo *mp*

Vc. *m.s.l.* *ord.* *mp*

202

201

Hn. *hard pressure* *light pressure*

B. Tbn. *hard pressure*

Perc. (crotales) w/ bow *f* w/ mallet(s) *mf*

Hp.

Pno.

Brian *mp*
I re - member get - ting o - ver the i - de - a ve - ry fast,

Vln. I

Vln. II

Vla. (h.s./h.p.) slowly add players ord. pressure
m.s.p. → ord.

Vc. (h.s./h.p.) slowly add players ord. pressure
m.s.p. → ord.

202

20f

Hn. hard pressure light pressure

B. Tbn. hard pressure light pressure

Perc. (crotales) w/ bow w/ mallet(s) w/ bow w/ mallet(s) w/ bow

Hp.

Pno.

Maria *mp* I'm glad too.

Brian I'm so glad you found me.

Vln. I 20f

Vln. II

Vla. (slowly add players)

Vc. m.s.p.

pp

208 Easter ♩ = 76

207 (o) × *p* ————— *mf*

Hn.

(o) × *p* ————— *mf*

B. Tbn.

(crotales) (w/ bow) *p* ————— *f*

Perc.

f

Hp.

3:2] *f*

Pno.

mf *mp* 3:2] 3:2]

Maria

That hour you were gone was the most a - fraid I've e - ver

208 Easter ♩ = 76

207 all players in *fpp*

Vln. I

all players in *fpp* (ord.) 3:2] 3:2]

Vln. II

all players in 3:2] 3:2] *fpp*

Vla.

all players in *fpp*

all players in ord. *fpp*

Vc.

Detailed description: This page of a musical score contains measures 207 and 208. The score is for a full orchestra and a vocal soloist (Maria). Measure 207 begins with a key signature change to one sharp (F#) and a time signature change to 5/4. The vocal line for Maria starts with a rest, followed by the lyrics 'That hour you were gone was the most a - fraid I've e - ver'. The instrumental parts include Horns (Hn.), Trombones (B. Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Dynamics range from piano (p) to fortissimo (f). Performance instructions include 'all players in' and 'ord.' (order). Measure 208 continues the vocal line and instrumental accompaniment, ending with a time signature change to 3/4.

Maria ²¹⁰ been, then sud - den - ly you were there, — we

(ord.) —————> m.s.p.

Vln. I ²¹⁰

Vln. II ²¹⁰ m.s.p. (ord.) —————> m.s.p.

Vla. (ord.) —————> m.s.p.

Vc. (ord.) —————> m.s.p.

Maria ²¹³ stayed up to - geth - er the rest of the night, — watch - ing the stars, —

Vln. I ²¹³

Vln. II ²¹³

Vla. ²¹³

Vc. ²¹³

Maria ²¹⁶ I want - ed to make sure you could find the North — Star, in case you e - ver got

Vln. I ²¹⁶

Vln. II ²¹⁶ m.s.l. (ord.) —————> m.s.l.

Vla. (ord.) —————> m.s.l.

Vc. ²¹⁶

219

Perc. (crotales) w/ mallet(s) *p*

Pno. *mp*

Maria *mp*
spoken
lost a - gain. — I was scared too.

Brian

Vln. I m.s.l.

Vln. II

Vla.

Vc. (ord.) 7:4 7:4 m.s.l.

222

Maria *mp*
spoken
I've been thinking a lot about death lately and-

Brian
What made you think of that?

Vln. I

Vln. II

Vla.

Vc.

64

225

Perc. (crotales) w/ bow *pp*

Maria It's okay.

Brian Don't. You're not going anywhere.

Vln. I 225 div.

Vln. II 3:2] 3:2] div.

Vla. div.

Vc. #♭ div.



228

Perc. *f*

Maria I've known real fear and what I'm feeling now is not like that. I'm scared

Vln. I 228 s.p. (div.) slight vib., slow speed and small width (inc. speed and width) *mp ppp*

Vln. II s.p. (div.) slight vib., slow speed and small width (inc. speed and width) *mp ppp*

Vla. s.p. (div.) slight vib., slow speed and small width (inc. speed and width) *mp ppp*

Vc. s.p. (div.) slight vib., slow speed and small width (inc. speed and width) *mp ppp*

231

Maria but at peace. | I had such a beautiful life. | I'm so glad I got to meet you.

(inc. speed and width)

Vln. I (inc. speed and width)

Vln. II (inc. speed and width)

Vla. (inc. speed and width)

Vc. (inc. speed and width)

234

Maria To be your mom.

Brian *voice breaking*
I'm glad too.

m.s.p.

Vln. I molto vib., fast speed and wide width senza vib. (bottom part drop out) m.s.p.

Vln. II molto vib., fast speed and wide width senza vib. (bottom part drop out) (bottom part drop out) m.s.p.

Vla. molto vib., fast speed and wide width senza vib. (bottom part drop out) m.s.p.

Vc. molto vib., fast speed and wide width senza vib. (bottom part drop out) m.s.p.

237

Perc. [tam-tam] w/ drum stick *p*

Vln. I (bottom part drop out) white noise

Vln. II white noise

Vla. white noise

Vc. white noise

241 Even Faster ♩ = 86

(tam-tam) w/ drum stick

to waterphone

waterphone w/ bow

Perc.

Staff with notes and dynamics: *f* (first measure), *f* (fourth measure).

Hp.

Staff with notes and dynamics: *ff* (first measure).

8^{va}
E₃/E₂

Pno.

Staff with notes and dynamics: *p* (second measure).

scrape A0

Brian

spoken in a low, gravelly voice
Something has been trying to get her since I lit that candle.

241 Even Faster ♩ = 86

Vln. I

h.s./h.p.
m.s.p.
mf (first measure), *p* (second measure).
5:4

Vln. II

h.s./h.p.
m.s.p.
mf (first measure), *p* (second measure).
3:2

Vla.

h.s./h.p.
m.s.p.
mf (first measure), *p* (second measure).

Vc.

h.s./h.p.
m.s.p.
mf (first measure), *p* (second measure).
7:4

D.B.

full scratch (first measure), ord. (second measure).
mf (first measure), *n* (second measure).

244 (waterphone) rotate waterphone [tam-tam] w/ drum stick

Perc. *mf*

Hp. *mf*

Pno.

Brian

Doors open on their own. Food rots and spoils.

S *mp* incoherent, harsh whispering

A *mp* incoherent, harsh whispering

T *mp* incoherent, harsh whispering

B *mp* incoherent, harsh whispering

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *mf* bow behind bridge h.s./h.p.

(tam-tam)
w/ bow

Perc.

A single note on a percussion staff, marked with a forte (*f*) dynamic.

Hp.

A triplet of notes in the bass clef of a harp staff.

Pno.

A dashed line in a piano staff, indicating a tremolo or sustained effect.

Brian

Lyrics: "Clocks stop overnight." and "Shadows stick to corners."

S

Instruction: *(incoherent, harsh whispering)*

A

Instruction: *(incoherent, harsh whispering)*

T

Instruction: *(incoherent, harsh whispering)*

B

Instruction: *(incoherent, harsh whispering)*

Vln. I

Melodic line for Violin I with *5:4* time signature markings.

Vln. II

Melodic line for Violin II with *3:2* time signature markings.

Vla.

Rhythmic pattern for Viola.

Vc.

Rhythmic pattern for Violoncello with *7:4* time signature markings.

250

waterphone w/ bow

Perc. *f*

Pno.

Brian

The smell of the candle claws at the throat. But it never goes out,

S (*incoherent, harsh whispering*)

A (*incoherent, harsh whispering*)

T (*incoherent, harsh whispering*)

B (*incoherent, harsh whispering*)

Vln. I *fp* 5:4

Vln. II *fp* 3:2

Vla. *fp*

Vc. *fp* 7:4

D.B.

70

253 sizzle cymbal 255 waterphone w/ bow rotate waterphone

Perc. *mp* *mf*

Hp. *8^{va}*
E \flat /E \flat

Pno.

Brian never shrinks. I'm starting to see things in corners. Half-hidden faces.

S (incoherent, harsh whispering)

A (incoherent, harsh whispering)

T (incoherent, harsh whispering)

B (incoherent, harsh whispering)

253 255

Vln. I *ffp*

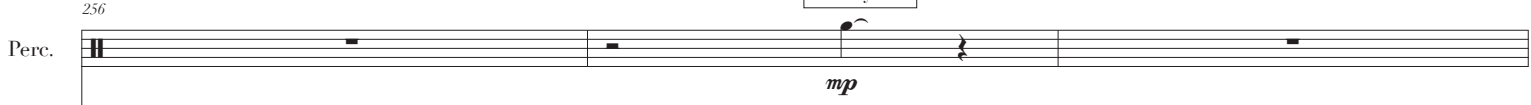
Vln. II *ffp*

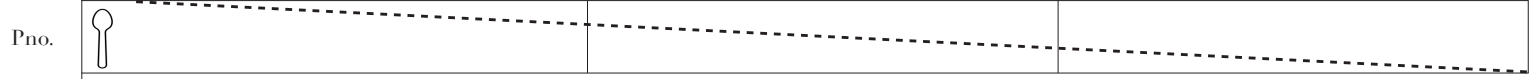
Vla. *ffp*

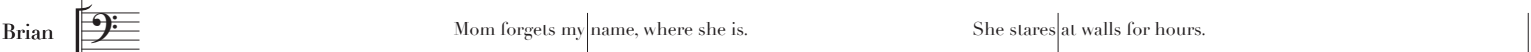
Vc. *ffp*

D.B.

sizzle cymbal w/ bow

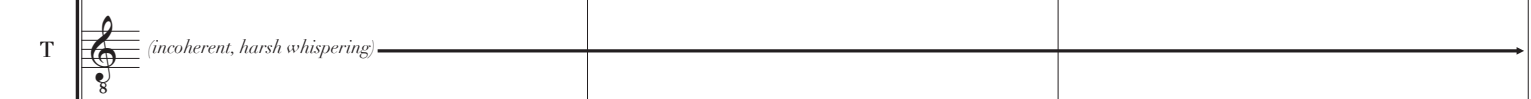
Perc. 

Pno. 

Brian 

S *(incoherent, harsh whispering)* 

A *(incoherent, harsh whispering)* 

T *(incoherent, harsh whispering)* 

B *(incoherent, harsh whispering)* 

Vln. I 

Vln. II 

Vla. 

Vc. 

259 *accel.*

Pno.

Brian

S (*incoherent, harsh whispering*)

A (*incoherent, harsh whispering*)

T (*incoherent, harsh whispering*)

B (*incoherent, harsh whispering*)

Vln. I (*5:4*)

Vln. II (*3:2*)

Vla. (*7:4*)

Vc. (*7:4*)

But if the sickly candle burns, she is alive.

(accel.)

262

Pno.

S *(incoherent, harsh whispering)*

A *(incoherent, harsh whispering)*

T *(incoherent, harsh whispering)*

B *(incoherent, harsh whispering)*

(accel.)

262

Vln. I *(5:4)*

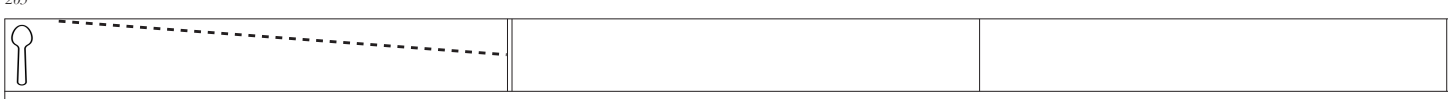
Vln. II *(3:2)*

Vla. *(7:4)*


Vc. *(7:4)*


(*accel.*) ----- $\text{♩} = 116$


265


Pno. 

f * remove prep. 2, add prep. 3

S (*incoherent, harsh whispering*) 

A (*incoherent, harsh whispering*) 

T (*incoherent, harsh whispering*) 

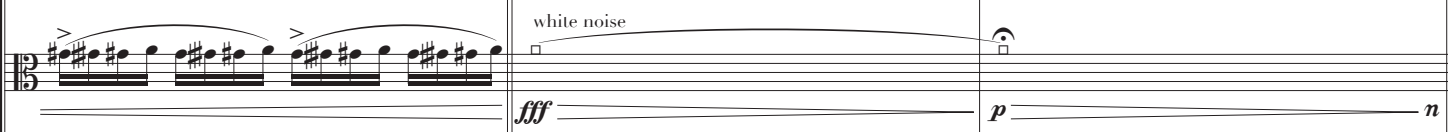
B (*incoherent, harsh whispering*) 

(*accel.*) ----- $\text{♩} = 116$

265

Vln. I 

Vln. II 

Vla. 

Vc. 

Scene IV: The Light

Haunting ♩ = 76

bass drum w/ large, soft bass drum beaters

Percussion

Soprano

(mp)
(incoherent, harsh whispering)

Alto

(mp)
(incoherent, harsh whispering)

Tenor

(mp)
(incoherent, harsh whispering)

Bass

(mp)
(incoherent, harsh whispering)



271

Perc.

S

(incoherent, harsh whispering)

A

(incoherent, harsh whispering)

T

(incoherent, harsh whispering)

B

(incoherent, harsh whispering)

Vln. II

full scratch

pp

3:2↓

slow, granular full scratch

Vla.

slow, granular full scratch

pp

Perc.

Brian *spoken, panicked*
mp no... *f* no...

S *(incoherent, harsh whispering)* *ff*

A *(incoherent, harsh whispering)* *ff*

T *(incoherent, harsh whispering)* *ff*

B *(incoherent, harsh whispering)* *ff*

Vln. I *274* *pp* *sul D* *slow, granular full scratch* *h.s./h.p.*

Vln. II *increase grain speed*

Vla. *increase grain speed*

Vc. *slow, granular full scratch* *increase grain speed* *pp*

D.B. *full scratch* *p*

277

Fl. *ff* overblow *f*

B. Cl. growl until indicated *f* 3:2 3:2

Hn. bassoon reed *f*

B. Tbn. growl until indicated *f* 3:2 3:2

Perc. (bass drum) *ff* lam-lam w/ back of bass drum beater *ff*

Hp. (always l.v.) *ff* scrape with fingernails quickly change all pedals at random

Pno. preparation 3 *ff* 3:2 3:2 3:2
 8va
 E♭/E♭
 Ped. throughout until indicated (do not lift!)

Brian shouting *ff* NO YOU CAN'T

Vln. I full scratch until indicated *ff* each player at their own tempo (between qn = 70 and 100) repeat

Vln. II full scratch until indicated *ff* each player at their own tempo (between qn = 70 and 100) repeat

Vla. full scratch until indicated *ff* each player at their own tempo (between qn = 70 and 100) repeat

Vc. full scratch until indicated *ff* each player at their own tempo (between qn = 70 and 100) repeat

D.B. full scratch until indicated *ff* each player at their own tempo (between qn = 70 and 100) repeat

78

280

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Brian

Vln. I

Vln. II

Vla.

Vc.

D.B.

(tam-tam)

bass drum

f

f

8^{va}

(quickly change all pedals at random)

8^{va}

8^{va}

8^{va}

HAVE HER

(ord. pos.)

each player at their own tempo (between $qn = 70$ and 100)

m.s.p.

(full scratch)

m.s.p.

increase speed

m.s.p.

increase speed

m.s.p.

increase speed

m.s.p.

increase speed

m.s.p.

283

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

end growl overblow

sizzle cymbal w/ drum stick to crotales

f

8^{va}

(quickly change all pedals at random)

increase speed → ord. pos. → as fast as possible

each player at their own tempo (between qn = 70 and 100) increase speed → ord. pos. → as fast as possible

(full scratch)

(increase speed) → ord. pos. → as fast as possible

(increase speed) → ord. pos. → as fast as possible

(increase speed) → ord. pos. → as fast as possible

(increase speed) → ord. pos. → as fast as possible

(increase speed) → ord. pos. → as fast as possible

80 286

Fl. *fff* *pp*

B. Cl. *fff* *pp* remove reed, ord. mouthpiece

Hn. *fff* end growl *pp*

B. Tbn. *fff* *pp*

Perc. *ff* *mf* proportionally notated repeat

Hp. *ff* *mf* *15^{ma}* proportionally notated repeat

Pno. *fff* *mf* *15^{ma}* proportionally notated repeat

S. *mf* You are per -

A. *mf* You are per -

T. *mf* You are per -

B. *mf* You are per -

286

Vln. I *fff* h.s./h.p. (ord. pos.)

Vln. II *fff* h.s./h.p. (ord. pos.)

Vla. *fff* h.s./h.p. (ord. pos.)

Vc. *fff* h.s./h.p. (ord. pos.)

D.B. *fff* h.s./h.p. (ord. pos.)

289

Perc.

Hp.

Pno.

Brian

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma -----

speaking
Bring her back.

sis - tent.

sis - tent.

sis - tent.

sis - tent.

(ord. pos.) → play the indicated harmonics in any order and rhythm (varied, with or without rests), each player independent m.s.p.

sul E — sul A — repeat

(ord. pos.) → m.s.p. granular full scratch -----

(ord. pos.) → play the indicated harmonics in any order and rhythm (varied, with or without rests), each player independent m.s.p.

sul A — sul D — repeat

(ord. pos.) → m.s.p. granular full scratch -----

(ord. pos.) → play the indicated harmonics in any order and rhythm (varied, with or without rests), each player independent m.s.p.

sul D — sul G — repeat

(ord. pos.) → m.s.p. granular full scratch -----

(ord. pos.) → m.s.p. granular full scratch -----

(ord. pos.) → m.s.p. granular full scratch -----

82

292

Fl. *pp* *f*

B. Cl. *pp* *f*

Hn. *pp* *f*

B. Tbn. *pp* *f*

Perc. (crotales) repeat *ff*

Hp. *ff*
D# to D#

Pno. *ff*
15^{ma} repeat

Brian
What are you?

292 (m.s.p.) ord. pos.

Vln. I *pp* *ff*
(m.s.p.) ord. pos.

Vln. II *pp* *ff*
(m.s.p.) ord. pos.

Vla. *pp* *ff*
(m.s.p.) ord. pos.

Vc. *pp* *ff*
(m.s.p.) ord. pos.

D.B. *pp* *ff*
(m.s.p.) ord. pos.

296

Fl. *pp*

B. Cl. *pp*

Hn. *pp*

B. Tbn. *pp*

Perc. *mp*

Hp. *mp*

Pno. *mp*

S *f* You know. *pp*

A *f* You know. *pp*

T *f* You know. *pp*

B *f* You know. *pp*

Detailed description: This block contains the musical score for measures 296 and 297 for the vocal and woodwind sections. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 296 with a forte (*f*) dynamic, singing the lyrics "You know." and ending at measure 297 with a pianissimo (*pp*) dynamic. The woodwind instruments (Flute, Bass Clarinet, Horn, Bass Trombone) and Percussion (Perc.) also enter at measure 296 with a pianissimo (*pp*) dynamic. The Harp (Hp.) and Piano (Pno.) enter at measure 297 with a mezzo-piano (*mp*) dynamic. The score is written in a common time signature.

296

297

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

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

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

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

D.B. *m.s.p.* *p*

Detailed description: This block contains the musical score for measures 296 and 297 for the string section. The Violin I (Vln. I) and Violin II (Vln. II) parts enter at measure 296 with a mezzo-soprano (*m.s.p.*) dynamic and a piano (*p*) dynamic. The Viola (Vla.) part enters at measure 297 with a mezzo-soprano (*m.s.p.*) dynamic and a piano (*p*) dynamic. The Violoncello (Vc.) and Double Bass (D.B.) parts enter at measure 297 with a mezzo-soprano (*m.s.p.*) dynamic and a piano (*p*) dynamic. The score is written in a common time signature.

84
299

Perc.

Hp.

Pno.

Brian

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Give her back.

Please give my mother back.

f
3:22
I can-

f
3:22
I can-

f
3:22
I can-

f
3:22
I can-

302 gradually increase speed

Perc.

Hp.

Pno.

S
not, it's her time, past her time, you de -

A
not, it's her time, past her time, you de -

T
not, it's her time, past her time, you de -

B
not, it's her time, past her time, you de -

Vln. I

Vln. II

Vla.

Vc.

D.B.

86
305

Fl. *ppp*

B. Cl. *ppp*

Hn. *ppp*

B. Tbn. *ppp*

Perc. (gradually increase speed) → as fast as possible

Hp. (gradually increase speed) → as fast as possible

Pno. (gradually increase speed) → as fast as possible

S
A
T
B
 3:2] 3:2] 3:2] 3:2]
 layed me, de - layed her.
 layed me, de - layed her.
 8 layed me, de - layed her.
 layed me, de - layed her.

Vln. I (m.s.p.) → ord. pos. (gradually increase speed) → as fast as possible

Vln. II (m.s.p.) → ord. pos. (gradually increase speed) → as fast as possible

Vla. (m.s.p.) → ord. pos. (gradually increase speed) → as fast as possible

Vc. (m.s.p.) → ord. pos. (gradually increase speed) → as fast as possible

D.B. (m.s.p.) → ord. pos.

Fl. *f* *ppp*

B. Cl. *f* *ppp*

Hn. *f* *ppp*

B. Tbn. *f* *ppp*

Perc. *f* *mp*

Hp. *f* *mp*

Pno. *f* *mp*

Brian
 She didn't get enough time. | I didn't get enough time. | It's not right. | It's not
 play the indicated harmonics in any order and rhythm (varied, with or without rests), each player independent (still h.s./h.p.)

Vln. I *f* *p*
 each player independent, as fast as possible (full scratch)

Vln. II *f* *p*
 each player independent, as fast as possible (full scratch)

Vla. *f* *p*
 each player independent, as fast as possible (full scratch)

Vc. *f* *p*
 each player independent, as fast as possible (full scratch)

D.B. *f* *p*

308
 sul E sul A repeat
 sul D repeat decrease speed
 sul D sul G repeat
 sul G repeat decrease speed
 sul C repeat
 sul C repeat decrease speed
 sul E repeat decrease speed

88
311

Perc. decrease speed

Hp. decrease speed

Pno. decrease speed

Brian fair.

S *f* Of course it's not fair, but it is right, _____ you

A *f* Of course it's not fair, but it is right, _____ you

T *f* Of course it's not fair, but it is right, _____ you

B *f* Of course it's not fair, but it is right, _____ you

Vln. I (decrease speed)

Vln. II (decrease speed)

Vla.

Vc. (decrease speed)

D.B. (decrease speed)

90 319

Fl. *pp* *f* *pp*

B. Cl. *pp* *f* *pp*

Hn. *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Perc. (increase speed) → as fast as possible *f*

Hp. (increase speed) → as fast as possible *f*

Pno. (increase speed) → as fast as possible *f*

Brian

S. walk it to - geth - er. Where to? I don't

A. walk it to - geth - er. I don't

T. walk it to - geth - er. I don't

B. walk it to - geth - er. I don't

Vln. I (increase speed) → as fast as possible *f*
 any natural harmonic, any string
 sul A and E

Vln. II (increase speed) → as fast as possible *f*
 any natural harmonic, any string
 sul G and D

Vla. (increase speed) → as fast as possible *f*
 any artificial or natural harmonic, any string

Vc. (increase speed) → as fast as possible *f*
 sul C and G

D.B. (increase speed) → as fast as possible *f*
 sul E and A

320

Perc. *mp*

Hp. *mp*

Pno. *mp*

S
know. It's not for me to know, on - ly to know how to get there. _____

A
know. It's not for me to know, on - ly to know how to get there. _____

T
know. It's not for me to know, on - ly to know how to get there. _____

B
know. It's not for me to know, on - ly to know how to get there. _____

320

Vln. I
p
decrease speed ————— medium speed ————— increase speed —————

Vln. II
p
decrease speed ————— medium speed ————— increase speed —————

Vla.
p

Vc.
p
decrease speed ————— medium speed ————— increase speed —————

D.B.
p
decrease speed ————— medium speed ————— increase speed —————

92
323

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Brian

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Then I won't let you take her.

Where-

Where-

Where-

Where-

Where-

(ord. pos.)

(increase speed) ——— as fast as possible ——— decrease speed ———

pp ——— *f* ——— *pp*

f ——— *mp*

f ——— *mp*

f ——— *mp*

f ——— *p*

f ——— *p*

f ——— *p*

f ——— *p*

326

Fl. *pp*

B. Cl. *pp*

Hn. *pp*

B. Tbn. *pp*

Perc.

Hp.

Pno.

Brian

S
e - ver she goes, _____ she'll have peace.

A
e - ver she goes, _____ she'll have peace.

T
e - ver she goes, _____ she'll have peace.

B
e - ver she goes, _____ she'll have peace.
(to m.s.p.)

But-

326

Vln. I
(to m.s.p.) (decrease speed) _____ as slow as possible increase speed _____ as fast as possible → m.s.p.

Vln. II
(to m.s.p.) (decrease speed) _____ as slow as possible increase speed _____ as fast as possible → m.s.p.

Vla.
(to m.s.p.) (decrease speed) _____ as slow as possible increase speed _____ as fast as possible → m.s.p.

Vc.
(to m.s.p.) (decrease speed) _____ as slow as possible increase speed _____ as fast as possible → m.s.p.

D.B.
(to m.s.p.) (decrease speed) _____ as slow as possible increase speed _____ as fast as possible → m.s.p.

329

Fl. *timbral trill*
f *p* *n*

B. Cl. *timbral trill*
f *p* *n*

Hn. *timbral trill*
f *p* *n*

B. Tbn. *timbral trill*
f *p* *n*

Perc. (crotales) *ff*
 remove mallets, pick up two bows

Hp. *ff*

Pno. *ff* *mp*

8va
 E3/Eb

S
 Did you e - ver stop to think that death is - n't an e - ne-my? Death simp - ly

A
 Did you e - ver stop to think that death is - n't an e - ne-my? Death simp - ly

T
 Did you e - ver stop to think that death is - n't an e - ne-my? Death simp - ly

B
 Did you e - ver stop to think that death is - n't an e - ne-my? Death simp - ly

329

Vln. I *ord. pos.* *ord. press.* *div.*
ff *p*

Vln. II *ord. pos.* *ord. press.*
ff *p*

Vla. *ord. pos.*
ff *p*

Vc. *ord. pos.* *ord. press.*
ff *p*

D.B. *ord. pos.* *ord. press.*
ff *p*

332 (crotales) w/ bows to waterphone

Perc. *ff*

Hp. *mf*

Pno.

S
is. In - stead of let - ting your moth - er rest, You drew her life be -

A
is. In - stead of let - ting your moth - er rest, You drew her life be -

T
is. In - stead of let - ting your moth - er rest, You drew her life be -

B
is. In - stead of let - ting your moth - er rest, You drew her life be -

Vln. I

Vln. II

Vla.

Vc.

D.B.

8va
E♭/E♭

Detailed description: This page of a musical score (page 95) contains parts for Percussion, Harp, Piano, and four vocal parts (Soprano, Alto, Tenor, Bass). The Percussion part is marked '332 (crotales) w/ bows to waterphone' and 'ff'. The Harp part is marked 'mf' and includes a '8va' instruction with a dashed line and 'E♭/E♭' below it. The Piano part has a few notes in the bass clef. The vocal parts have lyrics: 'is. In - stead of let - ting your moth - er rest, You drew her life be -'. The string parts (Violins I & II, Viola, Violoncello, Double Bass) are marked '332' and feature sustained notes with a slur. The score is in a key with one flat (B-flat major or E-flat minor) and a 4/4 time signature.

96

335

Fl. timbral trill *mp* *pp*

B. Cl. timbral trill *mp* *pp*

Hn. timbral trill *mp* *pp*

B. Tbn. *mp* *pp*

Perc. waterphone w/ bow rotate waterphone *ff*

Hp.

Pno. *p*

S. yond its giv - en course. You kept her a - live, but at the cost of

A. yond its giv - en course. You kept her a - live, but at the cost of

T. yond its giv - en course. You kept her a - live, but at the cost of

B. yond its giv - en course. You kept her a - live, but at the cost of

Vln. I *mf* *p* m.s.p. sul E

Vln. II *mf* *p* m.s.p. sul A

Vla. *mf* *p* m.s.p. sul D

Vc. *mf* *p* m.s.p. sul C

D.B. *mf* *p* m.s.p.

8va
E#E

338 (waterphone) (d.) rotate waterphone

Perc. *ff*

Hp.

Pno.

S stretch-ing her thin, di - lut - ing her, — you drew out old things, hun - gry things, that would

A stretch-ing her thin, di - lut - ing her, — you drew out old things, hun - gry things, that would

T stretch-ing her thin, di - lut - ing her, — you drew out old things, hun - gry things, that would

B stretch-ing her thin, di - lut - ing her, — you drew out old things, hun - gry things, that would

Vln. I

Vln. II

Vla.

Vc.

D.B.

8va
E \flat /E \flat

(waterphone)

rotate waterphone

Perc.

Hp.

8va
4
E♭/E♭

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

344

Fl. timbral trill

B. Cl. timbral trill

Hn. timbral trill

B. Tbn. timbral trill

Perc. (waterphone)

Hp.

Pno.

Brian

S
fear, and per - fect emp - ti - ness. —

A
fear, and per - fect emp - ti - ness. —

T
fear, and per - fect emp - ti - ness. —

B
fear, and per - fect emp - ti - ness. —

(m.s.p.)

Vln. I (m.s.p.)

Vln. II (m.s.p.)

Vla. (m.s.p.)

Vc. (m.s.p.)

D.B.

I'm sorry.

n

100 349

Fl. *pp*

B. Cl. *pp*

Hn. *pp*

B. Tbn. *pp*

Perc.

Hp. *f*

Pno. *mf*

Brian

S. Your moth-er won't walk her road a - lone.

A. Your moth-er won't walk her road a - lone.

T. Your moth-er won't walk her road a - lone.

B. Your moth-er won't walk her road a - lone.

Vln. I (to ord. pos.) ord.

Vln. II (to ord. pos.) ord.

Vla. (to ord. pos.) ord.

Vc. (to ord. pos.) ord.

350 (waterphone)

Perc.

Hp.

Pno.

S
None of you do. I walk with you al - ways, — to the

A
None of you do. I walk with you al - ways, — to the

T
None of you do. I walk with you al - ways, — to the

B
None of you do. I walk with you al - ways, — to the

Vln. I

Vln. II

Vla.

Vc.

8va
4
E \flat E \flat

353 timbral trill

Fl. *p* *ff* *pp*

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

Hn. *p* *ff* *pp*

B. Tbn. *p* *ff* *pp*

Perc. (waterphone) 3:2J

Hp. *mf*
8va
E3/Eb

Pno. *p* 3:2J

Brian
Can I see her? Please? Just- I... Let me say goodbye.

S end.

A end.

T end.

B end.

Vln. I (ord. press.) 3:2J 3:2J h.s./h.p. increase speed repeat

Vln. II (ord. press.) 3:2J 3:2J h.s./h.p. increase speed repeat

Vla. (ord. press.) 3:2J 3:2J h.s./h.p. increase speed repeat

Vc. (ord. press.) 3:2J 3:2J h.s./h.p. increase speed repeat

356

Fl. *p* *ff* timbral trill

B. Cl. *p* *ff* timbral trill

Hn. *p* *ff* timbral trill

B. Tbn. *p* *ff*

Perc. (waterphone)

Hp. *ff*

Pno. *f*

S
A
T
B
You are per - sis - tent.

Vln. I (increase speed) → as fast as possible → decrease speed *f*

Vln. II (increase speed) → as fast as possible → decrease speed *f*

Vla. (increase speed) → as fast as possible → decrease speed *f*

Vc. (increase speed) → as fast as possible → decrease speed *f*

104 361 Slower ♩ = 66

Fl. *pp*

B. Cl. *pp*

Hn. *pp*

B. Tbn. *pp*

Perc. crotales w/ light, plastic mallets - always l.v. *mf*

Pno. *p* 3:2

* Ped. throughout until indicated (do not lift!)

Vln. I ³⁵⁹ (decrease speed) → as slow as possible *n*

Vln. II (decrease speed) → as slow as possible *n*

Vla. (decrease speed) → as slow as possible *n*

Vc. (decrease speed) → as slow as possible *n*



Perc. 3:2 *p*

Hp. *mp*

Pno. 3:2 3:2 3:2

Maria Brian? 3:2 3:2
Is - n't this the most beautiful dream? _____

Vln. II ord. press. sul tasto *pp*

367 (crotales)

Perc.

Hp. *p*

Pno.

Maria

Brian Yes. A beautiful dream. I love you, Mom.

Vln. I ord. press. sul tasto

Vln. II (sul tasto)

Vla. ord. press. sul tasto *pp*

370

Fl. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Hn. *pp* *mp* *pp*

Perc. (crotales) 3:2] 3:2] 3:2]

Hp. 5:4] 5:4] 5:4]

Pno. 3:2] 3:2] 3:2] 5:4]

Maria
love you too. Don't cry, it's okay.

Vln. I 370 ord. *p* sul pont.

Vln. II ord. *p* sul pont.

Vla. ord. *p* sul pont.

Vc. ord. press. *p* (ord. pos) sul pont.

D.B. *p* (ord. pos) sul pont.

373 (crotales)

Perc. 

Hp. 

Pno. 

Maria 

Brian 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

376

Fl. *p*

B. Cl. *p*

Hn. *p*

B. Tbn. *p*

Perc. (crotales) 3:2 3:2 3:2

Hp. 5:4 5:4 5:4

Pno. 7:6 3:2 3:2

Maria: What do you think is at the end of the road?

Brian: I don't know. But...

Vln. I 376 increase trill speed

Vln. II increase trill speed

Vla. increase trill speed

Vc.

D.B.

379

Fl.

B. Cl.

Hn.

B. Tbn.

Perc. (crotales)

Hp.

Pno.

Brian

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

379

3:2J

3:2J

3:2J

3:2J

3:2J

5:4J

5:4J

5:4J

8va

8va

3:2J

5:4J

3:2J

5:4J

mf

mf

mf

mf

She won't walk a - lone.

She won't walk a - lone.

She won't walk a - lone.

She won't walk a - lone.

She won't walk a - lone.

(s.p.)

(inc. trill speed)

(trill as fast as possible)

ord. pos.

(s.p.)

(inc. trill speed)

(trill as fast as possible)

ord. pos.

(s.p.)

(inc. trill speed)

(trill as fast as possible)

ord. pos.

(s.p.)

ord. pos.

(s.p.)

ord. pos.

Fl. breathe when necessary until end

B. Cl. breathe when necessary until end

Hn. breathe when necessary until end

B. Tbn. breathe when necessary until end

Perc. (crotales) *ff*

Hp. *ff* E \flat /E \flat

Pno. *ff*

Vln. I *ff* sul E sul A sul D

Vln. II *f* each player independent, proportionally notated slight scratch

Vla. *f* each player independent, proportionally notated slight scratch

Vc. *ff* sul A sul D sul G

D.B. h.s./h.p. *f*

385

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5:4

3:2

(crotales)

(ff)

(ff)

6:4

(ff)

E♭/E♭

Detailed description: This page of a musical score contains measures 385, 386, and 387. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part features a melodic line with slurs and 5:4 and 3:2 ratios. The B. Clarinet (B. Cl.) part has a similar melodic line with slurs. The Horn (Hn.) part has a melodic line with slurs and 3:2 ratios. The B. Trombone (B. Tbn.) part has a melodic line with slurs. The Percussion (Perc.) part has a rest in measures 385 and 386, followed by a crotale pattern in measure 387 marked (ff). The Harp (Hp.) part has a rest in measures 385 and 386, followed by a pattern in measure 387 marked (ff). The Piano (Pno.) part has a rest in measures 385 and 386, followed by a pattern in measure 387 marked (ff). The Violin I (Vln. I) and Violin II (Vln. II) parts are blank. The Viola (Vla.) part is blank. The Violoncello (Vc.) part is blank. The Double Bass (D.B.) part has a melodic line with slurs.

388

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5:4

3:2

3:2

5:4

3:2

5:4

3:2

(crotales)

5:4

3:2

6:4

8va

♯

E♯/E♭

increase speed

increase speed

increase speed

increase speed

391

Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(increase speed)

(increase speed)

(increase speed)

(increase speed)

(crotales)

8va

5:4

3:2

3:2

3:2

5:4

5:4

5:4

5:4

6:4

E♭/E♭

397

Fl. *fff*

B. Cl. *fff*

Hn. *fff*

B. Tbn. *fff*

Pno. *

Maria

Vln. I *fff* 75% scratch

Vln. II *fff* 75% scratch

Vla. *fff* 75% scratch

Vc. *fff* 75% scratch

D.B. *fff* full scratch

400

Brian *p* I love you.

403

Brian

Epilogue: The Silence

$\text{♩} = 54$

Piano *p*

Ped. throughout until indicated (do not lift!)

410

Perc. celesta *mp*

Ped. throughout until indicated (do not lift!)

Pno.

Brian *pp*

I've walked through e - very

413

Pno.

Brian

room, the house is emp - ty, — no more scratch - ing, — no

416

Pno.

Brian

sound, no sense of life at — all. —

420

419 (celesta)

Perc.

Pno.

Brian

I'm a - lone.



422

Perc.

Pno.

Brian

On clear nights, I look up at a sea of stars.



427

425

Perc.

Pno.

Brian

I think a - bout her most then, _____ I grieve.

(celesta)

428

Perc. *p* *mp*

Pno. *mp*

Brian *p*

I won - der where their



430

Perc.

Pno.

Brian *mp* *p* *mp* *p*

road went, if they reached their dest - i - na - tion. I



432

Perc. *mf*

Pno.

Brian

look to the North Star to keep from get - ting lost.

434 (celesta)

Perc. *mp* *mf* *mp*

Pno.

Brian

When it's full, I look up t'wards the moon.

437

Perc. *mf* *mp*

Pno.

Brian

I won - der if she searched for hid - den o - ceans. — I

440 441

Perc. *f*

Pno. *f*

Brian *mf* *p*

like to think she did. —

120

443 (celesta)

Perc.

Pno.



446

Pno.

Vln. I

Vln. II

Vla.



449

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in five staves, labeled Vln. I, Vln. II, Vla., Vc., and D.B. on the left. The Vln. I and Vln. II staves are in treble clef, while the Vla., Vc., and D.B. staves are in bass clef. The Vln. I and Vln. II parts feature a melodic line with a slur and a fermata over the final measure. Above the first measure of each violin staff is the instruction "ord. pos." with an arrow pointing to the first measure. The dynamic marking *pp* is placed below the first measure of both violin staves, and *n* is placed below the final measure of each. The Vla., Vc., and D.B. parts are mostly silent, with a few notes in the final measure. Above the first measure of the Vla. staff is the instruction "ord. pos." with an arrow. The dynamic marking *n* is placed below the first measure of each of these three staves. The number 452 is written above the first measure of the Vln. I staff.

CURRICULUM VITAE

Tanner Jones

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EDUCATION

- 5/2022 **University of Louisville**, Louisville, KY (anticipated)
Master of Music in Music Composition
- Composition instruction: Drs. Allison Ogden, Krzysztof Wolek, and Steve Rouse
 - Additional lessons: Lei Liang, Katherine Balch
- 5/2020 **Murray State University**, Murray, KY
Bachelor of Music in Music Composition
- Composition instruction: Drs. Mike D'Ambrosio, Steven Weimer, and Ash Stemke
 - Additional lessons: Lori Laitman
 - Voice instruction: Drs. Christopher Mitchell and Tana Field
 - Conducting instruction: Dr. Bradley L. Almquist
-

TEACHING AND WORK EXPERIENCE

- 2020-now **Graduate Instructor/Teaching Assistant**, Music Theory Division
University of Louisville, Louisville, KY
- Instructor of Record:**
- Fundamentals of Music (2 sections) (Fall 2020)
 - Theory I (incl. aural and keyboard skills) (Fall 2021)
 - Theory II (incl. aural and keyboard skills) (Spring 2022)
- Guest Lecturer:**
- Composition Seminar (Fall 2020 and Fall 2021)
 - Fundamentals of Music (Fall 2021)
- 2019-2020 **Undergraduate Teaching Assistant**, Music Theory Area
Murray State University, Murray, KY
- Teaching Assistant:**
- Theory II (Spring 2019)
 - Aural Skills I (Fall 2019)
 - Aural Skills IV (two sections) (Spring 2020)
- Guest Lecturer:**
- Theory III (Fall 2019)
 - Aural Skills III (Fall 2019)
- 2019-2020 **Director of Contemporary Worship**
First Presbyterian Church, Murray, KY
- 2017-2020 **Choral Intern**
First Presbyterian Church, Murray, KY
- 2019 **Intern / Teaching Assistant**
Paducah Symphony Orchestra Summer Camp, Paducah, KY
- 2018 **Music Director**
Playhouse in the Park, Murray, KY
- 2017-2018 **Recording Assistant**, Recording Services
Murray State University, Murray, KY
-

SELECTED AWARDS, RECOGNITION, AND FESTIVALS

2022	Graduate Teaching Assistantship Award, University of Texas at Austin (full tuition, health insurance, stipend)
2022	SPLICE Institute
2022	New Music on the Bayou
2021	New Music Festival at the University of Louisville
2020	Graduate Teaching Assistantship Award, University of Louisville (full tuition, health insurance, stipend)
2020	KMEA Collegiate Composition Competition Winner
2020	National Student Electronic Music Event
2019	College of Humanities and Fine Arts Newsletter, November 2019 Edition Featured Student
2017	Joseph Garton and Daisy Alumni Scholarship Recipient
2016	National Association of Teachers of Singing Mid-South Regional Voice Competition Semi-finalist

SELECTED PERFORMANCES

2022	Computer Music Concert at UofL (2/9) <i>derealization...</i> , performed by students of UofL
2021	New Music Festival at UofL (11/8) <i>phosphine shrouds her now</i> , performed by the NouLou Chamber Players
2021	Electronic and Computer Music Concert at UofL (5/27) <i>a bird in his teeth</i> , fixed video/audio
2021	UofL Student Composers Concert (3/18) <i>Songs of Shattering</i> , performed by Aaron Hill and Nolan Alex Ancil
2020	Electronic and Computer Music Concert at UofL (10/21) <i>Wendy's Pipe Dream</i> , two chan. fixed audio
2020	National Student Electronic Music Event (2/15) <i>Wendy's Pipe Dream</i> , two chan. fixed audio
2019	New Music at Murray State University (12/5) <i>sound refracts like light when we're drowning</i> , performed by Sue-Jean Park, Meeyoun Park, and Kara Donnelly
2019	MSU Concert Choir Tour at Seckman High School (10/29) <i>Peace</i> , performed by the MSU Concert Choir
2019	MSU Concert Choir Tour at St. Clare of Assisi Catholic Church O'Fallon (10/28) <i>Peace</i> , performed by the MSU Concert Choir
2019	MSU Concert Choir Tour at Mehlville High School (10/28) <i>Peace</i> , performed by the MSU Concert Choir
2019	Murray State Concert Choir Concert (10/20) <i>Peace</i> , performed by the MSU Concert Choir
2019	New Music at Murray State University (4/26) <i>Peace</i> , performed by students of MSU <i>Wendy's Pipe Dream</i> , two-chan. fixed audio
2018	New Music at Murray State University (11/29) <i>a catharsis</i> , performed by Dorothy Dean, Jennifer Revell, and students of MSU
2018	New Music at Murray State University (4/27) <i>Different Implements</i> , performed by the MSU Brass Choir
2017	New Music at Murray State University (11/30) <i>The Disintegration of The Persistence of Memory</i> , performed by students of MSU <i>Of What Sang In Me</i> , performed by students of MSU
2017	New Music at Murray State University (4/29) <i>Galatea of the Spheres</i> , performed by students of MSU

SOFTWARE PROFICIENCY

Audio Programming Languages: Max/MSP, ChucK
Digital Audio Workstations: Logic Pro X, Pro Tools
Notation Software: Finale
Software and Tools: Orchidea (IRCAM), Absynth
Educational: Musition and Auralia

PERFORMANCE AND CONDUCTING EXPERIENCE

VOICE

- 2019 New Music Vocal Octet, Murray State University
2017- First Presbyterian Church Chancel Choir, Murray, KY
2016- Concert Choir, Murray State University
2016- Kentucky Music Education Association All-Collegiate Choir
2018 Die Kammersänger, Murray, KY
2016-2017 EQ Blu, mixed a cappella group, Murray State University

CONDUCTING

- 2019 **MSU Choir Concert Tour at Seckman High School (10/29)**
Peace, performed by the MSU Concert Choir
- 2019 **MSU Choir Concert Tour at St. Clare of Assisi Catholic Church O'Fallon (10/28)**
Peace, performed by the MSU Concert Choir
- 2019 **MSU Choir Concert Tour at Mehlville High School (10/28)**
Peace, performed by the MSU Concert Choir
- 2019 **Murray State Concert Choir Concert (10/20)**
Peace, performed by the MSU Concert Choir
- 2019 **New Music at Murray State University (4/26)**
Peace, performed by students of MSU
- 2017 **New Music at Murray State University (11/30)**
The Disintegration of The Persistence of Memory, performed by students of MSU
Of What Sang In Me, performed by students of MSU
Invent Offing, Ascher Taylor-Schroeder, performed by students of MSU
- 2017 **New Music at Murray State University (4/29)**
Galatea of the Spheres, performed by students of MSU
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PROFESSIONAL MEMBERSHIPS

- Society of Composers, Inc.
Society of Electro-Acoustic Music in the United States
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COMPOSITIONS

- 2022 *puncture spills and viscera scrapes* (7') – cello and Max/MSP
written for the SPLICE Institute and Stephen Marotto
- 2022 *Maria on the Moon* (25') – chamber opera
- 2021 *derealization, dissociation, other buzz words for my spiraling* (8') – two electric guitars, percussion, and Max/MSP (four-channel)
- 2021 *phosphine shrouds her now* (6') – sextet
written for the NouLou Chamber Players
- 2021 *a cave no more the cave is* (7') – voice and Max/MSP
- 2021 *Moon spills the inhuman Fire* (2') – string orchestra
written for the University of Louisville Orchestra Strings
- 2020 *a bird in his teeth* (7-8') – controllerist and Max/MSP
- 2020 *crash blossoms* (6') – alto saxophone and tenor saxophone
- 2020 *like prayers against the mesh* (8') – soprano and eleven players
commissioned by the Murray State University Chamber Winds
- 2020 *Songs of Shattering* (9') – tenor and piano
- 2019 *sound refracts like light when we're drowning* (8') – English horn, violin, and piano
- 2019 *Peace* (7') – SATB choir and piano
written for the Murray State University Concert Choir
- 2018 *Wendy's Pipe Dream* (4') – two-channel fixed audio
- 2018 *a catharsis* (7') – Pierrot ensemble and percussion
- 2018 *Different Implements* (11') – brass choir and electronics
- 2017 *Of What Sang In Me* (3') – SATB choir
- 2017 *The Disintegration of The Persistence of Memory* (3') – brass quintet
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