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on the subject of loneliness.

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on the subject of loneliness

for Soprano and 15 Instruments

By

Isaac Raymond Smith
B.M., University of Northern Iowa, 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, Kentucky

May 2022

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A Thesis approved on
May 3, 2022

by the following Thesis Committee:

Thesis Director - Krzysztof Wolek

Allison Ogden

Kimcherie Lloyd

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To Anya, for challenging me, inspiring me, comforting me, making me laugh, laughing with me, laughing at me, listening to me, and generally helping to sustain me over the last two years.

Thank you.

PROGRAM NOTE

Loneliness has been experienced since ancient times, but all were made acutely aware of the need for social interaction during the long periods of lockdown during 2020 and 2021. *on the subject of loneliness* draws inspiration from a variety of texts which examine the complex effects of loneliness from emotional, scientific, and spiritual viewpoints. Redactions and rearrangements of these texts form a new narrative which does not always follow a linear form or work toward a clear goal. The speaker's internal dialogue formed from the disparate texts reflects the impact of loneliness on the music itself; only in retrospect do these jumbled thoughts come together.

Duration: ~25 minutes

TEXT

(Original Forms with redactions):

Alone

By James Russell Lowell

From the close-shut windows gleams no spark,
The night is chilly, the night is dark,
The poplars shiver, the pine-trees moan,
My hair by the autumn breeze is blown,
Under thy window I sing alone,
Alone, alone, ah woe! Alone!

The darkness is pressing coldly around,
The windows shake with a lonely sound,
The stars are hid and the night is drear,
The heart of silence throbs in thine ear,
In thy chamber thou sittest alone,
Alone, alone, ah woe! Alone!

The world is happy, the world is wide.
Kind hearts are beating on every side;
Ah, why should we lie so coldly curled
Alone in the shell of this great world?
Why should we any more be alone?
Alone, alone, ah woe! Alone!

Oh, 'tis a bitter and dreary word,
The saddest by man's ear ever heard!
We each are young, we each have a heart,
Why stand we ever coldly apart?
Must we forever, then, be alone?
Alone, alone, ah woe! Alone!

I Am!

By John Clare

I am! yet what I am none cares or knows,
My friends forsake me like a memory lost;
I am the self-consumer of my woes,
They rise and vanish in oblivious host,
Like shades in love and death's oblivion lost;
And yet I am! and live with shadows tost

Into the nothingness of scorn and noise,
Into the living sea of waking dreams,
Where there is neither sense of life nor joys,
But the vast shipwreck of my life's esteems;
And e'en the dearest—that I loved the best—
Are strange—nay, rather stranger than the rest.

I long for scenes where man has never trod;
A place where woman never smil'd or wept;
There to abide with my creator, God,
And sleep as I in childhood sweetly slept:
Untroubling and untroubled where I lie;
The grass below—above the vaulted sky.

Original Manuscript excerpted from Thesis

By Adina Wagner

Social isolation and loneliness have synergistic effects: The higher the social isolation, the larger is the effect of loneliness on mortality; And the higher the loneliness, the larger is the effect of social isolation on mortality (Beller & Wagner, 2018b). Thus, the adverse effects of Loneliness and Social Isolation appear to be strongest in those that are lonely and socially isolated at the same time. A potential explanation for these synergistic effects on mortality may be the differential effects of loneliness and social isolation on physical and mental health. While loneliness predicts mental health outcomes such as depression best, physical health is best predicted by social isolation (Beller & Wagner, 2018b). And while its effect on depression largely explains the association between loneliness and mortality, the mechanisms with which social isolation contributes to mortality are to more complex and intertwined (Elovainio et al., 2017).

Psalm 88
From NIV Bible

A song. A psalm of the Sons of Korah. For the director of music. According to mahalath leannoth. A maskil of Heman the Ezrahite.

1 Lord, you are the God who saves me;
day and night I cry out to you.

2 ~~May my prayer come before you;~~
~~—turn your ear to my cry.~~

3 I am overwhelmed with troubles
and my life draws near to death.

4 I am counted among those who go down to the pit;
I am like one without strength.

5 I am set apart with the dead,
like the slain who lie in the grave,
whom you remember no more,
who are cut off from your care.

6 You have put me in the lowest pit,
in the darkest depths.

7 Your wrath lies heavily on me;
you have overwhelmed me with all your waves.

8 You have taken from me my closest friends
and have made me repulsive to them.

I am confined and cannot escape;

9 ~~—my eyes are dim with grief.~~

~~I call to you, Lord, every day;~~

~~—I spread out my hands to you.~~

10 ~~Do you show your wonders to the dead?~~

~~—Do their spirits rise up and praise you?~~

11 ~~Is your love declared in the grave,~~

~~—your faithfulness in Destruction?~~

12 ~~Are your wonders known in the place of darkness,~~

~~—or your righteous deeds in the land of oblivion?~~

13 ~~But I cry to you for help, Lord;~~

~~—in the morning my prayer comes before you.~~

14 ~~Why, Lord, do you reject me~~

~~and hide your face from me?~~

15 ~~From my youth I have suffered and been close to death;~~

~~—I have borne your terrors and am in despair.~~

16 ~~Your wrath has swept over me;~~

~~—your terrors have destroyed me.~~

17 ~~All day long they surround me like a flood;~~

~~—they have completely engulfed me.~~

18 ~~You have taken from me friend and neighbor—~~

~~darkness is my closest friend.~~

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INSTRUMENTATION

Flute (doubling Piccolo and Alto Flute)
Oboe (doubling English Horn)
Bb Clarinet (doubling Bb Bass Clarinet)
Bassoon (doubling Contrabassoon)

F Horn¹

Bb Trumpet²

Trombone³

Percussion 1 (Crash Cymbal; Crotales; Bass Drum; Vibraphone; 5 Temple Blocks; Triangle; Snare Drum; Styrofoam Block)⁴

Percussion 2 (4 toms; 32", 26", and 23" timpani; Tam-tam; Marimba; Suspended Cymbal; Hi-hat; 4 nipple gongs tuned to approximately A4, Eb4, C#5, and F#5)⁵

Piano⁶

Soprano

2 Violins

Viola

Violoncello

Double Bass with C Extension⁷

Score is in C

¹ Horn mutes required: metal straight mute

² Trumpet mutes required: harmon mute (with stem); metal straight mute; stone-lined bucket mute

³ Trombone mutes required: metal straight mute; harmon mute (with stem); stone-lined bucket mute

⁴ Percussion 1 mallets required: 2 cello or bass bows; 2 hard plastic mallets; 2 bass drum mallets; 1 superball; 4 hard yarn mallets; 2 drumsticks; 2 snare brushes; 1 sheet of aluminum foil; 1 cleaning brush; 4 medium yarn mallets; 4 soft yarn mallets; 1 piece of 8.5x11 printer paper

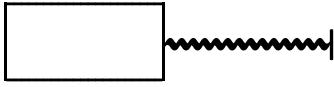
⁵ Percussion 2 mallets required: 1 superball; 2 timpani mallets; 2 cello or bass bows; 2 drumsticks; 2 cloth-covered rattan sticks; 2 snare brushes; 1 tam-tam beater; 4 medium yarn mallets; 2 soft yarn mallets; 2 hard yarn mallets; 1 medium-length chain, 1 triangle beater

⁶ The pianist needs 1 sheet of aluminum foil; 1 spoon, 2 hand towels; 3 notebooks or folders with plastic covers; 1 credit card; 1 light chain; and 1 piece of 8.5x11 printer paper for piano preparations (see "Instructions on Piano Preparation" for more details)

⁷ All mute indications in the strings refer to the standard rubber mutes that fit on the bridge

PERFORMANCE NOTES

General Notation Guide



Repeat figure for duration of extending line; do not synchronize with overall tempo or neighboring players



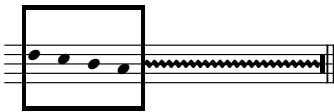
Feather beaming gestures: accelerate/decelerate gradually within given duration; do not heed the overall tempo



Quarter tone accidentals (3/4 flat, 1/4 flat, 1/4 sharp, 3/4 sharp)



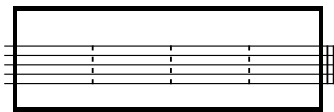
Gradually alter manner of playing



Repeat notes within box in any order; play rapidly and do not adhere to overall tempo; do not repeat same pattern more than twice in a row



Play figure as fast as possible.

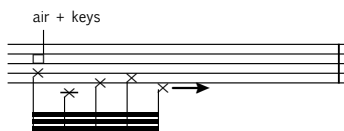


Move between figures separated by dotted lines; do not pause between figures; do not move from left to right; do not repeat the same figure more than twice in a row; continue for duration of extending line

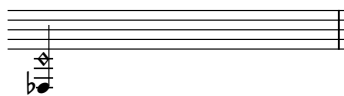



Rhythmic cues provided for clarity when tuplets cross barlines

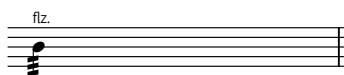
Notation Guide for Winds

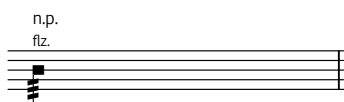
air + keys

 Blow air through horn while performing random, rapid key clicks


timb. tr.  Timbral trill

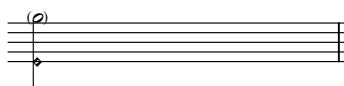
 (Fl. only) Tongue ram: Diamond notehead indicates fingered pitch; normal notehead indicates sounding pitch

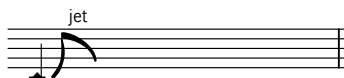
 Air puffs: Blow air through horn as if playing normally, but do not sound pitch

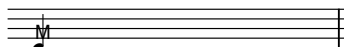
flz.
 Flutter tongue; a guttural growl may be substituted if that is easier for performer


n.p.
flz.
 Flutter tongue with only air, no pitch


 (Cl. only) Alternate normal embouchure (◦) with muffled tone (•) through changing tongue's position on the reed

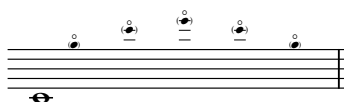
 Overblow fundamental indicated with diamond notehead to produce partial shown in parenthesized note

jet
 (Fl. only) Jet whistle

 Multiphonic: Produce any multiphonic based on given pitch that can produce given dynamic shape

 Scoop/Doit

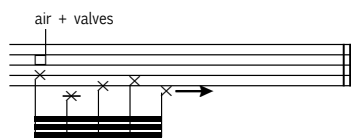
 (Cl. only) Slap tongue

 (Fl. only) Indeterminate overblowing: loosely follow contour of indicated partials to follow dynamic curve given

 Key clicks

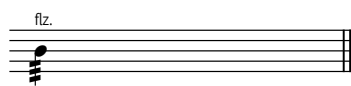
Notation Guide for Brass

air + valves



Blow air through horn while rapidly depressing random valves

flz.



Flutter tongue

n.p.
flz.



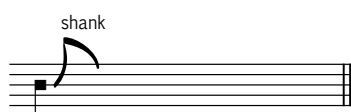
Flutter tongue with no pitch

+/o (Hn only) Stopped/open; always accompanied by text description

+/o (Tpt and Tbn.) Indicates hand placement over harmon stem (+=hand covering stem; o=open stem)

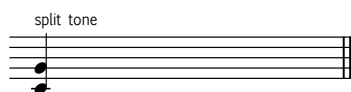
↵ Mouthpiece pops; leave mouthpiece on instrument

shank



Remove mouthpiece and blow over shank, creating a high, piercing whistle

split tone



Split tones: Split the 2 partials given; aggressive, growling sound expected/desired over exact pitch accuracy

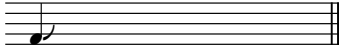
Notation Guide for Percussion



Drag mallet in circular motion on drum/cymbal; speed of revolution indicated by duration of note associated with symbol



|| Scrape cymbal



(Timp only) scoop up quickly using pedal



Choke off/damp immediately



Play in circular motion around drum, but alternate scraping clockwise/counterclockwise as indicated by symbols



Play on the rim (this is used for a crotale being placed on a snare drum)



Move to center of drum while still playing



|| Rapidly rub aluminum foil or brush over drum in back-and-forth motion



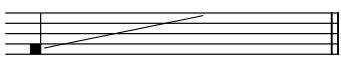
Closed/open hi-hat



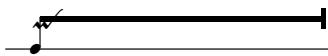
Play as close as possible to the rim while still being on the drum head



Play in the center of the drum (typically accompanied by verbal description as well)



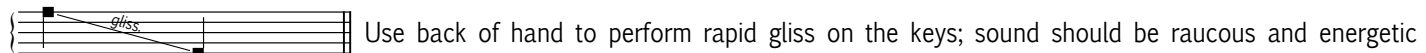
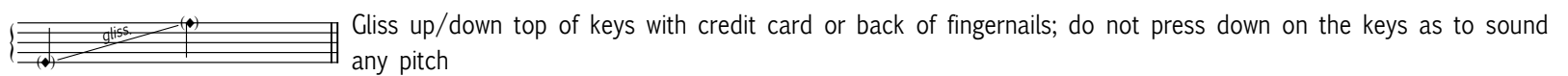
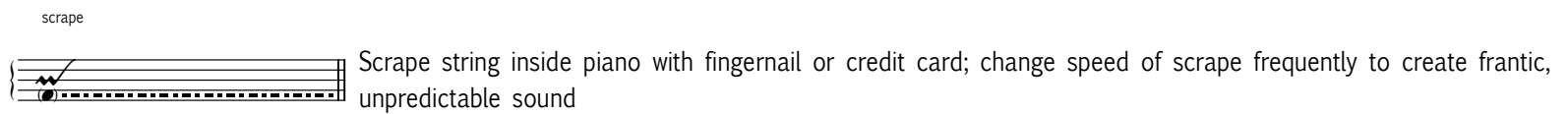
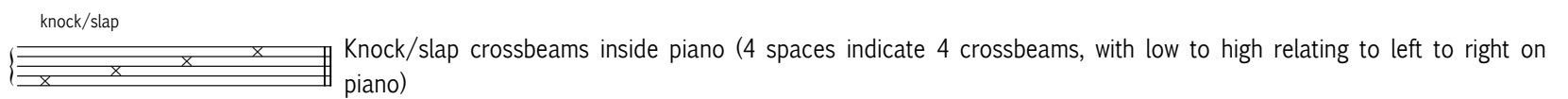
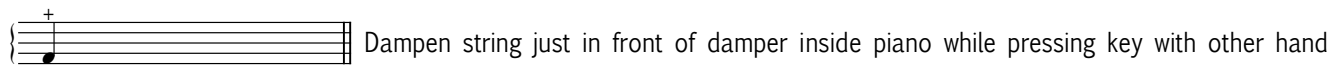
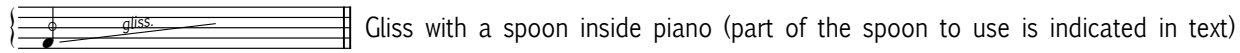
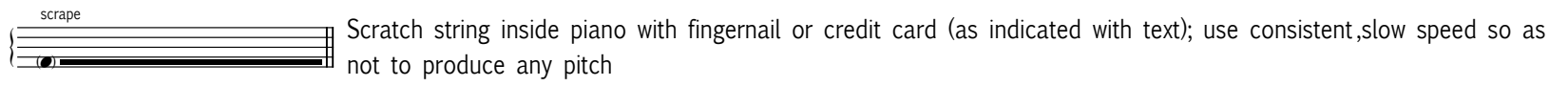
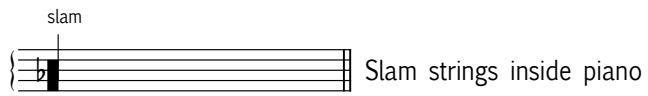
Drag stick/mallet across resonators of vibraphone. Though sound is mostly unpitched, the position on the staff relates to the resonators played in the same way as the keyboard (moving up on staff=moving right on keyboard and moving down on staff=moving left on keyboard). The bottom of the staff represents the resonators farthest to the left, and the top of the staff represents the resonators farthest to the right.



|| Irregular, frantic bowing; vary speed of bow almost constantly but maintain a rapid pace overall

** Note for Percussion 2: You will notice that 2 hard yarn mallets are requested although you never play any of the instruments with them. These are used for preparation of the marimba in the section beginning in measure 178. The two mallets should have thin enough handles that they fit in between the cracks of the marimba. When you play, these two extra mallets will bounce and create a rattling sound.

Notation Guide for Piano



Instructions for Piano Preparation

Mark the following dampers/strings inside the piano so they are easy to find quickly



Piano Preparations (continued)

mm. 11-17: Place aluminum foil on lowest octave of strings inside piano; leave room near dampers (but still behind the dampers) to scrape the strings with a spoon and slam the strings with one palm

mm. 19-21: Pick up metal spoon. The spoon should be fairly standard size—it should be small enough to use easily inside the piano without be too unwieldy.

mm. 24-25: Put down spoon

mm. 34-37: Pick up spoon

mm. 42-47: Put down spoon

mm. 61-65: Remove foil

mm. 83-86: Place towel(s) on strings from around C3 to C6. Towels should be heavy enough to dampen the strings-- standard hand towels should work well for this. The towel(s) should be placed in such a way that they contact as many strings as possible. Depending on the crossbeam setup inside the piano and the size of the towel(s), more than one may be necessary.

mm. 95-98: Remove towel(s)

mm. 108-116: Place composition notebooks, spiral notebooks, or heavy folders on strings from at least G1-G4 (they may extend beyond this if desired). The type of notebook is not important, but it should have a plastic cover and be heavy enough to affect the sound of the piano strings. The resulting sound should be pointed and bring out the sound of the hammers hitting the strings, with a tone color somewhat similar to a harpsichord.

mm. 217-226: Remove plastic notebooks, pick up credit card

mm. 236-237: Put down credit card

mm. 241-244: Place light chain on bottom two octaves of strings inside piano. The chain should be light enough that it vibrates heavily when the strings are played.

m. 258: Pick up spoon

mm. 259-271: Put down spoon and remove chain

mm. 313-317: Place foil on lowest octave of piano

mm. 342-392: Remove foil; place plastic notebooks on strings from around C5 to C7

mm. 408-411: Remove notebooks

mm. 450-451: Pick up credit card

mm. 459-466: Place plastic notebooks on bottom two octaves of strings inside piano (credit card still in hand)

mm. 471-472: Put down credit card (while playing with LH)


mm. 480-481: Pick up spoon

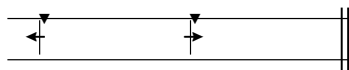
mm. 484-486: Remove notebooks (while holding pedal)

mm. 488-490: Place piece of 8.5x11 printer paper on lowest strings inside piano. It should cover about 1-1.5 octaves.


m. 496: Remove paper

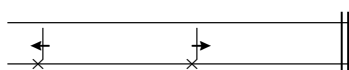
Notation Guide for Voice

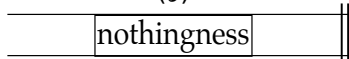
fry
 Vocal fry (through inhale/exhale)

 Inhale/exhale audibly through indicated sound

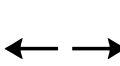
 Sprechstimme


 Speak on given rhythm; staff position conveys relative placement in voice (higher on staff=higher in voice, vice versa)

 Speak through inhalation/exhalation on given rhythm

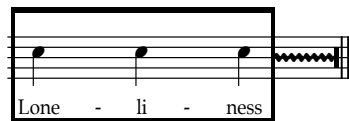
(d)
 Speak freely within given duration; sometimes manner of speaking altered through verbal indication above staff


 Cover mouth with hand/hand completely removed

 Occasionally placed above freely spoken text. Continue speaking freely, but through an inhalation (←) or exhalation (→)

 Re-articulate final syllable of text using diaphragm to force out little bursts of air
 throbs (ss)

 Scoop into/fall off of written note

 Sing text on given notes within time frame indicated by extension line; do not adhere to overall tempo, instead floating over the time
 Lone - li - ness

 Sing on gradual gliss between two end points; lean into the microtonal nature
 what I am none cares

Notation Guide for Strings

s.p./m.s.p./s.t./m.s.t. Sul pont/molto sul pont/sul tasto/molto sul tasto



Full scratch tone (always performed on a downbow)



Choked/abrupt cutoff

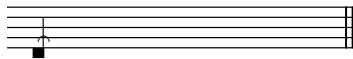


Bow on tailpiece; produces very quiet humming sound unless indicated

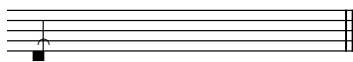


Variable bow pressure indication. The thickest part of the wedge indicates full scratch, with the thinnest part showing normal pressure

winding



Bow on copper winding behind bridge



Bow on string behind bridge



Ricochet: throw bow so that it bounces on string a number of times (sometimes accompanied by col legno, indicated by “col legno ricochet”)



Circular bowing: move gradually from sul tasto to sul pont by moving bow in circular motion and dragging the hair sideways along the strings

knock



Knock on most resonant part of instrument's body; whenever possible use full hand to knock, but knuckle of thumb alone may be used if easier for transitions



Snap pizzicato



Seagull effect

on bridge



Bow on bridge; damp strings to eliminate any slips making sound on the strings



Ricochet/throw bow and let bounce while also glissing up

drum



Drum on most resonant part of instrument's body with fingernails

on the subject of loneliness

Texts drawn from James Russell Lowell, John Clare, Adina Wagner, and NIV Bible

Isaac Raymond Smith

Slow, Lamenting ♩ = 50-52

1. Must we forever be alone?

Alto Flute
blow air through horn while performing random, rapid key clicks
mf → *pp* *pp* → *mf*

English Horn

Bass Clarinet
blow air through horn while performing random, rapid key clicks
mf → *pp* *pp* → *mf*

Contrabassoon
mf → *pp* *pp* → *mf*

French Horn
blow air through horn while rapidly depressing random valves
mf → *pp* *mf* *mf*

Trumpet
air + valves
mf *mf*

Trombone
straight mute flz.
mp → *pp* *mf*

Crash Cymbal
with bow
f *f* *mp*

Floor tom
with superball
f → *mf* *mf* > *mp* *pp* < *mp*

Piano
Inside Piano
slam
f *f*

Soprano
vocal fry
pp (oh)

Violin 1
Violin 2
pp sul tasto con sord. *pp*

Viola
full scratch
f *f*

Violoncello
full scratch
f

Double Bass
m.s.p.
mf → *p*

6 **4/4** **5/4** **3/4**

A. Fl. *mf* *pp* (air + keys)

Eng. Hn

Bs Cl. *mf* *p* (timb.)

Cbsn *mf* *mp*

F. Hn *mf* *pp* (3 air + valves, 5 air + valves)

Tpt *mf* *pp* (5)

Tbn. *pp* *mf* *p* (5)

Cr. Cym. *mf* (with bow)

B. Dr. *p* *mf* (with B. Dr. mallet)

Timp. *mp* *mf* *pp* (5 with timp. mallets, 3)

Ft. Tom. *mf* *p* *mf* (with superball)

Pno *mf* (scrape, 8ba, mf (Xed.), mf *pp*)

f (slam, 8ba, mf)

mf (scrape, 8ba)

S. (oh)

4/4 **5/4** **3/4**

Vln 1 *pp* (on the tailpiece; do not synchronize)

Vln 2 *pp* (on the tailpiece; do not synchronize)

Vla *f* *pp* (3 varied overpressure, On the tailpiece; do not synchronize)

Vc. *f* *pp* (varied overpressure, On the tailpiece; do not synchronize)

D. B. *mf* *mp* (m.s.p., bow on copper winding behind bridge)

mf *mf*

11

A. Fl. $\frac{3}{4}$ air + keys p $\frac{5}{4}$ tongue ram mp $\frac{3}{4}$ $\frac{4}{4}$

Eng. Hn.

Bs. Cl. air + keys p

Cbsn.

F. Hn. air + valves p

Tpt.

Tbn. flz. with no pitch p

B. Dr. with superball fp fp

Tam. Tam. with bow mp mf mp mf

Pno. place aluminum foil on lowest octave of strings

S. breathe audibly p (oh) (ho) (oh) (ho)

Vln 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ mf

Vln 2 mf

Vla. full scratch f ff

Vc. full scratch f ff

D. B. full scratch f ff

The musical score is arranged in a system with the following parts and markings:

- A. Fl.**: Starts at measure 18 in 4/4, changes to 5/4, then back to 4/4. Includes "air puffs" and dynamic markings *mf*, *fp*, and *mf*.
- Eng. Hn.**: Remains silent throughout.
- Bs Cl.**: Starts in 4/4, then 5/4, then 3/4. Includes "air puffs" and dynamic markings *mf*, *f*, *p*, and *pp*.
- Cbsn.**: Starts in 4/4, then 5/4, then 3/4. Dynamic markings *mf* and *p*.
- F. Hn.**: Starts in 4/4, then 5/4, then 3/4. Includes "air puffs" and dynamic markings *fp*, *mf*, and *pp*.
- Tpt.**: Starts in 4/4, then 5/4, then 3/4. Includes "air puffs" and dynamic markings *f* and *p*.
- Tbn.**: Starts in 4/4, then 5/4, then 3/4. Includes "air puffs" and dynamic markings *mf*, *p*, *f*, *fp*, *mf*, and *f*.
- B. Dr.**: Includes dynamic markings *mf*, *p*, and *mf*.
- Fl. Tom.**: Includes dynamic markings *p* and *mf*.
- Pno.**: Includes "slam", "pick up spoon", and "gliss w/ spoon". Dynamic markings *f*, *mp*, and *8ba*.
- S.**: Includes "fry" and "oh". Dynamic marking *mf*.
- Vln 1, Vln 2, Vla.**: Includes "on tailpiece" and dynamic marking *pp*.
- Vc.**: Includes "bow behind bridge on copper winding" and dynamic markings *pp* and *mf*.
- D. B.**: Includes "winding" and dynamic markings *pp* and *mf*.

23 **4/4** **3/4** **5/4**

A. Fl. *fz.* *f*

Eng. Hn *p* *fp* *mf*

Bs Cl. *mf* *fp* *mf*

Cbsn *f*

F. Hn *mp* *fp* *mf*

Tpt

Tbn. *mf* *fp* *mf*

B. Dr. *p* *p* *f*

Fl. Tom. *p* *p < mf* with bow *mp* *mf*

Pno *put down spoon* *(ced.)* *On Keys* *3 8va* *p* *mp* *ced.*

S.

23 **4/4** **3/4** **5/4**

Vln 1 *(OP behind bridge)* *mf* *f*

Vln 2 *(OP behind bridge)* *mf* *f*

Vla *(OP behind bridge)* *mf* *f*

Vc. *(OP behind bridge)* *mf* *f*

D. B. *(OP behind bridge)* *mf* *f*

28 **5/4** **4/4** **5/4**

A. Fl.

Eng. Hn

Bs Cl.

Cbsn
mp *p* *mp*

F. Hn

Tpt

Tbn.
 replace straight mute with harmon mute, stem in

Crot.
 with bow
ppp *mp*

Fl. Tom.

Pno
ppp *p* *ppp*
 (8) (8)

S.
pp *mp* *pp* *mp*
 Dark, Lamenting, Intimate sprechstimme normale
 From the close shut win - - dows gleams no spark The night is

Vln 1

Vln 2

Vla

Vc.

D. B.

31 $\frac{5}{4}$

A. Fl.

Eng. Hn

Bs Cl.

Cbsn

F. Hn

Tpt

Tbn.

Vib.

Fl. Tom.

Pno

S.

Vln 1

Vln 2

Vla

Vc.

D. B.

flz. w/ no pitch

mp

pp

slam

scrape

pick up spoon

p

mp
fry

pp

Spoken in a panic

pp

spoken through inhalation

mf

pp

ppp

dark

The pine tres

moan

dark - ness is press - ing cold - ly a - round

Like sha - dows

sul tasto

winding

col legno ricochet

p

pp

mp

pp

p

35

4/4 3/4

A. Fl.

Eng. Hn.

Bs. Cl.

Cbsn.

F. Hn.

Tpt.

Tbn.

Vib.

Fl. Tom.

Pno.

S.

Vln 1

Vln 2

Vla.

Vc.

D. B.

alternate normal/open embouchure and muffled tone

mp *mf* *mp*

mf *f* *p*

stopped

mp *mf* *pp*

Vib.
with Hard Yarn, Motor off

mf

Drag hilt of spoon along strings

8va.
mp
8va.

mp *mf*

The stars are

35

4/4 3/4

circular bowing at medium speed

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

col legno battuto

col legno ricochet

col legno tratto

arco sul tasto

5

mf *mp* *mf*

col legno tratto

ord.

m.s.p.

ord.

p *mf*

40

5/4 **3/4** **4/4**

A. Fl. *mp* *flz.*

Eng. Hn.

Bs Cl. *mp* *flz.*

Cbsn. *f* *p*

F. Hn. *mf* *open*

Tpt.

Tbn. *mp* *f* *p sub.* *mf* *p sub.* *pp* *harmon mute stem in*

Vib. *mf* *5*

Fl. Tom.

Pno. *mf* *slam* *8ba* *mf* *sed.* *put down spoon*

S. *p* *mp* *f* *Fry* *(on an inhale)* *(d)*
hid, The si - lence throbs, Into the nothingness of scorn and

5/4 **3/4** **4/4**

Vln 1 *mp* *mf* *sul tasto*

Vln 2 *mp* *mf* *sul tasto*

Vla. *pp* *f* *ord.* *mp*

Vc. *pp* *mf* *sul tasto* *5* *5* *3* *5* *5*

D. B. *f* *p* *sul pont.*

43 $\frac{4}{4}$

A. Fl. *pp* *mp* *p*

Eng. Hn

Bs Cl. *pp* *mp* *p*

Cbsn *mp* *p*

F. Hn *mp* *pp mp* *p*

Tpt

Tbn. *mf* *pp* *mf*

Crot.

Fl. Tom.

Pno

S. *mp* *p* *mf* *pp* *mp* (on an inhale) (j)

noise Dark - ness is press - ing cold - ly a - round Dark - ness is my clos - est friend

The nothingness of scorn and

knock on instrument; rhythm ad lib; tempo ad lib; do not synchronize

Vln 1 *pp*

Vln 2 *pp*

Vla *pp*

Vc. *pp*

D. B. *pp* *mp*

$\frac{3}{4}$ $\frac{5}{4}$

5/4 4/4

51

A. Fl. *jet* *f* *p* *timb.* *tr.* *mp* *pp*

Eng. Hn *mf* *pp*

Bs Cl.

Cbsn

F. Hn

Tpt *ppp* *mp*

Tbn.

Cr. Cym.

Fl. Tom. **Fl. Tom.**
with superball *p* *mf*

Pno

s. *mf* *Speak confidently*
Under thy window... the night is dark, the pine trees moan, the windows shake (like vapours into... nothingness)
(beat 3) (on an inhale) (exhale)

51

Vln 1

Vln 2 *m.s.t.* *p* *mp* *pp* *ord.*

Vla

Vc.

D. B.

53 **4/4** **3/4**

A. Fl.

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

Bs Cl.

Cbsn. *mf* *p* *mf* *p*

F. Hn.

Tpt.

Tbn.

Cr. Cym.

Fl. Tom. *p* *mf* *p*

Pno.

s. *p* *mf* *mp* *p*

In thy chamber... the silence throbs (the nothingness of scorn...) From the close - shut win - dows gleams no spark the night is

(inhale) (exhale) speak

Vln 1

Vln 2

Vla.

Vc.

D. B.

55

3/4 (2+3+2) 7/8 (2+3) 5/4 4/4

A. Fl. *mp* *ff*

Eng. Hn. *mf* *p*

Bs. Cl. *mf* *ppp* *ff*

Cbsn. *mf* *ppp* *ff*

F. Hn. *p* *mf* *ppp* *ff* *p*

Tpt. *p* *mf* *ppp* *ppp* *straight mute* *5* *5* *3* *5*

Tbn. *straight mute* *mf* *ppp* *ff* *p*

Cr. Cym. *with sticks* *mp* *mf* *mp* *mf* *Cr. Cym. (scrape)* *Crot. with hard plastic* *pp* *mf* *with bow*

Fl. Tom. *with sticks* *mp* *mf* *Timp. with timp. mallets* *3* *p* *ff* *p* *ppp*

Pno. *f* *ff*

S. *mf* *f* *(fall off)* *(speak on an inhale)* (What I am none cares or knows)

Vln 1 *ff*

Vln 2 *mp* *ff*

Vla. *mp* *ff*

Vc. *ff*

D. B. *mp* *f* *ff*

61

4/4 5/4 4/4 5/4 4/4

A. Fl.

Eng. Hn. *mf* *mp*

Bs Cl.

Cbsn.

F. Hn.

Tpt. *mp*

Tbn.

Crot.

Timp. *p mp p ppp*
with cloth-covered rattan sticks *gliss.*

Pno. remove foil

S. *mp fp* nervously re-articulate using diaphragm
The stars are hid the si - lence throbs (ss)

61

4/4 5/4 4/4 5/4 4/4

Vln 1 *p* m.s.t. con sord.

Vln 2 *p* m.s.t. con sord.

Vla. *p* m.s.t. con sord.

Vc.

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

65 **4/4** **5/4**

A. Fl. *pp* air + keys

Eng. Hn. *mf* *fpp* *mp*

Bs. Cl. *pp* air + keys

Cbsn.

F. Hn.

Tpt. *pp* flz. with no pitch

Tbn. *pp* n.p. flz.

Crot. *pp* *mp*

Fl. Tom.

Pno.

S. *pp*
(Like shadows in love's frenzied stifled throes)

Vln 1 *mf*

Vln 2

Vla

Vc. *p* knock

D. B. *mf* *p* knock

2/4 6/8 4/4 3/8 5/4

67

A. Fl. *pp* *mp* *f* *mp* *pp*

Eng. Hn. *pp* *mp*

Bs Cl. *pp* *mp*

Cbsn.

tr

jet

timb. tr

F. Hn. *mf* *pp* *mf* *pp*

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

Tbn. *mf* *pp* *mf* *pp*

fiz. with no pitch

Crot. *ppp* *mp* *p* *mp*

Fl. Tom. *pp* *mf* *pp* *mf* *pp* *mp* *p*

Fl. Tom. with brushes

dampen strings

Pno. *p*

On Keys

Inside Piano

slam

S. *mp* *mf* *mp*

Speak firmly but with a hint of sadness

Under thy window I sing alone

Dark - ness is my clos - est friend

In thy cham - ber thou sit - test a - lone

2/4 6/8 4/4 3/8 5/4

Vln 1 *mp* *ppp*

Vln 2 *mp* *ppp*

Vla. *mp*

Vc. *pp* on the tailpiece

D.B. *pp* on the tailpiece

gliss.

74 **5/4** **4/4**

A. Fl. *ppp* *p* *pp*

Eng. Hn. *ppp* *mp*

Bs Cl. *mp*

Cbsn. *mf*

F. Hn. *mp*

Tpt. *ppp* *p*

Tbn. *mp*

Crot. *ppp*

Fl. Tom. *pp*

Inside Piano

Pno. *mf* *slam*

S.

Vln 1

Vln 2

Vla. *ppp* *p*

Vc. *ppp* *p*

D. B. *ppp* *p*

(stir in a slow, constant motion with brush)

sul tasto con sord.

sul tasto con sord.

sul tasto con sord.

76 **4/4** air + keys **2/4** **5/4** air

A. Fl. *mp* *pp* *mf* *pp*

Eng. Hn.

Bs Cl. air + keys To Cl. *mp* *pp*

Cbsn.

F. Hn. n.p. flz. *mp* *pp* *mf*

Tpt. flz. *ppp* *p* *ppp* *mf*

Tbn. n.p. flz. *mp* *pp* *mf* *pp*

Crot. with plastic *mp* *ppp* *p* *mf* *pp*

Toms Toms with sticks *p < mf* *ppp* *p* *pp*

Pno. scrape *mp* *mf*

S. *p* *mf* *p* *mf* *p* speak *mf* *p*

Why should we lie a - lone in the shell of this great world Why stand we e - ver cold - ly a - part?

4/4 **2/4** **5/4**

Vln 1 con sord. m.s.t. *pp*

Vln 2 *p*

Vla. *p*

Vc. *p < mf*

D. B.

(move hands in slow, circular motion around rim of drum)
B. Dr. with hands *ppp* *p* *mf* *pp*
(move hands in slow, circular motion around rim of drum)
with hands *ppp* *p* *pp*

80

4/4 **5/4**

A. Fl.

Eng. Hn.

Cl.

Cbsn.

F. Hn.

Tpt.

Tbn.

Cr. Cym.

Timp.

Pno.

s.

Vln 1

Vln 2

Vla.

Vc.

D. B.

replace straight mute with harmon mute

Cr. Cym. with bow *ppp*

Timp. with mallet *mp* "scoop up" with pedal

ord. senza sord. *pp*

mf *mf* *pp* *p*

7-6 7 7 3 3

5 3

5 3

I live like va - pours tossed in - to the no - thing - ness of scorn and noise

ord. senza sord. *pp*

Detailed description: This is a page of a musical score for a symphony. It features 16 staves for various instruments and a vocal line. The score is divided into two systems by a double bar line. The first system covers measures 80 to 84, and the second system covers measures 85 to 89. The time signature changes from 4/4 to 5/4 at measure 85. The instruments include A. Fl., Eng. Hn., Cl., Cbsn., F. Hn., Tpt., Tbn., Cr. Cym., Timp., Pno., s. (soprano), Vln 1, Vln 2, Vla., Vc., and D. B. The vocal line has lyrics: "I live like va - pours tossed in - to the no - thing - ness of scorn and noise". There are several performance markings such as *ppp*, *mp*, *mf*, and *p*, along with dynamic changes like "replace straight mute with harmon mute" and "ord. senza sord.". There are also fingering numbers (5, 3) and articulation marks like "scoop up" with a pedal.

Musical score for 'Smith - on the subject of loneliness', page 21. The score is for measures 82-85. It features a variety of instruments including woodwinds, brass, percussion, piano, and strings, along with a vocal line.

82 **5/4** **4/4** **3/8** **4/4**

82 **5/4** **4/4** **3/8** **4/4**

A. Fl.

Eng. Hn

Cl.

Cbsn

F. Hn

Tpt

Tbn.

Cr. Cym.

Tam.

Pno

S.

Vln 1

Vln 2

Vla

Vc.

D. B.

mp

pp

p

mf

pp

mf

pp

mf

mf

pp

mf

p

senza sord.
ord.

sul pont.

mp

mf

senza sord.
sul pont.

ord.

mf

pick up straight mute

place towel(s) on strings from -C3-C6

Tam.
with bow

Why should we be a - lone? Must we for - e - ver be a -

← $\overset{\sim}{\text{3}} \text{ } \text{ } \text{ } \rightarrow$ ($\text{♩} = 75 - 78$)

85 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

A. Fl. *ppp*

Eng. Hn. *mf* *mp* *mf* *f* *p* multiphonic

Cl. *f* *p*

Cbsn. *f*

F. Hn. *mf* *p* straight mute

Tpt. *mf* *p*

Tbn. *f* *p* harmon mute

Cr. Cym. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Tam. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Pno. *ppp* *mf* On Keys

S. *p* - lone?

← $\overset{\sim}{\text{3}} \text{ } \text{ } \text{ } \rightarrow$ ($\text{♩} = 75 - 78$)

85 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Vln 1 *f* *p*

Vln 2 *ppp* *p* *ff* *ppp* con sord. m.s.t. 3

Vla. *ff* *ppp* arco

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

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

89

A. Fl. *pp* *mp*

Eng. Hn. multiphonic *pp* *mf*

Cl. *pp* *mp*

Cbsn. *pp*

F. Hn.

Tpt.

Tbn.

B. Dr.

Tam. *mf* *pp* *mf* *f* with beater

Pno. *mp*

S.

Vln 1

Vln 2

Vla. *mp* *f* pizz.

Vc.

D. B. *pp*

92 **4/4** **3/4** **4/4**

A. Fl.

Eng. Hn

Cl.

Cbsn

F. Hn

Tpt

Tbn.

B. Dr.

Mar.

Pno

s.

Vln 1

Vln 2

Vla

Vc.

D. B.

starting right on the downbeat, play figures as fast as possible except where marked; move between figures separated by dotted lines; do not move from left to right; do not repeat the same figure more than twice in a row before moving to another figure.

open *f* 1-2" 1-2"

open (scoop) *f* 1-2" 1-2"

B. Dr. with hard yarn *f* *mp* *f* *mf*

f 1" 1"

sul pont. arco *f* pizz. *f* *mf*

sul pont. *f* pizz. *f* *mf*

sul pont. *f*

95 **4/4** **3/4** **4/4**

A. Fl. *f* *mf* *p*

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

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

Cbsn. *f* *p* *f* *p*

F. Hn. *p* *n.p. flz.* *p*

Tpt. *f* *p* *mf* *p*

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

Crot. *mp* *mf* *pp* *mf*

Mar. *remove towel(s)*

Pno. *remove towel(s)*

S. *mf* *f* *pp*

4/4 repeat harmonic glisses rapidly; vary length and rhythm of gliss. **3/4** **4/4**

Vln 1 *pp* *sul tasto*

Vln 2 *pp* *sul tasto* *m.s.t.* *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D. B. *mf* *p*

99 **4/4** To Picc. **4/4** **3/4** *attacca*

A. Fl. **To Ob.**

Eng. Hn.

Cl.

Cbsn. *f* *ff*

F. Hn.

Tpt.

Tbn. (scoop) 1-2" 1-2" *f* *ff*

Crot.

Mar. Mar. with medium yarn *f* *ff*

Pno. *f* 1" 1" *ff*

s.

99 **4/4** **4/4** **3/4** *attacca*

Vln 1

Vln 2

Vla. sul pont. *f* pizz. 1" 1" *ff*

Vc. sul pont. *f* pizz. 1" 1" *ff*

D. B. sul pont. *f* *ff*

2. The adverse, synergistic effects of loneliness and social isolation on health

7 Subito $\text{♩} = 130-134$
(2+2+3)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo, Oboe, Clarinet, Contrabassoon, French Horn, Trumpet, Trombone, Temple Blocks, Marimba, Piano, Soprano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure is marked with a dynamic of *f* and includes a trill for the Oboe. The second measure is marked with *mf* and features a trill for the Trumpet. The third measure is marked with *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is indicated as Subito with a quarter note equal to 130-134 beats per minute. The time signature is 7/8, and the key signature has two flats. The score concludes with a 3/4 time signature.

106

3/4 7/8 (2+2+3) 5/4 4/4

Picc. *p*

Ob.

Cl. *p* *f*

Cbsn

F. Hn *p* *f*

Tpt *p* *sfz* *p*

Tbn. *p* *sfz* *p*

T. Bl. *f* *p sub.*

Mar. *f* *p sub.* *f*

Pno *mf* *f* *8ba.*

S.

Vln 1 *f* *p*

Vln 2 *f* *p*

Vla. *f* *pizz.* *arco* *p*

Vc. *p* *arco*

D. B. *p*

110 $\frac{4}{4}$ $\frac{3}{4}$

Picc. *f* *p sub.* *pp*

Ob. *p sub.* *pp*

Cl. *p sub.* *pp*

Cbsn *f*

F. Hn *p sub.* *pp* remove straight mute

Tpt *f* *p sub.* *pp* remove straight mute

Tbn. *f*

T. Bl. *f* *p sub.* *pp*

Mar. *p sub.* *pp*

Pno

S. *mf* Speak in time $\frac{3}{4}$ and lone - li - ness

Vln 1 *f* *p sub.* *pp* *p* ord. *atiss.*

Vln 2 *f* *p sub.* *pp* *p* *atiss.*

Vla. *f*

Vc. *f*

D. B. *f*

114 $\frac{5}{8}$ (3+2) $\frac{4}{4}$

Picc. *f* *ff* *f* *ff*

Ob.

Cl. *ff* 7 7 3 3

Cbsn

F. Hn. *ff* open 7 7 3 *p* *ff* sub.

Tpt. *ff* 7 *p*

Tbn. *ff* open 5 5

Tri. *mp* T. Bl. *mp* *mp* 5 *mf* *f* 7 *p* 7

Timp. *ff* 5 5

Pno. 5 5 *ff* 8ba

S. *mp* *mf* 5
Have sy - ner - gis - tic e - ffects

Vln 1 *f* *p* *f* *f* *ff* *f* *ff*

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

Vla. *f* m.s.p. 3

Vc. *f* m.s.p. 3

D. B. *ff* sul pont. 5 5

119

Picc. *f* *ff*

Ob. double trill *tr* *mp* *mf*

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

Cbsn *mf*

F. Hn. stopped *mp* *mf* *pp*

Tpt. *f* *ff* *p*

Tbn. *f* *ff*

T. Bl. *f* *ff* *p*

Timp. *f* *ff*

Pno. *f* *ff* *ff*

S. *mp* *mf* *p*
Lone - - - - - li - ness

119

Vln 1 *f* *ff*

Vln 2 *f* *ff*

Vla. *f*

Vc. *f*

D. B. *f* *ff*

2/4 5/8 (2+3) 4/4

Smith - on the subject of loneliness

125

4/4 9/8 3/4 5/8 (3+2) 4/4

Picc. —

Ob. *mp* *p* *mp* *f* *f* *p* *mp*

Cl. —

Cbsn. *f* *f* *p* *mp*

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

Tpt. —

Tbn. *f* *f* *p*

Sn. Dr. —

Timp. —

Pno. *f* *f* *p*

S. *mf* *f* *mp* *mf* *f*

so - cial i - so - la - tion Mor - tal - - i - -

Vln 1 *pp* *f* *pp* *mp* *f*

Vln 2 *pp* *f* *pp* *mp* *f*

Vla. *pp* *f* *pp* *mf*

Vc. *pp* *f* *pp* *f*

D. B. *pp* *f* *pp* *f*

replace straight mute with bucket mute

place sus. cym. upside down on center of 32" timp. head

ord. *tr* *gliss.* *m.s.t.* *ord.* *m.s.p.* *pizz.*

130

4/4 3/4 7/8 (2+2+3) 6/8 3/4

Picc. -

Ob. *tr* *pp*

Cl. -

Cbsn. *tr* *pp* *pp* *p*

F. Hn. *fz.* *pp* *f* *pp*

Tpt. -

Tbn. *fz.* *pp* *f* *pp* pick up harmon mute

Sn. Dr. -

Timp. roll on cymbal with drum tuned to indicated pitch; adjust pitch using timp. pedal with soft yarn (ad lib pedal movement) *ppp* *pp*

Pno. *p*

S. *mf* *p* *mf* (♩. + ♩.) *mp* *p*
- ty The higher the social isolation What I am none cares or knows

Vln 1 130 4/4 3/4 7/8 (2+2+3) 6/8 3/4

Vln 2 -

Vla. *p sub.* *mp*

Vc. *mf* *p sub.* *mp* very slow circular bowing

D. B. *mp* *pp*

135

3/4 4/4 2/4

Picc. -

Ob. -

Cl. -

Cbsn. *pp* *mp* *p*

E. Hn. -

Tpt. -

Tbn. -

Sn. Dr. -

Timp. *ppp* *p*

Pno. *p* *Red.*

S. *mf* *(d. + d.)* *mp* *f* *mf* *p*
 The larger is the effect
 so - cial i - so - la - tion Lone - - - - li - ness

3/4 4/4 2/4

135

Vln 1 *p* *pp* *pp* *f*

Vln 2 *p* *pp* *pp* *f*

Vla. *p* *pp* *f*

Vc. *p* *pp* *p* *f* *ppp* *f* *pp*

D. B. *p* *pp* *f* *pp*

sul tasto

slow circular bowing

pizz.

141

2/4 5/8 (3+2) 2/4 3/4 4/4 3/4 4/4

Picc. *pp* *mp*

Ob. *p* *pp* *mp*

Cl. *p* *pp*

Cbsn *p* *pp* *p* *pp*

E. Hn *p* *pp* stopped +

Tpt. harmon mute stem in

Tbn. *p*

Sn. Dr.

Timp. *ppp* *mf* *pp* *pp* bend down with pedal bend up with pedal

Pno. *pp*

S. *p* *pp* *mp* *f* *p* *f*
mor - tal - i - ty You have ta - ken from me my clo - sest friends

141

Vln 1 *ppp* *mf* *ppp* *p* *f*

Vln 2 *ppp* *mf* *f*

Vla. *ppp* *mf* *f* arco col legno tratto m.s.p.

Vc. *pp* *mf* *pp* *f* pizz.

D. B. *f* *pp* *mf* *ppp* *mp* *f* *p* *p* ord.

150

Picc. *f*

Ob. *f > p f* *pp mf*

Cl. *pp f* *mf*

Cbsn. *p f* *ff* *p*

F. Hn.

Tpt.

Tbn. *f mf* *f* *pp*

Sn. Dr.

Timp. quick fall with pedal *f* *pp mf*

Pno. *pp* *ff* *mp* *p*

S. *mf* (o) *mp* *mf* *p* *mf*

On mortality They rise and vanish In o -

Vln 1 *f* *ff* *mf*

Vln 2 *f* *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf*

D. B. *f* *ff*

8va

arco slow circular bowing

Concluding the previous thought

← ♩ = ♩ → (♩ = 87 - 89)

156 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ (2+2+3) $\frac{4}{4}$

Picc. *mf* *f* *fp*

Ob. *mf* *f*

Cl. *f*

Cbsn. *mf sub.* *f* *fp*

F. Hn.

Tpt.

Tbn. *ppp* *f* *p*

Sn. Dr.

Timp. play on drum; cymbal will resonate slightly *p* *pp* *ppp* remove cymbal

Pno. *mp* *f sub.* *8va* *f* *8va*

S. - bli - vious host *p*

Vln 1 *mp* *f*

Vln 2 *mp* *f*

Vla. *mf* *p*

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

D. B. *fp* *ff*

ord. → m.s.p.

161 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ (2+2+3) $\frac{3}{4}$ $\frac{4}{4}$

Picc. $\frac{4}{4}$

Ob. mf

Cl. p

Cbsn mf

F. Hn

Tpt

Tbn. *fz.* ppp mf pp mp mf

Sn. Dr.

Timp. *with cloth-covered rattan sticks* mf p pp

Pno mp mf f $8va$ $8ba$

S. *Speak freely in a "scientific" manner* mf (o+o+o) mp mf p
 [And the higher the loneliness, the larger is the effect of social isolation] What I am none cares or knows

Vln 1 mf p *m.s.p.*

Vln 2 mf p *m.s.p.*

Vla mf p *m.s.p.*

Vc. p mp mf pp *m.s.t.*

D. B. fp ff fp ff fp ff *ord.* *m.s.p.*

166

4/4

3/4 2/4 3/4 4/4

Picc. *pp* *p*

Ob. *pp* *p* *mf*

Cl. *pp*

Cbsn. *pp* *mf* *p* *mp* *ppp* *timb. fr.*

F. Hn.

Tpt. bucket mute *pp*

Tbn. bucket mute *pp*

Sn. Dr. with brushes *fp* *mp*

Sus. Cym.

Pno. *pp* *mp*

s. *mf* (o+o+o) *mf* *p*

On mortality (Beller and Wagner, 2018b). Thus, the adverse effects Lo - - - li - ness So - cial - i - so -

166

4/4

3/4 2/4 3/4 4/4

Vln 1

Vln 2

Vla.

Vc.

D. B.

← ♩ = ♩ → (♩ = 116 - 119)

173 **4/4** **2/4** **7/8**

Picc. *mp* *p* *mf* *pp* *fp* *mf*

Ob. *pp* *mf* *pp*

Cl. To Bsn

Bsn

F. Hn *mp* *mf* *f* mouthpiece pops

Tpt *mf* *f* mouthpiece pops

Tbn. *mf* *mf* *mf* *f* mouthpiece pops

Sn. Dr. *f* *pp* *p* *mf* *mf* alternate direction of rapid circular motion (alternating hands)

Sus. Cym. *pp* *mf* *pp* *mp* *p* with fingernails

Pno

S. *mf* *gliss.* *p* *mf* *mf* (o) Of loneliness You have

← ♩ = ♩ → (♩ = 116 - 119)

173 **4/4** **2/4** **7/8**

Vln 1

Vln 2

Vla

Vc. *pp* *mf* *gliss.*

D. B.

177 (3+2+2) jet

Picc. *ff* *ppp* *mf* *f*

Ob. *ppp* *mf* *ppp*

Cl. *ppp* *mf* *ppp*

Bsn.

F. Hn. *ppp* *p* *pp*

Tpt. *ff* *replace bucket mute with straight mute*

Tbn. *ff* *blow over top of mouthpiece shank, creating high whistling sound*

Sn. Dr. *pp* *fp* *mp* *fp* *mf* *mp* *pp*

Sus. Cym. *place hard yarn mallets in cracks surrounding G#3 bar on marimba*

Pno. *f* *slam* *8 p*

S. *mf* *mp* *mp* *p*

ta - ken from me my clo - sest friends What I am none cares or knows

Vln 1 *mf* *f* *mp* *f*

Vln 2 *mf* *f* *mp* *f*

Vla.

Vc.

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

blow over top of mouthpiece shank, creating high whistling sound

blow over top of mouthpiece shank, creating high whistling sound

Inside Piano
knock on crossbeams

knock

knock

knock

s.t. arco

183 **4/4** To Fl. **8**

Picc. *mf* *pp*

Ob. *mp* *mf* *pp*

Cl. *mp* *mf* *p* *pp*

Bsn *f*

F. Hn *mp* *pp* *mf*

Tpt

Tbn.

Sn. Dr. *mf* *fp* *mf* *fp* *mf*
 turn snares off; place D4 crotale on edge of drum and hold in place with finger

Mar. *mp* *mf*
 Mar. with bow

Pno *p* *f* *mf*
 scrape

S. appear to be strongest in those that are lonely and socially isolated at the same time

Vln 1 *mf* *pp* *f*
 sul tasto m.s.p. II sul tasto

Vln 2 *mf* *pp* *f*
 sul tasto m.s.p. II sul tasto

Vla *pp* *f*
 sul tasto II

Vc. *f*
 ord.

D. B. *mf* *f*
 ord.

189

7/8 (2+2+3) 5/8 (2+3) 4/4 12/8 2/4 4/4

Fl. *pp* < *mf* > *p*

Ob.

Cl. *mf* *p* *mf* *mp* *p*

Bsn. *mf* *f* *f* *f*

F. Hn.

Tpt.

Tbn.

Crot. (on Sn. Dr.) with bow *pp* *mf* *p* *mp* *p* *mf*

Mar. (with 2 bows) *pp* *mf* *p* *mf* *p*

Pno.

S.

Vln 1 *pp* *f* *p* *mf*

Vln 2 *pp* *f* *p* *mf*

Vla. *pp* *f* *p* *mf*

Vc. *mf* *f* *f* *f*

D. B. *mf* *f* *f* *f*

Fl. timb. tr.

gliss.

on rim

move to center

turn on snares

turn off snares while still ringing

poco rit. *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩*

195 **4/4** **3/4** **3/8** **4/4** **5/16** (2+3) **3/4** **3/8** **3/4** **4/4**

Fl. *mp* *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

Ob.

Cl. *mp* *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

Bsn. *mf* *p* *f* *mf* *p* *f sub.* *p* *f sub.* *p* *mf*

F. Hn.

Tpt.

Tbn.

Crot. (on Sn. Dr.) *p* *mp*

Mar. *mf* *mp* *f* *pp* *f*

Pno. *mf* *mf* *mf*

S. *mf* *p*

Reflectively... in a daze
Un - der thy win - - dow I sing a - lone

poco rit. *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩* *♩ = ♩*

195 **4/4** **3/4** **3/8** **4/4** **5/16** (2+3) **3/4** **3/8** **3/4** **4/4**

Vln 1 *mp* *pp* *mp* *pp* *mp* *mp* *mp* *mp* *mp* *mf*

Vln 2 *mf* *mp* *mp* *pp* *mf* *p* *p* *mf* *p* *mf*

Vla. *mp* *p* *f sub.* *mf* *p* *f* *mf* *p* *f sub.* *p* *mf*

Vc. *mp* *p*

D. B. *mf* *mf* *pp* *f sub.* *p* *f sub.* *p* *mf*

m.s.t. *ord.* *fast circular bowing* *m.s.p.*

204

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

Ob.

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

Bsn. *p* *mf* *f sub.* *p sub.* *mf* *p* *mf*

F. Hn.

Tpt.

Tbn.

B. Dr.

Mar. *p* *mf*

Pno. *f* *p* *mf*
8ba. *8ba.* *8ba.*

S. *f* *p*
so - - cial i - so - - la - - tion

204

Vln 1 *p* *mf* *p* *mf*

Vln 2 *p* *mf* *p* *mf*

Vla. *p* *mf* *f* *p sub.* *mf* *p*

Vc.

D. B. *p* *mf* *f sub.* *p sub.* *mf* *p* *mf sub.*

sul pont. *sul pont.*

8ba. *8ba.* *8ba.*

227 **4/4** Subito $\text{♩} = 66-70$

Fl. *pp*

Ob. *timb. dr.*
mp

Bs Cl.

Bsn

F. Hn *mf* *f* *mp* *pp* *mp* *p* *mf* *gliss.*

Tpt

Tbn. *mf*

B. Dr.

Tam.

Pno
Inside Piano
On Keys ⁵ ^{8va}
Inside Piano
dampen string with finger *f*
with credit card scrape in irregular, frantic motion *f*
mf
(resume scraping with credit card) *pp* *mf*
sed.

S.
f *mp* *mf* *p*
Lone - - - li - nes So - - cial i - so - la - - tion

227 **4/4** Subito $\text{♩} = 66-70$

Vln 1

Vln 2 *mf* *mp* *gliss.* *gliss.* *gliss.* *pp* *pizz.* *3*

Vla *sul tasto* *s.p.* *s.p.* *s.t.* *s.p.* *s.t.*
f *gliss.* *p* *mf* *p*

Vc. *3* *pizz.* *mf* *mp* *f* *3* *3* *3* *7* *mf* *mp*

D. B. *pp*

.....♩ = 120

241 **4/4**

Fl.

Ob.

Bs Cl.

Bsn.

F. Hn.

Tpt.

Tbn.

B. Dr.

Tam.

Pno.

S.

Vln 1

Vln 2

Vla.

Vc.

D.B.

pick up sheet of alumium foil and lay on bass drum head

lay light chain along bottom 2 octaves of piano strings

air *mp* *f* *p* air *mp*

f *p* *mf* *Speak freely* (o+o) *f*

host♩ = 120

May be the differential effects

s.t. *mf* bow on tailpiece *f*

3 *f*

248

Fl.

Ob. *timb* *mp* *sfz* *pp*

Bs Cl. *mf* *sfz* *pp*

Bsn. *mf* *pp* *fp* *mp*

F. Hn. *mf* *sfz* *pp* *fp* stopped

Tpt.

Tbn.

B. Dr.
 rub foil on drum head with hands *mp* *f*
 move foil around drum head in circular motion *fp*

Tam. *pp*

Pno. *mf* *8va* *15^{ma}* *8^{va}* *ped.*

S. *As before mp* *mf*
 You have ta - ken from me my clo - sest friends
 And social isolation

Vln 1.

Vln 2. *ord.* *sfz* *pp*

Vla. *ord.* *sfz* *pp*

Vc. *ord.* *mp* *pp*

D.B. *Beat 2* *m.s.p.* *f*

252

Fl.

Ob.

Bs. Cl.

Bsn.

F. Hn.

Tpt.

Tbn.

B. Dr.

H-hat

Pno

S.

Vln 1

Vln 2

Vla

Vc.

D. B.

6/8

12/8 (2+3)

7/8

4/4

air + keys

f

p

pp

sfz

mf

f

pp

mf

f

pp

mf

pp

mf

pp

rapidly rub foil over drum in back-and-forth motion

pick up brush in one hand; hold foil with other

H-hat with sticks

closed

open

scrape around rim

fp

f

mp

15^{ma}

mp

mf

f

mf

f

mf

f

Speak freely

On physical

What I am none cares or knows

Must we for - e - ver be a -

252

s.t.

pizz. trem.

mf

pp

mp

pp

f

s.t.

pizz. trem.

mf

pp

f

s.t.

pizz. trem.

mf

pp

f

s.t.

col legno tratto

fpp

mf

pp

p

257 **4/4**

Fl. *f* *mf* *mp* *pp*

Ob. *mf* *f* *f* *mp* *mf* (air + keys)

Bs Cl. *p* *mf* *ppp*

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

F. Hn

Tpt

Tbn

B. Dr. perform rapid side-to-side motions with brush on foil *f* *p* *f* constant circular motion with brush; ad lib speed *p*

H-hat *mf* *p* *mf* *p* *mp* *f* *p* *mf*

Pno *f* *mf* *f* *ff*

15^{ma} 3 5
8^{ba}

pick up spoon
Inside Piano with spoon
slam lid down over keys
remove chain from inside piano; put down spoon

S. *mf* (o) *mf* *pp*

Speak freely
- lone? And mental health My friends for - sake me like a mem - o - ry lost

Vln 1 *f* *mf* *mp* *pp*

Vln 2 *f* *mf* *mp* *pp*

Vla *f* *mf* *mp* *pp*

Vc. winding arco *f* *mf* *mp* on bridge "mf"

D. B. winding ord. *f* *mf* *mp* on bridge "mf"

261

Fl. *f* *p < f* *p* *mf* *p*

Ob. *p* *mf* *mp* *pp* *mf* *p* *mf*

Bs. Cl. *p* *pp* *mf* *p* *mf*

Bsn. *p* *mf* *f mf* *p* *mf*

F. Hn.

Tpt.

Tbn.

Vib.

Toms.

Pno.

S. *mp* *Speak in time* *Speak freely* (♩. + ♩) *mf* *mf* *fp* *mf*

While lone - li - ness Predicts mental outcomes such as depression Dark - ness is my clo - sest friend

Vln 1 *f* *f* *mf* *fp* *mf*

Vln 2 *f* *mf* *f* *mf > p* *mf*

Vla. *f* *p* *f* *f* *p < mf* *mf*

Vc. *f* *p* *pp* *mf* *p* *mf*

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

jet

timb. fr.

pizz.

col legno battuto

nat. s.p.

ord.

arco

col legno tratto

nat.

266

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

Ob.

Bs. Cl. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

Bsn. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

F. Hn.

Tpt.

Tbn.

Vib.

Toms.

Pno.

s. *Speak freely* *Frantically* *sing on a gradual gliss* *Speak quickly*
 || best, Physical health is best predicted by social isolation What I am none cares or knows (Beller & Wagner, 2018b)

Vln 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

Vln 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

D. B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{4}$ (3+2) $\frac{4}{4}$

272 **4/4** Subito $\text{♩} = 52-54$

Fl. $\text{♩} = \text{♩}$ **7/8** (2+2+3) **5/4** (2+3) **3/16** $\text{♩} = \text{♩}$ **4/4** **5/4**

Ob. *fp* *fp* *mf* *mf*

Bs. Cl. *mp* *p* *mf*

Bsn. *p* *fp* *mf* *mf*

F. Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *mf*

Toms. *mf*

Pno. *f* *f* *8ba* *8ba*

S. *mf* *p* *f* *mp* *mf*
 Spoken freely
 And while its effect
 so - cial i - so - la - tion Lone

Vln 1 $\text{♩} = \text{♩}$ **4/4** Subito $\text{♩} = 52-54$ **7/8** (2+2+3) **5/4** (2+3) **3/16** $\text{♩} = \text{♩}$ **4/4** **5/4**

Vln 2 *f* *p* *f* *p* *mf* *p*

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

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

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

277

5/4 3/4 5/8 4/4 4/4 2/4

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

Ob. *fp* *mf* *p* *f* *f* *f* *5*

Bs Cl. *fp* *mp* *mf* *fp* *mf* To Cl.

Bsn *fp* *mp* *mf* *fp* *mf* *f* *fp* *5*

F. Hn *f* *p* *f* *fp* *mf*

Tpt

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

Vib.

Toms

Pno *f* *8ba*

S. *p* *mp* *p* *f* *p* *mf* *ppp*
 li - ness Mor - ta - li - ty On depression Dark - - ness is my clo - sest friend

Vln 1 *ppp* *mf* *pp* *f*

Vln 2 *ppp* *mf* *pp* *f*

Vla *sfz* *p* *pp* *pp* *f*

Vc. *fp* *mp* *fp* *fp* *mf* *f* *fp* *5*

D. B. *fp* *mf* *5* *mp* *f* *p* *mp* *3*

alternate fingerings (like a slow timbral trill)

slow circular bowing

← $\overset{5}{\curvearrowright} \overset{3}{\curvearrowleft}$ → (♩ = 87 - 90)

282 $\frac{2}{4}$ **tr**

Fl. *p* *mp* *mf* *p*

Ob. *f* *pp*

Cl. *mf*

Bsn. *f*

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

Tpt.

Tbn. pick up harmon *mf* 3 3 3 3

Vib. *mf* with medium yarn

Toms

Pno. *mf* 8ba. Speak loudly and quickly *f* (Begin on downbeat) *f*

S. Largely explains the association between loneliness You have

282 $\frac{2}{4}$ **tr**

Vln 1 *p* *f*

Vln 2 *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f* *mf* *p*

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

285 3/4

Fl. *pp* *f*

Ob. *mf* *mp* *mf* *f*

Cl. *pp* *p* *f*

Bsn. *pp* *f*

F. Hn. *pp* *f*

Tpt.

Tbn. *ff* *muted out*

Vib. *f*

Toms.

Pno. *f* *slam keys*

S. *mp* *mf* *mf* *f* *mf*

ta - ken from me friend and neigh - bor

Vln 1 *p* *p* *f*

Vln 2 *p* *f*

Vla. *pp* *f*

Vc. *f* *pp* *f* *ppp*

D. B. *pp* *f*

3/4

289

3/4 4/4 2/4 4/4

Fl. *ppp* *f* *p* *f* *mf* *f*

Ob. *ppp* *f* *p* *f* *p* *f*

Cl. *ppp* *f* *p* *f* *mf* *f*

Bsn. *ppp* *p* *f*

F. Hn. *ppp* *f* *p* *f* *p* *f*

Tpt.

Tbn. n.p. flz. *f* *p*

Vib.

Toms with sticks *f* *mf*

Pno. *mf* *f* *mf*

s. *mp* *f* *mp* *mf* *f*

Speak in time

And mor - ta - li - ty They rise

3/4 4/4 2/4 4/4

Vln 1 *ppp* *f* *p* *f*

Vln 2 *ppp* *f* *p* *f* *p*

Vla. *ppp*

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

D.B. *ppp* *f* *p* *f* *p*

On Keys

Inside Piano

scrape

air + valves

ord.

on bridge

on bridge

on bridge

on bridge

m.s.p.

m.s.p.

m.s.p.

m.s.p.

m.s.p.

294

4/4 5/4 (3+2) 4/4 3/4

Fl. *pp* *mf* *pp* *mf* *pp*

Ob. *pp* *mf* *pp* *mf*

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

Bsn. *pp* *mf* *pp* *mf*

F. Hrn. *p* *mf* *fp*

Tpt.

Tbn. *pp* *mf* *pp*

Vib. *f* *p* *mf* *f*

Toms *mf* *p*

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

S. *mp* *mf* *f*

and va - bli - vi - ous host

4/4 5/4 (3+2) 4/4 3/4

Vln 1 *mp* *f* *p* *f* *p*

Vln 2 *f* *p* *f* *p*

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

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

D. B. *f* *p* *f* *p*

"seagull" effect; ad lib rhythm/tempo

298 $\frac{3}{4}$ $\frac{4}{4}$

Fl.

Ob. *pp*

Cl.

Bsn *pp*

F. Hn *fp*

Tpt *mp* *f*

Tbn *mf* *pp*

Vib.

Toms *p* *fp*

Pno *f* *mp* *f*

S. dear - est that I loved the best

298 $\frac{3}{4}$ $\frac{4}{4}$

Vln 1 *p*

Vln 2 *p*

Vla *mf* *pp*

Vc. *p*

D. B. *p*

all strings minus vla decrease in density while building in dynamics

← $\overset{3}{\curvearrowright}$ = $\overset{3}{\curvearrowleft}$ → (♩ = 130 - 134)

300

Fl. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Ob. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Cl. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Bsn. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

F. Hn. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Tpt. < *ff* — *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Tbn. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Vib. — — — — — with bow — *pp* — *mf* — *p*

Toms. *f* — *mp* > *p* — *mf* — — — — —

Pno. *ff* — *mp* — — — — —

8va. — — — — —

S. *ff* pause briefly for a breath, then continue
Speak freely and somewhat frantically

The mechanisms with which social isolation contributes to mortality are more complex and intertwined (Elovainio et. al., 2017).

← $\overset{3}{\curvearrowright}$ = $\overset{3}{\curvearrowleft}$ → (♩ = 130 - 134)

300

Vln 1 *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Vln 2 *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Vla. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

Vc. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

D. B. *ff* > *pp* — *mp* — *pp* < *mp* — *pp* — *mp*

306 As at the Beginning of Mvmt 2 2/4

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), French Horn (F. Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Tom-toms (Toms), and Piano (Pno). The second system includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is in 2/4 time and begins at measure 306. Dynamics range from *f* (forte) to *p* (piano). The score features various musical notations such as slurs, accents, and fingerings (e.g., 5, 3, 7). The Flute part has a *mf* dynamic and includes a 5-fingered note. The Clarinet part has a *f* dynamic and includes a 7-fingered note. The Bassoon part has a *f* dynamic and includes a 3-fingered note. The French Horn part has a *f* dynamic and includes a 7-fingered note. The Trumpet part has a *f* dynamic and includes a 3-fingered note. The Trombone part has a *f* dynamic and includes a 3-fingered note. The Vibraphone part has a *f* dynamic and includes a 5-fingered note. The Tom-toms part has a *f* dynamic and includes a 3-fingered note. The Piano part has a *f* dynamic and includes a 5-fingered note. The Violin 1 part has a *f* dynamic and includes a 3-fingered note. The Violin 2 part has a *f* dynamic and includes a 3-fingered note. The Viola part has a *f* dynamic and includes a 3-fingered note. The Violoncello part has a *f* dynamic and includes a pizz. (pizzicato) marking. The Double Bass part has a *f* dynamic and includes a pizz. marking.

This page contains the musical score for measures 309, 310, and 311. The score is for a full orchestra and strings. The key signature is two flats (B-flat major or D minor), and the time signature is 2/4. The score is divided into two systems, with the first system covering measures 309-310 and the second system covering measures 310-311. The instruments are arranged as follows:

- Flute (Fl.):** Measures 309-310 feature a melodic line with dynamics *p*, *f*, and *ff*. Measure 311 has a double trill (*dbl trill*) with dynamics *f* and *ff*.
- Oboe (Ob.):** Measures 309-310 are mostly rests. Measure 311 has a melodic line with dynamics *mp*.
- Clarinet (Cl.):** Measures 309-310 feature a melodic line with dynamics *mf*, *p*, *ff sub.*, and *f*. Measure 311 has a melodic line with dynamics *p* and *f*.
- Bassoon (Bsn.):** Measures 309-310 feature a melodic line with dynamics *mf* and *p*. Measure 311 is a whole rest.
- F. Horn (F. Hn.):** Measures 309-310 feature a melodic line with dynamics *ff sub.* and *p*. Measure 311 has a melodic line with dynamics *ff sub.*.
- Trumpet (Tpt.):** Measures 309-310 feature a melodic line with dynamics *ff* and *p*. Measure 311 has a melodic line with dynamics *f*.
- Trumpet/Bass (Tbn.):** Measures 309-310 feature a melodic line with dynamics *ff sub.* and *f*. Measure 311 has a melodic line with dynamics *f* and *ff*.
- Vibraphone (Vib.):** Measures 309-310 feature a melodic line with dynamics *f* and *p*. Measure 311 has a melodic line with dynamics *f*.
- Toms:** Measures 309-310 feature a melodic line with dynamics *ff*. Measure 311 has a melodic line with dynamics *f* and *ff*.
- Piano (Pno):** Measures 309-310 feature a melodic line with dynamics *mf* and *ff sub.*. Measure 311 has a melodic line with dynamics *f* and *ff*.
- Soprano (s.):** Measures 309-311 are whole rests.
- Violin 1 (Vln 1):** Measures 309-310 feature a melodic line with dynamics *f* and *ff*. Measure 311 has a melodic line with dynamics *f* and *ff*.
- Violin 2 (Vln 2):** Measures 309-310 feature a melodic line with dynamics *f* and *ff*. Measure 311 has a melodic line with dynamics *f* and *ff*.
- Viola (Vla):** Measures 309-310 are rests. Measure 311 has a melodic line with dynamics *f*.
- Violoncello (Vc.):** Measures 309-310 are rests. Measure 311 has a melodic line with dynamics *f*.
- Double Bass (D. B.):** Measures 309-310 feature a melodic line with dynamics *f* and *ff*. Measure 311 has a melodic line with dynamics *f* and *ff*.

313

indeterminate overblowing

3/4 **3/8** **4/4**

Fl.

Ob.

Cl.

Bsn.

F. Hn.

Tpt.

Tbn.

Cr. Cym.

Tam.

Pno

s.

Vln 1

Vln 2

Vla.

Vc.

D. B.

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

tr

3

3

3

place foil on lowest octave of the piano

318

4/4 7/8 (2+2+3) 3/4 4/4

Fl. *fff* *f* *fff* *f*

Ob. *fff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *p* *mp* *f* *mp*

Cl. *fff* *f* *fff* *f*

Bsn. *fff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *f* *mp* *f* *mp*

F. Hn. *fff* *p*

Tpt. *fff* *f* *fff* *f*

Tbn. *fff* *f* *fff* *f*

Cr. Cym. with stick *fff* *ff* *ff*

B. Dr. with B. Dr. mallet 3 3

Tam. with beater *fff* *mp* *ff* *p* *ff* *mf* *ff* *p*

Pno. *fff*

S. *Sna.* *Red.*

Vln 1 *fff* *mf* *ff* *mf* *ff* *mf* *ff* *p*

Vln 2 *fff* *mf* *ff* *mf* *ff* *mf* *ff* *fff* *mp* *f* *mp* *f* *mp*

Vla. *fff* *mf* *ff* *mf* *ff* *mf* *ff* *fff* *mp* *f* *mp* *f* *mp*

Vc. *fff* *mf* *ff* *mf* *ff* *mf* *ff* *p*

D. B. *fff* *mf* *ff* *mf* *ff* *mf* *ff* *fff* *mp* *f* *mp* *f* *pp*

326 **4/4** **3/4** **4/4** *attacca*

Fl. *ff* *pp*

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

Cl. *fff* *pp*

Bsn. *ff* *p* *f* *p* *f* *f* *p*

F. Hn.

Tpt. *ff* *p* replace straight mute with harmon mute

Tbn.

B. Dr. *f* *p*

Tam. *f* *mf* *mp* *mf* with medium yarn (continue to let vibrate)

Pno. *ff* *f*

s.

Vln 1 *f* *p* *attacca*

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

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

Vc.

D. B.

3. Why, Lord?

(♩ = 130-134)
molto rit.

4/4 **3/4** **4/4**

Flute

Oboe
fp *fp* *fp* *fp* *fp* *mf* *p*

Clarinet

Bassoon
fp *fp* *fp* *fp* *fp* *mf* *p*

French Horn

Trumpet

Trombone

Vibraphone

Tuned Gongs

Piano
mf
8va
8va
8ba

Soprano

(♩ = 130-134)
molto rit.

4/4 **3/4** **4/4**

Violin 1
f *p* *f* *p*

Violin 2
f *p* *f* *p*

Viola
f *p* *f* *p*

Violoncello
f *p* *f* *p*

Double Bass
f *p* *f* *p*

4/4 Much Slower, ♩ = 60-64

342

Fl. *p* *mf* *pp* *pp* *p*

Ob. *mf sub.* *ppp*

Cl. *p* *mf* *p* *p* *mp*

Bsn.

F. Hn.

Tpt. harmon mute stem in *p* *mf* *p* n.p. flz. *p*

Tbn.

Vib. (motor on, very slow) with soft yarn *mf*

Gongs

Pno. remove foil; place plastic notebooks on strings from ~C5 to C7

S. *mp* *f* *mp* *p*
Lord You are the God who saves me

4/4 Much Slower, ♩ = 60-64

342

Vln 1 *mf sub.* *pp*

Vln 2 *mf sub.* *pp*

Vla. *mf sub.* *pp*

Vc. *mf sub.* *pp*

D. B. *mf sub.* *pp*

346

Fl. *mf* *pp* *mf* *pp* *p* *pp* *mp*

Ob.

Cl. *pp* *mf* *pp* *mf* *p* *pp* *mp*

Bsn.

F. Hn.

Tpt. *ppp* *p* *ppp* *pp* *mp*

Tbn.

B. Dr. *fp* *fp* *fp* *mf p* *mf p* *mp*

Gongs

Pno.

S. *mp* (o+o) (o+o) *mp*

What I am none cares or knows; I am the self-consumer of my woes; Day and night I cry out to you

346

Vln 1

Vln 2

Vla.

Vc.

D. B.

351

Fl. *ppp* *pp* *mf* *p* *ppp* *p*

Ob.

Cl. *ppp* *pp* *mf* *p* *ppp*

Bsn.

F. Hn.

Tpt. *ppp* *mp* *ppp* *pp* *p* *pp* *p* *stem in*

Tbn.

B. Dr. *ppp* *p* *mf* *pp* *mf* *pp* *mp* *pp*

Gongs

Pno.

S. *mp* *f* *mf* *fry* *mf* *pp*

I am o-ver-whelmed with trou-bles. You have ta-ken from me. My clo-sest friends

351

Vln 1

Vln 2

Vla.

Vc.

D. B.

356

Fl. *ppp* *p* ³

Ob.

Cl. *mp* *p*

Bsn.

F. Hn.

Tpt. stem 1/2 out *ppp* harmon mute stem out *p*

Tbn.

Vib. **Vib.**
motor on, slow speed
with bow *ppp* *mp* *mp* *p* ³

Gongs

Pno.

S. *mf* *p* *f* *mp*
and my life draws near to death (♩+♩) Under thy window I sing alone; In thy chamber thou sittest alone I am count - ted a - mong those_

356

Vln 1

Vln 2

Vla.

Vc.

D. B.

360

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

Ob.

Cl. *pp* *mp* *pp* *mf* *pp* sub. *mf* *pp* *mf* *pp*

Bsn.

F. Hn.

Tpt. *pp* *mf* *pp* n.p. flz. *p*

Tbn.

Vib. *mf* (*scd.*) *pp* *p*

Gongs

Pno.

S. *f* *p* (o) *p*
Who go down to the pit. [My friends forsake me like a memory lost;]

360

Vln 1

Vln 2

Vla.

Vc.

D. B.

363

Fl. *mf* *ppp* *ppp* *mf* *f*

Ob.

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

Bsn.

F. Hn. *ff* *fp* stopped

Tpt. *ppp* *mf* *f* replace harmon mute with straight mute

Tbn. *mf* *f*

B. Dr. *p* *pp* *mf*

Gongs

Pno.

S. *pp* *mf* *mp* *mf* *p*

Speak frantically; through an inhalation

Into the nothingness of scorn and noise

I am like one with - out strength

Spoken plainly, with a dull pain and numbness evident in the voice

Where there is neither sense of life nor joys, But the vast shipreck of my life's esteems.

I am set a -

col legno ricochet *f* *p*

Vln 1 *f* *p* *fp*

Vln 2 *f* *p* *fp*

Vla. *pizz.* *f*

Vc. *f*

D. B. *f*

5/4 7/8 (2+2+3) 4/4

Move paper back-and-forth in short, rapid motion around membrane near the rim

edge center

stopped

replace harmon mute with straight mute

col legno ricochet

pizz.

m.s.p.

368

Fl.

Ob.

Cl.

Bsn.

F. Hn. *mp* *fp* *mp* *mf* *fp* *p* *mf*

Tpt.

Tbn.

B. Dr.

Gongs

Pno.

S. *mf* *mf* *p* *mf* *f* *mf* *mf* *f*

vocal fry through inhalation (d.) social isolation

With the dead Lone - li - ness Like the slain mor - ta - li - ty who lie in the grave

Speak in time; out of breath

Speak plainly but intensely

Vln 1 *mf* *f* *p*

Vln 2 *mf* *f* *p*

Vla. *f* *mp* *pp* *mf*

Vc. *f* *pp* *mp* *p* *fp*

D.B. *f* *pp* *mp* *pp* *fp*

4/4 3/4 2/4 4/4

368

bow on bridge; rhythm ad lib; do not synchronize

bow on bridge; rhythm ad lib; do not synchronize

on bridge arco *f* *mp* *pp* *mf*

on bridge arco *f* *pp* *mp* *p* *fp*

on bridge arco *f* *pp* *mp* *pp* *fp*

rhythm ad lib; do not synchronize

rhythm ad lib; do not synchronize

rhythm ad lib; do not synchronize

on bridge *mf*

on bridge *fp*

on bridge *fp*

s.t.

377

5/4 4/4

Fl. *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

Ob. *fp*

Cl. *f* *p sub.* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

Bsn.

F. Hn. *mf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

Tpt. *fp* straight mute

Tbn. *f* *p sub.* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

B. Dr. *f* *p* with mallet *fp* *f* *mf* *fp* *f*

Gongs

Pno.

S. *mp* *f* *mf* *mp* *pp* *mfpp* *f*

Who are cut off from your care... Must we forever be alone? Loneliness Social isolation Mor - ta - li - ty

Speak freely, sounding forlorn (o) Speak through inhale, sounding strained (o) Exhale as if gasping

377 (8)

Vln 1 *f* *p sub.* *mp* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

Vln 2 *f* *p sub.* *mp* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

Vla. *f* *p sub.* *mp* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

Vc. *f* *p sub.* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

D. B. *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mfpp* *f*

381

Fl. *p* *mp* *pp*

Ob. *ppp*

Cl. *p* *mf* *p* *mp* *p* *mp*

Bsn.

E. Hn. *mp sub.* *ppp*

Tpt. *ppp*

Tbn. *mp sub.* *ppp* remove straight mute

B. Dr. *p* *pp*

Gongs

Pno.

S. *pp* *mf* *pp*
You have put me in the low-est pit

Vln 1 *pp* *mf* sul G

Vln 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D. B. *p* *mf*

394 $\frac{5}{4}$ $\frac{4}{4}$

Fl. *ppp* *p* *ppp* *timb. tr.*

Ob.

Cl. *ppp* *p* *ppp* *timb. tr.*

Bsn.

F. Hn.

Tpt.

Tbn.

Vib.

Gongs
with medium yarn
p

Pno
f *p* *fp* *f*

S.
hea - vi - ly on me
f *mf* *pp*

Vln 1 *p* *on tailpiece*

Vln 2

Vla. *arco* *pp* *mp*

Vc. *p* *on tailpiece* *ff*

D. B. *arco* *pp* *mp*

403

5/4 (3+2) 4/4 2/4 3/16 7/8 (2+2+3) 4/4

Fl. *pp mp pp pp mf p*

Ob. *mf pp mf pp mf*

Cl. *pp mp pp pp mf p*

Bsn. *mf pp mf pp mf mp*

F. Hn.

Tpt.

Tbn.

Vib. *pp mf pp mp*
with bow; motor on slowest speed
with soft yarn; motor off

Tam. *pp mf mp mp*
Tam. *p*
Gongs

Pno. *p f mf pp*

S. *mp pp p*
with all your waves You have ta-

403

5/4 (3+2) 4/4 2/4 3/16 7/8 (2+2+3) 4/4

Vln 1 *mf pp mf pp mf*
s.p. ord.

Vln 2 *mf pp mf pp mf*

Vla. *mf p p f*
5 7
s.p. con sord. 3 s.t.

Vc. *pp mp pp mf p*

D. B. *pp mp pp mf p*

Smith - on the subject of loneliness

4/4 3/4 6/16 3/4 5/4 (2+3) 3/4

408

Fl. *mp* *mf* *p* key clicks "ff" poco accelerando... (multiphonic) *mf*

Ob. key clicks "ff" (multiphonic) *mf*

Cl. *p* *mf* key clicks "ff"

Bsn. *mf* *p* key clicks "ff"

F. Hn. n.p. flz. *fp* *f* *fp* *f*

Tpt.

Tbn.

Vib. On Resonators with back of yarn *p* *mp* *p*

Tam. with sticks *p* *mp* *p*

Pno. remove notebooks with fingernails "ff" *f* *mf* normale

S. *mf* *mp* *f* *ff* (hard cutoff) speak through inhale whisper through exhale fry Into the living sea of waking-dreams oh *f* poco accelerando...

Vln 1 con sord. s.t. *p* *mf* knock *pp* "ff"

Vln 2 con sord. s.t. *mp* *mf* knock *pp* "ff"

Vla. pizz. *f* knock *pp* "ff"

Vc. ord. con sord. *p* *mp* *p* pizz. *f* knock *pp* "ff"

D. B. pizz. *f* knock *pp* "ff"

415 $\frac{3}{4}$ a tempo

Fl. *f* *p* *f* *p* *ff* jet

Ob. *f* *f* *p*

Cl. *fp* *mf* To Cl.

Bsn. *mf* *p*

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

Tpt.

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

Vib. *mp* *p* *mf* *p*

Tam. *mf*

Pno. *fp* *mf* *f* damp with finger on string

S. *f* *mf* *f* *mf* *gliss.* fry
You have made me re - pul - sive to them they

415 $\frac{3}{4}$ a tempo

Vln 1 *mf* *p* *f*

Vln 2 *mf* *p* *f*

Vla. arco senza sord. *mf* *p* *f*

Vc. arco senza sord. *mf* *p* *f*

D. B. arco ord. senza sord. *mf* *p* *f*

(2+3) senza sord. *mf* *p* *f*

arco senza sord. *mf* *p* *f*

arco ord. senza sord. *mf* *p* *f*

accelerando.....

419 key clicks "ff"

Fl. *p* *f*

Ob. *p* *mf*

Cl. key clicks "ff" *p* *f*

Bsn. (multiphonic) *p* *mf*

F. Hn. n.p. flz. *fp* *f* *fp*

Tpt. open n.p. flz. *fp*

Tbn. n.p. flz. *fp* *fp*

Vib. On Resonators with back of yam *pp* *pp*

Tam.

Pno. with fingernails *p* *pp* *f* *p*

S. speak through inhale; ascend in pitch fry *mp* *p* fry *f* (sim.) speak through exhale
rise and va - - nish in o - bli - -

419 *pp* *pp* *f* *pp*

Vln 1 *pp* *pp* *pp*

Vln 2 *pp* *pp* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *pp* *pp*

D. B. *pp* *pp* *pp*

5/4 (2+3)

428

Picc. $\frac{4}{4}$ Picc. $\frac{5}{4}$ (2+3) $\frac{3}{4}$ $\frac{4}{4}$

Ob.

Cl.

Bsn. *mf* *f* *p* *fp*

F. Hn. *p* *f* *p* *fp*

Tpt. *f* *p* *fp*

Tbn. *mp* *mf* *f* *p* *fp*

Vib. *mp* *f* *f* *p* *fp*

Tam.

Pno. *f* *p* *fp*

8ba

S. *f* *mf* *f*

Speak in a quick and generally anxious tone

- not es - - cape

E'en the dearest- that I loved the best- Are strange--nay, rather stranger than the rest. And yet I am, and live--like vapours tossed.

Vln 1 $\frac{4}{4}$ *pizz.* *arco* *ff* *f* *p* *fp*

Vln 2 *ff* *f* *p* *fp*

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

Vc. *f* *p* *fp*

D. B. *f* *p* *fp*

4/4 Slower, with Extreme Intensity, ♩ = 48-52 **5/4** (2+3) **4/4** **5/4**

accelerando.....

433

Picc. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Ob. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Cl. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Bsn. *ff pp sub.* *ff pp sub.* *ff pp sub.*

F. Hn. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Tpt. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Tbn. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Vib. *ff pp sub.* *ff pp sub.* *ff pp sub.* *f*

Tam.

Pno. *ff*

S. *ff* *f* *fff* *ff* *mf*

Why, Lord, Do you re - ject me and hide your face from me?

4/4 Slower, with Extreme Intensity, ♩ = 48-52 **5/4** (2+3) **4/4** **5/4**

accelerando.....

433

Vln 1 *ff pp sub.* *ff pp sub.* *ff pp sub.*

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

Vla. *ff pp sub.* *ff pp sub.* *ff pp sub.*

Vc. *ff pp sub.* *ff pp sub.* *ff pp sub.*

D. B. *ff pp sub.* *ff pp sub.* *ff pp sub.*

5 Slightly Faster, ♩ = 70-72
(2+3)

438

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

F. Hn. *fff*

Tpt. *fff*

Tbn. *fff*

B. Dr. with mallets *fff*

Tam. *fff* with triangle beater *f* with Tam-T. beater *fff*

Pno. *fff* (lowest notes on pno)

S.



5 Slightly Faster, ♩ = 70-72
(2+3)

438

Vln 1 *fff* *8va*

Vln 2 *fff* *8va*

Vla. *fff* *ff*

Vc. *fff* *mf*

D. B. *fff* *mf*



444

Picc. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ *f* *gliss.*

Ob. *f* *gliss.* *gliss.*

Cl. *ff* *gliss.*

Bsn. *ff* *mf* *f* *gliss.*

F. Hn. *ff* *gliss.*

Tpt. *f* *gliss.*

Tbn. *ff* *gliss.*

Styfm.

Tam. *ff* *fp* *gliss.*

Pno. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

S.

Vln 1 *fff* *ord.* *m.s.p.*

Vln 2 *ord.* *m.s.p.*

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

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

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

448

7/8 (2+2+3) 4/4

Picc. *fff* *ffff* *fp*

Ob. key clicks "ff" *f* *mf > p* *f*

Cl. key clicks "ff" *fp*

Bsn. key clicks "ff" *fp*

F. Hn. *mf* *f* *fp*

Tpt. *fff* *ffff* *p* *f*

Tbn. *fff* *ffff* *p* *f*

B. Dr. with B. Dr. mallets *fff* *pp sub.*

Tam. with beater *fff* *mp*

Pno. (alternate hands) *fff* *ffff* *mf* *pick up credit card* *ff*

S.

Vln 1 on bridge ord. *fff* "ff" "f" *f* *mf* *f*

Vln 2 on bridge ord. *fff* "ff" "f" *pp* *fp*

Vla. *fff* "ff" *f* *mp* *p* *fp*

Vc. on bridge ord. *fff* "ff" "f" *pp* *fp*

D. B. on bridge ord. *fff* "ff" "f" *pp* *fp*

stopping

pick up harmon mute (stem out)

harmon mute stem out

pick up harmon mute (stem out)

harmon mute stem out

Vib. with bow *p* *f*

Gongs with stick *p* *f*

Inside Piano pluck strings *mf*

On Keys *ff*

pick up credit card

with credit card

sul pont.

sul tasto

sul pont.

sul tasto

sul tasto

sul tasto

452

A. Fl. *f* *p sub.* *fp* *f*

Ob. *fp* (dbl trill) *f*

Cl. *f* *p sub.* *fp* *f*

Bsn. *f* *p sub.* *fp* *f*

F. Hn. *f* *p sub.* *fp* *f*

Tpt. *p* *f* *p*

Tbn. *p* *f* *p*

Vib. *p* *f* *p*

Tam. Tam. *pp* *f* *p* with superball

Pno.

S.

452

Vln 1 *fp* *fp* *fp*

Vln 2 *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

D. B. *fp* *fp* *fp*

5/4 (2+3) 5/4

455 $\frac{5}{4}$ (2+3) $\frac{4}{4}$

A. Fl. *p* *ff* *p sub.* *mf* *f* *p*

Ob. *ff* *p sub.* *f* *p*

Cl. *p* *ff* *p sub.* *ff*

Bsn. *p* *ff* *p sub.* *ff*

F. Hn. *p* *ff* *p sub.* *ff*

Tpt. *f* *p* *p* *ff* *p sub.* *ff*

Tbn. *f* *p* *p* *ff* *p sub.* *ff*

Vib. *f* *p* *p* *ff* *p* *f* *p*

Tam. *f* *p* *f* *with beater*

Pno. *fff* *move card up and down in frantic motions* *Inside Piano* *scratch string with card* *mf* *mf*

S. *mf* You ___ have

Vln 1 455 $\frac{5}{4}$ (2+3) $\frac{4}{4}$ *ff* *p sub.* *f* *p*

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

Vla. *fp* *ff* *p sub.* *ff*

Vc. *fp* *ff* *p sub.* *ff*

D. B. *fp* *ff* *p sub.* *ff*

459

5/8 (2+3) 5/4 (3+2) 5/8 (2+3) 4/4 jet 3/4 4/4

A. Fl. *mf* *f* *mf* *f* *f* *mp* *f* *p*

Ob.

Cl. *pp* *mp* *pp* *f* *p* *pp*

Bsn. *pp* *mp* *pp* *f* *p* *pp*

F. Hn. *pp* *mp* *pp* *f* *p* *pp*

Tpt. *pp* *f* *pp* *p* *mf* *pp* *f*

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

Vib. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *pp* *f*

Tam. *p* *f* *f* *p* *f* *p*

Pno. [place plastic notebooks on strings of bottom two octaves inside piano (credit card still in hand)]

S. *f* *mp* *f* *p* *f*

ta - ken from me friend and neigh - bor Dark - ness is my clo - sest friend

Vln 1

Vln 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *pp*

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

Vc. *f* *pp* *p* *mf* *pp*

D. B. *f* *pp* *p* *mf* *pp* *f*

← ♩ = ♩ → (♩ = 140 - 144)

467

A. Fl.

Ob.

Cl.

Bsn.

F. Hn.

Tpt.

Tbn.

Vib.

Timp.

Pno.

S.

Vln 1

Vln 2

Vla.

Vc.

D. B.

f *mf* *ff* *pp* *p* *ff* *f* *f* *f* *f*

open

open

On Resonators

with back of yam

with credit card

gliss.

gliss.

8va

pizz.

on bridge

on bridge

on bridge

on bridge

482

3/4 4/4 3/4 3/8 4/4

A. Fl.

Ob.

Cl. *> mp* *pp* *p* *mf* *timb. tr.*

Bsn. *p* *pp* *mf* *timb. tr.*

F. Hn. *air + valves* *pick up straight mute* *p* *ff* *> p*

Tpt. *p* *f p < f p < f* *p* *f p < f p < f* *p* *f p < f p < f* *f > p < f*

Tbn. *n.p. flz.* *p* *ff* *> p*

Crot.

Timp.

Inside Piano

Pno. *slap* *f* *with lip of spoon* *gliss.* *8va. mf* *remove notebooks (while still holding pedal)* *8va. mp*

S.

482

3/4 4/4 3/4 3/8 4/4

Vln 1 *sul tasto* *ord. seagull effect*

Vln 2 *gliss.* *mp* *pp* *p* *pp* *p* *pp*

Vla. *sul pont.* *p* *pp* *p* *pp* *p* *pp* *pp*

Vc. *sul pont.* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

D. B. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

492 $\frac{5}{4}$ (2+3) $\frac{4}{4}$ $\frac{5}{4}$

A. Fl.

Ob.

Cl.

Bsn.

F. Hn.

Tpt.

Tbn.

Crot.

Timp.

Pno

S.

Vln 1

Vln 2

Vla.

Vc.

D. B.

mf \rightarrow *mp*

p \rightarrow *f*

p \rightarrow *f*

p \leftarrow *ff*

pp \rightarrow *ff*

mf \rightarrow *p*

pp \rightarrow *mf* \rightarrow *pp*

ff \rightarrow *p*

p \rightarrow *f* \rightarrow *p*

p \rightarrow *ff* \rightarrow *p*

mp

p

p

mf \rightarrow *f* \rightarrow *p* \leftarrow *f*

mf \rightarrow *pp*

air + keys

air

air + keys

gliss.

n.p. flz.

pick up straight mute

on bridge

tr

8ba. (2ed.)

8ba. (2ed.)

496

5/4 4/4 5/4

A. Fl.

Ob.

Cl.

Bsn.

F. Hn.

Tpt.

Tbn.

Crot.

Timp.

Pno.

S.

Vln 1

Vln 2

Vla.

Vc.

D. B.

pp *mf* *pp*

straight mute

p *pp* *pp* *pppp*

remove paper

8va

p *pppp*

ff *pppp*

bow on bridge while damping strings; rhythm ad lib but focus on longer bow strokes; fade out until the end, decreasing density as dynamics drop

CURRICULUM VITAE

Isaac Raymond Smith

(319) 883-0192 // isaacsmithmusic@gmail.com // www.isaacsmith.com

Education

University of Louisville; Louisville, KY Expected Graduation May 2022
Master of Music, Composition
Cumulative GPA: 4.00
Primary Composition Teachers:
Steve Rouse
Krzysztof Wotek

University of Northern Iowa; Cedar Falls, IA Graduated May 2020
Bachelor of Music, Composition and Theory
Summa Cum Laude, with Honors
Presidential Scholar, University Honors Program
Cumulative GPA: 3.99
Music GPA: 3.99
Primary Composition Teachers:
Nancy Hill Cobb
Daniel Swilley

Private Composition Lessons
Harvey Sollberger May 2017-March 2020
Chris Shortway January 2014-May 2016

Masterclasses
Katherine Balch, Lei Liang, Chen Yi, George Tsontakis, Melinda Wagner, Pierre Jalbert, Reiko Fueing, Donald Crockett, Christopher Dobrian, Amy Beth Kirsten, Michael Daugherty, Roger Zare, Michael Bratt, Jay Batzner, Lisa Bost-Sandberg, Changqun Ao

Awards

First Place: NFMC Marion Richter American Music Composition Award May 2020
Third Place: NACUSA Student Composers' Contest January 2020
First Place: UNI Student Percussion Composition Competition November 2019
First Place: Iowa Composers Forum Student Composers Competition August 2019

Commissions

Private Commission January 2019
Written in commemoration of a wedding anniversary in July 2019.
UNITUBA, tuba/euphonium ensemble November 2018
Written for performance at the International Tuba and Euphonium Festival in Iowa City, Iowa in May 2019.
Much Ado About Nothing January 2018
Written as incidental music for student production of a modern interpretation of Shakespeare's classic play.
Performed April 2018

Grants/Scholarships/Fellowships

Moritz von Bomhard Fellowship for Music Composition August 2020-May 2022
Graduate School Council Travel Scholarship March 2022
Graduate School Council Travel Scholarship June 2021
Merchant Scholarship for Graduate Studies March 2021
Boatwright Undergraduate Research Grant September 2019

Myron and Ruth Russell Award	April 2019
Intercollegiate Academics Fund	March 2019
Jo Hern Curris Fund for Student Performance	March 2019
Experiential Learning Fund	December 2018
Boatwright Undergraduate Research Grant	October 2018
Clippinger-Ferrier Scholarship	April 2018
School of Music Scholarship	August 2016-May 2020
Presidential Scholarship	August 2016-May 2020

Juried Performance Selections

So Percussion Summer Institute Princeton University, Princeton, NJ	July 2022
Midwest Music Research Collective Spring Conference University of Kansas, Lawrence, KS	March 2022
Society of Composers, Inc. National Student Conference Held virtually via Zoom and YouTube	August 2021
Iowa Composers Forum Summer Festival of New Music Held virtually via YouTube	June 2021
Iowa Composers Forum Summer Festival of New Music Luther College, Decorah, IA	August 2019
Atlantic Music Festival Colby College, Waterville, ME	July 2019
Society of Composers, Inc. Region VI Conference Texas A&M-Commerce, Commerce, TX	April 2019

Adjudication Experience

Iowa Composers Forum Student Composition Contest	July 2021
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Teaching Experience

Co-instructor for composition course Youth Performing Arts School, Louisville, KY	August 2020-May 2022
Piano Teacher	August 2017-March 2020

Professional Development

2021 SPLICE Institute Participant Held virtually via Zoom and YouTube	June-July 2021
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Selected Compositions, Performances, Recordings (Classical)

2021

Universal Thoughts (of an Unoriginal Author) for mezzo and Pierrot ensemble
-Performed November 8, 2021 in Louisville New Music Festival, Comstock Concert Hall, University of Louisville, Louisville, KY

Transformations for piano and live electronics
-Performed February 9, 2022 in University of Louisville Computer Music Concert, Bird Recital Hall, University of Louisville, Louisville, KY

Everyday Absurdity for 5.1 channel fixed media

- Performed August 28, 2021 in SCI National Virtual Student Conference
- Performed May 27, 2021 in University of Louisville Computer Music Concert

2020

System Break for two guitars

- Recorded April 24, 2021 by Nicolas Skarneo and Ascher Taylor-Schroeder
- Performed April 8, 2021 in Student Composers' Concert, Comstock Concert Hall, University of Louisville, Louisville, KY

Meru for tenor and percussion

- Performed March 20, 2022 in MMRC Spring Conference Concert, Swarthout Recital Hall, University of Kansas, Lawrence, KS

2019

Etude for Percussion Trio

- Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Performed November 20, 2019 in Fall Percussion Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Are You Sure? for alto saxophone

- Recorded April 17, 2021 by Donnie Robbins
- Performed April 8, 2021 in Student Composers' Concert, Comstock Concert Hall, University of Louisville, Louisville, KY
- Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Recorded November 23, 2019 by Andrey Floryanovich
- Performed November 22, 2019 in UNI Woodwind and Percussion Seminar, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Performed November 18, 2019 in Student Composers' Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Dichotomy for Pierrot ensemble and percussion

- Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Recorded November 5 and 12, 2019 by Kim Abeyta, Glenn Zimmer, Abigail Moore, Haley Nicholson, Jennifer LeGarde, Mack Vos, and Meredith Tipping
- Performed July 6, 2019 in New Music at AMF, Lorimer Chapel, Colby College, Waterville, ME

Three Songs of Emily Dickinson for baritone and piano

- Performed March 12, 2020 in Dakota Andersen Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Performed (mvmt III only) August 10, 2019 at ICF Summer Festival of New Music, Noble Recital Hall, Luther College, Decorah, IA
- Recorded (mvmt III only) May 5, 2019 by Dakota Andersen and Jordan Walker
- Performed (mvmt III only) April 18, 2019 in Student Composers' Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Hidden Constants for tba/euph ensemble or quartet

- Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Performed February 18, 2020 in Donovan Klutho Junior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Recorded September 21, 2019 by Samuel Nau, Terra Hill, Adam Denner, and Alan Beving
- Performed May 28, 2019 at 2019 International Tuba/Euphonium Conference, University of Iowa, Iowa City, IA
- Performed May 8, 2019 at American Composers' Concert, University of Northern Iowa, Cedar Falls, IA
- Performed April 23, 2019 at UNITUBA Spring Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

2018

Sonata for Tuba and Piano

- Performed March 4, 2020 in Isaac R. Smith Senior Recital, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA
- Performed April 12, 2019 at SCI 2019 Region VI Conference, Recital Hall, Texas A&M-Commerce, Commerce, TX
- Performed April 3, 2019 in Presser Competition Finals, Great Hall, University of Northern Iowa, Cedar Falls, IA
- Recorded October 28, 2018 by Adam Denner and Isaac R. Smith
- Performed October 26, 2018 in UNI Brass Seminar, Bengtson Auditorium, University of Northern Iowa, Cedar Falls, IA
- Performed April 3, 2018 in Student Composers' Concert, Davis Recital Hall, University of Northern Iowa, Cedar Falls, IA

Selected Compositions, Performances, Recordings (Jazz)

2019

Keep in Touch for jazz quintet (ten, voice, pno, bs, drums)

Skeptical Optimism for jazz quintet (ten, tbn, pno, bs, drums)

The Bridge for big band (4 tpts, 4 tbns, 5 sxs, vibes, pno, bs, drums)

- Performed November 21, 2019 in UNI Jazz Band One Fall Concert, Bengtson Auditorium, University of Northern Iowa, Cedar Falls, IA
- Performed November 11, 2018 in UNI Jazz Bands Fall Runout, Kersenbrock Auditorium, Waterloo West High School, Waterloo, IA

Five on Five for jazz piano trio (pno, bs, drums)

Third-y for jazz quintet

2018

Change Comes from Within for jazz piano trio

The Right Path (or is it the Left?..) for jazz quintet

- Recorded May 9, 2018 on "Night Mayor", by Andrey Floryanovich, Collin Krukow, Isaac R. Smith, Aaron Stagner, and Kyler Boss

Professional Affiliations

Broadcast Music, Incorporated

Iowa Composers Forum

Society of Composers, Incorporated

Leadership/Organization

Iowa Composers Forum

Member, Board of Directors

December 2021-present

Tallcorn Jazz Festival

Coordinator

March 2019-February 2020

Assistant Coordinator

March 2018-February 2019

Chairman

June 2017-February 2018

Selected Performance Experience

UNI Varsity Men's Glee Club Accompanist

October 2017-December 2018

Director: John Wiles

Selected Performances

World premiere of *Dulce et Decorum Est*

November 11, 2018

International Tour to Ireland and Wales

May 13-22, 2018

UNI Wind Ensemble

Jan. 2017-May 2018

Directors: Ronald Johnson and Danny Galyen

Selected Performances

Iowa Bandmasters' Association Conference
Tour of Minneapolis High Schools

May 11, 2018
May 7-8, 2018

Night Mayor Jazz Quintet

Iowa City Jazz Festival- Iowa City, IA

June 30, 2018

Selected Performance Venues

June 2017-April 2019

JP's- Washington, IA

Cup of Joe- Cedar Falls, IA

Singlespeed Brewery- Waterloo, IA

Figaro Figaro- Cedar Falls, IA

Whiskey House- Ankeny, IA

Rooftop Bar- Des Moines, IA

Elm's Pub- Cedar Falls, IA

Octopus College Hill- Cedar Falls, IA

Saints Dixieland Jazz Band

Cedar Basin Jazz Festival- Cedar Falls, IA

June 2018-present

Two-Man Jazz Piano Trio

Selected Performance Venues

November 2018-March 2020

Octopus College Hill- Cedar Falls, IA

Singlespeed Brewery- Waterloo, IA

Cup of Joe- Cedar Falls, IA

Cottonwood Canyon- Cedar Falls, IA

Other Music Work

Church Pianist

St. Stephen Lutheran Church- Louisville, KY

August 2021-present

Good Shepherd Lutheran Church- Waterloo, IA

January 2019-March 2020

Bethlehem Lutheran Church- Cedar Falls, IA

January 2017-March 2020

Nazareth Lutheran Church- Cedar Falls, IA

August 2016-March 2020

Messiah Lutheran Church- Janesville, IA

January 2015-March 2020

Good Shepherd Chapel- Cedar Falls, IA

August 2018-February 2019

Volunteering

Beta Nu Grilled Cheese Fundraising Project

January 2018-March 2020

As a member of Phi Mu Alpha Sinfonia, I incorporated the Beta Nu Chapter, successfully applied for an Iowa food vending license, and secured insurance for the new business. We bought a mobile cart to sell grilled cheese sandwiches and tomato soup on the weekends. 100% of our profits go towards a local school district to provide instruments for low-income students.

References

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