

Theses and Dissertations

Summer 2010

Renderings

Zachary David Fischer
University of Iowa

Copyright 2010 Zachary David Fischer

This dissertation is available at Iowa Research Online: <http://ir.uiowa.edu/etd/666>

Recommended Citation

Fischer, Zachary David. "Renderings." PhD (Doctor of Philosophy) thesis, University of Iowa, 2010.
<http://ir.uiowa.edu/etd/666>.

Follow this and additional works at: <http://ir.uiowa.edu/etd>

 Part of the [Music Commons](#)

RENDERINGS

by

Zachary David Fischer

An Abstract

Of a thesis submitted in partial fulfillment of the
requirements for the Doctor of Philosophy degree in Music in
the Graduate College of
The University of Iowa

July 2010

Thesis Supervisor: Professor David K. Gompper

In February of 2009 I began collaborating with the poet Margot Lurie on a series of songs for soprano voice and a large chamber ensemble. We worked separately for the following year and a half, meeting intermittently to exchange ideas and materials. I chose three poems of similar tone and thematic content, each illustrating a different "scene" which serves as a metaphor revealing a perspective of the human condition. Then I composed the music to support the text, preserving its raw clarity by allowing the piece to unfold on the surface level through simple harmonies and a primarily conjunct, speech-like vocal melody, as well as by controlling the density of instrumental textures and the rate at which new pitch information is introduced. The multiple meanings of the title are reflected in the work on several representational levels: as the vocal melody is rendered (distilled) from the surrounding harmony, the harmonies themselves render (surrender) their perceptual weight to the text, which is in itself a rendering (depiction).

Abstract Approved:

Thesis Supervisor

Title and Department

Date

RENDERINGS

by

Zachary David Fischer

A thesis submitted in partial fulfillment of the
requirements for the Doctor of Philosophy degree in Music in
the Graduate College of
The University of Iowa

July 2010

Thesis Supervisor: Professor David K. Gompper

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

PH.D. THESIS

This is to certify that the Ph. D. thesis of

Zachary David Fischer

has been approved by the Examining Committee
for the thesis requirement for the Doctor of
Philosophy degree in Music at the July 2010 graduation.

Thesis Committee:

David Gompper, Thesis Supervisor

Lawrence Fritts

Jennifer Iverson

Jerry Cain

Charlotte Adams

To Monica

TABLE OF CONTENTS

INSTRUMENTATION	iv
PROGRAM NOTE AND TEXT	v
RENDERINGS	1
Still Life	1
Figure: Geese	20
A Russian Self-Portrait	36

INSTRUMENTATION

Flute
Oboe
Clarinet in B \flat
Bassoon/Contrabassoon

Horn in F
Trumpet in B \flat
Trombone
Tuba

Percussion 1

Drum Set

Bass Drum, Floor Tom, Snare Drum, Wood Blocks (2),
Cowbell, Suspended Cymbal, Triangle

Glockenspiel

Vibraphone

Gong (large)

Percussion 2

Marimba

Vibraphone

Crotales

Large Bass Drum

Suspended Cymbal

Timpani (2)

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

PROGRAM NOTE AND TEXT

In February of 2009 I began collaborating with the poet Margot Lurie on a series of songs for soprano voice and a large chamber ensemble. We worked separately for the following year and a half, meeting intermittently to exchange ideas and materials. I chose three poems of similar tone and thematic content, each illustrating a different "scene" which serves as a metaphor revealing a perspective of the human condition. Then I composed the music to support the text, perserving its raw clarity by allowing the piece to unfold on the surface level through simple harmonies and a primarily conjunct, speech-like vocal melody, as well as by controlling the density of instrumental textures and the rate at which new pitch information is introduced. The multiple meanings of the title are reflected in the work on several representational levels: as the vocal melody is rendered (distilled) from the surrounding harmony, the harmonies themselves render (surrender) their perceptual weight to the text, which is in itself a rendering (depiction).

Still Life

I went to disgorge the bird from the cat's jaw.
Flayed on its neck-gut, its gargoyle perch
held an unidentifiable pulp.

A glimmer of matter. At its haunches
there were summer ears of corn, blood-polished.
Hip-bones

paused in leaping, one paw still positioned
to urge the bird downward
its polyped tongue like tinder

poised to flush the cornhusks orange
against the butchered mass
as if birthing the baby through the mouth

Figure: Geese

The geese were out, big as myth
Their sand-grit knuckles slapping
the asphalt. They rasped
he stumbled - and tracking
through the grass
He almost felt
The iron heat of the neck
constricted as if a cry: *Repent!*

A fiery brushstroke in the sky.
His heart was a target,
his heart was a target

and he had sewn gold coins into his breast pocket
his heart was a target
his heart was a void

A Russian Self-Portrait

1
I draw the shawl around my arms. There is a waltz playing.
I am bent over the sewing machine. My fingers are wax-cold, like tapers.

2
The needle stops and I am singing

3
My arms are pools of lymph, they are dripping
I see the horses coming at a gallop.

4
The color of my hair, a paper bag. The cabinets thick wood and newspaper-clotted.
Nylon pools at my knees.

5
I kicked and kicked at the church door.

6
My name is Manya
But in the new world they will call me Margot,
and my grandchildren will have long names, names of angels

7
You pick a fish by its eye. The eye of a good fish is clear as a sleepwalker's.

8
I kicked and kicked. I could hear them breathing inside
My face was clay, was stone. My skull a vault of sky.

9
My name is Margot
But call me Mara
For my life has been made bitter

10
The needle stops and I am shaking

By Margot Lurie. Used by permission.

Score in C
Text by Margot Lurie

RENDERINGS

Zachary Fischer (2010)

Still Life

Violently (♩=72)

The musical score is written for a full orchestra and includes the following parts:

- Flute
- Oboe
- Clarinet in B \flat
- Contrabassoon
- Horn in F
- Trumpet in B \flat
- Trombone
- Tuba
- Percussion 1: Drum Set (Snares on), Marimba
- Percussion 2
- Piano
- Soprano
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

The score is in 3/4 time and begins with a tempo marking of $\text{♩} = 72$. The key signature is C major. The piece is marked "Violently" and features a variety of dynamics, including *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). The score includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and uses articulation like accents and slurs. The percussion section is particularly active, with the snare drum playing a steady pattern and the marimba providing melodic and harmonic support. The strings play a rhythmic accompaniment, with the double bass and cello often playing pizzicato (pizz.) and the violins and violas playing arco (arco).

12

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

Ob. *pp* *pp* *mf*

Cl. *pp* *pp* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *p*

Perc. 2 *p*

Pno. *p*

S. *mf* *f*
I went to dis-gorge the bird from the cat's jaw. Flayed on its neck-gut its

Vln. 1 *pp* *mp* *f* pizz.

Vln. 2 *mp* *f* pizz.

Vla. *mp* *f* pizz.

Vc. *mp* *f* pizz.

Db. *mp* *f*

17

Fl. *p* *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *mf* *p*

Pno. *mf* *p*

S. *mf*
gar-goyle perch held an un-i-den-ti-fi-a-ble pulp.

Vln. 1 *p*

Vln. 2 *arco* *pp*

Vla. *arco* *pp subito*

Vc. *arco* *pp*

Db.

to Glockenspiel

22

Fl. *take Piccolo*

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

Cl. *p* *mf* *pp*

Bsn. *p* *mf* *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *Glockenspiel* *to Drum Set* *p* *pp*

Perc. 2 *mp* *p*

Pno. *mp* *p*

S.

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *harm. 8^{va}* *mp*

Very Slowly (♩=45)

29 Piccolo

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* mute

Tpt. *p* mute

Tbn. *p*

Tba. *p*

Perc. 1 Drum Set *mf*

Perc. 2 *p* *mf*

Pno.

S. *mp* *f*
A glim - mer of mat - ter.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* *p*

Db. *pp*

Piu Mosso (♩=60)

33

Fl. *mf*

Ob. *mf* *pp*

Cl. *mf* take Contrabassoon

Bsn. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1 *p* *mf* *pp* to Glockenspiel *mp*

Perc. 2 *f* *fp*

Pno. *f* *mf* *8^{va}*

S. *mf* Hurriedly
At its haun-ches, there were sum-mer ears of

Vln. 1 *mf*

Vln. 2 *mf* *p*

Vla. *mf*

Vc. *mf*

Db. *mf*

36

Fl. *pp* *mp* take Flute

Ob. *mp*

Cl. *pp* *mp* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *f* *p* *f*

Pno. *mp* *f*

S. *p* Spoken, softly
corn, blood-pol-ished

Vln. 1 *p* *mf* *f* pizz.

Vln. 2 *mf* *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Db. *f* pizz.

Tempo Primo (♩=72)

40 Flute *p* *mf*

Ob. *p* *mf*

Cl. *mf*

Cbsn.

Hn.

Tpt. *p* *mp*

Tbn.

Tba.

Perc. 1 Glockenspiel to Drum Set *p*

Perc. 2

Pno. *p* *loco*

S. *mf* Hip - bones paused in leap - ing one paw still pos - i - tioned

Vln. 1 *p* *mf* *arco*

Vln. 2 *mf* *p* *arco*

Vla. *mf* *p* *arco*

Vc. *mf* *p* *arco*

Db.

51 **A tempo** (♩=72)

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

Ob. *p* *mf*

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

Cbsn. *mp*

Hn. *mf*

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Pno. *mp* *f*

S.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

55

Fl. *mp* *f* *p* *tr*

Ob. *f* *p*

Cl. *f* *p* *tr*

Cbsn. *f*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f*

Tba. *f*

Perc. 1 *f* *p* *f* *p* *3* *5*

Perc. 2 *f* *p* to Large Bass Drum

Pno. *p* *ff*
ped. hold ped. until m. 67

S.

Vln. 1 *f* *p* *8*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

64

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cbsn. take Bassoon *> pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Glockenspiel *mp*

Perc. 2 Marimba *p* *mf* *p*

Pno. *ff* *mp* *p*

S. *a - gainst the but-chered mass as if*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *ppp*

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to Timpani

to Crotales

bir-thing the ba - by through the mou - - th

pp

mp

pp

ppp

ppp

ppp

ppp

3

6

8^{va}

1

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

80

Fl. *mf*

Ob. *mf pp*

Cl. *mf pp*

Bsn. *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

82

Fl. *p* *mf*

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

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

Bsn. *p* *mf*

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

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

Tbn. *p*

Tba. *p*

Timpani

Perc. 1 *pp* *mf* *p sub.*

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

attacca

Figure: Geese

85 **Moderato** (♩=72)

Fl. *f* *p*

Ob. *f* *mp* *pp*

Cl. *f* *mp* *pp*

Bsn. *f* *p*

Hn. *f* *mp* *pp* open

Tpt. *f* open

Tbn. *f* open

Tba. *f* open

Perc. 1 to Glockenspiel *mf*

Perc. 2 Crotales *mf* to Vibraphone

Pno. *mf* *mp*

S. *mf* Anxiously *p*
The geese were out, big as

Vln. 1 *sf-p* *ppp* *p*

Vln. 2 *sf-p* *ppp*

Vla. *sf-p* *ppp*

Vc. *sf-p* *ppp* pont.

Db. *p*

96 **Più Mosso** (♩=96)

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Drum Set
Cross-Stick

Perc. 1 *pp* *mp*

Perc. 2 *f* *mp*

Pno. *p* *pp*

S. *f* **Forcefully**
their sand-grit knuck-les slap-ping the as-phalt.

Vln. 1 *mp* *f* *p* *ppp* *pizz.* *arco* *mp*

Vln. 2 *f* *p* *ppp* *pizz.* *arco* *mp*

Vla. *f* *sfz* *ppp* *pizz.* *arco* *mp*

Vc. *f* *sfz* *ppp* *pizz.* *arco* *mp*

Db. *f* *sfz* *ppp* *arco* *mp*

100 **A Tempo** (♩=72)

Fl. *pp*

Ob. *pp*

Cl. *ppp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1
Suspended Cymbal
scrape with triangle beater
Snare Drum
with drum stick
Triangle with beater
pp *mf* *p* *mf*

Perc. 2
to Crotales
Crotales
p

Pno. *mp*

S.
They rasped, he stum-bled and track-ing through the grass

Vln. 1 *pp* sul pont.

Vln. 2 *pp* sul pont.

Vla. *pp* sul pont. nat.

Vc. *pp* sul pont.

Db. *pp* sul pont.

103

Fl. *mp* *p* *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn.

Hn.

Tpt. *pp*

Tbn. *pp*

Tba.

Perc. 1 Snare Drum with drum sticks *p* *mf* to Large Gong

Perc. 2 to Large Bass Drum

Pno.

S. *f*
 he al-most felt the i-ron heat of the neck con-strict-ed as if a

Vln. 1 *pp* *mp* *mp*

Vln. 2 *pp* *mp* *mp*

Vla. *pp* *mp* *mp*

Vc. *nat.* *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 103 to 105. The score is for a full orchestra and a vocal soloist. The vocal line, in the soprano part, has lyrics: "he al-most felt the i-ron heat of the neck con-strict-ed as if a". The music is in 4/4 time and features a variety of dynamics and articulations. The woodwinds (Flute, Oboe, Clarinet) and strings (Violins, Viola, Violoncello, Double Bass) play melodic and harmonic lines, often with slurs and dynamic markings like *pp*, *mp*, *p*, and *f*. The percussion includes Snare Drum (with drum sticks), Large Gong, and Large Bass Drum. The vocal line is marked *f* and includes a triplet in measure 105. The score is numbered 103 at the top left.

109

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *ff* Large Gong with soft yarn mallets *f* Drum Set with drum sticks

Perc. 2 *f* Suspended Cymbal *mp* *ff*

Pno. *ff*

S. *Re - pent!*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

Musical score for page 27, measures 114-116. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute): Measure 114 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a triplet of eighth notes in measure 115 and a sixteenth-note figure in measure 116.
- Ob. (Oboe): Similar to the flute, it has a slur and fermata in measure 114, followed by a melodic line in measure 115 and a sustained note in measure 116.
- Cl. (Clarinet): Features a slur and fermata in measure 114, a triplet of eighth notes in measure 115, and a melodic line in measure 116.
- Bsn. (Bassoon): Similar to the flute and oboe, with a slur and fermata in measure 114 and a melodic line in measure 115.
- Hn. (Horn): Features a slur and fermata in measure 114, a melodic line in measure 115, and a triplet of eighth notes in measure 116.
- Tpt. (Trumpet): Features a slur and fermata in measure 114, a melodic line in measure 115, and a sustained note in measure 116.
- Tbn. (Tenor Trombone): Similar to the bassoon, with a slur and fermata in measure 114 and a melodic line in measure 115.
- Tba. (Tuba): Similar to the bassoon, with a slur and fermata in measure 114 and a melodic line in measure 115.
- Perc. 1 (Percussion 1): Features a triplet of eighth notes in measure 114, a melodic line in measure 115, and a five-measure rest in measure 116.
- Perc. 2 (Percussion 2): Features a triplet of eighth notes in measure 114, a melodic line in measure 115, and a five-measure rest in measure 116.
- Pno. (Piano): Features a slur and fermata in measure 114, a melodic line in measure 115, and a sustained note in measure 116.
- S. (Soprano): Features a slur and fermata in measure 114, a melodic line in measure 115, and a sustained note in measure 116.
- Vln. 1 (Violin 1): Features a slur and fermata in measure 114, a melodic line in measure 115, and a triplet of eighth notes in measure 116.
- Vln. 2 (Violin 2): Features a slur and fermata in measure 114, a melodic line in measure 115, and a triplet of eighth notes in measure 116.
- Vla. (Viola): Features a slur and fermata in measure 114, a melodic line in measure 115, and a triplet of eighth notes in measure 116.
- Vc. (Violoncello): Features a slur and fermata in measure 114, a melodic line in measure 115, and a triplet of eighth notes in measure 116.
- Db. (Double Bass): Features a slur and fermata in measure 114, a melodic line in measure 115, and a sustained note in measure 116.

116

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Tba. *fff*

Perc. 1 *fff* to Glockenspiel

Perc. 2 *fff* to Marimba *p* to Crotales

Pno. *fff* *p*

S. *loco*

Vln. 1 *fff* *f* *p* *f* *loco* *f*

Vln. 2 *fff* *f* *p* *f* *p* *arco* *p*

Vla. *fff* *f* *p* *f* *p* *arco* *p*

Vc. *fff* *f* *p*

Db. *fff* *f*

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

mp

f

p

pizz.

p subito

f

mf

ff

p subito

arco

p

pizz.

p

f

mf

ff

p subito

arco

p

pizz.

p

f

mf

ff

p subito

Much Slower (♩=45)

124

Fl. *pp* *p*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Pno.

S. *p*
Ah Ah

Vln. 1 *mp* *p* *pp*
sul pont. nat.

Vln. 2 *mp* *pp*
arco
sul pont. nat.

Vla. *mp* *pp*
sul pont. nat.

Vc. *mf* *pp*
sul pont. nat.

Db. *mp* *p* *pp*
arco

accel. Much Faster (♩=100)

129

Fl. *mf*

Ob. *p* *mf*

Cl. *mf*

Bsn. *mf* take Contrabassoon

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Glockenspiel

Perc. 2 Crotales *mf*

Pno. *mp* *mf*

S. *f* *ff* Shouted as a warning
Ah A fie-ry brush-stroke in the

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

147

Fl. *p* *f*

Ob. *f*

Cl. *p* *f*

Cbsn. *p* *f* *pp*

Hn. *mp* *f* open

Tpt. *p* *mp* *f* open

Tbn. *p* *f* open

Tba. *pp* *f*

Perc. 1

Perc. 2

Pno. *mp*

S. *mf* *ff*
His heart was a tar - get.

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

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

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

Db. *mp* *f* *pp*

Contrabassoon

mute

pp

arco

154 rall.

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *ppp*

Cbsn. take Bassoon *ppp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *p* 3 to Triangle, Large Bass Dr.

Perc. 2 3 3 to Crotales

Pno. *p*

S. *mp* 3 3
His heart was a void.

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *pp*

Vc. sul pont. *p* *ppp*

Db. *p* *ppp*

A Russian Self-Portrait

Forcefully (♩=60)

Fl. *mp* 3 7 *t* 3

Ob. *mp* 3 3

Cl. *mp* 6 3

Bsn. *mp* Bassoon

Horn in F

Tpt. *mf*

Tbn. *sfzp < mf*

Tba. *sfzp < mf*

Triangle
Large Bass Drum To Vibraphone

Perc. 1

mp
Crotales To Marimba

Perc. 2 *mp* 8^{va}

Piano *mp* 3

Soprano 8^{va} loco

Vln. 1 *p* 3 3 *f sfzp* 8^{va}

Vln. 2 *p* 3 3 *f sfzp* 8^{va}

Vla. *f* pizz. *p* arco

Vc. *f* pizz. *p* arco

Db. *p*

163

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *mf* *ff*

Tpt. *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Perc. 1 **Vibraphone** *mf* *ff* To Large Bass Drum

Perc. 2 **Marimba** *mf* *ff*

Pno. *mf* *p* *ff* Vigorously

S. *ff* Vigorously

Vln. 1 *loco* *ff* pizz.

Vln. 2 *loco* *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Db. *ff* pizz.

I draw the shawl a-round my

166

Fl. *pp* (Ab)

Ob.

Cl. *pp* (Ab)

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *mf*

Perc. 2 *mp* *mf*

Pno. *mp* *mf*

S.
arms. There is a waltz play-ing. I am bento-ver the

Vln. 1 *ff* arco pizz.

Vln. 2 *ff* pizz.

Vla. *ff* *mp* arco *sf:pp*

Vc. *ff* *sf:pp* arco *bz.*

Db. *ff*

170 (tr)

Fl. *take Piccolo* *Piccolo*

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

Cl. (tr)

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *to Gong* *f*

Pno.

S. *p Softly* *f*

sew - ing ma - chine. My fing - ers are wax - cold, like tap - ers.

Vln. 1 *arco* *pp*

Vln. 2 *arco* *pp*

Vla. *mp* *p* *pp* *p*

Vc. *mp* *p* *pp* *p*

Db.

176

Fl. take Flute *f* *p* *ppp*

Ob. *f*

Cl.

Bsn.

Hn. mute *p* *p* *p*

Tpt.

Tbn.

Tba.

Perc. 1 Large Bass Drum to Glockenspiel *p* Glockenspiel to Drum Set

Perc. 2 Gong with soft yarn mallets *pp* *mp* to Large Bass Drum

Pno. *p*

S. *mp* 3 3 3 3 3 3

The nee-dle stops and I am sing-ing.

Vln. 1 *mf* *p* loco 3 3 3 3 3 3 *mp*

Vln. 2 *mf* *p* sul pont. *mp*

Vla. *mf* *p* sul pont. *mp*

Vc. *mf* *p* 3 sul pont. *mp*

Db. *mf* *p* arco *sf-p* *mp*

181

Fl. *mf* *pp*

Ob.

Cl.

Bsn.

Hn. *ppp* *mp* *p*

Tpt.

Tbn.

Tba.

Perc. 1 **Drum Set 7** *pp* *ff* *p*

Perc. 2 **Large Bass Drum to Marimba** *ppp* *p*

Pno.

S. *pp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

187

Fl.

Ob.

Cl.

Bsn.

Hn. *open*

Tpt.

Tbn.

Tba.

Perc. 1 *mf* *mp* *pp* *nat.*

Perc. 2 *f* *p*

Pno.

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

My arms are pools of lymph, they are drip-ping

Vln. 1 *f* *mp* *p* *arco*

Vln. 2 *f* *mp* *p* *arco*

Vla. *f* *mp* *p* *arco*

Vc. *f* *mp* *p* *arco*

Db. *f* *mp*

190

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Snares off

sfz *pp* *f* *p*

to Timpani

Perc. 2

mp

Pno.

mp

S.

mp *f*

I see the hor-ses com-ing at a gall-op.

Vln. 1

f *pizz.*

Vln. 2

f *pizz.*

Vla.

f *pizz.*

Vc.

f *pizz.*

arco

Db.

p *f*

193

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

f *p*

Timpani

Perc. 2

f *p*

Pno.

S.

mp Lazily

The col-or of my hair, a pa-per bag. The cab-i-nets thick wood

Vln. 1

pp arco sul pont.

Vln. 2

pp arco sul pont.

Vla.

ff

Vc.

ff

Db.

ff

201 **Angrily** (♩=84)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 **Vibraphone** to Drum Set
mp *mf*

Perc. 2 *f*

Pno. *f*

S. *f*
 I kicked and kicked at the church door

Vln. 1 *p* *ff*

Vln. 2 *ff* pizz.

Vla. *ff*

Vc. *ff*

Db. *ff*

Tempo primo (♩=60)

205

Fl. *f* *p* *pp*

Ob. *mf* *f*

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

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

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. 1 *sfzp* *f* Triangle

Perc. 2 *sfzp* *f* *mp*

Pno. *ff* *mp*

S. *mp* 3 3
My name is Man-ya but in the new world they will

Vln. 1 *arco* *p* *f* *p* 3

Vln. 2 *arco* *p* *f* *p*

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

Vc. *arco* *p* *ppp*

Db. *arco* *p* *ppp*

209

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Suspended Cymbal
scrape with triangle beater

Triangle

f *p*

f *mp* *f* *p* Spoken, suddenly

call me Mar-got, and mygrand-child ren will have long names, names of an-gels

f *p* *f* *p* *f* *p* *f* *p*

Slightly Faster, with Determination (♩=92)

212

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

214

Fl.

Ob.

Cl.

Bsn.

pp

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

mf Spoken, as a mother to a child

You pick a fish by its eye. The eye of a

Vln. 1

Vln. 2

Vla.

Vc.

Db.

216

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

good fish is clear as a sleep-walk -er's.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

pp

arco 3

pp

6

7

7

219

Fl. *sfzpp*

Ob.

Cl. *sfzpp*

Bsn. *sfzpp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno. *mp* *f* *mp*

S.

Vln. 1

Vln. 2

Vla. 6

Vc.

Db.

Più Mosso (♩=100)

223

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

Ob.

Cl.

Bsn.

Hn. *pp* *mp* *mute*

Tpt.

Tbn.

Tba.

Perc. 1 **Drum Set** *f* *pp*

Perc. 2 **Timpani** *f* *pp*

Pno. *f* *pp*

S. *mp* *mf*

I kicked and kicked. I could hear them breath-ing in - side.

Vln. 1 *f* *p* *loco*

Vln. 2 *f* *p*

Vla. *f*

Vc. *f*

Db. *pp*

molto rit. **Largo** (♩=50)

227

Fl. *p*

Ob. *p*

Cl. *pp*

Bsn.

Hn. *pp* open

Tpt. *p* mute *mp* 3 open

Tbn.

Tba.

Perc. 1 to Large Bass Drum

Perc. 2 *pp*

Pno. *mp* (8) loco 8^{va} loco 3

S. *mp* Softly, with building intensity
My face was clay,

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Db. *ppp*

235

Fl. *f* *sf=pp*

Ob. *f*

Cl. *f* *sf=pp*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f* to Vibraphone

Perc. 2

Pno. *mf* *p* *8va* *3* *Ped.*

S. *ff* *mp* Ah Ah

Vln. 1 *f* *3*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* *pp*

Anxiously ($\text{♩} = 100$) rall.

240

Fl. *ppp*

Ob. *tr sfzpp ppp*

Cl. *(tr) ppp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 **Vibraphone**
mf

Perc. 2 **Marimba**
mf

Pno. *mf*
8^{va}

S. *p Sweetly* My name is Mar-got *mf Angrily* but call me Ma-ra____ for my life has been made

Vln. 1 *pp* *pizz.* *f* *arco sfzpp*

Vln. 2 *p sfzpp* *f* *arco sfzpp*

Vla. *f* *pizz.* *arco sfzpp*

Vc. *f* *pizz.* *arco sfzpp*

Db. *ppp* *f* *arco sfzpp*

