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by

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**Love at Second Sight
for soprano, tenor, baritone, and piano**

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Dedication

To Amelia Ciskey, who was always there to listen to a new idea.

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Love at Second Sight
for soprano, tenor, baritone, and piano

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The University of Texas at Austin, 2014

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Love at Second sight is a twenty-five-minute chamber opera in two scenes for soprano, tenor, baritone, and piano. The libretto was written by theorist Dr. Robert Hatten and is loosely based on a short story by F. Scott Fitzgerald called “Love in the Night.” Composing an opera poses many significant challenges, including the crafting of the right music to support the drama, writing idiomatically for the voice, and composing in a number of styles. The first chapter of this treatise discusses my reasons for writing an opera, the creation of the libretto, challenges inherent in the medium, and some influential works that helped shape the work. The second chapter is a complete scene-by-scene analysis along with some information on the major motives and harmonic language used throughout the work.

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CHAPTER 1

Why a Chamber Opera?

1.1 Introduction

In my years of pursuing composition as the central focus of a career in music, I have written for many genres, but have yet to compose a work for the theater. In recent history, my musical goals have focused upon obtaining an aesthetic of beauty through the exploration of timbre and extended, pitch-centered tonality. In addition to concert music, I have also spent a great deal of time writing music for film and am also an accomplished jazz pianist. I started playing jazz in bars in Beaumont, Texas at the age of 19 and have since enjoyed some extremely formative experiences playing on cruise ships around the world. Although my deep appreciation for harmony comes out of the understanding and use of tall tertian chords in the jazz language, I have yet to employ them in a piece of ‘concert’ music. This new piece serves as my first major foray into implementing the more popular side of my background into a concert setting.

The initial impetus to write an opera came from studying with Dr. Robert Hatten in the spring of 2012. During the spring semester, I took Analytical Techniques with Hatten and would frequent his office to discuss issues of music theory. Over the course of these meetings, Professor Hatten showed me samples of his opera, *Compassion*, and through his exuberance for the genre and my desire to pursue a new area of composition to further hone my skills, I decided to see if he would write a libretto for me. The next section of this document details our process on the creation of the libretto.

The decision to use popular styles in the opera mainly came out of conversations that I had with my dissertation advisor, Professor Dan Welcher. During our hitherto two-year period of lessons with one another, I made Welcher aware of my background and

love for the rich traditions found in the jazz language. During our lessons in the close of the Spring 2012 semester, he strongly encouraged me to implement the popular elements of my background into the opera. I decided to take his advice, and the product is an exploration of several popular styles.

1.2 Creation of the Libretto

After Professor Hatten and I agreed to collaborate on an opera, we worked in stages to craft the story. We first discussed a number of musical styles in which I feel comfortable composing and also discussed emotions and dramatic situations that I might best be able to express. I then went on about reading several short stories by authors such as Ernest Hemingway, James Joyce, and F. Scott Fitzgerald to see if there was a story that interested me dramatically. I chose the short story called “Love in the Night” by F. Scott Fitzgerald. The original story is about a rich young man named Val, who meets a young girl by chance while vacationing with his parents on the French Riviera. Val later discovers that the girl will soon be wed to an old, rich aristocrat in a fixed marriage. The two make love, and then part for years. The woman, who remains nameless, marries and Val goes off to war. At the end of the brief story, they meet and we are left to assume that they explore the relationship. After the story was chosen, Hatten and I analyzed the basic structure and came up with a scenario and then added a number of details. Professor Hatten then used the outline from our conversations to create a libretto.

Because of the brevity of this opera, the main challenge of this libretto was to create meaningful characters with adequate emotional growth, believable interaction, and potential for development toward a relationship in the short span of 25 minutes. This brevity also necessitated that every detail be fraught with meaning to provide several

opportunities for character “recognition,” both by discovering something about the other, and by realizing something about themselves.

1.3 Challenges

Composing an opera poses several musical problems. The first, that pacing of the work is largely governed by the libretto. Although I came to this project with a considerable amount of experience writing for film, the charge of composing an opera is quite different in several appreciable ways. In film, the composer is nearly always concerned both with playing a subordinate role and with serving the central narrative. In opera, the composer has a more prominent role and is a quasi-director, but still is ultimately serving the narrative of the libretto.

Although the arias in this piece are clearly set pieces, the duets, with the exception of the double aside at the end of the first scene, are consistently filled with dialogue and could have been set with varying degrees of lyricism. I remedied this issue by moving seamlessly from arioso to recitative and chose to allow the dialogue to find its most natural dramatic pacing.

The second major challenge I encountered when writing this work was the issue of creating a significant amount of continuity between sections. In most of my other pieces, I have imbued them with a sense of cohesiveness through thematic transformation and the repetition and continuous variation of small motives. This opera utilizes the skills I have gained from writing my other works and achieves unity through the use of a number of small recurring devices.

1.4 Influential Works

Before I embarked on the journey of composing my own opera, I looked at some important works that were suggested by Professor Welcher. The first piece I spent quite a

bit of time studying was a short 10-minute chamber opera called *A Hand of Bridge*, by Samuel Barber.

At the outset of this short work, Barber disguised a simple diatonic bass line by displacing every other note by an octave, as seen in figure 1.1:

Figure 1.1: *A Hand of Bridge*, Samuel Barber, piano, mm. 1-2

This figure comes back throughout the work at several key moments and serves to unify an otherwise through-composed form. I used a technique similar to Barber's in my opera to create a sense of walking and forward movement during several sections of the opera. The first example of its appearance is in the first act during the debate between Mark and Annie, just after she calls her boyfriend to pick her up from Mark's terrible play:

Figure 1.1: *Love at Second Sight*, full score, mm. 115-116

This walking motive occurs several times throughout the piece and each entrance will be detailed below in Chapter 2.

There are several other influences on this work that should be mentioned. Bernstein's *Trouble in Tahiti* is an excellent example of an opera employing the jazz language to help underscore dramatic situations. While studying with Professor Welcher, I was given two of his operas, *Della's Gift* and *Holy Night*, which both had a significant impact on my writing during this process, especially in terms of using memorable and impactful motives to aid in the development of characters throughout an opera.

CHAPTER 2

Analysis

2.1 Major Motives and Harmonic Language

To create an underlying sense of continuity in the opera, several small motives and musical sections were used, repeated, and often transformed in some meaningful way to reflect the mood of the scene. The most prominent motive, which will henceforth be referred to as the love motive, first appears when Annie and Mark bump into one another:

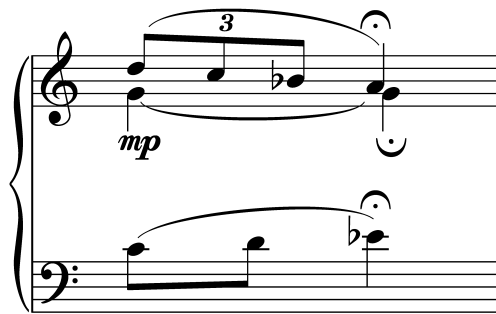


Figure 2.1: *Love at Second Sight*, Piano, m. 94, “love motive”

This motive undergoes a number of transformations throughout the work; it appears in retrograde, diminution, augmentation, and is inverted. Another significant motive in this piece is a quick and quirky cell-phone ring motive. The brief motive imitates a cell phone ring, is used a number of times to engender a sense of expectancy, and also, as the story progresses, serves as a reminder of Annie and Mark’s “meet-cute” encounter:

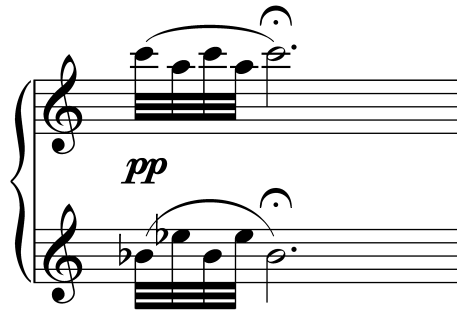


Figure 2.2: *Love at Second Sight*, Piano, m. 100, “cell-phone motive”

The last significant motive occurring at key moments of the opera is the love melody. This melody (Figure 2.3) is first seen in mm. 142-144, and flows over a simple progression from tonic to subdominant. Just after the first statement of the melody, the love motive occurs in the piano at m. 144 and is used as a transition between Mark and Annie, moving in character from his naïve sentimentality to her rueful bitterness.

Figure 2.3: *Love at Second Sight*, Full Score, mm. 142-144, “love melody”

The love melody, with its accompanying move from the tonic to subdominant, is used and transformed at the moment of climax in three arias and is also the central melodic figure used in the postlude.

The harmonic language of this opera is generally tonal or at least centric and draws upon my experiences as pianist playing a wide range of popular music. I have spent a great deal of time playing jazz gigs and studying the harmonic language of influential jazz pianists like Bill Charlap, Bill Evans, and Art Tatum, among several

others. The influence of these pianists often colors the harmonic vocabulary that accompanies dialogue throughout opera. In Figure 2.4 below, the chord on beat 3 is an $E\flat^{13(\#11)}$ chord and is scored in a rather open voicing as if it were being played by a jazz pianist.

Figure 2.4 shows a musical score for three parts: Annie, Mark, and Piano. Annie's vocal line starts at measure 100 with the lyrics "now I'm stuck." and ends with "got to call you back!". Mark's line includes the instruction "(closes phone quickly and then pleads)". The Piano accompaniment features a jazz-influenced chord voicing for $E\flat 7(\#11)$ with dynamics f and pp .

Figure 2.4: *Love at Second Sight*, Full Score, m. 100, jazz harmony

In addition to the harmonic material, there are moments at which significant melodic moments fall on upper extensions of tall tertian chords, rather than being treated as non-chord tones:

Figure 2.5 shows a musical score for Annie and Piano. Annie's vocal line starts at measure 328 with the lyrics "And so it ends" and "Not with a bang, but a whim - per.". The Piano accompaniment features a jazz-influenced melody with dynamics ff and mp .

Figure 2.5: *Love at Second Sight*, Full Score, mm. 328-330, jazz melody

In Figure 2.5 above, Annie's melody dwells on both the 11th (4th) scale degree and the naturalized 13th (6th) scale degree of the Dorian mode. In the jazz language, these tones,

normally “non-harmonic tones,” are often employed as held harmonic tones, thus enriching the palate of color available for melodic composition. The opening bars from a well-known jazz standard, “Stella By Starlight,” are produced in Figure 2.6 to illustrate the free use of the 11th (4th) scale degree in a melodic context (used in the third bar during the Cm⁷ chord):



Figure 2.6: “Stella By Starlight”, Victor Young, melody, mm. 1-4

Another important part of the harmonic and melodic landscape of this opera is the use of modes. There are a number of scenes that freely employ the Mixolydian, Dorian, and Lydian modes. As seen in Figure, 2.6 the material underscoring the dialogue employs the *A Hand of Bridge*-influenced diatonic displacement technique as written in a popular scale used by jazz musicians, the Lydian-dominant scale:

The image shows a musical score for two parts: Mark and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Mark part starts at measure 115 with the instruction "[inconspicuously]". The lyrics are: "Might I en - qui - re what you found of - fen - sive". The Piano part starts at measure 115 with the dynamic marking *mp*. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with a melodic line that includes a triplet of eighth notes in measure 116 and another triplet in measure 117.

Figure 2.7: *Love at Second Sight*, Full Score, mm. 115-117

The scale is attractive for use in this particular portion of the music because of its inherently colorful quality: the first tetrachord of the scale is a whole-tone subset and

there is also a portion of the scale that is a subset of an octatonic collection. The scale featured in Figure 2.7 is reproduced in Figure 2.8 below.

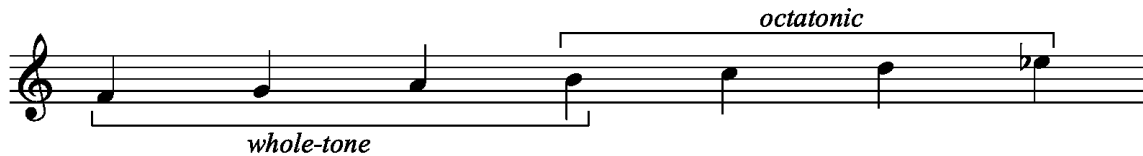


Figure 2.8: Lydian-dominant scale

The use of recurring motives, melodic fragments, modes, and jazz harmony and melody allow for a sense of continuity in a medium of expression that can often feel disparate in terms of material.

2.2 Scene 1

The opera begins with Mark, a young, shy, and inexperienced playwright pacing outside a theater while his play is being performed. During this first bit of the opera, the music is written to reflect the character and aspirations of the young man. A vamp with awkward pauses sets up an expectant atmosphere, and the subsequent use of a simple ostinato helps convey the sense of eagerness and expectation felt by Mark. This first aria, written in increasingly longer stanzas, also helps capture his naïve anxiety over the play's success, which, in this case, is measured by the applause. The text of the aria is set in a quasi-rondo form with the A material or 'chorus' returning twice to reinforce the central meaning of his expectations.

Figure 2.9: *Love at Second Sight*, Full Score, 'chorus' mm.17-22

As seen above in Figure 2.9, the chorus features straightforward and somewhat naïve harmony—a simple I-IV-ii-V-I progression. In m. 21, on the word “Applause,” an open fifth motive is employed. The open fifth is often used throughout the opera as a recurring motive to reference this moment. Also in m. 21 above, the accompaniment features some capricious instrumental filigree, which contributes to the perception of Mark’s quirky persona.

Just as Mark finishes his first aria, a somewhat jaded girl named Annie exits the theater and text messages her boyfriend to come and pick her up because she would like to leave early. To underscore this section, the music continues with the ostinato, but, instead of being constant, the staccato eighth notes are fragmented and seek to “Mickey Mouse” Annie’s texting, as seen in Figure 2.10.

Figure 2.10: *Love at Second Sight*, Full Score, mm. 84-87

As Annie is texting her boyfriend, Mark calls his girlfriend. Through this first scene, when characters talk over the phone, they speak into the phones rather than singing, which serves to separate the ‘phone speak’ from real conversation. As Mark speaks into his phone, the “meet cute” occurs as the two bump into each other and Annie’s cell phone falls to the ground and breaks:

Figure 2.11: *Love at Second Sight*, Full Score, mm. 88-94

In the above excerpt (Figure 2.11), there are a number of things that contribute to the scene’s character. First, jazz-informed harmony is overtly used for the first time in m. 93. The chord on beat two in m. 93 is a $G^{7(\#11)}$ with a flatted thirteenth, which is scored in a commonly-used jazz piano voicing. Also, the first entrance of the frequently-recurring love motive appears in the piano in m. 94.

This is a significant moment in the opera. After Annie’s phone is broken, her only choice is to borrow Mark’s, at which point she reveals her true feelings about the play, saying “This play’s a bust, and I’m stuck here.” This serves the purpose of necessitating a conversation between the two regarding the play’s contents. During the conversation between the two, there are three main musical devices used to underscore their conversation. First, as seen in Figure 2.12 below, Annie reveals her true feelings about the play.

96 Slightly Slower $\text{♩} = 76$

Annie I can't be lieve my luck First this stup - id play and

Piano *mp*

Figure 2.12: *Love at Second Sight*, Full Score, mm. 96-99

In terms of pitch material, the melodic fragment from the beginning of her vocal line in mm. 96-97 is nearly identical to the beginning of her aria at the beginning of Scene 2, mm. 337-339:

337

Annie We ne - ver real - - ly talked but in frus -

Piano *p*

Figure 2.13: *Love at Second Sight*, Full Score, mm. 337-339

There are a number of places throughout the opera that employ material from earlier sections for the purpose of creating a sense of unity amongst materials. The next portion of their first conversation is scored using a quasi-waltz. The harmonic material is once again reminiscent of jazz, and consists of a ii-V-I progression, perhaps the most ubiquitous chord progression in all of jazz. The material in mm.101-102, seen in Figure 2.14, is then simply transposed up a minor second. The choice for waltz is based on the need to break up the music continuity and bring an undertone of levity to their interchange.

Figure 2.14: *Love at Second Sight*, Full Score, mm. 101-104

The region from m. 85 to m. 144 contains a total of ten key changes. The function of these key changes is to create a sense of forward momentum; if this entire section were in the same key, the arrival of Mark's second aria in m. 145 would have seemed tired and stale. Furthermore, the nature of this first meeting is quite uncomfortable; the two are in a rather awkward position and the key changes help convey the instability. Throughout this conversation between Annie and Mark, the music moves freely between accompanied and secco recitative, with an occasional pause, ritard, and accelerando to help mimic the natural feeling of a real-life interchange.

After the quasi waltz, the music returns briefly to the opening material as Annie wrests the phone from Mark, placing a call to her significant other, Dave. The return to the material from Mark's opening aria recalls the quirky atmosphere. Since the music is in the Lydian mode and quickly shifts tonal centers, from B \flat to A \flat , the section is also imbued with a sense of uncertainty. Another benefit of reusing this material at this location is that it provides forward momentum and a sense of thematic unity. Along with the return of the ostinato in the tenor range of the accompaniment, a slightly altered version of the melody from Mark's first aria is playing softly in the background as Annie

calls for her boyfriend, David, to come and pick her up from the play, which she calls, “a bust.”

The musical score consists of three staves: Annie (A.), Mark (M.), and Piano (Pno.).

- Annie (A.):** The staff begins with a tempo marking "Slower than before" and a metronome marking of 126. The first two measures are silent, with the instruction "[ignores him completely]". In measure 3, she speaks into the phone, marked *mf* "[spoken into the phone]". The lyrics are "Dar-ling? It's me. Can you". The notes are marked with 'x' to indicate they are spoken rather than sung. A triplet of notes is shown in measure 5.
- Mark (M.):** The staff begins with a triplet of notes marked *mf*. The lyrics are "I'm ov-er my min-utes". A bracketed instruction above the staff reads: "[While she is recording her message, Mark examines her broken phone, shrugs, and puts it in his pocket.]".
- Piano (Pno.):** The piano accompaniment starts in measure 3 with a *p* dynamic. It features a steady eighth-note accompaniment in the bass line and chords in the treble line.

Figure 2.15: *Love at Second Sight*, Full Score, mm. 108-110

This short and rather abrasive phone call is all spoken rather than sung and lasts only five measures, ending abruptly as she closes the phone and hands it back to Mark. The content of the message helps lead them into a conversation about his play and the most important subject of the opera, love.

The section of music from m. 115 to m. 125 features the first appearance of the Barber-influenced music (seen above in Figure 2.7 on p. 6). The text setting over the course of this section is accompanied recitative and is generally through-composed. However, there are three times at which the singers imitate each other in small melodic fragments. The imitation is often only rhythmic and is not exact. For example, in m. 117, seen below in Figure 2.16, Mark’s rhythm on the word “of-fen-sive” is eighth-eighth-dotted quarter. The pitches used for his last three words in m. 118 “in this play” are A-C-D. Annie sings the same rhythm on the word “of-fen-sive” and echoes his last three

pitches as she says “Not of-fen-sive”. Although it is quite subtle, the repetition of the rhythm and pitches is intentional; in a conversation, there is often a sense of imitation, both rhythmic and melodic, as a person repeats a word or phrase from their partner. As Annie corrects Mark’s perhaps ill-founded inference, she also corrects the final pitch of the set of three pitches (A-C-D) to D \flat as the third repetition completes, moving into m. 120.

The image shows a musical score for two vocal parts: Annie and Mark. The score is in 4/4 time and begins at measure 115. Annie's part is written in a soprano clef and includes the lyrics "Not of - fen-sive just nai - ve." with a dynamic marking of *mf*. Mark's part is written in an alto clef and includes the lyrics "Might I en - qui-re what you found of-fen-sive in this play? Can you be more spe-". Mark's part is marked "(inconspicuously)". Both parts feature a triplet of eighth notes in measure 120.

Figure 2.16: *Love at Second Sight*, Vocal Parts, mm. 115-120

This section also features two occurrences of the love motive (Figure 2.1) at m. 115 and m. 121. At both points, the original motive is inverted, augmented into a rising quarter-note triplet, and placed over an octave-displaced Lydian scale:

The image shows a musical score for Piano from measures 115-117. The score is in 4/4 time and begins at measure 115. The piano part features a rising quarter-note triplet in the right hand, marked with a dynamic of *mp*. The left hand provides a steady accompaniment. The music is in the Lydian mode, characterized by the presence of a natural F.

Figure 2.17: *Love at Second Sight*, Piano, mm. 115-117

After being altered and placed into the Lydian mode, the motive takes on an inquisitive quality, appropriate to the inquisitive back-and-forth dialogue of Annie and Mark. A reprise of the quasi-waltz material from just a bit earlier in their conversation follows this short section of inquisitive music, mm. 115-125.

As the waltz returns, Annie mocks Mark's idea of love and the vocal setting begins to slowly move towards a secco recitative. The large number of fermatas in this section helps the music to naturally unfold. The length of each fermata is given by an indication of either a "poco" or "lunga," signaling a short or long pause, respectively. By m. 132, the music shifts to a section that is less structured in terms of accompaniment. Although the tempo is still kept and this is not true secco recitative, liberty is encouraged by the "freely" marking and the absence of an accompaniment pattern in the held chords supporting the vocal lines.

The image shows a musical score for three parts: Annie, Mark, and Piano. The score is in 4/4 time and begins at measure 132. Annie's part starts with a fermata and the instruction "(freely)". Her lyrics are: "How? What'd they have in com-mon? But where's the psy". Mark's part also starts with a fermata and the instruction "(freely)". His lyrics are: "but they got un-der each oth-er's skin I thought they sensed some-thingdeep-er". The Piano part consists of held chords with fermatas, marked with a piano (*p*) dynamic.

Figure 2.18: *Love at Second Sight*, Full Score, mm. 132-137

An important surface feature worth mentioning here is the inclusion of an added ninth or other upper extension to almost all the chords, which adds a tinge of color by employing the jazz language.

The remainder of the recitative section, mm. 138-152, furthers the plot: the interchange between Mark and Annie informs the listener of each character's stance on love at first sight, the frame within a frame and central thematic concern for this opera. As mentioned before in section 2.1, mm. 142-144 mark the first appearance of the love melody and illustrates Mark's naïve and sentimental view of love:

The image shows a musical score for the song "Love at Second Sight" from measures 142 to 144. The score is written for a voice part (Mark) and a piano accompaniment. The key signature is B-flat major and the time signature is 6/8. The vocal line begins at measure 142 with the lyrics "Don't you be - lieve in love at first sight?". The piano accompaniment consists of a sustained chord in the left hand and a melodic line in the right hand featuring triplets. Dynamics include *mf*, *mp*, and *p*.

Figure 2.19: *Love at Second Sight*, Full Score, mm. 142-144

The last measure of Figure 2.19 helps transition into Annie’s point of view, which is jaded and realistic. She states her point of view, saying “Not in this world,” which is set over a minor chord, reflecting the opposite feeling with the darker mode. The interchange takes a jocular tone as Annie asks why he even cares. He hides his identity from her, states that he “know(s) the playwright,” and consequently sets up dramatic irony that will later be revealed. Measures 150-152 are cadential and help prepare an arrival at Mark’s aria, beginning in m. 153. As the arrival at his aria approaches, Mark begins to drift off in a world of his own, musing about love.

Mark’s aria reveals his view on happenstance and love at first sight. The form of the aria is through-composed, reflecting, in part, the stream-of-conscious delivery of a conversation. The harmonic language is generally straightforward, but does contain some moments with a slight jazz inflection. The aria is pitched low at the outset, which allows for growth and simultaneously creates a sense of intimacy. The first harmonic surprise that occurs is in the second measure with the unexpected move to the submediant flat six chord. This moment at m. 154 correlates with the stage direction to look at his phone, which reveals that his relationship may be wrought with its own difficulties. In m. 156, the love motive reappears in the accompaniment part, connecting the relationship between love and the motive.

The love motive occurs at several points throughout this aria. After the occurrence in m. 156, the motive occurs in both the accompaniment and Mark’s vocal line simultaneously in m. 161 and then goes on to serve as linking material between stanzas in both m. 162 and 168:

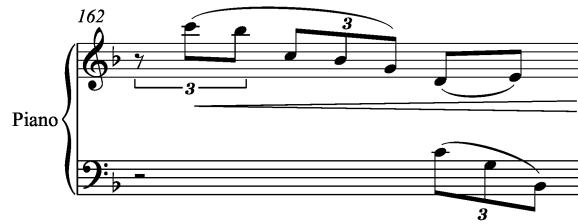


Figure 2.20: *Love at Second Sight*, Piano, m. 162

In the second stanza of Mark’s aria, the jazz influence is slightly more pronounced as the accompaniment begins to play in a modified ‘stride piano’ style in mm. 163-167.

The image shows a musical score for the vocal line (Mark) and piano accompaniment (Piano) from measures 163 to 167. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line includes lyrics: "quint es-sen-tial spark, en - gen dered by a glance... While wal-king in the park? An ink-ling_ of ro -". The piano accompaniment features a modified 'stride piano' style with a strong bass line and active harmonic support. The score includes dynamic markings such as *mp* and *dolce*, and performance instructions like "(lazy)".

Figure 2.21: *Love at Second Sight*, Full Score, m. 163-167

There is a bit of text painting in this stanza; through the accompaniment gestures, attention is focused on specific words of the text. As seen above in Figure 2.21, the word “spark” is sung and there is a reactive and shimmering grace note figure. Also, in m.165, the cell phone ring motive is used to hearken back to the moment at which the two characters met and also allows for a moment of levity. The third stanza of Mark’s aria features more active harmony, reflecting the active stance one must take to “overcome resistance.”

The climax of Mark's love aria is at m. 176, on the lyric "and there is love." This melodic fragment is quite similar to the aforementioned love melody seen above in Figure 2.19. The harmony is simple, moving from tonic to subdominant harmony as in the original example of the love melody. To help reflect the sentiment of the text in m. 177, "like fireworks on the fourth," there are figures based on the love motive written in the treble staff of the accompaniment part. After Mark finishes his aria, the accompaniment sustains the climactic mood, restating the love melody and the love motive-infused accompaniment figures. The hyper-sentimentality of Mark prepares the main conflict between his point of view and Annie's.

The intervening measures between the end of Mark's aria and the beginning of Annie's, mm. 189-198, are written in a recitative style similar to the debate preceding Mark's aria; there are held chords underscoring the dialogue, which is set in a freely melodic manner. The progression is fairly straightforward, employing several inverted chords, mirroring the instability of debate. The small recitative section ends as the orchestration thins and the harmony moves to a half cadence, setting up an introductory passage before the more substantial portion of Annie's love aria begins.

Annie's response leads to her own vision of reality, which is much more skeptical and is rooted in realistic expectations in relationships. The form of the text for Annie's aria about love is quite similar to Mark's aria on the same subject (written in four stanzas: intro/A/A¹/B, with the climax at the beginning of B). Just as Mark floats off into a world of his own before his aria, Annie sings four bars of lyrical intro as she drifts off into her own world. The aria's first section despondently hovers around the flat six as she complains about never being able to trust her partners at the earliest stages of a relationship. The first A section begins at m. 205 with a clear cadence into F minor. The accompaniment shadows the vocal line and adds some support for the soprano. As

Annie’s aria progresses, it is apparent that, even though she is in a relationship, she is likely not very content. There are key words in the text that are set with more emphasis. For instance, in m. 210, the word “fear,” which is important to understanding her point of view, is the highest pitch and is held longer than any other pitches to help add weight and emotional depth to the word. Although the harmony in this aria is relatively straightforward and does not wander very far from F minor, there are some moments that employ elements of the jazz language. For instance, on the words “just a passing fashion” in m. 210 (seen below in Figure 2.22), both the raised and lowered ninth scale degree are used in the melody line:

Figure 2.22: *Love at Second Sight*, Full Score, m. 208-210

The climax of Annie’s aria occurs at the same formal location it does in Mark’s aria, at the beginning of the ‘B’ section, m. 219, on the text “and where is love?” The music at this moment is nearly identical to the companion moment during Mark’s aria, except it has been modally altered to reflect Annie’s much darker worldview. The boldness of the gesture on the text in m. 219 is immediately recognizable and helps to create both unity and contrast between the characters. The secondary climax of Annie’s aria falls on the word “thought,” which occurs on beat four of m. 221, just after an abrupt shift to A \flat minor that moves the harmonic center towards a new area. Her last line of text occurs over an inverted B \flat ⁷ chord with a dissonant flatted ninth added to convey the emotion

behind the word “hopeless.” After Annie finishes, there is a brief interlude during which a lonely solo line comments on the emotions from the aria.

Out of a cloud of sadness, Mark enters and begins an exchange that will ultimately show Annie’s vulnerability. Measures 229-244 are sparsely scored with held chords and interjections that are based on the important motives of the opera. For example, after Annie tries to cover her vulnerability in mm. 229-230, the love motive returns in m. 231 as linking material between the two characters:

229 *accel.* [trying to cover her vulnerability] *Faster: ♩=92*

A. Not me... I... I meant "in gen - e - ral."

M. you? Oh

Pno.

Figure 2.23: *Love at Second Sight*, Full Score, m. 229-231

There are two other places, m. 234 and 239, at which points both the melody from the opening applause aria and love motive are used as linking material between moments of dialogue. As Annie tries to convince Mark that the play might actually improve by the second act, Mark realizes that he missed the rest of the play and the music shifts abruptly.

Because of Mark’s anxiety and haste, he accidentally gives away his identity to Annie in the next section of music. At m. 246, the music shifts to D Lydian and is reminiscent of Mark’s applause aria from the beginning of the opera. As can be seen below in Figure 2.24, the accompaniment shifts to a syncopated bass line with alternating eighth note figures above it in the tenor range:

Figure 2.24: *Love at Second Sight*, Full Score, mm. 246-248

In m. 247, a melodic fifth is used to set the word “applause” in Mark’s part, yet another small detail that relates back to his opening aria. Mark soon inadvertently gives away his identity by unintentionally saying “No...I just paid for...,” to which Annie asks: “For your show?” The music builds into this revelation through the use of sharp punctuations, changing time signatures, and a modulating sequence in mm. 250-254. The accompaniment comes to a halt, and Annie asks the aforementioned question. Mark recovers quickly, and the music shifts to employ an accompaniment pattern that is even more reminiscent of Mark’s opening aria.

After Mark and Annie recover from his revelation, they sing a duet that reflects on the role of ‘happenstance’ in their lives as they move to opposite sides of the stage and sing to themselves. The musical accompaniment here is derivative of both octave-displaced diatonic scale present in m. 115-125 and the constant eighth-note pattern from Mark’s opening aria. The pattern is constant, however it does shift down by step every three bars until a cadential area, which is prolonged on G, leads into a cadence on a new area in E \flat . Most of the short vocal segments that occur during mm. 272-282 are repeated in some way. For example, in m. 277, Mark sings “How much do I leave to chance?” and Annie repeats the exact rhythm two bars later in m. 280. After Mark finishes his text in

m. 282, the music continues in the same vein until the entrance of Annie's boyfriend, David.

Annie's boyfriend, Dave, has a very small part in the opera, but his role is nonetheless significant. Dave enters to a rigid musical language in fourths and fifths, establishing that he is perhaps a bit square for Annie's deep and reflective personality. The three meet awkwardly in mm. 287-300, and the music reflects the uneasiness through its relative absence. After Annie notices Dave, the accompaniment moves to long held notes, allowing the characters ample opportunity to act out the scene. Since Dave does not know that Mark wrote the play, the irony here is palpable. As Dave asks "That bad, you say?", the music moves to a half cadence on D, which prepares the closing section of the scene. Dave and Annie leave awkwardly and Mark realizes that he may have lost Annie forever, consequently doting for a moment on the cell phone that he neglected to give back. He shoves the phone in his pocket and walks back in to face the remainder of the play. As Mark enters the theater, there is a brief interlude that is highly sequential and largely based on the love motive. The lights dim, a person changes the marquee, and the scene is left with a feeling of struggle as Annie enters to begin the next scene.

2.3 Scene 2

At the beginning of Scene 2, eight months have passed, the seasons have changed, and Annie enters and begins singing over a held G minor 7th with an added 11th. The melodic setting of the text mirrors the drop in morale that Annie is experiencing at the loss of her relationship with Dave. The escape tone A in m. 321 falls into the held F natural, which possesses a somewhat 'neutral' and 'open' color when heard sounding as a member of a C minor 7th with an added 11th. The opening measures of the scene, mm. 328-337, serve as a preamble to Annie's soliloquy. In bars of recitative, Annie meditates

on her failed relationship with Dave and compares its ending to a quote from T.S. Eliot’s “The Hollow Men”: “And so it ends – not with a bang, but a whimper!”. The text setting floats over chords that are clearly jazz-informed. For instance, in mm. 332-334, the held chord is a B \flat ¹³ chord, as seen below in Figure 2.

The image shows a musical score for two staves. The top staff is for the vocal line, labeled 'Annie', and the bottom staff is for the piano accompaniment, labeled 'Piano'. The score covers measures 332 and 333. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 332 with the lyrics 'Where did I read that?' and continues into measure 333 with 'I don't think it was a-bout a'. The piano accompaniment features a prominent B-flat major triad with a dominant 13th extension (B-flat, D, F, A, C) held across both measures, creating a jazz-informed harmonic texture.

Figure 2.25: *Love at Second Sight*, Full Score, mm. 332-333

Like most of this opera, the text is set as though it were being spoken. In other words, the stressed syllables are on the accented beats in the measure. The end of the recitative is marked by the half cadence found in m. 330, culminated by the entrance of the leading tone on the final beat.

As the first section of aria within her soliloquy enters, the accompaniment begins to dictate a pulse and the text setting becomes more lyrical. To help create the pulse, an ostinato is used in the tenor range of the accompaniment in mm. 338-344. The upper staff of the accompaniment moves in and out of accompanimental patterns and a secondary shadowing function to help the soprano. In Figure 2.26, m. 339, the right hand of the piano momentarily shadows the vocal line on the words “but in frus-tra-tion” to help aid in performance. There are a number of places that employ this shadowing technique throughout this opera.

Figure 2.26: *Love at Second Sight*, Full Score, mm. 338-340

Here, in mm. 338-344, Annie bemoans her lost relationship. She quickly realizes that her relationship with Dave was missing a “spark,” reminding her of the conversation she had with Mark in the first scene.

Figure 2.27: *Love at Second Sight*, Full Score, mm. 345-346

Just as she remembers Mark’s word, the cell phone ring motive and love motives are combined into one, serving both as a reminder of both motives from earlier in the opera and a device to help actuate a change into the next small section, mm. 347-349.

As Annie remembers Mark, material from his applause aria returns. First, the repeated eighth note figure is a clear reminder of his personality and the melody above the accompaniment is in the same rhythm as the chorus from his applause aria. There is also an inclusion of the love motive in m. 348 to further the connection to her memory and the first night they met.

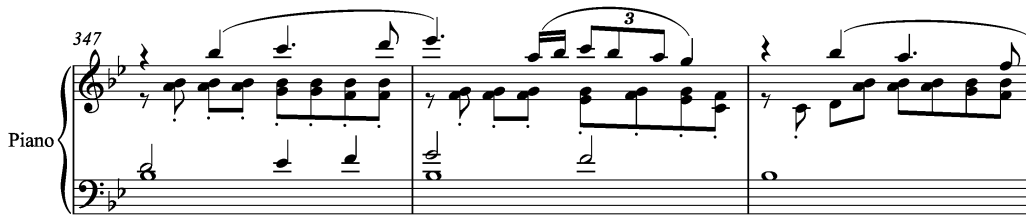


Figure 2.28: *Love at Second Sight*, Piano, mm. 347-349

The next portion of the soliloquy, mm. 351-355, abruptly shifts to a tonal center around F^\sharp as Annie expresses more fond memories of the first meeting. The abrupt shift coincides with Annie's as she transitions from feeling sentimental about Mark to slightly more complex feelings that are colored with a tinge of remorse. The accompaniment here is similar to the beginning of the aria portion of this soliloquy (seen above in Figure 2.26); there is an ostinato in the tenor range and the music in the treble staff occasionally shadows the vocal line. However, the accompaniment possesses a more continuous stream of eighth notes in the upper voice, which helps to propel the music into an arrival in m. 361. Leading up to m. 361, the vocal setting is quite free, and mimics the natural delivery of speech. There are a few minor details in the text setting worth mentioning. First, on the word "applause" in m. 351, the interval of a perfect fifth is written to hearken back to the first setting of the word in Mark's applause aria in Scene 1. Second, although the text is essentially through-composed, there are moments of discernible pattern. For instance, in mm. 352-353 on the text "it was woeful," a pattern is established and repeated in mm. 347-348. The pattern here is two pitches rising by step on the measure's final beat and landing on an appoggiatura at the first beat of the next. A bit of text painting occurs on each of the appoggiaturas. First, on the text "woeful," the C^\sharp is an interval of a major seventh above the bass, a relatively dissonant harmonic interval that mirrors the meaning of the text. Next, in m. 348 on the word "hope-ful," the interval is a *minor* seventh resolving to a minor sixth as part of a second-inversion tonic chord. The

character of the suspended fourth (as considered relative to the F[#] root), is far more “hopeful” than that of the 7-6 resolution on woeful. The music in mm. 356-361, continues to push toward the arrival in m. 361. At m. 349, there is a brief shift to E^b Dorian, then fully to the minor as the C^b in m. 357 is sounded. The arrival at m. 361 is marked by a crescendo into the first-inversion B^b ninth chord on beat 3. At this moment, Annie’s recollection shifts to her reaction to the play, for which she obviously feels some remorse. The text “Love at First Night” is appropriately set in the love motive, and is followed by three dovetailed statements of the love motive in the accompaniment, as seen below in Figure 2.29.

The musical score for measures 362-364 consists of two staves. The top staff is for Annie's voice, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 362 starts with a tempo marking '(deliberately)' and a dynamic marking 'mp'. Annie's line begins with the lyrics "Love at First Night" and "And my re - act - ion, harsh at first." The piano accompaniment features a triplet love motive in the right hand and simple held chords in the left hand. The score ends with a double bar line and repeat dots.

Figure 2.29: *Love at Second Sight*, Full Score, mm. 362-364

To help convey the sense of remorse, mm. 363-368 are written with simple held chords, with the rather simple diatonic harmony reflecting the naïve music and nature of Mark, whom she is recalling with feeling.

The last section of Annie’s soliloquy is lyrical and is supported by the lilt of the triplet love motive, which the accompaniment has assimilated and uses as a motor. In this section, mm. 368-378, Annie expresses her impression of Mark’s naïve and sentimental personality, transitioning into the poignant moment at which she realizes that she really did “believe in something that he expressed.” At the moment she admits to being moved

by Mark, the key relaxes to B \flat major with a relatively strong cadence to a root position tonic chord, coinciding with Annie's stirring confession.

The image shows a musical score for two parts: Annie (vocal) and Piano (instrumental). The score covers measures 378 to 380. Annie's part begins with a rest in measure 378, followed by the lyrics "I be - lieved in some-thing he ex pressed. Per-haps his". The piano accompaniment is complex, featuring triplets and a dynamic marking of *f* (forte). The key signature changes from B-flat major to B-flat minor (indicated by a flat sign on the bass clef) in measure 379. The time signature is 3/4.

Figure 2.30: *Love at Second Sight*, Full Score, mm. 378-380

The orchestration in the accompaniment is more expansive here, reflecting the heightened and passionate emotions of Annie's character. There is an abrupt shift to the flat six chord in m. 376, precipitating a move to the tonal center of D \flat , which is prepared by a half cadence on a held A \flat dominant seventh chord with an added suspended fourth and a flatted ninth. The climax occurs at the arrival of the this held A \flat in m. 384 on the word "dis-may." This is the most dissonant moment of the soliloquy and coincides with Annie's greatest expression of empathy for Mark. Her last two measures express a turn in her feelings: she finally admits that she should have considered it "his way." The words "his way" are set without accompaniment, ultimately contributing to the moment's intimacy. On the word "way," there is implied cadence resolving to D \flat , however, the pitch is instead used as the link in a common-tone modulation to A Lydian for her last bit of recitative before Mark arrives.

In mm. 387-392 the 'inquisitive music' from Scene 1 is recalled as Annie investigates the façade of the theater at which she once met Mark. She is surprised at reading the title on the marquee, "Love at Second Sight," and immediately walks in to

investigate. As she discovers the newly changed marquee, the music comes to an abrupt halt on an A major triad. In response to the excitement, Annie begins a modulation by singing an A[#] on the word “Sight.” The music’s tonal center shifts towards B, and features several pauses in m. 396, which help to show Annie’s shock and joy as she begins to realize that the play is likely by the man who captured her imagination.

Just as Annie finishes her soliloquy, the music turns to a flowing and sentimental texture to underscore Mark’s musings to himself. The vamp at the beginning of this section is based on the harmony supporting the original love melody, a simple move from the tonic to subdominant. Here, Mark illustrates the substantive character changes that he has undergone from the first scene to the second. Although there is no cadence in the section, the music clearly hovers around F[#] major and moves to D^b in mm. 413-414 as he states that “since then ev’rything’s been different.” At m. 415, the final iteration of the love melody is used over a tonic to subdominant progression in D^b major:

Figure 2.31: *Love at Second Sight*, Full Score, mm. 415-416

The text of Mark’s soliloquy functions similarly to the text in Annie’s soliloquy: it underscores the path of self-discovery and mutual growth between the two scenes. The soliloquy is structured in ABA¹ form, with the second A featuring an extension. The harmonic language of Mark’s soliloquy is straightforward; the first A stays firmly in D^b major, the B section in E Lydian, and the second A takes the material from the first A up

a fourth to G \flat major, helping to create a strong climax at its beginning. The accompaniment pattern is quite similar between both A sections, but is, however, quite different in the B section. In the B section, a differing accompaniment pattern helps to reflect the appreciable difference of tone in the text. In the B section, Mark expresses his arduous journey of rewriting the play in eight months. As the A¹ portion of the soliloquy approaches, Mark voices his most notable character transformation: he no longer cares what the audience thinks. At the moment of return to the A, the music revisits the A material for six measures, then briefly moves to an extension, which further underscores his convictions and changed character. In mm. 437-444, both the harmony and meter are much more turbulent than the rest of the soliloquy, matching the turbulent and defiant nature of Mark's words. For example, in m. 438, there is an abrupt shift to a more chromatic progressions of chords that begins with the chromatic mediant of F \sharp major, A major. In mm. 438-443, the texture thins out a bit to help prepare the climax at the end of the soliloquy on the text, "this awesome night." The final note of Mark's soliloquy elides with a deceptive cadence into the flowing music from the beginning of his soliloquy.

As Mark finishes at m. 447, a vamp in D major sets the mood for Annie to come out of the theater with a ticket and meet Mark. There is a brief eight-bar passage of music that underscores the time when both are out of the theater but have yet to see one another. In mm. 451-454, there is a modulation up a major second to E major, which brightens the music and sets the tone for them to meet once again. They meet and are electric. In mm. 455-472, the music continues in a similar vein as Mark and Annie sing a freely written duet. The melodic material is largely through-composed, but, like previous moments in the opera, does occasionally have moments of imitation. For example, as a modulation to G major occurs in m. 466, Mark sings a triplet figure on "rewrote the play," which is echoed by Annie just a measure later as she sings "rewrote my life." Their meeting is in

three sections, which become increasingly more recitative-like as the interaction progresses. The first section of their meeting culminates in m. 471 with a poignant first-inversion minor subdominant chord with an added 6th. At this moment, Annie articulates her incredulity at the fact that he took the time to rewrite the play, asking Mark if he had “been at it all this time?” The pace of the music slows, and Annie tries to distract from the serious tone as she fingers his lapel, just as she did in the first scene.

As the second section of their meeting begins at m. 475, the pace of the music slows down. A pulse is dictacted by the repeated quarter note in the tenor range of the accompaniment. Here, the music is still quite sentimental, serving to underscore their heartfelt meeting. The text in this section is still being delivered in a melodic manner and is freely written to accommodate the syllables and expression in the words. To help propel the music, an abrupt shift to D \flat Lydian occurs at m. 483 as Mark becomes more inquisitive. In m. 485, Annie hearkens back to the cadential material that occurs before Mark began his love aria in Scene 1. Using the same intervals that Mark’s aria used, Annie sings the words “Spoke to me,” which helps to indicate her transformation into a more hopeful and open character. Their dialogue is still surface level, and, accordingly, the music is still rigidly in time, which does not allow for as much in terms of free and creative expression from singers. The form of delivery changes with an abrupt shift back to the key of G major at m. 492, which, incidentally, occurs simultaneously with Annie singing the word “change.” The character inherent in the dovetailing of the descending love motives also precipitates the sense of change into the final section of the duet.

The final section of their last duet begins in m. 493 with a held C⁹ (no third) chord in the accompaniment. This area features the most characteristic use of recitative in the entire opera. The reason for this choice is apparent: with recitative, the characters are able to freely express themselves in a way that they are otherwise unable in a more

structured musical environment. As can be seen in Figure 2.32, the recitative in this section features far more repeated notes, held chords, and pauses:

The image shows a musical score for the vocal line (M.) and piano accompaniment (Pno.) from the opera *Love at Second Sight*, measures 493-495. The vocal line is marked "lunga recitativo" with a tempo of quarter note = 112. The lyrics are: "I don't care a-bout ap-plause a-ny more It's e - nough to get it right in your". The piano accompaniment features a "lunga" marking and a "sfz" dynamic. The score is in 2/4 time and G major.

Figure 2.32: *Love at Second Sight*, Full Score, mm. 493-495

This is one of the most vulnerable moments for Annie and Mark; they have both learned of the character growth the other has undergone over the intervening eight months. From m. 494 to m. 508, they exchange lines of recitative that clearly illustrate their altered worldviews. The accompaniment for this section is comprised of an occasionally changing held chord, which often reflects the meaning inherent in the lines written above. As m. 509 arrives, the bass line becomes slightly more active and the text setting becomes increasingly more melodic. Annie gives more insight into her changed outlook, and Mark invites her to go in and “face the music.” At the half cadence in m. 515, Mark pulls out her repaired cell phone and a reactive use of the cell phone motive occurs in m. 516. The final section of text setting, m. 521-534, is prepared by a shift to G major in both the voice and accompaniment in m. 519. The musical accompaniment returns in m. 521 and the vocal lines become even more lyrical. Just before they enter the theater, Mark asks her to call him to let him know whether or not she believes it. She replies, “You know I’ll tell you either way,” and, in turn he responds, “That’s what I’m hoping,” and thereby expresses his appreciation for her helping him to change. As they enter the

theater, there is a grand restatement of the newest iteration of the love melody, this time in G major. The opera ends and the audience is left to surmise the final outcome of their new relationship.

2.4 General Conclusions

The completion of *Love at Second Sight* is a significant moment in my career as a composer for many reasons. First, as stated in the introduction, this marks the first time I have substantially included the jazz language in one of my compositions. This undoubtedly will bode well in terms of creating more work that is influenced by my history as a jazz pianist.

The second reason that this is a significant moment is that this work is the longest work that I have completed to date. My first string quartet was only 16 minutes in length, and my second 12 minutes. Creating a work of substantial length carries certain challenges, and I am a better composer for engaging with these challenges.

Lastly, this is my final work as a student composer. I am looking forward to being a freelance composer, working for hire, and employing the knowledge I have gained while studying. Hopefully, through their help and my continued study, this piece and the others that I have composed are indicative of a clear and unique voice that can stand with its distinguished predecessors.

Love at Second Sight
A Chamber Opera in Two Scenes

By Joel Love

Libretto by Robert S. Hatten © 2013

Characters (3; two principals: tenor and soprano)

Mark (tenor): A young, idealistic, aspiring playwright whose first play is in progress (opening and only night) as the opera begins.

Annie (soprano): A young, more cynical woman, Mark's age.

Dave (baritone): Her boyfriend. Appears only briefly at the end of scene 1.

Setting: Place: A city like New York. Time: Around 1995-2000. The outside of a small Broadway theatre, the left corner facing the audience, with a marquee jutting from the right diagonal (the front of the theater, with a main entrance) and a stage door entrance on the left diagonal, leading to a vacant alley. The marquee reads: "Love at First Night"; "By Bernard Shawn" [Mark's nom-de-plume].

Prelude

[Mark, wearing a suit with a white carnation in the lapel, leaves the theater by the stage door, but remains close to hear any sound from the theater].

Mark:

Act One . . . near done . . .

Can't bear to wait

Can't wait to hear

Applause!

(That reassuring noise)

Will it explode?

Or gently rise?

Will they withhold?

Condemn with sighs?

I'll disappear

If I don't hear

Applause!

I can't endure

Half-heartedness . . .

(I can't be sure [listening intently]

It's started . . .) Rest

Assured I would be

Part of this—

Applause!

Behind my nom-de-plume,

And hidden from the hall,

I'm ready to assume the best
Or maybe to forestall
Embarrassment, humiliation
If there's not a full ovation . . .
I can't bear to wait
Can't wait to hear
 Applause!
[agitated, pacing, then dialing his cellphone]

[Annie exits from the front door of the theater, messaging on her phone and talking to herself as she does so. Mark does not see her. Both gradually begin to move backwards toward the corner.]
[Sung overlapping and together:]

A: David—please get this message—I'm leaving early—can you pick me up?

M: Gloria? Yes? Yes. I know it's early, but

 [They back into each other at the corner. Annie drops her phone and Mark accidentally steps on it, breaking it.]

A: Shit! M: Damn!

A & M: Clumsy . . .

M: [To G] Not you dear!

A: [Picking up her phone] You broke it! [Hands it to him]

M: I didn't mean to! [to G] No, not you, dear. . . .

A: I can't believe my luck—First this stupid play [M. catches this and glances at her]
 And now I'm stuck . . .

M: [to G] Gotta call you back . . . [hangs up quickly]
 [to A] Really, I'm terribly sorry!

A: And? [looking at his phone, expectantly]

M: Of course, you can use my phone. [hands her his phone]

A: That would be a start . . .

M: You'll have to call, though . . .

A: And . . . that would be a finish! [she takes the phone anyway and starts dialing David's number]

M: [apologetically] I kept going over my minutes . . . [A. ignores him completely]

A: [While she is recording the following message on David's service, M examines her broken phone, shrugs, and puts it in his pocket.]

 Darling? It's me. Can you pick me up early? The play's a bust and I'm stuck here. . . Bye!

 [to M, returning his phone] Here. [as an afterthought] Thanks.

M: [formally, a bit archly] Might I enquire what you found offensive in this play?

A: Not so much "offensive"—just . . . naive!

M: Could you be more specific?

A: OK, for starters, no one "falls in love" like that!

M: Like what?

A: Meeting once, and knowing! Not in real life!

M: But it's just a play—give it a break!

 There's not enough time to establish . . .

A: [interrupting] It's not about time—I just can't believe . . .

M: But they got under each other's skin!
 A: How? What'd they have in common?
 M: I thought they sensed something deeper.
 A: But where's the psychology?
 A play can't just force people together!
 M: [a bit exasperated]
 Don't you believe in love? At first sight?
 A: Not in this world [gesturing at the modern scene; M winces]
 [noticing his reaction, softening a bit]
 But seriously, why do you care?
 You're not in there watching it, either!
 M: (sheepishly) I know the playwright . . .
 A: (conciliatory) OK, you're supporting a friend.
 M: (more positively, gradually entering his own world, a bit pompously, as A. listens with a bemused look)
 And his words speak to me . . .

ARIA

Intro:

Of love, and how we know it,
 And how we choose to show it.
 Of trust, and how we share it,
 And how we choose to care

A The quintessential spark,
 Engendered by a glance . . .
 While walking in the park?
 An inkling of romance . . .

A Can overcome resistance
 And open us to choose
 The one whose mere existence
 Can ignite a dormant fuse.

B And there-----is love-----
 Like fireworks on the Fourth!
 And there, above our heads we see
 A radiance spilling forth!

DUETTINO

Annie: [she is a bit moved, but quickly regains her position in the "debate"]
 Who these days wears carnations? [teasingly fingering the one on his lapel]

Mark: I wore it for my friend . . .

Annie: And who gives sentimental "orations"! [mocking him playfully with an extravagant gesture]

Mark: I've nothing to defend.

Annie: Listen!

Your friend's got a lot to learn—

That's not the way we fall in love! [he tries to interrupt, but A. hushes him with a gesture]

Hold on—it's not your turn!

[Changing to a rueful, almost bitter tone, and gradually singing as though in a world of her own. Same form as Mark's previous aria, but only the B section is an exact response musically.]

ARIA

Intro

No matter how you meet . . .

You never really trust . . .

It's never quite complete . . .

You lie because you must!

A You come together in the night
On waves of lonely passion . . .
But never overcome the fear
You're just a passing fashion.

A You play the game, you stay the course,
Ignoring all the signs . . .
And then he goes, or else you force
A separate design . . .

B And where-----is love? . . .
Lost within the scheme!
Along with who you thought you were
Before this fatal dream!

Mark: Is love really that bad . . . for you?

Annie: [quickly recovering from her overly intimate disclosure]

Not me . . . I . . . meant . . . "in general."

M: [sensing her vulnerability]

Oh, yes, of course—

You see the "bigger picture."

A: [looking more closely at him]

. . . Not that it's *always* that way.

M: But your diagnosis is pretty damning . . .

A: [softer] . . . But like you said . . . It's just a play.

M: A play that could be better . . .

A: Well . . . Maybe it's better in the second act.

M: Act 2!! We missed it!

Was there any applause at the end of Act 1?

A: [lying] I wasn't listening . . . I'm sorry.

M: No, it's not that . . . I just . . .

A: Maybe tomorrow night?
M: No . . . I just paid for . . . I mean . . .
A: For one night . . . [guessing] for *your* show?
M: Yes . . . that's why it matters so much . . .
A: I'm truly sorry . . . If only I'd known.
M: [recovering quickly]
I'd like to write it differently . . .
A: Because of what I said?
M: Because of what you mean . . . [catching himself]
Of what you meant!
A: I'm honored—but I'm not really a critic!
M: No, but what you say rings true . . .
A: I wish I hadn't said . . .
M: But what you said can't be unsaid . . .
[musingly, half to himself]
Psychology . . . reality . . .
DUETTINO
A: [Aside, wonderingly] The world is full of happenstance . . .
M: [Aside, soberly] My play has too much happenstance . . .
A: [Asides] Have I lost control? M: Reconceive the roles?
How else might I dance? How much leave to chance?
Reconceive my role? Have I lost control?
How much leave to chance? How else might I dance?

[Dave, Annie's boyfriend, enters from the marquee side of the stage]

TRIO
D: Annie! Are you ready?
A: Dave, this is . . .
M: Mark. We were just . . .
A: Talking about the play.
D: That bad, you say?
A: It had its moments . . . [looking hesitantly at Mark]
M: Too few? Or too many?
A: I . . . couldn't really say . . .
D: Well, we'd better go
A: [to M.] Another time . . .
M: Another night . . .
D: Nice meetin' you!

[Exeunt A. and D.]

M: . . . Her name is Annie!
[He pulls out the broken phone, looks ruefully at it, returns it to his pocket, and walks back into the theater to face the end of the second act.]

END Scene 1

Instrumental Interlude: [moving from M’s poignant feelings through a transition representing the passage of two years, suggesting a difficult time for both M and A]

Scene 2. Eight months have passed. Same set as in Scene 1, but the marquee now reads “Love at Second Sight”; “By Mark Bernard.” Annie enters on the sidewalk from the main entrance side, but is unaware of the marquee as she moves to the corner. It is evening, prior to the beginning of the play.]

ANNIE’S SOLILOQUY

Annie: And so it ends—not with a bang but a whimper!*

[*last line of T. S. Eliot’s “The Hollow Men”]

[Recit.]

Where did I read that? I don’t think it was about a love affair . . . The world ending?
The way it felt with Dave—

[ARIA]

We never really talked,
 Toward the end,
But in frustration, fought,
 To no end
What was it we lacked?
 Some knack . . .
 Of relating?
Or was it something else?
 Some “spark”? . . . [suddenly realizing]
 Mark’s word: [fondly:]
The playwright too shy
To watch his own play!
His first . . . and last . . .
Night.
 The applause?
I lied.
 Because?
It was woeful,
And he . . .
He . . .
Was so hopeful!
And dismayed, having broken
 My phone,
 And so alone, here,
 On this corner,
Where we bumped into each other . . . [recalling, with a smile]
His “Love at First Night”—
And my reaction,
 harsh at first,
And his “oration,”
 unrehearsed . . .

He poured out his soul,
So naïve, his reply,
And I felt something whole,
Though I tried to deny . . .

I believed in something he expressed,
Perhaps his spirit, if not his play.
Perhaps his hope, beyond his dismay . . .
Why couldn't I see it . . . *his way?*

Recit. I wonder what's playing here tonight. [She looks up at the marquee,
backing up to take it all in.]

“Love at Second Sight” . . .

“By Mark Bernard”!

No! It couldn't be! [she stifles a laugh, reacting to the irony]

It *must* be . . .

I've got to check this out. [She enters the main door of the theater.]

[Mark exits the theater through the stage door and moves to the corner.]

MARK'S SOLILOQUY

Mark:

[Lyric Intro]

Life is what happens when you're waiting for the show to begin.

Annie taught me that,

Here, on this very corner.

And everything since then's been different.

ARIA

“Love . . . at Second Sight”:

It's taking time to notice,

And listen, and to go this [note enjambment with next line]

Way or that to make it right.

Eight Months to work it through,

Revising my re-visioning,

Excising for concision . . .

Tonight it's their decision—

Will they like it? Is it “true”?

“Love . . . at Second Sight”—

They'll embrace it or reject,

But I'll keep my self-respect,

And however they dissect,

I'm content with each inflection,

Every clause, despite the flaws,

Every pause, *without* applause!—

For their canny claws can't touch

This awesome night!

[Annie comes out of the theater with ticket in hand. She sees Mark, and her reaction is electric. He turns and sees her, reacting in kind. Their gaze is prolonged.]

DUET (arioso)

M: Annie.

A: Mark.

M: You remembered.

A: It was a memorable night . . .

M: And you're coming to the play?

A: Yes—by chance—I happened to see [gestures toward the marquee]
as I was walking by . . . [He takes a moment, then plunges in.]

M: [meaningfully] I re-wrote the play. . . .

A: [responding in kind] And I re-wrote my life. . . .

M: No more him? [She shakes her head.]

A: No more her? [He shakes his head.]

M: She gave up on my “obsession.” [gesturing at the theater]

A: You've been at it all this time?

M: Yes. [a pause, as all this begins to sink in]

A: [attempting to lighten the mood]

No carnation this time? [she touches his lapel]

M: No. I sank *everything* into this night. [he touches her hand; she holds it briefly.]

A: I'm sure it will be better.

M: How can you tell?

A: Your new title.

It “spoke to me”! [playfully echoing his words in the first scene]

M: “Love at Second Sight” . . . it's not so easy . . . [referring both to the play and their lives]

A: It helps us see what needs to change . . . [they gaze a moment]

M: I don't care about applause any more . . . [shifting back to the play to break the moment]

It's enough to get it right . . . in your own mind.

A: So it's believable this time?

M: So it's . . . livable . . .

True to what I know.

A: So: a sad ending?

M: No, just not the typical happy one . . .

It's not sad to be alone.

A: That's what people say just before . . .

M: Before they meet . . . [She nods. They lapse into silence again.]

A: Maybe it's where we . . . *all* need to be—

No regrets for the past—

Open to life . . .

M: And ready to face the music? . . . [gesturing toward the theater]

A: No backing out this time?

M: Or backing up . . . [he pulls out her repaired cell phone]

Thought you might like this back . . . [hands it to her. She accepts it like a sacred offering.]

My number's on it . . . [trying to be casual; she looks intently at him; he returns the gaze.]

A: [tentatively] How did you know I'd be here?

M: I didn't. . . . But I imagined a scene like this . . .

Wrote it over and over in my mind . . . [Another significant pause.]
A: And is it the way you imagined? [He waits a beat, then smiles, knowingly.]
M: Care to go in and find out? [gestures toward the theater, where people are beginning to enter.]
A: You think I'll believe it this time?
M: Why don't you *call* me, either way? [gesturing at her phone] . . . just to let me know.
A: [with a sparkle in her eye] You *know* I'll tell you what I think!
M: [smiling broadly] That's what I'm hoping.
[They gaze at each other with deep feeling, then she turns and walks back to the front entrance, glances back at him, meaningfully, then enters with the others. M. watches, half waves, then turns and walks purposefully toward the stage door. He turns, as if to breathe in all that has happened, then opens the door and resolutely goes in.]

THE END

Love at Second Sight

A chamber opera in two scenes

Libretto by Robert Hatten

Joel Love

[Mark, wearing a suit with a white carnation in the lapel,
Allegro ♩ = 150 leaves the theater by the stage door and paces anxiously closeby the door.]

Mark

Piano

M. 6 [Mark places his ear to the door.] [Mark paces anxiously]

Act One near done... (2nd x only) (2nd x only)

Pno.

M. 11

1. 2.

Pno.

Pno.

M. *mf*
 Can't bear to wait _____ Can't wait to hear _____

Pno. *f p*

M. *mf*
 — Ap please! _____ (that re-ass-ur-ing noise) _____

Pno.

M. *mf*
 Will it ex - plode? _____ or gent - ly

Pno. *f sfz*

29

M. *8* rise? Will they with-hold?_ or con-demn with

Pno.

33

M. *8* sighs? *mp* I'll dis - ap - pear

Pno.

mp

37

M. *8* If I don't hear Ap - plause I

Pno.

41

M. *8* can't en - dure half heart-ed - ness...

Pno.

45 [Mark places ear up to door]

M. (I can't be sure it's start-ed _____ Rest as-sured I

Pno.

48

M. would be I could be part of this! _____

Pno.

51 *f*

M. _____ Ap - plause! _____

Pno.

54 *mf*

M. _____ Ap-plause! _____ Be-hind my nom - de -

Pno.

58
 M. *plume, and hid-den from the hall, I'm rea - dy to as-sume the_*

Pno. *mf mp*

62
 M. *best Or_ may - be to fore-stall Em - bar - rass - ment hu - mi - li -*

Pno. *p*

65
 M. *a - tion If there's not a ful o - va - - -*

Pno.

68
 M. *-tion...*

Pno. *f*

71 *f*

M. *Can't bear to wait. Can't wait to*

Pno.

74

M. *hear. Ap-please! Ap-please!*

Pno.

[Annie exits from the front door of the theater messaging on her phone and talking to herself as she does so. Mark does not see her. Both gradually begin to move backwards toward the corner.]

78

A.

M. [agitated, pacing, then dialing his cellphone]

Pno.

82

A. *mf*

(Annie): Da-vid please get this

Pno. *f p*

85

A. mes-sage I'm lea-ving ear - ly can you pick me up?

Pno.

88

[spoken into cell phone]

M. *mp* 3

(Mark): Glo-ri - a? Yes? Yes.

Pno. *f mp*

[They bump into each other and she drops her phone]

91

A.

M.

Pno.

93 **Slower** ♩ = 82

A.

M.

Pno.

96 *breve* **Slightly Slower** ♩ = 76

A. I can't be lieve my luck... First this stup - id play and

M. *poco* mean to! No, not you dear...

Pno. *mp*

100 *rit.* [half spoken] **Slow Quasi-Waltz** ♩ = 92

A. now I'm stuck... [closes phone quickly and then pleads]

M. got to call you back! Real - ly I'm ter - ri - bly

Pno. *rit.* *f* *pp* *mp*

102 *mp* *corta* [she waits a moment, then gestures towards his cell phone] *mf*

A. *And?* that would be a

M. *corta* sor - ry! Of course you can use my phone

Pno.

105 [she abruptly snatches the cell phone] *mf*

A. start That would be a fin - ish—

M. you'll have to call, though

Pno. *f*

Slower than before ♩ = 126
 108 [ignores him completely] *mf* [spoken into the phone]

A. Dar-ling? It's me. Can you

M. *mf* [3] I'm ov-er my min-utes
 [While she is recording her message, Mark examines her broken phone, shrugs, and puts it in his pocket.]

Pno. *p*

111 [3] pick me up ear-ly? This play's a bust and I'm stuck here... Bye!

Pno. *f* *ff* [3]

114 [she hands the cell phone back] **Meno Mosso** ♩ = 116

A. Here. Thanks.

M. [inconspicuously] Might I en-qui-re... what you found of-fen-sive

Pno. *sfz* *mp* [3]

118 *mf*

A. Not "of - fen - sive" just na - ive! O -

M. in this play? Can you be more spe - ci - fic?

Pno. *f* *mp*

122 [musing to herself] *f*

A. kay, for start - ers, no one "falls in love" like

Pno.

rit. Quasi-Waltz (faster than before) ♩ = 88

125 *mf* *corta* [she mocks him] *breve* *f* [rushed] *breve*

A. that! Meet - ing once and know ing! Not in real life!

M. Like what?

Pno. *f* *sfz* *mp*

128 **A tempo** **freely** **A tempo** [she cuts him off, brashly]

A.

M.

Pno.

131 **As Before** ♩ = 116 **freely**

A.

M.

Pno.

134 **freely**

A.

M.

Pno.

138 *freely* *A tempo*

A. cho-lo-gy? a play can't just force peo-ple to geth-er!_____

Pno. *mf* *mp* L.H.

rit. *Slower* ♩ = 86 *pleading* rit. *A tempo*

M. Don't you be-lieve in love? At first sight?

Pno. *mf* *p*

[gesturing to the modern scene (Mark winces)]

A. Not in this world! But se-ri-ous-ly, why do

Pno. *mf* *p*

147 [jocular] (slower)

A. you care? You're not in there watch-ing it eith-er! O-

M. sheepishly
I know the play wright...

Pno. *mf*

150 A bit faster ♩=96 rit.

A. K, you're sup-port - ing a friend.

M. [Mark begins to drift into his own world.]
And his words... speak to me. Of

Pno. *rit.*

153 Tenderly, ♩=76 *mp* [Mark looks at his phone, as if talking about Gloria.]

M. love, and how we know it, And how we choose to show it. Of

Pno. *p*

158 *mp*

M. trust and how we share it, and how we choose_ to

Pno. *mf* *p*

162 *mf*

M. care... The quint - es - sen - tial spark, en -

Pno. *mp*

165 (lazy) dolce

M. gen dered by a glance... While wal - king in the park? An ink - ling_ of ro -

Pno. *8va*

168

M. *f* *mf*
 mance... can ov - er come re-sist-ance and op-en us to choose

Pno. *mp* *mf* *f*

171

M. *mp* *cresc.*
 the one whose mere ex - ist-ence can ig -

Pno. *fp*

174

M. *f* *open, full-voiced*
 nite a dor-mant fuse. And there is love like

Pno. *mp* *f*

177

M.

fire-works on the Fourth! And there, a-bove our heads we see a

Pno.

180

M.

rad-iance spill - ing forth!

Pno.

184

Pno.

187 [she is moved, but quickly regains her position in the "debate"]

A.

Pno.

189 **Piu Mosso** ♩ = 92 [teasingly fingering the carnation on his lapel] [mocking him playfully with an extravagant gesture]

A. *mf* Who wears car - na - tions... these days? Who writes

M. *mp* plainly I wore it for my friend...

Pno. *f* *mp* *p* *p*

192

A. *f* *mp* sen - ti - men - tal or - a - tions! Lis - ten! Your friend's got a

M. (slowly) I've no - thing to de - fend.

Pno.

195

A. lot to learn. That's not the way we fall in love! *rit.*

M.

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

199 **Somber** ♩ = 78

[she changes to a rueful, almost bitter tone, and gradually singing as though in a world of her own.]

A. 

No mat-ter how you meet...

Pno. *mp* *mf* *mp*

A. 

You nev-er real-ly trust... It's ne-ver quite com-plete... you lie be-cause you must!

Pno. *mf* *mp* rit.

A. 

You come to-ge-ther in thenight on waves of lone-ly pass-ion... But nev-er ov-er come the

Pno. *p* *mp*

209 *f* *p* *mf*

A. *fear you're just a pass-ing fash-ion. You*

Pno.

212 *mf*

A. *play the game, you stay the course, ig-nor-ing all the signs... And*

Pno. *mp*

215 *f* *mf* *f*

A. *then he goes, or else you force... A sep-rate de - sign... And where is*

Pno. *mf* *f*

[This is the counter to Mark's "And there is love."]
bitterly

219

A. *rit.*

love? Lost with in the scheme! A-long with who you thought you

Pno.

222

A. *A tempo* *mp* *rit.* *a tempo* ($\text{♩} = 78$)

were be - fore this hope-less dream!

Pno.

226

M. *tenderly* *p*

Is love real-ly that bad for

Pno.

229 *accel.* [trying to cover her vulnerability] *Faster: ♩=92*

A. Not me... I... I meant "in gen - e - ral." _____

M. you? _____ Oh

Pno.

232 *freely* [looking more closely at Mark]

A. _____ No that it's *al-ways* that way.

M. [sensing her vulnerability] yes, of course...you see the "big - ger pict - ure."

Pno.

236

M. _____ but your di-ag-no-sis is pret-ty damn ing. _____

Pno.

240

A. *But like you said... It's just a play...*

M. *A play that could be bet-ter!*

Pno.

243 *freely* **Suddenly Faster** ♩=108

A. *Well... May-be it's bet-ter in the se-cond act.*

M. *Act Two!! We missed it!*

Pno.

246 *mf*

M. *Was there a-ny ap-plause at the end of Act one?*

Pno. *mf*

249 [lying]

A. I was-n't listen- ing... I'm sor-ry. [timidly] May-be to-mor - row

M. *f* No, it's not that... *mp* I just...

Pno. *mf*

rit. freely

253 [carefully guessing]

A. night? For one night? For your show?

M. *mf* No... I just paid for... wait... *p* I mean...

Pno. *colla parte* *mp* (in time)

258 ♩ = 128 [hesitantly] breve

A. I'm sor-ry I did - n't know

M. [slightly rushed and frustrated] Yes... that's why it mat-ters so much...

Pno. *colla parte*

261 $\text{♩} = 108$

A. *mf*
Be - cause of what I said?

M. *mf*
[recovering quickly]
I'd like to write it diff-'rent - ly... Be -

Pno. *f* *p*

263 $\text{♩} = \text{♩}$

A. I'm hon-ored, but I'm not real-ly a

M. cause of what you mean... Or what you meant!

Pno. *f* *p*

266

A. crit - ic! I wish I had-n't said...

M. No, but what you say rings true... But what you

Pno.

269

M. *8* said can't be un - said...

Pno.

271

A. [Aside, wonderingly] The world is full of hap-pen - stance...

M. [musingly, half to himself] Psy-cho-lo - gy re - a - li - ty

Pno.

274

A. [Continue aside until Dave enters] Have I lost con trol? How else...

M. [Aside, soberly] My play has too much hap-pen- stance... [Continue aside until Dave enters] Re - con eeive the roles?

Pno.

277

A. — might I dance? Re - con-ceive my

M. How much do I leave to chance?

Pno.

279

A. role? How much do I leave to chance?

M. Have I lost con trol? How else might I

Pno.

[Annie maintains a thoughtful, yet hopeful demeanor until Dave arrives]

282 [Mark maintains pensive demeanor until Dave arrives]

M. dance?

Pno.

285 [Dave enters from the marquee side of the stage.] *a bit rigid*

D. An - nie are you

Pno. *f*

287 [slightly started]

A. Dave, this is...

D. rea dy?

Pno. *mf* *f*

290 [looking hesitantly at Mark]

A. 3
 Talk-ing a-bout the play. It had it's mo- ments...

M. 3
 [reaches out and shakes Dave's hand awkwardly/forcefully]
 Mark... We were just...

D. 3
 That bad, you say?

Pno. *decresc.* *pp*

294 Faster ♩ = 120

A. I could-'nt rea-lly say...

M. 3
 Too few? Or too ma-ny?

D. Well we'd bet-ter go

Pno. *8va*

298 *mf* (to Mark) [Annie and Dave leave awkwardly.]

A. A-noth-er time... *mf* [shakes Dave's hand]

M. A - no - ther night

D. Nice mee-tin' you! *mf* [Annie and Dave leave awkwardly.]

Pno. *mp*

Pno.

304 *f* Slower ♩ = 72

M. Her name is An-nie!

Pno. *f*

[He pulls out the broken phone, looks ruefully at it, returns it to his pocket, and walks back into the theater to face the end of the second act.]

poco accel.

M. ³⁰⁷

Pno.

311 Lights Dim $\text{♩} = 82$ *mf* A person, presumably a worker for the theater, comes out and changes the marquee to "Love at Second Sight"; "By Mark Bernard."

316

321

324 *rit.*

Scene 2

[Eight months have passed.

Annie enters on the sidewalk from the main entrance side, but is unaware of the marquee as she moves to the corner. It is evening, prior to the beginning of the play.]

Lights Up

328 (freely) Slowly ♩ = 76

A. And so it ends "Not with a bang, but a whim-per."

Pno. *ff* *mp*

332

A. Where did I read that? I don't think— it was a-bout a love af-fair? The

Pno. *p* *accel.*

335

A. world end-ing? The way it felt with Dave... We

Pno. *mp* *rit.* *breve*

338 **Somber** (♩=76)

A. *f*
 ne - ver real - ly talked, but in frus - tra - tion fought to no end. What

Pno. *p*

342 *accel.*

A. *accel.*
 was it that we lacked? Some knack... of re-lat-ing? Or was it some-thing else? Some

Pno.

345 *f* *tenderly* *mp* *Slightly faster* (♩=86) *mp*

A. "spark"? Mark's word: The play-wright too shy To

Pno. *f* *mp* *slowly* *[reminiscent of Mark's first aria]*

lunga

Red.

348 *rit.* [remembering with joy]

A. watch his own play! His first... and last night.

Pno.

A tempo ♩ = 86

351 *mf*

A. The ap- plause? I lied. Be - cause it was

Pno. *f* *p*

353

A. woe - ful, and he... He... was so hope - ful! And dis

Pno.

356 *mf* [she remembers and paces in a searching manner]

A. mayed, hav ing bro ken mphone, and so a - lone, here, on this

Pno. *f* *mp*

359 [remembering with a smile] *dolce* *mf*

A. cor-ner, Where we bumped in-to each oth - er... His

Pno. *f*

362 *deliberately* *mp*

A. "Love at First Night" And my re-act - ion, harsh at first,

Pno. *f* *mp*

365 *mf*

A. and his "or - a - tion," un - re - hearsed...

Pno. *mf* *mp*

368 *Slightly Slower* ♩ = 76 *mf*

A. He_poured out his soul, So naï - ve, his re - ply_____

Pno. *p*

372 *mf*

A. And I felt_____ some-thing whole, though I tried to de -

Pno.

376 *mf* *f*

A. ny... I be - lieved in some-thing he ex

Pno.

380

A. pressed, per-haps his spi - rit, if not his play. Per-haps his

Pno.

383 *corta* *breve rit.* *rit.*

A. hope, be - yond his dis - may... Why could-n't I see it... his way?

Pno. *ff* *p*

387 $\text{♩} = 116$ [She walks in front of the theater, looking around inquisitively] *pp* *mf*

A. I wonder what's play-ing here to

Pno. *mp* *mf* *mp*

391 [She looks up at the marquee, backing up to take it all in.] [as if reading] *corta*

A. night. "Love at Se-cond Sight"

Pno. *mf* *f*

394 (in tempo) [she stifles a laugh, reacting to the irony] *mf* *corta* *corta* *corta*

A. by "Mark Ber-nard"! No! It could-n't be! It *must* be I've

Pno. *mp* *mf*

♩ = 96

397 [Annie enters the theater through the stage door to buy a ticket.]

A. got to check this out.

M. [After Annie enters the front, Mark comes out of the back, seeming resolute and reassured about his life.]

Pno. (Melody 2nd x only) *mp*

401 [musing to himself] *mp*

M. Life is what hap-pens when you're wait ing — for the

Pno. *p*

405 *mp* *mf*

M. show to be gin. — An-nie taught me that, here,

Pno. *mf* *p*

410

M.

 on this ve-ry cor-ner. And since then ev'-ry-thing's been

Pno.

mf *mp*

414

M.

 diff - 'rent. "Love at Se-cond Sight": It's tak-ing

Pno.

 rit. *f* *mp*

418

M.

 time to not - ice, and li-sten, and to go this way or that to make it

Pno.

 3

423 *f* Slightly Faster ♩=96

M. *8* right. Eight months to work it through, re - vis ing... my re vi-sion-ing,

Pno. *3* *f mp*

426

M. *8* Ex - cis - ing for con-ci - sion... Will they like it? Is it "true"? To

Pno. *f mp* *mf*

430 rit. *f* ♩=92

M. *8* night it's their de - ci - sion... "Love at Se-cond Sight" They'll em-

Pno. *p* *f mp*

434 *mp* *mf*

M. brace it or re-ject, but I'll keep my self re-spect and how - ev-ever they dis

Pno.

438 *f* *mp*

M. - sect. I'm con - tent with each in-flec-tion, Eve-ry clause, de-spite the flaws, Eve-ry

Pno.

442 *f* *rit.* *A tempo*

M. pause, with-out app-lause! For their can-ny claws can't touch This Awe-some

Pno.

♩ = 96
 (Annie slowly comes out of the theater with ticket in hand.)

447

A.

M. *f*
 night!

Pno.

Pno.

rit.

A tempo ♩ = 96
 (She sees Mark, and her reaction is electric.)

455

A. *f* *mf* 3
 Mark! It was a mem or-able night..

M. *f* *mf*
 An-nie! You re-mem-bered. And you're

Pno.

459 [gestures toward the marquee]

A. Yes, by chance, I hap-pened to see as

M. com ing_ to the play?

Pno.

463

A. I was wal-king by. And I

M. I re-wrote the play...

Pno.

467 [She shakes her head.]

A. re-wrote my life... No more her?

M. No more him?

Pno.

470

A. *f*

M. [He shakes his head.] You've been at it all this time? *p*
 [gesturing at the theater] she gave up on my "ob-ses-ion." Yes.

Pno. *f*

[she tries to lighten the mood a bit] **Pulsing Gently** ♩=96
 (freely) [she touches his lapel]

474

A. No car-na-tion this time?

M. [this all begins to sink in] No. I sank ev-'ry-thing in-to this night.

Pno. *p* *mp*

480

A. I'm sure it will be bet-ter

M. How can you tell?

Pno. *mf*

rit. ♩ = 96

(reminiscent of Mark's love aria in Scene 1)

484

A. Your new ti-tle. It "Spoke to me!" [They gaze a moment]

M. "Love at se - cond sight..." It's not so [They gaze a moment]

Pno.

490 rit. A tempo

A. It helps us see what needs to change

M. ea-sy. I don't

Pno. *corta* *recitativo* *corta* *sfz*

494 $\text{♩} = \text{II}2$ 5 496

M. care a-bout ap- plause_a-ny more It's e - nough to get it right in your own mind.

Pno.

497 *recitativo*

A. So it's be-lieve-a ble_ this time?

M. So it's... liv-a - ble... True to what I know.

Pno.

501

A. So: a sad end - ing?

M. No, just not the ty - pi - cal hap - py one... It's not sad to be a - lone

Pno.

505

A. That's what peo - ple say just be - fore..

M. Be - fore they meet...

Pno.

[Annie nods and they lapse into silence]

508 Moving gently, ♩ = 78

A. May - be it's where we all need to be No re - grets for the past

Pno.

511

A. op-en to life No back-ing out__ this

M. And rea-dy to face the mu- sic?

Pno.

514

A. time? [Accepts the phone like a sacred offering]

M. Or back-ing up... Thought you'd like this back... My num-ber's on it...

Pno.

517

A. How did you know I'd be here?

M. I did - n't...But I im - a-gined a scene like this...

Pno.

rushed *breve* *poco rit.* *A tempo* ♩ = 86

521

A. And is it the way you im-a-gined?

M. Wrote it ov-er and ov-er in my mind.

Pno.

525

A. You think I'll be-lieve it this_ time?

M. Care to go in and find_ out?

Pno.

529

A.

M. Why don't you call me eith - er way. *breve* Just to let me know... *(freely)*

Pno.

53^l [with a sparkle in her eye] breve **rit.** - - - - -

A. *You know I'll tell you what I think!*

M. lunga

Pno. *fp* *mp* **rit.** - - - - -

That's what I'm hoping.

A tempo ♩ = 82

[They gaze at each other with deep feeling, then she turns and walks back to the front entrance, glances back at him, meaningfully, then enters with the others.]

53⁴

A.

M.

Pno. *f*

[Mark watches, half waves, then turns and walks purposefull toward the stage door. He turns, as if to breathe in all that has happened, then opens the door and resolutely goes in.]

Pno.

538

rit.

A tempo ♩ = 82

8^{va}

Pno.

542

ff

rit.

mp

p

Vita

The music of Joel Love explores an eclectic mix of genres, from short video pieces to works for chamber and large ensembles. It creates colorful landscapes of sound through the use of image, melody, and extended tonality, and seeks to reveal the connection between music and spirituality.

Joel was recently commissioned to compose a new work, *Lightscape*, for the opening of light artist James Turrell's *The Color Inside*, which was unveiled atop the Student Activities Center in October of 2013. Turrell commented that the piece “sounded like color inside of color.” The Houston Chronicle PARMA Recordings selected *Lux and Synchronicity in Purple Minor* for publication in their 2013 and 2012 Anthology, respectively. In May of 2013, *Aurora Borealis* was selected as a finalist in the 3rd International Franck Ticheli Composition Contest. In 2010, *Real Fiction* received a Compositional Excellence Citation by the New York Youth Symphony. In 2009, Da Camera of Houston presented Joel with an Aspiring Artist Award and the commission of *Just One Person*.

Joel's works have been performed by The Aura Contemporary Music Ensemble, The California State University Los Angeles Wind Ensemble, Da Camera of Houston's Young Artists, The Boston New Music Initiative, the Ohio State University Wind Symphony, the Texas A&M University Symphonic Winds, the Lamar University A Capella Choir and Wind Ensemble, The University of Texas Wind Symphony, and have been exhibited at many art galleries throughout the United States. Joel's first work for wind ensemble, *Aurora Borealis*, was recently selected for performance at the 2013 SCI National Conference by The Ohio State University Wind Symphony. *Aurora Borealis* was

also selected as the winner of the 2014 John Swain Memorial Prize for Wind Ensemble Composition. In a review of 2013 SXSW events, Capital Public Radio's Nick Brunner commented that "The Peace of Wild Things" was a "gorgeous piece of music, wafting along into the ether."

His film scores include the documentary film *Stitched*, official selection at the 2011 Carmel Art and Film Festival, as well as a short film *Kidfellas*, "Best Musical Score" at Houston's 2011 48-Hour Film Project. Other notable collaborations with artists from other disciplines feature a city-wide public art exhibit with artist Karyn Olivier, *Inbound: Houston*, and a 3-month installation by Prince V. Thomas, *On Joy, On Sorrow* at the Houston Center for Photography, praised by the Houston Chronicle as "a beautiful piece that feels cleansing to watch."

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This treatise was typed by the author.