

*lily [bloom in my darkness]: an electroacoustic opera*

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Reading committee:  
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Music

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**Abstract**

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Chair of the Supervisory Committee:  
Dr. Richard Karpen, director, University of Washington School of Music  
Music

*Lily [bloom in my darkness]* is a 35-minute electroacoustic opera for voice, live electronic processing, pulse sensors, two violas, saxophone doubling clarinet, electric harp, piano, and dance with an original libretto by poet felicia klingenberg. *Lily* explores the psyche and heart of Lily Isabel Bunny, an orphan who fled England at the start of WWI in 1915, alone, 25, female. She took a ship to Montreal and then a train, which she rode to the end of the railroad, arriving at Cascade Tunnel east of Everett, WA. Through imagining a dream Lily may have had her first night sleeping in a cabin in the Pacific Northwest wilderness, this work explores her transformation upon entering a new world, and thus explores the experience of migration and displacement that unites our species. The live electronic processing, sensors, dance, and live instruments explore this interconnectedness through constantly influencing one another, transforming the role of each force throughout the work. As an abstract work, this piece does not outline a linear, temporal narrative, but rather uses sound and language to unearth the unconscious and visceral feelings that result from displacement. Using recorded language as social

documentary, sensors as portals to the unconscious, improvisation as a reflection non-linguistic expression, and other forms of machine listening and live processing, *Lily* is as much a retelling of a particular emotional story as it is the revelation of our immediately contemporary social situation.

***Lily [bloom in my darkness]:***

**Overview of live electronic processes**

by Kaley Lane Eaton

DMA candidate, University of Washington

### **Waking the bear: simulating a “real” sonic cause-and-effect**

There is an interesting tension that exists when performing with electronics, especially in a theatrical, narrative work: the act of pressing a button on a laptop, tablet, mixer, or other interface carries the risk of removing a performer from the world of the piece, and thus disenchanting the audience. I had, to a point, circumvented this risk in *lily* through having all electronics scheduled after the click of one button per movement - the nature of the composed music and the electronics was as such that the performers could easily adhere to metronome markings and the electronics could slowly come in and out in such a way that an occasional misalignment wouldn't matter.

However, in the first movement, Lily arrives in the mountains of the Pacific Northwest, alone, and must confront her solitude and her fear within the context of a wildly new soundscape. The libretto calls for a terrifying Disembodied Voice, representing Ursa Major, or the mother spirit, to interrupt Lily's thoughts with grunts and growls, realizing and aggravating her fear of this new world. To authentically compose the idea of fear, I needed to create a musical environment in which the entire ensemble and audience were experiencing some form of tangible tension. Fear or apprehension often comes from the idea that an action you might take will yield harmful consequences. Addressing this, I wrote in a sensitive amplitude trigger: when the microphone picks up sounds above a certain volume threshold, fragments of recorded speech, sourced from my social media network, begin to play at randomly generated rates and amplitudes. I revised the music in this movement so that all was *pianissimo* until the saxophone screams, which would ostensibly trigger the speech. Effectively, the musicians, dancer, and audience must remain as quiet as possible so as to not “wake the bear” and trigger these sounds at an undesired point, creating an illusory “fear” within the room that unites the ensemble and audience through experiencing tension in a shared environment.

Throughout this movement, a pitch follower records the changing frequency of the vocalist's line and uses this frequency to apply a low pass filter to viola I. The filtered sound is slightly delayed, creating a delicate halo of sound that rings out in the long rests that follow each phrase. In adding this halo to the neo-Baroque stylings of the voice and violas, I'm suggesting the idea that Lily is distant from her source - the old world, the churches of England - the memories of these places but mere clouds and smears upon the new environment in which she finds herself.

**“Falling leaves”: the poetic theme as compositional reservoir**

In my work I attempt to use electronics in a way that unveils and emphasizes the subconscious, real and physical. In such a way, every electronic aspect of this piece is generated by the human voice and body. In such a way, all composed material - both electronic and acoustic - in the first half of the piece comes from a recording of felicia recording the poem “falling leaves,” which became the complete text of the third movement.

“Falling leaves” is a poem felicia sent me years ago, which I found as I began exploring my initial compositional ideas for *lily*. Through our collaboration and felicia's eventual expansion of this poem into an entire libretto, the poem became the centerpiece of the work thematically and sonically as it is the source of almost all musical content from movements I-III. In movement IV, the poem transforms and thus the piece transforms. The text of “falling leaves” is sparse yet expressive, implying a dense and powerful emotional universe:

Falling leaves  
take so much time  
gaining ground

small red drops  
piercing the skin  
of time and space

and every falling  
leaves behind

just a fading scar

so – throw yourself  
down like a challenge  
like you know  
where you're going

plow  
the earth  
with your landing  
so that it settles  
around you  
again

and in that darkness  
grow  
your red  
petals

There are layers of rhythm, consonance, and alliteration that make this poem sonically fascinating. Given this and my preoccupation with linguistic gesture and the unconscious, I asked felicia to record herself speaking the poem. My intended use for this recording was simply to guide the musical choices that I might make in setting it, and to further clarify the meaning and emotional arc; but her reading was so sensationally laden with musical gestures in pitch, rhythm, and timbre that I opted to use the recording itself as part of the piece.

The poem soon became the seedling out of which the entire sonic world of the piece would germinate. It is featured in four different ways, and material from these four different presentations generates nearly all of the compositional choices I made thereafter.

### **Transformation of poem into drone in movement I**

My first instinct was to digitally process felicia's recording in some way to bring out the beauty of her reading and the meaning of the text itself. Her voice, in its powerful, growly contralto, seemed a logical fit for the imposing Disembodied Voice/Ursa Major character. As I played with different digital processing techniques, I found that isolating sections of the poem and time-stretching each section to be anywhere from two to ten times as long, while retaining

the original pitch, highlighted the idiosyncrasies of her spoken gestures and the powerful timbre of her contralto. This also removed intelligibility from the words themselves. In such a way, the minute-long, drone-like presentation of these linguistic gestures seemed an appropriate starting point to create the vast and fear-inducing soundscape of the Pacific Northwest wilderness that we wanted to evoke in the first movement.

To expand the drone-like character of the time-stretched spoken poem, I added a five second reverb and reversed the reverb volume envelope. I then duplicated this version of the sound and layered it on top of the previous version, and repeated this process several times, until the recording became a wash of different frequencies and swells. A spectral analysis of the original recording revealed that the resonant frequencies of the recording hovered around F, C, and A-quarter sharp, which were obviously accentuated in the layered and processed version, delivering an ambiguous f-major or f-minor tonality which I chose to explore in the composed acoustic music. To reinforce this tonality and fix any accidental accentuation of pitch artifacts in the processed recording, I used a pitch-corrector to ensure that the sounding fundamental of the drone was a low F, and added a few layers of pitch shifting on top of that to reinforce the octave and fifth. The drone appears in this version in movement IV, underneath the din of voices that signals a shift in the narrative. The unconscious and “accidental” elements of her spoken performance, as unveiled through these digital processes, therefore become driving sounds of movement I and IV, punctuating the overall form of the work as a whole. It is my belief - and, importantly, a theme in this work - that meaning is embedded in unconscious, non-linguistic gesture, and the drone’s function in the piece is a powerful symbol of this idea.

## **“Instrumental synthesis” of spectral profile of poem in movement II**

The most compelling line of “falling leaves”, both in its page version and in felicia’s performance, to me, is the phrase “piercing the skin of time and space.” The drone transformation of the recording is one way of exploring the how felicia’s spoken gestures, and thus the poem’s meaning, exists in time and space, in a physically and acoustically precise way; but given that music composition is concerned with both the objective and subjective, I sought to explore a subjective presentation of how these gestures exist in the time and space dimensions. Inspired by Gerard Grisey’s ideas of instrumental synthesis as a vehicle of zooming in and out on a particular sound, warping our perception of the sound in time, I did a spectral analysis of each phoneme in felicia’s performance and sought ways to convert these phonemes into acoustic music that the live ensemble would play.

The most interesting aspect of this process, to me, was the element of translation and artistic license. There are limits to the frequencies an acoustic ensemble can play, and I wasn’t particularly interested in having them represent the spectral data precisely; instead, I sat with the meaning of each word, the energy felicia inserted into each gesture, and allowed these subjective qualities to inform the translation. For each phoneme, I looked at which frequencies represented peaks in the spectrum, and converted this aggregate into a notated chord, assigning dynamic markings to each note or group of notes to replicate the relative amplitudes of each peak. I then looked at approximately how long this phoneme lasted in relation to other phonemes and made a choice about the rhythmic value of this chord. For phonemes that included slides ([r], [l], vowel diphthongs such as [ai] or [ei]), I would analyze the starting and ending spectral aggregate of the phoneme and then write a glissando into whichever instrument was best suited to the frequencies approximated by the slide. For unpitched phonemes such as [s], [f], [th] or [ch] I explored the many ways that the instruments could access their

highest-frequency, unpitched sounds - in these moments the pianist and harp often improvise high clusters, the violists play grating, unpitched noise, and the saxophonist blows air.

Importantly, I did not want to divorce sound from meaning. Although the text is obviously not intelligible after undergoing this type of instrumental synthesis, I wanted to retain the relative lengths of sounds, as felicia's elongation of certain phonemes, words, and silences accentuates meaning. In my translation, I sought to explore the poem's meditation on slow and gradual movement towards an inevitability, and revelation in the present moment. I opted to remove any metrical or rhythmic limits from phonemes that felicia elongated, such as the vowels in "ground" and "time" and the consonants in "space", and also emphasized the harmonic consonance present in the spectral profile of these phonemes, lending a timelessness and spacelessness to certain moments within the movement.

Silence plays an important role in felicia's performance as well, and I hoped to retain and expand the ratio of breaths and pauses to speech in my instrumental realization of the poem. Each moment of silence or breath in felicia's performance is expanded into a moment in which the violas repeatedly attack an F with any dynamic, timbre and duration, their tone delayed and pitch-shifted by the heart-rate of singer, collected via an Arduino pulse sensor; in these moments, the dancer breathes audibly into a microphone and she "quotes" the last musical phrase, translating music into kinetic body movement. This was an attempt to explore the meaning embedded in felicia's silences, and to suggest that the space between our spoken gestures, in general, is where meaning settles, translates, expands, and explodes.

This process yielding the spectral realization of the poem and expanded "silences" resulted in the only instrumental movement of the work. Narratively, this movement suggests the idea of Lily falling asleep, or entering into a dream-like world where time, space, and ego are fluid. The movement serves as a musical magnification of Lily's consciousness, a moment in

time where the meaning of her thoughts (as articulated in “falling leaves”, the poem) explodes into timeless spectra articulated by breath and movement. As Grisey says, “architecture magnifies Space. Today, as in the past, music transfigures Time.”<sup>1</sup>

### **Direct revelation of the poem in movement III**

In movement III, the text of the poem is revealed in a simple song, in such a way that the symmetrical use of homonyms and parallel structure is accentuated in the music (“**falling leaves**” and “every **falling leaves** behind” use the same melodic and harmonic components to accentuate the cleverness of this phrase, etc). Felicia’s recorded reading of the poem sounds, with a slight stereo delay, at the point when the singer sings “so throw yourself down like a challenge.” The recorded, spoken text and sung text then interact in counterpoint until the climax of the poem - “plow the earth with your landing” - at which the sung poem and spoken poem converge on the word “plow.”

As the singer concludes the text, the meter changes to 6/8 to reinforce felicia’s lilting 6/8 cadence. The instruments enter 1 by 1 with a musically notated version of her reading: the rhythm, approximate pitch, and tempo of her voice return as rhythms and pitches on the staff, an homage to Reich’s instrumental representation of speech in *Different Trains*. What results is a dance-like melody, made eerie by the quarter tones in the clarinet and violas juxtaposed with the fixed pitches of the harp and piano. The instruments play this melody in canon with a grand accelerando, gradually lining up into a fortissimo unison.

The opera concludes with the instruments playing transcriptions of both “falling leaves” and other phrases from the libretto in canon with the actual spoken recordings. This blends and

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<sup>1</sup> Gérard Grisey & Joshua Fineberg (2000) *Did you say spectral?* , Contemporary Music Review, 19:3, 1-3, DOI: 10.1080/07494460000640311

effectively removes the intelligibility of the words themselves, leaving a blended palette of pure, expressive gesture.

### **Crowd-sourcing: social media as a compositional tool in movement IV**

There is a turning point in the piece at which “falling leaves” is no longer the driving reservoir of musical material and meaning. At this point, the narrative shifts from one that explores Lily’s feelings of isolation and powerlessness in a world dominated by external figures to one that explores Lily’s agency and capacity for controlling her environment. This is represented literally in the composition through shifting the driving energy from the instrumental ensemble and disembodied electronics to Lily’s (the singer’s) voice. Just before Lily’s voice takes control, “falling leaves” undergoes an important transformation that is, in many ways, the apex of the piece.

After the complete presentation of “falling leaves” in the libretto, Lily reminisces about her childhood and the onset of WWI, including the death of her brother, “in a dream or trance.” Musically, her voice is spread out into the other instruments at this point, the violists and harpist speaking and singing alternating words with the singer. The ensemble collectively sings into the vocalist’s microphone, sending the entire signal into a polyrhythmic stereo delay. After this, Lily laments the loss of life she escapes in a slow, robotic dirge to the text “six thousand dead in ten minutes. How can I mourn so many?” Following this text, the Disembodied Voice presents a transformed version of “Falling leaves”:

**Disembodied Voice:**

Falling leaves  
take so little time  
gaining ground

small red drops  
piercing the skin  
and every falling  
leaves . . .

a casket . . .

the body is a casket  
 play it like a drum  
 it holds the heart within it  
 playing like a drum  
 Lily of this valley, this valley is a casket,  
 it holds My heart within it  
 beating like a drum

Your brother used his like a dancefloor  
 when the mantle came  
 your father banged his like a drum  
 your mother played hers like a fat viola  
 every single day

This transformation is a pivotal moment in the narrative, and the music had to undergo a similarly radical transformation in this part to usher us into the new “era” of the piece in which Lily’s voice is the transforming agent. I happened to reach this point in the libretto, compositionally, on the day of Donald Trump’s inauguration, a cultural moment which the librettist and I noted had eerie connections to themes in our work about power, nationalism, community, and identity. The grief, horror, and helplessness felt by my social network through their social media posts presented itself as a sort of poem on my Facebook newsfeed, through which I scrolled periodically as I contemplated the lines in the text I was supposed to be setting. Given the function of technology in this work - as a vehicle for dispersion, expansion, and accentuation of the subconscious - it suddenly made sense to use technology’s networking capability to involve as many people as possible in the work, particularly at this point in the libretto. The “leaves” that fall parallel the many bodies that fell in the “six thousand dead in ten minutes”; the imagery of drumming and dancing conjures multitudes; so what better way to signal the shift from powerlessness to powerful, on Lily’s part, than having the Disembodied Voice become a being made of many voices, all of whom catalyze Lily into action? And was this not the point we were at, socioculturally, on the day that I reached this point in the composition?

In this frenzied inspiration, I made a Facebook post asking for 20+ people to record themselves speaking this poem, without context as to its meaning, and preferably without coaching from me or even rehearsal on their own. Surprisingly, I immediately received 20+ responses and shortly thereafter 20+ .wav files ended up in my Facebook inbox. My hope was that recording their unconscious, unrehearsed spoken voices on this day would preserve whatever collective feeling of grief, horror, and, oddly, inspiration and action that was bubbling within my network, all feelings that I felt this particular text would highlight as people spoke it. While originally I thought I might fragment, process, and thoroughly re-compose these recordings into something entirely new, eventually I found that simply layering them on top of each other and starting them at the same time yielded a powerful result. The din of these many voices with their varying tempi, cadence, timbre, dynamic, and emotion ultimately unlocked the deepest and most saturate meaning of the poem, the day, and thus the work. I am moved by how this moment is simultaneously a time capsule of a particular moment in our time in 2017 and, somehow, a portal into the universal grief felt by generations past and future who have experienced the uncertainty of violent narcissism taking power.

I did sample the word "Lily" from four of the recordings, and arranged them rhythmically to create a punctuating unit. These recordings were also the source of the triggered bursts of speech in movement I. In movement IV, before we hear the din, this unit sounds once per minute every 10 minutes to invite the audience into the 10 minutes alluded to in the libretto in which six thousand men died from chlorine gas in the trenches of WWI. This is how Lily's brother died, so this text becomes the natural catalyzing moment to the feelings of grief and catharsis I hoped to illustrate in the music.

## Freeing the voice

Following this moment in the work, the role of technology shifts: the electronics are no longer controlling the singer and ensemble, but the reverse. Lily's voice, now delayed and dispersed using her own pulse data, controls the texture: a pitch follower reads the frequency of the singer's voice and uses this frequency to put a low-pass filter on the violas. Some of the singer's pitches are notated, and she also has the freedom to speak and whisper at this point - the instruments copy her improvised gestures, improvising themselves, lending all sonic and textural control to the voice. At the conclusion of the work, every instrument is playing in canon with recordings of my own spoken voice, unprocessed, and simply layered upon itself. Given my light and unthreatening soprano speaking voice, this moment is a massive textural shift, in that the audience is entrained to hearing felicia's deep contralto, the terrifying sounds of processed voices, the drone, and the din, coming from the loudspeakers. Singing and speaking in canon with my own voice also blurs the line between the real and the digital - the audience won't necessarily be able to tell what is happening in real-time and what has already happened. We also directly experience Lily's memory, as her voice from the first movement - which is recorded live into a buffer during performance, laden with fear and anticipation of "waking the bear" - returns in the last movement, murky with a comb filter and fast delay, as if sounding over a dying telephone, reminding her of her past fears. This memory adds a layer of ambiguity and sorrow to the varied texture of clear speech and melody.

All electronics drop out in the last two minutes in which Lily sings a solo, bluegrass-styled transformation of the initial melody. After reflecting on entering a land of democracy, she asks, "a government of the people, for the people needs the courage of a lion and the strength of many bears. Does this valley nurture lion-hearted people? Can my heart stretch wide enough?" The instruments drop out, and she is left singing alone.

October, 2016

TO WHOM IT MAY CONCERN

This document reiterates a verbal agreement I made with Kaley Lane Eaton, authorizing her to compose a musical work based on my libretto, "lily [bloom in my darkness]".

Sincerely,

felicia Klingenberg

604-338-7335

f.g.klingenberg@gmail.com










# LILY [BLOOM IN MY DARKNESS]



an electroacoustic opera

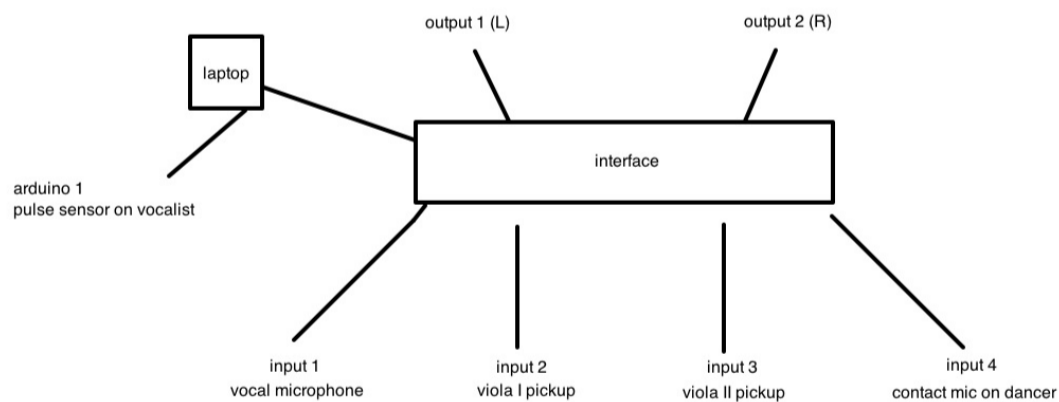
music by Kaley Lane Eaton  
libretto by Felicia Klingenberg

Where practical, symbols are explained in the score and parts for immediate reference. The following symbols occur numerous times throughout the piece:

	<i>Sprechstimme</i> , or, spoken in rhythm, loosely following indicated pitch level and contour
	Spoken or whispered (will be indicated in score), at any pitch level, following rhythm
	Repeat boxed phrase until arrow ends
	Play one quarter tone higher than notated pitch.
	Play one quarter tone lower than notated pitch.
	Slide up to notated pitch.
	Slide up after playing notated pitch.
	Slide down after playing notated pitch.
	Play a high-register cluster containing white keys only.

Electronic elements of the piece are not notated as they may sound, but are rather described textually at the points at which they occur in relation to the notated music.

Technological set-up:



\*in movement IV, violists and harpists will sing into vocal microphone with vocalist.

Directions for performance with electronics:

It is highly recommended that the ensemble designate a person whose sole role it is to run the electronics. Once this person runs the code on the provided SuperCollider document, a GUI will show up with numbers corresponding to numbers written in the TAPE part of this score. Press these buttons on the GUI at exactly the point designated in the score. Provided that everything is set up according to the graphic above, the electronics will run smoothly in time with the performance.

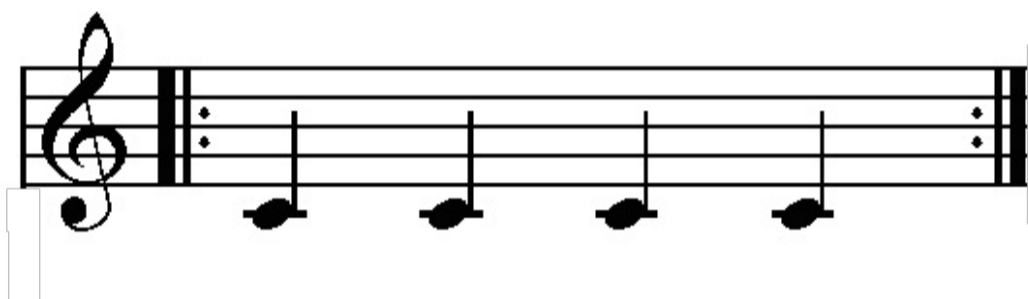
Once pressed in accordance to the score, the button will run all relevant electronic events on a timer. For this reason, it is crucial that the performers adhere to the given metronome markings.

# lily [bloom in my darkness]

## prelude

Any instrument or combination of instruments may play this, with any number of repetitions, taking care to play each note short and quiet.

♩ = 56



Conclude the prelude and follow with silence.  
Vocalist will cue the beginning of movement I.

lily

I.

Kaley Lane Eaton  
text by Felicia Klingenberg

A ♩ = 56

Tenor Saxophone

Harp

Piano

Voice

*slightly detached, very breathy*

*pp sempre*

So this is where I've come to, an-swer-ing an in - vi - ta-tion My spi - - - rit

A ♩ = 56

non vib.  
molto sul pont.

*pp* *mf* *pp*

*as a warped baroque viol*

non vib.  
molto sul pont.

*pp* *mf* *pp*

*as a warped baroque viol*

1,2

Electronics

Amplitude trigger on  
Recording vocal part into buffer  
Violas filtered by voice pitch

3/4 4/4

7

Ten. Sax.

Hp.

Pno.

Voice

grasped at Twi - light is dar - ker in this val - ley The shad - ows seem so hea - vy. The si - lence is too

Vla.

*mf* *pp* *sfz* *pp* *mf* *pp*

*pp* *ff* *pp*

Vla.

*mf* *pp* *sfz* *pp* *mf* *pp*

*pp* *ff* *pp*

Tape

13 **B** ♩ = ♩

Ten. Sax.

Hp.

Pno.

Voice

**B** ♩ = ♩

Vla.

Vla.

Tape



**C** ♩ = ♩

Ten. Sax.

Hp.

Pno.

Voice

**C** ♩ = ♩

Vla.

Vla.

Tape

21

Ten. Sax.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

wolves and moun-tain li - ons No Eng - lish lambs here but me

*mf* *pp* *ppp* double dot

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

*mp* *pp* *sfz* *pp* *mf* *p* *gliss.*

3/4 4/4



26 **D** ♩ = 56

Ten. Sax.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

*all dynamics subito* *pp* *f* *p* *p* *mf* *ppp*

*mf* *una corda* *ff* *ff* *mp* *ppp* *mp* *p*

*Ped.*

*gliss.* *gliss.* *n*

*gliss.* *gliss.* *n*

9/8 9/8

Approx. 20-30 seconds, until triggered electronics die out

screaming multiphonic,  
descending through partials

Ten. Sax. *ffff* possibile *p*

Hp.

Pno.

Voice AH NG I had to

Vla.

Vla.

Tape speech at random rates and pitch levels, triggered by voice

repeat at different pitch levels until electronic sounds begin to die out

32 **E** ♩ = 56

Ten. Sax.

Hp. *f* *p* end

Pno. *pp* *f* *f* *p*

Voice *mp* *mf* run from all that murder a

Vla. *mp* *mf > pp* *ppp* possibile *gliss.* molto sul pont.

Vla. *mp* *mf > pp* *ppp* possibile *gliss.* molto sul pont.

Tape

Ten. Sax. *f* *p* end

Hp. *f* *p* end

Pno. *ff* *ppp*

Voice *p* *f*  
place with no peo-ple has no need for a

Vla. *p* *f* *ppp possibile* *molto sul pont.*

Vla. *f* *ppp possibile* *arco* *f* *p* *f*

Tape

Ten. Sax. *f* *p* *f* *p*

Hp. *f* *p* end

Pno. *f* *pp*

Voice *ppp* *f*  
a lamb on a cross

Vla. *ppp possibile* *sul pont.* *ord.* *f* *f*

Vla. *ppp possibile* *ord.* *f* *f*

Tape

**F**

repeat at different pitch levels  
until electronic sounds begin to  
die out

49

Ten. Sax. *ffff* possibile *p*

Hp.

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

Voice *ff* *whispered loudly*  
Ur - sa ma - jor is too close

Vla. *p* *gliss.*

Vla. *p* *gliss.*

Tape *speech at random rates and pitch levels, triggered by voice*

51

Ten. Sax.

Hp.

Pno. *f* *pp* *ff* *p* (*p*) *f* *f* *pp*

Voice *f* *fearfully* *f* *pp* *to whisper*  
I can smell her I can smell her chil - dren paw-ing clos-er  
con sord.

Vla. con sord.

Vla. con sord.

Tape

10

57

Ten. Sax. *ff* *n* *ff* *n*

Hp. wah pedal *fff* no effect *p* wah *fff* no effect

Pno. *f* *pp* *f* *p*

Voice *ff* *mp*  
 I've been dy - ing for so long, hu - man hands a -

Vla. *pp* *mf* 3  
 bend pitch at different rates, between B and Bb b/t E and Eb b/t A and Ab b/t B and Bb b/t B and Bb

Vla. *pp* *p*  
 bend pitch at different rates, between B and Bb b/t E and Eb b/t A and Ab b/t B and Bb b/t B and Bb b/t E and Eb

Tape *speech at random rates and pitch levels, triggered by voice*

62

Ten. Sax. *ff*

Hp. *ff* heavy distortion

Pno. *f* *p*

Voice *p* *f* *fff* + vib. *p*  
 round my throat peo-ple have so ma-ny ways to kill! Still my bo - dy bleeds

Vla. *f* *pp* *gliss.* slowly turn to grating noise and back to pitch

Vla. *pp* *gliss.* slowly turn to grating noise and back to pitch

Tape *5/8* *8/8* *7/8*

10

66

Ten. Sax. *ff* *n*

Hp. lighter distortion wah pedal

Pno. *pp* *mp* *pp*

Voice *p* *f* *p* *almost out of breath* *f* *extremely breathy* *p* *f sub.* *f sub.* *p sub.*  
 to the pull of this for - eign moon. a - no - ther fu - ture dis - car - ded in a smear

Vla. *gliss.* *gliss.* *p* *ff* *n*

Vla. *gliss.* *p* *ff* *n*

Tape

70  $\text{♩} = 42$

Ten. Sax.

Hp. *ppp* simply, monotone

Pno. *ppp* simply, monotone  
*una corda*

Voice *p* in any rhythm; chant-like  
 of blood The mo - ther of cre - a - tion ol - der than us all I hear her pan - ting her claws are at my

Vla.

Vla.

Tape

Approx. 20-30 seconds, until triggered electronics die out

73

Ten. Sax. *ffff possibile* *P*

repeat at different pitch levels until electronic sounds begin to die out

Hp. move to interlude after violists hit chord

Pno. move to interlude after violists hit chord

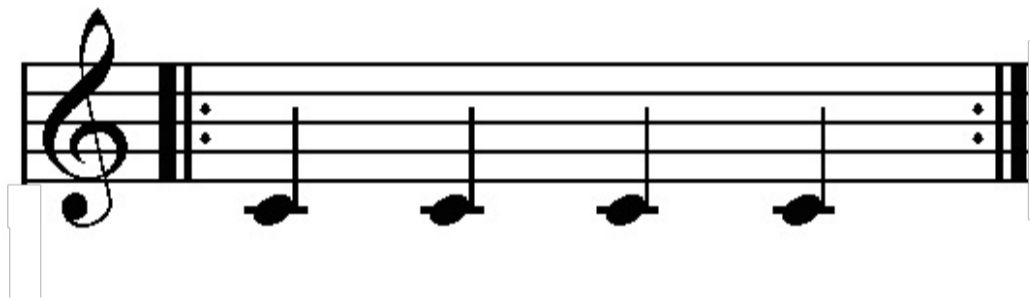
Voice *ff* breast

Vla. **Approx. 20-30 seconds, until triggered electronics die out** enter with viola II *pp* hold through interlude until mvmt II

Vla. *pp*

Tape *pp* attacca

## interlude



II.

**I** ♩ = 88

Tenor Sax

Harp

Piano

Voice

Viola I

Viola II

Electronics

Violas filtered by voice and processed by heartbeat  
Amplitude trigger still running



6

Ten. Sax.

Hp.

Pno.

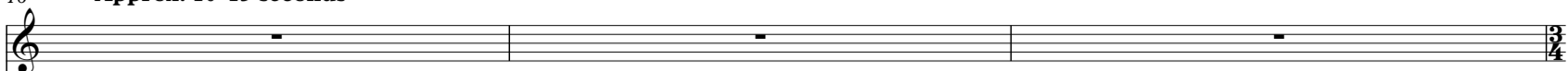
Voice


Vla.

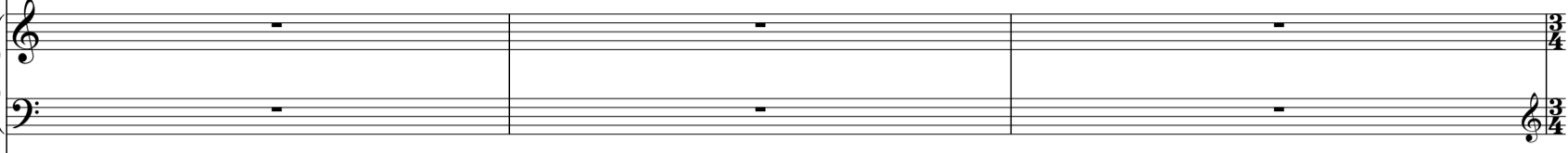
Vla.


Tape


16 Approx. 10-15 seconds


Ten. Sax. 


Hp. 

Pno. 

Voice 

Vla. 

Vla. 

Tape 

**Approx. 10-15 seconds**  
play any number of times with  
varying dynamic and timbre,  
with silence in between each attack



19 **J**

multiphonic multiphonic

Ten. Sax. 

Hp. 

Pno. 

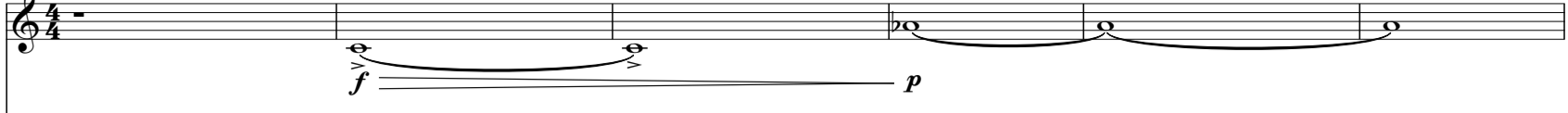
Voice 

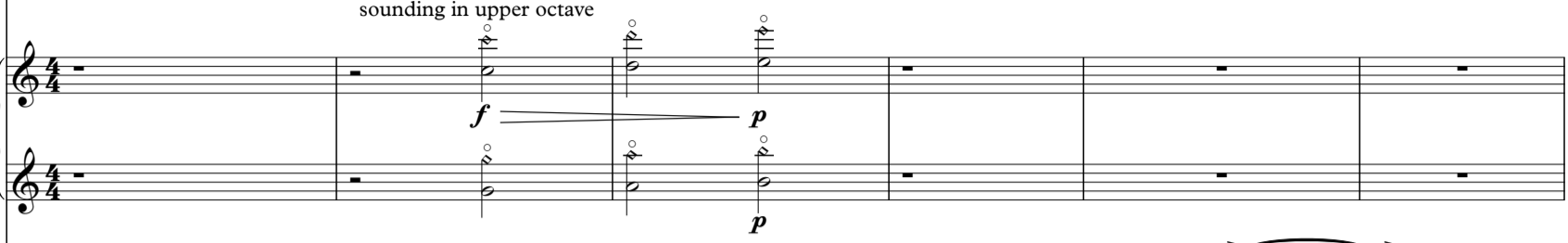
Vla. 

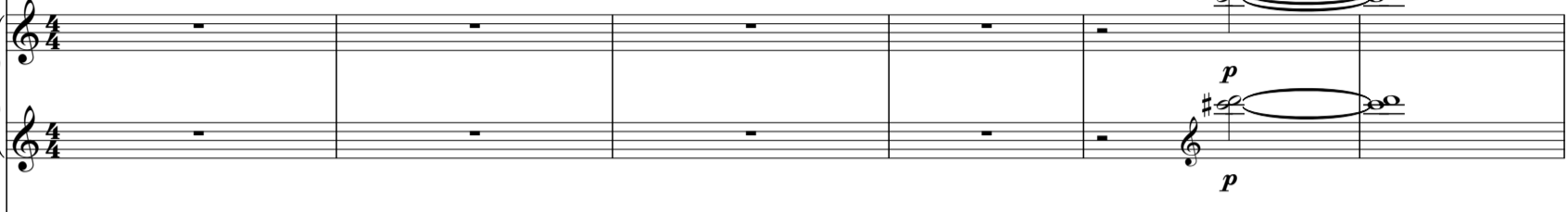
Vla. 


Tape 

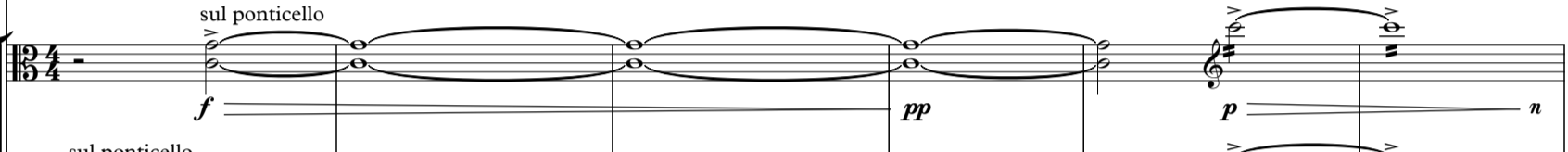
harmonic gliss down  
gliss.  
sul tasto  
gliss.  
harmonic gliss up  
gliss.  
sul p. - sul t.

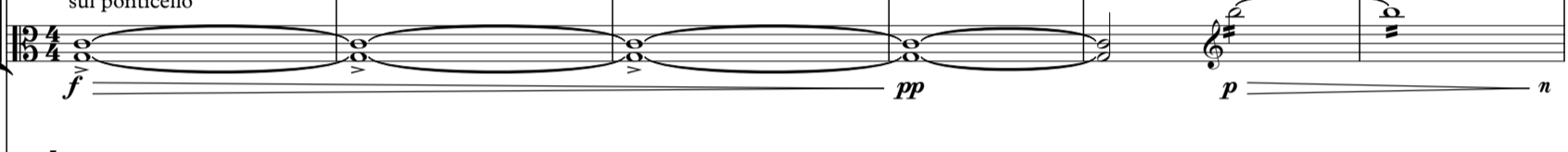
Ten. Sax. 


Hp. 

Pno. 


Voice 

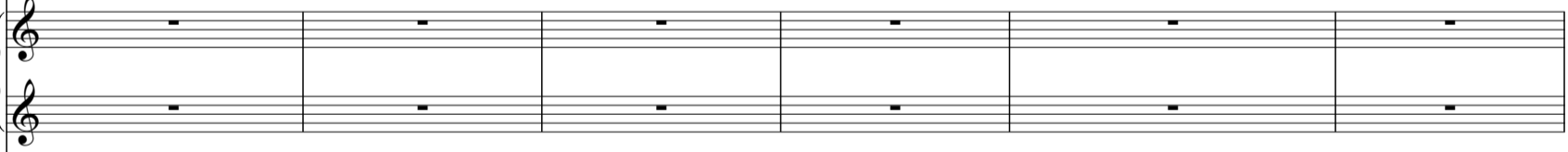
Vla. 

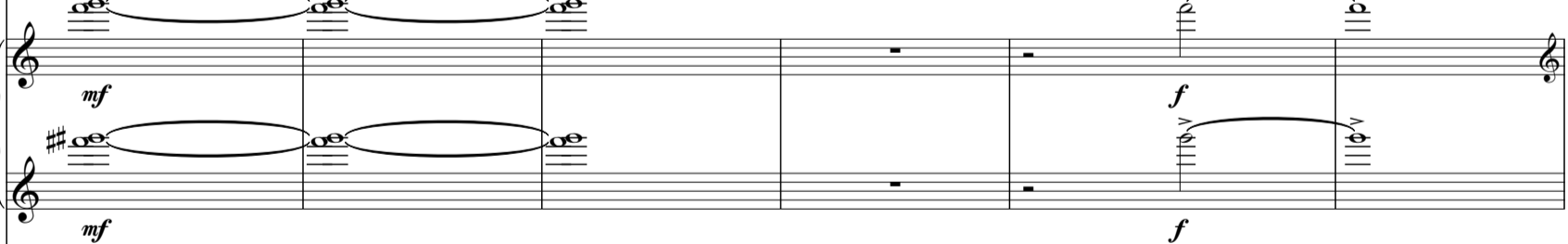
Vla. 


Tape 

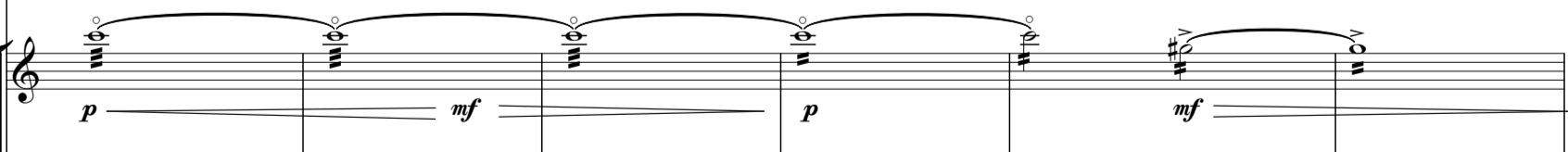


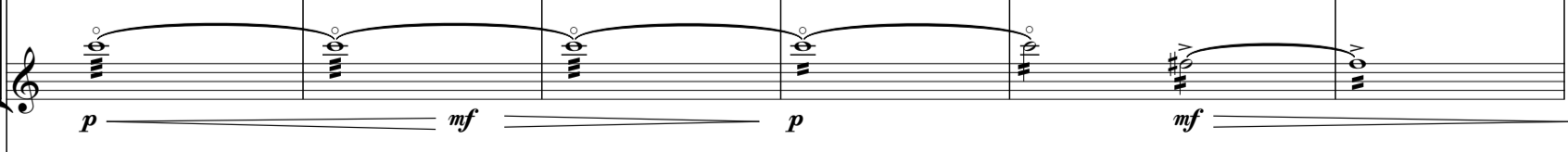
Ten. Sax. 


Hp. 

Pno. 

Voice 

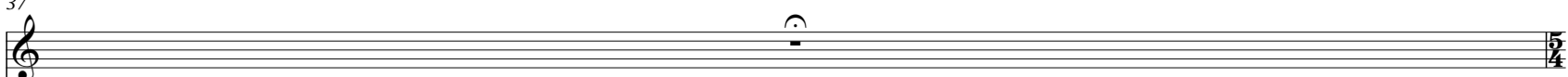
Vla. 

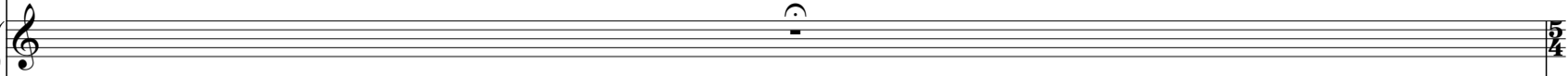
Vla. 

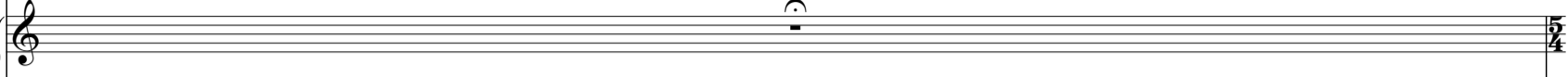
Tape 

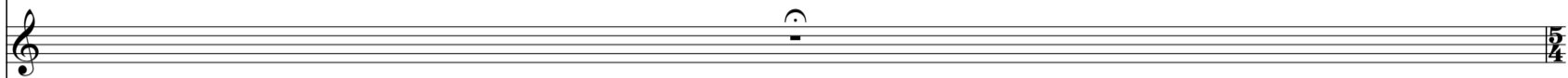
approx. 10-15 seconds

37


Ten. Sax.   $\frac{5}{4}$

Hp.   $\frac{5}{4}$


Pno.   $\frac{5}{4}$


Voice   $\frac{5}{4}$

approx. 10-15 seconds

Vla.   $\frac{5}{4}$

play any number of times with varying dynamic and timbre, with silence in between each attack

Vla.   $\frac{5}{4}$

Tape   $\frac{5}{4}$



**K**

38

Ten. Sax.   $\frac{5}{4}$

Hp. 

Pno. 

Voice 

**K** sul tasto - sul ponticello

Vla.   $\frac{5}{4}$

Vla.   $\frac{5}{4}$

Tape   $\frac{5}{4}$

approx. 10-15 seconds

41

Ten. Sax.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

approx. 10-15 seconds

play any number of times with varying dynamic and timbre, with silence in between each attack

42

L

Ten. Sax.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

1) gliss. double stop up and down a 1/4 tone repeatedly  
2) gradually move from sul tasto-sul ponticello

approx. 10-15 seconds

46 19

Ten. Sax. 4/4

Hp. 4/4

Pno. 4/4

Voice 4/4

Vla. 4/4

Vla. 4/4

Tape 4/4

approx. 10-15 seconds

play any number of times with varying dynamic and timbre, with silence in between each attack

47 **M**

Ten. Sax. 4/4

Hp. 4/4

Pno. 4/4

Voice 4/4

Vla. 4/4

Vla. 4/4

Tape 4/4

*pp* *ff* *pp* *n* *f* *mf*

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

*mf* *pp sub.* *mf* *p* *pp* *f* *mf*

*mf* *pp sub.* *mf* *p* *pp* *f* *mf*

**N**

blow air

50

Ten. Sax. *f* (as possible) *ff* *p*

Hp.

Pno. *pp* *pp* *n* *p* *mf* *p*

Voice

Vla. *mp* *pp* *n* *p* *ff* *mf* *ord.*

Vla. *mp* *pp* *n* *p* *ff* *mf* *sul tasto*

Tape  $\frac{2}{4}$   $\frac{4}{4}$



approx. 10-15 seconds

55

Ten. Sax.

Hp.

Pno.

Voice

Vla.  $\frac{4}{4}$

Vla.  $\frac{4}{4}$

Tape  $\frac{4}{4}$

play any number of times with varying dynamic and timbre, with silence in between each attack

56 **O** multiphonic flz or sing pitch 21

Ten. Sax. *ppp* < *mp* *ff* *p* *mf* 3 3

Hp.

Pno. *f* *mf* *gliss.* *ff* *p* 3 *gliss.* *pp* *gliss.*

Voice

Vla. **O** ord. *ppp* sul pont. *mp* 3 *ff* ord. *gliss.* *ff* *pp* sul pont. *mf*

Vla. ord. *ppp* sul pont. *mp* 3 *ff* sul pont. *gliss.* *ff* *pp* sul pont. *mf*

Tape  $\text{H} \frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

59 **P**

Ten. Sax. *ff* *f* *ff*

Hp. *ff* *f* *ff*

Pno. *f* *f* *ff*

Voice

Vla. **P** ord. *ff* *f* *ff*

Vla. ord. *ff* *f* *ff*

Tape  $\text{H} \frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Ten. Sax. *f* *ff* *ff > p* *mp* *fff possibile* To Cl.

Hp. *f* *mf mp f* *ff* *f* *mp* *fff possibile* *attaca*

Pno. *ff* *mp*

Voice

Vla. *f* *f* *mp* *ff* *ff* *mp* *fff possibile* Bartok pizz. arco

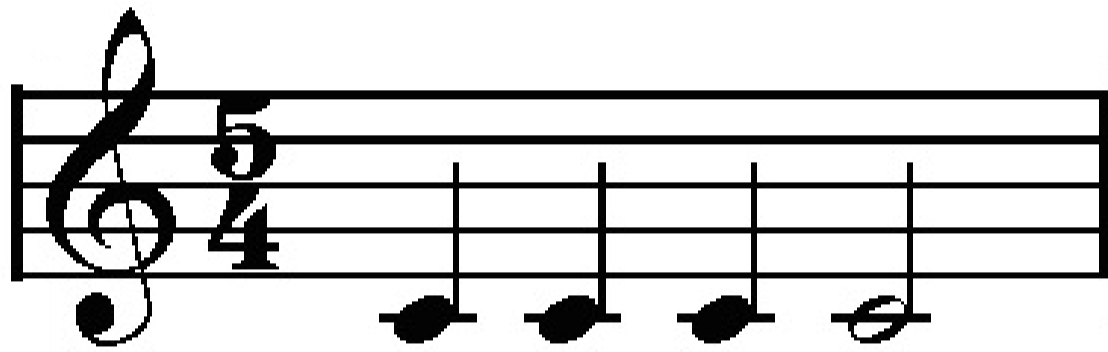
Vla. *f* *mp* *f* *ff* *ff* *mp* *fff possibile* col legno batt. Bartok pizz. arco

Tape  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

attaca into interlude

## interlude

Any instrument or combination of instruments may play this, with any number of repetitions, taking care to play each note short and quiet.



Interlude ends as soon as harpist plays the downbeat to movement III.

III.

**Q** ♩ = 42

1 Clarinet in B $\flat$

Cl. *ppp* *n*

Hp. *pp* simply, monotone

Pno. *pp* simply, monotone  
una corda

Voice *pp* breathy, straight-tone as if waking up  
Fal - ling leaves take so much time

Vla. **Q**

Vla. **Q**

Tape **3**



7

Cl. *ppp* *n*

Hp.

Pno.

Voice *mp* *pp*  
gai - ning ground. Small red drops pier-cing the skin of time

Vla.

Vla.

Tape

12

Cl. *mf* *pp* *n*

Hp. *mp*

Pno. *mp*  
tre corde

Voice  
and space and eve - ry fal - ling

Vla.

Vla.

Tape  $\frac{2}{4}$   $\frac{5}{4}$



16

Cl. *p* *mf* *pp*

Hp.

Pno.

Voice  
leaves be - hind a fa - ding scar

Vla.

Vla.

Tape  $\frac{4}{4}$   $\frac{2}{4}$

21

Cl. *pp* *mf*

Hp. *mf*

Pno. *mf*

Voice *mp* *mf*  
 so throw your - self down

Vla.

Vla.

Tape spoken recording:  
 || falling leaves take so much time gaining ground



26

Cl. *pp* *pp*

Hp. *f* *mf*

Pno. *f* *mf*

Voice *mf*  
 like a chal - lenge plow the earth with your lan - ding

Vla.

Vla.

Tape small red drops piercing the skin of time and space and every falling leaves behind just a fading scar so throw yourself down like a challenge, like you know where you're going

34

Cl. *f* *pp*

Hp. *f*

Pno. *f*

Voice *f* *p*

Vla.

Vla.

Tape || plow the earth with your landing so that it settles around you again *5/4*

un - til it set - - tles a - round you a - gain and



**R** Attempt to stay together as much as possible; some deviation is fine.

Line up at approximately m. 79 in order to end together.

♩ = ♩.  
accel.

39

Cl. *ppp* *mf*

Hp. *mp*

Pno. *mp*

Voice *f* *p*

Vla.

Vla.

Tape || *5/4* and in that darkness, grow your red petals *6/8*

in that dark ness grow your red pe-tals

tre corde

**R** Attempt to stay together as much as possible; some deviation is fine.

Line up at approximately m. 79 in order to end together.

accel.

sul ponticello  
con sordino

sul ponticello  
con sordino

*pp*

Vla. *pp*

Vla. *pp*

Tape || *5/4* and in that darkness, grow your red petals *6/8*

♩. = 96

47

Cl. *f*

Hp. *pp*

Pno. *pp*

Voice

Vla. *f* *pp* 2

Vla. *f* *p < f > pp* 2

Tape



56

Cl.

Hp.

Pno.

Voice

Vla. 2

Vla. 2

Tape

64

Cl.

Hp.

Pno.

Voice

Vla.

Vla.

Tape



70

Cl.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

leave silence before interlude

## interlude

Any instrument or combination of instruments may play this, with any number of repetitions, taking care to play each note short and quiet.

$\text{♩} = 50$



Continue playing until clarinetist and tape begin movement IV.

IV.

A ♩ = 50

Improvise continuous, crazy, fast melodic gestures

Clarinet in Bb

Clarinet in Bb staff with improvisation wavy line

Harp (top staff: spoken/sung)

Harp staff with lyrics: at of I

Piano

Piano staff

Voice

Voice staff with lyrics: Plu - to was ri - sing at my birth. The king of death met me when I crowned. He gave me\_

A ♩ = 50

Viola I (top staff: spoken/sung)

Viola I staff with lyrics: spoken ri - sing king when me\_

Viola II (top staff: spoken/sung)

Viola II staff with lyrics: spoken Plu - to birth met. He

Tape

4 Polyrhythmic delay on voice Tape with spoken voices "LILY"



9

Cl.

Clarinet staff with improvisation wavy line

Hp.

Harp staff with lyrics: just then and a - way. ci - vi - lized\_

Pno.

Piano staff

Voice

Voice staff with lyrics: just eight years of lov - ing. then he\_ took my fath - er and my mo - ther sent me a - way. I know how ci - vi - lized men treat

Vla.

Viola I staff with lyrics: lov - ing. fath - er, me how

Vla.

Viola II staff with lyrics: years\_ took\_ mo - ther\_ I treat

Tape

Tape staff

18

Cl.

Hp. *lived* *church* *of*

Pno.

Voice *breathing quickly, as if remembering a horrifying event* *f* *ff almost shouting*  
*or - phans. I lived a-mong corp - ses in the church of\_ my bap - ti - sm Lamb of God, when*

Vla. *I* *the* *Lamb* *spoken*  
*arco sul pont.*

Vla. *corp - ses,* *my\_* *spoken*  
*arco sul pont.*

Tape || "LILY" *fff fast bow, very nasty sound*

25 *getting louder and more chaotic*

Cl.

Hp. *to\_* *sword\_* *a - way\_*  
*wah pedal* *wah pedal* *wah pedal*  
*fff* *fff* *fff*

Pno.

Voice *you came to Bri - tain, you brought the sword and ne - ver took it a - way. Zeppe-lins and U -*

Vla. *came\_* *the\_* *it*  
*arco sul pont.* *fff come prima* *arco sul pont.* *fff*

Vla. *you* *ne - ver* *and*  
*arco sul pont.* *fff* *arco sul pont.* *fff*

Tape ||

32

30

Cl.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

chlo - rine

bro - ther

sung *ff*

France.

boats and chlo - rine gas set - tled ov - er my bro - ther in France.

and

arco sul pont. *fff*

my

France.

sung *ff*

France.

sett - led

arco sul pont. *fff*

sung *ff*

France.

4/4

60 seconds

34 **B**

Cl.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

gradually die out

linger on [o] and then [m] until breath runs out

OM

**B**

linger on [o] and then [m] until breath runs out

OM

linger on [o] and then [m] until breath runs out

OM

"LILY"

4/4

**C**

38

Cl. *fff* *fff* *fff* *mf* *ff*

Hp. *fff*

Pno. *fff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

loud beginning and ending consonants

loud [s] *fff* loud [x] *f* etc. *mf* + poco vib. *p*

Six thou - sand dead in ten

Vla. *fff* vib. molto sul pont.

Vla. *fff* vib. molto sul pont.

Tape "LILY" delay off

**C**

49

Cl. *p* *fff* *mp*

Hp.

Pno.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Voice *ff* *operatic* *mp* *p*

min - utes How can

Vla. ord.

Vla. ord.

Tape "LILY"

62

Cl. *mf* > *fff* *fff*

Hp. *p* *ff*

Pno. *p* *ff*  
Ped. *ped.* *ped.* *ped.* *ped.*

Voice *pp* *p* < *f* > *pp* *mp* < *mf* > *pp*  
I mourn so

Vla. *p* *ff*

Vla. *p* *ff*

Tape

74 To Tenor Sax

Cl. *fff*

Hp. with tape

Pno. with tape  
Ped. *ped.* *ped.* *ped.* *ped.*

Voice *pp* > *n* *p* *ff* *operatic* *pp* < *mp* > *pp* *pp*  
ma-ny How can I mourn so ma -

Vla. with tape

Vla. with tape

Tape "LILY" synthesized drone sounds begin

86

Hp.

Pno.

Voice

ny

Vla.

Tape

growing noise

100

Hp.

Pno.

Vla.

pizz

Tape

many voices speaking at once

116

Vla.

Tape

127

Drone enters under speaking voices; synthesized drone continues and all drop off eventually.

Whenever you hear vocalist begin singing material from movement V, which may occur during the end of this movement, begin imitation of her as per the directions in movement V.

Imitate the vocalist's choice of phrases, using your phrase with the corresponding number. Enter approximately at the point that the vocalist sings her second pitch.

At the beginning of the movement, perform each cell as slowly as possible, so each note is almost a drone. Gradually speed up with each imitation, following the tempi and dynamic of the vocalist. The tape should come in once you have reach the fastest possible tempo as an ensemble. At this point, move on to movement VI; the vocalist will lead this transition, which will be signaled by a change in the tonal center of the electronics.

This section lasts approximately 3'00". Vocalist will start it at approximately 23'00" - after the electronic drone in movement IV.

Tenor Saxophone imitate whatever the vocalist sings, as you hear it. as the movement progresses, gradually add ornamentations and variations.

Harp imitate whatever the vocalist sings, as you hear it. as the movement progresses, gradually add ornamentations and variations.

Piano

1 2, 4

3, 5

tacet

Voice

1 2

*pp* The earth is just a cask - ket\_ play\_ it like a drum\_

3 4

It's skin arcs tight\_ a - bove me bang\_ it like a drum\_

5

Any of the above phrases, replacing text with variations of [ng], [a] and [ha]

Viola

1, 3 2, 4

1, 3, 5

seagull effect and of course, wild card, if you're so moved....

Tape 5,6,7 Voice pitch-shifted and delayed by heartbeat  
Pre-recorded sounds will begin after 3 minutes.

VI.

A ♩ = 54

Cue: "look down on the white heads of your children,"

3

Tenor Saxophone

Musical staff for Tenor Saxophone with notes and dynamics  $n < f$ .

Cue: "the mountains that you sprouted,"

4

Harp

Musical staff for Harp with notes and dynamics  $n < f$ .

using wah pedal at will

Cue: "Look down Lily,"

2

Piano

Musical staff for Piano with notes and dynamics  $p < f$ .

Cue: "from the molten womb below"

pedal ad lib.

Voice

Musical staff for Voice with notes and dynamics  $n < f$ . Includes lyrics: NG AH.

A ♩ = 54

Cue: "the mountains that you sprouted,"

con sord. arco

4

Viola I

Musical staff for Viola I with notes and dynamics  $n < f$ .

Cue: "from the molten womb below"

Viola II

Musical staff for Viola II with notes and dynamics  $n < f$ .

con sord. arco

5

Tape section with 5 numbered cues and their corresponding audio descriptions.



Musical score for Tenor Saxophone, Harp, Piano, Voice, and Violas, starting at measure 13.

**B**

Ten. Sax.

Hp.

Pno.

Begin this at approximately the point where the electronic tones start sounding more sustained.

Voice

*p* I can see them *f* Kul - shan *ff* Ta - ho - ma

**B**

Vla.

Vla.

Tape longer tones



Ten. Sax.

Hp.

Pno.

Voice

Vla.

Vla.

Tape

32

*p* *ff*

*p* *ff*

*p* *ff*

*pp* *mp* *f*

*pp* *mp* *f*

*p* *ff*

*p* *ff*

and their count less is - land chil-dren breech - ing in the Sal - ish

gradually turning to whisper

gradually turn from whisper to pitch

wait for tones to finish, then begin next movement following singer's cue

**A** ♩ = 129

Tenor Saxophone: *ff*  $\rightarrow$  *pp*. grating noise, following singer's whisper. the spon-gy earth. *ff*  $\rightarrow$  *pp*. the dome a -bove.

Harp: follow contour of singer's spoken gestures. *ff*. I AM. the spon-gy earth. and I AM. the dome a -bove. grating noise, following singer's whisper. etc.

Piano: follow contour of singer's spoken gestures. *ff*. I AM. the spon-gy earth. and I AM. the dome a -bove. grating noise, following singer's whisper. etc.

Voice: *ff*. sprechstimme-like, any pitch level. I AM the red hot la-va and I am the spon-gy earth. *whispered loudly*. and I AM. the dome a -bove. etc.

Viola I: follow contour of singer's spoken gestures. *ff*. I AM. the spon-gy earth. and I AM. the dome a -bove. grating noise, following singer's whisper. etc.

Viola II: follow contour of singer's spoken gestures. *ff*. I AM. the spon-gy earth. and I AM. the dome a -bove. grating noise, following singer's whisper. etc.

Tape: *ff*.

**A** ♩ = 129

Ten. Sax.: *ff*  $\rightarrow$  *pp*. any contour. *p*.

Hp.: *p*. I snare that bloo-dy ball from the ea - stern ed - ges of my be - ing. *fff*. any contour. *p*.

Pno.: *p*. I snare that bloo-dy ball from the ea - stern ed - ges of my be - ing. *fff*. any contour. *p*.

Voice: *p*. I snare that bloo-dy ball from the ea - stern ed - ges of my be - ing. *fff*.

Vla. I: *p*. I snare that bloo-dy ball from the ea - stern ed - ges of my be - ing. *fff*. any contour. *p*.

Vla. II: *p*. I snare that bloo-dy ball from the ea - stern ed - ges of my be - ing. *fff*. any contour. *p*.

Tape: *p*. *fff*.

**B** ♩ = 198

16

Ten. Sax. *fff* *ppp* very plainly

Hp. *fff* *ppp* very plainly

Pno. *fff* *ppp* very plainly *una corda*

Voice *ppp*  
Guide it west-ward and slip it in - to the dark-ling sea

Vla. *fff* *ppp* sul tasto

Vla. *ppp* sul tasto

Tape



25

Ten. Sax.

Hp.

Pno.

Voice spoken (only once)  
it blooms in my darkness. It's over. And it's just beginning.

Vla.

Vla.

Tape

TAPE CUE:  
"like you know where  
you're going. PLOW"

26 **C** ♩. = 50 **D** ♩. = ♩ 41

Ten. Sax. *p*

Hp.

Pno. *ppp*  
*una corda*  
*pedal down until end*

Voice *ppp almost whispering* change pitch level occasionally; don't be "in tune"  
da da da da da da\_cask - et bang it like a drum

Vla. **C** ♩. = 50 **D** ♩. = ♩  
*sul tasto*  
*ppp sempre*  
*col legno battuto*  
*p*

Tape **12** 8 Loop of:  
"it blooms in my darkness.  
It's over. And it's just beginning"

32

Ten. Sax. *p* *ppp*

Hp.

Pno.

Voice

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

Tape Telephone-filtered and delayed replaying of vocals from beginning of piece

37

Ten. Sax. *< p >* *p* *> pp*

Hp.

Pno.

Voice

Vla. *p* *> ppp* *pp* *p* *> pp*

Tape

42

Ten. Sax.

Hp.

Pno.

Voice

Vla. *3* *3*

Tape

$\frac{2}{4}$

47 **E** ♩ = 50

Hp. let fade completely

Pno. hold until it fades completely  
*f* *tre corde*

bluegrass vocal: non vib., add ornamentation, scoops, sing through hard [r] sounds

so this is where I've come to a valley stripped of high and low  
*freely, out of tempo*

**E** ♩ = 50

Vla. *f* *p*

Vla. *f* *p*

56

Hp.

Pno.

no bro - thers kil - ling bro - thers for a throne

Vla.

Vla.

65

a go-vern ment of the peo ple for the peo-ple needs the cou- rage of a li - on,

Vla.

Vla.

76

and the strength of ma-ny bears does this valley nur-ture li - on hear-ted peo - ple

Vla.

Vla.

85

Voice

can \_\_\_\_\_ my\_ heart stretch wide e nough. can \_\_\_\_\_ my\_ heart stretch wide e nough. can \_\_\_\_\_ my\_ heart stretch wide e nough.

Vla.

Vla.

watch singer for cut off

watch singer for cut off