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Two Chamber Operas:
A Girl's Body At Crepuscule, and The Open Curtain

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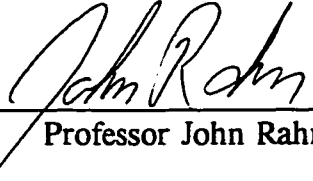
Christian Asplund

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Musical Arts

University of Washington

1998

Approved by 
Professor John Rahn (Supervisory Committee Chairperson)

Program Authorized
to Offer Degree Music

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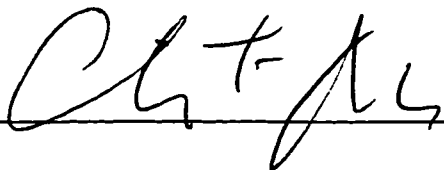
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Abstract

Two Chamber Operas:
A Girl's Body At Crepuscule, and The Open Curtain

by Christian Asplund

Chairperson of the Supervisory Committee
Professor John Rahn
School of Music

A Girl's Body at Crepuscule and *The Open Curtain* are chamber operas composed for the first two productions of Seattle Experimental Opera in 1994. *A Girl's Body* is scored for soprano, mezzo-soprano, and flute and is a setting of a libretto by poet Lara Candland. The opera is texture-driven rather than plot-driven, although a somewhat non-linear plot does exist. Set in the early 1960s, the plot includes the early evening musings of an unnamed woman in front of a bedroom window, her methodical application of makeup, and her visit to her authoritarian female psychiatrist. *The Open Curtain* is a setting of a text written by Brian Evenson. It is in the form of a dramatic meditation on the martyrdom of Joseph Smith. It is scored for male voices, viola, harmonium, piano, string bass and percussion. The use of structured improvisation is explored on several levels in each number and the instrumental parts themselves are highly theatrical. Both pieces challenge traditional definitions of the opera genre.

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Chapter I

A Girl's Body at Crepuscule

A chamber opera in two scenes

for soprano, mezzo-soprano and flute.

Libretto by Lara Candland

Music by Christian Asplund

Premiere: 27-29 April 1994

Seattle Experimental Opera

Theater Babylon

Seattle

Performance Notes

- There are two characters: Woman should be performed by a soprano and Psychiatrist should be performed by a mezzo-soprano.
- Much of the piece should have an ethereal/dreamlike quality--generally soft and rhythmically very gently rubato but in a "drifting" rather than expressive way.
- The Psychiatrist sings in several songs offstage where she and the flute will literally be the "orchestra." The flute and Psychiatrist should probably be in the pit if there is one or on stage behind a screen or a small, light curtain so that they are near the Woman and their sound is not muffled or muted.
- ♯ means quarter sharp, halfway between ♮ and ♯.
- ♭ means quarter flat, halfway between ♮ and ♭.
- Accidentals, including quarter sharps and quarter flats, apply only to notes they immediately precede.
- In #1, "nv" means no vibrato; "v" means vibrato. An arrow between them means a gradual shift from one to the other.

#1: Overture

Smooth, Rubato, Not "Metrical" (♩ = c. 144-160)

f - Big Operatic Sound

Psych Flute

Psych
Flute

5

5

10

10

12

12

13

Bass
Flute

15

dim

18

3

21

rit---

24

(rit.)

26

f

29

32

36

mv -> v *mv* *mv -> v* *v* *v*

39

mp

Handwritten musical score for a piano piece, measures 41-53. The score is written on two staves (treble and bass clef) in 8/8 time. The key signature has one sharp (F#).

Measure 41: *mp* (mezzo-piano), *cresc.* (crescendo). Includes a fermata over the final note of the phrase.

Measure 44: *cresc. e accel.* (crescendo and acceleration). The tempo and dynamics increase significantly.

Measure 47: *fff dim.* (fortissimo, then diminuendo). The music is very loud and then softens.

Measure 50: *rall.* (rallentando). The tempo slows down. Includes a fermata over the final note.

Measure 53: *pp* (pianissimo), *Slow*. The music is very soft and slow. Includes a fermata over the final note.

57

Flute

Flute

61

pp

(The set is late 50's/early 60's vintage: a bed, a phone on a small table and a dressing screen. The edge of the bed is parallel with the edge of the stage. It is about one or two inches from the edge. The woman is on the bed. She is whispering. The woman is lying on her side facing the audience. She is surrounded by covers but is wearing a black sleeveless evening gown and rhinestones.)

Woman: (whispered) Through the window I see arms of a woman moving. I see a child, or is it a man, with a bib. I see the arms of the woman and the hands holding scissors. I see the pieces of hair falling away from the head of the child and wafting. This is all through the trees that I am seeing. It is first through glass and then through trees. It is almost that time when trees branch darkly across the sky and fragment the color of sky with their blackness. It is the time that has an odor. This odor is the one of chimney. It is the time that men are returning from work and women are preparing the supper and children are putting their faces against the mother's skirt, are washing their hands. It is the time when darkness is moving over us all--the 6:10 is arriving at the platform, the women are having martinis, the children are sometimes screaming or sometimes in the nursery having their pudding. (The woman reaches out as if to grab something. With her arm still extended she opens her fist. There is a lock of hair inside. She sings "#2: After Dark:")

Sad and Mysterious #2: After Dark
♩ = 50-80

p There Are Trees And A Dark-ness A-
gaunst The sky A- gaunst The Sky
And There Are Chil- dren With Spoons, Spoon And Cup--
p There Is An Hour Of De-crease And Re-turns A Leaving Of
mp Light And A Dwindling Of People On
ppp Streets. Mmm
Animato - Faster
p cresc.
There Are Runings Of Taps, Tuckings Of Sheets,

29 *f*
Movements Like Sleep: Babes And Their Women Walk And Walk,

32 *mp* *p* *ff dim.* *Tempo I*
Walk And Walk, Walk And Walk. A Thickening

35 *f* *mp*
Sad-ness Is Undi-spelled, Is

39 *f* *mp*
Undi-spelled A Loss OF Hour, A

43 *mp*
Soprano Carrying On,
Flute

46 *sub.pp* *pp* *Flute part*
Flute *sub.pp* *pp*

50 *PPP* *rit.*
Soprano *PPP* *rit.*
An Ob-du-rate Mo-tion Ri-ses.

54 *mp* *P* *mp*
 So Hel- pless, So Hel- pless: The

58 *mf*
 Leaf In Her Stream, The Earth In Its De-cay,

62 *P* *pp* 5 5
 (ay) The Im-mutable

66 3 3
 Distil-la-tion Of Fish And Its De-

68 cline, The De-cli-vi-ty In-to Which You

71 *ppp*
 Fall-- How Dark Shall Be Your En-clo-sure!

[Flute: Throughout the following passage (from "This is the child's hair," until you begin "Interlude A", make a very quiet, short sound simultaneously with each time Woman speaks the word "is".)]

(The woman shows the lock of hair she caught:) This is the child's hair which came to me through the trees. Through those trees it came, a silly golden lock of baby hair cut by the arms of a woman holding scissors and moving, moving through those trees. The silhouette of trees, the high stool upon which he sits wearing bib--the branchiness of trees darkening--it is that time of darkening. It is the time for women waiting. It is the time for women curling and curling as snails on their beds. It is the time for weeping and waiting. Curling like snails. It is the time for dressing and powdering, the body and the hair curled so tightly against itself. For watching the emptying of the platform--is there one man left upon it? This is the piece of darling hair from the child over there with his cut. The arms of the woman cutting are big and soft. They are moving and their motion is soft and slow--moving, moving, the darkness slowly covering us. Watch: the cutting woman is climbing and climbing through trees--she is on the ladder which rests against my window. Now the woman is rapping. She brings darkness like a cloak--oh, she is rapping and rapping. (The woman sits up with her legs dangling off the edge of the bed.) She is bringing her cloak to cover me. I believe she will swirl it over me--

blanket me with her dark. This woman is dark and the child is her tiny moon. The child is a tiny moon. She is rapping, she would like to say something and this is what she would like to say: (The woman uses a new voice from what she has been using) "If, therefore, the light that is in thee be darkness, how great is that darkness! Yea, how long will ye choose darkness rather than light?" (Blackout, the woman is sleeping for a time--"#3: Interlude A" followed by "#4: Black Rock", both in darkness.)

#3: Interlude A

Very Smooth, Fluid, Rubato (d = c. 50) Voice and Flute should be Homogeneous

The musical score is written for B♭ Clarinet and Flute. It consists of five systems of music, each with a measure number on the left. The notation includes notes, rests, slurs, and dynamic markings. The first system (measures 1-5) has dynamics *pp*, *mf*, *p*, and *cresc.*. The second system (measures 6-9) has a dynamic of *f*. The third system (measures 10-15) has dynamics *f*, *mf*, *mp*, and *p*, with a *cresc.* marking below the staff. The fourth system (measures 16-24) has dynamics *f*, *p*, and *(non cresc.)*, with a *Tr.* marking above the staff. The fifth system (measures 25-32) has dynamics *f*, *mp*, *pp*, *pp*, and *f*. The score is handwritten and includes various performance markings such as slurs and accents.

44

mf mp p pp ppp pp

57

69

The stage remains dark for the next song "#4: Black Rock" (next page).

(♩ = c. 50-75) #4: Black Rock

Handwritten musical score for the first system of "Black Rock". It consists of three staves. The top two staves are vocal lines in 4/4 time, with lyrics: "Dark You Ride Through Its Streets. You Pe-". The bottom staff is a piano accompaniment in 12/8 time, featuring a repeating triplet pattern of eighth notes.

3

Handwritten musical score for the second system of "Black Rock", starting at measure 3. It consists of three staves. The top two staves are vocal lines with lyrics: "dal A - round while No - one". The bottom staff is a piano accompaniment in 12/8 time, continuing the triplet pattern.

5

Handwritten musical score for the third system of "Black Rock", starting at measure 5. It consists of three staves. The top two staves are vocal lines with lyrics: "Else Is Out This" and "One Else Is Out This". The bottom staff is a piano accompaniment in 12/8 time, continuing the triplet pattern.

7

Is Not God The Old Man Tells

Is Not God The Old Man

9

$\text{♩} = \text{♩}$.

You. This Is Not What

Tells You. This Is Not

11

We Do And Not What You

What We Do And Not What You

13

[♩=♩]

I - ma - gined. You Have Come To Black

I - ma - gined. You Have Come To

15

Rock See - king That Which You Have Lost.

Black Rock See - king That Which You Have

17

Lost.

19

Pe-dal You Ride.
Pe- dal You

This system contains two measures of music. The first measure (19) shows a vocal line with a whole rest and a piano line with a complex rhythmic pattern. The second measure (20) features the lyrics "Pe-dal You Ride." in the vocal line and "Pe- dal You" in the piano line. The piano line continues with a similar rhythmic pattern.

21

Dark You Like This Co-
Ride. Dark You Like This

This system contains two measures. Measure 21 has a vocal line with a whole rest and a piano line with a rhythmic pattern. Measure 22 has the lyrics "Dark You Like This Co-" in the vocal line and "Dark You Like This" in the piano line. A triplet of eighth notes is marked above the vocal line in measure 22.

23

lor. Black The Rock
Co- lor. Black The

This system contains two measures. Measure 23 has a vocal line with a triplet of eighth notes and the lyric "lor." and a piano line with a rhythmic pattern. Measure 24 has the lyrics "Black The Rock" in the vocal line and "Black The" in the piano line. The piano line features a complex rhythmic pattern with five-measure rests (marked "5") and a triplet of eighth notes.

25

Black The Sky You Seek But The Old

Rock Black The Sky You Seek But The

27

cresc. al fine

Man Tells You: This Is Not How

Old Man Tells You: This Is Not How

cresc. al fine

(non rit.)

29

We Are

We Are

(Very quickly again the woman sleeps and "#5: Interlude B" begins.)

#5: Interlude B

Slow and Careful
♩ = c. 100

rit. ♩ = ♩ rit.

1 2 3 4

5 6

p pp p

pp mf

A short period of silence before the lights go up. The woman is asleep. Her arm dangles from the bed and in her hand is the rhinestone necklace from the night before. She awakens and leaves the bed on the upstage side. She moves behind the dressing screen and changes into day dress: grey sweater and skirt, pearl choker and earrings, pumps. She goes back to her bed and sits on the edge downstage. Her legs are in front of the bed and she puts on her make-up in a slow dance-like way. The audience is where she is seeming to look into a mirror. She has no actual make-up but is using her fingers in slow, repetitive motions. Very gracefully, very, very slowly and stylized. She is moving her face and touching it as if she has a mirror before her. She does make-up base, squeezes a blemish, eyeshadow, eyebrows, rouge, face powder and last and most slowly, the lipstick. She has one line and it could be repeated an infinite number of times or only once:)

"A Toilette." (She exits off stage. Set is being changed but lights do not necessarily need to be off. An interlude is whispered to the audience < maybe best if lights are down > :)

[Flute: During the next section, from "You must be quiet" to "Hear them coming!" play pitchless but intense sounds.]

"You must be quiet, quiet please be quiet, quiet, you must listen, listen, please please listen and be quiet, quiet, hear them moving, moving, moving please be quiet, quiet, quiet. Hear them coming!" (Footsteps are projected. Both women are wearing high-heeled pumps, period clothes. Lights go up. They are in an office with two chairs and a desk upstage from the doctor's chair.)

Psychoanalyst: You are well?

Woman: I am not well.

Psych: When will you be well?

Woman: I do not know.

Psych: Are you ill?

Woman: I may be ill.

Psych: I will check.

(She stands and walks to the woman. She bends and presses her ear to the woman's chest.)

Psych: I will listen. (Projected heartbeat.)

Psych: You are not well, you are not ill. (She moves to her chair and sits.)

Woman: (Places left hand over heart.) What is the tempo? (The women stand and walk in a circle, heart-beat tempo. A girl's face is projected largely behind them. They sing "#6: Bountiful" as they walk:)

#6: Beautiful

Sostenuto (♩ = c. 69)

Flute *p* sempre legato!

5

7

mp

Woman

I Am In Bounti-ful On A Deck Wa-

mp

Baritone

I Am In Bounti-ful On A Deck Wa-

Flute

10

dim.

My

dim.

My

13

Musical score for measures 13-15. It consists of three staves. The top two staves are vocal lines with lyrics: "Daugh-", "ter", and "Plays With Chil-dren". The bottom staff is a piano accompaniment. Dynamic markings are P, PP, and mp. The key signature has one sharp (F#) and the time signature is 4/4.

P Daugh- ter Plays With Chil-dren

P Daugh- ter Plays With Chil-dren

16

Musical score for measures 16-17. It consists of three staves. The top two staves are vocal lines with lyrics: "And Toys" and "In- side.". The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

And Toys In- side.

And Toys In- side.

18 *cresc.*

W | See The Light And Haze On The

P3 | see The Light And Haze On The

F

f *dim.*

21

Hou - ses When The Tex - ture

Hou - ses When The Tex - ture

f *dim.*

24

Of The Air

Of The Air

mf dim.

27 *f dim.*

A single musical staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on a high note and moving downwards.

31 *pp*

Ooh -

Ps

Fi *pp*

Two systems of musical staves. The first system has a Soprano (Ps) staff with a vocal line starting with "Ooh -" and a Piano (Fi) accompaniment. The second system continues the Piano accompaniment. Dynamics include *pp* and *f*.

35 *p* *mf cresc.* *f*

W *Be - comes* *Tan - gi - ble*

p cresc. *mf cresc.* *f*

B *Be - comes* *Tan - gi - ble* *And*

Fi *p* *mf* *f*

Three systems of musical staves. The first system has a Soprano (W) staff with lyrics "Be - comes Tan - gi - ble" and a Piano (Fi) accompaniment. The second system has a Bass (B) staff with lyrics "Be - comes Tan - gi - ble And" and a Piano (Fi) accompaniment. Dynamics include *p*, *mf cresc.*, and *f*.

38 *dim.* *mf*

And Then Flees As My

dim *mf*

Then Flees As My Hands

dim. *mf*

Three systems of musical staves. The first system has a Soprano staff with lyrics "And Then Flees As My" and a Piano accompaniment. The second system has a Bass staff with lyrics "Then Flees As My Hands" and a Piano accompaniment. Dynamics include *dim.* and *mf*.

41 mp dim. P

Hands Come To- ge- ther

Come To- ge- ther To

mp dim. P

mp dim. P

Detailed description: This system contains three staves of music for measures 41, 42, and 43. The top staff is a vocal line with lyrics 'Hands Come To- ge- ther'. The middle staff is a piano accompaniment with lyrics 'Come To- ge- ther To'. The bottom staff is another piano accompaniment. Dynamics include 'mp dim.' and 'P'. There are some handwritten annotations like '4' and '4' in the piano parts.

44 PP

To Hold It.

Hold Ah —

PP

PP

Detailed description: This system contains three staves of music for measures 44, 45, and 46. The top staff is a vocal line with lyrics 'To Hold It.'. The middle staff is a piano accompaniment with lyrics 'Hold Ah —'. The bottom staff is another piano accompaniment. Dynamics include 'PP'. There are some handwritten annotations like '4' and '4' in the piano parts.

47

Detailed description: This system contains three staves of music for measures 47, 48, and 49. The top staff is a vocal line with a long note in measure 49. The middle staff is a piano accompaniment with a long note in measure 49. The bottom staff is another piano accompaniment. Dynamics include 'pp'.

51 *f*
At That Fleeting Time
f
At That Fleeting Time

54
I Look At My Daughter
I Look At My Daugh-ter

57
Who
Who

60

Each Se - cond Be -

mf

mf

mf

Detailed description: This system contains three staves of music for measures 60, 61, and 62. The top staff is a vocal line with lyrics 'Each Se - cond Be -'. The middle staff is a piano accompaniment line with lyrics 'Each Se - cond Be -'. The bottom staff is a bass line. Dynamics include 'mf' at the beginning and end of the system. A slur covers the first two measures of the vocal line.

63

Comes Less

mp

mp

mp

Detailed description: This system contains three staves of music for measures 63, 64, and 65. The top staff is a vocal line with lyrics 'Comes Less'. The middle staff is a piano accompaniment line with lyrics 'Comes Less'. The bottom staff is a bass line. Dynamics include 'mp' at the beginning and end of the system. A slur covers the first two measures of the vocal line.

66

of Me:

P

P

P

Detailed description: This system contains three staves of music for measures 66, 67, and 68. The top staff is a vocal line with lyrics 'of Me:'. The middle staff is a piano accompaniment line with lyrics 'of Me'. The bottom staff is a bass line. Dynamics include 'P' (piano) at the beginning and end of the system. A slur covers the first two measures of the vocal line.

69

Me Me Me

Me Me Me

Handwritten musical notation for measures 69-71. The score consists of three staves. The top staff is a vocal line with lyrics 'Me' in each measure. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with chords and a melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

72

Me Me Me

Me Me Me

Handwritten musical notation for measures 72-75. The score consists of three staves. The top staff is a vocal line with lyrics 'Me' in each measure. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with chords and a melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

76

Me n. n. n.

Me n. n. n.

Handwritten musical notation for measures 76-79. The score consists of three staves. The top staff is a vocal line with lyrics 'Me' in the first measure and 'n.' in the following three. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with chords and a melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

80

Handwritten musical score for measures 80-82. The score is written on three staves: vocal line, piano accompaniment, and a lower piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics "I See Her Back Bent To Her Pro-ject". The piano accompaniment starts with a pianissimo (*pp*) dynamic. The lower piano accompaniment features a steady eighth-note pattern. Dynamic markings include *mf dim.* above the vocal line in measure 82.

p I See Her Back Bent To Her Pro-ject

pp

mf dim.

83

Handwritten musical score for measures 83-85. The score is written on three staves: vocal line, piano accompaniment, and a lower piano accompaniment. The vocal line includes the lyrics "O-bli-vi-ous To". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The lower piano accompaniment features a steady eighth-note pattern. Dynamic markings include *mf* and *dim* above the vocal line in measures 83 and 84.

mf *dim*

O-bli-vi-ous To

mf *dim*

O-bli-vi-ous To

86

Handwritten musical score for measures 86-88. The score is written on three staves: vocal line, piano accompaniment, and a lower piano accompaniment. The vocal line includes the lyrics "My - I". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The lower piano accompaniment features a steady eighth-note pattern. Dynamic markings include *mp* above the vocal line in measure 88.

mp

My - I

My Con-cern

89 *cresc.*

Look A-gain O-ver The
I Look O-ver Hou-ses

92 *P*

Hou-ses Be-neath This Portch And
Be-neath This Portch And At The

95 *P cresc.*

At The Light Gent-ly Lea-
Light Gent-ly Lea-ving Ah- Ah-

rit. A Tempo

98

ving

So soft is The De-

So soft is The De-par-ture

101

par-ture

Of This Day

Of This Day Ah-

104

And The Movement of My

And The Move-ment

107 rit.

Daugh- ter A- way

of My Daughter A- way

be be rit. be be

110

From The Flesh That Once Held Her So

From The Flesh

From The Flesh

113

Soft

So Soft

Soft

119

Her Turning Toward Me With A Smile

Her Turning Toward Me With A Smile

#F# #F#

120

Becoming More Intense/Desperate - - - - - →

That Cannot Par-take of My Sorrow

That Cannot Par-take of My Sorrow

#F# #F#

121

Desperate Breath →

cresc.

At Her Lea-ving But Sees On-ly My

At Her Lea-ving But Sees On-ly My

#F# #F#

123

O - pen-ness To Her Bo - dy's

Non Vibrato p poco cresc.

126

Re - en - try In - to My Own. Lunga

mf dim. pp Lunga

Psych: Your mother? (They look toward the projection of the face of a woman.)

Woman: (Sings "#7: Child," next page.)

#7: Child

(♩ = c. 72-92)

Women

Child Is Moving

Women Calling

Flute

pp

4

No Voice Carries

To The One In Motion

Flute

Vamp Until "Where is your mother?"

The image shows a handwritten musical score for a piece titled "#7: Child". The tempo is marked as "(♩ = c. 72-92)". The score is written for two parts: "Women" and "Flute". The "Women" part is in 4/4 time and features lyrics: "Child Is Moving" and "Women Calling". The "Flute" part is also in 4/4 time and features lyrics: "No Voice Carries" and "To The One In Motion". The flute part starts with a dynamic marking of "pp". There are several musical notations including notes, rests, and slurs. A section of the flute part is marked "Vamp Until 'Where is your mother?'".

Psych: Are you sad?

Woman: I am sad?

Psych: Why are you sad, tell me now.

Woman: I do not know.

Psych: Your sadness tires me.

Woman: I am tired.

Psych: That bores me.

Woman: Why must you tire?

Psych: Why must you bore? You must give me more.

Woman: I am alone.

Psych: You are not alone. You are here with me.

Woman: My mother is gone.

Psych: You have me.

Woman: You make me alone.

Psych: Where is your daughter? Where is your mother?

Woman: ("#8: She will be laid in her box. . .", following page)

11 Lon - ger With Us And We Cannot De -

Tr. Tr. Tr.

14 side What She Looks Like With art It How Our Senses Feel Empty

Tr. Tr. Tr. Tr. Tr. Tr.

P cresc. poco a poco

pp cresc. poco a poco

17 In Our Longing For Her How We Cannot Talk To Her When She Is Dead Lad In A Box And Su -

Tr. Tr. Tr. Tr.

21 spen - ded How We En - vision A Cross Section Of Earth Cut To See The Profiles Of

Tr. Tr. Tr. Tr.

25 People Held In Their Boxes En - abled By The Posture Prepared For Their Final Rest

Tr. Tr. Tr. Tr.

ff

f

28

mp cresc.

How We Will Miss The Wig,

mf p pp cresc.

31

f mp

Perfume Her Long White Car

How We Will Not Know We

mf dim.

34

(Fractly)

Miss Until Much Later How We Will Think We Smell Or Can Touch

mf pp

37

pp

Tr. Tr.

The Arm That Used To Could Move And Hold And Write

* Hollow notes (o) are longer. Filled notes (•) are shorter.

38

And stir And Wipe Countless Cracks Of Ti-my Bot-toms

Tr. #0(2) Tr. #0(2)

39

The Arm Whose Coolness Is In My Own Arm

Tr. #0(2) Tr. #0(2)

40

Very Slow

Extended Not To My Girl In Her Fever Let Me Press My Cheek

Tr. #0(2) Tr. #0(2)

41

dim. Slower

To It One More And Remember My Fu-ture Grief

Tr. #0(2) Tr. #0(2)

n.

pp
(Play this trill continuously into the next song, #9.)

[Flute: Quietly play a trill between the lowest B and middle C a half-step above continuously until "#9: She Has Long Fingers. . ." which you should seamlessly segue into.]

Psych: This grief is not enough. Why?

Woman: I grieve.

Psych: Are you a girl?

Woman: I am a woman in a girl's body.

Psych: What does your body know?

Woman: That it has been surrounded.

Psych: What does your body grieve?

Woman: For it's surroundings.

Psych: This is not enough. You weep?

Woman: It is not nothing.

Psych: It is nothing. Your story is worth less than my excrement.

Woman: Apres Maman! I am alone. This is nothing?

Psych: This is normal. That tires me. Your grief is mundane, your angst petty. You no longer interest me.

Woman: ("#9: She Has Long Fingers. . .", following page.)

#9: "She Has Long Fingers. . ."

Woman	<p>[Whispered loudly and disjointedly with plenty of space.] She has long fingers, thin nails smells lovely, hair on top with strands that fall (I can wrap in them)</p>
Flute	<p>Breathy, mostly unpitched sounds; disjointed, fast, fairly loud.</p>

With Motion (♩ = c. 69-88)

Woman 2 *ff*
 Scented Women From Where I Came How I Adore Thy Skin

Psych. *ff*
 Scented Woman

Flute *ff*

(♩=c.69-88)

4
Woman *f* *mf*
Cool Like The Skin Of Ri-sing Bread Scented Also Like Yeast

Psych *f* *mf*
Whence I Came How I A-dore Thy Skin

Flute *f* *mf*

6

Woman and Psych.

[Whispered loudly and disjointedly with plenty of space. Some half-voice and some outbreaks of voice. Not synchronized.]

My passion for thee is undying,
I hold thy ankle and use thy foot
for my stool, thy soft thigh
is my pillow--

Flute

Breathy, mostly unpitched sounds. Some pitches break through.
Disjointed, fast, fairly loud.

(J=c.69-88)

7 *ff*

Wo-man ⁵ where in I First Re-sided I Was ³ Once Cruelly Wrenched

Wo-man Where

ff

Detailed description: This system contains measures 7 and 8. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 4/4. Measure 7 includes a dynamic marking of *ff* and a fermata over the first measure. Measure 8 includes a dynamic marking of *ff*. The lyrics are: "Wo-man ⁵ where in I First Re-sided I Was ³ Once Cruelly Wrenched" on the top staff, and "Wo-man Where" on the middle staff.

9

Let Me Curl Back In - to Thee Round And Round Like A - Shell

I First Re - si - ded I Was

Detailed description: This system contains measures 9 and 10. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 4/4. Measure 9 includes a dynamic marking of *ff*. The lyrics are: "Let Me Curl Back In - to Thee Round And Round Like A - Shell" on the top staff, and "I First Re - si - ded I Was" on the middle staff.

11

The Soft-ness ⁵ of A Snail Like The Sad-ness of One Who

Once Cruel - ly Wrenched Like The Sad-ness of One Who

Detailed description: This system contains measures 11 and 12. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "The Soft-ness ⁵ of A Snail Like The Sad-ness of One Who" on the top staff, and "Once Cruel - ly Wrenched Like The Sad-ness of One Who" on the middle staff.

13 *dim.* *mp* *P*

Wishes O Wishes O Wishes O

Wishes O

dim.

16 *f* *p* *f* *f* *p* *p* *f* *p* *f* *p* *f* *p*

To see On-ly Dark

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

18 *P*

Ah- Ah- Ah-

P

21 *mf* *p* *mf* *p*
She Has Long Fing-ers Thin Nails

24 *mf* *p* *f*
Smells Love-ly Hair On Top With Strands That Fall

27 *mf* *p* *mf*
(I Can Wrap In Them) Ooh-

30 *p dim.* *pp* *p*
Ah— Scented Woman Whence I

33

Vocal: Came How I A-dore Thy Skin

Psyc: How I A-

Flute

36

Vocal: Cool Like The Skin OF Ri-sing Bread

Psyc: dore Thy Skin Cool Like Ri-sing Bread

Flute

40

Vocal: Scented Al-so Like Yeast

Psyc: Scented Also Like Yeast

Flute

43

pp *molto cresc.*

My Passion For Thee Is Un-

p cresc.

My Passion For Thee Is -

cresc.

46

ff

dy - ing Oh -

f

Un - dy - ing Oh -

sub p

f *ff* *sub p*

51

pp *detached*

Thy Ankle And Use Thy

pp *detached*

Hold Thy An- kle And

pp

56 *mp* *P* *dim.*

Foot For My Stool Thy Soft Thigh Is My Pil -

poco cresc. *poco dim.*

Use Thy Foot For My Stool Thy Soft

molto legato

pp cresc.

59

low

Thigh

f dim. poco a poco

62

pp cresc.

Woman Where I First Re -

pp cresc.

65 *mf* *subfff*

si- ded I Was Once

I Was

mf *subfff*

68 *p.*

Cruel- ly Wrenched

Once Wrenched

#10: Pavlova

Quick/Light (♩ = c. 125-140)

Woman *mf*

Wait For Their Entrance See No Bird, No Waking

Flute *Play quiet, quick fluttering short improvised fragments with lots of space. Think of fairies and tiny birds.*

6 *f*

Creature This Ear-ly No Ma-tches No

Do not follow the rhythm of the voice part in any way. (Keep Track Of It, Though)

11

Wax No Edge Of Light-ness

Continue improvising

Much Slower (♩ = c. 69)

17 *p*

Wait For Un-e-spied Guided Pa-vo-va To

Continue improvising

21

En-ter And Bring Down Lit-tle Feet

Continue improvising

25

Ooh—
(or Ah—)

Continue improvising

29

Continue improvising

Flute
Tacet

Sad and Mysterious ($\text{♩} = c. 50-80$)

34

Wait For Their En-trance See No

38

Bird—

41 *No Wa-king Crea-ture This Ear-ly No*

46 *Ma-thes No Wax No Edge* *cresc.*

49 *OF Light - Tr.* *f dim.* *pp*

52 *ness Tr.* *p*

56 *Flute*

61 *Flute*

66 *pp*
 Woman
 Wait For Their En-trance See No
 70 *cresc.*
 Bird No Wa-king Crea-
 74 *cresc.*
 ture This Ear-ly No Ma-tches No
 79 *mf dim.*
 Wax No Edge Of Light-ness

The psychiatrist and flute walk slowly on stage and join the Woman in singing the remainder of this song as well as #11, #12, and #13. They step out of character and perform the songs as a musical ensemble looking directly at the audience. The lights very gradually brighten starting with "unespied" reaching their brightest at "dawn."

Very Slow Lights Brighten - - - - -

53 *pp*
 Woman
 Wait For Un-e-spied Gilded Pa-vlo-va
 54 *pp*
 Psychiatrist
 Wait For U-ne-spied Gilded Pa-vlo-va
 55 *pp*
 Flute
 Wait For U-ne-spied Gilded Pa-vlo-va

-- (Lights) -- Brightest
Cresc. f

59
Winn
To En- ter And Bring Dawn
Cresc. f

Psych
To En- ter And Bring Dawn

L
Cresc. f

94 dim. PP

Lit - te Feet

dim. PP

Lit - te Feet

dim. PP

Very Slow ($\text{♩} = c. 72-96$) #11: Postlude A

Woman

P

Pynch

pp

Flute

pp

7

#12: ARIA

Larghetto (♩ = c. 50-66)

Flute

pp

7

Voice

Cresc.

Flute

11

rit. A Tempo

f p

15

mp mf f rit.

20 *A Tempo*

Vc
mf
pp
Flute

24

f
p
Flute

28 *rit.*

rit.
rit.
cresc.
Flute

32 *rit.*

rit.
f
pp
Flute

Very Slow ($\text{♩} = c. 72-96$) #13: Postlude B

Handwritten musical score for the first system, measures 1-5. The score is written for three staves: Woman, Psych, and Flute. The tempo is marked "Very Slow ($\text{♩} = c. 72-96$)".

- Woman:** Treble clef, 3/2 time signature. Notes include quarter notes, eighth notes, and a half note. A dynamic marking of *p* is present.
- Psych:** Treble clef, 3/2 time signature. Notes include quarter notes and half notes. Dynamic markings include *pp*.
- Flute:** Treble clef, 3/2 time signature. Notes include quarter notes and half notes. Dynamic markings include *pp*.

Handwritten musical score for the second system, measures 7-10. The score continues for three staves: Woman, Psych, and Flute.

- Woman:** Treble clef, 3/2 time signature. Notes include quarter notes, eighth notes, and a half note. A dynamic marking of *p* is present.
- Psych:** Treble clef, 3/2 time signature. Notes include quarter notes and half notes. Dynamic markings include *pp*.
- Flute:** Treble clef, 3/2 time signature. Notes include quarter notes and half notes. Dynamic markings include *pp*.

Chapter II

The Open Curtain

for male voices, harmonium, piano, viola, bass and percussion

Libretto by Brian Evenson

Music by Christian Asplund

Premiere: 17-19 November 1994

Seattle Experimental Opera

Windowlight Theater

Seattle

Composers Note

The genesis of this piece came unbidden in the middle of the night in the spring of 1985 during the last weeks of a mission for the LDS church in Turlock, California. The image of an opera based on the martyrdom of Joseph Smith was so vivid that I could not sleep. I later realized that in addition to its great pathos this historical event, without any embellishment, has a nearly perfect dramatic structure. In the years that followed I sketched out and composed many songs and texts which were discarded or unused. Finally, in 1994, Brian Evenson wrote the Open Curtain texts on which this opera is based.

Performance Notes

- The minimum number of performers required is three: one individual to play keyboards and viola, one bass player, one drummer, and one solo vocalist from one of these three. In the premiere, the solo vocals, viola, piano, and harmonium were played by one player. It is also possible to have separate performers play each of these parts, including the solo vocal parts. A separate narrator also performed in the premiere.
- All performers, including instrumentalists, should be in period (American, 1840s) costume.
- There is a series of slides, one for each musical number, which should

be displayed somewhere for the duration of each number.

- Texts of each number may also be projected.
- The narration is optional and may be spoken by a narrator or projected, or both. In the premiere, the narrator (Brian Evenson) stood within a translucent curtain throughout the piece.
- With two exceptions, all of the pieces involving texts are spoken/sung from the prophet Joseph Smith's point of view. The two exceptions are "John Taylor: Bloody," and "Oh Give Me Back My Prophet Dear." In the premiere, all solo vocals were performed by a single performer, but the 2 John Taylor songs could also be sung by a different solo vocalist.
- Where there are no barlines or stems, hollow (white or "whole") notes are of "longer" duration (say, more than a second) while filled (black) notes are of "shorter" duration.
- Two unusual clefs are used. One is a treble clef with an "8" on top of it. This means "an octave higher than treble clef." The other is a bass clef with an "8" underneath it. This means "an octave lower than bass clef."
- When an "X" is used in place of a notehead, it indicates a rhythm but the pitch is determined by the performer. In the vocal part, X's usually indicate rhythmic speech. These X's may move around the staff, indicating melodic contours which may or may not be followed at

performers' discretion. If the X's stay on one line or space, the performer should certainly not assume this means to stay on the same pitch all the time.

- Square brackets around a unit of music indicate that the performer(s) should loop or vamp the music within the brackets until it is time to go on.
- Sometimes a segment within repeat signs will be performed more than twice. In these cases there will be an indication next to the right repeat sign. e.g. 3x would indicate "play the segment within the repeat signs three times." If there is no such indication near the right repeat sign, the segment should be performed twice.
- All metronome markings are suggestions, but the tempi should nonetheless be chosen very carefully.
- String bass must have an E string extension (tuned to C1).
- String bass may need to be lightly amplified at times, perhaps using a volume pedal.
- Vocals may also be amplified.
- Percussion (drum set) will necessarily have to very careful not to overpower the other instruments and voice.
- The harmonium used in the premiere was a Bilhorn Telescoping collapsible reed organ (variously called a field organ, chaplain's organ,

pump organ, etc.) from the turn of the century with a range from F2 to G5. Another model of reed organ may be used, providing it is a foot pump (not electric motor) model. It does not necessarily have to be a portable type. A more common and similarly collapsible model is the Estey, which has a wider range (C2 to C6).

- In the harmonium part, square noteheads indicate the use of weights to hold down keys. A hollow square note means "place a weight on the indicated key" and a filled or black square note indicates "remove the weight from the indicated key." The use of weights was necessary in the premiere because the viola and harmonium (and solo vocal) parts were played by a single player.
- The percussionist/drummer must generally create and/or improvise parts based on the bass and other parts, much as in a jazz context.
- In viola and bass, bowed tremolo involving 3 or 4 notes should involve both a fast tremolo up/down bow motion and rapid motion between or across the 3 or 4 strings. In other words, a tremolo marking above or below a three or four note chord indicates a simultaneous arpeggiation and tremolo.
- "n." means *niente* or nothing. It is used most often at the end of a diminuendo, essentially a fade to silence.
- The order of the movements was somewhat different in the premiere

from the way it is presented here. The current presentation is slightly off in the historical sequence but is musically and dramatically more satisfying than the original order. The order in the premiere was: Overture, Prophet's Dream, the Letter, 3 Boats, Generals..., Address..., Open Curtain, Wheelock's..., Dream of the Farm, Seal, Bloody, and Finale.

#1: Overture

For bass, drums, piano and viola.

- Drums and bass should play only during mm 1-4.
- Violist should cue the beginning and end of each chord. Chords should not all be of the same length. Also, there can be some varying of dynamics with each chord and even within each chord.

The Open Curtain: Overture

Slow, Monumental

Viola

Bass/Drums

fff

fff (if possible)

Drums: Play in rhythmic unison with the bass part

Viola

Bass/Drums

Viola

Bass/Drums

Slow (Peg)

5

Bass and drums
tacet this page

Piano

fff

(With Pedal)

6

7

8

9

#2: The Prophet's Dream

For voices, piano, bass and drums

- There should be no break between the prologue and the main portion of this movement.
- In the premiere, the drummer spoke the mumbled text: "The character of Chauncey..." while the bassist spoke the outbursts "Brother Joseph, come save me!" and "Oh, Brother Joseph, Brother Joseph!" while the narrator spoke the guardian angel's "Joseph, what are you doing there? Come out of the pit." These texts could also be prerecorded or spoken by separate vocalists placed around the theater or auditorium.
- In mm 77-78 all available voices, including instrumentalists should sing/intone the text three times on the notated D# in their own, not fast, free rhythm. As soon as all voices have finished (they should all end at different times) the instruments begin a gradual fade.

The Open : # 2 The Prophet's Dream-Prologue
Curtain

Voice

An Angel Came To Me And Said, "Oh Piti-able Fools! Oh

Bass

Pizz.

== P

4

Foolish Mortals! Oh Ever-lasting Dam-nation!"

==

7

I Said, "Perhaps You Would Be Willing To Show Me Fair Eternal Lot And My Own."

==

10

Piano

He Said, "Come."

==

15

Piano

Bass

rit. Accel.

The Prophet's Dream

During this piece you may have a live or recorded voice mumbling the following text considerably under the volume of the song itself:

The character of Chauncy L. Higbee is so infamous, and his exertions such as to destroy every principle of righteousness, that forbearance is no longer a virtue. He has done wickedly and maliciously in using the name of Joseph Smith to persuade innocent females to submit to gratify his bellicious lusts. He has entered into a conspiracy with the Brothers Law and others against the lives of those who are knowing to his abandoned conduct. He and Dr. Foster said they would be G-d if they would not shoot the Mayor. They breathed out many hard threatenings and menacing sayings. They said they would consider themselves the favored of God.

This mumbled text should be looped so that it lasts through much of the song, fading in and out at intervals. This number should also be punctuated every so often by the following desperate but distant cries by two different voices, the first representing Wilson Law and the second representing William Law:

Brother Joseph, come save me!

Oh, Brother Joseph, Brother Joseph!

A third voice should be heard occasionally, that of The Guardian Angel saying:

Joseph, what are you doing there? Come out of the pit.

The musical score is handwritten and consists of four staves. The top staff is labeled 'Voice' and contains the lyrics 'An Angel Came To Me And'. The second and third staves are grouped under a bracket labeled 'Piano'. The fourth staff is labeled 'Bass' and includes the instruction 'Pizz' (pizzicato) and a dynamic marking 'P'. The fifth staff is labeled 'Drums' and includes the instruction 'Sparse, Sparse' and 'Arch Throat sounds', along with a dynamic marking 'P'. The time signature for all staves is 4/4.

3

Said, " Oh Pi-ti-a-ble Fools!

6

Oh Foo-lish Mortals! Oh E-ver-

10

la- sting Dam- na- tion!

14

I Said Perhaps You Be- lieving To Show Me The E-ternal Lot. And My

18

Own." He Said, "Come."

22

I That I Was Riding In The Carriage And The Angel Be-side. Foster And

26

Hig-bee We Saw Twisted As Snakes And Strangling The Strength Out Of

29

One A-nother, Dripping Vile Poison. This The Angel Gave Me As Fair State And Was

33

Gone.

This musical system covers measures 33 through 36. The vocal line begins with the word "Gone." in measure 33. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand, primarily using triads and dyads.

37

I Listened And Heard The Screams Of The Brothers Law. "Per-

This musical system covers measures 37 through 40. The vocal line contains the lyrics: "I Listened And Heard The Screams Of The Brothers Law. 'Per-". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment as in the previous system.

41

-haps I May Stand On Your Shoulders," I Said To The Angel. But He

Handwritten musical score for measures 41-44. The score includes a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a bass line with a steady eighth-note pattern. A fermata is placed over the final note of the vocal line in measure 44. A '3' with a horizontal line above it is written above the vocal staff in measure 43.

45

Took Me By The Hand And Took Me High In The Air From That Height I Saw The Lows Be-low Con-

Handwritten musical score for measures 45-48. The score includes a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a bass line with a steady eighth-note pattern.

48

-sued By Beasts They Cried To Me I Shout From My

52

Hands They Had Bound. Cautioned For To Throw Themselves

etc. - Need not stick to this pattern but play similarly gentle frame to the end of movement.

p

56

Handwritten musical score for measures 56-59. The system includes a vocal line, a piano accompaniment, and a bass line. The lyrics are: "Into The Pit For An Angel A-waited Them. They Would Not". The piano part features chords and triplets. The bass line consists of a steady eighth-note pattern.

60

Handwritten musical score for measures 60-63. The system includes a vocal line, a piano accompaniment, and a bass line. The lyrics are: "Hear Me. They Grew Smaller And". The piano part features chords. The bass line consists of a steady eighth-note pattern.

64

Smaller, Di-mi-ni-shing. The Whole Earth was

68

Spread Be-fore Me And My Hands Here Free. I Saw That I Was Drawn Up

72 *trill trill trill trill* *trill trill*

Not of My Own Power But By An An-gel. "He is Ever-ter-nal Lo, He

76 *trill* *trill* *trill* *trill*

Said. This is Yours. We Sped Upward Faster And Faster, Our Bodies Shining.

Repeat Until Text is Completed. Then Fade Out Gradually.

Repeat Until Text is Completed. Then Fade Out Gradually.

Repeat Until Text is Completed. Then Fade Out Gradually.

#3: The Letter

For voice and viola

- This should be performed in a very emotionally intense manner.
- The voice and viola perform this piece in heterophonic unison. That is, they should employ various passionate slides, grace notes, and vibrati usually of a semitone or less in and around each notated pitch. Each note will probably be fairly long which will result in the breaking down of the syntax of the text. In this context it is totally appropriate to breathe in unusual places (even occasionally in the middle of a note). It should build to a climax of intensity on "else I Am."
- In the premiere, the movement was performed by a single performer doing both the viola and voice parts. This can be very effective. It can also be effective to have a separate vocalist and violist, in which case the vocalist should probably lead.

(See Performance Note For Instructions) The Open Curtain: The Letter

Viola And Voice

1 We Have Read The Let-

2 ter. There is No

3 Mer- cy-- No Mer- cy Here.

4 P Voice f
viola The Arm Of The Flesh Can Only Kill. Our Spi-rits

5 Are Torn Free From Our Bo-

6 dies, Our Bo- dies Of

7 Light Un- furled. We Shall

? cresc. - - - - ->

#4: The Three Boats, I

For voices, viola, bass and drums

- The drummer should improvise a simple part based on what the other instruments are playing.
- mm 48-50 should be repeated four times and all available male voices should sing the vocal part (in addition to playing their instruments).

The Open Curtain: The Three Boats, I

Freely

Voice
8 And God Came To Me And He Showed Me

Viola

Bass

3

3/4
A Boat On Trou-bled Wa- ters Shall You Stretch Forth Your Hand

6

To Steady The Boat Be- fore It Foun- ders?"

9

To Steady The Boat Be- fore It Foun- ders?"

14

I Shall Said

Detailed description: This block contains a musical score for measures 14 through 18. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lyrics are "I Shall Said". The middle two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The bottom two staves are empty.

19

And Took The Boat In My Hand

Detailed description: This block contains a musical score for measures 19 through 23. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lyrics are "And Took The Boat In My Hand". The middle two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The bottom two staves are empty.

24

8

And Re-mem-ber It From

30

8 Dan-ger.

38 Freely

Violin

Bass

f p

41

46

Violin

Viola

Bass

mp

mp

But It Sailed Forth A-gain, And Was De-royed.

51

Viola

Bass

=

56

Viola

Bass

=

60

Viola

Bass

Repeat
Several
Times
And
Fade

#5: Three Boats, II

For voice and viola

- This piece should convey a sense of ecstatic motion, of leaping into a vortex.
- The four note bowed tremolo chords should involve both a fast tremolo up/down bow motion and rapid motion across the 4 strings, at times chaotic, and at times regular. There should be no break in the sound from the viola.
- In the premiere, the movement was performed by a single performer doing both the viola and voice parts. This is the preferable performance situation. It can also be effective to have a separate vocalist and violist, in which case the vocalist should probably lead.
- The vocal should be an animated speech/shouting. There should also be an element of exhilaration.
- The quote (God speaking) "you must swim the breaststroke" should be in a somewhat different or more intense voice from the rest of the vocal, perhaps by adding vibrato to the speech.
- In m. 8 the bass and drums should gradually drown out the viola even though the viola may be playing at full volume and intensity.

The Open Curtain: Three Boats, II

Voice

I Dived Into The Hurricane. God Came Be - neath Me, And Said,

2 "You Must Swim The Breaststroke," And Pressed My Breast To

3 His, Lifting Me. His Face Cascaded

4 Over With Water, And I Was Taught,

5

And Could Swim It.

6

Voice

I Was Rising From The Water. I Was Swimming Aboard

Violin

Impromptu, still playing all 4 strings in rapid succession (trem./acc.) with the left hand becoming gradually more frantic and the bowing gradually more chaotic

mf f

Frantic improvisation

PPP PP

7

The Waves. I Was Running And Could Not Be Drown.

ff fff

p mp

8

(fff) n.

fff (fff) n.

#6: Three Boats, III

For voice, harmonium and viola

- The harmonium part requires a somewhat sophisticated use of the pedals to achieve a rowing effect. There should be a sensation of fairly slow, deliberate rowing and exertion, followed by a gliding sensation.
- The gradual insertion of long tones should suggest leaking both of water and of life (blood).
- In the harmonium part, square noteheads indicate the use of weights to hold down keys. A hollow square note means "place a weight on the indicated key" and a filled or black square note indicates "remove the weight from the indicated key." The use of weights was necessary in the premiere because the viola and harmonium (and vocal) parts were played by a single player.
- The text is spoken until m. 53 when the text begins to be intoned on C4.
- The last note in the voice, "Bail" should last a long time, at least a full breath and should contain a very slow unfolding of an exaggerated diphthong, including the LLLL sound at the end.

43 - slow, Deliberate Rowing Motion Open Curtain: 3 Boats, III
 (Sing song at his speed)

43 Voice Porter Shall Be Our Boatman;

43 Harpsichord

44 He Shall Col- lect

44 Harpsichord

short

45 The Bullets From Our Eyes

45 Harpsichord

* With plenty of overlap. Almost like an arpeggiated chord.
 36

46

Voice

And Smelt

Harmonium

Weight

47

Coins Of Them To Pay Our Fare

Depress Very Slowly And Gradually

pp

ppp

48

Continue Depressing And Raising Very Gradually

Viola

Very Smooth

ppp poco cresc.

49

Voice

We Have
Crossed The River

Violin

Harp

Begin "Rising" By
Pushing Back (with
the bow) and
Then Thrusting Again.

50

Into Life

p in forte - cresc. poco a poco (Gradually longer (Louder) Strokes (Thrusts))

51

Now Hold Continuously (No Rest)

(cresc.) - - - - - ff

52

Voice

But Must
Cross Back To Die.

Viola

Harmonica

Let Decay
Almost To Nothing

Pump Weakly/Stubbornly Such That
The Reeds Barely Speak -- The Instrument
Gasps.

53

Voice

The Boat Must
Not

Viola

Include Viola
Solo Not too long.
Come Back To

Harmonica

Gradually Begin "Breath"
Again.

54

Voice

Go Down. Remove Your Boots -

Viola

Harmonica

55

(Improvise Using Only This Pitch And Text And Phrases From This First Very Melodic and Vowel Placement)

Bail.

(Improvise Using Only This Pitch)

(Improvise Using Only This Pitch)

#7: Generals Joseph and Hyrum... ("Burnished Shouts...")

For voice, piano, bass and drums

- The descending glissandi on "shouts" (m. 1) and "swords" (m. 2) and "theatre" are very important and should be very dramatic sweeps of about a minor third.
- In the score, in the prologue, the bass part is written normally, i.e. an octave higher than it actually sounds. In the rest of the movement the bass parts are written at the sounding pitch, not an octave higher. Note that through most of the movement, the bass doubles the left hand of the piano.

$\text{♩} = c. 115 - \text{Mucro } b$

Voice

Bass

Drums

iii

Burnished Shouts Brandished Swords
A MEVE Theater You Are As Youre

Cym.

vi

Hats Thrown Up A-gainst The Floor Of The Heavens
Only To Plunge Down

Trans. to

p cresc.

vii

And Fall To Naught

Slower

Slower-Expansive Funk-Rock

1. *Angry, V. triol. c*

Voice

Burned Shouts Brandish Swords A Mere

Piano

3

The-a-tre —

5

You Are As Your Hats Thrown Up A- gainst The

7

Floor Of The Heav'ns

On-ly To Plunge Down And

Cm Ped.

9

Fall To Naught — .

ff

Sua Middle Ped. →

14

20

Piano

25

32

35

Voice

Burnished Shouts Burnished Shouts Burnished Shouts Burnished Shouts Burnished Shouts

Piano

40

Voice

Brandish Shouts Brandished Swords Brandished Swords Brandished Swords

Piano

sffz

44

Brandished Swords Brandished Swords Brandished Swords Brandished Swords Brandished Swords

4x

49

A Mere Theater

3/4 5/4 3/4

53

You Are As Your Hats Thrown Up A- gainst The

57

Floor Of The Hea- vens On-ly To Play

60

Down And Fall To Naught

63

Piano

Musical notation for measures 63-64. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in measure 63 and a quarter note in measure 64. The lower staff is in bass clef and contains a bass line with quarter notes. The word "Piano" is written vertically to the left of the staves.

65

Musical notation for measures 65-66. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in measure 65 and a quarter note in measure 66. The lower staff is in bass clef and contains a bass line with quarter notes.

68

Musical notation for measures 68-69. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in measure 68 and a quarter note in measure 69. The lower staff is in bass clef and contains a bass line with quarter notes.

69

PP

Con Ped.

Musical notation for measures 69-70. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in measure 69 and a quarter note in measure 70. The lower staff is in bass clef and contains a bass line with quarter notes. The dynamic marking "PP" is written in the upper left of the system, and "Con Ped." is written below the lower staff.

71

Musical notation for measures 71-72. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in measure 71 and a quarter note in measure 72. The lower staff is in bass clef and contains a bass line with quarter notes.

74

3

76

3

78

sfz sfz sfz

Freely
Harmonium

Piano

Ped

81

Pick up Viola

Improvise with this piece

Harmonium

P

#8: Address to the Soldiers in the Hotel

For voice and piano

- This should have the character of a Mormon sacrament hymn that goes awry. The vocal delivery at m. 31-35 should be powerful, rebuking, somewhat contemptuous yet controlled, majestic, authoritative.

The Open: Address to Soldiers in the Hotel
Curtain

$\text{♩} = c. 72-88$

8 I See You Thirst For Blood, And No-thing But My Blood Will

Piano

8 Sa-tis-fy You. Take Not My Blood On-ly, But My Bo-dy.

15 Though You Con-sume Me, You Shall Not Be Made Whole. —

20

n.

p

25

31

Defiant, Powerful, Non-vibrato

f Your Souls Shall Be Perfectly Satis - fied,

rit.

mf

33

Though Not Justi - fied. Yet, Such Blood Shall Cry A - gainst

Handwritten musical score for measure 33. The vocal line is on a single staff with lyrics: "Though Not Justi - fied. Yet, Such Blood Shall Cry A - gainst". The piano accompaniment is on two staves. The right hand has chords and some melodic lines, with dynamic markings 'pp' and 'mf'. The left hand has a simple bass line with chords.

34

Thee: The Blood Of Men Which Stains Thee, No Less

Handwritten musical score for measure 34. The vocal line is on a single staff with lyrics: "Thee: The Blood Of Men Which Stains Thee, No Less". The piano accompaniment is on two staves. The right hand has chords and some melodic lines, with dynamic markings 'ff' and 'sfz'. The left hand has a simple bass line with chords.

35

Than The Awful Blood Of Christ

Handwritten musical score for measure 35. The vocal line is on a single staff with lyrics: "Than The Awful Blood Of Christ". The piano accompaniment is on two staves. The right hand has chords and some melodic lines, with dynamic markings 'sfz' and 'ff', and a 'Long' marking. The left hand has a simple bass line with chords.

36

P

short

(Exaggerate The Diphthong)

As long as possible in one or two breaths.

In Which You Shall *Dr*aa → oh → oo → nn.

("Drum")

pp

P

#9: Dream of the Farm

For voice, bass, drums and viola

- At m. 39, the bass should finger the indicated triple stops and play the eighth notes off the string and alternating between double stops on the indicated notes.
- In mm 46, 49, 53, 54, 57, 58, 61, 63, the bass player and drummer should join in on the vocals. Others may also join in.
- At mm 59, 62, etc., the "violent/fast" improvisation should be strictly within the duration of the 4/4 measure.
- In mm 71-74, the bassist should play any pitches in any order from the 6 pitch selections in the box.

Marcato $\text{♩} = c. 138$ **Open Curtain: Dream Of The Farm** Text: Brian Evanson Music: Christian Asplund

use clear, powerful, aggressive diction.

Voice: *mf* The Knives Fix On Each Other, *f* The Knives Fix On Each O-ther,

Piano: *mf* *mf*

Bass: *mf* *f*

4 *mf* The Knives Fix On Each O-ther, *f* The Knives Fix On Each O-ther,

8 *mf* The Knives Fix On Each O-ther, *f* The Knives Fix

Other Voices Join In *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

11 The Knives Fix The Knives Fix The Knives Fix The Knives

ff *ff* 6x 6x

The Knives The Knives The Knives The Knives Knives Knives

dim. poco a poco

Knives Knives Knives Knives Knives Knives Knives Knives

poco dim. *no dim.*

Fix On Each Fix On Each Other Fix On Each Fix On Each Other

mf

Searing

Rock And Slip Free

Pizz

The image shows a handwritten musical score for guitar, consisting of three systems of music. Each system has three staves: a top staff for the melody with lyrics, a middle staff for guitar accompaniment with fret numbers and techniques, and a bottom staff for bass guitar with fret numbers and techniques. The first system starts with a forte (*ff*) dynamic and includes the lyrics 'The Knives' and 'Knives'. The second system begins with a *dim. poco a poco* instruction and features the lyrics 'Knives Knives'. The third system starts with a *mf* dynamic and includes the lyrics 'Fix On Each' and 'Fix On Each Other'. The score concludes with the lyrics 'Rock And Slip Free' and a *Pizz* (pizzicato) instruction. Various musical notations such as '6x' (sixteenth notes), '3' (triplets), and '5' (quintuplets) are present throughout the piece.

31

Voice

And | Slip | Free | And |

Drum

Bass

34

Slip | Free | And | Slip | Free | And | Slip | Free | And |

Drum

Bass

38

Stammering improvisation using only
SSS(L) and FFF(R) sounds

p

Halting / Stammering improvisation
with silence, including vocal sounds as above

Same As Above

39

Voice
Knives Must Carve Flesh Knives Must Carve Flesh Knives Must Carve Flesh

Viola

Drums

42

Voice
Knives Must Carve Knives Must Carve Knives Must Carve Knives Must Carve

Viola

Drums

46

Voice
Flesh. If Not Mine, Whose? If Not Mine, Whose?

Drums

Voice
Flesh If Not Mine, Whose? If Not Mine, Whose?

50

From Wi - thin The Old

Voices

From Wi - thin The Old

From Wi - thin The Old

54

Barn Blades Flash. fff

Blades Flash

Drums

Violent / Fast

Barn Blades Flash. ff

Blades Flash

Barn Blades Flash fff

Blades Flash

58

Blades Flash fff

Blades Flash Blades Flash fff

Violent / Fast

Drums

Violent / Fast

Blades Flash ff

Blades Flash Blades Flash

Blades Flash fff

Blades Flash Blades Flash fff

63

Voice: Blades

Viola: *cresc. poco a poco* 7x

Drums: Flash *cresc. poco a poco* 7x

Drums: *Gradually Shift To this Rhythm*

Drums: *dim. rit. poco a poco* 7x

67

Voice: What Are You Screaming?

Viola: *As High As Possible*

Drums: *Scrapy Improv*

Drums: *Slow Rock d=c.70*

Drums: *accel* → *d=c.100*

Pizz. (Guitar)

69

Voice: You Should Not Be Surprised You Have Chosen Violence You Have Chosen Violence

Drums: *Gradually Accelerate To Speed of New Quarter Note*

Drums: *Gradually Accelerate To Speed OF New Quarter Note*

73

Voice: You Have Chosen Violence You Have Chosen Violence And Violence Has Chosen You. And 3x

Vib. $\frac{9}{8}$

Drums: accel. poco a poco 3x

Bass

76

Vile Vial Vile Vial Vile Vial Vile Vial You Had Killed rit. →

Voice And Drums

Drums rit. →

Vile Vial Vile Vial Vile Vial Vile Vial Toms+Bsdm Pizz.

Acco

79

Yourself Be - fore You Be - gan

80

12x

mp

improvise

Molto
Accel →
e
Cresc.

improvise
ff

improvise
ff

Arco
mp

improvise
ff

Sudden cutoff cued by violinist without an accented last note.

#10: Wheelock's Gift

For voice and piano

- The piano part is very important in this number. Beginning at m. 27, the pianist begins to insert improvisation of a certain texture in the midst of notated pitches. The musical texture evoked should be something like a very gradual morphing from a 1970s/80s era Morton Feldman texture to a Cecil Tayloresque texture.
- In m. 32, the words "of", "the", and "world" should be coordinated with the notated chords in the piano.

Dark, Clandestine

Open Curbin = Wheelock's Gift

$\text{♩} = \text{C. } 54-66$
Non vibrato

Voice: In This Rain He Comes

Piano: P P mp

Una Corda

4

Hi - ding In His Deep

Piano: pp P

$d... = d$
 $p... = p$

8

Po - cket A Re - vol - ver

Piano: ppp pp sfz

(Strike pedal hard and hold.)

Ped

12

Piano

Many Times

Pull Fingernail on Hand Bass String 2 Notches Toward You (Pull) then one notch away from You (Push) Without Lifting finger from String.

(Ped) →

13

Fingernails
Fingertips

Many Times

Tap Sounding Board Rotating The Finger Gradually From Fingertip To Fingernail And Rotating Gradually Back To Fingertip.

(Ped) →

14

Many Times

Tap Sounding Board With Finger or Fingernail Using Various Accents And Rhythms.

Tap Midrange Strings With Several Fingernails, Perhaps Using Both Hands. Depress Pedal Gradually, Then Raise It Gradually.

(Gradually depress, then gradually raise pedal)

16

Many Times

Hit Bass Strings With Entire Hand.

(Gradually depress, then gradually raise pedal)

17 Lots of space

11. Voice

Singing-like speech

The Guards Do Not Touch Him.

Piano

pp

Ped.

* \flat \flat

18

I Hold The Gun

Ped.

19

Heavy In My Hand

8va

* Ped

20

And Hand It

Lgva ————

(*(Ped))

21

Back.

pp

poco cresc. - - - - -

pp

poco cresc. - - - - -

22

p

Middle Pedal → → → *

p

Middle Pedal → → → *

23

It Is Not For My Protection

P

Ped

24

I Am Abady Slain

P

Ped

25

P

Ped

26

sub. f

The Other Gun

sub f

27

I Save For My Brother Though He

Improv Improv

sub f

28

Despise It. We Must Defend Ourselves

Improv Improv

sub f

29

And He Takes

Improv

30

The Gun As His Own. I Am Left With Nothing.

Improv

31

I Am Kicking Free

Improv

sub p

cresc.

32 **fff**

OF The World

(Improv à la Cecil Taylor. Chords Should Be In The Midst/Part OF The Flow. i.e Do Not Stop For Them But Hold Them Time With Middle Pedal)

ff **ffffz**

Middle Ped Middle Ped Middle Ped.

33

fff

34

#11: The Open Curtain

For voice and harmonium

- At m. 36-37, the long tones on "chests", "(wi)thin", "pure", and "light", the vowels should be sung as exaggerated continuously and gradually changing diphthongs.

The Open Curtain: The Open Curtain

$\text{♩} = \text{c. } 69-84$

Voice
mp
We O-pen The Curtain On Death, And Are Killed Our-selves. All We Have

Harmonium
P

8

Said Of Them Is True, But Wis-dom Does Not Al-ways

Voice
f

Harmonium
f
sub. p.

17

Speak The Truth. Christ Himself Knew Silence.

Voice
f (whisper)

Harmonium

meno mosso

23 *Non Vibrato*

8 Righteousness We Must Bind Within Our Hearts
mf p sub.mp

26

8 Un-till We Are No Longer Child-

29

8 We Shall Bear All Things With

32

Pa-tience, And, When Grown, Crack

35

O-pen Our Chests. Wi-thin, (including "nn")

pp long Gradual Exaggerated diphthong (including "nn")

PPP

37

We Are Pure Light.

Gradual Exaggerated diphthong Gradual Exaggerated diphthong

PPP

#12: The Seal

For voices, bass, drums, viola (possibly piano)

- The bass part may also be played or doubled on piano, especially in mm 29-68. In the premiere the viola part in mm 1-32 was played by piano and the bass part in mm 29-68 was also played by piano, while the bass played the viola part in mm 33-68.
- In mm 9-10, the upper vocal line should gradually slide from C \flat to B \flat while maintaining the notated rhythm.
- Each bass note in mm 1-8 should have a downward gliss.
- The accelerando beginning in m. 29 should continue until m. 68.
- In this movement, where there are 3-note chords in the vocal part, two other voices should join in. When there is only one line in the vocal part, the solo singer should be the only one singing.

The Open: The Seal

Med. Funk/Rock

8
Brother, I Have Seen The Bullet Rattle Your Throat And Crack Your Head

Viola
pizz

Bass
Med. Funk/Rock

Drums

4
We Have Taken Four Balls,

8
Dear Hy - rum. I Am A Dad Man! I Am A Dead Man!

Several Times

11 *Accel. poco a poco*

Voice: " I Am A Dead Man! | I Am A Dead Man! | I Am A Dead Man!

Violin

Bass

Drums

14

Voice: I Am A Dead Man! | I Am A Dead Man! | We Are All Dead

Violin

Bass

Drums

17

Voice: We Are All Dead | We Are All Dead | We Are All Dead

Violin

Bass

Drums

20 Grave

Voices) I Am A Dead Man! We Are All Dead Men.

Viola

Bass

Drums

24 *pp* Freely

Blood, Seal This Gospel. Doctrine, Shine Pure-- Blood,

26

Seal This Gospel. Doctrine, Shine Pure In The Wash

28

Of My Death Death

pizz. b7

Slow Rock Beat - Gradual Accel.

32

Death

Improvise Using Plenty of 8 to 8 length notes ending with descending glissandi eg

Begin Introducing Long-Sustaining But Not Loud Cymbal strokes

36

Other Instruments

Bass

40

44

Everyone Else

Bass

48

Bass

52

Wind

Viola

Bass

Drums

Bass

Drums

56

Bass

Drums

71

Vocals: P dim. (G) O Lord, My God! n.

V. 1: Harmonics Only P n.

Bass: Harmonics Only P n.

Drum: (Cymbals Only) P n.

#13: John Taylor, Bloody

For voice, piano, bass and drums

- This song is from the perspective of John Taylor. According to Dr. Willard Richards, after Joseph Smith had leaped out of the prison window, he (the Doctor, or Richards) rushed out of the room. Before he exited Taylor begged the Doctor to take him out with him. Brian Evenson imagined that John Taylor thought Richards (the Dim Doctor) was actually Death.

The Open : John Taylor, Bloody
Curtain
Largo - d.c. 69-84 - Very sustained

mf This Wutch Has Stolen A-way My Death,

Piano

Bass/Drums Arco

This system contains three staves. The top staff is for the Voice, with lyrics 'mf This Wutch Has Stolen A-way My Death,'. The middle two staves are for the Piano, with a 'p' dynamic marking. The bottom staff is for Bass/Drums, with an 'Arco' marking. The music is in 7/4 time and D major.

4 Its Glint Ca-sing Se-du-cing The Bullets OF My

Piano

Bass/Drums

This system contains three staves. The top staff is for the Voice, with lyrics '4 Its Glint Ca-sing Se-du-cing The Bullets OF My'. The middle two staves are for the Piano, with a 'piano' dynamic marking. The bottom staff is for Bass/Drums. The music continues in 7/4 time and D major.

8

Voicē

Heart. | I Am A-live And Hid. | I See Only The

Piano

ppp gradual cresc.

Bass/Drums

cresc.

12

Voicē

Rush Of The Pro-phet's Shoes — dim.

Piano

dim.

Bass/Drms

dim.

15

Voice

MP

They, These Too Are Gone.

Piano

MP

Bass Drums

20

Voice

P

He Has Leaped The Win-dow.

Piano

P

Bass Drums

[Fast Harmonics (Glistandi)
Sul Pont. and
Bowed Cymbal Sounds
for Drums.]

24

Piano

ff mp ff mp f mp ff mp

Bass

Continental

Harmonics Gliss

Bass

Flutist bowed

Arbats

25

Piano

f p mf p f

Tr. Tr. Tr.

rit. →

Bass

Bass

26

Piano

Bass/Drums

Piano

Handwritten musical score for measures 26-27. Measure 26 features a piano part with a melodic line and a bass line, and a bass/drums part with a cymbal pattern. A 'Piano' dynamic marking is present above the piano staff.

27

Piano

Bs/Drms

Handwritten musical score for measure 27. The piano part continues with a melodic line and a bass line. The bass/drums part continues with a cymbal pattern.

28

Voice: **pp** *Almost*
Breathy, Breathless, Delirious

Voice: **pp**
Stop, Dim Doc- tor,

Piano: **sfz** **PPP**

Drums: *n.* **pp** Bell of Cymbal

Bass: **pp** Bass: tacet for rest of movement.

30

And Drag Me A- long.

#14: O Give Me Back My Prophet Dear

For voice, bass and harmonium and/or viola

- Also from Taylor's perspective. This text was actually written by Taylor. This song was not performed in the premiere, but was composed later.

Open Curtain:

Oh Give Me Back My Prophet Dear

$\text{♩} = c. 56-63$

P very legato

Voice

1. Oh Give Me Back My Pro- days Let Dear And
 2. The Saints Of La- ter- days To Cheer, And

Bass

pizz. - very legato

Pa- tri-arch, Oh Give Them Back
 Lead - them in The Go- spel Track!

6 *mf* But Lo They're Gone From My Em-brace From Earthly Scenes Their

10 =

Voice

Spirits Fled Two Of The Best Of A-dam's Race Now Lie En-tombed A-

ff

Bass

14 =

—mong The Dead ——— (Take catch breaths as needed)

Bass

17 =

mf f mp

Viola/Harmonium

Bass

21 =

Viola and/or Harmonium

mp

Voice

ye

Bass

26 *Dark*
Voice *mp*
Amen OF Wis- dom, Tell Me Why No Guilt, No Crime In
Blood Deth Now So Loud- ly Cry From Pri- son Walls And

Bass *Arco-Spic.*
pizz *p* *etc.* *mf*

29
Them Were Found, Car- thage Ground. 1. Their 2. Their Your Tongues Are Mute, But

Bass *mf* *pizz* *p* *cresc. poco a poco*

33
Pray At- tend, The Se- cret I Will Now Re- late Why

Bass *cresc.*

36
Those Whom God To Earth Did Lend Have Met The Suf-fering

Bass *pizz* *Arco*

39

Voice

Mar- tyr's Fate.

ff

Arco

Bass

pizz.

42

Viola/Horn

mf

f

mf

46

Viola and/or Harmonium

mp

p sempre

1. It

2. Be-

Bass

50

Voice

Is Be-cause They Strove To Gain Be- yond The Grave A
-cause They Made The Go- spel Plain And Led The Saints To

Arco - Gentle Bow Changes

Bass

53

Voice

Heaven Of Bliss,
Righteousness;

It Is Be-cause God

Bass

57

Called Them Forth And Led Them By His Own Right Hand Christ's

Bass

60

Co-ming To Pro-claim On Earth And Ga-ther Is-rael

Bass

63

To Their Land.

Bass

66

Viola/Horn.

To Viola and/or Horn

73

73 3/4 p 74 cresc. 75

73 3/4 p 74 cresc. 75

Voice

And it is because the priests of Baal were
And when they saw it doomed to fall, they

Bass

76

76

ff.

De-sep-a-rate their craft to save, rit.
Sent the pro-phets to their grave.

79

79

A Tempo

pp p mp

Like some the ancient pro-phets saw, like these the ancient

83

Voice

Pro-phets Fell, And, Till The Re-sur- rec-tion Dawn, Pro- phet And Pa-tri-

mf f ff

Bass

87

-arch, Fare-well! (Take out breaths as needed)

90

f f

Viola/Har.

94

Viola or/for Harmonica

mp

Bass

#15: Finale

For voice and viola

- The opening of this movement should be both confusing and arresting to the audience. The violist begins pantomiming a very intense improvisation with the bow just far enough above the strings so that it does not make a sound. He or she simultaneously performs the breathing piece as notated. The breathing begins almost inaudibly (so that the audience cannot distinguish it from the violist's natural breathing) the first time through mm 1-4. Then, during the second and third repetitions of mm 1-4, the breathing increases in volume so that at some point during the second or third repetition the audience begins to realize that the breathing is the music.
- Violist may take either Ending A or Ending B.
- There should be no breaks between mm 42 and 43, or between mm 43 and 44, or between mm 44 and 45, or between m 45 and Ending B (if taken). In other words, there should be smooth transitions from measure to measure in this section.

Open Curtain: Finale

Make audible (fairly loud) breath sounds as indicated and restricted while doing fast, intense impressions on the viola without actually making contact between bow and string or finger and string and without making any sound. In other words, mime or pantomime an intense, fast, and loud impression on viola without making a sound. This must not be comical, however, it must be utterly convincing and realistic.

(Voice) Inhale Exhale

Breath (No Voice)

Begin pp, or normal breathing level and gradually crescendo

rit. A Tempo

3x

5

11

15

20

25

28

33

fish

pp (throat) Ah (Sub-chest) Mouth/nose chest

(chest) (Nose)

Half Voice Pedal Tones (Perhaps Also With A High Note Mixed In)

Pitch Rise

57

58

59

pp

ff

molto rit. al fine

Very long

The End

Ending B

Duration: About 2 minutes. Could be longer or a bit shorter.

Intense improvisation mainly on the C string and a little on the G string using continuous long bow strokes and fingered tremolos, moving up the fingerboard, including, especially, tremolos between notes in higher positions on the C string and the open C string so that various distortions take place. Build this texture to a climax and then begin detuning the C string bit by bit and doing bowed (*sul pont.*) tremolos on it, as well as double stops with the C and G strings. You may also wish to begin detuning the G string as well. As the intensity winds down, so does the tension on the C string until it is quite a bit lower (an octave or more) than its normal pitch. The winding down should actually take longer than the buildup of intensity and the peak intensity should be maintained for quite awhile. The movement ends with bowed and/or fingered tremolos fading to nothing.

The End

Optional Narrator's Part

Note: The narration may be performed or left out at the performers' discretion.

Music:

#1: Overture

Narrator:

The Prophet's Dream

In early June of 1844, the Prophet Joseph Smith dreamt of several men who had tried to kill him several months before. In the dream, Richard Foster and Chauncy Higbee were twisted together as snakes poisoning one another. Two other men, Brothers William and Wilson Law, cast Joseph into a pit, but were soon thereafter set upon by wild beasts. They cried out for Joseph's help. "You have tied me and put me in this pit, and I am powerless to help you," said Joseph. The men were consumed.

Music:

#2: The Prophet's Dream

Narrator:

The Letter

On June 22nd, 1844, Joseph Smith received a letter from Governor Ford declaring he must give himself up to the authorities. "There is no

mercy--no mercy here," said Joseph when he read it. A few hours later, a note scrawled in Joseph's hand, as he contemplates flight: "if I an Hyrum were ever taken again we should be massacred, or I was not a prophet of God."

The Letter

We have read the letter.

There is no mercy--

no mercy here.

The arm of the flesh

can only kill.

Our spirits are torn

free of our bodies,

Our bodies of light

unfurled.

We shall be massacred

else I am no prophet.

Music:

#3: The Letter

Narrator:

The Three Boats

Two boats came to Joseph Smith in dreams, as he struggled with the troubles of the Church. The third boat represents Joseph's abortive flight on

June 22, his attempt to escape West in a skiff. The skiff was leaky, and Joseph and his brother Hyrum were kept busy bailing out the water with their boots.

They waited on the other side of the Mississippi for horses and supplies. Before they could depart, Joseph Smith's wife sent a letter urging him to give himself up. "If my life is of no value to my friends it is of none to myself," Joseph stated, and rowed back to be killed.

The Three Boats, Number II

I dived into the hurricane.

God came beneath me as I struggled and said,

"You must swim the breaststroke,"

and pressed my breast to his, lifting me.

His face cascaded over with water,

and I was taught, and could swim it.

I was rising from the water.

I was swimming athwart the waves.

I was running and could not be drowned.

Music:

#4-6: Three Boats, Parts I-III

Narrator:

[Burnished, Brandished]

The following day Joseph went to Carthage. Governor Ford invited him and his brother Hyrum to review the troops of the Carthage Grays, who were hostile toward the Mormons. "The Carthage Grays refused to receive them, and some of the officers threw up their hats, drew their swords, and said they would introduce themselves to the damned Mormons in a different style."

Music:

#7: Generals Joseph and Hyrum's Review of the Carthage Grays ("Burnished, Brandished")

Narrator:

[Address to the Soldiers]

Several of the officers of the Carthage Grays made an appearance at Joseph's hotel. "Is there anything in my appearance to indicate I am the desperate character my enemies represent me to be?" Joseph asked.

"No, sir," they replied, "your appearance would indicate the very contrary... but we cannot see what are your intentions."

"Very true, gentlemen, you cannot see what is in my heart, but I can see what is in yours: I see you thirst for blood, and nothing but my blood will satisfy you."

Months earlier, Joseph Smith had stated: "Before I will bear this unhallowed persecution any longer, I will spill my Blood. I will spill the last

drop of Blood I have."

Music:

#8: Address to the Soldiers in the Hotel

Narrator:

[The Dream of the Farm]

He is jailed, with his brother, supposedly for their own protection.

While there, Joseph recounts a dream.

It seems that Joseph found himself at his old farm in Kirtland, Ohio.

He went into the barn, and found it without floor and without doors, in collapse.

There came rushing into the barn a furious company, eager to quarrel, demanding he surrender the farm. More rabble rushed in and began to fight the others with knives. In the confusion, Joseph slipped out, walking away, listening as the men slew one another.

The Dream of the Farm

The knives fix on each other,

and I slip free. Knives

must carve flesh--if not mine,

whose? From within the old barn

blades flash.

What, are you screaming?

You should not be surprised:
you have chosen violence
and violence has chosen you.
You had killed yourself
before you began.

Music:

#9: Dream of the Farm

Narrator:

[Wheelock's Gift]

June 27. The morning of the day Joseph Smith is to be murdered, it is raining. Wheelock arrives at the jail, and manages to smuggle a six-shooter past the guard. He passes the gun to Joseph, who gives a pistol to his brother Hyrum. "I hate to use such things or to see them used," says Hyrum, but in the end takes what is given him.

Music:

#10: Wheelock's Gift

Narrator:

[The Open Curtain]

"Our lives," he says, "have already become jeopardized by revealing the wicked and bloodthirsty purposes of our enemies; and for the future we must cease to do so. We must draw a curtain over their deeds."

Music:**#11: *The Open Curtain*****Narrator:**

[The Seal]

The mob rushes the jail and the guards let them pass. The prisoners try to hold the door shut and the mob begins to fire through it. Before being killed, Joseph sees his brother shot through the head. Hyrum cries out, "I am a dead man," and falls, other balls passing through his body. Elder John Taylor tries to jump from the window and is shot twice, other bullets glancing off the pocket watch placed over his heart. He falls to the floor and is shot twice more. As the mob threatens to enter, Joseph Smith springs to the window and is shot three times. He falls outward shouting, "O Lord My God", and is dead.

Music:**#12: *The Seal*****Narrator:**

[John Taylor, Bloody]

Taylor, bleeding and alone, drags himself under a bed. Willard Richards, the fourth prisoner, has survived untouched. Richards is prepared to flee when he hears John Taylor call out, "Stop, Doctor, and Take Me Along." Richards drags him into a back cell, where he lies contorted in pain. When he

knows for certain Joseph Smith is dead, Taylor wishes himself dead. "It seemed as though there was a void or vacuum in the great field of human existence and that we were left alone. I am surrounded by assassins and murderers; witness your deeds. Don't talk to me of kindness or comfort; look at your murdered victims. There may be some safety here; I can be assured of none anywhere."

John Taylor--Bloody

This watch has stolen away my death,
its glint casing seducing the bullets of my heart.
I am alive and hid.
I see only the rush
of the Prophet's shoes.
Then, these too are gone.
He has leaped the window.
Stop, dim Doctor,
Drag me along.

Music:

#13: John Taylor, Bloody

#14: O Give Me Back My Prophet Dear

#15: Finale

Christian Asplund

Vita

Academic Degrees

DMA in music composition, University of Washington, 1998.

MA in music composition, Mills College, 1993.

BMus in music composition, Brigham Young University, 1988.

Scholarly Publications

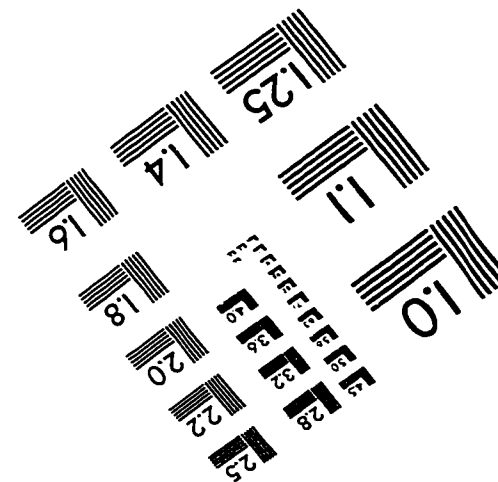
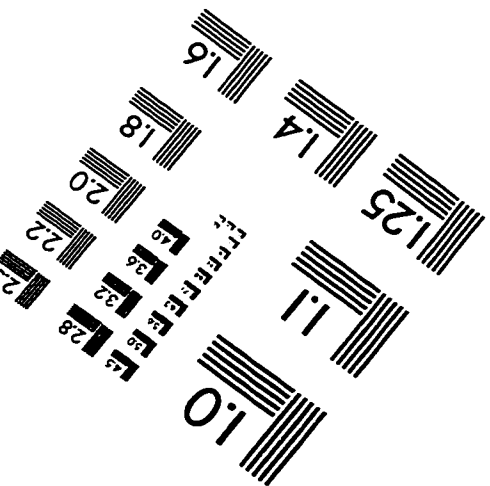
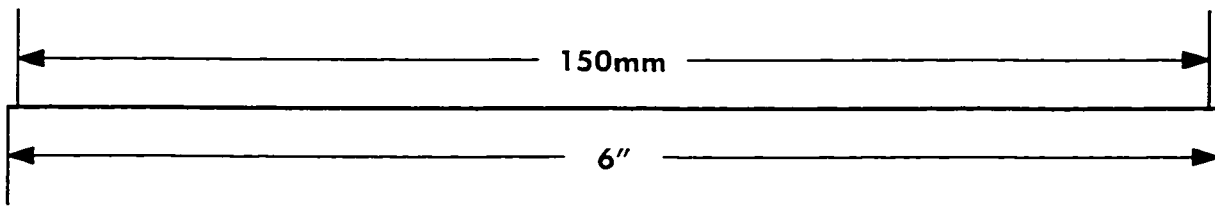
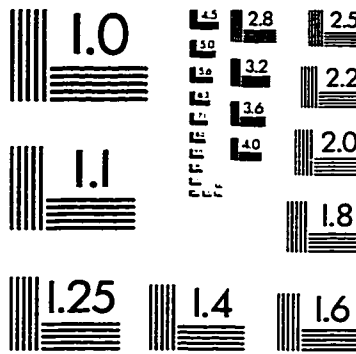
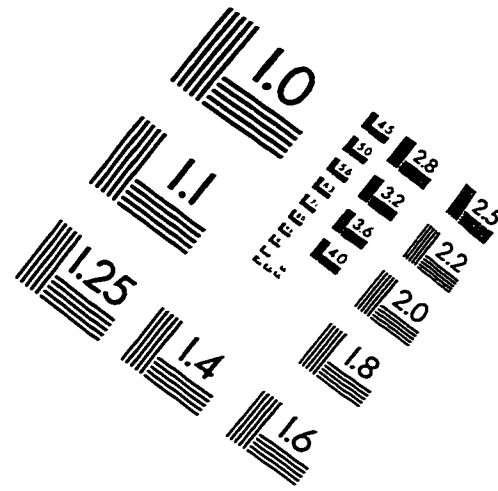
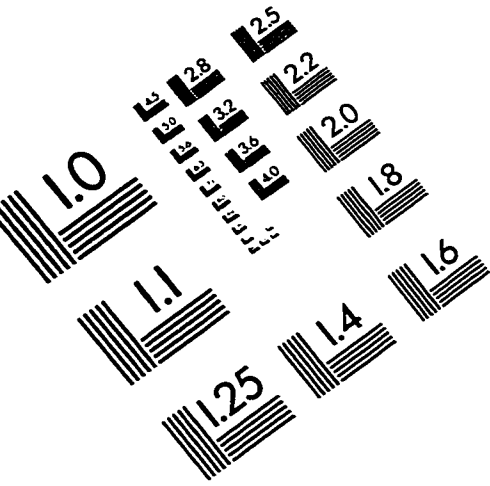
"Frederic Rzewski and Spontaneous Political Music," *Perspectives of New Music* 33, nos. 1 and 2 (Winter/Summer 1995): 418-441.

"Achieving the Body Without Organs: Bach, Cage, and Messiaen," *Perspectives of New Music* (forthcoming).

Biographical Note

Asplund is a prolific composer living in Seattle where he teaches composition and theory at Cornish College of the arts and co-directs Seattle Experimental opera. His musical activities also include ensembles such as Brainstun, an experimental jazz quartet. He has received commissions from many Seattle-area ensembles and soloists and his music has been broadcast many times on several radio stations. A CD of his third opera, *The Archivist*, has been released by Unlabeled Records and his music has also appeared on several CD anthologies.

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