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by

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**Surviving Gombert
for mixed chorus, organ, flute, cello, and percussion**

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Dedication

I dedicate this work to all survivors of abuse.

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Surviving Gombert
for mixed chorus, organ, flute, cello, and percussion

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The #metoo movement has been at the forefront of global consciousness over the past year and a half as survivors of sexual assault have bravely spoken out about their horrific experiences with abuse. Many of the alleged abusers have been major artists and entertainers who have compiled substantial bodies of work over the course of their careers. After these men have been accused of being sexual predators, what is to become of their work? Is it ethical to find enjoyment in their creations knowing the horrible things of which they have been accused? Can one separate the art from the artist?

I have personally grappled with questions like these with an artist from a bygone century: Nicolas Gombert, a renowned 16th century composer who was convicted of sexually abusing a child in his charge. Despite this knowledge, his music continues to inspire and move me, but not without the unsettling feeling that my enjoyment comes at someone else's expense. This thirty-five-minute composition for mixed chorus, organ, flute, cello, and percussion is the result of my efforts to address this inner conflict and to highlight similarities between Gombert's time and the #metoo movement of today. The first chapter addresses the genesis of the project, the second chapter discusses how the text was created, the third chapter discusses pre-compositional considerations, and the fourth chapter offers a movement-by-movement analysis of my compositional goals and process.

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CHAPTER 1

Genesis of *Surviving Gombert*

1.1 Introduction

When I first began to imagine what my dissertation composition would be, I knew it would involve a strong vocal music component and a strong historical component. As I have developed as a composer, I have also maintained and cultivated a parallel interest in early vocal music of the Medieval and Renaissance periods. Several key stylistic elements of these musical eras (i.e. polyphony, imitative counterpoint, text painting, etc.) have pervaded my writing over the past few years as I have experimented with different ways of incorporating these 500+ year-old aesthetics into a twenty-first century compositional idiom.

During my first year as a doctoral student at UT Austin, I completed a four-movement work for large chamber ensemble entitled *Four Obscure Sorrows* in which each movement attempted a musical reflection of a different neologism from a blog entitled “The Dictionary of Obscure Sorrows.”¹ In this blog, creator John Koenig creates new words and accompanying definitions to encapsulate specific and heretofore unnamed human emotions. In the third movement, the word I chose to depict was “anemoia,” which means “nostalgia for a time you’ve never known.” To reflect my nostalgia for the 16th century, I chose a chanson by Josquin Des Pres entitled “Nymphes nappées” to juxtapose and intermingle with my own music. This was my first foray into incorporating existing Medieval or Renaissance pieces into my music, and I would try again before long.

¹ John Koenig, “The Dictionary of Obscure Sorrows,” accessed March 31, 2019, <http://www.dictionaryofobscuresorrows.com>.

In the spring semester of my third year at UT, I decided to try my hand at an orchestra piece. I decided to once again incorporate music from one of my favorite Renaissance composers, this time using Nicolas Gombert's 6^{vv} lament *Musae jovis*. Rather than juxtaposing my own music with direct quotations as I had done with *Four Obscure Sorrows*, I experimented with only using music from the original piece and then finding ways to re-imagine this music using the resources of a symphony orchestra. I preserved the original *cantus firmus* in order to maintain the overall structure of the six-minute piece, and then transformed the various polyphonic voices by augmenting or diminishing rhythms, using extreme registers, rhythmically offsetting the same line within an instrumental choir to create a "blurred" version of the original, and in several cases having the same polyphonic passage scored in two or three different keys and meters simultaneously to create a complex, polytonal texture. I also highlighted certain musical elements from the original, like a dazzling cross-relation in which Gombert writes an E minor sonority moving to B-flat major for the text "severe death"; this delicacy lasts but a moment in the original, but I decided to score it for *tutti* brass to exaggerate this compositional subtlety. This piece, entitled *Musae Jovis: After Gombert*, was a fantastic opportunity to experiment with reinterpreting 16th century vocal music in a 21st century instrumental idiom and foreshadowed the approach I would take to composing much of my dissertation.

1.2 Initial Dissertation Ideas

Around the same time that I was conceiving *Musae Jovis*, I was also musing about what my dissertation piece should be about. An idea that had occurred to me the previous summer was to compose a large-scale vocal piece dealing with the four Medieval temperaments (sanguine, choleric, melancholic, phlegmatic). I was not gaining much traction with this idea, however, and my supervisor Yevgeniy Sharlat suggested that if my

dissertation were to include a strong historical element, this element should be presented in such a way as to be relatable to modern audiences and not just history buffs.

With these concerns and my simultaneous immersion into the music of Gombert for the orchestra piece, a moral dilemma regarding Gombert suddenly became abundantly clear to me. Although I truly enjoyed singing, listening to, and studying Gombert’s music, each of these activities was tinged with the knowledge that he was guilty of a particularly heinous crime: the molestation of a child. Enjoying his music felt like a guilty pleasure, as if my amusement was at the expense of someone else’s suffering. Hence, my dilemma: can one separate the art from the artist?

This issue isn’t new to the art music world—controversies surrounding Richard Wagner’s unabashed antisemitism spring to mind—and it has been front-and-center in the more mainstream arts and entertainment world of today. In the past couple of years, major media figures like Bill Cosby, Harvey Weinstein, Michael Jackson, Chris Brown, Kevin Spacey, Louis C.K., and R. Kelly have been at the center of multiple scandals in which dozens of people have come forward to accuse them of actions ranging from sexual misconduct to sexual assault. These high-profile accusations brought to the forefront the “#metoo movement”², an effort started in 2006 to help women of color and from low-income communities who were survivors of sexual violence. I distinctly remember the exact day in 2017 that millions of women posted the hashtag #metoo on Facebook, indicating that they too were survivors of sexual abuse and were standing in solidarity with their fellow survivors. I was shocked at the sheer number of my female Facebook friends who bravely posted this hashtag, only then beginning to realize the extent to which our society is plagued with this issue.

² <https://metoomvmt.org/about/#history>

I also acknowledged the association between Gombert and another relevant (and still ongoing) abuse scandal in recent years—that of the Catholic Church leadership repeatedly covering up abusive encounters between priests and children over the course of decades. *The Boston Globe* first broke this story in 2002³ and focused on abuse by a single person: former priest John Geoghan. Not only had more than 130 people come forward to accuse him of abuse over a thirty-four year span, but there is clear evidence that the Boston archdiocese actively covered up Geoghan’s crimes. At the time I was twelve years old living in Vermont (a four-hour drive north from Boston) and had attended Catholic Sunday school since age five. Although I was incredibly fortunate to not have been personally subjected to abuse by a member of the clergy, I recall this story changing my outlook on the church (I even said so directly to the priest of the church I was attending at the time), and it contributed to my eventual departure from this faith. Since Gombert was working for the imperial chapel of Hapsburg Emperor Charles V when he committed his crime⁴ (and was in all likelihood an ordained priest), the circumstances of his abusive behavior in the 16th century bear striking similarities to that of John Geoghan (and many other priests) in the 20th and 21st centuries.

All of this is to say that I had found a way to connect my own conundrum with appreciating Gombert’s music with events currently at the forefront of national and global consciousness: the #metoo movement and the Catholic Church scandal. By using the circumstances surrounding Gombert as historical allegory, I could highlight the similarities between the 16th and 21st centuries vis-à-vis sexual abuse by arts & entertainment figures and clergy and confront my own issues with Gombert.

³ Michael Rezendes, “Church allowed abuse by priest for years,” *The Boston Globe*, January 6, 2002, <https://www.bostonglobe.com/news/special-reports/2002/01/06/church-allowed-abuse-priest-for-years/cSHfGkTlrAT25qKGvBuDNM/story.html>.

⁴ Clement A. Miller, “Jerome Cardan on Gombert, Phinot, and Carpentras,” *The Musical Quarterly* Vol. 58, No. 3 (July 1972): 414.

1.3 Pre-Compositional Considerations

With the main motives of the piece in place, I began to think more specifically about how to realize these motives. A strong choral element would obviously work well in a piece about a choral composer and would adequately represent the communal elements of #metoo. Because I anticipated the length of this work to be in the thirty-five to forty-five-minute range, I knew that instruments would also be necessary for orchestrational variety and to accompany the voices.

In terms of text, I knew that I would need to either find pre-existing poetry or commission new poetry. The latter option seemed much more appealing because not only could the text be tailor-made to fit the narrative of the piece, but the idea of collaborating with a living female poet was important to me. The simple fact is that most survivors of abuse are women, and so my desire to collaborate with a woman was not based in a callous compulsion to tick a box for political correctness but to incorporate a crucial perspective in the developmental stages of composing the music. Eventually, I would fulfill these goals with poet and UT student Raye Hendrix, whose powerful words would play a major role in shaping the music. In terms of the overall form of the piece, I believed that the choral-friendly cantata format, with its blend of story and drama within the context of a concert work, would be a good rough template to use.

Early on, I also considered future performing forces and the venue for the premiere of this piece. In late 2016, I began a relationship with Inversion Ensemble, a new Austin-based chorus devoted to the performance of new choral music. I have performed with the ensemble since 2017 and have had the privilege of having a number of my choral pieces performed and premiered by this wonderful group. As I was conceiving my dissertation project, I knew that Inversion Ensemble would be an ideal chorus with which to collaborate. I reached out to Trevor Shaw, the Artistic Director, and he graciously agreed

to involve the ensemble in premiering my dissertation. I also reached out to Sara Sasaki, a fabulous violinist and graduate of UT whom I was privileged to get to know through our mutual involvement in the UT New Music Ensemble. She directs Austin-based chamber group prismatx ensemble, and she too agreed that her group could be involved in the premiere. Another early consideration I made was the possibility of applying this project to the 2019 Cohen New Works Festival. Hosted by the UT College of Fine Arts, this week-long festival provides an opportunity for current student-artists to produce original and collaborative theatrical performances that emphasize social justice issues. Not only did the concept for my dissertation seem to be a perfect match for the mission of this festival, but this would be an incredible platform for the premiere of this work. Knowing my performing forces and having the specific goal of applying to the New Works Festival helped shape the creation of this piece as I began to make more concrete decisions about the narrative and eventually the music.

CHAPTER 2

Creating The Text

2.1 Establishing The Narrative

A recent composition that served as a massive source of inspiration to me with this project is Craig Hella Johnson's *Considering Matthew Shepard*. This powerful piece explores the life, death, and legacy of Matthew Shepard, a gay college student who was savagely beaten to death in the late 1990s in a crime of hate and homophobia. With my own piece, I initially considered a similarly chronological narrative of the historical events surrounding Gombert's conviction and imprisonment. I researched all that I could about Gombert's life and the circumstances of his abuse and found that surprisingly little is known about either⁵.

The exact dates and locations of his birth and death are uncertain, but he is estimated to have been born c. 1495 and to have died c. 1560 in what is today Belgium. In terms of his place in the succession of composers during this time, he was part of what is commonly known as the "post-Josquin" generation. One source even suggests that he was a pupil of Josquin himself, one of the finest and best-known composers of the era. Records indicate that he joined Emperor Charles V's imperial chapel as a choir singer in 1526 and shortly thereafter became "maître des enfants"/"magister puerorum"—the choirmaster of the imperial chapel. In addition to being the music director, he also provided for the choirboys clothing, candles, bed clothes, etc⁶. Although Gombert was not technically court composer,

⁵ George Nugent and Eric Jas, "Gombert, Nicolas," *Oxford Music Online*, last modified September 16, 2010, <http://www.oxfordmusiconline.com.ezproxy.lib.utexas.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011420?rskey=r7mJjk&result=1>.

⁶ Miller, "Jerome Cardan," 413-414.

Charles V was clearly fond of his compositional style, which is characterized by low, sonorous, and unrelenting polyphony with pervading imitation—a stylistic element borrowed from Josquin’s music that Gombert takes to extremes in his own. In his position as “magister puerorum,” Gombert accompanied Charles V around Europe and became widely known as a composer. Around 1538-1540, his name disappears from the records of the imperial chapel, and it is thought that this absence indicates his imprisonment in the wake of the abuse incident.

I came to find that in addition to this record of Gombert’s absence from the imperial chapel (which is circumstantial evidence at best), there are really only two known sources that address his acts of abuse. Both are writings by Jerome Cardan⁷ (1501-1576), a philosopher, mathematician, physician, and contemporary of Gombert. In his treatise *De tranquillitate*, Cardan references Gombert while writing about deviant behavior in composers. Specifically, he says: “the musician, Gombert, was condemned to the triremes [galleys] for violation of a boy in the service of the emperor.”⁸ In another source, *De utilitate ex adversis capienda*, he references Gombert’s imprisonment a second time:

“the courage of Nicolas Gombert is to be commended no less than his good fortune. For after he had been condemned to the triremes, while in chains he composed those swan songs with which he earned not only his pardon by the emperor [Charles V], patron of all illustrious men, but also received a priest’s benefice, so that he spent the remainder of his life in tranquillity. Gombert’s penalty was not a hard one, for he endured a punishment he deserved.”⁹

At this point, I had exhausted my resources for historical details about Gombert’s crime, leaving me with two main concerns. First, I found it suspicious that after nearly 500 years, only a single source on which to base Gombert’s portrayal as a child molester exists, and a second-hand or even third-hand source at that. This seemed to add another question

⁷ Miller, “Jerome Cardan,” 412.

⁸ *Ibid.*, 413.

⁹ *Ibid.*, 413.

to the matter, namely, how do we measure the validity of an accusation of sexual assault? Some might say that a single damning source like Cardan is not enough to justify smearing the image of an otherwise respected artist, while others might say that the fact that this source has endured for half of a millennium makes the basis for this accusation more or less ironclad. And how many other famous figures like Gombert have committed heretofore undocumented atrocities but have nevertheless enjoyed an untarnished legacy? For the purposes of this piece and the parallels I wished to draw between Gombert and more recent #metoo scandals, I chose to believe Cardan's account. Second, if I were to compose a piece based on a chronological narrative of Gombert's abuse, I would have to spend a considerable amount of time creating a more fleshed-out libretto. This task seemed daunting, and this overall approach seemed as though it might focus too much on the 16th century and obscure the comparisons I wanted to make between Gombert and the #metoo movement.

2.2 The #metoo Characters

Perhaps starting with specific #metoo issues of today was the best place to begin; issues like the concept of “toxic masculinity¹⁰,” victim-blaming, the irony of the church as a supposed sanctuary in which children are sexually abused, conspiracies to cover up abuse scandals, sympathizing with abusers, and finally the artistic question: can one continue to enjoy an abuser's art in good conscience? It occurred to me that between the #metoo and Catholic Church scandals, the aforementioned issues would typically be associated with a familiar cast of “characters” or perspectives in addition to the accused and the survivors. There would be skeptics and/or apologists who would defend the abuser and not believe

¹⁰ Maya Salam, “What Is Toxic Masculinity?” *New York Times*, January 22, 2019, <https://www.nytimes.com/2019/01/22/us/toxic-masculinity.html>.

the survivors' allegations¹¹; there would be the high-ranking executive who either ignored or tried to cover up the abuse (the Boston archdiocese in the Geoghan case, for example); and there would be those who believed the survivors and demanded justice.

Considering these “#metoo characters,” I came up with the idea of treating the narrative of this piece as a cross-examination of Gombert by these characters and their unique perspectives. Although somewhat abstract, this narrative seemed promising and also provided a convenient formal structure in which each movement could address a different character/set of issues. I knew immediately that one movement would address the core question “can one separate the art from the artist?” and explore my own inner conflict with appreciating Gombert’s music. Rather than casting myself as the character providing this perspective, I would use a more vague “conflicted artist” to make this perspective relevant to both eras. I also knew that I wanted to include a movement from the perspective of the anonymous survivor of Gombert’s abuse, who would recount the abuse and reveal the lasting impact of such a horrific event. Another perspective I wanted to highlight was that of the callous “high-ranking executive” who is angrier about the messy political scandal than he is about his employee (Gombert) sexually molesting a child. For this perspective, I decided to cast Gombert’s actual employer, Emperor Charles V, in order to create an effective connection between the present-day and 1540. This gave me the idea to base one of the other movements on another historical figure that Cardan mentions alongside Gombert: Dominique Phinot, an obscure composer and contemporary of Gombert who was supposedly beheaded for similarly abusing a child¹². Phinot would empathize with Gombert and cast the blame for the assault on the victim.

¹¹ Yohana Desta, “There Is Still One Man Publicly Defending Harvey Weinstein,” *Vanity Fair*, March 27, 2018, <https://www.vanityfair.com/hollywood/2018/03/moritz-de-hadeln-harvey-weinstein-defense>.

¹² Miller, “Jerome Cardan,” 415.

<ol style="list-style-type: none"> 1. The Victim (the boy survivor of Gombert’s abuse) 2. The Victim-Blamer (Phinot) 3. The High-Ranking Executive (Charles V) 4. The Conflicted Artist (myself)
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Table 2.1: Cast of #metoo characters

These characters would provide the material for the “inner” movements; I still needed to figure out the introduction and conclusion of the work. For the introduction, I knew that I needed to “set the scene” since the average audience member is most likely ignorant of Gombert’s existence, let alone his abusive behavior. I wanted listeners to go through the same process that I had gone through, specifically, I wanted to introduce Gombert as a masterful artist of an almost god-like stature and then “pull the rug out” by revealing his atrocious act in a gut-wrenching manner. For the conclusion, I wanted the piece to end with a more communal “call to action” in the hopes of providing a shred of optimism in the wake of what was shaping up to be an incredibly bleak piece of music.

Finally, I made the conscious decision to minimize Gombert as a speaking character in this narrative. Instead, I would favor representing him in the way that he exists today: through his music.

2.3 The Poetic Style

With the characters more or less cast, I turned my focus to the creation of a text. Since I was basing each movement on the perspective of a different character, it seemed fitting that each would be a first-person narrative that directly addresses Gombert, and what better poetic style to achieve this than the epistle or letter format? Each movement would be a poetic letter to Gombert expressing different perspectives on his abuse scandal: one letter from an admiring but conflicted artist, one from the survivor of his abuse, one from

Emperor Charles V, one from Dominique Phinot, and a more communal letter to wrap up the piece. For the introduction, I would use several period quotations from theorists Hermann Finck¹³ and Silvestro Ganassi¹⁴ to establish Gombert as a great artist and would reveal his abuse using Cardan's quote from *De tranquillitate*.

2.4 Finding My Poet-Collaborator

With the help of my advisor, I reached out to the English Department at UT to find a poet-collaborator for this project. By remarkably good fortune, the first person to reach out to me was Raye Hendrix, an MFA student in creative writing at UT. She sent me some samples of her poetry, much of which is focused on current gender issues. After meeting to discuss the piece further, she was clearly the perfect collaborator for this project; not only could she lend a crucial female perspective to this piece, but her poetry was incredibly vivid and full of musical potential. I sketched out the various letters and what topics I wanted each to address and sent them to her so that she could begin writing. In addition to composing new poetry for this piece, I asked that she intersperse fragments of poetry by Clément Marot¹⁵, a famous 16th century poet who frequently composed poetry on the topic of "seduction" (which, in this historical period, typically has undertones of sexual assault). Juxtaposing her brand-new poetry with poetry from Gombert's time provided yet another 16th century/21st century artistic dialogue on the issue of sexual assault.

¹³ Nugent and Jas, "Gombert, Nicolas."

¹⁴ Silvestro Ganassi, *Regola Rubertina*, Venice: n.p.. 1542, pg. XII.

¹⁵ Clément Marot, "Chansons," accessed March 31, 2019, <https://www.clementmarot.com/chansons.htm>.
<https://www.clementmarot.com/chansons.htm>.

CHAPTER 3

The Pre-Compositional Process

3.1 Vocal Forces

With the style of the text more or less determined, I began to think more specifically about how I would portray the text musically. Pieces composed in the traditional cantata format usually alternate between instrumental sections, choral sections, and solo arias/duets. To represent the characters in this piece, I decided to forgo the traditional soloist component and instead use various subsets of a larger mixed chorus for the sections where a soloist would normally be.

I also knew that I would incorporate quotations of Gombert's music as a means of representing Gombert himself. Much of his music is scored for low voices, so a TTBB quartet would be his signature sound in this piece. To represent his victim I would use a soprano duet to symbolize both the treble voice of the boy he assaulted and the female survivors of the #metoo movement. For the Phinot's "victim-blaming" movement, I would split up the chorus into three subsets a) because Phinot was known for his polychoral music and b) to use these multiple consorts to create a sort of "split-personality" dynamic in order to frame his and Gombert's behavior as stemming from a mental pathology. For the "conflicted artist" movement, I planned on including a backdrop of Gombert's music performed aleatorically and with the individual singers physically spaced out to create a diffused and "washy" rendering of the original music. Throughout the work, I would use the remaining singers to act as a sort of "Greek" chorus to be in dialogue with the character subsets where appropriate.

3.2 Instrumental Forces

Because I had already arranged the collaboration with prismatx ensemble, which is a Pierrot-style chamber ensemble, I initially planned on using their full instrumentation of flute, clarinet, piano, percussion, violin, and cello and adding viola. This size of an ensemble would facilitate a tantalizing number of textural combinations and would be large enough to divide into mini-consorts like I was planning on doing with the chorus; for example, a string trio could be paired with TTBB to create a rich “Gombert” color. However, an instrumental septet seemed excessive and previous experience composing for chorus and instruments has taught me that certain instruments can easily overwhelm voices, especially with chamber choruses. As an experiment, I made a list of various subsets of the full “Pierrot + viola” scoring, considering registral and timbral possibilities of the individual instruments and how well they would pair with voices.

After five orchestration drafts, I settled on a (mostly) final scoring of flute, cello, and percussion. Aside from covering an appealing range of timbres and registers, this combination would help to create a specific sound for the central “#metoo characters”; the cello would represent Gombert and frequently accompany the TTBB quartet (replacing the rather gratuitous string trio I had previously imagined) and the flute, doubling piccolo and alto flute, would represent the survivor and accompany the soprano duet. Halfway through writing the piece, I retroactively added organ/synthesizer, at Yevgeniy Sharlat’s recommendation, in order to add a special color at choice moments. To be honest, I was not thrilled with the idea of adding organ to this ensemble because I feared that I would come to rely on it as a harmonic cushion for the voices. In light of this concern, I tasked myself with only using the organ where absolutely necessary and to avoid direct doubling with the voices (a task with which I was *mostly* successful).

With the instrumentation determined, I listened to a number of pieces with similar combinations of instruments and chorus. One was Sofia Gubaidulina’s *The Canticle Of The Sun* for cello, chamber chorus, percussion, and celesta. What I found most stunning about this piece is the relative simplicity of the musical effect; the cello part, while prominent, interacts and intersects with the voices without playing over them. Gubaidulina also creates unique yet simple musical gestures that she repeats in a sparse but thematically significant manner, and despite her proclivity for thin textures and silence, my ear is always satisfied. This piece was proof to me that a compelling musical argument could be made using roughly the same instrumentation that I had chosen and could be done using simple yet effective musical ideas. As a result of listening to this piece, “simplify” would become a familiar mantra as I composed my dissertation.

3.3 Combining Voices & Instruments

With all of my musical forces determined, I began to consider how they would interact. Two primary goals for me with this piece were to have a clear over-arching narrative trajectory and to incorporate appropriate musical contrast between the movements. Early on, I considered many different possibilities for modes of text delivery:

homophony polyphony pizzicato (“bm”) humming speaking whispering breathing	overtone singing sprechstimme aleatoric clusters composed reverb (micropolyphony) glissandi percussion (foot stomp, folder tap)
--	--

Table 3.1: Choral textures/modes of text delivery.

I also considered various ways to combine voices and instruments, like choral polyphony with an instrument leaping between the different parts, a sustained choral chord to accompany an instrumental melody, an instrumental drone or harmonic while chorus sings a more active part, instrument(s) and chorus melody in octaves, chorus singing the primary part with instrumental pizzicato accompaniment, micropolyphony between instrument(s) and a single voice part, short melodic motives alternating between chorus and instruments, and others.

I would combine these various textures and modes of text delivery in different ways to effectively communicate the text and to create contrast between each movement. I would also try to economize the number of voice parts to make performing this piece possible for both small chamber choruses and large choruses. I would eventually settle on a minimum of eighteen voices: four sopranos, four altos, five tenors, and five basses.

3.4 Nicolas Gombert vs. Alex Johnson

Since Gombert has been a major compositional influence for me, our musical styles sometimes overlap. With this project, I had to be cautious; since I was depicting Gombert using his music, I had to create clear contrast between his music and my own. My tendency to favor legato imitative polyphony, for example, needed to be kept in check so that his character would not become clouded by my compositional habits. This forced me to consider other textures like homophony to juxtapose with Gombert's polyphony. To aid in this effort, I also came up with a Gombert-inspired pentachord (01256). This set combines chromatic and structurally-significant pitches from his piece *Media vita* (which would become the primary source of Gombert's music), specifically D, A, E-flat, B-flat, and C-sharp.



Figure 3.1: Gombert, *Media vita*, tenor & quintus, mm. 86-87.

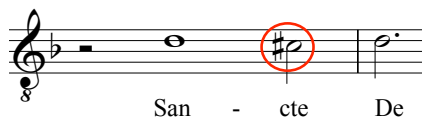


Figure 3.2: Gombert, *Media vita*, altus, mm. 62-63.



Figure 3.3: Complete (01256) pentachord used in SURVIVING GOMBERT

3.5 The Theatrical Component

Early on, I decided that this piece would involve extra-musical elements to enhance the theatricality of the piece. Specifically, I wanted to include staging and lighting components that would reflect the narrative and the musical gestures. The staging elements would be directly tied to the different vocal formations in each movement. These formations would serve a practical function in how they would physically group singers in the same subsets close together for ensemble maintenance. Beyond logistics, I could experiment with the spatial relationships between the subsets and instruments (that would

need to be stationary) and fully utilize the available onstage space to create different sonic effects. For example, in the “conflicted artist” movement, I was planning on including a substantial aleatoric choral texture where fourteen of the eighteen total singers are very slowly singing Gombert’s polyphony out of sync with each other and creating a hazy version of the original music. To exaggerate this musical effect, I planned to physically space out each singer and perhaps even have each of them slowly walk around the stage to diffuse the sound even further.

Lighting would also be a compelling way to enhance the narrative. In the Prologue, for example, where Gombert is first presented as an almost divine artistic figure, he could literally be framed in a heavenly light. I could then give Gombert a much more sinister aura when his abuse is revealed. As I came up with the musical identity of each movement, I considered how lighting and/or staging could enhance their unique features. This is my first time incorporating lighting or staging into my music, but imagining the visual and dramatic possibilities they would afford gave me more tools in my compositional toolbelt to make this piece all the more gripping.

CHAPTER 4

Composing Each Movement

I. Prologue: Divine Man Nicolas Gombert is introduced as a revered composer and then is shockingly revealed as having molested a child.
II. Letter From An Emperor Emperor Charles V writes a letter to Gombert in which he expresses frustration for having to fire and imprison him in the wake of the abuse, showing no concern for the child survivor involved.
III. Letter From A Predator Contemporary composer and child molester Dominique Phinot writes a letter in which he empathizes with Gombert's attraction to children and exhibits a clear "God complex."
IV. Letter From A Survivor The anonymous survivor of Gombert's abuse recounts the assault and how he can never experience music the same way.
V. Letter From A Composer A conflicted composer writes a letter to Gombert in which they attempt to reconcile their admiration for Gombert's music and disgust for his crime.
VI. Letter From The Here And Now A modern community writes a letter to Gombert in which they lament how little things have changed since his time and how believing survivors of abuse is the way forward.

Table 4.1: Narrative overview of each movement of *Surviving Gombert*.

4.1: I. Prologue: Divine Man

With this movement, I aimed to portray my own process of discovering Gombert's music and then learning of his assault. In other words, I had to set the scene of Gombert's status as an awe-inspiring composer and then pull the rug out by announcing his horrific crime in an unexpected and dramatic way. For the text in this movement, I selected several period quotations in praise of Gombert that I then set to musical quotations of two of Gombert's pieces, *Media vita* and *Virgo Sancta Katharina*. The excerpts from *Media vita*, originally scored for ATTTBB, I score for TTBB quartet and the excerpts from *Virgo Sancta Katharina*, originally for four treble voices, I score for SSAA quartet. I pair the

cello with the TTBB quartet and the flute with the SSAA quartet to create the symbolic connections between Gombert and cello, survivor and flute.

Because of the substantial quotations of Gombert’s music, I allow his D-centered modal pitch content to dominate early on in the movement. Within this modal context, I include a (0156) tetrachord subset of the (01256) pentachord that is prominent when the TTBB and SSAA quartets intone the name “Nicolas Gombert” in mm. 39-40, 55-56, and 81-82. To create pitch contrast at the big reveal of Gombert’s crime at m. 90, I feature an inverted version of the (0156) tetrachord to create greater dissonance.

The image displays a musical score for a TTBB quartet, specifically for measures 38-40 of the first movement of 'Surviving Gombert'. The score is arranged in four staves, each labeled 'Solo' and numbered T.1, T.2, B.1, and B.2. The key signature is one flat (B-flat) and the time signature is 4/4. Each staff begins with a forte (*fp*) dynamic marking. The lyrics 'Ni co las_ Gom - bert,' are written below the notes. The music features a melodic line that intones the name 'Nicolas Gombert'.

Figure 4.1: (0156) tetrachord, *Surviving Gombert*, Mvt. I, TTBB, mm. 38-40 (“Nicolas Gombert”).

90

Solo S. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Solo A. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Solo T. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Solo B. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Figure 4.2: (0156) tetrachord (inverted voicing), *S.G.*, Mvt. I, SATB solo (“the musician, Gombert...”).

Inspired by Gubaidulina’s *Canticle Of The Sun*, I decided that the movement would begin with a prolonged cello solo that introduces fragments of *Media vita* in a fantasia-like way, mirroring Gombert’s mind as he composed what would become his most famous work. The TTBB quartet eventually joins the cello in m. 29, singing about how Gombert “shows all musicians the path to refinement.”¹⁶ In m. 54, the SSAA quartet and flute introduce Gombert as “magister puerorum: choirmaster to the emperor.” With both vocal entrances, the name “Nicolas Gombert” is rhythmically and homophonically intoned in a devotional and motivic manner. The dramatic peak of this movement is the climactic excerpt of *Media vita* “amare morti ne tradas nos” in m. 83, sung in glorious praise of Gombert’s talents. I intentionally save the remaining choral forces up until this point in order to make this moment as grand as possible.

To create the “pull-the-rug-out” moment, I interrupt the pinnacle of this grandeur by suddenly shifting the mood to one of shock and disgust. In m. 90, the brake drum and organ cut the voices off with the organ playing a close voicing of the aforementioned

¹⁶ Nugent and Jas, “Gombert, Nicolas.”

(0156) subset. Here, I set the final quotation, taken from Cardan: “the musician, Gombert, was condemned to the [galleys] for violation of a boy in service to the emperor.” I replace Gombert’s previous lush polyphony with dissonant intonation and spoken aleatoric repetitions of this text. Amidst the chaos in mm. 101-102 I also reprise the rhythmic intonation of Gombert’s name in an attempt to alter the association with his name from wonder to horror.

To punctuate Gombert’s transformation from musical icon to abusive monster, this frenzied climax immediately reduces to a vacuous and ethereal texture at Rehearsal G; over a high pedal D in the organ, the cello repeats part of the *Media vita* music in its upper register and the flute responds with part of the *Virgo Sancta Katharina* music. My intention with reprising these quotations in this way is to reaffirm the two key instrumental characters in the aftermath of the abuse announcement.

4.2: II. Letter From An Emperor

To capture the callous perspective of Charles V and create contrast with the first movement, I decided that the second movement should have a drier, more militaristic style with pervasive tom-tom riffs and fanfare-like gestures. I use the full SATB chorus to reflect the powerful status of the emperor, and because of the quicker march tempo, I needed to include adequate space between text phrases and to repeat certain phrases to be sure that all of the text could be understood and processed by listeners in real time. To help with text clarity, I favor a more homophonic choral texture for most of the movement. Within this homophonic texture, I wanted to make the voices sound reminiscent of brass fanfare, favoring accented fourth and fifth intervals. Including frequent interjections of the tom-tom would enhance this fanfare aesthetic and also create the requisite space between the vocal phrases to facilitate text comprehension.

The harmonic structure of this movement is also rooted in the (01256) pentachord. The harmonies alternate between two different trichord subsets: (025) and (026) by means of a modulatory cycle in which each trichord grows out of the previous trichord.



Figure 4.3: *S.G.*, Mvt. II progression of (025) and (026) trichords.

These cycles would at times align with the different phrases of text and other times highlight important words, for example, the modulation to the B-A-F trichord in m. 47 helps emphasize the word “choirboy.” Over the course of this movement, the pairs of (025) and (026) trichords gradually modulate up by half-step, necessitating that the movement start with only the tenors and basses and eventually incorporate altos and sopranos as the tessitura rises.

“Good sir, that I must cast you off brings me no pleasure; my hands are bound by social graces and the...”	E-flat, D-flat, B-flat (025)
“...law. But rest assured your name will not be tarnished: we who hear your music...”	B-flat, A-flat, E (026)
“...know this galley sentence you’ve been given is a verdict handed down in ignorance...”	E, D, B (025)
“...of truth. That the magistrates have failed to see through these tall tales—spun by a...”	B, A, F (026)
“...choirboy ungrateful for his lot—is a parody of justice, but one you must regrettably endure.”	F, E-flat, C (025)
“This unpleasant accusation that you, my magister puerorum, have been...”	C, B-flat, F-sharp (026)
“...anything but pure is nothing more than defamation by a...”	F-sharp, E, C-sharp (025)
“...young boy bored and boorish, unburdened by your Godly sacrifice or care.”	C-sharp, B, G (026)
“Here this: what sins of yours inspired his charges of misdeed against you are of no great consequence to me. Your good name is of more import than the slander of a child who loses nothing by his claim.”	G, F, D, C, A-flat (01368)

Table 4.2: *S.G.*, Mvt. II trichord subsets and accompanying text.

These repeating trichords establish a consistent harmonic identity for this movement, while the gradual upward pitch trajectory helps the music intensify rather than stagnate. This very systematic approach to harmony also seems to match the cold indifference of Charles V, as though it represents the turning cogs of indifferent bureaucracy.

I wanted to include a strong textural shift to highlight Charles V’s disturbing admission in mm. 97-105: “Your good name is of more import than the slander of a child who loses nothing by his claim.” I chose to underscore this by changing the march style to a slower, more suspended style, almost as if the emperor’s words were being spoken in slow motion. The organ color would be important here, combining with the vibraphone to create a sustained but pulsating unison G out of which the voices grow. Rather than continuing the pattern of a (025) trichord progressing to a (026) in mm. 90-95, I combine two such trichords for a denser harmony to further emphasize the text. I also paraphrase a

melodic motive from earlier in the movement to use as a point of imitation to create an echo of Charles V's despicable words.

90

S. this: what sins of yours in - spired his char-ges of mis - deed a - gainst you

A. this: what sins of yours in - spired his char-ges of mis - deed a - gainst you

T. this: what sins of yours in - spired his char-ges of mis - deed a - gainst you

B.

Org. release x keys

Vib.

94

S. are of no great con³-se-quence to me. Your good

A. are of no³ great con³-se-quence to me.

T. are of no great... con³-se-quence to me. Your good

B.

Org.

Vib.

Figure 4.4: *S.G.*, Mvt. II, SATB, organ, & vibraphone, mm. 90-95.

Lastly, I purposefully omit flute entirely from this movement; I knew it would have a substantial role in the fourth movement and so I did not want to oversaturate the previous movements with the flute color. This omission also serves a symbolic purpose, reflecting how Emperor Charles V essentially ignores the survivor and only considers himself and Gombert in the aftermath of the abuse.

4.3: III. Letter From A Predator

My primary goal with this movement was to add nuance and complexity to Gombert's character by portraying his and Phinot's abusive behavior as coming from an underlying psychological condition. This meant making Phinot sound disturbed, volatile, and even pitiable at times. To encapsulate Phinot and Gombert's pathology, I incorporate spoken and non-pitched vocal sounds more than traditional singing from the chorus. For these sounds and the notation thereof, I looked to a 2015 piece by Matthew Brown entitled *Demon* that I had recently performed with Inversion Ensemble. This piece is a primer on simple yet effective extended vocal techniques like vocal fry, inward singing, whispering, shouting, overtone singing, and my favorite, an extreme form of inward singing Brown refers to as the "crazed pterodactyl" sound. I would not have thought to use some of these sounds if I hadn't sung them myself and heard their potential firsthand. Vocal fry, for example, doesn't sound terribly appealing or impressive when sung by a single person, but a section of basses singing vocal fry is truly frightening. Thus, it and other semi-pitched and non-pitched vocal sounds from *Demon* became integral in this movement.

I also wanted to include quotations of Phinot's own music, but I chose to score these passages for organ rather than voices. I transpose the polyphony two octaves above the original pitch level, creating an eerie layer that floats above the spoken voices (it was this exact musical gesture that finally persuaded me to include organ in this piece at all).

The piece of Phinot's that I quote is "Si par aymer et souffrir," a seemingly lighthearted chanson whose text is by 16th century French poet Clément Marot. As previously mentioned, Marot often wrote poetry on what was then known as "seduction" but what now reads more as coercion, if not harassment or assault. Raye chose to incorporate segments of this poem in her text for the fourth movement, and so I decided to quote Phinot's setting of this same poem in this, the third movement. As a bonus, the simple, merry sound of this particular chanson adds a chilling irony to the narrative.



Figure 4.5: Phinot, "Si par aymer et souffrir," mm. 1-4.

For a vocal formation, I settled on using three different groups: an SATB solo quartet, a TTBB quartet, and an SSAAT ensemble with two on a part. For the premiere performance, I would physically separate these three groups on stage, partly as an homage to Phinot's polychoral writing, but mostly to suggest inner conflict and division bordering on a split-personality disorder. The SATB quartet is the primary force that speaks Phinot's text, alternating between a more whimsical, Julia Childs-esque intonation and a lower, darker intonation; the only time they actually sing is when Phinot shows the slightest bit of vulnerability in saying that his and Gombert's impulse to pursue children "is our burden, not our crime. In this, my friend, I find you blameless" (mm. 31-36). Whether speaking or

singing, the SATB quartet typically accompanies Phinot's music in the organ. To make the two layers sound connected, the SATB quartet's rhythms and cadences for the most part align with that of the organ polyphony. The TTBB quartet mostly echoes the SATB quartet's text phrases by repeatedly and aleatorically whispering fragments of what the SATB quartet has just spoken. At times where greater volume is needed, I instruct the TTBB quartet to speak their passages on the voice. Overall, this quartet contributes a low and sinister-sounding backdrop to the SATB quartet.

The musical score consists of several staves. At the top, the Tenor (T.) and Bass (B.) parts of the TTBB quartet are shown. The Tenor part has two sections: the first is marked *p* and "whispered individually as quickly as possible" with the lyrics "how could we not de-sire that ten - der in - no cence of youth,"; the second is marked "spoken individually in a low register on the voice, slower, more deliberate" with the lyrics "the fee ling of a bo - dy un - bro ken". The Bass part also has two sections: the first is marked *p* and "whispered individually as quickly as possible" with the lyrics "how could we not de-sire that ten - der in - no cence of youth,"; the second section is empty. Below these are four solo parts: Solo S., Solo A., Solo T., and Solo B., each with the lyrics "sire that ten - der in - no cence of youth,". At the bottom is the Organ (Org.) part with a complex polyphonic texture. The score is in common time and features a key signature of one flat.

Figure 4.6: Spoken & whispered text, *S.G.*, Mvt. III, TTBB, SATB quartet, and organ, mm. 14-17.

The SSAAT ensemble is mostly pitched throughout this movement, singing the (01256) pentachord in an additive “smearing” fashion to help create an eerie backdrop. Because of the more sustained nature of this musical layer, this ensemble had to be two on a part to facilitate stagger breathing. The starting pitch of each chromatic “smear” grows out of the vibraphone part.

The musical score shows five staves. The top three staves are for SSAAT parts: S.1, S.2, and A.1. The fourth staff is for A.2 and T. The bottom staff is for Vibraphone (Vib.). The SSAAT parts are marked with a piano (*p*) dynamic and the instruction "stagger breathe". A phonetic instruction "[ng]" is placed below the first staff. The vibraphone part is also marked with a piano (*p*) dynamic and features a chromatic sequence of notes with a wavy line above the staff.

Figure 4.7: *S.G.*, Mvt. III, SSAAT and vibraphone, mm. 39-42.

In this movement, I explored some of the alto flute and cello’s more percussive sounds, using Bartók *pizzicato* and *sul ponticello* tremolo in the cello and key clicks and air-blowing in the alto flute. I intentionally reduced their overall presence in this movement, since I knew that both flute and cello would have much greater roles in Mvt. IV.

4.4: IV. Letter From A Survivor

I wanted this movement to be emotionally challenging from a listener’s perspective, but the movement needed to focus on how Gombert’s assault has forever corrupted music for the survivor rather than including an overly-explicit depiction of the rape. Raye’s poetry

for this movement is a dialogue between the survivor and Gombert, the former represented by newly-composed poetry and the latter represented by excerpts of Marot’s poetry that Raye selected (see introductory pages of the score). This is the only instance in the entire piece where Gombert has any spoken text.

Over the course of the movement, I wanted the survivor to gradually become overwhelmed by Gombert’s presence and eventually become drowned out by his music. For the soprano duet, I composed a simple, lullaby-like motive based on a D half-diminished seventh chord with an added eleventh; my ear was drawn to this haunting sound, plus I wanted to save the more dissonant (01256) pentachord for when the survivor makes specific references to Gombert’s assault (e.g. mm. 27-28, 114-117). The movement begins with this motive echoing across the soprano duet, piccolo, and glockenspiel creating a sort of “music box” texture to represent the child survivor.

The musical score for Figure 4.8 consists of four staves. The top staff is for Solo S.1 & 2 (Soprano), with lyrics: "Mon-sieur Gombert, I hope this letter". The second staff is for Picc. (Piccolo), with dynamics p, mp, p, mp. The third staff is for Vc. (Cello), which is mostly silent. The bottom staff is for Glock. (Glockenspiel), with dynamics p, mp, p, mp. The score includes performance markings such as "div." and "a2".

Figure 4.8: *S.G.*, Mvt. IV, soprano duet, piccolo, and glockenspiel, mm. 6-9.

This texture alternates with Gombert’s music, a fitting “caccia” (a piece about hunting whose subtext was actually about pursuing women) entitled *La chasse du lièvre* (The hare hunt) performed by TTBB solo quartet and cello. Instead of using the original

text, I re-set the music to the Marot passages that Raye selected for this movement. To create initial musical separation between these two textures, I score the survivor music in a higher tessitura in compound meter and in C-Aeolian/G-Phrygian while scoring Gombert's music in a lower tessitura in simple meter and a modal "B major." Over time, the Gombert excerpts become more frequent, longer in duration, and more aggressive in character. Simultaneously, the survivor's music gradually assimilates into Gombert's meter and key.

With this first half of the movement, I worked to get the durations and timing just right; my goal was to keep this movement to seven minutes or less, and so I couldn't wallow too much in this section. In terms of the visual presentation of this movement, I had a clear staging element in mind from the beginning; the TTBB quartet would physically step closer and closer to the soprano duet over the course of the movement as Gombert's musical presence grows. I would also begin with a similar lighting setup as the first movement when Gombert & survivor/cello & flute are first presented, and then change to a bolder, more oppressive lighting scheme later in the movement.

Similar to the first movement, I hold off on incorporating the remaining SATB ensemble until the dramatic high point of the movement, in this case when the soprano duet sings "what music should I sing now that the only songs I know you have stolen from my throat?" (mm. 103-121). My treatment of the SATB chorus in this section is partly inspired by Maurice Ravel's *Daphnis et Chloé* in which he uses chorus mostly as a background musical color rather than as a foreground element. Using the SATB chorus in this way, I literally overwhelm the soprano duet; the SATB tutti chorus repeats contrapuntal Gombert melismas on neutral syllables (à la Ravel) while the TTBB quartet percussively intones the Marot text "d'un nouveau dard je suis frappe" ("with a new arrow I am struck"). The

percussion part becomes more active as well, alternating between bass drum hits to accent the TTBB quartet and tubular bell strikes to evoke church bells.

114

Solo S.1 & 2
sto - len, you have sto - len from my throat?

Solo T.1
d'un nou-veau dard, d'un nou-veau

Solo T.2
d'un nou-veau dard,

Solo B.1
d'un nou-veau dard,

Solo B.2
d'un nou-veau dard, d'un nou-veau

S.
A.
T.
B.

Org.

Picc.
f p f

Vc.
f ff

Tub. B.
ff

B. D.
n f ff

Figure 4.9: “Overwhelming” texture, *S.G.*, Mvt. IV, tutti, mm. 114-117.

Raye's poetry at the conclusion of the movement perfectly encapsulates the irony of a child being abused by someone who worked for a supposed religious sanctuary. Her text "Every echoed word reminds me of how you avoided pause" is a direct reference to a period quotation from the first movement in which Gombert is praised for how his music "avoids pause¹⁷." She juxtaposes this line with one by Marot: "And I will love and serve the Lord in deeds, in words, in songs, and accords." I wanted to highlight this irony by violently drowning out the soprano duet using the final section of *La chasse*, which consists of cascading eighth note scales. For this section, I drew inspiration from the experience I had hearing Philip Glass' *Music in Fifths* for the first time; after about five minutes of listening to the incessant five-note scales in parallel fifths, I remember feeling physically uncomfortable. This is the feeling I wanted to invoke from Rehearsal L through the end of this movement. I transpose the Gombert music from B major to a less happy-sounding B Phrygian, and then create a *stretto* effect by removing the non-eighth note rhythms and gradually contracting the phrases until each part is essentially singing constant, hypnotic eighth notes. While this happens, the soprano duet abandons its lullaby motive and robotically sings one of these scalar patterns from *La chasse* repeating the text "you avoided pause" over and over again as the rest of the ensemble grows and eventually engulfs them entirely.

4.5: V. Letter From A Composer

With the fifth movement, my objective was to address the core concept of the entire piece ("can you separate the art from the artist?") by painting a picture of my personal conflict with appreciating Gombert's music. I knew that it also needed to provide some musical repose after a rather tumultuous fourth movement. I decided to emphasize the

¹⁷ Nugent and Jas, "Gombert, Nicolas."

contemplative nature of Raye's text and make this movement a simple meditation in which time feels more or less suspended. Similar to Mvt. III, an SATB solo quartet is once again the primary voice, although this part is entirely sung.

Before going into much detail figuring out the SATB solo quartet part, I first turned my attention to the rest of the chorus. I knew that I wanted this movement to feature the chorus singing an aleatoric backdrop of sections of *Media vita* with which the SATB quartet would interact, thus representing the sound of Gombert's music echoing in the conflicted composer's mind as he/she considers the moral dilemma of admiring an abuser's music. To accomplish this texture, I borrowed from Knut Nystedt's *Immortal Bach*, a choral arrangement of Bach's song "Komm, süsster Tod" in which each individual singer sustains the pitches in their respective parts for a different length of time, creating a washy rendering of the original. I would include passages of *Media vita* and instruct the singers to sing their own part in a similar way to create an unmeasured echo of Gombert's polyphony. I provide an approximate tempo and instruct the singers to each sing their part while intentionally not aligning with their section-mates. I also include specific timings so that the quartet and SATB tutti roughly stay in sync with each other. This musical gesture inspired another staging element; the SATB tutti chorus would sing in a spread-out formation upstage from the quartet in order for their sound to have a diffused and spacious quality.

Figure 4.10: *S.G.*, Mvt. V, SATB chorus, m. 13.

To fit this choral wash, I based the solo quartet’s pitch content on the (0156) subset of the (01256) pentachord used in the first movement, emphasizing A, B-flat, D, E-flat. This matches the diatonic landscape of the G dorian mode of Gombert’s music with the exception of the occasional E-flat against E-natural. In fact, I chose to embrace these inevitable clashes in mm. 12-13 when the SATB quartet sings “a thief who takes and takes his leave, but stays” since they seemed to musically enhance the philosophical discord of this statement. Otherwise, I keep the solo quartet fairly contained both to preserve the desired introspective aesthetic and to make the aleatoric chorus more prominent. I eventually settled on a mostly homophonic and syllabic texture for the solo quartet reminiscent of the intonements of Gombert’s name in the first movement.

S. *c. 15''* *mf* I write to you with tre-pi - da-tion for I tread the

A. *c. 15''* *mf* I write to you with tre-pi - da-tion for I tread the

T. *c. 15''* *mf* I write to you with tre-pi - da-tion for I tread the

B. *c. 15''* *mf* I write to you with tre-pi - da-tion for I tread the

Figure 4.11: *S.G.*, Mvt. V, SATB quartet, m. 6.

As in the third movement, I wanted to reduce the overall instrumental presence in this movement to create greater contrast with the finale, which I anticipated being more instrumentally involved. Vibraphone is used sparingly and coloristically—mostly to feed pitches to the singers. Alto flute and cello occupy much of the same *tessitura* in this movement and are frequently in unison with each other; this is in part to incorporate a thus far unused instrumental combination and in part to symbolize the permanent link between Gombert and his victim.

Despite the fact that this movement addresses the central issue of the piece, I did not want it to languish too much. To keep the momentum going, the end of this movement transitions *attacca* into the final movement. The last line of poetry “a tremor in the chest behind the heart” proved to be a useful way to introduce the throbbing cello and percussion gesture prevalent in the sixth movement.

4.6: VI. Letter From The Here And Now

As the finale of the piece, Mvt. VI had the responsibility of providing closure regarding the question “can you separate the art from the artist?” After researching and composing this piece and learning just how complex this question is, offering a definitive “one size fits all” answer seemed in vain; instead, Raye crafted a response that emphasizes the importance of believing survivors of abuse, to “lift their voices higher than [Gombert’s] music, to listen as they call [him] out by name.” This message would end the piece on a relatively optimistic note and provide some emotional relief after five movements of rather dark and depressing subject matter. This movement is in roughly two parts; the first two-thirds have a much heavier, anguished character that lament how little society seems to have improved since Gombert’s time, while the last third delivers the aforementioned “optimistic” message of believing survivors.

This movement involved much more revision than previous movements. Specifically, I ended up having to make a number of text cuts. The original text I planned to use (which was Raye’s third draft at my request) included a wonderful *volta* that, after illustrating the bleakness of the unchanging nature of abuse, places the power in the hands of today’s survivors saying “So know, Gombert, your distant death no longer spares you; your name will meet this modern fate.” I initially planned on hinting at the optimistic music at this time and then reverting back to the heavy, bleak music from the beginning for a bit longer and then finally moving back to the optimistic music for the very end. After discussing this movement with Yevgeniy Sharlat, I realized that all of this “back-and-forth” would undermine the strength of the arrival at the final section (Rehearsal H) and that I needed to trim some text and unify the musical identity up until this shift. In other words, I needed to structure the movement more musically and less textually. One might think that this should be obvious to a composer of music, but I have come to find that blind adherence

to the poetry is an all-too-common pitfall in setting texts to music, especially when the text is particularly moving. This was one of the more meaningful lessons to come from the entire experience of composing this piece.

In the first section, I wanted to highlight how over the past 500 years, the state of abuse and abusive artists has not changed. To do so, I decided to feature a low ostinato-like gesture in the cello centered around the C and G open strings, once again based on *Media vita*. This “throbbing” gesture first appears at the end of the previous movement along with the text “a tremor in the chest behind the heart” and links the two movements together. I paired the cello with bass drum and tam-tam to add even more heaviness to the sound.

The image shows a musical score for three instruments: Violoncello, Tam-tam, and Bass Drum, covering measures 1 through 4. The Violoncello part is in the bass clef, with a key signature of two flats and a 3/4 time signature. It features a low ostinato-like gesture centered around the C and G open strings, marked with a forte (*f*) dynamic and a *sim.* (sustained) marking. The Tam-tam part is marked with a *mf* dynamic and a *soft mallet* instruction. The Bass Drum part is marked with a *mf* dynamic and a *soft mallet* instruction, and includes a *dampen* instruction. The score is divided into two measures of 3/4 and two measures of 4/4. The Bass Drum part ends with a *p* (piano) dynamic marking.

Figure 4.12: *S.G.*, Mvt. VI, cello and percussion, mm. 1-4.

I decided to employ the full tutti choral forces to evoke 21st century communal outrage. In the spirit of unifying this section of the movement, I maintained a mostly homophonic, syllabic, and *marcato* vocal style up until Rehearsal H, since I anticipated the final section to be more contrapuntal, melismatic, and legato. In terms of pitch content, I decided to borrow the half-diminished seventh chord with added eleventh from the

“survivor” motive from Mvt. IV. Using this sonority, I came up with a simple (0356) tetrachord based on C–B-flat–D-flat–G to use both harmonically and as a loose melodic row. With each repetition of the row, the entire chorus starts the pattern together on octave Cs; the sopranos sing each pitch in the row while the other voice parts each linger on a different note of the row, resulting in an additive (0356) chord. Limiting the pitch content to this tetrachord was one of the key ways in which I was able to simplify and unify this section of the movement.

The image shows a musical score for a SATB chorus, measures 18-20. The score is in 3/4 time and features a C-B-flat-D-flat-G row. The lyrics are: "can we love the art _____ with-out the art- ist?_". The score includes staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). A circled 'B' above the staff indicates a rehearsal mark. Dynamics include 'sub. p' and 'f'.

Figure 4.13: C–B-flat–D-flat–G row, *S.G.*, Mvt. VI, SATB, mm. 18-20.

The traditionalist in me wanted to conclude this movement on the same pitch level that the whole piece began: on D. The Phrygian qualities of the cello pattern made it easy to oscillate between C & G open fifths and D-flat & A-flat open fifths (the (0156) tetrachord subset), but in order to reach D & A open fifths, I would need to modulate up a half step before reaching Rehearsal H. The most effective place to do this was at Rehearsal E, just before the climax of this section. Although an often-overused musical device in the popular

music/Broadway repertory, this “half-step-up” modulation actually helps to intensify the build-up from Rehearsal E through G in addition to serving its practical function of placing the music at the desired final pitch level.

To help make this movement sound more conclusive, I reprise specific musical gestures from previous movements. For example, when the chorus sings the text “but that dark stain bled through its many pages” in mm. 39-45, I incorporate the dissonant (01256) smear to reference Phinot’s character from the third movement.

The image displays a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and organ, spanning measures 40 to 42. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "dark stain bled,". The Soprano (S.) and Alto (A.) parts begin with a "div." (divisi) marking, indicating a split between the two voices. The Tenor (T.) and Bass (B.) parts also feature a "div." marking. The organ part is marked with "fp" (fortissimo) and "div.". The music features a "smear" gesture, characterized by a long, sustained note that gradually shifts in pitch over time, creating a dissonant effect. The lyrics "dark stain bled," are placed below the vocal lines, with "bled," appearing on a separate line for each part to indicate a long, sustained note. The organ part features a similar "smear" gesture, with a long, sustained note that shifts in pitch. The score is marked with "div." and "fp" (fortissimo) throughout, indicating a dissonant and intense character. The lyrics "dark stain bled," are placed below the vocal lines, with "bled," appearing on a separate line for each part to indicate a long, sustained note. The organ part features a similar "smear" gesture, with a long, sustained note that shifts in pitch.

Figure 4.14: (01256) “smear,” *S.G.*, Mvt. VI, SATB and organ, mm. 40-42.

In mm. 64-66 I include a short reprise of *Virgo Sancta Katharina* from the first movement as a soprano/tenor descant over the alto and bass as they double the *Media vita*-inspired cello figure. Although brief and probably not audible to a first-time listener, this final juxtaposition of these two pieces seems appropriate for this climactic moment of the piece.

62

S. *ff* legato
dy less love - ly, is a mel - o - dy less love - ly

A. *f* *ff* div. tutti
love - ly, is a mel - o - dy less love - ly when

T. *ff* legato
dy less love - ly, is a mel - o - dy less love - ly

B. *f* *ff* div.
love - ly, is a mel - o - dy less love - ly when

Figure 4.15: Reprise of *Virgo Sancta Katharina*, S.G., Mvt. VI, SATB, mm. 63-65.

When the mood shifts at Rehearsal H, I reprise the “survivor” motive from Mvt. IV on flute starting in m. 89, but this time in a warmer, Lydian mode free from any row or pentachord. Gombert’s music would disappear, at least for now.

① With conviction (♩ = ♩)

89

S. out, as they call you out by name.

A. out, as they call you out by name.

T. out, call you out, we will be-

B. we will lis ten, we will be-

Org. *mf*

Fl. *p* *mf* *p* *f* *p*
legato

Figure 4.16: Reprise of “survivor” motive, *S.G.*, Mvt. VI, SATB, organ, and flute, mm. 89-92.

Up until this point in the piece, I had for the most part resisted the temptation to revert to my comfort zone of legato counterpoint; at Rehearsal I, I embraced it. After stating the final lines of text homophonically, I allow the survivor motive to take over as a point

of imitation as the voices “lift up” the survivor, repeating the phrases “we will believe,” “we will listen,” and “we will lift” as a sort of optimistic refrain.

Figure 4.17: “Survivor” point of imitation, *S.G.*, Mvt. VI, SATB, mm. 93-96.

The very ending of the piece proved to be another struggle, this time with striking the balance between making the music sound concluded while still leaving the core issue unresolved. Initially, I intended to end the piece with triumphant open fifths in the chorus punctuated by a Hollywood-esque bass drum strike, but this ending seemed to mischaracterize the central theme of how the problem of abusive artists remains unsolved. The shadow of Gombert’s actions needed to darken this ending in the same way that it darkens the music world to this day. Underneath the chorus’ triumphant open fifths in m. 105, *Media vita* makes one final appearance in the cello and organ, eventually coming to rest on low open fifths to conclude the piece.

105 *ff*

S.1 *fff*

S.2 *fff*

A.1 *ff*

A.2 *fff*

T.1 *ff* lieve. *fff*

T.2 *ff* lieve. *fff*

B.1 *ff* lieve. *fff*

B.2 *ff* lieve. *fff*

Org. *ff*

Fl. *ff* *mf* *ff* *ffp* *fff*

Vc. *ff* sul pont.

Glock.

T-t. *f*

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

144

Figure 4.18: Final *Media vita* quotation, S.G., Mvt. VI, tutti, mm. 105-109.

CONCLUSION

Surviving Gombert is a reflection of my musical development thus far. It incorporates numerous elements from my background, such as choral singing, early music, and an interest in political & social issues and combines them with more recent skills I've developed while a student at UT in terms of orchestration, creating different musical textures, and executing large-scale musical narratives. This piece pushed me out of my comfort zone in a number of ways, such as subject matter, the sketching process, the specific non-pitched and aleatoric elements, and writing for organ to name a few, but I believe that the end product is better for it. The process of composing this piece, though lengthy, was rewarding in and of itself and I believe that my future compositions will greatly benefit from this project. I am very much looking forward to conducting the premiere on April 15th and I truly hope that this piece contributes to global discourse about abusive artists and survivors of their abuse.

Appendix

Surviving Gombert

for mixed chorus, organ, flute, cello, and percussion

- I. Prologue: Divine Man
- II. Letter From An Emperor
- III. Letter From A Predator
- IV. Letter From A Survivor
- V. Letter From A Composer
- VI. Letter From The Here And Now

Total Duration: c. 35 minutes

Completed: February 2019

Instrumentation: mixed chorus, organ or synthesizer, flute (dbl. piccolo & alto), cello, and percussion

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ALEXANDER JOHNSON

SURVIVING
GOMBERT

for chorus, organ, flute,
cello, and percussion

Alexander Johnson: Surviving Gombert (2019)

Texts by Raye Hendrix, Clément Marot (1496-1544), Hieronymus Cardanus (1501-1576), Hermanus Finck (1527-1558), and Silvestro Ganassi (1492-1550)

Performance Notes:

[a] bracketed letters indicate International Phonetic Alphabet

♪ Notes in the percussion part with an unconnected tie indicate "let vibrate." Rests that immediately follow such notes are for counting purposes and do not indicate cessation of sound. Such notes in the organ part are to be sustained until either the next non-parenthetical rest or until individual keys are indicated to be released by an "X" notehead.

The organ part may be performed on synthesizer in the absence of an organ. The same patch may be used for the entire piece and should match the 8' Flute sound as closely as possible, that is, a more transparent and mellow organ sound. This piece does not require organ pedal.

Amplification is recommended for both flute and cello.

Instrumentation

Soprano (min. 4 singers)

Alto (min. 4 singers)

Tenor (min. 5 singers)

Bass (min. 5 singers)

Organ or synthesizer

Flute/Piccolo/Alto Flute, (amplified)

Violoncello (amplified)

Percussion (Vibraphone, Glockenspiel,
a single suspended B₄ Tubular Bell,
Castanets, Brake Drum, Tam-tam,
Medium Tom-tom, Bass Drum)

Text by movement:

I. Prologue: Divine Man

In our own time, Nicolas Gombert shows all musicians the path to refinement.

Lord Nicolas Gombert, Magister Puerorum: Choirmaster to the emperor, divine man in his profession. for he avoids pauses, and his work is rich with full harmonies and intertwining melodies.

The musician, Gombert, was condemned to the galleys for violation of a boy in service to the emperor.

II. Letter From An Emperor

Good sir,

That I must cast you off brings me no pleasure; my hands are bound by social graces

and the law. But rest assured your name will not be tarnished: we who hear your music

know this galley sentence you've been given is a verdict handed down in ignorance

of truth. That the magistrates have failed to see through these tall tales—spun

by a choirboy ungrateful for his lot—is a parody of justice, but one you must regrettably endure.

This unpleasant accusation that you, my magister puerorum, have been anything

but pure is nothing more than defamation by a young boy bored and boorish, unburdened

by your Godly sacrifice or care. Hear this: what sins of yours inspired his charges of misdeed

against you are of no great consequence to me. Your good name is of more import

than the slander of a child who loses nothing by his claim. In the meantime, be assured

that I'll be toiling tireless toward your pardon, and that I believe you better than the boy.

III. Letter From A Predator

Monsieur Gombert,

I write to tell you I find no true error in your ways:

how could we not desire that tender innocence

of youth, the feeling of a body unbroken break beneath

a palm? This need to be the waves that shape a virgin

shore is our burden, not our crime. In this, my friend,

I find you blameless—so then why is it the law

says you're to blame? I too have felt the pull and know

it is not a want for harm that moves my heart

to such small conquests but the itch of hands

that crave the act of making, and a choirboy yet untouched

by the aches of age is as moldable to me—to us

as clay: an instrument we build around a voice.

Are we not then holy? Like God we are creators,

pulling song from silent air and throat—so like God

we are entitled to take up our creation's tithes.

And tithing, as we know, is pure—in fact ordained—so

let history hold up our names divinely: remember us

for what we've made and not our stains.

IV. Letter From A Survivor

Monsieur Gombert,

I hope this letter finds you, but I don't care if it finds you well.

*Je ne dy pas t'amour estre effacée
I do not wish for you to be erased,*

Because of you I can't go back into my home—those halls

where you were meant to clothe and keep me, but bent me

to your hand's command instead.

*ainsi j'ayme ce, qui me blesse
yet I still love that which hurts me.*

How will I ever learn to trust another magister puerorum again?

That first night you came for me you told me I was special;

I thought you liked me better than any of the other boys—

*Dedans son Jardin m'a mené,
Ou tous arbres sont en vigueur
Inside his garden he has led me
where the trees are all in bloom.*

and you did, but not the way
I'd hoped for—not in ways

I could enjoy.

laissez vous perir vostre Servant,
par faulte de lyesse?
*Will you let your servant perish from
this lack of joy?*

Now I only wonder why
you plucked me

from the chorus—what sins
did I commit? What did I do?

Je croy qu'en vous n'a point tant de rudesse
I do not believe you have such roughness.

I'd heard stories from the boys
with crueler masters

but I never thought that it
might happen to me, too.

D'un nouveau dard je suis frappe
With this new arrow I am struck.

What music should I sing
now that the only songs I know

you have stolen from my throat?

Je serviray Amour le Dieu puissant...
I will serve and love the mighty God...

I can't bear to sing the melodies

you taught me even though
they serve a higher cause;

every echoed word reminds me
of how you avoided pause.

...en fait, et dictz, en chansons, et accords
...in fact and word, in songs and chords.

V. Letter From A Musician

Monsieur Gombert,

I write to you with trepidation
for I tread the thinning line
of admiration and despair—

such lovely, numbered voices
in your music, though I know
some go unheard: what words

are lost in sweet symphonia?
what truths lay dormant
in the sound—and whose?

this heavy news of your abuse
comes to me as a contradiction—
a thief who takes and takes

his leave, but stays—how
can that be? how do I quell
this paradox of feeling?

how might I reconcile
your beauty with your teeth?
can I still care for a creation

when the creator acts not
as guardian, but beast?
I try to turn my love for you

into a shadow, but it moves
and moves within me still—stirs
inside this body like a phantom,

a second soul I try to quit
but can't be rid of—a tremor
in the chest behind the heart.

VI. Letter From The Here And Now

Monsieur Gombert,

And so we've reached the here
and now—you, five centuries
removed, but still the trouble

of your time remains:
can we love the art without

the artist? can we remove
the beauty from the name?
For all we've learned

our people are no better—
for all the ways we've grown

we've stayed the same. Now
at least a consequence
will follow—though

not like yours where time
forgot your shame.

History may have sanitized
your actions

but that dark stain bled
through its many pages,
touched the present—and now

those who abuse as you did
lose their name. And yet

the question stands:
what do we do with beauty
made by beasts?

Can what's made continue
to exist without a maker?

Is a melody less lovely
when crafted by destructive
hands? Though we may not

yet have an answer or atonement
perhaps what we can do

til then is this: We will believe
the ones that men like you
have wounded; we will not

let you compose
their fate. We will lift

their voices higher than
your music; we will listen
as they call you out by name.

Transposed Score

SURVIVING GOMBERT

Text by

RAYE HENDRIX

Music by

ALEXANDER JOHNSON (b. 1990)

I. Prologue: Divine Man

Solemn, meditative (♩ = 80)

The score is for a vocal soloist ensemble and instrumental ensemble. It begins with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Solemn, meditative' with a quarter note equal to 80 beats per minute. The vocal soloists (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) are initially silent, indicated by whole rests. The instrumental ensemble includes Soprano, Alto, Tenor, Bass, Organ, Flute, Violoncello, Vibraphone, and Tam-tam. The Soprano part begins with a *pp* dynamic and a melodic line with a slur and a fermata. The Alto part has a marking *[m]*. The Violoncello part starts with a *molto espressivo* marking and a *pp* dynamic, followed by a series of dynamics: *mf*, *mf*, and *pp*. The Vibraphone part begins with a *f* dynamic and a *pp* dynamic, with a marking *Red. med. mallet*. The Tam-tam part starts with a *pp* dynamic. The score concludes with a double bar line and repeat signs for all parts.

I. Prologue: Divine Man

7 *pp*
S. [m]
Vc. *mf* *pp*
Vib. *f* *pp*
T-t. $\frac{3}{2}$ $\frac{4}{4}$ $\frac{3}{2}$ $\frac{4}{4}$

12 *pp* rit. ($\text{♩} = \text{c. } 60$)
S. [m]
Vc. *p* *f* *p* *(p)* *f* *pp*
cadenza-like
(p) *(p)* *f* *(f)*
Vib. *f* *pp*
T-t. med. mallet *pp*

17 $\text{♩} = 80$ accel. $\text{♩} = 120$ molto rall.
Vc. *f*

22 $\text{♩} = 80$ sul III *pp*
Vc. *gliss.* *pp*
Vib. *pp* *Ped.* until indicated

I. Prologue: Divine Man

A Reverently (♩ = ♩)

27

Solo T.1

Solo T.2

Solo B.1

Solo B.2

S.

Vc.

Vib.

T-t.

legato pp *p*

[m] In our own time,

[m] In our

p legato

In

pp *n*

[m]

f *pp*

f *pp* *p* *pp*

mf

33

Solo T.1

Solo T.2

Solo B.1

Solo B.2

Vc.

Vib.

T-t.

p legato *mf*

In our own time,

mf

in our own time,

mf

own time, in our own time,

mf

our own time, our own time,

mf

mf

I. Prologue: Divine Man

B With fervor (♩ = 100)

38

Solo T.1 *fp* *f* *marcato*
Ni co las_ Gom - bert, shows all

Solo T.2 *fp* *f* *marcato*
Ni co las_ Gom - bert, shows all mu - si -

Solo B.1 *fp* *f* *marcato*
Ni co las_ Gom - bert, shows all mu - si -

Solo B.2 *fp* *f* *marcato*
Ni co las_ Gom - bert, shows all mu -

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

Vib. *f* *p* *f*

T-t. *mf*

43

Solo T.1 *rit.*
mu - si - cians the path, the path

Solo T.2
- cians, shows the path

Solo B.1
- cians the path, shows the path

Solo B.2
si - cians, shows the path

Vc.

Vib.

I. Prologue: Divine Man

C A tempo, angelic (♩ = 80)

48

Solo S.1

Solo S.2

Solo A.1

Solo A.2

Solo T.1
to re - fine - ment.

Solo T.2
to re - fine - ment,

Solo B.1
to re - fine - ment,

Solo B.2
to re - fine - ment,

Org.
Sw. 8' Flutes
Sw. *p*
legato *mf*

Fl.
p *mf*

Vc.
arco *f* *ppp*

Vib.
sub. *f* *pp*

I. Prologue: Divine Man

53

The musical score is for a vocal and instrumental ensemble. It features four vocal soloists (S.1, S.2, A.1, A.2) and three instrumental parts (Org., Fl., Vib.). The music is in 2/4 time with a key signature of one flat (B-flat). The vocal parts have lyrics: "Lord Ni-co-las Gom- bert, mag-is-ter". The instrumental parts include an Organ part with a *p* dynamic, a Flute part with dynamics *pp*, *f*, and *pp*, and a Vibraphone part with dynamics *f*, *pp*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and triplets.

Solo S.1
Solo S.2
Solo A.1
Solo A.2
Org.
Fl.
Vib.

Lord Ni-co-las Gom- bert, mag-is-ter
Lord Ni-co-las Gom- bert, mag-is-ter
Lord Ni-co-las Gom- bert, mag-is-ter
Lord Ni-co-las Gom- bert, mag-is-ter

mf *p* *mf* *p* *mf* *p* *mf* *p*

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

I. Prologue: Divine Man

58

Solo S.1 *mf* *p* *mf*
pu - er - or - um, choir - - - - mas - - - -

Solo S.2 *mf* *p* *mf*
pu - er - or - um, choir - - - - mas - ter

Solo A.1 *mf* *p* *mf*
pu - er - or - um, choir - - - - mas - ter

Solo A.2 *mf* *p* *mf*
pu - er - or - um, choir - - - - mas - ter

Org. *p*
3 3 3

Fl. *p*
3 3 3 3 3

Vib. *f* *sub.* *f*
3 3

I. Prologue: Divine Man

62

Solo S.1
-ter to the emp - er - - - or,

Solo S.2
the emp - - er - - or,

Solo A.1
to the emp - - - er - or,

Solo A.2
to the emp - er - - - or,

Solo T.1

Solo T.2

Solo B.1

Solo B.2

Org.

Fl.
3
3
12 tr

Vc.
arco
f 3

Vib.
f
Ped.

B. D.

The musical score is arranged in a standard orchestral format. It begins with a vocal section consisting of four soloists: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), and Alto 2 (A.2). Each soloist has a line of music with lyrics underneath. The lyrics are: S.1: "-ter to the emp - er - - - or,"; S.2: "the emp - - er - - or,"; A.1: "to the emp - - - er - or,"; A.2: "to the emp - er - - - or,". Below the vocalists are two Tenor (T.1, T.2) and two Bass (B.1, B.2) staves, all of which are currently empty. The next section of the score includes an Organ (Org.) with two staves, a Flute (Fl.) with a single staff, a Violin (Vc.) with a single staff, a Viola (Vib.) with a single staff, and a Bass Drum (B. D.) with a single staff. The Flute part features a triplet of eighth notes, a triplet of quarter notes, and a 12-measure run of sixteenth notes ending with a trill (tr). The Violin part has a dynamic marking of *f* and a triplet of eighth notes, with the instruction "arco" above. The Viola part has a dynamic marking of *f* and a Pedal point (Ped.) marking. The Bass Drum part is currently empty.

I. Prologue: Divine Man

D Robust (♩ = ♩)

65

Solo S.1 *f* di - vine man, di - vine man in his pro -

Solo S.2 *f* di - vine man, di - vine man in his pro -

Solo A.1 *f* di - vine man, di - vine man in his pro -

Solo A.2 *f* di - vine man, di - vine man in his pro -

Solo T.1 *f* di - vine man, di - vine man in his pro -

Solo T.2 *f* di - vine man, di - vine man in his pro -

Solo B.1 *f* di - vine man, di - vine man in his pro -

Solo B.2 *f* di - vine man, di - vine man in his pro -

Org.

Fl. *f* *pp*

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

Vib. *pp* *f*

B. D. *p*

Detailed description: This page of a musical score is for the first part of a prologue. It features eight vocal soloist parts (S.1, S.2, A.1, A.2, T.1, T.2, B.1, B.2) and instrumental parts for Organ, Flute, Violoncello, Vibraphone, and Bass Drum. The vocal parts are in a B-flat major key and 4/4 time, with a tempo of 'Robust' (♩ = ♩). The lyrics are 'di - vine man, di - vine man in his pro -'. The instrumental parts include a piano introduction for the Organ, a complex flute part with triplets and dynamics from *f* to *pp*, a cello part with dynamics from *ff* to *p*, a vibraphone part with dynamics from *pp* to *f*, and a bass drum part with a dynamic of *p*. The page number 65 is at the top left, and 60 is at the bottom center.

I. Prologue: Divine Man

68

Solo S. *a2*
fes-sion. For he av - oids _____ paus - ses, _____ and his work is rich _____

Solo A. *a2*
fes-sion. For he av - oids _____ paus - ses, _____ and his work is rich _____

Solo T. *a2*
fes-sion. For he av - oids _____ paus - ses, _____ and his work is rich _____

Solo B. *a2*
fes-sion. For he av - oids _____ paus - ses, _____ and his work is rich _____

S. *p lontano*
[m]

A. *p lontano*
[m]

T. *p lontano*
[m]

B. *p lontano*
[m]

Fl. *f* _____ *p*

Vc. *f*

Vib. *f* _____ *ppp*

T.-t. *pp*

B. D.

I. Prologue: Divine Man

72

Solo S. *mf*
_ with full har - mon ies _____ and in - ter - twin - ing mel - o - dies,

Solo A. *mf*
_ with full har - mon ies _____ and in - ter - twin - ing mel - o - dies,

Solo T. *mf*
_ with full har - mon ies _____ and in - ter - twin - ing mel - o - dies,

Solo B. *mf*
_ with full har - mon ies _____ and in - ter - twin - ing mel - o - dies,

S. *mf*
[m]

A. *mf*
[m]

T. *mf*
[m]

B. *mf*
[m]

Fl. *p*

Vc. *p*

Vib. 3

B. D.

I. Prologue: Divine Man

E

76

Solo S. *f* *mf* div. *f* *mf* Ni-co-las

Solo A. *f* *mf* Ni-co-las

Solo T. *f* *mf* div. *f* *mf* Ni-co-las

Solo B. *f* *mf* div. *f* *mf* Ni-co-las

S. [ng] *p*

A. [ng] [ng] *p*

T. [ng] *p*

B. [ng] *p*

Fl. *f* *pp*

Vc. *f* *pp* *sub. f* *fp* *fp*

Vib.

B. D. *mf*

I. Prologue: Divine Man

With religious ecstasy (♩ = ♩)

81

Solo S. *f* Gom - - - bert. [a]

Solo A. *f* Gom - - - bert. [a]

Solo T.1 *f* Gom - - - bert. [a]

Solo T.2 *f* Gom - - - bert. [a] [a]

Solo B.1 *f* Gom - - - bert. [a]

Solo B.2 *f* Gom - - - bert. [a]

S. *f* [a]

A. *f* [a]

T. *f* div. [a]

B. *f* div. [a]

Fl. *ff* *mf*

Vc. *fp* *ff*

T-t. *pp* *f*

B. D.

I. Prologue: Divine Man

85

Solo S. *ff*

Solo A. *ff*

Solo T.1 *ff*

Solo T.2 *ff*

Solo B.1 *ff*

Solo B.2 *ff*

S. *ff*

A. *ff*

T. *tutti ff*

B. *ff*

Fl. *ff* *mf*

Vc. *ff* *sul pont.*

T-t. *pp* *f*

B. D. *n* *f*

F Suddenly horrified (♩ = ♩)

90

Solo S. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Solo A. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Solo T. *ff* The mu - si - cian, Gom - bert, was con - demned to the

Solo B. *ff* The mu - si - cian, Gom - bert, was con - demned to the

S. *fp* stagger breathe

[m]

A.

T. each individual sings lowest possible pitch *f* stagger breathe

B. each individual sings lowest possible pitch *f* stagger breathe

[a]

[a]

Org. *f*

Fl. *sub. ff* *p* *sub. ff* *p*

Vc. sul pont. *ff*

Br.D. *ff* > dampen

B.D. *ff* > dampen

I. Prologue: Divine Man

93

Solo S. gal-leys for vi-o-la-tion of a boy in ser-vice to the emp-er-or,

Solo A. gal-leys for vi-o-la-tion of a boy in ser-vice to the emp-er-or, for

Solo T. gal-leys for vi-o-la-tion of a boy in ser-vice to the emp-er-or,

Solo B. gal-leys for vi-o-la-tion of a boy in ser-vice to the emp-er-or, for

S.

A.

T.

B.

Org.

Fl. *sub.* *ff* *p*

Vc. *ffp* *ffp*

Br.D.

B.D.

The musical score is for a vocal ensemble and instrumental ensemble. It begins at measure 93. The vocal soloists (Soprano, Alto, Tenor, Bass) sing the lyrics: "gal-leys for vi-o-la-tion of a boy in ser-vice to the emp-er-or,". The lyrics for the Alto part include an additional "for" at the end. The vocal lines feature a triplet of eighth notes on the word "vi-o-la-tion". The instrumental parts include Organ, Flute, Violoncello, and Brass. The Flute part has a dynamic marking of *ff* for a short phrase, then *sub.* (sustained), and then *p*. The Violoncello part has two *ffp* (fortissimo piano) markings. The Organ part has a complex texture with multiple voices. The Brass parts (Brass Drum and Bass Drum) have rests followed by a single note in the final measure.

I. Prologue: Divine Man

96

Solo S. *for vi - o - la - tion of a boy, of a boy.*

Solo A. *vi - o - la - tion of a boy, of a boy.*

Solo T. *for vi - o - la - tion of a boy, of a boy.*

Solo B. *vi - o - la - tion of a boy, of a boy.*

S. *p* individually speak text repeatedly as quickly as possible in lowest possible register
gliss.
damnatus ad triremes stupro pueri principalis

A. *p* individually speak text repeatedly as quickly as possible in lowest possible register
gliss.
damnatus ad triremes stupro pueri principalis

T.

B.

Org.

Fl.

Vc. *gliss.*

Br. D.

B. D.

I. Prologue: Divine Man

99

Solo S. individually bellow text repeatedly as resonantly as possible
DAMNATUS AD TRIREMES
STUPRO PUERI PRINCIPALIS

Solo A. individually bellow text repeatedly as resonantly as possible
DAMNATUS AD TRIREMES
STUPRO PUERI PRINCIPALIS

Solo T. each individual sings lowest possible pitch
gliss.
[a]

Solo B. each individual sings lowest possible pitch
gliss.
[a]

S. individually bellow text repeatedly as resonantly as possible
ff
DAMNATUS AD TRIREMES
STUPRO PUERI PRINCIPALIS

A. individually bellow text repeatedly as resonantly as possible
ff
DAMNATUS AD TRIREMES
STUPRO PUERI PRINCIPALIS

T. ff
Ni - co - las__ Gom - bert,

B. ff
Ni - co - las__ Gom - bert,

Org.

Fl. ff

Vc. gliss. **pp** **ff** **ffp**

Br.D.

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

I. Prologue: Divine Man

G Stunned, transparent (♩ = 60)

102

Solo S. *gliss.* *fff*
each individual sings lowest possible pitch

Solo A. *gliss.* *fff*
each individual sings lowest possible pitch

Solo T. *gliss.* *fff*
each individual sings lowest possible pitch

Solo B. *gliss.* *fff*
each individual sings lowest possible pitch

S. *gliss.* *fff*
[a]

A. *gliss.* *fff*
[a]

T. *gliss.* *fff*
Ni-co las — Gom bert

B. *gliss.* *fff*
Ni-co las — Gom bert

Org. *pp*

Fl. *fff*

Vc. *ffp* *ffp* *ffp* *ff*

Vib.

Br.D.

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

I. Prologue: Divine Man

105

Solo S.

Solo A.

Solo T.

Solo B.

S.

A.

T.

B.

Org.

Fl.

Vc.

Vib.

Br.D.

B. D.

The musical score is arranged in a system with ten staves. The top four staves are for vocal soloists: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The next four staves are for a vocal quartet: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is for the Organ (Org.), showing a series of arpeggiated chords. The sixth staff is for the Flute (Fl.), with a *pp* dynamic marking. The seventh staff is for the Violoncello (Vc.), marked *molto sul tasto* and *pp*, with dynamic changes to *p* and *ppp*. The eighth staff is for the Vibraphone (Vib.), marked *soft mallets*, with dynamics *pp*, *mf*, and *pp*. The bottom two staves are for the Brass section: Baritone (Br.D.) and Bass Drum (B. D.).

pp

molto sul tasto

pp

p

ppp

soft mallets

pp *< mf* *pp*

mf pp

mf pp

Ed. until indicated -----

I. Prologue: Divine Man

112

Org.

Fl.

Vc.

Vib.

p *pp*

p *pp*

mf pp *mf pp* *mf pp*

sul pont.

p *n*

II. Letter From An Emperor

Pompous, biting (♩ = 100)

Soprano

Alto

Tenor

Bass

Organ

Violoncello

Vibraphone

Medium Tom-tom

pizz.
p

med. mallets
p

medium mallets
p *<f p* *f* *p f p* *<f p*

T.

B.

Vc.

Vib.

Tom-t.

p *f*

f

<f p *sub. pp*

74

II. Letter From An Emperor

A

9

T. *marcato p*
Good Sir, That I must cast you off

B. *marcato p*
Good Sir, That I must cast you off

Vc. *p*

Vib. *p*

Tom-t. *fp*

13

T. *mf p*
brings me no plea - sure; my hands are bound by so - cial

B. *mf p*
brings me no plea - sure; my hands are bound by so - cial

Vc.

Vib.

Tom-t. *p f*

sempre
2+3 *sub. p*

II. Letter From An Emperor

17 $3+2$ $3+3+2$ *f*

T. gra - ces bound by so - cial gra - ces and the law. *f*

B. gra - ces bound by so - cial gra - ces and the law. *f*

Vc. *f* *p*

Vib. *p* *f*

Tom-t. *pp* *mf* *f*

21 **B** *sub.* *p* *mf*

T. But rest as-sured rest as-sured your name will not be *mf*

B. But rest as-sured rest as-sured your name will not be *mf*

Vc. *p*

Vib. *p*

Tom-t. *sub.* *p*

II. Letter From An Emperor

25

sub. *p* tarn - ished: we who hear your mu - sic, -

sub. *p* we who hear your mu - sic, -

arco sul pont.

pp *f* *pp*

f *p* *Red.*

f

29

tutti *marcato p* *mf*

we who hear your mu - sic know this gal - ley sen - tence

sub. *p* *mf*

we who hear your mu - sic know this gal - ley sen - tence

sub. *p* *mf*

we who hear your mu - sic know this gal - ley sen - tence

fp *f*

f *Red.*

pp *mf*

(C)

II. Letter From An Emperor

2+2+3

34

A. *f* you've been gi - ven is a ver-dict hand - ed down in ig-nor-ance,

T. *f* you've been gi - ven is a ver-dict hand - ed down in ig-nor-ance,

B. *f* you've been gi - ven is a ver-dict hand - ed down in ig-nor-ance,

Vc. *pizz.* *f*

Vib. *Ped.*

Tom-t. *fp*

38

2+2+3

(D)

A. *f* hand - ed down in ig-nor-ance of truth, *p* that the mag - is-trates

T. *f* hand - ed down in ig-nor-ance of truth, *p* that the mag - is-trates

B. *f* hand - ed down in ig-nor-ance of truth, *tutti p* that the mag - is-trates

Vc.

Vib. *p*

Tom-t. *f* *pp* *f* *sub.* *p*

78

II. Letter From An Emperor

42

A. *mf* *p* *f* *fp* *f*
 have_ failed to see through these tall_ tales— spun,—

T. *mf* *p* *f* *fp* *f*
 have_ failed to see through these tall_ tales— spun,—

B. *mf* *p* *f* *fp* *f*
 have_ failed to see through these tall_ tales— spun,—

Vc. arco sul pont. *fp* *fp* *fp* *gliss.* *gliss.*

Vib.

Tom-t.

46

A. *fp* *f* *sub.* *p* 2+3
 spun,— by a choir - boy spun, by a choir - boy un -

T. *fp* *f* *sub.* *p*
 spun,— by a choir - boy spun, by a choir - boy un -

B. *fp* *f* *sub.* *p*
 spun,— by a choir - boy spun, by a choir - boy un -

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *pizz.*
fp *fp* *f* *fp* *fp* *p*

Vib. *f*

Tom-t. *fp* *f* *p*

79

II. Letter From An Emperor

2+2+3

51

A. grate-ful for his lot is a pa-ro-dy of jus-tice, is a pa-ro-dy of jus-tice, but *sub. p*

T. grate-ful for his lot is a pa-ro-dy of jus-tice, is a pa-ro-dy of jus-tice, but *sub. p*

B. grate-ful for his lot is a pa-ro-dy of jus-tice, is a pa-ro-dy of jus-tice, but *sub. p*

Vc. *f*

Vib. *f*

Tom-t. *f p*

55

3+3+2

A. one you must re-gret-ta-bly en-dure, one you must re-gret-ta-bly en dure. *sub. f*

T. one you must re-gret-ta-bly en-dure, one you must re-gret-ta-bly en dure. *sub. f*

B. one you must re-gret-ta-bly en-dure, one you must re-gret-ta-bly en dure. *div. sub. f*

Vc. *p f*

Vib. *Ped.*

Tom-t. *sub. f*

80

II. Letter From An Emperor

E Whiny, strident (♩ = ♩)

59

S. *f* This un-plea - sant ac - cu - sa - tion, *p*

A. This un - plea - sant ac - cu - sa -

T. *f* This un-plea - sant ac - cu - sa - tion, *p*

B. *tutti f* This un - plea - sant ac - cu - sa -

Vc. *ff* *p* *ff*

Vib. *sub. p* *f* *sub. p* *f* *sub. p*

64

S. *f* This un-plea - sant ac - cu - sa - tion, *p* that you, my ma - gis - ter pu - er - or - um, *f*

A. *p* tion, *f* This un-plea - sant ac - cu - sa - tion that you, my ma - gis - ter pu - er - or - um,

T. *f* This un-plea - sant ac - cu - sa - tion, *p* that you, *f* that

B. *p* tion, *f* This un-plea - sant ac - cu - sa - tion that you, that

Vc. *p* *ff* *p* *ff* *p*

Vib. *p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

II. Letter From An Emperor

(F)

69 3+2+2 *ff*

S. my ma - gis-ter pu - er - or - um, have been an - y-thing but pure, have been

A. my ma - gis-ter pu - er - or - um, have been an - y-thing but pure, have been

T. you, my ma - gis-ter pu - er - or - um, have been an - y-thing but pure, have been

B. you, my ma - gis-ter pu - er - or - um, have been an - y-thing but pure, have been

Vc. *ff*

Vib. *f*

Tom-t. *p* *f* *p* *f* *p*

73 3+2

S. an - y-thing but pure is no-thing more, is no-thing more than de - fa - ma - tion by a young boy, a young

A. an - y-thing but pure is no-thing more, is no-thing more than de - fa - ma - tion by a young boy,

T. an - y-thing but pure is no-thing more, is no-thing more than de - fa - ma - tion by a young boy, a young

B. an - y-thing but pure is no-thing more, is no-thing more than de - fa - ma - tion by a young boy,

Vc. *ff*

Vib. *ff*

Tom-t. *f*

II. Letter From An Emperor

78

S. boy, a young boy, a young boy bored and boor-ish, un burd-ened, un burd ened by your

A. a young boy, a young boy bored and boor-ish, un burd ened, un burd ened by your

T. boy, a young boy, a young boy bored and boor ish, un burd ened, un burd ened by your

B. a young boy, a young boy bored and boor-ish, un burd ened, un burd ened by your

Vc. *ff* arco *gliss.* *fp*

Vib.

Tom-t. *fp* *f* *fp* *fp* *fp*

82 *ff* rall.

S. God - - ly sa - cri fice, — your. God - - ly sa - cri-fice or

A. *ff* God - - ly sa - cri fice, — your. God - - ly sa - cri-fice or

T. *ff* God - - ly sa - cri fice, — your God - - ly sa - cri-fice or

B. *ff* God - - ly sa - cri fice, — your God - ly sa - cri-fice or

Vc. *ff* *fp* *ff* *fp*

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

Tom-t. *f* *pp* *f* *pp* *f*

II. Letter From An Emperor

G Slower, transparent ($\text{♩} = 72$)

86 *pp* *pp* *pp* *pp*

S. care. Hear

A. care. Hear

T. care. Hear

B. care.

Org. *pp*

Vc. *ff* *p* *ppp*

r.h. (two mallets)

Vib. *pp* *l.h. bowed*

Red. depress until indicated

The musical score is for the second movement, 'Letter From An Emperor', starting at measure 86. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental accompaniment by Organ, Violoncello, and Vibraphone. The tempo is marked 'Slower, transparent' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The vocal parts have lyrics 'care.' and 'Hear'. The Organ part plays a sustained chord. The Violoncello part has dynamics *ff*, *p*, and *ppp*. The Vibraphone part has dynamics *pp* and includes a section marked 'l.h. bowed' and 'Red. depress until indicated'.

II. Letter From An Emperor

90

S. *p* *pp*
 this: what sins of yours — in - spired his char-ges of mis - deed a - gainst you

A. *p* *pp*
 this: what sins of yours — in - spired his char-ges of mis - deed a - gainst you

T. *p* *pp*
 this: what sins of yours — in - spired his char-ges of mis - deed a - gainst you

B.

Org. release x keys — 3 —

Vib.

94

S. *p* *pp*
 are of no great con³-se-quence to me. Your good

A. *p* *pp*
 are of no great con³-se-quence to me.

T. *p* *pp*
 are of no great — con³-se-quence to me. Your good

B.

Org. 3 3 3

Vib.

II. Letter From An Emperor

98 *mf* *pp* *mf* *pp*

S. name is of more im - port than the

A. *pp* *mf* *pp* *mf* *pp*
Your good name is of more im - port

T. *mf* *pp* *mf* *pp*
name is of more im - port than the

B. *pp* *mf* *pp* *mf* *pp*
Your good name is of more im - port

Org.

Vib.

101 *mf* *pp* *mf*

S. slan - der of a child who los - es no - thing,

A. *mf* *pp*
than the slan - der of a child who

T. *mf* *pp* *mf*
slan - der of a child who los - es no - thing,

B. *mf* *pp*
than the slan - der of a child who

Org.

Vib.

II. Letter From An Emperor

rit.

H A tempo, biting ($\text{♩} = 72$)

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano (S.):** Treble clef, lyrics: "no - thing by his claim." Dynamics: *pp* (104), *mf*, *pp*, *n*. Includes a *div.* marking and a triplet of eighth notes.
- Alto (A.):** Treble clef, lyrics: "los - es no - thing by his claim." Dynamics: *mf*, *pp*, *n*. Includes a *div.* marking and a triplet of eighth notes.
- Tenor (T.):** Treble clef, lyrics: "no - thing by his claim." Dynamics: *pp*, *mf*, *pp*, *n*. Includes a triplet of eighth notes.
- Bass (B.):** Bass clef, lyrics: "los - es no - thing by his claim." Dynamics: *mf*, *pp*, *n*. Includes a triplet of eighth notes.
- Organ (Org.):** Two staves. The upper staff has a melodic line with a fermata. The lower staff has a rhythmic accompaniment with a fermata.
- Vibraphone (Vib.):** Treble clef, mostly rests with a dashed line indicating a continuation.
- Tom-toms (Tom-t.):** Percussion line with a *p* dynamic marking and a rhythmic pattern of eighth notes.

II. Letter From An Emperor

107

S. *tutti p* \curvearrowright *mf* *p* *3*
In the mean-time, be as-

A. *tutti p* \curvearrowright *mf* *p* *3*
In the mean-time, be as-

T. *p* \curvearrowright *mf* *p* *3*
In the mean-time, be as-

B. *p* \curvearrowright *mf* *p* *3*
In the mean-time, be as-

Org. *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf* *p* \curvearrowright *mf*

Vc. *pizz.* *mf* *p* \curvearrowright *mf* *3 p* \curvearrowright *mf* *3 p* \curvearrowright *mf*

Vib. *p* *3*

Tom-t. *mf* *p* *mf* *p* *mf*

Detailed description: This page of a musical score, numbered 107, features seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison, with lyrics "In the mean-time, be as-". Each vocal line includes dynamic markings (*p*, *mf*, *p*) and a crescendo hairpin. The Organ part consists of two staves with triplet patterns and dynamic markings (*p*, *mf*). The Violoncello (Vc.) part includes a *pizz.* marking and dynamic markings (*mf*, *p*, *mf*). The Vibraphone (Vib.) part features a triplet pattern with a *p* dynamic. The Tom-tom part has a rhythmic pattern with dynamic markings (*mf*, *p*, *mf*). The score is in 3/4 time.

II. Letter From An Emperor

2+2+3

110

mf *p* *mf* *p*

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

A. *mf* *p* *mf* *p*

T. *mf* *p* *mf* *p*

B. *mf* *p* *mf* *p*

Org. *mf* *p* *mf* *p* *p* *mf* *p*

Vc. *p* *mf* *p*

Vib. *p* *mf* *p*

Tom-t. *sub.* *p*

sured be as-sured that I'll be toil - ing tire - less toward your par - don, and that

sured be as-sured that I'll be toil - ing tire - less toward your par - don, and that

sured be as-sured that I'll be toil - ing tire - less toward your par - don, and that

sured be as-sured that I'll be toil - ing tire - less toward your par - don, and that

II. Letter From An Emperor

3+2+2

114

S. *mf* *p* *f* *p* *f*
I be-lieve you, I be-lieve you, I be-lieve you, bet-ter than the boy,

A. *mf* *p* *f* *p* *f*
I be-lieve you, I be-lieve you, I be-lieve you, bet-ter than the boy,

T. *mf* *p* *f* *p* *f*
I be-lieve you, I be-lieve you, I be-lieve you, bet-ter than the boy,

B. *mf* *p* *f* *p* *f*
I be-lieve you, I be-lieve you, I be-lieve you, bet-ter than the boy,

Org.

Vc. *mf* *p* *f*

Vib.

Tom-t. *mf* *p* *fp*

Detailed description: This page of a musical score is for the second movement, 'Letter From An Emperor'. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an instrumental ensemble (Organ, Violoncello, Vibraphone, Tom-tom). The vocal parts are in a 7/8 time signature and consist of four measures. The lyrics are 'I be-lieve you, I be-lieve you, I be-lieve you, bet-ter than the boy,'. The dynamics for the vocal parts are marked as *mf*, *p*, *f*, *p*, and *f* across the measures. The instrumental parts include the Organ, Violoncello (Vc.), Vibraphone (Vib.), and Tom-tom. The Tom-tom part has dynamics of *mf*, *p*, and *fp*. The score is numbered 114 at the beginning of the vocal staves.

II. Letter From An Emperor

3+2+2

rall.

I A tempo (♩ = 72)

118

S. *ff*
I be-lieve you, bet-ter than the boy.

A. *ff*
I be-lieve you, bet-ter than the boy.

T. *ff*
I be-lieve you, bet-ter than the boy.

B. *ff*
I be-lieve you bet-ter than the boy.

Org. *mf*

Vc. *ff* *p*

Vib.

Tom-t. *ffp* *ff* *mf dim. poco a poco* *mp*
as if getting gradually farther away

122

Vc. *pp*

Vib.

Tom-t. *p* *pp* *ppp* *barely audible*

III. Letter From A Predator

In time, slow ($\text{♩} = 60$)

c. 6"

pp

f

Soprano 1

Soprano 2

Alto 1

[m]

pp

f

Alto 2

Tenor

[m]

f

Tenor (or Bass)

mf whispered individually as quickly as possible

× × × ×

Mon - sieur Gom - bert

mf whispered individually as quickly as possible

× × × ×

Mon - sieur Gom - bert

f

Solo Soprano

p

Mon-sieur Gom-bert,

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p

Mon-sieur Gom-bert,

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p

Mon-sieur Gom-bert,

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p

Mon-sieur Gom-bert,

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

Solo Alto

p

Mon-sieur Gom-bert,

Solo Tenor

p

Mon-sieur Gom-bert,

Solo Bass

p

Mon-sieur Gom-bert,

Organ

pp

Alto Flute

Violoncello

Vibraphone

soft mallets

p

Ped.

Castanets

pp

III. Letter From A Predator

A With chilling candor (♩ = 100)

rit.

5

S.1
S.2
A.1

A.2
T.

T./B.

B.

Solo S.
p I write to tell you, *mf* I find no true er - ror in your

Solo A.
p I write to tell you, *mf* I find no true er - ror in your

Solo T.
p I write to tell you, *mf* I find no true er - ror in your

Solo B.
p I write to tell you, *mf* I find no true er - ror in your

Org.
pp

Vib.

III. Letter From A Predator

A tempo (♩ = 100)

The score is arranged in a system with the following parts from top to bottom:

- S.I. / S.2 / A.I.:** Treble clef, *pp* *tutti*, *div.*, [m]
- A.2 / T.:** Treble clef, *pp* *tutti*, [m]
- T./B.:** Treble clef, 8
- B.:** Bass clef
- Solo S.:** Treble clef, *p*, ways: how could we not de - (with triplet and *mf*)
- Solo A.:** Treble clef, *p*, ways: how could we not de - (with triplet and *mf*)
- Solo T.:** Treble clef, *p*, ways: how could we not de - (with triplet and *mf*)
- Solo B.:** Bass clef, *p*, ways: how could we not de - (with triplet and *mf*)
- Org.:** Grand staff, *pp*, *8^{va}*, triplet
- Vib.:** Treble clef, *pp*, *Ed.*, bowed slowly & continuously, soft mallet

III. Letter From A Predator

rit. A tempo

rit. **B** Slow (♩ = 60)

The musical score is arranged in a vertical system with the following parts from top to bottom:

- S.I.** and **S.2**: Soprano I and Soprano II staves.
- A.1** and **A.2**: Alto I and Alto II staves.
- T.**: Tenor staff with lyrics: "how could we not de-sire that ten - der in - no cence of youth, the fee ling of a bo - dy un - bro ken". Includes performance instructions: "whispered individually as quickly as possible" and "spoken individually in a low register on the voice, slower, more deliberate".
- B.**: Bass staff with lyrics: "how could we not de-sire that ten - der in - no cence of youth,". Includes performance instruction: "whispered individually as quickly as possible".
- Solo S.**: Solo Soprano staff with lyrics: "sire that ten - der in - no cence of youth,".
- Solo A.**: Solo Alto staff with lyrics: "sire that ten - der in - no cence of youth,".
- Solo T.**: Solo Tenor staff with lyrics: "sire that ten - der in - no cence of youth,".
- Solo B.**: Solo Bass staff with lyrics: "sire that ten - der in - no cence of youth,".
- Org.**: Organ part with two staves.
- Vib.**: Vibraphone staff.
- Tom-t.**: Tom-tom drum staff.

III. Letter From A Predator **C**

18

S.1
S.2
A.1

A.2
T.

T./B.

B.

Solo S.

Solo A.

Solo T.

Solo B.

Vib.

Tom-t.

sub. *fff* bellowed

tutti

div. *pp*

BREAK

sub. *fff* bellowed

tutti

BREAK

sub. *fff* bellowed

mf

whispered *mf*

be - - -

spoken individually in a low register on the voice, slower, more deliberate

the fee-ling of a bo-dy un-bro-ken

BREAK

sub. *fff* bellowed

mf

whispered *mf*

be-

BREAK

sub. *fff* bellowed

mf

the fee-ling of a bo-dy un-bro-ken

BREAK

sub. *fff* bellowed

mf

the fee-ling of a bo-dy un-bro-ken

BREAK

sub. *fff* bellowed

mf

the fee-ling of a bo-dy un-bro-ken

BREAK

sub. *fff* bellowed

mf

the fee-ling of a bo-dy un-bro-ken

BREAK

bowed continuously

pp *Ed.* soft mallet

strike side of Tom-tom

ff

III. Letter From A Predator

22

S.I.
S.2
A.1

neath a palm? This need to

A.2
T.

div.
pp

a palm? to

T./B.

neath a palm? This need to be

B.

neath a palm? This need to be

Solo
S.

p

This

Solo
A.

p

This

Solo
T.

p

This

Solo
B.

p

This

Org.

pp
8^{va}

Vc.

Vib.

bowed continuously

soft mallet

III. Letter From A Predator

Suddenly faster (♩ = 100)

27

S.I. *ff* //

S.2 *ff* //

A.1 be the waves *ff* //

A.2 be the waves *ff* //

T. lowest possible note slow gliss. up, fast gliss. down (like a car upshifting)

T./B. spoken *f* *fp* *fp* gliss. waves *ff* //

B. spoken *f* *fp* *fp* gliss. waves *ff* //

Solo S. *mf* *fp* *ff* //

Solo A. *mf* *fp* *ff* //

Solo T. *mf* *fp* *ff* //

Solo B. *mf* *fp* *ff* //

Org.

Vc. scratch tone sul IV slow gliss. up, fast gliss. down (like a car upshifting) *fp* *fp* gliss. *ff* //

Vib.

III. Letter From A Predator

D Suddenly slower, with self-pity ($\text{♩} = 60$) rit. A tempo

31

S.I.
S.2
A.I.

A.2
T.

T./B.
8

B.

Solo S.
sung *p* molto legato
3
is our bur - den, not our crime. In this, my

Solo A.
sung *p* molto legato
3
is our bur - den, not our crime. In this, my

Solo T.
8
sung *p* molto legato
3
is our bur - den, not our crime. In this, my

Solo B.
sung *p* molto legato
3
is our bur - den, not our crime. In this, my

Org.
pp

III. Letter From A Predator

E Volatile (♩ = 100)

35

S.1
S.2
A.1

A.2
T.

T./B.

B.

Solo S.

Solo A.

Solo T.

Solo B.

Org.

Vib.

mf > *pp*

ff

ff

ff

ff

ff

ff

f

bellowed together, speech-like

bellowed together, speech-like

bellowed together, speech-like

bellowed together, speech-like

bellowed together, speech-like

bellowed together, speech-like

bellowed together, speech-like

friend, I find you blame - less -

so then why is it the law ___ says you're to blame?

friend, I find you blame - less -

so then why is it the law ___ says you're to blame?

friend, I find you blame - less -

so then why is it the law ___ says you're to blame?

friend, I find you blame - less -

so then why is it the law ___ says you're to blame?

Org.

bowed continuously

f

100 *Red.*

III. Letter From A Predator

39 stagger breathe

S.I. *p*

S.2

A.1 [ng]

A.2 *p* stagger breathe

T. [ng]

T./B. *mf* whispered individually, quickly

I too have felt the pull

B. *mf* whispered individually, quickly

I too have felt the pull

Solo S. *mf* spoken in a low register on the voice with natural speech inflection

I too have felt the pull and know

Solo A. *mf* spoken in a low register on the voice with natural speech inflection

I too have felt the pull and know

Solo T. *mf* spoken in a low register on the voice with natural speech inflection

I too have felt the pull and know

Solo B. *mf* spoken in a low register on the voice with natural speech inflection

I too have felt the pull and know

A. Fl. *p* pizz. *tr* begin slowly, accel. poco a poco

Vc. *sfz*

Vib. *p*

Br.D. *ff*

III. Letter From A Predator

43

S.I.
S.2
A.I.

very gradual gliss.
gliss.

A.2
T.

very gradual *gliss.*

T./B.

increasingly on the voice

B.

increasingly on the voice

Solo S.

it is not a want for harm that moves my heart to such small con-quests

Solo A.

it is not a want for harm that moves my heart to such small con-quests

Solo T.

it is not a want for harm that moves my heart to such small con-quests

Solo B.

it is not a want for harm that moves my heart to such small con-quests

A. Fl.

begin slowly,
gradually play faster

Vc.

Vib.

Br.D.

III. Letter From A Predator

47

S.1 *gliss.* *mf* * quickly and erratically strum fingers on folder gradually slow down strumming

S.2

A.1 *p*

A.2 *gliss.* *mf* * quickly and erratically strum fingers on folder gradually slow down strumming

T. *p*

T./B. *f* whispered individually as quickly as possible gradually slow down whispering

B. *f* but the itch of hands whispered individually as quickly as possible gradually slow down whispering

Solo S. *f* *mf* but the itch of hands that crave the act of ma-king

Solo A. *f* *mf* but the itch of hands that crave the act of ma-king

Solo T. *f* *mf* but the itch of hands that crave the act of ma-king

Solo B. *f* *mf* but the itch of hands that crave the act of ma-king

Org.

A. Fl. *f* fast key clicks in short bursts gradually slow down clicks *pp*

Vc. arco harmonics *gliss.* sul III molto sul ponticello gradually slow down tremolo & *gliss.* *sfz* *p*

Vib. *b*

Cast. random bursts with space inbetween *p*

Tom-t. strike side of Tom-tom *sfz*

*random medium-high note, but not extremely high or loud

III. Letter From A Predator

F

51

S.1
S.2
A.1
A.2
T.
T./B.
B.

n

whispered *p*

yet un - touched by the aches of

whispered *p*

yet un - touched by the aches of

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p < *mf* > *p*

and a choir - boy yet un - touched by the aches of

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p < *mf* > *p*

and a choir - boy yet un - touched by the aches of

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p < *mf* > *p*

and a choir - boy yet un - touched by the aches of

spoken in a mid-high register on the voice with exaggerated speech inflection (a floaty "singer voice")

p < *mf* > *p*

and a choir - boy yet un - touched by the aches of

Org.

pp *pp*

pp *p* *pp*

A. Fl.

pp *p* *pp*

Vc.

ppp

Vib.

Cast.

Tom-t.

2/4

III. Letter From A Predator

55

S.1
S.2
A.1

A.2
T.

T./B.

B.

Solo S.
age is as mold - a - ble, mold - a - ble to

Solo A.
age is as mold - - - a - ble, mold - a - ble to

Solo T.
age is as mold - a - ble, mold - a - ble to

Solo B.
age is as mold - a - ble, mold - a - ble to

Org.
8^{va}
pp

A. Fl.
pp mf pp mf

T.-t.
bowed
p mf

Cast.

III. Letter From A Predator

rit.

60

S.I. *p*
S.2
A.1
to us

A.2 *p*
T.
to us

T./B. *p*
B.
to us

Solo S. *p*
spoken in a low register on the voice with natural speech inflection
me— to us as clay: an in-stru-ment we build a-round a voice.

Solo A. *p*
spoken in a low register on the voice with natural speech inflection
me— to us as clay: an in-stru-ment we build a-round a voice.

Solo T. *p*
spoken in a low register on the voice with natural speech inflection
me— to us as clay: an in-stru-ment we build a-round a voice.

Solo B. *p*
spoken in a low register on the voice with natural speech inflection
me— to us as clay: an in-stru-ment we build a-round a voice.

Org. *p*
ppp

A. Fl. *p*
ppp

T-t.

III. Letter From A Predator

G Placid (♩ = 60)

64 *tutti* *p* stagger breathe div. [m]

A.1 [m]

A.2 *p* stagger breathe div. [m]

T. [m]

T./B. [m]

B. [m]

Solo S. [m]

Solo A. [m]

Solo T. [m]

Solo B. [m]

Org. [m]

A. Fl. non-vib. [m]

Vc. [m]

Vib. bowed continuously [m]

Ped. soft mallet [m]

B. D. [m]

The musical score is arranged in a system of staves. At the top left, a circled 'G' indicates the tempo 'Placid' with a quarter note equal to 60 beats per minute. The score begins at measure 64. The vocal soloists (S.1, S.2, A.1, A.2, T., T./B., B., Solo S., Solo A., Solo T., Solo B.) are shown with long, sustained notes, some with a 'stagger breathe' instruction and a 'div.' (divisi) marking. The organ (Org.) part has a few notes in the first measure. The woodwinds include an Alto Flute (A. Fl.) with a 'non-vib.' instruction, and a Vibraphone (Vib.) with a 'bowed continuously' instruction. The percussion (B. D.) part is mostly silent, with a 'Ped.' (pedal) instruction and a 'soft mallet' instruction for the Vibraphone.

III. Letter From A Predator

Suddenly aggressive (♩ = ♩)

68

S.1 *ppp* *f* *p* *f* *p*

S.2

A.1 [o] [a]

A.2 *ppp* *f* *p* *f* *p*

T. [o] [a]

T./B. *bellowed f* 3 3 3 3

B. *bellowed f* 3 3 3 3

Solo S. *mf* 3 3 *bellowed f* 3 3 3 3

Solo A. *mf* 3 3 *bellowed f* 3 3 3 3

Solo T. *mf* 3 3 *bellowed f* 3 3 3 3

Solo B. *mf* 3 3 *bellowed f* 3 3 3 3

Org. *p* *mf*

A. Fl. *ppp* *ffz* *p* *ffz* *p*

Vc. *molto sul pont.* *ff* *p* *ff* *p*

Vib.

B. D. *ffz* *p* *ffz* *p*

Are we not then ho-ly? Like God we are cre-a-tors,

III. Letter From A Predator

74

S.I. *fff* *gliss.**

S.2

A.I.

A.2 *fff* *gliss.**

T.

T./B. *fff*

B. *fff*

THROAT—

THROAT—

Solo S. *fff* *f* *spoken in a low register on the voice with natural speech inflection*

THROAT—

so like God we are en-tit led to

Solo A. *fff* *f* *spoken in a low register on the voice with natural speech inflection*

THROAT—

so like God we are en-tit led to

Solo T. *fff* *f* *spoken in a low register on the voice with natural speech inflection*

THROAT—

so like God we are en-tit led to

Solo B. *fff* *f* *spoken in a low register on the voice with natural speech inflection*

THROAT—

so like God we are en-tit led to

Org. *pp* *8va* *8va*

A. Fl. *gliss. x* *ff* *p*

Vc. *gliss.* *ff* *p*

bowed

Vib. *p* *ped.*

B. D.

* highest possible note

III. Letter From A Predator

rit.

H With chilling candor (♩ = 100)

78

S.1
S.2
A.1

A.2
T.

T./B.

B.

Solo S.
take up our cre-a-tion's tithes. And ti-thing, as we

Solo A.
take up our cre-a-tion's tithes. And ti-thing, as we

Solo T.
take up our cre-a-tion's tithes. And ti-thing, as we

Solo B.
take up our cre-a-tion's tithes. And ti-thing, as we

Org.

A. Fl.

Vc.

spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")

spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")

spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")

spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")

pp

8^{va}

8^{va}

III. Letter From A Predator

82

S.I.
S.2
A.1

p

spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")

in fact or- dained—

A.2
T.

p

spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")

in fact or- dained—

T./B.

B.

Solo S.

know, is pure —

so let his-to-ry hold up

spoken in a low register on the voice with natural speech inflection

Solo A.

know, is pure —

so let his-to-ry hold up

spoken in a low register on the voice with natural speech inflection

Solo T.

know, is pure —

so let his-to-ry hold up

spoken in a low register on the voice with natural speech inflection

Solo B.

know, is pure —

so let his-to-ry hold up

Org.

A. Fl.

Vc.

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are grouped: Soprano I (S.I.), Soprano II (S.2), Alto I (A.1), Alto II (A.2), Tenor (T.), Tenor/Bass (T./B.), and Bass (B.). Below these are four solo parts: Solo S., Solo A., Solo T., and Solo B. The organ part (Org.) is positioned below the soloists. At the bottom are the parts for Alto Flute (A. Fl.) and Violoncello (Vc.). The score begins at measure 82. The vocal parts have lyrics: 'in fact or- dained—' and 'know, is pure — so let his-to-ry hold up'. Performance instructions in boxes specify that the first two vocal parts should be 'spoken in a mid-high register on the voice with exaggerated speech inflection (think "floaty singer voice")' and the solo parts should be 'spoken in a low register on the voice with natural speech inflection'. The organ part features a melodic line with some grace notes and a bass line with sustained chords.

III. Letter From A Predator

rit. . . . **I** Darkly (♩ = 60)

86

S.1 sustains F, gli altri individually drift downward in pitch very gradually (try not to align with each other) *pp* *gliss.*

individually drift downward in pitch very gradually (try not to align with each other) *pp* *gliss.*

p whispered individually
re mem ber us

p whispered individually
re mem ber us

Solo S. *mf* 3 *p* 3 *mf* *p*
ournames di vine ly: re-mem ber us, for what we've made and

Solo A. *mf* 3 *p* 3 *mf* *p*
ournames di vine ly: re-mem ber us, for what we've made and

Solo T. *mf* 3 *p* 3 *mf* *p*
ournames di vine ly: re-mem ber us, for what we've made and

Solo B. *mf* 3 *p* 3 *mf* *p*
ournames di vine ly: re-mem ber us, for what we've made and

Org.

A. Fl.

Vc.

Vib. soft mallets *f* Ped.

Cast.

III. Letter From A Predator

91

S.I.
S.2
A.1

A.2
T.

T./B.

B.

Solo S.

Solo A.

Solo T.

Solo B.

A. Fl.

Vc.

Vib.

Cast.

gliss.

f lowest possible pitch

f lowest possible pitch

p whispered individually

and not our stains

increasingly on the voice

f

p lowest possible note (vocal fry or inward singing)

increasingly on the voice

f

gliss.

[o]

lowest possible note (vocal fry or inward singing)

f

gliss.

not our stains.

[o]

lowest possible note (vocal fry or inward singing)

f

gliss.

not our stains.

[o]

lowest possible note (vocal fry or inward singing)

f

gliss.

not our stains.

[o]

start slowly and gradually increase speed

p

ff

slow harmonics gliss. sul IV
molto sul ponticello

p

gliss.

gliss.

ff

start slowly and gradually increase speed

p

Ped.

pp

lv. al niente

IV. Letter From A Survivor

Delicate, simple (♩ = 48)

Solo Sopranos 1 & 2

Solo Tenor 1

Solo Tenor 2

Solo Bass 1

Solo Bass 2

Soprano

Alto

Tenor

Bass

Organ

Piccolo

Violoncello

Glockenspiel

pp

hard, small mallet heads

p *mp* *p* *mp* *p* *mp* *p*

legato

IV. Letter From A Survivor

6

Solo S.I & 2

div. *p* *mf* *p*

a2

Mon-sieur Gom - bert, I hope this let - ter

Picc.

p *mp* *p* *mp*

Vc.

Glock.

10

Solo S.I & 2

mf *p* *mf*

a2

finds you, but I don't care if it finds you well,

Picc.

p *mp* *p*

Vc.

con sordino

pp *legato*

Glock.

B. D.

IV. Letter From A Survivor

A Tender, distant (♩ = ♩)

Like the beginning

(♩ = ♩)

Solo S.I & 2
I4 *ppp* *div. p*
Be-

Solo T.1
pp legato *p* *ppp*
Je ne dis pas t'a- mour ê - tre ef - fa - cée.

Solo T.2
pp legato *p* *ppp*
Je ne dis pas t'a mour ê - tre ef - fa cée.

Solo B.1
pp legato *p* *ppp*
t'a-mour ê - tre e - ffa - cée.

Solo B.2
pp legato *p* *ppp*
Je ne dis pas t'a - mour ê - tre ef - fa - cée.

Picc.
ppp *p* *mp*

Vc.
pp *p* *pp*

Glock.
hard, small mallet heads
pp

B. D.
soft mallets
pp

IV. Letter From A Survivor

18 *mf* *p* *mf* *p* a2

Solo S.I & 2
cause of you I can't go back in - to my home

Picc. *p* *mp* *p* *mp* *p* *mp* *p*

Vc.

Glock.

B. D.

23 *mf* *p* *mf* *div.* *mf* *ppp* *p*

Solo S.I & 2
those halls where you were meant to clothe and keep me, but bent me to your

Picc. *mp* *p* *ppp* *p*

Vc.

Glock. *ppp* *p*

B. D.

IV. Letter From A Survivor

B Like Rehearsal A (♩ = ♩)

28 *div. f* *a2* *sub. p* *ppp*

Solo S.I & 2
hand's com - mand in - stead.

Solo T.1 *pp*
ain - si j'aym -

Solo T.2 *pp*
ain - si j'aym -

Solo B.1 *pp*
ain - si j'aym -

Solo B.2 *pp*
ain - si j'aym -

Picc. *mf* *sub. p* *ppp*

Vc. *con sordino* *pp*

Glock. *mf*

B. D. *soft mallets* *ppp*

IV. Letter From A Survivor

32

Solo S.I & 2

Solo T.1

Solo T.2

Solo B.1

Solo B.2

Picc.

Vc.

Glock.

B. D.

The musical score is for a section titled "IV. Letter From A Survivor". It begins at measure 32. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes parts for Soprano I & 2 (S.I & 2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), Bass 2 (B.2), Piccolo (Picc.), Violoncello (Vc.), Glockenspiel (Glock.), and Bass Drum (B. D.). The vocal parts have lyrics: "e qui me bless e,". The dynamics for the vocalists range from *p* (piano) to *ppp* (pianissimo). The Vc. part has dynamics of *p*, *pp*, *p*, *pp*, and *mfpp*. The Glock. part has a dynamic of *pp*. The B. D. part has a dynamic of *pp*. The score ends with a double bar line and repeat sign.

IV. Letter From A Survivor

C ♩ = ♩

36 *pp* *div.* *a2* *p* *pp* *f*

Solo S.I & 2
How, _____ will I ev - er learn to trust, _____

Picc. *flz.* *mf*

Vc. *mf*

Glock. *mf*

B. D.

41 *div.* *a2 sub.* *pp* *flz.* ♩ = ♩

Solo S.I & 2
an - oth - er mag - is - ter pu - er - or - um a - gain? _____

Picc.

Vc. *normale* *mf molto espressivo*

Glock.

IV. Letter From A Survivor

rall.

D A tempo (♩ = 48)

46

Solo S.I & 2

Picc.

Vc.

Glock.

That

p

pp

f

pp

50

Solo S.I & 2

Solo T.1

Solo T.2

Solo B.1

Solo B.2

Picc.

Vc.

Glock.

B. D.

first night you came for me, you told me I was spe - cial;

De - dansson Jar - din

De - dansson Jar - din, son

m'a me - né,

m'a me -

mf

a2

ppp

p

p

p

p

p

pp

p

pp

soft mallets

IV. Letter From A Survivor

E ♩ = ♩

55

Solo S.I & 2 *p* I thought you liked me bet-ter than a - ny of the *mf* div.

Solo T.1 *mf* m'a me - né.

Solo T.2 *mf* Jar - din m'a me - né.

Solo B.1 *mf* m'a me - né.

Solo B.2 *mf* né, m'a me - né.

Picc. *pp* *< p*

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

Glock. *pp* hard, small mallet heads

B. D.

The musical score is arranged in a vertical format. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. At measure 55, the time signature changes to 6/8. The vocal parts (S.I & 2, T.1, T.2, B.1, B.2) are in treble clef, while the instrumental parts (Picc., Vc., Glock., B. D.) are in bass clef. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo), as well as performance instructions like 'div.' (divisi) and 'hard, small mallet heads'. The piece concludes with a final 3/4 time signature.

IV. Letter From A Survivor

59 *a2* *ppp*

Solo S.I & 2
o-ther boys—

Solo T.1
p
Ou tous arb - res sont en vi -

Solo T.2
p
Ou tous arb - res sont en vi -

Solo B.1
p
Ou tous arb - res sont en vi-gueur, sont en vi -

Solo B.2
p
Ou tous arb - res sont en vi-gueur, sont en vi -

Picc.
ppp

Vc.
pp *mf*

Glock.

B. D.
soft mallets

The musical score is for a section titled 'IV. Letter From A Survivor'. It begins at measure 59. The vocal soloists (S.I & 2, T.1, T.2, B.1, B.2) sing in a 3/4 time signature, which changes to 4/4 at measure 60. The lyrics are: 'o-ther boys—', 'Ou tous arb - res sont en vi -', 'Ou tous arb - res sont en vi-gueur, sont en vi -', and 'Ou tous arb - res sont en vi-gueur, sont en vi -'. The Piccolo (Picc.) plays a melodic line in 3/4 time, changing to 4/4 at measure 60, with a *ppp* dynamic. The Violoncello (Vc.) plays a melodic line in 3/4 time, changing to 4/4 at measure 60, with dynamics of *pp* and *mf*. The Glockenspiel (Glock.) and Bass Drum (B. D.) parts are also shown. The B. D. part uses soft mallets and has a *mf* dynamic.

F Increasingly menacing (♩ = ♩)

63

Solo S.1 & 2 *p*
and you did, you did, but

Solo T.1 *f*
gueur

Solo T.2 *f* *p*
gueur lai -

Solo B.1 *f*
gueur

Solo B.2 *f* *p*
gueur lai -

Picc. *pp*

Vc. *ff* *pp*

Glock. hard, small mallet heads *p*

B. D. soft mallets *mf* *p*

IV. Letter From A Survivor

68

Solo S.1 & 2 *div.* *a2* *div.*
 not in the way _____ I'd hoped for— not _____ in ways I _____ could en -

Solo T.1 *p* *2*
 lai - - sser - ez vous per - ir, _____

Solo T.2 *2*
 - sser - ez vous per - ir, _____ vos - tre

Solo B.1 *p* *2* *2*
 lai - - sser - ez vous per - ir, _____ lai - - sser - ez

Solo B.2 *2* *2*
 - sser - ez vous per - ir, _____ lai - - sser - ez vous

Picc.

Vc.

Glock.

B. D.

The musical score is for a section of 'IV. Letter From A Survivor'. It features a vocal soloist (S.1 & 2) and four instrumental soloists (T.1, T.2, B.1, B.2). The vocal line includes lyrics in English and French. The instrumental parts include Piccolo, Violoncello, Glockenspiel, and Bass Drum. The score is in 2/4 time and includes various musical markings such as dynamics (p), articulation (div., a2), and fingerings (2).

IV. Letter From A Survivor

accél. (♩ = c. 88)

73 *a2*

Solo S.I & 2 joy.

Solo T.1 vos - tre Ser - vant, par fault - e de ly - ess - - *f*

Solo T.2 Ser - vant, par fault - e de ly - ess - e? *f*

Solo B.1 vous vos - tre Ser-vant, par fault - e de ly - ess - *f*

Solo B.2 vos - tre Ser vant, par fault - e de ly - ess - e? *f*

Picc.

Vc. *p* *mf* *sub. p* *f* *sub. p* *ff* *3*

Glock.

B. D. *mf* *pp*

IV. Letter From A Survivor

poco rit. **G** Panicked (♩ = 72)

77

Solo S.I & 2 *mf* Now I on - ly won - der why you plucked me

Solo T.1 *p* - e?

Solo T.2 *p*

Solo B.1 *p* - e?

Solo B.2 *p*

Picc.

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

Glock. *f*

B. D. *mfp* *ppp*

Detailed description: This page of a musical score is for the section 'Panicked' (♩ = 72), marked 'poco rit.'. It features a vocal solo for Soprano I & 2 with lyrics 'Now I on - ly won - der why you plucked me'. The vocal line includes triplets, a 'div.' (divisi) marking, and an 'a2' (second ending) bracket. The vocal soloists T.1 and T.2, and Basses B.1 and B.2, have parts with lyrics '- e?'. The instrumental parts include Piccolo (Picc.), Violoncello (Vc.), Glockenspiel (Glock.), and Bass Drum (B. D.). The Vc. part has dynamics *p*, *fp*, *fp*, and *f*. The Glock. part has a dynamic of *f*. The B. D. part has dynamics *mfp* and *ppp*. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#).

IV. Letter From A Survivor

8r

Solo S.1 & 2 *mf* *div. f*

— from the cho- rus— S.2 only what sins did I com- mit? What did I —

Solo T.1 *aggressive f*

Je croy_ qu'en_ vous, qu'en vous_ n'a__ point,

Solo T.2 *aggressive f*

Je croy_ qu'en_ vous, qu'en vous_ n'a__ point,

Solo B.1 *aggressive f*

Je croy_ qu'en_ vous, qu'en vous_ n'a__ point,

Solo B.2 *aggressive f*

Je croy_ qu'en_ vous, qu'en vous_ n'a__ point,

Picc.

Vc. *aggressive f*

Glock. *f*

B. D. *hard mallets p*

Detailed description of the musical score: The score is for a 2/4 time piece in D major. It features a vocal soloist (S.1 & 2) and a chamber ensemble consisting of Trumpet 1 (T.1), Trumpet 2 (T.2), Bassoon 1 (B.1), Bassoon 2 (B.2), Piccolo (Picc.), Violoncello (Vc.), Glockenspiel (Glock.), and Bass Drum (B. D.). The vocal soloist has lyrics in English: '— from the cho- rus— S.2 only what sins did I com- mit? What did I —'. The instrumental parts for T.1, T.2, B.1, and B.2 have lyrics in French: 'Je croy_ qu'en_ vous, qu'en vous_ n'a__ point,'. The bass drum part is marked 'hard mallets' and 'p'. The score includes various musical notations such as triplets, dynamic markings (mf, f, aggressive f), and articulation marks.

IV. Letter From A Survivor

85

Solo S.I & 2

do? I'd heard sto-ries from the boys with cruel - er

S.2 only

Solo T.I

Je croy_ qu'en vous, qu'en vous_ n'a__point,

Solo T.2

Je croy_ qu'en vous, qu'en vous_ n'a__point,

Solo B.I

Je croy_ qu'en vous_ qu'en vous_ n'a__point

Solo B.2

Je croy_ qu'en vous_ qu'en vous_ n'a__point

Picc.

Vc.

B. D.

The musical score is for a section titled 'IV. Letter From A Survivor'. It begins at measure 85. The vocal parts (S.I & 2, T.I, T.2, B.I, B.2) are in a key of three sharps (F#, C#, G#) and a 2/4 time signature. The instrumental parts (Vc. and B. D.) are in the same key and time signature. The vocal lines have lyrics in French and English. The instrumental parts provide accompaniment for the vocalists. The Piccolo part is currently silent.

IV. Letter From A Survivor

89

Solo S.I & 2 *S.I only* *div.*
mas- ters but I nev - er thought, I

Solo T.I
qu'en vous_n'a point tant de ru- dess - e,

Solo T.2
vous_n'a point tant de ru dess - e,

Solo B.I
Je croy_ qu'en_ vous_ tant de ru dess - e

Solo B.2
Je croy_ qu'en_ vous_ tant de ru- dess e

Picc.

Vc.

B. D.

Detailed description: This page of a musical score, numbered 89, is for the piece 'IV. Letter From A Survivor'. It features a vocal solo section with five vocal parts: Soprano I & 2 (S.I & 2), Tenor I (T.I), Tenor 2 (T.2), Bass I (B.I), and Bass 2 (B.2). The vocal lines are in French and include lyrics such as 'mas- ters but I nev - er thought, I', 'qu'en vous_n'a point tant de ru- dess - e,', 'vous_n'a point tant de ru dess - e,', 'Je croy_ qu'en_ vous_ tant de ru dess - e', and 'Je croy_ qu'en_ vous_ tant de ru- dess e'. The score also includes parts for Piccolo (Picc.), Violoncello (Vc.), and Bass Drum (B. D.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal parts are marked 'Solo' and 'S.I only'. The Piccolo part is marked 'Picc.'. The Violoncello part is marked 'Vc.'. The Bass Drum part is marked 'B. D.'. The score is written in a standard musical notation with a grand staff for each instrument and vocal part.

IV. Letter From A Survivor

92

Solo S.I & 2 *nev - er thought* *a2* *3* *that it could hap-pen to me,*

Solo T.1 *Je croy_ qu'en_ vous n'a point_ tant_ de ru- dess - e,*

Solo T.2 *n'a point_ tant_ de ru- dess- e,*

Solo B.1 *n'a point_ tant_ de ru- dess - e,*

Solo B.2 *tant_ de ru- dess - e,*

Picc.

Vc. *p* *f*

Glock.

B. D. *n*

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal soloist (S.I & 2) and four vocal soloists (T.1, T.2, B.1, B.2). The instrumental parts include Piccolo (Picc.), Violoncello (Vc.), Glockenspiel (Glock.), and Bass Drum (B. D.). The vocal lines are in French and English. The instrumental parts provide accompaniment, with the Vc. part marked with a dynamic range from piano (p) to forte (f). The B. D. part has a dynamic marking of *n* (normal) at the end.

IV. Letter From A Survivor

95

Solo S.I & 2
— too, that it could hap-pen to me, —

Solo T.1
d'un nou veau dard, d'un nou veau dard je suis frapp - - - -

Solo T.2
d'un nou veau dard je suis frapp - - - -

Solo B.1
d'un nou veau dard, d'un nou-veau dard, d'un nou veau dard je suis frapp - -

Solo B.2
d'un nou veau dard, d'un nou-veau dard, d'un nou-veau dard je suis frapp - - - -

S.
A.
T.
B.

Picc.
f *p* *f*

Vc.
f *mf* *ff*

Glock.
B. D.
f sub. *mf* *f*

IV. Letter From A Survivor

H Turbulent, vulgar, penetrating (♩ = 144)

98

Solo S.I & 2
too.

Solo T.I
- e.

Solo T.2
e.

Solo B.I
e.

Solo B.2
e.

S.
Je croy qu'en vous, qu'en vous n'a

A.
Je croy qu'en vous, qu'en vous n'a

T.
croy qu'en vous, qu'en vous n'a point

B.
Je croy qu'en vous, qu'en vous n'a point, qu'en

Vc.

B. D.

IV. Letter From A Survivor

102 *f* molto legato, semplice

Solo S.I & 2
 Solo T.1
 Solo T.2
 Solo B.1
 Solo B.2
 S.
 A.
 T.
 B.
 Vc.
 B. D.

What mu - sic should I
 d'un nou - veau dard,
 d'un nou - veau dard,
 point tant de ru - dess - - e,
 point tant de ru - dess - - e,
 tant de ru - dess - - e je croy qu'en vous, je
 vous n'a point tant de ru - dess - e je croy qu'en vous,
 n mf p

percussively *p* *mf*
 percussively *p* *mf*
 sub. *p*
p
mf *f*
n *mf* *p*

IV. Letter From A Survivor

106

Solo S.1 & 2
 sing, what mu - sic should I

Solo T.1
 d'un

Solo T.2
 d'un

Solo B.1
 percussively *p* *fp*
 d'un nou - veau dard,

Solo B.2
 percussively *p* *fp*
 d'un nou - veau dard,

S.
p
 qu'en vous n'a point,

A.
p
 je croy qu'en vous, qu'en vous n'a point

T.
 8
 croy qu'en vous, qu'en vous n'a point, tant de ru -

B.
 qu'en vous n'a point, tant

Picc.

Vc.
mf *f*

Tub. B.
p

B. D.

The musical score is for a section titled 'IV. Letter From A Survivor', starting at measure 106. It features a vocal solo for Soprano 1 & 2, Tenors 1 & 2, and Basses 1 & 2. The vocal parts have lyrics in French and English. The instrumental parts include Piccolo, Violoncello, and Bass Drum. The score includes dynamic markings such as *p* (piano), *fp* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like 'percussively' and '8' (likely indicating a breath mark or similar instruction).

IV. Letter From A Survivor

110

Solo S.1 & 2
 sing now that the on - ly songs I know you have

Solo T.1
fp nou - veau dard, *mf* d'un nou-veau dard,

Solo T.2
fp nou - veau dard, *mf* d'un nou-veau dard,

Solo B.1
mf d'un nou-veau dard,

Solo B.2
mf d'un nou-veau dard,

S.
 tant de ru- dess - e, [o]

A.
 tant de ru- dess - e, [o]

T.
 dess - e, [o]

B.
 de ru- dess - e, [o]

Picc.
p

Vc.
p

Tub. B.
mf

B. D.
mf *n* *f*

IV. Letter From A Survivor

114

Solo S.I & 2
sto - len, you have sto - len from my throat?

Solo T.1
f d'un nou-veau dard, *ff* d'un nou-veau

Solo T.2
f d'un nou-veau dard,

Solo B.1
f d'un nou-veau dard,

Solo B.2
f d'un nou-veau dard, *ff* d'un nou-veau

S.
f

A.
f [a]

T.
mf *f* [a]

B.
f [a]

Org.

Picc.
f *p* *f*

Vc.
f *ff*

Tub. B.
ff

B. D.
n *f* *ff*

IV. Letter From A Survivor

rall. **I** Heaving grotesquely (♩ = 100)

118

Solo S.I & 2

Solo T.1

Solo T.2

Solo B.1

Solo B.2

S.

A.

T.

B.

Org.

Picc.

Vc.

Tub. B.

B. D.

dard, d'un nou-veau dard je suis frapp - e ser - vir - ay A -

d'un nou-veau dard, d'un nou-veau dard je suis frapp - e. ser - vir - ay A -

d'un nou-veau dard, d'un nou-veau dard je suis frapp - e. ser - vir - ay A -

dard, d'un nou-veau dard je suis frapp - e. ser vir - ay A -

[a] Je ser - vir - ay A -

Je ser - vir - ay A -

Je ser - vir - ay A -

Je ser - vir - ay A -

Je ser - vir - ay A -

Je ser - vir - ay A -

p — *ffp* — *ff* — *p*

ffp — *ff*

ffp — *f* — *pp* — *f* — *pp* — *f*

IV. Letter From A Survivor

122

Solo S.I & 2 *a2 f molto legato*
 I can't bear to

Solo T.1 *ff* *mf* *ff* *mf* *ff* *p* *f* *mf* *f*
 mour le Dieu puiss - ant, Je

Solo T.2 *ff* *mf* *ff* *mf* *ff* *p* *f* *mf* *f*
 mour le Dieu puiss - ant, Je

Solo B.1 *ff* *mf* *ff* *mf* *ff* *p* *f* *mf* *f*
 mour le Dieu puiss - ant, Je

Solo B.2 *ff* *mf* *ff* *mf* *ff* *p* *f* *mf* *f*
 mour le Dieu puiss - ant, Je

S. *ff* *mf* *ff* *mf* *ff* *p* *f* *mf*
 mour le Dieu puiss - ant, Je

A. *ff* *mf* *ff* *mf* *ff* *p* *f* *mf*
 mour le Dieu puiss - ant, Je

T. *ff* *mf* *ff* *mf* *ff* *p* *f* *mf*
 mour le Dieu puiss - ant, Je

B. *ff* *mf* *ff* *mf* *ff* *p* *f* *mf*
 mour le Dieu puiss - ant, Je

Org. *p*

Vc.

Tub. B. *f*

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

IV. Letter From A Survivor

Gradually calming

rit.

125

Solo S.I & 2
sing the mel-o-dies you taught me e - ven though they serve a high - er cause;—

Solo T.1
ser - vir - ay A - mour le Dieu puis -

Solo T.2
ser - vir - ay A - mour le Dieu puis -

Solo B.1
ser - vir - ay A - mour le Dieu puis -

Solo B.2
ser - vir - ay A - mour le Dieu puis -

Org.

Vc.

Tub. B.
p

B. D.

The musical score is for a section of 'IV. Letter From A Survivor'. It begins at measure 125. The vocal parts (S.I & 2, T.1, T.2, B.1, B.2) are in G major and 4/4 time. The vocal lines feature triplets and a 'div.' (divisi) marking. The instrumental parts include Organ, Violoncello (Vc.), Trombone (Tub. B.), and Bass Drum (B. D.). The Organ part provides harmonic support with chords and moving lines. The Vc. part is mostly silent. The Tub. B. part has a single note marked 'p' (piano). The B. D. part has a single note. The score concludes with a 'rit.' (ritardando) marking.

IV. Letter From A Survivor

J Delicate, simple (♩ = 72)

128

Solo S.1 & 2 *p* ev' - ry e - choed

Solo T.1 *pp* ant,

Solo T.2 *pp* ant,

Solo B.1 *pp* ant,

Solo B.2 *pp* ant,

Org.

Picc.

Vc. *mf* playfully *pp* *ppp* hard, small mallet heads

Glock. *pp*

Tub. B. *pp*

B. D.

IV. Letter From A Survivor

132

Solo S.I & 2

word re - minds me of how you a - void - - -

div. a2 3

Solo T.1

Solo T.2

Solo B.1

Solo B.2

Org.

Picc.

Vc.

Glock.

Tub. B.

B. D.

p \rightarrow *pp*

The musical score is for a section of 'IV. Letter From A Survivor'. It begins at measure 132. The vocal soloists (S.I & 2) sing the lyrics 'word re - minds me of how you a - void - - -'. The vocal line includes a 'div.' (divisi) instruction and a '3' (triple) marking. The instrumental parts include Trumpets 1 and 2, Trombones 1 and 2, Organ, Piccolo, Violin, Glockenspiel, Tubas, and Bass Drum. The Piccolo part has a dynamic marking of *p* \rightarrow *pp*. The Glockenspiel part features a rhythmic pattern of eighth notes with triplets. The other instrumental parts are mostly silent, indicated by rests.

IV. Letter From A Survivor

K Increasingly menacing (♩ = ♩)

137

Solo S.I & 2

ed _____ pause, _____ you a - void - - ed _____ pause,

Solo T.1

Solo T.2

Solo B.1

Solo B.2

S. *pp* legato Je ser -

A.

T. *pp* legato Je ser -

B.

Org. *pp*

Picc. *p* > *pp*

Vc. *marcato* *p* ————— *f* *p* —————

Glock. *3* *3*

B. D. *ppp*

IV. Letter From A Survivor

141

Solo S.I & 2 *div.* *a2* *3* *3* *3*
 you a - void - - ed pause,

Solo T.1 *marcato mf* *f* *mf* *f*
 En fait, et dictz, en chan - sons, et acc-ords,

Solo T.2 *marcato mf* *f* *mf*
 En fait, et dictz, en chan - sons,

Solo B.1 *marcato mf* *f* *f*
 En fait, et dictz, en chan - sons, et acc-ords,

Solo B.2 *marcato mf* *f* *mf* *f* *mf*
 En fait, et dictz en chan sons, et acc-ords, en

S. vir - ay A - mour le Dieu,

A. *pp legato*
 Je ser - - vir - ay A - - mour le Dieu,

T. vir - ay A - mour le Dieu,

B. *pp legato*
 Je ser - - vir - ay A - - mour le Dieu,

Org.

Picc. *3* *3* *3*

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

B. D.

Detailed description: This page of a musical score, numbered 146 at the bottom, contains the final section of 'IV. Letter From A Survivor'. It features a vocal soloist (S.I & 2) and five instrumental soloists (T.1, T.2, B.1, B.2, and Org.). The vocal soloist begins with a melodic line marked 'div.' and 'a2', with triplets and a 'pause'. The instrumental soloists enter with rhythmic patterns, marked 'marcato' and dynamic levels of 'mf' and 'f'. The vocalists (S., A., T., B.) then enter with a 'pp legato' line, singing 'vir - ay A - mour le Dieu,'. The organ (Org.) provides a sustained harmonic background. The Piccolo (Picc.) and Violoncello (Vc.) have rhythmic parts with dynamic markings of 'f' and 'p'. The Bass Drum (B. D.) is indicated by a double bar line with a vertical line through it.

IV. Letter From A Survivor

L Driving, chaotic (♩ = 144)

144

Solo S.I & 2 *p sempre* 3 3
 you a - void - - -

Solo T.1 *mf* *f*
 en chan sons, et acc - ords, fait, et dictz, en chan -

Solo T.2 *f*
 et acc-ords, en fait, et dictz, en fait, et dictz,

Solo B.1 *mf* *f*
 en chan - sons, et acc - ords, En fait et dictz,

Solo B.2 *f*
 chan - sons, et acc ords, En fait, et dictz, en

S. *f*
 En fait, et dictz, en chan -

A. *f*
 en fait, et dictz, en fait, et dictz,

T. *f*
 En fait, et dictz, en

B. *f*
 En fait et dictz,

Org. *f*

Picc.

Vc. *ff*

Tub. B. *f*

B. D. *f* *mf*

IV. Letter From A Survivor

148

Solo S.I & 2
ed pause, you avoid

Solo T.1
sons, chan - sons, chan - sons,

Solo T.2
en chan - sons, chan - sons, chan - sons, et acc ords,

Solo B.1
en chan - sons, chan - sons, et acc - ords, chan -

Solo B.2
chan - sons, chan - sons, et, et acc - ords,

S.
sons, chan - sons, chan - sons,

A.
en chan - sons, chan - sons, chan - sons, et acc ords,

T.
chan - sons, chan - sons, et, et acc - ords,

B.
en chan - sons, chan - sons, et acc - ords, chan -

Org.

Picc.
p

Vc.

Tub. B.
f

B. D.

IV. Letter From A Survivor

152

Solo S.I & 2
ed pause.

Solo T.1
chan - sons, et acc ords, chan sons, et acc - ords, chan - sons, et acc ords, ___

Solo T.2
chan - sons, et acc ords, chan - sons, et acc - ords, chan - sons, et acc ords, et acc -

Solo B.1
- sons, et acc ords, chan - sons, et acc - ords, chan - sons, et acc ords, acc -

Solo B.2
et acc - ords, et acc - ords, et et acc -

S.
chan - sons, et acc ords, chan sons, et acc - ords, chan - sons, et acc ords, ___

A.
chan - sons, et acc ords, chan - sons, et acc - ords, chan - sons, et acc ords, et acc -

T.
et acc - ords, et acc - ords, et acc -

B.
- sons, et acc ords, chan - sons, et acc - ords, chan - sons, et acc ords, et acc -

Org.

Picc.
3 *f* *p* 3

Vc.
fp

Tub. B.

B. D.
f

IV. Letter From A Survivor

156

Solo S.I & 2

Solo T.1
en fait, et dictz, chan-sons, acc-ords.

Solo T.2
ords, en fait, et dictz, chan-sons, acc-ords.

Solo B.1
ords, acc-ords. en fait, et dictz, chan-sons, acc-ords.

Solo B.2
ords. en fait, et dictz, chan-sons, acc-ords.

S.
en fait, et dictz, chan-sons, acc-ords.

A.
ords, en fait, et dictz, chan-sons, acc-ords.

T.
ords, acc-ords. en fait, et dictz, chan-sons, acc-ords.

B.
ords. en fait, et dictz, chan-sons, acc-ords.

Org.
8^{vb} 8^{vb}

Picc.
f — *p* *sub. ff*

Vc.
ff

Tub. B.

B. D.
pp — *ff* *p* — *ff*

V. Letter From A Composer

Slow & spacious with much rubato (♩ = 58)

The score is written for SATB choir, Solo voices, Alto Flute, Violoncello, and Vibraphone. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Slow & spacious with much rubato' with a quarter note equal to 58 beats per minute. The SATB choir parts (Soprano, Alto, Tenor, Bass) feature a 4-measure rest followed by a 4-measure section with a common time signature (C), where each voice part has a triplet of notes. The Solo voices (Soprano, Alto, Tenor, Bass) enter in the 5th measure with the lyrics 'Monsieur Gom - bert,'. The instrumental parts include an Alto Flute, Violoncello, and Vibraphone. The Alto Flute and Violoncello parts feature a triplet of notes in the 5th measure, followed by a dynamic range from *pp* to *mf* to *pp*. The Vibraphone part starts with a 'hard mallet' and a triplet of notes, followed by a dynamic range from *p* to *mf* to *p* to *p* to *f*. The score concludes with a common time signature (C) in the 9th measure.

The sections with the **C** time signature are meant to be sung aleatorically by the SATB chorus. Each individual singer sings their own part in a relatively steady tempo (tempo markings given in the score), but not necessarily in sync with other members of their section or the other parts. Each singer is to sustain the final note in each aleatoric section until the conductor cues the ensemble to proceed onto the next section. The intended effect is a hazy, washy rendering of the original Gombert polyphony as a backdrop to the SATB solo quartet, flute, cello, and percussion, who are in sync with each other.

V. Letter From A Composer

A

each singer hums their part very slowly ($\text{♩} = \text{c. } 29$)
and independently, breathing as needed

6

S.

A.

T.

B.

[m]

[m]

[m]

Rubato ($\text{♩} = 58$)

c. 15"

mf

mf

mf

mf

S.

A.

T.

B.

I write to you with tre-pi - da-tion for I tread the

I write to you with tre-pi - da-tion for I tread the

I write to you with tre-pi - da-tion for I tread the

I write to you with tre-pi - da-tion for I tread the

A. Fl.

Vc.

Vib.

hard mallet

mf

Leg.

V. Letter From A Composer

In time (♩ = 58)

arrive on final pitch before end of measure and sustain until next measure

S. arrive on final pitch before end of measure and sustain until next measure
 A. (H)
 T. (H)
 B. (H)

S. thin - ning line of ad-mir - a - tion and des - pair—
 A. thin - ning line of ad-mir - a - tion and des - pair—
 T. thin - ning line of ad-mir - a - tion and des - pair—
 B. thin - ning line of ad-mir - a - tion and des - pair—

A. Fl. *p* *f*
 Vc. arco, sul pont. *p* *f*
 Vib. bowed (slowly) *p* *f*
 Ped. l.v. al niente

V. Letter From A Composer

B

entrances cued
by conductor

8

2

S.

A.

T.

B.

[m]

[m]

[m]

[m]

c. 15"

Rubato (♩ = c. 58)

S.

A.

T.

B.

A. Fl.

Vc.

Vib.

mf

mf

mf

mf

such love-ly, num-bered voi-ces in your

such love-ly, num-bered voi-ces in your

such love-ly, num-bered voi-ces in your

such love-ly, num-bered voi-ces in your

hard mallet

mf

Leg.

V. Letter From A Composer

In time (♩ = 58)

S.
A.
T.
B.

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

mus-ic, though I know some go un - heard: what words are lost in sweet sym - pho - ni -

A.
T.
B.

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

mus-ic, though I know some go un - heard: what words are lost in sweet sym - pho - ni -

A. Fl.
Vc.
Vib.

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

V. Letter From A Composer

(C)

no audible break

10

S. *p* [ng]

A. *p* [ng]

T. *p* [ng]

B. *p* [ng]

Rubato (♩ = c. 58)

(wait for chorus to arrive on final pitches before proceeding)

S. *p* a? *mf* what truths lay dorm-ant in the sound— *f* and whose? *sub. p*

A. *p* a? *mf* what truths lay dorm-ant in the sound— *f* and whose? *sub. p*

T. *p* a? *mf* what truths lay dorm-ant in the sound— *f* and whose? *sub. p*

B. *p* a? *mf* what truths lay dorm-ant in the sound— *f* and whose? *sub. p*

c. 6"

A. Fl. *f*

Vc. *f*

Vib. bowed (slowly) *pp* *f* hard mallets *f* bowed *p* *f*

V. Letter From A Composer

D

12 *mf* gradually open to [o] no audible break

S. *mf* [u]

A. *mf* [u]

T. *mf* [u]

B. *mf* [u]

With more edge (♩ = c. 58) (wait for chorus to arrive on final pitches before proceeding)

c. 8" *f*

S. this hea-vy news of your ab - use comes to me as a con-tra-dic-tion—

A. this hea-vy news of your ab - use comes to me as a con-tra-dic-tion—

T. this hea-vy news of your ab - use comes to me as a con-tra-dic-tion—

B. this hea-vy news of your ab - use comes to me as a con-tra-dic-tion—

A. Fl.

Vc.

Vib. *f* hard mallets

V. Letter From A Composer

E

faster (♩ = c. 58)

13

S. *f*
[o]

A. *f*
[o]

T. *f*
[o]

B. *f*
[o]

Angry (♩ = 58)

c. 10"

S. *ff*
a thief who takes

A. *ff*
a thief who takes

T. *ff*
a thief who takes

B. *ff*
a thief who takes

A. Fl. *p* *f*
poco vib.

Vc. *p* *f*
ord. poco vib.

Vib. *f*
hard mallets

f
Ped. depress pedal until indicated

V. Letter From A Composer

S.
A.
T.
B.

S.
A.
T.
B.

a thief who takes and takes his leave, but
a thief who takes and takes his leave, but
a thief who takes and takes his leave, but
a thief who takes and takes his leave, but

A. Fl.
Vc.
Vib.

fpp *tr* *ff* *sub. pp*
fpp *ff* *sub. pp*
ff *sub. pp*

F In time, suspended (♩ = 58)

sub. *pp* each individual singer alternates between pitches out of tempo

14

S. *pp* [m]

A. *pp* [m]

T. *pp* [m]

B.

S. stays— how can that be? how do I quell this pa-ra-dox_ of

A. stays— how can that be? how do I quell this pa-ra-dox_ of

T. stays— how can that be? how do I quell this pa-ra-dox_ of

B. stays— how can that be? how do I quell this pa-ra-dox_ of

A. Fl. *fpp* *fpp*

Vc. *fp* *pp* *fp* *pp*

Vib. *mf*

V. Letter From A Composer

17

S.
A.
T.
B.

fee - ling? how might I re - con - cile your beau - ty with your teeth?

A. Fl. *fpp* *f*

Vc. *fp* *pp* *f*

Vib. *p* *f* let ring

V. Letter From A Composer

G Slower, emphatic (♩ = 50)

20

S.

A.

T.

B.

S.

can I still care for a cre - a - tion when the cre - a - tor acts not as

A.

can I still care for a cre - a - tion when the cre - a - tor acts not as

T.

can I still care for a cre - a - tion when the cre - a - tor acts not as

B.

can I still care for a cre - a - tion when the cre - a - tor acts not as

A. Fl.

Vc.

Vib.

V. Letter From A Composer

rit.

H Tempo I° (♩ = 58)

The musical score is arranged in three systems. The first system (measures 23-26) features vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (A. Fl., Vc., Vib.). The vocal parts have lyrics: [u] and [au]. The instrumental parts include dynamics like *p* and *fpp*, and a triplet of eighth notes. The second system (measures 27-30) continues the vocal parts with lyrics: guar-di - an but beast? and instrumental parts with dynamics *f* and *p*. The third system (measures 31-34) continues the instrumental parts with dynamics *pp*, *fp*, and *fpp*, and includes the instruction "hard mallet" for the Vibraphone.

V. Letter From A Composer

26

Vocal Parts:

- Soprano (S.):** *pp* [u] (measures 26-27)
- Alto (A.):** *pp* [u] (measures 26-27)
- Tenor (T.):** *pp* [u] (measures 26-27)
- Bass (B.):** *pp* [u] (measures 26-27)

Lyrics (measures 28-31):

I try _____ to turn my love for you in-to a sha-dow,

Instrumental Parts:

- A. Fl.:** *f* *p* *f* *p* (measures 28-31)
- Vc.:** *f* *p* *f* *p* (measures 28-31)
- Vib.:** *p* (measures 28-31)

Dynamic Markings: *pp*, *p*, *f*, *fz.3*

Other Markings: *hard mallets*, *[u]*, *3*

V. Letter From A Composer

29

close immediately to [u]

close immediately to [u]

S. *fpp* [au] *fpp* 3 [au]

A. *f* [a] *pp* 3 *f* [u] [a]

T. *f* [a] *pp* 3 *f* [u] [a]

B. *f* [a] *pp* 3 *f* [u] [a]

S. *f* 3 3 3 but it moves and moves with - in me still— *mf* 3 3 stirs in-side this bo - dy__ like a

A. *f* 3 3 3 but it moves and moves with - in me still— *mf* 3 3 stirs in-side this bo - dy__ like a

T. *f* 3 3 3 but it moves and moves with - in me still— *mf* 3 3 stirs in-side this bo - dy__ like a

B. *f* 3 3 3 but it moves and moves with - in me still— *mf* 3 3 stirs in-side this bo - dy__ like a

A. Fl. *fpp* flz. *fpp* 3 *fpp*

Vc. *fpp* 3 *fpp*

Vib. *f* *Red.*

V. Letter From A Composer

close immediately to [u]

32

S. *fpp* [au] *fpp* [au]

A. *pp* [u] *f* [a]

T. *pp* [u] [a] *f*

B. *pp* [u] [a] *f*

S. *f* *p* phan - tom, a sec - ond soul I try to quit but can't be rid of—

A. *f* *p* phan - tom, a sec - ond soul I try to quit but can't be rid of—

T. *f* *p* phan - tom, a sec - ond soul I try to quit but can't be rid of—

B. *f* *p* phan - tom, a sec - ond soul I try to quit but can't be rid of—

A. Fl. *fpp* *fpp* flz.

Vc. *fpp* *fpp* *f*

Vib.

B. D. *p*

V. Letter From A Composer

I

(♩ = 88)

35

S. *fpp* [au] *f* [a]

A.

T.

B.

S. a tre-mor in the chest be-hind the heart.

A. a tre-mor in the chest be-hind the heart.

T. a tre-mor in the chest be-hind the heart.

B. a tre-mor in the chest be-hind the heart.

A. Fl. *fpp* *f*

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

Vib. *f* *Red.*

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

V. Letter From A Composer

attacca Mvt. VI

38

The musical score consists of four staves: Vc. (Violoncello), Vib. (Vibraphone), T.-t. (Tam-tam), and B. D. (Bass Drum). The Vc. staff is in bass clef with a key signature of one flat. It features a rhythmic pattern of eighth notes with dynamic markings *f*, *p*, *f*, *p*, *f*. The Vib. staff has a melodic line with a slur over the first three measures. The T.-t. staff is marked with a box labeled "Tam-tam" and has three measures of notes with dynamics *pp*, *p*, and *mf*. The B. D. staff has notes with dynamics *p*, *mf*, *p*, *mf*.

VI. Letter From The Here And Now

Harsh, declamatory (♩ = 88)

The musical score is arranged in a vertical staff system. The vocal parts (Soprano, Alto, Tenor, Bass) and Organ are currently silent, indicated by whole rests. The Violoncello part begins in the 3/4 time signature with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. It changes to 4/4 time in the second measure. The Tam-tam part is silent until the third measure, where it plays a single note with a soft mallet (*mf*) dynamic. The Bass Drum part begins in the 3/4 time signature with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern of eighth notes. It changes to 4/4 time in the second measure. The score concludes with a piano (*p*) dynamic marking.

Soprano

Alto

Tenor

Bass

Organ

Flute

Violoncello

Tam-tam

Bass Drum

f

mf

p

V

sim.

soft mallet

soft mallet dampen

dampen, etc.

VI. Letter From The Here And Now

A

5

S. *f* Mon - sieur *fp* Gom - bert, *f* And

A. *f* Mon - sieur *fp* Gom - bert, *f* And

T. *f* Mon - sieur *fp* Gom - bert, *f* And

B. *f* Mon - sieur *fp* Gom - bert, *f* And

Vc. *sim.*

T-t.

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

9

S. *fp* so we've reached the here and now— you, five cen - tur ies re - moved,

A. *fp* so we've reached the here and now— you, five cen - tu ries re - moved,

T. *fp* so we've reached the here and now— you, five cen - tu ries re - moved,

B. *fp* so we've reached the here and now— you, five cen - tu ries re - moved,

Vc.

T-t.

B.D.

VI. Letter From The Here And Now

13

S. *fp* ————— *f*
 but still, but still the trou - ble of_ your time re-mains:

A. *fp* ————— *f*
 but still, but still_ the trou - ble of_ your time re-mains:

T. *fp* ————— *f*
 but still, but still the trou - ble of_ your time re-mains:

B. *fp* ————— *f*
 but still, but still the trou - ble of_ your time re-mains:

Vc.

T-t.

B.D. *p* ————— *mf*

17

(B)

S. *sub. p* ————— *f*
 can we love the art with-out the art- ist?_ can we re-

A. *sub. p* ————— *f*
 can we love the art with-out the art- ist?_ can we re-

T. *sub. p* ————— *f*
 can we love the art with-out the art- ist?_ can we re-

B. *sub. p* ————— *f*
 can we love the art with-out the art- ist?_ can we re-

Vc.

T-t.

B.D. *p* ————— *mf*

VI. Letter From The Here And Now

21

S. *p* *f*
 move the beau - ty from the name? For all we've

A. *p* *f*
 move the beau - ty from the name? For all we've

T. *p* *f*
 move the beau - ty from the name? For all we've

B. *p* *f* div. *tutti*
 move the beau - ty from the name? For all we've

Vc.

T-t.

B. D. *pp* *mf*

25

S. *fp*
 learned our peo-ple are_ no bet - ter— for all the ways we've grown we've stayed the same,

A. *fp*
 learned our peo-ple are_ no bet - ter— for all the ways we've grown we've stayed the same,

T. *fp*
 learned our peo-ple are_ no bet - ter— for all the ways we've grown we've stayed the same,

B. *fp*
 learned our peo-ple are_ no bet - ter— for all the ways we've grown we've stayed the same.

Vc.

T-t.

B. D. *p* *f*

VI. Letter From The Here And Now



29 *f* *fp* *f*

S. we've stayed the same. Now at least a

A. we've stayed the same. Now at least a

T. we've stayed the same. Now at least a

B. we've stayed the same. Now at least a

Vc. *fp* *f*
sul pont. ord.

T-t. *p* *f*

B. D.

33

S. con - se - quence will fol - low— though not like yours where time for - got your

A. con - se - quence will fol - low— though not like yours where time for - got your

T. con - se - quence will fol - low— though not like yours where time for - got your

B. con - se - quence will fol - low— though not like yours where time for - got your

Vc.

T-t.

B. D.

VI. Letter From The Here And Now

D

36

S. shame. His-tor-y_ may have san-i-tized your ac-tions But that

A. shame. His-tor-y_ may have san-i-tized your ac-tions But that

T. shame. His-tor-y_ may have san-i-tized your ac-tions But that

B. shame. His-tor-y_ may have san-i-tized your ac-tions

Org. *p*

Vc. sul pont. *fp* ord. *f* sul pont. *fp* *f*

T-t.

B. D.

VI. Letter From The Here And Now

40

S. *div.* *fp* *f* *mf* *fp*
dark stain bled, that dark stain bled

A. *div.* *fp* *f* *mf* *fp*
dark stain bled, that dark stain bled

T. *fp* *div.* *f* *mf* *fp*
dark stain bled, that dark stain bled

B. *fp* *div.* *f*
bled,

Org.

Vc. *molto sul pont.*
pp *f*

T-t. *f*
scrape with triangle beater

B. D.

VI. Letter From The Here And Now

44

S. *tutti* *mf p*
 through its ma-ny pa-ges, touched the pre-sent— and

A. *tutti* *mf p*
 through its ma-ny pa-ges, touched the pre-sent— and

T. *tutti* *mf p*
 (bled) through its ma-ny pa-ges, touched the pre-sent— and

B. *fp* *tutti* *mf p*
 bled through its ma-ny pa-ges, touched the pre-sent— and

Org.

Vc. *pp* *mf*

T-t.

B. D. *pp*

VI. Letter From The Here And Now

E

48

legato *f*

S. now those who a - buse as you did lose their name.

legato *f*

A. now those who a - buse as you did lose their name.

legato *f*

T. now those who a - buse as you did lose their name.

legato *f*

B. now those who a - buse as you did lose their name.

Org.

Vc. *p* *ff* ord. *f*

T-t. *pp* *f* soft mallet

B. D. *f*

VI. Letter From The Here And Now

52

S. *f marcato* *fp* ————— *f*
 And yet the ques - tion stands: what

A. *f marcato* *fp* ————— *f*
 And yet the ques - tion stands: what

T. *f marcato* *fp* ————— *f*
 And yet the ques - tion stands: what

B. *f marcato* *fp* ————— *f*
 And yet the ques - tion stands: what

Vc.

T-t.

B. D. *p* ————— *f*

55

S. *fp* ————— *f*
 do we do with beau - ty ————— made by beasts? — can_ what's made con -

A. *fp* ————— *f*
 do we do with beau - ty ————— made by beasts? — can_ what's made con -

T. *fp* ————— *f*
 do we do with beau - ty ————— made by beasts? — can_ what's made con -

B. *fp* ————— *f*
 do we do with beau - ty ————— made by beasts? — can_ what's made con -

Vc. ord. *fp*
 dampen gradually

T-t. *pp* ————— *f*

B. D. *pp* ————— *f*

VI. Letter From The Here And Now

F Heavy, anguished (♩ = ♩)

58

S. *fp* tin-ue to ex - ist with-out a ma - ker? *f* Is a mel - o -

A. *fp* tin-ue to ex - ist *f* Is a mel - o - dy less

T. *fp* tin-ue to ex - ist with-out a ma - ker? *f* Is a mel - o -

B. *fp* tin-ue to ex - ist *f* Is a mel - o - dy less

Vc. *f* ord.

T-t. *p* *ff*

B.D. *f*

62

S. *ff legato* dy less love - ly, is a mel - o - dy less love - ly

A. *f* *ff div.* love - ly, is a mel - o - dy less love - ly when *tutti*

T. *ff legato* dy less love - ly, is a mel - o - dy less love - ly

B. *f* *ff div.* love - ly, is a mel - o - dy less love - ly when

Vc. *ff* sul pont. ord. *gliss.*

T-t. *p* *ff* *p* *ff*

B.D. *f*

VI. Letter From The Here And Now

66

S. *marcato* when craft-ed by des-truc - tive hands? *fp* *ff*

A. craft - ed by des - truc - tive hands? *fp* *ff*

T. *marcato* when craft-ed by des-truc - tive hands? *fp* *ff*

B. craft - ed by des - truc - tive hands? *tutti fp* *ff*

Org. *pp*

Vc. *ffp* sul pont. gliss. gliss.

B. D.

VI. Letter From The Here And Now

G With hushed intensity (♩ = ♩)

70

S. *p* Though we may not have an-swer or a-

A. *p* Though we may not have an-swer or a-

T. *p* Though we may not have an-swer or a-

B. *p* Though we may not have an-swer or a-

Org.

Vc. *fpp*

B. D. *p*

VI. Letter From The Here And Now

rit.

74

S. tone-ment per-haps what we can do til then is this: *mf*

A. tone-ment per-haps what we can do til then is this: *mf*

T. tone-ment per-haps what we can do til then is this: *mf*

B. tone-ment per-haps what we can do til then is this: *mf*

Org.

Fl. *pp* *mf*

Vc.

B. D.

Detailed description: This page of a musical score, numbered 74, features six staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line begins with the lyrics 'tone-ment per-haps what we can do til then is this:' and is marked with a mezzo-forte (*mf*) dynamic. The vocal lines are written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The Organ part consists of two staves with a treble and bass clef, showing some initial notes and rests. The Flute (Fl.) part has a treble clef and shows a dynamic change from pianissimo (*pp*) to mezzo-forte (*mf*). The Violoncello (Vc.) part has a bass clef and a 3/8 time signature. The Bass Drum (B. D.) part has a drum clef and shows a simple rhythmic pattern. The score includes various musical notations such as rests, notes, and dynamic markings.

VI. Letter From The Here And Now

H Warm, buoyant (♩ = 72)

78 *p legato*

S. We will be - lieve the ones that men like you have wound - ed;

A. *p legato* We will be - lieve the ones that men like you have wound - ed;

T. *p legato* We will be - lieve the ones that men like you have wound - ed;

B. *p legato* We will be - lieve, _____ we

Fl. *pp* begin trill slowly and gradually speed up

Vib. *p* *Red.*

81

S. we will not let you com- pose their fate. We will lift _____

A. we will not let you com- pose their fate. We will lift _____

T. we will not let you com- pose their fate. We will lift _____

B. will not let you _____ com - pose their fate. We will lift, _____

Fl. *mf* *pp*

Vib. bowed *mf* *Red.*

VI. Letter From The Here And Now

85

S. *f* their voices high - er than your mu-sic; *p* we will lis - ten as they call you

A. *f* their voices high - er than your mu-sic; *p* we will lis - ten as they call you

T. *f* their voices high - er than your mu-sic; *p* we will lis - ten as they call you

B. *f* *p* *mf*
we will lis - ten,

Org.

Fl. *p* *mf* *pp*

Vc.

Vib.

B. D.

VI. Letter From The Here And Now

I With conviction (♩ = ♩)

89

S. out, as they call you out by name.

A. out, as they call you out by name.

T. out, call you out, we will be-

B. we will lis ten, we will be-

Org. *mf*

Fl. *p* *mf* *p* *f* *p*
legato

Vc. ord. *f* molto legato

Vib.

B. D. soft mallet
pp *f*

VI. Letter From The Here And Now

93

S. *mf* *f* *mf* *f* *mf*
 we will be - lieve, we will lis ten,

A. *f* *mf* *f* *mf*
 we will be - lieve, we will lis ten,

T. *mf* *f* *mf*
 lieve, we will lis ten, we will

B. *mf* *f* *mf*
 lieve, we will lis ten, we will

Org.

Fl. *p* *f* *p* *p* *f*
3 *6*

Vc. *mf* *f* *mf*

Vib. soft mallets *f*

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

VI. Letter From The Here And Now

97

S. *f* *tutti*
we will lift, we will be -

A. *f* *tutti*
we will lift, we will be -

T. *f* *tutti*
lift, we will be -

B. *f* *tutti*
lift, we will be -

Org.

Fl. *p* *f*
6

Vc. *ff*

Vib.

B. D. *pp* *f*

Detailed description: This is a page of a musical score for a piece titled 'VI. Letter From The Here And Now'. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass), Organ, Flute, Violin, Vibraphone, and Double Bass. The music is in the key of A major (three sharps) and 4/4 time. The vocal parts have lyrics: 'we will lift, we will be -'. The vocal lines feature triplets and are marked with dynamics *f* and *tutti*. The Organ part consists of sustained chords. The Flute part begins with a *p* dynamic, followed by a sixteenth-note triplet and then a *f* dynamic. The Violin part has a triplet and is marked *ff*. The Vibraphone part has a triplet. The Double Bass part is mostly silent, with a final measure marked *pp* and *f*. The page number 97 is in the top left corner.

VI. Letter From The Here And Now

105

S.1 *ff* *fff*

S.2 *ff* *fff*

A.1 *ff* *fff*

A.2 *ff* *fff*

T.1 *ff* *fff*
lieve. [a]

T.2 *ff* *fff*
lieve. [a]

B.1 *ff* *fff*
lieve. [a]

B.2 *ff* *fff*
lieve. [a]

Org. *ff*

Fl. *ff* *mf* *ff* *ffp* *fff*

Vc. *ff*
sul pont.

Glock.

T-t.

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

191

VI. Letter From The Here And Now

109

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Org.

Fl.

Vc.

T-t.

B. D.

ord.

sul pont.

fff

p

fff poss.

dampen

sim.

p

mf