JOHN AYLWARD

SWITCH

A Chamber Opera in One Act

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Commissioned by Le Laboratoire, Cambridge, through the support of the Cynthia and John Reed Foundation and the Catherine and Paul Buttenwieser Foundation.

Premiere performances, February 12th – 20th, 2016.
Le Laboratoire, Cambridge.

Laine Rettmer, Director
Jean-Philippe Wurtz, conductor

Stage design, Andrea Merkx
Lighting, Sebastian Lamouret
Costumes, Rachel Danier-Best
Stage manager, Jillian Goldstein

Amanda DeBoer Bartlett, Molly and Anne
Mikhail Smigelskiy, Henry

Keiko Murakami, flutes
Vasko Dukovski, clarinets
Serafim Smigelskiy, cello
Mike Truesdell, percussion

Running time is approximately 90 minutes with no intermission.
All text and music by the composer except where indicated.

I. Creation Requires Privacy
II. Flights of Inspiration
Featuring Guillaume Machaut's, Messa de Nostre Dame
III. Security in Anonymity
IV. Critical Flaw
V. Remedies in Ourselves
Featuring Guillaume Machaut's, Messa de Nostre Dame
VI. The Diary
VII. The Laugh Scene
VIII. Optimism Among Intelligent People is Rare
IX. Love, Death, Honor and Truth
Additional text by Joseph Campbell, from Creative Mythology (adapt. Aylward) †
X. The Mirror Seems Essential
Featuring Tu se' morta, mia vita, ed io respire, by Claudio Monteverdi, from Orfeo
XI. Cloistered Virtue
XII. The Anima
Additional text by Thomas Mann, from Freud and the Future (adapt. Aylward) and Joseph Campbell, from Creative Mythology (adapt. Aylward) †
XIII. Interior World
XIV. The Magnets of Euripides
Text by Plato, from Ion (adapt. Aylward)
XV. Supreme Triumph
Text by D.H. Lawrence, from Apocalypse (adapt. Aylward)
XVI. If That's What's Happening
XVII. Interlude
XVIII. Single Minded Devotion
Featuring Ach, ich fühl's, es ist verschwunden by Wolfgang Amadeus Mozart, from Die Zauberflöte
XIX. Wrapped Up
XX. The Ring
*Additional text by Barbey d'Aurevilly**
XXI. Finale

† From Joseph Campbell's *Creative Mythology* Copyright © Joseph Campbell Foundation (jcf.org) 1968. Used with permission.

* This account of Barbey's *Charlemagne and the Magic Ring* is translated from the original French in *Six Memos for the Next Millennium* by Italo Calvino. Copyright © 1988 by the Estate of Italo Calvino, used by permission of The Wylie Agency LLC.

All other texts in public domain

Composed February – December, 2015. Cambridge, MA, The MacDowell Colony, NH, and the Virginia Center for Creative Arts, VA.

Composer's Note:

My first idea for Switch came when reading Ernest Hemingway's *The Garden of Eden*. The disillusionment of Hemingway's protagonist, set against the alcohol-induced dreamscape of the French Riviera, creates a narrative that captivated me in the way it plays with how we perceive the frustrations and inspirations of the artist. Switch considers a similar theme and adds another aspect that is, for me, fascinatedly interconnected---the life of the muse.

"Precisely as in a dream it is our own will that unconsciously appears as inexorable objective destiny, everything in it proceeding out of ourselves and each of us being the secret theater director of our own dreams, so also in reality the great dream that a single essence, the will itself, dreams with us all, our fate, may be the product of our inmost selves, of our wills, and we are actually ourselves bringing about what seems to be happening to us."

-- Freud and the Future. Thomas Mann.

"Unfathomable mind, now beacon, now sea"

-- Malloy. Samuel Beckett

Synopsis:

SCENE I [No.'s 1-5] Alone at his desk, Henry is working on a new play. Molly has given him an audio diary – a kind of dictaphone – to help with his writer's block. Molly enters and says her auditions have been coming up dry. She wants to bring friends over to help prepare for an upcoming audition.

SCENE II [No. 6] Henry is having more writer's block and his audio diary is acting erratically. Molly enters and bemoans the fact that she failed another audition. Henry is encouraging but fixated on work. Molly debates canceling her meeting with friends and her upcoming audition. She pleads with Henry to take some time away for dinner with her and her father. Henry agrees to join after he gets more work done.

SCENE III [No. 7-9] While confiding in his diary, Henry is oblivious to Anne entering. Anne asks about Molly's gathering of friends. Neither can remember if it's been cancelled and they begin to talk. Soon Anne reads Henry's drafts, offering surprising critiques and illuminations on drama.

SCENE IV: [No.10] With Henry at work, Molly enters asking why he missed dinner. Henry says that Anne's visit kept him. Molly is confused, swearing she had cancelled her meeting. She doesn't even know anyone named Anne. Henry says he made a breakthrough with Anne, but when Henry shares his new drafts, it's clear that his work is in shambles. They agree to take a weekend away on vacation and that Molly will return in the morning when they will leave together.

SCENE V [No.'s 11-16] Once Molly is away and Henry back to work, Anne visits. Henry first confronts her, saying that Molly has never heard of her but Anne changes the subject to Henry's work and soon reveals that she is not exactly who she says she is. Henry admits she is so stimulating that he feels he's falling in love with her. Anne insists that Henry must turn his attention to Molly despite his newfound feelings and that she's not there to confuse Henry, but rather to help him become a great artist.

SCENE VI [No.17-18] Molly returns to see that Henry, asleep, has forgotten about their weekend trip. Roused, Henry insists that he had another breakthrough with Anne. Now suspicious of Anne, Molly says that she just wants to live a normal life away from Henry's professional pressures. Henry insists on the importance of the life of the artist, wanting to share his latest draft and also a special present: a ring! Henry searches the apartment but can't find the ring for Molly. Molly, not in the mood to indulge Henry, leaves, upset that the weekend plans have been ruined.

SCENE VII [No.19-20] With Molly away, Henry is back at his desk, confiding in his audio diary that he's still confused about his personal life. Anne appears and Henry shares a coherent recent draft of his story. Happily, Anne insists that with the play well on its way, Henry turn to his personal life, pleading for him to recognize Molly. To show him that everything he loves about her can be found in Molly, Anne transforms herself into an image of Molly. With his projections of Anne now in the image of Molly, Henry proposes.

SCENE VIII [No.21] Henry and Anne wake in bed. Henry thanks Anne for clarifying that he can find inspiration and love with Molly, but as they are talking, Anne disappears. Molly enters and after a brief discussion, Henry apologizes and proposes. Molly is still unsettled and shaken and so she cannot accept Henry's request. She declares she is finished with their difficulties and her growing suspicion over Anne. Henry insists that Anne is only his muse but when he describes her visitations he only seems crazy. Henry picks up the audio diary and declares that Anne visits him through the device, but as he turns it on, it erratically plays back excerpts of his private thoughts regarding Anne. Molly is further distraught and leaves. Henry is left calling for Anne.

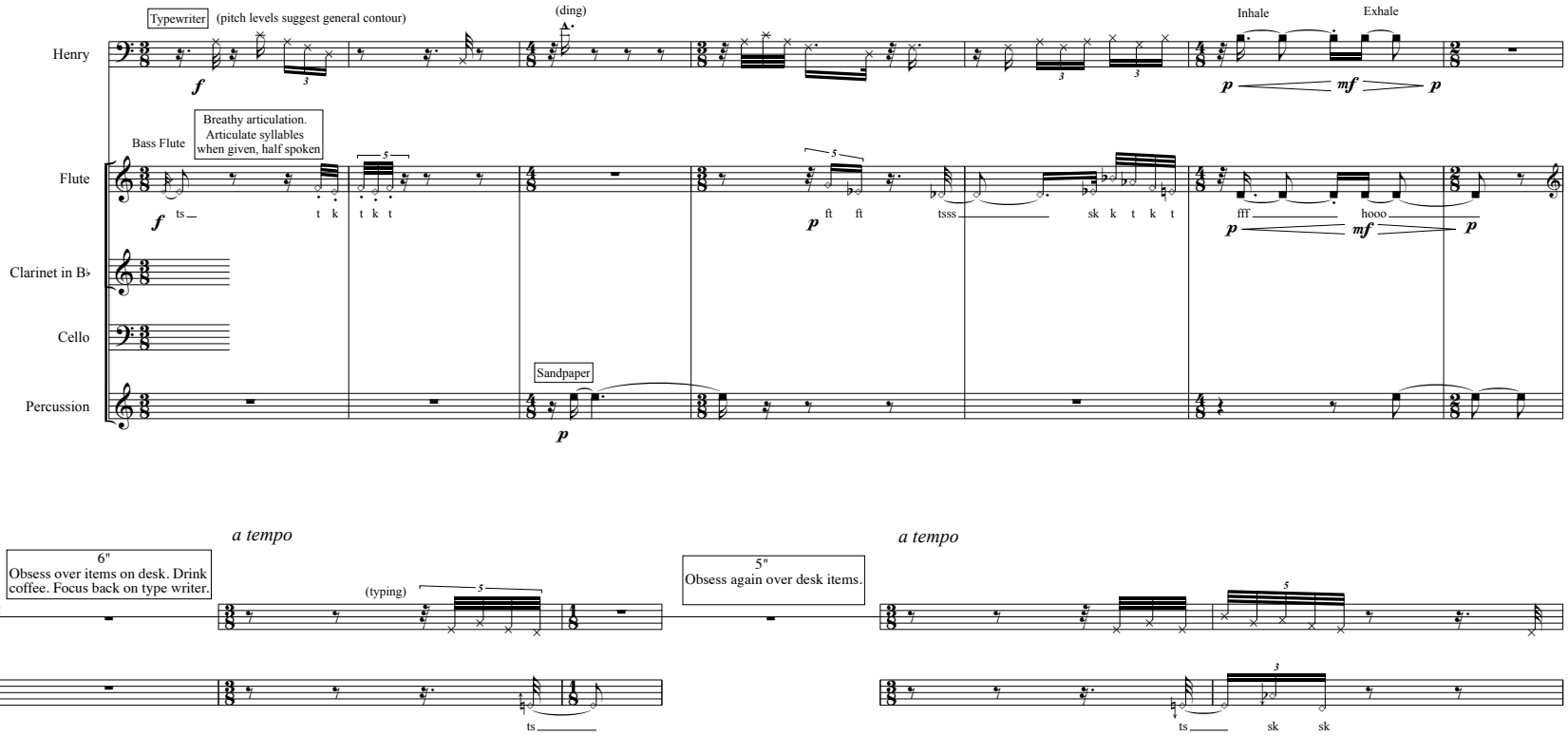
SWITCH

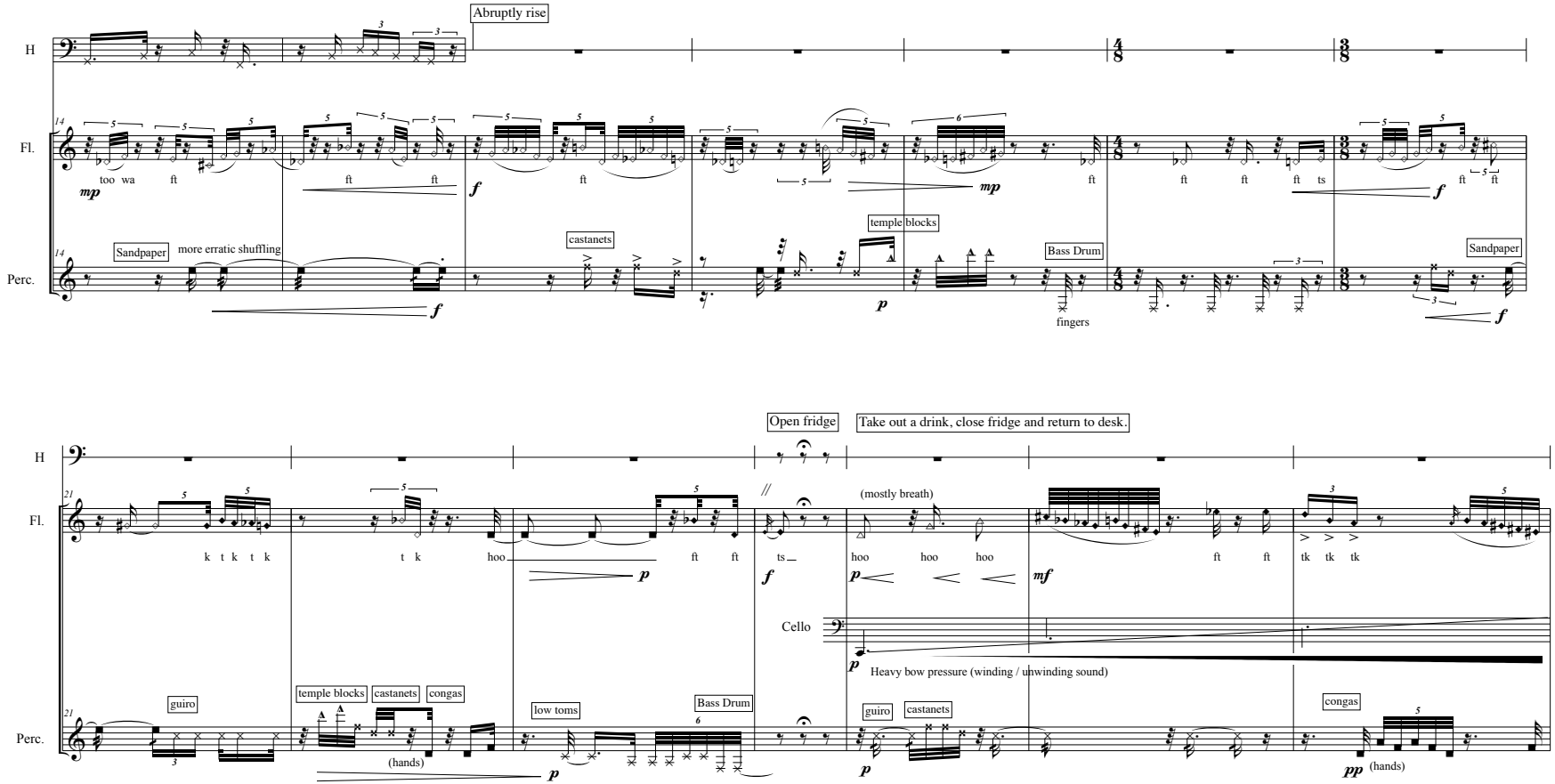
No. 1 *Creation Requires Privacy*
feat. Machaut, Missa de Notre Dame

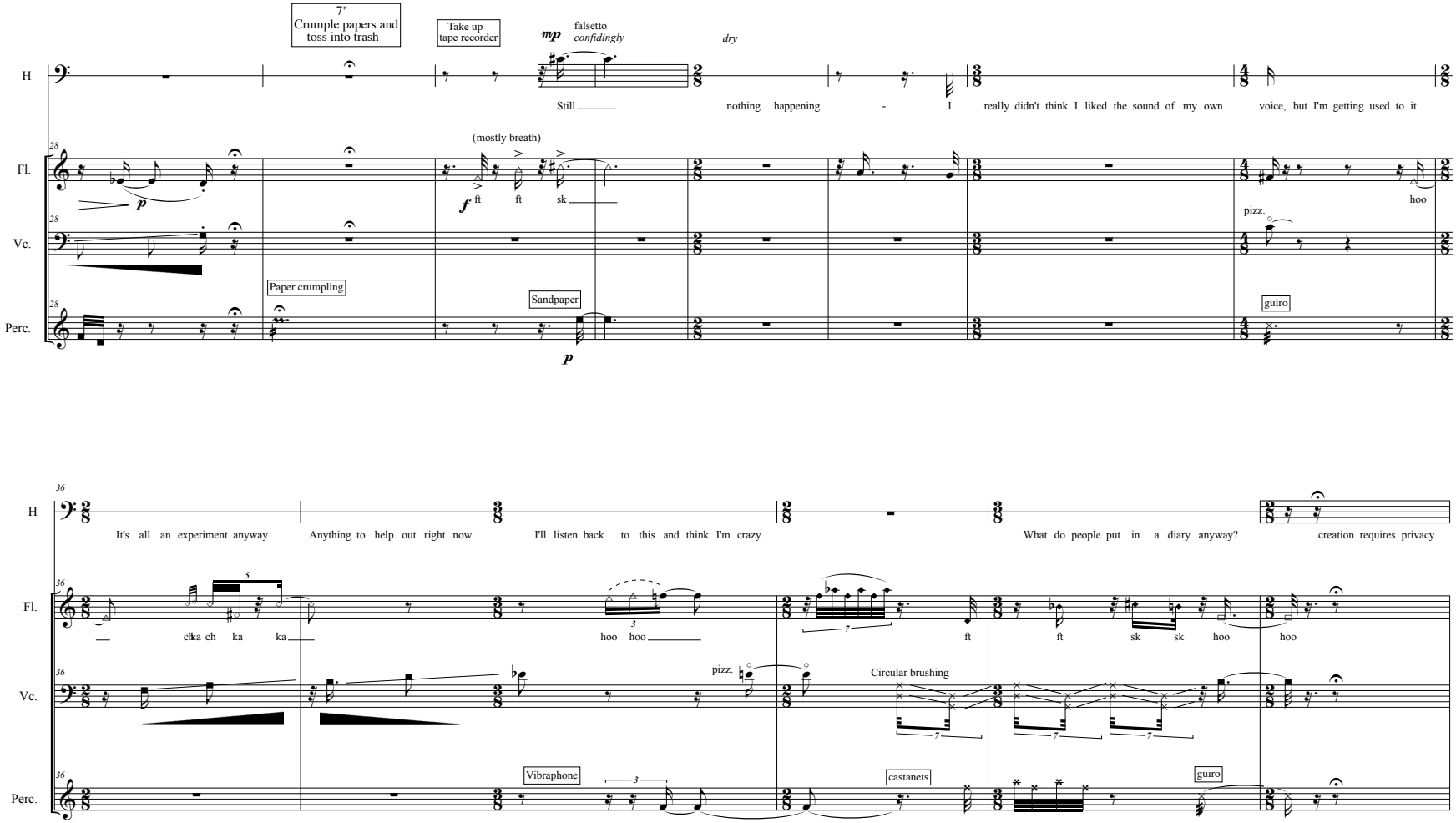
John Aylward

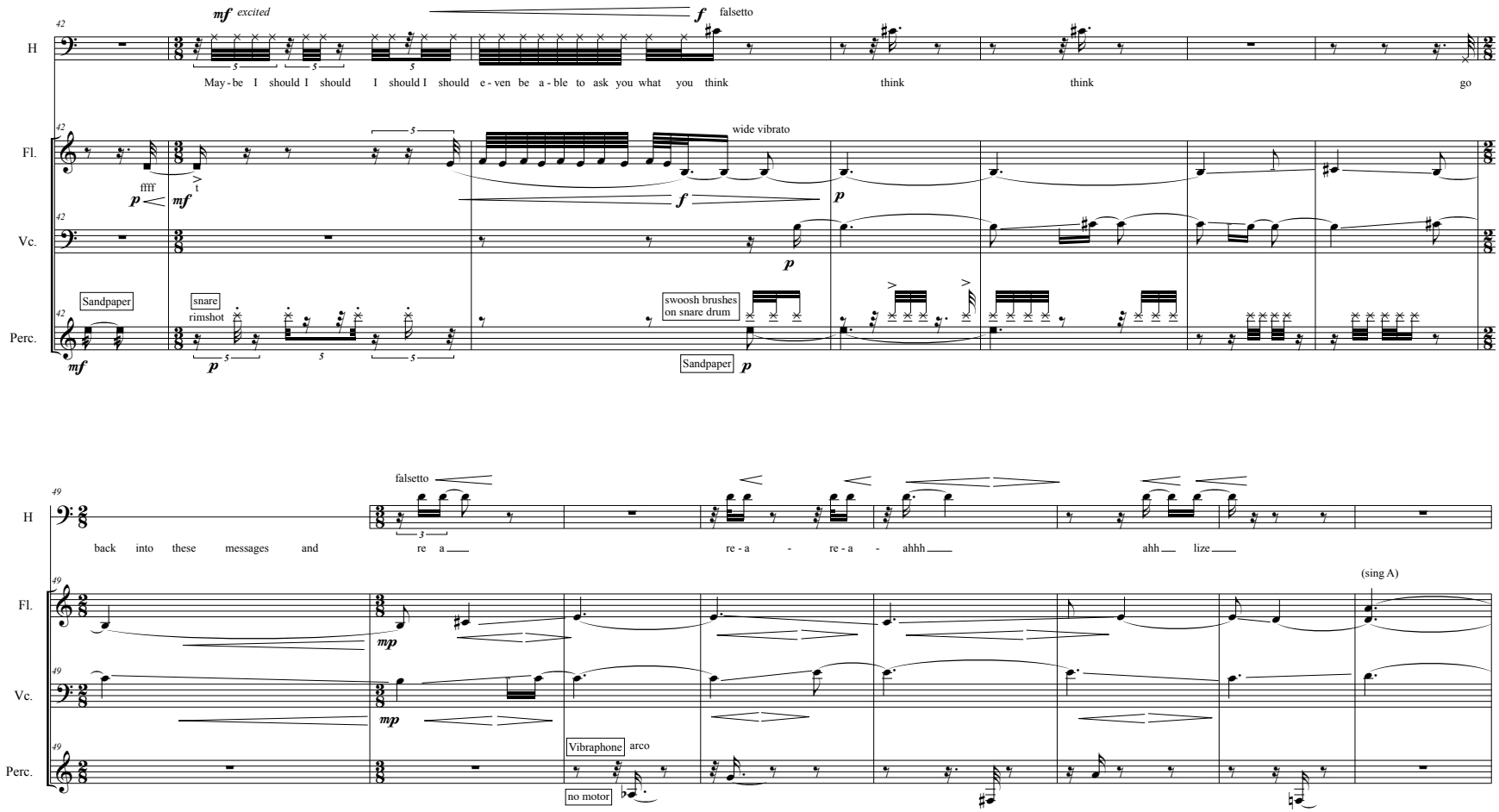
ca. ♪ = 72 *flexible, atmospheric*

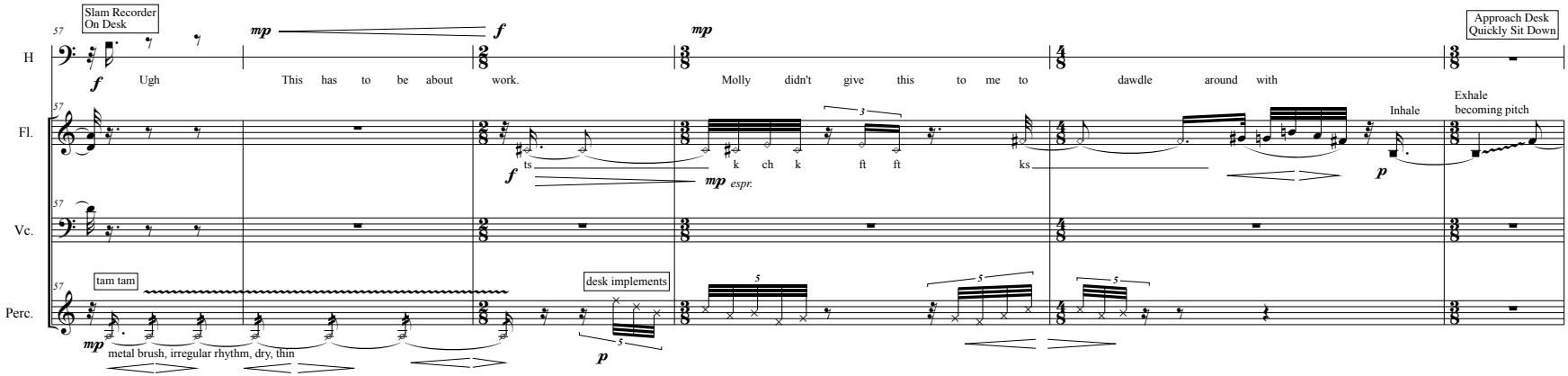
[Lights slowly rise from black until m. 16]

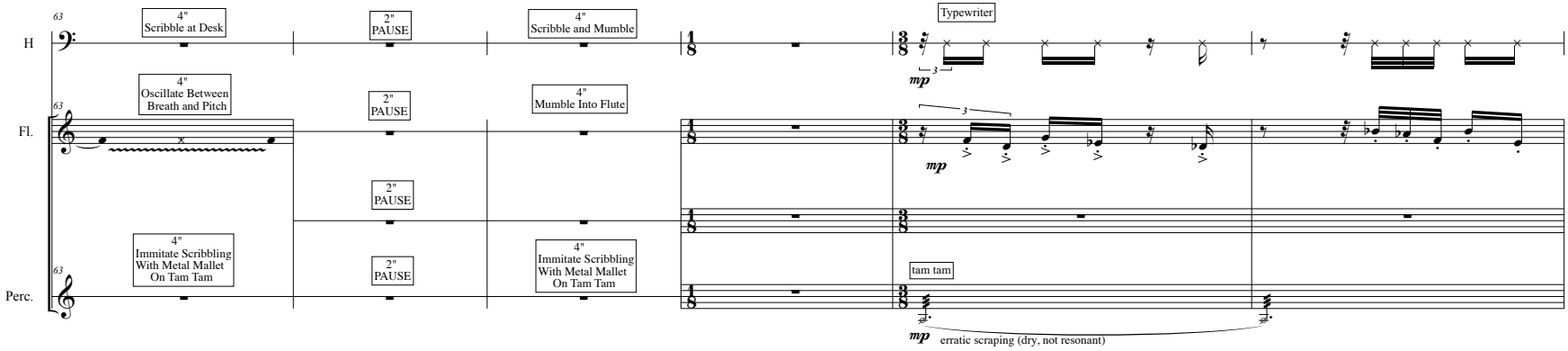


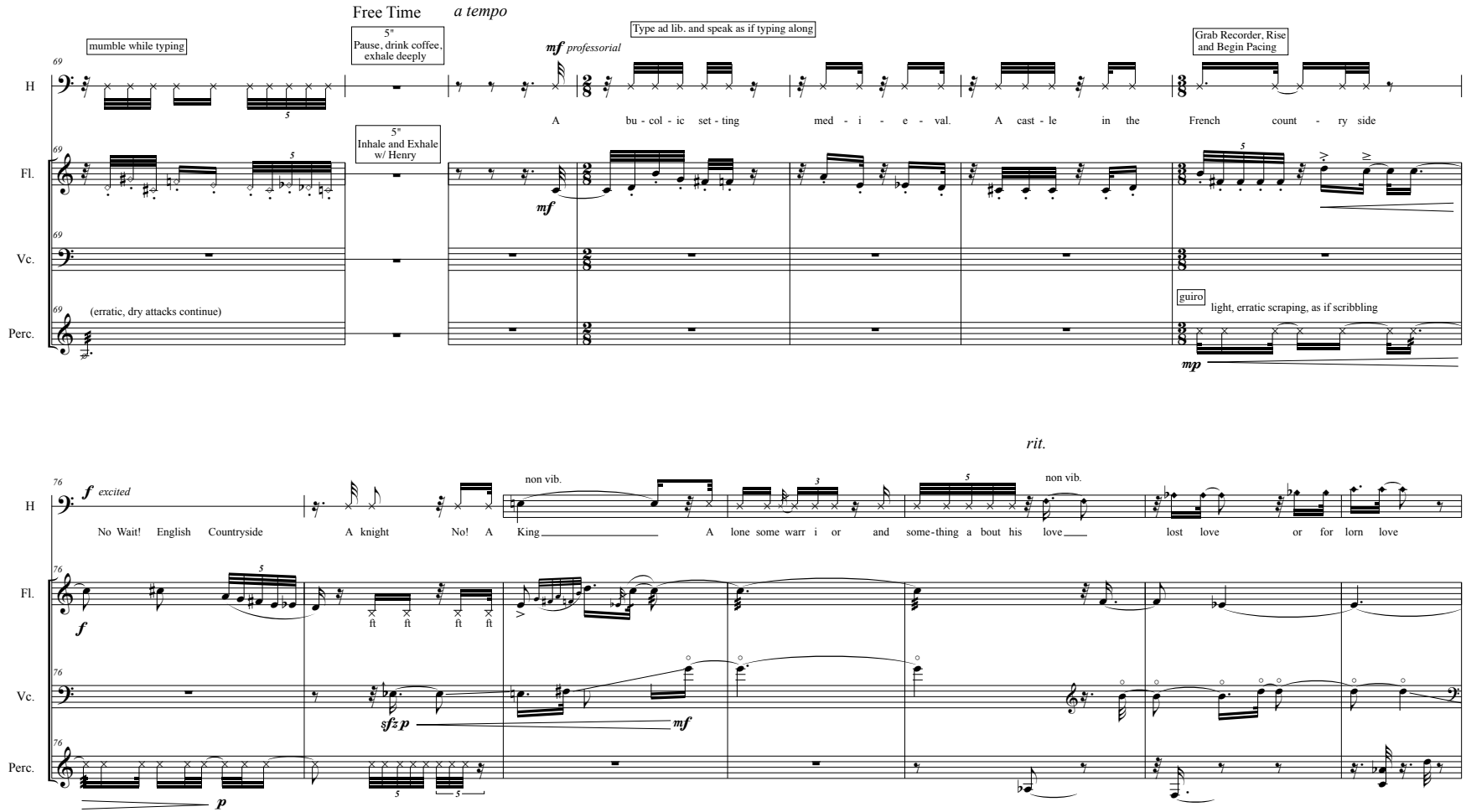

H
Fl.
Perc.
Abruptly rise
too wa ft
ft ft
ft
ft
ft
ft ft ft ts
ft ft
Sandpaper
more erratic shuffling
castanets
temple blocks
Bass Drum
fingers
Sandpaper
Open fridge
Take out a drink, close fridge and return to desk.
(mostly breath)
k t k t k
t k hoo
ft ft
ts
hoo hoo hoo
ft ft
tk tk tk
Cello
Heavy bow pressure (winding / unwinding sound)
guiro
temple blocks
castanets
congas
low toms
Bass Drum
guiro
castanets
congas
(hands)
(hands)

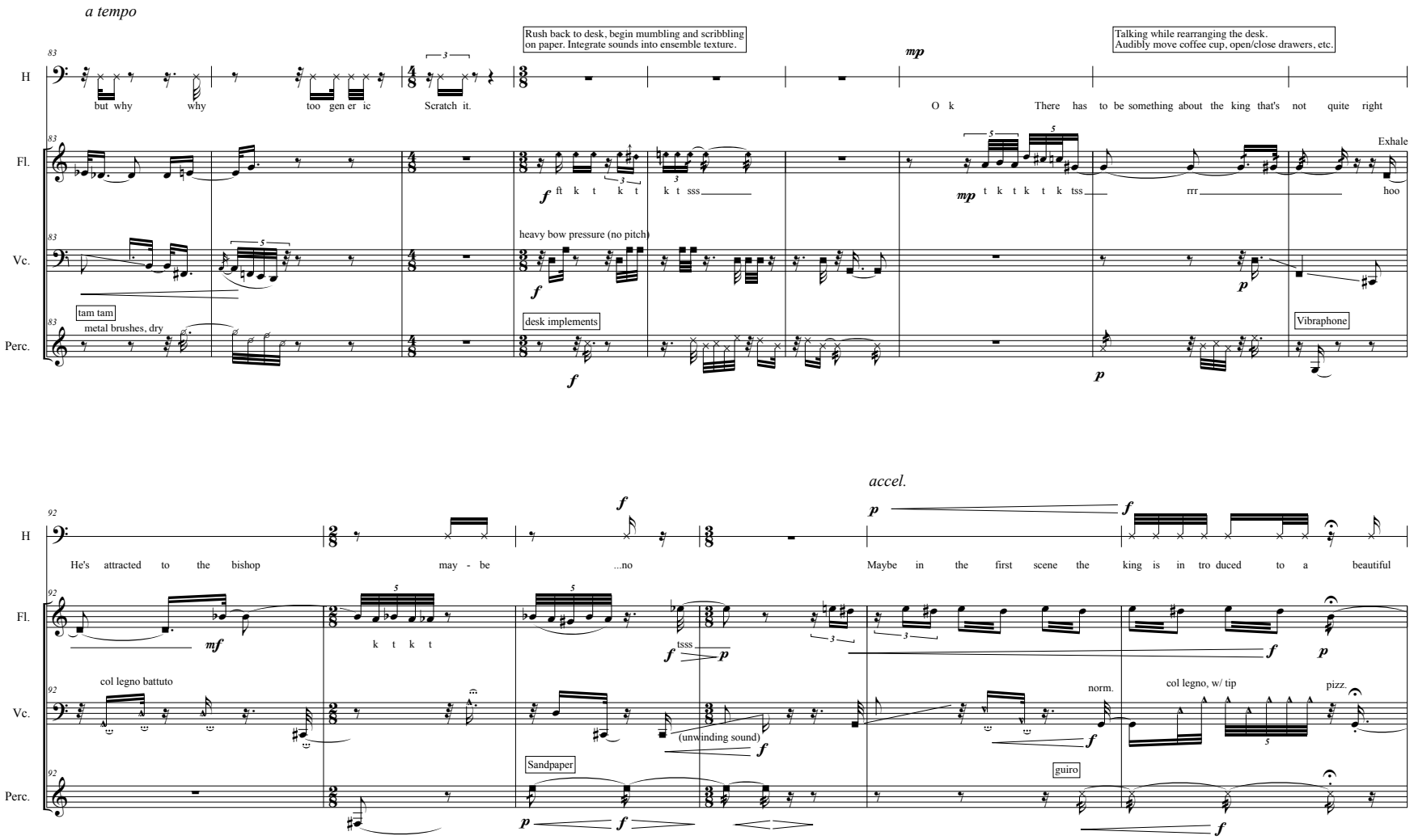

7"
Crumple papers and toss into trash
Take up tape recorder
mp
falsetto
confidingly
dry
H
Still nothing happening - I really didn't think I liked the sound of my own voice, but I'm getting used to it
28
Fl.
(mostly breath)
f
ft ft sk
hoo
28
Vc.
pizz.
28
Perc.
Paper crumpling
Sandpaper
p
guiro
36
H
It's all an experiment anyway
Anything to help out right now
I'll listen back to this and think I'm crazy
What do people put in a diary anyway?
creation requires privacy
36
Fl.
5
clka ch ka ka
3
hoo hoo
7
ft ft sk sk hoo hoo
36
Vc.
pizz.
Circular brushing
7
36
Perc.
Vibraphone
3
castanets
guiro

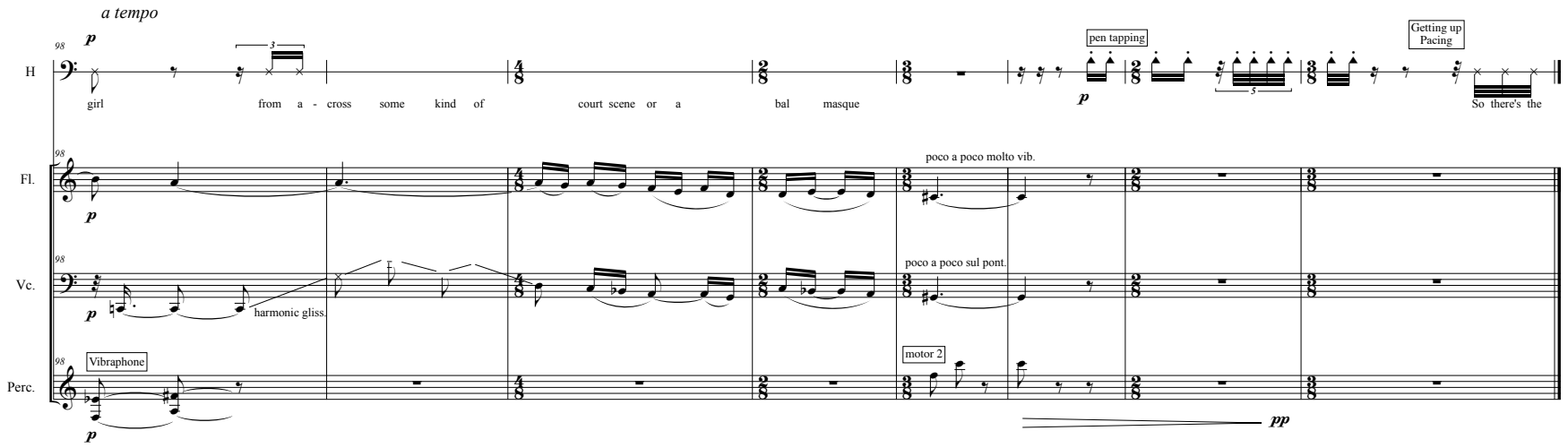

42
mf excited
f falsetto
H
May - be I should I should I should I should e - ven be a - ble to ask you what you think
think
think
go
Fl.
fffff
p
mf
t
wide vibrato
f
p
Vc.
p
Sandpaper
snare
rimshot
swoosh brushes
on snare drum
Perc.
mf
p
Sandpaper
p
49
falsetto
H
back into these messages and
re a
re - a - re - a - ahhh
ahh lize
(sing A)
Fl.
mp
Vc.
mp
Vibraphone
arco
Perc.
no motor


Slam Recorder
On Desk
57
H
Fl.
Vc.
Perc.
mp
f
Ugh
This has to be about work.
Molly didn't give this to me to dawdle around with
Approach Desk
Quickly Sit Down
Inhale
Exhale
becoming pitch
ts
k ch k ft ft ks
mp espr.
p
tam tam
desk implements
metal brush, irregular rhythm, dry, thin


Free Time
a tempo
63
H
Fl.
Perc.
4"
Scribble at Desk
2"
PAUSE
4"
Scribble and Mumble
Typewriter
4"
Oscillate Between
Breath and Pitch
4"
Mumble Into Flute
4"
Immitate Scribbling
With Metal Mallet
On Tam Tam
tam tam
mp
erratic scraping (dry, not resonant)


Free Time
a tempo
mumble while typing
5"
Pause, drink coffee,
exhale deeply
mf professorial
Type ad lib. and speak as if typing along
Grab Recorder, Rise
and Begin Pacing
H
A bu - col - ic set - ting med - i - e - val. A cast - le in the French count - ry side
5"
Inhale and Exhale
w/ Henry
Fl.
mf
Vc.
(erratic, dry attacks continue)
guiro
light, erratic scraping, as if scribbling
Perc.
mp
rit.
f excited
non vib.
No Wait! English Countryside A knight No! A King A lone some warr i or and some-thing a bout his love lost love or for lorn love
ft ft ft ft
sfz p
mf
p

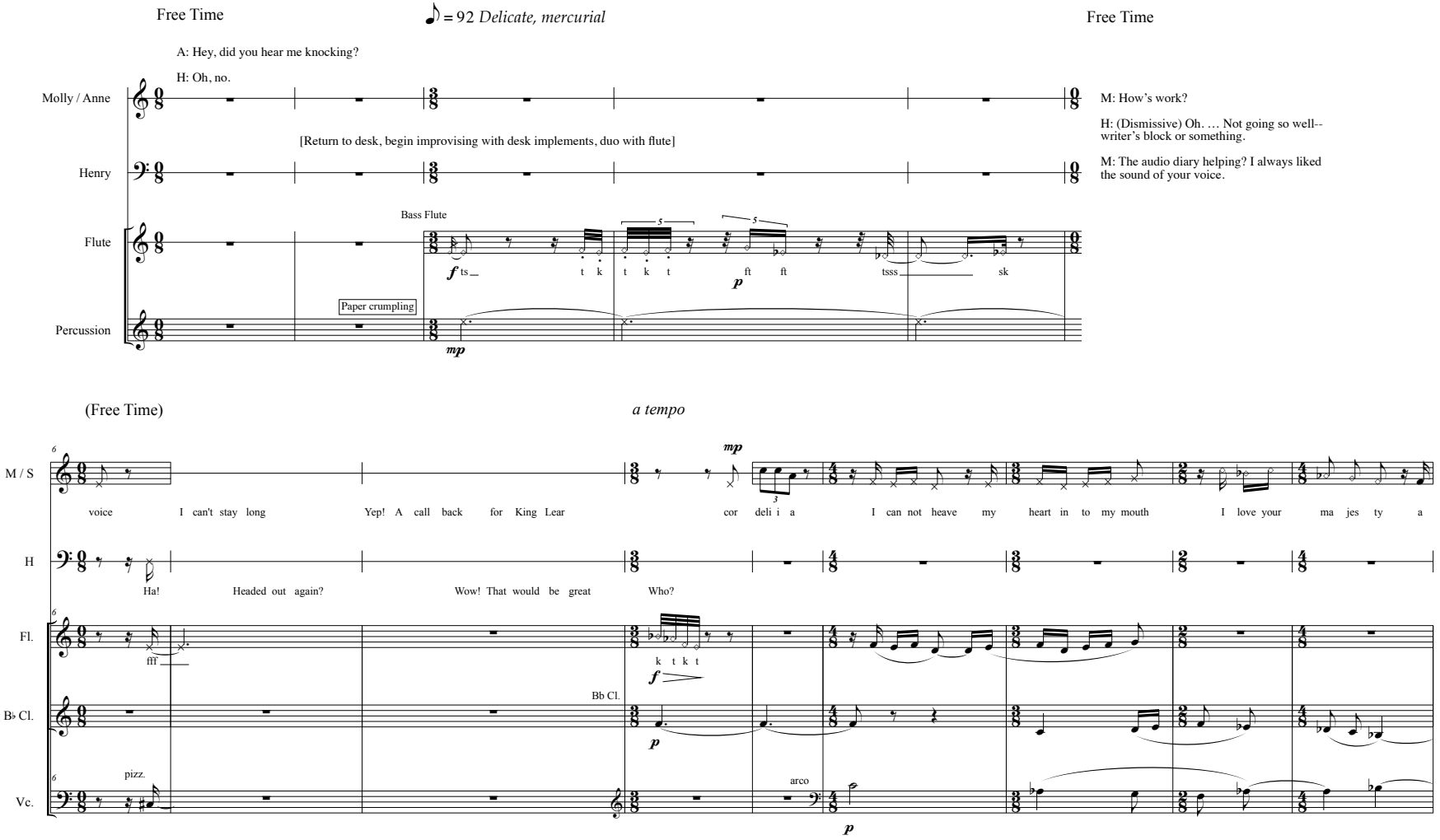

a tempo
83
H
Fl.
Vc.
Perc.
but why
why
too gen er ic
Scratch it.
Rush back to desk, begin mumbling and scribbling on paper. Integrate sounds into ensemble texture.
mp
O k
There has to be something about the king that's not quite right
Talking while rearranging the desk.
Audibly move coffee cup, open/close drawers, etc.
Exhale
f ft k t k t
k t sss
mp t k t k t k tss
rrr
hoo
heavy bow pressure (no pitch)
tam tam
metal brushes, dry
desk implements
Vibraphone
92
accel.
He's attracted to the bishop
may - be
...no
Maybe in the first scene the king is in tro duced to a beautiful
mf
k t k t
tsss
col legno battuto
(unwinding sound)
norm.
col legno, w/ tip
pizz.
Sandpaper
guiro

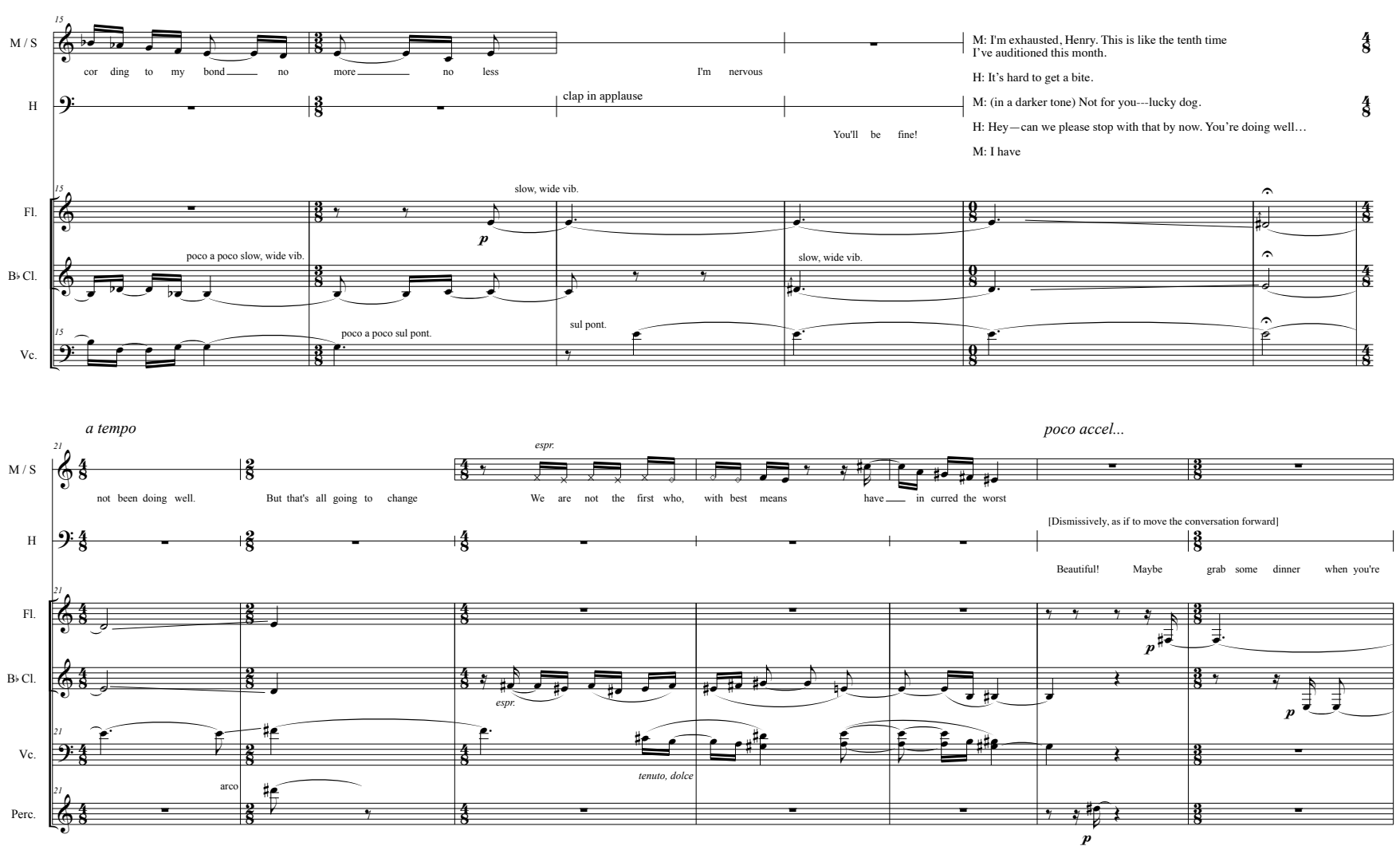

a tempo
H
girl from a - cross some kind of court scene or a bal masque
pen tapping
Getting up
Pacing
So there's the
Fl.
poco a poco molto vib.
Vc.
harmonic gliss.
poco a poco sul pont.
Perc.
Vibraphone
motor 2
pp

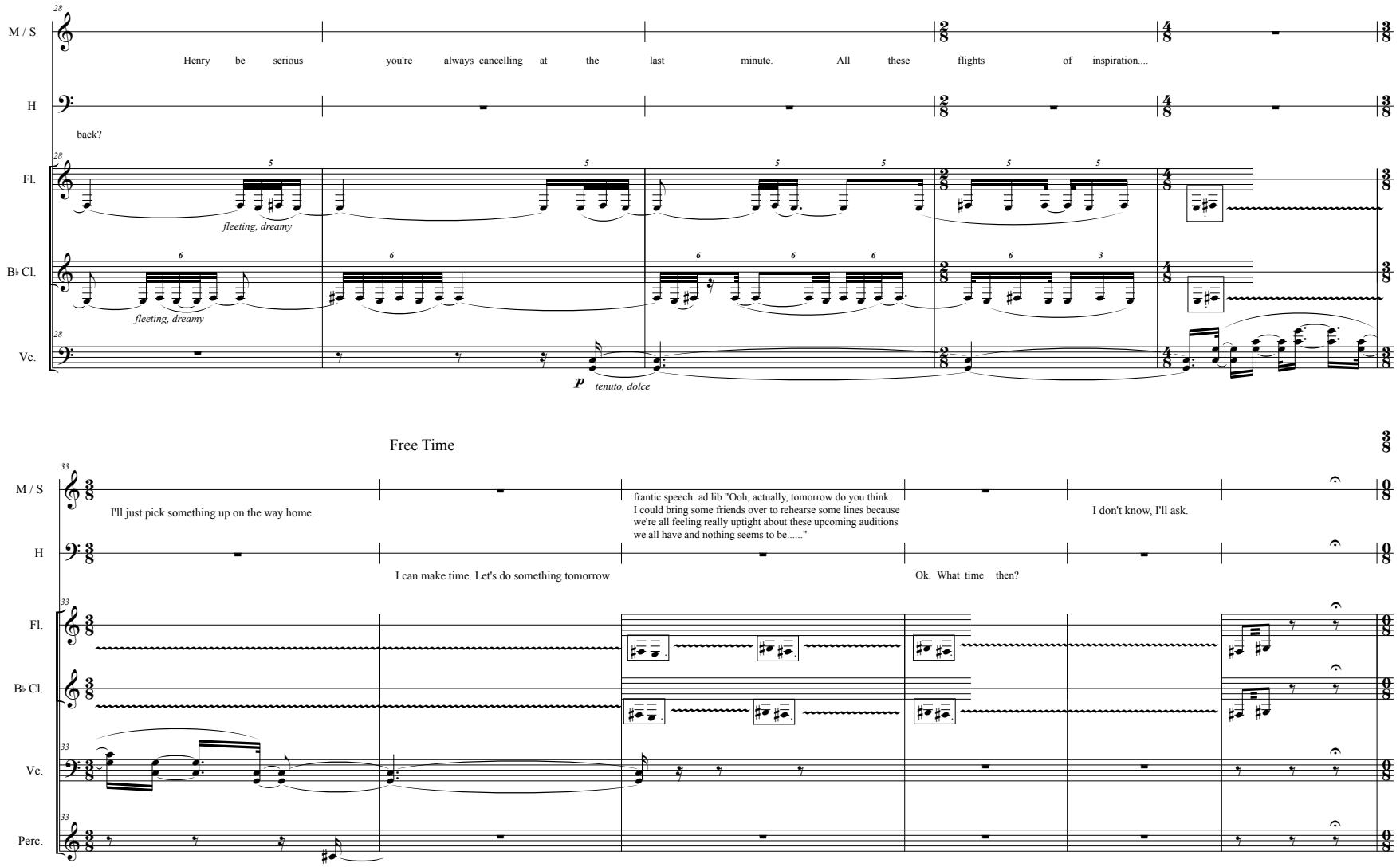
ATTACCA NO. 2

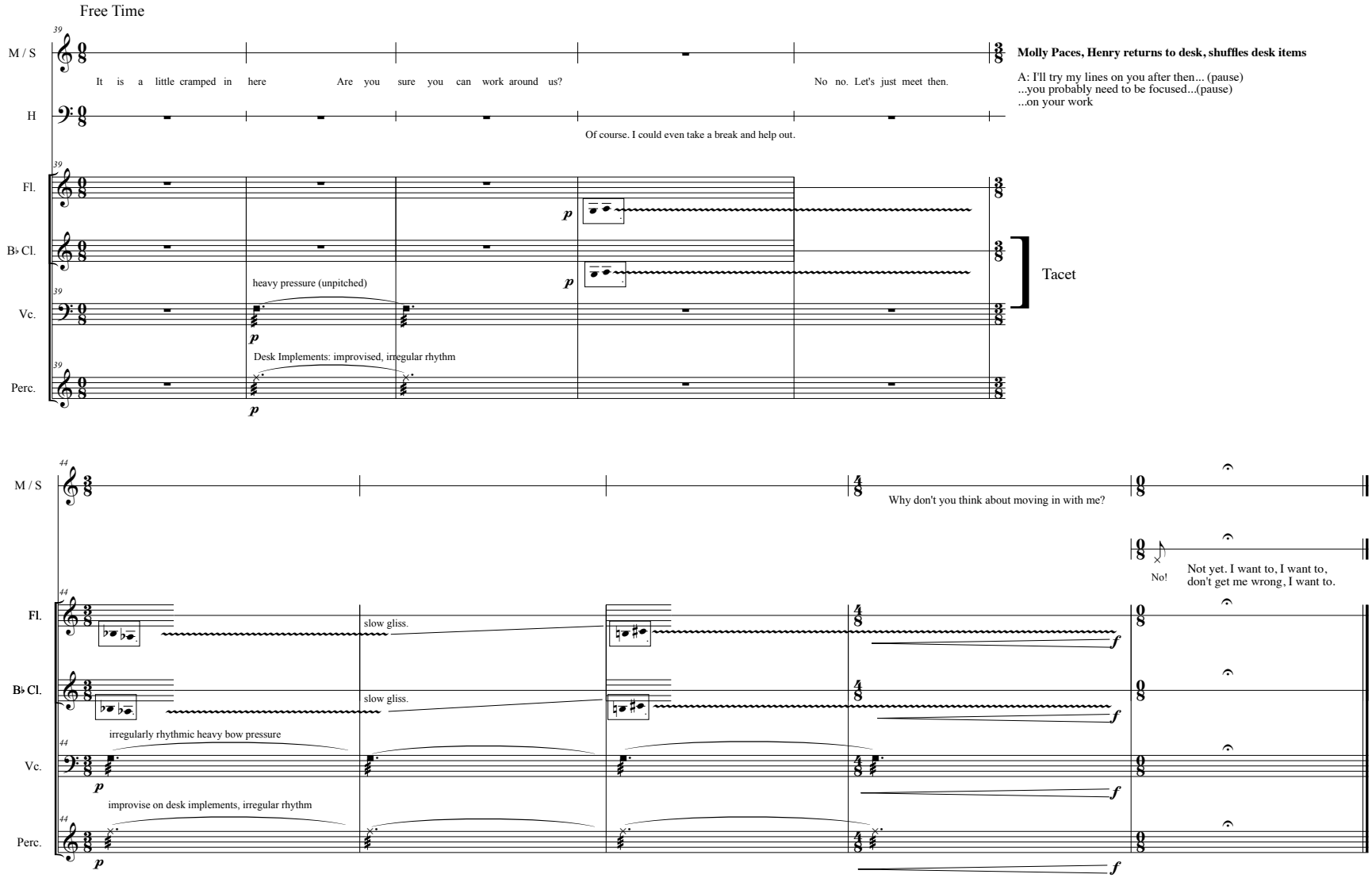
No. 2 *Flights of Inspiration*

feat. Machaut, Missa de Notre Dame
Shakespeare, King Lear



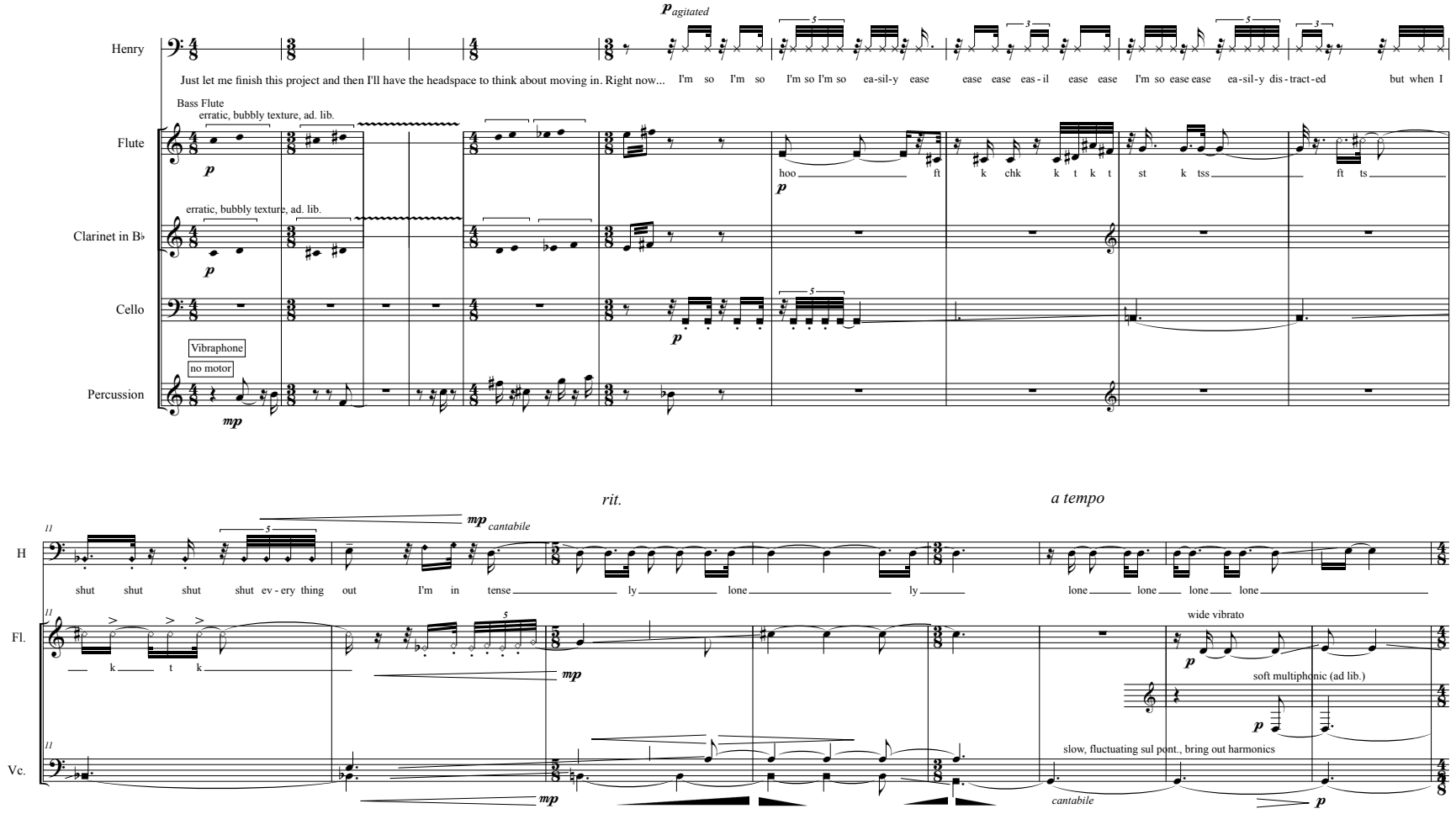

Free Time
15
M / S
cor ding to my bond no more no less
I'm nervous
M: I'm exhausted, Henry. This is like the tenth time I've auditioned this month.
H: It's hard to get a bite.
M: (in a darker tone) Not for you---lucky dog.
H: Hey—can we please stop with that by now. You're doing well…
M: I have
H
clap in applause
You'll be fine!
Fl.
slow, wide vib.
p
B♭ Cl.
poco a poco slow, wide vib.
slow, wide vib.
Vc.
poco a poco sul pont.
sul pont.
a tempo
poco accel...
21
M / S
not been doing well.
But that's all going to change
espr.
We are not the first who, with best means have in curred the worst
H
[Dismissively, as if to move the conversation forward]
Beautiful! Maybe grab some dinner when you're
Fl.
B♭ Cl.
espr.
Vc.
tenuto, dolce
Perc.
arco
p

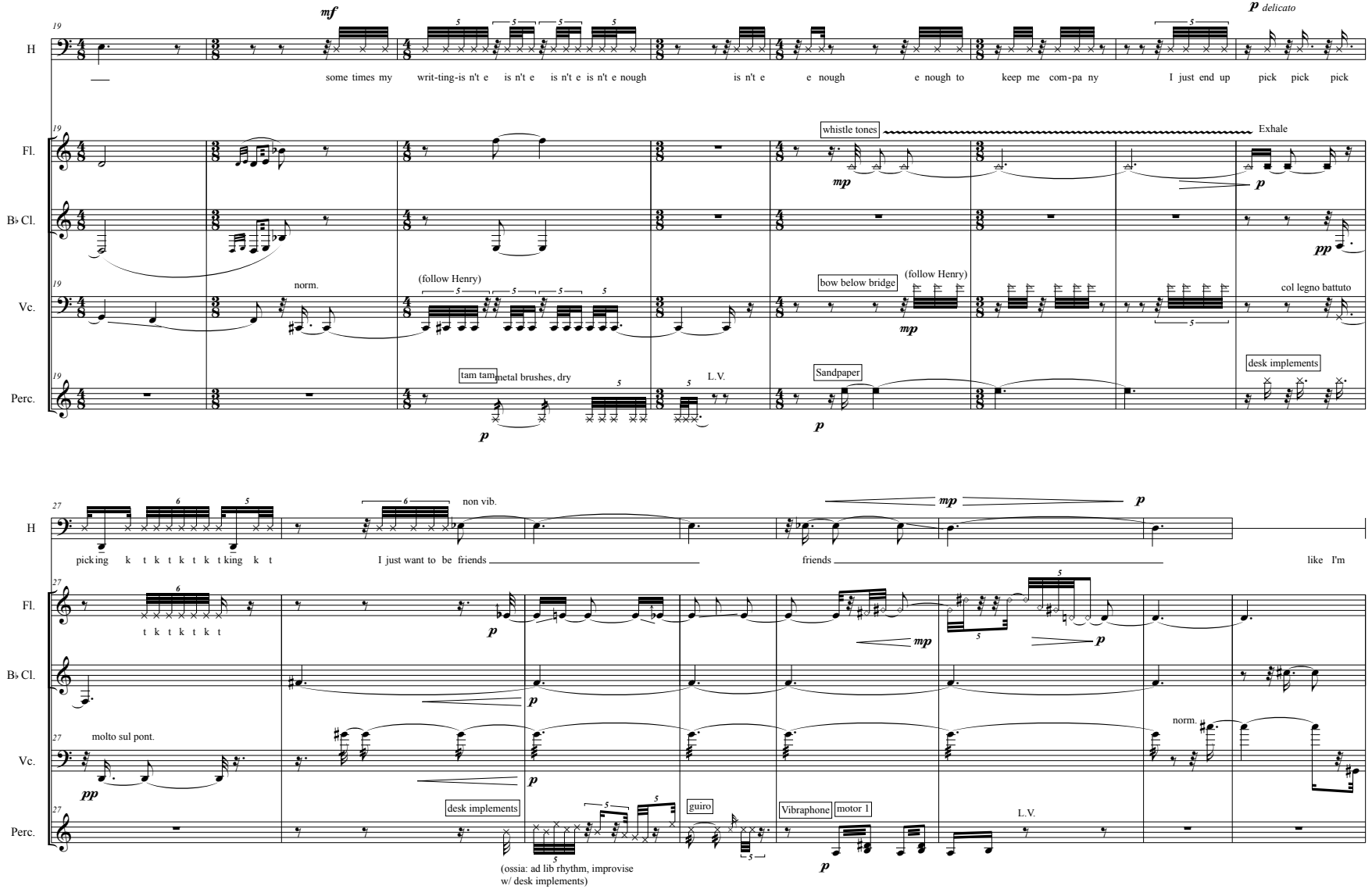

M / S
Henry be serious you're always cancelling at the last minute. All these flights of inspiration....
H
back?
Fl.
fleeting, dreamy
B♭ Cl.
fleeting, dreamy
Vc.
p
tenuto, dolce
Free Time
M / S
I'll just pick something up on the way home.
frantic speech: ad lib "Ooh, actually, tomorrow do you think I could bring some friends over to rehearse some lines because we're all feeling really uptight about these upcoming auditions we all have and nothing seems to be....."
I don't know, I'll ask.
H
I can make time. Let's do something tomorrow
Ok. What time then?
Fl.
B♭ Cl.
Vc.
Perc.

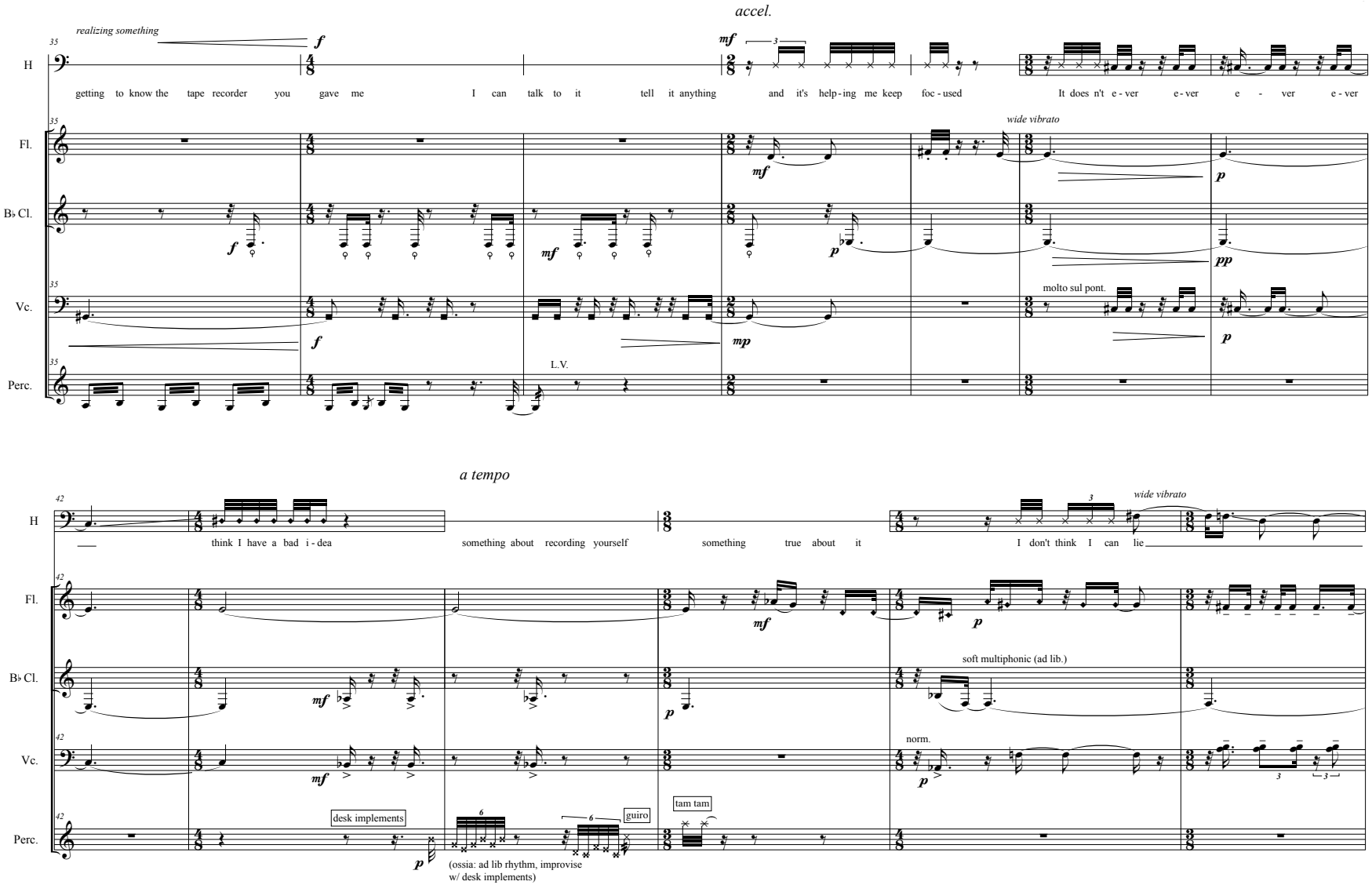

Free Time
39
M / S
It is a little cramped in here
Are you sure you can work around us?
No no. Let's just meet then.
H
Of course. I could even take a break and help out.
Fl.
B♭ Cl.
Vc.
Perc.
heavy pressure (unpitched)
Desk Implements: improvised, irregular rhythm
Tacet
Molly Paces, Henry returns to desk, shuffles desk items
A: I'll try my lines on you after then... (pause)
...you probably need to be focused...(pause)
...on your work
44
Why don't you think about moving in with me?
No!
Not yet. I want to, I want to,
don't get me wrong, I want to.
slow gliss.
irregularly rhythmic heavy bow pressure
improvise on desk implements, irregular rhythm

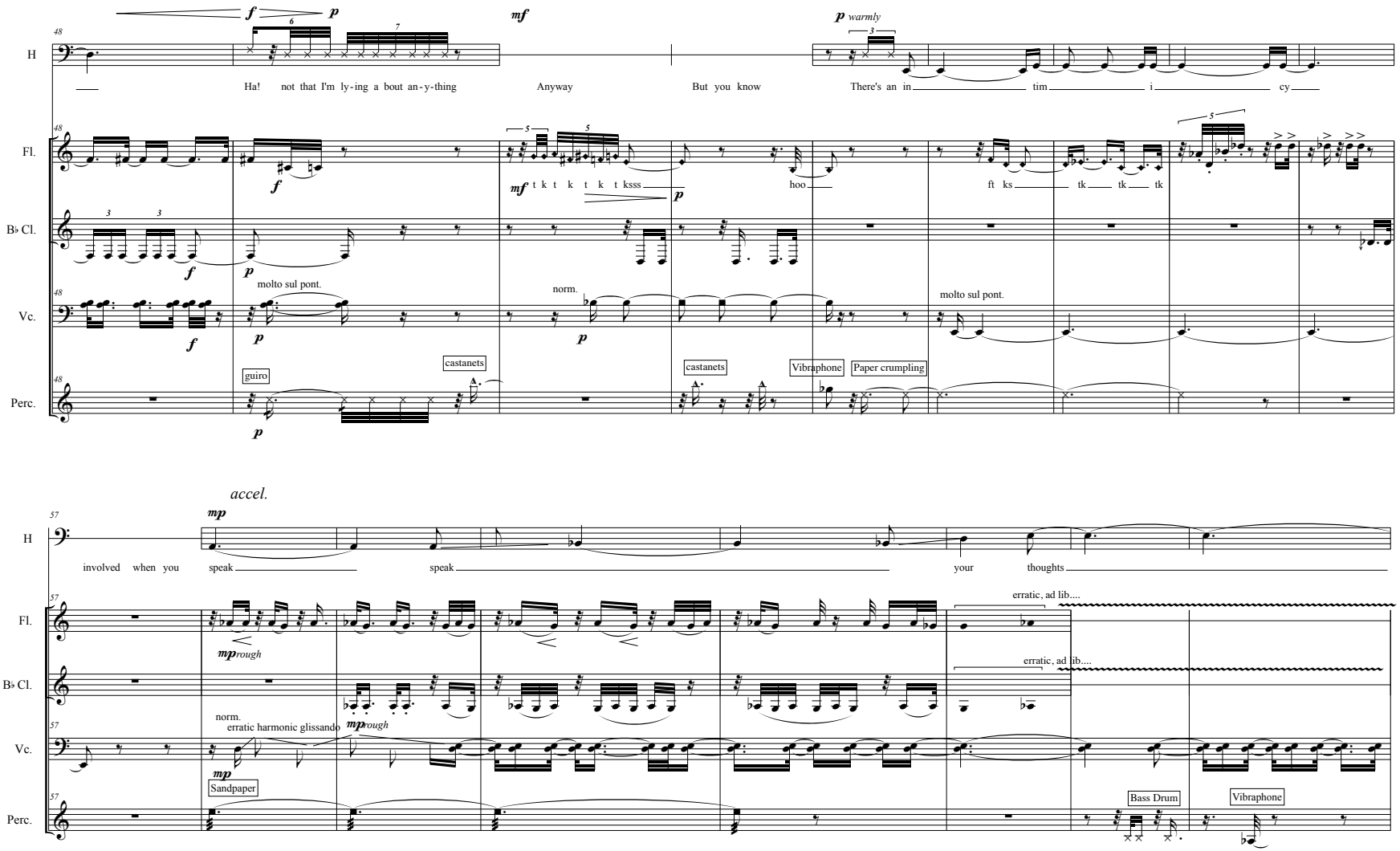
No. 3 *Security in Anonymity*

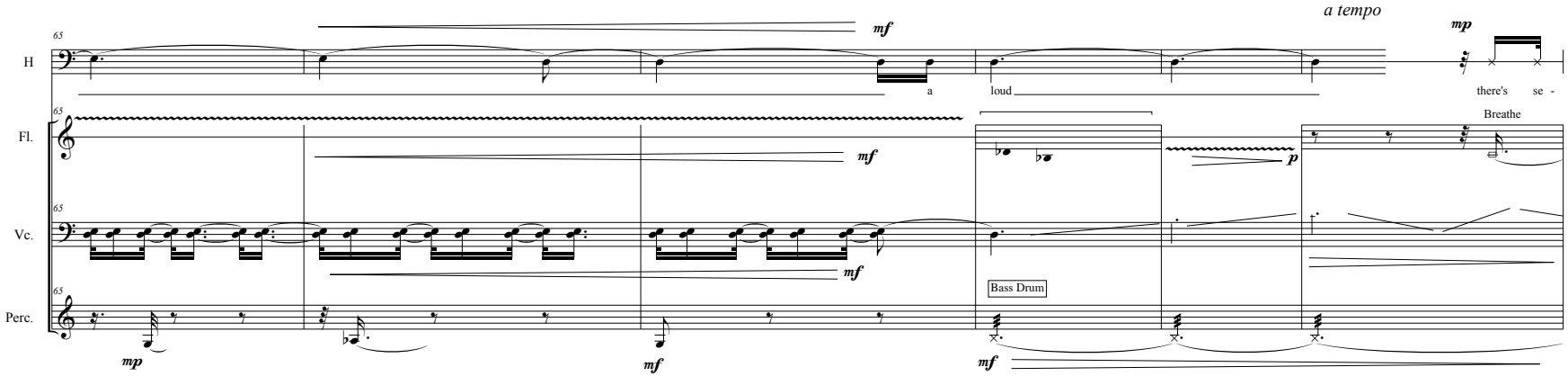
♪ = 116 *between nervous and focused*

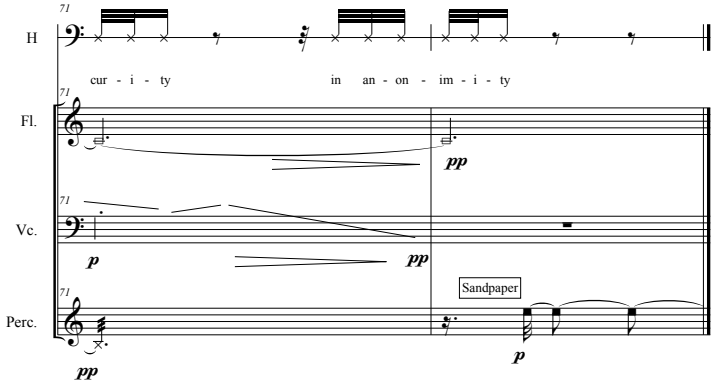



19
H
mf
some times my writ-ting-is n't e is n't e is n't e is n't e nough is n't e e nough e nough to keep me com-pa ny I just end up pick pick pick
p delicato
Fl.
whistle tones
Exhale
mp
p
B♭ Cl.
pp
Vc.
norm.
(follow Henry)
bow below bridge
(follow Henry)
mp
col legno battuto
Perc.
tam tam
metal brushes, dry
L.V.
Sandpaper
p
desk implements
27
H
picking k t k t k t k t king k t
non vib.
I just want to be friends
mp
p
friends
like I'm
Fl.
t k t k t k t
p
mp
p
B♭ Cl.
p
Vc.
molto sul pont.
pp
p
norm.
Perc.
desk implements
guiro
Vibraphone
motor 1
L.V.
p
(ossia: ad lib rhythm, improvise
w/ desk implements)


accel.
realizing something
35
H
getting to know the tape recorder you gave me I can talk to it tell it anything and it's help-ing me keep foc-used It does n't e-ver e-ver e - ver e-ver
Fl.
wide vibrato
B♭ Cl.
Vc.
molto sul pont.
Perc.
L.V.
a tempo
42
think I have a bad i-dea something about recording yourself something true about it I don't think I can lie
wide vibrato
soft multiphonic (ad lib.)
norm.
desk implements
guiro
tam tam
(ossia: ad lib rhythm, improvise w/ desk implements)


48
H
Fl.
B♭ Cl.
Vc.
Perc.
f p mf p warmly
Ha! not that I'm ly-ing a bout an-y-thing
Anyway
But you know
There's an in tim i cy
mf t k t k t k t ksss p
hoo
ft ks tk tk tk
molto sul pont.
norm.
molto sul pont.
guiro
castanets
castanets
Vibraphone
Paper crumpling
accel.
57
mp
involved when you speak
speak
your thoughts
erratic, ad lib....
mp rough
erratic, ad lib....
norm.
erratic harmonic glissando
mp rough
mp
Sandpaper
Bass Drum
Vibraphone





H: I just don't know what I'm doing all the time.

M: Look, I have to go, really. I can't be late to this call back.

H: (Lovingly) No no no, that's not what anybody wants. Go! Good luck!

Henry grabs Molly's purse from the couch and gives it to her.

H: Will you head back or stay with your father?

M: I'm not sure. What would you like?

H: I'll be busy all night... Working.... How is he?

M: Fine. He's fine. It'll be good to spend some time with him.

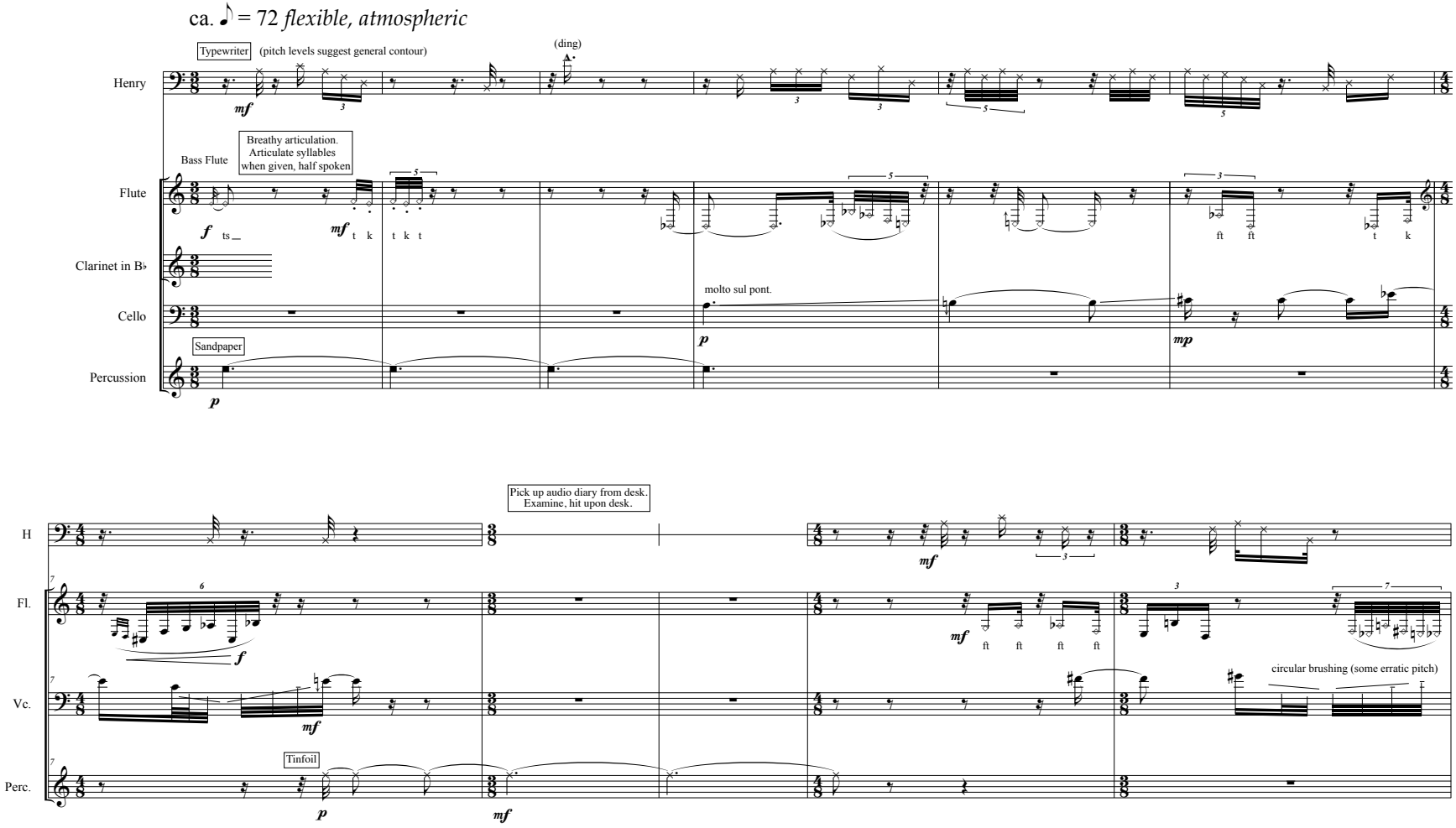
H: Ok.

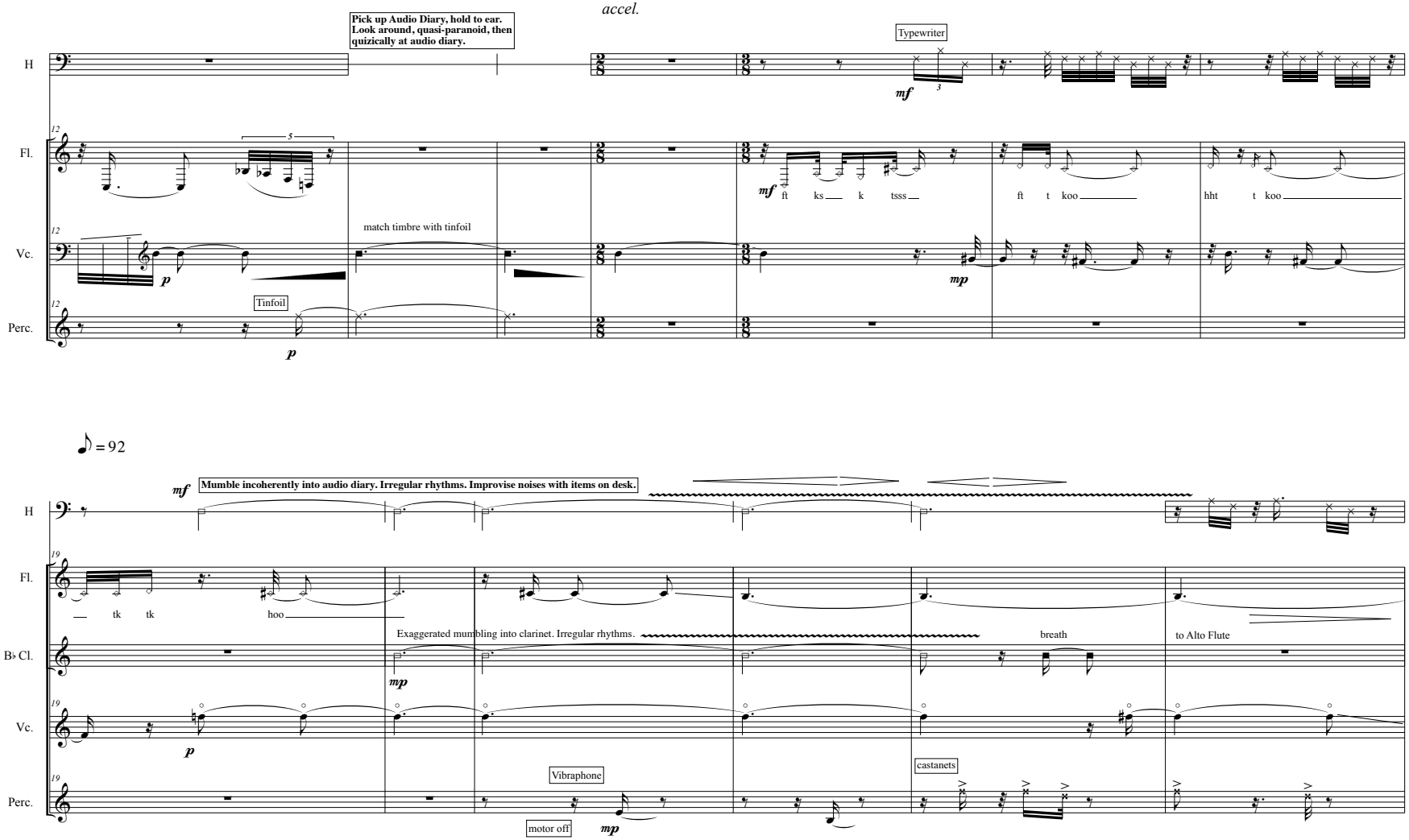
M: I'll come by tomorrow.

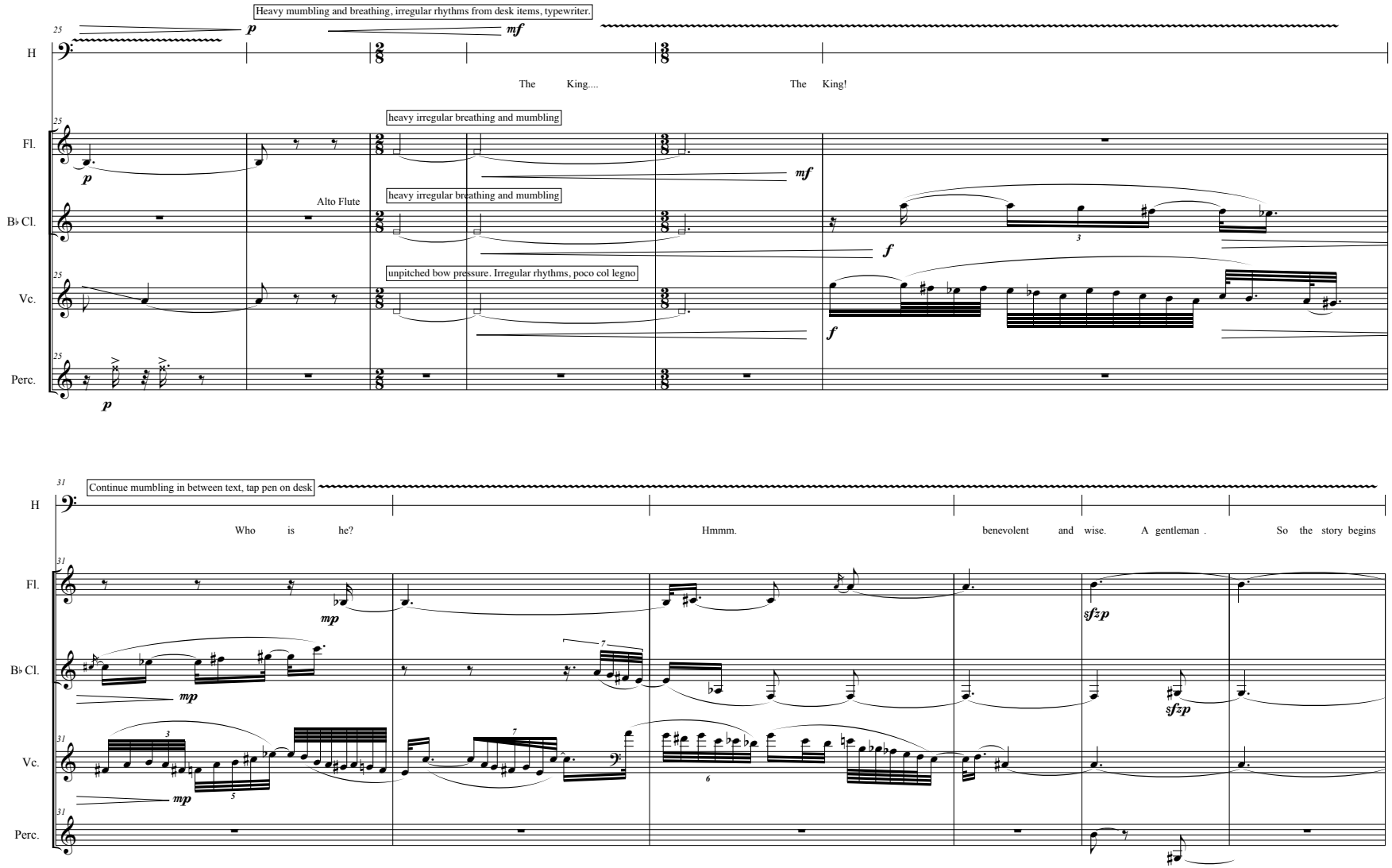
H: Ok.

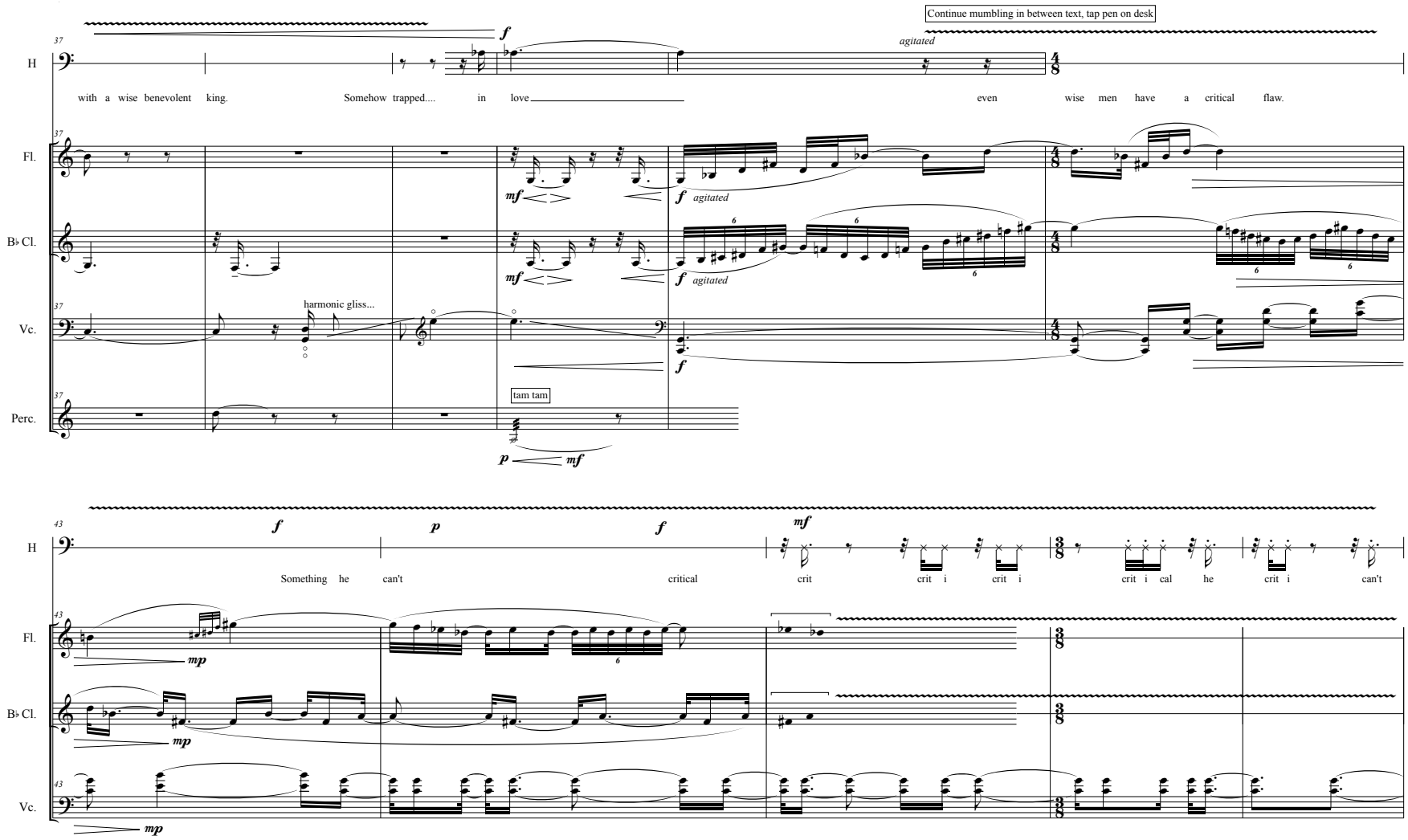
ATTACCA NO. 4

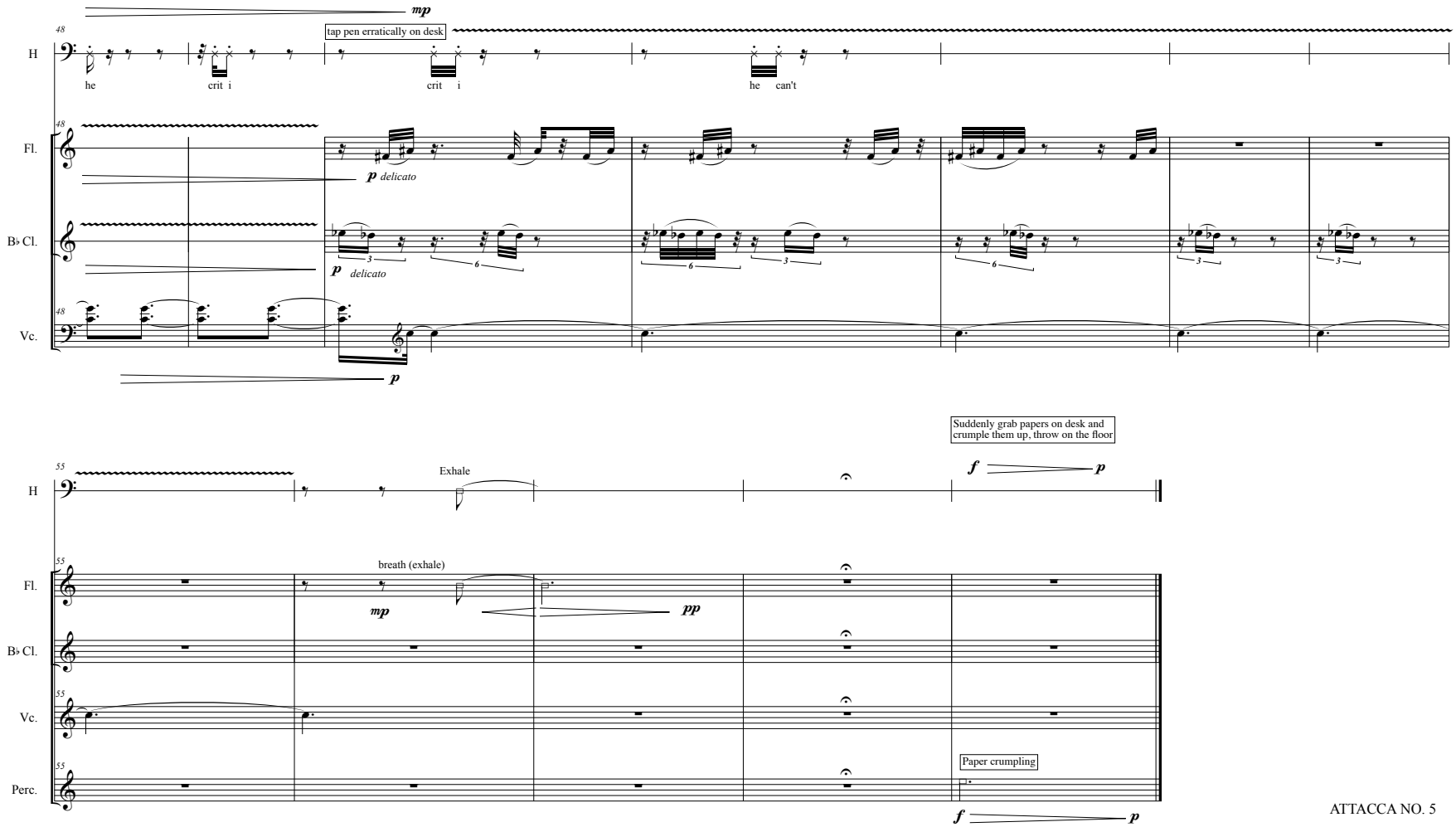
No. 4 *Critical Flaw*




accel.
Pick up Audio Diary, hold to ear. Look around, quasi-paranoid, then quizically at audio diary.
Typewriter
H
Fl.
Vc.
Perc.
mf
ft ks k tsss
ft t koo
hht t koo
match timbre with tinfoil
mp
p
Tinfoil
♪ = 92
Mumble incoherently into audio diary. Irregular rhythms. Improvise noises with items on desk.
tk tk
hoo
Exaggerated mumbling into clarinet. Irregular rhythms.
breath
to Alto Flute
B♭ Cl.
Vibraphone
motor off
castanets

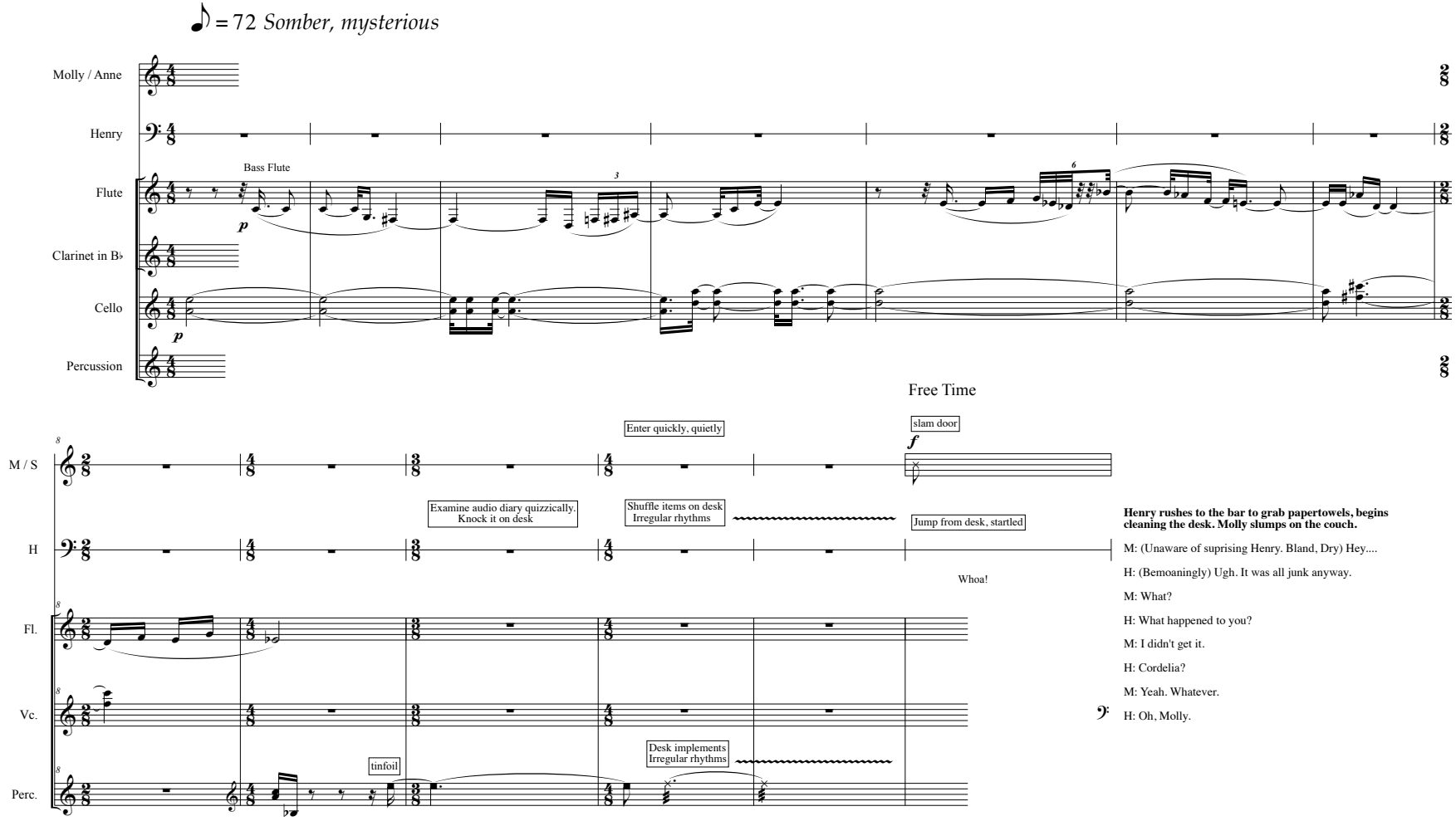

Heavy mumbling and breathing, irregular rhythms from desk items, typewriter.
H
The King.... The King!
heavy irregular breathing and mumbling
Fl.
Alto Flute
heavy irregular breathing and mumbling
B♭ Cl.
unpitched bow pressure. Irregular rhythms, poco col legno
Vc.
Perc.
Continue mumbling in between text, tap pen on desk
Who is he? Hmmm. benevolent and wise. A gentleman . So the story begins

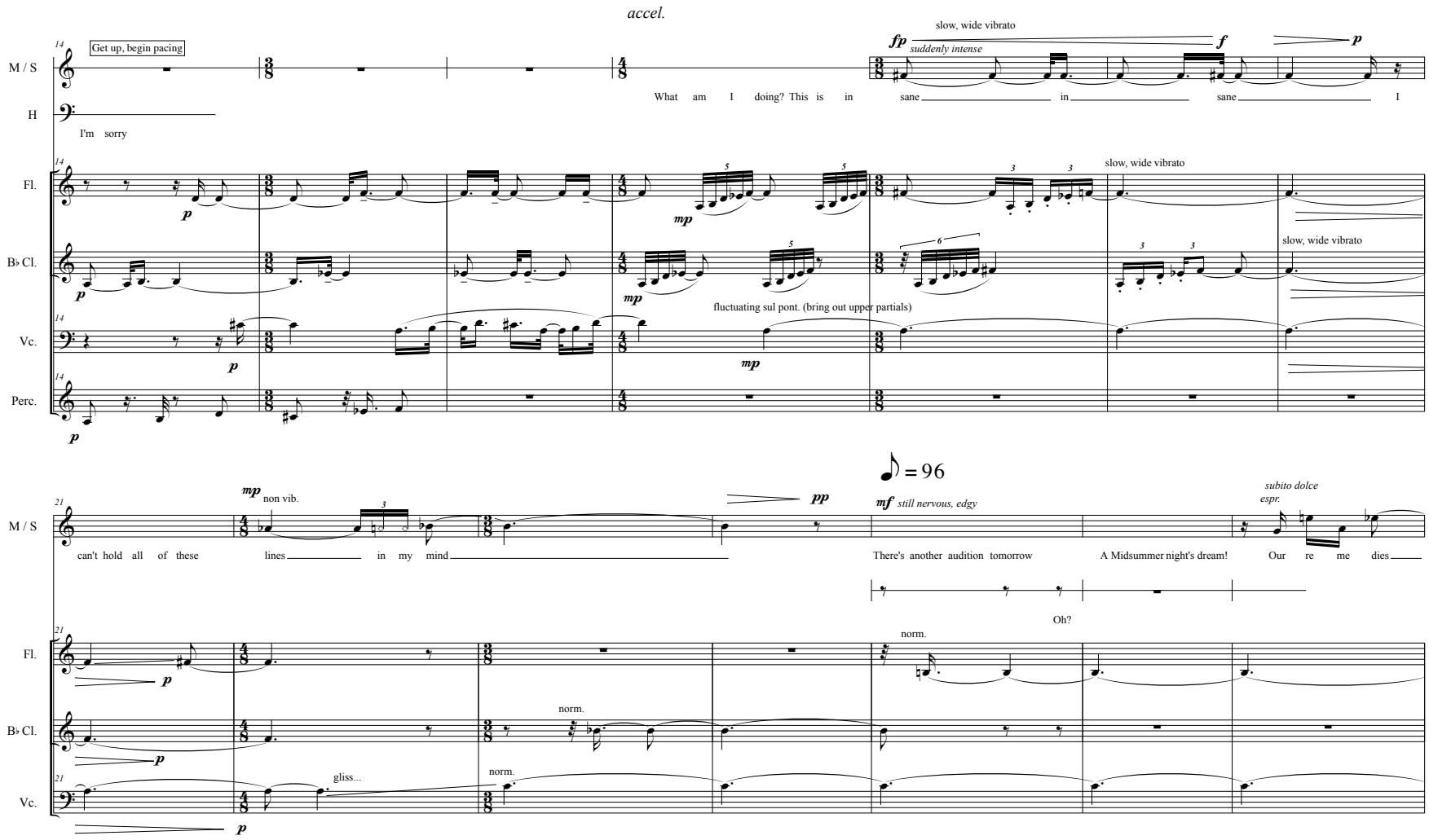

Continue mumbling in between text, tap pen on desk
37
H
f
agitated
with a wise benevolent king.
Somehow trapped.... in love
even wise men have a critical flaw.
Fl.
mf
f
agitated
B♭ Cl.
mf
f
agitated
Vc.
harmonic gliss...
f
Perc.
tam tam
p
mf
43
H
f
p
f
mf
Something he can't
critical
crit
crit i
crit i
crit i cal
he
crit i
can't
Fl.
mp
B♭ Cl.
mp
Vc.
mp

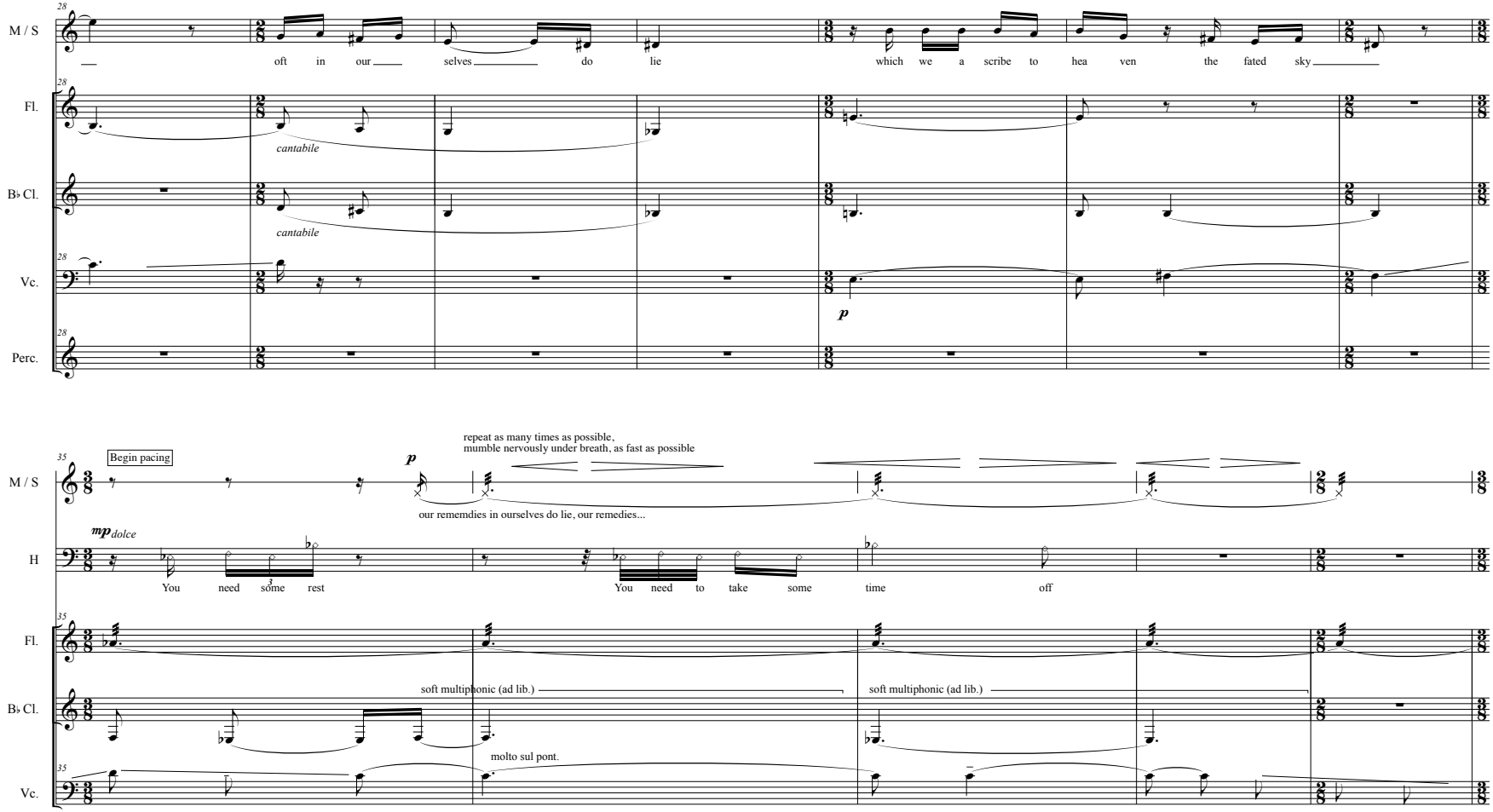

48
H
mp
tap pen erratically on desk
he
crit i
crit i
he can't
Fl.
p delicato
B♭ Cl.
p delicato
Vc.
p
55
Exhale
Suddenly grab papers on desk and crumple them up, throw on the floor
f
p
breath (exhale)
mp
pp
Paper crumpling
Perc.
f
p

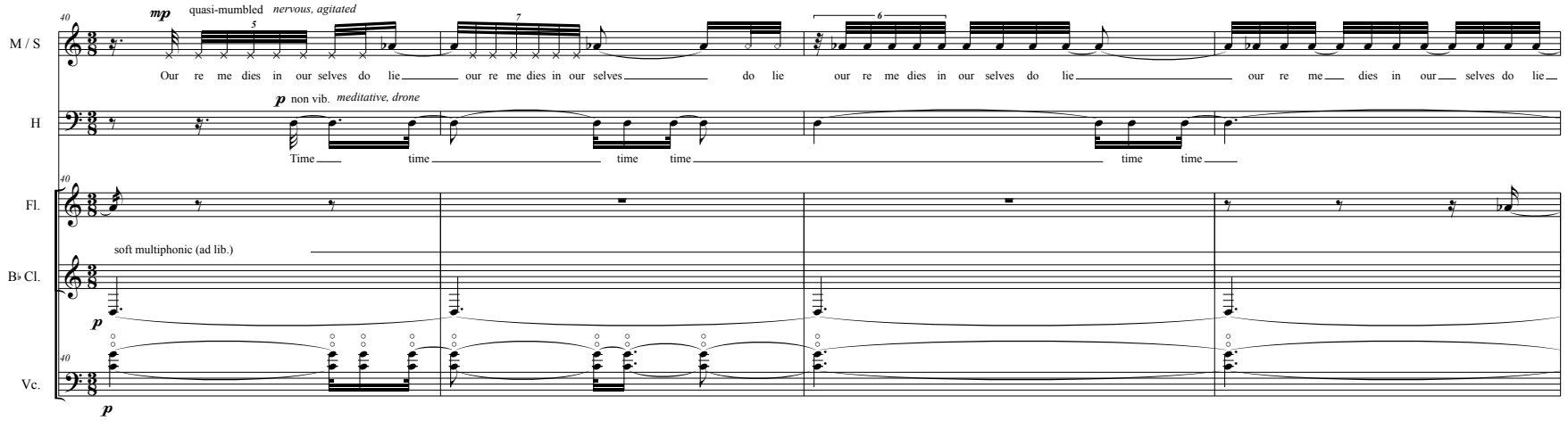
ATTACCA NO. 5

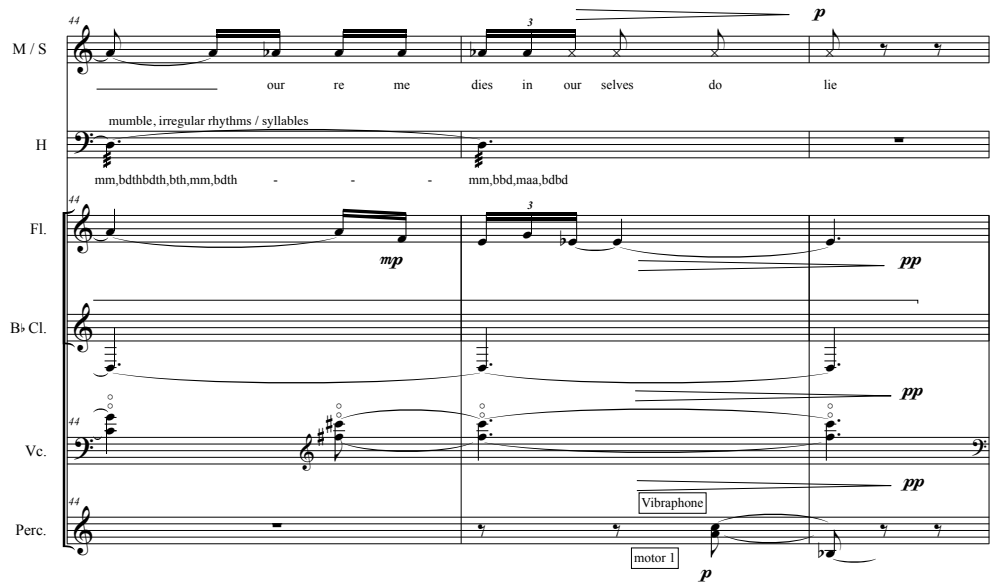
No. 5 *Slow Designs*
feat. Shakespeare, A Midsummer Night's Dream,
Machaut, Missa de Notre Dame




accel.
14
Get up, begin pacing
M / S
H
I'm sorry
What am I doing? This is in sane in sane I
fp
suddenly intense
f
p
slow, wide vibrato
Fl.
B♭ Cl.
Vc.
Perc.
mp
fluctuating sul pont. (bring out upper partials)
21
mp non vib.
pp
mf still nervous, edgy
subito dolce
espr.
can't hold all of these lines in my mind
There's another audition tomorrow
A Midsummer night's dream!
Our re me dies
♪ = 96
Oh?
norm.
gliss...


28
M / S
oft in our selves do lie
which we a scribe to hea ven the fated sky
Fl.
cantabile
B♭ Cl.
cantabile
Vc.
p
Perc.
35
Begin pacing
repeat as many times as possible,
mumble nervously under breath, as fast as possible
p
our rememdies in ourselves do lie, our remedies...
mp dolce
H
You need some rest
You need to take some time off
Fl.
soft multiphonic (ad lib.)
soft multiphonic (ad lib.)
B♭ Cl.
molto sul pont.
Vc.





Free Time

Well? What about food? Hungry?

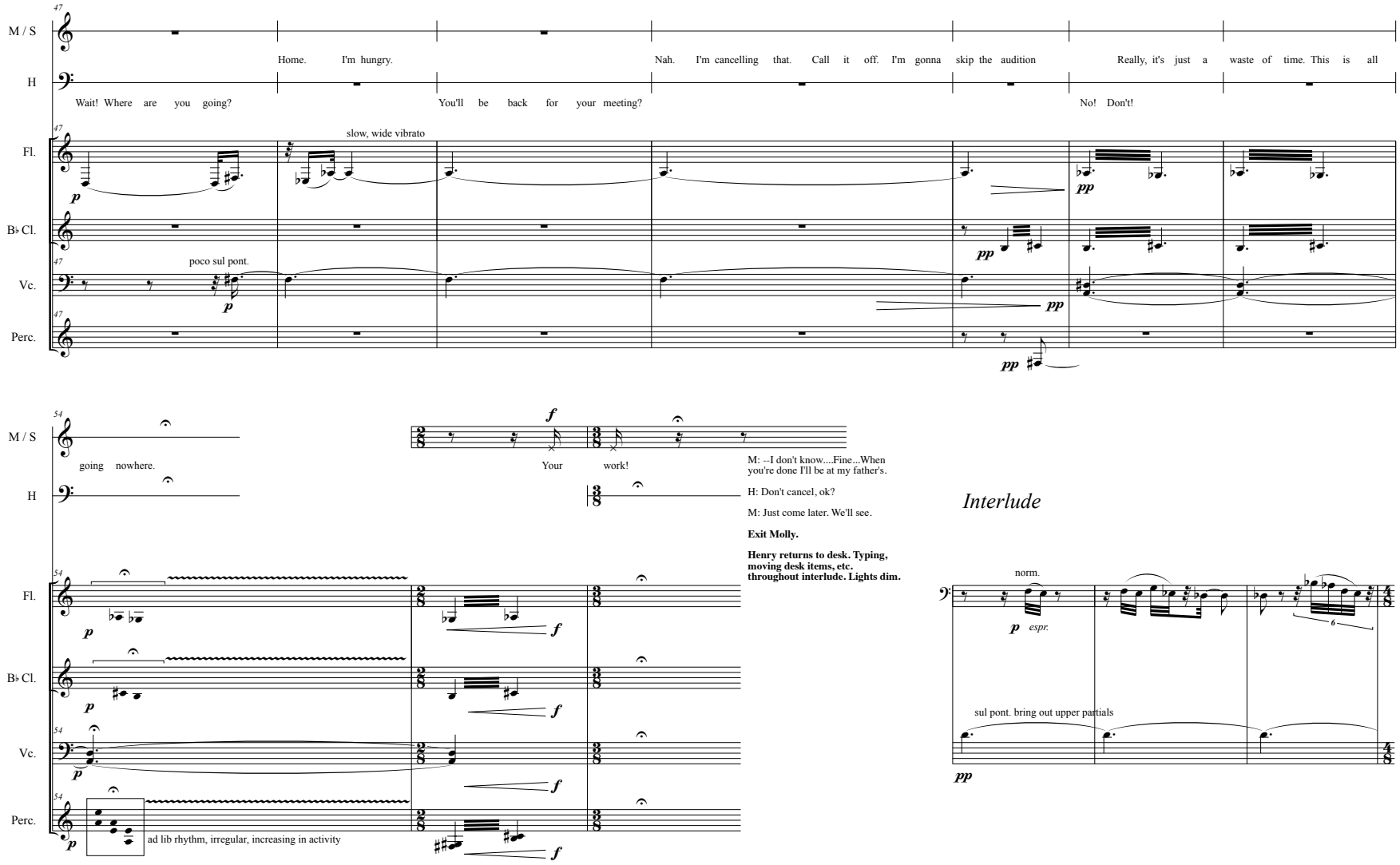
H: Aren't your friends supposed to be coming over?

M: No. I have to get my mind off these auditions. Come over to mine, we can make food in a real kitchen. Or let's go out! We never eat out!

H: If I leave right now I'll be completely disorganized.

Molly gets up to leave

H: Can we do tomorrow?



M: --I don't know....Fine...When you're done I'll be at my father's.

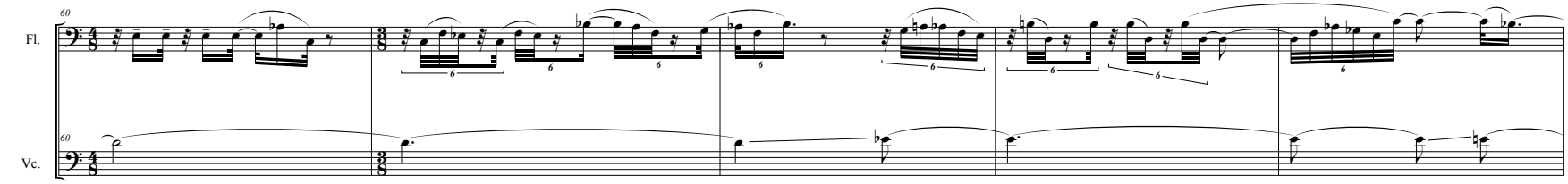
H: Don't cancel, ok?

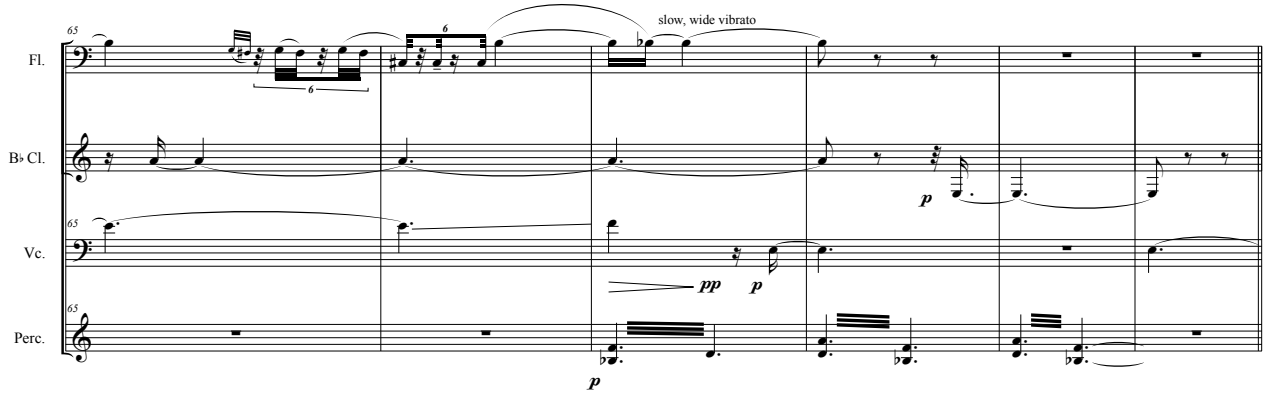
M: Just come later. We'll see.

Exit Molly.

Henry returns to desk. Typing, moving desk items, etc. throughout interlude. Lights dim.

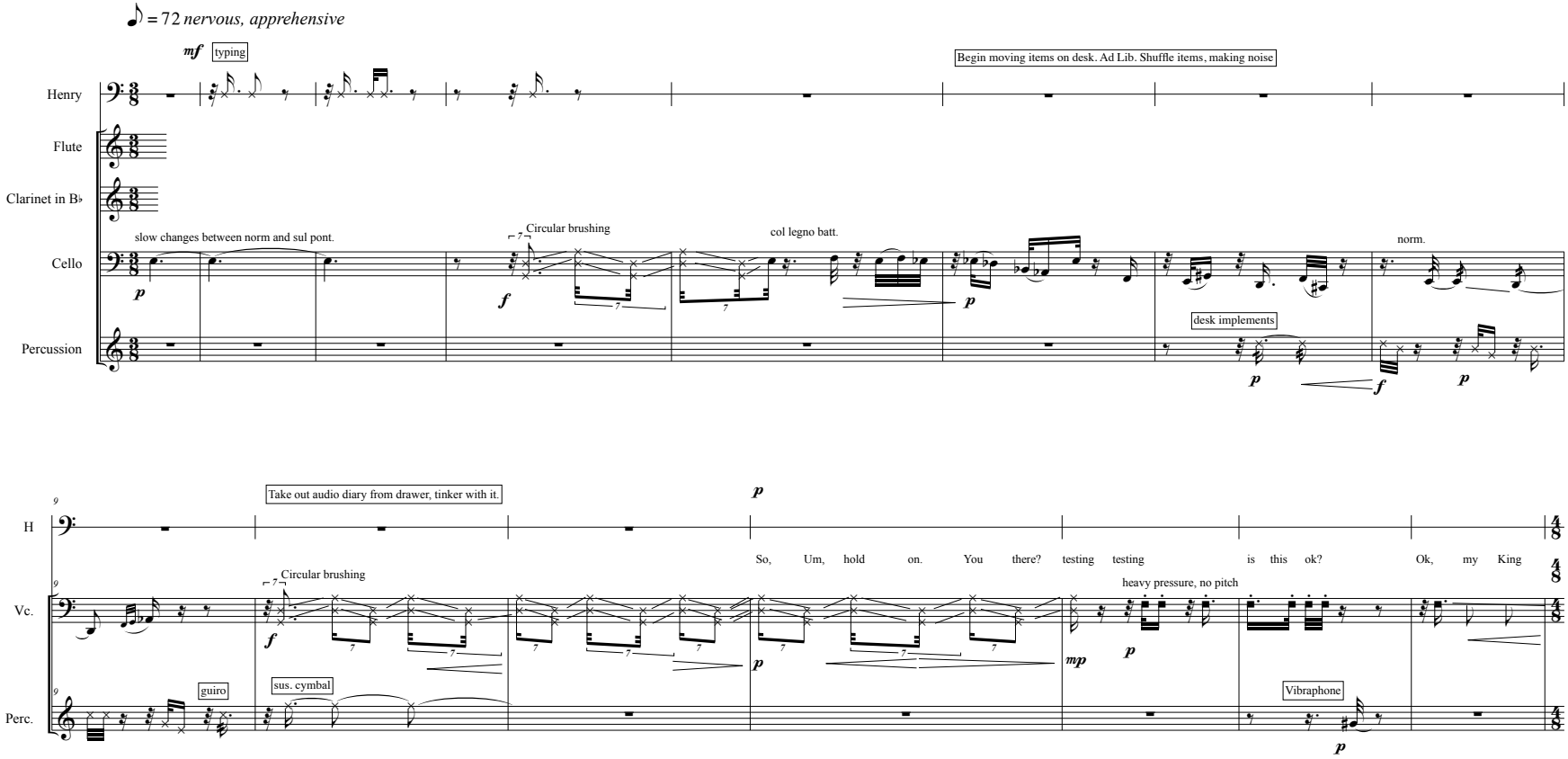
Interlude

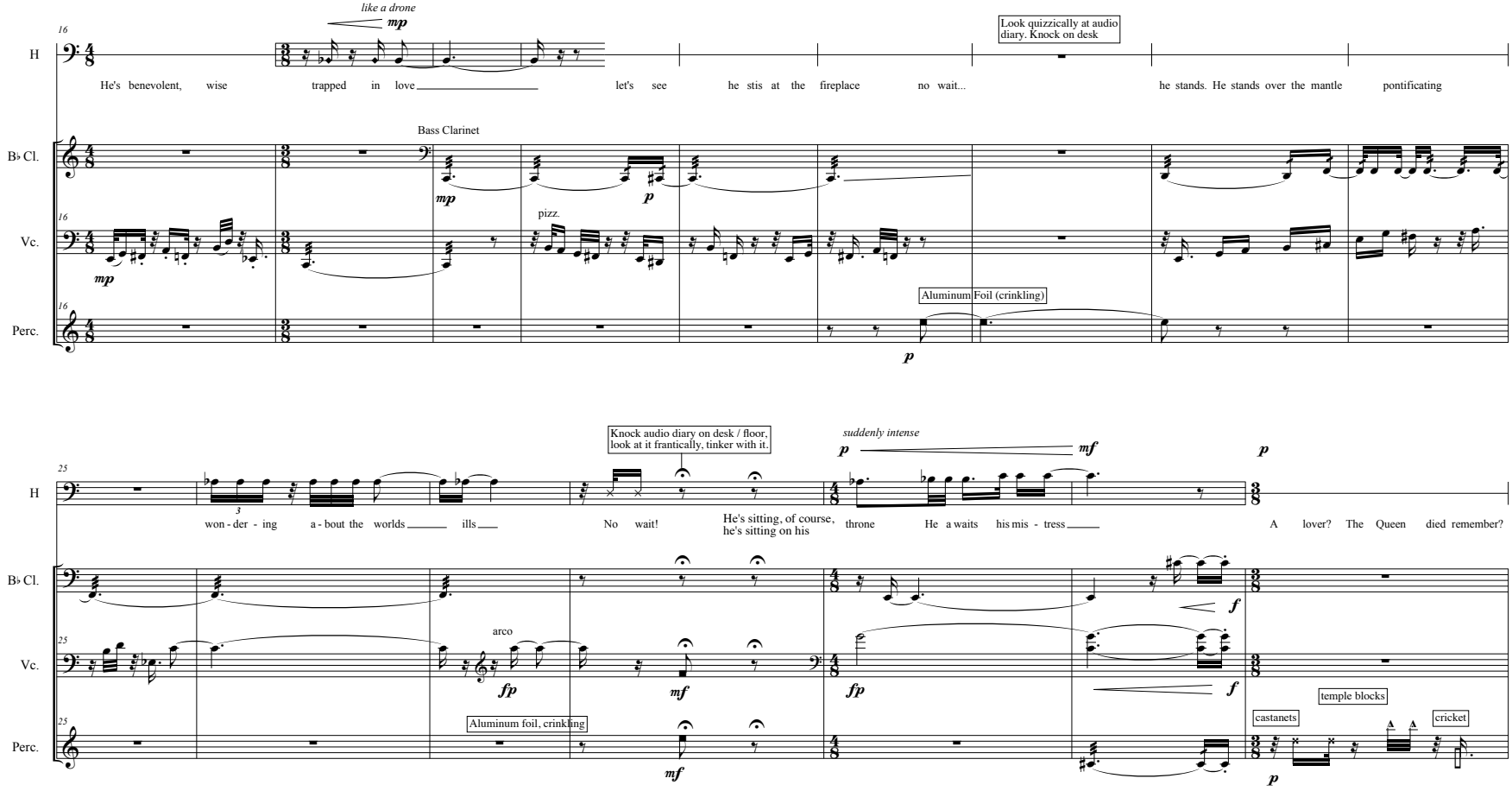


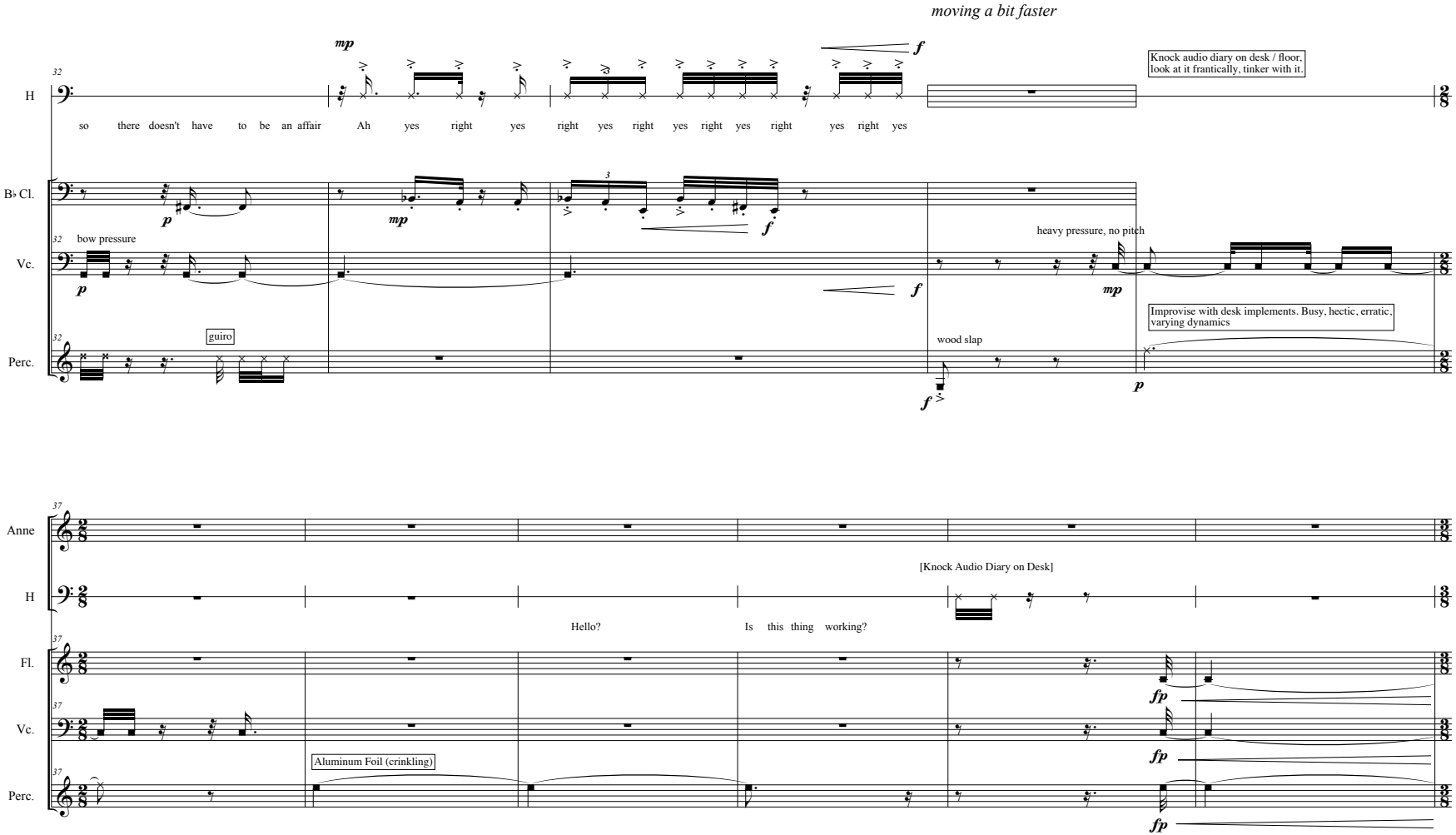


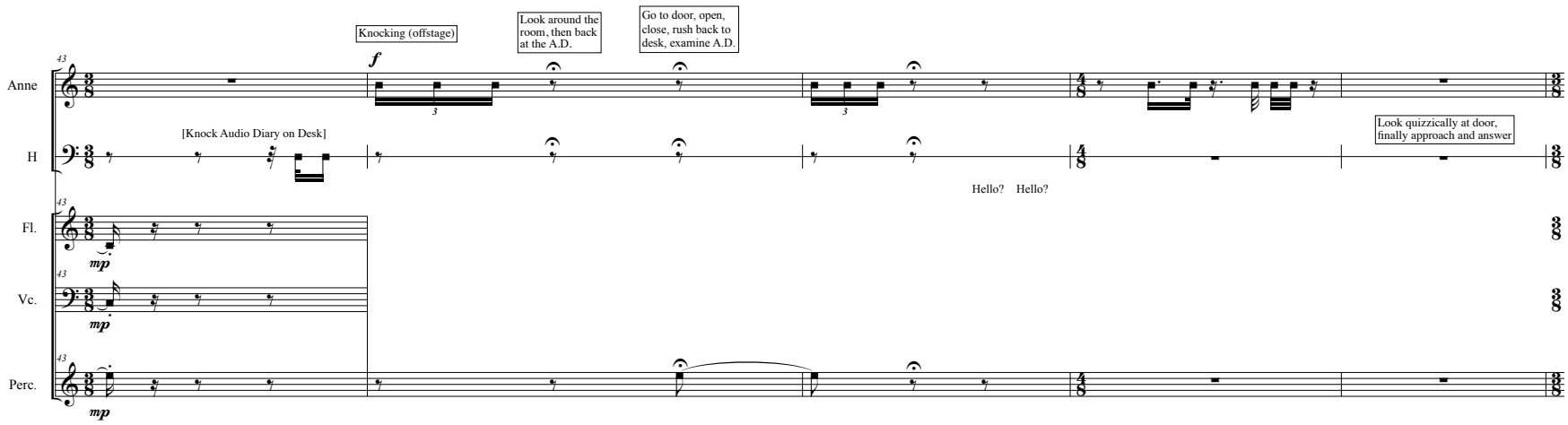
ATTACCA NO. 6

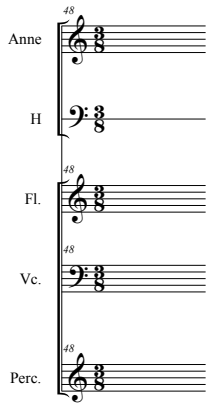
No. 6. The Audio Diary




like a drone
mp
16
H
He's benevolent, wise trapped in love let's see he stis at the fireplace no wait... he stands. He stands over the mantle pontificating
Look quizzically at audio diary. Knock on desk
Bass Clarinet
B♭ Cl.
mp
p
16
Vc.
pizz.
mp
16
Perc.
Aluminum Foil (crinkling)
p
25
H
won - der - ing a - bout the worlds ills
Knock audio diary on desk / floor, look at it frantically, tinker with it.
No wait!
suddenly intense
p
mf
He's sitting, of course, he's sitting on his throne He a waits his mis - tress
p
A lover? The Queen died remember?
B♭ Cl.
f
25
Vc.
arco
fp
mf
fp
f
25
Perc.
Aluminum foil, crinkling
mf
temple blocks
castanets
cricket
p


moving a bit faster
H
so there doesn't have to be an affair Ah yes right yes right yes right yes right yes right yes right yes
Knock audio diary on desk / floor, look at it frantically, tinker with it.
B♭ Cl.
Vc.
bow pressure
heavy pressure, no pitch
Perc.
guiro
wood slap
Improvise with desk implements. Busy, hectic, erratic, varying dynamics
Anne
[Knock Audio Diary on Desk]
Hello? Is this thing working?
Fl.
Aluminum Foil (crinkling)





A; Hi is Molly in?

H: No she's not in right now.

A: Oh, Ok, should I wait?

H: For what?

A: For the meeting?

H: What meeting?

A: We're helping each other with our lines.

H: Audition?

A: We're actors?

H: Oh, right. You know, I think she cancelled.

A: Cancelled?

H: The meeting.

A: Really?

H: Last time I checked? Maybe I didn't understand....

A: I can't believe she would cancel and not tell me.

H: So maybe I'm wrong, but you're welcome to wait.

H: You know, I am a playwright. Maybe I can help with your lines while we're waiting?

A: You're a playwright? Molly didn't mention.

H: Yes, I am. Henry.

Anne shakes Henry's hand

A: ...Anne. Good to meet you.

A: Is this a project you're working on?

H: Oh, yes.

A: A new play?

H: Well, it's just getting started. Very early.

A: Interesting. How do you go about writing? What's your process?

H: Drafting, re-drafting, sketching.

A: (interrupting) Is that what this is? Sketches? (peaking around Henry).

H: Yes, yes. But it's very fresh material. It's too early to show you anything really. Why don't we have a drink? There's really not much to see here.

A: Sure!

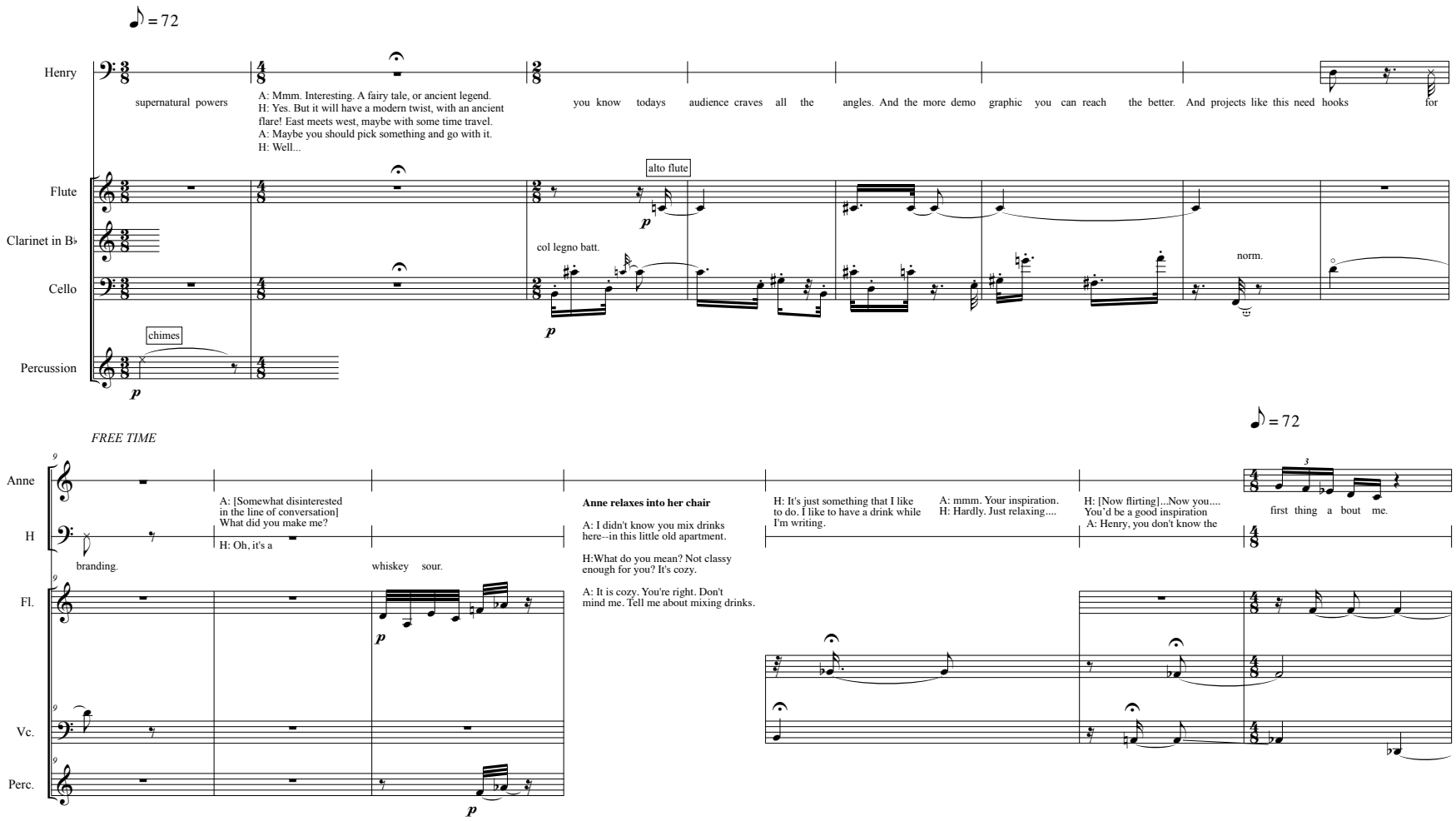
H: I know how hard the business is. Molly's been out of work for almost a year now. Now her father's been a bit sick off and on. It's a tough time for her.

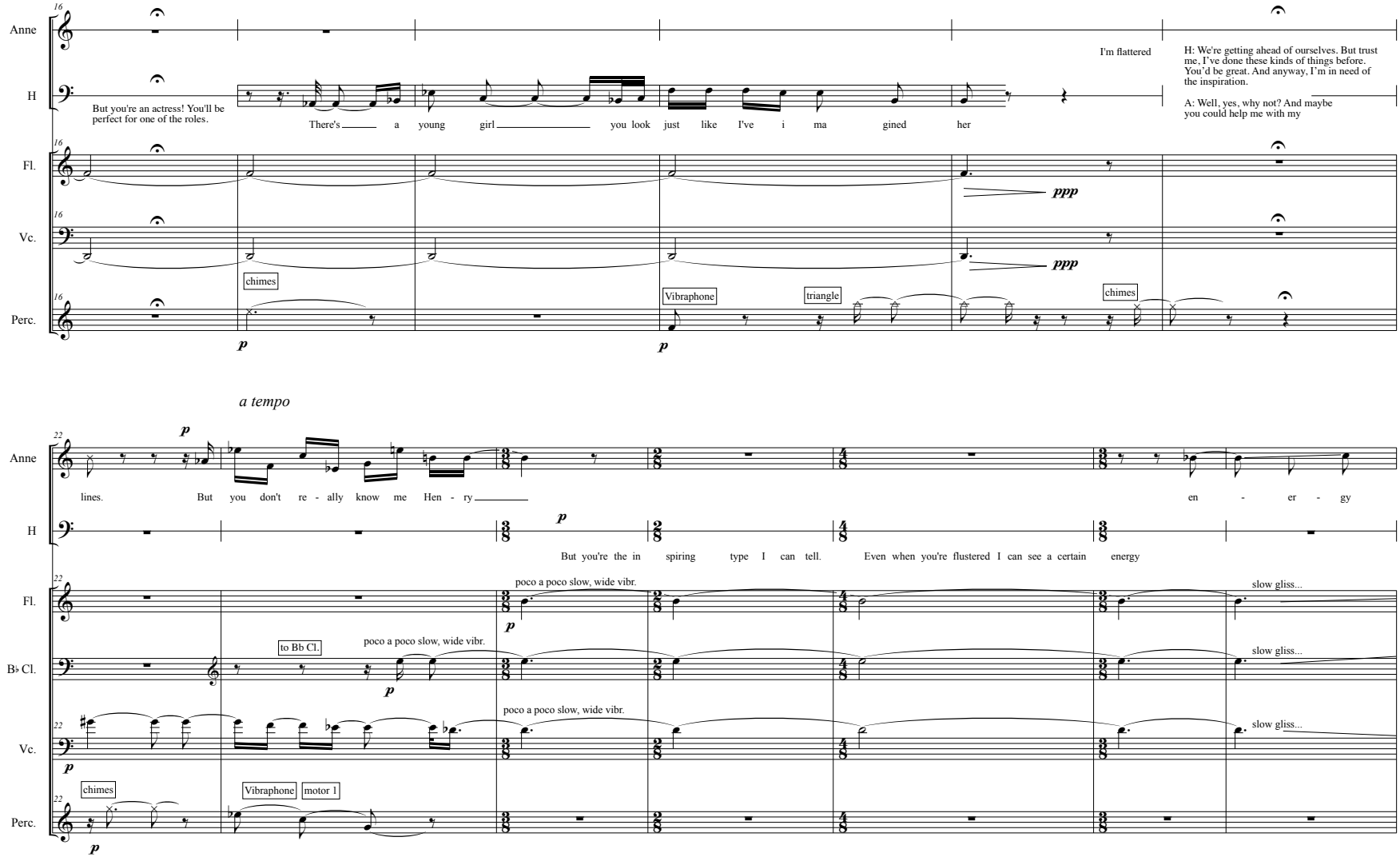
A: So tell me more about what you're working on now? What's the plot again?

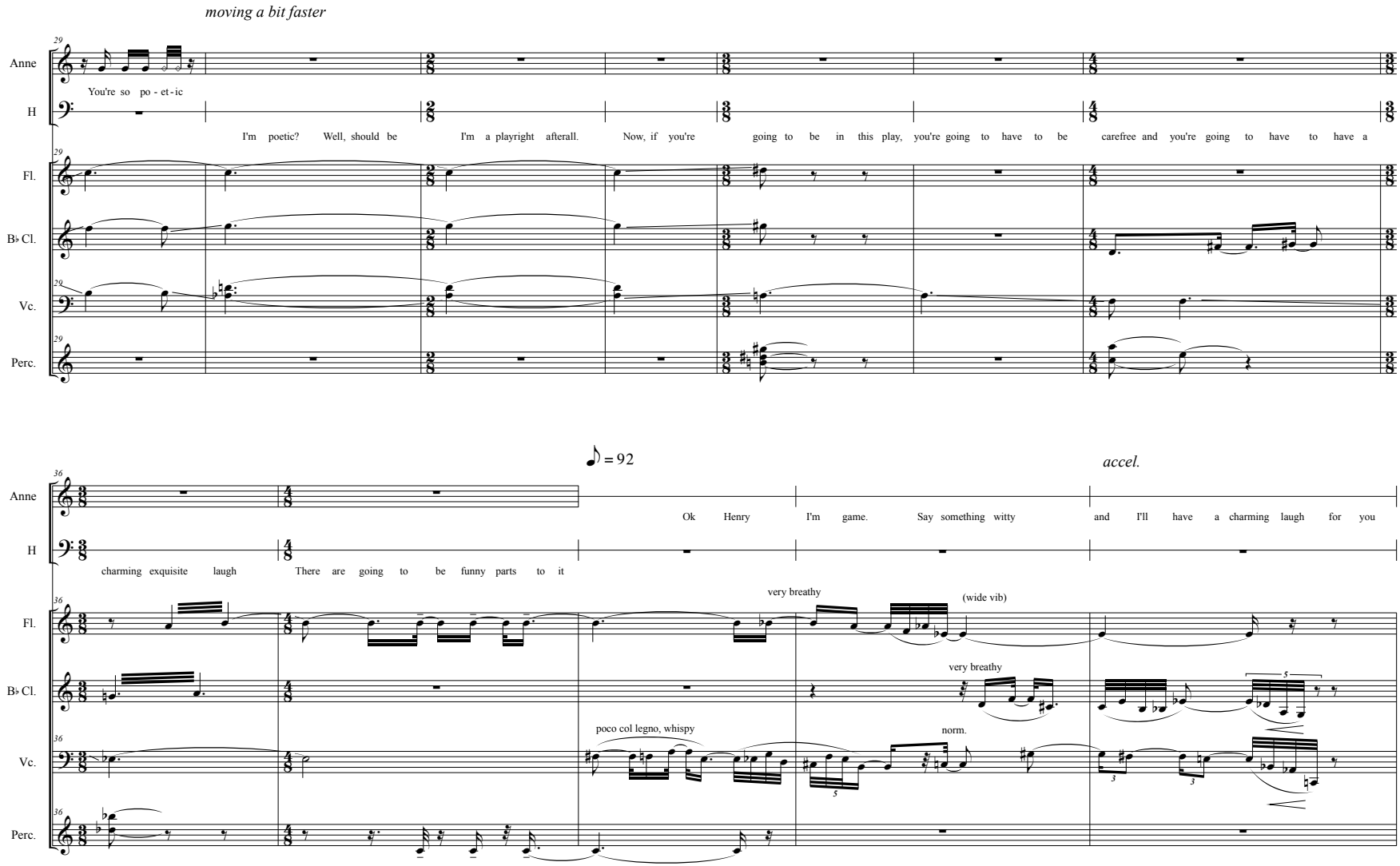
H: It's all very new right now—just drafts, short plot outlines. It's going to be something of a love story where the characters encounter

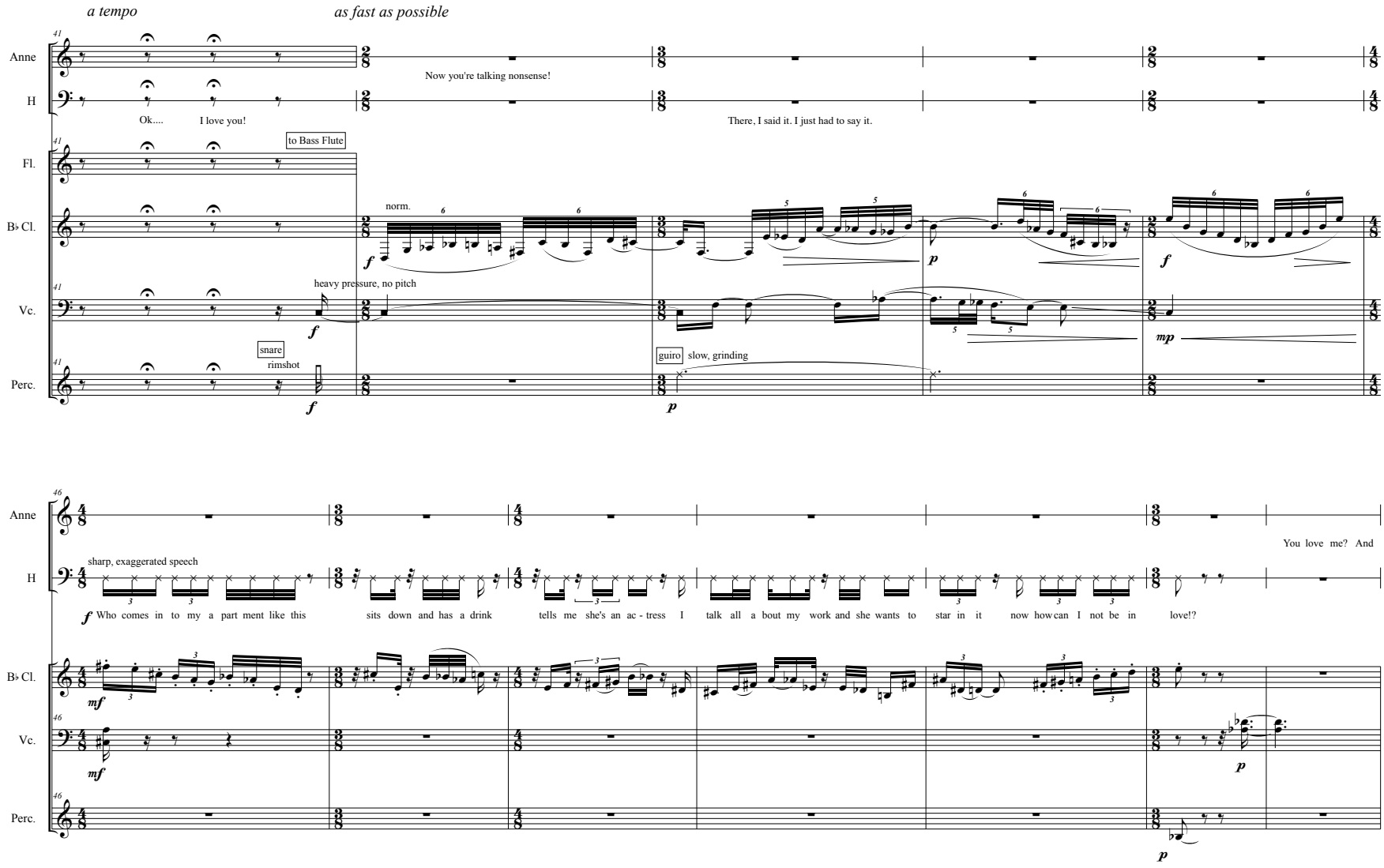
ATTACCA NO. 7

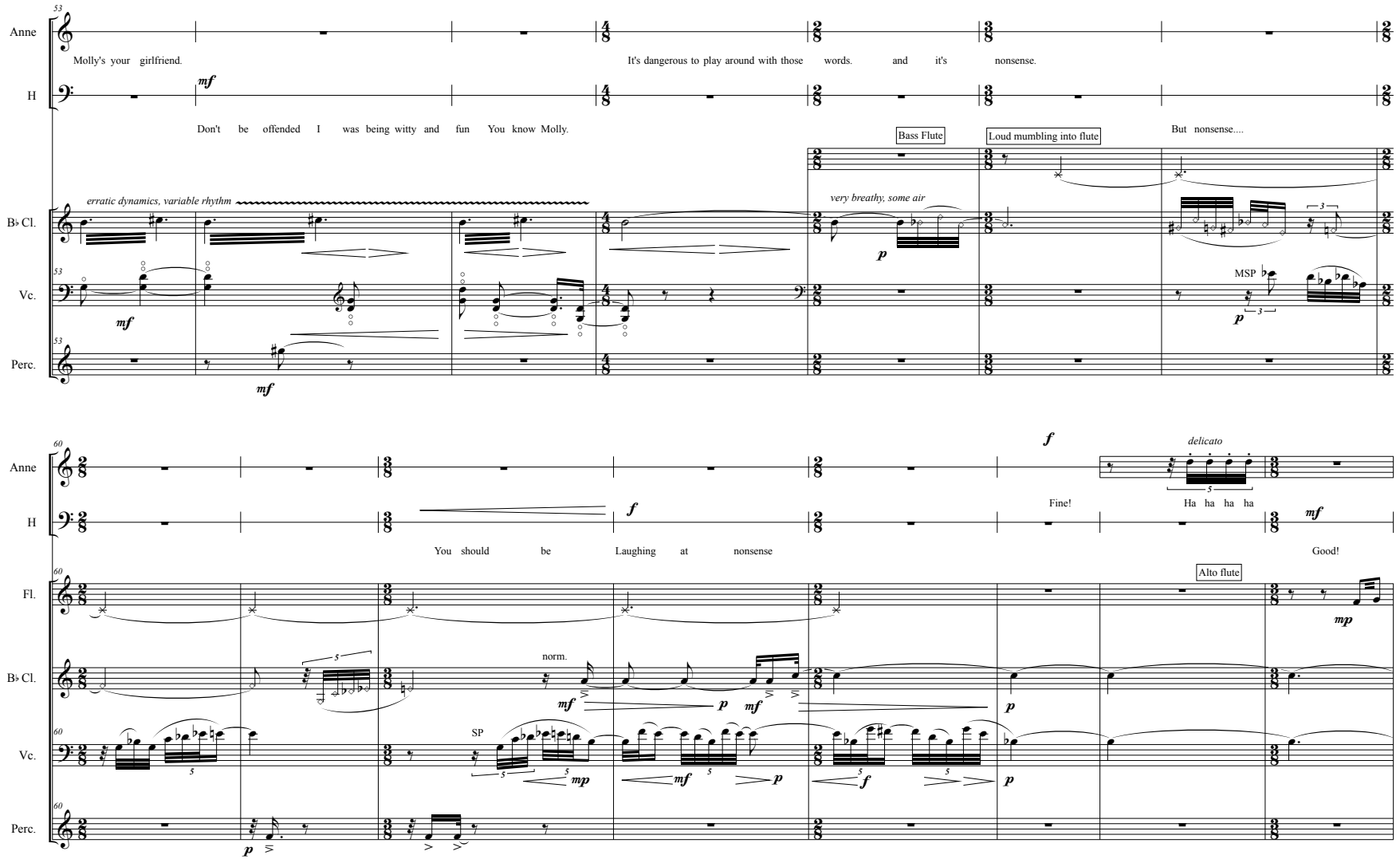
No. 7. The Laugh Scene

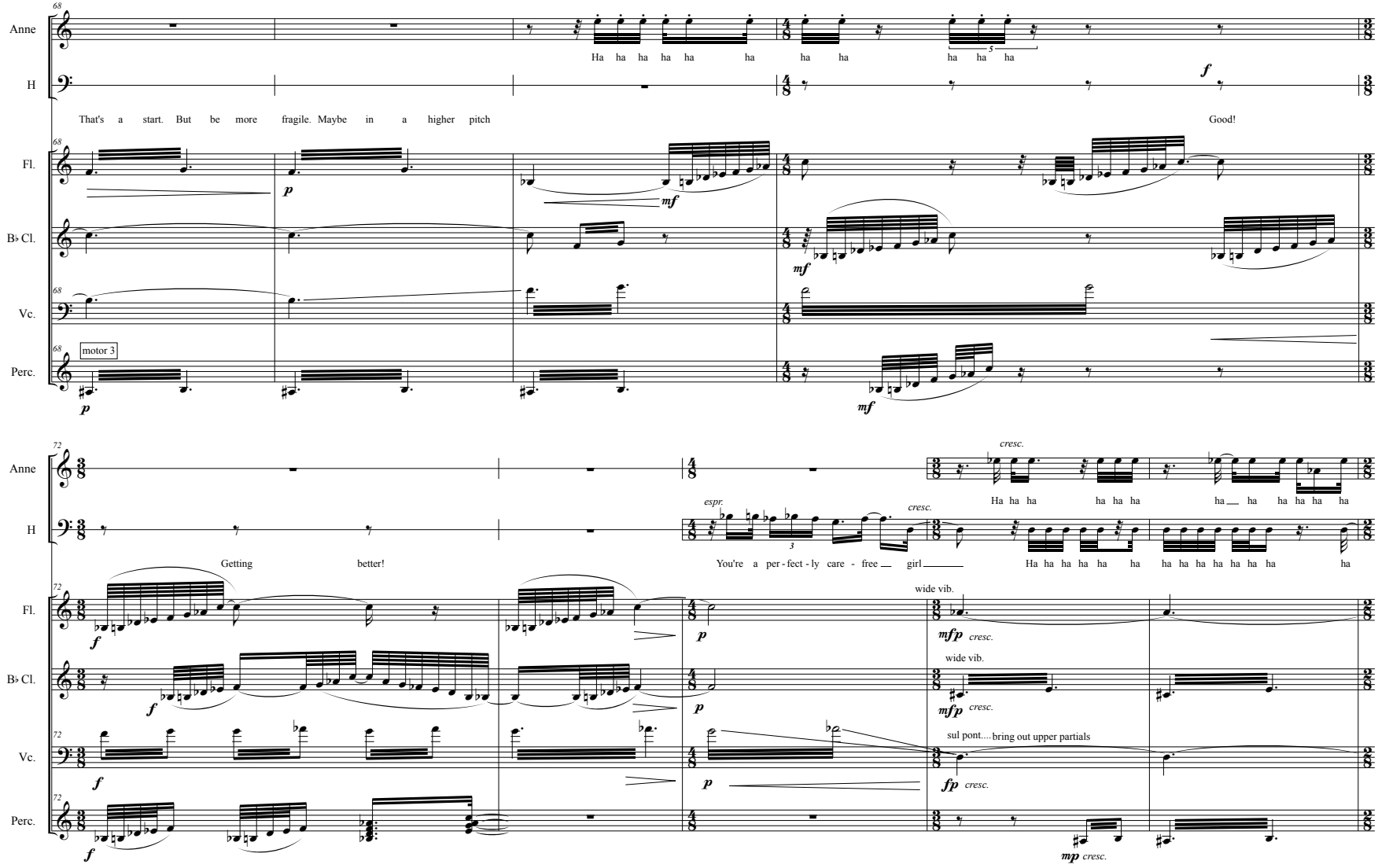


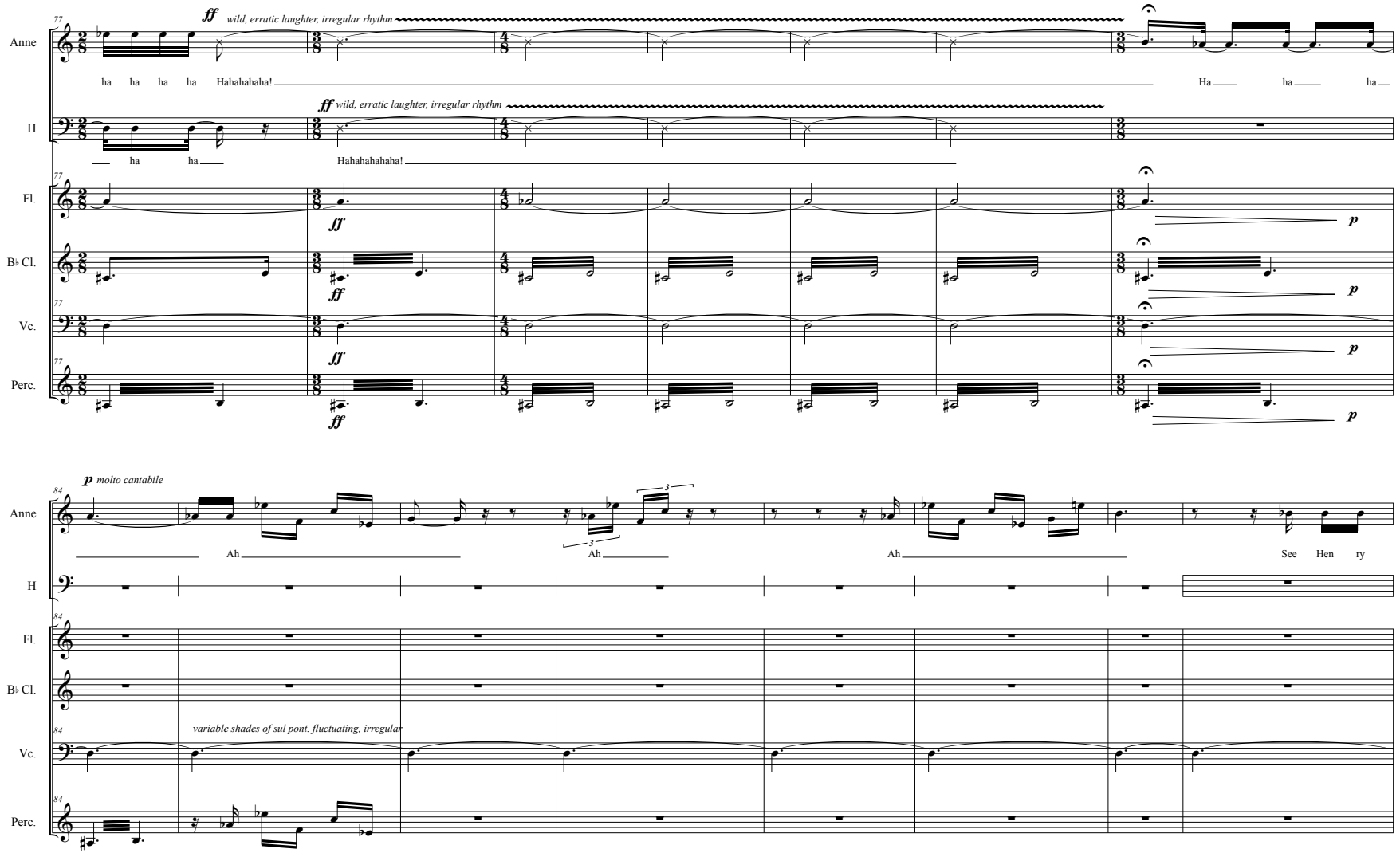

Anne
H
Fl.
Vc.
Perc.
But you're an actress! You'll be perfect for one of the roles.
There's a young girl you look just like I've i ma gined her
I'm flattered
H: We're getting ahead of ourselves. But trust me, I've done these kinds of things before. You'd be great. And anyway, I'm in need of the inspiration.
A: Well, yes, why not? And maybe you could help me with my
ppp
chimes
Vibraphone
triangle
chimes
a tempo
lines. But you don't re - ally know me Hen - ry
en - er - gy
But you're the in spiring type I can tell. Even when you're flustered I can see a certain energy
poco a poco slow, wide vibr.
slow gliss...
to Bb Cl.
B♭ Cl.
chimes
Vibraphone
motor 1

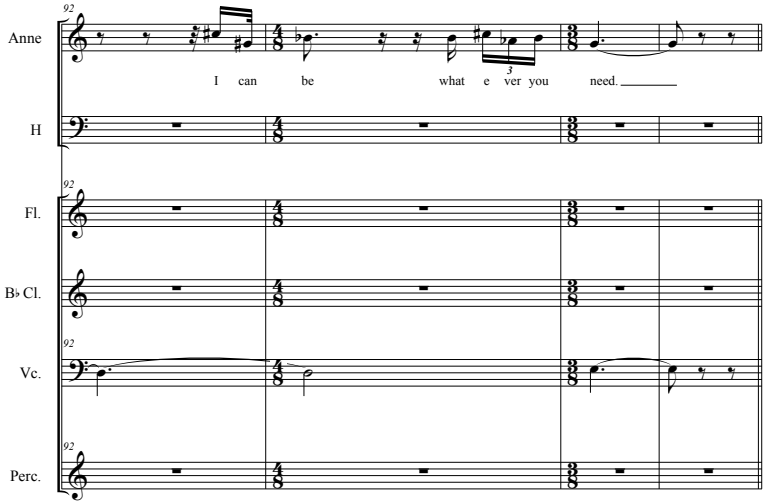

moving a bit faster
29
Anne
You're so po - et - ic
H
I'm poetic? Well, should be I'm a playright afterall. Now, if you're going to be in this play, you're going to have to be carefree and you're going to have to have a
Fl.
B♭ Cl.
Vc.
Perc.
36
♪ = 92
accel.
Ok Henry I'm game. Say something witty and I'll have a charming laugh for you
charming exquisite laugh There are going to be funny parts to it
very breathy
(wide vib)
very breathy
poco col legno, whispy
norm.


a tempo
as fast as possible
Anne
H
Ok.... I love you!
Now you're talking nonsense!
There, I said it. I just had to say it.
Fl.
to Bass Flute
B♭ Cl.
norm.
Vc.
heavy pressure, no pitch
Perc.
snare
rimshot
guiro
slow, grinding
sharp, exaggerated speech
Who comes in to my a part ment like this
sits down and has a drink
tells me she's an ac - tress
I talk all a bout my work and she wants to
star in it
now how can I not be in
love!?
You love me? And


Anne
H
Molly's your girlfriend.
It's dangerous to play around with those words. and it's nonsense.
Don't be offended I was being witty and fun You know Molly.
But nonsense....
Bass Flute
Loud mumbling into flute
erratic dynamics, variable rhythm
very breathy, some air
B♭ Cl.
Vc.
Perc.
MSP
delicato
Fine!
Ha ha ha ha
You should be Laughing at nonsense
Good!
Alto flute
Fl.
norm.
SP


68
Anne
H
Ha ha ha ha ha ha ha ha ha ha ha
That's a start. But be more fragile. Maybe in a higher pitch
Good!
Fl.
B♭ Cl.
Vc.
Perc.
motor 3
72
cresc.
espr.
Ha ha ha ha ha ha ha ha ha ha ha ha ha
Getting better!
You're a per - fect - ly care - free girl
Ha ha ha ha ha ha ha ha ha ha ha ha ha
wide vib.
sul pont....bring out upper partials


77
Anne
ff wild, erratic laughter, irregular rhythm
ha ha ha ha Hahahahaha!
Ha ha ha
H
ff wild, erratic laughter, irregular rhythm
ha ha
Hahahahahaha!
Fl.
B♭ Cl.
Vc.
Perc.
ff
p
84
p molto cantabile
Ah
Ah
Ah
See Hen ry
variable shades of sul pont. fluctuating, irregular



Henry slightly recoils.

H: Sorry. I didn't mean to go so far.

A: (Eagerly) Too far? Let's continue. Let's get into the dialogue.

Anne motions for the sketches on the desk.

H: Oh, no. Please don't. There's nothing there. It's all silly right now.

An awkward moment. Henry and Anne stare at each other. Anne approaches Henry and inspects him, taking his hands in hers. Then inspecting his hands.

A: That's an awfully nice ring. Did Molly give it to you?

Stretching his hand out toward the audience. Holding it up to the light.

H: Oh no, that's my father's. Isn't it beautiful?

A: You wear your father's ring?

H: It's just a reminder.... We were close.

A: Well, you seem to be doing ok. Why don't you pour me another drink?

H: (Perking up a bit). Would you like that?

A: It's still early.

H: Ok.

Henry goes to the icebox and begins mixing more drinks. Anne sits back down.

A: I have to say, though, for the drinks you make, you don't have much of a bar here. You should at least have a mirror behind those bottles…. Then you could see how foolish you look when you force your guests to laugh.

A: And your desk is so cluttered. How do you get any work done?

H: I never said I got much work done.

Henry brings two drinks to the coffee table.

H: You're right, a mirror would be perfect. Then there would be two of you.

A: I already have a sister.

H: Oh?

A: Actually, I have eight sisters—big family.

H: What? Eight?

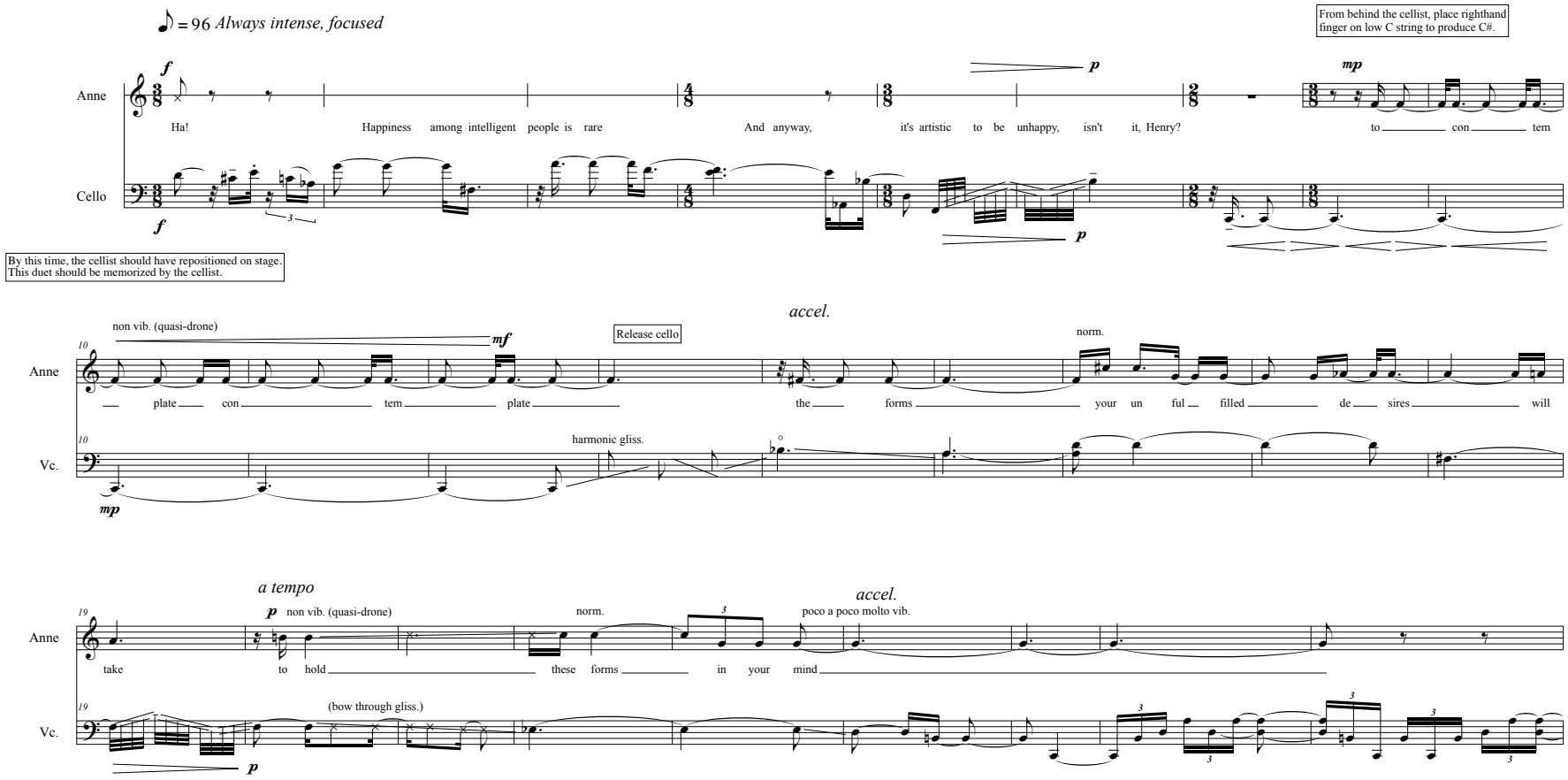
A: Yeah, and we're all very talented, very different. They act, dance, they play music, write poetry—and they have a knack for helping others. They're an inspiring bunch.

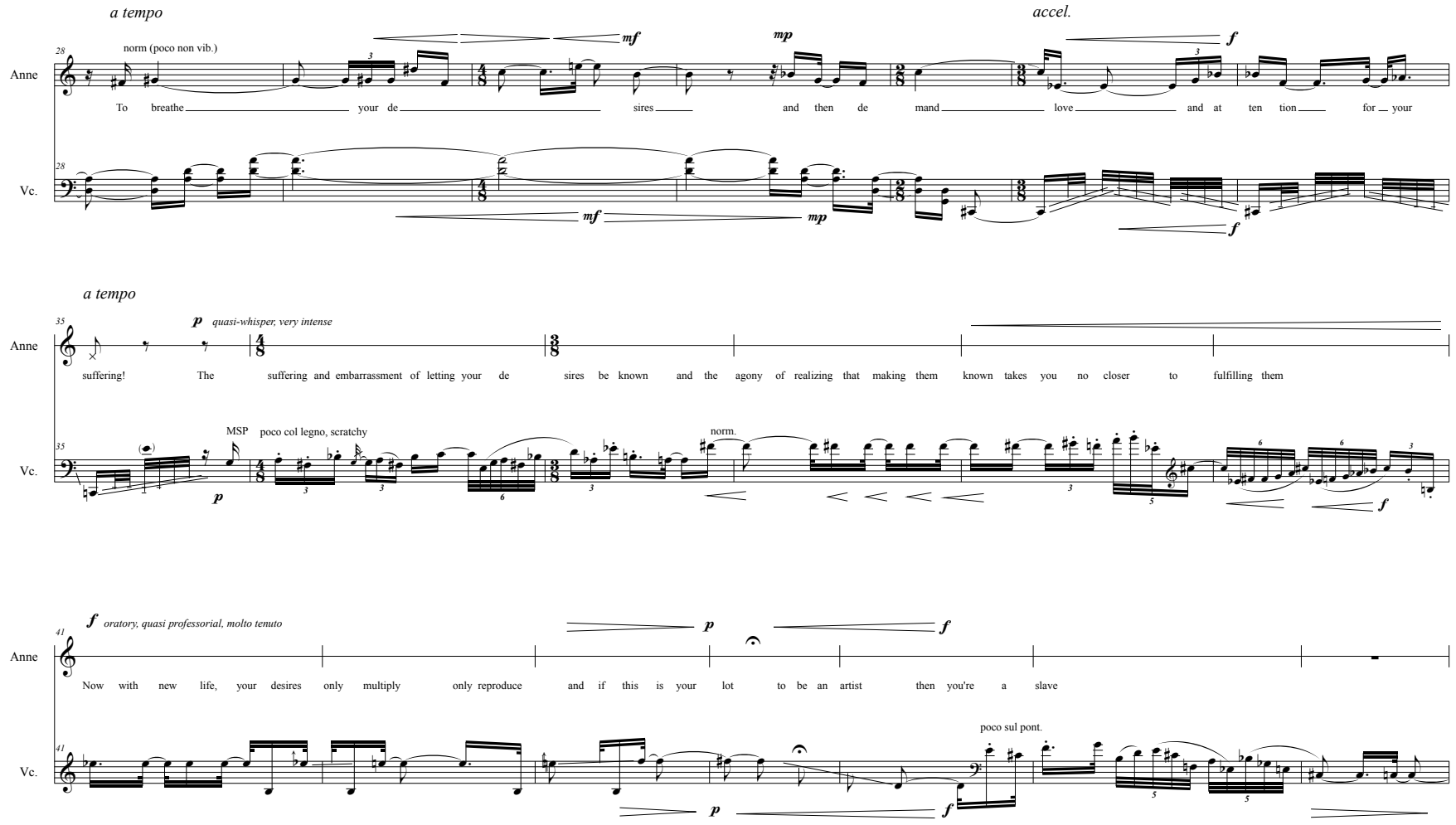
Anne now paces by the desk.

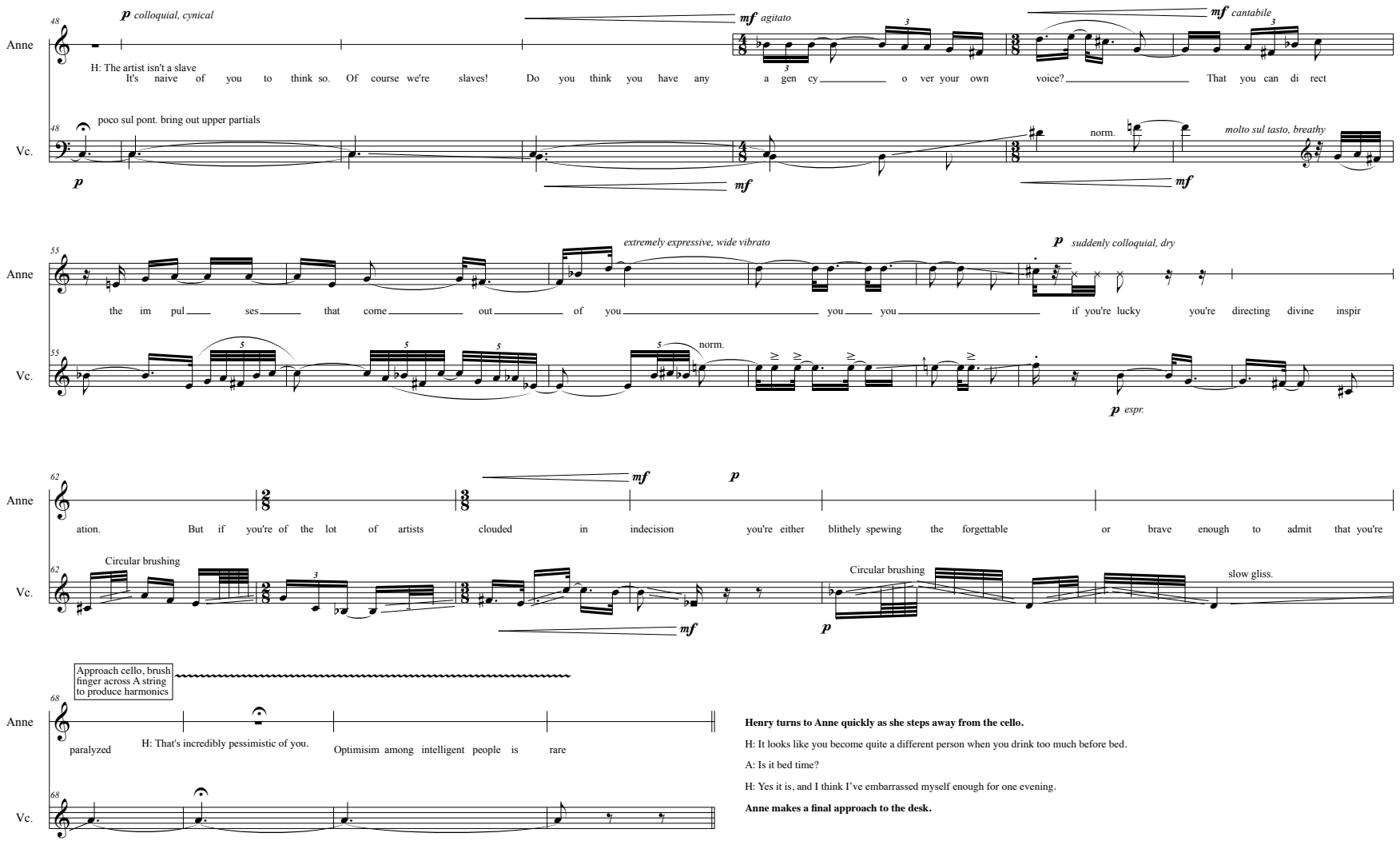
A: (pause). Look, this apartment. You're definitely going to need another mirror. How can you be happy—it's so dark.

H: I never said I was happy.

No. 8. Optimism Among Intelligent People is Rare




a tempo
accel.
28
norm (poco non vib.)
Anne
To breathe your de sires and then de mand love and at ten tion for your
Vc.
mf
mp
mf
mp
f
f
a tempo
35
p quasi-whisper, very intense
Anne
suffering! The suffering and embarrassment of letting your de sires be known and the agony of realizing that making them known takes you no closer to fulfilling them
MSP poco col legno, scratchy
norm.
Vc.
p
f
41
f oratory, quasi professorial, molto tenuto
p
f
Anne
Now with new life, your desires only multiply only reproduce and if this is your lot to be an artist then you're a slave
poco sul pont.
Vc.
p
f



Henry turns to Anne quickly as she steps away from the cello.

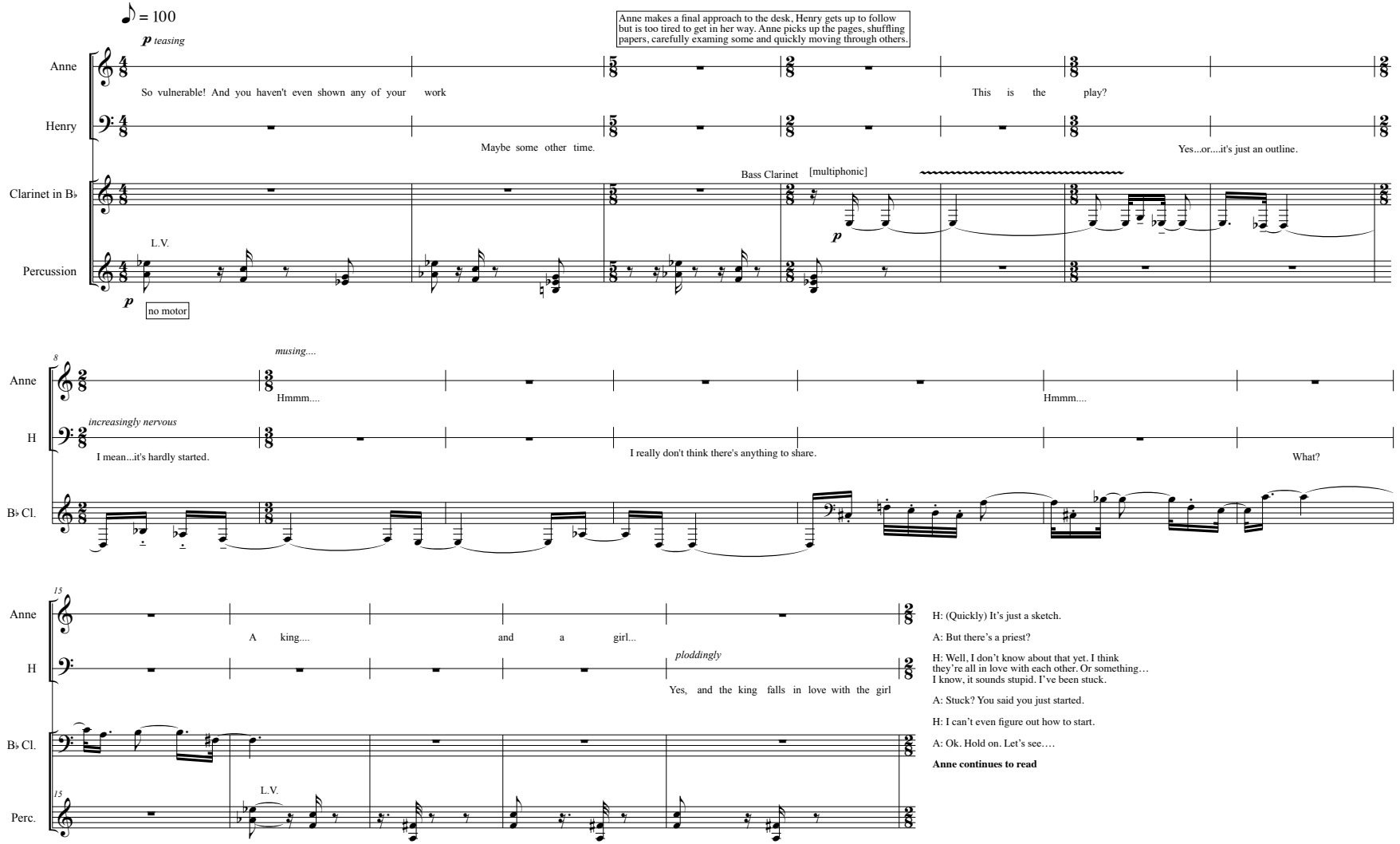
H: It looks like you become quite a different person when you drink too much before bed.

A: Is it bed time?

H: Yes it is, and I think I've embarrassed myself enough for one evening.

Anne makes a final approach to the desk.

No. 9 Love, Death, Honor and Truth
Text by Aylward, Joseph Campbell (adapt. Aylward)



H: (Quickly) It's just a sketch.

A: But there's a priest?

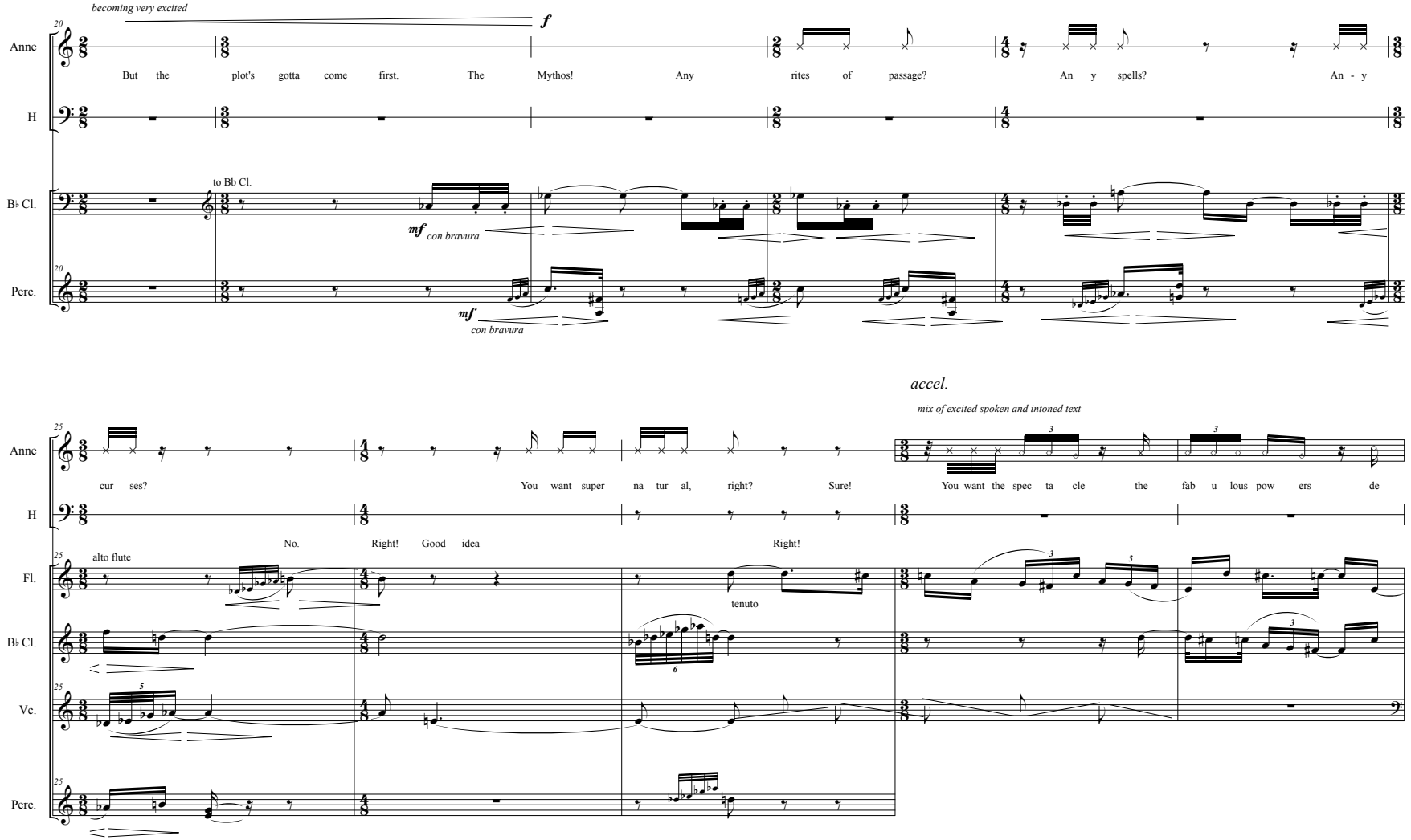
H: Well, I don't know about that yet. I think they're all in love with each other. Or something… I know, it sounds stupid. I've been stuck.

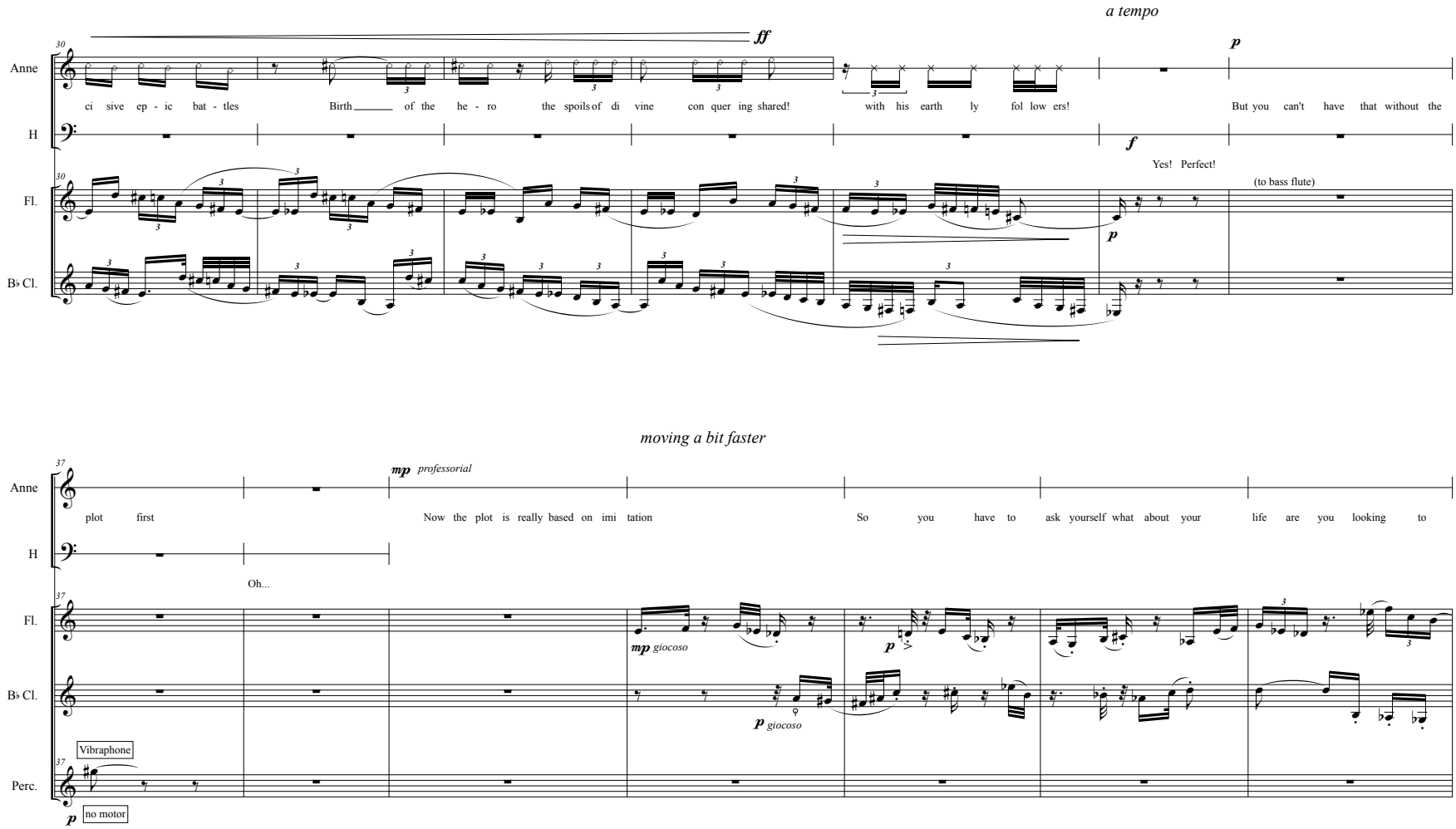
A: Stuck? You said you just started.

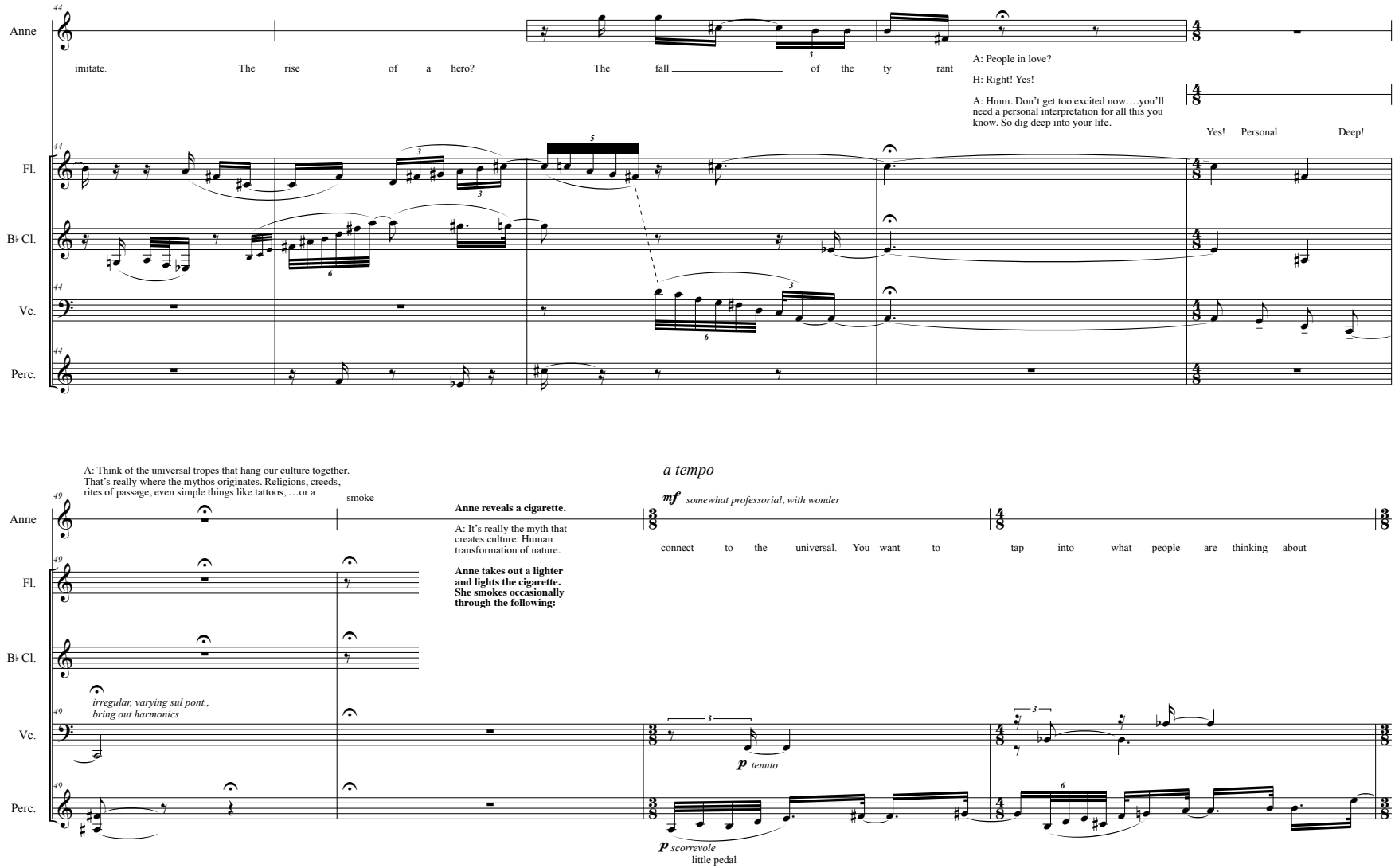
H: I can't even figure out how to start.

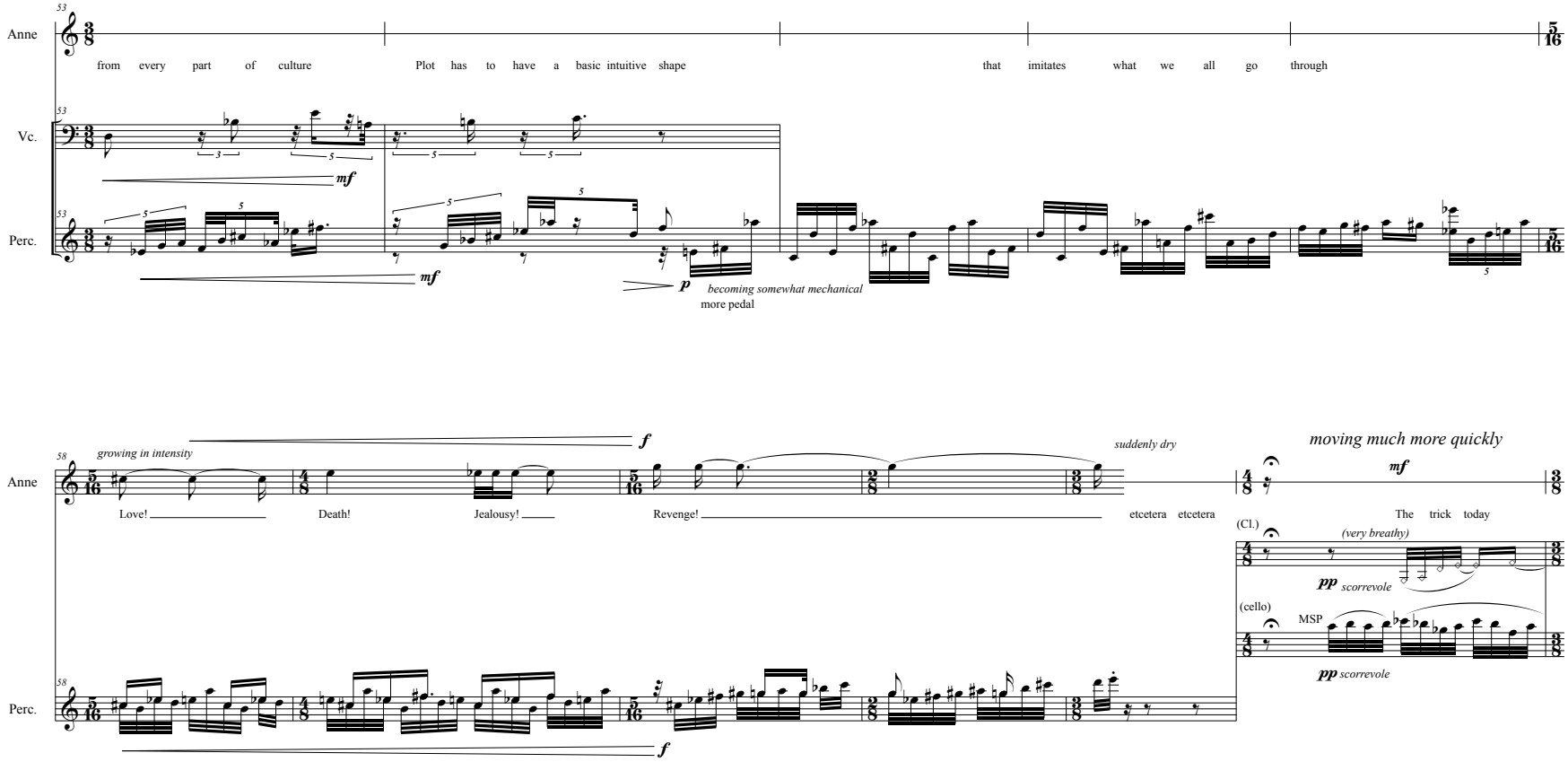
A: Ok. Hold on. Let's see….

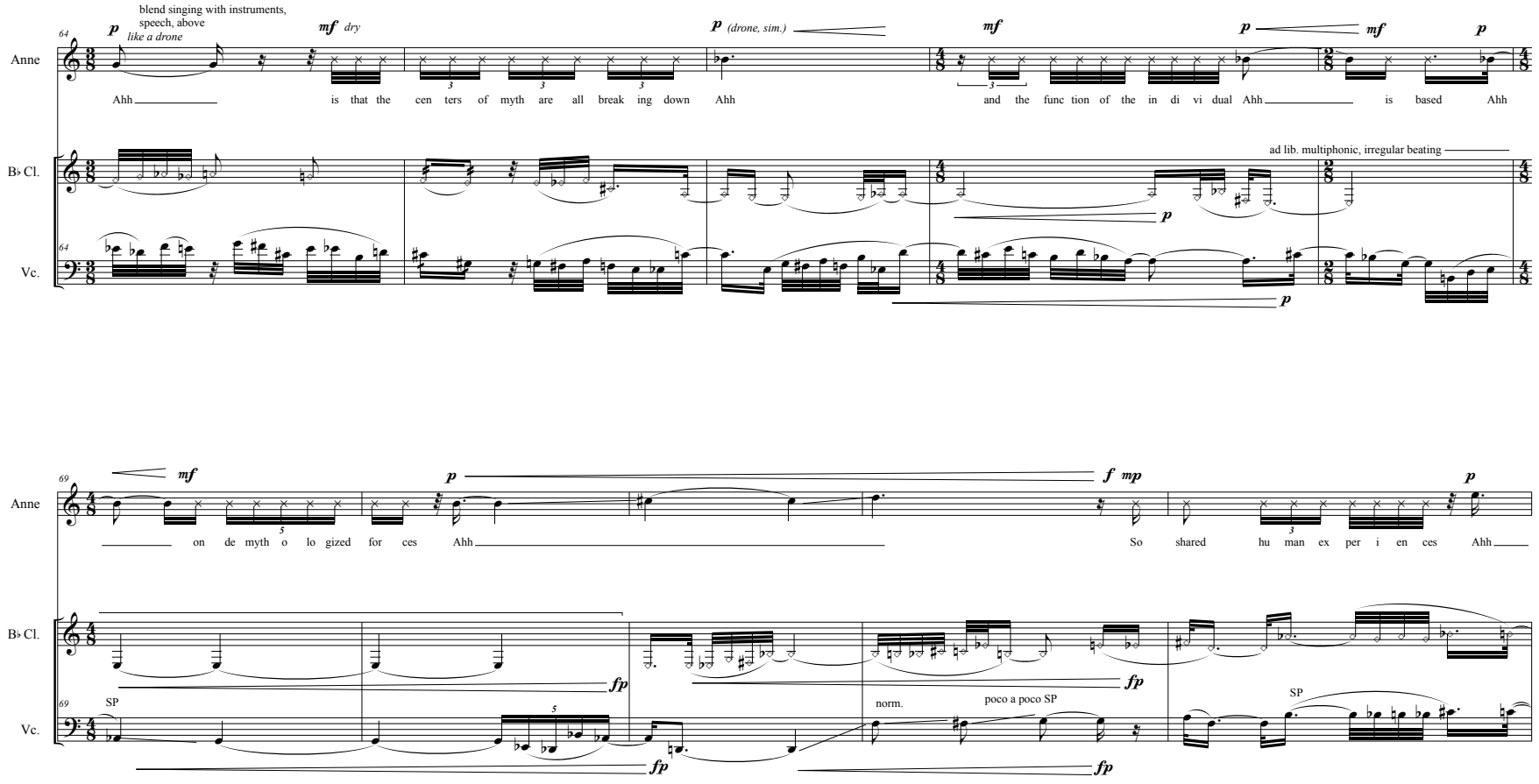
Anne continues to read

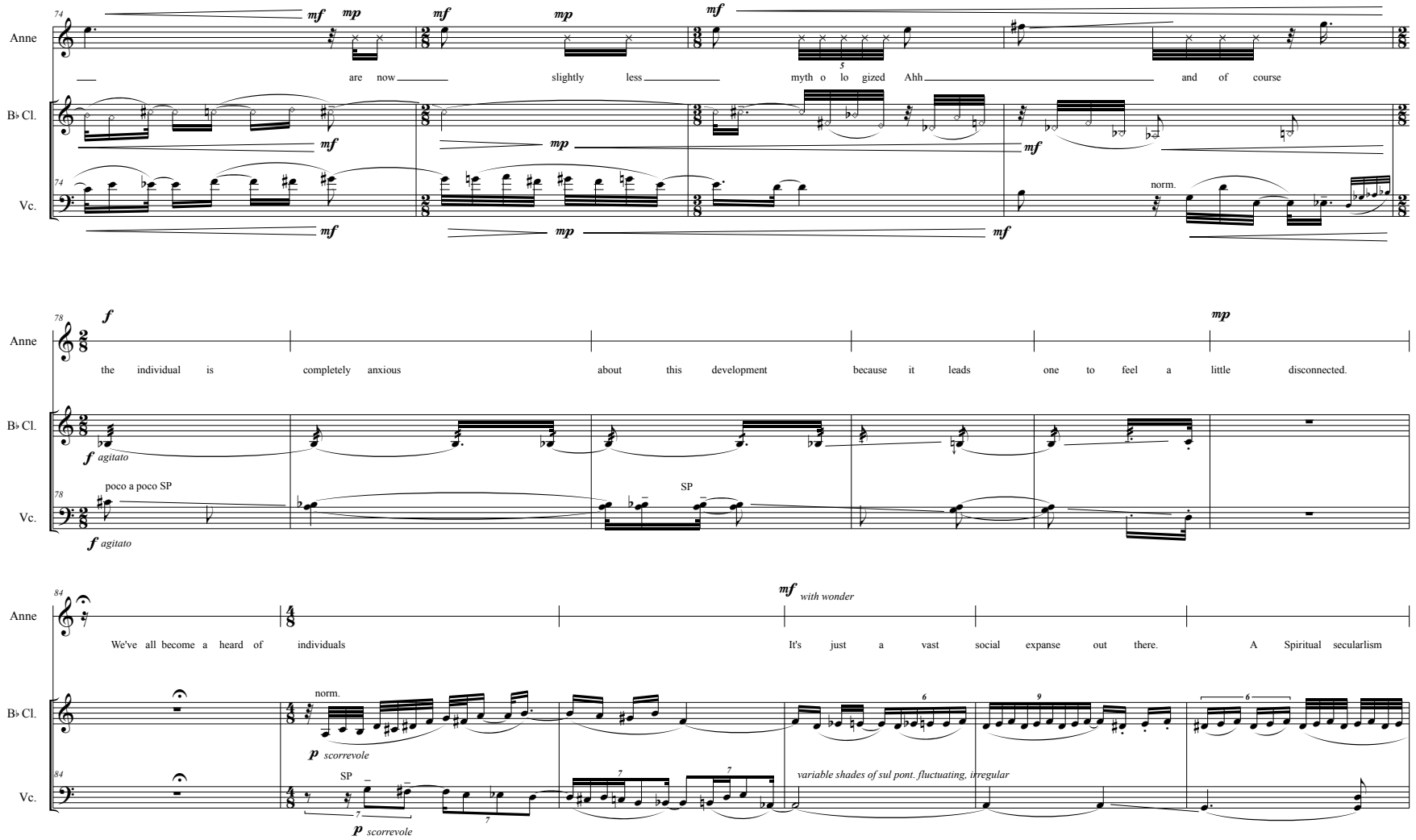

becoming very excited
f
Anne
But the plot's gotta come first. The Mythos! Any rites of passage? An y spells? An - y
H
to Bb Cl.
B♭ Cl.
mf con bravura
Perc.
mf con bravura
accel.
mix of excited spoken and intoned text
Anne
cur ses? You want super na tur al, right? Sure! You want the spec ta cle the fab u lous pow ers de
H
No. Right! Good idea Right!
alto flute
Fl.
tenuto
B♭ Cl.
Vc.
Perc.

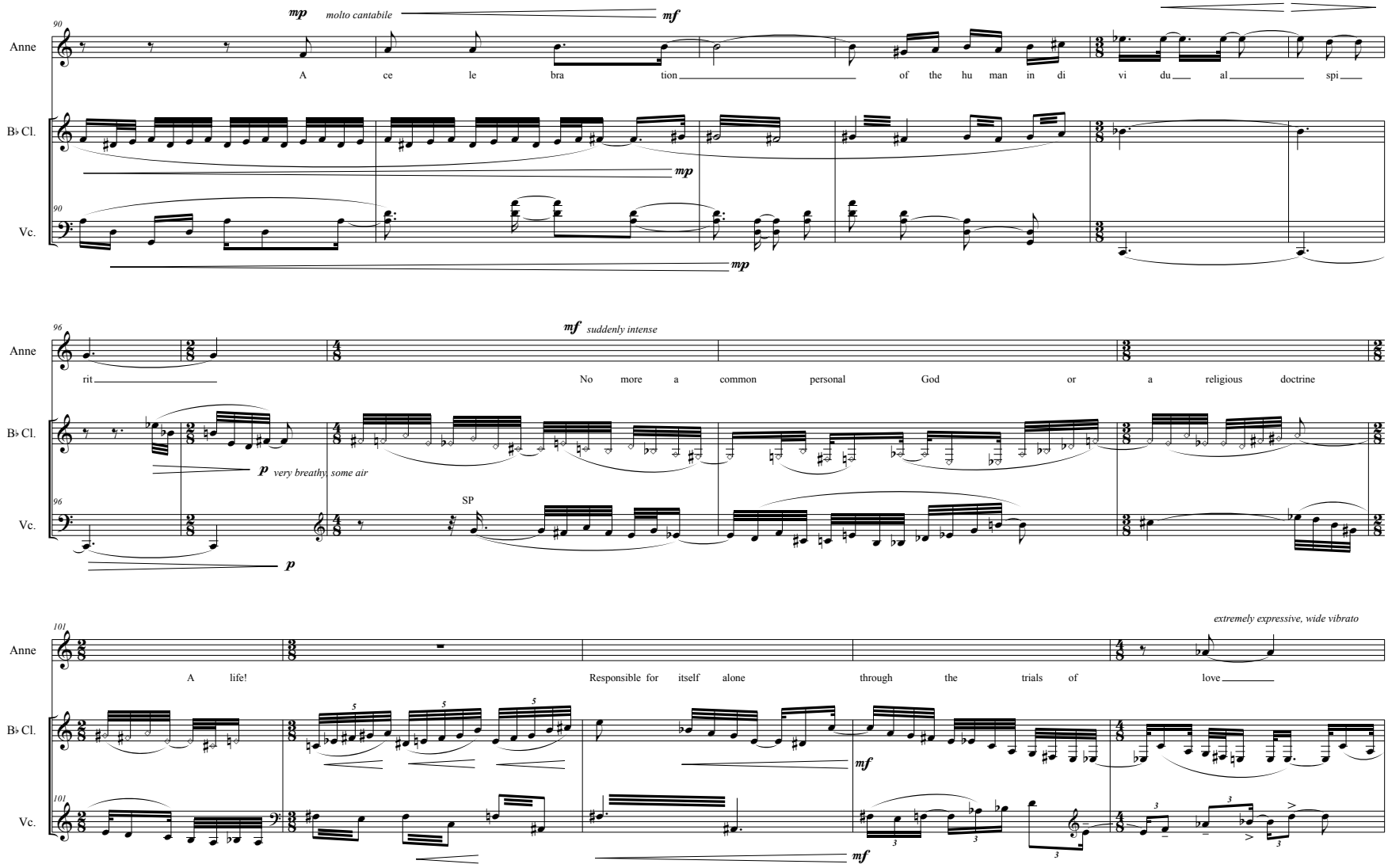

a tempo
ff
p
Anne
H
Fl.
B♭ Cl.
ci sive ep - ic bat - tles
Birth of the he - ro the spoils of di vine con quer ing shared!
with his earth ly fol low ers!
But you can't have that without the
f
Yes! Perfect!
(to bass flute)
p
moving a bit faster
mp professorial
Anne
H
Fl.
B♭ Cl.
Perc.
plot first
Now the plot is really based on imi tation
So you have to ask yourself what about your life are you looking to
Oh...
mp giocoso
p giocoso
Vibraphone
p
no motor

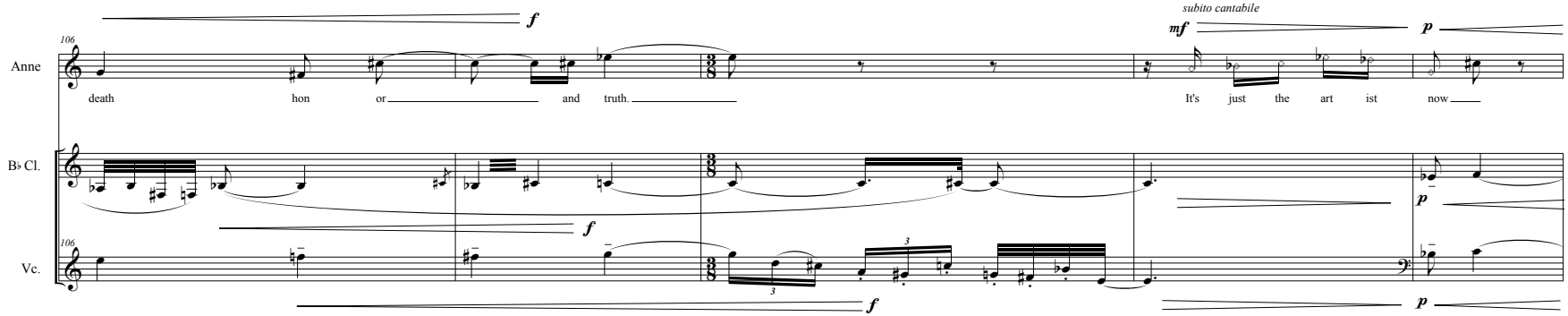

Anne
imitate. The rise of a hero? The fall of the ty rant
A: People in love?
H: Right! Yes!
A: Hmm. Don't get too excited now….you'll need a personal interpretation for all this you know. So dig deep into your life.
Yes! Personal Deep!
Fl.
B♭ Cl.
Vc.
Perc.
A: Think of the universal tropes that hang our culture together. That's really where the mythos originates. Religions, creeds, rites of passage, even simple things like tattoos, …or a
smoke
Anne reveals a cigarette.
A: It's really the myth that creates culture. Human transformation of nature.
Anne takes out a lighter and lights the cigarette. She smokes occasionally through the following:
a tempo
mf somewhat professorial, with wonder
connect to the universal. You want to tap into what people are thinking about
irregular, varying sul pont., bring out harmonics
p tenuto
p scorrevole
little pedal

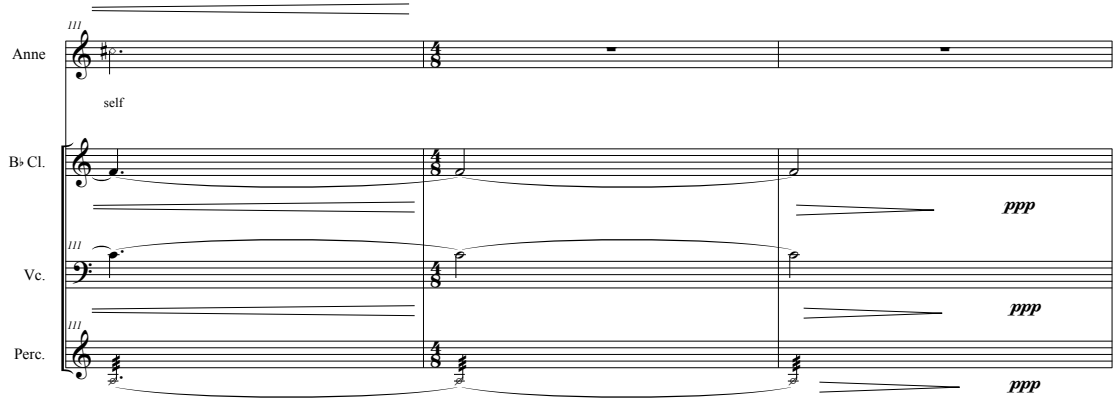

53
Anne
from every part of culture
Plot has to have a basic intuitive shape
that imitates what we all go through
Vc.
Perc.
mf
mf
p
becoming somewhat mechanical
more pedal
58
growing in intensity
f
suddenly dry
Love!
Death!
Jealousy!
Revenge!
etcetera etcetera
moving much more quickly
mf
The trick today
(Cl.)
(very breathy)
pp scorrevole
(cello)
MSP
pp scorrevole
f


64
Anne
B♭ Cl.
Vc.
blend singing with instruments, speech, above
like a drone
dry
(drone, sim.)
ad lib. multiphonic, irregular beating
Ahh is that the cen ters of myth are all break ing down Ahh and the func tion of the in di vi dual Ahh is based Ahh
69
on de myth o lo gized for ces Ahh So shared hu man ex per i en ces Ahh
SP
norm.
poco a poco SP


74
Anne
B♭ Cl.
Vc.
mf
mp
are now slightly less myth o lo gized Ahh and of course
norm.
78
f
mp
the individual is completely anxious about this development because it leads one to feel a little disconnected.
f agitato
poco a poco SP
SP
84
mf with wonder
We've all become a heard of individuals It's just a vast social expanse out there. A Spiritual secularlism
p scorrevole
variable shades of sul pont. fluctuating, irregular

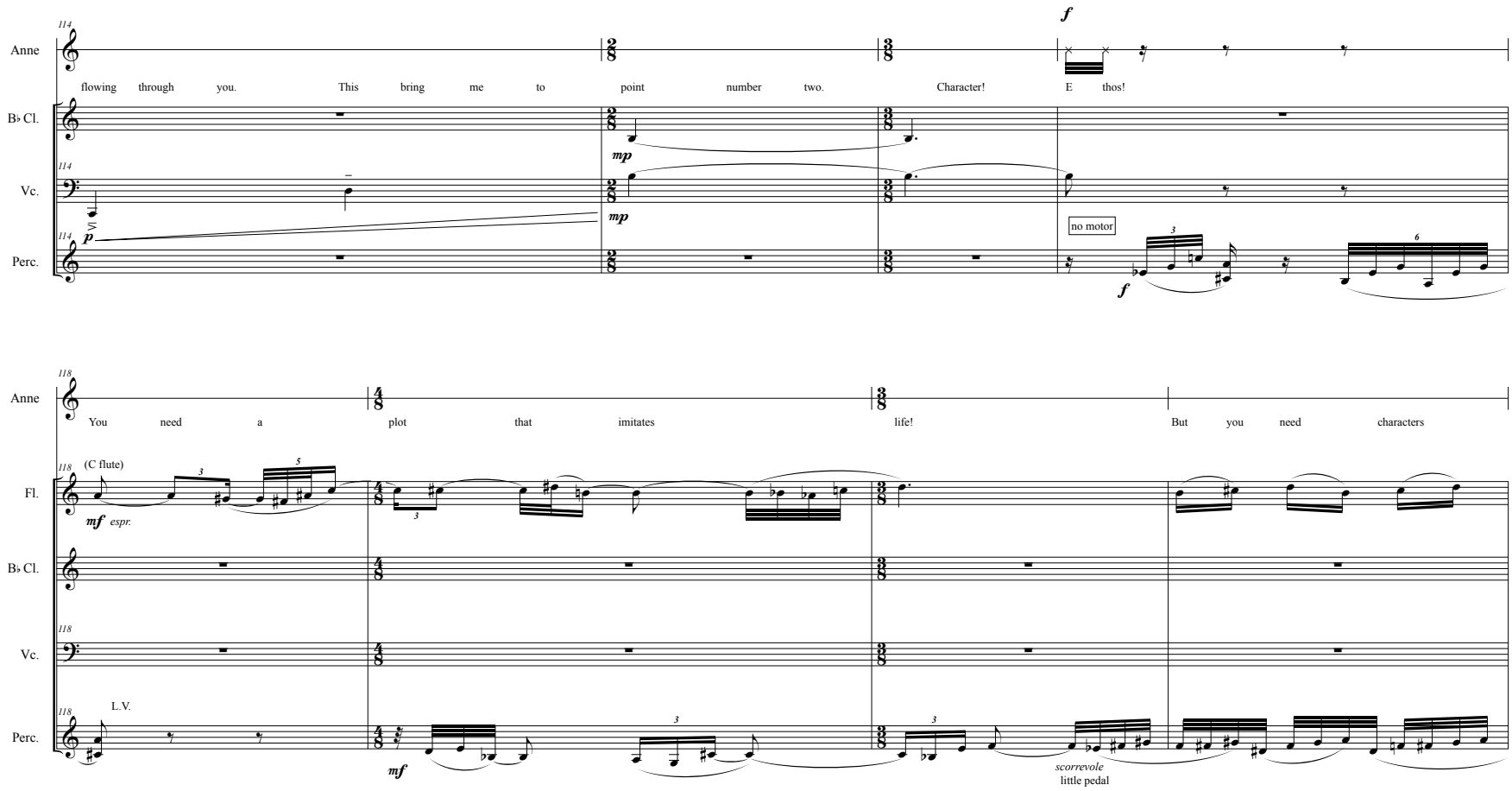

90
Anne
B♭ Cl.
Vc.
mp
molto cantabile
mf
A ce le bra tion of the hu man in di vi du al spi
mp
mp
96
mf suddenly intense
rit
No more a common personal God or a religious doctrine
p very breathy, some air
SP
p
101
extremely expressive, wide vibrato
A life!
Responsible for itself alone
through the trials of love
mf
mf

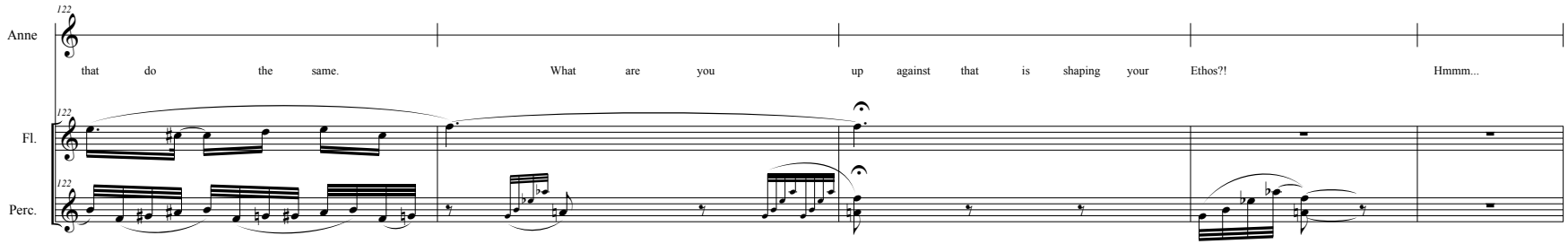


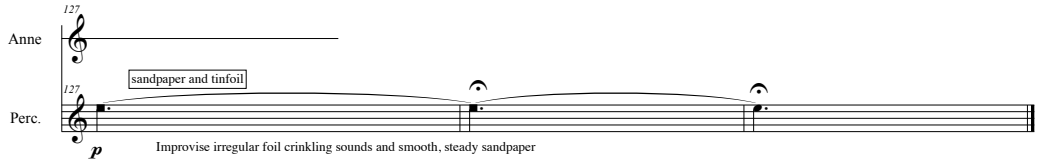


H: This is a lot to take in. What am I trying to express, anyway?

A: No, no, no! It's not about you, Henry! It's.....


114
Anne
flowing through you. This bring me to point number two. Character! E thos!
B♭ Cl.
Vc.
Perc.
p
mp
mp
f
no motor
f
118
Anne
You need a plot that imitates life! But you need characters
(C flute)
Fl.
mf espr.
B♭ Cl.
Vc.
L.V.
Perc.
mf
scorrevole
little pedal





LIGHTS

A: I don't know--seems like your living kind of a sheltered life.

H: (Stopping in his tracks and staring at Anne) Excuse me?

A: Sorry sorry--I don't mean to overstep Henry but…I'm the actress in your play, Henry. I'm interested.

H: You're interested. Well, I'm not a philosopher. I'm a playwright. I'm just stuck on a project. On a deadline!

A: If only that were really the case....
Here, you'll probably need this.

Anne lights a candle with her cigarette, places it on the table and then gives Henry the cigarette.

Henry gets up from the chair with the cigarette in hand. He paces with his voice recorder back in hand.

Anne slowly moves to the back of the apartment.

The audio diary starts to make crackling noises. The lights slowly dim.

H: Ok fine. The plot. So suppose that it's a tragedy.

H: Something Greek, like you suggested.

Lights out. —just the candle flame.

H: What about that myth you were saying…. Anne?....Anne?

No. 10 The Mirror Seems Essential

Henry is hanging a large mirror behind the bottles on the table in the back of the apartment. It is a large, full length mirror that is very heavy. He is stumbling around the apartment, unable to see where he is going because the mirror is so large he can barely handle it. He is bumping into things. Molly enters, sees Henry stumbling.

M: Henry?!

H: Help.

Molly rushes to Henry and grabs a side of the mirror.

M: Here Henry. Set it down!

They move together to move the mirror into place. They bump into some bottles. Molly holds the mirror in one hand and steadies the bottles in another. They place the mirror together.

M: What is this?

H: It's so cramped in here. I needed something to open the place up.

M: You're an interior decorator now?

H: Haha. I think it's going to look great in here. We can't have a proper bar in here without a mirror.

M: We're turning this place into a bar?

H: You know, I had a breakthrough last night.

M: Is that why you didn't show up?

H: Oh, shoot. Right. I'm so sorry. I completely forgot. …but listen, I think I'm a lot farther along on this project. It was thanks to your friend coming over.

M: Who?

H: Your friend? Anne?

M: Anne?

H: Yes, the smoker?

M: We all smoke.

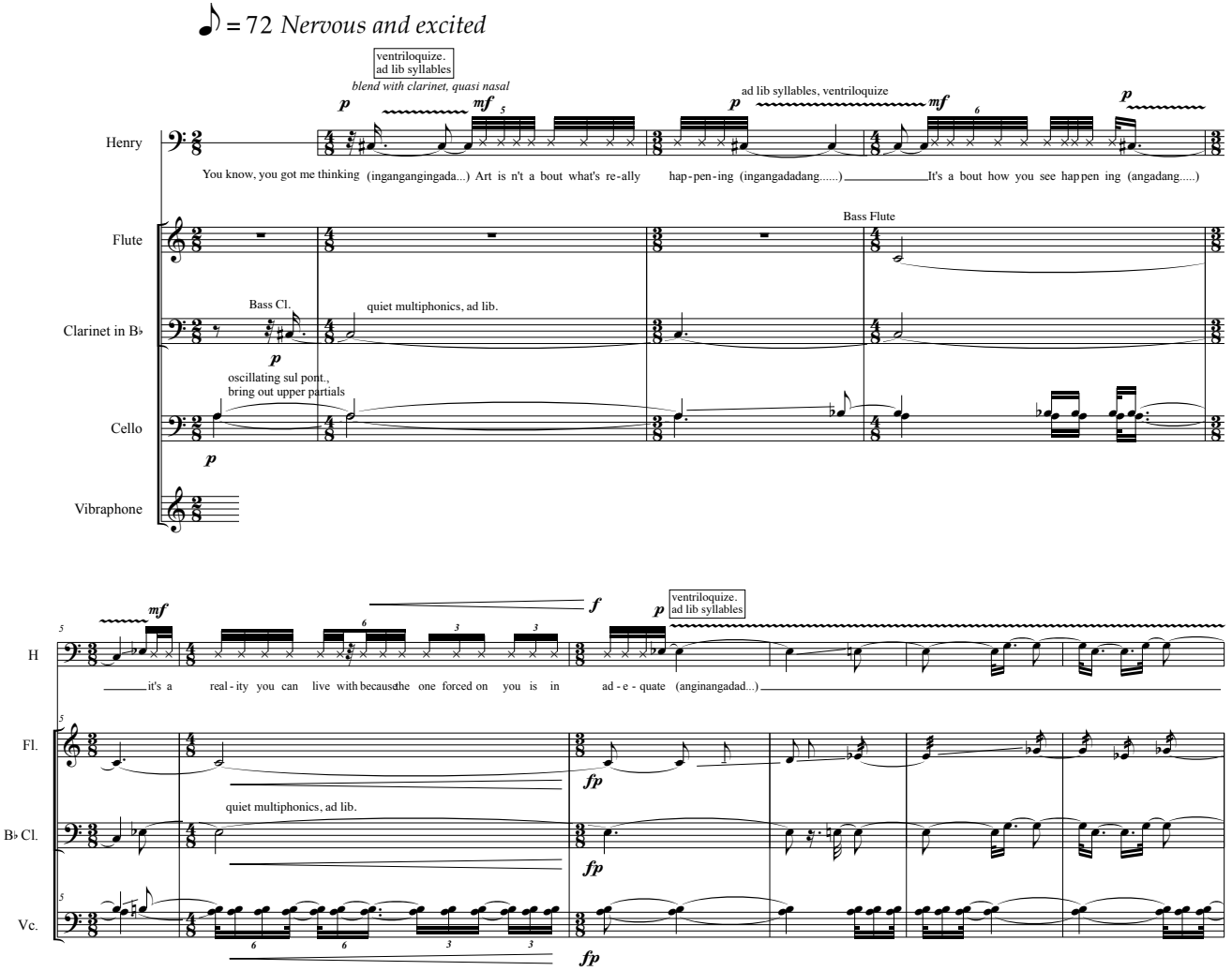
H: Right. Um…

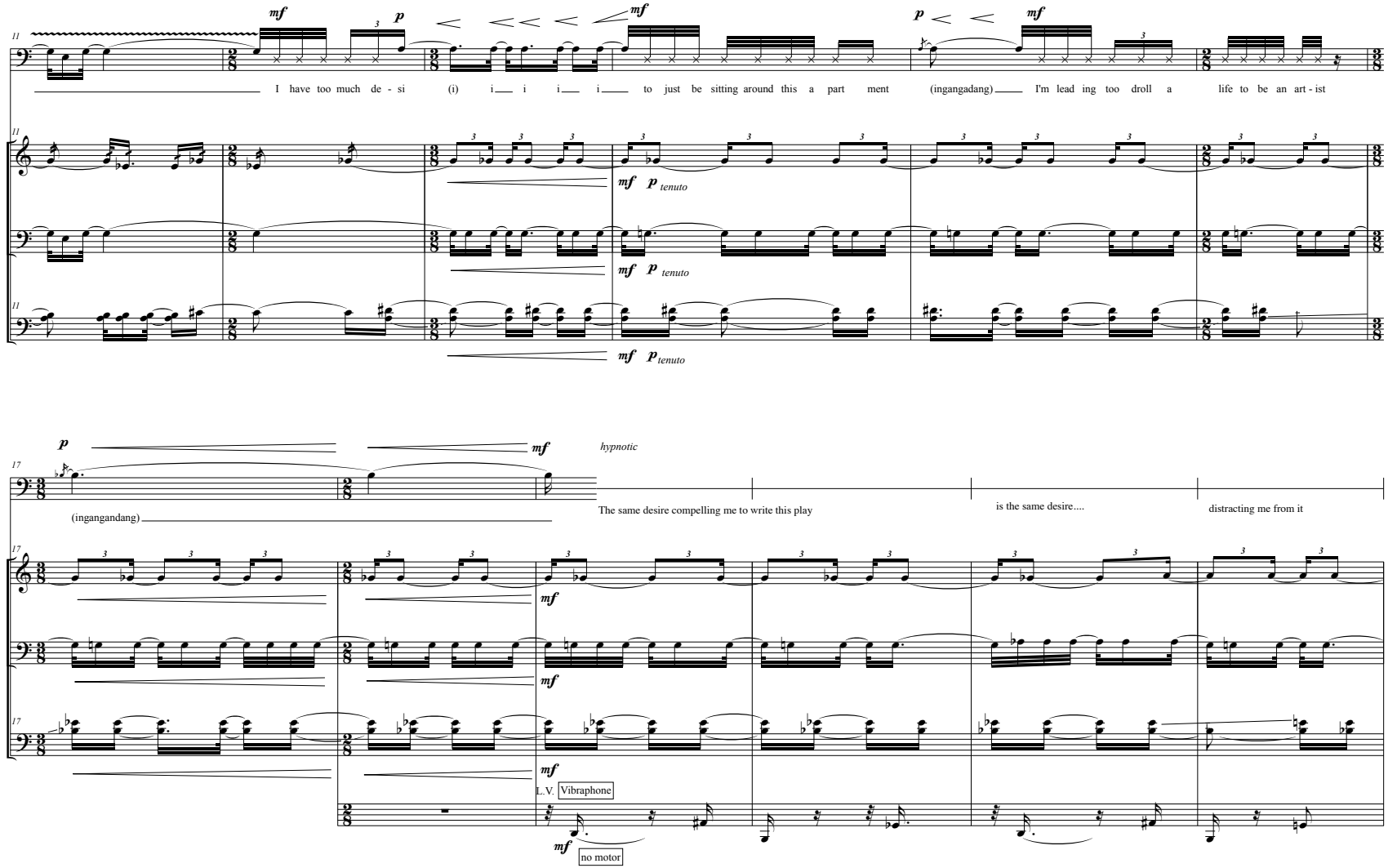
M: I can't think of anyone I invited named Anne. Anyway, I cancelled the meeting.

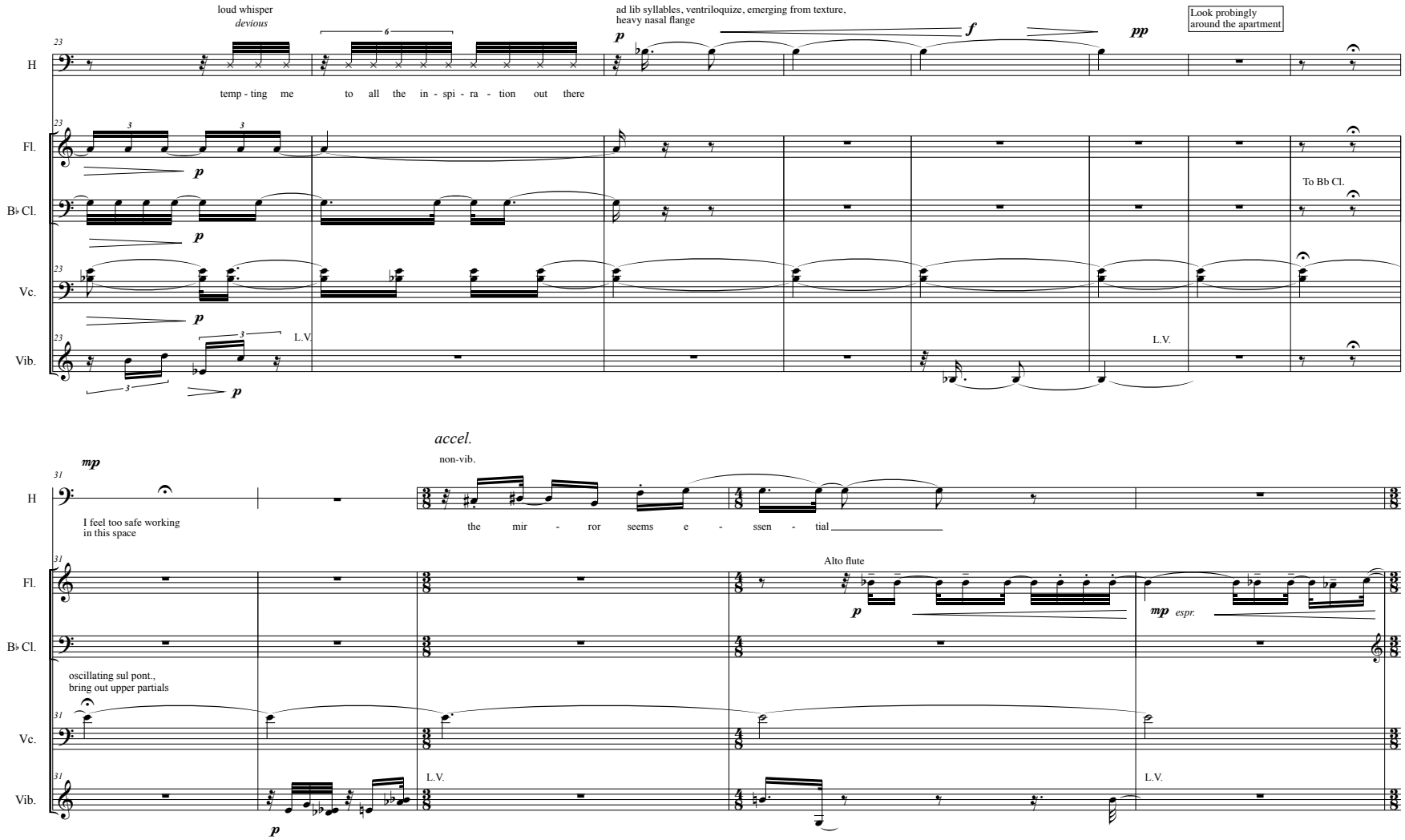
H: Anne. For sure. With the big family—all the sisters? All very talented, inspiring?

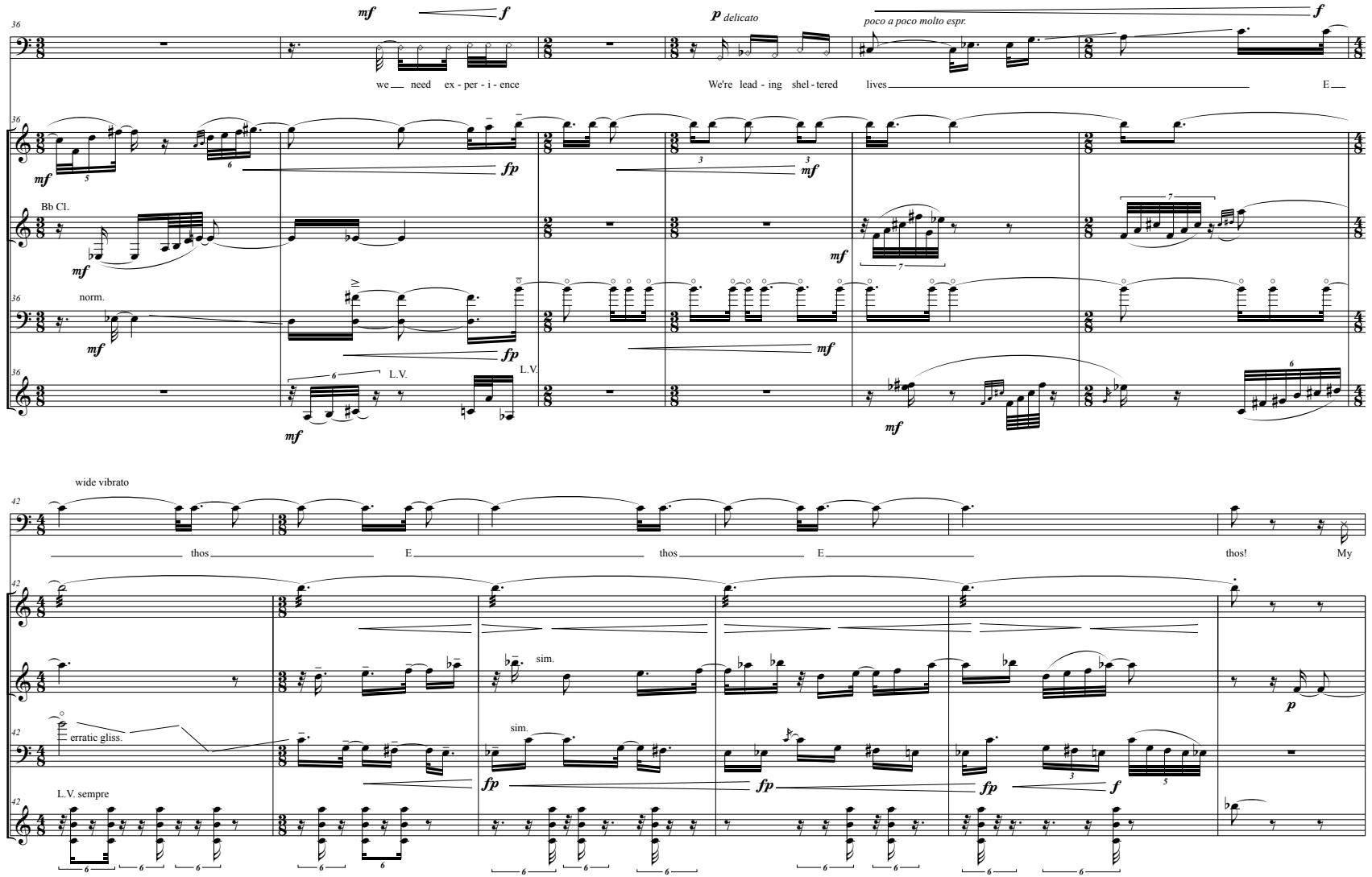
M: Yes, yes, yes. No. So you were out with Anne all night?

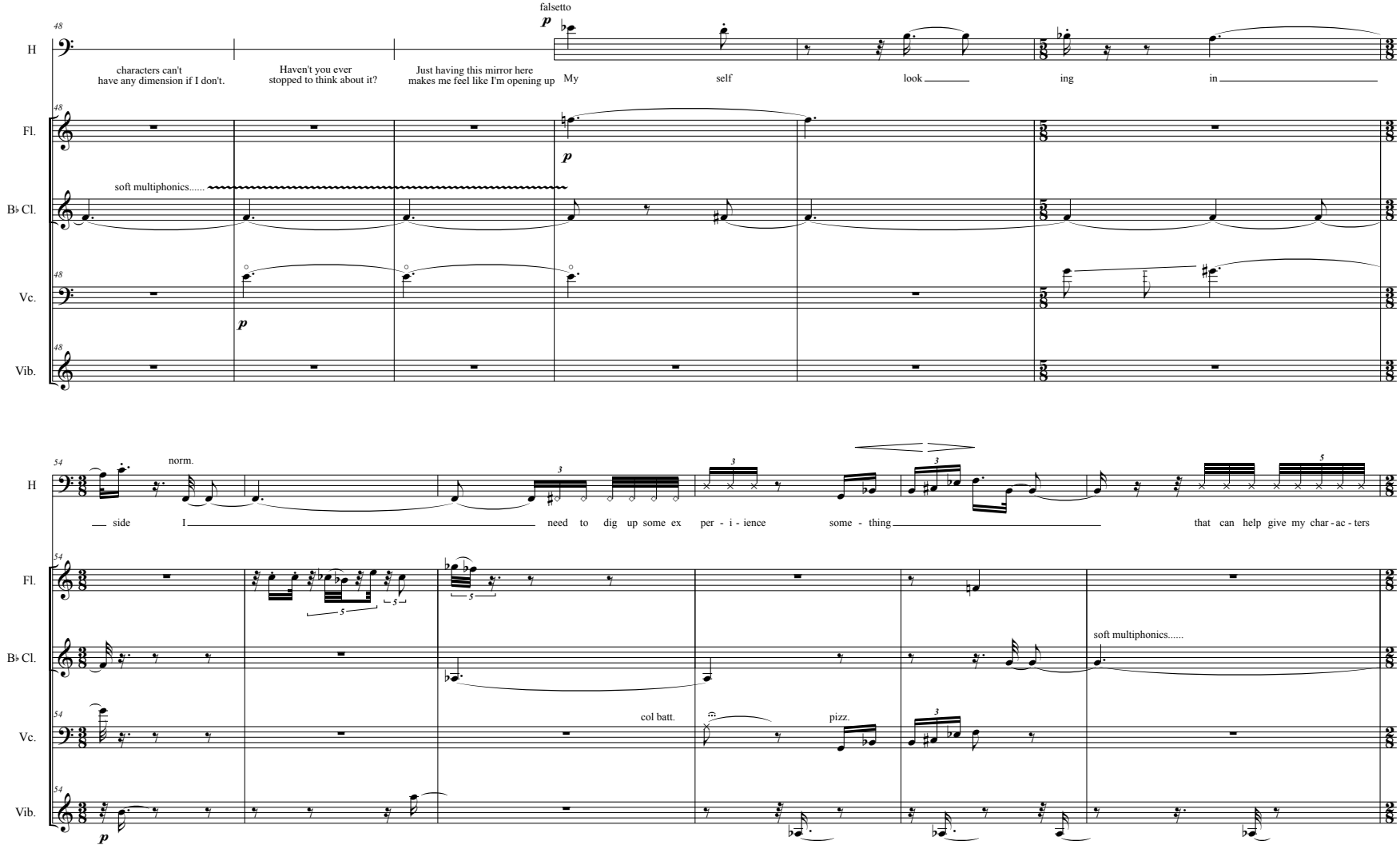
H: Yes! I mean no! We stayed here. We talked a lot. She was just mixed up and thought you were meeting. She's quite good, you know. I mean, just interesting, with a lot to say.

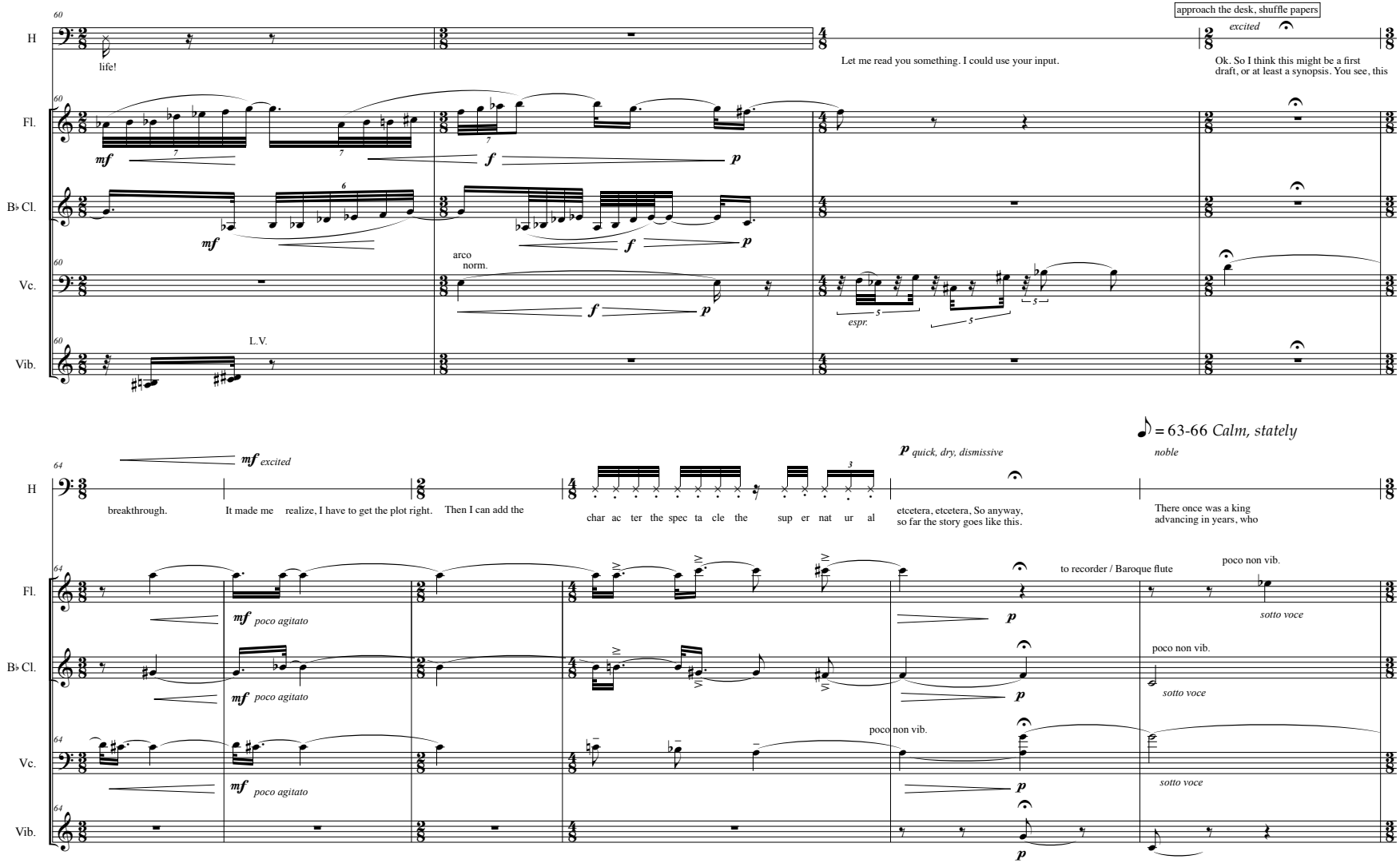


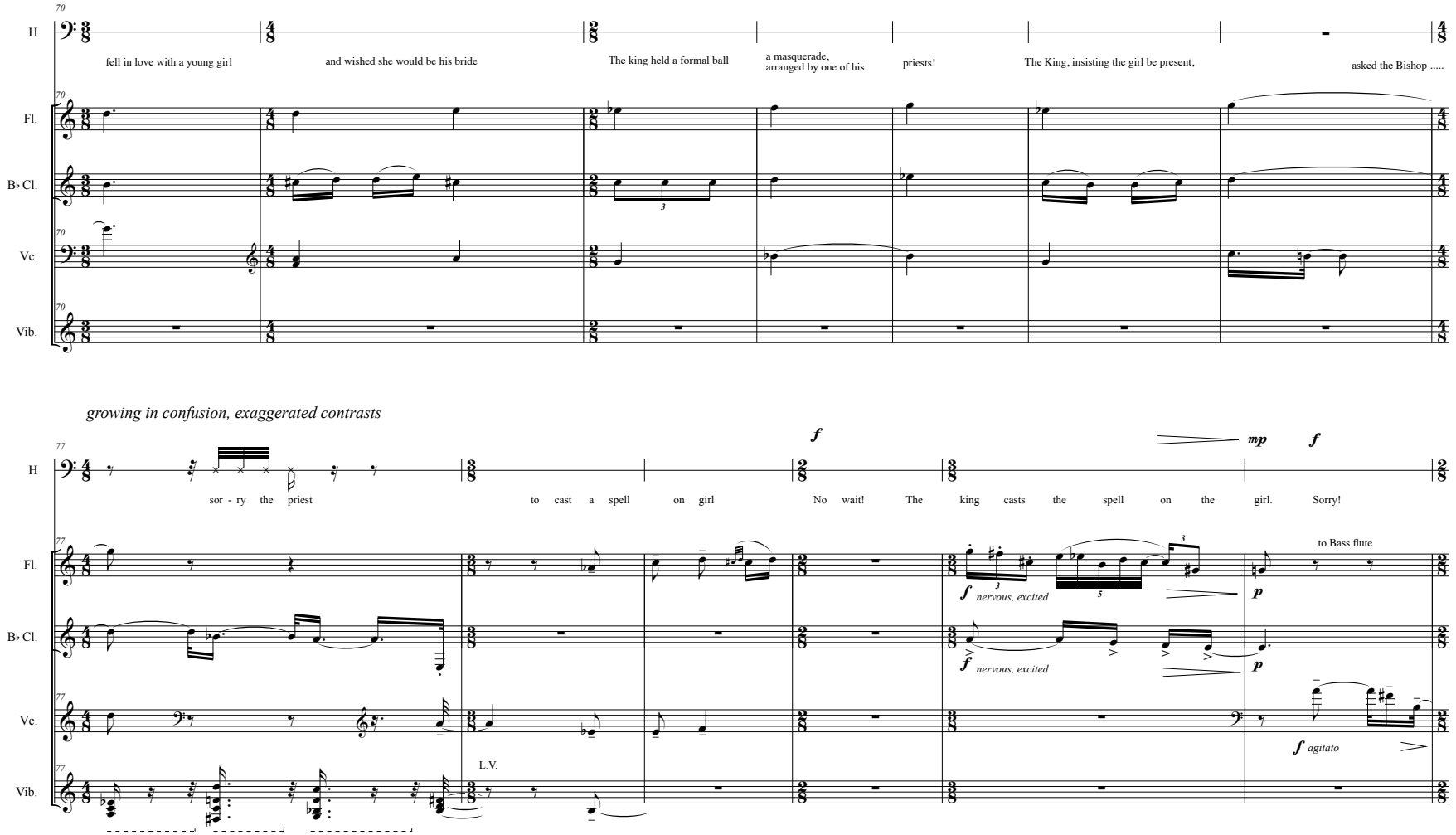

11
H
I have too much de - si (i) i i i i to just be sitting around this a part ment (ingangadang) I'm lead ing too droll a life to be an art - ist
Fl.
B♭ Cl.
Vc.
mf p tenuto
17
(ingangandang)
hypnotic
The same desire compelling me to write this play
is the same desire....
distracting me from it
L.V.
Vibraphone
no motor

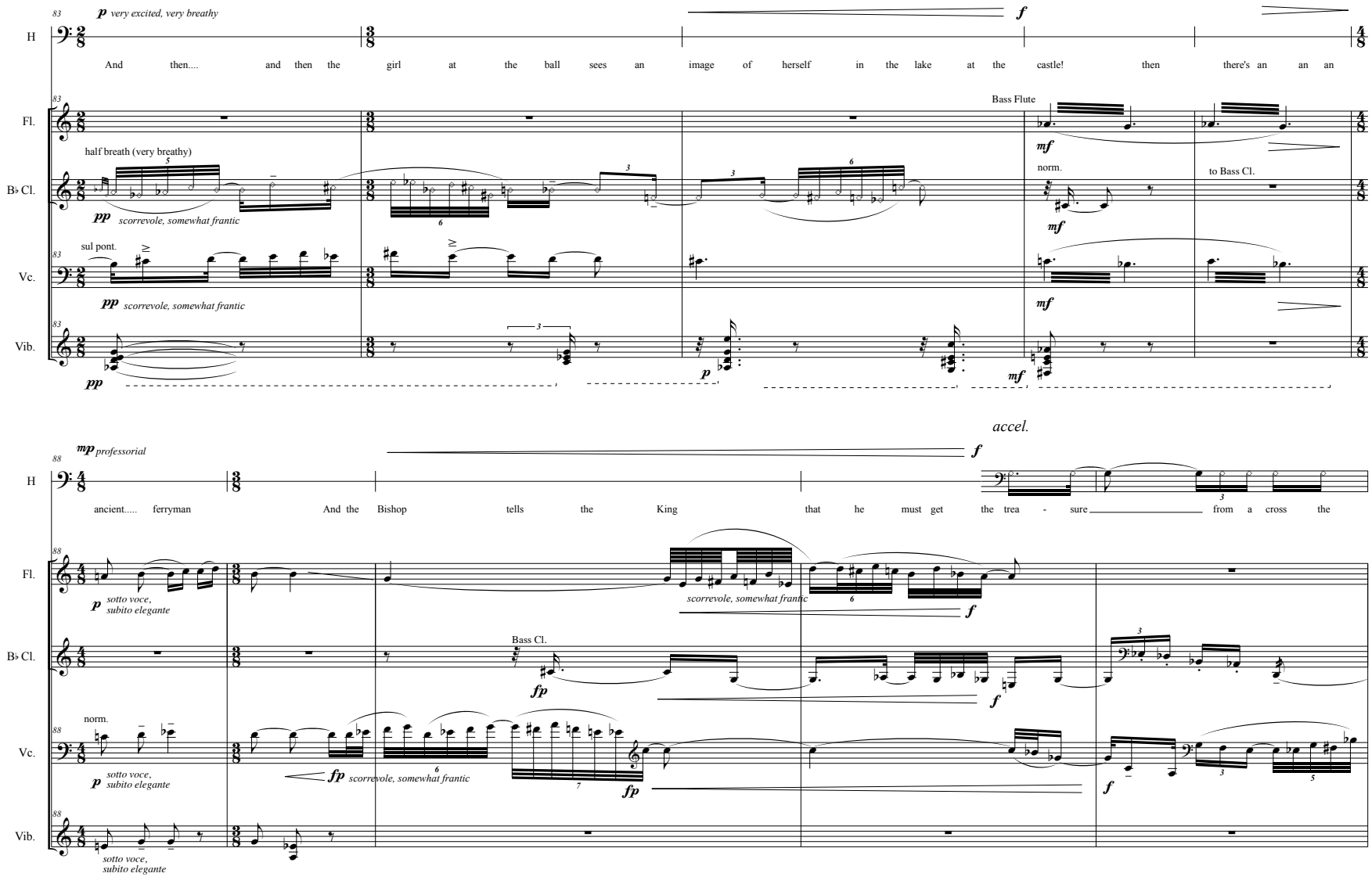

loud whisper
devious
ad lib syllables, ventriloquize, emerging from texture,
heavy nasal flange
Look probingly
around the apartment
H
temp - ting me to all the in - spi - ra - tion out there
Fl.
Bb Cl.
To Bb Cl.
Vc.
Vib.
L.V.
L.V.
accel.
non-vib.
I feel too safe working
in this space
the mir - ror seems e - ssen - tial
Alto flute
espr.
oscillating sul pont.,
bring out upper partials
L.V.
L.V.

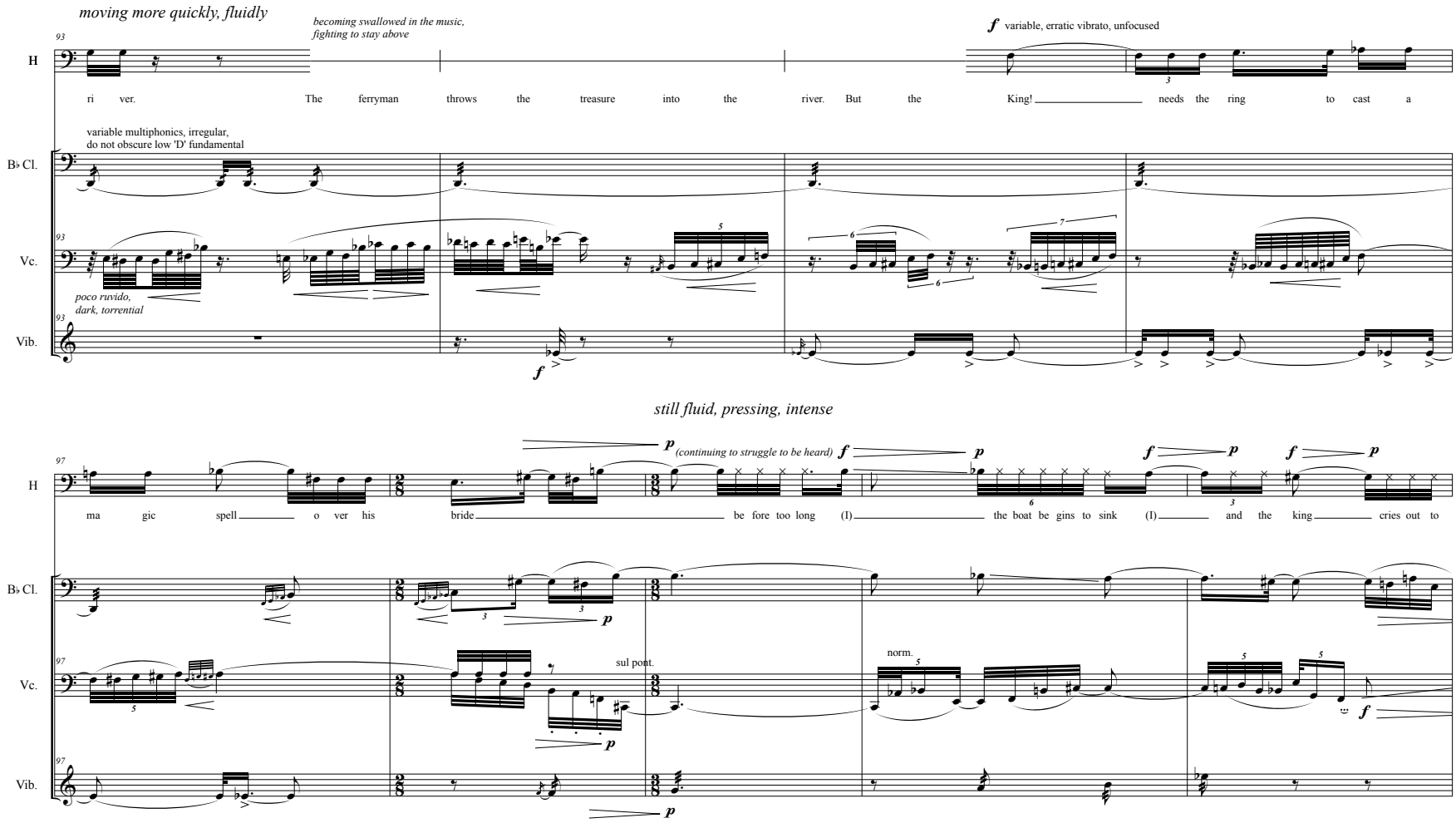

36
H
Fl.
B♭ Cl.
Vc.
Vib.
mf
f
p delicato
poco a poco molto espr.
we need ex - per - i - ence
We're lead - ing shel - tered lives
E
fp
Bb Cl.
norm.
L.V.
42
wide vibrato
thos
E
thos
E
thos!
My
sim.
erratic gliss.
L.V. sempre

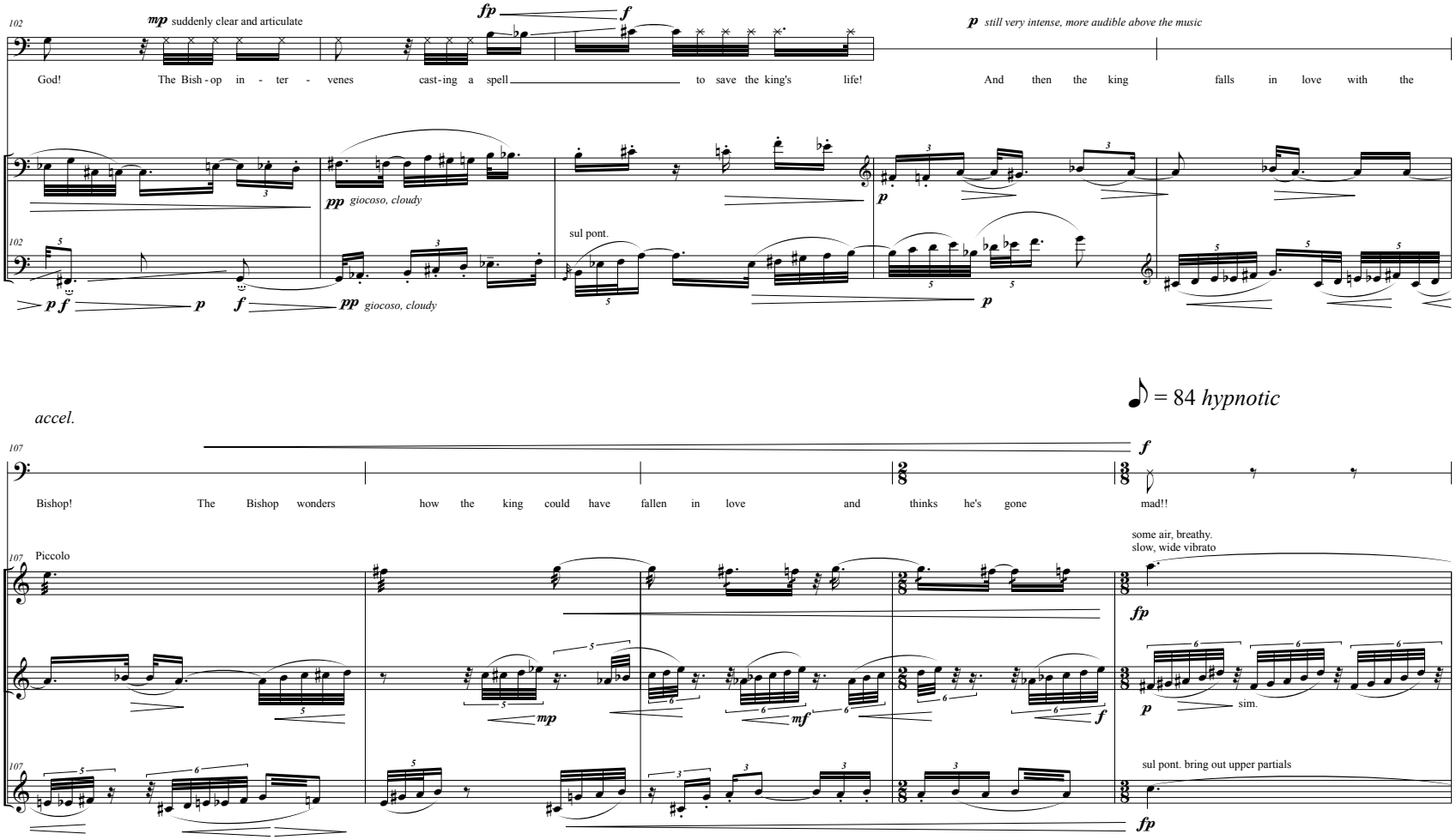

48
H
characters can't have any dimension if I don't.
Haven't you ever stopped to think about it?
Just having this mirror here makes me feel like I'm opening up
falsetto
p
My self look ing in
Fl.
p
soft multiphonics.....
B♭ Cl.
Vc.
p
Vib.
54
norm.
H
side I need to dig up some ex per - i - ence some - thing that can help give my char - ac - ters
Fl.
B♭ Cl.
soft multiphonics.....
col batt.
pizz.
Vc.
Vib.
p

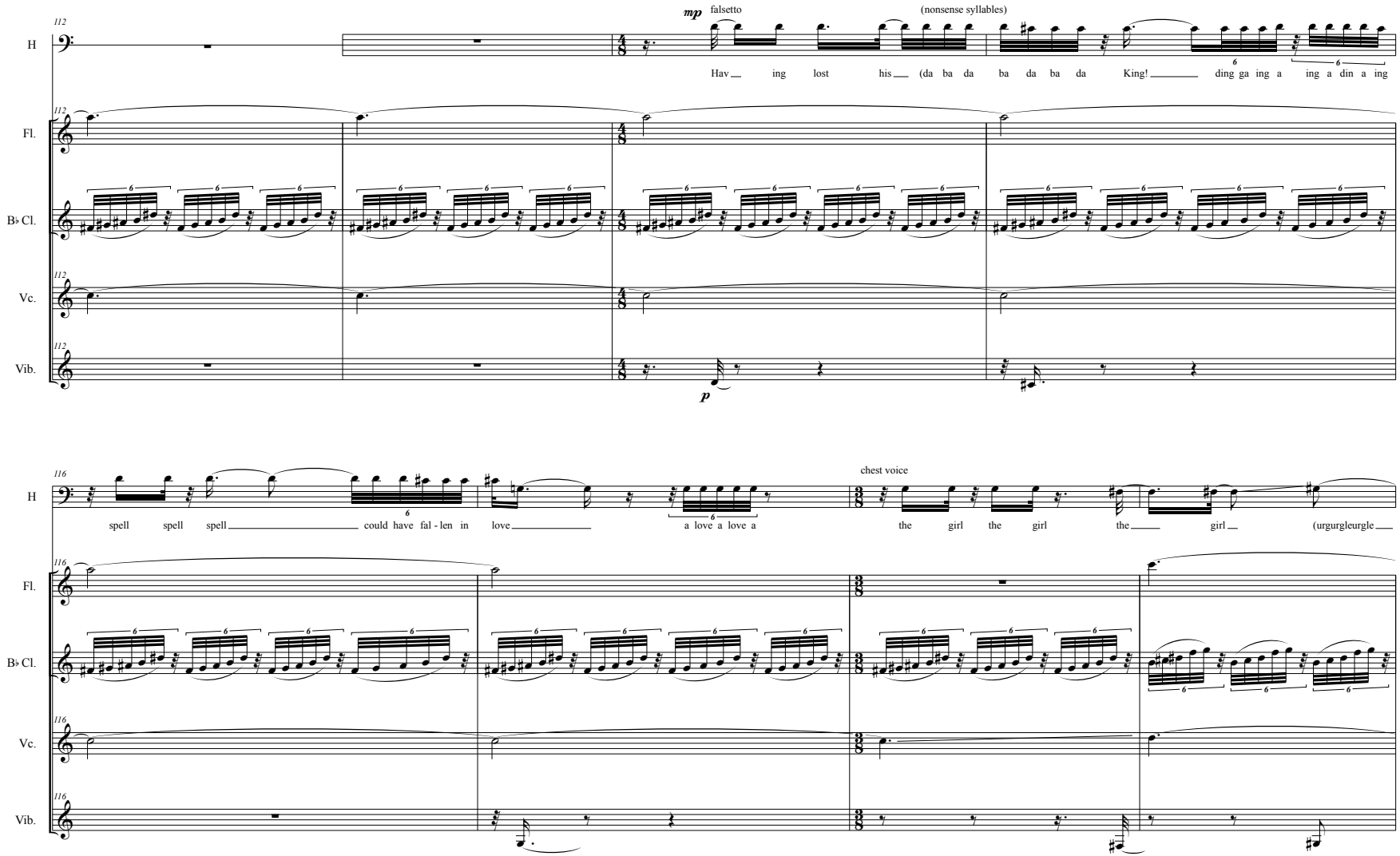

60
H
Fl.
B♭ Cl.
Vc.
Vib.
life!
mf
f
p
arco
norm.
L.V.
Let me read you something. I could use your input.
approach the desk, shuffle papers
excited
Ok. So I think this might be a first
draft, or at least a synopsis. You see, this
espr.
64
mf excited
breakthrough.
It made me realize, I have to get the plot right.
Then I can add the
char ac ter the spec ta cle the sup er nat ur al
p quick, dry, dismissive
etcetera, etcetera, So anyway,
so far the story goes like this.
♪ = 63-66 Calm, stately
noble
There once was a king
advancing in years, who
mf poco agitato
to recorder / Baroque flute
poco non vib.
sotto voce

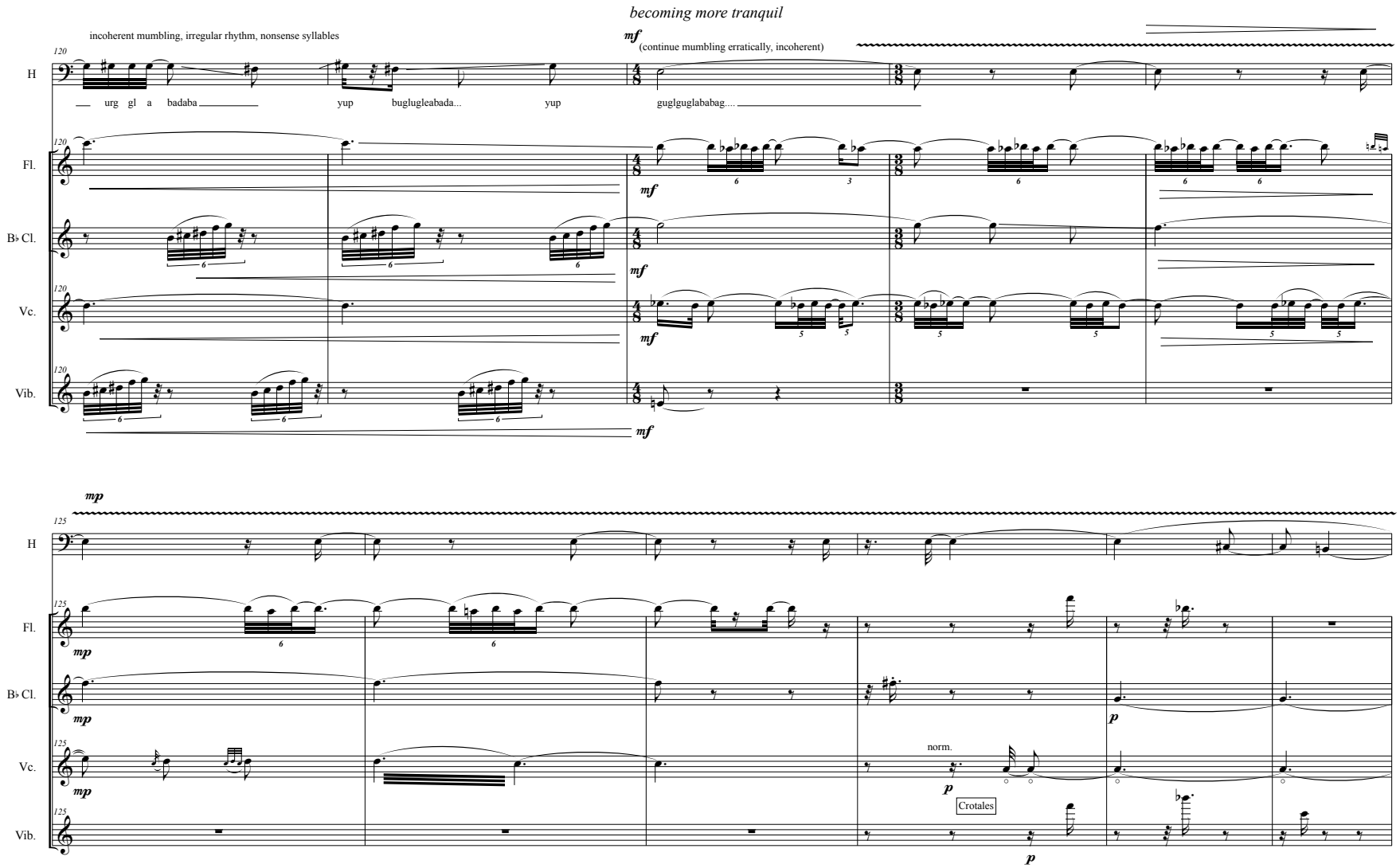

70
H
fell in love with a young girl
and wished she would be his bride
The king held a formal ball
a masquerade,
arranged by one of his
priests!
The King, insisting the girl be present,
asked the Bishop .....
Fl.
B♭ Cl.
Vc.
Vib.
growing in confusion, exaggerated contrasts
77
f
mp
f
sor - ry the priest
to cast a spell
on girl
No wait!
The
king casts
the
spell
on
the
girl.
Sorry!
to Bass flute
f nervous, excited
p
L.V.
f agitato

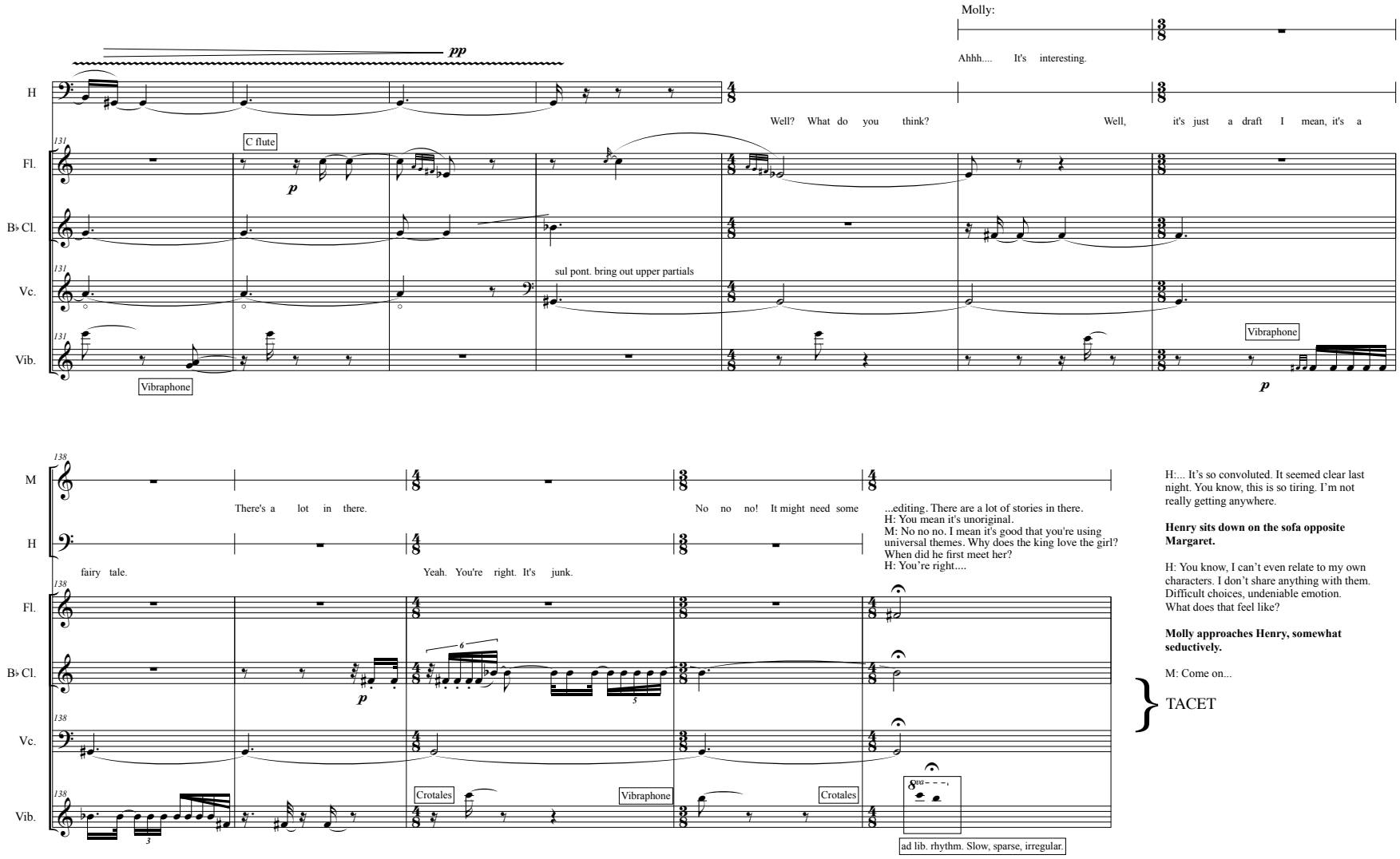

83
p very excited, very breathy
f
H
And then.... and then the girl at the ball sees an image of herself in the lake at the castle! then there's an an an
Fl.
Bass Flute
mf
half breath (very breathy)
B♭ Cl.
pp scorrevole, somewhat frantic
norm.
mf
to Bass Cl.
sul pont.
Vc.
pp scorrevole, somewhat frantic
mf
Vib.
pp
p
mf
accel.
88
mp professorial
f
ancient..... ferryman And the Bishop tells the King that he must get the trea - sure from a cross the
p sotto voce, subito elegante
scorrevole, somewhat frantic
f
Bass Cl.
fp
f
norm.
p sotto voce, subito elegante
fp scorrevole, somewhat frantic
fp
f
sotto voce, subito elegante


moving more quickly, fluidly
becoming swallowed in the music,
fighting to stay above
f variable, erratic vibrato, unfocused
H
ri ver. The ferryman throws the treasure into the river. But the King! needs the ring to cast a
variable multiphonics, irregular,
do not obscure low 'D' fundamental
B♭ Cl.
Vc.
poco ruvido,
dark, torrential
Vib.
still fluid, pressing, intense
p (continuing to struggle to be heard) f p f p f p f p
ma gic spell o ver his bride be fore too long (I) the boat be gins to sink (I) and the king cries out to
sul pont.
norm.


102
mp suddenly clear and articulate
fp
f
p still very intense, more audible above the music
H
God! The Bish - op in - ter - venes cast - ing a spell to save the king's life! And then the king falls in love with the
B♭ Cl.
pp giocoso, cloudy
p
Vc.
sul pont.
p f p f pp giocoso, cloudy
p
accel.
♪ = 84 hypnotic
107
f
Bishop! The Bishop wonders how the king could have fallen in love and thinks he's gone mad!!
Fl.
Piccolo
some air, breathy.
slow, wide vibrato
fp
mp
mf
f
p
sim.
sul pont. bring out upper partials
fp


112
H
Fl.
B♭ Cl.
Vc.
Vib.
mp
falsetto
(nonsense syllables)
Hav ing lost his (da ba da ba da ba da King! ding ga ing a ing a din a ing
p
116
spell spell spell could have fal - len in love a love a love a
chest voice
the girl the girl the girl (urgurgleurgle


becoming more tranquil
incoherent mumbling, irregular rhythm, nonsense syllables
mf
(continue mumbling erratically, incoherent)
H
urg gl a badaba
yup
buglugleabada...
yup
guglguglababag....
Fl.
B♭ Cl.
Vc.
Vib.
mp
norm.
p
Crotales



H:... It's so convoluted. It seemed clear last night. You know, this is so tiring. I'm not really getting anywhere.

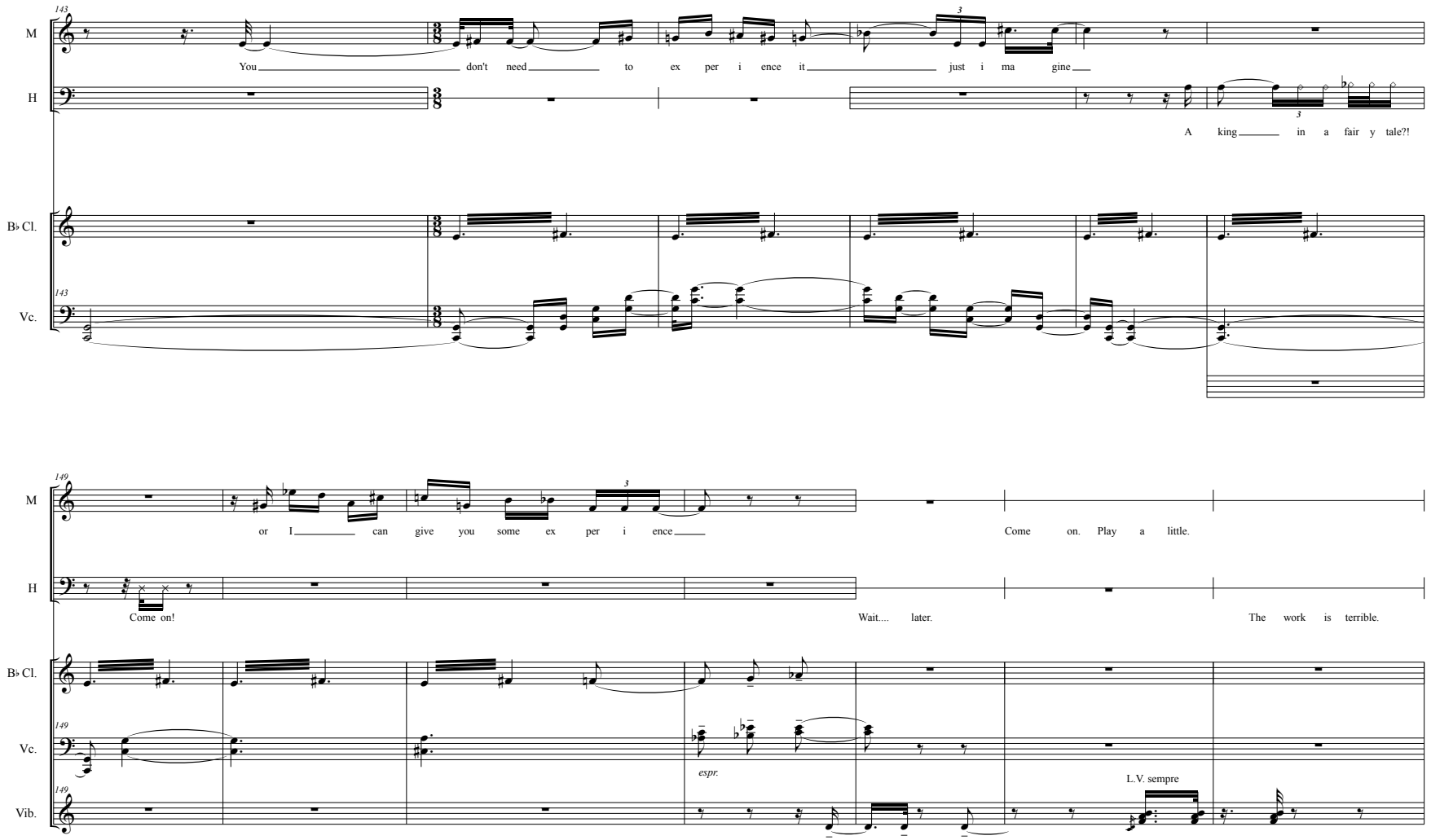
Henry sits down on the sofa opposite Margaret.

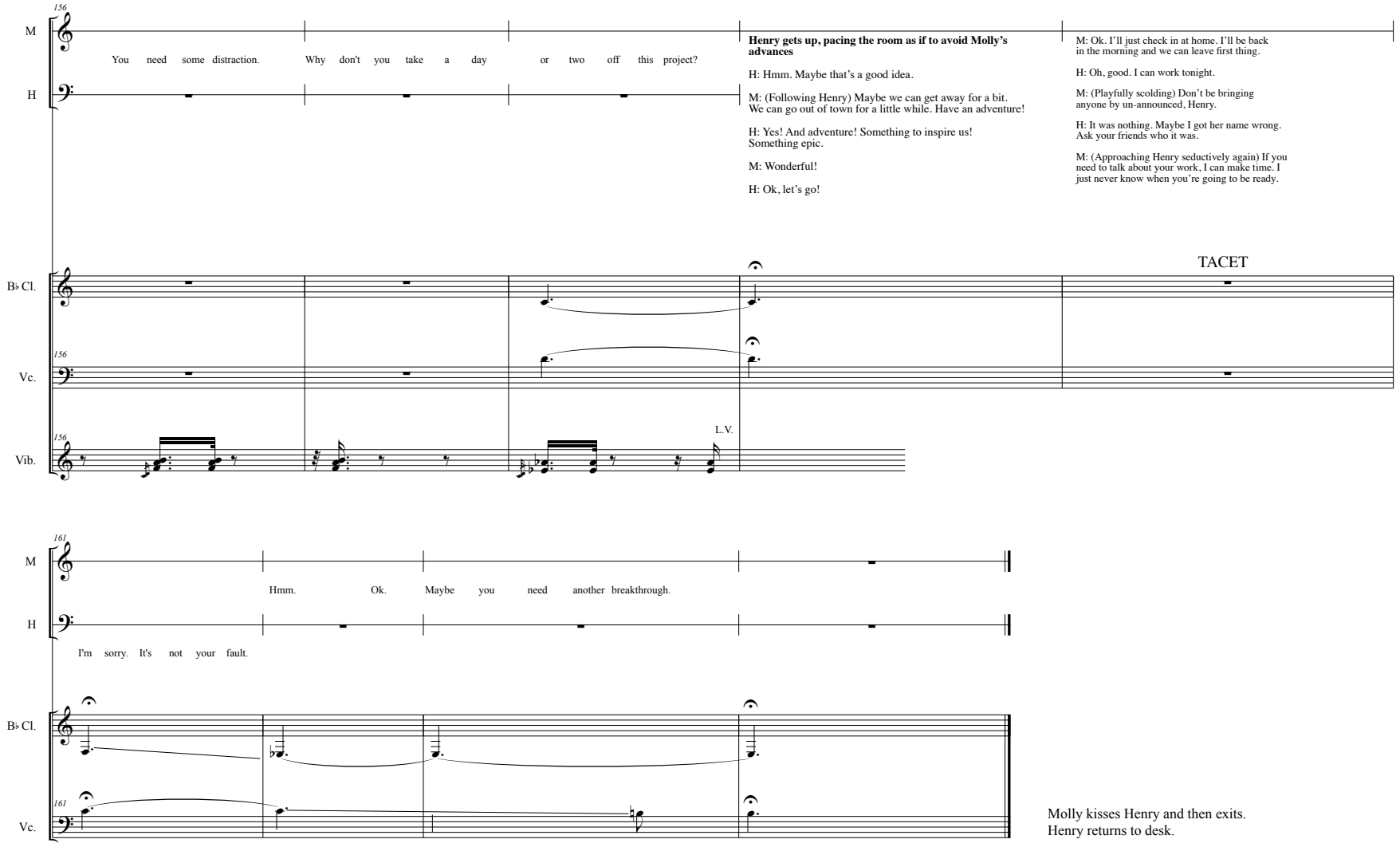
H: You know, I can't even relate to my own characters. I don't share anything with them. Difficult choices, undeniable emotion. What does that feel like?

Molly approaches Henry, somewhat seductively.

M: Come on...

TACET


143
M
You don't need to ex per i ence it just i ma gine
H
A king in a fair y tale?!
B♭ Cl.
143
Vc.
149
M
or I can give you some ex per i ence
Come on. Play a little.
H
Come on!
Wait.... later.
The work is terrible.
B♭ Cl.
149
Vc.
espr.
140
Vib.
L.V. sempre


156
M
H
You need some distraction.
Why don't you take a day or two off this project?
Henry gets up, pacing the room as if to avoid Molly's advances
H: Hmm. Maybe that's a good idea.
M: (Following Henry) Maybe we can get away for a bit. We can go out of town for a little while. Have an adventure!
H: Yes! And adventure! Something to inspire us! Something epic.
M: Wonderful!
H: Ok, let's go!
M: Ok. I'll just check in at home. I'll be back in the morning and we can leave first thing.
H: Oh, good. I can work tonight.
M: (Playfully scolding) Don't be bringing anyone by un-announced, Henry.
H: It was nothing. Maybe I got her name wrong. Ask your friends who it was.
M: (Approaching Henry seductively again) If you need to talk about your work, I can make time. I just never know when you're going to be ready.
TACET
B♭ Cl.
156
Vc.
156
Vib.
L.V.
161
M
H
Hmm. Ok. Maybe you need another breakthrough.
I'm sorry. It's not your fault.
B♭ Cl.
161
Vc.
Molly kisses Henry and then exits.
Henry returns to desk.

No. 11 *Cloistered Virtue*

Henry scribbling furiously at the desk, looking over his papers.

Very dark. Spotlight on Henry, and the mirror behind him.

Anne peeks in. Anne is now dressed more like a muse. Lights begin to rise slowly.

A: Everything ok in here?

H: Yes, of course.

A: Make any breakthroughs?

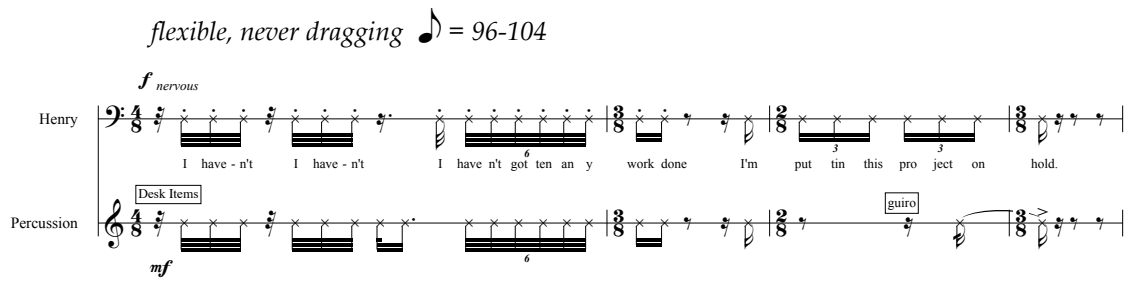
Henry looks at Anne and then back at the mirror a few times.

H: Well, nothing today. Actually, I decided you're not right for the part.

A: What?! I can't believe it. I thought we were collaborating? You said I was an inspiration.

H: You know, Molly says she doesn't know who you are. I described you to her. She asked.

M: That's strange.

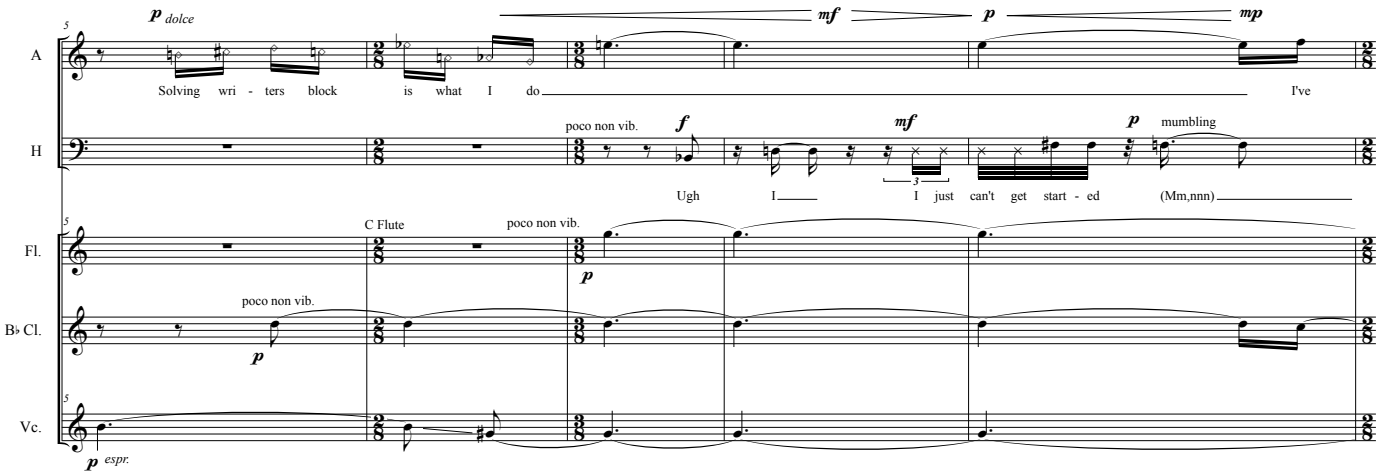


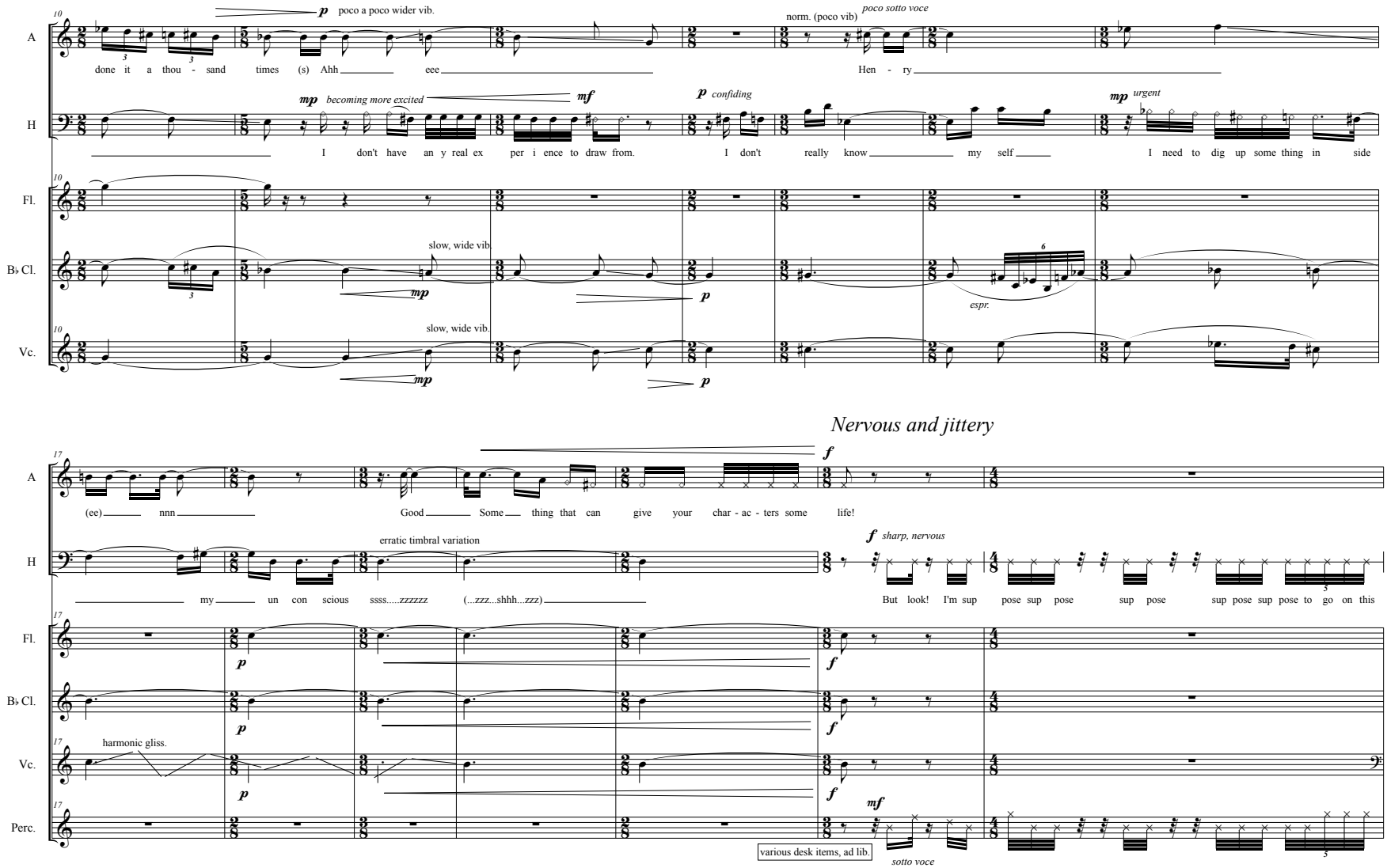
H: It all seemed kind of juvenile to me when I shared it with Molly. Sophomoric.

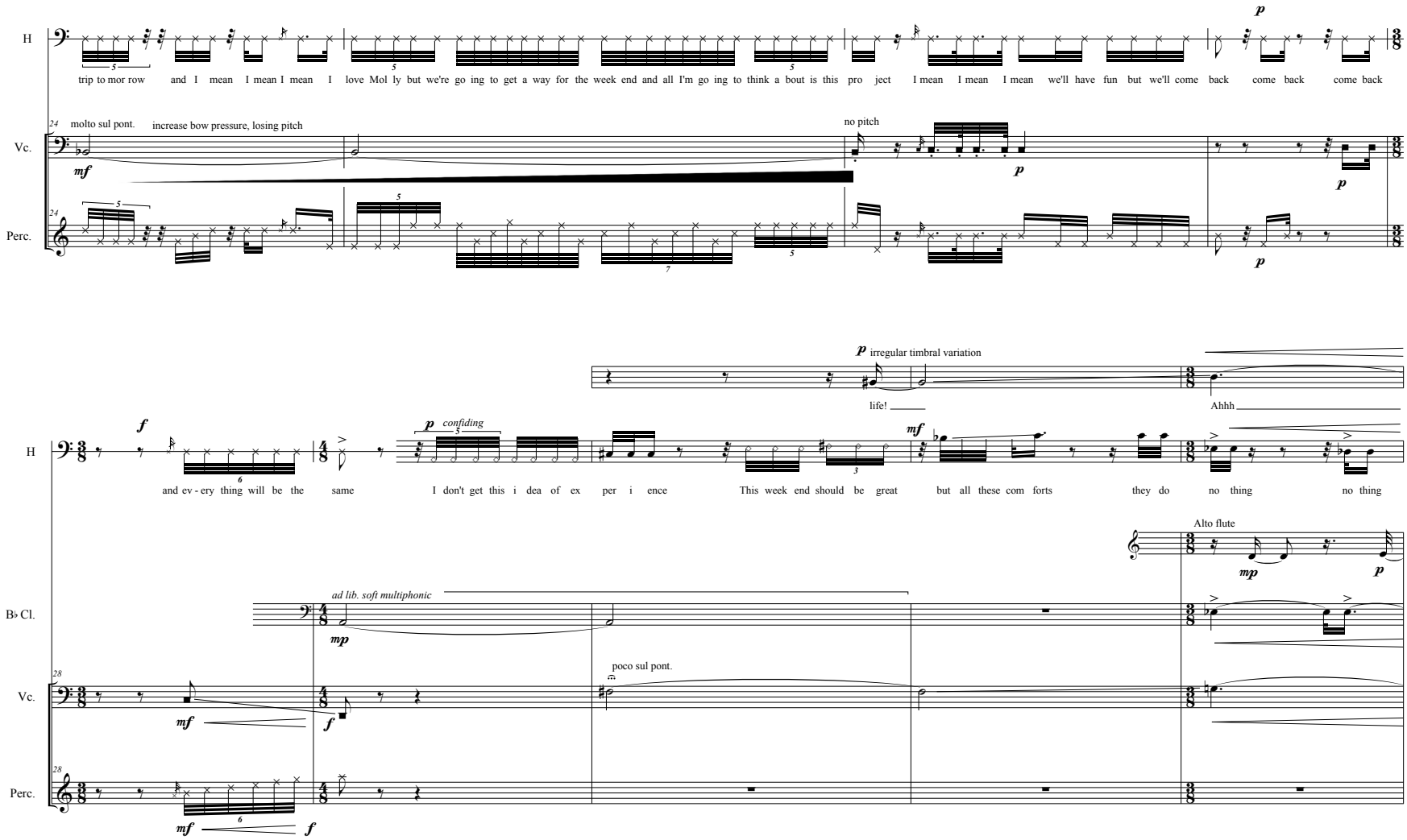
A: I thought you were on deadline. I'll have what you're having. Don't you have to finish soon?

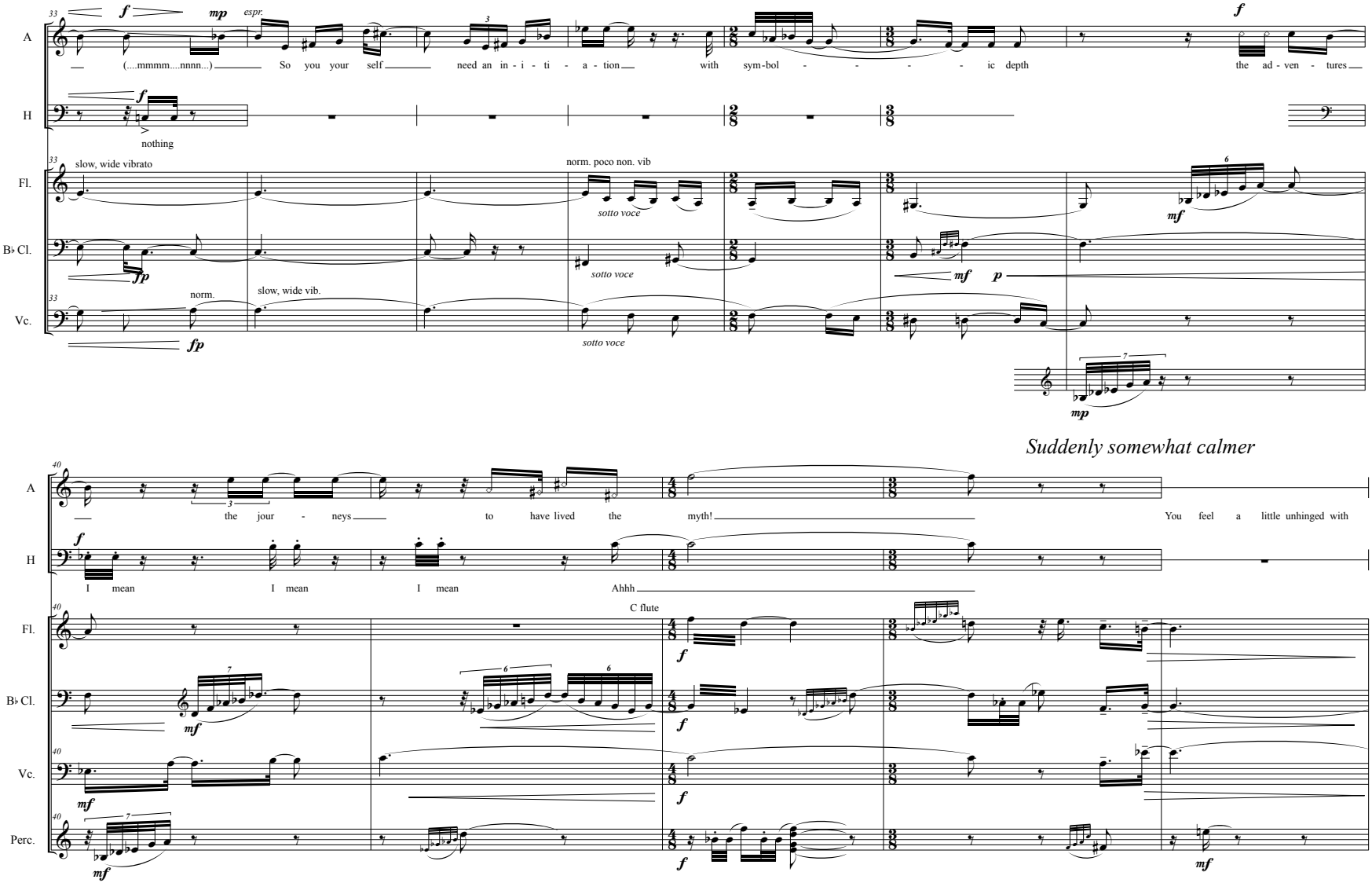
H: What's your fixation with this, Anne? What do you care?

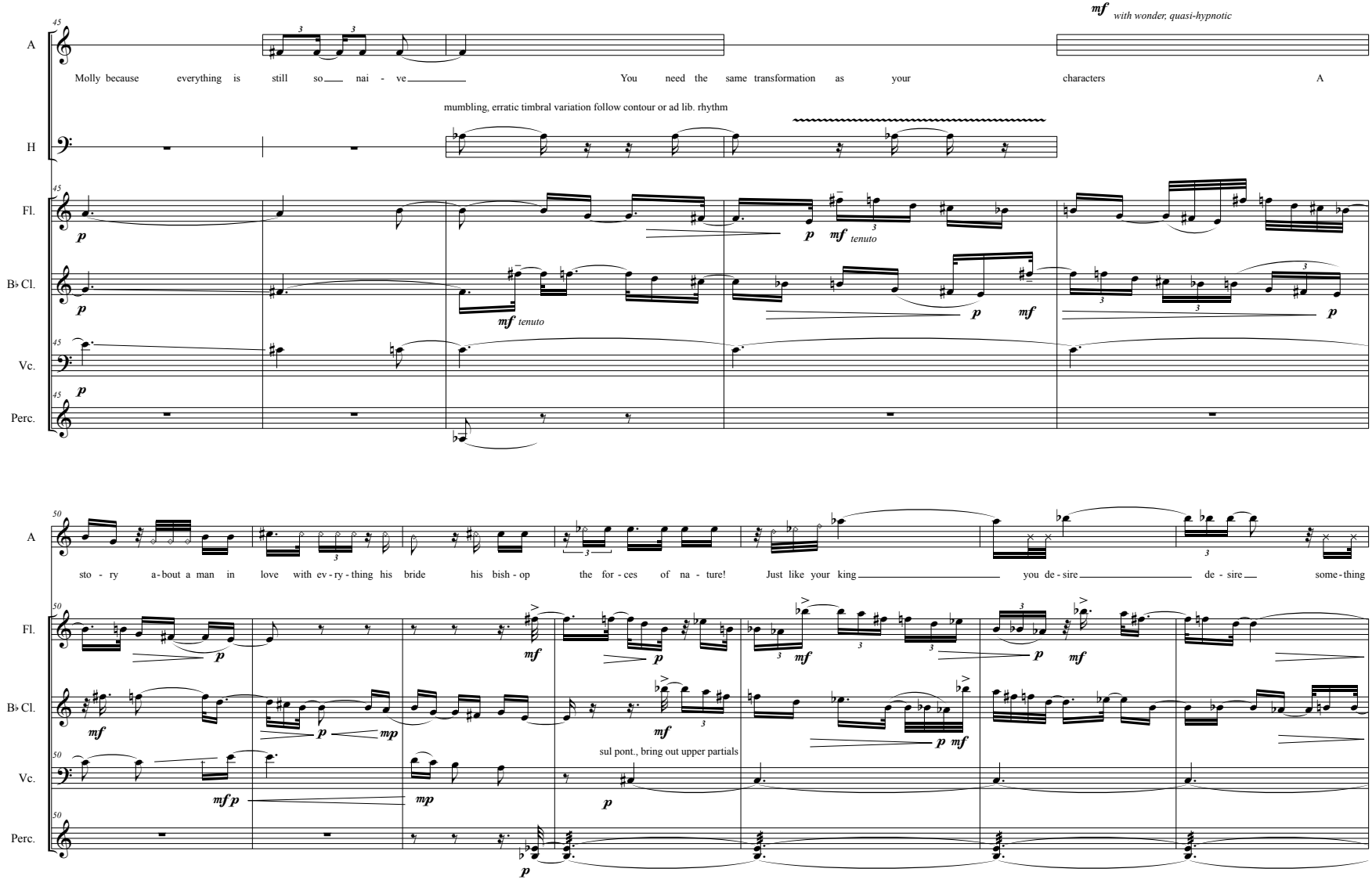
A: Trust me, I care.

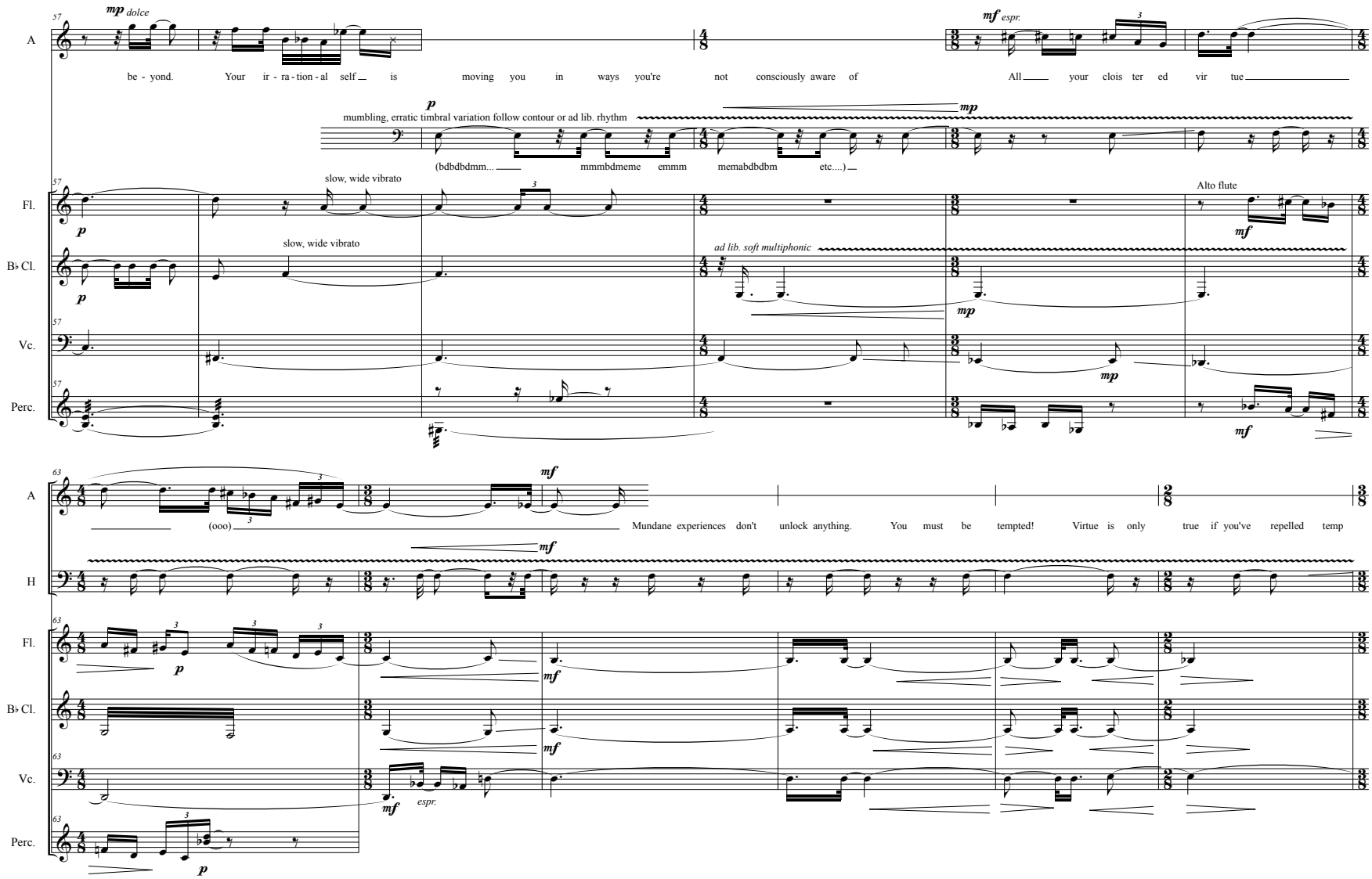


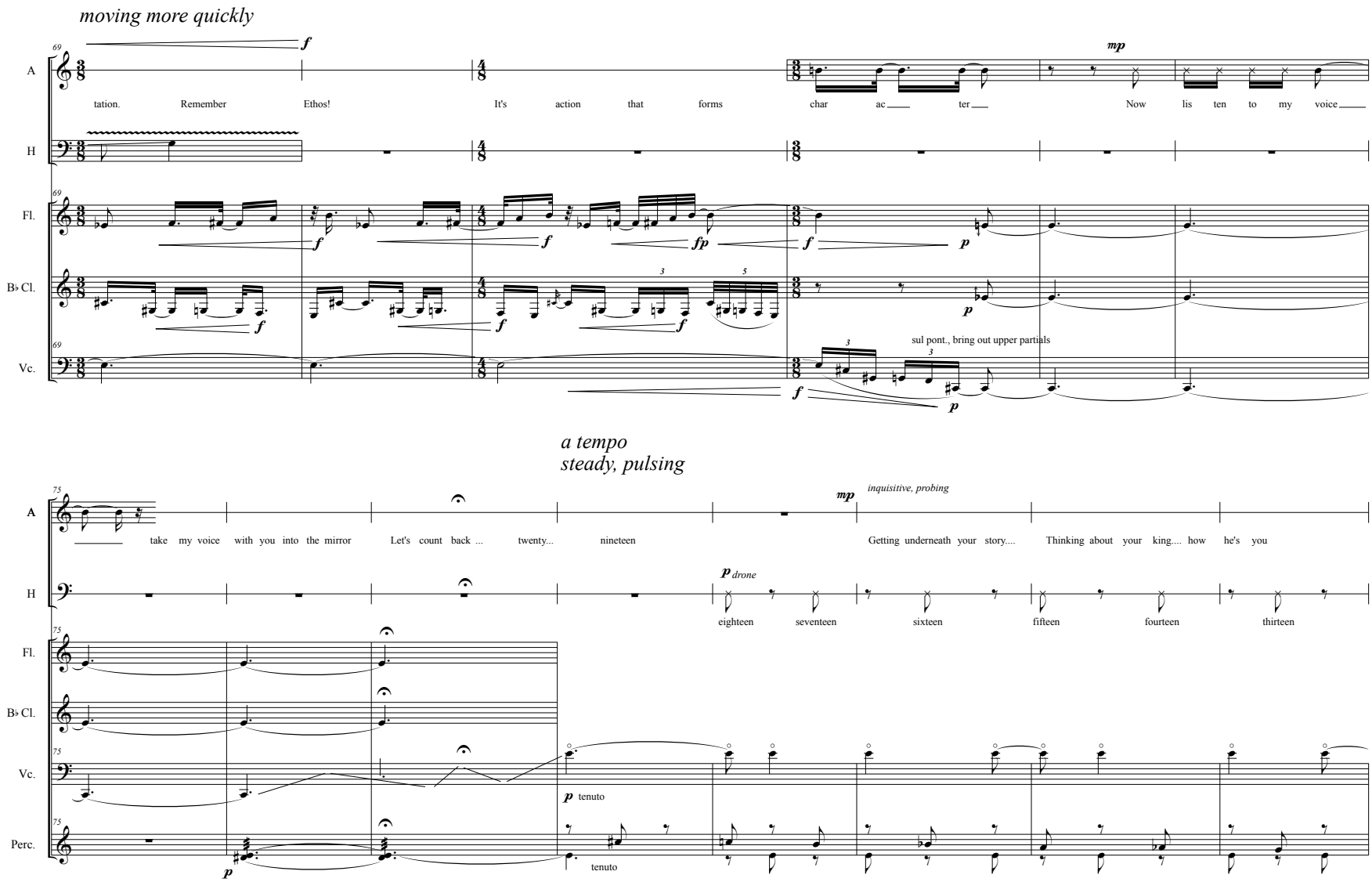

A
H
Fl.
B♭ Cl.
Vc.
Perc.
10
17
p poco a poco wider vib.
done it a thou - sand times (s) Ahh eee
norm. (poco vib) poco sotto voce
Hen - ry
mp becoming more excited
mf
p confiding
I don't have an y real ex per i ence to draw from.
I don't really know my self
mp urgent
I need to dig up some thing in side
slow, wide vib.
mp
p
espr.
slow, wide vib.
mp
p
Nervous and jittery
f
(ee) nnn
Good Some thing that can give your char - ac - ters some life!
erratic timbral variation
my un con scious ssss.....zzzzzz (...zzz...shhh...zzz)
f sharp, nervous
But look! I'm sup pose sup pose sup pose sup pose sup pose sup pose to go on this
p
f
harmonic gliss.
mf
various desk items, ad lib.
sotto voce

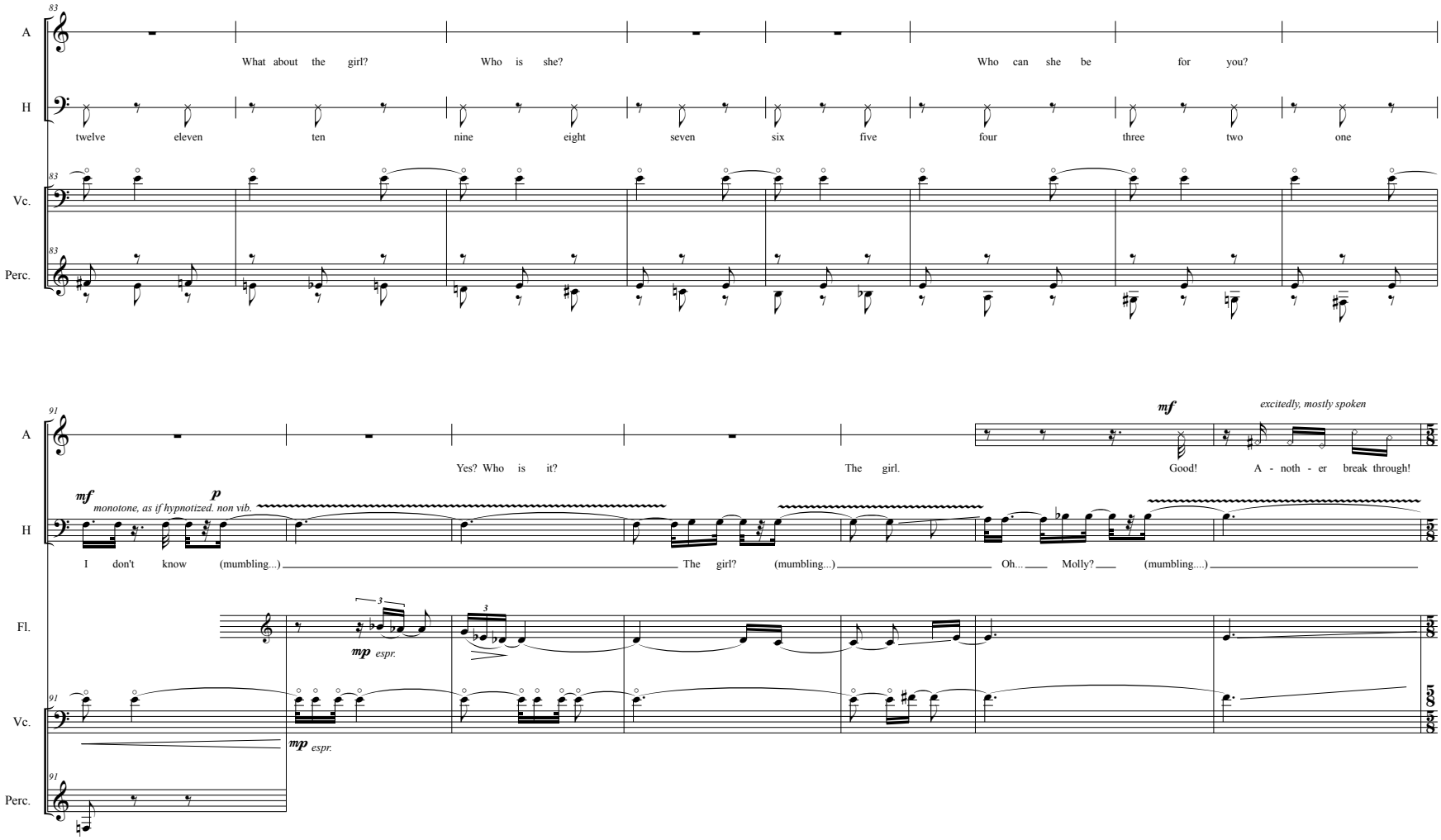

H
trip to mor row and I mean I mean I mean I love Mol ly but we're go ing to get a way for the week end and all I'm go ing to think a bout is this pro ject I mean I mean I mean we'll have fun but we'll come back come back come back
Vc.
molto sul pont.
increase bow pressure, losing pitch
no pitch
Perc.
irregular timbral variation
life!
Ahhh
and ev - ery thing will be the same
confiding
I don't get this i dea of ex per i ence
This week end should be great
but all these com forts they do no thing no thing
Alto flute
B♭ Cl.
ad lib. soft multiphonic
poco sul pont.


A
H
Fl.
B♭ Cl.
Vc.
Perc.
(....mmmm....nnnn...)
So you your self need an in - i - ti - a - tion with sym-bol - - - - - ic depth the ad - ven - tures
nothing
slow, wide vibrato
norm. poco non. vib
sotto voce
norm.
slow, wide vib.
Suddenly somewhat calmer
the jour - neys to have lived the myth!
You feel a little unhinged with
I mean I mean I mean Ahhh
C flute

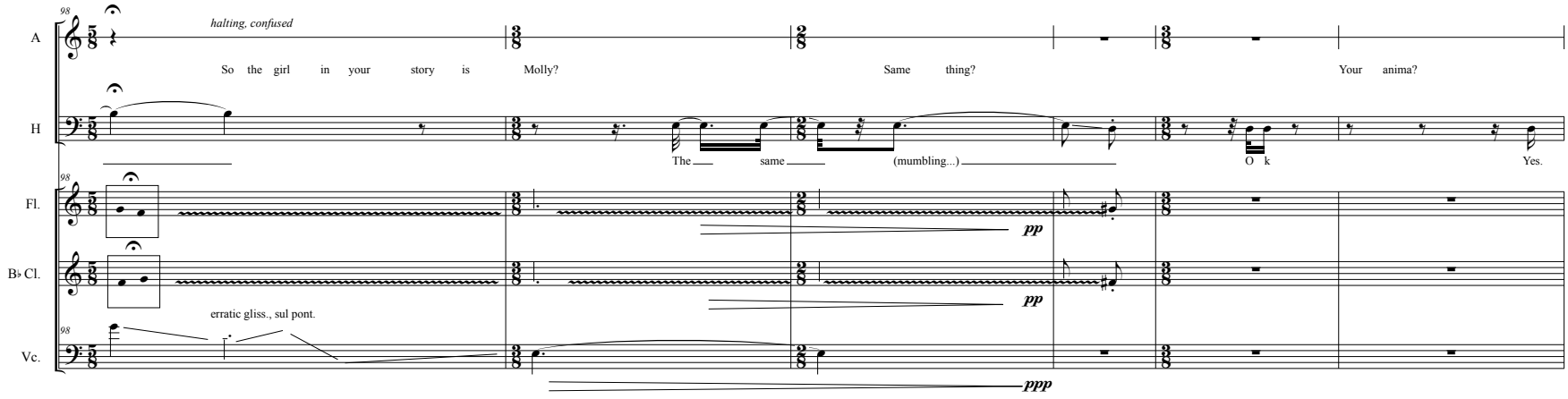

A
H
Fl.
B♭ Cl.
Vc.
Perc.
45
mf with wonder, quasi-hypnotic
Molly because everything is still so nai - ve
You need the same transformation as your characters A
mumbling, erratic timbral variation follow contour or ad lib. rhythm
p
mf tenuto
50
sto - ry a - bout a man in love with ev - ry - thing his bride his bish - op the for - ces of na - ture!
Just like your king you de - sire de - sire some - thing
mf
mp
mf p
sul pont., bring out upper partials

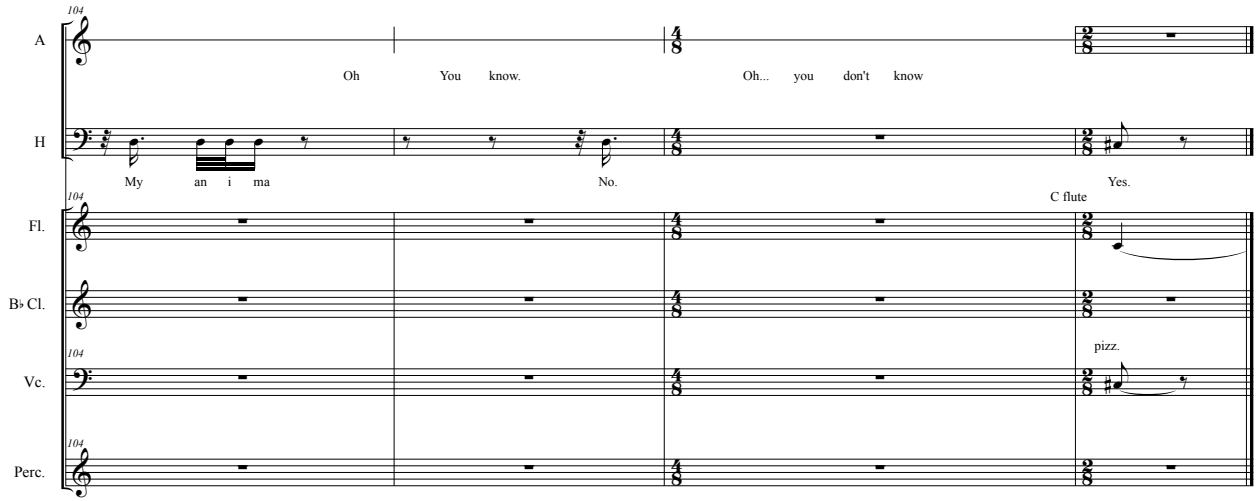

A
mp dolce
be - yond. Your ir - ra - tion - al self is moving you in ways you're not consciously aware of
mf espr.
All your clois ter ed vir tue
p
mumbling, erratic timbral variation follow contour or ad lib. rhythm
mp
(bdbdbdmm... mmmbdmeme emmm memabdbdbm etc....)
Fl.
slow, wide vibrato
Alto flute
B♭ Cl.
ad lib. soft multiphonic
Vc.
Perc.
63
(ooo)
Mundane experiences don't unlock anything. You must be tempted! Virtue is only true if you've repelled temp
H
espr.


moving more quickly
69
A
H
Fl.
B♭ Cl.
Vc.
tation. Remember Ethos! It's action that forms char ac ter Now lis ten to my voice
sul pont., bring out upper partials
a tempo
steady, pulsing
75
take my voice with you into the mirror Let's count back ... twenty... nineteen
inquisitive, probing
Getting underneath your story.... Thinking about your king.... how he's you
drone
eighteen seventeen sixteen fifteen fourteen thirteen
tenuto
Perc.


83
A
What about the girl?
Who is she?
Who can she be for you?
H
twelve eleven ten nine eight seven six five four three two one
Vc.
Perc.
91
mf
excitedly, mostly spoken
Yes? Who is it?
The girl.
Good!
A - noth - er break through!
mf
monotone, as if hypnotized. non vib.
p
I don't know (mumbling...)
The girl? (mumbling...)
Oh... Molly? (mumbling....)
Fl.
mp espr.
mp espr.

flexible, somewhat slower





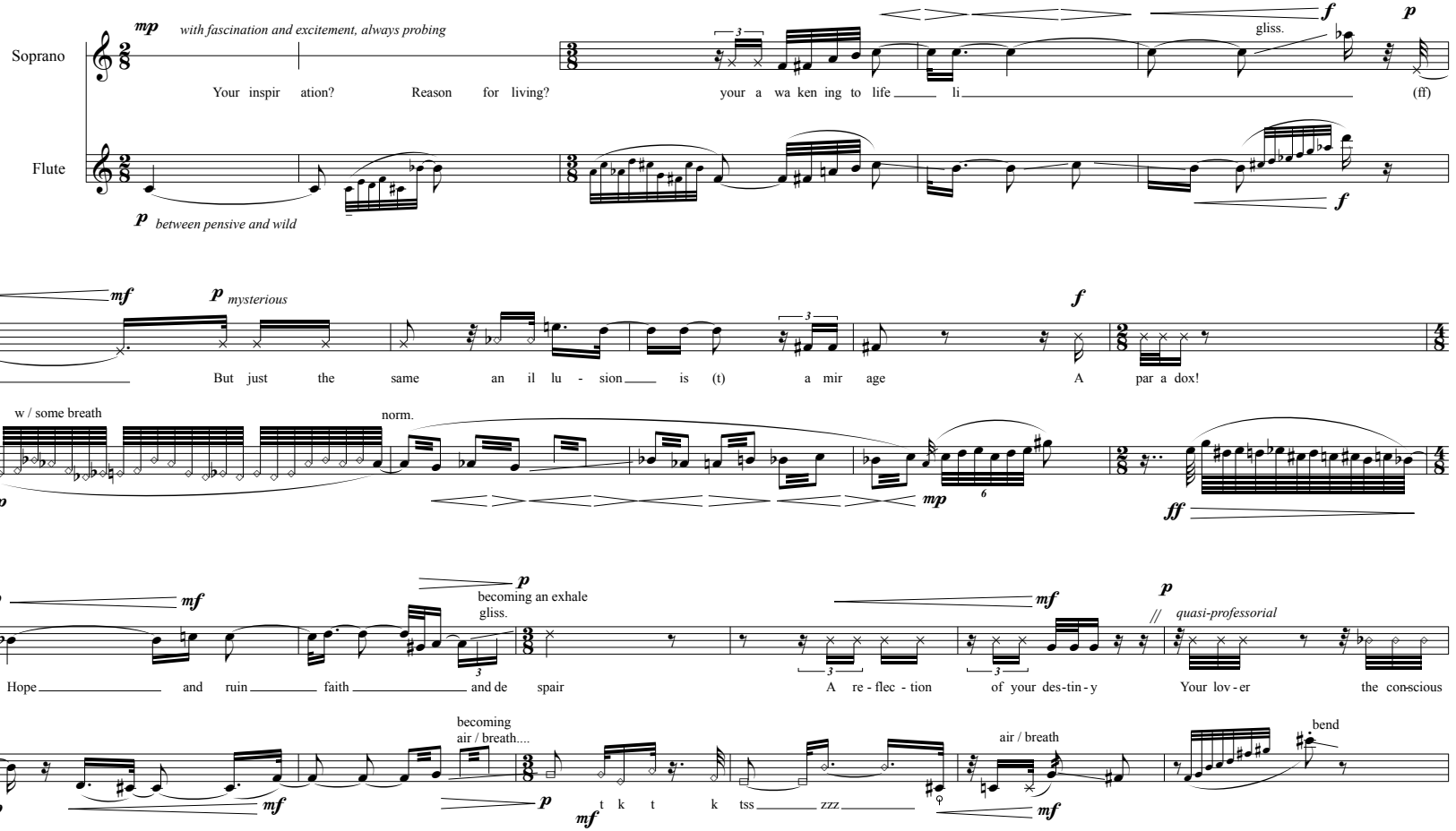
ATTACCA NO. 12

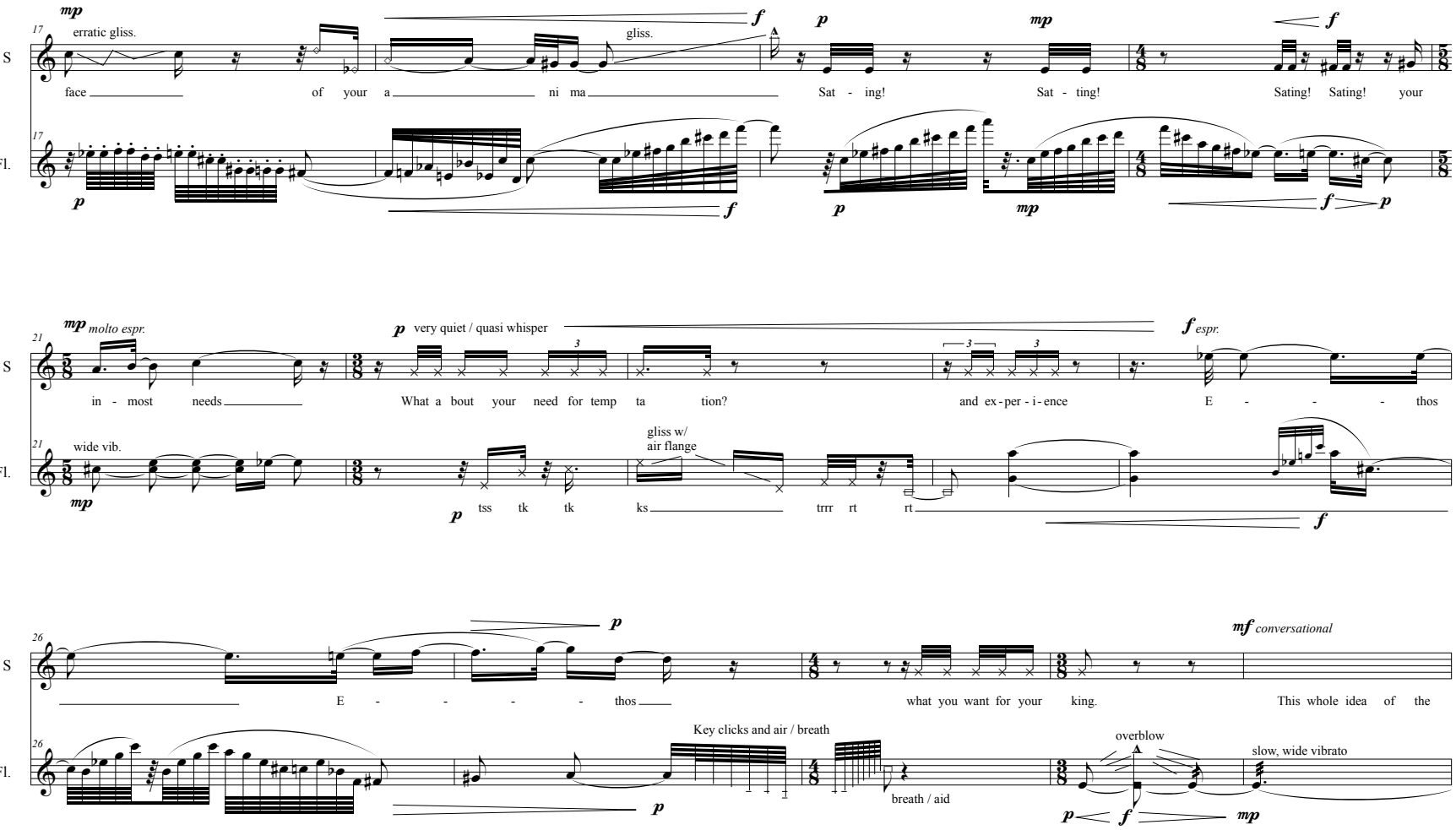
No. 12. Anima

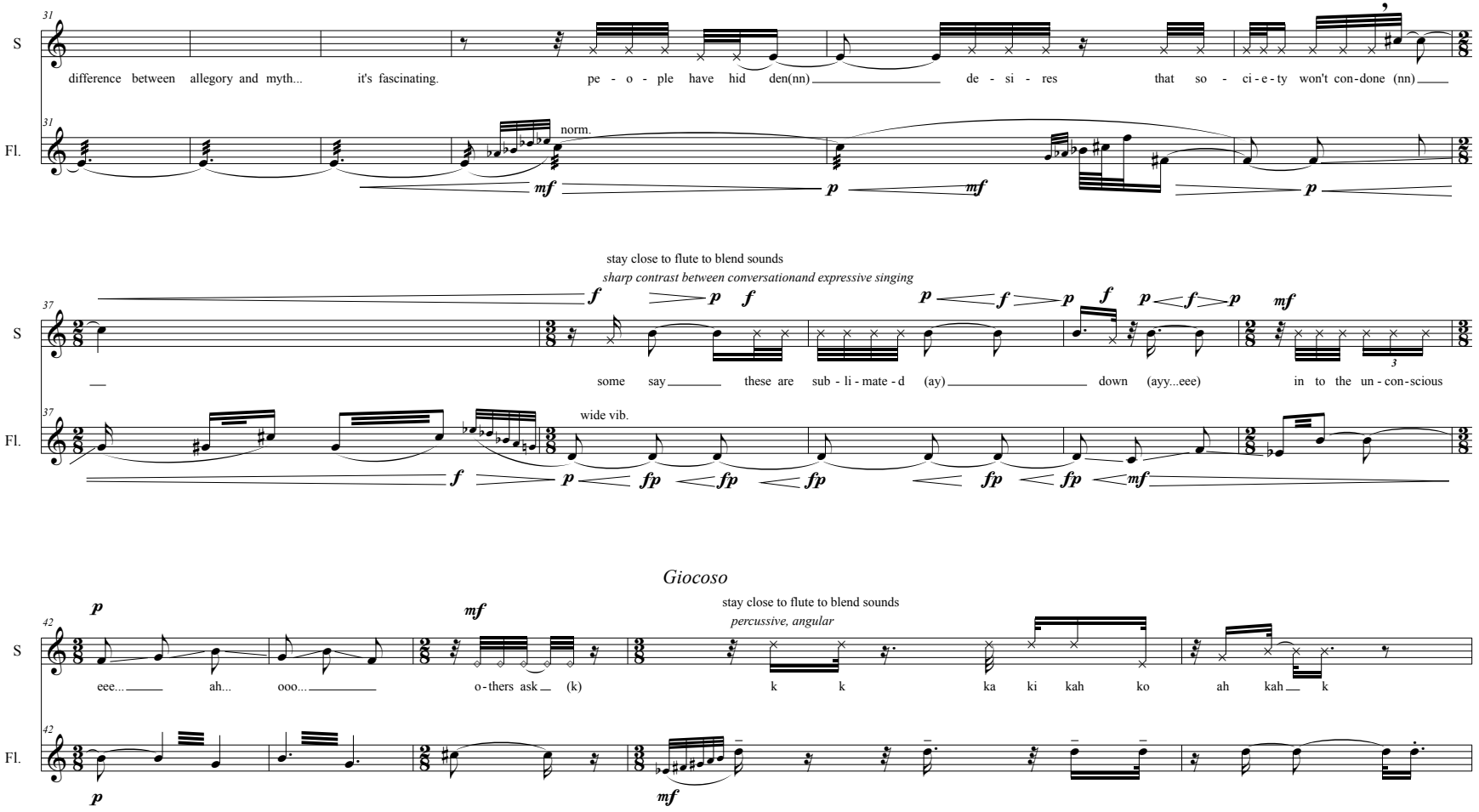
Text from Aylward, Mann & Campbell (adapt. Aylward)

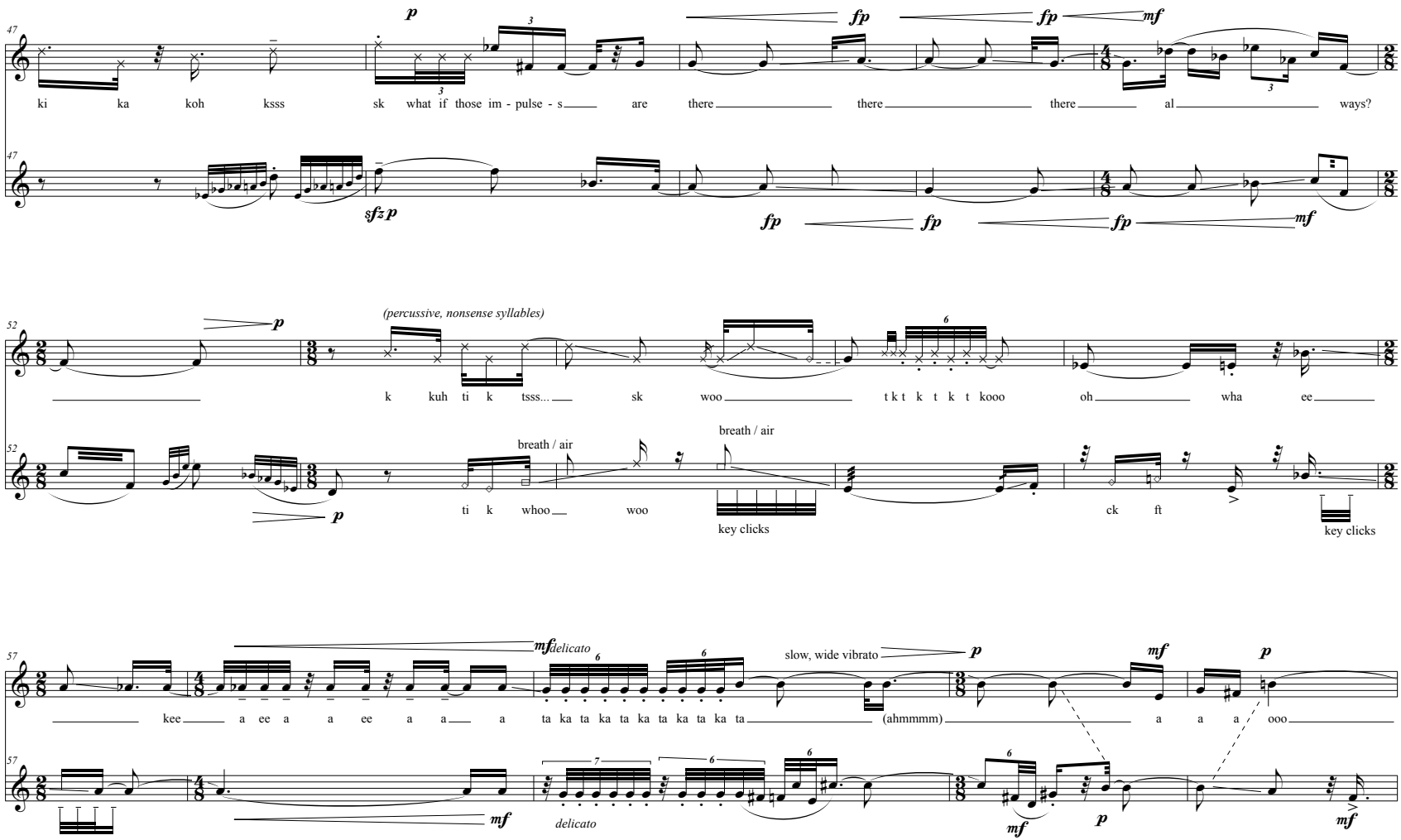
Flute player should memorize this number so that
the duo can be freely choreographed around the stage

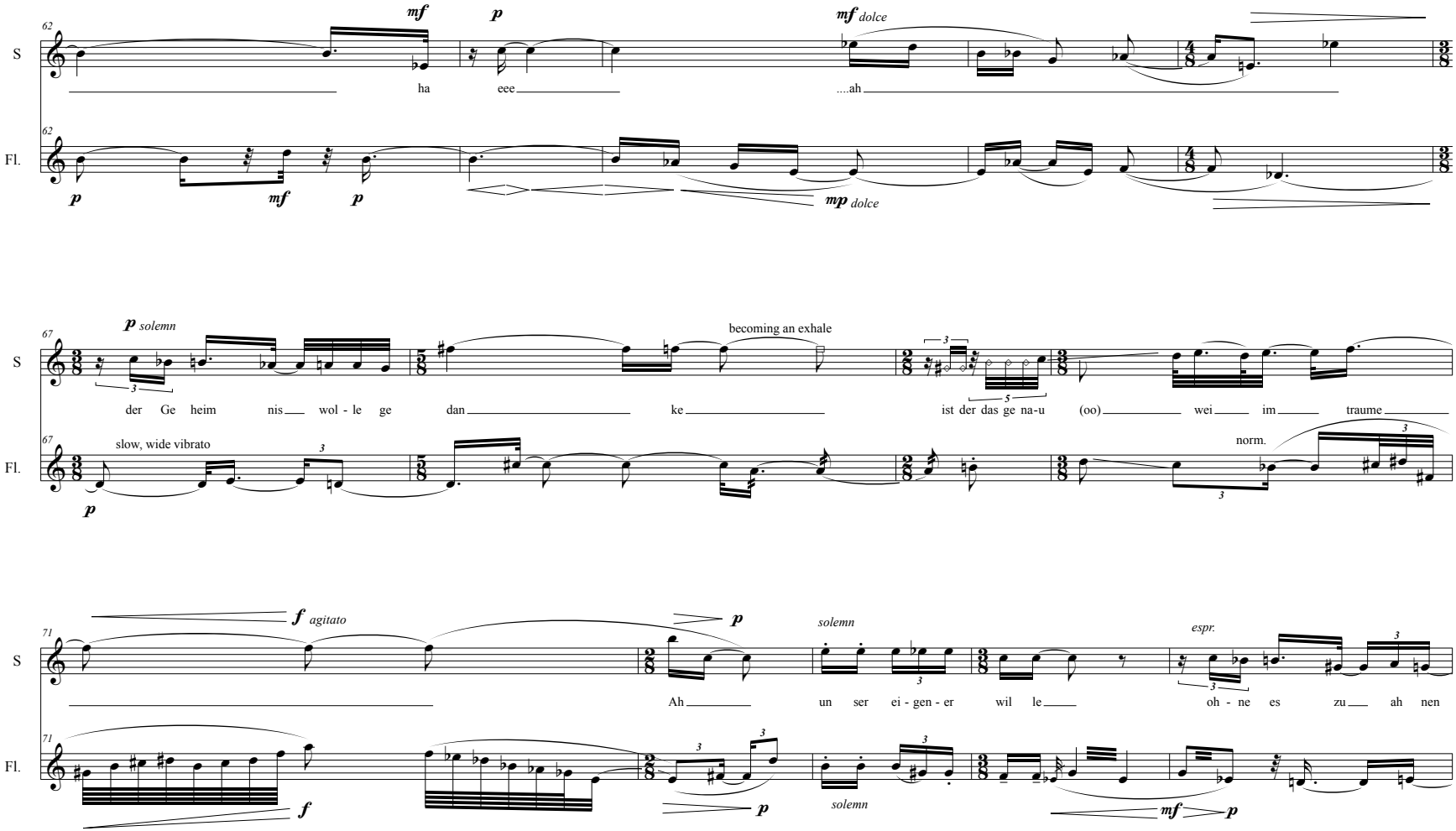
Magical and free ♪ = ca. 72. *Very flexible*

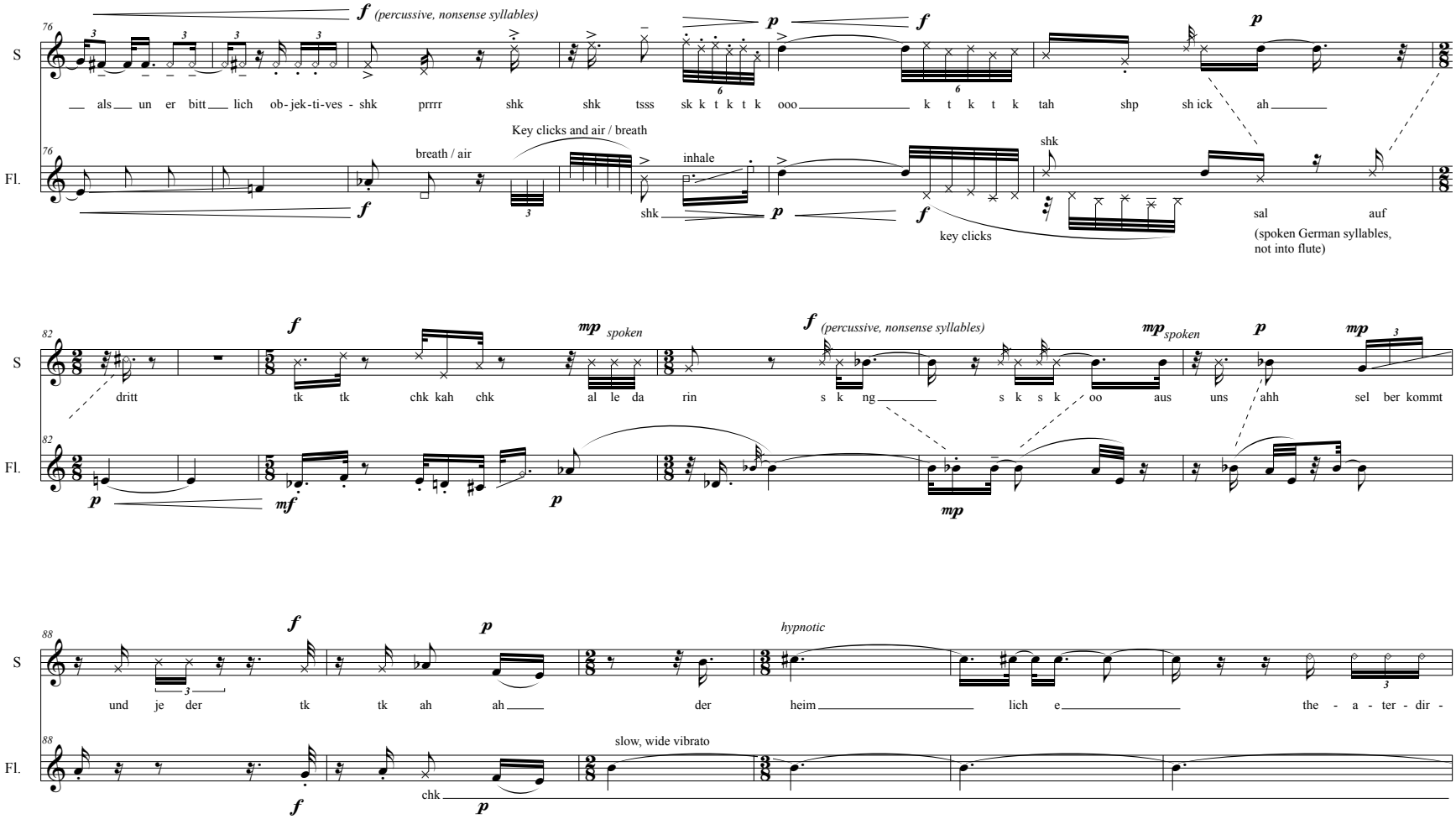


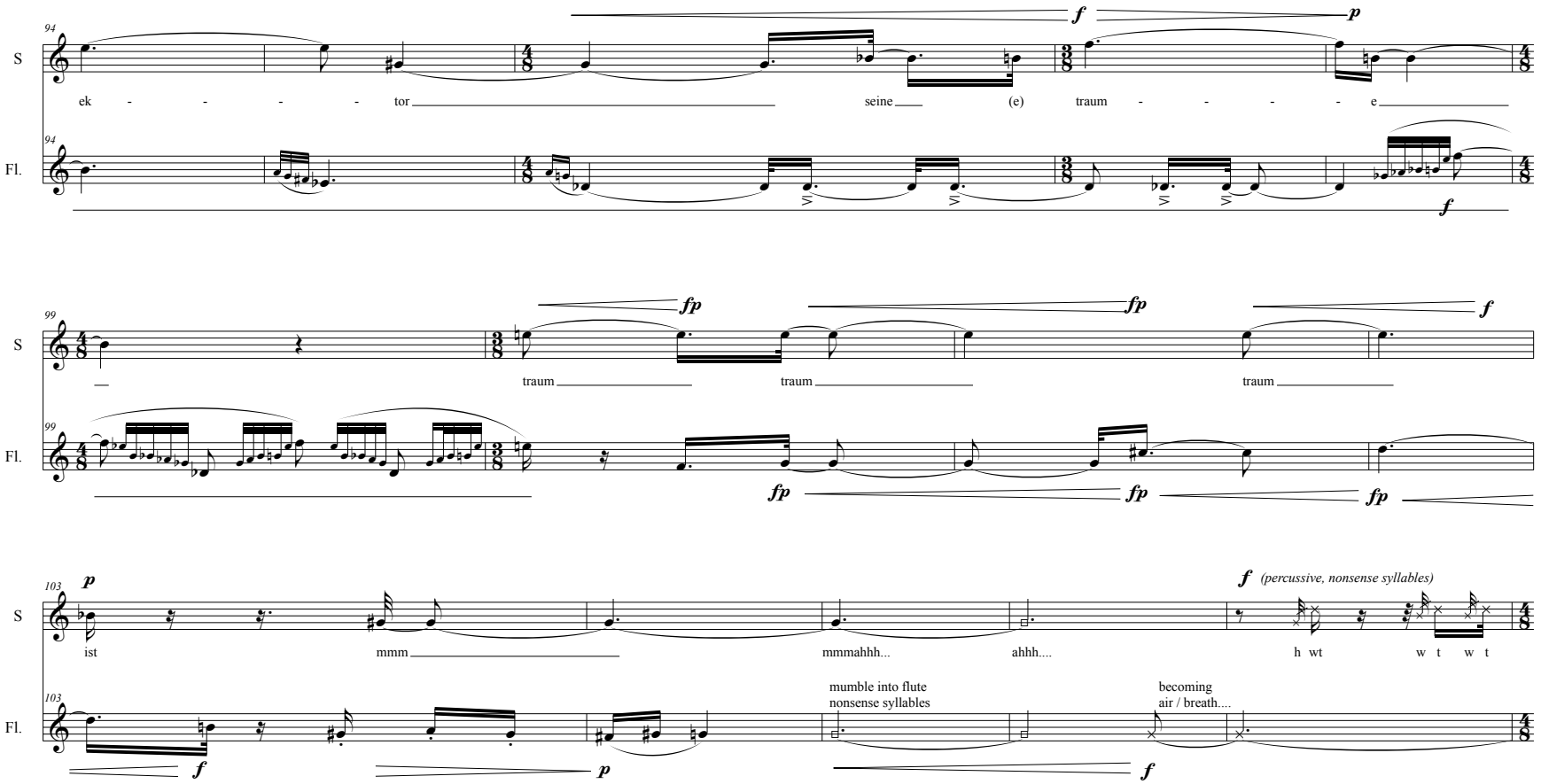

17
S
Fl.
mp
erratic gliss.
gliss.
face of your a ni ma
Sat - ing!
Sat - ting!
Sating! Sating! your
21
mp molto espr.
p very quiet / quasi whisper
f espr.
in - most needs
What a bout your need for temp ta tion?
and ex - per - i - ence
E - - - - thos
wide vib.
gliss w/
air flange
tss tk tk
ks
trrr rt rt
26
p
mf conversational
E - - - - thos
what you want for your king.
This whole idea of the
Key clicks and air / breath
breath / aid
overblow
slow, wide vibrato

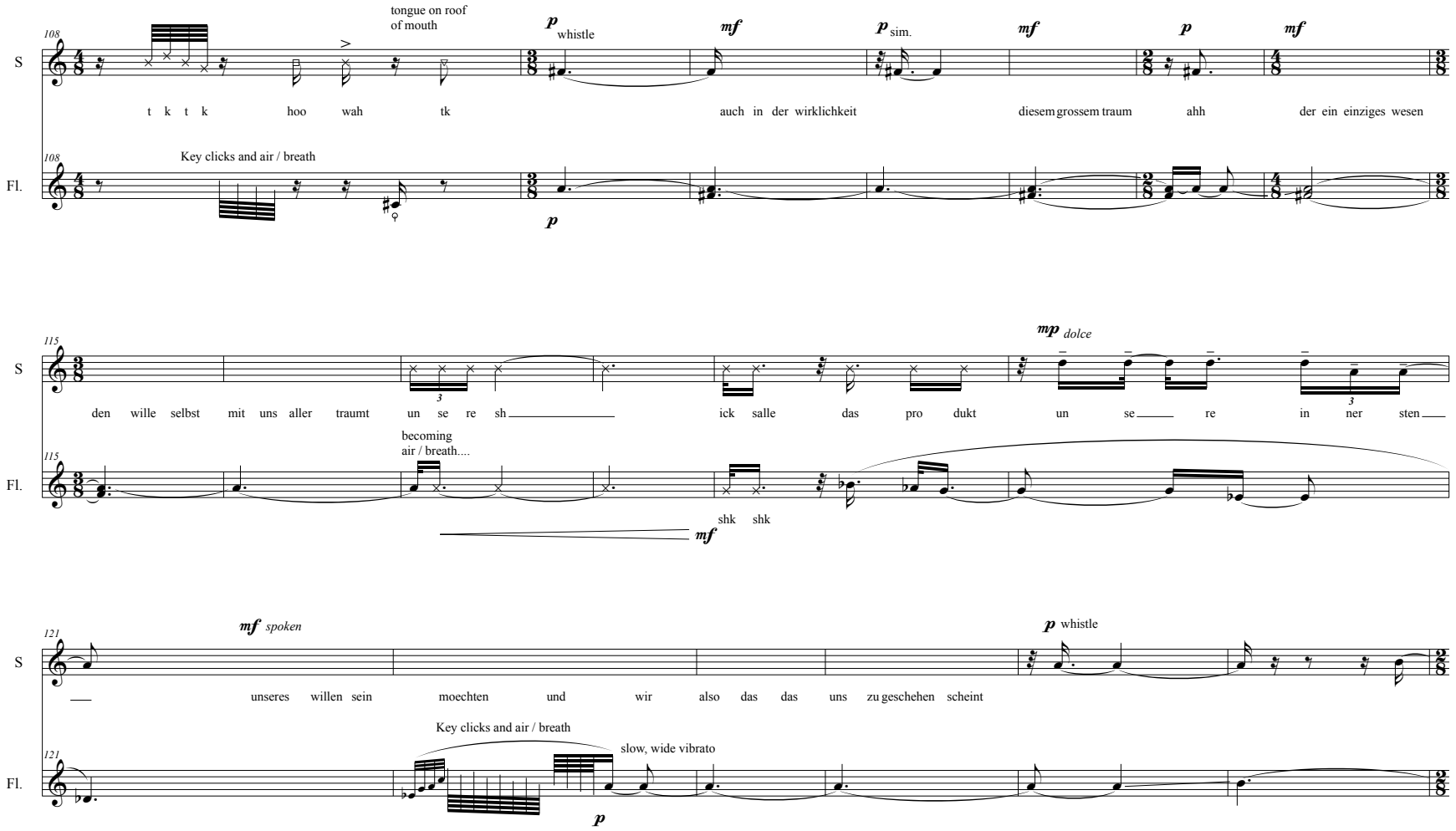

31
S
difference between allegory and myth... it's fascinating. pe - o - ple have hid den(nn) de - si - res that so - ci - e - ty won't con - done (nn)
31
Fl.
norm.
mf p mf p
stay close to flute to blend sounds
sharp contrast between conversationand expressive singing
37
S
some say these are sub - li - mate - d (ay) down (ayy...eee) in to the un - con - scious
37
Fl.
wide vib.
Giocoso
42
S
eee... ah... ooo... o - thers ask (k) k k ka ki kah ko ah kah k
stay close to flute to blend sounds
percussive, angular
42
Fl.

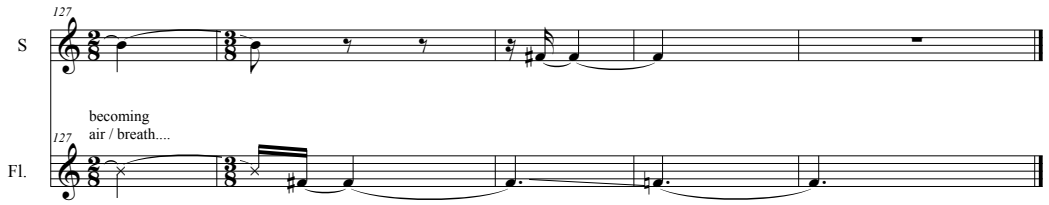

47
S
Fl.
p
fp
fp
mf
ki ka koh ksss sk what if those im - pulse - s are there there there al ways?
sfz p
fp fp fp mf
52
(percussive, nonsense syllables)
k kuh ti k tsss... sk woo t k t k t k t kooo oh wha ee
breath / air
breath / air
ti k whoo woo
key clicks
ck ft
key clicks
57
mf delicato
slow, wide vibrato
kee a ee a a ee a a a ta ka ta ka ta ka ta ka ta ka ta (ahmmmm) a a a ooo
mf
delicato
mf
p
mf
p
mf


62
S
Fl.
mf
p
mf dolce
ha
eee
....ah
mp dolce
67
p solemn
becoming an exhale
slow, wide vibrato
norm.
der Ge heim nis wol - le ge dan ke
ist der das ge na-u (oo) wei im traume
71
f agitato
p
solemn
espr.
Ah un ser ei - gen - er wil le
oh - ne es zu ah nen


76
S
Fl.
f (percussive, nonsense syllables)
p
f
p
als un er bitt lich ob-jek-ti-ves - shk prrrr shk shk tsss sk k t k t k ooo k t k t k tah shp sh ick ah
Key clicks and air / breath
breath / air
inhale
shk
shk
key clicks
sal auf
(spoken German syllables, not into flute)
82
S
Fl.
f
mp spoken
f (percussive, nonsense syllables)
mp spoken
p
mp
dritt tk tk chk kah chk al le da rin s k ng s k s k oo aus uns ahh sel ber kommt
p
mf
p
mp
88
S
Fl.
f
p
hypnotic
und je der tk tk ah ah der heim lich e the - a - ter - dir -
slow, wide vibrato
f
chk
p


94
S
ek - - - - tor seine (e) traum - - - - e
f
p
94
Fl.
f
99
S
traum traum traum
fp
fp
f
99
Fl.
fp
fp
fp
103
S
ist mmm mmmahhh... ahhh.... h wt w t w t
p
f (percussive, nonsense syllables)
103
Fl.
mumble into flute
nonsense syllables
becoming
air / breath....
f
p
f

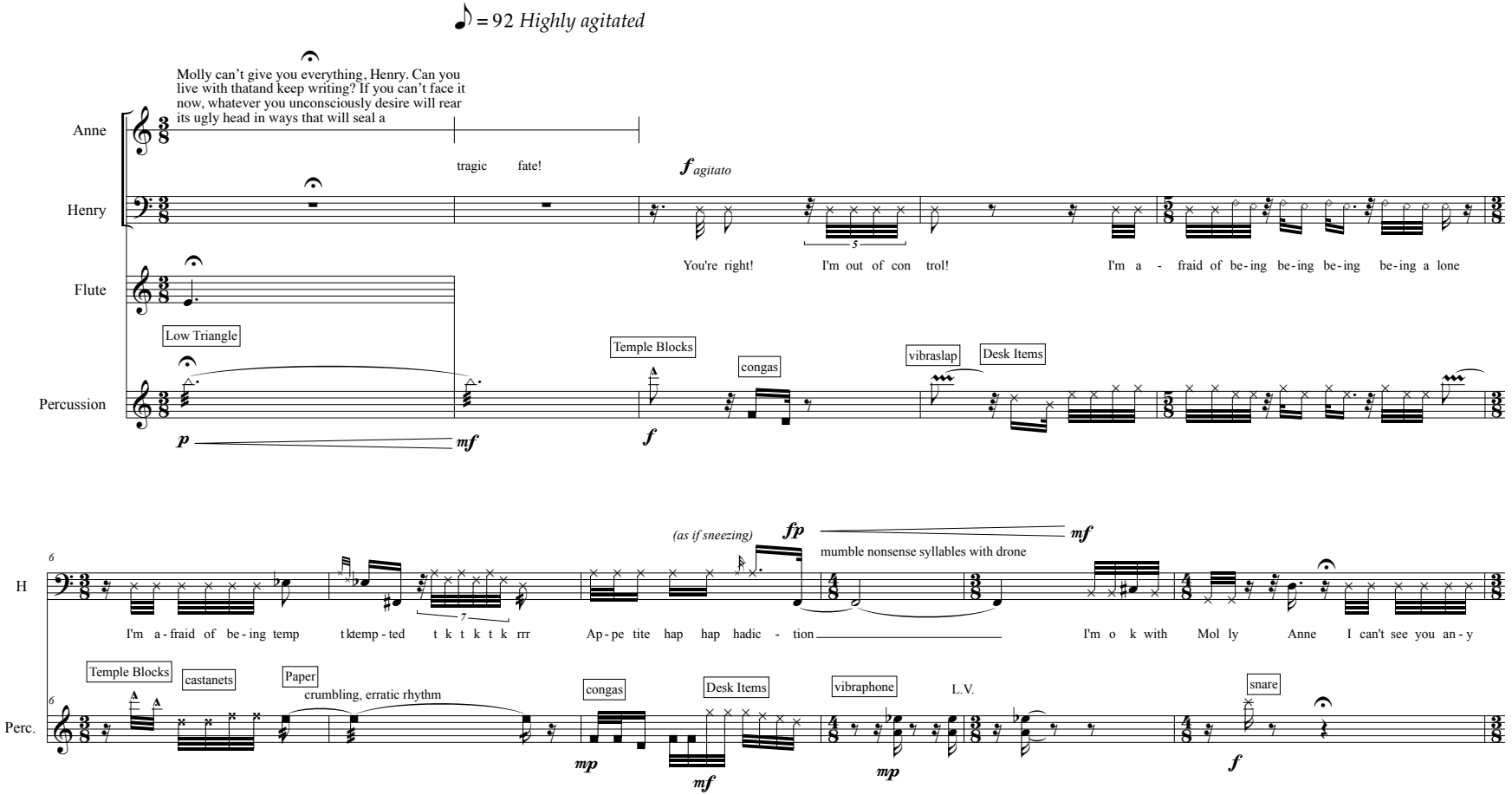

108
S
tongue on roof of mouth
p whistle
mf
p sim.
mf
p
mf
t k t k hoo wah tk
auch in der wirklichkeit
diesem grossem traum
ahh
der ein einziges wesen
Fl.
Key clicks and air / breath
p
115
mp dolce
den wille selbst mit uns aller traumt un se re sh ick salle das pro dukt un se re in ner sten
becoming air / breath....
shk shk
mf
121
mf spoken
unseres willen sein moechten und wir also das das uns zu geschehen scheint
p whistle
Key clicks and air / breath
slow, wide vibrato
p

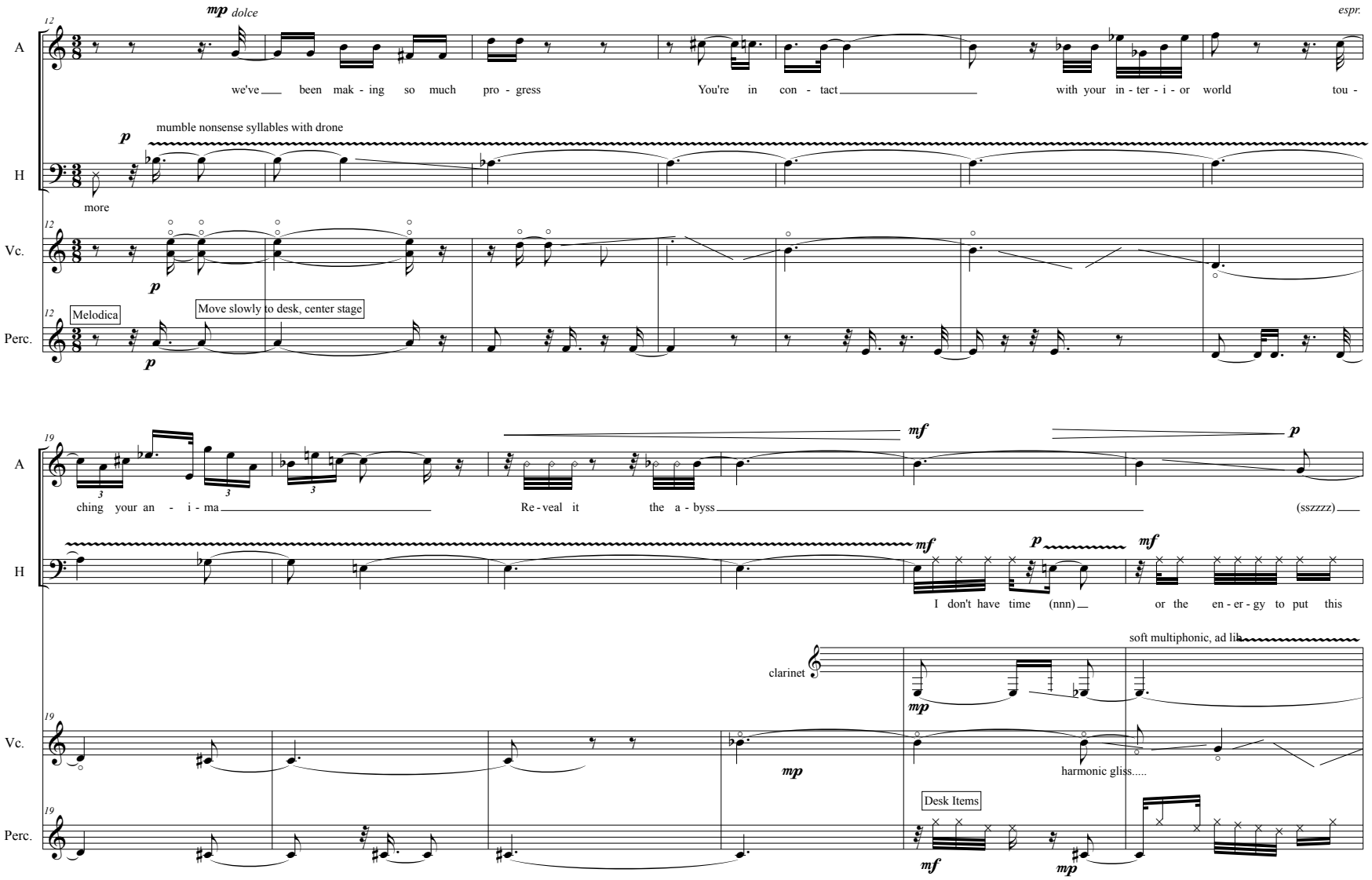


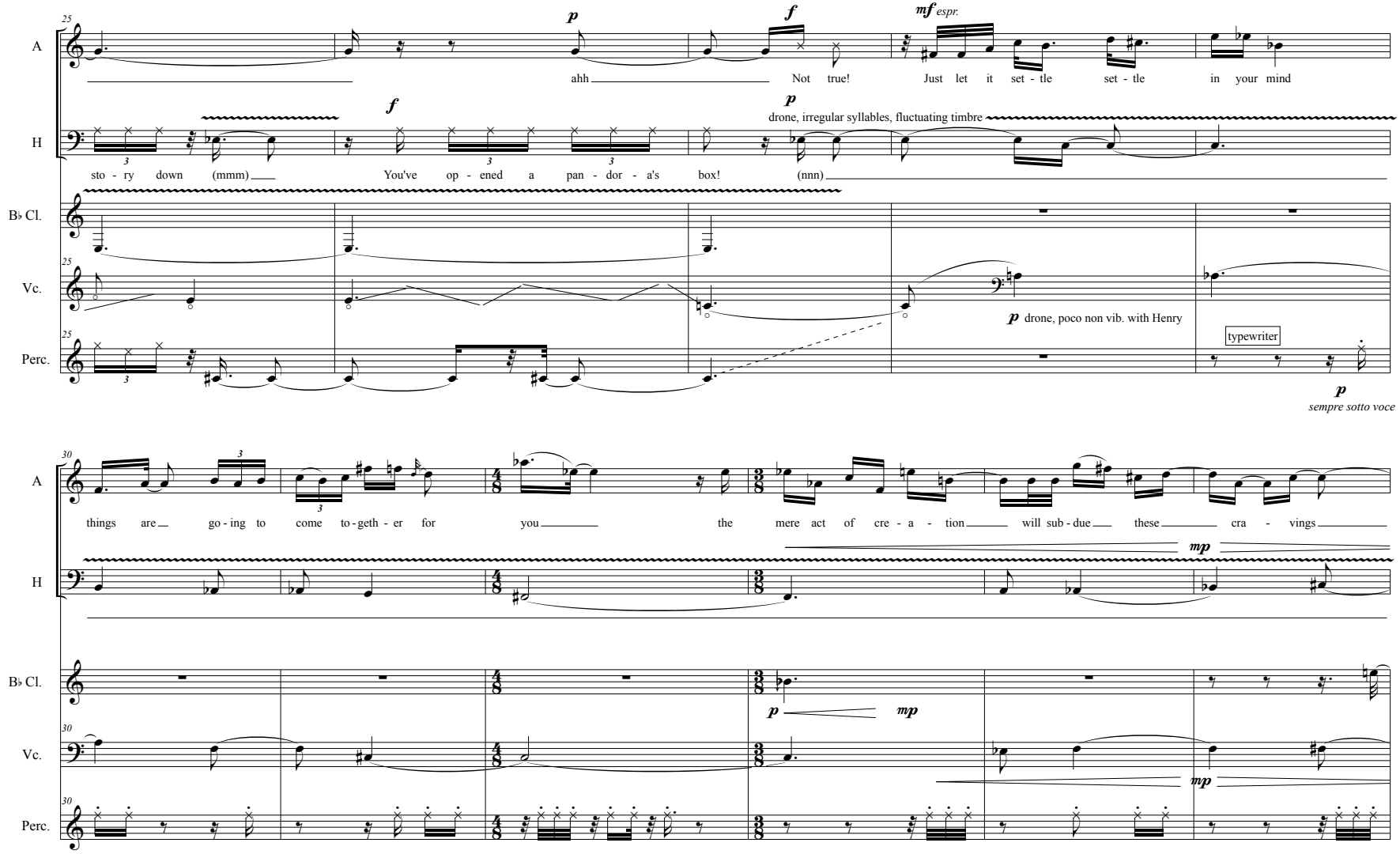
ATTACCA NO. 13

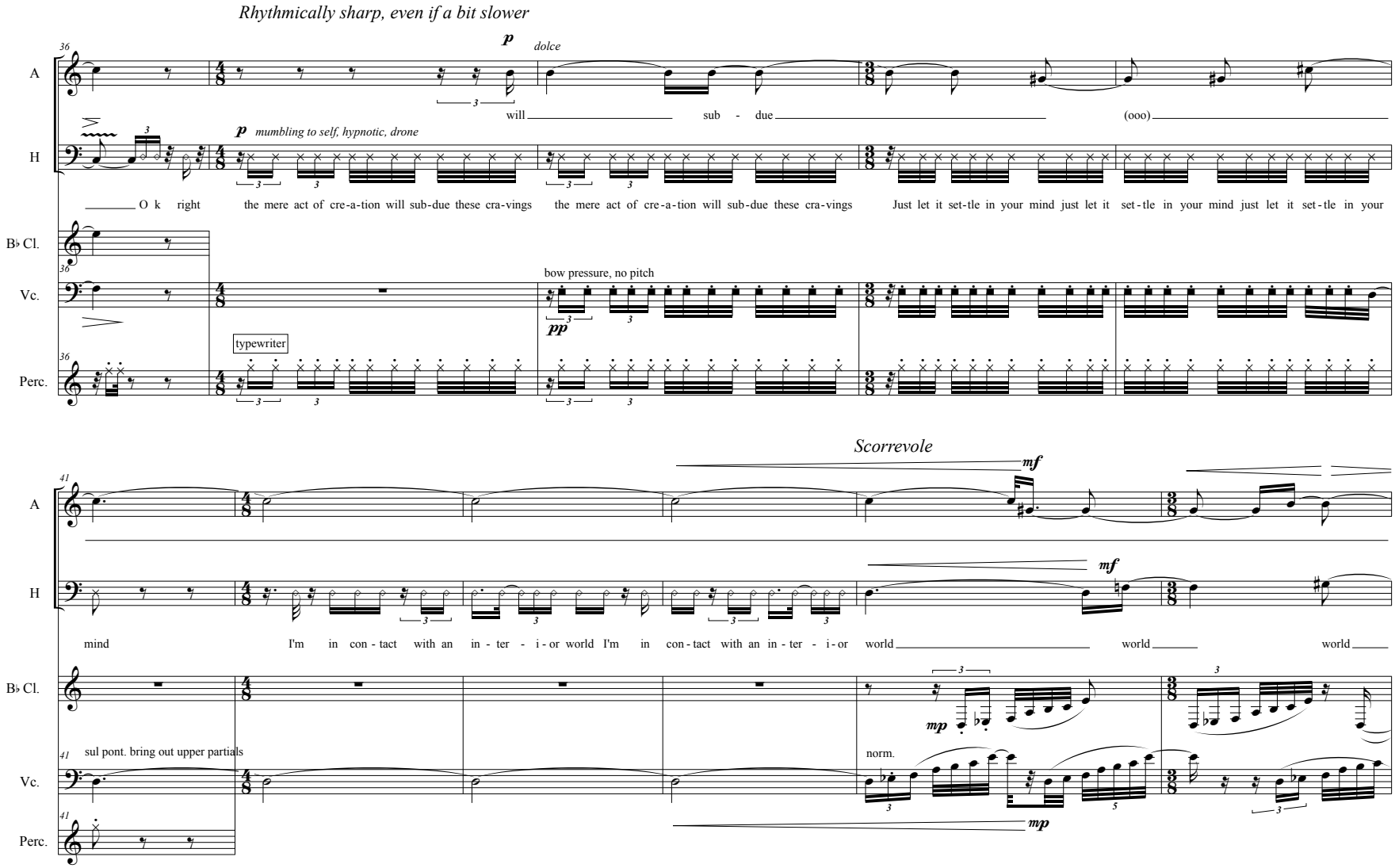
No. 13 Interior World

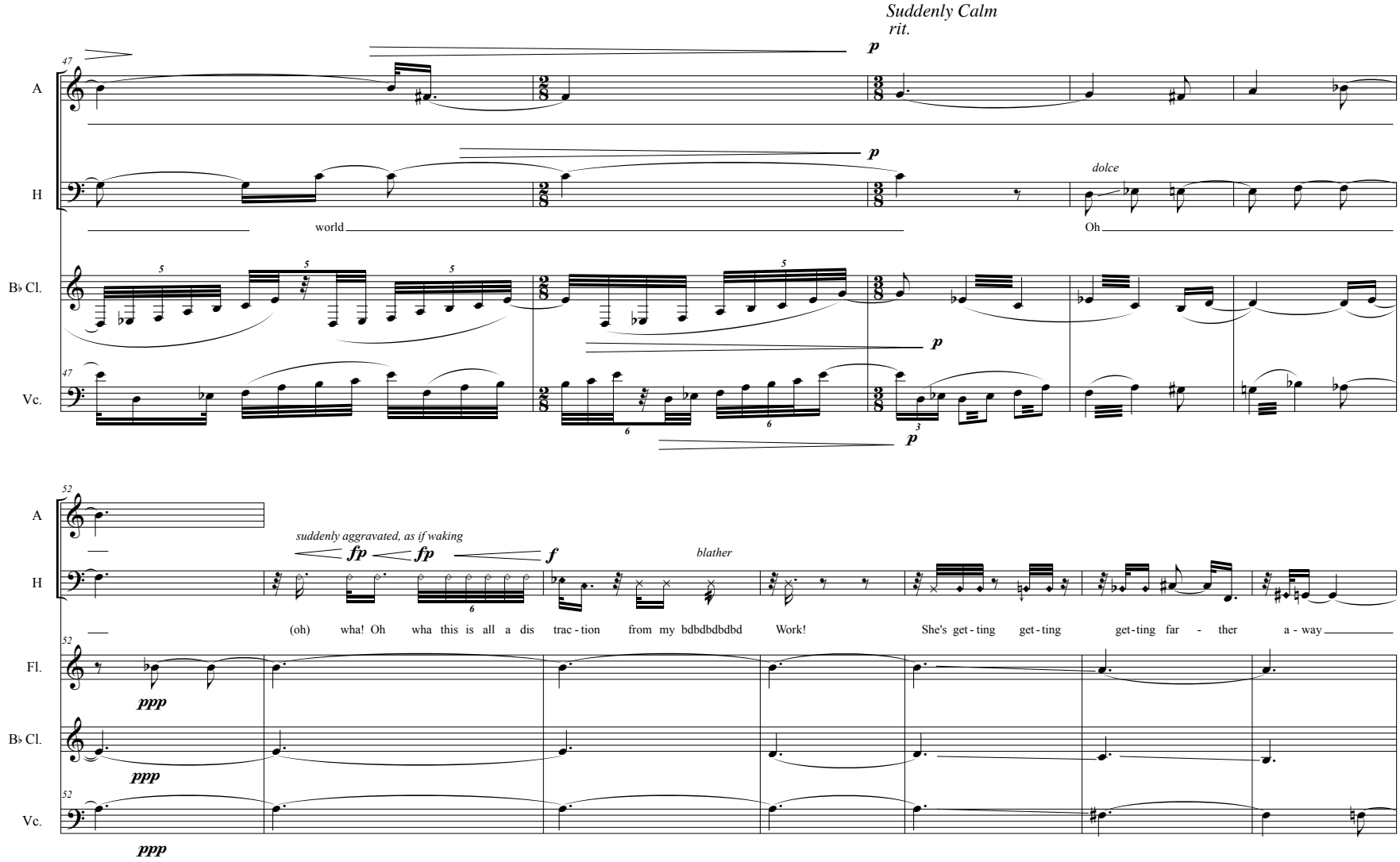
Note: During this number, the perccusionist will move to the desk center stage. If the percussionist has not memorized the music to be played at the desk, the music should be read from the desk, not from a music stand. The crotales at the end of the number can also be performed from on stage with the discretion of the stage director.

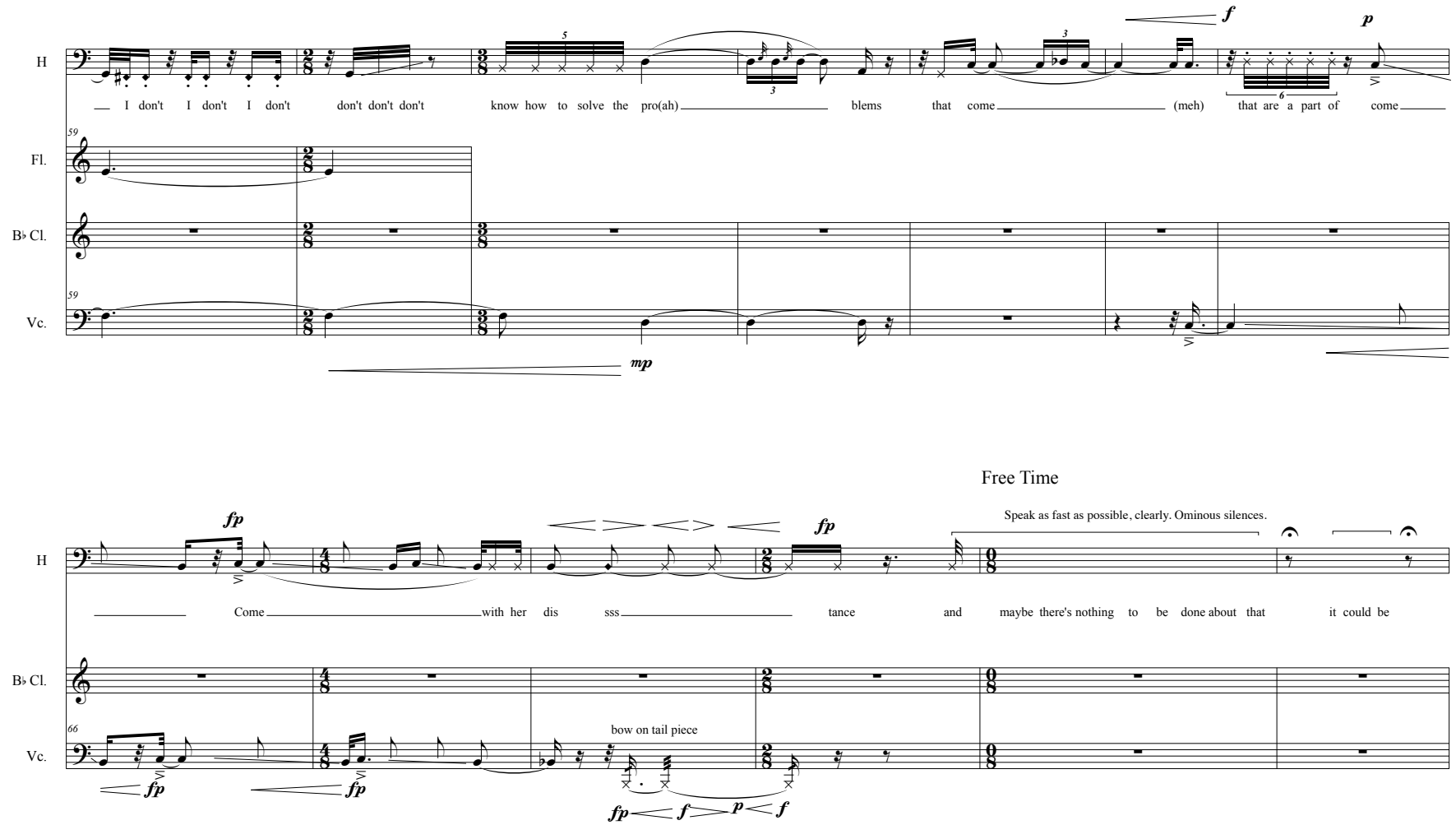


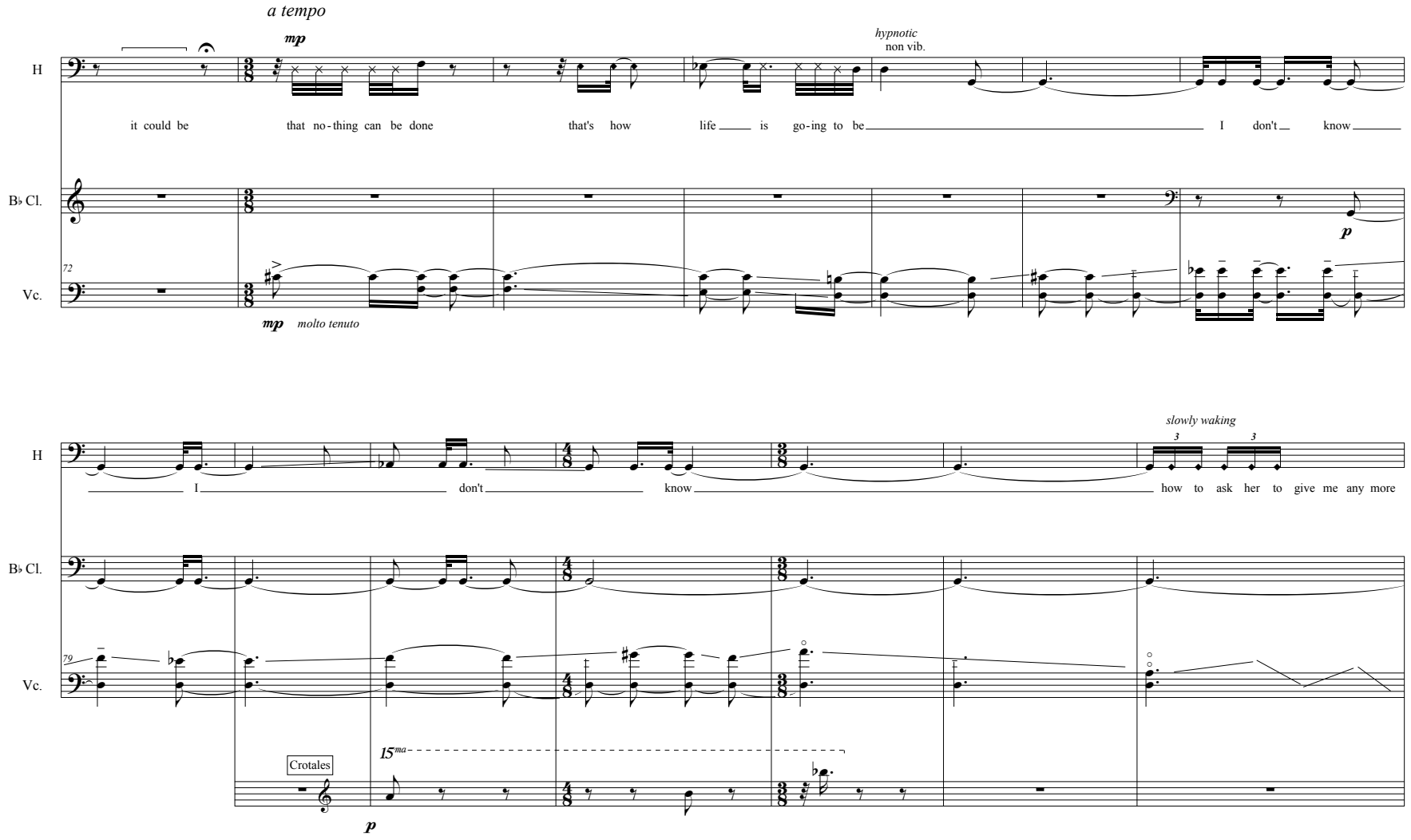

12
mp dolce
espr.
A
we've been mak - ing so much pro - gress
You're in con - tact with your in - ter - i - or world tou -
mumble nonsense syllables with drone
p
H
more
12
Vc.
p
12
Melodica
Move slowly to desk, center stage
Perc.
p
19
mf
p
A
ching your an - i - ma
Re - veal it the a - byss
(sszzzz)
mf
p
mf
H
I don't have time (nnn)
or the en - er - gy to put this
soft multiphonic, ad lib.
clarinet
mp
19
Vc.
mp
harmonic gliss.....
Desk Items
19
Perc.
mf
mp

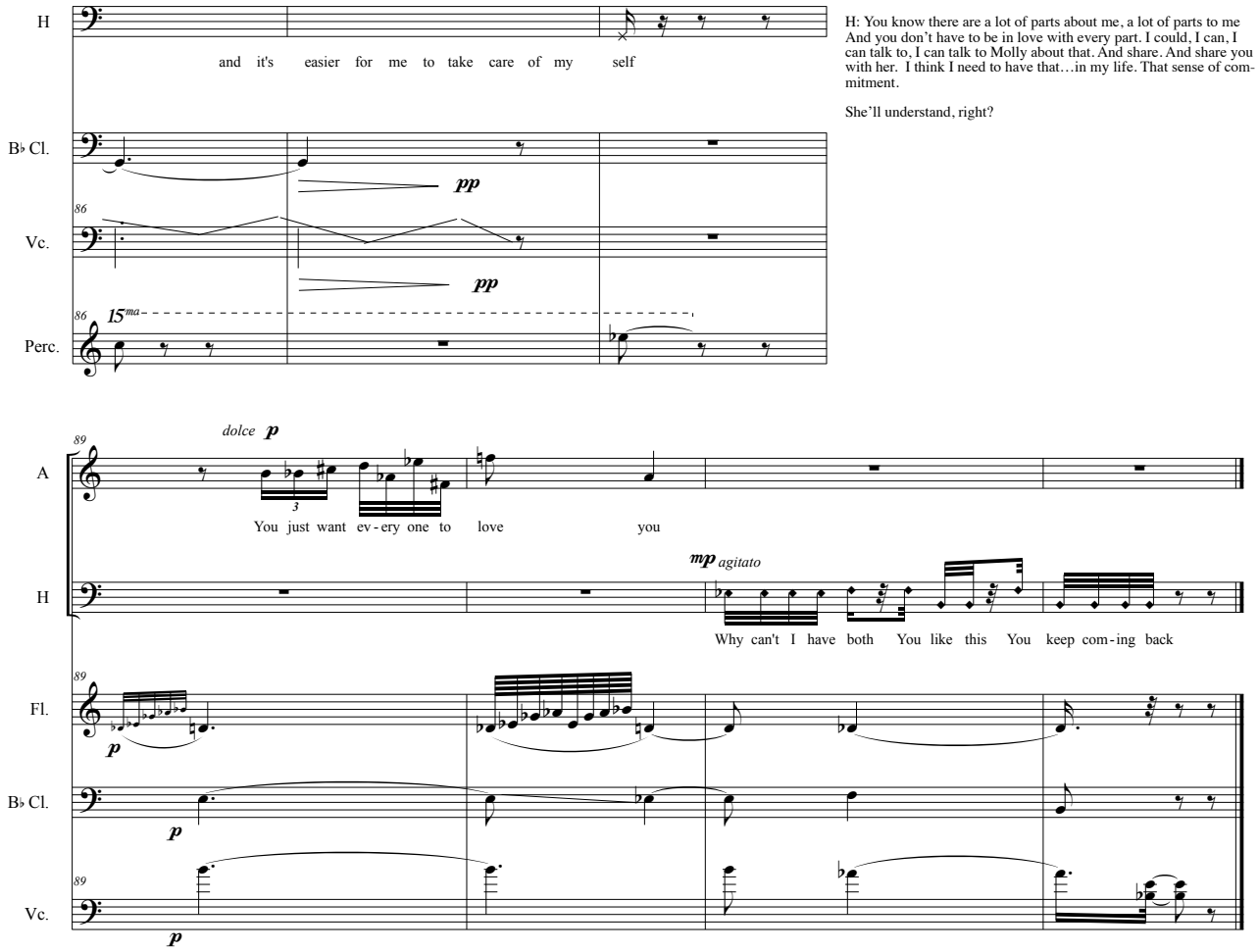

25
A
H
B♭ Cl.
Vc.
Perc.
p
f
mf espr.
ahh
Not true!
Just let it set - tle set - tle in your mind
sto - ry down (mmm)
You've op - ened a pan - dor - a's box!
(nnn)
drone, irregular syllables, fluctuating timbre
p drone, poco non vib. with Henry
typewriter
p
sempre sotto voce
30
things are go - ing to come to - geth - er for you the mere act of cre - a - tion will sub - due these cra - vings
mp
p
mp


Rhythmically sharp, even if a bit slower
36
A
p
dolce
will
sub - due
(ooo)
H
p
mumbling to self, hypnotic, drone
O k right
the mere act of cre-a-tion will sub-due these cra-vings
the mere act of cre-a-tion will sub-due these cra-vings
Just let it set-tle in your mind just let it set-tle in your mind just let it set-tle in your
B♭ Cl.
Vc.
bow pressure, no pitch
pp
Perc.
typewriter
Scorrevole
41
mf
mind
I'm in con-tact with an in-ter - i-or world I'm in con-tact with an in-ter - i-or world
world
world
mp
sul pont. bring out upper partials
norm.


Suddenly Calm
rit.
47
A
H
B♭ Cl.
Vc.
p
dolce
world
Oh
52
suddenly aggravated, as if waking
fp
fp
f
blather
(oh) wha! Oh wha this is all a dis trac - tion from my bdbdbdbdbd Work!
She's get - ting get - ting get - ting far - ther a - way
Fl.
ppp


H
Fl.
B♭ Cl.
Vc.
59
59
f
p
mp
I don't I don't I don't don't don't don't know how to solve the pro(ah) blems that come (meh) that are a part of come
Free Time
Speak as fast as possible, clearly. Ominous silences.
fp
fp
fp
fp
f
p
f
Come with her dis sss tance and maybe there's nothing to be done about that it could be
bow on tail piece
66


a tempo
mp
hypnotic
non vib.
H
it could be
that no-thing can be done
that's how
life is go-ing to be
I don't know
B♭ Cl.
p
72
Vc.
mp
molto tenuto
slowly waking
3
3
H
I
don't
know
how to ask her to give me any more
B♭ Cl.
79
Vc.
15ma
Crotales
p



H: You know there are a lot of parts about me, a lot of parts to me And you don't have to be in love with every part. I could, I can, I can talk to, I can talk to Molly about that. And share. And share you with her. I think I need to have that…in my life. That sense of commitment.

She'll understand, right?

A: What are you talking about! You think this conflict you're having is special? I think you've got me all wrong.

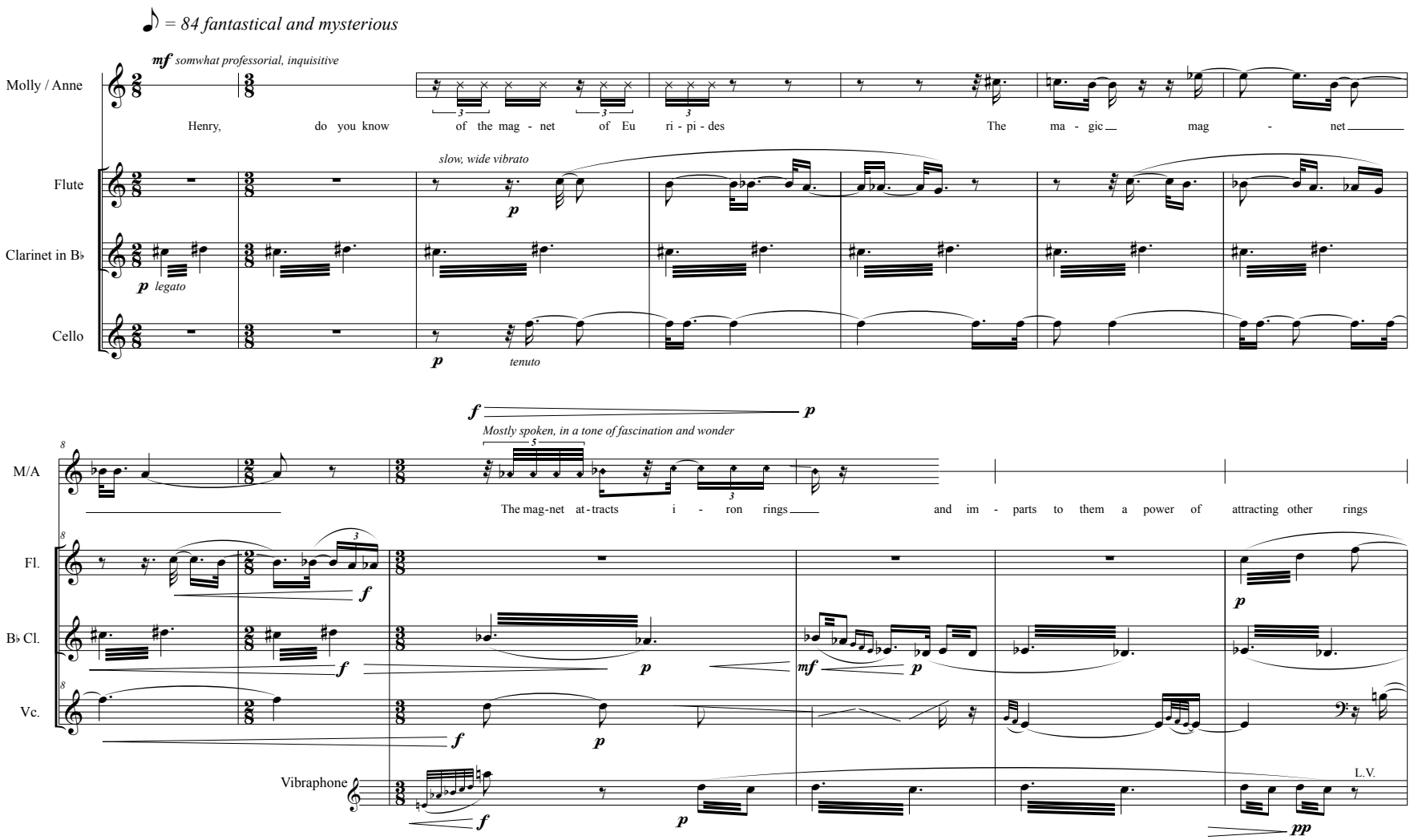
Anne snaps her fingers and gets Henry to focus back on the mirrorHenry is dragged to the mirror, fully in trance.

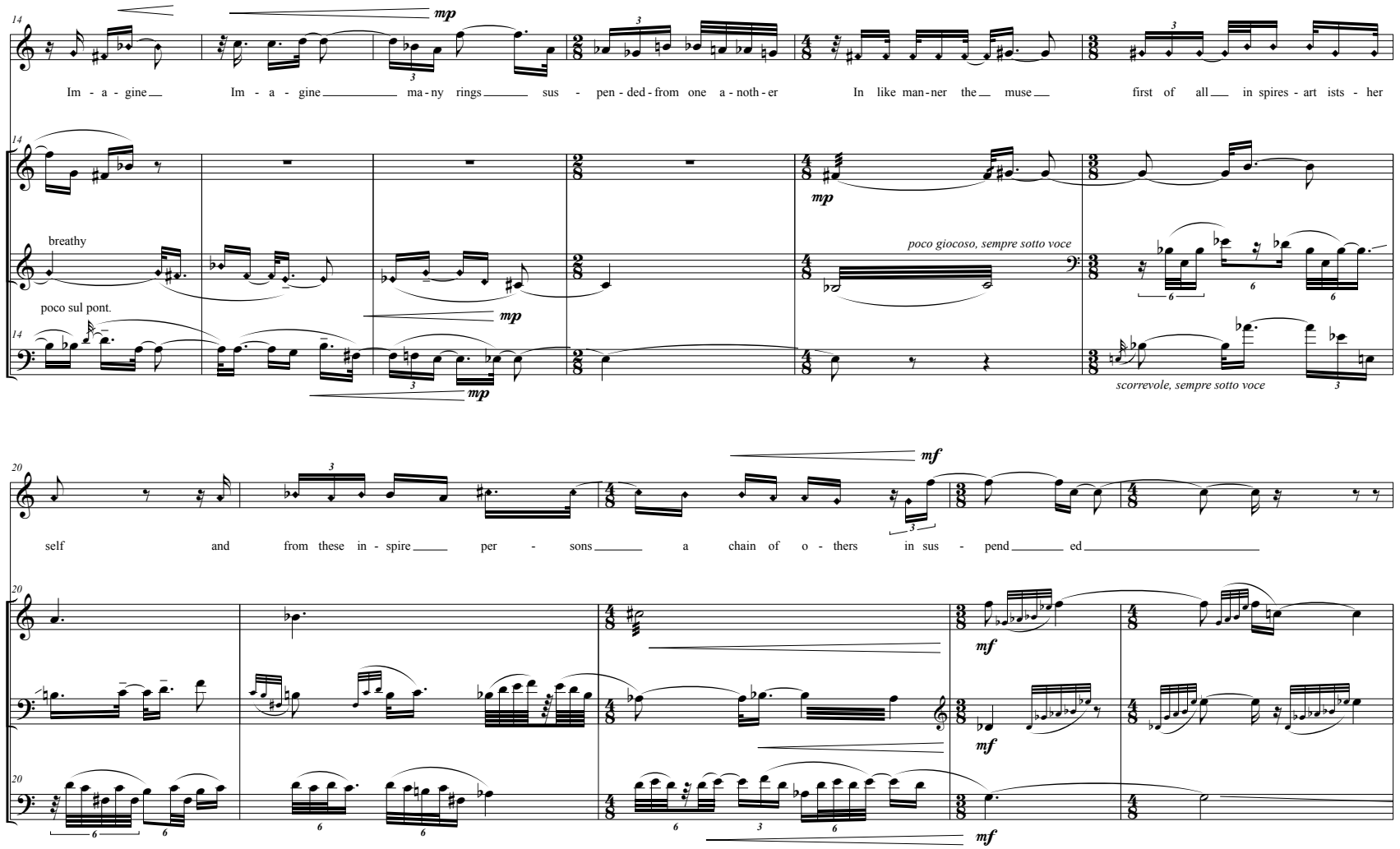
A: Wow! What a piece of work! It's always like this.

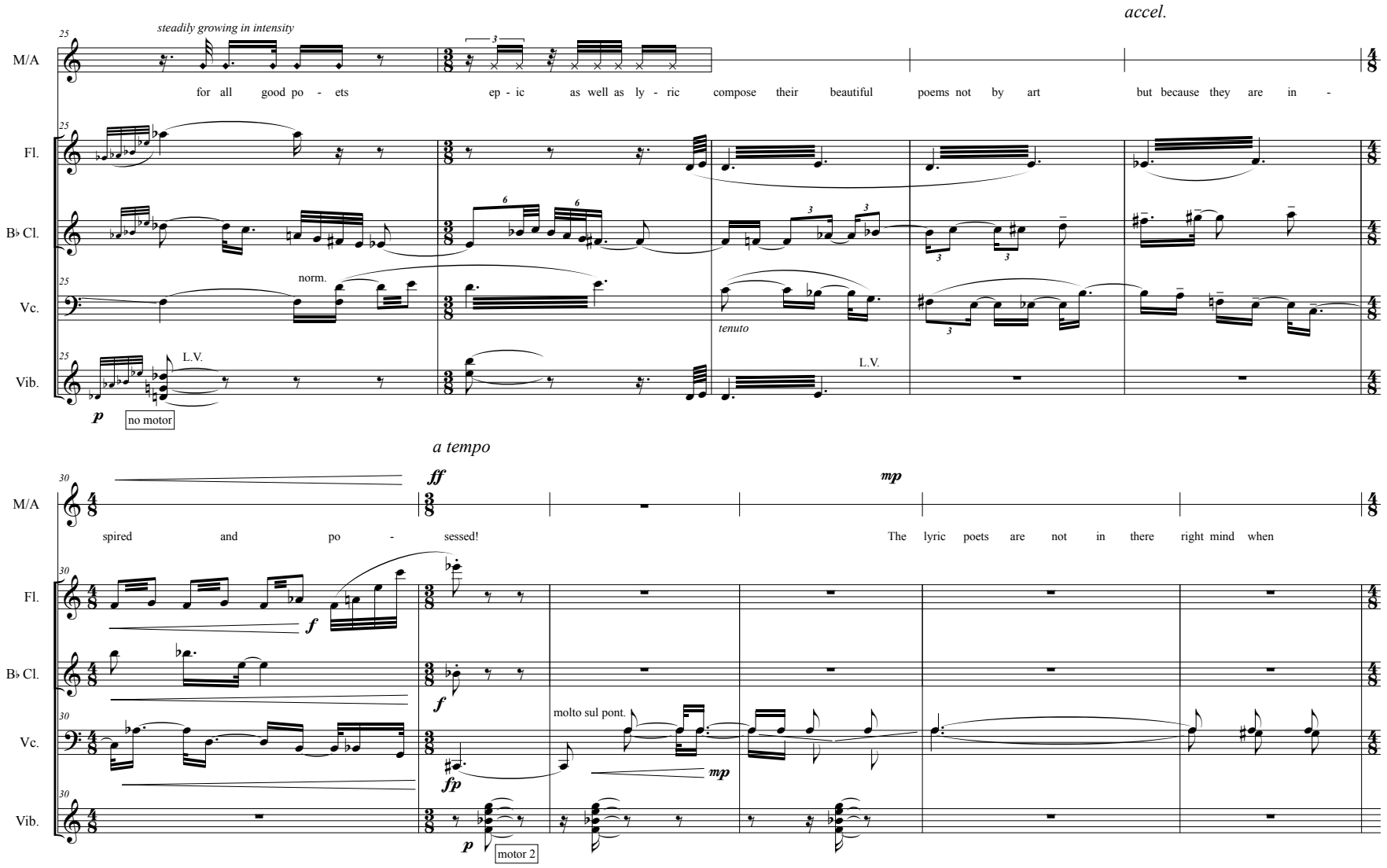
Pause. Anne takes a long drag from her cigarette

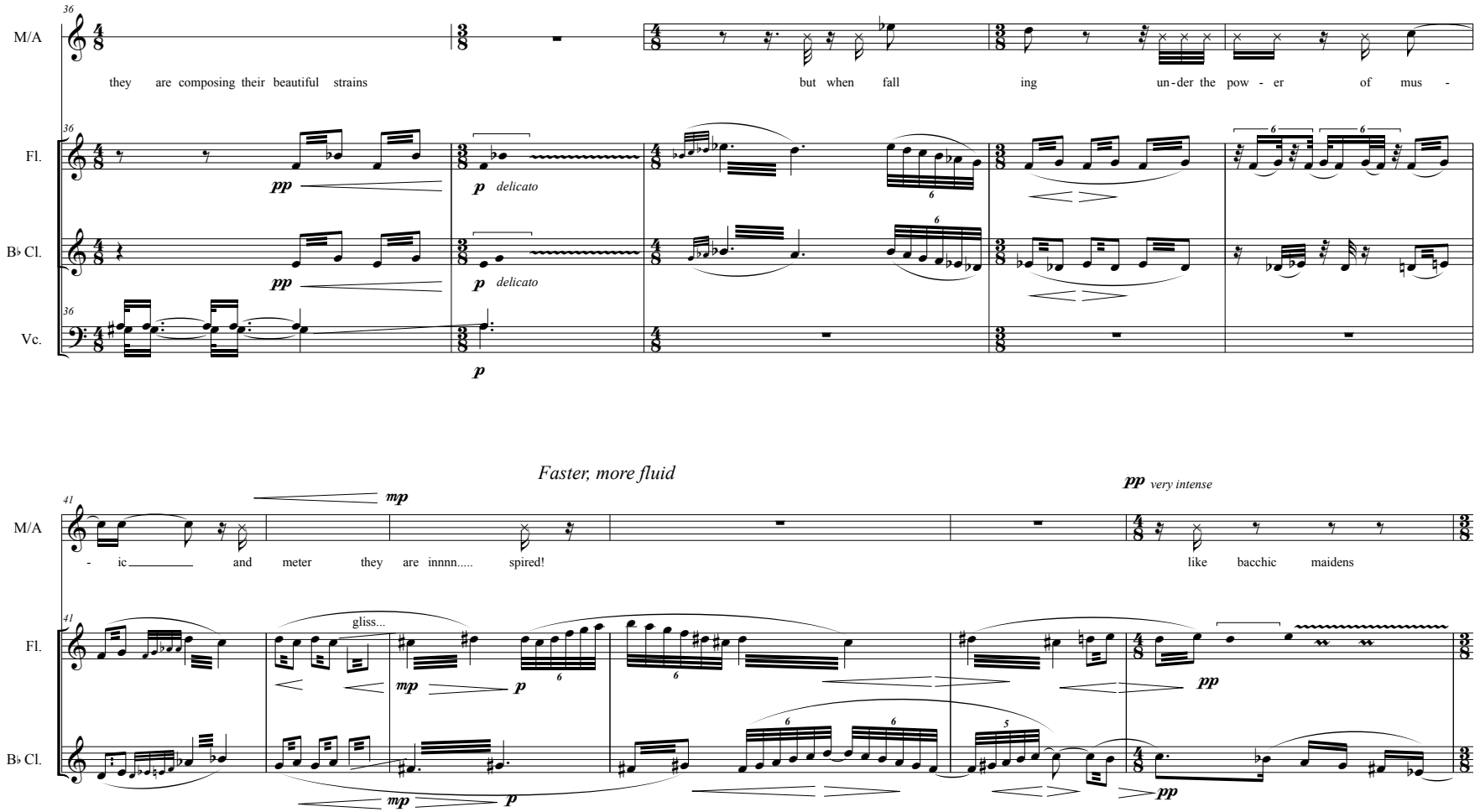
A: They're always so mixed up about their love life. At least I've been given some real talent. Some great people to work with. Sure, highly problematic. But we got good work done!

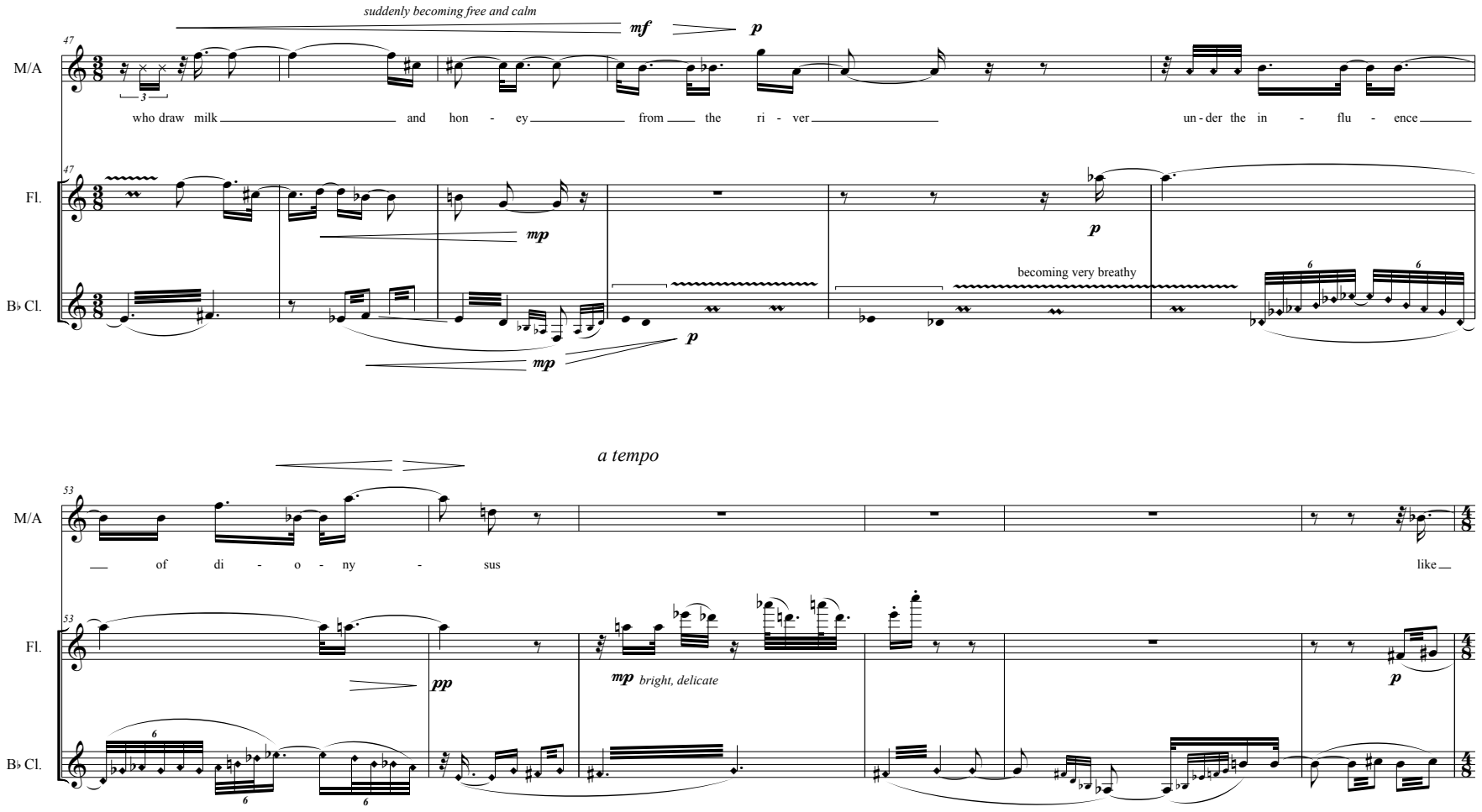
No. 14. Magents of Euripides
Text: Plato (adapt. Aylward)

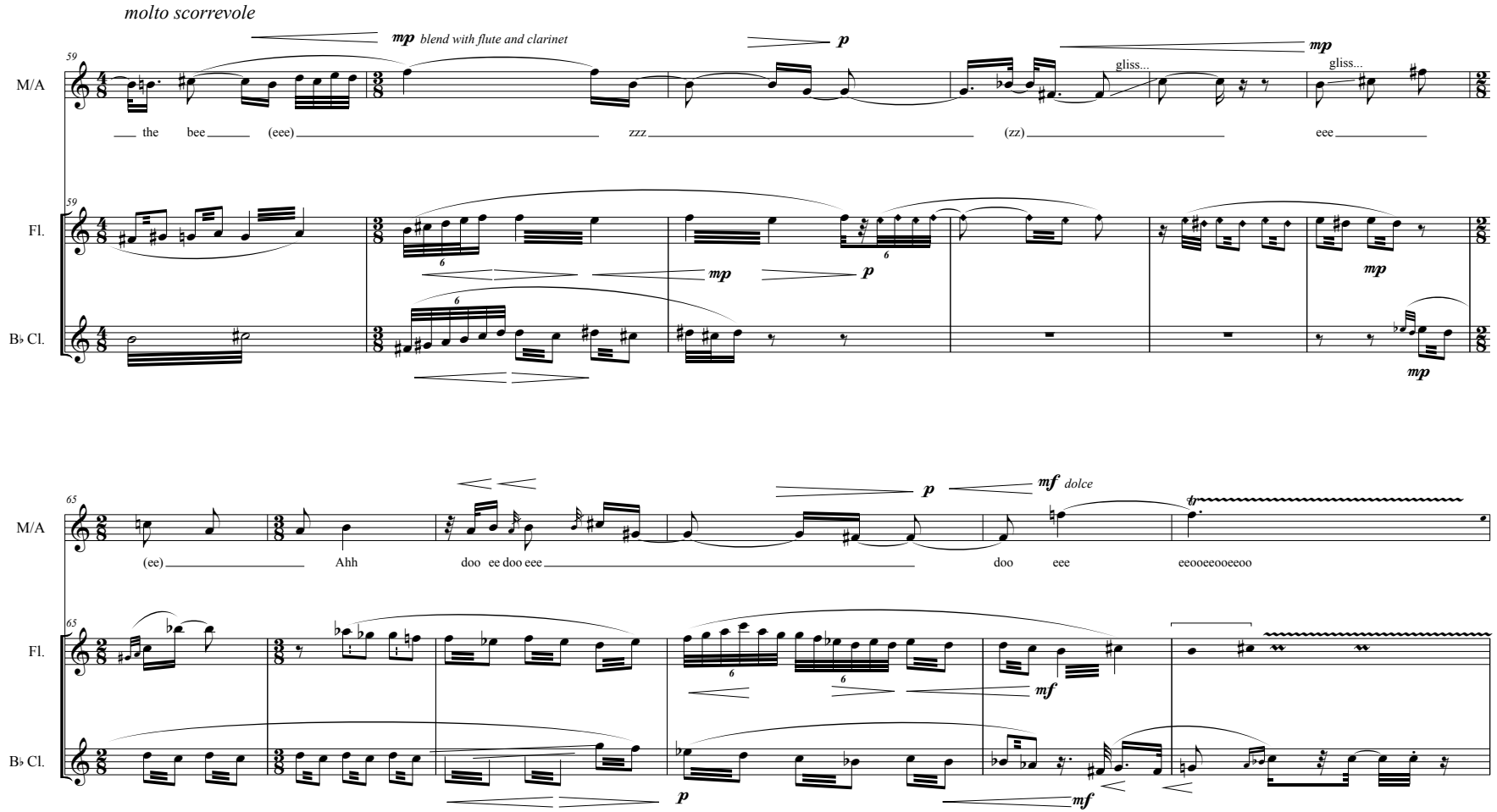


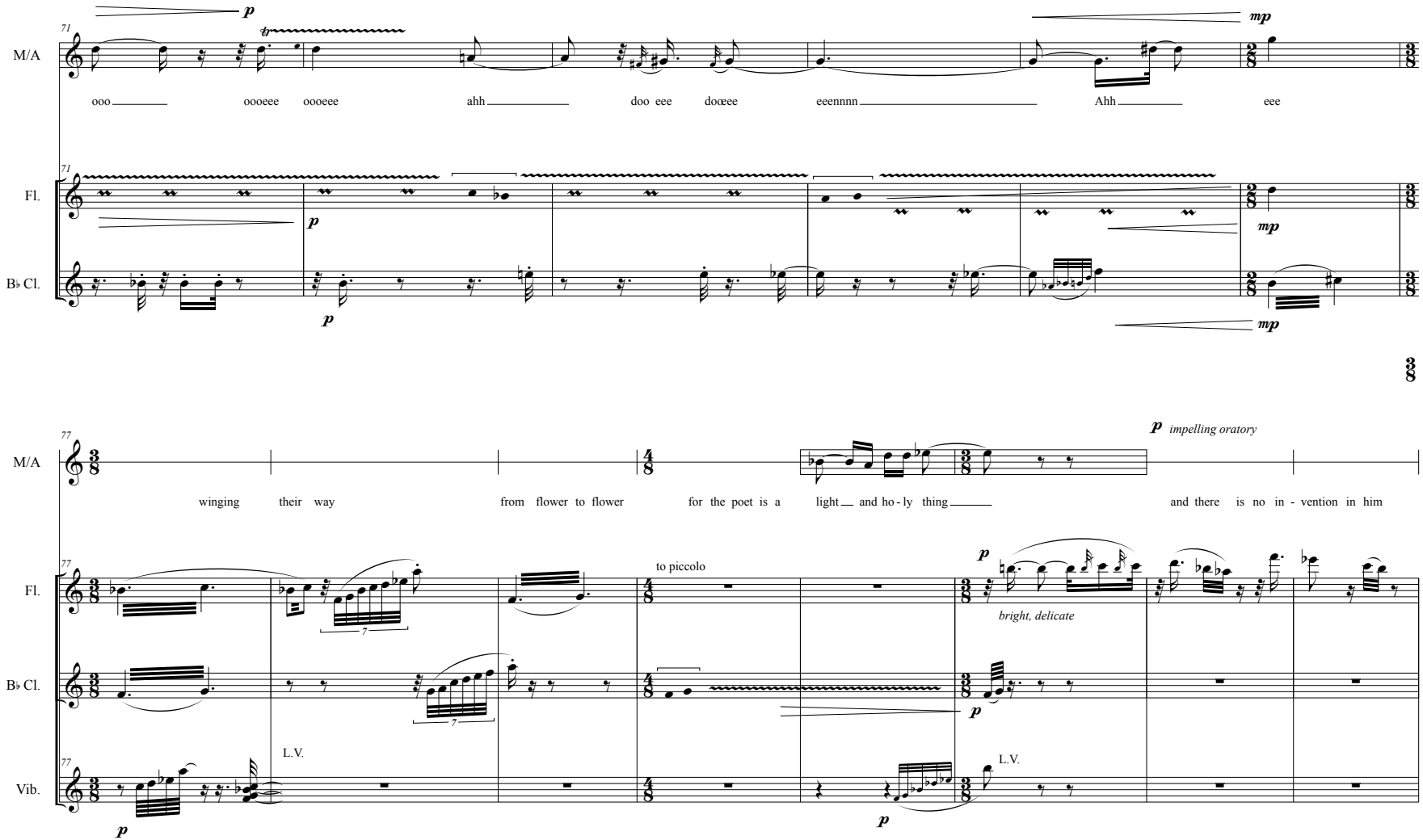

14
M/A
Im - a - gine
Im - a - gine
ma - ny rings
sus - pen - ded - from one a - noth - er
In like man - ner the
muse
first of all
in spires - art ists - her
Fl.
mp
Bb Cl.
breathy
poco sul pont.
poco giocoso, sempre sotto voce
Vc.
scorrevole, sempre sotto voce
20
self
and
from these in - spire
per - sons
a chain of o - thers
in sus - pend
ed
mf

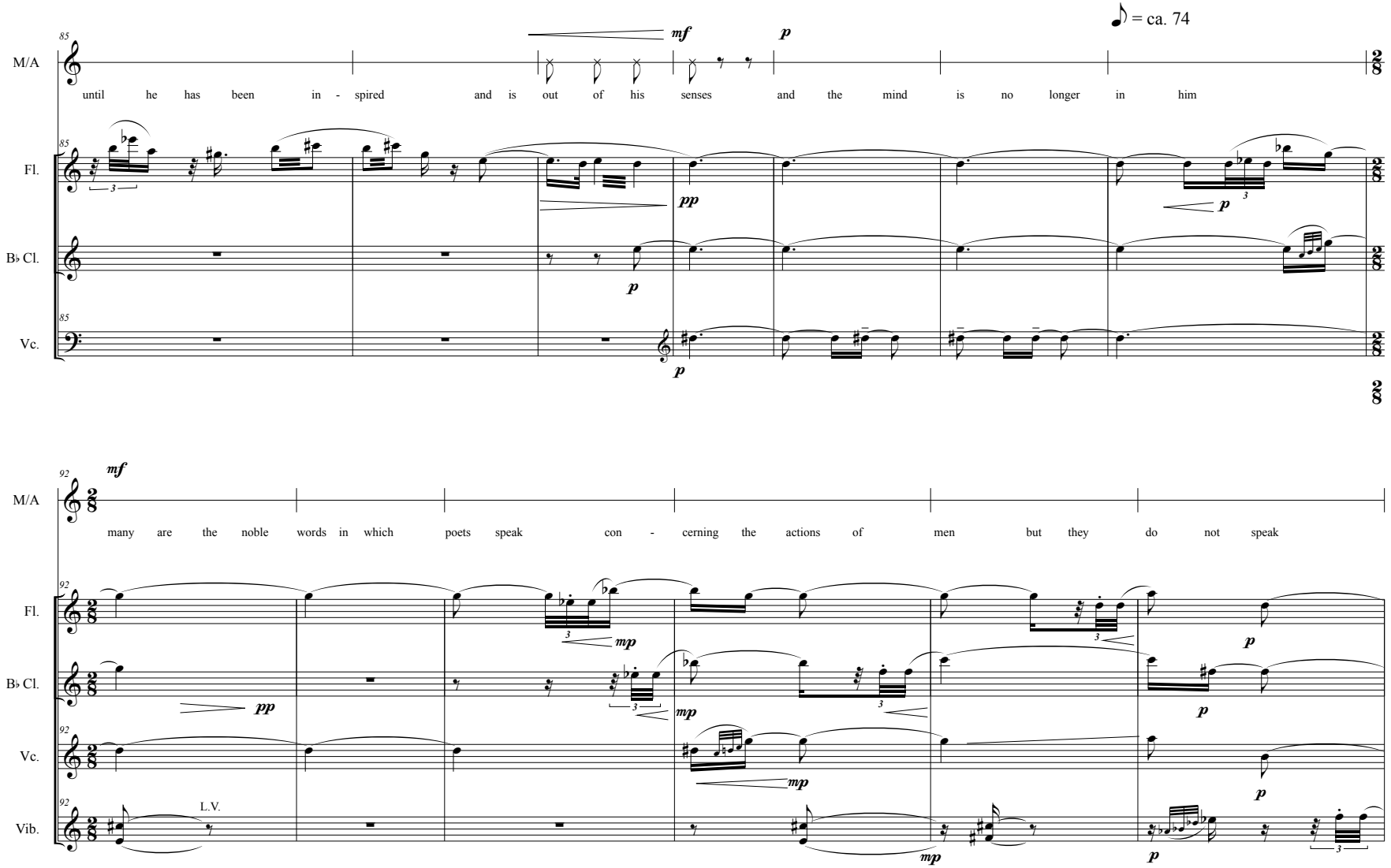

accel.
steadily growing in intensity
25
M/A
for all good po - ets ep - ic as well as ly - ric compose their beautiful poems not by art but because they are in -
Fl.
B♭ Cl.
Vc.
norm.
tenuto
Vib.
L.V.
L.V.
p
no motor
a tempo
30
ff
mp
spired and po - sessed!
The lyric poets are not in there right mind when
f
f
molto sul pont.
fp
mp
p
motor 2

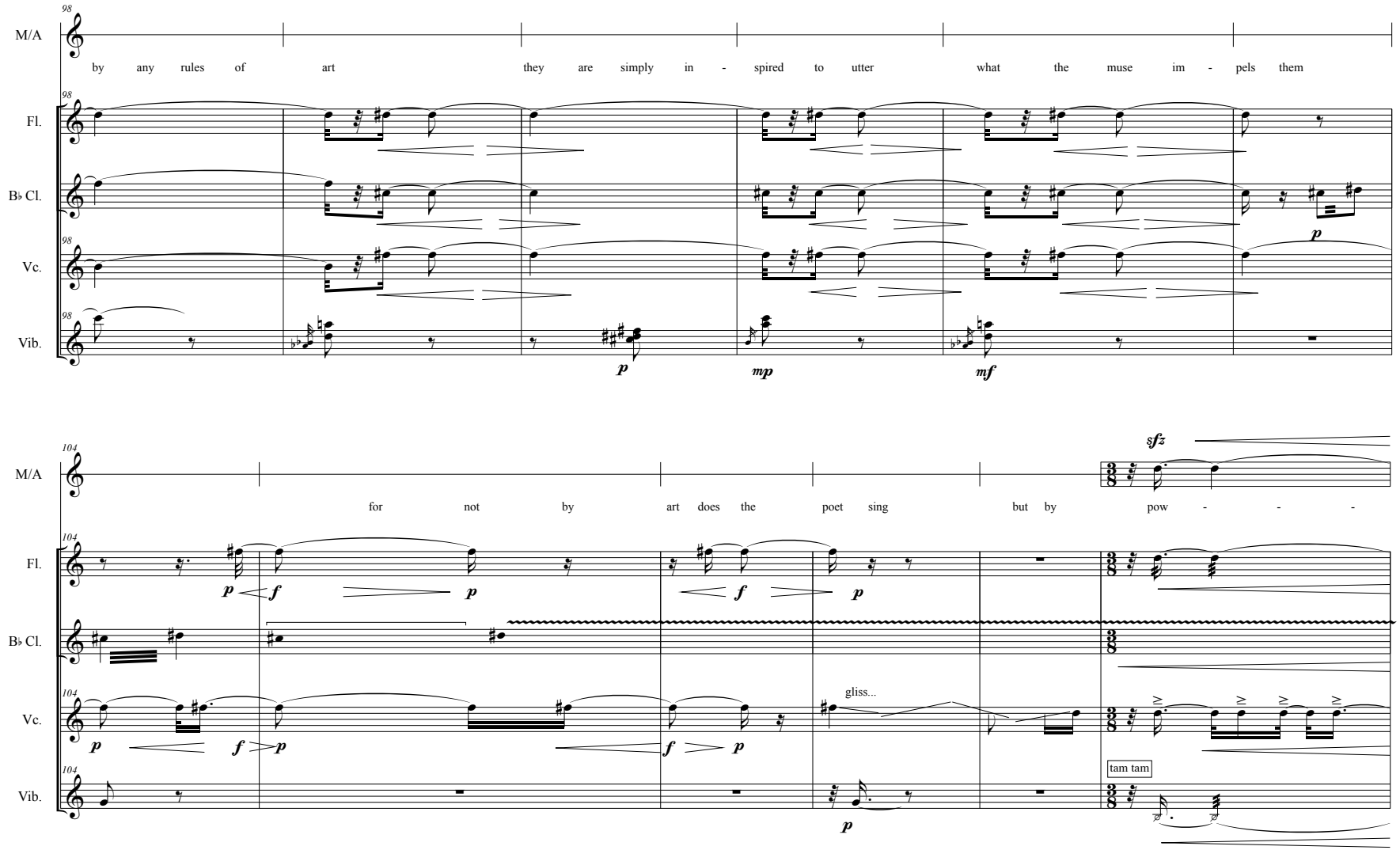

36
M/A
they are composing their beautiful strains
but when fall ing un-der the pow - er of mus -
Fl.
pp
p delicato
B♭ Cl.
pp
p delicato
Vc.
p
Faster, more fluid
41
mp
- ic and meter they are innnn..... spired!
pp very intense
like bacchic maidens
gliss...
mp
p
pp

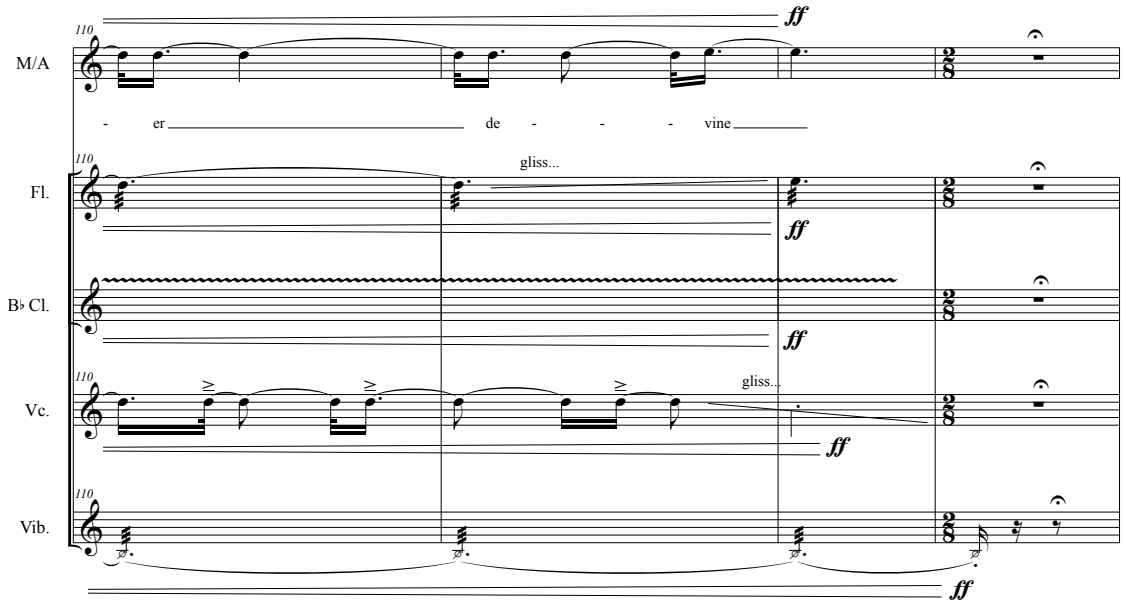

suddenly becoming free and calm
mf
p
47
M/A
who draw milk and hon - ey from the ri - ver un - der the in - flu - ence
47
Fl.
mp
p
becoming very breathy
B♭ Cl.
p
mp
a tempo
53
M/A
of di - o - ny - sus like
53
Fl.
pp
mp bright, delicate
p
B♭ Cl.


molto scorrevole
mp blend with flute and clinet
p
mp
gliss...
gliss...
M/A
the bee (eee) zzz (zz) eee
Fl.
B♭ Cl.
mp
p
mp
mp
65
M/A
(ee) Ahh doo ee doo eee doo eee eeooeeooeeoo
p
mf dolce
Fl.
B♭ Cl.
mf
p
mf


71
M/A
p
tr
mp
ooo
oooeee
oooeee
ahh
doo eee
doœee
eeennnn
Ahh
eee
71
Fl.
p
mp
B♭ Cl.
p
mp
77
M/A
p impelling oratory
winging
their way
from flower to flower
for the poet is a
light
and ho - ly thing
and there is no in - vention in him
77
Fl.
to piccolo
p
bright, delicate
B♭ Cl.
p
77
Vib.
L.V.
p
p
L.V.


♪ = ca. 74
85
M/A
until he has been in - spired and is out of his senses and the mind is no longer in him
Fl.
B♭ Cl.
Vc.
mf
p
pp
92
many are the noble words in which poets speak con - cerning the actions of men but they do not speak
Vib.
L.V.
mp

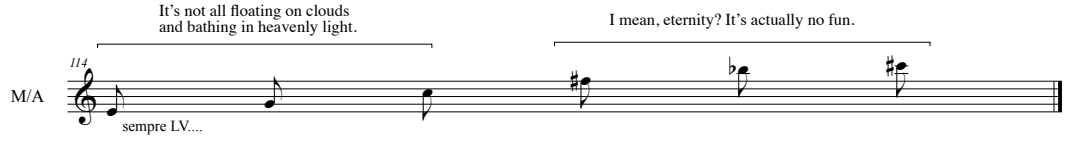

98
M/A
by any rules of art they are simply in - spired to utter what the muse im - pels them
Fl.
B♭ Cl.
Vc.
Vib.
p
mp
mf
104
for not by art does the poet sing but by pow - - -
sfz
gliss...
tam tam



Anne speaks the rest of her monologue while playing with the desk items in the same percussive manner as the percussionist earlier in the number. She then moves to the percussionist's vibraphone and plays the tones notated below along with the end of the monologue:

A: Oh, how amazing it is to be an artist! And here he is wasting it on these petty problems! If only he could just see how Molly loves him, poor boy! But if he really wants to be a writer, he'll have to let me in. To hook his ring onto my magnet. And I don't think he can take it. No. He's too young —falling in love with me like that.

If the divine inspiration breaks him, it's not my fault. I do what the muses do. And believe me, it's not all that it's cracked up to be.



ATTACCA NO. 15

No. 15. Supreme Triumph
Text by D.H. Lawrence (adapt. Aylward)

♪ = 104 *with fierce contrasts. Probing*

Molly / Anne

mf *fp* *fp* *fp* *fp* *f* *mf*

pure Ahh pash sh shah pash pash ah on in his li ving

vibraphone

Vibraphone

mf *f* *mf*

Lion's Roar. (or super-ball mallet on toms)

M/A

p *f* *p* *f*

whole - ness and his li - - - ving u - ni - son not his own i - so - la - ted sal -

wood chimes

Lion's Roar. (or super-ball mallet on toms)

vibraphone

congas

Vib.

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

rapidly pound on desk
duo w / percussionist

move to percussionist,
wave hands through wood chimes

13

M/A

mf *p* *mp*

va - tion of his soul! No! He wants he wants (tsss) phy - si - cal ful - fill - ment

13

Vib.

bass drum

vibraphone

temple blocks

castanets

pp *mf* *p* *p molto sotto voce*

21

M/A

mf *f* *p* *f*

first and fore - most since now now now now once and on - ly once

21

Vib.

congas

crotales

triangle

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

28

M/A

mp

he is flesh! Ah! and po - tent (t) t t

28

Vib.

guiro

vibraphone

L.V.

mp

35

M/A

p quasi oratory

for Hen - ry the vast mar - vel is to be a - live!

mf *p*

eee

35

Vib.

p murmur

almglocken or vibraphone

fp

42

M/A

f

as for flow - er and beast and bird the su-preme Ahh triumph Ahh is to be most vi-vid-ly Ahh

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

42

Vib.

vibraphone

f *mp*

FREE TIME

♪ = 84-92 *more contemplative, intense*

Speaking loudly and ceremoniously into the tam tam:
A: Whatever the unborn and the dead may know, they cannot know the beauty, the marvel....

49

M/A

p *f*

most per-fect-ly Ahh a - live

f *con forza, sempre dolce*

the bea - u - (oo) ty

Bb clarinet

fp

sffzf

Vib.

f

tam tam

improvise tremolo, irregular rhythms never cover soprano

f

p

54

M/A

the mar - vel of be - ing a live a - live

p

Bb Cl.

timbral fluctuations throughout.
Irregular rhythms / uneven trem.

Vc.

ad lib bowing / accents, irregular rhythms

p *tenuto*

Vib.

M/A

B♭ Cl.

Vc.

Vib.

60

mp *espr.*

3

the mag - ni - fi - cent

3

the mag - ni - - - fi - cent

cantabile

66

p

mf *p*

mf

here and now here and now

p

f

Yours!

p

Ahh

mf

p

poco sul pont

sfz

M/A

B♭ Cl.

Vc.

Vib.

72

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

Yours! Ahh Yours on - ly Ahh! Yours a - lone Ahh Yours on - ly for a

f *mp*

fp *fp* *fp* *fp* *fp*

to Henry:

78

f

short Ahhh! yours on - ly for a short time!

f

mf *f*

f

ATTACCA NO. 16

No. 16. If That's What's Happening

♪ = 72 *Between Anxious and Hypnotic*

FREE TIME

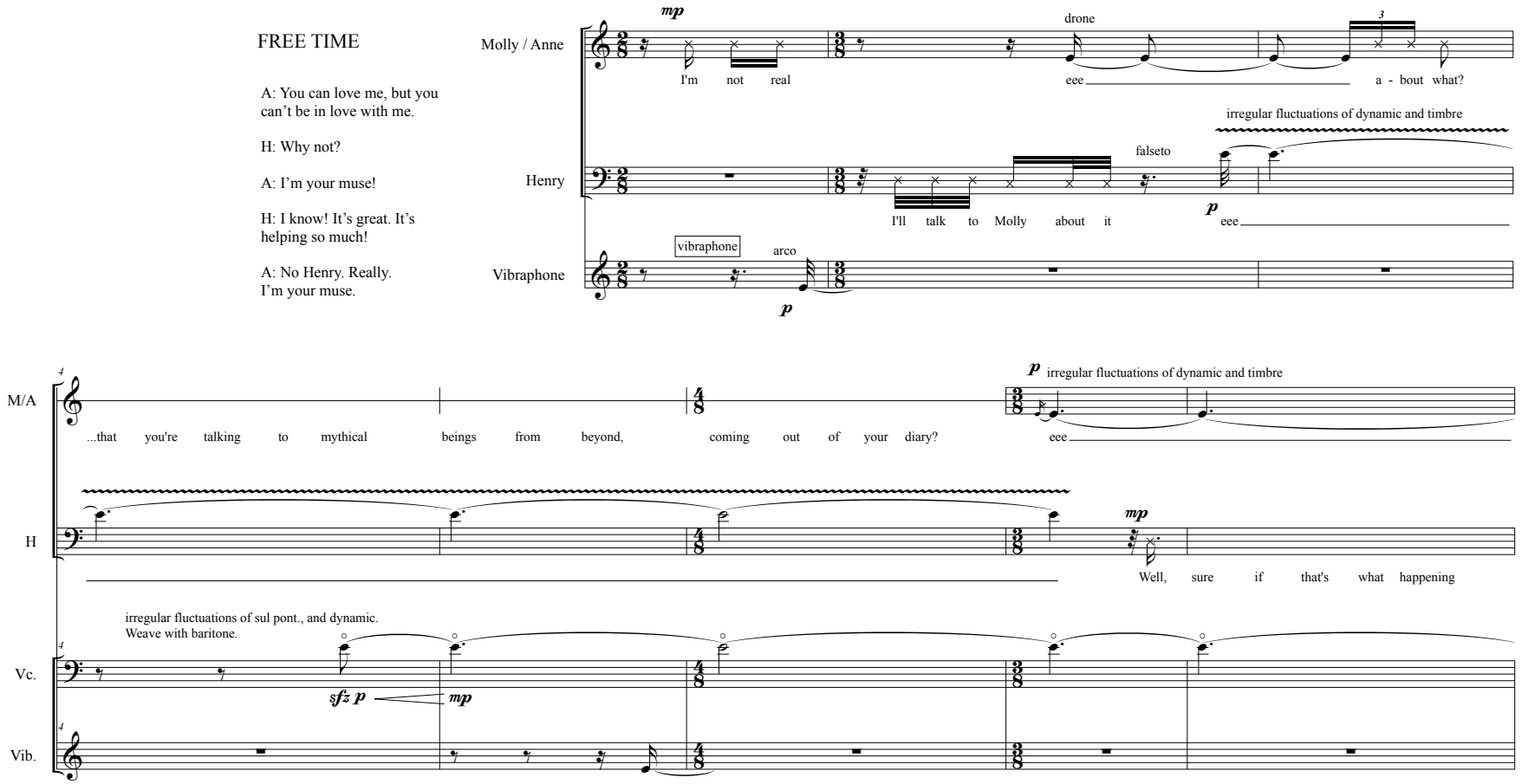
A: You can love me, but you can't be in love with me.

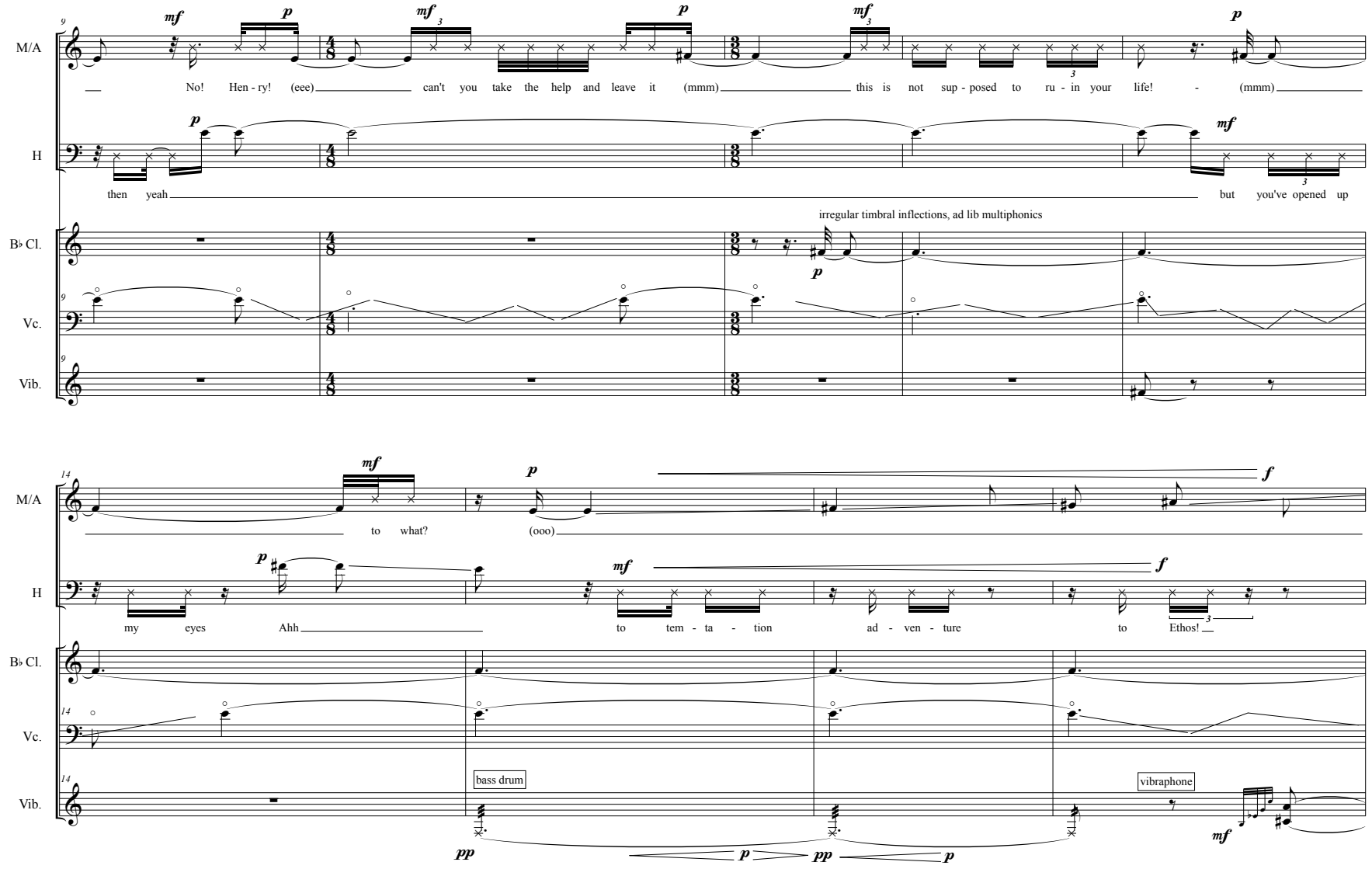
H: Why not?

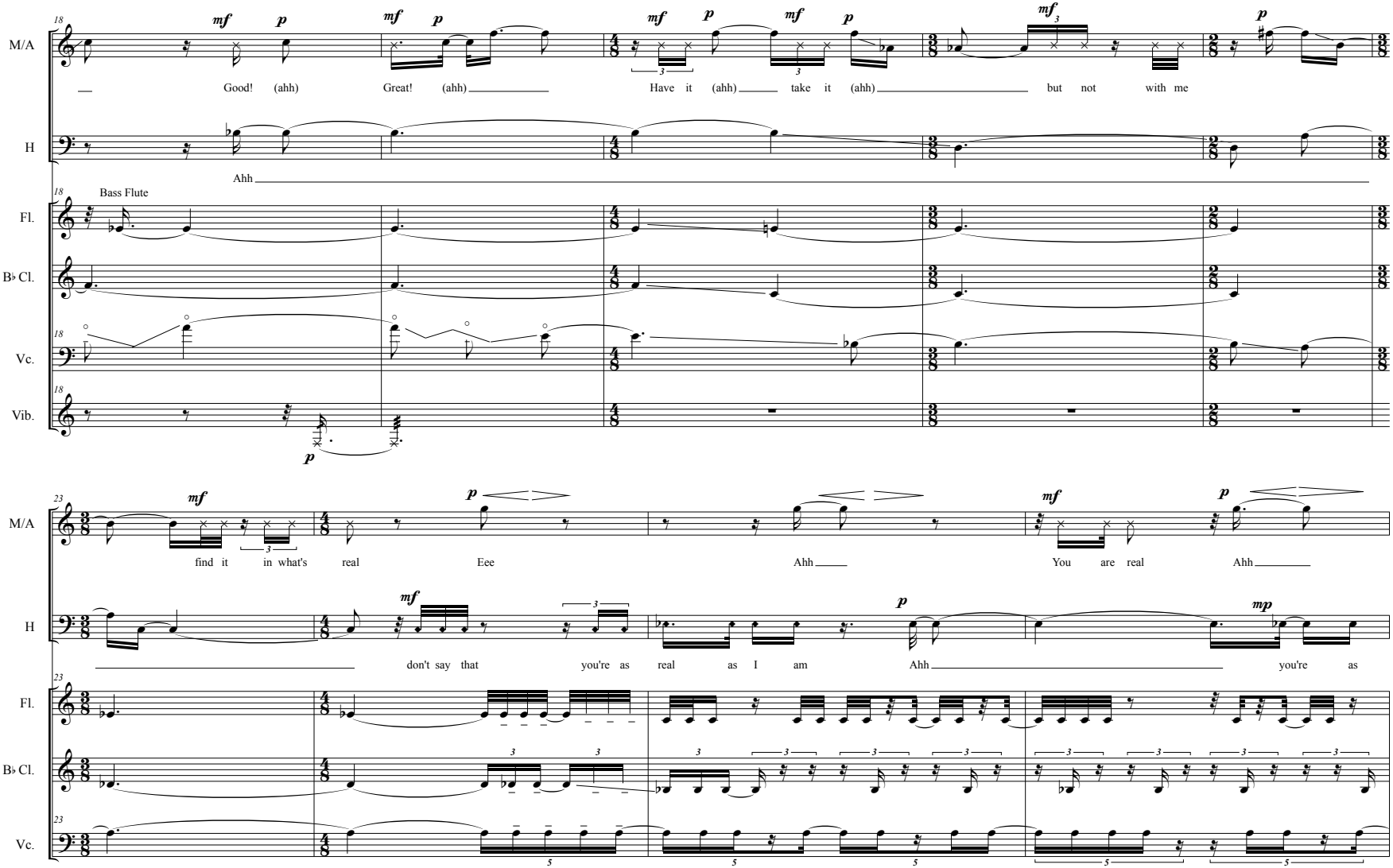
A: I'm your muse!

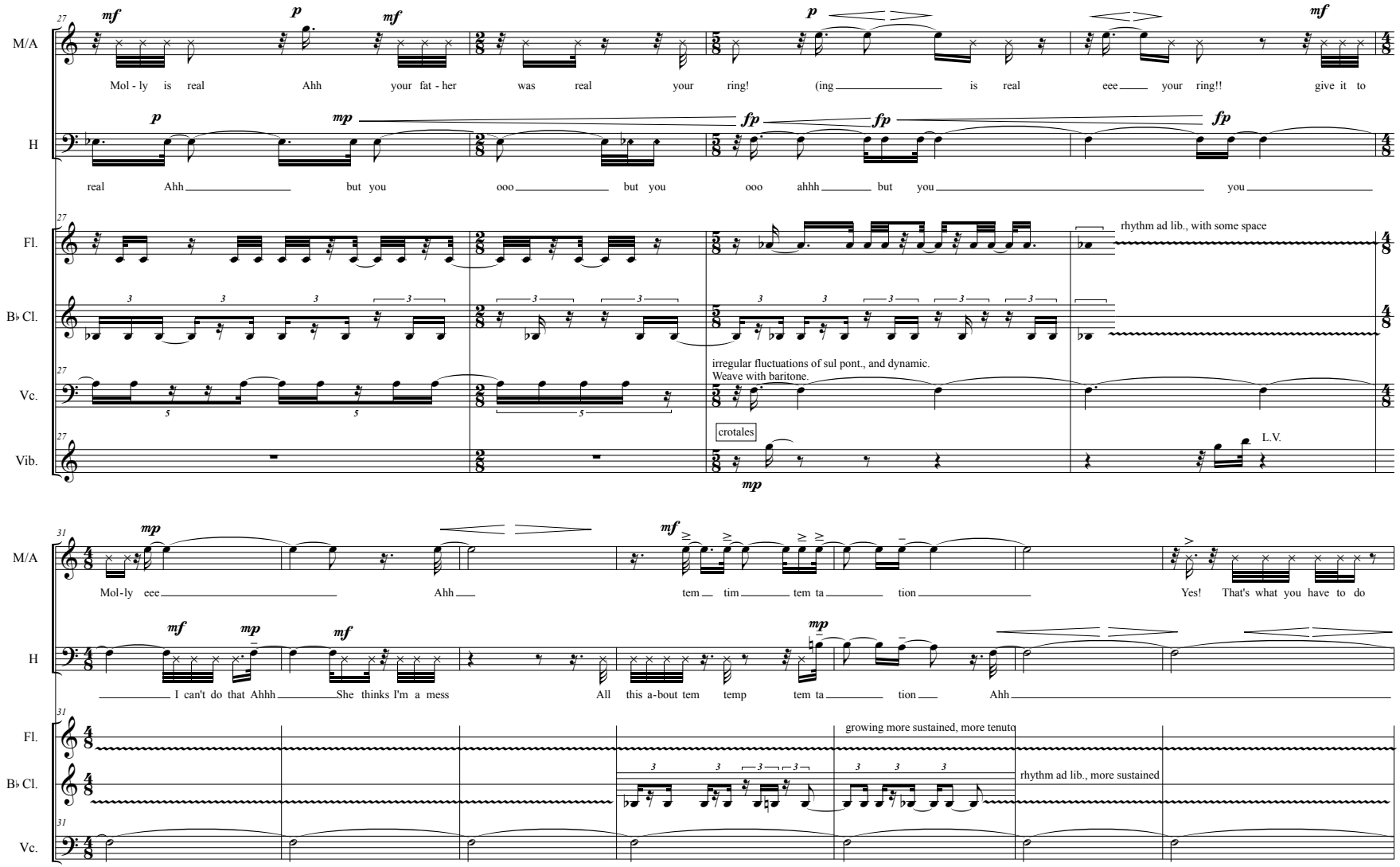
H: I know! It's great. It's helping so much!

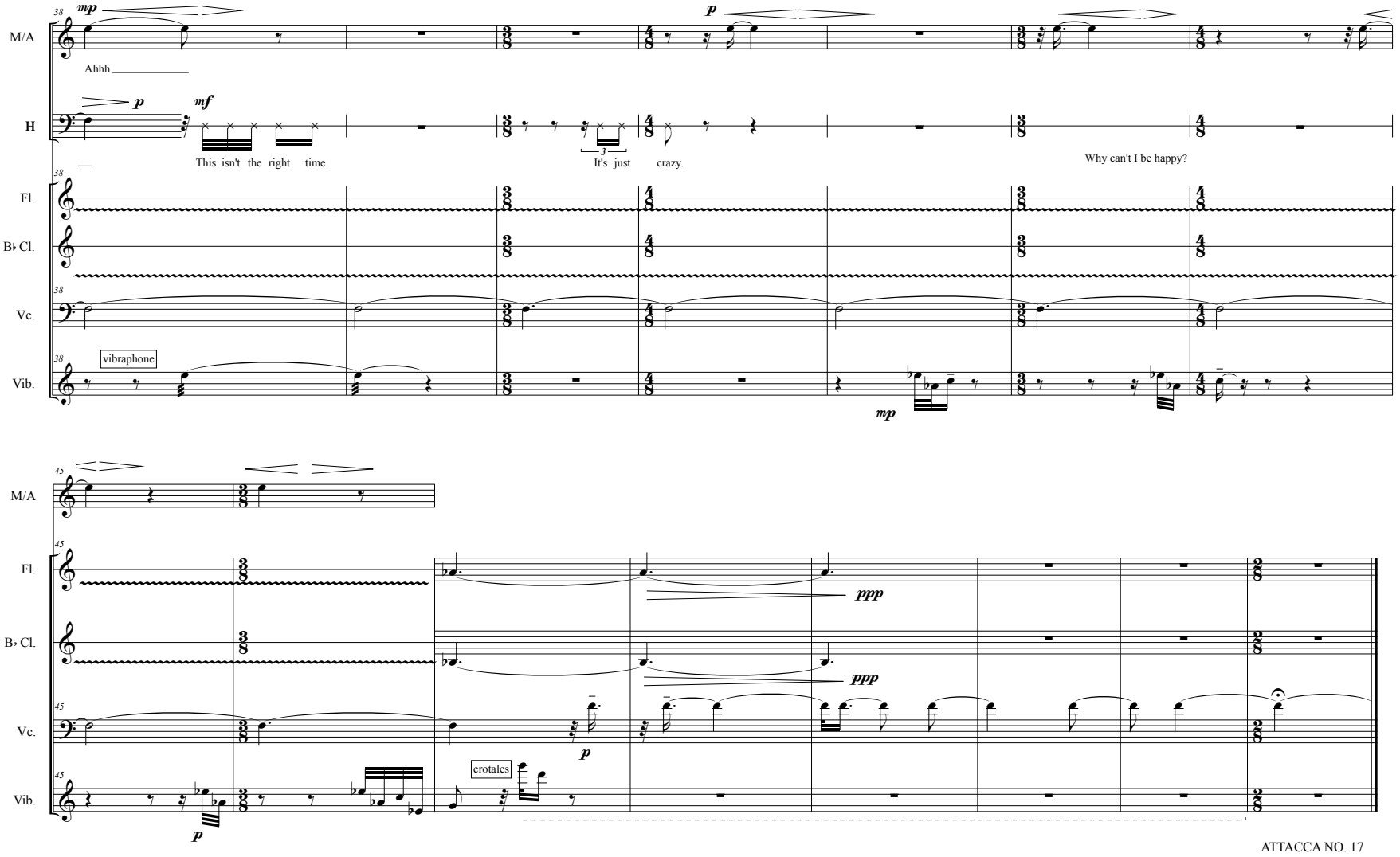
A: No Henry. Really. I'm your muse.



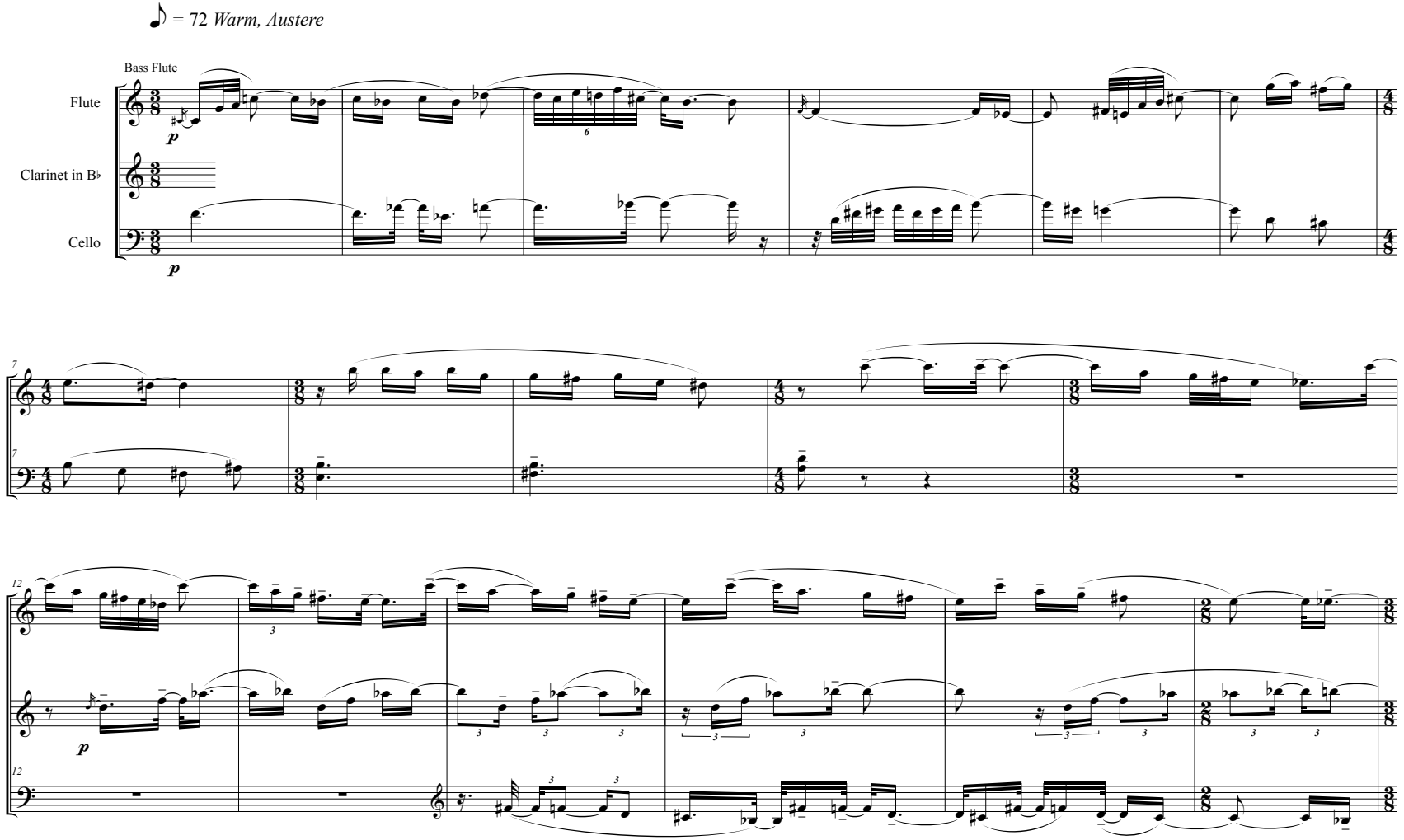

M/A
No! Hen - ry! (eee) can't you take the help and leave it (mmm) this is not sup - posed to ru - in your life! - (mmm)
H
then yeah
but you've opened up
irregular timbral inflections, ad lib multiphonics
B♭ Cl.
Vc.
Vib.
to what?
(ooo)
my eyes Ahh
to tem - ta - tion
ad - ven - ture
to Ethos!
bass drum
vibraphone

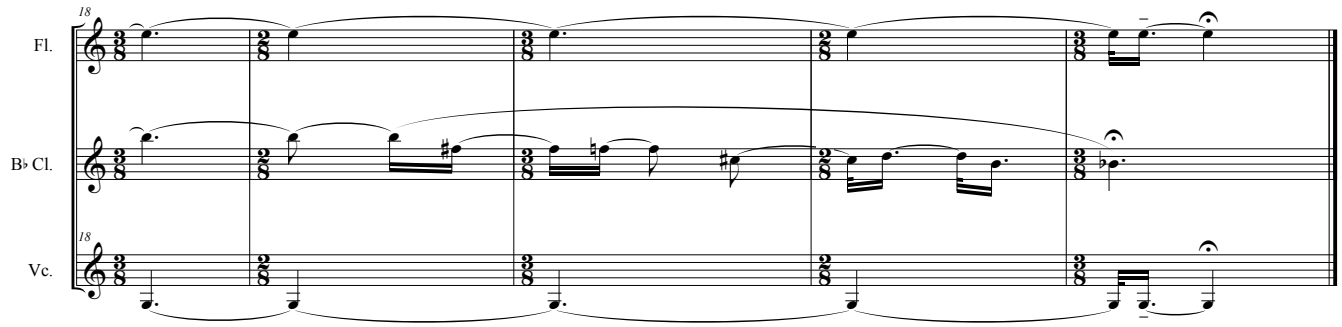

M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
Good! (ahh) Great! (ahh) Have it (ahh) take it (ahh) but not with me
Ahh
Bass Flute
find it in what's real Eee Ahh You are real Ahh
don't say that you're as real as I am Ahh you're as


27
M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
mf
p
mf
p
mf
p
mp
fp
fp
fp
Mol - ly is real Ahh your fat - her was real your ring! (ing is real eee your ring!! give it to
real Ahh but you ooo but you ooo ahhh but you you
rhythm ad lib., with some space
irregular fluctuations of sul pont., and dynamic.
Weave with baritone.
crotales
L.V.
mp
31
M/A
H
Fl.
B♭ Cl.
Vc.
mp
mf
mf
mp
mf
mf
mp
Mol-ly eee Ahh tem tim tem ta tion Yes! That's what you have to do
I can't do that Ahhh She thinks I'm a mess All this a-bout tem temp tem ta tion Ahh
growing more sustained, more tenuto
rhythm ad lib., more sustained


38
M/A
mp
Ahhh
p
mf
H
This isn't the right time.
It's just crazy.
Why can't I be happy?
Fl.
B♭ Cl.
Vc.
vibraphone
Vib.
mp
45
p
ppp
crotales
ATTACCA NO. 17

No. 17. Interlude




18
Fl.
B♭ Cl.
18
Vc.

No. 18 Single Minded Devotion
Feat. Mozart, "Ach, ich fühl's, es ist verschwunden"

Lights up. Henry slumped by the mirror, asleep.

M: Oh, my god Henry. I thought you'd be all packed up by now? Henry?!

Henry, still slumped, slow to get up.

H: Huh?

M: You're not packed! We're late!

H: Oh. Um… No. I had a breakthrough on the play.

M: You're kidding me. Look at you.

H: No, Yeah. I did and then I….

M: We were supposed to leave by now.

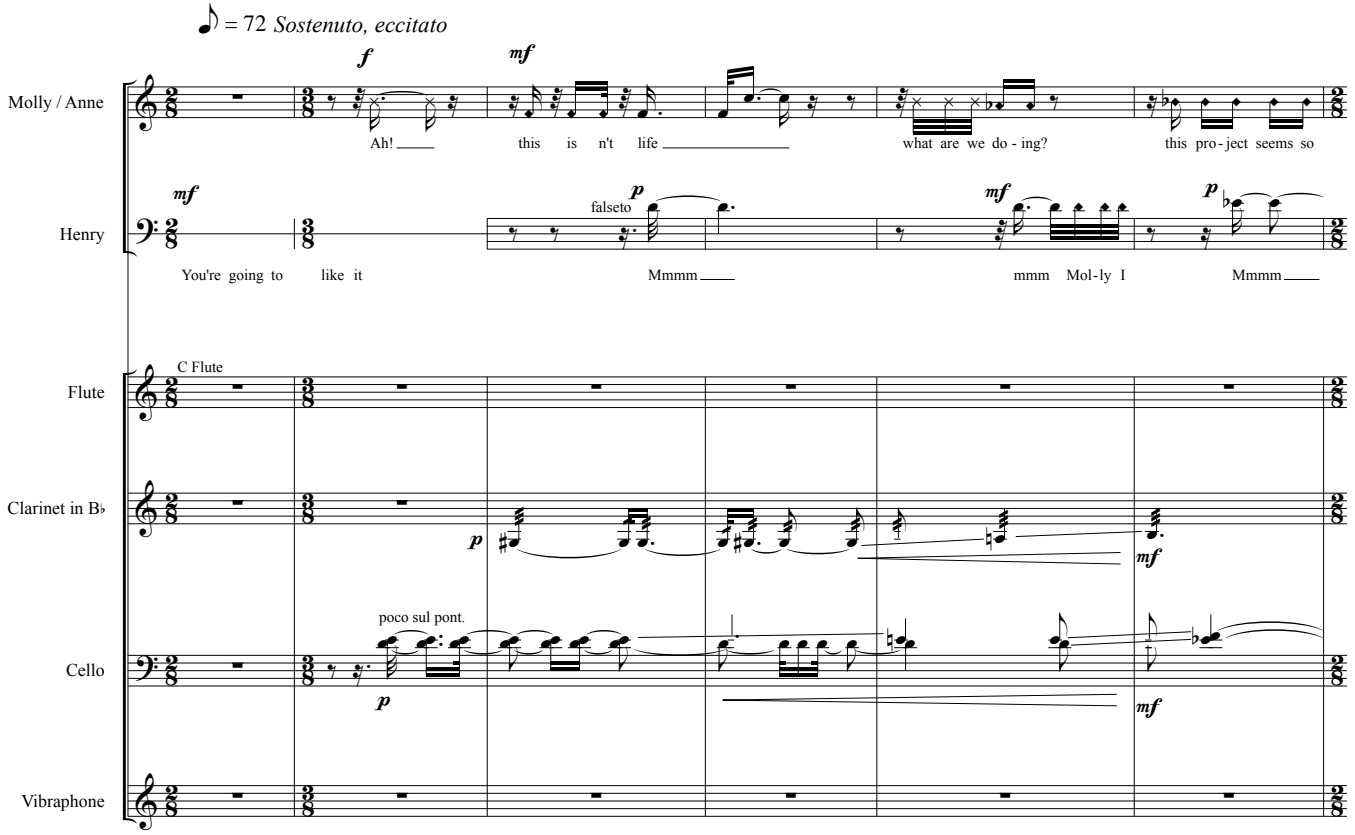
H: Oh, sorry. You know, I can't go anyway. I just finished this draft.

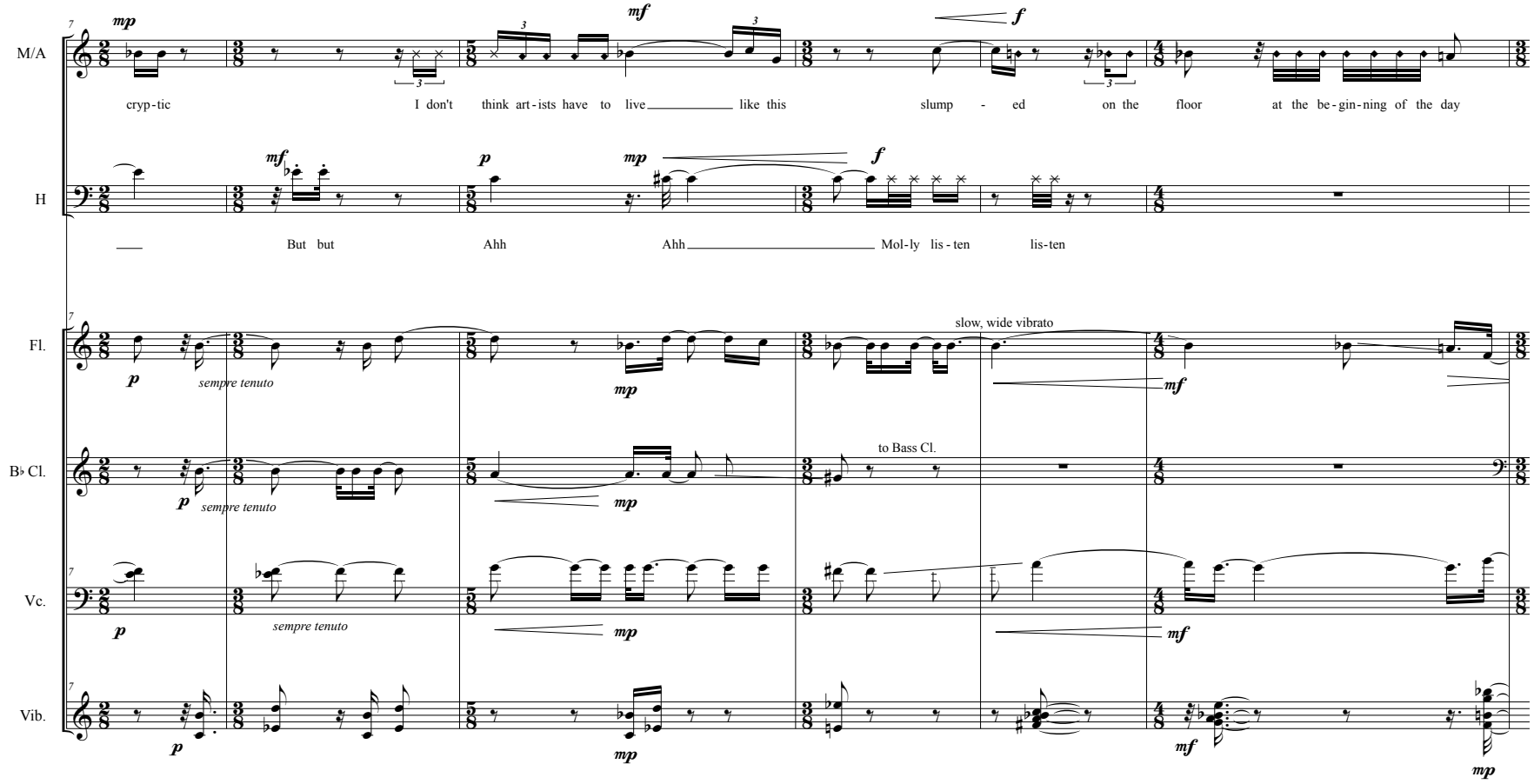
M: This is ridiculous. Did you just completely forget about today?

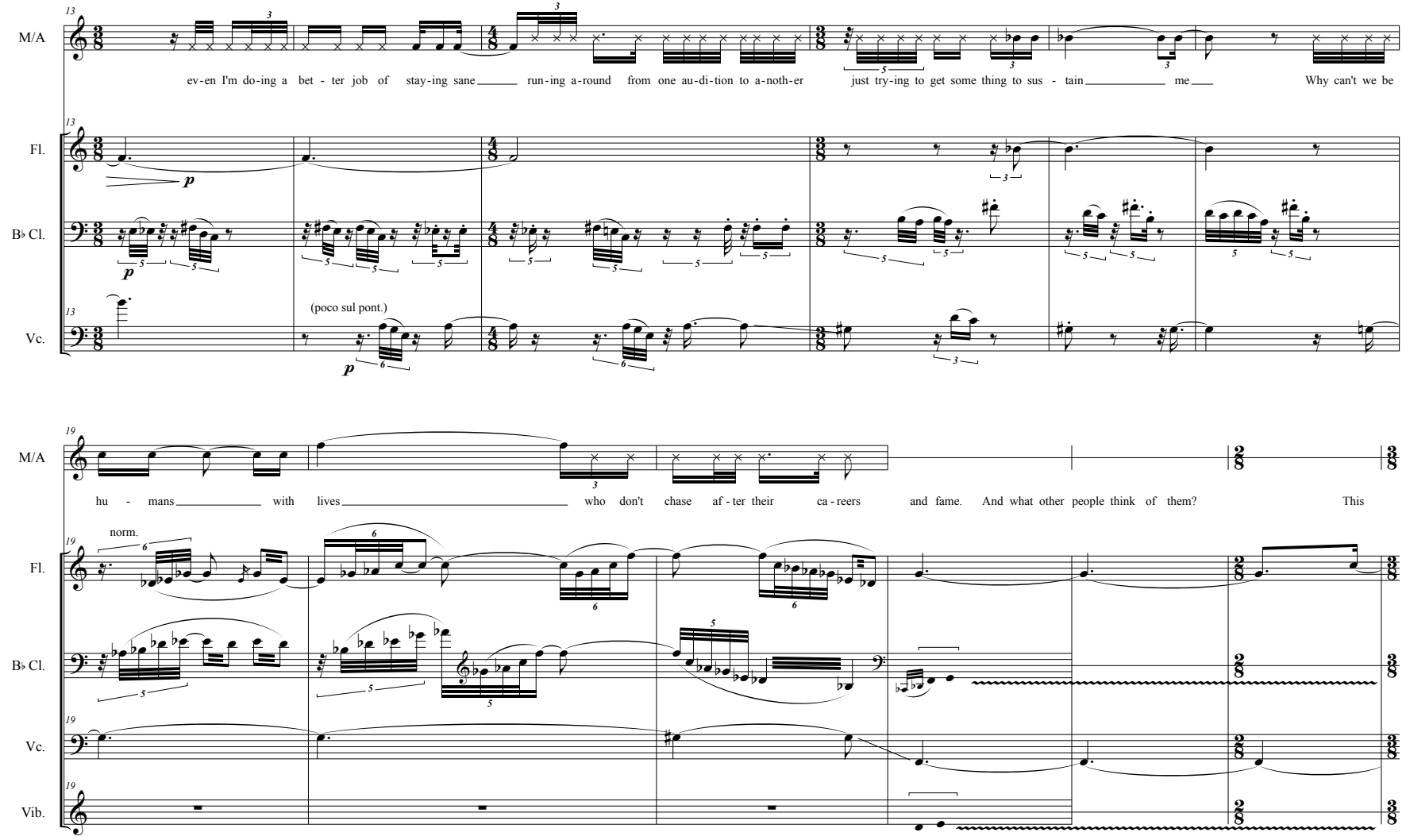
H: It's happening Molly. I can feel it. Going out of town, turns out, is just going to get in the way.

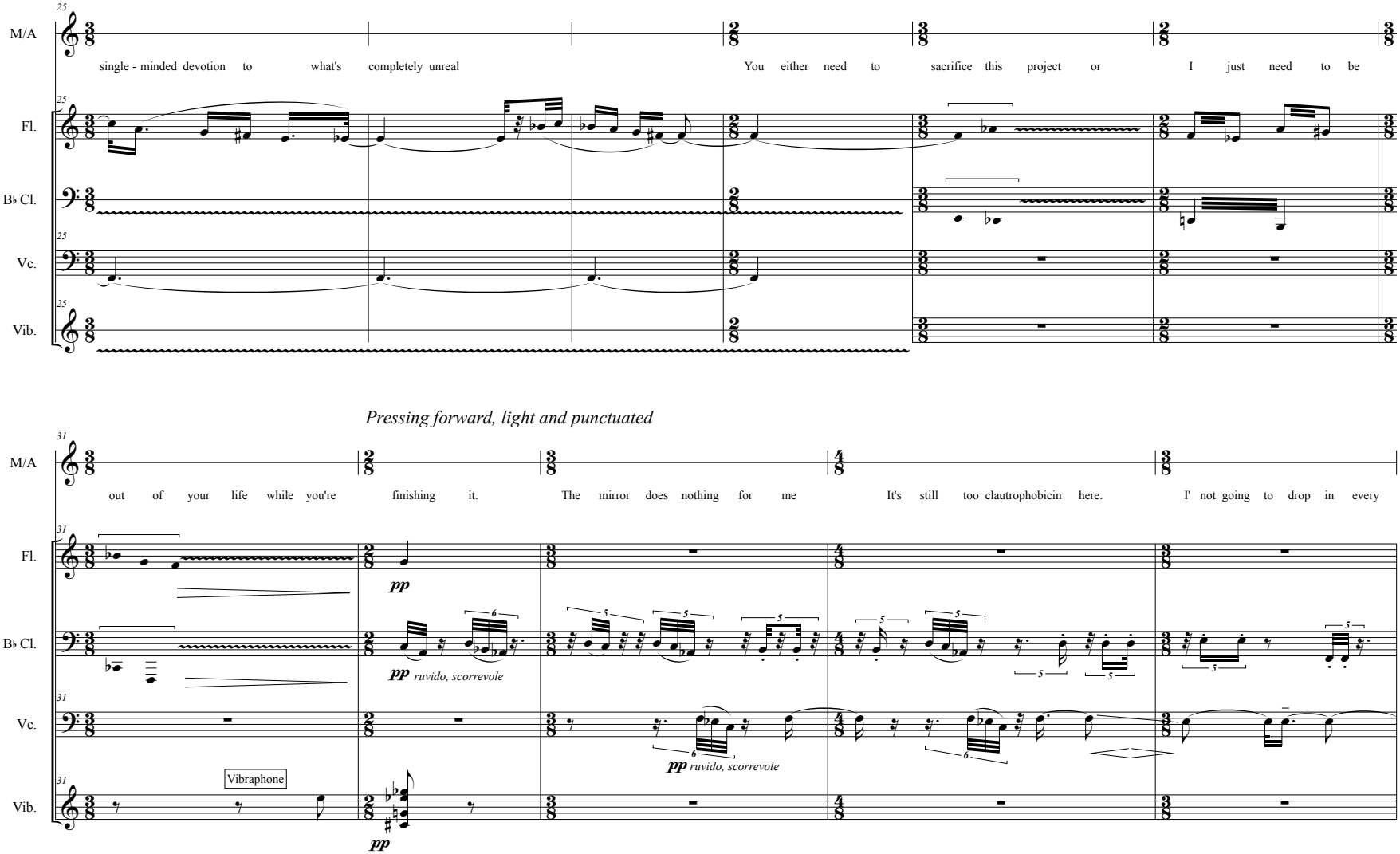
M: Of what?!

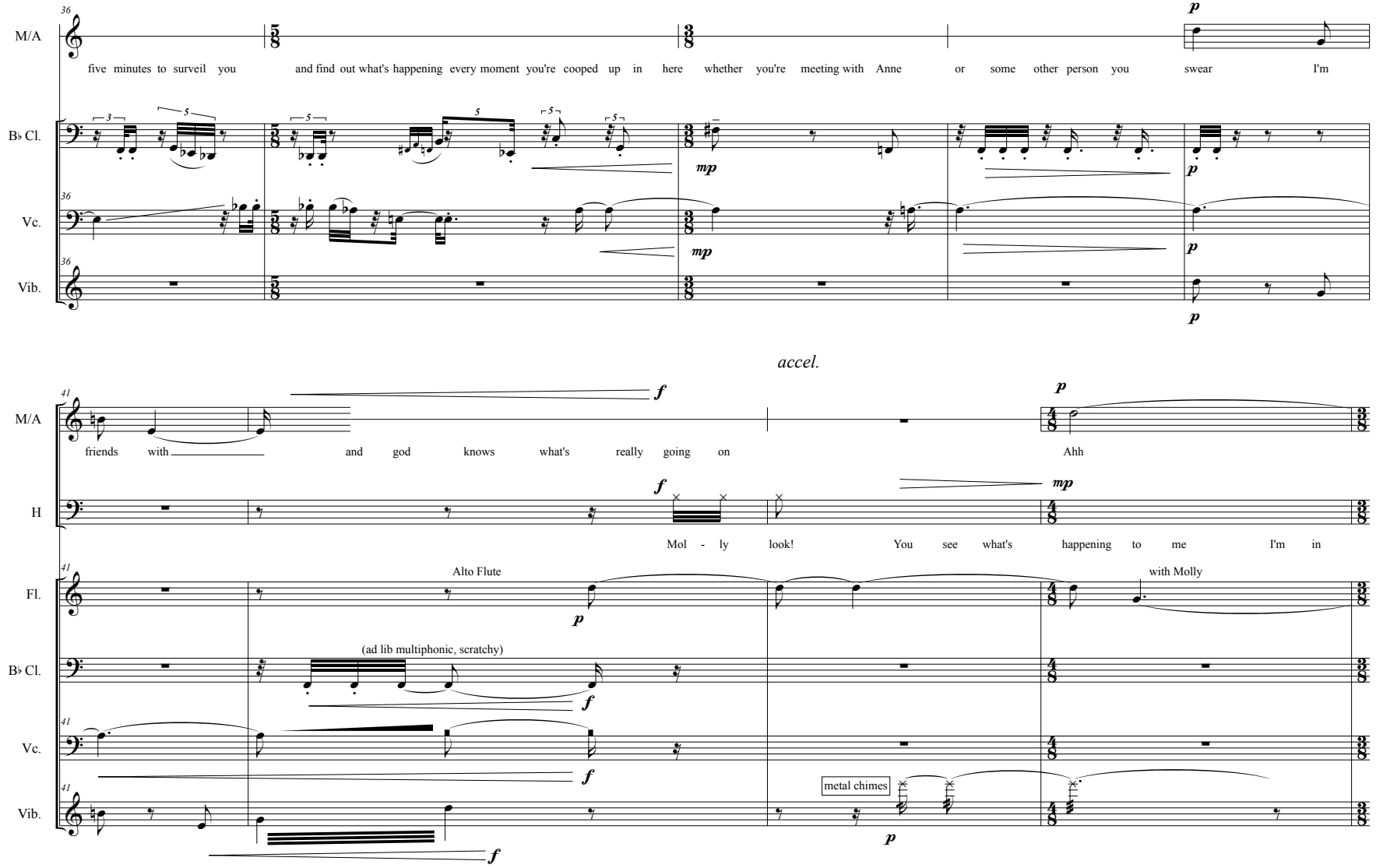
H: I had a big night last night. I was on a roll and I couldn't get myself to stop. Let me share this draft with you.

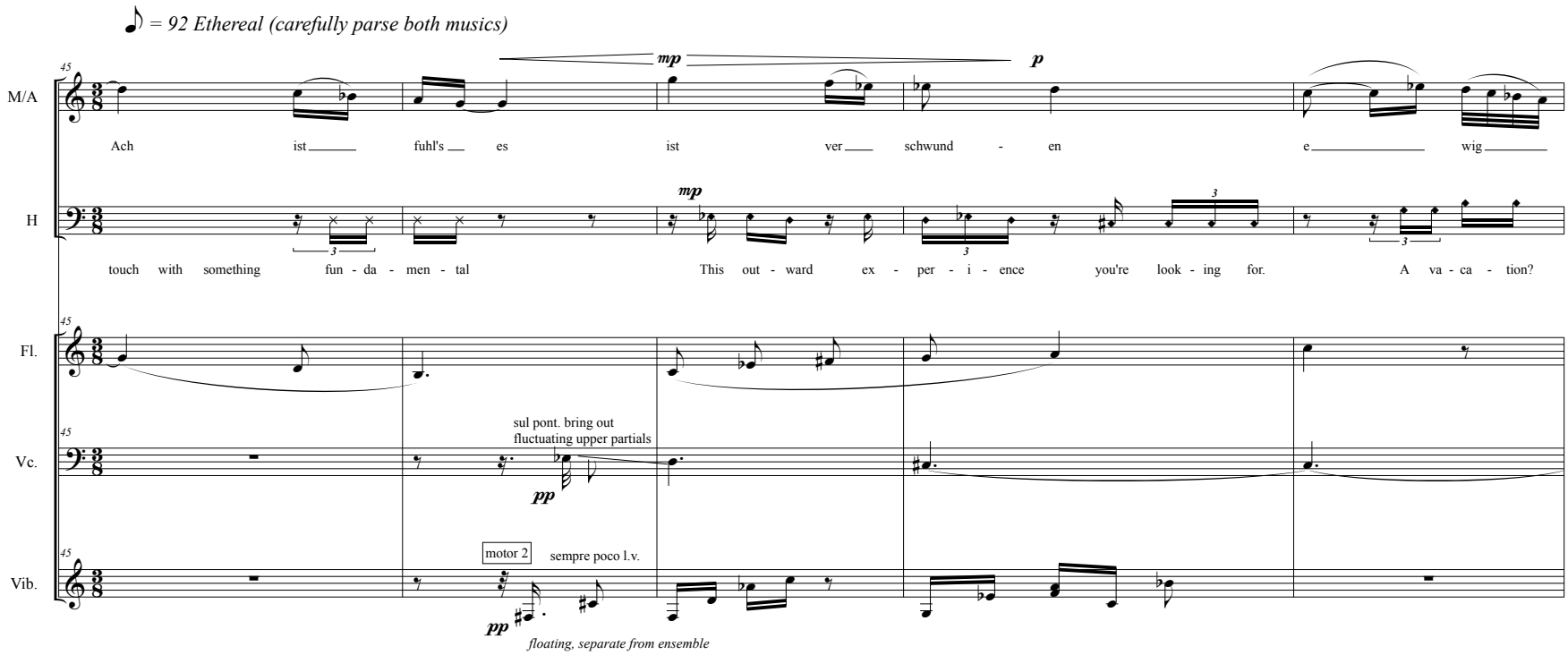


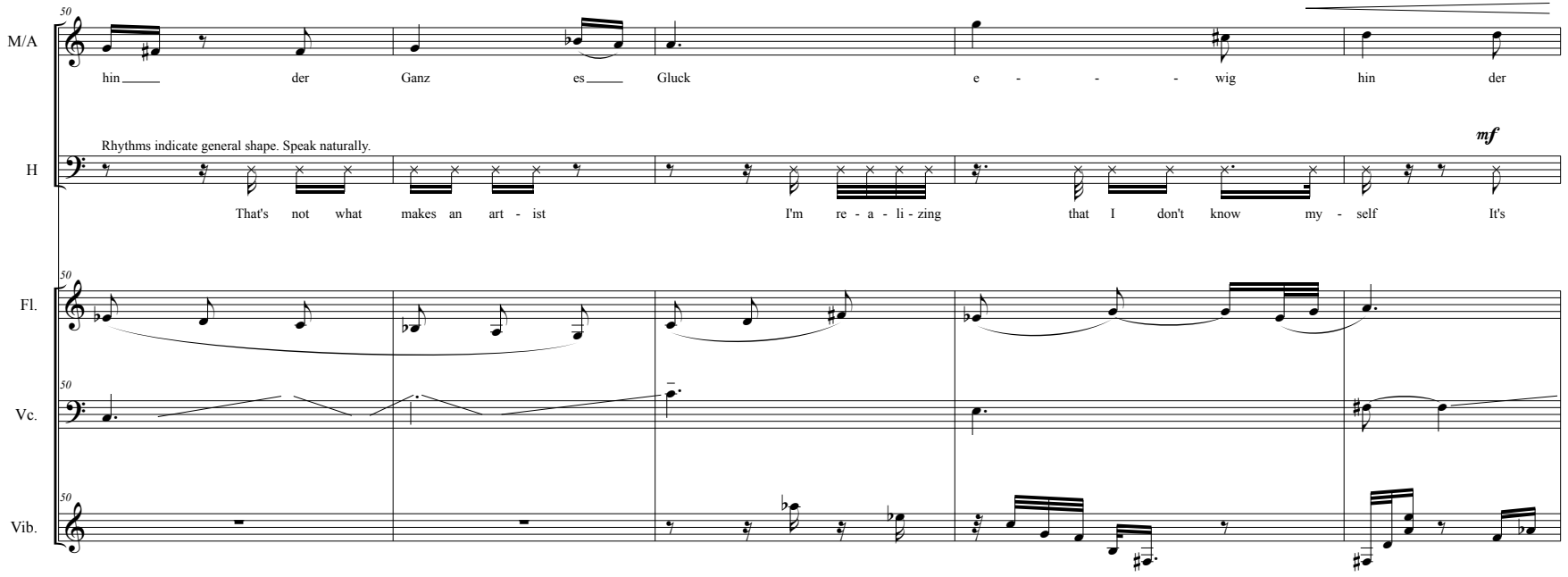

M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
cryp-tic I don't think art-ists have to live like this slump - ed on the floor at the be-gin-ning of the day
But but Ahh Ahh Mol-ly lis-ten lis-ten
sempre tenuto
slow, wide vibrato
to Bass Cl.

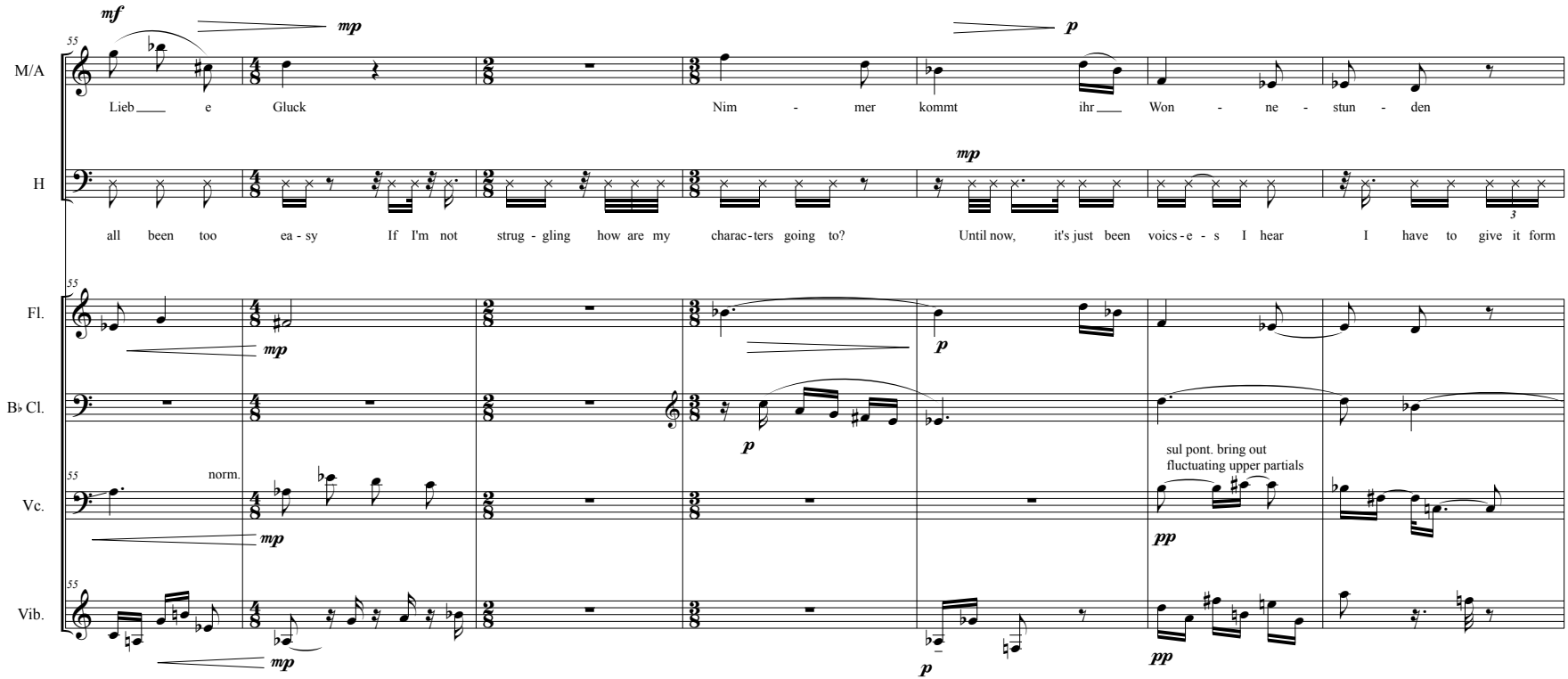

13
M/A
ev-en I'm do-ing a bet - ter job of stay-ing sane run-ing a-round from one au-di-tion to a-noth-er just try-ing to get some thing to sus - tain me Why can't we be
Fl.
B♭ Cl.
Vc.
(poco sul pont.)
19
M/A
hu - mans with lives who don't chase af - ter their ca - reers and fame. And what other people think of them? This
norm.
Fl.
B♭ Cl.
Vc.
Vib.

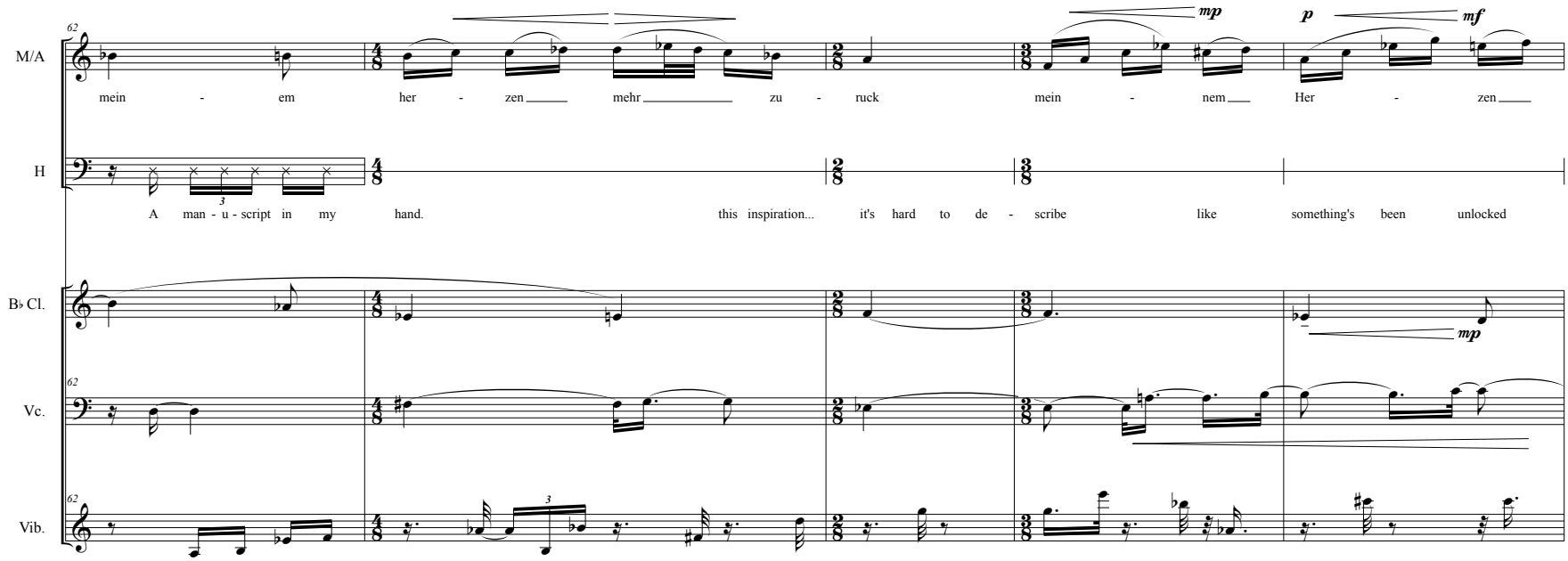

25
M/A
single - minded devotion to what's completely unreal
You either need to sacrifice this project or I just need to be
Fl.
B♭ Cl.
Vc.
Vib.
Pressing forward, light and punctuated
31
out of your life while you're finishing it.
The mirror does nothing for me
It's still too clautrophobicin here.
I' not going to drop in every
pp
pp ruvido, scorrevole
Vibraphone

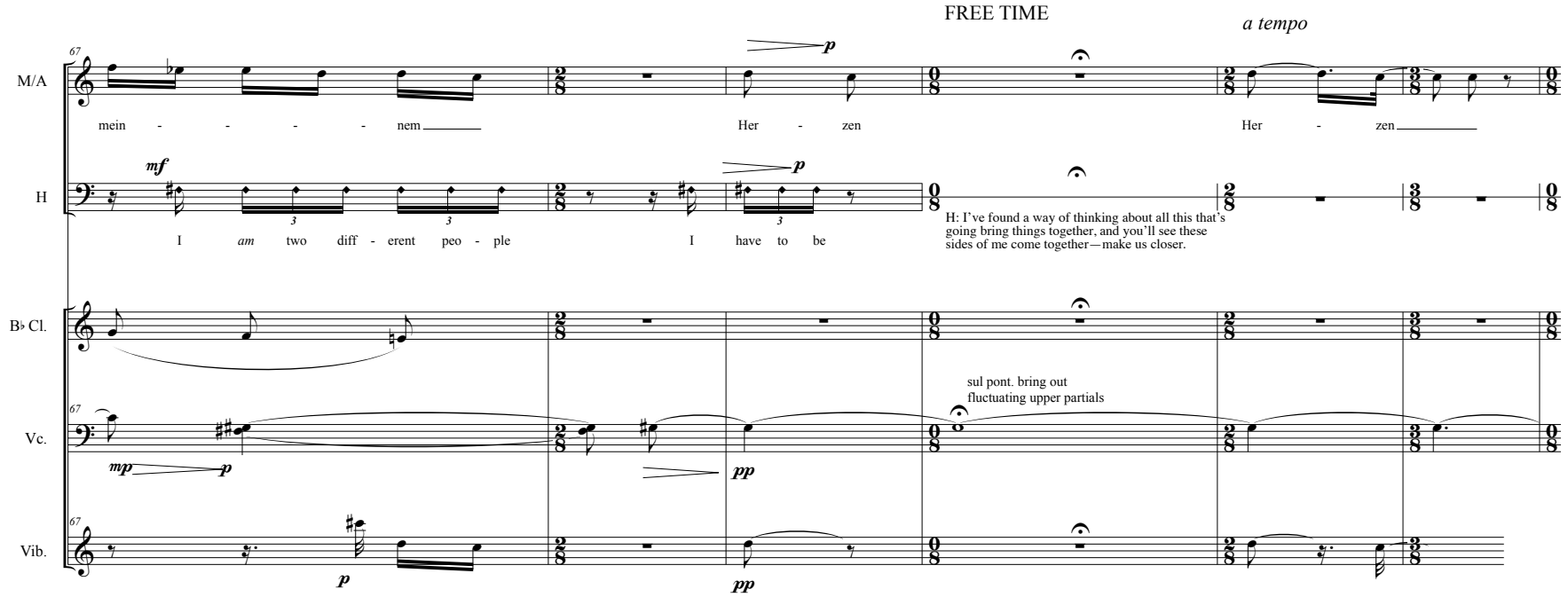

36
M/A
five minutes to surveil you
and find out what's happening every moment you're cooped up in here whether you're meeting with Anne or some other person you swear I'm
B♭ Cl.
Vc.
Vib.
p
mp
accel.
41
friends with
and god knows what's really going on
Ahh
H
Mol - ly look! You see what's happening to me I'm in
Fl.
Alto Flute
with Molly
(ad lib multiphonic, scratchy)
metal chimes
f

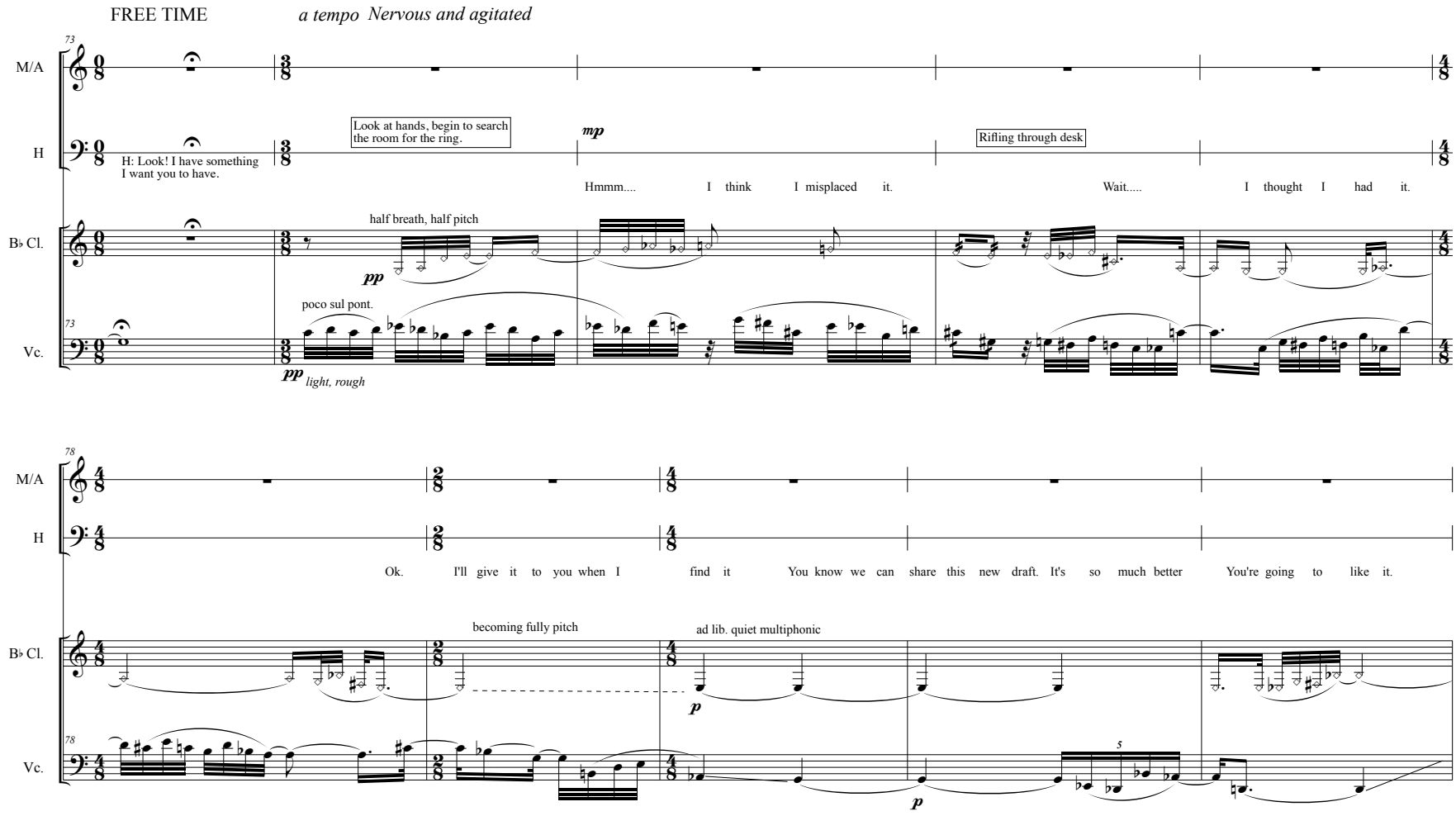

♪ = 92 Ethereal (carefully parse both musics)
M/A
H
Fl.
Vc.
Vib.
45
mp
p
Ach ist fuhl's es ist ver schwund - en e wig
touch with something fun - da - men - tal
mp
This out - ward ex - per - i - ence you're look - ing for.
A va - ca - tion?
sul pont. bring out
fluctuating upper partials
pp
motor 2
sempre poco l.v.
pp
floating, separate from ensemble

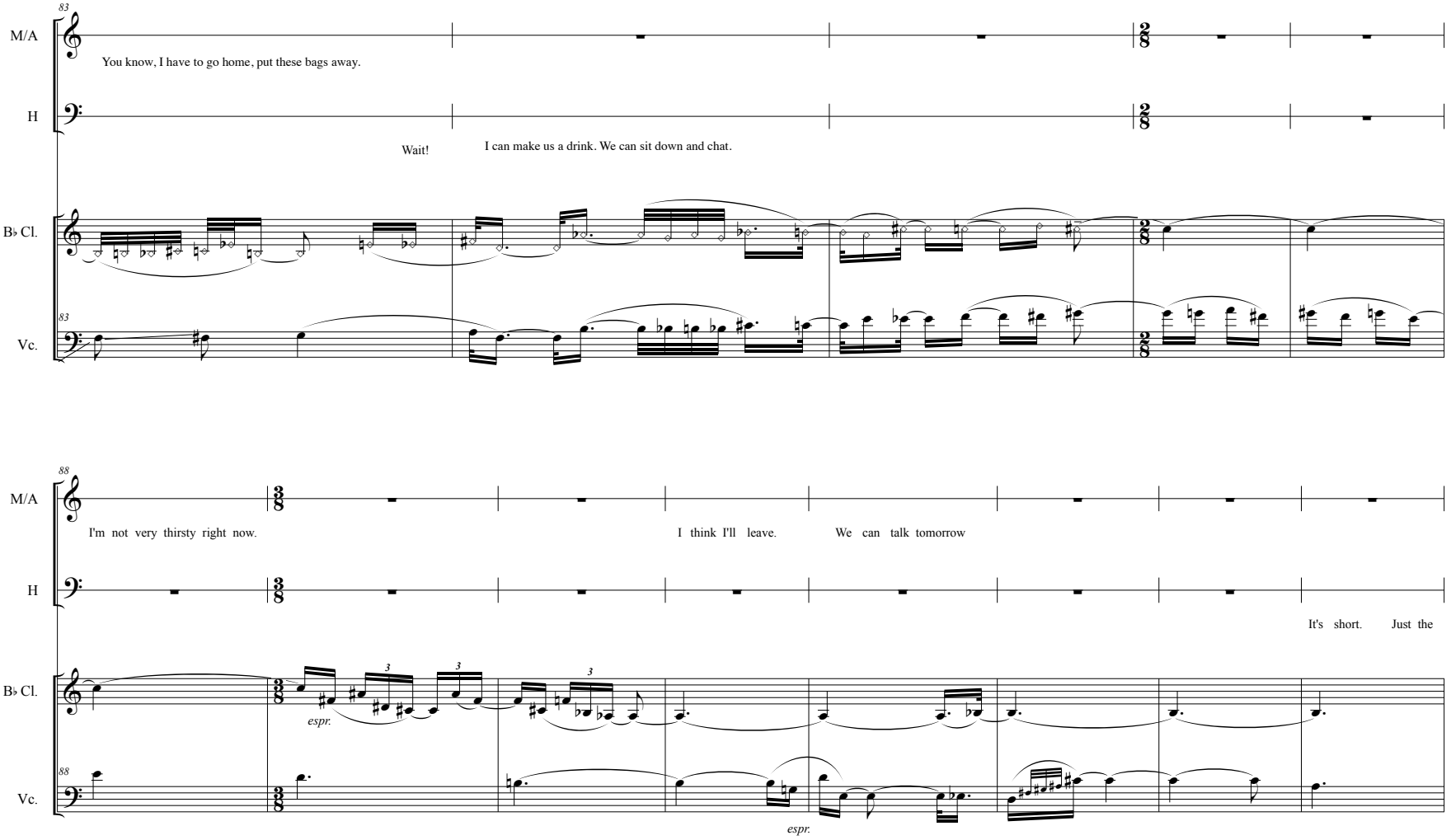

M/A
hin der Ganz es Gluck e - - - wig hin der
H
Rhythms indicate general shape. Speak naturally.
mf
That's not what makes an art - ist I'm re - a - li - zing that I don't know my - self It's
Fl.
Vc.
Vib.

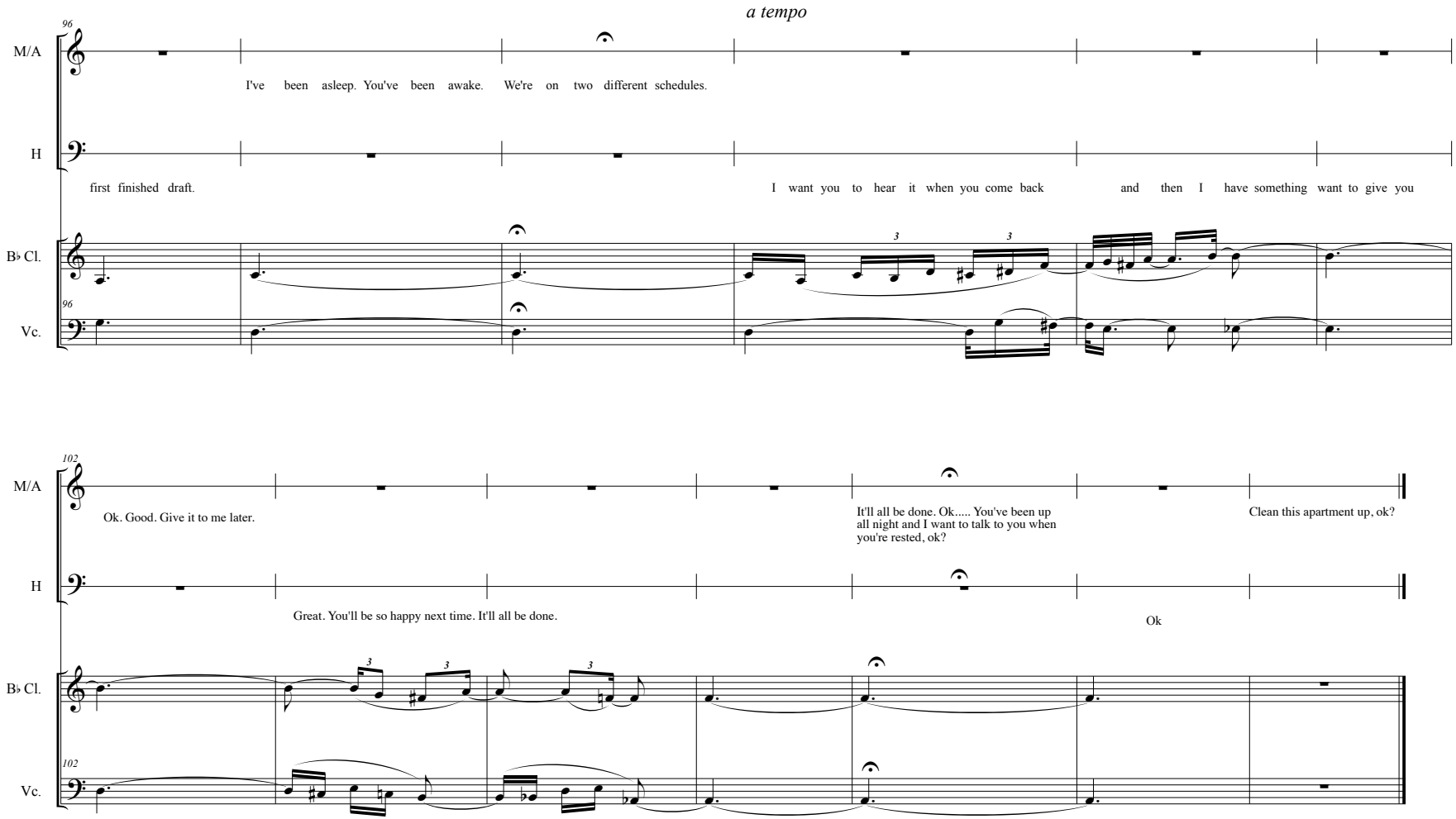

M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
55
mf
mp
p
pp
Lieb e Gluck
Nim - mer kommt ihr Won - ne - stun - den
all been too ea - sy If I'm not strug - gling how are my charac-ters going to?
Until now, it's just been voics-e - s I hear I have to give it form
norm.
sul pont. bring out
fluctuating upper partials


M/A
mein - em her - zen mehr zu - ruck mein - nem Her - zen
mp
p
mf
H
A man - u - script in my hand. this inspiration... it's hard to de - scribe like something's been unlocked
B♭ Cl.
mp
Vc.
Vib.

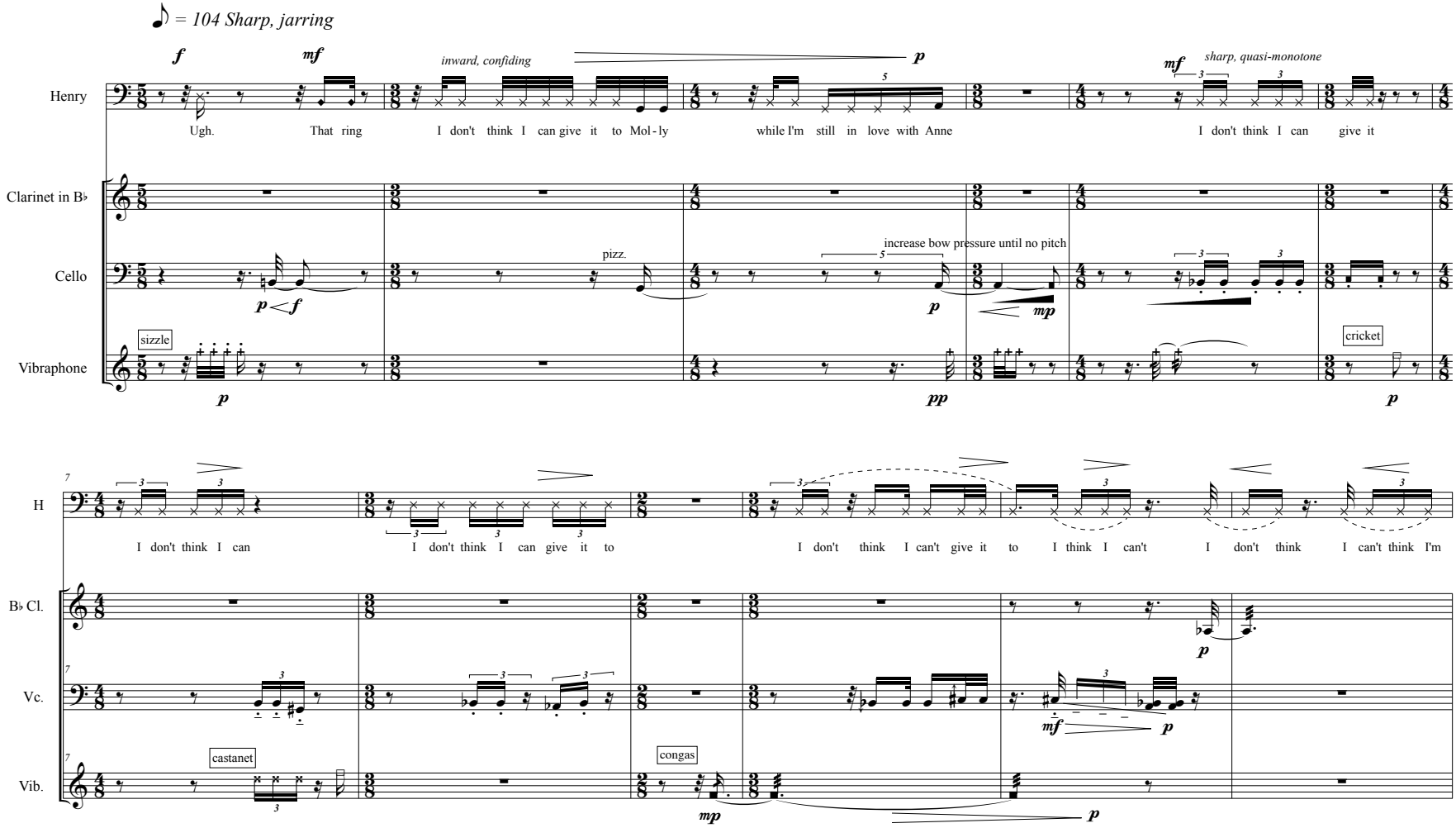

FREE TIME
a tempo
67
M/A
mein - - - - nem
Her - zen
Her - zen
mf
p
H
I am two diff - erent peo - ple
I have to be
H: I've found a way of thinking about all this that's going bring things together, and you'll see these sides of me come together—make us closer.
B♭ Cl.
sul pont. bring out fluctuating upper partials
Vc.
mp
p
pp
Vib.
p
pp

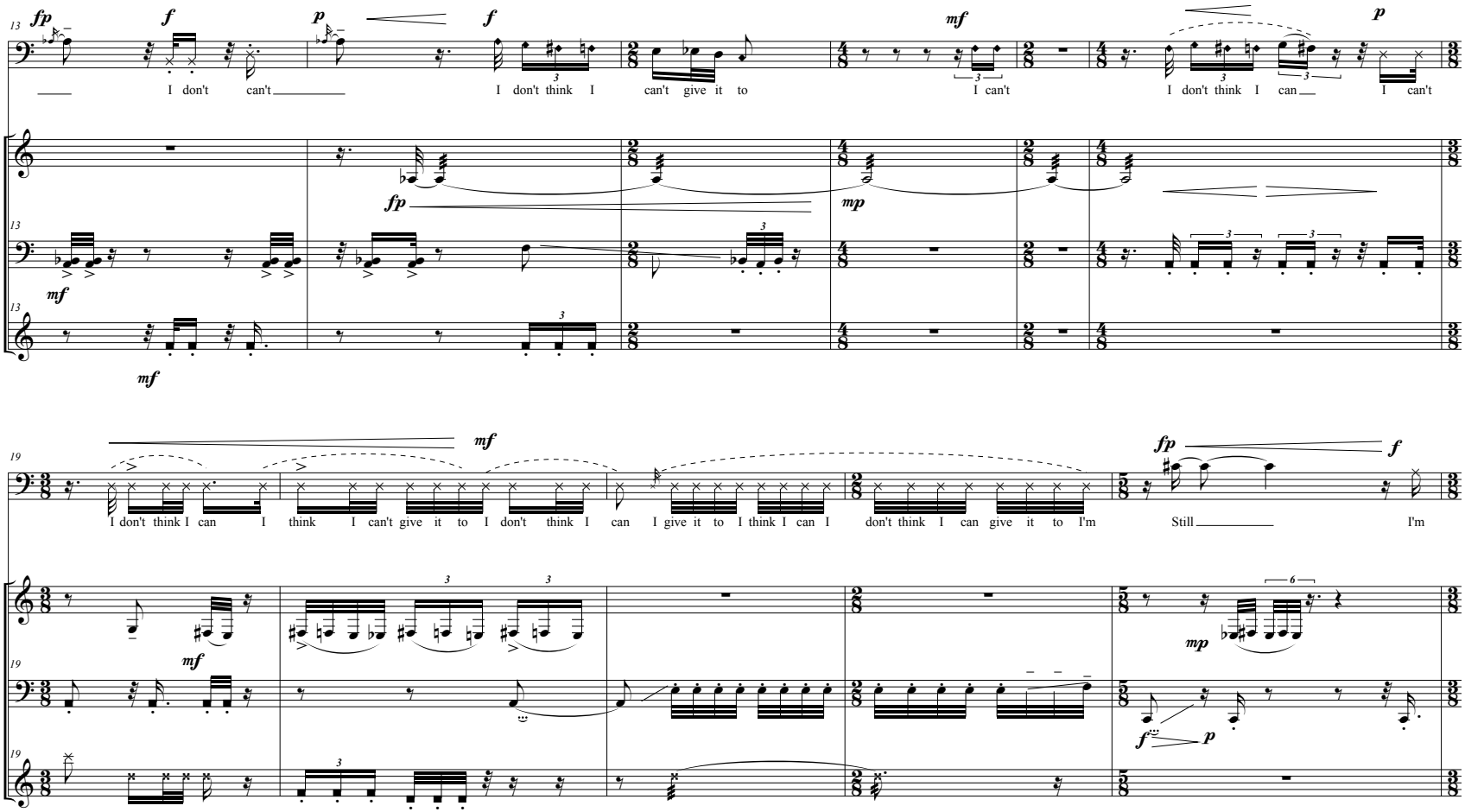

FREE TIME
a tempo Nervous and agitated
73
M/A
H
B♭ Cl.
Vc.
H: Look! I have something I want you to have.
Look at hands, begin to search the room for the ring.
mp
Rifling through desk
Hmmm.... I think I misplaced it.
Wait..... I thought I had it.
half breath, half pitch
pp
poco sul pont.
pp light, rough
78
Ok. I'll give it to you when I find it
You know we can share this new draft. It's so much better
You're going to like it.
becoming fully pitch
ad lib. quiet multiphonic
p
5

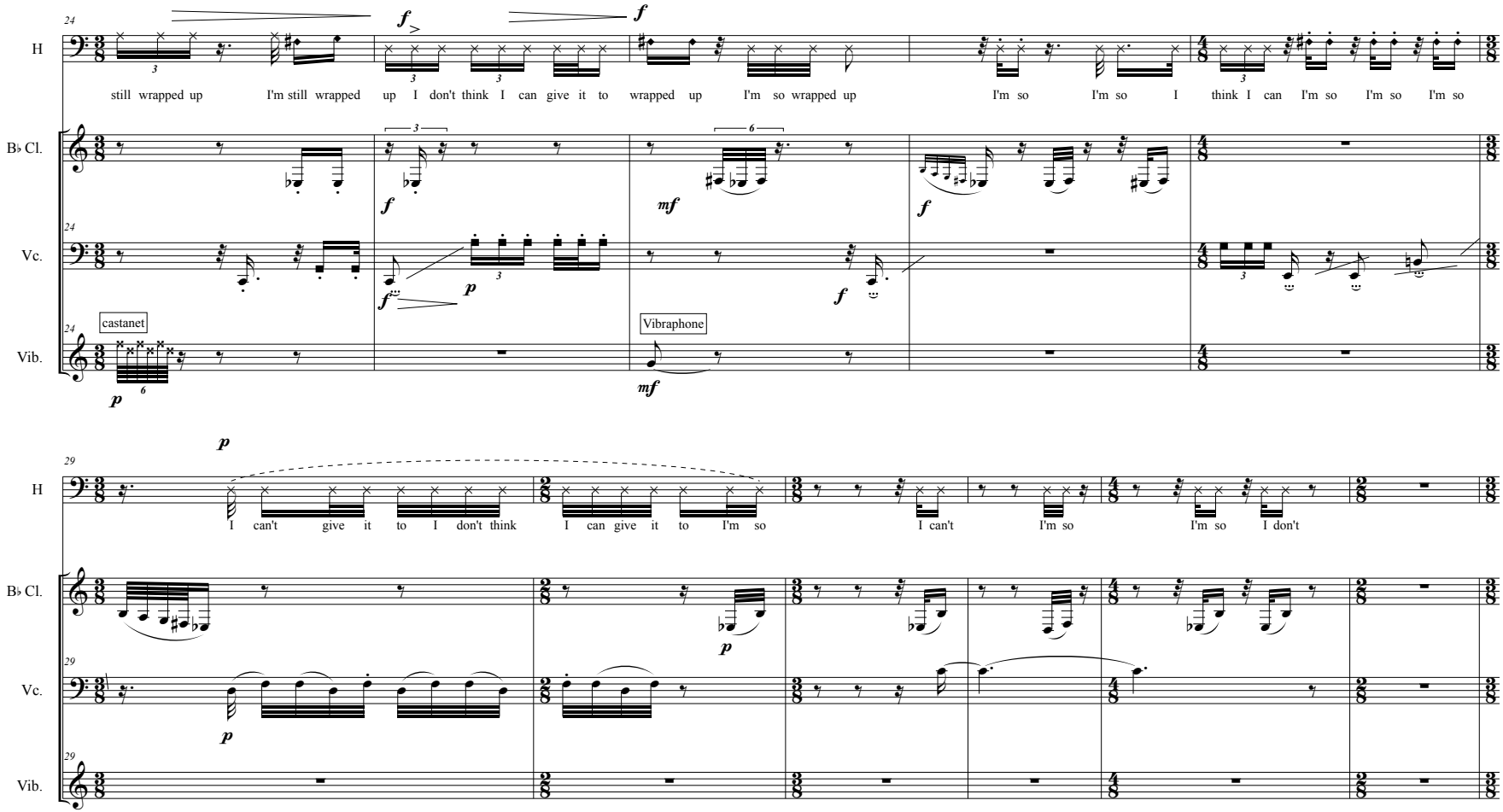

83
M/A
You know, I have to go home, put these bags away.
H
Wait!
I can make us a drink. We can sit down and chat.
B♭ Cl.
83
Vc.
88
M/A
I'm not very thirsty right now.
I think I'll leave.
We can talk tomorrow
H
It's short.
Just the
B♭ Cl.
espr.
3
3
3
88
Vc.
espr.

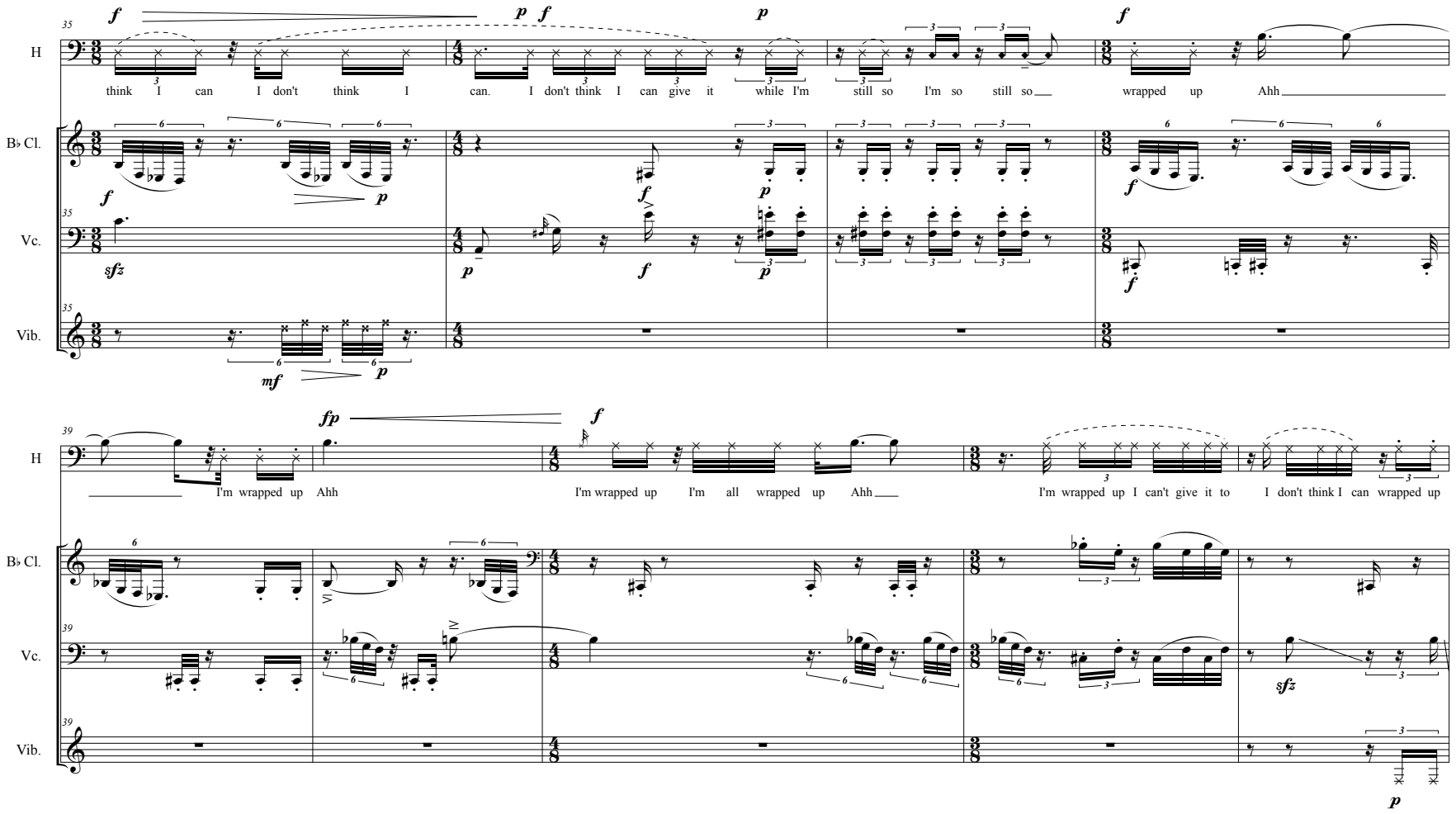

a tempo
96
M/A
I've been asleep. You've been awake. We're on two different schedules.
H
first finished draft.
I want you to hear it when you come back
and then I have something want to give you
B♭ Cl.
96
Vc.
102
M/A
Ok. Good. Give it to me later.
It'll all be done. Ok..... You've been up all night and I want to talk to you when you're rested, ok?
Clean this apartment up, ok?
H
Great. You'll be so happy next time. It'll all be done.
Ok
B♭ Cl.
102
Vc.

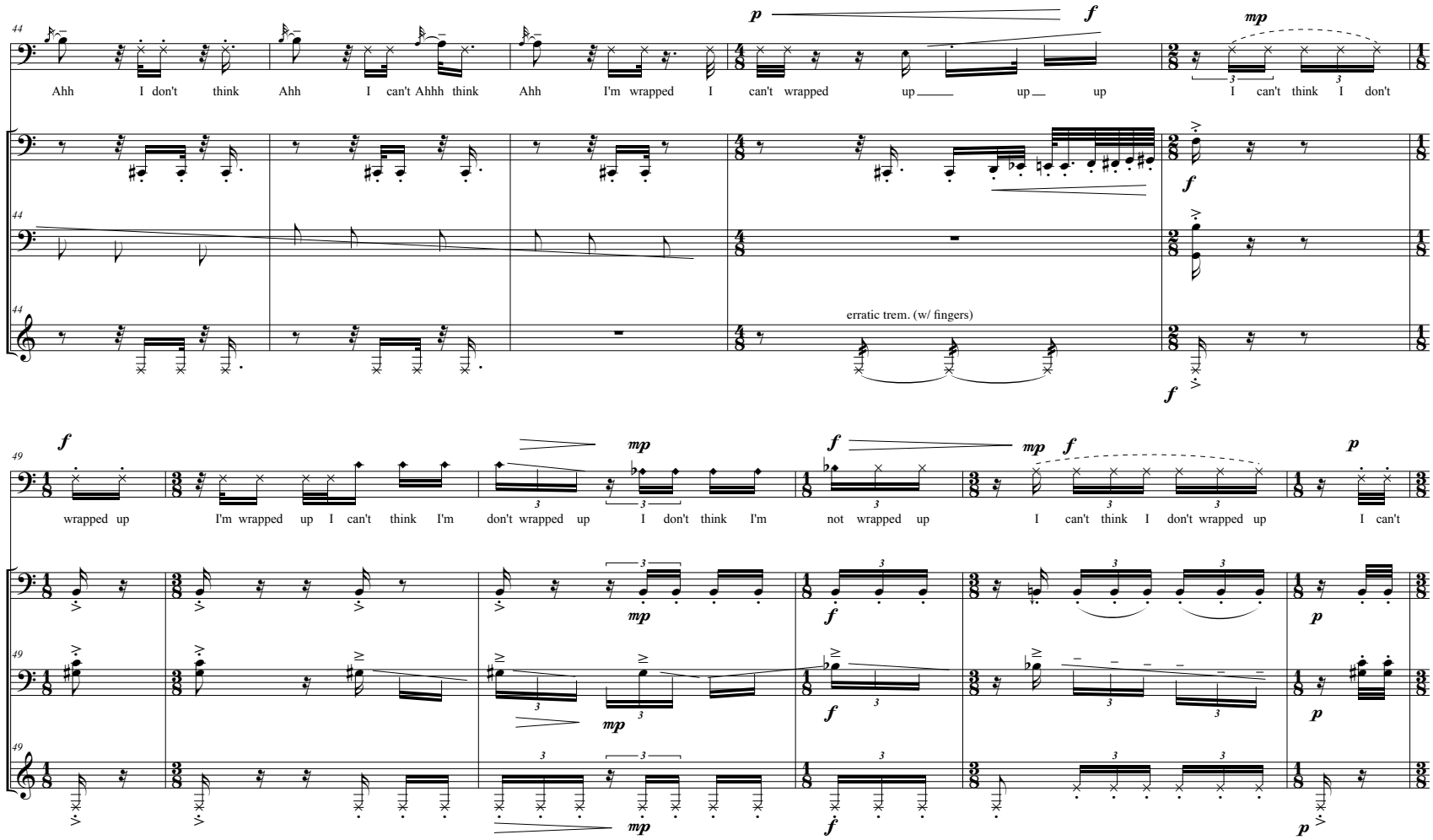
No. 19. I'm All Wrapped Up

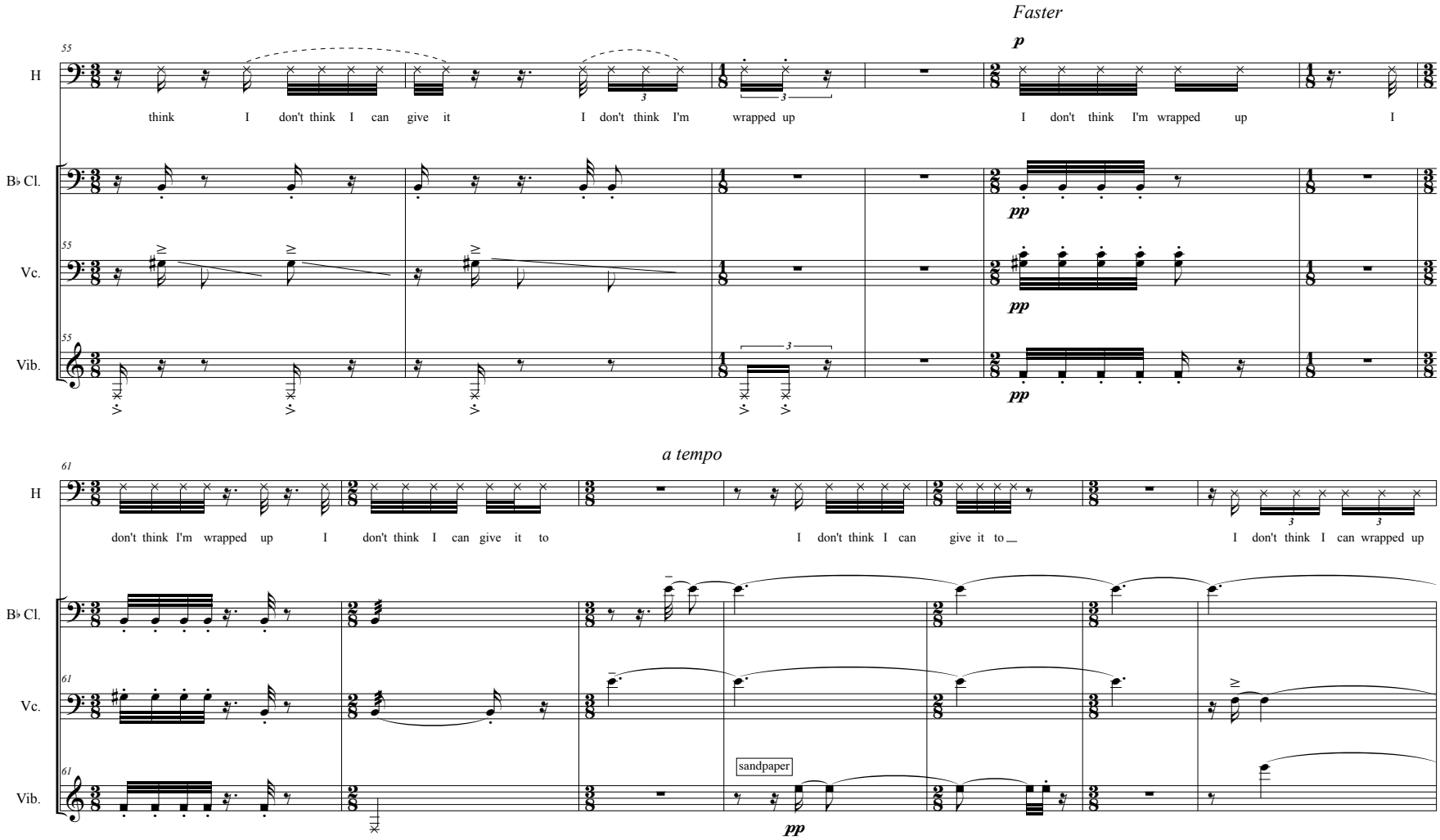


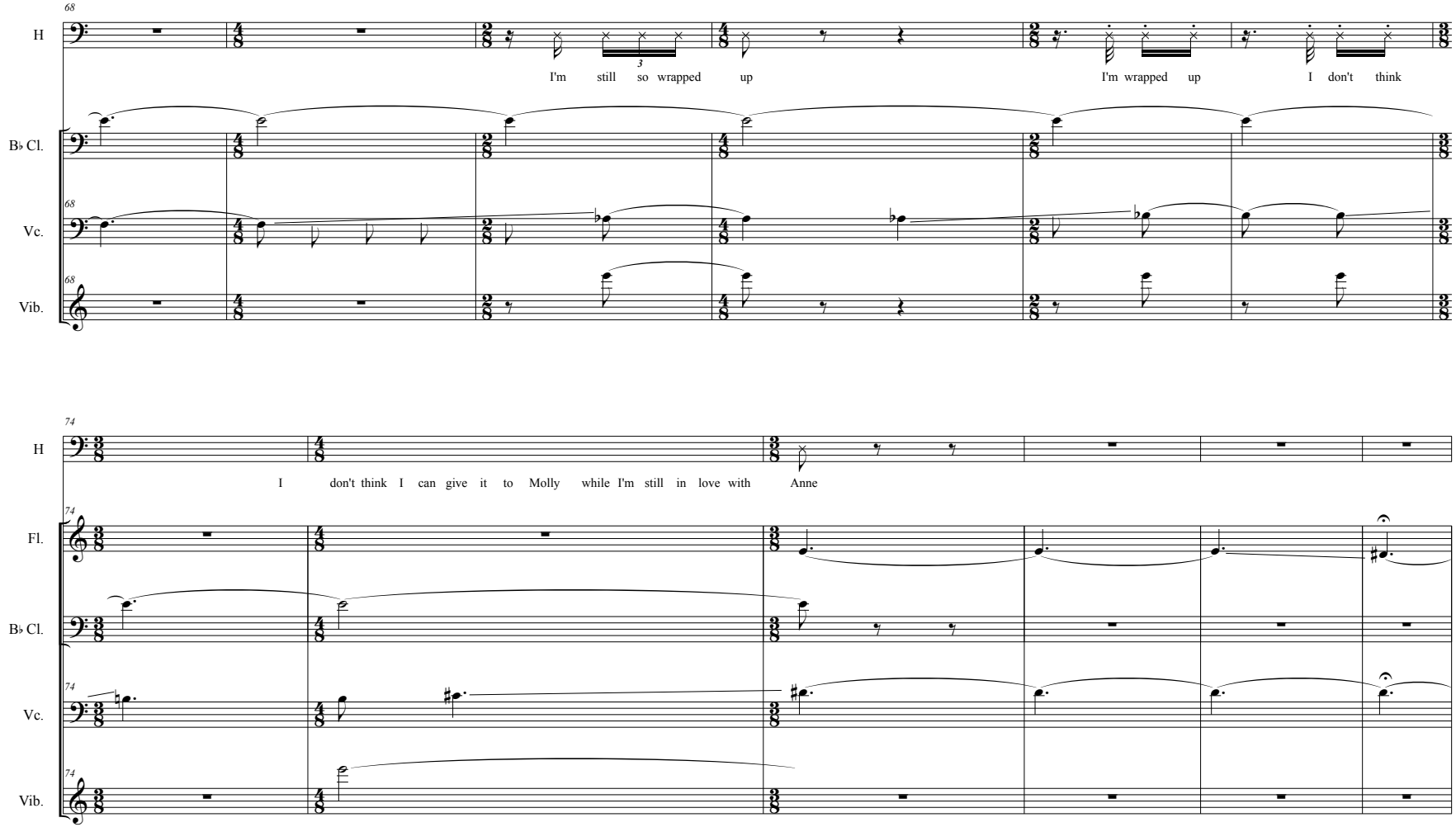

13
H
B♭ Cl.
Vc.
Vib.
fp
f
p
f
mf
p
I don't can't
I don't think I can't give it to
I can't
I don't think I can
I can't
fp
mp
mf
mf
19
H
B♭ Cl.
Vc.
Vib.
mf
fp
f
I don't think I can I think I can't give it to I don't think I can I give it to I think I can I don't think I can give it to I'm
Still
I'm
mp
f
p

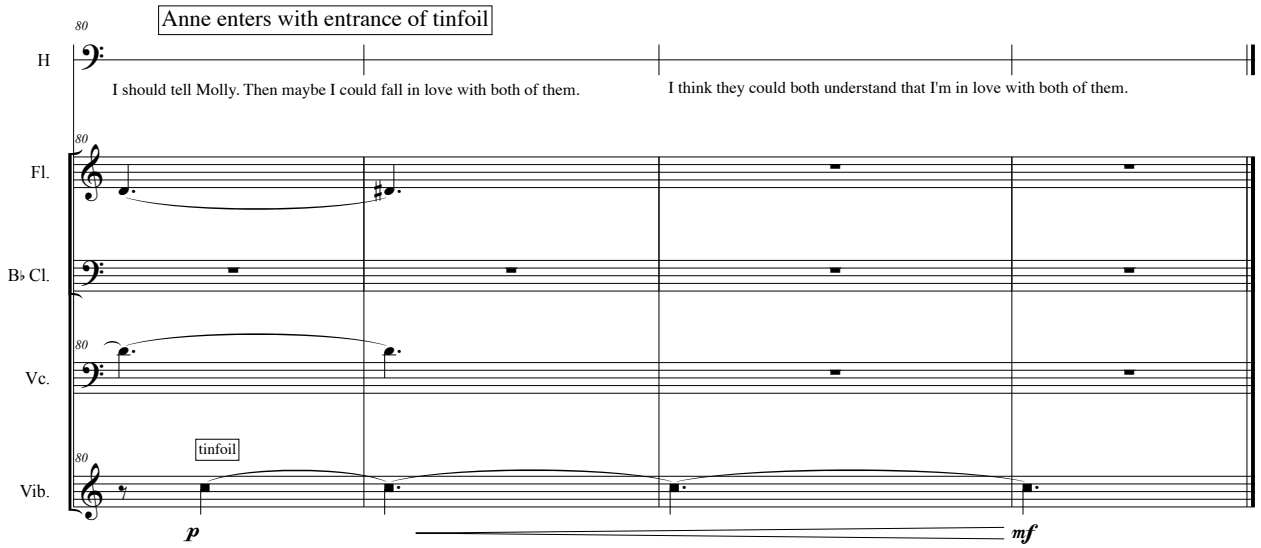

24
H
still wrapped up
I'm still wrapped
up I don't think I can give it to
wrapped up
I'm so wrapped up
I'm so
I'm so
I
think I can
I'm so
I'm so
I'm so
B♭ Cl.
Vc.
castanet
Vibraphone
Vib.
29
I can't
give it to
I don't think
I can give it to
I'm so
I can't
I'm so
I'm so
I don't


35
H
think I can I don't think I can. I don't think I can give it while I'm still so I'm so still so wrapped up Ahh
B♭ Cl.
Vc.
Vib.
39
I'm wrapped up Ahh I'm wrapped up I'm all wrapped up Ahh I'm wrapped up I can't give it to I don't think I can wrapped up


44
H
Ahh I don't think Ahh I can't Ahhh think Ahh I'm wrapped I can't wrapped up up up I can't think I don't
B♭ Cl.
Vc.
Vib.
erratic trem. (w/ fingers)
49
wrapped up I'm wrapped up I can't think I'm don't wrapped up I don't think I'm not wrapped up I can't think I don't wrapped up I can't


Faster
p
55
H
think I don't think I can give it I don't think I'm wrapped up I don't think I'm wrapped up I
B♭ Cl.
pp
Vc.
pp
Vib.
pp
a tempo
61
H
don't think I'm wrapped up I don't think I can give it to I don't think I can give it to I don't think I can wrapped up
B♭ Cl.
Vc.
Vib.
sandpaper
pp


68
H
I'm still so wrapped up
I'm wrapped up
I don't think
B♭ Cl.
68
Vc.
68
Vib.
74
H
I don't think I can give it to Molly while I'm still in love with Anne
74
Fl.
B♭ Cl.
74
Vc.
74
Vib.



Henry turns off the audio diary and cleans the desk a bit. He turns slightly and is surprised to see Anne behind him.

H: Oh, Anne. So happy to see you.

A: Good to see you! I just thought I'd pay a quick visit to see how your weekend went.

H: (Getting up) Listen to this. You were right. The ring. It was exactly what I needed to finish he story. The story makes total sense.

A: (smiling) Oh, great. I'm so happy for you. Looks like our work is paying off!

H: Well, let me tell you. Here sit down, let me read you what I have.

A: Oh good, I can't wait to hear your new revision. Look, I brought the drinks this time. (shows him the bottle)

Anne goes to the icebox, fetches two drinks. Sits down while Henry orders his papers. Lights focus on Henry, music shifts to accompany the story. Henry delivers the story as much to the audience as to Anne.

ATTACCA NO. 20

No. 20 The Ring
Text by Jules Barbey d'Aurevilly, adapt. Aylward
feat. "Tu se' morta, mia vita, ed io respiro?" by Moteverdi. Arr. Aylward

♪ = 60 *Serene, Regal*

Henry

H: (Clears throat).
"Late in life the
emperor Charlemagne fell in love, with a German girl. The barons at his court were extremely worried when they saw that the soverign, taken up with his amorous passion and

Flute

Clarinet in B♭

Cello

Vibraphone

p

3

9

H

unmindful of his regal dignity was neglecting the affairs of state. When the girl suddenly died. The courtiers were greatly relieved but not for long because Charlemagne's love did not

Fl.

B♭ Cl.

Vc.

17

H

die with her. The Emporer had the embalmed body carried to his bed chamber, where he refused to be parted from it. The Archbishop Turpin, alarmed by this macabre passion, suspected

17

Fl.

B♭ Cl.

17

Vc.

25

H

an enchantment and insisted on examining the corpse. Hidden under the girl's dead tongue he found a ring with a precious stone set in it. As soon as the ring was in

25

Fl.

B♭ Cl.

25

Vc.

33

H

Turpin's hands, Charlemagne fell passionately in love with the Bishop and hurriedly had the girl buried In order to escape

33

Fl.

B♭ Cl.

33

Vc.

41

H

the situation, Turpin flung the ring into Lake Constance thereupon Charlemagne fell in love with the lake never to leave its shores.

41

Fl.

B♭ Cl.

41

Vc.

Vibraphone

p

FREE TIME

48

Anne Clapping

M/A

A: Henry, that's excellent!

A: Well, you've been working hard, but now you know you can do it.

Yes---well, we're collaborators of sorts. You're writing with me now.

H

H: You like it? It took so much out of me just to get this.

Oh, but I've put Molly through too much. She'll never forgive me.

But I get so much from you, Anne. We could accomplish so much together.

48

Vc.

harmonic gliss.....

p

48

Vib.

ad lib rhythm over dialogue, sparse attacks

p

53

free rhythm

M/A

but you can't fall in love with me

(interrupting Henry) Let me finish..... I have a way to bring everything you want together.

free rhythm

When you first au - di - tioned me

H

mp

but

(blather)

Anne....

nnmmnngg

B♭ Cl.

mp

53

Vc.

harmonic gliss.....

p

53

Vib.

♪ = 92 *Hypnotic, flexible*

M/A

57

what were you hop - ing me to be?

H

Fl.

57

pp *p*

B♭ Cl.

pp *p*

Vc.

57

pp *p*

Vib.

57

arco

w/ mallets

w / ped.

62

M/A

Why don't you au - dition me again?

Why don't you make me laugh again?

H

Oh, that was

62

Fl.

B♭ Cl.

62

Vc.

62

Vib.

68

M/A

f

Come on, it was so much fun. Come and play. do you need another drink?

H

so embarrassing

68

Fl.

f

B♭ Cl.

f

68

Vc.

f

68

Vib.

f

M/A

H

Fl.

B♭ Cl.

Vc.

Vib.

74

mp *f* *mp*

Say something witty and I'll laugh. re - mem - ber what you said to me to make me

p *f* *mp*

f *mp*

p *sfz* *mp*

motor 1

p

M/A

laugh?

No Henry

You can't laugh with-out tell - ing me

H

Ha ha ha ha ha

Fl.

mf

B♭ Cl.

mf

Vc.

mf

f

mp

Vib.

mf

M/A

Come here. You're all choked up. You're ___ lead - ing ___ diff - erent

H

This drink. It's strong.

Fl.

Bb Cl.

Vc.

harmonic gliss....

Vib.

M/A

lives There's the life you speak in to your di - a - ry the

pressing, drone-like

H

Fl.

B♭ Cl.

Vc.

molto tenuto, constantly between pitch

Vib.

99

M/A

mp *mf*

life that makes me and then there's the life you share with Mol - ly

99

Fl.

mp *mf*

B♭ Cl.

mp *mf*

99

Vc.

mp *mf*

99

Vib.

106

M/A

f

Make me laugh Henry

from pitch to wild laughter.....

H

f

....Ok

I love you

106

Fl.

f

p

f

6

Bb Cl.

VI

mp

f

f

6

106

Vc.

6 6 6

mp

f

f

6

106

Vib.

vibraphone

tam tam

6

mf

p

mf

f

6

M/A

wild laughter

112

You love me?

Who??

H

Yes!

Fl.

112

6

mf

B♭ Cl.

mp

Vc.

112

espr.

mp

Vib.

112

6

mp

117

M/A

Take your ring

Oh Henry! I've been

Henry take his ring, looks at it, holds it to the light

H

Molly? will you be mine?

trill slowly becomes sextuplets (presto)

Fl.

trill slowly becomes sextuplets (presto)

B♭ Cl.

Vc.

Vib.

triangle

122

M/A

waiting for you to ask me! Yes! Yes! Yes!

Anne jumps onto Henry and they exit together

H

122

Fl.

mf

mp

B♭ Cl.

6 6 6 6

122

Vc.

122

Vib.

Vibraphone

mp

129

M/A

H

129

Fl.

p

B♭ Cl.

p

129

Vc.

p

mp

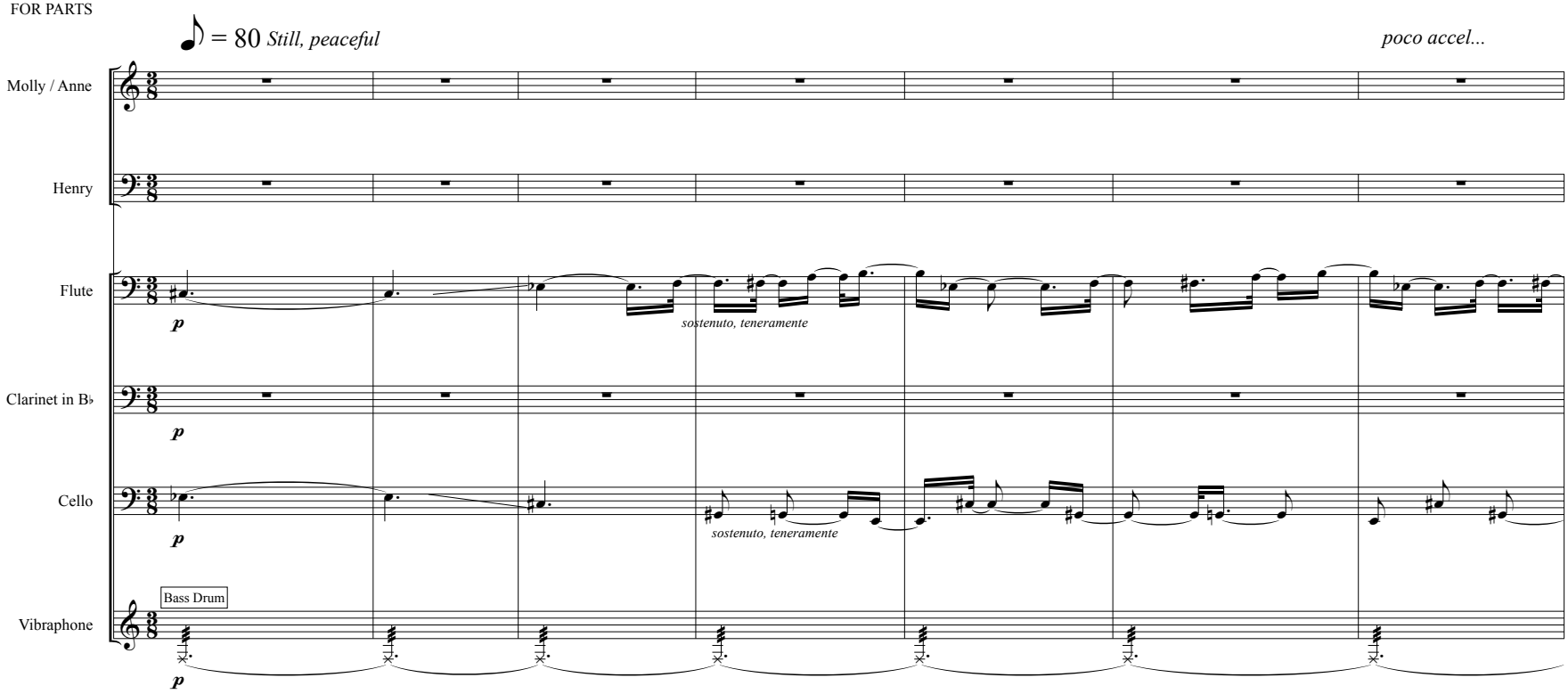
129

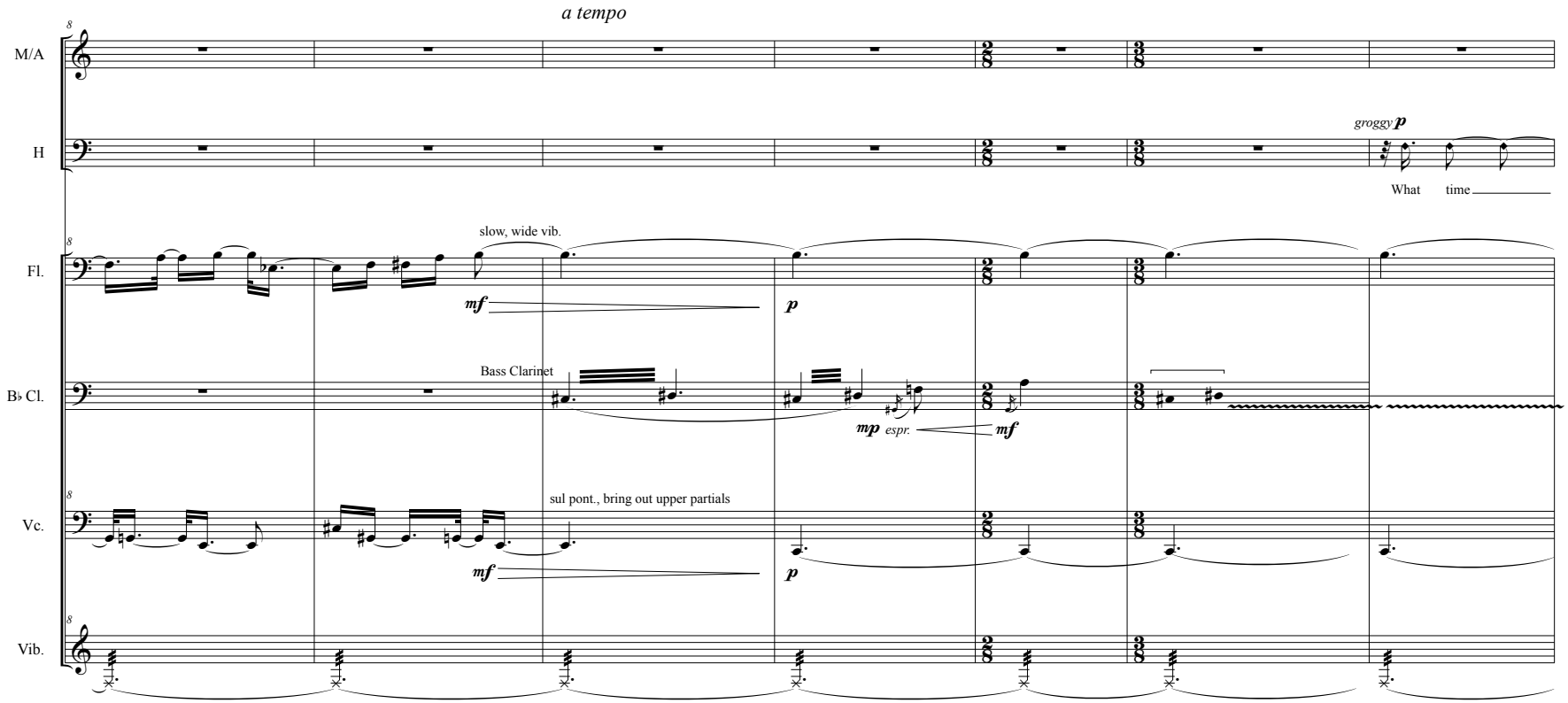
Vib.

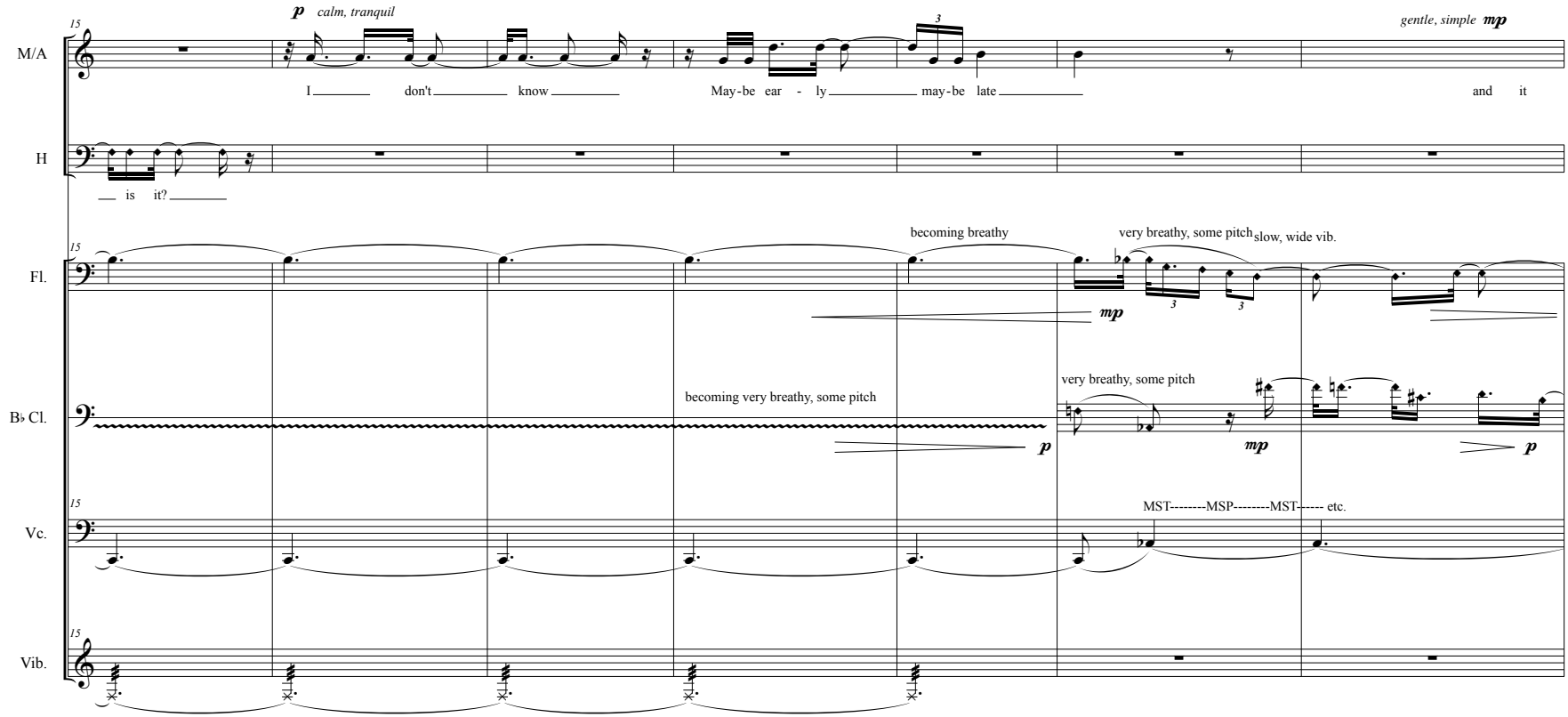
p

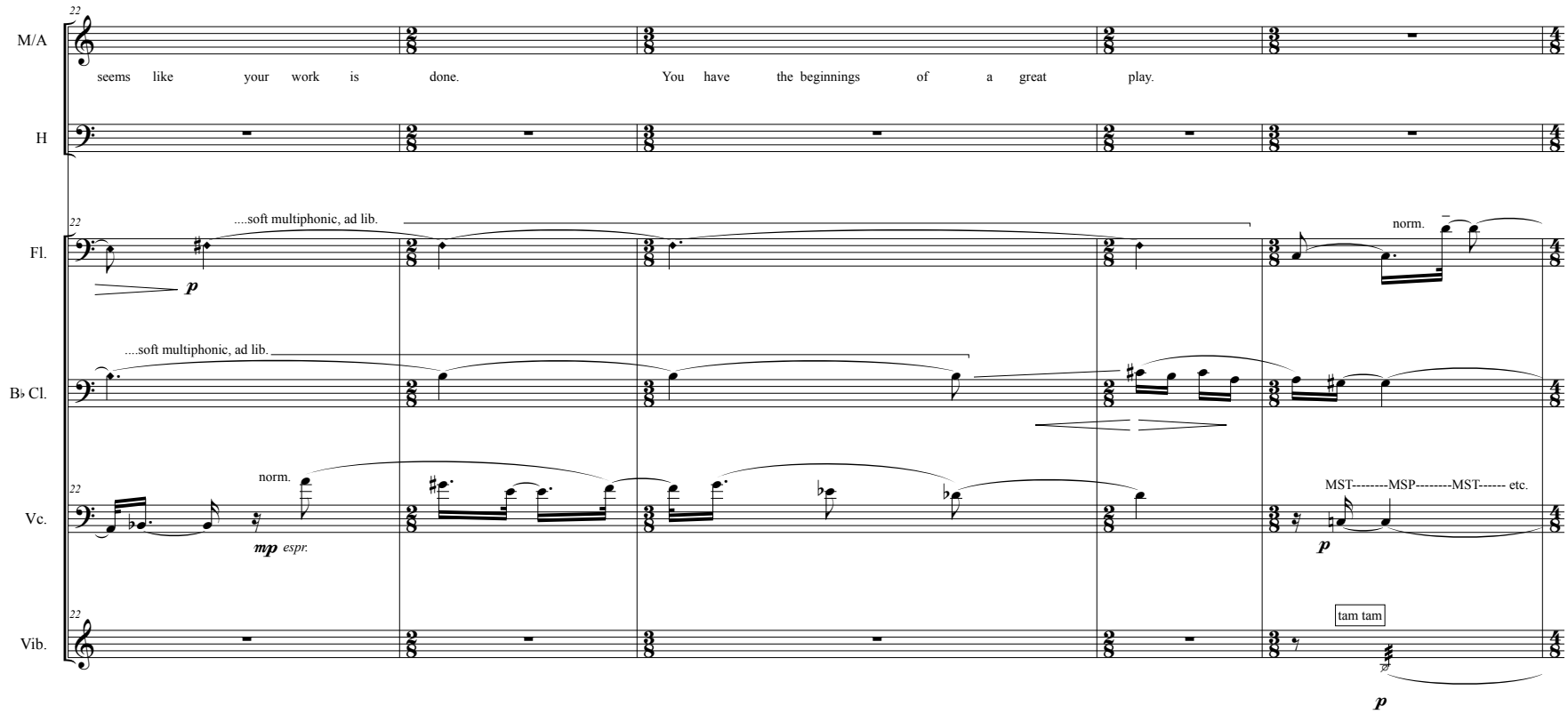
No. 21. Hope, Ruin, Faith and Despair

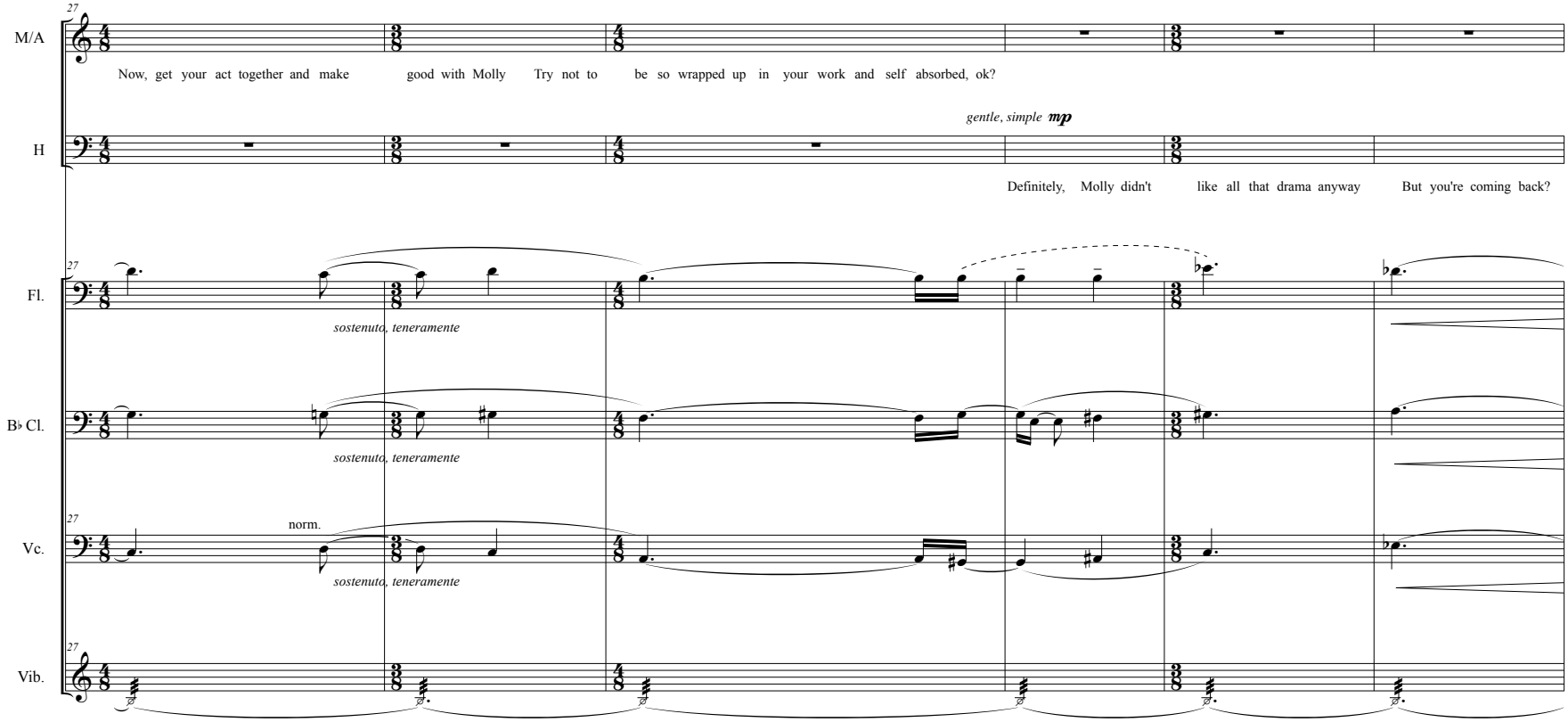
FOR PARTS

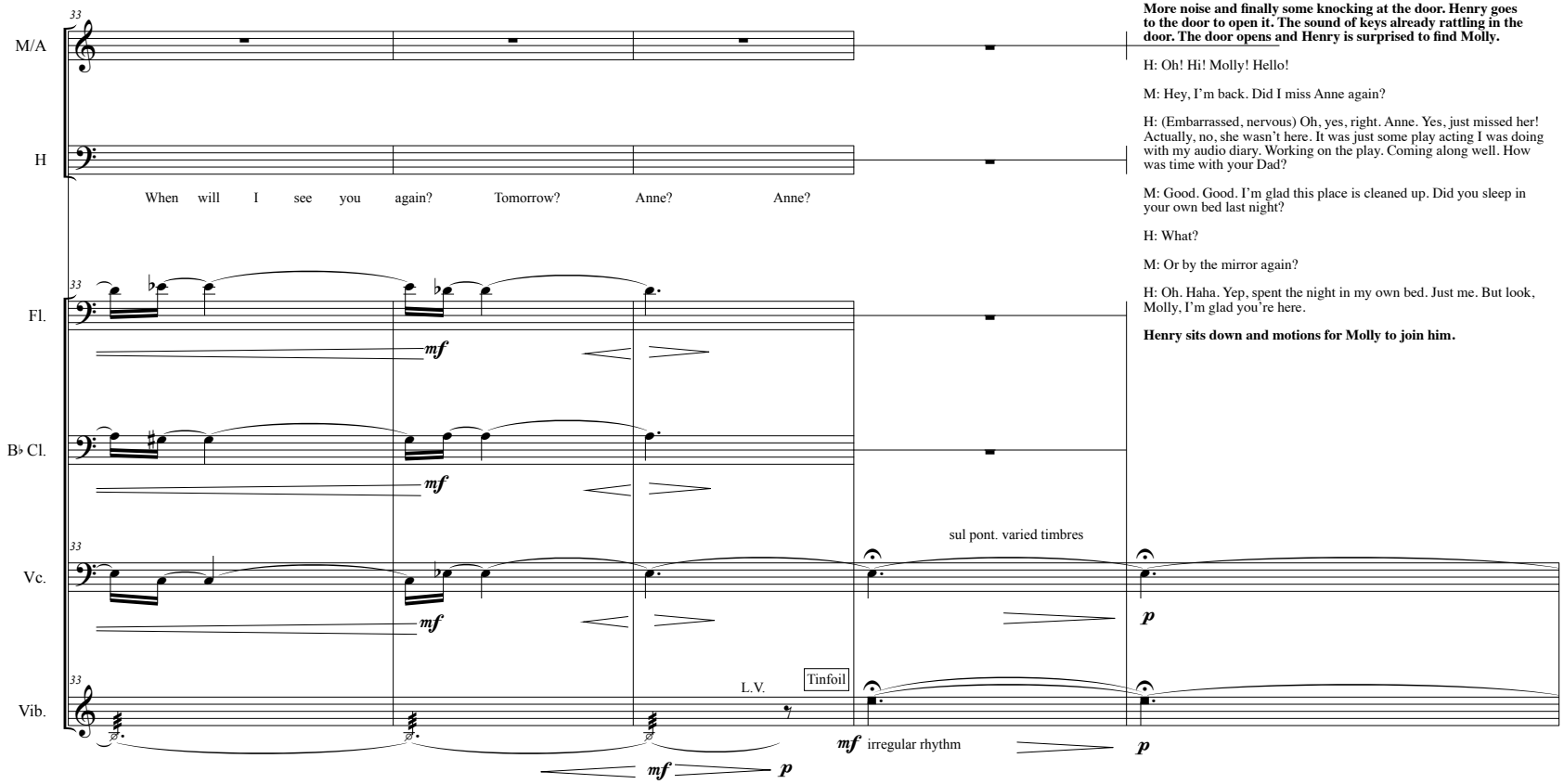



a tempo
M/A
H
groggy p
What time
Fl.
slow, wide vib.
mf
p
B♭ Cl.
Bass Clarinet
mp espr.
mf
Vc.
sul pont., bring out upper partials
mf
p
Vib.


15
M/A
p calm, tranquil
I don't know
May-be ear - ly may-be late
gentle, simple mp
and it
H
is it?
15
Fl.
becoming breathy
very breathy, some pitch
slow, wide vib.
mp
B♭ Cl.
becoming very breathy, some pitch
p
very breathy, some pitch
mp
p
15
Vc.
MST--------MSP--------MST------ etc.
15
Vib.


22
M/A
seems like your work is done. You have the beginnings of a great play.
H
22
....soft multiphonic, ad lib.
Fl.
p
norm.
....soft multiphonic, ad lib.
B♭ Cl.
22
norm.
Vc.
mp espr.
MST--------MSP--------MST------ etc.
p
22
tam tam
Vib.
p


27
M/A
Now, get your act together and make good with Molly Try not to be so wrapped up in your work and self absorbed, ok?
gentle, simple mp
H
Definitely, Molly didn't like all that drama anyway But you're coming back?
27
Fl.
sostenuto, teneramente
B♭ Cl.
sostenuto, teneramente
27
norm.
Vc.
sostenuto, teneramente
27
Vib.



More noise and finally some knocking at the door. Henry goes to the door to open it. The sound of keys already rattling in the door. The door opens and Henry is surprised to find Molly.

H: Oh! Hi! Molly! Hello!

M: Hey, I'm back. Did I miss Anne again?

H: (Embarrassed, nervous) Oh, yes, right. Anne. Yes, just missed her! Actually, no, she wasn't here. It was just some play acting I was doing with my audio diary. Working on the play. Coming along well. How was time with your Dad?

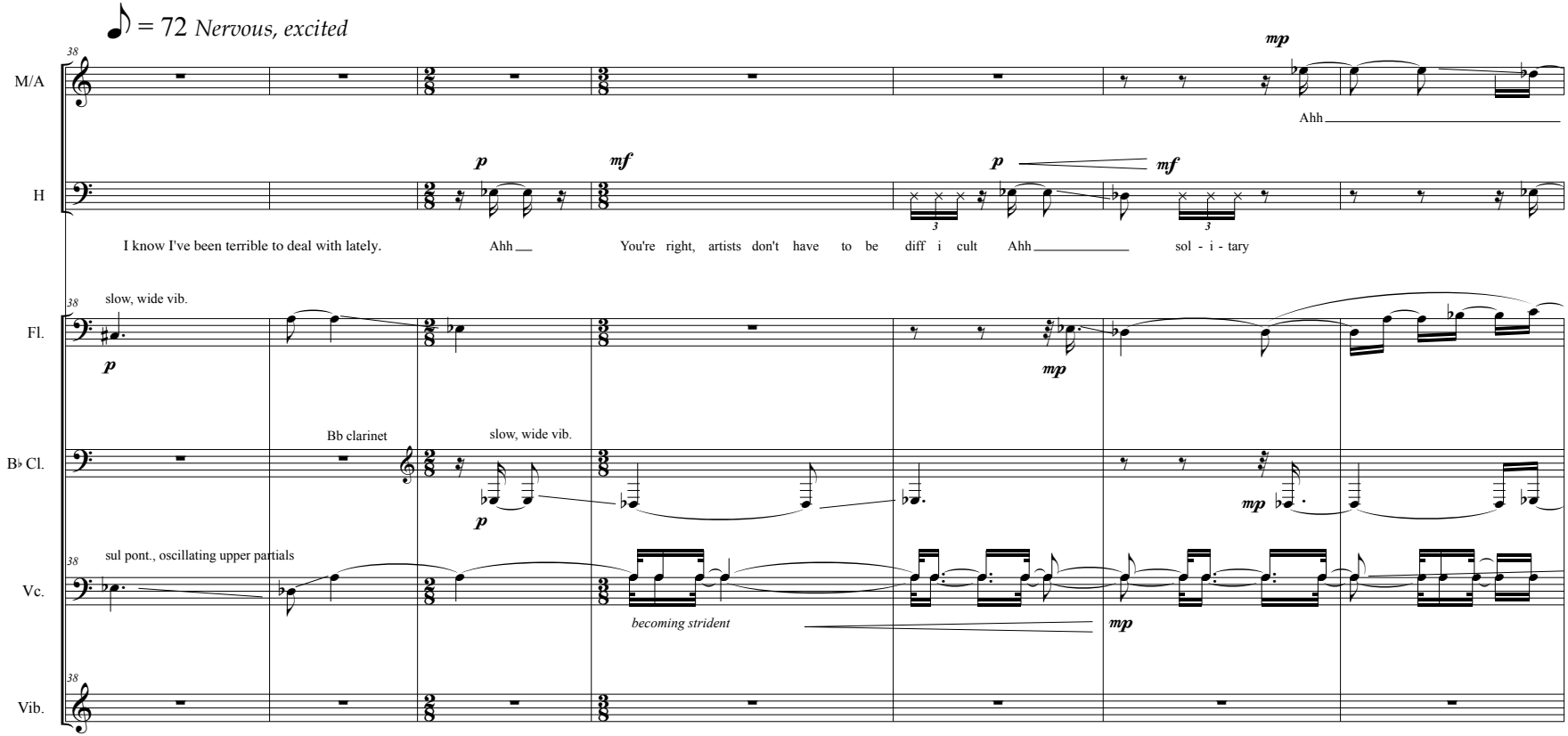
M: Good. Good. I'm glad this place is cleaned up. Did you sleep in your own bed last night?

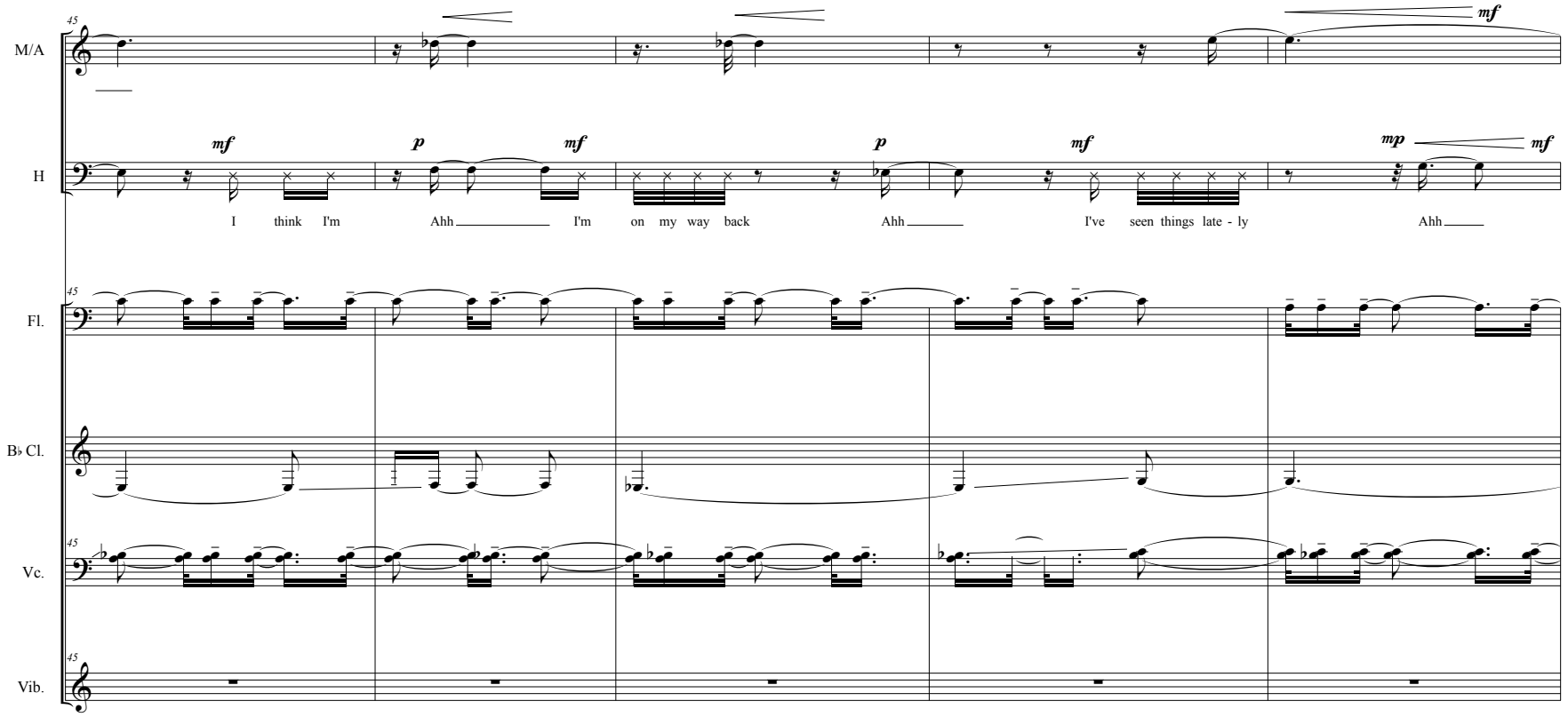
H: What?

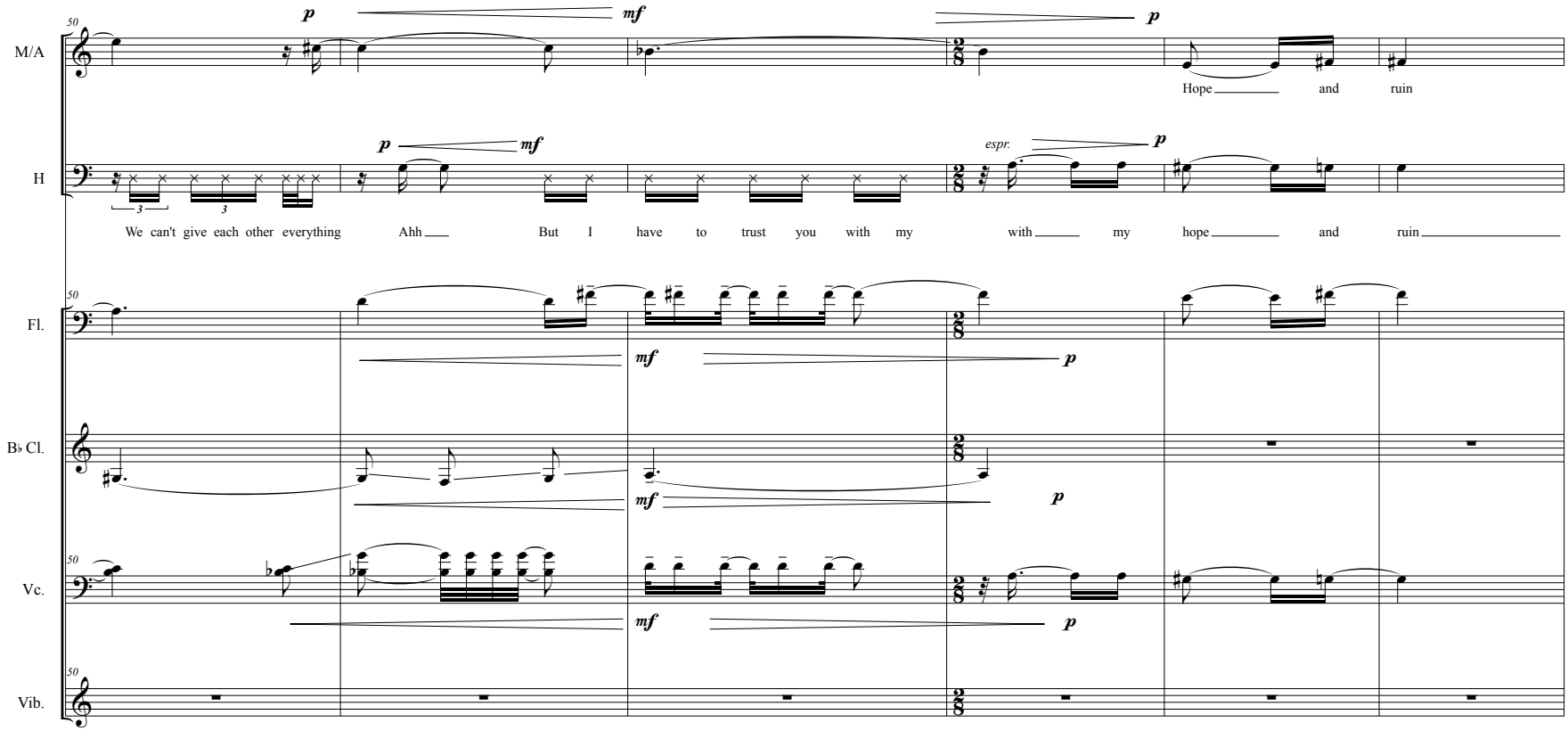
M: Or by the mirror again?

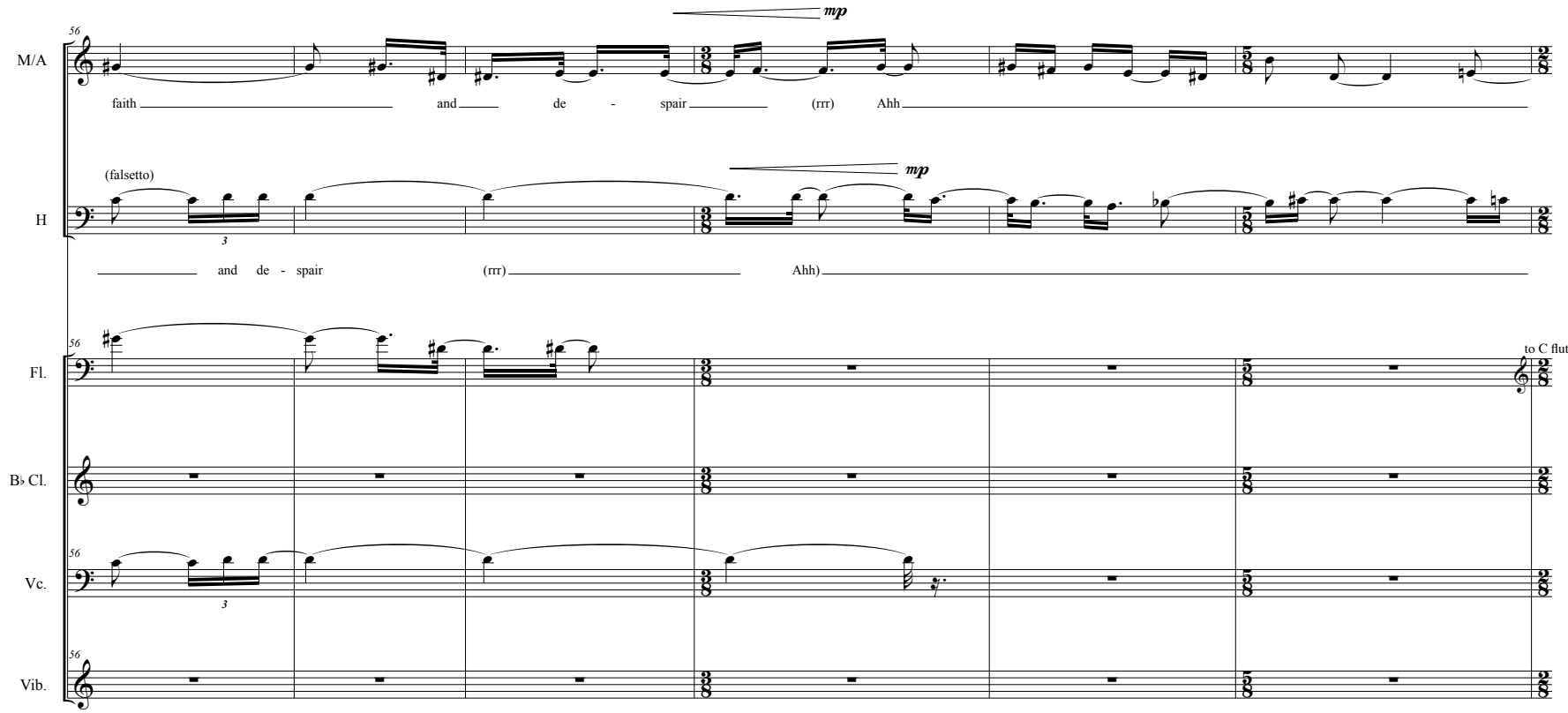
H: Oh. Haha. Yep, spent the night in my own bed. Just me. But look, Molly, I'm glad you're here.

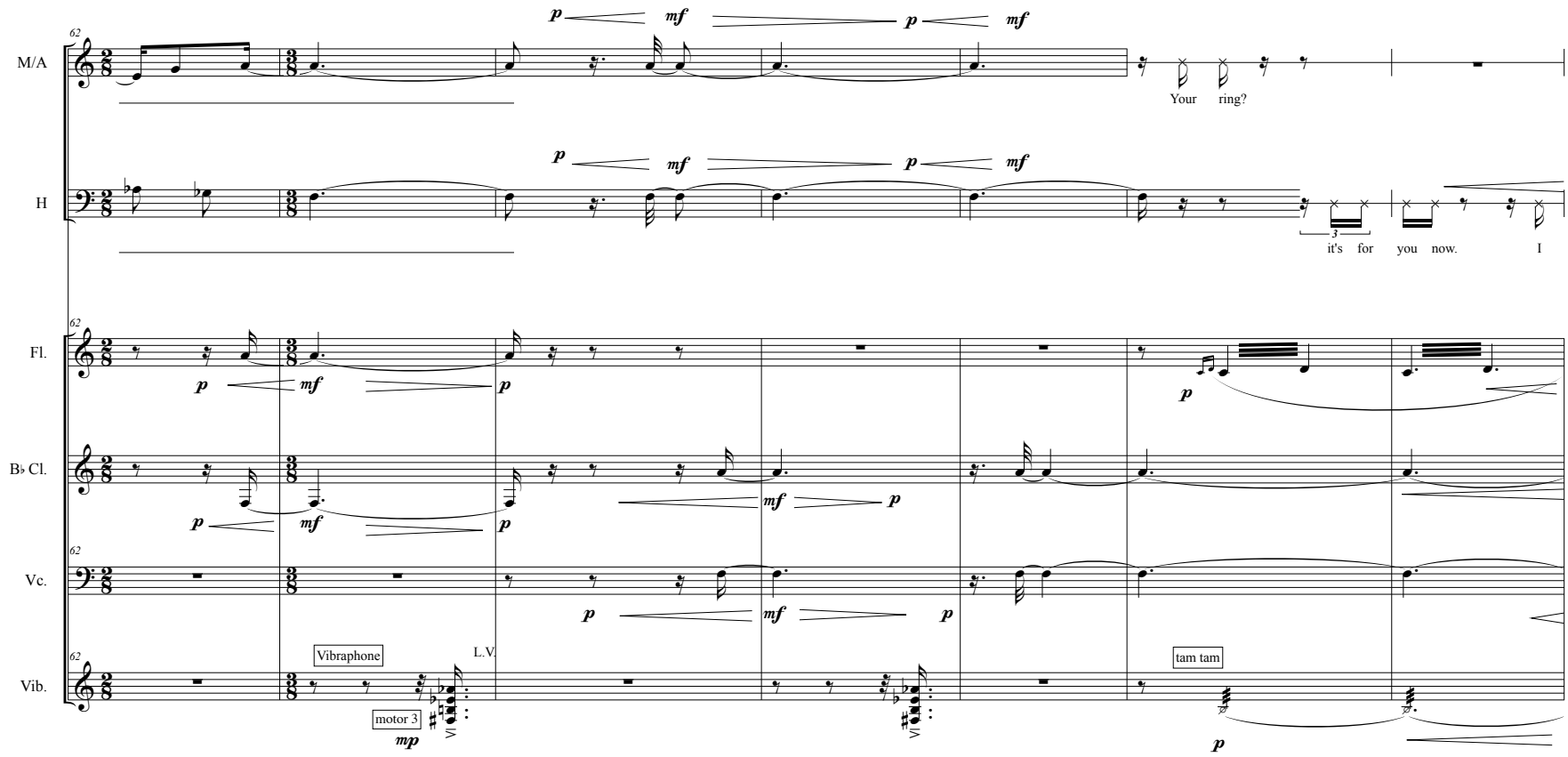
Henry sits down and motions for Molly to join him.

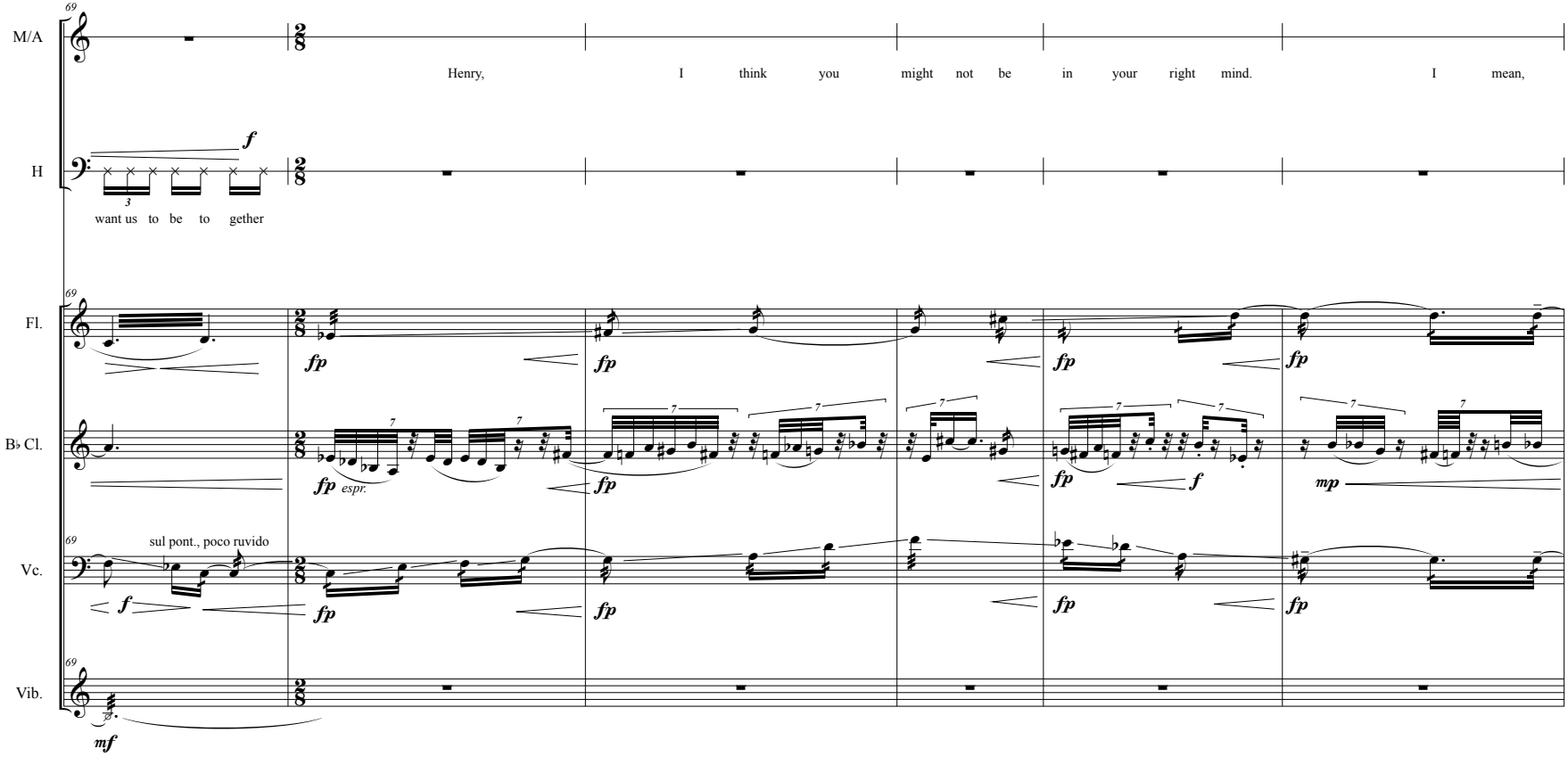

♪ = 72 Nervous, excited
38
M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
mp
Ahh
p
mf
I know I've been terrible to deal with lately.
Ahh
You're right, artists don't have to be diff i cult
Ahh
sol - i - tary
slow, wide vib.
Bb clarinet
sul pont., oscillating upper partials
becoming strident

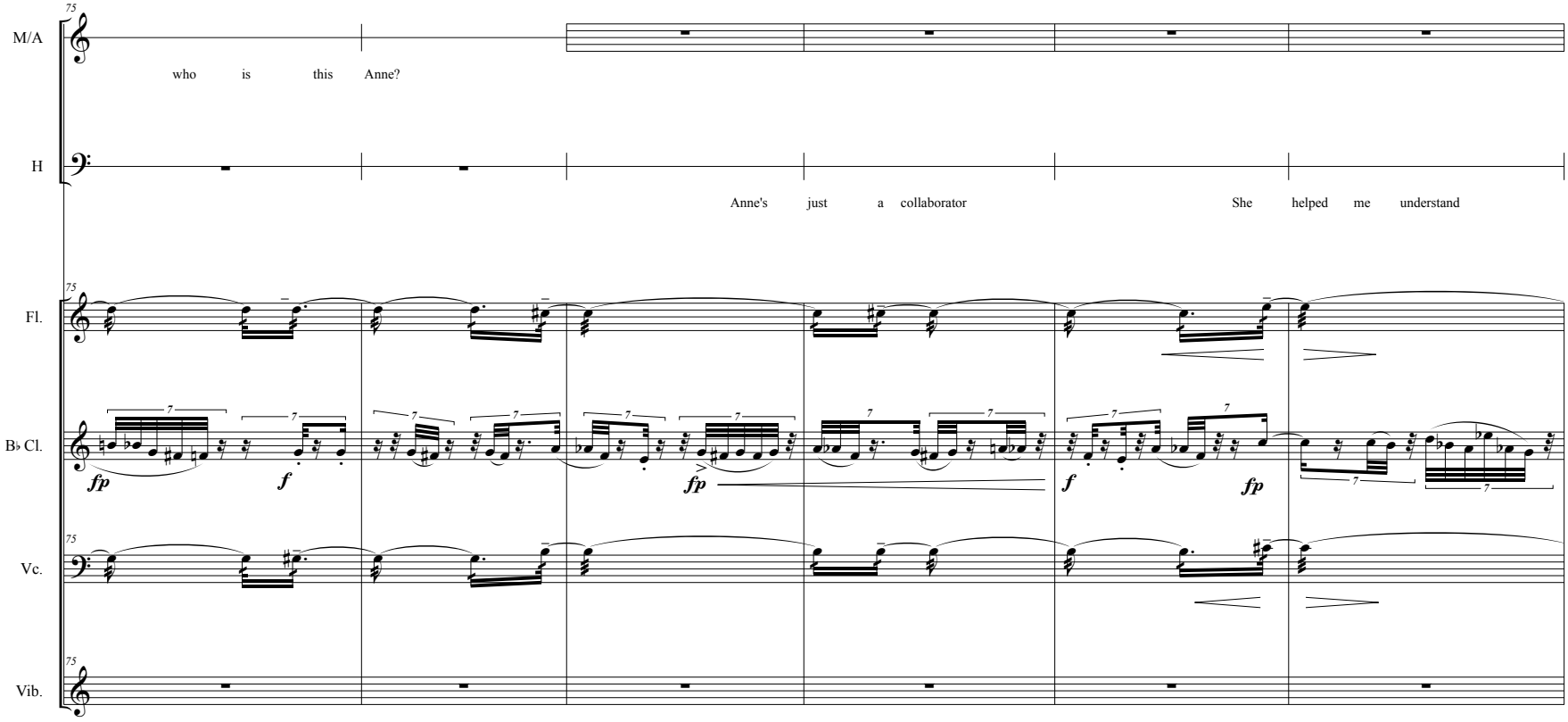

45
M/A
mf
H
mf
p
mf
p
mf
mp
mf
I think I'm
Ahh
I'm
on my way back
Ahh
I've seen things late - ly
Ahh
45
Fl.
B♭ Cl.
45
Vc.
45
Vib.

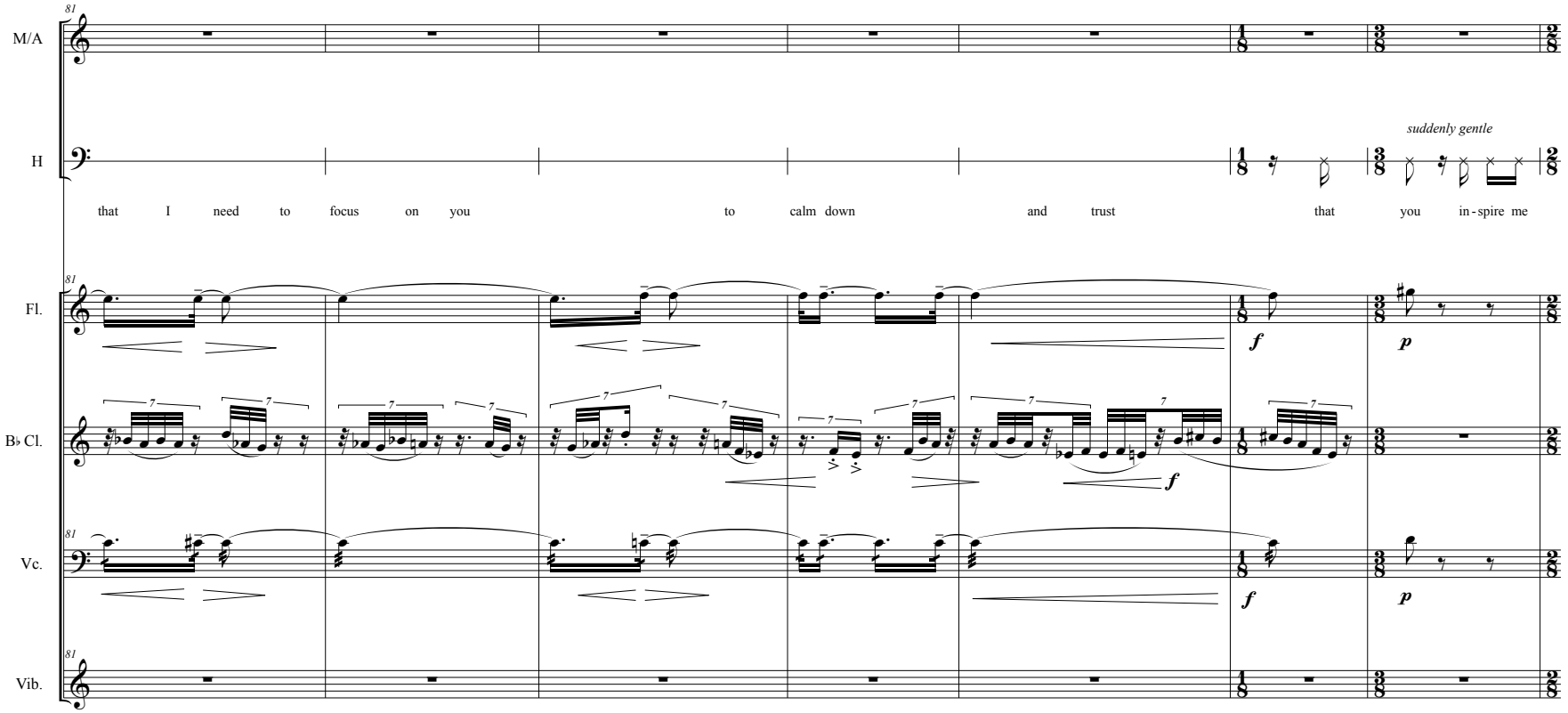

50
M/A
p
mf
p
Hope and ruin
H
p
mf
espr.
p
We can't give each other everything
Ahh
But I have to trust you with my
with my hope and ruin
50
Fl.
mf
p
B♭ Cl.
mf
p
50
Vc.
mf
p
50
Vib.

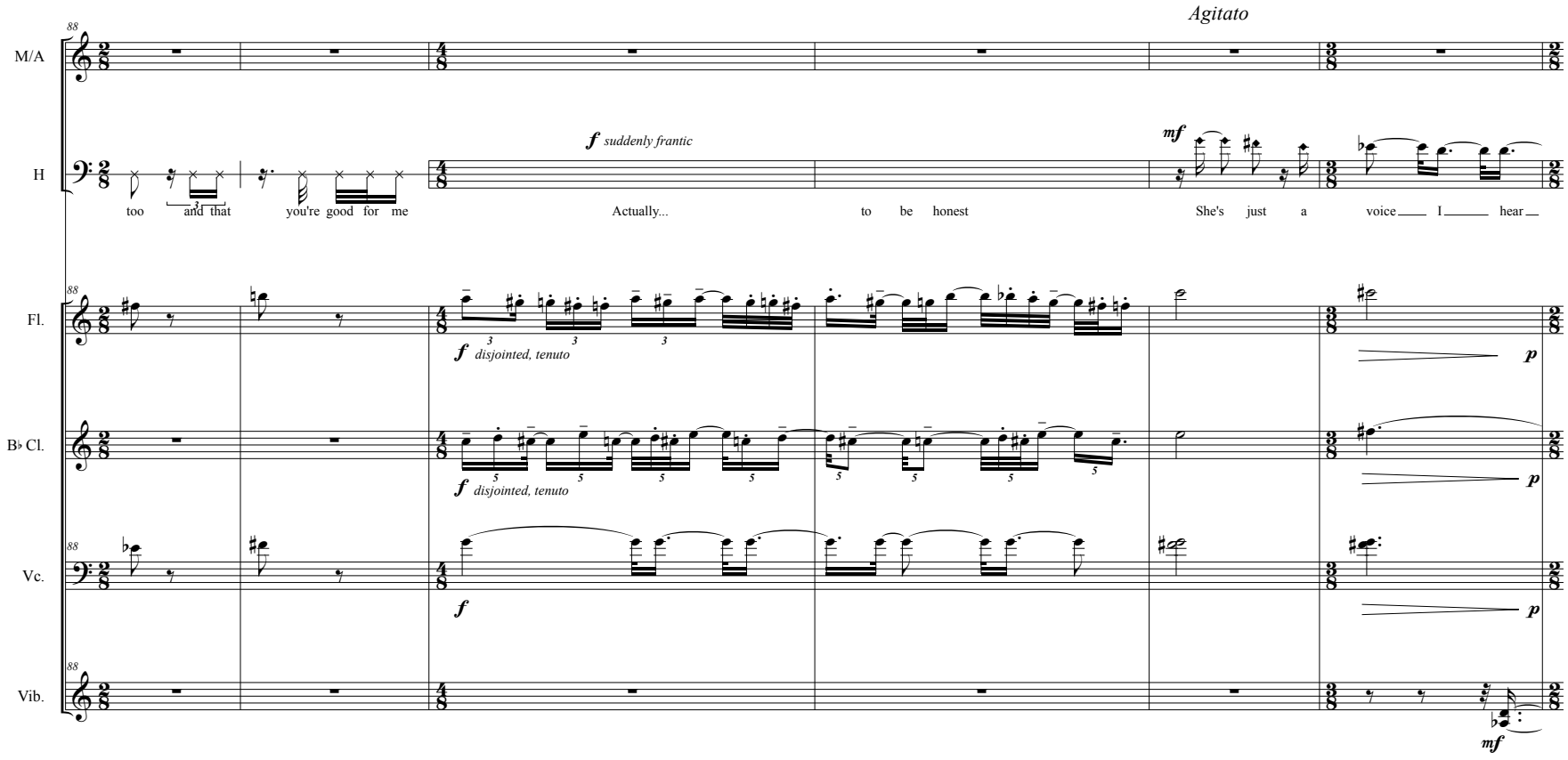

M/A
faith and de - spair (rrr) Ahh
mp
(falsetto)
H
and de - spair (rrr) Ahh)
mp
Fl.
to C flute
B♭ Cl.
Vc.
Vib.

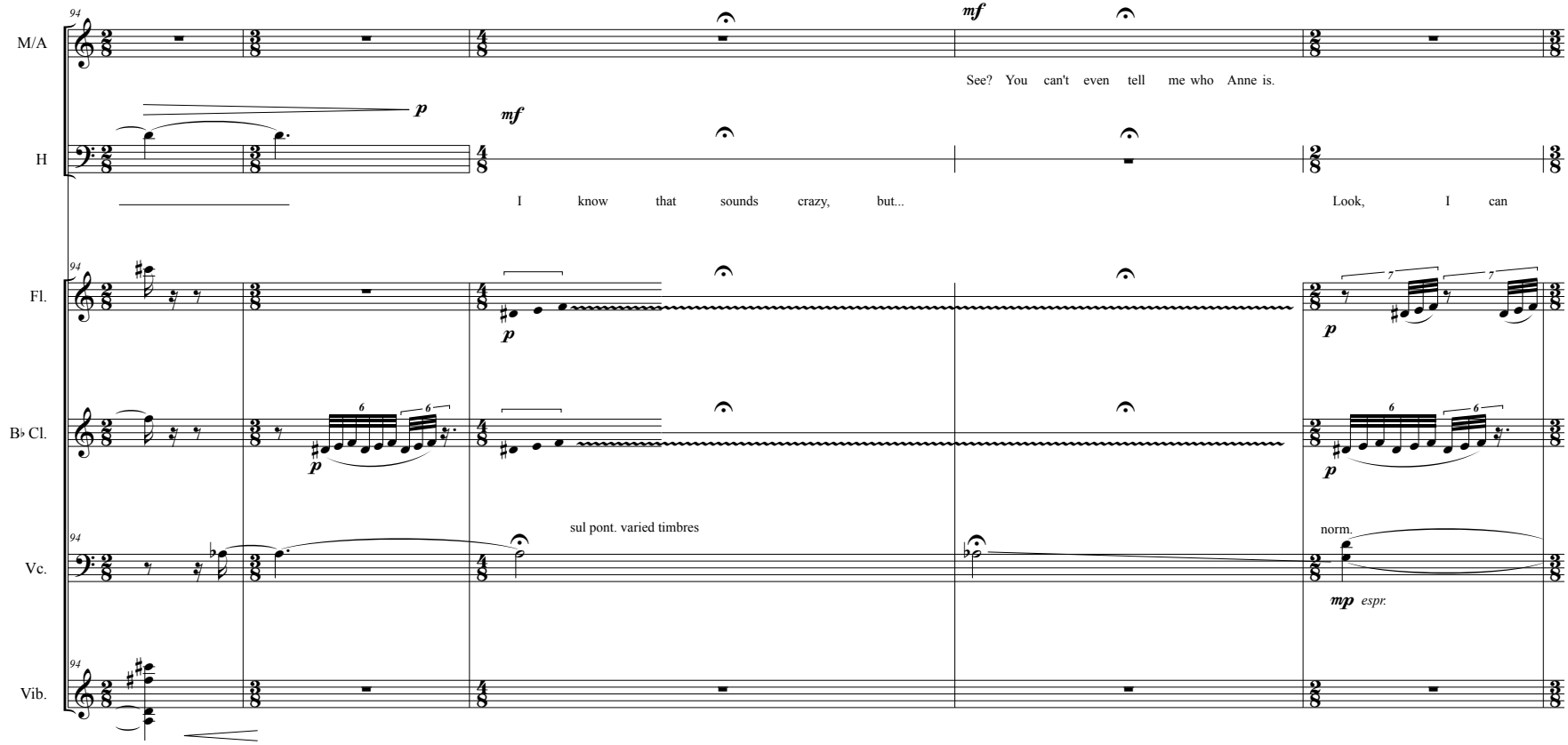

M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
62
Your ring?
it's for you now. I
Vibraphone
motor 3
L.V.
tam tam

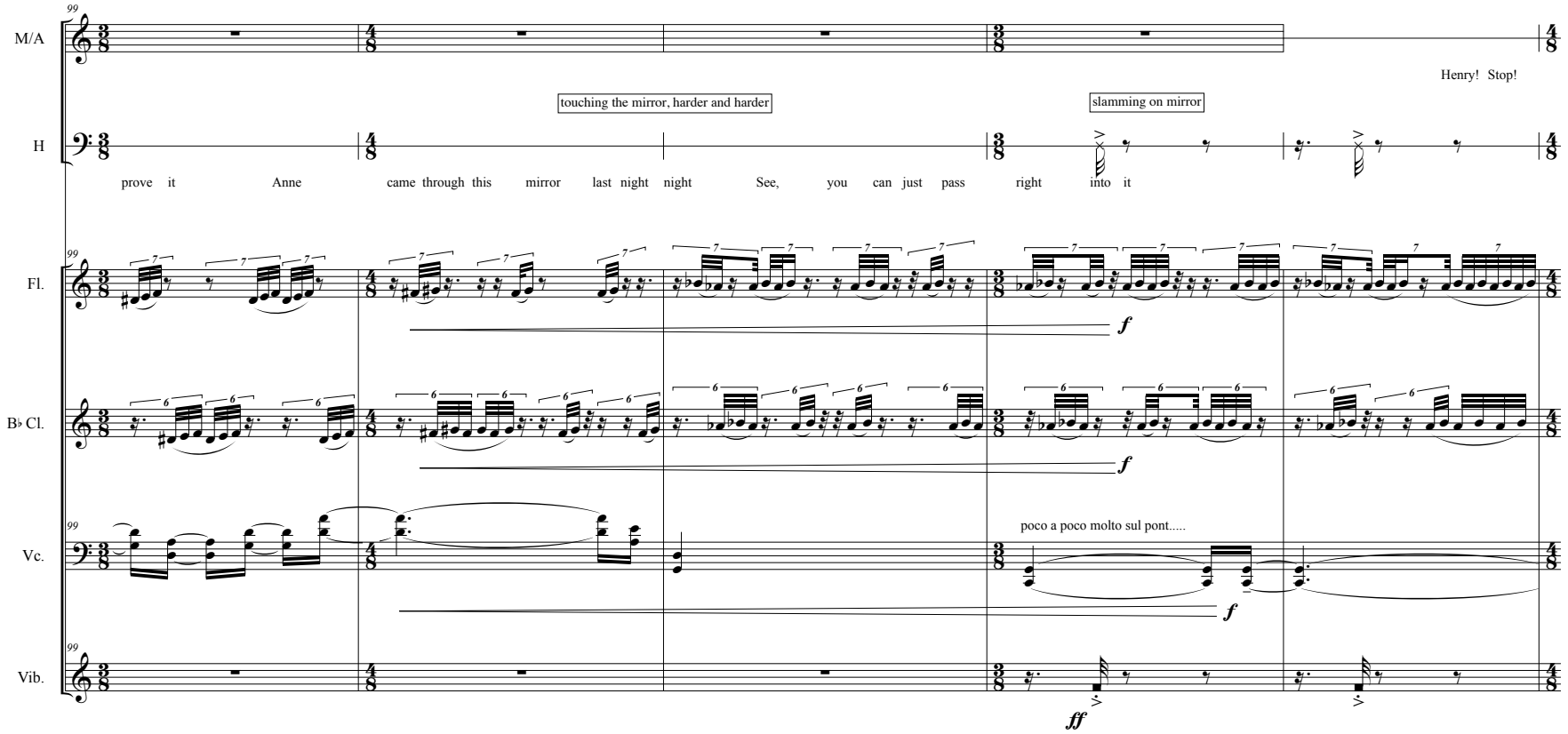

M/A
Henry, I think you might not be in your right mind. I mean,
H
want us to be to gether
Fl.
B♭ Cl.
espr.
Vc.
sul pont., poco ruvido
Vib.

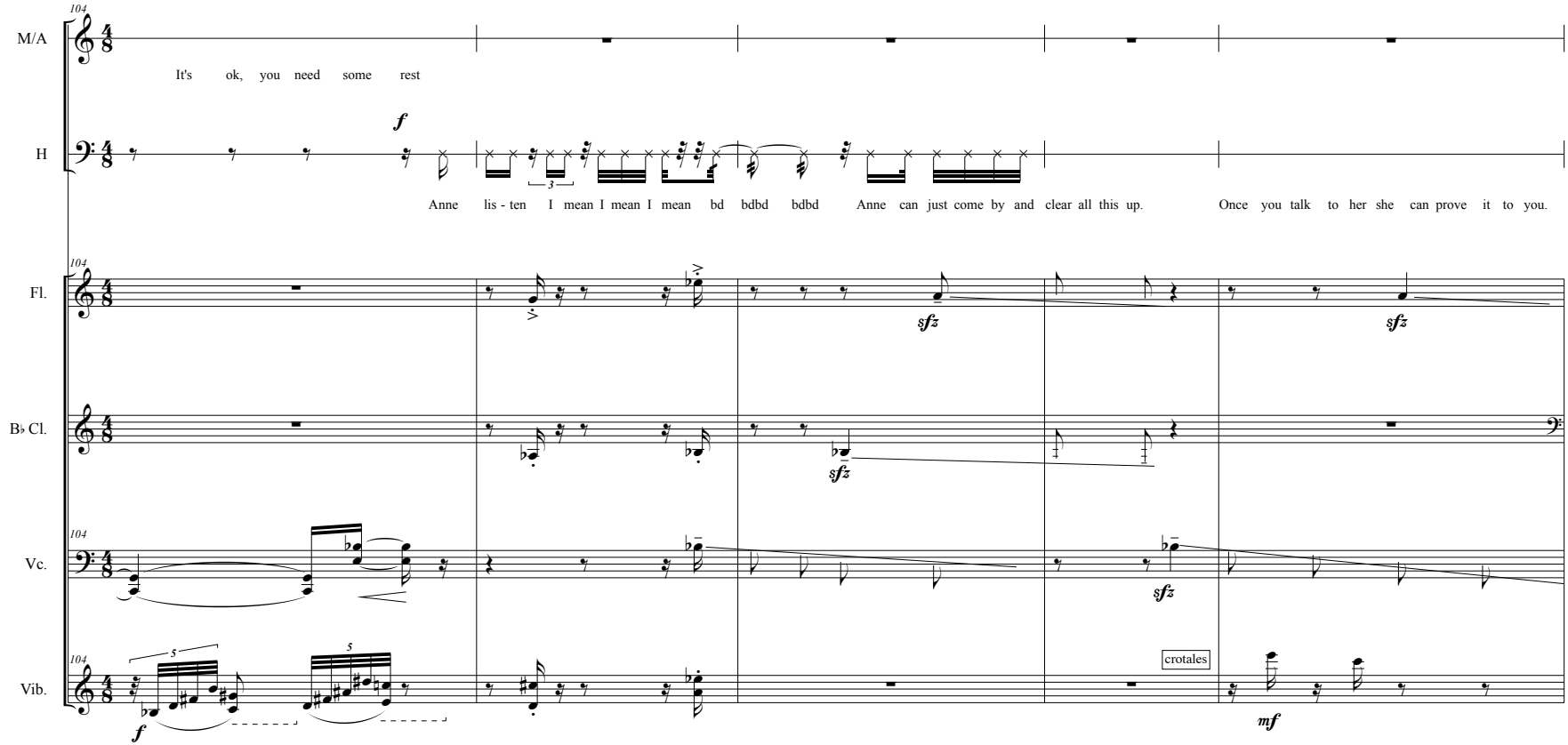

M/A
who is this Anne?
H
Anne's just a collaborator
She helped me understand
Fl.
B♭ Cl.
fp
f
fp
f
fp
Vc.
Vib.

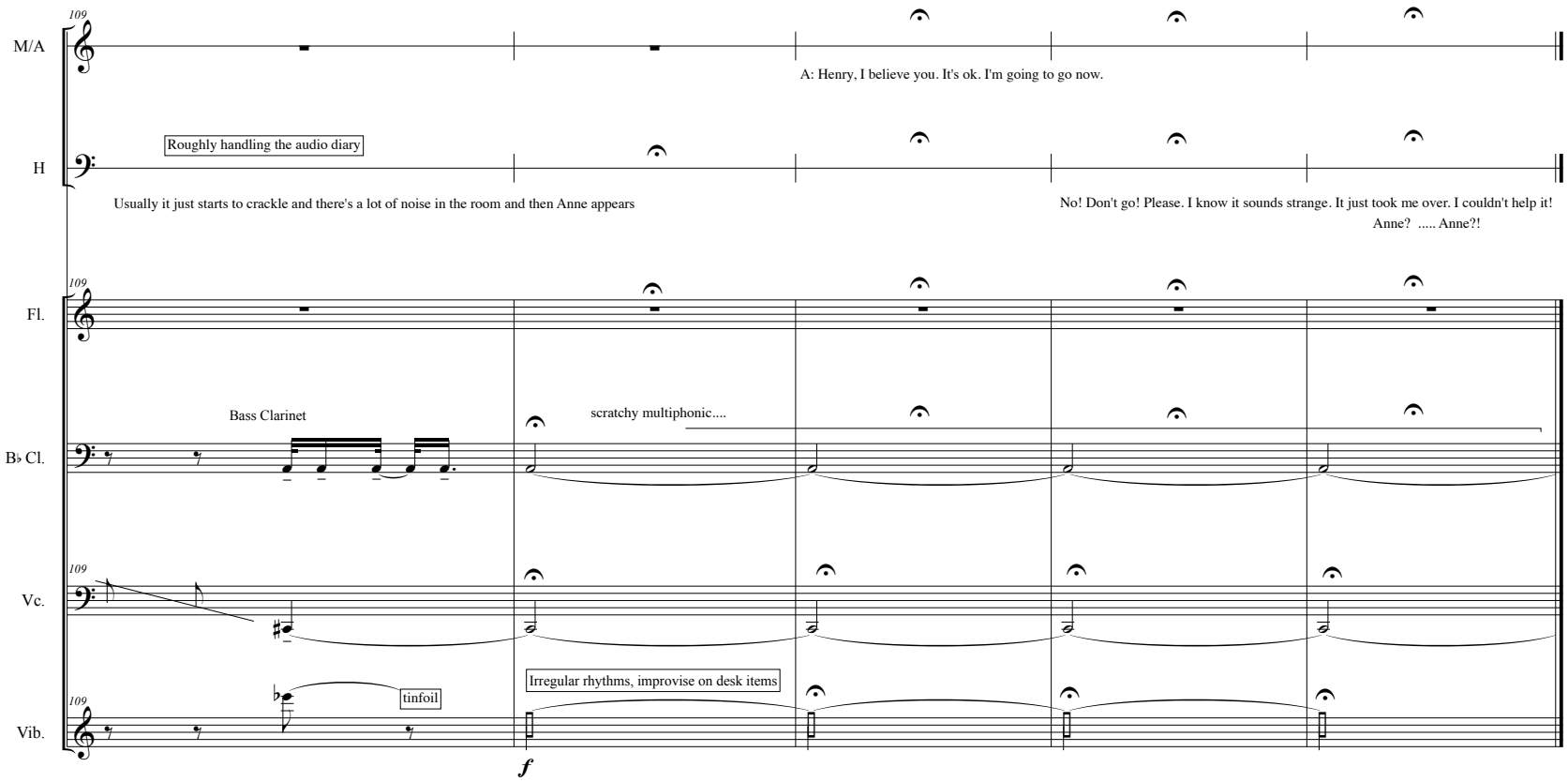

81
M/A
H
suddenly gentle
that I need to focus on you to calm down and trust that you in-spire me
Fl.
Bb Cl.
Vc.
Vib.
f
p


Agitato
M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
too and that you're good for me
f suddenly frantic
Actually...
to be honest
mf
She's just a voice I hear
f disjointed, tenuto
p
mf

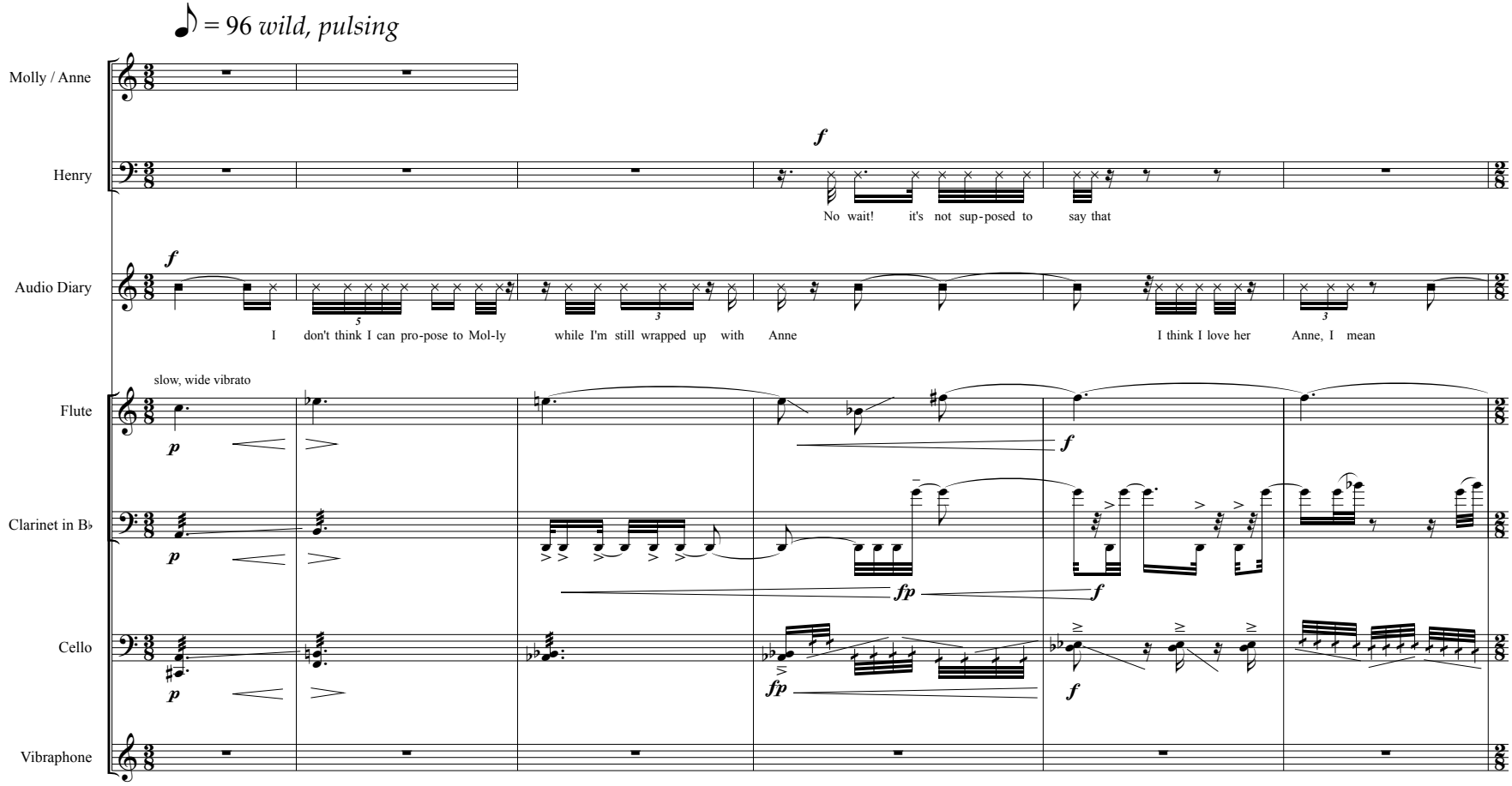

94
M/A
mf
See? You can't even tell me who Anne is.
H
p
mf
I know that sounds crazy, but...
Look, I can
Fl.
p
p
B♭ Cl.
6
6
p
6
6
p
Vc.
sul pont. varied timbres
norm.
mp espr.
Vib.

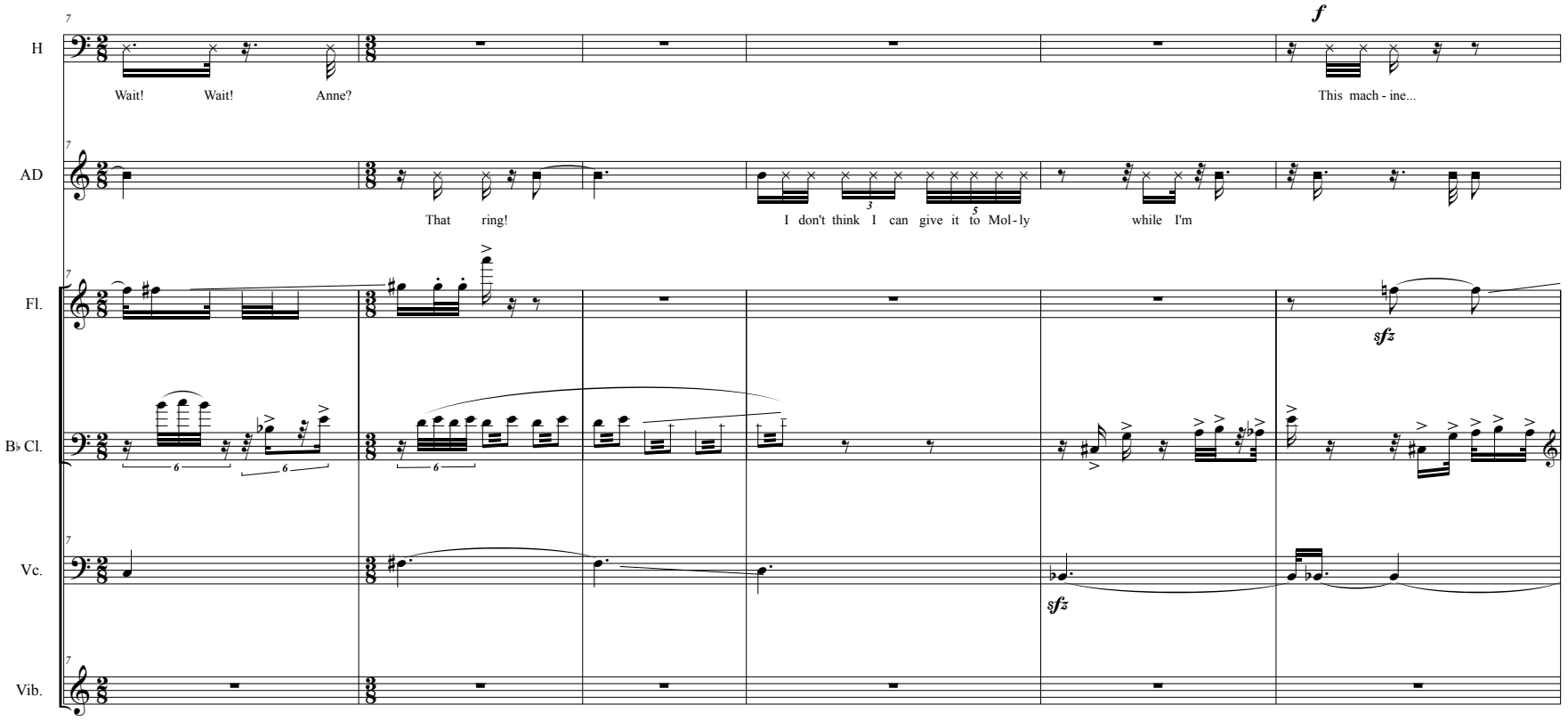

99
M/A
H
Fl.
B♭ Cl.
Vc.
Vib.
Henry! Stop!
touching the mirror, harder and harder
slamming on mirror
prove it Anne came through this mirror last night night See, you can just pass right into it
poco a poco molto sul pont.....
f
ff

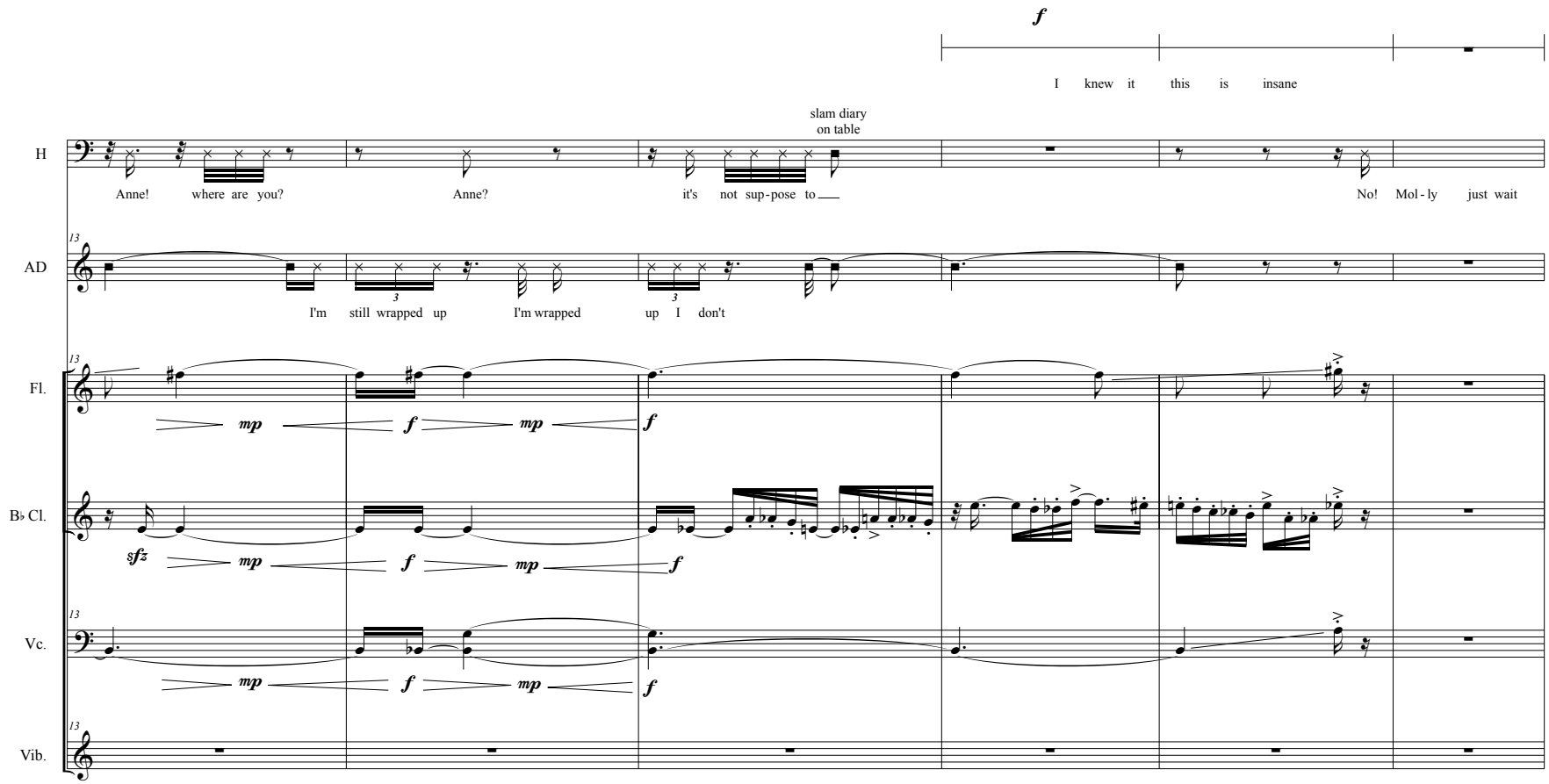

104
M/A
It's ok, you need some rest
H
f
Anne lis - ten I mean I mean I mean bd bdbd bdbd Anne can just come by and clear all this up. Once you talk to her she can prove it to you.
Fl.
sfz
sfz
B♭ Cl.
sfz
Vc.
sfz
Vib.
crotales
f
mf

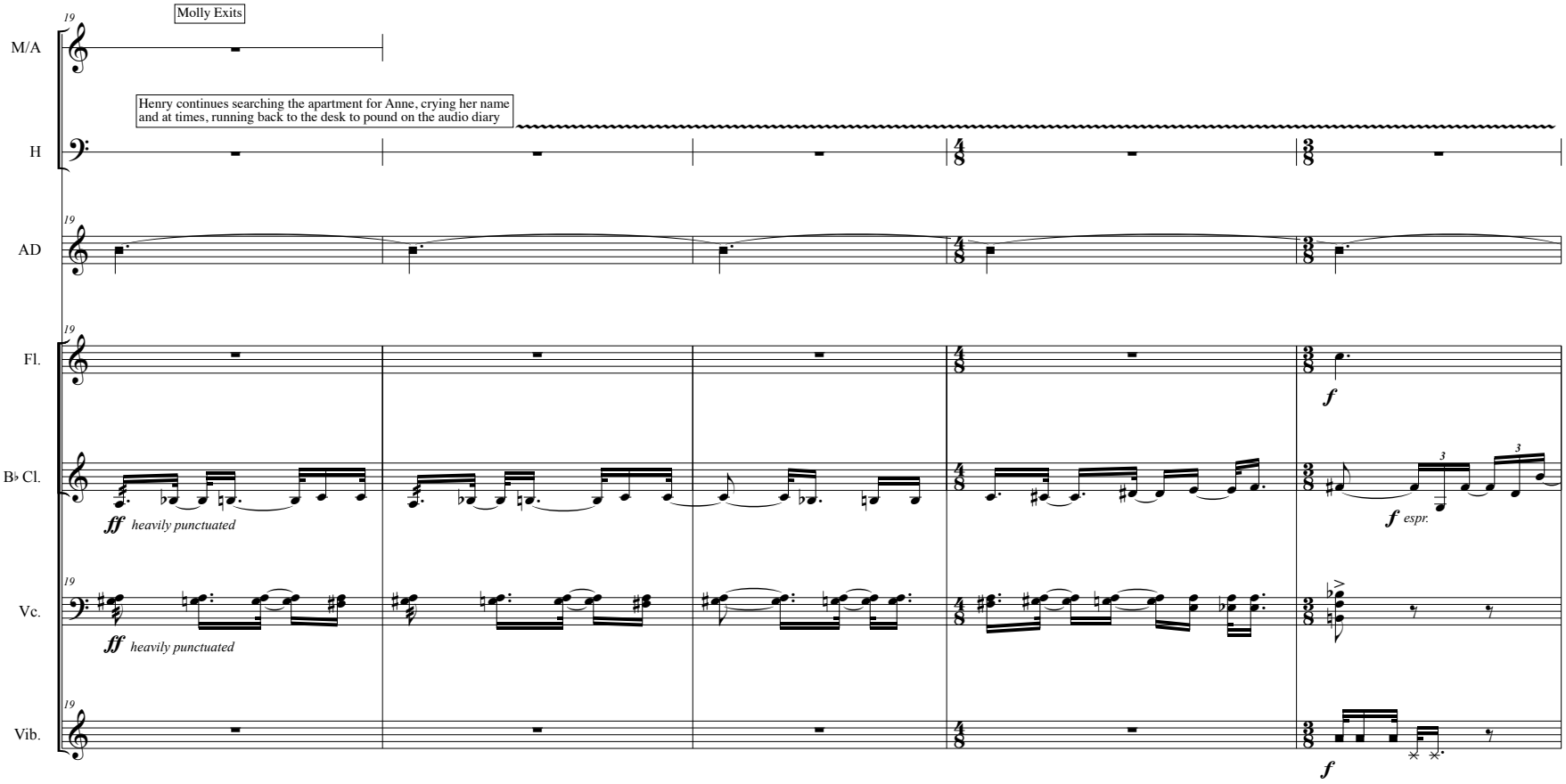

109
M/A
A: Henry, I believe you. It's ok. I'm going to go now.
H
Roughly handling the audio diary
Usually it just starts to crackle and there's a lot of noise in the room and then Anne appears
No! Don't go! Please. I know it sounds strange. It just took me over. I couldn't help it!
Anne? ..... Anne?!
109
Fl.
Bass Clarinet
scratchy multiphonic....
B♭ Cl.
109
Vc.
109
tinfoil
Irregular rhythms, improvise on desk items
Vib.
f

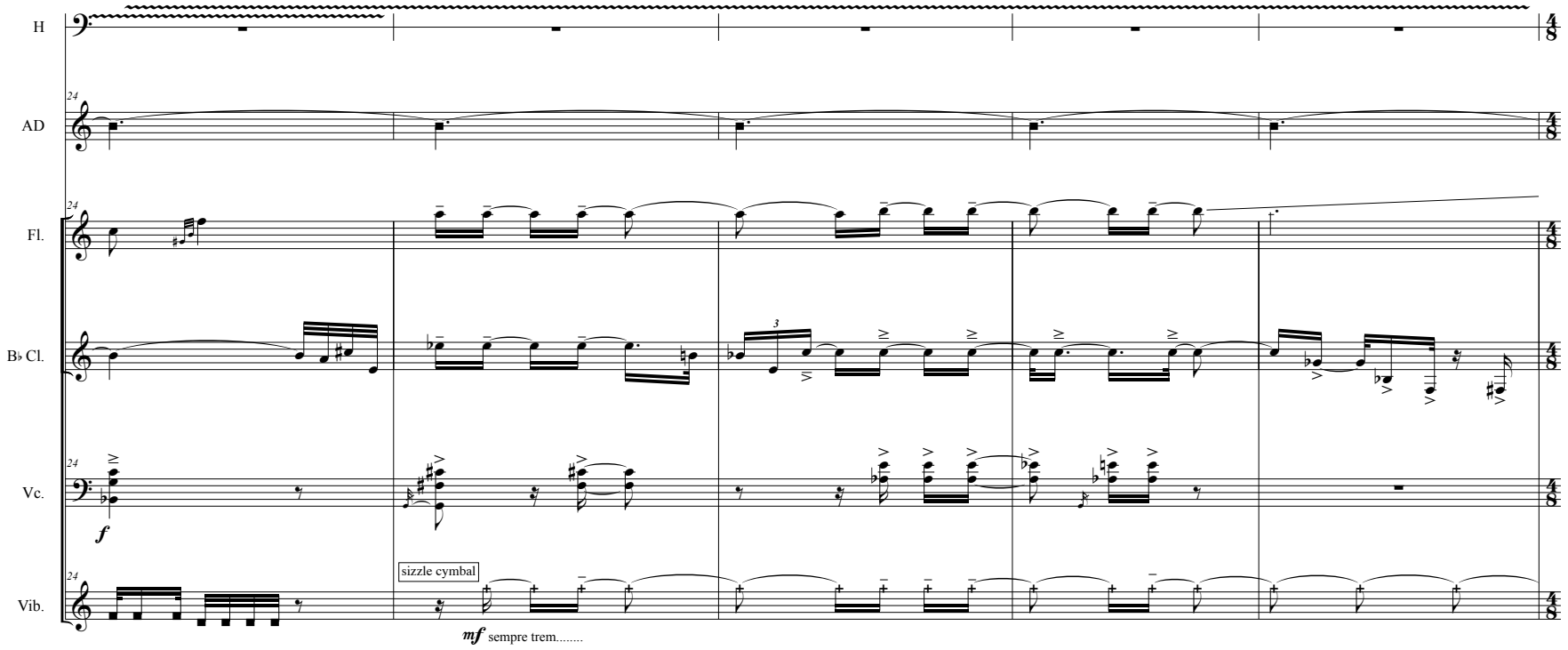
No. 21, Part II

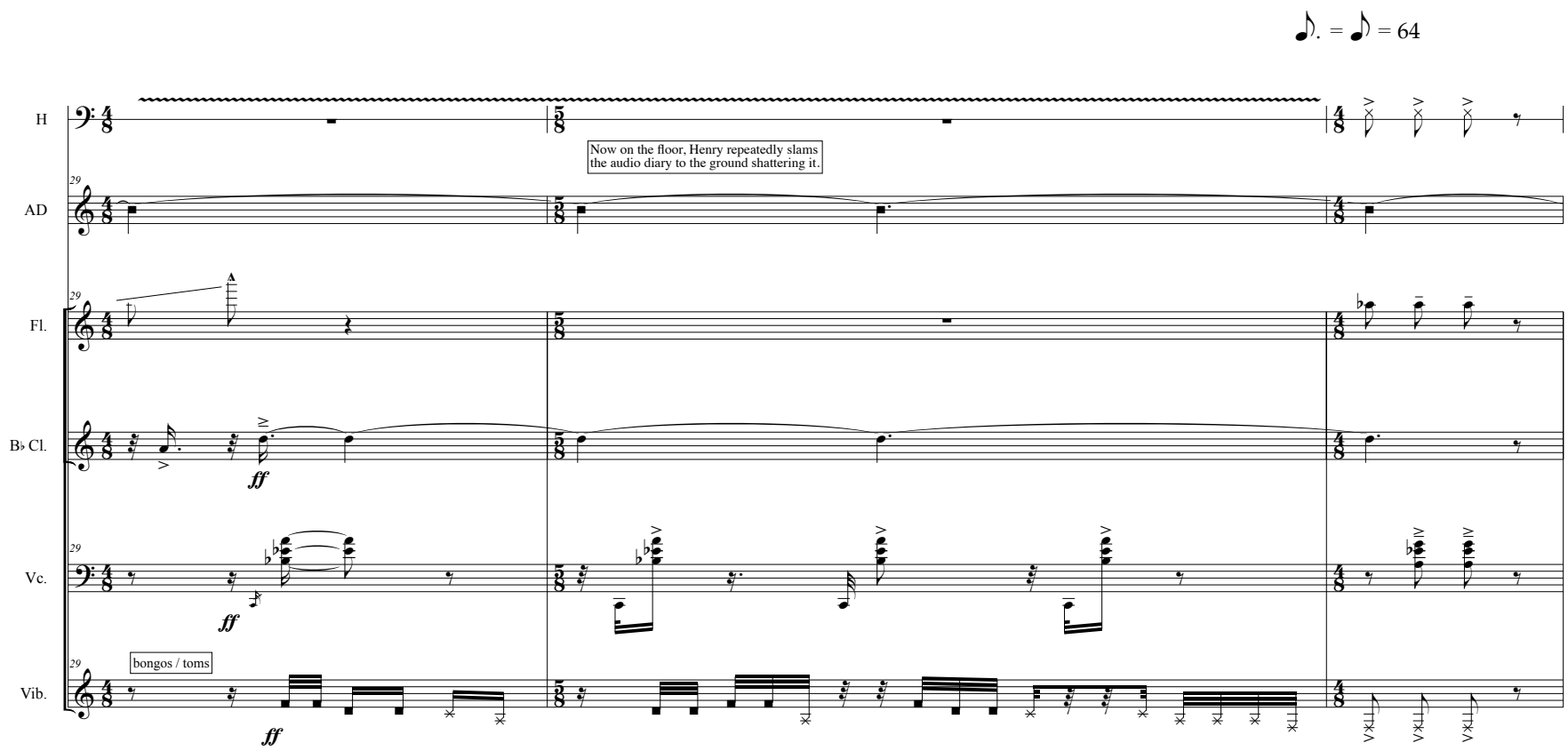

♪ = 96 wild, pulsing
Molly / Anne
Henry
f
No wait! it's not sup-posed to say that
Audio Diary
f
I don't think I can pro-pose to Mol-ly while I'm still wrapped up with Anne I think I love her Anne, I mean
slow, wide vibrato
Flute
p
f
Clarinet in B♭
p
fp
f
Cello
p
fp
f
Vibraphone

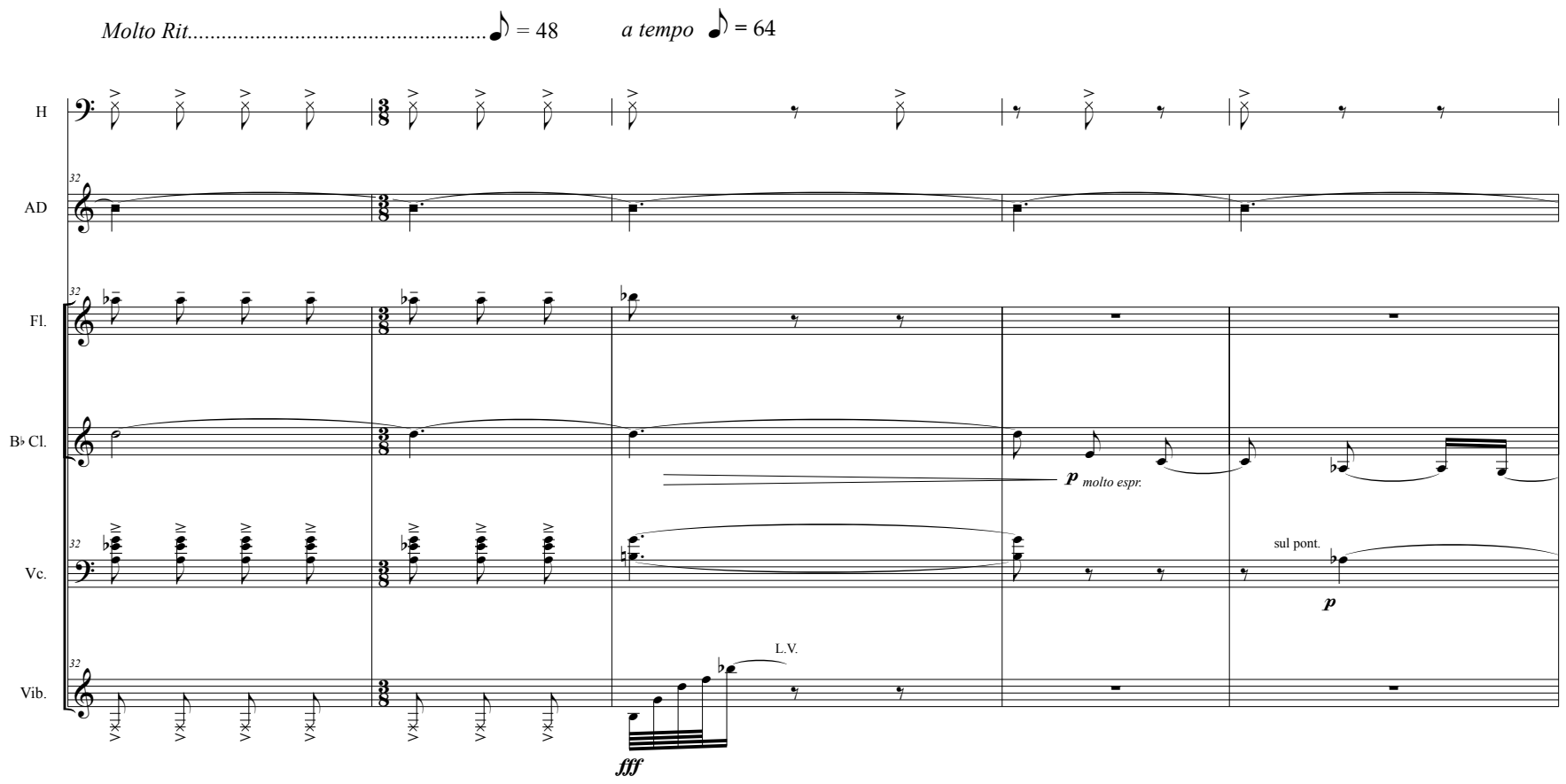

H
AD
Fl.
B♭ Cl.
Vc.
Vib.
Wait! Wait! Anne?
That ring!
I don't think I can give it to Mol - ly
while I'm
This mach - ine...
f
sfz
sfz

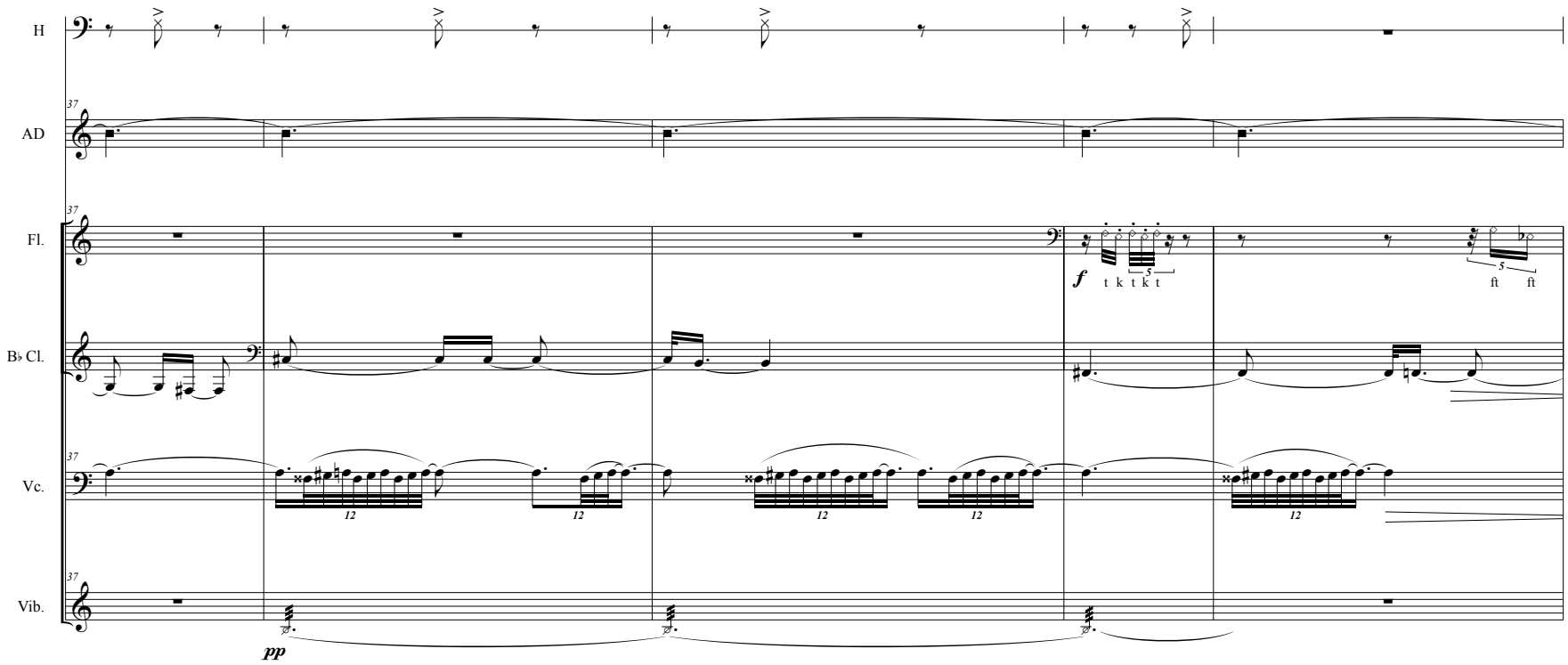

f
I knew it this is insane
slam diary
on table
H
Anne! where are you? Anne? it's not sup-pose to No! Mol-ly just wait
AD
I'm still wrapped up I'm wrapped up I don't
Fl.
B♭ Cl.
Vc.
Vib.
mp f mp f
sfz mp f mp f

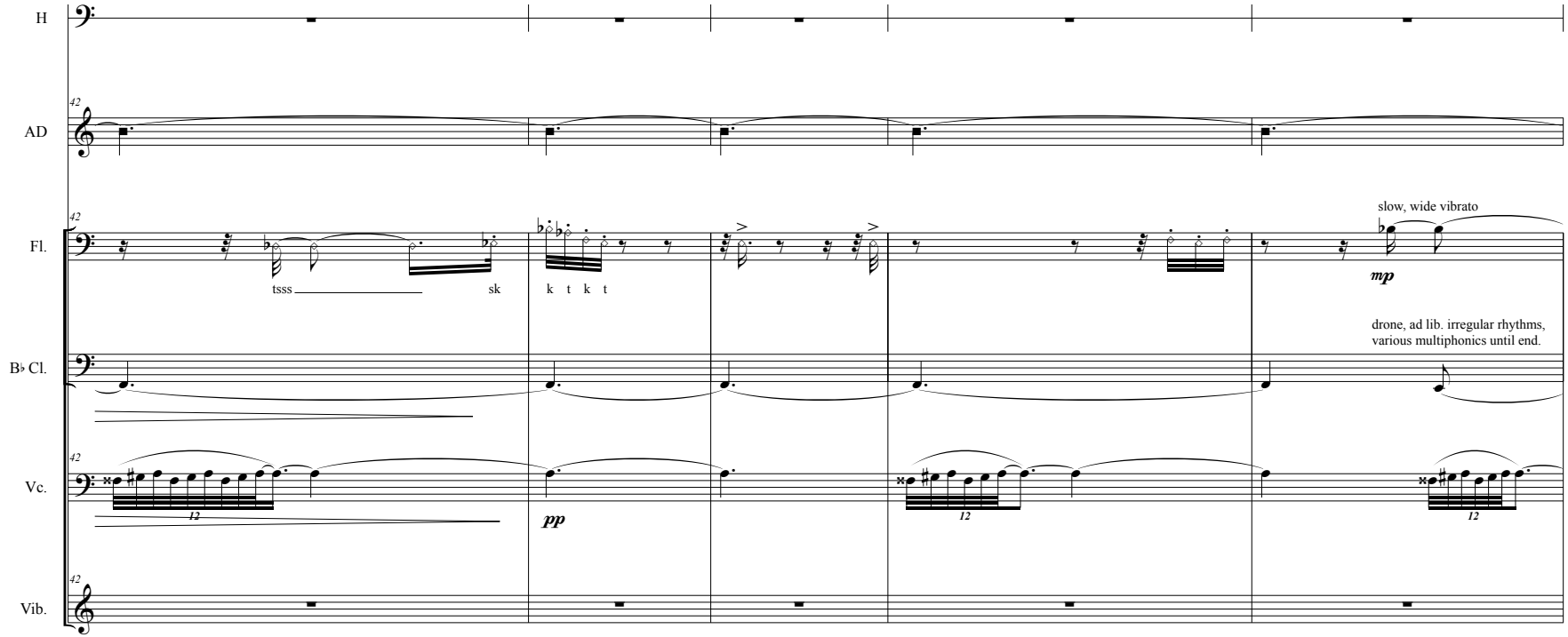

19
Molly Exits
M/A
Henry continues searching the apartment for Anne, crying her name and at times, running back to the desk to pound on the audio diary
H
19
AD
19
Fl.
f
B♭ Cl.
ff heavily punctuated
f espr.
19
Vc.
ff heavily punctuated
19
Vib.
f

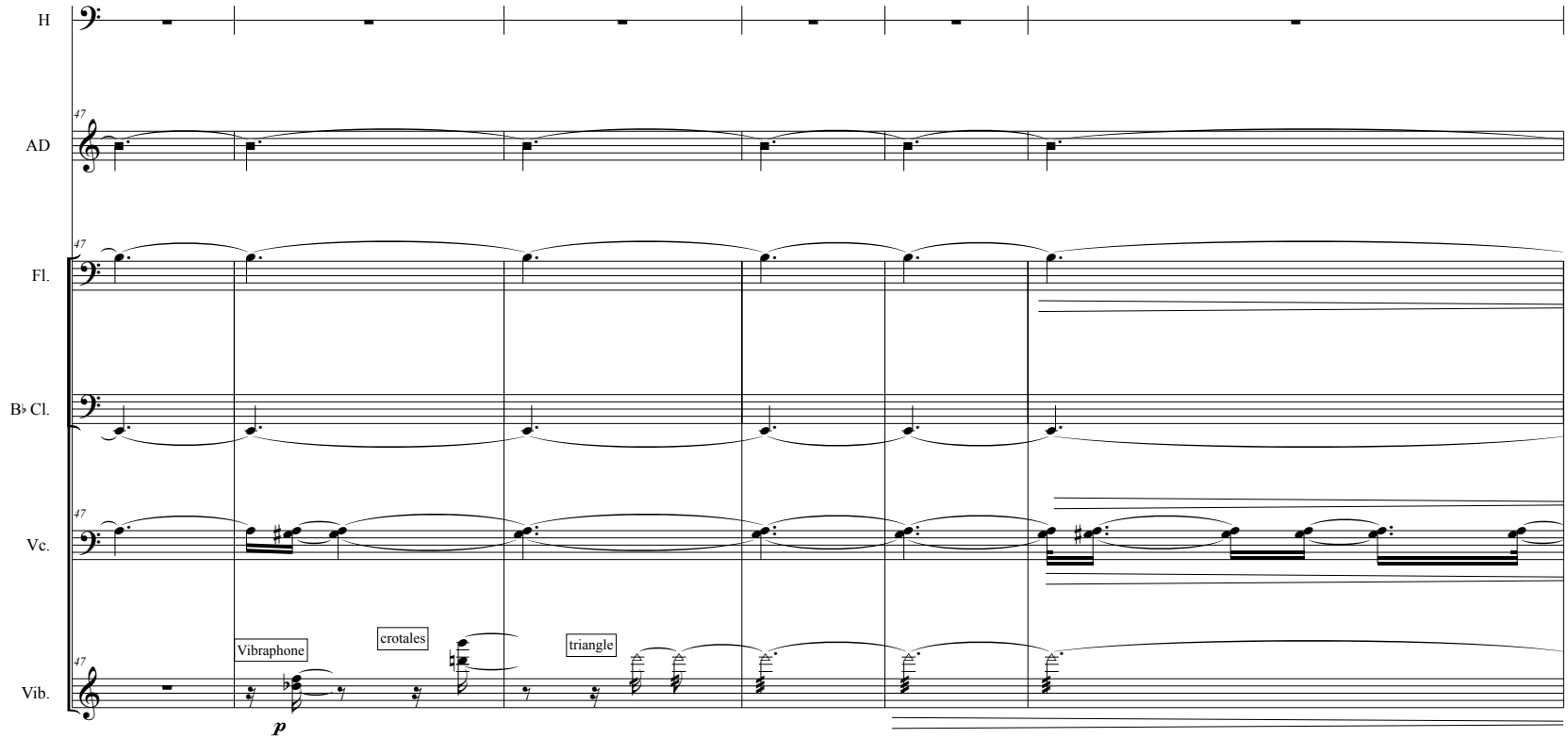

H
AD
Fl.
B♭ Cl.
Vc.
Vib.
f
sizzle cymbal
mf sempre trem.....

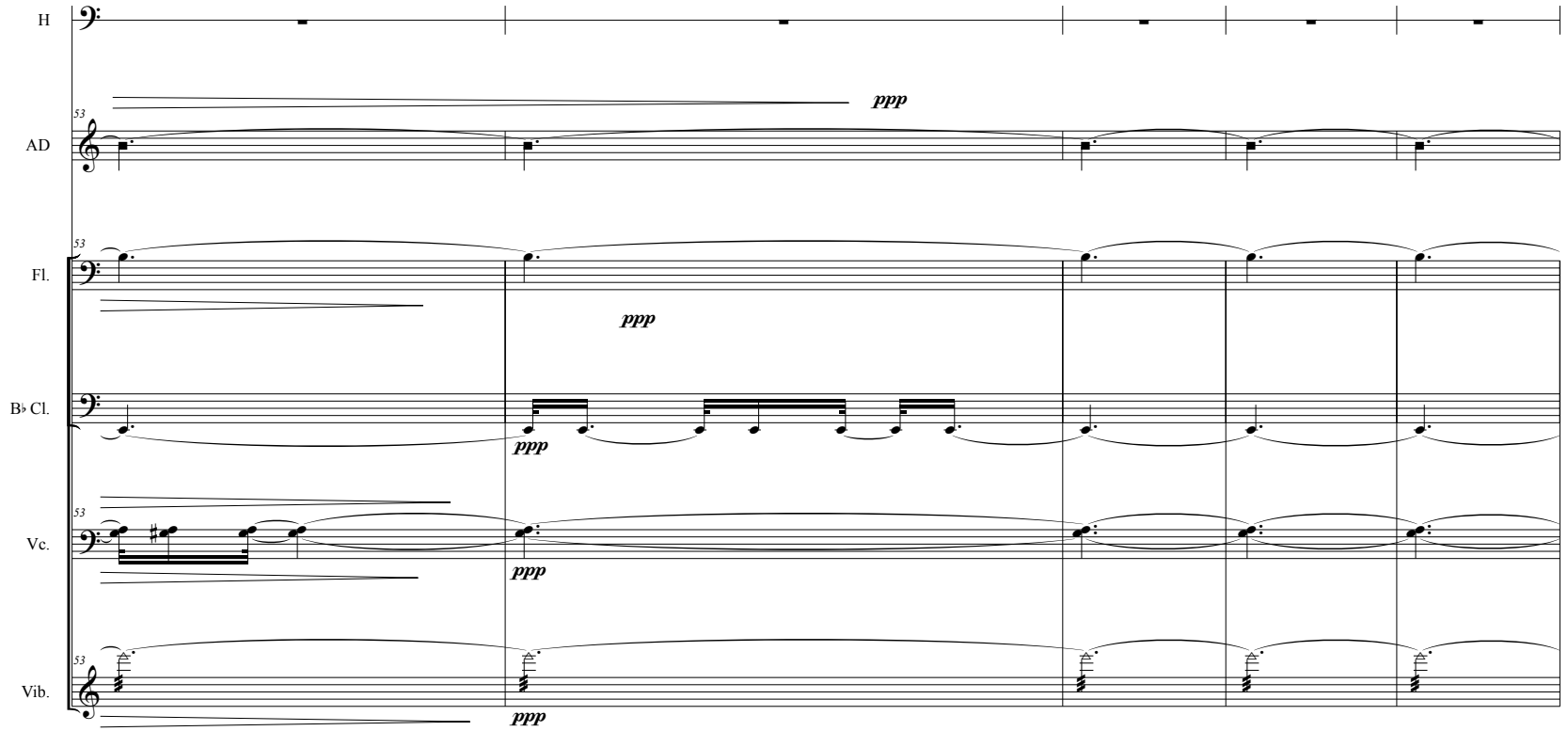

♪. = ♪ = 64
H
AD
Fl.
B♭ Cl.
Vc.
Vib.
29
Now on the floor, Henry repeatedly slams the audio diary to the ground shattering it.
bongos / toms
ff

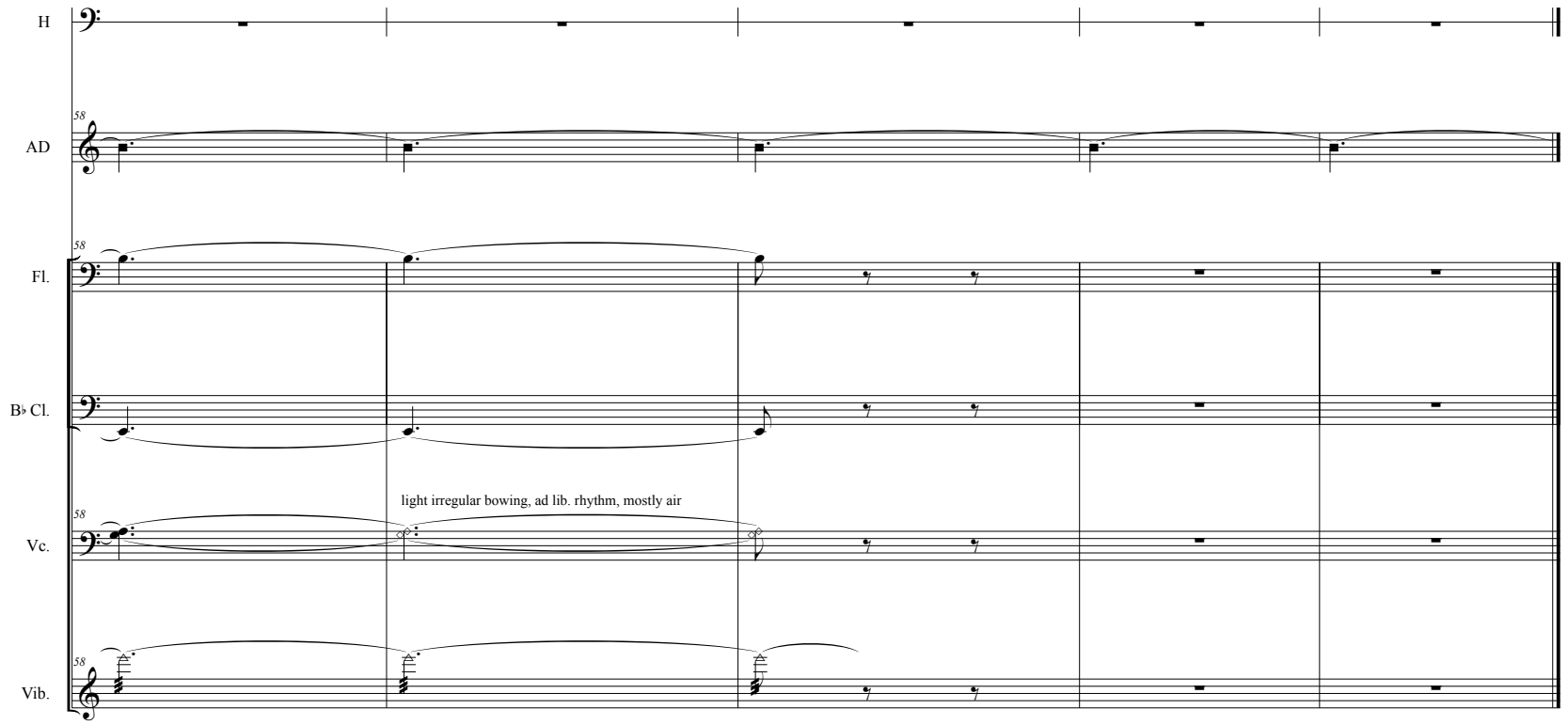

Molto Rit..... = 48
a tempo = 64
H
AD
Fl.
B♭ Cl.
Vc.
Vib.
p molto espr.
sul pont.
p
L.V.
fff


H
AD
Fl.
B♭ Cl.
Vc.
Vib.
37
pp
f
t k t k t
ft ft
12
5
3


H
AD
Fl.
B♭ Cl.
Vc.
Vib.
42
tsss
sk
k t k t
slow, wide vibrato
mp
drone, ad lib. irregular rhythms,
various multiphonics until end.
pp
12


H
47
AD
47
Fl.
B♭ Cl.
47
Vc.
47
Vib.
Vibraphone
crotales
triangle
p


H
53
AD
ppp
53
Fl.
ppp
B♭ Cl.
ppp
53
Vc.
ppp
53
Vib.
ppp


H
58
AD
58
Fl.
B♭ Cl.
light irregular bowing, ad lib. rhythm, mostly air
58
Vc.
58
Vib.