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Apricots of Andujar
A song cycle for tenor, *Marimba Lumina/ Lightning*, and pierrot sextet

A Dissertation Presented

by

Aaron Max Duykers

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

May 2012

Stony Brook University

The Graduate School

Aaron Max Duykers

We, the dissertation committee for the above candidate for the

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Abstract of the Dissertation

Apricots of Andujar
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Apricots of Andujar explores generational differences and evokes forgiveness and renewal between a man, *Jon Swann*, and his abusive and distant father, a farmer who grew the "Andujar Apricot"- not a perfect, blemish-free, store-bought fruit, but an imperfect heirloom with a complex and ephemeral taste that can only be experienced the moment it is picked. The father's unexplained commitment for this financially unviable crop has always baffled the son, who has renounced his working-class background by becoming a successful businessman and moving up to another echelon of society. Through an eventual understanding of the transient beauty of the fruit of his youth, the son ultimately grows to forgive his father and to embrace the imperfection, the complexity and the bittersweet beauty of his own life.

Existing somewhere between concert music and theatre, the piece is an impressionistic collage of dream and memory for Jon Swann, who realizes the futility in the routine of his life: it no longer fulfills him, and he yearns to discover something deeper in himself. He then passes through a metamorphosis of acceptance and transcendence of the legacy of suffering that his father bestows upon him. Many scenes take place at his father's funeral, where Jon awakens buried scars, unspoken longings, and dormant dreams. Here, a voice in Swann's head tells him he must touch the body of his dead father to truly become alive. He cannot do it, although he makes several attempts. However, through forgiveness of his father's shortcomings, he is finally able to bring

himself to taste the Andujar Apricot heralded by this misunderstood gentleman farmer, and he sings about its ephemeral and complex beauty: "Perfect/Imperfect."

This piece was collaboratively developed by First Look Sonoma (tenor John Duykers and director Melissa Weaver), playwright and librettist Philip Kan Gotanda, and actor/percussionist Joel Davel. Davel performs on two interactive and innovative electronic instruments which he designed and built with electronic music pioneer Don Buchla – the *Marimba Lumina* and the *Lightning*.

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Instrumentation

Tenor – "Jon Swann"

Marimba Lumina/Lightning – "Father/Voice"

Flute/Bass Flute

Bb Clarinet/Bass Clarinet

Violin

Cello

Piano

Percussion

Conductor

Percussion Instruments:

Vibraphone

Marimba (5 octave)

Glockenspiel

Suspended Crash Cymbal

Large Tam Tam

Notes on Electronics

The *Marimba Lumina* is a marimba MIDI controller which can trigger software-based samples or synthesized sounds. It is played with 4 programmable mallets. The marimba keys have "zones" which can be programmed to trigger different effects or collections of samples. As you slide up a key with a mallet while performing, the triggered sounds can cross-fade. There are also several other, non-pitched controller pads which can be used to trigger effects or processing.

Marimba Lumina

The *Lightning* is a MIDI instrument which senses the location of two hand-held wands, and can trigger software-based samples or synthesized sounds based on their location:

Lightning

Both instruments were designed by Don Buchla, and are built by Joel Davel, for whom this piece was written.

I created several patches for these instruments, based on over 400 samples made of John Duykers' voice (tenor):

Vowel Patch: made from whole-tone scales of the vowel sounds oooh, oh, ah, ay, and ee, at three different dynamic levels each (180 samples total)

Andujar Patch – made from the whispering of "Andujar." A "vocoding" effect (mixing the sound with a pitched synthesizer sound) is added on the vertical axis of the keys to make these non-pitched sounds become pitched, so as to blend with the other music

Purring Patch – made from purring sounds, voiced and non-voiced triggered by location on vertical axis

Consonants Patch – miscellaneous, muttering consonants with vocoding added on vertical axis

Laughing Patch – laughing sounds with vocoding added on vertical axis

Sighs Patch – made from pitched sighs

**Dream Patch – based on the pp non-vibrato "Eee's" with processing and ambient effects

**Low Tones Patch – based on sustained pitched singing, but processed to sound like church bells

Running Patch – based on breathing sounds with vocoding added on vertical axis

**Slow Breathing Patch – based on long breaths

**Water Patch – based on gurgling sounds, and on vocal effects to sound like a baby

**Bird Patch – based on vocal bird sounds and vocal wings-flapping sounds

Orchard Patch – The Eee's Patch on lower part of keys, and the Sighs Patch on the upper part

**Ashes Patch – based on vocal sounds of ashes blowing

Eee's Patch – based on pp non-vobrato "Eee's" only

**These patches are used in the following scenes: Curve/Dream, Hospital, Pond/Baby, Dark Winged Things, Tall Dark-Hatted Man/Orchard. These patches can be played on the Lightning, since the musical events are not complex. These scenes are more dreamy and ambient, and the use of the Lighting enhances their dramatic effect on stage.

In addition to playing the Marimba Lumina and Lighting, this performer is asked to speak throughout the piece. A vocoding effect should be added where notated to lower the formant of the voice, and to make the sound more synthesized. This gives the effect of the "dark voice" in the head of Jon Swann.

Stage Setup/Blocking

The performers should be arranged loosely around a funeral "dais" or platform where Jon's dead father is lying. This dais should be downstage. The piece opens with the instrumentalists and conductor entering the stage and taking their places. Then Jon Swann and the Father enter the stage. The Father lies down on the dais and folds his arms, and Jon places a black cloth over the Father's head. The Father holds an Apricot in his hands.

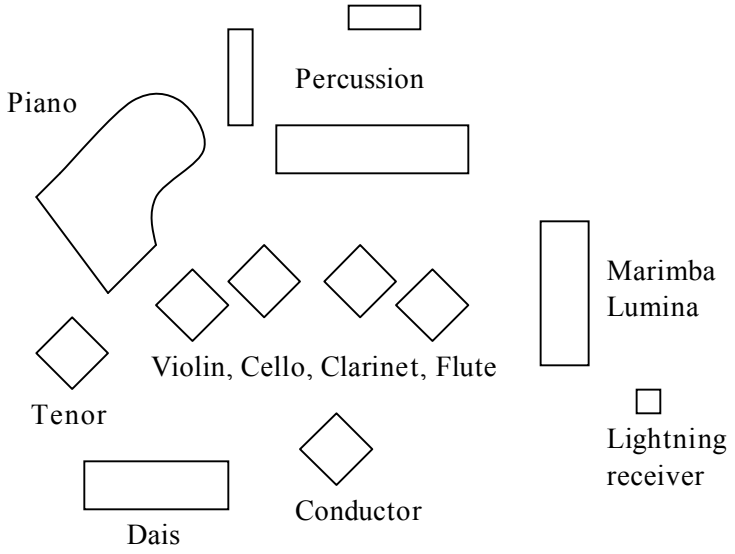
Jon speaks the intro monologue, after which the Father places the Apricot on the empty dais and takes his place behind the Marimba Lumina. Throughout the piece, Jon sings to or motions towards the dais, as he is relating to the dead body of his father. At the end of Act I, Jon approaches the dais and attempts to touch the dead body.

In Act II in the Monologue scene, Jon takes the Apricot and tastes.

When the Father has finished performing near the end of the piece, he slowly approaches the dais, with his hat on his chest and head lowered, as if at a funeral.

There are several stage directions given for the tenor, written in bold italics above the vocal line.

Suggested stage setup:



Acknowledgements

I would first like to thank Sheila Sliver, my advisor for 6 years. She has been intimately involved with my process throughout the creation of every piece, and has shown an uncanny ability to focus in on problem areas and suggest solutions or guide me to finding my own. Her critiques are often blunt, but I have never felt discouraged – quite the contrary. She has always inspired me to get back to work and make my music stronger. I completely trust her judgment, her ear, and her personal approach to writing music, an aesthetic in line with my own. It has been an enlightening and invaluable experience to study with her, and her lessons are with me in every piece I write.

I would also like to thank Perry Goldstein, with whom I studied upon first arriving at Stony Brook. He helped me orient into my initial path of finding my voice as a composer, and he did so with a warm-hearted and honest approach. I truly appreciate his trust in my work, which helped me gain the confidence I needed to commit to it.

I would also like to thank Dan Weymouth and Peter Winkler for their guidance on other projects, and their sincere and useful comments on my music. I am also grateful to the Music staff, including Martha Zadok, for making my time at Stony Brook as comfortable as possible. It has felt like a family, and I will never forget these people.

I am grateful to my parents and extended family for giving me the inspiration, strength, and work ethic to become a composer in the first place. I have continually admired their commitment to their own paths. I would also like to thank my in-laws for their compassionate support and assistance throughout my graduate degree process – their understanding and love have been so important to me, especially when I have been on the opposite coast of my own parents.

Finally, I would like to thank my dear wife Rebecca for her love and guidance throughout my graduate degree career, and my beautiful boys Quinlan and Liev for being so good during a very busy time. I am in awe of Rebecca's balanced approach to living her life – equal parts moving ahead and taking in what is around you. This has, at times, been frustrating, as my driving motivation, which often burns me up too quickly, never wants to wait. Rebecca's reminders are a blessing to me, and with her love and patience I am a better person. I would not have finished my degree without my family, for I would not have the stamina, perseverance or focus without their loving stability. This gift is more valuable than words can explain. Thank you family – I will love you always.

Score in C

Sumptuous, grand; precise but expressive ♩ = 90

Apricots of Andujar

Max Giteck Duykers

ACT I

I. INTRO

II. FUNERAL

A

Flute

Clarinet

Violin

Cello

APPROACHES BODY

Jon Swann

SWANN SPOKEN:
His Fist
his Rage
His Gentleness
His Hands
His Fist
Perfect
Imperfect
Perfect Imperfect

Father/Voice

Speaking & melodic accompaniment to speaking

Vertical position on Lumina

Note events on Lumina

Zones: 1 2 3 4 5 Position of mallets in zones can be approximate, except for where zone and desired sound is specified

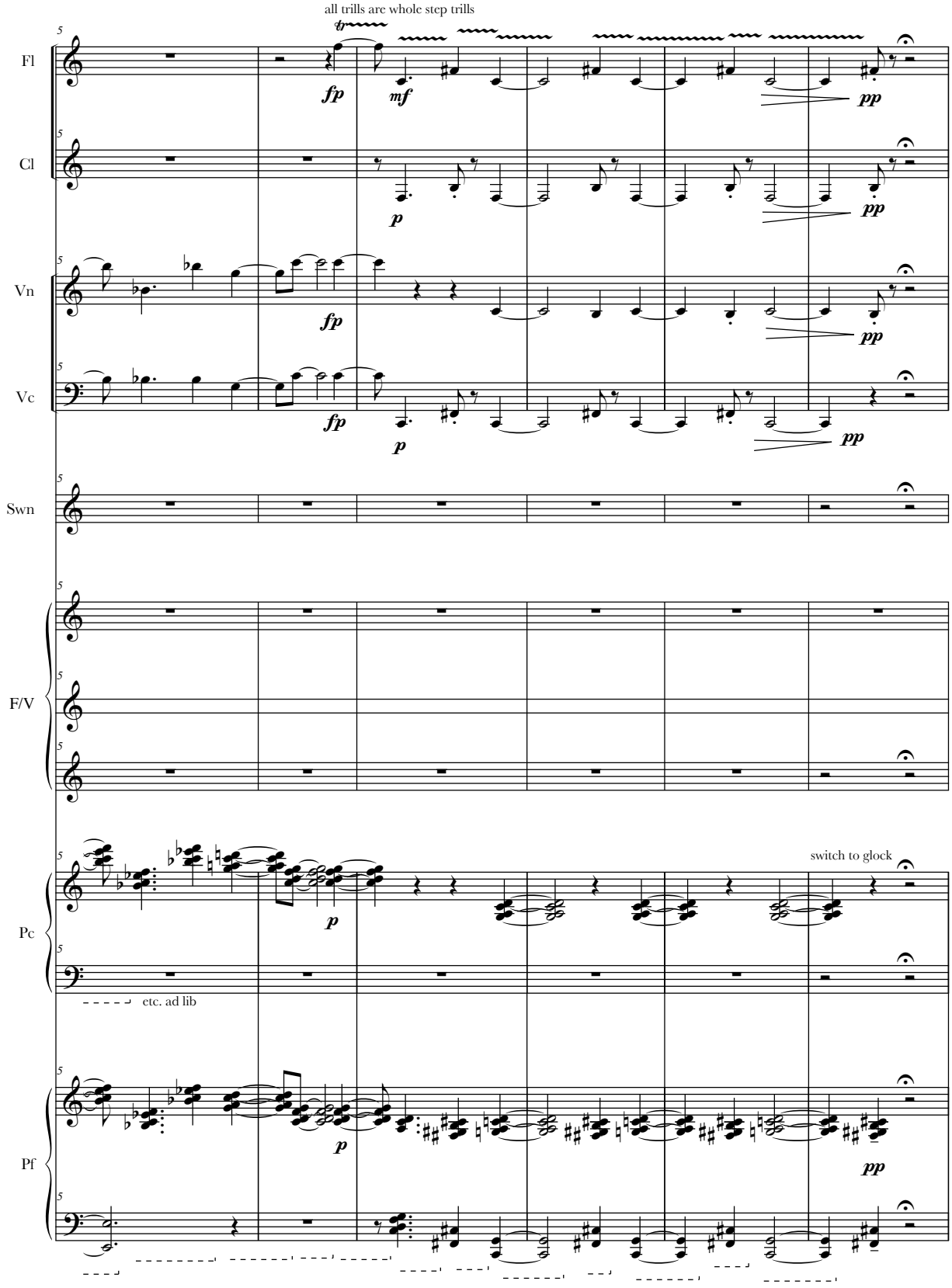
Percussion

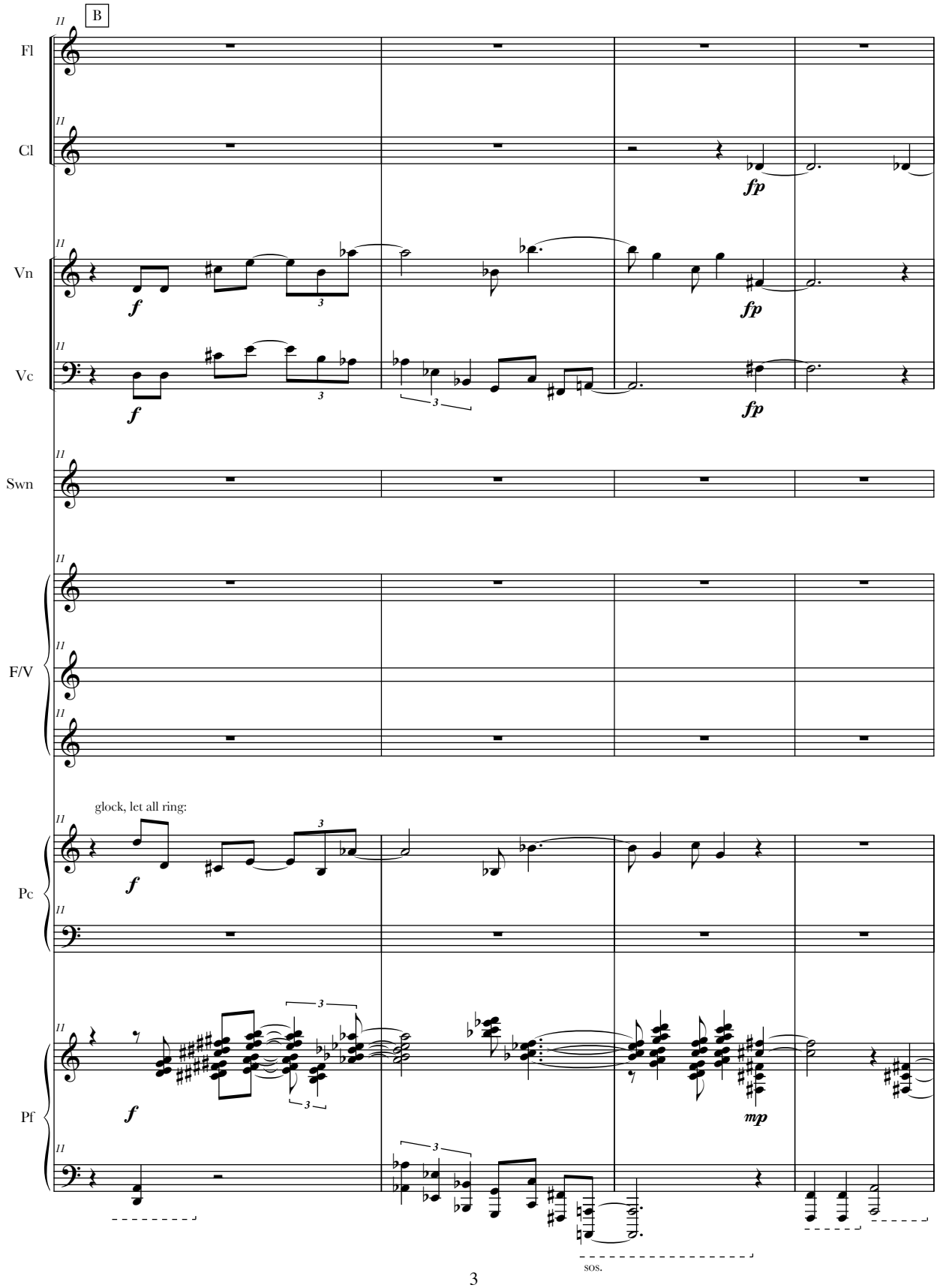
vibes:

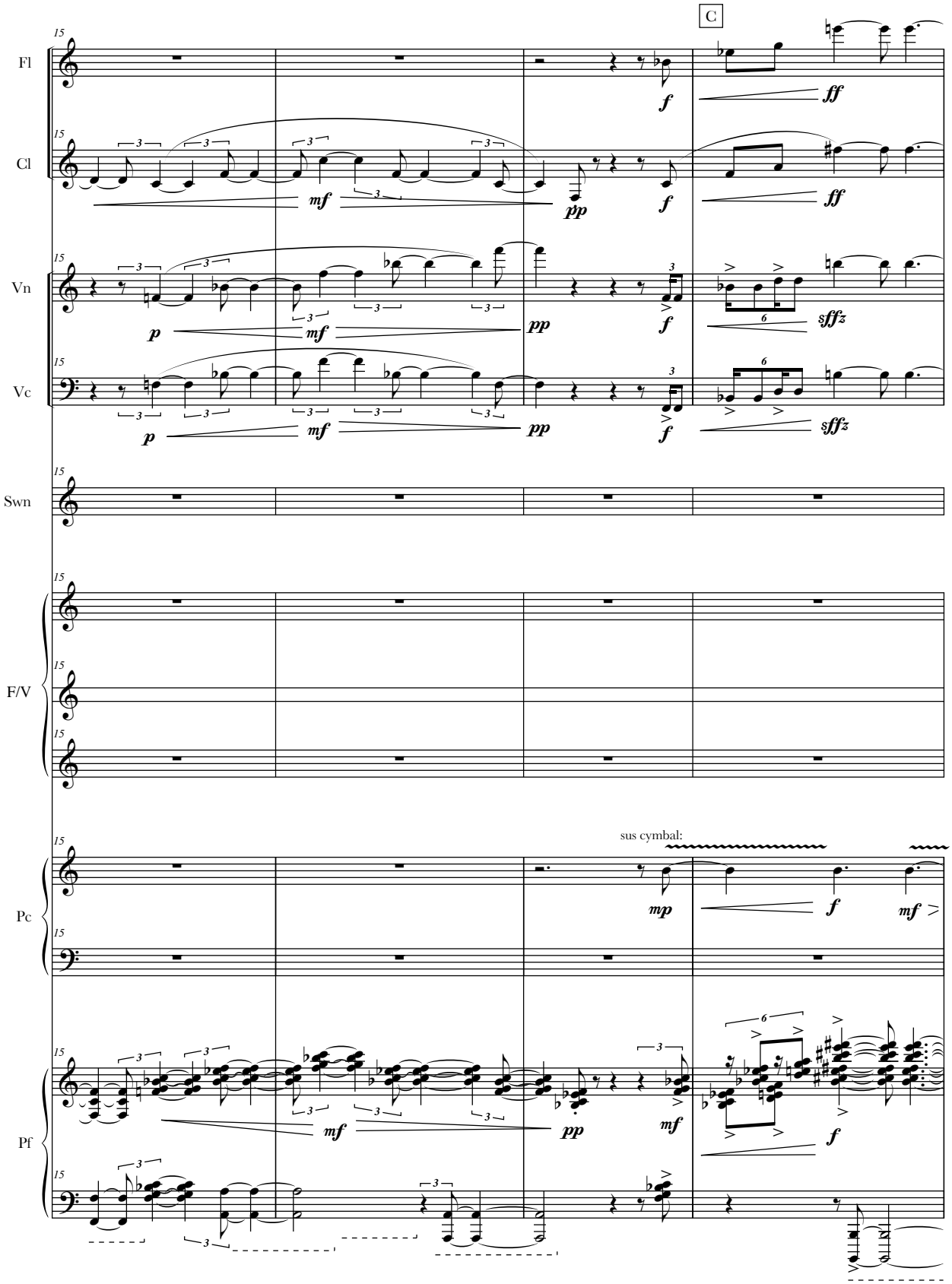
Throughout: connect chords with gentle pedalling, but avoid bleeding of sonorites

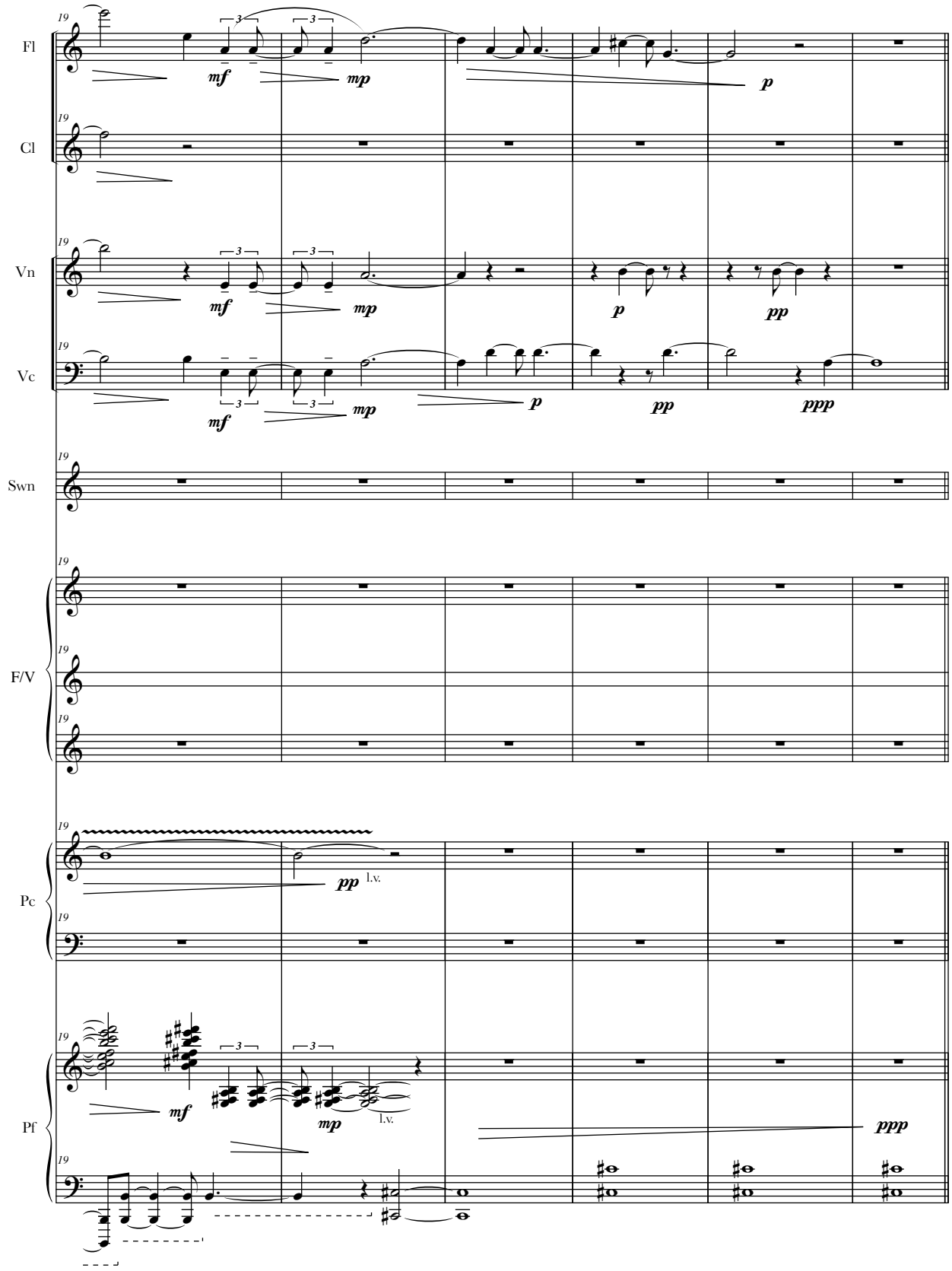
Piano

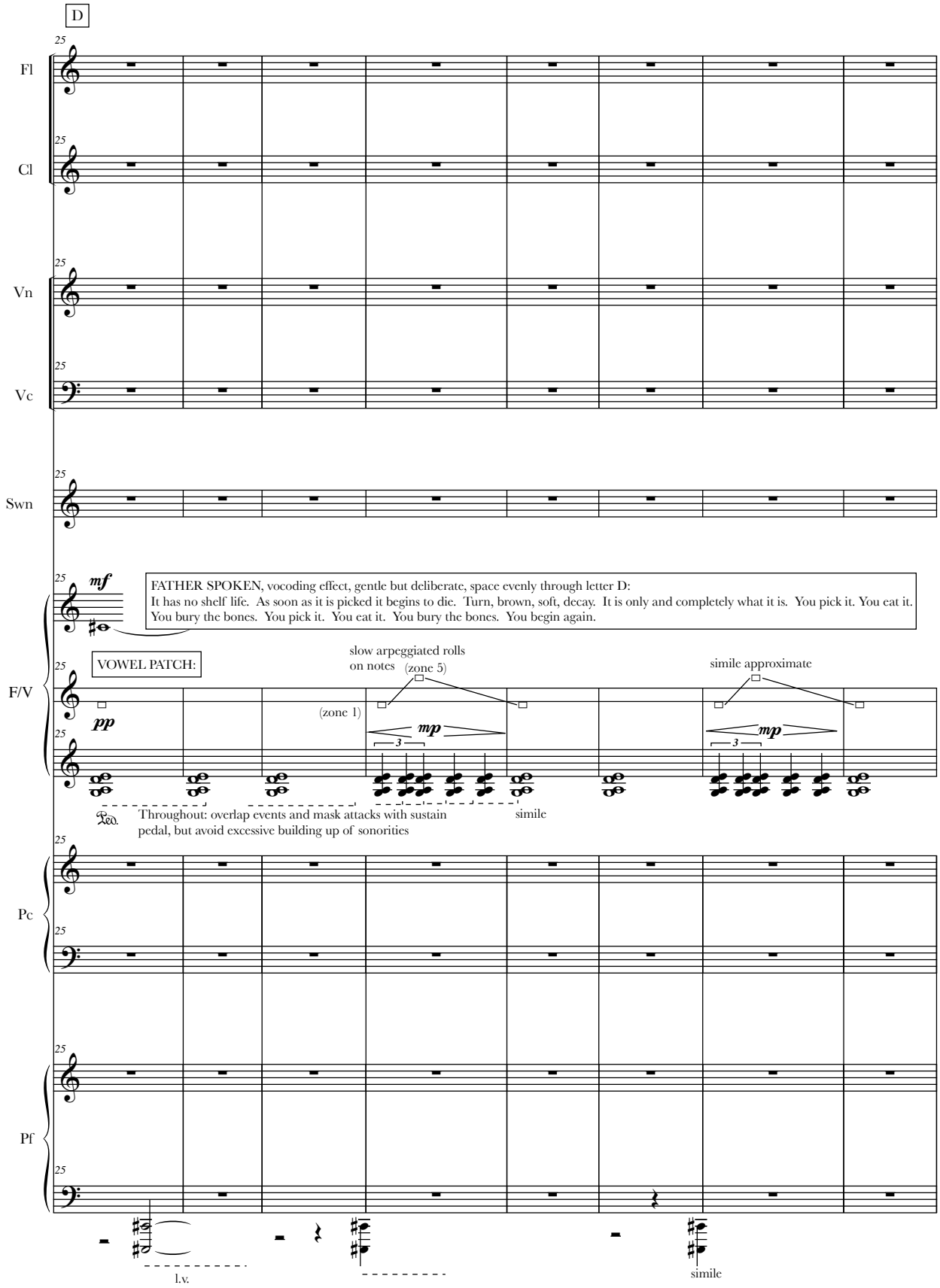
Throughout: connect chords with gentle pedalling, but avoid bleeding of sonorites. Use sostenuto pedal for low pedal tones where possible

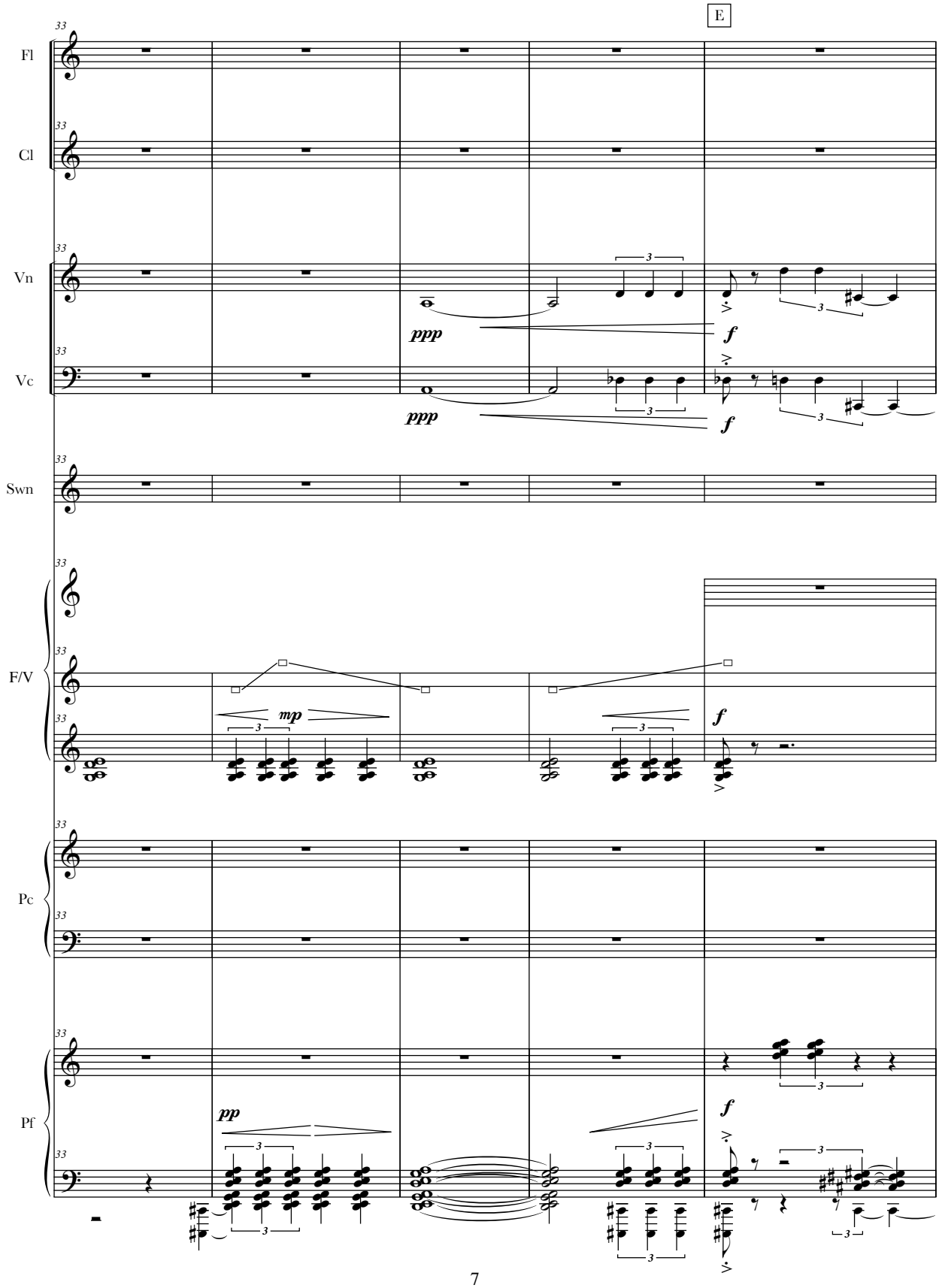

all trills are whole step trills
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
switch to glock
etc. ad lib

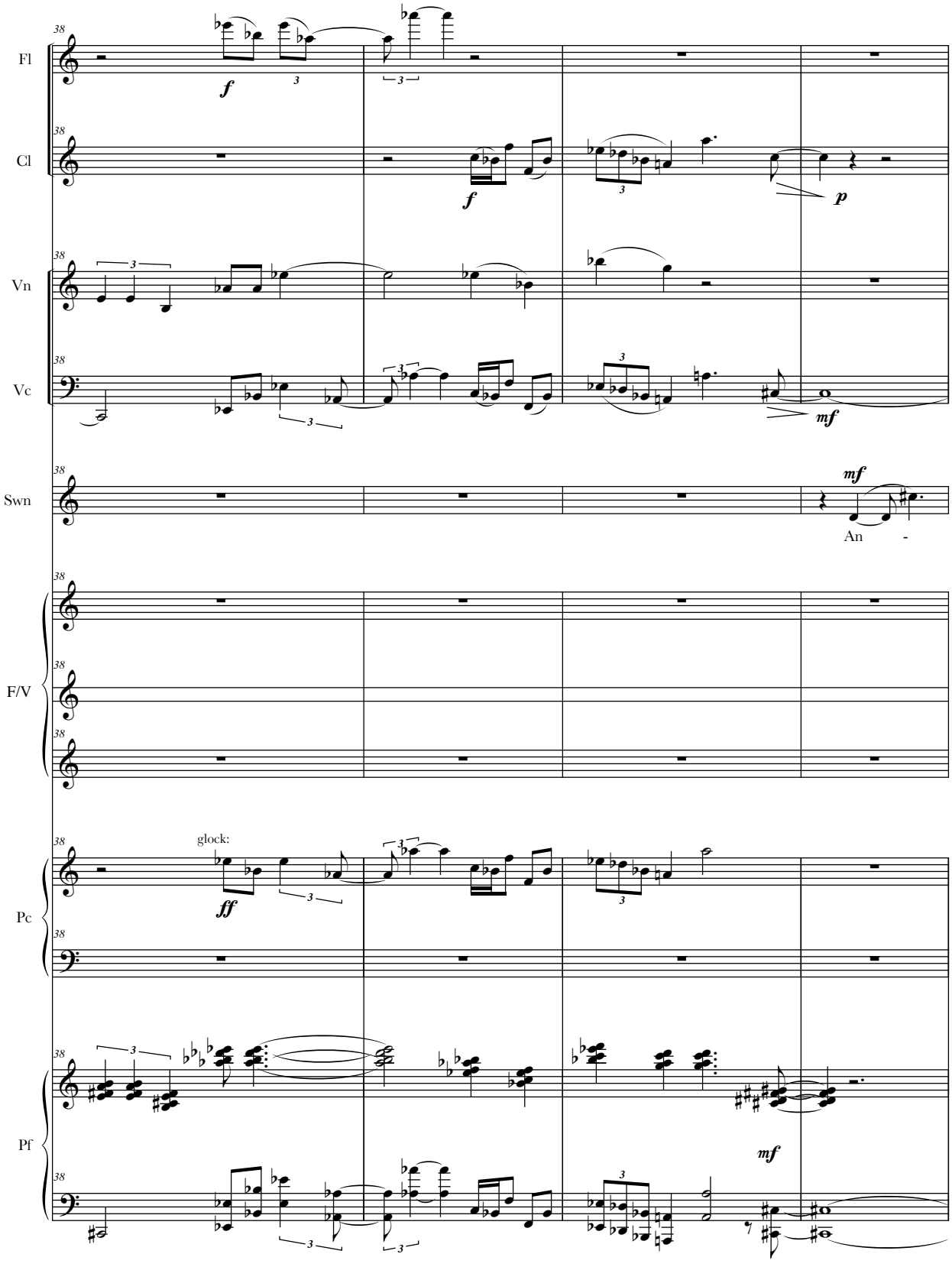

B
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
glock, let all ring:
fp
f
mp
sos.

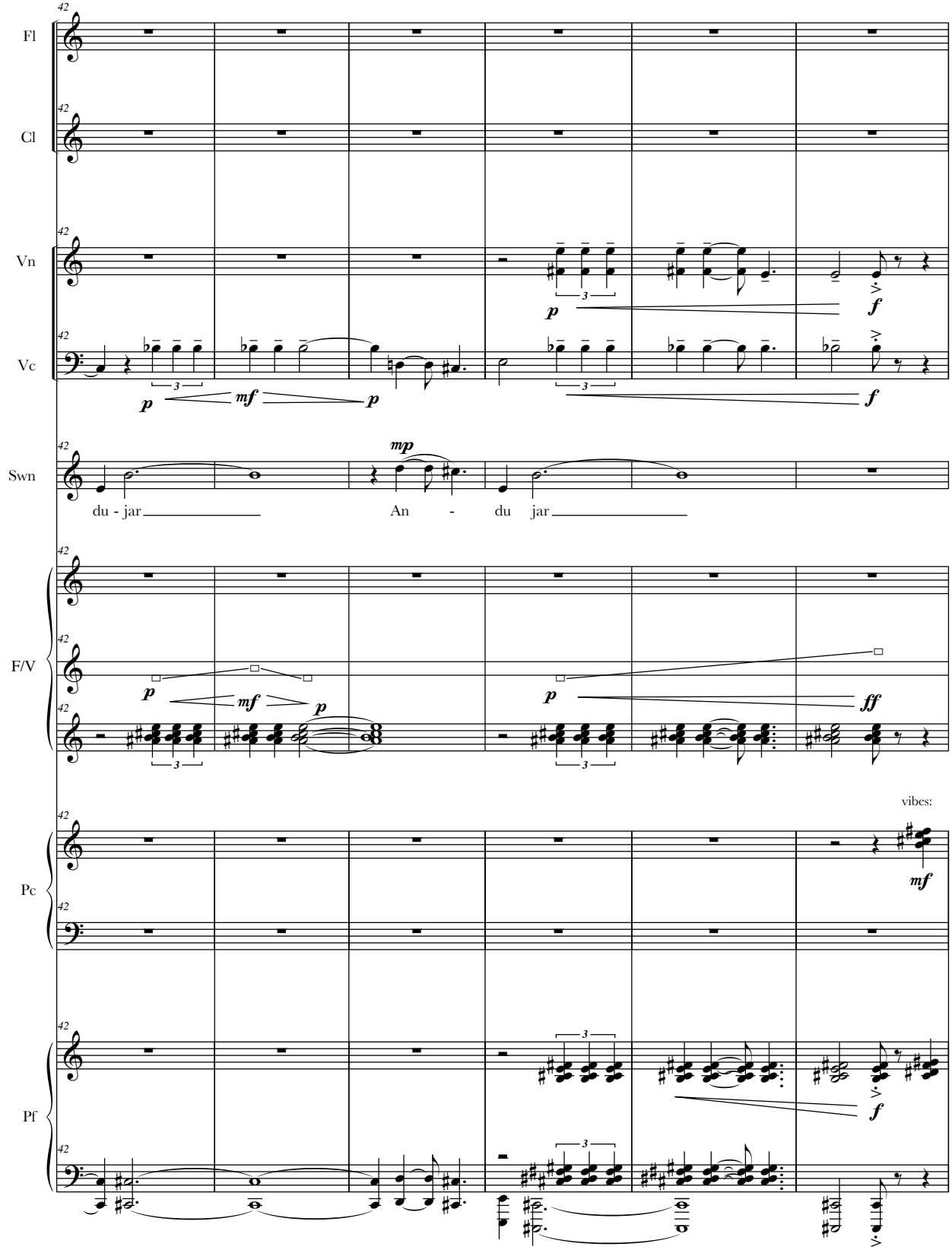

C
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
sus cymbal:

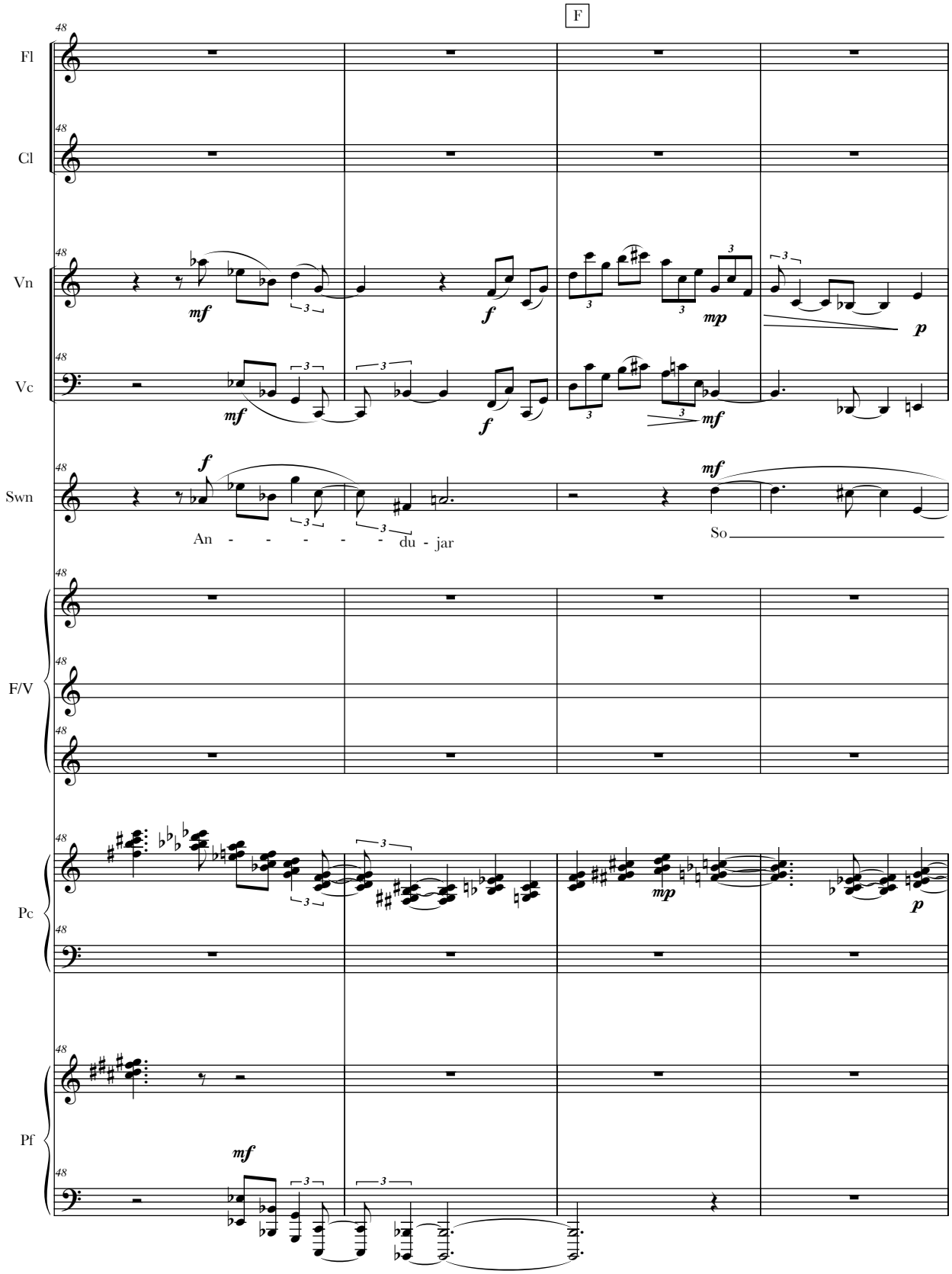

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
19
mf
mp
p
pp
ppp
l.v.

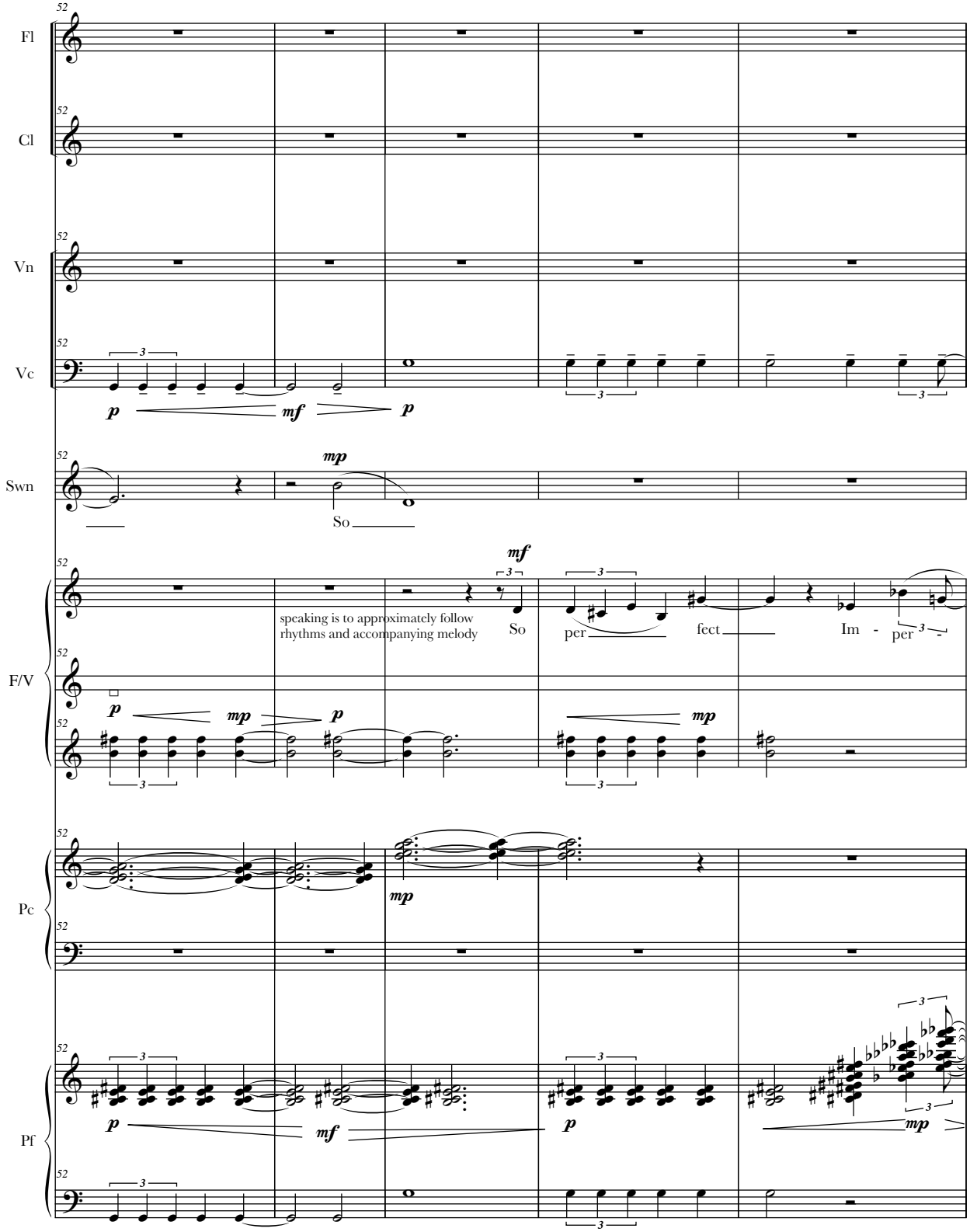

D
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
FATHER SPOKEN, vocoding effect, gentle but deliberate, space evenly through letter D:
It has no shelf life. As soon as it is picked it begins to die. Turn, brown, soft, decay. It is only and completely what it is. You pick it. You eat it.
You bury the bones. You pick it. You eat it. You bury the bones. You begin again.
VOWEL PATCH:
pp
slow arpeggiated rolls
on notes
(zone 5)
(zone 1)
mp
3
simile approximate
Throughout: overlap events and mask attacks with sustain
pedal, but avoid excessive building up of sonorities
simile
l.v.
simile

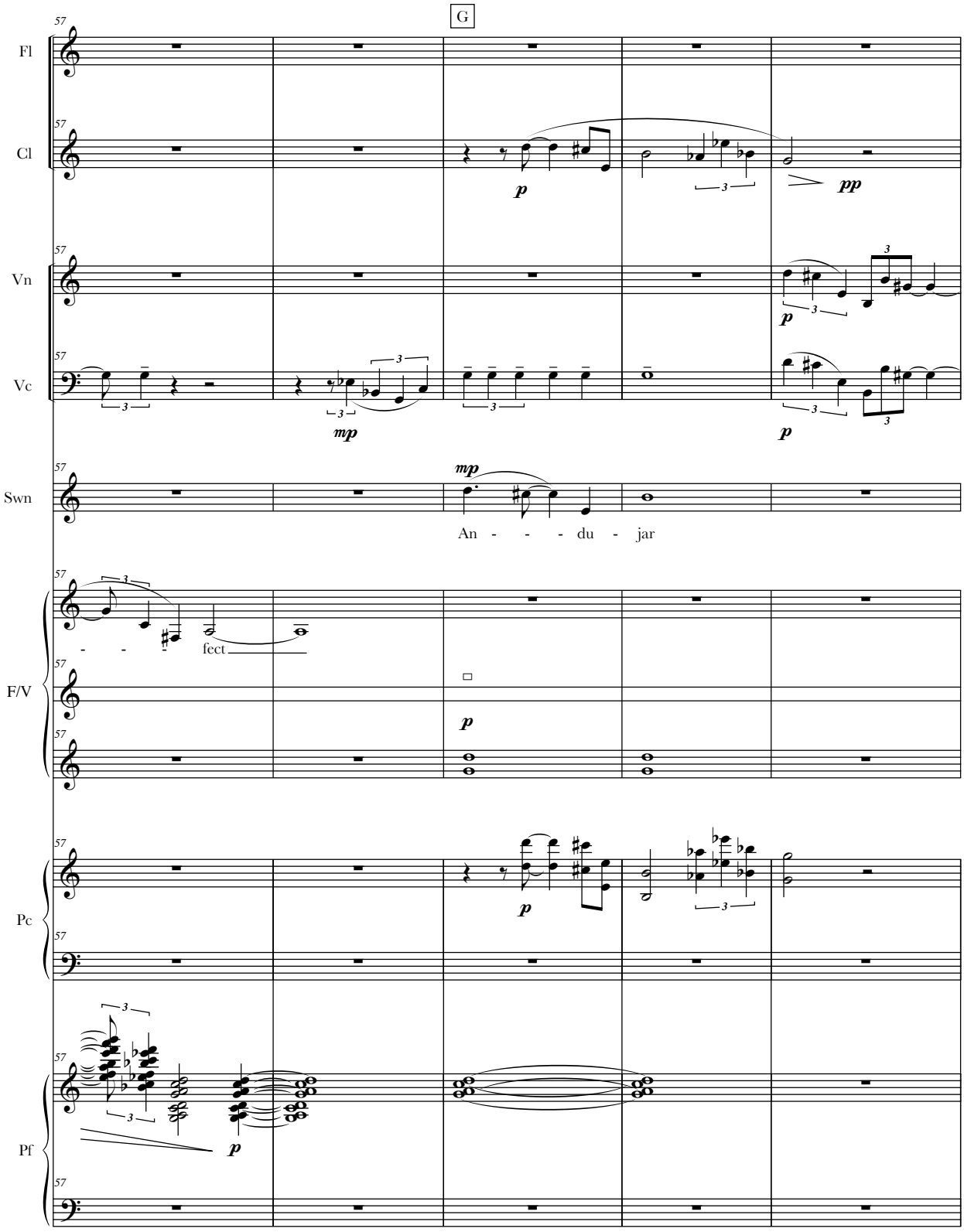

E
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
ppp
f
mp
pp

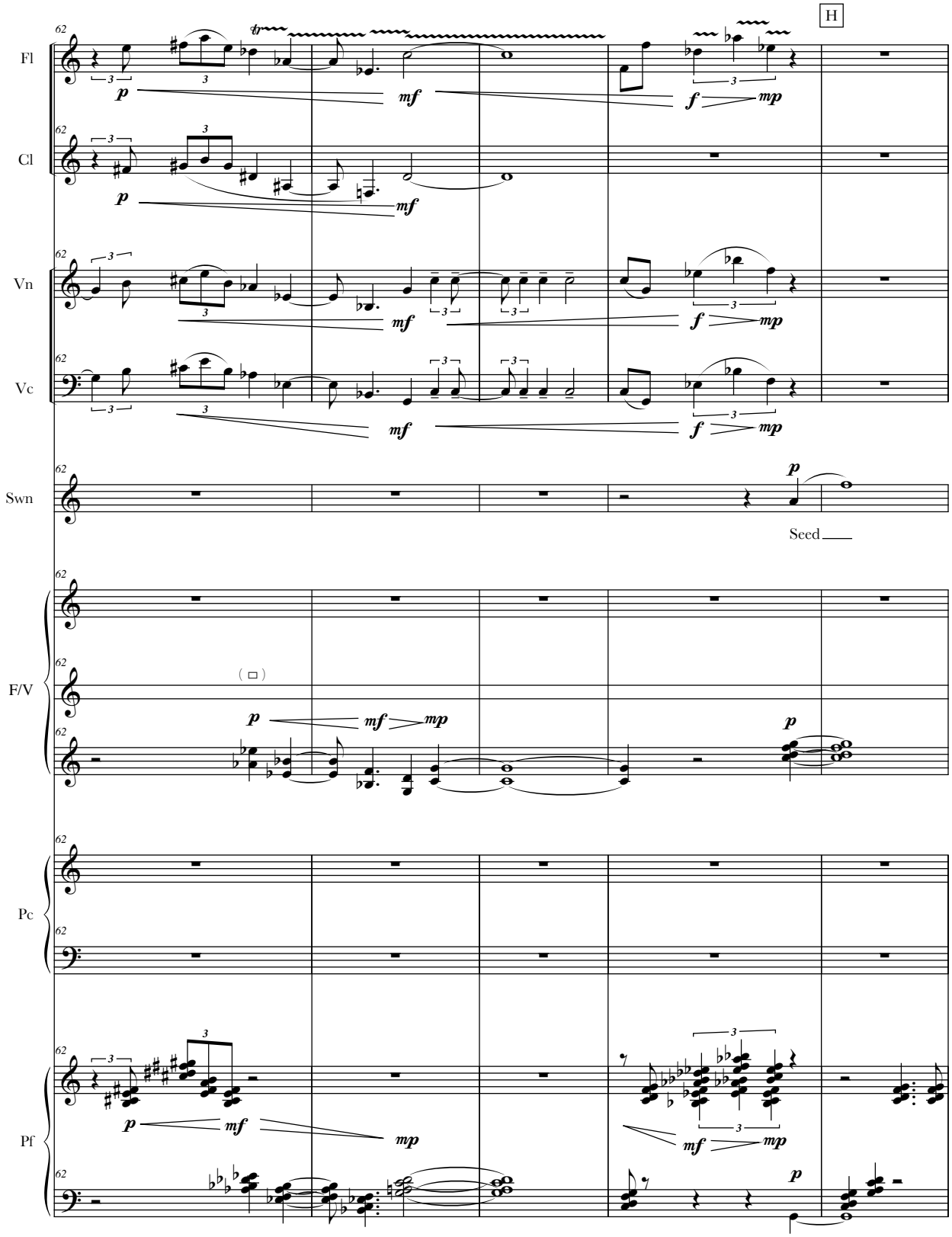

38
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
f
p
mf
ff
glock:
An -

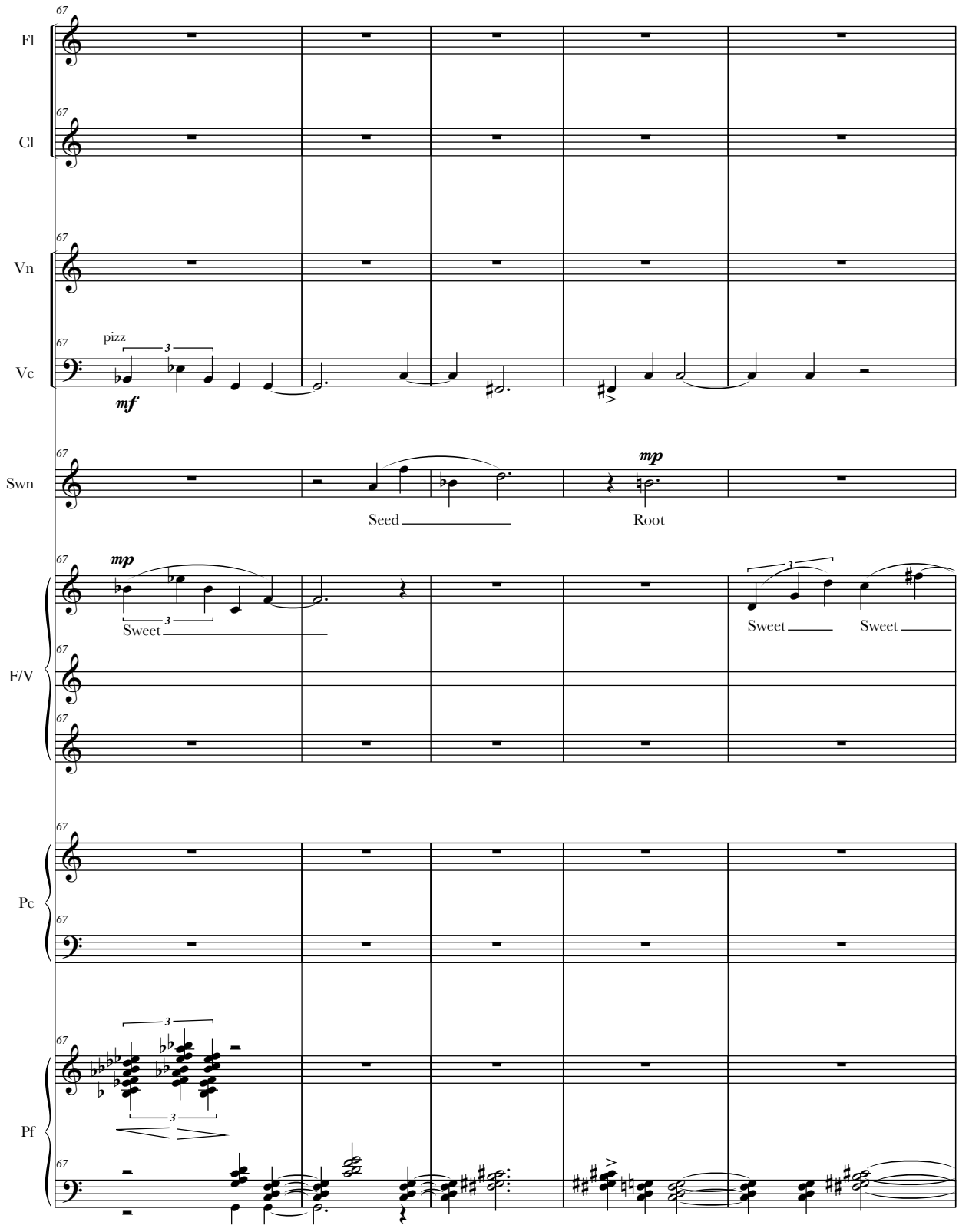

Fl
Cl
Vn
Vc
Swn
du - jar
An - du jar
F/V
Pc
vibes:
Pf

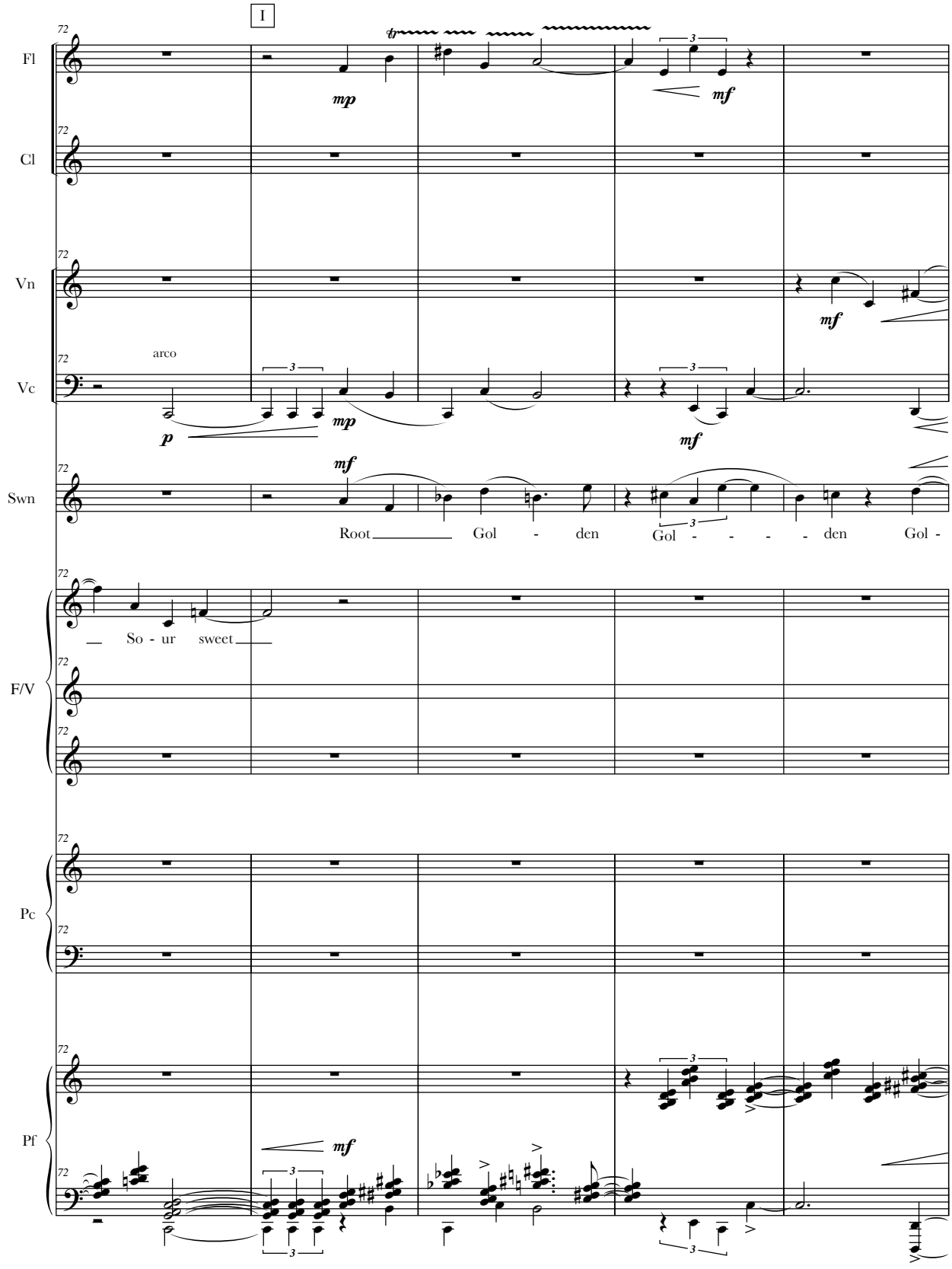

F
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
f
mp
p
An - - - - - - du - jar
So

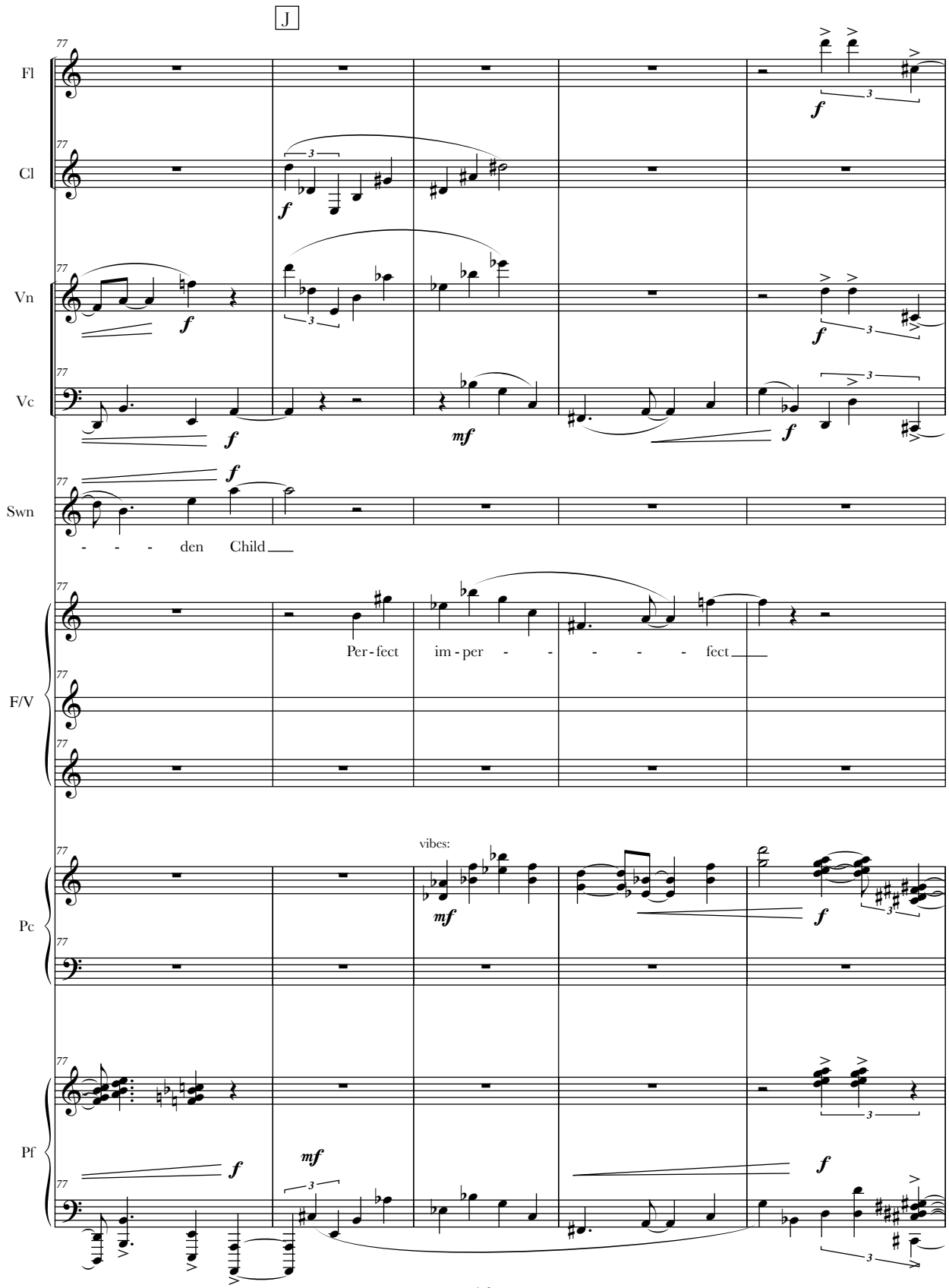

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
So
speaking is to approximately follow
rhythms and accompanying melody
So
per
fect
Im
per

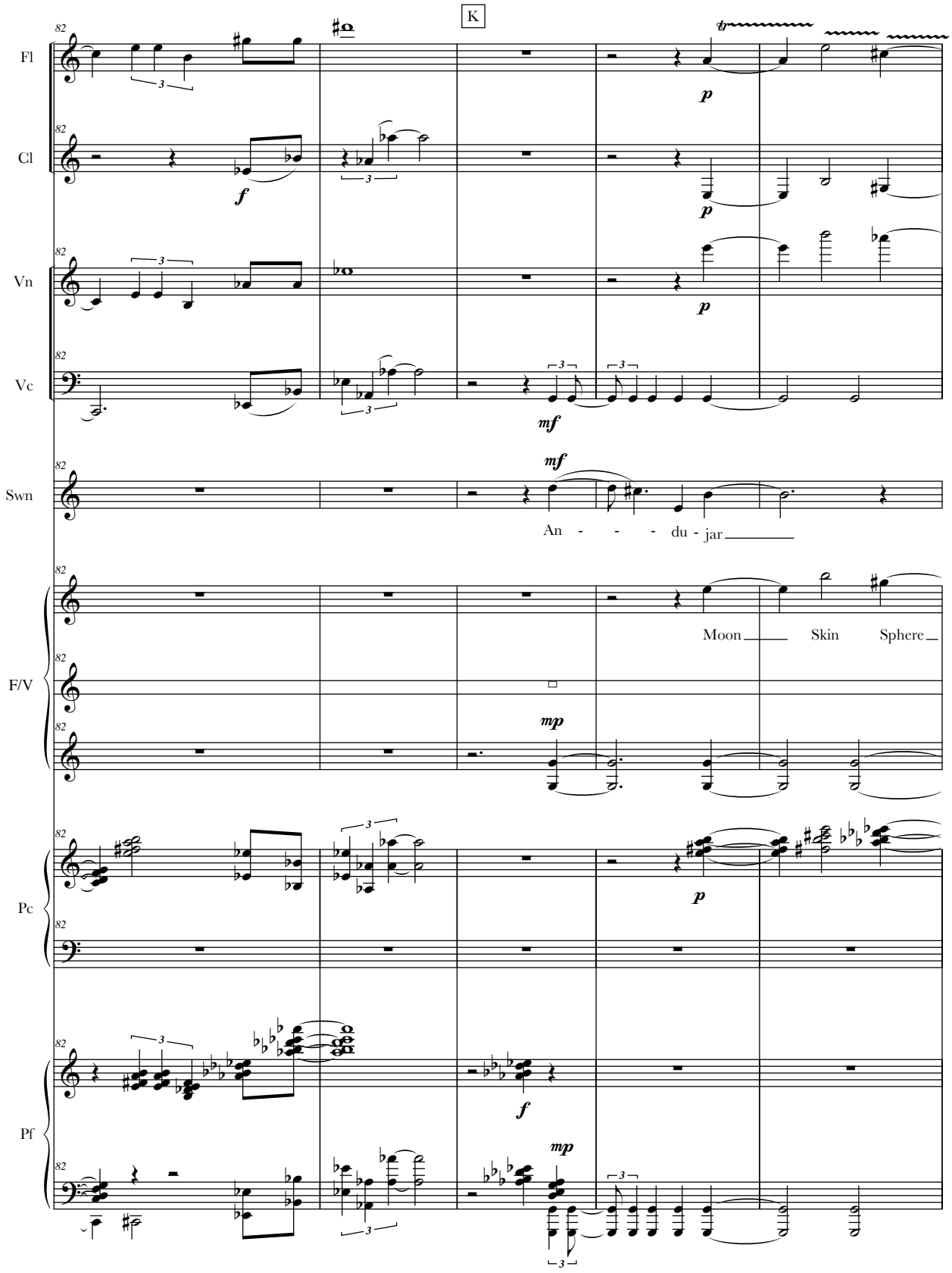

G
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
An - - - du - jar
fect

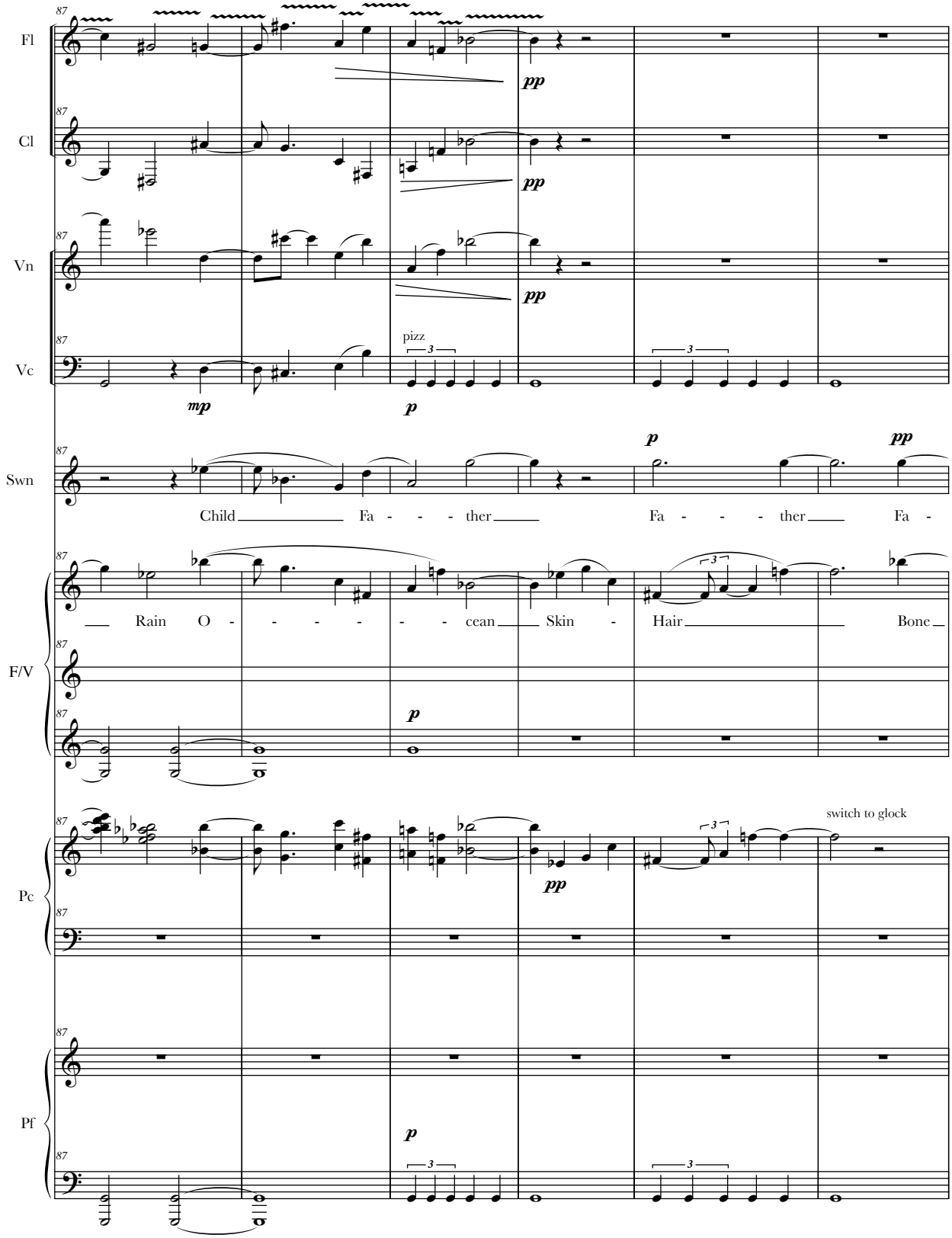

H
Fl
Cl
Vn
Vc
Swn
Seed
F/V
Pc
Pf

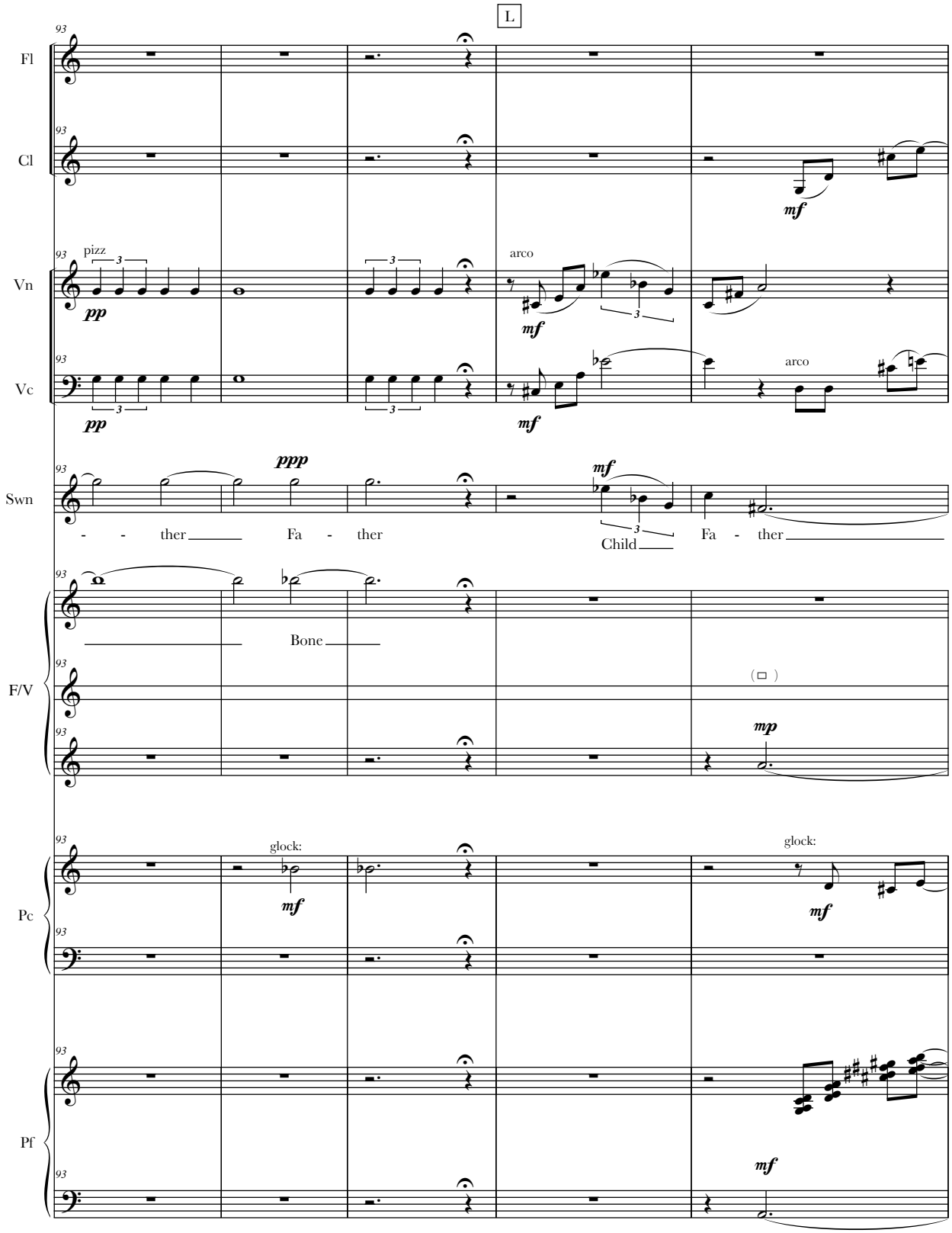

67
Fl
Cl
Vn
Vc
pizz
3
mf
Swn
mp
Seed
Root
F/V
Sweet
Pc
Pf

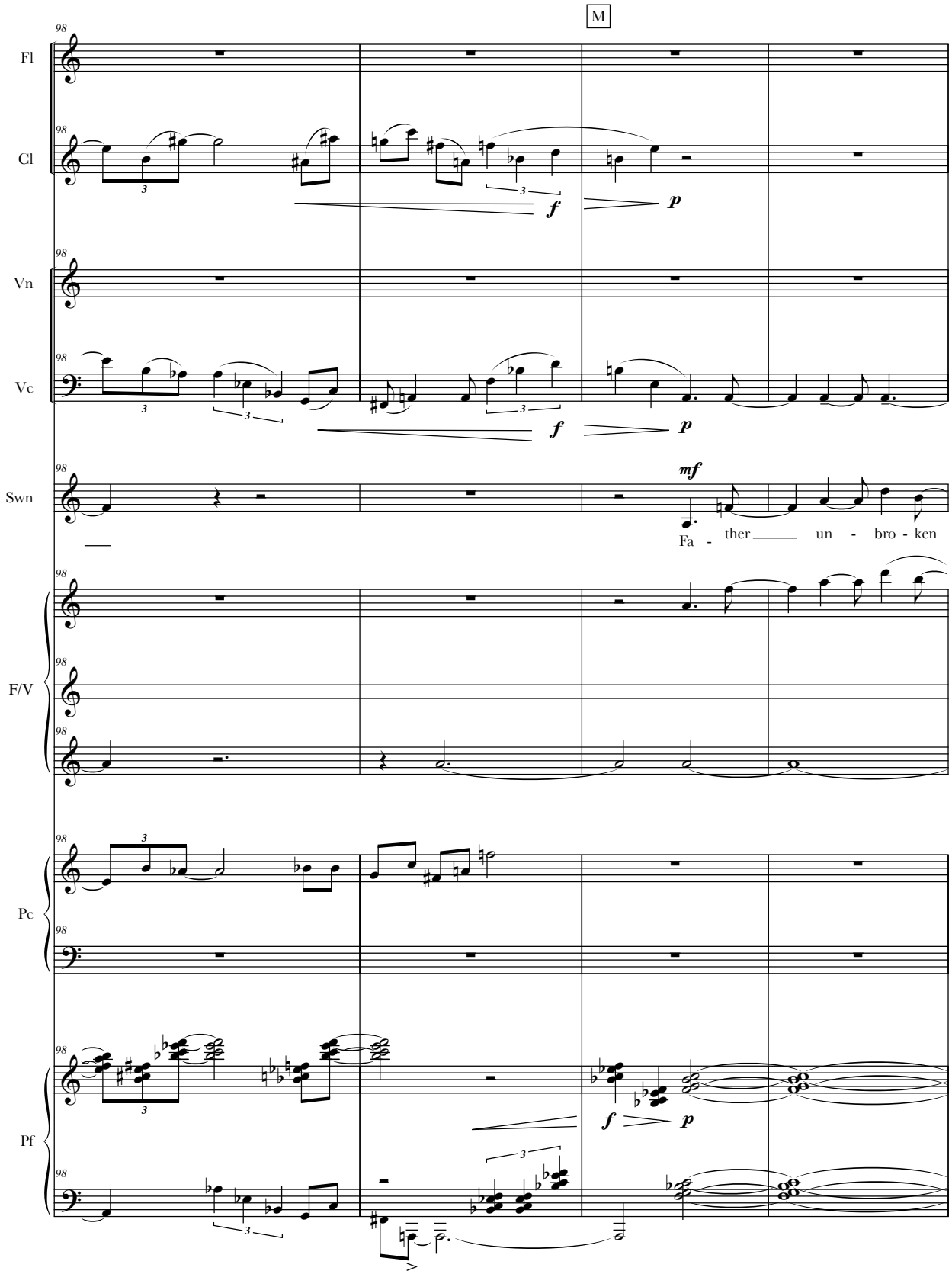

I
Fl
Cl
Vn
Vc
arco
Swn
Root Gol - den Gol - - - - den Gol -
F/V
So - ur sweet
Pc
Pf

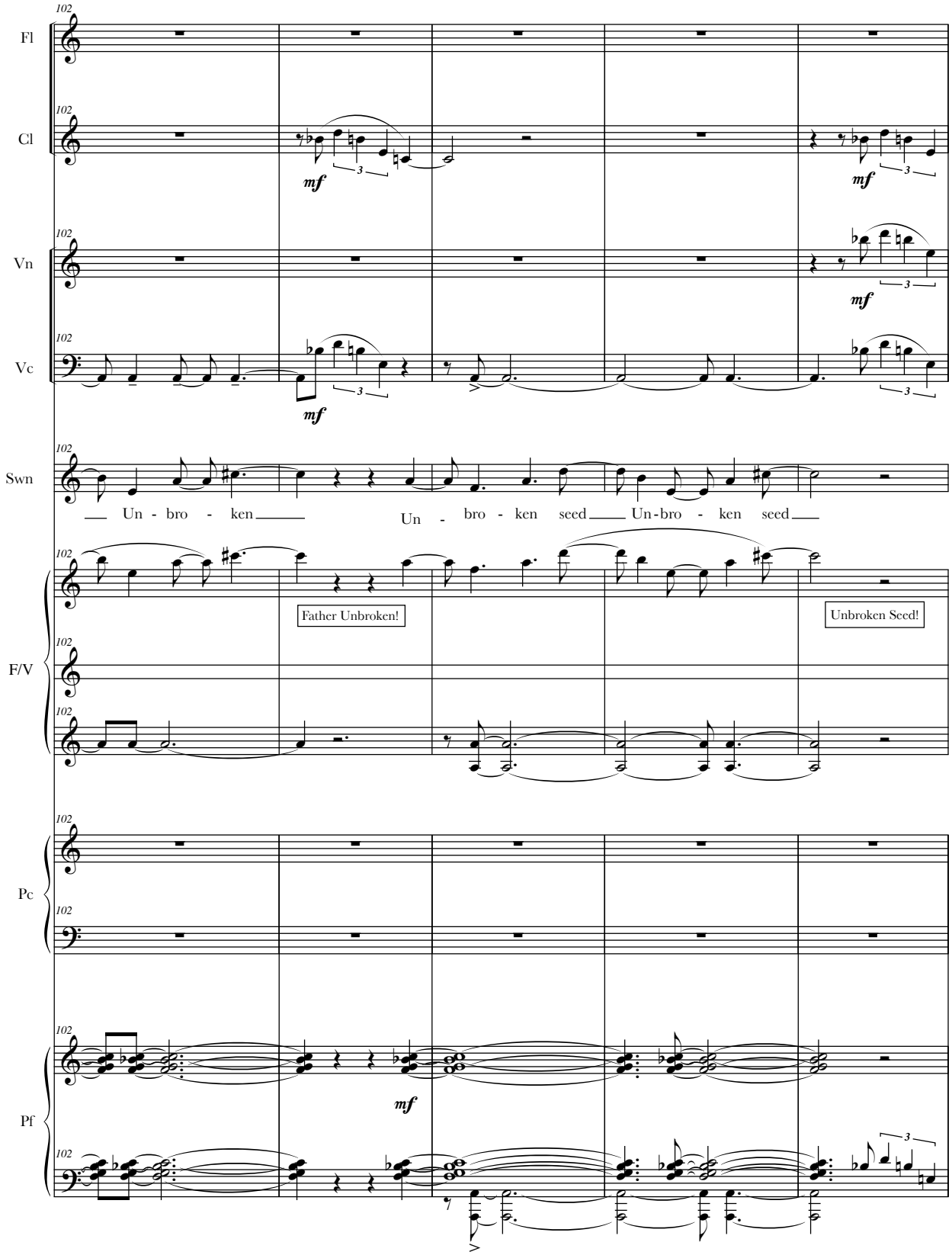

J
Fl
Cl
Vn
Vc
Swn
- - - den Child
Per - fect im - per - - - - - fect
F/V
vibes:
Pc
Pf

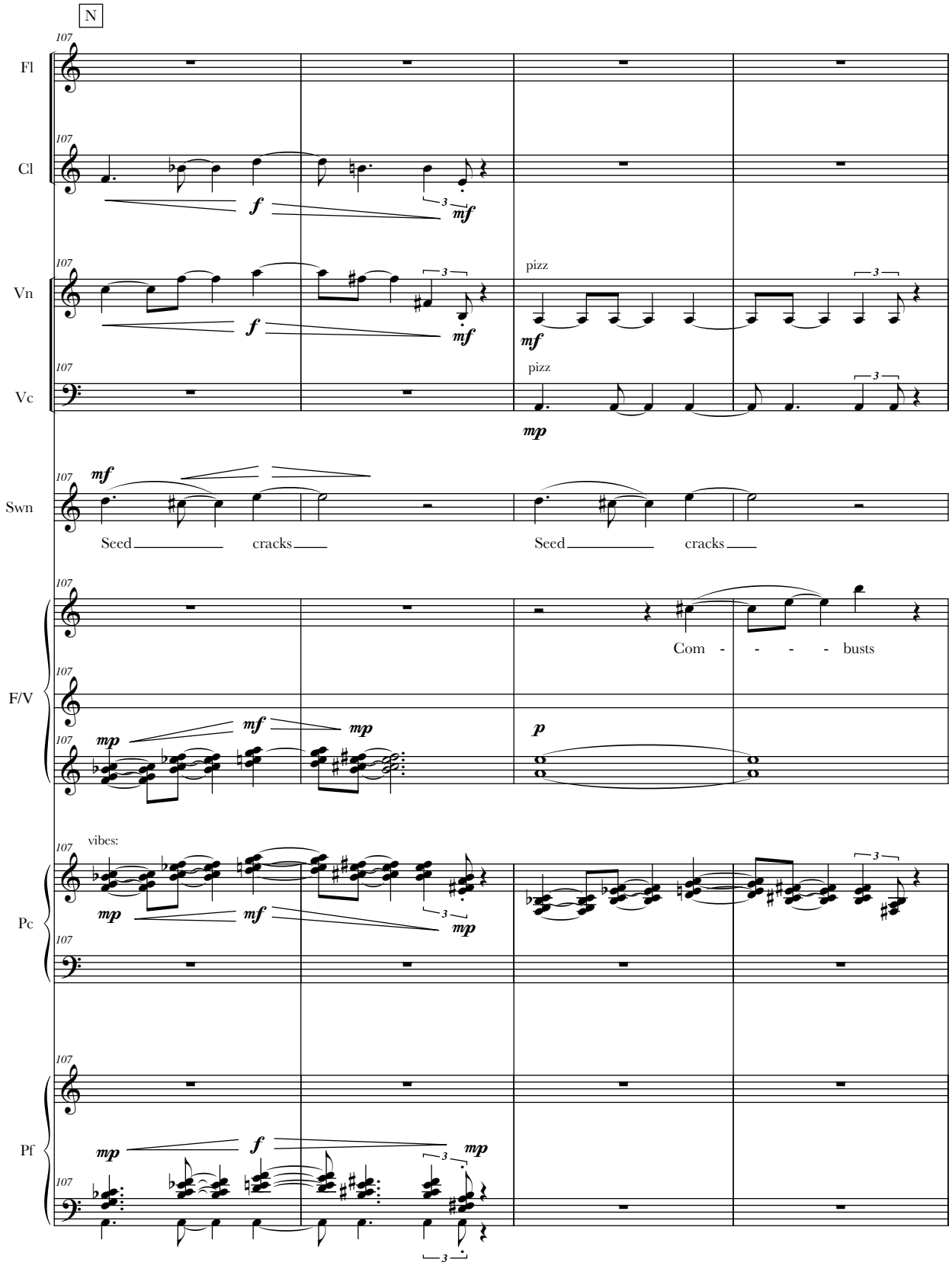

K
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
An - - - - du - jar
Moon Skin Sphere

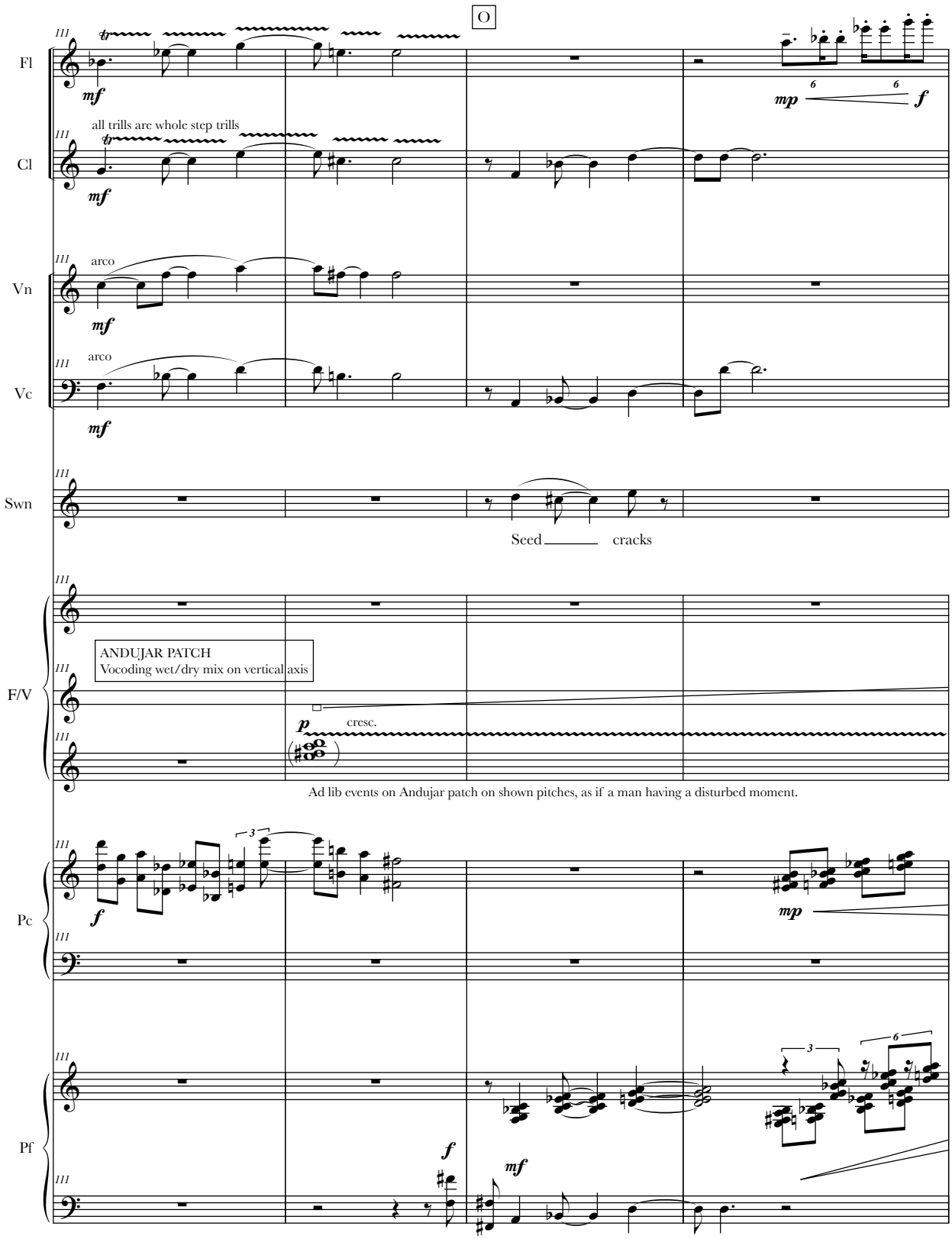

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
87
pp
mp
p
pizz
3
Child Fa - - - ther Fa - - - ther Fa -
Rain O - - - - - - cean Skin - Hair Bone
switch to glock

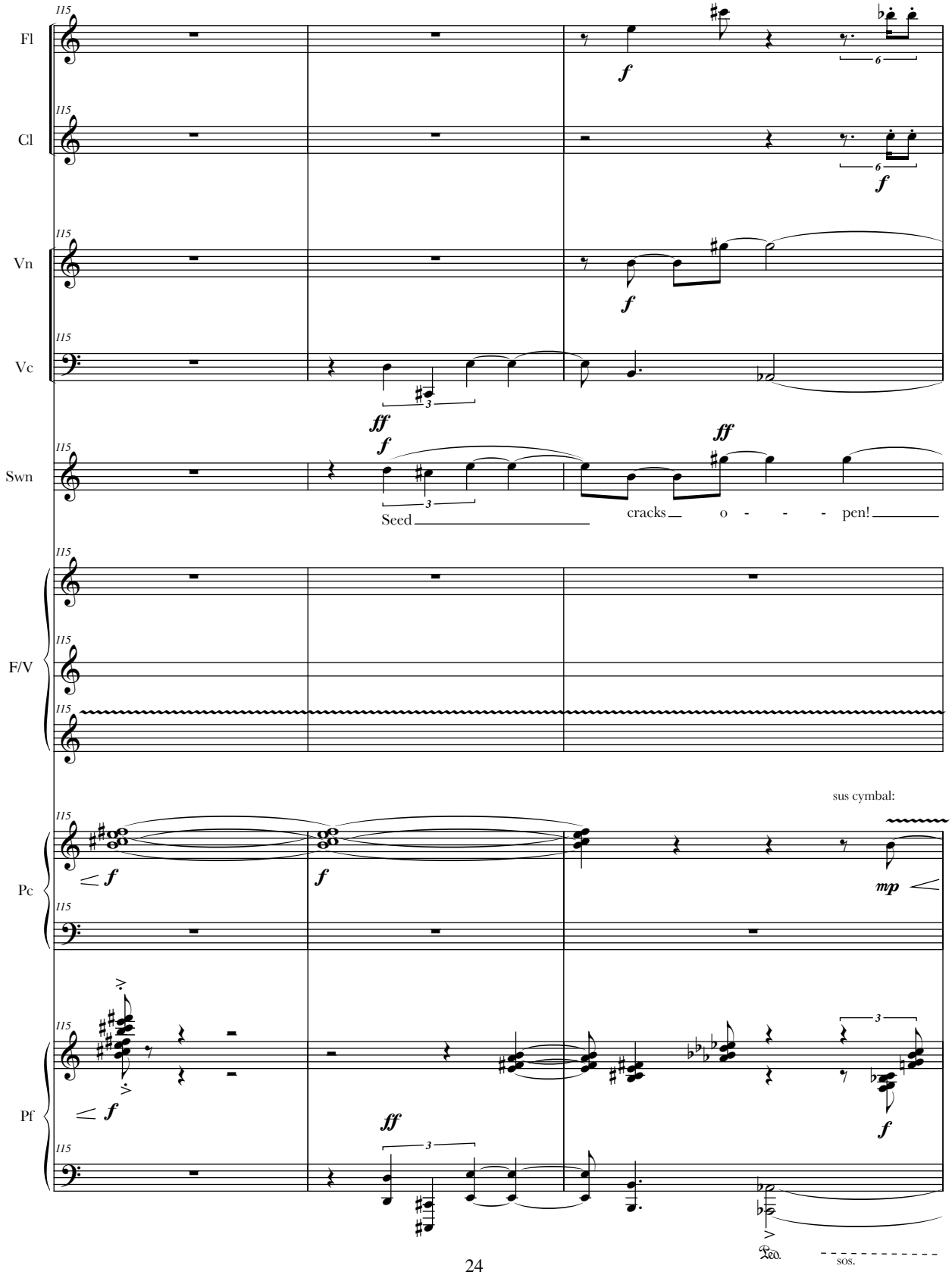

L
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
93
pizz
3
pp
arco
mf
ppp
- - ther
Fa - ther
Child
Fa - ther
Bone
(□)
mp
glock:

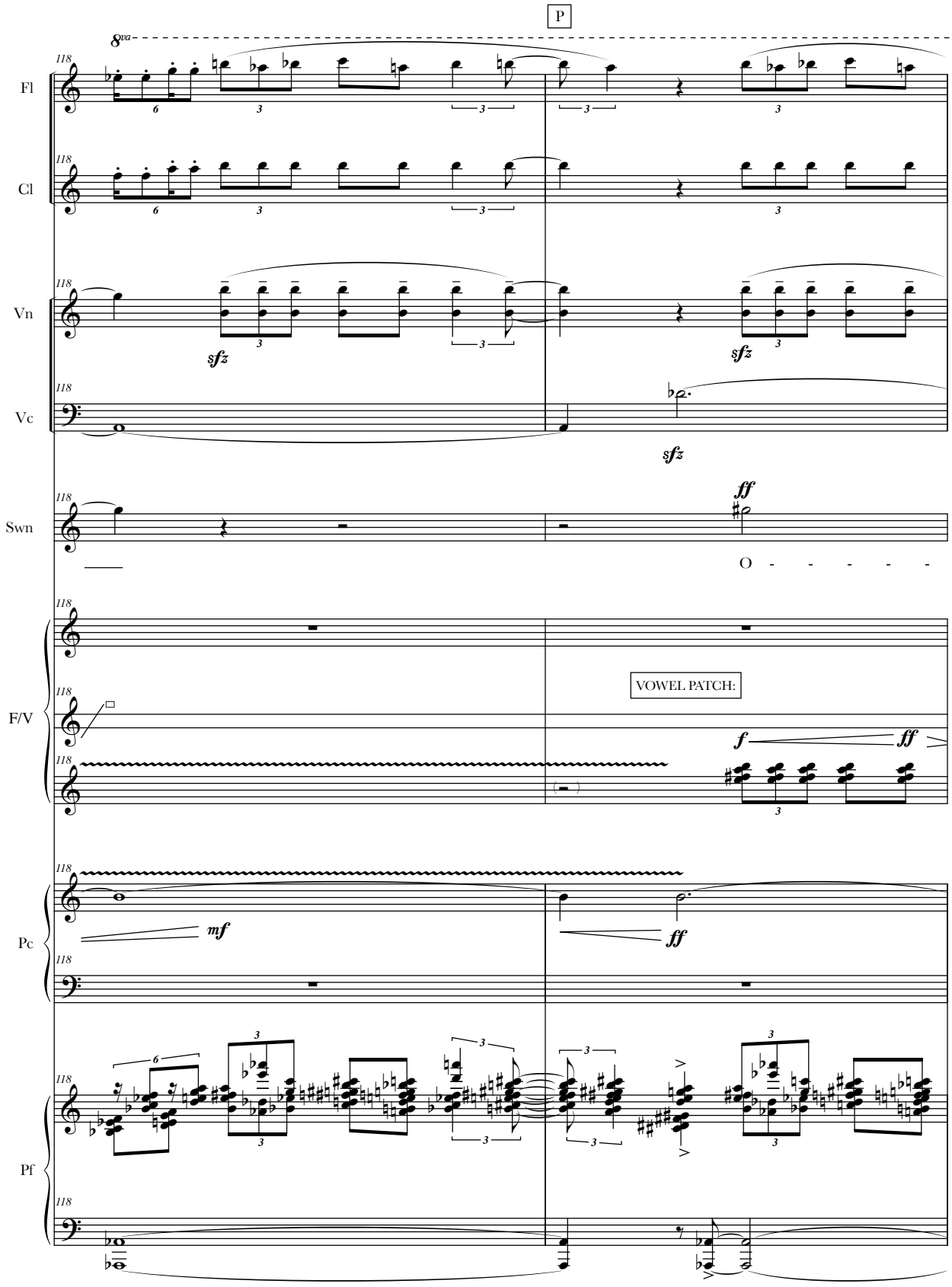

M
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
98
f
p
mf
Fa - ther un - bro - ken

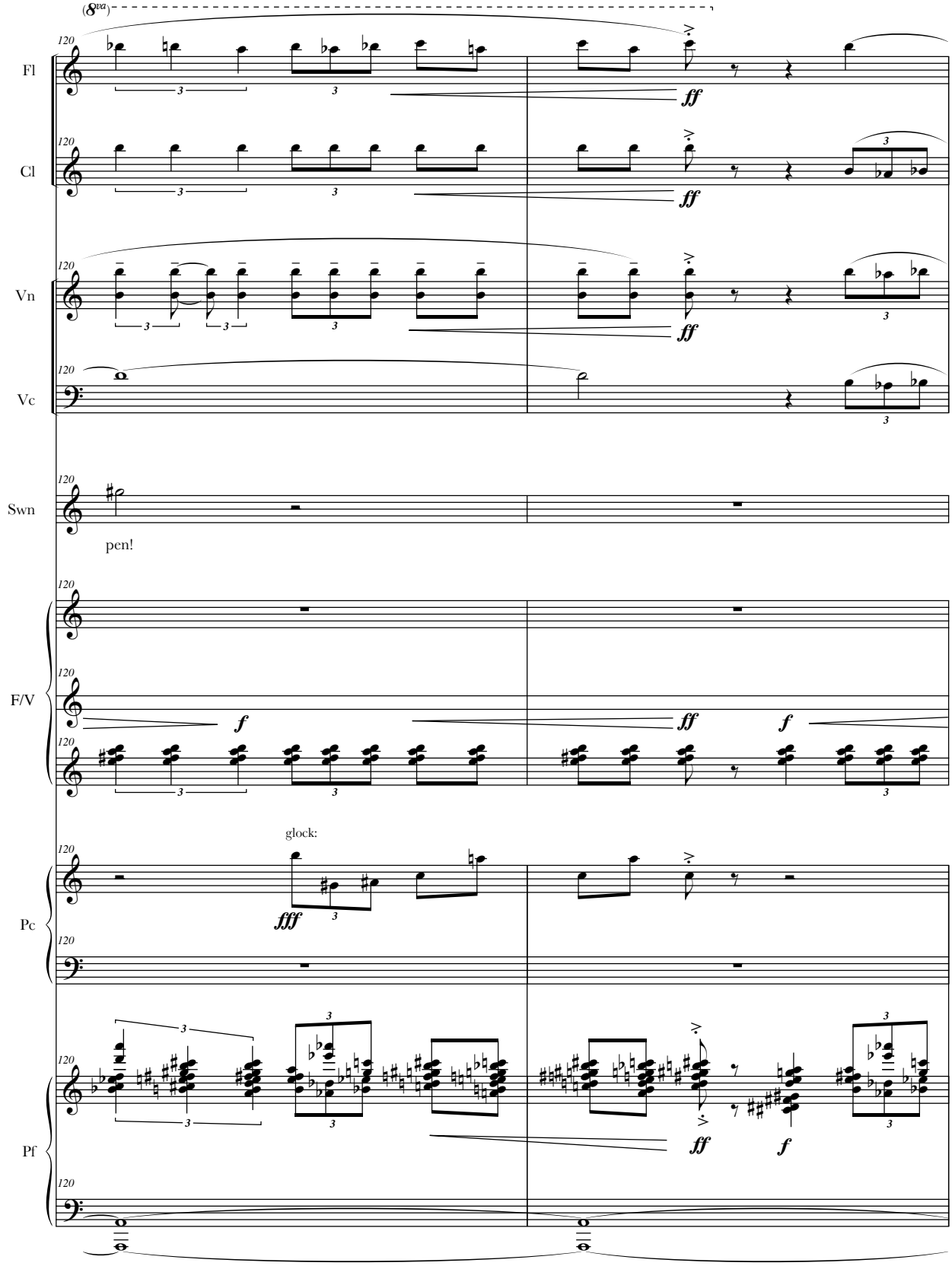

102
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
Un - bro - ken
Un - bro - ken seed
Un-bro - ken seed
Father Unbroken!
Unbroken Seed!

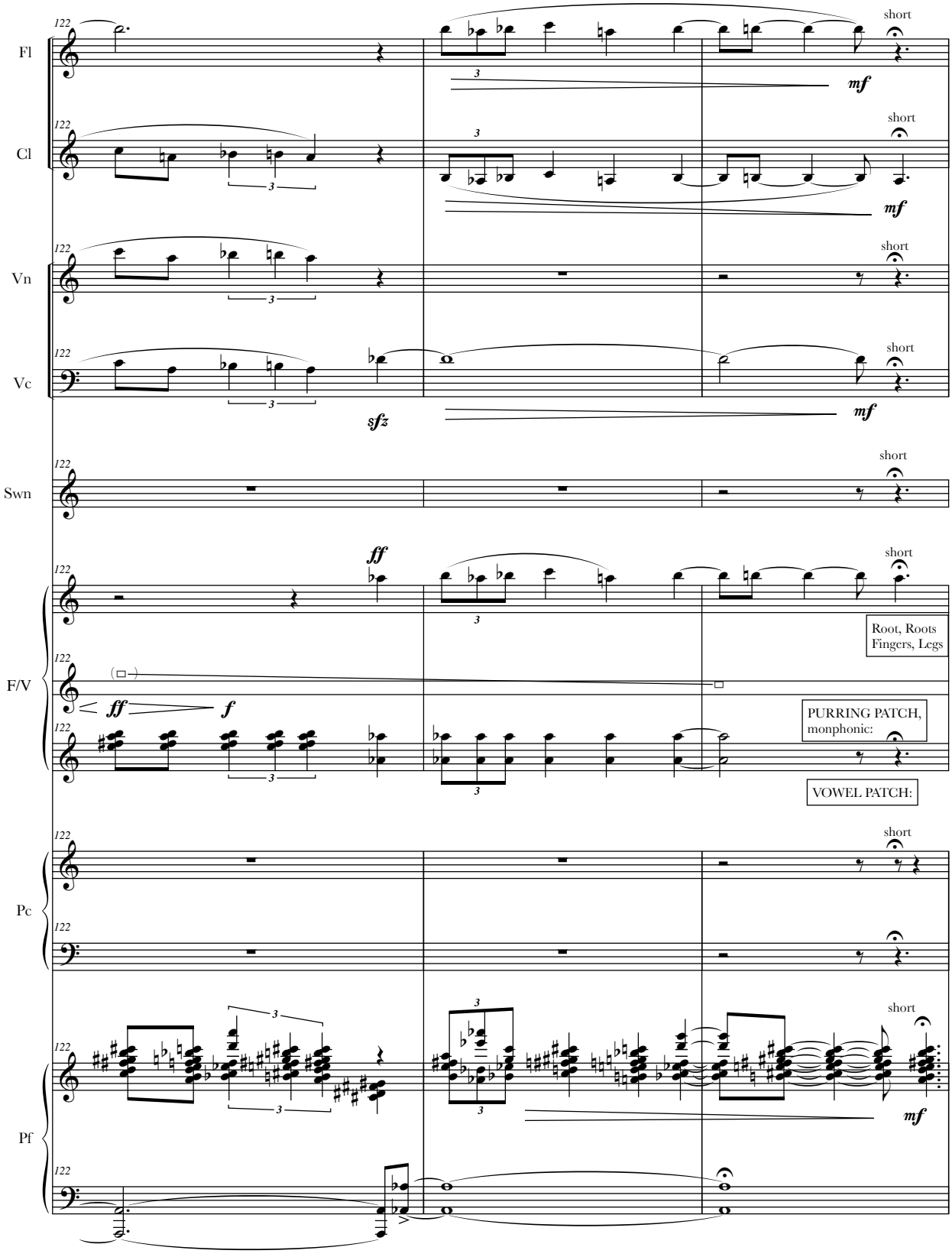

N
107
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
f
mf
mp
p
pizz
Seed cracks
Com - - - - busts
vibes:
3

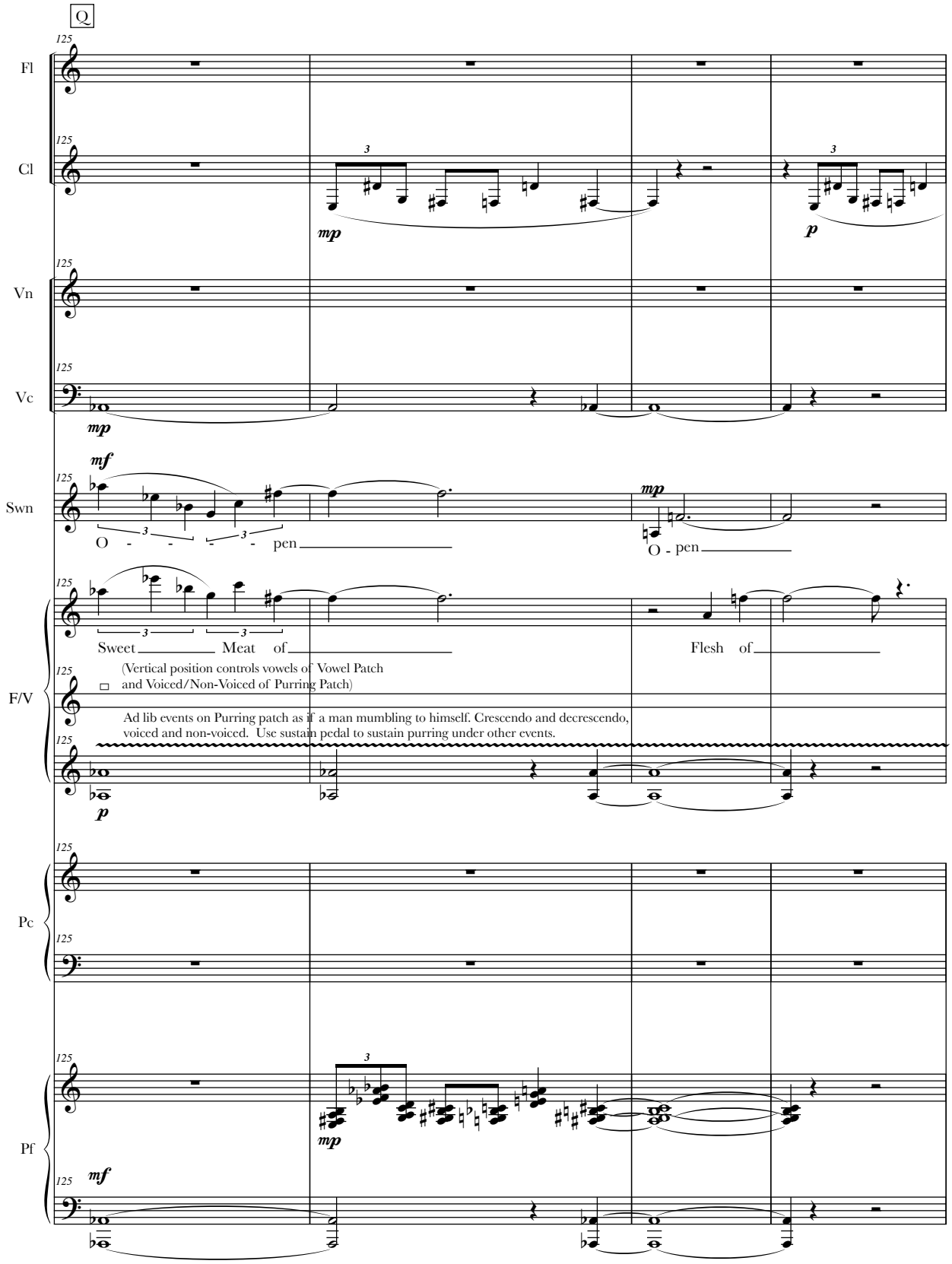

O
Fl
Cl
all trills are whole step trills
Vn
arco
Vc
arco
Swn
Seed cracks
F/V
ANDUJAR PATCH
Vocoding wet/dry mix on vertical axis
cresc.
Ad lib events on Andujar patch on shown pitches, as if a man having a disturbed moment.
Pc
Pf

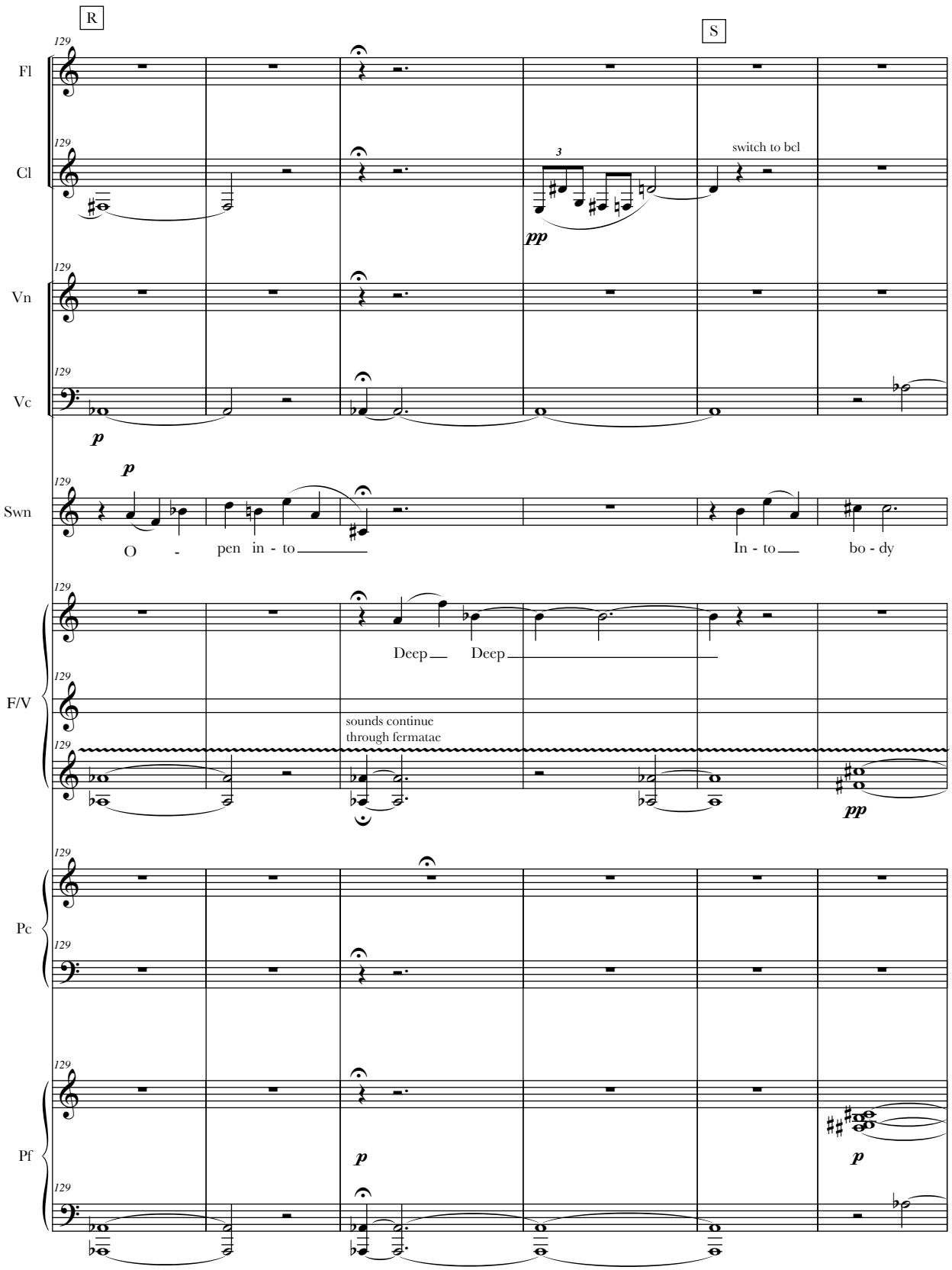

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
115
Seed
cracks o - - - pen!
sus cymbal:
sos.

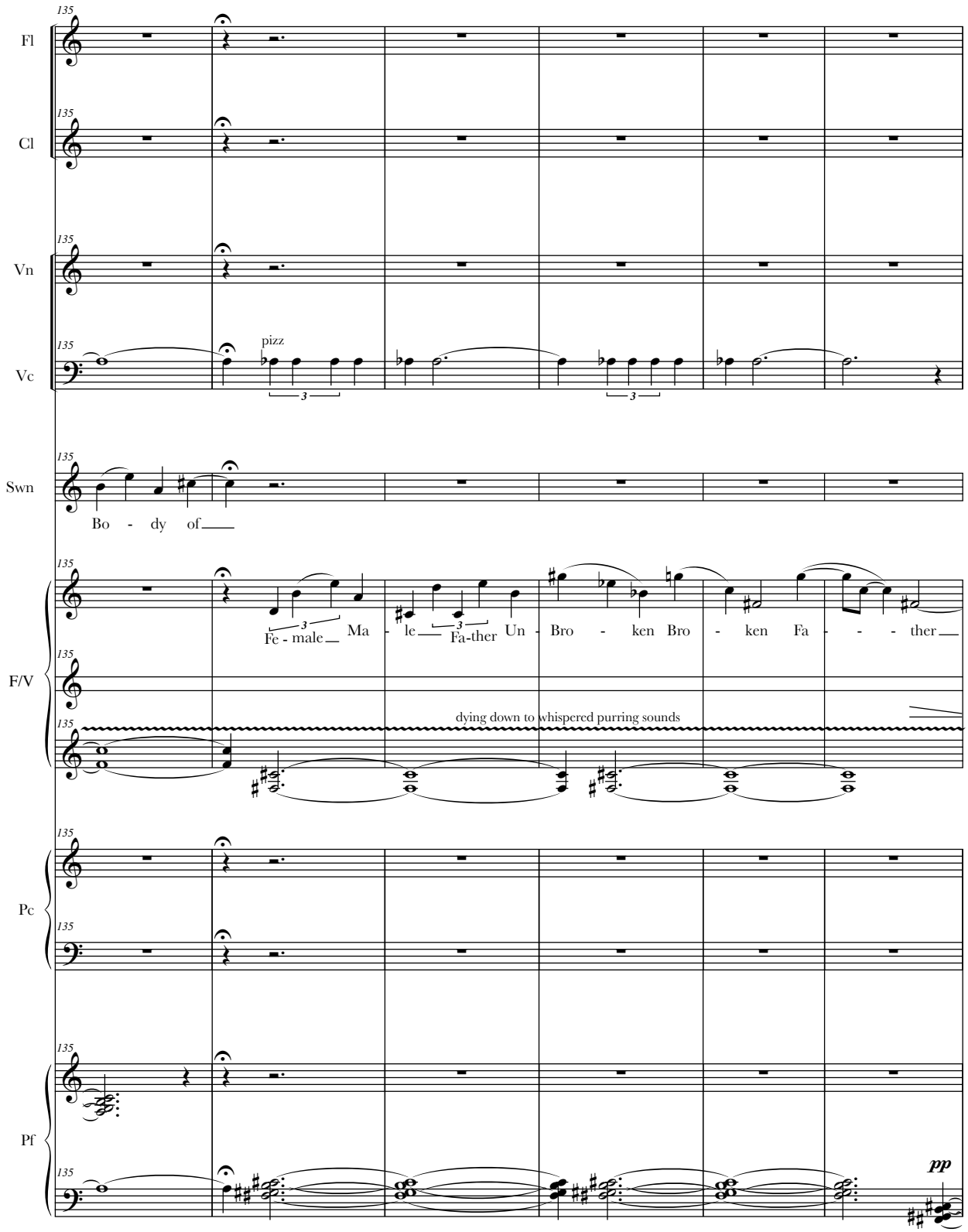

P
8va
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
118
sfz
ff
O - - - - -
VOWEL PATCH:
f
mf

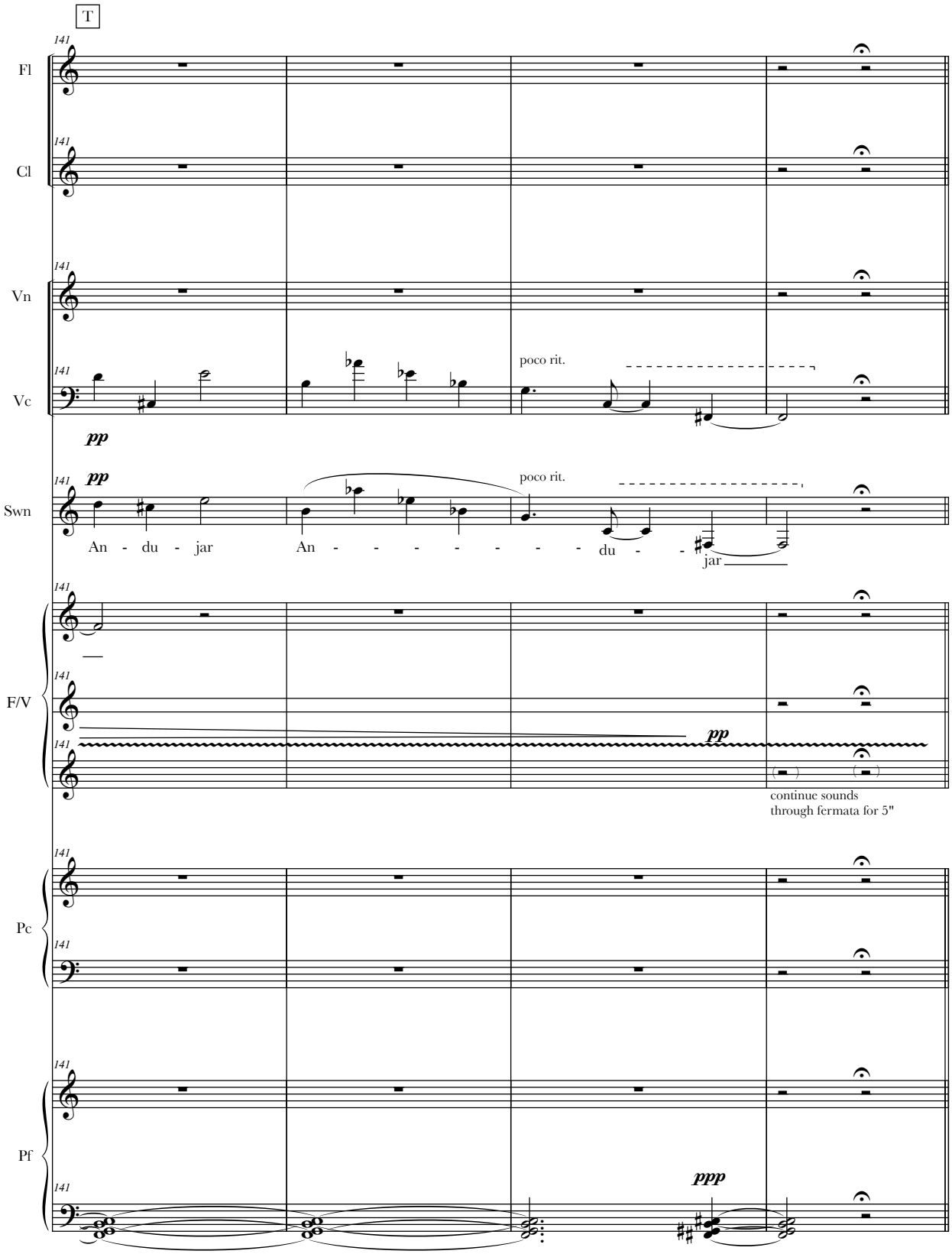

(8va)
120
Fl
Cl
Vn
Vc
Swn
pen!
F/V
glock:
Pc
Pf
ff
f
fff

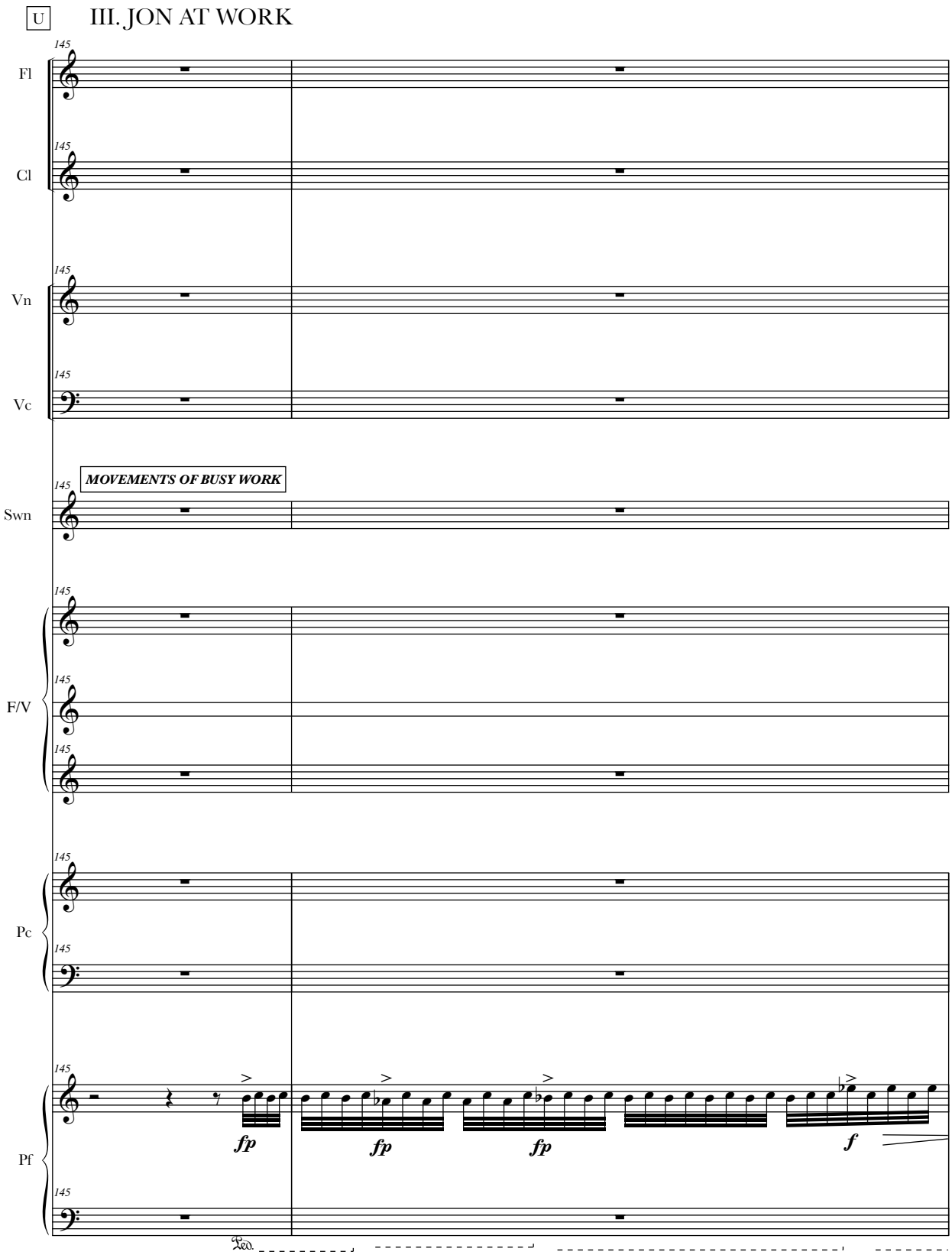

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
122
short
mf
sfz
ff
f
Root, Roots
Fingers, Legs
PURRING PATCH,
monphonic:
VOWEL PATCH:

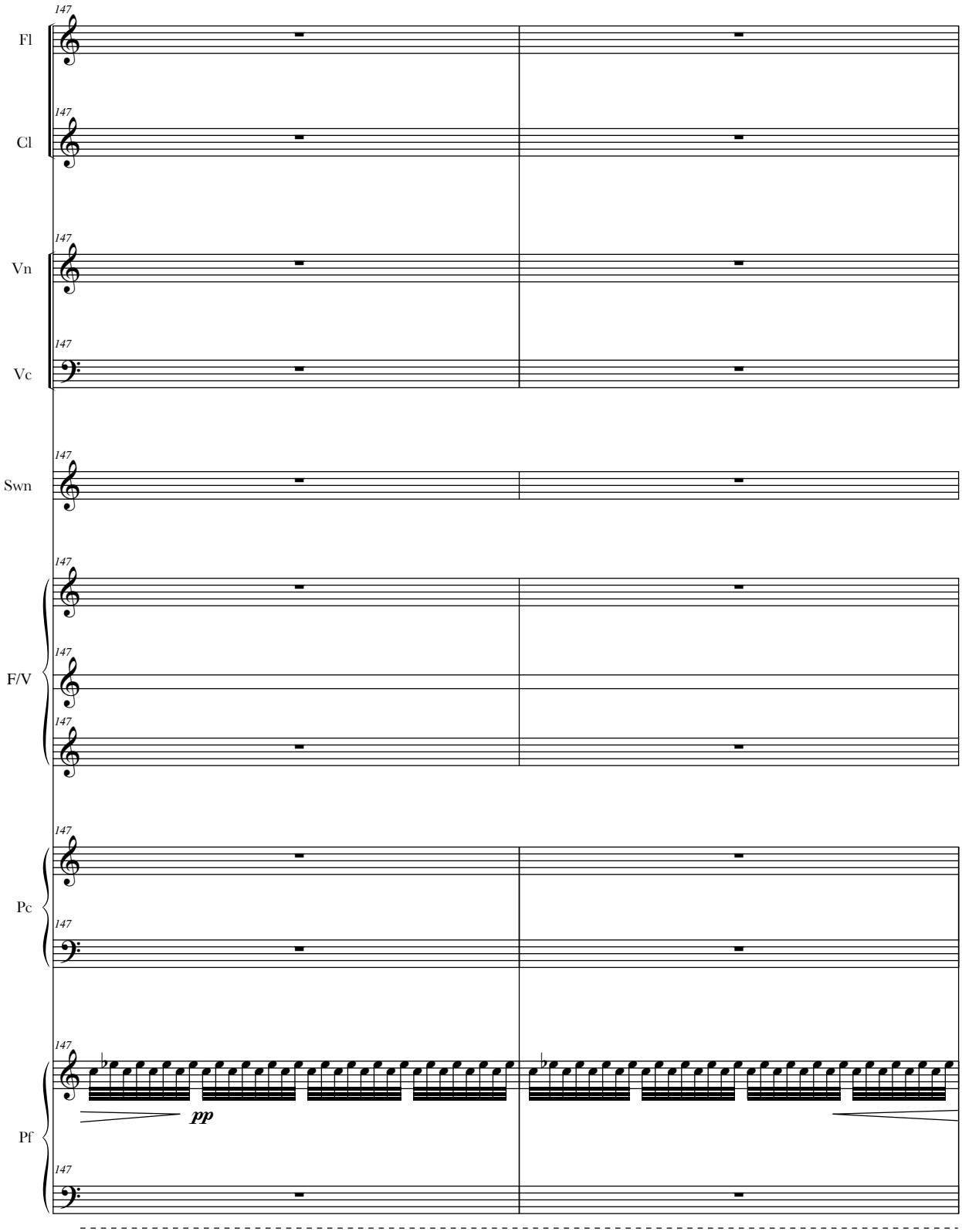

Q
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mp
p
mf
O - - - - pen
O - pen
Sweet Meat of
Flesh of
(Vertical position controls vowels of Vowel Patch
and Voiced/Non-Voiced of Purring Patch)
Ad lib events on Purring patch as if a man mumbling to himself. Crescendo and decrescendo,
voiced and non-voiced. Use sustain pedal to sustain purring under other events.

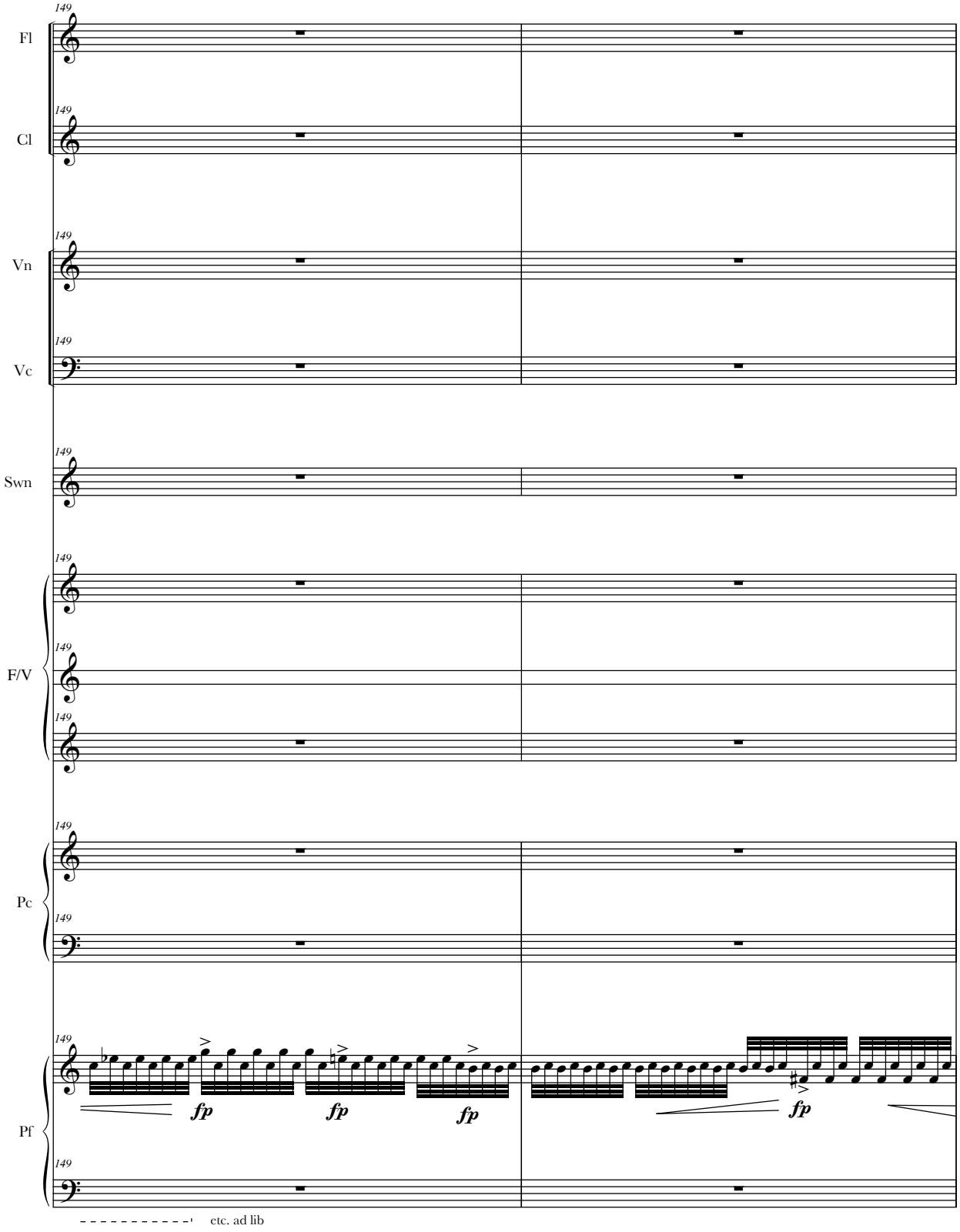

R
S
129
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
3
switch to bcl
pp
p
O - pen in - to
In - to bo - dy
Deep Deep
sounds continue
through fermatae

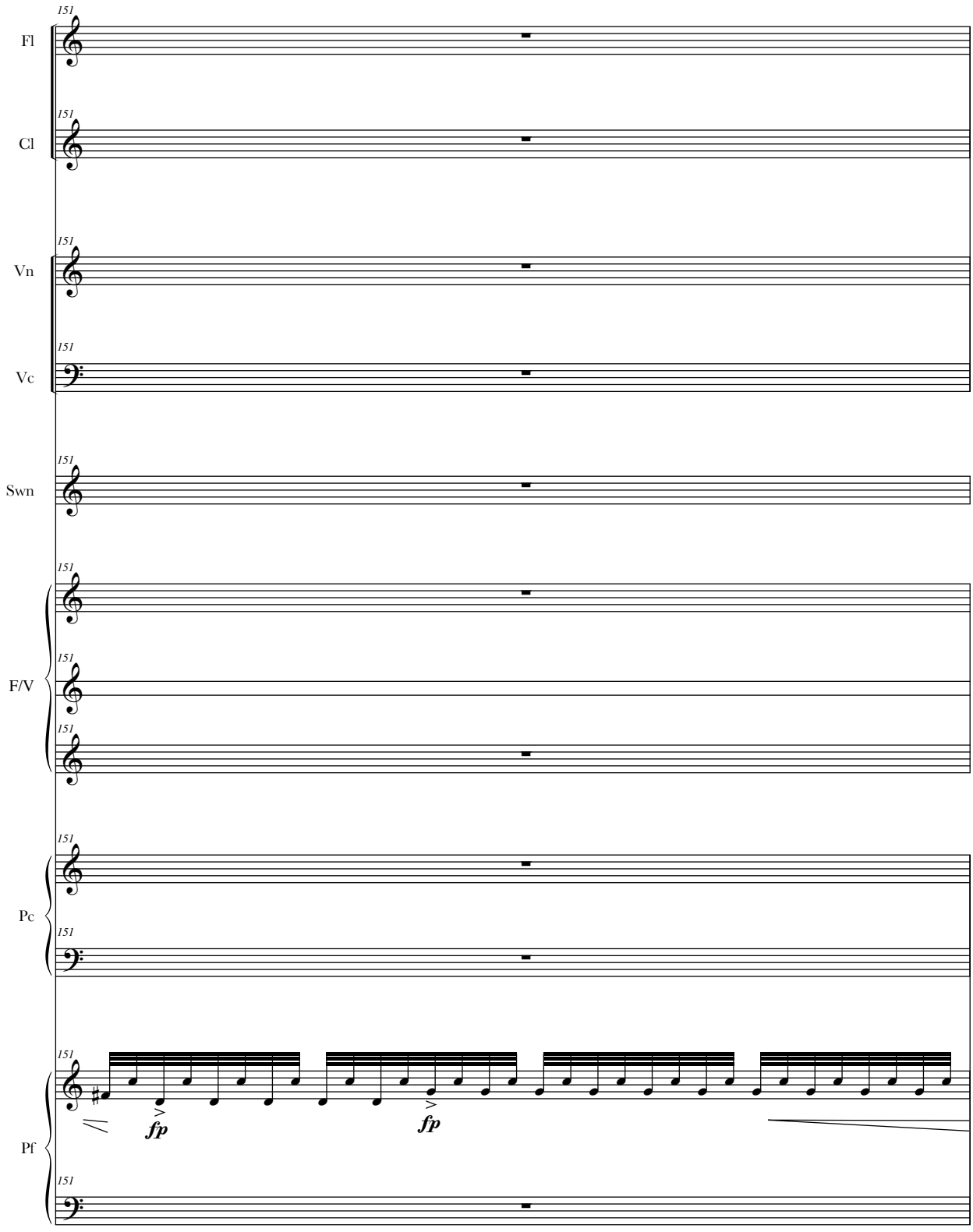

135
Fl
Cl
Vn
Vc
pizz
Swn
Bo - dy of
F/V
Fe - male Ma - le Fa-ther Un - Bro - ken Bro - ken Fa - - - ther
dying down to whispered purring sounds
Pc
Pf
pp

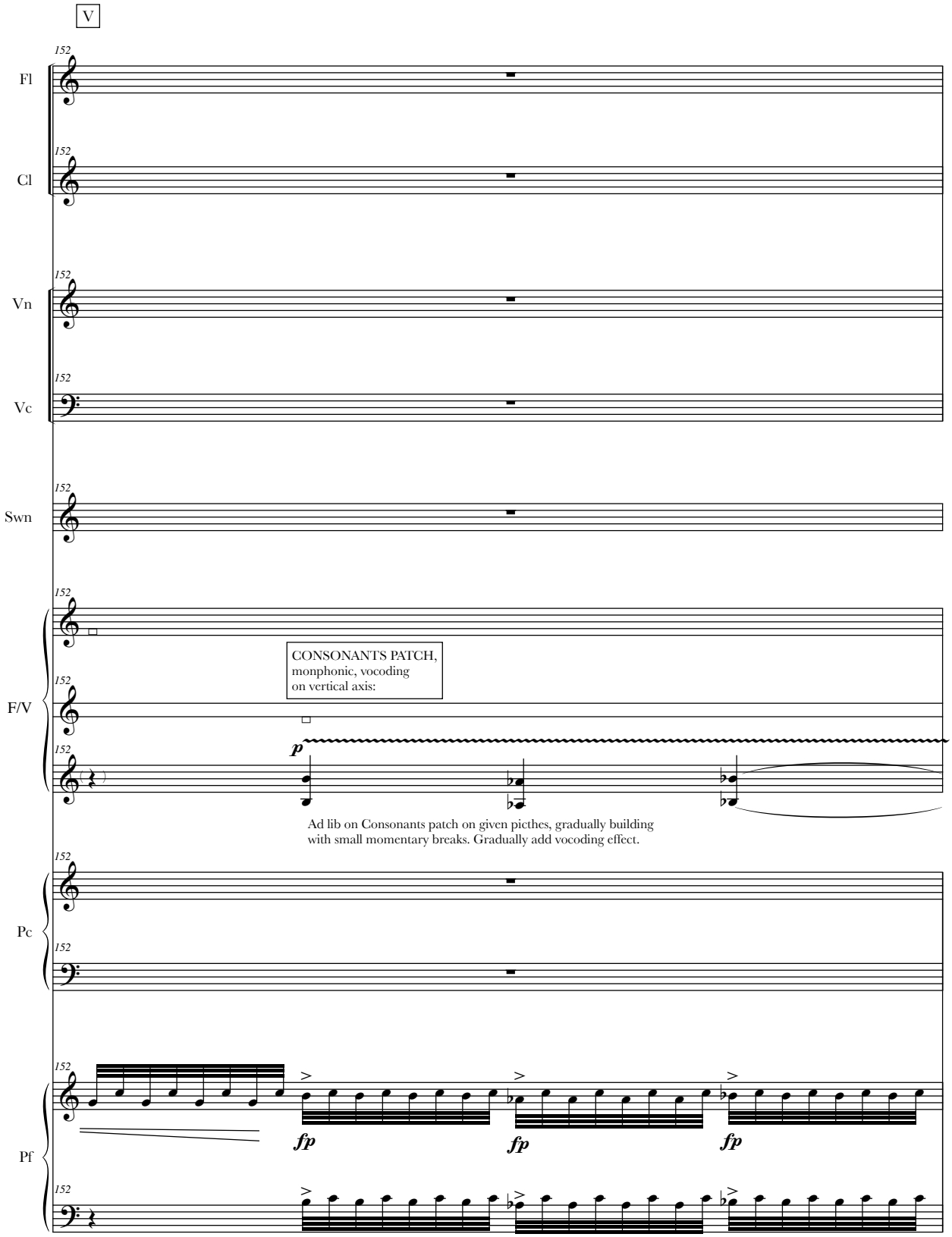

T
141
Fl
Cl
Vn
Vc
pp
poco rit.
Swn
An - du - jar
An - - - - - - - - du - - jar
F/V
continue sounds
through fermata for 5"
Pc
Pf
ppp

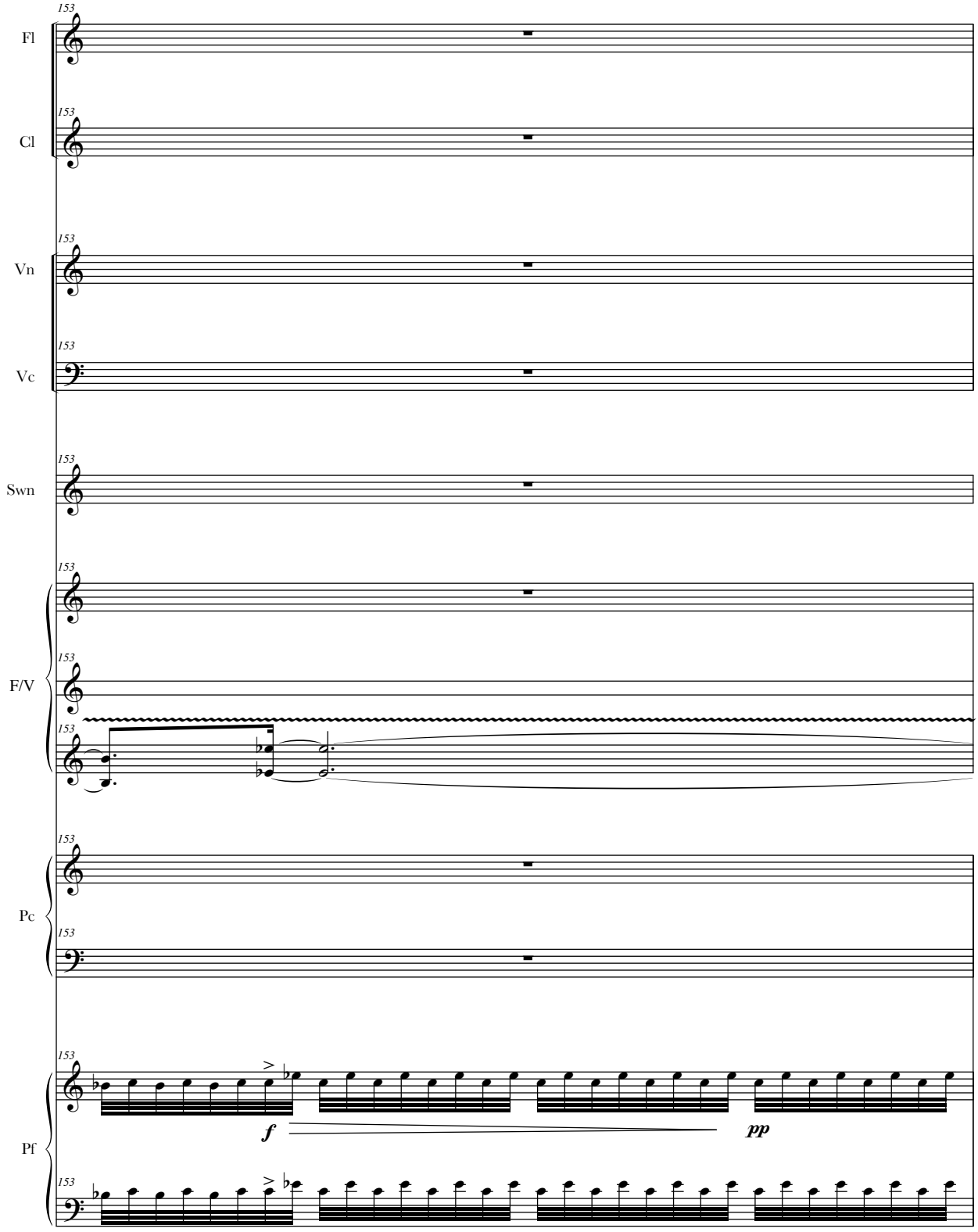

U
III. JON AT WORK
145
Fl
Cl
Vn
Vc
MOVEMENTS OF BUSY WORK
Swn
F/V
Pc
Pf
fp
fp
fp
f
Ped.

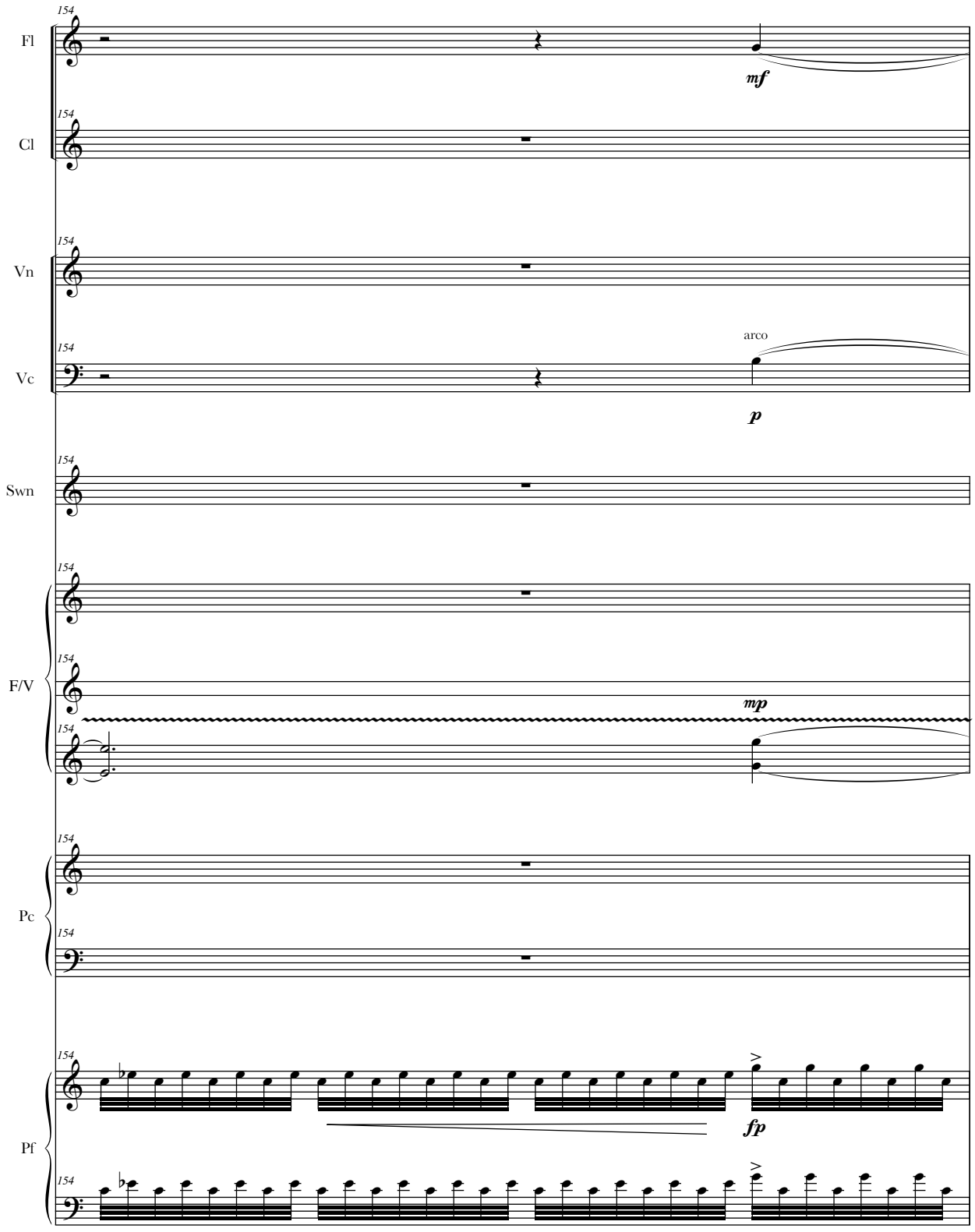

147
Fl
147
Cl
147
Vn
147
Vc
147
Swn
147
147
F/V
147
147
Pc
147
147
pp
Pf
147

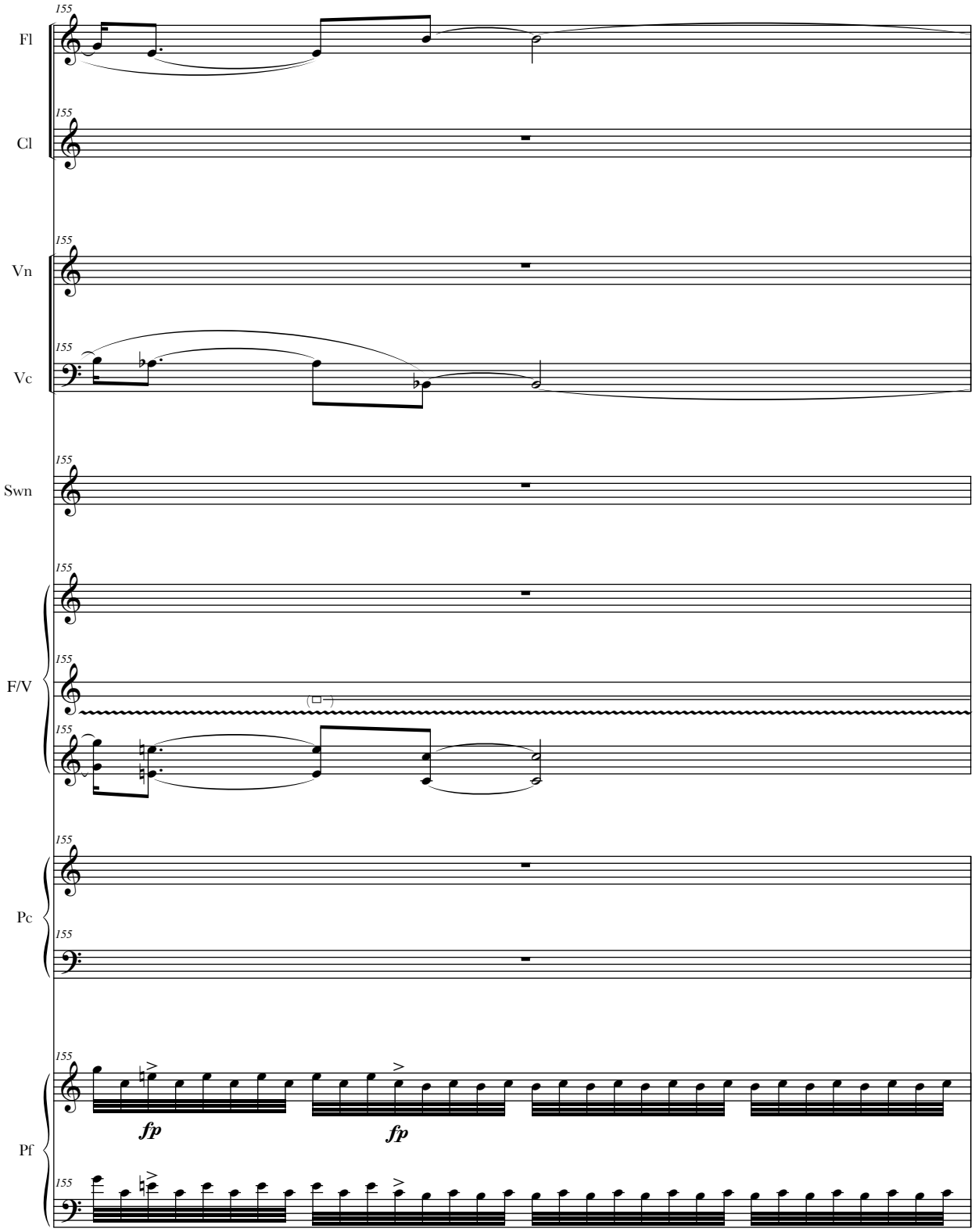

149
Fl
149
Cl
149
Vn
149
Vc
149
Swn
149
F/V
149
149
Pc
149
149
Pf
149
fp
fp
fp
fp
etc. ad lib

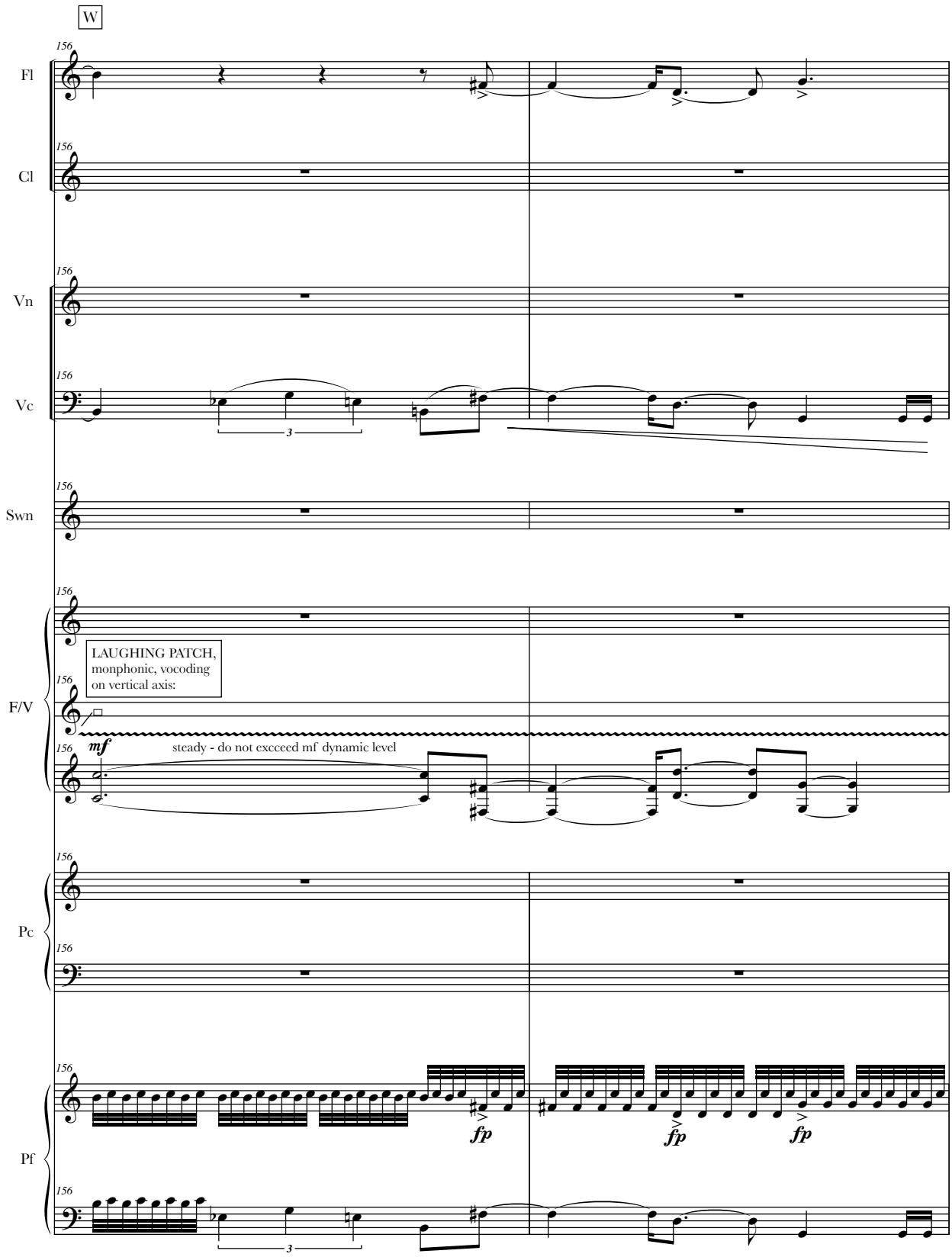

151
Fl
151
Cl
151
Vn
151
Vc
151
Swn
151
F/V
151
151
151
Pc
151
151
151
Pf
151
fp
fp

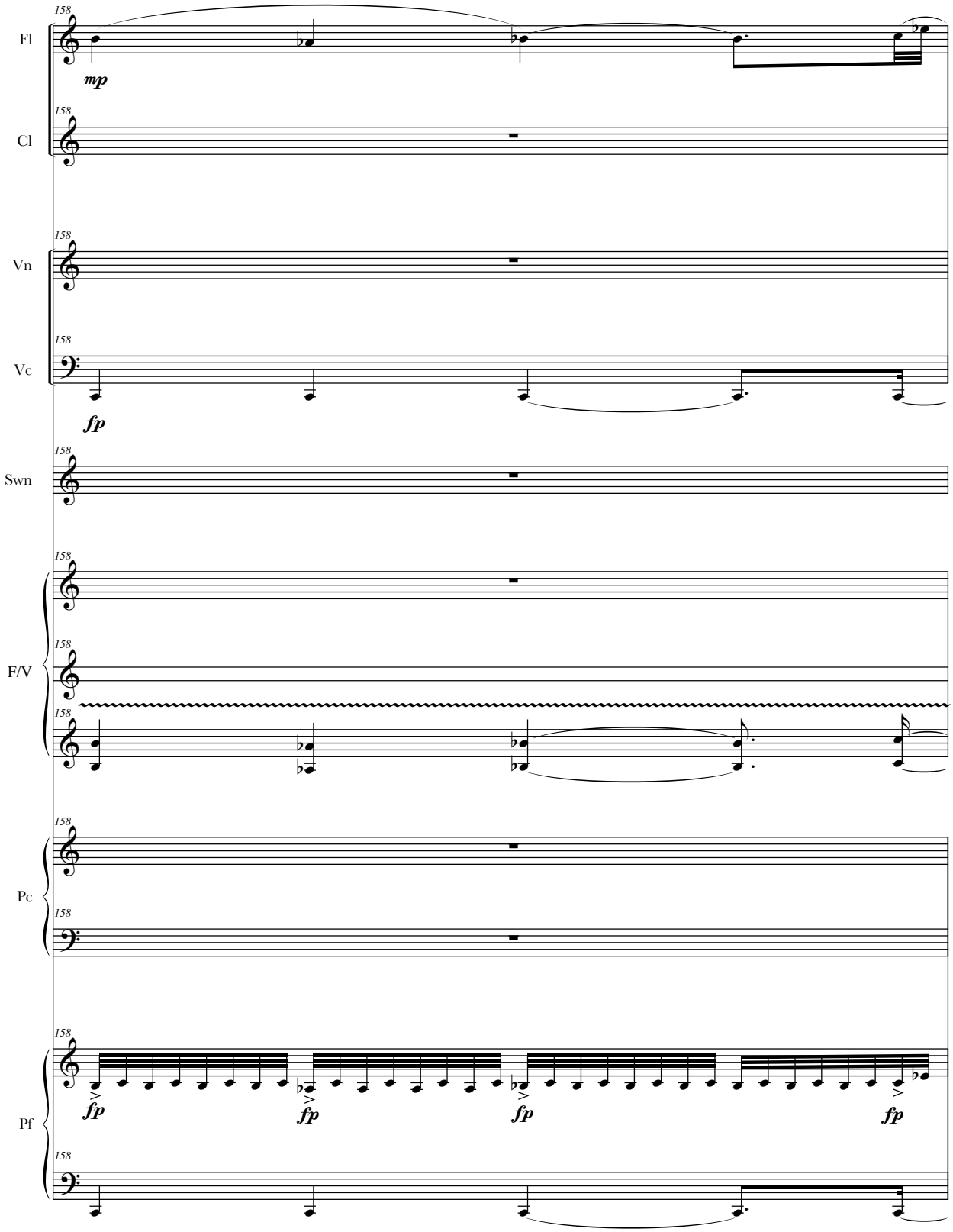

V
152
Fl
Cl
Vn
Vc
Swn
F/V
CONSONANTS PATCH,
monphonic, vocoding
on vertical axis:
p
Ad lib on Consonants patch on given picthes, gradually building
with small momentary breaks. Gradually add vocoding effect.
Pc
Pf
fp
fp
fp

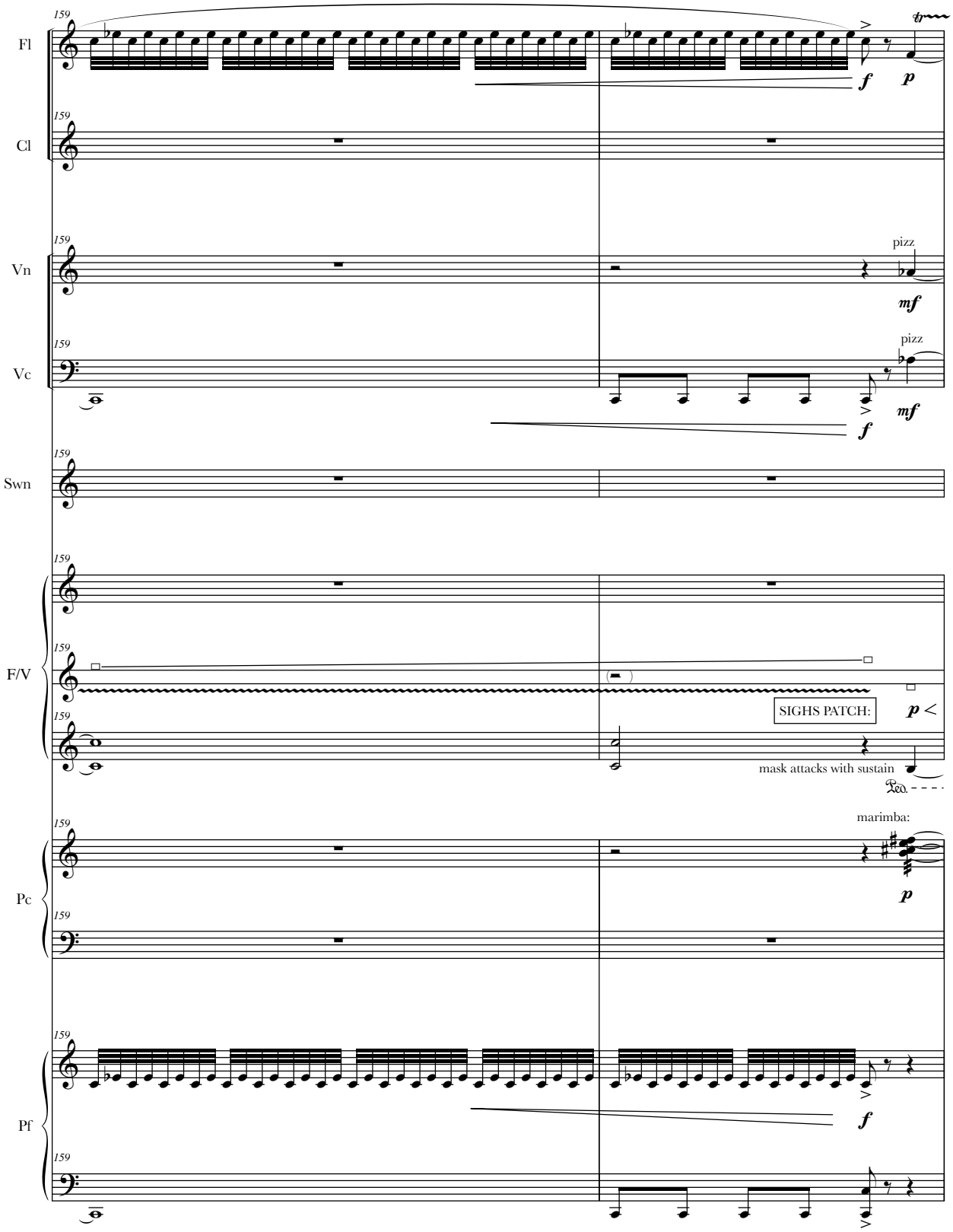

153
Fl
153
Cl
153
Vn
153
Vc
153
Swn
153
F/V
153
153
Pc
153
153
Pf
153
f
pp
153

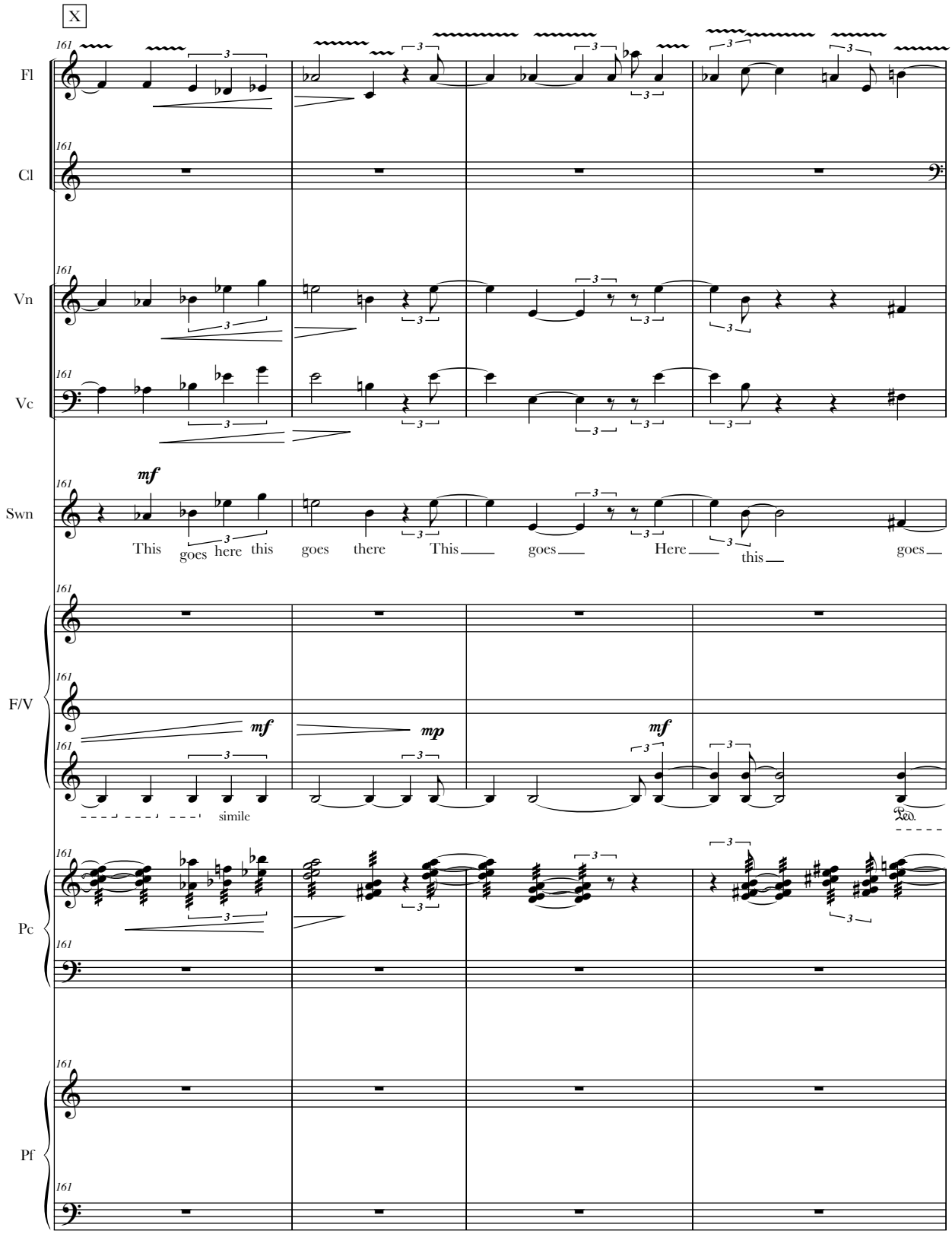

154
Fl
mf
154
Cl
154
Vn
154
Vc
arco
p
154
Swn
154
F/V
mp
154
154
Pc
154
154
Pf
fp
154

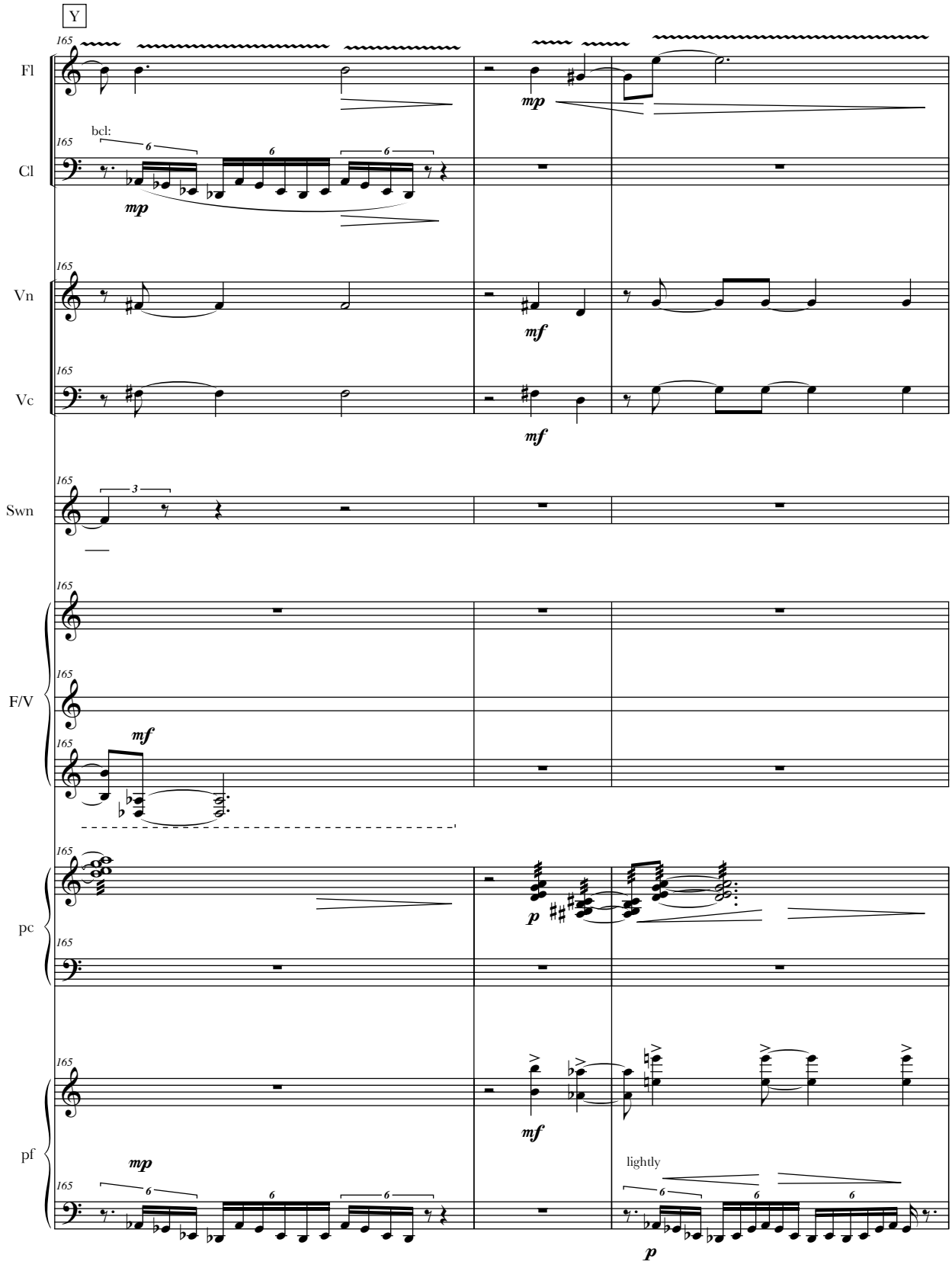

155
Fl
155
Cl
155
Vn
155
Vc
155
Swn
155
F/V
155
155
Pc
155
155
Pf
155
fp
fp
155

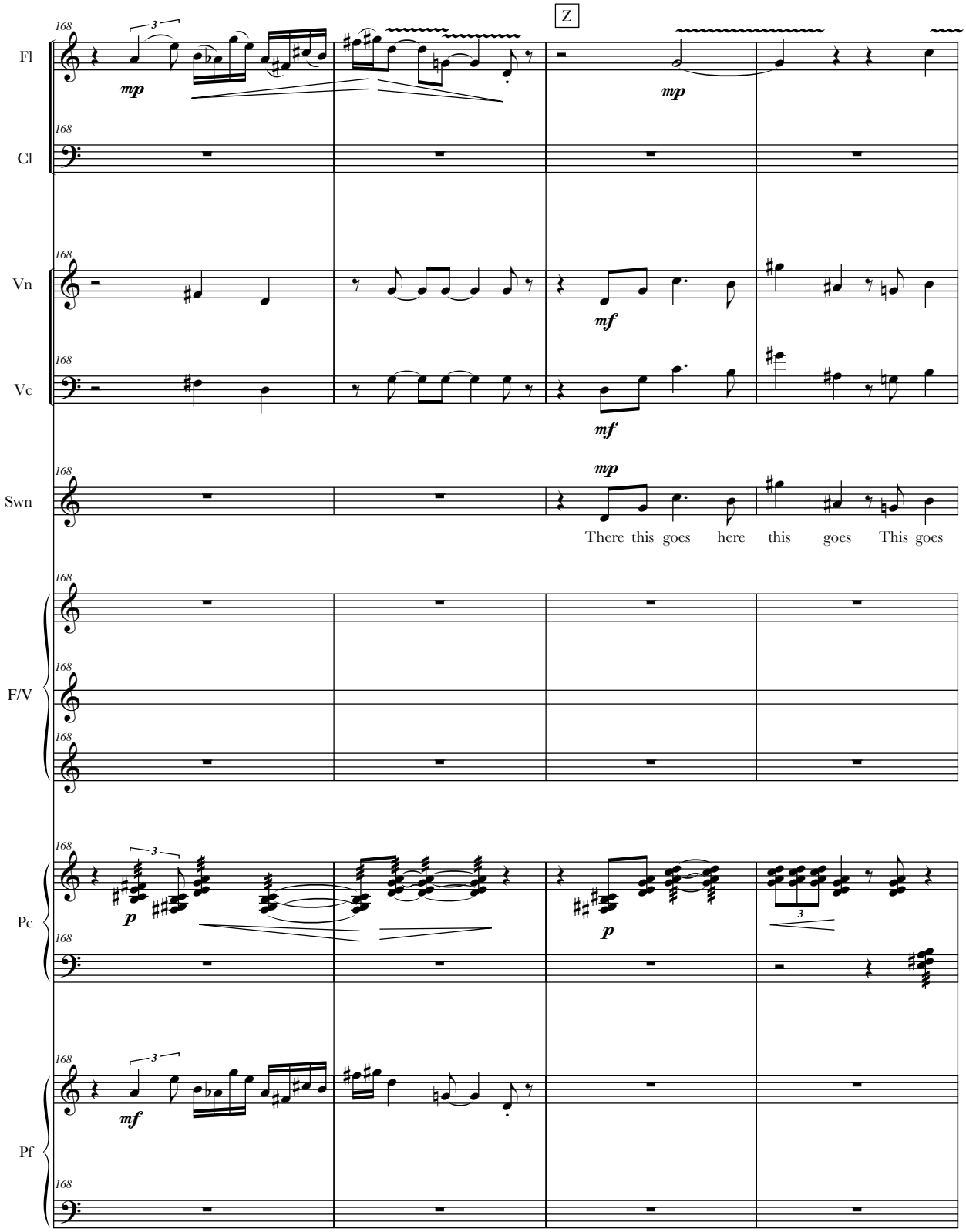

W
156
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
3
LAUGHING PATCH,
monphonic, vocoding
on vertical axis:
mf
steady - do not excceed mf dynamic level
fp
fp
fp
3

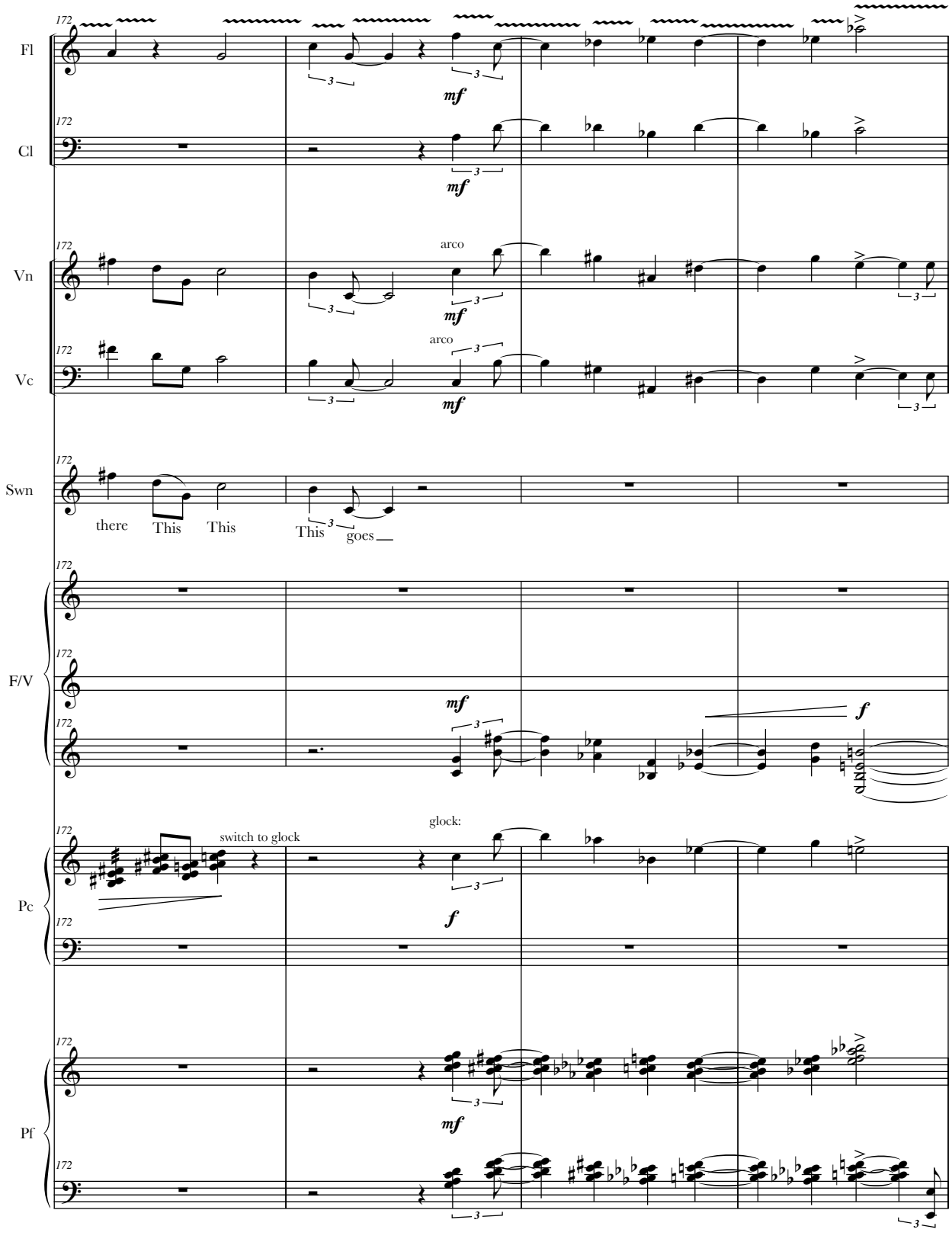

158
Fl
mp
158
Cl
158
Vn
158
Vc
fp
158
Swn
158
F/V
158
158
Pc
158
158
Pf
fp
fp
fp
fp
158

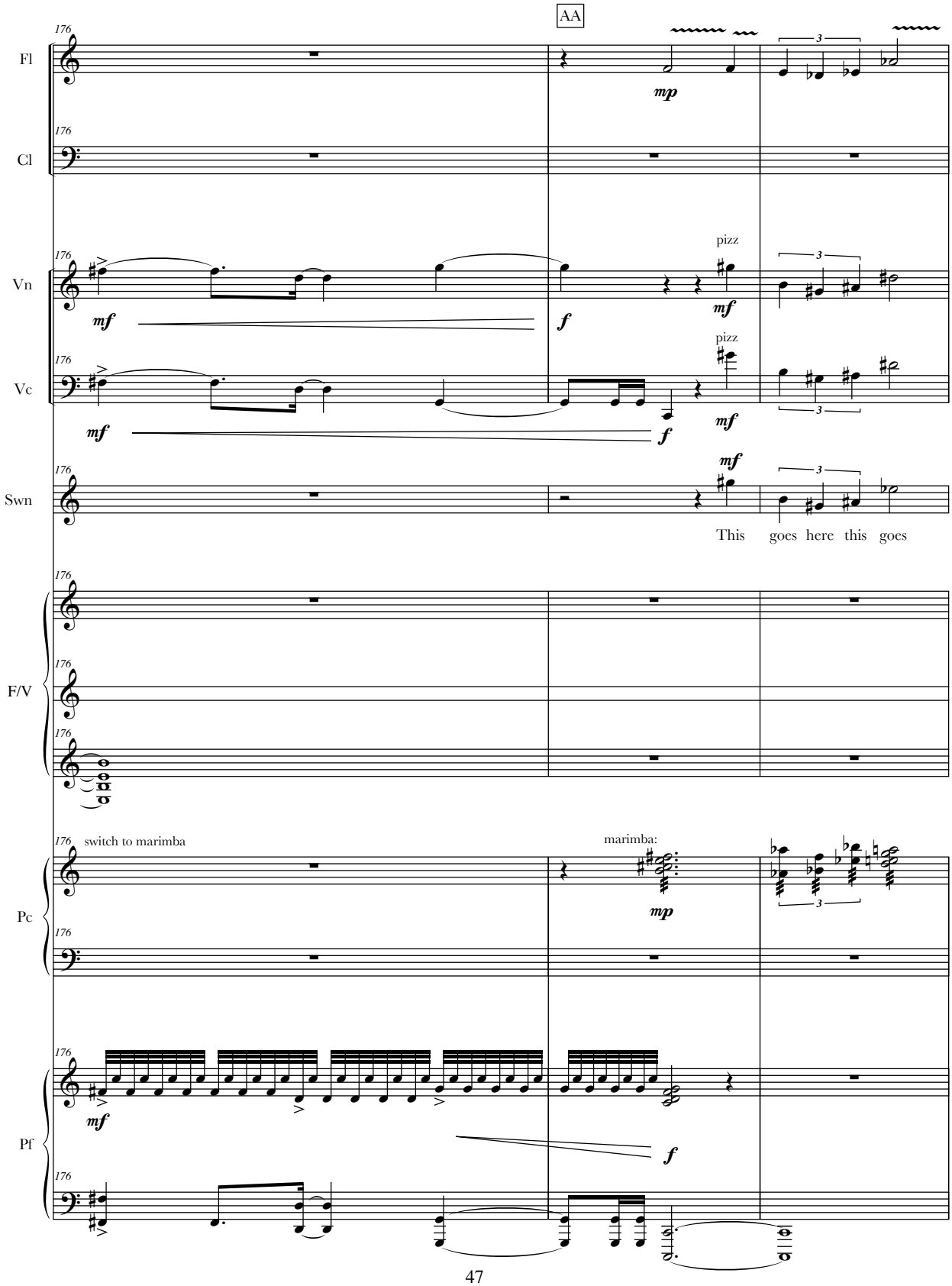

159
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
tr
f
p
pizz
mf
SIGHS PATCH:
p <
mask attacks with sustain
Ped.
marimba:

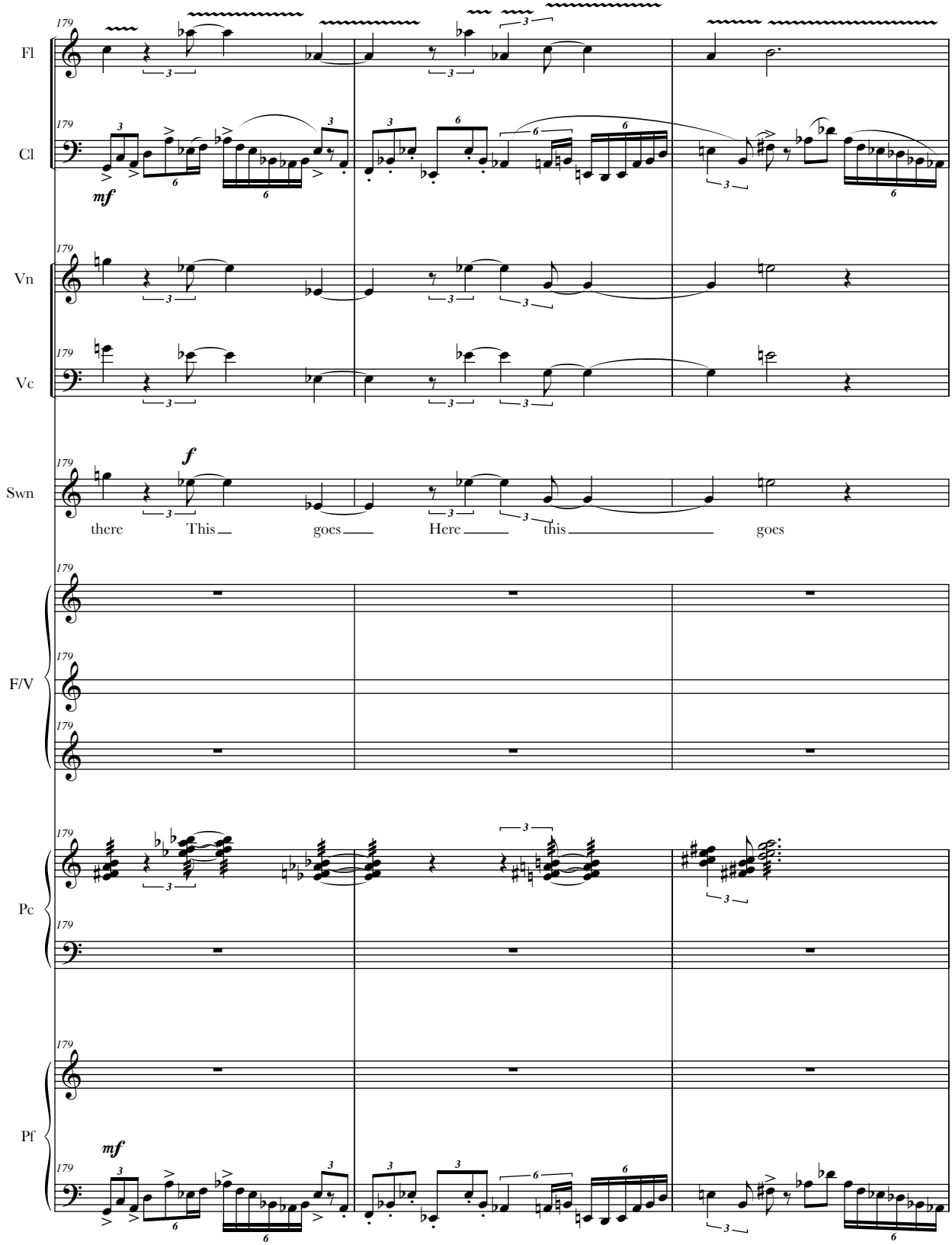

X
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
This goes here this goes there This goes Here this goes
mf
mp
mf
simile
Ped.

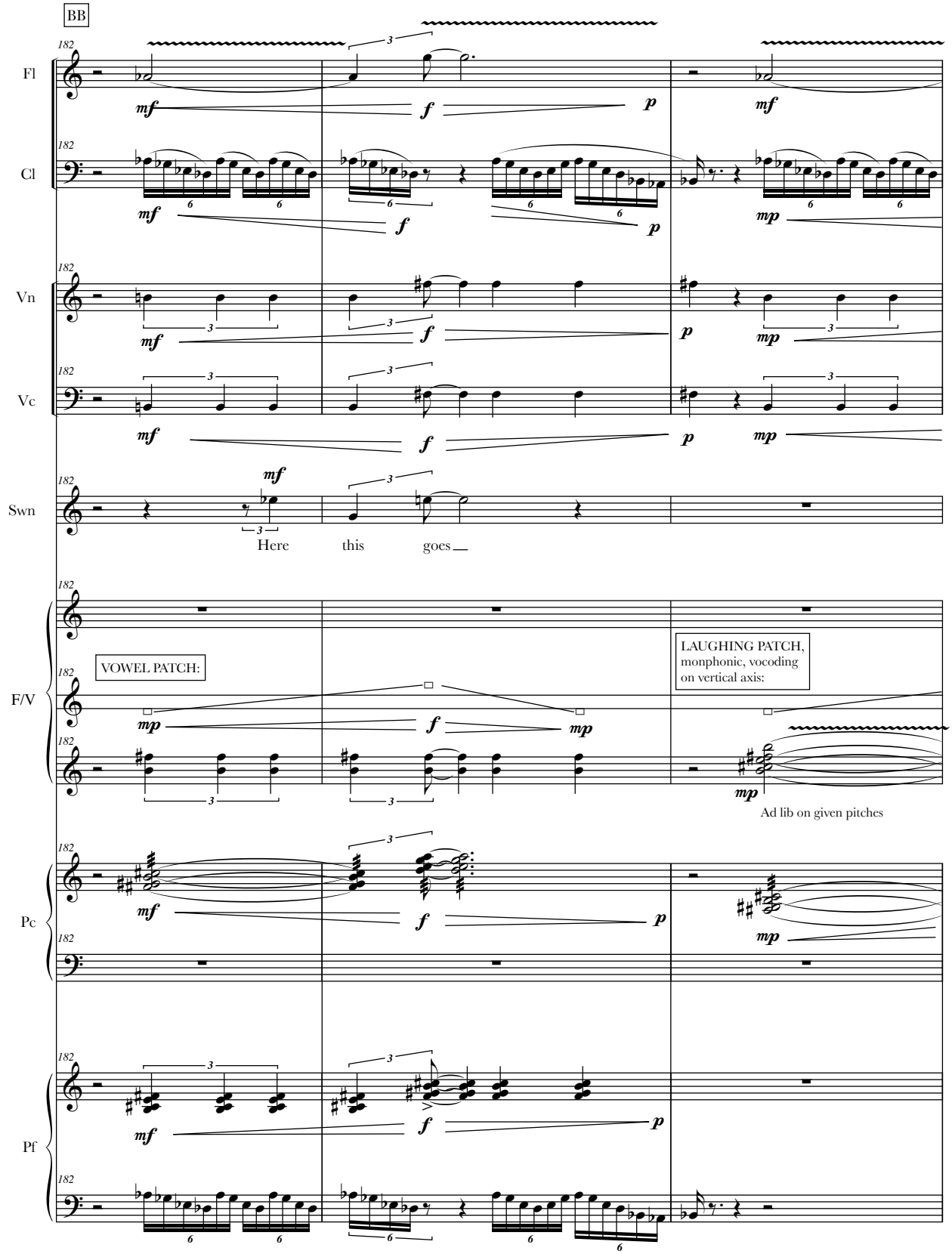

Y
Fl
Cl
Vn
Vc
Swn
F/V
pc
pf
bcl:
mp
mf
p
lightly

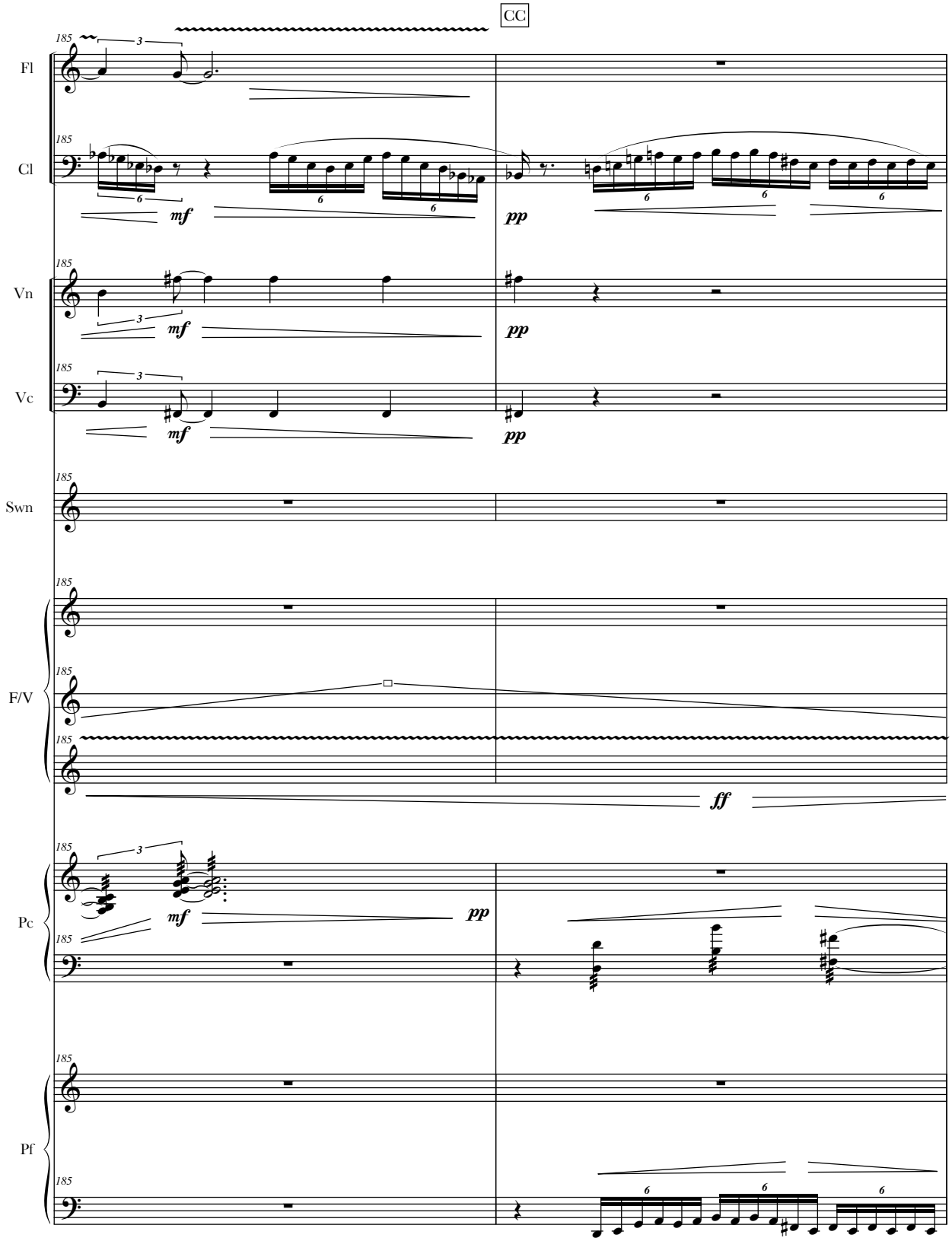

Z
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
168
mp
mf
p
There this goes here this goes This goes

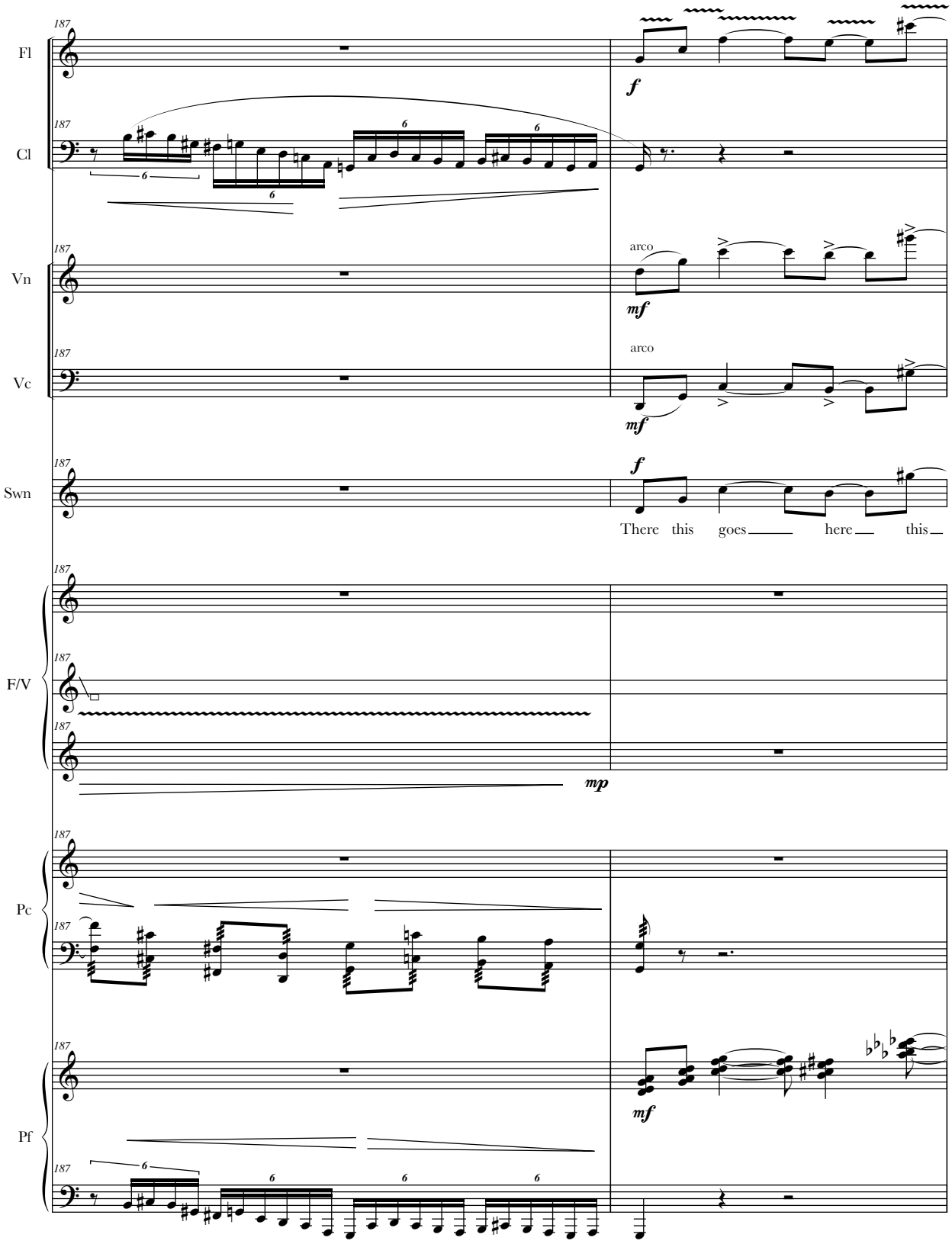

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
172
mf
arco
there
This
This
This
goes
f
switch to glock
glock:

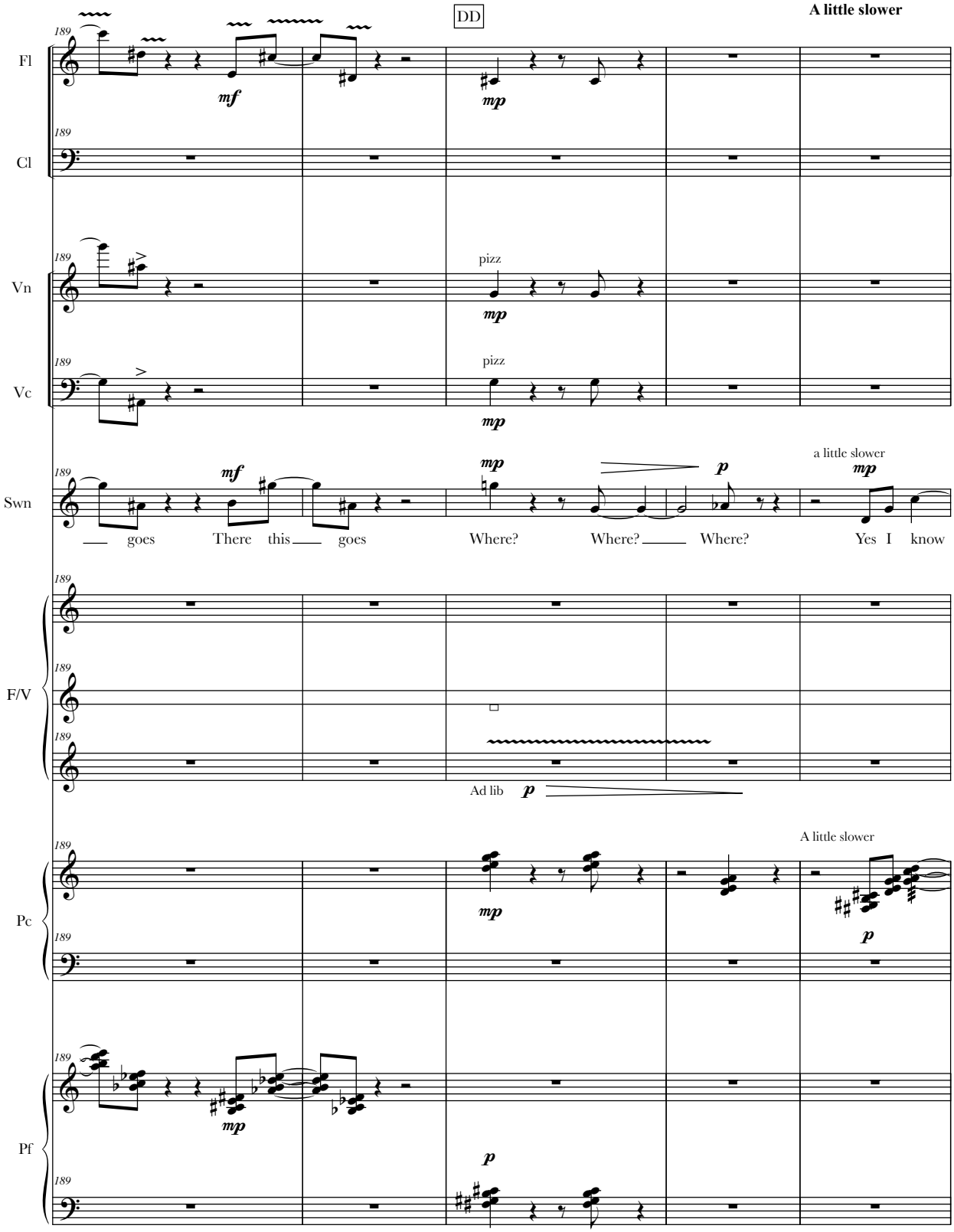

AA
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
176
mp
mf
f
pizz
This goes here this goes
switch to marimba
marimba:
3

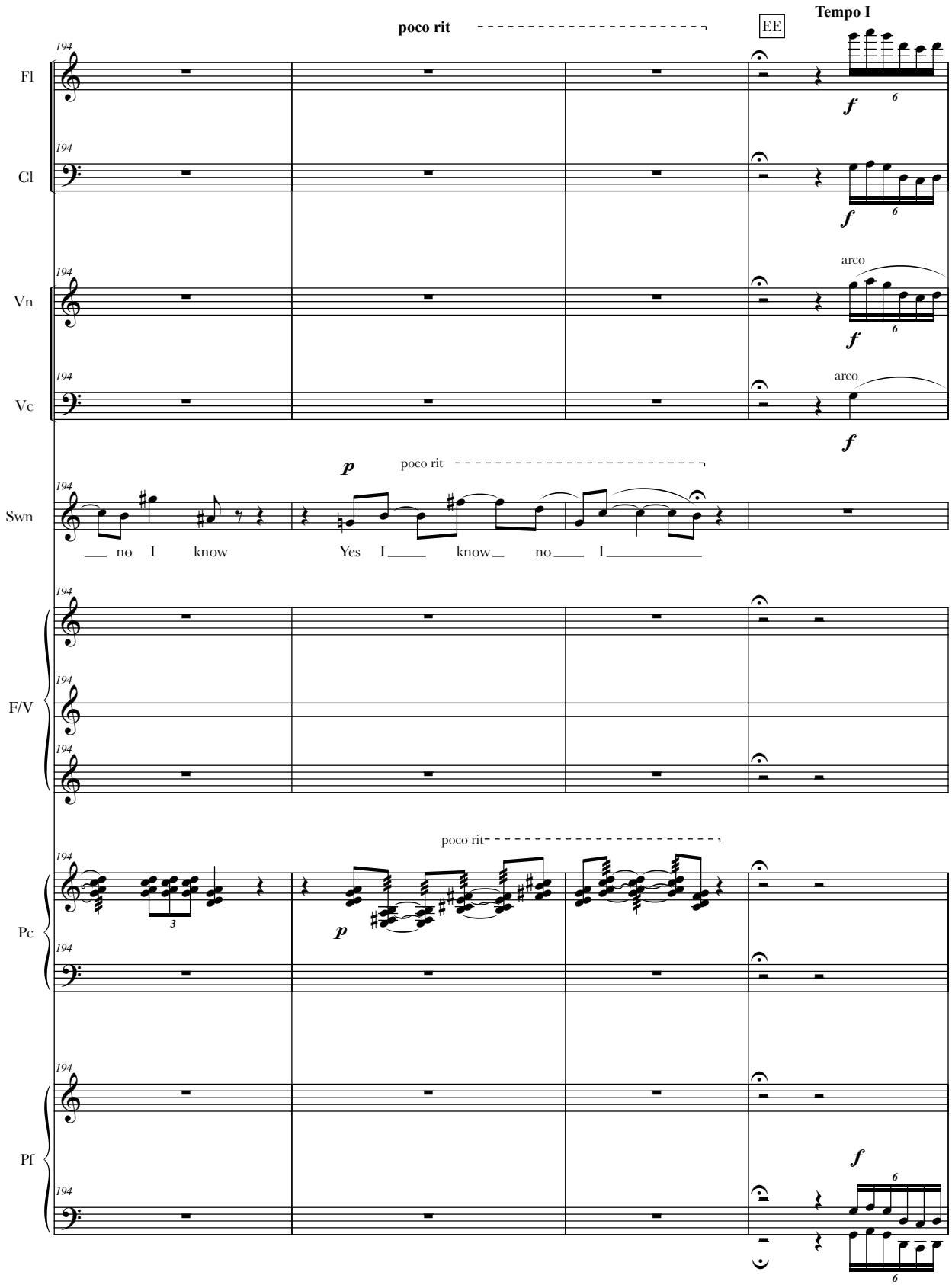

179
Fl
Cl
mf
Vn
Vc
Swn
f
there
This
goes
Here
this
goes
F/V
Pc
Pf
mf

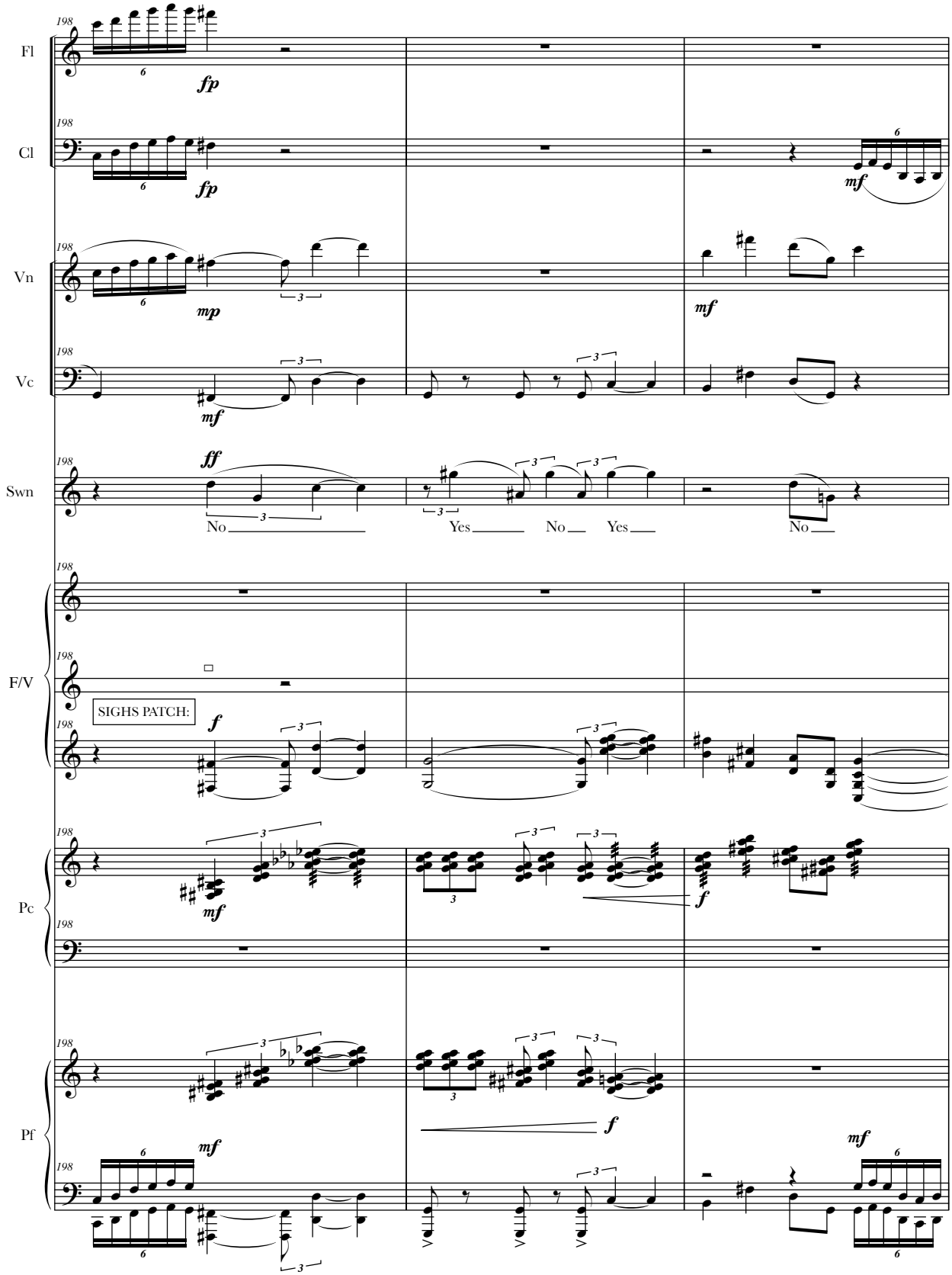

BB
182
Fl
Cl
Vn
Vc
Swn
Here this goes
F/V
VOWEL PATCH:
LAUGHING PATCH, monphonic, vocoding on vertical axis:
Ad lib on given pitches
Pc
Pf

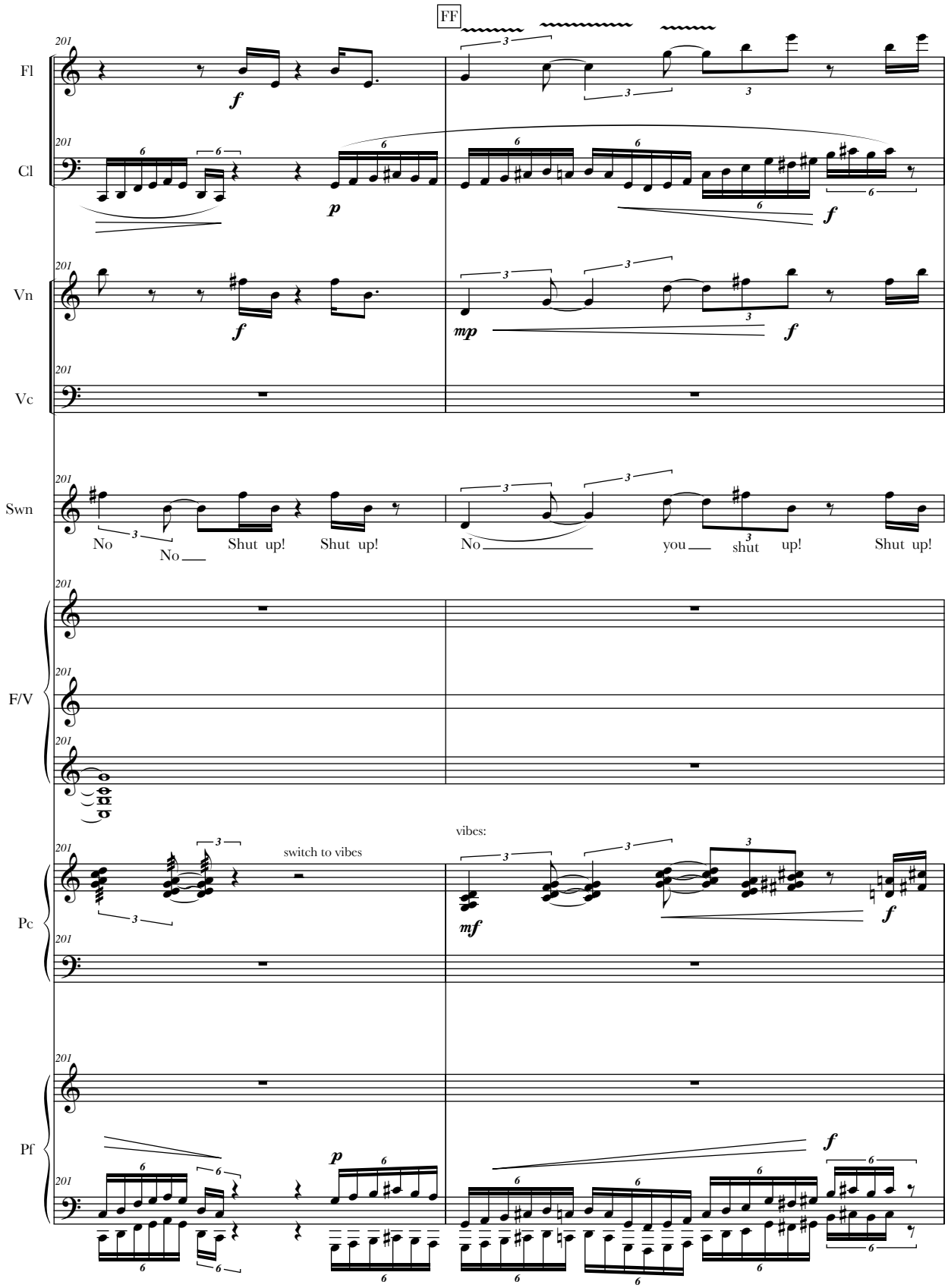

CC
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
185
mf
pp
ff

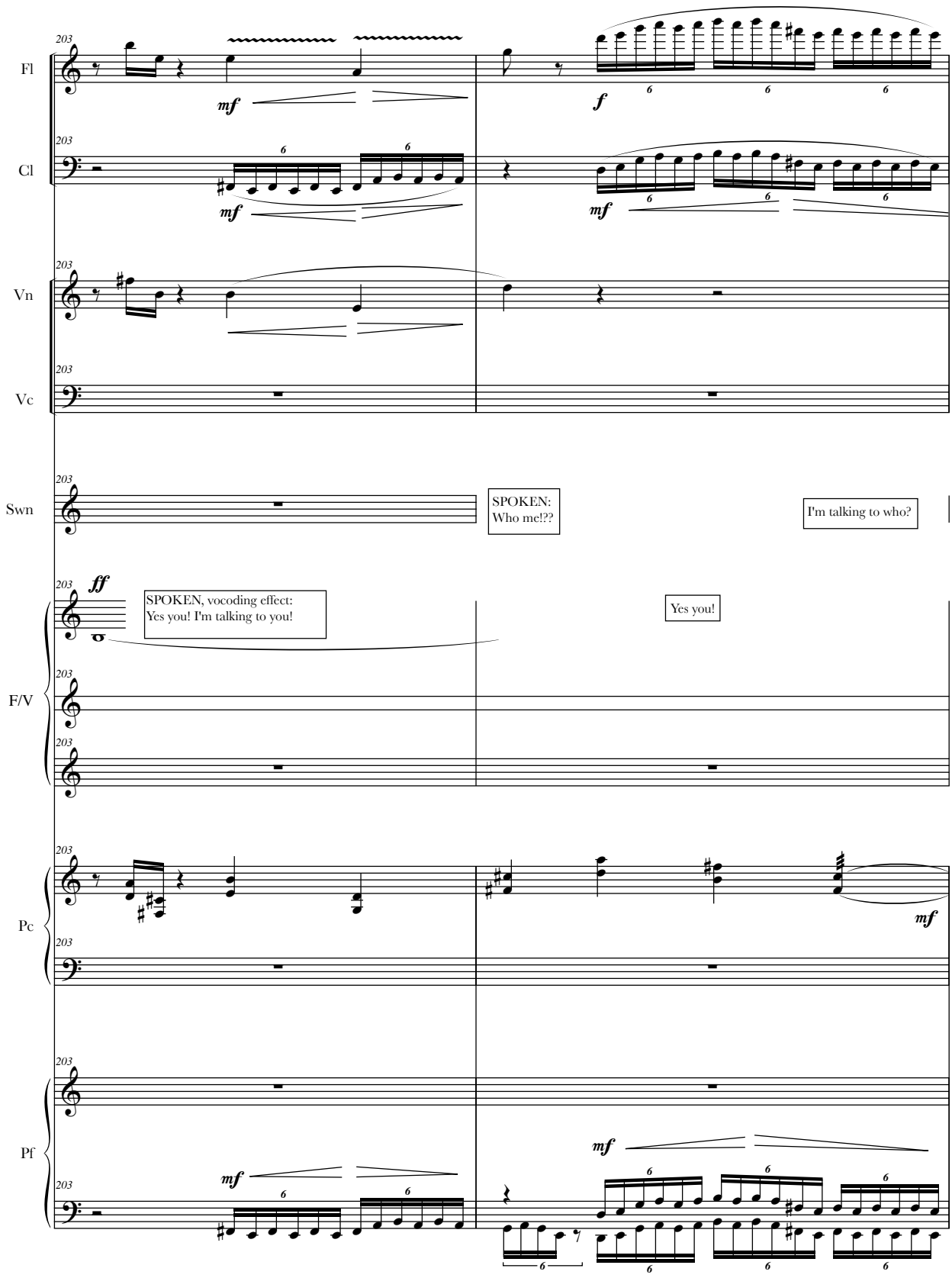

187
Fl
f
187
Cl
6
6
6
187
Vn
arco
mf
187
Vc
arco
mf
187
Swn
f
There this goes here this
187
F/V
187
187
mp
187
Pc
187
187
Pf
mf
187
6
6
6
6

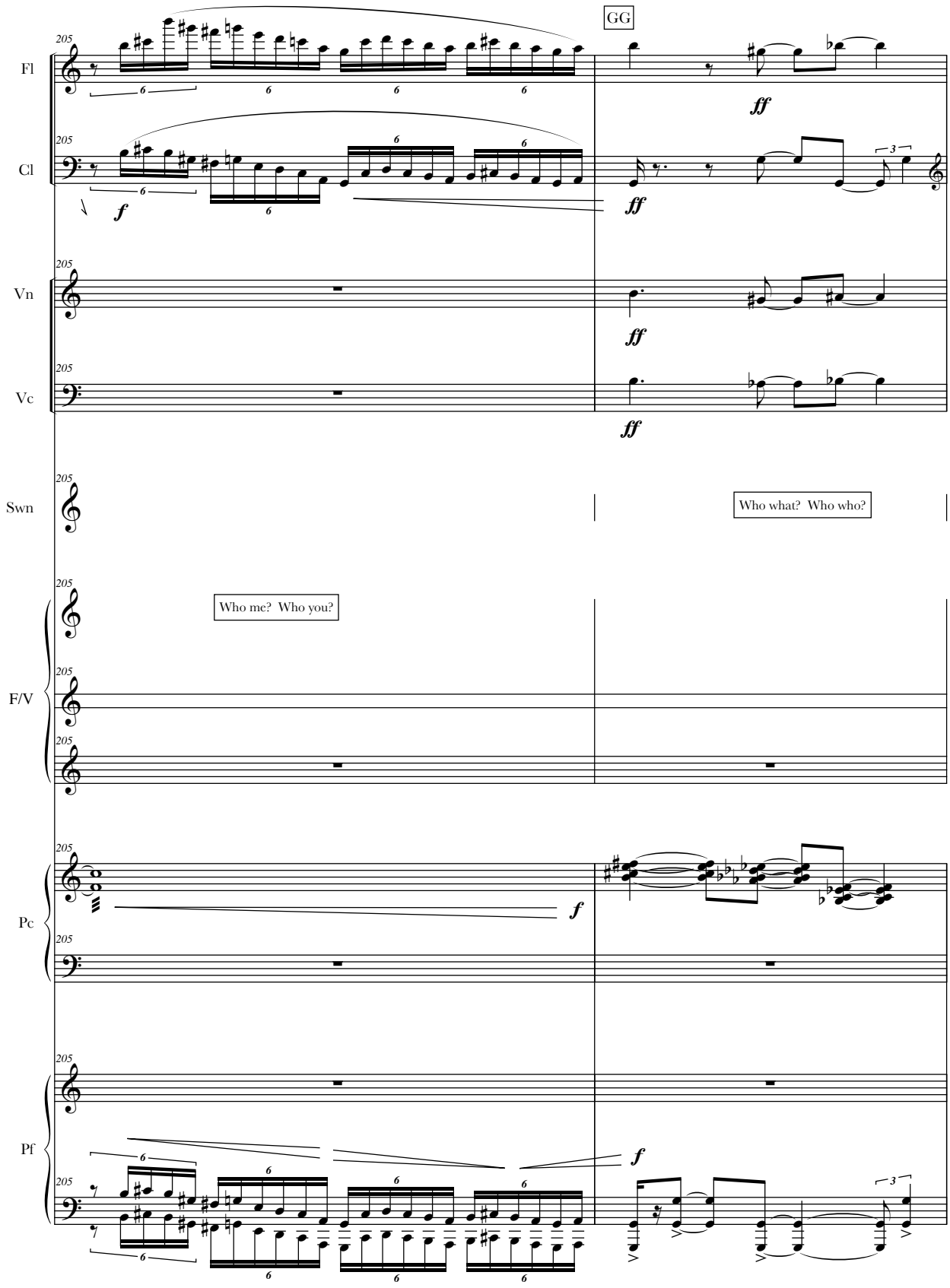

DD
A little slower
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
189
mf
mp
p
pizz
a little slower
goes
There this goes
Where? Where? Where?
Yes I know
Ad lib
A little slower

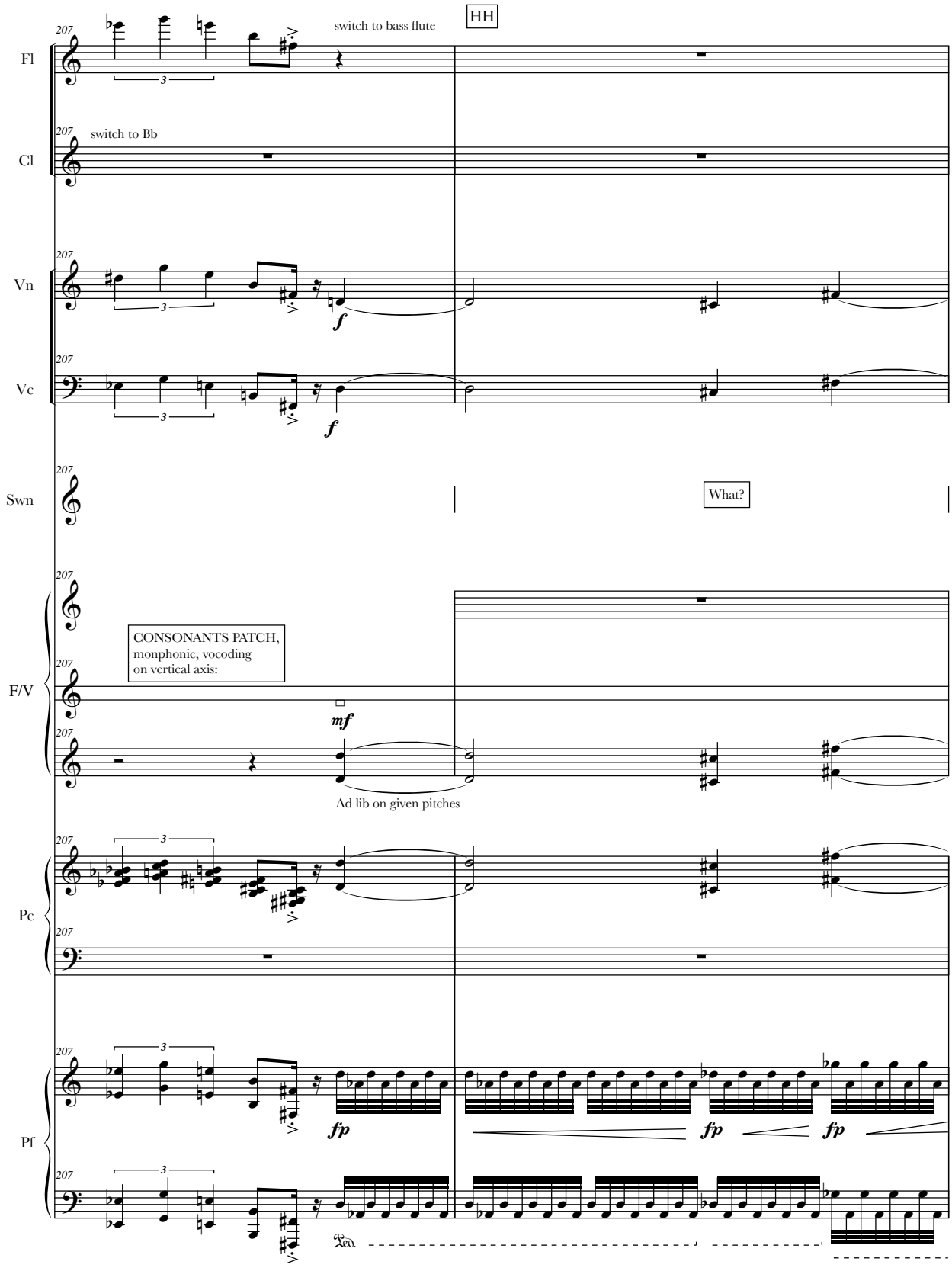

poco rit
EE
Tempo I
Fl
Cl
Vn
Vc
arco
arco
p
poco rit
Swn
no I know
Yes I know no I
F/V
poco rit
Pc
p
Pf

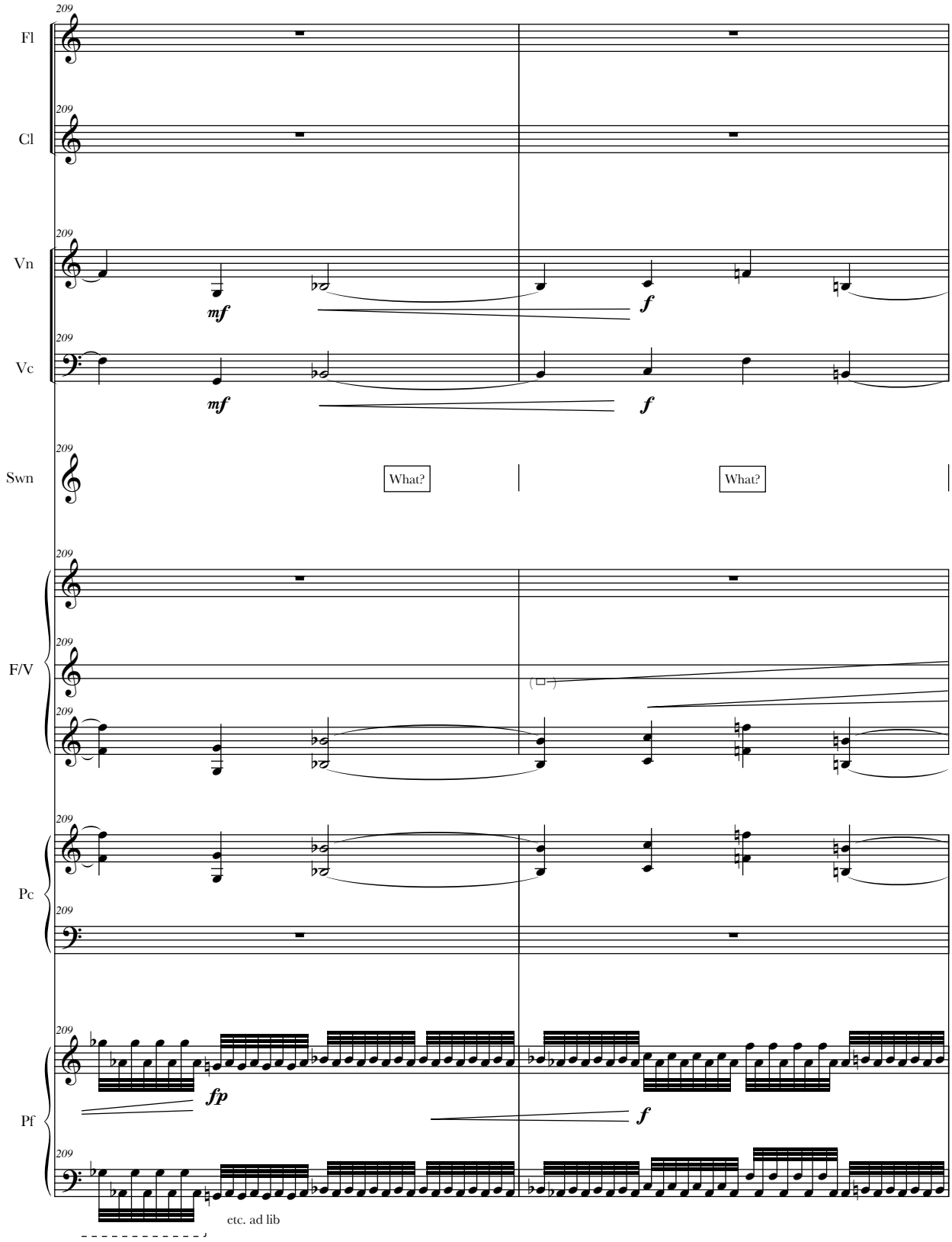

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
198
fp
mp
mf
ff
f
No
Yes
No
Yes
No
SIGHS PATCH:

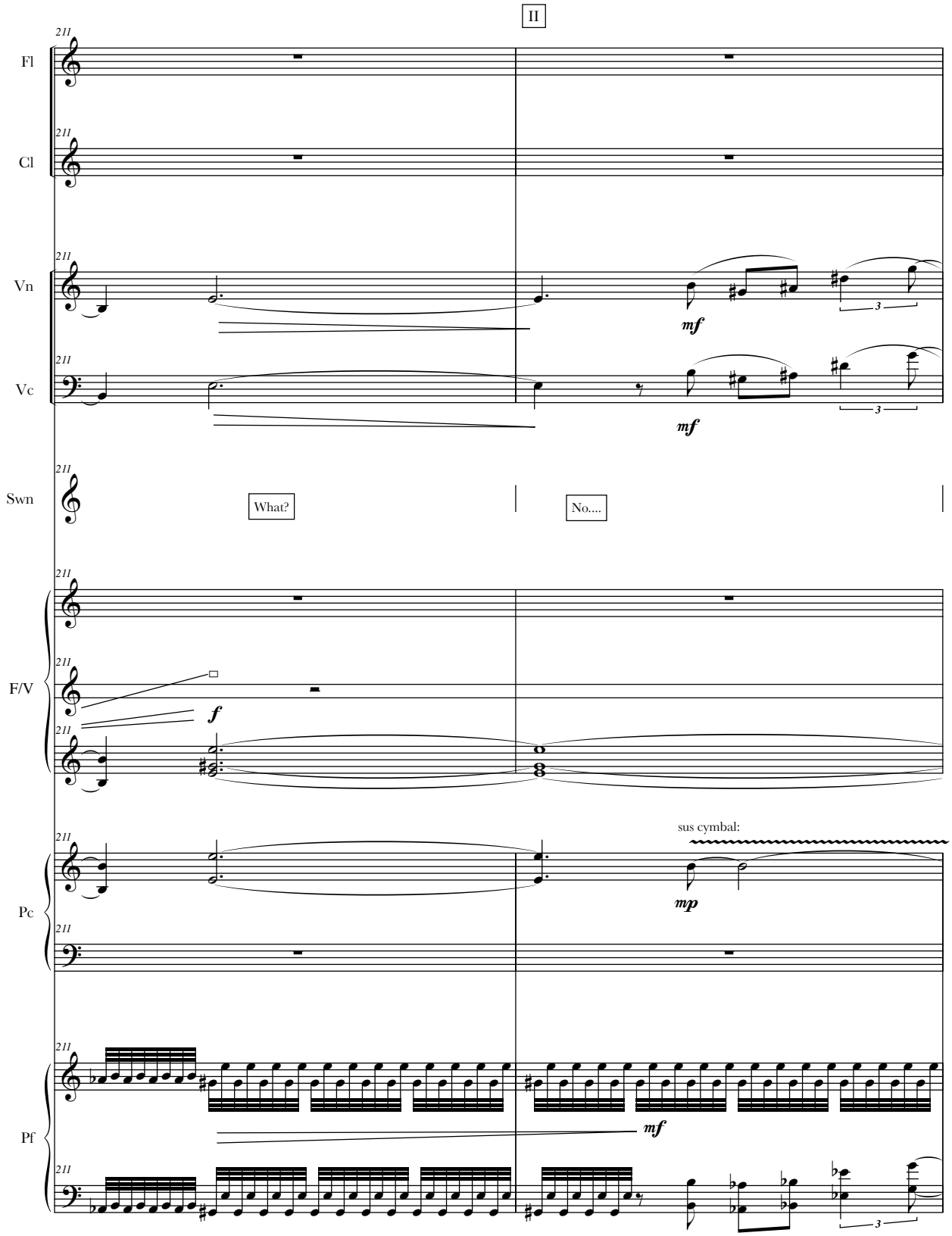

FF
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
No
No
Shut up!
Shut up!
No
you
shut up!
Shut up!
switch to vibes
vibes:

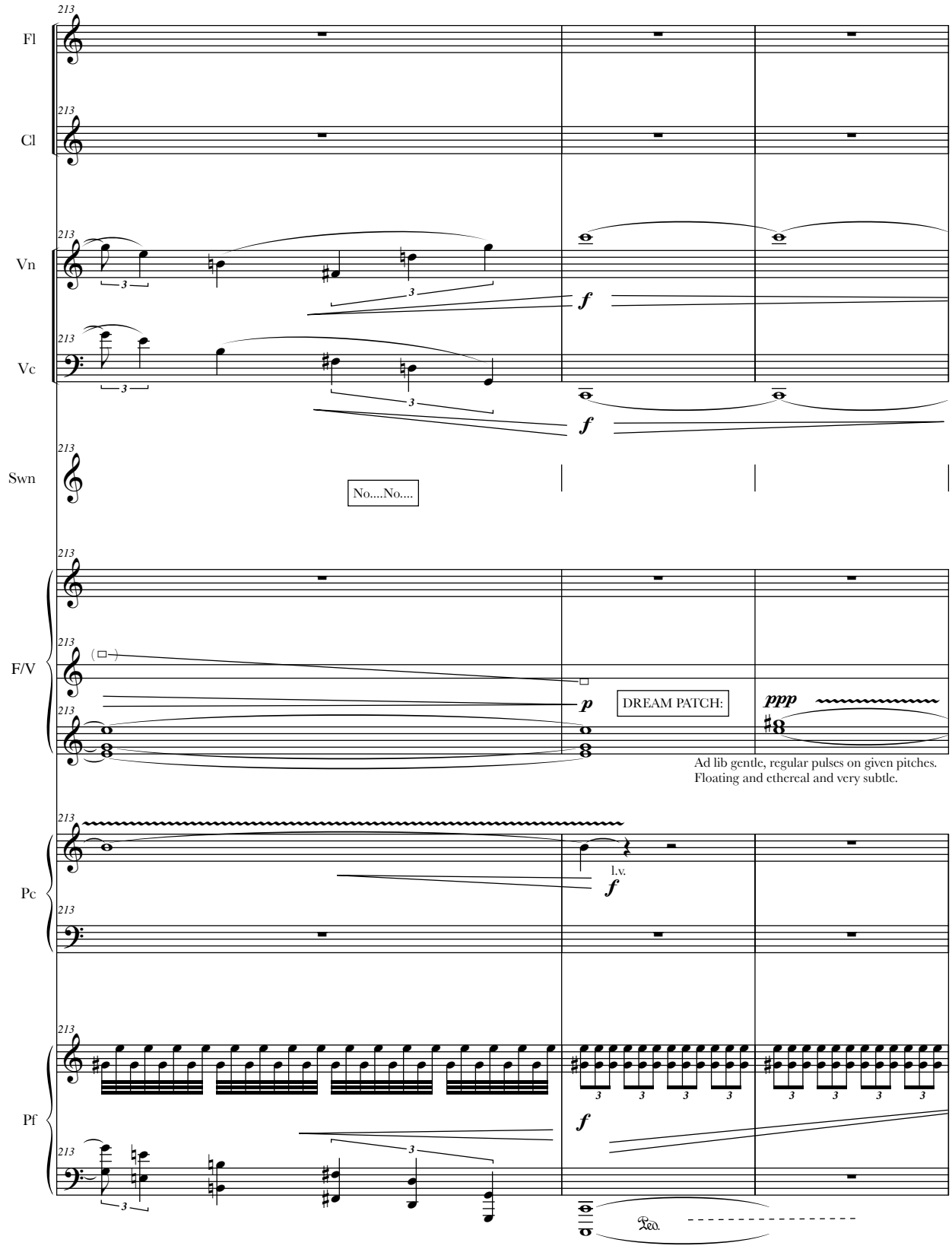

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
SPOKEN:
Who me!??
I'm talking to who?
SPOKEN, vocoding effect:
Yes you! I'm talking to you!
Yes you!


GG
Fl
Cl
Vn
Vc
Swn
Who what? Who who?
Who me? Who you?
F/V
Pc
Pf
205
ff
f

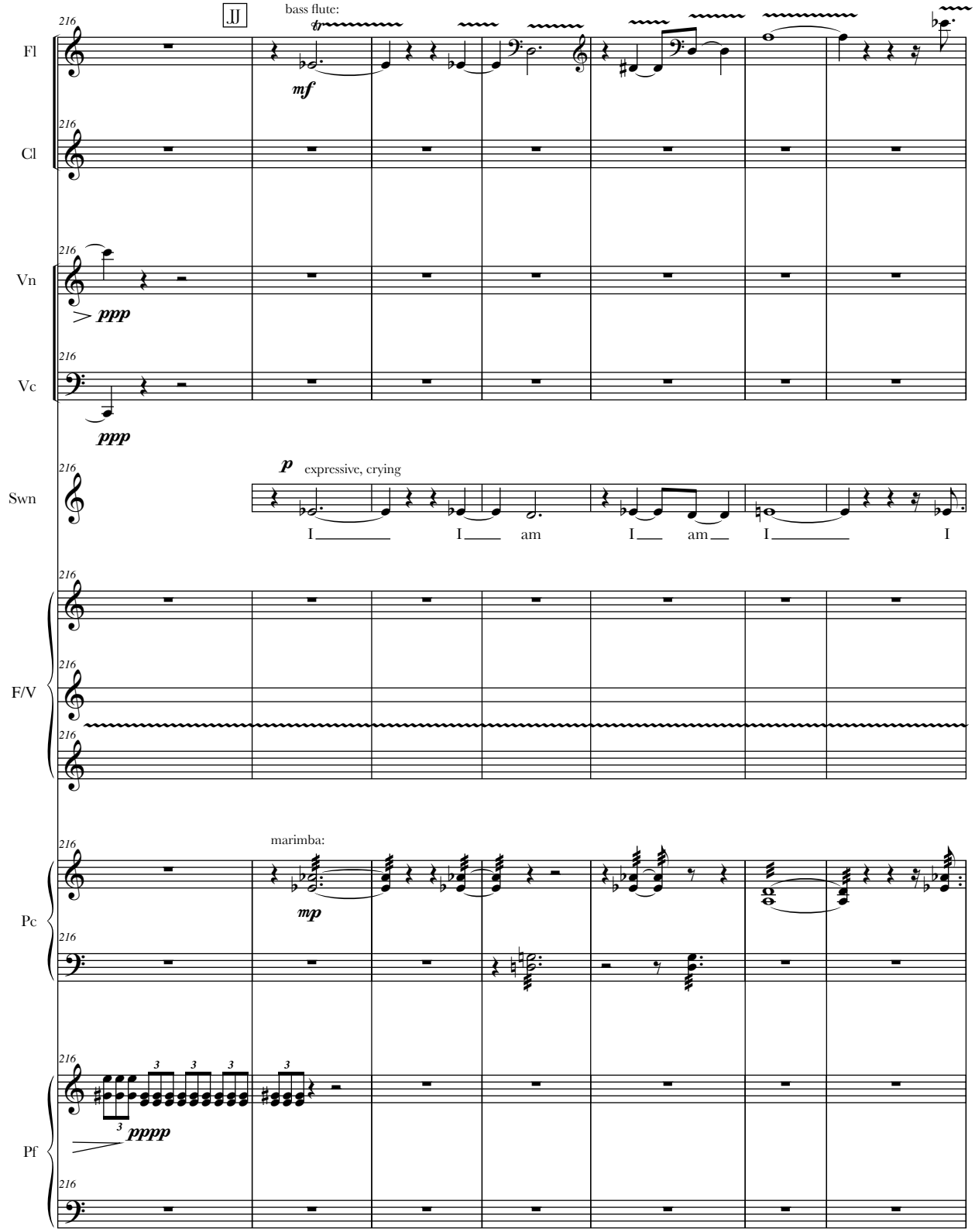

HH
switch to bass flute
Fl
switch to Bb
Cl
Vn
Vc
Swn
What?
CONSONANTS PATCH,
monphonic, vocoding
on vertical axis:
F/V
Ad lib on given pitches
Pc
Pf

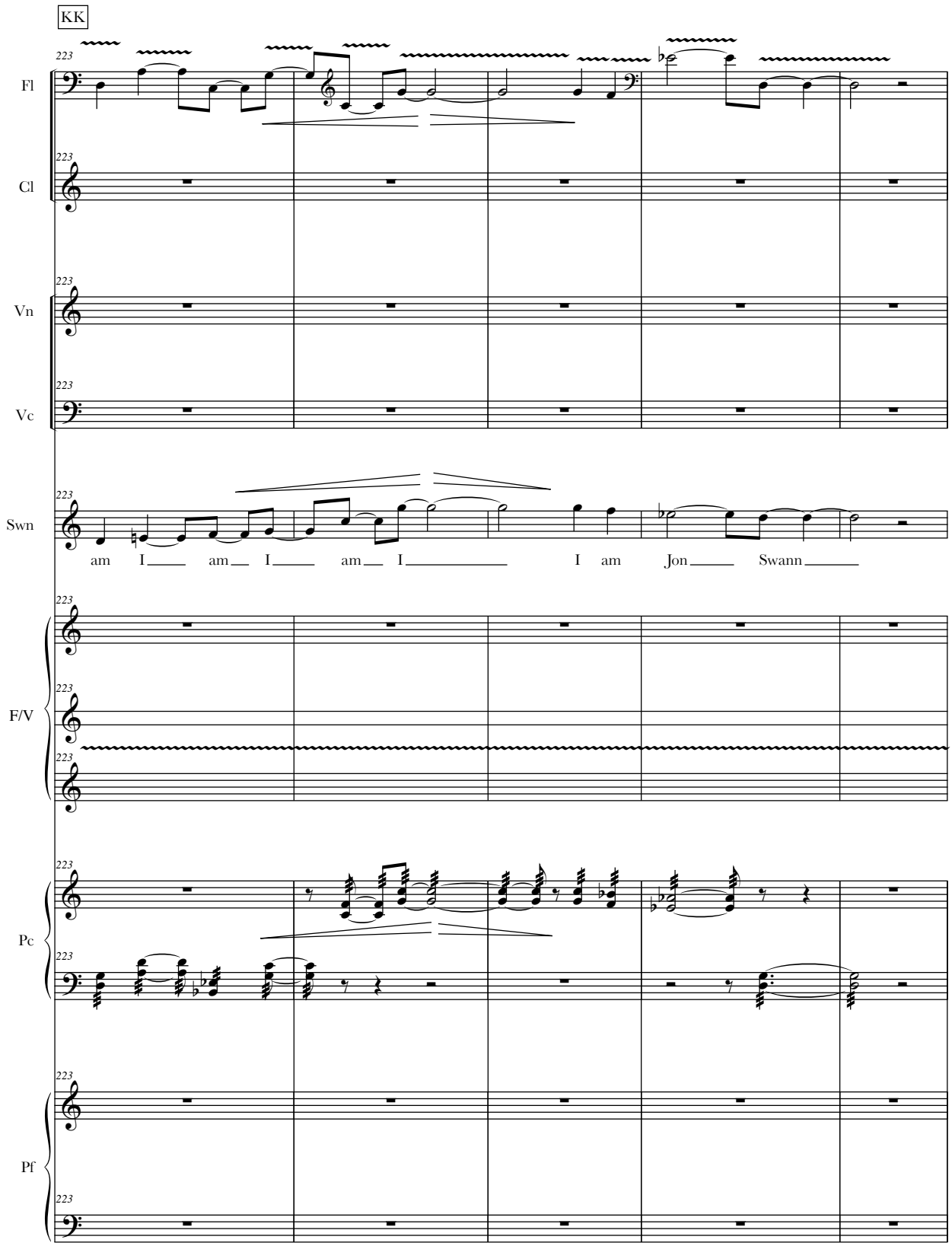

209
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
f
fp
What?
What?
etc. ad lib

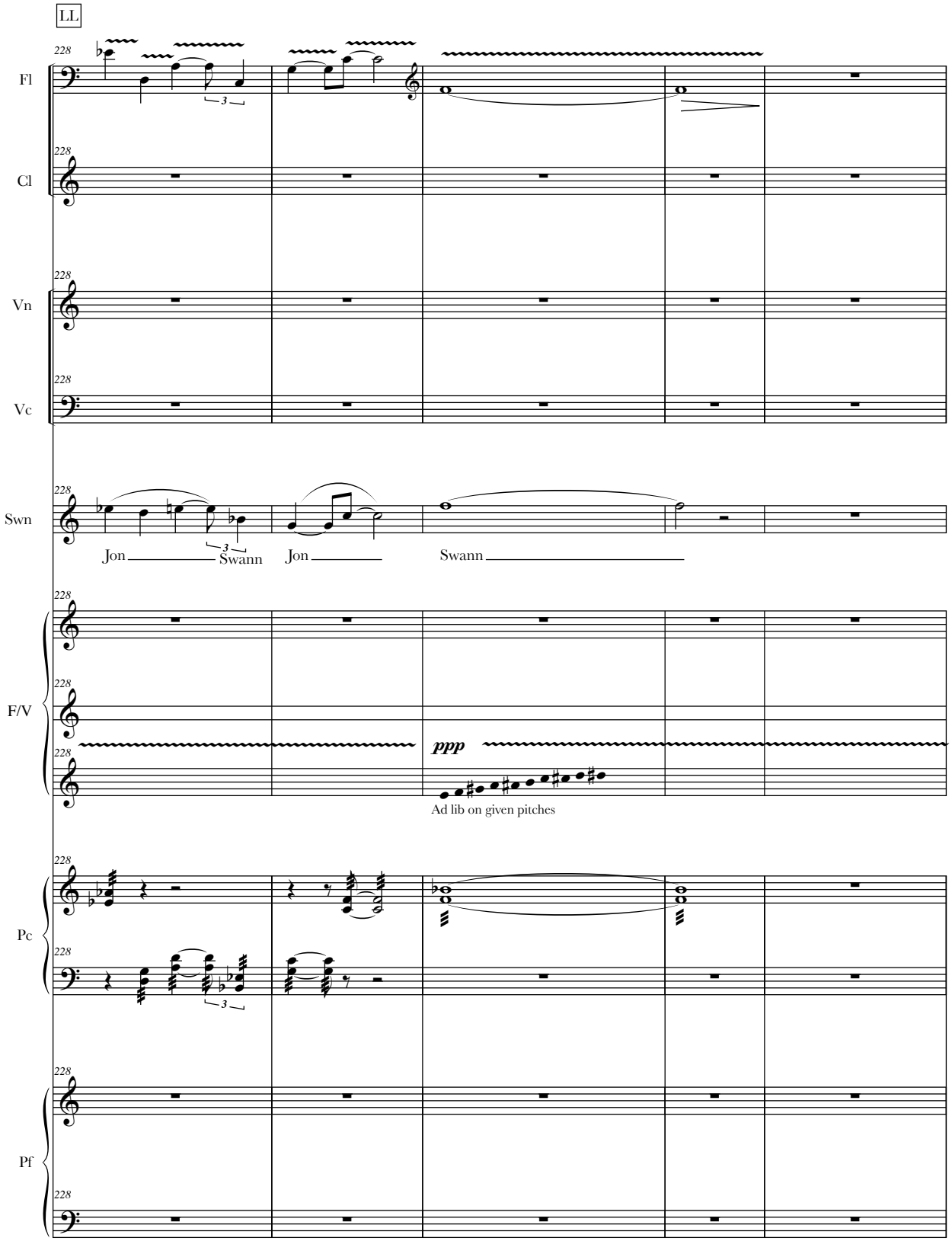

II
Fl
Cl
Vn
Vc
Swn
What?
No....
F/V
Pc
sus cymbal:
Pf
mf
mf
f
mp
mf

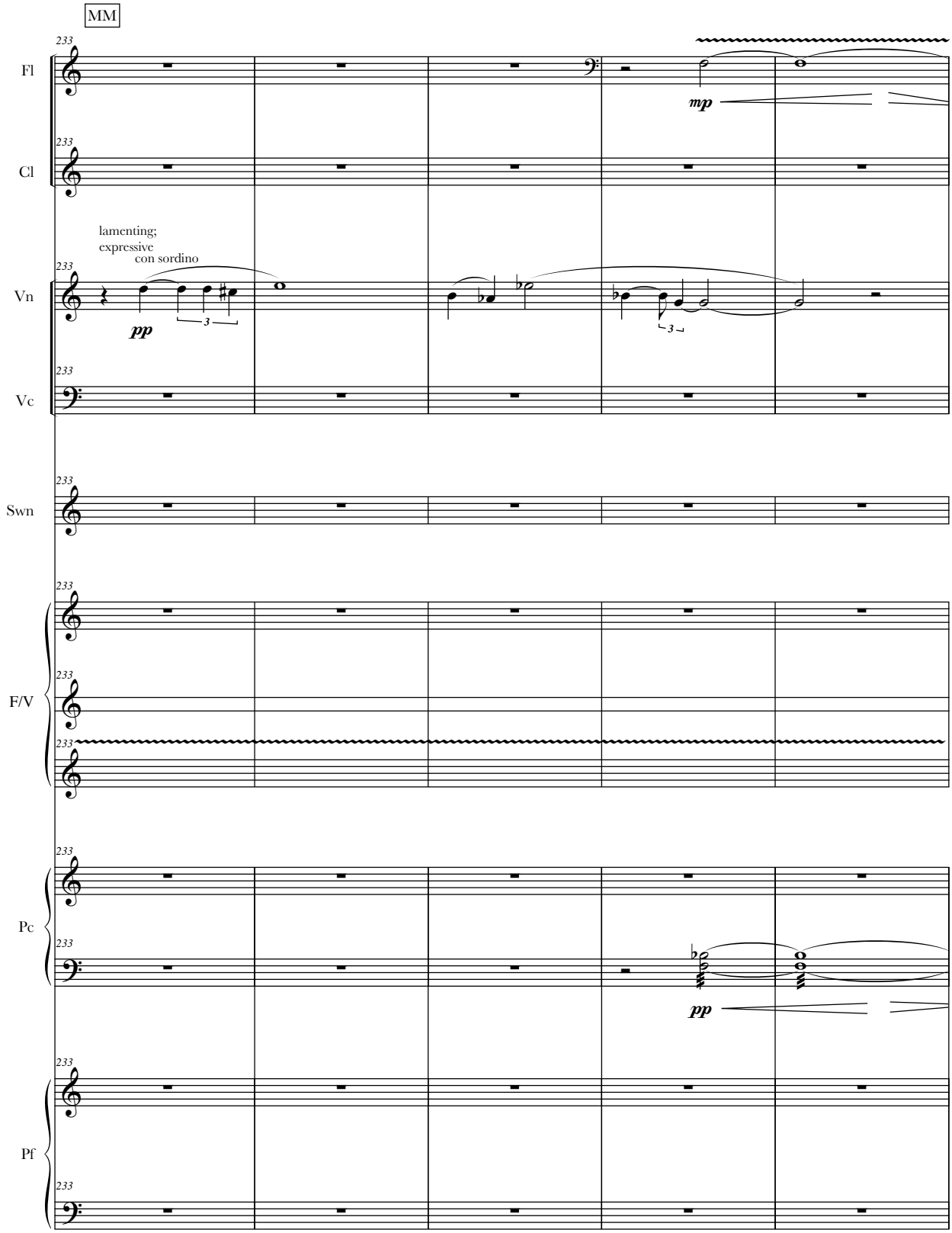

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
No....No....
DREAM PATCH:
Ad lib gentle, regular pulses on given pitches.
Floating and ethereal and very subtle.
l.v.
Ped.

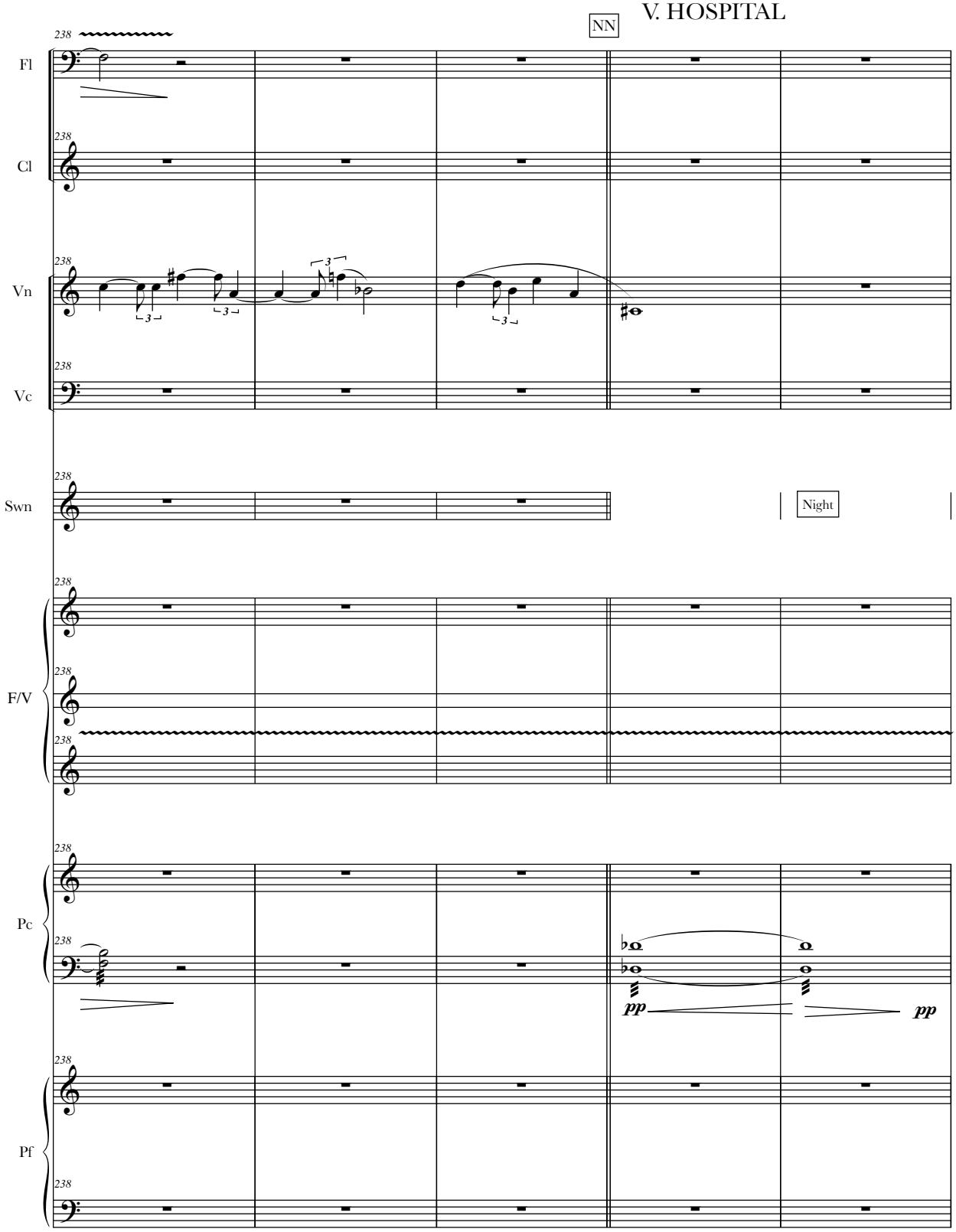
IV. CURVE/DREAM

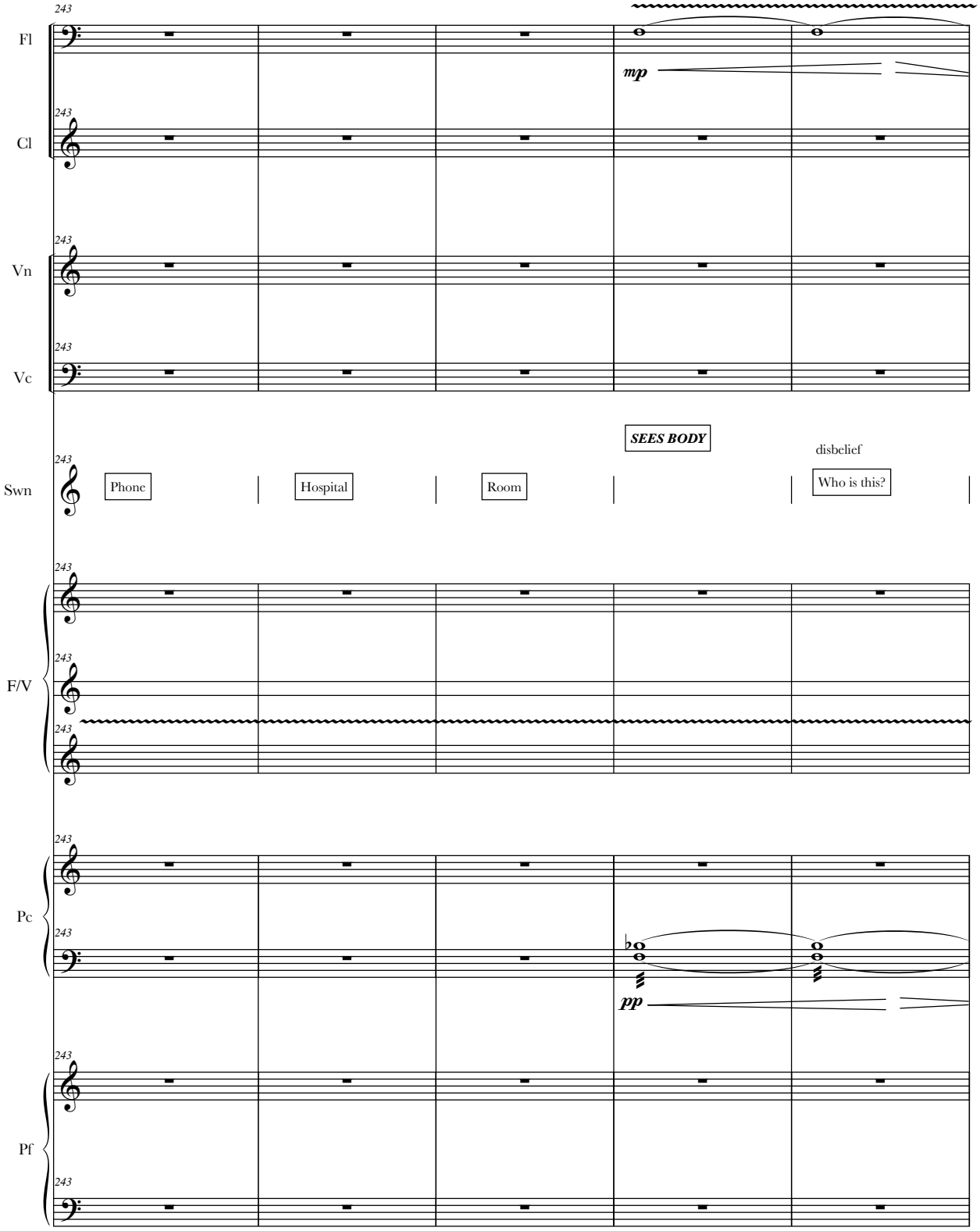


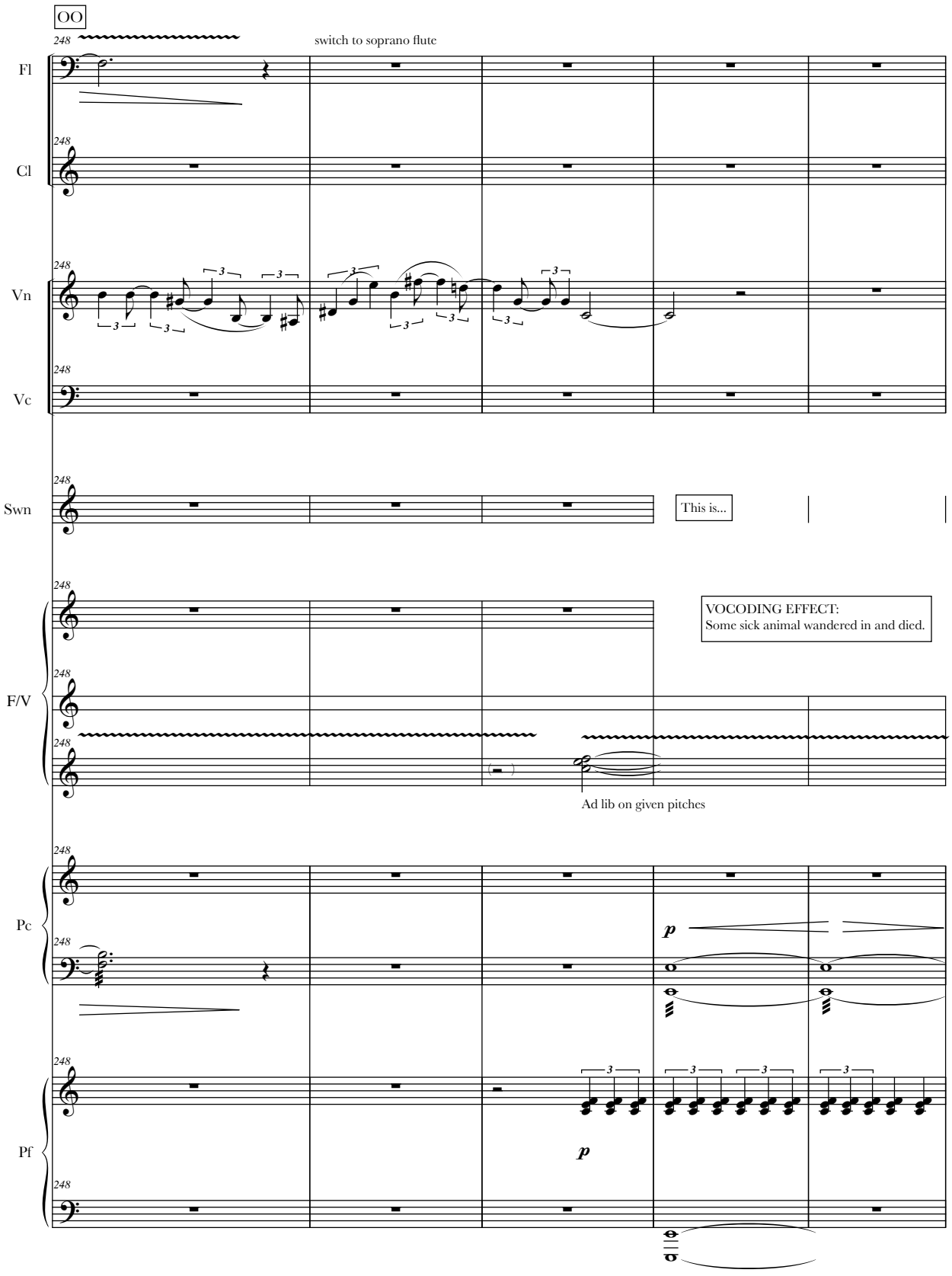

KK
223
Fl
Cl
Vn
Vc
Swn
am I am I am I I am Jon Swann
F/V
Pc
Pf

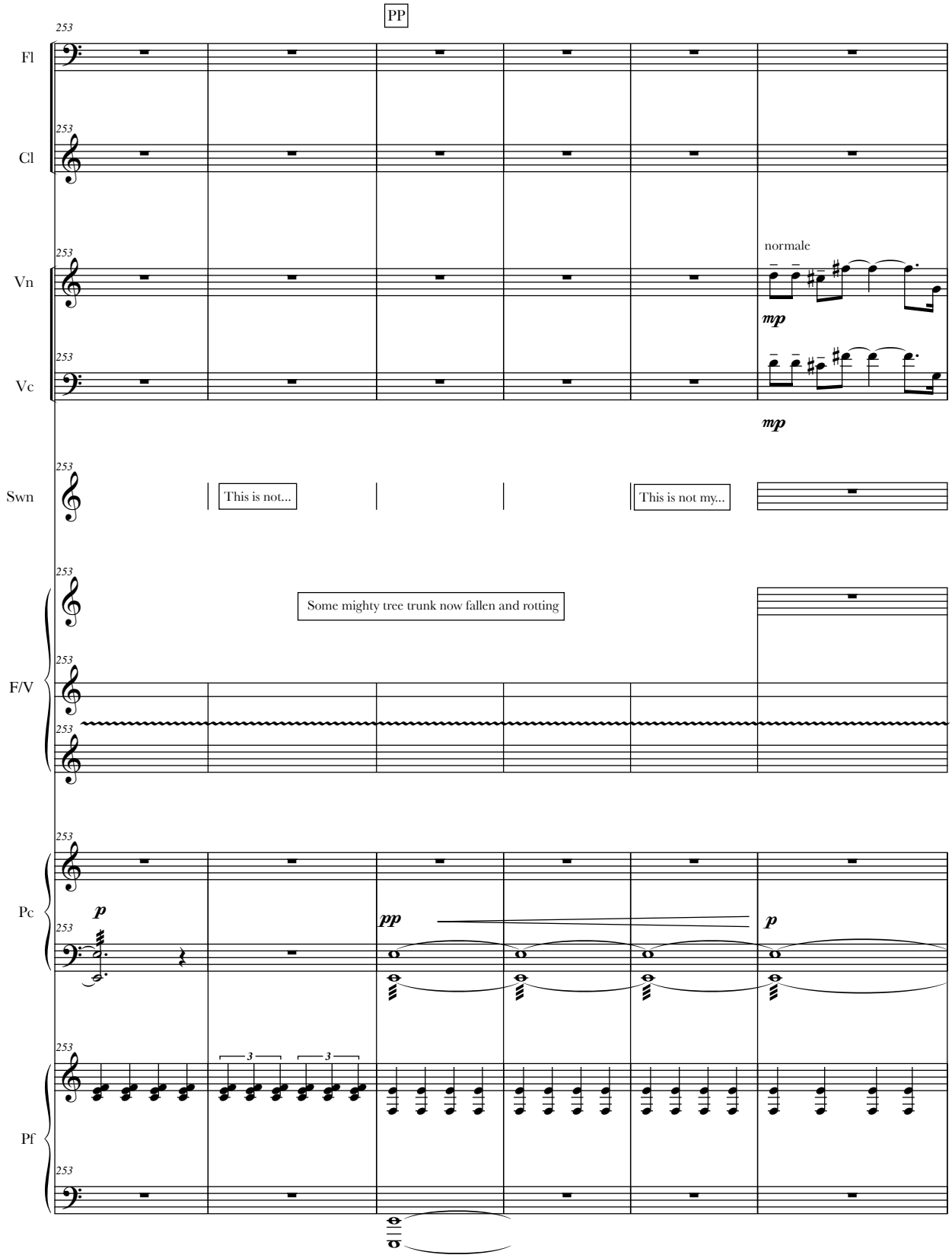

LL
228
Fl
Cl
Vn
Vc
Swn
Jon
Swann
Jon
Swann
F/V
ppp
Ad lib on given pitches
Pc
Pf

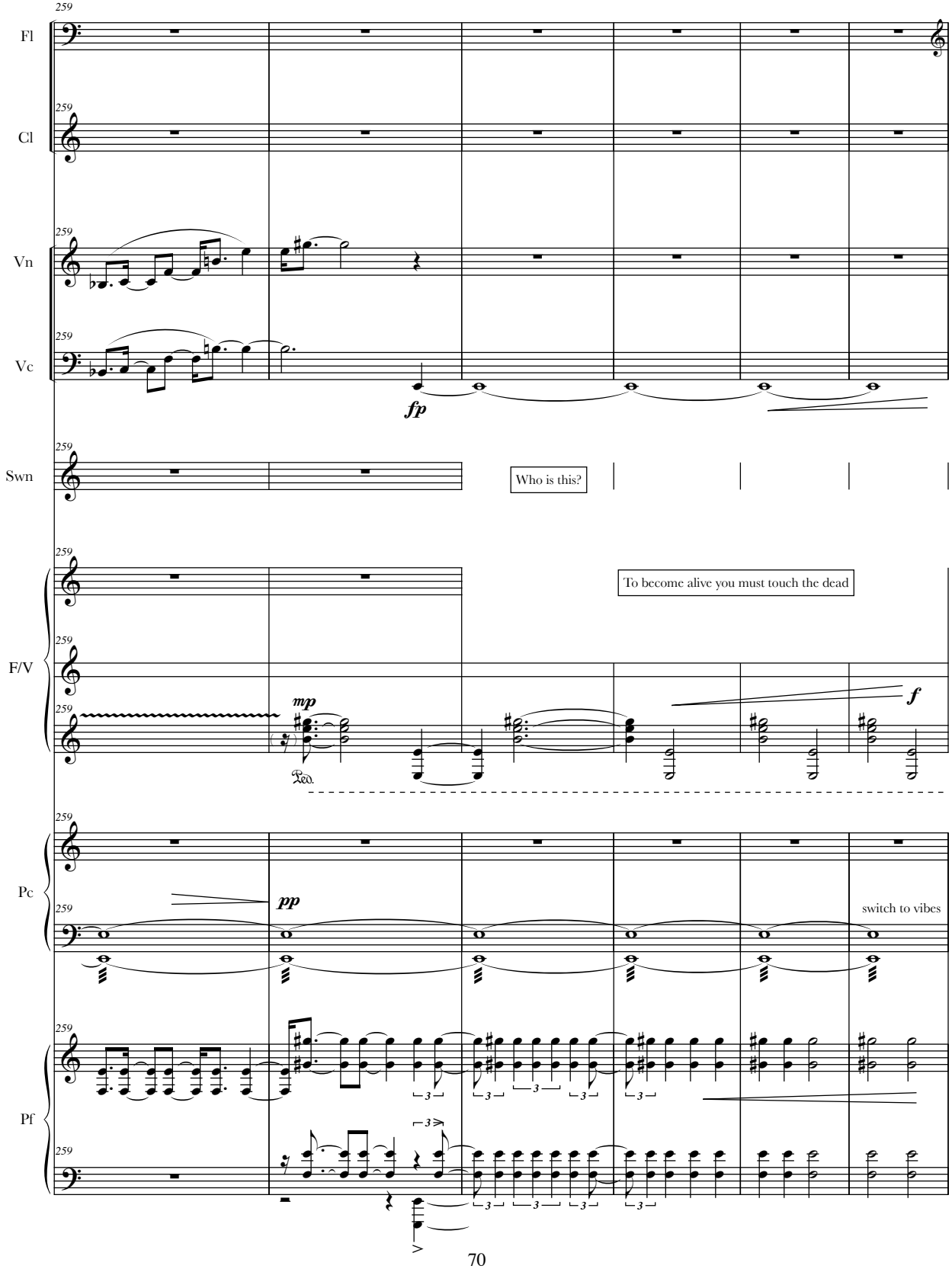

MM
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
lamenting;
expressive
con sordino
pp
mp
pp

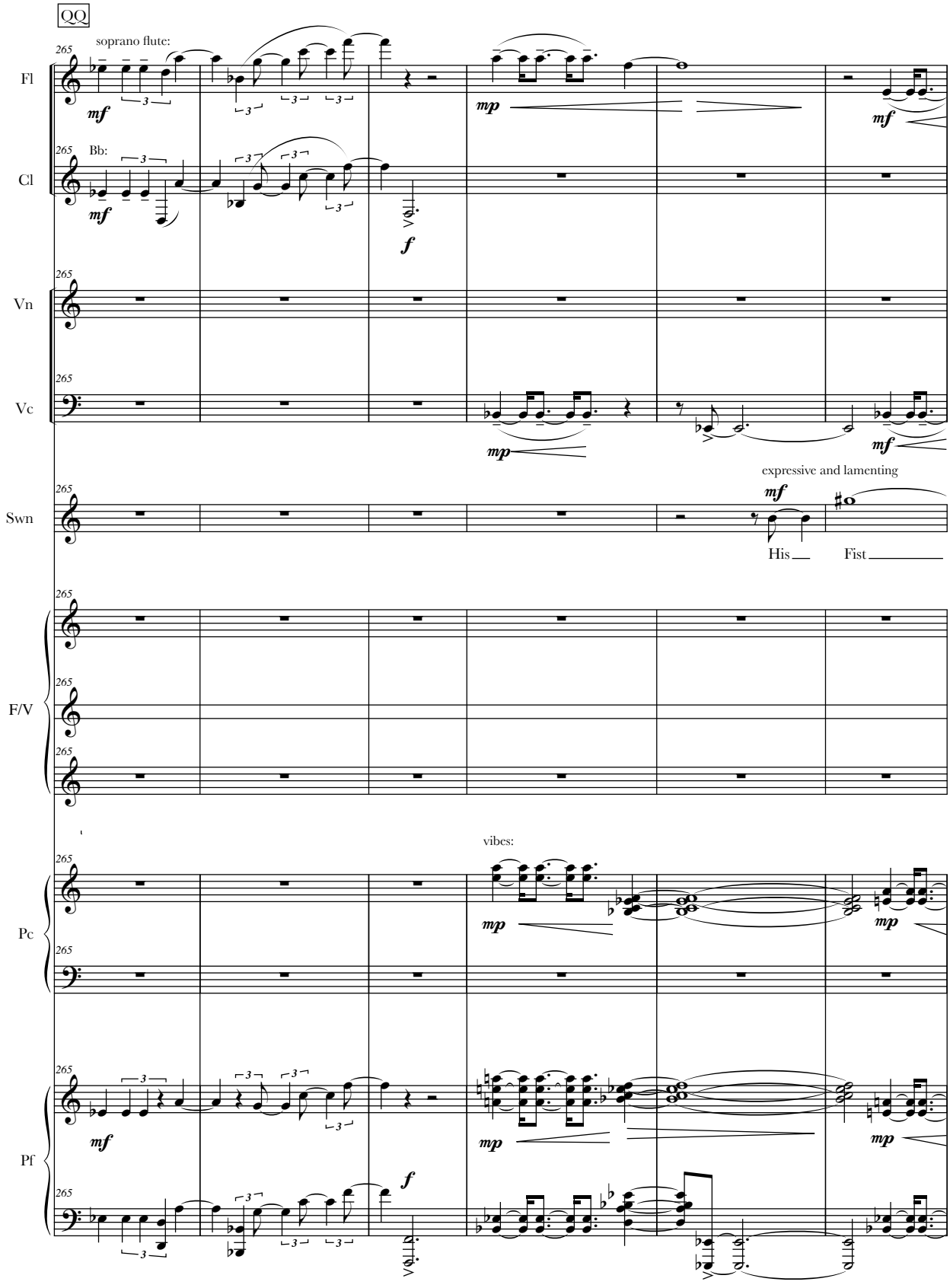

V. HOSPITAL
NN
Night
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
238
pp
pp

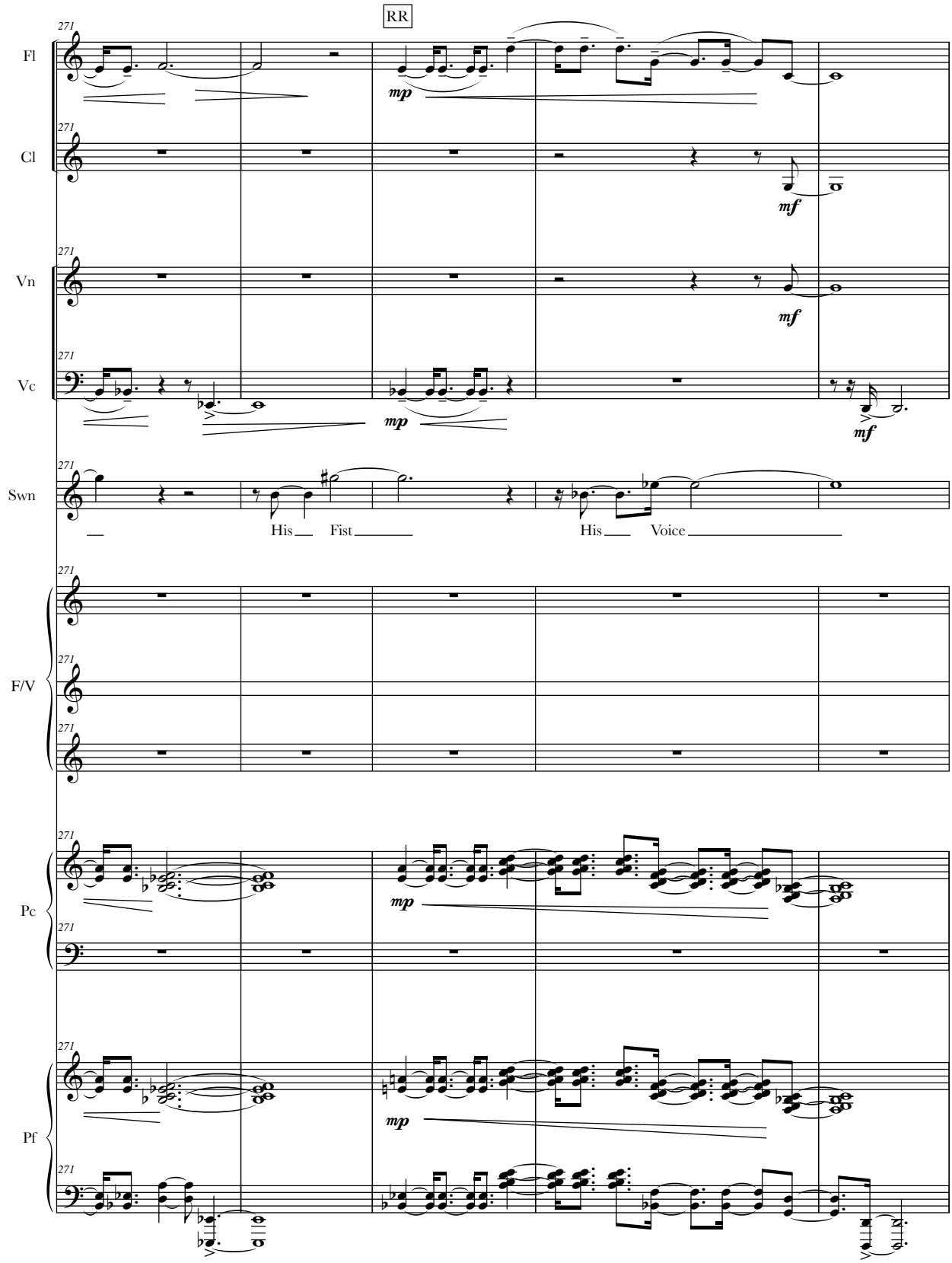

243
Fl
mp
243
Cl
243
Vn
243
Vc
SEES BODY
disbelief
243
Swn
Phone
Hospital
Room
Who is this?
243
243
F/V
243
243
Pc
243
pp
243
Pf
243

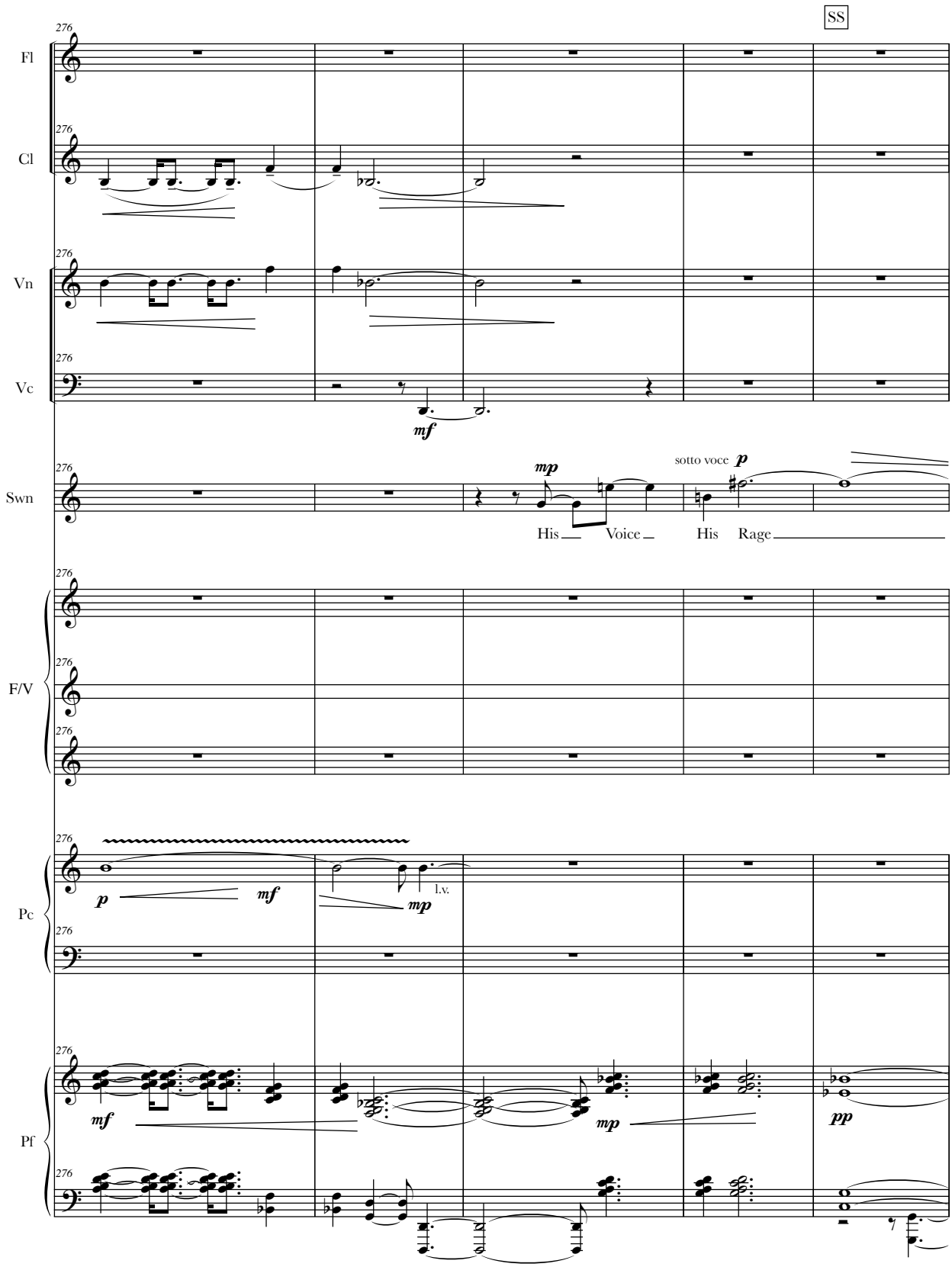

OO
248
switch to soprano flute
Fl
Cl
Vn
Vc
Swn
This is...
VOCODING EFFECT:
Some sick animal wandered in and died.
F/V
Ad lib on given pitches
Pc
Pf
p
p

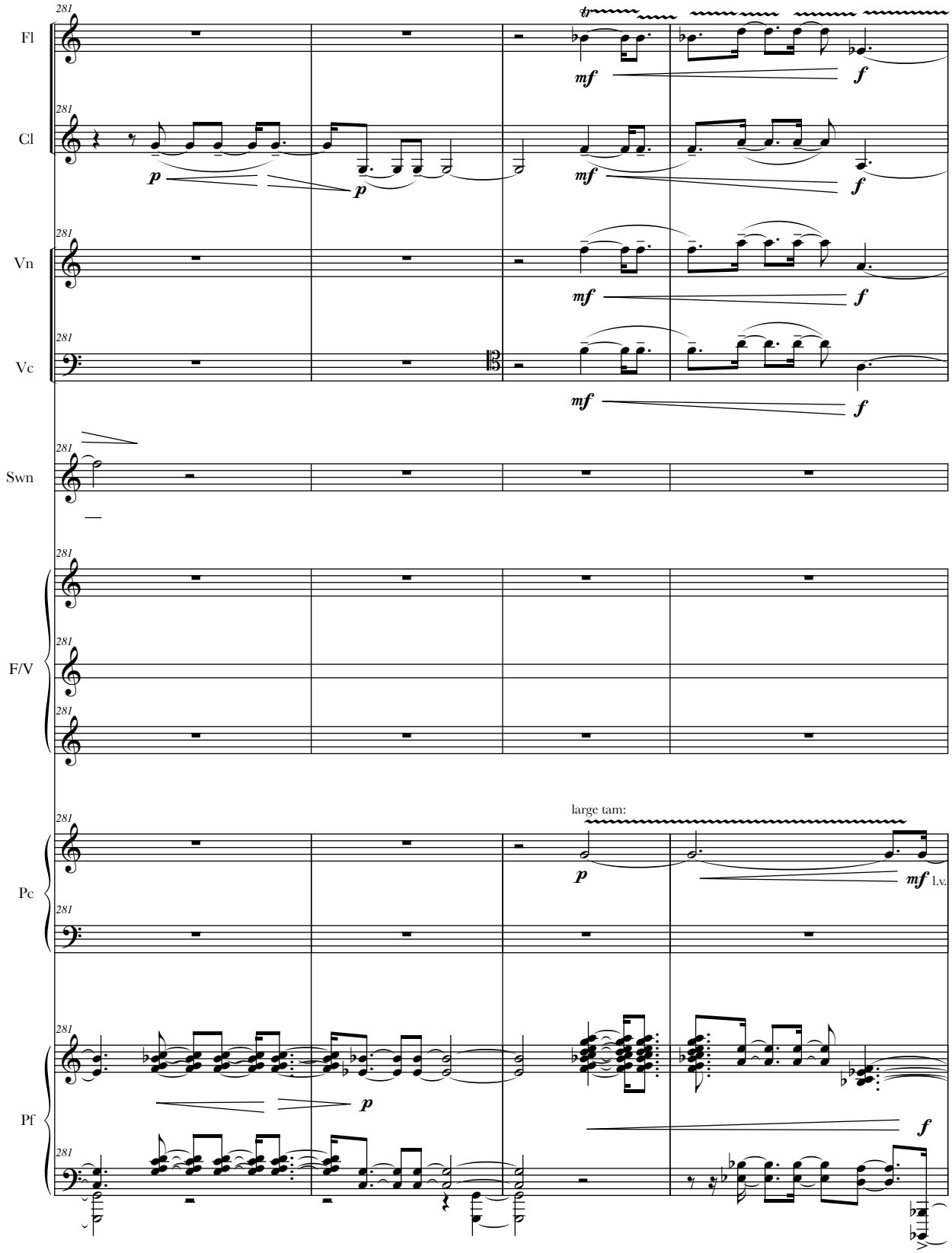

PP
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
normale
mp
mp
This is not...
This is not my...
Some mighty tree trunk now fallen and rotting
p
pp
p
3
3

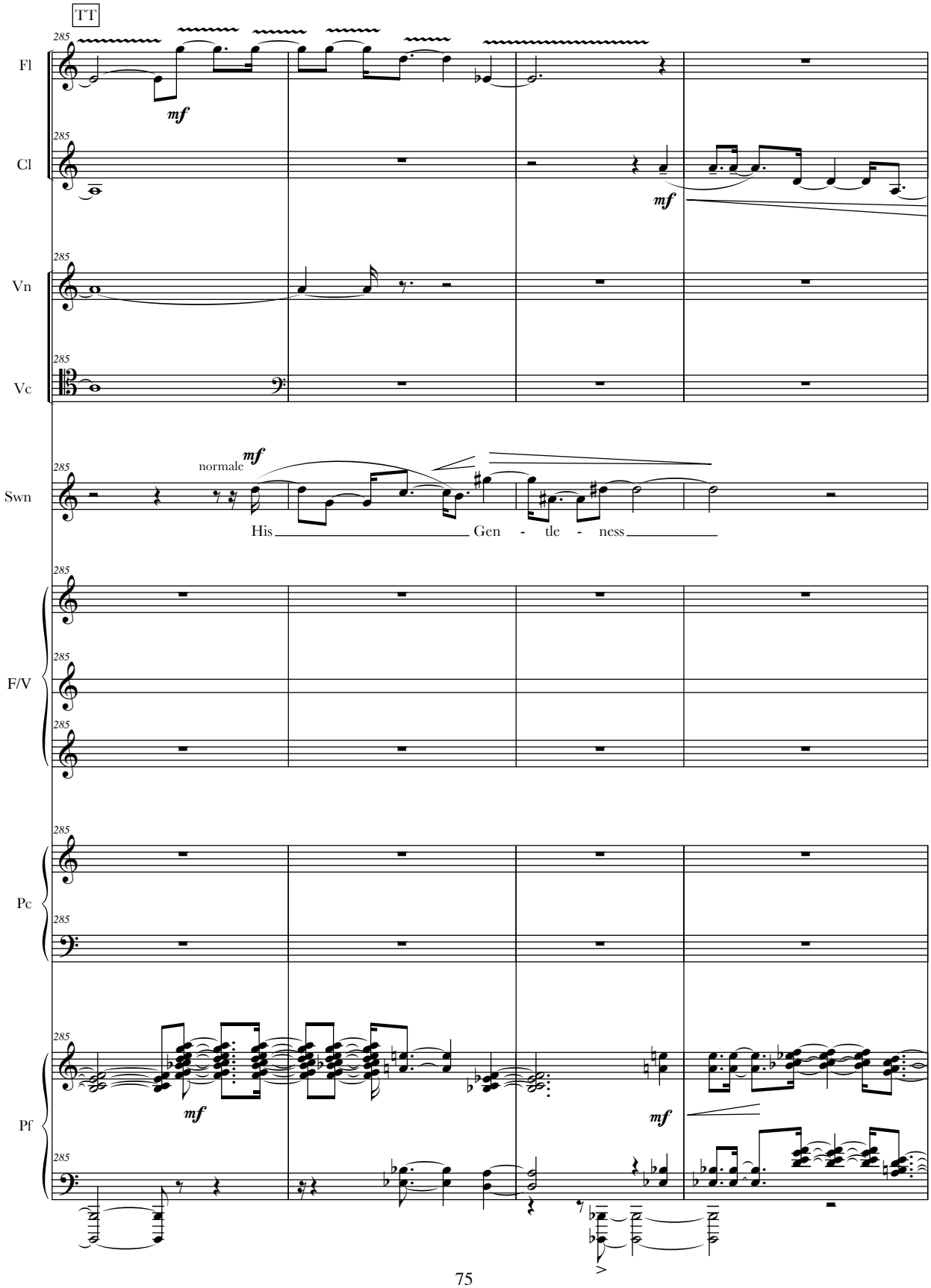

259
Fl
Cl
Vn
Vc
fp
Swn
Who is this?
F/V
To become alive you must touch the dead
mp
f
Ped.
Pc
pp
switch to vibes
Pf
3

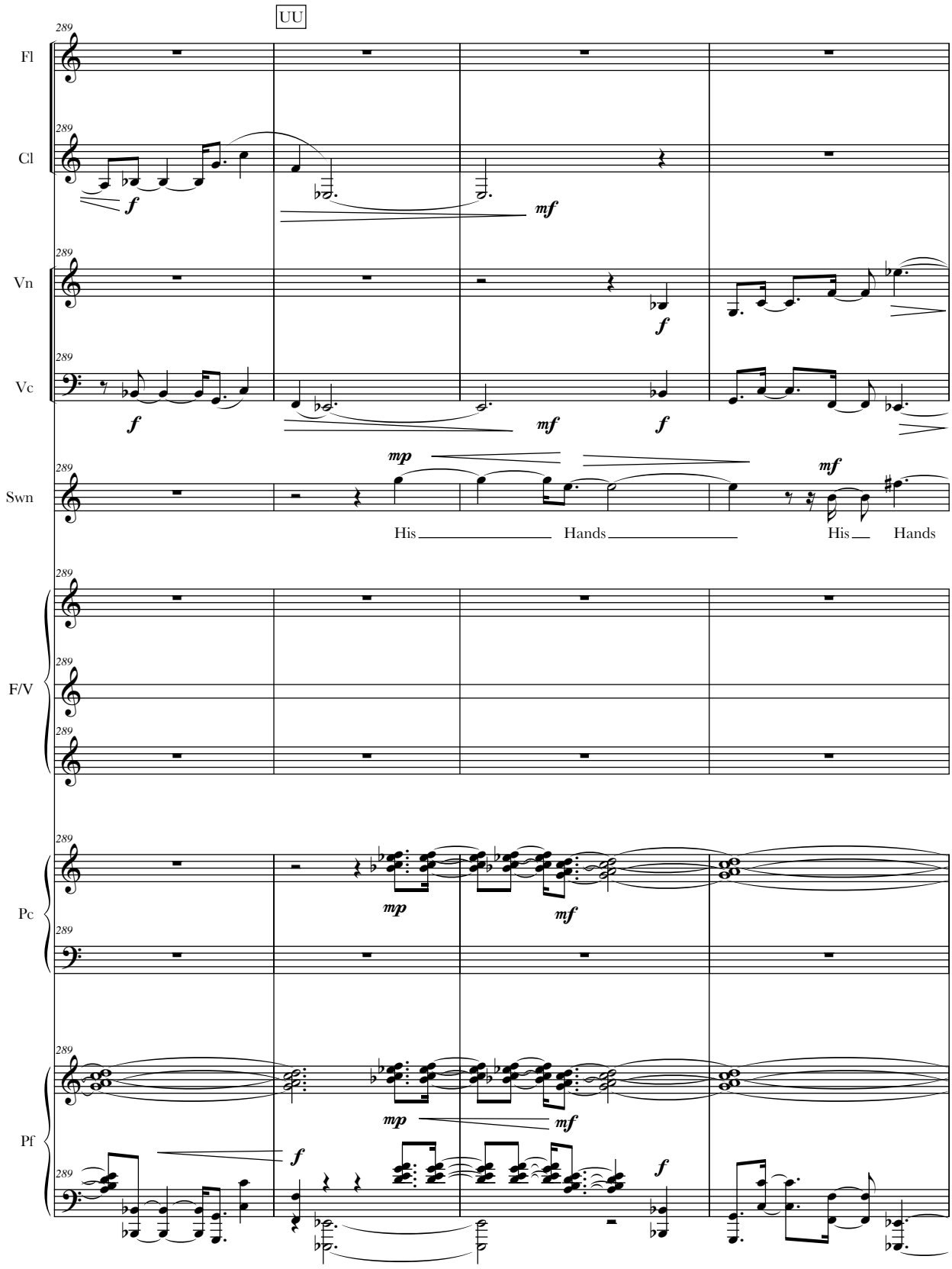

QQ
soprano flute:
Fl
Bb:
Cl
Vn
Vc
expressive and lamenting
Swn
His
Fist
F/V
vibes:
Pc
Pf

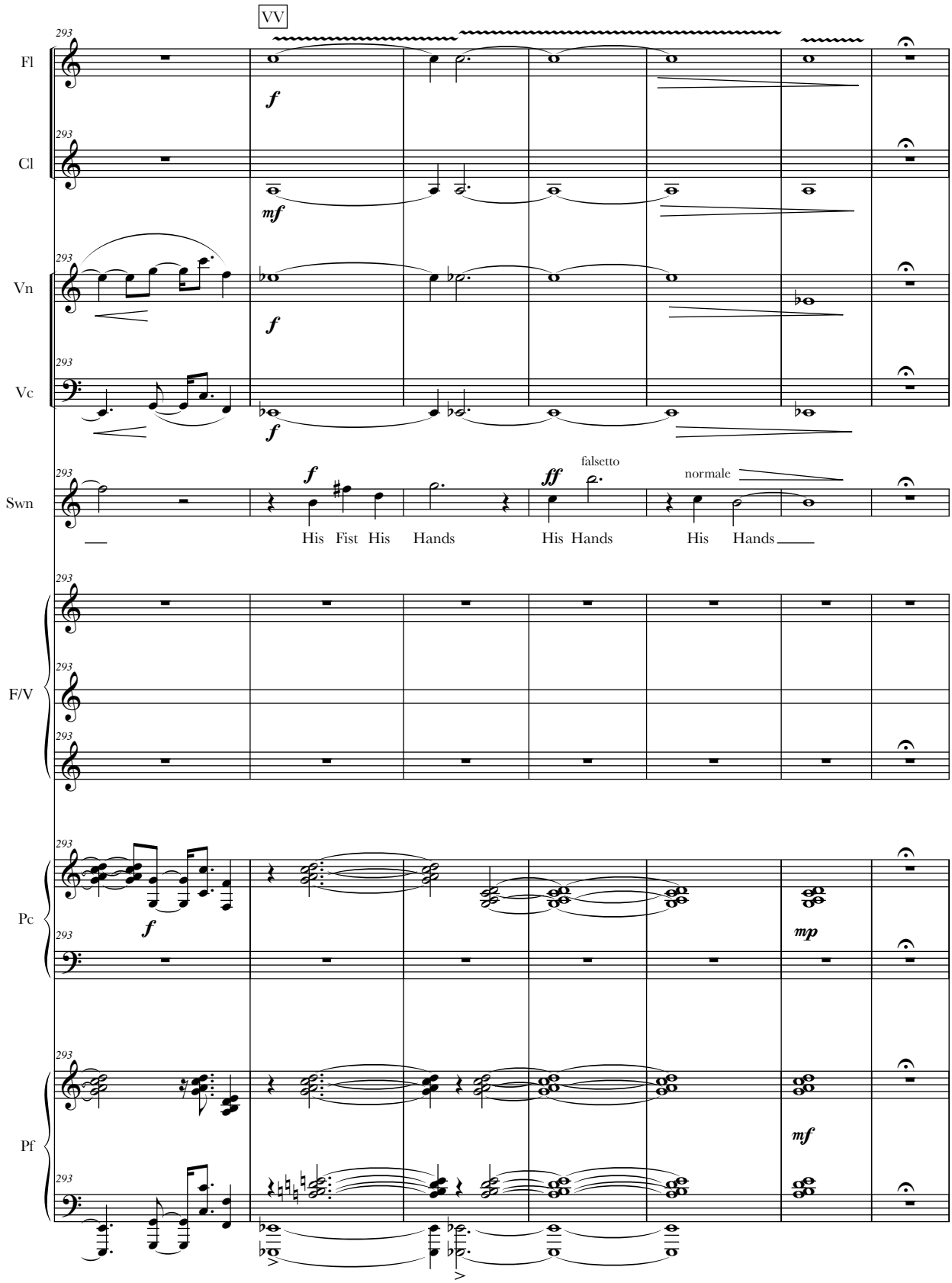

RR
271
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mp
mf
His Fist
His Voice

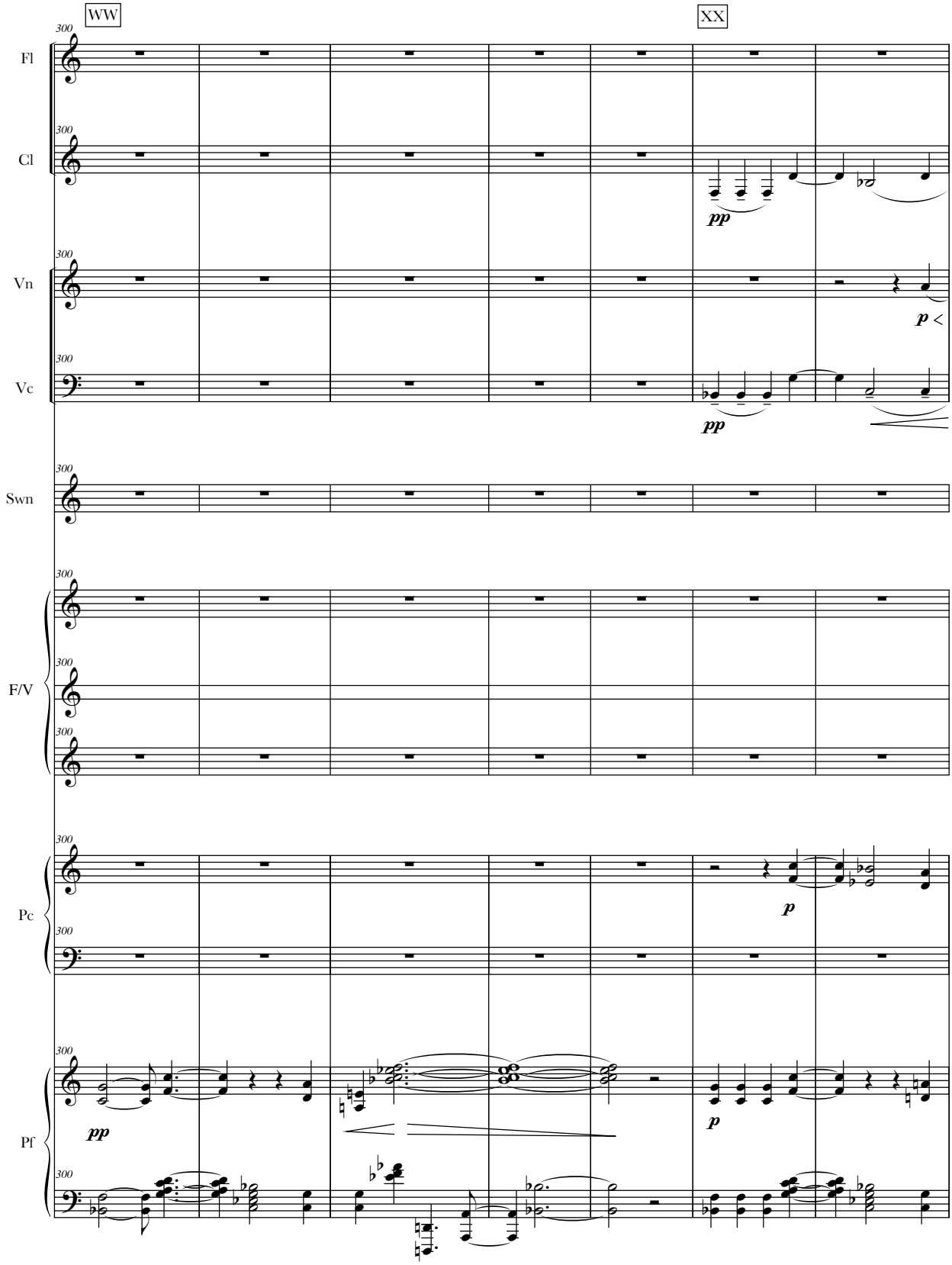

SS
276
Fl
Cl
Vn
Vc
mf
Swn
mp
sotto voce p
His Voice His Rage
F/V
Pc
p
mf
mp
l.v.
Pf
mf
mp
pp

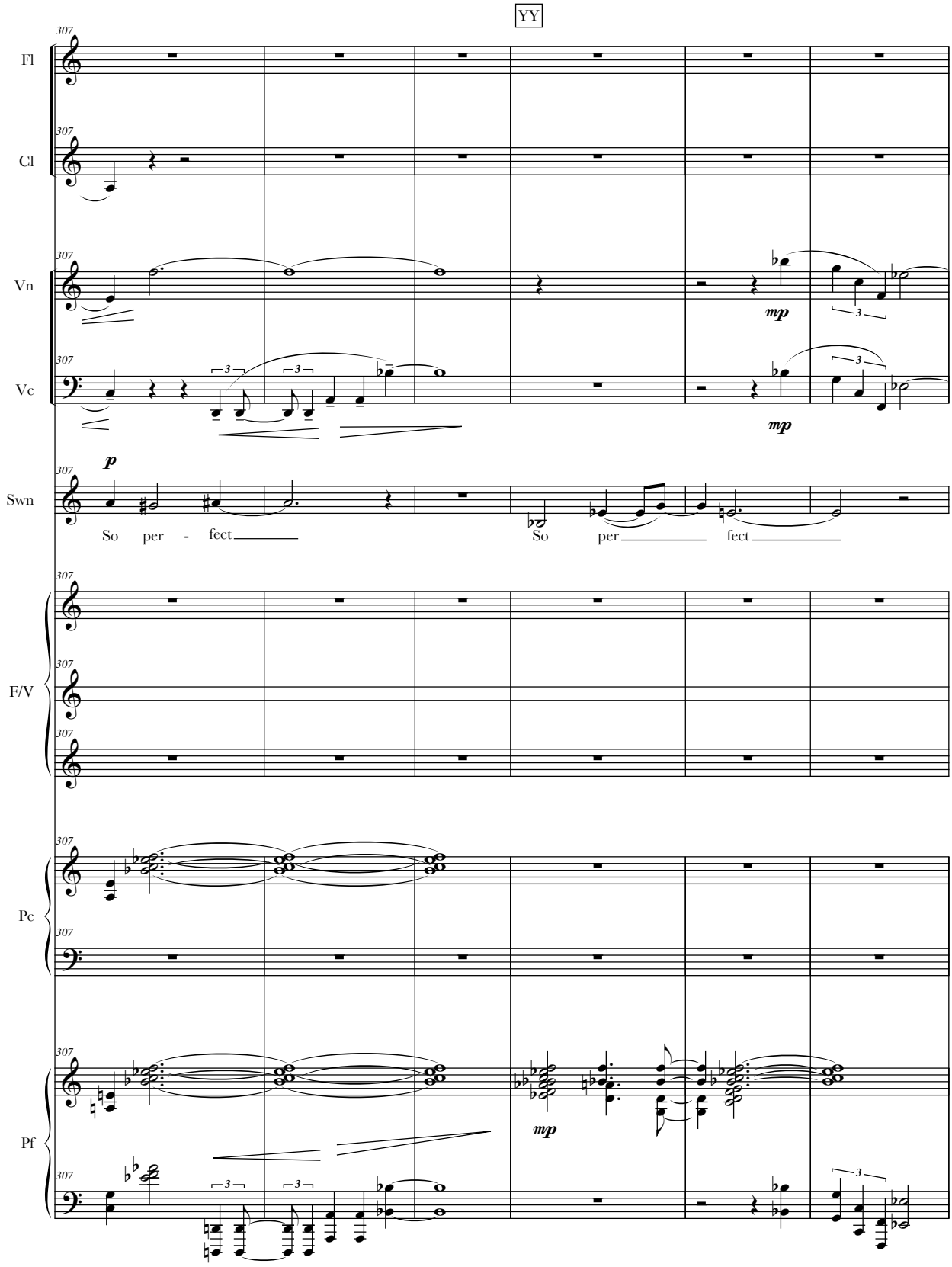

281
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
tr
mf
f
p
large tam:
l.v.

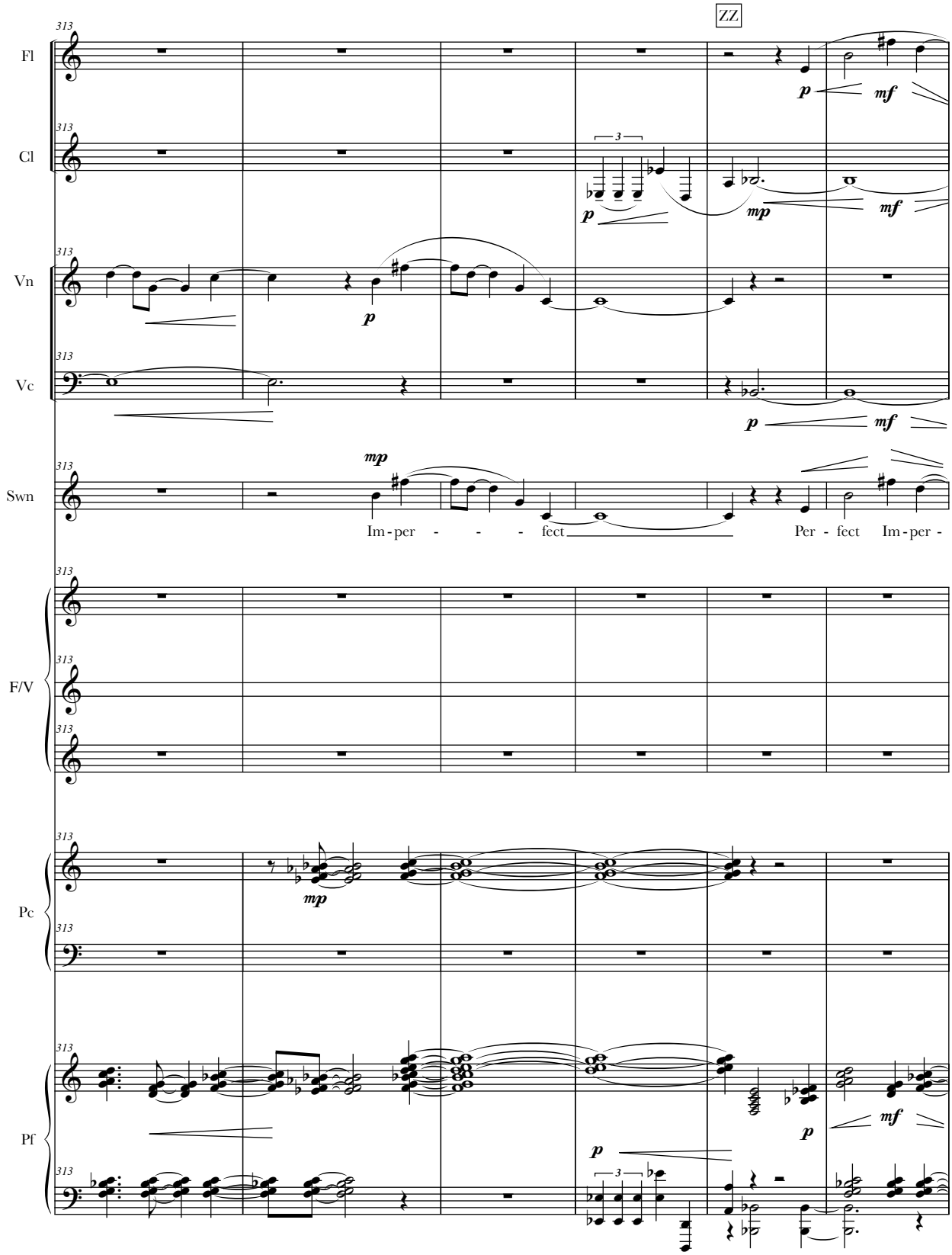

TT
285
Fl
mf
Cl
mf
Vn
Vc
Swn
normale
mf
His
Gen - tle - ness
F/V
Pc
Pf
mf
mf

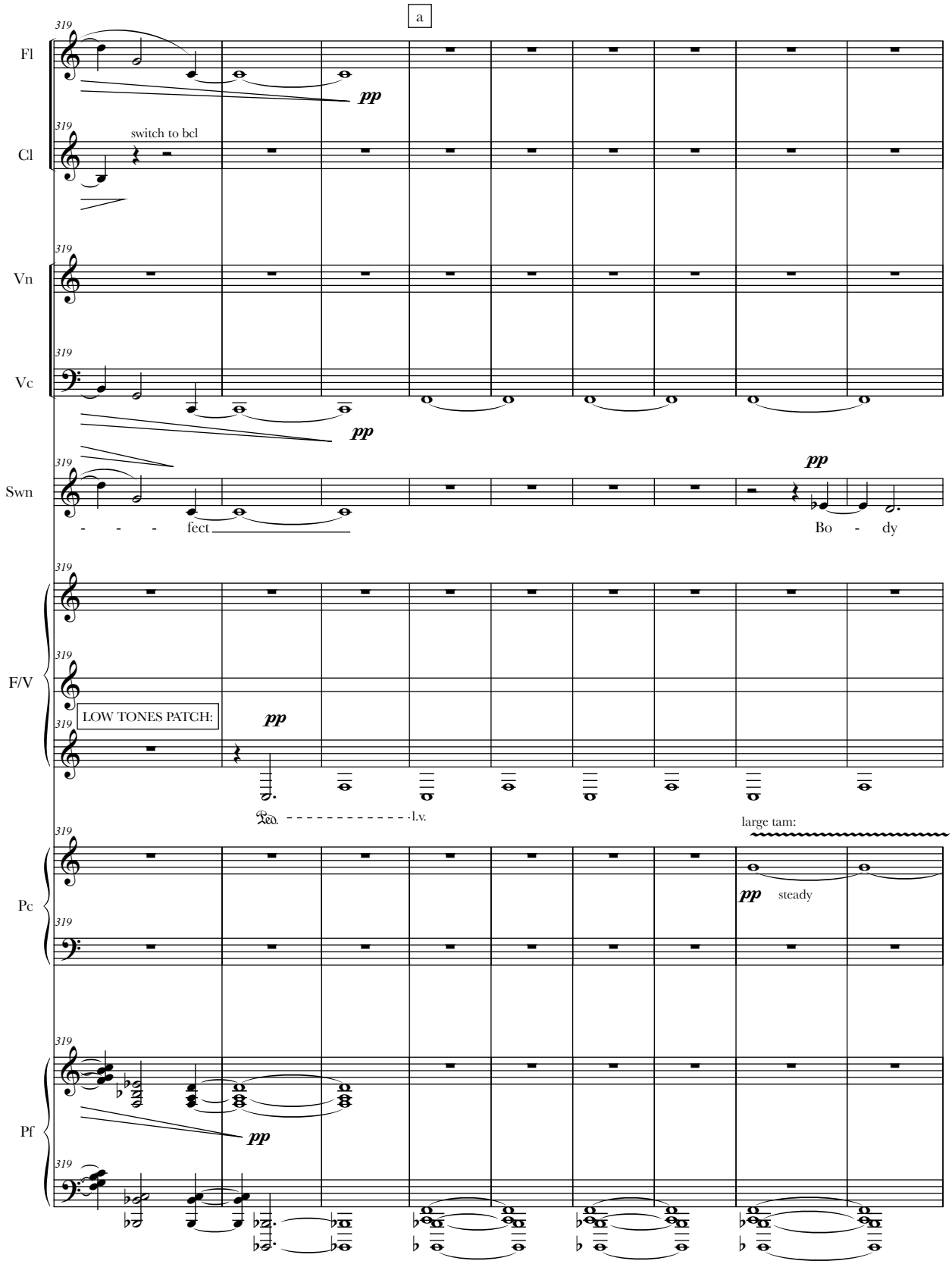

UU
289
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
f
mf
mp
His Hands His Hands

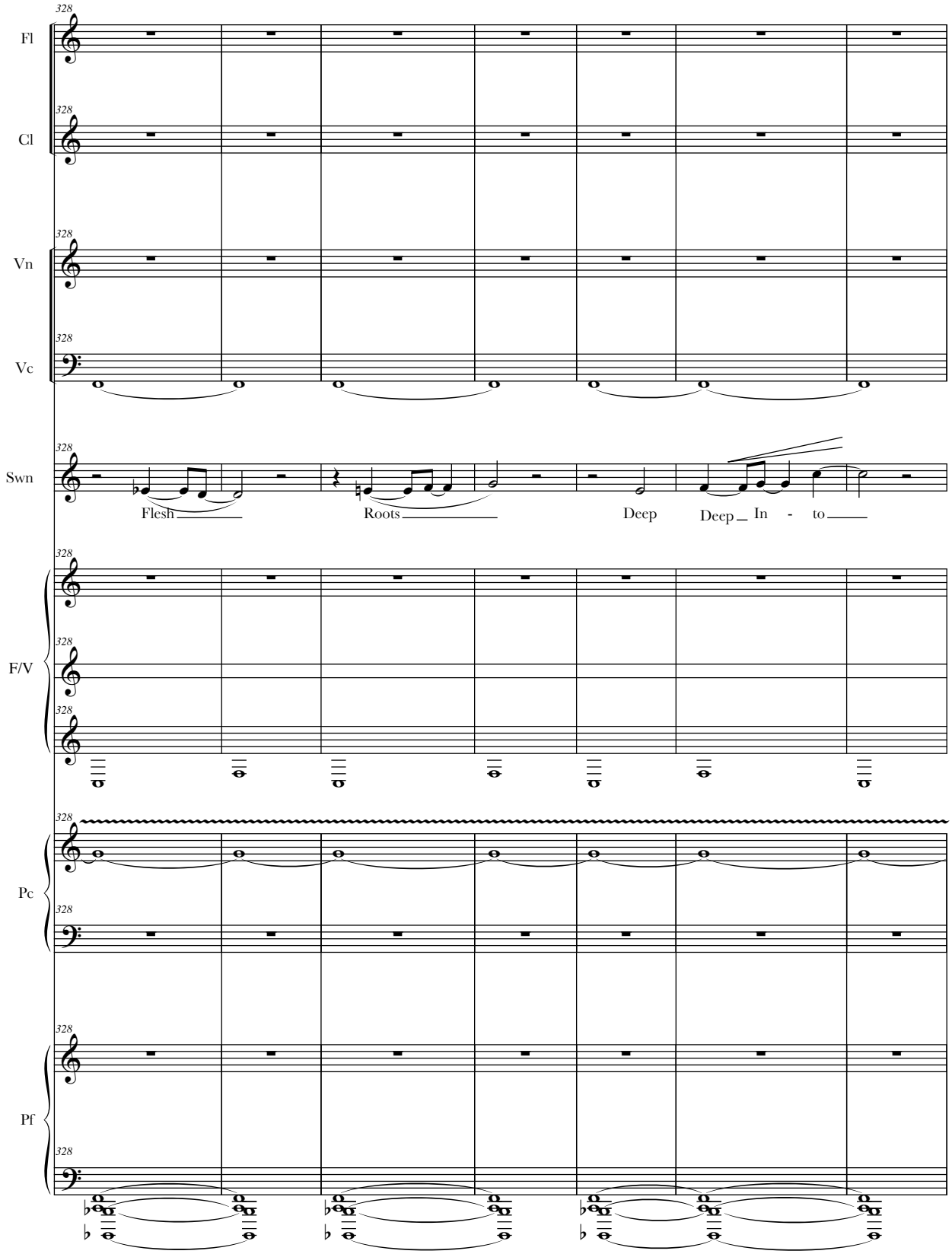

VV
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
293
f
mf
ff
falsetto
normale
His Fist His Hands
His Hands
His Hands
mp

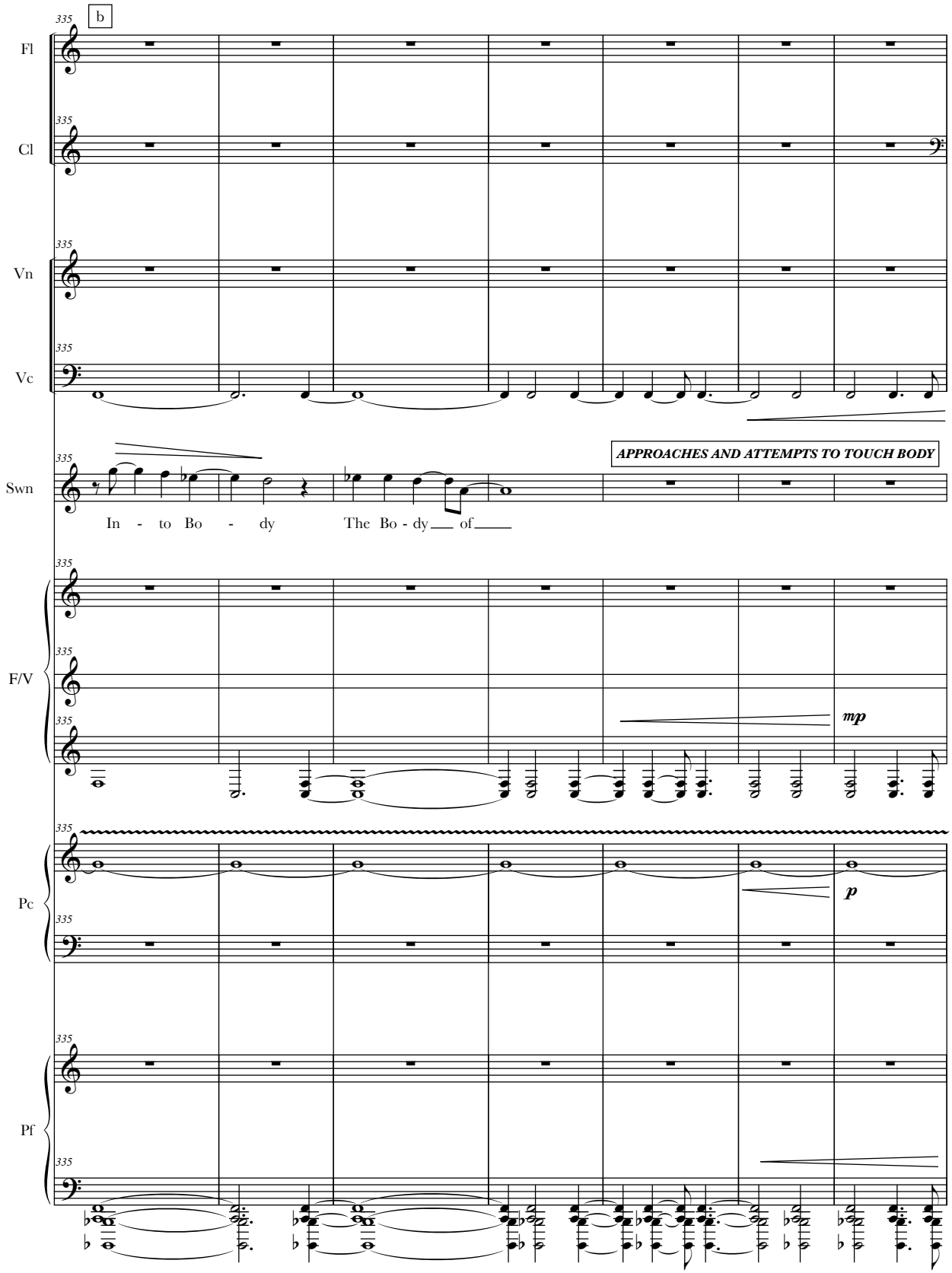

WW
XX
300
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
pp
p

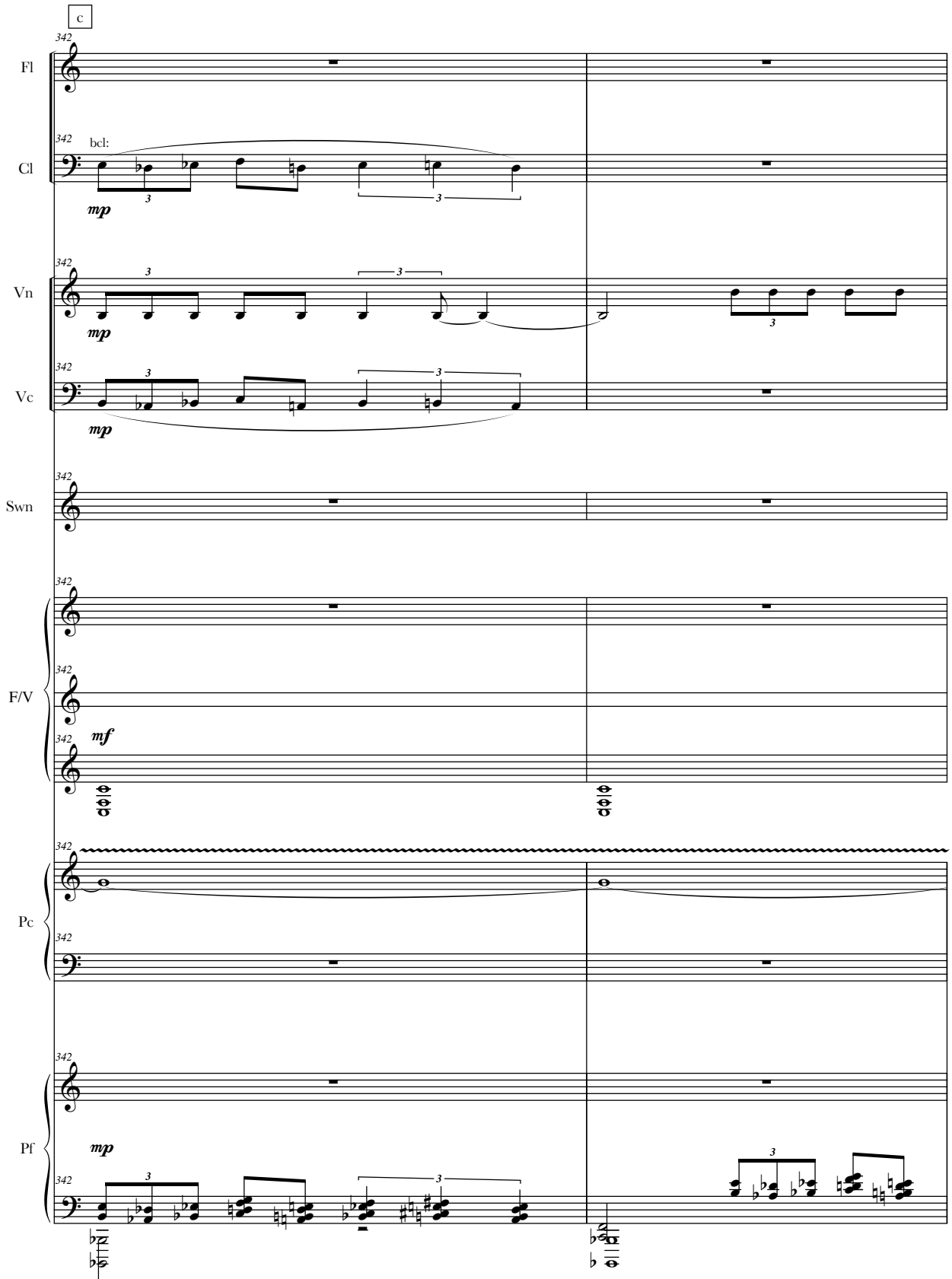

YY
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
307
p
mp
So per - fect
So per fect
3

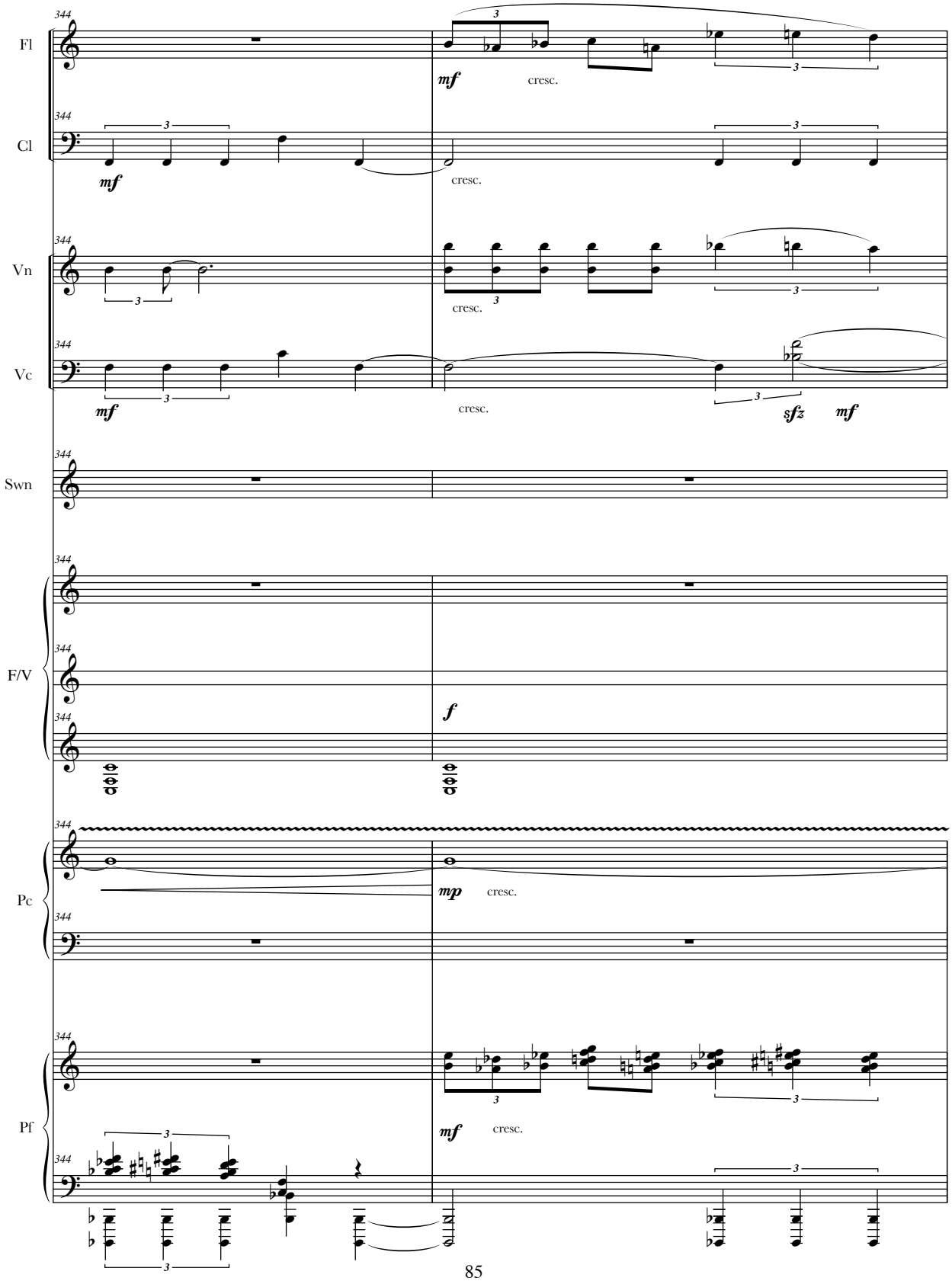

ZZ
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
313
p
mf
mp
3
Im - per - - - - fect
Per - fect Im - per -

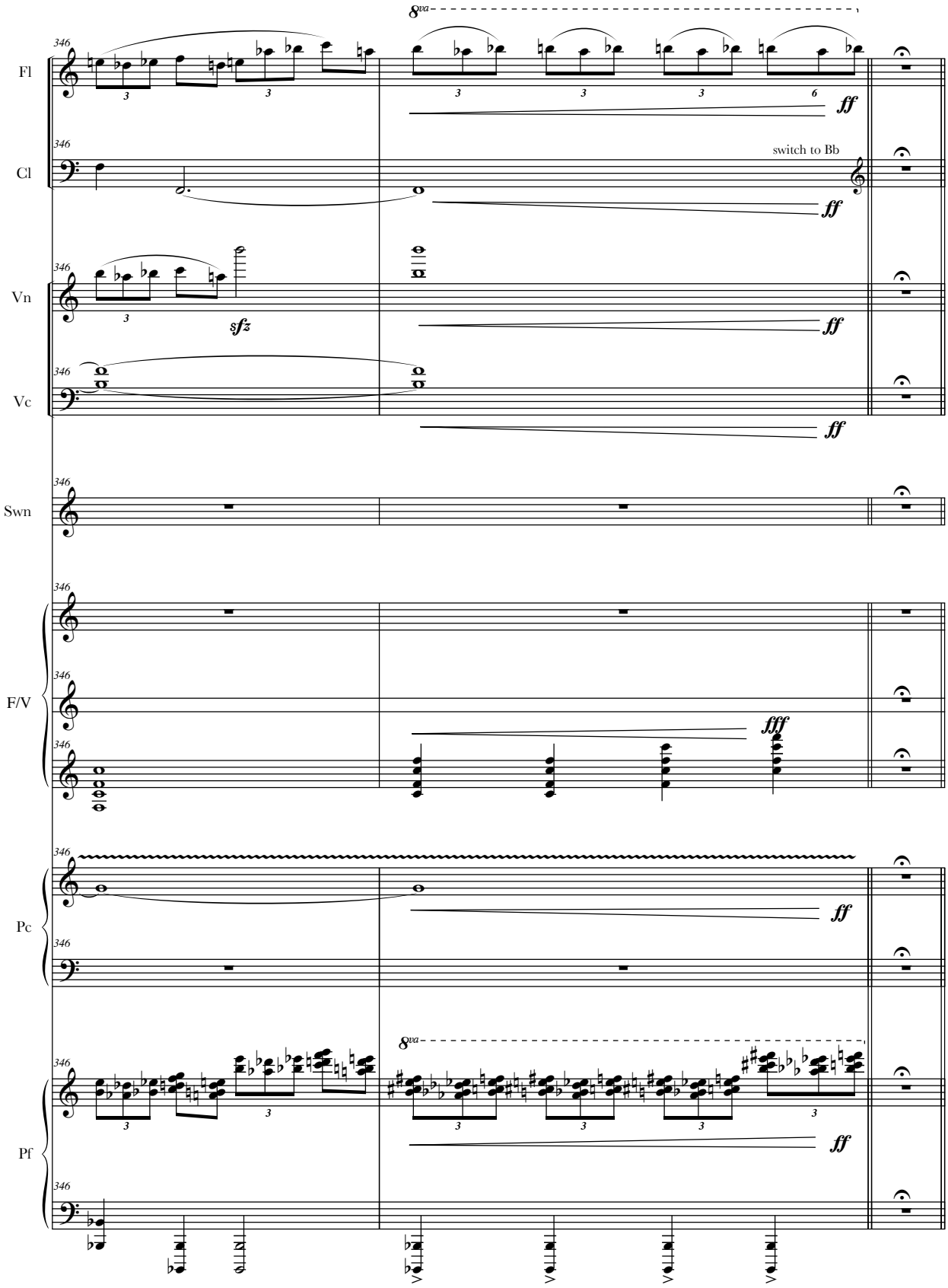

a
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
319
pp
switch to bcl
fect
Bo - dy
LOW TONES PATCH:
Ped.
l.v.
large tam:
steady


328
Fl
Cl
Vn
Vc
Swn
Flesh
Roots
Deep
Deep
In - to
F/V
Pc
Pf


b
335
Fl
Cl
Vn
Vc
Swn
APPROACHES AND ATTEMPTS TO TOUCH BODY
In - to Bo - dy
The Bo - dy of
F/V
mp
Pc
p
Pf

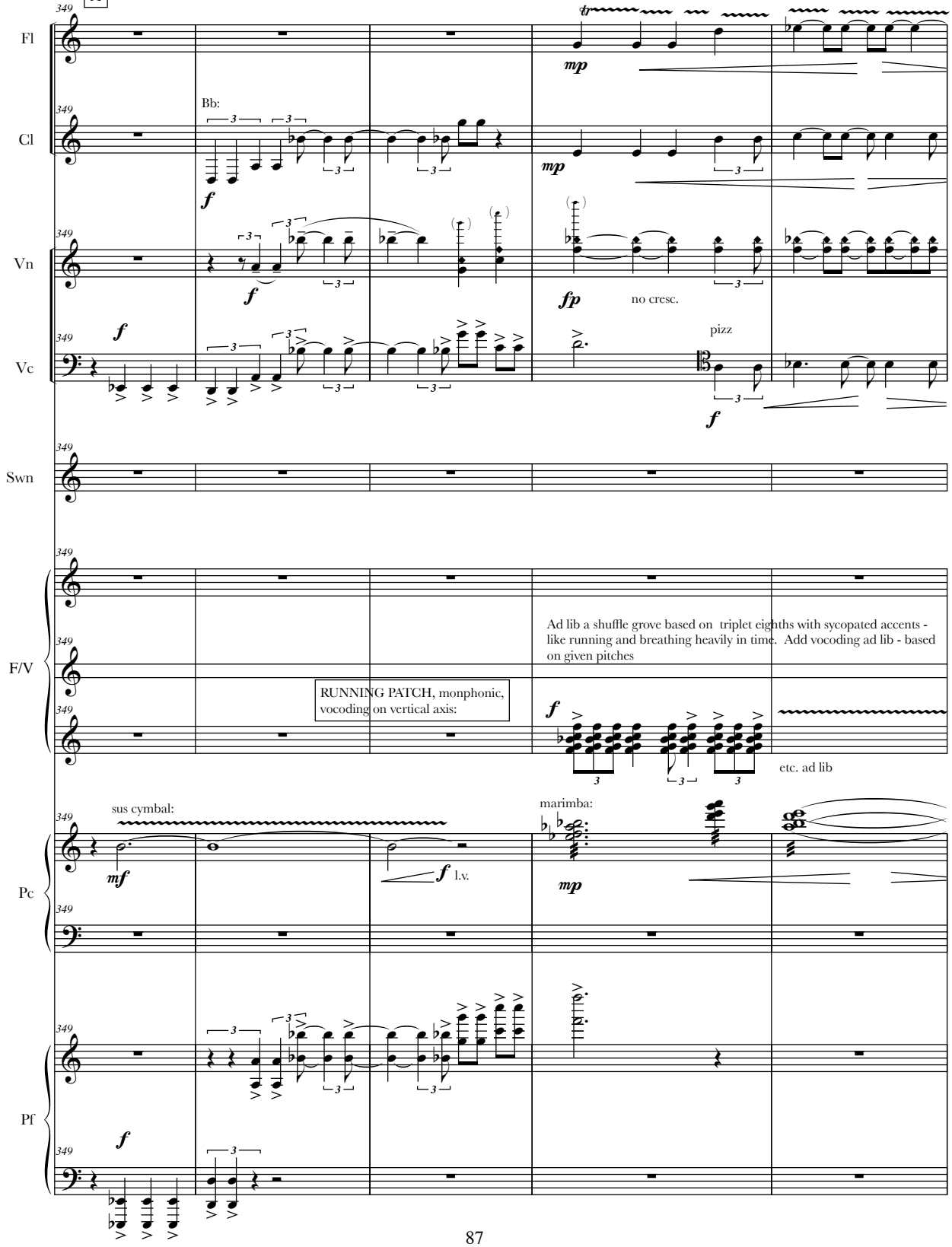

c
342
Fl
Cl
bcl:
mp
Vn
mp
Vc
mp
Swn
F/V
mf
Pc
Pf
mp

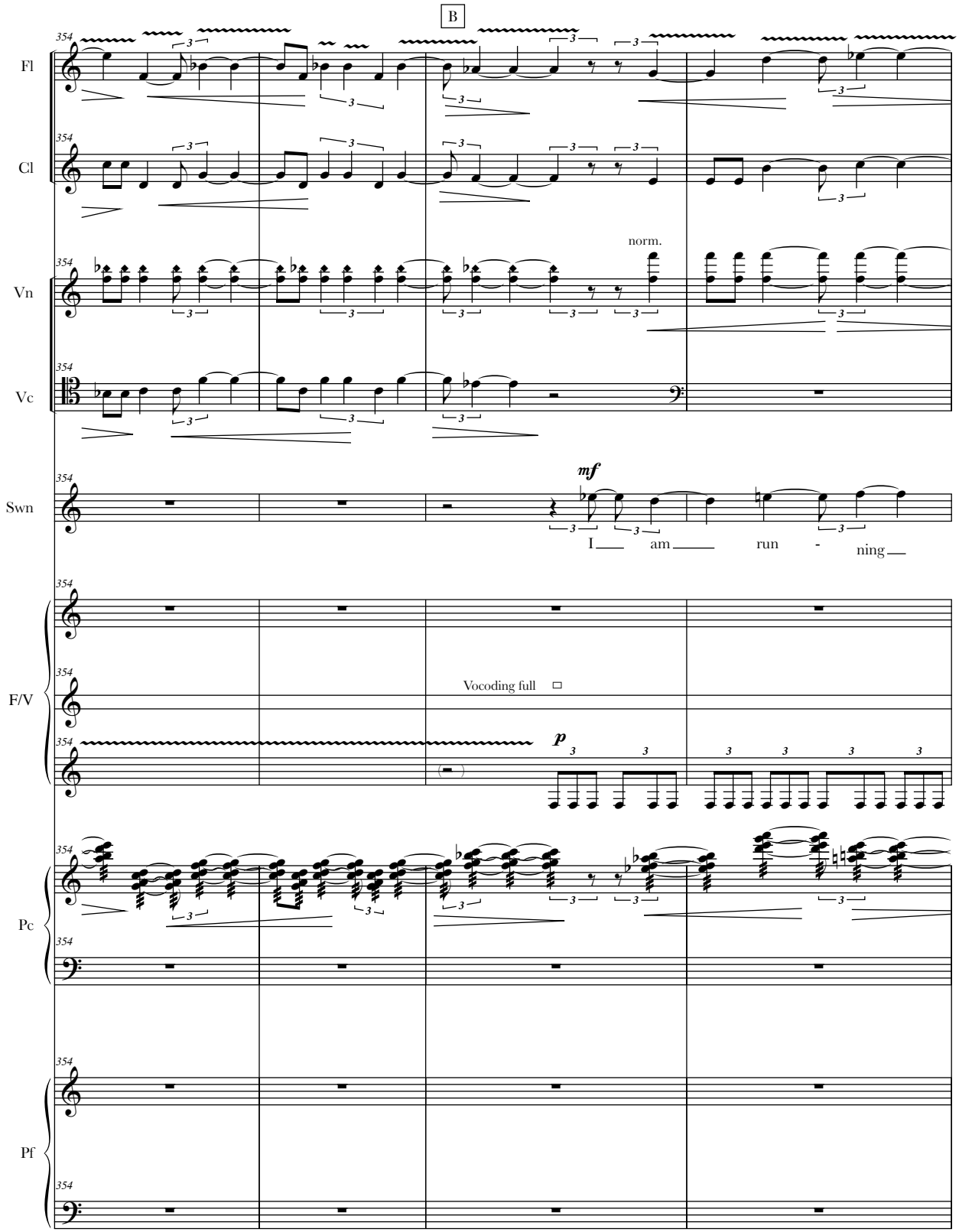

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
344
mf
cresc.
sfz
f
mp

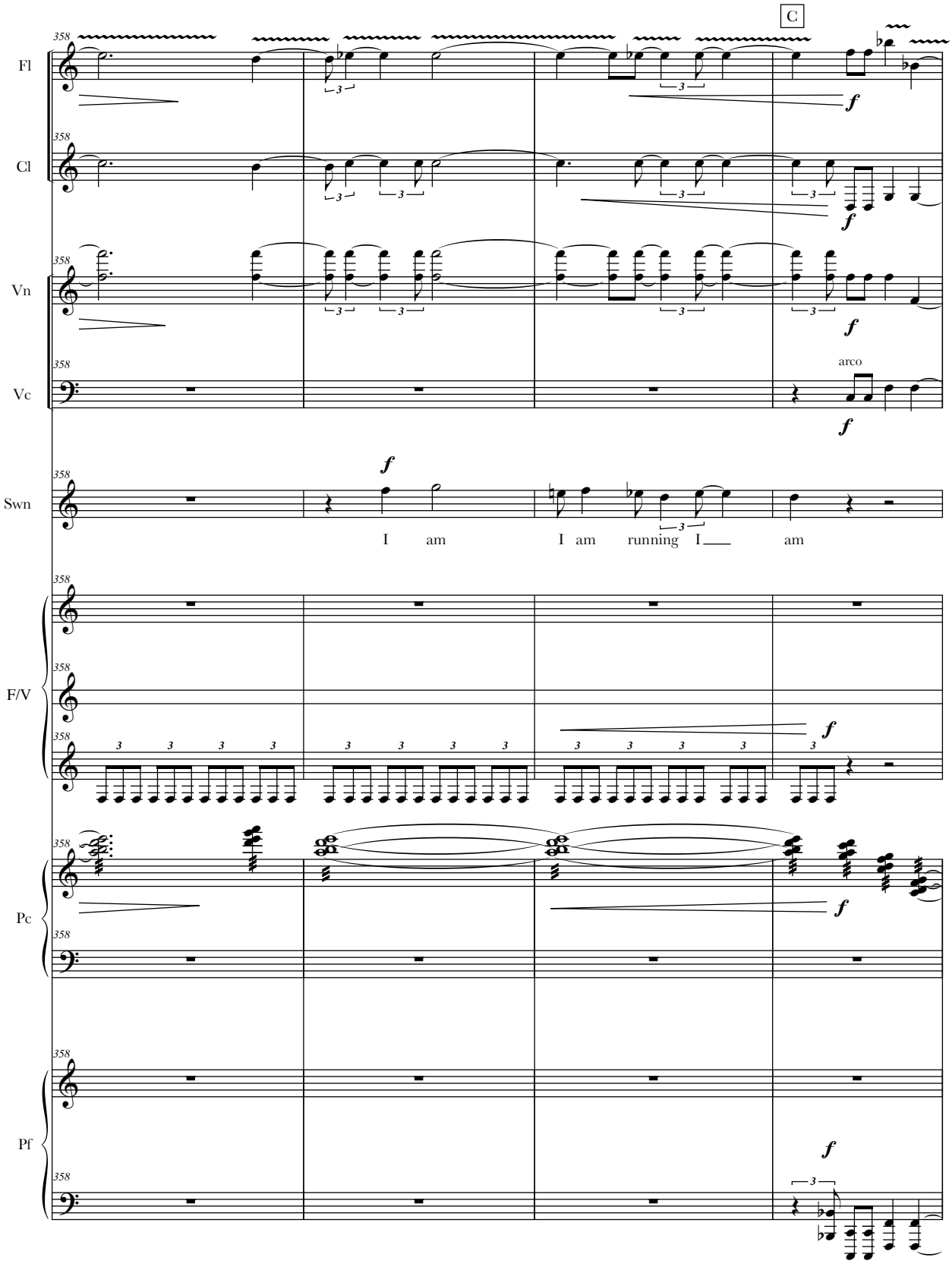

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
346
8va
ff
switch to Bb
sfz
fff

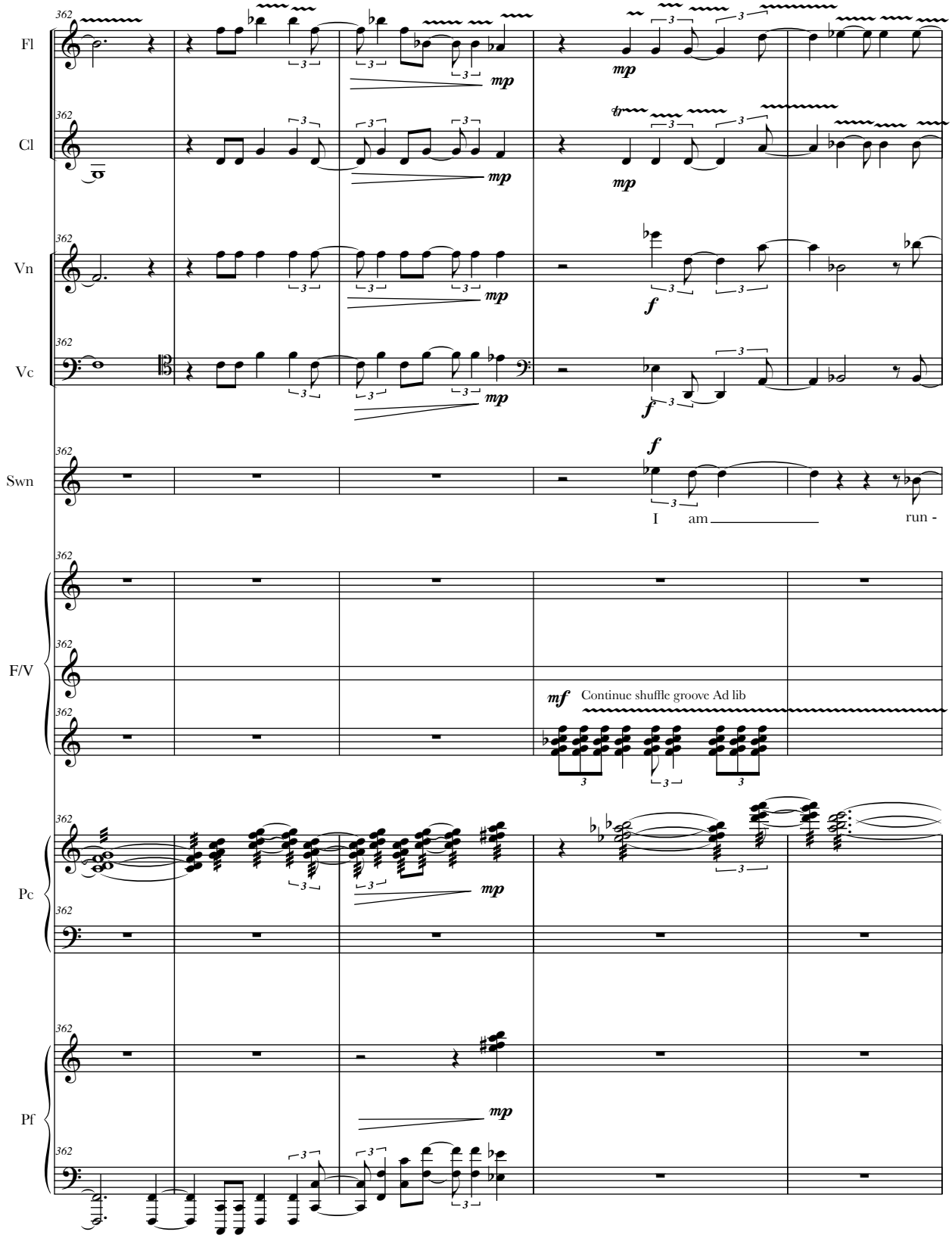
ACT II I. RUNNING

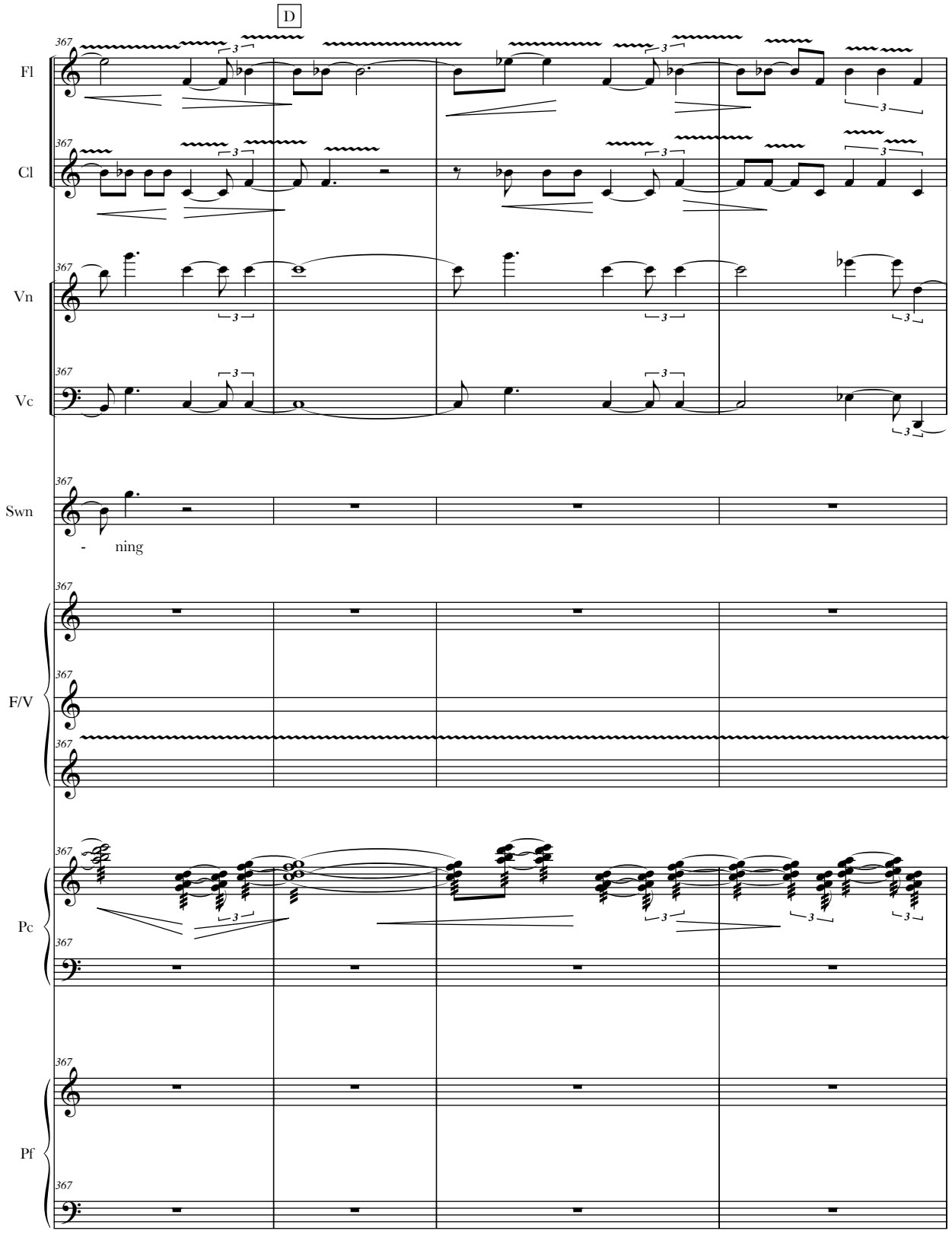
A ♩ = 90

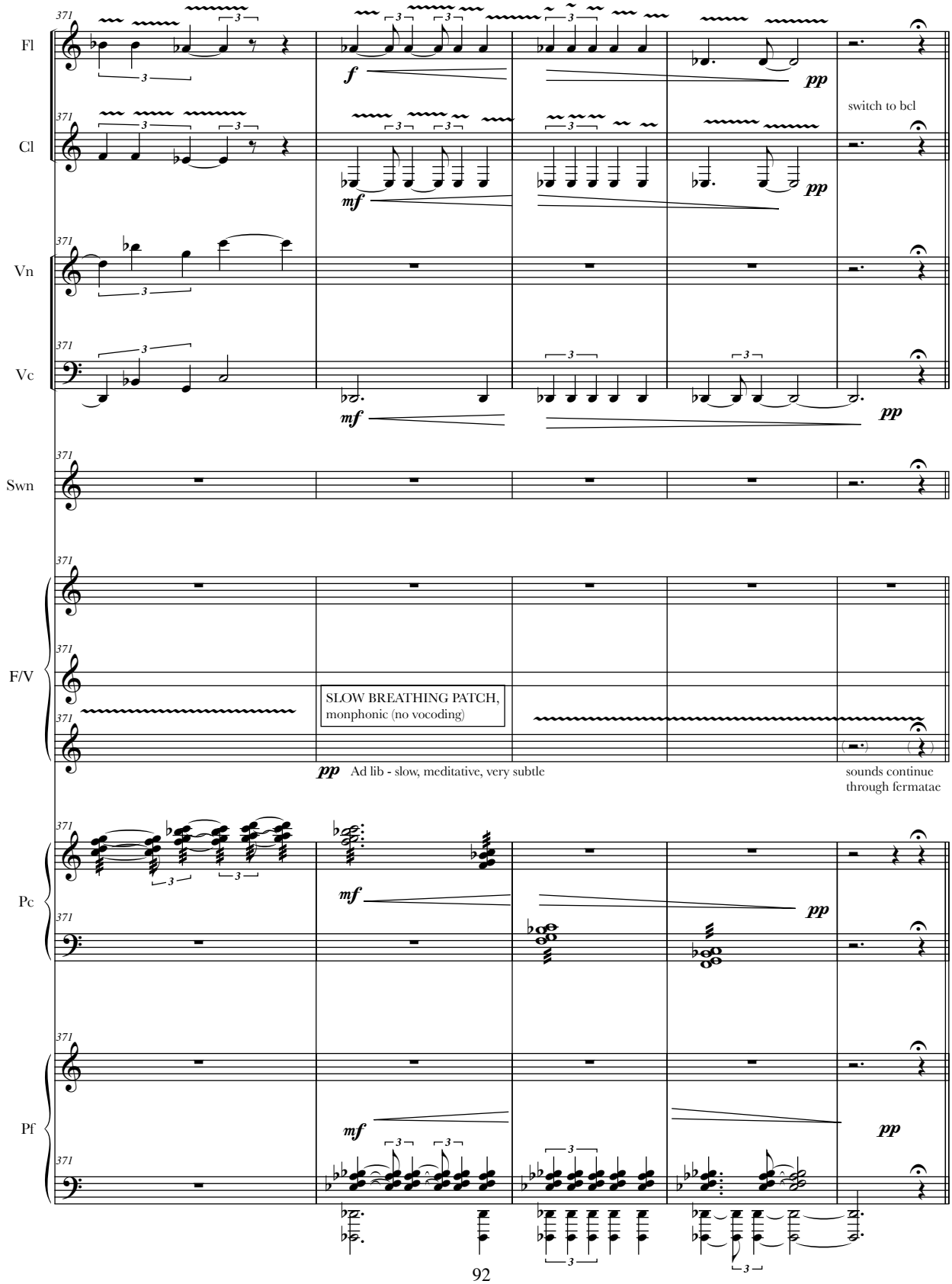



B
Fl
Cl
Vn
norm.
Vc
Swn
mf
I am run - ning
F/V
Vocoding full
p
Pc
Pf

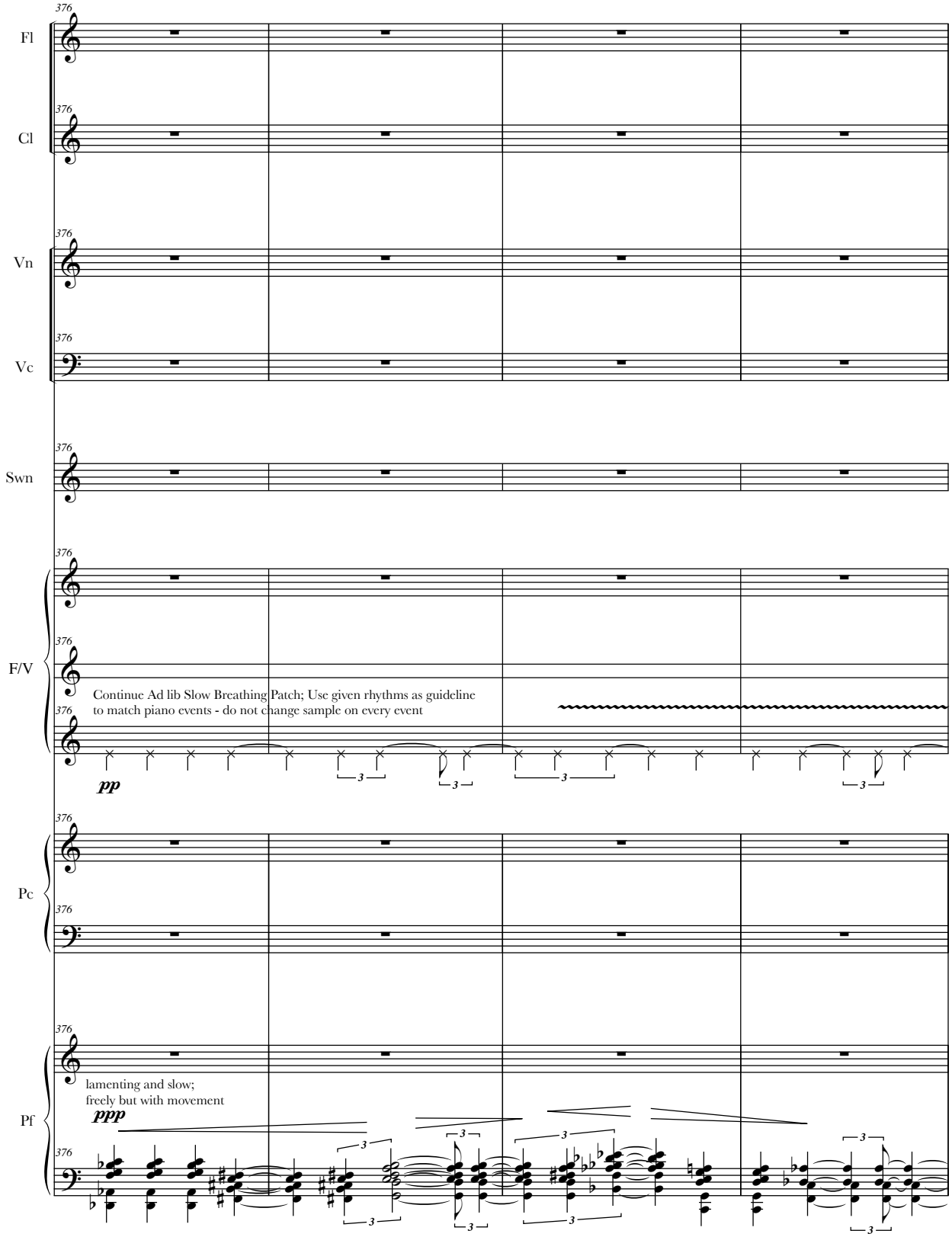

C
Fl
Cl
Vn
Vc
arco
Swn
I am I am running I am
F/V
Pc
Pf

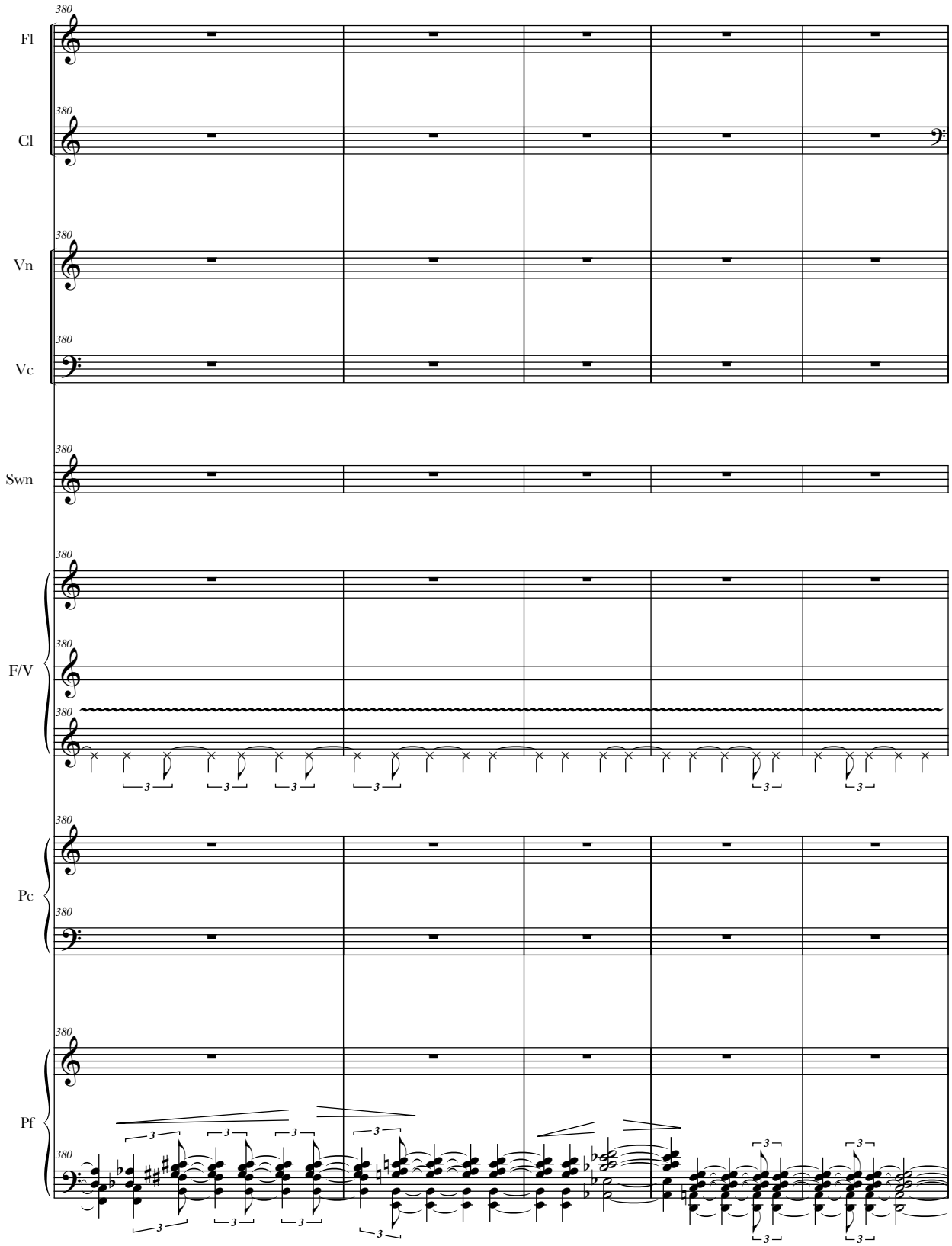

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
362
mp
f
mf
I am
run -
Continue shuffle groove Ad lib

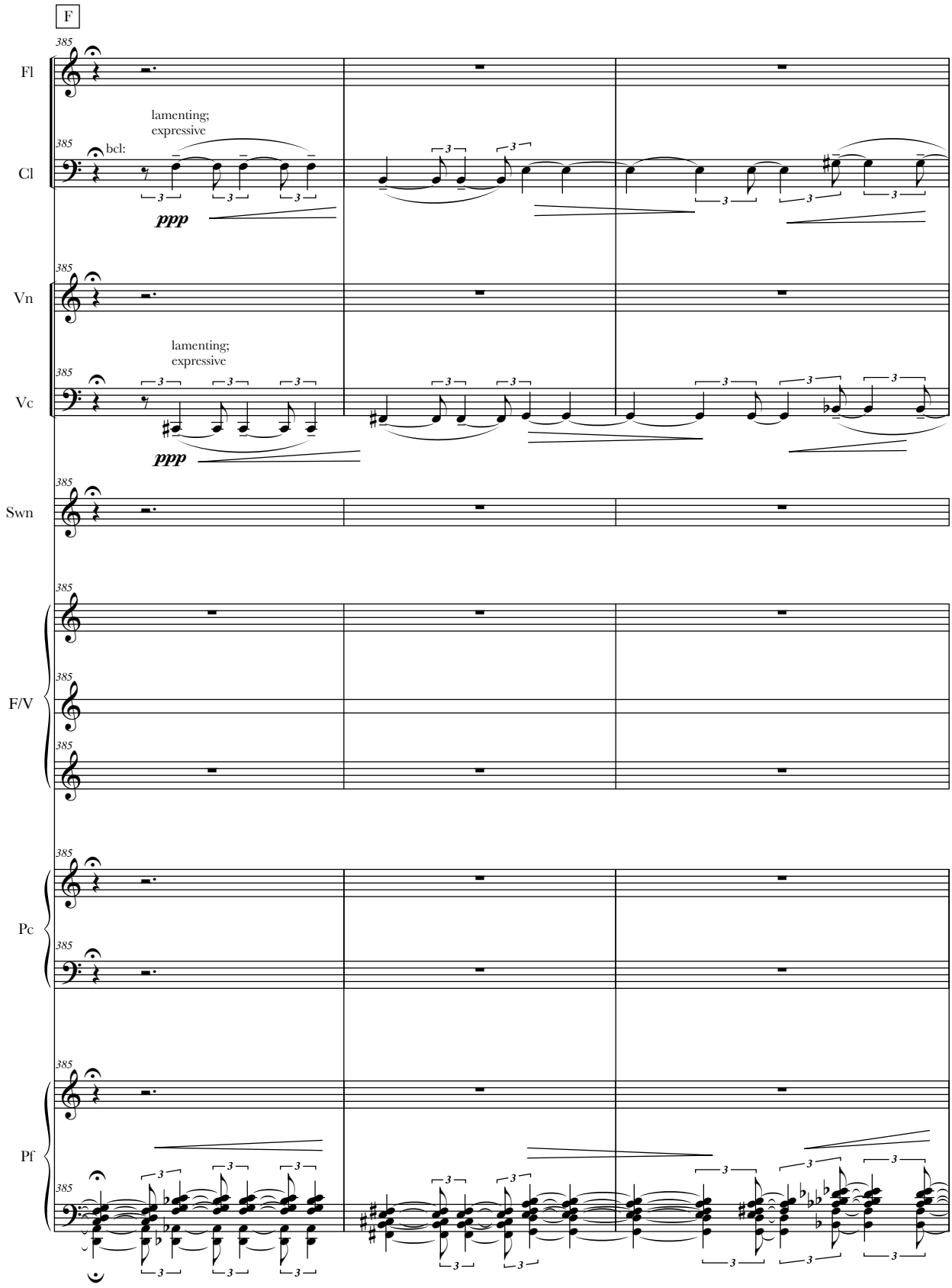

D
Fl
Cl
Vn
Vc
Swn
- ning
F/V
Pc
Pf

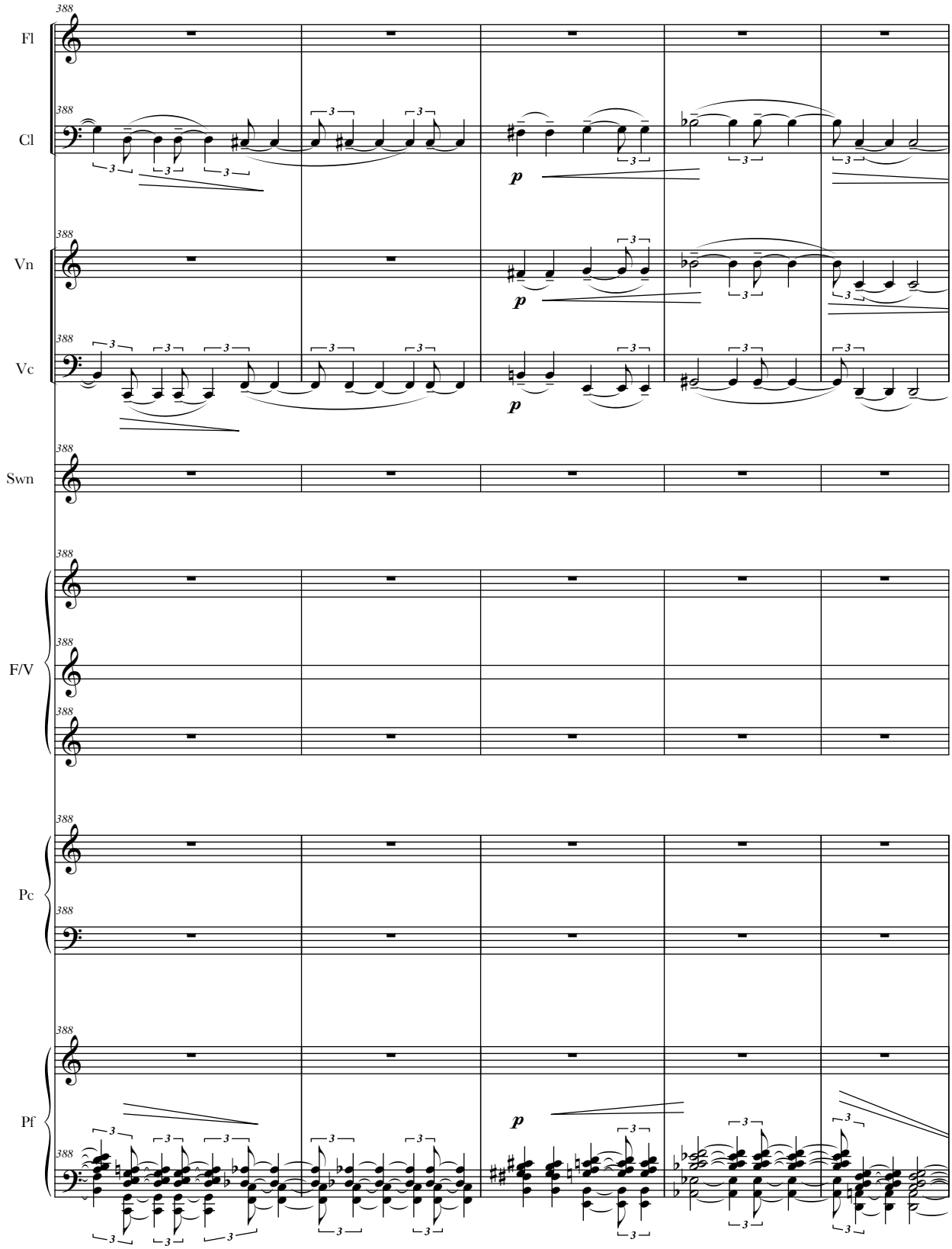

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
371
f
mf
pp
switch to bcl
SLOW BREATHING PATCH,
monphonic (no vocoding)
pp Ad lib - slow, meditative, very subtle
sounds continue
through fermatae

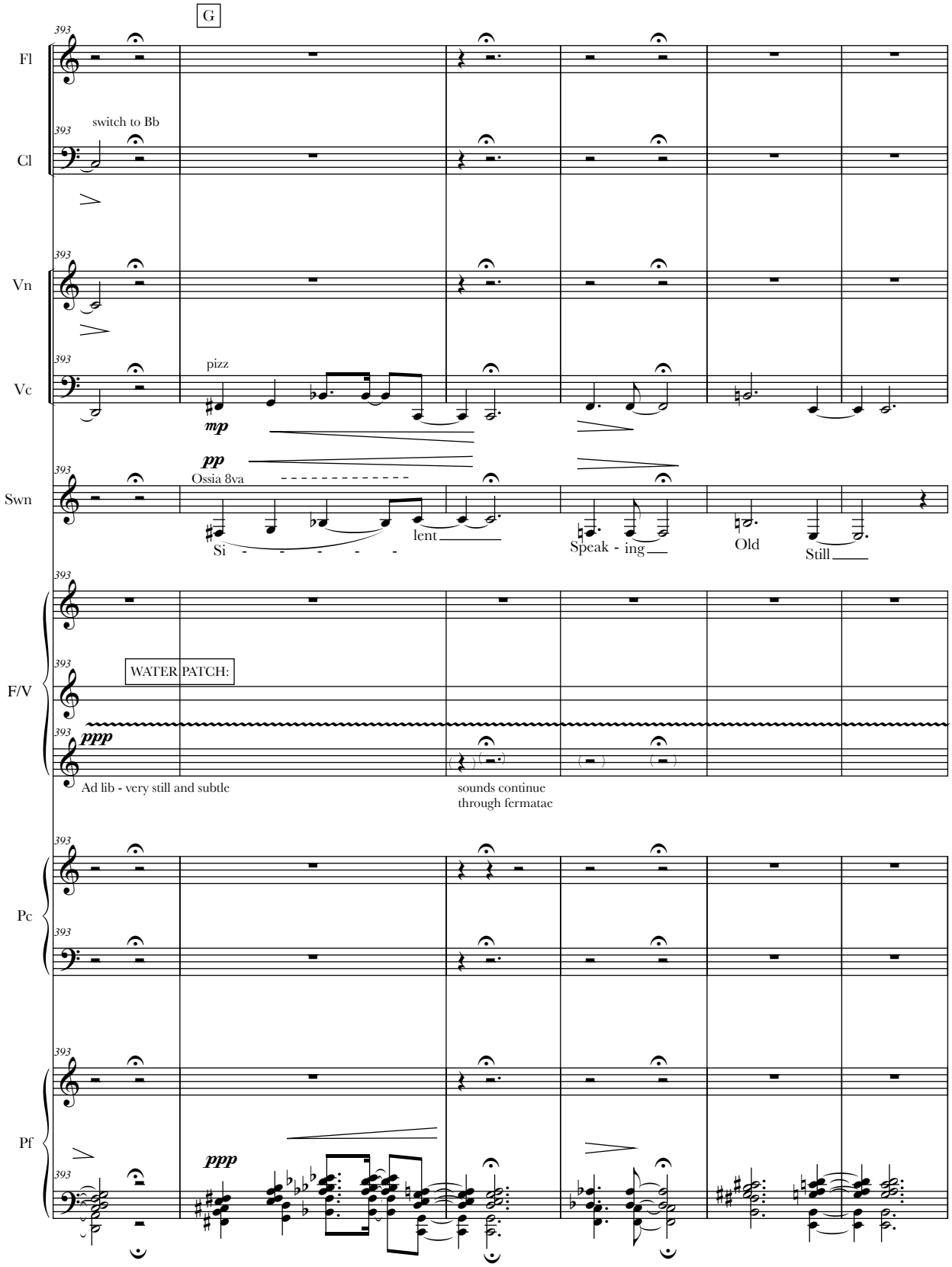
E II. POND/BABY

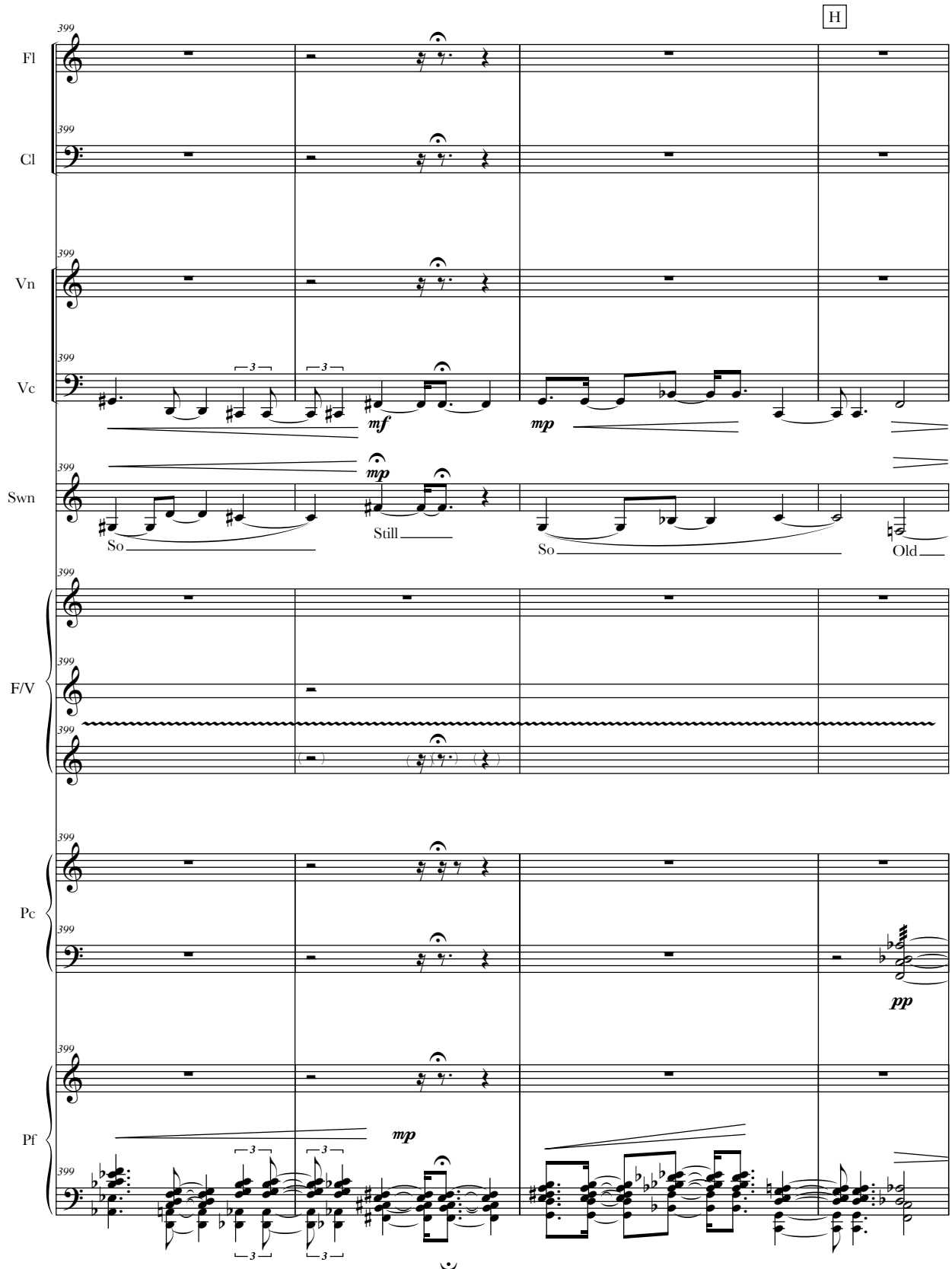


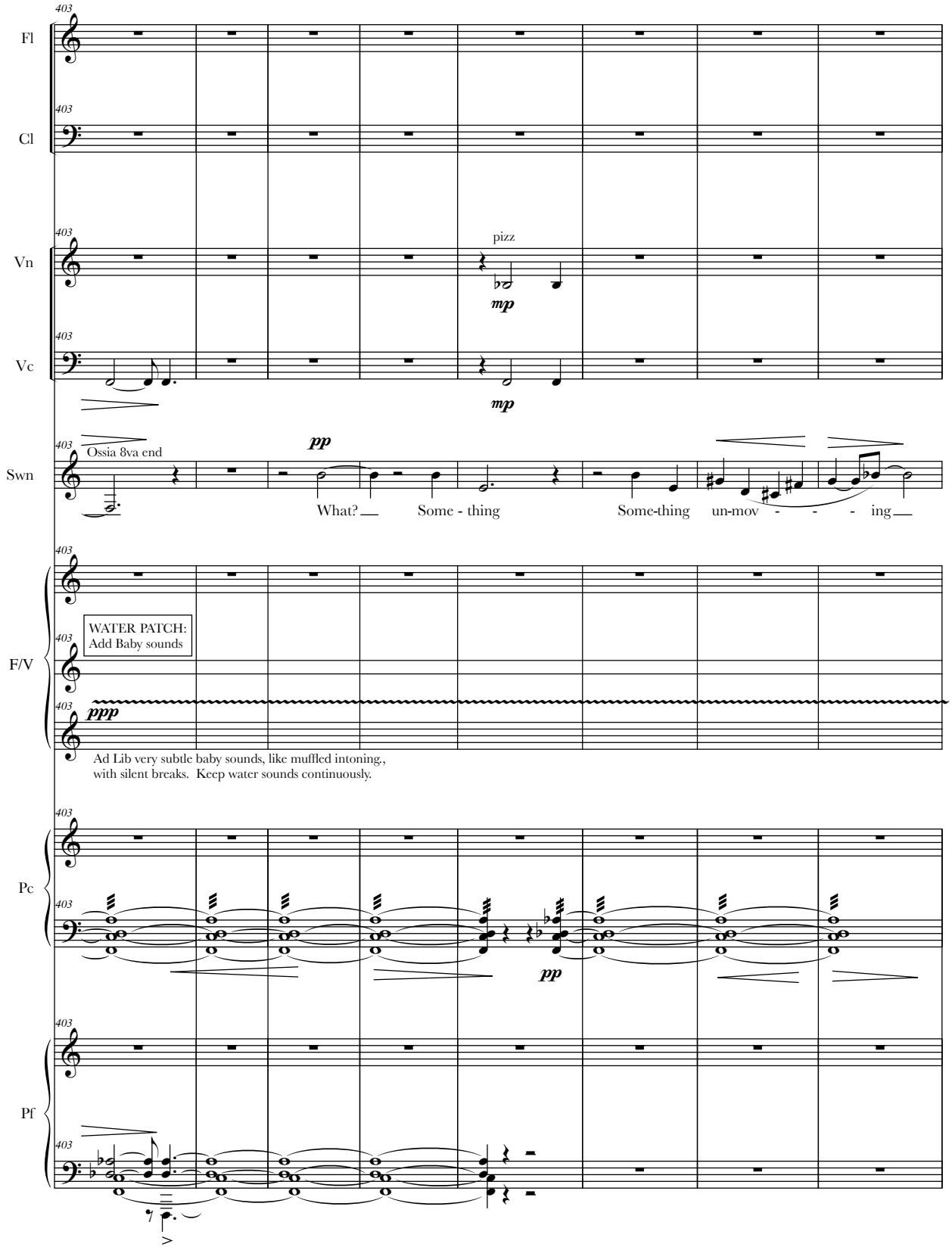

380
Fl
380
Cl
380
Vn
380
Vc
380
Swn
380
F/V
380
380
Pc
380
380
Pf
380
3

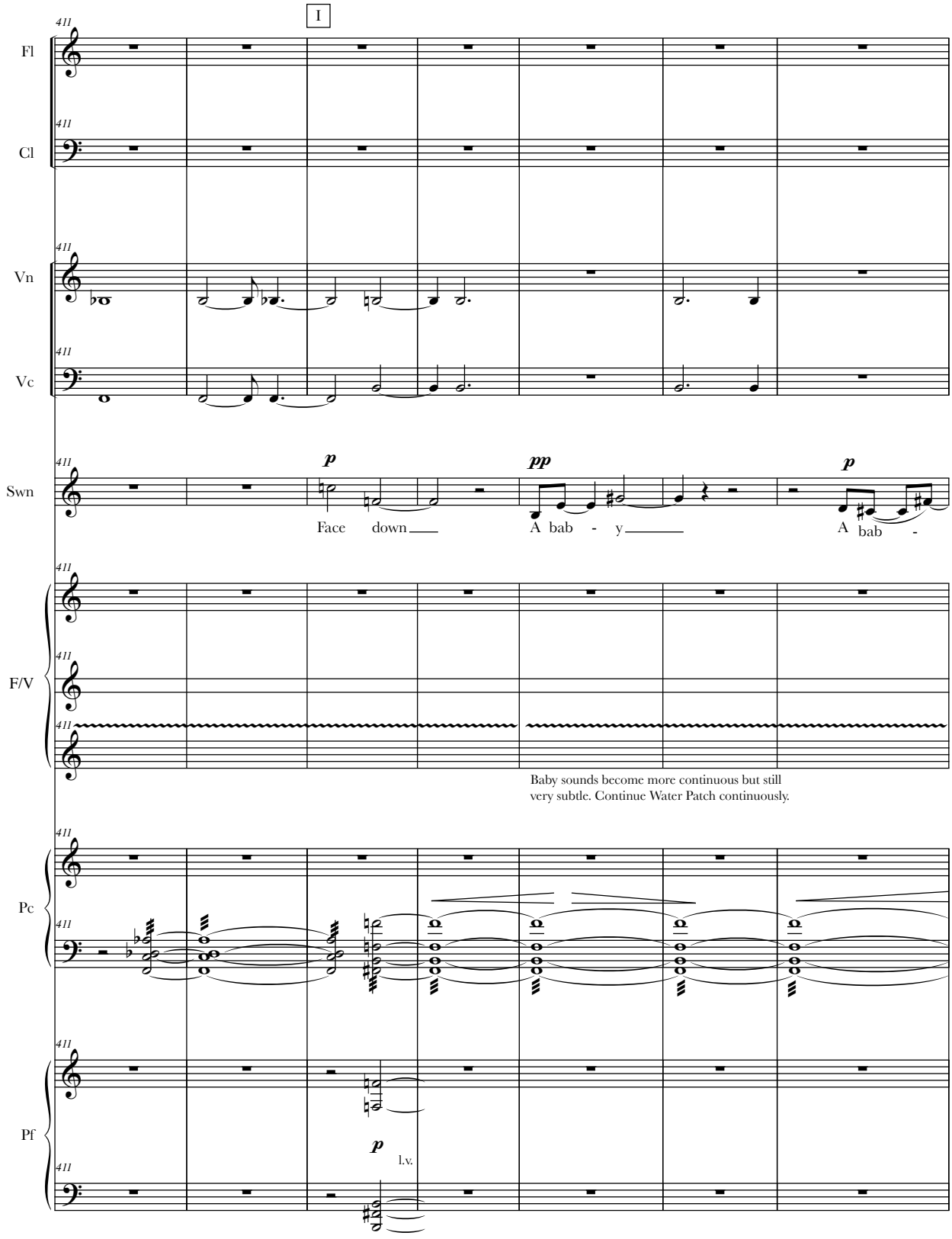

F
385
Fl
lamenting;
expressive
385
bcl:
Cl
ppp
385
Vn
lamenting;
expressive
385
Vc
ppp
385
Swn
385
F/V
385
385
385
Pc
385
385
385
Pf
385

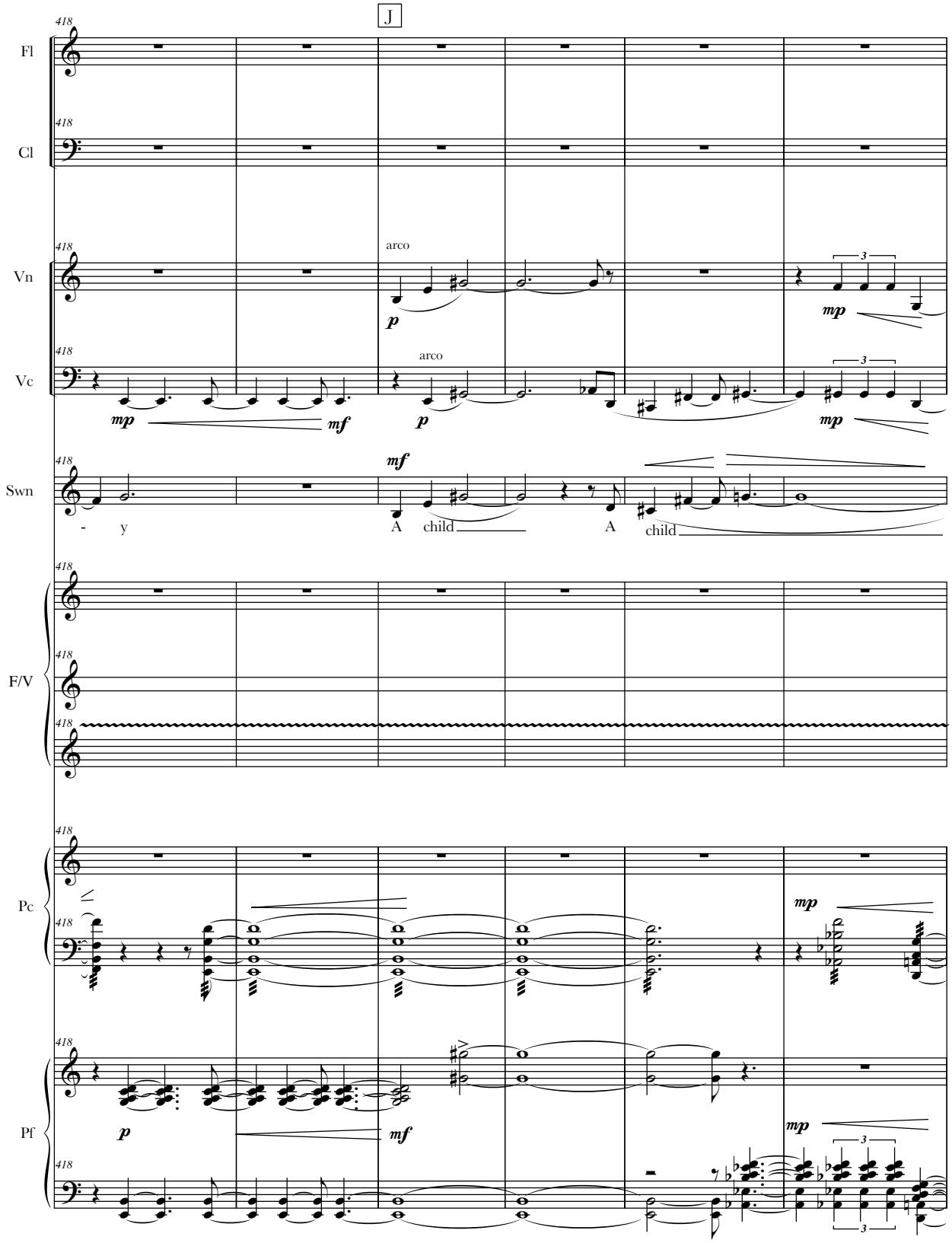

388
Fl
388
Cl
p
388
Vn
p
388
Vc
p
388
Swn
388
F/V
388
388
Pc
388
388
Pf
p
388

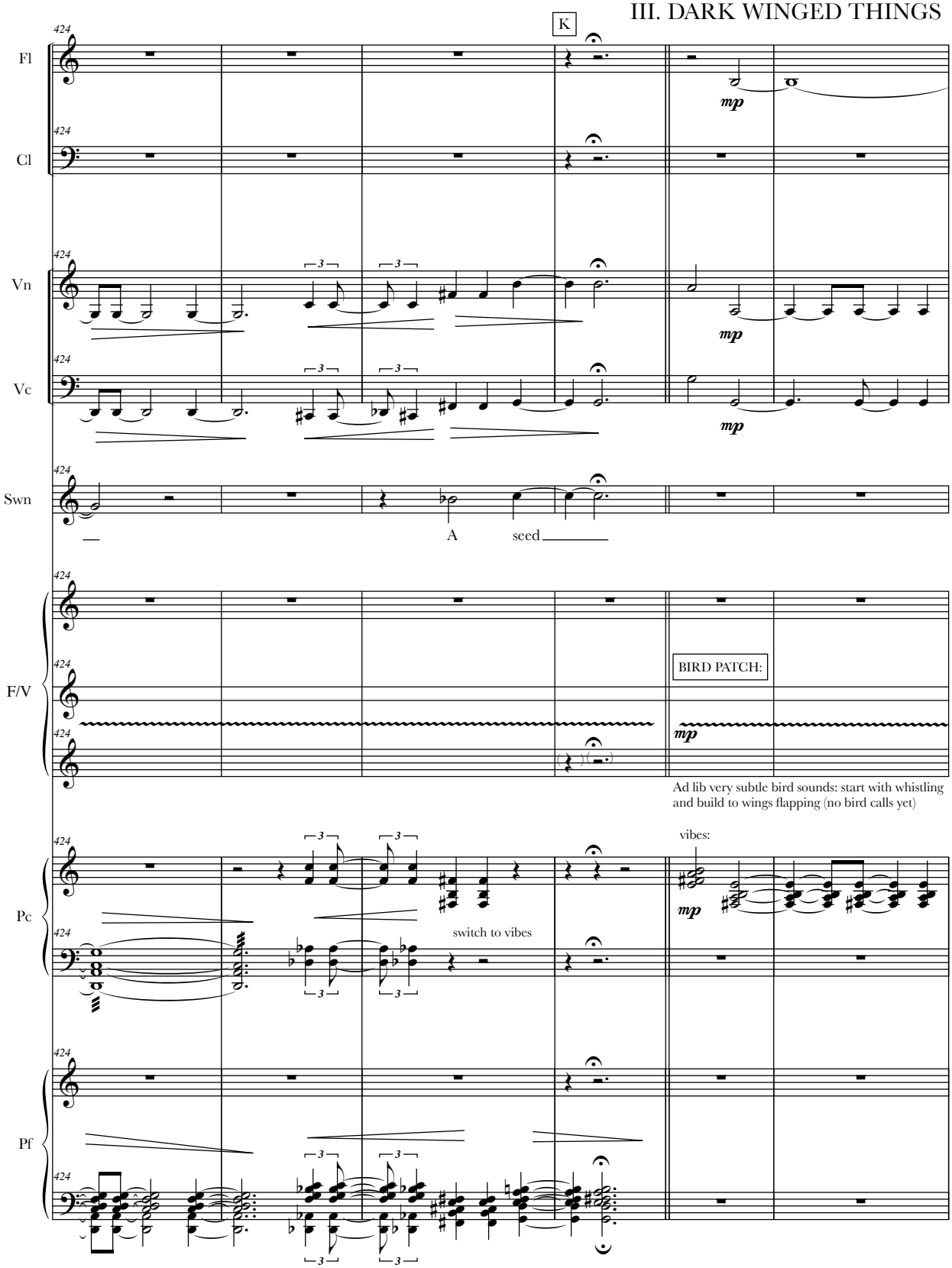

G
Fl
Cl
switch to Bb
Vn
Vc
pizz
mp
pp
Ossia 8va
Swn
Si - - - - - -
lent
Speak - ing
Old
Still
F/V
WATER PATCH:
ppp
Ad lib - very still and subtle
sounds continue
through fermatae
Pc
Pf
ppp

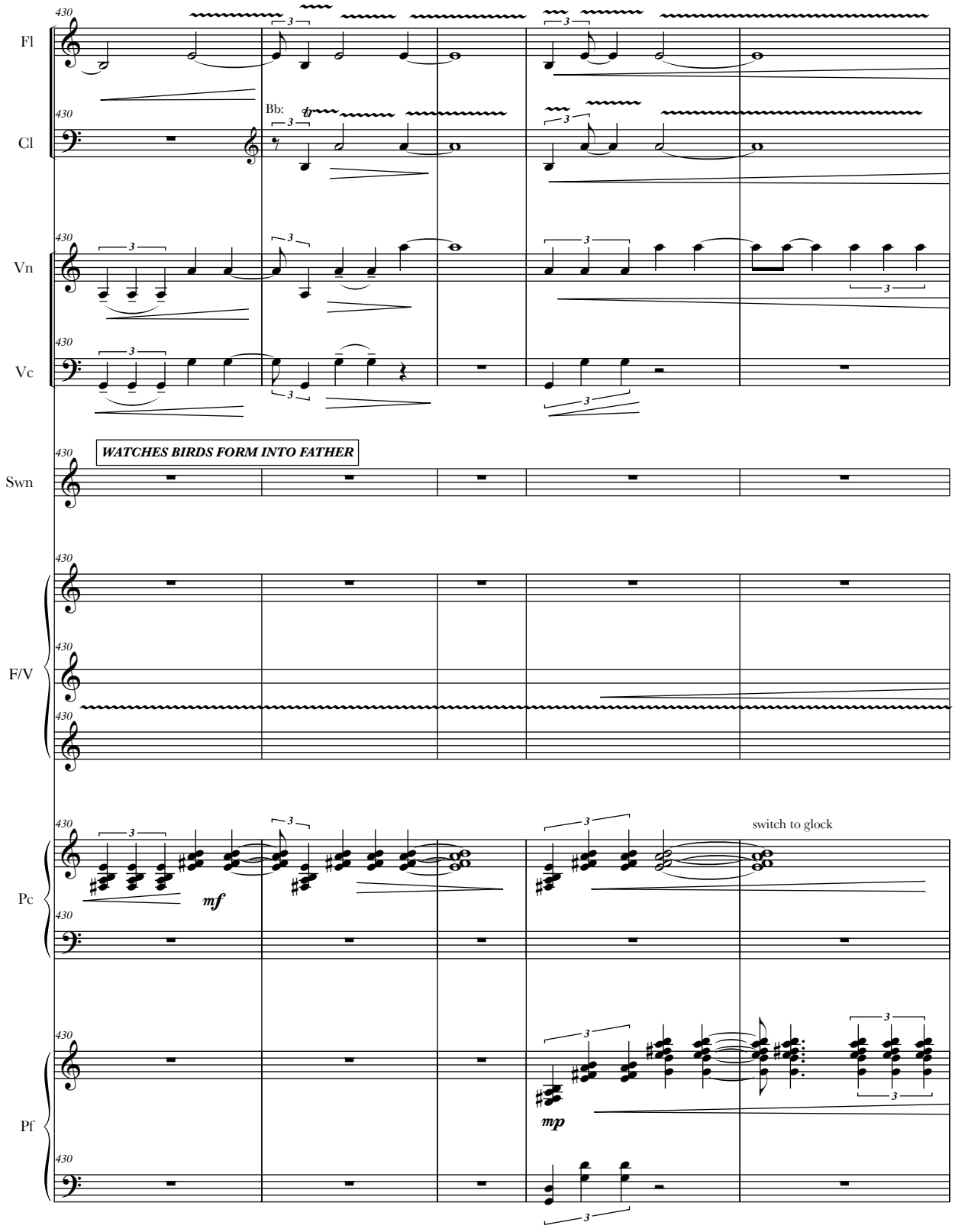

H
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
399
mf
mp
So
Still
So
Old
pp

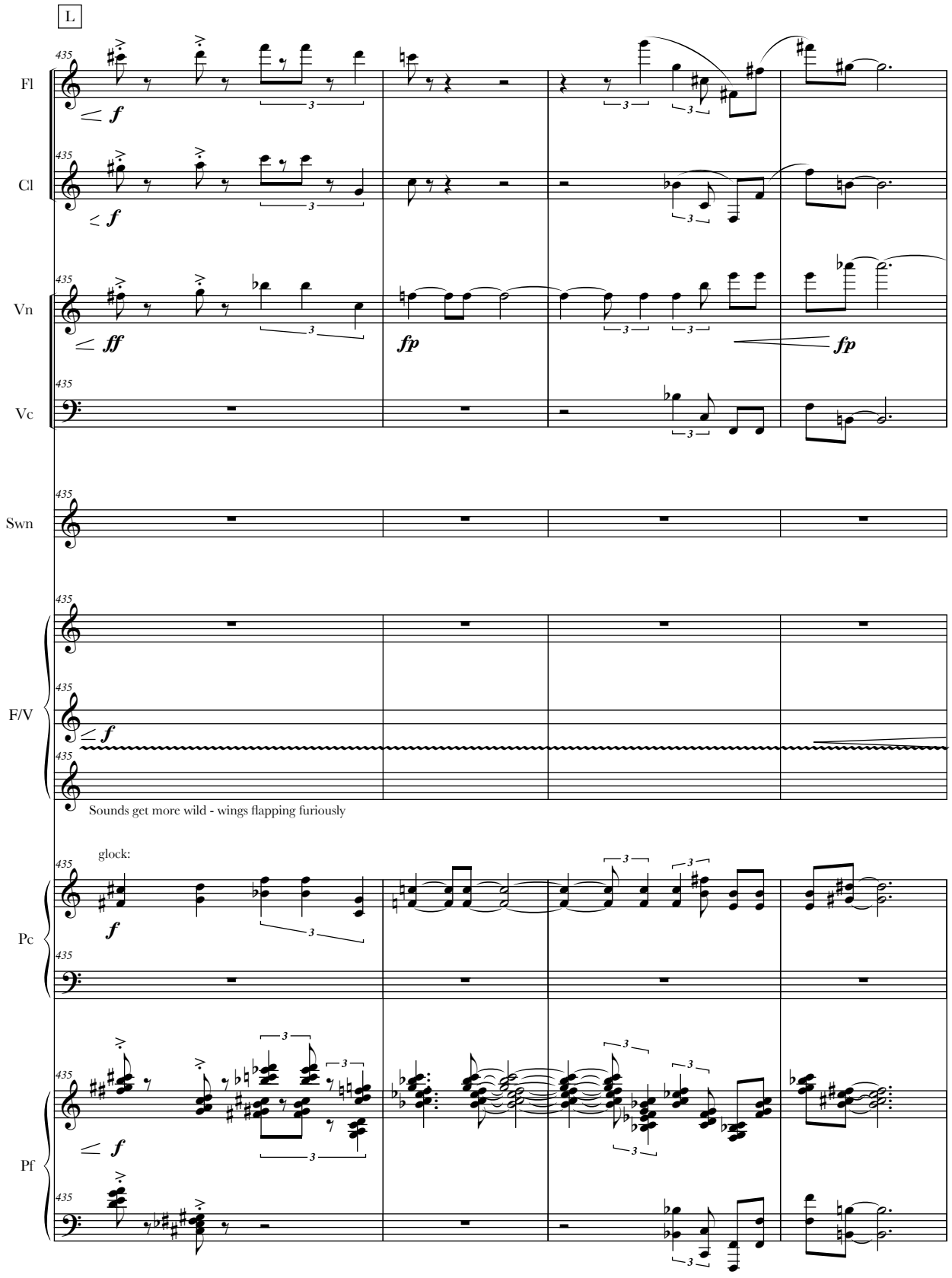

403
Fl
403
Cl
403
Vn
pizz
mp
403
Vc
mp
403
Ossia 8va end
Swn
pp
What? Some - thing Some-thing un-mov - - - ing
403
WATER PATCH:
Add Baby sounds
F/V
403
ppp
Ad Lib very subtle baby sounds, like muffled intoning.,
with silent breaks. Keep water sounds continuously.
403
Pc
403
pp
403
Pf
403

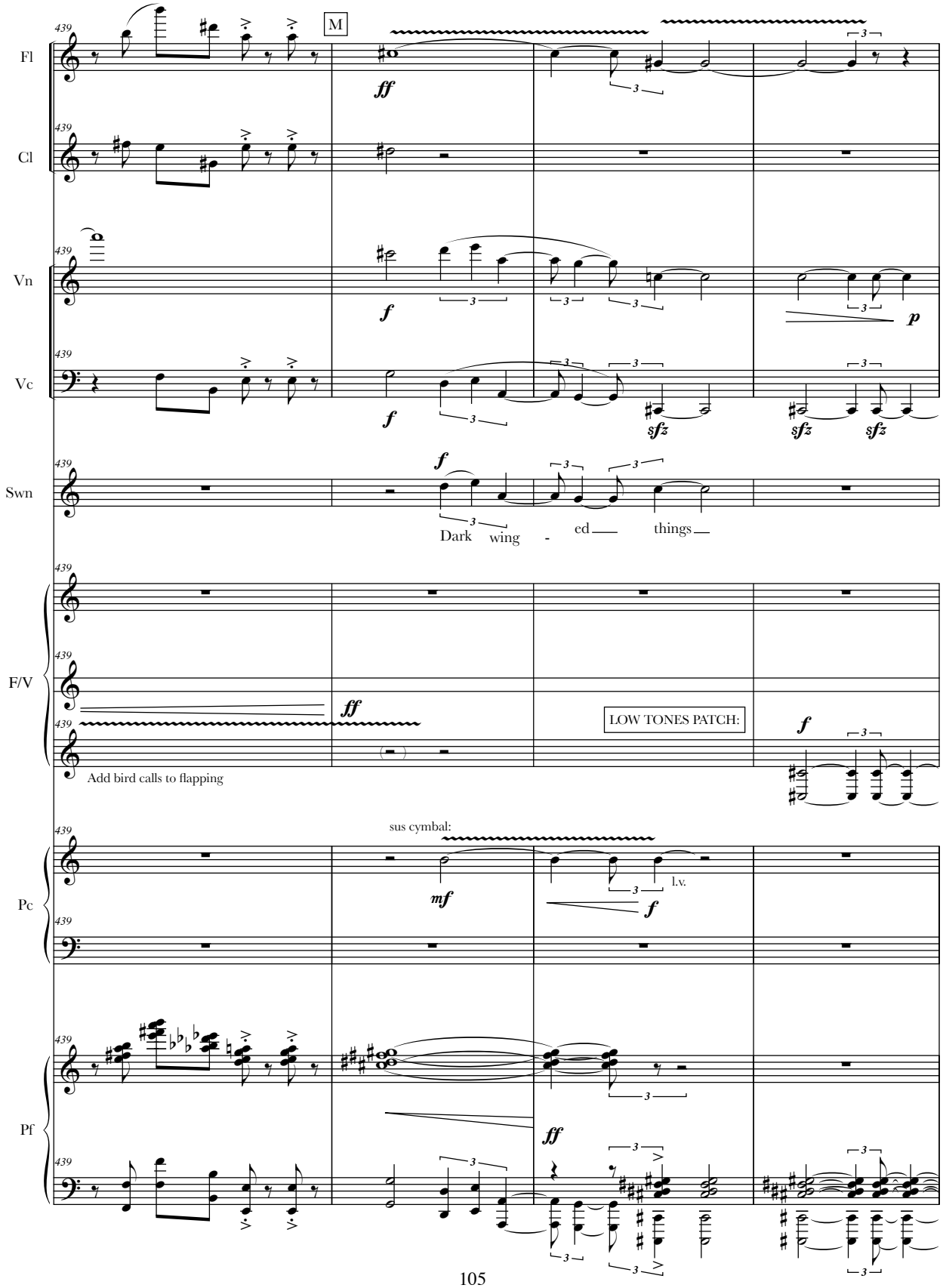

I
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
p
pp
p
Face down
A bab - y
A bab -
Baby sounds become more continuous but still very subtle. Continue Water Patch continuously.
p
l.v.

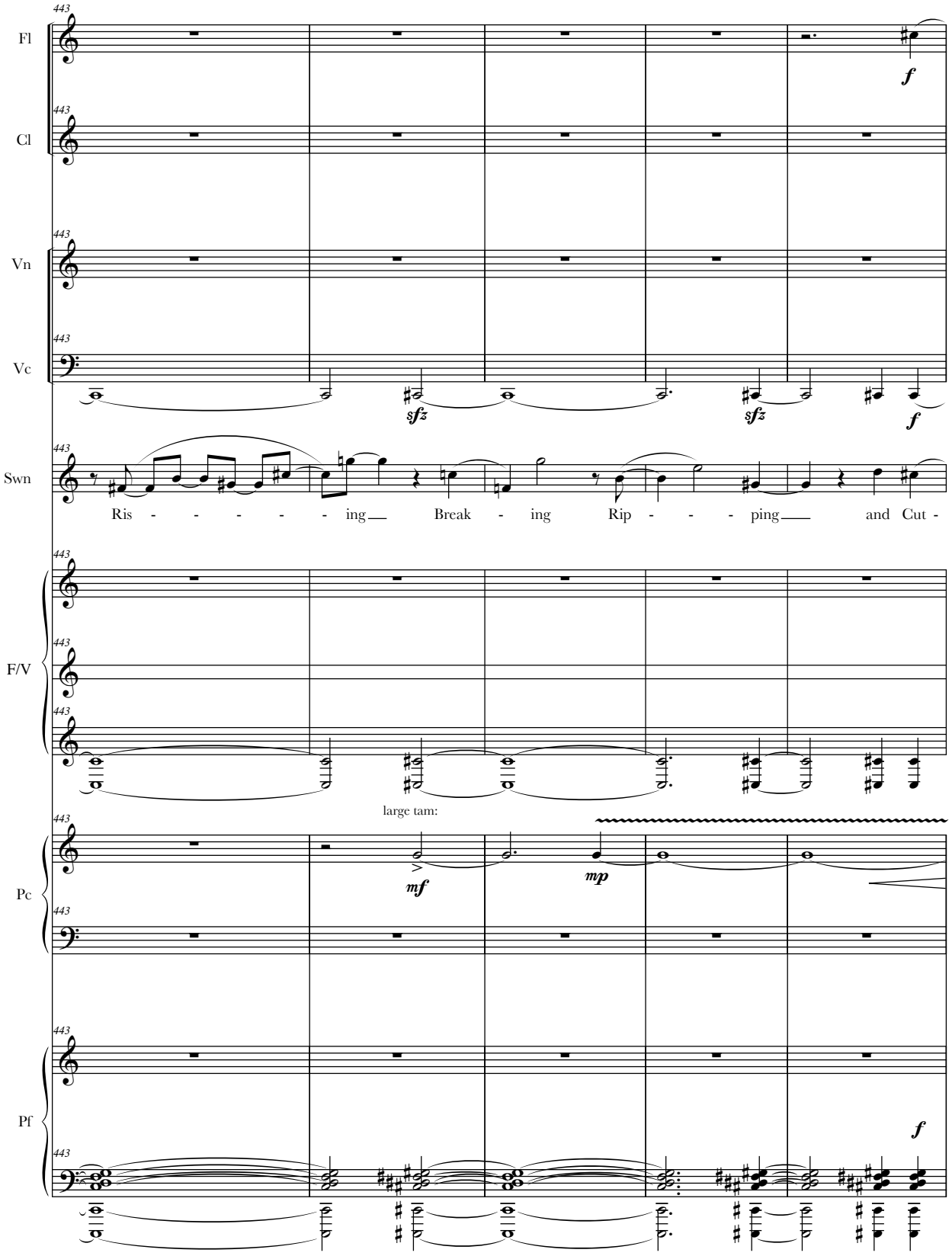

J
418
Fl
Cl
Vn
arco
p
mp
Vc
arco
mp
mf
p
mp
Swn
mf
- y
A child
A child
F/V
Pc
mp
Pf
p
mf
mp

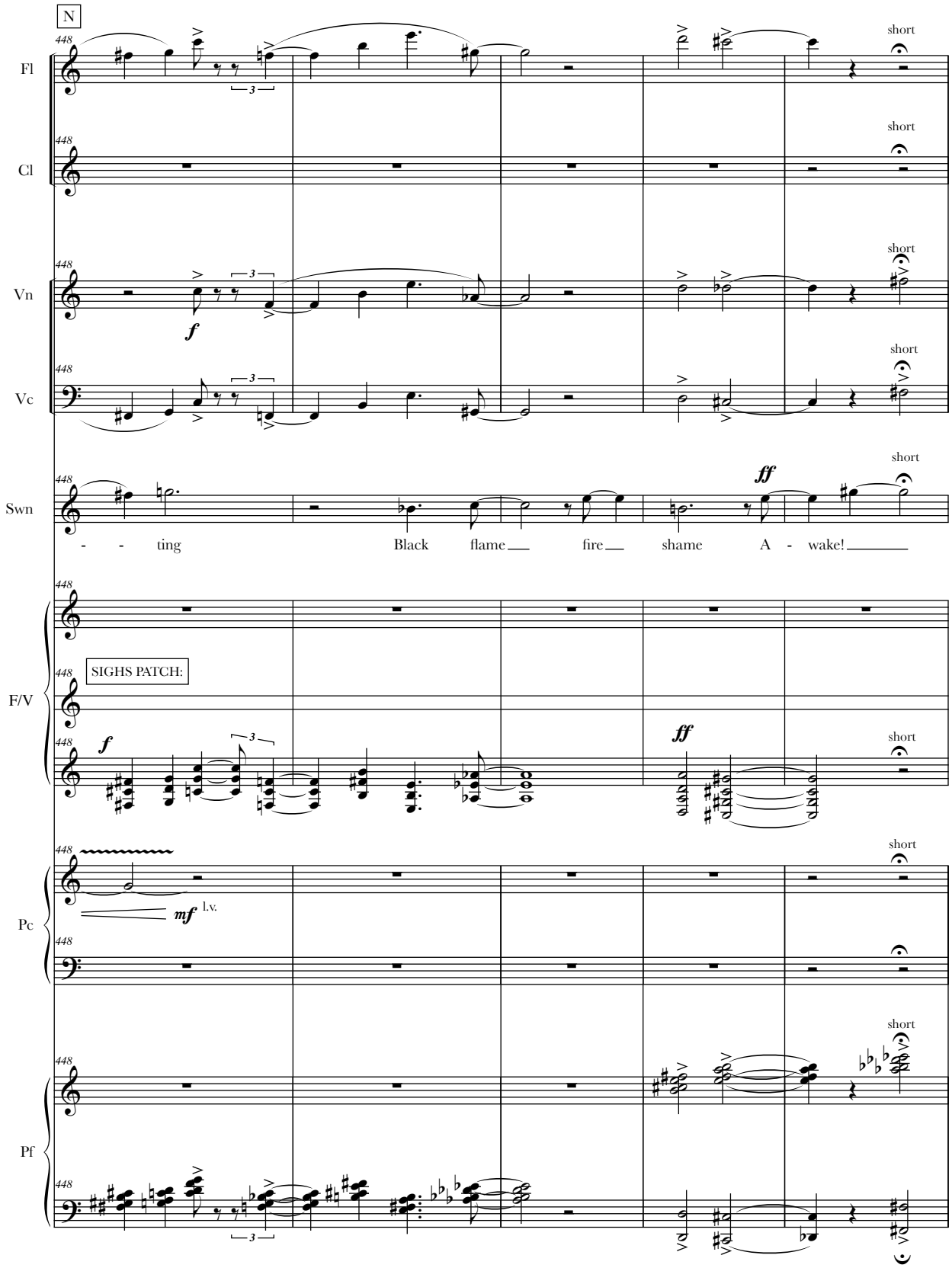

K
Fl
Cl
Vn
Vc
Swn
A seed
F/V
BIRD PATCH:
Ad lib very subtle bird sounds: start with whistling and build to wings flapping (no bird calls yet)
vibes:
Pc
switch to vibes
Pf

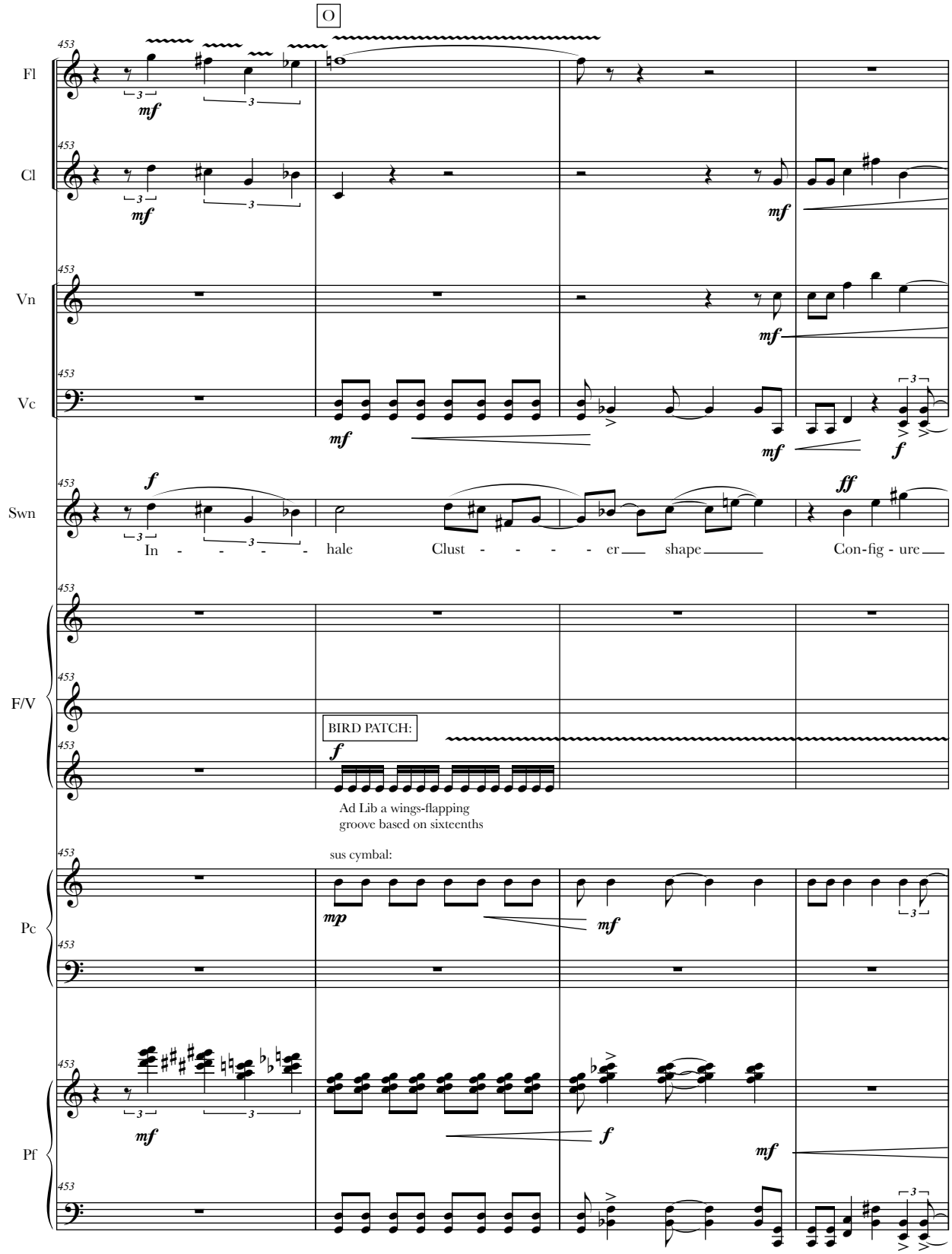

Fl
Cl
Bb:
Vn
Vc
WATCHES BIRDS FORM INTO FATHER
Swn
F/V
Pc
mf
switch to glock
Pf
mp

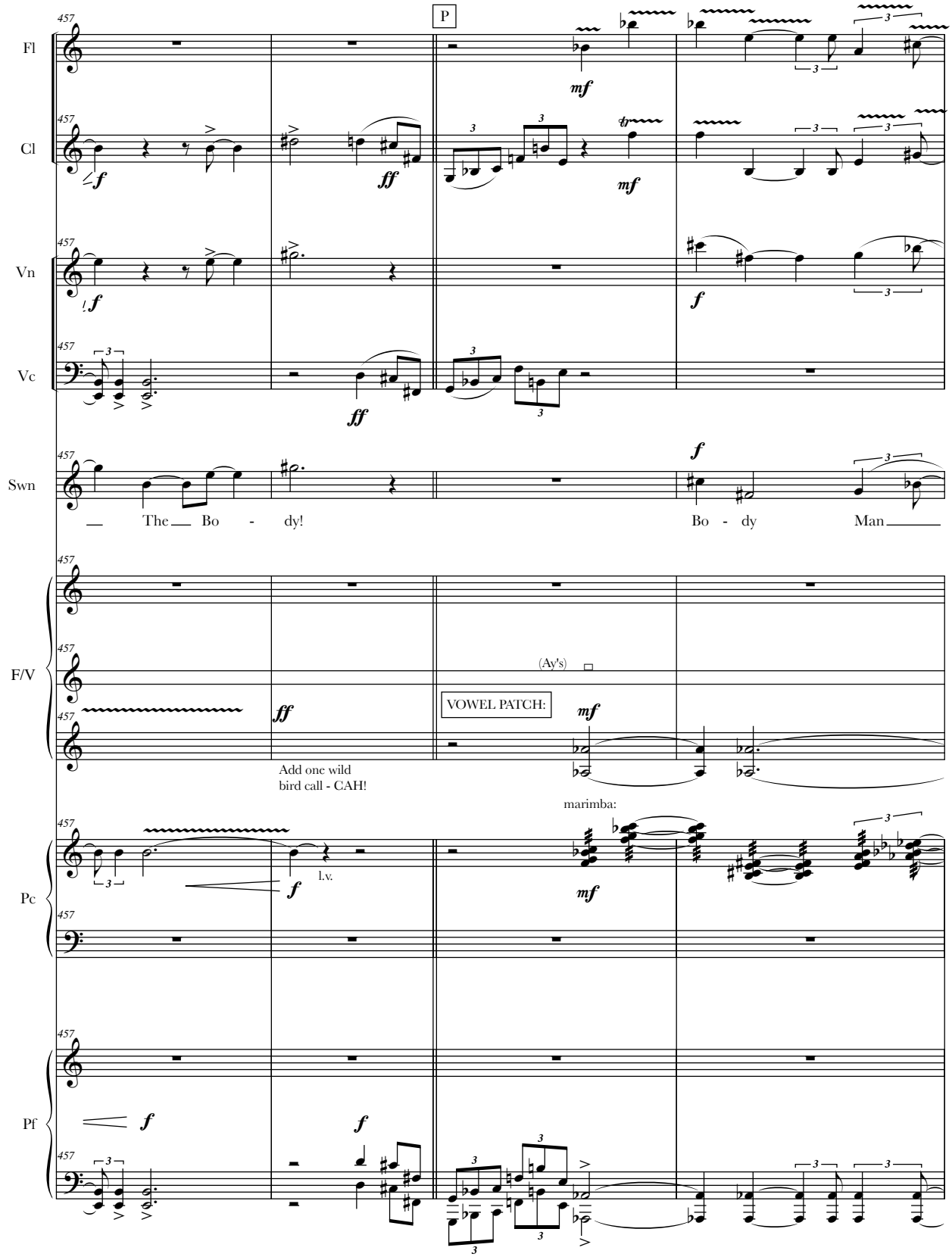

L
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
435
f
ff
fp
Sounds get more wild - wings flapping furiously
glock:

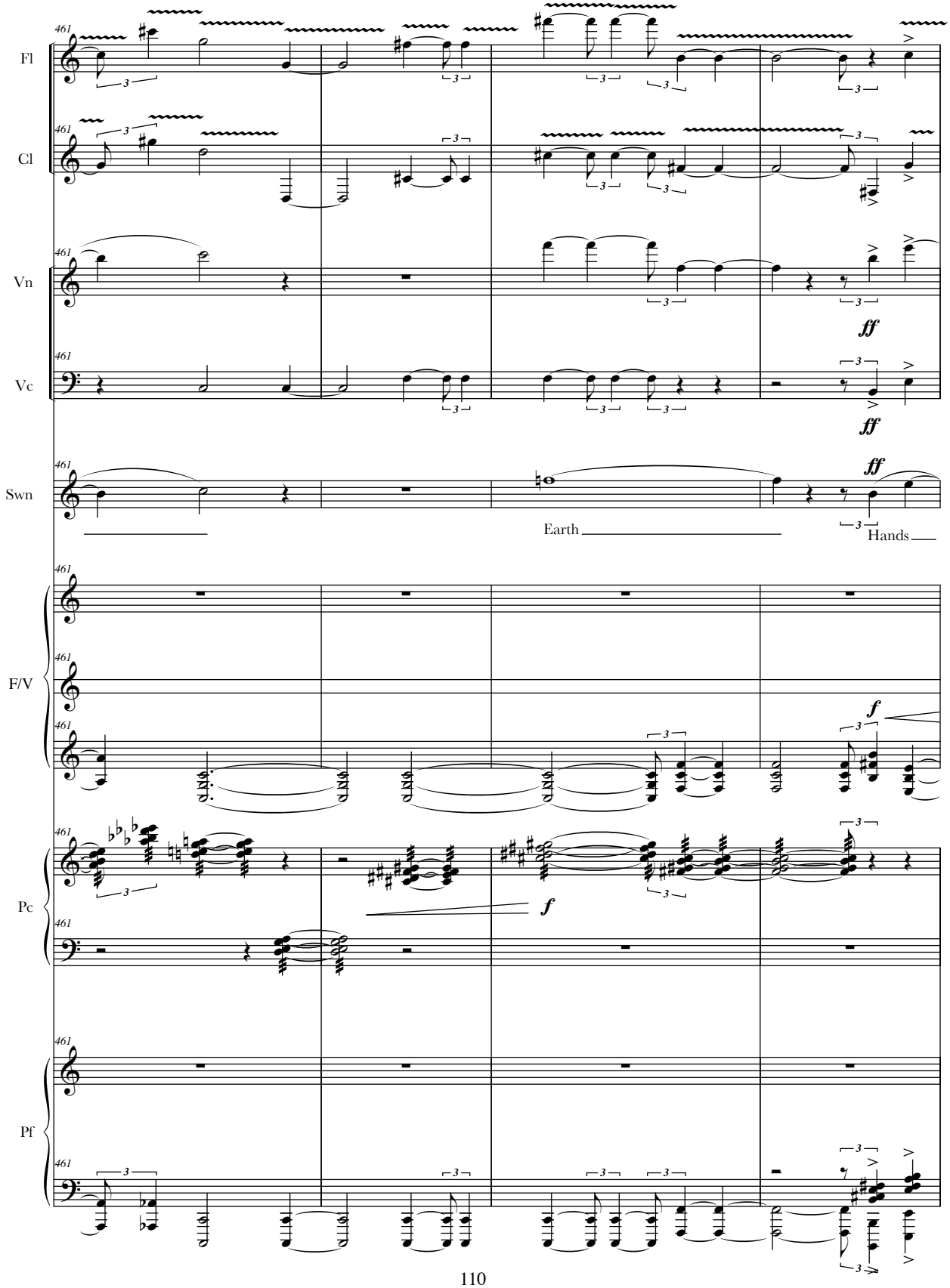

439
M
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
ff
f
p
sfz
Dark wing - ed things
Add bird calls to flapping
LOW TONES PATCH:
sus cymbal:
mf
l.v.

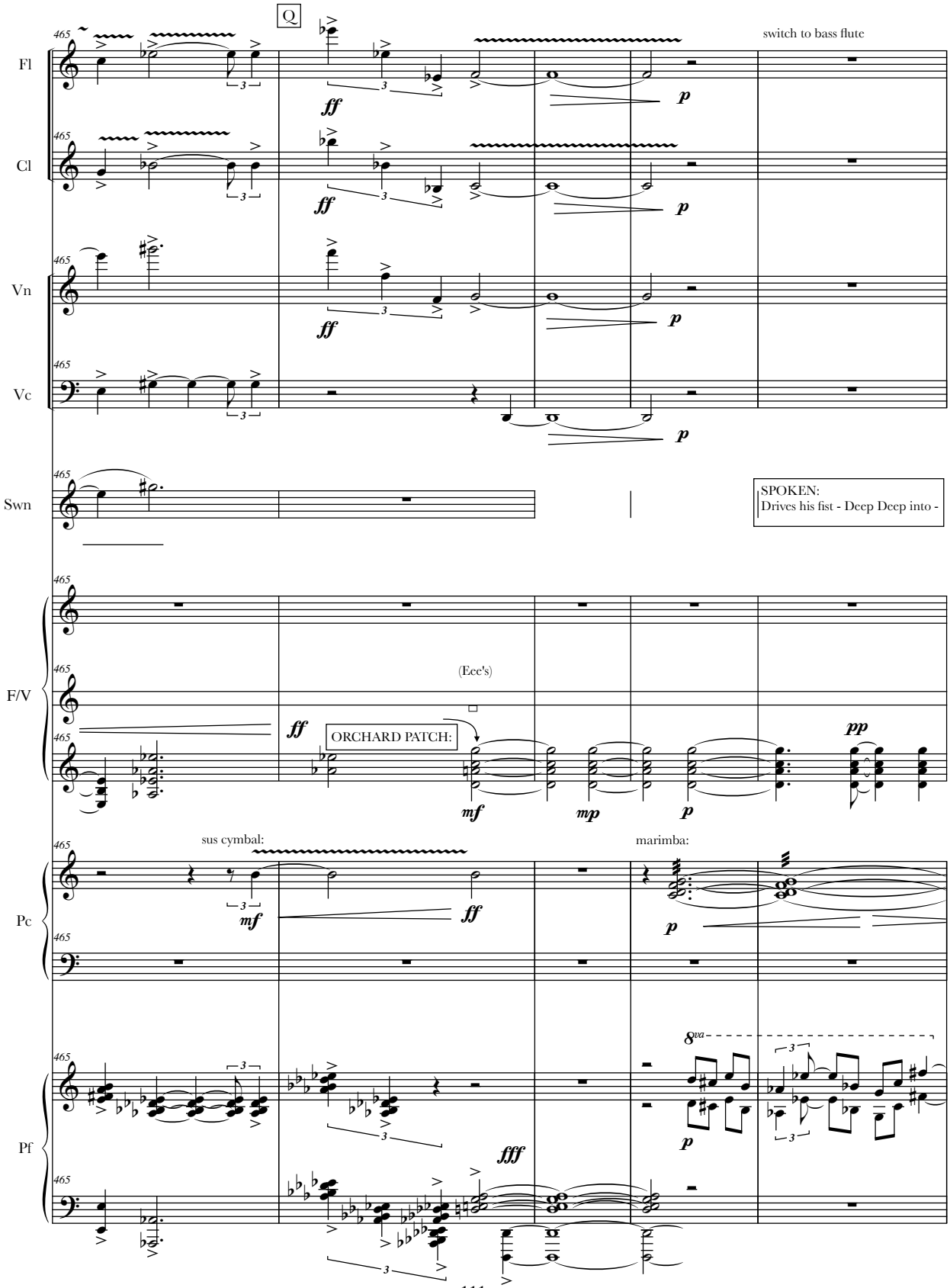

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
443
f
sfz
sfz
f
Ris - - - - - - ing Break - ing Rip - - - ping and Cut -
large tam:
mf
mp
f

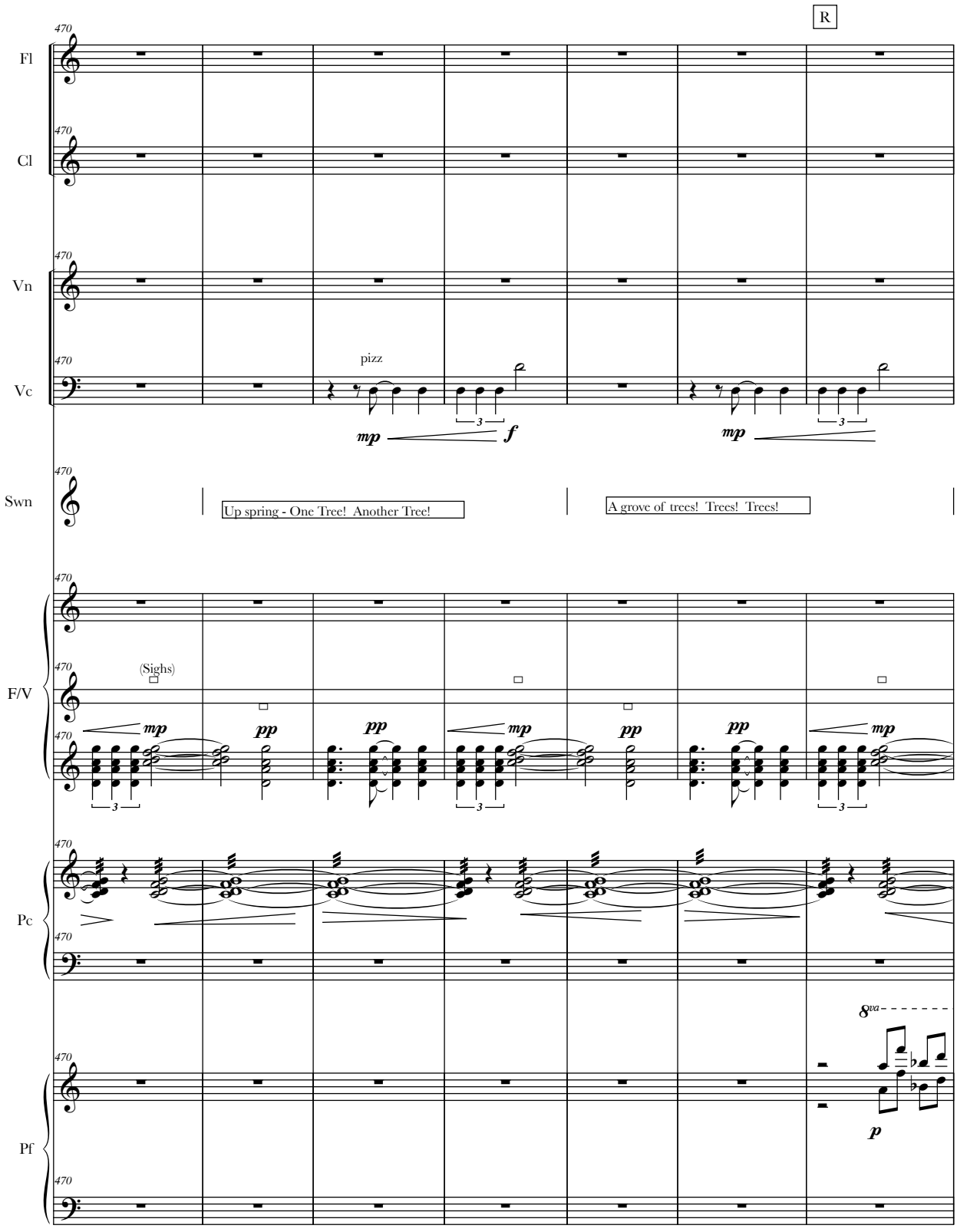

N
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
448
short
f
ff
mf l.v.
- - ting Black flame fire shame A - wake!
SIGHS PATCH:

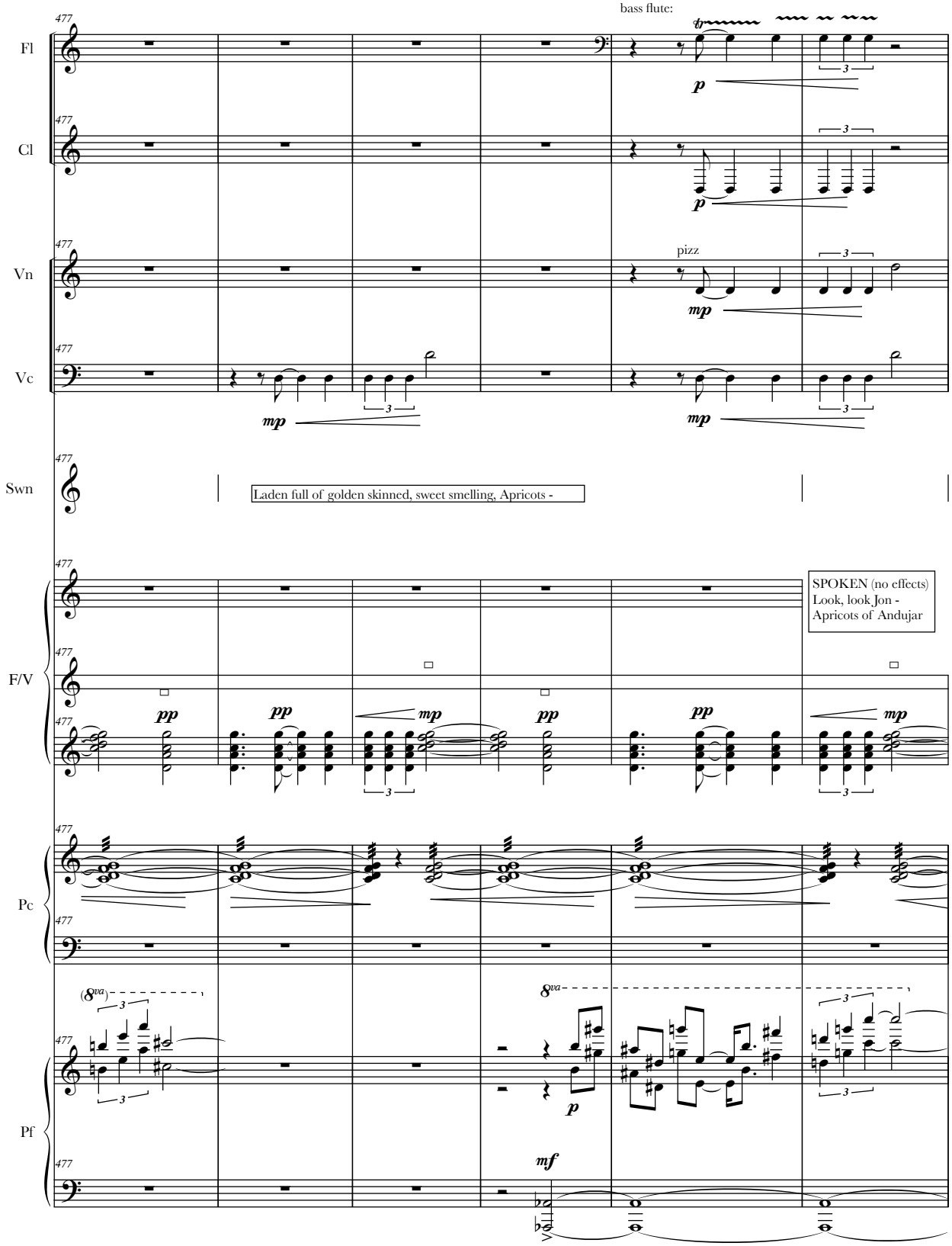

O
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
453
mf
f
ff
mp
In - - - - - hale Clust - - - - - er shape Con-fig - ure
BIRD PATCH:
Ad Lib a wings-flapping
groove based on sixteenths
sus cymbal:

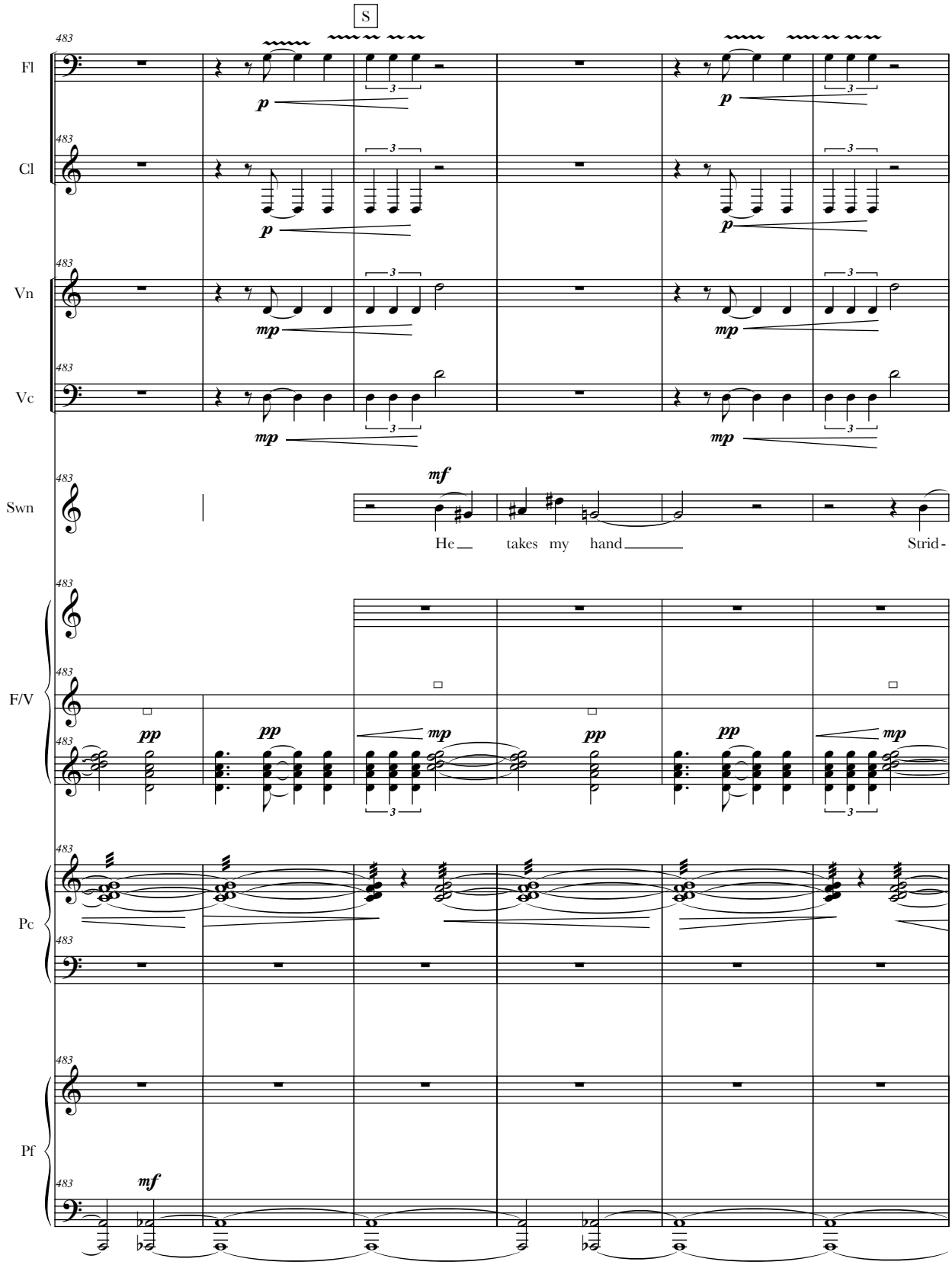

P
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
457
mf
ff
f
tr
3
The Bo - dy!
Bo - dy Man
(Ay's)
VOWEL PATCH:
Add one wild
bird call - CAH!
marimba:
l.v.

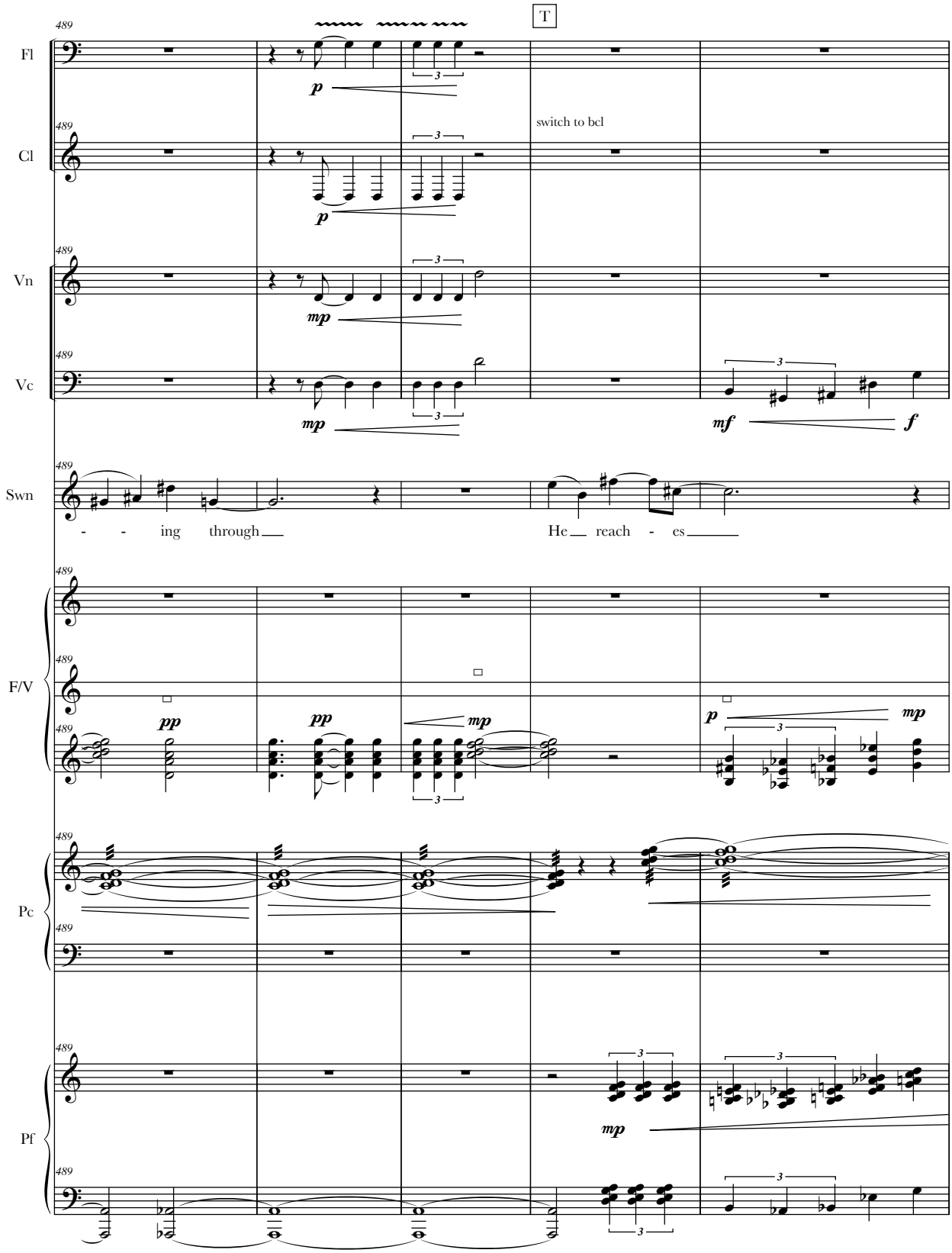

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
461
3
ff
f
Earth
Hands

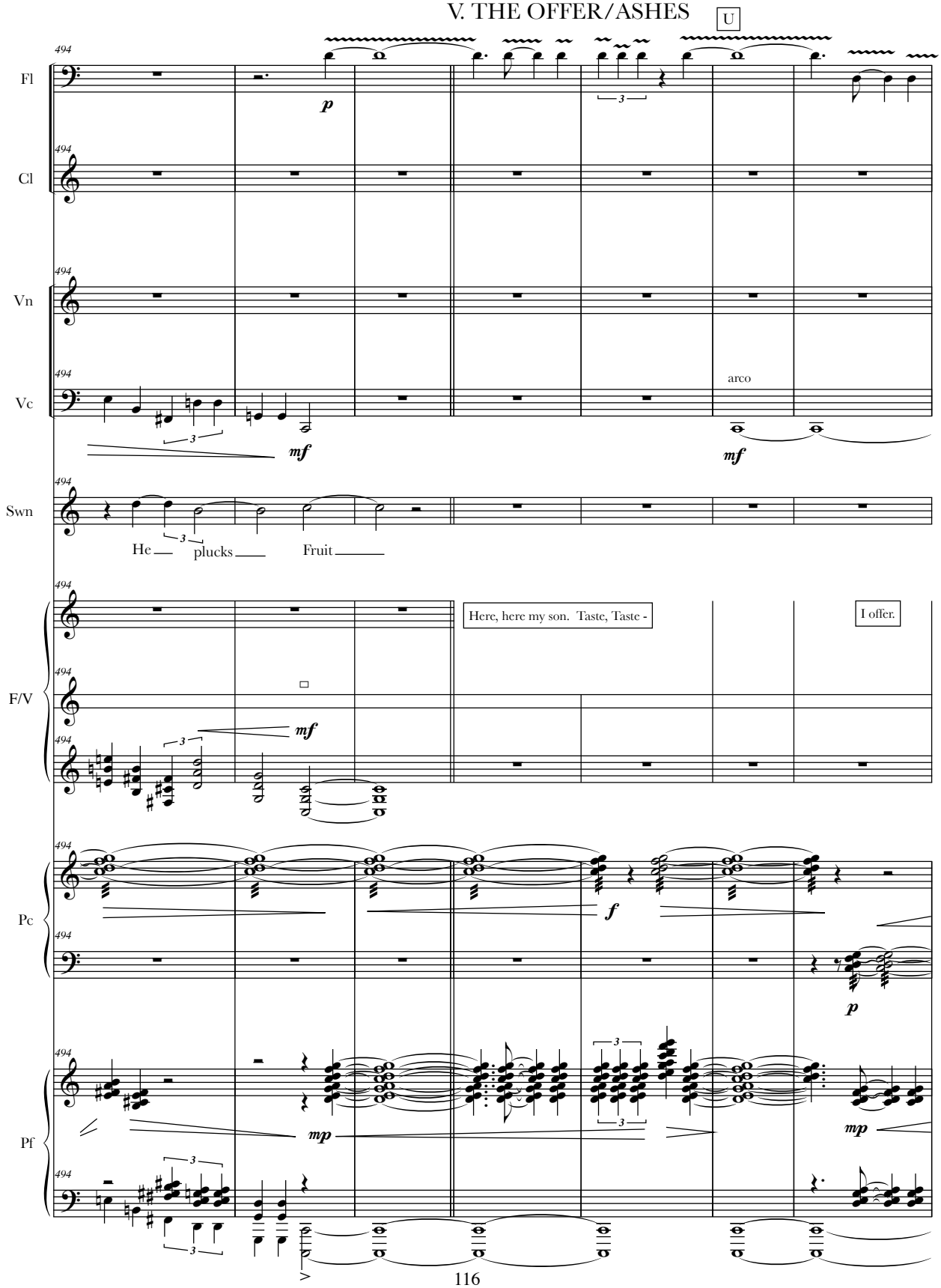

Q
switch to bass flute
Fl
Cl
Vn
Vc
Swn
SPOKEN:
Drives his fist - Deep Deep into -
F/V
(Ece's)
ORCHARD PATCH:
sus cymbal:
marimba:
Pc
Pf
8va

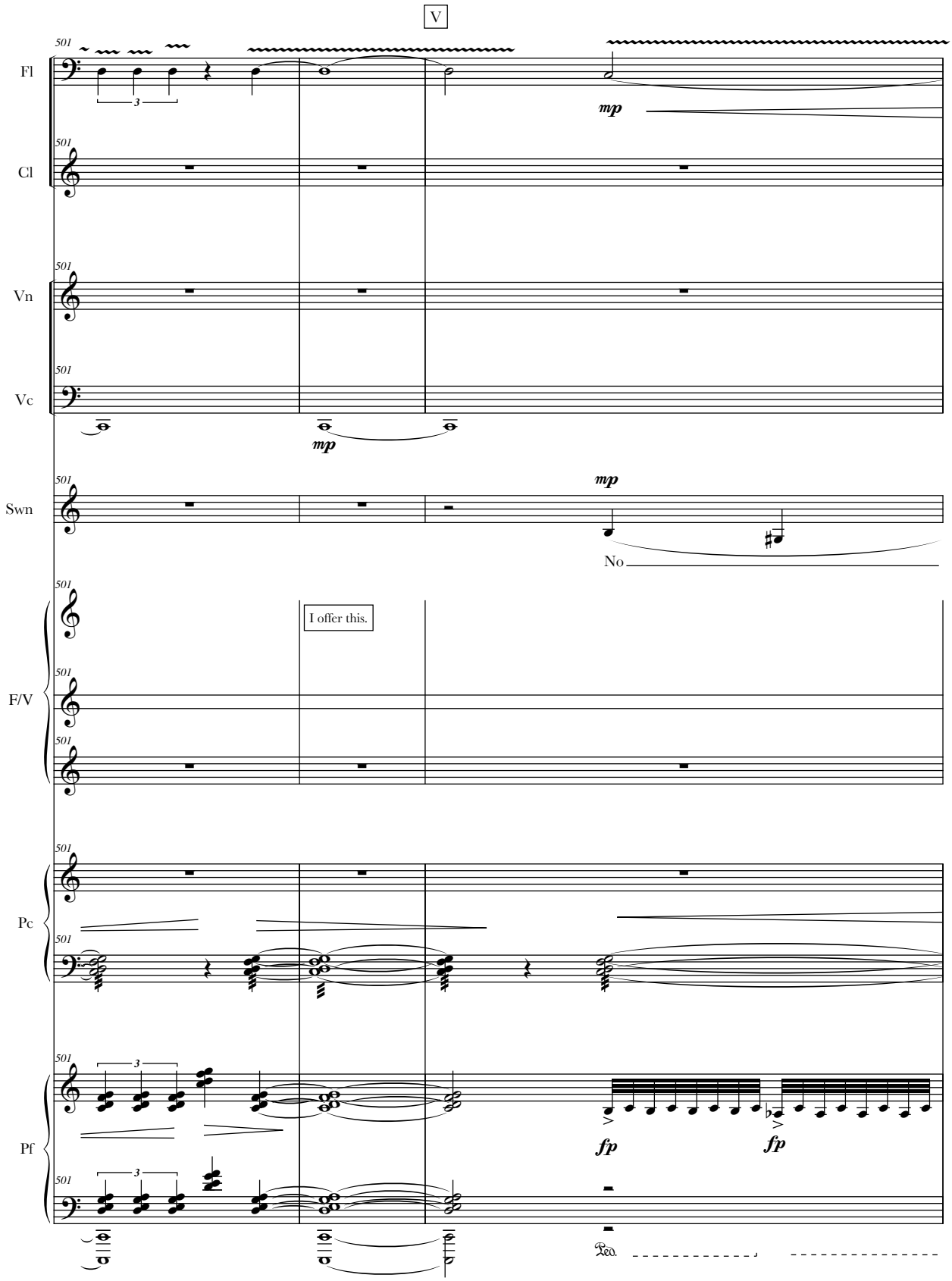

R
Fl
Cl
Vn
Vc
pizz.
mp
f
mp
Swn
Up spring - One Tree! Another Tree!
A grove of trees! Trees! Trees!
F/V
(Sighs)
mp
pp
pp
mp
pp
pp
mp
Pc
Pf
8va
p

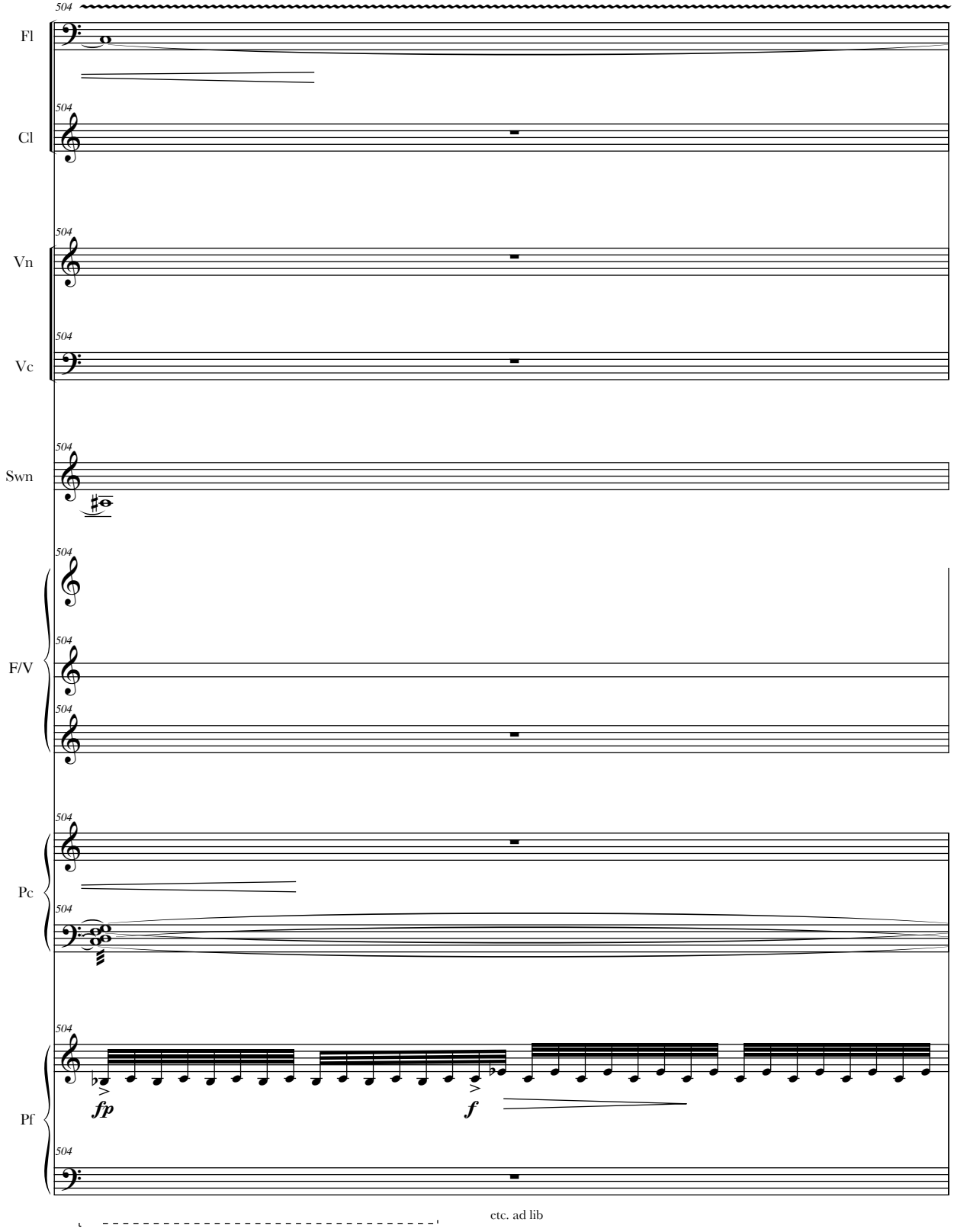

bass flute:
Fl
Cl
Vn
pizz
Vc
Swn
Laden full of golden skinned, sweet smelling, Apricots -
F/V
SPOKEN (no effects)
Look, look Jon -
Apricots of Andujar
Pc
Pf

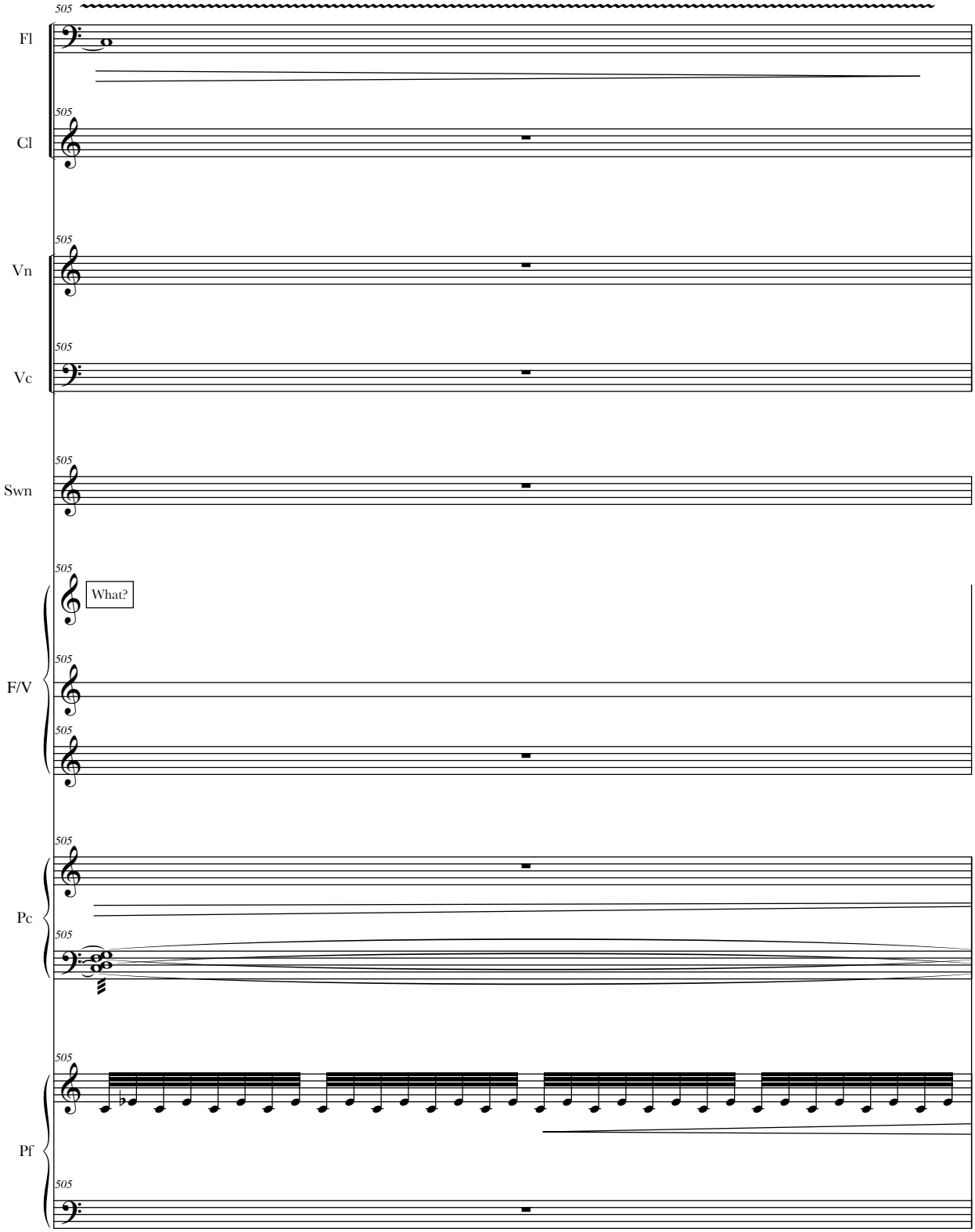

S
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
He takes my hand Strid-

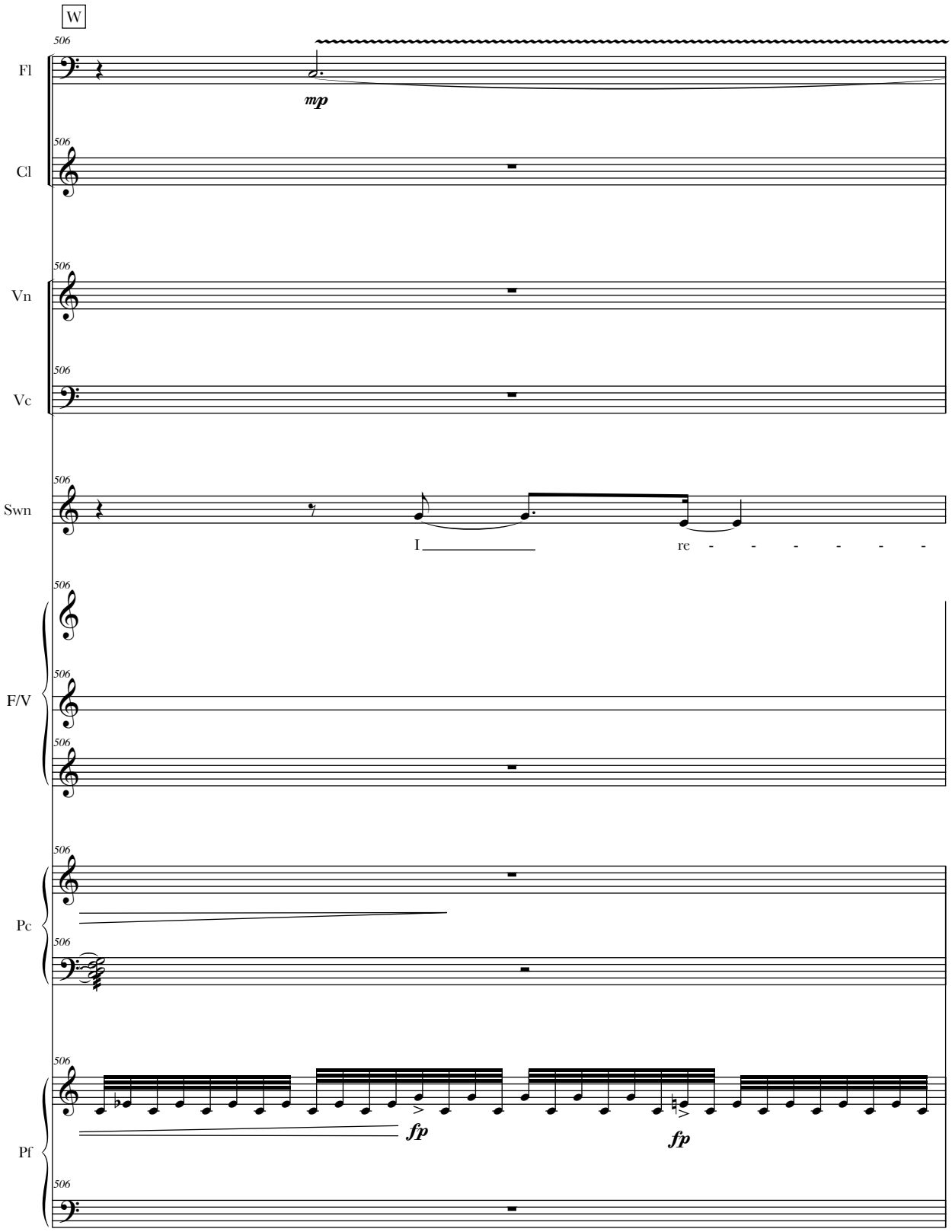

T
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
489
p
mp
mf
f
pp
switch to bcl
- - ing through
He reach - es

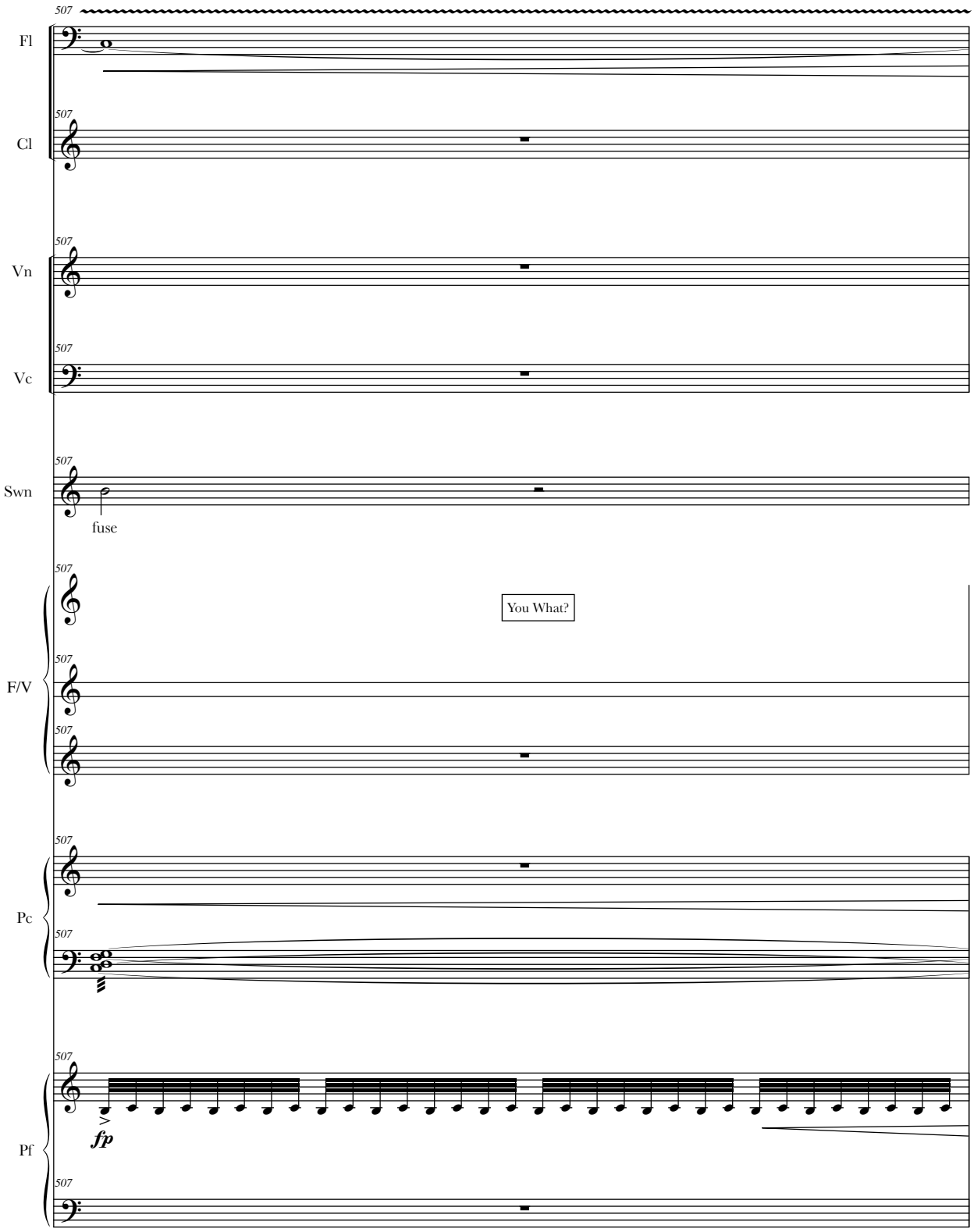

U
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
494
p
mf
arco
He plucks Fruit
Here, here my son. Taste, Taste -
I offer.
f
mp
3

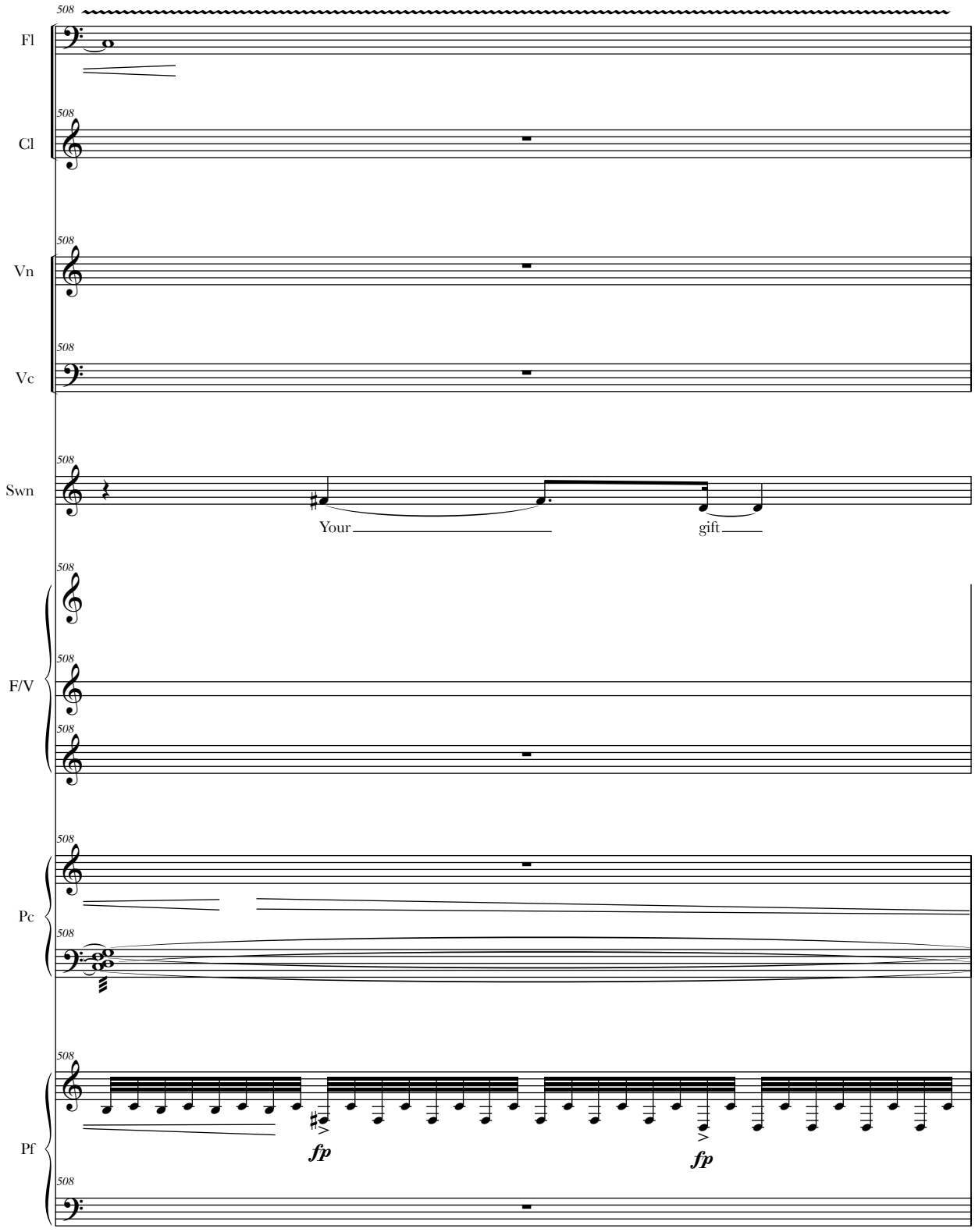

V
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mp
mp
mp
No
I offer this.
fp
fp
Ped.

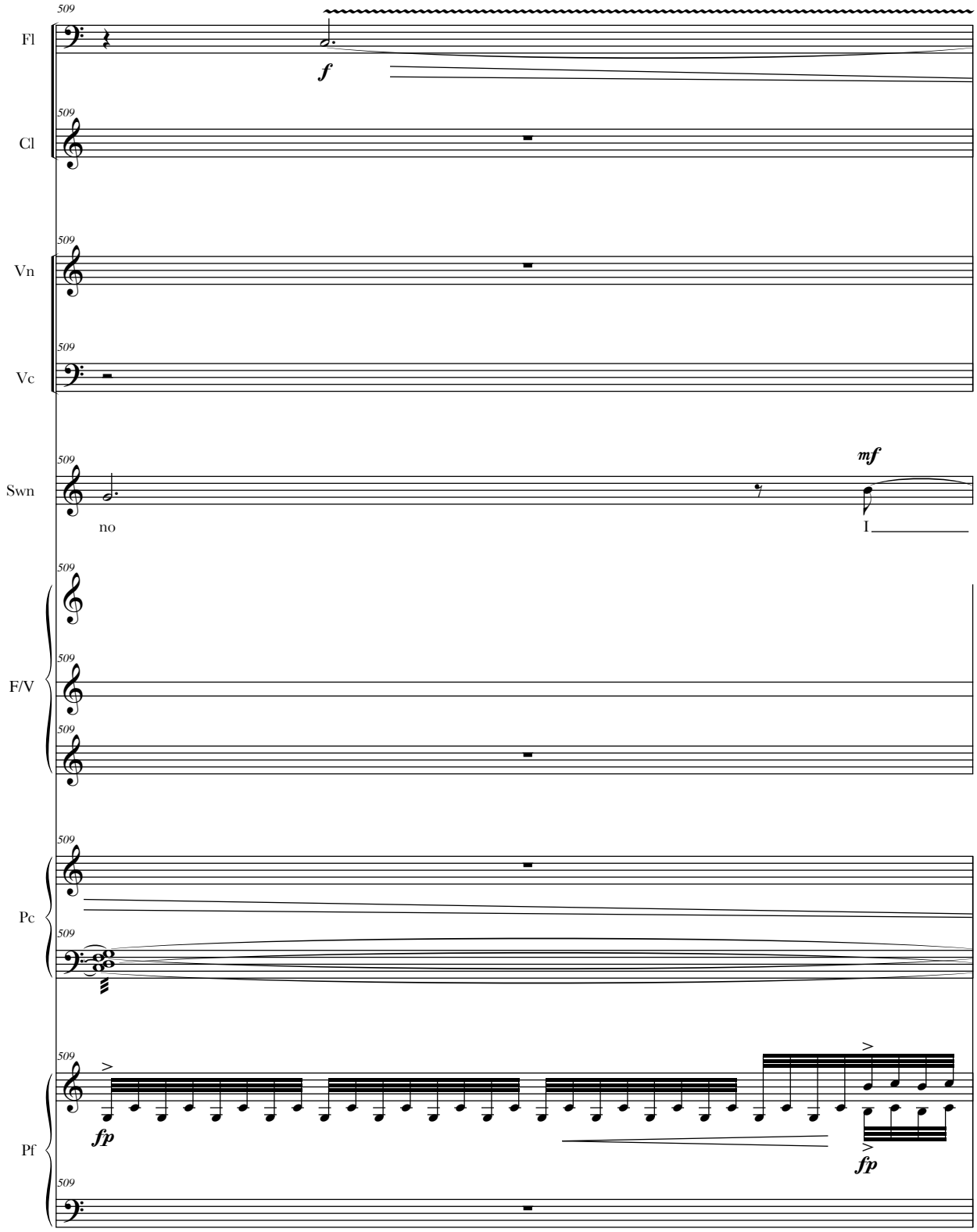

504
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
fp
f
etc. ad lib

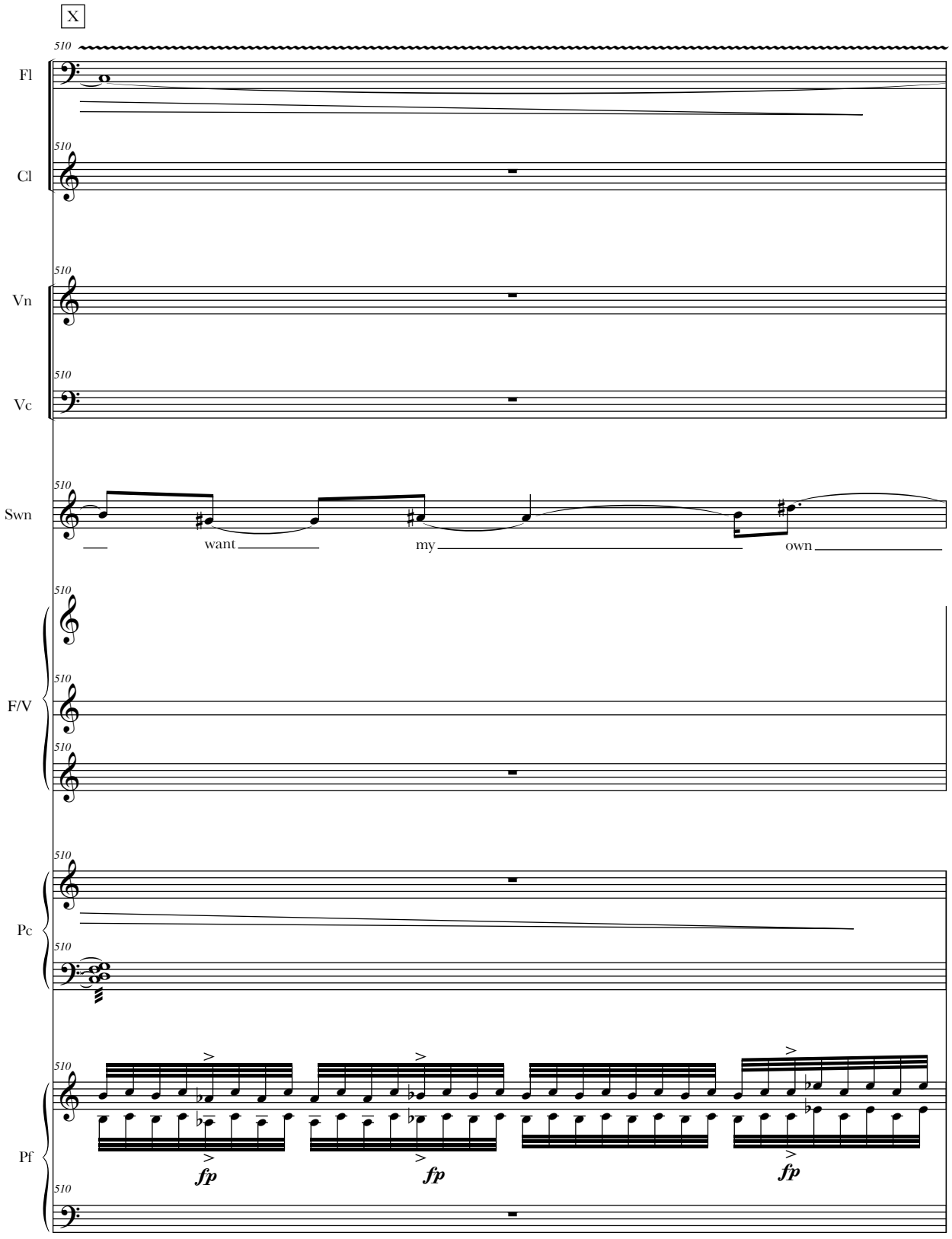

505
Fl
505
Cl
505
Vn
505
Vc
505
Swn
505
What?
F/V
505
505
Pc
505
505
Pf
505

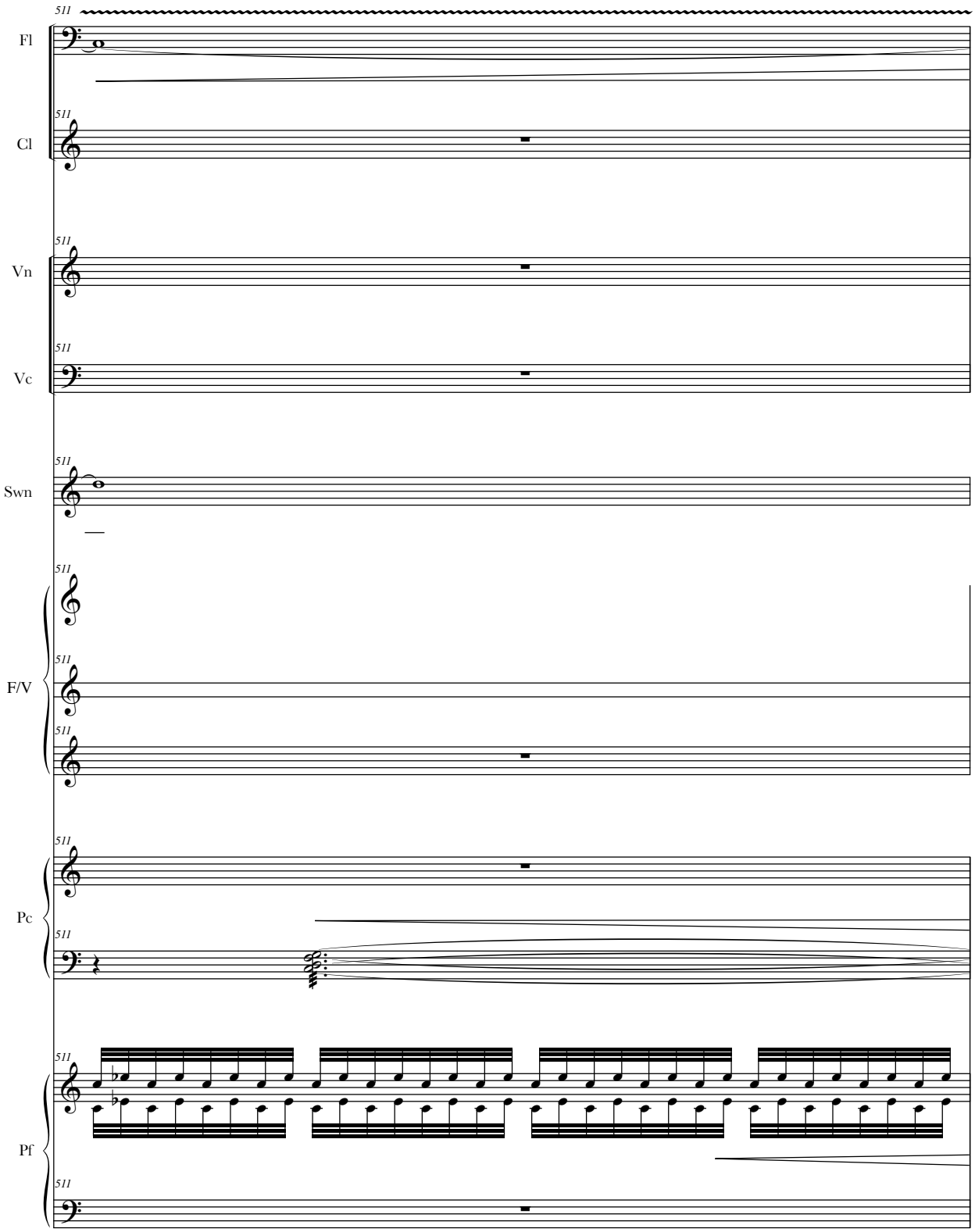

W
506
Fl
mp
Cl
Vn
Vc
Swn
I
re - - - - - - -
F/V
Pc
Pf
fp
fp

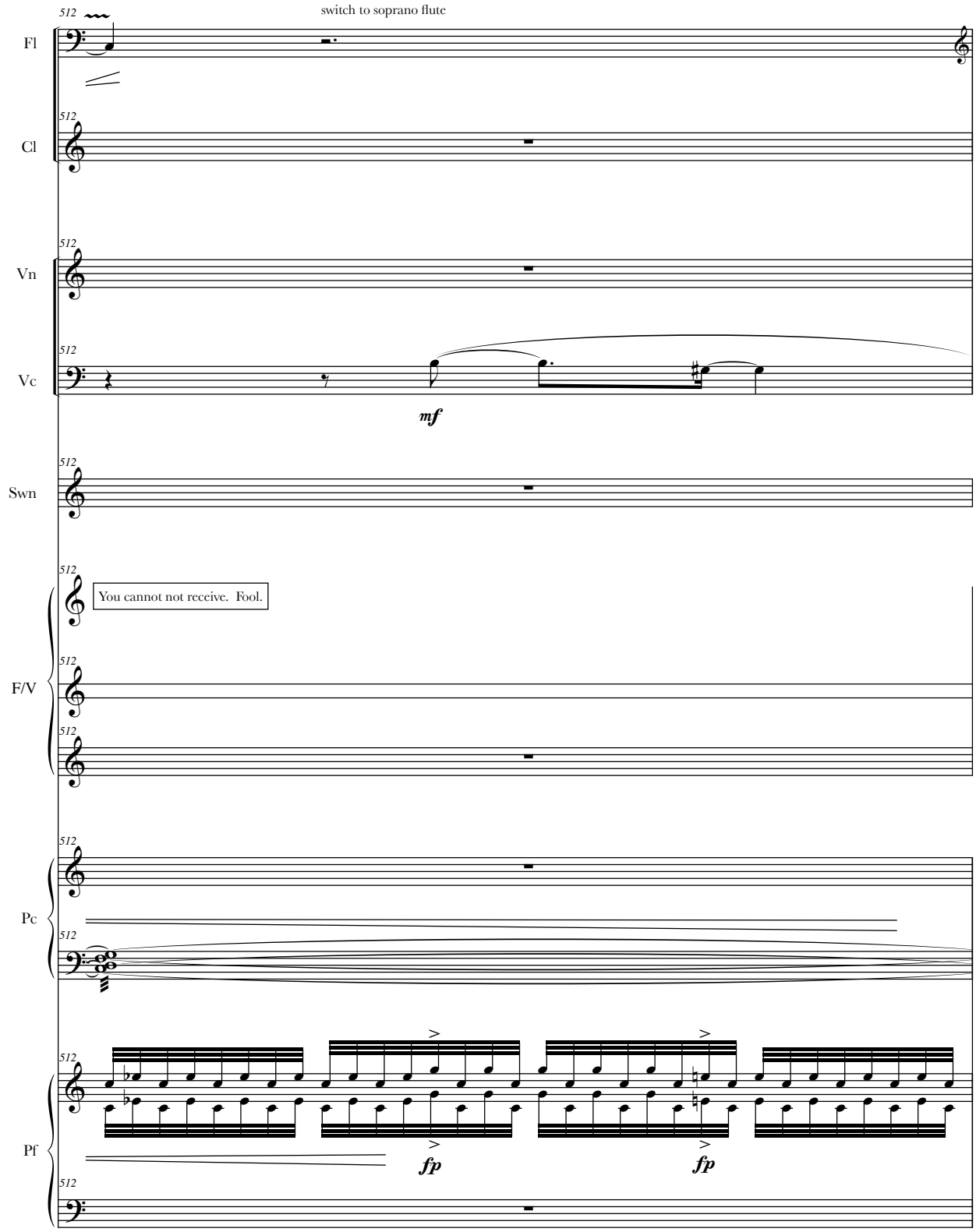

507
Fl
Cl
Vn
Vc
Swn
fuse
F/V
You What?
Pc
Pf
fp

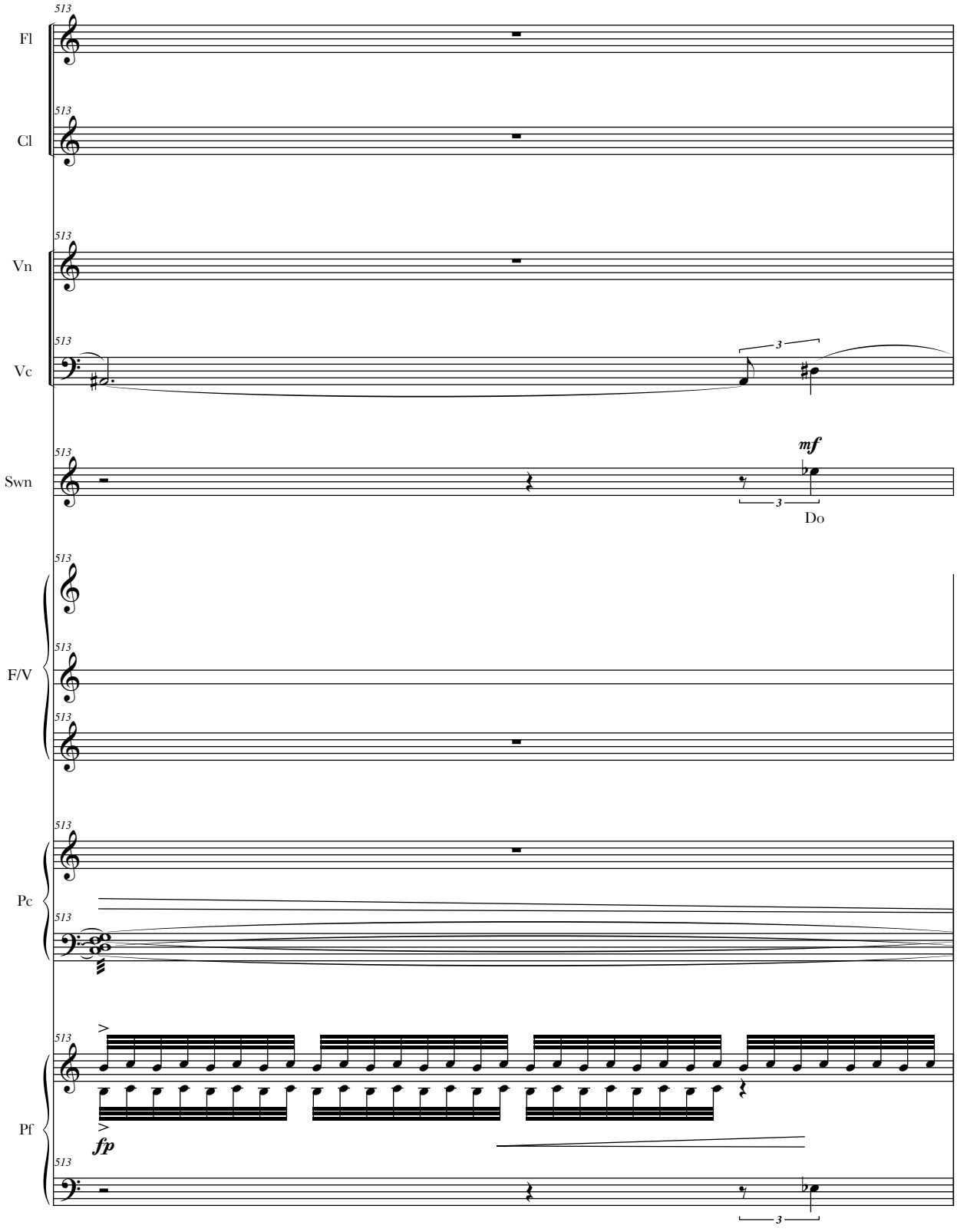

508
Fl
Cl
Vn
Vc
Swn
Your
gift
F/V
Pc
Pf
fp
fp

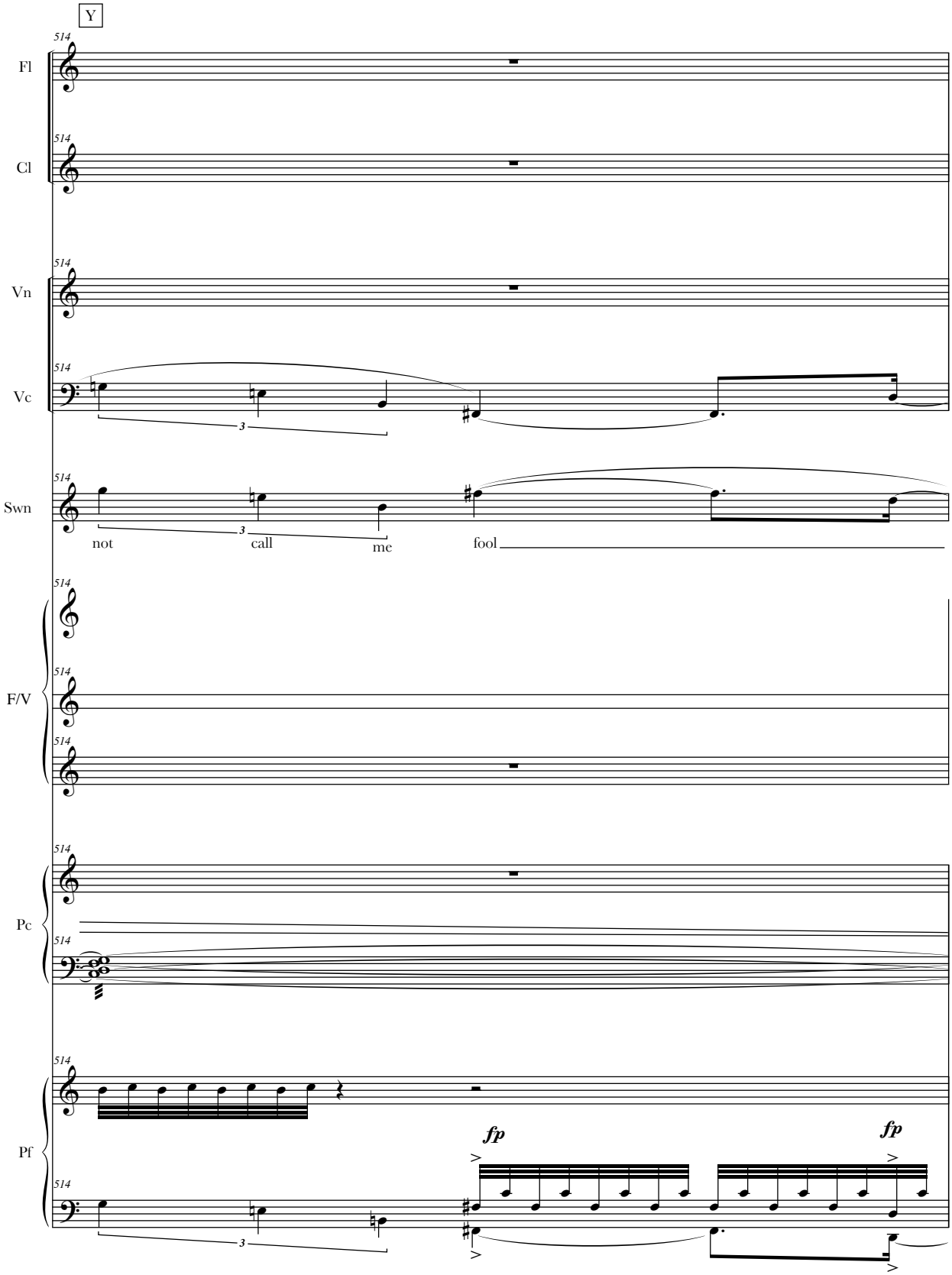

509
Fl
f
509
Cl
509
Vn
509
Vc
509
Swn
mf
no
I
509
F/V
509
509
509
Pc
509
509
Pf
fp
fp
509

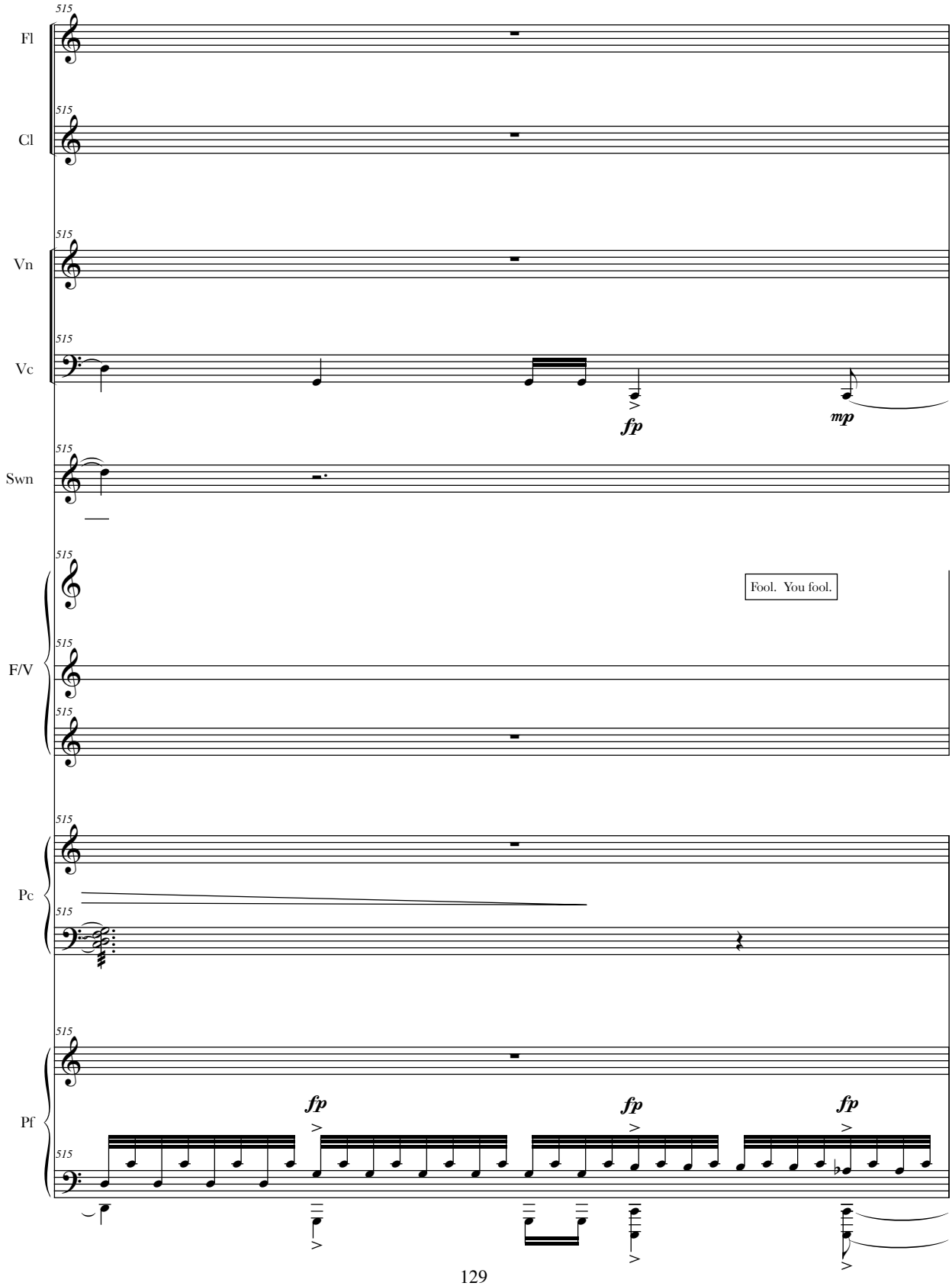

X
510
Fl
Cl
Vn
Vc
Swn
want
my
own
F/V
Pc
Pf
fp
fp
fp

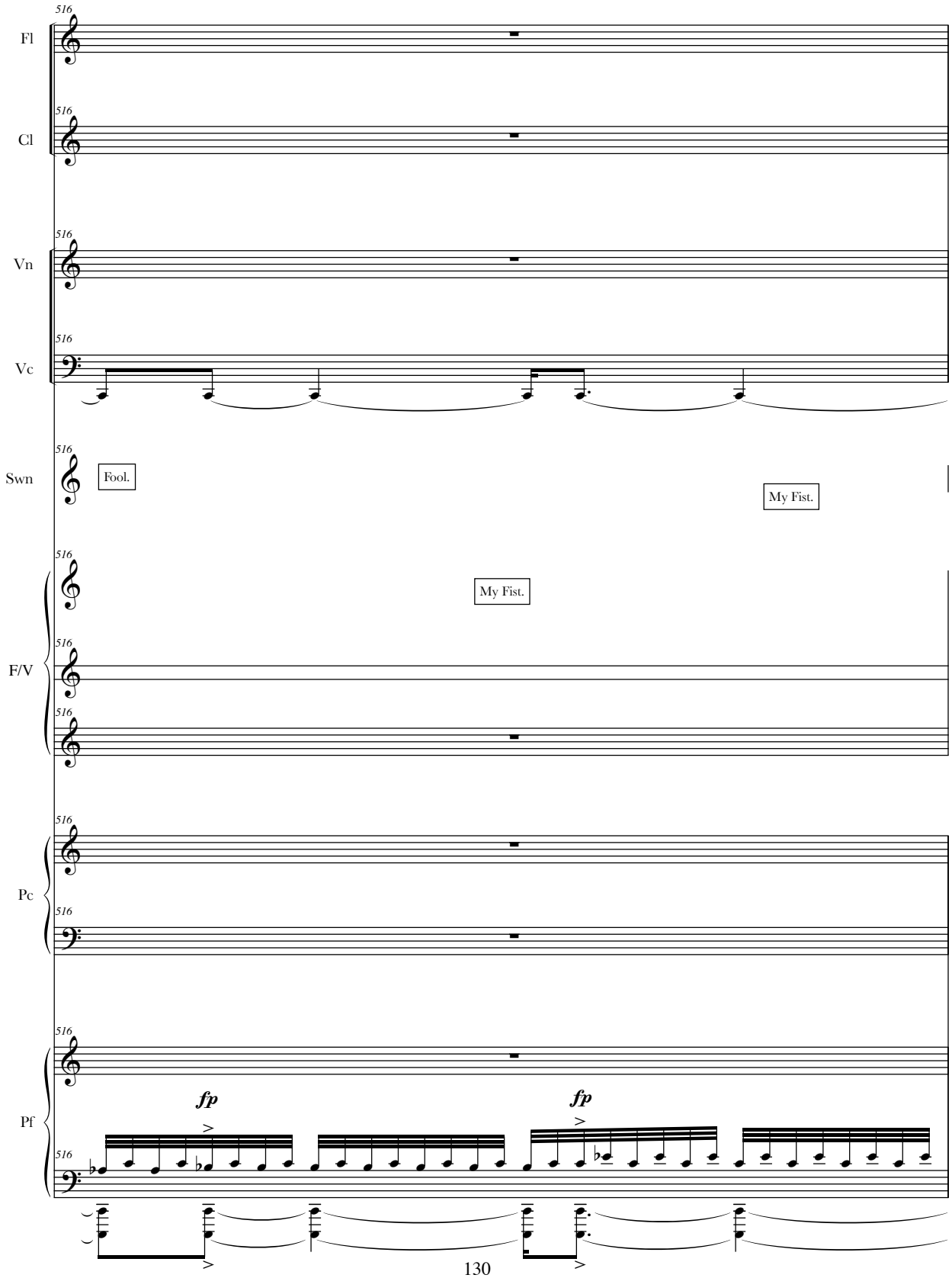

511
Fl
511
Cl
511
Vn
511
Vc
511
Swn
511
F/V
511
511
511
Pc
511
511
Pf
511

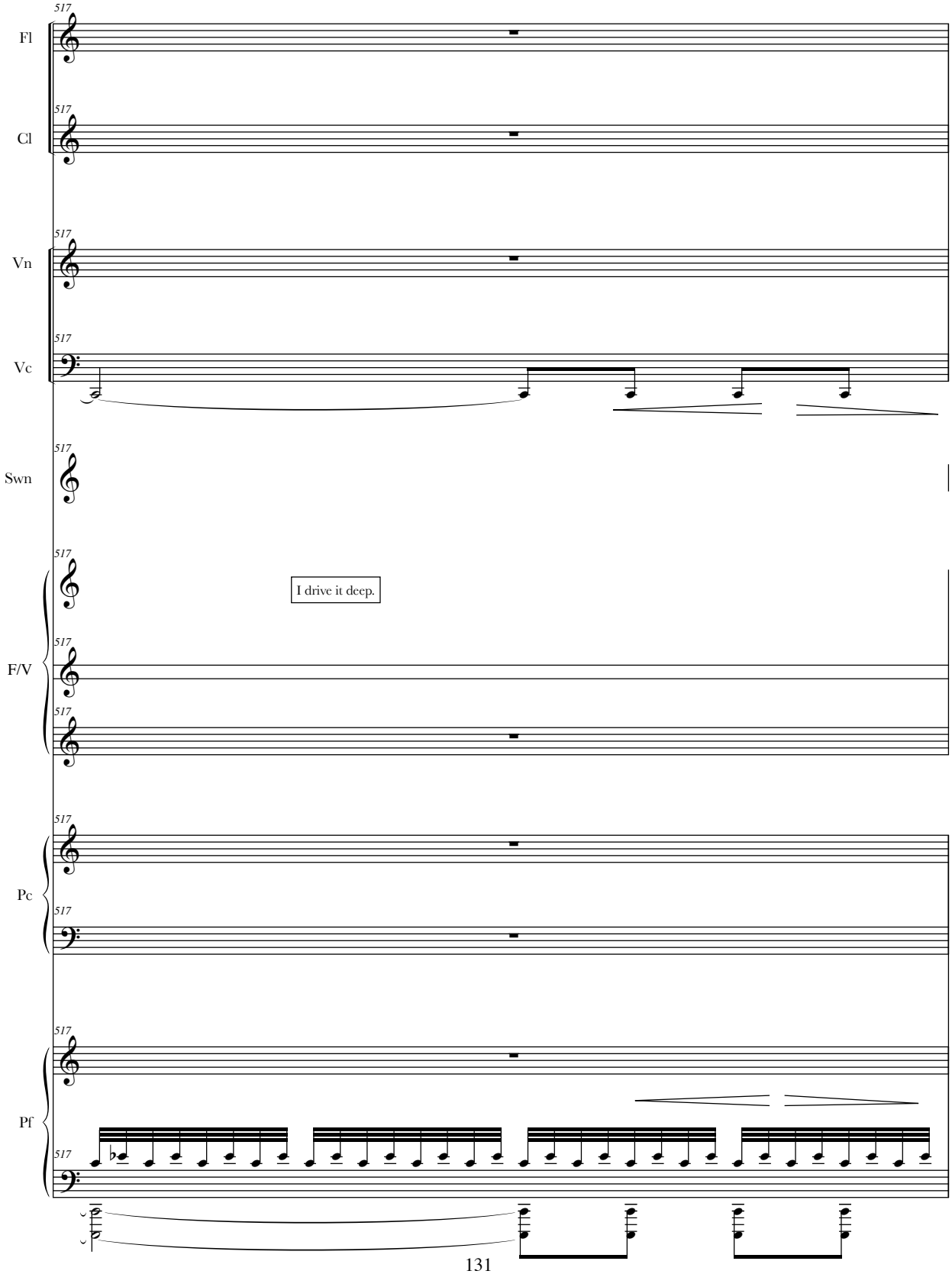

switch to soprano flute
Fl
Cl
Vn
Vc
mf
Swn
You cannot not receive. Fool.
F/V
Pc
Pf
fp
fp

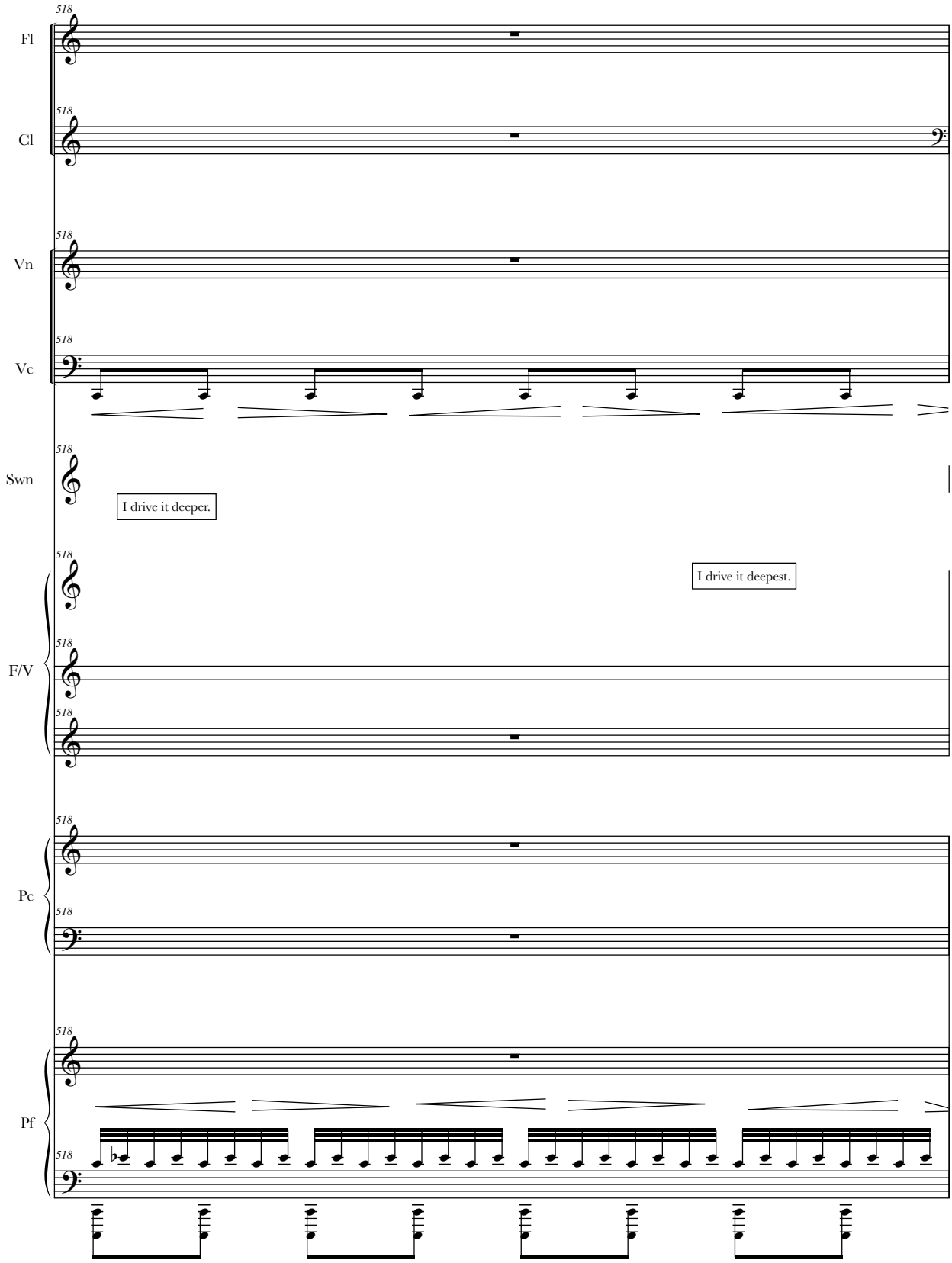

513
Fl
513
Cl
513
Vn
513
Vc
3
513
Swn
mf
3
Do
513
F/V
513
513
513
Pc
513
513
Pf
fp
513
3

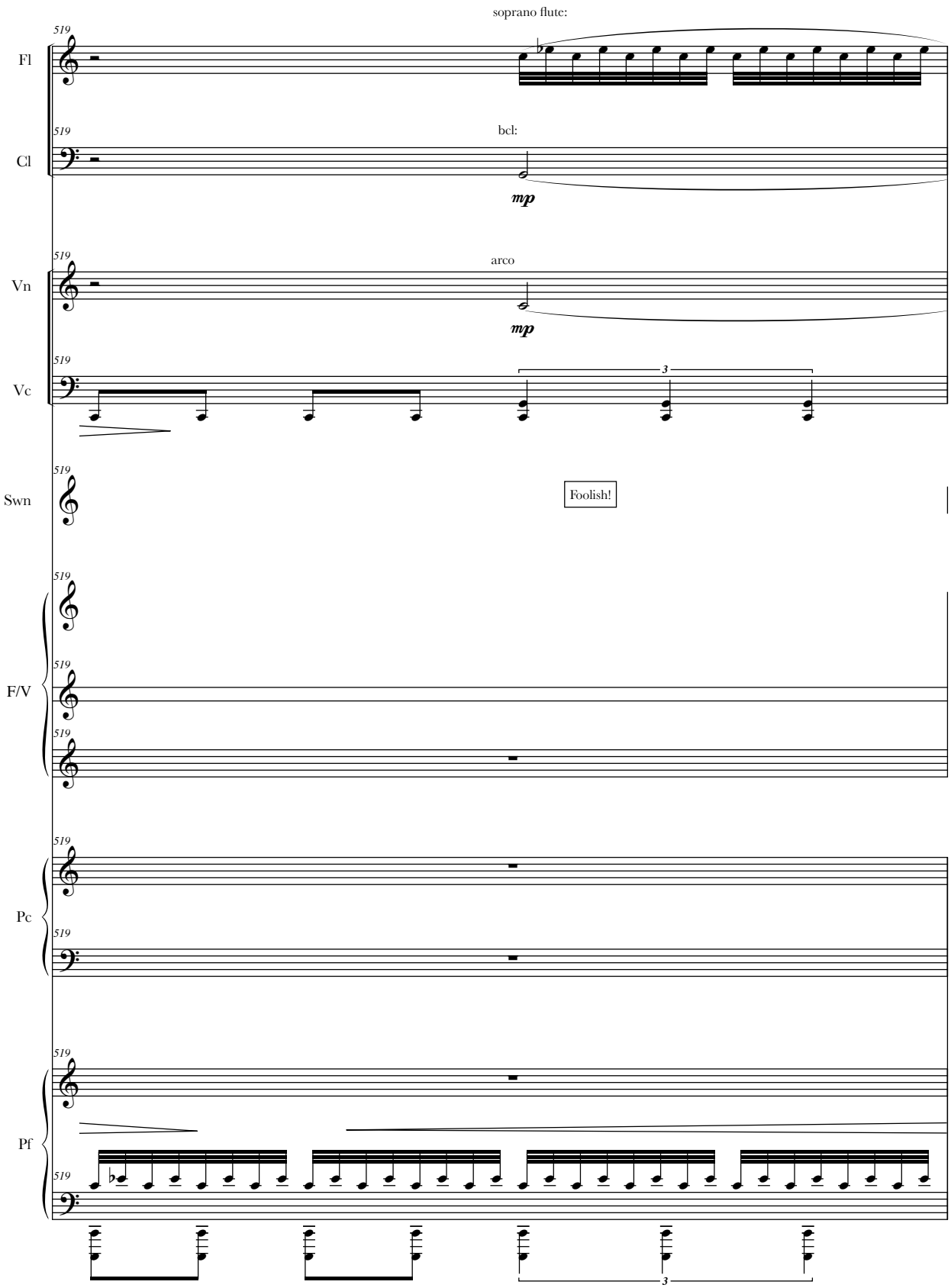

Y
514
Fl
Cl
Vn
Vc
Swn
not
call
me
fool
F/V
Pc
Pf
fp
fp

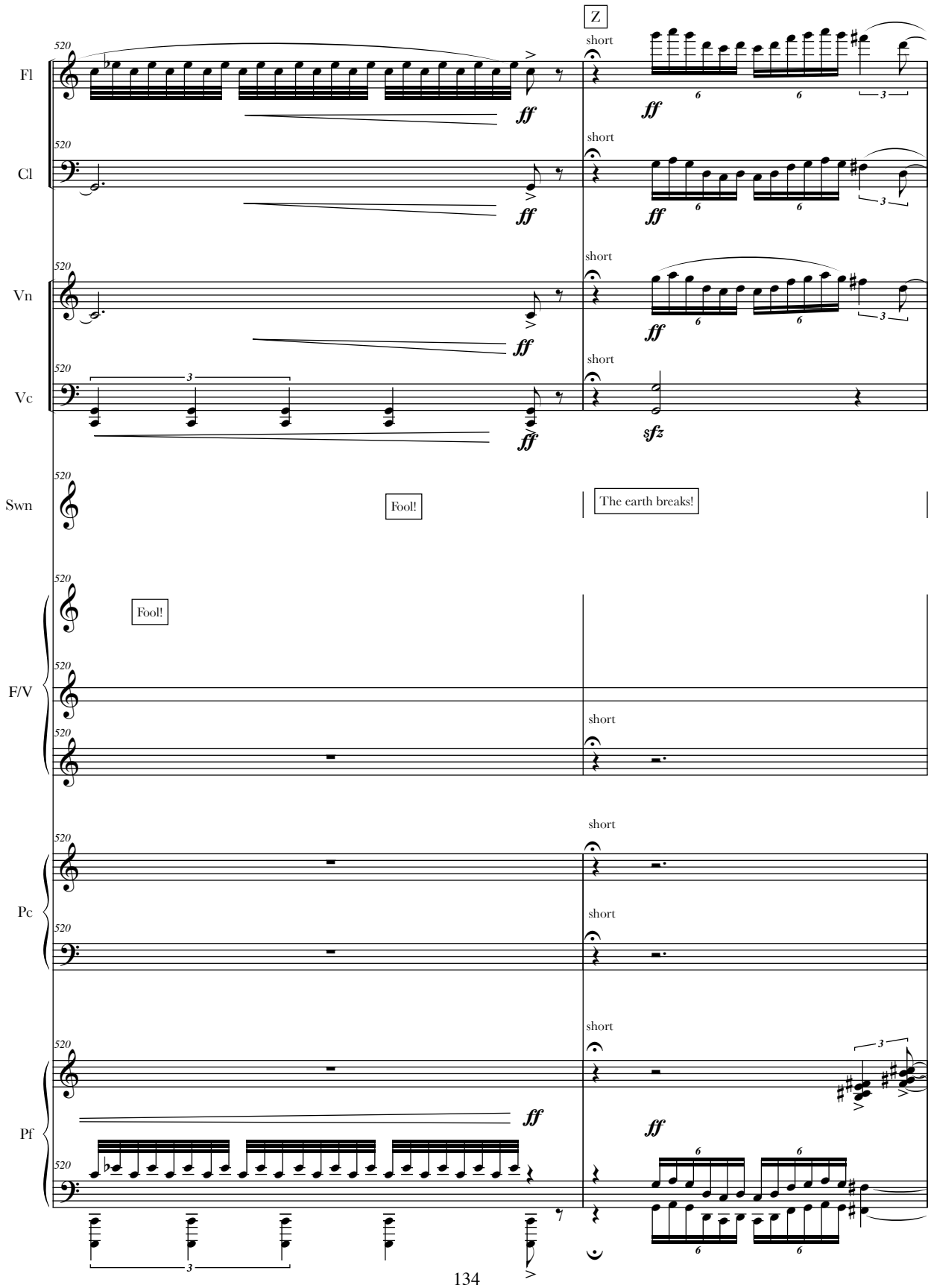

515
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
fp
mp
Fool. You fool.

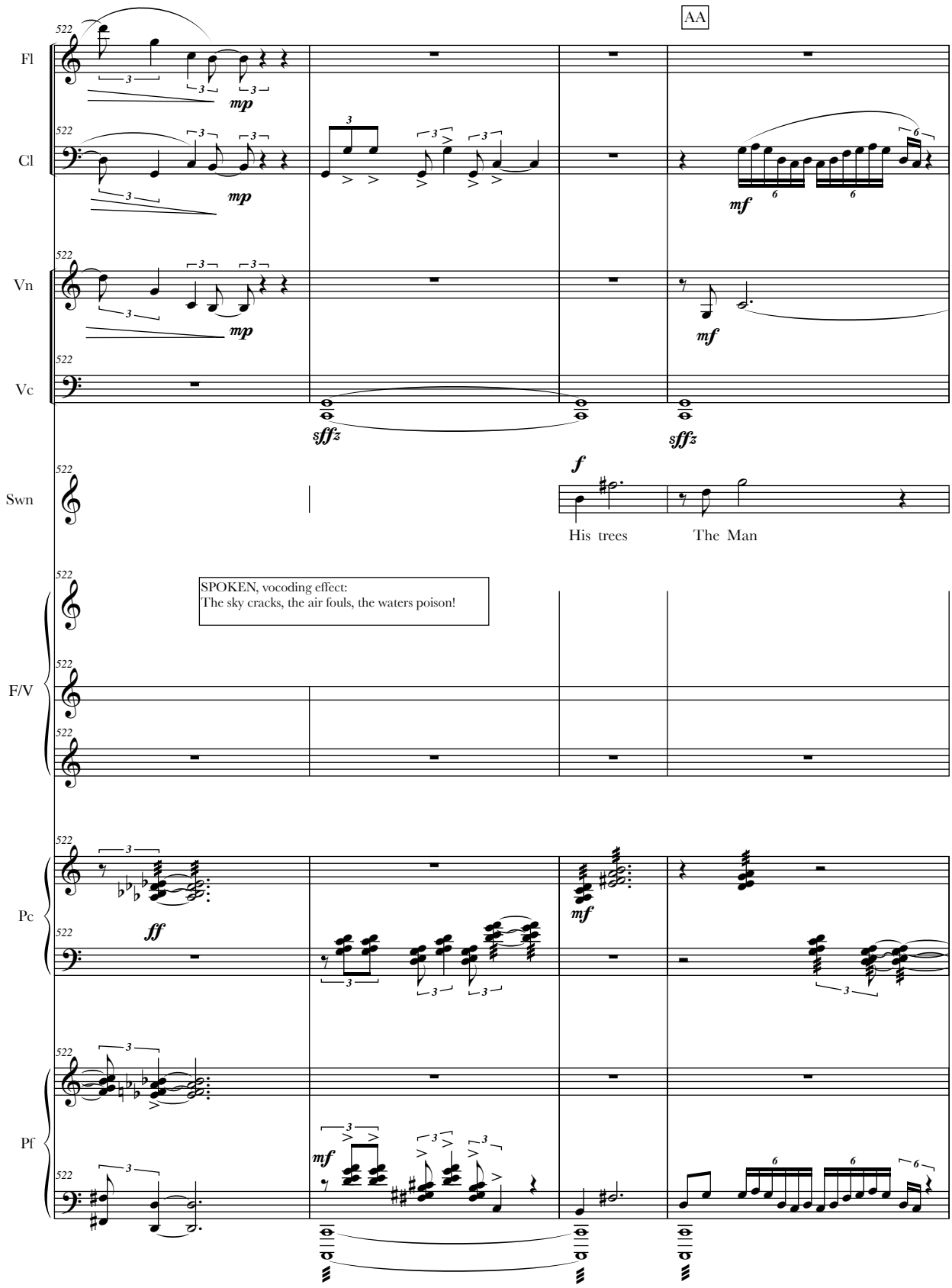

516
Fl
516
Cl
516
Vn
516
Vc
516
Swn
Fool.
My Fist.
516
My Fist.
F/V
516
516
516
Pc
516
516
516
Pf
fp
fp
516

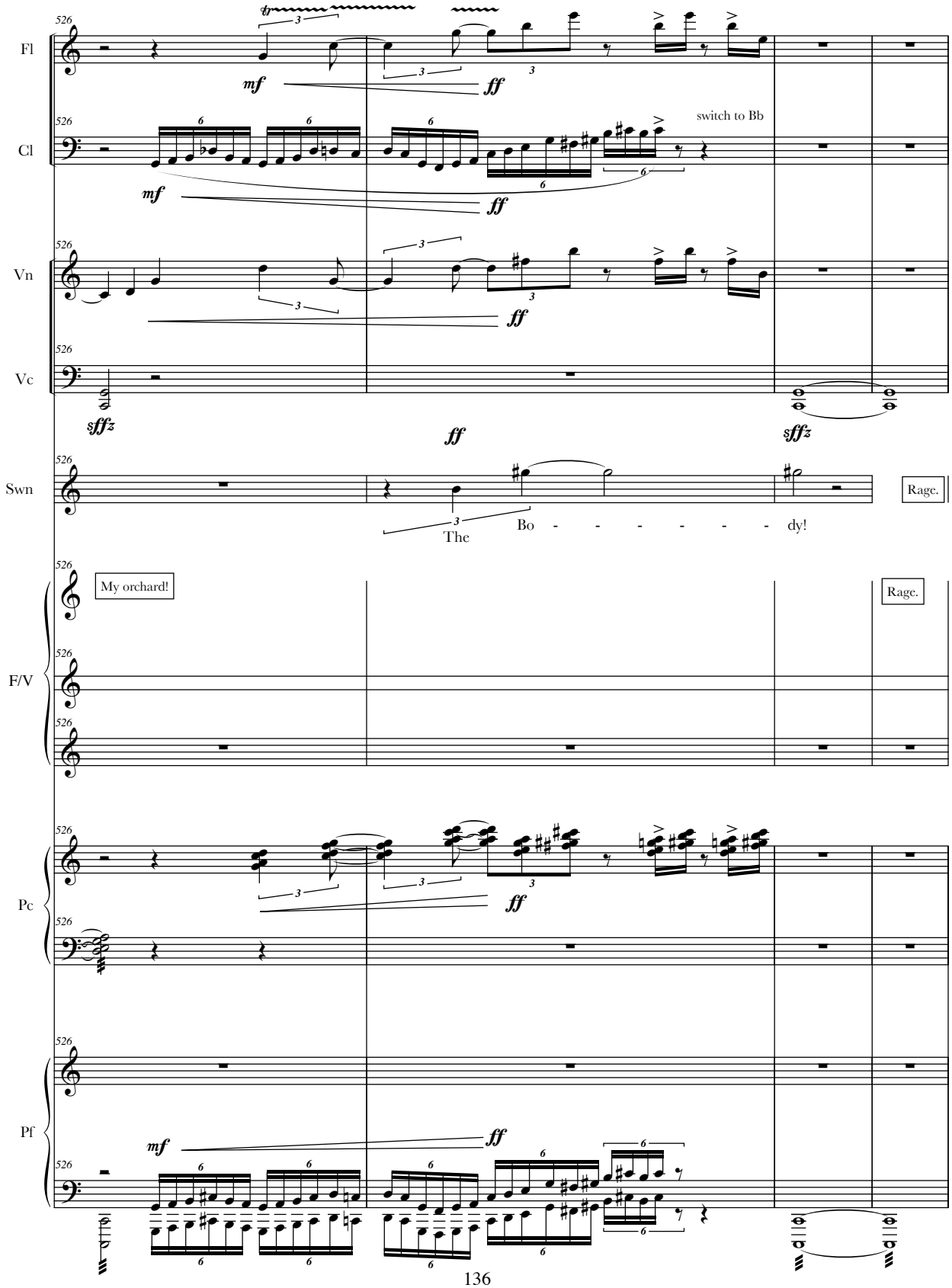

517
Fl
517
Cl
517
Vn
517
Vc
517
Swn
517
I drive it deep.
F/V
517
517
517
Pc
517
517
Pf
517

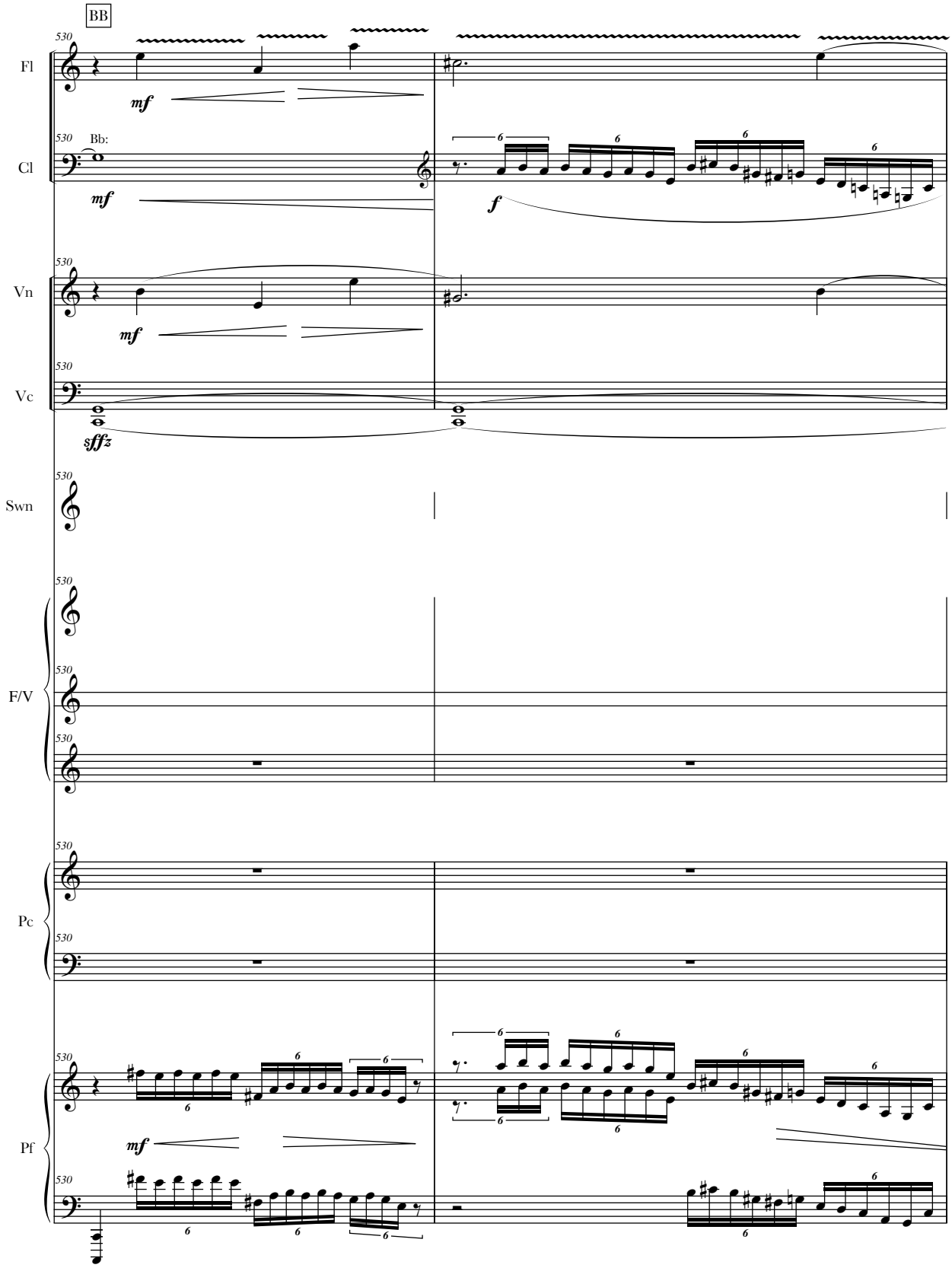

518
Fl
518
Cl
518
Vn
518
Vc
518
Swn
I drive it deeper.
I drive it deepest.
518
518
F/V
518
518
Pc
518
518
Pf
518

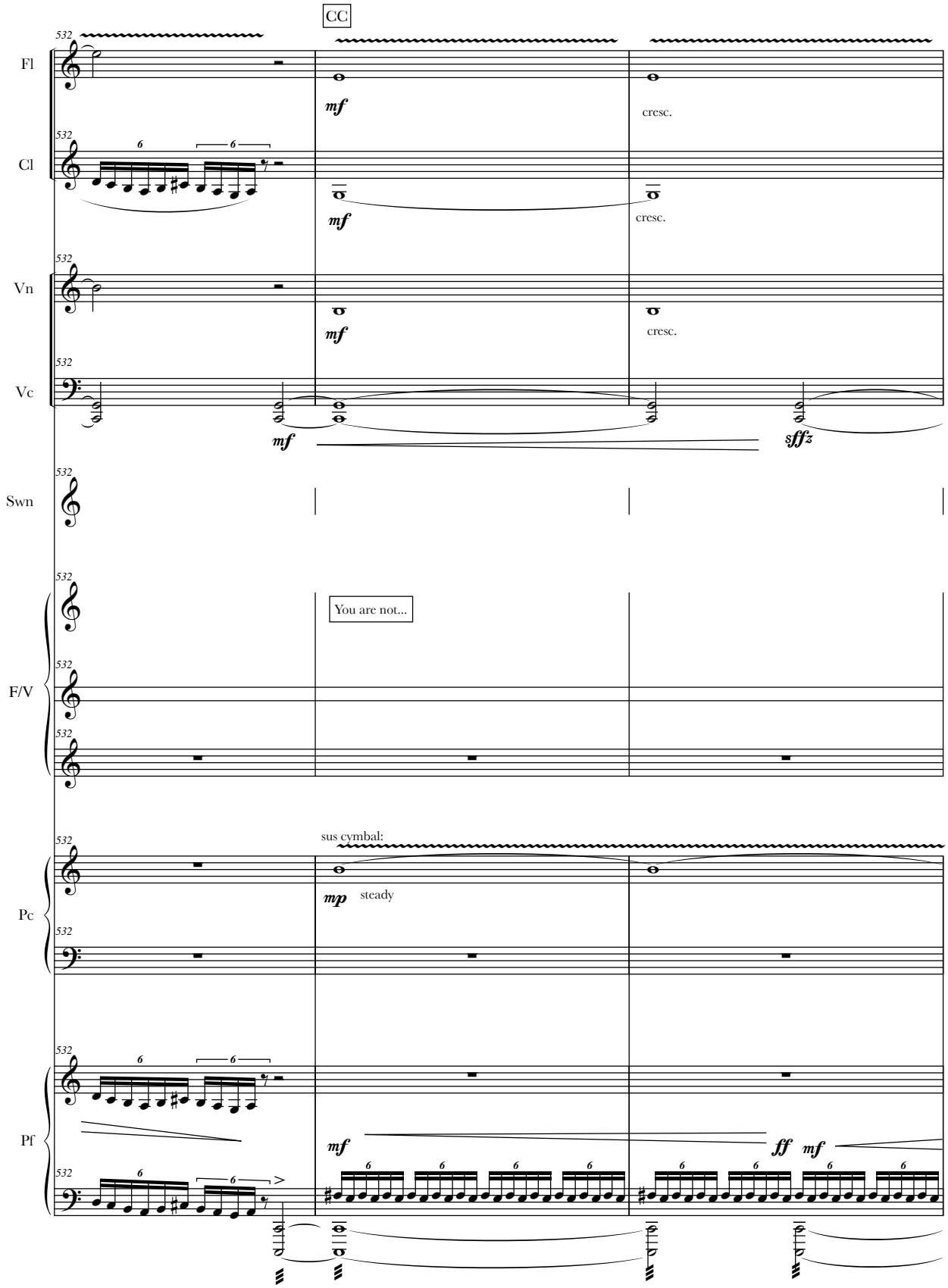

soprano flute:
519
Fl
519
bcl:
Cl
mp
519
arco
Vn
mp
519
Vc
3
519
Swn
Foolish!
519
519
F/V
519
519
Pc
519
519
Pf
519
3

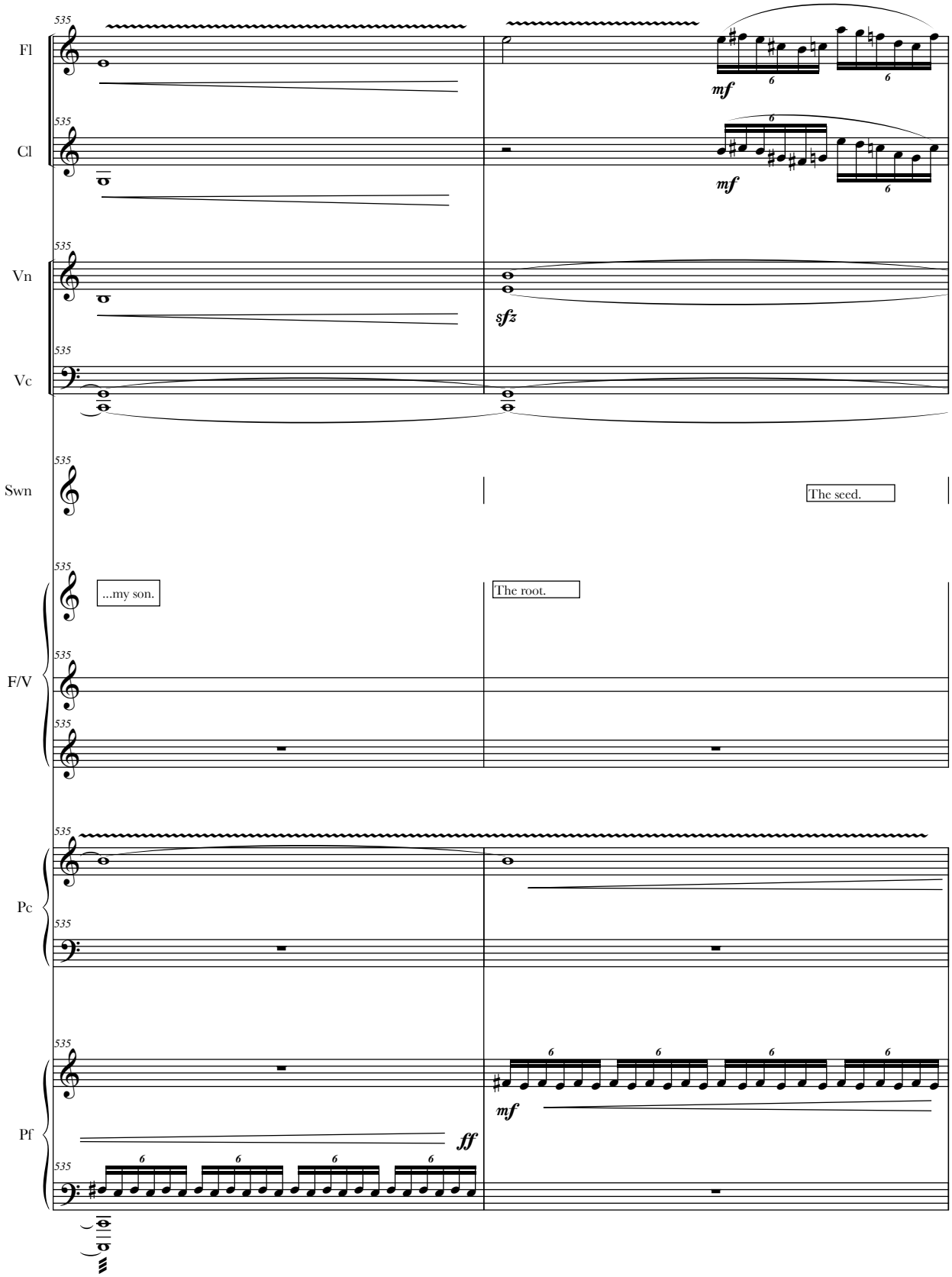

Z
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
short
ff
sfz
Fool!
The earth breaks!

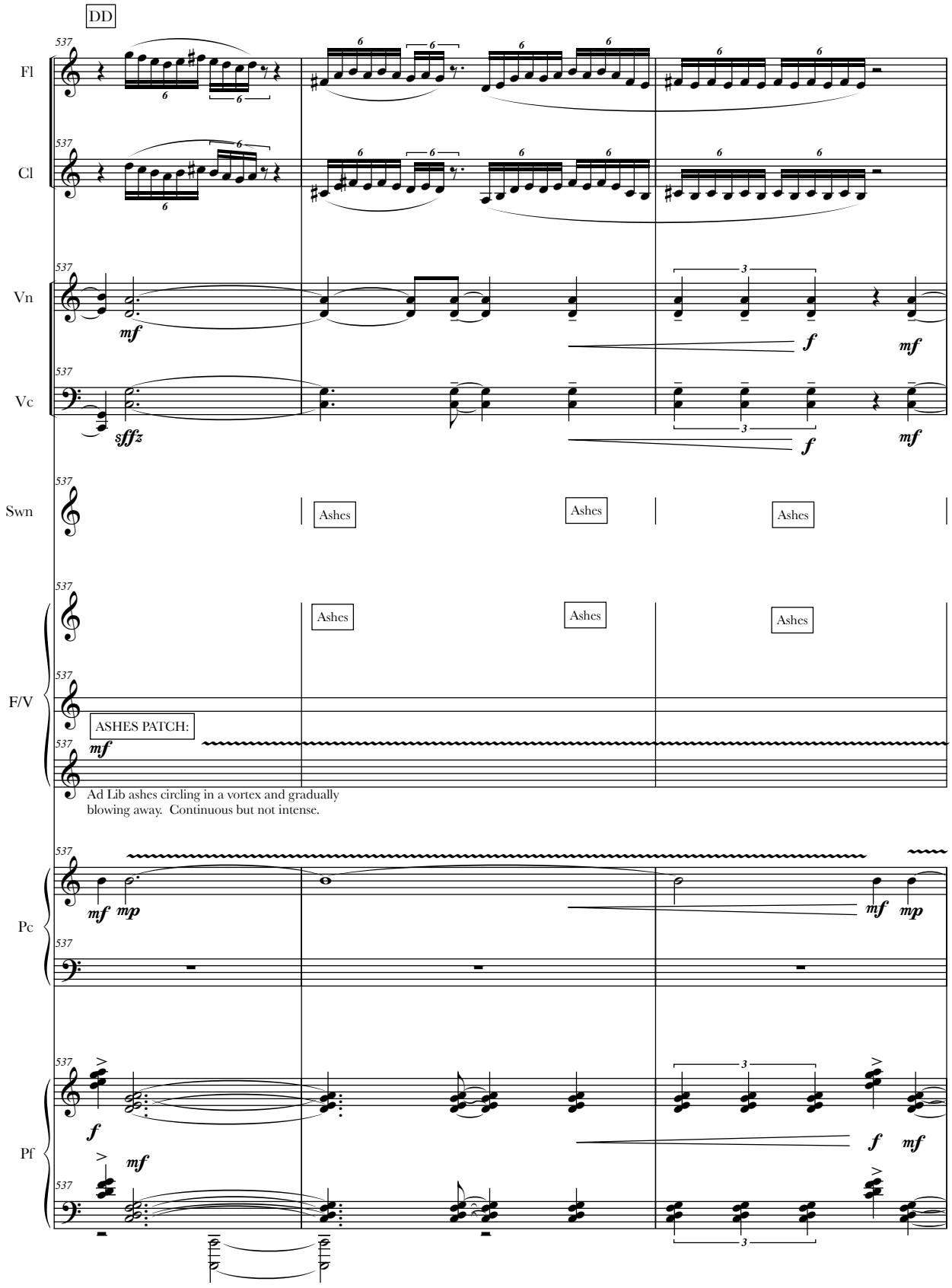

AA
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mp
mf
sffz
f
His trees
The Man
SPOKEN, vocoding effect:
The sky cracks, the air fouls, the waters poison!
ff

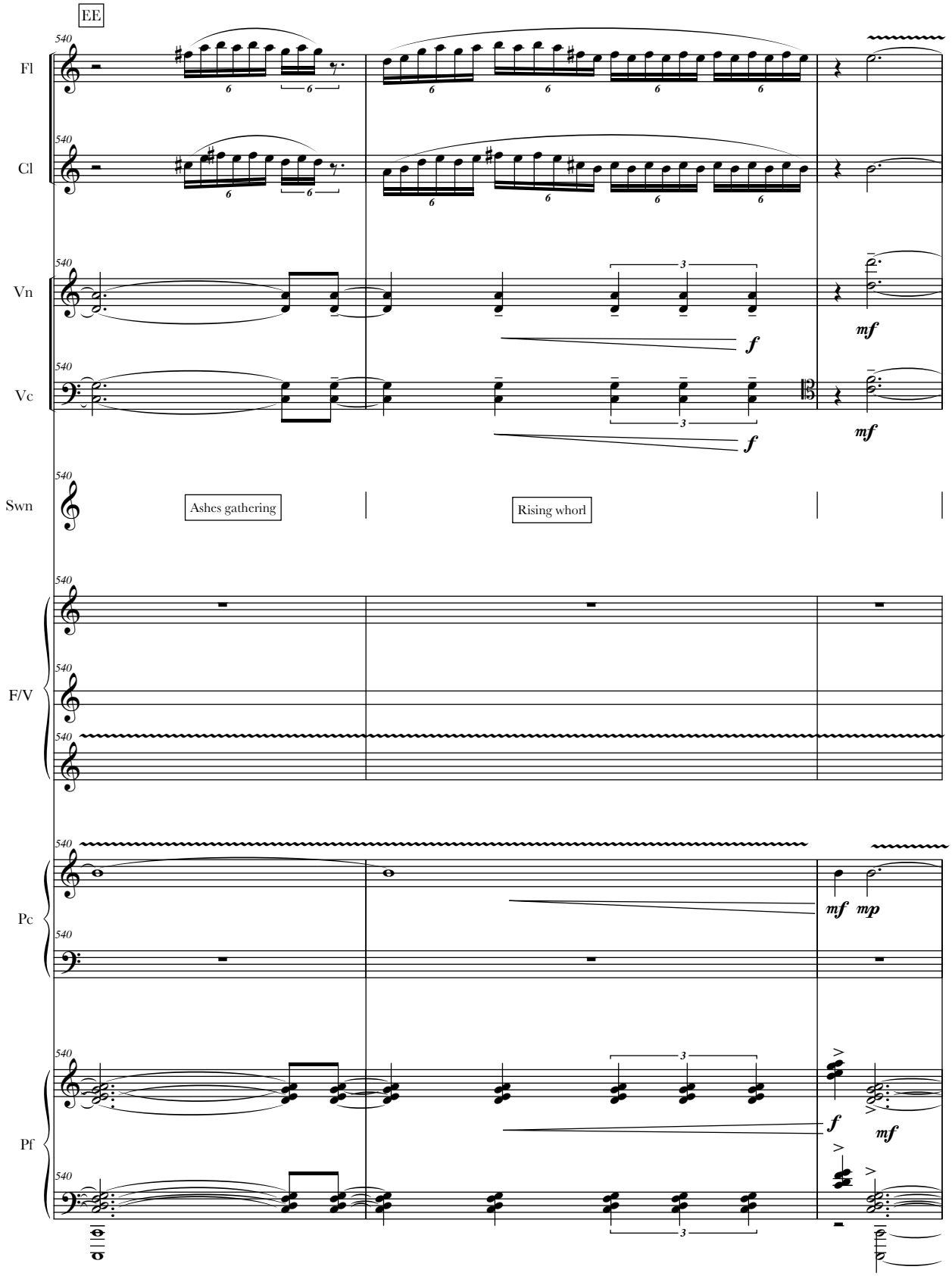

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
526
mf
ff
sfffz
switch to Bb
The
Bo - - - - - - - dy!
Rage.
My orchard!

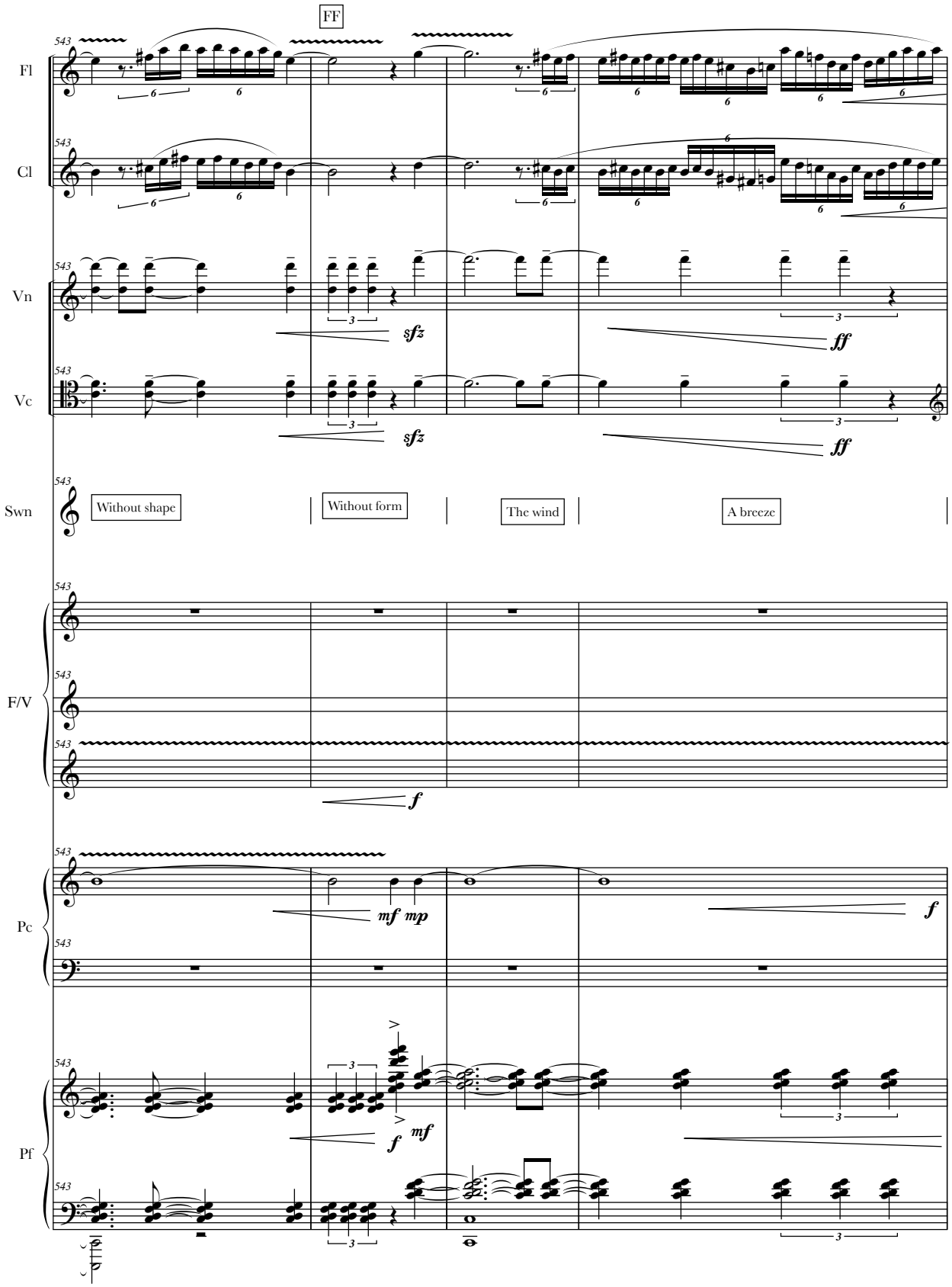

BB
Fl
Cl
Bb:
Vn
Vc
Swn
F/V
Pc
Pf
mf
f
sffz


CC
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
532
mf
cresc.
sffz
You are not...
sus cymbal:
mp
steady
ff
6

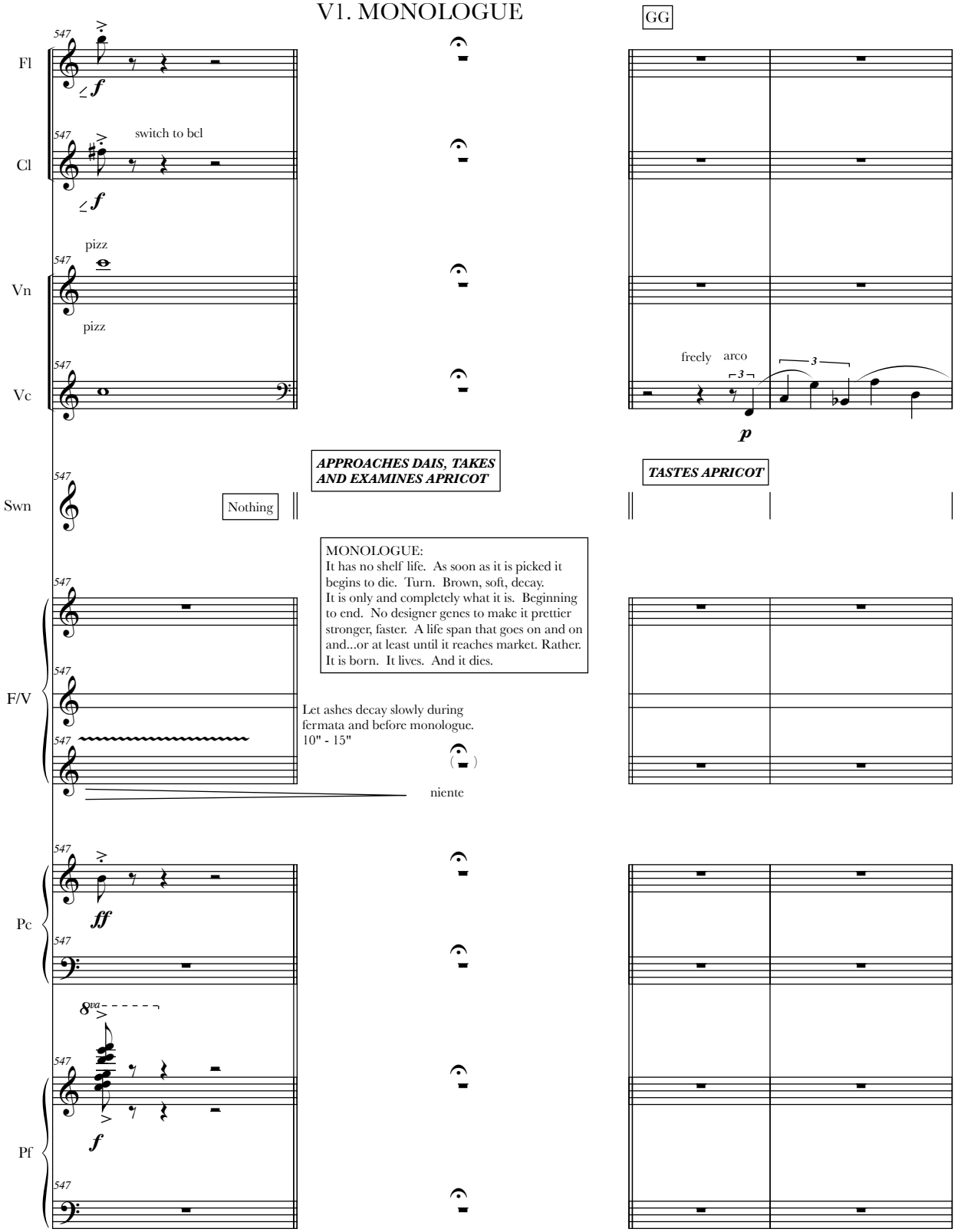

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
535
mf
sfz
ff
...my son.
The root.
The seed.

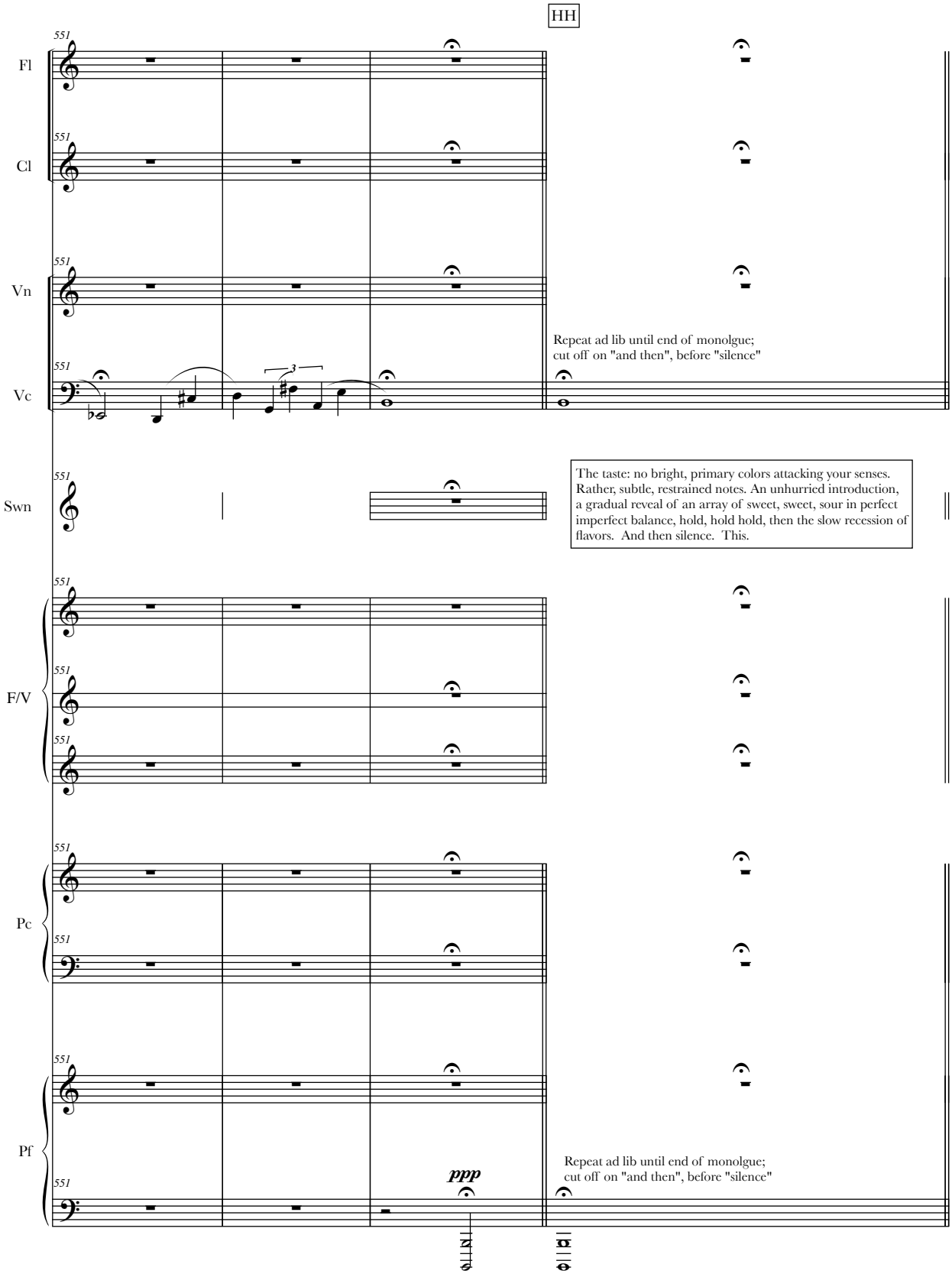

DD
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
Ashes
Ashes
Ashes
Ashes
Ashes
Ashes
ASHES PATCH:
Ad Lib ashes circling in a vortex and gradually
blowing away. Continuous but not intense.


EE
Fl
Cl
Vn
Vc
Swn
Ashes gathering
Rising whorl
F/V
Pc
Pf
540
6
3
f
mf
mp

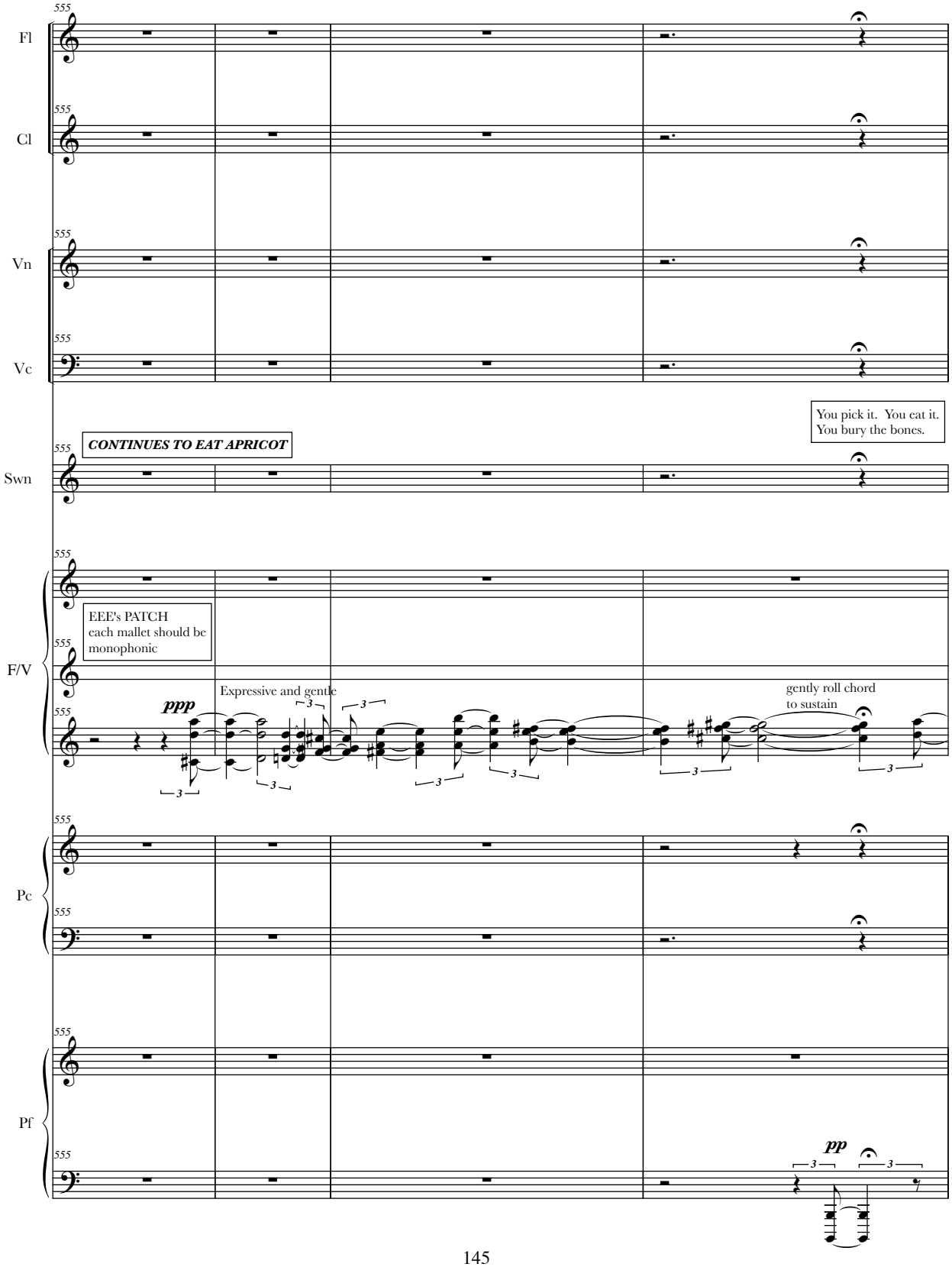

FF
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
543
sfz
ff
Without shape
Without form
The wind
A breeze
f
mf
mp

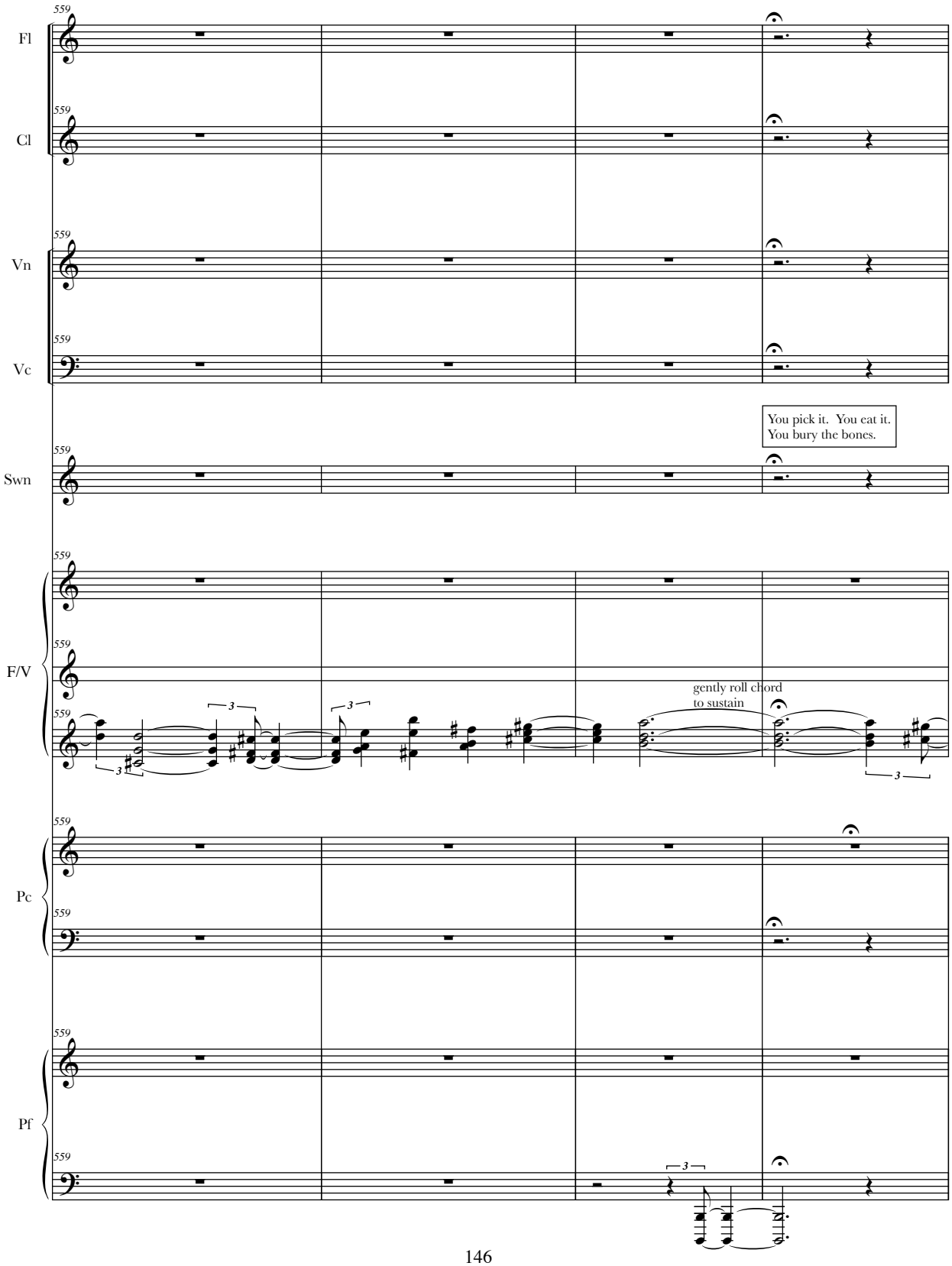
V1. MONOLOGUE

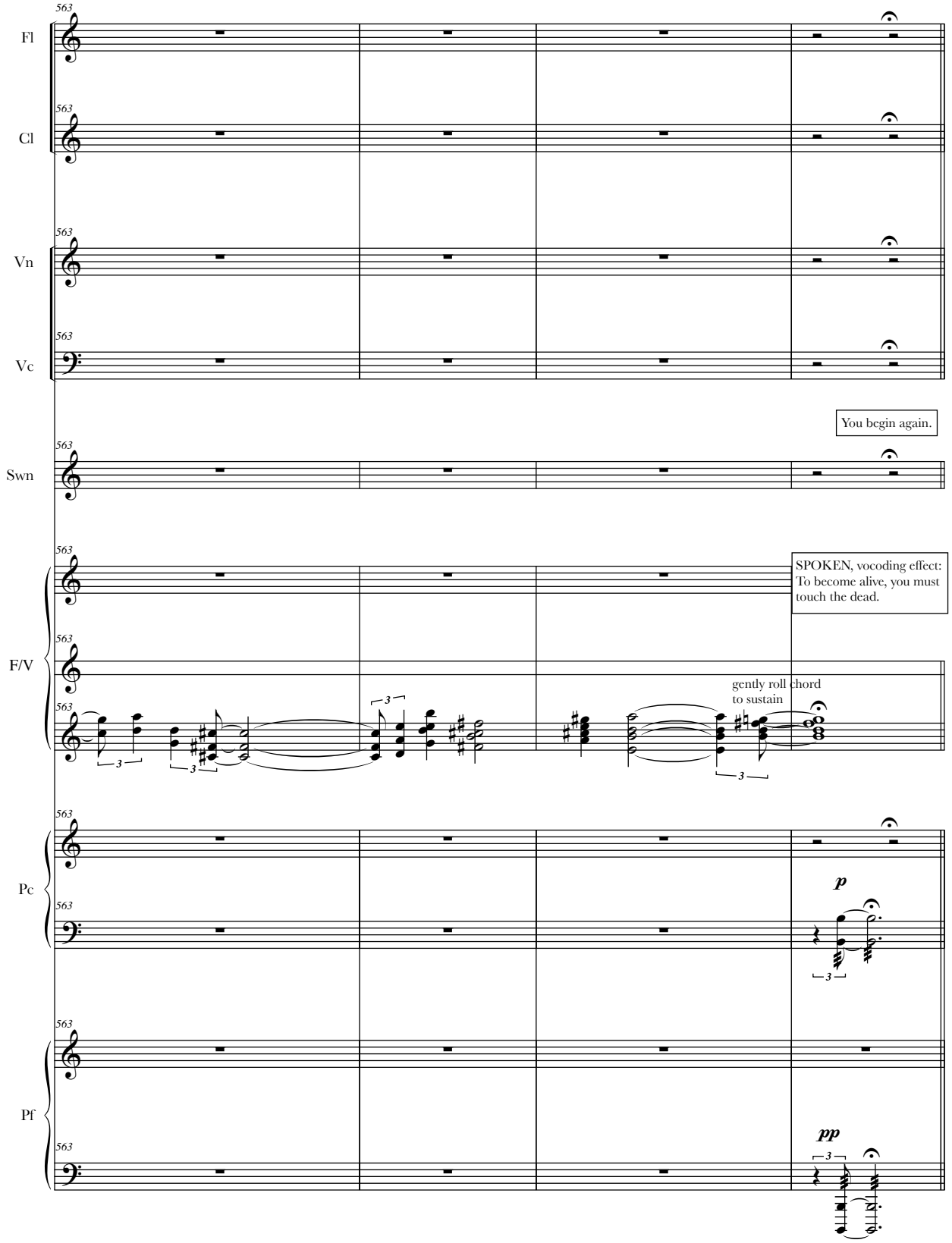


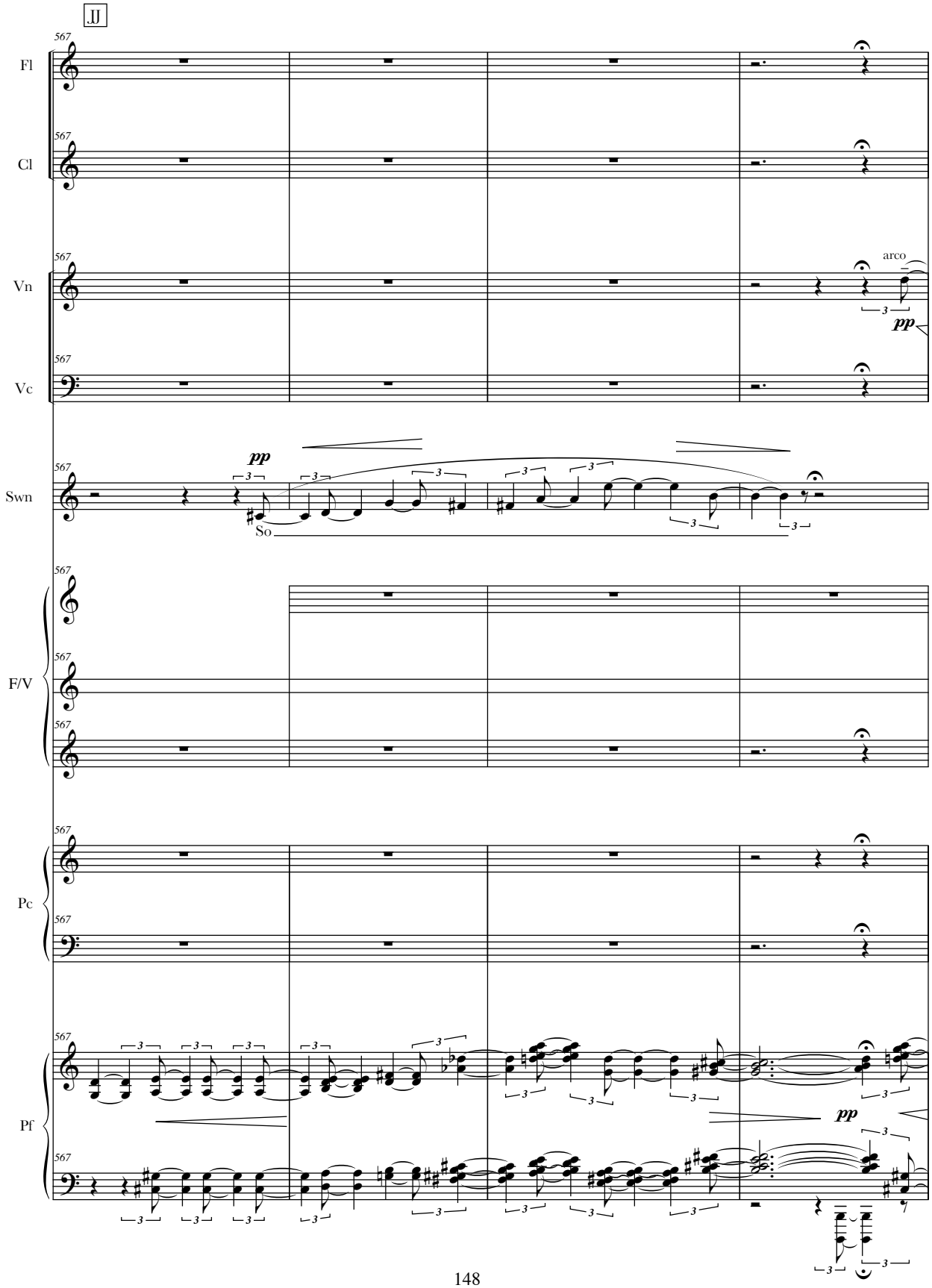

HH
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
551
Repeat ad lib until end of monolgue;
cut off on "and then", before "silence"
The taste: no bright, primary colors attacking your senses. Rather, subtle, restrained notes. An unhurried introduction, a gradual reveal of an array of sweet, sweet, sour in perfect imperfect balance, hold, hold hold, then the slow recession of flavors. And then silence. This.
ppp
Repeat ad lib until end of monolgue;
cut off on "and then", before "silence"

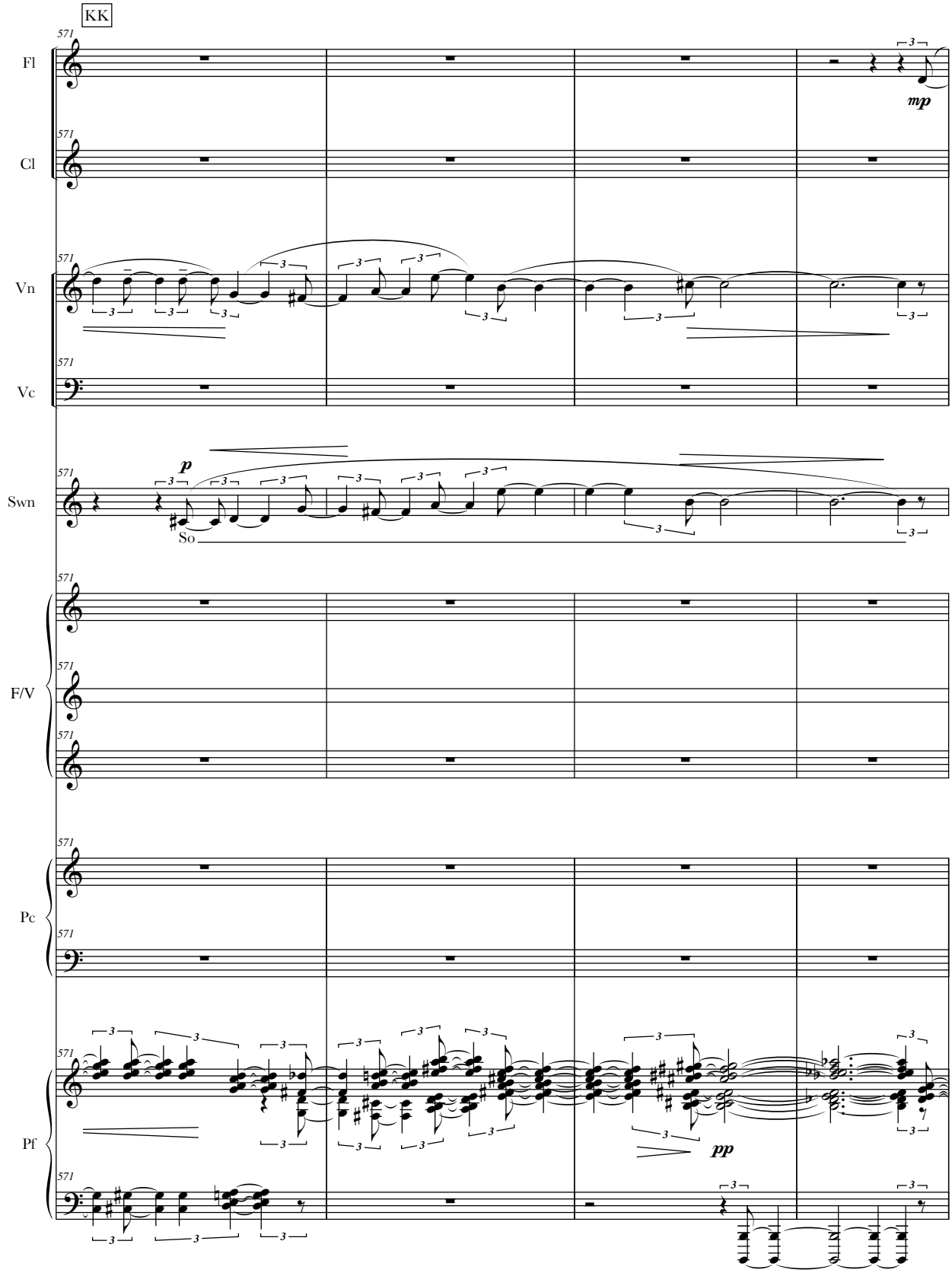
II VII. FUNERAL

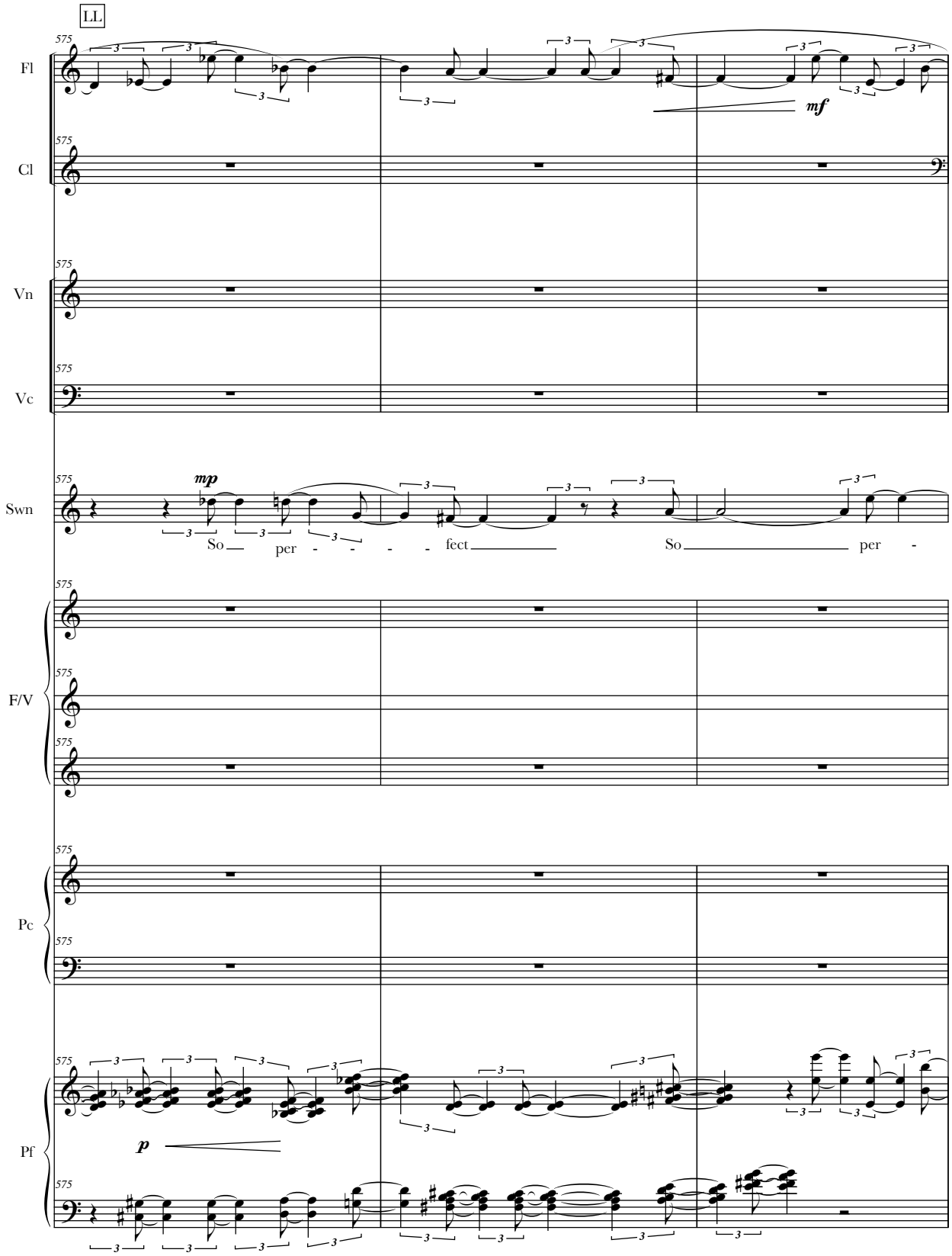


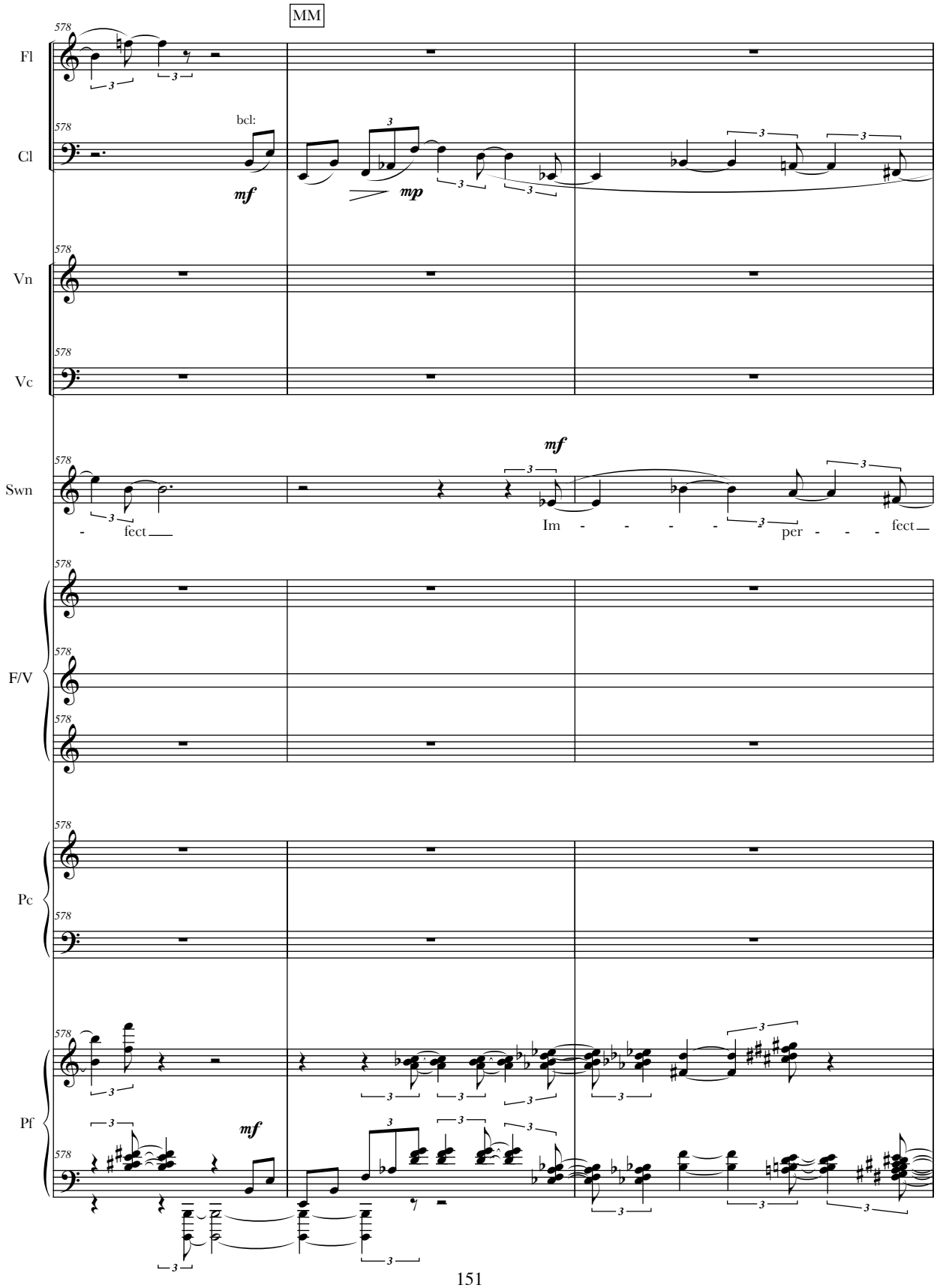

559
Fl
559
Cl
559
Vn
559
Vc
You pick it. You eat it.
You bury the bones.
559
Swn
559
F/V
559
gently roll chord
to sustain
559
Pc
559
559
Pf
559

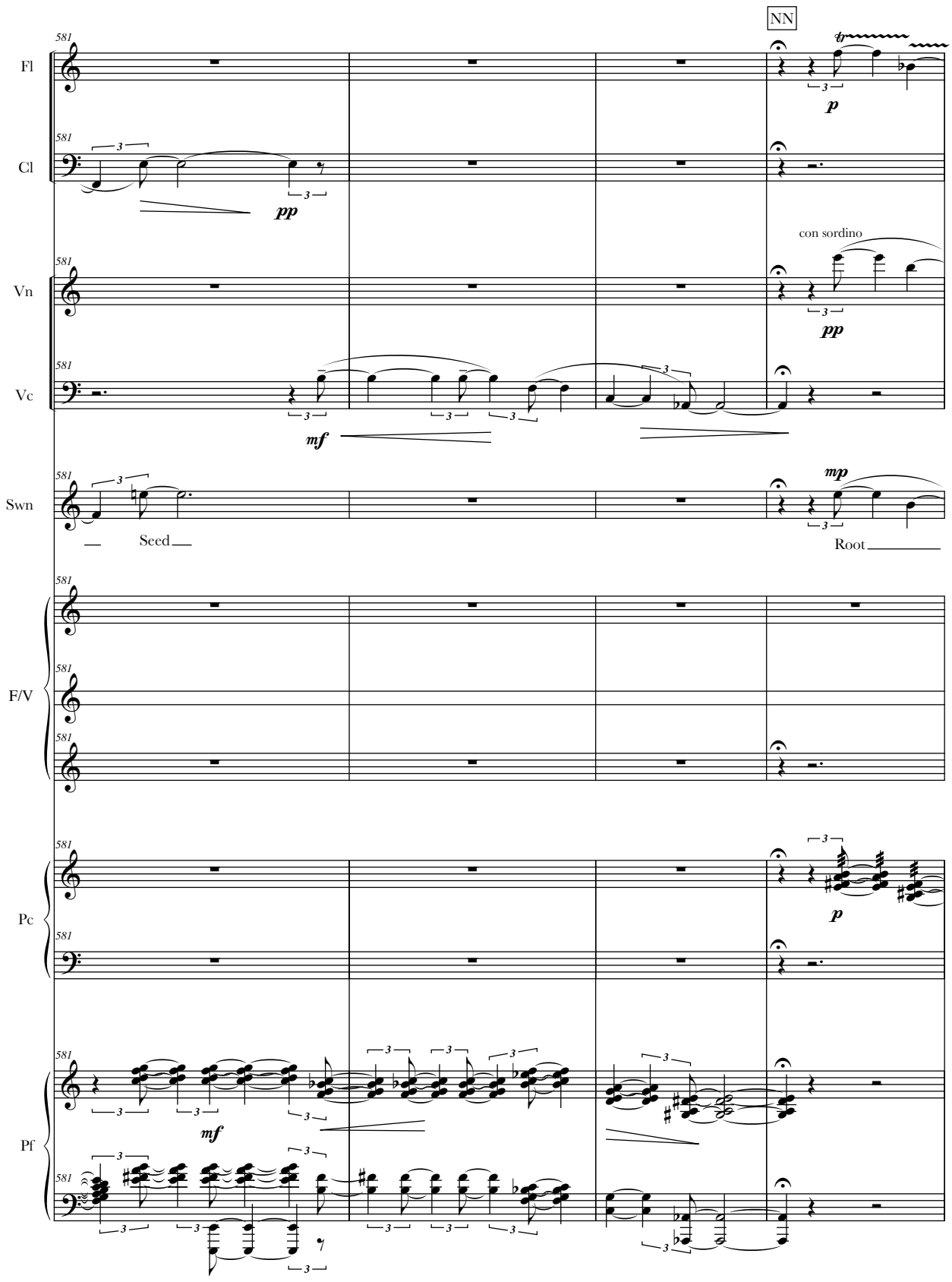

Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
563
You begin again.
SPOKEN, vocoding effect:
To become alive, you must
touch the dead.
gently roll chord
to sustain
p
pp
3

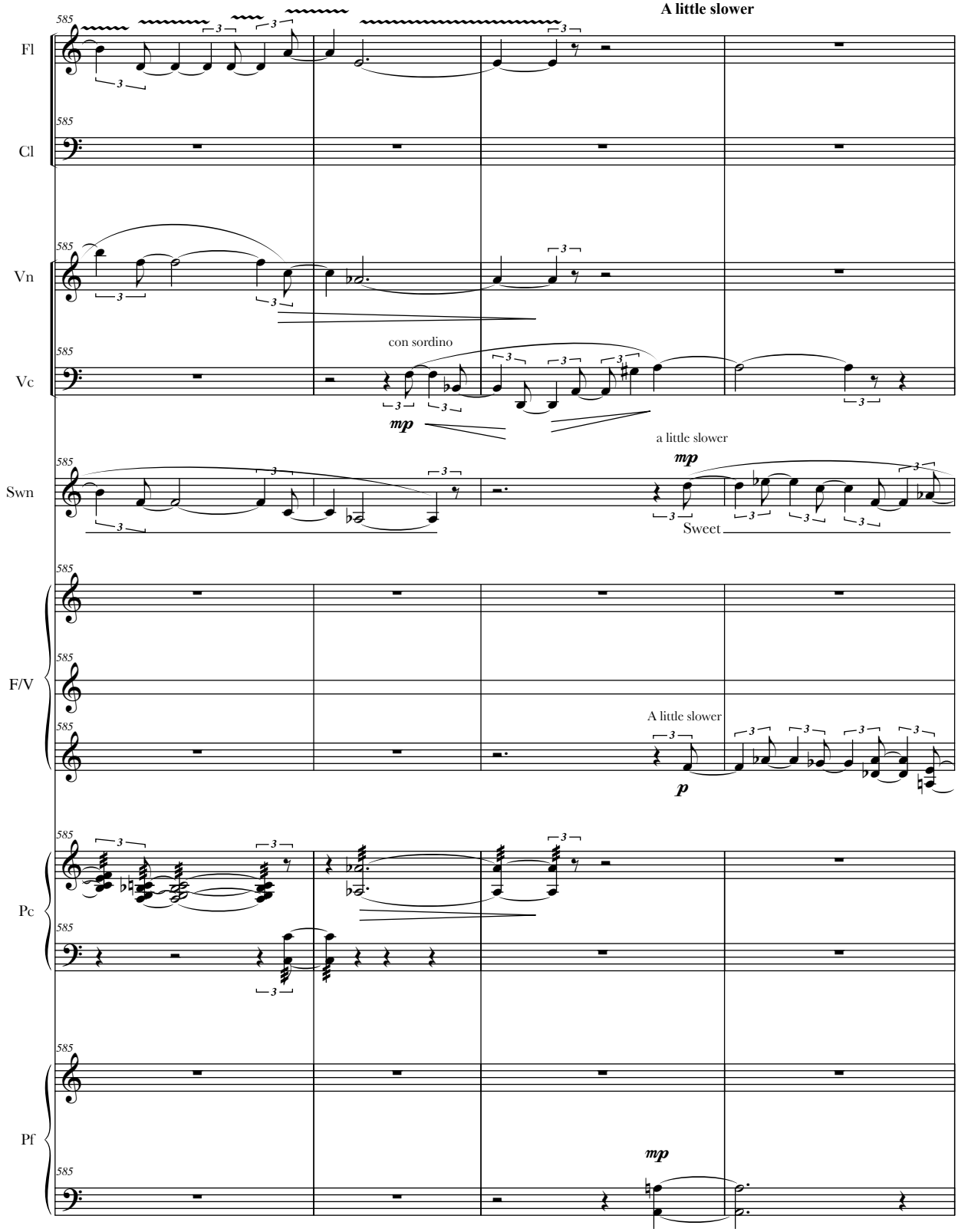

JJ
Fl
Cl
Vn
arco
pp
Vc
Swn
pp
So
F/V
Pc
Pf
pp

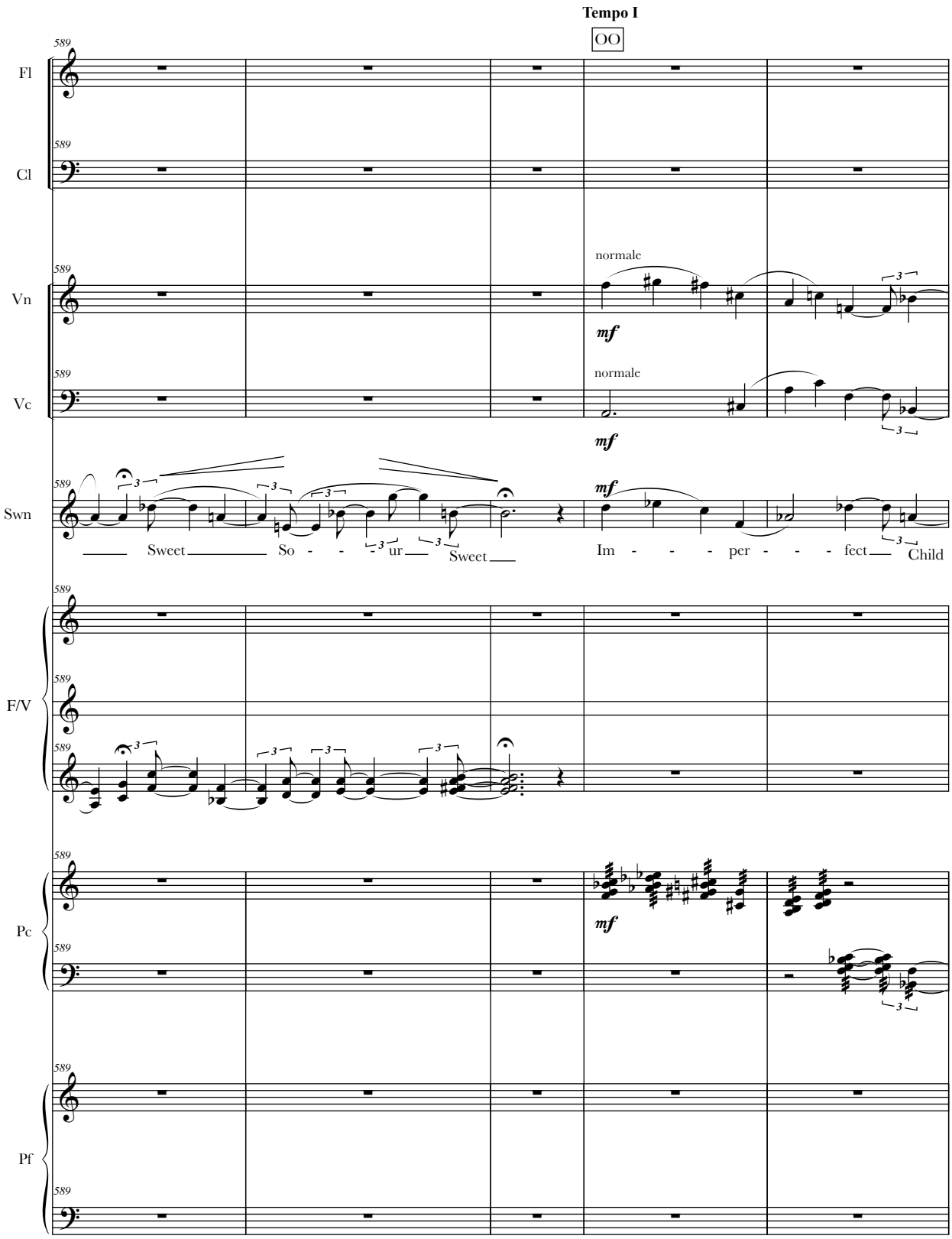

KK
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
571
mp
p
So
pp

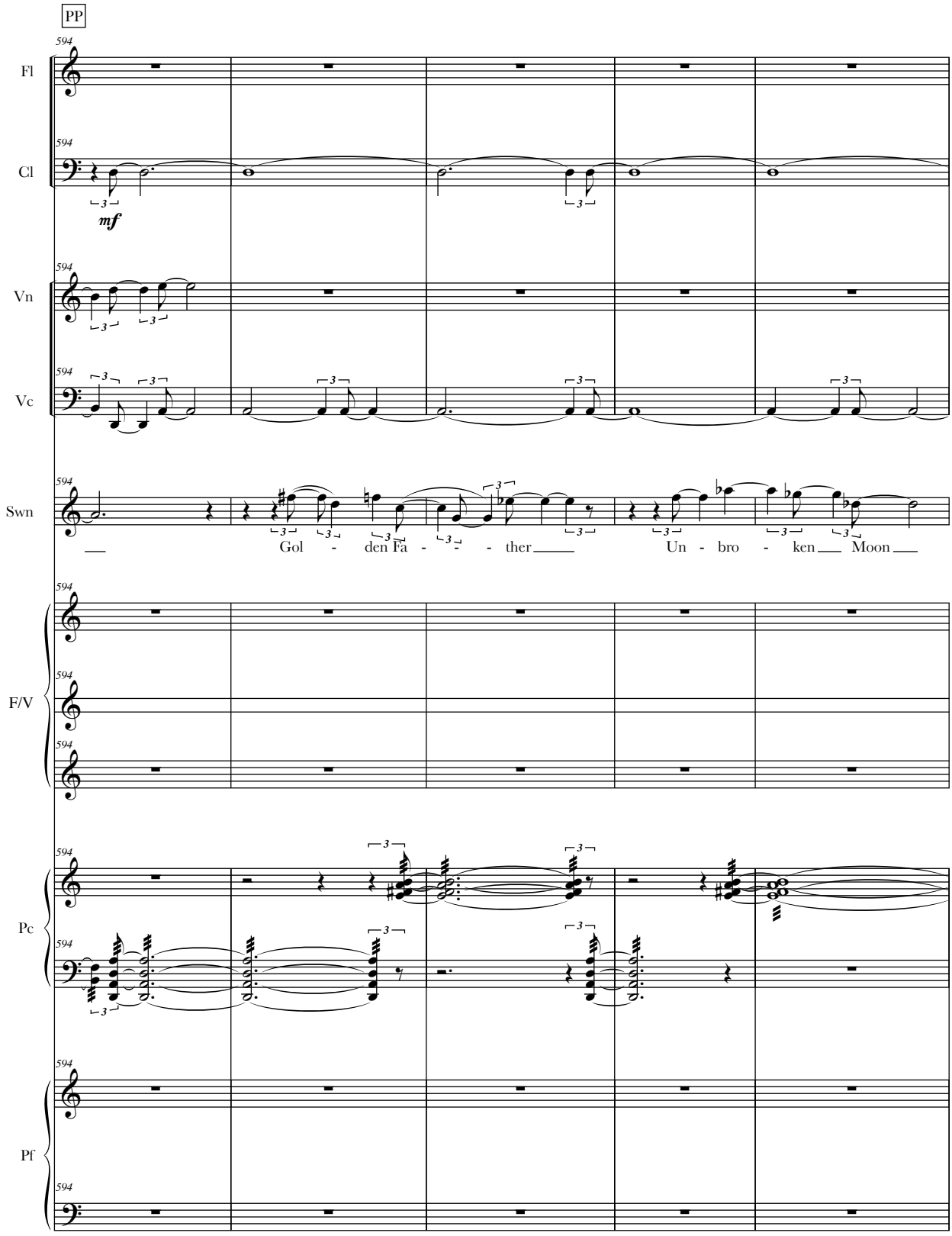

LL
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
mp
So per - - - - fect So per -
p

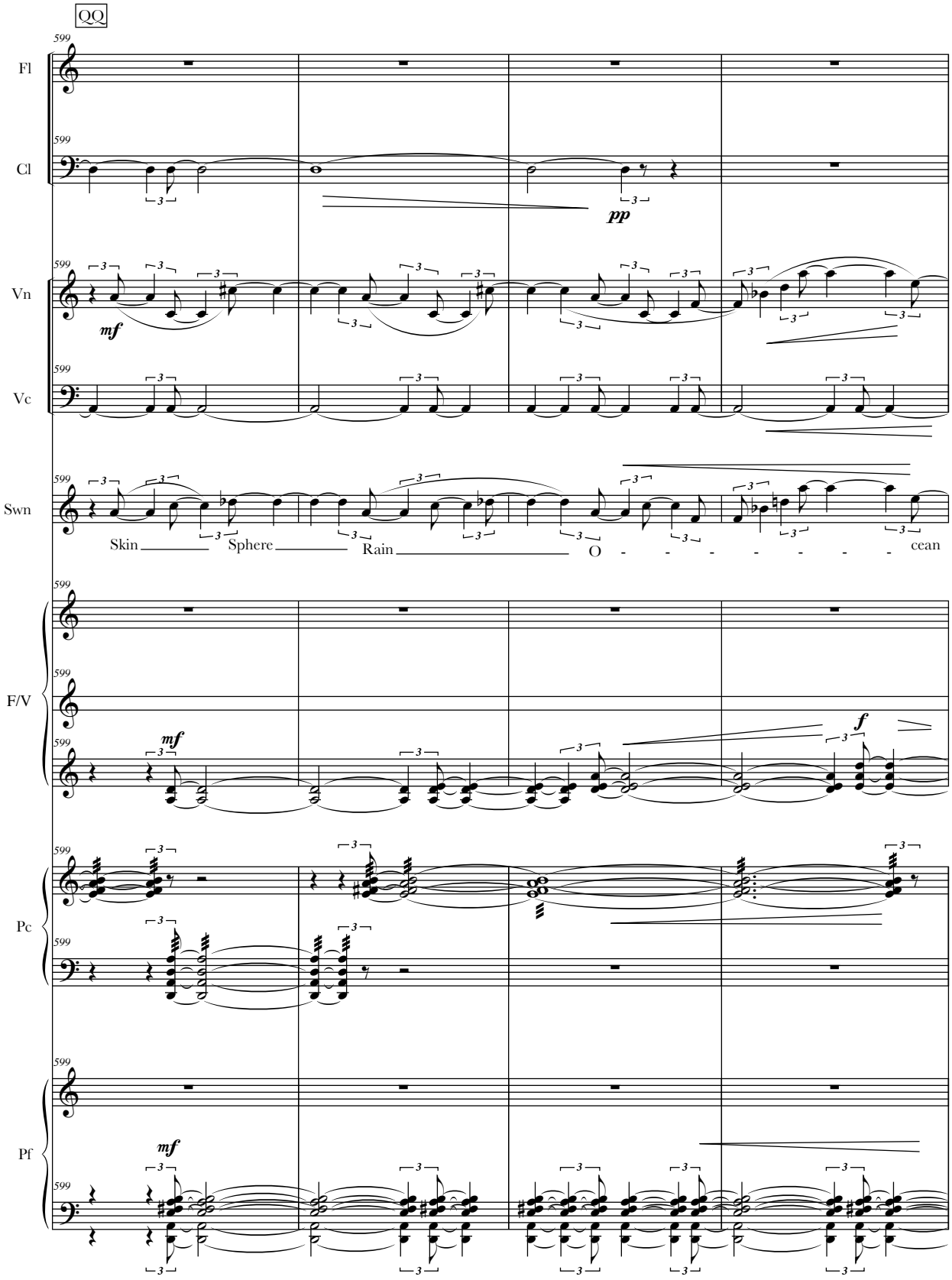

MM
Fl
Cl
bcl:
Vn
Vc
Swn
F/V
Pc
Pf
mf
mp
fect
Im - - - - - per - - - fect

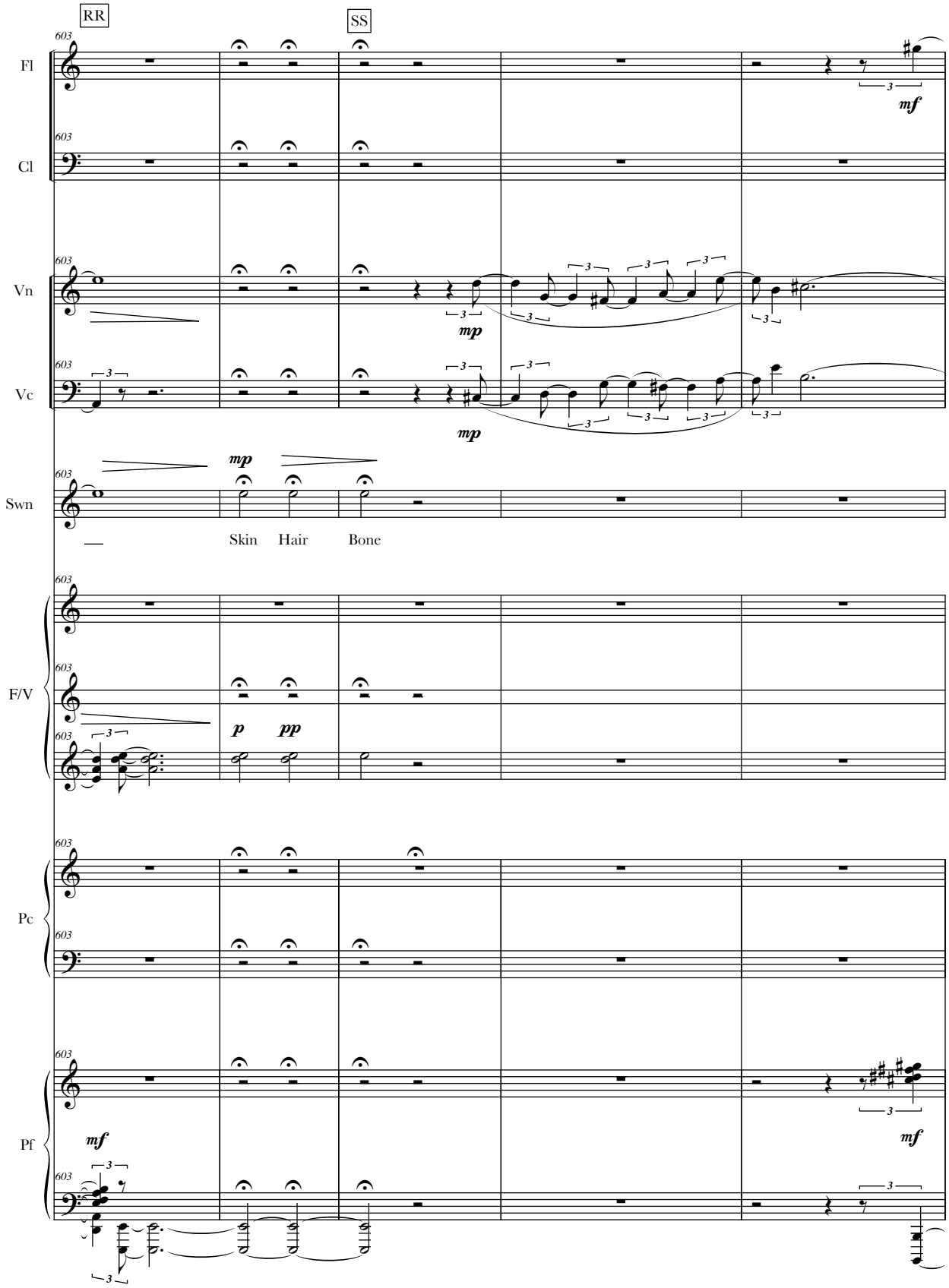

NN
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
con sordino
Seed
Root

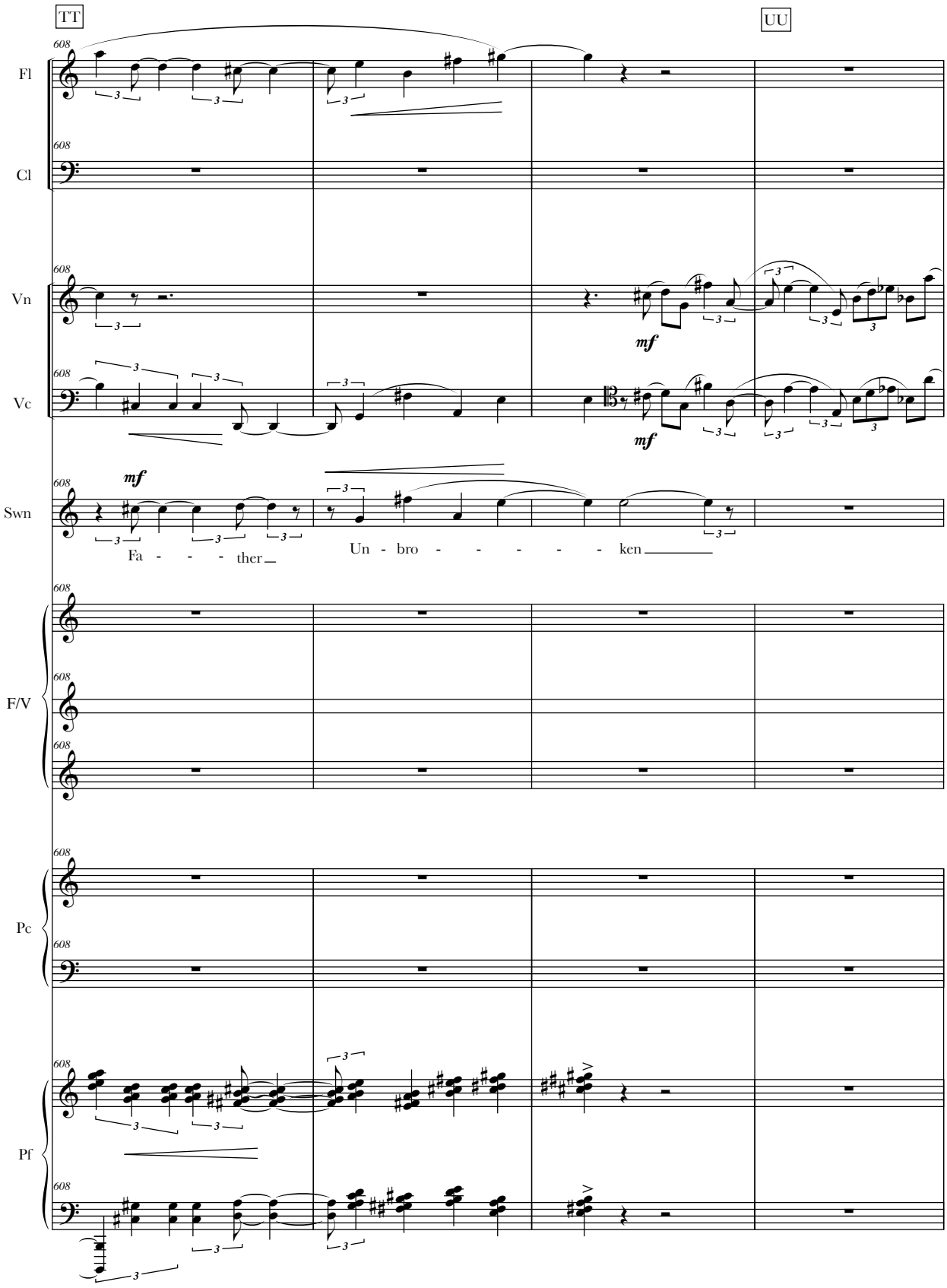

A little slower
Fl
Cl
Vn
Vc
con sordino
mp
a little slower
mp
Sweet
Swn
F/V
A little slower
p
Pc
Pf
mp

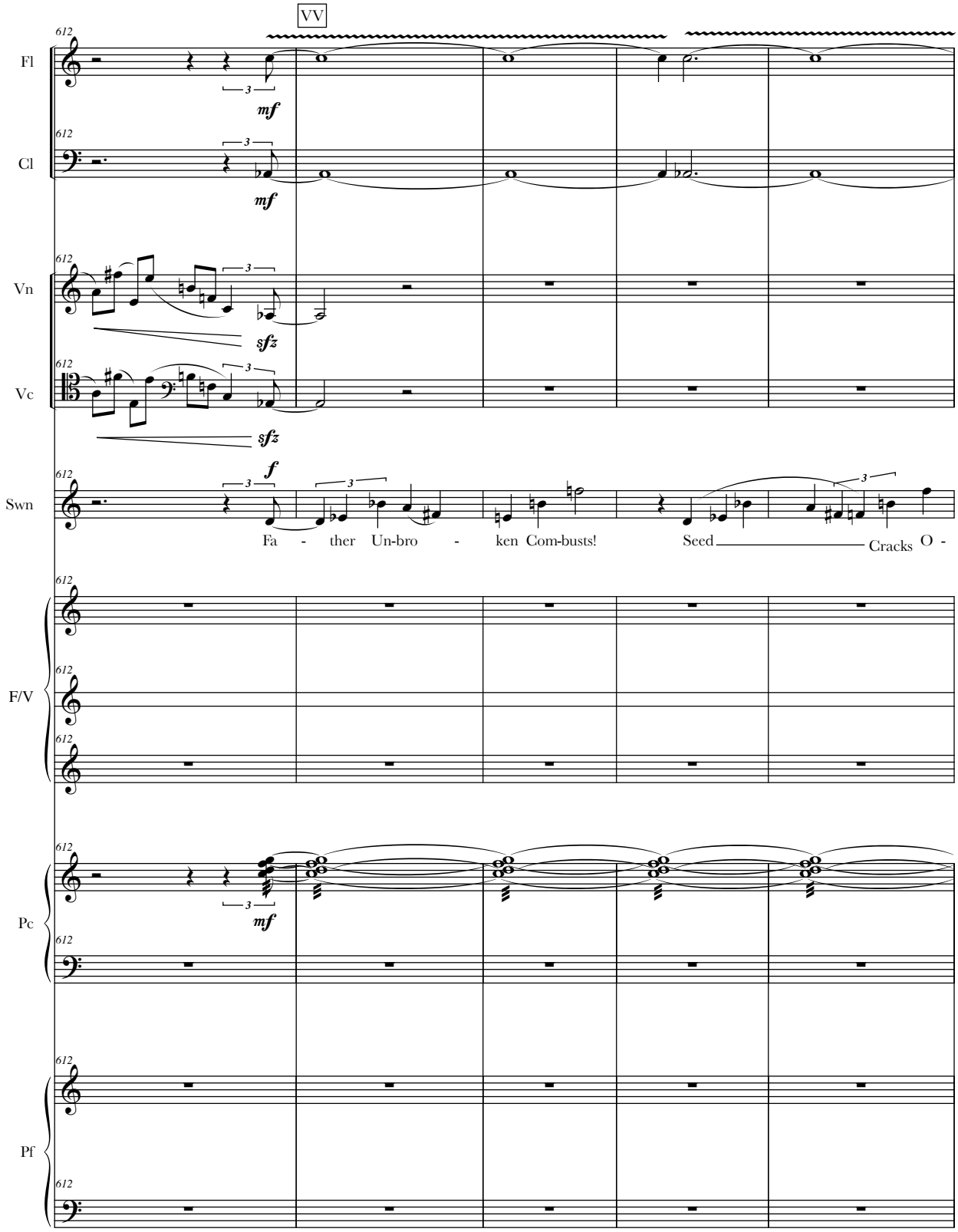

Tempo I
OO
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
589
normale
mf
Sweet So - - - ur Sweet
Im - - - - per - - - fect Child

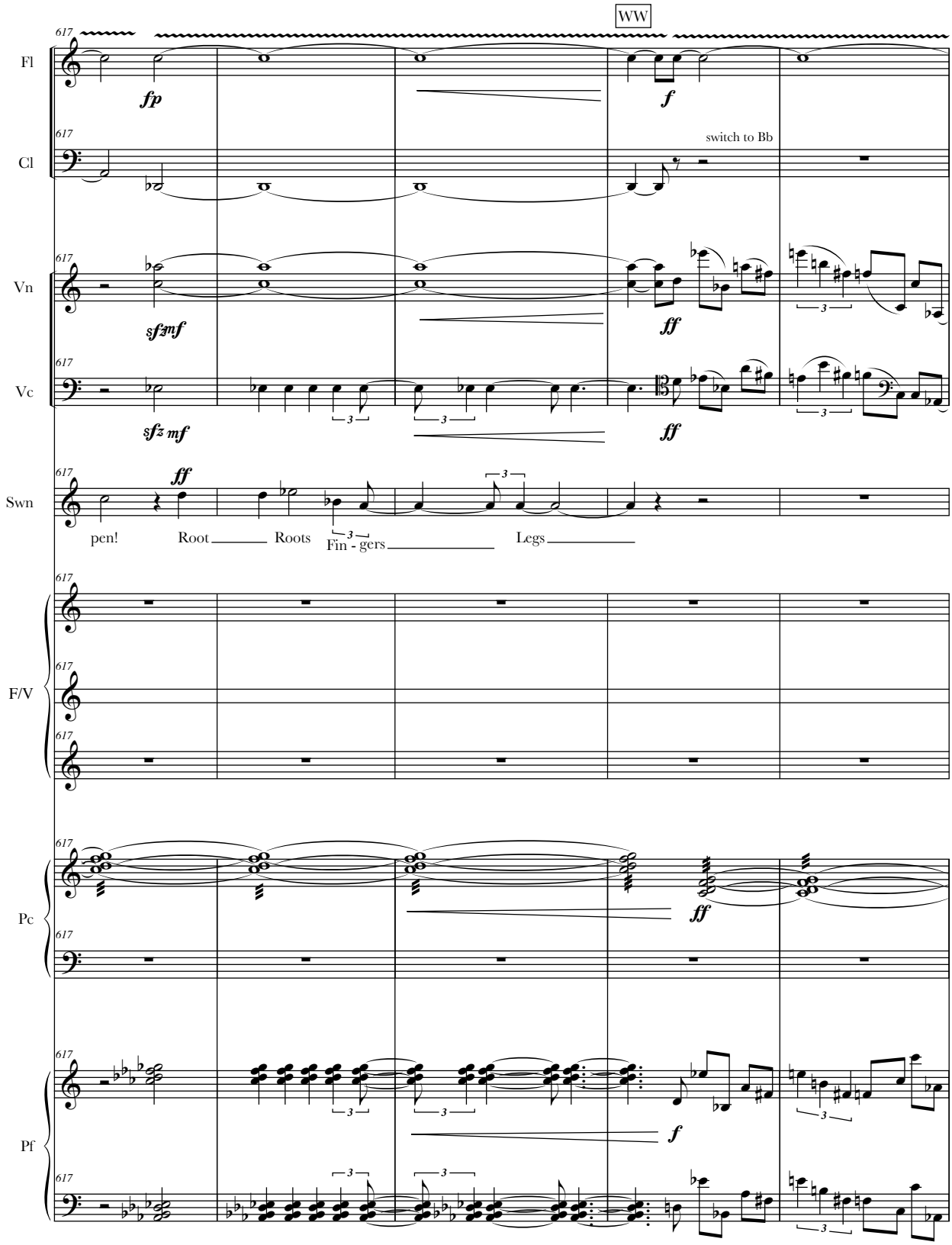

PP
Fl
Cl
mf
Vn
Vc
Swn
Gol - den Fa - - - ther
Un - bro - ken Moon
F/V
Pc
Pf

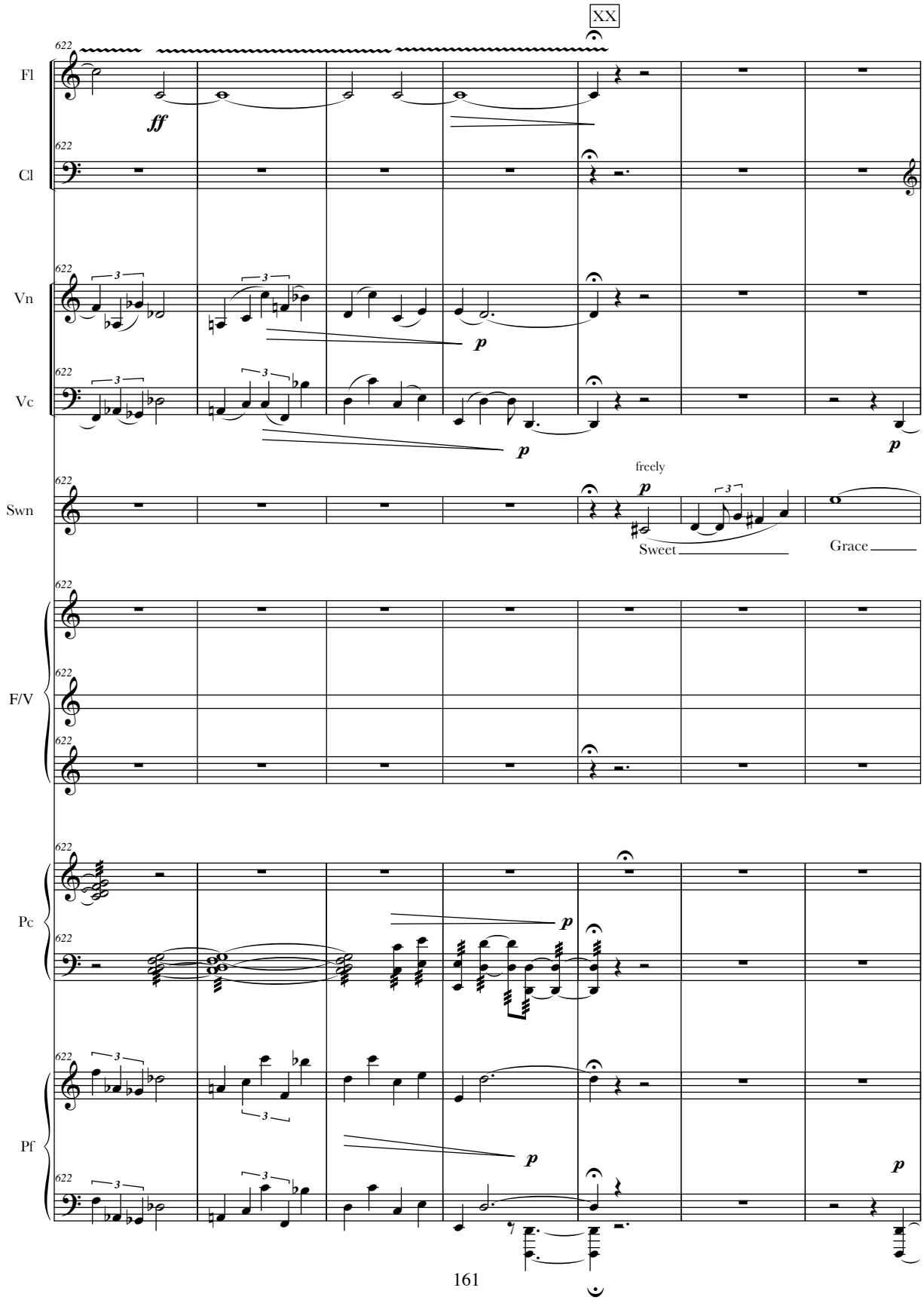

QQ
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
Skin Sphere Rain O - - - - - - - - cean

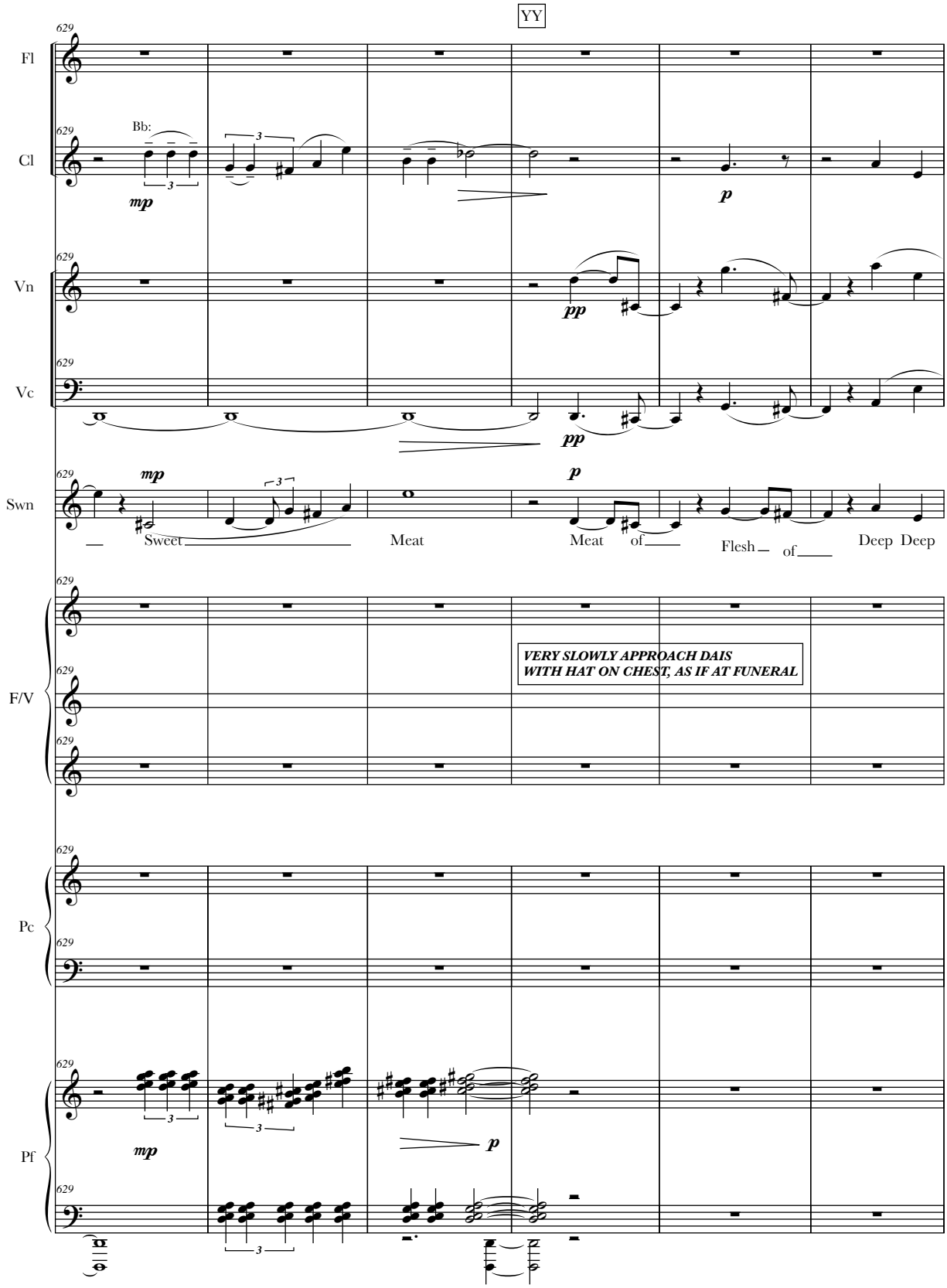

RR
SS
Fl
Cl
Vn
Vc
Swn
Skin
Hair
Bone
F/V
Pc
Pf
mf
mp
p
pp

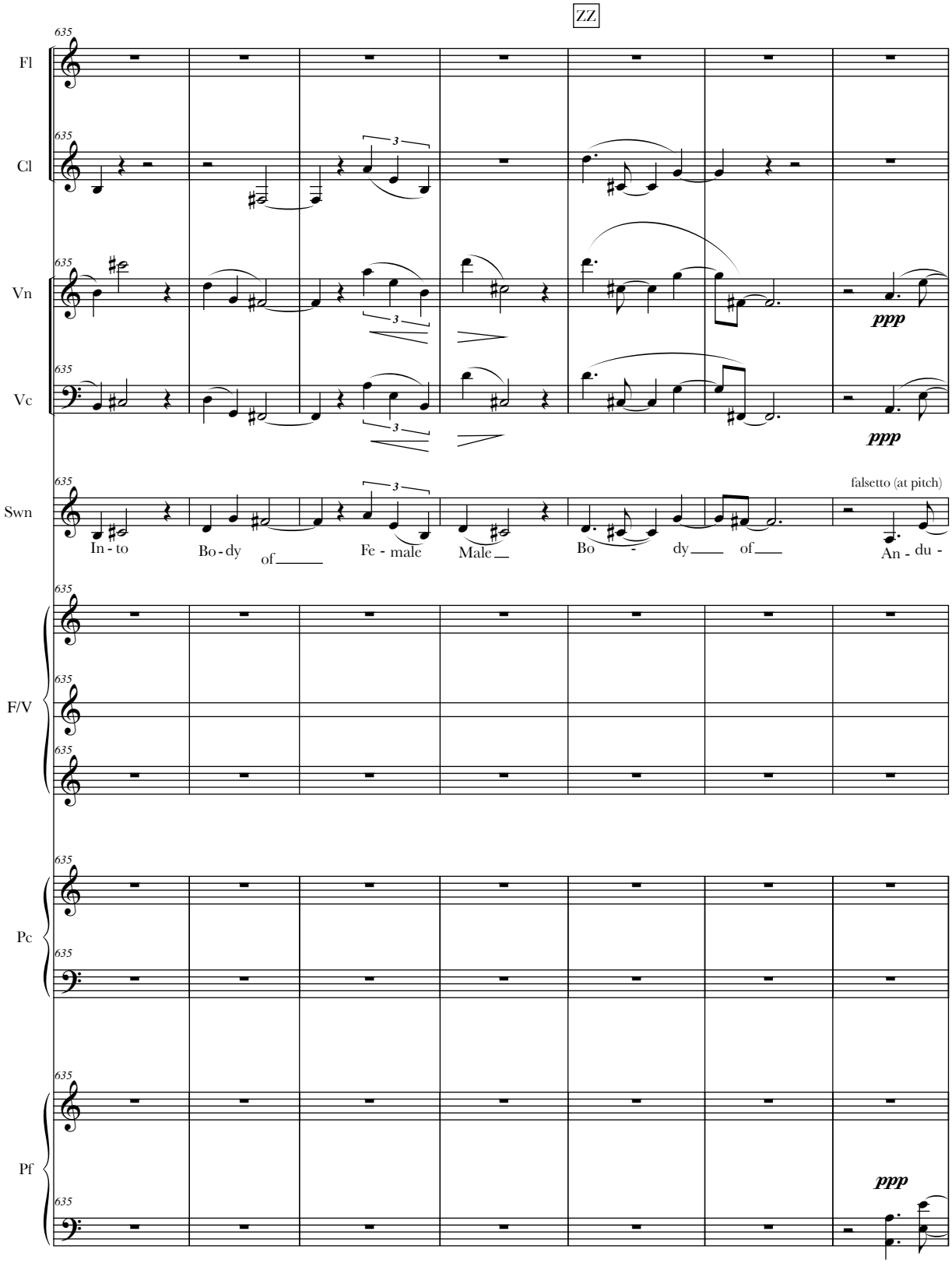

TT
UU
608
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
mf
Fa - - - - ther
Un - bro - - - - - - ken

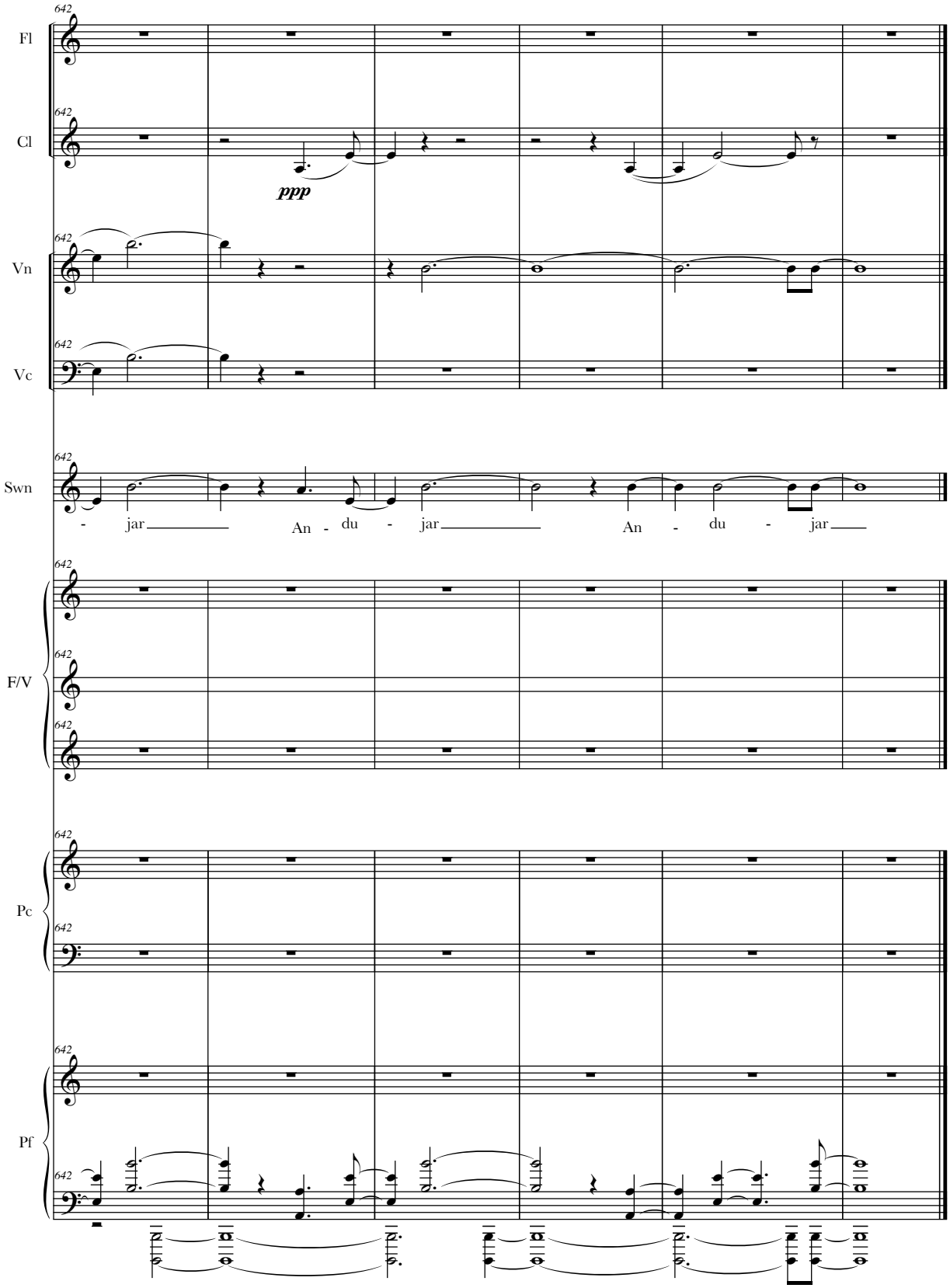

VV
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
612
mf
sfz
f
Fa - ther Un-bro - ken Com-busts! Seed Cracks O -


WW
617
Fl
fp
f
Cl
switch to Bb
Vn
sf mf
ff
Vc
sfz mf
ff
Swn
ff
pen!
Root
Roots
Fin - gers
Legs
F/V
Pc
ff
Pf
f


XX
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
622
ff
p
freely
Sweet
Grace


YY
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
Bb:
mp
p
pp
Sweet
Meat
Meat of
Flesh of
Deep Deep
VERY SLOWLY APPROACH DAIS
WITH HAT ON CHEST, AS IF AT FUNERAL


ZZ
Fl
Cl
Vn
Vc
Swn
F/V
Pc
Pf
635
3
ppp
falsetto (at pitch)
In - to
Bo - dy
of
Fe - male
Male
Bo
-
dy
of
An - du -


642
Fl
642
Cl
ppp
642
Vn
642
Vc
642
Swn
- jar An - du - jar An - du - jar
642
F/V
642
642
Pc
642
642
Pf
642