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"Whom the gods would destroy" : portraits of mental illness

Denis Ragan Floyd
San Jose State University

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"WHOM THE GODS WOULD DESTROY"
PORTRAITS OF MENTAL ILLNESS

A Thesis

Presented to

The Faculty of the School of Music and Dance
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

Denis Ragan Floyd

May 2003

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A handwritten signature in cursive script, appearing to read "Pablo E. Furman", written over a horizontal line.

Dr. Pablo E. Furman

A handwritten signature in cursive script, appearing to read "Richard Aldag", written over a horizontal line.

Dr. Richard Aldag

A handwritten signature in cursive script, appearing to read "William Meredith", written over a horizontal line.

Dr. William Meredith

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ABSTRACT

"WHOM THE GODS WOULD DESTROY" PORTRAITS OF MENTAL ILLNESS A Song Cycle

by

Denis R. Floyd

The theme of this song cycle is mental illness. All three songs are scored for soprano, piano, violoncello, and percussion (three players). The first song, "Job's Sorrow," describes the agony of the Biblical character Job. All melodies and harmonies are constructed from transpositions and permutations of three four-note cells. The song "Mixed Melodies," by Bonnie Schell, describes the horrible experiences of a small child. It is written in melodic recitative form with a chordal piano accompaniment in which certain hexachords are focal points. The recitatives are occasionally interrupted by tutti passages depicting a child's pain and suffering. The vibraphone motive in measure 4 appears in all such passages. The final song, "To the Fates," by Friedrich Hölderlin as translated by David Fisher is unified by melodic and rhythmic motives from the opening vocal line, which recur throughout in both voice and instruments.

DEDICATION

This thesis is dedicated to all people who have suffered from some form of the
debilitating disease of mental illness, and to those who love them and
care for them.

COPYRIGHT PERMISSIONS

Written permission to use the poem "Mixed Melodies" by Bonnie Schell and the poem "To the Fates" by Friedrich Hölderlin, as translated by David Fisher, have been granted by the copyright owners of the poems.

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INSTRUMENTATION (instruments listed by staff, in the order that they appear in the score)

Staff 1: Soprano
 Staff 2: Violoncello
 Staff 3: Percussion 1
 vibraphone
 chimes
 crotales
 Glockenspiel
 Staff 4: Percussion 2
 2 suspended cymbals
 large woodblock
 triangle
 2 small bongos
 snare drums
 3 tom-toms (low, medium and high pitches)
 3 timbales (low, medium, and high pitches)
 bass drum
 2 medium-sized gongs, of distinct pitches, labeled low and high in the score
 large tam-tam

POSITION OF INSTRUMENTS IN STAFF 4

Staff 5: Percussion 3

2 large timpani: 32" and 29"; tuned to E and B for "Job's Sorrow" and "Mixed Melodies", and to F and B for "To the Fates".
 TIMPANI PITCHES

Suggested Placement of Instruments

PERFORMANCE NOTES

1. Accidentals apply throughout a measure until changed.
2. All dynamic markings apply until changed. They may occasionally be repeated for clarity.
3. All trills begin and end on the notated pitch. The upper note is assumed to be a major second above the note being trilled. Exceptions are indicated in the score.
4. All percussion instruments are labeled at their entrances.
5. All mallet indications apply until changed.
6. For passages involving a rapid change of mallets by one performer two-headed mallets may be required.

"WHOM THE GODS WOULD DESTROY"
PORTRAITS OF MENTAL ILLNESS

INTRODUCTION

This thesis is a song cycle consisting of three songs. The subject of the cycle is mental illness. The texts chosen express the misery, pain, anger, and hope of all people who have experienced some form of this debilitating disease. The songs are designed to reflect the emotions and feelings expressed in the texts.

The text for the first song, "Job's Sorrow," is taken from Chapter 3 of the Book of Job, Old King James version. The verses express the agony and the longing for death that Job experienced at the height of his suffering. The song is written in bipartite form, reflecting a division of the text into two parts. A quiet interlude separates the two parts. All harmonic and melodic materials are derived from three four-note cells, or tetrachords. These cells are subject to transposition, permutation and inversion, may also be juxtaposed to form long melodies, and are combined vertically to form large chords. Textural explorations include solos for cello and duets and trios for voice and various instruments, which offset the often dissonant tutti passages which surround them. Certain sections do not use the cell material. These include a rhythmic passage early in the work, which contains motives used later in the third song, and a final section in 9/8 time signature. This last section contains a quiet, tonal ending that contrasts with a rather chromatic piece, but it also has an ominous quality, anticipating the movement to follow.

The second song, "Mixed Melodies," is a setting of an autobiographical prose poem of the same name. The poem was written by Bonnie Schell of Santa Cruz, California, and is used with her kind permission. It recounts the horrible experiences of the author as a small child, experiences that have contributed to her severe mental illness. The song is written in melodic recitative form with a chordal piano accompaniment that features hexachords at important moments. The recitative is occasionally interrupted by violent tutti passages depicting a child's pain and suffering. A chromatic theme first stated in the introduction by the vibraphone is used in all such tutti passages, sometimes in fragmented form. A trio for voice, cello and piano near the end provides a different texture. A final passage featuring extended use of the chromatic theme mentioned brings this song to a violent conclusion.

The final song, "To the Fates," is a setting of the poem, "An die Parken," by the eighteenth century German poet Friedrich Hölderlin, who suffered from schizophrenia. It was translated by the American poet David Fisher of North Highlands, California, and is used with his kind permission. The poem begins with a plea to the gods to give the poet more time to write his poetry. This verse inspired a powerful opening for the song: a strong, forceful theme that is first stated by the soprano in long notes. Except for the opening the vocal line is lyrical and rhapsodic and is through-composed. However, the song is unified by melodic and rhythmic motives from the opening vocal line, which recur throughout in both voice and instruments. These motives have already been used in the first song, which brings a sense of unity to the entire work. The poem concludes with the poet stating that he would die in peace if he could succeed in expressing his inner "holy thing" in his poetry. A lyrical setting of the verse is followed by a concluding passage quartet for chimes, crotales, cello, and piano, which brings this song cycle to a peaceful conclusion.

Job's Sorrow

Denis Floyd
2002

Job 3:20-26

$\text{♩} = 80$

p *f* *f*

Soprano

Where . . . fore is light Giv-en to him

Violoncello

fp *pp* *f* *mp* *f* *mp*

Percussionist 1

vibes 1/2 motor, soft mallets motor off

Percussionist 2

timpani soft mallets

Percussionist 3

pp *mp* *pp*

Piano

mp *f* *mp*

6

Sop.

spoken *mp* *mf* *<f* *>p*

that is in mi-se-ry that is in mi se-ry

6

Vc.

p *f* *p* *sf* *fp* *f* *mp* *mf* *pp*

6

Perc 1

small cymbal tom-tom soft mallets

6

Perc 2

mp *mp* *p* *p* *pp*

6

Perc 3

6

Pno.

f

Detailed description: This is a musical score for a piece titled 'Job's Sorrow 2'. It consists of five staves. The first staff is for Soprano (Sop.) and includes lyrics: 'that is in mi-se-ry' and 'that is in mi se-ry'. It has dynamic markings of *mp*, *mf*, *<f*, and *>p*. The second staff is for Violoncello (Vc.) and features a variety of dynamics including *p*, *f*, *p*, *sf*, *fp*, *f*, *mp*, *mf*, and *pp*, along with articulation like 'pizz.' and 'arco'. The third staff is for Percussion 1 (Perc 1) and includes labels for 'small cymbal', 'tom-tom', and 'soft mallets'. The fourth staff is for Percussion 2 (Perc 2) and includes a 'snare drum' label. The fifth staff is for Piano (Pno.) and starts with a forte (*f*) dynamic. The score is written in 4/4 time and includes various musical notations such as rests, notes, and slurs.

13

Sop.

f

mp *f*

and life un - to the bit - ter in

13

Vc.

p

13

Perc 1

tom-toms medium hard mallets

p *f*

large sus. cymbal tom-toms

13

Perc 2

mf *f* *pp*

medium hard mallets

13

Perc 3

f *pp*

p *f*

13

Pno.

f

f

Detailed description: This is a page of a musical score for a piece titled 'Job's Sorrow 3'. The score is written for Soprano (Sop.), Violoncello (Vc.), three Percussion parts (Perc 1, Perc 2, Perc 3), and Piano (Pno.). The Soprano part has lyrics: 'and life un - to the bit - ter in'. The Percussion parts are heavily marked with specific instructions: Perc 1 uses 'tom-toms medium hard mallets' and 'large sus. cymbal'; Perc 2 uses 'medium hard mallets'; Perc 3 uses 'medium hard mallets'. Dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks. The page number '13' is written at the beginning of each staff.

18 *mp* < *f* > *mp*

Sop.

soul.

Vc.

f > *p*

mp 3 3 3 3

f

Perc 1

hard mallets

f 3

tom-tom

large sus. cymbal

Perc 2

p *f*

Perc 3

mf *pp*

Pno.

mp *f*

22 $\text{♩} = 72$ *mp*

Sop. Which long which long for dea - th but it co-meth not and dig for it $\text{♩} = 80$ *mf*

22 *expressive*

Vc. *mp* *f* *pp* *mf*

22 Perc 1

22 Perc 2 *timbales*
use fingers *f*

22 Perc 3

22 Pro.

The musical score is written for Soprano (Sop.), Violoncello (Vc.), and Percussion (Perc. 1, 2, 3, and Piano/Pro.). The Soprano part has lyrics: "Which long which long for dea - th but it co-meth not and dig for it". The score includes dynamic markings such as *mp*, *f*, *p*, *mf*, *pp*, and *mf*. There are also tempo markings $\text{♩} = 72$ and $\text{♩} = 80$. The Percussion part includes a section for timbales with the instruction "use fingers". The Piano/Pro. part is indicated by a brace on the left.

27 *f*

Sop. *mp* *f* *p* *mf* <

dig for it more than for hid trea - sures and re -

27 *f* *mf* *f* *mf* *f*

Vc.

27 *f* *mf* *f* *mf* *f*

Perc 1 four hard mallets *mf*

bongos timbales

Perc 2 *f*

Perc 3

27 *mf* *mp* *f* *mf*

Pno.

31 *f* *lightly mp* *f* *mf* *mp* *f*

Sop. joice ex - cee ding - ly and are glad when they can find, — can find the grave when

31 *mf* *mp* *f*

Vc.

31 *f* *mf* *f* *mf* *f*

Perc 1

Perc 2

Perc 3

31 *mp* *f* *mp* *f* *p* *mf* *f*

Pno.

The musical score is for a piece titled "Job's Sorrow", page 7. It features five staves: Soprano (Sop.), Violoncello (Vc.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), and Piano (Pno.). The Soprano part includes the lyrics: "joice ex - cee ding - ly and are glad when they can find, — can find the grave when". The score is marked with various dynamics: *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like "lightly" and "lightly mp". The score is divided into measures by vertical bar lines, and the piano part has a repeat sign at the end.

35 *rit.* *f* *a tempo*

Sop. they can find the grave.

Vc. 35 *pizz.* *mf* *arco* *mp* *fp* *<mf>* *pp*

Perc 1 35 *mf* *High Gong* *f* *1/2 motor, hard mallets*

Perc 2 *mp*

Perc 3 *pp* *soft mallets*

Pno. 35 *mp* *f* *1 4 2 5 1* *2 5* *8va* *mp* *ff*

39

Sop.

39

Vc.

p *mf* *p* *pizz.* *arco* *p* *pp*

39

Perc 1

two soft mallets *mp* *p* *pp*

Perc 2

Perc 3

39

Pno.

p

45 *mp* *f* *f* *mp*

Sop. Why is light Gi . . . ven to a

45 *pp* *f* *f* *pizz. arco*

Vc.

45 *motor off* 1/2 motor, hard mallets

Perc 1 *mf* 3

Perc 2 timbales medium hard mallets tom-tom *fz*

Perc 3 soft mallets *mp*

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

Pno.

48

Sop. *mp* *mf* *ff* *mp*

man whose way is hid and whom God hath hedged in.

48

Vc. *mf* *mp* *f* *p* *fp* *mp* *pp*

pizz arco

48

Perc 1 *mp*

soft mallets medium hard mallets

Perc 2 *f* *mp* *mf*

bongos timbales snare

Perc 3 *pp* *p* *f*

48

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

52

Sop.

mf < *f* > *mp* *ad lib, yelling* *f*

For my sigh-ing co-meth be-fore I eat and my roar-ings are poured out like the wat-ers

Vc.

mp < *f* > *mp* < *f* > *p*

Perc 1

soft mallets *p* medium mallets *f*

(snare) *pp* large sus. cymbal hard mallets tom-toms hard mallets *f* > *mp*

Perc 2

pp

Perc 3

pp *f*

Pno.

p < *p* > *mf* *f* < *p* >

57

Sop.

p

for the thing which I

Vc.

pizz. arco pizz. arco pizz.

p $\triangleleft$ *mf* $\triangleright$ *p* *mf* $\triangleleft$ *f* *f* $\triangleright$ *p* *pp* *fz*

Perc 1

p

1/2 motor, soft mallets

fzp

Perc 2

Perc 3

soft mallets

pp

Pro.

mf $\triangleleft$ *p*

64

Sop. *mf* *f* > *p* *mp* < *f* > *p* *mf* *mp* < *f* > *mp*

great - ly feared is come up - on me and that which I was a-fraid of

64

Vc. *mf* > *p* *mf* *f* *p* < *f* > *p* *p* < *mf* > *p*

arco

64

Perc 1 motor off

bongos use fingers

timbales use fingers

wood block

snare sticks

snare

tom-toms

64

Perc 2 *f* > *pp* *f* *fz* > *p* *p* 3

64

Perc 3 soft mallets *mf*

64

Pno. < *f* *fz* *p* < *mf* *f* 3

8th

70 *mp* > *p* *mf* <f> <ff> *mf* 3 3

Sop. is come un - to me I was not in safe - ty. Nei - ther had I rest

70 *mp* 3 3

Vc.

70 *hard rubber mallets* *f*

Perc 1

mf > *pp* 3 3 *small cymbal* *tom-toms* *mp* > *f* 3

Perc 2 *hard mallets* *tom-tom* *mf* > *pp* *staccato sticks* 3

Perc 3 *p* *f*

70 *pp* *f* *mp* 3 3

Pno.

(8th)

75

Sop.

Vo.

Perc 1

Perc 2

Perc 3

Pno.

Nei - ther was I qui - et.

f *ff* *> mf*

f *mp*

large sus. cymbal

medium mallets

tom-toms

bass drum

tom-toms

staccato mallets

vibes

soft mallets

f *mf* *mp* *p* *ff* *ff*

spoken forcefully

mp *f* *mp*

81

Sop.

mf

Yet trou-ble came. Yet trou

81

Vc.

p *mf*

81

Perc 1

f *pp*

chimes

p *p*

triangle

81

Perc 2

pp *p*

small sus. cymbal

81

Perc 3

soft mallets

p

81

Pno.

p *mf* *p*

pp sempre

86

Sop.

ble

came.

Ah

spoken softly,
at low pitch

lowest sound possible

pp

Vc.

p

mp

fp

Perc 1

Perc 2

Low Gong

pp

tam-tam

ppp

timpani

Perc 3

pp

ppp

Pno.

mf

mp

p

pp

8va

pp

Mixed Melodies

poem by Bonnie Schell

♩ = 72

♩ = 108

mp *mf* *p*

Soprano

On Jor-dan's storm-y banks I stand

Violoncello

fp *mp* *mf* *pizz* *mf*

Percussionist 1

vibes
soft mallets
motor off

pp 6 6 *p*

Percussionist 2

tam-tam
large, soft mallet

mf *mp*

Percussionist 3

soft mallets

pp *mf* *pp*

Piano

mp *mf*

The musical score is for a piece titled "Mixed Melodies" by Bonnie Schell. It is written for Soprano, Violoncello, and three Percussionists, with Piano accompaniment. The tempo is marked as ♩ = 72. The Soprano part has lyrics: "On Jor-dan's storm-y banks I stand". The Violoncello part has dynamics: *fp*, *mp*, *mf*, *pizz*, *mf*. Percussionist 1 has instructions: "vibes", "soft mallets", "motor off", and dynamics: *pp*, 6, 6, *p*. Percussionist 2 has instructions: "tam-tam", "large, soft mallet", and dynamics: *mf*, *mp*. Percussionist 3 has instructions: "soft mallets" and dynamics: *pp*, *mf*, *pp*. The Piano part has dynamics: *mp*, *mf*.

8

mf *mp* *p < f > p*

mp $\text{♩} = 84$

Sop. and cast a wist-ful eye bud-dled to-ge-ther in clap-board chur-ches built to re-deem the sick and sin-ful

arco

Vc. *fp* *p* *mf*

Perc 1 *p* *mf* *mf < f > p* *p* *mf*

Perc 2 *mf* *mf < f > p* *p* *mf*

Perc 3 *p* *mf* *mf < f > p* *p* *mf*

Pno. *f* *p*

large sus. cymbal tom-toms medium mallets tom-toms

13 $\bullet = 48$ $\bullet = 48$ p f p $\bullet = 100$

Sop. John-sons made de-ci-sions slow and hard the way they pushed the ped-als on Grand - - pa's or-gan or laid

Vc. pizz arco p mf p mp mf p pesante mp mf normal

Perc 1 hard mallets mf mf

Perc 2 small sus. cymbal p mp pp

Perc 3 medium hard mallets mf

Pno. pp p mp mf

18 *f* yell *mf* *f* spoken as if in pain

Sop. switch-es switch-es switch-es switch-es to a child's bare legs and back bare

Vc. *f* *f*

Perc 1 *f* *p* *f* *bass drum*

Perc 2 *f*

Perc 3 staccato mallets 3 *f*

Pno. *f* *f*

21 ad lib

slightly swingy
♩ = 84 *mf*

ordinary

Sop.
legs and back legs back not al-lowed to wag - er or dance Grand-pa John-son's child-ren were

Vc.
21
fz p *fp* *f* *mf*

Perc 1
21
tom-toms
hard mallets
f *p*
soft mallets

Perc 2
3

Perc 3

Pno.
21
f *p*

26 *f* *p* *f* *mf* *mp* *mf*

Sop. made to pray for a day if their knees at play touched the dirt he lift-ed up the Psalms and Re-ve-la-tions as high con-dem-na-tion riv-et-ed the end of

26 *pizz* *arco* *fp* *fp* *fp* *f*

Vc.

26 *motor off* *medium hard mallets* *mf* *f*

Perc 1

snare *pp* *mf*

Perc 2

Perc 3 *mp*

Pno. *p* *f*

32 *ff* *f* $\text{♩} = 72$ *mf* *swingy, sultry*

Sop. time through mom-ma's ears to mine When Mom-ma mar-ried Bill he brought rhy-thm and mis-chief in his un-der-wear

32 *mp*

Vc.

32 *soft mallets*

Perc 1 *large sus. cymbal* *tom-toms* *small sus. cymbal* *snare* *small sus. cymbal*

Perc 2 *f* *fz > p* *mf* *mf*

Perc 3 *staccato mallets* *f*

32 *p*

Pno.

This musical score is for a piece titled "Mixed Melodies 26". It features five staves: Soprano (Sop.), Viola (Va.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Piano (Pno.).

Soprano (Sop.): The vocal line begins at measure 37. It includes lyrics: "Bill could humm hum and whist-le while he beat us beat us beat us". Performance markings include $\bullet = 48$ (quarter note), $\bullet = 80$ (quarter note), *p* (piano), *ff* (fortissimo), and instructions "hum on gliss" and "whistle".

Viola (Va.): The Viola part starts at measure 37. It features dynamic markings *mf*, *fz*, *f*, and *ff*. It includes trills and slurs.

Percussion 1 (Perc 1): The Perc 1 part begins at measure 37. It includes triplets, dynamic markings *p* and *ff*, and the instruction "hard mallets".

Percussion 2 (Perc 2): The Perc 2 part starts at measure 37. It includes the instruction "bass drum" and dynamic markings *pp* and *f*.

Piano (Pno.): The Piano part begins at measure 37. It includes dynamic markings *ff* and features complex harmonic textures with many beamed notes.

40 $\text{♩} = 92$ spoken as if in pain *mf* 3

Sop. beat us I felt the blows and shud-dered but did not cry out want-ing them not to know

Vc. *fp* *fp* *f* *mp* *fp*

Perc 1 6 3 2 soft mallets *p* *fp* *f* *p* tom-toms medium mallets timbales large sus. cymbal

Perc 2 *mf* *p* *mf* *mf*

Perc 3 *mf*

Pno. *p* *mf* *f* *p*

46 $\text{♩} = 84$

Sop. *p* *f*

my pain and suf-fer-ing Grand-ma Hen-der-son on my real fa-ther's side she said if you can't say a-ny-thing good

Vc. *fp* *fp* *mf* *mp*

Perc 1 *mf* *p*

Perc 2

Perc 3 soft mallets *pp* *mp* *pp*

Pno. *p*

54 *mf* *f* *mp* *f* *p* *mp* $\text{♩} = 48$

Sop. Bon - nie say no - thing read! She would not talk to Bill but made this her dai - ly ben - e - dict - ion Far - ther a - long we'll

54 *pizz* *mp* *mf* *arco* *mp*

Vc.

54 *soft mallets* *mp*

Perc 1

Perc 2

Perc 3

54 *p* *p*

Pno.

60

Sop.

know all a-bout it Far-ther a-long we'll un-der-stand why I went back to vi-sit Mo mma and Bill then to all the graves

♩ = 80

mp

3

Vc.

60

mf *mp* *pizz* *mf*

3

Perc 1

60

mp *mp < mf*

tam-tam

woodblock

large sus. cymbal

Perc 2

pp *f > p* *p* *3*

Perc 3

60

Pno.

p *sempre*

3

Detailed description: This musical score is for a piece titled 'Mixed Melodies 30'. It features five staves: Soprano (Sop.), Violoncello (Vc.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Percussion 3 (Perc 3). The Soprano part has lyrics: 'know all a-bout it Far-ther a-long we'll un-der-stand why I went back to vi-sit Mo mma and Bill then to all the graves'. The Violoncello part includes dynamics like *mf*, *mp*, and *pizz*. The Percussion parts include specific instrument markings: 'tam-tam', 'woodblock', and 'large sus. cymbal'. The Piano (Pno.) part is also present at the bottom. The score includes a tempo marking of 60 and a note value of ♩ = 80. There are various musical notations such as slurs, accents, and dynamic markings throughout.

66

Sop.

p *mf* *f* *mp* *mf*

Aunt-ie Maude's Jor - dan John son's Gran-ny Hen - der-son's care-ful not to step where I should-n't in res - pect for their mixed

66

Vc.

mp arco pizz arco

66

Perc 1

f *p* *p* *fp*

crotales

vibes soft mallets

66

Perc 2

mf *pp* *mf*

snare

66

Perc 3

soft mallets

pp

66

Pno.

3 3 3 3

72

Sop.

mel-o-dies nev-er blend-ing nev-er mute ev-er bleat-ing *ff*

72

Vc.

mf *f* *sf* *s.p.*

72

Perc 1

fp *mf* *f*

bass drum

72

Perc 2

pp *mp*

72

Perc 3

mp *mf* *mp* *mf*

72

Pno.

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

accel. poco a poco

Sop. in - side my brain!

Vc. *p* *f* *ff*

Perc 1 hard mallets *mf* *f*

Perc 2

Perc 3 staccato mallets *p* *mf* *pp* *f*

Pno. *f* *ff*

To the Fates

poem by F. Holderlin
translated by David Fisher

Soprano

$\bullet = 60$

$p < f > p$ $p < f > p$ mf

one more sum-mer grant

Violoncello

pizz arco pizz arco

fz $p < f > mp$ fp

Percussionist 1

vibes 1/2 motor, soft mallets

$pp < mp > pp$ $mp < mf > f$

Percussionist 2

Percussionist 3

soft mallets

$ppp < p > pp$

Piano

ff mp f

9

Sop.

mf *ff* *p*

you pow-er-ful ones _____ and an

Vc.

p *mf* *f* *mp* *f* *p*

Perc 1

motor off, hard mallets

tom toms
snare sticks
timbales

f 3

Perc 2

small cymbal

mp

Perc 3

medium mallets

mp

soft mallets

pp *mf* *pp*

Pno.

p

mp *f*

14 *mf*

Sop. aut - umn

14 *mp*

to ri - pen my song

that more will - ing - ly the heart with the

14 *mf*

Vc. *pizz*

14 *p* *p* *mf* *p*

Perc 1 1/2 motor soft mallets *p*

Perc 2

Perc 3 medium mallets *p*

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

Pno.

19 *f* *mp* *p* *mf* *p* *Glk* *p*

Sop. sweet play sat - ed might die the soul that in

Vc. 19 *f* *p* *mp* *f* *pp* *p* *mf* *p*

Perc 1 19 1/2 motor, soft mallets large cymbal *mf* *p* *p*³

Perc 2 *mf* *mf* *p* *snare*

Perc 3 *mf* *p* *soft mallets*

Pno. 19 *f* *p* *mf* *p* *p*

l.h.

3 3 3 3 3 3 3 3

The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a vocal soloist (Sop.) and a large ensemble of instruments and percussion. The vocal part is in Russian, with lyrics: 'life did not re-ceive her right is rest-less be-low is rest-less be low be-'. The instrumental parts include Violoncello (Vc.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), and Piano (Pho.). The score is marked with various dynamics such as *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo is marked '1/2 motor, soft mallets'. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The vocal line is in a high register, while the instrumental parts are in a lower register. The percussion parts are marked with 'chimes', 'vibes', 'large cymbal', 'tom toms', 'small cymbal', and 'medium mallets'. The piano part is marked with 'mf' and 'f'. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature of 4/4.

30 $\text{♩} = 60$ *mp* f *mp* *p*

Sop. low but if once the hol - y thing that lies at my heart should suc-

Vc. arco *fp* *fp*

Perc 1 crotales *mf* *mf*

Perc 2 Low Gong tam-tam *p* *pp*

Perc 3 *p* mf soft mallet

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

The musical score for "The Poem" by John Adams is presented in a multi-staff format. The top staff is for the Soprano (Sop.), followed by Violoncello (Vc.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), and Piano (Pno.). The score begins with a tempo marking of quarter note = 72. The Soprano part features lyrics: "ceed in the po-em should suc-ceed in the po-em." The Violoncello part includes markings for "pizz" (pizzicato) and "arco" (arco). The Percussion 1 part includes markings for "Glk" (glockenspiel), "vibes" (vibraphone), and "1/2 motor, soft mallets". The Percussion 2 part includes markings for "tom toms" and "medium hard mallets". The Percussion 3 part includes markings for "medium hard mallets". The Piano part includes markings for "p" (piano), "mf" (mezzo-forte), and "ff" (fortissimo). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

44

Sop.

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

Wel-come then, o still-ness of the sha-dow world I am at peace though I should des-cend des-cend des-cend with-out my

44

Vc.

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

44

Perc 1

1/2 motor, soft mallets

crotales

Glk

p *mf* *p*

44

Perc 2

small cymbal

snare

p *pp* *p*

44

Perc 3

soft mallets

pp

44

Pno.

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

50 $\bullet = 48$ *f* *ff* *f* *p* $\bullet = 72$

Sop. lyre I have lived like the Gods and more is not need - ed

Vc. pizz arco

Perc 1 *vibes* *p* *f* *chimes* *p* *sempre*

Perc 2 *tom toms* *timbales* *large cymbal* *tom toms* *f* *mf* *f* *pp*

Perc 3 *mf* *p mp*

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

53

Sop.

Vc.

53

3 9 3 9 3 9

p

53

crotales

p *sempre*

Perc 1

Perc 2

tam-tam

ppp

Perc 3

53

Pno.