GRADUATE RECITAL IN COMPOSITION

An Abstract of a Thesis

Submitted

in Partial Fulfillment

of the Requirements for the Degree

Master of Music

Joseph Carey

University of Northern Iowa

December 2014

This Study by: Joseph Carey

Entitled: Graduate Recital in Composition

has been approved as meeting the thesis requirement for the

Degree of Master of Music: Composition

Date	Dr. Jonathan Schwabe, Chair, Thesis Committee
Date	Dr. Alan Schmitz, Thesis Committee Member
Date	Dr. Rebecca Burkhardt, Thesis Committee Member
Date	Dr. April Chatham-Carpenter, Interim Dean, Graduate College

This Recital by: Joseph Carey

Entitled: Graduate Recital in Composition

Date of Recital: 29 March 2013 and 14 November 2013

has been approved as meeting the thesis requirement for the

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ABSTRACT

This graduate composition recital was a compilation recital of two separate events. The first was a public recital which took place on 29 March 2013. This recital included three main pieces: *in the day*, *cloak + dagger*, and *Fib*. The second event was a reading session of *Corpus Loci* by UNI Concert Chorale, which took place on 14 November 2013. This abstract will summarize the structural, rhythmic, melodic, and harmonic components of each of these pieces, and will recognize and acknowledge the many musicians who donated their time to make this recital possible.

in the day

in the day was originally written for a competition in January 2011. After extensive revisions it was premiered in Fall 2012 by Bel Canto Cedar Valley under the direction of Alice Pruisner. The following Spring it was performed by UNI Concert Chorale. On this recital, it was performed by an ad hoc group made up of singers from both ensembles. Mrs. Pruisner conducted and the soloists were Briar Kleeman and Kelly Bickle.

in the day is a setting of a poem by Stephen Crane. It was originally published in Crane's second collection of poetry, *War is Kind*, without a title. This musical setting is for choir SATB with soprano and alto soli and runs approximately three and a half minutes.

The form of *in the day* directly follows the form of the original poem (Appendix A). In the poem, narrative verses describing particular times of day (A, A', A'') alternate

with corporate, prayerful choruses (B, B', B'’). Within this alternating form there are two sub-structural elements, one contained within the verses and one within the choruses. The verses create an obvious arch form by beginning with describing the night, moving through the morning and evening, and concluding back at the night. This arch form helps create a sense of finality to the end, but paradoxically, also sets up a sense of cyclic repetition—there is a feeling that the day will begin again.

The effect within the chorus sections is subtler and hinges upon a small change in the text that is repeated in each chorus. In the first two choruses, the second line is "Humble, idle, futile peaks are we." In the third, this line is changed to "Thou hast made us humble, idle futile peaks." This minor change of text belies a major change of meaning: in the first two choruses, the speakers take credit for their own humility, and in the third they acknowledge an external source. The sense of growth/change this creates helps to lend a sense of movement to the broader forms mentioned before—alternating, arch, and cyclic—which might otherwise seem static.

Musically, *in the day* emphasizes the structural aspects of the poem discussed above. First, it elucidates the difference between sections by setting the narrative verses as solo passages and the choruses for full choir. This helps the listener hear both structural elements (arch form and change) separately, but concurrently. Within the narrative solo verses, the arch form of the poem is emphasized by using the same material for the beginning and ending solos (mm. 1-6, 47-50). The internal design of these solo passages also contributes to the cyclical subtext of the arch form. The beginning/ending solo ends on the second scale degree, typically associated with a half-cadence in a V-I

paradigm—a cadence which needs to continue. The first time it occurs, it continues into the following chorus. When this solo is repeated at the end, the accompaniment in the rest of the choir fades out and all that is left is the soloist and the unresolved second. This creates a feeling of incompleteness, of needing to continue, and helps emphasize the cyclical nature of the text.

Minor changes are also used to bring out meaning in the chorus sections (B, B', B''). The choruses are constructed to have similar melodic and rhythmic contours. The differences are freely-composed, save for one: the first two choruses (B, B') establish a precedent that the third chorus intentionally breaks (B''). The first two choruses have the first line ending on a dominant chord, which is resolved to a tonic at the beginning of the second line. The third chorus breaks this pattern with a deceptive cadence (dominant to submediant). Establishing a V-I cadence pattern and then breaking it with a deceptive cadence is a common compositional device, but is worth mentioning because it is used here for specific word-painting effect. Here, the change of cadence types (from strong to uncertain) helps to underscore the growth found in the textual change of acknowledgement of credit (as outlined above).

Fundamentally, *in the day* is an exercise in setting text. Rather than force the poem into a musical structure, it mirrors the minutiae of the structure of the poem. In so doing it achieves a flexible and powerful structure for the piece.

cloak + dagger

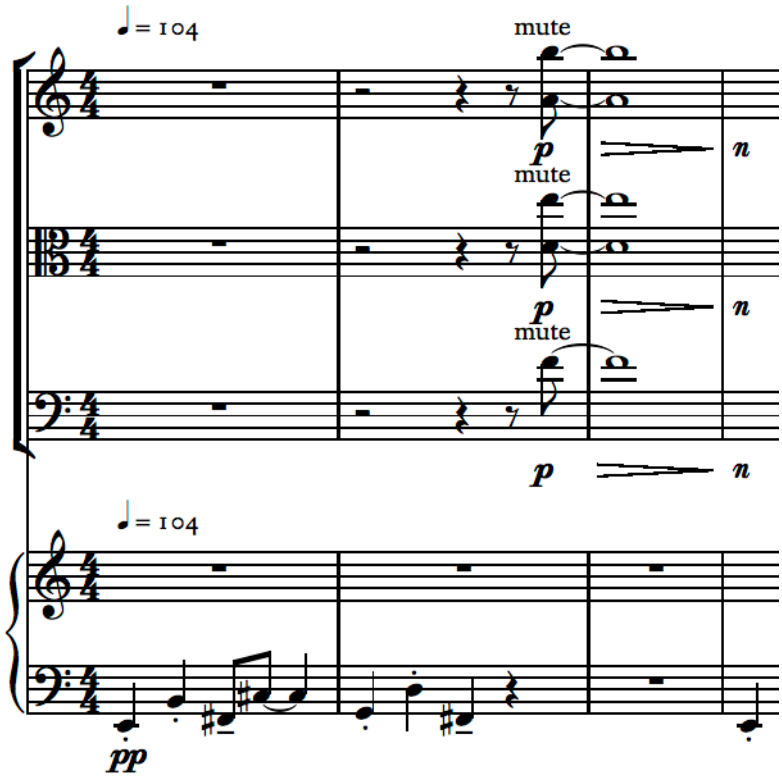
cloak + dagger was originally written for a student composers recital in the fall of 2012. It is a piano quartet and runs approximately four minutes. It was performed on the March recital by Jessica Schick, Abigail Lee, Alyssa Adamec, and Megan Grey (piano, violin, viola, and cello, respectively).

Formally, *cloak + dagger* is somewhat difficult to define. It is in a roughly AA'BA'' form, but the A' and A'' sections also have drastic differences from the A section; in this regard, the piece can almost be considered through-composed. It is more accurate to think of the piece as structured around the struggle between two themes for dominance. Typically a thematic struggle would suggest sonata form, but in this case the struggle is more pervasive. In the beginning, the two themes alternate every few measures (and sometimes overlap). Later in the piece, each theme enjoys a period of dominance. During these periods, the dominant theme goes on for longer and longer periods without interruption from the other theme. The piece revolves around the escalation of this struggle. After the introduction of both themes, the first takes priority for a medium amount of time, then the second takes priority for a long time, then finally at the end the first takes priority again—this time eliminating the second theme and ending the piece.

The musical material of *cloak + dagger* owes much to the David Lang piece *Cheating, Lying, Stealing*. Lang uses a repetitive pattern throughout much of this work as a main motive. That motive, however, remains interesting throughout the ten-minute, single-movement piece. This is partially accomplished by incrementally varying the

rhythmic material very slightly to help keep the motive fresh. Exploring and showcasing this concept was a primary focus in the construction of *cloak + dagger*. It is used primarily in the first theme (example 1), which is varied as the piece goes on.

Example 1: cloak + dagger mm. 1-3.



This variation simultaneously keeps the repeated theme interesting (despite its brevity) and helps drive the escalation of the structural struggle between themes, as longer passages spin off of the variations. The second theme is also varied, but its variation is less specific and more freeform.

The melodic material of the first theme is constructed to be simple and easy to vary. It is also intended to create a static feeling. To this end, the fundamental skeleton of

the piece outlines a minor third up and back down (1-2-3-2-), with strong motion to the following tonic (the start of the next instance of the motive). This creates a looping, static feeling and basically functions (in a Schenkerian sense) as a prolongation of the first scale degree. This skeleton is then ornamented with alternating perfect fifths added above each note of the skeleton.

An interesting side effect of this melodic construction is the harmonic system that is created. Though the melodic skeleton described above (1-2-3-2-, in minor) seems to imply a minor scale, the addition of perfect fifths ornamenting above each of those notes implies a modal harmonic language which is embraced in the rest of the piece. Throughout, quartal and quintal harmony are used freely to introduce new and interesting notes, which in turn are used to prompt structural movement.

Fib

Fib was originally written for the spring 2012 student composers recital. It is a septet for flute, bass clarinet, violin, cello, harp, and two percussionists, and is approximately four minutes in length. It was performed on the March recital by Sarah Coleman, Madeline Young, Elizabeth Anderson, Megan Grey, Suzanne Sontag, Nat Hawkins, and Nic Addelia.

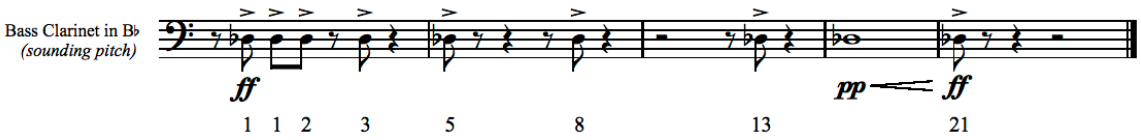
There are two central structural ideas in *Fib*. The first is the Fibonacci sequence. The Fibonacci sequence is a mathematical sequence where each number is the sum of the two previous numbers ($F_n = F_{n-1} + F_{n-2}$), with the defined first numbers 0 and 1 ($F_0 = 0$, $F_1 = 1$). This leads to the series (0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89…). This series is used as

foundational material throughout the piece. The second structural idea is a fib, a small lie that is usually forgiven because it is well-meaning. Both ideas make appearances in every aspect of the design of *Fib*.

Fib is constructed in an ABA' form. The first section (A) emphasizes the Fibonacci sequence. The second section (B) is freely-composed, breaking the established patterns and retroactively making the Fibonacci-emphasis a "fib" (the second structural element). The third section (A') brings these two ideas together: the mechanical elements of the first section are reassembled with the free instinct of the second section.

Within the first section, nearly every aspect of the musical material is drawn from the Fibonacci sequence. The first section begins with an introduction, which features large, clangy, rhythmic chords. Both the harmonic and rhythmic material in this chordal section are constructed from the Fibonacci sequence. The construction of the harmonic material began with a root pitch, in this case C. From there, each piece of the Fibonacci sequence is expressed by adding a new pitch that is that number of half-steps higher (for example, the beginning of the sequence (0, 1, 1, 2, 3, 5 is expressed as C, C#, C#, D, D#, F). This creates a dissonant chord which works well as introduction material. This chord is repeated several times, and the rhythm of these repetitions is also based on the Fibonacci sequence. To create the rhythmic material, each chord was given space (in eighth notes) equivalent to the corresponding number in the Fibonacci sequence (Example 2).

Example 2: Fib, mm. 1-5, bass clarinet.



This rhythmic pattern continues throughout the remainder of the A section. As the introductory chords give way to more melodic material, the same eighth-note implementation of the Fibonacci sequence continues to prompt new gestures/chords (for example, the chord at m. 9 in percussion 1 and the bass clarinet entrance in m. 11), but these events are further apart and less noticeably linked to the Fibonacci sequence since the numbers have started to get much higher. Finally, the first melodic section of the piece is also constructed from the Fibonacci sequence in the same manner as the harmonic material, by outlining the lower portion of the chord from the introduction.

The final event which is linked to the Fibonacci sequence is the beginning of the B section. At this point the Fibonacci basis is abandoned, as discussed above. The material of the B section is designed to be contrasting and is freely-composed, and eventually leads back into the A' section. This section resembles the A section but is more freely constructed, and ends itself and the piece with a repetition of the dissonant introductory chords.

Corpus Loci

Corpus Loci is a secular cantata on texts by Dr. Jeremy Schraffenberger. For this compilation recital, the UNI Concert Chorale provided a reading session of three of the

movements. These movements were scored for choir SATB, soprano and tenor soli, piano, and organ. Dr. John Wiles conducted, Lindsey O'Halloran played piano, Dr. Randall Harlow played organ, and the soloists were Michelle Monroe and Ethan Adams.

The first movement, "A History of Invention," is divided into three sections. These sections are in a roughly AA'B form. A and A' are not as closely linked as in some of the other works on this recital, and the B section material is drastically different. While the musical form of the other vocal pieces on this recital tends to line up with structural divisions in the original poems, this is not the case in "A History of Invention." Instead, the poem is structured around naming the various revolutionary inventions in early human history, in roughly chronological order (see Appendix B). Oftentimes musical material will be geared toward bringing out structural elements in the poem, but that is not the case in this setting. Instead, the music of "A History of Invention" follows the lead of the poem and focuses on a more through-composed process, without specifically accenting the structural words. This lends "A History of Invention" a slightly less formal structure than some of the other pieces on this recital.

The other compositional elements in "A History of Invention" are geared toward creating a folk-like atmosphere. Compound meters (6/8 with some 9/8) are used to create a lilting, pastoral feeling. The melodic material is folk-inspired and includes several pentatonic and almost-pentatonic motives (hallmarks of some folk styles), though the piece never dwells in one pentatonic collection for long. Finally, the harmonic material is based on a quartal/quintal paradigm, which has both folk and pentatonic connotations.

The second movement, “Ex Machina,” falls into a clear A A’ B A’’ form. The sections follow the paragraphs in the poem, with the first paragraph repeated. The first section is set for vocal solo, the second is the solo material set for chorus in canon, and the fourth section is the solo passage with a different text, set for duet. The third section is contrasting—it is homophonic and features more traditional harmony and voice leading.

The musical material echoes the sentiment of the poem. The poem has two clear moods: an almost reverent awe at the potential of machines at rest, and a wild celebration of activity of machines in motion. Both of these moods are echoed in the music. The reverential awe is represented in the A section by a chant-like solo. The solo material is picked up in the A’ section by the women of the choir, who start unison but gradually move away from each other to present the material in parallel fourths—similar in style to medieval organum (mm. 10-13). They are answered in canon by the men, who use the same technique. The fourth section sees this chant theme repeated in duet. The third section—the celebratory paragraph in the text—is markedly different. It is homophonic and rhythmic, and features sudden harmonic shifts.

“Unwrought” is the third and final movement of the set. It is through-composed, with four distinct sections. The first section is an instrumental introduction. The second section repeats the material of the first section, this time with the addition of the choir. Though this structural element might tempt some to describe this movement in structural terms (perhaps AA’BC), the focus on the voices is enough to make this section very

different; it is more accurate, therefore, to describe this movement as through-composed with some definable structural elements.

The musical material of "Unwrought" is very different from any of the other musical material on this recital, as a major component of the musical material is aleatoric. For the first half of the piece, up to half of the ensemble repeats spoken syllables at random. This creates a chittering effect, almost like a horde of insects—complementing Dr. Schraffenberger's vision of the poem as a portrayal of the inevitability of decay. Harmonically, drones and harsh dissonances are used to give the piece an otherworldly atmosphere. A closer examination of these drones elucidates the harmonic skeleton of the piece: a falling progression which descends (or, decays) from the pitch A (during the introduction), to G (first choral entrances), to F ("And all that we have wrought goes under…") through the end.

The rhythmic elements of "Unwrought" are also built to support the sinister, surreal feeling created with the harmonic and melodic elements. The rhythms of most of the piece are intended to be chant-like and match speech. Additionally, fermatas are used copiously to disrupt the feeling of a specific, constant meter.

The tension built by the first sections reach a boiling point in the middle of the piece ("And all that we have wrought goes under…"). The music becomes louder and more active, though still chant-like, as the chittering is taken over by aleatoric passages in the piano. After that release in the middle section, the final section is quiet and reflective, and moves into much more traditional tonal territory.

This recital took place over the course of two events in the spring of 2013 and the fall of 2013. It included *in the day*, *cloak + dagger*, *Fib*, and *Corpus Loci*, which together represent a wide range of compositional techniques expressed through a variety of ensembles, both vocal and instrumental. Finally, this recital would have been impossible without the enthusiastic help of a number of students and faculty musicians.

APPENDIX A

FORM IN UNTITLED POEM BY STEPHEN CRANE
BASIS FOR *IN THE DAY*

Section	Text
A	In the night Grey heavy clouds muffled the valleys, And the peaks looked toward God alone.
B	"O Master that movest the wind with a finger, Humble, idle, futile peaks are we. Grant that we may run swiftly across the world To huddle in worship at Thy feet."
A’	In the morning A noise of men at work came the clear blue miles, And the little black cities were apparent.
B’	"O Master that knowest the meaning of raindrops, Humble, idle, futile peaks are we. Give voice to us, we pray, O Lord, That we may sing Thy goodness to the sun."
A’’	In the evening The far valleys were sprinkled with tiny lights.
B’’	O Master, Thou that knowest the value of kings and birds, Thou hast made us humble, idle futile peaks. Thou only needest eternal patience; We bow to Thy wisdom, O Lord -- Humble, idle, futile peaks."
A	In the night Grey heavy clouds muffled the valleys, And the peaks looked toward God alone.

APPENDIX B

CORPUS LOCI—1. A HISTORY OF INVENTION

(Emphasis added.)

Fire sidles toward us
To *cook* the meat from our bones.

Our bodies, *dyed* with ash,
Seep into the *shelter* of the earth.

Spears of prairie tallgrass
Cling like doomed lovers to each other.

We bury our heads in our hands,
Clicking tongues like *beads*,

Making our beds with *arrowheads*,
Needles, the burnt leaves

Of *books*.
We bow again and again.

We shed our *clothes* and blow
Into the *flutes* of our twiddling thumbs.

We throw our *ropes* around the full
ceramic moon, dragging it back down

Into the *glaze* and *furnace* of our desires—
To have and to hold.

Someone row these paper *boats* from shore
And read the silken *writing* of the sea,
Until we're cast away like *bronze* chips
And slipped into its *waxen* waves.

Joseph Carey—Graduate Composition Recital

8:00pm—Davis Hall

Friday, 29 March 2013

in the day — Spring 2012 – Spring 2013

members of Concert Chorale and Bel Canto
Kelly Bickle, soprano; Briar Kleeman, alto
Alice Pruisner, guest conductor

electronic: meaningful_something (Fall 2012)

cloak + dagger — Fall 2012

Abigail Lee, violin
Alyssa Adamec, viola
Megan Grey, cello
Jessica Schick, piano

electronic: normal(not)normal (Spring 2013)

Crane Songs — Fall 2011 – Spring 2013

I. Behold the grave of a wicked man
II. I was in the darkness

Rhys Talbot, baritone
Tana Denning, piano
Madeline Young, clarinet
Megan Grey, cello

electronic: something_arbitrary (Fall 2012)

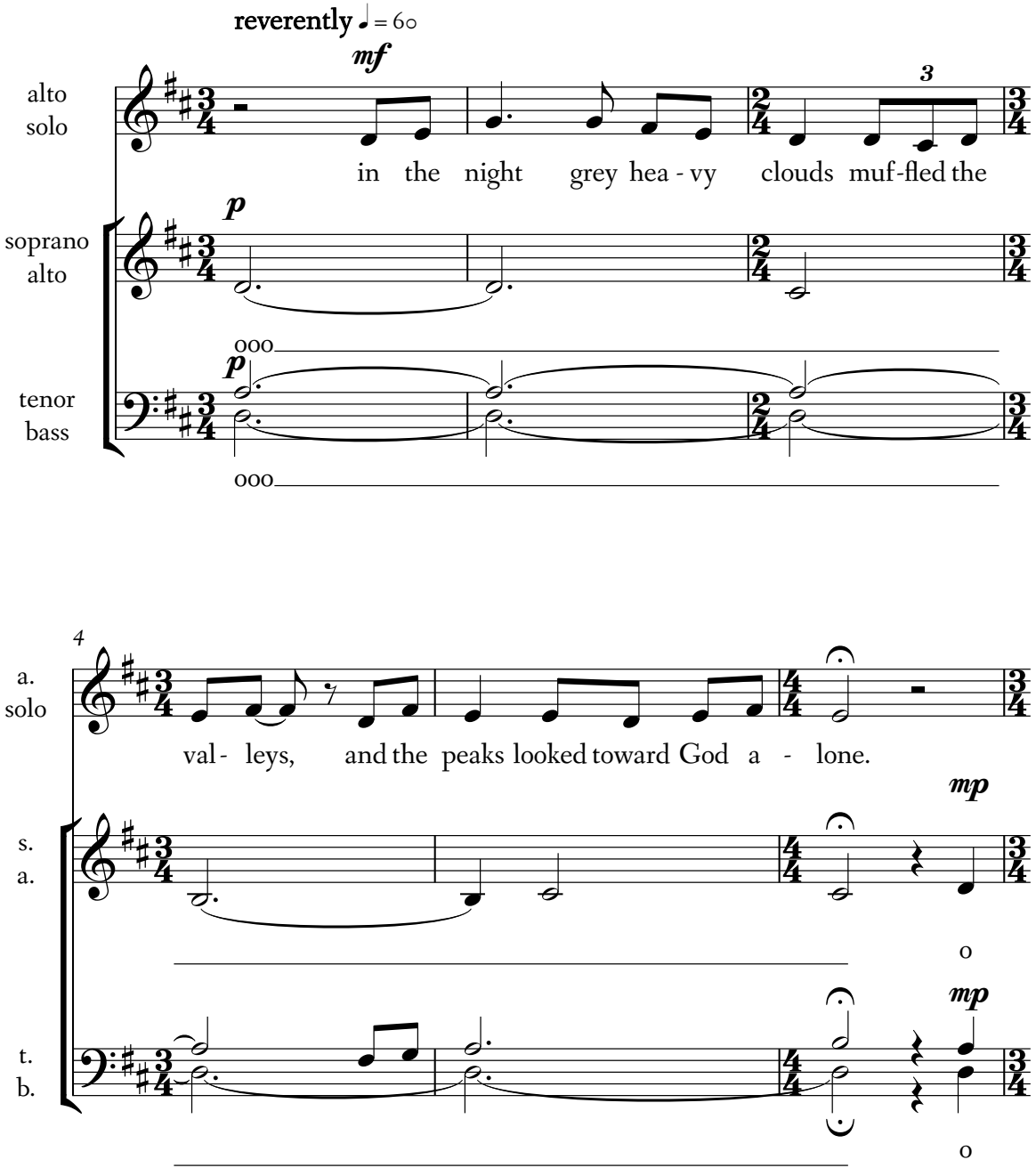
Fib — Spring 2012

Sarah Coleman, flute
Madeline Young, clarinet
Nat Hawkins, percussion
Nicolas Addelia, percussion
Suzanne Sontag, harp
Elizabeth Anderson, violin
Megan Grey, cello

in the day

stephen crane
(1871 - 1900)

joseph carey



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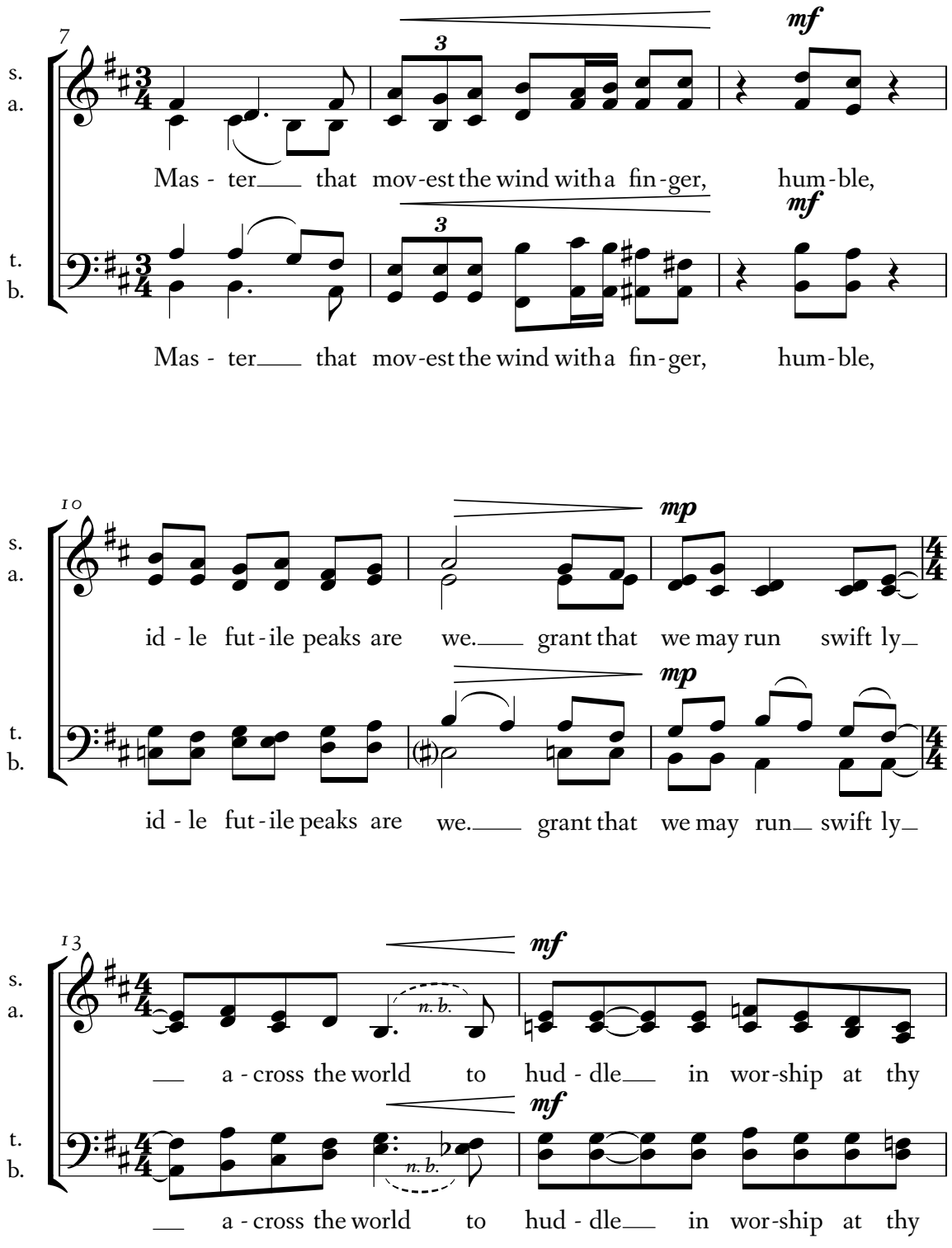
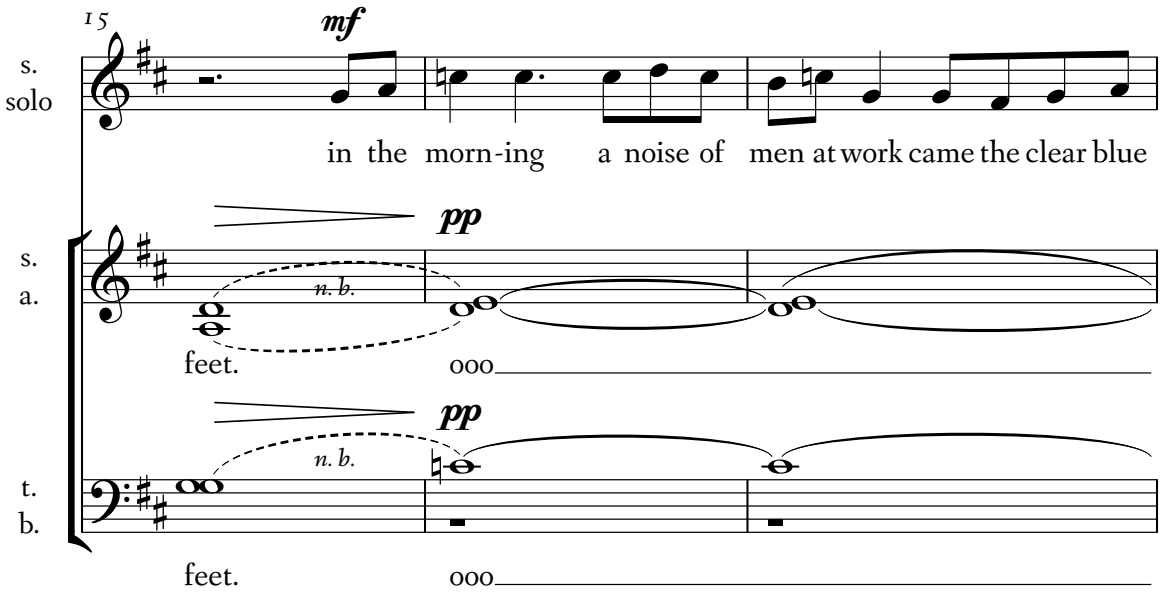
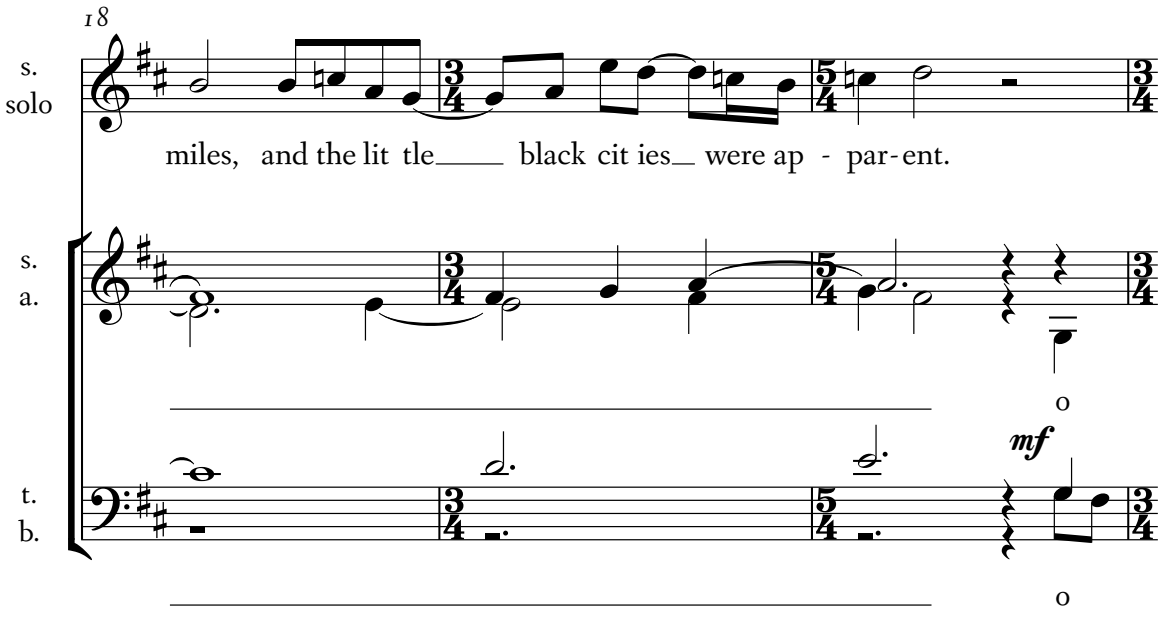
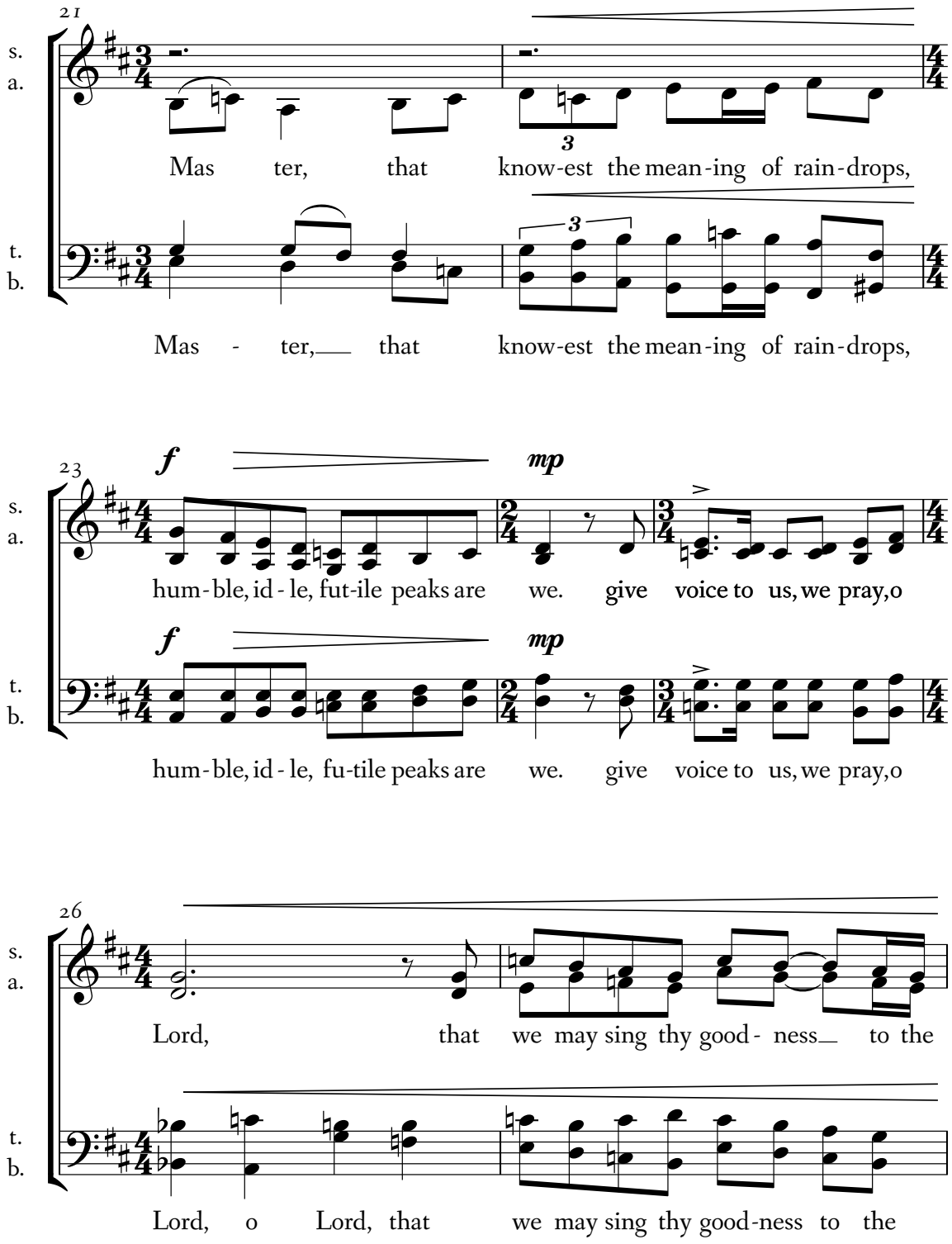
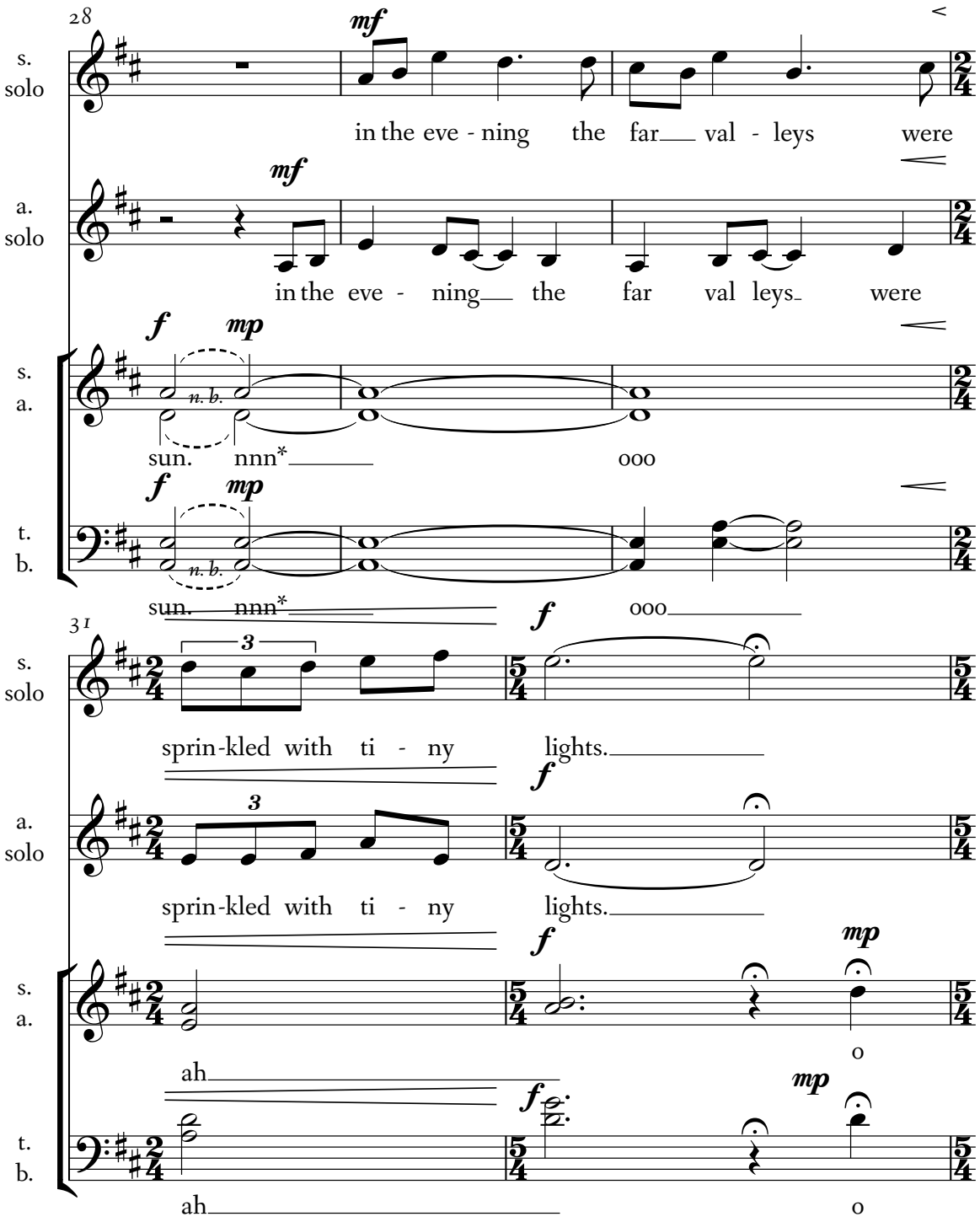

7
s.
a.
t.
b.
3
mf
Mas - ter that mov-est the wind with a fin-ger, hum-ble,
Mas - ter that mov-est the wind with a fin-ger, hum-ble,
10
mp
id - le fut-ile peaks are we. grant that we may run swift ly
id - le fut-ile peaks are we. grant that we may run swift ly
13
n. b.
a - cross the world to hud - dle in wor-ship at thy
a - cross the world to hud - dle in wor-ship at thy

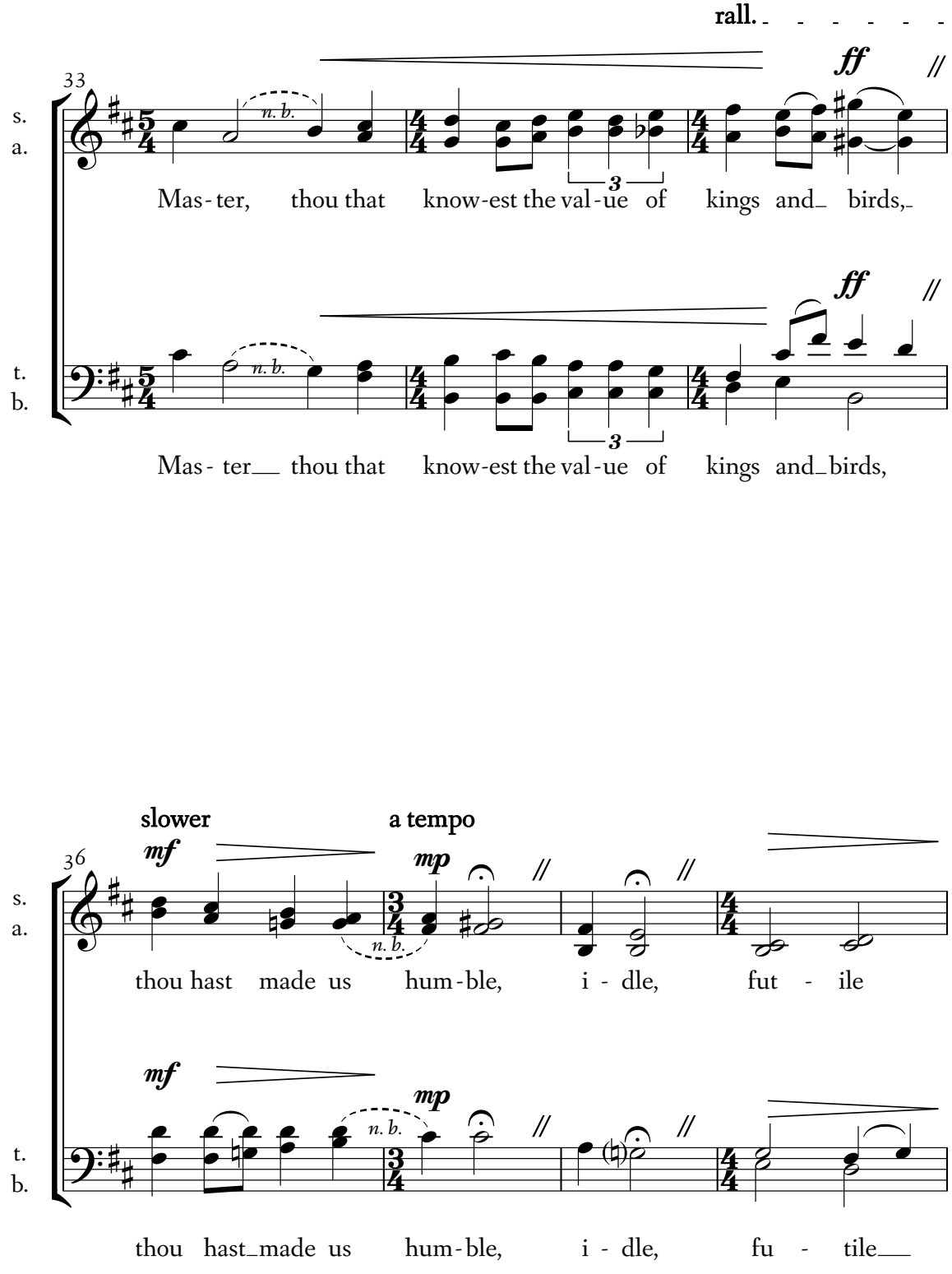

15
mf
s.
solo
in the morn-ing a noise of men at work came the clear blue
pp
s.
a.
n. b.
feet.
ooo
pp
n. b.
t.
b.
feet.
ooo

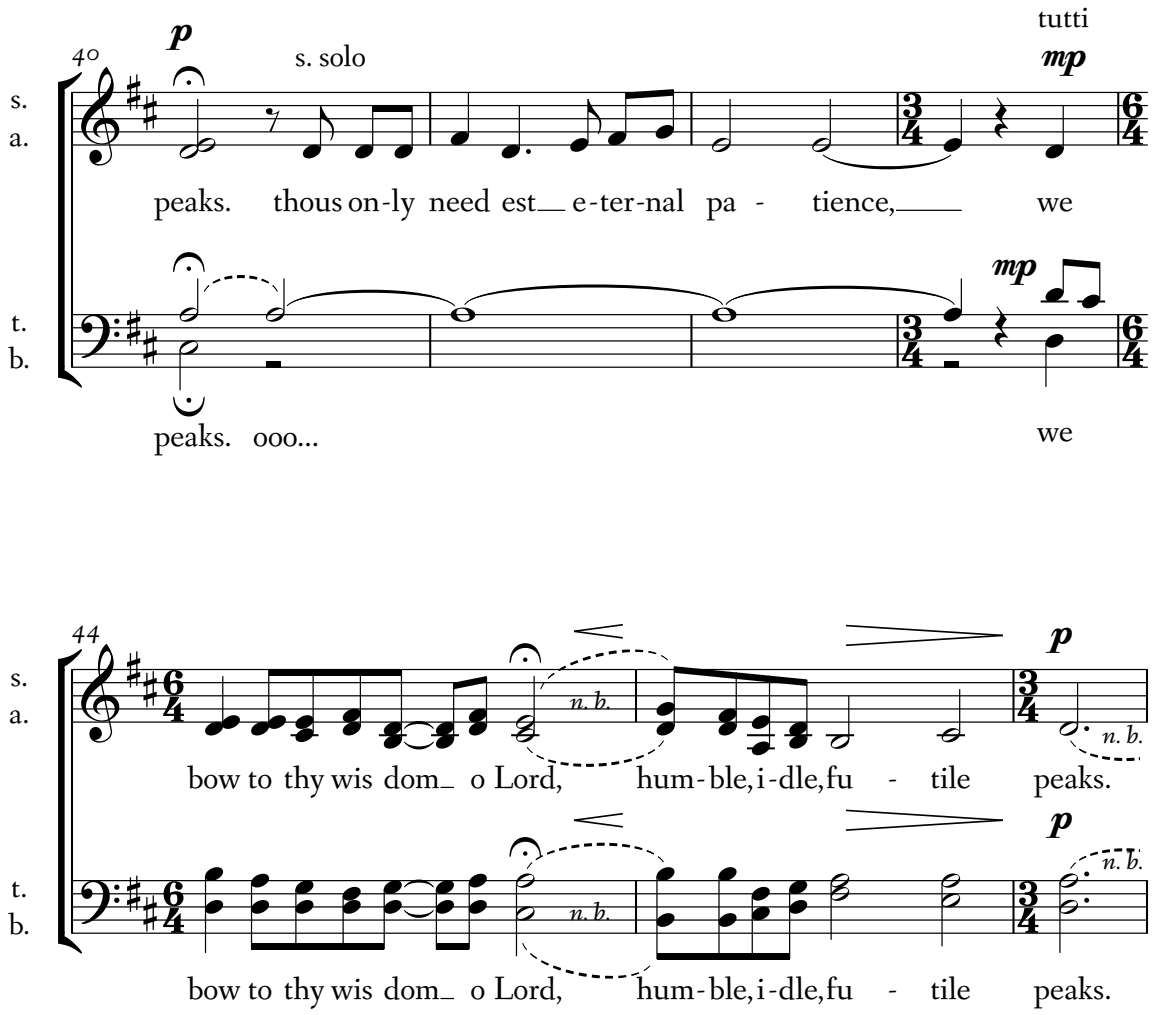

18
s.
solo
miles, and the lit tle black cit ies were ap - par-ent.
s.
a.
o
mf
t.
b.
o

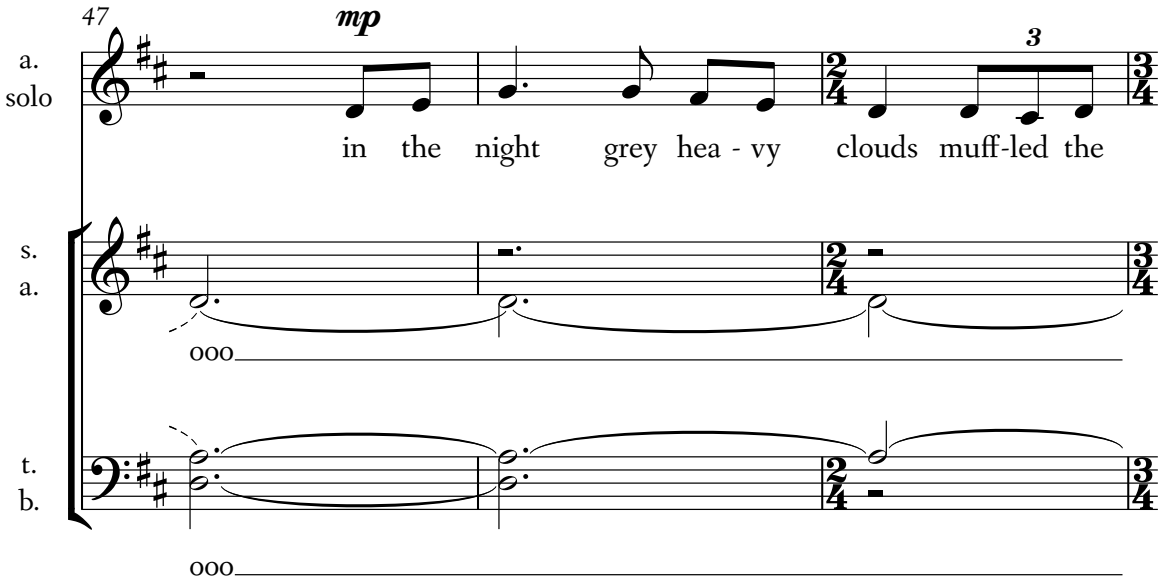

21
s.
a.
Mas ter, that know-est the mean-ing of rain-drops,
t.
b.
Mas - ter, that know-est the mean-ing of rain-drops,
23
f
mp
hum-ble, id-le, fut-ile peaks are we. give voice to us, we pray, o
hum-ble, id-le, fu-tile peaks are we. give voice to us, we pray, o
26
Lord, that we may sing thy good-ness to the
Lord, o Lord, that we may sing thy good-ness to the

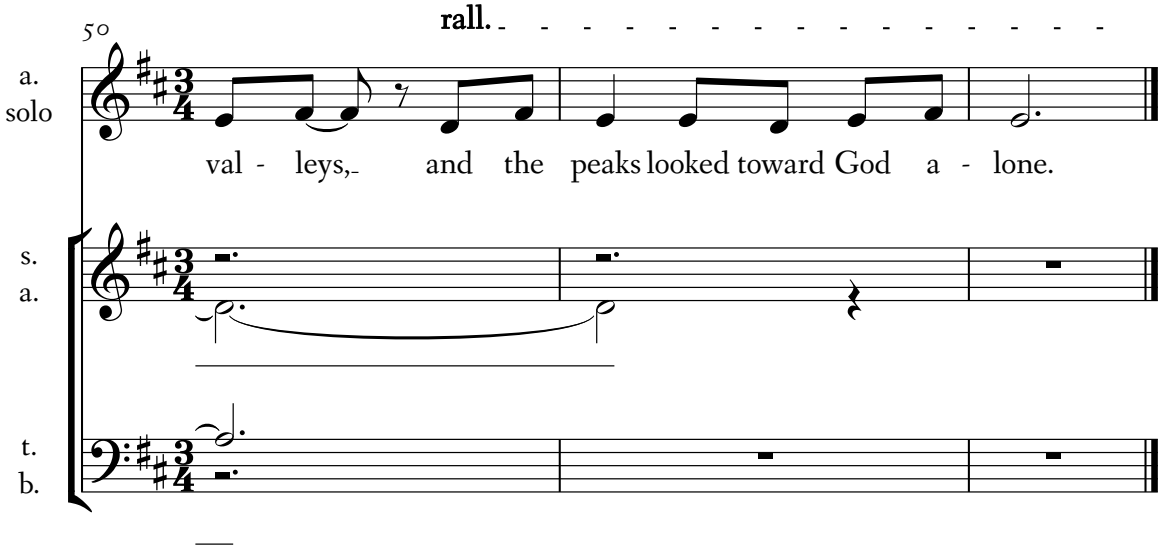


* at m. 28, close to "nnn" on beat three; each choir member opens at their own pace to "ooo" on or before m. 30, then to "ah" on or before m. 31.


rall.
33
s.
a.
n. b.
ff
Mas - ter, thou that know-est the val - ue of kings and birds,
t.
b.
n. b.
ff
Mas - ter thou that know-est the val - ue of kings and birds,
slower
a tempo
36
mf
mp
n. b.
thou hast made us hum - ble, i - dle, fut - ile
mf
mp
n. b.
thou hast made us hum - ble, i - dle, fu - tile

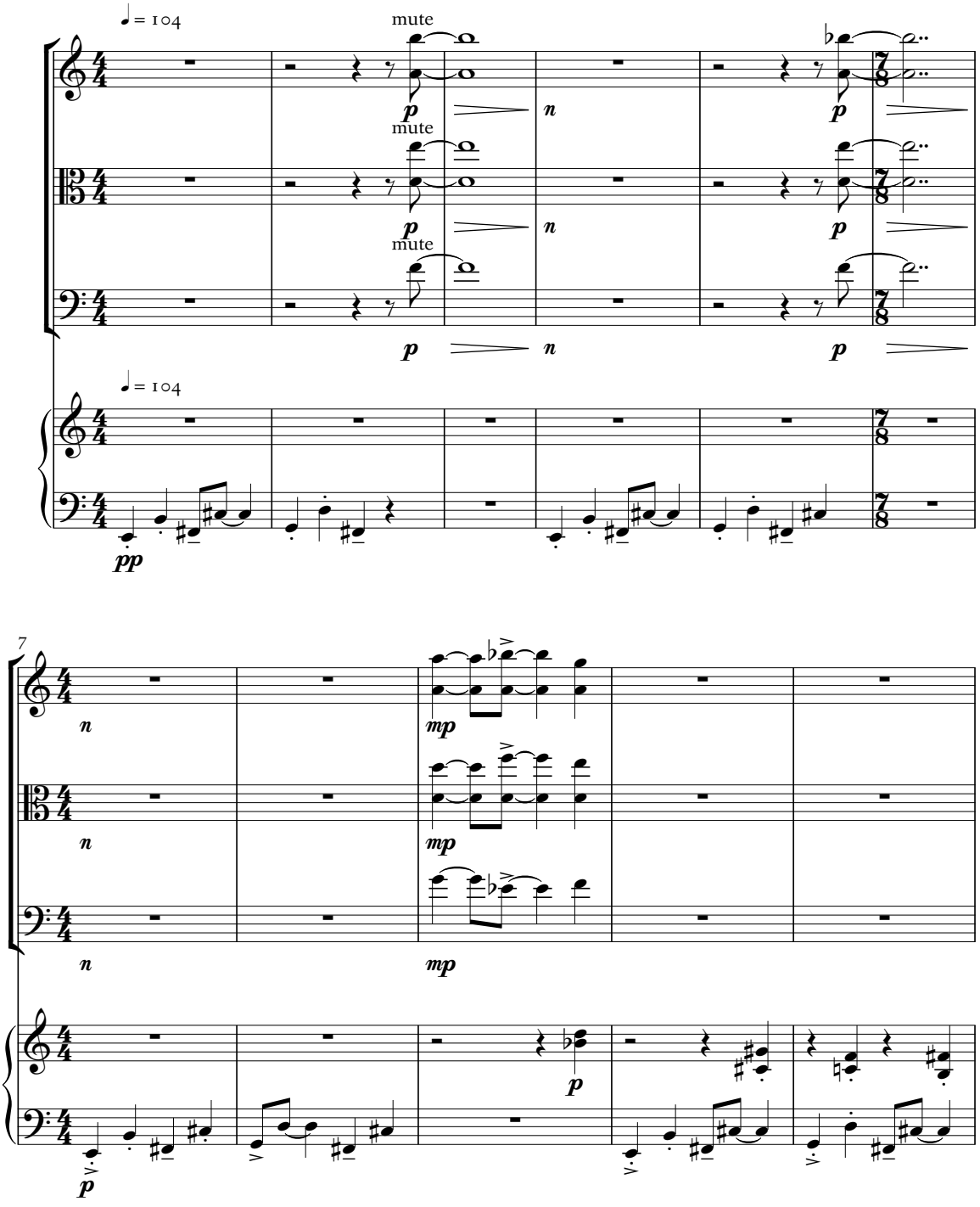

40
p
s. solo
tutti
mp
s.
a.
peaks. thous on-ly need est_ e-ter-nal pa - tience,_ we
mp
t.
b.
peaks. ooo... we
44
p
n. b.
bow to thy wis dom_ o Lord, hum-ble, i-dle, fu - tile peaks.
p
n. b.
bow to thy wis dom_ o Lord, hum-ble, i-dle, fu - tile peaks.


47
mp
3
a.
solo
in the night grey hea - vy clouds muff-led the
s.
a.
ooo
t.
b.
ooo


50
rall.
a.
solo
val - leys, and the peaks looked toward God a - lone.
s.
a.
t.
b.

cloak + dagger

Joseph Carey



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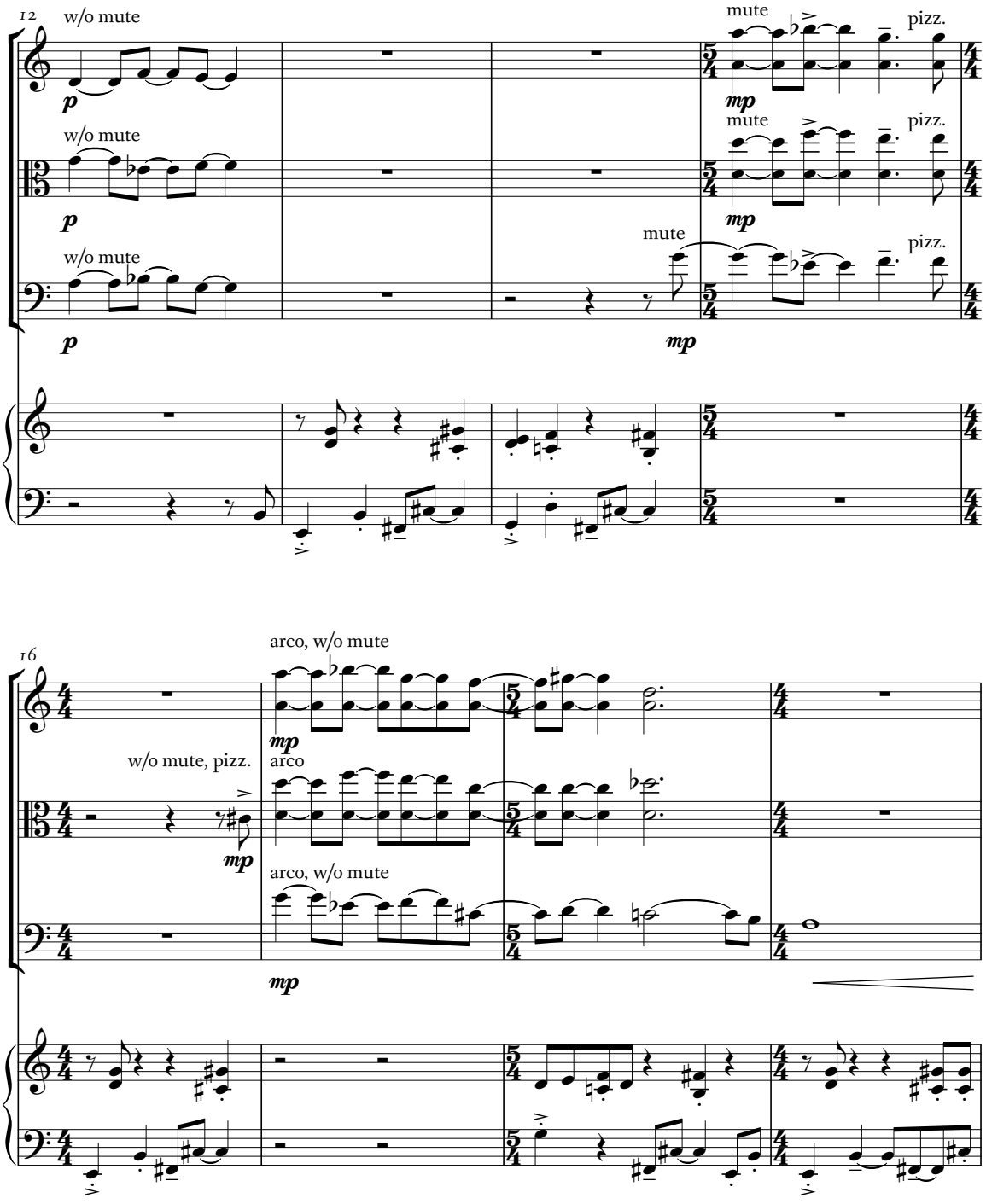
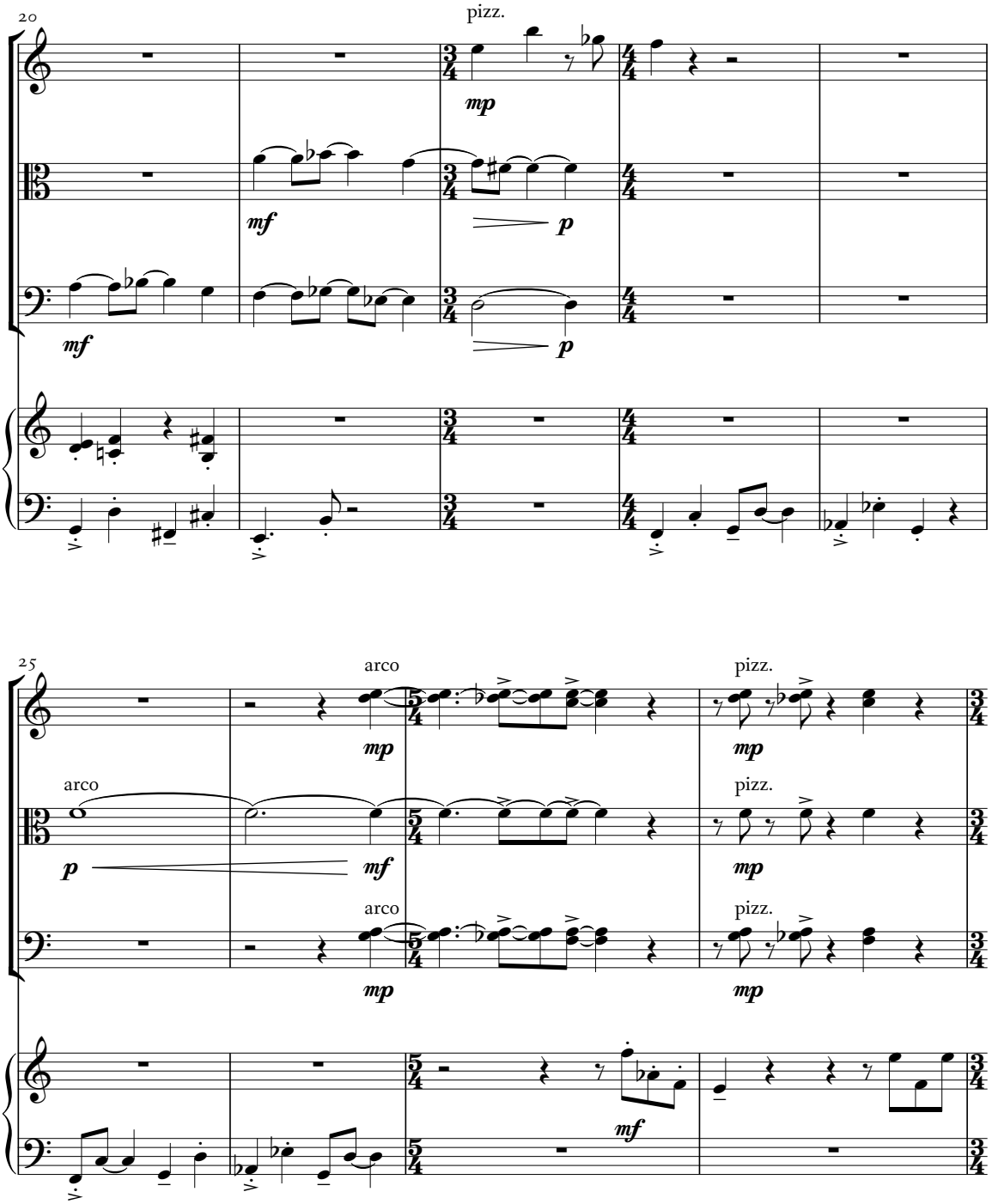
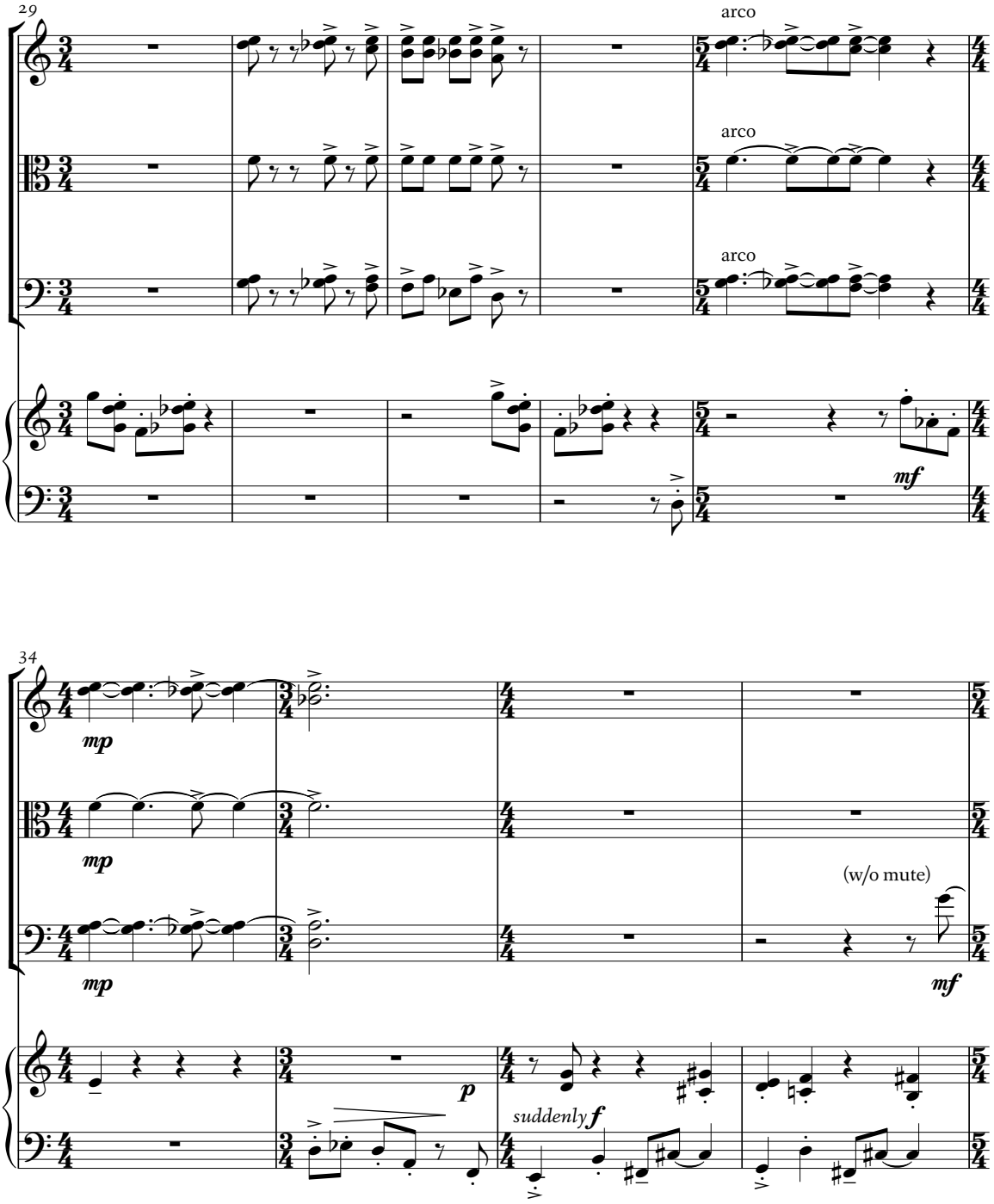
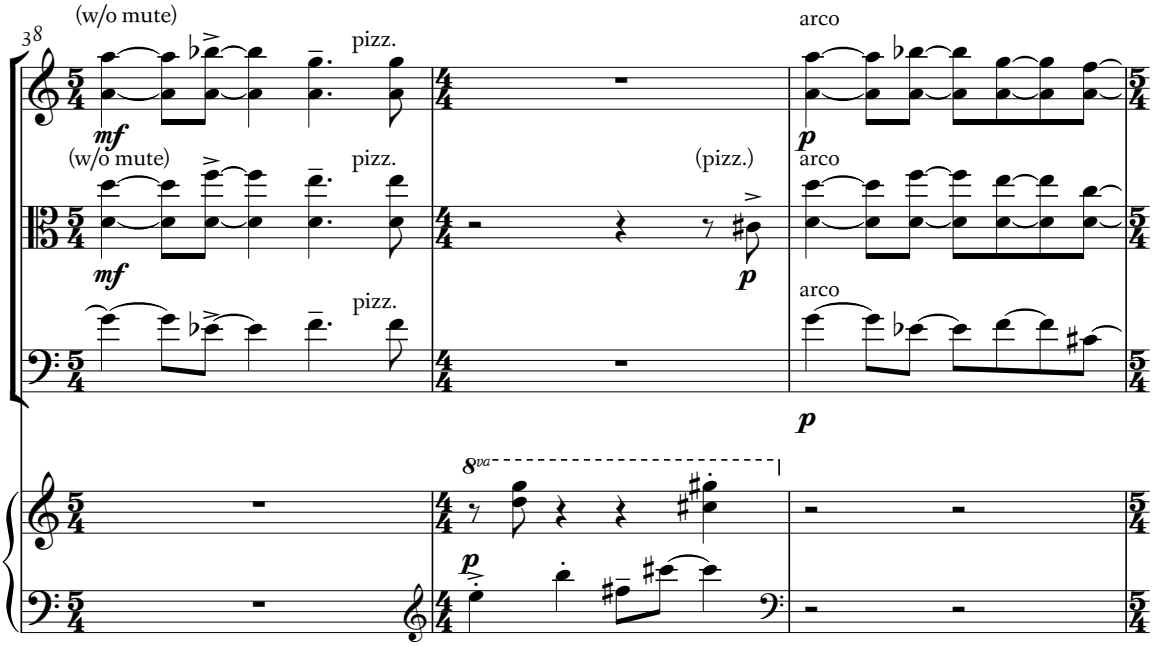
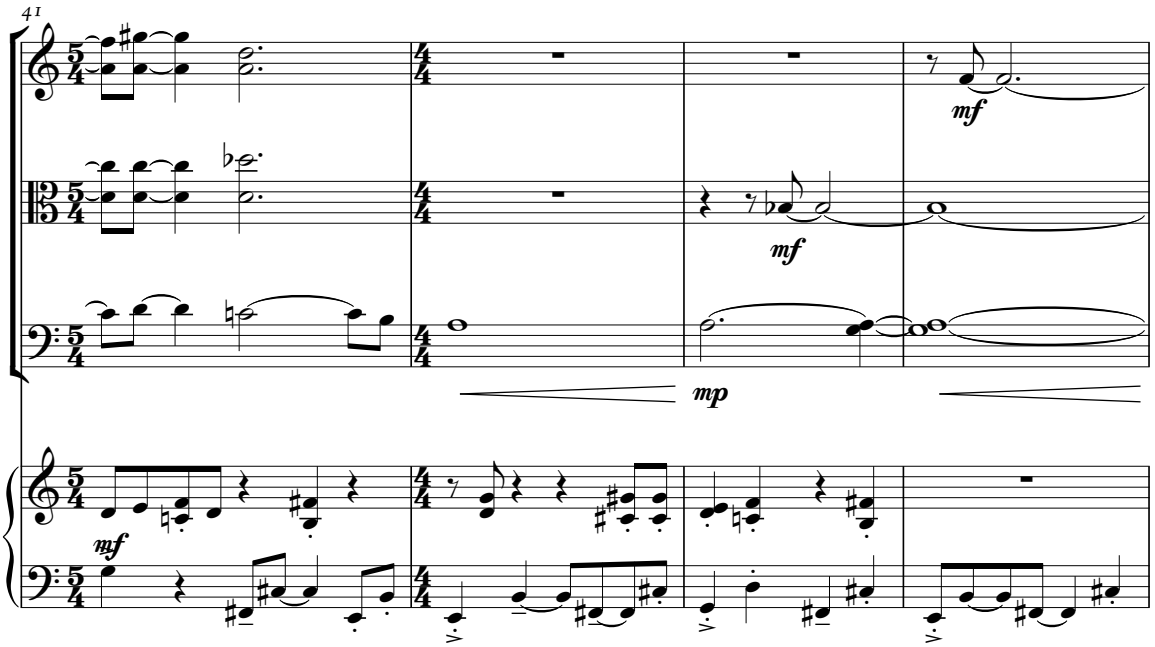
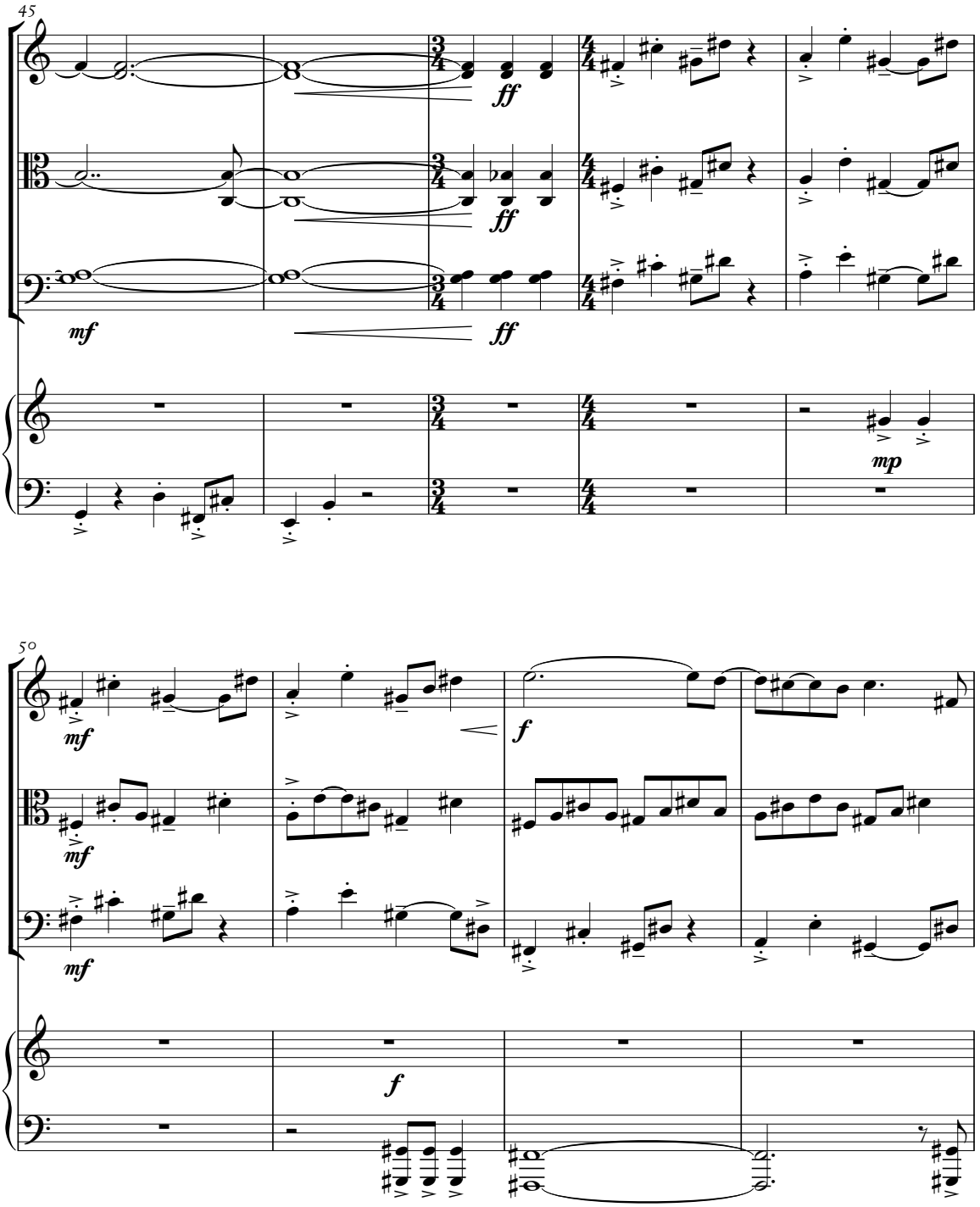

12
w/o mute
p
w/o mute
p
w/o mute
p
mute
mp
pizz.
mute
mp
pizz.
mute
mp
pizz.
16
arco, w/o mute
mp
w/o mute, pizz.
mp
arco
arco, w/o mute
mp

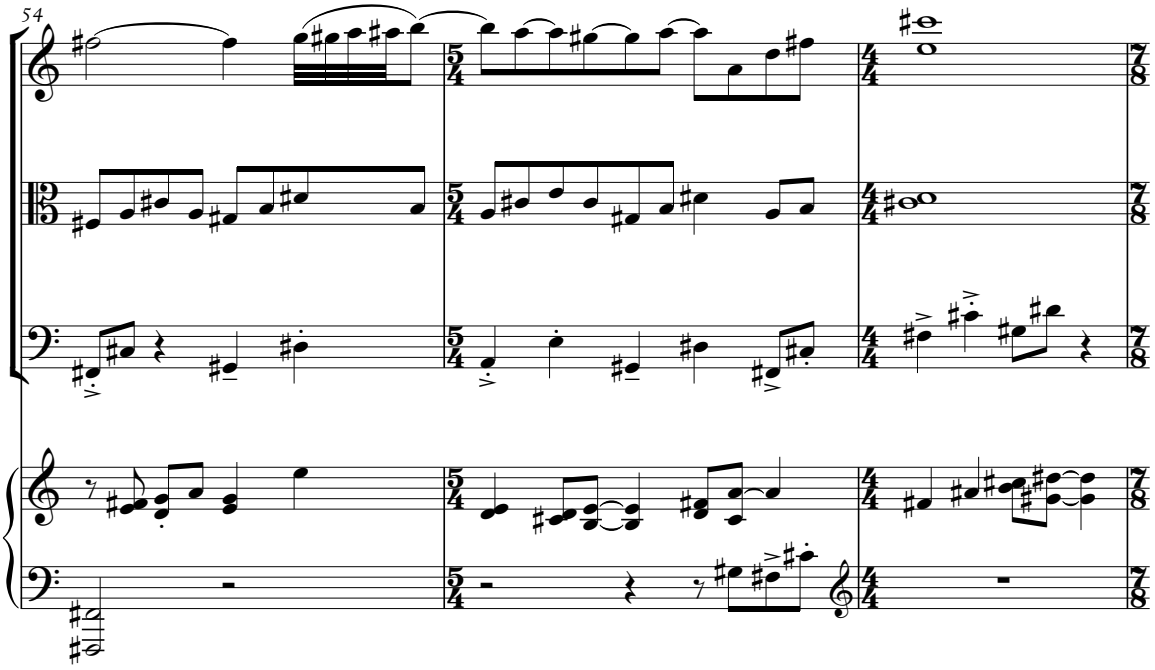

20
pizz.
mp
mf
p
mf
p
25
arco
mp
pizz.
mp
arco
p
mf
pizz.
mp
arco
mp
pizz.
mp
mf

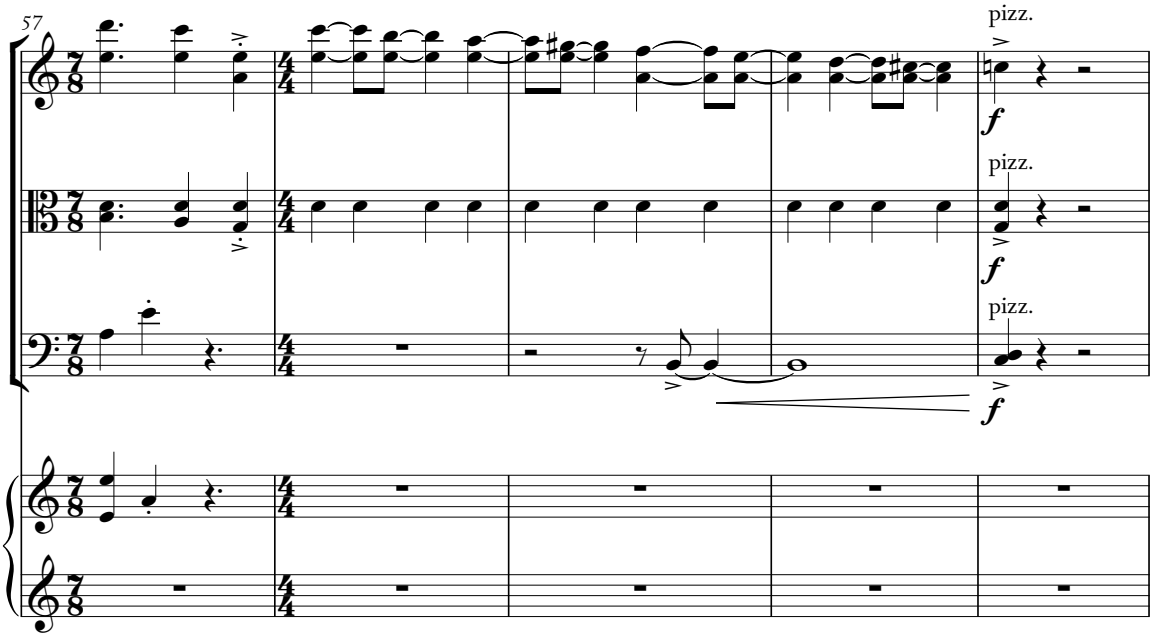

29
arco
arco
arco
mf
34
mp
mp
mp
(w/o mute)
mf
p
suddenly f

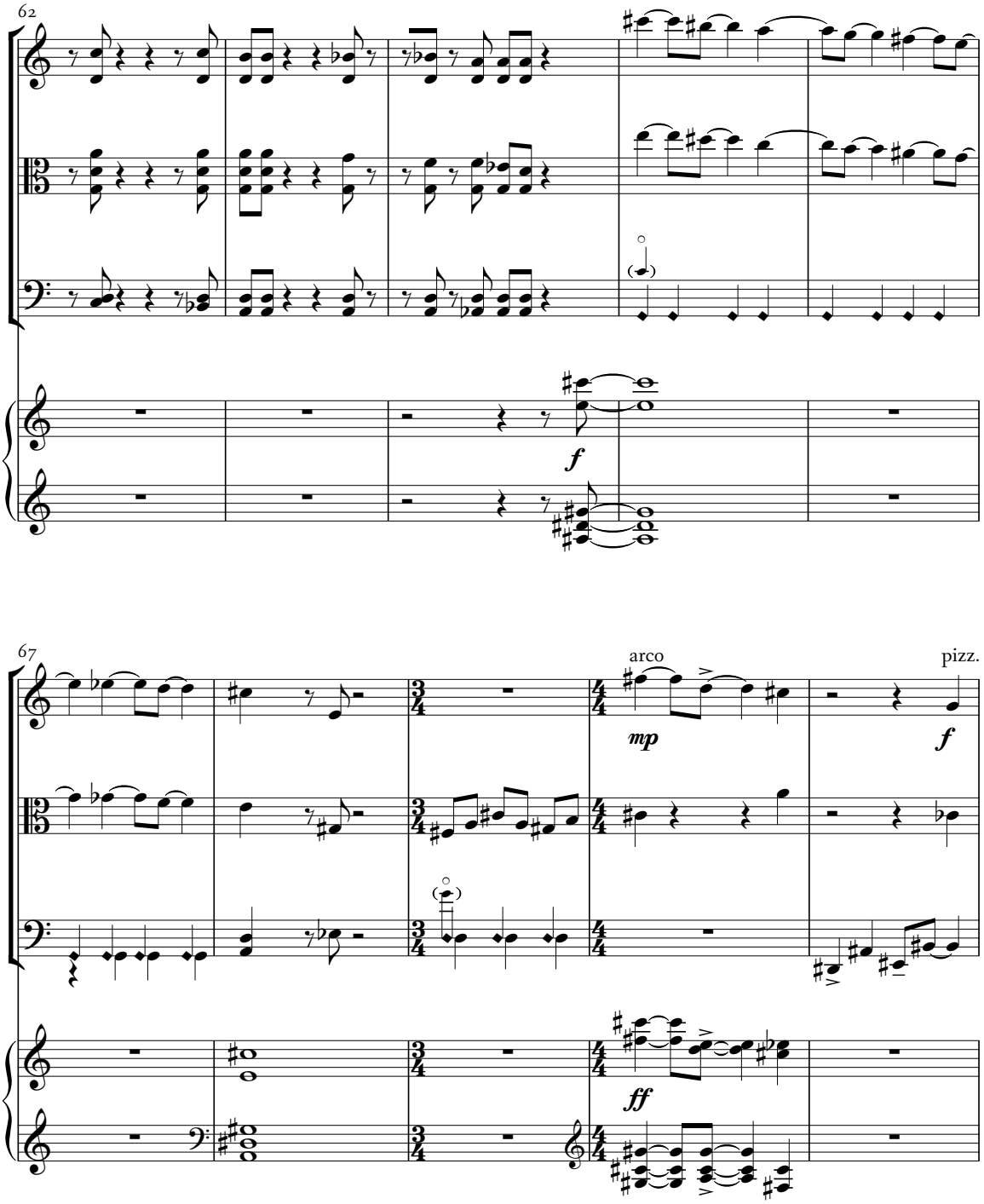

38
(w/o mute)
pizz.
arco
mf
p
(w/o mute)
pizz.
(pizz.)
arco
mf
p
pizz.
arco
p
8va
p

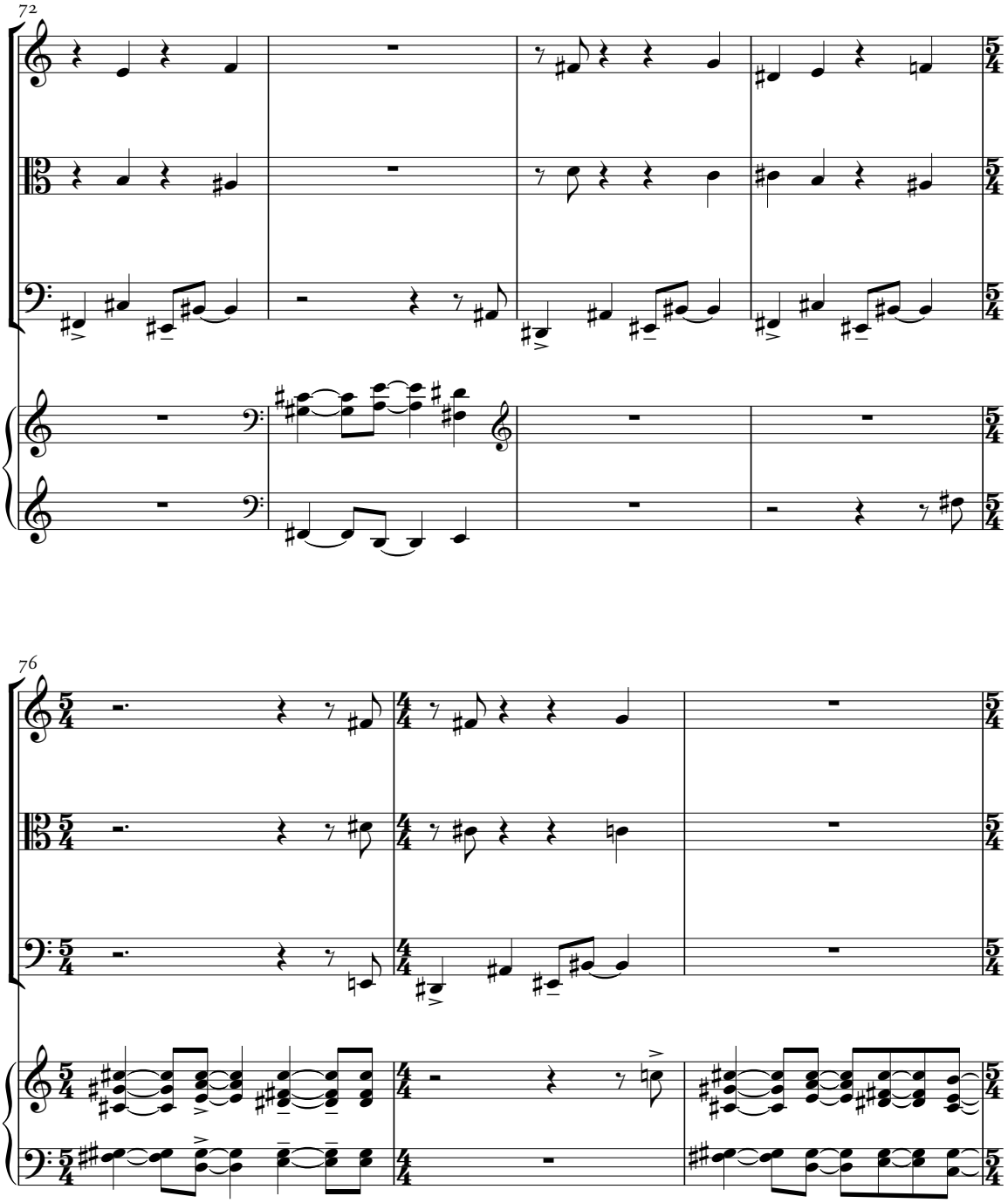

41
mf
mf
mp
mf

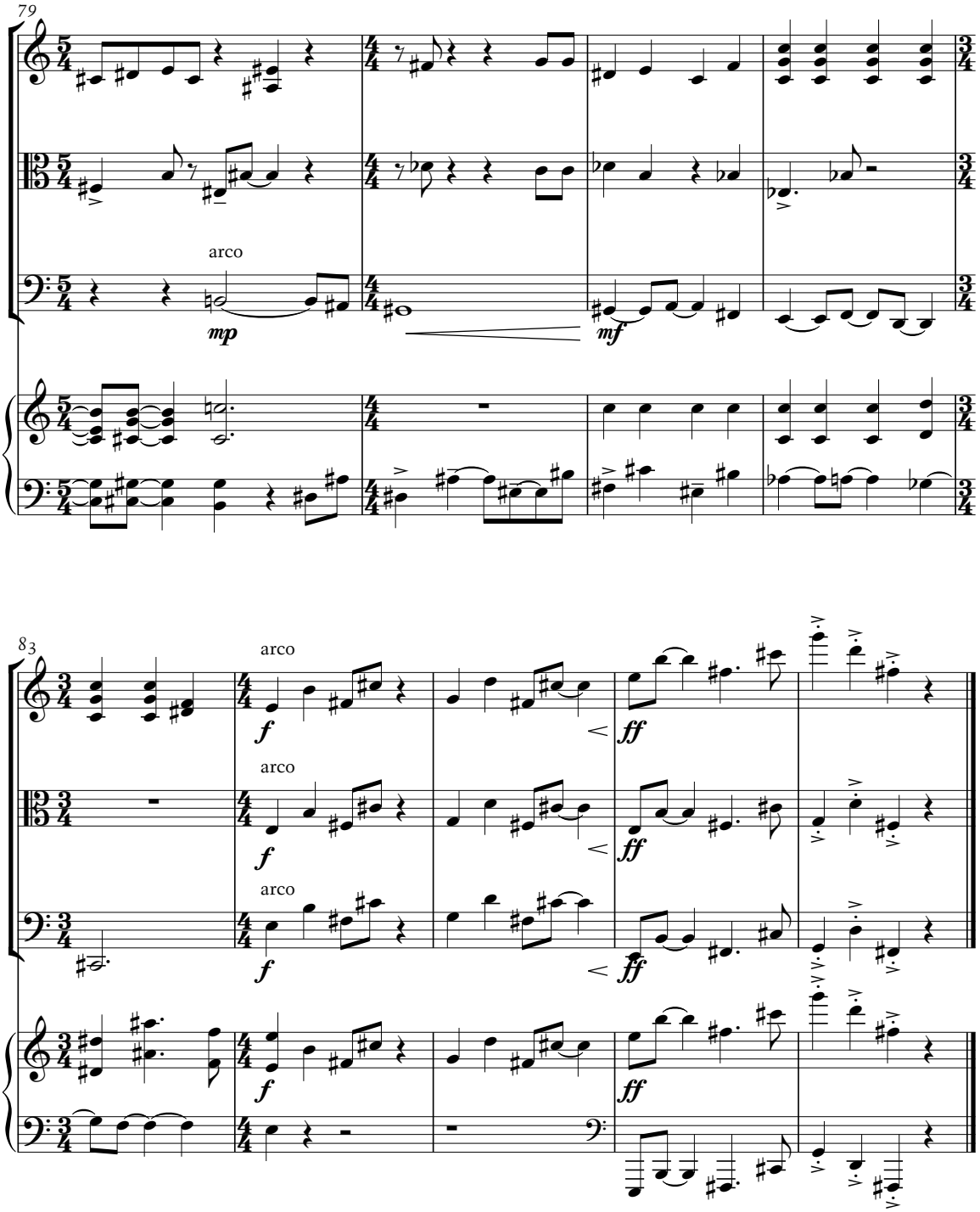

45
ff
ff
mf
ff
mp
50
mf
mf
mf
f
f


54


57
pizz.
f
pizz.
f
pizz.
f

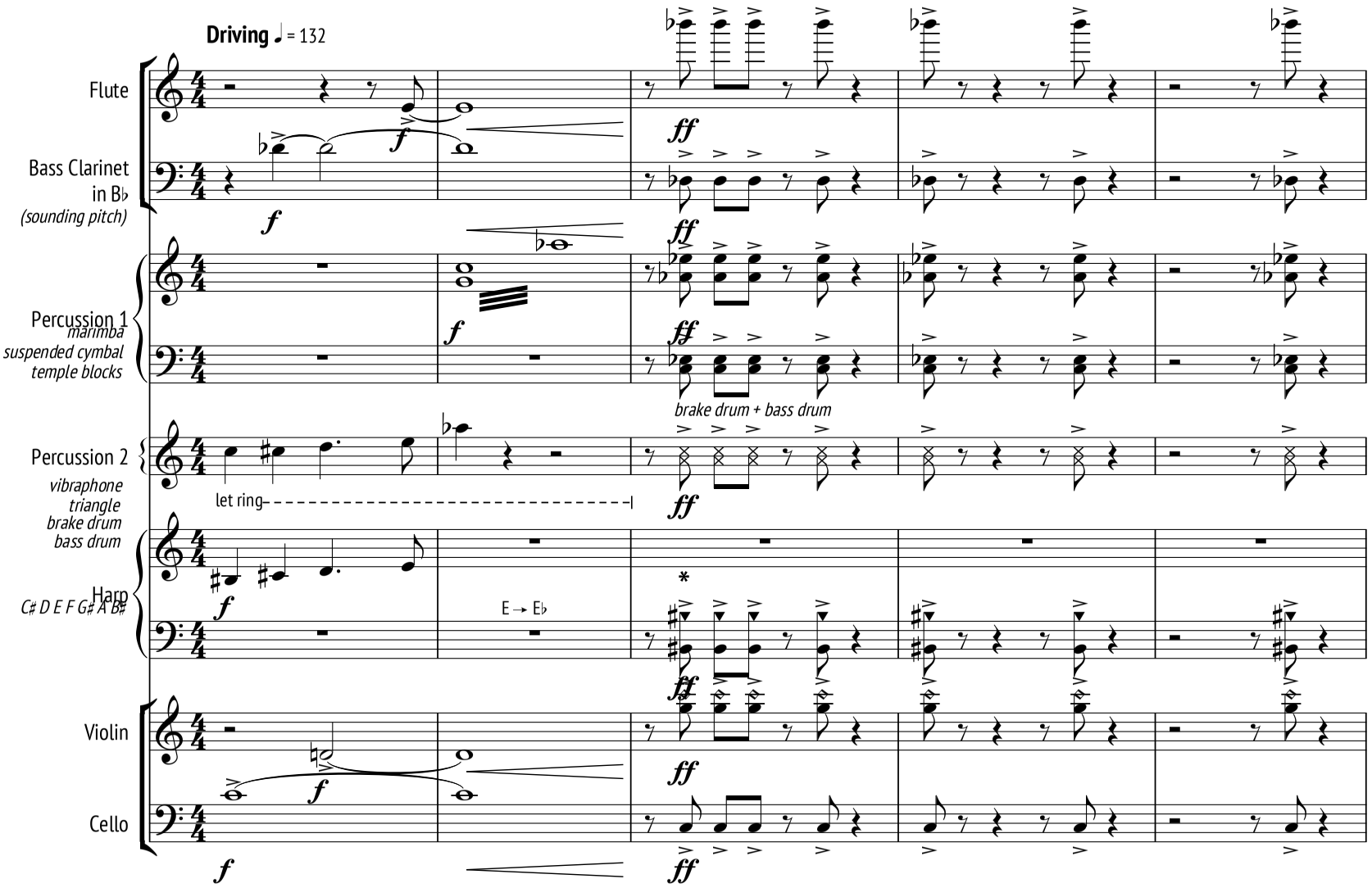

62
f
67
arco
pizz.
mp
f
ff


72
76


79
arco
mp
mf
83
arco
f
ff
arco
f
ff
arco
f
ff
f
ff

Fib

Joseph Carey



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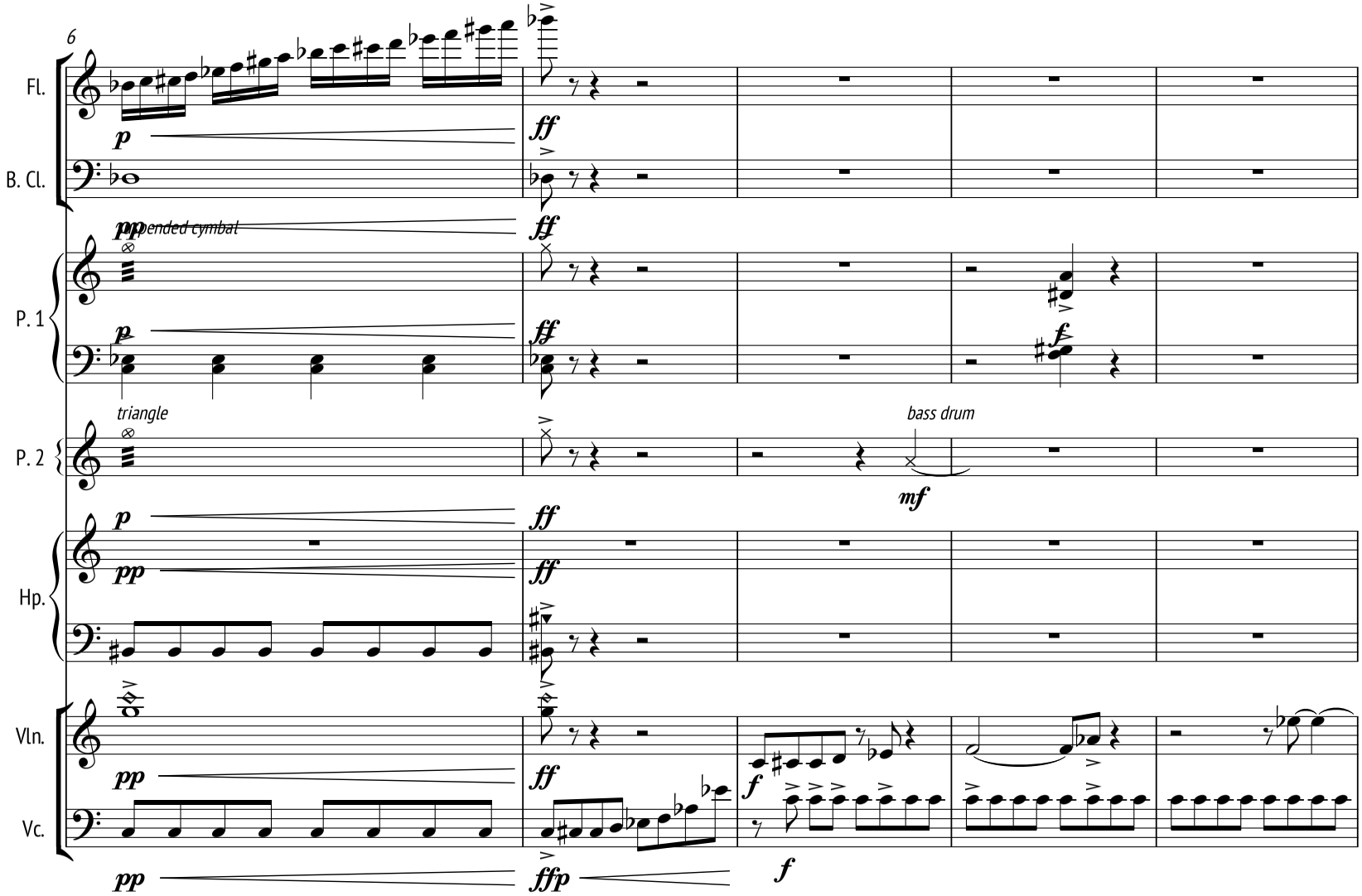
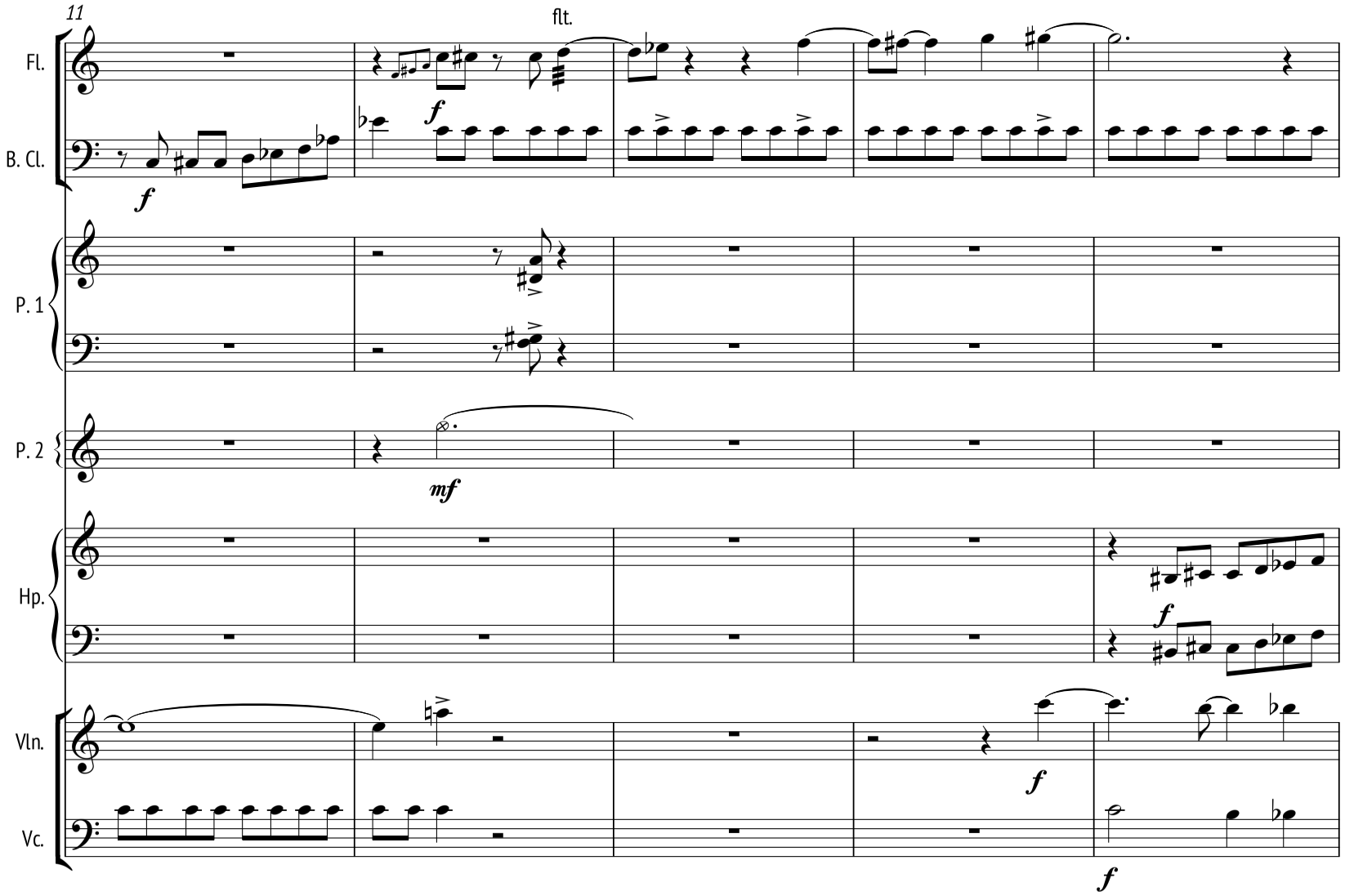
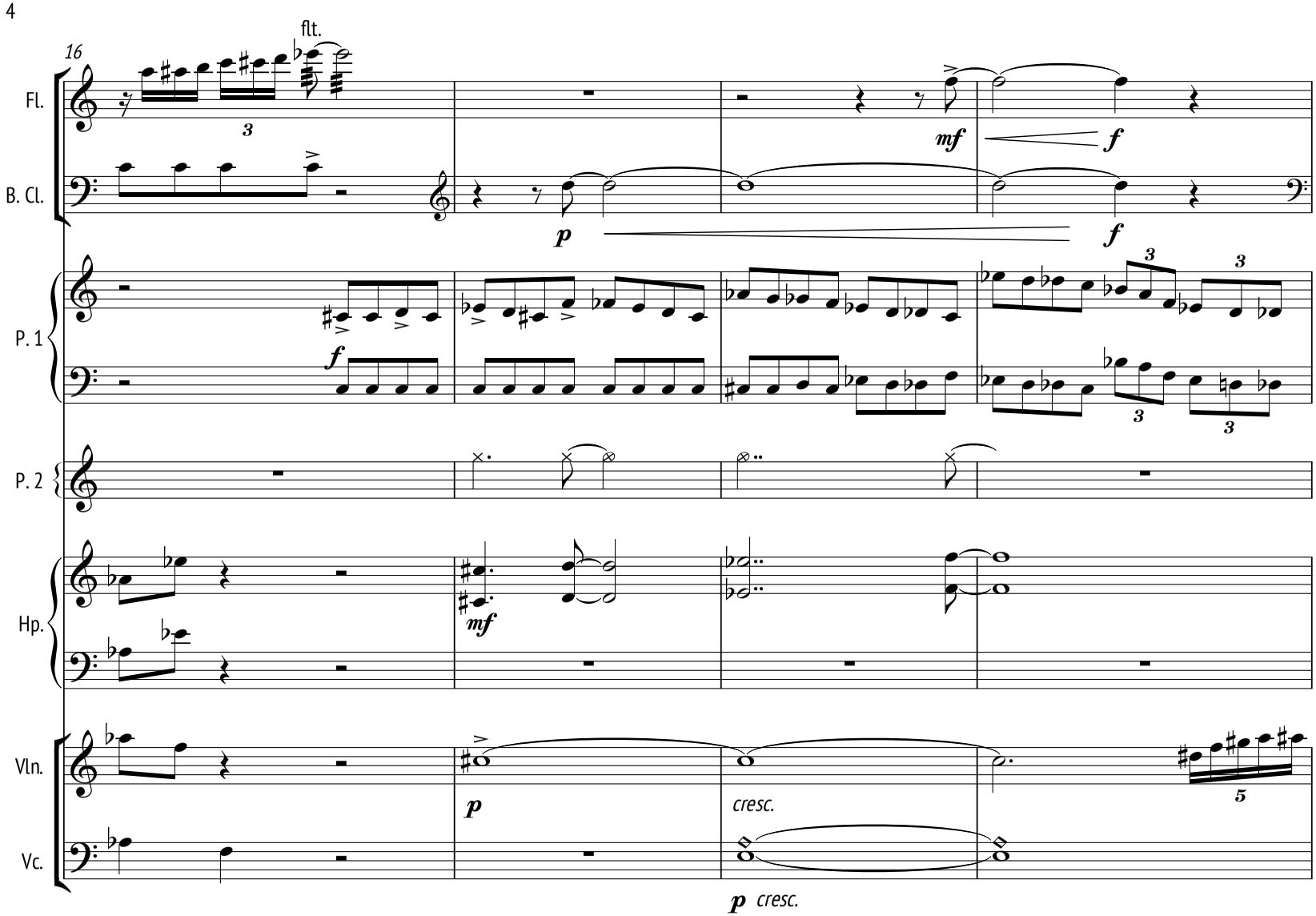
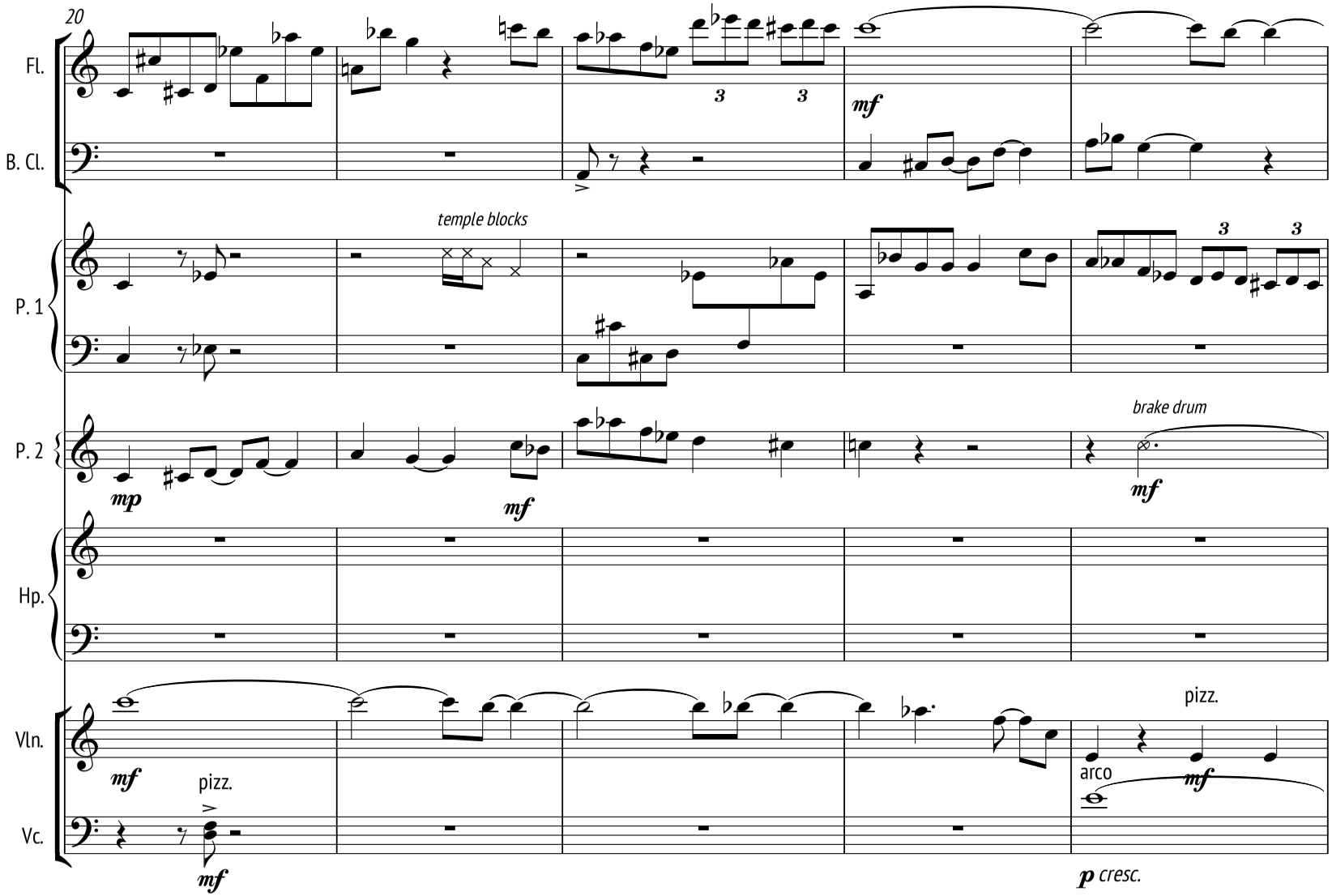
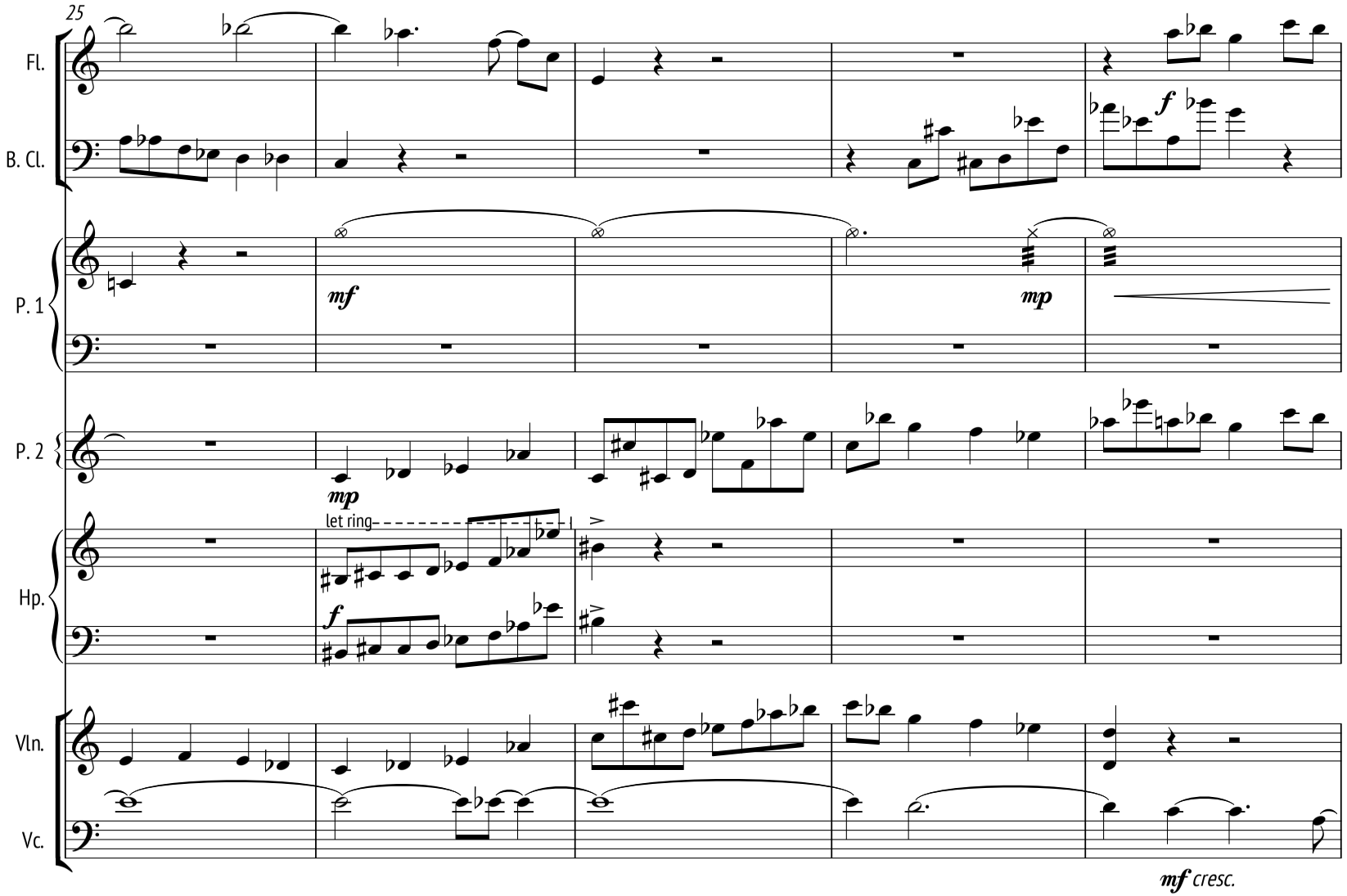
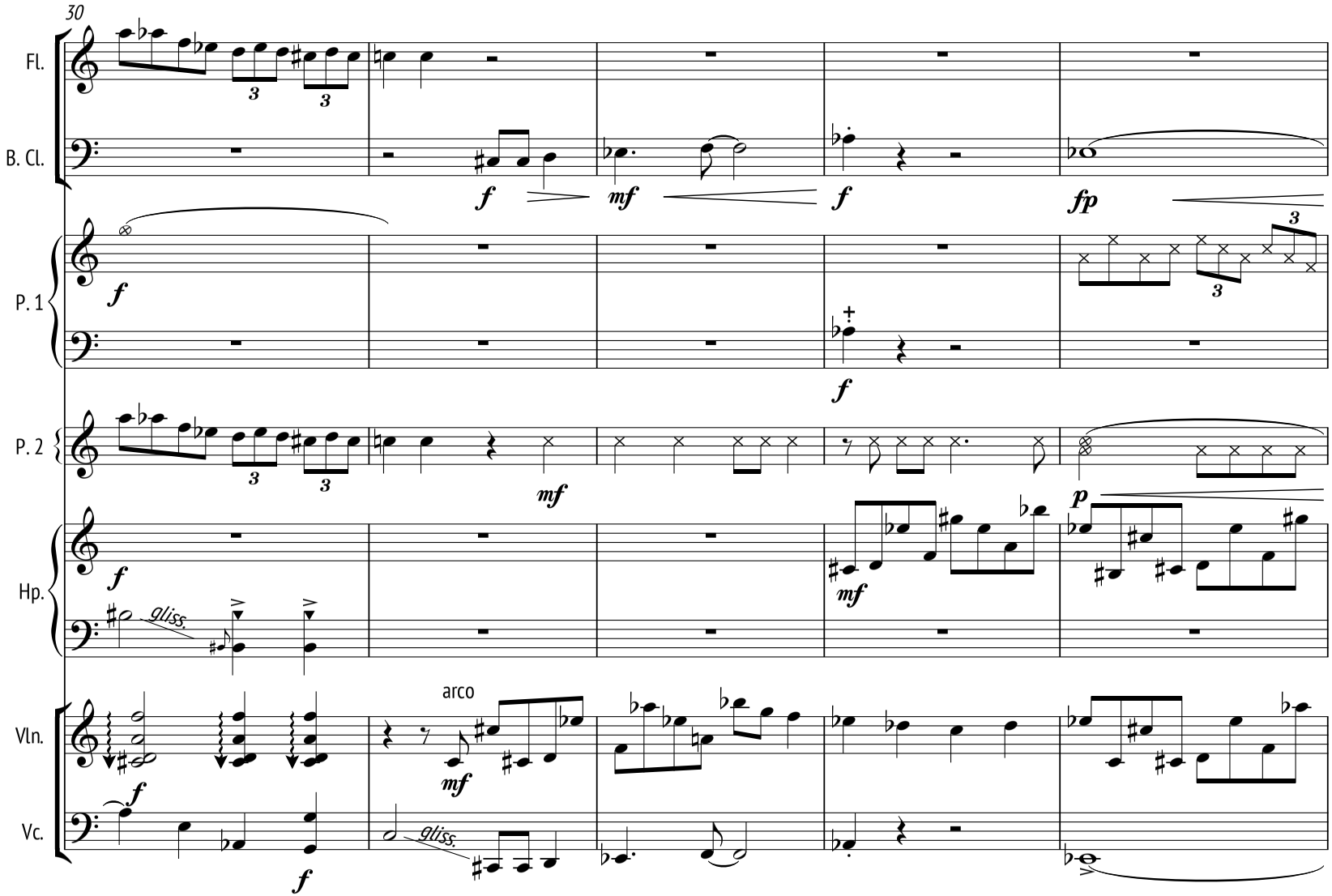

6
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
p
ff
pp
suspended cymbal
triangle
bass drum
mf
f
ffp

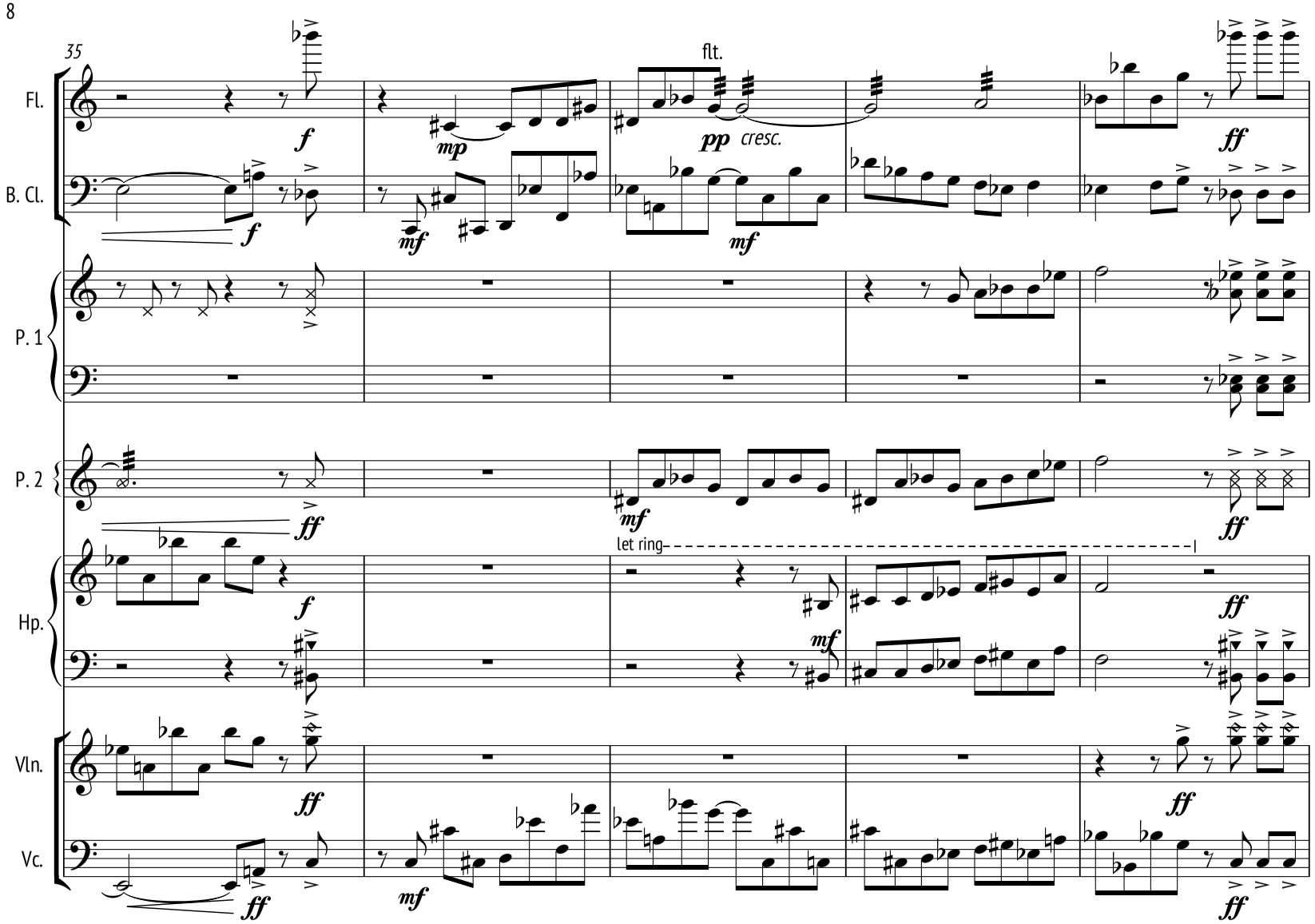

11
flt.
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
f
mf

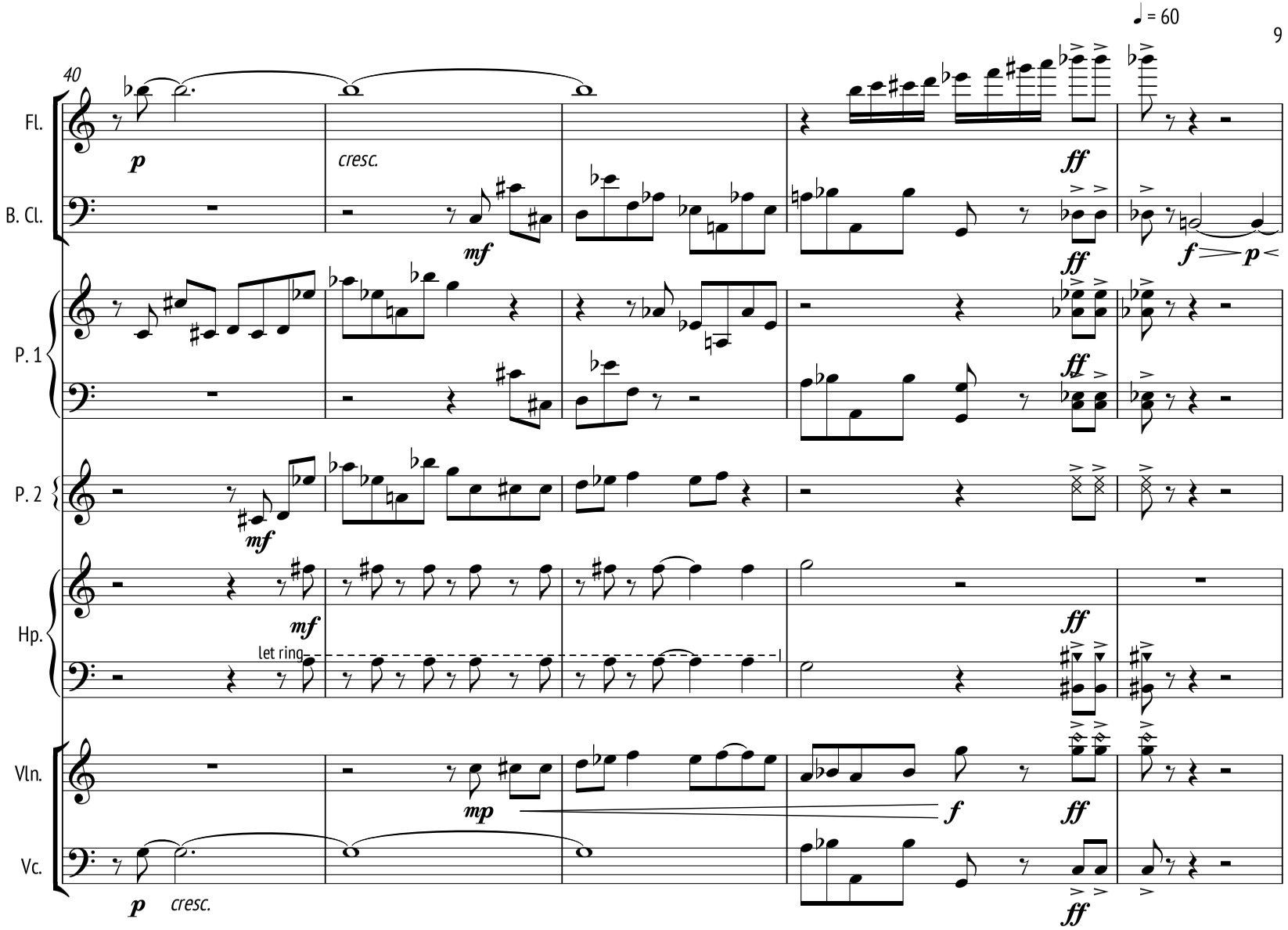

16
flt.
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
mf
f
p
cresc.

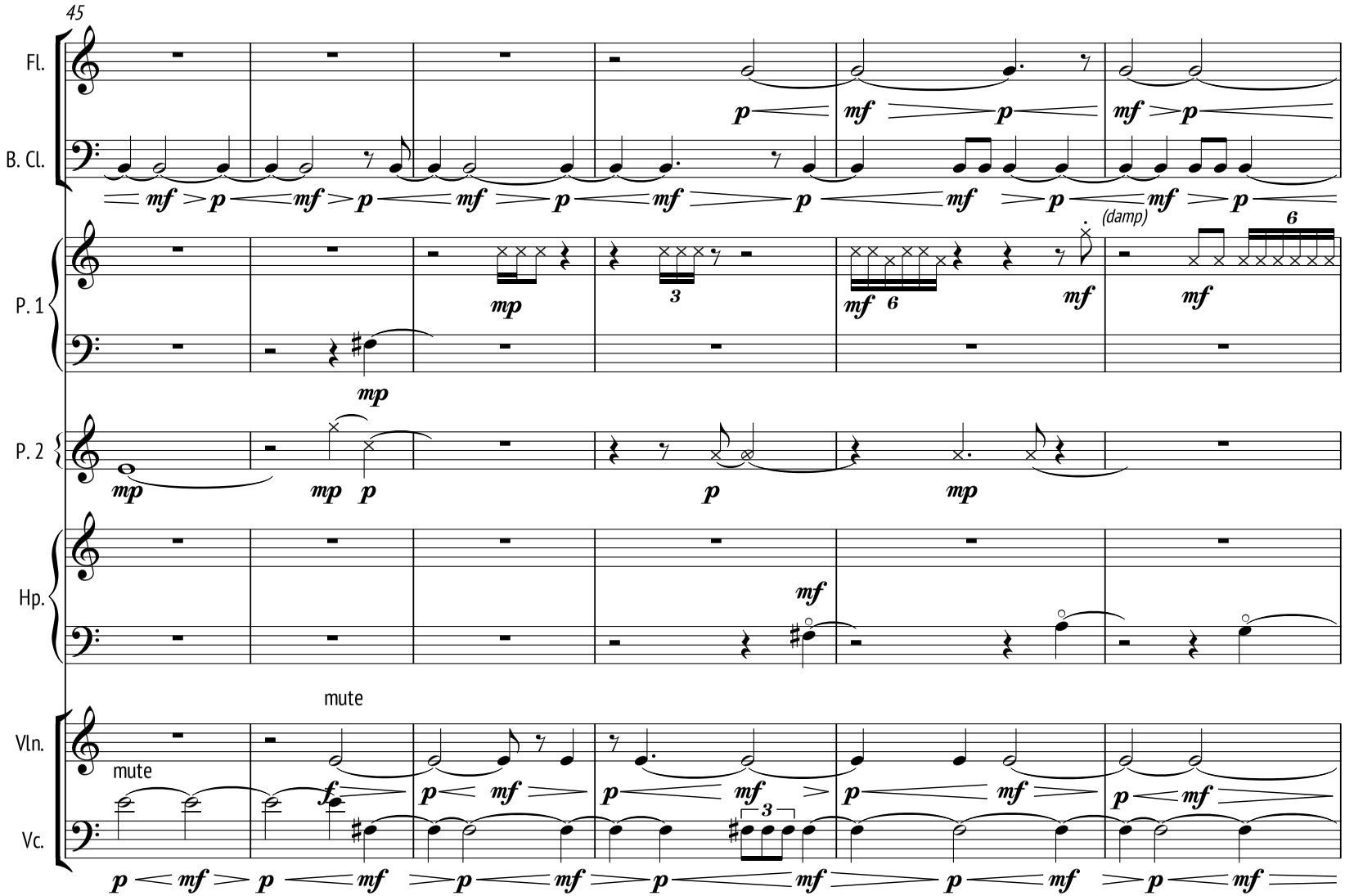

20
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
temple blocks
brake drum
pizz.
arco
pizz.
mf
mp
p cresc.

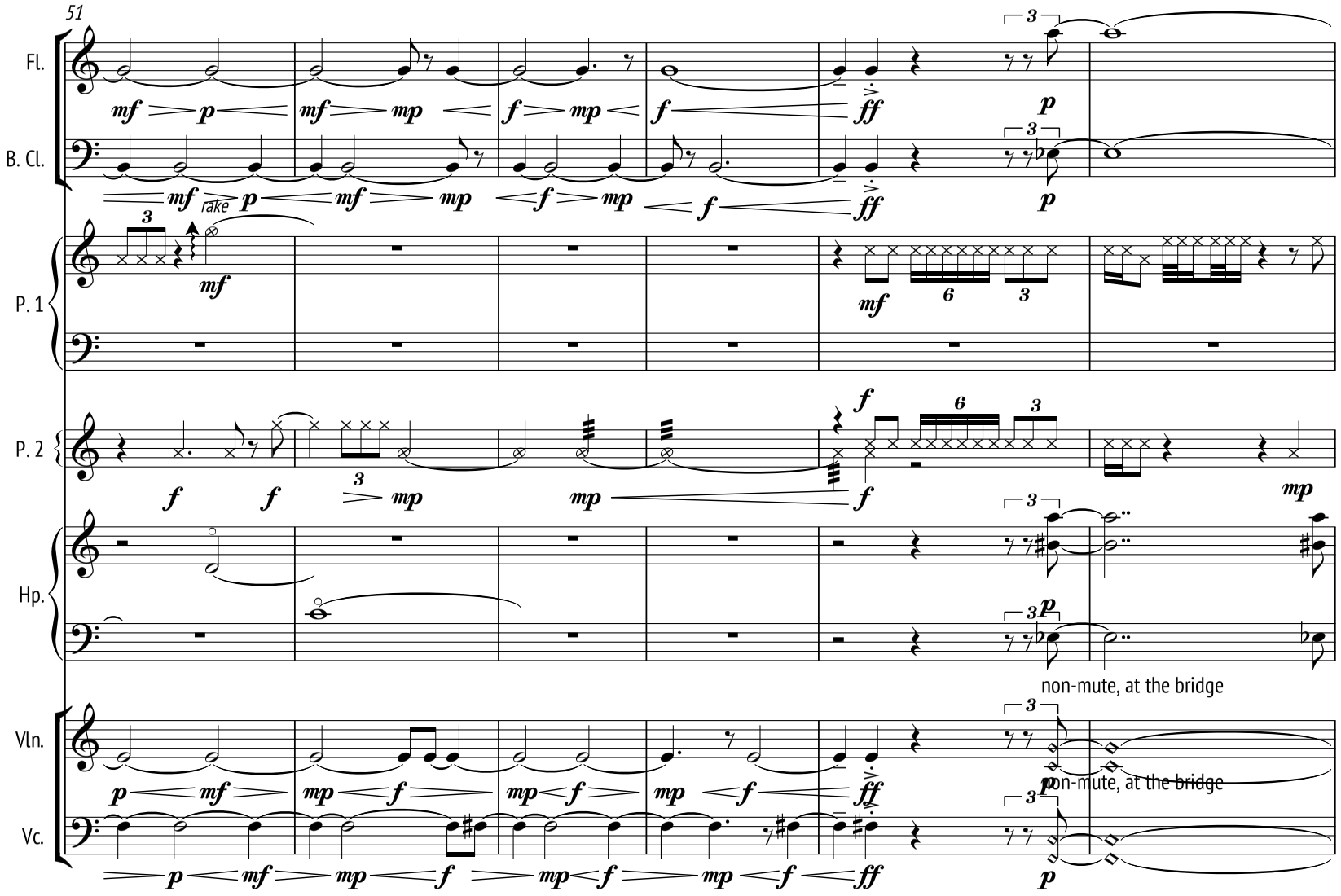

25
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
mf
mp
f
let ring
mf cresc.

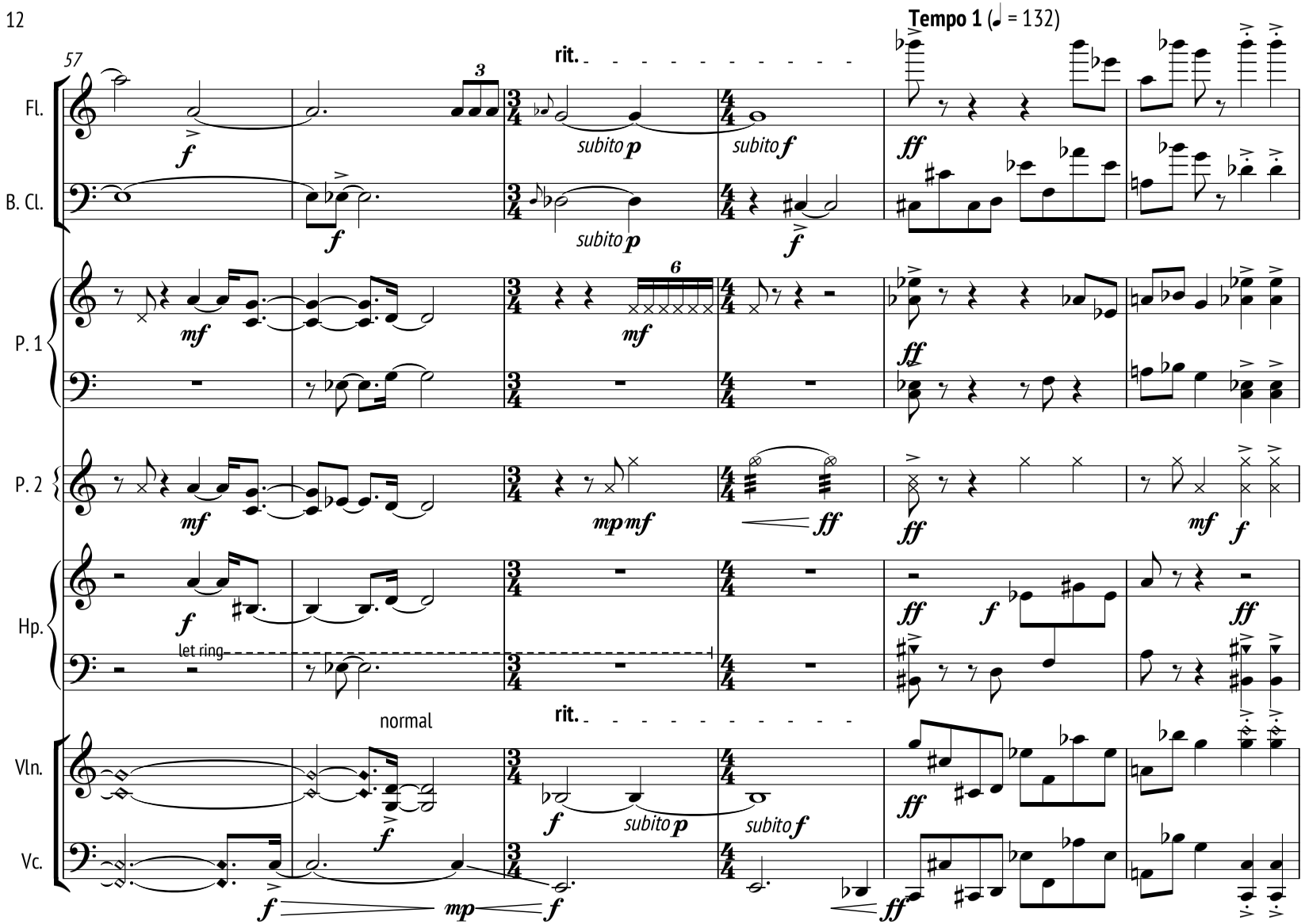

30
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
arco
gliss.
gliss.

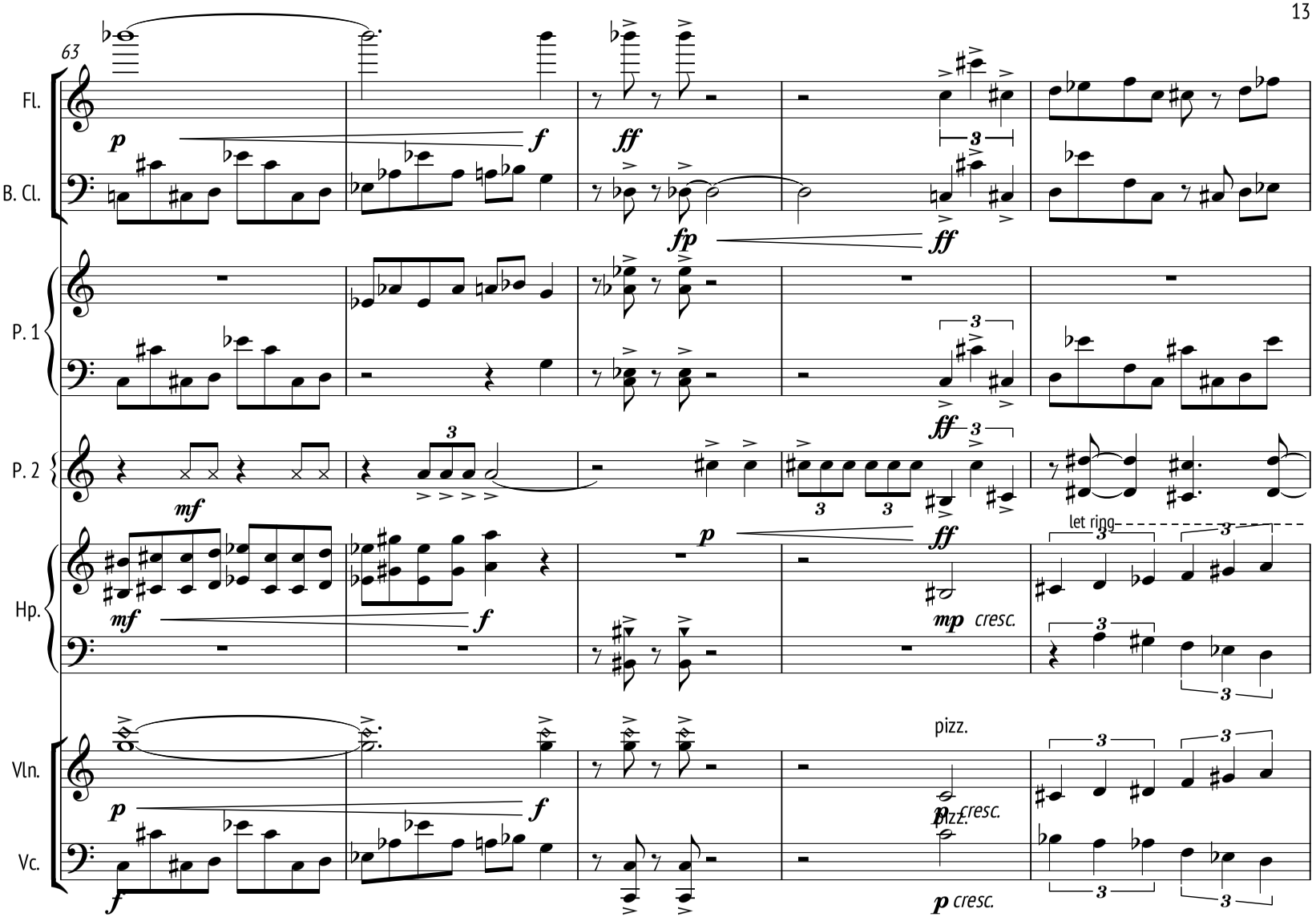

35
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
flt.
pp cresc.
let ring
f
mp
mf
ff

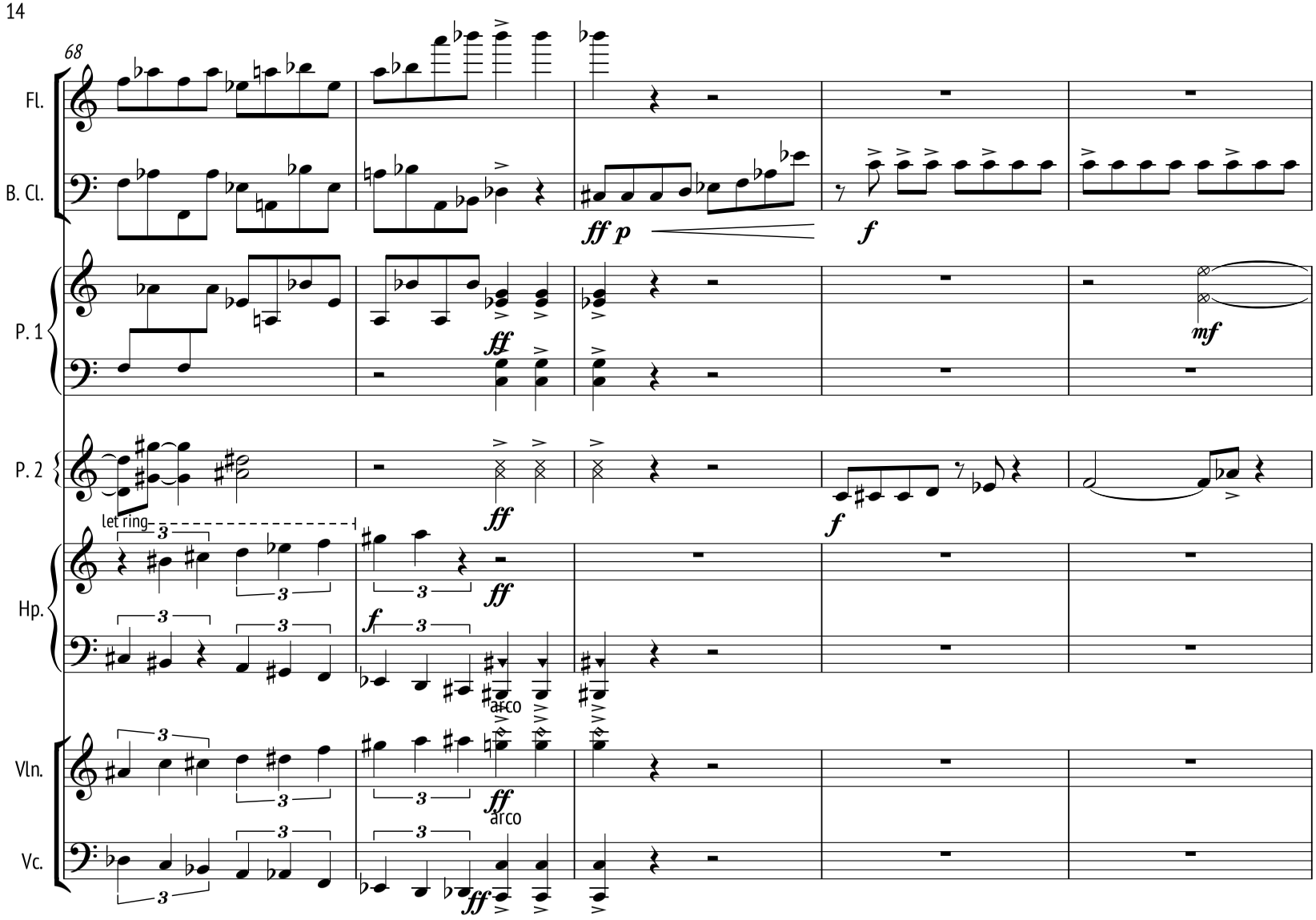

♩ = 60
40
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
p
cresc.
mf
ff
f
p
mp
let ring
cresc.

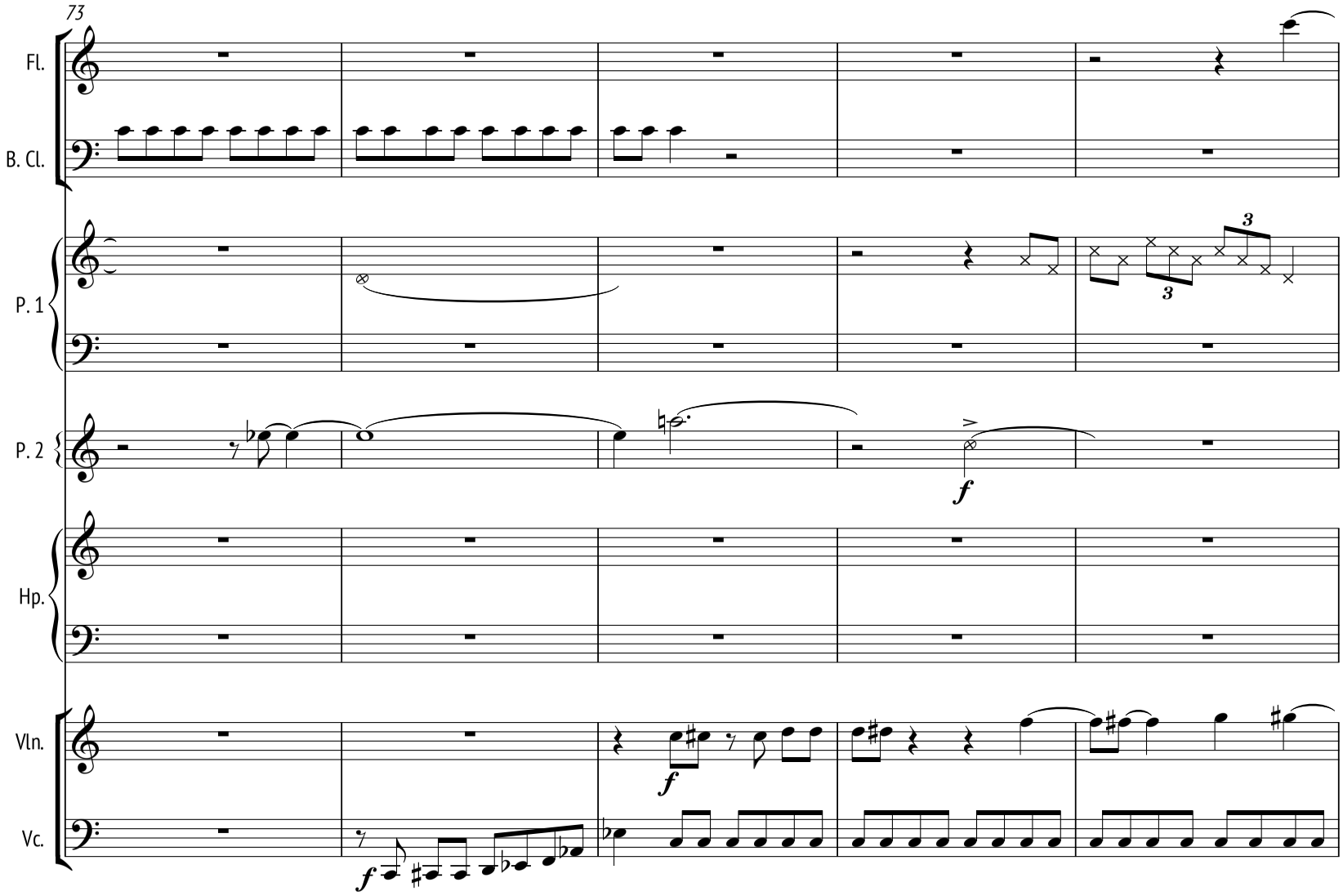

45
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
mute
mute
(damp)

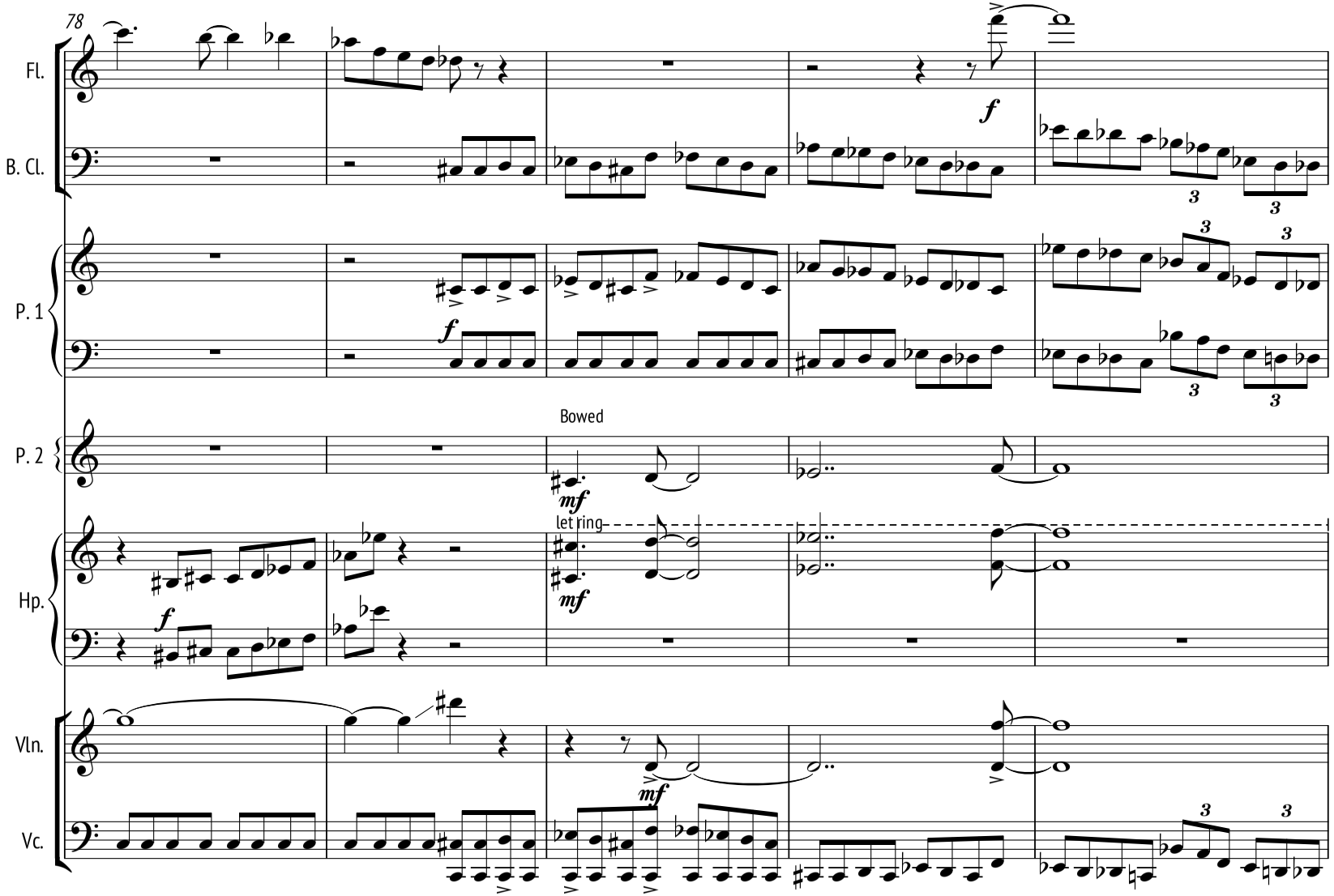

51
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
rake
non-mute, at the bridge
non-mute, at the bridge

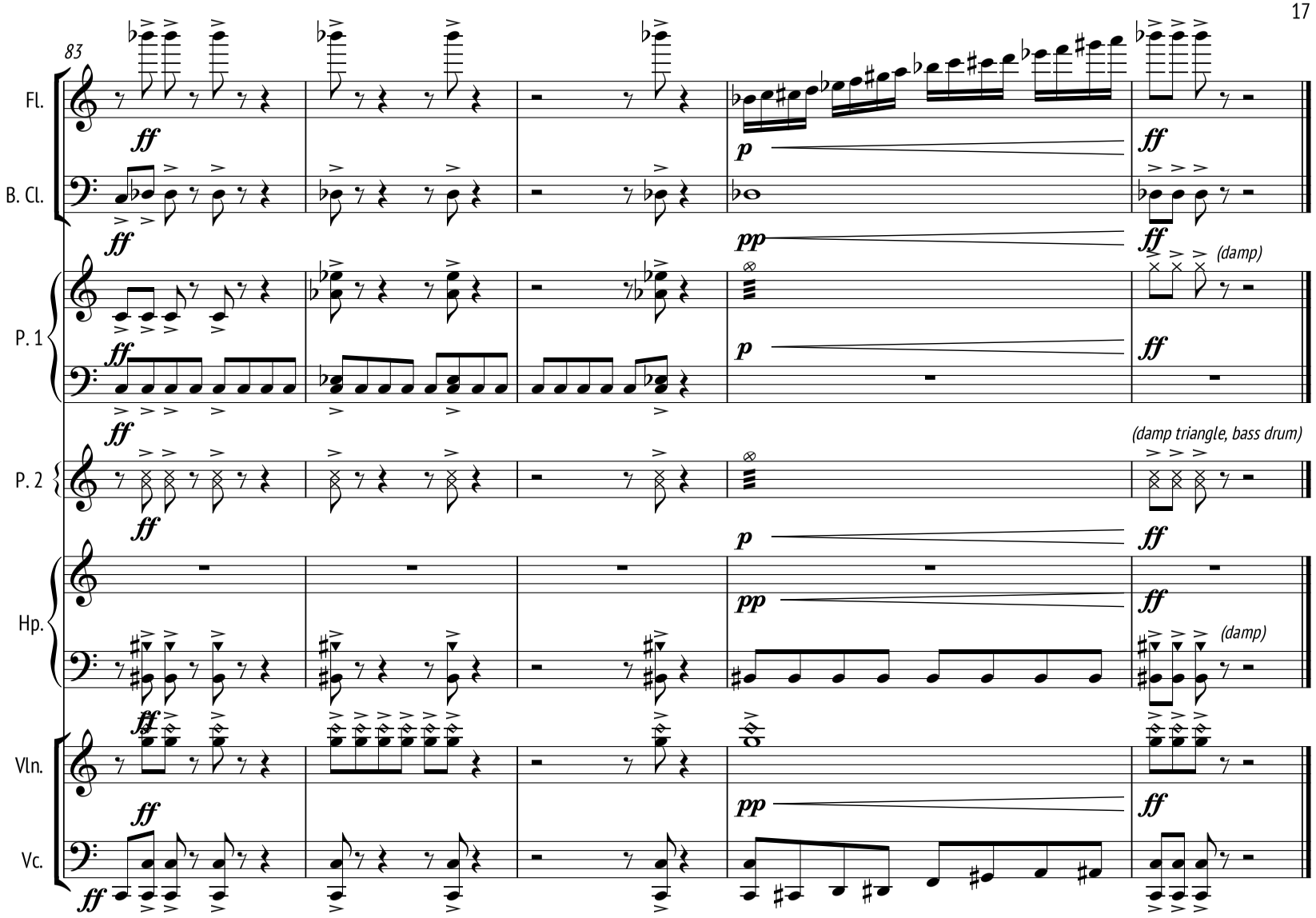

57
Tempo 1 (♩ = 132)
rit.
Fl.
B. Cl.
P. 1
P. 2
Hp.
let ring
normal
rit.
Vln.
Vc.


63
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
let ring
cresc.
pizz.
cresc.
pizz.
cresc.


68
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
ff p
f
ff
mf
let ring
arco


73
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
3
3
f
f
f

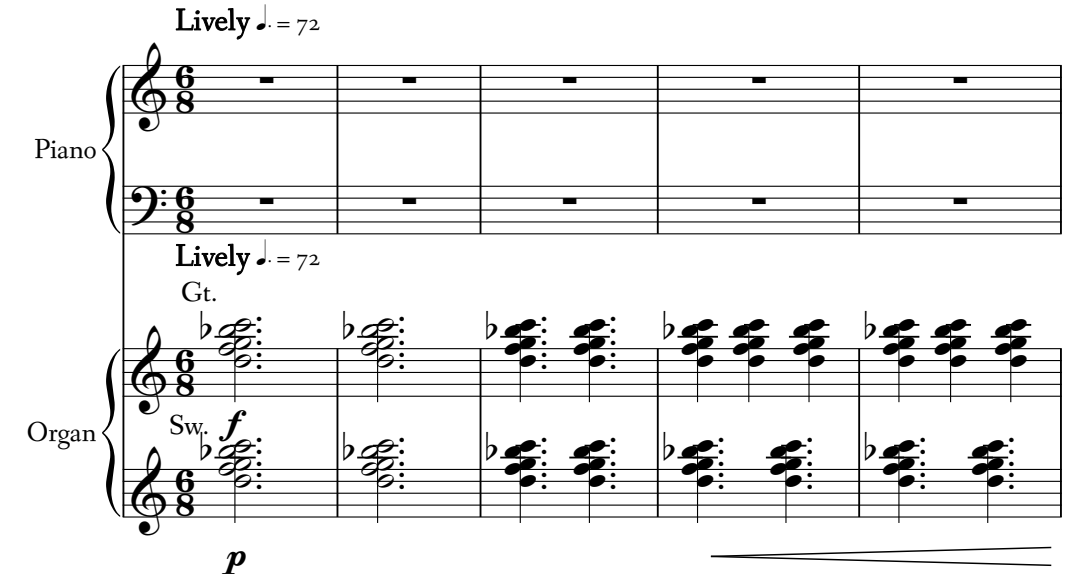

78
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
f
mf
Bowed
let ring
3

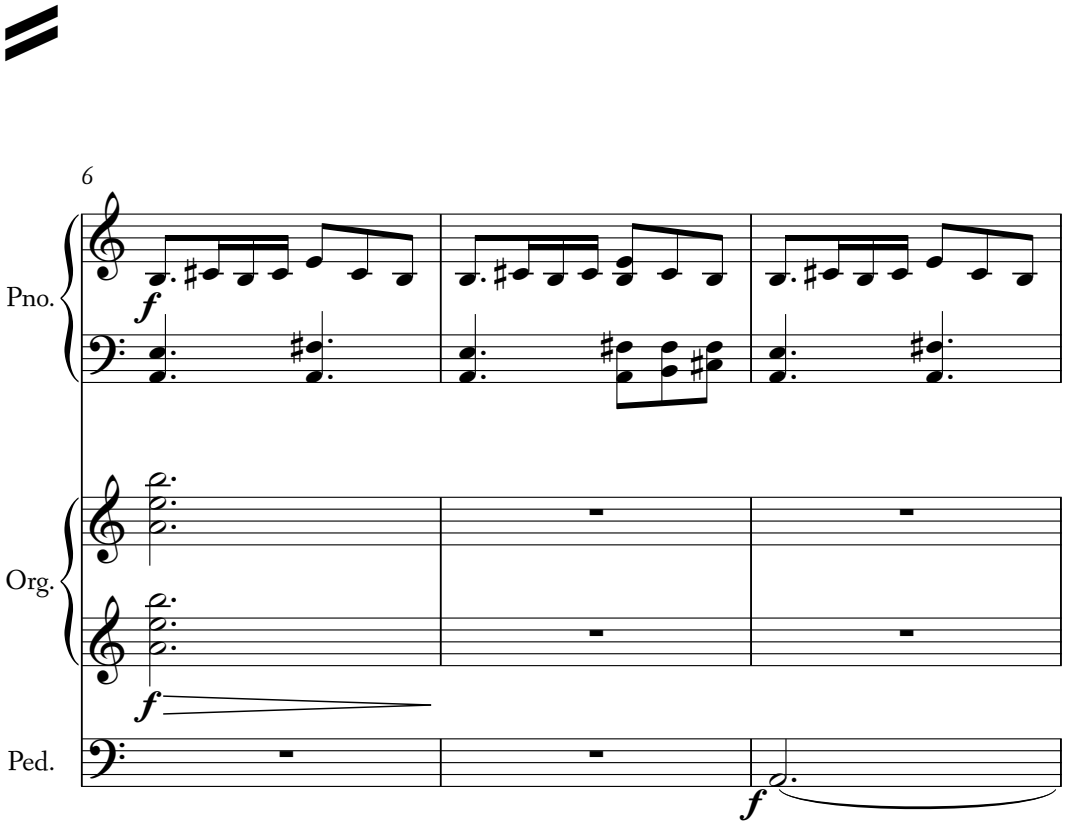

83
Fl.
B. Cl.
P. 1
P. 2
Hp.
Vln.
Vc.
ff
p
pp
(damp)
(damp triangle, bass drum)

Jeremy Schraffenberger

1. A History of Invention

Joseph Carey





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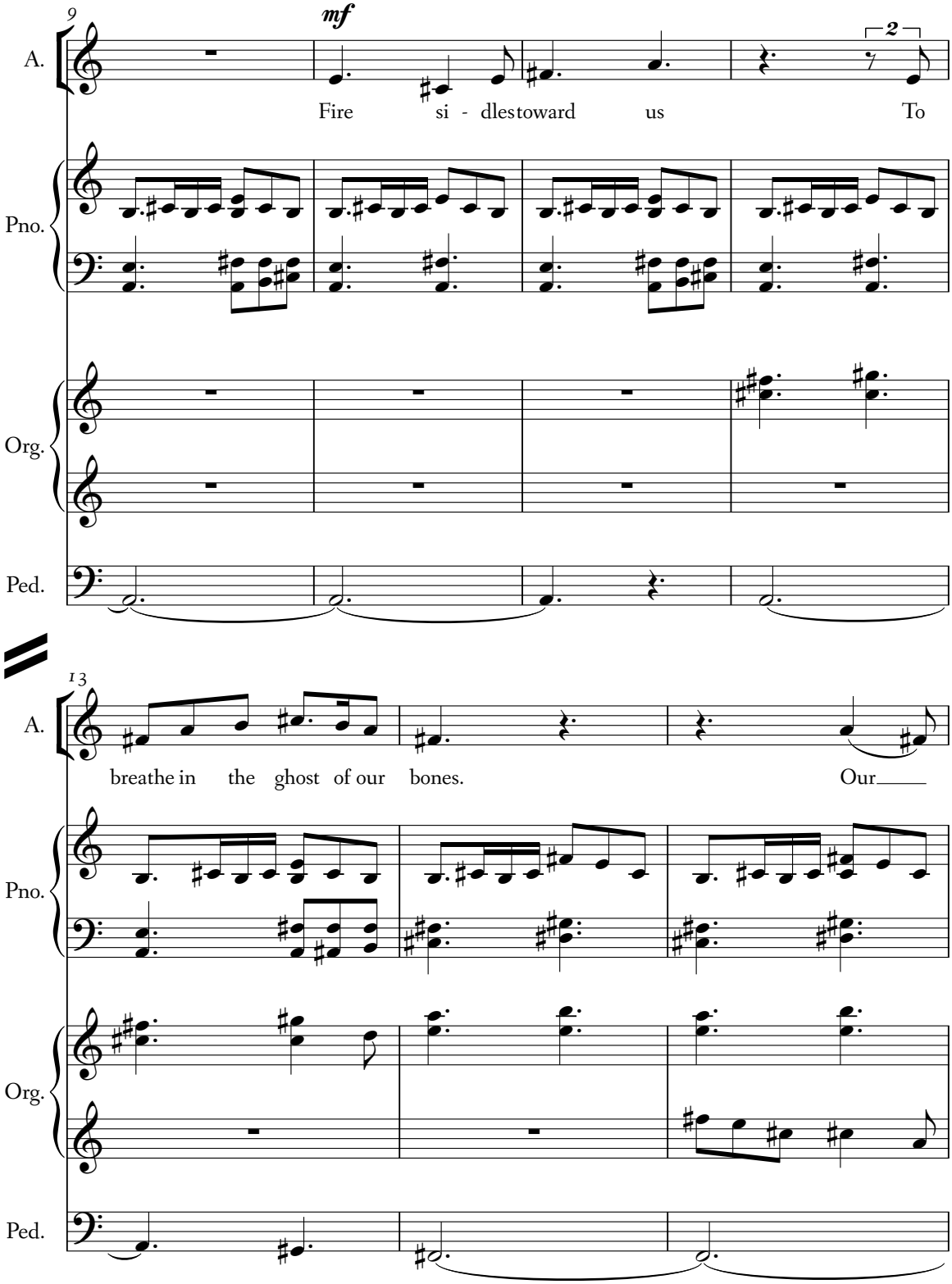
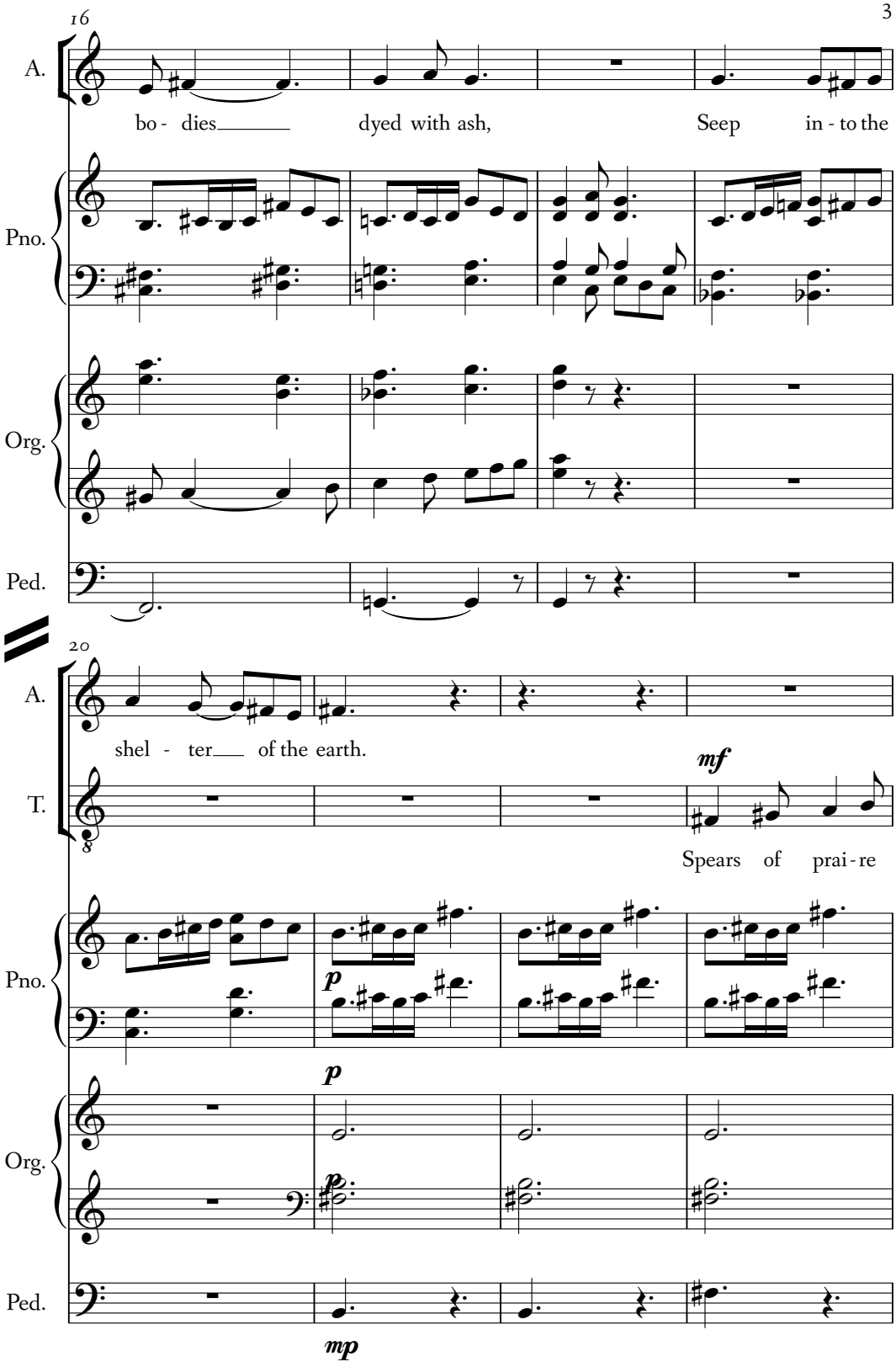
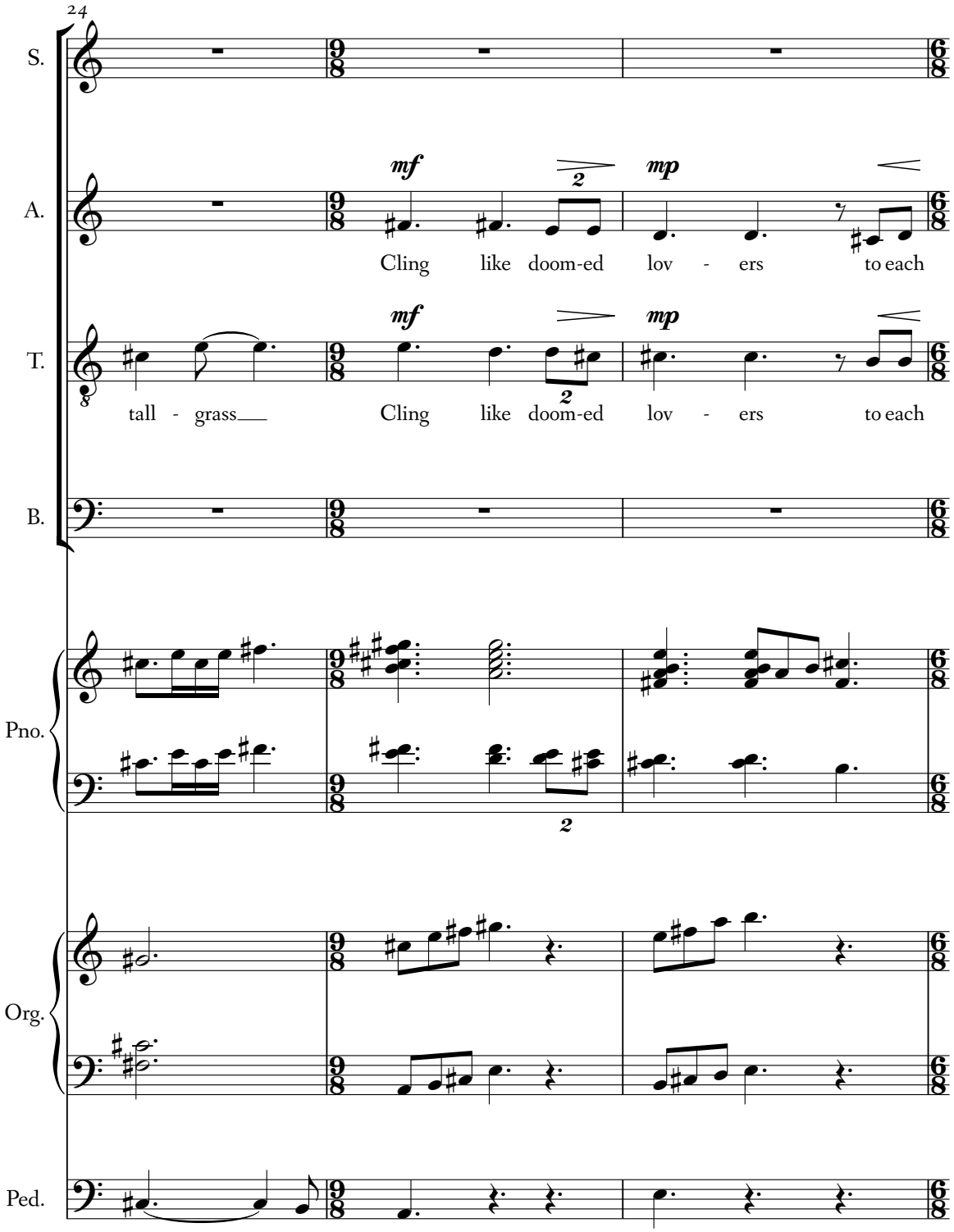
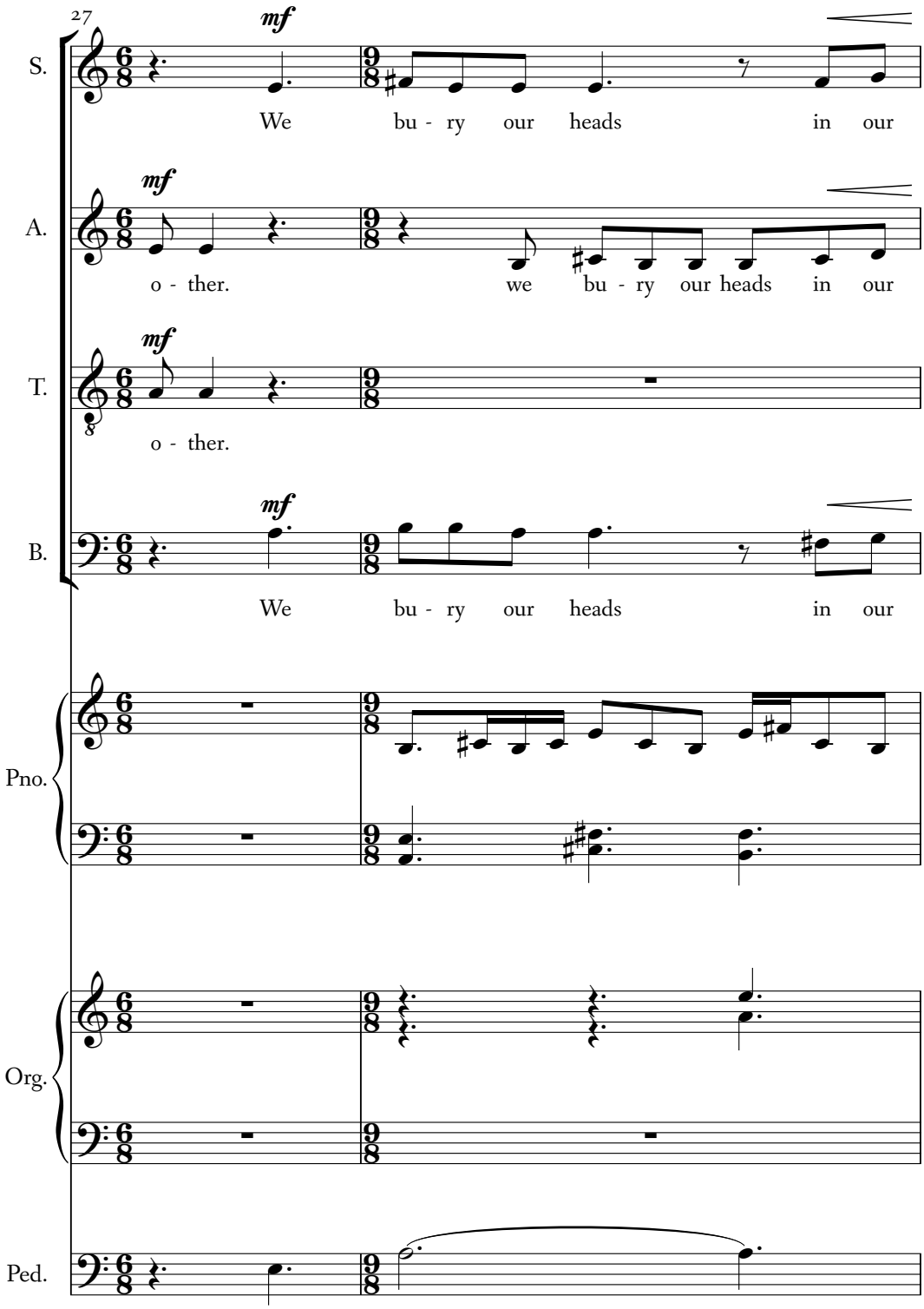
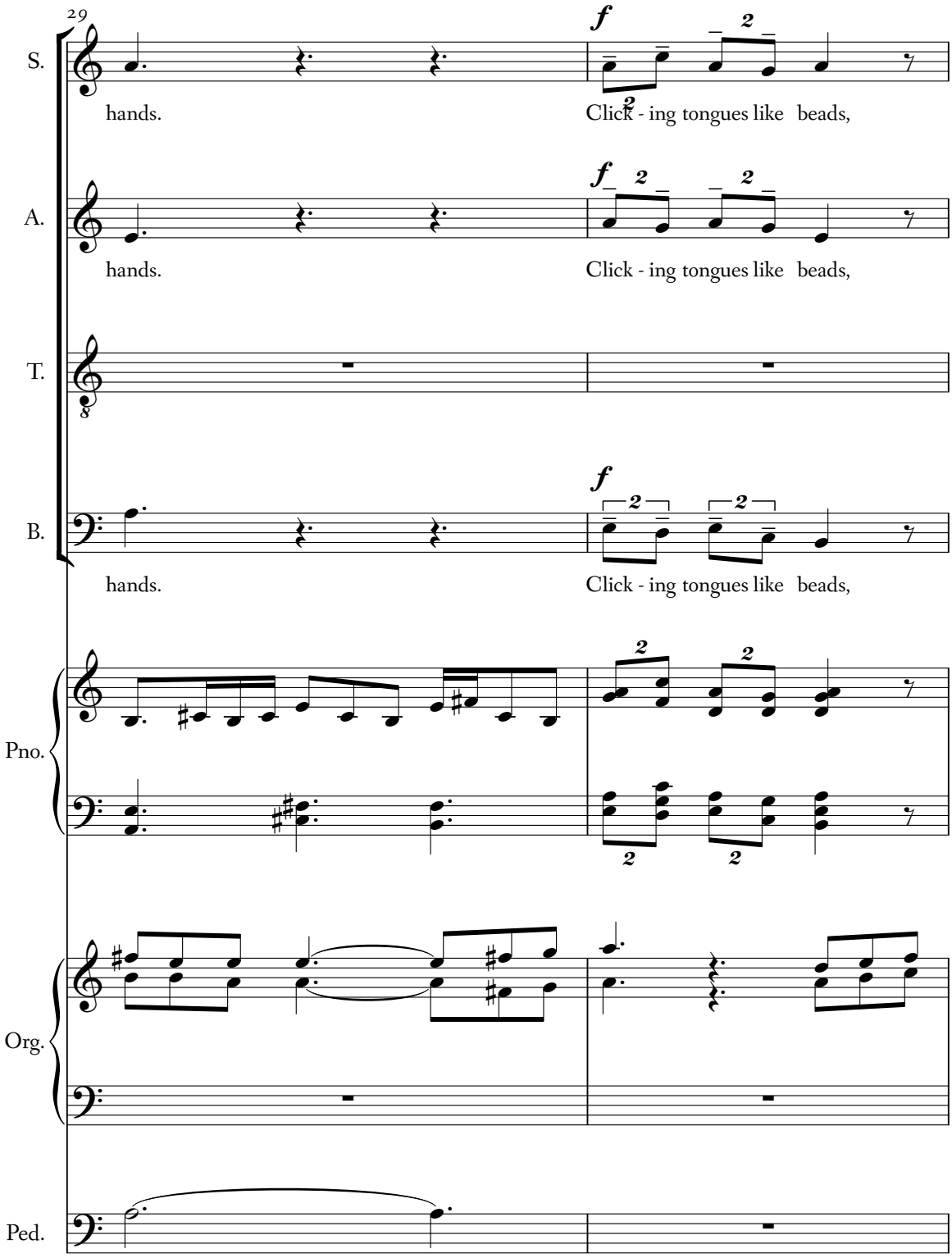
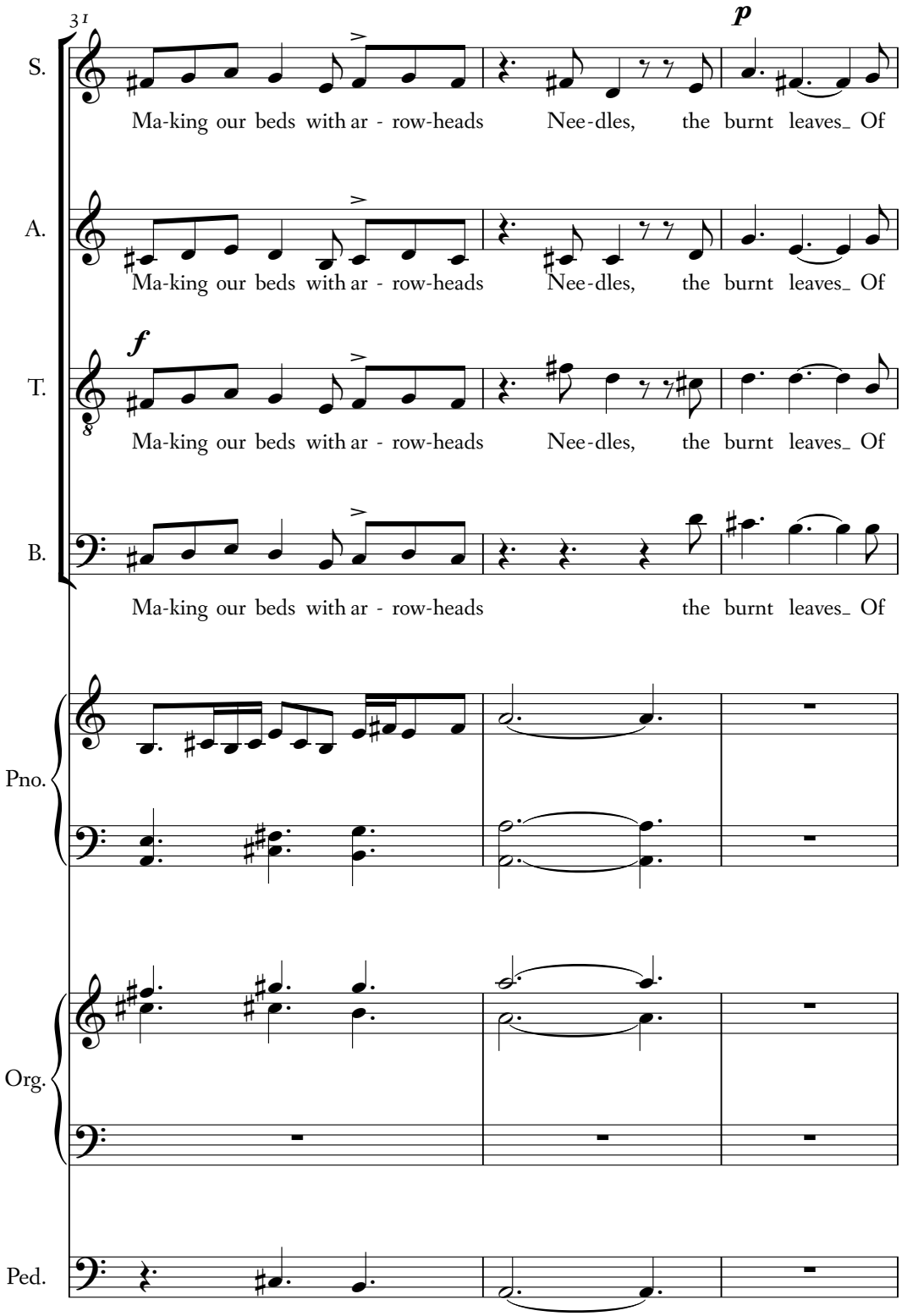

9
mf
A.
Fire si - dlestoward us To
Pno.
Org.
Ped.
13
A.
breathe in the ghost of our bones. Our
Pno.
Org.
Ped.

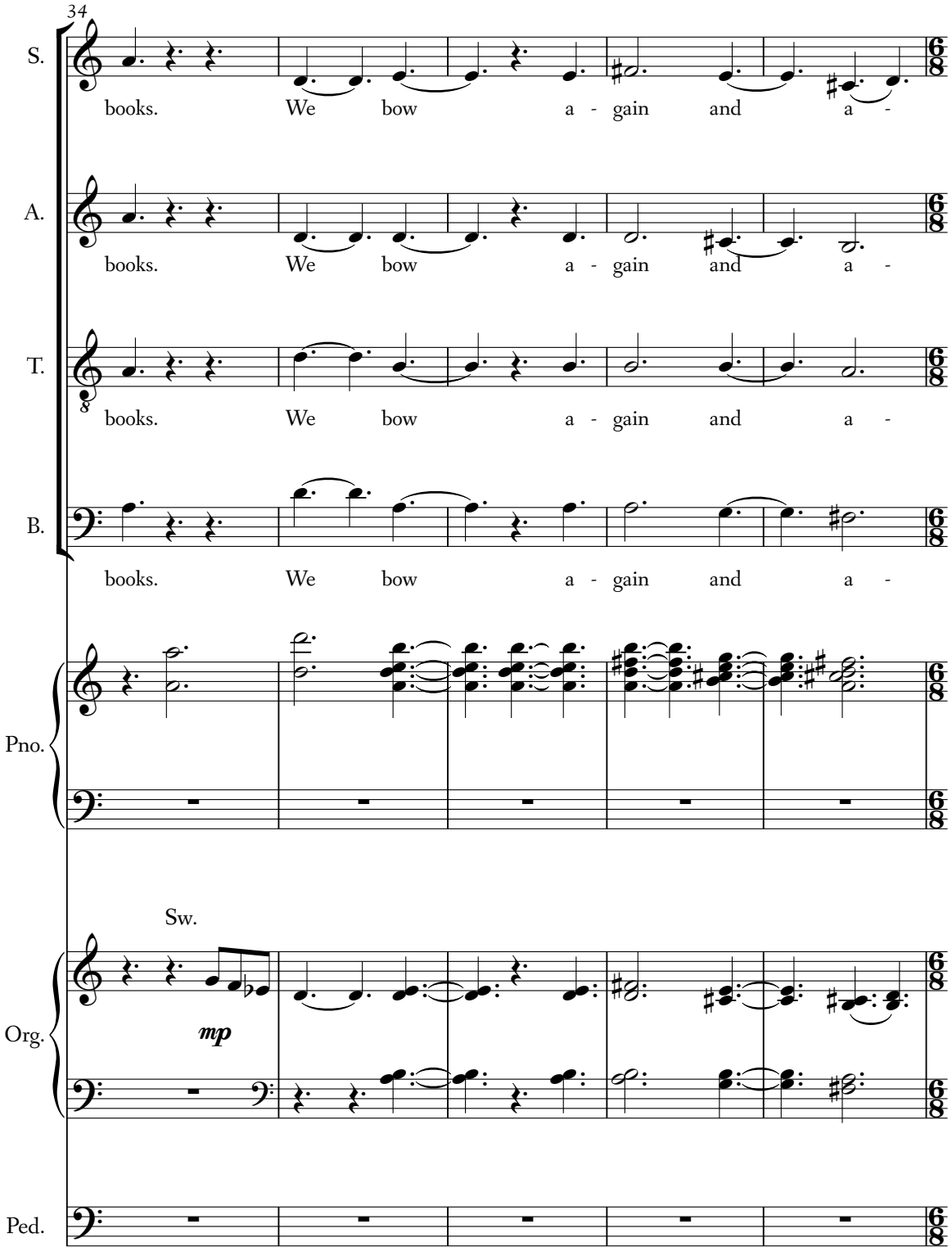

16
A.
bo - dies dyed with ash, Seep in - to the
Pno.
Org.
Ped.
20
A.
shel - ter of the earth.
T.
mf
Spears of prai - re
Pno.
p
Org.
p
p
Ped.
mp

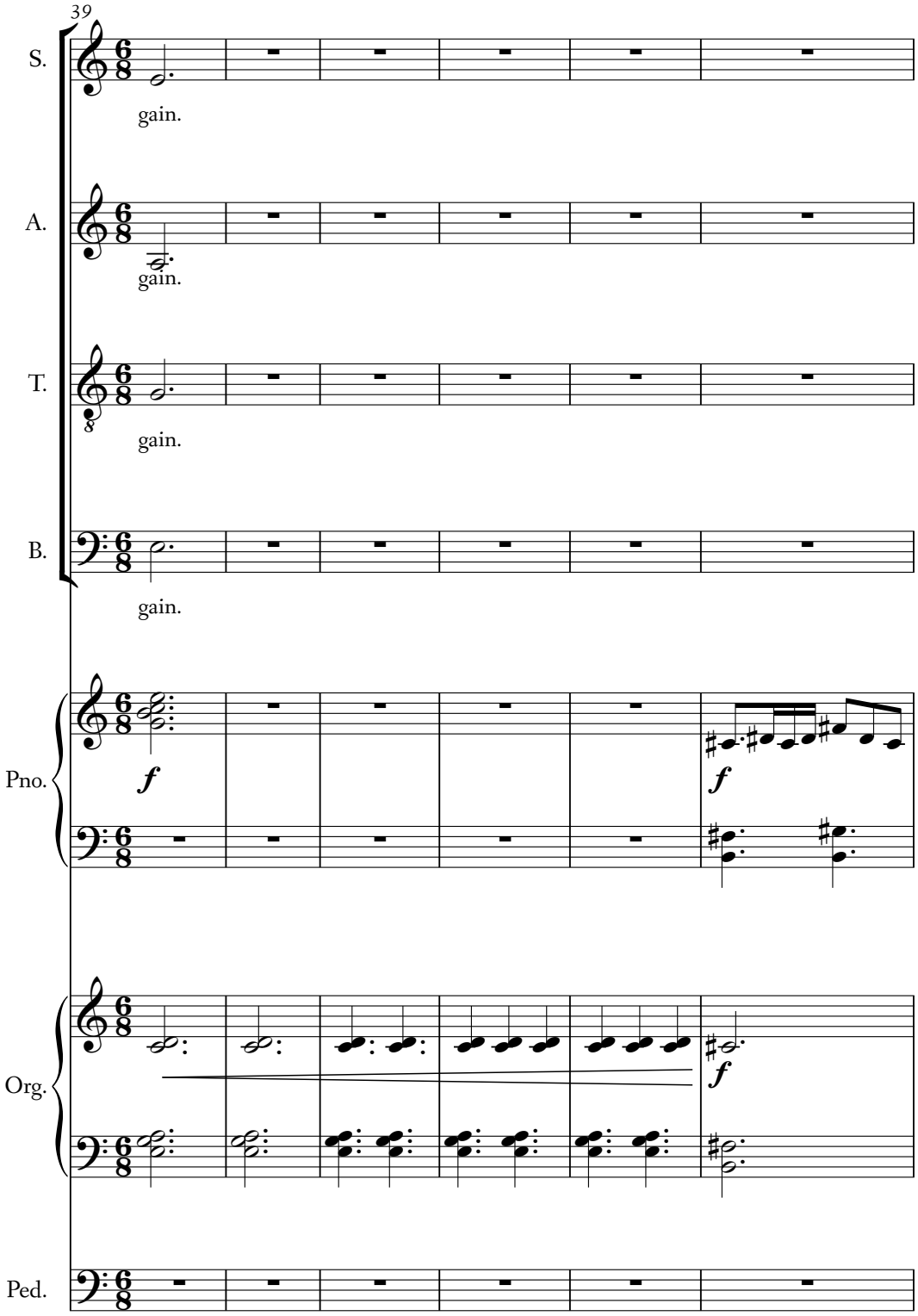

24
S.
A.
mf
mp
Cling like doom-ed lov - ers to each
T.
mf
mp
tall - grass
Cling like doom-ed lov - ers to each
B.
Pno.
Org.
Ped.

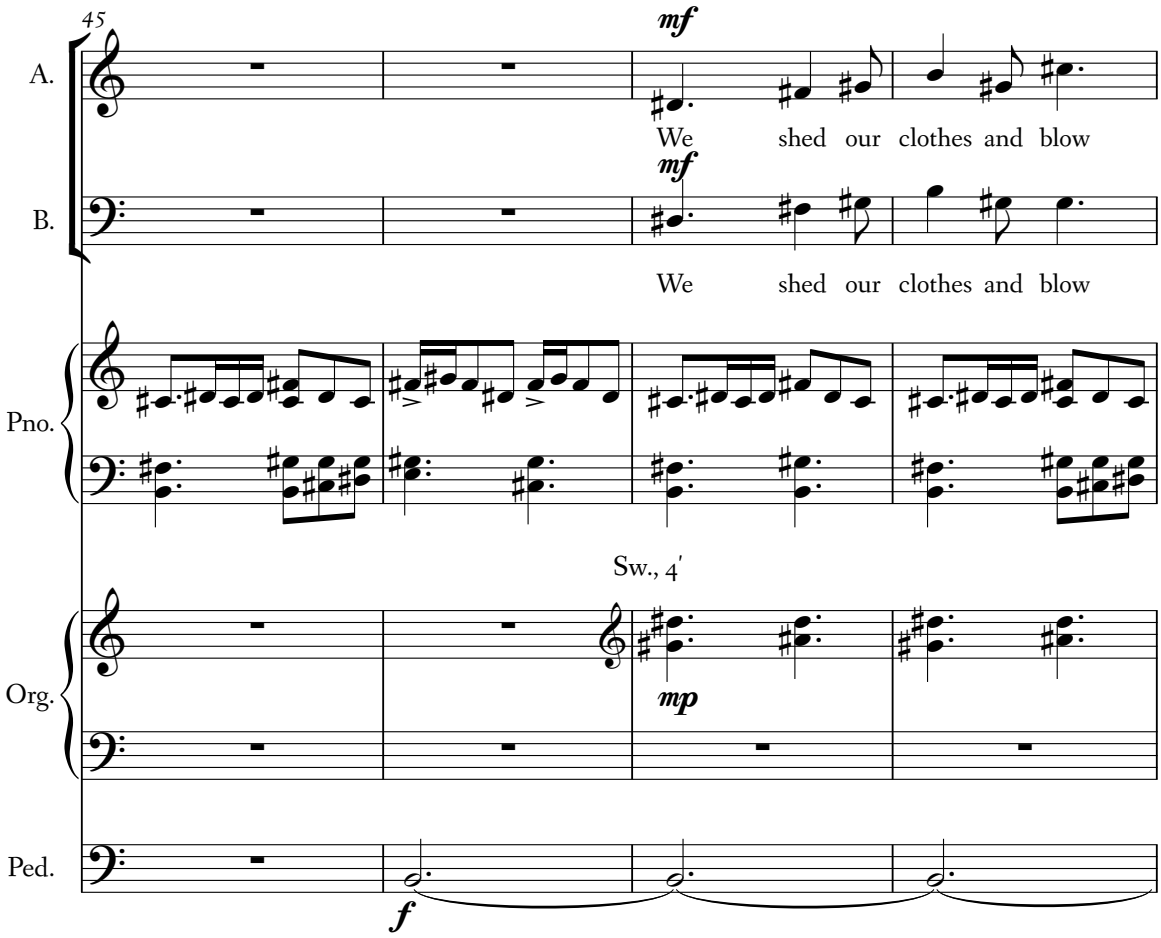

27
S.
mf
We bu - ry our heads in our
A.
mf
o - ther. we bu - ry our heads in our
T.
mf
o - ther.
B.
mf
We bu - ry our heads in our
Pno.
Org.
Ped.

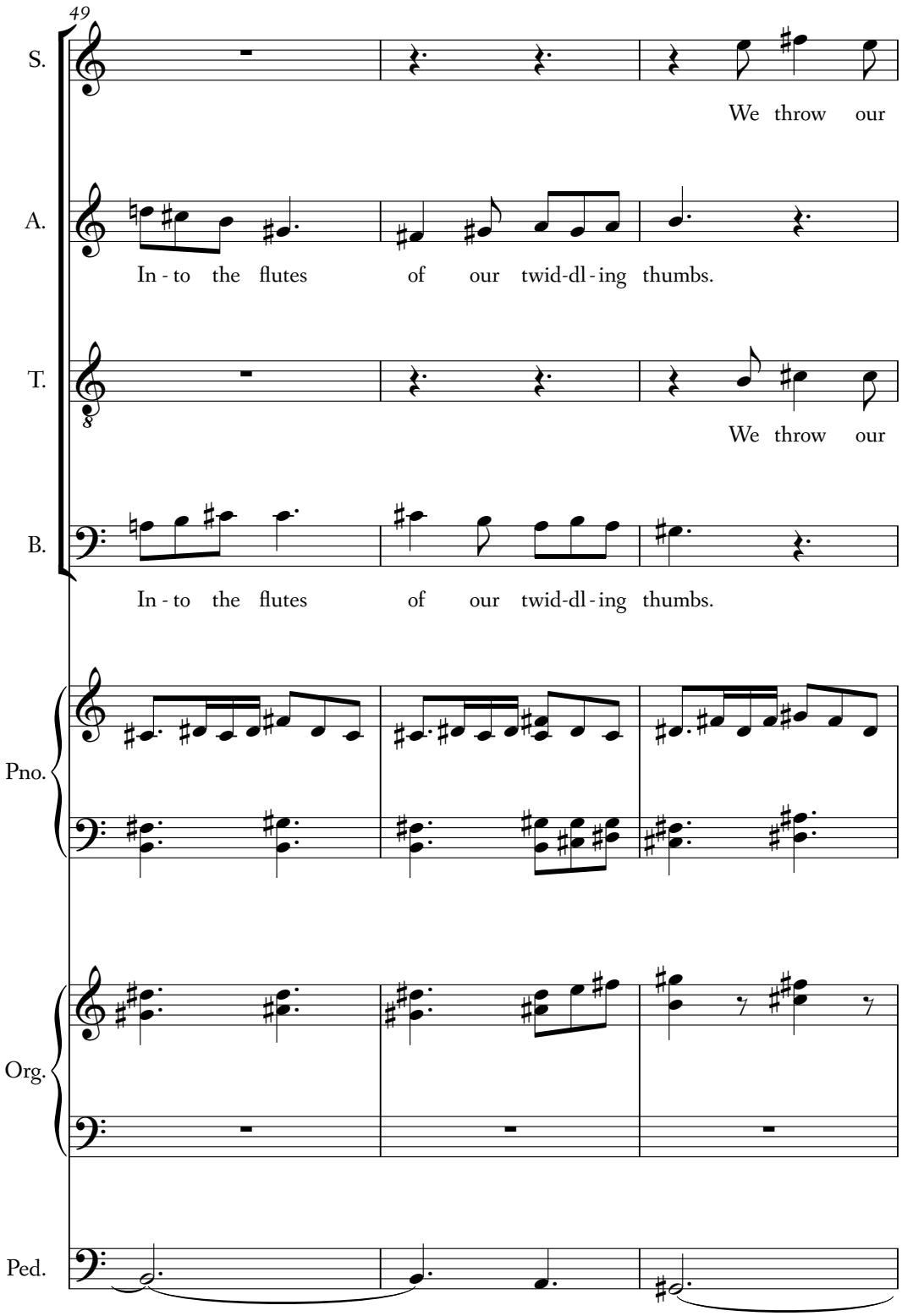

29
S.
hands.
Click - ing tongues like beads,
A.
hands.
Click - ing tongues like beads,
T.
B.
hands.
Click - ing tongues like beads,
Pno.
Org.
Ped.

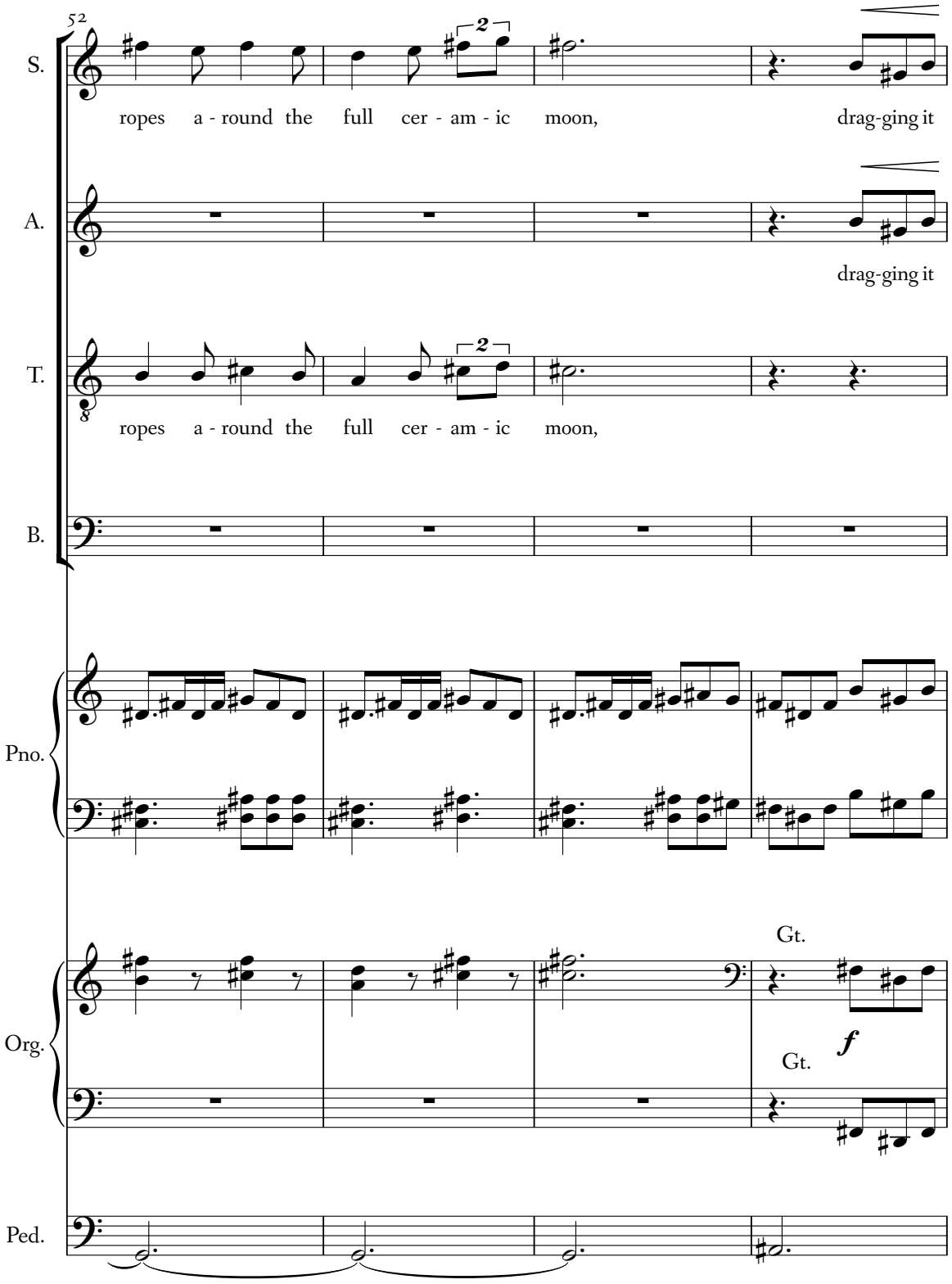

31
S.
A.
T.
B.
Pno.
Org.
Ped.
p
f
Ma-king our beds with ar - row-heads Nee-dles, the burnt leaves_ Of
Ma-king our beds with ar - row-heads Nee-dles, the burnt leaves_ Of
Ma-king our beds with ar - row-heads Nee-dles, the burnt leaves_ Of
Ma-king our beds with ar - row-heads the burnt leaves_ Of

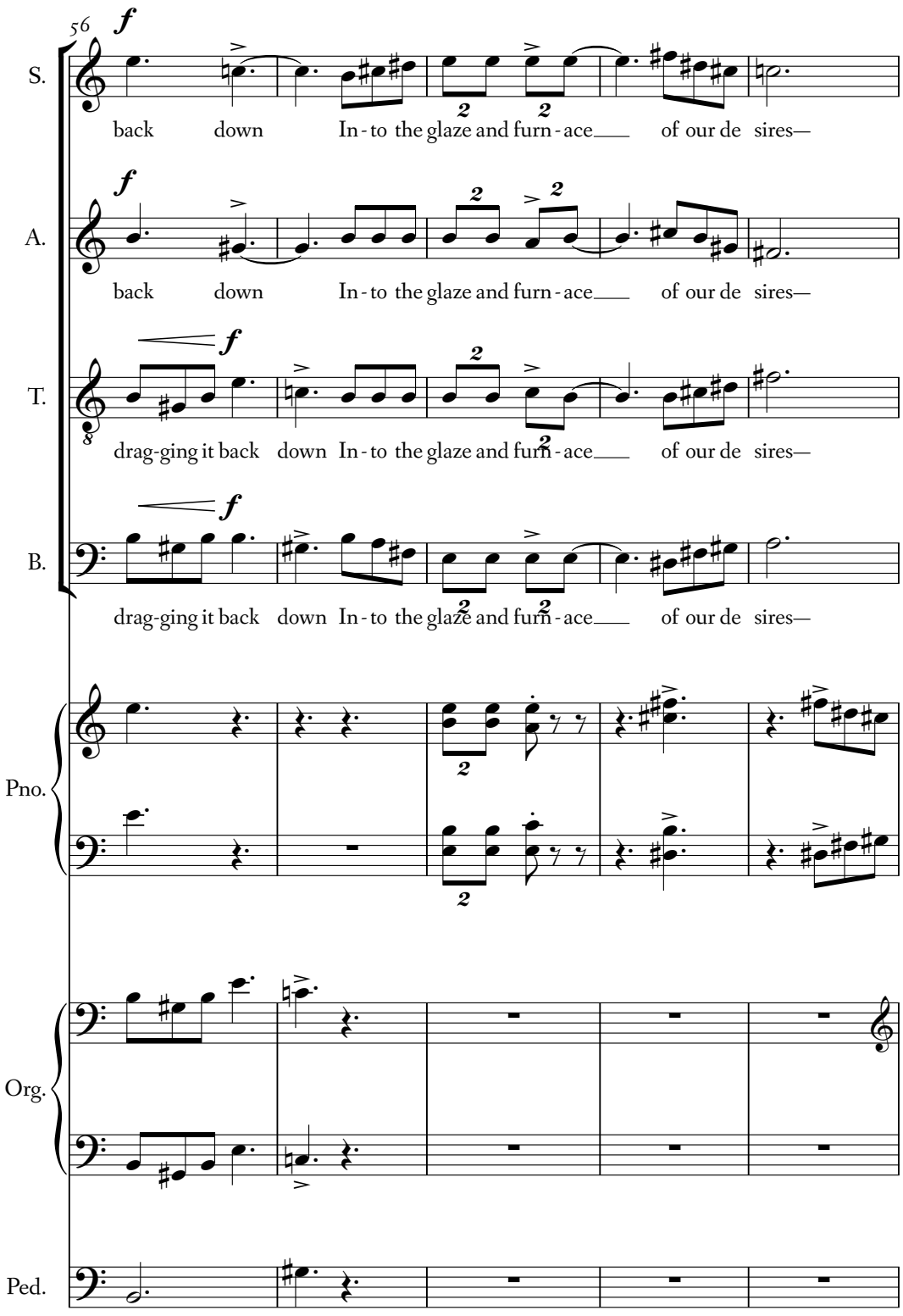

34
S.
books. We bow a - gain and a -
A.
books. We bow a - gain and a -
T.
books. We bow a - gain and a -
B.
books. We bow a - gain and a -
Pno.
Sw.
mp
Org.
Ped.

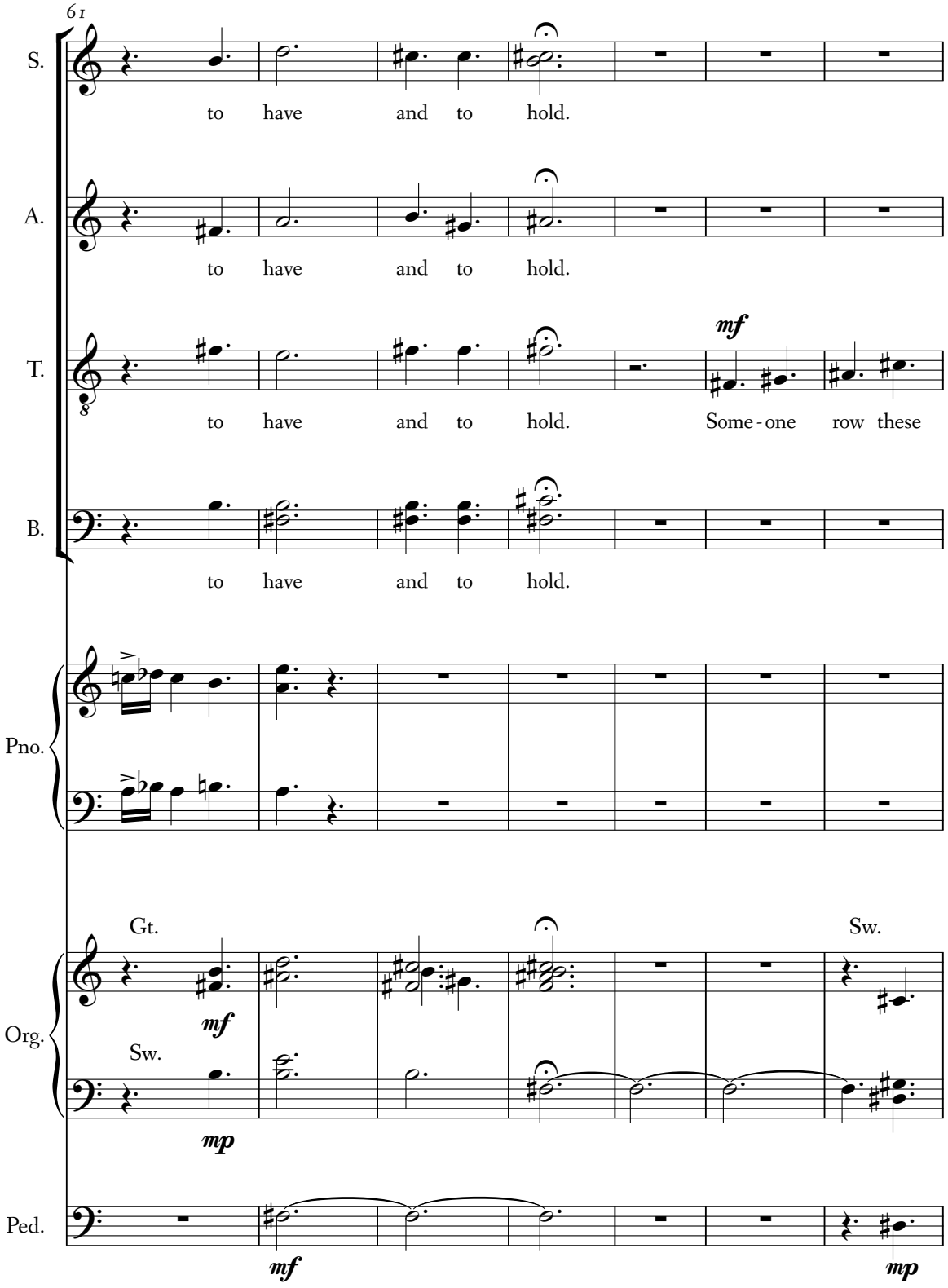

39
S.
gain.
A.
gain.
T.
gain.
B.
gain.
Pno.
f
f
Org.
f
Ped.

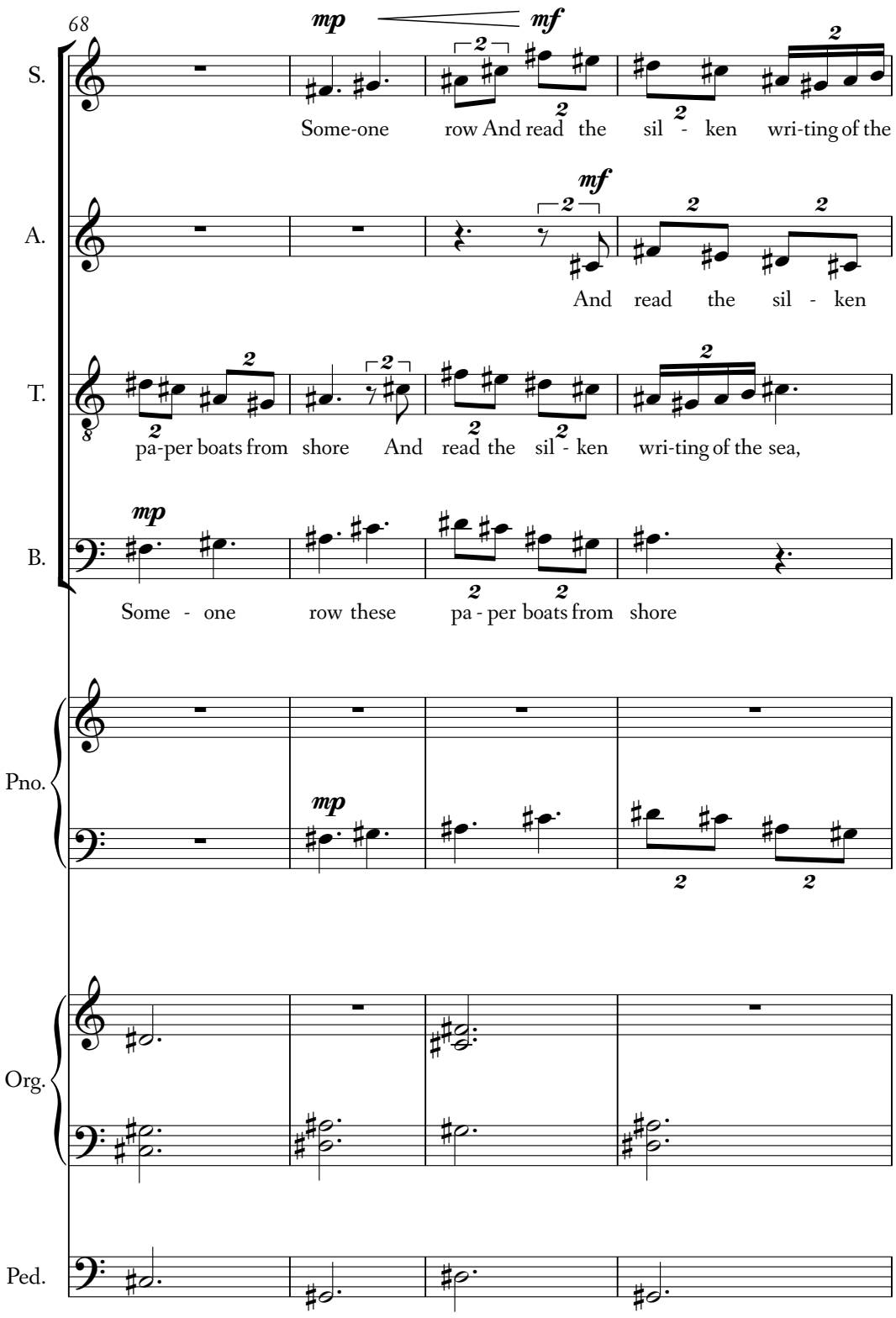

45
A.
mf
We shed our clothes and blow
B.
mf
We shed our clothes and blow
Pno.
Sw., 4′
Org.
mp
Ped.
f

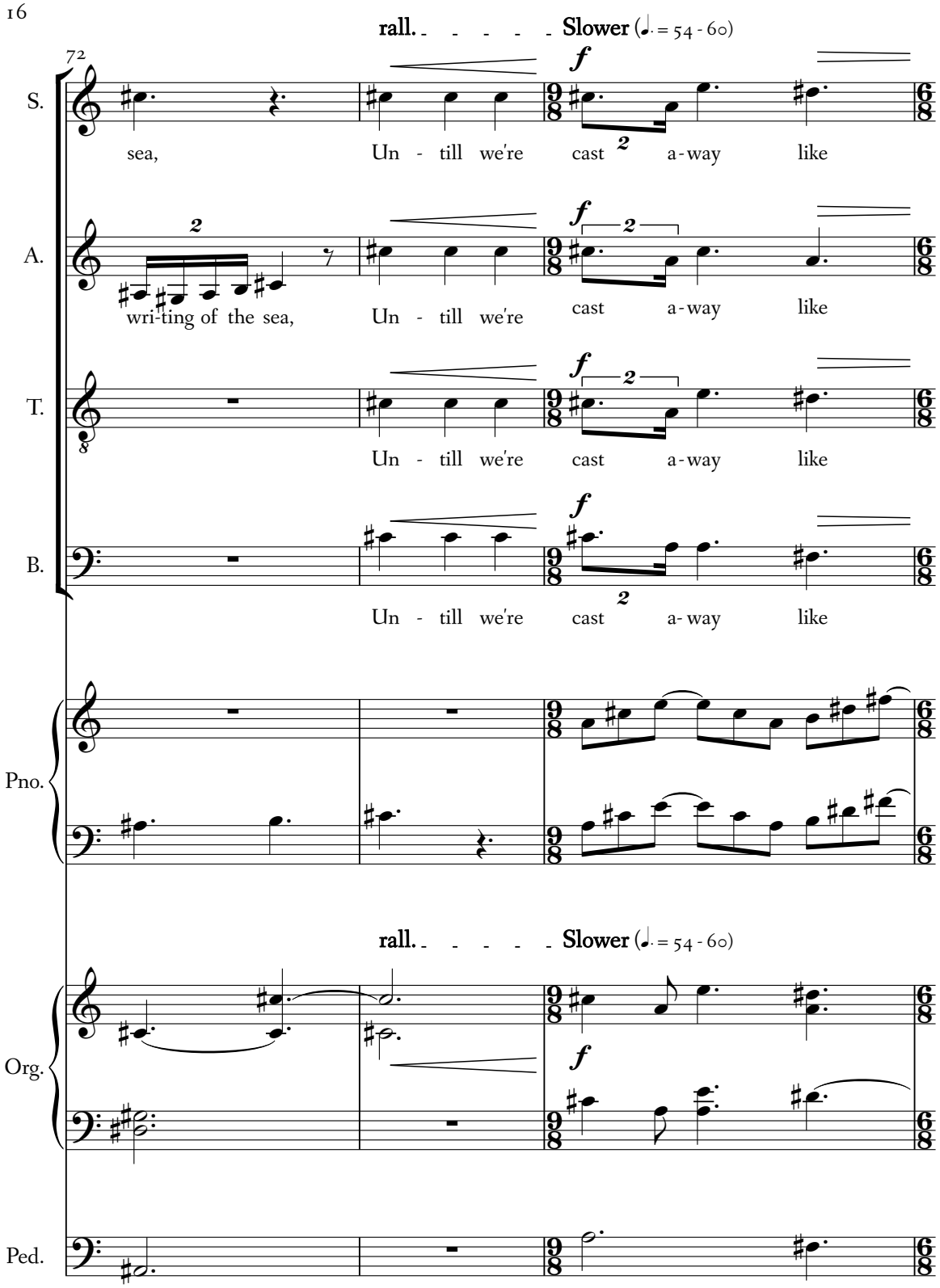

49
S.
We throw our
A.
In - to the flutes of our twid-dl - ing thumbs.
T.
We throw our
B.
In - to the flutes of our twid-dl - ing thumbs.
Pno.
Org.
Ped.

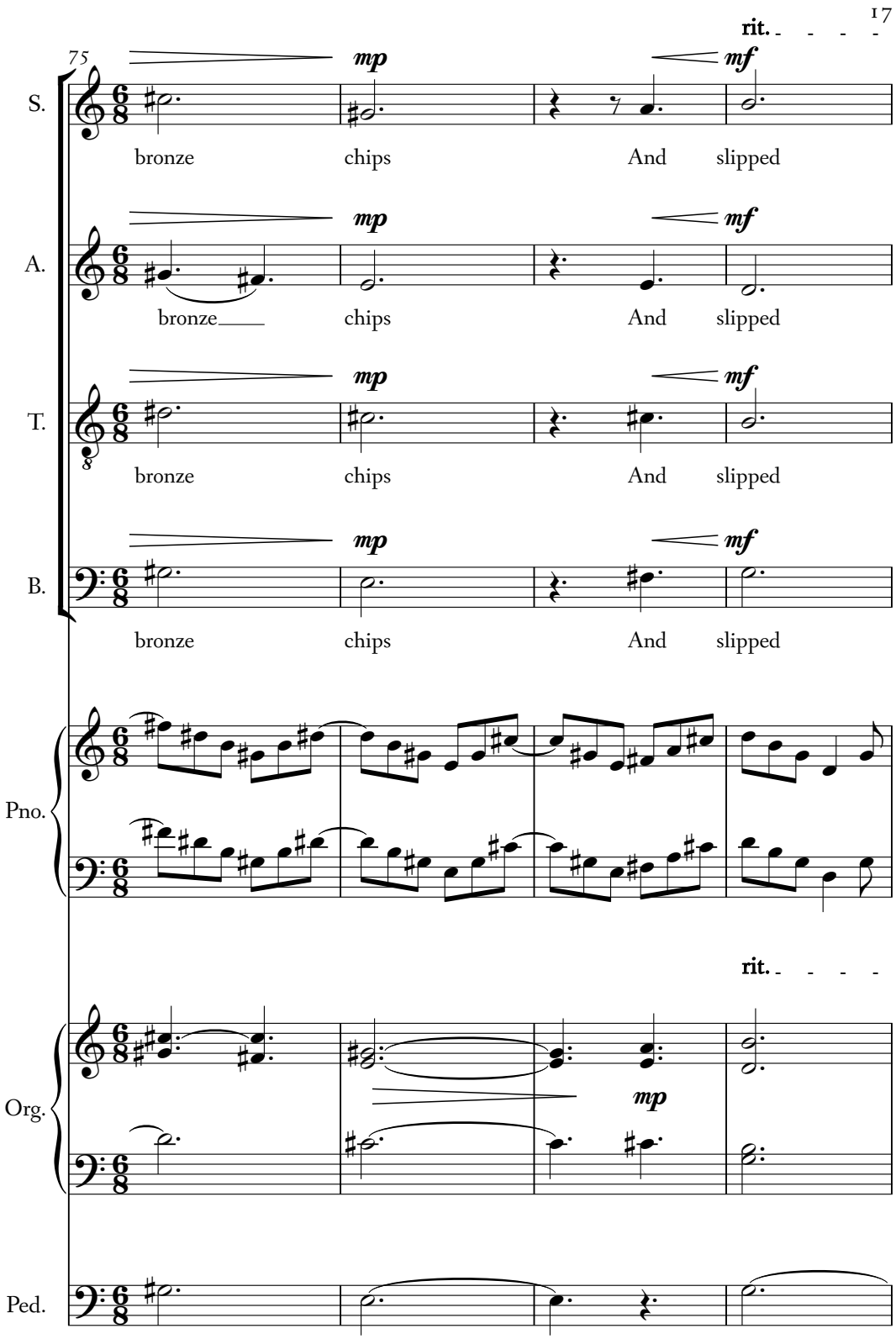

52
S.
ropes a - round the full cer - am - ic moon, drag-ging it
A.
drag-ging it
T.
ropes a - round the full cer - am - ic moon,
B.
Pno.
Org.
Gt.
f
Gt.
Ped.

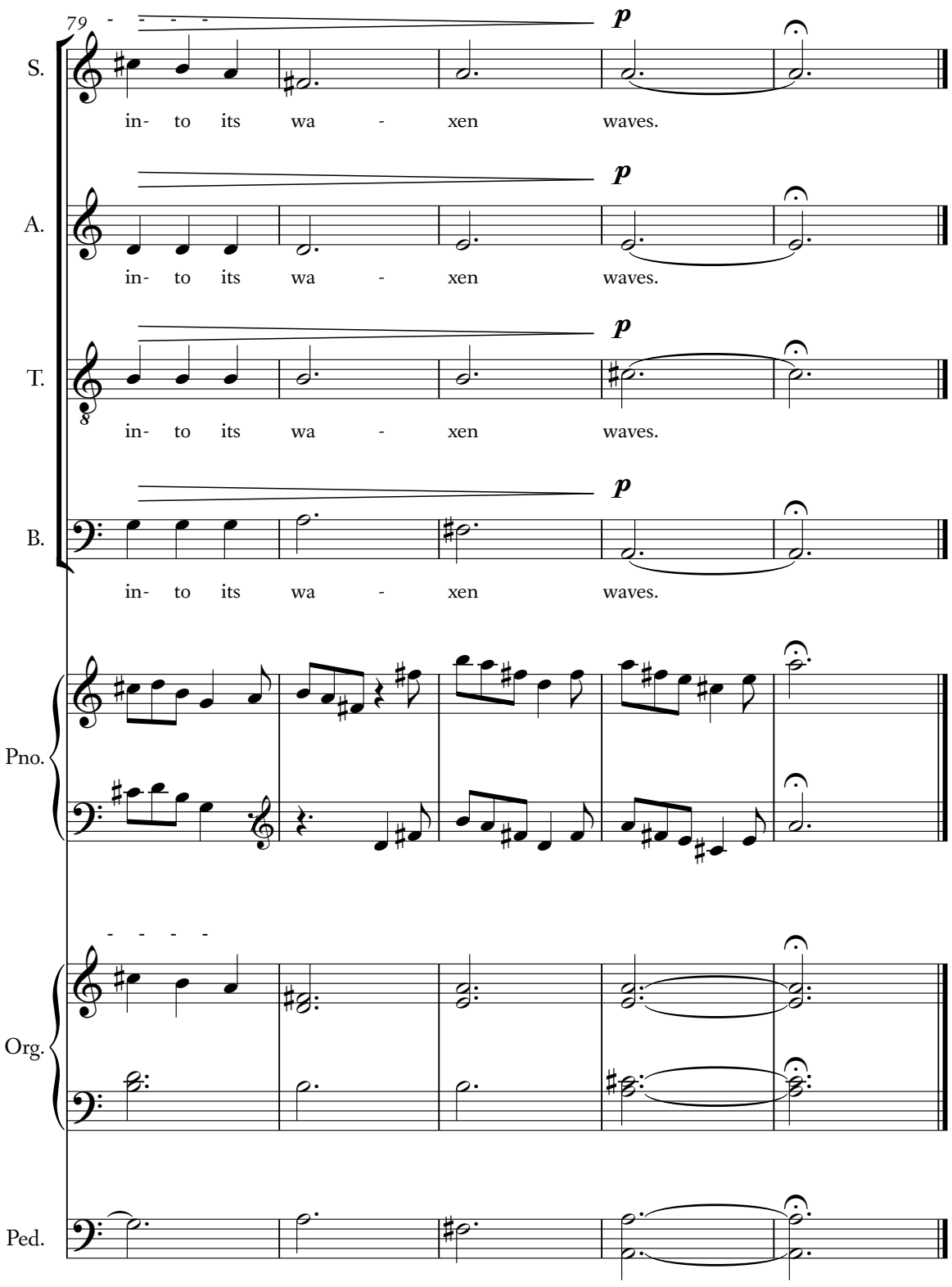

56
S.
A.
T.
B.
Pno.
Org.
Ped.
back down In - to the glaze and furn - ace of our de sires—
drag-ging it back down In - to the glaze and furn - ace of our de sires—


61
S.
to have and to hold.
A.
to have and to hold.
T.
mf
to have and to hold. Some - one row these
B.
to have and to hold.
Pno.
Org.
Gt.
mf
Sw.
mp
Sw.
Ped.
mf
mp


68
S.
A.
T.
B.
Pno.
Org.
Ped.
mp
mf
Some-one row And read the sil - ken wri-ting of the
And read the sil - ken
pa-per boats from shore And read the sil - ken wri-ting of the sea,
Some - one row these pa - per boats from shore


rall. Slower (♩. = 54 - 60)
72
S.
sea,
Un - till we're cast a-way like
A.
wri-ting of the sea,
Un - till we're cast a-way like
T.
Un - till we're cast a-way like
B.
Un - till we're cast a-way like
Pno.
rall. Slower (♩. = 54 - 60)
Org.
Ped.

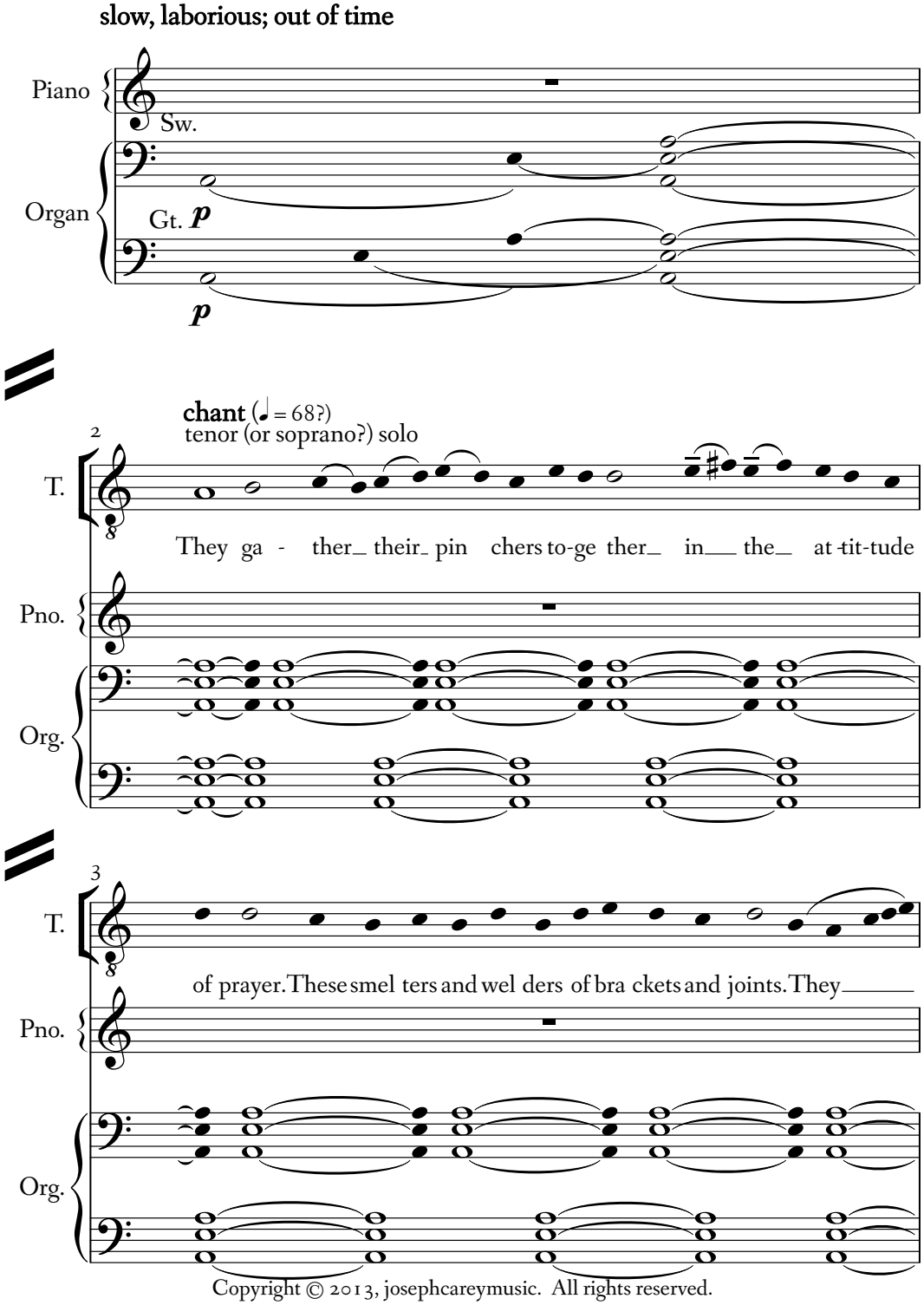

rit.
75
mp
mf
S.
bronze chips And slipped
A.
bronze chips And slipped
T.
bronze chips And slipped
B.
bronze chips And slipped
Pno.
rit.
Org.
mp
Ped.


79
S.
in- to its wa - xen waves.
A.
in- to its wa - xen waves.
T.
in- to its wa - xen waves.
B.
in- to its wa - xen waves.
p
Pno.
Org.
Ped.

Jeremy Schraffenberger

2. Ex Machina

Joseph Carey



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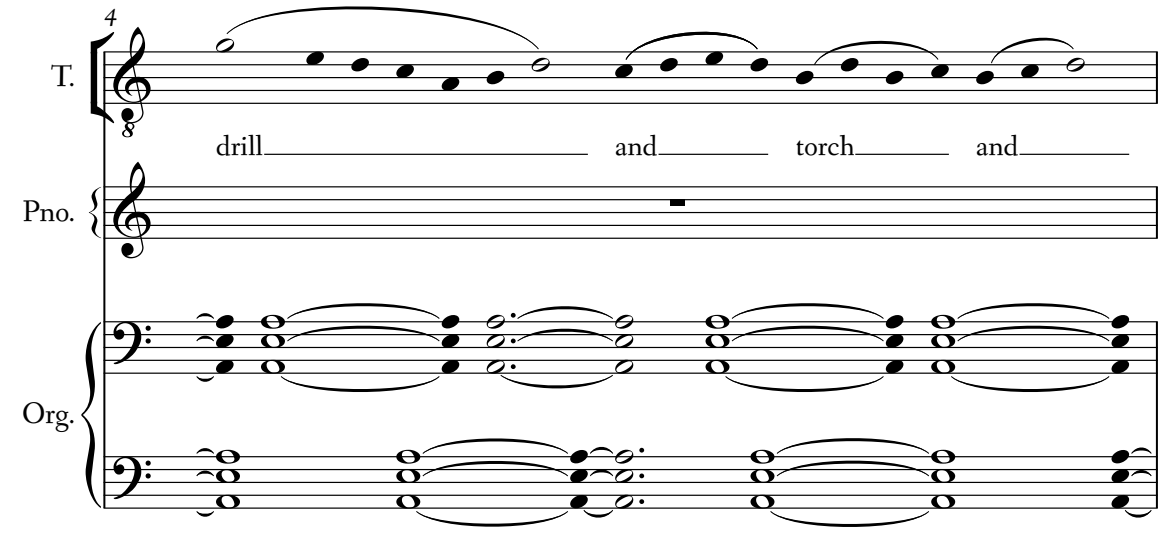
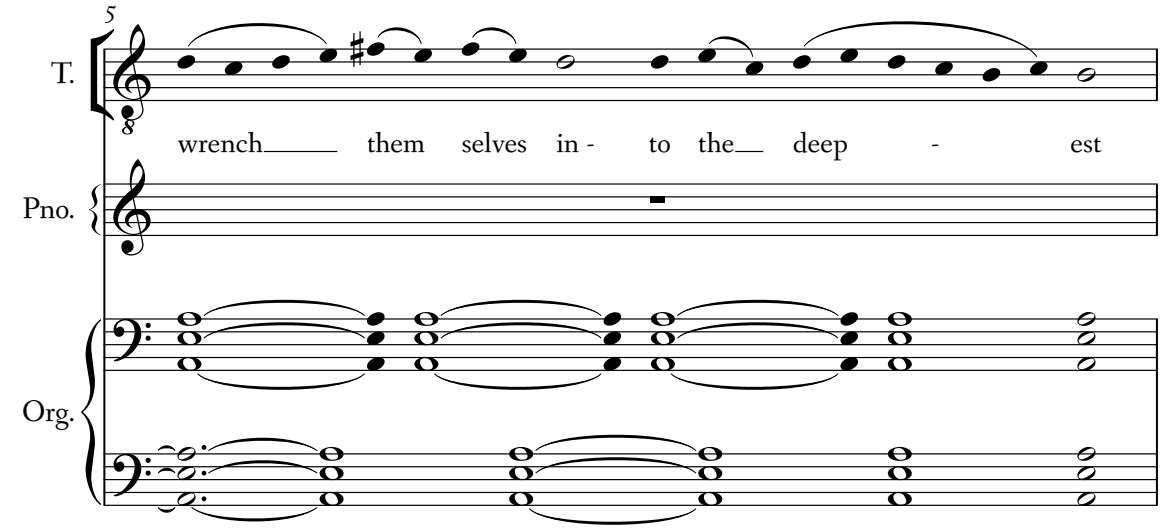
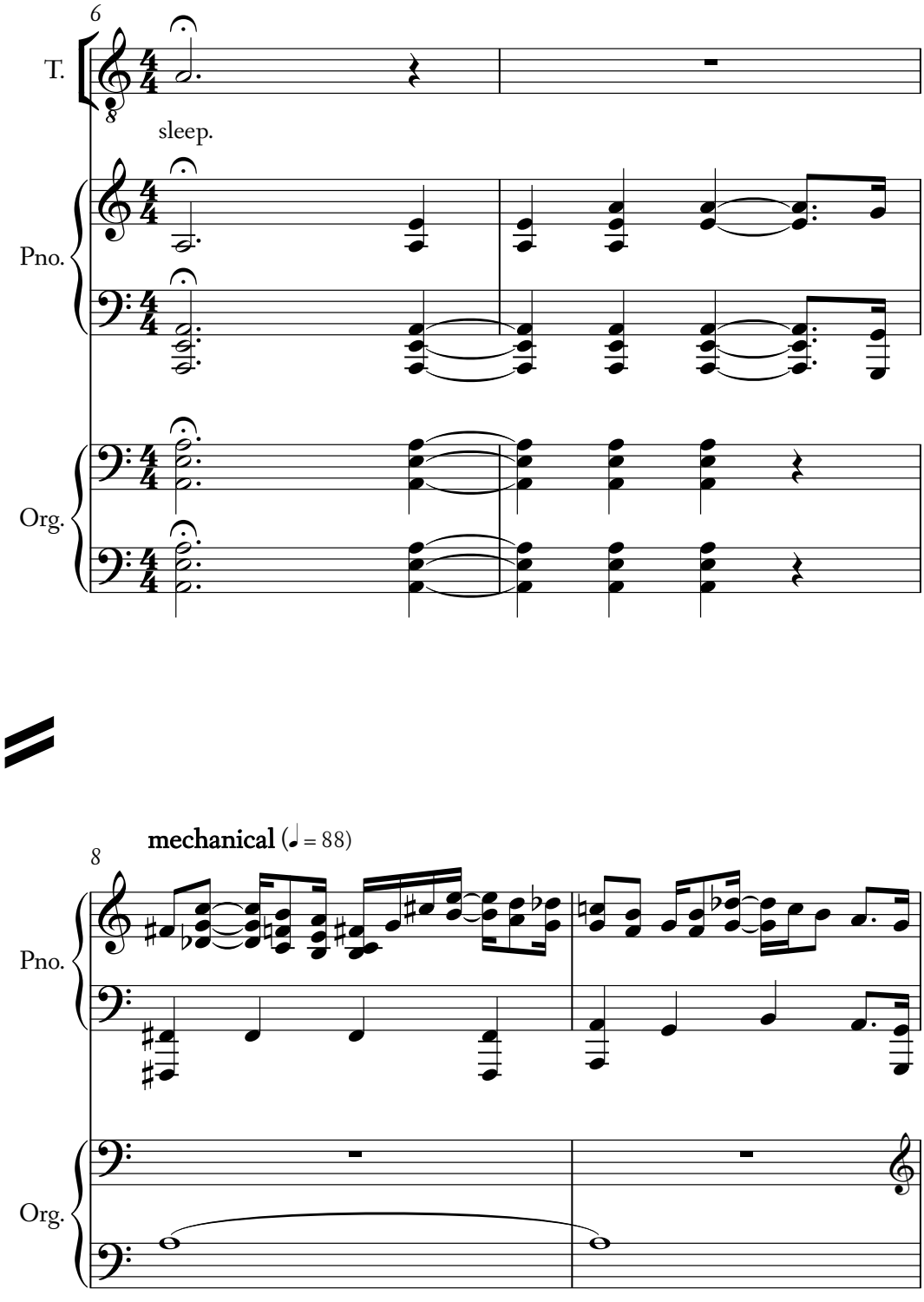
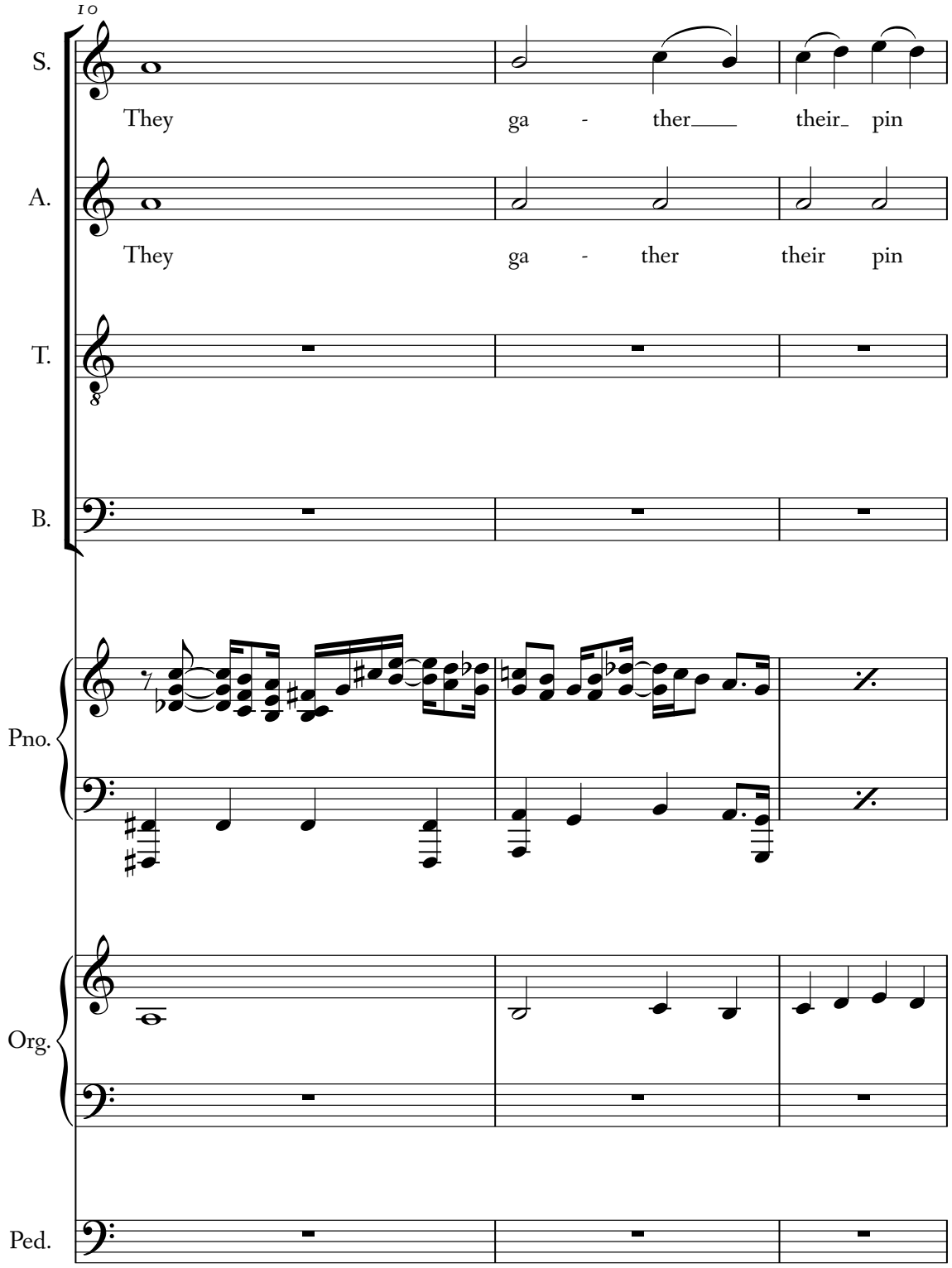
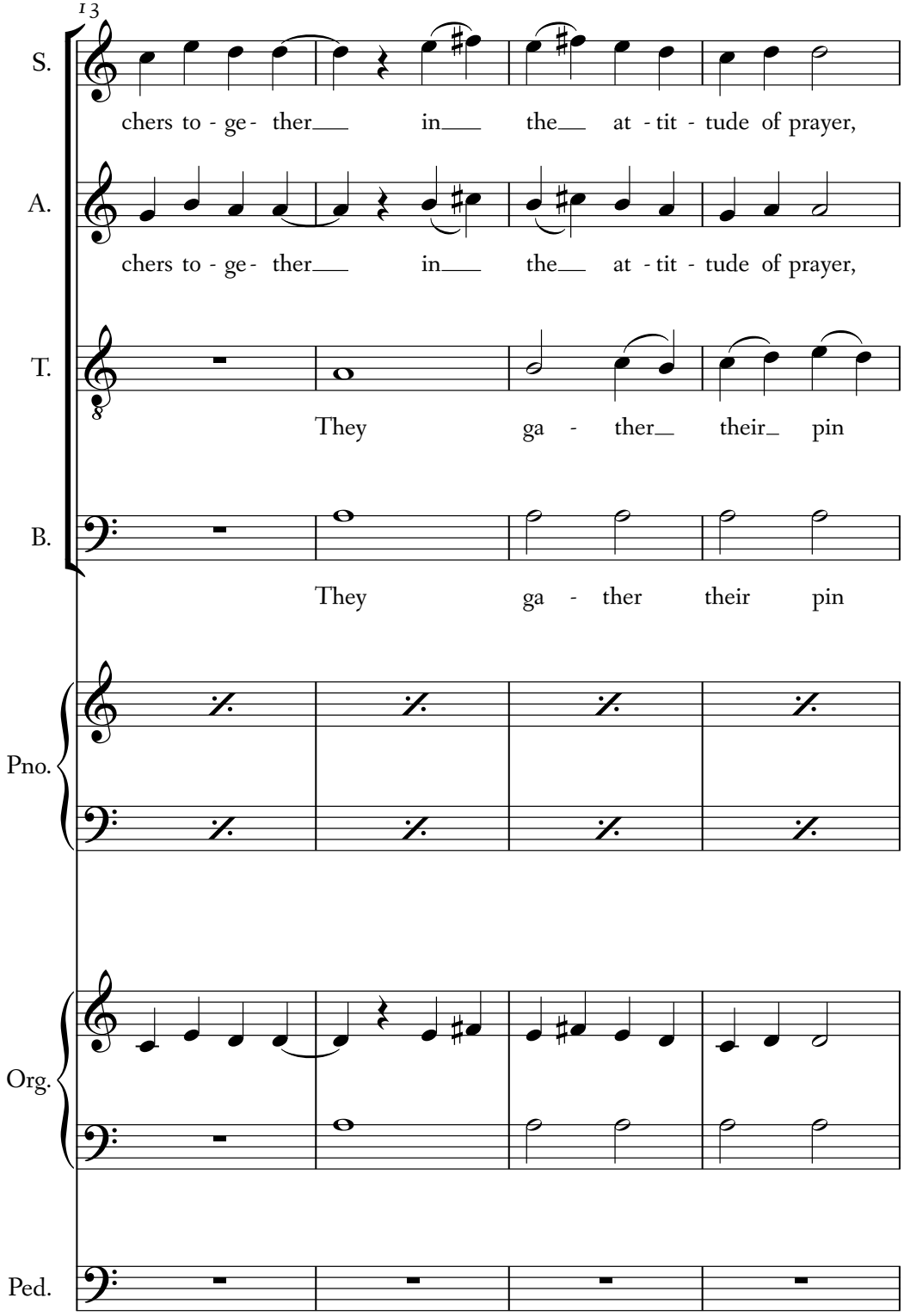
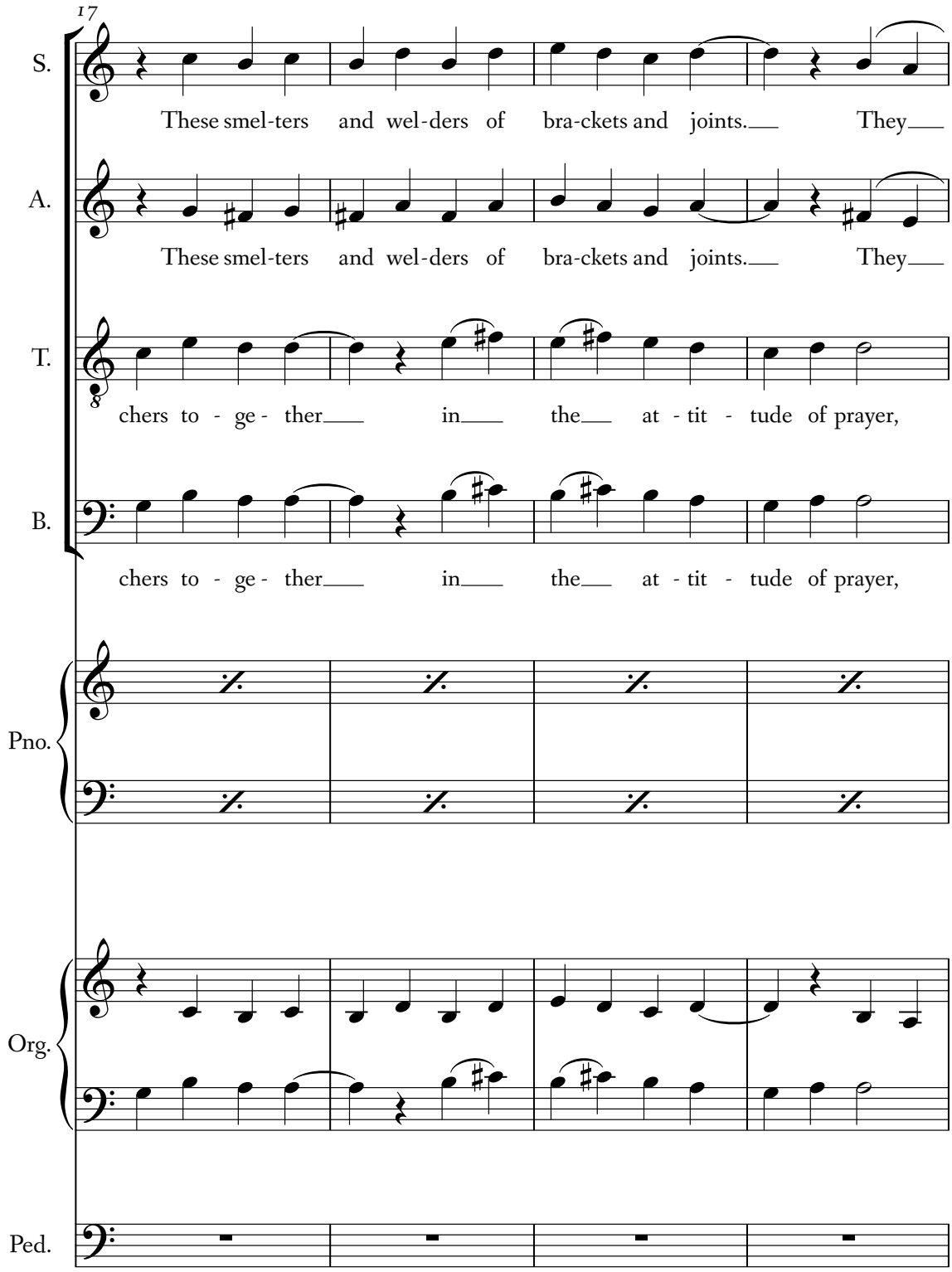

4
T.
drill and torch and
Pno.
Org.

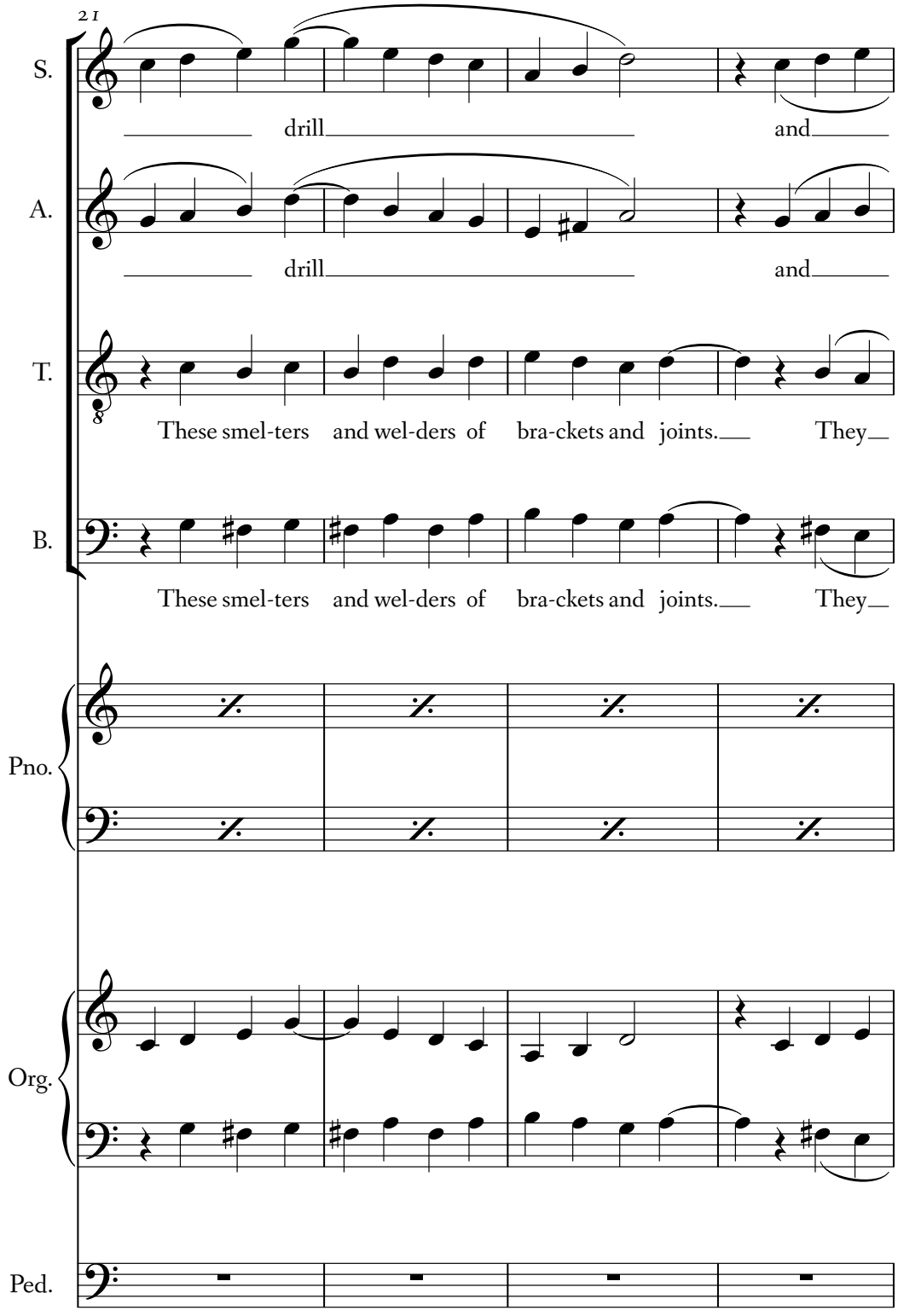

5
T.
wrench them selves in - to the deep - est
Pno.
Org.

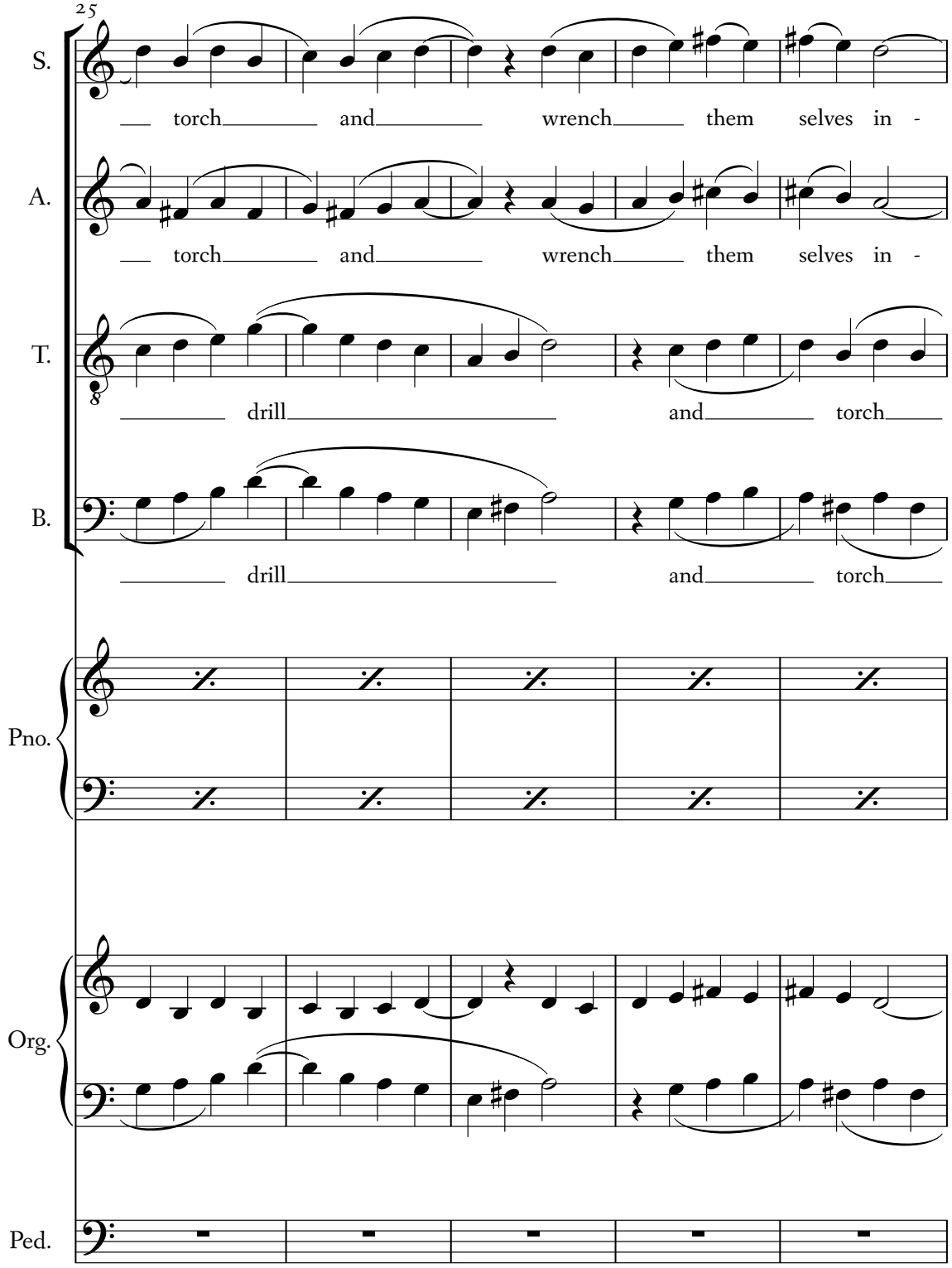

6
T.
sleep.
Pno.
Org.
8
mechanical (♩ = 88)
Pno.
Org.

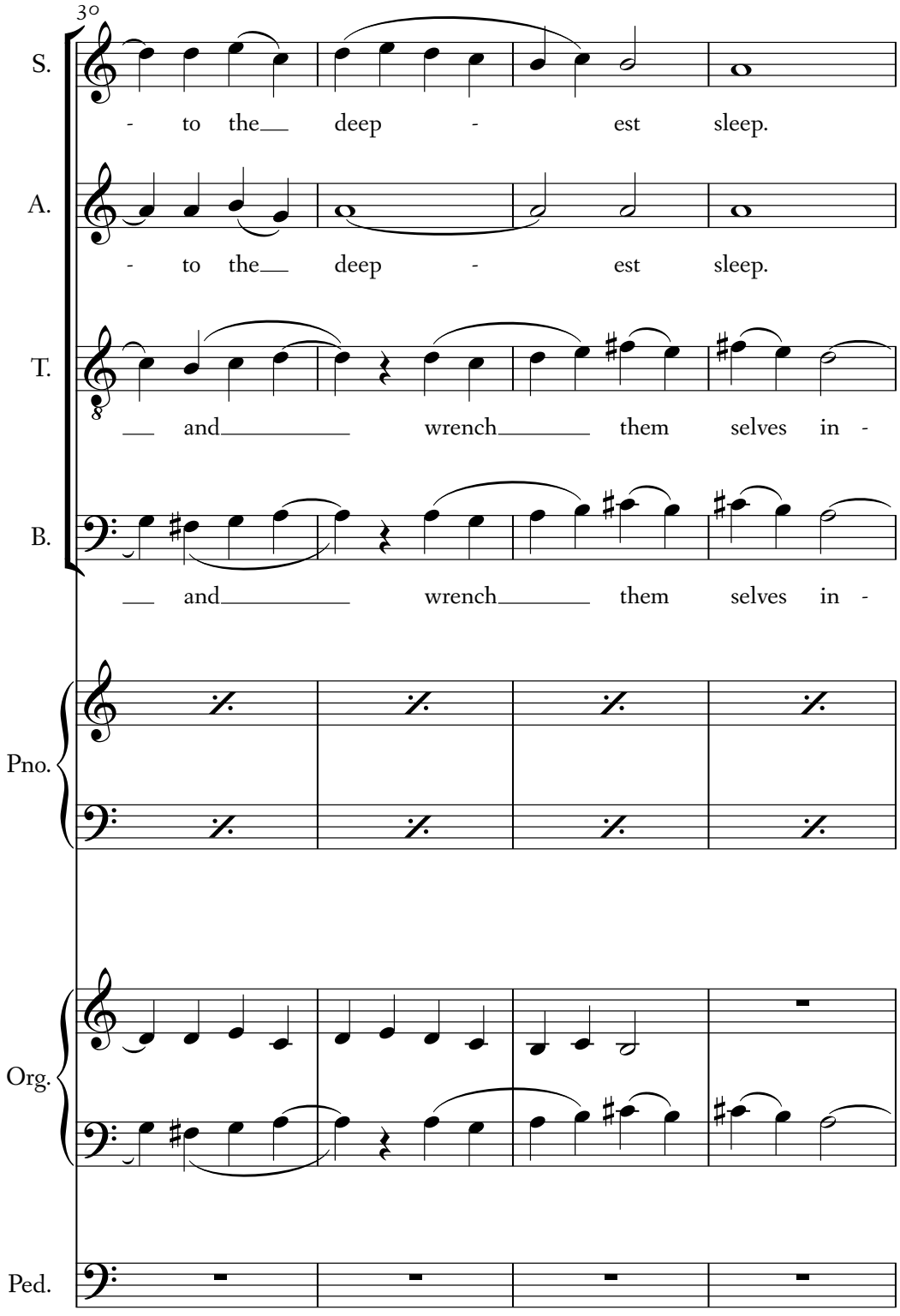

10
S.
They ga - ther their pin
A.
They ga - ther their pin
T.
B.
Pno.
Org.
Ped.

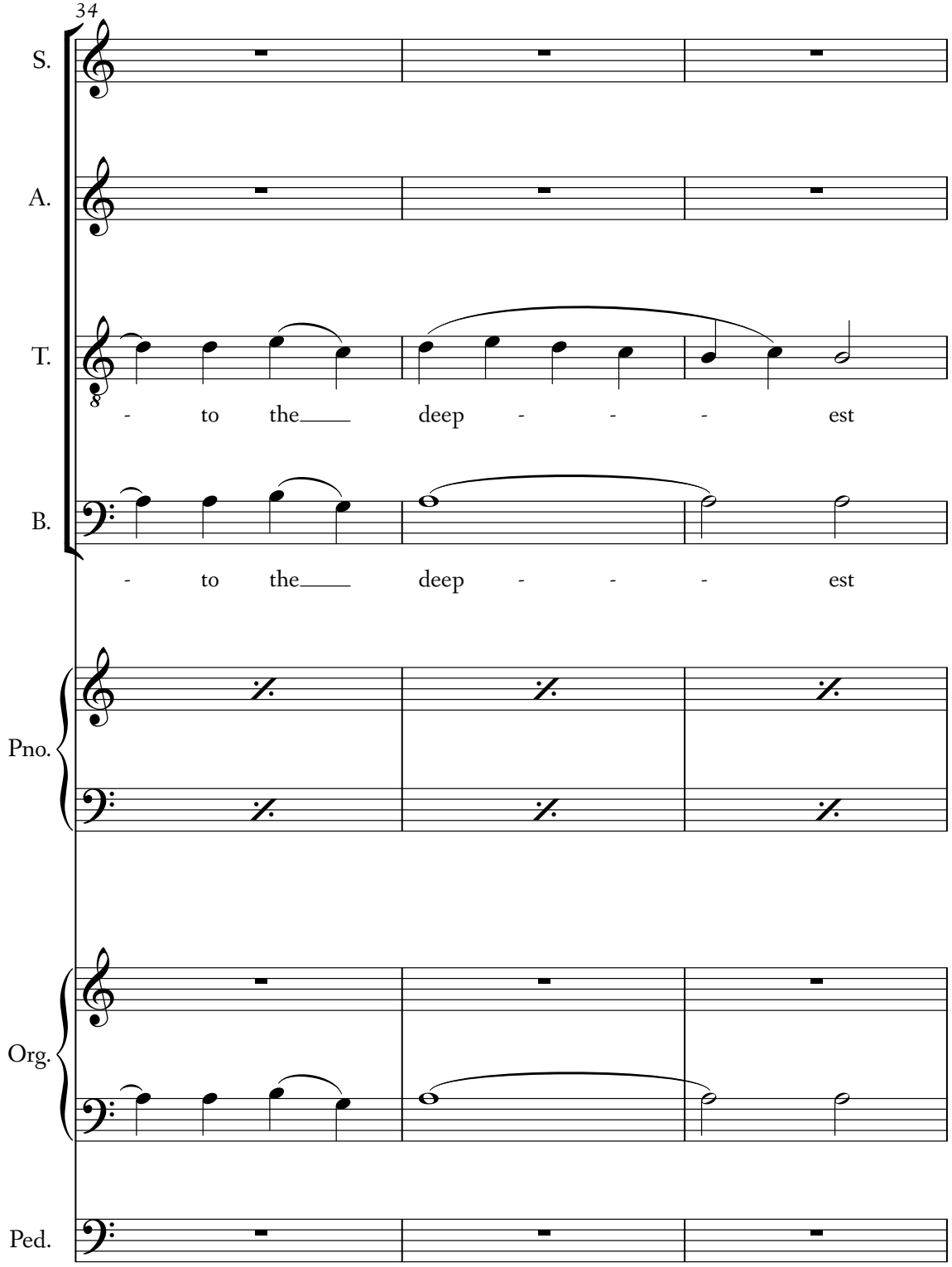

13
S.
chers to - ge- ther in the at - tit - tude of prayer,
A.
chers to - ge- ther in the at - tit - tude of prayer,
T.
They ga - ther their pin
B.
They ga - ther their pin
Pno.
Org.
Ped.

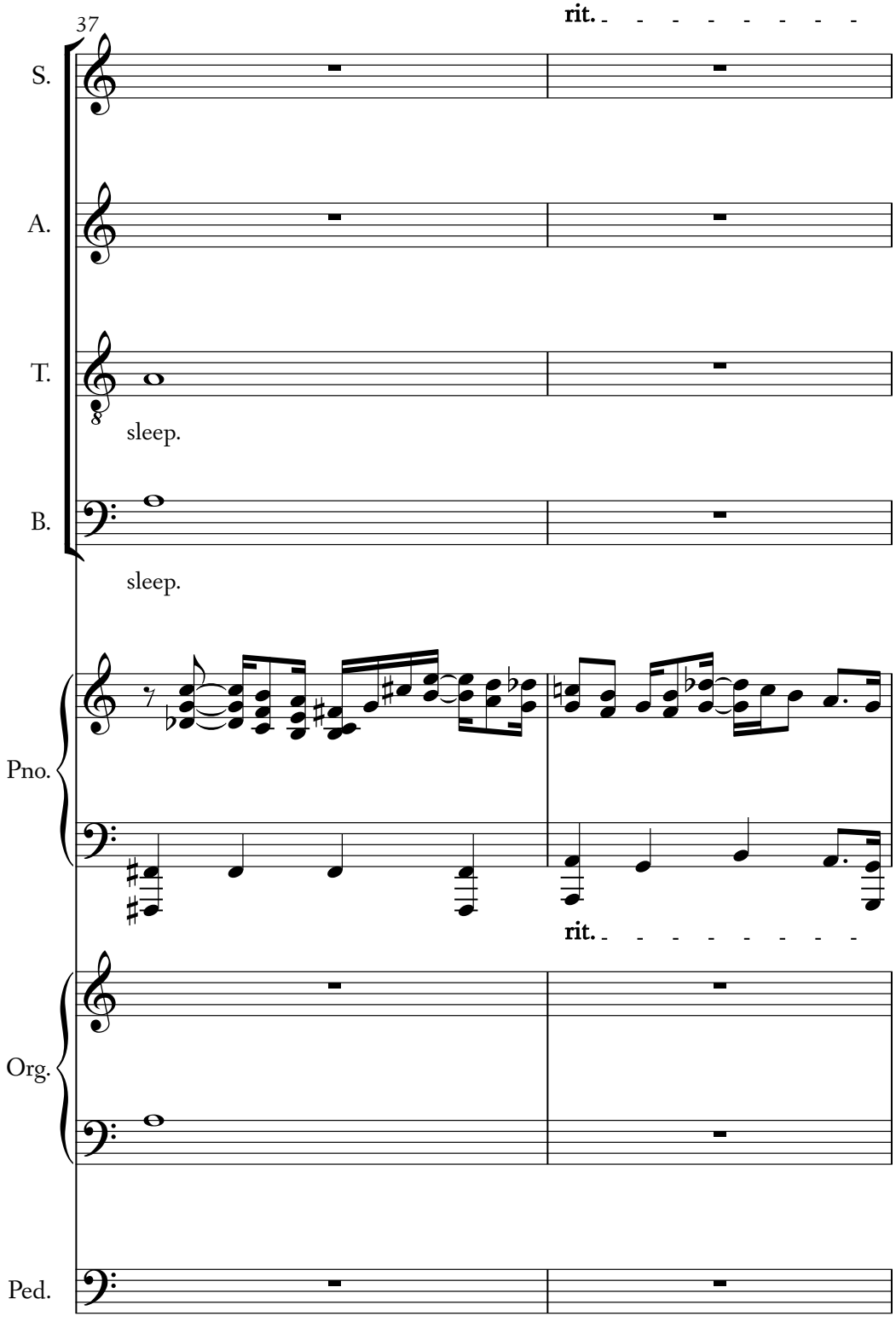

17
S.
These smel-ters and wel-ders of bra-ckets and joints. They
A.
These smel-ters and wel-ders of bra-ckets and joints. They
T.
chers to - ge - ther in the at - tit - tude of prayer,
B.
chers to - ge - ther in the at - tit - tude of prayer,
Pno.
Org.
Ped.

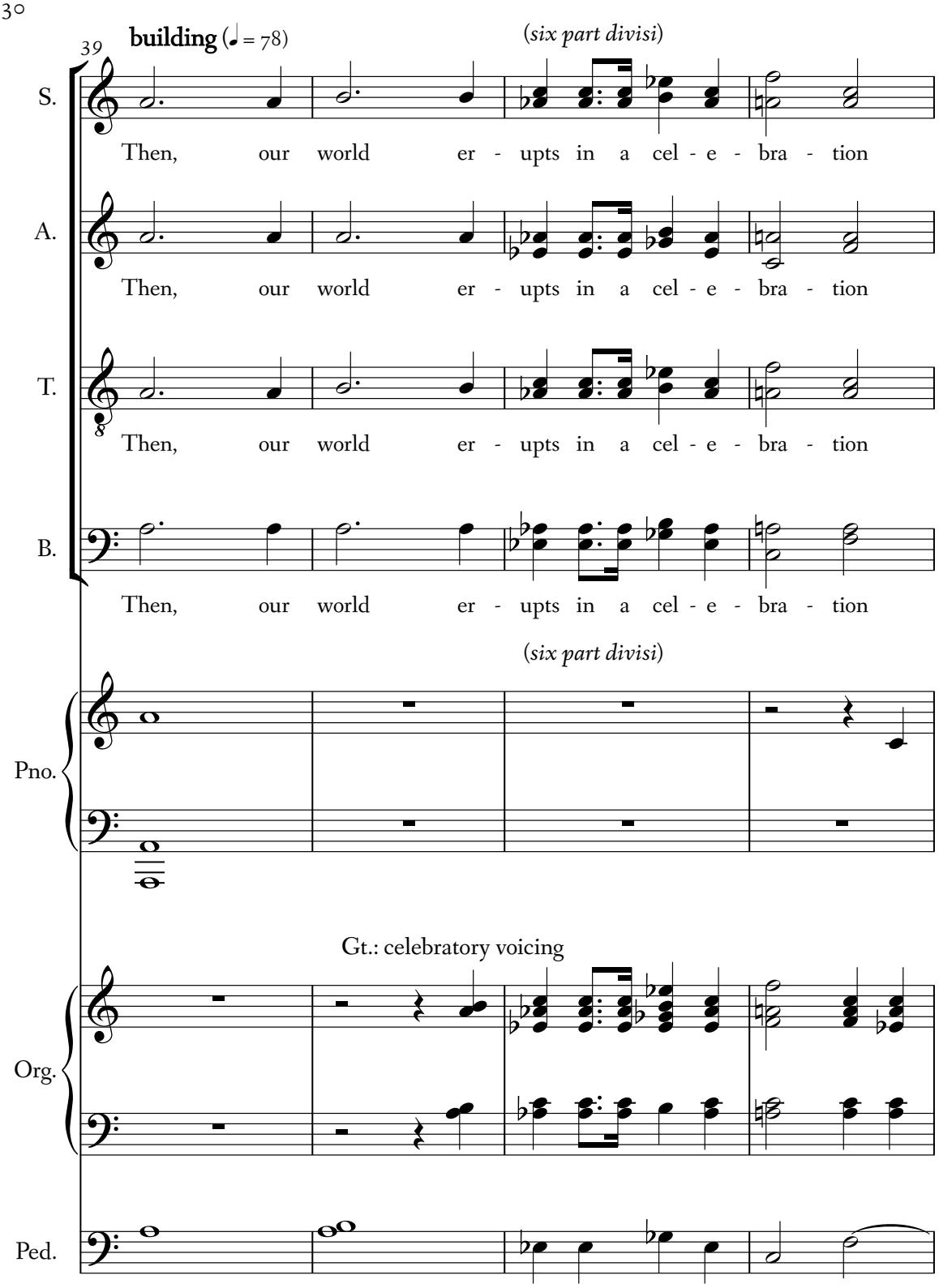

21
S.
drill
and
A.
drill
and
T.
These smel-ters and wel-ders of bra-ckets and joints. They
B.
These smel-ters and wel-ders of bra-ckets and joints. They
Pno.
Org.
Ped.

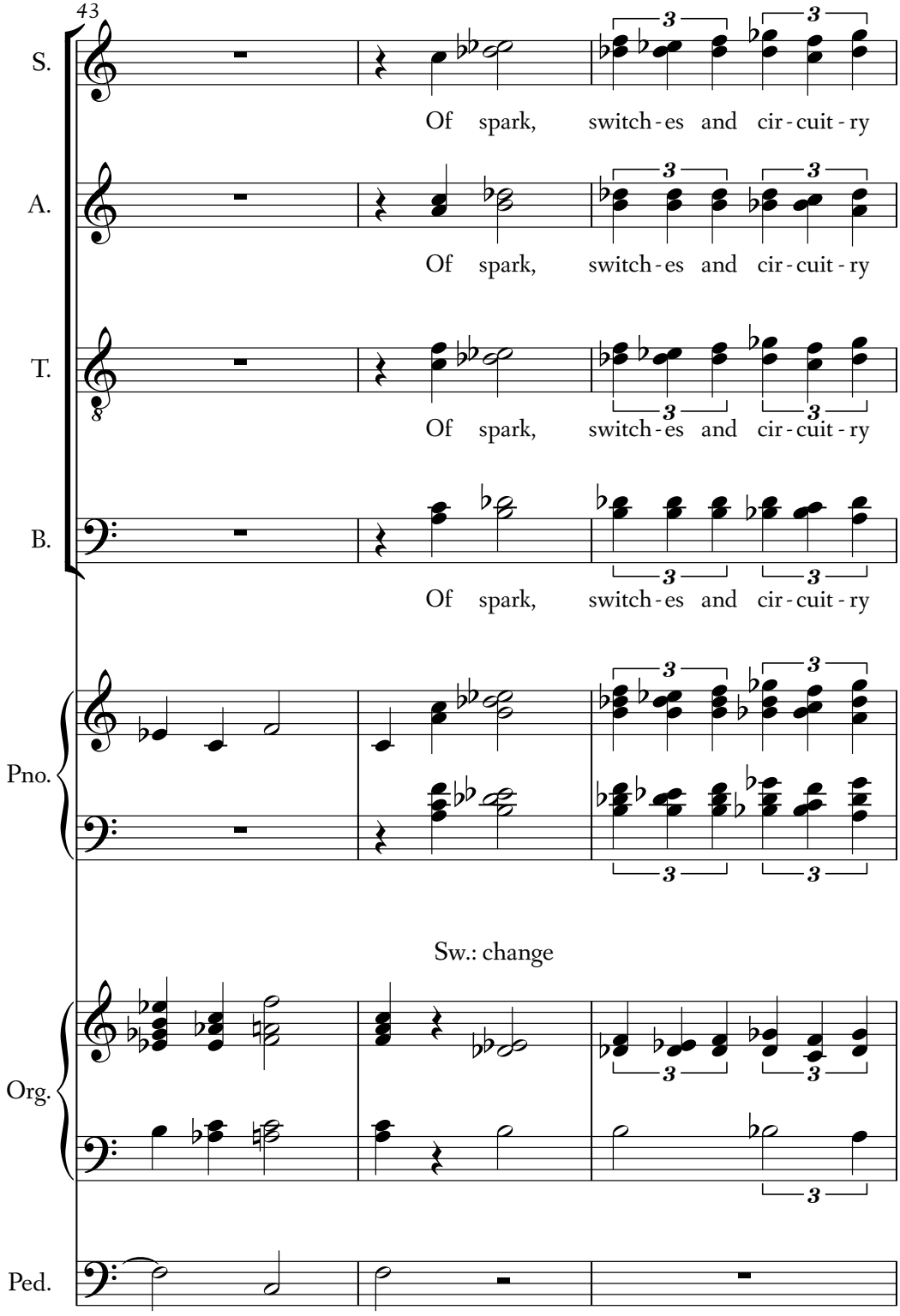

25
S.
torch and wrench them selves in -
A.
torch and wrench them selves in -
T.
drill and torch
B.
drill and torch
Pno.
Org.
Ped.

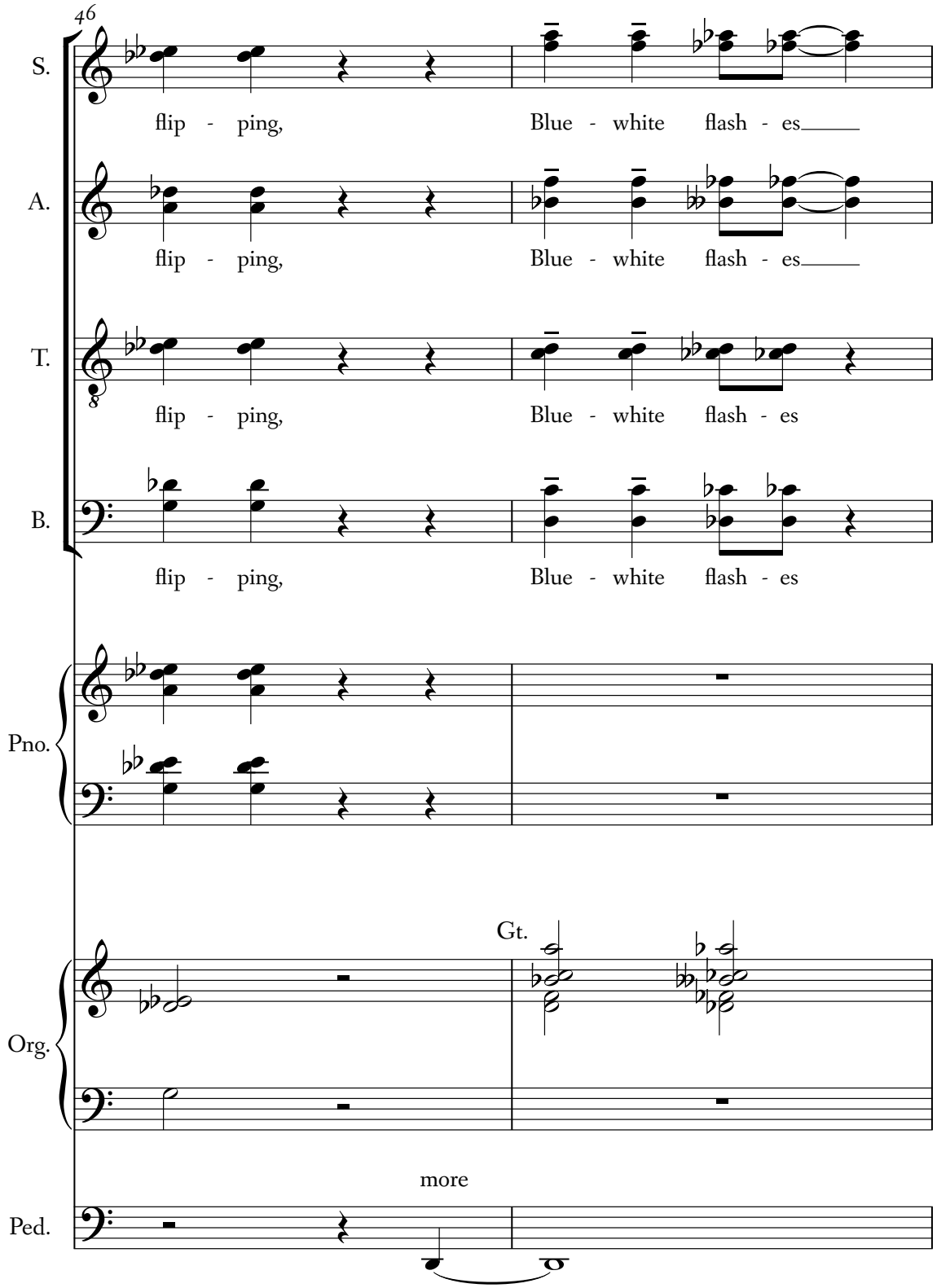

30
S.
- to the deep - est sleep.
A.
- to the deep - est sleep.
T.
and wrench them selves in -
B.
and wrench them selves in -
Pno.
Org.
Ped.

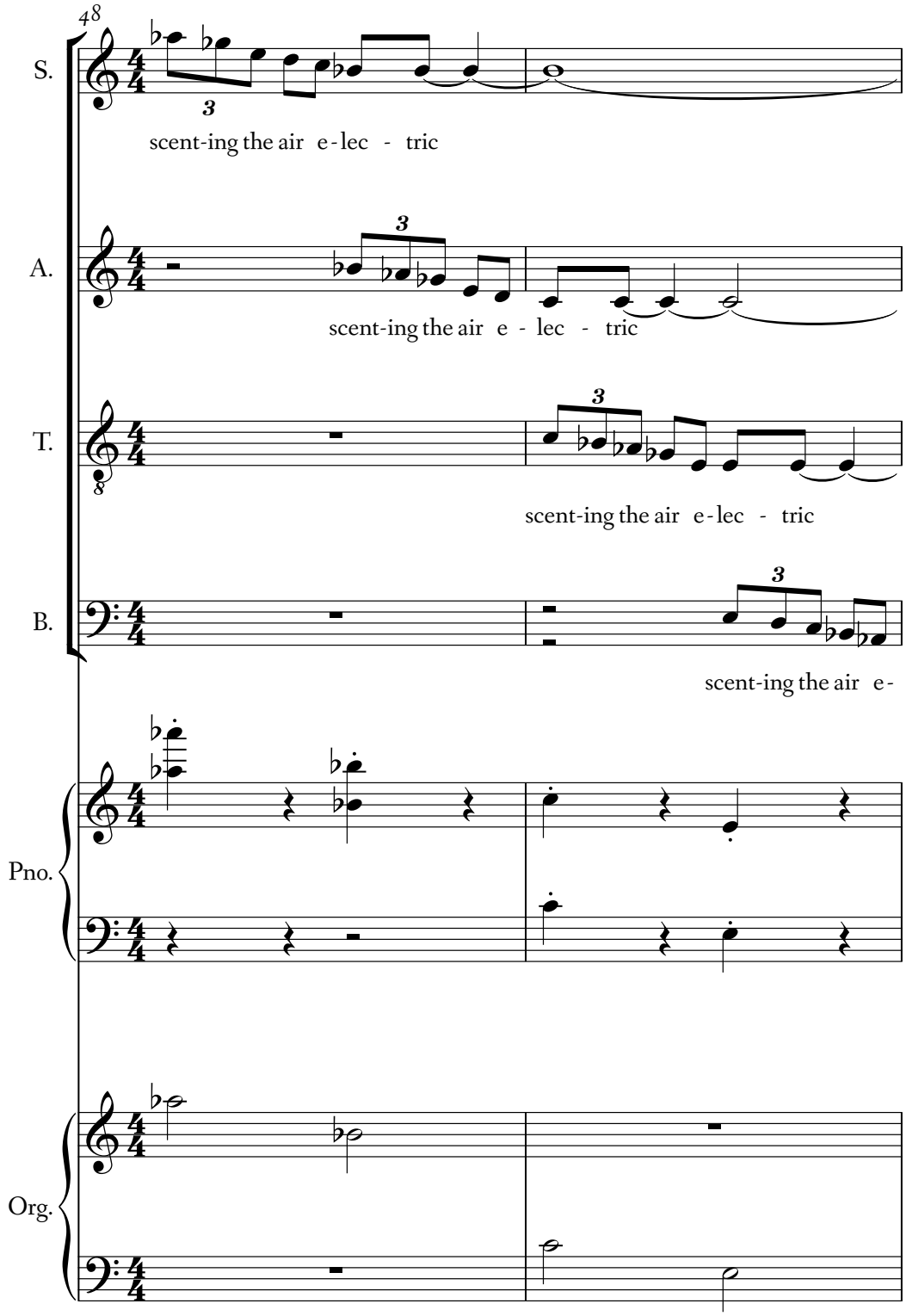

34
S.
A.
T.
- to the deep - - - est
B.
- to the deep - - - est
Pno.
Org.
Ped.

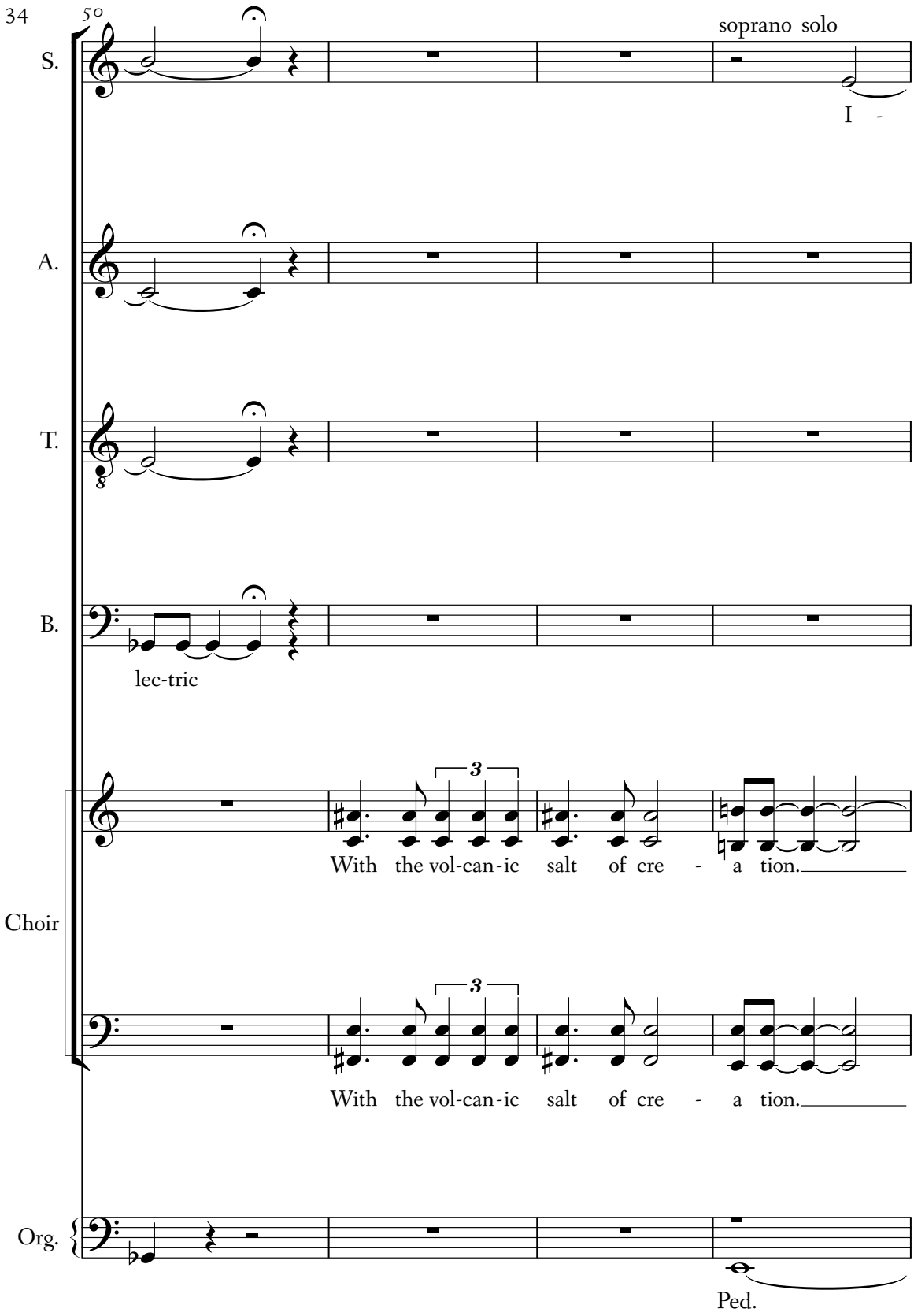

37
rit.
S.
A.
T.
sleep.
B.
sleep.
Pno.
rit.
Org.
Ped.

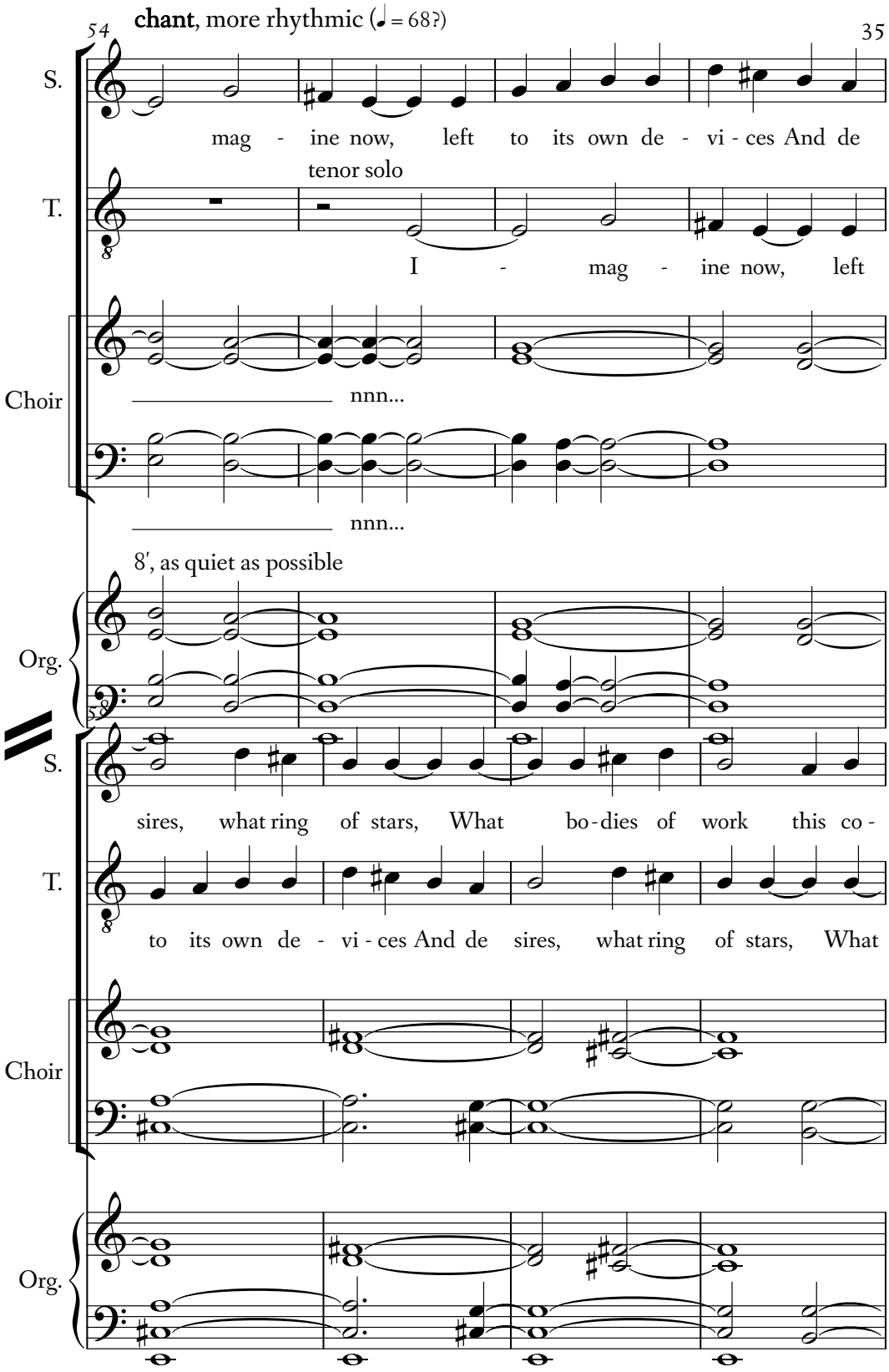

39
building (♩ = 78)
(six part divisi)
S.
Then, our world er - upts in a cel - e - bra - tion
A.
Then, our world er - upts in a cel - e - bra - tion
T.
Then, our world er - upts in a cel - e - bra - tion
B.
Then, our world er - upts in a cel - e - bra - tion
(six part divisi)
Pno.
Gt.: celebratory voicing
Org.
Ped.

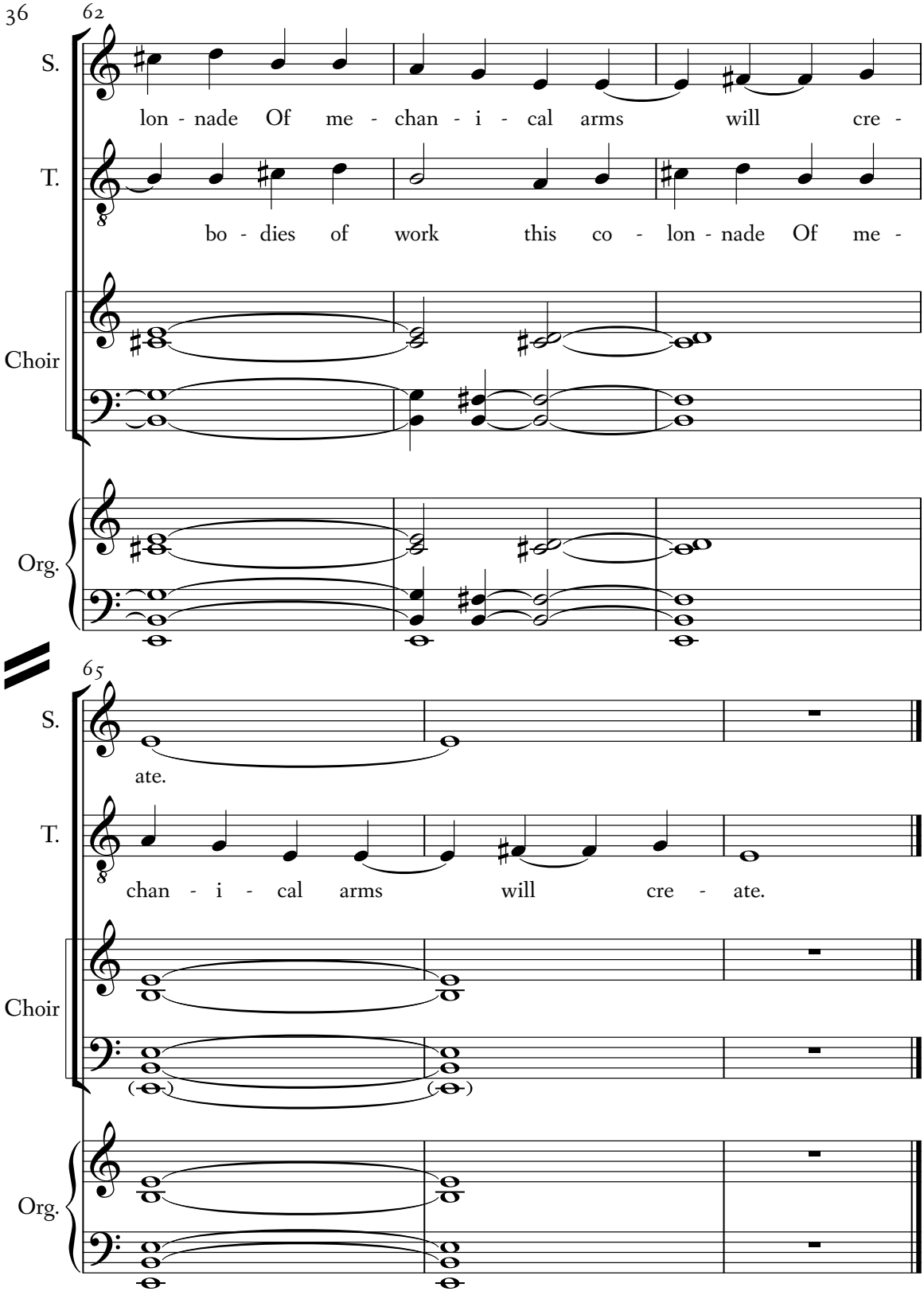

43
S.
Of spark, switch-es and cir-cuit-ry
A.
Of spark, switch-es and cir-cuit-ry
T.
Of spark, switch-es and cir-cuit-ry
B.
Of spark, switch-es and cir-cuit-ry
Pno.
Sw.: change
Org.
Ped.


46
S.
flip - ping, Blue - white flash - es
A.
flip - ping, Blue - white flash - es
T.
flip - ping, Blue - white flash - es
B.
flip - ping, Blue - white flash - es
Pno.
Gt.
Org.
more
Ped.


48
S.
scent-ing the air e-lec - tric
A.
scent-ing the air e - lec - tric
T.
scent-ing the air e-lec - tric
B.
scent-ing the air e-
Pno.
Org.


34
5°
soprano solo
S.
I -
A.
T.
B.
lec-tric
3
With the vol-can-ic salt of cre - a tion.
Choir
3
With the vol-can-ic salt of cre - a tion.
Org.
Ped.

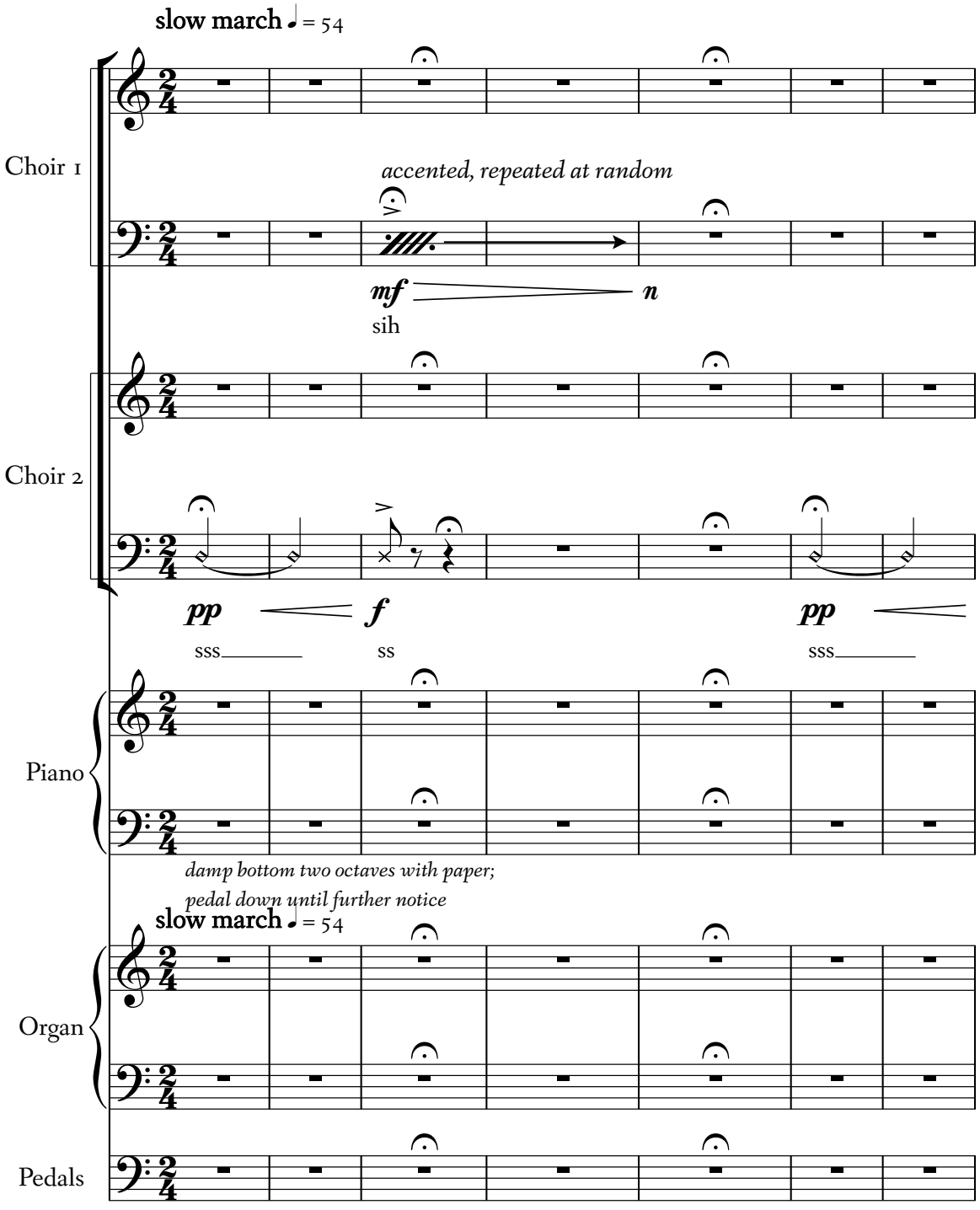

54
chant, more rhythmic (♩= 68?)
35
S.
mag - ine now, left to its own de - vi - ces And de
tenor solo
T.
I - mag - ine now, left
Choir
nnn...
nnn...
8′, as quiet as possible
Org.
58
S.
sires, what ring of stars, What bo - dies of work this co -
T.
to its own de - vi - ces And de sires, what ring of stars, What
Choir
Org.


36
62
S.
lon - nade Of me - chan - i - cal arms will cre -
T.
bo - dies of work this co - lon - nade Of me -
Choir
Org.
65
S.
ate.
T.
chan - i - cal arms will cre - ate.
Choir
Org.

3. Unwrought

Jeremy Schraffenberger

Joseph Carey



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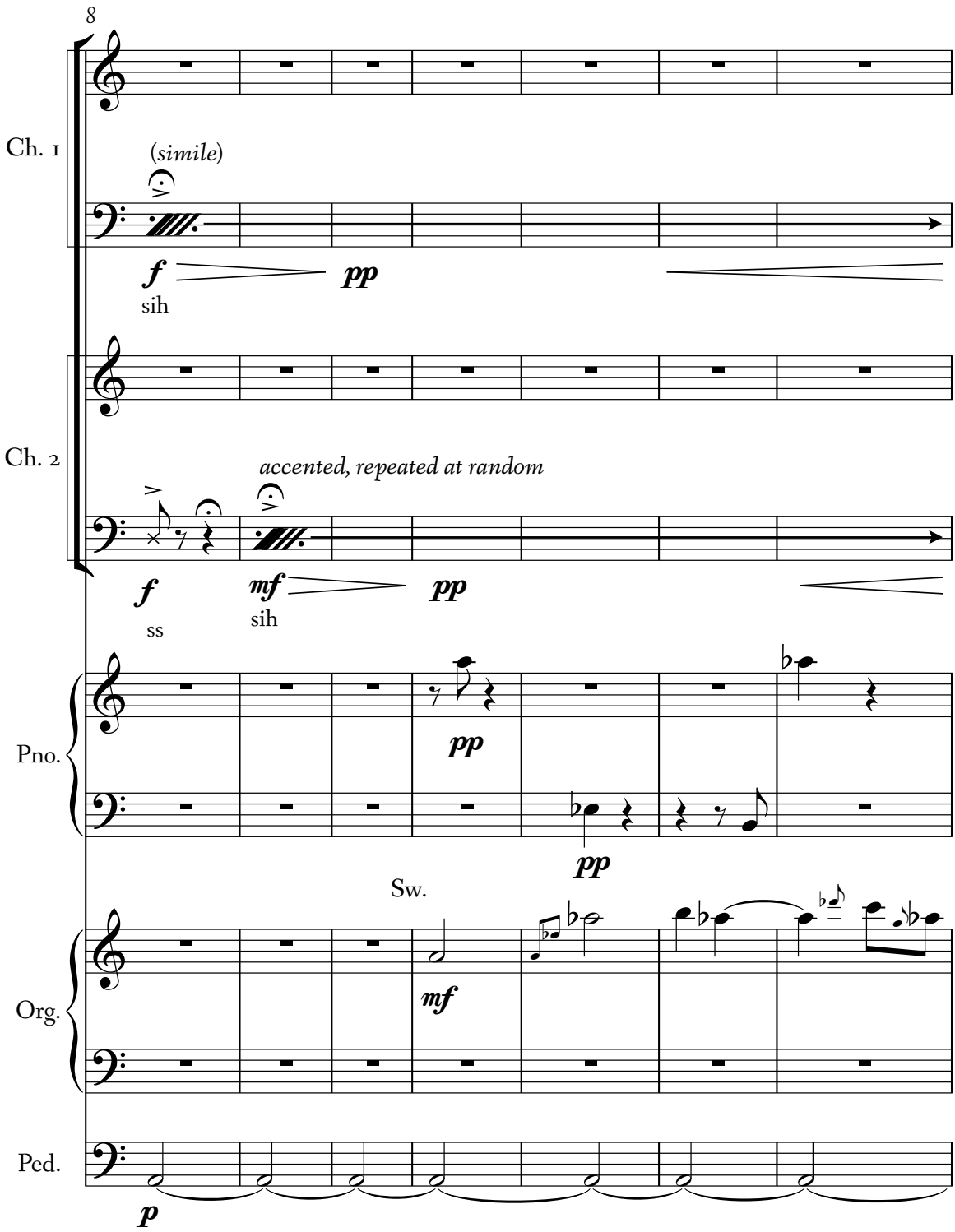
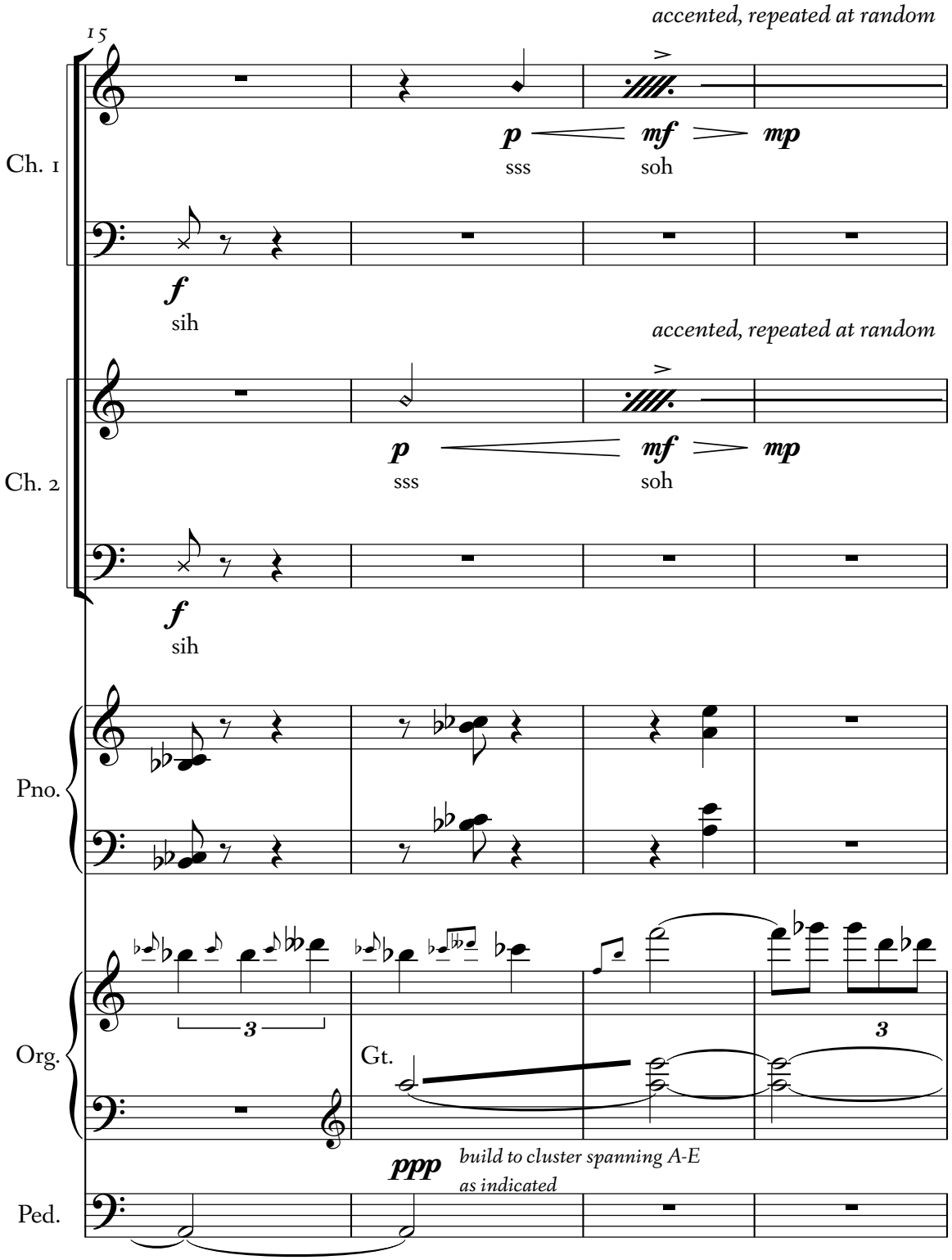
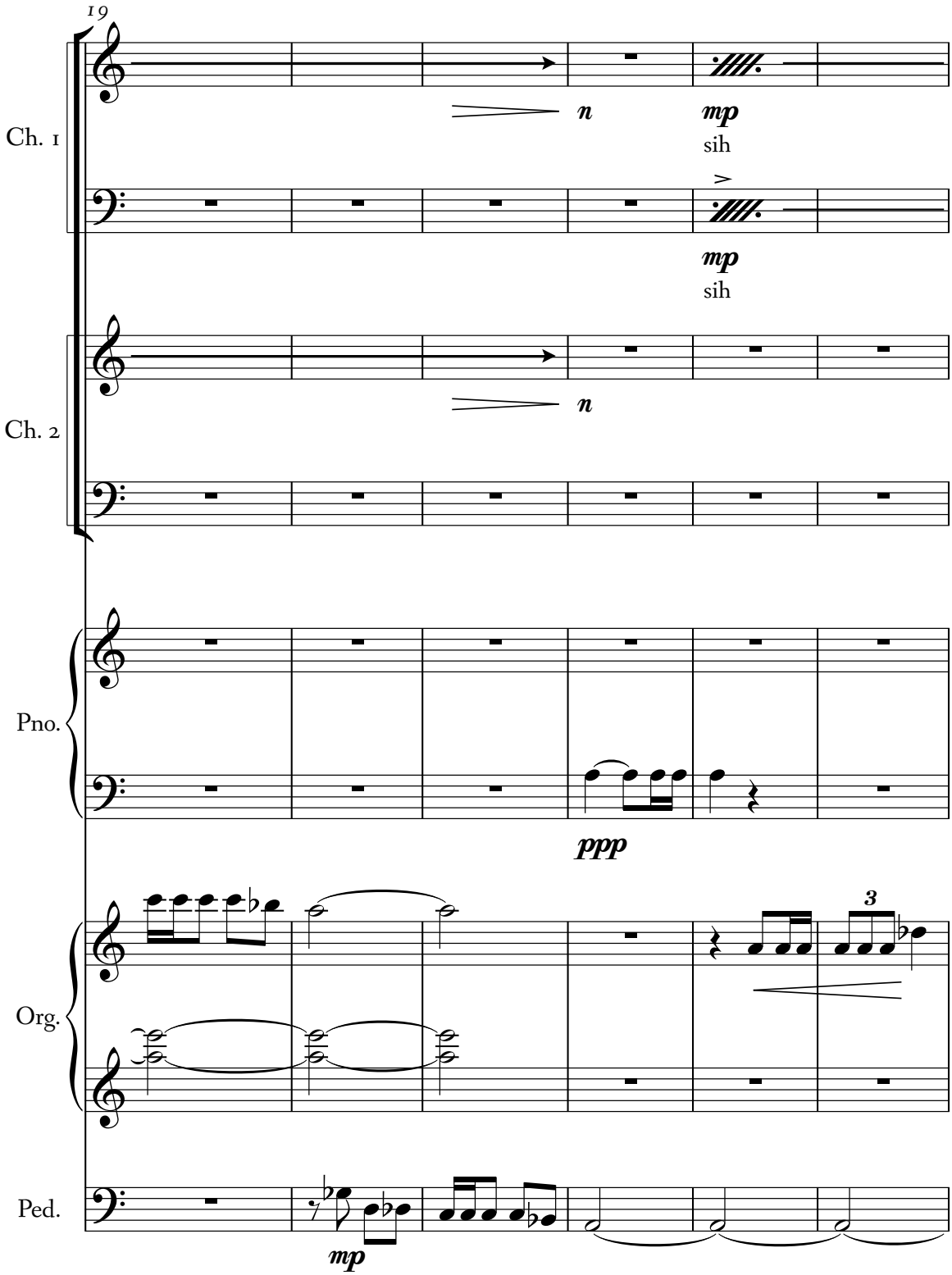
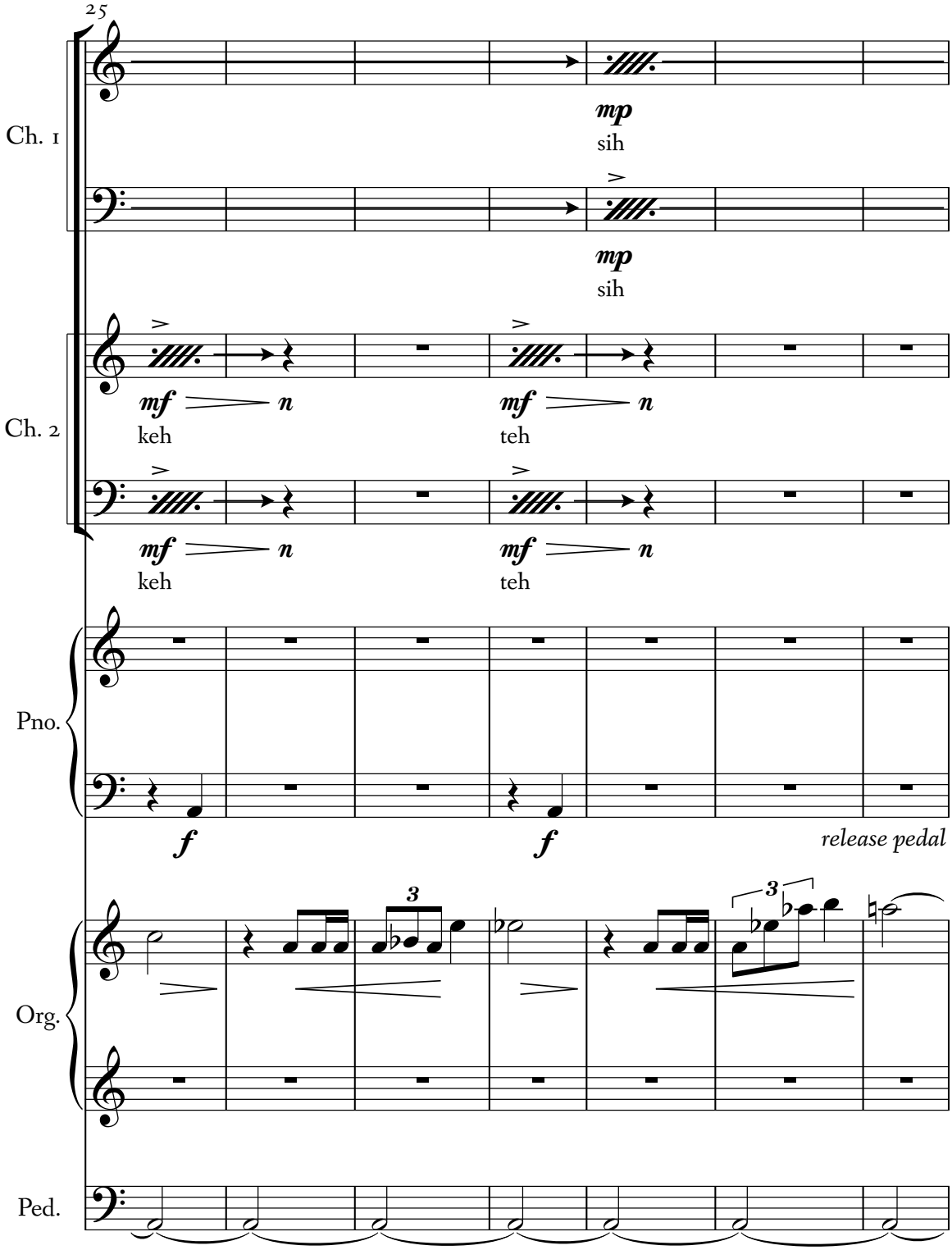
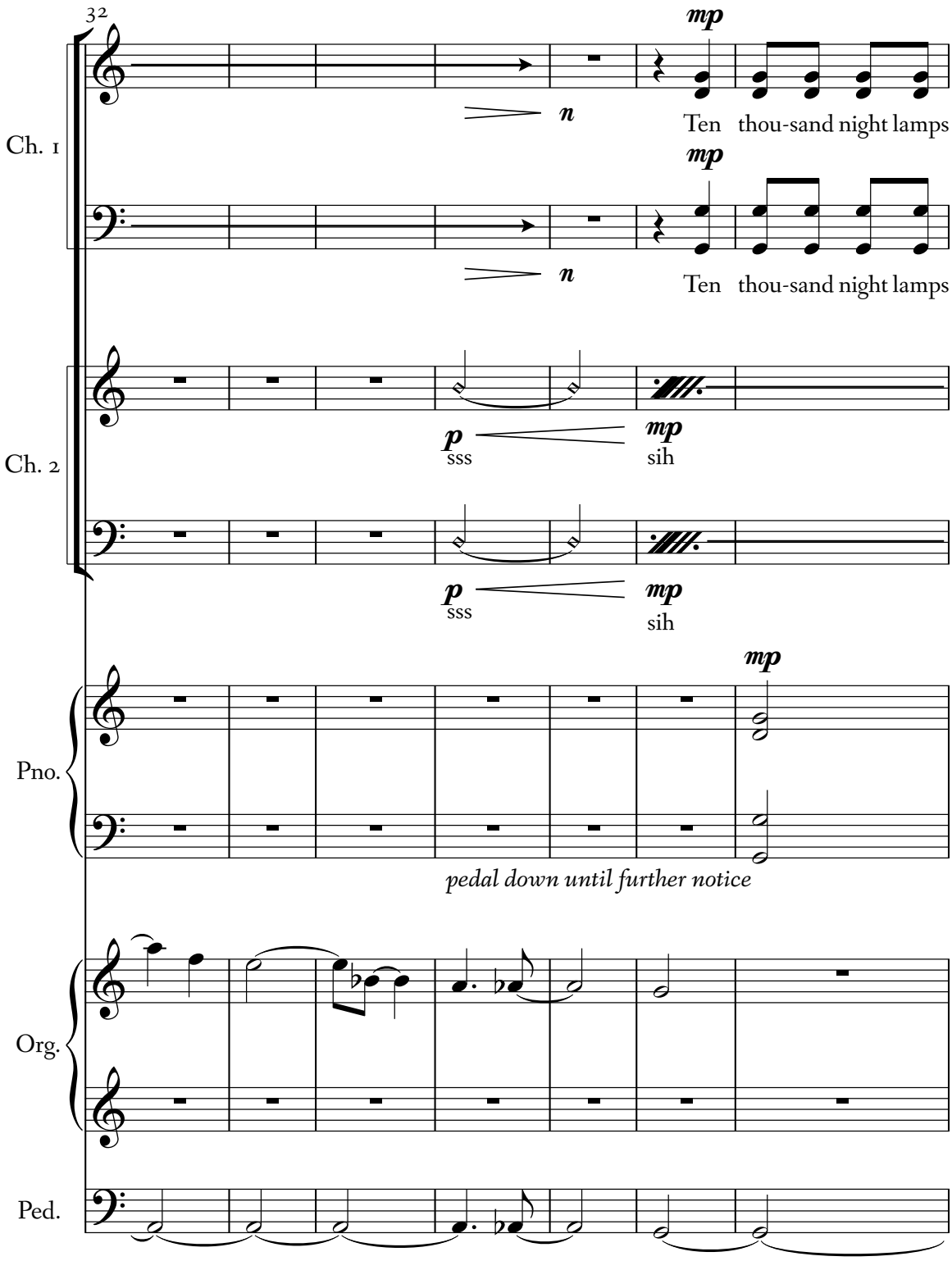
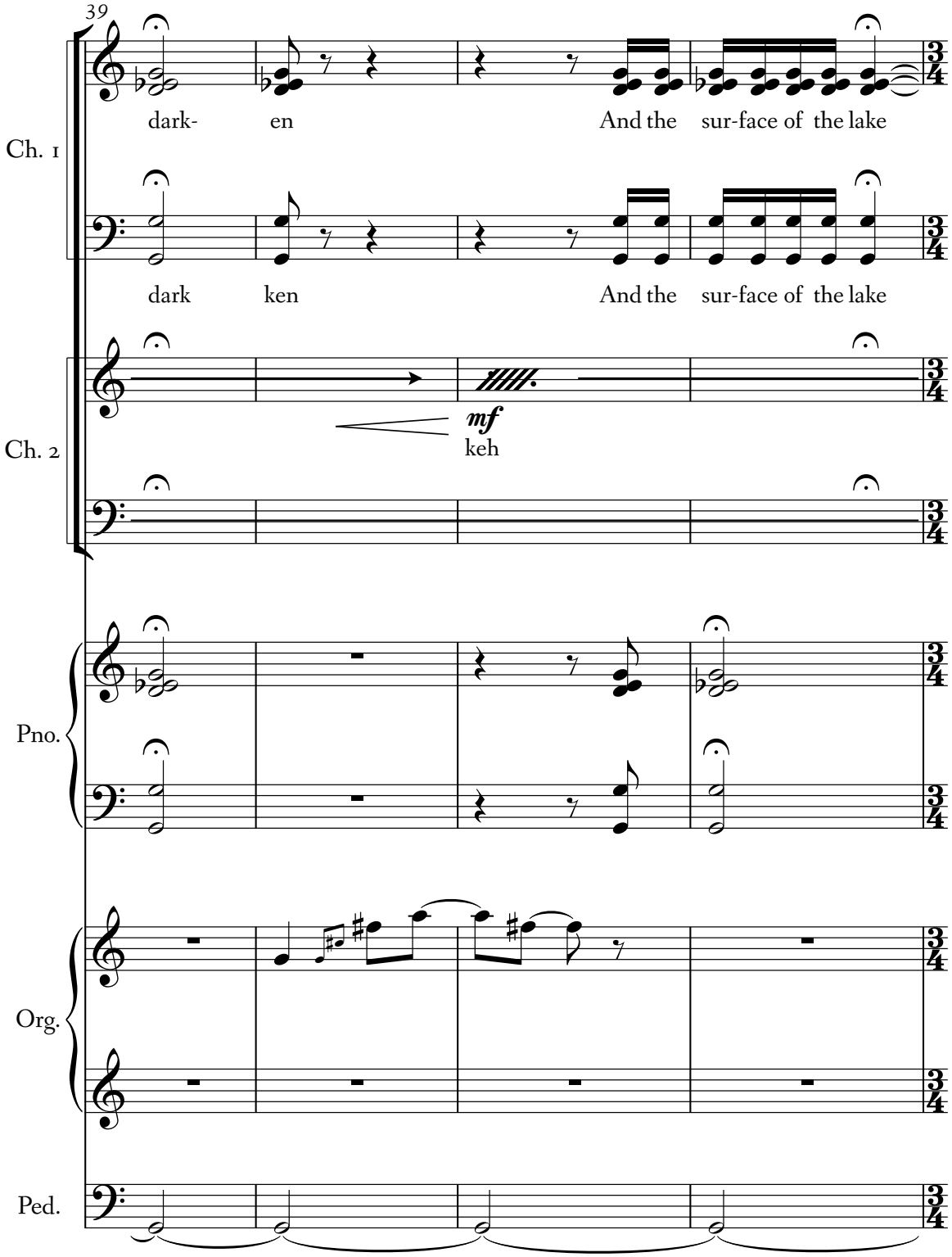

8
Ch. 1
(simile)
f
sih
pp
Ch. 2
accented, repeated at random
f
ss
mf
sih
pp
Pno.
pp
pp
Sw.
Org.
mf
Ped.
p

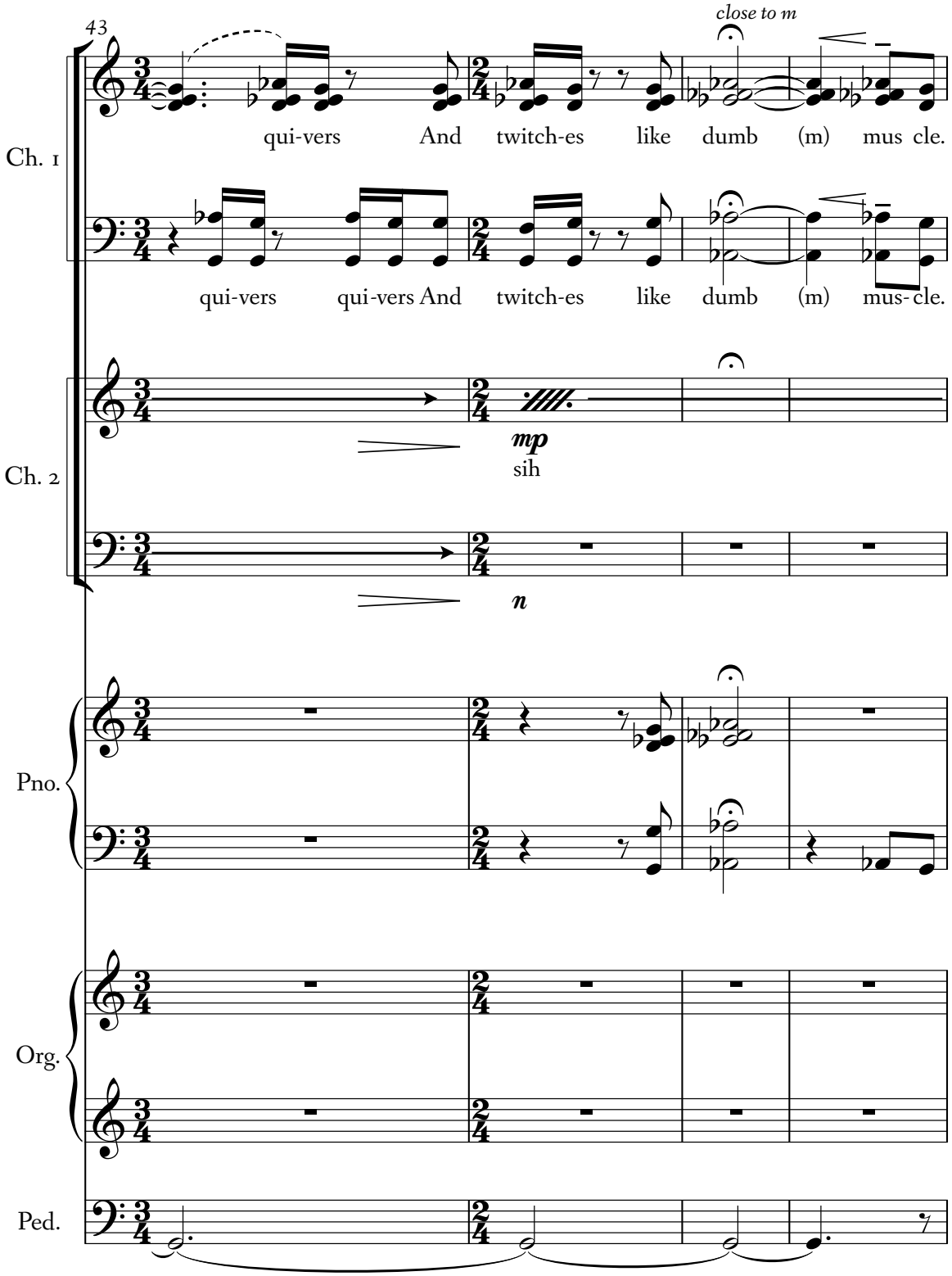

15
accented, repeated at random
Ch. 1
p
sss
mf
soh
mp
f
sih
accented, repeated at random
Ch. 2
p
sss
mf
soh
mp
f
sih
Pno.
Org.
3
Gt.
3
ppp
build to cluster spanning A-E
as indicated
Ped.

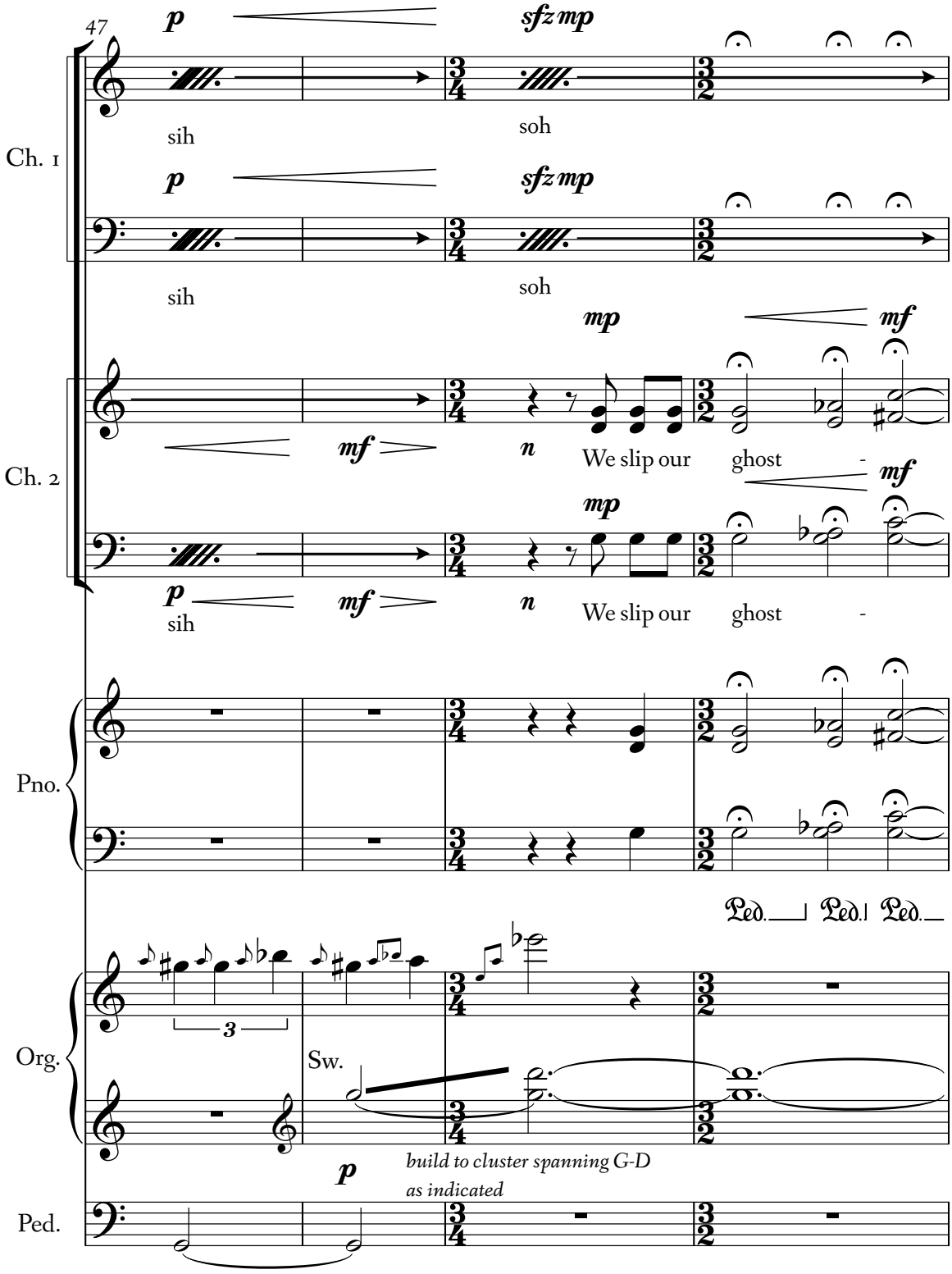

19
Ch. 1
n
mp
sih
mp
sih
Ch. 2
n
Pno.
ppp
Org.
3
Ped.
mp

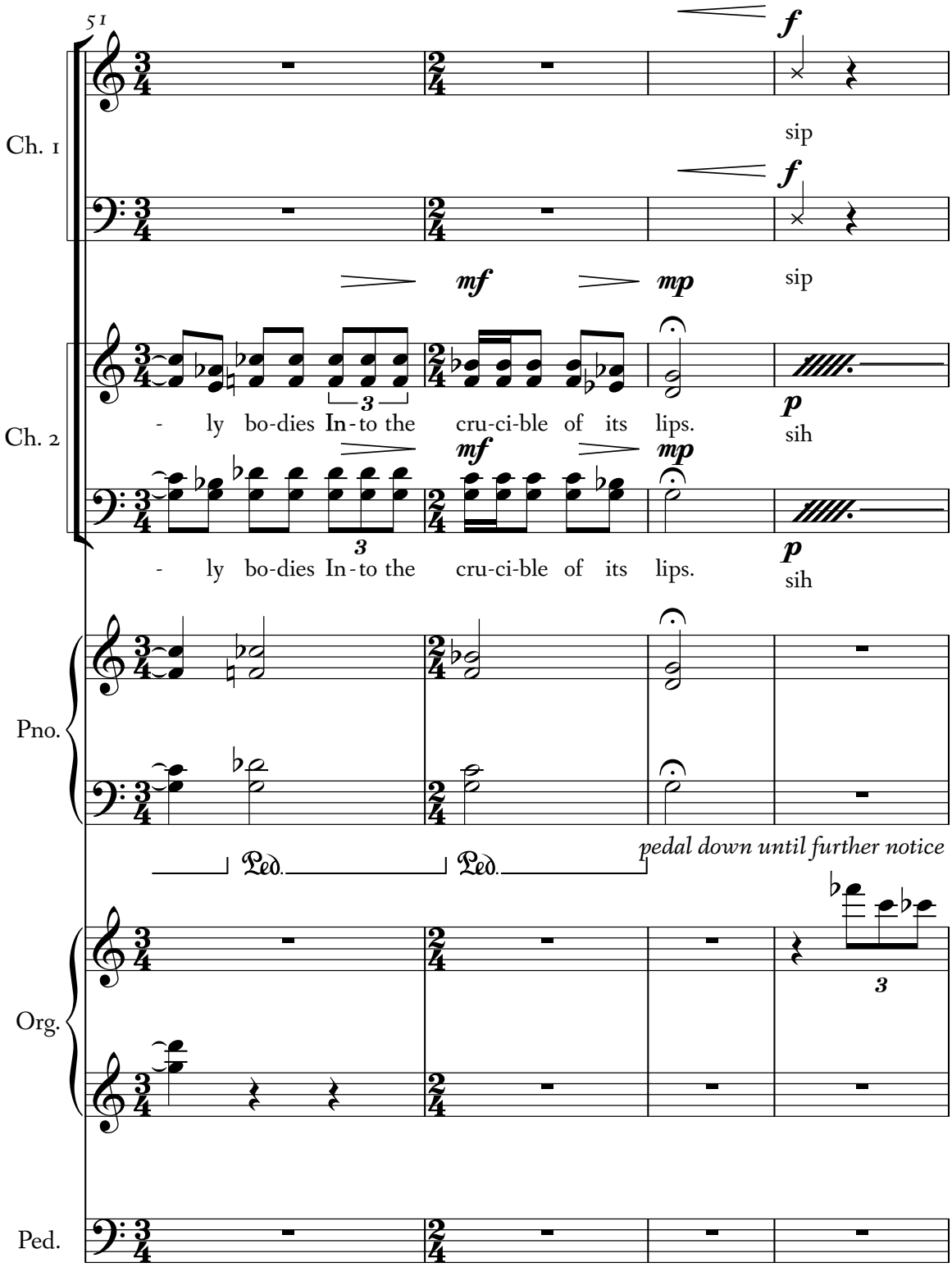

25
Ch. 1
mp
sih
mp
sih
Ch. 2
mf n
keh
mf n
teh
mf n
keh
mf n
teh
Pno.
f
f
release pedal
Org.
3
3
Ped.

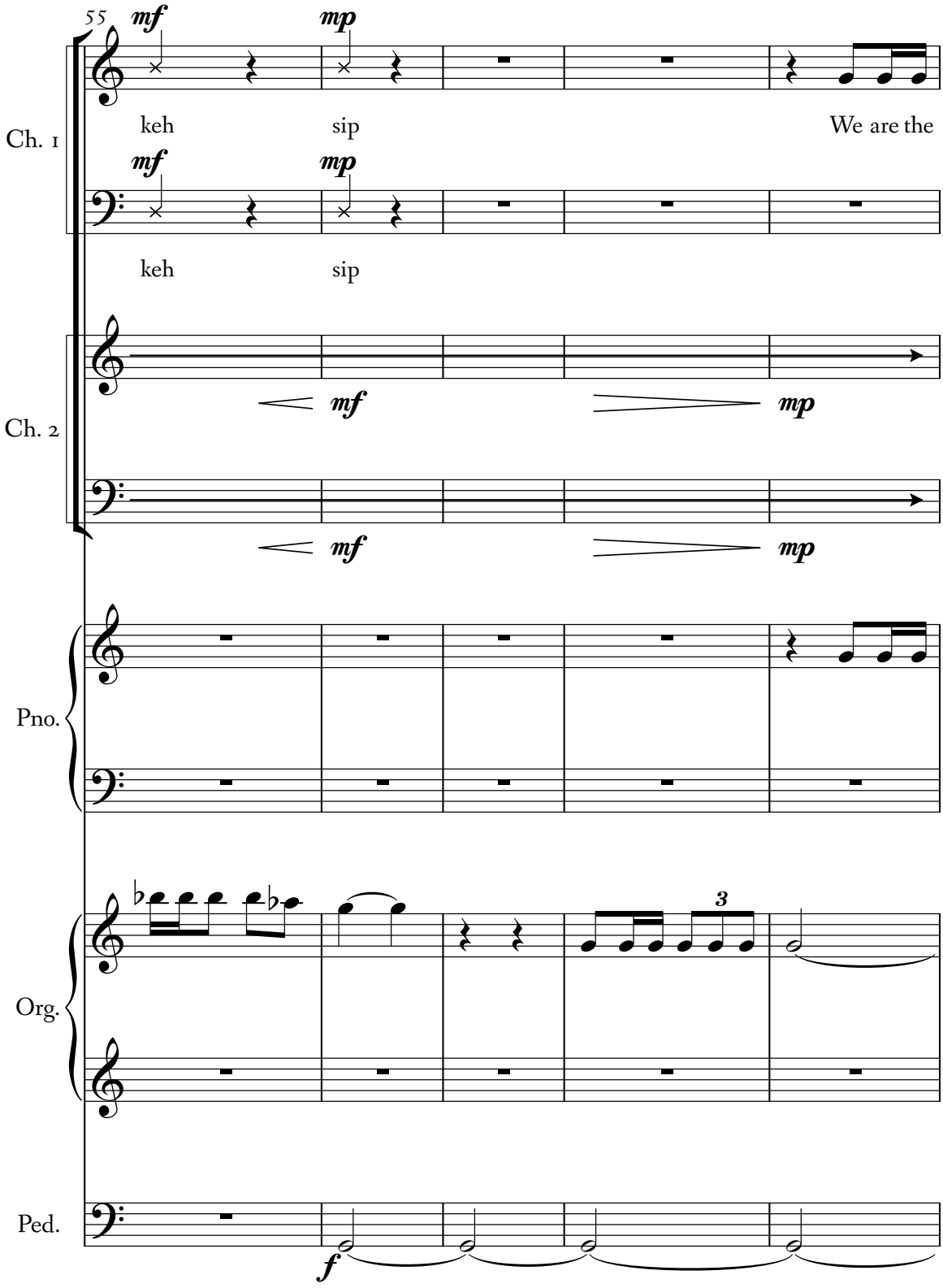

32
Ch. 1
mp
n
Ten thou-sand night lamps
mp
n
Ten thou-sand night lamps
Ch. 2
p
sss
mp
sih
p
sss
mp
sih
Pno.
mp
pedal down until further notice
Org.
Ped.

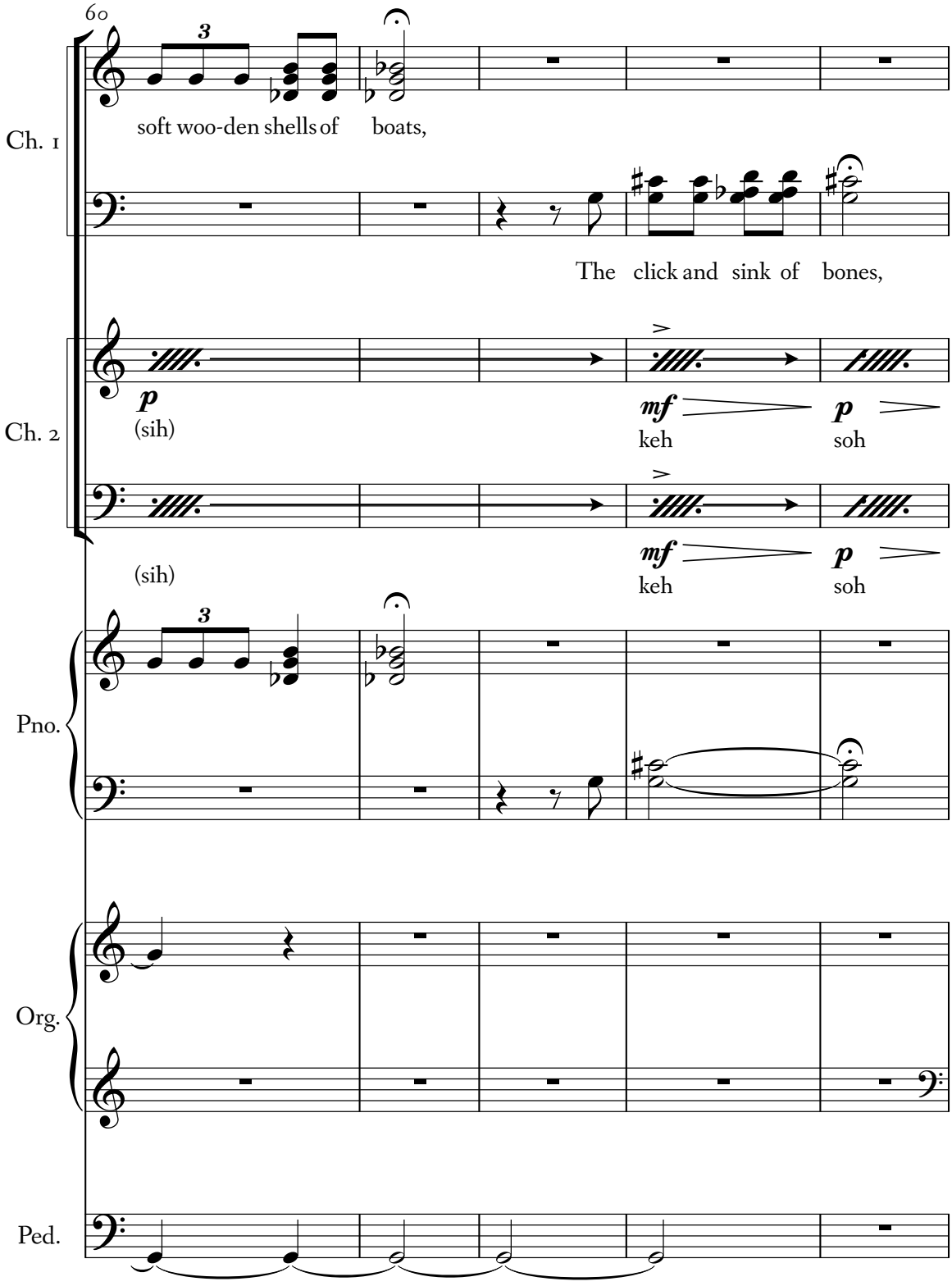

39
Ch. 1
dark- en And the sur-face of the lake
dark ken And the sur-face of the lake
Ch. 2
mf
keh
Pno.
Org.
Ped.

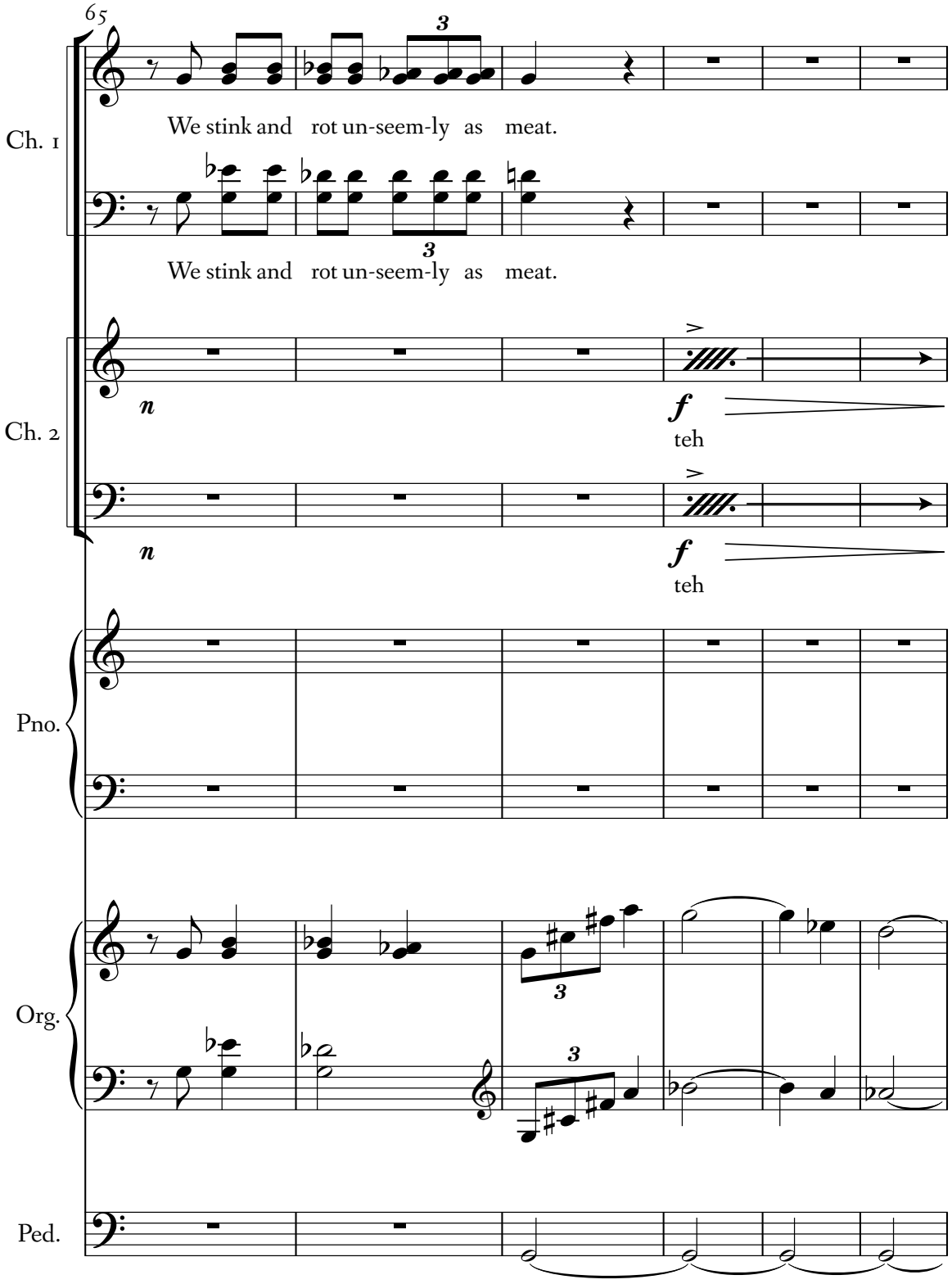

43
close to m
Ch. 1
qui-vers And twitch-es like dumb (m) mus cle.
qui-vers qui-vers And twitch-es like dumb (m) mus-cle.
Ch. 2
mp
sih
n
Pno.
Org.
Ped.

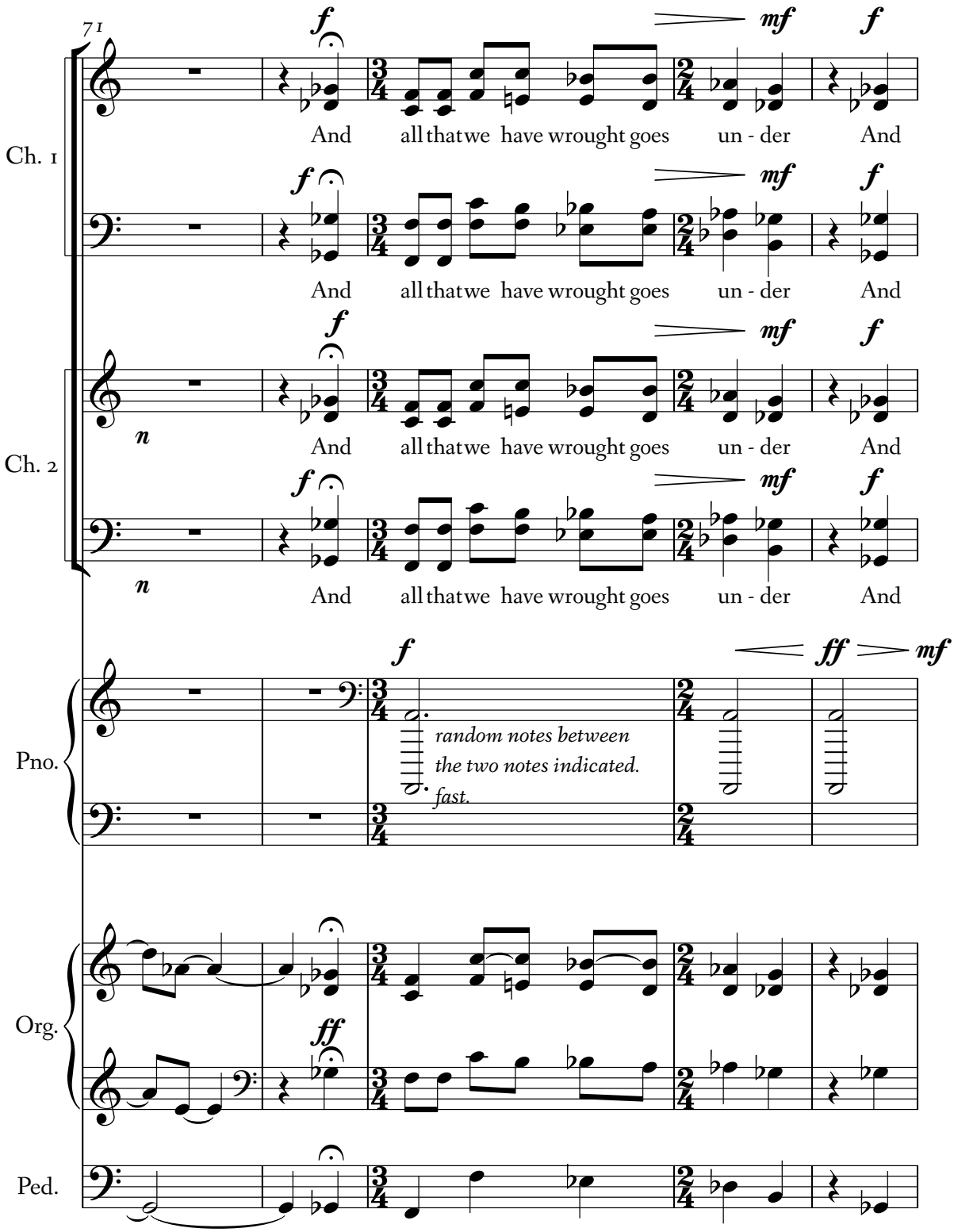

47
Ch. 1
Ch. 2
Pno.
Org.
Ped.
p
sfz mp
sih
soh
mp
mf
n
We slip our ghost -
Ped.
3
Sw.
build to cluster spanning G-D
as indicated

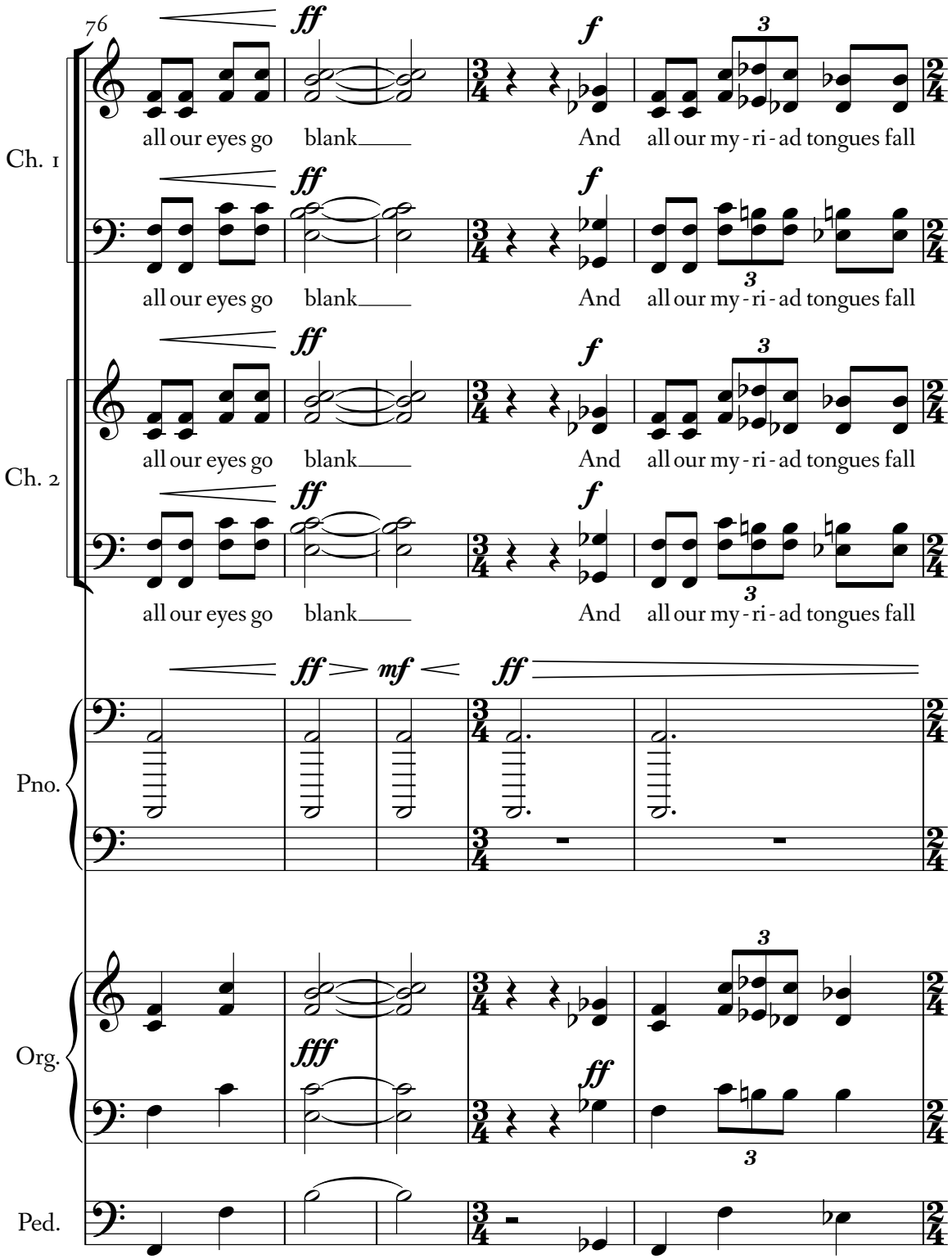

51
Ch. 1
f
sip
f
sip
mf
mp
Ch. 2
3
- ly bo-dies In-to the cru-ci-ble of its lips.
p
sih
mf
mp
3
- ly bo-dies In-to the cru-ci-ble of its lips.
p
sih
Pno.
Ped.
Ped.
pedal down until further notice
Org.
3
Ped.

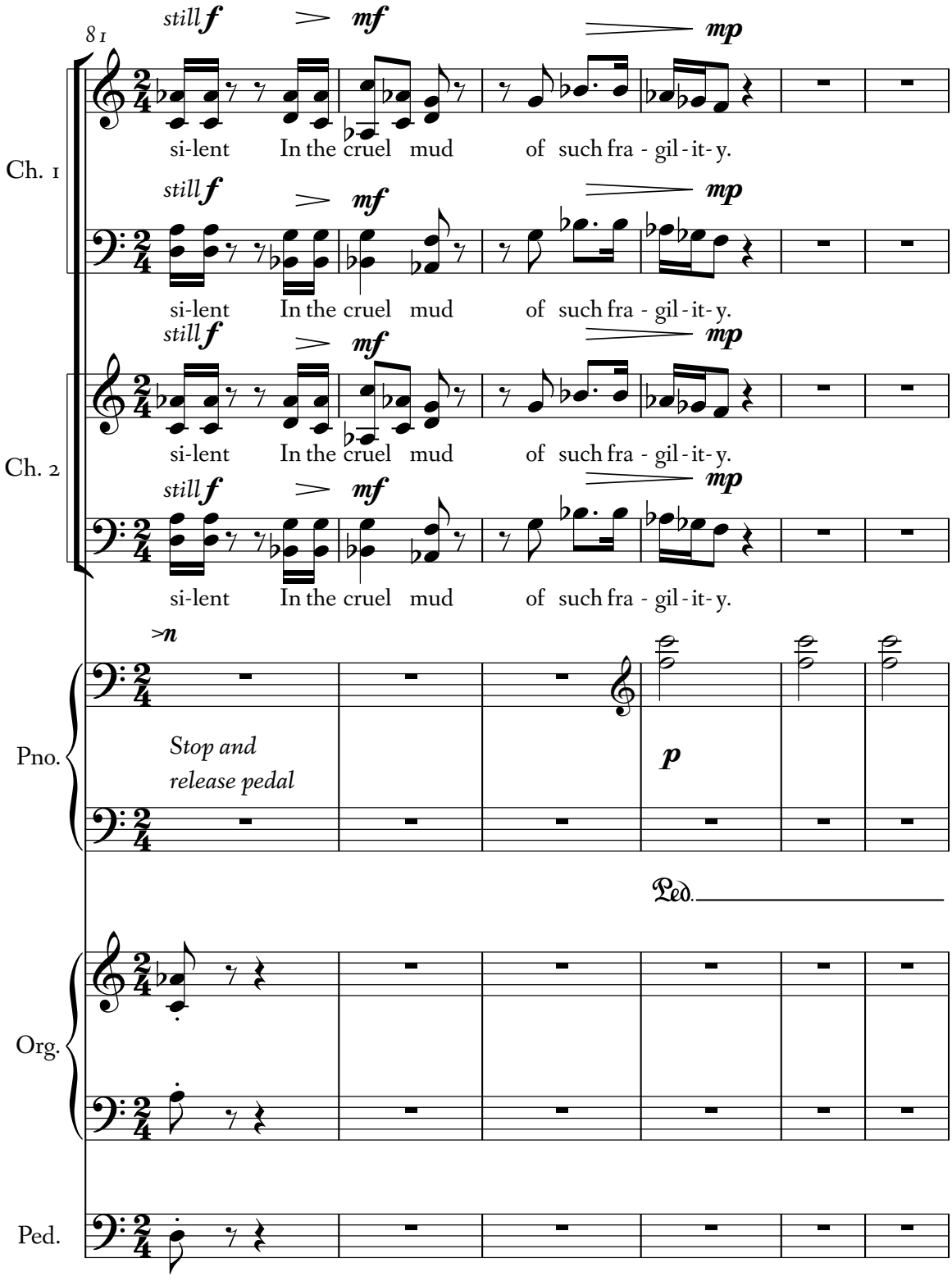

55
mf
mp
keh
sip
We are the
Ch. 1
mf
mp
keh
sip
Ch. 2
mf
mp
mf
mp
Pno.
3
Org.
Ped.
f

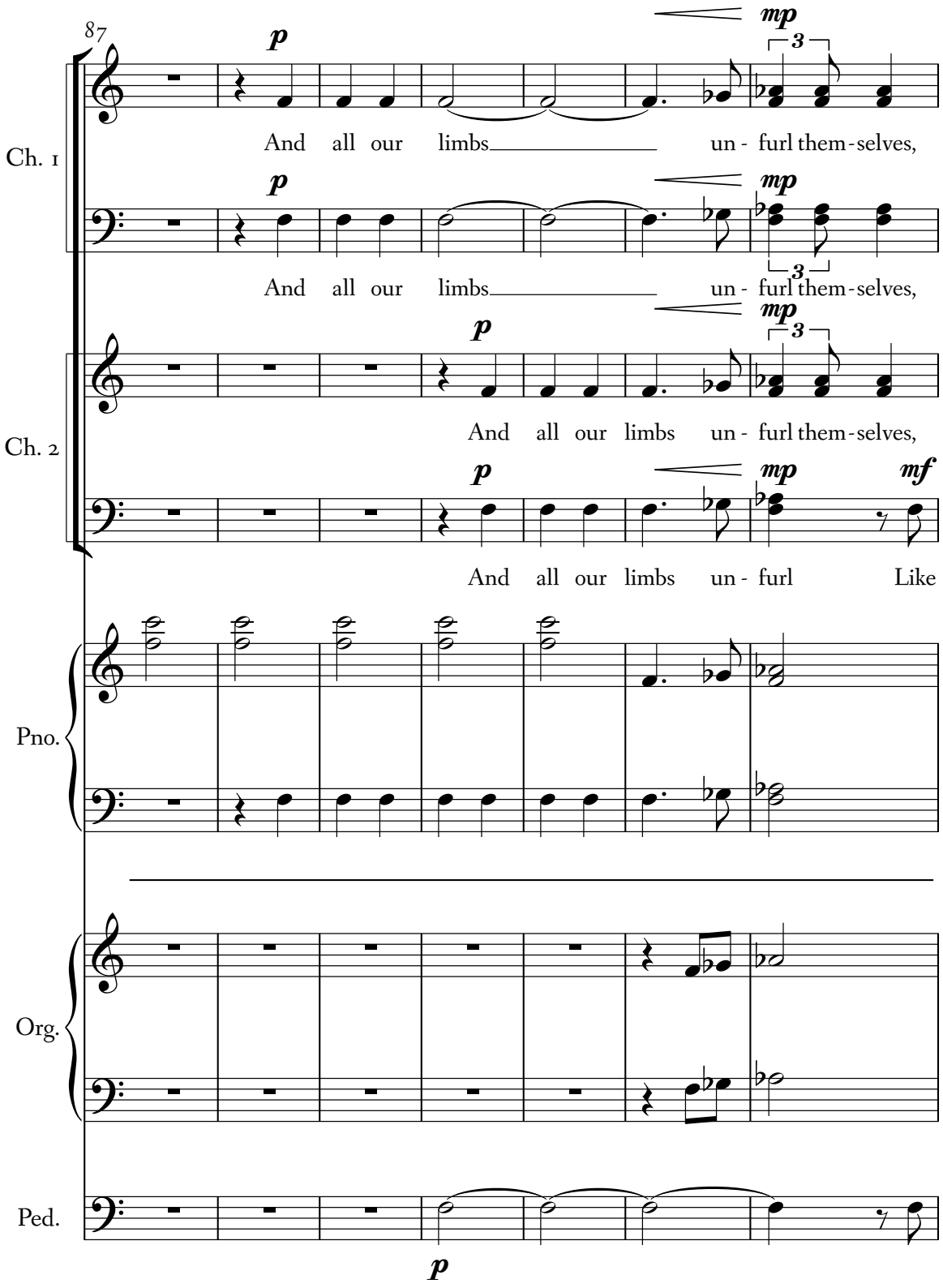

60
Ch. 1
soft woo-den shells of boats,
The click and sink of bones,
Ch. 2
p
(sih)
mf
keh
p
soh
(sih)
keh
soh
Pno.
Org.
Ped.

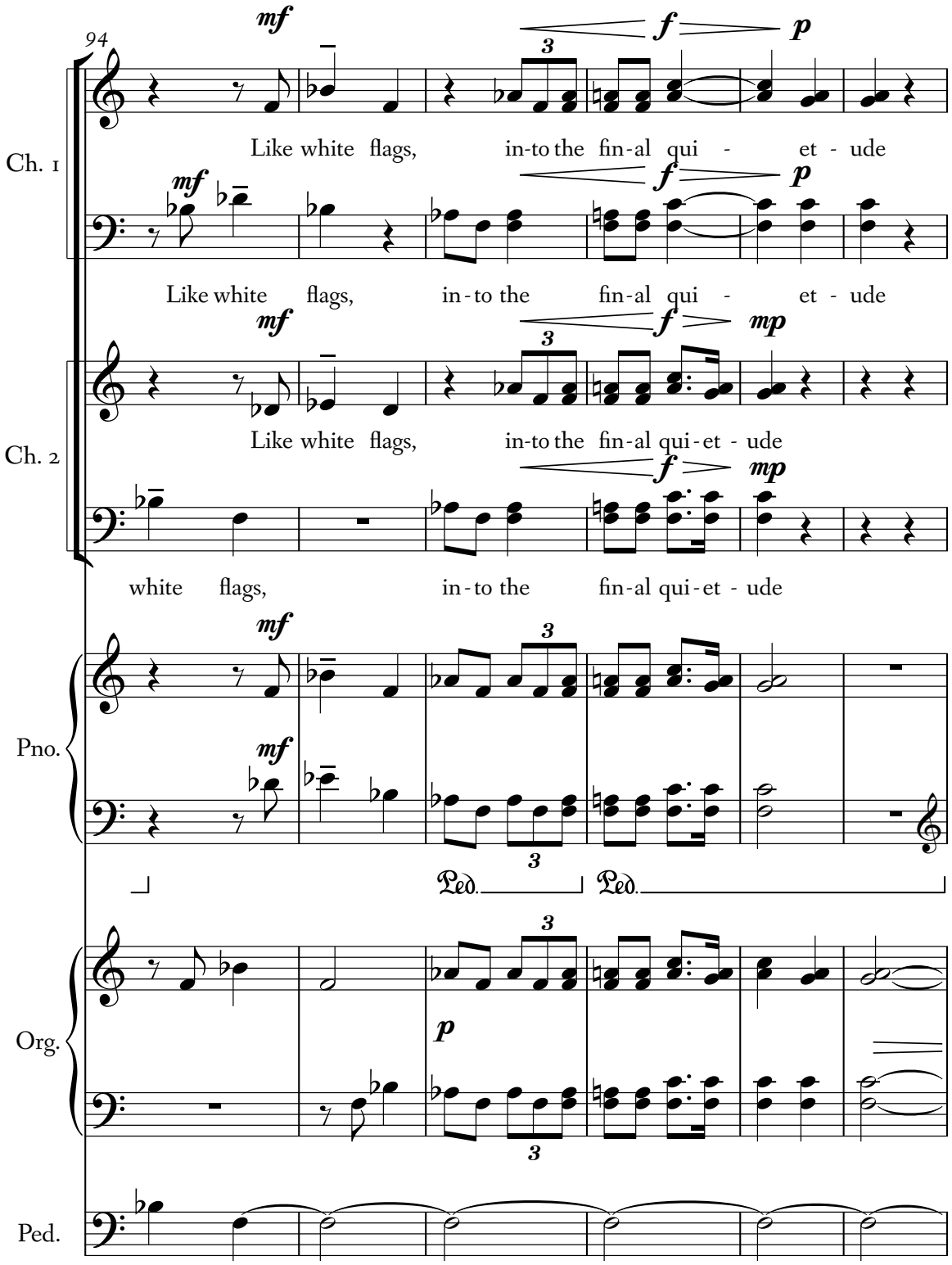

65
Ch. 1
We stink and rot un-seem-ly as meat.
We stink and rot un-seem-ly as meat.
Ch. 2
n
f
teh
n
f
teh
Pno.
Org.
Ped.

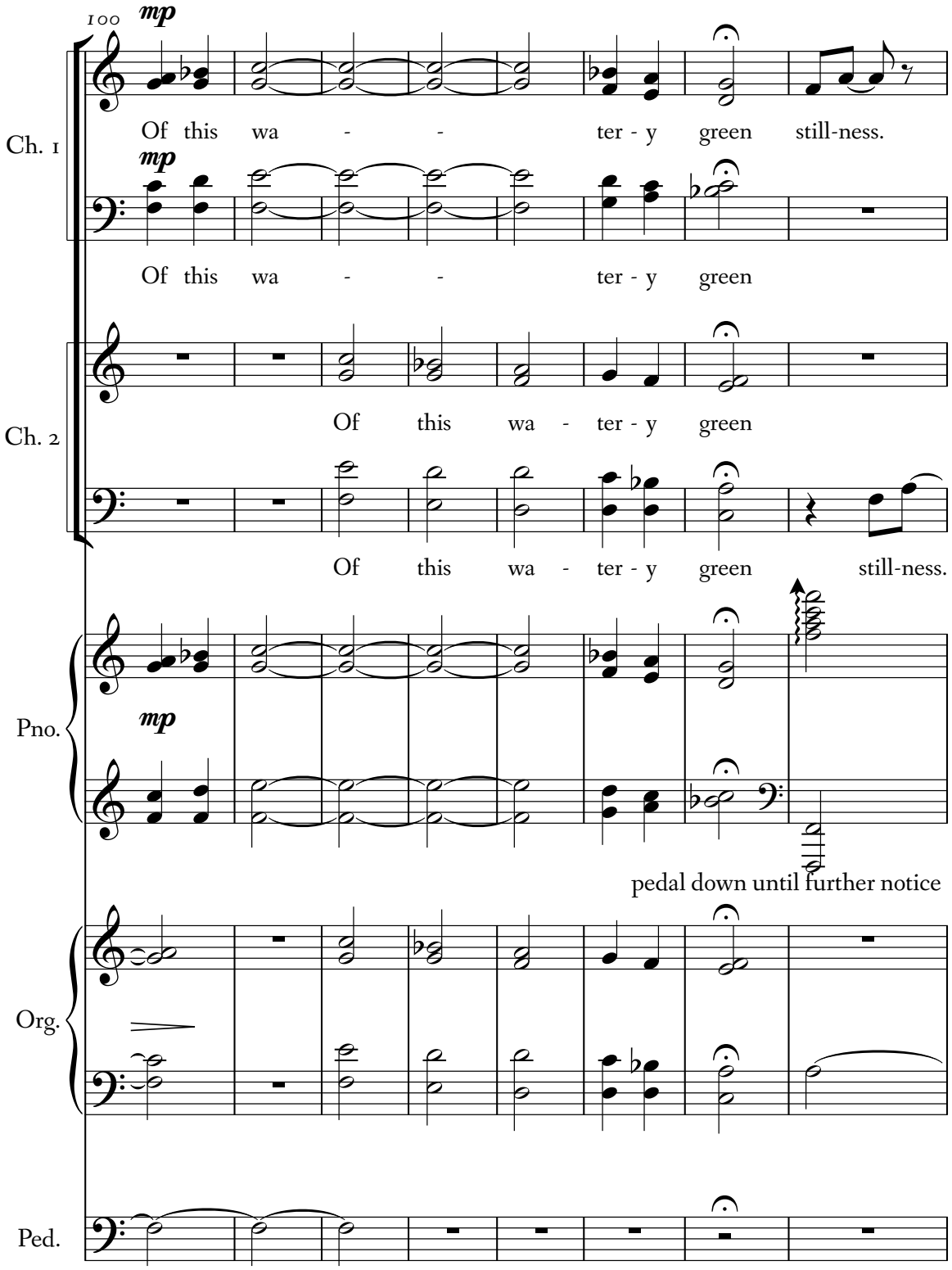

71
Ch. 1
Ch. 2
Pno.
Org.
Ped.
f
mf
f
And all that we have wrought goes un - der And
n
ff
mf
random notes between
the two notes indicated.
fast.

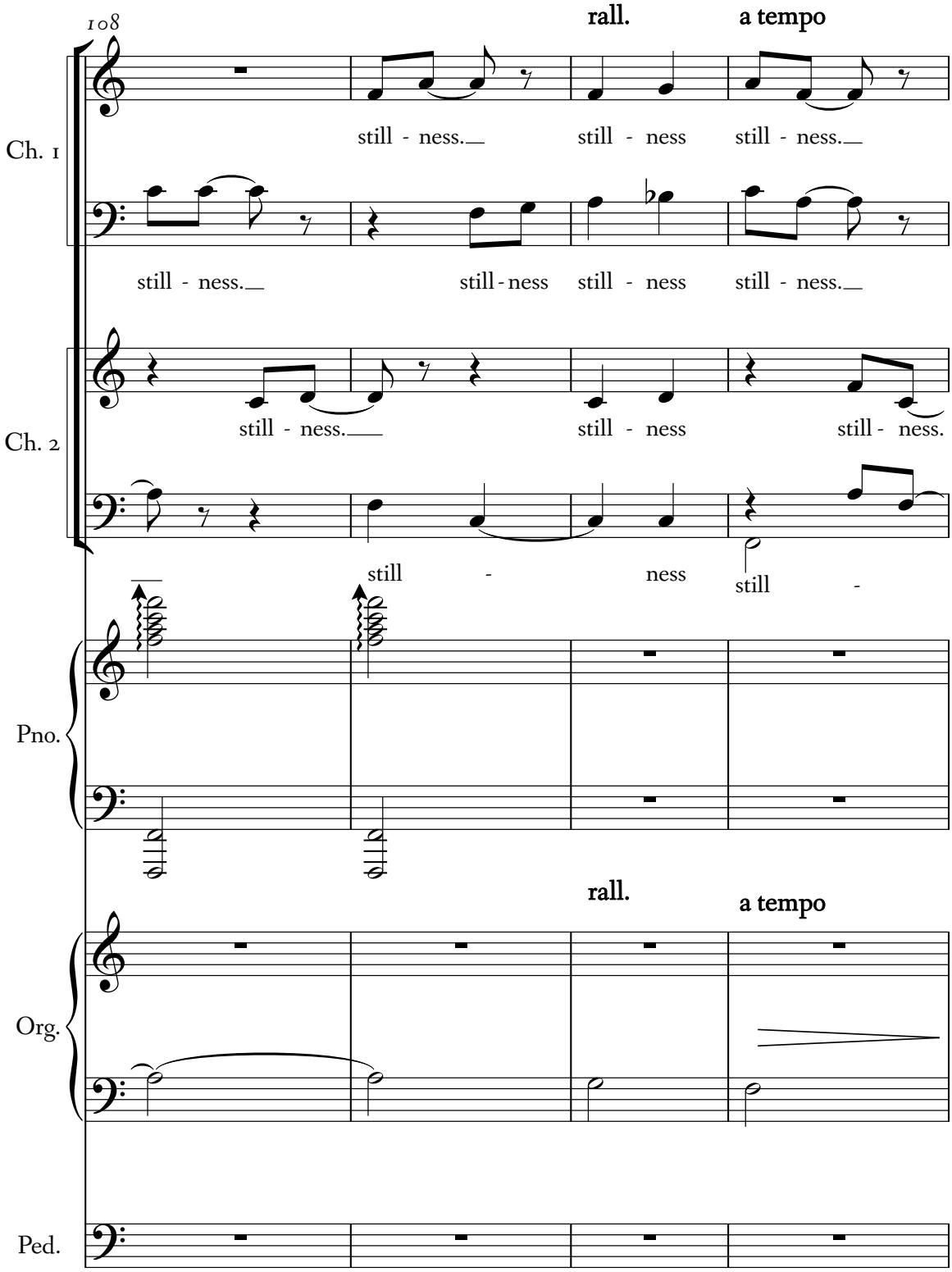

76
Ch. 1
Ch. 2
Pno.
Org.
Ped.
ff
f
mf
fff
all our eyes go blank
And all our my - ri - ad tongues fall
3

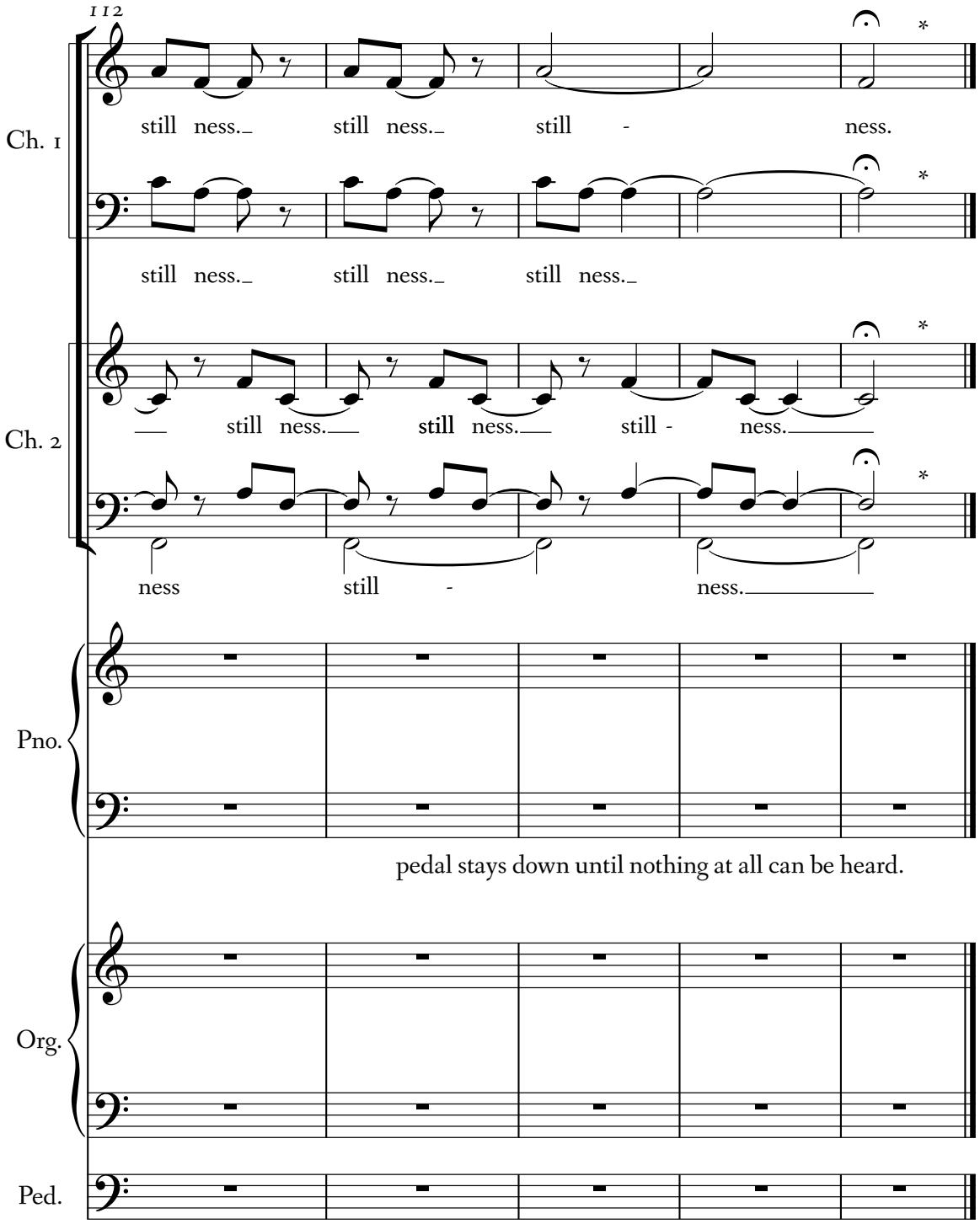

8 1
Ch. 1
Ch. 2
Pno.
Org.
Ped.
still f
mf
mp
si-lent In the cruel mud of such fra - gil - it - y.
>n
Stop and
release pedal
p
Ped.


87
Ch. 1
p
mp
3
And all our limbs un - furl them - selves,
Ch. 2
And all our limbs un - furl them - selves,
mf
And all our limbs un - furl Like
Pno.
Org.
Ped.


94
Ch. 1
Like white flags, in-to the fin-al qui - et - ude
Like white flags, in-to the fin-al qui - et - ude
Ch. 2
Like white flags, in-to the fin-al qui-et - ude
white flags, in-to the fin-al qui-et - ude
Pno.
Org.
Ped.
mf
f
p
mp
3
Ped.


100
mp
Ch. 1
Of this wa - - ter - y green still-ness.
mp
Of this wa - - ter - y green
Ch. 2
Of this wa - ter - y green
Of this wa - ter - y green still-ness.
Pno.
mp
pedal down until further notice
Org.
Ped.


108
rall.
a tempo
Ch. 1
still - ness. still - ness still - ness.
still - ness. still - ness still - ness still - ness.
Ch. 2
still - ness. still - ness still - ness.
still - ness still -
Pno.
rall.
a tempo
Org.
Ped.



* Each singer holds the final chord as long as possible, finishing with an "ss." The effect should be one of scattered endings.