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Summer 2010

Renderings

Zachary David Fischer
University of Iowa

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RENDERINGS

by

Zachary David Fischer

An Abstract

Of a thesis submitted in partial fulfillment of the
requirements for the Doctor of Philosophy degree in Music in
the Graduate College of
The University of Iowa

July 2010

Thesis Supervisor: Professor David K. Gompper

In February of 2009 I began collaborating with the poet Margot Lurie on a series of songs for soprano voice and a large chamber ensemble. We worked separately for the following year and a half, meeting intermittently to exchange ideas and materials. I chose three poems of similar tone and thematic content, each illustrating a different "scene" which serves as a metaphor revealing a perspective of the human condition. Then I composed the music to support the text, preserving its raw clarity by allowing the piece to unfold on the surface level through simple harmonies and a primarily conjunct, speech-like vocal melody, as well as by controlling the density of instrumental textures and the rate at which new pitch information is introduced. The multiple meanings of the title are reflected in the work on several representational levels: as the vocal melody is rendered (distilled) from the surrounding harmony, the harmonies themselves render (surrender) their perceptual weight to the text, which is in itself a rendering (depiction).

Abstract Approved:

Thesis Supervisor

Title and Department

Date

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

PH.D. THESIS

This is to certify that the Ph. D. thesis of

Zachary David Fischer

has been approved by the Examining Committee
for the thesis requirement for the Doctor of
Philosophy degree in Music at the July 2010 graduation.

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INSTRUMENTATION

Flute
Oboe
Clarinet in B \flat
Bassoon/Contrabassoon

Horn in F
Trumpet in B \flat
Trombone
Tuba

Percussion 1

Drum Set

Bass Drum, Floor Tom, Snare Drum, Wood Blocks (2),
Cowbell, Suspended Cymbal, Triangle

Glockenspiel

Vibraphone

Gong (large)

Percussion 2

Marimba

Vibraphone

Crotales

Large Bass Drum

Suspended Cymbal

Timpani (2)

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

PROGRAM NOTE AND TEXT

In February of 2009 I began collaborating with the poet Margot Lurie on a series of songs for soprano voice and a large chamber ensemble. We worked separately for the following year and a half, meeting intermittently to exchange ideas and materials. I chose three poems of similar tone and thematic content, each illustrating a different "scene" which serves as a metaphor revealing a perspective of the human condition. Then I composed the music to support the text, perserving its raw clarity by allowing the piece to unfold on the surface level through simple harmonies and a primarily conjunct, speech-like vocal melody, as well as by controlling the density of instrumental textures and the rate at which new pitch information is introduced. The multiple meanings of the title are reflected in the work on several representational levels: as the vocal melody is rendered (distilled) from the surrounding harmony, the harmonies themselves render (surrender) their perceptual weight to the text, which is in itself a rendering (depiction).

Still Life

I went to disgorge the bird from the cat's jaw.
Flayed on its neck-gut, its gargoyle perch
held an unidentifiable pulp.

A glimmer of matter. At its haunches
there were summer ears of corn, blood-polished.
Hip-bones

paused in leaping, one paw still positioned
to urge the bird downward
its polyped tongue like tinder

poised to flush the cornhusks orange
against the butchered mass
as if birthing the baby through the mouth

Figure: Geese

The geese were out, big as myth
Their sand-grit knuckles slapping
the asphalt. They rasped
he stumbled - and tracking
through the grass
He almost felt
The iron heat of the neck
constricted as if a cry: *Repent!*

A fiery brushstroke in the sky.
His heart was a target,
his heart was a target

and he had sewn gold coins into his breast pocket
his heart was a target
his heart was a void

A Russian Self-Portrait

1

I draw the shawl around my arms. There is a waltz playing.
I am bent over the sewing machine. My fingers are wax-cold, like tapers.

2

The needle stops and I am singing

3

My arms are pools of lymph, they are dripping
I see the horses coming at a gallop.

4

The color of my hair, a paper bag. The cabinets thick wood and newspaper-clotted.
Nylon pools at my knees.

5

I kicked and kicked at the church door.

6

My name is Manya
But in the new world they will call me Margot,
and my grandchildren will have long names, names of angels

7

You pick a fish by its eye. The eye of a good fish is clear as a sleepwalker's.

8

I kicked and kicked. I could hear them breathing inside
My face was clay, was stone. My skull a vault of sky.

9

My name is Margot
But call me Mara
For my life has been made bitter

10

The needle stops and I am shaking

By Margot Lurie. Used by permission.

Score in C
Text by Margot Lurie

RENDERINGS

Zachary Fischer (2010)

Still Life

Violently (♩=72)

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

- Flute
- Oboe
- Clarinet in B \flat
- Contrabassoon
- Horn in F
- Trumpet in B \flat
- Trombone
- Tuba
- Percussion 1 (Drum Set - Snares on)
- Percussion 2 (Marimba)
- Piano
- Soprano
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

The score is in 3/4 time with a tempo of ♩=72. It features a variety of dynamics including *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *pizz.* (pizzicato). The woodwinds and strings play melodic lines with triplets and slurs, while the percussion provides a rhythmic accompaniment. The piano part includes complex chordal textures and arpeggiated figures. The brass instruments provide harmonic support and melodic fragments. The string section plays a mix of pizzicato and arco textures.

8

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

take Bassoon

pp

pp

pp

pp

ff

p

ff

sfz

fff

loco

ff

pp

pp

pp

pp

pp

12

Fl. *pp* *p* *pp* *mf*

Ob. *pp* *pp* *mf*

Cl. *pp* *pp* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *p*

Perc. 2 *p*

Pno. *p*

S. *mf* *f*
 I went to dis - gorge the bird from the cat's jaw. Flayed on its neck - gut its

Vln. 1 *pp* *mp* *f* pizz.

Vln. 2 *mp* *f* pizz.

Vla. *mp* *f* pizz.

Vc. *mp* *f* pizz.

Db. *mp* *f*

17

Fl. *p* *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *mf* *p*

Pno. *mf* *p*

S. *mf*
gar-goyle perch held an un-i-den-ti-fi-a-ble pulp.

Vln. 1 *p*

Vln. 2 *arco* *pp*

Vla. *arco* *pp subito*

Vc. *arco* *pp*

Db.

to Glockenspiel

22

Fl. *take Piccolo*

Ob. *p* *mf* *mf* *pp*

Cl. *p* *mf* *pp*

Bsn. *p* *mf* *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *Glockenspiel* *to Drum Set* *p* *pp*

Perc. 2 *mp* *p*

Pno. *mp* *p*

S.

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *harm. 8^{va}* *mp*

Very Slowly (♩=45)

29 Piccolo

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* mute

Tpt. *p* mute

Tbn. *p*

Tba. *p*

Perc. 1 Drum Set *mf*

Perc. 2 *p* *mf*

Pno.

S. *mp* *f*
A glim - mer of mat - ter.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* *p*

Db. *pp*

Piu Mosso (♩=60)

33

Fl. *mf*

Ob. *mf* *pp*

Cl. *mf* take Contrabassoon

Bsn. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1 *p* *mf* *pp* to Glockenspiel *mp*

Perc. 2 *f* *fp*

Pno. *f* *mf* *8^{va}*

S. *mf* Hurriedly
At its haun-ches, there were sum-mer ears of

Vln. 1 *mf*

Vln. 2 *mf* *p*

Vla. *mf*

Vc. *mf*

Db. *mf*

36

Fl. *pp* *mp* take Flute

Ob. *mp*

Cl. *pp* *mp* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *f* *p* *f*

Pno. *mp* *f*

S. *p* Spoken, softly
corn, blood-pol-ished

Vln. 1 *p* *mf* *f* pizz.

Vln. 2 *mf* *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Db. *f* pizz.

Tempo Primo (♩=72)

40 Flute *p* *mf*

Ob. *p* *mf*

Cl. *mf*

Cbsn.

Hn.

Tpt. *p* *mp*

Tbn.

Tba.

Perc. 1 Glockenspiel to Drum Set *p*

Perc. 2

Pno. *p* *loco*

S. *mf* Hip - bones paused in leap - ing one paw still pos - i - tioned

Vln. 1 *p* *mf* *arco*

Vln. 2 *mf* *p* *arco*

Vla. *mf* *p* *arco*

Vc. *mf* *p*

Db.

45

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Drum Set

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

open

pp

pp

p

mp

mf

mf

ff

loco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

ff

ff

ff

ff

p

f

p

f

p

f

mp

mp

mp

to urge the bird down - ward its poly - ped tongue like tin - der poised

Freely, Faster ($\text{♩} = 100$)

48

Fl. f p

Ob. f p

Cl. f p

Contrabassoon p f

Hn. p f

Tpt. p f

Tbn. p f

Tba. p f

Perc. 1 f

Perc. 2 f

Pno. f (8)

S. mp Whisper, excitedly
to flush the corn - husks o - range

Vln. 1 arco p

Vln. 2 f p

Vla. f p

Vc. arco p f

Db. p f

51 **A tempo** ($\text{♩} = 72$)

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf* *p* *mp*

Cbsn. *mp*

Hn. *mf*

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Pno. *mp* *f*

S.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

55

Fl. *mp* *f* *p* *tr*

Ob. *f* *p*

Cl. *f* *p* *tr*

Cbsn. *f*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f*

Tba. *f*

Perc. 1 *f* *p* *f* *p* 3 5

Perc. 2 *f* *p* to Large Bass Drum

Pno. *p* *ff* *ped.* hold ped. until m. 67

S.

Vln. 1 *f* *p* (8)

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

Detailed description: This page of a musical score covers measures 55 through 58. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1 and 2, Piano, Saxophone, Violin 1 and 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features a variety of dynamics from *mp* to *ff*. The woodwinds and strings play melodic lines with some trills and triplets. The percussion parts include a triplet and a quintuplet. The piano part has a *ped.* marking and a instruction to hold the pedal until measure 67. The saxophone part is marked with a circled 8. The strings play a rhythmic pattern with some melodic movement.

59

Fl. *f*

Ob. *f*

Cl. *f* *pp*

Cbsn. *f* *pp*

Hn. *f* *pp*

Tpt. *f* *mf* *pp*

Tbn. *p* *f* *pp*

Tba. *p* *f* *pp*

Perc. 1 *f* to Glockenspiel

Perc. 2 Large Bass Drum *f* to Marimba *p*

Pno. Piano interior with medium yarn mallets *mp*

S.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description of the musical score: This page contains measures 59 through 62 of a symphony. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piece is in 4/4 time and features complex rhythmic patterns, including triplets and sextuplets. Dynamic markings range from piano (p) to fortissimo (f), with some passages marked pianissimo (pp). The piano part is specifically marked 'Piano interior with medium yarn mallets' and 'mp'. Percussion 1 includes a section marked 'to Glockenspiel' and Percussion 2 includes 'Large Bass Drum' and 'to Marimba'. The strings play a rhythmic accompaniment with various articulations like accents and slurs.

64

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cbsn. take Bassoon *> pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Glockenspiel *mp*

Perc. 2 Marimba *p* *mf* *p*

Pno. *ff* *mp* *p*

S. *a - gainst the but-chered mass as if*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *ppp*

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to Timpani

to Crotales

bir-thing the ba - by through the mou - - th

pp

mp

ppp

3

6

8^{va}

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

80

Fl. *mf*

Ob. *mf pp*

Cl. *mf pp*

Bsn. *mf*

Hn. *p mf*

Tpt. *p mf*

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

82

Fl. *p* *mf*

Ob. *mf* *pp sub.* *mf*

Cl. *mf* *pp sub.* *mf*

Bsn. *p* *mf*

Hn. *pp* *mf* *pp sub.*

Tpt. *pp* *mf* *pp sub.*

Tbn. *p* *mute*

Tba. *p* *mute*

Timpani

Perc. 1 *pp* *mf* *p sub.*

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

attacca

Figure: Geese

85 **Moderato** (♩=72)

Fl. *f* *p*

Ob. *f* *mp* *pp*

Cl. *f* *mp* *pp*

Bsn. *f* *p*

Hn. *f* *mp* *pp* open

Tpt. *f* open

Tbn. *f* open

Tba. *f* open

Perc. 1 to Glockenspiel *mf* Crotales to Vibraphone

Perc. 2 *mf*

Pno. *mf* *mp*

S. *mf* Anxiously *p*
The geese were out, big as

Vln. 1 *sf-p* *ppp* *p*

Vln. 2 *sf-p* *ppp*

Vla. *sf-p* *ppp*

Vc. *sf-p* *ppp* pont.

Db. *p*

91

Fl. *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Glockenspiel *pp* To Drum Set

Perc. 2 Vibraphone *pp* *p* *mf*

Pno. *p* *mf*

S. *mf*
my - - - th

Vln. 1

Vln. 2 *p* *mp*

Vla. *p*

Vc. pizz. arco *mp*

Db. pizz. arco *ppp* *mp*

Più Mosso (♩=96)

96

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Drum Set
Cross-Stick

Perc. 1 *pp* *mp*

Perc. 2 *f* *mp*

Pno. *p* *pp*

S. *f* Forcefully
their sand-grit knuck-les slap-ping the as-phalt.

Vln. 1 *mp* *f* *p* *ppp* *pizz.* *arco* *mp*

Vln. 2 *f* *p* *ppp* *pizz.* *arco* *mp*

Vla. *f* *sfz* *ppp* *pizz.* *arco* *mp*

Vc. *f* *sfz* *ppp* *pizz.* *arco* *mp*

Db. *f* *sfz* *ppp* *arco* *mp*

100 A Tempo (♩=72)

Fl. *pp*

Ob. *pp*

Cl. *ppp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1
Suspended Cymbal
scrape with triangle beater
Snare Drum
with drum stick
Triangle with beater
pp *mf* *p* *mf*

Perc. 2
to Crotales
Crotales
p

Pno. *mp*

S.
They rasped, he stum-bled and track-ing through the grass

Vln. 1 *pp* sul pont.

Vln. 2 *pp* sul pont.

Vla. *pp* sul pont. nat.

Vc. *pp* sul pont.

Db. *pp* sul pont.

103

Fl. *mp* *p* *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn.

Hn.

Tpt. *pp*

Tbn. *pp*

Tba.

Perc. 1 Snare Drum with drum sticks *p* *mf* to Large Gong

Perc. 2 to Large Bass Drum

Pno.

S. *f*
 he al-most felt the i-ron heat of the neck con-strict-ed as if a

Vln. 1 *pp* *mp* *mp*

Vln. 2 *arco* *pp* *mp* *mp*

Vla. *arco* *pp* *mp* *mp* 3

Vc. *nat.* *mp* 3

Db. *mp*

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

ff

p

Large Bass Drum
with medium yarn mallets

p

cry

3

3

3

3

3

3

3

3

109

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *ff* Large Gong with soft yarn mallets *f* Drum Set with drum sticks

Perc. 2 *f* Suspended Cymbal *mp* *ff*

Pno. *ff*

S. *Re - pent!*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

114

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 27, measures 114-116, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba) sections play sustained notes and melodic lines. The percussion (Perc. 1 and 2) provides rhythmic accompaniment with patterns involving triplets and quintuplets. The piano part consists of sustained chords and octaves. The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play sustained notes and melodic lines, with some instruments featuring triplets. The saxophone part is marked with a circled '8' and contains no notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

116

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Tba. *fff*

Perc. 1 *fff* to Glockenspiel

Perc. 2 *fff* to Marimba *p* to Crotales

Pno. *fff* *p*

S. *loco*

Vln. 1 *fff* *f* *p* *f* *loco* *f*

Vln. 2 *fff* *f* *p* *f* *p* *arco* *p*

Vla. *fff* *f* *p* *f* *p* *arco* *p*

Vc. *fff* *f* *p*

Db. *fff* *f*

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

mp

f

p

pizz.

p subito

f

mf

ff

p subito

arco

p

pizz.

p

f

mf

ff

p subito

arco

p

pizz.

p

f

mf

ff

p subito

Much Slower (♩=45)

124

Fl. *pp* *p*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Pno.

S. *p*
Ah Ah

Vln. 1 *mp* *p* *pp*
sul pont. nat.

Vln. 2 *mp* *pp*
arco
sul pont. nat.

Vla. *mp* *pp*
sul pont. nat.

Vc. *mf* *pp*
sul pont. nat.

Db. *mp* *p* *pp*
arco

accel. Much Faster (♩=100)

129

Fl. *mf*

Ob. *p* *mf*

Cl. *mf*

Bsn. *mf* take Contrabassoon

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Glockenspiel

Perc. 2 Crotales *mf*

Pno. *mp* *mf*

S. *f* *ff* Shouted as a warning
Ah A fie-ry brush-stroke in the

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

134 **Tempo Primo** (♩=76)

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp *mp* *pp*

p *mp* *p*

to Vibraphone *mp* *p* Vibraphone

mp *p*

sky. His heart_ was a tar - get, His heart_____ was a tar -

arco *fp* *subito* *pp*

arco *fp* *subito* *pp*

arco *fp* *subito* *pp*

arco *fp* *subito* *pp*

141

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

get and he had sewn gold coins in-to his breast pocket

pp

p

mf

p

p

147

Fl. *p* *f*

Ob. *f*

Cl. *p* *f*

Cbsn. *p* *f* *pp*

Hn. *mp* *f* open

Tpt. *p* *mp* *f* open

Tbn. *p* *f* open

Tba. *pp* *f* open

Perc. 1

Perc. 2

Pno. *mp*

S. *mf* *ff*
His heart was a tar - get.

Vln. 1 *mp* *f* *pp*

Vln. 2 *mp* *f* *pp*

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

Db. *mp* *f* *pp*

154 *rall.*

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *ppp*

Cbsn. take Bassoon *ppp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *p* 3 to Triangle, Large Bass Dr.

Perc. 2 3 to Crotales

Pno. *p*

S. *mp* 3
His heart was a void.

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *pp*

Vc. *p* *ppp*

Db. *p* *ppp*

sul pont.

A Russian Self-Portrait

Forcefully (♩=60)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** Features a triplet of eighth notes (marked *mp*) and a 7-measure rest, followed by a melodic line with a trill and a 3-measure rest.
- Oboe (Ob.):** Features a triplet of eighth notes (marked *mp*) and a 3-measure rest, followed by a melodic line with a 3-measure rest.
- Clarinet (Cl.):** Features a 6-measure rest (marked *mp*) and a melodic line with a 3-measure rest.
- Bassoon (Bsn.):** Features a melodic line starting in the second measure, marked *mp*.
- Horn in F (Horn in F):** Features a melodic line starting in the second measure, marked *mf*.
- Trumpet (Tpt.):** Features a melodic line starting in the second measure, marked *mf*.
- Trombone (Tbn.):** Features a melodic line starting in the second measure, marked *sfzp < mf*.
- Tuba (Tba.):** Features a melodic line starting in the second measure, marked *sfzp < mf*.
- Percussion 1 (Perc. 1):** Includes Triangle, Large Bass Drum, and To Vibraphone.
- Percussion 2 (Perc. 2):** Includes Crotales and To Marimba.
- Piano (Piano):** Features a melodic line with a triplet of eighth notes (marked *mp*) and a 3-measure rest.
- Soprano (Soprano):** Features a melodic line with an 8-measure rest (marked *8va*) and a *loco* marking.
- Violin 1 (Vln. 1):** Features a melodic line with a triplet of eighth notes (marked *p*) and a 3-measure rest, followed by a melodic line with a triplet of eighth notes (marked *f sfzp*) and an 8-measure rest (marked *8va*).
- Violin 2 (Vln. 2):** Features a melodic line with a triplet of eighth notes (marked *p*) and a 3-measure rest, followed by a melodic line with a triplet of eighth notes (marked *f sfzp*) and an 8-measure rest (marked *8va*).
- Viola (Vla.):** Features a melodic line with a *pizz.* marking (marked *f*) and an *arco* marking (marked *p*).
- Violoncello (Vc.):** Features a melodic line with a *pizz.* marking (marked *f*) and an *arco* marking (marked *p*).
- Double Bass (Db.):** Features a melodic line with a *p* marking.

163

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *mf* *ff*

Tpt. *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Vibraphone *mf* *ff* To Large Bass Drum

Marimba *mf* *ff*

Pno. *mf* *p* *ff* *Vigorously*

S. *ff* *Vigorously*

Vln. 1 *loco* *ff* *pizz.*

Vln. 2 *loco* *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff* *pizz.*

Db. *ff* *pizz.*

I draw the shawl a-round my

166

Fl. *pp* (Ab)

Ob.

Cl. *pp* (Ab)

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *mf*

Perc. 2 *mp* *mf*

Pno. *mp* *mf*

S.
arms. There is a waltz play-ing. I am bento-ver the

Vln. 1 *ff* arco pizz.

Vln. 2 *ff* pizz.

Vla. *ff* arco *mp* *sf:pp*

Vc. *ff* arco *sf:pp*

Db. *ff*

170 (tr)

Fl. *take Piccolo* *Piccolo*

Ob. *pp* *p* *p* *mf*

Cl. (tr)

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *to Gong* *f*

Pno.

S. *p Softly* *f*

sew - ing ma - chine. My fing - ers are wax - cold, like tap - ers. —

Vln. 1 *arco* *pp*

Vln. 2 *arco* *pp*

Vla. *mp* *p* *pp* *p*

Vc. *mp* *p* *pp* *p*

Db.

176

Fl. *take Flute* *f* *p* *Flute* *ppp* *take Piccolo*

Ob. *f*

Cl.

Bsn.

Hn. *mute* *p* *p* *p*

Tpt.

Tbn.

Tba.

Perc. 1 *Large Bass Drum to Glockenspiel* *Glockenspiel* *to Drum Set*

Perc. 2 *Gong with soft yarn mallets* *pp* *mp* *to Large Bass Drum*

Pno. *p*

S. *mp* *3* *3* *3* *3* *3*

The nee-dle stops and I am sing-ing.

Vln. 1 *mf* *loco* *p* *3* *3* *3* *mp* *3* *3*

Vln. 2 *mf* *sul pont.* *p* *mp*

Vla. *mf* *sul pont.* *p* *mp*

Vc. *mf* *3* *sul pont.* *mp*

Db. *mf* *p* *arco* *sf-p* *mp*

181

Fl. *mf* *pp*

Ob.

Cl.

Bsn.

Hn. *ppp* *mp* *p*

Tpt.

Tbn.

Tba.

Perc. 1 **Drum Set 7** *pp* *ff* *p*

Perc. 2 **Large Bass Drum to Marimba** *ppp* *p*

Pno.

S. *pp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

187

Fl.

Ob.

Cl.

Bsn.

Hn. *open*

Tpt.

Tbn.

Tba.

Perc. 1 *mf* *mp* *pp* *nat.*

Perc. 2 *f* *p*

Pno.

S. *mf* *Forcefully* *f* *mp*

My arms are pools of lymph, they are drip-ping

Vln. 1 *f* *mp* *p* *arco*

Vln. 2 *f* *mp* *p* *arco*

Vla. *f* *mp* *p* *arco*

Vc. *f* *mp* *p* *arco*

Db. *f* *mp*

190

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Snares off

sfz *pp* *f* *p*

to Timpani

Perc. 2

mp

Pno.

mp

S.

mp *f*

I see the hor-ses com-ing at a gall-op.

Vln. 1

f *pizz.*

Vln. 2

f *pizz.*

Vla.

f *pizz.*

Vc.

f *pizz.*

arco

Db.

p *f*

193

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

f *p*

Timpani

Perc. 2

f *p*

Pno.

S.

mp Lazily

The col-or of my hair, a pa-per bag. The cab-i-nets thick wood

Vln. 1

pp arco sul pont.

Vln. 2

pp arco sul pont.

Vla.

ff

Vc.

ff

Db.

ff

196

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

To Vibraphone

Perc. 2

Pno.

S.

— and news-pa-per clot-ted. Ny-lon pools at my knees.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

pp

p

mp

mf < *f*

mf < *f*

mp

f *p*

mp

f *p*

pizz. nat.

pizz.

p

f *p*

201 **Angrily** (♩=84)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 **Vibraphone** to Drum Set
mp *mf*

Perc. 2 *f*

Pno. *f*

S. *f*
 I kicked and kicked at the church door

Vln. 1 *p* *ff*

Vln. 2 *ff* pizz.

Vla. *ff*

Vc. *ff*

Db. *ff*

Tempo primo (♩=60)

205

Fl. *f* *p* *pp*

Ob. *mf* *f*

Cl. *mf* *f* *p* *ppp*

Bsn. *mf* *f* *p* *ppp*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. 1 *sfzp* *f* Triangle

Perc. 2 *sfzp* *f* *mp*

Pno. *ff* *mp*

S. *mp* 3 3
My name is Man-ya but in the new world they will

Vln. 1 *arco* *p* *f* *p* 3

Vln. 2 *arco* *p* *f* *p*

Vla. *arco* *p* *f* *p*

Vc. *arco* *p* *ppp*

Db. *arco* *p* *ppp*

209

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Suspended Cymbal
scrape with triangle beater

Triangle

f *p*

f *mp* *f* *p* Spoken, suddenly

call me Mar-got, and mygrand-child ren will have long names, names of an-gels

f *pizz.* *f* *p*

f *pizz.* *f* *p*

f *pizz.* *f* *p*

f *pizz.* *f* *p*

f *pizz.* *f* *p*

Slightly Faster, with Determination (♩=92)

212

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

214

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

mf Spoken, as a mother to a child

You pick a fish by its eye. The eye of a

216

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

good fish is clear as a sleep-walk -er's.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

pp

arco 3

pp

6

7

6

6

219

Fl. *sfzpp*

Ob.

Cl. *sfzpp*

Bsn. *sfzpp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno. *mp* *f* *mp*

S.

Vln. 1

Vln. 2

Vla. 6

Vc.

Db.

221

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

mp

ff

mp

arco

Più Mosso (♩=100)

223

Fl. *mp* *f pp* *mp* *pp*

Ob.

Cl.

Bsn.

Hn. *pp* *mp* *mute*

Tpt.

Tbn.

Tba.

Perc. 1 **Drum Set** *f* *pp*

Perc. 2 **Timpani** *f* *pp*

Pno. *f* *pp*

S. *mp* *mf*

I kicked and kicked. I could hear them breath-ing in - side.

Vln. 1 *f* *p* *loco*

Vln. 2 *f* *p*

Vla. *f*

Vc. *f*

Db. *pp*

molto rit. **Largo** (♩=50)

227

Fl. *p*

Ob. *p*

Cl. *pp*

Bsn.

Hn. *pp* open

Tpt. *p* mute *mp* 3 open

Tbn.

Tba.

Perc. 1 to Large Bass Drum

Perc. 2 *pp*

Pno. *mp* (8) loco 8^{va} loco 3

S. *mp* Softly, with building intensity
My face was clay,

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Db. *ppp*

235

Fl. *f* *sf-pp*

Ob. *f*

Cl. *f* *sf-pp*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f* to Vibraphone

Perc. 2

Pno. *mf* *p* *8va* *3* *Ped.*

S. *ff* *mp* Ah Ah

Vln. 1 *f* *3* *3*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* *pp*

Anxiously ($\text{♩} = 100$) rall.

240

Fl. *ppp*

Ob. *tr* *sfzpp* *ppp*

Cl. *(tr)* *ppp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 **Vibraphone** *mf*

Perc. 2 **Marimba** *mf*

Pno. *mf* *8^{va}*

S. *p Sweetly* *mf Angrily*
 My name is Mar-got but call me Ma-ra____ for my life has been made

Vln. 1 *pp* *pizz.* *f* *arco* *sfzpp*

Vln. 2 *p sfzpp* *f* *arco* *sfzpp*

Vla. *f* *arco* *sfzpp*

Vc. *f* *pizz.* *arco* *sfzpp*

Db. *ppp* *f* *arco* *sfzpp*

Very Slowly (♩=50)

245

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

S.

p Spoken sadly
bit-ter

mp Spoken reverently
The need-le stops and I am shak-ing

Vln. 1
sul pont.
sfzp *ppp*

Vln. 2
sul pont.
sfzp *ppp*

Vla.
sul pont.
sfzp *ppp*

Vc.
sul pont.
sfzp *ppp*

Db.
sfzp *ppp*