

THE MOURNING JEWELS

by

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*This piece is dedicated to my dear friend, Teyn Hill*

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## Chapter 1: THE PROCESS

### Discovering a Theme

In the spring semester of 2017, I set a goal for myself to begin writing a piece over the summer. This three month timeline set the precedent for completion of the work by the start of the following semester. The summer began and I found myself without a theme, without an idea, and without the momentum I needed to begin writing. Days passed without any product while I earnestly sought the impetus that would ignite this project. Unexpectedly, inspiration struck me thousands of miles from home.

During that same summer, I was fortunate enough to be a finalist in the inaugural Caritas International Emerging Composers Competition, based in Canterbury, England. This trip presented me with the perfect excuse to spend more time exploring London. During my numerous trips to the UK, I had visited many of the famous museums: the National Gallery, the Natural History Museum, the Science Museum, and the British Museum. However, something in the back of my head kept whispering that the Victoria and Albert Museum (V&A) was not worth visiting and that it had nothing of interest. With my seemingly complete list of London museums exhausted, I finally decided to pay a visit to the V&A. I arrived at the museum one morning during this trip and quickly realized my folly. Within minutes, this museum became my favorite of the London museums.

I moved quickly through the galleries and despite my fleet-footedness, I spent three hours viewing their cultural and anthropological collections. They were saturated with multifaceted bits of history; I moved from sculpture to clothing, from architecture to pottery. A dimly lit corridor, ensconced by glass cases that functioned as walls, opened my eyes in the most unexpected way.



Inside these cases were hundreds of pieces of jewelry, dating from antiquity to present day. Admittedly, I was not particularly interested in them, so I darted past patrons leaning into the glass. Out of the corner of my eye I caught sight of something out of place, something that didn't quite fit. I stopped in front of a completely unattended case, one that was full of jet black pieces of jewelry. This exhibit stood in stark contrast to those pieces in the rest of the gallery, because this exhibit housed the "mourning jewelry."

Made of a deep, black cast iron, these pieces glimmered and reflected the light back into the eye. The brooches, tiaras, pins, bracelets, and necklaces all looked similar, as if someone had taken fine silver and dipped it into black paint. Their beauty was so clearly marred because of this supposed "re-coloring," and they looked nothing like the other pieces of jewelry in the room. The other exhibits intended to beautify, adorn, and illumine, while the mourning jewelry served a different purpose. It acted as a constant reminder of scarring and hardship. However, this truth allows for a qualifier: although they seem bruised and rough, the beauty of their craftsmanship, their gleaming facets, and their ornate intricacies continued to shine through despite their coloring.

I sat down on the closest bench to collect my thoughts. I began to realize that I had stumbled unexpectedly upon the germ that would give life to my composition. I could not help but flirt with the many directions and characters that this piece could embody. I began a mental list of questions: How could the mourning jewelry be personified? What kind of metaphors could be intertwined into the work? Would this piece end in victory or remorse? What kind of texts could I use? I let these ruminations steep for some time, and by the end of my visit to the UK, I realized that the subject for this project had come forward and would be called *The Mourning Jewels*.

## **Texts and Poets**

Following this revelation, I decided that I wanted to collaborate with living poets, preferably current students at Indiana University. I hoped to develop a relationship with a poet who would then create new texts for this project. I was extremely excited about the potential for such a collaboration. I wanted the music to inform the writing and for the poetry to affect the music. I knew that cross-medium works had proved successful in my past, and I sought to replicate the experience for *The Mourning Jewels*.

In January of 2017, I fashioned an email stating my intentions for the project to be sent to prospective collaborators. The website for the creative writing program at IU includes a list of their current M.F.A. students, and I was able to garner a list of email addresses. I sent out emails to fifteen students and I heard back from eight interested poets. Through a bit of small talk, a few of the students decided that our aesthetics would potentially misalign, and therefore withdrew their interest. I was able to schedule three separate interviews with three of the prospective poets.

All three poets proved to be interesting and dynamic. I was inspired when I met with them, as their individual backgrounds were varied and fascinating. As the literary arts function differently than the musical arts, I found their drive contagious. I reflected on the fact that feedback for their art benefits from time. Where a published poem might never receive face-to-face feedback from a reader, musicians are immediately greeted by the praise and criticism of their audiences after a performance. As I became aware of this difference, the poets embodied a sense of wonder and excitement towards creative art that I had lost over the years. I found that their attitudes fueled me and moved me forward.

Because I was so interested in each poet, I decided to evolve my original one-poet plan and instead invite all three to present a separate text. This decision served two purposes: it

allowed for each of them to grow their portfolios and to have their words set to music with an almost guaranteed performance by a large orchestra and chorus. Their colorful and dynamic personalities were sure to permeate their texts and allow me to easily set their words to music. I was interested in having them interact with each other, so they could share ideas around their own sphere of creative expertise. All three poets generously agreed to take on this project.

After describing my experience at the V&A Museum to the poets, I hoped that they would choose some creative way to express the idea of the mourning jewelry. I suggested that something within their works would act as a metaphor for hardship; it could be personified in any way they saw fit. Unfortunately, this idea was wrought in ambiguity and we found ourselves unable to create any sort of narrative. Instead, I presented an arch that painted the journey from hardship towards healing, and this directive gave the poets a better sense of purpose.

I assigned each poet to a movement of the work at random. I offered a prescribed “temperature” for each movement to give their text a foundation. For the first movement, I chose cold. The poet was challenged to embody shades of blue, temperatures of ice and frost, and emotions of hopelessness and unease. For the second movement, I decided upon a temperature of lukewarm. I offered themes of stagnation, neutrality, and the color grey. For the final movement, I chose the words hot, red, hopeful, and glorious. These were the only directions I gave the poets, and I left them to their devices as I patiently awaited their first drafts.

David Watters was the first to deliver. His poem, entitled “Afterwards,” presented a short narrative on the hardship of experiencing a miscarriage. I took the original text and drew some sketches around it. I marked the high points and the low points, and I notated where I intended certain musical events to take place. I shared these musings with David and he gave me the go-ahead to begin writing. A few weeks later, I was able to piece together a rough draft of his piece

with enough musical material to warrant feedback. We scheduled a meeting and I played some harmonic ideas over the text and asked for any input that he might have. Because this process was such a new experience for him, he found it hard to share his reactions. He revealed his enthusiasm quite openly and it was clear that he was very excited to keep everything moving forward. I found that during this meeting it became difficult to share with a non-musician exactly what this project would eventually become. I was unable to help him accurately envision the text setting, because I could not recreate the eventual polyphonic nature of the piece at the piano. I also could not share the colors and exciting orchestrations that I had planned in a way that he could envision, as he only heard my improvisation at the keyboard. Even still, we found our time together to be worthwhile.

I followed a similar meeting structure with Yalie Kamara the poet of “A Healing,” which was also a successful experience for us both. Unfortunately, the poet for the middle movement withdrew close to Christmas of 2017. This unexpected issue led me to confront an unintended problem: I was lacking a poet for the middle movement of *The Mourning Jewels*. I knew I was much too far along in the process to attempt to recruit a new writer and I had to work through my deadline of finishing the piece during January of 2018 in order to submit it for approval that coming April. I recall speaking with my mother about this issue: she believed that there must exist a preexisting text, one that was in the public domain and could be lifted into place. I knew that she was not wrong, but the difficulty remained in discovering such a text. As we continued talking, the possibility emerged for a text-less movement. As soon as she mentioned the idea, I realized it was the most viable option. Not only did it negate my biggest problem, but it perfectly fit the schema of the middle movement!

The middle movement, meant to embody the color grey, then gained a facet within the composition that I did not expect. There could not have been a better feature to exploit than listless choral sounds, woven into the fabric of the orchestra and functioning as its own instrumental section. I was immediately drawn to the potential of the chorus as an extension of the string section, as if writing for a double orchestra. Much later on in the process I inserted a small musical phrase within the piece, “Be still, my soul,” which I will address later in this document. With this new plan in place, I had completed my search for poets and texts, and I ultimately embarked on an unexpected direction in moving forward with *The Mourning Jewels*.

### **Specific Ensemble Requirements**

Although there are no specific ensemble requirements for the doctoral document, I knew that I wanted to follow a particular model. If I followed particular guidelines, then I would be eligible to perform this work as part of my final doctoral recital for the D.M. in choral conducting. I knew that this recital would consist of a large mixed chorus ranging from 80-150 voices and that I would be provided an orchestra, not to exceed 39 players. I was also cognizant of the difficulty level of the choral singing; the University Chorale usually included singers of widely-varied vocal ability. Among its members were non-singers, pianists, composers, guitarists, musicologists and theorists, in addition to undergraduate and graduate students in voice. I had to rewrite the piece in such a way that it would be approachable for the singers and possible to prepare. I focused on writing with limited divisi, being mindful of vocal range and the requirements of tessitura.

With these qualifications in mind, I did not want the premiere of this piece to be its only performance. At a school of music like IU, it would have been easy to include virtuosic orchestral sections with which a community orchestra might struggle. I therefore decided that I

would direct my level of difficulty towards an average-level, large volunteer community chorus, accompanied by an ad-hoc orchestra of semi-professional ability. I wanted to craft a piece that would be attractive and accessible to other choruses and orchestras, so that it could have a potential life of numerous performances, instead of only one.

During my planning, I realized that I should temper my compositional choices, so that only one musical characteristic would dominate the fabric of the score at any one time. For example, if I decided that a section called for harmonic complexity, then the underlying rhythm would not be quite as complex. If I wanted to incorporate a challenging rhythmic figure, then I would couple that with a more simple harmonic framework. With this focus, I would always present an idea that could be easily realized, with my efforts in rehearsal focused on what was needed to convey the particular highlighted element.

### **Score Submission**

In order for this piece to be considered for performance on my final doctoral recital, I was required to submit the full score by April 1, 2018, so that the choral faculty could approve it for performance. My full submission included an explanation of the breadth of the project, the thematic material, the poets' original texts, descriptions of each movement, poet permissions and collaboration agreements, private teacher approval, and a full score. In addition, I needed to complete the piano-vocal score and the instrumental parts by August 15, 2018. If I neglected this milestone, I would have forfeited the performance opportunity.

### **Part Preparation and Piano-Vocal Score**

Between the months of June and August of 2018, I prepared the parts and piano-vocal score. During this process, I discovered that the Finale file housing the full score had a glitch. I was unable to export and edit the instrumental parts, and I had great difficulties in discovering

the underlying issue. Dr. Don Freund, my private composition instructor at the time, was able to determine the source of the problem, but unfortunately he was unable to fix it. Ultimately, I had to do a mass transfer of all the notation into a new file in order to properly prepare the instrumental parts.

In creating the piano-vocal score, I found that the greatest challenge was preparing a piano reduction that honored the orchestration. At times, I had to decide to omit certain idioms (e.g. tremoli, dense voicings, extended techniques) in order to create a playable rendition for the pianist. The opening choral parts were difficult to notate correctly, as the aleatoric material needed to be very clear for the singers to understand. I also used this opportunity to digitally input my conductor markings for rehearsal: breath marks, lifts, phrasing, diction, articulation, and any other special notes. Because I did this work in advance, I was not required to hand-mark a score for duplication by the Performing Ensembles Division of the Jacobs School of Music Library.

### **Performance Preparation**

The rehearsal process for the premiere performance of *The Mourning Jewels* took place from March 4 to April 17, 2019. The choral department provided fifteen choral rehearsals, one orchestral rehearsal, and two full ensemble dress rehearsals. The chorus rehearsals took place on Mondays, Tuesdays, and Thursdays from 2:30 to 3:50 p.m. Each rehearsal usually consisted of a ten-minute choral warm-up, followed by a division of the remaining seventy minutes between *The Mourning Jewels* and the other concert repertoire. As expected, I needed every minute of rehearsal time I had with the chorus. Because of the singers' varied abilities, many sections of my piece required more than an average amount of attention. There were a handful of moments that came effortlessly in rehearsal, and a few others that proved to be unexpectedly difficult.

During the two-hour orchestral rehearsal, I allotted only thirty-five minutes for rehearsal on *The Mourning Jewels*. Unfortunately, this was not enough time, and it became necessary to reallocate rehearsal time from the other pieces in order to get through the work in its entirety, as it was completely new to the ensemble. Luckily, the other pieces programmed for the concert were considered standard repertoire, so they were less challenging for the orchestral players. Because I did not have much time with the instrumentalists, I was constantly seeking nuance in the orchestral playing that I felt I could not achieve, and as time was short, I found myself deciding to leave the most approachable moments in the score unrehearsed.

### **Premiere**

The premiere performance of *The Mourning Jewels* took place at 8:00 p.m. on April 17, 2019 in Auer Hall at the Indiana University Jacobs School of Music. The program was as follows: Benjamin Britten's *Welcome Ode*, Maurice Ravel's *Pavane pour une infante défunte*, *The Mourning Jewels*, Edward Elgar's *Variation IX: Nimrod* from "Enigma," and Aleksandr Borodin's *Polovtsian Dances*. The programming choices were very intentional. Britten's *Ode* acted as an opener: exciting and bombastic. *Pavane pour une infante défunte* set the tone for my work, as it paid homage to the loss of a loved one, a mirror for the implicit meaning of the opening movement of *The Mourning Jewels*. A calm reflection was presented with the *Nimrod* variation, and a triumphant victory closed the concert with the boisterous excerpt from *Prince Igor*.

The concert was well attended by peers, colleagues, professors, and friends. The house was at least two-thirds full, and the energy was palpable. With almost 200 musicians on stage, the presentation of *The Mourning Jewels* was an exciting performance. I was pleased to learn that the chorus was willing to make musical changes up to the very end of the process and apply



them to the performance. Even during their choral warm-up, they were willing to take feedback and apply it quickly. This attention to detail gave the premiere a vibrancy in detail and focus that could have only been cultivated by diligent work and attention.

## **Reception**

*The Mourning Jewels* was met with a surprising amount of positive reception. This feedback manifested in three different parties: the chorus, the orchestra, and the audience. I found that I was met with incredibly sensitive and thoughtful comments from performers and listeners alike. I was approached in person after rehearsals, after the performance, and by digital means following the production. These comments assured me that the message of the piece was potent: that hardship could take the form of whatever the listener decides to apply it to, and use it in a way that helps calm and heal.

The chorus gave positive feedback during the rehearsal process. There were over fifteen composers in the choir, and more than half of them took time to approach me before or after the rehearsals to tell me how interesting the text setting was, or how excited they were to finally hear the orchestration. I found this to be quite edifying for me. A large handful of the orchestral players also approached me to tell me how efficient the musical pacing was, and how colorful and interesting the piece was to play.

The largest amount of satisfaction came in the form of emails, sent from chorus members and audience members alike. Attached are some of the most poignant responses.

- "I don't have the appropriate words to describe how magnificent your piece was. I was touched and inspired by your music. Thank you for doing what you do."
- "I have been going through some hardship of loss the past two weeks and experienced lots of emotional fluctuations that impacted me negatively. Singing your piece was

healing me in some way, and helped me to regain the motivation of pushing myself to be a better and stronger person."

- "An old family friend of mine passed away last summer, and *The Mourning Jewels* was very comforting because I wasn't really able to mourn his death. Thank you."
- "...it is truly a "gem," so to speak, exquisite and magical in its progression and construction with so many extraordinary moments."
- "...your piece was therapeutic and perfect and described exactly how that loss felt. Thank you so, so much."
- "The piece you wrote was stunning on so many levels. It was powerful, well-written, and has left a lasting impact on me. Thank you!"

In the following section, I will go into depth regarding my compositional choices for each of the individual movements within *The Mourning Jewels*.

## Chapter 2: THE PIECE

### I. “Afterwards”

This movement was written between September 11 and October 15, 2017. As David Watters was the first to provide a poem, I started my compositional process with this movement. In the initial stages of the project, I recall the complexity in balancing the level of difficulty I had assigned the chorus with the level of the orchestra. Professor Sven-David Sandström proved to be invaluable during our individual meetings. He commended aspects of artistry that I had not noticed in myself. At the same time, I had individual meetings with Dr. Dominick DiOrio in an attempt to hone some of my choices in orchestration.

David Watter’s depictive text allowed for a myriad of compositional choices. These moments are brought to life by means of a smaller orchestration, a simple harmonic language, and contrasting formal structures. Originally, the poem explicitly mentioned the loss of a baby, but in order to make the traumatic nature of hardship more universal, a few words were replaced with the poet’s approval. We altered some of the text, making it more vague while still retaining the general mood of loss and bereavement. Elements of the piece depict key motives inherent in the experience of a miscarriage: the sopranos and altos sing a lullaby, and the tenors and basses respond with pangs of regret and sorrow, as if a mother and father were in mourning. The piece evolves from a placid, improvisational piano solo into aleatoric whispers that eventually gather into a cluster chord for the first choral entrance. Later, a violin duet is accompanied by pizzicato strings that represent a heartbeat. The movement falls into a stark *a cappella* section that closes with high string harmonics. The movement ends painfully, as the listener is left feeling open, empty, and lonely.

The opening piano solo embodies this emptiness. The musical direction “rapid changes in speed, molto rubato, improvisatory,” allows the performer to present the lines as freely as they desire. One is not meant to perceive a meter in this section and the rapid jumps in tessitura across the keyboard function as a portrayal of the after-effects that follow a traumatic experience. I liken this moment to the stunned feeling after one is hit or slapped, and the stars that might come across one’s vision in recoil. This introduction is followed by a *sotto voce* entrance of the strings, which play a tremolo underneath the aleatoric whispers of the chorus. These whispers represent the voices of questioning, of doubt, and of pain that are a constant reminder at every turn. This motive coalesces into a cluster chord that crescendos into the first grand statement of the piece, “Afterwards, the morning is bitter.”

In the following section, I adjusted the meter into 6/8, which carries the lilt of a lullaby. High string sonorities punctuate the entranced and stunned repetitions of text by the chorus. Here, the text “afterwards” still contains repetitive figures, although they are rhythmically more organized than the aleatoric introduction at the beginning of the movement. Following this section, the accompaniment changes into an eight-bar progression that repeats three times underneath the chorus. The chorus then begins to embody the role of the parents as described earlier, with the sopranos and altos singing a lullaby that begins at measure 42. This lullaby is accompanied by a string quartet, one that compliments the wild change in texture. The tenors and basses present a moment of “wailing,” at measure 50, their version of pain and remorse. As the chorus continues in different orchestrations of the same chordal progression, the entire ensemble takes on a massive crescendo that leads into the climax of this movement. In measure 66, the rhythmic foundation has completely devolved with interjections on all placements of the beat by the chorus. The word “gone” leads the effect of this moment, with all members of the ensemble

presenting a disjunct and unorganized picture of grief. This effect portrays all the emotional pain bottled up in dealing with hardship: disbelief, suffering, and regret.

The following section is a stark contrast to the wailing that came before. The strings, harp, and timpani represent the heartbeat of the baby. This effect slowly dissolves by augmentation, as the space between the pizzicati grows. A violin duet accompanies this effect, acting as an unsettled lullaby variation. The sopranos and altos present a type of tintinnabuli: open, expressionless, and numb. The orchestra discontinues playing, as if the entire backdrop of the scene dissolves into darkness. At the end of the *a cappella* section, the strings reappear with high harmonics, bookended by another appearance of the solo piano. The chorus stumbles through the final line of the poem, “Not even a scrap to be found,” which closes with a heartbeat, three final pizzicati in the strings.

### **“The Grey Bastion”**

Due to the withdrawal of the third poet, the compositional window for the middle movement of the work was delayed. I had not received a poem before my private lessons ceased, and I was set to write the movement without the guiding hand of my composition professor. I began this movement on February 19 and completed it on March 24 of 2018. This movement came effortlessly, and I had the least amount of difficulty organizing my thoughts during the process. This work remained nameless for twenty-nine days, until I was able to reflect on the movement as a whole.

The idea of a bastion, or stronghold, has been paired with the color grey, a color that can be associated with grief, ambiguity, and uncertainty. The journey towards healing begins in this movement with the chorus acting as a section of the orchestra, singing only vowels throughout. Their melodic lines are colored with sorrow while the strings interject with painful, harsh

dissonances. Halfway through the movement, the harmonic language shifts towards a major tonality. A solo horn accompanies the tenors and basses in a hopeful and joyous solo. The first three notes of the hymn tune, “Be Still, My Soul,” a melody from Sibelius’ *Finlandia*, are hinted at within this movement. This musical quotation acts as a precursor to a more complete hymn setting in the final movement. The movement concludes with a stable and gentle tonality, signifying the warm light that might be beyond the mist.

The opening portion of this piece is *a cappella* and distant, with the descending motive of a falling sixteenth-note guiding the ear. This section paints the image of mist and fog spreading over the soundscape. The strings enter with a somber homophonic statement, quoting the opening chords from "When I am laid in earth" from *Dido and Aeneas*. The strings and chorus grow increasingly more harmonically varied, until eventually a solo soprano voice sustains a single note into the silence. This effect is broken by the string section with dissonant chords that foreshadow a change in tone. These chords forecast the turning point of the movement and reveal the moment at which the narrative flips positions from looking backwards into looking forwards. Within the greater arch of *The Mourning Jewels*, the point at which I’ve depicted the change in direction from trauma towards healing takes place in measure 168. Here, I have chosen to score the strings and high voices with a Copland-esque accompanimental figure. The tenors and basses float above this accompaniment and are given a glorious and triumphant melody in duet with the solo horn.

I chose to paint the emotions of glee and bliss through a large orchestral crescendo. This begins with the chorus at measure 188 and is followed by the strings, horns, and chimes. Once the forces reach a dynamic peak, I included the first four notes of the *Finlandia* tune. This parodied melody, set later in the third movement as the crux of the piece, is joyous and

declamatory. However, in *The Grey Bastion*, this tune is barely hinted at in two separate settings as a preamble to the full musical statement. A solo cello closes the movement; it is a calming voice over the repetitions of the opening harmonic and rhythmic motive that ends in a major tonality.

### **“A Healing”**

I composed the movement set to Yalie Kamara’s poem second, between October 25 and December 13 of 2017. Kamara’s poem allows for many musical avenues, and I found myself unsure of how to tie all of my ideas together. For example, I rejected my first iteration of the opening and replaced it with a fanfare. As the orchestration for this movement was the most dense, I paid close attention to issues of balance and texture. I found that Professor Sandström’s greatest lesson emerged during our time together with this movement. He helped me begin to love the music that I wrote, and constantly reminded me that if I did not, it was not worth writing.

The final movement of *The Mourning Jewels* is one of triumph and of hope. The crux of the entire work lies within this text: “The dead only die when the living refuse to sing for them.” I set this particular moment to the tune of *Finlandia*, by Jean Sibelius, still used as a common hymn in present day: “*Be Still, My Soul.*” Although hints of the tune appear in the second movement, it is not until this movement that the complete melody emerges in its entirety. In a way, this approach acts as its own musical topic: it not only gives voice to the most poignant line of text within Kamara’s poem, but it has an underlying message.

Be still, my soul, the Lord is on your side  
Bear patiently the cross of grief or pain  
Leave to thy God to order and provide  
In every change He faithful will remain  
Be still my soul thy best, thy heavenly friend.  
Through thorny ways leads to a joyful end.

The movement begins with a ceremonious and victorious brass fanfare. This is the first time (before edits were made) within the piece that the brass join the horns. The chorus enters with a forte declamation: “We pray for you to return.” In this sense, “you” takes on a double meaning. Within the poem, Kamara is reflecting on the passing of her grandmother. This hardship was her mourning jewel. Within the greater context of the piece, “you” represents peace and tranquility, as if the original trauma had caused it to leave.

The orchestral texture lessens and transitions the listener into a new section, with the italicized text of the poem functioning as a “prayer.” I then score the text as an octavo-style orchestration utilizing only the piano and voices. The strings quietly join the texture with bursts of pizzicati to compliment the “silver Polaris dots.” The orchestra then joins with a forte exclamation that includes bell tones and sweeping scales. I then present a solemn reflection on the word “loss.” This moment is the final point in the work that attempts to portray any sense of trauma.

A gentle humming begins the setting of the *Finlandia* tune. I include the chimes and strings with the voices as they sing the most poignant text of the entire work: “the dead only die when the living refuse to sing for them.” The closing 12/8 section is led by our protagonist, the piano, with a rapid sixteenth-note passage. The strings join the piano with random bird-like entrances that drive forwards into an ostinato bass-line, one that repeats in two measure phrases. Throughout these ostinato repetitions, I slowly add more instruments to the texture. While the tenors and sopranos present the last portions of text in the poem, the altos and basses chant the prayer from earlier. One final brass fanfare closes the section and moves into a triumphant



orchestral interlude. The full orchestral forces then bolster the chorus during the final text of the poem, “the jewel of a final breath.”

### **Revisions, Rewrites, and Edits**

I have collected the post-performance edits of *The Mourning Jewels* and placed them into three separate lists. These lists contain edits of different procedures taken to improve the overall work: error correction, stylistic changes, and rewrites. These three categories encapsulate all of the choices that I made upon spending time in rehearsal and performance with both choristers and instrumentalists. Apart from this I made two main adjustments to the entire piece. The first is an orchestral modification. I decided that I would like to include more wind instruments in the first and third movements. The second adjustment is the rewriting and revisiting of compositional moments in the original edition that I was never satisfied with.

Above all else, I realized that I did not use the instrumentation I had chosen to its full potential. I felt as though the winds in particular were not used to their full extent, and that I could bolster the piece by including them in more sections of the work. I made the most changes in the first movement, as this portion of the work now includes more woodwind and brass moments than the premiere. I believe that this change elevates the overall texture and strengthens the moments that were originally devoid of these particular orchestral colors.

When I compose, I am often led by my gut. Unfortunately, in the original version of *The Mourning Jewels*, there were a few moments that always felt unsettled. These moments made me feel like they were not completed, and that there was still editing to be done to allow each instance to live as I intended. The changes that have been made in the final version have completely cut out that feeling, and I can now say that the piece flows exactly as I had hoped. The three categories of edits can be seen in the following tables.

**Table 1.1. Error Corrections**

<b>Movement Number, Measure Number</b>	<b>Changes Made</b>	<b>Description</b>
I, 17	Alto line stem direction corrected, engraving errors present	
I, 42	V1 note from B to C	
I, 66	Alto note length shortened	Allowed for a breath to be taken
II, 161	Added fermatas to rests	
II, 176	Removed decrescendo in Violin	
III, 336-337	Added fermatas	

**Table 1.2 Stylistic Changes**

<b>Measure Number</b>	<b>Changes Made</b>	<b>Description</b>
I, 15-19	Added woodwind support	Thickened the texture, allowed the gradual growth of the crescendo to be more full - woodwinds in particular to blend with voices
I, 18-19	Added brass sting	Utilizing the brass more, precursor to the word “bitter”
I, 15-18	Added timpani roll	Elevates the crescendo in tandem with woodwinds
I, 19-21	Baritone line omitted, bass line unison up 1 octave	This voicing was poor, as the original bass 2 was too low in tessitura to cut through

I, 20-21	Deleted piano part	Unnecessary, did not cut through in performance
I, 20-21	Choral rhythm, text rhythm	Edited from original which lined up rhythmically to the strings - this new setting hints at the two against three feel that is present later on
I, 21	Brass addition	Including the winds more frequently
I, 22	Clarinet addition	
I, 22-25	Flute addition	
I, 24	V2 change	Doubling V1
I, 24	Tenuti on cello/bass	Articulation marking was asked for in rehearsal
I, 29	Added con sordino, V1, V2, Vla	
I, 29-35	Bassoon	Added colla parte
I, 25-33	Added timpani pulse	Stylistic choice, precursor to the middle of the first movement
I, 27-35	Trumpet cup mute addition	Stylistic choice, reflected the tone and mood
I, 27-33	Flute, clarinet addition	
I, 34-35	Alto to tenor, changed s2	The voicing here did not work
I, 35-38	Added brass	Again, elevates the crescendo
I, 36	Chorus rhythm	Changed from two eighth note pickups
I, 38-39	Flute motif	Stylistic text painting addition
I, 35-37	Clarinet addition	Increase of crescendo
I, 56-57	Added brass bell tones	
I, 57	SA added subito piano	Articulation from rehearsals
I, 58	Subito piano added to choral parts	Articulation from rehearsals
I, 62-64	Brass and woodwinds colla	

	parte addition	
I, 73	Winds addition	
I, 87	Deleted viola pizzicato	
I, 114-115	Timpani addition	
II, 149	Crescendo added to T/B	
II, 157	Crescendo added to STB	
II, 177-179	Horn solo edit	Changed in rehearsal for premiere
II, 182-183	Extension of violin sustain	
II, 187	Tenor modified to 'oo' on downbeat	
II, 196	Breath mark added to strings	
II, 206-207	Tremolo added to cello/bass	
II, 223-230	Added horn doubling of chorus	With the change in the chorus text, this complemented the new setting
II, 223-230	Edited chorus text	
II, 246	Revoicing of SA	The new voicing allowed for better tuning in performance
II, 246	Change from "mm" to "ng"	"mm" happened to be too loud
III, 249	Changed voicing, added bassoon + clarinet, changed articulation to fp + cresc	
III, 251	Added clarinet and bassoon	
III, 256*-261	Rewrote high strings	
III, 262-264	Violin 2 up the octave	The lower octave was unheard in performance
III, 268-269	Brass sustain extended, added	

	forte piano	
III, 273	Chorus from quarter to half	The original sustain sounded like an error
III, 273-278	Added low strings colla parte	Intonation assistance
III, 291-292	Deleted v2 entrance	
III, 292-293	Moved viola down to Eb	
III, 298-306	Added woodwinds colla parte	
III, 308-311	Added flute doubling of violins	
III, 338	Added timpani roll on low d	In order to provide more depth to this moment
III, 340	Changed V1 dynamic to mp	
III, 373-378	Soprano line doubled in tenor	This choice was made in rehearsal - the text was too jumbled against the chanting of the altos and basses
III, 370	Dotted half note changed to dotted quarter	
III, 382	Added tremolo to timpani	
III, 373-378	Doubled soprano line in tenor, was too much going on	
III, 378	Edited the last D in V1 part before beat 4 up an octave for facility	

\*measure from here to end do not match original performance score because of edits

**Table 1.3 Rewrites**

<b>Measure Number</b>	<b>Changes Made</b>	<b>Description</b>
I, 19	Deleted string accompaniment	I was never pleased with the original writing, so I replaced it with the brass crescendo
I, 21	Edited violin writing, changed voicing	Seemed trite, rhythm in 21 was never good

I, 22-24	String rewrite	Edited from original, was never pleased with these three bars
I, 25-33	Piano change	Was not satisfied with initial writing
I, 42-49	Harp rewrite	Another moment that I was never satisfied with
II, 203-204	String rewrite	Was never satisfied with this moment, rewrote
III, 256*-57	Deleted	Was not pleased with this transition
III, 268	Deleted strings	Found this to be extraneous
III, 270-273	Rewrote brass/wwd, deleted strings	This section needed to be reorchestrated
III, 312-313	Deleted strings beats 4 into next bar	Was never pleased with this moment
III, 363-378	New orchestration	This portion has been heavily reorchestrated, with a 6 bar insertion within the ostinato. This choice was made because the buildup into letter V in the original felt rushed.

\*measure from here to end do not match original performance score because of edits

## Chapter 3: THE PRODUCT

### Reflections

The process of creating, rehearsing, and performing my own work was positive, and I was ultimately pleased with the final product. Since the premiere, I've been able to parse out a few areas that could have been executed differently. One in particular would be that the greatest hindrance in preparing *The Mourning Jewel's* first performance was the lack of time devoted to orchestral rehearsal. I mentioned earlier that I was unable to obtain a level of nuance that I was seeking in the orchestra because of our limited time together. Even though I had specifically made compositional choices that were aimed at the skill level of an amateur orchestra, it became apparent that a single forty-minute time-slot in rehearsal was not enough to bring the level of playing up to where I had hoped. Even so, the performance was still captivating.

I was pleased to discover that a few musical moments turned out to be even more effective than I had anticipated. The final portion of the third movement, when the meter transitions into 12/8, presented itself exactly the way I had intended. This evaluation is worth noting because the bird-like string writing in this section carried the possibility of sounding messy and disjunct. In performance, this section proved to possess an atmospheric effect, one that paired well with the bass ostinato.

I also took a risk in the first movement at measure 75, when all of the strings are playing pizzicati in tandem with the harp and timpani. For the most part, this texture was cohesive and executed well with little error, despite the difficulty of synchronizing over twenty plucked strings at once. The heartbeat effect that I was after was delivered well. I experienced the same sort of

satisfaction in hearing the chorus speak in aleatoric whispers at the opening of the piece; I knew that my intended soundscape would be conveyed as I had hoped.

In most of my music, I have tried to bring the cinematic elements of film score and the lush harmonies of the romantics into my compositional voice. It has become apparent to me during my schooling that the presentation and reception of new music can be vicious, and I've observed that there is currently an immutable collection of "art music" being composed by students and academics. I've seen that concert goers are more and more turned off by this style of composition, and unfortunately this is due to both musical and textual content. This has led me to attempt to pair text and musical style in a way that the concert goer AND the academic can enjoy. I have found that a text with a universal message, as opposed to a specific message, often translates effortlessly to an audience. In this case, the story of trauma and healing is one that is applicable to all and can somehow take on a different mantle for each listener. This text and setting does not grab and bite in the same way as some other contemporary texts do; but instead, it allows the listener to insert their own story into the musical fabric. In regards to musical style, I have chosen to exploit rich harmony, singable melodies, and exciting cinematic moments.

*The Mourning Jewels* did not possess any sort of dedication in its original form. In the fall of 2018, just a few months before rehearsals began in the spring of 2019, one of my closest friends died unexpectedly from sickness. I heard that he had fallen ill through one of our friends, and within five days, he was gone. Tevyn Hill was one of the kindest tenors I've ever known, and he saw me through some of my most difficult times. Though *The Mourning Jewels* was written before this traumatic experience, Tevyn's passing gave it a whole new meaning for me, especially since he himself was a singer. The line of text from the third movement, "the dead



only die when the living refuse to sing for them,” has an entirely new meaning for me now. This piece is dedicated to him and the memory of our time together.

### **A Synthesis of Skills**

In choosing to produce a piece of music as the fulfillment of the doctoral requirement instead of writing a larger prose document, I have observed a number of valuable outcomes. I came to realize that the competencies required by a conductor are highlighted perfectly in this type of project. The skills that we utilize in perpetuating the success of a piece include: choices of forces based on pre-arranged requirements, selection of repertoire based on skill level of the ensemble, programming, detailed rehearsal planning, new music advocacy, balance of vocal/instrumental forces, concert management, recruiting, advanced engraving skills, part preparation, and promotion and marketing.

Unlike a prose document, this project has been a real-time synthesis of the tools listed above, with a tangible product presented in its finality. The piece itself can be scrutinized, looked over with a fine-toothed comb, and given criticism, but regardless of the subjective analysis of new music, the objective facts remain. The project was an overwhelming success, one that ticked off the boxes of everything listed above. The creation and presentation of *The Mourning Jewels* has allowed me to showcase years of influence and growth during my graduate studies. The preparation, care, and attention given to this project is exactly what is needed in the professional field, and I was glad for the opportunity to try it in a “safe” setting, one with funding, mentor support, and abundant resources.

A conductor must be a consummate musician, drawing from all areas of musical training. This project has called for the utilization of these traits in many different ways. I observed that my experience as an instrumentalist came into play, helping me make compositional choices for

the members of the orchestra. I found ease in presenting the choral writing as idiomatically appropriate because of my experience as a solo and choral singer. I made compositional choices that elevated the harmonic language of the piece as a result of my training as a theorist. I was able to make the most equitable choices in preparing the piece for performance because of my in-depth research and study in music history and score preparation of 21st century works. I was able to make the most qualified decisions possible due to the synthesis of these proficiencies. I found this venture to be the most valuable application of all the skills I possess as a final capstone project for nine years of collegiate music practice.

### **Hope for the Future**

Interestingly enough, throughout this process, I have heard the same comment about this piece from numerous people: there are not enough “short” choral/orchestral works in the classical canon, specifically with a tame orchestration. Even in planning the concert that *The Mourning Jewels* was included on, I found it difficult to fill the remaining thirty minutes of music. The pieces from the classical canon that possess a twelve to twenty-minute duration are few, and are sometimes unapproachable due to their hefty and varied orchestrations, choral divisi, or general difficulty.

Pieces of music that would match the length of *The Mourning Jewels* can be placed easily into the symphonic programming model. One might imagine that in a concert that utilizes a symphonic chorus, the program would call for one hour-long work in the first or second half of the program, and perhaps two smaller works on the other half. It seems a tragedy for the chorus to only be used for the larger work. If they are called to be present, why not have them sing? This claim leads us back to the words I have heard from colleagues and performers alike: that the repertoire could use more pieces that follow a similar model of length and orchestration.

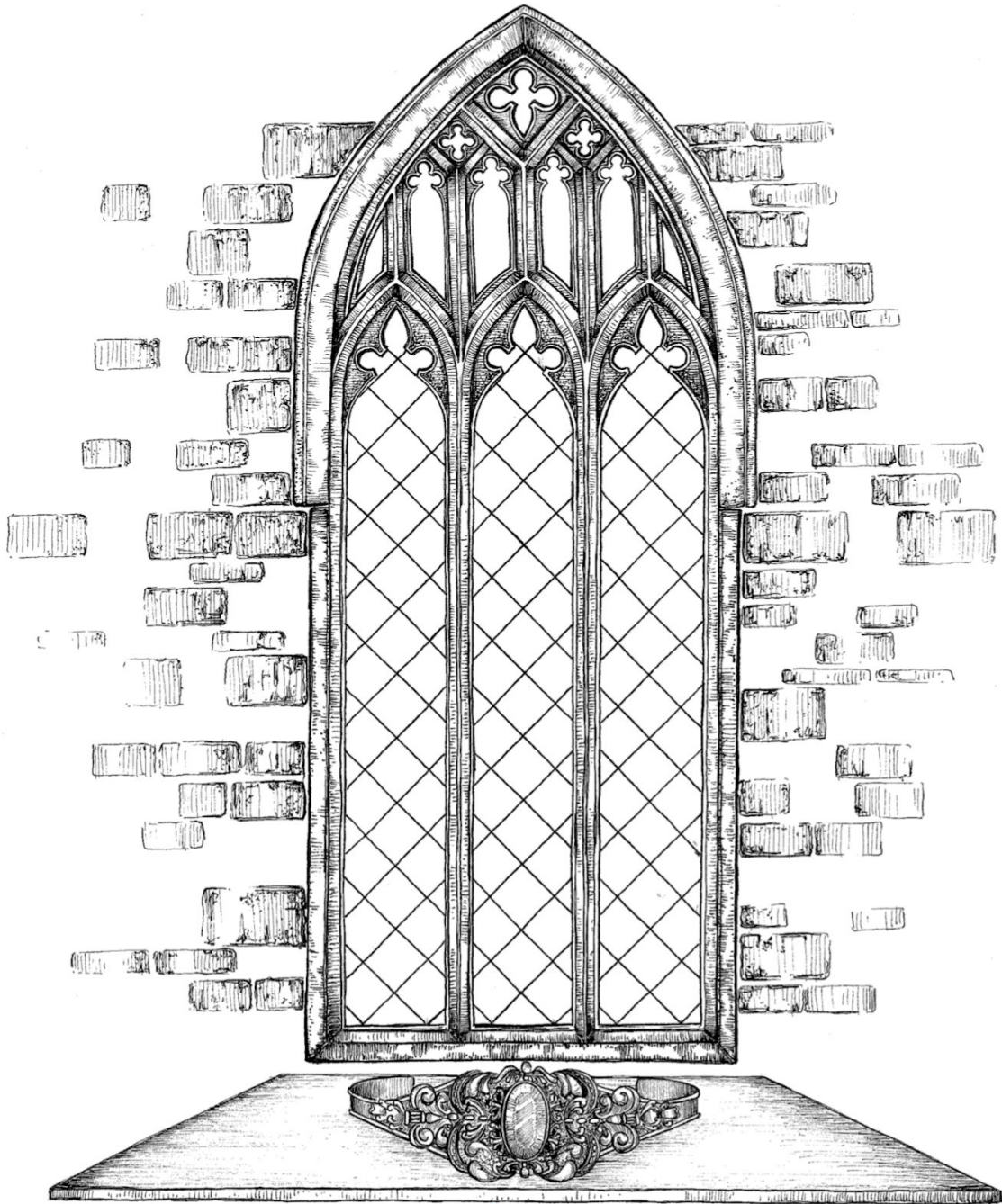
I hope to amend this claim by creating works that fit within the model of *The Mourning Jewels*. The pieces would utilize a standardized orchestral ensemble that does not require an overwhelming addition of extra instrumentalists. The difficulty of the choral writing would be intermediate to early-advanced, in order to allow the piece to be learned with facility. Lastly, the piece would garner interest in its approachability towards all listeners both with regard to its musical and thematic content.

From the beginning of this project, I had intended *The Mourning Jewels* to be a piece that is easily prepared and performed. I had also hoped that my settings of the poems would be approachable and meaningful. Due to the feedback from both the student performers and audience, while being contrasted against my personal evaluation, I believe that I met my goals and produced a piece of music that is representative of my abilities as a conductor and composer

## **Appendix 1: THE MOURNING JEWELS SCORE**

# The Mourning Jewels

*for chorus and orchestra*



Music by Sam Ritter

Poetry by David Watters and Yalie Kamara

# Instrumentation

2 Flutes  
2 Clarinets  
2 Bassoons

2 Horns  
2 Trumpets  
2 Trombones  
1 Tuba

Timpani  
Chimes

Harp  
Piano

Strings

SATB Chorus

Score is transposed.

Duration: ca. 20"

# Poetry

## “Afterwards”

Afterwards, the morning is bitter.  
Afterwards, dead leaves, wind, and the uncaring sky.  
The light gone suddenly from the world.  
Afterwards there is nothing,  
Not even a scrap to be found.

-David Watters

## Be still, my soul.

-Public domain

## “A Healing”

We pray for you to return  
in a knot of delight.

We say:

*Be silver Polaris dots,  
dancing at the sides of our eyes,  
velvet whispers guiding pulse,  
and honey smoothing  
over the tremulous voice of loss.  
Be the surprise air that dances through grief's gills.*

The dead only die when the living  
refuse to sing for them.

We bend the iron of time until  
you are here.  
We sift your light through  
the jewel of a final breath.

-Yalie Kamara

Transposed Score

In Memory of Teyn Hill

# The Mourning Jewels

for chorus and orchestra

## I. Afterwards

Sam Ritter

Text by David Watters and Yalie Kamara

**Improvisationally**  
♩ = 52

Flute 1, 2  
Clarinet in B $\flat$ , 1, 2  
Bassoon 1, 2  
Horn in F 1, 2  
Trumpet in B $\flat$  1, 2  
Trombone 1, 2  
Tuba  
Timpani  
Chimes  
Harp  
Piano  
*rapid changes in speed, molto rubato*  
*pp*  
*p*  
Soprano  
Alto  
Tenor  
Bass  
**Improvisationally**  
♩ = 52  
Violin I  
Violin II  
Viola  
Cello  
Contrabass



Slowly, in time A  
 (c. ♩ = 52)

Fl. 1, 2

B♭-Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

8 9 10 11 12 13

**B**

Fl. 1, 2 *pp* *f*

B♭ Cl. 1, 2 *pp* *f*

Bsn. 1, 2 *pp* *f*

Hn. 1, 2 *fp* *f*

Tpt. 1, 2 *fp* *f*

Tbn. 1, 2 *fp* *f*

Tuba *fp* *f*

Timp. *soft mallets* *pp* *f* *fp*

Chm.

Hp.

Pno.

S. *p* *f* Af - ter - wards, af - ter - wards, the mor - ning-is bit - ter.

A. *p* *f* Af - ter - wards, af - ter - wards, the mor - ning-is bit - ter.

T. *p* *f* Af - ter - wards, af - ter - wards, af - ter - wards, af - ter - wards, the mor - ning-is bit - ter.

B. *p* *f* Af - ter - wards, af - ter - wards, af - ter - wards, the mor - ning-is bit - ter.

**B**

V. I *f* *ff* Div.

V. II *f* *ff* Div.

Vla. *sempre pp* *f* *ff*

Vc. *sempre pp* *f* *ff*

D.B. *f* *ff*

14 15 16 17 18 19 20 21

**Mysterious, distant** C ♩ = 60

Fl. 1, 2 *pp* *rit.* *pp* *pp*

B♭-Cl. 1, 2 *ai* *cantabile* *p* *pp*

Bsn. 1, 2 *mp* *espress.* *mp*

Hrn. 1, 2

Tpt. 1, 2 *solo, cup mute* *mf*

Tbn. 1, 2

Tuba

Timp. *pp*

Chm.

Hp. *mp*

Pno. *mf* *mf*

S. *mp* af - ter - wards, \_\_\_\_\_ af - ter - wards, \_\_\_\_\_

A. *mp* af - ter - wards, \_\_\_\_\_ af - ter - wards, \_\_\_\_\_

T. *mp* af - ter - wards, \_\_\_\_\_ dead \_\_\_\_ leaves, \_\_\_\_\_

B. *mp* af - ter - wards, \_\_\_\_\_ dead \_\_\_\_ leaves, \_\_\_\_\_

**Mysterious, distant** C ♩ = 60

V. I. *p* *pp* *Con sord.* *pp* *mf* *pp*

V. II. *p* *pp* *Con sord.* *pp* *mf* *pp*

Vla. *pp* *pp* *Con sord.* *pp* *mf* *pp*

Vc. *p* *pp* *p* *pp* *mf* *pp*

D.B. *pp* *mf* *pp*

22 23 *mp* *pp* 24 25 26 *p* 27 28 29 30 31

Fl. 1, 2  
 Fl. 2  
 B♭-Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S  
 A  
 T  
 B  
 V. I  
 V. II  
 Vla.  
 Vc.  
 D.B.

af - ter - wards, \_\_\_\_\_ af - ter - wards, \_\_\_\_\_ and the un - car - ing sky \_\_\_\_\_  
 af - ter - wards, dead \_ leaves, \_\_\_\_\_ dead leaves, wind, \_\_\_\_\_ and the un - car - ing - sky \_\_\_\_\_  
 dead \_ leaves, \_\_\_\_\_ dead leaves, wind, \_\_\_\_\_ and the un - car - ing - sky \_\_\_\_\_  
 af - ter - wards, \_\_\_\_\_ dead leaves, \_\_\_\_\_ and the un - car - ing sky \_\_\_\_\_

32 33 34 35 36 37 38 39 40 41

**D** *a tempo*

Fl. 1, 2 *al*  
*p* *mf* *mf*

B♭ Cl. 1, 2 *al*  
*p* *mf* *mf*

Bsn. 1, 2

Hr. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp. *mf*

Pno.

S  
The light gone sud - den - ly from this world  
*p* *mp* *mf*

A  
The light gone sud - den - ly from this world  
*p* *mp* *mf*

T

B

**D** *a tempo*

V. I *solo*  
*p* *mp* *mf* *mp* *simile*

V. II

Vla. *solo*  
*p* *mp* *mf* *mp* *simile*

Vc. *solo*  
*p* *mf*

D.B. *solo*  
*p* *mf*

42 43 44 45 46 47 48 49

Fl. 1, 2 *al*  
*p* *mp* *mf* *mf*

B. Cl. 1, 2 *p* *mf*

Bsn. 1, 2 *p* *mf*

Hn. 1, 2 *fp* *fp* *al*

Tpt. 1, 2 *fp* *fp*

Tbn. 1, 2 *fp* *fp* *al*

Tuba *fp*

Timp.

Chm.

Hp.

Pno.

S. *mp* *fp*  
the light gone, gone,

A. *mp* *fp*  
the light gone, gone,

T. *mf* *mp* *fp* *fp*  
The light gone, the light gone, the light gone, gone,

B. *mf* *mp* *fp* *fp*  
The light gone, the light gone, the light gone, gone, gone,

V. I. *tutti* *mp* *simile*

V. II. *p*

Vla. *tutti* *mp*

Vc. *express.* *tutti* *mf* *mf* *f* *mf*

D.B. *tutti* *p*

50 51 52 53 54 55 56 57

**E** *accel.*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S  
*subito p*  
 the light gone, the light gone, the light gone, the light gone, sud - den - ly from this

A  
*subito p*  
 the light gone, the light gone, the light gone, the light gone, sud - den - ly from this

T  
*p*  
 the light gone, the light gone, the light the light gone, sud - den - ly from this

B  
*p*  
 the light gone, the light gone, the light the light gone, sud - den - ly from this

**E** *accel.*

V. I  
*mf* *mf* *f* *f* *f*

V. II  
*mf* *mf* *f* *f* *f*

Vla.  
*p* *cresc.*

Vc.  
*p* *cresc.*

D.B.  
*p* *cresc.*

58 59 60 61 62 63

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

*ff*

S  
world, this world \_\_\_\_\_ *f* gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone,

A  
world, this world \_\_\_\_\_ *f* gone, \_\_\_\_\_ gone, \_\_\_\_\_

T  
world, this world \_\_\_\_\_ *f* gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_

B  
world this world \_\_\_\_\_ *f* gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_

V. I

V. II

Vla.

Vc.

D.B.

64 65 66 67 68



Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S  
 A  
 T  
 B  
 V. I  
 V. II  
 Vla.  
 Vc.  
 D.B.

gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone.  
 gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone.  
 gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone.  
 gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone.

69 70 71 72 73 74

Like a Heartbeat

F

♩ = 72

Fl. 1, 2  
B. Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Tpt. 1, 2  
Tbn. 1, 2  
Tuba  
Timp.  
Chm.  
Hp.  
Pno.  
S.  
A.  
T.  
B.

F

Like a Heartbeat

♩ = 72

V. I solo  
V. II solo  
V. I  
V. II  
Vla.  
Vc.  
D.B.

Fl. 1, 2  
 B. Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S  
 A  
 T  
 B  
 V. solo I  
 V. solo II  
 V. I  
 V. II  
 Vla.  
 Vc.  
 D.B.

*mf* *empy, unexpressive*  
 Af - ter - wards there is no - thing, there is no - thing, there is no - thing.

*mf* *empy, unexpressive*  
 Af - ter - wards there is no - thing, there is no - thing, there is no - thing.

*pp*  
 mm

*pp*  
 mm

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

*p* *pp*

*p* *pp*

*p* *pp*

*arco* *pizz.*  
*mp* *pp*

87 88 89 90 91 92 93 94

*rit.* *a tempo*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

95      96      97      98      99      100      101

45

Distant

G  $\text{♩} = 40$

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

*ped ad lib.*

*p*

*mf mel.*

*pp*

S.

A.

T.

B.

Not e - ven\_\_

Not e - ven\_\_

Not e - ven\_\_

Not e - ven\_\_

Distant

G  $\text{♩} = 40$

V. I

V. II

Vla.

Vc.

D.B.

*arco*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*arco*

*pp*

*arco*

*pp*

*arco*

*pp*

102 103 104 105 106 107 108

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.  
 V. I.  
 V. II.  
 Vla.  
 Vc.  
 D.B.

a scrap to to be to be be found.  
 a scrap to to be to be be found.  
 a scrap to to be to be be found.  
 a scrap to to be to be be found.

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

109 110 111 112 113 114 115

## II. The Grey Bastion

**Veiled**  
♩ = 60

Horn in F 1, 2  
Chimes  
Piano  
Soprano  
Alto  
Tenor  
Bass

116 117 118 119 120 121 122 123 124

**Veiled**  
♩ = 60

Violin I  
Violin II  
Viola  
Cello  
Contrabass

S  
A  
T  
B

125 126 127 128 129 130 131 132

S *p*  
oh oo

A  
oh oh oo

T *mf* *p* *mf* *mp* *mf* *p*  
oh oh oh oo

B *p* *>*  
oo

133 134 135 oo 136 137 138 139 140



A little more motion

**H** ♩ = 72

S *pp* *p* *mf*  
mm oo oh oh oh oo

A *pp* *p* *mf*  
mm oo oh oh oo

T *pp* *p* *mf*  
mm oo oh oh oo

B *pp* *p* *mf*  
mm oo oh oh oo

A little more motion

**H** ♩ = 72

V. I *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.*

V. II *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.*

Vla. *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.*

Vc. *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.*

D.B. *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.* *pp* *mp* *n.*

141 142 143 144 145 146 147 148 149 150 151



*pp* *n.* **I** *pp* *mp* *mf* *f*  
 S oh oh oh oh ah  
*pp* *n.* *pp* *mp* *mf* *f*  
 A oh oh oh oh ah  
*pp* *n.* *pp* *mp* *mf* *f*  
 T oh ah  
*pp* *n.* *pp* *mp* *mf* *f*  
 B oh oh oh ah  
**I**  
*p* *mp* *pp* *mp* *mf* *f*  
 V. I  
*p* *mp* *pp* *mp* *mf* *f*  
 V. II  
*p* *mp* *pp* *mp* *mf* *f*  
 Vla.  
*p* *mp* *pp* *mp* *mf* *f*  
 Vc.  
*p* *mp* *pp* *mp* *mf* *f*  
 D.B.  
 152 153 154 155 156 157 158

*mf* *solo* *mf* *ah*  
 S *mp* *n.*  
 oh  
*mf* *mp* *n.*  
 A oh  
*mf* *mp* *n.*  
 T oh oh  
*mf* *mp* *n.*  
 B oh oh  
*mf* *mp* *p* *ff* *f* *mf* *p*  
 V. I  
*mf* *mp* *mf* *ff* *f* *mf* *p*  
 V. II  
*mf* *mp* *mf* *ff* *f* *mf* *p*  
 Vla.  
*mf* *mp* *mf* *ff* *f* *mf* *p*  
 Vc.  
*mf* *mp* *mf* *ff* *f* *mf* *p*  
 D.B.  
 159 160 161 162 163 164 165 166 167

More present

**J** ♩ = 60

Hn. I, 2  
S  
A  
T  
B

ai  
mf f p mf mp p  
pp  
mf mp mf mp  
mf mp mf mp  
oh oh oh  
mf f mp mf f mp  
oh oh oh

More present

**J** ♩ = 60

V. I  
V. II  
Vla.  
Vc.  
D.B.

pp mf pp mf  
pp mf pp mf  
pp mf p mf  
pp mf p  
pp mf p

168 169 170 171 172 173 174 175 176

Hn. I, 2  
S  
A  
T  
B  
V. I  
V. II  
Vla.  
Vc.  
D.B.

mf mp mp mf mp p mf  
mf mp mf mp pp  
mf mp mf mp pp  
mp mf mp p mp  
mp mf mp p mp  
mf p p fp fp  
mf p p fp fp

177 178 179 180 181 182 183

**Gaining Energy**  
♩ = 80

**K** *poco accel.*

Hn. I, 2 *f* *mp*

S *pp* oo oh oo oh oo oh

A *mf* *f* *mp* *p* *pp* oo oh oo oh oo oh

T *mf* *f* *mp* *p* *pp* oh ah oh oo oo

B *mf* *f* *mp* *p* *pp* oh ah oh oo oo

**Gaining Energy**  
♩ = 80

**K** *poco accel.*

V. I *espress. mf* *f* *mf* *pp*

V. II *espress. mf* *f* *mf* *pp*

Vla. *mf* *f* *mp* *p* *pp*

Vc. *f* *pp*

D.B. *f* *pp*

184 185 186 187 188 189 190 191

**L** *a tempo*

Hn. I, 2 *mf*

Chm. *f*

S *mf* oo oh oh ah oh ah ah

A *mf* oo oh oh ah oh ah ah ah

T *pp* oh oh oh ah dah dah dah dah dah dah dah

B *mf* *pp* oh oh oh ah ah

**L** *a tempo*

V. I *p* *f*

V. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

192 193 194 195 196 197 198 199

Hn. 1, 2  
Chm.  
S  
A  
T  
B  
V. I  
V. II  
Vla.  
Vc.  
D.B.

200 *mp* 201 *f* 202 *f* 203 *f* 204 *f* 205 *ff*

M  $\text{♩} = 120$

Hn. 1, 2  
Chm.  
S  
A  
T  
B

ah doo doo doo doo doh doh doh doh doh  
ah doo doo doo doh doh doh  
ah doo doo doo doh doh doh doh doh doh  
ah doo doo doo doh doh doh

M  $\text{♩} = 120$

V. I  
V. II  
Vla.  
Vc.  
D.B.

206 *f* 207 208 209 *mp* 210 *mf* 211 212 *mf* 213 214

Hn. I, 2 *mp* *ff* *mp* *al*

Chm.

S. *ff* *mp*  
doh doh doh dah dah dah dah Be

A. *ff* *mp*  
doh doh doh dah dah dah dah Be

T. *ff* *mp*  
doh doh doh dah dah dah dah Be

B. *ff* *mp*  
doh doh doh dah dah dah dah Be

$\text{♩} = 76$  [N]

V. I. *f* *ff* *sfz < ff* *pp*

V. II. *f* *ff* *sfz < ff* *pp*

Vla. *f* *ff* *sfz < ff* *pp*

Vc. *f* *ff* *sfz < ff* *pp* *mp* *pp*

D.B. *f* *ff* *sfz < ff* *pp*

215 216 217 218 219 220 221 222 223

Hn. I, 2 *p* *pp* *mf*

Chm. *p*

S. *p* *pp* *mf*  
still, be still, be still my soul. oh

A. *p* *pp* *mf*  
still, be still, be still my soul. oh

T. *p* *pp* *mf*  
still, be still, be still my soul. oh

B. *p* *pp* *mf*  
still, be still, be still my soul. oh

V. I. *mf* *p* *mp* *pp* *mf* *p* *mp* *pp* *mp*

V. II. *mf* *p* *mp* *pp* *mf* *p* *mp* *pp* *mp*

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

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

D.B. *mf* *p* *mp* *pp* *mf* *p* *mp* *pp* *p* *mp*

224 225 226 227 228 229 230 231 232 233

Pno. *mf* *slow roll* *mf* *mp* *slow roll*  
*Ped.*  
 S *n.* *mp* *n.* *p*  
 A *n.* *mp* *n.* *p*  
 T *n.* *mp* *n.* *p*  
 B *n.* *mp* *n.* *p*  
 V.I *p* *n.* *mp* *p* *n.* *mp* *pp* *n.* *pp*  
 V.II *p* *n.* *mp* *p* *n.* *mp* *pp* *n.* *pp*  
 Vla. *p* *n.* *p* *mp* *p* *n.* *p* *mp* *pp* *n.* *pp*  
 Vc. *p* *n.* *p* *mp* *p* *n.* *p* *mp* *pp* *n.* *pp*  
*solo mf*  
 D.B. *p* *n.* *p* *mp* *p* *n.* *p* *mp* *pp* *n.* *pp*

234 235 236 237 238 239 240 241 242 243 244 245 246

### III. A Healing

Majestically

$\text{♩} = 98$

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1, 2; Clarinet in Bb, 1, 2; Bassoon 1, 2; Horn in F 1, 2; Trumpet in Bb, 1, 2; Trombone 1, 2; Tuba; Timpani; Chimes; Harp; Piano; Soprano; Alto; Tenor; and Bass. The score is written in 3/4 time and features various dynamics such as *fp* and *f*. The woodwinds and brass parts have complex rhythmic patterns, while the percussion and strings provide a steady accompaniment.

Majestically

$\text{♩} = 98$

Musical score for strings, including Violin I, Violin II, Viola, Cello, and Contrabass. The score is written in 3/4 time and features a steady accompaniment. The strings play a consistent rhythmic pattern throughout the section.

247 248 249 250 251 252 253 254

Fl. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hr. 1, 2  
Tpt. 1, 2  
Tbn. 1, 2  
Tuba  
Timp.  
Chm.  
Hp.  
Pno.  
S.  
A.  
T.  
B.  
V. I.  
V. II.  
Vla.  
Vcl.  
D.B.

255 256 257 258 259 260



*allargando*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

*mf* *f* *ff* *f* *ff* *ff* *ff* *ff*

*allargando*

We

We

We

We

We

261 262 263 264 265

**O** *a tempo*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

**O** *a tempo*

V. I

V. II

Vla.

Vc.

D.B.

266 267 268 *mp* 269 *ff* 270 271

*molto rit.*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

turn, re - turn in a knot of de - light, knot of de - light. We say:

turn, re - turn in a knot of de - light, knot of de - light. We say:

turn, re - turn in a knot, in a knot of de - light. We say:

turn re - turn in a knot, in a knot of de - light. We say:

*pp*

*pp*

*pp*

*pp*

272 273 274 275 276 277 278

Prayerfully

P

♩ = 96

*allargando*

*a tempo*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

*p*

*ped. ad lib.*

S

A

T

B

*express. p*

*mp*

Be sil-ver Po-la-ris dots dan-cing at the sides of our eyes, vel-vet whis-pers \_ gui-ding pulse, and

*express. p*

*mp*

Be sil-ver Po-la-ris dots dan-cing at the sides of our eyes, vel-vet whis-pers \_ gui-ding pulse, and

Prayerfully

P

♩ = 96

*allargando*

*a tempo*

V. I

V. II

Vla.

Vc.

D.B.

279

280

281

282

283

284

285

286

*allargando* *a tempo* *rit.*

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S.

A.

T.

B.

V. I.

V. II.

Vla.

Vc.

D.B.

*solo* *mp* *f* *n.*

*mf* *mp* *p*

*mf* *mf* *p* *pp* *p* *pp* *mp* *n.*

ho - ney smooth-ing, hon - - - ey smooth-ing, —

ho - ney smooth-ing, hon - ey smooth-ing, hon - ey smooth-ing, —

*p* *p* *p* *p* *n.*

287 288 289 290 291 292 293 294 295

*a tempo*

Fl. 1, 2 *mf* *al*

B♭ Cl. 1, 2 *mf* *al*

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno. *mf*

S. *mf* *f*  
Be sil - ver Po - la - ris dots dan - cing at the sides of our eyes, Be sil - ver Po -

A. *mf* *f*  
Be sil - ver Po - la - ris dots dan - cing at the sides of our eyes, Be sil - ver Po -

T. *mf* *f*  
Be sil - ver Po - la - ris dots dan - cing at the sides of our eyes, Be

B. *mf* *f*  
Be sil - ver Po - la - ris dots dan - cing at the sides of our eyes, Be

V. I. *mp* *pizz.* *arco* *mf*

V. II. *mp* *pizz.* *arco* *mf*

Vla. *mp* *pizz.* *arco* *mf*

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

D.B. *mp* *sim.* *mf*

296 297 298 299 300 301 302

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

la - ris dots dan - cing at the sides of our eyes, vel - vet

la - ris dots dan - cing at the sides of our eyes, vel - vet

sil - ver Po - la - ris dots dan - cing at the sides of our eyes, vel - vet

sil - ver Po - la - ris dots dan - cing at the sides of our eyes, vel - vet

303 304 305 306 307

**Q**

Fl. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Tpt. 1, 2  
Tbn. 1, 2  
Tuba  
Timp.  
Chm.  
Hp.  
Pno.  
S  
A  
T  
B  
**Q**  
V. I  
V. II  
Vla.  
Vc.  
D.B.

whis - pers      guid - - - ing      pulse,      vel - vet

whis - pers      guid - - - ing      pulse,      vel - vet

whis - pers      guid - - - ing      pulse,      vel - vet

whis - pers      guid - - - ing      pulse,      vel - vet

308      309      310      311



R

Fl. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Tpt. 1, 2  
Tbn. 1, 2  
Tuba  
Timp.  
Chm.  
Hp.  
Pno.  
S  
A  
T  
B  
V. I  
V. II  
Vla.  
Vc.  
DB.

whis - pers guid - ing pulse,  
whis - pers guid - ing pulse,  
whis - pers guid - ing pulse,  
whis - pers guid - ing pulse,  
*mp* o - ver the trem - u - lous voice, *mf*  
*mp* o - ver the trem - u - lous voice, *mf*  
*p* o - ver the trem - u - lous voice, *mp* o - ver the trem - u - lous voice, *mf*  
whis - pers guid - ing pulse, *p* o - ver the trem - u - lous voice, *mp* o - ver the trem - u - lous voice, *mf* o - ver the trem - u - lous voice

*f* *mf* *f* *mp* *mf* *f*  
*f* *mf* *f* *ppp* *pp* *p* *mp* *mf* *f*  
*f* *mf* *f* *ppp* *ppp* *pp* *p* *mp* *mf* *f*  
*f* *mf* *f* *ppp* *ppp* *pp* *p* *mp* *mf* *f*  
*f* *mf* *f* *ppp* *ppp* *pp* *p* *mp* *mf* *f*

312 313 *mf* 314 *f* 315 *ppp* 316 *pp* 317 *p* 318 *mp* 319 *mf* 320 *f*

S

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

S

V. I

V. II

Vla.

Vc.

D.B.

321 322 323 324 325 326 327 328

*mp*

of loss, of loss, of loss, of loss, of loss, of loss,

*mp*

of loss, of loss, of loss, of loss, of loss, of loss,

*mf*

of loss, of loss, of loss, of loss,

*mf*

of loss, of loss, of loss,

of loss, of loss,

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mf*

*mp*

*f*

*pp*

*mp*

*mf*

*mp*

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S  
 A  
 T  
 B  
 V. I  
 V. II  
 Vla.  
 Vc.  
 D.B.

loss, of loss, loss, loss, loss,  
 loss, of loss, of loss, loss, loss,  
 of loss, of loss, of loss, loss, loss,  
 loss, of, of loss, loss, loss, loss,

*f* *mf* *mp* *ff* *mf* *mp* *pp*  
*f* *mf* *mp* *ff* *mf* *mp* *pp*  
*f* *mf* *mp* *ff* *mf* *mp* *pp*  
*f* *mf* *mp* *ff* *mf* *mp* *pp*

329 330 331 332 333 334 335 336

**Tranquil**  
♩ = 80

Fl. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Tpt. 1, 2  
Tbn. 1, 2  
Tuba  
Timp.  
Chm.  
Hp.  
Pno.  
S.  
A.  
T.  
B.

*mp*  
*ppp*  
*p*  
*mp*  
*ppp*  
*8vb*  
*ped.*  
*pp*  
*mp*  
*mp*  
*mp*  
*pp*  
*ppp*  
*pp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*f*

mm... The dead on - ly die when the liv - ing re - fuse to  
mm... The dead on - ly die when the liv - ing re - fuse to  
mm... The dead on - ly die when the liv - ing re - fuse to  
mm... The dead on - ly die when the liv - ing re - fuse to

**Tranquil**  
♩ = 80

V. I.  
V. II.  
Vla.  
Vc.  
D.B.

*ppp*  
*pp*  
*pp*  
*mp*  
*pp*  
*pp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*f*

337      338      339      340      341      342      343      344

rit.

Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hr. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

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

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

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

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

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

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

sing for them. on - ly die when the liv - ing re - fuse to sing for them. mm...

sing for them. on - ly die when the liv - ing re - fuse to sing for them. mm...

sing for them. on - ly die when the liv - ing re - fuse to sing for them. mm...

sing for them. on - ly die liv - ing re - fuse to sing for them. mm...

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

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

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

345 346 347 348 349 350 351 352

**Joyful**  
 U ♩ = ♩. (♩. = c. 69)

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.

**Joyful**  
 U ♩ = ♩. (♩. = c. 69)

V. I  
 V. II  
 Vla.  
 Vc.  
 D.B.

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.  
 V. I.  
 V. II.  
 Vla.  
 Vc.  
 D.B.

*mf*  
*express.*  
*mp* *f* *mp* *mf* *mp* *f* *mp*  
*mp* *f* *mp* *mf* *mp* *f* *mp* *f* *mp* *mf* *mp* *f* *mp*  
*mp* *mf* *f* *mf* *mp* *f* *mp* *mf* *mp*  
*p* *mf*  
*pizz.*

357 *f* 358 359

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.  
 V. I.  
 V. II.  
 Vla.  
 Vc.  
 D.B.

360 361 362



Fl. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S.

A.

T.

B.

V. I

V. II

Vla.

Vc.

D.B.

mp

f

mf

mp

f

mf

mp

f

mf

vib. espress.

f

arco vib. espress.

f

f

363

364

365

74

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.  
 V. I.  
 V. II.  
 Vla.  
 Vcl.  
 D.B.

366      367      368

**V**

Fl. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Tpt. 1, 2  
Tbn. 1, 2  
Tuba  
Timp.  
Chm.  
Hp.  
Pno.  
S.  
A.  
T.  
B.

We bend the i - ron of time \_\_\_\_\_ un - til you are here, we bend the i - ron of time \_\_\_\_\_ un -

**V**

V. I  
V. II  
Vla.  
Vc.  
D.B.

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

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

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

Fl. 1, 2  
 B♭ Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Tpt. 1, 2  
 Tbn. 1, 2  
 Tuba  
 Timp.  
 Chm.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.  
 V. I.  
 V. II.  
 Vla.  
 Vc.  
 D.B.

til you are here. We sift your light through the jewel of a final breath,  
 til you are here. be silver Polaris dots dancing at the sides of our eyes, velvet  
 til you are here. We sift your light through the jewel of a final breath,  
 til you are here. be silver Polaris dots dancing at the sides of our eyes, velvet

*poco f*  
*poco f*  
*mp* *f* *mp* *mp* *f* *mp*  
*mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *mp*  
*mf* *f* *mp* *mf* *f* *mp* *mf*  
*poco a poco cresc.*  
*poco a poco cresc.*

Fl. 1, 2

B. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S.

A.

T.

B.

V. I.

V. II.

Vla.

Vc.

D.B.

the dead on - ly die when the li - ving re - fuse to sing for them, we sit your light through,

whis - pers gui - ding pulse, and hon - ey smooth - ing o - ver the voice of trem - u - lous loss. Be the sur - prise air

the dead on - ly die when the li - ving re - fuse to sing for them, we sit your light through,

whis - pers gui - ding pulse, and hon - ey smooth - ing o - ver the voice of trem - u - lous loss. Be the sur - prise air

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hr. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.

Pno.

S

A

T

B

V. I

V. II

Vla.

Vc.

D.B.

**W**

sift your light through a fi - - - nal, fi - nal,  
 that dan - ces through grief's gills. fin - al  
 sift your light through a fi - - - nal, fi - nal,  
 that dan - ces through grief's gills. fi - nal

378 379 380

Musical score for orchestral instruments, including:

- Fl. 1, 2
- B♭ Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Tpt. 1, 2
- Tbn. 1, 2
- Tuba
- Timp.
- Chm.
- Hp.
- Pno.
- S.
- A.
- T.
- B.
- V. I.
- V. II.
- Vla.
- Vcl.
- D.B.

The score includes dynamic markings such as *f* and *ff*, and rehearsal marks 381, 382, and 383.

This image shows a page of a musical score, split into two systems. The top system is page 384, and the bottom system is page 385. The score is for a large orchestra and a vocal ensemble. The instruments listed on the left are: Fl. 1, 2; B♭ Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Tpt. 1, 2; Tbn. 1, 2; Tuba; Timp.; Chm.; Hp.; Pno.; S.; A.; T.; B.; V. I.; V. II.; Vla.; Vc.; and D.B. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings. Dynamics such as *mf* and *mf* are indicated. The vocal parts (S., A., T., B.) are currently silent, indicated by a horizontal line with a bar through it. The page numbers 384 and 385 are printed at the bottom of their respective systems.



Fl. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Chm.

Hp.  
ad. lib.

Pno.

S  
the jewel of a final breath.

A  
the jewel of a final breath.

T  
the jewel of a final breath.

B  
the jewel of a final breath.

V. I

V. II

Vla.

Vc.

D.B.

386 387 388

82

## **Appendix 2: POET PERMISSIONS**

# Permissions and Agreement of Artist Collaboration

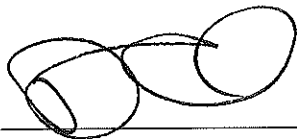
*Prepared: September 16th, 2017*

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Samuel Joseph Ritter  
1313 S Walnut St.  
Bloomington, IN 47401  
September 16th, 2017

In regards to Mr. Sam Ritter in preparing, performing, and presenting his final composition project in pursuit of the Doctor of Music degree in Choral Conducting at Indiana University:

I, **David Watters**, give my permission for composer Sam Ritter to set my poem, "**Afterwards**," to music for the purposes of fulfilling the DM requirements in Choral Conducting. I also agree to give my permission to have my text printed in a program for the performance date during the 2018-19 academic year. If this musical work is eventually published, I give my permission to have my text printed in the score and set to music. In the event of publication, a royalty agreement will be drawn up between the publisher and myself detailing the specifics of such an agreement.



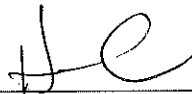
*Poet Signature*

David Watters

*Poet name, printed*

10/4/17

*Date*



*Witness Signature*

Hana Cai

*Witness name, printed*

10/4/17

*Date*

# Permissions and Agreement of Artist Collaboration

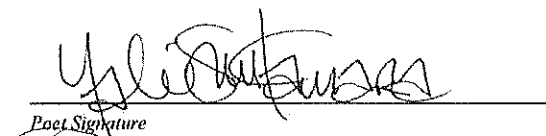
Prepared: October 8th, 2017

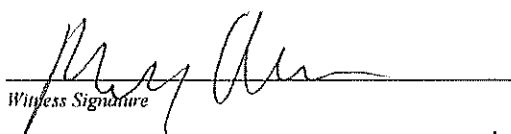
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Samuel Joseph Ritter  
1313 S Walnut St.  
Bloomington, IN 47401  
October 8th, 2017

In regards to Mr. Sam Ritter in preparing, performing, and presenting his final composition project in pursuit of the Doctor of Music degree in Choral Conducting at Indiana University:

I, **Yalie Kamara**, give my permission for composer Sam Ritter to set my poem, "**A Healing**," to music for the purposes of fulfilling the DM requirements in Choral Conducting. I also agree to give my permission to have my text printed in a program for the performance date during the 2018-19 academic year. If this musical work is eventually published, I give my permission to have my text printed in the score and set to music. In the event of publication, a royalty agreement will be drawn up between the publisher and myself detailing the specifics of such an agreement.

  
*Poet Signature*  
Yalie Kamara  
*Poet name, printed*  
10/9/2017  
*Date*

  
*Witness Signature*  
Michael T. Martin  
*Witness name, printed*  
10/9/17  
*Date*