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In Time Gone By: Song Cycle for Baritone and Six Players

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IN TIME GONE BY:
SONG CYCLE FOR BARITONE AND SIX PLAYERS

by

Bryan E. Grosbach

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In partial Fulfillment of Requirements
For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Gregory Simon

Lincoln, Nebraska

May 2020

IN TIME GONE BY:
SONG CYCLE FOR BARITONE AND SIX PLAYERS

Bryan E. Grosbach, M.M.

University of Nebraska, 2020

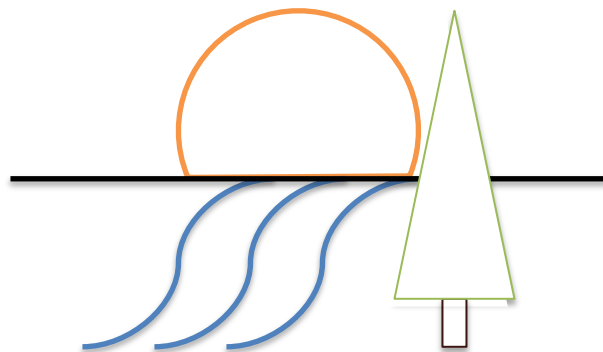
Advisor: Gregory Simon

In Time Gone By is a song cycle for Baritone vocalist and Pierrot Ensemble + percussion that explores the value of life being a byproduct of its finitude. Only during the most vulnerable and difficult events of that life can self-realization occur. These topics are wrapped into a “love-story” narrative crafted from select poems from *Chamber Music* by James Joyce and select quotes from the prose *Devotions Upon Emergent Occasions* by John Donne. Using intervallic focus as a tool for development, the piece transitions from sparse quintal harmony to lush tertian harmony as a musical metaphor for the self-realization of the main character through the events of this narrative. Motivic fragments tie the six movements together into a single story and represent external and internal influences on the main character and his relationship with his love interest.

Bryan Grosbach

In Time Gone By

Song Cycle for
Baritone Voice & Six Players



BigBrook Music

IN TIME GONE BY:

Song Cycle for Baritone and Six Players

Instrumentation:

- Flute
- Clarinet in Bb/Bass Clarinet in Bb (doubling)
- Piano
- Percussion
 - Glockenspiel
 - Crotales
 - Vibraphone (w/bow)
 - Triangle
 - Anvil
 - Suspended Cymbal
 - Tam-tam
 - Wind Chimes (Bamboo/Wood)
 - Snare Drum
 - Tom-Toms (4)
 - Log Drums (2)
 - Kick Drum (muted/dampened)
 - Bass Drum
- Baritone Soloist
- Violin
- Violoncello

Program Notes:

In Time Gone By is a song cycle that explores the value of life being a byproduct of its finitude. Only during the most vulnerable and difficult events of that life can self-realization occur. The main character in this crafted narrative discovers these two things as he falls in love with a young woman, who then is discovered to have a terminal illness and dies.

As you listen to this work, you'll hear moments of warmth and lyricism juxtaposed with entire movements that are cold and spoken/chanted maliciously: these contrasting settings represent respectively the moving events as they occur in the story and the internal monologue of the main character on the events taking place.

Thank you for listening!



I. For Love Wanders There	1
II. Arise!	11
III. A Sickness Unsuspected	27
IV. We Are Grave Lovers	35
V. I Hear an Army Charging	43
VI. Strings in the Earth and Air	59

In Time Gone By

I. For Love Wanders There

James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

$\text{♩} = 60$ Calm

Flute

Clarinet in Bb

Piano

Percussion

Baritone

Wind Chimes (Bamboo/Wood), the trees in the forest dance with the wind

$\text{♩} = 60$ Calm

Violin

Violoncello

Fl.

Cl.

Pno.

Perc.

Harp-like

mp

12

Fl. *p* *mf*

Cl.

Pno.

Perc.

Bar. Solo *mf* Bard-like
Strings in the earth and air Make mu - - sic sweet;

Vln. *pizz.* *mf*

18

Fl. *p* *pp*

Cl. *p* *pp*

Pno.

Perc.

Bar. Solo *p* sweetly
Strings by the riv - er where The wil - - lows meet.

Vln. *arco* *p*

Vc. *pizz.* *p* *arco*

22

Fl. *mf* *p*

Cl. *mf* *p*

Pno.

Perc. (To Susp. Cym.) **Susp. Cymbal, washing**
pp *f*
 Allow chimes to die out naturally

Bar. Solo
 There's mu - - - sic a - long the riv - er For

Vln. *pp*

Vc. *pp*



26

Fl. *mf* *pp* *mf*

Cl. *mf* *pp*

Pno. *f* *mp*
 6 6 5 *8va* (loco)

Perc. (l.v) (To Tri.) **Triangle, sparkling** (To Cym.)
mf *mp* *p*

Bar. Solo
 Love wanders there, wan-ders there,

Vln. *mf* *p* *mf* *p*

Vc. *mf* *p* *f*
 pizz. #

rall. . . . Più mosso (♩=72)

30

Fl. *p* *mf* *pp* like flowing water

Cl. *mp* *pp* like flowing water

Pno.

Perc. **Susp. Cymbal, again washing** (To Crot.) *p* *mp* *pp*

Bar. Solo *p*
 Pale flow - ers on his mant - le, Dark leaves on his

Vln. *p* pizz.

Vc. *p*

rall. . . . Più mosso (♩=72)

34

Fl. *mp* *p*

Cl. *mp* *p*

Pno.

Perc. **Crotales, twinkling of light off the water** *p* *mp*

Bar. Solo *p*
 hair. All softly play - ing With head to mu - sic bent,

Vln. *pp* like flowing water arco pizz.

Vc. *pp* like flowing water arco pizz.

39

Fl. *mp*

Cl. *mp*

Pno.

Perc. *p* (To Log Drum)

Bar. Solo

Vln. *arco*

Vc. *arco*

And fin - gers stray - ing Up - on an in - stru - ment.

45

accel.

Poco animato (♩=80)

Fl. *f* *p* *f* *p*

Cl. *f* *p* *f*

Pno. *f* *p* *f*

Perc. *p* *f*

Bar. Solo

Vln. *f*

Vc. *p* *f*

2 Log Drums (4 pitches), Hard rubber mallets

(D)

49

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Pno. *p* *f* *pp*

Perc.

Bar. Solo *as if loudly whispering*
The twi-light turns from am - e - thyst To

Vln. *p* *f* *p* *mf*

Vc. *p* *f* *mf*

52

Fl. *sharp* *mf* *p* *f*

Cl. *sharp* *mf* *p* *f*

Pno. *mf*

Perc. *mf*

Bar. Solo *f*
deep and deep-er blue The lamp fills with a pale green

Vln. *p* *mp* *mf*

Vc. *p* *gritty* *mf* *p*

56

Fl. *mp* *f*

Cl. *mp* *f*

Pno.

Perc. *mf*

Bar. Solo

glow The trees of the av-e - nue.

Vln. *mf*

Vc. *mf*

molto rall. . . .

60

Fl. *f*

Cl.

Pno. *mf*

Perc. (To B. D.) Bass Drum, hard mallet (To Vib.)

Bar. Solo *mp*

The

Vln. *f*

Vc. *f*

♩=60 Love at first sight

♩=60 Love at first sight

Fl.

Cl.

Pno. *mp* *The fading beams of sunlight now radiate from the piano*

Perc. *mp* **Vibraphone, refracted light**

Bar. Solo
old pi-an-o plays an air, Se - date and slow and gay;

Vln. *pizz.* *p*

Vc. *pizz.* *p*

Fl. *rall. . . .*

Cl. *p* *molto espress.*

Pno. *(loco)* *mf* *3*

Perc. *(To Susp. Cym.)* **Susp. Cymbal, awestruck by beauty** *pp* *f*

Bar. Solo *mf*
She bends up-on the yel - low keys, Her head in - clines this way, Shy

Vln. *rall. . . .*

Vc. *arco* *mp*

A tempo

rall. . . .

74

Fl. *mf* *p* *mf*

Cl. *mf* *molto espress.* *p*

Pno. *p*

Perc. (l.v) *mp* *pp*

Bar. Solo *mf* *pp*

thought and grave wide eyes, wide eyes and

A tempo

Vln. arco *mf molto espress.* *p* *rall. . . .*

Vc. *mf molto espress.* *pp*

A tempo

79

Fl. *p* *mp* *mp* *p*

Cl. *mp* *mp* *p*

Pno. *p*

Perc. (To W.Ch.) *p* *p*

Bar. Solo *p*

hands That wan-der as they list- The

A tempo

Vln. *pizz.* *mp*

Vc. *p*

Wind Chimes (Bamboo/Wood), the trees gently rock with the soft breeze

84

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Pno.

Perc. Become increasingly sparse (Allow chimes to die out naturally)

Bar. Solo
twi - light turns to dark - er blue, _____ With lights of am - e - thyst.

Vln. *p* *pp* *ppp*

Vc. pizz. *pp* *ppp*

II. Arise!

James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

$\text{♩} = 52$ ($\text{♩} = \text{♩}$ throughout) Twinkling and colorful

Flute

Clarinet in Bb

Piano

Percussion

Baritone Solo

Violin

Violoncello

$\text{♩} = 52$ ($\text{♩} = \text{♩}$ throughout) Twinkling and colorful

n *a new sun rises* *pp* *n*

ppp *a new sun rises* *p* *ppp*

Ed. *p*

Fl.

Cl.

Pno.

Glock.

Bar.

Vln.

Vc.

5

mf like a bird call

n *a new sun rises* *pp*

p *ppp* *p*

n *p* *n* *p* *n* *p* *n*

a new sun rises (let ring)

n *pp*

9

Fl. *n* *n* *p* *a new sun rises* *n* *n*

Cl. *n*

Pno. *ppp* *p* *

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

Bar.

Vln. *n* *p* *like a bird call*

Vc. *n* *mp* *like a bird call*

12

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

Cl. *n* *pp* *n*

Pno. *ppp* *p* *ppp*

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

Bar.

Vln. *n* *p* *n* *mp* *like a bird call*

Vc. *n* *mp*

16

Fl. *n* *n* *p* *n* *mf* like a bird call

Cl. *n* *pp*

Pno. *p* *ppp* *p*

Glock. *n* *n* *p* *n*
ped

Bar. *mf*
From dew - y dreams

Vln. *pp* *n* *p*

Vc. *n* *mp* *pp*

* (G) *mf* *Qed.*

Vibraphone, still about the sustain over articulation
motor off for entire movement

20

Fl. *mf*

Cl. *n*

Pno. *ppp* *p*

Perc. *n* *p* *n*

Bar. *mf*
my soul, a - rise,

Vln. *n* *mf*

Vc. *mp*

14 23

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

Cl. *mf* *n*

Pno. *ppp* *p* *ppp* *mp* * Led.

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

Bar. *mf* (C) *mf*

Vln. *n* *p*

Vc. *n* *n*

From love's deep slum - ber and from

27

Fl. *n* *n* *p*

Cl. *mp*

Pno. *p* *ppp* (F)

Perc. *n* *p* *n*

Bar. death, For lo! the trees are full of

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

Vc. *pp*

30

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

Cl. *n* *pp* *mf*

Pno. *mp*

Perc. *p* (To Susp. Cym.)

Bar. *sighs* *Whose leaves the morn ad - monish - eth.*

Vln. *mp*

Vc. *mp*

33

Fl. *f*

Cl. *f*

Pno. *f*

Perc. *ppp* *f* (To Glock.)

Bar. *East - ward and gra - dual dawn pre -*

Vln. *mf* *pizz.* *f* *pizz.*

Vc. *f*

rit. *rit.* *rit.* *rit.*

♩=144 Majestic

16 **A tempo** (♩=156)

Fl. *mp* *mp* *mf*

Cl. *mp* *mf* *n*

Pno. *ppp* *ppp*

Perc. **Glockenspiel, like distant bells**
p *mp* *p*
(let ring)

Bar. *mp*
vails Where soft - ly burn-ing fires ap -

Vln. **A tempo** (♩=156) *n* *p*

Vc. *n* *pp*

39

Fl. *n*

Cl. *n* *pp*

Pno.

Perc. *mp* *p* *mp* *p*

Bar. pear Mak - ing to trem - ble all those veils of grey and

Vln. *arco* *n*

Vc. *n*

42

Fl. *mf*

Cl. *n* *mp* *mf*

Pno. *ppp*

Perc. *mp* *p* *mp* *p* * Led.

Bar. gold - - en gos - sa - mer. While

Vln. *pp*

Vc. *mf*

46

Fl. *n* *mp* *n*

Cl. *p* *n* *p*

Pno. *p* *ppp* *p*

Perc. *mp* *p* * Led.

Bar. sweet - ly, gent - ly secret ly, The flow - er - y bells of morn are

Vln. *n* *pp* *n*

Vc. *n*

50

Fl. *mf*

Cl. *n* *mf* *p*

Pno. *ppp* *p* *ppp*

Perc. *mf* *p* *mp* *p*

Bar. stirred, And the wise choirs of faer - y

Vln. *mf*

Vc. *pp* *n* *n*

54

Fl. *mf*

Cl. *mf*

Pno. *p* *ppp* *p*

Perc. *p* *mp* *p* *mf*

Bar. Be - gin (in - num - er ous!) to be heard

Vln. *mf*

Vc. *mf* *n* *mf*

58

Fl. *ff*

Cl. *ff*

Pno. *ppp* *p* *ff*

Perc. *mf* *ff*

Bar.

Vln. *ff*

Vc. *ff*



♩=72 Tender

62

Fl.

Cl. *n* *p* *n*

Pno. *p*

Perc. (To Vib.) **Vibraphone, bowed** *n* *p* **arco**

Bar.

Vln. **♩=72 Tender** *con sord.* *ppp* *p*

Vc. *con sord.* *ppp*

68

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

mp softly and sweetly waking

My dove, _____ my beau - ti ful one, _____ A -

ppp

ppp

p

ppp

72

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n

p

n

mp

p

8^{va} (loco)

hard mallets

(To Glock.)

mf

rise, _____ a - rise! _____

p

senza sord.

mf

76

Fl. *n*

Cl.

Pno.

Perc. **Glockenspiel, twinkling of sunlight on the dew**
pp 3

Bar. The night - dew lies Up - on my lips and eyes.
(con sord.)

Vln. *p*

Vc. *p*



rall. Subito Più mosso (♩=92)

80

Fl. *p* *n* *mf*

Cl. *p* *mf*

Pno. *mf*

Perc. (To Vib.) **Vibraphone (bowed)** arco *n* *p* (To Glock.)

Bar. The o - dour - ous winds are weav - ing a

Vln. *mf* senza sord. pizz.

Vc. *mf* senza sord. pizz.

rall. Subito Più mosso (♩=92)

rit. ♩=72 Again Tender

84

Fl. *mp*

Cl. *mp* *p*

Pno.

Perc. Glockenspiel (To Vib.) i.v. *mf* *n* *p* **Vibraphone (bowed) arco**

Bar. mus - ic, a mus - ic of sighs: A -

rit. ♩=72 Again Tender

Vln. *p* *ppp* **arco**

Vc. *p*



88

Fl. *mp*

Cl. *mp* *g^{ost}*

Pno. *mp*

Perc. (To Susp. Cym.) **Susp. Cymbal** *n*

Bar. rise, a - rise, My *f*

Vln. *p* *ppp* *mf* **arco**

Vc. *mf*

molto rall. . . .

A tempo (♩=72)

92

Fl. *f* *p*

Cl. *f* *p*

Pno. *f* *p*

Perc. (To Glock.) *f* (l.v.)

Bar. dove, my beau - ti - ful one!

A tempo (♩=72)

Vln. *f* *p* *ppp* *p*

Vc. *f* *ppp*



96

Fl. *mp*

Cl. *p*

Perc. Glockenspiel, twinkling still *3* l.v.

Bar. *mp*
I wait by the ced - ar tree, My

Vln. *ppp* *mp* pizz.

Vc. *p* *mp* pizz.

100

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

sis - ter, my love, White breast of the dove, My breast shall be your

104

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

bed. The pale dew

con sord.
arco

mp *pp* *p* *pp*

108

Fl. *n* *p*

Cl. *p*

Pno.

Perc. (To Vib.) *n* **Vibraphone (bowed) arco**

Bar. *mf*
lies like a viel on my head. My

Vln. *p* *con sord. arco*

Vc. *p* *n*

113

Fl. *n* *mf* *ff*

Cl. *mp* *ff*

Pno. *mp* *ff*

Perc. *p* *ff* **Susp. Cymbal**

Bar. *f*
fair one, my fair dove, A -

Vln. *p* *ppp* *mf* *ff* *senza sord.*

Vc. *mf* *ff* *senza sord.*

117

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

sub. pp

sub. p

ppp

con sord.

n

p

rise, _____ A - rise! _____

121

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n

III. A Sickness Unsuspected

John Donne (1572-1631)

Bryan Grosbach (ASCAP)

♩=52 Dark, Ominous

The musical score is arranged in a system with seven staves. The top staff is for Flute, followed by Bass Clarinet in Bb, Piano (grand staff), Percussion, Baritone Solo, Violin, and Violoncello. The score is in 4/4 time and features a tempo of ♩=52, described as 'Dark, Ominous'. The key signature has one flat (Bb). The Flute part begins with a *fff* dynamic and a *v* (vibrato) marking. The Bass Clarinet part includes dynamics of *n*, *p*, *fff*, *n*, *p*, *mf*, and *n*, with performance instructions for 'slap tongue' and '(slow pitch bend)'. The Piano part features *fff* dynamics and *8^{va}* markings. The Percussion part includes a 'Susp. Cymbal (bowed) arco' with dynamics *p* and *l.v.*. The Violin part includes *fff* (l.v.), *pp*, and *fff* dynamics, with *pizz.* and triplet markings. The Violoncello part includes *fff* (l.v.), *pizz.*, *p*, *mf*, and *n* dynamics, with *arco* and '(slow pitch bend)' markings.

Free of time*

28
Fl.
B. Cl.
Pno.
Perc.
Bar.
Vln.
Vc.

① ② ③ ④ ⑤

fff *ppp* *mf* *pp* *n*

fff

8^{va} 8^{va}

Spoken freely
mf

"Variable, and therefore
miserable condition
of Man;"...

... "this minute she
was well," ...

Free of time*
pizz.

fff

fff *n* *pp* *n*

sul pont.

38
Fl.
B. Cl.
Pno.
Perc.
Bar.
Vln.
Vc.

⑥ ⑦ ⑧ ⑨ ⑩

fff *pp* *n* *mf* *pp* *mf*

♩ = 52

(slow pitch bend)

mf *pp* *mf*

(arco)
p

p

... "this minute," "she was well," ...

♩ = 52

pp

(slow pitch bend)

pp *p* *n*

* Although free of time, musical events are numbered in the order they should occur.

Free of time*

12

Fl. *fff*

B. Cl. *n*

Pno. *8va*

Perc. *8va* (To B.D.)

Bar. *n*

Free of time*

Vln. *fff pizz.* $\text{♩} = 52$ *pp*

Vc. *fff*

... "and she is ill," ...

... "this minute," ...

$\text{♩} = 72$ Exasperated

14

Fl. *ff pp*

B. Cl. *ff pp*

Pno. *fff*

Perc. Bass Drum, hard mallet *f*

Bar. *f* *Although in time, smooth out as if delivering a monologue.*
o - ver - throws all,

Vln. *arco* *fff*

Vc. *arco* *fff*

... "But in a minute a Canon batters all," ...

$\text{♩} = 72$ Exasperated

30

16

Fl. *ff* *p* *ff* *pp*

B. Cl. *ff* *p* *ff* *pp*

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

Perc.

Bar. *de-mol-ish-es all; a Sick-ness un-pre-vent-ed for all our dil-i-gence,*

Vln.

Vc.

19

Fl. *ff* *pp* *ff* *ff pp*

B. Cl. *ff* *pp* *ff* *ff pp*

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

Perc.

Bar. *un-sus-pect-ed for all our cu-ri-os-i-ty; nay, un-de-served if we con-sid-er on-ly dis-or-der,*

Vln.

Vc.

22 31

Fl. *ff* *fff*

B. Cl. *ff* *fff*

Pno. *ff*

Perc. *ff*

Bar. *ff* *fff*

sum-mons us, seiz-es us, pos-sess-es us, des-troys us in an in-stant.

Vln. *ff*

Vc. *ff*

♩ = 52 Facing Death and Weeping

27

Fl.

B. Cl. (slap tongue) (slow pitch bend)
n *p* *fff* *n* *p* *mf* *n*

Pno.

Perc.

Bar.

♩ = 52 Facing Death and Weeping

Vln. *fff* *pizz.* *pp* *fff* *pp*

Vc. *fff* *pizz.* *arco* (slow pitch bend) *mf* *n* *p* *mf* *n*

Free of time*

32

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

① ② ③ ④ ⑤

fff *ppp* *mf* *pp* *n*

8va... 8vb... (To Susp. Cym.)

Spoken freely *mf*

"Death is in an old mans door,"... ..."he appears,"...

fff *fff* arco sul pont. *n* *pp* *n*

35

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

⑥ ⑦ ⑧ ⑨ ⑩

fff *pp* *n* *mf* *pp* *mf*

♩=52

5 (slow pitch bend)

Susp. Cymbal (bowed) arco *p*

... "he appears,"... ... "and tells him so,"...

♩=52

fff *pp* *n* *p* *n*

norm sul pont. 3 3 (slow pitch bend)

Free of time*

38 33

Fl. *fff*

B. Cl. *n*

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

Perc. *l.v.* (To B.D.)

Bar. *n*

Free of time*

Vln. *fff* *pizz.* *pp* *3*

Vc. *fff*

... "and death is at a young mans back," ...

3 $\text{♩} = 80$ molto accel.

39

Fl. *fff*

B. Cl. *fff*

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

Perc. *Bass Drum, hard mallet* *p*

Bar. *enraged*
 ... "and says nothing," ...
 "noth - ing," "noth - ing," "noth - ing," "noth - ing,"

Vln. *arco* *fff* $\text{♩} = 80$ molto accel.

Vc. *arco* *fff*

A tempo (♩=52)

44

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n *p* *n* *fff*

8va *8va* *8va*

8va *8va* *8va*

ff *ff*

ff *slowly and maliciously* *hushed*
p

"noth - ing!" ... "Age... is a sickness," ... "and Youth is an ambush..."

A tempo (♩=52)

pizz. *pizz.*

IV. We Are Grave Lovers

James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

♩=60 Heavy with sweet memories

Flute *pp*

Bass Clarinet in Bb *pp*

Piano *pp*

Percussion
Vibraphone, hard mallets
slow motor
Kick Drum, muted/dampened
pp like a heartbeat

Baritone Solo

Violin **♩=60 Heavy with sweet memories**
pizz. *pp* molto espress.

Violoncello *pp*

7

Fl.

B. Cl.

Pno. *n*

Perc.

Bar. Solo *p*
Love came to us in time gone by _____

Vln. *p* *n*

Vc.

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Percussion (Perc.), Baritone Solo (Bar. Solo), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts at measure 13 with a *pp* dynamic. Features a melodic line with slurs and a fermata at the end of measure 16.
- B. Cl.:** Remains silent throughout these measures.
- Pno.:** Features a sustained chordal accompaniment with a *p* dynamic starting at measure 16.
- Perc.:** Features a rhythmic pattern with a *pp* dynamic.
- Bar. Solo:** Features a melodic line with lyrics: "When one at".
- Vln.:** Features a melodic line with the instruction "arco molto espress.".
- Vc.:** Features a melodic line with dynamics *pp* and *p*.

Musical score for measures 17-20. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Percussion (Perc.), Baritone Solo (Bar. Solo), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Remains silent throughout these measures.
- B. Cl.:** Remains silent throughout these measures.
- Pno.:** Features a sustained chordal accompaniment with a fermata at the end of measure 20.
- Perc.:** Features a rhythmic pattern.
- Bar. Solo:** Features a melodic line with lyrics: "twi - light shy - ly played, And one in".
- Vln.:** Remains silent throughout these measures.
- Vc.:** Remains silent throughout these measures.

22

Fl. *pp*

B. Cl.

Pno. *pp*

Perc.

Bar. Solo
fear was stand-ing nigh- For Love at first is all a -

Vln.

Vc.

27

Fl. *n*

B. Cl.

Pno.

Perc.

Bar. Solo
fraid, love at first is all a - fraid.

Vln. *pizz.* *p* *molto espress.* 3

Vc. *pp*

33

Fl.

B. Cl. *pp*

Pno. *mp* *mf*

Perc. *mp* *p* *mf*

Bar. Solo

Vln. *mf*

Vc.

We,

38

Fl. *mp*

B. Cl.

Pno. *n*

Perc. *mp*

Bar. Solo

Vln. *n*

Vc. *mp* arco molto espress.

we are grave lov - ers.

44

Fl. *p*

B. Cl. *8va*

Pno.

Perc.

Bar. Solo
Love is past That had his sweet hours man - y a

Vln.

Vc. *n*

49

Fl.

B. Cl. *p* *pp* (to Clar. in Bb)

Pno. *pp* (loco)

Perc. *pp*

Bar. Solo
one; Wel - come to us now at last

Vln. *p* *pp*

Vc. *pp*

54

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.



59

Fl. *pp*

Cl. Clarinet in Bb like a heartbeat monitor *mp*

Pno. *mp*

Perc. *mp*

Bar. Solo *mp* We are grave lov - ers,

Vln.

Vc. knock on center of cello body, emulating a heartbeat *mp*

65

Fl. *mf*

Cl. *mf*

Pno. *mf*

Perc. *p*

Bar. Solo
We are grave lov - ers, _ grave

Vln.

Vc. *p*

Fl.

Cl.

Pno. *pp*

Perc.

Bar. Solo
lov - ers, _ grave lov - ers, _

Vln.

Vc.

76

Fl. *f* *flatline*

Cl. *f* *flatline*

Pno. *f*

Perc. *pp* *ppp*

Bar. Solo *pp* *abrupt flatline*
grave, lov-...

Vln. *flatline*

Vc. *pp*

V. I Hear an Army Charging

John Donne (1572-1631)
James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

Like nails in the coffin

The musical score is arranged in a multi-staff format. The top section includes Flute, Bass Clarinet in Bb, and Piano (with separate staves for right and left hands). The Percussion part features a box labeled "Anvil, like a blow to the head". The Baritone Solo part contains the lyrics: "As Sickness is the greatest misery, so the greatest misery of sickness is solitude;..." and "...solitude;...". The bottom section includes Violin and Violoncello. Dynamics include *fff* for the woodwinds and piano, and *p* for the strings.

Like nails in the coffin

Anvil, like a blow to the head

Spoken ad lib.
over-annunciate consonants

"As Sickness is the greatest misery, so the greatest misery of sickness is solitude;..." "...solitude;..."

Like nails in the coffin

3

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

(sim.)

slightly slower to drive home the point

"...when the infectiousness of the disease deters them who should assist,..."

"...deters them who should assist,..."

5

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

normal speed

"...from coming;"

"...even the Physician dares scarce come."

7

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

"...A sick bed, is a grave;..."

"...a grave;..."

10

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

"...is a grave;..."

"...and all that the patient says there;..."

"...all that the patient says there;..."

♩=72 Heavy

13

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

"...is but a varying of his own Epitaph."

8^{va}

8^{vb}

♩=72 Heavy



♩=144 Nightmarish

15

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mf

fff

(To B. D.)

f

All

♩=144 Nightmarish

19

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

Bass Drum, hard mallet

f

day I hear the noise, the noise

23

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

friction roll (To Tom-t.)

the noise of wa - ters mak - ing moan,

28

Fl.

B. Cl.

Pno.

Perc. **4 Tom-Toms, the heart is racing**
mf

Bar. Solo
Sad as the sea-bird is when go - ing Forth a - lone,

Vln.

Vc.

Detailed description: This block contains the musical score for measures 28 through 31. It features staves for Flute, Bass Clarinet, Piano, Percussion (Tom-Toms), Baritone Soloist, Violin, and Viola. The key signature is three flats (B-flat major/D-flat minor). The percussion part is marked 'mf' and includes a box with the text '4 Tom-Toms, the heart is racing'. The Baritone Soloist part includes the lyrics 'Sad as the sea-bird is when go - ing Forth a - lone,'. The score includes various musical notations such as rests, notes, and triplets.

32

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo
— He hears the winds cry to the wat - er's

Vln.

Vc.

Detailed description: This block contains the musical score for measures 32 through 35. It features staves for Flute, Bass Clarinet, Piano, Percussion, Baritone Soloist, Violin, and Viola. The key signature remains three flats. The Baritone Soloist part includes the lyrics '— He hears the winds cry to the wat - er's'. The score includes various musical notations such as rests, notes, and triplets. The percussion part continues with rhythmic patterns. The Flute and Bass Clarinet parts have some notes in measures 32-33.

36

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

Mon-o- tone.

mf

mf

40

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

p

f

ppp

p

mp

The

p

f

44

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

grey winds, the cold winds are

mf

48

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

blow - - ing Where I go.

(kick drum entering soon)

mf Kick Drum, muted/dampened

52

Fl. *f*

B. Cl. *mp*

Pno. *mp*

Perc. *mf*

Bar. Solo *mf*

Vln. *f*

Vc. *mp*

I hear _____ the noise _____

57

Fl.

B. Cl. *mf*

Pno.

Perc. *p* *f*

Bar. Solo *f*

Vln.

Vc.

of man - y wat - ers Far be - low. All

62

Fl.

B. Cl.

Pno. *f*

Perc. (To S. D.)

Bar. Solo
day, all day, all night, I hear them flow-ing to and

Vln.

Vc.

68

Fl. *ff*

B. Cl. *ff*

Pno. *ff* *mf*

Perc. *ff* (norm) *mf*

Bar. Solo
fro.

Vln. *ff*

Vc. *ff*

Snare Drum, militaristic and sharp
Rim Shot

72

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

militaristic, sharp

f

I hear an arm - y charg - ing up - on the

76

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

land, And the thun-der of hors-es plung - ing,

80

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

ff

ff

ff

f

foam a-bout their knees: Ar - ro - gant, in black ar - mor be - hind them

84

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mf

p

p

suddenly smooth

stand, Dis - dain - ing the reigns, with flut - ter - ing whips the char - i - ot eers.

88

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mf

ff

ff

mf

ff

ff

They cry un - to the night their bat - tle - name:

92

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

ffp

ffp

ffp

ff

f

p

f

mf

ff

I moan in sleep when I hear a - far their whirl - ing laugh - ter.

(R.S.)

97

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

p

ppp

(norm)

(To Anv.)

p

p

101

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

p

mp

mf

Clang - ing, clang - - ing, clang - ing up - on the

Anvil, like a blow to the heart

105

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

heart as up - on an an - vil.

fff

fff

fff

fff

fff

fff

fff

fff

||

♩=72 Heavy

109

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

my love, my love, my love, my

ff

♩=72 Heavy

113

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

love, my love, my love, why have you left me a-lone?

(To Tam-tam)

Yelled

3

116

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

Tam-tam, the moaning of the soul
friction roll

p

Attacca

VI. Strings in the Earth and Air

John Donne (1572-1631)
James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

♩=60 Cold

Flute

Clarinet in Bb

Piano

Percussion *(Tam-tam)*
l.v.

Baritone Solo

♩=60 Cold

Violin *con sord.*
n ————— *mp* singing

Violoncello *con sord.*
n ————— *pp* ————— *n*

6

Fl.

Cl.

Pno. *p*

Perc. **Tam-tam** *Like heavy and soft death bells*
Bass Drum, soft mallet *pp* l.v.

Bar.

Vln. —————

Vc. *n* ————— *pp* ————— *n*

11

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

Più mosso ♩=80

16

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

Più mosso ♩=80

rit. A tempo (♩=60)

22

Fl.

Cl.

Pno.

Perc. (To B. D./Tam-tam) **Tam-tam** *Continuing heavy and soft death bells*

Bar. **Bass Drum, soft mallet**
pp

Vln. *pp still singing* *mf* *p*

Vc. *pp still singing* *mf* *p*

rit. A tempo (♩=60)

27

Fl. *p*

Cl. *p*

Pno. *pp* *l.v.*

Perc.

Bar.

Vln. *pp*

Vc. *pp*

62 32 **Free of time**

Pno.

Perc.

Bar. *Chant-like*
mf
As then we need sleep to live out our three - score and ten years,



Pno.

Perc.

Bar. so we need death to live that life which we can - not out - live_____



Pno.

Perc.

Bar. Man hath no center but mis - er - y; there and on - ly there, on - ly there, there, he is fixed, -



Pno.

Perc. *(To Crot.)*

Bar. *f* _____ and sure, _____ *p* sure _____ to find him - self. _____

Più mosso ♩=80

rit.

♩=60 Gentle

39

Fl. *mp* *p* *mf*

Cl. *p* *mf*

Pno. *p*

Perc. *p* **Crotales, another distant memory** (To B. D./Tam-tam) **Tam-tam** *pp* *Continuing heavy and soft death bells*

Bar.

Più mosso ♩=80

rit.

♩=60 Gentle

Vln. *p* *still singing* *mf*

Vc. *p* *still singing* *mf* *p*

44

Fl. *mf* *p*

Cl. *n*

Pno. *mp*

Perc.

Bar. *mp* Gen - tle lad - y do not sing Sad

Vln. *p* *n*

Vc. *n*

49

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

songs a - bout the end of love; Lay a - side sad - ness and

pp

f

n

54

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

sing How love that pass-es is e - nough.

f

mp

mf

mp

p

mf

pp

pp

59

Fl. *mp*

Cl. *mp*

Pno. *p*

Perc. *pp*

Bar. *mp* *mf*

Vln. *n*

Vc. *n*

Sing _____ a - bout the long deep sleep Of lov-ers that are

64

Fl. *mf*

Cl. *mf* *mp*

Pno. *mp* *mf* *mp*

Perc. (To Glock.)

Bar. *mp* *p* *mp*

Vln. *mp* *p* *mp*

Vc. *mp* *p* *mp*

dead, and how In the grave all love shall sleep:

♩=72 Twinkling and colorful

68

Fl. *n* *p*
a new sun rises

Cl. *n* *pp*
a new sun rises

Pno. *ppp* *p*
a new sun rises

Perc. Glockenspiel, a new sun rises
n *p*

Bar.

♩=72 Twinkling and colorful

Vln. *pizz.*

Vc.

71

Fl. *n* *n* *p* *n* *n* *mp*

Cl. *n* *n* *mp* *ppp*

Pno. *ppp* *p* *pp*

Perc. *n* *p* *n* *pp* (1.v.) (To Vib.) *ppp*
Vibraphone, like radiating beams

Bar. Love is a - wear - y now. a - wear -

Vln. *n* *p* *n*

Vc. *n* *arco*

rall. ♩=69 Bubbling with emotion

74 67

Fl. *n* *n* *mf* *n*

Cl. *n* *mf* *n*

Pno. *mf* *Harp-like* *mf*

Perc. *mf* *f* (B) *arco* *n*

Bar. *y,* *a-wear* *- - y* *now.*

Vln. *mf* *n* *p* *n*

Vc. *mf* *n* *p*

rall. ♩=69 Bubbling with emotion

77

Fl. *mf*

Cl. *mf*

Pno.

Perc. *p* *n* *mf* *Glockenspiel, twinkling of light off the water*

Bar. *mf* *(To Glock.)* *mf*

Strings *mf* *f* *mf*

Vln. *mf* *f* *mf*

Vc. *n* *mf* *f* *mf*

Strings in the earth, the earth and air Make mu - - - sic

81

Fl.

Cl.

Pno.

Perc.

Bar.

sweet;

Strings by the

Vln.

Vc.

f

f

mf

f

mf

84

Fl.

Cl.

Pno.

Perc.

Bar.

riv - er where The wil - - - lows meet.

Vln.

Vc.

mf

f

f

mp

(l.v.)

(To Cym.)

f

87 rall. A Tempo 69

Fl. *f*

Cl. *mp* *f*

Pno. *mp* *f*

Perc. Susp. Cymbal, washing (l.v)

Bar. *f*

Vln. *mp* *f*

Vc. *mp* *f*

There's mu - - - sic a-

rall. A Tempo

90

Fl.

Cl.

Pno.

Perc. *pp*

Bar. *ff*

Vln.

Vc.

long the riv - - er For

70

92

Fl. *ff* *tr* *pp*

Cl. *ff*

Pno. *ff* 6 6 6 5 8^{va} (loco)

Perc. *ff*

Bar. Love wan-ders there, wan-ders

Vln. *ff* 3 *mf*

Vc. *ff* 3 *p*

95

Fl. *mf* *p* *mf* *p* *n* *tr*

Cl. *pp* *mp* *p* *tr*

Pno. *mp*

Perc. (To Glock.) *pp* *mp*

Bar. there, Pale flow-ers on his

Vln. *p* *pizz.* *p*

Vc. *f* *mf* *p*

rall. *♩*=60 Acceptance

rall. *♩*=60 Acceptance *pizz.*

98

Fl. *mf*

Cl. *n* *p* *mf*

Pno.

Perc. **Glockenspiel, last refractions of light** (To Wind Chimes) *mp*

Bar. *p*
mant - le _____ Dark

Vln. *arco* *mf* *p*

Vc. *arco* *mf* *p*

102

Fl. *n*

Cl. *n*

Pno. *mp*

Perc.

Bar. *molto espress.*
leaves, _____ dark leaves, _____ dark leaves _____

Vln. *n*

Vc. *n*

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

114

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.