

commissioned by the Goulburn Regional Conservatorium

the weight of light



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Synopsis

On a sheep and cattle farm, Southern Tablelands, New South Wales: a mother and father know that their older son, a lieutenant in the Australian Army, has returned from his latest tour of Afghanistan; they expect that he will be given leave and hope he will come home because they have tragic news. Meanwhile, at an army base in Sydney, the soldier decides that the first thing he will do on leave is see his family – he has felt the call of home.

While driving a hire-car on the Hume Highway the soldier thinks about spending time with his mother, father, and little brother. He is looking forward to seeing them; he is also looking forward to feeling 'alright'.

The soldier stops at a highway diner to get something to eat. While waiting in the line, a young girl stares at him; she appears to know that he is hiding a dark secret. When back on the road, the incident with the girl in the diner forces the soldier to think about his most recent tour of Afghanistan, during which he enjoyed hearing from his brother, but he also gets the flash of a terrible mistake that he made during a military skirmish.

The soldier reaches his home town. At a café in the mainstreet, as it was arranged, he has a coffee with his former high-school sweetheart – they've had an on-again, off-again relationship throughout their twenties. She has organised the meeting because she has something to tell him: she is carrying his child, a result of a drunken night they had six months earlier during his previous leave.

Back in the car and driving on a country road out to the family farm, and knowing now that he is going to be a father, the soldier thinks more about his brother, who was a delicate, effeminate young man nine years his junior. The older brother can't wait to tell the younger brother about the news of a child.

The soldier reaches the farm, where he finds his mother waiting at the main gate. She tells him that his brother died during the previous winter 'by his own dear hand' and that they've been waiting for him so they can scatter the ashes as a family.

Distraught, the soldier walks away into the paddocks. Not only does he think about his brother, he is forced to recall the event that he keeps to himself: he had accidentally shot and killed a young Afghan girl – this is what the girl in the diner 'saw'.

Later, in the middle of the night, the soldier has a nightmare: he believes that the loss of his brother is linked to killing the girl. After calling out, his father comes into the soldier's bedroom to offer comfort and advice. As it begins to rain, the father tells him to be strong, because in the morning they will farewell their 'beautiful boy'.

The next day, the rain having cleared, the family scatters the brother's ashes.

The soldier's girlfriend comes to the farm-house and tells him that she's having twins. Now that the soldier has scattered his brother's ashes, he has been given a new challenge: to stay and be a good partner/parent/son. The soldier says yes, he will stay, but he will need to be carried.

The healing process begins.

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Performance instructions

Preparation for piano extended techniques

The Weight of Light involves four extended techniques that require preparation. The first is to place one or two pieces of A4 or Letter paper over the strings. The second is to pluck strings - a plectrum is required. The third is to bow specific strings - horsehair should be placed around the following pitches before performance: Eb3, E5, G5. Finally, some harmonics are to be played by touching third nodes on the strings (no tool required, but some practice on the instrument to be used).

Use of Sprechstimme

In *The Weight of Light*, any sprechstimme sections are marked in degrees of effect per Berg's *Wozzeck*. A single staff with cross notehead means any pitch, rhythm definite. When a 'normal' 5-line staff is used, notes with X through the stem have only approximate, relative pitch, and notes with a single line through the stem means sung at pitch but with a spoken inflection.

THE CALL

Very slowly, molto rubato

The musical score is written for voice and piano. It consists of three systems of music.

System 1: The piano accompaniment begins with a series of chords in the right hand and a single note in the left hand. The melody is marked *p* (piano) and *8va* (eightva). The tempo is *Very slowly, molto rubato*. A *Ped.* (pedal) line is shown at the bottom.

System 2: The voice part enters at measure 6 with the word "Call" and a *falsetto* marking. The piano accompaniment continues with chords. A *8vb* (eightvb) marking is present at the end of the system. A *Ped.* line is shown at the bottom.

System 3: The voice part enters at measure 10 with the lyrics "him home we're calling him home" and "We need". The piano accompaniment continues with chords. A *norm.* (normal) marking is present. A *Ped.* line is shown at the bottom.

14

our son here with us

mp

con ped. ad lib.

18

He went a - way a-way to serve

mp

22

but now re - turns but now re turns like a sea-hawk to the shore like a

mp *mf* *mp* *mf*

mf

27

red - bel - ly black snake to the rocks ___ be - side ___ the house

30

senza misura, entirely freely, with rests if wished

the stran - gers we are ___

repeat this cell freely

15^{ma}

mp

8^{va}

Ped.

32

the sec - rets we have

33 **rit.** **molto rit.**

the tales _____ for tel - ling but still we will

(cell also rits, ad lib.)

36 **A tempo**

call _____ him home _____ we're cal - ling him home _____

f

8vb *Ped.*

40 **very slowly, molto rubato**

we need our son, our sol - dier _____ I hear the call _____

to wooden or glass mallets playing on the iron frame inside the piano, high to low

fffz *f* *mp* *mf*

8vb (keep holding pedal throughout)

43

p *mp*

I'm on my way

47

p

need you all _____ I need you now

49

ON THE HIGHWAY

Piano pulse c. ♩ = 126; voice any tempo, rubato

sprecht., any relative pitch

mp - mf

p
15^{mb}
Ped. e una corda

(mp - mf) *sim.*
I leave it all be-hind On the high - way,

* the comma signifies not just a short breath, but a rest of breath-length or more. If a pause is also indicated, the rest is several breath-lengths or more.

mf *mp*
with the steer-ing-wheel in my ea - gle grip I'll let go

mp - mf *mp*

On the high - way I turn off

p *fff*

p

Emp - ti -

pp

tre corde (sustain pedal continues)

6 *mp*

- ness yes, emp - ti - ness fill me to the brim

mp

11 *p* *mp*

Emp - ty - ness

*

16

8^{vb}
Ped. e una corda

mp - mf *mp - mf* *mp* *mf*

On the high - way when I reach the end, I'll hold the three of them:

mf

my Ma and my Pa and lit-tle bro-ther

At written octave,
repeated cell continues 8vb

mf

mp - mf > , *mp* > , *mp - mf* >

On the high-way, when I reach the end, I'll breathe for the first time in months, I'll

>

breathe for the first time

pp

tre corde (sustain pedal continues)

20 *mf* *p*

I want you, emp-ti-ness,

25 *mf* *f* *norm.*

Sprechstimme, groin first

like I've_ want - ed to slip_ and_ slide_ be-tween the

29 *mf* *sprechst.*

legs_ be - tween the legs_ of a

32 *mf* laughing

lush— (ssh) ssh ssh ssh ssh ssh

35

Ped. e una corda

mf

On the high - way when I'm on the right side of the range

The first system of music features a vocal line in bass clef with lyrics and a piano accompaniment. The vocal line starts with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some dynamic markings like accents and slurs.

I'll be I'll be al-right

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "I'll be I'll be al-right" and includes a triplet of eighth notes. The piano accompaniment continues with the eighth-note pattern and includes a fermata over the final note.

DISTRUST

Slowly, rubato

Paper is placed across all strings on the piano above the G below middle C

p

3

3

3

This system contains three measures of music. The top staff is a bass clef with a whole rest in each measure. The middle and bottom staves are grand staff notation. The first measure begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The second measure continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third measure features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Red.

4

Singer prepare to bow

g

This system contains four measures of music. The top staff is a bass clef with a whole rest in each measure. The middle and bottom staves are grand staff notation. The first measure begins with a *g* (glissando) marking in the left hand. The second measure features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third measure features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fourth measure features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

7

hold ped.

Bowed piano strings *

Pianist

Singer the soloist is bowing. bowing and bowing. there's an unusual, surreal, dreamlike quality to the acting.

* imagined as piano strings bowed by looping rosined horsehair below the string in advance of the performance and pulling it back and forth with the sustain pedal held down, but other materials or performing approaches may be used to achieve the best sound on your instrument.

10

poco più mosso *breathy, nervous*
mp

At the din-er in the

p

Una corda, held.
Ped., held.

13

queue she is there, a girl She ig-nores me as shemust—to her I am rough but

pp 8^{vb}

16

now she looks up and up up to my eyes—

8^{vb} 8^{vb}

19

She does not smile— she does not scowl,—

(8)

22

she stares death-ly to the back of my head

throat

gliss.

25

What can she see? an act,

30

a need? ___ I give her a grin, I do, she's

p

mp

35

safe with me: I am, I know (I be-lieve), a man of val -

38 remembering

- our_ a man of val - our_ but still she stares death - ly to the

42 ----> throat

back of my head, the wretch-ed black_ |

46

turn and leave_ like a crim on T V_

48

Musical score for measures 48-50. The score is written for three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two flats (B-flat and E-flat). Measure 48 features a treble staff with a melodic line starting on a whole rest, followed by eighth notes, and a bass staff with a whole note chord. Measure 49 continues the treble staff melody with eighth notes and a triplet of eighth notes, while the bass staff has a whole note chord. Measure 50 shows the treble staff with a melodic line ending on a whole note, and the bass staff with a whole note chord. An *8va* marking is present above the first measure of the treble staff.

51

Musical score for measures 51-54. The score is written for three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a grand staff (treble and bass) at the bottom. The key signature has two flats (B-flat and E-flat). Measure 51 features a bass staff with a melodic line starting on a whole rest, followed by a triplet of eighth notes, and a grand staff with a whole note chord. The lyrics "What did she see: _ an act, a need? _" are positioned below the bass staff. Measure 52 continues the bass staff melody with a whole note and a triplet of eighth notes, while the grand staff has a whole note chord. Measure 53 shows the bass staff with a whole note and a triplet of eighth notes, and the grand staff with a whole note chord. Measure 54 features the bass staff with a whole note and a triplet of eighth notes, and the grand staff with a whole note chord.

56

What did she see? A mis take___

61

breathy, nervous

At the din-er in the

65

rall.

queue she was there, a girl— and she worked me out for real____

Remove paper from piano.

IN KANDAHAR

Slowly, rubato

The first system of the musical score consists of three staves. The top staff is a bass clef with a 5/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). It contains four measures of whole rests. The middle staff is a treble clef with a 5/4 time signature and a key signature of three flats. It contains four measures of whole rests, followed by a fermata over a chord of G-flat, B-flat, and D-flat in the fifth measure. The bottom staff is a grand staff (treble and bass clefs) with a 5/4 time signature and a key signature of three flats. It contains four measures of eighth-note accompaniment, each measure consisting of a pair of eighth notes in the bass and a pair of eighth notes in the treble. A dynamic marking of *mp* is placed above the first measure. Below the staves, the word "Ped." is written with a line extending to the right.

5

The second system of the musical score consists of three staves. The top staff is a bass clef with a 5/4 time signature and a key signature of three flats, containing four measures of whole rests. The middle staff is a treble clef with a 5/4 time signature and a key signature of three flats. It contains four measures of chords, each marked with a fermata. The bottom staff is a grand staff with a 5/4 time signature and a key signature of three flats, containing four measures of eighth-note accompaniment, each measure consisting of a pair of eighth notes in the bass and a pair of eighth notes in the treble.

9

The third system of the musical score consists of three staves. The top staff is a bass clef with a 5/4 time signature and a key signature of three flats. It contains four measures of a vocal line: the first measure is a whole rest, the second measure contains a half note G-flat, a quarter note A-flat, and a quarter note B-flat; the third measure is a whole rest, and the fourth measure contains a half note G-flat and a quarter note A-flat. A dynamic marking of *mp* is placed above the second measure. Below the staff, the lyrics "In the_ ear-ly hours_ in Kan-da- har_" are written. The middle staff is a treble clef with a 5/4 time signature and a key signature of three flats, containing four measures of chords, each marked with a fermata. The bottom staff is a grand staff with a 5/4 time signature and a key signature of three flats, containing four measures of eighth-note accompaniment, each measure consisting of a pair of eighth notes in the bass and a pair of eighth notes in the treble.

13 *hopeful*
mf

I did my all to sum mon a sooth

16 *mp* *mp*

ing sound from home a sooth - ing sound

19

from home - the crack - le and pop of the fire or a wind

hold ped.

21

wheez-ing in the trees—_ but the on - ly sound

24

that came to me was the fall - ing_____ call_ of a

27

crow of a crow call-ing and call- ing_ a- gain_ and

30

call - ing_ fall- ing__ a gain and call - ing_ fall- ing__ a gain and

34

call - ing__ call- ing__ a- gain__ and fall - ing__ fall- ing

37

a- gain__ and call - ing__ oo__ oo__ oo__

(ped.)

41

oo oo oo

45 Hands on Piano (tapping on piano lid, or any resonant part of piano)

mp

I fell with the crow

47

almost inaudible, mouthed, at first *ppp*

I fell to earth to brok-en ground to

49

accent only on attack

p *mf*

blood - ied dirt to brok - en ground to

51

f

blood - ied dirt

(hold ped.)

54

mp

In my mind I lay my head on him mybroth - er

58

I lay my head on him__ my broth - er and fell a - sleep__

62

in the end__ *pp*

64

in the_ ear - ly hours in Kan - da - har__ (ah) *mp* *pp*

lacuna1

(entr'acte)

quite fast

musical score for measures 1-2, featuring a treble and bass clef with a 12/8 time signature. The piece is marked *mf*. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure contains a whole note chord in the treble and a half note chord in the bass. A *Ped.* (pedal) marking is present under the first measure.

musical score for measures 3-5, featuring a treble and bass clef with a 12/8 time signature. The piece is marked *sim.* (sostenuto). The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure contains a whole note chord in the treble and a half note chord in the bass. The third measure contains a whole note chord in the treble and a half note chord in the bass.

musical score for measures 6-7, featuring a treble and bass clef with a 12/8 time signature. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure contains a whole note chord in the treble and a half note chord in the bass.

musical score for measures 8-9, featuring a treble and bass clef with a 12/8 time signature. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure contains a whole note chord in the treble and a half note chord in the bass.

musical score for measures 10-11, featuring a treble and bass clef with a 12/8 time signature. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure contains a whole note chord in the treble and a half note chord in the bass.

12

Musical notation for measures 12 and 13. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. Measure 12 features a melodic line in the upper staff with dotted rhythms and a bass line with eighth-note patterns. Measure 13 shows a key change to one flat (F major) and a change in the bass line's rhythmic pattern.

14

Musical notation for measures 14 and 15. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (F major). The lower staff is in bass clef with the same key signature. Measure 14 continues the melodic line with dotted rhythms. Measure 15 features a key change to two flats (B-flat major) and a more active bass line.

16

Musical notation for measures 16 and 17. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. Measure 16 features a melodic line with a key change to one flat (F major) in the second measure. Measure 17 continues with a key change to two flats (B-flat major) and a complex bass line.

18

Musical notation for measures 18, 19, and 20. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. Measure 18 features a melodic line with dotted rhythms. Measure 19 shows a key change to one flat (F major). Measure 20 continues with a key change to two flats (B-flat major) and a complex bass line.

21

Musical notation for measures 21 and 22. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. Measure 21 features a melodic line with dotted rhythms. Measure 22 shows a key change to one flat (F major) and a complex bass line.

23

Musical notation for measures 23 and 24. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (F major). The lower staff is in bass clef with the same key signature. Measure 23 features a melodic line with dotted rhythms. Measure 24 shows a key change to two flats (B-flat major) and a complex bass line, ending with a double bar line.

HEADLONG

Quickly

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Quickly'. The dynamic is *mf*. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 6-11. The right hand continues the eighth-note melody, and the left hand accompaniment evolves with more complex chordal textures and rhythmic patterns.

Musical score for measures 12-16. The right hand features a more active melody with some slurs. The left hand accompaniment includes a prominent eighth-note bass line.

Musical score for measures 17-20. The right hand continues with a melodic line. The left hand accompaniment features a consistent eighth-note bass line. The piece concludes in measure 20 with a change in time signature to 2/4.

22 *mp*

Two cof - fees and us, _____ our

27

some-times love from school still go-ing_ Ex - cept this thing

32

she's said _____ a sen-tence, a sound, and now I'm wood, or

37

stone This thing she's said: _____ it

42

rit.

is-n't the clap of a clip she's got me with

47

slowly, rubato

A state-ment, a fact, a crack

con. ped. ad lib.

51

in the road be-tween us

no. of notes and speed approximate

p

15^{mb}
Ped.

53

a tempo

a crack through which we'll fall _____

mf

59

That night, six months a - go, — so drunk I said, Come on, if you're

hip-lungingly
(slide, not full gliss.)

65

game and she was, so we rocked and rolled and rocked and rolled for hours_____

70

rit.

75

slowly, rubato

SENZA MISURA

A state-ment, a fact, a crack

SENZA MISURA
pizz. with plectrum

con. ped. ad lib.

Ped.

79

in the road between us a crack through

norm.: no. of notes and speed approximate

p

8^{va}

l.v.

82

still slowly

which we'll fall _____ And

88

now her eyes, wi - den and red - den: _____

94

I'm preg- nant, she says the ba-by's yours

con. ped. ad lib.

100

SENZA MISURA

A state - ment, a fact, a crack

SENZA MISURA
pizz. l.v.

Ped.

103

in the road be - tween us

norm.: no. of notes and speed approximate

p

8vb

105 **tempo primo** **rall.**

a crack through which we'll fall _____ head - long

l.v.

BROTHER OH BROTHER

Moderately

mp Lit-tle, _____ so li - tle _____ I _____

mp *Ped.* *sim.*

poco rall.

falsetto

5

held you help-less but hope-ful _____ the weight of light

mp *f*

9 **A Tempo**

Big-ger, _____ soon big - ger _____ though slen- der _____ and slim _____ in the

mp

13 **rall.**

ri-ver we swam like eels

17 **Meno mosso** **rall.**

Bro-ther oh bro-ther there's on-ly you a moon, a star, a

20 **Tempo Primo**

sun, of course Giv ing so

24 Sprechstimme norm.

giving 'A girl' said some but I knew best because the

28

best you were Different and delicate but

(ped.)

32 *mf* *p* *f* rall.

here they hate I punched for you, I hit for you and

THE WEIGHT OF LIGHT

Meno mosso
mp

36

me Bro-ther oh bro-ther there's on-ly you a

15^{me}

p

40

rall. **Tempo Primo**

moon, a star, a sun, of course When

(15)

44

I was a-way, you flew in the night to me and

48 *rall.*

said, Don't go— I live for you I live for

51 **A Tempo** *p* **Molto rubato**

us Bro-ther oh

55 *poco rall.* *poco* **meno mosso**

bro-ther there's on-ly you a moon, a star, a sun, for eve-ry one And

59 **rall.** ,

now I will be see ing_ you soon with

pp

con ped. ad lib., blurry

62

news of a child

8va | *15ma*

AT THE GATE

Stumbling, molto rubato

Insert two sheets of paper over the strings E3 to C6, to create a buzzing sound.

ff *f* *mf* *p*

Ped. *con ped. ad lib.*

8

At the gate, at the grid she is there, my Ma, my

Ped. (blur with ped.)

13

Ma smi-ling as though I've just been born

Ped. *con ped. ad lib.*

18

She walks a-cross to me and_ says, my Ma, There's

Ped. _____ Ped. _____

23

some-thing you need to_ hear. My Ma

27

31

'What is it?' I say, 'I'm dying for home'

Ped.

Free time, expressively.

35

'We've lost him, he's gone.' He

38

went in winter

42

like a memory

She_ does-n't say_who, but I know, I know; (I know)

Ped.
(blur with ped.)

47

mp cresc.

A bove: a crow, if I

Ped.

51

mf *f* *anger* *norm.* *mf* 3

Sprechstimme,

could I would bring that bird down down to the

Ped.

54 *f*

ground at my feet_____

57 **G.P.**

f *cresc.* *ff* *pp*

Una corda (held)
Ped. ad lib.

61

'We've lost___ him he's gone. He went in

65

win - ter— by his own dear hand

8va
mf

tre corda

Sprechstimme, spoken, free rhythm:
imagine the inflection of his mother.

69

he

fff sub. p

8va

Ped.

72

Repetitions

slept him - self a-way to heal his own dear heart.

ff sub. p

repeat until the words have
been spoken, and each time
make the accented chord softer

75 **Final time** *p* Sprech., breaking norm. sprech. norm. -----> sprech. -----> norm.

And now we are heart - broken.' _____

(p)

una corda _____

8^{vb} -----|

Remove paper from piano.

lacuna2

(entr'acte)

Gently

harmonic notes may be repeated once

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

ped.

l.v.

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

ped.

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

ped.

THE GIRL

♩ = 200, or thereabouts

In Kan - da - har, in the

Hands on Piano

p Re-insert paper inside piano so that it only covers middle C upward

Ped.

4

last of the light, a fi-re-fight came out of no - where_

mp

mp

8

Hands on Piano

mp *ff* *mp*

We dove for cov-er we fired in re-ply

13

f *mp*

I saw her then: a girl— should' ring her sheep— she

f *mp*

una corda
Ped.

18

got to run-ning she got to run-ning she got to run-ning run - ning a-

f *mp*

una corda
Ped.

22

way run- ning run ning a- way

27

f

32

Musical score for measures 32-36. The top staff is a vocal line with eighth notes and accents. The middle staff is a bass line with rests. The bottom two staves are a piano accompaniment with chords and a bass line.

37

37

We fired a-gain the en-em-y went down and

Hands on Piano
mf

Musical score for measures 37-41. The top staff is a vocal line with eighth notes and accents. The middle staff is a bass line with lyrics. The bottom two staves are a piano accompaniment with chords and a bass line.

41

so did she, the girl, — the girl — with her sheep the girl went down the

Piano

f

Una corda
Ped.

46

girl went down the girl went down the girl went down the girl went down a

51

falsetto

feel - ing of fall - ing in___ my chest___ my guts___ my

56

norm. (not falsetto)

legs___ my head___ my mis- take___ my fuck up the girl went down the

61

girl went down the girl went down the girl went down the girl went down the girl went down the

66

girl went down the girl went down the girl went down In_____ Kan - da

71

har In Kan - da- har

mp

77

82

poco rall.

lacuna3

(entr'acte)

(Paper remains on piano strings)

Slowly, freely

pp

Ped.

7

a tiny bit faster

mp

Ped.

13

Ped.

19

Ped.

25

**first tempo, or even slower,
and very freely**

pp

Ped.

31

The musical score for measures 31-36 is as follows:

Measure	Treble Clef	Bass Clef
31	Chord: G2, B2, D3; Melody: G4	Chord: G2, B2, D3; Melody: G2
32	Chord: G2, B2, D3; Melody: G4, A4, B4	Chord: G2, B2, D3; Melody: G2, A2, B2
33	Chord: G2, B2, D3; Melody: G4, A4, B4, C5	Chord: G2, B2, D3; Melody: G2, A2, B2, C3
34	Chord: G2, B2, D3; Melody: G4, A4, B4, C5, B4, A4	Chord: G2, B2, D3; Melody: G2, A2, B2, C3, B2, A2
35	Chord: G2, B2, D3; Melody: G4, A4, B4, C5, B4, A4, G4	Chord: G2, B2, D3; Melody: G2, A2, B2, C3, B2, A2, G2
36	Chord: G2, B2, D3; Melody: G4, A4, B4, C5, B4, A4, G4	Chord: G2, B2, D3; Melody: G2, A2, B2, C3, B2, A2, G2

BLACK SHADOWS

Slowly, rubato

p

In the night a din-go waits

Two sheets of paper remain over the strings E3 to C6, to create a buzzing sound.

p

hold ped.

6

In the night

11

my mis-take be-comes a moun-tain

16

In the night I see your cold, still

21

face Black shadows

25

Black shadows I'd run with you if I could

29

Black shadows but I can't be cause I am du-ty

33

bound _____ In the

p

37

night a din-go cries out _____ In the

42

night my mis-takes they rise up _____

mf

48

Musical score for measures 48-50. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 48 is a whole rest in the bass and a piano introduction in the treble. Measure 49 is a 4/4 time signature change. Measure 50 is a 3/4 time signature change. Dynamics include *f* and *p*.

51

Musical score for measures 51-53. The piece is in a key with three flats and a 4/4 time signature. Measure 51 is a 3/4 time signature change. Measure 52 is a 4/4 time signature change. Measure 53 is a 3/4 time signature change. Lyrics: "my bul - let that tore op - en". Dynamics include *mf* and *f*.

54

Musical score for measures 54-56. The piece is in a key with three flats and a 3/4 time signature. Measure 54 is a 4/4 time signature change. Measure 55 is a 4/4 time signature change. Measure 56 is a 3/4 time signature change. Lyrics: "a girl's". Dynamics include *mf*, *ff*, and *f*. There are triplets in measures 55 and 56.

56 *f* *mp* *f*

throat the oth - er

58

my bro - - - ther

59 norm —————> sprech.

bro - - - ther

ff *p* *f* *p*

take up horsehair, ready to bow piano

See bowing staff, below.

60 *ff, screamed*

my brother who felt too al - one to live

f

ff, screamed

Bowed piano (singer)

mf to f, varied

63

p

mf to f, varied

69

p

my bul - let my bro - ther bro-ther

74

bro - ther bro - ther bro - ther Black

sub

78

sha - dows Black _____ sha-dows I'd run with you

(8)-----|

82

if I could Black _____ sha - dows but I can't be

86

cause I am du-ty bound _____

walk to other side of piano

91

p

In the night _____

p - mp, varied

98

Musical score for measures 98-103. The vocal line (bass clef) contains the lyrics: "I kiss your cold, still face_____". The piano accompaniment consists of a left hand with chords and a right hand with a melodic line. The right hand has an *8va* marking above the final measure. The time signature changes from 2/4 to 3/4 and back to 2/4.

104

rall. _____

Musical score for measures 104-109. The vocal line (bass clef) contains the lyrics: "In_____ the night_____". The piano accompaniment consists of a left hand with chords and a right hand with a melodic line. The right hand has *8va* markings above the final two measures. The time signature changes from 2/4 to 3/4 and back to 2/4. The tempo marking *rall.* is indicated above the first measure.

109 **meno mosso**

I give up I cry out for help

ppp

Remove sheets of paper from piano.

RAIN ON THE IRON

hurriedly, with portent

Soft mallet, inside the piano, L.H.

p *f* *p* *mf*

norm.

p (sim.)

maintain irregular swells & accents in L.H. throughout (don't lift Ped.)

15^{mb}
Ped. →

7

p

Fa - ther_ be with_ me now_____

(15).....

16

mf

Son_____ I'm_____ be-side you_____

Soft mallet on the piano strings, don't worry if you strike 2 notes to norm.

mp

(15).....

25 *mp* *< mf* *mp*

Norm

p

Fa - ther, I know this to be true: my life is

(15).....

32 *mf* *mp* *mf* *mp*

vi - o - lence and the dear - est, the most in - no cent, are gone

(15).....

37 *mp* *mf* *f*

a de - mon is steal - ing my reas - ons for fight - ing my reas - ons for be - ing

(15).....

41 *mf* *mp* *mf*

I don't want to be broken_ Son, my son,

To 2 wooden or glass mallets 2 wooden or glass mallets, on strings

(15).....

48

as the rain comes down on the iron_

Approximate gesture,
using alternate
mallets in R.H.

(15).....

53 *(mf)*

You_ and I_ we'll

ricochet

(15).....

56

be a rock a boul - der a

(15).....

59

flood - ed ri - ver flow - - ing

(15).....

61

(mf) a bird_ rid-ing a wild, wild wind

(15).....

65 *f* *mp*

be-cause in the morn- ing_ we_ will fare-well

(nearly impossible to hit the right string, which is OK)

(15).....

69 *mp* *mf* *f*

fare-well in the morn-ing we will fare-well our

Forcefully, dramatically, both mallets on one string

(15).....

75 *ff* *f* *ff*

boy our beau-ti-ful boy_

(sudden silence) (Ped.)

(15).....

WEIGHTLESS

Moderate, but lively

The first system of the musical score consists of three staves. The top staff is a bass clef with a 12/8 time signature and a key signature of one flat. The middle staff is a grand staff (treble and bass clefs) with a 12/8 time signature and a key signature of one flat. The bottom staff is a single treble clef with a 12/8 time signature and a key signature of one flat. The music begins with a piano introduction marked 'Ped.' and 'mp'. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The vocal line is introduced in the second measure with a long note.

The second system of the musical score continues from the first. It features a vocal line with lyrics: "Once, in my arms, I car-ried you and you were". The piano accompaniment includes dynamic markings such as 'mf', 'mp', and 'p'. Specific performance instructions include "(RH sempre p)" and "(LH sempre mp)". The piano part continues with its characteristic eighth-note accompaniment.

The third system of the musical score continues the vocal line with lyrics: "weight - less Once, in my sleep, I looked at". The piano accompaniment includes the instruction "sim." (similato) and continues with the eighth-note accompaniment. The system concludes with a fermata over the final piano accompaniment notes.

8

you _____ and you were weight - less

mf

11

14

So

16

of-ten, in my love, _____ I've list-ened to you _____ and you have been

18

weight - less _____ So it is now, _____ as I turn you to the

20

Allargando

' A tempo

wind as I turn you turn you turn you to the wind you are..a

22

boy in the riv-er_ a boy on the sand_ a

mf
LH lightly

24

boy be-neath the sun you are... a

26

girl in Kan - da - har in Kan - da -

(ped.) 8^{va}

28

har should(e)-'ring* a sheep should(e)-ring a

30

Sprech., voice breaks

sheep I'm sor - ry I

mp

* The word 'shouldering' is pronounced in two syllables, not three.

33 *mf* *mf*

failed you both I am no

simile

36 *f* *mp*

man Al ways in my

8va

39

blood and bones, I car-ry you

rall.

41

A single bass clef staff containing four measures of music. The first measure has a dotted quarter note G2, a dotted quarter note F2, and a dotted quarter note E2, all beamed together. The second measure has a dotted quarter note D2, a dotted quarter note C2, and a dotted quarter note B1, all beamed together. The third measure has a dotted quarter note A1, a dotted quarter note G1, and a dotted quarter note F1, all beamed together. The fourth measure has a whole note E1. A dashed line extends from the 'rall.' marking above across the top of the staff.

both _____ for life _____ for life

Two staves of piano accompaniment. The upper staff is in treble clef and contains a continuous eighth-note melody starting on G4. The lower staff is in bass clef and contains a supporting bass line with dotted notes and rests. A circled number '8' is written above the first measure of the upper staff. A dashed line is drawn above the upper staff.

lacuna 4

(Pianist: harmonics & normale)

Piano accompaniment for the first system, measures 1-8. The music is in 4/4 time. The right hand has whole rests. The left hand has whole rests in measures 1-3, then a half note G2 in measure 4, followed by a half note F2 in measure 5, and a whole note G2 in measure 6. A *mf* dynamic marking is placed above the first note in measure 4.

Bowed piano notes

Pianist

Vocalist *mp* < *f*

Vocalist and piano accompaniment for the first system, measures 1-8. The vocal line consists of a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a series of half notes: G2, A2, B2, C3, B2, A2, G2. A *mp* dynamic marking is placed above the first note in measure 1, and a *f* dynamic marking is placed above the first note in measure 2. A slur covers the entire vocal line. The text "Bowed piano notes" and "Pianist" is written above the piano part. The text "Vocalist" is written above the vocal part.

mp
Ped. held

9

Piano accompaniment for the second system, measures 9-16. The music is in 4/4 time. The right hand has whole rests. The left hand has whole rests in measures 9-10, then a half note G2 in measure 11, followed by a half note F2 in measure 12, and a whole note G2 in measure 13. A *mf* dynamic marking is placed above the first note in measure 11.

Vocalist and piano accompaniment for the second system, measures 9-16. The vocal line consists of a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a series of half notes: G2, A2, B2, C3, B2, A2, G2. A *mf* dynamic marking is placed above the first note in measure 9, and a *f* dynamic marking is placed above the first note in measure 10. A slur covers the entire vocal line. A *mf* dynamic marking is placed above the first note in measure 16.

17

8va

f *mf*

23

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



TWO APPLES

Slowly *mp*

Out_ of the ash and rain she

pp *mp*

Con ped. ad lib. con ped.

7

comes to me and says, Hold_ out your hand__ Hold out__ your hand Out of__ the

14

ash__ and rain_____ She gives_ me, she gives_ me an ap- ple_____

Detailed description: This is a musical score for a piece titled 'Two Apples' from 'The Weight of Light'. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The tempo is 'Slowly' and the dynamics range from piano (*pp*) to mezzo-piano (*mp*). The piano part includes instructions for 'Con ped. ad lib.' and 'con ped.'. The lyrics are: 'Out_ of the ash and rain she comes to me and says, Hold_ out your hand__ Hold out__ your hand Out of__ the ash__ and rain_____ She gives_ me, she gives_ me an ap- ple_____'. The score is divided into three systems, with measure numbers 7 and 14 indicated at the start of the second and third systems respectively.

21 *mf* *mp* *mf*

Now hand me your oth- er, she says, for I have more news you need to

27 *mp* *pp*

know two ap- ples Two ba- bies

33 *mp* *sva*

38 *mp*

I close my eyes to see the trees the

44

ap- ples will one day be two ap- ples_ two ba-bies

50

they are ours they are ours

mf *pp*

56

Out_ of the ash and rain she

mp con ped.

60

says_ she says, Be says brave e - nough to stay.

poco rall.

STAY AND YES

Joyfully

mp
Con ped. ad lib.

6 *mp - mf*

What a word it is _____ a

11 *mp*

breath_ a seed_ a plea_____

17 *mp - mf*

Stay, she says stay

22 *mp*

with me. What a word it is a

27

bird a mist a wis - per

33 *mf*

Yes I say, Yes,

38 *mf*
 I will Car - ry me
 (still *mp*, *colla voce*)

43 *f* *mf*
 Car - ry me car - ry me close
8va

48 *f* *mp*
 car - ry me car - ry me nev - er let me
 (8)

53 *f* *mp*
 go I won't let you down
 (8) con. ped.

58

L.H. R.H. L.H. R.H.

8vb

63

mp

2 For now we are: _____ a breath_ a seed_ a

L.H.

mp *mf* *mp*

69

plea_____ For now we are: _____ a

mp *mf* *mp*

75

mf *f*

bird_ a mist_ a whis - per_____

mf *f*

poco rall. . .

81 *mf*

Yes we say, Yes,

86 *mf* *f* *meno mosso* *mp* *p*

we stay we

89 *rall.*

stay

FROM HERE

Slowly, rubato

The piano introduction consists of two staves. The upper staff is a single bass line with a 4/4 time signature and a key signature of three flats (B-flat major/D minor). It contains a series of whole rests. The lower staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It begins with a piano (*p*) dynamic and features a series of chords and melodic fragments in both hands.

Con ped. ad lib.

4

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is in the bass clef, starting with a piano (*p*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The lyrics are: "From here_____ I mend_____ From here__ there is a". The piano accompaniment is in a grand staff, providing harmonic support with chords and some melodic lines.

10

This system contains the second line of the vocal melody and piano accompaniment. The vocal line is in the bass clef, starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "bend in the riv-er_____". The piano accompaniment is in a grand staff, with dynamics ranging from mezzo-piano (*mp*) to piano (*p*). A double bar line with a repeat sign is present at the end of the system, with an 8va (octave up) marking below it.

17 *p* *f*

From here there will be the sea hawk and the shore and the

22 *mf* *f*

red-belly black snake in the rocks so stand with me stand with me now

27 *rall.* *mp* *p* **A tempo**

so stand

35

mf

From here _____ we mend _____

mf

rall.

42

_____ From here _____ we mend From here we mend _____ to-gether _____

f *mf* *mp*

Ped. _____