

OBLIVION

A CHAMBER OPERA IN ONE ACT

KYLE GULLINGS

FULL SCORE



Photo courtesy of Flickr.com user *h.koppdelaney*, licensed under Creative Commons.
<http://www.flickr.com/photos/h-k-d/3063566547>

BASED ON THE SHORT STORY
“EX OBLIVIONE” (1921) BY H. P. LOVECRAFT

Oblivion

Scene Breakdown

SCENE	TITLE	TIME	PAGE
Prologue	A message outside of both time and space		1
Scene 1a	First Dream: Sailing Under Strange Stars	July	3
Scene 1b-1	Recitative	July, 7:15 A.M.	9
Scene 1b-2	Aria: The Plumtree (Sonia)		22
Scene 2a	Second Dream: Underground River Barge	October	34
Scene 2b	Recitative	October, 12:30 P.M.	41
Scene 3a	Third Dream: Recurring Valley	January	59
Scene 3b-1	Recitative 1	January, 5:45 P.M.	68
Scene 3b-2	Aria: Dreaming Is Not Living (Philip)		75
Scene 3b-3	Recitative 2		79
Scene 4a-1	Fourth Dream 1	April	83
Scene 4a-2	Aria: The Garden of Perpetuity (Sage 1)		85
Scene 4a-3	Fourth Dream 2		91
Scene 4a-4	Aria: You Begin a Descent (Sage 2)		92
Scene 4a-5	Fourth Dream 3		100
Scene 4a-6	Aria: Our Grey Indifference (Sage 3)		101
Scene 4a-7	Fourth Dream 4		109
Scene 4b-1	Recitative 1	April, 11:00 P.M.	113
Scene 4b-2	Aria: Night in Kalapa (Howard)		114
Scene 4b-3	Recitative 2		132
Scene 4c-1	Final Dream 1	later in April	139
Scene 4c-2	Aria: I Fall Asleep in the Full and Certain Hope (Philip)		143
Scene 4c-3	Final Dream 2		147
Scene 4c-4	Aria: Sorrow Is My Own Yard (Sonia)		148
Scene 4c-5	Final Dream 3		159

Oblivion

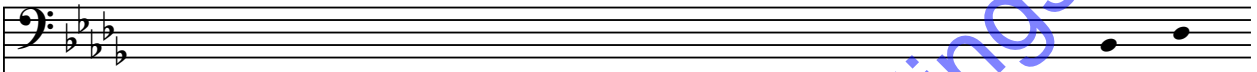
Prologue

[A message outside of both time and space.]

senza misura


mf

Howard



senza misura (l.v.) 4" 4" 4"

Bowl 1



mf

When the

Hw.




last days were up - on me, and the ug - ly tri - fles

B. 1



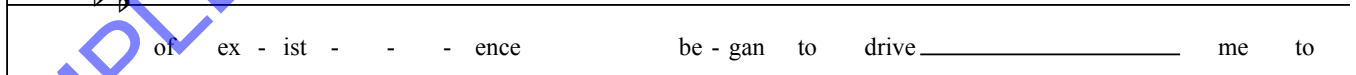
dampen

Hw.



of ex - ist - - - ence be - gan to drive me to

B. 1



SAMPLE SCORE - www.kylegullings.com

Prologue

Hw. *mf* *(evenly)*
 mad - - - - - ness I loved the ir - ra - - date ref - uge of sleep.

B. 1 niente *mf*

Hw. *(9)*
 In my dreams I found a lit - tle of the beau - ty I had vain - ly sought in

B. 1

Hw. *riten.* **attacca 1a: First Dream**
 life, and wan - der'd through old gar - dens and en - chant - ed
 (l.v.) dampen

B. 1 **attacca 1a: First Dream**

SAMPLE SCORE / www.kylegullings.com

Scene 1a: First Dream

Sailing Under Strange Stars

[July. HOWARD's dream, aboard a small ship sailing southward amid the gentle sound of waves. A dazzling array of unfamiliar constellations appears above and around everything. We remain here for what seems like a long time.]

A

senza misura
mf

(evenly) 2" 2"

Sg. 1 Dream - ing, when Dawn's Left Hand was in the sky... Ooh...

senza misura
mf

(evenly) 2" 2"

Sg. 2 Dream - ing, when Dawn's Left Hand was in the sky... Ooh...

senza misura
mf

(evenly) 2" 2"

Sg. 3 Dream - ing, when Dawn's Left Hand was in the sky... Ooh...

senza misura

Hw. woods.

senza misura
mf

B. 1

B [The gentle sound of waves]

alla misura ♩ = 60 *p*

Sg. 1 ooh... (etc.)

alla misura ♩ = 60 *p*

Sg. 2 ooh... (etc.)

alla misura ♩ = 60 *p*

Sg. 3 ooh... (etc.)

B. 1

Scene 1a: First Dream

5

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

Once when the wind was soft and scent - ed

p

9

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

heard the south call - ing, and sailed

12

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

end - less - ly and lan - guor - - - -

15

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 1

ous - ly un - der

repeat as needed
cresc. last time only

ooh...
sing last time only

C

18 *mf* close to "m"

Sg. 1
Stra - - - nge (mmm). Ooh...

18 *mf* close to "m"

Sg. 2
Stra - - - nge (mmm).

18 *mf* close to "m"

Sg. 3
8 Stra - - - nge (mmm). Ooh... (etc.)

alla misura ♩ = 60

Hw.
18 strange stars.

alla misura ♩ = 60 dampen suddenly

B. 1
18

22 repeat until **D** 23

Sg. 1
(etc.)

22 repeat until **D** 23 *senza misura* ,

Sg. 2
It's a strange cour-age, it's a strange

22 repeat until **D** 23

Sg. 3

B. 1
22 repeat until **D** 23
p

Sg. 1

Sg. 2
cour - age, it's a strange cour - age you give me an - cient

Sg. 3

B. 1

24 D

Sg. 1
(ooh...) (etc.)

alla misura ♩ = 60

Sg. 2
star.

Sg. 3
(ooh...) (etc.)

B. 1

[As dawn eventually approaches the stars begin a gradual fade until a single bright star near the horizon is all that remains in the orange-pink pre-dawn.]

27 **senza misura**

Sg. 1
Shine a - lone in the sun - rise

senza misura

Sg. 2
senza misura Shine a - lone in the sun - rise

Sg. 3
senza misura Shine a - lone in the sun - rise

B. 1
senza misura

Scene 1a: First Dream

32

Sg. 1 toward which you lend no part!

Sg. 2 toward which you lend no part!

Sg. 3 toward which you lend no part!

B. 1

28

E **alla misura** ♩ = 60

Sg. 1 Ooh... ooh... (etc.)

Sg. 2 Ooh... ooh... (etc.)

Sg. 3 Ooh... ooh... (etc.)

B. 1

31

Sg. 1 *rit.* [The waves die out] [The faucet drips]

Sg. 2 *rit.*

Sg. 3 *rit.*

B. 1 *rit.* l.v. until silent

Scene 1b-1: Recitative

[The Bright residence. HOWARD, groggy, moves into the kitchen, where SONIA is preparing breakfast. The faucet is dripping.]

Faster $\text{♩} = 80$
mf

Sn. *mf*

Well, look who's up. Good morn-ing. How'd you sleep?

Hw.

Fl.

Gtr. *mf*

Vlc. *mf*

Flowing $\text{♩} = 60$
mf

5 *mf*

I just had the strang-est dream. I was sail - ing, and there were all these

Fl. *pp*

Gtr. *p*

Vlc. *pp*

Scene 1b-1: Recitative

9

Sn.

Will you sit down?

Hw.

9

strange stars. They were so bright. And not in their u - su - al plac - es in the

Fl.

9

Gtr.

9

Vlc.

2 2 2 2 2 2 2

13

Sn.

Does-n't sound so strange.

Hw.

13

sky. It felt strange. Like I was there, sail - ing on that

Fl.

13

Gtr.

13

Vlc.

2 2 2 2 2 2

17

Sn. 

17

Hw. 

wa - ter for - ev - er -

17

Fl. 

17

Gtr. 


17

Vlc. 


Do you want some toast, How-ard?

21

[He notices the faucet dripping.]


Hw. 

21


Fl. 

Sure.

21

Gtr. 

21

Vlc. 

mp

pizz.

(teasing)

25

Sn. ⁴

What? Weren't you going to get that

Hw. Will you turn that off? The sink.

Gtr.

Vlc.

30

Sn. fixed? The han-dle comes loose.

Hw. I'll get to it. I know it's

Gtr.

Vlc.

35 [She tightens the handle.]

Sn. Have you called an - y -

Hw. loose. Just turn it off!

Gtr. arco

Vlc.

39

Sn. one a - bout it?

Hw. I — will fix it. May-be next week-end.

Gtr.

[He notices the time.]

Faster ♩ = 80

43

Sn. You have an al - arm. It

Hw. Why did-n't you wake me up? You're al - ways turn-ing it off.

Fl. You have an al - arm. It

Gtr. Why did-n't you wake me up? You're al - ways turn-ing it off.

47

Sn. buzz-es so loud, and you let it go all morn - ing!

Hw. It's an a - larm clock, Son-ia. It's sup - posed to be loud!

Gtr. It's an a - larm clock, Son-ia. It's sup - posed to be loud!

Scene 1b-1: Recitative

51 **Freely** ♩ = 62 *mf* 5 5

Sn. *mf* A cli-ent is com-ing o-ver this af-ter-noon to look at

Hw. *mp*

Fl. *mp*

Gtr. *mp*

56 wed - ding — ar-range-ments. I've got the gar - den — al-most per-fect.

Sn. *p*

Fl. *p*

Gtr. *pp*

Vlc. *mp* *pp*

60

Sn. *2*

The cone-flow'rs came in just how I want them, and I'm still hold-ing out

Fl.

Gtr.

64

Sn. hope for those ros-es this year!

Hw. *mf*

Gtr. *mf* pizz. *mp* arco

Vlc. *mf* *mp*

Is the toast ready?

Faster $\text{♩} = 80$

68

Sn. *f* *4* *4*

Oh How-ard, great news! Phil-ip wrote this morn-ing. He and Ta-ra had been

Gtr. *mf*

Scene 1b-1: Recitative

73 Sn. try-ing for months! Well, she is.

73 Hw. *f* They're preg - nant? — What do you know? — I'll get a

73 Gtr.

78 Sn. Or grand - daugh-ter.

78 Hw. grand-son — af - ter all! No, no. In my fam-'ly, the

78 Fl. *mp*

78 Gtr. *pizz.*

78 Vlc. *mp*

83 Sn. They've been wait-ing for such a long time.

83 Hw. first one's al-ways a boy! — I've been tell-ing Phil-ip that for

83 Gtr.

87

Sn.

87 Now How-ard, be nice!

Hw.

years! Wait 'til I tell the guys. Oh God, the Ol-son case!

Fl.

87

Gtr.

87

Vlc.

87

f

f

[He quickly prepares to leave.]

92

Sn.

92 Your break-fast- Don't for-get to

Hw.

Meet-ing at eight! No time.

Fl.

92

Gtr.

92

Vlc.

92

f

mp

mf

mf

Scene 1b-1: Recitative

96

Sn. call Doc - tor Greene's of - fice. They left an - oth - er mes - sage a - bout your

Fl. *mp*

Gtr.

Vlc.

[He heads for the door. She grabs a plum and stands in front of the door.]

99

Sn. check - up. Some-thing a - bout more tests. Have Ei - leen do it to-day. And at

Hw.

Fl. I'll call to-morrow.

Gtr.

Vlc.

SAMPLE SCORE - www.kylegullings.com

[She stands in his way.]

102

Sn.

102 least bring some fruit.

Hw.

102 I'm not hun-gry. I'll get some-thing at the of-fice, al-

Fl.

Gtr.

Vlc.

mp

[He kisses her quickly and reluctantly.] [She moves away from the door.]

106

Sn.

106 Kiss? My prince.

Hw.

106 right? I'm late as it is! Thank you!

Fl.

Gtr.

Vlc.

mf *f* *mf* *mf*

Broadly ♩. = 60
112 *mf*

Hw. Son-ia, this is the big one. I close the Ol - son case, and we'll

Gtr. 112 *mf*

Vlc. 112 *mf*

116 *mf*

Sn. Then go close that

Hw. 116 both go sail - - - ing be-fore the year is out.

Gtr. 116

Vlc. 116

SAMPLE SCORE - WWW.KYLEGULLINGS.COM

attacca 1b: The Plumtree

[He kisses her again -
an apology.]

[HOWARD exits quickly.
SONIA remains a moment.]

riten.

Musical score for Snare (Sn.), Horn (Hw.), Flute (Fl.), Guitar (Gtr.), and Violin (Vlc.). The score is in treble and bass clefs. The lyrics are: "case. Bye, How - ard. Love you. See you to - night. Bye. Love you." The score includes a watermark: "SAMPLE SCORE - www.kylegullings.com".

attacca 1b: The Plumtree

Scene 1b-2: The Plumtree

text derived from "The Widow's Lament in Springtime"
by William Carlos Williams


[SONIA moves outside, admiring and adjusting the garden.]

Freely ♩ = 62


Musical score for Snare (Sn.), Flute (Fl.), Guitar (Gtr.), and Violin (Vlc.). The score is in 12/8 time and A major. The Snare and Flute parts are mostly rests. The Guitar part features a rhythmic pattern of eighth notes with a *mf* dynamic. The Violin part is mostly rests.

Musical score for Snare (Sn.) and Guitar (Gtr.) with lyrics. The Snare part has a melodic line with lyrics: "The plum - tree _____ is ripe _____ to - day. ____". The Guitar part continues with a rhythmic accompaniment. The *mf* dynamic is indicated. A large watermark "SAMPLE SCOPE - www.kylegullings.com" is overlaid on the page.


7

Sn. 

— The plum - tree — is ripe — to - day.

Gtr. 


10

Sn. 


— The plum - tree — is ripe to - day —

Gtr. 

13

Sn. 

— with fruit for — the pick - ing. — Fruit for — the

Gtr. 

SAMPLE SCORE - www.kylegullings.com

16
Sn. pick-ing loads — the cher-ry branch - es and col-ors

Gtr.

19
Sn. some bush-es yel-low — and some — red.

Fl. *mf*

Gtr. *f*

22
Sn. The cone - flow'rs — will bloom — to-day. —

Fl. *mp*

Gtr. *mf*

SAMPLE SCORE - www.kylegullings.com

25

Sn. *The cone - flow'rs will bloom to - day.*

Fl. *mf*

Gtr.

28

Sn. *The cone - flow'rs will bloom to - day.*

Fl.

Gtr. *f*

31

Sn. *un-fold - ing their pet - als, un - fold - ing their*

Fl.

Gtr. *mf*

Scene 1b-2: The Plumtree

poco rubato
sub. p *a tempo* *mf*

34 Sn. pet-als, si - lent - ly ex - pand - ing to lend a

34 Fl.

34 Gtr. *p* *sub. p* *mf*

37 Sn. new, sub - tle pro - file to what's be -

37 Fl. *mp*

37 Gtr.

39 Sn. hind.

39 Fl. *mf*

39 Gtr. *f*

41 *mp*

Sn. Con-tour and con-trast, col - or and form coll - ide.

Fl. *p.*

Gtr. *p.* sul pont.

Vlc. *mf*

43

Sn. Patt - erns a - rise be - fore me _____ I de - cide: _____

Fl.

Vlc. 2

45

Sn. No. No. Yes, and no. _____

Fl.

Gtr.

Vlc. 2

47

Fl.

Gtr.

Vlc.

mf

normale

mf

50

Sn.

Fl.

Gtr.

Vlc.

mf

The gar - den _____ looks young _____ to - day. _____

53

Sn.

Gtr.

Vlc.

sul tasto

mf

The gar - den _____ looks young _____ to - day. _____

56 *f*
Sn. The gar - den looks young to - day

56 *mf* *p*
Fl.

56 *mf* *p*
Gtr.

56 *mf* *f* *p*
Vlc. *sul tasto*

59
Sn. with grow-ing po - ten - tial. Grow - ing po

59 *mf*
Fl.

59 *mf*
Gtr.

59 *mf* *sul pont.*
Vlc. *p* *f*

SAMPLE SCORE - www.kylequillings.com

Scene 1b-2: The Plumtree

f *molto rubato* *a tempo* *mf*

62 Sn. ten-tial, hold - ing for the mo - ment, de-ter-mines

62 Fl.

62 Gtr. *f* *f* *mf*

62 Vlc. normale *p* *mf*

65 Sn. which plants will blos-som - - - this sea - - - son.

65 Fl.

65 Gtr. *f*

65 Vlc. *sul tasto* *f*

SAMPLE SCORE - www.kylegullings.com

68

Sn. *mp* What's re - moved is a tra - gic shade of

Fl. *mp*

Gtr. *mf*

Vlc. *mp*

71

Sn. (9) free. What re - mains is a vague out-line of me and my

Gtr.

molto rubato

74

Sn. *f* rest - less de - sire to im - pose my - self grand -

Gtr. *f*

77 *a tempo*

Sn. ly on the world!

Fl.

Gtr. *ff*

Vlc. *ff*

80 (humming)

Sn. Yes. Yes. And yes. Hmm...

Fl. *mf*

Gtr. *mf*

Vlc. *mf* sul tasto

Scene 1b-2: The Plumtree

83 *mf*

Sn.

Fl.

Gtr.

Vlc.

The

normale

mf

2 2

86 *poco rubato* *a tempo*

Sn.

Fl.

Gtr.

Vlc.

plum - - - tree is white.

pp

mp

p *mp* *pp*

[Pleased, SONIA stands back to view the totality of her work.]

88 *poco rit.*

Fl.

Gtr.

mp *pp*

Scene 2a: Second Dream

Underground River Barge

[Three months later, October. HOWARD's dream, aboard a modest river barge drifting lazily through a dark and spacious underground cavern. A dim purple light dots the far end of the tunnel, which gradually grows nearer and brighter with time. Water droplets from the cavern's ceiling imitate a gentle rain.]

F
senza misura *mf* *mp*

Sg. 1
Dream-ing, when Dawn's left Hand was in the Sky... Oh...

Sg. 2
senza misura *mf* *mp*
Dream-ing, when Dawn's left Hand was in the Sky... Oh...

Sg. 3
senza misura *mf* *mp*
Dream-ing, when Dawn's left Hand was in the Sky... Oh...

B. 1
senza misura

B. 2
6" *mf*

G
pp *f* *pp* (stagger breaths)

Sg. 1
(etc.)

Sg. 2
pp *mf* *pp* (etc.)

Sg. 3
pp *mf* *pp* (etc.)

Hw. *mf*

B. 2
Once when the gen - tle rain fell

Sg. 1 *mf* *pp* V H (stagger)

Sg. 2 *mf* *pp* V

Sg. 3 *f* *pp* V

Hw.

B. 2

glid - ed in a barge

Sg. 1 *mf* *pp* V

Sg. 2 *f* *pp* V

Sg. 3 *mf* *pp* V

Hw.

B. 2

down a sun - less stream un-der the earth

I (stagger)

Sg. 1

Sg. 2

Sg. 3

Hw.

till I reached an - oth - er world of pur - ple twi - light,

B. 2

mf *pp* (stagger)

Sg. 1

mf *pp*

Sg. 2

f *pp*

Sg. 3

Hw.

ir - i - de - scent ar - bours,

B. 2

Sg. 1

Sg. 2

Sg. 3

Hw.

B. 2

and un - dy - ing ros - es.

[After some time, the barge exits the cavern and comes to rest in a secret world of subterranean twilight. In the distance, rows of trees emit a soft electric glow. The meandering path ahead is lined with rose bushes in perpetual full bloom.]

Sg. 1

Sg. 2

Sg. 3

B. 2

And I shall have some peace there,
Peace there,
Peace there,

mp *mf* *f* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mp*

Scene 2a: Second Dream

Sg. 1 *mf* *mp* *mf*
drop slow, — glim - - - -

Sg. 2 *mf* *mp* *f*
drop slow, — there mid - - - night's all a -

Sg. 3 *f* *mp* *mf*
for peace — comes drop-ping slow, — glim - - - -

B. 2

Sg. 1 *mp* *mf* *mp* ,
- mer, noon glow. — Oh. —

Sg. 2 *mp* *mf* *mp* ,
glim-mer, noon glow. — Oh. —

Sg. 3 *mp* *f* *mp* ,
- mer, and noon — a pur-ple glow, — Oh. —

B. 2

L

Sg. 1 *f* poco a poco decresc. ,
And I shall have some peace there,

Sg. 2 *f*
And I shall have some peace there,

Sg. 3 *f*
And I shall have some peace there,

B. 1 *mf*
strike every 1-4 seconds, until rehearsal M

B. 2 *f*

Sg. 1 , ,
for peace comes drop - ping slow, — , there mid - night's all a - glim - mer,

Sg. 2 , ,
for peace comes drop - ping slow, — , there mid - night's all a - glim - mer,

Sg. 3 , ,
for peace comes drop - ping slow, — , there mid - night's all a - glim - mer,

B. 1

B. 2

Scene 2a: Second Dream

Sg. 1
and noon a pur - ple glow. _____ Oh... _____ (etc.) _____

Sg. 2
and noon a pur - ple glow. _____ Oh... _____ (etc.) _____

Sg. 3
and noon a pur - ple glow. _____ Oh... _____ (etc.) _____

B. 1

B. 2

Sg. 1
mp *p* 4" 4"

Sg. 2
mp *p* 4" 4"

Sg. 3
mp *p* 4" 4"

B. 1
(dampen)

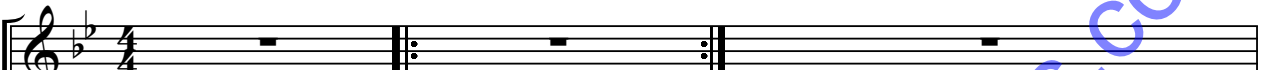
B. 2
(dampen) 4" 4"
mp *p* *pp*

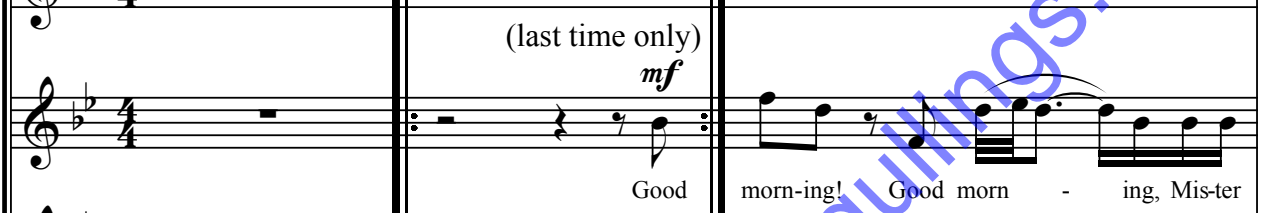
Scene 2b: Recitative


[The faucet is dripping. HOWARD watches it, annoyed. Frustrated, he attempts to turn it off while still in bed, but it is just out of reach. While he is awkwardly stretched out, The NURSE enters and turns on the lights. Embarrassed, HOWARD lies back down.]

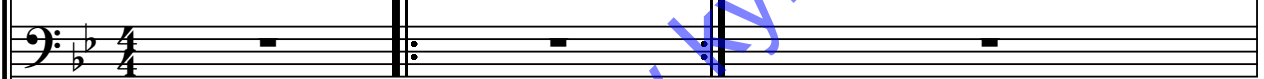
Steady ♩ = 60

Repeat as needed

Sn. 

Ns. 
(last time only)
mf

Dr. 

Hw. 

Repeat as needed

Gtr. 
mf
pizz.

Vlc. 
mf

Ns. 
Bright. I told you not to leave that bed. What?

Hw. 
mf
Will you turn it off, then? Lis-ten.

Gtr. 

Vlc. 

[HOWARD indicates the sink. She pauses, finally hearing it drip. She tightens the handle, then returns to take his blood pressure.]

Faster ♩ = 80 *f*

7

Ns. *f* 3

Hw. 3 You're sup-posed to be rest -

Can you hand me my pa-pers?

Fl. *mp*

Gtr. *mp* arco

Vlc. *mp*

10 *mf*

Ns. ing. 3 And I need to take your vi-tals to-day. Sit up. _____

Hw. 3 I'll rest when I'm dead. This deal clos-es on Fri-day.

Fl. *mf*

Vlc. *mf*

13

Ns. — Is that for your work? You're a sales-man?

Hw. Yes. A busi-ness con-sul-tant. I help tech-

Fl.

Gtr.

Vlc.

16

Ns. Breathe nor - mal-ly.

Hw. no - lo - gy firms se - cure deals with corp - orate cli - ents. Start - ing

Gtr.

Vlc.

18

Hw. *mf* *mp*

Fl. *mf*

Gtr. *mf* *mp*

Vlc. *mf* *mp*

Jan-u-ar-y first, Red Lake Com-pu-ters will be the ex-clu-sive pro-vi-der of com-pu-ters and

20

Ns.

Hw. *mf* *mp*

Fl.

Gtr. *mf* *mp*

Vlc. *mf* *mp*

All you'll be doing to-day is eat-ing, ser-vers for Ol-son Far-mer's Bank. That's what I do.

[DR. GREENE enters.]

23
Ns. drink-ing, and rest - - ing. Rest - - - ing.

23
Hw. *f* Please, it's not work. It's on - - ly read-ing.

23
Fl. *mf*

23
Gtr. *mf*

23
Vlc. *mf*

26
Dr. *mf* Mis-ter Bright, The lat-est round of tests just came back.

26
Hw. *mf* Will you tell her to give me those?

26
Fl.

26
Gtr. *mp*

26
Vlc. *mp*

30

Dr. *It's not that sim-ple. This test was pos-i-tive. I'm ver-y sor-ry.*

Hw. *When do I go home?*

Gtr.

Vlc.

34

Dr. *I'm going to or-der a sec-ond test to ver-i-fy—*

Hw. *In my line of work, we re-ward results, not guess-es!*

Gtr.

Vlc.

SAMPLE SCORE - www.kylegullings.com

37 *f* ,
Dr. This is no guess.

37 *ff* *f*
Hw. — Three damn months you've run your tests! I've been in and out of this place six

37
Fl. *mf*

37 *mf*
Gtr.

37 *mf*
Vlc. *mf*

40 *ff*
Hw. times, and all you have are guess-es. Guess-es!

40 (9)
Fl. *f* 3 3 3 3 3 3 3 3

40 *f*
Gtr. *f*

40 *f*
Vlc. *f*

43 *mf*

Hw. *mf*

Fl. *mf*

Gtr. *mf*

Vlc. *mf* pizz.

I'll tell you what I've got. I've got a lit-tle tum-my ache. I've got

46

Hw. *mf*

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

ten less pounds to car-ry a-round now. And I've got a couple thou-sand do-lars flying out the

SAMPLE SCORE - www.kylegullings.com

49 *f* *mp* 3

Dr. *I know it's not what you*

Hw. *win-dow for ev'-ry week you keep me out of my of-fice!* 5

Fl. *p*

Gtr. *p*

Vlc. *arco mp*

[SONIA enters, holding an attractive, homemade flower arrangement.]

52 *mf* *mp* 3

Dr. *want-ed to hear. Take some time, and I'll come by in a few min-utes — to dis-cuss our*

Fl.

Vlc.

SAMPLE SCORE - www.kylegullings.com

[DR. GREENE and the NURSE exit.]

55

Sn. *mf* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Dr. 55 I wish you would-n't make jokes.

Hw. 55 op-tions. *mf*

Fl. 55 *mf* 3

Gtr. 55 l.v. *mf*

How do you like my new a-part-ment?

[SONIA arranges the flowers.
HOWARD grows impatient.]

58

Sn. 3

Hw. 58 These are for you. It's af-ter noon. —

Fl. 58

Gtr. 58 Good morn - ing to you, too.

61

Sn. *How-ard, — what did the doc-tor say? —*

Hw. *Left o-ver from the wed-ding? She*

Gtr.

64

Sn. *What did she mean by op-tions?*

Hw. *does-n't have a clue. Deciding whether I leave today or to-*

Gtr.

67

Sn. *And they're done with all their tests? —*

Hw. *mor-row, — I sup-pose. Will you come o-ver here? — Talk to me a-bout*

Fl. *mp*

Gtr. *mp*

Vlc. *mp*

[SONIA sits near HOWARD.]

Sn. *mp*

70

Hw.

70

I did that wed-ding yes-ter-day. The flow'rs were

work.

Gtr.

70

mp

Vlc.

70

p

Sn.

73

nice for Oc-to-ber, but the mother of the bride was im - pos - si-ble. She kept

Gtr.

73

Sn.

76

mov-ing my dis-plays and string-ing this gau-dy lace ev'-ry-where. E - ven_ the cor-

Gtr.

76

SAMPLE SCORE - www.kylegullings.com

79

Sn. *3* sage was a dis-as-ter! — Oth-er than that, bus'-ness is slow-ing down, —

Fl. *mp* *3* *3*

Gtr. *3* *3* *3*

Vlc. *p*

82

Sn. *3* and the yard is done flow-er-ing. — It was a good — year,

Gtr. *mf* *3* *3* *l.v.*

Vlc. *mp* *3*

SAMPLE SCORE - WWW.KYLEGULLINGS.COM

Scene 2b: Recitative

85

Sn. *f*
ex - cept for our ros - es- What? _____

Hw. *f*
Those ros - es! _____ And those e -

Fl. *pp*

Gtr. *p*

Vlc. *mf* *pp* *sul tasto*

[SONIA's cell phone rings.]

88

Sn. An - oth - er dream of yours?

Hw. lec - tric trees! _____ Ev' - ry - thing was lit up! _____

Fl.

Gtr.

Vlc.

91 *mf*

Sn. *mf*

Hw. 91 It's Phil-ip. I'd bet-ter see what he wants.

I've got a bet down at the of-fice.

Fl. 91

Gtr. 91 *mf* normale

Vlc. 91 normale

[SONIA exits.] [DR. GREENE enters.]

94

Sn. 94

Hw. 94 I'll be right back.

Tell him ___ to have a boy!

Fl. 94 *p*

Gtr. 94 *p*

Vlc. 94 solo *mp*

98 *mp*
Dr. Mis-ter Bright- I'm a-fraid so. But we have a lot of op - tions.

98 *mp*
Hw. So, it's bad?

98 *p*
Gtr. *mf*
Vlc. *passionato*

102
Dr. I un-der-stand. It can be dif-fi-cult-

102
Hw. I'm sor-ry for what I said ear-li-er. Do what

102 *mp*
Gtr. *mp*
Vlc. *mp* *p* *mp*

SAMPLE SCORE - www.kylegullings.com

106

Dr.

Hw.

3

3

Gtr.

Vlc.

p

110

Dr.

Hw.

110

Fl.

Gtr.

Vlc.

5

SAMPLE SCORE - www.kylegullings.com

[DR. GREENE sits to detail the treatment options.
The focus shifts to the lobby, where SONIA is on the phone.]

113 *mf*

Sn. I will, Phil-ip. Say hi to Ta-ra for us, and you two take

Fl.

Gtr. *mf*

[SONIA hangs up and returns
to HOWARD's room]

118

Sn. care. Love you.

Fl. *p*

Gtr. *mp*

Vlc. *mp* *p*

SAMPLE SCORE - www.kylegullings.com

Scene 3a: Third Dream

Recurring Valley

[Three months later, January. HOWARD's dream, traversing a lush valley whose steep walls enclose its narrow path. The trees shine with a strange, dull-gold color. The scenery passes fluidly, as though HOWARD were floating just off the ground.]

senza misura *mf* ∇ 4"

Sg. 1 Dream - ing, when Dawn's Left Hand was in the Sky...

senza misura *mf* ∇ 4" ,

Sg. 2 Dream - ing, when Dawn's Left Hand was in the Sky...

senza misura *mf* ∇ 4" ,

Sg. 3 Dream - ing, when Dawn's Left Hand was in the Sky...

senza misura

Hw.

senza misura 6" 4"

B. 1

mf **senza misura**

B. 2

senza misura

B. 3

mf , ,

Hw. Once, when my ill-ness be-came se-vere, a re - cur-ring dream be-gan to per-vade my sleep.

B. 1

mf

Sg. 1 Val - ley.

Sg. 2 Val - ley.

Sg. 3 Val - ley.

Hw. ^V
In it, I walked through a gol - den val - ley that led to a shad - ow - y

B. 1

Sg. 1 Back with - in the val - ley, ,

Sg. 2 Back with - in the val - ley, ,

Sg. 3 Back with - in the val - ley, ,

Hw. grove.

B. 1

Sg. 1
down from the di - vide...

Sg. 2
down from the di - vide...

Sg. 3
down from the di - vide...

Hw.
Man - y times I walked through that val - ley

B. 1

[After a short journey, the path widens as the valley gives way to a dense grove of huge, twisted trees. The grey earth is breached occasionally by the buried, mold-stained remains of long-forgotten stone temples belonging to no identifiable religion.]

Hw.
and lon-ger and lon-ger I would pause in the spec-tral half-light where the grey ground stretched damp-ly from

B. 1

Hw.
trunk to trunk, some - times dis - clos - ing the mold-stained stones of bur - ied temp - les.

B. 1

Scene 3a: Third Dream

Hw. *V* *V* *bē bē bē* *bō*

And al-ways my goal was a might - y vine-grown wall with a lit - tle gate of bronze.

B. 1 (l.v.) (dampen)

B. 3 *mp*

[As the trees continue to pass by, an imposing stone wall green with ivy appears ahead and stretches endlessly to either side. Piercing this wall is a locked bronze gate, small and unadorned. This gate explicitly suggests the end goal of some long and arduous journey.]

Sg. 1 There was a Door to which I found no Key.


Sg. 2 There was a Door to which I found no Key.


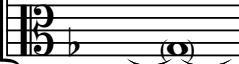
Sg. 3 There was a Door to which I found no Key.


Hw.


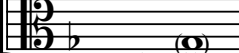
B. 2 (l.v.) *f*


B. 3


Hw. 
As I looked up - on the gate, I felt that be-yond it lay a dream coun-try from which,


B. 2 
B. 3 

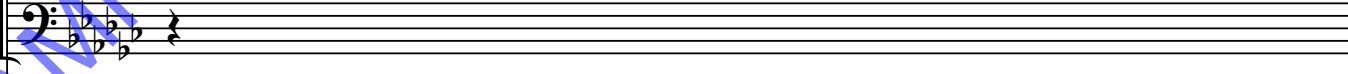
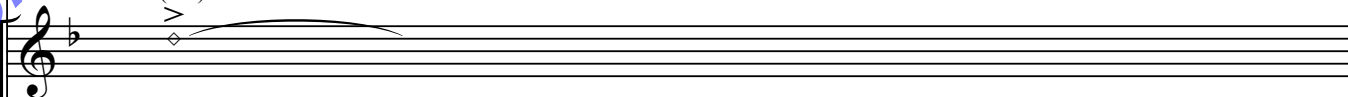
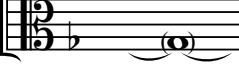
Hw. 
once it was en - tered, there would be no re - turn.

B. 2 
B. 3 



Sg. 1 
There was a Veil past which I could not see.

Sg. 2 
There was a Veil past which I could not see.

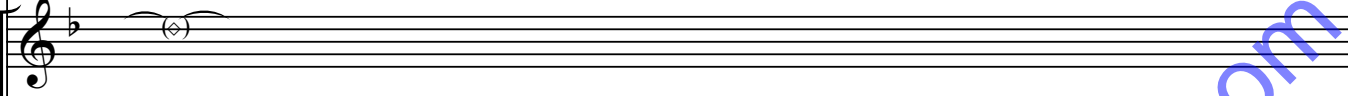
Sg. 3 
There was a Veil past which I could not see.

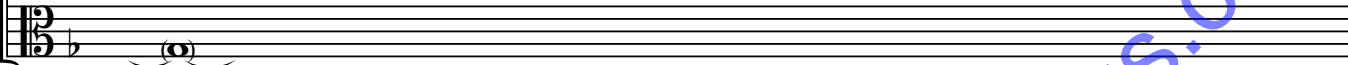
Hw. 
B. 2 
B. 3 




Scene 3a: Third Dream

Hw.  V 


As my days of wak-ing be-came less and less bear-a - ble from the grey - ness and same-ness,


B. 2 

B. 3 

Hw.  V  V 

(dampen) I would of - ten drift through these groves, and won - der how I might seize them




B. 2 

B. 3 

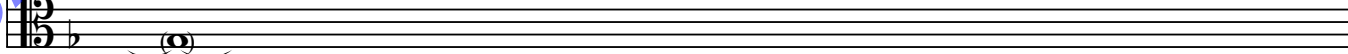
Hw. 


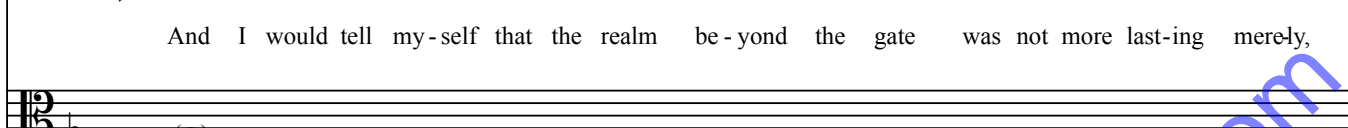

for my e - ter - - - - - nal dwel - ling - place.

B. 3 

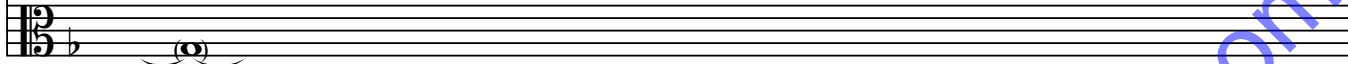
Hw.  V  V 

So each night in sleep I strove — to find the hid-den latch in the gate in the i-vied wall.

B. 3 

Hw.  V  (9)  V

And I would tell my-self that the realm be-yond the gate was not more last-ing merely,

B. 3 

Sg. 1  There was a Door to

Sg. 2  There was a Door to

Sg. 3  There was a Door to

Hw.  but more love-ly and ra - dient as well.

B. 2  (l.v.) 
mf
(dampen)

B. 3 

SAMPLE SCORE - WWW.KYLEGULLINGS.COM

Sg. 1
which I found no Key. , There was a Veil past which I could not see. ,

Sg. 2
which I found no Key. , There was a Veil past which I could not see. ,

Sg. 3
which I found no Key. There was a Veil past which I could not see.

B. 2
(l.v.)

Sg. 1
Some lit - tle Talk a - while of ME and THEE there seem'd, and then, ,

Sg. 2
Some lit - tle Talk a - while of ME and THEE there seem'd, and then, ,

Sg. 3
Some lit - tle Talk a - while of ME and THEE there seem'd, and then, ,

B. 2
(l.v.) (l.v.)

SAMPLE SCORE - www.kylegullings.com

attacca 3b: Recitative 1

Sg. 1
and then-
6"

Sg. 2
and then-
6"

Sg. 3
and then-
6"

B. 2
(l.v.) 6"
mf > strike every 1-3 seconds
(l.v.) 6"

B. 3
(l.v.) 6"
mf >

attacca 3b: Recitative 1

SAMPLE SCORE - www.kylegullings.com

Scene 3b-1: Recitative 1

[HOWARD's dream is interrupted by the sounds of the hospital room. The faucet is dripping. The NURSE is performing regular room maintenance. HOWARD is half-asleep.]

Steady ♩ = 60

repeat as needed (last time only)

mp

Ns. Mis-ter

Ph.

Hw.

Fl.

Gtr. *mf* pizz.

Vlc. *mf*

[The NURSE tightens the faucet. HOWARD awakes.]

Recitative ♩ = 60

Ns. Bright. *mf* Mis-ter Bright, time to wake up. Sit up, please.

Hw. There was a door. — There was a door... What

Gtr. arco

Vlc.

[She takes his vitals.]

6

Ns. *f*

Near-ly din-ner time. Dream-ing a-gain? Al - ways the same dream.

Hw. 3 time is it? Yes. All that grey earth lead-ing to a

Gtr. 6

Vlc. 6

9

Ns. *mf* *f*

You tell me al-most ev'-ry day. Please sit up.

Hw. 9

What do you think it means?

Gtr. 9

11

Ns. You've got to help me out here, or this is going to take all night!

Hw. 11

That huge wall with the gate I can't get through?

11

Fl. *mp* let ring *sim.*

Gtr. 11

Scene 3b-1: Recitative 1

13 *mp*

Ns. Dreams — are just our brain's way — of turn-ing ran-dom neu-ron fir-ings in-to a sto-ry. —

Gtr. 13 *p*

Vlc. 13 *p*

16 *mf* *mp*

Ns. — It does-n't mean an - y - thing. It's just a night - mare. —

Hw. 16 *mf* *mp*

Gtr. 16

Vlc. 16

It's not a night - mare. — It's ver - y

18 *mf* [The NURSE exits.] [PHILIP enters with a small arrangement of flowers.]

Ns. All done. Your son is here to vis-it.

Hw. 18

Fl. 18 *mf*

Gtr. 18 *mf* *mp*

Vlc. 18 *mp* *f*

peace-ful.

Faster ♩ = 80

Ph. *mp*
 21 Hey, Dad. — Mom sent these. She's get-ting read-y for her de-sign show to -

Hw. *mp*
 21 Hey, Phil-ip.

Gtr. *VI*

Vlc.

Ph. *mp*
 23 night. How are you feeling?

Hw. *mp*
 23 Thanks. They're nice. Great. I'm a-sleep all the

Gtr.

Slower ♩ = 60

Ph. *mf*
 25 It's on-ly two drugs. I had that dream a-gain.

Hw. *mf*
 25 time! They've got me on all kinds of drugs.

Fl. *p*

Gtr. *mp*

Vlc. *p*
 sul tasto

Scene 3b-1: Recitative 1

28

Hw. Have you ev - er had _____ a re - cur - ring dream? _____ I know it's sil - ly, but I

Fl. 28

Gtr. 28

Vlc. 28

30

Hw. love walk - ing a - round _____ those twist - ed grey _____ tree trunks _____ con - nect - ed _____ by

Fl. 30

Gtr. 30

Vlc. 30

33

Ph. *mf* The nurse? The nurse

Hw. grey earth. _____ I asked my nurse what she thought it might-

Gtr. 33 normale

Vlc. 33

Faster ♩ = 80

Ph. ³⁵ ³
does-n't want to hear a-bout your dreams. Can't we talk a-bout some-thing else?—
Hw. ³⁵

Fl. ³⁵ *mp*
Gtr. ³⁵ *mp*

Ph. ³⁷ ³
Hw. ³⁷ *mf*
Be cause it's on - ly a dream? Ran - dom fi - re - works, — fi - re - works — go - ing

Fl. ³⁷ ³
Gtr. ³⁷ ³

SAMPLE SCORE — www.kyleguitings.com

39 *f*

Ph. 8

39

Hw. 3

Be-case you're act-ing like it's some-thing more.

off in my brain? Phil-ip, I'm sick. I

Fl. 39

Gtr. 39 *p*

42 *mp*

Hw. 3

know the sur-ger-y did -n't catch ev'-ry-thing. The on - ly time I don't hurt is

Gtr. 42 *mp*

44 *rit.* *mf*

Hw. when I'm dream-ing. It's the on-ly time I feel a - live.

Gtr. 44 *mf*

attacca 3b: Dreaming Is Not Living

attacca 3b: Dreaming Is Not Living

SAMPLE SCORE - www.kylegullings.com

Scene 3b-2: Dreaming Is Not Living

Freely, almost in two ♩ = 68

mp

Ph.  Dream-ing is not liv-ing, Dad. Vis-ions are not real. You can't build a world from your im-

Fl. 

Gtr.  *mp*

Vlc.  *p*

4 *mf*

Ph.  ag - in - a - tion. Sleep-ing is not wak-ing, Dad. This is not a life. It's an es -

Fl. 

Gtr.  *mp*

Vlc.  *mf*

mp

Scene 3b-2: Dreaming Is Not Living

7 *poco rit.*

Ph. 8 cape. Tell me, ___ what are you es - cap - - - ing

Fl.

Gtr.

Vlc.

9 *poco piu mosso, in time* ♩ = 76

Ph. 8 from? You used to think of work, Dad, ___

Fl.

Gtr. *mf*

Vlc. *f* pizz.

12

Ph. 8 hol-i-days ___ and grand-kids. You've got to think of Mom, and ___ of

Fl.

Gtr.

Vlc.

15
Ph. what it's like for her to see the man she's loved for-ty years con - tent _____ to fade in-to some_

Fl.

Vlc.

18 *rit.* *f*
Ph. vague, grey dream of om - i - nous sym-bols.

Fl.

Gtr. *f* *mp*

Vlc. *f* arco *mf* *mp*

Tempo I - Freely ♩ = 68
mf
21
Ph. Sit-ting in this mo-ment, Dad, we both can make a choice, as - sem - bling our selves from what we

Fl.

Gtr.

Vlc.

Scene 3b-2: Dreaming Is Not Living

24 *poco rit.* *f* *a tempo*

Ph. see a-round us. There are no sec-ret val-leys, Dad, no grey-brown slabs of earth; there

Fl.

Gtr. *mf*

Vlc. *passionato* *f*

27 *molto rubato*

Ph. are no gates of bronze that wait to take you to some name-less space- some for - got-ten life, — a-

Fl.

Gtr. *mf* vibr.

Vlc. *mf*

30 *riten.* *mp* *a tempo* **attacca 3b: Recitative 2**

Ph. part from us. Dad, you used to think of us. —

Fl. *mp*

Gtr. *mp*

Vlc. *mp*

Scene 3b-3: Recitative 2

Recitative ♩ = 60

Ph.

Hw.

Fl.

Gtr.

Vlc.

mf

mf

Be-fore this be-gan, — I want-ed mill-ion dol-lar con-tracts, an ear-ly re-tire-ment,

3

Hw.

Gtr.

and all- in clu sive o - cean cruis - es. Late - ly, I want to eat real

5

Hw.

Gtr.

food. I want to get out of bed by my - self. I want the pain to stop.

Scene 3b-3: Recitative 2

7

Hw. *3* *3* Ev' - ry - thing I want fits nice - ly in - side my lit - tle room. Ev' - ry - thing ex -

Gtr.

Vlc.

9 *mp*

Ph. Mom and I want things, too.

Hw. *8* *9* cept my dreams, and that lit - tle bronze gate.

Gtr. *9*

12 *mf*

Ph. Lives, ca - reers, and a fam' - ly. Right now, we want you health - y so you can

Fl. *8* *3* *mp*

Gtr. *12*

14

Ph. come home and en - joy it with us. We want you out of this lit - tle

Fl. *14* *p*

Gtr. *14* *mp*

16
Ph. *mp*
room. I think Mom would like to hear you say that.

16
Hw. *mp*
I know, Phil-ip. So do I.

16
Fl.

16
Gtr.

19 **Faster** ♩ = 80 *mf*

19
Ph. *mf*
What's on the men-u to-night?

19
Hw. *mf*
It's al-most din-ner time. Spag-het-ti, I think.

19
Gtr. *mf*

21

21
Ph. *mf*
Red or green? Well, en-joy.

21
Hw. *mf*
And prob'ly Jell-o. Who knows? It's al-ways a sur-prise! Tell

21
Gtr. *mf*

Scene 3b-3: Recitative 2

Ph. ²⁴ ₈ I will. Mom and I will stop by to-mor-row on my

Hw. ²⁴ Mom thank you — for the flow - ers.

Gtr. ²⁴

Ph. ²⁶ ₈ way to the air - port. — Take care of your - self. — *mf*

Hw. ²⁶ O-kay, Phil-ip. — See you then. You,

Gtr. ²⁶ *mf*

[PHILIP exits. HOWARD begins to doze.]

Ph. ²⁸ ₈ — Bye. *mp*

Hw. ²⁸ —

Fl. ²⁸ —

Gtr. ²⁸ —

Vlc. ²⁸ pizz. *mf* arco

Scene 4a-1: Fourth Dream 1

Dream City and the Three Sages

[Three months later, April. HOWARD's dream, in some abandoned dream-city, clearly in the vicinity of the recurring golden valley. Somewhere in this city – possibly in an intimate room or in an open public space – HOWARD discovers and reads some ancient writings about the bronze gate. Three DREAM SAGES, though not physically present with HOWARD, appear and communicate these writings.]

senza misura *mf* V 4"

Sg. 1 Dream-ing, when Dawn's Left Hand... Ah

senza misura *mf* V

Sg. 2 Dream-ing... Ah

senza misura *mf* V

Sg. 3 Dream-ing, when Dawn's Left Hand was in the Sky... Ah

senza misura

Hw.

senza misura 6" *mf*

B. 1

senza misura *mf*

B. 2

senza misura *mf* V

Hw. In the fin - al hours, as my bo - dy be - gan to give out, my dream changed course.

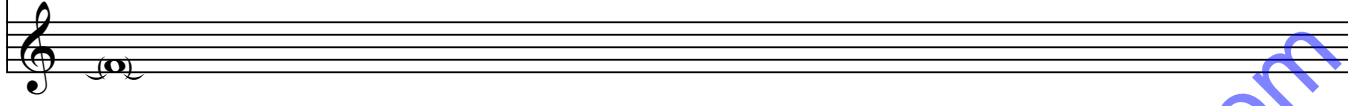
B. 1

mf

Scene 4a-1: Fourth Dream 1

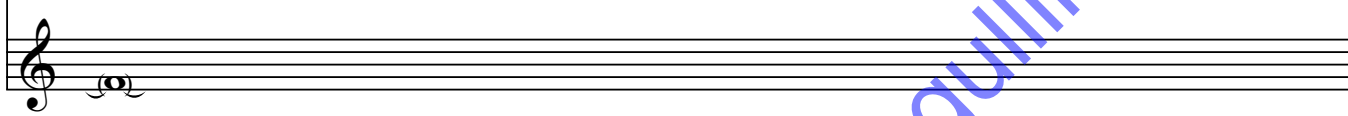
Hw. 

On the out-skirts of the grove, I en-tered an an-cient cit - y. There, I dis-cov-ered a yel-lowed parch-ment

B. 1 


Hw. 

filled with the thoughts of three dream - sag - es. They told of the fa - mil - iar path

B. 1 

Hw. 

lead-ing to the lit - tle bronze gate. Yearn-ing to fin -'lly know the world be-yond this gate,

B. 1 

Hw. 

I read — long — in their scrip-tures. One of the dream - sag - es

B. 1 

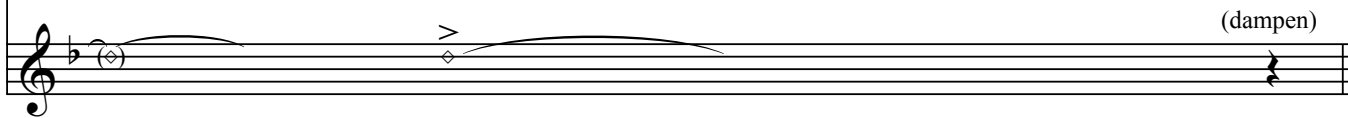
B. 2 

(on a stand)
f

attacca 4a: The Garden of Perpetuity

Hw. 

wrote gor - geous - ly of the won - ders be - yond the ir - re - pass - a - ble gate.

B. 2 

(dampen)

attacca 4a: The Garden of Perpetuity

Scene 4a-2: The Garden of Perpetuity

Tranquil $\text{♩} = 52$

mp

Sg. 1

Beyond this gate lies the Garden of Per-pe-tu-it-y, the

Fl.

Gtr.

Vlc.

mp (dynamics sim.)

pp < *mp* > *pp* < *mp* > *pp*

Sg. 1

Garden of Per-pe-tu-it-y, whose doors are ev - er op-en'd for me. And I shall

Fl.

Gtr.

Vlc.

Sprightly $\text{♩} = 78$

7

Sg. 1

en - ter.

Fl.

Gtr.

Vlc.

mf

11

Sg. 1

I shall wear brace-lets of gold, and I shall wear brace-lets of pearls.

Fl.

Gtr.

Vlc.

mf

15

Sg. 1

I shall wear brace-lets of gold and pearls. The doors are ev - er op - en'd!

Fl.

Gtr.

Vlc.

f

Scene 4a-2: The Garden of Perpetuity

19 *mf*

Sg. 1

I shall wear robes of fine silk, _____ and I shall wear robes of green

Fl.

Gtr.

Vlc.

23

Sg. 1

silk. _____ I shall wear robes of the fin-est green silk, and a thick silk bro-cade in-ter

Fl.

Gtr.

Vlc.

27 *f*

Sg. 1

wo - ven with gold! _____ The doors are ev - er op - en'd!

Fl.

Gtr.

Vlc.

Scene 4a-2: The Garden of Perpetuity

31

Sg. 1

Fl.

Gtr.

Vlc.

34

Tranquil ♩ = 52

mp

Sg. 1

Re-clin-ing there, toil shall not touch me.

Fl.

Gtr.

Vlc.

mp

37

Sg. 1

Re-clin-ing there, fa - tigue shall not af-flict me. Re-clin-ing there,

Fl.

Gtr.

Vlc.

40

Sg. 1

all grief shall de - part from me. Beyond this gate lies the

Fl.

Gtr.

Vlc.

pp < *mp* > *pp* < *mp* > *pp* < *mp* > *pp*

44

Sg. 1

Gar - den of Per - pe - tu - it - y, the Gar - den of Per - pe - tu - it - y, whose

Fl.

Gtr.

Vlc.

(dynamics *sim.*)

Scene 4a-2: The Garden of Perpetuity

46

Sg. 1 *mf*
doors are ev - er op-en'd for me. This is my bless-ing. This is my rest.

Fl.

Gtr. *mf*

Vlc. *mf*

49

Sg. 1 *f* *mp*
This is my ev - er last - ing. And I shall en - ter.

Fl.

Gtr. *mp*

Vlc. *mp*

52

Sg. 1

Fl.

Gtr.

Vlc.

Scene 4a-3: Fourth Dream 2

Dream City and the Three Sages

senza misura *mf* **attacca 4a: You Begin a Descent**

Hw. An - oth - er sage warned of an un - end - ing cy - cle of pain and torment.

B. 2 *f* **attacca 4a: You Begin a Descent**

Scene 4a-4: You Begin a Descent

(Round and Round and Round)

Driving ♩ = 102 *p*

Sg. 2

Be - yond this gate you begin a de-scent, round and round and round, til you

Fl. *ft.*

Gtr. *p*

Vlc. *p*

Sg. 2

find your-self in a dis-mal space, round and round and round, that is suf-fer-ing. — A

Fl. *normale*

Gtr. *mp*

Vlc. *mp*

7

Sg. 2

large cavern and deep black pit, a dusty path round the edge of it.

Fl.

flt.

Gtr.

p pizz.

Vlc.

9

Sg. 2

Two crowds of injured men who moan. Before each man a massive stone.

Fl.

normale flt.

mp *p*

Gtr.

Vlc.

arco pizz.

mp *p*

12

Sg. 2

And toward the stones you begin a descent, round and round and round, — til you

Fl.

mp

Gtr.

mp

Vlc.

arco *mp*

mp

Scene 4a-4: You Begin a Descent (Round and Round and Round)

15

Sg. 2

find you've joined in their dismal dance, round and round and round, — that is suf-fer-ing. — You

normale

Fl.

Gtr.

Vlc.

18

Sg. 2

roll your stone toward the oth - er side. You both gain speed and will soon col - lide with each

Fl.

Gtr.

Vlc.

pizz.

20

Sg. 2

oth - er's path, yet you taunt and jeer, "Why do you hold your rock so near?" And

mf

Fl.

Gtr.

Vlc.

arco

23

Sg. 2

while you push you be-gin a de-scent, round and round and round, — til you

Fl.

Gtr.

Vlc.

mf

mf

25

Sg. 2

find your fear in that dismal shock, round and round and round, — that is suffer-ing. — You

Fl.

Gtr.

Vlc.

f

f

28

Sg. 2

feel the im-pact of stone on stone, of stone on flesh, of stone on bone.

Fl.

Gtr.

Vlc.

mf

mf pizz.

Scene 4a-4: You Begin a Descent (Round and Round and Round)

30

Sg. 2

You're hurled back by the force of it, and nearly fall in-to the pit.

Fl.

Gtr.

Vlc.

f *mf*

arco pizz.

f *mf*

33

Sg. 2

You notice then your toe, your ribs and the red-dish flow,

Fl.

Gtr.

Vlc.

mp

mp

mp

36

Sg. 2

your temple's fresh new stain, the cours-ing through with pain.

Fl.

Gtr.

Vlc.

p

p

p

39 *f*

Sg. 2
And in - side this pain you be-gin a de-scent, round and round and round, — till you

Fl.
39 *mf* *ft.*

Gtr.
39 *mf*

Vlc.
39 *arco* *mf*

42

Sg. 2
find in your-self a dis - mal space, round and round and round — that is

Fl.
42 *normale*

Gtr.
42

Vlc.
42

44 *mp*

Sg. 2
suf - fer - ing. — But that is on-ly suf - fer - ing. — And

Gtr.
44 *vibr.* *mp*

Vlc.
44 *mp*

Scene 4a-4: You Begin a Descent (Round and Round and Round)

47 *f*

Sg. 2 since it's on-ly suffer-ing, — you raise — a moan,

Fl. *mp* vibr. *decesc.*

Gtr. *mf*

Vlc. *mf*

51 *mf* *mp*

Sg. 2 watch — their eyes, eye your stone, and be-

Fl.

Gtr.

Vlc.

mp

55 *mp* *f*

Sg. 2 gin to rise. — And

Fl.

Gtr. *p*

Vlc. *p*

Scene 4a-4: You Begin a Descent (Round and Round and Round)

58

Sg. 2

as you rise you be - gin a de - scent, round and round and round, — til you

Fl.

Gtr.

Vlc.

mf

mf

mf

60

Sg. 2

find de - scent is a dis - mal wheel, round and round and round, —

Fl.

Gtr.

Vlc.

mf

62

Sg. 2

that is suf - fer - ing. —

Fl.

Gtr.

Vlc.

poco riten.

vibr.

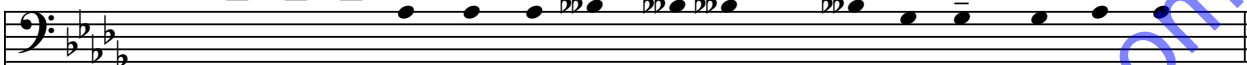
pizz.

Scene 4a-5: Fourth Dream 3

Dream City and the Three Sages

senza misura
mf

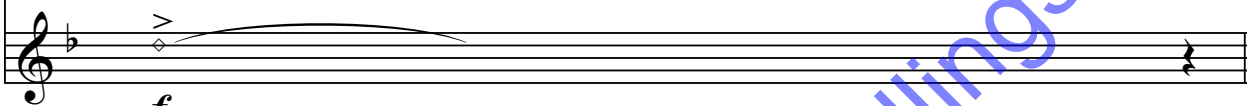
attacca 4a: Our Grey Indifference

Hw.  *V*

Yet an - oth - er wrote mys - ter - ious - ly of pass - ing that thresh - old.

senza misura
f

attacca 4a: Our Grey Indifference

B. 2 

SAMPLE SCORE — www.kylegullings.com

Scene 4a-6: Our Grey Indifference

Tranquil $\text{♩} = 52$
mp

Sg. 3
Be-yond this gate, _____ our grey _____ in - diff - er - ence

Fl.
p

Gtr.
mp

Vlc.
p

Sg. 3
The pass - ing clouds _____ that van-ish as we _____ melt. _____ Be-yond

Fl.
mp

Gtr.
mf

Vlc.
mp

Scene 4a-6: Our Grey Indifference

Sg. 3 *mp* *mf* *mp*
6
8 this gate, our grey un - cer-tain-ties, A - bid - - - ing depth whose

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

Sg. 3 *p*
9
8 end is ne - ver felt.

Fl. *mp*

Gtr. *mp* *p* *mp*

Vlc. *mp*

SAMPLE SCORE - www.kyleguitings.com

12 *mp*

Sg. 3 8 Beyond this gate, our mu - ted, thank-less lives, — Halt-ing

Fl. 12

Gtr. 12

Vlc. 12 *con sord.* *mf*

15 *mf* *mp*

Sg. 3 8 pains are ceased by halt - - - ting years. Beyond this gate, — our

Fl. 15

Gtr. 15 *mf*

Vlc. 15 *senza sord.* *mp*

SAMPLE SCORE! www.kylegullings.com

18

Sg. 3

8

3

3

3

mu - ted thank - ful songs, Stopped voic - es met with stopped

Fl.

18

Gtr.

18

Vlc.

18 con sord. senza sord.

mf

21

Sg. 3

8

f

mp

ears.

Fl.

21

Gtr.

21

mp

3

Vlc.

21

mp

f

3

SAMPLE SCORE - www.kylegullings.com

24 *mp*

Sg. 3 8 Be-yond this gate, _____ our fear _____ of

Fl. 24 *p*

Gtr. 24 *mp*

Vlc. 24 *p*

26 *p*

Sg. 3 8 ab-senc-es, _____ For those _____ to come, _____ for those ³ whom we for - got. _____

Fl. 26 *mp* *p*

Gtr. 26 *mf*

Vlc. 26 *mp*

Scene 4a-6: Our Grey Indifference

Sg. 3 *mp* *mf*
8 Beyond this gate, our ab-senc-es of fear, For those who

Fl.

Gtr. *mp* *mf*

Vlc. *p* *mf*

Sg. 3 *mp* *p*
8 are, for those who now are not.

Fl.

Gtr. *mp* *p* *mp*

Vlc. *mp*

SAMPLE SCORE - WWW.KYLEQUINN.COM

light, ethereal
p

Sg. 3

35

8

Be - - - yond this gate, _____

Fl.

35

3

Gtr.

35

pp

Vlc.

35

3

p

pp

Sg. 3

38

8

our si-lence hold-ing brave. _____ And un-der-neath, our earth, our womb,

Fl.

38

p

3

Gtr.

38

mp

3

Vlc.

38

p

3

mp

41 *p*

Sg. 3
8
our grave.

41

Fl.

41

Gtr.
mp *p*

41

Vlc.
p *pp*
con sord. (senza sord.)

3

SAMPLE SCORE - www.kylegullings.com

Scene 4a-7: Fourth Dream 4

Dream City and the Three Sages

senza misura

Sg. 1

senza misura

Sg. 2

senza misura

Sg. 3

senza misura
mf

Hw.

Which fate would be mine? The sag - es a - greed on - ly that the pass-age was per - ma - nent.

senza misura

B. 1


f *mf*

senza misura

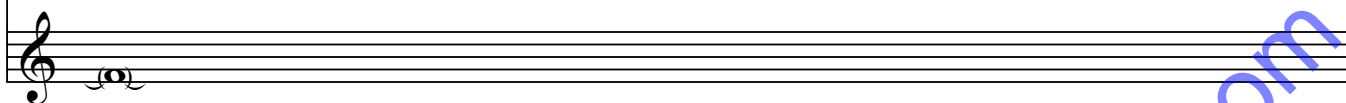
B. 2


senza misura

B. 3

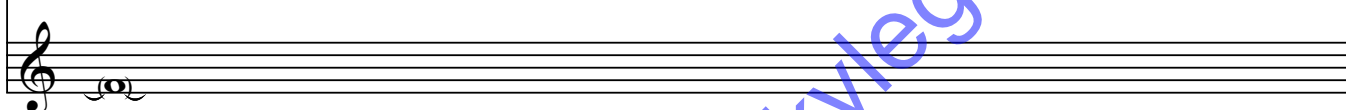
Hw. 


I did not know which to be-lieve, yet I longed to es - cape for - ev - er in - to that

B. 1 

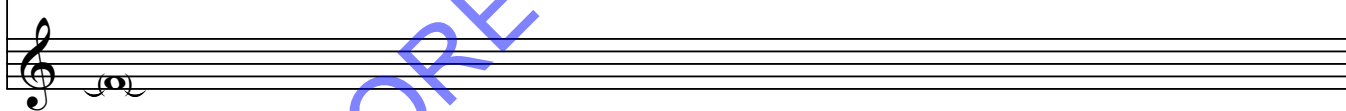
Hw. 


un-known land; for doubt and se-cre-cy are the lure of lures, and no new hor-ror can sur-pass

B. 1 

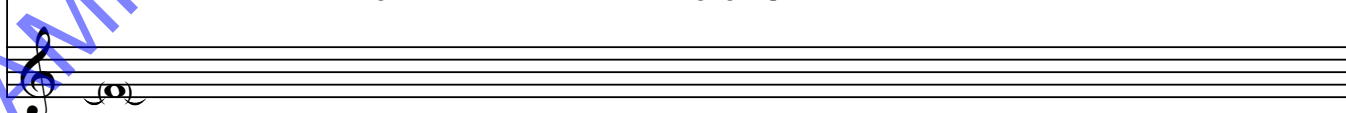
Hw. 

the dai - ly tor - ture of the com - mon - place. The fi - nal page re - veal'd

B. 1 

Hw. 

how to un - lock the gate. So, hav - ing glimpsed its sec - rets, I re - solved

B. 1 

Sg. 1
Sg. 2
Sg. 3
Hw.
B. 1
B. 2

There was a Door to
There was a Door to
There was a Door to
to pass through that gate when I next a-woke.
(l.v.) (dampen)
(l.v.)
mf

Sg. 1
Sg. 2
Sg. 3
B. 2

which I found no Key. There was a Veil past which I could not see.
which I found no Key. There was a Veil past which I could not see.
which I found no Key. There was a Veil past which I could not see.
(l.v.)

Sg. 1
Some lit - tle Talk a - while of ME and THEE there seem'd, and

Sg. 2
Some lit - tle Talk a - while of ME and THEE there seem'd, and

Sg. 3
Some lit - tle Talk a - while of ME and THEE there seem'd, and

B. 2
(l.v.)

attacca 4b: Recitative 1

Sg. 1
then no more of THEE and ME.

Sg. 2
then no more of THEE and ME.

Sg. 3
then no more of THEE and ME.

B. 2
(on a stand) l.v. until silent 12"

B. 3
(on a stand) *mf* 12"
l.v. until silent

attacca 4b: Recitative 1

Scene 4b-1: Recitative 1

[The faucet drips. SONIA has been keeping watch for days. HOWARD wakes, gravely ill yet energized. With much effort, HOWARD moves from the bed toward the sink.]

Steady ♩ = 60
repeat as needed

Sn. (last time only) *mp* Howard. — *mf* Lie down.

Hw. *mp* It hap - pen'd. *mf* It hap-pen'd. — *f* This time!

Fl.

Gtr. *mp* pizz.

Vlc. *mp*

attacca 4b: Night in Kalapa

[HOWARD turns the faucet on full blast. SONIA rushes to turn it off.]

Sn. *f* What's wrong with you? How - ard! —

Hw.

Fl. *mp* *f*

Gtr. *f*

Vlc. arco *f*

attacca 4b: Night in Kalapa

Scene 4b-2: Night in Kalapa

Sakyong Mipham Rinpoche

Energetic, an epiphany ♩ = 88

mp

Hw. This time it happ - en'd- Caught in a thun - - - der-storm,

Fl. mf

Gtr.

Vlc. mp

4 mf

Hw. Spun and twirl'd, Diz - - - zy,

Fl.

Gtr. mf

Vlc. mf

Guitar Performance Notes:

1. A.H. = Artificial Harmonics

While fretting the indicated string, plucking hand lightly touches the node at the indicated fret

2. T.H. = Tapped Harmonics

Plucking hand taps sharply and briefly on strings I & II at the indicated fret

“Night in Kalapa” by Sakyong Mipham Rinpoche,
 from Snow Lion's Delight: 108 Poems (Halifax, N.S.: The Kalapa Court, 2005).
 Used by permission.

7

Hw. Hap - - - - - py, I was caught off

Fl.

Gtr.

Vlc.

9

Hw. guard. This whirl-wind took my heart. I need-ed

Fl.

Gtr. A.H. (15 fr.) A.H. (7 fr.)

Vlc. sfz

12

Hw. ev - 'ry thing to fall a - part Like

Fl.

Gtr. sfz

Vlc. sfz

Scene 4b-2: Night in Kalapa

15

Hw. *3* *3* *3* *3*
feath - ers from a pil - low tossed high in - to the sky.

Fl. *3* *3* *3* *3*

Gtr. *3* *3* *3* *3*

Vlc. *3* *3* *3* *3*

17

Hw. *3* *3* *3* *3* *mp*
Ev' - ry - thing comes fall - ing down, Glid - - - - ing

Fl. *3* *3* *3* *3*

Gtr. *3* *3* *3* *3* *mp*

Vlc. *3* *3* *3* *3* *mp*

20

Hw. *3* *3* *3*
on a breeze caught in its own time-

Gtr. *sfz* *sfz*

Vlc. *sfz* *sfz*

23 *f*

Hw. En - er - gy, En - er - gy that

Fl. *f* 3 3 3 3 3 3 3 3

Gtr. *f* let ring (rasg.) i a m (golpe) T.H. (12 fr.) i m a V T.H. (19 fr.) *sva - 7* V *sim.* T.H. (12 fr.) V T.H. (19 fr.) *sva - 7* V *sfz*

Vlc. 23 al tallone *f* *sfz*

25

Hw. can't be meas-ured.

Fl. dampen let ring T.H. (12 fr.) T.H. (9 fr.) *sva - 7*

Gtr. dampen let ring T.H. (12 fr.) V T.H. (9 fr.) *sva - 7* V

Vlc. dampen let ring T.H. (12 fr.) V T.H. (9 fr.) *sva - 7* V

27

Hw.

Fl.

Gtr.

Vlc.

T.H. (16 fr.)

T.H. (9 fr.)

T.H. (12 fr.)

T.H. (9 fr.)

sfz

sfz

(9)

29

Hw.

Fl.

Gtr.

Vlc.

T.H. (16 fr.)

T.H. (9 fr.)

mf

mf

sfz

mf

normale (non al tallone)

Com - - - et

32

Hw. *shooting* *Com* *et*

Fl.

Gtr.

Vlc.

35

Hw. *shoots* *a - cross* *my ex - ist* *ence.* *This* *won - der - ful* *force* *does not*

Fl.

Gtr.

Vlc.

38

Hw. *know* *where* *it* *will* *go.* *I* *need* *things* *to*

Fl.

Gtr.

Vlc.

mp

Scene 4b-2: Night in Kalapa

41

Hw. fall a - part, I want things to fall a - part.

Fl.

Gtr.

Vlc.

44

Hw. All through time, all through the

Fl.

Gtr.

Vlc.

mf

47

Hw. day I have held on and held on tight. Now ev-'ry thing

Gtr.

Vlc.

49

Hw. *f*

Fl. *f*

Gtr. *f*

Vlc. *f*

falls a - part.

51

Hw. *mf*

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

The sun and the

54

Hw. *mf*

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

moon The sun and the moon

Scene 4b-2: Night in Kalapa

57

Hw. *3* know how to fall *3* a - part.

Fl. *3*

Gtr.

Vlc.

59

Hw. Spring knows how to be *3*

Fl.

Gtr.

Vlc.

61

Hw. *3* sum mer Au - tumn leaves

Fl. *p.*

Gtr.

Vlc.

63

Hw. *know how to fall down.*

Fl.

Gtr.

Vlc.

65

Hw. *sub. p*
Can I be like the sea-sons and know that fall-ling a-part is the

Fl. *flt.*

Gtr. *sub. p*

Vlc. *sub. p*
punta d'arco

67

Hw. *mf*
move-ment of time, The move ment of life?

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

69 *sub. p*

Hw. *sub. p*

I have not giv - en up, I have simp - ly wok - en up. This

Gtr. *sub. p*
normale

Vlc. *sub. p*

72 *mf*

Hw. *mf*

wild, this wild.

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

SAMPLE SCORE - www.kylegullings.com

74

Hw. *f*

burst of en - er - gy,

Fl. *f* 5 3 3 3 3 (9)

Gtr. *sfz* *f* T.H. (12 fr.) T.H. (9 fr.) *ova-*

Vlc. *sfz* *f* al tallone

76

Hw. en - er - gy Wants to twirl

Fl. 3 3 3 3 3 3 3 3

Gtr. T.H. (16 fr.) T.H. (9 fr.) *ova-* *sfz*

Vlc. *sfz*

78

Hw. and spin,

78

Fl.

78

Gtr.

78

Vlc.

80

Hw. it wants may - hem.

80

Fl.

80

Gtr.

80

Vlc.

SAMPLE SCORE! www.kylegullings.com

82

Hw. I am may - - - - -

Fl.

Gtr. 3 3 3 3 3 3 3 3

Vlc.

84

Hw. hem- Claus-tro -

Fl.

Gtr.

Vlc.

SAMPLE SCORE - www.kylegullings.com

86

Hw. pho - bi - a self- lib - er - at - ed, Hes - i - ta - tion with a

Fl. 86

Gtr. 86

Vlc. 86

88

Hw. friend called fath - om - less - ness.

Fl. 88

Gtr. 88

Vlc. 88

mp

fp

fp

normale (non al tallone)

SAMPLE SCORE - www.kylegullings.com

90

Hw. *f*

I am that smile

Fl. *f*

Gtr. *f*

Vlc. *f*

92

Hw.

that shines a - cross the

Fl.

Gtr.

Vlc.

SAMPLE SCORE - www.kylegullings.com

Scene 4b-2: Night in Kalapa

95 *mp* *ff*

Hw. sky. If you look up, you will see me _____ and

Fl. *sub. p* *sfz*

Gtr. *sub. p* *sfz* molto vibr.

Vlc. *sub. p* *sfz* *mp*

98

Hw. fall a - part.

Fl. *f* 3 3

Gtr. *f* T.H. (12 fr.) dampen

Vlc. *f* al tallone *sfz*

Musical score for measures 101-104. The score is for four instruments: Horn (Hw.), Flute (Fl.), Guitar (Gtr.), and Violoncello (Vlc.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 101 starts with a dynamic of *ff*. The Flute part features triplets and a *ff* dynamic. The Guitar part includes technical markings: "T.H. (12 fr.)", "dampen", and a *V* marking. The Violoncello part has a *V* marking. A large blue watermark "SAMPLE SCORE - www.kylegullings.com" is overlaid on the score.

attacca 4b: Recitative 2

Musical score for measures 103-106, labeled "attacca 4b: Recitative 2". The score is for four instruments: Horn (Hw.), Flute (Fl.), Guitar (Gtr.), and Violoncello (Vlc.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 103 starts with a dynamic of *ff*. The Flute part features triplets and a *ff* dynamic. The Guitar part includes technical markings: "T.H. (12 fr.)", "T.H. (19 fr.)", "va - -", and a *V* marking. The Violoncello part has a *V* marking and a *IV* marking. A large blue watermark "SAMPLE SCORE - www.kylegullings.com" is overlaid on the score.

attacca 4b: Recitative 2

Scene 4b-3: Recitative 2

Recitative ♩. = 80

[HOWARD lies down.]

[HOWARD takes her hand, preventing her from doing so.]

mf

Sn. Will you lie down? Are you feeling sick? I'm calling the nurse. How-ard, —

Ph.

Hw. *mf* On-ly my bod-y.

Fl.

Gtr. *mf*

Vlc.

4

Sn. — I'm tired of all this mys-tic-al talk of dreams and death.

Hw.

Fl. *mp* We don't need to talk.

Gtr.

7

Sn. *mp* *p*

Hw. *mp* *p*

Gtr.

Why don't you get some rest? I'm not tired. I don't want to lose you.

[PHILIP knocks and enters.]

10

Sn. *mp* *mp* *mp*

Ph. *mp* *mp* *mp*

Fl. *mf*

Gtr. *mp* *mf* *mp*

Phil-ip? It's near-ly mid-night. Hel-lo? I caught an ear-li-er

13

Ph. *mp*

Hw. *mp*

Gtr. *mp*

flight. Dad. How are you? Hey, Phil - ip. Mom says you'll be a dad an - y

15 *mf*

Sn.

Ph. *mf* Oh, Phil-ip! What a-bout Ta-ra?

Hw. I al-read-y am. 'Bout an hour a-go. *mf* Tired, but they're

Gtr. day now. Con-gra-tu - la - tions.

Vlc. *mp*

18

Sn.

Ph. You left her a - lone?

Hw. both do - ing great. She un - der-stands. She sends her

Gtr.

20

Sn. I'm so hap-py ___ for you both. It's a big change. ___

Ph. love. I know. There was some bad news.

Gtr.

[HOWARD laughs, which turns into a violent cough.]

Ph. *f*
It's a girl.

Hw. *mf*
Now you've got three la - dies ___ to take care of!

Fl. *mf*

Gtr. *mp* *mf* *mf*

Vlc. *mp* *mf*

[HOWARD indicates "no."
His coughs subside.]

Sn. *f* *mf*
How-ard!

Ph. *f* *mf*
Dad! Should I get some-one? We could all use some rest. Are you

Fl.

Gtr. *mp*

Vlc. *mp*

Scene 4b-3: Recitative 2

29 Sn. *4* *4*

Ph. I'm going to stay a lit - tle long - er. Drive

8 leav - ing, Mom? I'll see you at home, then.

29 Gtr.

31 Sn.

31 Ph. safe. *4* I will. See you in the morn - ing. *mp*

8 Tell Ta - ra we said hi. Bye, Phil - ip.

31 Gtr.

33 Ph. *mp* [PHILIP exits.]

8 Bye. Sleep well.

33 Gtr.

Vlc. *p*

36 **Flowing** $\text{♩} = 60$ *mp* *mf*

Sn. *mp* *mf*

Hw. You go to sleep now. *mp* Nice. Ver-y nice. *p*

Fl. How's the gar-den look-ing?

Gtr. *mp* *p*

Vlc. *mp* *>mp*

39 *mp* *mf* *mp*

Sn. *mp* *mf* *mp*

Hw. Al-most per-fect. *mf* We'll know an-y

Fl. An-y ros-es this year?

Gtr. *p*

Vlc. *p*

[SONIA sits back down and they both begin to doze.]

42 *p* 4

Sn. day now. — I'll see you in the morn-ing.

Gtr.

45

Gtr.

attacca 4c: Final Dream 1

mf

SAMPLE SCORE — www.kylegullings.com

Scene 4c-1: Final Dream 1

Final Dream: Oblivion

[HOWARD drifts off to sleep. His valley dream begins to meld with time-lapsed tableaux of the physical world. Likewise, the other characters transition fluidly between their physical world characters and their DREAM CHORUS counterparts. HOWARD is in the process of dying. The tableaux begin.]

senza misura

Sg. 1

senza misura

Sg. 2

senza misura

Sg. 3

senza misura 12" *f*

Hw.

senza misura I need things to fall a - part. —

B. 1

senza misura 12" dampen suddenly

B. 2

niente *f*

senza misura

B. 3

Sg. 1 *mf* , ,

Sg. 3 Dream-ing, dream-ing, *mf* ,

Hw. I want things to fall a - part. —

B. 1 dampen suddenly *mf*

B. 2

Sg. 1
dream - ing, when Dawn's Left Hand was in the Sky...
mf

Sg. 2
Dream - ing, when Dawn's Left Hand was in the Sky...

Sg. 3
dream - ing, when Dawn's Left Hand was in the Sky...

B. 1

[An alarm sounds.] 3"

[The NURSE enters, waking SONIA.
The NURSE checks on HOWARD.]

Sg. 1

Sg. 2

Sg. 3

B. 1
[An alarm sounds.] dampen suddenly 3"

B. 2
3" 6" 9"
ff *f*

B. 3
3" 6" 9"
ff *mf*

[The NURSE summons DR. GREENE.]

mf

Hw. Last night, I floated dream-i - ly in - to the gol - den val-ley and through the shad-ow - y groves.

B. 2

B. 3

[DR. GREENE and the NURSE enter and attempt to revive HOWARD.]

mf

Sg. 1 Back with - in the val - ley, down from the di - vide.

mf

Sg. 2 Back with - in the val - ley, down from the di - vide.

mf

Sg. 3 Back with - in the val - ley, down from the di - vide.

B. 2 dampen suddenly

B. 3

Hw. When I came this time to the an-tique wall, I saw that the small gate of bronze was o-pen.

B. 2 *f*

B. 3 *mf*

[DR. GREENE and the NURSE continue their efforts as the hospital room fades to black.]

Sg. 1
No more flam - ing clouds a - bout, O! the soft hill - side.

Sg. 2
No more flam - ing clouds a - bout, O! the soft hill - side.

Sg. 3
No more flam - ing clouds a - bout, O! the soft hill - side.

B. 2

B. 3

**attacca 4c: I Fall Asleep in
the Full and Certain Hope**

Hw.
From be-yond came a glow that weird-ly lit the twist-ed trees and the tops of the bur-ied tem-ples.

B. 2 dampen suddenly

B. 3 dampen suddenly

**attacca 4c: I Fall Asleep in
the Full and Certain Hope**

Scene 4c-2: I Fall Asleep in the Full and Certain Hope

Samuel Butler

[A small, private funeral ceremony appears. TARA is absent, having recently given birth. SONIA sits as PHILIP reads a remembrance.]

A solemn remembrance ♩ = 84

p

Ph. I fall a - sleep in the full and cer-tain hope

Fl.

Capo II
(notated at sounding pitch)
let ring throughout

Gtr. N.H. ④ ⑥ ③ ⑤ ② ④ ① ③ ② (etc.)

Vlc. *p*

4

Ph. that my slum - ber shall not be bro - ken;

Gtr. 7fr. A.H.

Vlc. 4

Guitar Performance Notes:

- 1. N.H. = Natural Harmonics
- 2. A.H. = Artificial Harmonics

While the string is fretted, the plucking hand lightly touches the node 12 frets higher.

Scene 4c-2: I Fall Asleep in the Full and Certain Hope

7
Ph. 8 and that though I be all- for - get - ting, —

Gtr. 7 N.H.

Vlc. 7

9 (9)
Ph. 8 yet shall I not be all- 3 for - got - ten, —

Gtr. 9 7fr. A.H.

Vlc. 9

11 *mp*
Ph. 8 but con - tin - ue that life in the thoughts — and

Fl. 11 *mp* N.H.

Gtr. 11 *mp*

Vlc. 11 *mp*

13 *mf*

Ph. 8 deeds of those I loved,

Fl. 13

Gtr. 13 *mf* Capo IV to end

Vlc. 13 *mf* *pp*

16 *mp*

Ph. 8 in - to which, while the pow'r to

Gtr. 16 *mp* Sr. A.H. ⑥ ③ ⑤ ② ④ ① ③ ② ① (etc.)

Vlc. 16 *mp*

18

Ph. 8 strive was still vouch - safed me,

Gtr. 18

Vlc. 18

Scene 4c-2: I Fall Asleep in the Full and Certain Hope

poco riten.
sub. p *mf*

Ph. 20
8 I fond - ly strove to en - - - - ter.

Gtr. 20
7fr. A.H. *sub. p* *mf*
8va

Vlc. 20
sub. p *mf*

[The ceremony fades to black.]

Ph. 22
8

Gtr. 22
8va (remove Capo)

Vlc. 22
p

SAMPLE SCORE - www.kylegullings.com

Scene 4c-3: Final Dream 2

Final Dream: Oblivion

[The backyard garden appears, SONIA tending to it. Simultaneously, in silent silhouette, PHILIP appears at his home holding TARA, who holds their infant daughter.]

senza misura *mf*

Sg. 1 And my cot - tage light, and the star - ry night.

senza misura *mf*

Sg. 2 And my cot - tage light, and the star - ry night.

senza misura *mf*

Sg. 3 And my cot - tage light, and the star - ry night.

senza misura

Hw.

senza misura

B. 2 *mp*

senza misura

B. 3

mf

Hw. And I drift - - - ed on song - ful - ly, ex - spect - ant of the glo - ries

B. 2 *mf*

B. 3 *mp*

attacca 4c: Sorrow Is My Own Yard

Hw. of the land from whence I should ne - ver re - turn. l.v. until silent

B. 2 (dampen)

B. 3

attacca 4c: Sorrow Is My Own Yard

Scene 4c-4: Sorrow Is My Own Yard

William Carlos Williams
 "The Widow's Lament in Springtime"

Lamenting ♩ = 62

The musical score consists of two systems of staves. The first system includes parts for Snare (Sn.), Flute (Fl.), Guitar (Gtr.), and Violin (Vlc.). The Snare part is mostly rests. The Flute part begins with a melody marked *mp* and includes the instruction "let ring" with circled fingerings (4, 4, 4, 5, 2). The Guitar part is marked *p* and features a melodic line with circled fingerings (4, 4, 4, 5, 2). The Violin part is also marked *p* and plays a supporting melodic line.

The second system continues the instrumental parts and includes the vocal line. The lyrics are: "Sor row is my own yard where the". The vocal line is marked *mp* and includes a fermata over the word "yard". The instrumental parts continue with their respective melodic and harmonic lines.

8

Sn. new grass flames _____ as it has flamed of-ten be-fore but not with the

Fl.

Gtr.

Vlc.

11

Sn. cold fire _____ that clos-es round me this year. _____

Fl. *> pp*

Gtr. *> pp*

Vlc. *> pp*

SAMPLE SCORE - www.kylegullings.com

14 half-spoken:

Thir-ty-five years I lived with my hus-band.

Sn. *mp* *mf* *p*

Fl. *mp* *mf* *p*

Gtr. *mp* *mf* *p*

Vlc. *mp* *mf* *pp* *mf* *p*

17

Fl. *mf* *pp*

Gtr. *mf* *pp*

Vlc. *mf* *pp*

20 **Freely** ♩ = 62 *mf*

Sn. *mf* The plum - tree is

Fl. *mf*

Gtr. *mf*

Vlc. *mf*

23 white to-day. The plum - tree is

Sn. *mf*

Fl. *mf*

Gtr. *mf*

Vlc. *mf* sul tasto

Scene 4c-4: Sorrow Is My Own Yard

26 *f*

Sn. white to - day. The plum - tree is

Fl. *mf*

Gtr. *mf*

Vlc. sul tasto *mf*

29

Sn. white to - day with mass-es of flow - ers.

Fl. *p* *mf*

Gtr. *mf*

Vlc. *p* sul pont. *p* *mf*

32

Sn. Mass - es of flow - ers load the cher - ry branch - es

Fl.

Gtr.

Vlc.

p *mf*

35

Sn. and col - or some bush - es yel - low and some

Gtr.

Vlc. sul tasto

p *mf*

SAMPLE SCORE - www.kylegullings.com

38 *mp*

Sn. *red* *but the*

Fl. *f* *mp*

Gtr. *f* *mp*

Vlc. *f* *mp*

41

Sn. *grief in my heart* *is strong - er than they*

Gtr. *normale*

Vlc. *normale*

43 *mf*

Sn. *mf*

Gtr. *mf*

Vlc. *mf*

for though they were my joy form-er-ly, — to - day — I not-ice them and

46

Sn. *f*

Gtr. *f*

Vlc. *f*

turn a - way for-get - ting. —

SAMPLE SCORE - www.kylegullings.com

49

Fl.

Gtr.

Vlc.

let ring

p

Tempo I ♩ = 62

52

mp

Sn.

Fl.

Gtr.

Vlc.

p

To - day my son told me that in the

SAMPLE SCORE www.kylegullings.com

54

Sn. *f*

mead-ows, — at the edge of the hea-vy woods in the dis-tance, — he saw

Fl.

Gtr. *mp* *mf* *mf*

Vlc. *mp* *mf*

57

Sn.

trees — of white flow-ers, — of white flow-ers. —

Fl. *f*

Gtr. *f*

Vlc. *f*

Scene 4c-4: Sorrow Is My Own Yard

The musical score consists of four staves: Snare (Sn.), Flute (Fl.), Guitar (Gtr.), and Violin (Vlc.).

- Measure 60:** Snare has a rhythmic pattern with dynamics *mf* and *f*. Flute has a tremolo. Guitar and Violin have chords and notes.
- Measure 61:** Snare has a rhythmic pattern with dynamics *f* and *molto rubato*. Flute has a whole note. Guitar and Violin have chords and notes.
- Measure 62:** Snare has a rhythmic pattern with dynamics *mf*. Flute has a whole note. Guitar and Violin have chords and notes.
- Measure 63:** Snare has a rhythmic pattern with dynamics *mp*, *rit.*, and *pp*. Flute has a melodic line with dynamics *p*. Guitar has a melodic line with dynamics *p* and a "slow roll" effect. Violin has a melodic line with dynamics *p* and *pp*.

Lyrics for Snare:
I feel that I would like to go there — and fall in - to those flow - ers and
sink in - to the marsh near them.

Scene 4c-5: Final Dream 3

Final Dream: Oblivion

senza misura

Sn.

senza misura

Sg. 1

senza misura *mf* (hold)

Sg. 2

There was a Door to which I found no Key.

senza misura

Sg. 3

senza misura

Hw.

senza misura

B. 1

senza misura

B. 2

mf

senza misura

B. 3

mf
Some lit - tle

mf (hold)
There was a Veil past which I could not see.

mf
And then no more of THEE and ME.

Talk a-while of ME and THEE there seem'd,

dampen suddenly

Sn. *p* There was a Door to which I found no Key.

Sg. 1 *p* There was a Door to which I

Sg. 2 *p* There was a Door to which I found no

Sg. 3 *p* There was a Door to which I found

Hw. *mf* As the gate swung wid - er and the sor - cer - y of dream pushed me through,

B. 2 *mf*

SAMPLE SCORE - WWW.KYLEGULLINGS.COM

Sn.
There was a Veil past which I could not see. Some lit - tle Talk a - while of

Sg. 1
found no Key. There was a Veil past which I could not see. Some lit - tle

Sg. 2
Key. There was a Veil past which I could not see. Some lit - tle Talk a -

Sg. 3
no Key. There was a Veil past which I could not see. Some lit - tle Talk

Hw.
I knew that all sights and glo - ries were at an end;— for in that new realm was

B. 2

B. 3

mp

SAMPLE SCORE - www.kylegullings.com

ME and THEE there seem'd, and then no more

Talk a - while of ME and THEE there seem'd, and

while of ME and THEE there seem'd, and then no

a - while of ME and THEE there seem'd, and then

nei - ther land nor sea, — but on - ly the white void of un - peo - pl'd and

The musical score consists of seven staves. The vocal parts (Sn., Sg. 1, Sg. 2, Sg. 3, Hw.) are in treble clef with a key signature of two flats. The accompaniment parts (B. 2, B. 3) are in bass clef. The lyrics are written below the vocal staves. There are various musical markings such as slurs, accents, and dynamic markings (e.g., 'V').

SAMPLE SCORE — www.kylegullings.com

of THEE and ME. *mf* There was a Door to

then no more of THEE and ME. *mf* There

more of THEE and ME. *mf* There was a

no more of THEE and ME. *mf* There was

il - lim - it - a - ble space. *f* With that, I dis-solved in - to that

mf strike every 2-4 seconds

mf

Sn.
which I found no Key. There was a Veil past which I could not see.

Sg. 1
was a Door to which I found no Key. There was a Veil past which I could

Sg. 2
Door to which I found no Key. There was a Veil past which I could not see.

Sg. 3
a Door to which I found no Key. There was a Veil past which I could not

Hw.
na - tive in - fin - it - y of crys - tal O - *ff*

B. 1

B. 2

B. 3

A musical score for vocal soloists and horn. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts (Sn., Sg. 1, Sg. 2, Sg. 3) are in treble clef, and the horn part (Hw.) is in bass clef. The lyrics are: "which I found no Key. There was a Veil past which I could not see." for Sn.; "was a Door to which I found no Key. There was a Veil past which I could" for Sg. 1; "Door to which I found no Key. There was a Veil past which I could not see." for Sg. 2; and "a Door to which I found no Key. There was a Veil past which I could not" for Sg. 3. The horn part has the lyrics: "na - tive in - fin - it - y of crys - tal O -" and ends with a fortissimo (*ff*) dynamic marking. The background features a large diagonal watermark: "SAMPLE SCORE - www.kylegullings.com".

Sn. *f* Some lit - tle Talk a - while of ME and THEE there seem'd, and *ff*

Sg. 1 not see. *f* Some lit - tle Talk a - while of ME and THEE there seem'd,

Sg. 2 *f* Some lit - tle Talk a - while of ME and THEE there seem'd,

Sg. 3 see. *f* Some lit - tle Talk a - while of ME and THEE there seem'd,

Hw. BLIV - I - ON *V* from which life had called me for one

B. 1 *f*
strike every 1-3 seconds

B. 2 *f*

B. 3 *mf*

SAMPLE SCORE - www.kylegullings.com

Sn. then no more- *ff*

Sg. 1 and then no more- *ff*

Sg. 2 and then no more- *ff*

Sg. 3 and then no more- *ff*

Hw. brief and des - o - late hour.

B. 1 *ff*

B. 2 *ff*

B. 3 *ff*

[HOWARD dissolves into Oblivion.
 The others remain for a moment, empty and uncertain.
 Then there is nothing.] 40"

Hw. 40"

B. 1 i.v. until silent 40"

B. 2 i.v. until silent 40"

B. 3 i.v. until silent 40"

[END.]