

AN ANALYSIS OF A GOOD MAN IS HARD TO FIND,
AN ORIGINAL CHAMBER OPERA IN ONE-ACT BASED ON THE SHORT STORY BY
FLANNERY O'CONNOR

by

DAVID PAUL VOLK

(Under the direction of Roger Vogel)

ABSTRACT

The dissertation is in two parts. The first part is an original chamber opera in one act based on the short story *A Good Man is Hard to Find* by Flannery O'Connor. The opera is scored for flute, oboe, B-flat clarinet, bassoon, piano, violin I, violin II and violoncello. It employs a cast of ten singers. In addition to the acoustic accompaniment, the score synchronizes pre-recorded electronic sound throughout most of the opera. The second part of the dissertation is an analysis of the opera by the composer. The analysis includes a brief overview of compositional trends in contemporary chamber opera, a summary of the original story, a summary of the opera libretto written by the composer, an outline of the general form of the composition, consideration of the electronic score and its integration in the opera, a categorization of the scalar types employed in writing the principal motives and vocal melodies and an overview of the primary pitch-centers emphasized in each section of the opera.

INDEX WORDS: Chamber Opera, A Good Man is Hard to Find, Flannery O'Connor, Opera with electronics

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DEDICATION

When this all began,
there was but one person to whom I dedicated everything.
Three more showed up along the way . . .

To my wife, Heather,
whose enduring patience and continual sacrifice is what made this possible,

To my sons Reese David and Julian Alden,
my proudest accomplishments,
who teach me every day the things that are really important and meaningful,

and to my son, Reese's twin,

Evan Wesley

(December 31, 2001 – January 1, 2002)

who, in the short 18 hours he shared with us,
taught me more about life and love
than the lifetime of experiences I knew before,

I love you all more than you will ever know.

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interdisciplinary conference held at Georgia College and State University in Milledgeville in October 2003.

I thank the estate of Mary Flannery O'Connor, Louise Florencourt and Ben Carmardi for the permission granted to set this story as a chamber opera. The libretto of the opera was constructed from copyrighted text (Copyright 1948, 1953, 1954, 1955 by Flannery O'Connor; Copyright renewed 1976, 1981, 1982, 1983 by Regina Cline O'Connor). No part of the text may be reproduced by any means without the express consent of the Harold Matson Co., Inc., 276 Fifth Avenue, New York, NY 10001, (212) 679 – 4490.

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CHAPTER 1

INTRODUCTION

This document is a written analysis of *A Good Man is Hard to Find*, an original chamber opera in one act by David Volk. The opera, based on the short story by Flannery O'Connor, is approximately 45 minutes in length and employs a cast of ten singers. The instrumentation includes flute, oboe, B-flat clarinet, bassoon, piano, violin I, violin II and violoncello. In addition to the acoustic accompaniment, the score synchronizes pre-recorded electronic sound throughout most of the opera.

Compositional Goals

The fundamental goals in creating the opera were:

1. To develop a libretto that would remain true to the intent of O'Connor's original short story, but which would retell the story in an innovative and dramatic way,
2. To develop acoustic motives¹ that would enhance the telling of the story,
3. To develop, through the instrumental motives and vocal melodies, a pitch language for the opera that would express the exceptionally dark mood of the work and yet allow for intervening "lighter" moments,
4. To write idiomatic vocal melodies, within the dissonant harmonic language, appropriate for college-level singers, and
5. To enhance the structural unity of the opera with the integration of pre-recorded digital stereo playback into what is primarily an acoustic work.

¹ Throughout the document, the term "motive" will be used to refer exclusively to acoustic figures. The term "gesture" will be used to refer exclusively to electronic figures.

Overview of the Document Chapters

Chapter 2 assesses the compositional trends found in related repertoire: representative chamber operas of well-known twentieth-century composers, as well as lesser-known works that feature recorded electronic sound. The compositional goals are addressed in the next four chapters. Chapter 3 presents a synopsis of O'Connor's original story, a synopsis of the opera libretto and an overview of the musical form of the opera. Chapter 4 considers the use of electronic sound integrated into the opera. Chapter 5 outlines the scalar types of instrumental motives and vocal melodies used in the opera and presents representative examples. Chapter 6 summarizes the pitch-centers emphasized in each section of the opera and identifies the unifying elements that are found among the acoustic motives and electronic gestures. Chapter 7 assesses the effectiveness of the opera in achieving the compositional goals stated above and presents the analytical conclusions.

CHAPTER 2

COMPOSITIONAL TRENDS IN CONTEMPORARY CHAMBER OPERA

Numerous composers since 1912 have championed chamber opera and through the genre have explored each of the great compositional trends of the contemporary² period. Manuel de Falla's tonal *El Retablo de Maese Pedro* (1922) and Peter Westergaard's atonal and pointilistic *Mr. and Mrs. Discobolos* (1965) reflect extremes of a widely diverse body of repertoire. Indeed, the compositional elements characteristic of *A Good Man is Hard to Find* may be traced easily to a number of earlier chamber operas.

Many contemporary chamber operas, like *A Good Man is Hard to Find*, are very dissonant but maintain, at least at times, emphatic tonal centers and tonal vocal melodies. Samuel Barber's *A Hand of Bridge* (1959), for instance, is relentlessly chromatic but not atonal. Barber commits to the use of key signatures throughout the work; this is a convention to which Gian Carlo Menotti, who wrote Barber's libretto, feels no obligation. Menotti's *Amahl and the Night Visitors* (1951), for instance, is written without key signatures despite its implicit tonality. In Thomas Pasatieri's *The Women* (1965), key signatures would be even less appropriate. The chromatic clusters he often employs stretch the very sense of tonality, but the work returns repeatedly to tertian-based harmonies, chordal fifth relations and clearly articulated key centers. Ned Rorem, on the other hand, uses key signatures in *The Three Sisters Who Are Not Sisters* (1968), but the music is often so chromatic that key centers are not apparent. In *Hangman*, *Hangman!* (1982), Leonardo Balada uses key signatures intermittently and with particular effect

² The term "contemporary" is used to refer to music that was written after 1912 with the appearance of such works as *Pierrot lunaire* (1912) and *Rite of Spring* (1913).

in a polytonal instrumental interlude early in Scene II. More recently, Michael Nyman's *The Man Who Mistook His Wife for a Hat* (1986) is decisively tonal. His music draws freely from the harmonic and melodic idioms of the Broadway musical, and the quotation early in the work of Schumann's *Ich grolle nicht* fits naturally into the musical style of the composition.

The use of electronic sound in combination with live vocalists in *A Good Man is Hard to Find* draws on a rich tradition. Milton Babbitt's *Philomel* (1964) stands out among early electronic works combining taped audio and a live vocalist. In addition to other electronic sounds in the piece, Babbitt includes tape manipulation of recorded singing and speech. Similar textures are found in Thea Musgrave's opera *The Voice of Ariadne* (1973) and more extensively in Alice Shields' *Apocalypse* (1994). Musgrave uses electronic tape at certain points in her opera to create the ghostly voice of the title character. She limits the use of electronics, however, to these points. In a three-act opera that exceeds two hours in length, the seven tracks of Musgrave's electronic score comprise about eighteen minutes of music. Shields, who uses prerecorded sound throughout her work, subtitles *Apocalypse* "an electronic opera." The subtitle, however, refers as much to the use of electric guitar and MIDI-controlled synthesizers as to the inclusion of prerecorded sound. The music of the guitar and synthesizers often suggests the influence of heavy metal rock and roll. The prerecorded electronics include distortions of prerecorded singing and speech as well as sound effects germane to specific scenes. Among the sound effects are those that emulate crickets, frogs, whippoorwills and other sounds associated with the outdoors. At one point in the opera, the description of the ripping and eating of flesh is accompanied by sounds in the electronic score evocative of such actions. As in *A Good Man is Hard to Find*, the electronic sounds in these operas complement the instrumental accompaniment with which they appear.

Leonard Balada's *Hangman, Hangman!* (1982) and Peter Maxwell Davies' *The Martyrdom of St. Magnus* (1976) are representative of contemporary chamber operas that include compositional techniques not found in *A Good Man is Hard to Find*. In *Hangman, Hangman!*, Balada includes a number of aleatoric passages and uses *Sprechstimme* sparingly. The aleatoric passages are used primarily in transitional sections or as background accompaniment to narrated portions between scenes. Only occasionally do these passages accompany singing parts. Balada uses *Sprechstimme* to emphasize certain words of the text. The technique is never employed continuously over a lengthy passage, however.

The accompaniment in Davies' *The Martyrdom of St. Magnus* (1976) is characterized by an extensive use of percussion unique to the contemporary period. His music often emphasizes indefinite pitched sounds over pitched sounds and includes some aleatoric passages. Although certain sections are tonal, including a brief figured bass part written for harpsichord in Scene VII, the work is predominantly atonal.

While some contemporary chamber operas exhibit stylistic traits of the Romantic period or that of contemporary popular music, most are characterized by a dissonant pitch language that may or may not be atonal. In this regard, *A Good Man is Hard to Find* is typical of other contemporary works, though it is less dissonant than many *avant garde* compositions. The use of electronics is perhaps its most distinguishing characteristic. Even in this regard, however, *A Good Man is Hard to Find* is not a pioneering work. In the sense that it does not exploit many of the other salient trends of contemporary music, e.g. *Sprechstimme* or aleatoric passages, *A Good Man is Hard to Find* may be considered somewhat conservative in style.

CHAPTER 3

SYNOPSIS OF THE OPERA

Synopsis of O'Connor's Original Short Story

A Good Man is Hard to Find is the story of a Georgia family tragically murdered at the hands of three escaped convicts. O'Connor's original story opens with the Grandmother pleading to her son, Bailey, and his wife, the Mother, to reconsider a trip they are to make the next day to Florida. The Grandmother would rather visit "connections" in Tennessee. She shares news with Bailey that the convicts Bobby Lee, Hiram and the Misfit have escaped from jail and were last seen headed toward Florida.

Unable to persuade Bailey with the story of the Misfit, however, the Grandmother quickly readies herself for the trip the next morning. Refusing to leave behind her cat, Pitty Sing (it would "miss her too much"), she sneaks the cat into the car hidden in a hatbox. Once on the road, she attempts to entertain the children, John Wesley and June Star, with the story of her one-time suitor, Mr. Edgar Atkins Teagarden, and comments about the passing scenery. The children care little for her and she is repeatedly upset by their behavior. At a roadside diner, the Grandmother engages the owner, Red Sam, and his wife in conversations about the Misfit and other topics of the day. Throughout, she is, in her own mind at least, a dignified and upstanding southern lady.

Near Toomsboro, the Grandmother convinces her family to venture a side-trip to an old plantation she remembers from her youth. She instructs Bailey to turn down an old dirt road, but suddenly realizes that her memory has failed. The plantation is actually in Tennessee. She is so

startled by this that she kicks over the hatbox. The cat, which had been sleeping, spills out, leaps onto Bailey's shoulder and causes an accident.

As the family gathers after the wreck, another car approaches and stops. Its passengers get out. The Grandmother recognizes the driver: he is the Misfit and she tells him so. This seals her fate and that of her family. Despite her desperate pleas, Bailey and John Wesley are soon taken into the woods by Bobby Lee and Hiram. In conversations that follow, the Misfit proves not to be the "good man" the Grandmother initially believes he could be. He does not fear God, nor will he ask for forgiveness and redemption through Christ for his misdeeds. Two gunshots soon pierce the distant air and her world collapses. Bobby Lee and Hiram return, and June Star and her mother are led away. Struggling to clarify her religious beliefs in the moment before her own death, grace comes at the instant the Grandmother recognizes common humanity in the Misfit. "One of my own babies," she proclaims as she reaches to touch him. He jolts and shoots her in the chest.

After the murders, the Misfit and Bobby Lee reflect on the killings. The reader witnesses a subtle change in the Misfit: having previously claimed, "there is no pleasure but meanness," he confides in the end, "it's no pleasure in life."

Synopsis of the Opera Libretto

The libretto divides the story into seven scenes and adapts most of O'Connor's original dialogue. Additional lines that were essential to the stage production were constructed almost exclusively from O'Connor's narrative writing. The most significant textural changes include the elimination of a racially offensive term spoken twice by the Grandmother and the shifting of some lines to different characters. These changes alter neither the original meaning nor original context of the story.

The libretto is constructed to enhance the dramatic effect in staging the opera. It deviates from the original story in three primary ways: (1) the libretto portrays the events in a cyclical, rather than a linear, order; (2) certain scenes juxtapose events from different times and locations in order to draw distinct connections within the story; and (3) at various points in the first five scenes, the Misfit, Bobby Lee and Hiram appear at the periphery of the action to narrate certain details of the story.

The cyclical construction of the libretto embodies the first six scenes that begin and end with the gunshot killing the Grandmother. The first gunshot fires as the curtain rises on Scene I. The scene is comprised of a series of vignettes that depict various points of the story and concludes with an instrumental interlude during which a variety of staged tableaux are presented. In the vignettes, Bobby Lee and Hiram carry off the body of the Grandmother; June Star and John Wesley play a game in the car; Red Sam sings the first of his billboard advertisements; the Mother describes the scenery immediately preceding and immediately following the car crash; and the convicts arrive at the crash site. The staged tableaux show Bobby Lee and Hiram escorting John Wesley and Bailey into the woods at gunpoint; the Wife taking food orders from June Star and the Mother in the diner; and the Grandmother placing the cat, Pitty Sing, into a hatbox.

Scenes II – VI present the bulk of the story in its original order and represent the main body of the opera. Within these scenes, however, the following events are juxtaposed: (1) in Scene II, portraying the events set in the family's living room, the Grandmother's comments spoken to Bailey about the Misfit are echoed by similar comments made simultaneously by the Wife to Bobby Lee and Hiram who portray customers in the diner; (2) in Scene III, both the Grandmother and the Misfit comment on the weather; the Grandmother answers the Misfit,

concurring, “Yes, it’s a beautiful day for driving, neither too hot nor too cold; (3) in Scene VI, comments made by Red Sam in the diner about being swindled are interjected into dialogue between the Grandmother and the Misfit. Her response “Because you’re a good man!” answers separate questions raised by the Misfit and Red Sam; they both respond to her in unison, “Nome [sic], I ain’t a good man, but I ain’t the worst in the world neither.”

The first example of the convicts providing narrative commentary from the periphery of the main action on stage occurs in Scene II. As the Grandmother, newspaper in hand, first mentions “the Misfit,” he appears on stage behind her, also reading the newspaper. When she sings, “He calls himself the Misfit,” he joins, singing, “I call myself the Misfit.” At the opening of Scene III, the convicts explain the Grandmother’s decision to secretly bring her cat. At one point, she even responds to their dialogue as if their comments represent her own internal thoughts. Later in Scene III, the convicts stand at the side of the stage and describe the passing scenery seen by the family from the car. In Scene V, the convicts describe a graveyard the family passes on the road. As the family searches for the plantation, the convicts describe the treacherous road conditions and series of events that lead to the car crash.

In the final scene of the opera, the concluding comments shared by Misfit and Bobby Lee about the murder are restaged in the diner. Set apart from the other scenes by an instrumental Lament that precedes it, Scene VII functions as an epilogue.

Overview of Musical Form in the Opera

The opera comprises 42 independent musical sections that are differentiated by changes in motive, texture, tempo and meter, or a combination of these elements. These sections, outlined in Table 1, include two instrumental sections: the instrumental Prelude that opens the work and a slow instrumental Lament that bridges Scenes VI and VII. The motives of the

Prelude (measures 1 – 47) suggest the exceptionally somber mood of the work. The Lament (measures 1028 – 1059) provides a moment of quiet reflection following the Grandmother’s death.

Two primary factors contribute to the large-scale form of the opera: (1) the recapitulation of the instrumental Prelude and opening music of Scene I near the midpoint of the work which creates two distinct halves; and (2) the use of music associated with the diner as a recurring ritornello throughout the opera and the use of music associated with Red Sam as a second ritornello appearing in the first half of the opera.

The music of the Prelude and opening section of Scene I³ (measures 1 – 66) repeats in Scene V (measures 582 – 648) as the convicts and Grandmother describe the events preceding the car crash. This seminal moment marks a critical division in the story that delineates the normalcy of events that occurred before the crash from the extraordinary events that follow. Music in the first half of the opera is generally characterized by a faster tempo, lighter character and greater rhythmic activity. Music in the second half is generally characterized by a slower tempo, a more serious character and a thinner texture utilizing long, sustained harmonies.

Table I: Sections of the Opera

1.	Prelude	measures 1 – 47
<u>Scene I</u>		
2.	“Bobby Lee, Hiram!”	measures 48 – 74
3.	Flashback Vignettes	measures 75 – 101
4.	“I See You All Had a Little Spill”	measures 102 – 122
5.	Instrumental Interlude	measures 123 – 156

³ The opening music of Scene I, measures 48 – 66, also repeats at the end of Scene I as transitional music to Scene II.

Table I continued: Sections of the Opera

Scene II

- | | | |
|----|--------------------------------------|--------------------|
| 6. | “Now Look Here, Bailey” | measures 157 – 181 |
| 7. | “He’s A-Loose” | measures 182 – 203 |
| 8. | “Why I Wouldn’t Take My Children” | measures 204 – 235 |
| 9. | “If You Don’t Want to Go to Florida” | measures 236 – 249 |

Scene III

- | | | |
|-----|-------------------------------------|--------------------|
| 10. | “You Were the First One in the Car” | measures 251 – 297 |
| 11. | The Family Take Their Seats | measures 298 – 334 |
| 12. | “Bailey, the Speed Limit is 55!” | measures 335 – 348 |
| 13. | Mr. Edgar Atkins Teagarden | measures 349 – 394 |
| 14. | The Pickininny | measures 395 – 411 |

Scene IV

- | | | |
|-----|---------------------------|--------------------|
| 15. | Instrumental Introduction | measures 412 – 434 |
| 16. | “Ain’t She Cute” | measures 435 – 497 |
| 17. | “You Can’t Win” | measures 498 – 537 |

Scene V

- | | | |
|-----|-----------------------------------|--------------------|
| 18. | “Outside Toomsboro” | measures 538 - 559 |
| 19. | The House With the Secret Panel | measures 560 – 581 |
| 20. | "The Dirt Road" (Prelude Reprise) | measures 582 – 628 |
| 21. | "We Had an Accident" | measures 629 – 649 |

Scene VI

- | | | |
|-----|--|---------------------|
| 22. | “You’re the Misfit” | measures 650 – 663 |
| 23. | “Listen, I Know You’re a Good Man” | measures 664 – 693 |
| 24. | “Hush! Everybody Shut Up!” | measures 694 – 718 |
| 25. | “Two Fellas Came in Here Last Week” | measures 719 – 741 |
| 26. | “My Daddy Said I Was a Different Breed of Dog” | measures 745 – 765 |
| 27. | “I’m Sorry I Don’t Have a Shirt” | measures 766 – 779 |
| 28. | “My Daddy Was a Card Himself” | measures 780 – 792 |
| 29. | “Think How Wonderful It Would Be” | measures 793 – 803 |
| 30. | “Do You Ever Pray?” | measures 804 – 814 |
| 31. | “Pray Duet” | measures 815 – 872 |
| 32. | “Nobody Had Nothing I Wanted” | measures 873 – 891 |
| 33. | “If You Pray” | measures 892 – 909 |
| 34. | “Lady, Would You Like to Join Your Husband?” | measures 910 – 921 |
| 35. | “Jesus, Jesus” | measures 922 – 947 |
| 36. | “I Call Myself the Misfit” | measures 948 – 964 |
| 37. | “Jesus, You’ve Got Good Blood” | measures 965 – 978 |
| 38. | “Bailey, Bailey” | measures 979 – 989 |
| 39. | “If He Did What He Said” | measures 990 – 1008 |

Table I continued: Sections of the Opera

40.	“Maybe He Didn’t Raise the Dead”	measures 1009 – 1027
41.	Instrumental Lament	measures 1028 – 1059
<u>Scene VII</u>		
42.	Epilogue	measures 1060 – 1127

Example 1: Waltz Motive and “Tennessee Waltz” Motive

Two distinct motives, shown in Example 1, create the music associated with the diner throughout the opera: (1) a waltz figure that first appears in the piano in measure 182; and (2) fragments and variations of the “Tennessee Waltz” that first appear in the oboe in measure 189. Both of these motives appear within the music heard in each of the diner scenes: Scene I, “He’s A-Loose!” (measures 182 – 204); Scene IV (measures 412 – 537); Scene VI, “Two Fellas Came in Here Last Week” (measures 719 – 741); and Scene VII (measures 1060 – 1127). Given the tragedy of the story, the simplistic nature of these ritornello motives is ironic.

Example 2: Red Sam’s Motive (clarinet is untransposed)

An additional ritornello figure, shown in Example 2, is found in the first half of the opera. The music is heard each time Red Sam sings a billboard slogan (measures 81 – 86, measures 339 – 341, measures 344 – 346 and measures 409 – 412). The recurring slogans tie together the events that precede the car crash and further delineate the two-part structure of the opera. The motive appears again in the second half of the “Pray Duet” (measures 838 – 867) as a familiar, yet unsettling, ostinato beneath the Misfit’s characterization of prison.

Recurring Motives

A number of motives recur throughout the opera. Some depict a particular mood or state of being. Others are associated with particular characters or locations.

Example 3: The Foreshadowing, Danger, Recognition and Fate Motives

Foreshadowing Motive



Danger Motive

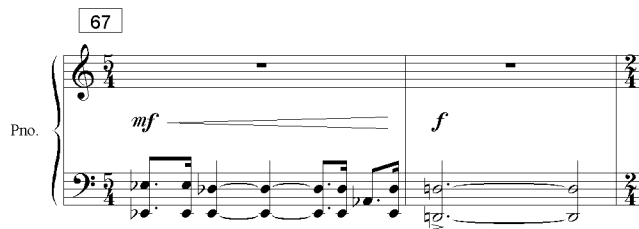


Recognition Motive

Musical notation for the Recognition Motive, measure 70, featuring Violin I (Vln. I), Violin II (Vln. II), and Viola (Vlc.). The notation shows three staves in 3/4 time with a key signature of one flat (B-flat). Each staff has a triplet of eighth notes marked with a bracket and the number 3. The dynamics are *f* (forte) for the first half and *p* (piano) for the second half of the measure.

Example 3 continued: The Foreshadowing, Danger, Recognition and Fate Motives

Fate Motive



Example 3 shows the prominent recurring motives that depict particular moods or states of being: (1) the “foreshadowing” motive: a repeating eighth- and duple sixteenth-notes figure, first introduced by the oboe in measure 10, that accentuates a melodic half-step dyad; (2) the “danger” motive: a triplet sixteenth-note figure, first introduced by the piano in measure 12, that accentuates chromatic minor ninth or, at other times, major seventh dyads; (3) the “recognition” motive: sustained minor second and minor ninth or, at other times, major seventh dyads that resolve to unisons or octaves; these are first heard in the strings in measures 70 – 74; and (4) the “fate” motive: dotted-rhythm figures, first introduced by the piano in measure 67, that emphasize motion between ninth and seventh dyads and octaves.

The “foreshadowing” and “danger” motives permeate the Prelude’s second half and contribute to the opera’s initial sense of urgency and threat. The “foreshadowing” motive also appears in the opening section of Scene I and prolongs the uneasy mood established in the Prelude. Additional variations of the “foreshadowing” motive appear throughout the opera. In Scene I, the motive appears in rhythmic variation when Bailey insists that the family is unaware of the danger they have encountered in meeting the convicts (measures 117 – 122). In Scene II, the motive is passed among various instruments and appears in melodic variation as the Grandmother and Wife report that the convicts have escaped from prison (measures 183 – 202).

In the first half of Scene III (measures 251 – 345), numerous variations of the motive create the sense of motion as the family travels in the car. In Scene VI, as Bailey insists that his family let him “handle this!” (measures 694 – 698), the motive appears in rhythmic and melodic variation in the violins. When Bailey and John Wesley are taken into the woods by Bobby Lee and Hiram (measures 704 – 710), the intervals of the motive are expanded in the piano and bassoon and an additional rhythmic variation appears in the violins. At the beginning of the “Pray Duet” (measures 817 – 819), the motive appears in rhythmic variation in the violins. In each of these appearances, the motive connects the immediate events it accompanies to the concluding tragedy.

The “danger” motive underscores moments of peril. In the concluding bar of the Prelude (measure 47), the motive leads immediately into the gunshot fired as the curtain rises on Scene I. In measures 93 and 100, the motive depicts the car crash. In Scene V, the figure accompanies the Grandmother’s description of the cat leaping onto Bailey’s shoulder (measure 628). This is the singular event that causes the accident. In Scene VI, the motive appears immediately following the gunshots that kill Bailey and John Wesley (measures 809 – 812). In the “Pray Duet” (measures 815 – 856), the figure appears repeatedly in the piano as the Misfit describes previous events in his life. The motive betrays the normalcy with which he attempts to portray his past, and it is used with increasing fervor as the Misfit describes his time in prison. The motive is heard one last time immediately after the Misfit admits he was once accused of killing his father (measure 877).

The “recognition” motive underscores critical moments of awareness. The first appearance follows the Misfit’s statement in Scene I: “It would have been better for you all if you hadn’t of ‘reckernized’ me” (measures 70 – 74). In Scene III, the motive appears at the end

of the Grandmother's story about Mr. Teagarden (measure 388 – 389). Here, it symbolizes the realization that her life would have unfolded quite differently had she accepted his marriage proposal. At the elided cadence opening Scene VI (measure 650), the motive indicates the precise moment that the Grandmother recognizes the Misfit. Later in the scene, just after Bailey and John Wesley are killed (measures 809 – 812), the motive appears as the Grandmother recognizes that her own death is at hand. The motive also appears just before the Misfit reveals: "I call myself the Misfit because I can't make all I've done match all I've been through in punishment" (measure 948). The last appearance occurs in measure 1008 and the repeated octaves sounding in measures 1011 – 1019 are an extension of the motive. These precede the moment the Grandmother recognizes the Misfit as one of her "own children."

The "fate" motive underscores moments that allude to the final tragedy. The figure develops throughout the opera. The first appearance (measure 67) prepares the Misfit's statement, "It would have been better for you all if you hadn't of 'reckernized me." In Scene V, the figure appears twice more in the family's discussion regarding the old plantation: immediately after the Grandmother expresses her wish to find the plantation (measures 558 – 559) and as Bailey concedes to visit it (measures 579 – 581). The figure also appears immediately following the Misfit's insistence that the Mother gather the children to her side (measure 648). In Scene VI, variations of the "fate" motive are used as an extended ostinato in the second half of the "Pray Duet" (measures 857 – 872). The figure appears again as June Star and the Mother are led into the woods by Bobby Lee and Hiram (measures 921 – 922). The final appearance occurs immediately after the Misfit threatens: "Does it seem right that one is punished a heap, and another ain't punished at all" (measures 962 – 964).

Motives Associated With Particular Characters or Locations

Three recurring motives that are associated with particular characters or locations were discussed in the previous section: Red Sam's motive, which appears with each of his billboard advertisements, and the waltz motive and "Tennessee Waltz" fragments that appear in each section set in the diner. Example 4 shows two additional recurring motives that are associated with particular characters: (1) Bailey's motive: quartal triads introduced with Bailey's first line in the opera (measures 121 – 122); and (2) the children's motive: syncopated collections of major third (and later, minor third) dyads introduced with the children's first lines in the opera (measures 75 – 80).

Example 4: Bailey's Motive and the Children's Motive

Bailey's Motive



Children's Motive



"Bailey's" motive accompanies most of the lines he sings in the opera. The motive is also heard at the end of the fanciful tale the Grandmother directs to Bailey and the children (measure 569).

The children's motive accompanies three sections of the opera in which John Wesley and June Star feature prominently: (1) the first "Flashback Vignette" in Scene I (measures 75 – 80) in which John Wesley and June Star are seen playing a game while traveling in the car; (2) the fourth section in Scene II (measures 236 – 247) in which the children bicker with the Grandmother; and (3) the third section of Scene III (measures 310 – 319) in which John Wesley argues again with his Grandmother. A variation of the motive also appears in the musical interlude that precedes the opening of Scene II (measures 142 – 147).

CHAPTER 4

THE ELECTRONIC ELEMENTS OF THE OPERA

Inspiration for the Electronic Sounds

Two points in the story provide the principal inspiration for the electronic sounds composed for the opera: O'Connor's mention of the Tennessee Waltz playing on a jukebox in the diner and the sounds described in a narrative paragraph O'Connor writes toward the end of her story.

There was a pistol shot from the woods, followed closely by another. Then silence. The old lady's head jerked around. She could hear the wind move through the tree tops like a long satisfied insuck of breath.⁴

A commercial recording of the Tennessee Waltz serves as a principal sound source for the stereo tracks heard in each of the diner scenes (CD tracks 3, 9, 10, 15 [beginning at 0:34], and 26). Splices of the original recording are layered in these tracks and have been filtered and digitally manipulated, principally with time expansion and time compression, to obscure recognition of the original sound source. Still, enough elements of the original recording remain to suggest dance hall music playing on a jukebox. These “Tennessee Waltz tracks” complement the melodic quotations of the Tennessee Waltz that appear in the acoustic accompaniment in each of the diner scenes.

Gunshots appear as sound effects in the electronic score (CD tracks 1, 16, and 25) and provide an additional sound source for other stereo tracks. A number of sounds, derived from the gunshots, share their sharp attack and long decay. Throughout the opera, distorted white-

⁴ Flannery O'Connor, *A Good Man is Hard to Find and Other Stories* (New York: Harcourt Brace, 1955, Reissue 1992), 1 - 22

noise-like sounds that are derived from the gunshot's decay pan across the stereo field with varying degrees of reverb to create the perception of wind. In contrast, sustained and ambient metallic bell-type sounds with a long attack and a long decay occasionally appear as isolated and stationary tones in the stereo field. These are intended to evoke the stillness and silence described by O'Connor in the aforementioned paragraph.

Categorization of the Electronic Sounds

The many electronic sounds that are used in the opera may be divided into two categories: those that appear as sound effects or text painting, and those that have no extra-musical connotation, the "absolute" electronic sounds.

The gunshots and the Tennessee Waltz recording, which are the only *musique concrète* sound sources used in the opera, provide two sources of sound effects. In addition to these and the wind effects described previously, other electronic sounds are intended to evoke specific images. Slow, oscillating sounds with a harsh edge and sharp attack are processed with high reverberation, high-distortion and low frequency band-pass filters to create the perception of thunder. The wind and thunder sounds are particularly effective in Scene III (CD track 5) as sounds heard by the family as they travel in the car. Layers of similar sounds represent the car crash described by the Mother in Scene I (measures 89 – 101; CD track 2). These sounds appear in the foreground with sharp attacks and quick decays and with a sudden increase, then decrease, in volume.

In the “Pray Duet,” additional electronic sounds create elements of text painting (CD tracks 17 and 18). Distorted sounds derived from the gunshot accompany the Misfit's description of his military service (measures 821 – 823). A tornado described by the Misfit (measure 833 –

834) is represented by a complex layer of distorted wind-like sounds that are articulated with a quick increase of volume and heavy reverberation.

Of the absolute electronic sounds, five are particularly prominent throughout the opera. A series of “knocks,” derived from the gunshot, are first heard in CD track 1 [0:34]. These are characterized by their quick, sharp, punctuated attacks and their long decay. A seemingly random array of short, mid- and high-frequency pitched sounds placed in the foreground texture is first heard in CD track 1 [0:18]. The array was derived from digital processing of the Tennessee Waltz recording. It appears throughout the opera at various pitch transpositions and with various time compressions and expansions. Another array of pitches, “wet sounds,” are first heard in CD track 1 [0:45]. The array begins in lower frequencies and modulates to higher frequencies with very heavy reverberation (and thus sounds like bubbles rising out of water). Highly distorted metallic sounds, “swirls,” are first heard in CD track 1 [0:56]. These sounds are panned quickly back and forth across the stereo field and, with volume adjustments, seem to “encircle” the stage. The aforementioned bell-type type sounds, first heard in CD track 2 [0:43], often appear within complex layers as “absolute” electronic sounds.

The Electronic Score in Performance

Start points for each CD track and general graphic indications of the electronic sounds are provided in the acoustic score. With the exception of one point in CD track 23, however, the electronic sounds within each track are not meant to align with specific measures or beats of the instrumental accompaniment. Indications are given to either manually fade tracks if they extend beyond certain measures or to allow them to continue into the next acoustic section and fade naturally, if appropriate.

In CD track 23, the electronic climax heard at 1:00 is meant to align with the fermata marked in measure 989. Good musical judgment should be used in holding the fermata; the general effect is not lost if these moments do not align exactly. However, CD track 25, which begins with the final gunshot, must be aligned with the moment in Scene VI that the Misfit shoots the Grandmother. The preceding track contains an extended length of the pitch array derived from the Tennessee Waltz recording and is to be faded just before the gunshot. This allows the flexibility necessary to coordinate the gunshot with the action on stage.

The Integration of the Electronic Score Into the Sound Design of the Opera

Because the pitches of the vocal melodies are supported exclusively by the pitches of the acoustic accompaniment, the electronics might be considered secondary to the acoustic instruments. The electronics pervade the opera; only the Prelude and instrumental Lament appear without any electronic accompaniment. The electronic score is integral to the overall sound design of the opera in the following ways: (1) the ambience of the electronics enhance the perception of physical space in the staging of each scene; (2) the electronics convey the underlying mood of the story more dramatically than the acoustic accompaniment; (3) certain dramatic elements of the libretto are conveyed principally by the electronics; (4) the electronics serve as a grand *leitmotif* for the Misfit; (5) in certain places, the electronics complement the pitch and rhythmic motives of the instruments; and (6) the electronics help articulate the formal structure of the instrumental accompaniment.

Perception of Space

In performance, the stereo speakers are to be placed in left and right wings of the stage so that the centerpoint of the stereo field aligns with centerstage. With the careful use of stereo panning and reverberation effects to create layers of background and foreground ambience, the

electronic sounds appear within the physical space of the action on stage. The electronics enhance the aural perception of space limited by the simultaneous placement of the living room, the diner and crash site on stage together. In the diner scenes, for example, the heavy reverberation and layered splices of the Tennessee Waltz recording create the perception of a large dance hall. In the crash scenes, the electronic wind effects suggest a large expanse of trees surrounding the area seen on stage. These last sounds are particularly effective as Bailey and John Wesley are escorted off-stage by Bobby Lee and Hiram (CD track 15).

Establishment of Mood

Throughout her story, O'Connor foreshadows the final tragedy and instills a relentless sense of anxiety in the reader. In the opera, this mood is established principally by the electronic rather than the acoustic accompaniment. From the very beginning of Scene I, complex layers of electronic sounds develop out of the opening gunshot and create an immediate intensity of motion against the static acoustic accompaniment. Repeatedly, and particularly in Scenes I, III and VI, low rumbling sounds appear like thunderheads gathering on the horizon. The "knocks" derived from the gunshot create menacing punctuations throughout the opera. Many of the "Tennessee Waltz tracks" include reverse playback, time compression/expansion and EQ filtering to create an ethereal distortion of the original vocals. This distortion is intended to convey an additional sense of anxiety.

Conveying Dramatic Elements of the Libretto

The libretto purposefully presents the events of the story in a non-linear order. This creates flashbacks and the occasional juxtaposition of dialogue from different scenes. The electronic sounds often provide the aural clues that help define the proper timeline of events. At the end of Scene I, for example, a series of staged vignettes segue into Scene II and effectively

“rewind” the action back to the beginning of the story. The reverse playback and time compression and expansion heard in the accompanying “Tennessee Waltz tracks” insinuate a distortion of time. Additionally, a brief series of splice cuts (CD track 2, 1:14) are intended to create the momentary sense of a radio signal fading in and out. They are also meant to suggest motion through time. In the second section of Scene II, the conversations of the Grandmother and Red Sam's Wife about the Misfit are juxtaposed; one conversation occurs in the living room, the other is heard simultaneously in the diner. The scene is accompanied by contrasting layers of electronic sounds including splices of the “Tennessee Waltz tracks.” The digital effects that are used include a narrow band filter that slowly sweeps through the ascending frequencies of the “Tennessee Waltz tracks” as well as various pitch modulations with time compression and expansion. The “Tennessee Waltz tracks,” which shift between the foreground and background of the composite electronic array, are intended to represent the juxtaposition of the two scenes.

A particularly dramatic use of the electronics occurs at the end of Scene VI. After the Grandmother is shot, a band filter sweeps through the frequencies of the ambient reverberation of the gunshot and increases in width as it ascends (CD track 25). The effect is meant to symbolize the Grandmother's spirit leaving her earthly body.

Leitmotif for the Misfit

The electronics are intended primarily to depict the psychological complexity of the Misfit. The electronics are first heard as the curtain opens, the gunshot fires, and the Misfit is seen standing over the body of the Grandmother. At three points in Scene VI, the *leitmotif* connection between the electronics and the Misfit is most prominent: (1) the brief passage in which the Misfit first mentions his parents (measures 689 – 693) is the only section of the opera accompanied exclusively by the electronics (CD track 14 [0:30 – 0:41]); (2) after a brief absence,

the electronics dramatically return as the Misfit sings, “I call myself the Misfit . . .” (measure 948, CD track 22); and (3) in one of the final dialogues between the Misfit and the Grandmother, a dramatic focal point of the opera (measures 979 – 1008), the electronics emerge as the foreground accompaniment and briefly overshadow the acoustics (CD track 23). In this section, the acoustic accompaniment is reduced predominantly to sustained pitches. Musical motion is created principally by the electronics. The track begins with a series of quiet and sustained bell-type tones that rise in pitch frequency. These lead to a series of three electronic “explosions” which build in intensity, complexity and volume. The final explosion (CD track 23, 1:00), which should coincide with the fermata in measure 989, is the electronic climax of the opera. The intensity of the moment is extended by the electronic pitched dyads that follow. This complex texture builds in volume and then immediately thins following a sustained, low vibration heard at 1:39. The bell-type tones and “wet sounds” that follow create a dramatic change in texture as the Misfit shifts from considering the life of Jesus as truth to considering it as fiction.

Complementing the Acoustic Motives

At times, the electronics complement the pitch and rhythms of the acoustic motives. At the beginning of the Mother’s “Flashback Vignette” (measures 87 – 101; CD track 2), the pitch array derived from the Tennessee Waltz provides a static series of electronic sounds that complement the ostinato pattern in the instrumental accompaniment. Long, sustained bell-type tones are used to similar effect in the Grandmother’s first aria (measures 204 – 235; CD track 4). In Scene III (measures 251 – 299; CD track 5), a number of the metallic sounds that pan slowly and quietly back and forth across the stereo field include an oscillating sine-wave pitch modulation that complements the oscillating half-step dyads prominent in the instrumental accompaniment. In the Grandmother’s “Mr. Edgar Atkins Teagarden” aria (measures 349 – 393;

CD track 8), descending pitch bends in various electronic sounds complement the lower chromatic neighbor tones heard in the instrumental accompaniment. Sharp attacks of metallic sounds complement the accented dissonant chords also featured in the instrumental accompaniment.

At the beginning of the “Pray Duet” (measures 815 – 838; CD track 17), the slow, sustained instrumental pitches are accompanied by various electronic sounds sustained with heavy reverberation. In the middle portion of the “Pray Duet” (measures 839 – 856; CD track 18), the sixteenth-note descending leaps in the violins are complemented by the sharp attack of the accompanying “knocks” gesture in the electronic score. The “knocks” gesture also complements the rhythmic ostinato motive of the piano and cello in “Listen, I Know You’re a Good Man” (measures 664 – 688; CD track 14).

Structural Definition

The electronic sounds typically enter at the beginning of acoustic sections and are intended to fade either at the end of a section or bridge across several sections. These start and stop points help define the formal structure of the opera. Many times, electronic gestures are used to punctuate and articulate cadence points. Motion toward a cadence is often accompanied by increasing volume, ascending pitch modulation or band pass filters in the electronics. The electronic sounds at cadence points are often processed with ambient reverberation that fades into the next section and creates a natural transition between scenes. At the end of “He’s A-Loose” in Scene II, Red Sam’s and Bailey’s comment “That’ll do, that’ll do!” is accompanied by a ring-modulated type sound processed with increasing distortion, volume and reverberation (CD track 3 [0:48]). A smooth transition into the next scene occurs as the volume and ambient reverberation fades. Similar effects are heard at the end of sections throughout the opera.

Foreground gestures panned back and forth across the stereo field are also often found at cadence points. The electronic sounds heard at the end of the first section of Scene I (measure 73, CD track 1 [0:57]), are one such example.

Many electronic tracks continue through two or more sections, linking those sections together structurally. In Scene I, for instance, CD track 2 begins in the second section of Scene I and continues through two more sections to the end of the scene. This complements the natural separation that occurs between these sections in the libretto; the last three sections of the scene are flashbacks that occur following the first section.

Electronic gestures are also used to help delineate phrase structure. In “Don’t See No Cloud in the Sky” (measures 326 – 334), the Misfit’s two statements are separated by a brief melody in the flute (measures 328 – 329) and an accompanying gesture in the electronics (CD track 6, [0:00]) which echoes the car crash sounds heard in “Flashback Vignettes” (measures 92 and 101; CD track 2 [0:09]).

CHAPTER 5

MELODIC MATERIALS

Categorization of Scalar Types Used in the Opera

There are four principal scalar types employed in the opera:

- | | | |
|-----|-------------|--|
| (1) | chromatic: | dyads, trichords, tetrachords, or larger collections of adjacent half-step pitch-classes, |
| (2) | whole-tone: | complete Whole-Tone I or Whole-Tone II ⁵ collections; or trichord, tetrachord, or pentachord subsets of these collections, |
| (3) | modal: | complete scalar collections; ⁶ or three- to six-note subsets contained in a modal scale which establish a pitch-class center by agogic and/or metric accent within the context of a perceived mode (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Locrian), |
| (4) | octatonic: | complete Octatonic I, II, or III ⁷ collections; or three- to seven-note subsets of these collections. |

Nearly every motive and vocal melody in the opera may be categorized by these scalar types. Representative examples are introduced in Examples 5 – 8. Additional motives and melodies of each scalar type are discussed in detail under the individual headings that follow.

⁵ The Whole-Tone I collection is comprised of the pitch-classes {C-natural, D-natural, E-natural, F-sharp, G-sharp and A-sharp}. The Whole-Tone II collection is comprised of the pitch-classes {C-sharp, D-sharp, F-natural, G-natural, A-natural and B-natural}.

⁶ Scalar collections encompass a seven-note pitch-class series of ascending perfect fifths (e.g. F-C-G-D-A-E-B), any of which may emerge as a pitch-class center.

⁷ The Octatonic I collection is comprised of the pitch-classes {C-natural, D-flat, E-flat, E-natural, F-sharp, G-natural, A-natural and B-flat}. The Octatonic II collection is comprised of the pitch-classes {C-sharp, D-natural, E-natural, F-natural, G-natural, A-flat, B-flat and B-natural}. The Octatonic III collection is comprised of the pitch-classes {D-natural, E-flat, F-natural, F-sharp, G-sharp, A-natural, B-natural and C-natural}.

Example 5: Examples of Chromatic Motive and Chromatic Melody

Chromatic Motive



Chromatic Melody



In Example 5, the flute figure heard repeatedly in the Prelude introduction (measures 1 – 9) is a chromatic motive. This figure complements each of the other motives heard in the Prelude introduction, all of which are derived from a {C-sharp, D-natural, E-flat} chromatic trichord. The Grandmother’s melody (measures 601 – 606), also shown in Example 5, is an example of a chromatic vocal melody. Encompassing a chromatic hexachord, it contains three half-step dyads that ascend by whole-steps.

In Example 6, the major third/augmented fifth motive heard in “Lady, Would You Like to Join Your Husband?” (measures 910 – 921) is a whole-tone motive; the pitch-classes of the motive encompass a complete Whole-Tone I hexachord. Red Sam’s melody (measures 184 – 188), also shown in Example 6, is a whole-tone vocal melody comprised of all six Whole-Tone II pitch-classes.

Example 6: Examples of Whole-Tone Motive and Whole-Tone Melody

Whole-Tone Motive (orchestral reduction)

910

p mp

p mp

Whole-Tone Melody

184

Red Sam

It is - n't a soul in this green world of God's that you can trust.

In Example 7, the accompaniment figure heard at the opening of “Don’t See No Cloud in the Sky” (measure 335) is a modal motive; it encompasses five pitch-classes of a D-Lydian scale. The motive emphasizes {D-natural, F-sharp} dyads and concludes on the characteristic raised-fourth Lydian degree, G-sharp. The Grandmother’s melody (measure 248), also shown in Example 7, is modal; its pitch-classes comprise a descending D-Locrian scale.

Example 7: Examples of Modal Motive and Modal Melody

Modal Motive (orchestral reduction; motive bracketed)

335

mp

f

mf

f

mf

Example 7 continued: Examples of Modal Motive and Modal Melody

Modal Melody

Grandmother

Just re-mem-ber that the next time you want me to curl your hair!

In Example 8, the variation of the “fate” motive heard toward the end of the “Pray Duet” (measures 867 – 869) comprises an Octatonic III tetrachordal subset. The Grandmother’s melody that follows (measures 869 – 870) expands the composite collection to include six of eight Octatonic III pitch-classes. A complete Octatonic III collection is found in the vocal melodies of measures 922 – 924, also shown in Example 8. The Grandmother’s melisma, crying out “Jesus, Jesus,” consists of seven Octatonic III pitch-classes; the collection is completed by the Misfit’s pitch, C-natural, as he responds “Yes’m.”

Example 8: Examples of Octatonic Motive and Octatonic Melody

Octatonic Motive

Grandmother

May - be they put you in by mis-take.

Pno.

Example 8 continued: Examples of Octatonic Motive and Octatonic Melody

Octatonic Melody

922

p *mf* *p*

Grandmother

Je - sus, Je - sus, Je - sus, Je - sus.

Misfit

mp

Yes - 'm,

Detailed description: This musical score snippet shows two staves. The top staff, labeled 'Grandmother', is in treble clef with a 6/8 time signature. It contains a melodic line with lyrics 'Je - sus, Je - sus, Je - sus, Je - sus.' The dynamics are marked *p* (piano), *mf* (mezzo-forte), and *p* (piano) across the measures. The bottom staff, labeled 'Misfit', is in bass clef with a 6/8 time signature. It contains a few notes with the dynamic *mp* (mezzo-piano) and the lyrics 'Yes - 'm,'.

Chromatic Motives

Chromatic motives are used principally to portray the foreboding sense of tragedy that permeates the work. The chromatic flute motive presented in Example 5 (page 29), for instance, prolongs a dissonant chromatic trichord that creates an immediate sense of unease at the outset of the opera. Most variations of the “foreshadowing,” “danger,” “recognition” and “fate” motives, shown in Example 3 (pages 13 and 14), are also chromatic motives. Many chromatic motives emphasize a prominent half-step of a larger modal or octatonic collection. Two examples follow:

Example 9a: Chromatic Motive in “I See You All Had a Little Spill” (*orchestral reduction*)

102

mp *mf* *f* *mf*

Detailed description: This musical score snippet shows a piano and bass part. The top staff is in treble clef with a 5/4 time signature. The bottom staff is in bass clef with a 5/4 time signature. The piano part has dynamics *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). A bracket in the bass staff highlights a specific chromatic motive in measure 105.

In Example 9a, the half-step neighbor tone figure introduced in the accompaniment in measure 105 (bracketed) is a prominent motive throughout “I See You All Had a Little Spill” (measures 102 – 122). This chromatic motive accentuates the lowered submediant and dominant tones of the prevailing D-Phrygian modality established in measure 102.

Example 9b: Chromatic Motive in “I Know You’re a Good Man”

671

Grandmother

You don't look a bit like you've got com - mon blood.

f *mf*

Pno.

mf *f* *mf* *f*

Vlc.

mf *f* *mf* *f* *mf*

In Example 9b, the piano and cello accompaniment in “I Know You’re a Good Man” (measures 664 – 683) prolongs a {D-natural, C-sharp} chromatic dyad. These pitch-classes support the initial D-Ionian (or C-sharp Locrian) modality of the Grandmother’s melody that enters in measure 671. The conflicting C-sharp pitch-class focus of the vocal melody and D-natural metric emphasis in the accompaniment underscores the character’s tension at this point in the opera.

Chromatic Vocal Melodies

Very few vocal melodies in the opera are exclusively chromatic in their pitch-class content. Salient chromatic subsets are, however, frequently found within modal or octatonic melodies; those that accentuate chromatic trichords or larger chromatic collections include non-diatonic pitches. Predominantly whole-tone melodies sometimes include neighbor tones or passing tones that create prominent chromatic subsets. The chromatic melody presented in the introductory examples (Example 5, page 29), for instance, is built on an ascending whole-tone sequence of descending half-step dyads.

Melodies that comprise or emphasize chromatic subsets tend to reflect a character's anxiety or supplication at a particular point in the story. The chromaticism found in the introductory example (Example 5, page 29) underscores one such moment: the Grandmother has just realized that the plantation she has convinced her family to try and locate is actually in another state.

Examples 10a, 10b and 10c introduce three additional vocal melodies that comprise chromatic scale collections.

Example 10a: Chromatic Melody in “My Daddy Was a Card Himself”

780 *ff* *f*

Mother

Where have you taken him?

Pno.

f

In Example 10a, the Mother's brief exclamation “Where have you taken him?” (measure 780) is set with a descending chromatic trichord. Considered against the fundamentally Whole-Tone II harmony of the instrumental accompaniment, however, the E-natural of the vocal melody appears as a chromatic passing tone between the Whole-Tone II F-natural and D-sharp pitch-classes. The chromaticism of the vocal line, however, reflects the Mother's intense fear at this point in the story.

Example 10b: Chromatic Melody in “Now Look Here, Bailey”

157

Grandmother



Now look here, Bai - ley, see here read this.

In Example 10b, the Grandmother’s melody (measures 157 – 163) begins with a descending chromatic tetrachord and concludes with an {A-natural, G-sharp} chromatic dyad. The metric emphasis of the pitches D-sharp, C-sharp and A-natural and the concluding G-sharp suggest an underlying G-sharp Phrygian modality. In this context, the line is understood to accentuate the characteristic Phrygian half-steps between the lowered-sixth and fifth and lowered-second and first scale degrees; the D-natural in measure 160 appears as a chromatic passing tone. These half-step dyads underscore the Grandmother’s fervor as she tries to convince Bailey to reconsider their trip to Florida.

Example 10c: Chromatic Melody in “Mr. Edgar Atkins Teagarden”

369

Grandmother



so he left the wa - ter-mel-lon on the front porch

In Example 10c, the phrase “so he left the watermelon on the front porch” is set to an ascending chromatic pentachord followed by a tritone leap. This is the only phrase in the opera that exhibits such chromaticism. The ascending half-steps increase the melodic tension at a point in the story where the Grandmother is attempting to create an element of surprise.

Examples 11a and 11b introduce modal melodies in which half-step dyads are emphasized. Although these melodies are not expressly chromatic, the emphasis of the half-step interval is reminiscent of various chromatic motives used in the opera. As in the chromatic

melodies discussed above, the half-step interval is expressly intended to convey a character's heightened emotional state.

Example 11a: Modal Melody Emphasizing Half-Steps in “I See You All Had a Little Spill”

Example 11a shows a musical score for the character Grandmother, measures 109 through 113. The melody is written on a single staff in treble clef. It begins with a *mf* dynamic, followed by a crescendo to *f*, then a decrescendo back to *mf*, and finally a crescendo to *f*. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), and C4 (half). The lyrics are: "We - turned o - ver, we turned o - ver and o - ver ver twice!"

In Example 11a, the Grandmother's melody (measures 109 – 113) is in E-Phrygian mode. The melody accentuates two half-step dyads: the half-step between the lowered-second and tonic scale degrees and the half-step between the lowered-sixth and fifth scale degrees.

Example 11b: Modal Melody Emphasizing Half-Steps in “I See You All Had a Little Spill”

Example 11b shows a musical score for the character Bailey, measures 118 through 123. The melody is written on a single staff in bass clef. It begins with a *f* dynamic, followed by a decrescendo to *mf*, then a crescendo to *f*, a decrescendo to *mf*, a crescendo to *f*, and finally a decrescendo to *mf*. The melody consists of the following notes: F#3 (quarter), G#3 (quarter), A4 (quarter), B4 (quarter), A4-G#3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half), and C3 (half). There are triplets over the notes G#3-A4-B4 and F#3-G#3-A4. The lyrics are: "Look here now we're in a pre-dic - a - ment! Look here now! No - bo - dy real - i - zes what this is!"

In Example 11b, Bailey's melody (measures 118 – 123) accentuates the half-step dyad {A-natural, G-sharp}. These pitch-classes function as the raised-fourth and fifth scale degrees of the initial D-Lydian mode; when the melody modulates to D-sharp Locrian (measures 120 – 122), the same pitch-class pair is retained as the lowered-fifth and fourth scale degrees of the new mode.

Whole-Tone Motives

Whole-tone motives often appear in syncopated rhythm and are used principally to portray lighter moments in the opera. The initial children's motive (Example 4, page 17) is one example. The motive appears (measure 75) as John Wesley and June Star play a game. The

figure is comprised of two major third dyads that constitute a Whole-Tone II tetrachord within the A-Lydian harmony of the section. The agogic accent of the motive falls on the off-beat. The recurring “waltz” motive (Example 1, page 12) is another example. The motive accentuates a tri-tone leap in the bass on the downbeat of measures and major third pairs on the up-beats. The composite pitch-class content constitutes a complete whole-tone collection and the motive appears at lighter moments staged in the diner.

The motive in “Lady, Would You Like to Join Your Husband?” (Example 6, page 30) underscores the irony of that moment in Scene VI. Like most whole-tone motives in the opera, it emphasizes pairs of major third/augmented fifth dyads, {C-natural, G-sharp} and {D-natural, F-sharp}. Two additional examples of whole-tone motives are shown in the Examples 12a and 12b.

Example 12a: Whole-Tone Motives in “Ain’t She Cute”

The musical score for Example 12a, titled "Ain't She Cute", shows the vocal line for Grandmother and the piano accompaniment for Pno. The score is in 3/4 time and starts at measure 477. The vocal line features a whole-tone motive in the second measure, and the piano accompaniment features a whole-tone motive in the first measure.

Grandmother: The vocal line starts with a whole rest in measure 477. In measure 478, the melody begins with the notes I, don't, know, why, you, don't, have, a, nat - 'ral - ly. The notes are: I (C4), don't (D4), know (E4), why (F#4), you (G#4), don't (A4), have (B4), a (C5), nat - 'ral - ly (D5).

Pno.: The piano accompaniment starts with a whole rest in measure 477. In measure 478, the piano features a whole-tone motive in the right hand, consisting of the notes C4, D4, E4, F#4, G#4, A4, B4, and C5. The left hand features a whole-tone motive in the bass, consisting of the notes C4, D4, E4, F#4, G#4, A4, B4, and C5.

Example 12a continued: Whole-Tone Motives in “Ain’t She Cute”

481

sun - ny dis - po - si - tion, like I do.

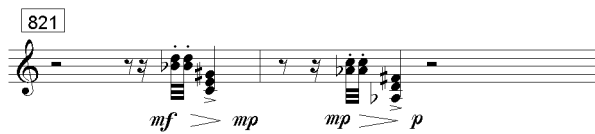
481

ff *f* *mf* *f*

In Example 12a, the augmented triads and major third dyads that form the accompaniment (measures 477 – 485; bracketed) create alternating Whole-Tone II and Whole-Tone I collections. Until measure 480, the Grandmother’s melody is exclusively Whole-Tone II, matching the Whole-Tone II pentachord initially outlined by the accompaniment. In measure 480, however, a Whole-Tone I {A-flat, C-natural, E-natural} trichord in the accompaniment is juxtaposed against the sustained Whole-Tone II harmony of the Grandmother’s melody and accompanying {A-natural, C-sharp} major third dyad. The combination of whole-tone collections creates momentary half-step dissonances that are intended to reflect the negative connotation of the Grandmother’s text. The return of exclusive Whole-Tone I harmony in measure 481, following previous the half-step dissonances, provides text painting for the words “sunny disposition.”

In Example 12b, a shift between Whole-Tone I and II collections is also seen in the militaristic figures that accompany the Misfit’s mention of his military service (measures 821 – 822).

Example 12b: Whole-Tone Motive in “Pray Duet” (*woodwind parts, reduction*)



Certain motives emphasize whole-tone collections but incorporate other pitch-classes as well. Examples 13a and 13b provide two examples. In Example 13a, the main motive for “The House with the Secret Panel” (measures 560 – 581) emphasizes Whole-Tone I pitch-classes but also includes C-sharp and E-flat pitches. These foreign pitches create a D-natural pitch-class focus and recall the {C-sharp, D-natural, E-flat} chromatic trichord that opened the opera Prelude.

Example 13a: Main Motive in “The House with the Secret Panel”
(*orchestral reduction*)



In Example 13b, the main motive in “My Daddy Said I Was a Different Breed of Dog” (measures 745 – 761) is primarily Whole-Tone I but also contains pitches that are not Whole-Tone I. In the opening measures, the D-flats and F-naturals in the violins are neighbor tones; A-naturals and G-naturals that appear within the sixteenth-notes pattern function as neighbor tones accentuating G-sharp.

Example 13b: Main Motive in “My Daddy Said I Was a Different Breed of Dog”

The musical score for Example 13b is in 3/4 time. The piano part (Pno.) consists of two staves. The right hand plays a melody of eighth and sixteenth notes, with a bracket spanning the first two measures. The left hand plays a bass line with eighth notes and rests. The violin part (Vlins.) is on a single staff, playing a series of chords and single notes. Dynamics include *mf* for the piano and *f* and *mf* for the violins.

Whole-Tone Vocal Melodies

Exclusively whole-tone vocal melodies are less common than modal or octatonic melodies. Most whole-tone melodies in the opera are sung by Red Sam and the Wife. Each of the melodies sung by these characters in “He’s A-Loose” (measures 182 – 203) is exclusively whole-tone. Their melodies contrast with the principally modal melodies sung by the Grandmother. This harmonic contrast helps to differentiate the action presented simultaneously in two locations. Red Sam’s melody shown in the introductory examples (Example 6, page 30) is from this section of the opera and includes all six Whole-Tone II pitch-classes. In Example 14a, additional excerpts show the contrast between the Wife’s whole-tone melodies and the D-sharp Locrian (or C-sharp Aeolian) mode of the concurrent melodies sung by the Grandmother.

Example 14a: Vocal Melodies in “He’s A-Loose”

192

Grandmother

Wife

Just you read it!

Did you read a - bout the crim-i-nal that's es - caped? I would-n't be a bit sur- prised if he did-n't at- tract this place right

197

and just you read what it says he did to these peo- ple!

here. I would - n't be none sur- prised to see him here!

Other prominent whole-tone vocal melodies are found in the following sections of the opera: “Diner Scene” (measures 434 – 456, June Star and Wife; measures 516 – 517, Red Sam); “The House with the Secret Panel” (measures 560 – 561, Hiram; measure 568, June Star and John Wesley; measures 577 – 579, Grandmother); “Two Fellas Came in Here Last Week” (measures 733 – 739, Red Sam); “Bailey, Bailey Boy . . .” (measures 1021 – 1024, Grandmother).

Modal Motives

Modal sets and subsets portray a variety of moods in the opera. Many modal motives accentuate smaller collections within the motive that constitute separate chromatic or whole-tone subsets. The recurring “Tennessee Waltz” motive is one example (Example 1, page 12). The opening notes of the figure imply four degrees of an Ionian scale, the first three of which comprise a whole-tone trichord. The whole-tone subset of the motive generally complements the Whole-Tone I or Whole-Tone II collection of the corresponding waltz motive with which it

always appears. Most occurrences of both Bailey's motive and the children's motive (introduced in Example 4, page 17) are also modal in their pitch-class content.

Modal motives may be divided into three sub-types:

- | | | |
|-----|----------------------|---|
| (1) | Single-mode motives: | comprised of pitch-classes contained within a single modal scale, |
| (2) | Polymodal motives: | comprised of distinct pitch-class groupings that imply two or more modal scales that retain the same tonic pitch, |
| (3) | Polytonal motives: | comprised of distinct pitch-class groupings that imply two or more modal scales with different tonic pitches. |

Single Mode Motives

The scalar arpeggiation presented in the introductory examples (Example 7, page 30 – 31) is a single-mode motive. Additional single-mode motives, found in the “Flashback Vignettes,” are shown in Example 15 (individual motives are bracketed).

The pitch-classes in the piano introduction of the first “Flashback Vignette” (measures 75 – 76) comprise an A-Lydian scale (the introductory accompaniment also includes the first appearance of the children's motive). The A-natural tonality of the section is established by the metric and bass note emphasis of A-natural and the {A-natural, C-sharp} dyads accentuated in the treble part. The third vignette opens with a harmonic fourths motive (measures 87 – 89) that also initially establishes A-Lydian mode. Expansions of the motive (measures 89 – 91) include all pitch-classes of the A-Lydian scale.

Example 15: Modal Motives in “Flashback Vignettes”

The image displays two musical excerpts for piano. The first excerpt, labeled 75, is in 3/4 time and consists of four measures. The right hand plays a melody with notes G4, A4, B4, C5, and D5, while the left hand provides a bass line with notes F3, G3, A3, and B3. The dynamics are marked *mf* and *f*. The second excerpt, labeled 87, is in 6/8 time and consists of eight measures. The right hand plays a melody with notes G4, A4, B4, C5, and D5, while the left hand provides a bass line with notes F3, G3, A3, and B3. The dynamics are marked *mf* and *f*.

Table II catalogues additional single-mode motives found at the opening of other sections in the opera and identifies their modality.

Table II: Single-Mode Motives

“I See You All Had a Little Spill”	measures 102 – 105	D-Phrygian
“Now Look Here, Bailey”	measures 204 – 205	D-Locrian
“If You Don’t Want to Go to Florida”	measures 236 – 237	D-Aeolian
“You Were the First One in the Car”	measure 251 measures 261 – 263 measures 271 – 272 measures 273 – 275	D-Locrian
The Family Take Their Seats in the Car	measures 298 – 302 measures 310 – 319 measure 325	G-sharp Locrian A-Aeolian E-flat Ionian
“Bailey, the Speed Limit is 55!”	measures 335 – 336	D-Lydian
“The Pickininy”	measures 395 – 396	D-flat Mixolydian

Table II continued: Single-Mode Motives

“Hush! Everybody Shut Up!”	measures 694 – 695	G-sharp Locrian
“Think How Wonderful it Would Be”	measures 793 – 794	A-flat Lydian

Polymodal Motives

In Example 16, the arpeggiated figure (bracketed) immediately preceding the gunshot that kills Bailey (measure 806) is a polymodal motive.

Example 16: Polymodal Motive in “Do You Ever Pray?” (*orchestral reduction*)

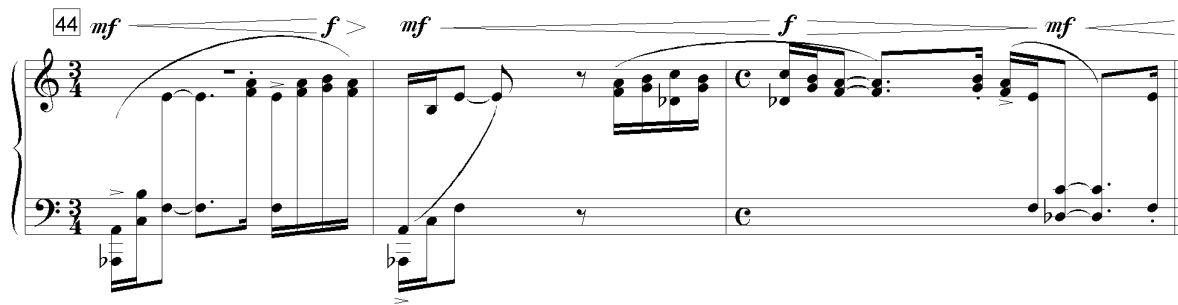
The musical score for Example 16 shows three staves: Grandmother (soprano), Misfit (bass), and piano (grand staff). Measure 806 is highlighted. The piano part features a bracketed arpeggiated figure (gunshot) and a subsequent melody. Dynamics include *f* and *fff*. The lyrics "Bail - ey," are written under the Grandmother staff.

The motive may be divided into two cells consisting of the pitch-classes sounding within each beat: {D-natural, E-flat, A-flat, G-natural} and {D-natural, G-sharp, C-Sharp, A-natural}. These cells comprise D-Locrian and D-Lydian collections, respectively.

Polytonal Motives

Examples 17a and 17b present two examples of polytonal motives.

Example 17a: Polytonal Motive in the Prelude (orchestral reduction)



In Example 17a, the piano and string melody heard in the concluding phrase of the Prelude (measures 44 – 46) is comprised of two distinct lines in predominantly parallel motion. The pitch-classes of the upper line comprise an A-Aeolian scale collection. The pitch-classes of the lower line comprise an A-flat Ionian scale collection. The combined lines emphasize chromatic minor ninth and major seventh intervals as well as a Whole-Tone II sub-collection comprised of major third dyads.

Example 17b: Polytonal Motive in “Outside Toomsboro”
(woodwinds and strings double piano)

In Example 17b, the opening motive of “Outside Toomsboro” (measures 538 – 541; bracketed) is comprised of two distinct rhythmic collections segregated into the treble and bass registers of the piano. The treble pitch-classes outline a D-flat Ionian scale collection; the bass pitch-classes outline an E-Ionian scale collection.

Modal Vocal Melodies

In the first five scenes of the opera, the majority of vocal melodies are modal; they employ the pitches of a modal scale and assert the tonal center of the scale by agogic and/or metric accent. In Scene VI, a significant number of the vocal melodies exhibit at least partial octatonic collections. This change in scalar content differentiates the melodies of the first half, which portray the events that occurred principally before the crash, from the melodies of the second half, which portray the events that occurred principally after the crash.

Modal melodies, like the modal motives of the opera, may be categorized as single-mode, polymodal, or polytonal.

Single-mode melodies

Example 18 presents three single-mode melodies that contain only diatonic pitches and conclude on their respective tonic scale degrees.

Example 18: Examples of Exclusively Diatonic Modal Vocal Melodies

Example 18 displays three single-mode vocal melodies, each concluding on its respective tonic scale degree. The melodies are presented in three staves, each with a key signature of one flat (B-flat) and a time signature of 4/4.

Misfit (Staff 1): The melody begins at measure 67. It features a series of diatonic pitches, including a triplet of eighth notes (B-flat, A, G) and a triplet of eighth notes (F, E, D). The melody concludes on the tonic (B-flat). Dynamics include *mf*, *f*, and *mf*.

Red Sam (Staff 2): The melody begins at measure 82. It features a series of diatonic pitches, including a triplet of eighth notes (B-flat, A, G) and a triplet of eighth notes (F, E, D). The melody concludes on the tonic (B-flat). Dynamics include *mf*, *f*, and *mp*.

Grandmother (Staff 3): The melody begins at measure 390. It features a series of diatonic pitches, including a triplet of eighth notes (B-flat, A, G) and a triplet of eighth notes (F, E, D). The melody concludes on the tonic (B-flat). Dynamics include *mp* and *mf*.

The lyrics for each melody are as follows:

Misfit: It would have been bet - ter, bet - ter for you all, if you had - n't of reck - er - nized me.

Red Sam: Try Red Sam - my's fa - mous bar - be - que! None like Red Sam - my's!

Grandmother: In my time child - ren were more re - spect - ful of their na - tive states and their par - ents and - ev - ry thing else.

The Misfit's melody (measures 67 – 73) is in D-Locrian mode; the melodic goal is D-natural and the melody employs the lowered-seventh as well as the characteristic lowered-second and lowered-fifth Locrian scale degrees. Red Sam's melody (measures 82 – 86) is in D-sharp Phrygian mode; the melodic goal is D-sharp and the melody employs the fourth and fifth degrees as well as the characteristic lowered-second Phrygian scale degree. The introductory examples presented a melody sung by the Grandmother (Example 7, page 30 – 31) that outlines a complete D-Locrian scale. The D-Locrian modality returns throughout the opera. In Example 18, the Grandmother's melody (measure 390 – 393) also outlines a complete D-Locrian scale.

Example 19 presents two single-mode melodies that contain chromatic tones:

Example 19: Examples of Modal Vocal Melodies with Chromatic Pitches

Example 19 displays two vocal melodies with chromatic pitches. The first melody, for Hiram (measures 290–292), is in F-Lydian mode and includes a G-flat chromatic neighbor tone in the last bar. The second melody, for Grandmother (measures 467–470), is in B-flat Ionian⁸ mode and includes a B-natural chromatic neighbor tone in measure 469.

Hiram's melody (measures 290 – 292) is in F-Lydian mode and includes a G-flat chromatic neighbor tone in the last bar. The Grandmother's melody (measures 467 – 470) is in B-flat Ionian⁸ mode and includes a B-natural chromatic neighbor tone in measure 469.

Examples 20a and 20b present melodies that end on a diatonic pitch-class other than the tonic pitch-class implied within the line.

⁸ The melody asserts B-flat Ionian in the melodic thirds outlined in measures 467 – 468. Alternatively, the melody could be analyzed to exhibit an A-Locrian modality, asserting the tonic pitch as the final melodic goal. In either case, B-natural₄ functions as a chromatic neighbor tone.

Example 20a: Modal Vocal Melody in “Flashback Vignettes”

89 *mf* *f* *mf*

Mother

One min - ute, look - ing down ov - er the blue tops of the trees.

In Example 20a, the Mother’s melody (measures 89 – 92) implies an A-Lydian modality. The tonic pitch-class and third degree are emphasized in measures 89 and 92, but the concluding pitch-class of the phrase is the characteristic raised-fourth degree, D-sharp.

Example 20b: Modal Vocal Melody in “You Were the First One in the Car”

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

Grandmother

Hiram

Bobby Lee

Misfit

Five, five, eight, nine, the first one in the car

You were the first, the first one in the car read-y to go.

ze - ro. It will be ver - y in - 'trest - ing to see how man - y miles we've been when we get back.

In Example 20b, the convicts’ and Grandmother’s melodies (measures 263 – 272) are in D-Locrian mode. The concluding pitch-class of the Grandmother’s melody, however, is G-natural.

Examples 21a and 21b present melodies that end with a half-step descent and conclude on a pitch-class outside of the modal collection implied by the line.

Example 21a: Modal Vocal Melody in “Flashback Vignettes”

June Star

77

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

I see a cloud! ...in the shape of a cow! You don't play fair!

John Wesley

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

Look! A cloud! ...in the shape of a cow... ..no, an au-to-mo-bile!

In Example 21a, the melodies of John Wesley and June Star (measures 77 – 80) are in A-Lydian mode. John Wesley’s melody concludes on the characteristic raised-fourth Lydian scale degree; June Star responds with D-natural creating a momentary chromatic shift that exploits a {D-natural, D-sharp} dissonance found throughout the opera.

Example 21b: Modal Vocal Melody in “You Can’t Win” (orchestral reduction)

Red Sam

517

mf *f*

I re-mem-ber the day when you could go off and leave your screen door un-latched. Not no more.

In Example 21b, Red Sam’s melody (measures 517 – 522) is in A-sharp Locrian; the melody concludes with a chromatic shift from C-sharp to C-natural. This chromatic shift coincides with a shift in the prevailing harmonic collection of the accompaniment.

Polymodal Vocal Melodies

Examples 22a, 22b and 22c present three polymodal vocal melodies.

Example 22a: Polymodal Vocal Melody in “Flashback Vignettes”

95

mf *f* *mf*

Mother

The next min - ute, the next min - ute,

mf *f* *mp*

look - ing out a red de - press - ion with the dust col - ored trees look - ing down.

In Example 22a, the Mother’s melody (measures 95 – 100) tonicizes D-natural. In measures 95 – 96, the mode is D-Locrian. Beginning with the anacrusis to measure 97, however, the modality shifts to D-Lydian. This shift exploits the common {D-natural, A-flat} / {D-natural, G-sharp} tritone of each mode and continues through measure 100.

Example 22b: Polymodal Vocal Melody in “Bailey, the Speed Limit is 55!”

340

mf *f* *mf* <

Grandmother

...they hide be - hind bill - boards and small clumps of trees, and

342

speed out be - fore you have a chance to slow down!

In Example 22b, the Grandmother’s melody (measures 340 – 343) tonicizes D-natural. In measures 340 – 341, the modality is D-Lydian; the melody outlines a complete D-Lydian scale. The mode changes in measures 342 – 343 as exhibited by the complete D-Locrian scale outlined in the second half of the phrase.

These two examples show the particular prominence given D-Lydian and D-Locrian modes throughout the opera.

Example 22c: Polymodal Vocal Melody in “Outside Toomsboro”

Grandmother

541 *mf* *f* *mf* *mf* *f*

Out-side Tooms-bor-o, I re-call an old plan-ta-tion,

544 *mp* *mf* *mp*

an old plan-ta-tion, with six white col-lumns, and an a-ven-ue of oaks, lead-ing up to it.

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

The house had two wood-en trel-lis ar-bors, where you sat down with your suit-or

551 *mf* *mp* *mf* *f* *ff*

af-ter a stroll in the gar-den. I won-der, I won-der, is it still stand-ing?

In Example 22c, the Grandmother’s melody (measures 541 – 554) tonicizes A-natural. In measures 541 – 545, the mode is A-Lydian. With the introduction of D-natural in the anacrusis to measure 546, the modality changes momentarily to A-Ionian. With the introduction of C-natural in measure 549, the modality changes momentarily to A-Aeolian. The pitch-classes C-sharp, F-sharp and G-sharp reassert A-Ionian beginning with the anacrusis to measure 550. The D-sharp pitch-class in measure 551 implies A-Lydian; the D-natural pitch-class in measures 552 – 553 imply A-Ionian.

Polytonal Vocal Melodies

Examples 23a and 23b present two polytonal vocal melodies.

Example 23a: Polytonal Vocal Melody in “Mr. Edgar Atkins Teagarden”

Grandmother

351 *mf* 3 *mp* 3

Once when I was a maid - en lad - y I was court - ed by a

353 *f* *mf*

Mis - ter Ed - gar At - kins Tea - gar - den from Jas - per Geor - gia.

In Example 23a, the Grandmother’s melody (measures 351 – 355) begins in B-Aeolian mode. The modality shifts momentarily to B-Phrygian in measure 352 with the introduction of the pitch-class C-natural. In measure 353, the mode changes to B-flat Ionian. A return to B-natural centrality occurs in measure 354 with the B-Locrian pentachord outlined in the last five pitches of the melody.⁹

Example 23b: Polytonal Vocal Melody in “Jesus, Jesus”

Misfit

937 *mf* *f* *mf* *f* 3

I - said long a - go you get a sig - na - ture and sign ev - 'ry - thing you do and keep a

941 *mf* *f* 3 3 3

co - py of it. Then you'll know what you've done and you can hold up the crime to the pun - ish - ment and

944 *ff* *f* 3

see do they match, and prove you ain't been treat - ed right!

⁹ Alternatively, the melody in measures 351 – 352 and measures 354 – 355 could be considered to tonicize E-natural; the melody in measure 353 could be considered to tonicize E-flat.

In Example 23b, the Misfit's melody (measures 937 – 945) begins in D-Locrian and shifts to D-sharp Locrian in measure 943. The melody reasserts an emphasis of D-natural in measure 994 – 945. The opening D-Locrian portion of the melody emphasizes the tonic and the characteristic flat-second and flat-fifth scale degrees of that mode. The pitches in measure 942 are transitional: the metric emphasis of E-flat prepares the shift to D-sharp Locrian. The introduction of A-natural in this measure initially implies a shift to D-Phrygian mode, but the pitch emerges as the flat-fifth degree of D-sharp Locrian in the next measure. In measure 944, the pitch D-sharp functions initially as the tonic of D-sharp Locrian, but it later emerges as the flat-second degree of a reasserted D-natural modality. In the concluding measures, the pitch-classes E-flat and C-sharp center D-natural within a chromatic trichord.

Octatonic Motives

Exclusively octatonic motives in the opera are rare. Most motives that contribute to larger composite octatonic collections are also whole-tone or modal in nature. Prominent octatonic collections are primarily found in Scene VI as the encounter between the Misfit and Grandmother unfolds toward the tragic conclusion. The variation of the “fate” motive presented in the introductory examples (Example 8, page 31 – 32), for instance, contributes to the tension that builds in the second half of the “Pray Duet” between the Misfit and Grandmother. The implied diminished triad harmony that comprises the “Red Sam” motive (Example 2, page 12) may also be considered an octatonic motive.

Additional octatonic motives are shown in Example 24a and Example 24b.

Example 24a: Octatonic Motive in “Pray Duet” (*orchestral reduction*)

In Example 21a, the “tornado” motives of the instrumental accompaniment in the “Pray Duet” (measures 832 – 835) are predominantly Octatonic I, but contain smaller Octatonic II and III collections. The opening figures emphasize a {C-natural, D-flat, E-natural} Octatonic I trichord. The triplet eighth-note figures that continue through measure 834 are also Octatonic I until the last three pitches; {F-natural, D-flat, A-flat} form an Octatonic II trichord. The sixteenth-note figures in measure 834 begin and end with Octatonic I pitch-classes, but also include an Octatonic III hexachordal collection, {D-natural, F-natural, F-sharp, G-sharp, A-natural, C-natural}, in the middle of the line.

Example 24b: Octatonic Cello Lines in Scene VI

Example 24b continued: Octatonic Motives



Example 24b presents three cello lines (measures 965 – 968, measures 972 – 975 and measures 1022 – 1027) that are among the most prominent melodies of the accompaniment in the final section of Scene VI. Each of these lines is predominantly octatonic, although each includes additional pitches. The first line is exclusively Octatonic III with the exception of the E-natural in measure 966. This creates a Whole-Tone I trichord subset within the line. The line in measures 972 – 975 is exclusively Octatonic III with the exception of the D-flat chromatic upper neighbor tone in measure 973. The melody shifts to C-sharp at the conclusion of the line, creating a Whole-Tone II pentachord: {E-flat, F-natural, A-natural, B-natural, C-sharp}. The melody in measures 1022 – 1025 initially emphasizes Octatonic III pitch-classes, but concludes in D-Phrygian mode with the introduction of G-natural in the final beat of measure 1023.

Octatonic Vocal Melodies

Examples 25a, 25b and 25c present vocal melodies that are exclusively octatonic.

Example 25a: Octatonic Vocal Melody in “Bailey, the Speed Limit is 55!”

In Example 25a, Red Sam’s melody (measures 338 – 340) includes four Octatonic III pitch-classes: F-sharp, G-sharp, A-natural and C-natural. The accompanying “Red Sam” motive also emphasizes Octatonic III pitches, including two pitch-classes that are not contained in Red Sam’s melody: D-natural and B-natural.

Example 25b: Octatonic Vocal Melodies in “Hush! Everybody Shut Up!”

The musical score for Example 25b consists of two systems of staves. The first system (measures 707-710) features three vocal parts: Grandmother (treble clef), Bailey (bass clef), and Misfit (bass clef). Grandmother has a whole rest. Bailey sings a triplet of eighth notes (F#4, G#4, A4) followed by a quarter note (C4), with lyrics "No - bod - y real - iz - es what this is!". Misfit sings a half note (Bb3), a quarter note (A3), and a quarter note (G3), with lyrics "The boys want to ast you some - thing.". The second system (measures 711-713) features Grandmother and Bailey. Grandmother sings a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), with lyrics "Come back this in - stant!". Bailey has a whole rest. In measure 713, Grandmother sings a half note (C5) with lyrics "Bail - ey boy!". Bailey sings a triplet of eighth notes (G3, A3, Bb3) followed by a quarter note (C4), with lyrics "Ma - ma wait on me!". Dynamic markings include *mf*, *f*, *ff*, and *f* throughout the score.

In Example 25b, the various vocal melodies (measures 707 – 713) present seven of eight Octatonic II pitch-classes: G-natural, B-flat, A-flat, D-natural, B-natural, E-natural and F-natural. Most of these melodies emphasize minor seconds within the Octatonic II collection.

Example 25c: Octatonic Vocal Melody in “Pray Duet”

Misfit

815 *mp* *mf* *mp* *mf*

I was a gos - pel sing - er for a while. I've been most

820 *mp* *mp* *mf* *mp* *mf* *mp*

ev - 'ry - thing. Been in the armed ser - vice both land and at sea at home and a - broad.

In Example 25c, the Misfit’s opening melody in the “Pray Duet” (measures 815 – 832) consists of six Octatonic III pitch-classes: B-natural, A-natural, G-sharp, D-natural, C-natural and F-natural.

The Octatonic I vocal melody in Example 26 concludes on a non-Octatonic I pitch.

Example 26: Octatonic Vocal Melody in “You Can’t Win” (*orchestral reduction*)

Grandmother

513 *mf* *f* *mf*

A good man is hard to find

Red Sam

mf *f* *mf*

A good man is hard to find

mf *ff* *mf*

The first five pitches of unison melody sung by the Grandmother and Red Sam (measures 513 – 515) are Octatonic I (the first three pitches are also Whole-Tone I): E-natural, F-sharp, C-natural, D-flat and A-natural. These pitches link the Whole-Tone I harmony of the

accompaniment (measure 513) with the {A-natural, C-natural, G-natural} Octatonic I trichord in measure 514. The {D-natural, E-flat} dyad appearing on the second beat of that measure creates a chromatic tetrachord with the vocal pitch-classes C-natural and D-flat. This chromaticism paints the word “hard.” The concluding pitch-class in the vocal melodies, G-sharp, prepares the Whole-Tone I harmony of the accompaniment that follows.

Example 27a and 27b present three octatonic vocal melodies that contain pitch-classes outside of their respective octatonic collections.

Example 27a: Octatonic Vocal Melody in “The Pickininy”

395

Bsn. *mf* *f* *mf*

Grandmother Oh! Look at that cute pick-i-ni-ny! Oh!

Hiram Stone Moun-tain, blue gran-ite comes

Bobby Lee Stone Moun-tain, blue gran-ite comes

Misfit Stone Moun-tain, blue gran-ite comes

Example 27a continued: Octatonic Vocal Melody in “The Pickin’ny”

398

Bsn.

Grandmother

Hiram

Bobby Lee

Misfit

Would - n't that make a pic - ture?

up both sides of the high - way

up both sides of the high - way

up both sides of the high - way

In Example 27a, the melodies of the Grandmother and convicts (measures 395 – 399) outline every Octatonic II pitch-class, but emphasize the five pitch-classes that support the D-flat Mixolydian mode of the bassoon accompaniment: C-sharp, F-natural, A-flat, B-flat and B-natural. The Grandmother’s D-sharp, sung on the downbeat of measure 398, is the only non-Octatonic II pitch of these melodies. This pitch functions as an incomplete neighbor tone in the Grandmother’s melody, but is also diatonic to D-flat Mixolydian.

Example 27b: Octatonic Vocal Melodies in “The House With the Secret Panel”

569

Hiram

Bobby Lee

Misfit

The old fam-i-ly bur'-ing ground.

The old fam-i-ly bur'-ing ground.

576

The grave-yard be-longed to the plan-ta-tion.

The grave-yard be-longed to the plan-ta-tion.

The grave-yard be-longed to the plan-ta-tion.

In Example 27b, the convict’s trio (measures 569 – 571 and 576 – 578) contains every Octatonic III pitch-class. The only non-Octatonic III pitch appears in Hiram’s line in measure 577. The G-natural he sings on the third beat of the measure functions as a passing tone.

CHAPTER 6

HARMONIC MATERIALS

Broad consideration is given below to the scalar types of the principal motives and vocal melodies in each section of the opera and the composite harmonies and pitch-centers emphasized in each section. The role of the electronics in defining the structural form in each scene and the salient connections that exist between the acoustic and electronic accompaniment are also considered.

The Prelude

The Prelude appears without electronic accompaniment. The electronic sounds that enter in the last bar of the Prelude are precursory to Scene I and lead to the gunshot that opens the first scene. The Prelude is in two sections: a slow, foreboding introduction and a much faster, almost frantic, second half. The introduction (measures 1 – 9) is characterized by an extremely limited number of pitch classes; until measure 9, only C-sharp, D-natural and E-flat are used. The Prelude's second half (measures 10 – 47) is characterized by the rhythmic insistence of its motives which, in contrast to the opening static harmony, use all pitch-classes.

The flute motive, introduced in Example 5 (page 29), typifies all of the motives in the first half of the Prelude. It accentuates the focal D-natural pitch-class by agogic and metric accent. Given the lack of harmonic change in the Prelude's introduction, musical motion is marked by an increasing frequency of metric downbeats. As this metric framework compresses the repeated motives into decreasing metric space, the motion drives toward the structural dividing point of the Prelude: the elided cadence heard at the downbeat of measure 10.

Example 28: Foreshadowing Motive in Second Half of Prelude

The musical score for Example 28 consists of four staves. The first staff is for Oboe (Ob.) in 3/4 time, starting at measure 10 with a forte (*f*) dynamic and ending at measure 18 with a mezzo-forte (*mf*) dynamic. The second staff is for Piano (Pno.) in 3/4 time, starting at measure 19 with a mezzo-forte (*mf*) dynamic and ending at measure 27 with a mezzo-forte (*mf*) dynamic. The third staff is for Oboe (Ob.) in 3/4 time, starting at measure 28 with a mezzo-forte (*mf*) dynamic and ending at measure 32 with a mezzo-forte (*mf*) dynamic. The fourth staff is for Violin I (Vln. I) in 3/4 time, starting at measure 33 with a mezzo-forte (*mf*) dynamic and ending at measure 36 with a forte (*f*) dynamic. Brackets above the staves indicate the measures 10, 19, 28, and 33, which are the cadence points for the 'foreshadowing' motive.

The second half of the Prelude is differentiated from the first by changes in tempo and motive and by an immediate thinning of texture in measure 10. Similar cadences occur in measures 19, 28, 33 and 37. The agogic and metric accent of the “foreshadowing” motive, bracketed in Example 28, marks changing pitch-class centers at each of these cadence points: D-natural (measures 10 – 18), C-natural (measures 19 – 27), D-sharp (measures 28 – 32) and F-natural (measures 33 – 36). In the final subsection (measures 37 – 47), an extended melody emerges in the parallel voices of the piano and cello, shown in Example 29. The melody is an amalgam of previous motives and divides into two phrases (measures 37 - 43 and measures 44 – 47). In each phrase, the harmonic intervals between the parallel voices are of two basic types: (1) dissonant major sevenths and minor ninths; and (2) consonant major thirds. In the dissonant subphrases, the individual voices constitute distinct harmonic collections: Whole Tone II (upper voice) and Whole-Tone I (lower voice) in the first phrase; A-Aeolian (upper voice) and A-flat

Ionian (lower voice) in the second phrase. The major third groupings in each phrase constitute composite Whole-Tone II subsets.

Example 29: Extended Melody in the Final Subsection of the Prelude

The musical score for Example 29 is for piano (Pno.) and consists of four systems of staves. The first system starts at measure 37 and ends at measure 40. The second system starts at measure 40 and ends at measure 44. The third system starts at measure 44 and ends at measure 46. The fourth system starts at measure 46 and ends at measure 50. The score features various dynamic markings (f, ff, mf) and articulation marks (accents, slurs). The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature is B-flat major. The melody is primarily in the right hand, with accompaniment in the left hand.

The introduction and second half of the Prelude share a structural similarity. In the introduction, the metric downbeats are the perceived structural points and occur at shortening time intervals. In the first four sections of the second half, the perceived structural points are the elided cadences that occur with each transposition of the “foreshadowing” motive (measures 10, 19, 28, 33, 37). These occur at consecutively shortened time intervals; the number of eighth-note divisions between each is 63, 43, 22 and 18 respectively. The concluding subsection exhibits a

similar structure in that its second phrase is a shortened variant of the first. Constructed this way, the Prelude creates an inevitable sense of forward motion that parallels the strong element of foreshadowing O'Connor embeds in her story.

Scene I

Scene I is in four sections. The music heard at the opening of the first section, “Bobby Lee, Hiram!” (measures 48 – 74), repeats in the opening of the fourth section, an instrumental interlude (measures 123 – 156). This music frames the overall scene. CD tracks 1 and 2 of the electronic score accompany Scene 1. The “swirl” sounds at the end of CD track 1 [1:01] accentuate the concluding cadence of the first section and fade into the opening bars of the second section, “Flashback Vignettes” (measures 75 – 101). CD track 2 begins in the last subsection of “Flashback Vignettes” and continues through the end of the scene. The use of electronics further supports the unity of the last three sections already established by the repeat of the “Bobby Lee, Hiram” music. The randomized pitch-array that appears at the conclusion of CD track 2 fades into the ascending eighth-notes of the acoustic accompaniment (measures 152 – 156) that lead into Scene II (Example 35, page 72). Harmonic motion in Scene I is characterized by shifting emphasis between E-flat and D-natural.

The principal motives of “Bobby Lee, Hiram!” (measures 48 – 74) are shown in Example 30. The “foreshadowing” motive introduced in the Prelude continues in the opening section and establishes a D-sharp pitch-class center through measure 67. Other motives in the accompaniment suggest a secondary D-natural pitch-center, however.

Example 30: Selected Passages from “Bobby Lee, Hiram!”

48

Bsn.

mp

48

Fl.

mf

51

f

48

Vic.

mf

52

f

55

Pno.

mf

57

f

The flute melody, measures 48 - 53, is in D-Locrian and Phrygian¹⁰ modes. The syncopated motive of the cello, through measure 66, centers D-natural within the {E-flat, D-natural, C-sharp} chromatic trichord upon which it is based. The piano motive, introduced in

¹⁰ An A-flat appears in measure 49, but A-natural is used in measure 51. The melodic goal is D-natural.

measure 55, shifts between B-Ionian and B-Aeolian pitch collections that also exploit a shift between D-sharp and D-natural. In measures 67 – 68, the “fate” motive redirects the overall pitch-class emphasis toward D-natural. This pitch-class center is confirmed by the D-Locrian melody of the Misfit that follows and the resolution of the “fate” motive to octave D-naturals as shown in Example 31.

Example 31: Concluding Phrase of “Bobby Lee, Hiram!”

Example 31 is a musical score for the concluding phrase of "Bobby Lee, Hiram!". It spans measures 67 to 72. The score is written for five parts: Misfit (bass clef), Pno. (grand staff), Vln. I, Vln. II, and Vcl. (bass clef). The Misfit part includes lyrics: "It would have been bet ter, bet-ter for you all, if you had-n't of reck-ernized me." The score features various dynamic markings (mf, f, mp, ff) and articulation (accents, slurs, triplets) across the measures.

The principal motives in "Flashback Vignettes" (measures 75 – 101) are shown in Examples 32a, 32b and 32c. The section divides into three parts (measures 75 - 80, measures 81 - 86 and measures 87 – 101). At the opening downbeat of the first part, the harmony shifts to A-Lydian mode (Example 32a). In its concluding bar (measure 80), June Star's melody introduces the only chromatic pitch of the subsection: a D-natural following John Wesley's D-sharp. This dissonance recalls the D-sharp and D-natural shifts introduced in “Bobby Lee, Hiram!”

Example 32a: Selected Passages from “Flashback Vignettes,” First Part

75

Pno.

79

June Star

cow!

You don't play fair!

John Wesley

cow...

...no, an au - to - mo - bile!

Pno.

In the second part of the section (measures 81 – 86), Red Sam's D-sharp Phrygian melody (Example 32b) re-establishes D-sharp as the principal pitch-class focus. This pitch-class is also emphasized as the lower pitch of the “Red Sam” motive introduced by the woodwinds beginning in measure 81 (Example 2, page 12).

Example 32b: Selected Passages from “Flashback Vignettes,” Second Part

Ob. *f* *mf* *f* *mf* *f*

Cl. *f* *mf* *f* *mf* *f*

Red Sam *mf* *f* *f* *mp*

Try Red Sam-my's fa-mous bar-be-que! None like Red Sam-my's!

The third part of the section is in two phrases (measures 87 – 94 and measures 95 – 101). The opening motive of the first phrase appears in A-Lydian mode and returns in D-Locrian mode at the beginning of the second phrase. Each phrase concludes with layers of various motives of different harmonic collections. These motives depict the car crash described by the Mother in the passage. The first phrase concludes with a sustained {C-sharp, D-natural, E-flat} chromatic trichord (measure 94; Example 32c); the second phrase ends conclusively with a sustained D-natural open octave (measure 100 – 101; Example 32c).

Example 32c: Selected Passages from “Flashback Vignettes,” Third Part

Mother *mf* *f* *mf*

One min-ute, look-ing down ov - er the blue tops of the trees.

Pno. *mf* *f* *mf* *mf* *f* *mf* *f*

Example 32c continued: Selected Passages from “Flashback Vignettes,” Third Part
(orchestral reduction)

The musical score for Example 32c continued, measures 92-100, is presented in an orchestral reduction. The piece is in 3/4 time. The piano part (left hand) features a series of sixteenth-note runs and chords, with dynamics ranging from *mf* to *ff*. The right hand (treble clef) has a melodic line with slurs and a final chord. The score includes measure numbers 92, 100, and 102. The piano part includes sixteenth-note runs and chords, with dynamics ranging from *mf* to *ff*. The right hand has a melodic line with slurs and a final chord.

The opening accompaniment of “I See You All Had a Little Spill” (measures 102 – 122) is shown in Example 33. The section opens with a dramatic thinning of texture and is less dissonant than the preceding sections. The section prolongs D-Phrygian harmony through measure 116 with a brief diversion to E-Phrygian in the final beats of measure 108 through measure 112 (the Grandmother’s melody in these measures was presented in Example 11a, page 36). Very few non-diatonic pitches appear; those in measure 105 prepare the children’s statement, “We had an accident!”

Example 33: Opening Passage from “I See You All Had a Little Spill”

102

Bsn. *mp*

Misfit *f* *mf*
I see you all had a lit - tle spill.

Vln. I *ptz.* *mp* *mf*

Vln. II *ptz.* *mp* *mf*

Vlc. *mp* *mf* *mf*

105

Ob. *f* *f* *mf*

Cl. *mf* *f* *f* *mf*

June Star *f* *ff*
We had an ac - ci - dent,

John Wesley *f* *ff*
We had an ac - ci - dent, we had an ac - ci - dent!

Pno. *f* *mf* *mf* *f*

Detailed description: The image shows a page of a musical score for a play. It contains two systems of music. The first system starts at measure 102 and includes parts for Bsn., Misfit, Vln. I, Vln. II, and Vlc. The Bsn. part has a dynamic of *mp*. The Misfit part has lyrics "I see you all had a lit - tle spill." and dynamics *f* and *mf*. The Vln. I and Vln. II parts have a *ptz.* (pizzicato) marking and dynamics *mp* and *mf*. The Vlc. part has dynamics *mp* and *mf*. The second system starts at measure 105 and includes parts for Ob., Cl., June Star, John Wesley, and Pno. The Ob. and Cl. parts have dynamics *f* and *mf*. The June Star part has lyrics "We had an ac - ci - dent," and dynamics *f* and *ff*. The John Wesley part has lyrics "We had an ac - ci - dent, we had an ac - ci - dent!" and dynamics *f* and *ff*. The Pno. part has dynamics *f*, *mf*, *mf*, and *f*. There is a *tr* (trill) marking on the Pno. part in measure 105.

The concluding phrase of the section (measures 117 – 122) is shown in Example 34. The phrase serves as a transitional link to the next section. Following the {C-sharp, D-natural, E-flat} chromatic trichord sounded by the piano in measure 117, the harmony is D-Lydian. A shift to D-sharp Locrian occurs in measure 121. Bailey's melody exploits the tones A-natural and G-sharp common to both modes.

Example 34: Concluding Passage from “I See You All Had a Little Spill”

The musical score for Example 34 consists of three systems of staves. The first system covers measures 117 to 120, and the second system covers measures 121 to 122. The staves are labeled Bailey, Pno. (Piano), and Vln. I (Violin I).

Measure 117: Bailey's melody begins with a rest, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment features a chromatic trichord (C#4, D4, Eb4) in the right hand and a half note C#3 in the left hand. The violin I part has a half note G#4 and a quarter note A4.

Measure 118: Bailey's melody continues with a half note C#5, a quarter note D5, and a half note E5. The piano accompaniment has a half note D4 in the right hand and a half note C#3 in the left hand. The violin I part has a half note G#4 and a quarter note A4.

Measure 119: Bailey's melody has a half note F#5, a quarter note G5, and a half note A5. The piano accompaniment has a half note E4 in the right hand and a half note D#3 in the left hand. The violin I part has a half note G#4 and a quarter note A4.

Measure 120: Bailey's melody has a half note B5, a quarter note C#6, and a half note D6. The piano accompaniment has a half note F#4 in the right hand and a half note E#3 in the left hand. The violin I part has a half note G#4 and a quarter note A4.

Measure 121: Bailey's melody begins with a rest, followed by a half note A4, a quarter note G#4, and a half note F#4. The piano accompaniment features a half note D#3 in the right hand and a half note C#3 in the left hand. The violin I part has a half note G#4 and a quarter note A4.

Measure 122: Bailey's melody has a half note E4, a quarter note D#3, and a half note C#3. The piano accompaniment has a half note B3 in the right hand and a half note A3 in the left hand. The violin I part has a half note G#4 and a quarter note A4.

The lyrics for the Bailey part are: "Look here now we're in a pre-dic-a-ment! Look here now! No-body real-izes what this is!"

Scene I concludes with an instrumental interlude that repeats, through measure 142, the accompaniment heard in the first section. The return of the “foreshadowing” motive (shown in the last measure of Example 34) reestablishes a principal D-sharp emphasis. The final phrases of the interlude (measures 143 – 156) are transitional and serve as a bridge to Scene II. The opening and concluding motives of the transition are shown in Example 35.

Example 35: Selected Passages from the Concluding Phrase of the Instrumental Interlude
(orchestral reduction)

The image displays two musical staves for piano reduction. The top system, labeled measure 142, shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamic markings include *f*, *mf*, and *f*. A trill (tr) is indicated in the right hand. The bottom system, labeled measure 152, shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamic markings include *p* and *f*.

The transition initially emphasizes A-natural and C-sharp dyads within primarily Whole-Tone II collections. The opening {A-natural, C-sharp} and {B-natural, D-sharp} dyads are reminiscent of the A-Lydian harmony heard previously in the scene. The concluding eighth-notes motion of the transition (measures 152 – 156) outlines D-Locrian and D-Phrygian collections against the dissonant minor-ninths of the cello and bassoon.

Scene II

Scene II is in four sections. The first two sections, “Now Look Here, Bailey” (measures 157 – 181) and “He’s A-Loose” (measures 182 – 203) are among the most dissonant sections of

the opera. In the last two sections of the scene, “Why I Wouldn’t Take My Children” (measures 204 – 235) and “If You Don’t Want to Go to Florida” (measures 236 – 250), a clear D-natural pitch-class emphasis emerges. CD tracks 3, 4 and 5 of the electronic score accompany Scene II. CD track 3 begins in measure 179 with the eighth-notes figure in the clarinet that leads into the second section. A “swirl” sound at [0:48] coincides with the concluding cadence of the section. A fermata is marked in the score to allow sufficient time for the final fade at the conclusion of CD track 3. CD track 4 begins shortly after the beginning of the Grandmother’s arioso section “Why I Wouldn’t Take My Children” (measures 204 – 235). This movement is in modified strophic form with the opening phrase (measures 204 – 217) repeated with variation in the second phrase (measures 218 – 233). The bell-type sounds featured in CD track 4 complement the static texture of the accompaniment. The randomized pitch array at the conclusion of the track prepares the triplet eighth-note rhythms of the transitional passage (measures 234 – 235) leading into the next section. CD track 5 begins shortly after the opening of the next section, “If You Don’t Want to Go to Florida” (measures 236 – 250). The track continues into Scene III.

Example 36: Selected Passages from “Now Look Here, Bailey”

The image displays two musical staves. The top staff is for the Piano (Pno.) in 8/8 time, starting at measure 157. It features a melodic line with dynamics *f* and *mf*, and a four-measure rest in the bass. The bottom staff is for the Grandmother's vocal line, also in 8/8 time, starting at measure 157. It includes lyrics: "Now look here. Bai - ley, see here read this." and "Here this fel - low this fel - low". Dynamics *f* and *mf* are indicated. A second vocal line starts at measure 164 with lyrics "Here this fel - low this fel - low".

The prominent motive heard in measures 157 – 169 of “Now Look Here, Bailey” (measures 157 – 181) is bracketed in Example 36. The main motive, featured in the piano, unifies the first two sections. The motive is primarily Octatonic III and is developed through both sections. It appears in compound meter in the first section and in simple meter in the second (shown in Example 37). The opening {A-flat, C-natural} dyad of the motive emphasizes A-flat as its lowest pitch. This pitch-class is further emphasized in the Grandmother's melody beginning in measure 162. Layers of sustained pitches in the accompaniment, however, create numerous half-step dissonances that obscure any sense of a prevailing octatonic, whole-tone or modal harmonic collection.

Example 37: Selected Passages from “He’s A-Loose”

The image shows a musical score for piano (Pno.) with two measures, 182 and 183. Measure 182 is in 3/4 time and features a treble clef with a triplet of eighth notes (F#4, G#4, A4) and a bass clef with a half note (F#3) and a quarter note (G3). Measure 183 is in 3/4 time and features a treble clef with a triplet of eighth notes (F#4, G#4, A4) and a bass clef with a half note (F#3) and a quarter note (G3). Brackets indicate the motives in both measures.

The prominent motives in “He’s A-Loose” (measures 182 – 203) are bracketed in Example 37. In addition to those shown, the section also features the “Tennessee Waltz” fragments first introduced in Example 1 (page 12). The variation of the Octatonic III motive introduced in the first section of the scene generally supports the Grandmother's melodies. This motive is juxtaposed against the whole-tone waltz motive that supports the whole-tone melodies of Red Sam and the Wife (excerpts of vocal melodies in this section were previously presented in

Example 6, page 30, and Example 14a, page 41). The bass note metric downbeats of the waltz motive initially emphasize D-natural. This pitch-class center is not maintained through the entire section, however.

Example 38: Opening Accompaniment from “Why I Wouldn’t Take My Children”
(orchestral reduction)

The musical score for Example 38 shows measures 204 through 229. It is written for piano in 3/4 time. The right hand features a melody with triplets and dynamic markings of *mf*, *f*, and *mf*. The left hand provides a bass line with triplets and dynamic markings of *f* and *mf*. The score includes various musical notations such as slurs, ties, and articulation marks.

A clear D-natural emphasis does return, however, at the beginning of “Why I Wouldn’t Take My Children” (measures 204 – 235; Example 38). This is the first arioso music of the opera; the heightened melodic character of the movement is highlighted by the harmonic clarity and stability at the opening of the section that stands in marked contrast to the complex and transitional harmonies of the first two sections of the scene. The section is comprised of two phrases (measures 204 - 217 and measures 218 – 229). With the exception of a brief excursion to D-Lydian in measure 214, the first phrase is exclusively D-Locrian. The second phrase is a variation of the first; D-Locrian harmony appears in the opening and concluding bars of the second phrase. In the interior bars, however, excursions are made to C-sharp Phrygian (measure 220), B-Locrian / Lydian (measure 221), E-Locrian (measures 224 - 225) and B-flat Locrian (measures 226 - 228).

Example 39: Opening Accompaniment of “If You Don’t Want to Go to Florida”



The opening accompaniment of the fourth section, “If You Don’t Want to Go to Florida” (measures 236 – 249), is shown in Example 39. This section also emphasizes the D-natural pitch-class. The opening variation of the children’s motive (bracketed) is in D-Dorian. Despite brief chromatic shifts throughout, the music emphatically returns to D-Dorian or Lydian in measures 241, 244 and 246. The section ends in D-Locrian with the Grandmother’s melody (measure 248) outlining a complete D-Locrian scale (Example 40). June Star’s response (measures 249 – 250) outlines the characteristic pitch-classes of that mode.

Example 40: Concluding Melodies of “If You Don’t Want to Go to Florida”

Grandmother

Just re-mem-ber that the next time you want me to curl your hair!

June Star

My hair is nat-'ra - ly cur - - - ly.

Scene III

Scene III is in five sections. The first three sections, “You Were the First One in the Car” (measures 251 – 297), “The Family Take Their Seats” (measures 298 – 334) and “Bailey, the Speed Limit is 55!” (measures 335 – 348), are unified by persistent sixteenth-note divisions in the accompaniment based on the “foreshadowing” motive. The fourth section, “Mr. Edgar Atkins Teagarden” (measures 349 – 394), is the second arioso movement of the opera and is

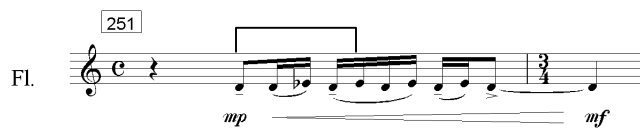
differentiated from the preceding sections by significant changes of motive and texture in the accompaniment. It is in modified strophic form. The first phrase (measures 349 – 364) is repeated with variation in the second phrase (measures 365 – 379). The final section, “The Pickin’ n’ny” (measures 395 – 411), is an ensemble section involving the entire cast. The music is characterized by a new, syncopated motive introduced by the bassoon.

CD track 5, which began in the final section of Scene II, continues through the first section of Scene III. Instructions are given to manually fade the track if it extends into the second section of Scene III in order to prevent the electronics from obscuring the dramatic thinning of texture that delineates the two sections. As in the previous scene, the isolated sound events heard on CD track 5 are not intended to overshadow the persistent sixteenth-notes rhythm of the opening section. CD track 6 begins in the transitional passage heard at the conclusion of the third section (measures 325 – 334). The “swirls” heard at 0:00 and 0:11 are timed to occur at the beginning of each of the Misfit’s two phrases. Distorted wind-type sounds [0:18] that initially build in volume and then slowly decay mark the cadence at the end of the section. A fermata marked in measure 334 of the acoustic score permits sufficient time for the gesture to conclude before the next section begins. CD track 7 includes isolated sounds similar to those heard in CD track 5 and complements the return to the persistent sixteenth-notes rhythm of the acoustic accompaniment heard in the previous sections. The track concludes with the randomized pitched array and is to be faded manually if it extends beyond the end of the third section. CD track 8 accompanies “Mr. Edgar Atkins Teagarden” (measures 349 – 393) and includes half-step pitch modulations that complement half-step shifts heard in the acoustic accompaniment. As in the other tracks in Scene III, the sound events are isolated and are placed predominantly in the background of the accompaniment. CD track 9 begins in the transitional

passage (measures 407 – 411) that concludes the fifth section of Scene III and that bridges into Scene IV. The “swirl” sound at the beginning of the track marks the thinning of texture that occurs in the acoustic accompaniment at the beginning of the passage.

Harmonically, the scene prolongs the pitch-class D-natural. The variations of the “foreshadowing” motive at the opening of the scene (bracketed in Example 41) initially establish the D-natural emphasis. Prominent returns to D-natural occur at the beginning of sections three and four. In the final section, the emphasis shifts initially to C-sharp, but returns to D-natural in the concluding bars.

Example 41: Variation of the Foreshadowing Motive at the Beginning of Scene III



An example of a variation of the “foreshadowing” motive used in the first section is bracketed in Example 41. This and other variations of the motive emphasize D-natural on most rhythmic beats through measure 288. Measures 289 - 297 are transitional. The motive is transposed and emphasizes B-natural beginning in measure 289. In measures 294 – 298, the motive is transposed by descending half-steps: B-flat (measures 294 - 296), A-natural (m. 297), culminating in the G-sharp emphasis that opens the second section.

Example 42: Opening Passage from “The Family Take Their Seats”



The opening passage from “The Family Take Their Seats” (measures 249 – 334) is shown in Example 42. The section begins in G-sharp Locrian. The sixteenth-notes pattern of the accompaniment emphasizes G-sharp on most rhythmic beats through measure 308. Beginning in measure 309, the emphasis shifts to A-natural. In measure 310, the accompaniment previously heard in the last section of Scene II returns transposed to A-Aeolian against the continuation of the “foreshadowing” motive also transposed to A-natural (Example 43). Although a number of chromatic pitches appear, the A-natural pitch-class emphasis persists through measure 324.

Example 43: Return of Accompaniment from Scene II in “The Family Take Their Seats”

Measures 325 – 334 comprise a transitional bridge to the next section (Example 44). The piano motive that introduces the passage (measure 325) is exclusively E-flat Ionian. A variety of harmonic collections are heard in the various instrumental motives that follow, including a {C-sharp, D-natural, E-flat} chromatic trichord that appears in the strings in measure 326. The vocal melodies in this passage, however, are G-sharp Locrian.

Example 44: Concluding Passage of “The Family Take Their Seats” (orchestral reduction)

The musical score for Example 44 consists of two systems of music. The first system, starting at measure 325, features a vocal line for 'Misfit' and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Don't see no cloud in the sky,'. The piano accompaniment includes a prominent motive in the right hand, marked with dynamics *f*, *ff*, and *f*. The second system, starting at measure 330, features vocal lines for 'Grandmother' and 'Misfit', and a piano accompaniment. The 'Grandmother' vocal line has the lyrics 'Yes, it's a beau-ti-ful day for dri-ving, neith-er too hot nor too cold.' The 'Misfit' vocal line has the lyrics 'don't see no sun, but don't see no cloud neith-er.' The piano accompaniment continues with the same prominent motive, marked with dynamics *mf*, *f*, *mf*, *f*, and *mp*. The score is written in 2/4 time and includes various musical notations such as rests, notes, and dynamic markings.

The introductory accompaniment (measure 335) and prominent motive (beginning in measure 336) of “Bailey, the Speed Limit is 55!” (measures 335 – 348) are bracketed in Example 45. The section opens in D-Lydian. The opening syncopated motive, first appearing in the violins, returns throughout the section and establishes D-natural as the principal pitch-center of the section.

Example 45: Introduction and Principal Motive of “Bailey, the Speed Limit is 55!”
(orchestral reduction)

Red Sam's motive, introduced in Example 2 (page 12), appears twice in this section (measures 339 - 340 and measures 344 – 345). With each appearance, the harmony shifts briefly to Octatonic III. The motive (bracketed in Example 46) includes D-natural as a prominent pitch, however, and in the second appearance, Red Sam's melody implies D-Dorian (or Aeolian) mode as the violins repeat the opening motive and also emphasize D-natural. In measure 343, the G-sharp Locrian harmony of the accompaniment figure is but a brief diversion from the D-natural emphasis of the section.

Example 46: Appearance of Red Sam's Motive in “Bailey, the Speed Limit is 55!”
(orchestral reduction)

The opening passage of “Mr. Edgar Atkins Teagarden” (measures 349 – 393) is shown in Example 47. The harmony in the section is characterized by polymodal shifts within the accompaniment and vocal melodies. The accompaniment consistently emphasizes D-natural

with prominent returns to various D-natural modes in measures 355, 363, 380 and 388 – 389.

The vocal lines, however, emphasize B-natural, among other pitches, with prominent motions to B-natural in measures 354, 360, 365, 372 and 376.

Example 47: Opening Passage from “Mr. Edgar Atkins Teagarden” (*orchestral reduction*)

The musical score for Example 47 consists of two systems. The first system covers measures 349 to 351, and the second system covers measures 352 to 354. Each system includes a vocal line for 'Grandmother' and a piano accompaniment. The vocal line in measure 349 begins with 'Once when I was a maid - en'. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line. Dynamics are marked throughout, including *mf*, *f*, *pp*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and articulation marks.

The concluding passage of the section (Example 48, measures 380 – 393) serves as a transitional link to the next section. Despite transitional harmonies in the middle bars, the final passage emphasizes D-natural. The opening harmonies (measures 380 and 381) are D-Ionian and D-Lydian; the passage concludes (measures 386 – 393) with predominantly D-Locrian harmony.

Example 48: Concluding Passage from “Mr. Edgar Atkins Teagarden (*orchestral reduction*)

Grandmother

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

I would have done well to mar-ry Mis-ter Ed-gar At-kins Tea-gar-den, he was a gen-tle man, and be-

384 *mp* *f* *mf*

sides, he bought Co-ca Co-la stock when it first came out, and he died a ver-y wealth-y man.

The opening passage of “The Pickininny” (measures 394 – 411) is shown in Example 49.

Example 49: Opening Passage from “The Pickininny”

Bsn.

395 *mf* *f* *mf*

Grandmother

Oh! Look at that cute pick-i-ni-ny! Oh!

Convicts

Stone Moun-tain, blue gran-ite comes

Example 49 continued: Opening Passage from “The Pickin’ny”

398

f

3

Would - n't that make a pic - ture?

up both sides of the high - way

The bassoon motive establishes the predominant D-flat Mixolydian mode of the section with support from the prominent pitches emphasized in the Octatonic III vocal melodies. The Grandmother’s melody is also in D-flat Mixolydian, but features D-natural as chromatic pitch. The section concludes with a transitional passage (measures 407 – 411) that bridges to Scene IV. The harmonies through the remainder of the passage are transitional and do not emphasize a consistent pitch-class center.

Scene IV

The music of Scene IV (measure 412 – 537) is the most unified of the opera. Because the waltz motive appears in nearly every measure of the scene, the music is less sectional than that of other scenes. Dramatically, however, the scene divides into two halves: June Star's opening exchange with the Wife and the Grandmother's request to dance with Bailey constitute the first half; the conversation between the Grandmother and Red Sam constitutes the second half. CD tracks 9 and 10 of the electronic score accompany Scene IV. The “swirl” sounds heard in CD track 9 [0:17] are a cadential gesture that concludes Scene III. These sounds transition to the layers of “Tennessee Waltz” tracks ([0:25]) that open Scene IV. The “Tennessee Waltz” tracks fade as a “swirl” sound overtakes them in volume [1:11 – 1:18]. The remainder of the track

places very soft, isolated tones in the accompaniment texture that compliment, but do not overshadow, the instrumental parts. CD track 10 begins in the second half of the scene and contains sounds similar to those heard in the second half of CD track 9.

The whole-tone harmony of the principal motives of the scene does not provide the clarity of pitch-class center heard in previous scenes. The return of the opening motive at the original pitch level (measure 488), however, is an important moment structurally. The rhythmic downbeats of the bass voice suggest a C-natural emphasis at this point, but such an emphasis is not consistently maintained in either the preceding measures or in the measures that follow. Sustained D-natural pedal point in the bassoon and piano in measures 516 and 517 indicate a momentary emphasis of that pitch-class, although the bass emphasis shifts to E-natural in measure 518 – 528. The scene concludes with D-natural emphasis (measures 533 – 537) in the final motive (bracketed in Example 50, page 87).

The principal motives heard at the opening of Scene IV, the waltz motive and “Tennessee Waltz” fragments, were introduced in Example 1 (page 12). These motives comprise the instrumental introduction (measures 412 – 497) that opens the first half of Scene IV. The initial waltz motives (measures 412 – 424) are exclusively Whole-Tone I. The opening “Tennessee Waltz” fragments, in B-flat major, begin with the first three notes of the scale; a Whole-Tone I subset. A harmonic shift occurs in measure 425 - 445. In these measures, the waltz motives are exclusively Whole-Tone II and the “Tennessee Waltz” fragments are transposed to B-natural major. The waltz motives and “Tennessee Waltz” fragments continue through measure 476. From measure 446 and following, however, more frequent shifts between Whole-Tone I and Whole-Tone II harmony occur. Most of the “Tennessee Waltz” fragments in these measures appear in a key in which the first three notes of the scale complement the whole-tone collection

of each waltz motive with which they appear. One exception occurs in measures 447 - 449.

Here, the waltz motive is Whole-Tone I; the “Tennessee Waltz” fragment is in G-Mixolydian (the first three notes of which are a Whole-Tone II subset). This dissonance prepares June Star's statement, "No, I certainly wouldn't live in a broken down place like this!"

Two new whole-tone motives appear in measures 477 – 485 and were analyzed previously in Example 12a (page 37 – 38). The shifting Whole-Tone I and Whole-Tone II collections of these motives creates text painting for the Grandmother’s phrase, "I don't know why you don't have a nat'rally sunny disposition like I do." When Bailey answers, measure 486, "Trips make me nervous," a dissonant G-natural appears as an added tone to a Whole-Tone I chord.

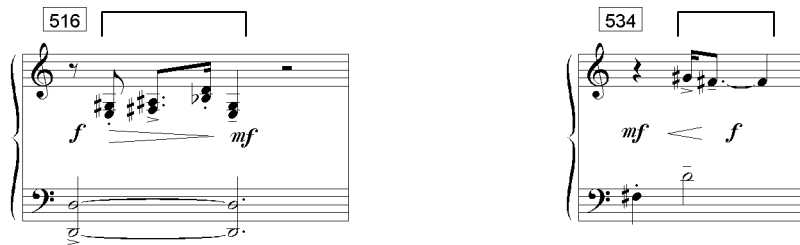
A polymodal motive appears in measure 487 and marks the beginning of an instrumental interlude (measures 487 – 497) that is otherwise comprised of waltz motives and “Tennessee Waltz” fragments. The polymodal motive¹¹ appears again in measure 498 and marks the beginning of the scene's second half. In the second half, the waltz motive remains the principal motive of the accompaniment. New motives introduced in measure 501, measure 516 and measure 534 are bracketed in Example 50. These motives are also whole-tone.

Example 50: Additional Whole-Tone Motives in Scene IV (*orchestral reduction*)



¹¹ The polymodal motives in measures 487 and 497 are fragments, at pitch, of the longer motive that opens Scene V. The full motive is analyzed in Example 17b (page 45).

Example 50 continued: Additional Whole-Tone Motives in Scene IV (*orchestral reduction*)



The title line of the opera, sung by both the Grandmother and Red Sam (measures 513 – 515), was previously presented in Example 26 (page 57).

Scene V

Scene V is in four sections. The first, "Outside Toomsboro" (measures 538 - 559), is the third arioso section of the opera. It is in modified strophic form; the first phrase (measures 538 – 546) repeats with variation in the second phrase (measures 547 – 553). The movement is begun by the Grandmother in the diner and concluded on the proscenium of the stage as a set change is made. The last three sections, "The House with the Secret Panel" (measures 560 - 581), "The Dirt Road " (measures 582 - 628) and "We've Had an Accident" (measures 629 - 649), are ensemble sections that feature the family and convicts. Greater rhythmic activity in the sections propels the action toward the beginning of Scene VI. The last two sections reprise the music of the Prelude and first section of Scene I.

CD tracks 11, 12 and 13 of the electronic score accompany Scene V. CD track 11 begins in the first section and fades as the second section begins. It recapitulates the bell-type tones associated with the Grandmother's first arioso movement. CD track 12 begins in the second section. Many of the gestures are processed with band filters that ascend through the frequencies of their reverberation. The effect suggests motion and a building intensity that accompanies the family's discussion about trying to find the plantation. CD track 13 begins in the second half of

the Prelude reprise and continues into the beginning of Scene VI. The sounds in CD track 13 are processed similarly to those in CD track 12 and also build intensity through the remainder of the scene.

The harmony in “Outside Toombsboro” is modal but ambiguous as to pitch-center. The introductory motive was analyzed previously in Example 17b (page 45). The motive is used as a ritornello in the section and returns in measure 542, measures 547 – 548 and measure 554. The Grandmother's melody tonicizes A-natural with various modal inflections throughout the section (these melodies were previously introduced in Example 22a, page 50). The sustained harmonies of the accompaniment, however, generally tonicize E-natural. The “fate” motive, which enters in measures 558, initially emphasizes E-flat, but shifts the harmonic motion toward D-natural at its conclusion.

Example 51: Selected Passages from “House with the Secret Panel” (*orchestral reduction*)

The image displays two musical excerpts. The first excerpt, starting at measure 560, is a piano accompaniment in 3/4 time. It features a melody in the right hand with dynamic markings *mp* and *mf*, and a bass line in the left hand. The second excerpt, starting at measure 565, includes a vocal line for Grandmother and piano accompaniment in 5/4 time. The vocal line has lyrics: "sil - ver was hid - den in it when Gen - er - al Sher - man came through, but it was nev - er found!". The piano accompaniment includes dynamic markings *f*, *mp*, *mf*, and *ff*. The score is written for piano and voice.

Example 51 continued: Selected Passages from “House with the Secret Panel”

The musical score for Example 51 continued consists of two systems. The first system, labeled with a box containing the number 575, includes staves for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vlc.). Violin I and Violin II both play a half note G#4, with dynamics marked *f* and *mp* respectively. The Viola plays a chromatic sixteenth-note motive (F#4, G4, A4, B4, A4, G4, F#4) marked *f* and *mf*. The second system, labeled with a box containing the number 579, includes a Piano (Pno.) staff. The piano part features a chromatic sixteenth-note motive (F#4, G4, A4, B4, A4, G4, F#4) marked *f* and *ff*.

Selected Passages from “The House with the Secret Panel” (measures 560 – 581) are shown in Example 51. The section is also ambiguous as to pitch-center. The chromatic C-sharps and E-flats in the opening motive imply some emphasis of the pitch-class D-natural. In the measures that follow, however, the pitch-class C-sharp is emphasized, although not strongly supported. The Grandmother’s melody emphasizes C-sharp in measure 563 and measures 565 – 567. In the accompaniment, the C-sharp pitch-class is emphasized by the violins on the metric downbeats of measures 563 and 564, the cello in measure 571 and by the piano in measures 573 – 574. Tension builds in measures 575 – 581 with the introduction of the chromatic sixteenth-notes motive first heard in the cello (bracketed in Example 51). The harmony in this section is transitional as the pitch emphasis of the recurring motive shifts with new statements by different instruments. The variation of the “fate” motive that begins in the piano in measure 579 primarily emphasizes E-flat. The E-flat octave in the final beat of measure 581, however, functions as an

anacrusis resolving to the D-natural octaves heard at the opening of the Prelude reprise (measure 582).

The Prelude and music from the first section of Scene I are repeated in the last two sections of Scene V with the addition of vocal melodies that narrate the events of the car crash. Although the vocal melodies do not alter the fundamental pitch-centers established in the accompaniment, many do create secondary pitch centers. In measures 587 – 591 (Example 52), for instance, the Grandmother’s melody centers on B-flat against the {C-sharp, D-natural, E-flat} chromatic trichord outlined in the accompaniment before shifting to A-natural in measure 591.

Example 52: Prelude Reprise with Vocal Melody (*only select instrumental parts shown*)

Example 52 is a musical score excerpt showing measures 587 through 591. It features three staves: Flute (Fl.), Grandmother (vocal), and Piano (Pno.). The Flute part has a complex rhythmic pattern with slurs and dynamic markings (sfz, f, ff). The Grandmother part has lyrics: "days", "jour - - - - - ney", "was", "thir - ty", "miles". The Piano part provides harmonic accompaniment with triplets and various dynamics (sfz, f, ff). The key signature changes from 2/4 to 3/8 and back to 2/4.

In the concluding measure of the last section, the “fate” motive appears and reasserts the importance of the D-natural pitch-class.

Scene VI

Scene VI is the longest scene in the opera, encompassing approximately one-third of the total length. CD tracks 13 – 25 of the electronic score accompany Scene VI. The music in Scene VI is generally more dissonant than that of other scenes. In most sections, melodies and motives of different harmonic collections are layered and sustained harmonies often include a

pitch that is foreign to the harmonic collection implied by the other pitches. The motives and vocal melodies of Scene VI also use more octatonic and chromatic subsets than those of other scenes.

The gunshot heard in measure 807 effectively divides the scene in half. Prior to the gunshot, the music is sectional and somewhat disjunct, reflecting the initial chaos that erupts when the family first meets the convicts. After the gunshot, the music is more unified motivically and, in general, the tempo and overall rhythmic activity slow considerably. This reflects the increasing clarity with which the Grandmother realizes the inevitable outcome.

The first half of Scene VI is in nine sections. Dramatically, the first half divides into three parts. The first three sections, “You’re the Misfit” (measures 650 – 663), “Listen, I Know You’re a Good Man” (measures 664 – 693) and “Hush! Everybody Shut Up!” (measures 694 – 718), comprise the first part. These sections present the initial conversations between the family and convicts, and they conclude with Bailey and John Wesley being led into the woods by Hiram and Bobby Lee. The fourth section, “Two Fellas Came in Here Last Week” (measures 719 - 741), comprises the second part and inserts into the crash scene a story told by Red Sam about being swindled by a pair of customers at the diner. The next five sections, “My Daddy Said I Was a Different Breed of Dog” (measures 745 – 765), “I’m Sorry I Don’t Have a Shirt” (measures 766 – 779), “My Daddy Was a Card Himself” (measures 780 – 792), “Think How Wonderful It Would Be” (measures 793 – 803) and “Do You Ever Pray?” (measures 804 – 814), constitute the third part. These sections present the dialogue between the Grandmother and Misfit prior to the gunshots that kill Bailey and John Wesley.

CD track 13 continues from the previous scene into the opening section of Scene VI. The electronic sounds heard in the section are characterized by a sustained ambience in the middle-

ground of the stereo field and soft, isolated sound events placed at various points in the field. Sustained bell-type tones complement the sustained pitches of the instrumental accompaniment. CD track 14 accompanies the second section. The “knock” sounds featured in the track compliment the rhythmic accents of the principal acoustic motive. CD track 15 begins in the third section and continues through the end of the first half of the scene. The electronics in the third section are similar to those heard in the first section. As the fourth section opens in the diner, the electronic score features “Tennessee Waltz” tracks. The “Tennessee Waltz” tracks fade at the end of the fourth section. Through the remainder of the first half of the scene, the electronics again appear as isolated sound events.

Example 53: Selected Passages from “You’re the Misfit”

(orchestral reduction)

The musical score is divided into two systems. The first system, starting at measure 648, features Grandmother's vocal line and piano accompaniment. Grandmother's lyrics are: "You're the Mis-fit! I re-cog-nized you at once! Bail - ey!". The piano accompaniment includes dynamic markings of *mf*, *f*, *ff*, *f*, *mf*, *f*, and *mp*. The second system, starting at measure 655, features Cl., Bsn., and Misfit. Cl. and Bsn. have dynamic markings of *f*, *mf*, and *f*. Misfit has dynamic markings of *mp*, *mf*, and *mp*. Misfit's lyrics are: "La - dy, don't get up - set, some - times a man says things, he does - n't mean,".

Selected Passages from “You’re the Misfit” are shown in Example 53. The music of the section is particularly dissonant. Sustained pitches create chord clusters that suggest modal, whole-tone or octatonic collections, but that also typically include an additional pitch outside of the collection implied by the other pitches. In measure 651, for instance, the sustained C-sharp, G-sharp and A-natural pitches in the accompaniment support the Grandmother’s D-Lydian (or G-sharp Locrian) melody. A dissonant C-natural, however, is also sustained as the lowest pitch. In measures 652 – 654, the woodwinds layer Whole-Tone I pitches that complement the Whole-Tone I pitches of the Grandmother’s melody; a dissonant A-natural is also sustained, however.

The fate motive (bracketed in Example 53) introduced at the conclusion of Scene V leads to an elided cadence in measure 650. The open octave at the cadence establishes a D-natural emphasis that is prolonged by the opening pitches of each of the Grandmother’s first three phrases (measures 650 – 653). The Misfit’s melody (measures 655 – 657) is briefly in E-Phrygian mode, accompanied by the Whole-Tone I major third dyads in the lower woodwinds that emphasize C-natural and E-natural. At the end of the section, however, G-sharp is emphasized as the sustained bass pitch in the cello and the Misfit’s melody pitch in the concluding bar of the section. His line resolves to A-natural, however, in the first bar of the next section.

The principal motive of “Listen, I Know You’re a Good Man” was previously presented in Example 9b (page 33). The harmony of the section is characterized by the rhythmic emphasis of D-natural in the piano and cello arpeggiation and the emphatic C-sharp Locrian (measures 671 – 675) and C-sharp Phrygian¹² (measures 676 – 679) modes of the Grandmother’s melody. The harmonic simplicity of the section reflects the sense of calm the Grandmother attempts to assert

¹² or D-Ionian and D-Lydian modes if D-natural is considered the pitch-center of these lines

at this moment. The harmonic dissonance between the D-natural emphasis of the accompaniment and the C-sharp emphasis of the vocal melody reflects the underlying anxiety, however, that she attempts to mask.

Example 54: Concluding Phrase of “Listen, I Know You’re a Good Man”

Misfit

689 *mf* *f* *mf* *f* *mf*

God nev - er made a fin - er wo - man than my moth - er, and my dad - dy's heart was pure gold.

f *mf*

Watch 'em child - ren Bob - by Lee! You know they make me ner - vous.

The concluding bars of the second section (measures 689 – 693; Example 54) are the only portion of the opera accompanied exclusively by the electronics. The passage is transitional, but the isolation of the electronic accompaniment against the Misfit’s lines is intended to establish a *leitmotif* connection between the electronics and the Misfit. The vocal melody initially outlines Octatonic I pitch-classes, but shifts to C-sharp Phrygian beginning in measure 692.

Example 55: Selected Passages from “Hush! Everybody Shut Up!” (orchestral reduction)

Bailey

694 *ff* *f* *ff*

Hush! Ev - 'ry - bod - y shut up, and let me hand - le this!

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

f *ff*

Example 55 continued: Selected Passages from “Hush! Everybody Shut Up!”

697

mf *f* *mf*

Hiram

It - 'll take half an hour to fix this here car.

Vln. I

mf *f* *p*

Selected Passages from “Hush! Everybody Shut Up!” (measures 694 – 718) are shown in Example 55. The opening accompaniment of the section is reminiscent of the music heard in the first section. The violin motive (measures 694 – 698; bracketed in Example 55) is a variation of the major thirds motive introduced by the lower woodwinds in the first section. As in the first section, the accompaniment and vocal melodies in this section layer different harmonic collections to create considerable dissonance. In the opening measures, for instance, the violin motive, Bailey’s melody and the sustained pitches of the accompaniment all outline Octatonic III pitch-classes. The quartal harmonies in the section, however, suggest G-sharp Locrian and E-flat Mixolydian modes. Hiram’s melody follows in F-Ionian as the violin motive develops and introduces an Octatonic II pitch collection. An underlying D-natural pitch-class center is maintained through measure 710, however. Bailey’s opening melody emphasizes D-natural as its first and last pitches. Motives in the piano and violin emphasize D-natural in measures 698 – 710 (including a {C-sharp, D-natural, E-flat} chromatic trichord in the violins, measures 708 – 710). This D-natural emphasis is displaced by the sustained {C-natural, B-natural} dyad appearing in the cello and piano beginning in the last beats of measure 710. CD track 15 accompanies the section. As in the first section, the electronic sounds heard are soft, isolated events that compliment, but do not overshadow the instrumental accompaniment.

Example 56: Concluding Phrase of “Hush! Everybody Shut Up!” (*orchestral reduction*)

715

Grandmother

f *mf* *f* *mf*

I know you're a good man. You're not a bit com-mon.

mf *f* *mp*

Measures 715 – 718 (Example 56) are transitional and reprise the accompaniment pattern of “Why I Wouldn’t Take My Children,” the first arioso section in Scene II. In this passage, the harmony is exclusively Whole-Tone I until the second beat of measure 718. The Grandmother’s melody emphasizes A-flat and is supported by prominent {A-flat, C-natural} major third dyads in the accompaniment.

“Two Fellas Came in Here Last Week” (measures 719 – 739) reprises the waltz motive heard in each of the sections set in the diner. Red Sam’s story is told in two phrases (measures 719 – 729 and measures 733 – 741). The waltz motive accompanying the first phrase is predominantly Whole-Tone I (with a brief division to Whole-Tone II in measure 723). In the interlude between the phrases, the waltz motive appears with additional pitches outside of the whole-tone collection implied by the other pitches. The motive is exclusively Whole-Tone II in the second phrase. The bass motion of the cello emphasizes C-natural in the Whole-Tone I passages and B-natural in the Whole-Tone II passages. Measures 742 – 744 are transitional and bridge to the next section. The melody shared by Red Sam and the Misfit in this passage is in D-Locrian mode (Example 57), although the sustained D-natural and C-natural pitches sustained in the accompaniment emphasize C-natural as the lowest pedal point. CD track 15 continues from the previous section. The electronic score features “Tennessee Waltz” tracks in this section.

Example 57: Concluding Phrase of “Two Fellas Came in Here Last Week”
(orchestral reduction)

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

Red Sam
 Nome. I ain't a good man, but I ain't the worst in the world neith - er.

Misfit
 Nome. I ain't a good man, but I ain't the worst in the world neith - er.

ff

“My Daddy Said I Was a Different Breed of Dog,” “I’m Sorry I Don’t Have a Shirt,” and “My Daddy Was a Card Himself” are unified by persistent sixteenth-note divisions in the accompaniment that carry through all three sections. The accompaniment motives of the first of these sections returns in the opening bars of the third.

The opening piano motive in “My Daddy Said I Was a Different Breed of Dog” was previously presented in Example 13b (page 40). The motive initially emphasizes C-natural and E-natural. Although the motive is transposed to other pitch-levels throughout the section, prominent returns to the original {C-natural, E-natural} pitch-level occur measures 750, 755 and 761. Measures 762 – 765 are transitional. The accompaniment pattern introduced by the piano in these measures, shown in Example 58, is polymodal. The upper voice emphasizes F-sharp Aeolian (measures 762 and 764) and Whole-Tone II subsets (measures 763 and 765); the lower voice outlines an E-flat major triad.

Example 58: Concluding Phrase of “My Daddy Said I Was a Different Breed of Dog”

The prominent motive of “I’m Sorry I Don’t Have a Shirt . . .” (measures 766 – 779) is bracketed in Example 59. The metric accents of the treble motive initially emphasize D-natural. It is predominantly Octatonic III. In measures 772 – 774, the motive is transposed down a half-step. The motive is transposed again, emphasizing C-natural, in measures 775 – 776. In measures 777 – 779, the accompaniment emphasizes D-natural as the lowest pitch of the sustained {D-natural, E-flat} pitches.

Example 59: Selected Passage from “I’m Sorry I Don’t Have a Shirt”
(orchestral reduction)

The piano motive first heard in “My Daddy Said I Was a Different Breed of Dog” returns at the opening of “My Daddy Was a Card Himself.” In this section, the piano motive initially emphasizes {B-natural, D-sharp} dyads. The motive is transposed to other pitch levels beginning in measure 786, concluding with an emphasized {G-natural, B-natural} dyad in measures 789 – 790 and sustained B-natural pedal point in the cello and bassoon. In the transitional passage that bridges to the next section (measures 791 and 792; Example 60), E-flat

is emphasized. The piano, doubled by the bassoon and cello, sustains E-flat as the lowest pitch of an {E-flat, D-natural} dyad. The Grandmother's melody (measures 791 – 793) also emphasizes E-flat as its beginning and ending pitches.

Example 60: Return of Motive from Scene II in “Think How Wonderful It Would Be”

791

Woodwinds

mp *mf* *f* *mf*

Grandmother

mf *f* *mf*

You could be hon - est, too, if you on - ly try! Think!

Pno., Vlins.

mf *f* *f* *mf*

“Think How Wonderful It Would Be” (measures 793 – 803) reprises the accompaniment heard in “Why I Wouldn’t Take My Children” in Scene II (measures 793 – 795 are included in Example 60; the accompaniment patterns are bracketed). The Grandmother’s melody (beginning in measure 794) establishes A-flat as the principal pitch-center within the A-flat Ionian pitches of the accompaniment.

In “Do You Ever Pray?” sustained pitches in the accompaniment emphasize D-natural as the lowest pitch in two dyads that create a composite {C-sharp, D-natural, E-flat} chromatic trichord (Example 61). A gunshot fires (CD track 16) in measure 806 as the accompaniment layers clusters of half-step dissonances. A chromatic pentachord appears on the last beat of measure 808 between the instrumental parts and vocal melody. The accompaniment thins beginning in measure 809, reducing to a sustained C-natural octave in measure 814.

Example 61: Selected Passage from “Do You Every Pray?” (orchestral reduction)

803

Grandmother

Misfit

Do you ev - er pray?

Nome.

806

Bail - ey, Bail - ey boy!

Nome.

(gunshot)

(gunshot)

Dramatically, the second half of Scene VI (measures 815 – 1027), divides into two main parts. The first part is comprised of four sections: the “Pray Duet” (measures 815 – 872), “Nobody Had Nothing I Wanted” (measures 873 – 891), “If You Pray” (measures 892 – 909) and “Lady, Would You Like to Join Your Husband?” (measures 910 – 921). These sections conclude with the Mother and June Star being led away into the woods.

CD tracks 17 – 21 accompany these sections. The shortness of CD tracks 17, 18 and 19 (8 seconds, 28 seconds and 14 seconds in length, respectively) facilitates the alignment of their

sounds with specific text in the opera for which they provide text painting. CD track 19, for instance, comprises the electronic “tornado.” CD track 20 begins in the second half of the “Pray Duet” and includes numerous “knock” sounds that complement the rhythmic accents of the acoustic motives in the section. CD track 21 begins in the opening bars of “Nobody Had Nothing I Wanted” and continues into the second part of Scene VI. The electronic sounds provide additional ambience to the accompaniment that intensifies the drama on stage.

The “Pray Duet” divides into three subsections distinguished by the introduction of new motives in measure 838 and measure 857. In the first subsection (measures 815 – 837), the accompaniment sustains long pitches in various instruments with isolated rhythmic figures appearing in small groups of instruments. These isolated figures often create moments of text painting. The woodwind figures in measures 821 – 822 (Example 62), for instance, are meant to depict march rhythms or rapid gunfire associated with the military service described by the Misfit. The torrent of cross-rhythms and ascending passagework heard in all instruments in measures 832 – 835 depict a tornado. The second subsection is introduced with the appearance of Red Sam’s motive, first heard in the lower woodwinds.

Example 62: Opening Passage from “Pray Duet”

815

Bsn.

Misfit

I was a gos - pel sing - er for a while. I've been most

Pno., Strings

Example 62 continued: Opening Passage from “Pray Duet”

The musical score for Example 62 continued, measures 820-834, is presented below. The score includes parts for Woodwinds, Misfit (vocals), and Piano/Strings. The Misfit part has lyrics: "ev - 'ry - thing. Been in the armed ser - vice both land and at sea at home and a - broad." The Piano/Strings part features a prominent pedal point on C-natural.

Woodwinds: Measures 820-823 and 826-828 are marked with *mp*. Measures 824-825 and 829-830 are marked with *mf*. Measures 821-822 and 831-832 are marked with *mp*. Measures 823-824 and 833-834 are marked with *p*.

Misfit: Measures 820-823 and 826-828 are marked with *mf*. Measures 824-825 and 829-830 are marked with *mp*. Measures 821-822 and 831-832 are marked with *mf*. Measures 823-824 and 833-834 are marked with *mp*.

Pno., Strings: Measures 820-823 and 826-828 are marked with *mp*. Measures 824-825 and 829-830 are marked with *mf*. Measures 821-822 and 831-832 are marked with *mp*. Measures 823-824 and 833-834 are marked with *mf*.

These first two subsections prolong a C-natural emphasis. In the first subsection, C-natural is sustained through measure 834 by the pedal point of the piano and cello with a single, momentary shift to B-natural in measures 831 – 832. In the second subsection, Red Sam’s motive emphasizes a {C-natural, E-natural} major third dyad (bracketed in Example 63) that continues through to measure 848. Although Red Sam’s motive continues in the third subsection at the {C-natural, E-natural} pitch-level, a primary D-natural pitch-class emphasis is established by the “fate” motive heard through the end of the movement (Example 65).

Secondary pitch-class emphases in the first subsection include G-sharp and D-natural. The Misfit’s melody, exclusively Octatonic III until the anacrusis to measure 835, emphasizes G-sharp in measures 816, 817, 820, 826 and 828 (C-natural is, however, a prominent pitch in measures 821 – 823 and measures 831 and 834). The violin figures in measures 817 and 819 center D-natural within a {C-sharp, D-natural, E-flat} chromatic trichord. The piano motive in measures 820 – 822 emphasizes D-natural as the lowest pitch. Measures 835 – 837 are transitional and bridge to the next subsection. The accompaniment layers various motives that

create a {C-sharp, D-natural, E-flat, E-natural, F-natural} chromatic pentachord on the last two beats of measure 835.

Example 63: Selected Passage from the Second Part of “Pray Duet”

Example 63 shows a selected passage from the second part of "Pray Duet". The score is for Piano/Viola (Pno., Vlc.) and Violins (Vlins.). The Piano/Viola part starts at measure 840 with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mf* and *mp*. The Violins part starts at measure 840 with a rhythmic pattern in the right hand, marked *f* and *mf*. The passage ends at measure 845.

In the second subsection, the {C-natural, E-natural} emphasis of Red Sam’s motive is obscured by the major seventh and minor ninth dyads in the piano that shift to various pitch levels throughout the subsection (Example 64). Measures 851 – 856 are transitional with the increasing dissonance of the harmonies in the woodwinds and strings building to the elided cadence in measure 857 and beginning of the third subsection (Example 64).

Example 64: Transitional Passage in “Pray Duet”
(orchestral reduction)

Example 64 shows a transitional passage in "Pray Duet". The score is for Piano/Viola (Pno., Vlc.). The passage starts at measure 851 with a complex harmonic structure in the right hand and a rhythmic pattern in the left hand. The dynamics are marked *f*, *mf*, and *mp*. The passage ends at measure 857.

Of the three subsections, the third is the most unified motivically. The harmony of the third subsection is consistently maintained by the D-natural emphasis of the “fate” motive and the {C-natural, E-natural} emphasis of Red Sam’s motive (Example 65).

Example 65: Concluding Motives in “Pray Duet”
(orchestral reduction)

“Nobody Had Nothing I Wanted” (measures 873 – 909) reprises the accompaniment introduced in “My Daddy Said I Was a Different Breed of Dog.” Here, the motive is transposed and emphasizes the {B-natural, D-sharp} dyad on the rhythmic beats. Although the accompaniment changes beginning in measure 878, the violins continue to emphasize B-natural as the beginning pitch of their sextuplet sixteenth-note motive (bracket in Example 66). The cello, however, emphasizes C-natural as the lowest pitch of a sustained {C-natural, B-natural} dyad. Through the remainder of the section, the harmony is transitional and changes with different sustained pitches in the accompaniment. The {C-natural, B-natural} dyad returns, however, in the cello in the concluding bars of the section.

Example 66: Selected Passage from “Nobody Had Nothing I Wanted”
(orchestral reduction)

Example 67: Concluding Passage from “If You Pray”

906

p *mf* *p*

Misfit

You'll just for - get what you done, and just be pun - ished for it.

Vlc.

f

“If You Pray” reprises once again the music first introduced in the “Why I Wouldn’t Take My Children” arioso from Scene II. The section prolongs a C-natural pitch-class emphasis. The opening piano motive introduces C-natural as its lowest pitch. Although other pitches are sustained as the lowest pedal point in measures 893 – 899 and measures 904 – 905, C-natural returns in the lowest sustained voice in measures 900 – 903 and measures 906 – 909 (Example 67).

The principal motive of “Lady Would You Like to Join Your Husband?,” presented in Example 6 (page 30), is exclusively Whole-Tone I in measures 910 – 913 and alternates between Whole-Tone II and Whole-Tone I collections in measures 914 – 920. The opening bars emphasize C-natural as the lowest pitch-class on the metric downbeats. The motive returns to this original pitch-level in measure 915. The section concludes (measure 921) with the “fate” motive shifting emphasis toward D-natural.

The second part of Scene VI comprises the final dialogue between the Grandmother and Misfit and divides into six sections: “Jesus, Jesus” (measures 922 – 947), “I Call Myself the Misfit” (measures 948 – 964), “Jesus, You’ve Got Good Blood” (measures 965 – 978), “Bailey, Bailey” (measures 979 – 989), “If He Did What He Said” (measures 990 – 1008) and “Maybe He Didn’t Raise the Dead” (measures 1009 – 1027). The accompaniment in these sections is characterized by long sustained pitches and considerably less rhythmic activity than that found in

other parts of the opera. These sections are also the least differentiated by changes of motive or texture in the accompaniment.

CD tracks 21 – 25 accompany these sections. CD track 21 continues from the first part of Scene VI and continues to provide additional ambience that enhances the dramatic effect of the accompaniment. The start point for CD track 22 aligns with the word “Misfit” in the statement “I Call Myself the Misfit.” The oscillating sounds heard at the beginning of the track effectively underscore the Misfit’s name. The thunderous sounds and wind effects that pan across the stereo field build increasing tension through the scene. This intensity continues in CD track 23 and builds to the electronic climax in measure 989. The texture in this portion of the electronic score is the densest of the opera and momentarily overtakes the instrumental parts as the primary accompaniment. The texture thins beginning in measure 999 and prepares the final moment before the Grandmother’s death. CD track 24 contains extended layers of the randomized pitch array and is manually faded in order to coordinate the final gunshot heard at the beginning of CD track 25.

“Jesus, Jesus,” “I Call Myself the Misfit” and “Jesus! You’ve Got Good Blood” each begin with prominent emphasis of D-natural.

Example 68: Opening Passage from “Jesus, Jesus” (*orchestral reduction*)

921

p *mf*

Grandmother

Misfit

Je - sus, Je - sus, Je - sus, Je - - - - - sus.

mp

Yes - 'm,

mf *f* *mf*

f *mp*

In “Jesus, Jesus” (Example 68), the opening melody lines of both the Grandmother and the cello (bracketed) begin on D-natural, a pitch also sustained by the bassoon in the opening bars. The cello also sustains D-natural as the lowest pedal point of the accompaniment in measures 927 – 930.

Example 69: Additional Passage from “Jesus, Jesus”

937

mf *f* *mf* *f* *mf*

Misfit

I - said long a - go you get a sig-na-ture and sign ev-'ry-thing you do and keep a co-py of it.

f *f* *mf* *f*

Pno.

In measures 934 – 945, the Misfit’s melody is in D-Locrian, although the accompaniment at times sustains pitches foreign to that mode, including a bass pedal B-natural beginning in measure 937 (Example 69).

Example 70: Opening Passage from “I Call Myself the Misfit” (orchestral reduction)

Misfit

946

mf *f* *mf*

I call my - self the Mis - fit,

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

“I Call Myself the Misfit” opens with an elided cadence concluding on an open D-natural octave as seen in Example 70. The harmony immediately shifts away from D-natural, however, and is transitional through measure 961. In measure 962, the “fate” motive returns and again establishes D-natural as the principal pitch-class center (bracketed in Example 71).

Example 71: Bridge to “Jesus, You’ve Got Good Blood”

Fl.

962

mf *f* *mp*

f *mf* *f* *mf* *mf* *f* *mf*

Je - sus! You've got good blood! You come from nice peo-ple!

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

Vln. II

mf *f* *mf* *f* *mf*

Vlc.

In the opening bars of “Jesus! You’ve Got Good Blood” (included in Example 71) D-natural is passed as a sustained pitch between the bassoon, clarinet, oboe and violin I. Beginning in measure 971, however, the piano emphasizes B-natural on the metric downbeats of measures 971, 972, 975, 976, 977 and 978 (measures 976 – 978 are included in Example 72). In the final bars, however, the Misfit’s melody concludes in D-Locrian mode; the continued B-natural emphasis in the accompaniment and the concluding F-sharp in the flute melody create a secondary Octatonic III collection (B-natural, C-natural, D-natural, E-flat, F-natural, F-sharp; Example 72).

Example 72: Concluding Passage from “Jesus! You’ve Got Good Blood”
(Flute and Misfit melodies with reduction of orchestral accompaniment)

The musical score for Example 72 consists of three staves. The top staff is for the Flute (Fl.), the middle staff is for the Misfit, and the bottom staff is for the Piano. The Flute part begins at measure 976 and features a melodic line with dynamic markings of *mf*, *f*, and *mp*. The Misfit part has lyrics: "La - dy, there was nev - er a bo - dy that gave the un - der - ta - ker a tip." and includes triplet markings. The Piano part provides a harmonic accompaniment with dynamic markings of *mf* and *mp*. The score is written in a key signature of one flat and a common time signature.

Throughout “Bailey, Bailey,” B-natural continues to be emphasized in the bass pedal point of the accompaniment (Example 73). The section concludes with the electronic climax (measure 990) that precedes “If He Did What He Said.”

Example 73: Selected Passage from “Bailey, Bailey” (*orchestral reduction*)

Example 73 is a musical score for a vocal line and piano accompaniment. The vocal line is in bass clef and begins at measure 982. The lyrics are: "Je - sus was the on - ly one to raise the dead, and he should - n't have done it! He should - n't have done it,". The vocal line features a series of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

The harmony in “If He Did What He Said,” immediately following the electronic climax, is transitional. Sustained clusters of pitches and isolated instrumental melodies and motives present a variety of scalar types. The principal harmonic motion may be traced through the changing pedal tones sustained in the section. The initial A-natural, D-natural and C-natural pedal tones are shown in the Example 74.

Example 74: Selected Passages from “If He Did What He Said”
(*reduced accompaniment in orchestral reduction*)

Example 74 is a musical score for a vocal line and piano accompaniment. The vocal line is in bass clef and begins at measure 990. The lyrics are: "If He did what He said, if He did, then it's no-thing to do". The vocal line features a series of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. The dynamics range from *f* (forte) to *fff* (fortissimo).

Example 74 continued: Selected Passages from “If He Did What He Said”

996 *mf* *f*

Misfit

And if He did - n't, if He did - n't do

1001 *f* *mf*

Misfit

but en - joy the few min - utes you've got left by kil - ling some - bod - y

In “Maybe, He Didn’t Raise the Dead,” an A-flat pitch-class is sustained as the lowest pedal point beginning in measure 1010 (Example 75) through measure 1024. Beginning in measure 1021, the cello initiates an Octatonic III melody that shifts to D-Phrygian following the B-natural in measure 1023. As the A-flat of the bassoon fades in measure 1024, D-natural emerges as the emphasized pitch sustained by the solo cello.

Example 75: Selected Passages from “Maybe, He Didn’t Raise the Dead”
(orchestral reduction)

1009

mf *mp* *mf*

Grandmother

May - be he did - n't raise the dead.

mf *f* *mf*

Misfit

I was - n't there so I can't say that He did - n't.

mp *p* *mf* *mf*

mp *p*

1021

Bsn.

p *f* *mp*

mp *mf* *f*

Grandmother

Why, you're one of my bab - ies, one of my own child - ren.

Vlc.

f *mp*

no vib. *vib.*

Instrumental Lament

The Instrumental Lament begins with a melody in the cello in D-Locrian followed by a {C-sharp, D-natural, E-flat} chromatic trichord heard in measures 1033 – 1034. The harmony in measures 1035 – 1039 is transitional and includes a Whole-Tone I collection in measure 1036 (Example 76).

Example 76: Opening Passage from the Instrumental Lament

1028

Vlns.

Vlc.

mf *mp* *f* *ff* *mp* *p*

pizz.

Beginning with the anacrusis to measure 1040, the harmony shifts to E-flat Lydian with E-flat emphasized by agogic accent in the cello (measures 1040 and 141) and emphasized as the highest pitch by the violin (measure 1043; Example 77).

Example 77: Selected Passage from the Instrumental Lament

1040

Vlns.

Vlc.

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

f *mp*

The prominent returns to E-naturals in the bass and treble voices of the piano in measures 1045 – 1048 establishes E-Lydian harmony with some non-chord tones appearing in these measures (Example 78).

Example 78: Selected Passage from the Instrumental Lament

Example 78 shows a selected passage from the Instrumental Lament, measures 1045 through 1051. The score is for Piano (Pno.), Violins (Vlns.), and Violoncello (Vlc.). Measure 1045 is marked with a box. The piano part features a treble and bass staff. The violin part has a treble staff. The cello part has a bass staff. Dynamics include *p*, *mp*, and *mf*.

Measures 1049 – 1051 are transitional and include sequential statements in the treble voice of the piano. The G-natural pedal in the cello, measures 1050 – 1052, creates a momentary G-natural emphasis, but as the cello line moves chromatically against the sequential violin line, the harmony is once again transitional. The D-natural sustained by the violin beginning in measure 1058 is held into the next section as a common tone to the Whole-Tone I harmony that opens the final scene (Example 79).

Example 79: Concluding Passage from the Instrumental Lament

Example 79 shows the concluding passage from the Instrumental Lament, measures 1049 through 1051. The score is for Piano (Pno.), Violins (Vlns.), and Violoncello (Vlc.). Measure 1049 is marked with a box. The piano part features a treble and bass staff. The violin part has a treble staff. The cello part has a bass staff. Dynamics include *mf* and *f*.

Example 79 continued: Concluding Passages of the Instrumental Lament

The musical score for Example 79 continued shows the concluding passages of the Instrumental Lament. It is written for Piano (Pno.), Violins (Vlns.), and Violas (Vlc.). The Piano part begins at measure 1056 and remains mostly silent until measure 1083, where it enters with a waltz motive (bracketed) in measures 1083-1084. The Violins and Violas parts feature sustained pitches and dynamics (f, mf, mp, p) across measures 1056-1084. The Violins part starts with a waltz motive in measures 1056-1064, then shifts to a sustained pitch in measures 1065-1084. The Violas part starts with a waltz motive in measures 1056-1064, then shifts to a sustained pitch in measures 1065-1084. The Piano part enters in measure 1083 with a waltz motive (bracketed) in measures 1083-1084.

Scene VII

Scene VII reprises the waltz motive and Tennessee Waltz fragments. The waltz motive (bracketed in Example 79) is exclusively Whole-Tone I through measure 1083, but shifts repeatedly between Whole-Tone I and Whole-Tone II collections through measure 1102. The motive initially emphasizes C-natural, heard prominently in the downbeats of the motive in measures 1060, 1062 and 1064. Although other transpositions of the motive are used, prominent returns emphasizing C-natural occur in measures 1072 – 1073 and measures 1076 – 1083. The concluding motive of the section is sounded by the clarinet in measure 1095 (Example 80) and signals a momentary emphasis of D-natural. Beginning in measure 1103, the motive appears in the piano transposed to D-flat. This motive continues through the remainder of the opera against sustained pitches passed among the other instruments. The sustained pitches gradually fade from the texture. In measure 1119 to the end, only the D-flat pitch-class is used.

Example 80: Concluding Motive in Scene VII

Cl. 1095

mf *mp*

Pno. 1103

mf *mp*

CD track 26 accompanies the final scene and contains extended layers of the randomized pitch array, processed with considerable time expansion, and distortions of the vocals from the “Tennessee Waltz” recording. The track is permitted to extend beyond the concluding bars of the acoustic accompaniment. The opera concludes with a slow fade of the randomized pitch array.

Table 3 summarizes the pitch-class centers emphasized throughout the opera and discussed in this chapter. Important details about the electronic score are also included. In the table, “TW” refers to distortions of the “Tennessee Waltz” recording that appear in the electronic score; “trans.” refers to transitional passages in which a strong pitch-center is not clearly maintained.

Table 3: Summary of the Pitch-Centers of the Opera and the Electronic Score

1. Prelude	m. 1 D	m. 19 C	m. 28 D [#]	m. 33 F	m. 37 WT I/ WTII	m. 44 A-Aeol/ A ^b -Ion				
<u>Scene I</u>										
2. “Bobby Lee, Hiram!”	m. 48 D [#]	m. 68 D								
CD track 1:	gunshot....cadence fades into next section									
3. Flashback Vignettes	m. 75 A-Lyd	m. 81 D [#]	m. 87 A-Lyd	m. 92 trans.	m. 94 {C [#] , D, E ^b }	m. 95 D-Loc/ Lyd	m. 98 trans.	m. 101 D		
CD track 2:car crash.....car crash....cadence fades into next section									
4. “I See You All Had a Little Spill”	m. 102 D-Phry	m. 109 E-Phry	m. 113 D-Phry	m. 117 D	m. 121 D [#]					
CD track 2:knocks.....									
5. Instrumental Interlude	m. 123 D [#]	m. 142 trans.	m. 148 trans.							
CD track 2:	TW.....cadence									
<u>Scene II</u>										
6. “Now Look Here, Bailey”	m. 157 G [#]	m. 179 trans.								
CD track 3:	TW.....									
7. “He’s A-Loose”	m. 182 G [#] , D (WT I)	m. 188 trans.	m. 203 G [#] , D (WT I)							
CD track 3:	TW.....cadence fades into next section									
8. “Why I Wouldn’t Take My Children”	m. 204 D-Loc	m. 214 trans.	m. 217 D-Loc	m. 220 trans.	m. 229 D-Loc	m. 234 D-Loc				
CD track 4:	...bell-type tones.....cadence									
9. “If You Don’t Want to Go to Florida”	m. 236 D-Dor	m. 238 trans.	m. 241 D-Dor/ D-Loc	m. 242 trans.	m. 244 D-Lyd/ D-Loc	m. 245 trans.	m. 246 D-Dor/ D-Aeol	m. 247 trans.	m. 248 D-Loc	
CD track 5:	...isolated sound events in background of accompaniment texture.....									
<u>Scene III</u>										
10. “You Were the First One in the Car”	m. 251 {D, E ^b }	m. 261 D-Loc	m. 276 D-Ion	m. 279 trans.	m. 284 {C [#] , D, E ^b }	m. 288 D-Dor	m. 289 B-Loc	m. 294 B ^b -Ion	m. 297 A	m. 298 G [#]
CD track 5:	isolated sound events in background of accompaniment texture..... fades into next section									

Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

11. The Family Take Their Seats CD track 6:	m. 300 G [#] Loc	m. 307 trans.	m. 309 A	m. 325 E ^b -Ion	m. 326 trans.	m. 329 trans.	m. 333 trans. swirl.....swirl.....cadence at phrase end
12. “Bailey, the Speed Limit is 55!” CD track 7:	m. 335 D-Lyd	m. 339 Oct III/ D-Lyd	m. 341 D-Lyd	m. 342 D-Loc	m. 343 G [#] Loc	m. 344 Oct III/ D-Lyd	m. 346 trans.sounds events in background of texture.....cadence
13. Mr. Edgar Atkins Teagarden CD track 8:	m. 349 D	m. 353 trans.	m. 355 D	m. 356 trans.	m. 363 D	m. 365 trans.	m. 380 D sounds include pitch-bends that complement acoustic motives.....
14. The Pickinanny CD track 8:	m. 395 D ^b	m. 407 D-Lyd	m. 408 trans.	CD track 9 begins			

Scene IV

15. Instrumental Introduction CD track 9:	m. 412 C (WT I) ..pitched...TW enters sounds	m. 425 D ^b (WT II)					
16. “Ain’t She Cute” CD track 9:	m. 435 D ^b (WT II) TW.....TW fades.....pitch bends	m. 446 trans.	m. 487 E ^b -Aeol/ C E-Ion (WT I)	m. 488			
17. “You Can’t Win” CD track 9:	m. 498 E ^b -Aeol/ trans. E-Ion pitch bend.....fade	m. 499 trans.	m. 516 D (WT I)	m. 518 E	m. 529 trans.	m. 533 D (WT I)	CD track 10: soft pitch bends.....fade

Scene V

18. “Outside Toombsboro” [*] CD track 11:	m. 538 E ^b -Aeol/ trans. E-Ion	m. 545 trans.	m. 547 E ^b -Aeol/ trans. E-Ion	m. 552 trans.	m. 554 E ^b -Aeol/ trans.	m. 555 trans.	m. 558 E ^b	m. 559 Dbell-type tones.....low rumble.....
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^{*} the vocal melodies in this section tonicize A-natural, predominately

19. The House With the Secret Panel CD track 11:	m. 560 D	m. 561 trans.	m. 565 C [#]	m. 568 trans.	m. 571 D ^b	m. 572 trans.	bell-type tones.....fade CD track 12: complex layers...cadence fades into next section
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Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

20. "The Dirt Road" (Prelude Reprise)	m. 582 D	m. 600 C	m. 609 D [#]	m. 614 F	m. 618 WT I/ WTII	m. 625 A-Aeol/ A ^b -Ion
CD track 12:	isolated.....layers of sound..... sounds					
21. "We Had an Accident"	m. 629 D [#]					
CD track 12:	layers of sound.....					
<u>Scene VI</u>						
22. "You're the Misfit"	m. 650 D	m. 651 trans.	m. 655 C/E	m. 657 trans.	m. 659 G [#]	
CD track 12:	low rumble.....softer, more isolated sounds....cadence fades into next section					
23. "Listen, I Know You're a Good Man"*	m. 664 D	m. 685 trans.				
CD track 13:	knocks...electronics alone accompany Misfit's melodies					
	* the vocal melodies emphasize C [#] in measures 668 – 676					
24. "Hush! Everybody Shut Up!"	m. 694 trans.	m. 699 D	m. 710 C	m. 715 A ^b (WT I)		
CD track 14:	isolated sounds.....TW enters.....					
25. "Two Fellas Came in Here Last Week"	m. 719 C (WT I)	m. 723 B (WT II)	m. 727 C (WT I)	m. 731 B (WT II)	m. 742 C	
CD track 14:	TW.....thunder sound...					
26. "My Daddy Said I Was a Different Breed of Dog"	m. 745 C (WT I)	m. 751 B ^b	m. 755 C (WT I)	m. 756 trans.	m. 761 C (WT I)	m. 762 F [#] -Aeol/ E ^b
CD track 14:	...pitch bends.....TW enters...thunder sounds added.....					
27. "I'm Sorry I Don't Have a Shirt"	m. 766 D	m. 772 C [#]	m. 775 C	m. 777 D		
CD track 14:TW predominates.....					
28. "My Daddy Was a Card Himself"	m. 780 B (WT II)	m. 785 D ^b	m. 786 A ^b	m. 789 G	m. 791 D	
CD track 14:	TW predominates.....					
29. "Think How Wonderful It Would Be"	m. 793 A ^b -Lyd	m. 799 trans.	m. 801 D			
CD track 14:	TW predominates....fade					

Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

30. "Do You Ever Pray?" CD track 15:	m. 803 D	m. 808 C	gunshots			
31. "Pray Duet" CD tracks 16-19:	m. 815 C	m. 835 C [#]	m. 838 C	m. 849 trans.	m. 857 D/C	CD track 20: knocks
	electronics provide word painting of Misfit's text					
32. "Nobody Had Nothing I Wanted" CD track 20/21:	m. 873 B	m. 878 B/C	m. 881 trans.	m. 887 B ^b	891 trans.	
	(WT II) knocks.....bell-type tones...					
33. "If You Pray" CD track 21:	m. 892 trans.	m. 897 C [#]	m. 900 CTW enters.....		
34. "Lady, Would You Like to Join Your Husband?" CD track 21:	m. 910 C	m. 914 B	m. 915 C	m. 917 B	m. 921 D	
	(WT I) (WT II) (WT I) (WT II) TW.....pitch bends.....					
35. "Jesus, Jesus" CD track 21:	m. 922 D	m. 925 trans.	m. 927 D	m. 931 trans.	m. 937 D	m. 942 trans.
	m. 945 C [#] /D pitch bends, soft ambient sounds.....fade					
36. "I Call Myself the Misfit" CD track 22:	m. 948 D	m. 949 trans.	m. 956 D ^b	m. 962 D	Complex sounds.....knocks....fade	
37. "Jesus, You've Got Good Blood" CD track 23:	m. 965 D	m. 969 trans.	m. 971 B	pitched sounds...		
38. "Bailey, Bailey" CD track 23:	m. 979 B	m. 989 trans.	cresc.climax			
39. "If He Did What He Said" CD track 23:	m. 990 trans.	m. 1007 G	complex.....texture sounds thins			
40. "Maybe He Didn't Raise the Dead" CD track 23:	m. 1009 G	m. 1011 G [#]	m. 1024 D			
	fade CD track 24: pitched sounds.....CD track 25: gunshot					
41. Instrumental Lament CD track 25:	m. 1028 D	m. 1033 trans.	m. 1040 E ^b	m. 1044 trans.	m. 1045 E	m. 1048 trans.
	ambient sounds...fade					

Table 3 continued: Summary of the Pitch-Centers of the Opera and the Electronic Score

Scene VII

42. Epilogue	m.1060	m.1066	m.1072	m.1084	m.1088	m.1102	m.1103	m.1109	m.1127
	C	trans.	C	trans.	D	D ^b	C/D ^b	D ^b	D ^b
	(WT I)		(WT I)						
CD track 26:	pitched sounds.....TW enters....TW fades...TW re-enters..... fade								

CHAPTER 7

SUMMARY AND CONCLUSIONS

This final section of the document presents the analytical conclusions and addresses the compositional goals that were presented in Chapter 1 with respect to the analyses presented in Chapters 4 – 6.

Analytical Summary

Analysis in Chapter 6 reveals the variety of motives used in the opera and their scalar types. Although some sections are comprised predominantly of a single scalar type, most include a number of motives of different scalar types. This layering of different motives and scalar influences creates considerable dissonance throughout the opera. Most motives do, however, emphasize a particular pitch-class and frequent use of modal motives in the opera ensures that most sections exhibit a strong pitch-class center.

Significant returns to a focal D-natural pitch-class are heard in every scene. The Prelude opens with D-natural centered in the emphasized {C-sharp, D-natural, E-flat} chromatic trichord. Although Scene I prolongs a D-sharp pitch-center, there are significant motions toward D-natural in each section of Scene I. The third section of the scene, for instance, prolongs D-Phrygian mode. The extreme dissonance heard in the first two sections of Scene II resolves to a clear D-natural emphasis in the last two sections of the scene. Scene III opens with D-natural emphasized throughout the first section and includes significant returns to D-natural at the beginning of the third and fourth sections. Although the fifth section of Scene III initially emphasizes C-sharp, again there is a return to D-natural in the concluding passage.

With respect to the D-natural emphasis established in the Prelude and first three scenes of the opera, Scene IV is transitional. A brief passage (measures 516 – 517) suggests a D-natural center prior to the appearance of the final motive in the scene (measures 533 – 537) which also emphasizes D-natural. Scene V is also transitional. The second and third sections briefly emphasize D-natural as a focal pitch. The concluding section, a return of music heard at the opening of Scene I, emphasizes E-flat.

A clear D-natural emphasis also returns, briefly, at the opening of Scene VI. The D-natural octaves in measure 650 announce the moment the Grandmother recognizes the Misfit. Although the harmony shifts frequently throughout Scene VI, returns to D-natural mark significant lines in the dialogue: “First you and Bobby Lee get him and that boy to step over yonder with you” (Misfit, measures 700 – 703); “Nobody realizes what this is!” (Bailey, measures 709 – 711); “Nome, I ain’t a good man, but I ain’t the worst in the world neither” (Red Sam and Misfit, measures 742 – 744); “Do you ever pray?” (Grandmother, measures 804 – 805; D-natural remains the pitch-class focus through the gunshot heard in measure 806 – 807); “Jesus, Jesus” (Grandmother, measures 922 – 923); “It was the same case with Him as with me” (Misfit, measures 927 – 928; a D-natural pitch-class emphasis is prolonged in the Misfit’s melody through measure 945); “. . . and I wouldn’t be like I am now” (Misfit, measures 1018 – 1019); “. . . one of my own children” (Grandmother, measures 1023 – 1024).

The instrumental Lament, too, initially emphasizes D-natural. It opens in D-Phrygian mode from a sustained D-natural in the cello. Although the pitch center shifts within the Lament, the section concludes with a sustained D-natural in the violin that continues into the opening bars of Scene VII. Although the waltz motive in Scene VII initially emphasizes C-natural, the harmony returns to D-natural as Bobby Lee suggests “Some fun!” and the Misfit

responds with the final line of dialogue in the opera: “Shut up, Bobby Lee. It’s no pleasure in life.” At the conclusion of the Misfit’s passage, the emphasis shifts to D-flat for the remainder of the opera. This final shift is intended to reflect the dramatic change that occurred in the lives of all the characters as a result of their encounter with one another.

Compositional Goals

The effectiveness of the opera in achieving each of compositional goals established in Chapter 1 is considered below.

Compositional Goal 1: To develop a libretto that would remain true to the intent of O’Connor’s original short story, but which would retell the story in an innovative and dramatic way.

The cyclical, as opposed to linear, construction of the libretto and the juxtaposition of certain scenes from different times and locations in the story creates a dramatic retelling of the story which is especially appropriate for staged opera. The use of the convicts as narrators at certain points creates several large ensemble sections for variety that do not exist in this story otherwise. Casting the final dialogue between of the Misfit and Bobby Lee in the diner rather than at the crash site enhances the drama of the staged presentation without sacrificing the intent of the original story.

Compositional Goal 2: To develop acoustic motives that would enhance the telling of the story.

The recurring motives, and in particular the waltz motive and “Tennessee Waltz” fragments used as ritornelli throughout the opera, create structural unity and support the dramatic presentation. The “fate,” “foreshadowing” and “danger” motives convey the elements of foreshadowing important to O’Connor’s story. The “recognition” motive articulates important

dramatic moments. Among the motives associated with particular characters, the children's syncopated motive represents the playful spirit of June Star and John Wesley.

Compositional Goal 3: To develop, through the instrumental motives and vocal melodies, a pitch language for the opera that would express the exceptionally dark mood of the work and yet allow for intervening "lighter" moments.

The pitch language of the opera derives from the four basic scalar types exemplified by the motives and vocal melodies. Chromatic and octatonic motives, as well as the layering of various motives of different scalar types, create considerable dissonance throughout the opera and reflect the dark mood of the work. Modal motives articulate clear pitch-centers and, in many sections, create a momentary diatonicism that is heard as relatively consonant in the lighter moments of the opera. The whole-tone motives are also generally perceived as consonant, although the implied pitch-center is less clear.

Compositional Goal 4: To write idiomatic vocal melodies, within the dissonant pitch language, appropriate for college-level singers.

In especially dissonant sections of the opera, careful consideration has been given to the appropriateness of doubling the voices in the accompaniment. In many instances, the entering pitch of the melody sounds in the accompaniment prior to the vocal entrance. In general, the singability of the vocal lines has been greatly enhanced by the prevalence of modal scales.

Compositional Goal 5: To enhance the structural unity of the opera with the integration of pre-recorded digital stereo playback into what is primarily an acoustic work.

The electronic score provides additional motives to the accompaniment as well as sound effects and additional elements of text painting. It enhances the general mood of the story and aids in the articulation of form. Throughout, the electronic gestures complement the acoustic

motives and emerge ultimately as a recurring *leitmotif* for the Misfit. The general effect of the opera is strengthened by their presence.

Conclusions

The use of chromatic, whole-tone, modal and octatonic scalar collections throughout the composition create a work that is characteristically “contemporary” but which also retains some traditional elements. The clear emphasis on frequently changing focal pitches throughout the opera not only aids performers but also helps to define the harmonic organization. The electronic score intensifies the overall texture of the accompaniment, reinforces the dramatic elements, and becomes an integral part of the staged presentation. All of these features combine to create an effective musical setting of one of Flannery O’Connor’s most famous short stories.

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A Good Man is Hard to Find
based on the original short story by Flannery O'Connor

1. Prelude

♩ = 60

With intense foreshadowing

David Volk

Flute

Oboe

Clarinet in B_b

Bassoon

Electronics

Piano

Violin I

Violin II

Cello

sfz

f.t.

f

ff

sfz pp

tr

pp

mf

f

pp

mf

f

mf

ff

pp

sfz

mf

f

pizz.

arco

f

p

sfz pp

ff

sfz

pp

ff

sfz

pp

f

no cresc.

sfz pp

ff

4

Fl. *sfz* *f* *f.t.* *ff* *sfz* *f* *ff*

Ob. *sfz* *f* *ff* *sfz* *f* *ff*

B \flat Cl. *pp* *mf* *f*

Bsn. *mf* *f* *mf*

Pno. *sfz* *f* *sfz*

Vln. I *arco* *f* *p* *sfz pp* *ff sfz* *pizz.*

Vln. II *arco* *f* *p* *sfz pp* *ff sfz* *pizz.*

Vlc. *f* *no cresc.* *sfz pp* *ff sfz p*

3

18

Fl.

Ob.

B \flat Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vlc.

ff

f

mf

mf

f

mf

ff

mf

f

mf

6

3

3

22

Fl.

f *mf*

Ob.

f *mf*

B \flat Cl.

f *mf*

Bsn.

f *mf*

Pno.

22

f *mf*

Vln. I

mf *f*

Vln. II

mf *f*

Vlc.

mf

Detailed description of the musical score: The score is for measures 22, 23, and 24. Measures 22 and 23 are in 3/8 time, and measure 24 is in 2/4 time. The key signature has one flat (B-flat). The instruments and their parts are: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vlc.). In measures 22 and 23, the woodwinds (Fl., Ob., B \flat Cl., Bsn.) and Piano play a rhythmic pattern of eighth notes, with dynamics changing from *f* to *mf*. The strings (Vln. I, Vln. II, Vlc.) play a sustained pattern of eighth notes, with Vln. I and Vln. II changing from *mf* to *f*. In measure 24, the woodwinds and Piano continue their patterns, while the strings play a more complex rhythmic figure. The Viola part is only present in measure 24, playing a sustained eighth-note pattern at *mf*.

30

Fl. *ff* \longrightarrow *f* *f* \longrightarrow *mf*

Ob. *ff* \longrightarrow *f* *f* \longrightarrow *mf*

B \flat Cl. *f* \longrightarrow *ff* \longrightarrow *f* *mf* \longrightarrow *f* *f* \longrightarrow *mf*

Bsn. *f* \longrightarrow *ff* \longrightarrow *f* *mf* \longrightarrow *f* *f* \longrightarrow *mf*

Pno. *f* \longrightarrow *ff* \longrightarrow *f* *mf* \longrightarrow *f* *f* \longrightarrow *mf*

Vln. I *f* \longrightarrow *ff* \longrightarrow *mf* \longrightarrow *f* \longrightarrow *mf* \longrightarrow *f*

Vln. II *f* \longrightarrow *ff* \longrightarrow *mf* \longrightarrow *f* \longrightarrow *mf* \longrightarrow *f*

Vlc. *f* \longrightarrow *ff* \longrightarrow *mf* \longrightarrow *f* \longrightarrow *mf* \longrightarrow *f*

35

Fl. *ff* > *f* *f* > *mf* *f* > *mf*

Ob. *ff* > *f* *f* > *mf* *f* > *mf* *f*

B \flat Cl. *ff* *f* *ff* *f* *f*

Bsn. *ff* *f* *ff* *f* *f*

Pno. *ff* *f* *ff* *f* *f* > *mf* *f* *ff* *f* *ff*

35

Vln. I *mf* < *f* *mf* *f* *ff*

Vln. II *mf* < *f* *mf* *f* *ff*

Vlc. *mf* *ff* *f* *ff*

40

Fl. *f* > *mf* *f* > *mf*

Ob. *mf* *f* > *mf* *f* > *mf*

B \flat Cl. *mf* *ff*

Bsn. *mf* *ff*

Pno. *f* *ff* *f* *ff* *f* *mf* <

Vln. I *mf* < *f* > *mf* *f* *mf* *f* *ff*

Vln. II *mf* < *f* > *mf* *f* *mf* *f* *ff*

Vlc. *f* *ff* *f* *ff* *f*

44

Fl. *f* > *mf* *f* > *mf* *f* *ff*

Ob. *f* > *mf* *f* > *mf* *f* *ff*

B \flat Cl. *f* *f* > *mf* *f* > *mf* *f*

Bsn. *f* *f* > *mf* *f* > *mf* *f*

Electronics

1
start
0:00
pitched sounds

Pno. *f* > *mf* *f* *mf* *f*

Vln. I *mf* *f* > *mf* *f* *mf* *f* > *mf*

Vln. II *mf* *f* > *mf* *f* *mf* *f* > *mf*

Vlc. *mf* *f* > *mf* *f* *mf* *f* > *mf*

SCENE I

2. Bobby Lee, Hiram!

♩ = 112
Mysterioso

48

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

Ob. *mf* *p* *tr*

B♭ Cl. *mf* *f* *mf* *f* *mf*

Bsn. *mp* *mf*

Electronics

vol + pitched sounds 0:01 Gunshot multiple layered sounds 0:06 Distorted white-noise sound pan R L predominantly pitched sounds

As curtain opens, one gunshot is heard. Low spot light rises on Misift center stage holding gun and standing over the body of the Grandmother. He wears Bailey's shirt.

48

Pno. *mf* *f*

48

Vln. I *mf* *f*

Vln. II *mf* *f*

Vlc. *mf* *f*

52

Fl. *f* *mf*

Ob. *tr* *mf* *f* *mf* *f*

B \flat Cl.

Bsn. *mp* *mp*

Electronics

predominantly pitched sounds

pan R

L

0:11

Foreground: distorted sounds

reverb

Multiple layers of sound

Low ...

0:18

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

Bob-by Lee! Hir-am!

Misfit looks back over his shoulder as he calls to Bobby Lee and Hiram.
Bobby Lee and Hiram enter. Bobby Lee wears John Wesley's cap. Misfit points to Grandmother's body on the ground.

52

Pno. *mp* *mf* *mp* *mf*

52

Vln. I *mf* *f*

Vln. II *mf* *f*

Vlc. *mf* *f*

56

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

mf > *mp*

mf *f* *mf* > *mp*

tr *mf* *f* *mf* *f* *mf*

mf *mp* *mp*

Low frequency sounds alone

mf *f*

Throw her where you thrown the oth-ers.

56

56

f *mf*

mf *f* *f* *mf*

60

Fl. *mf* *mp*

Ob. *mf* *mp* *mf*

B \flat Cl. *tr* *mf* *f*

Bsn. *mf* *p* *mf*

Electronics low frequency reversed pitched sounds (sharp decay) enter and predominate

0:28

Bobby Lee and Hiram carry the Grandmother's body off stage. Misfit empties remaining bullets from gun and places them in his shirt pocket. He tucks the gun in the back waist band of his pants and walks to the corner of the stage. He is deep in thought.

60

Pno. *mf* *f* *mf*

60

Vln. I *mf* *f*

Vln. II *mf* *f*

Vlc. *mf* *f*

64

Fl.

mf > mp

mf > mp

Ob.

f

mf

B \flat Cl.

tr

mf

f

mf

f

mf

Bsn.

mp

mf

mp

Electronics

low frequency reversed pitched sounds predominate

percussive sounds

pan

R

L

0:42

0:43.5

low distortion sound . . .

Misfit

mf <

It

64

Pno.

mf

f

mf

64

Vln. I

mf

f

mf

Vln. II

mf

f

mf

Vlc.

mf

f

mf

68

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

... followed by low frequency pitched sounds with very high reverb

high distortion white noise

0:56

would have been bet - ter, bet-ter for you all, if you had-n't of reck-er-nized me.

Spot on Misfit fades.
Misfit exits.
Low spot rises on
John Wesley and June
Star seated in the back
seat of the car.

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

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

♩ = 92
Playful

John Wesley reaches across his sister and points "out the window" of the car. June Star looks in the direction he is pointing.

79 *flutter tongue* $\bullet = 92$ Steady

Fl. *mp* *f*

Ob. *mf* *mp* *f* *mf* *f* *mf*

B \flat Cl. *mf* *mp* *f* *mf* *f* *mf*

Bsn. *mf* *mp* *f* *mf* *f* *mp*

June Star *mf* *mf* *p* *3* You don't play fair!

John Wesley *mf* *p* cow! cow... ...no, an au-to-mo-bile!

Red Sam *mf* Try

John Wesley shakes his head and laughs.
June Star slaps his shoulder angrily.

As spot fades on children, low spot rises on Red Sam's
billboard and on Red Sam drying a glass at the bar
in the diner.

79

Pno. *mf* *mp*

Vln. I *mf* *mp* *f* *mf* *f* *mf*

Vln. II *mf* *mp* *f* *mf* *f* *mf*

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

83

Fl.

Ob.

B♭, Cl.

Bsn.

Red Sam

Red Sam - my's fa - mous bar-be-que! None like Red Sam-my's!

Red Sam raises his index finger to emphasize his point.

83

Pno.

83

Vln. I

Vln. II

Vlc.

87

Fl.

mf *f* *mp*

Ob.

mf

B \flat Cl.

mf *f* *mf*

Bsn.

mf *f* *mf*

Electronics

2
start

vol
+

0:00

medium high pitched sounds

0:05

white noise sound enters left field

Mother

mf

One min - ute, look - ing down

Spot fades on billboard and diner as low spot rises on Mother standing at the crash scene.

87

Pno.

mf *f* *mf* *mf* *f*

87

Vln. I

mf *f* *mp*

Vln. II

mf *f* *mp*

Vlc.

accel. ----- ♩ = 112 ♩ = 92

91

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

vol +

pitched sounds and white noise sounds

pan R

crash sounds

vol +

layers of high pitched sounds and white noise sounds

0:09

Mother

ov - er the blue tops of the trees.

91

Pno.

91

Vln. I

Vln. II

Vlc.

pizz. *arco*

95

Fl.

mf

f

mp

Ob.

mf

B \flat Cl.

mf

f

mf

mf

Bsn.

mf

f

mf

mf

3

3

3

vol +

Electronics

layers of pitched sound and white noise sound

Distorted sound in left field followed by medium high pitched sounds alone

0:19

Mother

mf

f

mf

The next min - ute, the next min - ute,

95

Pno.

mf

f

95

Vln. I

mf

f

Vln. II

mf

f

Vlc.

mf

f

98

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Mother

Pno.

Vln. I

Vln. II

Vlc.

look-ing out a red de - press - ion with the dust col - ored trees look - ing down.

pitched sounds continued; increasing number of very low frequency sounds

reverb

mf *f* *mp*

f *ff* *ff* *mf*

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

f *ff* *ff* *mf*

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

♩ = 132

With motion

4. I See You All Had a Little Spill

102

Fl.

Ob.

B♭ Cl.

Bsn.

Electronics

June Star

John Wesley

Misfit

Pno.

Vln. I

Vln. II

Vlc.

mp

mf

f

tr

White-noise "swirl" very soft

Low-pitched oscillating sounds

0:31

0:37

We had an ac-ci-dent, We

We had an ac-ci-dent, we had an ac-ci-dent!

I see you all had a lit-tle spill.

Full spot rises on crash scene. Misfit enters and calls to the Mother who remains in position from the last scene.

John Wesley and June Star run into the spot light, excited about the crash.

102

102

pizz.

arco

mp

mf

f

ff

f

mp

mf

mp

mf

mp

mf

mf

f

ff

mf

f

mf

f

mf

119

Fl. *mf* *f* *f* *mf*

Ob. *mf* *< f > mf*

B \flat Cl.

Bsn. *f* *mf* *mf*

Electronics Medium-low pitched oscillating sounds in foreground texture. Series of "swirls" in background texture. "Knocks" 1:11

Bailey *mf* *f* *mf* *f* 1:11

we're in a pre - dic - a - ment! Look here now! No - bo - dy real - i - zes what this

119

Pno. *f* *mf*

119

Vln. I *f* *mf*

Vln. II *f* *mf*

Vlc. *f* *mf*

123

FL

Ob.

B₂Cl₂

Bsn.

Electronics

"Tennessee Waltz" Track

1:15

Bailey

is!

All characters freeze in place as lights fade to black. During the interlude, single strobe-light flashes illuminate a series of scenes staged by the characters: Scene 1: Bobby Lee and Hiram lead Bailey and John Wesley into the woods. Scene 2: The Wife taking the Mother's and June Star's order at the diner. Scene 3: The Grandmother places the cat in the hat box.

123

Pno.

123

Vln. I

Vln. II

Vlc.

127

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

"Tennessee Waltz" Tracks continued

Time Exp/Comp

Comp

Exp

Pno.

127

Vln. I

Vln. II

Vlc.

tr

mf

f

mf

f

mf

mp

mp

mp

mf

mf

f

f

mf

f

131

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

"Tennessee Waltz" Tracks continued

White-noise in left field followed by repeated
splices of pitched sounds in right field

"Knocks"

1:33

1:37

131

Pno.

131

Vln. I

Vln. II

Vlc.

Detailed description of the musical score: The score is divided into two systems. The first system (measures 131-134) includes parts for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vlc.), and Electronics. The Flute part has a measure rest in 131-133 and a quarter note in 134. The Oboe part has a half note in 131, a half note in 132, and a quarter note in 134. The B-flat Clarinet part has a trill (tr) in 131 and 133, and a half note in 132 and 134. The Bassoon part has a half note in 131, a half note in 132, and a quarter note in 134. The Piano part has a half note in 131, a half note in 132, and a quarter note in 134. The Violin I and Violin II parts have a half note in 131, a half note in 132, and a quarter note in 134. The Viola part has a half note in 131, a half note in 132, and a quarter note in 134. The Electronics part has a grey bar with the text "Tennessee Waltz" Tracks continued, White-noise in left field followed by repeated splices of pitched sounds in right field, and "Knocks". Time markers 1:33 and 1:37 are present. Dynamics include mf, f, mp, and f > mf. Performance instructions like 'tr' are present.

135

Fl. *f* \rightarrow *mf*

Ob. *f* \rightarrow *mf* *tr* *mf*

B \flat Cl. *mf* *f* *mf* *f* *mf*

Bsn. *mf* *p* *mf*

Time Exp/Comp

Comp

Electronics "Tennessee Waltz" Tracks continue (momentary silence) Randomized pitch array enters; "Tennessee Waltz" continues

Exp

1:45

135

Pno. *mf* *f* *mf*

135

Vln. I *mf* *f*

Vln. II *mf* *f*

Vlc. *mf* *f*

139

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

"Tennessee Waltz" Tracks and randomized pitch array continue

139

Pno.

139

Vln. I

Vln. II

Vlc.

143

Fl. *mf* *mf* *f* *mf* *mp*

Ob. *mf* *mf* *f* *tr* *mf* *mp*

B \flat Cl. *mf* *f* *mf* *f* *mf*

Bsn. *mf* *f* *f* *mf* *mf*

Electronics "Tennessee Waltz" Tracks and randomized pitch array continue. "Tennessee Waltz" Tracks fade 2:08

143

Pno. *mf* *f* *mf* *f* *mf*

143

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vlc. *mf* *f* *f* *mf*

148 $\bullet = 144$

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

B \flat Cl. *tr* *mf* *p*

Bsn. *mp* *p* *mf*

Electronics

2:17

Allow to fade to naturally; fermata may be held to allow track to fade completely before beginning measure 152

Bright spot rises on living room. Bailey is seated in lounge chair and Grandmother is sitting in a rocker. Both are reading a newspaper. Mother is sitting on sofa knitting. John Wesley and June Star are laying on the floor reading comics.

148

Pno. *mf* *mp*

148

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vlc. *mp* *p* *mf*

SCENE II

6. Now Look Here, Bailey

$\bullet = 120$
Marked

157

Fl.

Ob.

B \flat , Cl.

Bsn.

Grandmother

Now look here, Bai - ley, see here read this.

Grandmother stands and walks over to Bailey showing him the newspaper article she has been reading.

157

Pno.

157

Vln. I

Vln. II

Vlc.

165

Fl. *mf* *mp* *mf* *mp*

Ob. *mp* *mf* *mp* *mf* *mp*

B \flat Cl. *mf* *mf* *mp* *mp*

Bsn. *mf* *mf* *mp* *mp*

Grandmother *f* *mf* *mf*

Here this fel - low this fel - low that calls him - self

Misfit *mf*

I call my - self

Low spot rises on Misfit standing at crash scene.

165

Pno. *f* *f* *mf* *mf* *mp* *mf* *mp* *mp* *mp* *p*

165

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vlc. *mf* *mp*

♩ = 100
Steady

7. He's A-Loose

182

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Red Sam

Pno.

Vln. I

Vln. II

Vlc.

EQ Band Fil.
vol +
+ Freq.
- Freq.

"Tennessee Waltz" tracks continue

mf \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f*

mf \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f*

ff \longrightarrow *f* *f* \longrightarrow *mf* *mf* \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f*

mf \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f*

f \longrightarrow *mf* *f* \longrightarrow *mf* *f* \longrightarrow *mf* *f* \longrightarrow *mf*

He's a loose, He's a loose, *mf* He's a loose.

It is-n't a soul in this

Wife sits at bar talking with Hiram and Bobby Lee who are enjoying burgers, fries and sodas. Red Sam remains behind the bar at the opposite end drying glasses. Red Sam directs his comments toward the others, but does not look at them directly.

182

182

f \longrightarrow *mf* *f* \longrightarrow *mf* *mf* \longrightarrow *f* *mf* \longrightarrow *f*

f \longrightarrow *mf* *f* \longrightarrow *mf* *f* \longrightarrow *mf* *f* \longrightarrow *mf*

f \longrightarrow *mf* *f* \longrightarrow *mf* *f* \longrightarrow *mf* *f* \longrightarrow *mf*

mf \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f* *mf* \longrightarrow *f*

191

Fl. *mf* *mf* *f* *f* *mf*

Ob. *mf* *mf* *f* *mf* *f* *mf*

B \flat Cl. *mf* *mf* *mp* *mf* *mp* *mp*

Bsn. *mf* *mp*

Electronics
vol +
"Tennessee Waltz" tracks continue
0:33

Grandmother *f* *mf* Just you read it!

Wife *mf* *f* Did you read a - bout the crim - i - nal that's es - caped?

Wife speaks to Bobby Lee and Hiram. She is excited and somewhat flirtatious.

191

Pno. *mf* *f* *mf* *f* *mf* *f*

191

Vln. I *mf* *mf* *f* *mf* *f* *mf*

Vln. II *mf* *mf* *f* *f* *mf*

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

♩ = 100

204

Wife, Red Sam, Bobby Lee and Hiram freeze in place as spot on diner fades to black. Grandmother continues pleading to Bailey . . .

212

Fl. *mf* *f* *mf* *f* *mf*

Ob. *f* *mf* *mf* *f* *mf*

B \flat Cl. *> mf* *mf* *f* *mf* *f*

Bsn. *f* *mf* *mf* *f* *mf*

Electronics (silence) vol + Single ring-modulation type tone 0:22 0:26

Grandmother *> mf* *mf* *mp* *mp* *mf*

that a - loose in it. Why I could - n't live with my con-science I could-n't live with my con-science

212

Pno. *f* *mf* *f* *mf* *f*

212

Vln. I *f* *arco* *mf* *f* *mf*

Vln. II *f* *arco* *mf* *f* *mf*

Vlc. *f* *mf* *f* *mf* *f* *mf*

216

Fl. *f* *mf* *mf* *f*

Ob. *f* *mf* *mf* *f*

B \flat Cl. *mf* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Electronics (silence) 0:35 reverb + Two ring-modulation type tones followed by layers of several tones

Grandmother *f* *mf* *mf* *f*

if I did! The child - ren

216

Pno. *f* *mf* *f* *mf* *f* *mf* *f*

216

Vln. I *f* *mf* *f* *mf* *f* *mf* *f*

Vln. II *f* *mf* *f* *mf* *f* *mf* *f*

Vlc. *mf* *f* *f* *mf* *f*

232

Fl. *mf* *f* *mf* *mp*

Ob. *mf* *f* *mf* *mp*

B \flat Cl. *mf* *f* *mf* *mp*

Bsn. *mf*

Electronics

Randomized pitch array continues

Saw-tooth wave sound in foreground (fades until 1:21)

Randomized pitch array continues

1:16

1:26

Grandmother

been to see their con - nec - tions in east Ten - ne - see.

232

Pno. *f* *f* *mf* *f* *mf*

232

Vln. I *f* *mf* *f* *mf* *mf*

Vln. II *f* *mf* *f* *mf* *mf*

Vlc. *f* *f* *mf* *f*

Track and final fade may continue into next section

♩ = 100
Playful

9. If You Don't Want to Go to Florida

236

Fl. *mf* > *mp*

Ob. *mf* > *mp* *f* > *mf*

B♭ Cl. *f* > *mf* *mf*

Bsn. *mf* *f* *mf*

Electronics

5 pan start R L 0:00

Ring-modulation type, saw-tooth wave and white-noise sounds. Very ambient.

John Wesley *mf*

If you don't wan-na

John Wesley, standing from reading comics on the floor, signals June Star to join him in taunting the Grandmother.

236

Pno. *f* *mf* *f* *mf*

236

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

Vlc.

242

Fl. *tr* *mf* *f*

Ob. *mf* *f* *f* *mf* *mf* *f*

B \flat Cl. *mf* *mp*

Bsn. *mf* *mp*

Electronics
Very ambient and oscillating sawtooth and sine wave sounds panned across stereo field continue

Grandmother *f* *mf*
And what would you do if this fel-low the Mis-fit

June Star *f* *mf*
home, to be queen for a day!

242

Pno. *f* *mf*

Vln. I *f* *mf* *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf* *f* *mf*

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

245

Fl. flutter tongue *ff* \rightarrow *f*

Ob. *f* \rightarrow *mf* *mf* \rightarrow *f* \rightarrow *mf*

B \flat Cl.

Bsn. *f* \rightarrow *mf* *mf* \rightarrow *mp* (6)

Electronics Very ambient and oscillating sawtooth and sine wave sounds panned across stereo field continue

Grandmother *f* *ff* \rightarrow *f*
 caught you? *mf* \rightarrow *f* \rightarrow *mf* All right miss!

June Star *f* \rightarrow *ff* She would-n't stay at - home for a mil-lion bucks!

John Wesley I'd smack his face!

John Wesley, mustering his bravado, punches the air as if attacking the Misfit.

245

Pno. *f* *mf* \rightarrow *f* \rightarrow *mf*

245

Vln. I *f* \rightarrow *mf*

Vln. II *f* \rightarrow *mf*

Vlc. *f* \rightarrow *mf* *f* \rightarrow *mf*

248

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

June Star

Pno.

Vln. I

Vln. II

Vlc.

pan
R
Soft, pitched sound
L
0:39

mf *f* *mf* *f*

Just re-mem-ber that the next time you want me to curl your hair!

f *mf*

My hair is nat-'ra-ly cur - - - ly.

June Star primps her hair.

248

248

mf *f* *mp*

mf *f* *f* *mf*

mf *f* *f* *mf*

mf

SCENE III

♩ = 100
Steady

10. You Were the First One in the Car

251

Fl.

mp

mf

Ob.

mp

f

mp

B♭ Cl.

mp

f

mp

Bsn.

Electronics

Ambient sounds continue

pan

R

L

0:43

Pitched sound

vol

+

(silence)

0:47

Ambient sounds begin again

Grandmother, June Star, John Wesley, Bailey and Mother freeze in place as spot light on livingroom fades to black.

251

Pno.

mf

mp

mf

251

Vln. I

mp

f

mp

f

Vln. II

mp

f

mp

f

Vlc.

mp

mf

mp

f

mf

256

Fl.

mf \rightarrow f

mf

Ob.

f \rightarrow mp

mp \rightarrow f

f \rightarrow mf

B \flat Cl.

f \rightarrow mp

mp \rightarrow f

f \rightarrow mf

Bsn.

mf \rightarrow f

mp \rightarrow mf

f \rightarrow mf

Electronics

Ambient sounds continue

pan vol R L

Oscillating pitched sound (fading to silence)

0:57

1:00

pan R L

256

Pno.

f \rightarrow mf

mf \rightarrow f

f \rightarrow mf

256

Vln. I

mf \rightarrow f

mf \rightarrow f

Vln. II

mf \rightarrow mp

mp \rightarrow f

Vlc.

mf \rightarrow f

260

Fl. *f* *f > mf* *mf*

Ob. *f > mf* *f > mf*

B \flat Cl. *f > mf* *f > mf*

Bsn. *f > mf* *ff* *mf*

Electronics

pan R "Knocks" 1:05 L

pan R "Knocks" 1:07 L echo

Low "knocks" initiate an increasingly dense layering of sound

Misfit *mp*

You were the

Spot rises on Grandmother sitting at bench, which represents the car. She is wearing a navy blue dress with white lace and holds a black valise on her lap. The Misfit, Bobby Lee, and Hiram stand at the outer edge of the spot, directing their comments toward her.

260

Pno. *f > mf* *mf < f > mf* *f* *ff*

260

Vln. I *mf* *mp* *f* *mf* *f*

Vln. II *mf* *mp* *f* *mf* *f*

Vlc. *mf* *f* *ff*

264

Fl. *f* *mf* > *mp* *mf*

Ob. *mp* *f* *mf* > *mp* *f* *mp*

B \flat Cl. *mf* > *mp* *mf* > *mp* *f* *mp*

Bsn. *mf* *f* *mp* *mf*

Electronics Dense layers of sound continue Ascending pitch array

Grandmother *mp* *mf* 1:21 *mf* Five, five, eight, nine,

Hiram *mp* the first one in the car *mf*

Bobby Lee *mp* the first one in the car *mf* *f* *mf*

Misfit *mf* the first one in the car read - y to go.

Pno. *mf* *f* *f* > *mf*

264

Vln. I *mf* *mp* *mf* *f*

Vln. II *mf* *mp* *mf* *f*

Vlc. *f* *mf* *f*

268

Fl. *f*

Ob. *mf* *f* *mp* *mf*

B \flat Cl. *mf* *f* *mp* *mf*

Bsn. *f* *mp* *f*

Electronics

pan R L

Sawtooth wave sound in foreground

Ring-modulation type sounds alone

vol +

High pitched sounds followed by silence

Sounds re-enter

1:25 1:31 1:34 1:36 1:37

Grandmother *f* *mf* *f* *mf* *f* *mf* *f*

ze-ro. It will be ver-y in-'trest-ing to see how man-y miles we've been when we get

268

Pno. *f* > *mf* *f* > *mf* *f* > *mf*

268

Vln. I *mf* *mf* *f* *mp*

Vln. II *mf* *mf* *f* *mp*

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

272

Fl. *f* *mf* < *f* *f* *mp*

Ob. *f* *mf* < *f* *f* *mp*

B \flat Cl. *f* *mf* < *f* *f* *mp*

Bsn. *mf* *mp* *mf*

Electronics

pan
R
L
1:40

Highly distorted sound

Complex array of sounds build and rise in frequency

Grandmother *mf*
back.

272

Pno. *mf* *f* *mf* *f*

272

Vln. I *mf* *f* *f*

Vln. II *mf* *f* *f*

Vlc. *mf* *f* *mf* *f*

284

Fl. *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp*

Ob. *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp*

B \flat Cl. *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp*

Electronics

(silence) *vol* + "Thunder" (silence) *pan vol* R + L Ring-modulated type sound

2:05 2:12

Grandmother *mf* *mf* *f* *mf*

Pit-ty Sing, my cat, in it. I did-n't in-tend for him to be left a-lone...

Grandmother directs her response back over her shoulder, but does not look at the Misfit and his cohorts directly.

284

Pno. *sfz* *sfz* *sfz* *sfz*

284

Vln. I *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

Vln. II *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

Vlc. *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

288

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Hiram

Bobby Lee

Pno.

Vln. I

Vln. II

Vlc.

p

mf *f* *mf*

mf *f* *mf*

(silence)

pan vol

R +

Sawtooth wave sound

L

2:17

mf *mp*

...you were a - fraid he might

...be - cause he would miss you too much...

288

288

mf *f* *mp*

mf *f* *mp*

mf *f* *mp*

291

Fl. *mp* *f*

Ob. *f* *mf* *p*

B \flat Cl. *mp* *f*

Bsn. *p* *mf* *p*

Electronics

pan R L 2:21

Saw-tooth wave sound

vol +

(silence)

pan R L 2:26

Sawtooth wave sound

Hiram

brush a - gainst one ³ of the gas bur - ners and as - phyx - i - ate him - self...

291

Pno.

291

Vln. I *mf* *f*

Vln. II *mf* *f*

Vlc. *mf*

294

Fl.

mf

Ob.

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

B \flat Cl.

mf *p* *mf* *mp*

Bsn.

mp *mf* *mp*

Electronics

pan R L

Sawtooth wave sound continued

vol +

(silence)

2:31

Grandmother

mf *mp* *mf*

...Bail - - - ey did - n't like to ar - rive at a mo - tel with a

Grandmother raises her head defiantly, looking ahead.

294

Pno.

294

Vln. I

p *mp* *mf*

Vln. II

p *mp* *mf*

Vlc.

mp *mf* *mp*

297

Fl. *f* \rightarrow *mf*

Ob. *f* \rightarrow *mf*

B \flat Cl. *f* \rightarrow *mf*

Bsn. *f* \rightarrow *mf*

Electronics (silence)

Grandmother *mp*

cat.

Spot narrows, casting the Misfit, Bobby Lee and Hiram into the shadows. Bobby Lee and Hiram exit.
Bailey, Mother, June Star and John Wesley enter the spot and take their seats in the "car".
All are wearing clothing different from the living room scene. Additionally, the Mother wears a green kerchief in her hair.

297

Pno. *mf* \leftarrow *f*

297

Vln. I *f* \rightarrow *mf* *mf*

Vln. II *f* \rightarrow *mf* *mf*

Vlc. *f* \rightarrow *mp*

11. The Family Take Their Seats

300

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

(silence)

pan

R

L

Sawtooth wave sound
(second sound enters shortly after)

2:50

mp

Grandmother

You should wear some-thing o - ther that that 'ole green ker-chief

June Star and John Wesley sit on either side of the Grandmother. John Wesley works a crossword puzzle. June Star looks bored, staring "out the window." Bailey pantomimes driving. Grandmother leans forward to admonish the Mother.

300

Pno.

300

Vln. I

f

Vln. II

f

Vlc.

mf

304

Fl. *mf* *mp*

Ob. *mp* *mf* *mp*

B \flat Cl.

Bsn.

Electronics

pan
R
Sawtooth wave
sounds continue
L

(Allow track to fade naturally) 2:56

Grandmother

in your hair. In - case of an ac - ci - dent you'll want a - ny-one find - ing you dead on the high-way to

304

Pno.

304

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vlc. *f* *mp* *mf*

308

Fl. *f* *ff* *f* *mf*

Ob. *f* *ff* *f* *mf*

B \flat , Cl. *f* *mf* *mf*

Bsn. *f* *mf* *mf*

Grandmother
know at once you were a la - dy.

308

Pno. *f* *mf* *f* *mf*

308

Vln. I *f* *ff* *f* *mf* *mf* *mp*

Vln. II *f* *ff* *f* *mf* *mf* *mp*

Vlc. *f* *ff* *f* *mf*

311

Fl. *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

B \flat Cl. *f* *mf* *f* *mf* *f* *mf*

Bsn. *mp* *mf* *f* *mf* *f* *mf*

Grandmother *mf* *f* *mf* If I were a lit-tle

John Wesley Let's drive through Geor-gia fast so we won't have to look at it much!

John Wesley complains to Bailey.

311

Pno. *f* *mf*

311

Vln. I *mf* *f* *mf* *f* *mf* *pizz.* *arco* *mf* *f* *mf*

Vln. II *mf* *f* *mf* *f* *mf* *pizz.* *arco* *mf* *f* *mf*

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

319

Fl. *f* *<ff>* *f*

Ob. *f* *<ff>* *f* *mf* *mp*

B \flat Cl. *f* *<ff>* *f* *mf* *<f* *mf* *f*

Bsn. *f* *mf* *ff* *mf*

Grandmother
moun - - - tains... *mf* *<f* *mf* and Geor - gia *f* has the hills

John Wesley
...Ten-ne-see is a hill-bill-y dump-ing ground, and Geor - gia...

319

Pno. *f* *>mf* *f*

319

Vln. I *f* *f* *<ff>* *f* *f* *>mf* *mf* *<f* *mf* *<f* *mf*

Vln. II *f* *f* *<ff>* *f* *f* *>mf* *mf* *<f* *mf* *<f* *mf*

Vlc. *f* *<ff>* *f* *ff*

(rit.) ♩ = 88

327

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Randomized pitch array in high register

pan
R
L

Highly distorted sound in foreground

0:11

Misfit

Don't see no cloud in the sky, don't see no

Misfit looks up at the "sky."

327

Pno.

327

Vln. I

Vln. II

Vlc.

331 *rit.* -----

Fl. *mf* *f* *mf* *f* *mp*

Ob. *mf* *f*

B \flat Cl. *mp* *f* *p*

Bsn. *f* *mf* *mp* *f* *p*

Electronics

pan R L

Highly distorted sounds in foreground

Hold fermata in measure 334 until electronics fade. Begin next section after brief silence.

0:28

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

Grandmother

Yes, it's a beau-ti-ful day for dri-ving, neith-er too hot nor too cold.

Misfit *mp*

sun, but don't see no cloud neith-er.

Grandmother looks up at the sky out her "car window."

331

Pno. *mf* *f*

331

Vln. I

Vln. II *mp*

Vlc. *mp*

With motion

335

82

340

Fl.

mf

Ob.

f *mf* *mf* *f*

B \flat Cl.

f *mf*

Bsn.

mf *f* *mf*

Electronics

Randomized pitch array and sawtooth wave/
ring-modulated type sounds continue

Randomized pitch array
predominates

Sawtooth wave
type sound enters

0:17

0:19

Grandmother

f

...they hide be-hind bill-boards and small clumps of trees, and speed out be-fore you have a chance to slow

Red Sam

340

Pno.

f *mf*

340

Vln. I

mf *f* *mf*

Vln. II

mf

Vlc.

mf *mf* *f* *mf*

343

Fl. *ff* *f* *ff*

Ob. *mf* *f* *mf* *f* *mf*

B \flat Cl. *mf* *f* *mf* *f* *mf*

Bsn. *mf* *f*

Electronics
Sawtooth wave sound continues in foreground against randomized pitch array in background
vol
Randomized pitch array sounds only
0:26

Grandmother *f*
down!

Red Sam *f* *mf*
None like fa - mous Red Sam - my's!

Red Sam shakes his finger, as before, to emphasize his point.

343

Pno. *mf* *f*

343

Vln. I *f* *ff*

Vln. II *f* *ff* *f*

Vlc. *f* *ff* *f*

346

Fl. *f* *mf*

Ob. *mf* *mp*

B \flat Cl. *mf* *p*

Bsn. *mf* *mp*

Electronics Randomized pitch array continues Manually fade, if need be 0:34

Grandmother *mf* *mp* *f*

Now if you keep qui - et, I'll tell you a sto -

Spot on Red Sam fades to black. Grandmother turns her attention to John Wesley and June Star.

346

Pno. *mf* *mp*

346

Vln. I *f* *mf*

Vln. II

Vlc. *mf* *p*

13. Mr. Edgar Atkins Teagarden

349

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

EQ
Band Fil.
start
+ Freq.
- Freq.
0:00
Layers of sustained, pitched sounds

ry: Once when I was a maid - en lad - y I was court - ed by a

Spot narrows casting Bailey and Mother into shadow. The Grandmother is very animated as she tells her story to John Wesley and June Star.

349

Pno.

349

Vln. I

Vln. II

Vlc.

mf *f* *mf* *f* *mf* *f* *mf*

f *pizz.* *f* *pizz.* *f*

f *pp*

353

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf* *f*

B \flat , Cl. *mf* *f* *mf* *f*

Bsn.

Electronics

EQ
Band Fil.
+ Freq.

vol +

Sustained, pitched sounds continued

Additional pitched sounds

(silence)

Pitched-bend sounds

- Freq.

0:08 *f* *mf* 0:13 *mp* 0:15 *mf*

Grandmother

Mis-ter Ed-gar At-kins Tea-gar - den from Jas-per Geor - gia. He was a good look-ing man and a gen-tle man

353

Pno. *f* *mf*

353

Vln. I *arco* *mf* *f* *f* *mf* *mf*

Vln. II *arco* *mf* *f* *f* *mf* *mf*

Vlc. *f* *mf*

361

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Pitch-bend sounds

Layers of sawtooth wave and ring-modulated type sounds, as in the beginning

0:28

0:33

Grandmother

carved his in-i-tials: E. A. T.

361

Pno.

361

Vln. I

Vln. II

Vlc.

365

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.

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

Well one Sat - ur - day af - ter - noon Mis - ter Ed - gar At - kins Tea - gar - den brought the wa - ter mel - lon but there was no - bod - y home,

Sawtooth wave and ring-modulated type sounds continued (silence) Ambient sounds Pitch-bend sounds

vol +

0:47 0:49

3 3 3

369

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.

High pitched sounds

White-noise sound followed by layers of pitch-bends and other ambient sounds

0:55

0:58

f

ff

f

ff

f

ff

f

mf

f

mp

3

3

3

so he left the wa-ter-mel-lon on the front porch and re - turned in his bug-gy to Jasper Geor - gia

369

369

f

f

mf

f

f

f

373

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.

ff

ff

ff

ff

ff

mf

f

ff

mf

f

ff

mf

f

Layers of pitch-bend and other ambient sounds continue

Sawtooth wave and ring-modulated type sounds from beginning repeat

1:13

mf

mp

mf

mp < *mf*

But, I nev - er got the wa - - - - - ter mel - lon, a lit - tle black boy ate it,

Note: The phrase "little black boy" is to be delivered as a derogative.
The offensive term, used in the original short story, has been omitted.

373

373

ff

mf

f

ff

ff

ff

ff

mf

f

377 $\bullet = 80$

Fl.

Ob.

B \flat , Cl.

Bsn.

Electronics

Sawtooth and ring-modulated sounds repeated from beginning continue

vol +

pan R

L

Pitch-bend sounds

1:25

Grandmother

mp *p* *mf*

when he saw the in - i - tials, E. A. T. I would have done well to

The Grandmother reminisces fondly.

377

Pno.

mp *p* *mf*

377

Vln. I

mp

Vln. II

mp

Vlc.

mp *p* *mp*

♩ = 100
Playful

14. The Pickaninny

394

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Hiram

Bobby Lee

Misfit

Pno.

Vln. I

Vln. II

Vlc.

Complex array panned back and forth across stereo field against low rumbling sounds in background

pan

R

Sawtooth wave sound in foreground

L

Ring-modulated type sounds alone

1:58

2:02

2:08

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

Oh! Look at that cute pick-i-ni-ny! Oh! Would-n't that make a

Stone Moun-tain, blue gran-ite comes up both sides

Stone Moun-tain, blue gran-ite comes up both sides

Stone Moun-tain, blue gran-ite comes up both sides

The spot widens to include Mother and Bailey as the Grandmother points out "the window."

394

394

mf *f* *f* *mp*

f *mp*

399

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Pitch-bend sounds

Sawtooth wave sound

Pitch-bend sounds

2:10

2:14

2:17

Grandmother

pic - ture?

He prob - a - bly did - n't have

June Star

He did - n't have an - y britch - es

Hiram

of the high - way

Red clay banks, streaked with pur - ple,

Bobby Lee

of the high - way

Red clay banks, streaked with pur - ple,

Misfit

of the high - way

Red clay banks, streaked with pur - ple,

June Star sneers.

399

Pno.

399

Vln. I

Vln. II

Vlc.

403

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Pitched sounds

Pitch-bends and layers of pitched sounds continue

vol +

(silence)

2:21

2:31

Grandmother

an - y britch - es. Lit - tle child - ren* in the coun - try don't have things, like we do.

Hiram

crops mak - ing green lace - work on the ground.

Bobby Lee

crops mak - ing green lace - work on the ground.

Misfit

crops mak - ing green lace - work on the ground.

Note: O'Connor's use of the offensive term has been omitted

403

Pno.

403

Vln. I

Vln. II

Vlc.

♩ = 92

407

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Red Sam

Pno.

Vln. I

Vln. II

Vlc.

Allow Track 8 to fade and Track 9 to begin immediately.
Manually fade Track 8 and begin Track 9, if needed.

9
start

pan
R

L

Low-frequency distorted sound panned in foreground against
low-frequency randomized pitch-array in background

2:38 0:00

0:06

f *mf* *mp*

But if I could paint, I'd paint that pic-ture, I'd paint that pic-ture. *mf* *f* *mf*

Red Sam-my's your man! A vet-er-an!*

Low spot rises again on Red Sam drying glasses behind the bar of the diner.

* The final syllable of "veteran" should be pronounced to rhyme with "man."

407

f *mf* *mp*

407

arco

f *mf* *f* *mf*

arco

f *mf* *f* *mf*

pp *f*

15. Instrumental Interlude

412

Spot on Diner slowly rises to full brightness as spots on billboard and car fade to black.
Bailey, Grandmother, Mother, John Wesley and June Star exit "car" and enter the diner area.

102

16. Ain't She Cute?

432

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

"Tennessee Waltz" tracks continue

EQ
Band Fil.
+ Freq.
- Freq.
0:36

Wife

Ain't she cute?

The Wife, returning to the bar with the order, speaks to June Star as she walks by.
June Star continues to dance as she responds.

432

Pno.

432

Vln. I

Vln. II

Vlc.

441

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

Ob. *mf* *mf* *f* 3 3

B \flat Cl. *mf* *f* 3

Bsn. *mf* *f*

Electronics

EQ Band Fil. + Freq. - Freq. 0:43 0:46

June Star *f* *ff* 3 No! I cer-tain-ly

Wife *mf* *f* Would you like to be my lit-tle girl?

441

Pno. *mf* *f* *mf* *mf* *f*

441

Vln. I *f* *mp* *f* *mf* pizz. arco

Vln. II *f* *mp* *f* *mf* pizz. arco

Vlc. *mf* *f*

468

Fl. *mf* < *f* *f* *mf* *f* *mf*

Ob. *mf* < *f* *f* *mf* *f* *mf*

B \flat Cl. *mf* *f* *f* *mf* *f* *mf*

Bsn. *mf* *f* *mf* *mf* *f* *mf*

Electronics

Distorted white-noise sound overtakes "Tennessee Waltz" tracks

vol +

(silence)

Ring-modulated type sounds

1:19

1:21

Grandmother

mf *f* *mf*

mus - ic makes me want to dance! Bail - ey, would you like to dance?

Bailey glares at her.

468

Pno. *mf* > *mp* *mf* *mf* > *mp* *mf*

468

Vln. I *arco* *mf* *f* *mf* *f* *mf* *pizz.*

Vln. II *arco* *mf* *f* *mf* *f* *mf* *pizz.*

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

477

Fl. *f* *ff* *f* *ff* *f* *mf*

Ob.

B \flat Cl. *f* *ff* *f* *ff* *f* *mf*

Bsn.

Electronics

Pitch-bend sounds

1:24

EQ Band Fil. + Freq. - Freq. 1:33

mf *f*

Grandmother

I don't know why you don't have a nat-'ral-ly sun-ny dis-po - si-tion, like I

477

Pno. *ff* *f* *ff* *f* *mf*

477

Vln. I

Vln. II

Vlc.

485 $\bullet = 88$ $\bullet = 144$

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Bailey

Pno.

Vln. I

Vln. II

Vlc.

Trips make me nervous.

Bailey is sullen, obviously thinking of something else. The Grandmother stands, waving her hand in disgust at him. She walks over to where June Star is dancing and begins to dance with her. June Star gives her grandmother a disapproving look, and goes to sit down with the rest of the family. The Grandmother, upset, walks over to the bar and begins conversation with Red Sam.

vol +

EQ Band Fil. + Freq.

Low, rumblings sounds

High-frequency oscillating sounds with pitch-bends

(silence) 1:39

1:41

1:51

vol +

EQ Band Fil. - Freq.

mf

do.

f

mf

3

ff

mf

f > mf

f > mf

f > mf

arco

f

mf

pizz.

f

arco

f

mf

pizz.

f

arco

f

ff

mf

mf

f

17. You Can't Win

♩ = 88

493 ♩ = 88

Fl.

Ob.

B♭ Cl.

Bsn.

Electronics

High-frequency oscillating sounds with pitch bends continue

Red Sam

You can't win,

Red Sam has been watching the exchange between June Star and the Grandmother.
As the Grandmother approaches the bar, he stops drying glasses, throwing his towel over his shoulder
and leaning on the bar to talk to her.

493

Pno.

Vln. I

Vln. II

Vlc.

507

Fl.

Ob.

B \flat Cl.

Bsn.

mf

mf

ff > mf

ff > mf

mf > mp

mf > mp

mf > mp

mf

mf

Electronics

High-frequency oscillating sounds with pitch bends continue

507

Grandmother

mf

Peo - ple are cer - tain - ly not as nice like they used to be.

Red Sam

The Grandmother looks over at June Star as she responds.

507

Pno.

mf > mp

mf > mp

507

Vln. I

f > mf

mf > mp

pizz.

mf

mp

Vln. II

f > mf

mf > mp

pizz.

mf

mp

Vlc.

f

mf

♩ = 100

513

Fl.

mf \longleftarrow ff \longrightarrow mf \longrightarrow f \longrightarrow mp

Ob.

f \longrightarrow mp

B \flat Cl.

f < ff \longrightarrow mf \longrightarrow f \longrightarrow mf

Bsn.

mf \longrightarrow ff \longrightarrow mf \longrightarrow f \longrightarrow mf \longrightarrow f \longrightarrow mf

Electronics

Manually fade, if need be. Track 10 begins in measure 516.

10
start

Pitch bend sounds heard at end of Track 9 continue in beginning of Track 10

2:19 0:00

513

Grandmother

mf \longrightarrow f \longrightarrow mf

A good man is hard to find!

Red Sam

mf \longrightarrow f \longrightarrow mf \longrightarrow f \longrightarrow mf \longrightarrow mf

A good man is hard to find Ev-'ry-thing is ter-ri-ble. I re-mem-ber

Red Sam goes back to drying glasses as he continues.

513

Pno.

f \longrightarrow ff \longrightarrow f \longrightarrow f

513

Vln. I

arco f \longrightarrow mf \longrightarrow ff \longrightarrow mf \longrightarrow f \longrightarrow mf \longrightarrow f \longrightarrow mf

Vln. II

arco f \longrightarrow mf \longrightarrow ff \longrightarrow mf \longrightarrow f \longrightarrow mf \longrightarrow f \longrightarrow mf

Vlc.

arco f \longrightarrow mf \longrightarrow ff \longrightarrow mf \longrightarrow f \longrightarrow mf \longrightarrow f \longrightarrow mf

mf \longrightarrow ff \longrightarrow mf \longrightarrow ff

518

Fl. *mf* $\text{mf} \rightarrow mp$

Ob. *mf* $\text{mf} \rightarrow mp$ *f* $f \rightarrow mp$

B \flat Cl. *mf* $mf \rightarrow f$ *f* $f \rightarrow mp$

Bsn. *f* *f*

Electronics Pitch-bend sounds continue Soft, distorted sound enters 0:25 *f*

Grandmother Eur - ope

Red Sam

the day when you could go off and leave your screen door un - latched. Not no more.

The Grandmother displays a presumed air of enlightenment as she responds

518

Pno. *f* $f \rightarrow mp$ *f*

518

Vln. I *pizz.* *f* *arco* *mf* $mf \rightarrow f$ *f* $f \rightarrow mp$

Vln. II *pizz.* *f* *arco* *mf* $mf \rightarrow f$ *f* $f \rightarrow mp$

Vlc. *pizz.* *f* *arco* *f* $f \rightarrow mp$ *f* $f \rightarrow mp$

524

Fl.

mf > mp

mf > mp

Ob.

f

mf > mp

mf > mp

B \flat Cl.

f > mf

mf > mp

Bsn.

mf

f > mf

mf

f

Electronics

vol +

pan R

Soft, distorted sound continues

L

Grandmother

mf

mf

f

is en - ti - yer-ly to blame!

f > mf

The way they act, you would think we were made of mon - ey.

Red Sam

You can't win.

524

Pno.

mf < f

mf

f

mp

f

524

Vln. I

pizz.

f

arco

f > mf

pizz.

f

arco

mf > f

Vln. II

pizz.

f

arco

f > mf

pizz.

f

arco

mf > f

Vlc.

pizz.

mf

f

arco

f > mf

pizz.

f

arco

mf > f

531

Fl. *f* *mp*

Ob. *mp* *p*

B \flat Cl. *mp* *p*

Bsn.

Electronics

vol +

Soft, distorted sound continues

pan R

Low frequency sound

L

Manually fade, if need be.
Track 11 begins in measure 541.

0:34 0:41

Red Sam

f *mf*

No use ³ talk-ing a - bout it. You're ex - act - ly right.

Red Sam nods in agreement, tossing his hands in acknowledgement. As he does, he walks to the other end of the bar and hands an order to the Wife. Spots on diner scene and benches fade to black. Spot remains on Grandmother seated alone at the bar.

531

Pno. *mf* *mp* *mf* *f* *mf* *mf* *f*

531

Vln. I *f* *mp* *mf* *f* *mf* *f*

Vln. II *f* *mp* *mf* *f* *mf* *f*

Vlc. *mp*

SCENE V

18. Outside Toomsboro . . .

Musical score for '18. Outside Toombsboro ...'. The score is for a full orchestra and includes a Grandmother character. The tempo is marked 'Warm' at 88. The score is divided into two systems. The first system includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Electronics, and Grandmother. The second system includes parts for Piano, Violin I, Violin II, and Viola. The score features various musical notations including dynamics (ff, f, mf, mp), articulation (accents, slurs), and performance instructions (arco, start). A specific instruction for the Grandmother part reads: 'The Grandmother's discussion of the old plantation begins as a personal recollection to herself.'

542

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.

f *mf*

f *mf*

f *mp*

mf *f* *mp*

mf *f* *mp*

f *mf*

f *mp*

f *mp* *mf* *f*

mf *f* *mp*

mf *f* *mp*

f *mp* *mf* *f*

Layers of ring-modulated type sounds continue

vol +

Pitch-bend and ring-modulated type sounds layered

0:14

mf *f*

mp *mf* *mp*

I re - call an old plan - ta - tion,

an old plan - ta - tion, with six white col - lumns, and an

542

542

f *mf*

mf

f *mf*

f *mp*

mf *mp*

f *mp* *mf* *f*

546

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Ring-modulated type sounds decay. Pitch-bend sounds remain.

Ring-modulated sound re-enters and decays

0:19

Grandmother

a - ven - ue of oaks, lead - ing up to it. The house had two

The Grandmother stands and begins pantomiming the scene she is describing. She walks toward the benches where Bailey, the Mother, June Star and John Wesley are sitting as if they are in the car. The family remains motionless as the Grandmother continues to walk about describing the scene with vivid gestures.

546

Pno.

546

Vln. I

Vln. II

Vlc.

549

Fl. *mp*

Ob. *mp*

B \flat Cl. *f* *ff* *mf*

Bsn. *mf* *f* *mf*

Electronics

Additional ring-modulated type sounds re-enter and decays 0:28

Layering of ring-modulated type sounds overtake pitch-bend sounds 0:33

Grandmother

wood - en trel - lis ar - bors, where you sat down with your suit - or af - ter a stroll in the gar - den.

Pno. *f* *ff* *mf*

Vln. I *mp*

Vln. II *mp*

Vlc. *f* *ff* *mf*

mf *f* *mf*

552

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Ring-modulated type sounds continue

vol +

0:44

0:45

Additional ring-modulated type sound

mp

mf

f

ff

Grandmother

I won - der, I won - der, is it still stand - ing?

552

Pno.

mp

f

ff

552

Vln. I

ff

Vln. II

ff

Vlc.

mp

p

mf

f

ff

555

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf* *ff* *f* *mf* *f* *ff* *mf*

Electronics

0:50 Additional ring-modulated type sounds in increasing frequencies layered

0:58 EQ Band Fil. + Freq. - Freq. Rumble sound

1:01 Randomized pitch array enters

Grandmother *mf* *f* *mf*

I re-call ex-act-ly where to turn and the more I talk a-bout it, the more I want to see it a-gain.

The Grandmother takes her "seat" in the car.

555

Pno. *f* *ff* *f* *mf* *f* *ff* *mf*

555

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vlc. *mf* *ff* *f* *mf* *f* *ff* *mf*

560

124

564

Fl. *f* *f* *ff* *tr* ~

Ob. *f* *mf* *f* *ff*

B \flat Cl. *f* *mf*

Bsn. *f* *mf*

Electronics

Track 11 ends and Track 12 begins immediately. Manually fade, if needed.

12 start

Randomized pitch array continues

Ambient noise followed by distorted sound

Distorted sound with ambient noise in background

1:20 0:00 0:04

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

went that all the fam-i-ly sil-ver was hid-den in it when Gen-er-al Sher-man came through, but it was nev-er found!

564

Pno. *f* *mp* *f* *ff* *mf*

564

Vln. I *f* *mf* *ff* *mf* *mf*

Vln. II *f* *mf* *ff* *mf* *mf*

Vlc. *mf* *f* *ff* *mf*

arco

127

579

Fl. *f*

Ob. *mf* *f*

B \flat Cl. *f* *mf*

Bsn. *f* *mf*

Electronics

pan
R
Distorted sawtooth wave
sound in middleground
L
0:35

Grandmother *mf*

June Star *mf* min-utes.

John Wesley *mf* Please!

Bailey *ff* Please! *f* *mf*

Hiram *f* *mf*

Bobby Lee *f* *mf*

Misfit *mf*

Al-right, but get this, this is the one and on-ly time we're gon-na stop, the one and on - ly

Where's the plan-ta-tion? *mf*

Where's the plan-ta-tion? *mf*

Gone with the

579

Pno. *f* *ff*

579

Vln. I *ff*

Vln. II *ff*

Vlc. *ff*

♩ = 60

As in the beginning

20. The Dirt Road (Prelude Reprise)

582

Fl. *sfz* *sfz* *f.t.* *f* *ff*

Ob. *sfz* *sfz* *f* *ff*

B \flat Cl. *sfz* *tr* *pp* *mf* *f* *tr* *pp*

Bsn. *mf* *f* *mf* *ff* *pp*

Electronics
0:42 Ambient sounds enter. Ambient sounds and ring-modulated type sounds panned across stereo field. Allow track to fade naturally. 0:52 *f* *ff*

Grandmother
f The dirt road that you turn down is a mile back. I

Bailey
time.
f

Misfit
wind.

The family remain seated in the car. The convicts stand behind as they narrate.
Individual spots rise on each character as they sing through the end of the scene.

582

Pno. *sfz* *mf* *sfz* *f*

Vln. I *pizz.* *sfz* *arco* *f* *p* *sfz pp* *ff*

Vln. II *pizz.* *sfz* *arco* *f* *p* *sfz pp* *ff*

Vlc. *pizz.* *sfz* *arco* *pp* *f* *no cresc.* *sfz pp* *ff*

585

Fl. *sfz* *f.t.* *f* *ff* *sfz* *f* *ff*

Ob. *sfz* *f* *ff* *sfz* *f* *ff*

B \flat Cl. *tr* *pp* *mf* *f*

Bsn. *tr* *mf* *f* *mf*

Grandmother *f* *ff* *f* *mf*
 marked it when we passed. There were times when there were no paved roads, a

Bailey *ff* *f*
 A dirt road!

585

Pno. *sfz* *f* *sfz*

585

Vln. I *arco* *f* *p* *sfz* *pp* *ff* *pizz.* *sfz*

Vln. II *arco* *f* *p* *sfz* *pp* *ff* *pizz.* *sfz*

Vlc. *f* *no cresc.* *sfz* *pp* *ff* *sfz* *p*

588

Fl. *f*

Ob. *f*

B \flat Cl. *mp*

Bsn. *mp*

Grandmother

days jour - - - - - ney was thir - ty

588

Pno. *f* *no cresc.*

Vln. I *f* *arco* *no cresc.*

Vln. II *f* *arco* *no cresc.*

Vlc. *f* *no cresc.*

133

595

Fl. *f* > *mf* *f* > *mf*

Ob. *f* > *mf* *f* > *mf* *f*

B \flat Cl. *f* > *mf* *f* > *mf* *f* > *mf* *f*

Bsn. *mf* *f* *f* > *mf* *f* > *mf*

Misfit sharp curves on dan - ger - ous em - bank - ments.

Pno. *f* > *mf* *f* > *mf* < *f* *mf*

Vln. I *f* > *mf* *mf* > *f* *f* > *mf* *f* > *mf*

Vln. II *f* > *mf* *mf* > *f* *f* > *mf* *f* > *mf*

Vlc. *f* *mf* *f*

603

Fl.

f *mf* *mf* *f* *mf*

Ob.

f *mf* *mf* *f* *mf*

B \flat Cl.

f *mf* *f* *mf* *mf*

Bsn.

f *mf* *f* *mf* *mf*

Electronics

Layers of ring-modulated type and sawtooth wave sounds continue

Two pitched sounds in right stereo field

0:06

Grandmother

ter - ri - ble thought! A ter - ri - ble thought!

ff

Hiram

The house you re -

603

Pno.

f *mf* *f* *mf*

603

Vln. I

mf *f* *mf*

Vln. II

mf *f* *mf*

Vlc.

mf

611

Fl. *ff* \longrightarrow *f* *f* \longrightarrow *mf*

Ob. *ff* \longrightarrow *f* *f* \longrightarrow *mf*

B \flat Cl. *f* \longrightarrow *ff* \longrightarrow *f* *mf* \longrightarrow *f* *f* \longrightarrow *mf*

Bsn. *f* \longrightarrow *ff* \longrightarrow *f* *mf* \longrightarrow *f* *f* \longrightarrow *mf*

Electronics Layers of white-noise, ring-modulated type and sawtooth wave sounds continue

Bobby Lee *mf* \longrightarrow *f* ...you're face turned

Misfit *mf* \longrightarrow *f* A thought so em-bar-ras-sing...

611

Pno. *f* \longrightarrow *ff* \longrightarrow *f* *mf* \longrightarrow *f* *f* \longrightarrow *mf*

611

Vln. I *f* \longrightarrow *ff* \longrightarrow *mf* \longrightarrow *f* \longrightarrow *mf* \longrightarrow *f*

Vln. II *f* \longrightarrow *ff* \longrightarrow *mf* \longrightarrow *f* \longrightarrow *mf* \longrightarrow *f*

Vlc. *f* \longrightarrow *ff* \longrightarrow *mf* \longrightarrow *f* \longrightarrow *mf* \longrightarrow *f*

616

Fl. *ff* > *f* *f* > *mf* *f* > *mf*

Ob. *ff* > *f* *f* > *mf* *f* > *mf* *f*

B \flat Cl. *ff* *f* *ff* *f* *f*

Bsn. *ff* *f* *ff* *f* *f*

Electronics

Layers of sound continue

vol +

Low frequency distorted sound in middleground

Layers of sound continue

0:20

Bobby Lee *f* *mf* *f*

red! Your heart raced, and your feet jumped up!

616

Pno. *ff* *f* *ff* *f* *f* > *mf* *f* *ff* *f* *ff*

616

Vln. I *mf* < *f* *mf* *f* *ff*

Vln. II *mf* < *f* *mf* *f* *ff*

Vlc. *mf* *ff* *f* *ff*

621

Fl. *f* *>* *mf* *f* *>* *mf*

Ob. *mf* *f* *>* *mf* *f* *>* *mf*

B \flat Cl. *mf* *ff*

Bsn. *mf* *ff*

Electronics Layers of sound continue

Hiram *f* *ff* *and un - der it rose...*

Bobby Lee *mf* *f* *and un - der it rose...*

Misfit *f* *ff* *and un - der it rose...*

621 *f* *ff* *f* *ff* *f* *mf* *<*

Pno.

621

Vln. I *mf* *<* *f* *>* *mf* *f* *>* *mf* *f* *>* *ff*

Vln. II *mf* *<* *f* *>* *mf* *f* *>* *mf* *f* *>* *ff*

Vlc. *f* *ff* *f* *ff* *f*

625

Fl. *f* > *mf* *f* > *mf* *f* *ff*

Ob. *f* > *mf* *f* > *mf* *f* *ff*

B \flat Cl. *f* *f* > *mf* *f* > *mf* *f*

Bsn. *f* *f* > *mf* *f* > *mf* *f*

Electronics

Layers of sound continue

vol

Low-frequency distorted sound in middleground

0:30

Grandmother *f* *ff*

Pit - ty Sing, the cat, with a snarl on - to Bail - ey's should - er!

625

Pno. *f* > *mf* *f* *mf* *f*

625

Vln. I *mf* *f* > *mf* *f* *mf* *f* > *mf*

Vln. II *mf* *f* > *mf* *f* *mf* *f* > *mf*

Vlc. *mf* *f* > *mf* *f* *mf* *f* > *mf*

♩ = 112
Mysterioso

21. We Had an Accident!

629

Fl. *mf* *p* *f* *tr* *ff* *f*

Ob. *mf* *p* *tr*

B♭ Cl. *mf* *f* *mf* *f* *mf*

Bsn. *mp* *mf*

Electronics
Layers of sounds continue
Pitched sound in right stereo field
Layers of sound continue
0:38

June Star *ff* *f* *f*
We've had an ac-ci-dent! We've

John Wesley *ff* *f*
We've had an ac-ci-dent!

Spots go black. Low spot rises as June Star and John Wesley run onto crash scene.

629

Pno. *mf* *f*

629

Violin I *mf* *ff* *f*

Violin II *mf* *ff* *f*

'Cello *mf* *f*

633

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

June Star

Misfit

Pno.

Vln. I

Vln. II

Vlc.

tr

mf

f

mf

f

mf

mp

mp

pan

R

L

Layers of sound continue

Pitched sound

vol

(silence)

0:42

0:46

mf

f

mf

had an ac - ci - dent, ac - ci - dent, ac - ci - dent, an ac - ci - dent!

ac - ci - dent, ac - ci - dent, ac - ci - dent, an ac - ci - dent!

633

mp

mf

mp

mf

633

mf

f

mf

f

mf

f

637

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

0:48

Grandmother

I be-lieve I've in-jured an or-gan.

Grandmother enters spot light clutching her side. The Mother sits on the ground a few feet away.

637

Pno.

637

Vln. I

Vln. II

Vlc.

mf > *mp*

mf > *mp*

tr *mf* *f* *mf* *f* *mf*

mf *mp* *mp*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

641

Fl. *mf* > *mp*

Ob. *mf* > *mp*

B \flat Cl. *tr* ~~~~~ *tr* ~~~~~

Bsn. *mf* *f* *mf* *f* *mf*

Electronics

Ring-modulated sounds continue

pan R L

0:57

Sawtooth wave sound

Ring-modulated type sounds continue

1:00

Sawtooth wave sound

Ring-modulated type sounds continue

Mother

mf *f* *mf*

3

May-be a car will come a-long.

641

Pno. *mf* *f* *mf*

641

Vln. I *mf* *f*

Vln. II *mf* *f*

Vlc. *mf* *f*

645

Fl. *mf* > *mp* *mf* > *mp*

Ob.

B \flat Cl. *tr* *mf* *f* *mf* < *f* *mf*

Bsn. *mp* *mf* *mp*

Electronics

Ring-modulated type sounds continue

Medium-high frequency oscillating pitched sound 1:09

Low-freq. oscillating pitched sound 1:12

f *mf*

Misfit

La-dy would you mind call-ing them child-ren to sit down right there where you're at.

The Misfit, Bobby Lee and Hiram enter the spot light as if emerging from the "woods." The Misfit holds a gun.

645

Pno. *mf* *f* *mf*

645

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vlc. *mf* *f* *mf*

SCENE VI

22. You're the Misfit!

649 $\bullet = 80$ *tr* ~~~~~

Fl. *f* ~~~~~ *mp* *mp* ~~~~~ *f* ~~~~~ *mp*

Ob. *mp* ~~~~~ *f* ~~~~~ *mp*

B \flat Cl. *f* ~~~~~ *ff* ~~~~~ *mp* *f* ~~~~~ *mp*

Bsn. *f* ~~~~~ *ff* ~~~~~ *mp* *f* ~~~~~ *mp*

Electronics

Low-frequency oscillating pitched sounds continue 1:17 Low-frequency rumble followed by ring-modulated type sounds- 1:20 Pitched sounds in right stereo field EQ Band Fil. + Freq. - Freq. 1:25 Sawtooth wave sound pan R L

Grandmother *f* ~~~~~ *ff* ~~~~~ *f* *f* ~~~~~ *ff*

You're the Mis - fit! I re - cog - nized you at once! Bail - ey!

The Grandmother points at the Misfit, excited, as the spot light rises to full brightness. Bailey yells, "You stupid bitch!" and the Grandmother begins to cry.

649 *f* *ff* *f* *f*

Pno. *f* *ff* *f* *f*

649 *pizz* *f* *pizz* *f* *arco* *f* *arco* *f*

Vln. I *f* *pizz* *f* *arco* *f* *arco* *f*

Vln. II *f* *pizz* *f* *arco* *f* *arco* *f*

Vlc. *f* ~~~~~ *mp* *mf* ~~~~~ *f* ~~~~~ *mp*

655

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

pan
R

L

Ring-modulated type sounds re-enter

High-pitched sound

1:31

1:35

Misfit

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

3 3 3

La-dy, don't get up-set, some-times a man says things, he does-n't mean, but it would have been bet-ter for you all if you had-n't of

The Misfit walks over to the Grandmother to console her, but doesn't touch her.
He then directs his attention to the rest of the family and waves his gun.

655

Pno.

655

Vln. I

Vln. II

Vlc.

659

Fl. *ff* *mp*

Ob. *ff* *mp*

B \flat Cl.

Bsn.

Electronics
Soft ring-modulated type and white-noise sounds increase in pitch frequency and build in intensity
1:44
Pitched array in right field

Grandmother *f* *ff* *mf*
You would-n't shoot a la-dy would you?

John Wesley
What you got that gun for? What-cha gon-na do with that gun?

Misfit
re-cog-nized me!

Bailey grabs John Wesley and pulls him next to him.

659

Pno.

659

Vln. I *f* *mp*

Vln. II *f* *mp*

Vlc. *mf* *ff*

23. Listen, I Know You're a Good Man

663 $\bullet = 80$

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

pan
R
"Knocks"
L
1:45

Ring-modulated type sounds continue followed by oscillating sawtooth wave sounds

Manually fade, if need be. Allow ample time to begin Track 14 in measure 668.

2:11

Grandmother

Misfit

mp mf mp

I would hate to have to.

663 (no pedal)

Pno.

663

Vln. I

Vln. II

Vlc.

mp mf f

668

Fl. *f*

Ob. *f*

B \flat Cl. *f* *mf* *f* *mf* *mp* *f*

Bsn. *mf*

Electronics

14 start

"Knocks" followed by ambient sound

0:00

Grandmother

mf *f*

Lis - ten, I know you're a good man. You don't look a bit like you've

Grandmother moves slowly toward the Misfit.

668

Pno. *mf* *f* *mf* *f*

668 *pizz.*

Vln. I *f*

Vln. II *pizz.* *f*

Vlc. *mf* *f* *mf* *f*

678

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

0:10

Soft, high-pitched sound in left stereo field

Ambient sounds continue

0:12

reverb

Series of "knocks"

Grandmother

and come from nice peo - ple!

Misfit

Yes - 'm, fin - est peo - ple

The Misfit waves his gun in the Grandmother's direction and signals her to stop moving.

678

Pno.

678

Vln. I

Vln. II

Vlc.

mf

f

mf

f

pizz.

f

f

mf

f

682

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf* *f* *mf*

Electronics

reverb +

Series of "knocks" continue

vol +

Two "knocks"

0:23

Misfit *mp*

in the world.

Pno. *mf* *mp* *mf*

Vln. I *mf*

Vln. II *mf*

Vlc. *pizz.* *mp*

Hold fermata, if need be. Contune after two knocks at 0:23.

♩ = 80

689

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Ambient sounds follow "knocks"

Three additional "knocks" with increased reverb

High-pitched distorted sound followed by series of knocks and low rumbles increasing in intensity

Slow "knock"

0:28

0:31

0:36

pan R (distorted sound) L

mf *f* *mf* *f* *mf* *f*

3

Misfit

God nev-er made a fin-er wo-man than my moth-er, and my dad-dy's heart was pure gold. Watch'em child-ren Bob-by Lee! You know they make me

Bailey nudges John Wesley toward the Mother who draws June Star and John Wesley close to her.
The Misfit shakes his gun in their direction as he gives his instructions to Bobby Lee.

689

Pno.

689

Vln. I

Vln. II

Vlc.

♩ = 112

24. Hush! Everybody Shut Up

694

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Manually fade Track 14 and immediately begin Track 15 in measure 695

15 start

Distorted sawtooth wave sounds increasing in pitch frequency and panned across stereo field

0:00

0:07

vol +

(silence)

ff

f

ff

Bailey

Hush!

Ev - 'ry-bod-y shut up, and let me hand-le this!

mf

f

mf

Hiram

It'll take half an hour to fix this here car.

mf

Misfit

ner - vous.

Bailey rises and signals his family to stay put.

Hiram walks into the spot light, wiping his hands on a dirty rag.

694

Pno.

mf < f

mf

f

ff

mf

694

Vln. I

arco

mf

f

f > mf

mf < f

mf

f > p

Vln. II

arco

mf

f

f > mf

mf < f

mf

f > p

Vlc.

f

ff

ff

mf

p <

$\bullet = 100$
 $\bullet = 120$

699

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

f *pp* *f* *pp* *p*

(silence) vol + pan R L
 Very faint ambient sounds Distorted white-noise sound
 0:11 0:18

mf *f*

First you and Bob-by Lee get him and that boy to step ov-er yon-der with you.

The Misfit points his gun at Bailey and John Wesley and signals Bobby Lee to direct them toward the woods with a head nod.

699

699

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

f *pp* *f* *pp*

705

Fl.

Ob.

B \flat , Cl.

Bsn.

Electronics

Grandmother

Bailey

Misfit

Pno.

Vln. I

Vln. II

Vlc.

Second distorted sound pans across stereo field; increasingly complex texture

Single distorted sound pans back and forth across stereo field

vol

0:21

0:27

mf

f

pp

mf

ff

f

mf

f

ff

f

mf

f

mf

ff

pp

mp > *p*

mp > *p*

f

ff

pp

f

3

Come back this in-stant!

3

No-bod-y real-izes what this is!

The boys want to ast you some-thing.

Bobby Lee grabs Bailey as he protests, Hiram grabs John Welsey. The Grandmother rises in protest and begins to follow after them. Hiram turns, draws his gun, and points it in the Grandmother's face. She retreats.

705

705

arco

ff

arco

ff

pizz.

f

ff

pp

f

♩ = 80

712

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Pno.

Vln. I

Vln. II

Vlc.

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

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

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

f *pp*

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

"Tennessee Waltz" tracks enter followed immediately by "knock"

Additional knocks followed by pitch-bends of ambient sounds

Quick "knock"

Distorted "knock"

EQ Band Fil. + Freq. - Freq.

0:34 0:40 0:47 0:52

Bail-ey boy!

I know you're a good man.

You're not a bit com-mon.

Hiram and Bobby Lee escort John Wesley and Bailey off-stage. The Grandmother takes a few steps toward the Misfit, pleading.

712

712

♩ = 144

160

726

Fl. *mf* \leq *f* *f* \leq *mf*

Ob. *mf* \leq *f* *f* \leq *mf*

B \flat Cl. *f* *mf*

Bsn. *f* *mf*

Electronics

"Tennessee Waltz" tracks continue

Distorted sounds panned across stereo field

vol + (distorted sounds)

1:08

Red Sam

mf *f*

3 3

it was a good one, and they looked all right to me.

726

Pno. *f* \leq *mf*

726

Vln. I *f* \leq *mp* *pizz.* *mf* \leq *f*

Vln. II *f* \leq *mp* *pizz.* *mf* \leq *f*

Vlc. *> mf* *f* *mf*

♩ = 80

738

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Distorted sawtooth wave sounds add to texture and pan across stereo field

Repeated thunder-like sounds in descending pitch frequency

Pitch bend sounds enter texture followed by oscillating sounds with heavy reverb in low freq.

1:30

1:34

Grandmother

Red Sam

Misfit

mf Be cause you're a good man!

mf why did I do that?

mf None. I ain't a good man, but I ain't the worst in the world neith-er.

mf None. I ain't a good man, but I ain't the worst in the world neith-er.

The Grandmother turns and directs her response to Red Sam. Red Sam raises his hand to discount her. The Grandmother slowly turns to the Misfit as he and Red Sam sing in unison. The spot light on Red Sam fades as they sing.

738

Pno.

738

Vln. I

Vln. II

Vlc.

mf

mf

ff

ff

ff

ff

26. My Daddy Said I Was a Different Breed of Dog

745

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

EQ
Band Fil.
+ Freq.
- Freq.

Repeated thunder-like sounds
in descending pitch frequency

vol +

Pitch-bend sounds begin

1:44

1:51

Misfit

My dad - dy said I was a dif - frent breed of dog from my

The Misfit takes a few steps away from the family and turns his back on them as he sings.

745

Pno.

745

Vln. I

Vln. II

Vlc.

Detailed description: This page contains a musical score for a piece titled '26. My Daddy Said I Was a Different Breed of Dog'. The score is for measures 745-748. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), Electronics, Misfit (vocals), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vlc.). The key signature has one flat (B-flat) and the time signature is 3/4. The Misfit's lyrics are: 'My dad - dy said I was a dif - frent breed of dog from my'. A narrative note states: 'The Misfit takes a few steps away from the family and turns his back on them as he sings.' The Electronics section includes a greyed-out area with a volume knob icon and a pitch-bend line, with annotations: 'EQ Band Fil. + Freq. - Freq.', 'Repeated thunder-like sounds in descending pitch frequency', 'vol +', and 'Pitch-bend sounds begin'. The score includes various dynamic markings (ff, mf, f, mp) and articulation marks (accents, slurs, breath marks). Measure numbers 745, 746, 747, and 748 are indicated at the start of their respective staves.

749

Fl.

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

Ob.

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

B \flat Cl.

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

Bsn.

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

Electronics

Pitch-bend sounds continue

Misfit

f *f*

broth-ers and sis - ters. "You know," Dad - dy said, "it's some that can live

Pno.

mf *f* *mf* *mp*

749

Vln. I

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

Vln. II

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

Vlc.

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

753

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Pitch-bend sounds continue

"Tennessee Waltz" tracks enter texture

pan

R

L

Loud, distorted sound

2:02

2:07

Misfit

3

3

3

mf

mf

their whole life with-out ask-ing a-bout it, and it's o-thers has to know

Pno.

753

Vln. I

Vln. II

Vlc.

mf

mp

mf

f

753

f

mf

f

mf

f

mf

f

mf

f

mf

757

FL.

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

Ob.

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

B \flat Cl.

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

Bsn.

mp *mf* *f*

Electronics

"Tennessee Waltz" tracks and pitch-bend sounds continue

EQ
Band Fil.
+ Freq.
- Freq.

Soft, repeated thunder-like sounds
in descending pitch frequency

2:13

Misfit

f *f*

3

why it is, and this boy is one of the lat - ters. He's go - ing to be in - to

Pno.

757

mp *f*

Vln. I

757

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

Vln. II

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

Vlc.

mp *mf* *f*

761 *accel.* -----

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp* *mf* *ff* *f* *mf*

Bsn. *mp* *mf* *ff* *f* *mf*

Electronics
Thunder-like sounds, "Tennessee Waltz" tracks and pitch-bend sounds continue_ *pan* *R* *L* 2:19 Two distorted white-noise sounds in foreground

Misfit *ff*
ev - 'ry - thing."

Pno. *mp* *mf* *mp*

Vln. I *mp*

Vln. II *mp*

Vlc. *mp* *mf* *ff* *f* *mf*

♩ = 80

172

787

Fl.

Ob.

B \flat Cl.

Bsn.

mf

mf

mf

mp

mf

mp

mf

EQ
Band Fil.
+ Freq.

Electronics

"Tennessee Waltz" tracks continue

- Freq.

3:05

3:08

Misfit

got in trou - ble with the au - thor - i - ties. Just had the knack of

3

3

mf

mf

787

Pno.

f

mf

787

Vln. I

mf

mp

mp

mf

Vln. II

mf

mp

mp

mf

Vlc.

mp

mp

mf

mp

29. Think How Wonderful It Would Be

793

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

"Tennessee Waltz" tracks continue

Grandmother

try! Think! How won-der-ful it would be to set-tle down

The Grandmother shows increasing confidence and less anxiety speaking to the Misfit.

793

Pno.

Vln. I

Vln. II

Vlc.

30. Do You Ever Pray?

800 $\bullet = 92$

Fl. *f* *ff* *mf* *mf* *f*

Ob. *mf* *f* *mf* *mf* *f*

B \flat Cl. *mf* *f* *f* *ff* *mf*

Bsn. *mf* *f* *mf* *mp* *mf* *mp* *mp* *p*

Grandmother *f* *mp* *mf*

time! Do you ev-er pray?

Misfit *mf* *f* *mf* *mp* *p*

Yes-'m, some-bod-y's al-ways chas-ing you. Nome.

The Misfit is unmoved.

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

800 *arco* *f* *ff* *mp*

Vln. I *arco* *f* *ff* *mp*

Vln. II *f* *ff* *mp*

Vcl. *mf* *f* *ff* *mf* *mp* *mf*

[illegible]

811

Fl.

Ob.

B \flat Cl.

Bsn.

mp

mp

p

811

Pno.

mf > *mp*

p

811

Vln. I

Vln. II

Vlc.

pp

p

Detailed description of the musical score: The score is for measures 811 to 814. The woodwind section (Flute, Oboe, Bassoon, Clarinet in B-flat) has rests in measures 811 and 812, and a whole note in measure 813. The Piano part has a triplet of eighth notes in measure 812, marked *mf* > *mp*, and a whole note in measure 813 marked *p*. The string section (Violin I, Violin II, Viola) has rests in measures 811 and 812, and a whole note in measure 813. The Viola part has a triplet of eighth notes in measure 812, marked *pp*, and a whole note in measure 813 marked *p*.

31. Pray Duet

• = 92

815

Fl.

mp — *p*

Ob.

mp — *p*

B \flat Cl.

Bsn.

mp — *mf* — *mp* *mp* — *mf* — *mp*

Electronics

17 vol start +

Highly distorted sound

0:00 0:09

Misfit

mp — *mf* — *mp* *mf* —

I was a gos³ pel sing - er for a while. I've been most

The Misfit continues, ignoring the gunshots. His statements express a wide range of emotions, from anger to ambivalence.

815

Pno.

mp *mf* — *mp*

3

815

Vln. I

mp — *p* *mf* — *mp* *mf* — *mp*

Vln. II

mp — *p* *mf* — *mp* *mf* — *mp*

Vlc.

mp — *p* — *mf* — *mp* — *mf* —

820

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

18
start

Oscillating pitched sounds with heavy reverb and ascending pitch frequency

Distorted white-noise sounds with quick attack and long decay

0:00 0:02 0:04 0:06 0:09 0:11

Misfit

ev - 'ry - thing. Been in the armed ser - vice both land and at sea at home and a - broad.

820

Pno.

820

Vln. I

Vln. II

Vlc.

mp

mf

824

Fl.

Ob.

B \flat Cl.

Bsn.

pp \leftarrow p \rightarrow pp \leftarrow p \rightarrow pp

Electronics

Distorted sounds continue

Oscillating pitched sounds enter and predominate

vol +

(silence)

Distorted sound in right stereo field

0:15

0:23

Grandmother

Pray.

Pray.

Misfit

mf \rightarrow mp

mp \leftarrow mf \rightarrow mp

3

Been twicet mar - ried.

Been an un - der - ta - ker.

The Grandmother's first utters "pray" as an off-hand remark spoken from a state of complete shock. Each successive statement is increasingly more fervent.

824

Pno.

mp

mp

824

Vln. I

mp \rightarrow pp

Vln. II

mp \rightarrow pp

Vlc.

p

mp

829

Fl. *p* *mp* *p* *mf* 3 3

Ob. *p* *mp* *p* *mf* 3 3

B \flat Cl. *p* *f* *p* *mp* *f*

Bsn. *p* *f* *p* *f* *p*

Electronics

pan R L 0:25

Second distorted sound

pan R L 0:28

echo

Manually fade, if needed

0:29

0:00

19 start

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

Pray! Pray! Pray! Pray! Pray!

Misfit *mf* *f* *mf* *f*

3

Been with the rail-roads, Plowed Moth-er Earth. Been

829

Pno. *mf* *mf* *mp* *mf* *f* *mf* 3

829

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

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

• = 144 • = 92

834

Fl.

Ob.

B \flat Cl.

Bsn.

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

Electronics

vol

Multiple layers of distorted white-noise sounds panned back and forth across stereo field

Grandmother

Pray

Misfit

f *ff* *f* *mf*

in a tor - na - do, I seen a man burnt a - live. I ev - en seen a wo - man

834

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

834

Vln. I

Vln. II

Vlc.

ff *ff*

838

Fl. *f* *mp*

Ob. *mp* *f* *mp*

B \flat Cl. *f* *mp* *mf* *p* *mf* *mp*

Bsn. *f* *mp* *mf* *p* *mf* *mp*

Electronics

Allow track to fade naturally

0:15

Grandmother *mf* *f* *mf*

Pray!

Misfit *mp* *mf*

flogged. 1 nev - er was

The Misfit becomes more insistant.

838

mf *mp* *mf* *mf* *mp* *mf* *mp* *mf* *mp*

838

Vln. I *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *mp*

Vln. II *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *mp*

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

843

Fl. *f* *mf* *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf* *f* *mf*

B \flat Cl. *mf* *mp* *f* *mf*

Bsn. *mf* *mp* *f* *mf*

Misfit *f* *mf* *mp*

a bad boy that I re - mem - bers of. But,

843

f *mf* *f* *mf* *mf* *f*

3 3 3 3 3 3

843

Vln. I *f* *mf* *f* *mf* *mf* *f*

Vln. II *f* *mf* *f* *mf* *mf* *f*

Vlc. *f* *mf* *f*

847

Fl. *f* *mf* *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf* *f* *mf*

B \flat Cl. *f* *mf* *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf* *f* *mf*

Misfit *mf* *mf* *f*

some- wheres a - long the line, I done some-thing wrong and got sent to the pen - i - ten-t'ar - y

847

847

Vln. I *f* *mf*

Vln. II *f* *mf*

Vlc. *mf* *mf*

850

Fl. *f* > *mf* *f* > *mf* *f* > *mf* *ff* > *f*

Ob. *f* > *mf* *f* > *mf* *f* > *mf* *ff* > *f*

B \flat Cl. *f* > *mf* *f* > *mf* *f* > *mf* *ff* > *f*

Bsn. *f* > *mf* *f* > *mf*

Grandmother *ff* > *f*

Misfit *f* > *ff* *mf* > *f*

That's when you should have start-ed to pray!

I was bur-ied a-live Turn to the right it was a wall.

The Grandmother reaches to touch the Misfit, but he turns "to the right."

850

f < *ff* *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *ff* > *f*

850

Vln. I *f* > *mf* *ff* > *mf* *f* > *mf* *f* > *mf* *ff* > *f*

Vln. II *f* > *mf* *ff* > *mf* *f* > *mf* *f* > *mf* *ff* > *f*

Vlc. *ff* *f* > *mf* *ff* > *f*

♩ = 92

854

Fl.

f > *mf* *f* ————— *mf* *f* ————— *mp*

Ob.

f > *mf* *f* ————— *mf* *f* ————— *mp*

B \flat Cl.

f > *mf* *f* ————— *mf* *f* ————— *mp* *mf* ————— *p*

Bsn.

f > *mf* *f* ————— *mf* *f* ————— *mp* *mf* ————— *p*

mf ————— *f* ————— *ff* ————— *mf*

Misfit

3 3

Turn to the left, it was a wall. Look up, a ceil - ing. Look down, it was the floor.

The Misfit kneels to touch "the floor."

854

f > *mf* *f* > *mf* *f* ————— *mf* *mp* *mf* < *f* > *mf*

854

Vln. I

f > *mf* *f* ————— *mf* *f* ————— *mp*

Vln. II

f > *mf* *f* ————— *mf* *f* ————— *mp*

Vlc.

f > *mf* *f* ————— *mf* *f* ————— *mp*

858

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

20
start

Two "knocks" followed by ambient noise

Two additional "knocks" with increased ambient noise

Two additional "knocks"

0:00 0:05 0:09

Misfit

mp *mf* *mp* *mf*

I for-get what I done. I set there, try-ing to re-mem-ber what it was

The Misfit remains kneeling, but looks up and off into the distance as he continues.

858

Pno.

mf *f* > *mf* *mf* < *f* > *mf* *mf* *f* > *mf*

858

Vln. I

mp *mf* *mp*

pizz. *arco* *pizz.* *arco*

Vln. II

mp *mf* *mp*

pizz. *arco* *pizz.* *arco*

Vlc.

mf *mp*

863

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

p

mf

p

mp

p

Two additional "knocks," slightly slower

Two additional "knocks"

0:16

0:21

mp

mp

p

p

I done, but I ain't re-called it to this day. Oncet, I thought it was com-ing to me,

863

p

mp

p

p

mp

mf

mp

mp

mf

mp

mp

p

868

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Two additional "knocks" followed by layers of "knocks" 0:25

Slower and lower pitched "knock" 0:29

Two additional "knocks" followed by layers 0:31

Two, quick "clipped" sounds 0:33

Layers of "knocks" 0:35

Slow "knock" followed by layers of "knocks" 0:38

Grandmother

Misfit

mp *mf* *mp*

Maybe they put you in by mistake. You must have stolen

mf *mp* *mf* *mp*

but it nev-er come. Nome, it was no mistake They had the papers on me.

The Grandmother inches closer to the Misfit. He turns toward her in disagreement and she retreats a step.

868

868

pizz. arco

Vln. I

Vln. II

Vlc.

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

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

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

♩ = 80

194

877

Fl. *mf* \rightrightarrows *mp* *f* \rightrightarrows *mf*

Ob. *mf* \rightrightarrows *mp* *f* \rightrightarrows *mf*

B \flat Cl. *mf* \rightrightarrows *mp* *mf* \rightrightarrows *mp*

Bsn. *mf* \rightrightarrows *mp* *mf* \rightrightarrows *mp*

Electronics
0:04 Additional slow "knock" at higher pitch frequency
0:09 Layers of "knocks," ring-modulated type and "clipped" sounds creating a complex texture

Misfit *f* \rightrightarrows *mf* *f* \rightrightarrows *mf*
killed my dad-dy, I known it for a lie, my

The Grandmother recoils. The Misfit, defensive, turns to face her.

877

Pno. *mf* \rightrightarrows *mp* *mf*

877

Vln. I *arco* *mp* \rightrightarrows *mf* \rightrightarrows *mp* *mf* \rightrightarrows *f* \rightrightarrows *mf* *f* \rightrightarrows *ff* \rightrightarrows *f* *mf* \rightrightarrows *f* \rightrightarrows *mp* \rightrightarrows *mf* \rightrightarrows *mp*

Vln. II *arco* *mp* \rightrightarrows *mf* \rightrightarrows *mp* *mf* \rightrightarrows *f* \rightrightarrows *mf* *f* \rightrightarrows *ff* \rightrightarrows *f* *mf* \rightrightarrows *f* \rightrightarrows *mp* \rightrightarrows *mf* \rightrightarrows *mp*

Vlc. *mf* \rightrightarrows *mp* *f* \rightrightarrows *mf* *mf* \rightrightarrows *mp*

881

Fl. *mf* > *mp* < *mf* > *mp*

Ob. *mf* > *mp* < *mf* > *mp*

B \flat Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Electronics

Layers of "knocks" and ring-modulated type sounds continue (silence) Single ring-modulated type sound followed by additional "knocks" and other ring-modulated type sounds

0:21

Misfit *mp* *mf* *mf* *f* > *mf*

dad-dy died in nine-teen ought nine-teen, from the ep-i-dem-ic flu. I had noth-ing to do with it!

881

Pno. *mp* *mf*

881

Vln. I *no vib.* *mp* *mf* *vib.*

Vln. II *no vib.* *mp* *mf* *vib.*

Vlc. *no vib.* *mp* *mf* *vib.*

♩ = 80

886

Fl. *mp* *mf* *mp* *f* *mf*

Ob. *mp* *mf* *mp*

B \flat Cl. *f* *p* *f* *mf*

Bsn. *mp* *f* *mf* *f*

Electronics

Ring-modulated type sounds continue (silence) Ring-modulated type sounds Ring-modulated type sounds layered

0:31 0:34 0:39

Misfit *f* *mf* *f*

He was bur-ied in the Mount Hope-well Bap-tist church-yard, and you can go see for your-self!

The Misfit points as if the cemetery were nearby.

886

Pno. *f* *f* *mf* *f* *mf*

886

Vln. I *mp*

Vln. II *mp*

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

33. If You Pray

892

Fl. *mp* *< mf > mp* *mf* *> mp* *mp* *< mf > mp* *f.t.* *mf* *> mp* *f*

Ob.

B \flat Cl. *mp* *< mf > mp* *mf* *> mp*

Bsn. *mf* *> mp* *f*

Electronics

Layers of ring-modulated type sounds continue

vol +

0:51

"Tennessee Waltz" tracks begin, ring-modulated type sounds continue

EQ Q +

1:01

Grandmother *mf* *> f > mf* *exasperated* *mf* *> f*

If you pray, Je-sus will help you. Why don't you pray? *mf* *> mp* *mp* *< mf* *p*

Misfit

That's right. I don't want no hep, I'm do-ing all right my - self.

The Grandmother takes a step toward the Misfit.

The Misfit turns his back on the Grandmother once more. Bobby Lee and Hiram emerge from the woods. Bobby Lee carries Bailey's shirt in one hand. Hiram wears John Wesley's cap.

892

mf *> mp* *mf* *> mp* *mf* *mf* *> mp*

892

Vln. I *mf* *> mp*

Vln. II *mf* *> mp*

Vlc. *mf* *> mp* *mp*

898

Fl.

Ob.

B \flat Cl.

Bsn.

f *p* *mp* *p*

Electronics

EQ
Q
+

Distorted sound appears in foreground followed by addition of randomized pitch array to texture

Series of "knocks" added to texture

1:05 1:16

Misfit

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

3 3

Throw me that shirt, Bob-by-Lee. Lad-y the crime don't mat-ter. You can do one thing or a - noth-er: kill a man,

Bobby Lee tosses the shirt to the Misfit. The Misfit puts it on and buttons it up as he continues.

898

Pno.

898

Vln. I

Vln. II

Vlc.

p

904

Fl.

Ob.

B \flat Cl.

Bsn.

mp *p*

Electronics

Layer of sounds continue

vol + ("knocks" and randomized pitch array)

"Tennessee Waltz" tracks continue

1:25

1:38

vol + Distorted sound in right stereo field

Misfit

p *p* *mf* *p*

3

take the ti-yer off his car. You'll just for-get what you done, and just be pun-ished for it.

904

Pno.

f

904

Vln. I

Vln. II

Vlc.

f

♩ = 92

34. Lady, Would You Like to Join Your Husband?

910

Fl.

mp *p* *mp* *p* *mp* *p* *mp*

Ob.

p *mp*

B \flat Cl.

Bsn.

p *mp* *p* *mp* *p*

Electronics

"Tennessee Waltz" tracks continue

vol +

Distorted white-noise sound

Low-frequency oscillating sounds and pitch-bends in upper frequencies

1:45 1:49

mp *mf*

3

Misfit

Lad - y, would you like to join your hus - band?

The Misfit walks over to the Mother and June Star. His demeanor changes. He seems almost sincere.

910

Pno.

910

Vln. I

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. II

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vlc.

p

914

Fl. *p p mp mp p p mp*

Ob. *mf mp mf mp*

B \flat Cl. *mf mp mf mp*

Bsn. *mp p*

Electronics
vol + (pitch-bend sounds)
Ambient noise continues (silence) Pitch-bends re-enter

914 *mf*
Mother Thank you. *mf mp mf mp*

Misfit *Bob-by Lee Hir-am, help her and the girl.*

Bobby Lee and Hiram walk over to the Mother and June Star to escort them into the woods.

914 *mp p mf mp*

914 *pizz. arco pizz. p mp p*

Vln. I *p pizz. arco pizz.*

Vln. II *p mp p*

Vlc. *p mp p*

918 *tr*

Fl. *mf* *f* *f* *mf*

Ob. *f* *mf* *f* *mf*

B \flat Cl. *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf*

Electronics

EQ Band Fil. + Freq. Pitch-bends sounds alone - Freq. 2:12 2:19

June Star *mf* *f* *mf* *mf* *f*

I don't want to touch him! He re-minds me of a pig!

Bobby Lee reaches to lift June Star by the arm. She slaps at him. Hiram lifts the Mother and pushes her towards the woods. Bobby Lee snorts like a pig as he pushes June Star into the woods.

Pno. 918 *mf* *f* *mf* *f*

Vln. I 918

Vln. II 918

Vlc. 918 *mf*

♩ = 60

35. Jesus, Jesus

922

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Misfit

Vln. I

Vln. II

Vlc.

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

f *mp* *mf*

f *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf*

EQ
Band Fil.
+ Freq.

Pitch-bend sounds
continue

- Freq.

(increased
distortion)

2:24 2:29 2:35

p *mf* *p*

Je-sus, Je - sus, Je - - - sus.

mp *mf* *mp*

Yes-'m, Je - sus thrown ev - 'ry - thing off bal-ance.

The Grandmother stares off into the distance, again in a state of shock.

922

mf *mf* > *mp*

922

mp *f* *mp*

♩ = 92

927

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

Ob. *mp*

B \flat Cl. *mp* *p* *mf* *p*

Bsn. *p* *mf*

Electronics

Pitch-bend sounds continue

EQ Band Fil. + Freq. - Freq. 2:44

Very faint pitch-bend and ambient sounds remain

Misfit

p *mp* *p* *mp* *p*

It was the same case with Him as with me, ex-cept he had-n't com-mit-ted a crime and they could prove that I had com-

The Misfit keeps his back to the Grandmother.

927

Pno. *mp* *p*

927

Vln. I *arco* *p* *mp*

Vln. II *arco* *mp* *p* *mp* *p*

Vlc. *p* *mp* *p* *mp*

♩ = 80

937

Fl.

f \rightrightarrows *mf*

Ob.

B \flat Cl.

f \rightrightarrows *mf*

Bsn.

Misfit

mf \rightrightarrows *f* *mf* \rightrightarrows *f* \rightrightarrows *mf*

I - said long a-go you get a sig-na-ture and sign ev-'ry-thing you do and keep a co-py of it. Then you'll

The Misfit half-turns to the Grandmother and becomes increasingly belligerent as he continues.

937

Pno.

f *f* *mf* *f*

937

Vln. I

f \rightrightarrows *mf* *f* \rightrightarrows *mf* *mf* \rightrightarrows *mp* *f*

Vln. II

f \rightrightarrows *mf* *f* \rightrightarrows *mf* *mf* \rightrightarrows *mp* *f*

Vlc.

f \rightrightarrows *mf* *f* \rightrightarrows *mf* *f*

942

Fl.

Ob.

B \flat Cl.

Bsn.

mf \rightarrow *f*

mf \rightarrow *f*

f \rightarrow *ff* \rightarrow *mf*

f \rightarrow *ff* \rightarrow *f*

Misfit

know what you've done and you can hold up the crime to the punishment and see do they match, and prove you ain't been treat-ed right!

942

Pno.

mf \rightarrow *f*

f

942

Vln. I

mf \rightarrow *mf* \rightarrow *f*

f

Vln. II

mf \rightarrow *mf* \rightarrow *f*

f

Vlc.

mf

ff \rightarrow *mf*

36. I Call Myself the Misfit

948

Fl.

Ob.

B \flat Cl.

Bsn.

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

(optional: multiphonic fading to pitch)

22 start

Electronics

Oscillating, distorted pitched sounds

0:00

0:06

pan R L

Distorted white-noise sounds added to texture

0:10

"Thunder" sounds added to texture

mf *f* *mf* *mp*

Misfit

I call my-self the Mis - fit, be - cause I can't I can't make all I done match

The Misfit fully turns and faces the Grandmother. He moves slowly toward her.

948

Pno.

mp *f* *mf*

948

Vln. I

mp *f* *mf* *mp*

Vln. II

mp *f* *mf*

Vlc.

f *mf* *mp*

962

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Layers of "knocks" continue

Allow to fade naturally

0:45

Grandmother

Misfit

Je - sus! You've got good blood! You come from nice

all?

The Grandmother falls to her knees. On her knees, she slowly moves toward the Misfit.

962

962

Vln. I

Vln. II

Vlc.

970

Fl.

Ob.

B \flat Cl.

Bsn.

Grandmother

peo-ple! Je-sus you ought not to shoot a la - dy! I'll give you all the mon-ey I've got!

The Grandmother reaches for her purse.

970

970

Vln. I

Vln. II

Vlc.

Detailed description of the musical score: The score is for measures 970 through 974.
 - **Measure 970:** Flute and Oboe play a descending half-note scale (F#4 to D5) with a dynamic marking of *f* that tapers to *mp*. Bassoon plays a half-note (F#3) with a dynamic marking of *mp*.
 - **Measure 971:** Similar woodwind parts. Bassoon has a dynamic marking of *mp*.
 - **Measure 972:** Grandmother (soprano) enters with the lyrics "peo-ple! Je-sus you ought not to shoot a la - dy! I'll give you all the mon-ey I've got!". The melody starts on F#4 and moves stepwise. Dynamics include *mf*, *mp*, *f*, *mf*, and *f*.
 - **Measure 973:** Piano accompaniment. Right hand has chords and moving lines. Left hand has a bass line. Dynamics include *mf*, *mp*, *f*, and *f*.
 - **Measure 974:** Violin I and II play a half-note (F#4) with a dynamic marking of *mp*. Violoncello plays a half-note (F#3) with a dynamic marking of *mp*. Flute and Oboe play a half-note (F#4) with a dynamic marking of *f*. Bassoon plays a half-note (F#3) with a dynamic marking of *f*.
 - **Stage Direction:** "The Grandmother reaches for her purse." is placed between measures 972 and 973.

$\bullet = 60$

976

Fl.

mf *f* *mp*

Ob.

mf *mp*

B \flat Cl.

mp *f*

Bsn.

mp *f*

Electronics

23 start

0:00

Ambient, ring-modulated type sounds increasing in pitch frequency

0:09

Pitch array in right field

0:12

pan R L

Low, oscillating sounds followed by ambient sounds alone

0:18

Pitch array in right field

Grandmother

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

Bail-ey, Bai - ley, Bail-ey, Bail - ey

Misfit

La - dy, there was nev - er a bo - dy that gave the un - der - ta - ker a tip.

The Misfit grabs the Grandmother's purse and tosses it aside. The Grandmother turns and, still on her knees, moves away from the Misfit toward the direction where Bailey had been led away.

976

mf *mp* *mp*

976

Vln. I

p

Vln. II

p

Vlc.

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

981

Fl. *f* *mp*

Ob. *mp* *mf* *mp* *sfz mf*

B \flat Cl. *mp* *sfz mf*

Bsn. *mp* *f*

Electronics

Ambient sounds continue alone

0:27

Medium-high pitched sound in right field

0:30

vol +

Oscillating sound with heavy reverb followed by pitch array

EQ Band Fil. + Freq. - Freq.

0:35

vol +

"Explosion"

0:38

Grandmother *mf* *f* *mf*

boy, Bail-ey boy. *pp* *p* *mf*

Misfit

Je-sus was the on-ly one to raise the dead, and he should - n't have done it! He should-n't have done it,

The Misfit walks away from the Grandmother, turning his back to her. He becomes increasingly animated as he continues. The Grandmother remains motionless and unresponsive and does not look at the Misfit.

981

p *mp* *mf* *f*

981

Vln. I *f* *mf*

Vln. II *mf* *f* *mf*

Vlc. *mf* *p* *mp* *mf* *f*

995

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Misfit

Pno.

Vln. I

Vln. II

Vlc.

EQ
Band Fil.
+ Freq.

Pitched dyads and Ring-modulated type sounds continue

Texture thins

"Thunder" sound in background of texture

Pitched dyad sounds continue

- Freq.

1:21

1:25

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

ev - 'ry-thing and fol - low Him. And if He did - n't, if He did - n't do what He said, then it's noth - ing,

995

995

995

mf *f*

f *mf* *f* *mf*

ff *mf*

Electronics

1004

Fl. *f* *mf*

Ob. *f* *mf*

B \flat Cl. *mf* *mf* *p*

Bsn. *mf* *p*

Electronics

Ring-modulated type sounds in foreground and low frequency oscillating sounds in background continue

Pitch array enters texture

Pitch array repeated

Low-frequency oscillating sounds alone

1:48 1:51 1:55

Misfit *mp*

burn - ing his house down 'cuz there's no plea - sure, no plea - sure but mean - ness.

As the Misfit concludes his monologue, he kneels with his back turned to the Grandmother.

1004

Pno. *f*

1004

Vln. I *p*

Vln. II *p*

Vlc. *f* *mf*

♩ = 72

1009

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Grandmother

Misfit

Vln. I

Vln. II

Vlc.

Low frequency oscillating sounds continue

Distorted white-noise sound 2:01

Allow to fade naturally or manually fade over next four measures, if need be

May - be he did-n't raise the dead.

I was-n't there so I can't say that He did-n't. I wish I had - a been there.

The Grandmother, still kneeling, looks up at the Misfit. Her comment is made with no real thought as to the meaning of the words. The Misfit looks up into the sky as he responds.

1009

1009

220

1015

Fl.

Ob.

B \flat Cl.

Bsn.

mf *p* *mp*

24
start

Electronics

Randomized pitch array

0:00

mf *f* *mf*

Misfit

It ain't right I was - n't there. If I had been there, I would have known! And I would-n't be like I am now.

The Misfit remains kneeling. The Grandmother's gaze toward the Misfit reflects a moment of understanding. She suddenly feels compassion for him.

1015

Pno.

mf *f* *mf*

1015

Vln. I

mf *f* *mf*

Vln. II

mf *f* *mf*

Vlc.

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

1020

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Electronics

Randomized pitch array continues

Manually fade just prior to gunshot

25 start

Coordinate gunshot with action on stage

Gunshot

0:00

mp *mf* *f*

3

Grandmother

mp

Why, you're one of my bab - ies, one of my own child - ren.

Misfit

The Grandmother stands and slowly walks toward the Misfit. She slowly reaches for him and the lights slowly dim. At the moment she touches him, he springs up, startled, and shoots her instinctively. The lights fade to black.

1020

1020

Vln. I

Vln. II

Vlc. *no vib.* *vib.*

f *mp*

3 3 3

♩ = 80

41. Instrumental Interlude

1028

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

vol +

Ambient reverb of gunshot continues

EQ Band Fil. + Freq. - Freq.

vol +

Allow to fade naturally

0:37

The stage remains dark through the entire instrumental lament as the set change for the final scene in made.

1028

Pno.

1028

Vln. I

Vln. II

Vlc.

mf *mp* *f* *ff* *mp* *p*

pizz. *arco*

♩ = 72

1039

Fl.

Ob.

B \flat Cl.

Bsn.

1039

1039

Vln. I

Vln. II

Vlc.

arco

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

< f > mf *mf* *f* *mp* *mf > mp* *p < mp* *p*

1046

Fl.

Ob.

B \flat Cl.

Bsn.

1046

mf *f*

1046

Vln. I *mp* *mf* *f*

Vln. II

Vlc. *mp* *mf* *f*

Detailed description: This page of a musical score covers measures 1046 through 1051. The woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon) is shown with whole rests in all measures. The piano accompaniment and string section (Violin I, Violin II, Viola) are active. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both moving from mezzo-forte to forte. Violin I has a similar melodic line, also crescendoing from mezzo-piano to forte. Violin II and Viola provide harmonic support with sustained notes and moving lines. The score includes dynamic markings (*mp*, *mf*, *f*) and crescendo/decrescendo hairpins to indicate the volume changes. Measure 1051 is a whole rest for all instruments.

1052

Fl.

Ob.

B \flat Cl.

Bsn.

1052

1052

Vln. I

Vln. II

Vlc.

SCENE VII 42. In the Diner

♩ = 144

1060

Fl.

Ob.

B \flat Cl.

Bsn.

mf > *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf > *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf > *mp* *mf* *mp* *mf* *mp* *mf* *mp*

26
start

Electronics

Low and medium-low frequency randomized pitch array

0:00

Bright spot light rises on the diner. Red Sam and the Wife are seen working at the bar. The Misfit and Hiram sit at the table. The Misfit holds Pitty Sing in his lap, and gently strokes her fur. Bobby Lee brings three beers from the bar and joins the Misfit and Hiram at the table. They all wear attire unseen previously.

1060

mf > *mp* *mf* *mp* *mf* *mp* *mf* *mp*

1060

Vln. I

Vln. II

Vlc.

pizz. *pizz.* *pizz.*

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

1068

Fl.

mf \rightarrow mp

mp

Ob.

mf \rightarrow mp

mf \rightarrow mp

B \flat Cl.

mp \rightarrow mf \rightarrow mp

mf \rightarrow mp

Bsn.

mp \rightarrow mf \rightarrow mp \rightarrow mf

Electronics

Randomized pitch array continues

Bobby Lee

mf \rightarrow mp

mf \rightarrow mp

She was a talk - er was - n't she?

The Misfit and Hiram drink their beers.

1068

Pno.

mf \rightarrow mp

mf \rightarrow mp

mf

mp \rightarrow mf

1068

Vln. I

mf \rightarrow mp

mf

mf \rightarrow mp

arco

Vln. II

mf \rightarrow mp

mf

mf \rightarrow mp

arco

Vlc.

mp

mf

1076

Fl.

mf \rightarrow f \rightarrow mf \rightarrow mp

Ob.

mf \rightarrow mp

mp \rightarrow mf \rightarrow mp

B \flat Cl.

mf \rightarrow mp

mp \rightarrow mf \rightarrow mp

Bsn.

mp

mf \rightarrow mp

mp \rightarrow mf \rightarrow mp

Electronics

Randomized pitch array continues

vol +

"Tennessee Waltz" tracks

"Tennessee Waltz" tracks enter

0:23

Misfit

mp \rightarrow mf \rightarrow mp

mf \rightarrow mp

mf \rightarrow mp

mf \rightarrow mp

mf \rightarrow mp

She would-da been a good wo-man if it had been some-bod-y there to

The Misfit stares straight ahead over his drink. He does not look at Bobby Lee as he responds.

1076

Pno.

mp

mp \rightarrow mf

mp

mf

1076

Vln. I

mf \rightarrow mp

mf \rightarrow mp

mf \rightarrow mp

mp \rightarrow mf

Vln. II

mf \rightarrow mp

mf \rightarrow mp

mf \rightarrow mp

mp \rightarrow mf

Vlc.

mp

mf

mp

1093

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Randomized pitch array continues

Bobby Lee

Misfit

Shut up Bob-by Lee. It's no

Bobby Lee raises a toast. Hiram and Bobby Lee clink their glasses together.
The Misfit glares at him.

1093

1093

Vln. I

Vln. II

Vlc.

231

The musical score is for measures 1093-1095. It features a woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon), Electronics, two vocal characters (Bobby Lee and Misfit), a Piano, and a string section (Violin I, Violin II, Viola). Bobby Lee and Misfit have dialogue in measure 1094. The score includes various musical notations such as dynamics (mp, f, mf), articulation (pizz.), and performance instructions. The page number 231 is at the bottom.

1101

Fl. *f* *mf* *f*

Ob. *f* *p* *mf*

B \flat Cl. *f* *p*

Bsn. *mf* *mp* *p*

Electronics
"Tennessee Waltz" tracks re-enter;
randomized pitch array continues
0:55

Misfit
plea - sure in life.

Bobby Lee stares at the Misfit not fully comprehending what he has said. The Misfit does not return his gaze.
Hiram looks to the side. All characters freeze in place through the remainder of the opera.

1101

Pno. *mf* *mp* *mf* *mp* *mf*

1101

Vln. I *mf* *mf* *f* *mf* *mf*

Vln. II *mf* *mf* *f* *mf* *mf*

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

1110

Fl. *mp* *pp* *p*

Ob. *p*

B \flat Cl. *p*

Bsn. *mf* *mp* *mp > p* *pp*

Electronics Randomized pitch array and "Tennessee Waltz" tracks continue

1110

Pno. *> mp* *p*

1110

Vln. I *mp* *p* *mf* *p*

Vln. II *p*

Vlc. *mf*

1118

Fl.

Ob.

B \flat Cl.

Bsn.

Electronics

Pno.

Vln. I

Vln. II

Vlc.

pp mp ppp

mp > p pp pp > ppp

Randomized pitch array and "Tennessee Waltz" tracks continue

vol +

"Tennessee Waltz" tracks

Allow randomized pitch array to extend several seconds beyond final measure and fade manually.

1118

1118

mp > p pp ppp

pizz. p pizz. p

(b) > p ppp