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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Folio

A Thesis submitted in partial satisfaction of the requirements
for the degree of Master of Arts

in

Music

by

Kyle Johnson

Committee in charge:

Professor Roger Reynolds, Chair
Professor Chinary Ung
Professor Rand Steiger

2012

The thesis of Kyle Johnson is approved, and it is acceptable in quality and form for publication on microfilm and electronically.

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Chair

University of California, San Diego

2012

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It rains when you're here and it rains when you're gone...…… 1

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God is a place you will wait for the rest of your life.....…..... God.mp4

Recordings on file at Mandeville Special Collections Library.

ABSTRACT OF THE THESIS

Folio

by

Kyle Johnson

Master of Arts in Music

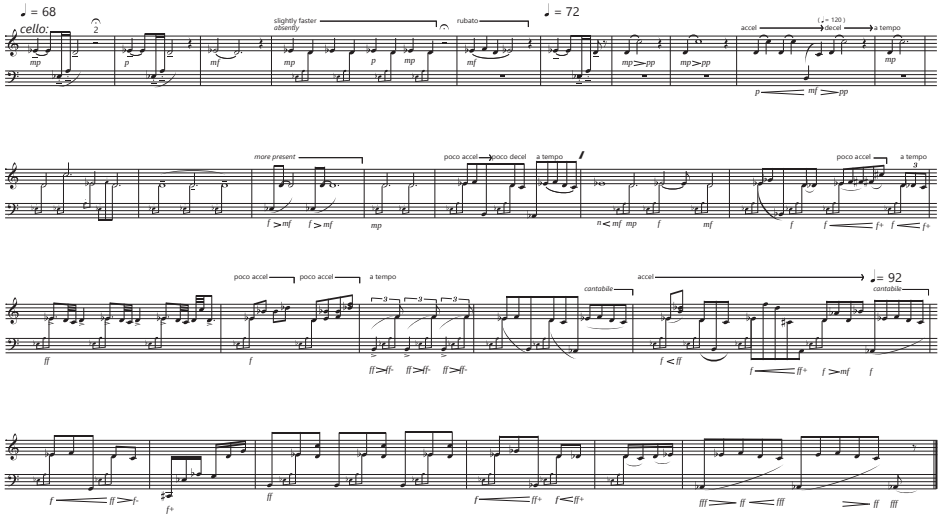
University of California, San Diego, 2012

Professor Roger Reynolds, Chair

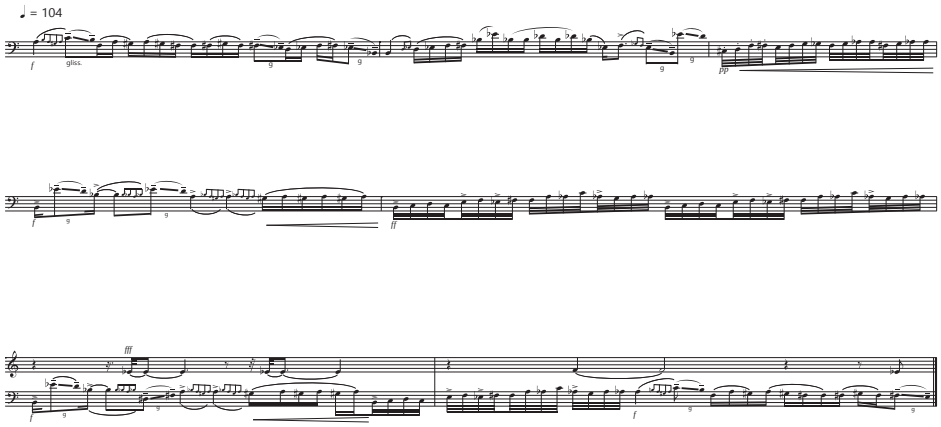
The following three pieces were created between September 2010 and May, 2012.

It rains when you’re here and it rains when you’re gone.

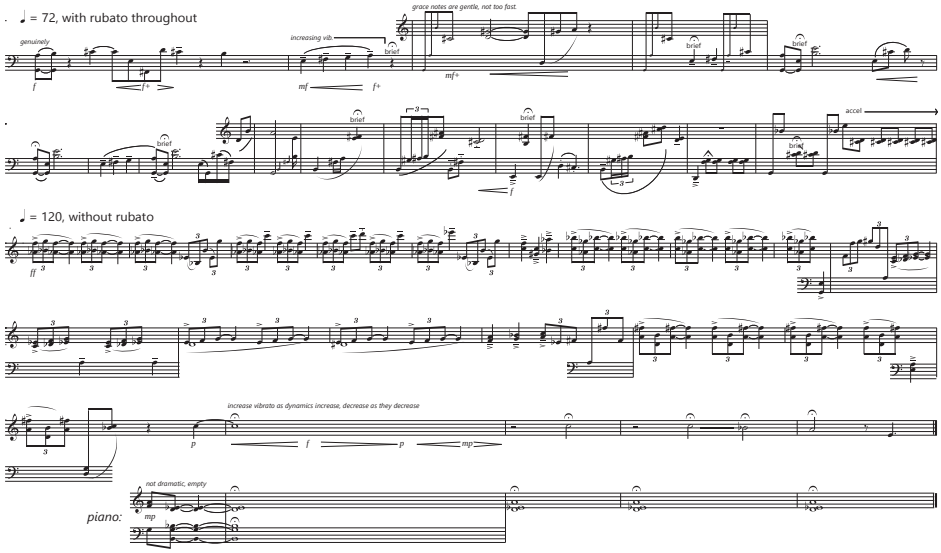
1. At first she listens. She plays only to hear herself, to make sure she's there, there alone. As she plays, she stops listening and starts speaking.



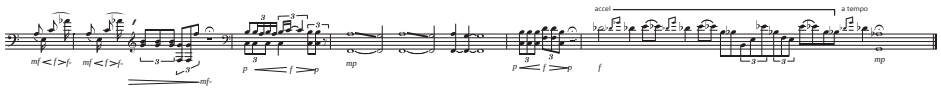
2. Now alone, she creates her world.



3. She sits in a recording studio with her cello. She's hidden her eyes behind glasses, but only out of habit. She's not afraid or nervous, her entire world is there.



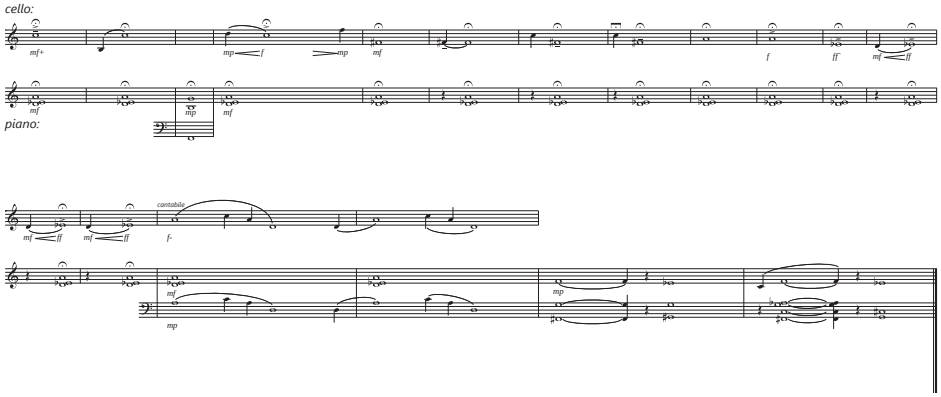
4. ♩ = 44



5. She sits next to her happiness and it desolves her.

cello:

piano:



ALL YOU EVER ARE IS AT A GLANCE

a: Large, bold letters refer to performers. N is narrator, a is alice, c is claire, cl is clarinet and cb is contrabass.

↓ Arrows show coordination betweeen performers. The performer who the arrow points towards takes the cue from the performer who the line points away from. The performer who the line points away from should speak or play their pharse without adjusting to the other performer.

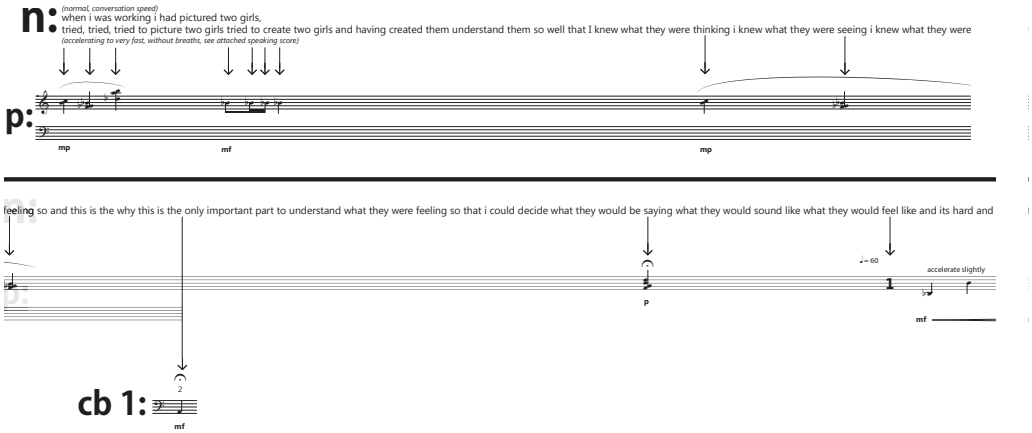
1 Large, bold numerals show beats of rest, or, if no tempo is given, seconds of rest.

♩= 60 Metronome markings apply only to the performer they are shown with.

Where a fermata is shown, the performer sustains the note until the next cued event on their line (either another note, or a rest). If a numeral is shown, the perfomer sustains for the given amount of seconds then continues with the next event on their line.

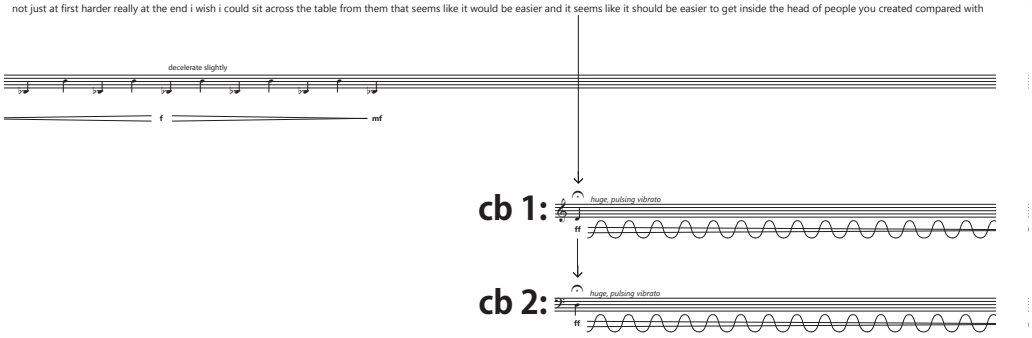
Notes inside parantheses are reminders that the player should sustain a note onto the next page, or should be sustaining a note from a previous page. These notes should not be rearticulated.

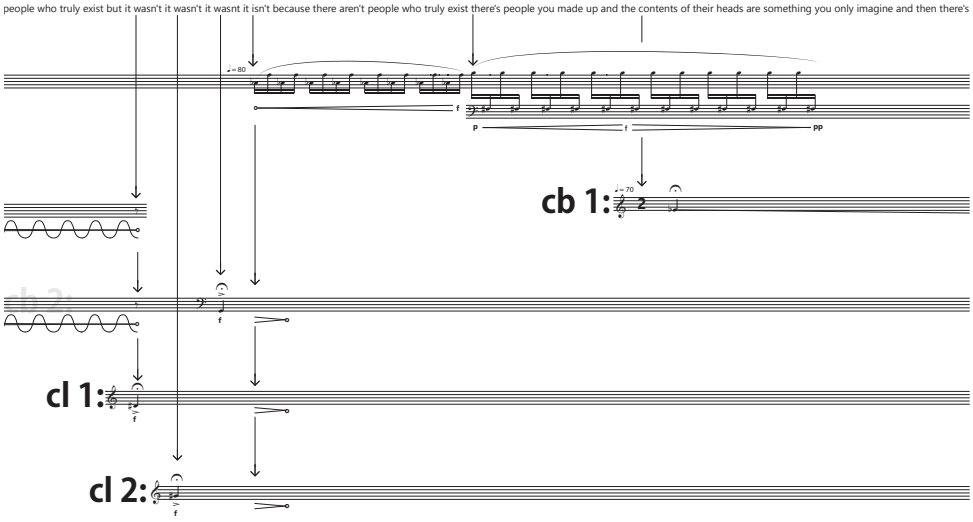
performance notes.

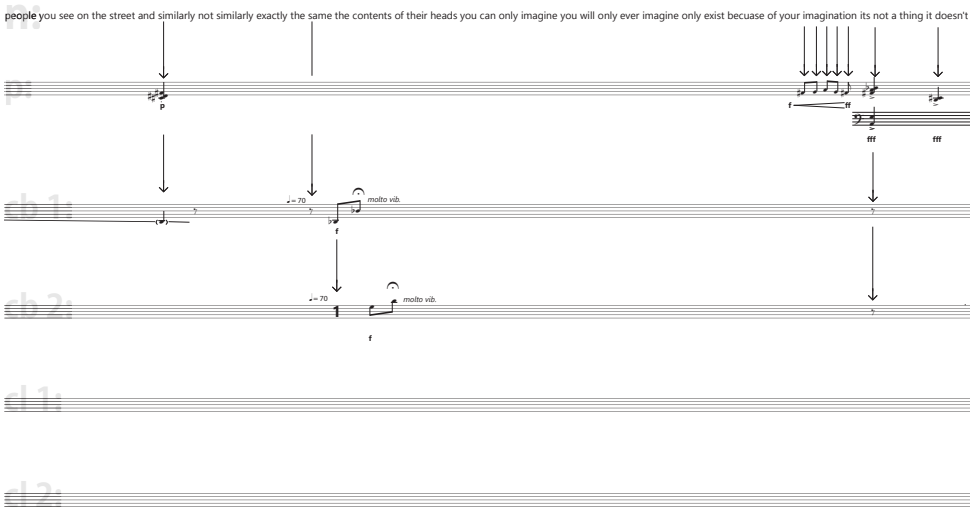


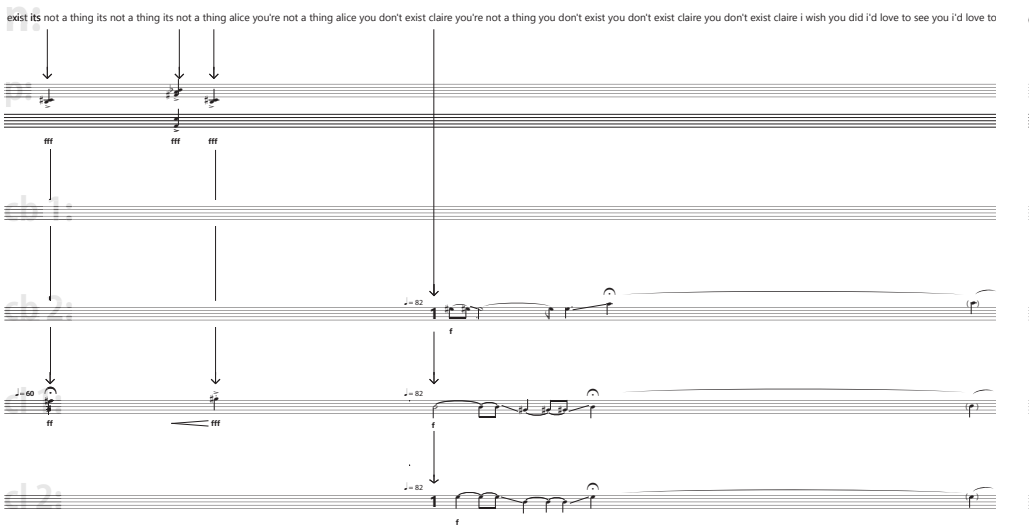
Across the room in a white dress with red sandals...

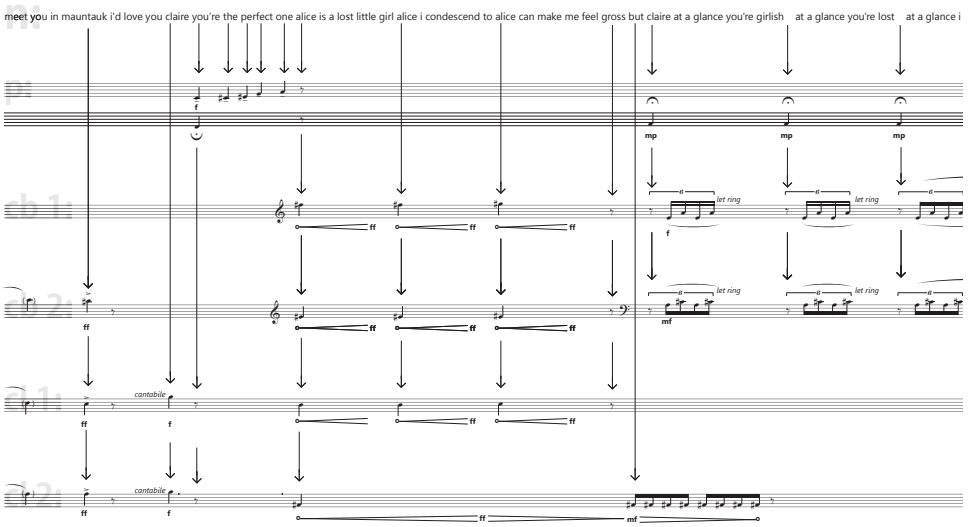
not just at first harder really at the end i wish i could sit across the table from them that seems like it would be easier and it seems like it should be easier to get inside the head of people you created compared with

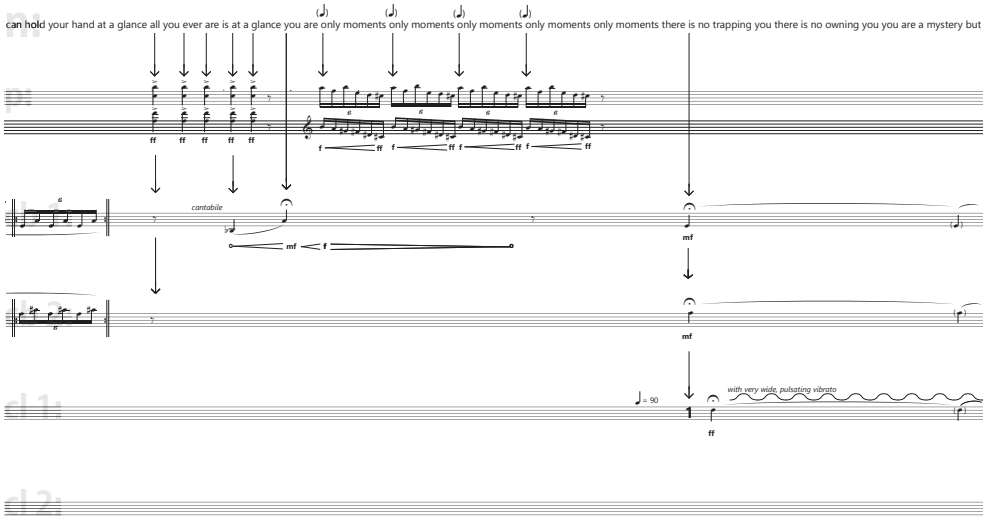


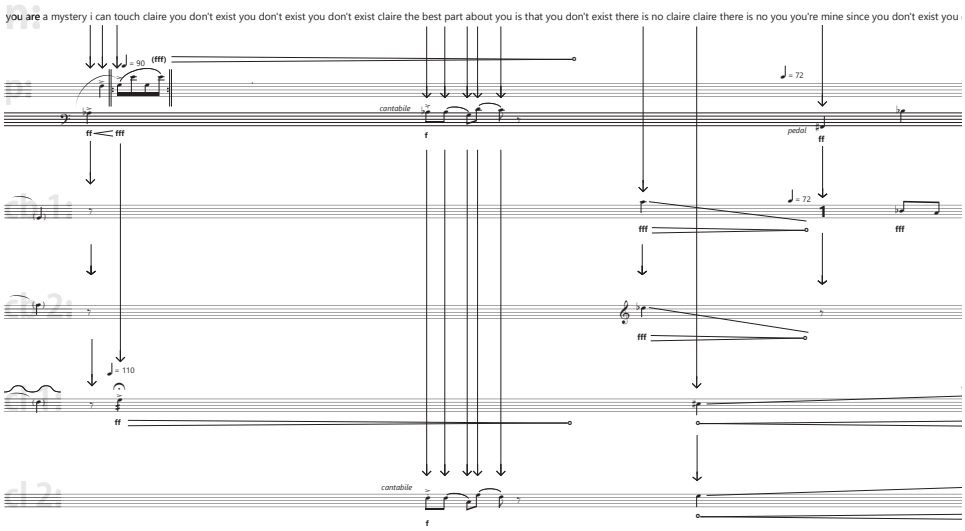

people who truly exist but it wasn't it wasn't it wasnt it isn't because there aren't people who truly exist there's people you made up and the contents of their heads are something you only imagine and then there's
cb 1:
cb 2:
cl 1:
cl 2:

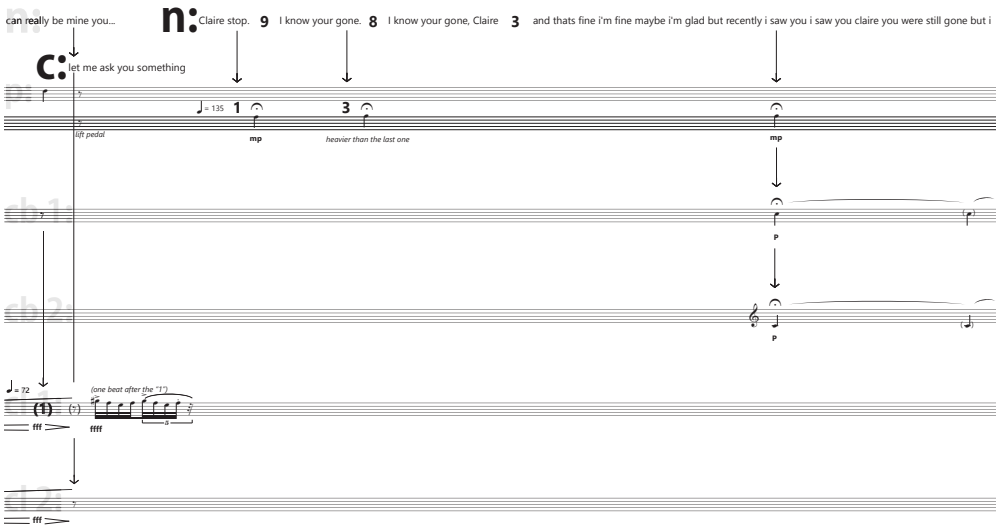

people you see on the street and similarly not similarly exactly the same the contents of their heads you can only imagine you will only ever imagine only exist becuase of your imagination its not a thing it doesn't
fl
p
f
ff
fff
fff
cb 1
♩= 70
molto vib.
f
cb 2
♩= 70
molto vib.
f
cl 1
cl 2

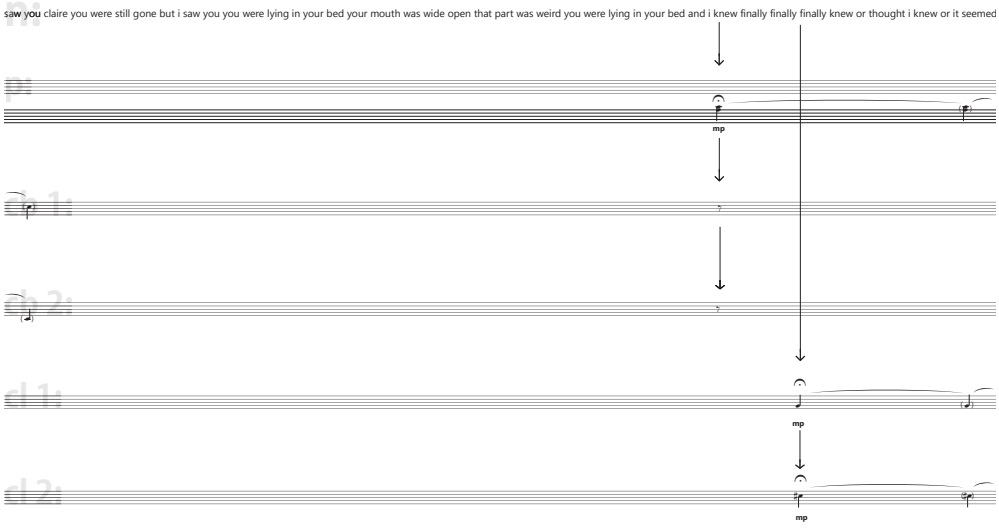

exist its not a thing its not a thing its not a thing alice you're not a thing alice you don't exist claire you're not a thing you don't exist you don't exist claire you don't exist claire i wish you did i'd love to see you i'd love to
fff
fff
fff
♩= 82
f
♩= 60
ff
fff
♩= 82
f
♩= 82
f

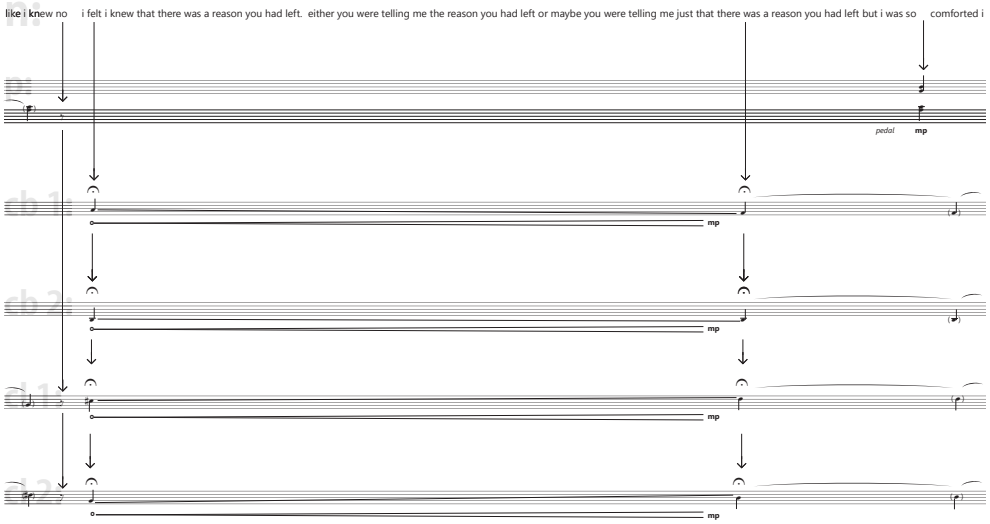

meet you in mauntauk i'd love you claire you're the perfect one alice is a lost little girl alice i condescend to alice can make me feel gross but claire at a glance you're girlish
at a glance you're lost
at a glance i
cantabile
let ring

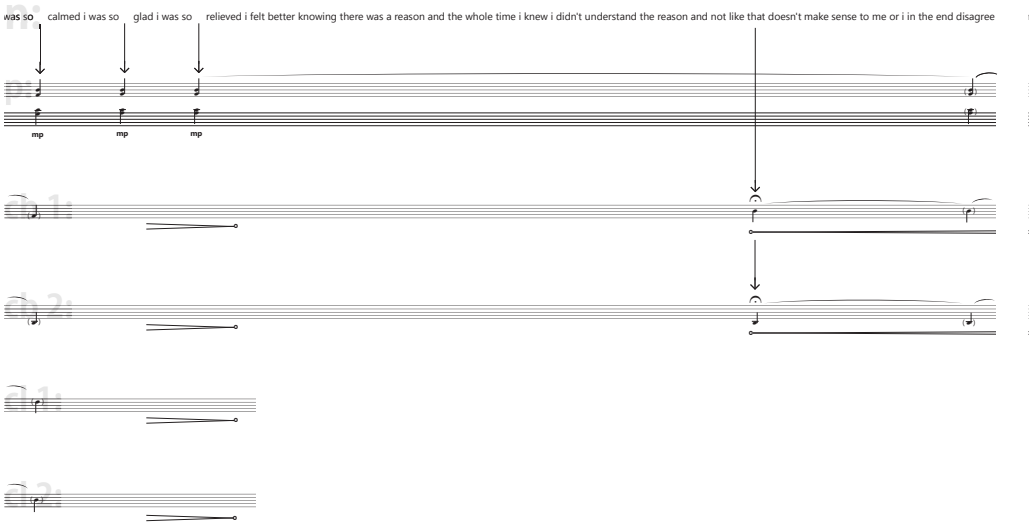

can hold your hand at a glance all you ever are is at a glance you are only moments only moments only moments only moments only moments there is no trapping you there is no owning you you are a mystery but
cantabile
with very wide, pulsating vibrato


you are a mystery i can touch claire you don't exist you don't exist you don't exist claire the best part about you is that you don't exist there is no claire claire there is no you you're mine since you don't exist you
= 90
(fff)
cantabile
f
= 72
pedal
ff
fff
= 110
cantabile
f

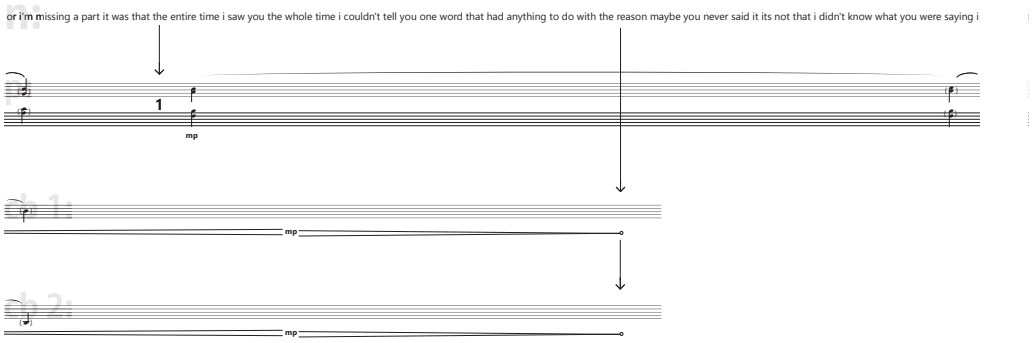

can really be mine you...
Claire stop.
9
I know your gone.
8
I know your gone, Claire
3
and thats fine i'm fine maybe i'm glad but recently i saw you i saw you claire you were still gone but i
let me ask you something
lift pedal
mp
heavier than the last one
mp
p
p
(one beat after the "1")
fff
ffff
fff

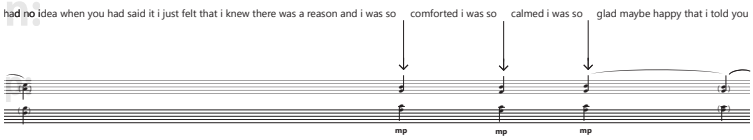

saw you claire you were still gone but i saw you you were lying in your bed your mouth was wide open that part was weird you were lying in your bed and i knew finally finally finally knew or thought i knew or it seemed
mp
mp
mp


like i knew no
i felt i knew that there was a reason you had left. either you were telling me the reason you had left or maybe you were telling me just that there was a reason you had left but i was so
comforted i
pedal
mp
mp
mp
mp
mp

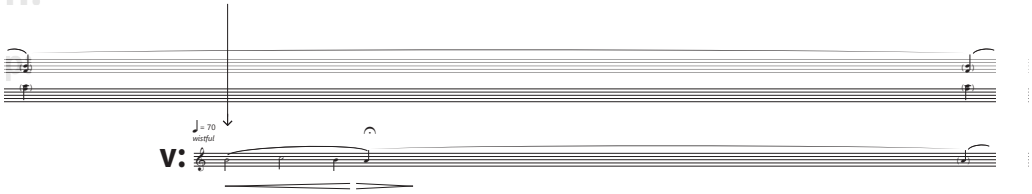
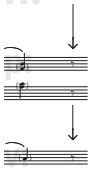

was so
calmed i was so
glad i was so
relieved i felt better knowing there was a reason and the whole time i knew i didn't understand the reason and not like that doesn't make sense to me or i in the end disagree
mp
mp
mp

-6.12-


or i'm missing a part it was that the entire time i saw you the whole time i couldn't tell you one word that had anything to do with the reason maybe you never said it its not that i didn't know what you were saying i
1
mp
mp
mp


had no idea when you had said it i just felt that i knew there was a reason and i was so
comforted i was so
calmed i was so
glad maybe happy that i told you
mp
mp
mp

how i always then and still now thought it was beautiful that you wanted to be married in red sandals like you say the romans wore and its not that i care about the romans or marriage or certainly you getting married



(all men)
really its that to me the image of you across the room in a white dress with red sandals is beautiful.