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One to One to One

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FULL SCORE

ONE TO ONE TO ONE²⁰¹⁶

**For Three Female Voices, Three Cellos
and Three Basses**

COMMISSIONED BY THE **ARTE MUSICA FOUNDATION**.
INSPIRED BY THE WORK "AT THE CARNIVAL" BY **JIM DINE**
AT THE **MONTREAL MUSEUM OF FINE ARTS**.

LUNA PEARL WOOLF

A setting of "The Finger" by

ROBERT CREELEY



OXINGALE MUSIC

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PREMIERED MAY 12, 2016, AT **SALLE BOURGIE** IN MONTRÉAL, QUEBEC,
BY **JANA MILLER** AND **ELLEN WEISER**, SOPRANO, AND **KRISTIN HOFF**, MEZZO-SOPRANO
WITH **MATT HAIMOVITZ**, **HANNAH CRAIG** AND **CARMEN BRUNO**, CELLOS,
AND **KATHRYN SCHULMEISTER**, **BRANDYN LEWIS** AND **YANNICK CHÊNEVERT**, BASSES.

For millennia the Venus de Milo has been a symbol of beauty, grace and the feminine ideal. In his “At the Carnival” Jim Dine creates three renderings of that instantly recognizable figure, now headless and towering – at 14-feet tall – and carved in broad strokes with a chain saw out of immense trunks of redwood, then painted in harlequin colors. Yet Dine’s reverence for the female form is evident in every cut, and the piece’s overwhelming presence speaks to the power wielded by these intoxicatingly compelling women.

In 1969 the poet Robert Creeley, a good friend to the artist Jim Dine, published his lyric poem, “The Finger.” One of the longest poems in Creeley’s oeuvre, it is spoken by a man, reeling in the presence of a woman, and finding in her the almost emasculating power to demand his own performance as a man.

In *One to One to One* we hear three women, watching and laughing at our protagonist in his writhing, self-flagellating efforts to impress, or at least to comprehend the figure in front of him. These three women, observing a man, in turn observing a woman, are the creative palindrome to the three ladies of “At the Carnival,” passionately wrought by Dine and interpreted in music by myself, in this whimsical attempt to celebrate the eternal complication of each of us looking at the other. Our subject’s efforts ultimately come to no avail, and the best we can conclude is there in Creeley’s text: “And the power to tell *is* glory. One unto one unto one. And though all mistake it, it is one.”

– LUNA PEARL WOOLF

The Finger

by Robert Creeley

Either in or out of
the mind, a conception
overrides it. *So that*
that time I was a stranger,

bearded, with clothes that were
old and torn. I was told,
it was known to me, my
fate would be timeless. Again

and again I was to
get it right, the story I
myself knew only the way of,
but the purpose of it

had one, was not mine.
The quiet shatter of the light,
the image folded into
endlessly opening patterns –

had they faced me into
the light so that my
eye was blinded? At moments
I knew they had gone but

searched for her face, the pureness
of its beauty, the endlessly sensual –
but no sense as that now reports it.
Rather, she was beauty, that

Aphrodite I had known of,
and caught sight of as *maid* –
a girlish openness – or known
as a woman turned from the light.

I knew, however, the other,
Perhaps even more. She was there
in the room's corner, as she would be,
bent by a wind it seemed

would never stop blowing,
braced like a seabird,
with those endlessly clear grey eyes.
Name her, Athena – what name.

The osprey, the sea, the waves.
To go on telling the story,
to go on though no one hears it,
to the end of my days?

Mercury, Hermes, in dark glasses.
Talk to him – but as if
one talked to the telephone,
telling it to please listen –

is that right, have I said it –
and the reflecting face echoes
some of the cast of words in mind's eye,
attention a whip of surmise.

And the power to tell
is glory. One unto one
unto one. And though all
mistake it, it is one.

I saw the stones thrown
at her. I felt a radiance transform
my hands and my face,
I blessed her, I was one.

Are there other times?
Is she that woman,
or this one. Am I the man –
and what transforms.

Sit by the fire.
I'll dance a jig I learned
long before we were born
for you and you only then.

I was not to go
as if to somewhere,
was not in the mind
as thinking knows it,

but danced in a jigging
intensive circle
before the fire and its heat
and that woman lounging.

How had she turned herself?
She was largely warm –
flesh heavy – and smiled
in some deepening knowledge.

There are charms.
The peddler and the small dog
following and the whistled,
insistent song.

I had the pack
the tattered clothing,
was neither a man nor not one,
all that –

and who was she,
with the fire behind her,
in the mess of that place,
the dust, the scattered pieces,

her skin so warm,
so massive, so stolid in her
smiling the charm did not
move her but rather

kept her half-sleepy attention,
yawning, indulging the manny
who jiggled a world before her
made of his mind.

She was young.
she was old,
she was small.
She was tall with

extraordinary grace. Her face
was all distance, her eyes
the depth of all one had thought of,
again and again and again.

To approach, to hold her,
was not possible.
She laughed and turned
and the heavy folds of cloth

parted. The nakedness
burned. Her heavy breath,
her ugliness, her lust –
but her laughing, her low

chuckling laugh, the way
she moved her hand to the
naked breast, then to
her belly, her hand with its fingers.

Then *shone* –
and whatever is said
in the world, or forgotten,
or not said, makes a form.

The choice is simply,
I will – as mind is a finger,
pointing, as wonder
a place to be.

Listen to me, let
me touch you
there. You are young again,
and you are looking at me.

Was there ever
such foolishness more
than what thinks it knows
and cannot see, was there ever

more? Was the truth
behind us, or before?
Was it one
or two, and who was I?

She was laughing, she was
laughing, at me,
and I danced, and
I danced.

Lovely, lovely woman, let
me sing, *one to*
one to one, and let
me follow.

ONE TO ONE TO ONE

For Three Female Voices, Three Cellos and Three Basses

Text: "The Finger" by
Robert Creeley

I

Luna Pearl Woolf

♩. = 78

Soprano I
stage whisper
Lis-ten! Lis-ten to

Soprano II
stage whisper
Lis-ten!

Mezzo-soprano
stage whisper
Lis-ten! Lis-ten!

Violoncello I
sul ponticello
col legno
LH damp strings
ppp

Violoncello II
sul ponticello
ppp

Violoncello III
sul ponticello
col legno
LH damp strings
ppp

Contrabass I
sul ponticello
ppp

Contrabass II
sul ponticello
col legno
LH damp strings
ppp

Contrabass III
sul ponticello
ppp

Contrabass I
col legno
LH damp strings
s.p. c.l.

Contrabass II
col legno
LH damp strings
s.p.

Contrabass III
col legno
LH damp strings
s.p.

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5

S. I
me, let me touch you there. Young!_

S. II
Listen! There, there. Young!_

M-S.
Lis-ten! there. You are young a - gain,___

Vc. I
s.p. c.l. s.p.

Vc. II

Vc. III
s.p. c.l.

Cb. I
collegno
LH damp strings

Cb. II
c.l. s.p. c.l.

Cb. III

A

Rit. ♩. = 72 *mp* ♩. = ♩

S. I
— Ei-ther in or out_ of the mind, —

S. II
and you are look-ing at me. Ei-ther in or out_ of the mind, —

M-S.
Ei-ther in or out_ of the mind, a con-

mf *mp* *mf* [aside]

A

Rit. ♩. = 72 ♩. = ♩

Vc. I
ord. *pp* *mf* *pp* *p*

Vc. II
ord. *pp* *mf* *pp* *p*

Vc. III
ord. *pp* *mf* *pp* *p*

Cb. I
ord. *pp* *mf* *pp* *p*

Cb. II
s.p. ord. *pp* *mf* *pp* *p*

Cb. III
ord. *pp* *mf* *pp* *p*

16

mf *accel.*

S. I I I was a stran-ger, —

mf *p* *mp*

S. II So that — He! — Stran-ger,

p *mp*

M-S. cep-tion o-ver-rides it. — that time, He! — Stran-ger,

accel.

Vc. I *mp* >

Vc. II *mp* >

Vc. III *mp* >

Cb. I *mp* >

Cb. II *mp* >

Cb. III *mp* >

24 $\text{♩} = 80$

mp *p* *mp*

S. I beard-ed, beard-ed and, I was told, my

mp *p* *mp*

S. II beard-ed, with clothes that were old and torn. (He!) told, my

mp *p* *mp*

M-S. beard-ed, beard-ed and, torn. it was known to

$\text{♩} = 80$

Vc. I *mp*

Vc. II *mp*

Vc. III *mp*

Cb. I

Cb. II

Cb. III

31

S. I
fate_would be time-less, time-less. I was to get it right,

S. II
fate_would be time-less, time-less. A - gain_____ and a - gain. (He!)_____

M-S.
me,_would be time-less, time-less. and a - gain_____ the

Vc. I
pizz. *p* arco *mp* pizz.

Vc. II
pizz. *p* arco *mp*

Vc. III
pizz. *p* arco *mp*

Cb. I
pizz. *p* arco *mp*

Cb. II
pizz. *p* arco *mp*

Cb. III
pizz. *p* arco *mp* pizz.

37

S. I *p* *mf*
the wayof, _____ wasnot mine.

S. II *p [aside]*
but thepur-pose ofit had one,

M-S. *mf*
sto-ry I my-self knew on-ly the wayof, _____ wasnot mine.

Vc. I *arco pp p*

Vc. II *arco pp p mp*

Vc. III *pp mp pp mp*

Cb. I *arco pp p mp*

Cb. II *pp p mp*

Cb. III *arco pp mp pp mp*

B

Rit. $\text{♩} = 72$ meno mosso

pp *p*

S. I
The qui-et shat-ter of the light, the im-age fold-ed in-to

S. II
The qui-et shat-ter of the light, the im-age fold-ed in-to

M-S.
The qui-et shat-ter of the light, the im-age fold-ed in-to end-less-ly

B

Rit. $\text{♩} = 72$ meno mosso

mp *p*

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

pizz. *p*

accel. $\text{♩} = 80$

mf

52

S. I
end-less - ly, — end-less - ly, end-less - ly op - en - ing pat - - - - -

S. II
— end-less - ly — end-less - ly op - en - ing pat - - - - -

M-S.
— end-less - ly, end-less - ly op - en - ing pat - - - - -

accel. $\text{♩} = 80$

Vc. I
p 3 *mp*

Vc. II
p 3 *mp*

Vc. III
3 3 3 *mp*

Cb. I
pizz. *p* 3 *mp* arco *p*

Cb. II
pizz. *p* 3 *mp* arco *p*

Cb. III
— 3 *mp* arco *p*

56

rall.

S. I

terns-

S. II

terns-

M-S.

terns-

rall.

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

III

mp *mf*

mp *mf*

mp *mf*

[illegible]

67

S. I

faced me in-to the light so that my eye was blind-ed?

S. II

p

At mo-ments I knew they had gone but

M-S.

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

D

71 *mp*

S. I the pure - ness of its beau - ty, end-less-ly *3*

S. II searched for her face, _____ of its beau - ty,

M-S. *mp* the end-less-ly sen - su - *3*

D

Vc. I *arco* *p* *3*

Vc. II *arco* *p*

Vc. III *5* *arco* *3*

Cb. I *3* *5*

Cb. II *3*

Cb. III

76 *p*

S. I Ra - ther, she was beau - ty, *mf*

S. II *p* end-lessly *mf* Ra - ther, she was beau - ty,

M-S. *mf* al- but no sense as that now re - ports it she was beau - ty,

Vc. I *mp*

Vc. II *mp*

Vc. III *pizz.* *mf* 6

Cb. I *arco* *mp*

Cb. II *mp* 3 5

Cb. III *mp* 3

♩ = 68

80

S. I

mp

a girl - ish

S. II

mp

that A - phro - di - te I had known of, a girl - ish

M-S.

mp

and caught sight of as a maid-

♩ = 68

Vc. I

mf *pp*

Vc. II

mf *pp*

Vc. III

pp arco

Cb. I

mf *pp*

Cb. II

mf

Cb. III

mf

86

S. I
3
op-en-ness_ I

S. II
3
op-en-ness_ I

M-S.
3
or known as a wo-man turned_ from the light. I

Vc. I
3 3

Vc. II
3 3

Vc. III
p

Cb. I
p
arco

Cb. II
p
arco

Cb. III
p

E $\text{♩} = \text{♩} = 102$

93

S. I
knew, how-ev-er, the oth - er, _ per - haps ev - en more. In the

S. II
knew, how-ev-er, the oth - er, _ per - haps ev - en more. She was there

M-S.
knew, how-ev-er, the oth - er, _ per - haps ev - en more.

E $\text{♩} = \text{♩} = 102$

Vc. I
p *mf*

Vc. II

Vc. III
pizz. *mf*

Cb. I
p *mf*

Cb. II

Cb. III
pizz. *mf*

97 Δ | Δ |

S. I
3
room's cor - ner, _____

S. II
3
as she _____ would be,

M-S.
mf 6 3
bent like a wind it seemed would nev - er stop

Vc. I
 Δ | Δ |
3 *p* 3 3

Vc. II
mp *p*

Vc. III
mp

Cb. I
3 *p* 3 3

Cb. II
mp *p*

Cb. III
mp

99 *rall.*

S. I
braced like a sea - bird, end-less-ly clear grey

S. II
end-less-ly clear grey

M-S.
blow-ing with those end-less-ly clear grey

Vc. I
mp

Vc. II
mp

Vc. III
mf *mp*

Cb. I
mp

Cb. II
mp *pizz.*

Cb. III
mf

$\text{♩} = 72$

101

f *mp*

S. I
eyes. Name her, name her, what name.

f *mp*

S. II
eyes. Name her, name her, what name.

f *mf*

M-S.
eyes. Name her, A - the - na- what name.

$\text{♩} = 72$

f *mp* *mf* *p*

Vc. I
f *mp* *mf* *p*

f *mp* *mf*

Vc. II
f *mp* *mf*

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

Vc. III
f *p* *mp* *mf* *p*

f *p* *mf* *p*

Cb. I
f *p*

f *p*

Cb. II
p *p*

p *mf* *p*

Cb. III
p *mf* *p*

arco
non vib.

F

105

p *mp* $\text{♩} = \text{♩}$

S. I
The os-prey, thesea, the waves. To go on tel-ling the sto-ry, to go

S. II
The os-prey, thesea, the waves. To go on tel-ling the sto-ry, to go

M-S.
The os-prey, thesea, the waves. To go on tel-ling the sto-ry, to go

F

$\text{♩} = \text{♩}$

Vc. I
mf *p* pizz *mp*

Vc. II
mf *p* pizz. *mp*

Vc. III
mf *p* pizz. *p*

Cb. I
mf *p* pizz. *p* 2

Cb. II
mf *p* pizz. *p*

Cb. III
mf *p* pizz. *p*

112

S. I
on though no one hears it, to go on, to go on, to go on, to go on to the end of my

S. II
on though no one hears it, to go on, to go on, to go on, to go on to the end of my

M-S.
on though no one hears it, to go on, to go on, to go on, to go on to the end of my

Vc. I
arco *p* pizz.arco *mf p* *mf*

Vc. II
arco *p* pizz. *mf* arco *p* *mf*

Vc. III
arco *p* *p* *mf*

Cb. I
mp *mp*

Cb. II
mp

Cb. III
mp

G $\text{♩} = \text{♩}$

118 *p* *mf* *mp* [aside]

S. I days? Her - - mes, tell-

p *mf* *mp* [aside]

S. II days? in dark glas-ses. -but as if one talked to the te-le- phone,

mf

M-S. days? Mer - cu - ry, Talk to him—

G $\text{♩} = \text{♩}$

Vc. I *mp*

Vc. II *p* *mp* *mf* sul pont. *p*

Vc. III *p* *mf* *p* sul pont.

Cb. I *mf* *mp* arco sul pont.

Cb. II *mf* *p* arco sul pont.

Cb. III *mf* arco sul pont. *mp*

124

S. I
- - - ing it to please _____ lis- ten— *f* lis- ten— *p* is that right, have I

S. II
mp *mf*
listen to me

M-S.
p stage whisper *mf*
Lis- ten! Lis- ten! Lis- ten! Lis- ten to me!

Vc. I
sul pont. *pp* c.l. LH damp strings *p* s.p. *pp*

Vc. II
ord. *mp* *mf* *f*

Vc. III
mp *mf* *f*

Cb. I
ord. *mf* *f*

Cb. II
c.l. LH damp strings *p* s.p. c.l. s.p.

Cb. III
ord. *mf* *f*

129

mp

S. I
said it— some of the cast of words in mind's eye, _____

mp

S. II
and the re-flect-ing face ech - oes _____ ech-oes _____

mp

M-S.
and the re-flect-ing face ech - oes _____ ech-oes _____

ord.

Vc. I
mp *f*

Vc. II
p *mp*

Vc. III
p *mp*

Cb. I
mp *f*

ord.

Cb. II
p *mp*

Cb. III
p *mp*

135 *p* *rall.* *H* *A tempo* *f*

S. I
at - ten-tion a whip of sur-mise. And the po-wer to tell is glo-ry.

S. II
at - ten-tion a whip of sur-mise. And the po-wer to tell is glo-ry.

M-S.
at - ten-tion a whip of sur-mise. And the po-wer to tell is glo-ry.

p *rall.* *H* *A tempo* *pizz.* *arco* *mf*

Vc. I
p *p* *mf*

Vc. II
p *pizz.* *p* *arco* *mf*

Vc. III
p *pizz.* *p* *arco* *mf*

pizz. *p*

Cb. I
p *pizz.* *p*

Cb. II
p

Cb. III
p *pizz.* *p*

142

S. I

—

One un - to one, un - to one un - to one un - to

S. II

—

One un - to one, un - to one un - to one un to

M-S.

—

One un - to one, un - to one un - to one un - to

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

f 2

pizz. 2

f 2

f 2

OXINGALE MUSIC

I $\text{♩} = 60$ **III**

mp mysterious

Soprano I 12/8 I felt a

mp mysterious

Soprano II 12/8 I saw the stones thrown at her._

Mezzo-soprano 12/8

I $\text{♩} = 60$

Violoncello I 12/8 *pp* *mf* *p* *fpp* *ffpp* *mp*

Violoncello II 12/8 *pp* *mf* *p* *fpp* *ffpp* *mp*

Violoncello III 12/8 *pp* *mf* *p* *fpp* *ffpp* *mp*

Contrabass I 12/8 *pp* *mf* *p* *fpp* *ffpp* *mp*

Contrabass II 12/8 *pp* *mf* *p* *fpp* *ffpp* *mp*

Contrabass III 12/8 *pp* *mf* *p* *fpp* *ffpp* *mp*

156

S. I
ra-di-ance trans-form my hands and my face, one.

S. II
and face, one.

M-S.
mp mysterious
I blessed her, I was one.

Vc. I
mfpp *f* *p sub.*

Vc. II
mfpp *f* *mp* sul pont.

Vc. III
mfpp *f* *p sub.*

Cb. I
mfpp *f* *mp* sul pont.

Cb. II
mfpp *f* *f* sul pont.

Cb. III
mfpp *f* *p sub.*

159

S. I
Are there o-ther times?___ Am

S. II
Are there o-ther times?___ or this one.____

M-S.
Is she that wo-man,

Vc. I
1 2

Vc. II

Vc. III
2

Cb. I

Cb. II

Cb. III
2

161

S. I
I _____ the man and what trans - forms.

S. II
and what trans - forms.

M-S.
and what trans - forms.

Vc. I
p sub.

Vc. II
ord.
mp *p sub.*

Vc. III
mp *p sub.*

Cb. I
ord.
mp *p sub.*

Cb. II
ord.
mp *p sub.*

Cb. III
p sub.

J
Colla voce
Slow, sensual
mf Jig Tempo
♩. = 104

S. I
164
I'll dance _____ a jig I learned long _____

S. II
I'll dance _____ a jig I learned long _____

M-S.
mp
Sit by the fire.

J
Colla voce
Slow, sensual
♩. = 104
Jig Tempo

Vc. I
p
pizz.

Vc. II
mp
pizz.

Vc. III
pp sub.
mp
pizz.

Cb. I
pp sub.
p

Cb. II
pizz.
mf

Cb. III
pizz.
mf

169

S. I
_____ be-fore we were born I was

S. II
_____ be-fore we were born I was

M-S.
for you and you on - ly then.

Vc. I
p *mf*

Vc. II
arco *p* *mf*

Vc. III
arco pizz. *p* *mf*

Cb. I
p *mf*

Cb. II
p *f*

Cb. III
p *f*

175

S. I
not _____ to go as if to some - - - - - where was

S. II
not _____ to go as if to some - - - - - where was

M-S.

Vc. I
p

Vc. II
pizz.
mp

Vc. III
mp

Cb. I
mp

Cb. II
mf

Cb. III
mf

180

S. I
not in the mind but

S. II
not in the mind but

M-S.
as think - - - ing knows it,___

Vc. I
p *f*

Vc. II
arco *p* pizz. *mp* *mf*

Vc. III
arco *p* pizz. *mp* *mf*

Cb. I
p *f*

Cb. II
p *f*

Cb. III
p *f*

K

187

f

S. I danced jig-ging, jig-ging,

f

S. II danced jig-ging, jig-ging,

f

M-S. but danced in a jig-ging, jig-ging,

K

Vc. I *mp* *fp* *p*

Vc. II pizz. *mp* arco *fp* *p*

Vc. III *mp* *mf* arco

Cb. I *mp* *mf*

Cb. II *mf* *f* 8va

Cb. III *mf* *f*

192

S. I

jig-ging in - ten - - - sive cir - - - - - cle

S. II

jig-ging in - ten - - - sive cir - - - - - cle

M-S.

jig-ging in - ten - - - sive cir - - - - - cle

Vc. I

mf

Vc. II

mf

Vc. III

p

pizz.

Cb. I

p

Cb. II

p

mf

Cb. III

p

mf

198 *p*

S. I
be-fore the fire and its heat and that wo-man

S. II
be-fore the fire and its heat and that wo-man

M-S.
be-fore the fire and its heat and that wo-man

Vc. I
pp sub.

Vc. II
pp sub.

Vc. III
pp sub. arco

Cb. I
arco

Cb. II
p

Cb. III
p

L

203

S. I *f* *mp*
loun - - - - - ing.____ How____ has she turned

S. II *f*
loun - - - - - ing.____

M-S. *f* *mp*
loun - - - - - ing.____ How____ has she turned

L

Vc. I *mp* *f* *p*

Vc. II *mp* *f* *p*

Vc. III *mp* *f* *p*

Cb. I *mp* *pizz.* *mf* *f*

Cb. II *f* *arco* *sul pont.* *p*

Cb. III *f*

212 *rall.* *A tempo*

S. I *mf*
her - self? large - - - - - ly warm— flesh

S. II *mf*
She was large - - - - - ly warm— flesh

M-S. *mf*
her - self? She was large - - - - - ly warm— flesh

rall. *A tempo*

Vc. I *p*

Vc. II pizz. *mp*

Vc. III pizz. *mp*

arco
Cb. I *mp* (sit by the fire) *p*

Cb. II pizz. *mf*

Cb. III *mf*

218

S. I

he a - - - vy - in some deep-en-ing know-ledge. —

mp *mf*

S. II

he a - - - - - vy - and smiled in some deep-en-ing know-ledge. —

p *mf*

M-S.

he a - - - - - vy - and smiled in some deep-en-ing know-ledge. —

p *mf*

Vc. I

pp *p*

Vc. II

arco *pp* *p*

Vc. III

arco *pp* *p*

Cb. I

pp *p*

Cb. II

arco *pp* *p* pizz.

Cb. III

p

M

♩. = 60

225

Vc. I *f* *pp sub.* *mf* *p* *fpp* *ffpp* solo

Vc. II *f* *pp sub.* *mf* *p* *fpp* *ff* *mp*

Vc. III *f* *pp sub.* *mf* *p* *fpp* *ffpp*

Cb. I *f* *pp sub.* *mf* *p* *fpp* *ffpp*

Cb. II *f* *arco* *pp sub.* *mf* *p* *fpp* *ffpp*

Cb. III *f* *arco* *pp sub.* *mf* *p* *fpp* *ffpp*

f *pp sub.* *mf* *p* *fpp* *ffpp*

231

Vc. I solo *mp* *pp* *attacca*

Vc. II *mp* *pp*

Vc. III *p* *mp* *pp*

Cb. I *p* *mp* *pp*

Cb. II *p* *mp* *pp* solo *mf*

Cb. III *p* *mp* *pp*

N
♩ = 60

IV

p *> pp* *p*

Soprano I
There are charms. and the small dog fol-low-ing song.

Soprano II
There are charms. The ped-dler song.

Mezzo-soprano
There are charms. and the whist - led in-sis-tent song.

N
♩ = 60

Violoncello I
pp

Violoncello II
pp

Violoncello III
pp

Contrabass I

Contrabass II
fpp

Contrabass III
pp

240

mp

S. I the tat-tered cloth-ing, was nei-ther a

mp

S. II I had the pack the cloth-ing, was nei-ther a man,

mp

M-S. the cloth-ing, was nei-ther a man,

p

Vc. I

Vc. II

Vc. III

pp

Cb. I

pp

Cb. II

Cb. III

0 Slow $\text{♩} = 108$
colla voce

244 *mf*

S. I
man nor not one, with the

S. II
a man, and who was she

M-S.
a man, all that—

0 Slow $\text{♩} = 108$
colla voce

Vc. I
pizz. *mp* arco *p* *mp*

Vc. II
pizz. *mp*

Vc. III
pizz. *mp*

Cb. I
mp *p* *mp*

Cb. II
pizz. *mp*

Cb. III
pizz. *mp*

249

S. I
fire be - - hind her the

S. II
mess of that place

M-S.
in the mess of that place,

Vc. I
3

Vc. II
arco
p
3

Vc. III

Cb. I
3

Cb. II
arco
p
3

Cb. III

251

rall. *Colla voce*

p

S. I
— mess — of that place — the dust, the scat-tered pie - ces,

S. II
— that place the dust, the scat-tered pie - ces,

M-S.
that place the dust, the scat-tered pie - ces,

p

rall. *Colla voce*

Vc. I
— — — — —

Vc. II
— — — — —

Vc. III
— — — — — *arco* *mp*

Cb. I
— — — — — *mp*

Cb. II
— — — — —

Cb. III
— — — — —

254 $\text{♩} = 78$ rall. $\text{♩} = 64$ *mp*

S. I $\frac{12}{8}$ her skin so warm,

S. II $\frac{12}{8}$ her skin so warm,

M-S. $\frac{12}{8}$ 2 so

$\text{♩} = 78$ rall. $\text{♩} = 64$

Vc. I $\frac{12}{8}$ *p*

Vc. II $\frac{12}{8}$ s.p. ord. *mp* s.p.

Vc. III $\frac{12}{8}$ *p*

Cb. I $\frac{12}{8}$ s.p. *mp*

Cb. II $\frac{12}{8}$ s.p. *f*

Cb. III $\frac{12}{8}$ arco *mp* *p*

257

S. I
in her smil - - - - - ing

S. II
so sto - lid

M-S.
mas-sive,

Vc. I
mf

Vc. II
mf

Vc. III
mf

Cb. I
mf

Cb. II
mf

Cb. III
mf

P

$\text{♩} = 102$

260

mp

S. I

the charm _____ did not move _____

mp

S. II

the charm _____ did not move _____

mp

M-S.

the charm _____ did not move _____

P

$\text{♩} = 102$

Vc. I

p sub.

mp

Vc. II

p

pizz.

p

mp

Vc. III

p

pizz.

p

mp

Cb. I

p sub.

p

Cb. II

p sub.

pizz.

mp

Cb. III

p sub.

pizz.

mp

265

S. I
_____ her__ but ra-ther kept her half sleep - y at - ten-tion,___

S. II
_____ her__ but ra-ther kept her half sleep - - - y at - ten-tion,___

M-S.
_____ her__ half sleep - - - y at - ten-tion,___

Vc. I
arco

Vc. II
arco

Vc. III
arco pizz.

Cb. I
pizz. *mp*

Cb. II

Cb. III

Q

$\text{♩} = 52$ *accel.* $\text{♩} = 104$

mf

S. I
yawn - ing, yawn-ing, yawn-ing, yawn - ing, in-dulg-ing the man - - -

S. II
yawn - ing, yawn-ing, yawn-ing, yawn - ing, in-dulg-ing the man - - -

M-S.
yawn - ing, yawn-ing, yawn-ing, yawn - ing, in-dulg-ing the man - - -

Q

$\text{♩} = 52$ *accel.* $\text{♩} = 104$

Vc. I
mp *mf* *fp*

Vc. II
mp *mf* *fp*

Vc. III
mp *p* *arco* *mf* *fp*

Cb. I
p *arco* *pizz.* *mf* *fp*

Cb. II
mf

Cb. III
mf

277

S. I
- - - - - ny who jig-gled, jig-gled, jig - - - gled, jig - gled a

S. II
- - - - - ny who jig-gled, jig-gled, jig - - - gled, jig - gled a

M-S.
- - - - - ny who jig-gled, jig-gled, jig - - - gled, jig - gled a

Vc. I
mp

Vc. II
mp

Vc. III
mp

Cb. I
mp

Cb. II

Cb. III

283

rall.. *f*

S. I
world _____ be - fore her, a world made of his mind, _____ made of his

S. II
world _____ a world _____ a world _____ made of his mind, _____ made of his

M-S.
world, a _____ world, a _____ world, a world be - fore her _____ made of his mind, of his

rall.. *mf*

Vc. I
mf *mf*

Vc. II
mf *mf*

Vc. III
mf *mf*

Cb. I
mf *mf*

Cb. II
mf

Cb. III
mf

arco

290 $\text{♩} = 72$

S. I
mind. _____

S. II
mind. _____ *mp*
She was

M-S.
mind. _____ *mp*
She was

Vc. I
 $\text{♩} = 72$
p *f*

Vc. II
p *f*

Vc. III
p *f*

Cb. I
p *f*

Cb. II
p *f*

Cb. III
p *f*

R

298 *mp pp* *mf pp* *mp pp* *mf*

S. I
2 young, she was old, she was old, small. She was tall with ex - tra'or-di - nar-y

S. II
pp *mf pp* *mp pp* *mf*
2 young, she was, she was old, she was, she was small, she was, she was tall with ex - tra'or-di - nar-y

M-S.
pp *mf pp* *mp pp* *mf*
2 young, she was, she was old, she was, she was small, she was, she was tall with ex - tra'or-di - nar-y

R

Vc. I
pizz. *mp* arco

Vc. II
pizz. *mp* arco

Vc. III
2 pizz. *pp* *mp* arco

Cb. I
pizz. *mp* *pp* *mp* *mf*

Cb. II
pizz. *pp* *mp* *mf*⁴

Cb. III
pizz. *p* *mf* *p* *mp* *mf*⁴

303

S. I *p*
grace. Her face was all dist - ance, her eyes the depth of all

S. II *p*
grace. Her face was all dist - ance, her eyes the depth of all

M-S. *p*
grace. Her face was all dist - ance, her eyes the depth of all

Vc. I *pp* *mf*

Vc. II *pp* *mf*

Vc. III *pp* *mf*

Cb. I *p* *mf*

Cb. II *p* *mf*

Cb. III *p* *mf*

308

S. I
— one had thought of, a - gain and a - gain, a - gain and a - gain.

S. II
— one had thought of, a - gain and a - gain and a - gain.

M-S.
— one had thought of, a - gain and a - gain, a - gain and a - gain.

Vc. I
— — — — — *mf*

Vc. II
— — — — — *pp* — — — — — *mf*

Vc. III
— — — — — *pp* — — — — — *mf*

Cb. I
— — — — — *mf*

Cb. II
— — — — — *pp* — — — — — *mf*

Cb. III
— — — — — *pp* — — — — — *mf*

arco

OXINGALE MUSIC

[illegible]

T

334

S. I *f* *p*
breath, her u-gli-ness, her lust- but her laugh - ing, her low chuck-ling laugh,

S. II *f* *p*
breath, her u-gli-ness, her lust- but her laugh - ing, her low chuck-ling laugh,

M-S. *f* *p*
breath, her u-gli-ness, her lust- but her laugh - ing, her low chuck-ling laugh,

T

Vc. I *pp*

Vc. II *pp*

Vc. III *pp*

Cb. I

Cb. II

Cb. III

340

mp

S. I

the way she moved her hand, breast,

mp

S. II

hand to the na-ked breast,

mp

M-S.

hand, breast, then

ric....

Vc. I

p

ric....

Vc. II

p

ric....

Vc. III

p

ric....

Cb. I

p

ric....

Cb. II

p

ric....

Cb. III

p

349

S. I
bel-ly, her hand with its fin-gers. Then shone- shone-

S. II
bel-ly, her hand with its fin-gers. Then shone- shone-

M-S.
to her bel-ly, her hand with its fin-gers. Then shone- shone-

Vc. I
Vc. II
Vc. III
Cb. I
Cb. II
Cb. III

mp
mp
mp
p
p
p

362

U $\text{♩} = \text{♩.}$

p

S. I and what-e-ver is said_ in the world, or for - got-ten,

S. II and what-e-ver is said_ in the world, or for - got-ten,

M-S. and what-e-ver is said_ in the world, or for - got-ten,

U $\text{♩} = \text{♩.}$

f *pp*

Vc. I

f *pp*

Vc. II

f *pp*

Vc. III

f *pp*

Cb. I

f

Cb. II

f

Cb. III

f

Rit. ♩. = 64 *mp*

371

S. I
or not said, makes a form. I will— as

S. II
or not said, makes a form. The choice is simply, *mp* I will— as

M-S.
or not said, makes a form. *mp* I will— as

Rit. ♩. = 64

Vc. I

Vc. II

Vc. III

Cb. I
p *pp*

Cb. II
p *pp*

Cb. III
p *pp*

V
rall. . . ♩. = 78

380

S. I
mind is a fin-ger, poin-ting, as won-der a place to be.

S. II
mind is a fin-ger, poin-ting, as won-der a place to be.

M-S.
mind is a fin-ger, poin-ting, as won-der a place to be.

V
rall. . . ♩. = 78

Vc. I
sul ponticello
ppp

Vc. II
sul pont.
ppp
sul ponticello

Vc. III
ppp

Cb. I
sul pont.
ppp

Cb. II
sul pont.
ppp

Cb. III
sul ponticello
ppp

386 stage whisper

S. I
Lis-ten! Lis-ten to me, let me touch you

S. II
Lis - ten! Listen! There,

M-S.
Lis-ten! Lis-ten! Lis - ten!

Vc. I
col legno
LH damp
strings
s.p.

Vc. II

Vc. III
col legno
LH damp strings
s.p. c.l.

Cb. I

Cb. II
col legno
LH damp strings s.p. c.l.

Cb. III
s.p.

390

S. I
there. Young! look-ing at me.

S. II
there. Young! and you are look-ing at me.

M-S.
there You are young a-gain, and you are look-ing at me.

Vc. I
c.l. there. s.p. c.l.

Vc. II
ord. *pp*

Vc. III
s.p. c.l. *pp*

Cb. I
collegno LH damp strings ord. *pp*

Cb. II
c.l. *pp*

Cb. III
collegno LH damp strings

W $\text{♩} = 64$ **VI**

Soprano I
mf Was_ there e - ver such___ foo - lish-ness more_ than_ *f*

Soprano II
mf Was_ there e - ver such___ foo - lish-ness more_ than_ *f*

Mezzo-soprano
mf Was_ there e - ver such___ foo - lish-ness more_ than_ *f*

Violoncello I
ord.
mp *mf*

Violoncello II
mp *mf*

Violoncello III
ord.
mp *mf*

Contrabass I
(arco)
III mp II III I

Contrabass II
pizz.
mf

Contrabass III
pizz. (ord.)
mf

399

S. I
— what thinks it knows and can-not see, was_ there e - ver *mf*

S. II
— what thinks it knows and can-not see, was_ there e - ver *mf*

M-S.
— what thinks it knows and can-not see, was_ there e - ver *mf*

Vc. I
mp

Vc. II
mp

Vc. III
mp

Cb. I
mf III II III I

Cb. II
f *mf*

Cb. III
f *mf*

403

S. I *mp*
more? Was the truth be-hind us, or be - fore? Was it

S. II *p* *confused, disturbed*
more? Was the truth be-hind us, or be - fore? Be-hind us,

M-S. *p* *confused, disturbed*
more? Was the truth be-hind us, or be - fore? or be - fore?

Vc. I *pp* *sub.*

Vc. II *pp* *sub.*

Vc. III *pp* *sub.*

Cb. I *pp*

Cb. II *pp* *arco*

Cb. III *p* *arco*

f

409

accel. *Rit.* *A tempo*

mf

S. I
one and who was I? Who was he?

mp *mf*

S. II
or two, _____ who was, who was I? _____

mp *mf*

M-S.
or two, _____ who was, who was he?

accel. *Rit.* *A tempo*

Vc. I
p *mf* *mf* *f*

Vc. II
p *p sub.* *mf* *f*

Vc. III
p *p sub.* *f*

Cb. I
p *mp* *mf*

Cb. II
p *p sub.* *mf* *f* pizz.

Cb. III
p sub. *mp* *mf* *f* pizz.

X

417

p *pp* *mp*

S. I She was laugh - - - ing, her low, chuck-ling laugh. She was

S. II She was laugh - - - ing, her low, chuck-ling laugh. She was

M-S. She was laugh - - - ing, her low, chuck-ling laugh. She was

X

Vc. I *pp sub.* *mp* ric...

Vc. II *pp sub.* *mp* ric...

Vc. III *pp sub.* *mp* ric...

Cb. I *pp* *mp* ric...

Cb. II arco *pp* *mp* ric...

Cb. III arco *pp* *mp* ric...

Laughing at Me
 Franz Schubert
 Op. 29, No. 4

421 *poco rit.* *mf* *f* *mf* *f*

S. I laugh-ing, at me, and I danced, and I danced.

S. II laugh-ing, at me, and I danced, and I danced.

M-S. laugh-ing, at me, and I danced, and I danced.

Vc. I *mp* *mf* ric... ric... ric... ric... ric...

Vc. II *mp* *f* ric... pizz. ric... pizz. ric... pizz. ric... pizz.

Vc. III *mp* *f* ric... pizz. ric... pizz. ric... pizz. ric... pizz.

Cb. I *mf* ric... ric... ric... ric... ric...

Cb. II *f* ric... pizz. ric... pizz. ric... pizz. ric... pizz.

Cb. III *f* ric... pizz. ric... pizz. ric... pizz. ric... pizz.

molto rit. **accel.** $\text{♩} = 64$

426

S. I
And I danced, and I danced, and I danced.

S. II
And I danced, and I danced.

M-S.
And I danced, And I danced, and I danced.

molto rit. **accel.** $\text{♩} = 64$

Vc. I
mp *mf*

Vc. II
arco *mp* *mf*

Vc. III
arco *mp* *mf*

Cb. I
mp III II

Cb. II
mp *mf*

Cb. III
mp *mf*

431

S. I

S. II

M-S.

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

$\text{♩} = \text{♩}$

Y

Colla voce

p

Love - - -ly,

f

pp

435 $\text{♩} = 120$ $\text{♩} = \text{♩}$ *mf*

S. I
wo-man, Love-

S. II
mf
Love - - - - - ly, wo-man, Love - -

M-S.
mp *mf*
Love - ly, — love-ly wo-man, Love - ly, love - -

$\text{♩} = 120$ $\text{♩} = \text{♩}$

Vc. I
p

Vc. II
p

Vc. III

Cb. I
p

Cb. II
arco *p*

Cb. III
arco *p*

440

S. I

ly, wo - man, let me sing, one

S. II

ly, love-ly wo - man, let me sing, to

M-S.

ly wo - man, let me sing, one to

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

mp

mp

mp

mp

mp

mp

448

S. I

to one to one to one, and let me fol-low.

S. II

one to one to one to one, and let me fol-low.

M-S.

one to one to one to one, and let me fol-low.

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

pp

pp

pp

Z

455

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

pizz.

p

2

pizz

p

2

molto rall.

459

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Cb. III

pizz.

p

mp

mf

pp

pp arco

pp arco

pp arco

pp

OXINGALE MUSIC – OPERA | STAGE/SCREEN | CHORAL | VOICE

LUNA PEARL WOOLF

OPERA

Better Gods - 60'

Libretto by Caitlin Vincent

COMMISSIONED BY THE WASHINGTON NATIONAL OPERA, FRANCESCA ZAMBELLO, ARTISTIC DIRECTOR, TO BE PRODUCED AT THE KENNEDY CENTER IN THE 2015-2016 SEASON.

The Pillar [in progress] - 120'

Libretto by David Van Taylor

OPERA AMERICA GRANT RECIPIENT

Angel Heart, a music storybook - 60' (Narrator, 4 voices, children's choir, 8 Cellos and Mandolin)

FULLY STAGED VERSION DIRECTED BY BRIAN STAUFENBIEL

Orpheus on Sappho's Shore - 45' (Soprano, Tenor, Chamber Ens.)

Libretto by Eleanor Wilner

STAGE/SCREEN

Angel Heart - 26'

(Narrator and 5 Cellos)

Story by Cornelia Funke

Mélange à trois - 30'

(Violin, Cello, Percussion)

A WORDLESS OPERA

Suspense - 11' (8 Cellos, 4 Perc.)

TO THE SILENT FILM BY LOIS WEBER



OXINGALE MUSIC

CHORAL

Après Moi, le Déluge - 25'

(Solo Cello and SATB Choir)

How Bright the Darkness, a winter solstice carol - 6'

New Text by Eleanor Wilner (Solo Baritone, SSA Choir, Ch. Orch.)

Into the Twilight - 5' (SATB)

Songs for Women's Chorus - 5' (SSAA)

VOICE

We are God's Children - 9'

(Mezzo-Soprano and Str. Qtet)

COMMISSIONED BY CARNEGIE HALL

I am a Fish - 17'

(Soprano and String Quartet)

Odas de Todo el Mundo - 10'

(Soprano, Cello, Piano)

Rumi: Quatrains of Love - 12'

(Soprano, Cello, Piano)

Reluctance - 7'

(Soprano, Oboe, Bassoon)

Epithalamion - 7'

(Soprano and Cello)

OXINGALEMUSIC.COM

LEWIS SPRATLAN

OPERA

Earthrise - 49'

Libretto by Constance Congdon

COMMISSIONED BY THE SAN FRANCISCO OPERA

Midi [in progress] - 140'

Libretto by Michael Miller

OPERA IN THREE ACTS AFTER EURIPIDES' MEDEA

Of Time and the Seasons - 26' (Soprano and Chamber Ens.)

CHORAL

Dona Nobis Pacem - 6' (Double Choir, SSAA and SATB)

Elephant Rocks - 17' (SATB)

Vespers Cantata: Hesperus is Phosphorus - 60' (SATB Choir and 6 Instruments)

Four Songs for Soprano and Women's Chorus - 10' (Soprano, SSA Choir and Piano)

The Manatees At Blue Springs - 15' (SATB Choir, Piano)

Travels - 9' (TTBB Choir and Piano Four-hands)

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