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stranger, morning

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Publication Date

2020

stranger, morning

for solo high voice and orchestra
2020

Rylan Gleave

(b.1997)

Text by Rufus Isabel Elliot

Program notes

stranger, morning is a setting of text by the same name, by Rufus Isabel Elliot. Gratitude and respect are extended to it for the permission to use the text.

stranger, morning

boyish wrested deserted doubt —

the strong pass — that water —
after brutalising —

no water to his towered body
no body to its water towered
no body to its

there pissed, snowfield-lit —
when pushed heart plays its wild face,
and he gives my creature on myself
(and he leaves his creature on itself).

saw water, and crossing,
and drink with glacier — nothing —
nothing, and raw.

I believed things protect — rather, animals.

Rufus Isabel Elliot, 2020

Duration

c. 9'-10'

Performance notes

The conductor should endeavour to keep the tempo markings in mind as closely as possible; there is a tendency to want to speed up when the marking is continually very slow.

It may help to let resonances from the instruments decay completely before beginning a new phrase. Any stemless passages without the vocalist can be considered free; the conductor should cue the orchestra as to when to start/stop notes.

Black noteheads should be shorter than white noteheads, but they are not required to be exactly half the length or similar.

Sections of the text are shown with double barlines - there should be a pause here, of length marked by the staff e.g., 6", or an *attacca* marking.

Accidentals specified apply to the rest of the bar, unless otherwise indicated.

To the vocalist

There is *Sprechgesang* notated in small sections of the score, then a specification *Sung* to return to normal singing.

Notes without stems indicate a freer length, and providing communication with the conductor is established, can take on any duration you feel is suitable.

Glissando or portamento between notes are to be handled carefully and slowly, gradually sliding up or down between intervals.

The lines in the text are included in the setting for authenticity; these are not to be treated as pauses or rests unless otherwise indicated.

N.B. If any trans singer with a different range wishes to perform this piece, please contact the composer at rylangleave@gmail.com for a transposed score.

To the orchestra

Notes without stems indicate a freer length, and providing communication with the rest of the orchestra/conductor/vocalist is established, can take on any duration the player feels is suitable.

Any stemless passages without the vocalist can be considered free; the conductor should cue the orchestra as to when to start/stop notes.

Black noteheads should be shorter than white noteheads, but they are not required to be exactly half or similar.

Please feel free to stagger breathing on long notes, indicating that you may take breaths, but try not to breathe at the same time as your neighbour.

To the string section

There are several gradations of bow position in the score; in addition to the conventional *sul tasto* (s.t.) and *sul ponticello* (s.p.), *molto sul tasto* (m.s.t.) and *molto sul ponticello* (m.s.p.) are specified. Arrows between these indicate a gradual shift to that position, and the term *ord* indicates a return to ordinary bowing.

The term *bow ad lib* is to describe free bowing, and is negated by the term *bow ord*.

Similarly, please feel free to stagger bowing on long notes, indicating that you may bow ad lib, but try not to change bow strokes at the same time as your neighbour.

There is one additional bowing specification;



decrease bow pressure to create a soft, airy sound

Vibrato can be used sparingly in the string section throughout, unless otherwise specified.

Instrumentation

Piccolo (1)
Flute (2)
Oboe (2)
Cor Anglais (1)
Clarinet in E \flat (2)
Clarinet in B \flat (2)
Bassoon (2)

Horn in F (2)
Trumpet in B \flat (2)

Percussion (2 players)*

High voice (1)

Harp (1)
Celesta (1)

Violin I (6)
Violin II (5)
Viola (4)
Violoncello (4)
Double Bass (2)

*Tubular Bells, Glockenspiel

for Rufus, with thanks
stranger, morning

Rufus Isabel Elliot

Rylan Gleave (b.1997)

As slow as you can bear or c. ♩ = 40

The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet in Eb, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Percussion (Tubular Bells and Glockenspiel), High voice, and Harp. The second system includes Violin I, Violin II, and Viola. The music is in 6/4 time and features dynamic markings such as *pp*, *ppp*, and *p*. Performance instructions include *con sord.*, *straight mute*, *no damp. sempre*, *l.v.*, *pitched air sound*, *á 2*, *9*, *solo ord.*, *dream-like*, and *like rolling hills*. A large 'X' is placed at the beginning of the Piccolo and Violin I staves. A '6/4' time signature change is indicated at the end of the first system.

A Like cradle-song ♩ = 63

free tempo

10

4/4 3/4 X

Picc. Fl. Ob. C. A. Eb Cl. Cl. Bsn. Hn. Tpts. Voice Cel. Hp.

pp gently lilting *(p)* *pp* *ppp*

pp gently lilting *(p)* *pp* *ppp*

pp gently lilting *(p)* *pp* *ppp*

pp *p* *(mf)* *p* sub. *p* static, distant *mf*

the strong pass — that wa - ter — a - fter bru-ta-li sing —

mp *mp*

p

hold until out of breath or until vocalist sings 'brutalising'

hold until out of breath or until vocalist sings 'brutalising'

hold until out of breath or until vocalist sings 'brutalising'

A Like cradle-song ♩ = 63

free tempo

4/4 3/4

Vln. I Vln. II Vla. Vc. Db.

solo, m.s.t., poco vib. *pp* gently lilting *(p)* *pp*

solo, m.s.t. *pp* gently lilting *(p)* *pp*

solo, m.s.t. *pp* gently lilting *(p)* *pp*

s.t. *p* gently lilting *(mp)* *p*

s.t. *p* gently lilting *(mp)* *p*

p l.v. *p*

bow full strokes ad lib., until vocalist sings 'brutalising'

senza vib.

bow full strokes ad lib., until vocalist sings 'brutalising'

senza vib.

B

6
4

attacca

19

Picc. *attacca*

Fl. *attacca*

Ob. *attacca*

C. A. *attacca*

E♭ Cl. *attacca*

Tub. B. *pp* *l.v.* *attacca*

Glock. *pp* *l.v.* *attacca*

Voice *pp* *attacca* *pp yearning* *3* *3*
no wa - ter to his

Cel. *p* *3* *9* *3* *l.v.* *attacca*

Ped.

Hp. *tune; F#* *attacca* *tune; F#*

B

6
4

attacca

Vln. I *pp* *tutti, senza sord. bow ad lib., m.s.t.* *ppp* *pp* *attacca*

Vln. II *pp* *tutti, senza sord. bow ad lib., m.s.t.* *ppp* *pp* *attacca*

Vla. *pp* *tutti, senza sord. bow ad lib., m.s.t.* *ppp* *pp* *attacca*

Vc. *attacca*

Db. *attacca*

3/4

23

Picc. *mp*

Fl. *mp*

Ob. *mp*

C. A.

E♭ Cl. *mf*

Cl. *mp*

Bsn. *mp*

Tub. B.

Glock. *pp*

Voice

tow-ered bo dy_ no bo - dy to its wa - ter towered no bo - - dy to its

Cel. *mp*

Hp. *mp*

like rolling hills

tune; C[♯], B♭, E♭ & A♭

p

pp

mf lost

f

mp separated slightly

Red.

l.v.

7

3

3

7

9

l.v.

Suddenly rising ♩ = 63

3/4

Vln. I

con sord. bow ord., s.p.

pp like rolling hills

bow until only white noise remains

bow ord., s.t.

pp > (poco)

Vln. II

con sord. bow ord., s.p.

pp like rolling hills

bow until only white noise remains

bow ord., s.t.

pp > (poco)

con sord. bow ord., s.t.

Vla.

con sord. bow ord., s.p.

pp like rolling hills

bow until only white noise remains

bow ord., s.t.

pp > (poco)

bow ad lib.

Vc.

con sord. bow ord., s.p.

pp like rolling hills

bow ord., s.t.

pp

con sord. bow ord., s.t.

ppp

bow ad lib.

Db.

p

ppp

C Lost, agitated (♩ = 63)

28

Picc. *mf* *mp* *mf* *attacca* *P*

Fl. *mf* *mp* *mf* *attacca* *P*

Ob. *mf* *mp* *mf* *attacca* *P*

C. A.

E♭ Cl. *p* *mp* *pp* *attacca* *p*

Cl. *p* *mp* *pp* *attacca* *p*

Bsn. *p* *mp* *pp* *attacca* *p*

Hn. *mf* *pp* *mf* *attacca* *pp*

Tpts. *mf* *pp* *mf* *attacca* *pp*

Voice *mf* *lost* *(p)* *attacca*

no bo - - dy to its

Cel. *mf* *mp* *mf* *mp* *attacca*

Hp. *tune; C♯, B♯, E♯ & A♯* *attacca*

C Lost, agitated (♩ = 63)

Vln. I *attacca*

Vln. II *attacca*

Vla. *attacca*

Vc. *attacca*

Db. *attacca*

37

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

Bsn.

Hn.

Tpts.

1

p

1

p

Tub. B.

Glock.

l.v.

pp

pp

Voice

mf

There pissed, snow-field - lit,

3:2

Cel.

p

pp

rit.

Vln. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. II

Vla.

Vc.

Db.

s.p., senza sord.

p

s.p., senza sord.

p

m.s.p., senza sord.

p

m.s.p., senza sord.

p

As slow as you can bear or ♩ = 40

45

5/4 **6/4** **X** **6/4**

Picc. *pp* gently lilting *mf* c. 6'

Fl. *pp* gently lilting *mf* c. 6'

Ob. *p* *mf* c. 6'

C. A. *pp* gently lilting *mf* c. 6'

E♭ Cl. *pp* gently lilting *mf* c. 6'

Cl. *p* *pp* gently lilting *mf* c. 6'

Bsn. *pp* gently lilting *mf* c. 6'

Hn. *pp* gently lilting *mp* c. 6'

Tpts. *p* *mp* c. 6'

Glock. *mf* *ff* c. 6'

Voice *mf* impassioned *ff* *p* lost
 when pushed heart plays its wild face, and he

Cel. *pp* gently lilting *mf* c. 6'

As slow as you can bear or ♩ = 40

5/4 **6/4** **X** **6/4**

Vln. I *pp* gently lilting *mf* *pp* c.l.t., tutti, con sord., senza vib. c. 6'

Vln. II *pp* gently lilting *mf* *pp* c.l.t., tutti, con sord., senza vib. c. 6'

Vla. *pp* gently lilting *mf* *pp* c.l.t., tutti, con sord., senza vib. c. 6'

Vc. *pp* gently lilting *mf* *pp* c.l.t., tutti, con sord., senza vib. c. 6'

Db. *pp* gently lilting *mf* *pp* c.l.t., tutti, con sord., senza vib. c. 6'

50

Picc. *pp* 9 pitched air sound until you run out of breath *p* pitched air sound until you run out of breath

Fl. *pp* 9 pitched air sound until you run out of breath *p* pitched air sound until you run out of breath

Ob. *pp* pitched air sound until you run out of breath

C. A. *pp* pitched air sound until you run out of breath

E♭ Cl. *pp* pitched air sound until you run out of breath *p* pitched air sound until you run out of breath

Cl. *pp* pitched air sound until you run out of breath

Bsn. *pp* pitched air sound until you run out of breath *p* pitched air sound until you run out of breath

Tub. B. *pp* l.v. pitched air sound until you run out of breath

Glock. *pp* l.v. pitched air sound until you run out of breath

Voice *(mp)* *p* gives my crea-ture on my-self **Sprechgesang** *pp* (and he leaves his crea-ture on it-self).
 gives my crea-ture on my-self (and he leaves his crea-ture on it-self).

Cel. *pp* l.v. pitched air sound until you run out of breath

Hp. *pp* l.v. pitched air sound until you run out of breath

Vln. I *pp* bow until only white noise remains

Vln. II *pp* bow until only white noise remains

Vla. *pp* *divisi* bow until only white noise remains

Vc. *pp* bow until only white noise remains

Db. *pp* bow until only white noise remains

4/4

D Weary; winding down ♩ = 52

55

Picc.

C. A. *p* *ppp*

E♭ Cl. solo *p* *ppp*

Cl. solo *p* *ppp*

Bsn.

Tub. B. l.v. *pp*

Glock.

Voice **Sung** *p* dream-like *mp* *p*
 saw wa - ter, and cross - ing,
like a dulcimer

Cel. *mp* *ppp* 5:4

Hp.

D Weary; winding down ♩ = 52

Vln. I *ppp* 5:4 *like a dulcimer pizz., senza sord*

Vln. II

Vla.

Vc. ord., s.t. *p* *pp*
 bow until only white noise remains

Db. s.t., tutti *p* *pp*
 bow until only white noise remains

61

6/4 2/4 5/4 6/4 2/4

Picc.

Fl.

Ob. *pp* *á 2*

C. A.

E♭ Cl.

Cl.

Bsn.

Tub. B.

Glock.

Voice *p* *mp* *pp*
 and drink with gla-ci-er

Cel. *pp* *ppp* *pp*

Hp.

Vln. I *pp* *ppp* *pp*

Vln. II *pp*

Vla. *pp* tutti, ord., s.t. bow ad lib.

Vc.

Db.

poco rit. As slow as you can bear or ♩ = 40

67

5/4 6/4 4/4 5/4 X

Picc. c. 6"

Fl. c. 6"

Ob. c. 6"

C. A. c. 6"

E♭ Cl. c. 6"

Cl. c. 6"

Bsn. c. 6"

Tub. B.

Glock.

Sprechgesang

Sung (flicker between notes, like candlelight)

mp hazy < mf

pp

no thing — no-thing, and raw.

Cel. c. 6"

Hp. c. 6"

poco rit. As slow as you can bear or ♩ = 40

5/4 6/4 4/4 5/4 X

Vln. I c. 6"

Vln. II c. 6"

Vla. c. 6"

Vc. c. 6"

Db. c. 6"

arco, m.s.t., con sord.

p

m.s.t.

p

ppp

m.s.t.

pp

ppp

73

Picc. *pp* pitched air sound *pp* *(poco)* *ppp* pitched air sound *pp*

Fl. *pp* *á 2* *pp* *(poco)* *ppp* *pp*

Ob. *pp* *á 2* *pp* *(poco)* *ppp* *pp*

C. A. *pp* *3* pitched air sound *pp* *(poco)* *ppp* *pp* *3*

E♭ Cl. *pp* *á 2* *pp* *(poco)* *ppp* *pp*

Cl. *pp* *á 2* *pp* pitched air sound *pp*

Bsn. *pp* *á 2* *pp* *(poco)* *ppp* *pp*

Tub. B.

Glock.

Voice *mf* *3* I be - lieved *mp* things pro - tect

Cel. *9* *l.v.*

Hp. *p* *3* *l.v.*

Vln. I

Vln. II

Vla.

Vc. *p* *divisi*

Db. *p*

64

rit.

76 until you run out of breath

5/4 3/4

Picc. until you run out of breath

Fl. until you run out of breath

Ob. until you run out of breath

C. A. until you run out of breath

E♭ Cl. until you run out of breath

Cl. until you run out of breath

Bsn. until you run out of breath

Hn.

Tpts.

Tub. B.

Glock.

Voice *p* 3:2 *pp*
 ra - ther, a - ni - mals.

like a dulcimer
ppp 5:4 5:4 5:4 *pp*

Hp.

rit.

5/4 3/4

Vln. I

Vln. II

Vla.

Vc. *ppp*

Db.