

UCLA
Contemporary Music Score Collection

Title

To Decipher the Art

Permalink

<https://escholarship.org/uc/item/4f1778wb>

Author

Bridger Heruth, Hans

Publication Date

2020

Dedicated to Patrick Graham and the Mizzou New Music Ensemble

TO DECIPHER THE ART

for solo baritone and Pierrot ensemble

MUSIC BY

HANS BRIDGER HERUTH

TEXT BY

LEE K. ACTON

Performance time: approx. 5'30"

Instrumentation:

Flute
B♭ Clarinet
Percussion
- Glockenspiel
- Gong
Violin
Cello
Baritone (voice)
Piano

Text:

To Decipher the Art by Lee K. Acton

To decipher the art
of letting go of an egg in my palm
was to decipher the art of love.
Any tighter and it will submit
to a thousand tiny breaches
crumbling, dissolving,
into a yolk not ready for light.
Should I release my cramping fingers,
should it tumble over my smoothed palm,
then it will drip and ebb
into cracks of linoleum,
will I not have to clean a mess
of my own making either way?
But I didn't ask to hold this egg.
And so I release it into a carton
and simply decipher the beauty
of letting go.

Program Notes:

I am beyond thankful to have had the opportunity to write this piece for my dear friend Patrick Graham and the University of Missouri's acclaimed New Music Ensemble. I've worked with Patrick many times before in opera scenes, Mizzou's University Singers, and in a full production of *Le nozze di Figaro*, and every single time I've been blown away by his unmistakable passion for music, his raw talent, and his stunningly beautiful voice. Knowing this, I went to him and asked if he would be interested in performing my work if I wrote him a piece for baritone and Pierrot ensemble. To my excitement, he eagerly agreed, expressing his great admiration for new music. I got right to work on searching for a text, but I couldn't find anything that quite fit the ideas already forming in my head. In the following days, I went to a local concert in Columbia, MO and heard an art song for soprano by one of my fantastic composer friends, Trey Makler. I absolutely adored the piece, and the text was equally as enticing and gorgeous as the music. I looked at the program to see who wrote the text, and low and behold, it was a mutual friend of Patrick and mine, Lee K. Acton! I contacted Lee and told her about my project, and she generously agreed to write something brand new for my work. She came up with this gorgeous poem, *To Decipher the Art*, and it has been an absolute pleasure to work with and set her poetry. It's always such an enjoyable experience for me to work with my friends when I'm writing music, and this collaboration was certainly no exception!

About the Composer:

Hans Bridger Heruth (b. 1997) is an award-winning composer pursuing a Bachelor of Music degree in composition and vocal performance at the University of Missouri on a composition scholarship from the Sinquefield Charitable Foundation. There, he studies composition with Dr. Stefan Freund and Dr. W. Thomas McKenney. Heruth's works have been performed by many different ensembles, including the orchestras and choirs of the Liberty Public School District, select members of the University of Missouri Philharmonic, Mizzou Creating Original Music Project ensembles, the Midwest Chamber Ensemble, the Columbia Civic Orchestra, the University of Missouri's University Singers, the University of Central Missouri's Concert Choir, KC VITAs Chamber Choir, the Heartland Men's Chorus, the Volker Brass Quintet, and Deviant Septet, an ensemble that features members from the world renowned new music ensemble Alarm Will Sound. In addition to these ensembles, his works have been performed by renowned solo musicians, including world-famous tenor Steven Tharp, and pianist Paola Savvidou of the New Muse Piano Duo. His compositions have also been performed all around the country in venues such as the Sheldon Concert Hall and Art Galleries, the Folly Theatre, Yardley Hall, and even performance venues in China.

Heruth began his career in composition in his early teens when he realized he had a passion for creating music. He has since flourished, having received many accolades and commissions by the time he came to the university. He is a three time winner of the Mizzou New Music Initiative's Creating Original Music Project competition in the senior division, and was a finalist for the 2015 and 2016 Sinquefield Prizes in Composition, and the 2016 ASCAP Morton Gould Young Composers Award. Due to his success in the field of composition, he judged the 2016 Mizzou New Music Initiative's Creating Original Music Project competition. Heruth is also a member of ASCAP and is published with Heruth Publications and Santa Barbara Music Publishing.

See more at www.hansbridgerheruth.com

4

Fl. 14 *mp* *mf*
B♭ Cl. *mp* *mf*
Glk.
Vln. 14 *p* *mp* *mf*
Vc. *p* *mp* *mf*
B *mf*
art of let-ting go of an egg in my palm was to de - ci - pher the art,
Pno. 14 *mp* *mf*
Lea. Lea. Lea. Lea.

Fl. 18 *f* *p* (C)
B♭ Cl. *f* *p*
Glk.
Vln. 18 *f* *p*
Vc. *f* *p*
B *f*
the art of love.
Pno. 18 *f* *p*
Lea. Lea. *

23

Fl.

B \flat Cl.

Glk.

Vln.

Vc.

B

p

A - ny tigh - ter and it will sub - mit

Pno.

28

(D)

Fl.

B \flat Cl.

Glk.

Vln.

Vc.

B

to a thous - and tin - y breach - es crumb - ling, dis - sol - ving, crumb - - - ling,

Pno.

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

mp *p* *mp*

sul pont.

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

mp *p* *mp*

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

mp *p* *mp*

34

Fl. *f* *p* *mp* 3 3 3 3 3 3 3 3

B \flat Cl. *f* *p* *mp* 3 3 3 3

Glk.

Vln. *p* *f* *p* ord.

Vc. *p* *f* *p* *mp* 3 3 ord.

B dis - sol - ving in - to a yolk not read - y for

Pno. *f* *leg.*

39

Fl. *p* 3 3 3 3 3 3 3 3 *p* *mf* 3 3

B \flat Cl. 3 3 3 3 3 3 3 3 *p* *mf* 3 3

Glk.

Vln. *p* 3 3

Vc. *p* 3 3

B light.

Pno. *mp* 3 3 *leg.*

43 *p* *rit.* $\frac{4}{4}$

Fl.

B♭ Cl.

Glk.

Vln.

Vc.

B.

Pno.

47 $\frac{4}{4}$ *a tempo* **F** *p*

Glk. Glockenspiel

Vln.

Vc.

B.

Pno.

p

rit.

rit.

Detailed description: This page of a musical score covers measures 43 to 47. The score is for a full orchestra and piano. Measures 43-46 are in 4/4 time and marked *p* (piano). The flute and clarinet parts feature triplet patterns. The violin and viola parts have complex rhythmic patterns with triplets. The piano part has a melodic line in the right hand and chords in the left hand. Measure 47 is marked *a tempo* and features a dynamic change to *p*. The Glockenspiel part has a simple melodic line. The piano part continues with its melodic and harmonic accompaniment. The score ends with a *rit.* (ritardando) marking.

G

8

54

Fl.

B♭ Cl.

Glk.

Vln.

Vc.

B.

Pno.

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

Glockenspiel

Should I re - lease my cramp - ing

61

Fl.

B♭ Cl.

Glk.

Vln.

Vc.

B.

Pno.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

fing - ers, should it tum - ble ov - er my smooth'd palm, then it will drip

87 **I**

Fl. *ff* 3 3 3 3

B♭ Cl. *ff* 3 3 3 3

Glk. *n* Gong

Vln. *ff*

Vc. *ff*

B. *ff*

I did - n't ask.

Pno. *ff* *Reo*

90 **3/4** **4/4**

Fl. *n*

B♭ Cl. *n*

Gong *ff*

Vln. **3/4** **4/4** *n*

Vc. *n*

B. **3/4** **4/4**

Pno. *mf* *Reo* *Reo* *Reo* *Reo* *Reo* *Reo*

12

rit. *a tempo* **J**

Fl. *p*

B \flat Cl. *p*

Gong

Vln. *p*

Vc. *p*

B *mp*

And so I re-

Pno. *p*

Fl. *mp* *mf*

B \flat Cl. *mp* *mf*

Gong

Vln. *p* *mp* *mf*

Vc. *p* *mp* *mf*

B *mf*

lease it in - to a car - ton and sim - ply de - ciph - er the beaut - y of let - ting

Pno. *mp* *mf*

The musical score is arranged in systems for various instruments. The first system (measures 106-111) includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Gong, Violin (Vln.), Viola (Vc.), Bass (B.), and Piano (Pno.). The Flute and Clarinet parts feature a 7-measure rest followed by a dynamic change from *f* to *p* to *n*. The Gong part is marked *mp* and includes a *Glockenspiel* section with triplet markings. The Violin and Viola parts also show dynamic changes from *f* to *p*. The Piano part features a complex accompaniment with triplets and a *Leg.* marking. A circled 'K' is present above the Flute staff in measure 107. The second system (measures 112-117) includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Glockenspiel (Glk.), Violin (Vln.), Viola (Vc.), Bass (B.), and Piano (Pno.). The Flute part begins in measure 112 with a *p* dynamic. The Glockenspiel part starts in measure 112 with a *p* dynamic and ends in measure 117 with a *pp* dynamic. The Piano part continues with a *pp* dynamic and includes a *Leg.* marking.

rit.

Musical score for measures 119-124. The score is for a full orchestra and includes the following parts:

- Fl. (Flute):** Rests in measures 119-123, followed by a whole note in measure 124.
- B♭ Cl. (Clarinet):** Rests in measures 119-123, followed by a whole note in measure 124.
- Glk. (Glockenspiel):** Active in measures 119-124 with a melodic line. Measure 124 ends with a fermata.
- Vln. (Violin):** Rests in measures 119-123, followed by a whole note in measure 124.
- Vc. (Viola):** Rests in measures 119-123, followed by a whole note in measure 124.
- B. (Bass):** Rests in measures 119-123, followed by a whole note in measure 124.
- Pno. (Piano):** Active in measures 119-124 with sustained chords. Measure 124 ends with a fermata.

The score is marked *rit.* (ritardando). Measure numbers 119, 120, 121, 122, 123, and 124 are indicated at the beginning of their respective staves.