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Rowan, Kyle Edward

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Not Quite a Sunset:

a hypertext opera

A dissertation submitted in partial satisfaction  
of the requirements for the degree  
Doctor of Philosophy

in

Music

by

Kyle Edward Rowan

Committee in Charge:

Professor Katharina Rosenberger, Chair

Professor Anthony Burr

Professor Seth Lerer

Professor Lei Liang

Professor Susan Narucki

2016

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The dissertation of Kyle Edward Rowan 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

2016

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## VITA

- 2007 Bachelor of Music, University of Florida
- 2007-2009 Teaching Assistant, School of Music  
University of Illinois, Urbana-Champaign
- 2009 Master of Music, University of Illinois, Urbana-Champaign
- 2010-2013 Teaching Assistant, Department of Music  
University of California, San Diego
- 2014-2016 Associate In Music, Department of Music  
University of California, San Diego
- 2016 Doctor of Philosophy, University of California, San Diego

## FIELDS OF STUDY

Major Field: Music Composition

Studies in Composition and Interactive Fiction  
Professor Katharina Rosenberger

Studies in Japanese Traditional Music  
Professor Lei Liang

Studies in Just Intonation and the Music of Ben Johnston  
Professor Anthony Burr



ABSTRACT OF THE DISSERTATION

*Not Quite a Sunset*: a hypertext opera

by

Kyle Edward Rowan

Doctor of Philosophy in Music

University of California, San Diego, 2016

Professor Katharina Rosenberger, Chair

*Not Quite a Sunset* is an online interactive opera inspired by contemporary hypertext fiction, especially the work developed using the programming environment Twine. The narrative follows Dr. Sara Reyes, a scientist leading a planetary survey mission on a space station in orbit around an extrasolar planet. Over time, she begins to experience dreams and visions that hint at a strange but

undeniably strong connection between herself and a mysterious Door on the planet's surface.

The work is presented primarily as prose that the listener navigates through hyperlinks within the text. Throughout the story, the listener is presented with key decision points where she must choose between several possible paths for Sara, the protagonist. The ramifications of these decisions are played out as the story and music unfold, often with consequences that are not immediately clear.

The music is composed primarily as textures and fragments in order to construct and represent a wide variety of immersive musical spaces as the listener explores and experiences the story; these shift between representations of physical spaces on the station to more personal reflections of Sara's emotional state. All of the audio tracks were created by mixing and layering the composed textures and fragments of the ensemble into different contexts. While the instrumental sextet is heard throughout, the voice is reserved solely for the dream sequences as a representation of Sara's subconscious.

# I.

## Introduction

### 1.1 An Online Opera and Interactive Fiction

The idea of writing an opera for the Internet is one that I have had for quite awhile, since before I came to UC San Diego. Initially this concept was related to my affinity for short-form opera - my operatic work had gone from a continuous thirty-minute opera with my *Robin and Marion* in 2006 to the fifteen-minute set of four operatic scenes with *The Eighth Daughter* in 2010. These short, self-contained scenes seemed like they held great promise for further exploration, and I initially considered creating an operatic web series, with short 5-minute webisodes that together encompass a larger opera.

However, as the idea developed, I became aware of the wider range of possibilities offered by interactive fiction (IF), and especially hypertext fiction. Hypertext fiction refers to any work of fiction in which the primary mode of navigating the text is through a series of hyperlinks. This is sometimes referred to classified as *choice IF*, because the reader is often presented with a choice among several distinct options, to distinguish it from *parser IF*, in which the reader interacts by entering commands into a text parser<sup>1</sup>. Because of the potential for listener interaction through hypertext, the concept transformed beyond a static online opera and became *hypertext* opera, an opera

---

<sup>1</sup> An example of choice IF is *Solarium*, by Alan Deniro, and can be found at the following URL:

<http://www.ifarchive.org/if-archive/games/competition2013/web/solarium/solarium.html#1e>

An example of parser IF is *Galatea*, by Emily Short, and can be found at the following URL:

<http://pr-if.org/play/galatea/>

in which the listener takes on a more active role. This also shifted my concept of shrinking the opera away from simply the form to shrinking the audience - creating an interactive operatic experience intended for a single listener.

In interactive fiction, the changed role of the reader is communicated not by the use of technology alone but through the interface with which the reader approaches the text. This change in interface is what allows physical, print books to become interactive narratives; without the choices placed at the bottom of the pages of Choose Your Own Adventure books, or the division of Chris Ware's *Building Stories* into fourteen unordered documents, the reader would have an experience no different than an ordinary print book. The digital realm has the advantage over print in that the first expectation with digital media is interactivity. For example, when confronted with the interface for Alan Deniro's *Solarium*, the reader understands that the blue colored text that identifies a link will, when clicked, likely bring new text or lead to a new passage - at the very least, these colored words have the potential for interaction.

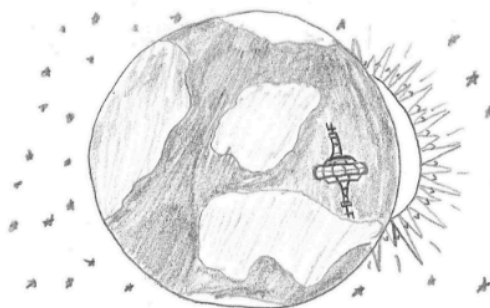
The interface for *Not Quite a Sunset* is programmed in Twine, an open-source programming environment created by Chris Klimas and designed specifically for the creation of hypertext stories. Twine uses a simple, nearly plain text syntax that is translated into HTML and Javascript, allowing for easy online distribution. Because of this integration of the basic languages of web development under the hood, there is a significant amount of customization possible, facilitated through the several built-in story formats that take the core language and apply additional formatting and functions, each with its own strengths and weaknesses. *Not Quite a Sunset* was written in the format

**1.2(a) Outer Ring**

+Tag

```
<<audio "1-1_sunrise" fadeoverto 10s 0>><<audio "1-2_sunrise"
volume 0 fadeoverto 40s .6 loop>><div style="text-align:center">
<b>Chapter 1 - Sunrise</b>
<<timed 5s t8n>><i>1.2(a) Outer ring</i><</timed>></div>
<<set $lab to 1, $ada to 0>><p><<timed 5s t8n>>The
transition from the near zero gravity of the control room to the
gravity environment of the outer ring was always a little
unsettling, but after several days on the station it was getting
easier. Once the door to the lift opened, she stood up,
disengaged the locks on her boots and stepped off to the right
towards the station's laboratory and workshop.<</timed>></p>
<p><<timed 5s t8n>>The outer ring was not particularly large
- only about 250 meters around - but if you weren't careful it
was easy to become disoriented and take a wrong turn out of the
lift. In her first days on the station, she would stop and
carefully follow the color-coded arrows painted on the walls,
but now only an initial cursory glance at the blue arrow was
necessary. As she walked, she avoided looking out the long
windows; even after being on board for five days, the large
planet spinning outside made her a little queasy. She much
preferred the gravitational freedom that the main console
allowed, but in order to generate gravity for the outer ring the
rotation was unfortunately necessary.<</timed>></p>
<p><<timed 5s t8n>>The ring was divided into three large
```

**Example 1: Editing a passage in Twine**



### Chapter 1 - Sunrise

#### 1.1 Control Room

As the light from the system's lone star breached the edge of the planet below, Sara pulled the visor on her headset over her eyes. More out of habit than necessity, really - the sophisticated shielding around the station blocked the solar radiation better than an atmosphere. The influx of natural sunlight triggered an automatic dimming of the lighting inside the control room, while the console itself still glowed a soft blue and red under her fingers.

Although the surface of the planet was dark, still shadowed from the glare of its sun, the bare outlines of continents were illuminated on her HUD. Small green circles in the planet's more temperate zones represented the many drones tasked with surveying the area for the first human settlement. As the automated reports were transmitted from the planet below, the console chirped proudly, slowly assembling a picture of the planet more complete than the orbital satellites alone could provide.

[NEXT](#)

**Example 2: Passage 1.1 from *Not Quite a Sunset***

Sugarcube by Thomas Michael Edwards, which, although a bit more unwieldy in managing the different ways of setting up interactions and effects, is the only current format with native audio functions allowing for the complete control of sound playback.

The listener is presented with a very conventional web interface upon navigating to *Not Quite a Sunset* - black text on a white background with blue hyperlinks - making it simple and intuitive to navigate. The Sugarcube format includes navigation tools by default, allowing the reader to go back or forward to a previously seen passage, return to the beginning, and even save their spot in the text. However, because of the added complexity of audio playback dependent on time and the progression of the text, I have hidden these tools and replaced them with a table of contents at the beginning of the work and navigation links at the end of each chapter, allowing the listener a similar way to jump to any point in the story but avoiding missed, overlapping, or redundant playback commands.

## **1.2 Story, Text, and Interaction**

*Not Quite a Sunset* is a science fiction opera involving the small crew of a space station. The story is told from the perspective of Dr. Sara Reyes, a scientist leading an advance survey mission in preparation for settling and terraforming a planet orbiting a red dwarf star; as the main protagonist, all listener decisions relate to Sara's actions. She is joined by the energetic young engineer Ada Lynden, a recent but close friend of Sara's, and Lieutenant Ryan Ackerley, the military liaison to the mission.

The text alternates between four main chapters set on the space station and dream-like interludes taking place in Sara's subconscious. The chapters are the main drivers of the action - it is only in these that the characters interact, and in these where the most significant decisions are made. Within the context of the story, these reflect "reality". The interludes begin as dreams or visions within Sara's subconscious, but eventually the images begin to merge into Sara's perception of reality on the station, obscuring the difference between what is real and what is not - she ultimately sees the station through the lens of her dreams. Neither Ada nor Lt. Ackerley appear directly in the interludes at all, though there is one moment in which their actions are translated into the language of the interludes in the third chapter.

Interactive fiction is traditionally written in the second person and present tense, the better to draw in the player or reader *as* the protagonist and to set a tone and atmosphere immediately different from most traditionally presented storytelling. In these cases the protagonist is also purposely left as a sort of blank canvas, usually with just enough information to let the player know how their character relates to the world, providing a strong invitation to role-play. However, because Sara is a specific, defined character rather than simply an avatar for the listener, I chose to write the four main chapters primarily in third person and past tense. The listener is thus asked to make decisions not as themselves within the fictional world, but as Sara. The interludes, being Sara's dreams and visions, demanded something different - in these I write in first person present tense, a more personal voice allowing greater immediacy, urgency, and suddenness as the dream-world appears and changes around her. As the dream-world and

reality begin to blend in Sara's perception, the voice begins to shift as well, with first person passages interrupting and appearing alongside the normal third person narration.

The first chapter, subtitled "Sunrise", primarily serves to introduce the world and its characters. The story opens with Sara at the control console of the station monitoring the many survey drones on the planet. After Lt. Ackerley appears to relieve her at the console, the listener is provided with the first decision point - where else in the station to go? This has a strictly exploratory function, allowing the listener to see more of the station - no choice the listener makes here has any effect on the ultimate progression of the story. A later choice - whether to respond to Ada's request to go down to the lab - also has no long-lasting effect, but helps to establish aspects of Sara's character in the way the listener responds.

The first interlude, "Sunflowers", sees Sara amid an endless field of the yellow flowers, but they behave mysteriously and unnaturally, keeping their distance from her no matter how hard she tries to run towards them. The choice within this section is whether to investigate a tree or lake that appears suddenly around her. The tree path is more comfortable; Sara approached the tree almost like a kid, grabbing and eating a fruit and climbing the tree. By contrast she is unsettled by the lake, seeing a reflection of herself she scarcely recognizes and walking on the water itself. The Door is introduced on both paths, appearing just as suddenly and just as unexplainable.

In the second chapter, "Visions", Sara deals with some minor ways the dream she had is beginning to affect how she sees the world around her. Some details shift depending on whether the listener chooses the tree or lake path in the previous interlude;



the lake path in particular opens up an encounter with the lieutenant not found in the tree path. She also begins to see things from the dream-world within the station that seem to be leading her down to the planet. There are two conversations with the other characters that are perhaps the most significant decision points to how the opera progresses: does Sara tell her crewmates about the dream, or about what she sees? The listener's response to these brief situations informs the relationships between Sara and her colleagues that will become more significant later. Finally, after a sudden loss of power and several drones stop responding, Sara loses consciousness in the laboratory, entering the dream-world a second time.

The second interlude, "River of Stars", is a similar environment to the previous interlude, but it is a larger navigable area than the confined space among the sunflowers of the previous interlude. The listener is once more provided with a choice of direction - should she follow a river up into the mountains or down into a forest in the valley? Again there is a difference in atmosphere between the two choices - the summit of the mountain is quick and disorienting, as she sees a sunflower, tumbles suddenly into the river when she tries to reach it, and is swept into the cosmos among the stars. The forest is more nostalgic, as the stars become fireflies that dance around her and stir up vague childhood memories. Both paths still lead to the door, and Sara feels closer to it, as if it is about to open.

The third chapter, "Merging", opens as Sara comes to. Lt. Ackerley fears a concussion and recommends rest. When she wakes up again, it is revealed that the Door that Sara has seen in her dreams has been found on the planet. Her vision is blurred by a

kind of haze, and the dream-world begins to infiltrate her own reality more dramatically - she sees sunflowers in the corridors and she shifts between the third person, perceiving the station as it is, and the first person, perceiving it as an underground tunnel within her dream-world. Decision points are again presented to the listener allowing for the opportunity to go talk to Ada or to simply walk through the corridors, eventually arriving in the docking bay and launching the shuttle for the planet. This is followed by the third interlude, "Twilight", which expresses the shuttle's entry into the planet's atmosphere and landing on the surface through the language of the interludes.

The final, currently incomplete chapter, "Opening", takes place on the planet's surface. Here is where all the previous choices finally come into play - the decisions made in the first two interludes determine some of the details of what Sara sees as she finds evidence of the intertwining of alien technology with the natural world previously undetected; the decisions of the previous chapters determine who is on the surface with her. Similar to the previous chapter, Sara feels guided by some force invisible to the others and hears a voice inaudible to the others; when she is on the planet alone, she is able to follow that sense without restriction. When she is accompanied by Ada, her friend goes along with her, trusting her, and providing additional observation and character development. With Lt. Ackerley there as well, he wants to follow the drone readings more strictly, leading Sara away from her instinctive path, creating the opportunity for conflict as Sara must choose how far to go along with the officer. All paths eventually lead to the mysterious Door, with different outcomes depending on who is with Sara, how

she got there, and how she responds to the voice only she hears. Ultimately she must choose whether to open the Door and whether to cross the threshold into the unknown.

### **1.3 The Music of *Not Quite a Sunset***

Writing music for a prose text is a very different experience than my typical work. Where a typical concert or staged work is experienced at the same rate by all in the audience, the same is not true for a text, as different people have very different rates of reading. In composing the music, I needed to develop strategies to address the variance between the reading rates for each individual listener. I immediately realized that I could not depend on significant synchronization between many specific moments in the text and moments in the music. This required developing material that can be looped, layered, and molded in a variety of ways, and assembling much of that material so that it could repeat indefinitely without the listener losing interest while they read to the end of the passage and take time to make a decision about how to proceed. When a section of music needed to be strongly associated with a particular text, playback is programmed to start shortly after the listener manually advances the text by clicking a link at the end of a passage (such as the entrance of the flute with a description of Sara's work at the console during passage 1.1), or having the text and music interrupt what came before on purpose (such as the interjection of Ada over the comm in two passages in the first chapter). Note that the interludes are the exception to this general rule; because the voice performs, much of the text, the appearance of the words on the screen is always timed carefully with the music.

The score can be divided into three separate sections. The first five numbers are primarily designed to generate textures and chords, forming the foundation for much of the back- and midground material throughout the piece. Of the three sections of "Sunrise", 1(a) uses a gradual increase in motion and shift from *flautando* to ordinary bowing in natural harmonics to create an atmosphere of increasing light; 1(b) and 1(c) use the pitch material of 1(a) as the basis for two additional sets of textures, the later much more percussive than the others. "Swells" provides long slow building and fading chords and was recorded with several different dynamic envelopes and tempos. "Swells" is a set of three slowly building and fading chords that were recorded with different dynamic envelopes and tempos. "Drones" represents the low hum of machinery on the station through low double bass notes held with slow oscillations; the other instruments emerge from the drone notes, almost as other levels of vibration within the hum. "Rotational Pulse" generates textures of repeated notes inspired by differences in gravity from the stations rotation. Each instrument's dynamic swell and tempo differs from the others. "Alarm Clock" contains two piano pieces, with 5(a) intended for the beginning of Chapter 2 and 5(b) used as the title music as well as in the encounter with the mysterious Door in Chapter 4. 5(c) is generates related textures, with the piano playing isolated repeated notes within a chord and the other instruments provide additional sustained resonance of those chords.

The next three numbers represent the dialog and relationship between Sara and Ada and are used as foreground material in their conversations, with the flute largely representing Sara and the bass clarinet Ada. "Sara at the Console" is used initially in the

opening scene to represent Sara working at the stations console. The figures were developed from recordings of my wife typing and entering records and translated into material for the flute in collaboration with Michael Matsuno. "Sara & Ada in the Lab" implies a dialog between the two characters as they work through data ; material from "Sara at the Console" is incorporated here as well. The flute solo in "Lounge" is used to represent Sara resting in the lounge during Chapter 1 and 2, and the duos with bass clarinet are used for conversation between Sara and Ada over the comm in Chapter 1 and in the lounge in Chapter 2.

The remaining numbers are used during the three interludes. As time is more carefully controlled through these as the text unfolds, these sections are more fully composed compared to the fragmented nature of the rest. The airy textures in "Wind and Sunflowers" are used for the opening of the first and second interludes as Sara begins to engage with the dream-world and try to work out what is going on. Though presented continuously in the score, they were recorded as seven separate fragments that can be layered and reorganize in different ways. "10. Running" consists of guided improvisations by Kyle Adam Blair to represent elements of the text describing Sara running towards the sunflowers in the first interlude. The extremely closed pitch set is used to represent Sara's inability to reach the sunflowers despite her hardest efforts. "11. Tree" incorporates knocking on the wood of the piano and bass with broad sustained textures emerging from the low B-flat; at the end, these slowly building chords are translated into melodic material in the clarinet. "12. Lake" is essentially a canon in the piano, but each of the two voices has a different number of notes; this incomplete canon

combined with the high dissonances is a reflection to Sara's discomfort to her own incomplete reflection in the lake. 12(b) is an extended version in the piano that allows the canon to continue for a longer period and is used as reference to the lake appear in the main chapter. "Forest" and "Mountain" both have rhythms more concrete than the previous Interlude passages with a stronger sense of meter and rhythm. They share similar chords and rhythms, but contrast strongly, especially in contour - as Sara moves up the mountain, the music is moving gradually (though not exclusively) higher; as Sara descends towards the valley's forest, the chords in the piano gradually descend.

#### **1.4 Using the Voice**

In the early stages of writing *Not Quite a Sunset*, my plan was to treat all three characters in a similar fashion. Dialog between each of the characters would be set to music, making the main chapters on the station more like traditional recitative and the dream-like interludes would be more like traditional arias. However, because every reader reads at a different rate, I ultimately concluded that to have the dialog performed would break the listener/reader's sense of immersion and would be detrimental to creating a convincing sense of a space to be explored. Without adjusting timing for each individual listener, a slower reader would have to jump ahead to catch up when the voice is heard; a faster reader would have to stop and wait or go back. Each chapter would thus require an elaborate choreography guiding each listener through the same temporal experience. However, by treating dialog no differently than the descriptive prose around it, each listener is free to read at their own rate and to take their time making decisions, maybe even stopping to listen to the music for a while before moving on.

However, the interludes are drastic a break in style and in atmosphere from the main chapters. During the chapters, it is as if the listener-as-Sara is playing a game in a third person birds' eye perspective, making decisions and acting for their player-character but also being able to observe the world independently of the character's line of sight; the interludes are more like a first-person game, as description and observation are directly from Sara's perspective - the listener is in a sense seeing through Sara's eyes, so it makes sense to hear her observation in her voice. The appearance of Sara's voice in the interludes thus helps to set the interludes further apart sonically from the chapters on the station.

Because the interludes contain a large amount of text, only a subset is actually presented by the voice. Just enough text is selected so that the general meaning of the passage can be perceived solely through listening to the recorded voice, and the remaining text is read by the listener and provides additional details to fill out the scene. Over the course of the interludes, the setting moves from sung to spoken voice. Generally, Sara sings as she's describing what she sees and tries to come to terms with the world around her. As the interludes progress and she moves closer to the Door, Sara shifts to a spoken voice instead, performing a higher percentage of the total text; the third interlude, "Twilight", is entirely spoken. As the Door physically exists on the planet and is ultimately the bridge between the dreams and reality, as well as the source of the dreams themselves, it makes sense that the more stylized singing would transform into more "realistic" and natural speech as Sara approaches the Door.

## **II. Score**



## 1(a). Sunrise

Vary durations between 0.5-3" per note - should not be regular. Do not synchronize with one another.

1

*sul tasto flautando*

Violin

*ppp*

*sul tasto flautando*

Cello

*ppp*

*sul tasto flautando*

Double Bass

*ppp*

*sul tasto flaut.* *ord.* *sul tasto flaut.* *sim.*

gradually increase duration of ord. bowing and decrease duration of sul tasto

*sul tasto flaut.* *ord.* *sul tasto flaut.* *sim.*

gradually increase duration of ord. bowing and decrease duration of sul tasto

*sul tasto flaut.* *ord.* *sul tasto flaut.* *sim.*

gradually increase duration of ord. bowing and decrease duration of sul tasto

2

Vln.

*pp*

Vc.

*pp*

D.B.

*pp*

*ord.* *sul tasto flaut.* *ord.* *sim.*

gradually increase duration of sul tasto bowing to equal ord. bowing

*ord.* *sul tasto flaut.* *ord.* *sim.*

gradually increase duration of sul tasto bowing to equal ord. bowing

*ord.* *sul tasto flaut.* *ord.* *sim.*

gradually increase duration of sul tasto bowing to equal ord. bowing

Not Quite a Sunset • 1(a). Sunrise

3

8<sup>va</sup> I II loco III

Vln. *pp* ord. ----- sul tasto flaut. ----- ord. ----- sim.

Vc. *pp* I II I sim. II I III II ord. ----- sul tasto flaut. ----- ord. ----- sim.

D.B. *pp* I II I III ord. ----- sul tasto flaut. ----- ord. ----- sim.

4

shimmering

Vln. *ppp* < *pp* > *ppp* < *p* > *pp* < *mp* > *pp* < *p* > *pp* < *mp* >

Vc. shimmering *pp* < *p* > *pp* < *p* > *ppp* < *p* > *ppp* < *mp* > *pp*

D.B. shimmering *p* < *pp* > *mp* < *pp* > *p* < *ppp* > *pp*



# 1(b). Sunrise

## Version 2

For each repeat, play through the given figures in any order. You may also change octaves as desired on subsequent repeats.

①

Violin

Cello

Double Bass

②

Vln. *simile*

Vc. *simile*

D.B. *simile*

③

Vln.

Vc.

D.B.

Detailed description: The page contains three musical figures for a string ensemble. Figure 1 (labeled ①) consists of three staves: Violin (treble clef), Cello (bass clef), and Double Bass (bass clef). Each staff has a melodic line with slurs and ties, and a corresponding line of dynamic markings (trapezoids) below. Figure 2 (labeled ②) also has three staves: Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). The melodic lines are similar to Figure 1, but each staff has the word 'simile' written below it. Figure 3 (labeled ③) has three staves: Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). The melodic lines are similar to Figure 1, but the key signature changes to one flat (B-flat major or D minor) for the Violin and Cello parts, and the Double Bass part has a different melodic contour.

## Not Quite a Sunset • 1(b). Sunrise

④

Vln.

Vc.

D.B.

⑤

Vln.

Vc.

D.B.

⑥

Vln.

Vc.

D.B.

6

# 1(c). Sunrise

## Version 3

Do not synchronize with each other - stagger entrances. May play figures in any order.  
On repeats, may change octave of any note as desired.

①

Violin

col legno battuto col legno tratto

Cello

col legno battuto ord. col legno tratto half col legno c.l.t.

Double Bass

col legno battuto *sfz*

②

Vln.

c.l.b. c.l.t. c.l.b. jete c.l.t. *sfz*

Vc.

c.l.b. half col legno pizz.

D.B.

c.l.b. c.l.t. ord. c.l.t. c.l.b. *sfz*

## Not Quite a Sunset • 1(c). Sunrise

③

Score for measures 3-4, marked with a circled 3. The score is for Violin (Vln.), Viola (Vc.), and Double Bass (D.B.).

- Vln.:** Starts with a *c.l.b.* (crescendo) and *ord.* (ordine) marking. Features a *c.l.b.* and *c.l.t.* (crescendo) marking. A *sfz* (sforzando) dynamic is present.
- Vc.:** Starts with a *c.l.b.* and *c.l.t.* marking. Features a *c.l.b.* and *ord.* marking.
- D.B.:** Starts with a *c.l.b.* and *pizz.* (pizzicato) marking. Features a *c.l.b.*, *jete* (jeté), and *c.l.t.* marking. A *sfz* dynamic is present.

④

Score for measures 5-6, marked with a circled 4. The score is for Violin (Vln.), Viola (Vc.), and Double Bass (D.B.).

- Vln.:** Starts with a *c.l.b.* marking. Features a *half col legno* marking and a *sfz* dynamic.
- Vc.:** Starts with a *c.l.b.* and *c.l.t.* marking. Features a *c.l.b.*, *jete*, and *c.l.t.* marking. A *sfz* dynamic is present.
- D.B.:** Starts with a *c.l.b.* and *ord.* marking. Features a *c.l.b.* and *c.l.t.* marking. A *sfz* dynamic is present.

## 2. Swells

①

Flute

Clarinet in A

Violin

Cello

Double Bass

*p* *mf* *ppp*

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*p* *mf* *ppp*

②

Fl.

A Cl.

Vln.

Vc.

D.B.

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*





## 3. Drones

①

Bass Flute

Bass Clarinet

Cello

Double Bass

*p*

*p*

*p*

*p*

Detailed description: This system contains four staves. The Bass Flute staff (top) has a treble clef and a key signature of one flat. It features a melodic line starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5, all under a slur. A dynamic marking *p* is placed below the first note. The Bass Clarinet staff has a treble clef and a key signature of two flats. It features a melodic line starting with a quarter rest, followed by a half note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4, all under a slur. A dynamic marking *p* is placed below the first note. The Cello staff has a bass clef and a key signature of one flat. It features a sustained drone chord consisting of G2, B1, and D2, with a dynamic marking *p* below. The Double Bass staff has a bass clef and a key signature of one flat. It features a melodic line starting with a quarter rest, followed by a half note G1, a quarter note A1, a quarter note B1, a quarter note C2, and a quarter note D2, all under a slur. A dynamic marking *p* is placed below the first note.

②

B. Fl.

B. Cl.

Vc.

D.B.

*p*

Detailed description: This system contains four staves. The Bass Flute staff (top) has a treble clef and a key signature of one flat. It features a melodic line starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5, all under a slur. A dynamic marking *p* is placed below the first note. The Bass Clarinet staff has a treble clef and a key signature of two flats. It features a melodic line starting with a quarter rest, followed by a half note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4, all under a slur. A dynamic marking *p* is placed below the first note. The Cello staff has a bass clef and a key signature of one flat. It features a sustained drone chord consisting of G2, B1, and D2, with a dynamic marking *p* below. The Double Bass staff has a bass clef and a key signature of one flat. It features a melodic line starting with a quarter rest, followed by a half note G1, a quarter note A1, a quarter note B1, a quarter note C2, and a quarter note D2, all under a slur. A dynamic marking *p* is placed below the first note.

## Not Quite a Sunset • 3. Drones

③

B. Fl.

B. Cl.

Vc.

D.B.

This musical score block contains measures 3 and 4 of the piece. It features four staves: B. Fl. (Bass Flute), B. Cl. (Bass Clarinet), Vc. (Violoncello), and D.B. (Double Bass). The B. Fl. staff has a circled measure number '3' at the beginning. The B. Cl. staff plays a continuous eighth-note drone pattern. The Vc. staff has a circled measure number '3' at the beginning and features a melodic line with a dashed line above it. The D.B. staff has a circled measure number '3' at the beginning and features a melodic line with a dashed line above it. The music concludes with a double bar line and repeat dots.

④

B. Fl.

B. Cl.

Vc.

D.B.

This musical score block contains measures 5 and 6 of the piece. It features four staves: B. Fl. (Bass Flute), B. Cl. (Bass Clarinet), Vc. (Violoncello), and D.B. (Double Bass). The B. Fl. staff has a circled measure number '4' at the beginning. The B. Cl. staff continues with the eighth-note drone pattern. The Vc. staff has a circled measure number '4' at the beginning and features a melodic line with a dashed line above it. The D.B. staff has a circled measure number '4' at the beginning and features a melodic line with a dashed line above it. The music concludes with a double bar line and repeat dots.

## Not Quite a Sunset • 3. Drones

⑤

B. Fl.

B. Cl.

Vc.

D.B.

Detailed description: This system covers measures 5 through 8. The B. Fl. part features a melodic line with a slur over measures 5-6 and a fermata in measure 7. The B. Cl. part plays a continuous eighth-note drone pattern. The Vc. part has a melodic line with slurs and a fermata in measure 7. The D.B. part plays a melodic line with slurs and a fermata in measure 7. A double bar line is present at the end of measure 8.

⑥

B. Fl.

B. Cl.

Vc.

D.B.

Detailed description: This system covers measures 9 through 12. The B. Fl. part has a melodic line with slurs and a fermata in measure 10. The B. Cl. part continues with a continuous eighth-note drone pattern. The Vc. part has a melodic line with slurs and a fermata in measure 10. The D.B. part has a melodic line with slurs and a fermata in measure 10. A double bar line is present at the end of measure 12.

⑦

B. Fl.

B. Cl.

Vc.

D.B.

Detailed description: This system covers measures 13 through 16. The B. Fl. part has a melodic line with slurs and a fermata in measure 14. The B. Cl. part has a melodic line with slurs and a fermata in measure 14. The Vc. part has a melodic line with slurs and a fermata in measure 14. The D.B. part has a melodic line with slurs and a fermata in measure 14. A double bar line is present at the end of measure 16.

## 4. Rotational Pulse

Stagger entrances and exits. Repeat the given note, swelling from ppp to mp-mf-f and back

Version A: 16th note pulse    Version B: Choose from the rhythms below.

Version C: Multiple notes per swell

Piano: Gradually add, then subtract, one note at a time through the swell.

Strings: For each note, choose arco or pizz.

Chords / Pitches

①      ②      ③      ④      ⑤      ⑥      ⑦

The score shows the following notes for each instrument across measures 1 to 7:

- Flute:** G4 (1), A4 (2), B4 (3), C5 (4), D5 (5), E5 (6), F5 (7)
- Clarinet in A:** F#4 (1), G4 (2), A4 (3), B4 (4), C5 (5), D5 (6), E5 (7)
- Violin:** G4 (1), A4 (2), B4 (3), C5 (4), D5 (5), E5 (6), F5 (7)
- Cello:** G3 (1), A3 (2), B3 (3), C4 (4), D4 (5), E4 (6), F4 (7)
- Double Bass:** G2 (1), A2 (2), B2 (3), C3 (4), D3 (5), E3 (6), F3 (7)
- Piano:** Chords corresponding to the notes above, with varying voicings and dynamics.

Rhythms

The first rhythm pattern consists of three measures of eighth notes: 8 eighth notes, 7 eighth notes, and 8 eighth notes.

The second rhythm pattern consists of three measures: 5 eighth notes, a triplet of 3 eighth notes, and 4 eighth notes.

## 5(a). Alarm Clock

## Introduction

Increasingly insistent ( $\downarrow = 96$ )

2-3½x

Piano

*pp* *mp* *pp*

4

Pno.

*mp* *pp* *mp*

6

Pno.

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

9

Pno.

*p* *mf* *pp*

12

Pno.

2-3½x *f*

The musical score is written for piano and consists of five systems. The first system is for the piano part, starting with a treble clef and a 4/4 time signature. It features a sequence of quarter notes with stems pointing down, starting on G4 and moving up to D5. The dynamics are *pp*, *mp*, and *pp*. There are repeat signs and a '2-3½x' instruction. The second system is for the piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). It features a sequence of chords, starting with a G major chord and moving up to a D major chord. The dynamics are *mp*, *pp*, and *mp*. The third system continues the piano accompaniment with a sequence of chords, starting with a G major chord and moving up to a D major chord. The dynamics are *p*, *mp*, *p*, and *mf*. The fourth system continues the piano accompaniment with a sequence of chords, starting with a G major chord and moving up to a D major chord. The dynamics are *p*, *mf*, and *pp*. The fifth system continues the piano accompaniment with a sequence of chords, starting with a G major chord and moving up to a D major chord. The dynamics are *f*. There are repeat signs and a '2-3½x' instruction.

\* repeat until resonance from previous crescendo is almost completely gone

# 5(b). Alarm Clock

## Extended

① Slowly, steadily (♩ = ca. 56)

Piano

*pp*

*leg.*

The first system of the musical score for 'Alarm Clock' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The piece begins in 4/4 time, then changes to 3/4 time, and returns to 4/4 time. The melody in the upper staff is a steady eighth-note pattern. The bass line consists of sustained chords. The dynamic marking is *pp* (pianissimo) and the articulation is *leg.* (legato).

*ad lib.*

Pno.

The second system of the musical score continues the piece. It features a 4-measure rest at the beginning of the upper staff. The time signature changes to 5/4, then back to 4/4. The melody continues with eighth notes, and the bass line provides harmonic support with sustained chords.

Pno.

The third system of the musical score continues the piece. It begins with an 8-measure rest in the upper staff. The time signature changes to 3/4, then back to 4/4. The melody continues with eighth notes, and the bass line provides harmonic support with sustained chords.

②

Pno.

*pp*

The fourth system of the musical score concludes the piece. It begins with a 2-measure rest in the upper staff. The time signature changes to 3/8, then back to 4/4. The melody continues with eighth notes, and the bass line provides harmonic support with sustained chords. The dynamic marking is *pp* (pianissimo).

## Not Quite a Sunset • 5(b). Alarm Clock

Pno.

Measures 15-18 of the piano score. The piece is in 3/8 time. Measure 15 features a treble clef with a series of eighth notes and a bass clef with a half note. Measure 16 has a treble clef with a half note and a bass clef with a half note. Measure 17 has a treble clef with a half note and a bass clef with a half note. Measure 18 has a treble clef with a half note and a bass clef with a half note.

Pno.

Measures 18-21 of the piano score. The piece is in 4/4 time. Measure 18 features a treble clef with a half note and a bass clef with a half note. Measure 19 has a treble clef with a half note and a bass clef with a half note. Measure 20 has a treble clef with a half note and a bass clef with a half note. Measure 21 has a treble clef with a half note and a bass clef with a half note.

Pno.

3

Measures 21-24 of the piano score. The piece is in 4/4 time. Measure 21 features a treble clef with a half note and a bass clef with a half note. Measure 22 has a treble clef with a half note and a bass clef with a half note. Measure 23 has a treble clef with a half note and a bass clef with a half note. Measure 24 has a treble clef with a half note and a bass clef with a half note.

*cresc. poco a poco*



## Not Quite a Sunset • 5(b). Alarm Clock

The musical score is divided into three systems, each for Piano (Pno.).

**System 1 (Measures 23-25):** The right hand features a melodic line with slurs and accents, marked *p* in measure 23 and *mp* in measure 25. The left hand provides a rhythmic accompaniment of chords, also marked *p* in measure 23 and *mp* in measure 25. The time signature changes from 4/4 to 3/4 in measure 24 and back to 4/4 in measure 25.

**System 2 (Measures 26-28):** The right hand continues with slurs and accents, marked *mf* in measure 27 and *f* in measure 28. The left hand accompaniment is marked *mf* in measure 27 and *f* in measure 28. The time signature changes from 4/4 to 2/4 in measure 27 and back to 4/4 in measure 28.

**System 3 (Measures 29-30):** The right hand has slurs and accents, marked *ff* in measure 29 and *ppp* in measure 30. The left hand accompaniment is marked *ff* in measure 29 and *ppp* in measure 30. A dynamic marking *\** is placed above the left hand in measure 29. The piece concludes with a fermata over the final chord in measure 30.

\*as many repetitions as it takes to very, very slowly diminuendo to the point where it's difficult to produce any sound at all, then repeat a few more

# 5(c) Alarm Clock

## Chords

### A Strings and Winds / Resonance

①

②

Flute

Clarinet in B $\flat$

Violin

Cello

Double Bass

Detailed description: This block contains the first two measures of the 'Strings and Winds / Resonance' section. It features five staves: Flute (treble clef), Clarinet in B $\flat$  (treble clef), Violin (treble clef), Cello (bass clef), and Double Bass (bass clef). The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 is marked with a circled '1' and measure 2 with a circled '2'. Vertical dashed lines separate the measures. The Flute part has notes G4, A4, B4, and C5. The Clarinet in B $\flat$  part has notes F#4, G4, A4, and B4. The Violin part has notes G4, A4, B4, and C5. The Cello part has notes G3, A3, B3, and C4. The Double Bass part has notes G2, A2, B2, and C3.

③

④

Fl.

B $\flat$  Cl.

Vln.

Vc.

D.B.

Detailed description: This block contains the next two measures of the 'Strings and Winds / Resonance' section. It features five staves: Flute (treble clef), B $\flat$  Clarinet (treble clef), Violin (treble clef), Cello (bass clef), and Double Bass (bass clef). The key signature has one sharp (F#) and the time signature is 4/4. Measure 3 is marked with a circled '3' and measure 4 with a circled '4'. Vertical dashed lines separate the measures. The Flute part has notes G4, A4, B4, and C5. The B $\flat$  Clarinet part has notes F#4, G4, A4, and B4. The Violin part has notes G4, A4, B4, and C5. The Cello part has notes G3, A3, B3, and C4. The Double Bass part has notes G2, A2, B2, and C3.

## Not Quite a Sunset • 5(c) Alarm Clock

Musical score for 'Not Quite a Sunset • 5(c) Alarm Clock' featuring five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The score is divided into measures 5 through 8. Measure 5 is marked with a circled '5'. Vertical dashed lines separate measures 5, 6, 7, and 8. Measure 6 is marked with a circled '6', measure 7 with a circled '7', and measure 8 with a circled '8'. The Flute part has a first ending bracket above measures 6 and 7. The B♭ Clarinet part has a first ending bracket above measures 6 and 7. The Violin part has a first ending bracket above measures 6 and 7. The Viola part has a first ending bracket above measures 6 and 7. The Double Bass part has a first ending bracket above measures 6 and 7.

## B Piano / Isolation

Musical score for 'Piano / Isolation' featuring two staves: Piano (Pno.). The score is divided into measures 1 through 8. Measure 1 is marked with a circled '1'. Measure 2 is marked with a circled '2'. Measure 3 is marked with a circled '3'. Measure 4 is marked with a circled '4'. Measure 5 is marked with a circled '5'. Measure 6 is marked with a circled '6'. Measure 7 is marked with a circled '7'. Measure 8 is marked with a circled '8'. The score includes the instruction *For sempre* below measure 1. The piano part consists of chords in both hands, with some notes marked with solid noteheads.

Piano: Play chord, repeating the note(s) with a solid notehead in the manner of 5(b) at least until the the chord fades away.

## 6. Sara at the Console

①  
♩ = ca. 40, but varied

Flute

1  
*p* *sfz* *pp* *sfz* *pp* *sfz*

4  
*sfz* *p* *sfz* *pp* *sfz* *sfz* *pp* *mf*

2  
*sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

8  
*mf* *p* *sfz* *pp* *sfz*

10  
*p* *mp* *pp* *f* *pp* *mp* *sfz* *pp*

4  
*p* *pp* *sfz* *f* *pp* *pp* *mp* *f*

13  
*sfz* *p* *sfz* *sfz* *sfz* *sfz* *f* *pp*

14  
*p* *ppp* *p* *ppp* *pp*

## 7. Sara &amp; Ada in the lab

①

Flute

Bass Clarinet

(pizz.) 3 (tongue ram)

*p*

*p* *sfz*

②

Fl.

B. Cl.

*p* *sfz* *p* *mp*

*p* *sfz* *p* *mp* *pp*

③

Fl.

B. Cl.

*sfz* *mp* *p* *pp* *f* *pp*

*sfz* *sfz* *sfz* *p* *sfz* *pp*

## Not Quite a Sunset • 7. Sara &amp; Ada in the Lab

④

FL.

B. Cl.

11

FL.

B. Cl.

⑤

FL.

B. Cl.

15

FL.

B. Cl.

⑥

FL.

B. Cl.

The musical score is divided into six systems, each with a circled number (4, 5, 6) at the beginning. Each system contains staves for Flute (FL.) and Bass Clarinet (B. Cl.).

- System 4:** FL. starts with a rest, then plays a melodic line starting at measure 11 with a *p* dynamic. B. Cl. plays a rhythmic accompaniment with dynamics *f*, *p*, *f*, *f*, *f*, *f*, *p*.
- System 5:** FL. plays a melodic line with dynamics *f*, *sfz*, *sfz*. B. Cl. plays a rhythmic accompaniment with dynamics *f*, *p*, *f*, *p*.
- System 6:** FL. plays a melodic line with dynamics *p*, *mp*, *pp*, *fp*, *mf*. B. Cl. plays a rhythmic accompaniment with dynamics *p*, *mf*.
- System 7:** FL. plays a melodic line with dynamics *f*, *fp*, *ff*. B. Cl. plays a rhythmic accompaniment with dynamics *f*, *p*, *ff*.
- System 8:** FL. plays a melodic line with dynamics *p*, *pp*, *p*, *pp*. B. Cl. plays a rhythmic accompaniment with dynamics *p*, *fp*, *pp*.

## 8. Lounge

□ Chapter 1 - Sara, alone

Alto Flute

①

*p*

*mp* *ppp*

②

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

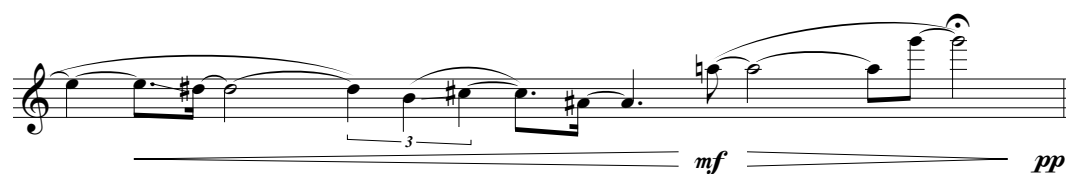
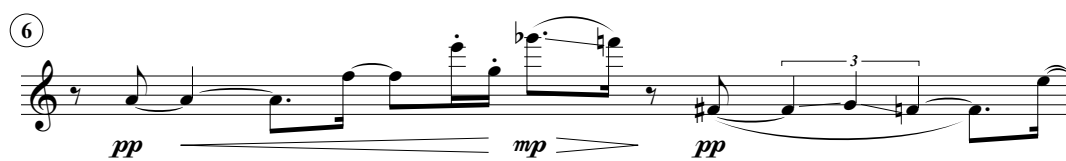
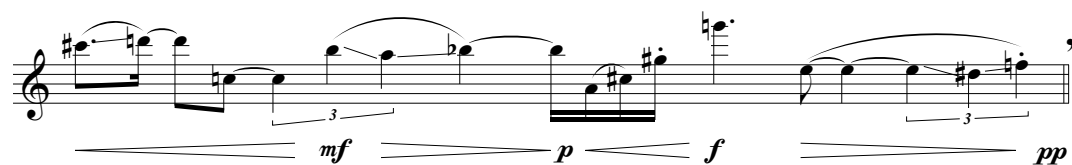
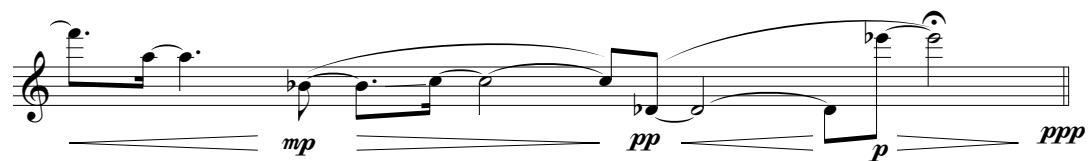
*fp* *mf* *pp* *mp* *ppp*

③

*mf* *p* *f*

*p* *mp* *ppp* *pp*

## Not Quite a Sunset • 8. Lounge



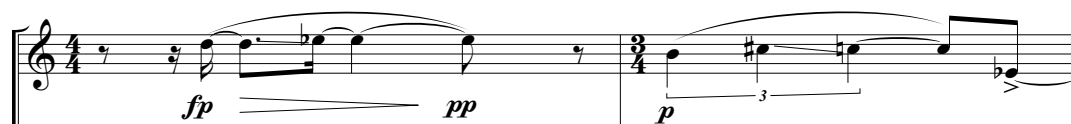



## Not Quite a Sunset • 8. Lounge


**B** Chapter 1 - Comm**1** (C Flute)  
Excited ( $\text{♩} = 84$ )


Fl. 

B. Cl. 

Fl. 

B. Cl. 

Fl. 

B. Cl. 

## Not Quite a Sunset • 8. Lounge

② "Yes" path

Fl. *f*

B. Cl. *p*

Fl. *p*

B. Cl. *p*

③ "No" path

Fl. *p* *mf*

B. Cl. *p* *sfz* *p*

Fl. *pp* *mp* *pp* *mp* *pp*

B. Cl. *f* *p*

## Not Quite a Sunset • 8. Lounge

## C Chapter 2

## 4 Hesitant

A. Fl. *pp*

## 5 (C Flute)

C Fl. *p* *mf*

B. Cl. *mf*

C Fl. *pp* *mp* *f* *p* *ppp*

B. Cl. *sfz* *pp* *f*

C Fl. *p* *f*

B. Cl. *pp* *mf* *pp* *mf* *f*

## Not Quite a Sunset • 8. Lounge

C Fl.

*p*

B. Cl.

⑥ (Alto Flute)

A. Fl.

*mf* *pp*

B. Cl.

A. Fl.

*pp* *mp* *p* *ppp*

B. Cl.

*mf* *sfz* *p* *sfz*

A. Fl.

*pp* *mf* *pp*

B. Cl.

*sfz* *mp*

## 9. Wind and Sunflowers

①

Flute

Clarinet in B $\flat$

Double Bass

Piano

Bow body

Bow Tailpiece

*ppp* *p* *ppp* *ppp* *mp*

*ppp* *mp* *pp* *mp*

*pp* *mp* *ppp* *pp* *mp* *ppp*

Fl.

B $\flat$  Cl.

D.B.

Pno.

*ppp* *ppp* *mp* *ppp* *mp* *ppp*

*ppp* *mp* *ppp*

*pp* *mp* *pp* *pp* *mp*

## Not Quite a Sunset • 9. Wind and Sunflowers

②

The musical score is divided into two systems, each containing staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Double Bass (D.B.), and Piano (Pno.).

**System 1 (Measures 1-10):**

- Fl.:** Starts with a whole rest, then plays a melodic line with dynamics *pp*, *p*, *ppp*, and *ppp*.
- B♭ Cl.:** Plays a sustained note with *ppp*, followed by a melodic phrase with *mp*, and ends with *ppp* and *ppp*.
- D.B.:** Starts with a whole rest, then plays a melodic line with dynamics *pp*, *mp*, *pp*, and *pp*.
- Pno.:** Features a piano introduction with *mp* and *p* dynamics, and a *ped.* marking.

**System 2 (Measures 11-15):**

- Fl.:** Continues the melodic line with dynamics *mp*, *ppp*, *mp*, *pp*, and *mp*.
- B♭ Cl.:** Continues with *mp*, *ppp*, *mf* > *p*, and *mp*.
- D.B.:** Continues with *mp*, *pp*, *pp*, *mf*, and *pp*.
- Pno.:** Continues with *ped.* and a *\* ped.* marking.

## Not Quite a Sunset • 9. Wind and Sunflowers

20

Fl.

B♭ Cl.

D.B.

Pno.

pp

mp

pp

ppp

pp

mp

pp

pp

mp

pp

mp

25

Fl.

B♭ Cl.

D.B.

Pno.

mf

p

mp

pp

ppp

mf

ppp

pp

mf

mp

## Not Quite a Sunset • 9. Wind and Sunflowers

③

29

Fl. *pp* *mp* *pp* *pp* *mp*

B♭ Cl. *pp* *mp* *pp* *pp*

D.B. *pp* *mp*

Detailed description: This system covers measures 29 to 33. The Flute part starts with a *pp* dynamic, followed by a crescendo to *mp*, then a decrescendo back to *pp* for two measures, and finally a crescendo to *mp*. The B♭ Clarinet part begins with *pp*, moves to *mp*, then back to *pp* for two measures, and ends with *pp*. The Double Bass part starts with a whole rest, then enters with *pp* and gradually increases to *mp* by the end of the system.

34

34

Fl. *pp* *mp* *pp* *mp*

B♭ Cl. *mp* *pp* *fp* *mp* *pp*

D.B. *pp* *pp* *mp* *pp* *pp*

bow directly on the bridge

Detailed description: This system covers measures 34 to 38. The Flute part starts with *pp*, then a crescendo to *mp*, followed by a decrescendo to *pp* and a final crescendo to *mp*. The B♭ Clarinet part begins with *mp* and *pp*, then features a *fp* (fortissimo piano) dynamic, followed by *mp* and *pp*. The Double Bass part starts with *pp* and *pp*, then moves to *mp*, *pp*, and finally *pp*. A performance instruction 'bow directly on the bridge' is placed above the Double Bass staff in the final measure.

39

39

Fl. *mp*

B♭ Cl. *mp* *pp* *p* *mp* *ppp*

D.B. *mp* *pp* *pp* *mp* *pp* *mp* *ppp*

Detailed description: This system covers measures 39 to 43. The Flute part starts with *mp* and continues with a decrescendo. The B♭ Clarinet part begins with *mp* and *pp*, then features a *p* (piano) dynamic, followed by a crescendo to *mp* and a final decrescendo to *ppp*. The Double Bass part starts with *mp* and *pp*, then moves to *pp*, *mp*, *pp*, *mp*, and finally *ppp*.



# 10. Running

From the text:

"I open my eyes and begin to run lightly towards the yellow flowers, though they never seem to get any closer. I push harder, breaking into a sprint. I shift directions, hoping to catch them off guard, but still I fail, and the flowers remain tantalizingly close but impossibly far.

I stop running, and put my hands on my knees to catch my breath, and wonder..."

Using the pitches below, improvise fragments to portray the above excerpt.



(1) ...begin to run lightly...

Short, slower  
Hesitant  
Keep within the  
range above

(2) I push harder...

Slightly longer, slightly quicker  
May adjust octave beyond range  
above.

(3) I shift directions...but still I fail...

Much longer, somewhat frantic  
May use different pitches but  
start and end in this set

(4) ...catch my breath, and wonder...

Slower, calming, more pedal,  
harmonic intervals

Example gestures:





## Not Quite a Sunset • 11. Tree

First system of the musical score for "Not Quite a Sunset • 11. Tree". The score is in 4/4 time, with a key signature of one flat (B-flat). It features five staves: Flute (Fl.), Alto Clarinet (A. Cl.), Double Bass (D.B.), Piano (Pno.), and a grand staff (treble and bass clefs). The Flute part begins with a *mf* dynamic and transitions to *pp*. The Alto Clarinet and Double Bass parts also feature *pp* dynamics. The Piano part includes a *sfz* dynamic and a *dim.* marking. The grand staff shows a complex harmonic structure with various intervals and a *dim.* marking in the bass line.

Second system of the musical score for "Not Quite a Sunset • 11. Tree". This system begins with a circled number 2, indicating a second ending or a specific performance instruction. The Flute part starts with a *mp* dynamic and transitions to *pp*. The Alto Clarinet part has a *pp* dynamic. The Double Bass part features a *pizz.* (pizzicato) marking and a *f* dynamic. The Piano part includes a *f* dynamic and a *dim.* marking. The grand staff continues the harmonic development with various intervals and a *dim.* marking in the bass line.

## Not Quite a Sunset • 11. Tree

Musical score for measures 21-25. The score is arranged for Flute (Fl.), Alto Clarinet (A. Cl.), Double Bass (D.B.), and Piano (Pno.).

**Measures 21-25:**

- Flute (Fl.):** Measures 21-25. Dynamics: *mf* (21), *pp* (22-23), *pp* (24-25).
- Alto Clarinet (A. Cl.):** Measures 21-25. Dynamics: *mf* (21), *pp* (22-23), *f* (25).
- Double Bass (D.B.):** Measures 21-25. Features a bass line with a 4-measure rest in measure 22.
- Piano (Pno.):** Measures 21-25. Features a complex accompaniment with triplets and quintuplets in the right hand, and sustained chords in the left hand.

Musical score for measures 26-30. The score is arranged for Flute (Fl.), Alto Clarinet (A. Cl.), Double Bass (D.B.), and Piano (Pno.).

**Measures 26-30:**

- Flute (Fl.):** Measures 26-30. Dynamics: *f* (26), *pp* (27-28), *pp* (29-30).
- Alto Clarinet (A. Cl.):** Measures 26-30. Dynamics: *pp* (26-27), *f* (28-30).
- Double Bass (D.B.):** Measures 26-30. Features a bass line with a 6-measure rest in measure 26 and a 5-measure rest in measure 29.
- Piano (Pno.):** Measures 26-30. Features a complex accompaniment with triplets and quintuplets in the right hand, and sustained chords in the left hand.

## Not Quite a Sunset • 11. Tree

③

Musical score for measures 31-34. The score is for Flute (Fl.), Alto Clarinet (A. Cl.), Double Bass (D.B.), and Piano (Pno.).

- Fl.:** Measure 31: *f* (4/4), Measure 32: *pp* (5/4), Measure 33: *pp* (3/4), Measure 34: (5/4).
- A. Cl.:** Measure 31: *pp* (4/4), Measure 32: *pp* (5/4), Measure 33: (3/4), Measure 34: (5/4).
- D.B.:** Measure 31: (4/4), Measure 32: (5/4), Measure 33: (3/4), Measure 34: (5/4).
- Pno.:** Measure 31: (4/4), Measure 32: (5/4), Measure 33: (3/4), Measure 34: (5/4).

35

Musical score for measures 35-38. The score is for Flute (Fl.), Alto Clarinet (A. Cl.), Double Bass (D.B.), and Piano (Pno.).

- Fl.:** Measure 35: *mf* (5/4), Measure 36: *mf* (5/4), Measure 37: *pp* (3/4), Measure 38: (5/4).
- A. Cl.:** Measure 35: *mf* (5/4), Measure 36: *mf* (5/4), Measure 37: *pp* (3/4), Measure 38: (5/4).
- D.B.:** Measure 35: (5/4), Measure 36: (5/4), Measure 37: (3/4), Measure 38: (5/4).
- Pno.:** Measure 35: (5/4), Measure 36: (5/4), Measure 37: (3/4), Measure 38: (5/4).

## Not Quite a Sunset • 11. Tree

④

The musical score is divided into two systems. The first system covers measures 34 to 41, and the second system covers measures 42 to 49. The instruments are Flute (Fl.), Alto Clarinet (A. Cl.), Double Bass (D.B.), and Piano (Pno.).

**System 1 (Measures 34-41):**

- Flute:** Starts with a whole rest in 3/4 time. At measure 35, it begins in 4/4 time with a *ppp* dynamic, moving to *mp* by measure 36. It continues in 5/4 time and returns to 4/4 time, ending with a *p* dynamic.
- Alto Clarinet:** Features a 7:4 triplet in measure 34. It plays in 3/4 time with a *p* dynamic, then moves to 4/4 time with a *mp* dynamic, and continues in 5/4 and 4/4 times, ending with a *pp* dynamic.
- Double Bass:** Plays in 3/4 time with a *mp* dynamic, then moves to 4/4, 5/4, and 4/4 times.
- Piano:** Starts in 3/4 time with a *p* dynamic. The right hand has a *bb* (flat-flat) marking. The piece transitions to 4/4, 5/4, 4/4, and 3/4 times. The right hand includes a 3-measure triplet in measure 41.

**System 2 (Measures 42-49):**

- Flute:** Starts in 3/4 time with a *pp* dynamic. It moves to 4/4 time with a *ppp* dynamic, then to 5/4 time with a *mp* dynamic, and returns to 4/4 time with a *pp* dynamic.
- Alto Clarinet:** Continues with the 7:4 triplet in measure 42. It plays in 3/4 time with a *p* dynamic, then moves to 4/4 time with a *mp* dynamic, and continues in 5/4 and 4/4 times, ending with a *pp* dynamic.
- Double Bass:** Plays in 3/4 time with a *mp* dynamic, then moves to 4/4, 5/4, 4/4, and 3/4 times.
- Piano:** Starts in 3/4 time with a *p* dynamic. The right hand has a *bb* marking. The piece continues in 4/4, 5/4, 4/4, and 3/4 times. The right hand includes a 3-measure triplet in measure 49.

## Not Quite a Sunset • 11. Tree

46

Fl.

*p* *pp* *ppp* *p* *pp*

A Cl.

*p* *mf* *pp*

D.B.

Pno.

46

Detailed description: This musical score is for a piece titled "Not Quite a Sunset • 11. Tree". It features four staves: Flute (Fl.), Alto Clarinet (A Cl.), Double Bass (D.B.), and Piano (Pno.). The score begins at measure 46. The Flute part starts with a half note G4 (marked *p*), followed by a quarter rest, then a half note A4 (marked *pp*), a quarter rest, and a half note B4 (marked *ppp*). In the next measure, there is a half note C5 (marked *p*), a quarter rest, and a half note D5 (marked *pp*). The Alto Clarinet part starts with a half note G4 (marked *p*), followed by a quarter rest, then a half note A4 (marked *mf*), a quarter rest, and a half note B4. The Double Bass part starts with a half note G2 (marked *p*), followed by a quarter rest, then a half note A2 (marked *mf*), a quarter rest, and a half note B2. The Piano part starts with a half note G2 (marked *p*), followed by a quarter rest, then a half note A2 (marked *mf*), a quarter rest, and a half note B2. The score continues with various dynamics and articulations across four measures.

## 12(a). Lake

Steady, still as glass ( $\text{♩} = 60$ )

Flute *pp sempre*

Clarinet in B $\flat$  *pp sempre*

Double Bass

Steady, still as glass ( $\text{♩} = 60$ )

Piano *p sempre*

4

Fl. *pp*

B $\flat$  Cl. *pp*

D.B. *sfz* *pp* *mp* *pp*

Pno. *p*

Detailed description: This is a musical score for a piece titled '12(a). Lake'. The score is divided into two systems. The first system includes parts for Flute, Clarinet in B-flat, Double Bass, and Piano. The second system includes parts for Flute (Fl.), Clarinet in B-flat (Bb Cl.), Double Bass (D.B.), and Piano (Pno.). The tempo is marked 'Steady, still as glass' with a quarter note equal to 60 beats per minute. The Flute and Clarinet parts are marked 'pp sempre'. The Piano part is marked 'p sempre'. The Double Bass part has dynamic markings of 'sfz', 'pp', 'mp', and 'pp'. The score is in 3/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The key signature has one sharp (F#).



## Not Quite a Sunset • 12(a). Lake

Musical score for "Not Quite a Sunset • 12(a). Lake". The score is arranged for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Double Bass (D.B.), and Piano (Pno.).

The score is divided into two systems, each containing four staves. The first system covers measures 7 through 10, and the second system covers measures 10 through 13. The time signature is 4/4.

**First System (Measures 7-10):**

- Fl.:** Features a melodic line with a fermata over measures 7 and 8, and a trill in measure 10.
- B♭ Cl.:** Features a melodic line with a fermata over measures 7 and 8, and a trill in measure 10.
- D.B.:** Features a rhythmic pattern with dynamics *pp*, *mp*, and *pp*. A performance instruction "(tap lightly with fingertips on body)" is present above measure 10.
- Pno.:** Features a harmonic accompaniment with a fermata over measures 7 and 8.

**Second System (Measures 10-13):**

- Fl.:** Features a melodic line with a fermata over measures 10 and 11, and a trill in measure 13.
- B♭ Cl.:** Features a melodic line with a fermata over measures 10 and 11, and a trill in measure 13.
- D.B.:** Features a rhythmic pattern with dynamics *mp*, *sfz*, *pp*, *mp*, *pp*, and *pp*. A fermata is present over measures 10 and 11.
- Pno.:** Features a harmonic accompaniment with a fermata over measures 10 and 11.

## Not Quite a Sunset • 12(a). Lake

13

Fl.

B♭ Cl.

D.B.

Pno.

*mp* *sfz* *pp*

Detailed description: This system covers measures 13, 14, and 15. The Flute part (top staff) features a melodic line with slurs and accents. The B♭ Clarinet part (second staff) has a similar melodic line with triplets in measures 13 and 15. The Double Bass part (third staff) begins with a triplet in measure 13, followed by a rest in measure 14, and a triplet in measure 15. Dynamics are marked as *mp* in measure 14, *sfz* in measure 15, and *pp* in measure 16. The Piano part (bottom two staves) provides harmonic support with chords and arpeggiated figures.

16

Fl.

B♭ Cl.

D.B.

Pno.

*mp* *ppp*

Detailed description: This system covers measures 16, 17, and 18. The Flute part (top staff) has a melodic line with slurs and accents. The B♭ Clarinet part (second staff) has a melodic line with slurs and accents. The Double Bass part (third staff) has a melodic line with slurs and accents. Dynamics are marked as *mp* in measure 17 and *ppp* in measure 18. The Piano part (bottom two staves) provides harmonic support with chords and arpeggiated figures.

## 12(b). Lake

## Extended

The musical score is presented in four systems, each consisting of two staves. The first system is labeled 'Piano' and begins with a *pp* dynamic marking. The second system is labeled 'Pno.'. The third system is labeled 'Pno.' and begins with a *p* dynamic marking. The fourth system is labeled 'Pno.'. The score is written in treble and bass clefs. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 in the second measure of each system, and then to 3/4 in the final measure of each system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The overall texture is dense and intricate.

## Not Quite a Sunset • 12(b). Lake

Pno.

*mp*

Pno.

Pno.

*mf* *f*

Pno.

*ff*

Pno.

*pp*

## 13. Mountain

① Quick (♩ = 120)

Flute

Bass Clarinet

Double Bass

Piano

Quick (♩ = 120)

Fl.

B. Cl.

D.B.

Pno.

*f*

*pizz.*

*f*

*fp*

*sfz*

The musical score is written for four instruments: Flute, Bass Clarinet, Double Bass, and Piano. It is in 4/4 time and marked 'Quick' with a tempo of 120 beats per minute. The score is divided into two systems. The first system includes parts for Flute, Bass Clarinet, Double Bass, and Piano. The second system includes parts for Flute, Bass Clarinet, Double Bass, and Piano. The music features various dynamics and articulations, including *f* (forte), *pizz.* (pizzicato), *fp* (fortissimo piano), and *sfz* (sforzando). The Flute part is mostly silent in the first system but enters in the second system. The Bass Clarinet and Double Bass parts play a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and moving lines.



## Not Quite a Sunset • 13. Mountain

13

Fl.

B. Cl.

D.B.

Pno.

16

2

*fp*

*ff*

*ff*

*sfz*

Detailed description: This page of a musical score for 'Not Quite a Sunset • 13. Mountain' features four staves: Flute (Fl.), Bass Clarinet (B. Cl.), Double Bass (D.B.), and Piano (Pno.). The score is divided into two systems. The first system covers measures 13 to 15. The Flute part begins with a melodic line marked *fp* (fortissimo piano), featuring a triplet of eighth notes and a slur over the final two notes. The Bass Clarinet and Double Bass parts provide harmonic support with rhythmic patterns and slurs. The Piano part features a complex texture with triplets and slurs. The second system covers measures 16 to 19. The Flute part has a dynamic shift from *ff* (fortissimo) to *fp*. A circled '2' above the staff indicates a second ending or a specific performance instruction. The Bass Clarinet and Double Bass parts continue with their rhythmic accompaniment. The Piano part is marked *sfz* (sforzando) and features a dense, rhythmic accompaniment with many slurs and accents.

## Not Quite a Sunset • 13. Mountain

20

Fl. *ff* *pp*

B. Cl. *fff*

D.B. *fff*

Pno. *sfz* *fff*

③

Fl. *pp* *p*

B. Cl.

D.B.

Pno. *pp*

24



## Not Quite a Sunset • 13. Mountain

28

Fl. *pp fp* *mp* *pp*

B. Cl. *p*

D.B. *p*

Pno. *sfz pp*

31

Fl. *mp pp fp* *f* *fp*

B. Cl.

D.B.

Pno. *sfz p*

Detailed description: This page contains a musical score for the piece 'Not Quite a Sunset • 13. Mountain'. The score is divided into two systems, each starting at measure 28 and 31 respectively. The instruments are Flute (Fl.), B. Clarinet (B. Cl.), D. Bassoon (D.B.), and Piano (Pno.). The Flute part features melodic lines with dynamic markings of *pp*, *fp*, *mp*, and *pp* in the first system, and *mp*, *pp*, *fp*, *f*, and *fp* in the second system. The B. Clarinet and D. Bassoon parts provide harmonic support with rhythmic patterns and dynamic markings of *p*. The Piano part consists of chords and arpeggios, with dynamic markings of *sfz* and *pp* in the first system, and *sfz* and *p* in the second system. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

## Not Quite a Sunset • 13. Mountain

Musical score for "Not Quite a Sunset • 13. Mountain". The score is divided into two systems, each containing staves for Flute (Fl.), Bass Clarinet (B. Cl.), Double Bass (D.B.), and Piano (Pno.).

**System 1 (Measures 34-40):**

- Fl.:** Starts with a dynamic of *f* (forte) and a slur over measures 34-35. Measure 36 begins with a dynamic of *p* (piano). A slur covers measures 37-39, ending with a triplet of eighth notes in measure 39.
- B. Cl.:** Features a triplet of eighth notes in measure 34. A slur covers measures 35-39, ending with a triplet of eighth notes in measure 39.
- D.B.:** Features a triplet of eighth notes in measure 34. A slur covers measures 35-39, ending with a triplet of eighth notes in measure 39.
- Pno.:** Starts with a dynamic of *sfz* (sforzando). A slur covers measures 34-39, ending with a triplet of eighth notes in measure 39.

**System 2 (Measures 37-40):**

- Fl.:** Starts with a dynamic of *ff* (fortissimo). A slur covers measures 37-39, ending with a triplet of eighth notes in measure 39.
- B. Cl.:** Features a sextuplet of eighth notes in measure 37. A slur covers measures 38-39, ending with a triplet of eighth notes in measure 39.
- D.B.:** Features a sextuplet of eighth notes in measure 37. A slur covers measures 38-39, ending with a triplet of eighth notes in measure 39.
- Pno.:** Features a sextuplet of eighth notes in measure 37. A slur covers measures 38-39, ending with a triplet of eighth notes in measure 39.

## 14. Forest

① Pressing forward (♩ = 96)  
pizz.

Double Bass

Piano

A. Fl.

D.B.

Pno.

A. Fl.

D.B.

Pno.

*mp* *mp* *p* *mp*

*pp*

*pp* *mp*

*sfz* *mp* *p*

*cresc. poco a poco*

*pp* *mf* *p*

*mf*

*mf*



## Not Quite a Sunset • 14. Forest

A. Fl.

A. Cl.

Pno.

22

*f* *pp*

*f* *pp*

*ff*

②

Pno.

*ff*

30

Pno.

30

## Not Quite a Sunset • 14. Forest

③

A. Fl. *ppp* *sempre*

A. Cl. *ppp* *sempre*  
pizz.

D.B. *pp* *sempre*

Pno. *ppp* *sempre*  
*p* *mp*

36

41

A. Fl.

A. Cl.

D.B.

Pno. *sfz* *mp*

The image shows a page of a musical score for a piece titled "Not Quite a Sunset • 14. Forest". The score is arranged in a standard orchestral format with five staves. The top three staves are for woodwinds: Alto Flute (A. Fl.), Alto Clarinet (A. Cl.), and Double Bass (D.B.). The bottom two staves are for the Piano (Pno.). The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score is divided into two systems. The first system starts at measure 36 and ends at measure 40. The second system starts at measure 41 and ends at measure 44. Dynamics include *ppp* (pianississimo), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *sfz* (sforzando). The instruction *sempre* is used throughout. The piano part features a prominent bass line with some chords and a *sfz* chord at the beginning of the second system.

## Not Quite a Sunset • 14. Forest

46

A. Fl.

A. Cl.

D.B.

Pno.

*p*

51

A. Fl.

A. Cl.

D.B.

Pno.

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

# 15. Sara's Voice / Interludes

## A Sunflowers

①

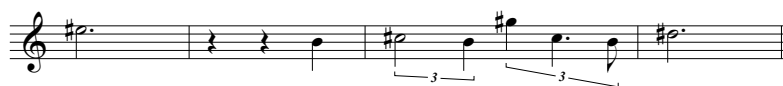


It is late af - ter - noon.

②



I am stand - ing in a field of long grass, sur - round - ed by tall yel - low



flowers. The sky is cloud - less and blue.

③



I close my eyes \_\_\_ and take a deep breath and lis - ten to the wind \_\_\_ mak - ing



paths through the flor - al sea. \_\_\_

④ (spoken)

I open my eyes and run lightly towards the yellow flowers, though they never seem to get any closer.

I push harder, breaking into a sprint. I shift directions, hoping to catch them off guard, but still I fail.

⑤



I stop run - ning, \_\_\_ and put my hands on my knees to catch my breath and won - der... \_\_\_



## Not Quite a Sunset • 15. Sara's Voice / Interludes

## B Tree

①

The tree is not \_\_\_ par - ti - cu - lar - ly tall but it as - serts it - self \_\_\_ with its

breadth. \_\_\_ The branch - es are filled with yel - low fruit, all per - fect orbs, they

al - most seem to flick - er like stars. \_\_\_

②

I pick the fruit clos - est to me. It is cris - py and sweet. I \_\_\_

slide down \_\_\_ with my back to the tree, \_\_\_ eat - ing the fruit.

③

I stand up and grasp the low - est branch. I hoist my - self up.

A - round the tree is the sea of sun - flow - ers. The wind caus - es calm waves to flow

through them, lap - ping a - gainst \_\_\_ an in - vi - si - ble beach.

## Not Quite a Sunset • 15. Sara's Voice / Interludes

④ (spoken)

I see a glint of something metal in the distance. A closer look reveals a structure standing tall amid the sunflowers, and I wonder what it is. I wonder how to reach it. I feel a sudden desire, a need, to reach it.

Suddenly I am standing before it, now truly surrounded by sunflowers that have now allowed me among them, and the structure is as tall as the tree and made of unfamiliar metal and wood, silver with lines and curves of green engraved in it. The wind-blown flowers brush up against it lightly; from this side it seems to be nothing more than a freestanding wall. I walk around it, wondering how and why this wall was here in this strange field. From the other side of the wall it appears as an arch, with the silver and green replaced by a deep impenetrable black. Somehow I know that there is something beyond the black void, but I cannot see past the threshold.

It is a door I cannot open.

## Not Quite a Sunset • 15. Sara's Voice / Interludes

## C Lake

⑤



The sur - face shim - mers, but the wa - ter is strange - ly \_\_\_\_ still. \_\_\_\_\_

⑥



I glance down at my re - flec - tion. My own ha - zel eyes \_\_\_\_ re -

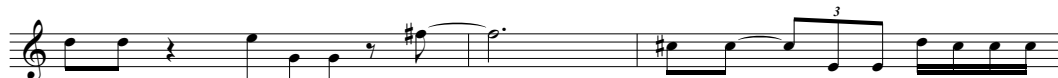


turn my gaze, \_\_\_\_ and I see the wind, \_\_\_\_ too, \_\_\_\_ shift - ing through my hair. \_\_\_\_

⑦



Cer - tain - ly \_\_\_\_ it is me, \_\_\_\_ a re - flec - tion of me, \_\_\_\_ but there is



some - thing dif' - rent there too. \_\_\_\_ Is this \_\_\_\_ just the na - ture of re -



flec - tions, or is there some - thing real - ly miss - ing in me? \_\_\_\_\_

⑧ (spoken)

I stand carefully and begin to walk into the lake. Soon I am on the lake itself, the still water feeling like glass beneath my feet. Soon I am beside the structure, apparently an unfinished wall some five meters high. It appears to be made out of some combination of wood and metal, colored silver with thin lines and curves of green engraved into it.

I walk around it, wondering how and why this wall is here on this strange lake. From the other side the wall appears more as an arch, with the silver and green replaced by a deep impenetrable black. Somehow I know that there is something beyond the black void, but I cannot see past the threshold.

It is a door I cannot open.

## Not Quite a Sunset • 15. Sara's Voice / Interludes

## D River of Stars

9



The wind picks up a-round me. I o-pen my eyes. I do not move, on-ly breathe.

10



(spoken)

The night sky is emp-ty, com-plete-ly dark, with not a sin-gle star. What is this place?

11



Fin-al-ly I stand, still cold, still shi-ver-ing. The wind con-tin-ues to blow a-round me. I



brace a-gainst it, but it whips har-der still, and I have no choice. I



turn to fol-low \_\_\_\_\_ the wind.

12



Be-low me is a ri-ver glow-ing gold-en. The sur-face is still as glass.



— There is a bright-ness in my eyes that I don't re-cog-nize.

13



I feel the urge to look up. The sky has been filled with a ri-ver of stars, where there was be-fore on-ly dark-ness.

## Not Quite a Sunset • 15. Sara's Voice / Interludes

## E Forest

⑭



The path is smooth and the wa-ter eer - i - ly still. As it cuts through the



earth, the bank ris-es steep-er and high-er a - round it.

⑮



E - ven - tual - ly my path nar - rows and the ri - ver with it. I gin - ger - ly place one foot



— in the wa-ter . It is cold, \_\_\_\_\_ but not un - bear - a - bly so.

⑯ (spoken)

For miles I continue to follow the winding of the river, and I do not tire. I feel the energy of the millions of stars in the sky-river above me. It mirrors the ground-river's bends exactly, and its guidance comforts me.

After hours of walking in the center of the river, the bank begins to narrow more dramatically and closes above me. I can no longer see the path before me. I press on all the same. The riverbank narrows so much in the darkness that I am forced to turn and sidle along slowly for perhaps a quarter mile. I reach out to touch the wall of cool soil for balance, but instead of soft dirt the texture is rough - the bark of a tree.

⑰



I o - pen my eyes, and look a - round at the for-est of stout trees withyel-low fruit. The

## Not Quite a Sunset • 15. Sara's Voice / Interludes

can - o - py is dense, and I can on - ly see pin - pricks of star - light. I step in - to the grove, and

I am a - gain bathed in the warmth of the ri - ver of light.

## ⑱ (spoken)

A flicker catches my eye; the sky is now dark, as the stars have surrounded me, and I watch them dance. Slowly I see that they are not stars, but fireflies with a star-like brilliance, and I smile, remembering those summer evenings of my childhood spent chasing them. I stand up and close my eyes again, breathing deeply, breathing it all in.

When I open my eyes again, I see one firefly a little bit brighter than the rest. I watch it silently, then feel the urge of my previous seven-year-old self - I read out carefully with both hands and cup them around the insect. It flutters softly against my palms, and I can see its glow through the back of my hands. The glow seems to brighten, and enters my hands, spreading up my arms. In shock, I release the firefly, but it is no longer there, and I see the others beginning to form ornate designs in front of me, shifting in color from soft gold to green.

I feel a brush along my thighs, and I jump, looking down and around at a field of sunflowers, extending again in every direction. I am no longer in the forest glen, and I can't see it in any direction. Before me stands once more the mysterious door, the shapes the fireflies made now embedded in the carvings. I walk slowly around it, taking again once more. It seems to have more life than before, like it wants to open, like it wants to show me what was on its other side, a side that was impossible - certainly once open it was no longer a door but an arch.

As I return to face the front of the door, the glow that had entered me seems to be reflected on the door and in one of the designs I can see a single bright point of light, a spark. It beckons me. I extend my left arm once more, to touch the spark.

## Not Quite a Sunset • 15. Sara's Voice / Interludes


## F Mountain

19



I fol - low the ri - ver a - long its wind - ing path. —

20



The stars a - bove \_\_\_\_\_ fol - low too.

21




I stop \_\_\_\_\_ and look \_\_\_\_\_ up at them and smile.

22



Soon I \_\_\_\_\_ find \_\_\_\_\_ my - self \_\_\_\_\_ at \_\_\_\_\_ the sum - mit.

23



The ri - ver forks a - head of me.

24



On the shore \_\_\_\_\_ I see a \_\_\_\_\_ sin - gle \_\_\_\_\_ yel - low



sun - flow - er. \_\_\_\_\_ I must reach it.

## Not Quite a Sunset • 15. Sara's Voice / Interludes

②5

I take off my shoes and walk barefoot to the edge of the water. I gingerly reach my leg out to touch the water's surface, somehow expecting it to hold my weight, but my foot breaks the plane and I tumble forward into the river. It is surprisingly deep, even for a river of its breadth, and I cannot reach the bottom.

The shore around me and mountain under me vanish before I can surface, and I am suddenly aware that I am no longer in the water but suspended in the air, or rather in a vacuum. Though I am wearing neither a suit nor an oxygen tank, I find I can breathe, or perhaps only that I no longer need to. I am surrounded by the swirl of stars; they rotate slowly around me. Though impossibly distant, I extend my arm towards one star, trying to touch it with the tip of my left index finger. A spark flies out as my finger makes contact, and I jerk back in surprise. The spark of a star begins to pulse, and the stars around me begin to move faster, all of them in front of me now, and they begin to form an ornate design. Their golden glow begins to shift to green as the shapes become more solid.

I feel a brush along my thighs, and I jump, looking down and around at a field of sunflowers, extending again in every direction. My feet are once again on solid ground. Before me stands once more the mysterious door, the stars now embedded in the carving. I walk slowly around it, taking it in once more. It seems to have more life than before, like it wants to open, like it wants to show me what is on its other side, a side that is impossible - certainly once it is opened it will no longer be a door but an arch.

As I return to face the front of the door, a glint catches my eye, and I can see the spark I spawned, and I stare at it, thinking.

I extend my arm once more, reaching to touch the spark.



## Not Quite a Sunset • 15. Sara's Voice / Interludes

## G Twilight

The colors are bright, oranges and reds and yellows in infinite shades, buffeting the space around me in every direction. There is an enormous amount of energy in them, and yet I stand still and strong against their onslaught. They move around me, but they do not touch me, they can not touch me. They have no form. Despite their apparent vibration, they make no sound. They are endless.

I continue to move forward, propelled through the field of color though I do not walk. I close my eyes and take in the odd sensation, breathing deeply. The colors' vibration is oddly soothing, even with the uneasy soundlessness.

Gradually the field of color begins to change, parting in front of me, yielding to purples and blues and greys. My motion slows until I am still. Finally taking a step forward, I consider my surroundings. The valley around me is cloaked in twilit shadows of alien trees. I can feel the energy of the planet deeply, penetrating my bones, giving me support, and guiding me deeper into the valley. A path, untouched by the shadow, begins at my feet and leads down several miles. As I follow it with my eyes, I see a distant structure, and though it is far away I know instinctively it is the Door; it can be nothing else. For once its presence comforts me, and I smile.