Maria on the Moon
(2022)

a chamber opera
in one act
PROGRAM NOTE

After receiving news that his mother’s cancer has taken a turn for the worse, Brian must face the inevitability of her passing. He refuses to let her go without a fight, however, and attempts to buy time with rituals and strange objects from his eccentric, late family. But dark and mysterious things begin to lurk around their home, and Brian sees what comes of attempting to ward off death. An encounter with a strange figure forces Brian to face his inability to let go of what he cannot control.

This work is adapted by the composer from Travis Brown’s short story of the same name with the kind permission of the author.

Duration: c. 25'

Scene I: 5'30''
Scene II: 3'10''
Scene III: 5'10''
Scene IV: 7'10''
Epilogue: 3'30''
Overture: The Sky

(A star-choked night sky. The overture plays and voices of angels and demons alike can be heard.)

Scene I: The Hospital

(A hospital room. MARIA, in a hospital gown, lays in bed. IV tubes connecting her to machines. BRIAN sits in a chair next to her.)

BRIAN: Did you know?
Early astronomers thought there were
Oceans on the moon

MARIA: Of course
The moon seems like
The perfect place to find an ocean

BRIAN: What a shame they never found water then
Because those false seas
Astronomers called them Maria

MARIA: How sweet of them
To name the moon oceans after me

(MARIA gives a faint laugh. Lights down except for a spotlight on BRIAN.)

BRIAN: For all the pain she’s in
Her laugh could light a candle
Always she holds steady enough
For the both of us
My wall against the grief

Cancer is such a mundane word
For something so hungry and cruel
Medicine does that a lot
Covers horror with tedious language
Like a bed sheet over a body
Malignant, Inoperable
Metastasized, Terminal

But when she laughs, I am home
She isn’t sick, she is young again
I am a kid, the world is bright
Cancer has taken so much from her
But it can never steal her laugh

(Lights up. DR. BRADSHAW comes into the room with a clipboard, feigning cheeriness.)

DR. BRADSHAW: How are we feeling today?

MARIA: Just wonderful, Doc
We can still go dancing later if you’d like

DR. BRADSHAW: I might need a raincheck on the dance
I’m not as young as I used to be

MARIA: Right there with you, Tiger
DR. BRADSHAW stares at the talisman on the bedside table, visibly uncomfortable. Lights go down except for a spotlight on the talisman. Unseen shadows can be heard whispering and making disturbing noise, while some sing angelically.)

Lights come back up suddenly. Everything is back to normal.)

DR. BRADSHAW: (to BRIAN) May I speak with you for a moment?

(They step out of the room.)

The results came in
It’s spreading aggressively
We held it back as long as we could
Your mom is a fighter
But right now, we just need to keep her comfortable
I am so sorry

(BRIAN stares towards his mother’s room.)

BRIAN: How long does she have left?

DR. BRADSHAW: Not long, maybe days
Have you considered hospice?

BRIAN: No
If all that’s left is to make her comfortable
I want to take her home

DR. BRADSHAW: I understand
She’ll have peace soon
You’ve done all you can

(Black out. End of Scene I.)

Scene II: The House

(The façade of an old house, surrounded by woods. BRIAN kneels at the front of center stage, holding a box and a red book. The talisman sits in front of him. The shadows whisper faintly.)

BRIAN: My family is full of whispered secrets
Unexplained luck, unexplained death
I found a box of my grandmother’s things

I found this stone tree there
It may be coincidence
But Mom did seem to get better
If medicine cannot help
Maybe something older will

(He opens the box. As he sings, he takes out each item and places them around the property ritualistically.)

Running water
Salt lining doorways and window frames
An unbroken circle
Repeat daily
Carving signs and symbols
Into walls and floors and trees
Prayers, totems of iron and wood
Symbols confuse death, totems distract
Water and salt barriers to slow it down
But it might find a crack

(He pulls out a small, dirty-white candle and lights it as he sings. He is visibly disgusted by its smell.)

A candle that never dies
That unworldly, vile smell
Placed at her bedside
Its light will ward off the inevitable
(The shadows become louder, angrier as the lights fade. End of Scene II.)

Scene III: The Room

(MARIA’s bedroom. She lays in bed as BRIAN sits in a chair next to her. Her untouched lunch sits on the bedside table, as does the candle.)

MARIA: Do you remember the day you ran away?

BRIAN: I didn’t make it very far

MARIA: You told me
You were leaving for the circus

BRIAN: I wanted to

MARIA: I was so scared when I found your note
My hands were shaking
It felt like we searched half the night
Though only an hour before we found you shivering

BRIAN: I remember getting over the idea very fast
I’m so glad you found me

MARIA: I’m glad too (wipes tear away)
That hour you were gone
Was the most afraid I’ve ever been
Then, suddenly, you were there
We stayed up together the rest of the night
Watching the stars
I wanted to make sure
You could find the North Star
In case you ever got lost again

BRIAN: I was scared too
What made you think of that?

MARIA: I’ve been thinking about death lately and-

BRIAN: Don’t
You’re not going anywhere

MARIA: It’s okay
I’ve known real fear
And what I’m feeling now is not like that
I’m scared but at peace
I had such a beautiful life
I’m so glad I got to meet you
To be your mom

BRIAN: I’m glad, too (voice breaking)

(Lights down except for a spotlight on BRIAN.)

Something has been trying to get her
Since I lit the candle
Doors open on their own
Food rots and spoils
Clocks stop overnight
Shadows stick to corners
The smell of the candle claws at the throat
But it never goes out, never shrinks
I’m starting to see things in corners
Half-hidden faces
Mom forgets my name, where she is
She stares at walls for hours
But if the sickly candle burns, she is alive

(Black out. End of scene III.)

Scene IV: The Light

(BRIAN sleeps in the chair next to his mother’s bed. He awakens, startled, and sees that she is not in her bed. The candle is out. The silence is broken by scratching and voices. He begins to run outside.)

No, no, NO
You can’t have her

(A massive shadow looms over stage left. From it, a voice is heard.)

THE LIGHT: You are persistent
BRIAN: Give her back

(A figure made of blinding light begins to form where the shadow’s voice is coming from, pulling stars from the sky in its creation.)

What are you?
THE LIGHT: You know
BRIAN: Give her back
Please, give my mother back

THE LIGHT: I cannot
It’s her time
Past her time
You delayed me
Delayed her

BRIAN: She didn’t get enough time
I didn’t get enough time
It’s not right
It’s not fair

THE LIGHT: Of course it’s not fair
But it is right
You each have your time
And at the end of it, there’s me
There is a road
And we walk it together

BRIAN: Where to?

THE LIGHT: I don’t know
It’s not for me to know
Only to know how to get there

BRIAN: Then I won’t let you take her

THE LIGHT: Wherever she goes, she’ll have peace

BRIAN: But-

THE LIGHT: Did you ever stop to think
That death isn’t an enemy?
Death simply is
Instead of letting your mother rest
You drew her life beyond its given course
You kept her alive
But at the cost of stretching her thin, diluting her
You drew out old things, hungry things
That would like nothing more
Than to tear and bite
Until there’s nothing left but pain and fear
And perfect emptiness

BRIAN: I’m sorry
Are they... can they hurt her here?

THE LIGHT: Your mother won’t walk her road alone
None of you do
I walk with you, always
To the end

BRIAN: Can I see her?
Please? Just, L...
Let me say goodbye

THE LIGHT: You are persistent

(The LIGHT dims to black. A healthier, younger looking MARIA is standing stage right.)

MARIA: Brian?

(BRIAN turns around to her. She walks towards him, staring at the sky.)

Isn’t this the most beautiful dream?

BRIAN: Yes
A beautiful dream
I love you, Mom

MARIA: (Teaching BRIAN’s check) I love you too
Don’t cry
It’s okay
I’ll wake up any time now
I’ll see you soon

BRIAN: Sure
Yeah, I’ll see you then

MARIA: What do you think is at the end of the road?

BRIAN: I don’t know
But... promise me you’ll be careful

(MARIA nods. THE LIGHT has returned behind BRIAN.)

THE LIGHT: She won’t walk alone

(The LIGHT brightens as MARIA walks freely towards it and into it.)

MARIA: Such a beautiful dream

(The LIGHT fades and MARIA is gone. BRIAN stares at where they were and sings.)

BRIAN: I love you

(Black out. End of Scene IV.)

Scene V: The Silence

(MARIA’s room. BRIAN sits on her bed.)
BRIAN: I've walked through every room
The house is empty
No more scratching, no sound
No sense of life at all
I'm alone

On clear nights
I look up at a sea of stars
I think about her most then
I wonder where their road went
If they reached their destination
I look for the North Star
To keep from getting lost

When it's full
I look up towards the moon
I wonder if she searched for hidden oceans
I like to think she did

(Light fades to black as BRIAN stares towards the star-choked sky until all that can be seen is the moon. End of opera.)
CAST

Brian, the son..............................Baritone
Maria, the mother......................Mezzo-Soprano
Dr. Bradshaw, the doctor............Basso Profundo
The Light..............................SATB Quartet

INSTRUMENTATION

Flute
Clarinet in B-Flat (doubling Bass Clarinet)

Horn in F
Bass Trombone

Percussion
  (Bass Drum, Celesta, Crotales, Sizzle Cymbal, Tam-Tam, Waterphone)

Harp

Piano

Strings (4-4-3-3-1 or larger)
PERFORMANCE NOTES

All Instruments

The score is in C. (The bass clarinet is written in C, but an octave above sounding pitch to keep it in treble clef. Keyboard percussion instruments are written rather than sounding.)

All slides and glissandos are to be played evenly and for the full value of the note from which they extend.

\[
\begin{array}{cccc}
\downarrow & \downarrow & \downarrow & \downarrow \\
\end{array}
\]

microtones

\[
\begin{array}{c}
\rightarrow \\
\end{array}
\]

gradual transition between playing styles

Voices

In sections with non-extended techniques, singers should aim for a less traditionally “operatic” style of diction/vocal production and aim for something closer to choral or even musical theatre (though not strictly straight tone).

The SATB quartet should always be off-stage/unseen. This group should be amplified, preferably through speakers surrounding the audience. If feasible, the principal singers should also be amplified.

Sprechstimme: Approximated pitch in the register indicated; notes in the middle of the staff are to be sung in the middle of the singer’s range, notes above the staff are to be sung as high as possible (without switching to falsetto), notes below the staff are to be sung as low as possible.

Dr. Bradshaw: Notes outside of the performer’s lower range should be performed as a glottal fry as low as possible.

\[
\begin{array}{c}
\downarrow \\
\end{array}
\]

glottal fry as low as possible

Winds

\[
\begin{array}{c}
data \\
\end{array}
\]

flutter-tongue

\[
\begin{array}{c}
\downarrow \\
\end{array}
\]

sung multiphonic (sing/hum diamond notehead in a comfortable octave, play regular notehead)

growl

play the indicated note and sing/hum any pitch that creates a distorted sound

Flute

\[
\begin{array}{c}
\downarrow \\
\end{array}
\]

jet whistle

Clarinet/Bass Clarinet

A C extension is required for the bass clarinet. If this is not available, all out-of-range notes should be played an octave higher.

\[
\begin{array}{c}
\downarrow \\
\end{array}
\]

slap tongue
Horn

Mute: A straight mute is required. If mute is in, pitch bends should be actualized through embouchure changes. If the mute is not in, use "echo horn" technique.

Auxiliary Mouthpiece: In certain sections, the player is asked to place a bassoon reed/bocal in the leadpipe (instead of the ordinary horn mouthpiece). Different amounts of pressure and reed position in the mouth will create different pitches and multiphonics, as will changes in valve fingering. Notes in the staff indicate the general range of these pitches. Experiment with what works best to create interesting sounds at different ranges. Wet reed ahead of the performance.

Bow: A bow (viola or cello) is required in certain sections that ask the performer to bow on the bell of the instrument to produce a resonant, metallic sound.

Bass Trombone

Mute: A straight mute is required.

Auxiliary Mouthpiece: In certain sections, the trombone player is asked to place a tenor saxophone mouthpiece in the mouthpiece receiver (instead of the ordinary mouthpiece). Use an embouchure that creates a low, fluttered pitch throughout. Circled numbers indicate slide position. Wet reed ahead of the performance.

Bow: A bow (cello or double bass) is required in certain sections that ask the performer to bow on the bell of the instrument to produce a resonant, metallic sound.

Percussion

Mallets/Sticks/Beaters: large triangle beater, drum sticks, violin bow, cello/bass bow, tam-tam beater, light plastic mallets

Harp

Preparation 1: Place hair clips (clawed, with the string between the teeth) at the octave harmonic of the B₂, F₂, G₂, D₃ and E₃ strings.

 pedal buzz [keep pedal in between pitches indicated]

 strike lowest strings with hands

Piano

Preparation 1: Place a small, thin, cloth towel directly behind dampers on strings A₄-E₅.

Preparation 2: Place large binder clips around D♭₄, G₄, and D₅ strings. Place artist’s putty or Blu Tack on the 1/9 node of the C₁ string (to produce a sounding pitch of D₂; mark this node in advance with a thin sticky note).

Preparation 3: Place large binder clips around B₀, G₁, D₄, D₅, and A₅ strings. Place aluminum foil over C₆-C₈.

 scrape the indicated string with a large, metal spoon in the direction/placement indicated [top of staff = as far into the piano as you can reach, bottom of staff = at damper]

Strings

When a three-part divisi is called for and the number of players cannot equally divide the parts amongst themselves, the upper part(s) (in sounding order) should have more performers than the lower part(s).

 white noise [dampen strings with left hand]
bow behind bridge

increase/decrease bow pressure

full scratch, no pitch (bow pressure)

granular scratch (bow stops to create a creaking effect at rate indicated)

finger as high as possible (behind bow)

s.p. sul ponticello
s.t. sul tasto
m.s.p. molto sul ponticello
m.s.t. molto sul tasto
h.s./h.p. half scratch, half pitch (bow pressure)
s.v. senza vibrato
Scene I: The Hospital

Static $J = 60$

Piano

Ped. throughout until indicated (do not lift!)

Harp

Ped. throughout until indicated (do not lift!)

Perc.

Ped. throughout until indicated (do not lift!)

Score in C

Maria on the Moon

Tanner Jones
each player to perform notes
at speed of their choosing;
repeat until indicated.

m.s.p.
ear-ly astronauts thought there were o - ceans on the moon?
Of course, the moon seems like the perfect place to find an

\[ \sum \cdot \sum \cdot \sum \]
What a shame they never found water then be-cau-se-those
false sea, a storm, or the called them Marina.
How sweet of them to name the moons oceans after me.
Fl.

Bb Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Brian

Vln. I

Vln. II

all the pain she's in, her laugh could light a candle,
Fl.

B. Cl.

to bass cl.

Hn.

pp

B. Tbn.

pp

Brian

Always she holds steady enough for both of us, my wall against the

Vln. I

keep l.h. interval the same while sliding

Vla. II

keep l.h. interval the same while sliding

Vla.

p

Vc.

pp
BRIAN

mundane word

for something so hun-gry _ and cru- el.

PIANO I

pizz.

repeat

increase speed gradually

PIANO II

pizz.

repeat

increase speed gradually

VIOLIN

pizz.

repeat

increase speed gradually

VOCAL

pp

behind bridge

waterphone w/ violin bow

estate waterphone

waterphone
B. Cl.

B. Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

med - i - cine does that a lot, covers horror with te - di - ous lan - guage, like a bed - sheet over a body.
But when she laughs, I am

gs-tas-tased, ter-minal.

in-o-per-a-bile.

me-tas-tased, me-tas-tased,

ves-tal fes as low as possible

(exemely slow at this point)

(exemely slow at this point)

(exemely slow at this point)

ord. sul D

pp

sotto voce or falsetto

(do not lift pedal)

(slow or mute)

(slow or mute)

(slow or mute)
She isn't sick, she is young again, I am a

home.
Can-... has ta-ken so much from her.

Can-... has ta-ken so much from her.

Can-... has ta-ken so much from her.

Can-... has ta-ken so much from her.

kid, the world is bright.

kid, the world is bright.

kid, the world is bright.

kid, the world is bright.

Can-... has ta-ken so much from her.

Can-... has ta-ken so much from her.

Can-... has ta-ken so much from her.

Can-... has ta-ken so much from her.
but it can never steal her laugh.
we can still go dancing later if you'd like.
might need a rain check on the dance. I'm not as young as I used to be.
Right there with you tiger.
Fl.

B. Cl.

B. Tbn.

Perc.

Hp.

Prs.

Dr. B

Vln. I

Vln. II

Vla.

Vc.

D.B.
The results came in, it's spreading aggressively, we held it back as long as we could.
Your mom is a fighter, but right now, we just need to keep her comfortable.

played at an extremely slow tempo of each player's choosing

pizz behind bridge, l.v.

(ossia: glottal fry as low as possible)

remove mute

triangle beater

scrape down
played at an extremely slow tempo
of the player’s choosing
key click the specified key (low side keys)

Brian? I am so sorry.

De B How long does she have left?

spoken

increase speed gradually

played at an extremely slow
tempo of each player’s choosing
pizz behind bridge, l.v.
played at an extremely slow tempo of the player's choosing.

key clicks

increase speed gradually

Not long, maybe days.
Have you considered his...? pizz behind bridge, l.v.

sul tasto con sord.

spoken

sung

π (no mute)

played at an extremely slow tempo of each player’s choosing
pizz behind bridge, l.v.

increase speed gradually

increase speed gradually

increase speed gradually

increase speed gradually

increase speed gradually
all that's left is to make her comfortable...

I'd like to take her home.

w 30
I understand. She'll have peace soon.

You've done all you could.
My family is full of whispered secrets, unexplained.

Scrape spoon down 30 string from as far inside piano as you can reach to damper.

Rotating waterphone.

Waterphone with violin bow.

Change bow pressure.

Forte pressure bow behind bridge as close to bridge as possible (h).
B. Tbn.

Perc.

Hp.

Pno.

Brian

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

I found this stone tree there, it
may be co-in-cide, but Mom did seem to get better

bow behind bridge
on string wrapping

and pressure
bow behind bridge
on string wrapping

bow behind bridge
on string wrapping
Faster $\frac{\text{crotchet}}{8}$

Jet whistle

Tam-tam w/ tam-tam beater to waterphone

Scrape A0

Scrape A0

Bow behind bridge as close to bridge as possible

Bow behind bridge as close to bridge as possible
Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pos.

Brian

Vln. I

Vln. II

Vla.

Vc.

D.B.

Blow air through horn
move valves at random

waterphone

rotate waterphone
to sizzle cymbal

P. slapping

P. scraping

Running water,
salt lining door ways and window frames.

Bow behind bridge
as close to bridge as possible

Bow behind bridge
as close to bridge as possible

Bow behind bridge
on string wrapping

 mf

 f

 mp

 mf

 mp

 mf

 mf

 mp

 f
rotate waterphone to sizzle cymbal

strike lowest strings with hand

wa-t'er and salt fur-scri-ers to slow it down, but it might find a crack.

each player plays at various speeds of their choosing

p to mf to p at random speeds/durations

played at various speeds of the player's choosing

p to mf to p at random speeds/durations

string wrapping as close to bridge as possible repeat

string wrapping as close to bridge as possible repeat
Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Brian

Vln. I

Vln. II

Vla.

Vc.

D.B.
Fl.

B. Cl.

Hn.

B.Tbn.

Perc.

Pno.

hp.

pos.

Brian

Vln. I

Vln. II

Vla.

Vc.

Db.
168

- Increase speed
- As fast as possible

D.B.

Vc.

Vla.

Vln. II

Vln. I

B. Tbn.

Hn.

B. Cl.

Fl.
Scene III: The Room

Stagnant $\frac{1}{4}$ (4)

Percussion

Piano

Ped. throughout until indicated (do not lift!)

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Perc.

Pno.

Maria

Vc.

Do you re - mem - ber the day you ran a -
I wanted to waterphone (q)

highest 2 or 3 bars

waterphone w/ violin bow

bow bell w/ light pressure

solito

solo

con sord., m.s.t.

sul pont.
I was so scared when I found your note... my hands were shaking.
Maria

night

though

only

hour

before

found

shivering

light pressure

vib. as fast as possible

m.s.p.

ord.

s.s.

ord.
I'm so glad you found me.

I'm glad too.
That hour you were gone
was the most afraid I've ever
Maria

been, then sud - den - ly you were there, we

Vln. I

m.s.p.

(Vc.)

Vln. II

m.s.p.

Vla.

(m.s.t.)

Ve.

Maria

... Stayed up to - geth - er the rest of the night, watch - ing the stars...

Vln. I

m.s.p.

Vln. II

m.s.p.

Vla.

(Vc.)

Ve.

Maria

I want - ed to make sure you could find the North Star, in case you ever...

Vln. I

m.s.t.

Vln. II

m.s.t.

Vla.

Ve.
I've been thinking a lot about death lately and-

What made you think of that?

I was scared too.
Don't. You're not going anywhere.

I've known real fear
and what I'm feeling now
is not like that.

I'm scared.
I had such a beautiful life.

I'm so glad I got to meet you.

but at peace.

To be your mom.

I'm glad too.

voice breaking

molto v.s., fast speed and wide width

senza vib.

(m. s. p.)

white noise

w/ drum stick
 Something has been trying to get her spoken in a low, gravelly voice

since I lit that candle.
Doors open on their own. Food rots and spoils.

incoherent, harsh whispering

incoherent, harsh whispering

incoherent, harsh whispering

incoherent, harsh whispering

incoherent, harsh whispering

(rotate waterphone)
Clocks stop overnight.

Shadows stick to corners.
The smell of the candle claws at the throat.

But it never goes out.
never shrinks.

I'm starting to see things in corners. Half-hidden faces.

S (incoherent, harsh whispering)

A (incoherent, harsh whispering)

T (incoherent, harsh whispering)

B (incoherent, harsh whispering)
Mom forgets my name, where she is. She stares at walls for hours.
But if the sickly candle burns, she is alive.
Scene IV: The Light

Haunting $\downarrow$ 76

Percussion

- Bass drum with large, soft bass drum beaters

Soprano:

- Incoherent, harsh whispering

Alto:

- Incoherent, harsh whispering

Tenor:

- Incoherent, harsh whispering

Bass:

- Incoherent, harsh whispering

Bass drum

- Full scratch

- Slow, granular full scratch

Vln. II

- Pizzicato

Vln.

- Pizzicato
Brian

Vous can't

Each player at their own tempo between qn = 70 and 100

Fl.

Ped. throughout until indicated (do not lift)
HAVE HER

each player at their own tempo (between qu: 70 and 100)

full scratch

increase speed
(quickly change all pedals at random)

(full scratch)

as fast as possible

end growl

increase speed

ord. pos.

ord. pos.

ord. pos.

ord. pos.

ord. pos.

ord. pos.

ord. pos.
Bring her back.

play the indicated harmonics in any order and rhythm
varied, with or without rests, each player independent
m.s.p.

sul G

sul D

sul A

granular full scratch

repeat

sul E

m.s.p.
What are you?
Give her back.
Please give my mother back.
not, it's her time, past her time, you de

not, it's her time, past her time, you de

not, it's her time, past her time, you de

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed

gradually increase speed
Fl.
B. Cl.
Hn.
B. Tbn.
Perc.
Hp.
Pno.
S
A
T
B
Vla. I
Vla. II
Vla.
Vc.
D.B.

{gradually increase speed}

as fast as possible

gradually increase speed

as fast as possible

{gradually increase speed}

as fast as possible

laid me, de - layed her.

{gradually increase speed}

as fast as possible

laid me, de - layed her.

m.s.p.

ord. pos.

m.s.p.

ord. pos.

m.s.p.

ord. pos.

m.s.p.

ord. pos.
She didn't get enough time.

It's not right.

Brian

I didn't get enough time.

It's not right.

Each player independent, as fast as possible (full scratch)

Play the indicated harmonics in any order and rhythm varied, with or without rests, each player independent (still h.s./h.p.)

Play the indicated harmonics in any order and rhythm varied, with or without rests, each player independent (still h.s./h.p.)

Play the indicated harmonics in any order and rhythm varied, with or without rests, each player independent (still h.s./h.p.)

Play the indicated harmonics in any order and rhythm varied, with or without rests, each player independent (still h.s./h.p.)

Each player independent, as fast as possible (full scratch)

Decrease speed

Decrease speed

Decrease speed

Decrease speed
each have your time, and at the end of it, there's me, there is a road and we

increase speed

as slow as possible

Vla.
S

know. It’s not for me to know, only to know how to get there.

A

know. It’s not for me to know, only to know how to get there.

T

know. It’s not for me to know, only to know how to get there.

B

know. It’s not for me to know, only to know how to get there.

Vln. I

decrease speed

medium speed

increase speed

Vln. II

decrease speed

medium speed

increase speed

Vla.

decrease speed

medium speed

increase speed

Vc.

decrease speed

medium speed

increase speed

D.B.

decrease speed

medium speed

increase speed
Then I won't let you take her.
As she goes, she'll have peace.

But-

Vln. I
As slow as possible
Increase speed
As fast as possible
(to m.s.p.)
(to m.s.p.)

Vln. II
As slow as possible
Increase speed
As fast as possible
(to m.s.p.)
(to m.s.p.)

Vla.
As slow as possible
Increase speed
As fast as possible
(to m.s.p.)
(to m.s.p.)

Vc.
As slow as possible
Increase speed
As fast as possible
(to m.s.p.)
(to m.s.p.)
Did you ever stop to think

that death is not an enemy?

Death simply
Instead of letting your mother rest, you drew her life here.

Instead of letting your mother rest, you drew her life here.

Instead of letting your mother rest, you drew her life here.

Instead of letting your mother rest, you drew her life here.

Instead of letting your mother rest, you drew her life here.

Instead of letting your mother rest, you drew her life here.
stretching her thin, diluting her
you drew out old things, hum-isy things, that would

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you drew out old things, hum-isy things, that would

you drew out old things, hum-isy things, that would

you drew out old things, hum-isy things, that would
like nothing more than to tear and bite
until there's nothing left but pain and
I'm sorry.

fear, and perfect emptiness
Are they... can they hurt her here?

Your mother won't walk her road alone.
Can I see her? Please? Just... I... Let me say goodbye.
Perc.

Hp.

Pno.

Maria

Brian

Vln. I

Vln. II

Vla.

Yes. A beautiful dream. I love you, Mom.
Don’t cry, it’s okay.

love you too.
Vln. II

Vln. I

Maria

Brian

Perc.

Vla.

Hp.

Vc.

D.B.

I'll wake up anytime now.

I'll see you soon.

Sure. Yeah, I'll see you then.

trill very slowly

trill very slowly

trill very slowly

trill very slowly

trill very slowly

trill very slowly

trill very slowly
Fl.

What do you think is at the end of the road?

Brian

I don’t know. But...

Maria

increase trill speed
Brian

Promise me you'll be careful.

She won't walk alone.

She won't walk alone.

She won't walk alone.
breathe when necessary until end

play the indicated harmonics in any order and rhythm (varied, with or without rests), each player independent

each player independent, proportionally notated slight scratch

play the indicated harmonics in any order and rhythm (varied, with or without rests), each player independent
Fl.

B. Cl.

Hn.

B. Tbn.

Perc.

Hp.

Pno.

Such a beautiful dream.
I love you.
Epilogue: The Silence

Ped. throughout until indicated (do not lift!)

I've walked through every room, no more scratching, no sound, no sense of life at all.

Ped. throughout until indicated (do not lift!)
I'm alone.

On clear nights, I look up at a sea of stars.

I think about her most then, I grieve.
I wonder where their road went, if they reached their destination. I

look to the North Star to keep from getting lost.
When it's full, I look up 'wards the moon.

I wonder if she searched for hidden oceans.

I like to think she did.