

Involuntary Love Songs

Mezzo-Soprano and Piano
(one tone down from original key)

text by Alan Ashton
music by Jocelyn Morlock

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Involuntary Love Songs

Program Note

These three new songs – each in a different way – speak to the connections, the disconnections and the spaces between internal and external worlds. There are moments when something wild and unexpressed struggles to break through into the world. There are secrets in plain view, glimpses of hidden spaces, and obscured erratic truths that undermine the tidy illusion of control. – Alan Ashton

During "Thaw" the protagonist is quite disconnected from his own feelings. There are occasional "thaws" in his demeanour, but much of the time he is an observer and seems to be feeling very little. Even when he says he misses the other person, he prefaces it with the distancing phrase "I was about to say something". When writing the music for "Thaw" I attempted to mirror the coolness and restraint of the protagonist, and also to point out the occasions of strong emotional attachment, without letting the music ever get too free.

"Matches" uses imagery of fire to portray a person who is in a wild and desperate state. The tighter and tighter circles that the protagonist is running in suggest a sort of imploding introversion, where incredible energy, fear and denial have nowhere to go. The music here is also very energetic – the vocal part is full of short, almost breathless phrases. The piano part is very dense with chords; indeed, the piano threatens to overwhelm the singer at times.

In "Script" the protagonist is more definite about what he is feeling - the connection between the body and writing is made in a more clear and visceral sense. The suddenness of the summer storm at the end of the poem suggests that the protagonist is caught off-guard by his own powerful feelings, and that there is an element of danger in it. When writing the music for "Script" I attempted to create more emotional, ecstatic music, almost a siren song in which the performers could freely admit to powerful feelings that were denied earlier. The vocalise at the end may evoke a sense of transcendence, perhaps a place beyond words. - Jocelyn Morlock

Performance Notes:

Accidentals last for the measure in which they are written unless cancelled later, and are only for the octave in which they are written. Cautionary accidentals have been added for ambiguous spots. Total duration of the three songs is approximately eleven minutes.

Tempo markings are approximate, and the performers should feel free to play and sing very expressively and with rubato in both *Thaw* and *Script*. Please avoid too much rubato in *Matches*. For *Script*, grace notes in particular are to be played with rhythmic freedom. The pianist should use more pedal than usual to produce a blurry, hazy sound. There are several ossias in the score of *Script* – at m. 17 and 18 the triplets may move up a tone rather than down (see small notes in brackets) and at m. 47 an ossia bar is added. P.S. Don't worry too much about making a real "oo" vowel on the melisma ("truth") in m. 46 – 47. The word truth has already been sung several times - feel free to use a more open vowel.

Involuntary Love Songs texts

Thaw

Where was I?

There was, I think, a graffiti cloud on a rusted gate.
A guide dog narrowed his eyes,
plaintive, patient in the sun.
A young woman glowed like a bride,
glowed like a peach.

Weathered knuckles wrapped around a handkerchief,
slipped around a chrome bar.
Commuters danced a tarantella to the pitch and sway of traffic,
and steam curled skyward from the street.

Now, I read secret cursive scripts under my skin.
I was about to say something,
how I miss you from the inside out.

Now, where was I?

While you were away,
the thaw made dark rivulets under the ice
and the fog retreated from the shore.

Alan Ashton
October 2004

Matches

Oh I remember I recall
I tell myself I keep telling me
That I'm not I am not but
I keep telling myself I'm not
And the more I do
The more I tell myself I'm not
The more that part of my self
The part that I deny
I deny my self
The part that I tell myself that I am not
That part there
The more I deny the more that part runs
free and wild like a spreading fire
the fire that I deny
For I am not no not on fire
And I run free and I'm trailing smoke
And I run and run and I run
trailing smoke and flame in the dark
In the darkest night I've never seen
In tighter circles sending signals to a sky
That I can not see
I deny the sky the fire
with an eye to the part that I deny
the inner part
I circle a child cold and shy
lighting matches
Oh I recall
the inner dark that I deny
the tighter circles cold and shy
I am not no I tell myself I'm not
I tell myself
I deny
I'm trailing smoke
But I am not
no not on fire

Alan Ashton
October 2007

Script

Hold out your palms
I will fill them with licks
and nibbles and kisses.
I will spell out cryptic riddles
with the tip of my tongue.

Let your skin be a canvas,
a journal to fill with schemes,
with words that your ears are not ready to hear
and my voice fails to form.
Shivers and tremors.
Soundless syllables.

With less than a whisper,
let me reveal
that I have been cracked open by truth.
Truth strong like hunger.
Severe as a sudden summer storm,
ferocious and sweet.

Alan Ashton
September 2007

Alan Ashton

Jocelyn Morlock

Otherworldly, mysterious, birdlike

$\text{♩} = 100$

♩ = 100

f *mf* *mp* *f*

(con molto Pedale)

6

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second system continues the vocal melody, featuring a dynamic marking of *mp* (mezzo-piano) and a change to a 4/4 time signature. The third system shows the vocal melody and piano accompaniment in a treble clef, with a dynamic marking of *p* (piano). The piano accompaniment is written in a bass clef with a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

11

rit. _ _ _ _

Plaintive ♩ = 72

$\text{♩} = 100$

mp

Where was I? _____ There was, _____

mp

17

— I think, a graf - fi - ti cloud on a rust - ed gate.

25

A guide dog nar - rowed his eyes,

32

plain - tive, pa - tient in the sun. A young wo man

39 *mf* *p*

glowed _____ like a bride, _____ glowed _____ like a



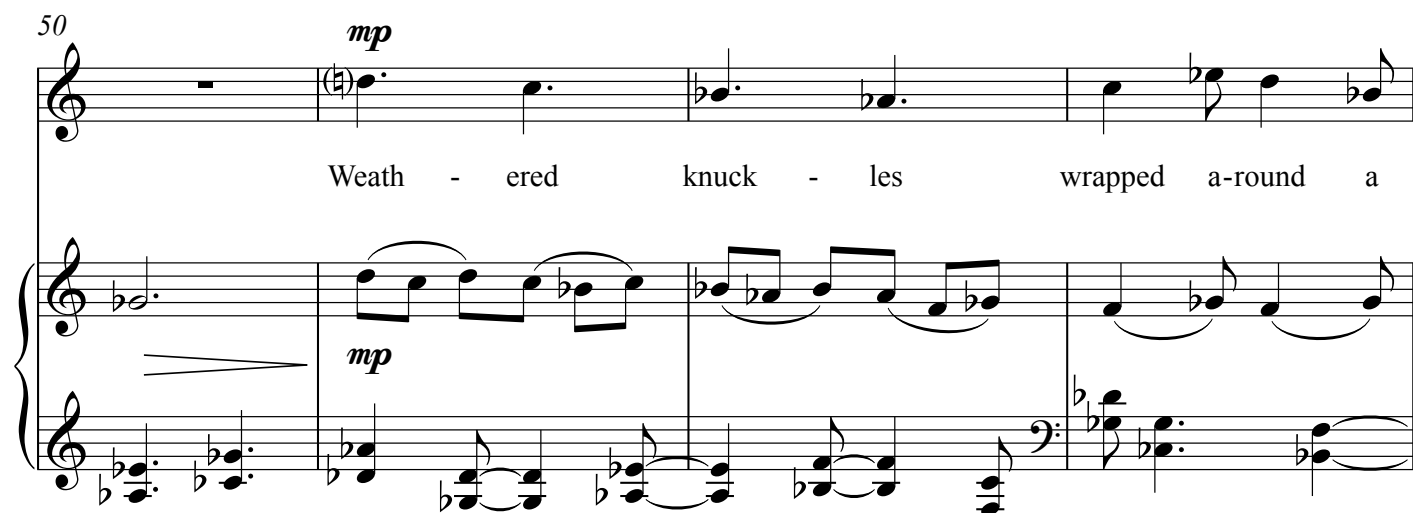
45

peach. _____



50 *mp*

Weath - ered knuck - les wrapped a-round a



54 *p*

hand - ker - chief, slipped a - round a chrome bar.

p *mf*

57 *mp*

Com-mut-ers danced

mp

61 *mf*

a tar-an - tel - la _____ to the pitch and sway of traf - fic,

poco rit. **A tempo**
 ♩ = 100

65

and steam curled sky ward____ from the street._____

mp

poco rit. **A tempo** *mf*
 ♩ = 100

69

Now,____ I read

mf

keep Ped. down (without changing) to m. 77

poco rit. **p**

73

se - cret cur - sive scripts un - der my skin.____ I was a - bout to say some

A tempo

77

♩ = 100

pp

thing, how I miss you_____

82

from the in - side__ out__

86

poco rit.

♩ = 56

90

mp

Now, where was I?_____

94

p

While you__ were a - way, the thaw made dark

98

ri - vu lets__ un - der the ice_____ and the

101

fog re - treat - ed from the

poco rit. ♩ = 100

104

shore.

mp *p* *mf*

107 **molto rit.**

p niente

Alan Ashton

Jocelyn Morlock

Energetic, manic, desperate

♩ = ca 132

6 *f* Oh I re-mem-ber I re-call

10 *mf* I tell my-self I keep tell-ing me- That I'm not

mp

14

I am not but I keep tell-ing my-self I'm not

18

and the more I do— The more I tell my-self

22

I'm not The more that part of my self The

27 *p* *mp*

part that I de - ny I de-ny my self the part that I tell my

p *sub. f* *p*

32 *f* *mf*

self that I am not that part there The more I de-ny_

mf *f* *mp*

37

the more that part runs free and wild like a spread-ing fire

41 *f* *ff*

the fire that I de ny

46 *f*

For I am not no not on fire

51 *mf* *mp* *p*

and I run free and I'm trail-ing smoke And I run and run

55

f *mf*

and I run trail-ing smoke and flame in the dark



58

mp

In the dark-est night I've ne-ver seen



62

in tight-er cir-cles sen-ding sig-nals to a sky that I cannot



66 *mf* *ff* (possible) *ff*

see I de-ny the sky the fire

71 *mf*

with an eye to the part that I de-ny

75 *ff*

the in-ner part I cir-cle a child

79 *p* *mp* *f*

cold and shy light-ing match-es

83 *ff*

Oh I re call the in-ner

87 *mf* *mp*

dark that I de - ny the tight-er cir-cles cold and shy

91 *mf* *mp*

I am not__ no I tell my-self I'm not

94 *poco a poco cresc.* ----- *ff*

I tell my-self I de-ny I'm trail-ing smoke But I am

98 *subito* ♩ = 176

not no__ not on fi-re

f *ffff*

8^{vb} -----
(senza Ped.)

Alan Ashton

Jocelyn Morlock

calm; ecstatic ♩ = 66

The first system of the musical score is for measures 1 and 2. The vocal line (Mezzo-Soprano) is in 4/4 time and contains whole rests. The piano accompaniment is in 4/4 time. The right hand starts with a whole rest, then changes to 5/4 time for measure 2, where it plays a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C4. The left hand plays a descending eighth-note scale: B3, A3, G3, F#3, E3, D3, C3. The dynamic is marked *mp*. The system concludes with a fermata over the final notes.

sempre molto pedale
piano part is very sustained, blurred, impressionistic throughout

The second system of the musical score is for measures 3 and 4. The vocal line is in 3/4 time and contains whole rests. The piano accompaniment is in 3/4 time. The right hand plays a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C4. The left hand plays a descending eighth-note scale: B3, A3, G3, F#3, E3, D3, C3. The dynamic is marked *mp*. The system concludes with a fermata over the final notes.

The third system of the musical score is for measures 5 and 6. The vocal line is in 4/4 time and contains whole rests. The piano accompaniment is in 4/4 time. The right hand plays a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C4. The left hand plays a descending eighth-note scale: B3, A3, G3, F#3, E3, D3, C3. The dynamic is marked *mp*. The system concludes with a fermata over the final notes.

9

f

L.H. (R.H.)

11

mp

Hold out your palms

mp

14

p

I will fill them with licks and nib- bles and kiss

pp

mp (*mp*)

18

kiss - es I will spell out cryp-tic rid -

mp *pp* *mp*

21

dles with the tip of my tongue.

ppp *mp*

24

Let your skin be a canvas

p *mp* *mf* *mp*

27

a jour - nal to fill with schemes

pp *mp*

3

29

words that your ears are not read - y to

mf

3

31

hear and my voice fails to form.

mp *mf*

3

35 *p*

Shi-vers and tre - - mors. Sound - less syl-la - bles

p *pp* *mp*

38 *p*

With _____ less than a whis- per

41 *poco a poco cresc.*

let me re- veal _____ I have been crack'd

mf

44 *accel.* 3

o - pen_ by truth. truth truth

47 *rit.* *ff.* *mf* *mp*

Truth strong

50 *mp* *p* 9

as hun - ger

9

52 *mf*

Se - vere as a sud den sum-mer storm,

55 *sub. p*

fer - o - cious and sweet.

58

*Vocalise (on any preferred
mf vowel) to end of piece*

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

System 1 (Measures 61-63):

- Measure 61:** The vocal line has a whole rest. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.
- Measure 62:** The vocal line has a half rest. The piano accompaniment continues with a sixteenth-note triplet in the right hand and a half-note in the left hand.
- Measure 63:** The vocal line has a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.

System 2 (Measures 64-65):

- Measure 64:** The vocal line has a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.
- Measure 65:** The vocal line has a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.

System 3 (Measures 66-68):

- Measure 66:** The vocal line has a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.
- Measure 67:** The vocal line has a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.
- Measure 68:** The vocal line has a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a half-note in the left hand.

Dynamic markings and performance instructions:

- Measure 61:** *ff* (piano accompaniment), *mf* (vocalise).
- Measure 62:** *mp* (piano accompaniment).
- Measure 63:** *mp* (piano accompaniment).
- Measure 64:** *mp* (vocalise), *pp* (piano accompaniment).
- Measure 65:** *mf* (vocalise), *trills sempre pppp* (piano accompaniment).
- Measure 66:** *mp* (vocalise), *pp* (piano accompaniment).
- Measure 67:** *mp* (vocalise), *p* (piano accompaniment).
- Measure 68:** *mf* (vocalise), *pp* (piano accompaniment).

69

mp

3

mp

pp 3

71

p

molto rit.

ppp

tr

pppp

mp

ppp

pp 3

ppp