

Involuntary Love Songs

Soprano and Piano
(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

♩ = 100

Musical score for measures 1-5. The score is for Soprano and Piano. The Soprano part has rests in measures 1-5. The Piano part features a complex rhythmic pattern with triplets and a fermata. Dynamics include *f*, *mf*, *mp*, and *f*. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 to 2/4. A tempo marking of ♩ = 100 is present. The instruction "(con molto Pedale)" is written below the piano part.

Musical score for measures 6-10. The Soprano part has rests in measures 6-10. The Piano part continues with complex rhythmic patterns and triplets. Dynamics include *mp* and *p*. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 to 2/4.

Musical score for measures 11-15. The Soprano part has rests in measures 11-12, followed by the lyrics "Where was I? ____ There was, ____". The Piano part features complex rhythmic patterns and triplets. Dynamics include *mp*. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4. A tempo marking of ♩ = 100 is present. The instruction "rit." is written above the Soprano part in measure 11.

17

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

25

mp

A guide dog nar - rowed his eyes, plain - tive,

33

— pa - tient in the sun. A young wo - man glowed

mf

40 *p*

like a bride, glowed like a peach.

46

mf

51 *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**
♩ = 100

69

Now,___ I read

mf

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

p

A tempo

77

♩ = 100

thing, how I miss you_____

pp

p *pp*

Detailed description: This block contains measures 77 through 81. The vocal line begins with a half note in 3/4 time, followed by a whole rest, then a dotted quarter note, a dotted half note, and a half note. The final measure is in 5/4 time and contains a half note. The piano accompaniment consists of two staves. The right hand starts with a half note, followed by a dotted half note, a half note, and a dotted quarter note. The final measure is in 5/4 time and contains a half note. The left hand starts with a half note, followed by a dotted half note, a half note, and a dotted quarter note. The final measure is in 5/4 time and contains a half note. Dynamics include *pp* for the vocal line and *p* and *pp* for the piano accompaniment.

82

from the in - side__ out.__

mf

Detailed description: This block contains measures 82 through 85. The vocal line begins with a quarter note, followed by a dotted quarter note, a half note, and a dotted half note. The final measure is in 3/4 time and contains a whole rest. The piano accompaniment consists of two staves. The right hand starts with a half note, followed by a dotted half note, a half note, and a dotted quarter note. The final measure is in 3/4 time and contains a half note. The left hand starts with a half note, followed by a dotted half note, a half note, and a dotted quarter note. The final measure is in 3/4 time and contains a half note. Dynamics include *mf* for the piano accompaniment.

86

mp *p*

Detailed description: This block contains measures 86 through 89. The vocal line is a whole rest in 4/4 time. The piano accompaniment consists of two staves. The right hand starts with a half note, followed by a dotted half note, a half note, and a dotted quarter note. The final measure is in 4/4 time and contains a half note. The left hand starts with a half note, followed by a dotted half note, a half note, and a dotted quarter note. The final measure is in 4/4 time and contains a half note. Dynamics include *mp* for the piano accompaniment and *p* for the vocal line.

poco rit.

$\text{♩} = 56$

90

mp

3

Now, where was I?_____

94

p

3

— While you__ were a - way, the thaw made dark

l.v.

p

98

ri - vu- lets__

un - der the ice_____

and the

101

fog re - treat - ed from the

poco rit. $\text{♩} = 100$

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 *mf* *f* *mf*

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

mf *p*

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

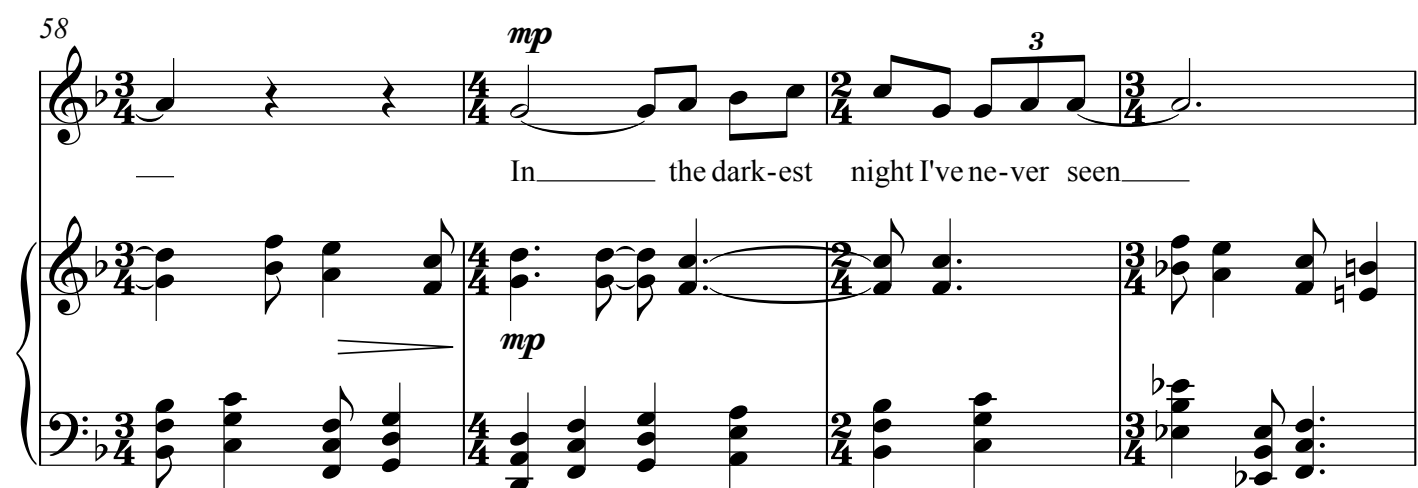
55 *f* *mf* 3

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



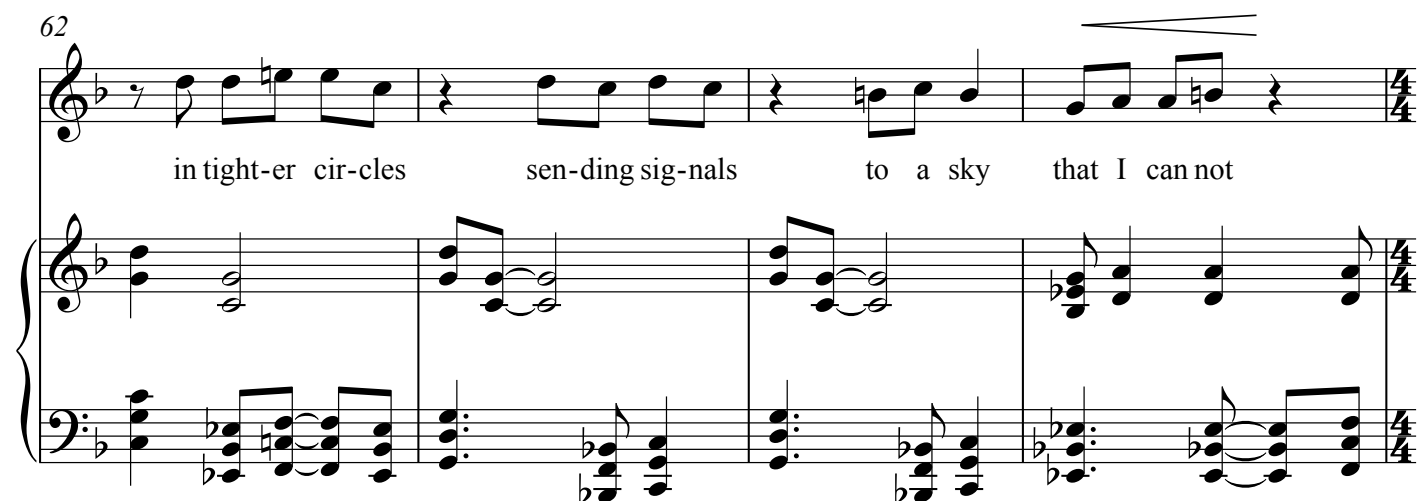
58 *mp* 3

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 can not



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.)

Script

Alan Ashton

Jocelyn Morlock

calm; ecstatic ♩ = 66

mp

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

5

8

f

L.H. (R.H.)

10

mp

Hold out your palms

14

p

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

18

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

22 *p*

with the tip of my tongue.

25 *mp*

Let your skin be a canvas a jour- nal

28 *mf*

to fill with schemes words that your ears are not read - y to

31 *mp*

hear and my__ voice fails to form._____

pp *mf*

mp 3

35 *p*

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

p *pp* *mp*

3 3 3

38 *p*

With_____ less than a whis- per__

3

50

as hun - ger

mp *p*

9

52

mf

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

3

55

sub. p

fer - o - cious and sweet.

sub. p

3

58

58

61

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

61

64

mp

64

66

66

mp *mf*

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

66-68: Musical score for measures 66-68. The system consists of three staves. The top staff (treble clef) contains a melodic line with a slur over measures 66-67 and a dynamic marking of *mp* at the start of measure 67, and *mf* at the start of measure 68. The middle staff (treble clef) contains a trill (tr) in measure 66, followed by a slur over measures 67-68. The bottom staff (bass clef) contains a melodic line with a slur over measures 66-67 and a dynamic marking of *pp* at the start of measure 66, *p* at the start of measure 67, *mp* at the start of measure 68, and *pp* at the start of measure 69. There are also dynamic markings of *p* at the start of measure 67 and *mp* at the start of measure 68.

69

69

mp

mp *pp*

69-70: Musical score for measures 69-70. The system consists of three staves. The top staff (treble clef) contains a melodic line with a slur over measures 69-70 and a dynamic marking of *mp* at the start of measure 69. The middle staff (treble clef) contains a melodic line with a slur over measures 69-70 and a dynamic marking of *mp* at the start of measure 69. The bottom staff (bass clef) contains a melodic line with a slur over measures 69-70 and a dynamic marking of *pp* at the start of measure 69. There are also dynamic markings of *mp* at the start of measure 69 and *pp* at the start of measure 70.

71

molto rit.

71

p *ppp*

pppp *mp* *ppp*

pp *ppp*

71-73: Musical score for measures 71-73. The system consists of three staves. The top staff (treble clef) contains a melodic line with a slur over measures 71-72 and a dynamic marking of *p* at the start of measure 71, and *ppp* at the start of measure 72. The middle staff (treble clef) contains a trill (tr) in measure 71, followed by a slur over measures 72-73 and a dynamic marking of *pppp* at the start of measure 71, *mp* at the start of measure 72, and *ppp* at the start of measure 73. The bottom staff (bass clef) contains a melodic line with a slur over measures 71-72 and a dynamic marking of *pp* at the start of measure 71, and *ppp* at the start of measure 72. There is also a dynamic marking of *ppp* at the start of measure 73.