

Charm Against Loneliness

from a poem by Courtney Fleberge

Kevin William Davis

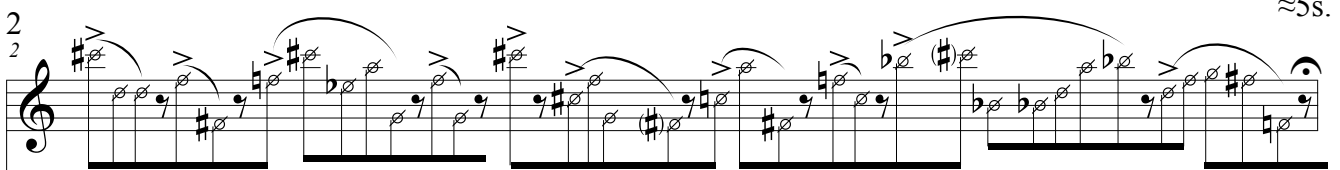
1 **Fast, speech-like**

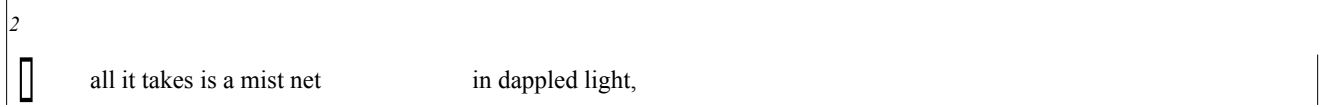
The score is written for a woodwind ensemble, percussion, voice, and cello. The flute part is the primary melodic line, marked 'Fast, speech-like' and 'p'. It features a complex rhythmic pattern with many grace notes and accents. The woodwinds (Clarinets 1 & 2, Bassoon, and Tuba) have rests with a small black square indicating they should play the same notes as the flute. The percussion parts (Percussion 1: suspended cymbal, Percussion 2: snare drum, Percussion 3: floor tom) are marked with double vertical bars, indicating they should play the same notes as the flute. The voice part has a spoken line: 'It's not so hard to catch a bird—'. The cello part has a rest with a small black square indicating it should play the same notes as the flute.

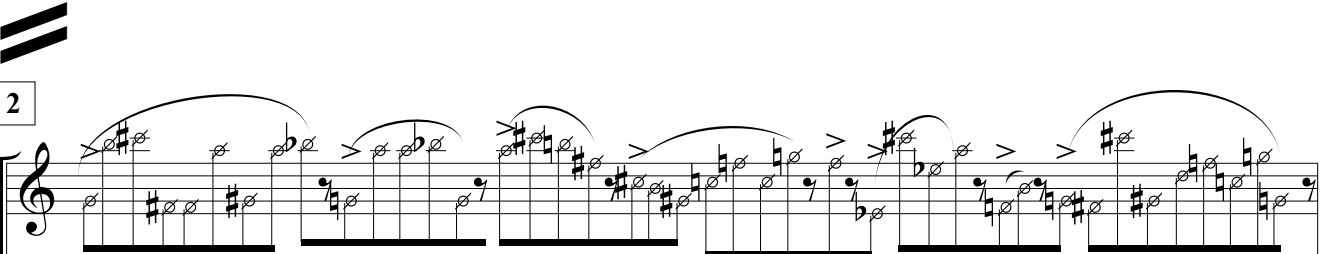
* Key clicks ony. Percussively accent where indicated. Rhythm can be inexact, but brisk.
Insert intersitital contiguous main body keys as grace notes where possible.
** Spoken.

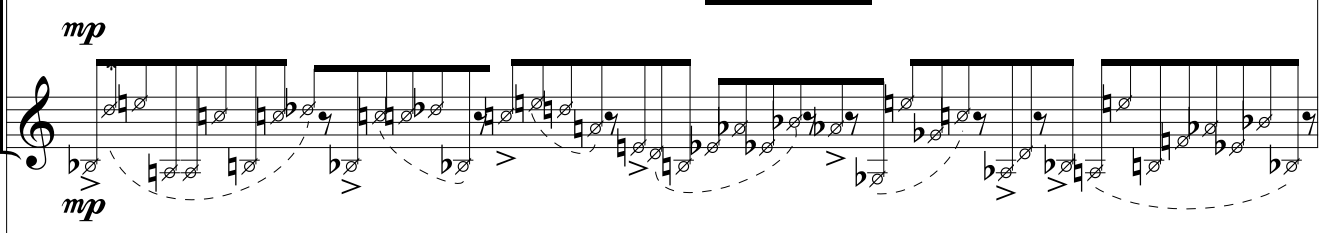
Charm Against Loneliness

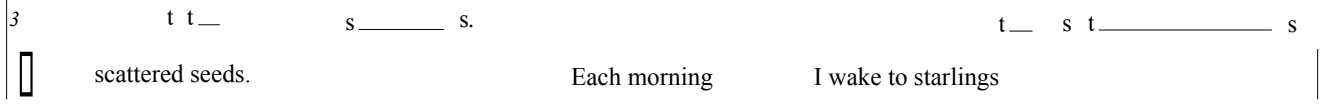
≈5s.

Fl. 

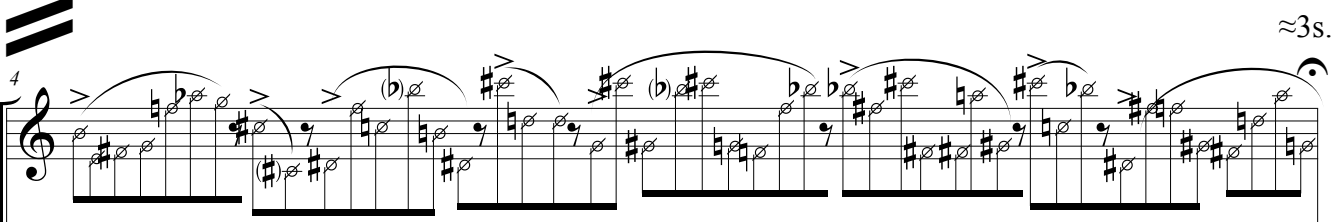
Vox 

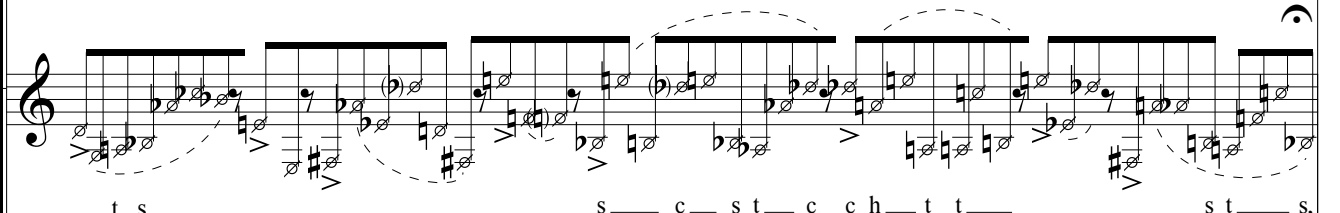
Fl. 

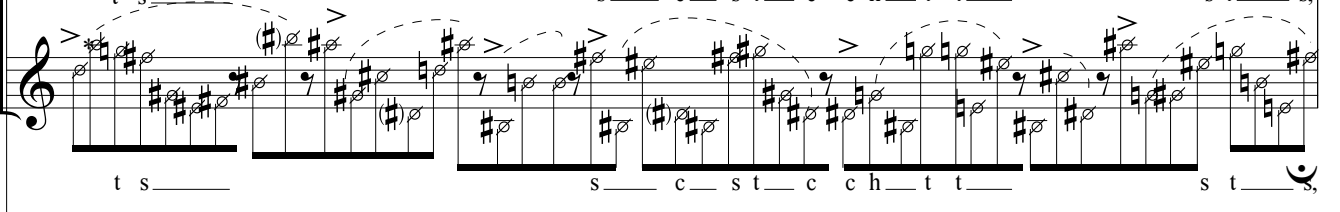
B♭ Cl. 1 

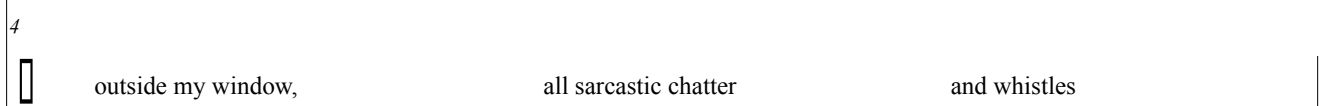
Vox 

≈3s.

Fl. 

B♭ Cl. 1 

B♭ Cl. 2 

Vox 

* Play directly into mouthpiece or bocal without reed. Slash noteheads indicate key clicks. Percussively accent where indicated. Insert intersitcal contiguous main body keys as grace notes where possible ad libitum. Text undeneath indicates vocalization. Extended lines indicate a sustain of the frictive noise component
 ** Key clicks should be very loud in comparison to the vocal sounds.

Charm Against Loneliness

3

3

Fl. *mf*

B♭ Cl. 1 *mf*
 d d k t c s t s s t h s t d d

B♭ Cl. 2 *mf*
 d d k t c s t s s t t h s t d d

Bsn. *mf*
 d d k t c s t s s t t h s t d d

Perc. 1 *mf*

Vox
 and I'd like to cast a seine, set them studding

*Trace out indicated shapes with the end of a drumstick on the cymbal.

Charm Against Loneliness

4
6

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Perc. 1

Vox

≈2s

t _____ f _____ (t h) (t h) _____ t _____ .

t _____ f _____ (t h) (t h) _____ t _____ .

t _____ f _____ (t h) (t h) _____ t _____ .

t _____ f _____ (t h) (t h) _____ t _____ .

6

6

the nylon, fill my room with their caustic music.

Charm Against Loneliness

4

5

Fl. *f*

B♭ Cl. 1 *f*
v f h k d (t h) p p b t,

B♭ Cl. 2 *f*
v f h k d (t h) p p b t,

Bsn. *f*
v f h k d (t h) p p b t,

Perc. 1 *f*

Perc. 2 *f*

Vox
Even for hawks you only need the proper bait,

* Trace out indicated shapes with hand on the drumhead.

Charm Against Loneliness

≈1s

6
8

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Vox

— d — t — d t t h — k — n — l — s s — d b —

— d — t — d t t h — k — n — l — s s — d b —

* — d — t — d t t h — k — n — l — s s — d b —

a dove tied at the ankle and lassoed above you

* Play without mouthpiece, while still observing the indicated fingerings and by blowing through the horn. The breath sounds are indicated by the line under the staff. Create a minimum of discrete pitch. Valves can make percussive sounds as well, either by pushing them down rapidly or releasing them quickly and allowing them to rebound.

Charm Against Loneliness

5

7

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

t s t k (T h) t d v v h d f w h c h t

t s t k (T h) t d v v h d f w h c h t

t s t k (T h) t d v v h d f w h c h t

Perc. 1

Perc. 2

Perc. 3

f

Vox

to stoke them into a dive. I've heard of a man who caught

senza arco

Vc.

f

(LH only)

* Trace out indicated shapes with hand on drumhead.

Charm Against Loneliness

8 10 ≈1s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vox

Vc.

t h s — t h h h s t q p p d

t h s — t h h h s t q p p d

t h s — t h h h s t q p p d

(b)

an eagle this way— though he wasn't equipped

Charm Against Loneliness

6

9

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vox

Vc.

f r b d s _ b d t d s d, h _ d _ t b t g s

f r b d s _ b d t d s d, h _ d _ t b t g s

f r b d s _ b d t d s d, h _ d _ t b t g s

for a bird so abundant & so armed, hadn't brought gloves

Charm Against Loneliness

10
12

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vox

Vc.

t f f s h p s s. S h s d s f.

t f f s h p s s. S h s d s f.

t f f s h p s s. S h s d s f.

to muffle her sharpness. She loosed herself.

Charm Against Loneliness

7

11

Fl.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Tuba

Insert mouthpiece

Perc. 1

Perc. 2

Perc. 3

Vox

13

ff

ff

ff

13

Her talons found his eyes,

nestled there

Charm Against Loneliness

14

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

14

Vox

as if they belonged. She beat her wings around him—

Charm Against Loneliness

normale

Fl. *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

Bsn. *f*

Tuba *f*

Perc. 1

Perc. 2

Perc. 3

Vox

arco

Vc. *f*

13

15

15

15

Charm Against Loneliness

16

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vox

Vc.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bassoon (Bsn.), and Tuba. The percussion section consists of three parts (Perc. 1, Perc. 2, Perc. 3) with rhythmic patterns represented by arrows and curved lines. The vocal part (Vox) features the lyrics: "suddenly too close together. She held him". The string section (Vc.) is shown in the bass clef. The score begins at measure 16 and includes various musical notations such as notes, rests, slurs, and dynamic markings.

Charm Against Loneliness

9

15

Fl. *subito p*

B♭ Cl. 1 *subito p* t t h z d, f t h s s f t

B♭ Cl. 2 *subito p* t t h z d, f t h s s f t

Bsn. *subito p* t t h z d, f t h s s f t

Tuba *subito p*

Vox until euthanized, her feathers softening

Vc. 17

p * Solid noteheads indicate a pitched attack. Hollow noteheads indicate key clicks only.
 ** Solid noteheads LH attack (senza arco); other noteheads arco, staccato col legno

Charm Against Loneliness

16
18

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Vox

Vc.

d s f c t t h s t f t h s t

d s f c t t h s t f t h s t

d s f c t t h s t f t h s t

18

around his face. I don't know the rest of the story—

18

Charm Against Loneliness

10

17

Fl.

B♭ Cl. 1
t e t h _ t b _ _ _ d t t h _ c _ s t f t _

B♭ Cl. 2
t e t h _ t b _ _ _ d t t h _ c _ s t f t _

Bsn.
t e t h _ t b _ _ _ d t t h _ c _ s t f t _

Tuba

19
Vox
[] it may be that the man went blind at the cost of wanting

19
Vc.
[]

Charm Against Loneliness

18
20

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Vox

Vc.

t d s t h g b t f s d s. v g

t d s t h g b t f s d s. v g

t d s t h g b t f s d s. v g

to hold something beautiful in his hands. He may have gone home

Detailed description: This is a page of a musical score for the piece 'Charm Against Loneliness'. The page contains six staves. The first staff is for Flute (Fl.), starting at measure 18. The second and third staves are for B♭ Clarinet 1 (B♭ Cl. 1) and B♭ Clarinet 2 (B♭ Cl. 2) respectively, both starting at measure 20. The fourth staff is for Bassoon (Bsn.), also starting at measure 20. The fifth staff is for Tuba, starting at measure 20. The sixth staff is for Voice (Vox), starting at measure 20, with the lyrics 'to hold something beautiful in his hands. He may have gone home'. The seventh staff is for Violoncello (Vc.), starting at measure 20. The score includes various musical notations such as notes, rests, and dynamic markings.

Charm Against Loneliness

11

The musical score is arranged in five staves. The Flute (Fl.) staff is in treble clef with a key signature of one sharp (F#). The Clarinet 1 (B♭ Cl. 1) and Clarinet 2 (B♭ Cl. 2) staves are also in treble clef. The Bassoon (Bsn.) staff is in bass clef. The Voice (Vox) staff contains the vocal line with lyrics. The Violoncello (Vc.) staff is in bass clef. The vocal line includes the lyrics: "to a family, to children, to a second generation,". The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Vox

Vc.

f

t f t c h d s c d t i

t f t c h d s c d t i

21

21

to a family, to children, to a second generation,

Charm Against Loneliness

20
22

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Vox

Vc.

f g t x c p t s f s s n.

22 forgot her except as an awful lesson.

22

The image shows a page of a musical score for the piece "Charm Against Loneliness". The score is arranged in a system with five staves. From top to bottom, the staves are for Flute (Fl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bassoon (Bsn.), and Voice (Vox). The Flute part begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The Clarinet 1 part is also in treble clef but has a whole rest for the first measure. The Clarinet 2 and Bassoon parts are in treble clef and play a melodic line with lyrics: "f g t x c p t s f s s n.". The Voice part has a square symbol in the first measure, followed by the lyrics "forgot her except as an awful lesson." The Violoncello (Vc.) part is in bass clef and provides a harmonic accompaniment. Measure numbers 20 and 22 are indicated at the beginning of the Flute and Voice staves, respectively. The page number 178 is centered at the bottom.

Charm Against Loneliness

12

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

23

Vox

s t d j

s t d j

Yesterday, a jay cracked against the window.



24

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

24

Vox

of my back porch door, shivered to the ground, a spark

Charm Against Loneliness

13

Fl.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vox

Vc.

* Articulate notes with solid notehead. Key clicks and breathy half-tone for others.

Charm Against Loneliness

26

Fl.

* See previous page

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Vox

26

Vc.

Set up a cry like razors, & others pulled him to the sound

Charm Against Loneliness

24

Fl.

B♭ Cl. 1

B♭ Cl. 2

27

Vox

until the trees were full, choked in their wailing blue. I thought



Fl.

28

Vox

heaven might fissure. That it might give back what it took.