



AMERICAN COMPOSERS EDITION

LANSING McLOSKEY

THE UNREAL CITY

for soprano, piano, and percussion

2011

Score

American Composers Alliance (BMI)

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Lansing McLoskey

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The Unreal City

for soprano, piano and percussion
texts by Poul Borum

1. Fragment p.1 c.5:00
2. A dream dreamt p.15 c.3:45
3. The unreal city p.19 c.6:00

PERFORMANCE NOTES:

Approximate duration: 16:00

Accidentals hold throughout the measure, though in highly chromatic passage courtesy accidentals are given.

♩ = ♩ at all meter changes unless otherwise indicated.

PERCUSSION: snare drum, 2 bongos and 1 conga (may substitute small toms if not too 'boomy'), kick drum, 2 sus. cymbals (one crash, one smaller 'splash' type), marimba (scored for 5-octave, but *ossia* are provided for smaller sizes), crotales (preferably both octaves, though upper octave can be used; glock or vibes may be substituted w/hard plastic mallets), triangle, 1 gong (medium tam or nipple gong).

PERCUSSION NOTATION:

The diagram illustrates percussion notation on a single staff. It includes the following elements:

- sus. cymbals:** A bracket above the staff groups two symbols: a larger cymbal (crash or thin ride) and a smaller cymbal (splash).
- triangle:** A symbol consisting of a downward-pointing triangle and an upward-pointing triangle.
- Gong or small tam:** A symbol consisting of a downward-pointing triangle.
- Snare:** A bracket above the staff groups three symbols: 'ord.' (ordinary), 'on rim', and 'rim-shot'. The 'rim-shot' symbol includes the letters 'R.S.' and an accent mark (>).
- 2 bongos and conga:** A bracket above the staff groups three symbols: two eighth notes and one quarter note.
- Bass drum:** A symbol consisting of a downward-pointing triangle.

The Unreal City: Texts

1. Fragment

and when everything is silent
we are free,
when the clouds
and the moon have passed,

but until then
we are bound
to the waves
and casts of the wind,

and can only answer
the passage of time
with silence
and with song...

2. A dream dreamt

a dream dreamt to watch the dreamed
- tiger and peacock and dove –

a time set to stand in the grass

- listen, in your blood, it is I who sings

a simple yearning and fulfillment
a touch, a need
stone after stone before stone in a wall
- tiger
and peacock
and dove

3. The unreal city

but when I arrived at the unreal city
I couldn't believe my eyes.
only the body remained,
in the streets as clear as glass, only the body.

I ran with the light in and out,
I fell and fell as the rain.
I stood in the middle of a square with trees,
I cried like a child by the river.

but those who met me
were not shadows
and those who walked past me
were not people
and I knew not
where I should turn.

there were not two stones left standing
there were no hearts and there was no light
but hands felt warm
and songs sounded from everyone's lips.

smoke rose,
the body knew,
the clock locked
heaven in.

The Unreal City

1. Fragment

Lansing McLoskey
text by Poul Borum

Fast. Obsessively, with precision. (♩ = 120)

The musical score is written in 4/4 time and consists of three systems. Each system includes a piano part (treble and bass clefs) and a snare drum part (single staff). The tempo is 'Fast. Obsessively, with precision.' with a quarter note equal to 120 beats per minute. The score includes dynamic markings such as *ff*, *no dim.!*, and *fff*, as well as performance instructions like [snare on] and accents. The key signature is one sharp (F#).

System 1 (Measures 1-3):
Piano: Treble clef, 4/4 time. Measure 1: Rest. Measure 2: *ff* (bass clef), *no dim.!* (treble clef). Measure 3: *ff* (bass clef).
Snare: Measure 1: Rest. Measure 2: *ff* (bass clef), [snare on] (treble clef). Measure 3: Rest.

System 2 (Measures 4-6):
Piano: Treble clef, 4/4 time. Measure 4: *ff* (bass clef). Measure 5: *ff* (bass clef). Measure 6: *ff* (bass clef).
Snare: Measure 4: Rest. Measure 5: Rest. Measure 6: *ff* (bass clef).

System 3 (Measures 7-9):
Piano: Treble clef, 4/4 time. Measure 7: *ff* (bass clef). Measure 8: *ff* (bass clef). Measure 9: *fff* (bass clef).
Snare: Measure 7: Rest. Measure 8: Rest. Measure 9: *fff* (bass clef).

10 *>bb* **A** *bb* *f*

13 *f* *bb* *f*

16 *f* *bb* *f*

19 *ff* *f* *p* *mf* (not too loud: poco mp)

22

fff *f*

and _____

25

B *dolce* *mf*

and _____

ff *fff*

6

28

_____ when _____ e - v'ry - thing _____ is _____ si - - - lent _____

fff

ff

4

34 C

ppp *ff* *f*

37 *dancing*

mf *p sub.*

(on rim)

mp

40

mf *f sub.*

p *f* *p* *mf*

42

p *mf*

45 **D** *cantabile*

mf

lightly

mp

48

mf

mp

f

52 **E** *mf pleading*

and _____ when _____

mf

f

mp

55
 e - - - v'ry - thing is si - lent

mf 3 3 *f* 6 *p* *mf* *l.v.*

59 *mp* we are free, *f*

mp *p* *mf* *mp* *p* *mf* *p* *l.v.*

F Calmly, but moving forward (♩ = c. 90)

64 *mp* when the clouds and the moon have

p *mp* *l.v.*

68 *p* _____
 passed, _____ but un - til then _____

68 *p*
p

mp *l.v.*

72 *mf*
 we are bound to the waves

72

ppp *mf* *l.v.*

G *mf*
 and casts

75 [RH] *pp* [LH] *mp* *sim.* *no cresc.*

4/4

77 of the wind the

80 wind

mf [LH]

(still *pp*)

82 wind

mp *mf* *sim.*

84 *f*

84 *mf* *f*

(pp)

l.v. [to marimba]

mf

86

86 *p* *mp* *ff*

p *no cresc.*

H

mf languidly

89 and can on - ly an - - - swer

Measure 89 of the vocal line. The melody starts with a half note 'and', followed by a quarter note 'can', a quarter note 'on', a quarter note 'ly', and a half note 'an' with a fermata. The word 'swer' is indicated by a dash under the 'an'.

89 *mf* *p*

Measure 89 of the piano accompaniment. The right hand features a melodic line with a fermata over the final note, mirroring the vocal line. The left hand has a simple bass line. Dynamics are marked *mf* and *p*.

Measures 90 and 91 of the piano accompaniment. The right hand plays a rhythmic pattern of eighth notes in chords, while the left hand plays a steady bass line.

92 *p* *mp*
the pas - sage of time,

Measure 92 of the vocal line. The melody begins with a quarter rest, followed by a quarter note 'the', a quarter note 'pas', a quarter note 'sage', a quarter note 'of', and a half note 'time' with a fermata. Dynamics are marked *p* and *mp*.

92 *p* *mp*
una corda tre corda

Measure 92 of the piano accompaniment. The right hand has a triplet of eighth notes. The left hand has a bass line. Dynamics are marked *p* and *mp*. Pedal markings 'una corda' and 'tre corda' are present.

Measures 93 and 94 of the piano accompaniment. The right hand continues with a rhythmic pattern of eighth notes in chords, and the left hand plays a steady bass line.

(ossia for 4-octave marimba)

95

pas - - - - - sage of time

Detailed description: This block shows the vocal line for measures 95, 96, and 97. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics "pas - - - - - sage of time" are aligned with the notes. There are dynamic markings above the staff: a hairpin crescendo over measures 95-96 and a hairpin decrescendo over measure 97.

95

p

Detailed description: This block shows the piano accompaniment for measures 95, 96, and 97. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains whole rests for all three measures. The bass staff contains a whole note chord of B3 and D4 in measure 95, followed by a whole note chord of B3 and D4 in measure 96, and a whole note chord of B3 and D4 in measure 97. A dynamic marking of *p* (piano) is placed in the first measure. A slur covers the bass line across all three measures.

Detailed description: This block shows the piano accompaniment for measures 95, 96, and 97. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains whole rests for all three measures. The bass staff contains a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. This pattern repeats in each measure. The key signature changes to one flat (Bb) starting in measure 96.

98

Detailed description: This block shows the vocal line for measure 98. The melody is written in a treble clef with a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There is a dynamic marking above the staff: a hairpin decrescendo over the entire measure.

98

p

Detailed description: This block shows the piano accompaniment for measure 98. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord of Bb3 and D4. The bass staff contains a whole note chord of Bb3 and D4. A dynamic marking of *p* (piano) is placed in the first measure.

6 6

Detailed description: This block shows the piano accompaniment for measures 98, 99, and 100. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains whole rests for all three measures. The bass staff contains a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. This pattern repeats in each measure. The key signature changes to one sharp (F#) starting in measure 100. There are dynamic markings above the staff: a hairpin decrescendo over measure 98 and a hairpin crescendo over measures 99-100. The number '6' is written below the bass staff in measures 99 and 100.

I

101 *mp* with si - lence and with song *mf*

104 *p* with

104 *mf* *p*

(8vb)

107 *mf*

si - - - lence and with song,

107 *mp* *mf*

110 *mp*

3 3 3 3

110 *f*

with song,

110 *f*

mf *p* *p*

3 3

113 *mp* *f* **Tempo primo** (♩ = 120)

with song...

113 *p* *mf* *ff* *mf*

(ossia)

117 *cantabile* *mp*

mp *p* *mp* *l.v.*

Detailed description of the musical score: The score is for a vocal and piano piece. It begins at measure 113. The vocal line (top staff) starts with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment (middle and bottom staves) starts with a half note G4 in the right hand and a half note G2 in the left hand. The dynamics for the piano part are p, mf, ff, and mf. The tempo is marked 'Tempo primo' with a tempo of quarter note = 120. The score includes a 'cantabile' section starting at measure 117. The piano part features a 'cantabile' section starting at measure 117. The score concludes with a dynamic of mp and a 'l.v.' (fine) marking.

2. A dream dreamt

Slow and hazy. ♩ = 52-54

pp *p*

Crotales

ppp *p* *sim. sempre*

p **A** *mp*

A dream dreamt to watch

11 *p* **B** *mp*

the dreamed ti - ger pea - cock

struck

mp

* Strike C# an octave higher if possible (i.e. using two octaves of crotales, glock, or vibes).

14 and dove a

(bowed) *pp* *p* *l.v.* *sim. sempre*

C *mf* *p*

time set to stand in the grass li - sten, in your blood,

20 *mf*
it is I who sings a sim-ple yearn-ing

20 *mp* *mf* *mp*
[Piano accompaniment with triplets]

23 *p* *mf* *mf*
and ful-fill-ment a touch, a need stone af-ter stone

23
[Piano accompaniment with triplets]

26 *p*
af-ter stone in a wall

26
[Piano accompaniment with triplets]

18 D *mf* *p*

ti - ger pea - cock and dove

30 (as a memory...) *p*

ti - ger pea - cock and dove

struck *p*

* As before: 8va. if possible.

33

(make sure E \sharp is heard)

una corda

(bowed)

3. The unreal city

Fast. Obsessively, with precision. (♩ = 120)

The first system of the score is in 4/4 time. It features a piano accompaniment with a treble and bass clef. The piano part begins with a rest, followed by a series of chords and eighth notes, marked with a forte dynamic (*fff*). A snare drum part is shown below, starting with a rest and then playing a rhythmic pattern of eighth notes, marked with a forte dynamic (*fff*) and a 'snare on' instruction. The system concludes with a double bar line.

The second system continues the piano accompaniment in 4/4 time. The piano part features a melodic line in the treble clef with eighth notes and chords, marked with a forte dynamic (*f*). The snare drum part continues with a rhythmic pattern, marked with a forte dynamic (*f*). The system concludes with a double bar line.

The third system continues the piano accompaniment in 4/4 time. The piano part features a melodic line in the treble clef with eighth notes and chords, marked with a forte dynamic (*ff*). The snare drum part continues with a rhythmic pattern, marked with a forte dynamic (*ff*). The system concludes with a double bar line.

A Unhurried and unrelenting. ♩ = 50 *sub.*
(No pause from m.8!)

Section A begins at measure 9 in 4/4 time. The piano part features a melodic line in the treble clef with eighth notes, marked with a piano dynamic (*p*). The snare drum part features a rhythmic pattern of eighth notes, marked with a forte dynamic (*fff*) and a '3' instruction. The system concludes with a double bar line.

B

dreamy

p

14 *3* *3* *4* *4* *3* *4*
 but when I ar - - - rived at the un - real

14 *3* *3* *4* *4* *3* *4*
 * *3* *3* *4* *4* *3* *4*

* (top voice louder, always shadowing voice; lower parts remain soft and steady.)

ppp *pp*

17 *4* *5* *4* *4* *2* *4*
 ci - ty I could-n't be - lieve my eyes. —

17 *4* *5* *4* *4* *2* *4*
3 *3*

4 *5* *4* *2* *4*

21 *4* *3* *4* *4*
 on - ly the bo - dy re - mained, —

21 *4* *3* *4* *4*
mp *mf*

ppp *pp*

25 *p* *p* *mp*

re - mained, on the streets as clear as glass, on - ly the bo - dy.

29 *mp*

I ran with the light in and out,

32 *mf*

I fell and fell as the rain. I stood in the mid -

pp *no cresc.*

35
dle of a square with trees, I cried

35
3/4 4/4 3/4 4/4

35
3/4 4/4 3/4 4/4

35
3/4 4/4 3/4 4/4



(a bit freely; start slower and push to F#) *mf*

39
like a child by the river.

39
4/4 4/4 4/4 4/4

39
4/4 4/4 4/4 4/4

39
4/4 4/4 4/4 4/4

D Quicker. ♩ = 60

42

mp

p (shadowing piano)

44

mf

(against E_b in piano)

but those who met me were not shadows,

44

46 and those who walked past me were not peo -

47

48

49

50



48 - - ple, and I knew not where I should

49

50

51

52

50 *turn.*

mp

3

3

(B)

(C)

E

52 *mp*

there were not two stones left stand - - - ing,

p sub.

(no trem.)

p

54 *mf*

there were no hearts _____ and there was

3

3

56

no light, but hands felt warm, —

58

brighter...
mf

and songs — songs —

60

mf

— sound - ed from ev' - ry - one's lips. —

G Unhurried and unrelenting. ♩ = 50 sub.

p

62 4/4
 smoke rose,

62 4/4
pp 12
 (flutter-~~ed~~ each beat)

62 4/4
pp

63 3/4
mp 3
 the bo - - - dy knew,

63 3/4
p 12

63 3/4
p

64 3/4
mf 3
 the clock locked

64 3/4
mp 12

64 3/4
mp

65 *mf* heav - - - - en in.

66 *p* smoke _____ rose, _____

pp

67 *mp* the bo - - - dy knew, _____

mp

H

74 *p*

smoke _____ rose, the bo-dy knew,



77 (as quietly as possible)

the clock locked hea - ven in.

[crotales] [gong]

pp *p* *l.v.* *p* *l.v.*