

THE LAKE, -TO-

FOR SOLO VIOLIN, EIGHT SOLO SINGERS, ALTO FLUTE
BASS CLARINET, PERCUSSION, AND DOUBLE BASS

2005-06

BRYAN W. CHRISTIAN

THE LAKE, -TO-

Instrumentation

Alto Flute
Bass Clarinet

Percussion I
Percussion II

Bass Marimba (C2-F#4)
Vibraphone
4 Timpani
Almglocken (G#4, C5, E5, G5, C6, E6)
Pitch Gongs (E2-G3, A3)
Bass Drum

Eight Solo Singers

Soprano I
Soprano II
Mezzo-soprano
Alto
Tenor
Baritone
Bass I
Bass II

Solo Violin
Double Bass

The Lake, -to-
(1827)
Edgar Allan Poe

In spring of youth it was my lot
To haunt of the wide world a spot
The which I could not love the less-
So lovely was the loneliness
Of a wild lake, with black rock bound,
And the tall pines that towered around.

But when the Night had thrown her pall
Upon that spot, as upon all,
And the mystic wind went by
Murmuring in melody-
Then-ah then I would awake
To the terror of the lone lake.

Yet that terror was not fright,
But a tremulous delight-
A feeling not the jewelled mine
Could teach or bribe me to define-
Nor Love-although the Love were thine.

Death was in that poisonous wave,
And in its gulf a fitting grave
For him who thence could solace bring
To his lone imagining-
Whose solitary soul could make
An Eden of that dim lake.

PROGRAM NOTES:

In the summer of 2005, I was awarded a Creative Activities Grant by the Indiana University Hutton Honors College to write a new composition for solo violin and five solo voices, eventually becoming *The Lake, -to-*. After nearly four months, I had produced a substantial amount of music; however, it did not capture the text in a way with which I was satisfied.

In January of 2006 I resumed the composition process for this new work and changed nearly the entire conception, adding three additional solo voices, percussion, alto flute, bass clarinet, and double bass, yet maintained what I had set out to accomplish. The new aim of the composition was to assign the "text painting" from different fragments of text to different and unrelated text fragments of the same poem. Thus, at a given moment what is being "painted" musically does not necessarily correspond to the text being sung at that time. Text fragments are also reinterpreted melodically, rhythmically, harmonically, in the realm of dissonance contour, and structurally so that many different text fragments are simultaneously perceived in different dimensions; only one of which is actually verbal. This highly integrates the text into many facets of the composition; yet, these structures remain "beneath the surface" and do not determine or control specific rhythms, pitches, pacing, etc. This technique is purely concerned with association and relationships.

After the poem of the same name by Edgar Allan Poe, *The Lake -to-* was written for and is dedicated to violinist and my good friend Stanislav Pronin.

(Bryan W. Christian, October 2006)

SCORE IN C

DURATION: 14:00

TEXT BY EDGAR ALLAN POE

THE LAKE, -TO-

BRYAN W. CHRISTIAN

2005-06

Alto Flute
Grave ♩ = 52
ppp mf pppp (2+2+2+3)

Bass Clarinet
n < n ppp pp ppp mf pppp

Percussion 1
Grave ♩ = 52
pitch gong
soft marimba mallets off the button
marimba
soft marimba mallets
pppp pp

Percussion 2
n ppp n p n ppp n p

Soprano 1
Grave ♩ = 52

Soprano 2

Mezzo-Soprano

Alto

Tenor
8

Baritone

Bass 1

Bass 2

Solo Violin
Grave ♩ = 52
ppp mf > sfz pp sfz
molto sul pont. ord.

Double Bass
ppp < pp ppp < pp pp < p > pp sfz > p
molto sul pont.

rit. ----- ♩ = 46

A. Fl.

B. Cl.

rit. ----- ♩ = 46

Perc. 1

Perc. 2

bass drum
b.d. beater

mp

p

rit. ----- ♩ = 46

S 1

S 2

Mezzo

A

T

Bar.

B 1

B 2

lone-li - ness so love - ly was the lone - li - ness so love - - - ly

lone-li - ness so love - ly so love - ly love - - - ly

lone-li - ness so love - ly and when the night

lone-li - ness so love - ly love - - - ly lone

f

mf

rit. ----- ♩ = 46

Vln.

D.B.

mp

p

molto sul pont.

K
 118 *ff* *Flz.* *ffzp* (3+2+2+2)
 A. Fl.
 B. Cl.

K
 118 *ff* (3+2+2+2)
 Perc. 1
 Perc. 2

K
 118 *ff* (3+2+2+2)
 S 1
 S 2
 Mezzo
 A
 T
 Bar.
 B 1
 B 2

for him _____ could so-lace bring to his lone _____
 for him _____ so - lace _____ bring him to his lone _____
 for him _____ who - could _____ so-lace bring him to his lone _____
 for him _____ who thence could bring him to his lone _____
 for him _____ who thence could bring to his lone _____
 for him _____ could bring to his lone _____
 for him _____ so - lace _____ bring to his lone _____
 for him _____ who - could _____ so-lace bring him to his lone _____

K
 118 *sim.* *5-6* (3+2+2+2) 3 3
 Vln.
 D.B.
ord. *ff*

This page of a musical score covers measures 272 to 274. The instruments and parts are as follows:

- A. Fl.**: Flute 1, playing a complex melodic line with triplets and sixteenth-note patterns.
- B. Cl.**: Clarinet in B-flat, mirroring the flute's line with similar rhythmic patterns.
- Perc. 1**: Percussion 1, with sparse rhythmic accents.
- Perc. 2**: Percussion 2, playing a triplet of chords.
- S 1**: Soprano 1, silent.
- S 2**: Soprano 2, silent.
- Mezzo**: Mezzo-soprano, silent.
- A**: Alto, silent.
- T**: Tenor, singing the word "gulf" in measure 272 and "a" in measure 274.
- Bar.**: Baritone, singing the word "gulf" in measure 272 and "a" in measure 274.
- B 1**: Bass 1, singing the word "gulf" in measure 272 and "a" in measure 274.
- B 2**: Bass 2, singing the word "gulf" in measure 272 and "a" in measure 274.
- Vln.**: Violin, playing a rhythmic accompaniment with triplets.
- D.B.**: Double Bass, playing a triplet of chords.

The score is in 4/4 time and features a key signature of two flats. Measure 274 includes a 7:4 time signature change. The vocal parts have lyrics "gulf" and "a".

REMAINDER OF SCORE UNAVAILABLE TO PREVIEW

for a full score, please send a request to
order@bryanchristian.net