

MEADORS, ANNA L., M.M. *Manifesto on the Ledge: An American Comic Chamber Opera*. (2015)
Directed by Dr. Mark Engebretson. 84 pp.

My thesis composition, *Manifesto on the Ledge*, is a thirty-minute long chamber opera for or soprano, mezzo-soprano and baritone, saxophone, violin, viola, cello, percussion and electric keyboard. It is the result of collaborating with librettist John Paul Carillo as well as with the vocalists of Rhymes With Opera, the company who commissioned the work. Our collaboration led to a novel approach to the creative process: rather than starting with a story and libretto, we began with music, which served as inspiration for the text. Ultimately, this approach resulted in a rich collaborative experience, with a great deal of give and take between composer and librettist. Many other collaborations were vital to the success of the project, including the work with the Rhymes with Opera vocalists, performers and leadership. As a result of this experience, I plan on continuing to work collaboratively in future projects. There will be a full-scale production of *Manifesto on the Ledge* in May 2015, presented by the commissioning organization.

MANIFESTO ON THE LEDGE: AN AMERICAN COMIC CHAMBER OPERA

by

Anna L. Meadors

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Greensboro
2015

Approved by

Mark Engebretson
Committee Chair

APPROVAL PAGE

This thesis written by Anna L. Meadors has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Committee Chair Mark Engebretson

Committee Members Alejandro Rutty

Chad Eby

April 28, 2015
Date of Acceptance by Committee

ACKNOWLEDGMENTS

I would like to sincerely thank my adviser Mark Engebretson for all of his guidance, time and support. I would like to gratefully acknowledge the support I received from my committee members, Alejandro Ruty and Chad Eby. I want to express my gratitude to Ruby Fulton, George Lam, Elisabeth Halliday, Robert Maril and Megan Ihnen for this opportunity to work with Rhymes With Opera. I also want to thank David Holley for his encouragement, and UNCG vocalists Natalie Havens, Wesley McCleary-Small and Mary B. Safrit for performing excerpts of the work on my degree recital. And finally, I want to thank my creative partner, John Paul Carillo, for his advice, input, and endless patience and encouragement during the creation of this opera.

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CHAPTER I

INTRODUCTION

My thesis composition, a thirty-minute long chamber opera titled *Manifesto on the Ledge*, is the result of collaborating with librettist John Paul Carillo as well as with the vocalists of Rhymes With Opera, the company who commissioned the work. Collaboration is important to me for many reasons. Working with others brings new viewpoints and ideas to the project and it allows for discoveries stemming from new processes and feedback from collaborators. Furthermore, the music that inspires me is often the result of collaboration.

Carillo and I established an unusual process that allowed for the music and text to be created concurrently, which I believe led to a richer, more interesting result. It allowed for us to react to what the other had created in a kind of continual feedback loop. We were both open to input from the other throughout the process, so the music and text grew together, instead of the text coming first. The following document will briefly cover my previous collaborations and my lifelong engagement and interest in collaborative art to create context for this commission and the resulting opera, explain the process the collaborating with Carillo, and finally, how the input from vocalists effected my edits. It also contains the final product, the score of *Manifesto on the Ledge*, presented in full as Appendix A at the conclusion of this discussion.

CHAPTER II

BRIEF PERSONAL HISTORY OF MUSICAL COLLABORATIONS

Collaborative music was vital to my development as a musician and composer from early on. I began the saxophone in middle school and was drawn to the big band music that my grandfather listened to as well as the classical arrangements I practiced for my lessons. In high school, I started listening to John Coltrane, Miles Davis and Charles Mingus and my lessons lead me to more contemporary music written specifically for the saxophone . Because of this, I wasn't exposed to, or really interested in, classical and romantic composers (i.e. figures you think of when you think of a “composer,” such as Bach or Beethoven). I listened to avant-garde jazz saxophonist John Zorn, psychedelic Pink Floyd, and constantly evolving, complex indie-rockers Radiohead: the people who were between “high” and “low” art, perhaps.

I went to Peabody Conservatory to study saxophone. Being a “classical” saxophonist at a conservatory was strange to me; the people around me were studying the past—“conserving” the repertoire from past centuries—a culturally important task to be sure, but one that did not click with me personally. There is a lot of established repertoire for the saxophone, but I didn't find much that I was truly excited about. My saxophone teacher, Gary Louie, was very encouraging of his students to try new things, and was supportive of my minor lessons in jazz saxophone with Gary Thomas, as well as my participation in several of the jazz ensembles. While this music was closer to what I

sought, especially the contemporary repertoire chosen by Michael Formanek for the jazz orchestra, I found the fast changes of bebop unwieldy to my ears, and the licks we had to memorize helpful for technicality, but not anything I'd want to use in an actual performance. Luckily, I found the beginning of my musical self in an unlikely place my sophomore year—the basement of a house in a part of Baltimore known as “Pig Town,” for the first rehearsal of a rock trio with an unlikely instrumentation: bass-guitar, saxophone and drum-set. However, the bass guitarist and composer for this ensemble, John Paul Carillo, played chords on his bass and wrote songs much longer than the typical three- and four-minute long tunes of rock bands, and opened up the pieces to allow me to improvise over his drone-based, modal structures; a sound that I had always loved through Coltrane's *Love Supreme*, and composer Terry Riley's music.

The reason this is important is that all the music I love and that shaped me has an element of interpersonal collaboration: the improvisation of Coltrane within the context of his ensemble; the real-time communication between the musicians; the work of bands where the greatness of their music comes not from one individual but what happens when they work together; composers who were also musicians, coming up with their own original work for an ensemble that they worked closely with, such as Steve Reich and Philip Glass. This was the work that inspired me, and being a solo concert saxophonist was not going to give me the same joy and opportunities that playing in this energetic, original, hybrid rock-jazz trio. An enduring collaboration ensued as Carillo and I have

been performing as Joy On Fire (with various drummers and additional musicians) for the past six years.

We started a concurrent project a year later that added amplified string quartet to the trio and used written scores. This is when I decided I would try to compose something. I was in a music theory class in which we had to compose “style studies,” and I had enjoyed those assignments. I began composition lessons with my theory instructor at Peabody, composer David Smooke, and my first composition was completed a couple months later. This was one movement in a suite for amplified string quartet, saxophone, bass-guitar and drum-set. Two of the other movements were composed by Carillo and another was a collaboration between the two of us, and the whole suite was played nonstop, without breaks in between, for a complete twenty-five-minute experience. We composed another suite together in a similar fashion for the new ensemble, Three Red Crowns and premiered these pieces in November 2010.

While we were looking for musicians to join us for this performance, I got in touch with Ruby Fulton, a composer and multi-instrumentalist. Fulton was immediately enthusiastic about the project and this led to a great musical relationship and friendship. As a composer and violinist, she has helped Carillo and I by coaching the string players during rehearsals, making sure bowing and expressions are cohesive and correct, understanding the possible “translation” questions between non-string playing composers and the string quartet. Domenica Romagni played cello from the start of the ensemble;

Romagni and Fulton have been members of the ensemble from its inception, and this long-term collaboration and communication has been vital to Three Red Crowns.

Fulton is a co-founder of Rhymes with Opera (RWO), a chamber opera company based in New York City dedicated to premiering new works every year. Fulton invited Carillo and I to attend a performance of her opera *Ketamyth* in 2011, premiered and staged in a bar in Baltimore. I was impressed by her use of pre-recorded electronics, grooves, and haunting, repetitive patterns in the voices. And, its presentation in a bar, not somewhere you would normally encounter opera, enhanced the experience.

Later in 2012, Fulton and fellow RWO-founder George Lam asked me if I would be interested in writing a one-minute long piece to be premiered as one of twelve before the staged performance of David Smooke's *Criminal Element*. By January 2013, they had their three vocalists, Elisabeth Halliday, Bonnie Lander and Robert Maril, write up two page documents about the specifics of their voices to give to the twelve composers. These detailed not only their full ranges and tessituras, but also where their “breaks” fell in their vocal range, the color palettes of each range, and samples of repertoire that embody what they enjoy most as vocalists. Figure 1 contains a sample of Elisabeth Halliday's personal vocal document.

Range: A3 - Db6

Absolute lowest you vocalize:

F3

Absolute highest you vocalize:

E6

Within complete range of voice, how many subsections, ranges, or voices do you think of?

4

Describe each of those ranges as specifically as possible:

Low voice – F4 and below

Middle voice – F4 to C#5

High voice – C#5 to Bb6

Extension – B6 and above

In what range do you feel you have the greatest palette of colors available?

Low and high voice

Outside of these ranges how are you more limited in choices?

My middle voice, though the most audible in terms of diction, is the quietest part of my range and can be obscured by a forte orchestra.

Figure 1. Halliday's Vocal Information Sample.¹

After years of collaborating with composers on new works, these vocalists knew what we needed to know about them before starting these pieces, and the documents were very useful resources. I had never written for vocalists before and knew very little about the mechanics behind singing. I had to work to fully understand the difference between range and tessitura, and once I discovered that the tessitura was too high, I lowered the entire piece by a perfect fourth, which made the parts more comfortable. Later, I continued to learn more about singers' vocal ranges and tessituras through the work with RWO's vocalists.

This was my first time composing using a text, which was a humorous poem written by a long-time friend of Carillo's, poet Robert Bradley; I found the process exciting, and different from how I usually work. I sang through the poem a few times,

¹ Elisabeth Halliday, January 11, 2013, email message to author.

improvising different melodies while recording the ideas, until I found the “right” one. The words seemed to have the melody contained in them, as language is inherently rhythmic, and once “found,” my task was then to harmonize and embellish it. Working on it with David Smooke in my lessons, we found a few ways to change up the textures, which might otherwise have been limited in a piece using only three vocalists and no accompaniment. For example, some techniques included having one vocalist sing the line accompanied by “Ah”s in the other two, a rhythmic “sh”ing pattern, and a hocket line—one line cut up and split between the three voices.

The image shows a musical score for three vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), and Bass (B). The score is for a piece titled "Hocket" from "Nuclear Winter". The lyrics are "No - thing pre - pared me for this." The score includes performance instructions such as *mp* hocket, separated, breathy and *pp*. The score is written in treble clef for S 1 and S 2, and bass clef for B. The music is in 4/4 time and features a hocket pattern where the notes of the melody are split between the three voices.

Figure 2. Hocket from *Nuclear Winter*.²

I enjoyed working with text, but did not have the opportunity to write for vocalists the following semester. However, in November, Fulton invited me to submit a proposal for RWO for their end-of-year review for upcoming commissions. I saw this as a possible opportunity to collaborate with Carillo in a new way, as he is also a writer of novels, short stories and screenplays.

² Robert Bradley, *Nuclear Winter*. Text used with permission.

CHAPTER III
COLLABORATION WITH LIBRETTIST

Beginning work on the opera opened up new opportunities to examine the collaborative process. We first had to determine what the driving idea behind the text would be. I wanted to do something vignette-like, not necessarily plot-based or linear. We both like works in the realm of absurdity, and while I didn't want to attempt some sort of "Monty Python-meets-opera," I did want something more light-hearted than a typical, overly-dramatic opera. Carillo wanted the characters of the three vocalists to be consistent throughout the piece, tying the vignettes together.

Rhymes With Opera's application posed the following questions:

- (1) Please describe your idea (300 words maximum) Tell us more about your idea for a new piece for RWO.
- (2) What is your vision for the audience's experience of your piece? (100 words maximum). Tell us about what the audience's experience would be like, from before it begins to after it ends.
- (3) Tells a bit about why you're interested in working with RWO. (100 words maximum) RWO performs small operas in non-traditional venues; as an artist / composer, why are you interested in RWO?³

³ RWO. Submissions. <http://www.rhymeswithopera.org/get-involved/submit-your-work/> (March 15, 2015)

My proposal was the following:

(1) Two movies that have had a great impact on me are Richard Linklater's *Waking Life* and Jim Jarmusch's *Coffee and Cigarettes*—while they are about vastly different subjects, they are both similar in construction as non-narrative and built with vignettes and delve into dream-logic and the absurd, using simple conversations as the basis for a larger philosophy. In Linklater's film, the protagonist moves through his dreams while encountering different people and talking to them, or viewing others' conversations or monologues, all around the central theme of the importance of dreams' effect on reality. In Jarmusch's work, a collection of short films, each section is a conversation between two or three people that starts as a diatribe on coffee and cigarettes, but then veers into the absurd. I am interested in daily interactions and absurdities that come from when people communicate. But I'm also interested in the way art can take the feeling of these everyday conversations and heighten them, removing what's meaningless and finding connections that make meaning, finding rhythms within the vernacular, puns in everyday language, beauty in the absurd, the surreal deal—that will be the job of the libretto in "Communication Breakdown".

Author and screenwriter John Paul Carillo and I will collaborate on the text. The scenes will be vignette-like, each about a different situation or thought, such as a surrealist word game, or a chess game where a piece has been replaced with a small windup toy; the characters portrayed by Bonnie, Elisabeth and Robert will be the connection throughout the whole piece. The music will be for string quartet and electronics, and use a different underlying pulse for each scene—the rhythm of life heightened by music.

(2) While the audience is getting settled, a TV will be playing a tape of the RWO vocalists sitting around a table, with ambient background music. Next to it will be a table and three chairs. When the opera begins, the first character to come on stage will turn off the TV and sit. From there, the scenes will go on, all taking place at this kitchen table. The opera will be entertaining and humorous but also touch on daily struggles and questions of how to create real meaning and connections in a society that is often talking at cross-purposes.

(3) RWO brings innovative new works to the music scenes in Baltimore and New York—they show the general public that "new music" is not stuffy, but exciting and relatable. Seeing Ruby's *Ketamyth* at Liam's was such a great experience, not only for the music and staging, but also to see the community rally around such a work, while enjoying a beer. For David's nonopera, the work that went into creating the whole experience—the puppets, the projection, the language—was

inspiring. I would love to have another opportunity to work with the fine company that is Rhymes With Opera.

We were offered the commission on February 26, 2014, with the following details from Fulton and Lam:

Duration between 20 - 35 minutes, cannot be longer than 35 minutes.
Piano/vocal score due November 1, 2014
Full score and parts due March 1, 2015
Shows in May, 2015 (details TBD)
Guaranteed payment of \$150 with the hope to raise a higher commission fee through grants⁴

They also asked if I was interested in writing for their full ensemble, consisting of saxophone, keyboard, percussion, violin, viola and cello, to which I said I was. The similarity of Three Red Crowns' instrumentation appealed to me, as did the addition of electric keyboard. My original plan was to have Carillo complete a libretto by summer and then to work on the music during the summer—this quickly changed. As Carillo and I talked about how to get started, he emphasized that he did not want to work in the traditional way, where the librettist works independently, then hands it off to the composer to work independently. In fact, he told me that he wanted the opening music first, to have the mood of that music inspire the text, which was the opposite of what I was expecting. Throughout the spring, we watched and listened to contemporary operas together, including Steve Reich's *The Cave* (1993), Missy Mazzoli's *Song from the Uproar* (2012), Philip Glass' *Einstein on the Beach* (1975) and John Adam's *Nixon in*

⁴ Ruby Fulton, February 26, 2014, email message to author.

using those 5 notes over the rhythm. After finding a repeating bass line with those notes, I began to improvise another, more melodic line. Then came one last decorative, rhythmic line, and the result was the opening music (Figure 5):

The image shows a musical score for measures 24-27 of the Prologue. The score is arranged in a system with six staves. The top staff is for A. SX. (Alto Saxophone), the second for Vln. (Violin), the third for Vla. (Viola), the fourth for Vlc. (Violoncello), the fifth for Perc. (Percussion), and the bottom two staves for Synth (Synthesizer). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score begins with a measure rest in the A. SX. staff. The Vln. staff starts with a measure rest, followed by a dynamic marking of *p* (piano) and a melodic line of eighth notes with accents. The Vla. staff has a measure rest. The Vlc. staff has a repeating bass line of eighth notes with accents. The Perc. staff has a complex rhythmic pattern of eighth and sixteenth notes. The Synth staff has a simple melodic line of quarter notes.

Figure 4. Prologue, Measures 24-27.

I gave Carillo the recording, and the following day, he gave me the beginning of his libretto—a prologue that sets the stage in a Greek chorus style, a first draft of Act I, the opening scene of Act II, as well as sketches for the three characters. He wrote the words of the prologue fitting them to the rhythm of the melody I sent him. In an interview, he explained where the opening line came from and how the music inspired it.

Bob [Bradley] has that line in a screenplay. There is a wonderful scene in a script he wrote where an old man is in a hospital bed, and he's rambling absurdly, and in the old man's ramble there's this line “when the trees walked the earth.” So, I loved Bob's script and I loved that line and I told him “I'm going to steal that one day for song lyrics”—I was thinking more of a rock-and-roll song at that point. Then when you sent me the opening music, there was an exuberance that matched Bob's line, if Bob's line is taken out of context. In context, it was a little different, because of who was speaking it. But just that line and the music, I felt it matched the exuberance, especially to a particular phrase in the opening music. So I decided to use that, to steal it for this, and use that as the opening line and maybe I would change it later, maybe I wouldn't, and we ended up sticking with it, even though it never comes back but it sets tone poetically.⁶



Figure 5. First Vocal Line in *Manifesto*, Measures 76-79.

Bradley's line led to Ronaire's character, a “stay-at-home” philosopher. “Ronaire has big theories about the grandiose aspects of life, of miracles and the miraculous, and, as a result, doesn't or cannot recognize the harder realities (work, responsibility)”⁷. Opposite Ronaire is his lover, Melinda, who works a desk job that she hates, longing to rejoin the Navy, misremembering her time there as positive. And finally, the third character is Melinda's boss who, on the day Melinda decides to go on a personal-strike, shows up to drag her to work. Melinda's “I'm not going” echos the two note eighth-note ostinato from the opening music, see Figure 6.

6 Carillo 2015.

7 John Paul Carillo, July 31, 2014, email message to author.



Figure 6. Act I, Measures 19-23.

Now that I had the text to Act I, I continued to improvise loops that fit with the various sections, either by singing through the words in a similar process to *Nuclear Winter* or improvising into Logic with the keyboard. When this music was completed, I gave Carillo recordings generated from Finale's playback and we listened through the Prologue and first Act together. Again, he used the trajectory of the first Act musically and where it ended up as inspiration for where the text led. I received Act II and the beginning of Act III from him in early September, along with a note from Carillo: “Act II opens with a sped up version of the opening music.”

Because of how we were working, with the text and music being completed by section, he made this musical request in his text. I was unsure if I wanted to do this musically, but we talked about it; his reasoning was, along with liking the opening music, was that bringing it back in this changed form connects the scenes but also differentiated it—what was once relaxed is now falling apart, unravelling. This along with our mutual love of repetition and variation in music (i.e. minimalism, ambient, dub) convinced me to use this as the opening of Act II. In addition to increasing the tempo from “quarter note=112, Laid-back groove” to “quarter note=140, Frantic,” I varied the phrases by modulating parts of it up and back a minor third, and used wide dynamic jumps from

forte to piano and back for short phrases, both variations suggested by my professor, Mark Engebretson.

One thing Carillo and I discussed was how to approach and set an absurdist text without creating overtly humorous music. We found that the absurdity of the text became emphasized when paired with the music, which, in this case, tends toward loop and groove-based structures along with simple harmonies, melodies and orchestrations. In addition, Carillo specified certain lines he wanted spoken—often to deliver a joke, or to break down the scene and reveal the underlying sadness or true anger. For example, in Figure 7, a musical quote of Dolly Parton's *Working 9-to-5* is interrupted by Melinda's spoken line, to show true anger.

M Sudden, Dolly Parton's "Working 9-to-5"
♩=104

Melinda

Boss

Ronaire

twangy, Dolly Parton-esque

Wor-king nine to___ five, what a way to make a li - ving!

Spoken, dead anger.
Eight. To. Seven.

Figure 7. Act II, Measures 141-144.

When the opera was completed and sent to RWO in November 2014 in preparation for the workshop the following February, it was without the true ending, as the vocalists were not expected to sing at this point. Endings are always the hardest part

for me to compose, and this being the largest-scale piece I have done in my composition career thus far, I needed some time to step back and rethink the right way to bring it to a close. It also gave Carillo and I some time to reflect on what the piece means and how it grew from and changed the initial proposal. We had eschewed the initial idea of vignette-like, unconnected scenes; in discussion, we realized that the vignettes of Jarmusch's film *Coffee and Cigarettes* actually had individual narratives, despite the overall non-narrative structure. It was those narratives that created the success of the best scenes, and we realized that having a narrative did not prevent the piece from being absurdist. We maintained the primary goal of an opera that is “entertaining and humorous but also touch[es] on daily struggles and questions of how to create real meaning.” Melinda struggles with being overworked at a job she hates, and would prefer being in physical danger over it. The initial proposal was focused on the minor miscommunications and daily absurdities of life, with a working title of *Communication Breakdown*. The final product instead focuses on the accumulation of minor miscommunications that can happen in relationships; Ronaire isn't sure what Melinda does for a living after being together for two years, but, he “wrote it down somewhere!” (See Figure 8).

Melinda 203 *p* *f* *increasingly angry* *enraged, spit out words*
 We've been to - ge - ther for two years and you don't know what I do for a li - ving?

Ronaire 210 Spoken, faux-frantic:
 I wrote it down somewhere!

Figure 8. Act I, Measures 203-210.

CHAPTER IV

WORKSHOP, COLLABORATION WITH VOCALISTS AND REVISION

Rhymes With Opera organized a workshop rehearsal well in advance of the performances, in order to have a chance for the vocalists to sing through the piece (with the piano reduction). This gave Carillo and I a chance to hear how it works live and for them to give us feedback on what worked, what didn't and any general suggestions for revision. We met at the National Opera Center in New York City, on Sunday, February 22, 2015 and recorded the run-through and comments.

Elisabeth Halliday, the soprano singing Melinda, gave a lot of important feedback—in addition to working with RWO for the past seven years, she has also worked with composers commissioning pieces for voice and saxophone in her “Emerging Voices” project in 2011. From those years of experience with composers, she knows what we may not know or understand about vocal writing, what we need to know, and how to communicate that. The first major comment she had was about the Boss' part, that it wasn't quite a soprano role, but wasn't quite a mezzo-soprano role. I had somewhat intentionally written it that way, since I wanted it to be lower than Melinda's part, but at the time of writing it, RWO was unsure who the third vocalist would be and what voice type. Halliday emphasized the need to differentiate the roles range-wise. Once RWO secured a mezzo-soprano, it made sense in several sections to drop the Boss' line down an octave. A good example of this is the Boss' “aria” in Act II, “Obelisk.”

In the first draft, the Boss' music in “Obelisk” was higher, with most of it in the Ab4-Ab5 range (and F4 the lowest note). During the reading, it seemed too high, which took away from the 'seductive/sleazy' feel, but having a soprano sing this was still a possibility, so we held off on addressing this. Figure 9 shows an excerpt of “Obelisk” in the original range.

175 Spoken, bitter:
Locked down at my desk.

Sop. 1

(wave off Melinda)

Sop. 2
Calls—made from Cai - ro, e-mails tra-vel to Minsk. Her work, my work,

Bar.

Perc.

175

Pno.

175

179 Spoken:
My spirit to the graveyard..

Sop. 1

(pirouette)

Sop. 2
her... Con - nects her to___ the pulse of the new Earth. Where

Bar.

Perc.

179

Pno.

179

The image shows a musical score for measures 175-182. It is divided into two systems. The first system covers measures 175-182. Soprano 1 has a spoken part: "Spoken, bitter: Locked down at my desk." Soprano 2 has a melodic line with lyrics: "Calls—made from Cai - ro, e-mails tra-vel to Minsk. Her work, my work,". The piano accompaniment features a rhythmic pattern of eighth notes. The second system covers measures 179-182. Soprano 1 has a spoken part: "Spoken: My spirit to the graveyard..". Soprano 2 has a melodic line with lyrics: "her... Con - nects her to___ the pulse of the new Earth. Where". The piano accompaniment continues with a similar rhythmic pattern. The percussion part is mostly silent.

Figure 9. Original Act II, Measures 175-182.

A few weeks after the workshop, preparation for my degree recital began, part of which included excerpts of *Manifesto* with student vocalists at UNCG. Natalie Havens, a first year Master's student and mezzo-soprano agreed to sing "Obelisk" and during the first rehearsal, we talked about the range. Parts of it were too high for her and she told me her range would allow for the whole excerpt to be sung down an octave, which we decided to go with for this performance.

Shortly after the recital, RWO let me know that mezzo-soprano Megan Ihnen would be singing the role. I got in contact with her immediately to ask her how she would feel about this octave change, and we had a helpful conversation that allowed me to tailor this section to her voice. I was hoping I would be able to drop everything an octave, like I had with Natalie, but didn't know how low her range went, and also, from listening to clips of her singing, knew she had a different voice type. Ihnen sent me the following comments via email:

Let me know how these thoughts strike you:

I like opening with the Bb4 because it can cut a lot easier. How would you feel about me singing "let me tell you about what makes" up the octave and dropping to the lower octave on "world go round"? I think it gives that line sassy character (but I wouldn't want to make you feel like that's too saccharine or anything like that.) Then, yes, please, let's do everything down the octave after that until after Rehearsal R. It's not that it's too low but I think you'd get a more effective sung sound in the higher octave from "It's like an obelisk" until the end. I think it's a nice use of the mezzo range to have that lower sound and then build to the higher sound over the course of excerpt.⁸

⁸ Megan Ihnen, March 27, 2015, email message to author.

I felt like most of her suggestions would work, so after thinking about it, I asked her how she felt starting on a Bb4 but then jumping to Bb3 earlier, on “about what makes my world go 'round.” I also felt that the “It's like an obelisk” section could be back up in the F4-F5 range (mm.185-189) but then, instead of staying up, could move back down for “worship,” mm.191-195. I wanted to use the changes she suggested, so that it fit her voice nicely, but also have them fit the mood and narrative shape for this section and was able to find a solution that worked for both of us. When you know the musicians you are writing for, especially vocalists, it is important to consider their personal sound and strengths, and it was enlightening to work with two different vocalists in such a short period of time on the same excerpt to experience this lesson. Figure 10 shows the entire “Obelisk” solo sung by the Boss in its final, completed form.

Manifesto on the Ledge: Act II

Q $2+2+3$
 Rhythms more strict now

She tra - vels the world, from the space-craft of her desk.

176 (wave off Melinda)
 Calls made from Cai - ro, e-mails tra-vel to Minsk. Her work, my work, her... Con-

180 (pirouette) **R**
 nects her to__ the pulse of the new Earth. Where worth gives birth to worth.

184 (eye table leg lovingly)
 It's like an o - be-lisk. It's worth its weight in pro-fit. It's an o - be-lisk.

188 **S**
 It's worth its weight in pro-fit. It's some-thing to be wor-shipped. Wor-ship.

192
 Wor-ship the work week. Wor-ship the work week. Wor-ship more and more and

194
 more. The ho - urs get lon - ger but keep us a - shore.

Figure 10. Revised Act II, Measures 172-195.

The vocalists of RWO are especially good at a cappella sections—one of the reasons why they had the twelve signature pieces written for them and specified no accompaniment—so I wanted to be sure to have a section that highlighted this. In Act I, I have the three vocalists singing three different intertwining lines without accompaniment. An excerpt of the original version can be seen below.

129

Sop. 1
I'm not go - ing! I'm not go - ing! I'm not

Sop. 2
You are late! You are late!

Bar.
That's why you should go to work! That's why you should go to work! That's why you should

Figure 11. Original Act II, Measures 129-133.

During the workshop, Halliday noted that this could be more complex, as they often start on the same pitch and had simple rhythms. I originally thought this was necessary to make the a cappella section work, but they said it could be more complex harmonically and rhythmically. I was able to create more complexity in this section, both by changing the rhythms throughout and having a modulation, while maintaining the original feel of the music, see Figure 12.

137

Melinda
go - ing! I'm not go - ing I'm not go-ing I'm not go - ing!

Boss
You are late! You are late! You are late!

Ronaire
That's why! That's why you should go to work! That's why you should go to work!

Figure 12. Revised Act II, Measures 137-141.

In addition to these edits, I also made a few minor changes that included octave changes to aid in clarity of the text (a few soprano words were hard to understand above the staff), and fixed Melinda's solo introduction to Act I to fit the emotion of the text better. Also, I was able to compose the end of Act III, which involved working with my professor Steven Bryant to add a more dramatic climax.

CHAPTER V
CONCLUSION

As of this writing, the real evidence of the result of this work lies in the future. *Manifesto* will be performed May 29-31, 2015 at the HB Playwright Theatre in New York City. In the weeks prior, there will be ensemble and staging rehearsals, during which time Carillo and I will get to work with the stage director. We are looking forward to seeing the completed, staged work, as the acting and staging are as important to expressing the story as are the music and text.

The process engaged in creating *Manifesto* has caused me to reflect on the importance of collaboration in my work, and think about ways to deepen such collaborative relationships in future work. Working closely with librettist John Paul Carillo allowed us to create the text and music concurrently, which resulted in a cohesive expression of our narrative. Despite my original misgivings, we plan on working on future projects similarly, as composing the opening music first allowed the mood of the music to directly influence the mood of the text. Feedback from the vocalists was vital to making edits to this piece, as it allowed me to create parts that worked well for their individual voices. The workshop was especially useful, as hearing the piece early on highlighted changes that needed to be made melodically and range-wise. One thing I would have done differently would be to contact the vocalists sooner, to send drafts of parts to see how they sound and talk about melodic material prior to the workshop. This

would have allowed for some of the vocal revisions to take place prior to the workshop. However, the interactions with the vocalists still allowed for revisions, which I believe made the piece more successful. It allowed me to better express my own musical vision using the very personal instruments of these vocalists: their individual voices.

Working closely with vocalists who specialize in new music has opened up a new world of collaboration to me. UNCG Opera Theatre Director David Holley has encouraged Carillo and I to apply as a team for National Opera Association's Chamber Opera Competition in 2016. We also plan on applying to American Opera Project's Composer and the Voice program, which is a fellowship in New York City that “give[s] composers and librettists extensive experience working collaboratively with singers on writing for the voice and contemporary opera stage.”⁹ Additionally, we plan on expanding *Manifesto* to an hour-long piece, and producing a performance of it in Greensboro next year.

The collaboration involved in creating *Manifesto on the Ledge* has been instrumental in expanding my voice as a composer; using a text has pushed my melodic and harmonic language and working with vocalists has furthered my understanding of how to write for the voice in a more effective manner. It has reinforced my view on the importance of collaboration in creating musical works, and furthered my artistic vision. I previously never imagined writing a large-scale work with text. I now look forward to continuing my work in the field of new opera as an intergral part of my career in music composition.

9 AOP. Composers and the Voice. http://www.operaprojects.org/composers_voice.html (March 29, 2015)

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APPENDIX A

REVISED SCORE OF *MANIFESTO ON THE LEDGE*

Manifesto on the Ledge

An American Comic Opera

commissioned by Rhymes With Opera

for

Soprano, Mezzo-soprano, Baritone

Saxophone (alto & baritone), Violin, Viola, Cello

Electric Keyboard, Drum-set/percussion

August-November 2014, Revised March 2015

Duration: c. 30'

text by

John Paul Carillo

music by

Anna Meadors

Manifesto on the Ledge

An American Comic Opera

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“Manifesto on the Ledge” text by John Paul Carillo

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Transposed Score
April 2015

Manifesto on the Ledge

Prologue

Music: Anna Meadors
Text: John Paul Carillo

Laid-back groove
♩=112

Musical score for the first system of 'Manifesto on the Ledge Prologue'. The score is for a transposed ensemble and includes parts for Melinda, Boss, Ronaire, Alto Sax., Violin, Viola, Cello, Percussion, and Synthesizer. The percussion part features a consistent rhythmic pattern of eighth notes with a dynamic marking of *f*. The Cello part begins with a melodic line starting in the fourth measure, marked with a dynamic of *f*. The other instruments are currently silent.

Musical score for the second system of 'Manifesto on the Ledge Prologue', starting with a section marker 'A'. The percussion part continues with its rhythmic pattern. The Cello part continues its melodic line. The Alto Sax. part enters in the fourth measure with a melodic phrase marked with a dynamic of *p*. The Synthesizer part also enters in the fourth measure with a melodic phrase marked with a dynamic of *p*. The other instruments remain silent.

Manifesto on the Ledge: Prologue

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

17

p

Detailed description: This musical score block covers measures 17 through 24. It features eight staves: Melinda (vocals), Boss (guitar), Ronaire (bass), A. Sx. (alto saxophone), Vln. (violin), Vla. (viola), Vlc. (viola), Perc. (percussion), and Synth (synthesizer). The key signature has one sharp (F#). The tempo is marked with a 'p' (piano) dynamic. The A. Sx. part begins at measure 17 with a melodic line. The Vln. part starts at measure 25 with a rhythmic pattern. The Perc. part has a consistent rhythmic accompaniment. The Synth part provides a harmonic foundation with sustained notes.

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

B

25

p

Detailed description: This musical score block covers measures 25 through 32. It features the same eight staves as the previous block. A section marker 'B' is placed at the beginning of the Melinda staff. The A. Sx. part continues its melodic line. The Vln. part continues its rhythmic pattern with accents. The Perc. part maintains its accompaniment. The Synth part continues its harmonic support. The 'p' dynamic is maintained throughout.

Manifesto on the Ledge: Prologue

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

C
Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Manifesto on the Ledge: Prologue

D

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

E

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Manifesto on the Ledge: Prologue

65 **F**

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

73 **G**

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

f (looking up and away)
When trees walked the earth

Manifesto on the Ledge: Prologue

87

Melinda *(approach Ronaire)*

Boss *(approach Ronaire)*

Ronaire *(looking audience in the eye)*
— When birth gave birth to birth — When clowns clowned a round —

A. Sx.

Vln. *p mf p mf*

Vla.

Vlc.

Perc.

Synth

89

Melinda **H** *f exuberant*
We had good times — We had good times, good times!

Boss *f exuberant*
We had good times — We had good times, good times!

Ronaire *exuberant*
— We had good times — We had good times, good times!

A. Sx.

Vln. *p f f*

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Prologue

I

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vcl.
Perc.
Synth

When your
When Sa - tan had your tongue, ____

pp
pp
p
p
p

J

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vcl.
Perc.
Synth

man - i - fest - o was ne - ver done, ____ ne - ver done, ne - ver done, We had good times! Good times!
We had good times! Good times!
We had good times! Good times!

mf
f
mf
f
f
f
f
f

pizz.
arco
f
f
f
f
f
f

Manifesto on the Ledge: Prologue

K

Melinda
Good times, end rhymes!

Boss
Good times, end rhymes!

Ronaire
Good times, end rhymes!

A. Sx.
Good times, end rhymes! When proof was

Vln.
f *pp*

Vla.
pp *mf* *pizz.*

Vlc.
pp *mf* *pizz.*

Perc.
pp

Synth

Melinda
When the truth slams in - to the dock, *urgent* There's soap in the sock! *less urgent* Soap in the sock. *sadly* Soap in the sock... **G.P.**

Boss
urgent There's soap in the sock!
urgent There's soap in the sock!
less urgent Soap in the sock.

Ronaire
just a rock. — *urgent* There's soap in the sock!
less urgent Soap in the sock.

A. Sx.

Vln.
p *mf* *ff*

Vla.
p *mf* *ff*

Vlc.
p *mf* *ff*

Perc.

Synth

Manifesto on the Ledge: Prologue

L

Melinda *ff exuberant*
Good times! End times! Good times! End times! Good times, end times! Good times, end

Boss *ff exuberant*
Good times! End times! Good times! End times! Good times, end times! Good times, end

Ronaire *ff exuberant*
Good times! End times! Good times! End times! Good times, end times! Good times, end

A. Sx. *ff*

Vln. *ff*

Vla. *ff arco*

Vcl. *ff arco*

Perc. *ff*

Synth. *ff*

M

Melinda
times!

Boss
times!

Ronaire
times!

A. Sx. *ff* *pp*

Vln. *ff* *pp* *pizz.* *p*

Vla. *pp*

Vcl. *pp*

Perc. *p*

Synth. *p*

Manifesto on the Ledge: Prologue

149

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

155

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Act I

Freely $\text{♩}=90$

p *subdued, rubato*

But now I have to work. My boss claims he is not ber-serk!

accl. *f* $\text{♩}=160$

(Off-stage but visible, crab-like Satan mask reveal)

Random noise (quick, high, growl, Zorn-esque squealing, etc)

f *pizz.*

Random drum and cymbal hits, emulating smashing something.

forearm smash black keys

f white keys

Fade in and out with volume pedal or knob if needed for vocal pitches

$\text{♩}=90$ *p* *smaller, shrunken away from the destruction*

I'd like to be - lieve him.

$\text{♩}=132$ *f* *bitter* (finally turn to audience)

Our dy - ing days are done. E - ter - ni - ty or a gun. I'm not go - ing.

p *depressed*

12

Manifesto on the Ledge: Act I

A $\text{♩} = 172$

Melinda
Boss
Ronaire
B. Sx.
Vln. arco
Vla. p mf pp mf
Vlc. mf p
Perc. p
Synth mf

B

Melinda
Boss
Ronaire (come on stage, join Melinda at the table)
B. Sx.
Vln. arco p pp
Vla. mf p
Vlc. mf p
Perc. p
Synth mf

Manifesto on the Ledge: Act I

C

Melinda *f defiant*
I'm not go - ing!

Boss

Ronaire *f absurdly confident*
Life is a mi-ra-cle! That's why you should go to work!

B. Sx. *p*

Vln. *ppp* *p*

Vla. *ppp* *pp* *f*

Vcl. *mf subito*

Perc. *mf subito*

Synth *mf subito*

D **E**

Melinda *f slightly less defiant* *mf*
I'm not go - ing! I'm not go - ing.

Boss

Ronaire
Life is hy - ste - ri - cal! That's why you should go to work! Life is nu - me - ri - cal! That's why

B. Sx. *p*

Vln. *p*

Vla. *ppp*

Vcl. *p subito* *f subito* *p subito*

Perc. *p* *f sub* *p subito*

Synth *p subito* *f subito* *p subito*

Manifesto on the Ledge: Act I

75

Melinda *defeated mp* **F** *ff defiant*
I'm not go - ing. I'm not go - ing! I'm not go - ing I'm not

Boss

Ronaire *ff absurdly confident*
you should flow to work! That's why you should go to work! That's why!

B. Sx. *f* *ppp* *mf*

Vln. *f* *ppp* *p*

Vla. *f* *ppp* *p pizz.*

Vcl. *f subito* *ppp* *ff*

Perc. *f subito* *ppp* *ff*

Synth *f subito* *ff*

88

Melinda **G** *Slightly slower, relax tempo a bit*
go - ing! I'm not go - ing I'm not go - ing! Spoken:
I'm not...

Boss

Ronaire *mf*
That's why you should go to work! Go to work! It's al-most 8 o'clock. That's why you should go to work.

B. Sx.

Vln.

Vla.

Vcl.

Perc. *p*

Synth *p*

Manifesto on the Ledge: Act I

100 **H**

Melinda: Spoken, dreamy: Sometimes I wish I was still in the Navy... Where life was kind of wa-vy.

Boss: (condescending, shaking head, sing to audience, in conspiracy with them) This hap-pens ev'-ry mor-ning. (to Melinda) You ha-ted the Na-vy. (passionate) With a pas-sion!

B. Sx. 100 Switch to Alto Sax

Vln. 100 *p*

Vla. 100 *p*

Vlc. 100 *p* arco

Perc. 100

Synth 100

112 **I**

Melinda: petering out, move from singing to spoken I kind of liked the gra-vy... (Rampage onto stage) *f* (to Melinda) You will of-fi-cial-ly be late in twelve se-conds.

Boss: Spoken, to himself and audience, confused: This doesn't happen every morning.

B. Sx. 112 Alto Sax

Vln. 112 *p*

Vla. 112 *p*

Vlc. 112 *p*

Perc. 112 Big drum fill forearm smash black keys *p subito*

Synth 112 *f* white keys *p subito*

Manifesto on the Ledge: Act I

"Clock" ticks 13 seconds
♩=60

125 **J** ♩=172

Melinda *f defiant*
I'm not go - ing! I'm not go - ing I'm not go - ing I'm not go - ing

Boss *f triumphant*
You are late! You are late! You are late! You are late!

Ronaire *f absurdly confident*
That's why you should go to work! That's why you should

B. Sx.

Vln.

Vla.

Vlc.

Perc. 125 Woodblock *f*

Synth

135

Melinda I'm not go - ing I'm not go - ing! I'm not go - ing I'm not go - ing I'm not go - ing! I'm not go - ing I'm not... I'm not go - ing

Boss You are late! You are late! You are late! You are late! You are late!

Ronaire go to work! That's why! That's why you should go to work! That's why you should go to work! That's why you should go to work! That's why you should go to work! That's why you should

B. Sx.

Vln.

Vla.

Vlc.

Perc. 135

Synth 135

Manifesto on the Ledge: Act I

K

Melinda: I'm not I'm not go - ing! I'm not go - ing! I'm not go - ing I'm not go - ing! I'm not go - ing I'm not go - ing!

Boss: You are late! You are late! You are late! You are late! You are late! You are late!

Ronaire: go to work! That's why! That's why you should go to work! That's why! That's why should go to work! Go to work!

B. Sax., Vln., Vla., Vcl., Perc., Synth: *f*

L

Melinda: I'm not go - ing! I'm sign - ing back up for the Na - vy. We are go - ing to sail to I - ran. And teach the hea - thens to swim

Boss: [Silent]

Ronaire: [Silent]

B. Sax., Vln., Vla., Vcl., Perc., Synth: *f*

Manifesto on the Ledge: Act I

M

Melinda
like Chris-tians. And preach that they trade like lions And my stock op-tions are fail-ing, fail-ing. And I'm not go-ing.

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

N

Melinda
I am not go-ing I'm not go-ing to work on your fun-ny farm no more. You'd ra-ther risk your life in a fo-rein land than work for

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act I

193 Shout in unison **O**

Melinda YES!

Boss me?

Ronaire What is it you do for a li - ving a - ny way?

B. Sx. Shout in unison YES! Yes, you betcha!

Vln. Shout in unison YES!

Vla. Shout in unison YES! 60 hour week at the office! *pizz.*

Vlc. Shout in unison YES! 60? Try 70! *pizz.*

Perc. Shout in unison YES!

Synth. Shout in unison YES!

204 *p* *increasingly angry* *f* *enraged, spit out words*

Melinda We've been to - ge - ther for two years and you don't know what I do for a li - ving?

Boss

Ronaire Spoken, faux-frantic: I wrote it down somewhere!

B. Sx.

Vln. *p* at the point, sul tasto gradually move to at frog, sul pont. *f*

Vla.

Vlc.

Perc. 204

Synth. 204

Frantic
♩=140

Act II

Melinda
Boss
Ronaire
Alto Sax.
Violin
Viola
Cello
Percussion
Synthesizer

A

Melinda
Boss
Ronaire
A. Sax.
Vln.
Vla.
Vlc.
Perc.
Synth

Manifesto on the Ledge: Act II

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

B

Manifesto on the Ledge: Act II

C

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Manifesto on the Ledge: Act II

Somewhat saccharine

D $\text{♩} = 92$ (Ignoring others' conversation, contemplating drink) **E**

Melinda

Boss *sing-songy*
Is it too much strife to know what your wife does for a li - ving? Your girl - friend? Half-sung

Ronaire Spoken:
(She's not my wife. My lo - ver.

A. Sx.

Vln. *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p*

Vlc. *p* *mf* *p* *mf* *p*

Perc.

Synth

F $\text{♩} = 80$

Melinda

Boss (Stand, outrageously) (Momentarily deafed, sit back down)
Would it make you suf - fer to know what your lo - ver does for a li - ving? She sells ta(y)... (Stand up, cut off Boss, turn to Melinda) *f* confident, with conviction

Ronaire Spoken, curt:
(beat) Probably. There was a time when

A. Sx.

Vln. *mf* *p* *mf* *f*

Vla. *mf* *p* *mf* *f*

Vlc. *mf* *p* *mf* *f*

Perc.

Synth

Manifesto on the Ledge: Act II

69 G

Melinda

Boss

Ronaire

all crea - tures walked the earth on fire. — flames for manes rising-gher and hi-gher. what I'm get-ting at is an i-mage of — de-si - re. —

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

75

Melinda

Boss

Ronaire

There was a time when all crea - tures walked the earth on fire. —

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act II

80

Melinda

Boss

Ronaire

flames for manes ri-sing hi-gher and hi-gher. and hi-gher. what I'm get-ting at what I'm get-ting at is an i-mage of de-si-re.

A. Sx.

Vln. *pizz.*

Vla.

Vlc.

Perc.

Synth

84

Melinda

Boss

Ronaire

There was most de-fi-ni-tely a time when

A. Sx.

Vln. *arco*

Vla. *arco*

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act II

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

98

all crea-tures of the Earth walk the Earth on fire. flames for manes ri-sing hi-gher and hi-gher. and hi - gher. what I'm get-ting at what I'm get-ting at what I'm

mf *mp*

insistent

mp

p *mf*

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

99

get-ting at what I'm get-ting at what I'm get-ting at what I'm get-ting at what I'm get-ting at what I'm get-ting at what I'm get-ting at is an i-mage of _ de-si-re.

p *f*

Manifesto on the Ledge: Act II

I

Melinda (finally look at Ronaire) (cut off Boss)
Some-times I dream ___ of the de-struct-ion of the world. Some-how I see ___

Boss (stand outrageously, sit defeated when Melinda answers)
Spoken, low:
Sing it, girl.

Ronaire *over-dramatically*
She sells ta-ble.
What is it you de-si-re?

A. Sx.

Vln. doubling Melinda, under voice *p*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Perc.

Synth

J

Melinda
that the world has its way. Some-way I see ___ Ev'-ry day has its dog Dogs of war let's go out and play. ___

Boss

Ronaire

A. Sx. *p* *f*

Vln. *arco* *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Perc. *f*

Synth

Manifesto on the Ledge: Act II

Recitative
K ♩=80

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Melinda
Boss
Ronaire
A. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

(addressing Melinda)

On our first date_ you told me you got beat in your bunk. That the oth-er pri-vates could-n't stand the funk. That you'd sing James Brown

Manifesto on the Ledge: Act II

125

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

sing your-self to sleep. And that when you a-woke the soap-sock brui-ses were deep. That you ha-ted the na-vy Tried to sink the ship Tried to sink the fleet. That you

131

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

L

delusional, dreamy

coming out of the delusion

A good war is what I think I need, to ap-pre-ci-ate the sim-ple things Like wor-king eight

real-ly star-ted to flip.

Manifesto on the Ledge: Act II

M
Sudden, Dolly Parton's "Working 9-to-5"

140 $\text{♩} = 104$ G.P. (13")

Melinda
to se-ven. Spoken, dead anger:
Eight. To. Seven.

Boss
(Stand, outrageously)

Ronaire
twangy, Dolly Parton-esque
She sells ta ble legs!!! unpitched exclamation
Wor-king nine to five, what a way to make a li-ving! You what?!

A. Sx.

Vln. *f* *pizz.*

Vla. *f* *pizz.*

Vlc. *f* *pizz.*

Perc. *ff*

Synth *ff*

N
Seductive, with a hint of sleaze...

140 $\text{♩} = 80$

Melinda

Boss
Spoken:
Let me tell you...about what I do.

Ronaire
Let me tell you a-bout

A. Sx.

Vln.

Vla.

Vlc.

Perc. Shaker

Synth *f*

Manifesto on the Ledge: Act II

155 **O**

Melinda

Boss
what makes my world go 'round. The same tech - no - lo - gy that laun - ches roc - kets in - to space, that

Ronaire

A. Sx.

Vln. arco *p*

Vla. arco *p*

Vlc. arco *p*

Perc.

Synth

159 **P**

Melinda

Boss
guides ships in - to the Per - sian Gulf, Let's the legs I sell, go place to place to place. I've found my niche. As I

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act II

Melinda

Boss
fill a niche, a niche so small, it's like an itch. In or-der to scratch it, in or-der to com-pete, I need your lo-ver, to

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Melinda
Ob-so - lete. Ob-so - lete. Ob-so-lete.

Boss
make our lives com-plete. Com - plete. Rhythms more strict now She tra - vels the world. from the

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Q $2+2+3$

Manifesto on the Ledge: Act II

174

Melinda *Spoken, bitter:*
Locked down at my desk.

Boss *(wave off Melinda)*
space-craft of her desk. Calls made from Cai-ro, e-mails tra-vel to Minsk. Her work, my work, her... Con-nects her to the pulse of the

Ronaire *(pirouette)*

A. Sx.

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Perc.

Synth

181

Melinda *Spoken:*
My spirit to the graveyard...

Boss *(eye table leg lovingly)*
new Earth. Where worth gives birth to worth. It's like an o-be-lisk. It's worth its weight in pro-fit.

Ronaire

A. Sx.

Vln. *pizz.*
f

Vla. *pizz.*
f

Vlc. *pizz.*
f

Perc.

Synth

Manifesto on the Ledge: Act II

187

Melinda *excited* **S**
WAR ship?!

Boss
It's an o-be-lisk. It's worth its weight in pro-fit. It's some-thing to be wor-shipped. Wor-ship.

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

192

Melinda (looking away)
I try to sneak in Face-book time in or-der to get to know

Boss
Wor-ship the work week. Wor-ship the work week. Wor-ship more and more and more. The ho-urs get lon-ger but keep us a-shore.

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act II

197 (looking at others)

Melinda
my friends less... I'm not go-ing.

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc. *pp*

Perc.

Synth

204 Sudden; Ronaire's decision

T $\text{♩} = \text{♩}$ (in one)

Melinda

Boss

Ronaire *ff* (get down on one knee)
I'll go, I'll go, I'll go, I will go will go will go. I will go to

A. Sx.

Vln. *mf* arco

Vla. *mf* arco

Vlc. *f* arco

Perc. *f*

Synth *f subito*

Manifesto on the Ledge: Act II

U

Melinda

Boss

Ronaire

work for you. I will I will go to work for you.

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Melinda

Boss

Ronaire

A. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Meditation ♩=100

Act III

Low E drone starts this movement,
at least 30 seconds before Melinda/violin enter

(sitting cross legged yoga-style, eyes closed, head down)

p meditative, trance-like
(moving mouth as little as possible, like sounds are emanating from body)

Not go-ing. Not not go-ing, not go-ing. Not not not go-ing go-ing go-ing. Not not go-ing go-ing. Not not not not go-ing.

pp meditative, trance-like

This system includes staves for Melinda (Vocal), Boss, Ronaire, Baritone Sax, Violin, Viola, Cello, Percussion, and Synthesizer. The Melinda staff contains the vocal line with lyrics and performance instructions. The Violin staff begins with a *pp* dynamic and a *meditative, trance-like* instruction. The other instruments are currently silent.

12

Not go-ing. Not not go-ing. Not go-ing. Not not not not not go-ing go-ing go-ing. Not go-ing. Not go-ing.

12

12

12

12

This system continues the musical score from the first system. It includes staves for Melinda, Boss, Ronaire, B. Sax, Vln., Vla., Vlc., Perc., and Synth. The Melinda staff continues with the vocal line and lyrics. The Vln. staff continues with its melodic line. The other instruments remain silent.

Manifesto on the Ledge: Act III

A

Slowly transition from "going" as two syllables to one syllable (at gong hit, lift up head and open eyes) (close eyes, but keep head up)

Melinda: Not go-ing go-ing go-ing going going going going going GONG! He loves me. He loves me not. He loves me. He loves me not, he loves me not not.

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc. 23 Tam-tam (or sample if unavailable) *ff*

Synth

B Music suddenly jolts her out of meditation (open eyes, slide Manifesto closer, look at cover) *rit.*

Melinda: He loves me... I found his ma-ni-fes-to on the ledge, on the ledge. It was on the ledge...

Boss

Ronaire

B. Sx.

Vln. *fp* *ff* *p sub.* *pp* *delicately*

Vla. *f subito* *ff* *pp subito* *delicately*

Vlc. *f subito* *ff* *pp subito* *delicately*

Perc. 35

Synth

Manifesto on the Ledge: Act III

43 *a tempo* *slight rit.* ----- *a tempo* [C] (push Manifesto off table top)

Melinda
Is it no-stal-gia that makes me think that I did not want to sink the war ma-chine in-to the drink? His ma-ni-fest-o on the ledge, it was on the ledge, on the...

Boss

Ronaire

B. Sx.

Vln. *p* *mp* *p* *f* *p subito* *mp*

Vla. *f* *p subito*

Vlc. *f* *p subito*

Perc.

Synth

49

Melinda
Is it no-stal-gia that makes me think that the cure for the bore, for the chore, For the long hours is a war, a world war, or a cul-ture war, a

Boss

Ronaire

B. Sx.

Vln. *p* *mf* *mp* *p* *gradual cresc.* *mf*

Vla. *n. pp* *n. pp* *n.*

Vlc. *n. pp* *n. pp* *n.*

Perc.

Synth

Manifesto on the Ledge: Act III

57 D *f* *suddenly subdued* *p*

Melinda *co-la war or a ci-vil war, the war on drugs, the war ma-chine on speed. It makes me think, makes me think,*

Boss

Ronaire

B. Sx.

Vln. *pp* *f* *ff* *pp subito*

Vla. *f* *ff* *pp subito*

Vcl. *pp* *n.* *f* *ff*

Perc.

Synth. *pp* *f* *ff*

64 E *Relaxed, but confident, groove enters suddenly as she reads from Manifesto*

Melinda *(silently mouth "What's the link?") (pick up Manifesto) rit. =152 (Open Manifesto, read)*

what's the link? Ma - ni - fes - to from the ledge do you say What has al - rea - dy been said?

Boss

Ronaire

B. Sx.

Vln. *f*

Vla. *f*

Vcl. *f*

Perc.

Synth. *f*

Manifesto on the Ledge: Act III

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

p subito

F connect words smoothly
f (reading from Manifesto)

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

p

In a world that's in - crea - sing - ly com - pe - ti - tive, It's best to just fuck off.

Manifesto on the Ledge: Act III

G

Melinda
In a world that's in - crea - sing - ly in - di - dual - li - stic, It's best to

Boss

Ronaire

B. Sax.

Vln.

Vla.

Vlc.

Perc.

Synth

H

Melinda
sell your - self down the ri - ver. In a world that's in - crea - sing - ly pol - lu - ted

Boss

Ronaire

B. Sax.

Vln.

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act III

99

I

Melinda

It's best to get out of the ri - ver. In a ri - ver that has lost its sym - bo - lic worth

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth.

105

J

Melinda

to the dol - lar It's best to get the raft rea - dy. As the flood is co - ming.

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth.

(no longer reading from Manifesto, words are her own)

urgent

f

p

f

Manifesto on the Ledge: Act III

113 K

Melinda *And the sym-bol is na-tural. It's na-ture is na-ture. The flood is u-pon us. As the*

Boss

Ronaire

B. Sx. *p f p*

Vln. *p f p*

Vla. *f p f p*

Vlc. *f p f p*

Perc.

Synth. *f p f p*

120

Melinda *ice caps turn to Shur-pees, it will drown out our war-ships. And the work day slips se-ven to e-le-ven. Will it*

Boss

Ronaire

B. Sx. *f p f*

Vln. *f p f*

Vla. *f p f*

Vlc. *f p f*

Perc.

Synth. *f p f*

Manifesto on the Ledge: Act III

127 **L**

Melinda *p*
drown out our war-ships? Or will we con-ti-nue

Boss

Ronaire

B. Sx.

Vln. *ff*

Vla. *ff* pizz. *f*

Vlc. *ff* pizz. *f*

Perc. *ff*

Synth *p* *subito* *f*

Hip hop-esque
M ♩ = 160, slightly faster
Low E drone returns

134 *f* *ff*
Melinda — to wor-ship — war-ships? (enter shadowing Ronaire, moving robotically)

Boss (enter, walking robotically around stage, Boss shadowing Ronaire)

Ronaire

B. Sx.

Vln. *f*

Vla. arco *f*

Vlc. arco *f*

Perc. 134

Synth *f*

Manifesto on the Ledge: Act III

143

N

Melinda

Spoken:
How was your day?...at my job..

Boss

(bop Ronaire on head
with foam hammer)

Ronaire

Spoken (in rhythm, robotically)

(fake 1950s smile)
Half-sung, exclamatory but still robotic

Ex-haus-fing an-ni-hi-la-ting. It was great! Dis-

B. Sx.

Vln.

Vla.

Vlc.

pizz.

Perc.

Synth

152

O

Melinda

(bop Ronaire on head twice)

Boss

(bigger fake smile)
Sung, over-dramatically

Ronaire

tres sing. re-pres-sing. It was great! Real-ly great! Soul suc-king. Suck-a-fuc-king.

B. Sx.

Vln.

Vla.

Vlc.

pizz.

f pizz.

Perc.

Synth

Manifesto on the Ledge: Act III

Melinda

Boss
(bop Ronaire with each syllable of his next line)

Ronaire
(smile so fake it hurts)
It was great! It was great! Real-ly great! An - ni - hi - la - ting, tri -

B. Sx.

Vln.
pizz.
f

Vla.

Vlc.

Perc.
f

Synth

Melinda
[P] (finally realize Boss is here) Spoken: What's he doing here?

Boss
(cover blown, go hammer crazy on Ronaire) (whisper in Ronaire's ear)

Ronaire
(crying) (momentarily recovered) Spoken: Everybody brings their work home with them these days!
an - gu - la - ting It was great! It was great! Real-ly real-ly great!

B. Sx.

Vln.
p subito

Vla.
p subito

Vlc.
p subito

Perc.
p subito

Synth

Manifesto on the Ledge: Act III

176 (stand up to finally confront Boss)

Vamp

During vamp, Melinda and Ronaire pass "go" and "a-" "way" around, sporadically, unable to complete the phrase individually.

Q

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vcl.

Perc.

Synth

R

184

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vcl.

Perc.

Synth

Manifesto on the Ledge: Act III

192 S (following Boss and Ronaire, sho-ing Boss away)

Melinda
Boss
Ronaire
B. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Go a - way _____ go a - way _____ go a - way _____ go a - way _____ Go a - way!

(each iteration of 'go away' move further from Ronaire, get less robotic but more demonic each time)

(each iteration of 'go away' move further away from the Boss, get less robotic, more human, each time)

199

Melinda
Boss
Ronaire
B. Sx.
Vln.
Vla.
Vlc.
Perc.
Synth

Go a - way! _____

Manifesto on the Ledge: Act III

206 **T**

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vcl.

Perc.

Synth

ff

ff start filling around this beat

213

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vcl.

Perc.

Synth

ff

Manifesto on the Ledge: Act III

220

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vcl.

Perc.

Synth

227

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vcl.

Perc.

Synth

Manifesto on the Ledge: Act III

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

Manifesto on the Ledge: Act III

248

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth

256

Melinda

Boss

Ronaire

B. Sx.

Vln.

Vla.

Vlc.

Perc.

Synth