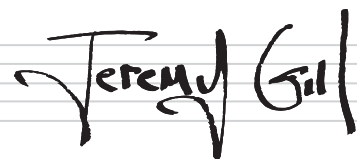


# Dunn Songs

for soprano, flute, viola, violoncello, and piano



Jeremy Gil

# Dunn Songs

for soprano, flute, viola, violoncello, and piano  
text by Stephen Dunn

## Commission

commissioned by Network for New Music with support from the Philadelphia Music Project,  
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## Premiere

19 March 2003 at Swope Recital Hall, West Chester, PA  
and 21 March 2003 at Rock Hall, Philadelphia, PA  
by Martha Elliott, Ed Schultz, Burchard Tang, Ohad Bar-David, and Linda Reichert,  
Jan Krzywicki, conductor

## Instrumentation

soprano  
flute  
viola  
violoncello  
piano

## Duration

approximately 10 minutes

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# Dunn Songs

## The house was quiet (after Stevens)

The house was quiet and the world vicious,  
peopled as it is with those deprived  
of this or that necessity, and with weasels, too,  
and brutes, who don't even need a good excuse.  
The house was quiet as if it knew it were being split.  
There was a sullenness in its quiet. A hurt.  
The house was us. It wasn't a vicious house, not yet.  
We hadn't yet denuded its walls, rolled up its rugs.  
It had not knowledge of the world and thus of those who,  
in the name of justice, would ransack belongings, cut throats.  
Once the house had resounded with stories.  
Now, it was quiet, it was terrible how quiet it was.  
And, sensing an advantage, the world pressed in.

## Circular

Daylight illuminated, but only for those  
who had some knowing in their seeing,  
and night fell for everyone, but harder for some.  
A belief in happiness bred despair,  
though despair could be assuaged by belief,  
which required faith,  
which made those who had it  
one-eyed amid the beautiful contraries.  
Love at noon that was still  
love at dusk meant doubt had been subjugated  
for exactly that long, and best to have music  
to sweeten a sadness, underscore joy.  
Those alone spoke to their dogs,  
but also to plants,  
to the brilliant agreeableness of air,  
while those together were left to address  
the wall or open door of each other.  
Oh for logs in the fireplace and a winter storm, some said.  
Oh for scotch and a sitcom, said others.  
Daylight concealed, but only for those  
fond of the enormous puzzle,  
and night rose up earth to sky  
pagan and unknowable.  
How we saw it was how it was.

# DUNN SONGS

## I. THE HOUSE WAS QUIET (AFTER SCHUBERT)

Stephen Dunn

J. Gill (2003)

**System 1:**

- Soprano:**  $\text{♩} = 44$ ,  $p$ ,  $<$ . Lyrics: "The house was".
- Flute:** Rests.
- Viola:**  $pp$  possibile, *sul pont.*, *norm.*
- Violoncello:**  $pp$  possibile, *sul pont.*, *norm.*
- Piano:**  $\text{♩} = 44$ ,  $pp$  possibile, *più p*. Includes  $8^{va}$  markings.

**System 2 (Measures 6-10):**

- Soprano:** Lyrics: "qui - et and the world vi - cious, peo - pled as it is with those de -". Includes a triplet of eighth notes and a *poco* marking.
- Flute:** Rests.
- Viola:** Rests.
- Violoncello:** Rests.
- Piano:** *ancora più p*. Includes  $8^{va}$  markings.

11 *accel. poco a poco*  
*sub. f*

S. *p* *molto* *3*  
prived of this or that ne-ces-si-ty, and with wea-sels, too, and brutes, who don't e-ven

Fl.

Vla. *poco* *pp* *pp*  
pont. --> norm. --> pont. --> norm.

Vc. *poco* *pp* *pp*  
pont. --> norm. --> pont. --> norm.

Pno. *accel. poco a poco*

14 *sub. Tempo primo* *p*

S. *3*  
need a good ex-cuse. The house was qui-et

Fl.

Vla. *cresc. molto* *sub. sul pont.* *sub. norm.* *ff* *sub. pp* *possibile*

Vc. *cresc. molto* *sub. sul pont.* *sub. norm.* *ff* *sub. pp* *possibile*

Pno. *sub. Tempo primo* *pp possibile* *8vb*

19 *sempre p*

S. *as if it knew\_ it were be - ing split. There was a sul - le - ness in its*

Fl.

Vla.

Vc.

Pno

22

S. *qui - et. A hurt.*

Fl. *espr. < sub. mp*

Vla. *poco cresc. mp espr. 3*

Vc. *poco cresc. mp*

Pno

**Sostenuto (meno mosso, ♩ = 66)**

26

S. \_\_\_\_\_

Fl. \_\_\_\_\_

Vla \_\_\_\_\_

Vc. \_\_\_\_\_

Pno *sonore* \_\_\_\_\_

**Sostenuto (meno mosso, ♩ = 66)**

*r.h. 8<sup>va</sup>* \_\_\_\_\_

*poco* \_\_\_\_\_

*Ped.* \_\_\_\_\_

**a Tempo primo (♩ = 44)**

**Agitato (♩ = 54)**

29

*mf* \_\_\_\_\_

S. *The house was us.* \_\_\_\_\_ *It was - n't a*

Fl. \_\_\_\_\_

Vla \_\_\_\_\_

Vc. \_\_\_\_\_

Pno *sonore* \_\_\_\_\_

*p* \_\_\_\_\_

*p* \_\_\_\_\_

**a Tempo primo (♩ = 44)**

**Agitato (♩ = 54)**

*l.v.* \_\_\_\_\_

*l.v.* \_\_\_\_\_

*3* \_\_\_\_\_

*sul pont., trem.* \_\_\_\_\_

*sul pont., trem.* \_\_\_\_\_

32

S. vi - cious house, not yet. We

Fl. *fltz.* (*fltz.*) *norm.* *cantabile*

Vla. *p* *simile*

Vc. *norm., pizz.* *arco, sul pont., trem.* *simile*

Pno. (*meno*)

34

S. had - n't yet de - nud - ed its walls, rolled up its rugs.

Fl. *echo*

Vla. *echo*

Vc. *echo*

Pno.



36 **Sostenuto** (♩ = 66)

S. It had no know - ledge of the world.

Fl.

Vla. *sul pont., trem.* 3 6

Vc. *sul pont., trem.* 6 *pp* 6

Pno *p* *sonore* *Sostenuto* (♩ = 66) *pp* *r.h.* *8va* 8va

Ped.

37 *cresc.*

S. and thus of those who,

Fl.

Vla. *poco a poco norm.* 6 *cresc. poco a poco* 6 *poco a poco norm.* 6 6

Vc. *cresc. poco a poco* 6 6 6

Pno *più* *r.h.* *8va* 6

(Ped.) Ped.

38

S. in the name of jus - tice, would ran - sack be -

Fl. fltz. norm. f

Vla. 6

Vc. 6 6 6 6

Pno. f

(Ped.)

39

S. long - ings, cut throats. *lunga possibile* rit. al ← = →

Fl. fltz. norm. ff

Vla. 6 6 6

Vc. 6 6 3 *norm. ff sempre* *ff sempre*

Pno. *r.h. 8va* rit. al ← = →

(Ped.)

Tempo primo (♩ = 44)

41

S. *ff*  
Once the house had re - sound - ed with sto - ries.

Fl.

Vla. (norm.) *p* *p* *ff* *sfp*

Vc. (norm.) *p* *p* *ff* *sfp*

Tempo primo (♩ = 44)

Pno *ff* *p molto* *ff* *p molto* *ff* *p molto* *ff* *p molto*

(2 Ped.)

43

S. *p*  
Now it was qui - et, it was ter - ri - ble how quiet it was.

Fl.

Vla. sul pont. -----> norm. *ff* *pp possibile* *sempre pp*

Vc. sul pont. -----> norm. *ff* *pp possibile* *sempre pp*

Pno *l.v.* *l.v.*

48

S. *And,* sens - ing an ad - van - tage, the world pressed in.

Fl.

Vla. III

Vc. *cresc. poco a poco*

Pno. *pp poss.*

*Red. sempre*

54

S.

Fl.

Vla.

Vc. *cresc. possibile*

Pno. *cresc. poco a poco*

*cresc. possibile*



9 *f*

S. Day - light il - lu - min - a - ted, but on - ly for those who had some

Fl. *f cant.*

Vla. *3.*

Vc. *3.*

Pno. *mp f*

(Ped.) Ped.

12 *sempre f*

S. know - ing in their see - ing, and night fell for

Fl. *mf cresc.*

Vla. *3.*

Vc. *3.*

Pno. *ff*

(Ped.)

15

S. *ev'-ryone, but hard-er for some.*

Fl.

Vla.

Vc.

Pno

*meno f*

*pp*

*secco*

*pp*

(Ped.)

22

*alla recitativo*

S. *mp* A be-lief in hap-pi-ness bred de-spair, though de-spair could be as-

Fl.

Vla.

Vc.

Pno

*pp*

*secco*

*colla voce*

*pizz.*

*p l.v. sempre*

*pp*

*secco*

*colla voce*

*pizz. l.v. sempre*

*p*

28

S. *3* *veloce* *3* *3* *f*  
 suaged by be-lief, which re-quir-ed faith, which made those who had it one-eyed\_ a-mid the beau-ti-ful

Fl. *f* *molto*

Vla. *cresc.* *f* *arco* *p* *ff*

Vc. *cresc.* *f*

Pno

33

S. *3*  
 con-tra-ries. Love at noon

Fl. *pp* *molto* *espr.*

Vla. *pp* *molto* *secco* *p* *mp*

Vc. *arco* *pp* *molto* *secco* *p*

Pno *pp* *secco* *tutti 8<sup>va</sup>* *delicato* *6* *6* *Ped.*



39

S. that was still love at dusk meant

Fl.

Vla.

Vc. *espr.*

Pno

(Ped.)

42

S. *f* doubt had been sub-ju-gat-ed for ex-act-ly that long, and best to have

Fl. *sf*

Vla. *f*

Vc. *f*

Pno *f*

(Ped.)

← ♩ = ♩ = 52 →

45

S. mu - sic to sweet - en a sad - ness,

Fl.

Vla. *f*

Vc. *pizz.* *f*

Pno. *f* *mp* *f*

*r.h. 8<sup>va</sup>*

*Ped.*

49

S. un - der - score joy.

Fl.

Vla. *f* *solo* *molto espr.*

Vc. *cresc.* *più f*

Pno. *mp* *f*

*r.h. 8<sup>va</sup>*

*Ped.*

53

S.

Fl.

*mf*

Vla.

Vc.

Pno.

(Ped.)

r.h. 8<sup>va</sup>

57

*cant.*

Those a - lone

S.

Fl.

Vla.

Vc.

Pno.

(Ped.)

61 ← ♩ = ♩ = 52 →

*alla recitativo\**

S. spoke to their dogs, but al - so to plants,

Fl.

Vla. *colla voce* *p*

Vc. *mp* simile sempre

Pno. *mp* *p*

8<sup>va</sup> ← ♩ = ♩ = 52 →

*Red. sempre*

65

S. to the bril - liant a - gree - a - ble - ness of air, while those to - ge - ther were

Fl.

Vla.

Vc. *cresc.*

Pno.

\*from here to m. 78, the voice should sing freely (as in mm. 24-33), while all parts (except the piano) accompany. The piano should play strictly in tempo.

70

S. *mf*  
left to ad-dress the wall \_\_\_\_\_ or o-pen door of each o-ther. \_\_\_\_\_

Fl.

Vla.

Vc. *f*

Pno

**un poco meno mosso**

78

S. *p* *poco*  
Oh for logs in the fire-place and a win-ter storm, some said. Oh for scotch and a sit-com, said

Fl. *p*

Vla.

Vc.

Pno **un poco meno mosso**  
*l.v.*  
(8)-1 *a niente*

*l.v.*  
(8)-1 *a niente*

85 *poco* **Tempo primo** *mf esp.*

S. *o - thers... Day - light con - cealed, but on - ly for*

Fl. *p* *poco* *mf esp.*

Vla. *p* *poco* *mf* *3* *3* *cresc. poco a poco*

Vc. *arco*

Pno *pp* *poco* *molto* *fff* *mf* *mp*

*8<sup>vb</sup>* *Red.*

89 *mf cresc.*

S. *those fond\_ of the e - nor - mous puz - zle, and night rose up*

Fl. *mf cresc.*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3*

Pno *cresc.*

93

S. earth to sky pa - gan and un - know - a - ble. rit.

Fl. *f* *dim.*

Vla. *f* 3 6 6

Vc. *f*

Pno. *ff* 12 8<sup>va</sup> *meno f* *dim.* *rit.*

Ped. 12

Meno mosso

97

S. How we saw it was how it was.

Fl.

Vla.

Vc.

Pno. *pp* *Meno mosso*

Ped.