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Prufrock: a Monodrama for Baritone and Electronics

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A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

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Abstract

Prufrock is a musical dramatization of T.S. Eliot's, *The love song of J. Alfred Prufrock* for solo baritone and electronics; a full performance of the work should take approximately forty (40) minutes.

The work uses text from both Eliot's original publication and a section removed from the text called *Prufrock's Pervigilium*—first published in Christopher Ricks's *Inventions of the March Hare*—and superimposes a narrative onto Eliot's monologue of a man whose internal experience differs wildly from reality. As such *Prufrock* emphasizes the psychodramatic elements of the original text, reflecting them through the use of “auditory illusions” (particularly those described by Diana Deutscher and Roger Shepard).

Keywords

21st c Music, Baritone, Composition, Electroacoustics, Opera, Shepard Tones, The Love Song of J. Alfred Prufrock, T.S. Eliot, Max/MSP, Psychoacoustics

Summary for Lay Audience

Prufrock is an operatic work for solo, low, male voice and electronics. The work takes T.S. Eliot's poem *The Love Song of J. Alfred Prufrock* as its text and superimposes a narrative of a man whose internal experience is wildly different from reality; the piece mixes elements from Eliot's original poem and a section removed from the poem which was later published by Christopher Ricks.

Prufrock emphasizes the internal experience expressed in Eliot's poem musically by exploiting cognitive and auditory quirks that aim to make listening experiences highly individualistic.

Acknowledgments

Completing a work of this scale would not be possible without a significant amount of support. I have had the good fortune to be surrounded by people that have been extremely generous with their time and to them, I am profoundly grateful. Here—in far fewer words than are deserved—I would like to acknowledge the contribution of those without whom this work would not have been possible.

My many thanks to:

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My parents, John and Tara, my sister Alysha, and my grandmother, Elizabeth whose support has been so ardent and varied that the space here is not sufficient express my gratitude towards them.

My partner Mélanie Cosman whose gentle—and sometimes less than gentle—nudging to “go do work” is surely the reason that this document has been finished at all, and whose consistent pursuit of excellence inspires me every day to do better than I did yesterday.

And lastly to those reading this document; thank you for your time and attention.

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Prufrock

a monodrama for baritone and electronics

Daniel Gardner

Text by T.S. Elliot

“The ‘T.S.’ stands for ‘tough shit’. You read Eliot’s The Love Song of J. Alfred Prufrock, what one English prof called ‘the first poem of the modern movement,’ and if you don’t understand it, ‘tough shit.’ All I can say is that’s some love song.” - Robert Sward

An Introduction to the Text

It is difficult to frame *The Love Song of J. Alfred Prufrock* as briefly as I may want to here. It might be fair to say that it is a monologue of a man who has “an overwhelming question” (ln. 10¹); however, such reductions are ever so slightly incorrect, and could only ever be caricatures of the full text (even though this is roughly what one may surmise upon first reading). To understand the text—and thus be able to faithfully adapt the poem as a stage work—I have endeavored to take the poem on its own terms and doggedly pursue answers to the two main questions Eliot poses the reader at the outset of the poem: (1) who is Prufrock speaking to when he says “Let us go then, **you and I**” (ln. 7) (my emphasis), and (2) what is Prufrock’s overwhelming question?

Before attempting to answer these questions, I should clarify that I am of the opinion that there is no definitive interpretation of the poem; when you emphasize one facet of it you necessarily minimize another². Rather than providing an exhaustive analysis of the poem (which would be well beyond the scope of this document), I present only that which is essential to understanding the compositional, dramatic and structural decisions addressed below.

At the outset of the poem the reader is confronted with an epigraph:

S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo. (ln. 1-6)

For the lay reader, without a functional understanding of Italian, this epigraph is incomprehensible and would likely be passed over. Of course, any modern reader could quickly find a translation, or resource on the poem that would reveal that the passage is a quotation from Dante’s *Inferno*. The quote itself points towards the subterranean and the unseen,³ but the fact that the text appears in its original Italian without attribution or reference guides the reader towards the idea that the text will be alienating without an understanding of specific, arcane knowledge. The epigraph translates as:

If I thought that my reply
would be to someone who would ever return to earth,
this flame would remain without further movement.
But as no one has ever
returned alive from this gulf, if what I hear is true,
I can answer you with no fear of infamy⁴

In the above, the soul of Guido da Montafeltro is explaining to Dante that the only reason he will tell him why he is in hell is because Guido believes Dante to be a damned soul, like himself, who can never return to the corporeal world.

It seems to follow that since Eliot has framed the poem with this text, he intends the reader to consider it in their reading. Since the epigraph is proximal to the opening line of the poem, it seems

¹ Note: All line numbers reference the text given in the later sections of this document. This text has been significantly revised from published versions of the poem to more effectively serve as a libretto. See footnote 6 for further clarification.

² Robert Sward, “On “The Love Song of J. Alfred Prufrock” by T.S. Eliot”, in *Touch Stones: American Poets on a Favorite Poem* Ed. Robert Pack and Jay Parini, (Hanover, NH: Middlebury College Press, 1996), 57-59.

³ John X. Cooper, *The Cambridge Introduction to T.S. Eliot*, (Cambridge, Cambridge University Press, 2006), 51.

⁴ B.C. Southam, *A Student's Guide to The Selected Poems of T.S. Eliot*, (London, Faber and Faber, 1990), 37.

idiomatic to conflate the two figures in the epigraph (Dante and Guido) with the two figures in the opening line (you and I). We naturally assume that the person speaking—the ‘I’ in the opening line—is our titular character, Prufrock. This positions him as the Guidonian character, speaking his mind to someone he assumes is incapable of repeating it to anyone else. This eliminates the possibility that Prufrock is speaking directly to the reader, as that would be the most public announcement of his thoughts. It is similarly unlikely that he is speaking to some unnamed third party, as it is established in stanza seven (ln. 40-51) that Prufrock is a man of many social anxieties, who—it appears—does not enjoy the company of others.

The interpretation that is most consistent with the evidence throughout the rest of the poem, is that Prufrock is speaking to some separate part of himself, a bifurcation of his personality. Further evidence of this can be seen in the line “[...] there will be time/ To prepare a face to meet the faces that you meet;” (ln. 31), and in the parenthetical lines in the seventh stanza which jeer at Prufrock. A 29-line section of the poem called the *Prufrock Pervigilium* was cut from the poem, which ends with the lines:

I fumbled to the window to experience the world
And to hear my Madness singing...
(A blind old drunken man who sings and mutters,
With broken boot heels stained in many gutters)
And as he sang the world began to fall apart... (ln. 81-85)

The fact that Prufrock identifies the parenthesized voice in this culled text, leaves little doubt that its earlier occurrence represents the same internal struggle.

This addresses the issues of the characters, which lead the reader to the “question” of plot; what is *The Love Song of J. Alfred Prufrock* actually about? While it might be easy to superimpose any number of narratives onto this text (which I will do later in this document) there is very little that is concrete for the reader to grasp onto in the text. The only constant seems to be the background pulse of Prufrock’s “overwhelming question”.

It is perhaps misleading to say that this question is Prufrock’s; in the first stanza Prufrock tells us that even though the question is his own, he intends his companion to ask the question “To lead **you** to an overwhelming question .../Oh, do not ask, “What is it?”/Let us go and make our visit.” (ln. 16-18) Thus the reason that Prufrock is invoking this other aspect of himself is to ask a question that he cannot bring himself to ask. Prufrock, however, is equally unable to tell even himself what this question is. We might interpret this as Eliot demonstrating the extent of Prufrock’s repression; however, there seems to be more textual evidence for Prufrock not actually knowing what the question is.

At the beginning of the poem this problem is set to us as “an overwhelming question”. Over the body of the text Prufrock wonders how he might phrase his question; stanzas eight, nine, and ten (ln. 52-70) all end with some variation of “And should I then presume?/ And how should I begin?”. This sends Prufrock into the long, rambling, monologue (*The Prufrock Pervigilium*) on the state of the world⁵. On the other side of this monologue Prufrock now refers to it as “[...] some overwhelming question” (ln. 103). This is reemphasized in the next stanza when Prufrock exclaims “It is impossible to say just what I mean!” (ln. 109). The fact of the matter is that the reader’s question about the “overwhelming question” (what is it?) is unimportant; there is no strong textual support for any one interpretation.

⁵ This scene is reminiscent of a scene in Woody Allen’s *Annie Hall* (1977) when a nine-year-old Alvy Singer is chastised by his mother in a therapy session for not doing his homework; when asked why, he responds that he’s depressed about the eventual heat death of the universe and, when faced with the reality that the universe will cease to be, doing his homework is irrelevant.

The reasons why Prufrock is unable to formulate his question are truly what should be of interest to the reader. Prufrock moves in social circles where one must, “prepare a face to meet the faces that you meet”. When he interacts with people he is guarded; Prufrock believes that the people that he meets do not know him because for each interaction he “murders” his old persona and “creates” a new one. In this way, Prufrock’s invocation of the other self to ask his question is no different than the techniques that he has used to survive countless social interactions in the past. Prufrock’s question remains unformulated because he fears judgement from those around him; he is incapable of comprehending how one can talk about themselves in a personal way “without fear of infamy”.

In no way should one consider misconstrued the above as an exhaustive examination of the poem—such an examination could fill volumes if it were even possible—but I feel it is a sufficient primer for the reader to understand the narrative interpretation that this work adopts. I would highly encourage the interested reader to delve further into both the later works of Eliot (particularly *The Wasteland* and *Ol’ Possum’s Book of Practical Cats*) and the literature on *The Love Song of J. Alfred Prufrock* as such a study will enrich the reader’s experience of the following work far more than such a brief could ever hope to.

Scenes⁶

1. Chorus (2’30’)

In Hell, Guido da Montefeltro describes to Dante Alighieri why he (Guido) will tell his story his story to Dante.

1	S’io credesse che mia risposta fosse	1E ₂	If I thought that my reply
2	A persona che mai tornasse al mondo,	2E ₂	would be to someone who would ever return to earth,
3	Questa fiamma staria senza piu scosse.	3E ₂	this flame would remain without further movement.
4	Ma perciocche giammai di questo fondo	4E ₂	But as no one has ever
5	Non torno vivo alcun, s’i’odo il vero,	5E ₂	returned alive from this gulf, if what I hear is true,
6	Senza tema d’infamia ti rispondo.	6E ₂	I can answer you with no fear of infamy.

2. Invocation of a Muse (3’30’)

Prufrock prepares to leave his home and go to a party. As he is preparing he addresses an unseen “person” and expresses his desire to ask an unstated question.

7	Let us go then, you and I,	1
8	When the evening is spread out against the sky	2
9	Like a patient etherized upon a table;	3
10	Let us go, through certain half-deserted streets,	4
11	The muttering retreats	5
12	Of restless nights in one-night cheap hotels	6
13	And sawdust restaurants with oyster-shells:	7
14	Streets that follow like a tedious argument	8
15	Of insidious intent	9
16	To lead you to an overwhelming question ...	10
17	Oh, do not ask, “What is it?”	11
18	Let us go and make our visit.	12

⁶ The numbers down the left side of the text are the numbers referenced in the **Introduction to the Text**, the numbers down the right side are the line numbers from the original text. P-Text taken from Prufrock’s Pervigilum E₁-Text taken from the original epigraph of the poem, E₂-Text taken from second—published—epigraph of the poem, *- Lines that have add material to or omit material from the original text.

3. Prufrock Among the People (5'10")

Prufrock arrives at the party and is mocking his peers and their trite interests. He then proceeds to join them in their "trite" conversations, but quickly becomes distracted by thoughts of his questions, and then consumed by the idea that those around him are judging him in the same way he judges them).

19	In the room the people come and go	13
20	Talking of Michelangelo.	14
21	The yellow fog that rubs its back upon the window-panes,	15
22	The yellow smoke that rubs its muzzle on the window-panes,	16
23	Licked its tongue into the corners of the evening,	17
24	And seeing that it was a soft October night,	21
25	Curled once about the house, and fell asleep.	22
26	And indeed there will be time	23
27	For the yellow smoke that slides along the street,	24
28	Rubbing its back upon the window-panes;	25
29	There will be time, there will be time	26
30	There will be time to murder and create,	28
31	To prepare a face to meet the faces that you meet;	27
32	Time for you and time for me,	31
33	for a hundred indecisions,	32*
34	And visions and revisions,	33*
35	Before the taking of a toast and tea.	34
36	There will be time for all the works and days of hands	29*
37	That lift and drop a question on your plate;	30
38	In the room the people come and go	35
39	Talking of Michelangelo.	36
40	And indeed there will be time	37
41	To wonder, "Do I dare?" and, "Do I dare?"	38
42	Time to turn back and descend the stair,	39
43	With a bald spot in the middle of my hair —	40
44	(They will say: "How his hair is growing thin!")	41
45	My morning coat, my collar mounting firmly to the chin,	42
46	My necktie rich and modest, but asserted by a simple pin —	43
47	(They will say: "But how his arms and legs are thin!")	44
48	Do I dare	45
49	Disturb the universe?	46
50	In a minute there is time	47
51	For decisions and revisions which a minute will reverse.	48

4. Prufrock, Son of Minos, in Knossos (5'45")

Prufrock's becomes lost in his thoughts, walking aimlessly around his mind, reflecting on the mundanity of his life. He feels judged, as if he is a monster; unwanted and hidden away from society. As his thoughts continue to meander, they turn to the women in the parlor. He is simultaneously aroused by their perfume, and turned-off by their corporeality. He finds them pleasing... in theory.

52	I have known them all already, known them all:	49*
53	Known the evenings, the mornings, the afternoons,	50*
54	I have measured out my life with coffee spoons;	51
55	I have heard the voices dying with a dying fall	53
	So how should I presume?	
56	I have known the eyes	54*
57	that fix you in a formulated phrase,	55*
58	And when I am formulated, sprawling on a pin,	56
59	When I am pinned, wriggling on the wall,	57
60	Then how should I begin	58
61	To spit out all the butt-ends of my days and ways?	59
62	And how should I presume?	60
63	I have known the arms already, known them all—	61*
64	Arms, braceleted and bare	62*
65	(But in the light, downed with light brown hair!)	63
66	Is it perfume from a dress	64
67	That makes me so digress?	65
68	Arms that lie along a table, or wrap about a shawl.	66
69	And should I then presume?	67
70	And how should I begin?	68

5. Kotov Syndrome (6'00")

Prufrock continues to ruminate, and as he does his thoughts move outward from the parlor he is in, to the wider world; surely, he cannot ask his question when the world is in such a state. As he continues to reflect on the world he has a vision of his muse, singing to him, telling him exactly what everyone thinks of him.

71	Shall I say, I have gone through narrow streets at dusk	69
72	Shall I say, I have watched the smoke rise from pipes	70*
73	Of lonely men in shirt-sleeves, hanging out of windows? ...	71
74	And when the evening woke and stared into its blindness	1P
75	I heard the children whimpering in corners	2P
76	Shall I say, when evening fought itself awake	7P
77	the world was peeling oranges and reading evening newspapers	8P
78	Shall I say, when the dawn realized itself	22P*
79	And turned with a sense of nausea, to see what it had stirred:	23P
80	The eyes and feet of men -	24P
81	I fumbled to the window to experience the world	25P
82	And to hear my Madness singing...	26P*
83	[A blind old drunken man who sings and mutters,	27P
84	With broken boot heels stained in many gutters]	28P
85	And as he sang the world began to fall apart . . .	29P
86	I should have been a pair of ragged claws	72
87	Scuttling across the floors of silent seas.	73

6. Prufrock and His Friend, Montresor (5'45")

Prufrock comes to from his catatonic state to find himself sitting in a chair. He grabs the glass nearest to him and relieves it of its contents; it tastes like amontillado but the only bottle he can read says "sherry". Prufrock continues to drink, as if compelled by an unseen force, becoming increasingly distraught over his inability to formulate his question.

88	the afternoon, the evening, sleeps so peacefully!	74*
89	Smoothed by long fingers,	75
90	Asleep ... tired ... or it malingers,	76
91	Stretched on the floor, here beside you and me.	77
92	Should I, after cakes, and tea, and ices,	78
93	Have the strength to force the moment to its crisis?	79
94	I have seen my head (grown slightly bald) brought in upon a platter,	81*
95	I have seen the moment of my greatness flicker,	83
96	And in short, I was afraid.	85
97	And would it have been worth it, after all,	86
98	After the cups, the marmalade, the tea,	87
99	Among the porcelain, among some talk of you and me,	88
100	Would it have been worth while,	89
101	To have bitten off the matter with a smile,	90
102	To have squeezed the universe into a ball	91
103	To have rolled it towards some overwhelming question,	92
104	To say: "I am Lazarus, come from the dead,	93
105	Come back to tell you all, I shall tell you all"—	94
106	If one, settling a pillow by her head	95
107	Should say: "That is not what I meant at all;	96
108	That is not it, at all."	97
109	It is impossible to say just what I mean!	103

7. ...tones which Nature utters only in her wildest moods. (3'00")

Having drank far too much Prufrock begins to yell a borderline nonsensical stream of consciousness into the parlor. As Polonius puts it "Though this be madness, there is method in't".

110	No! I am not Prince Hamlet, nor was I meant to be;	110
111	I am an attendant lord, one that will do	111
112	To swell a progress, start a scene or two,	112
113	Advise the prince; no doubt, an easy tool,	113*
	[I'm a massive tool]	
114	Deferential, glad to be of use,	114
115	Politic, cautious, and meticulous;	115
116	Full of high sentence, but a bit obtuse;	116
117	At times, indeed, almost ridiculous—	117
118	Almost, at times, the Fool.	118
119	I grow old ... I grow old ...	119
120	I shall wear the bottoms of my trousers rolled	120

8. Prufrock is Beheaded by Thracian Maenads (3'00")

Prufrock, having failed in his quest, crumples to the floor, sings a melodramatic lament and then... is still there... awkwardly. Prufrock sits for a very long time, waiting for the story to end. When, still, nothing has happened, he stands, dusts himself off and walks off stage unceremoniously.

121	Shall I part my hair behind? Do I dare to eat a peach?	121
122	I shall wear white flannel trousers, and walk along the beach.	122
123	I have heard the mermaids singing, each to each.	123
124	I do not think that they will sing to me.	124
125	I have seen them riding seaward on the waves	125
126	When the wind blows the water white and black.	127
127	Combing the white hair of the waves blown back	126
128	We have lingered in the chambers of the sea	128
129	By sea-girls wreathed with seaweed	129
130	'Til human voices wake us, and we drown.	130

9. André Linoge's Inferno (2'00")

Dante recalls the words said to him by poet Arnaut Daniel as he followed Guido Guinizelli into the fires of purgatory.

142	'sovegna vos a temps de ma dolor'.	1E ₁	"...At the appropriate time, recall my pain."
143	Poi s'ascose nel foco che gli affina.	2E ₁	Then he hid himself in the refining fire.

Total Time: Ca 36'40"

Technical Notes

Version History:

Version 1.1

This version of the monodrama is for voice and stereo-audio. In this version it is suggested that the performer work with a second party who will act as "conductor", cuing the performer and triggering the audio files. For this version the "conductor" should sit on stage, behind the partitioned mirror.

In this version vocal parts processed through the "Choralizer" should not be sung as they are present in the audio files. Similarly, the 2nd, 3rd, and 4th entrances of the "Canonizer" in Scene 9 are fixed into the audio files.

A performance of this version of this work will require:

- A computer capable of playing stereo audio files
- At least two speakers (stereo)⁷

⁷ It is possible to perform the work using a single speaker (mono) set up, however some elements of the electronics will be lost.

Version 1.1 Features:

- Individual, labeled triggers for each audio file.
- Playback timer for audio files.
- Mix console that allow for the attenuation of individual audio files.
- Audio device selection.

Future Updates:

- Adjustable reverb on individual audio files.
- Remote triggering of audio files to replace the “conductor”.
- Integrate live electronic elements for the Scene 1, “Choralizer” and Scene 9 “Canonizer” via Max/MSP.
- Replace some prerecorded elements with generated electronic elements to give the performer greater flexibility in their performance, particularly in “0” Time Signature sections.
- Integrate video via Jitter to supply the performer with a “virtual conductor”.

Materials and updates can be found at: bit.ly/PrufrockOperaPatch (case sensitive)

Questions, comments or bugs can be sent to: [REDACTED]

Patch Trigger Tab

Mixer Tab

Audio Tab

Edit Tab

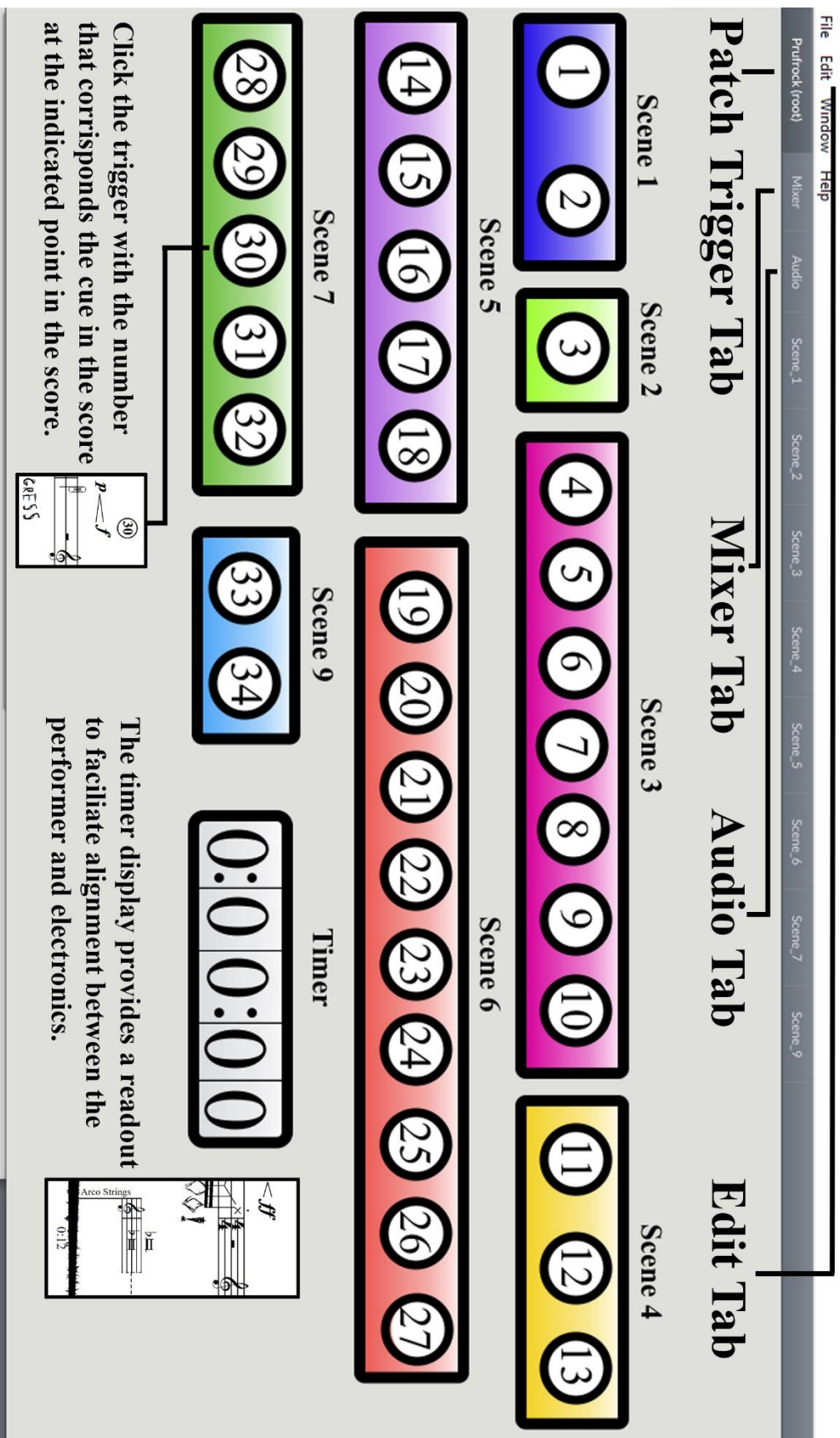


Fig. 1 Patch trigger tab; labeled.

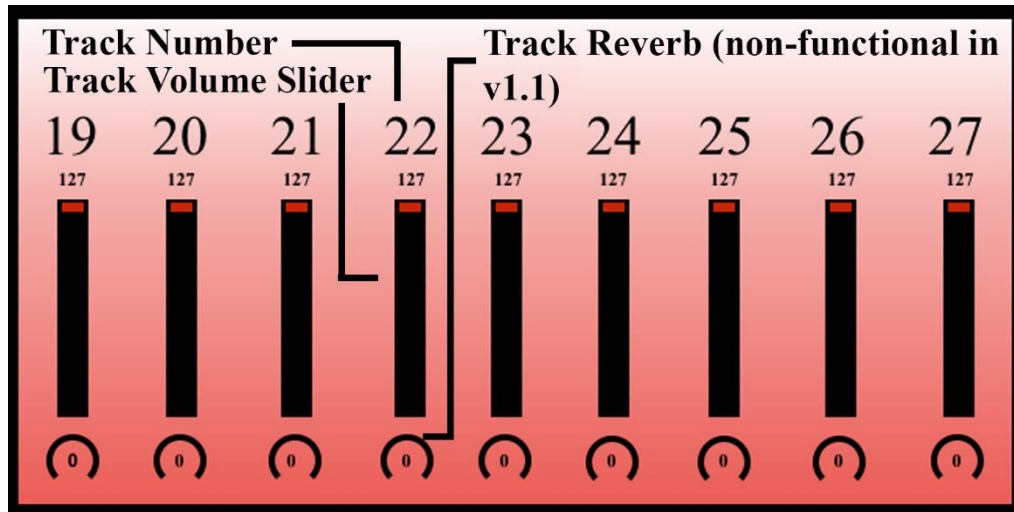


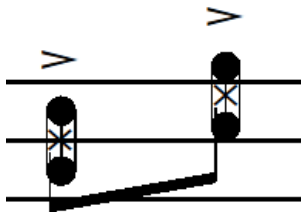
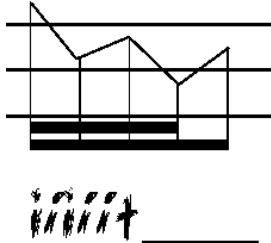
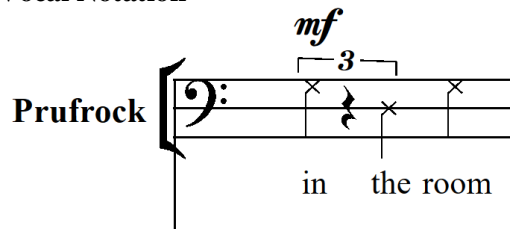
Fig. 2 Mixer tab functions; labeled

Max/MSP Patch: Set Up

1. Download Max/MSP v7.3.5 (<https://cycling74.com/downloads/older>) from Cycling74's website. (Max/MSP is free to download with saving disabled).
2. Download the .7z file provided at the link above.
3. Unzip the file using Winzip, 7Zip, or another similar file compression program.
4. Attach desired audio driver/ audio output device.
5. Open Prufrock.exe.
6. Enter the "Audio" tab select you desired audio driver, turn audio on in the bottom right hand corner. If the audio driver does not appear, or you receive a red error message in the file log:
 - a. Exit the patch (ctrl-q/cmmnd-q)
 - b. Restart you machine with the device attached
 - c. Return to Step 5
7. Return the "Prufrock (root)" tab and attempt to play a track by clicking on of the track buttons.
8. If the audio does not playback and/or the timer does not run:
 - a. Enter the "Edit" tab.
 - b. Click "Overdrive"
 - c. Exit the patch (ctrl-q/cmmnd-q)
 - d. Return to step 5

Notation

Vocal Notation



HAM LET

Sprechgesang:

Sections notated on a three-line staff with “x” note heads should be sung in *Sprechstimme* (as in *Pierrot Lunaire*). The performer should take the vertical space between the two outer lines to represent the compass of their chest voice, notes written above the staff should be sung in a higher, head-voice.

Glissando Sprechgesang:

Melismatic *Sprechstimme* passages should be sung with as a continuous glissando. This is represented by a gestural line between the stems of the rhythm; the performer should interpret these gestures as approximate.

“Shrieking” Multiphonic:

Notes marked with a “cluster-symbol” should be interpreted as unspecified multiphonics. The effect should be similar to the multiphonics found in Peter Maxwell Davies’s *Eight Songs for a Mad King*, or the passage marked “shrieking” before C from the same score.

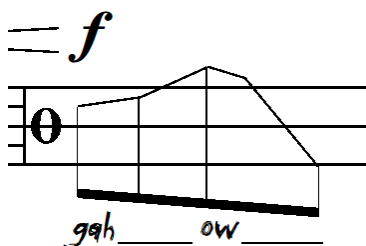
Ornaments and Effects:

Any ornaments and effects should be interpreted conventionally*; in places where pitches for an ornament are ambiguous the pitches used are at the discretion of the performer.



If ornaments occur on a three-line staff they should be garish approximations of the conventional interpretations of the symbols.

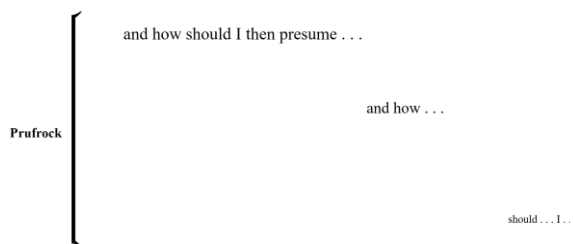
*the exception to this is “wavy glissandi” should be performed as something halfway between and trill and a pitch shake.



“0” Time-Signature:

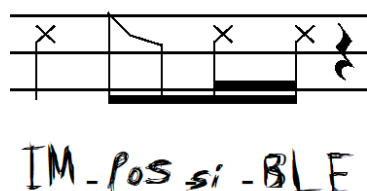
Passages marked with a “0” Time-Signature have little to no sense of meter. In these passages the performer should take greater rhythmic freedoms (as if singing recitative). All rest in these passages are represented by quarter-rests with circa-timings indicated (Note: in its current incarnation time stamps are provided, later updates will allow greater flexibility so that approximate timings can be used).

The indication of “No Meter” in 4. *Prufrock, Son of Minos, In Knossos* should be interpreted as having a defined pulse but no well-defined metrical hierarchy.



Spoken Text:

Text not associated with staff material should be spoken in a dramatic fashion. Arrangement on the page should inform the performer’s interpretation, however no specific interpretation is prescribed.



Stylized Text:

Text stylizations contain no prescriptive information. The performer may use stylization as a guide when interpreting the material; many interpretations of the same material may be equally valid.

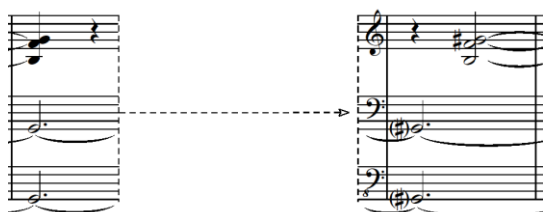
Electronic Notation



Long Tones:

Two notations are employed for long tones:

(Top) arrhythmic long tones are represented by a *brevis* followed by a dotted arrow—these occur when there is not other rhythmic material in the same staff group (eg. “Strings”). All long tones through “0” Time-signature sections use the arrhythmic notation.

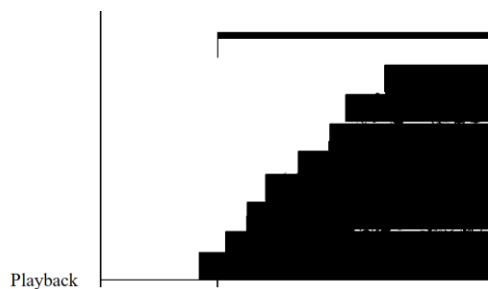


(Bottom) rhythmic long tones fill out the rest of the bar they are contained in and are followed by a tie-to-nothing. They are picked up again when pitches in the same staff group are added or change.

ca. 5"

hazy/frenetic

Pizz. Strings
(Harmonic Structure)



30

p < *f*

GRESS

Prufrock

ff *f* *mf*

PRO

29 Ends;
0:36

Playback

Square Fermatas:

Square fermatas are used to indicate prolonged events that unfold over the indicated period. Circa timings above the fermata are rounded to the nearest second and are intended as an approximate reference for the performer (they do not necessarily reflect the exact elapsed time on the Max/MSP timer, for this see *Track Timings*).

“Noise”:

Prufrock employs a number of noise-based motives or motives where the pitch content—while discernable—can be ignored by the performer. These motive are represented by black boxes with white text inside them.

Track Numbers:

Numbers with a circular boarder indicate when to trigger which track in the Max/MSP track; for further clarification reference fig. 1.

Track Timings:

Track Timings appear on top of or just below the playback staff at points where the performer may need to align with particular event, or when the track ends.

Track endings contain the *Track Number* and the word “Ends:” followed by the final timecode. This final time code is not where the last note occurs, but where the track cuts off (usually about ten seconds after the last note to facilitate the decay of reverb.).

Track Timings reflect the timer position to the nearest second as it appears within the Max/MSP patch.

Performance Notes:

Performers

Baritone..... *Guido da Montafeltro,*
J. Alfred Prufrock,
Arnaut Daniel,
Dante Alighieri

Staging

The entire monodrama is performed with a single stage setup. Generally, the stage should be evocative of an early 20th c parlor; however, only four set pieces are directly referenced in the score: a room partition (example on the right)—that will hide the electronics/ “conductor” (referred to as a “partitioned mirror” or “mirror” throughout), a chair or couch (for Prufrock to sit on in Scene 4 and 6), a side table, and a glass (both for Scene 6).

While an ideal performance of the piece would feature these elements, the composer’s chief concern is practicality, as such, if it is logistically impractical to use the partitioned mirror the performer should play off the exposed electronics set-up/ “conductor” instead.



Fig 3. Partition/mirror reference

“Do you see what I mean when I say ‘tough shit’?” - Robert Sward

Prufock

1. Chorus (2'30")

Scene Direction: The stage should be completely dark, the only light should come from the computer running the electronics; the light should appear to be an eerie glow come from behind the three-partition mirror that illuminates the face of the performer from below as they sing into the microphone. The performer may be partially or completely obstructed by the set piece, as such it would not be inappropriate in the scene for the performer to add some visual staging element (such as a video feed of their face projected against the back of the stage).

The first tone should be allowed to settle before the performer comes on stage; the performer should enter from the side closest to the 'mirror'.

♩=80

Chant Like

Entering shortly after the "choir" is added to bass tone
restrained, dark; with some grit

①

Guido da Montafeltro

fp < > *mp* < > < *mf* *mp*

S'i - o___ cre - des - se___ che mi - a

Ca. 10"

Strings

Playback

0:20



Guido

p

ris-pos-ta fos - se A per - so- na che ma - i___

Playback

0:27

0:34

Guido

mf *p* *mf* *f*

tor - nas - se al mon - do Ques - ta fi - am - ma star - i - a sen - za

Playback

0:43 0:51

SCRATCHY STRINGS

Guido

ff *p* *falselto, thin* *ff*

pu - i scos - se ca. 7" Ma per - cio - che

Playback

1 Ends; 1:05 0:07

Guido

mf

giam - mai di ques - to fon - do

Playback

0:13 0:24

freely;
p *sweetly mocking*

Ca. 3" Ca. 4"

with gravity
mp

Guido

non tor-no vi-vo al - cun S'i - 'o-do il ve - ro__

Voices singing D \sharp fade in;
no particular metric alignment

Strings fade back in
on D \sharp

Playback 0:38



f *p*

3 3 3

Guido

sen-za te - ma d'in - fa - mi-a

Electric
Guitar
w/ reverb

Strings
& Voices

0:50 0:58

Playback



mp *f*

Guido

ti ris - pon - do

ti ris - pon do

Choralizer

Strings

1:05

Playback

Guido

Playback

2 Ends;
1:47

Prufrock

2. Invocation of the Muse (3'30")

Prufrock is preparing to leave for an evening of quiet conversations, cucumber sandwiches, and tea in the parlor of a "close friend". As Prufrock prepares, he calls to an unseen companion to hurry up so they can go; these calls are, at first, shouted to the room, but become increasingly directed towards the "large mirror" in the room.

Over the course of the scene. Prufrock's growing anxiety over his "overwhelming question" leads to him to become increasingly aggitated.

③ $\text{♩} = 110$ Off stage

J. Alfred Prufrock

Distorted Guitar

repeats 4 times

fff

Instruments are added to the pattern and become more independant from each other stopping on the indicated chord.

sonority fades out with natual decay

Cello Electric Bass Distorted Guitar

Playback

Rushing on stage, getting ready

Staring blankly out into the audience

Again, getting ready

$\text{♩} = 82$ Suddenly Still

ca. 5"

ca. 0.5"

ca. 10"

hazy/ frenetic

Pizz. Strings (Harmonic Structure)

rvb. decay to 0:21

Arco Strings

Pizz. Strings

Prufrock

Playback

0:15

0:21

Again, staring;
slowly turning towards
the mirror.

Prufrock

ca. 10"

rvb. decay to 0:36

ca. 2"

Arco Strings

0:38

Playback

Prufrock

Sung generally to the room,
as if calling to someone in
a different room.

p *mf* *p* *f* *mf*

Le - (t) us go - (wh) Le -

parts are gradually added
and become less metrically aligned

Pizz./Col Lengo/
Arco Strings
(Clock-like)

repeat x4

Playback

Prufrock

planting feet firmly,
sung to the rafters

f *stately*

ca. 4"

aligned with
indicated pitch

(t)u - s gh ow let us go

ca. 5"

repeat x2

Pizz. Strings
(Harmonic Structure)

Clock-like
Strings

1:18

Playback

Turning to the mirror
sweetly
mp

Moving towards the mirror slowly
pushing & pulling
p *mf*

Prufrock

you and I like a patient e-ther-ized

Playback

Quite close to the mirror
p *f* *mp*

Quickly turning away from the mirror
f *stiff*

Prufrock

up-on a ta-ble let us go

Arco Strings

Clock-like Strings

Playback

mp *pleading*

f *p* *mf* *p* *more agitated...*

Prufrock

through cer-tain half de-ser-ted streets the mut-ter-ing re-

Playback

Prufrock

f *mp* *ff* *mp* *ff* *mp* *f* *ff*

approaching the mirror posture heightening with the rise in pitch

- treat of one night cheap ho- tels saw-dust res-tur-antes with oy-ster shells with

Electric Bass *p*

Playback

Prufrock

Very tall; puffy chest *fff*

streets that fol-low like a te - di-ous ar-gu-ment of in-sid - i-ous in- tent

Electric Guitar Clock-like Strings

Playback

Prufrock

staring at the audience; becoming much smaller loosely rhythmic *mp* small; almost pleading maintaining stare

ca. 2" ca. 5" ca. 15" ca. 30"

that leads you to an o-ver-whel ming ques-tion

Playback

2:12

Quickly turning away;
continuing to get ready

Adjusting posture

Stopping; staring
blankly

fixing a small piece of
clothing

Adjusting a cuff

Prufrock

ca. 4"

ca. 3"

ca. 2"

Pizz. Strings
(Harmonic Structure)

Arco Strings

Arco Strings

Pizz. Strings
(Harmonic Structure)

Arco Strings

Pizz. Strings
(Harmonic Structure)

Playback

2:46

Looking yourself in the
mirror.

sung while walking
off stage

mp sweetly

p

oh_____ do not ask "what is it?"

repeat x2

Arco Strings

Clock-like Strings

Playback

Off stage

f shouted

let us go_____ and make our vi-sit

Playback

3 Ends;
3:41

Prufrock

3. Prufrock Among the People (5'10")

In the parlor of his "friend", Prufrock mills about from conversation to conversation, stopping to turn to the audience and make plain to them how trite he thinks the topics of conversation are.

Prufrock should start the scene calm, becoming gradually more agitated as the "String Quartet" becomes more "distant".

Staging should be identical to Prufrock's room from Scene 2.

Entering, waltzing around tauntingly; engaging in general buffoonery.

④

Off stage

J. Alfred Prufrock

Playback

0:10



Prufrock

Playback

$\text{♩} = 108$
 mp
 f
 p
 mf

In the room the peo-ple come and go — tal-king of Mi - chel - an - ge -

Prufrock

mp *< f* *mp* *p* *mf* *p* *mp*

the yel low smoke_ that rubs its muz-zle on the win-dow panes_____

Playback

0:56 1:02 1:08



Prufrock

mp *f* *p*

licked_ its tongue in-to the cor-ners of the eve- ning_____

Playback

1:14 1:23 4 Ends; 1:43



Prufrock

p *mf* *p* *mf* *pp* *mp* *p* *pp*

and see - ing it was a soft Oc-to - ber night curled once a-round the house

⑤ Milling about,
away from the audience
(as if talking to people listlessly) ♩=90

Prufrock *p* ♩=54

and fell a - sleep

String Quartet (half speed)

Arco Strings

Playback 0:10

Prufrock *mf* *becoming more agitated* *measured and protracted* *ff* *mf* *mp* *slowing down* Composing yourself

and in - deed_ there will be time there will be time

ca. 6"

Arco Strings

Playback 0:26 0:34 5 Ends;

⑥ *mf* *even; controlled*

Prufrock

there will be time time for yel-low smoke that slides a-long the streets

Arco Strings

Playback 0:08

mf *mp* < *f* *p* < *f*

Prufrock

there will be time to mur-der and cre-ate

Playback

0:22

p *fff*

Prufrock

time to pre pare__ a face to meet the fac-es that you meet__

Playback

0:31 0:34 6 Ends; 0:43

mf *mp* < *p* *p* < *mf*

Prufrock

time for you and time for me for a hun-dred in de-ci-sions

Playback

0:02 0:04

mp < *f* *mf* < *ff* *mf* *f* *mp* < *ff* *p*

Prufrock

and vi-sions and re-vi-sions be-fore the ta-king of a toast__ and

Playback

0:11 7 Ends; 0:17

⑨ *prancing around stage, waving arms, mockingly*
f *sounding like a childrens cartoon* *turn to audience* raspberry

Prufrock in the room peo-ple come and go tal-king of Mi - chel-an-ge-lo.

String Quartet (Double Speed) *mp* Repeat x7 times; accelerating through each rep.

Playback 9 Ends; 0:08

⑩ *A Tempo* ♩=90 *Again, composed*

Prufrock *mf* *f* *mp* *mf* *p* 3

there will be time to won-der do I dare time to

Arco Strings

Playback 0:13

Prufrock *mp* 3

turn back and de-scend the stair with bald-spot in the mid-dle of my hair

Playback 0:23 0:26

Turning quickly to the mirror, startled, when the disembodied voice enters

slightly interrupting the playback

mf confident

Prufrock

My mor-ning coat my col-lar moun-ting firm-ly to the chin

" They are saying: How his hair is growing thin..."

Playback 0:31 0:39

Prufrock

mp more timidly slowing

my tie as-ser - ted with a sim - ple pin

" but how his arms and legs are thin..."

Playback 0:52 0:58 10 Ends;

Do I dare...

[SITTING DOWN IN A CHAIR; STARING INTO THE MIDDLE DISTANCE]

...do I dare...disturb the universe?

...in a minute there is time...

...for decisions and revisions...

[SLIPPING AWAY]

...which a minute will reverse.

Prufrock

Prufrock

4. Prufrock, Son of Minos, in Knossos (5'45")

Sitting in a chair, Prufrock's thoughts turn inward. In his mind Prufrock is a hero, confronting the deep existential troubles in his mind... in reality he's that weird guy at the party that's not talking to anyone, staring into the middle distance.

Lighting should focus in on only Prufrock's chair if possible. You should not leave the chair, but should express yourself through posture and expression alone.

Aria ♩=52.68

11

J. Alfred Prufrock

mf bold *p* *mp even, measured*

I have known _____ them all _____ al -

sim.

Long Drone

Short Drone

Voices

Playback

Prufrock

mf

rea-dy_ I have known_ them all known them known the_eve-nings morn

sim.

Voices

Playback

Prufrock

f *3* *mp* *mf* *distressed* *3*

- ings the af - ter-noon. I have mea sured *ow-*

Playback

Prufrock

p *almost muttered* *3* *f* *3*

(*ti*) my li- (fe) with cof-fee spoons I

Voices

Short Drone 2 Enters

Playback

Prufrock

mf *mp* *p*

— have heard the voi-ces dy-ing with a dy-ing fall — so

Short Drones

Playback

Prufrock

how should I pre sume—

4

3

Voices

11 Ends;
2:03

Playback

f declamatory ⁽¹²⁾ lyrical *mp* < *mf* > *p* *mp*

Prufrock

I have known the eyes_____ that fix you in_____ a for -

Long Drone
Short Drones

Voices

Playback

mf *f* *mp* > *f* *mp* *f* *mp* < *f* >

Prufrock

mu-la - ted phrase_ and when I_____ am for - mu-la - ted spraw-ling

Short Drone 3 Enters

Playback

Prufrock

f on a pin *mp* and when I am pinned wrig-gling *mf* on the wall *mp f*

Playback

Voices

Prufrock

mp measured, and quizzical *anxiously mf* *f* *mf* *fff* -t's over pronounced where indicated

then how should I be-gin how should I be-gin to spi-(t) ou-(t)

Playback

Voices

Prufrock *bombastic* *ffff* *f* *mp* *evenly*

the butt ends of my days and ways and how should I presume

Playback

12 Ends;
1:31

Prufrock *f* *with growing stress* *ff* *f*

I have known the arms al-ready known them all

Long Drone
Short Drones
Voices

Playback

f connected *ff* *mf* jester-like *mp* *ff*

Prufrock arms_____ brace-let-ed and bare_ but in_ the light

Playback

f *ff* *raspy* *fff* *mp* suddenly still

Prufrock downed_ with light brown hair_ (INHALE) is it per -

Playback

Prufrock

mf *yearning* *mp*

fume from a dress that makes that makes that makes me so di-gress

Playback

Prufrock

p

arms that lie a-long a ta-ble or wrapped be-neath a shawl

Playback

13 Ends;
1:45

Prufrock

and how should I then... presume . . .

and how . . .

should . . . I . . .

Attacca: 5. Kotov syndrome

Prufrock

5. Kotov Syndrome (6'00")

Prufrock, sitting in the chair; retreats into himself completely. Having reflected on his nature he finds himself wanting; turning his mind to the rest of the world he finds it wanting... Then he hears his muse singing to him... and suggests that it's probably still just him.

Lights should come up from Scene 4. Prufrock should move about the stage as though wondering "narrow streets" and seeing the sights he describes.

At the end of the scene lights should go down to nothing.

Distant, Cold ♩=55

14 Seated; face cradeled in hands. Looking up

J. Alfred Prufrock

Electric Guitar

Arco Strings

Arco Strings

Arco Strings

0:20 0:26

Playback



Prufrock

p despondent *mf* 3 *p*

Looking down again

shall I say shall I say

Arco Strings

0:34 0:42

14 Ends;

Playback

Prufrock

15 Standing up slowly

Beginning to wander the stage

lonely mp *f* *mf*

shall I say I

Electric Guitar

Cello

Playback

Prufrock

p *mf* *p* *p* *mf* *mp*

have gone through nar-row streets at dusk shall I say I

Playback

Prufrock

p *mf* *p* *mp* *f* *mp* *p* *mf* *p*

have watched smoke rise from pipes of lone-ly men in shirt sleeves

Playback

rushing
p *mf* *p* *declamatory*
mf *p*

Prufrock

hang ing out win dows and when the eve-ning woke and stared in-to its blind ness

Electric Bass

Playback

pp *freely*
p

Prufrock

I heard chil - dren wim-per in cor - ners__

15 Ends;
1:53

Playback

(16) *mf*

Prufrock

shall I say_ when_ eve - ning

Electric Bass

Cello

Electric Guitar

Playback

Prufrock

mp *mf* *p* *mf*

fought it-self a - wake the world was pee-ling or-an-ges and rea-ding eve-ning

l.v.

Playback



Prufrock

p

Looking to the "mirror"

news pa - pers

frenetic, hazy

rvb. decay to 1:11

Palm Muted Guitar and Bass (Harmonic Structure)

Arco Strings

0:50 0:53

16 Ends; 1:14

Playback

①7

mp *f* *p* *mf* *mp* <

Prufrock

shall__ I say__ when the dawn had rea-lized it-

Violin

Electric Guitar

ord.

Playback

Prufrock

- self and turned with a sense of nau-sea to__ see what it had stirred

Pizz. Strings

Pizz. Strings

Arco Strings

0:35

Playback

Prufrock

f declamatory

the eyes_and feet_of_ men

Electric Bass

Playback

Prufrock

mp ————— *f* *mp* *longing*

Ifum-bled to the win-dow_ to ex per-i ence the world

hazy, frenetic

rvb. decay to 1:25

17 Ends;

1:14 1:20 1:24 1:44

Pizz. Strings

Arco Strings

Electric Guitar

Pizz. Strings (Harmonic Structure)

Playback

Prufrock *pp* *3* Leave the stage

and hear _____ my mad - ness sing - ing _____

...

Prufrock 18 *ffff* *fp* *ffff* *mf* *ff*

Off Stage *Raspy and whiney; loosely pitched* *spit out* *sung on pitch; elongated; still raspy*

AAHHHHH *BLIND* *drum* *KEN* *MAN* *who sings* *AND* *MUT - TERS* *with bro-ken*

Vocal Reference: Victor Fuentes;
May These Noises Disturb You in Your Sleep

Playback

Prufrock *mf* *ff* *mf* *fff* *mf* Returning to the stage

Boot-HEELS stained in *ma - ny* gut - ters

Playback

0:53

Staring straight ahead expressionless
as if overwhelmed by emotion...

Falling to your knees; breathing in
rhythmically as if sobbing

*shrinking into the tape track
as it gets louder*

Prufrock

mp *mf* *mp* *pp*

and as he sang the world be-gan to fall a - part

Playback

18 Ends;
1:15



*sung through sobs;
wobbling, hoity-toity*

Prufrock

mp *mf*

I should have bee - (EXHALE) a pair of rag - ged claws sKUT-TLE - ing



Lights go down; move quickly
back to the chair to start Scene 6

Prufrock

mp *pp*

a - cross si - lent sea floors

Prufrock

6. Prufrock and His Friend, Montresor (5'45")

Prufrock awakens from his stupor and, disturbed by his visions, begins to imbibe everything within reach in an attempt to stop his racing thought; the results are predictable.

Staging/ lighting should be the same as Scene 3.

J. Alfred Prufrock

♩=82 (19) Lights come up; Prufrock's eyes are closed.

♩=108 Awakening; startled.

distorted
(bendy/dirty) l.v.

Electric Guitar

String Quartet

Strings

0:10

19 Ends; 0:22

Playback

Prufrock

♩=60 (20) Sitting; grab the glass next to the chair.

mp 3 *p*

the af - ter-noon the eve-ning sleeps so peace - ful

repeat x4

Clock-like Strings

Playback

Prufrock

f Drinking the contents of the glass.

p Setting the glass down

- ly smoothed by long fin- gers

20 Ends;
0:29

Playback

Prufrock

(21)

mp *f* *p* *p* *mf* *mp*

Standing up cautiously

a - sleep tired or it ma- lin - gers

Clock-like Strings

Playback

Prufrock

Turning back as if in conversation with a people

mf

stretched on the floor

21 Ends;
0:27

Playback

Prufrock

p 22 *pp*

here be-side you and me

Arco Strings

Playback

0:06

Boom

Prufrock

Turning back to the audience,
wide eyed

p *mp* *pp*

Should I? Should I? ____

Short Strings

Playback

Prufrock

picking up a glass

mp *f* *mp* *f*

Should I? _____ af - ter cake

Playback



raising glass... ...dramatically draining the glass until the sustained tone cuts off.

mp *mp* *f* *mp*

AND TeA _____ (GASP) and ic - es have the strength to force

as if trying to keep down a burp

22 Ends;
0:50

Playback

Prufrock

ord. *f* (23) *dark; understated mp* *f* Beginning to stagger

the mo - ment to its cri - sis I have

Arco Strings

Boom

Playback



Prufrock

ff *pp* (24) *mf*

sheepishly

seen my head grown slight-ly bald brought in up-on a

Arco Strings

23 Ends;
0:24

Playback

Prufrock

pp *mf* *f* *mf*

plat-ter I have seen the mo-ment of my great-ness flick-er

Arco Strings

0:09

Playback



mp *p*

and in short I was a- fraid

Arco Strings

0:16

0:32

Boom Boom

Playback

Drunkenly dancing in
a way that could roughly
be described as "waltzing"

Prufrock

This musical system features a Prufrock staff with a key signature of one flat and a 3/4 time signature. The melody consists of a single eighth note followed by a quarter rest. Below the staff are staves for Distorted Electric Guitar, Electric Bass, and Playback. The guitar part includes triplets of eighth notes. The bass part features a steady eighth-note pattern. The playback track shows a series of 'Boom' events, each marked with a vertical line and a horizontal bar, indicating a rhythmic pattern.



Prufrock

This musical system continues the piece with a Prufrock staff showing a key signature change to two flats and a 3/4 time signature. The melody is a triplet of eighth notes. The guitar part continues with triplets. The bass part features a steady eighth-note pattern. The playback track shows a series of 'Boom' events, each marked with a vertical line and a horizontal bar, indicating a rhythmic pattern.

25 Very slowly
falling down

Prufrock

Playback

24 Ends;
1:30



From the
floor

sweetly

mp ff

jarring

sweetly

mp

Prufrock

Playback



mf

fff

with growing distress

mf

mp

f

fff

Prufrock

Playback

frightful **fff** (26) Eyes glazed over; sleepy *calm; sleepy* **mp** *Startled awake* **pp**

of you and me would it have been worth while

25 Ends; 0:36

Electric Guitar
Electric Bass
Arco Strings

Playback 0:11



Pretending that you didn't almost just fall asleep **mf** *pondering; confident* **mf** **pp** **mf** **f** **mf**

to have bit off the mat-ter with a smile to have squeezed the u-ni-

0:19

Electric Guitar
Electric Bass
Arco Strings

Prufrock

Playback

fff mf agitated

- verse in-to a ball to have rolled it to-wards some o-ver whel-ming

Playback



Prufrock

ffffff

ques- tion . . . groaning

Playback

26 Ends;
0:49

[DRUNKENLY STAGGERING LIKE THE
HOTTEST MESS YOU'VE EVER SEEN]

slurring, stuttering...

Toooooooooo saaaay...

"I ... am ~~LAZARUS~~ come ... from the ~~de~~ *E199A9D*

Come back ... to tell you all ...

I SHALL TELL YOU ALL"—

[SHAKING HEAD]

If one ... settling a pillow by ... her head

Should saaaay...

"~~THAT~~ ... ISSSS ~~NOT~~ ...

[SHAKING FINGER]

... ~~NOT~~ what I meant at all

THAT IS NOT IT AT ALL"

Text: To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"—

If one, settling a pillow by her head

*Should say: "That is not what I meant at all;
That is not it, at all."*

standing plainly; decheveled

27 *squawking*

fff

iiiiit IS IM-POSSi-BLE TO SAY EX-Act-Ly what i MEAN

SCRATCHY STRINGS

Playback

27 Ends;

0:17

Attacca Scene 7:

Prufrock Completely Pissed

Prufrock

7. ...tones which Nature utters only in her wildest moods... (3'00")

Prufrock, now completely pissed, prowls the room shouting wildly about things that probably make a lot of sense to a drunk man, but not so much to everyone around him.

*The words of Polonious ring in Prufrock's ears as he rants and raves:
"this be madness, yet there is method in't".*

No scene change.

Acting reference: Kenneth Braghna: Hamlet (1996)- Act 2; Scene 2

J. Alfred Prufrock

♩=80 (28) *ca. 8"*

f *mp* *ff* *p thin* ♩=120 *mf*

I am not prince HAM-LET

SCRATCHY STRINGS

Arco Strings

Playback 0:12



Prufrock

fp *ff* *mp* *shreiking mf* *thin, strained* *p*

NOOON *WAS I meant to BE* *Going off as high as possible; cracky*

ca. 4"

hazy/ frenetic

Pizz. Strings (Harmonic Structure)

rvb. decay to 0:25

0:18 0:22

28 Ends; 0:26

Playback

Slowly prowling the front of the stage pompously

$\text{mp} \leftarrow f$ ff growley; as low as possible

$\text{♩} = 72$ (29)

Prufrock

I am an at-ten-dant LORD

Playback

Exaggerated lip posture

f sweetly mp quizzical with space between notes

Prufrock

one that will Do ONE THAT WILL

Electric Bass

Playback

Prufrock

...not as sweet
f \rightrightarrows **mp** \leftarrow *breathy* **ff**

$\text{♩} = 92$
mf **mp** **mf**

do *to swell* *AH* *AHH*

Playback

Arco Strings

Clock-like Strings

0:24

Prufrock

ff \rightrightarrows **f** **mf** **p** \leftarrow **f** **pp** *angelic connected*

PRO - GRESS *start a scene or*

Playback

Arco Strings

29 Ends;
0:36

30 Ends;
0:05

(31)

ord. ... (almost too "ord.")

sudden; jarring

flick your tongue, like a snake, at the audience

mp *f* *p* *ff*

ca. 2" ca. 3"

Prufrock

two to ad-vise the prin -

Arco Strings

Playback

0:06 0:12

stumbling, struggling to get a footing

Double-fist to the air; directed away from the audience

Loudly announced, as if expecting cheers

mf *f* *p* *pp*

Prufrock

DOUBT an ea - sy tool

Arco Strings

Playback

0:18 0:26

31 Ends;

mf whistled

p whistled

ff sim.

Prufrock

deferential ... any transposition

glad to be of use...

same relative C

POLITIC

p sim.

p sim. *ff*

Prufrock

equTious... full of high sentence

but a bit

mf sung

mp *f* *mp*

solemn

Almost... at time... the fool...

Prufrock

OBTUSE

At times RI - DI - CU - LOUS

[KNEES WOBBLING;
STARING STRAIGHT AHEAD]

[FALLING DOWN]

[illegible]

**[HEAVING
BREATHS]**

The image shows a musical score for a piece titled "Mvt. 8. Lament". The score is divided into two main sections: "Playback" and "32 Ends;".

Playback Section:

- It begins with a circled number "32" above the first staff.
- The first staff is a treble clef with a key signature of two flats (B-flat and E-flat).
- The second staff is a treble clef with a key signature of two flats (B-flat and E-flat).
- The third staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The fourth staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The fifth staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The sixth staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The seventh staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The eighth staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The section ends with a time marker "0:49".

Transition:

- A dashed line connects the end of the "Playback" section to the beginning of the "32 Ends;" section.
- Two arrows point down from the text "[HEAVING BREATHS]" to the first and second staves of the "32 Ends;" section.

32 Ends; Section:

- The first staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The second staff is a bass clef with a key signature of two flats (B-flat and E-flat).
- The section ends with a time marker "1:06".

Other Labels:

- "Arco Strings" is written vertically on the left side of the "Playback" section.
- "Attacca" is written above the "32 Ends;" section.
- "Mvt. 8. Lament" is written below the "32 Ends;" section.

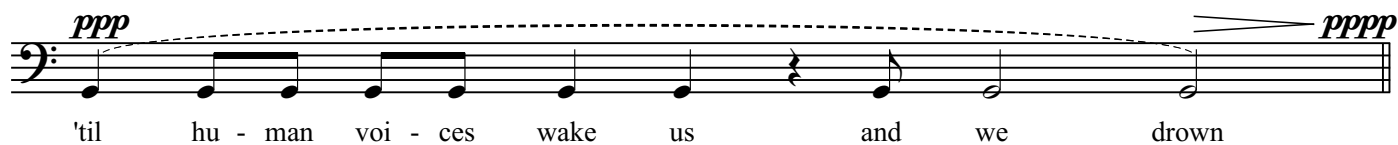
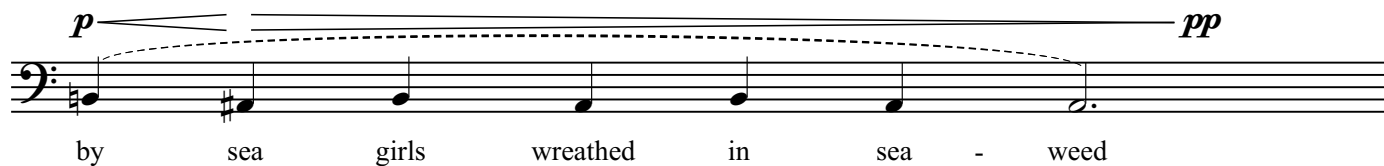
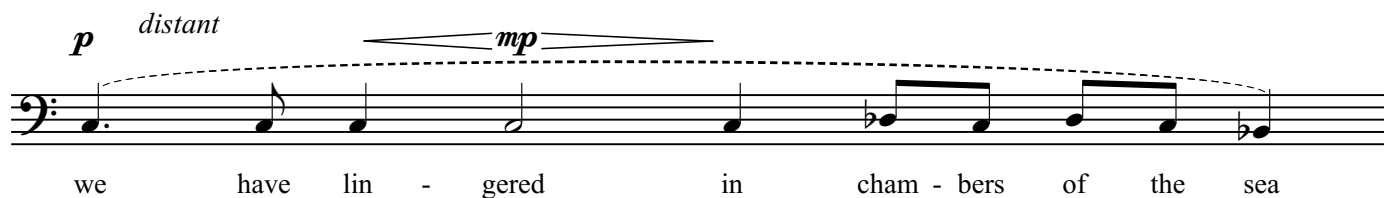
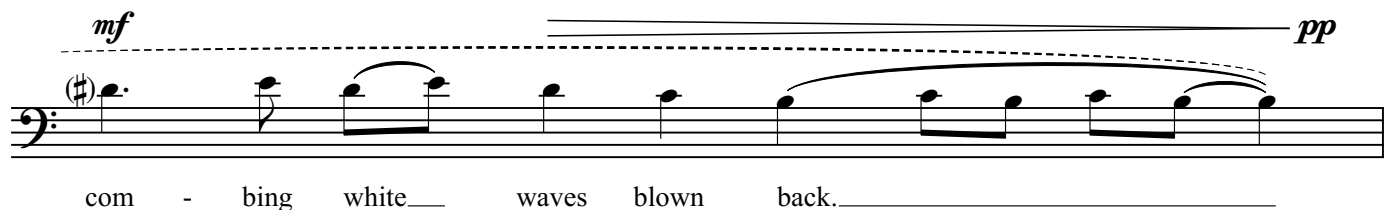
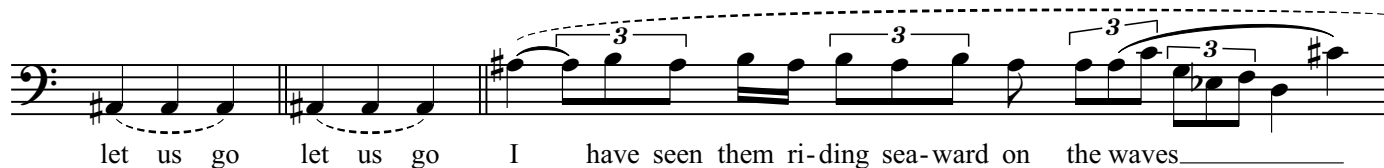
8. Prufrock is Beheaded by Thracian Maenads (3'00")

Describing this pitiful display as 'melodramatic' would be a gross understatement.

Lighting should be similar to Scene 4.

67

p dying... *pp* \rightrightarrows *ppp* *mf* suddenly with energy *mp* $\langle f \rangle$ *mp* *mf*



Staring out at the audience longingly
for much longer than is comfortable
(they may begin clapping; don't break)
(ca. 30"); leave the stage, the lights
should come down awkwardly after
you walk off.



Prufrock

9. Epilogue: André Linoge's Inferno (2'00'')

Staging should be the same as Scene 1

33 Entering the stage, walking slowly towards the "mirror". ♩=60

Arnaud Daniel

ca. 30"

Arco Strings

Open String Pizz.

0:47

Playback



Spiraling downward

34 Standing at the mirror

mp *sweetly* , *f* *p* *stately* Dante Alighieri *mf* <

Arnaud

'So - ve - gna vos a temps de ma do-lor' Poi

33 Ends; 0:47 Canonizer

Playback

Dante

ff *mf* *mp* *f* *p*

s'a - sco - se nel fo - co che gli af - fin - a

Playback 0:42



Dante

$\text{♩} = 98$

6/4

Electric Guitar; Palm Muted; Reverbed

Electric Bass

Playback

Exit the furthest
stage door

Dante

The musical score for Dante's exit scene is presented in a multi-staff format. At the top, a large bass clef staff is labeled 'Dante' and contains a whole rest, indicating a silent exit. Below this, the score is organized into two systems of three staves each. The first system (measures 1-3) features a vocal line in the top staff and two piano accompaniment staves. The second system (measures 4-6) continues the vocal and piano parts. The key signature is one flat (B-flat), and the time signature is 3/4. The score concludes with the instruction '34 Ends; 2:00' in the bottom right corner.

Playback

1:48

34 Ends;
2:00

Curriculum Vitae

Name: Daniel Gardner

Post-Secondary Education

Western University- M.Mus. (2017-2019)
London, ON, Canada

Western University- Special Student (2016-2017)
London, ON, Canada

Mount Allison University- B.Mus. (2012-2016)
Sackville, NB, Canada

Professional Development and Certifications

Tuckamore Young Composers Workshop (2019)
Memorial University; St. John's, NL

Advanced Teaching Program (2018)
Western University; London, ON

Teaching Mentorship Program (2018)
Western University; London, ON

Teaching Assistant Training Program (2018)
Western University; London, ON

Related Work Experience

Co-Investigator- Soundscape Composition Project (2019)
Western University; London, ON

Graduate Teaching Assistant
Western University; London, ON