

Heartwreck

- 1. Object Permanence**
- 2. If Only**
- 3. Relativity**
- 4. Another Place and Time**

approx. 9 min.

Music and Lyrics by Elysia Arntzen

Object Permanence

Your face is the sun breaking through an ocean of storm clouds.
Your smile is the birth of a star.

My heart moves slowly
Through the gray fog, a swirling of muted colors;
The everyday, a small pendulum,
You, a bright pulsar.

In your absence, amidst the faded tides,
Your existence in my mind is a lighthouse.
You unquestionably exist,
But in your absence, do I?

If Only (Heartwreck)

My heart is a car that I keep crashing,
So much that no one can fix it.
It won't go, so it has to be pushed or towed.
I've taken to pushing it myself.

My heart is a ship that I've sailed into rocks,
With no harbor in sight.
If I stay here, I'll eventually starve,
But if I swim, I'll drown or be eaten by sharks.

Relativity

If I fall off the face of the earth,
and gravity does not notice,
would you notice, and seek out
my lonely soul in the vast abyss?

As I float through the void,
the stars appear so close to each other,
and so impossibly far from me.
Their distance from each other
is imperceptible from my perspective.

Wherever I fall, I am always here;
I exist within myself.

Another Place and Time

At another place and time...
The first man and woman embrace
Newborn love fascinates them
Love is kept alive and held close

At another place and time...
We meet for the first time
You hug me like an old friend
I am drawn to you as if by gravity

At another place and time...
Our atoms are created deep within a star
We exist in another form
Our consciousnesses are yet unformed

At another place and time...
You hug me as an old friend
Your smile lifts my heavy heart effortlessly
I still am drawn to you

At another place and time...
Everything and everywhere exist as a
singularity
We exist as a singularity
We are together and we are one

Program Notes:

Heartwreck is a set of four pieces that follows the process of falling in and out of love, using metaphors that are not commonly used to talk about romantic love. The four pieces; *Object Permanence*, *If Only*, *Relativity*, and *Another Place and Time*; each deal with a different emotion. These emotions are infatuation, regret, loneliness, and finally contentment.

The first piece in the set, *Object Permanence* is about falling in love with someone and wondering whether they think of you as often as you think of them. The text illustrates the feeling of warmth and excitement that comes from seeing this person by using imagery of lights. This is in contrast with the faded colors and fog, representing the mundane. Musically, I use close harmonies to give the piece an overall warm feeling, and move to major triads with the text about light, often using chromatic mediant relations. The title, *Object Permanence*, refers to the concept of an object existing even when you cannot see it, and the concept is treated in a playful manner in the last few lines.

If Only uses a poem I called *Heartwreck*, which became the name of this set. The poem compares continuous failed attempts at love with a wrecked car and a ship on the rocks. While regret is a main theme of the piece, the poem also expresses stubbornness and uncertainty. The piece consists of sustained notes on the text "if only" as well as spoken lines, which are meant to be read in different ways. The spoken lines represent the thoughts that go through individuals' heads even while engaged in a group activity. *If Only* explores the idea of feeling isolated emotionally, while not really being alone.

Relativity plays with the commonly used idiom "to fall off the face of the earth." The poem describes escaping the earth's gravity and floating through the void of space. The stars in their constellations seem so far away, and yet so close to each other, creating a deep feeling of loneliness. Of course, it is an issue of perspective; the stars are really very far from each other, and the piece ends somewhat more optimistically with the affirmation "I exist within myself." Even in great loneliness, a person doesn't simply cease to exist. This piece is for four solo voices rather than the entire ensemble. The individual lines happen at different times, but are actually very similar to each other and interact harmonically. This is parallel to the stars in the poem, very far from each other, but from an outside perspective they create meaningful pictures.

Another Place and Time is a story that is not told in chronological order. Most stories are told in past tense, and time is linear. This one is told in present tense, as if every moment exists and time is simply another dimension to travel along. It is like reading a book by selecting random pages rather than starting at the beginning. Musically, the words "At another place and time" are given a particular rhythm and melody each time they occur. In general, the chronological order of the story can be found by looking at the harmony. The beginning of the story is the last verse, which is a single melody with accompanying chords, and the next part of the story is the middle verse, which contains duets. The end of the story is the fourth verse, which contains primarily 5-note harmonies.

1. Object Permanence

With great passion $\text{♩} = 72$

p *p*

Soprano

Alto

Tenor

Bass

Piano (rehearsal only)

5 *mf* *f* *mf*

S — Your face is the sun, break - ing through an o - cean of storm clouds. Your

A *mf* *mp* *f* *mf*

— hm break - ing through an o - cean of storm clouds. Ah

T *mf* *mp* *f* *mf*

8 — hm break - ing through an o - cean of storm clouds. Ah

B *mf* *mp* *f* *mf*

— hm break - ing through an o - cean of storm clouds. Ah

5 Pno.

Heartwreck

8 *f* *mp*

S smile is the birth of a star. My heart moves slow-ly through the gray fog, _____ a

A (ah) _____ My heart moves slow-ly through the gray fog, _____ a

T (ah) _____ My heart moves slow-ly through the gray fog, _____ a

B (ah) _____ My heart moves slow-ly through the gray fog, _____ a

Pno.

12 *mf*

S swirl _____ ing of mu - ted co - lars. hm _____ You _____ a bright pul - sar.

A swirl - ing of mu - ted co - lars. The eve-ry-day a small pen-du-lum, You _____ a bright pul - sar.

T swirl - ing of mu - ted co - lars. hm _____ You _____ a bright pul - sar.

B swirl - ing of mu - ted co - lars. hm _____ You _____ a bright pul - sar.

Pno.

Heartwreck

6
16

S *p*
hm _____ hm _____ In your ab-sence, a - midst the

A *p*
hm _____ hm _____

T *p*
hm _____ hm _____

B *p*
hm _____ hm _____

Pno.

21

S *mp* _____ *mf* \triangleleft *f* , _____ *mp*
fad-ed tides Your ex - is-tence in my mind is a light-house, is a light-house. Ooh _____

A *mp* _____ *mf* \triangleleft *f* _____ *mp*
Your ex - is-tence in my mind is a light - house. Ooh

T *mp* _____ *mf* \triangleleft *f* _____ *mp*
Your ex - is-tence in my mind is a light - house. Ooh Ooh

B *mp* _____ *mf* \triangleleft *f* _____ *mp*
Your ex - is-tence in my mind is a light - house. Ooh

Pno.

Heartwreck

26 *mf* *mp* 7

S Ooh Ooh You un-ques-tion-ab-ly ex - ist, but in your

A Ooh Ooh Ooh

T Ooh Ooh

B Ooh Ooh

Pno.

31 *p* *pp*

S ab-sence do I? hm Ooh Do I?

A *mp* *pp*
hm do I? hm Ooh Ah

T *mp* *pp*
hm do I? hm Ooh Ah

B *mp* *pp*
hm do I? hm Ooh Ah

Pno.

2. If Only

Pensive ♩ = 40

p *mp*

S If _____ If _____ If _____ If _____

p *mp*

A If _____ If _____ If _____ If _____

p *mp*

T If _____ If _____ If _____ If _____

p *mp*

B If _____ If _____ If _____ If _____

Pno.

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The tempo is marked 'Pensive' with a quarter note equal to 40 beats. The music is in 3/4 time and features a key signature of one flat. Dynamics range from piano (*p*) to mezzo-piano (*mp*). The lyrics 'If' are repeated four times across the vocal parts.

mf *p*

S on - ly I had moved fast - er _____ If _____ If _____

mf *p*

A If on - ly If _____ If _____

mf *p*

T I had moved fast - er _____ If _____ If _____

mf *p*

B If on - ly If _____ If _____

Pno.

Detailed description: This system continues the vocal and piano parts. The lyrics are 'on - ly I had moved fast - er' followed by 'If' repeated four times. The piano accompaniment includes a triplet of eighth notes in the first measure of the second system. Dynamics range from mezzo-forte (*mf*) to piano (*p*).

Heartwreck

♩ = 80

S
If _____ If _____ If on - ly _____

Alto solo (spoken as if quietly rehearsing to memorize lines. Repeat as needed):
My heart is a car that I keep crashing, So much that no one can fix it. It won't go, so it has to be pushed or towed. I've taken to pushing it myself.

A
If _____ If _____ If on - ly _____

Tenor solo (spoken as if analysing a poem, slowly and deliberately):
My heart is a car that I keep crashing, So much that no one can fix it.
It won't go, so it has to be pushed or towed. I've taken to pushing it myself.

T
If _____ If _____ If on - ly _____

B
If _____ If _____ If on - ly _____ I had o-pened my eyes

Pno.

Soprano solo (spoken as if auditioning for a part):
My heart is a car that I keep crashing, So much that no one can fix it. It won't go, so it has to be pushed or towed. I've taken to pushing it myself.

S
If _____ If _____ If _____ If

A
If _____ If _____ If

Tenor solo (spoken as if reading the text for the first time):
My heart is a ship that I've sailed into rocks, With no harbor in sight.
If I stay here, I'll eventually starve, But if I swim, I'll drown or be eaten by sharks.

T
If _____ If _____ If on - ly _____

B
If _____ If _____ If _____

Pno.

Heartwreck

10 *mf*

f

S
on - ly I had been bold - er _____ If _____ If _____
Alto solo (spoken as if practicing lines):
My heart is a ship that I've sailed into rocks, With no harbor in sight.
If I stay here, I'll eventually starve, But if I swim, I'll drown or be eaten by sharks.

A

All altos (spoken as if quietly practicing before an audition):
My heart is a ship that I've sailed into rocks, With no harbor in sight.
If I stay here, I'll eventually starve, But if I swim, I'll drown or be eaten by sharks.

T

If on - - - - ly _____ If _____

B

If on - - - - ly _____ If _____

Pno.

pp

All sopranos (spoken as if quietly practicing before an audition):
My heart is a ship that I've sailed into rocks, With no harbor in sight.
If I stay here, I'll eventually starve, But if I swim, I'll drown or be eaten by sharks.

One soprano (spoken, distressed): If only I had been bolder.

breathe as needed

pp until all have finished

All tenors (spoken individually, with emotion):
If only I had allowed myself to hope, and taken a leap of faith.

All basses
(spoken individually, with emotion):
If only I had opened my mouth
to say what was on my mind.

S

A

If _____

T

If _____

B

If _____

Pno.

3. Relativity

for four solo voices

Introspective ♩ = 100

p

S. Solo
If I fall off the face of the earth, and gra-vi-ty ___ does not

A. Solo
p
If I fall off the face of the

T. Solo
p
If _____ I fall off _____ the face

B. Solo

Pno.

S. Solo
no - tice, ___ would you

A. Solo
earth, and gra-vi-ty ___ does not no-tice, ___

T. Solo
mp
of _____ the earth, would you no - tice, ___

B. Solo
p
If I fall of the face of the earth,

Pno.

Heartwreck

12

S. Solo
no - tice, and seek out my lone - ly soul in the vast ab -

A. Solo
mp
would you no - - - tice,

T. Solo
8
and seek out my lone - ly soul

B. Solo
mp
would you no - tice, and seek out my lone - ly soul

Pno.
13

S. Solo
yss? As I float through the

A. Solo
pp
As I float through the void,

T. Solo
8
in the vast ab - yss? As I float through the void,

B. Solo
pp
in the vast ab - yss? As I float through the

Pno.
18

23

S. Solo
void, and so im - poss - ib - ly far from

A. Solo
the stars ap - pear so close to each oth - er, and so im - poss - ib - ly

T. Solo
8 the stars ap - pear so close to each oth - er,

B. Solo
void, and so

Pno.

24

S. Solo
mf me. Their dist - ance from each oth - er

A. Solo
mf far from me. Their dist - ance from each oth - er

T. Solo
8 *mf* from me. Their dist - ance from each oth - er

B. Solo
mf far from me. Their dist - ance from each oth - er

Pno.

34

Heartwreck

14

S. Solo *p* *mp*
 is im-per - cep - ti - ble from my per - spec - tive. Wher - ev -

A. Solo *p* *mp*
 is im-per - cep - ti - ble from my per - spec - tive. Wher - ev - er I fall,

T. Solo *p*
 is im-per - cep - ti - ble from my per - spec - tive.

B. Solo *p*
 is im-per - cep - ti - ble from my per - spec - tive.

Pno.

S. Solo
 er I fall, Wher - ev - er I fall, I am

A. Solo
 I am al-ways here; I am

T. Solo *mp*
 Wher - ev - er I fall, I am al-ways here; I am

B. Solo *mp*
 Wher - ev - er I fall,

Pno.

54

S. Solo
al - ways here I ex - ist _____ with - in my - self. _____

A. Solo
_____ al - ways here; _____ with - in my - - - self.

T. Solo
8 _____ al - ways here; _____ with - in my - - - self.

B. Solo
I am here; _____ with - in my - self.

Pno.
54

4. Another Place and Time

With great attention to the space ♩ = 80

mf

S At an-oth-er place and time... The first man and wo-man em - brace New-born

A At an-oth-er place and time... The first man and wo-man em - brace New-born

T At an-oth-er place and time... The first man and wo-man em - brace New-born

B At an-oth-er place and time... The first man and wo-man em - brace New-born

Pno.

S love fas - cin-ates them Love is kept a - live and held close At an-oth-er

A love fas - cin-ates them Love is kept a - live and held close At an-oth-er

T love fas - cin-ates them Love is kept a - live and held close At an-oth-er

B love fas - cin-ates them Love is kept a - live and held close At an-oth-er

Pno.

S
place and time... We meet for the first time _____ You hug me like an old

A
place and time... We meet for the first time _____ You hug me like an old

T
place and time... We meet for the first time _____ You hug me like an old

B
place and time... We meet for the first time _____ You hug me like an old

Pno.

S
mp friend I am drawn to you as if by grav-i-ty *p* At an-oth-er

A
mp friend I am drawn to you as if by grav-i-ty

T
mp friend I am drawn to you as if by grav-i-ty *p* At an-oth-er

B
mp friend I am drawn to you as if by grav-i-ty

Pno.

Heartwreck

18

S *mp* place and time... Our a - toms are cre - at - ed *p* with - in a

A *mp* an - oth - er place and time... *mf* deep with - in a star

T *mp* place and time... Our a - toms are cre - at - ed *p* with - in a

B *mp* an - oth - er place and time... *mf* deep with - in a star

Pno.

S *mp* star We ex - ist in an - oth - er form un -

A *p* *pp* Our con - scious - ness - es are yet un - *mp*

T *p* star We ex - ist in an - oth - er form un - *mp*

B *p* *pp* Our con - scious - ness - es are yet un - *mp*

Pno.

20 *f*

S
formed At an - oth - er place and time... You hug me _____ as an old friend

A
formed At an - oth - er place and time... You hug me _____ as an old friend

T
formed At an - oth - er place and time... You hug me _____ as an old friend

B
formed At an - oth - er place and time... You hug me _____ as an old friend

Pno.

26 *subito p*

S
Your smile lifts my hea-vy heart eff-ort-less-ly _____ I still am drawn to you

A
Your smile lifts my hea-vy heart eff-ort-less-ly _____ I still am drawn to you

T
Your smile lifts my hea-vy heart eff-ort-less-ly _____ I still am drawn to you

B
Your smile lifts my hea-vy heart eff-ort-less-ly _____ I still am drawn to you

Pno.

Heartwreck

20

S. Solo *mp* *mf*
At an - oth - er place and time... Eve - ry - thing and eve - ry where ex -

T. Solo *mp* *mf*
At an - oth - er place and time... Eve - ry - thing and eve - ry where ex -

B. Solo *mp* *mf*
At an - oth - er place and time... Eve - ry - thing and eve - ry where ex -

S *pp* *mp*
mm...

A *pp* *mp*
mm...

T *pp* *mp*
mm...

B *pp* *mp*
mm...

Pno. *41*

Heartwreck

f *rit.*

S. Solo
ist as a sing-u - lar - i - ty We ex - ist as a sing - u - lar - i - ty

T. Solo
ist as a sing-u - lar - i - ty We ex - ist as a sing - u - lar - i - ty

B. Solo
ist as a sing-u - lar - i - ty We ex - ist as a sing - u - lar - i - ty

mf *f* *rit.*

S
We ex - ist as a sing - u - lar - i - ty

mf *f* *rit.*

A
We ex - ist as a sing - u - lar - i - ty

mf *f* *rit.*

T
We ex - ist as a sing - u - lar - i - ty

mf *f* *rit.*

B
We ex - ist as a sing - u - lar - i - ty

mf *f* *rit.*

Pno.
We ex - ist as a sing - u - lar - i - ty

Heartwreck

22

a tempo

The musical score is arranged in a system with eight staves. The vocal parts (S. Solo, T. Solo, B. Solo, S, A, T, B) and the piano part (Pno.) are all in 2/4 time. The score begins at measure 22, marked *a tempo*. The vocal solos start with a *ff* dynamic and a half note, followed by a change to 3/4 time. The piano accompaniment starts at measure 50, marked *a tempo*, with a half note in the right hand and a quarter note in the left hand. The lyrics for the vocal parts are: "We are to - geth - er and we are one". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from *ff* to *p*. The score concludes with a double bar line.

S. Solo
T. Solo
B. Solo
S
A
T
B
Pno.

ff *p*
ff *p*
ff *p*
ff *p*
ff *p*
ff *p*
ff *p*

We are to - geth - er and we are one
We are to - geth - er and we are one
We are to - geth - er and we are one
Ah...
Ah...
Ah...
Ah...
Ah...

50
a tempo