

WIDEAWAKE



ERIC SHANFIELD

WIDEAWAKE

Eric Shanfield | 2007 | 7'

poems by Eliza Griswold

1. Tigers
2. Pure
3. Concrete
4. Flood
5. October
6. Winter
7. Beyond the Solace of a Devastated Landscape
8. Foreign Correspondence

Soprano

E♭ Alto Clarinet

B♭ Trumpet

Viola

⇒Score in C.

⇒While it is possible to perform the alto clarinet part on bass clarinet, the composer prefers it be taken on alto as he originally intended. Nevertheless, a bass clarinet is acceptable if an alto is unavailable.

⇒The trumpet requires the following mutes: Straight, Cup, Harmon (stem out).

Wideawake. A place in wartime: Wideawake Field. Poems by Eliza Griswold, a foreign correspondent. Eight short lyrics, mostly in unison. Alto clarinet, trumpet, and viola, because why not. One from each family. A soprano above. My first “cellular song cycle,” with apologies to Sondheim in particular. A day’s work, wide awake.

WIDEAWAKE
poems by Eliza Griswold

1. Tigers

What are we now but voices
who promise each other a life
neither one can deliver
not for lack of wanting
but wanting won't make it so.
We cling to a vine
at the cliff's edge.
There are tigers above
and below. Let us love
one another and let go.

2. Pure

My mother keeps bees on the terrace
in violation of the city code. They please her
with their constant work. Last spring,
her bees were born wingless.
They dragged their polished bodies
around in pewter wax
for maybe a day, and died.
Now woe betide the mites who invade
her hive. Eyeing her shelved city,
she plots a genocide.

3. Concrete

I hate coming home.
The delis depress me.
I try to remember
this city is not horizontal.
The stacked hungers
are what matters.

4. Flood

I woke to a voice within the room, perhaps
the room itself: "You're wasting this life
expecting disappointment."
I packed my bag in the night
and peered in its leather belly
to count the essentials.
Nothing is essential.
To the east, the flood has begun.
Men call to each other on the water
for the comfort of voices.
Love surprises us.
It ends.

5. October

The chairs have come in
and the crisp yellow thwack
of the ball being hit
says somehow, now that it's fall,
I'm a memory of myself.
My whole old life—
I mourn you sometimes
in places you would have been.

6. Winter

Let the sound of snow underfoot
no longer remind me
of you tugging Grace
across the pasture,
dogs hitched to the flying saucer,
panting, of all I could not sustain
as the snow lay round about
coating the brittle grass
with its lovely white lie.

7. Beyond The Solace Of A Devastated Landscape

You don't need a war.
You don't need to go anywhere.
It's a myth: if you hurl
yourself at chaos
chaos will catch you.

8. Foreign Correspondence

A child coughs from beneath a roof
of pirated tin. The radio chuckles
in French from the coast
where the room is cool
and someone is wearing a tie.
The walls are thinner here.
I woke to the sound of a man
beating his wife.

WIDEAWAKE

1. TIGERS

Eliza Griswold

Eric Shanfield

♩=96
p *f* *mp*

Soprano
What are we now but voi - ces who pro - mise each o - ther a life

Alto Clarinet in E \flat

Trumpet in B \flat

Viola

5 *f* *p*

nei - ther one can de - li - ver

Harmon mute (stem out)

f

9 *mp*

not for lack of want - ing but want - ing won't make it so.

mp

WIDEAWAKE - 1. TIGERS

13 *mf*

We cling to a vine at the cliff's edge.

17

There are tigers above and below.

21 *mp*

Let us love one another and let go.

via sord.

WIDEAWAKE

2. PURE

Eliza Griswold

Eric Shanfield

$\text{♩} = 132$

Soprano *fp*
My

Alto Clarinet in Eb *p* *f*

Trumpet in Bb Senza sord. *p* *f*

Viola pizz. *p* *f*

4 *f* *p sub.* *p*
mo - ther keeps bees on the ter - race

sim. *p*

sim. *p*

8 *fp* *f*
in vi - o - la - tion

f *p* *f*

f *p* *f*

12 *mp* *mf*

of the ci - ty code. They please

mp *mf* *mp* *mf*

16 *f*

her with their con - stant work. Last spring,

sim. *p* *f sub.*

sim. *p* *f sub.*

p *f sub.*

p *f sub.*

arco

20 *fp* *f*

her bees were born wing - less.

p *f*

p *f*

sim. *p* *f*

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

They dragged their po - - -

p *mf* *p < f* *p < f* *sim.*

p *mf* *f* *sim.*

28 *f* *mp*

- - lished bo-dies a-round in pew - ter wax for may - be a day,

f *sim.* *mp*

f *sim.*

32 *p < f*

and died. Now woe be -

mp *p* *f*

mp *p* *f*

mp *p* *f*

36 *p sub.* 3 3

tid e the mites who in - vade her hive.____

p sub. *sim.*

p sub. II sul pont. *sim.*

p sub.

40 *p* *f* *p*

Eye - - - - ing her shelved ci - ty, she plots.____

f *p*

f *p*

f *p*

44 *f* *p*

- a ge - no - cide.

f *p*

pp *pp*

II/III flaut. *pp*

WIDEAWAKE

3. CONCRETE

Eliza Griswold

Eric Shanfield

$\text{♩} = 108$

Soprano *f* I hate co - ming home.

Alto Clarinet in Eb *f*

Trumpet in Bb

Viola

4

The de - lis de - press me. I

Straight mute *f*

7

try to re - mem - ber this ci - ty is not ho - ri - zon - tal.

norm.

p ————— *f*

10

p

The stacked hun - gers are what mat - ters.

p

p

13

f

p

f

p

molto sul pont.

f

p

16

pp

pp

pizz.

ff

WIDEAWAKE

4. FLOOD

Eliza Griswold

Eric Shanfield

♩=138

f

Soprano
I woke to a voice with - in the room, per -

Alto Clarinet in Eb

Trumpet in Bb

Viola
pizz.
f

4

p

haps the room it - self: "You're wast - ing this life ex -

(Straight mute)

p

8

f

pec - ting dis - ap - point - ment." I packed my bag in the night

f

arco

f

12

and peered in its leather belly to count the essentials.

15

No - thing is es - sen - tial. To the east, the

off the string

19

flood has be - gun. Men call to each o - ther on the wa - ter

23 *mf*

for the com-fort of voi- ces.

mf *p* 6 3 3 6

1/2 tr *p*

mf *p*

26 *p*

Love sur -

6 3 3 6 6 3 3 6

1/2 tr *1/2 tr*

28 *mf*

pri - ses us. It ends.

6 3 3 6 6 3 3 6 *mf*

W tr *W tr* via sord.

mf *mf*

WIDEAWAKE

5. OCTOBER

Eliza Griswold

Eric Shanfield

♩=144

Soprano *mf*
The

Alto Clarinet in Eb *mf*

Trumpet in Bb Senza sord. *mf*

Viola

5

chairs have come in _____ and the

9

crisp yel - low_ thwock of the ball be - ing hit says

13

some - how, now that it's fall,

f *mf*

f *mf*

f *mf*

pizz.

mf

17

I'm a me - mo - ry of my - self. My whole_ old life - I

f *mf* *f*

f *mf* *f*

f *mf* *f*

arco

f *mf* *f*

21

mourn you some - times_ in pla - ces_ you would have been_

mp

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

WIDEAWAKE

6. WINTER

Eliza Griswold

Eric Shanfield

♩=120

mf

Soprano

Let the sound of snow un-der - foot

Alto Clarinet in Eb

mf

Trumpet in Bb

Cup mute

mf

Viola

mf

4 *p sub.*

no long - er — re - mind me of you — tug - ging

p sub.

p sub.

p sub.

7 *mf*

Grace a - cross_ the pas - ture, dogs hitched

mf

mf

mf

11

to the fly - ing sau - cer, pant - ing, of all I could not sus - tain as the

ff *f*

16

snow lay round a - bout_ coat - ing the brit - tle

mf *mf* *pizz.* *mf*

19

grass with its love - ly white lies.

p sub. *airy* *hissed* *f* *p*

p sub. *p sub.* *p sub.* *p sub.* *f* *p*

f *p*

via sord.

WIDEAWAKE

7. BEYOND THE SOLACE OF A DEVASTATED LANDSCAPE

Eliza Griswold

Eric Shanfield

♩=176

Soprano

f

You don't need a war.

Alto Clarinet in Eb

f

Senza sord.

Trumpet in Bb

f

ricochet

Viola

f

4

You don't need to go a - ny - where.

7

ff

It's a myth... if you

ff

ff

III/IV

ff

Detailed description of the musical score: The score is for a piece titled 'Wide Awake', movement 7, 'Beyond the Solace of a Devastated Landscape'. It features four parts: Soprano, Alto Clarinet in Eb, Trumpet in Bb, and Viola. The tempo is marked as quarter note = 176. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The Soprano part has lyrics: 'You don't need a war.', 'You don't need to go a - ny - where.', and 'It's a myth... if you'. The Alto Clarinet part features a rhythmic pattern of eighth notes with triplets and slurs. The Trumpet part plays a similar eighth-note pattern with slurs. The Viola part plays a steady eighth-note accompaniment. Dynamics include *f* (forte), *ff* (fortissimo), and *Senza sord.* (without mutes). Articulations include *ricochet* and accents. A section change is marked 'III/IV' at the bottom of the Viola staff.

WIDEAWAKE

8. FOREIGN CORRESPONDENCE

Eliza Griswold

Eric Shanfield

♩=92

p sotto voce

Soprano

Alto Clarinet in Eb

Trumpet in Bb

Viola

A chi - ld coughs

4

from be - neath a roof of pi - ra - ted tin.

8

mp norm. sultry

The ra - di - o chu - ckles in French from the coast where the

mp
Harmon mute (stem out)

mp
off the string

mp

pizz.

12 *mf* *mp*

room is cool and some - one is wear - ing a

mf *mp*

arco *mp*

15 *mf* *p*

tie. The walls are thin - ner here. I

mf *p*

mf *p*

mf *p*

19 *f* *pp*

woke to the sound of a man beat - ing his wife.

f *pp*

via sord. Senza sord. *mf* *pp*

pp *pp*

pizz. arco non vib.

mf *pp*