

DEAR MAN ON FIRE,



ERIC SHANFIELD

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Eric Shanfield | ENS.2010.1 | 7'

poems by Andrew Michael Roberts

Soprano

Alto Flute in G

English Horn in F

Clarinet in Bb

Bassoon

2 Hand clappers/Speakers

2 Violas

Score in C.

The hand clappers and violas should be positioned to the far left and right of the ensemble with the hand clappers on the outside, creating a stereophonic effect.

This just happened all of a sudden. I had been frustrated for a while, contemplating a larger work of interlocking whirling patterns, but though the sound was in my head I just couldn't seem to drag it out. Then, late one night after the Superbowl, kept up by noisy parties in adjoining apartments—ok, I would have been up anyway—I sat down at my keyboard and decided to take a look at a couple of tiny ideas I'd jotted down in the past months, and the piece just sort of wrote itself.

Dear Man On Fire, belongs to a group of vocal works like *Sky god girl* and *Amulet* where fairly rudimentary musical and formal ideas are allowed to just sort of go where they go according to basic underlying processes. The ensemble designed specially for this work includes a soprano, four richly textured low woodwinds, two violas, and two hand-clappers who also announce the title of each poem as it appears.

Andrew Michael Roberts's wonderfully brief, lyrical poems are set over two textures alternating over the course of the piece: a sustained, flowing line and a more disjunct, chunky viola organum. These alternate with a repeating instrumental phrase that gradually mutates over the course of the piece. As this simple phrase loops around itself, it shifts continuously in relation to itself. At the beginning there is a seven-beat phrase, which then has its end lopped off to make six-beat, five-beat, and four-beat versions, each heard against each other with a different orchestration and harmonically shifting by one tone at each appearance, so that by the end the original melody has entirely burned away.

DEAR MAN ON FIRE,
Andrew Michael Roberts

the moon

all the other moons
get their own names.

strip mall

we stop to watch
seagulls swarm
the Burger King.

prove you wrong

i'm doing two-knuckle push-ups
in the driveway.
there's a black shape of me
where it hasn't yet snowed.

dear man on fire,

you beautiful
waste.

don't die out,

don't go too soon
to dark smoke like arms

flung over the city's
face,

wretched home
to all our eyes.

we are not birds

this beautiful speed will be the end of us.
those are stars in our teeth.

stalactite

hang
on

little tooth,

said
the mountain

drawing strings
of bats like

a chirping
black
floss.

DEAR MAN ON FIRE,

Andrew Michael Roberts

Eric Shanfield

$\text{♩} = 168$ TEMPO ONE 3

The musical score is divided into two systems. The first system (measures 1-5) includes parts for Soprano, Alto Flute, English Horn, Clarinet in Bb, Bassoon, Clap L, Clap R, Viola L, and Viola R. The Alto Flute and English Horn parts feature a rhythmic pattern of eighth notes with slurs and accents, starting at measure 3. The Clap L and Clap R parts have a similar rhythmic pattern starting at measure 5. The Viola L and Viola R parts play sustained notes with slurs and accents, starting at measure 3. The second system (measures 6-9) includes parts for Sopranino (Sop.), Alto Flute (A. Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Cl. L, Cl. R, Viola L, and Viola R. The Alto Flute and English Horn parts continue their rhythmic pattern. The Cl. L and Cl. R parts play a rhythmic pattern of eighth notes starting at measure 6. The Viola L and Viola R parts are silent in this system.

DEAR MAN ON FIRE,

10

(4x)

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

14

15 ♩=132 TEMPO TWO

mf

all the o -

mf

mf

mf

mf

mf

spoken: the moon

mf

spoken: the moon

mf

mf

mf

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

20 25 ♩=168 TEMPO ONE

Sop.
 - ther moons get their own_ names

A. Fl.
 mf

Eng. Hn.
 mf

Cl.
 mf

Bsn.
 mf

Cl. L

Cl. R

Vla. L

Vla. R

26

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L
 mf
 Clap

Cl. R
 mf
 Clap

Vla. L

Vla. R

30

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R



34 (4x)

36 ♩=144 TEMPO THREE

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

f

spoken: strip mall

f

spoken: strip mall

sul tasto

f

mp

sul tasto

f

mp

39

Sop. *f* we stop to watch the sea-gulls swarm the Bur - ger King

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L *f* *mp* *f* *mp*

Vla. R *f* *mp* *f* *mp*

43

46 ♩=168 TEMPO ONE

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn. *p*

Cl. L

Cl. R

Vla. L *p*

Vla. R *p*

48

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

Clap

p

Clap

p

52

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

4x

56 ♩=132 TEMPO TWO

Sop. *mp* i'm do - ing two-knu-ckle push - ups in the drive - way.

A. Fl. *mp*

Eng. Hn. *mp*

Cl. *mp*

Bsn. *mp*

Cl. L *mp* spoken: prove wrong

Cl. R *mp* spoken: you wrong

Vla. L *mp* norm.

Vla. R *mp* norm.

62 *mp* there's a black shape of me where it has - n't yet snowed.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

DEAR MAN ON FIRE,

68

Sop. *p* where it has - n't yet - snowed.

A. Fl. *p* *pp*

Eng. Hn. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Cl. L

Cl. R

Vla. L *p* *pp*

Vla. R *p* *pp*



75 ♩ = 168 TEMPO ONE

Sop.

A. Fl.

Eng. Hn. *pp*

Cl. *pp*

Bsn.

Cl. L *pp* Clap

Cl. R *pp* Clap

Vla. L

Vla. R

79

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

83

4x

86 $\text{♩} = 132$ TEMPO TWO *mf*

Sop.

you

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

mf spoken: man fire,

mf spoken: dear on

mf

mf

89

Sop. beau - ti - ful waste. don't die out,

A. Fl. *mf*

Eng. Hn.

Cl.

Bsn. *mf*

Cl. L

Cl. R

Vla. L

Vla. R

96

Sop. don't go too soon to dark smoke like arms flung o - ver the ci - ty's face,

A. Fl. *f*

Eng. Hn. *f*

Cl. *f*

Bsn. *f*

Cl. L

Cl. R

Vla. L *f*

Vla. R *f*

103

Sop. *mp*
wretch-ed home to all our eyes.

A. Fl. *mp*

Eng. Hn. *mp*

Cl. *mf* *mp*

Bsn. *mp*

Cl. L

Cl. R

Vla. L *mp*

Vla. R *mp*

110 ♩ = 168 TEMPO ONE

Sop.

A. Fl.

Eng. Hn. *mp*

Cl.

Bsn. *mp*

Cl. L *mp*

Cl. R *mp*

Vla. L

Vla. R

114

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

118 (4x) 120 ♩=144 TEMPO THREE

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

mf
this beau-ti - ful

mp
spoken: we not birds

mp
spoken: we are birds

mp sul pont. *mf* → norm.

mp sul pont. *mf* → norm.

123

Sop. speed will be the end of us. — those are stars in our teeth. *f*

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

129 ♩ = 168 TEMPO ONE

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

Clap

Clap

molto sul pont.

molto sul pont.

133

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

p cresc.

mp cresc.

p cresc.

mp cresc.

p cresc.

mp cresc.

138

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

mf cresc.

mf cresc.

mf cresc.

norm.

p cresc.

norm.

p cresc.

143

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

p cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

148

④x

151 ♩=144 TEMPO THREE (NOT TWO)

Sop.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

ff

ff

ff

ff

ff

ff

f

f

pizz.

arco

spoken: sta - lac - tite

spoken: sta - lac - tite

arco

153 *ff*

Sop. hang on lit - tle tooth

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

158

Sop. said the moun-tain draw-ing strings of bats like

A. Fl.

Eng. Hn.

Cl.

Bsn.

Cl. L

Cl. R

Vla. L

Vla. R

Clap

ff

Clap

ff

163 *fff*

Sop. *fff* *ff*

a chirp - ing black floss.

A. Fl. *fff* *ff*

Eng. Hn. *fff* *ff*

Cl. *fff* *ff*

Bsn. *fff* *ff*

Cl. L *fff* *ff*

Cl. R *fff* *ff*

Vla. L *fff* *ff*
off the string

Vla. R *fff* *ff*
off the string

167 (4x) all instruments decresc. through repeats

169

Sop. *mp*

A. Fl. *mp*

Eng. Hn. *mp*

Cl. *mp*

Bsn. *mp*

Cl. L *mp*

Cl. R *mp*

Vla. L *mp* pizz.

Vla. R *mp* pizz.