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NIGHT SONG FOR TENOR AND ORCHESTRA

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JACOB FROST
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NIGHT SONG FOR TENOR AND ORCHESTRA

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Marvin Lamb, Chair

Dr. Konstantinos Karathanasis

Dr. Jeffrey Swinkin

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Finally, for all things, thanks to my Lord and Savior Jesus Christ, the true Light-giver, who has not withdrawn His hand from the hands that reach out to Him, but has poured Himself out for us, and in whom this piece finds its fulfillment and its end.

Abstract

vi

Night Song for tenor and orchestra is a setting of the poem “Night Song” from *Thus Spoke Zarathustra* by Friedrich Nietzsche, translated into English by R.J. Hollingdale. The piece is 24 minutes in length, and is scored for lyric tenor (range D3-B4) and orchestra, with instrumentation as follows: 3(Picc.)-3(E.H.)-3(B.Cl.)-3(Cbsn.); 4-3-2(B.Tbn.)-1; Timp., 3Perc., Pno., Cel., Harp, Str. In Nietzsche's text, the speaker is the philosopher-prophet Zarathustra, who serves as Nietzsche's mouthpiece for the doctrines of the *Übermensch* and the Will to Power. Driven by these ideas and by the terrible knowledge of the Eternal Recurrence (the cyclicity of time), Zarathustra finds himself isolated and starved for human connection. "The Night Song" begins as a florid lament expressing sorrow in solitude and longing for true companionship but devolves into madness as the speaker's thoughts turn inward on themselves, expressing the dark desires stemming from his isolation.

In correspondence with the poem, two musical paradigms struggle for dominance throughout the piece; the first is melody-driven, lush, and triadic while the second is rhythm-driven, cold, and dissonant. The changing role of the tenor evokes this division. During the opening lament, the vocal melodies drive the harmonic and dramatic progression of the piece. When the text becomes more introspective, so does the vocal line: its range shrinks and its melodies fragment while winds and percussion take over the primary thematic material. This is meant to illustrate the illogical and destructive nature of the unbidden chatter produced by the mind lacking an outside object to focus its attention. The contrast between these musical paradigms explores the psychological dynamics of isolation implicit in the text and the way in which they relate to the intense but distant relationship of artist to audience.

Poetry by Friedrich Nietzsche
Translated by R.J. Hollingdale

Night Song for tenor and orchestra

1
Jacob Frost

Adagio con espressione ($\text{♩} = 60$)

3 Flutes

2 Oboes

English Horn

3 Clarinets in B \flat

2 Bassoons

Contrabassoon

Horns in F I/II

Horns in F III/IV

3 Trumpets in C

Trombone

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Tenor Solo

Harp

Celesta

Adagio con espressione ($\text{♩} = 60$)

Violin I

Violin II

Viola

Violoncello

Double Bass

p

This page contains the second system of an orchestral score, starting at measure 6. The instruments and their parts are as follows:

- Ob. (Oboe):** Features a melodic line with a triplet of eighth notes marked *mf* and a dynamic shift to *f* for a triplet of quarter notes.
- Cl. I/II (Clarinets 1 and 2):** Play a simple eighth-note accompaniment.
- Cl. III (Clarinets 3 and 4):** Enter in measure 6 with a triplet of eighth notes marked *p*.
- Bsn. (Bassoon):** Features a melodic line with a triplet of eighth notes marked *mf* and a dynamic shift to *f* for a triplet of quarter notes.
- Cbsn. (Contrabassoon):** Provides a low, sustained accompaniment.
- Hrn. I/II (Horns 1 and 2):** Play a triplet of eighth notes marked *mf*, which then changes to a triplet of quarter notes marked *mp* and finally *f*.
- C Tpt. I/II (Trumpets 1 and 2):** Play a triplet of eighth notes marked *mf*, which then changes to a triplet of quarter notes marked *mp* and finally *f*.
- B. Tbn. (Baritone Trombone):** Provides a low, sustained accompaniment.
- Timp. (Timpani):** Features a simple rhythmic pattern marked *mp* and *mf*.
- Perc. 1 (Percussion 1):** Includes a Maracas part marked *p* and a snare drum part marked *p*.
- Perc. 2 (Percussion 2):** Includes a snare drum part marked *p* and a cymbal part marked *mf*.
- Hp. (Harp):** Provides a sustained accompaniment.
- Ccl. (Celesta):** Provides a sustained accompaniment.
- Vln. II (Violins II):** Features a melodic line with a triplet of eighth notes marked *mp* and a dynamic shift to *mf*.
- Vla. (Viola):** Features a melodic line with a triplet of eighth notes marked *p* and a dynamic shift to *mf*.
- Vc. (Violoncello):** Provides a low, sustained accompaniment.
- Db. (Double Bass):** Provides a low, sustained accompaniment.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The percussion parts include specific instructions like "Mar." and "To Sus. Cymb.".

Fl. I/II *mp* *mf*

Ob. *mp* *mf* *mp* *mf* *mp* *mf*

Cl. III *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. *mf* *p*

Hn. I/II *mf* *f*

C Tpt. III

Tbn.

B. Tbn.

Perc. I

Perc. III *p*

Vib.
Pedal down
Motor off

Hp.

Cel.

Vln. I *mp* *mf*

Vln. II *mp* *p* *mf* *p*

Vla. *pizz.*

Vc. *unis.*

Db.

16

Fl. I/II *mp* *f* *mp* *mp* *mf*

Ob. *mp* *f* *mp* *pp* 1. *mp* *mf*

Cl. I/II

Cl. III *mp* *p*

Bsn. *mp* *p*

Hn. I/II *mf* 1. *mf*

Hn. III/IV *pp* *con sord.*

C Tpt. I/II *pp* *p* *pp* 2. *con sord.*

C Tpt. III *pp* *p* *pp* *con sord.*

Tbn. *mf* *solo*

Perc. I

Perc. III

Hp. *mf*

Vln. I *mp* *f* *mp* *mf* *mp* *mf*

Vln. II *mf* *p* *unis.* *p*

Vla. *unis.*

Vc.

Db.

Fl. III *mf*

Ob. *p* *mf*

Eng. Hn. *p*

Cl. I *mf*

Bsn. *mf*

Hn. III *mf*

Hn. III/IV *pp* *p* senza sord.

C Tpt. III *pp* *mp* *pp*

C Tpt. III *pp* *mp* *pp*

Tbn. con sord. *pp*

B. Tbn. con sord. *pp*

Perc. I (Mar.) *p*

Perc. III (Vib.)

Harp

Vln. I *mf* *div.* *mf*

Vln. II *p* arco

Vla. *p* arco

Vcl. *p*

Db. *p*

This page of a musical score contains the following parts and markings:

- Fl. III:** *mp*, *f*, *p*
- Fl. III:** *mp*, *f*, *p*, *To Picc.*
- Ob.** *mp*, *ff*
- Cl. III:** *p*
- Bsn.** *p*
- Hn. III:** *ff*
- Hn. III/IV:** *ff*
- C Tpt. III:** 1. (senza sord.), *mp*, *ff*, 2. senza sord.
- Tbn.** *f*
- B. Tbn.** *f*
- Perc. I:** *p*
- Perc. III:** *p*
- Hrp.**
- Cel.** *mp*, *p*
- Vln. I:** *ff*
- Vln. II:** *mf*
- Vla.** *mp*, *p*, *div.*
- Vc.** *mp*, *mf*, *arco*
- Db.** *mf*, *div.*

31

1.

ff

Largo (♩=48)

accel.

Fl. III

Ob.

Cl. III

To B. Cl.

Cbsn.

ff

Hn. III

Hn. III/IV

C Tpt. III

(senza sord.)

senza sord.

C Tpt. III

senza sord.

ff

Tbn.

senza sord.

B. Tbn.

ff

Tba.

ff

Timp.

Sus. Cymb.

ff

Perc. 2

Vln. I

Largo (♩=48)

unis.

accel.

Vln. II

div.

ff

unis.

Vc.

arco

ff

unis.
arco

Db.

ff

40 Adagio con espressione (♩=60) 2.

Ob. *pp*

Eng. Hrn. *pp*

Cl. III *p*

B. Cl. *mp* *espressivo* *solo* *mf* *3* To Cl. To Cl. To B. Cl.

Bsn. *mp* *1* *6*

Hn. III/IV *mp* *3*

C Tpt. III *mp*

Tbn. *mp*

Vln. I *p* *6*

Vln. II *p* *6*

Vc. *mf* *pizz.* *3*

Db. *mf* *pizz.* *3*

Detailed description: This page of a musical score is for the movement 'Adagio con espressione' with a tempo of ♩=60. It features a woodwind section (Oboe, English Horn, Clarinet III, Bass Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Double Bass), and brass (Horn III/IV, Trumpet III, Trombone). The woodwinds and strings play a melodic line with various dynamics and articulations. The Bass Clarinet has a 'solo' section marked 'espressivo' and 'mf' with a triplet. The Bassoon has a triplet marked '1' and '6'. The strings play a rhythmic pattern of sixteenth notes, with the Viola and Double Bass playing pizzicato. The score includes first and second endings for the woodwinds and strings.

44

Fl. III

Ob.

Eng. Hrn.

Cl. III

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

pp

mp

mf

espressivo

p

mf

f

p

tutti div.

Detailed description: This page of a musical score, numbered 44, features ten staves for various instruments. The Flute III staff begins with a measure of rest, followed by a melodic line starting at measure 45 with a *mp* dynamic and a second ending. The Oboe staff starts with a *p* dynamic, followed by a *pp* dynamic. The English Horn staff has a *mp* dynamic, a *mf* dynamic, and a *espressivo* marking. The Clarinet III staff features sixteenth-note patterns with a *p* dynamic. The Bassoon staff has a first ending. The Harp staff plays a continuous sixteenth-note accompaniment with a *p* dynamic. The Violin I and II staves play similar sixteenth-note accompaniments. The Viola staff has a *mf* dynamic, a *f* dynamic, and a *tutti div.* marking. The Violoncello and Double Bass staves play a melodic line with a *p* dynamic.

48

Fl. III

Picc. *mp* *mf* *mp* To Fl.

Eng. Hrn. *mp* *mf* *mp*

Cl. I/II *pp*

Cl. III *p* *pp*

T. Solo *mp*
It is night: now

Hrp. *pp*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

Text © Penguin Books 1961

Detailed description: This page of a musical score contains measures 48 through 51. The score is for a large orchestra and a vocal soloist. The instruments listed are Flute III, Piccolo, English Horn, Clarinet I/II, Clarinet III, Trumpet Soloist, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist has the lyrics "It is night: now". The score includes various musical notations such as dynamics (mp, mf, pp, p), articulation (accents, slurs), and performance instructions like "To Fl.". The key signature has two sharps (F# and C#), and the time signature is 3/4. The page number "48" is at the top left.

52

Fl. I/II *pp*

Fl. III

Cl. I/II *p*

Cl. III

Bsn. 2. *mp*

T. Solo *mf* *mp*
do all leap - ing foun - tains speak loud - er. And my soul too is a leap - ing foun - tain...

Hrp.

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *arco*

Db. *arco*

Detailed description: This page of a musical score, numbered 11, contains measures 52 through 55. The score is arranged in a standard orchestral format with a vocal soloist. The woodwind section includes Flutes I/II, Flute III, Clarinets I/II, Clarinet III, and Bassoon II. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The Harp and Soloist parts are also present. The vocal soloist's lyrics are: "do all leap - ing foun - tains speak loud - er. And my soul too is a leap - ing foun - tain...". The score features various musical notations such as dynamics (*pp*, *mp*, *p*, *mf*), articulation (accents, slurs), and performance instructions like "div." (divisi) and "arco".

56

Fl. I/II *pp* *mp*

Fl. III To Picc.

Ob. 1. *pp* *mp* 3

Eng. Hrn. *mp* 3

Cl. I/II 7 7 *pp* *mp* 3

Cl. III 6

Bsn. 1. *pp* *mp* 3

T. Solo It is night: on-ly now do all songs of lov - ers a - wa - ken. And my soul too *mf* 3 *mp*

Hrp. 6

Vln. I unis. *pp* 6

Vln. II *pp* 6

Vla. *mp*

Vc. pizz. *mp*

Db. pizz. *mp*

Detailed description: This page of a musical score covers measures 56 to 60. It features a full orchestral arrangement and a vocal soloist. The woodwinds (Flutes I/II, Flute III Piccolo, Oboe, English Horn, Clarinets I/II, Clarinet III, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) are all active. The vocal soloist (T. Solo) enters in measure 56 with the lyrics 'It is night: on-ly now do all songs of lov - ers a - wa - ken. And my soul too'. The score includes various dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte), along with articulation like *pizz.* (pizzicato) and *unis.* (unison). Fingerings and breath marks are indicated throughout the instrumental parts.

66

Fl. I/II *mf* *mp* *p*

Picc. *mf*

Ob. *mp* *mf* *p* colla voce 2. *p*

Cl. I/II *p* 2. *pp* *p*

Bsn. *p*

Hn. I/II 1. *pp*

Hn. III/IV *mf*

C Tpt. III

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Perc. I To Croc.

Perc. III

T. Solo *f* *ad lib.* *p* *l'istesso tempo* *mp*
A cra - - ving for love is in me, that it - self speaks the lan - guage of love. Light am I: ah, that I were

Hp. *p*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

73 molto rit.

Ob. *pp* *p*

Cl. I/II *pp* *p*

Bsn. *pp* *p*

Hn. III *p* *mp*

Hn. III/IV *p* *mp*

C Tpt. III *p* *mp*

Tbn. *mp*

Tba. *mp*

T. Solo *p* *mp* *mf* *f*

night! But this is my sol - i - tude, that I am gird - ed round with light. Ah, that I were dark and ob - scure! How I would suck at the breasts of

Vln. I *p* *mp* *p* *mf* molto rit.

Vln. II *p* *mp* *p*

Vla. *mp* *p* *mf*

Vc. *p* *mp* *p* *mf*

arco

arco *mf*

80 *a tempo*

Picc. *pp* *rit.*

Hn. III *pp* 2. stopped *3*

Hn. III/IV *pp* stopped *3*

C Tpt. III *p*

Perc. I *pp* Crot. To Vib.

T. Solo *P*
light! And I should bless you, lit - tle spar - - kling stars and glow-worms a - bove! and be hap - py in your

Harp *p*

Cel. *pp*

Vln. I *a tempo* *pizz.* *pp* *rit.*

Vln. II *p*

Vla. *p*

Vcl. *p*

Db. *pp*

106

Fl. III *mf* *pp* flutter tongue *mp*

Ob. *mp* *mf* *mp*

Cl. III 2. *mp* 1. *mf*

Bsn. 2. *f* *p* *mp*

Cbsn. *f* *p* *mp*

Timp. *mf* *mp*

Perc. I *mf* *f* *p*

Perc. II *pp* *pp* *mf*

Perc. III (at cup) *pp* *mp* *mf* *p* *pp*⁶ *p*⁵ *mp* at edge

T. Solo *p* *mp* *f* *mf*
But I live in my own light, I drink back in-to my self the flames that break from me.

Vln. I *mp* *pp* unis

Vln. II *mp* *pp* unis

Vla. *mf* *mp* *f*

Vc. *mp* *pp* *pp* *pp* tutti div. solo

112 **Subito Ritmico** (♩=60)

Fl. III
Picc. *ppp*
Ob. *pp*
Eng. Hn. *mp* solo *mf*
Cl. III *mp*
Perc. I pedal down motor off
Perc. II with bow *ppp* with beaters *pp* *mp* *p* *mf* *mp* *mp* *mf* *p*
Perc. III (Toms) *p* *mf*
Vln. I *ppp* *mf* *mp* *mf*
Vc. *mf* *mp* *mf* tutti pizz. *p*
Db. unis. pizz. *p*

119

Fl. III *mf*
Eng. Hn. *mf*
Cl. III *mf*
Timp. *mf*
Perc. I *mp* To Xyl. Xyl. *f* Guiro * *f*
Perc. II *mp* *mf*
Perc. III *f* *mf* at cup at edge *f*
Vc. *mp* *mf*
Db. *mp* *mf*

*(The guiro part may be played by the keyboardist or another available member of the orchestra to allow the percussionist to transition between instruments)

Musical score for measures 124-130. The score includes parts for Oboe (Ob.), English Horn (Eng. Hrn.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), and Tuba Solo (T. Solo). The Tuba Solo part includes the lyrics: "I do not know the joy of the re-ciev-er; and I have of-ten dream'd that steal-ing must be more bless-ed than re-ciev-ing." The score features various dynamics such as *mp*, *p*, *mf*, *pp*, and *f*, along with performance instructions like "To T. Bl.", "at cup", "at edge", "To Vib.", and "To Bs. Dr."

Musical score for measures 130-136. The score includes parts for Flute III (Fl. III), Oboe (Ob.), English Horn (Eng. Hrn.), Clarinet III (Cl. III), Bassoon (Bsn.), Contrabassoon (Cbsn.), C Trumpet III (C Tpt. III), Percussion III (Perc. III), and Tuba Solo (T. Solo). The Tuba Solo part includes the lyrics: "It is my pov-er-ty that my hand nev-er rests from giv-ing; it is my en-vy that I see ex-pect-ant eyes and il-lu-mined nights." The score features various dynamics such as *mp*, *pp*, *p*, *mf*, *f*, and *con sord.*, along with performance instructions like "accel.", "con sord.", and "mf".

1.

Fl. I/II *f*

Ob. *mf* *p* *mf* *p*

Cl. I/II *mf* *f*

Cbsn.

C Tpt. I/II

Tbn.

B. Tbn.

Tba. *mf*

Timp. *pp* *p* *mf*

Perc. I Vib. pedal down motor off *p* *mf*

Perc. II *p* *f* To Med. Gong

Perc. III *p* *f* *pp* *mp* To S. Dr.

T. Solo *p* *mf* *mp* *f* *mf*
Oh... rav-en-ous hun-ger... in sa-ti-c-e-ty! They take from me; but do I yet touch their souls?... A gulf... stands be-tween giv-ing and re

Pno.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. unis. *ff* *mf*

Vc. div. arco *ff* *mf*

Db.

Furioso (♩=120)

150

Ob.

Bsn.

Cbsn.

Hn. III/IV

C.Tpt. III

Timp.

Perc. I

Perc. II

Perc. III

T. Solo

Vln. I

Vln. II

Vla.

Vcl.

Db.

To Bs. Dr.

Med. Gong

div.

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

1. 2. 3.

2. con sord. (con sord.)

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

ciev-ing; and the small - est gulf must be bridged at last. A hun-ger grows from out of my beau-ty: I should

159

2.

mf

Ob.

Bsn.

Cbsn.

C Tpt. III

p

Perc. I

Bs. Dr.

mp *f*

Perc. III

S. Dr.

mf

(Toms)

mf

T. Solo

f *mf* *f* *mf*

like to rob those to whom I give: thus do I hun-ger af-ter wick-ed-ness. With-draw-ing, my hand when an-oth-er hand al-read-y reach-es out to it; hes-i-tat-ing, like the

Vln. I

f *ff* *p*

div.

Vln. II

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

div. unis.

Vla.

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

Vc.

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

unis.

Db.

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

168

Fl. III

Bsn. 1.

Timp. *mp* *mf* *mp* *mf*

Perc. I (Bs. Dr.) *mf*

Perc. III (S.D.) *mf*

T. Solo *ff*
wa - ter-fall that hes - i - tates e - ven in its plunge: thus do I hun - ger af - ter wick-ed-ness. Such

Ossia
Such

Vln. I *f*

Vln. II *mp* *mf* *f* div.

Vla. *mp* *mf* *f* div.

Vcl. *mp* *mf* *mp* *f* div.

Db. *mp* *mf* *mp* *f*

Pesante (♩=92) **molto rit.**

173
stopped

Hn. I/II *f* *f* *mp*

Hn. III/IV 4. stopped *f* (stopped) *mp*

C Tpt. I/II (con sord.) *f*

C Tpt. III con sord. *f*

Tbn. con sord. *f* *f* *mp*

B. Tbn. con sord. *f* *f* *mp*

Timp. *ff* *f*

Perc. I (Bs. Dr.) *p* *mf* *mp* To Sus. Cymb.

Perc. II (Med. Gong) To T.-t. *mf* T.-t. *mf* To 3 Gongs + T.-t.

Perc. III *mf* *f* *mf* *mp*

T. Solo
venge - - - ance does my a - bun - dance con - coct: such spite wells from my sol - i - tude.
venge - - - ance does my a - bun - dance con - coct: such spite wells from my sol - i - tude.

Pesante (♩=92) **molto rit.**

Vln. I *f*

Vln. II *ff*

Vla. unis. *ff*

Vc. *ff* *f* unis.

Db. unis. *ff* *f* *mp*

Meno Mosso (♩=72)

rit. Misterioso (♩=48)

179

Vln. I *f* *pp*

Vln. II *mp* *mf* *f* *pp*

Vla. *mp* *mf* *f* *p* solo

Vc. *mf* *f* *p* solo

Db. *mf* *f*

Lontato (♩=60)

rit. Misterioso (♩=48)

188

C Tpt. III *pp* *mp* *p*

Tbn. *mp* *p*

B. Tbn. *mp* *p*

play in stand → norm. → in stand

senza sord.

senza sord.

Lontato (♩=60)

rit. Misterioso (♩=48)

Vln. I *pp*

Vln. II *pp*

Vla. *p* *mp* *p* sul tasto

Vc. *mp* *mf* *p* *mp* *p* (solo)

198

C Tpt. III *p* *mf* *p* *mf* *pp* *p*

C Tpt. III *mf* *p* *mf* *mp*

Tbn. *p* *mf* *p* *mf* *mp*

B. Tbn. *p* *mf* *p* *mf* *mp*

in stand → norm. → in stand

norm. → in stand

norm. con sord. (harmon mute)

senza sord.

3. (con sord.)

senza sord. norm. → in stand

Vln. I *mp* *mf* *p* *pp*

Vln. II *mp* *mf* *p* *pp*

Vla. *p* *mp* *p* (solo) sul G sul tasto

Vc. *mp*

207

C Tpt. III

C Tpt. III

Vln. I

Vln. II

Vla.

Vc.

pp *p* *pp*

norm.
con sord
(harmon mute)

p *p*

(solo)
sul A
sul tasto



214

Hn. III

Hn. III/IV

C Tpt. III

C Tpt. III

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

open *mf* *f* *mp* *pp* *mp* *pp*

open (open) *mf* *f* *mp* *pp*

senza sord. *mf* *f* *mp* *pp*

senza sord. *mf* *f* *mp* *pp* con sord. (cup mute) *p*

f *mp* *pp*

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

rit. a tempo

rit. a tempo

228 *accel.* ($\text{♩} = 72$)

Fl. I/II *p*

Picc. *p*

Ob. *p*

Eng. Hn. *p*

Cl. I/II *p*

B. Cl. *p* B. Cl.

Bsn. *mf*

Cbsn. *mp*

Timp. *pp*

Perc. I 3 Sus. Cym. with stick at cup *p* with bow at edge *pp* with mallets *pp*

Perc. II 3 Gongs + T.-t. with beater *ppp* with bow *pp* with beater *pp* with bow *pp*

T. Solo *mp* *quasi recit.*

* (Continuously play the notated pitches for the duration of the line. Choose whatever rhythms and tempo you like, but do not synchronize with others.)

The dan-ger for him who al-ways

235

Fl. I/II

Ob.

Cl. I/II

Cbsn.

Perc. I

Perc. II

Perc. III

T. Solo

gives is that he may lose his shame; the hand and heart of him who dis-trib-utes grow cal-lous through sheer dis-trib-ut-ing. My

mp p *p*

mp p

mp p *mp*

mp p

mp p

p

with stick at cup *p* *mf*

with mallets at edge *p* *mf*

let ring *p*

with stick at cup *p*

with beater *p* *pp* *mp*

with bow *pp* *p* *pp* *mp*

with beater *p*

To T. Bl.

(Toms) *p*

f *mf* *mp*

l'istesso tempo
straight tone
mp

241

Fl. I/II

Picc.

Ob.

Eng. Hrn.

Cl. I/II

B. Cl.

Cbsn.

Perc. I

Perc. II

Perc. III

T. Solo

Vln. II

Vla.

nasal; shouty

quasi recit.

tutti normale

at edge at cup at bow at edge with bow

eye no long - er o - ver flows with the shame of sup-pli-ants; my hand has be-come too hard for the trem-bl-ing of hands that have been filled.

247 rit. Doloroso (♩=48) 33

Fl. III *mf*

Ob. *mf*

Bsn. *mp* *mf*

Cbsn. *mp* *mf*

Timp. *mp*

Perc. I *pp* *p* *pp* *p* *mp*

Perc. II To 3 Gongs + T.-t. *mf* 3 Gongs + T.-t. *mf*

Perc. III *p* *mp* *mf* *mf*

T. Solo *mp* *mf* *f* *mp*

Where have the tears of my eye _____ and the bloom _____ of my heart, gone? Oh sol - i-tude of all giv-ers! Oh si-lence of all light giv-ers!

Vln. I *mf* *mf* rit. Doloroso (♩=48)

Vln. II *mp* *mf*

Vla. *mp* *mf* *pp* *div.*

Vc. *p* *solo normale*

258 rit.

Vla. *p* *mp* *mf* *f*

Vc. *divisi* *mp* *tutti* *mp* *mf* *f*

285

Fl. I/III *colla voce* flutter tongue *mf* *mf*

Fl. III *colla voce* flutter tongue *mf* *mf* To Picc.

Cl. I/II *p*

Hn. I/II *mp* *mf* *mp* *pp*

Hn. III/IV *mp* *mf* *mp*

C Tpt. I/II *mp* *mf*

B. Tbn. *mp* *mf*

Tbn. *mp* *mf*

Perc. I *colla voce* To Vib.

Perc. II *Bs. Dr.* *mp* *p* *mf*

Perc. III *colla voce*

T. Solo *ad lib.* *l'istesso tempo* *f* *ff* *mf* *mp*
cold towards suns: thus trav - els eve - ry sun. Like a storm, the suns fly a-long their cour-ses; that is their trav-el-ling. They

Pno. *colla voce* *mf*

Vln. I *pp* *pp* *mf* *f* *pp*

Vln. II *pp* *pp* *mf* *f* *pp*

Vla. *mp* *mf*

Vcl. *mp* *mf* *div.* *pp*

298

Fl. III

Perc. III

T. Solo
warmth_____ from light giv - ers! Oh, on - ly you drink milk and com - fort from the ud - ders of light!

Hrp

Pno

Vln. I
pizz. *ppp* div. arco

Vln. II
pp *ppp*

Vla.
solo *p*

Vc.
solo *p*

Db.
section unis. *p*

Detailed description: This page of a musical score, numbered 38, contains measures 298 through 301. The score is arranged in a standard orchestral format with ten staves. The top staff is for Flute III (Fl. III), which plays a melodic line with grace notes and slurs. The second staff is for Percussion III (Perc. III), featuring a series of sustained, overlapping notes. The third staff is for Trombone Solo (T. Solo), which includes the vocal line with lyrics: "warmth_____ from light giv - ers! Oh, on - ly you drink milk and com - fort from the ud - ders of light!". The fourth staff is for Harp (Hrp), playing a complex, arpeggiated accompaniment. The fifth staff is for Piano (Pno), providing a harmonic and rhythmic foundation. The sixth staff is for Violin I (Vln. I), which starts with a pizzicato section and then moves to arco, marked *ppp*. The seventh staff is for Violin II (Vln. II), also marked *pp* and *ppp*. The eighth staff is for Viola (Vla.), marked *p* and *pp*. The ninth staff is for Violoncello (Vc.), marked *p* and *pp*. The tenth staff is for Double Bass (Db.), marked *p* and *pp*. The score includes various musical notations such as slurs, grace notes, triplets, and dynamic markings.

305 **Meno Mosso** (♩=80) solo

Eng. Hn. *mf*

Hn. III 1. solo *mf*

Perc. III

T. Solo *quasi recit; intense*
Ah, ice is a-round me, my hand is burned with ice! Ah, thirst_ is in me, which years af - ter your thirst!

Pno.

Vin. I **Meno Mosso** (♩=80)

Vin. II

Vla. solo *mf*

Vc. (solo) *mf*



315

Eng. Hn. *p* *mf* *mf*

Hn. III *mp* *mf* *p* *mf* *mp* *f*

Vla. *p* *mf* *p* *f*

Vc. *p* *f*

Agitato (♩=60)

323

Fl. III *p* *mf*

Picc. *p* *mf*

Ob. *mf* *p* *mf*

Eng. Hrn. *mf*

Cl. III *p* *mf*

B. Cl. *mf* *p* *mf*

Bsn. *p* *mf*

Hn. III *p* *mp* *mf* *f* *ff*

Pno. *p*

Agitato (♩=60)

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp* *mp* *tutti*

Vc. *mp* *tutti*

* (Continuously play the notated pitches as quickly as possible for the duration of the line. Do not synchronize with others.

330

Fl. III *p*

Picc. *p*

Ob. *p*

Eng. Hrn. *p*

Cl. III *p*

B. Cl. *p*

Bsn. *p*

C Tpt. III *mp* *f* *mp* *p* *con sord.*

Tbn. *f* *ff* *f*

B. Tbn. *f* *ff* *f*

Pno. *f*

Vln. I

Vln. II *mp* *div*

Vla. *mp*

Vc. *mp*

Db. *mp*

335

Ob. *mp*

Hn. III

C Tpt. III *f* *p* *p* *f* *p*

B. Tbn. *f* *ff* *mp*

Tbn. *f* *ff* *mp*

T. Solo *mp*
It is

Pno.

Vln. I *f* *ff* *div.*

Vln. II *f* *ff* *mp* *div.* *unis.* *n*

Vla. *n*

Vc. *n*

Db. *n*

Adagio con espressione (♩=60)

340

Fl. I/II *p* *mf*

Ob. *p* *mp*

Cl. I/II *mf* *p* *mf*

Bsn. *p* *mp*

Hrn. I/II *mp* *mf* *p* *f*

T. Solo *mf* *f* *mp* *f*

night: ah, that I must be light! And thirst for the things of night! And sol - i - tude! It is night: now my long-ing breaks from me like a well-spring: I long

To Cel.
 Pno. *p*

Adagio con espressione (♩=60)

Vln. I *p* *mp* *div.*

Vln. II *p* *mp* *unis.*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

350

Fl. III *p* *pp*

Picc. *p*

Ob. *p* *mp*

Cl. III *p* *pp*

B. Cl. *p*

Bsn. *p*

Hn. III

T. Solo *mp* *mf*
_____ for speech _____ It is night: now do all leap - ing four-tains speak

Hp. *p*

Pno. Ccl.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* pizz. *p*

Db. *pp* pizz. *p*

Detailed description: This page of a musical score, numbered 44, contains measures 350 through 353. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute III, Piccolo, Oboe, Clarinet III, Bass Clarinet, Bassoon, Horn III, Trumpet Soloist, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist's part includes the lyrics: "_____ for speech _____ It is night: now do all leap - ing four-tains speak". The music is in 3/4 time and features various dynamics such as *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions like *pizz.* (pizzicato) are also present. The score includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

355

Fl. I/III *p* *pp* *pp*

Ob. 1. *p*

Cl. I/III *pp* *p*

T. Solo *mp*
loud - er. And my soul too is a leap - ing foun - tain. It is night: on - ly now

Hp.

Cel. To Pno.

Vln. I *pp*

Vln. II *pp*

Vc. arco

Db. arco

360

Fl. III *f* *p*

Ob. *f*

Cl. III *p* *f* *p* *pp*

B. Cl. *solo*
espressivo
mp

T. Solo *ff* *ad lib.* *mp* *l'istesso tempo*
do all songs of lov - ers a - wa - ken. And my soul too is the song of a lov - er.

Hp. *f* *p*

Vin. I *f*

Vin. II *mp* *mf* *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 46, contains measures 360 through 363. The score is arranged in a standard orchestral format with a vocal soloist. The instruments and their parts are: Flute III (Fl. III), Oboe (Ob.), Clarinet III (Cl. III), Bass Clarinet (B. Cl.), Tenor Soloist (T. Solo), Harp (Hp.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloist has lyrics: "do all songs of lov - ers a - wa - ken. And my soul too is the song of a lov - er." The score includes various musical notations such as dynamics (p, f, mp, pp, ff), articulation (accents, slurs), and performance instructions like "ad lib." and "l'istesso tempo". The Flute III part features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The Harp part has a prominent sixteenth-note accompaniment. The strings provide a steady harmonic and rhythmic foundation.

Musical score for measures 368-376. The score includes parts for Fl. III, Cl. III, B. Cl., Hp., Pno., Vln. I, Vln. II, Vc., and Db. The Fl. III part features a first ending with a *p* dynamic and a *6* fingering. The Cl. III part has a first ending with a *p* dynamic. The B. Cl. part has a *mp* dynamic and a *3* fingering. The Hp. part has a *loco* marking and a *6* fingering. The Pno. part has a *p* dynamic. The Vln. I and Vln. II parts have a *p* dynamic and a *6* fingering. The Vc. and Db. parts have a *pizz.* marking and a *p* dynamic. The Vc. and Db. parts also have a *3* fingering.



Musical score for measures 377-385. The score includes parts for Fl. III, Picc., Cl. III, B. Cl., Hp., Pno., Vln. I, Vln. II, Vc., and Db. The Fl. III part features a second ending with a *mp* dynamic and a *6* fingering. The Picc. part has a *p* dynamic and a *6* fingering. The Cl. III part has a second ending with a *mp* dynamic and a *6* fingering. The B. Cl. part has a *To Cl.* marking. The Hp. part has a *loco* marking and a *6* fingering. The Pno. part has a *p* dynamic. The Vln. I and Vln. II parts have a *6* fingering. The Vc. and Db. parts have a *p* dynamic.

374

Ob. 1. *pp* 2.

Eng. Hn. solo *mp* *espressivo*

Cl. I/II 1. *p*

Cl. II/III Cl. 2, 3 *p*

Perc. 1 Vib. *p*

Hp. 6

Pno. 6

Vln. I 6

Vln. II 6

Vcl. 3

Db. 3

377

Fl. III

Ob.

Eng. Hrn.

Cl. I II

Cl. II III

Perc. I

Pno.

Vln. I

Vln. II

Vc.

Db.

1.

mp

mf

p

mp

mf

p

mp

mf

p

mp

p

mf

To B. Cl.

1.

389

Fl. I/II

Ob.

Eng. Hn.

Cl. I/II

Perc. I

Pno.

Vin. I

Vin. II

Vc.

Db.

To Mar.

p

pp

p

mp espressivo

mf

p

1., 2.

388

Fl. I/II

Ob.

Eng. Hn.

Cl. I/II

B. Cl.

Pno.

Vc.

Db.

mp

mp

mp

mp

mp

mp

mp

mp

2.

Musical score for page 51, measures 386-400. The score is for a symphony orchestra and includes the following instruments and parts:

- Fl. I/II:** Measures 386-390, starting with a *p* dynamic.
- Ob.:** Measures 386-390, starting with a first ending bracket labeled "1." in measure 390.
- Eng. Hn.:** Measures 386-390, playing a steady eighth-note accompaniment.
- Cl. I/II:** Measures 386-390, starting with a *p* dynamic. Measure 390 has a *mp* dynamic.
- B. Cl.:** Measures 386-390, starting with a *p* dynamic.
- Perc. I:** Measures 386-390, starting with a *p* dynamic. Measure 390 has a *mp* dynamic.
- Pno.:** Measures 386-390, starting with a *p* dynamic. Measure 390 has a *mp* dynamic. Includes a "To Cel." marking in measure 390.
- Vln. I:** Measures 386-390, starting with a *p* dynamic. Measure 390 has a *mp* dynamic.
- Vln. II:** Measures 386-390, starting with a *p* dynamic. Measure 390 has a *mp* dynamic.
- Vc.:** Measures 386-390, starting with a *mp* dynamic. Measure 390 has a *f* dynamic.
- Db.:** Measures 386-390, starting with a *mp* dynamic.

389

Fl. III *mp* *mf*

Ob.

Cl. III

Perc. 1

Pno. To Cel.

Vin. I *mf* *div.*

Vin. II

Vc. *mf*

Db.

Detailed description: This page of a musical score covers measures 389 to 392. The instrumentation includes Flute III, Oboe, Clarinet III, Percussion 1, Piano, Violin I, Violin II, Viola, and Double Bass. The Flute III part begins with a *mp* dynamic and features sixteenth-note patterns with slurs, transitioning to a *mf* dynamic. The Clarinet III part mirrors this texture. The Percussion 1 part consists of a steady eighth-note pattern. The Piano part has a sustained chord in the left hand and a melodic line in the right hand. The Violin I part includes a *div.* (divisi) section. The Viola and Double Bass parts provide harmonic support with sustained notes and moving lines. The score is written in a key with one sharp (F#) and a 2/4 time signature.

391
Fl. III
Ob.
Eng. Hrn.
Cl. III
Perc. I
Cel.
Vln. I
Vln. II
Vc.
Db.

7
6
2.
pp
mp
espressivo
6
7
6
p
6
6
6
6
p
6
6
6
6
6
6
pp
unis.
pp
pp

Detailed description: This is a page of a musical score, page 53, containing measures 391, 392, and 393. The score is for an orchestra and includes a flute part (Fl. III). The instruments listed on the left are Fl. III, Ob., Eng. Hrn., Cl. III, Perc. I, Cel., Vln. I, Vln. II, Vc., and Db. The Flute III part begins at measure 391 with a melodic line featuring sixteenth-note patterns and slurs, marked with a dynamic of 'p'. The Oboe part has a second ending bracketed over measures 392 and 393. The English Horn part starts in measure 392 with a dynamic of 'pp' and an 'espressivo' marking. The Clarinet III part has a dynamic of 'p'. The Percussion I part has a dynamic of '6'. The Cello part has a dynamic of 'p'. The Violin I part has a dynamic of 'p'. The Violin II part has a dynamic of 'p'. The Viola part has a dynamic of 'pp' and a 'unis.' marking. The Double Bass part has a dynamic of 'pp'. The score includes various musical notations such as slurs, accents, and dynamic markings.

394

Fl. I/II

Picc.

Ob.

Eng. Hn.

Cl. I/II

B. Cl.

Hn. III/IV

Hp.

Cel.

Vc.

Db.

6

2. 6

1 6

solo
mp
espressivo

3.
solo
espressivo

pp 6

397

2. *a*

Fl. III

Ob.

Eng. Hn.

B. Cl.

Hn. III/IV

Hp.

Vc.

Db.

p

pp

ppp



400

Ob.

Eng. Hn.

B. Cl.

Hp.

Vc.

Db.

pp

pp

ppp

poco rit.

Appendix I: Instrumentation

56

3 Flutes (3 dbl. Piccolo)
2 Oboes
English Horn
3 Clarinets in B \flat (3 dbl. Bass Clarinet in B \flat)
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
Tenor Trombone
Bass Trombone
Tuba

Timpani

Percussion (3 Players)

Player 1: 3 Suspended Cymbals, 5 Temple Blocks, Bass Drum, Crotales, Marimba, Vibraphone, Xylophone

Player 2: 3 Gongs (Small, Medium, Large), 5 Temple Blocks, Bass Drum, Suspended Cymbal, Tam-tam, Wood Block

Player 3: 4 Tom-toms, 2 Suspended Cymbals, Bass Drum, Crotales, Snare Drum, Vibraphone, Wood Block

Guero (to be played by keyboardist)

Solo Tenor (Lyric tenor with moderate flexibility, vocal range D3-B4)

Harp
Piano
Celesta

Strings

Appendix II: Performance Notes

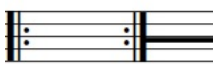
For the vocalist:

1. The symbol \searrow denotes a fall from the current pitch.
2. The sprechstimme/straight tone section from 233-245 takes inspiration from rock music. Peter Hammill's vocal work with Van Der Graaf Generator on the albums *Pawn Hearts* and *Godbluff* may be a helpful reference point.

For the orchestra:

1. Horizontal arrows are used to show that the performer should gradually move from one playing technique to another, with vertical arrows denoting the precise timing of the gesture (example below):

The image shows a musical score for a string instrument in 4/4 time. The score is divided into three sections by horizontal arrows above the staff. The first section is labeled 'play in stand' and contains a triplet of eighth notes. The second section is labeled 'norm.' and contains a triplet of eighth notes. The third section is labeled 'in stand' and contains a triplet of eighth notes. The score also includes dynamic markings: *pp* (pianissimo) at the beginning and *mp* (mezzo-piano) in the middle. Vertical arrows point to the start of each triplet. The score ends with a repeat sign and a 2/4 time signature change.

2.  - Cycle through the pitches in between the repeat bars for the duration shown by the black line.

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9/20/2018

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