

all the things i cannot say

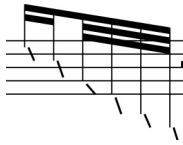
for Mezzo-Soprano and Piano

Maya Miro Johnson

Excerpted Sample Score

Performance Notes

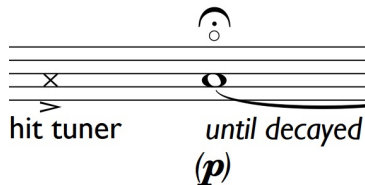
Written instructions will be given throughout the piece. Major techniques to note include **slapping the string** and **scratching the string once behind the hammer**.



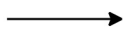
Glissandi inside the piano: brushing fingertips inside piano, following contour



Pedal Slam: hit the far right pedal with the foot, letting the string vibrations excite and resonate in the piano.



With Tuning Fork: slap the tuner on the instruction of the x notehead, insert into the circles revealing the soundboard and let ring after the played chord cuts off



Arrow: arrows indicate a change in manipulation of air. They demonstrate motion to pure pitch, croak tones, or air sounds, or a quasi note.



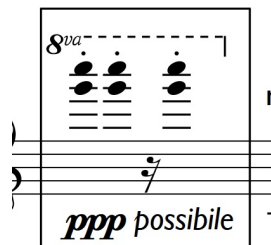
Croak tone: using half of the breath, singing in the range of pitch breakage



Breathe out: breathe out audibly or even loudly with indicated syllable. Often used in transition.



Whispering: marked with x noteheads in the middle of the stave.



Boxes: repeat the enclosed motives ad libitum until arrow stops

Program Notes

I envisioned this piece as a monologue for mezzo-soprano and piano. The vocalist struggles to speak the words, which pose psychological difficulty for her. More often than not, she reaches for a word and finds a phoneme instead, while the pianist provides the textual background of the poem, as well as gestures that are directly connected to semantic meaning. To be performed with the corresponding lines of poetry projected on a back wall. Written over three days in July 2018, this was my first experience writing for voice. I enjoyed delving deep into the theatrical and expressive qualities of not only the voice but also her relationship with the text as aided by the piano.

-Maya Miro Johnson
2018

Selected Lines from "Daddy", by Sylvia Plath

You do not do, you do not do

Any more, black shoe

In which I have lived like a foot

For thirty years, poor and white,

Barely daring to breathe

Daddy, I have had to kill you.

You died before I had time——

Marble-heavy, a bag full of God,

Ghastly statue with one gray toe

Big as a Frisco seal

I used to pray to recover you.

Ach, du.

I never could talk to you.

The tongue stuck in my jaw.

It stuck in a barb wire snare.

Ich, ich, ich, ich,

I could hardly speak.

But they pulled me out of the sack,

And they stuck me together with glue.

And then I knew what to do.

So daddy, I'm finally through.

The black telephone's off at the root,

The voices just can't worm through.

Daddy, daddy, you bastard, I'm through.

all the things i cannot say

From the work of Sylvia Plath

Maya Miro Johnson
(2018)

Without pulse but quite slow

Mezzo-soprano

quasi cadenza

inside plucks with LH

Piano

8^{va}

repeat ad lib.

ppp possibile

p
Ped.

8^{va}

ppp possibile

Piano text (unspoken)

You do not do, you do not -

6

moving forward

15^{ma}

p
Ped.

8^{va}

ppp possibile

pedal slam

sf

do Any more, black

A

4 ♩ = 104

quasi cadenza senza espressione, poco vibrato

10 *ppp* possibile *ppp* possibile G.P.

You do not do, you do not do You do not do, you do not do

13 *pp* faltering

a - ny more, black shoe

(prepare the G)
to pitch

p

black

B

4 Now in time ♩=72

15 *ppp* senza vib. disintegrating the air to a croak

in _____ which _____ |

pp leggiero *mf* proclaiming *p* *f* ..

B

In which | I have

18 *n* **6** (prepare the A) *pp*

have _____ lived _____ like _____ a _____

mp *ff* *sf* *pp* subito

lived _____

3

20 *pp* *mf* *f* //

gliss.

foot (t)

sf *p* *sf* *p* *f* *f* //

— like a foot

4

$\text{♩} = 112$

rit. . . .

22 *p* *f* *piu f* *gliss.*

whispered

for thir-ty years poor and white bare - ly dar - - ing

f *pp* *ff* *8va* *ff*

tr

6 losing sense of pulse

C

5

2

25

pp

fp

to croak

to breath

to

breathe

hhh...

repeat 3x

begin brushing strings with fingertips and palm in a circular motion, moderately

ped.

mf+

ped.

C

breathe

4 $\text{♩} = 60$

p cantabile, lontano

4

f

sprechstimme

30

Dad - dy,

I have had to kill you.

8^{va}

ppp possibile

+d

you.

Excerpted Sample Score

8 **4** **F**

46 breathing audibly *mf* *ff* senza vib. *fp*

be - fore

loco *sf*

f

(8)-----

49 *ff* *passionato, con vib.* *tr* *ff* **3**

had time

f *ff* *tr* *8va*

ff *8vb*-----

51

mp

Musical score for measures 51-52. Measure 51 features a vocal line with a half note G4, a dotted quarter note A4, and a quarter note B4, followed by a triplet of eighth notes (C5, B4, A4). The piano accompaniment includes a bass line with a half note chord (F#4, A4) and a treble line with a triplet of eighth notes (C5, B4, A4) and a half note chord (G4, F#4). Measure 52 shows a vocal line with a whole note G4 and a glissando instruction. The piano accompaniment continues with a half note chord (F#4, A4) and a treble line with a triplet of eighth notes (C5, B4, A4) and a half note chord (G4, F#4).

52

wait for piano

gliss.

Musical score for measures 53-54. Measure 53 features a vocal line with a half note G4 and a quarter note A4. The piano accompaniment includes a bass line with a half note chord (F#4, A4) and a treble line with a triplet of eighth notes (C5, B4, A4) and a half note chord (G4, F#4). Measure 54 shows a vocal line with a whole note G4 and a glissando instruction. The piano accompaniment continues with a half note chord (F#4, A4) and a treble line with a triplet of eighth notes (C5, B4, A4) and a half note chord (G4, F#4).

53

4 $\text{♩} = 60$

Mar

8^{vb}

Musical score for measures 55-56. Measure 55 features a vocal line with a half note G4 and a quarter note A4. The piano accompaniment includes a bass line with a half note chord (F#4, A4) and a treble line with a triplet of eighth notes (C5, B4, A4) and a half note chord (G4, F#4). Measure 56 shows a vocal line with a whole note G4 and a glissando instruction. The piano accompaniment continues with a half note chord (F#4, A4) and a treble line with a triplet of eighth notes (C5, B4, A4) and a half note chord (G4, F#4).

54

ble

f 3

56

hea - - - vy, a

6

8vb

6

57

bag full of

mf

3

6

f

8vb

G

3

sprechstimme

4

Fade to ad lib.

||

58 sub. *ffp*

ff *p*

pp

p

God, _____ ghash-ly stat-ue with _____ one _____ toe _____

G

f l.v.
Ped.

gray toe

H

6 ♩=72

5

6

64 *pp*

pp

mf dolce

big _____ as a Fris - co seal.

I Ad lib but with momentum

quasi cadenza

ppp

mf

(prepare the Db)

68

ppp *mf*

pp

J ♩ = 60

72

p senza vib.

used

to

brushing fingertips inside piano, following contour

p vaguely precipitous

piu p

pp

K**3***dolce, molto vib.***6**

76

pray to re - - cov - er -

p

mp

4**L****6**

79

- you. Ach, du.

ppp possibile

poco incalzando

p blending with singer

M

84

7

pp

pp

G.P.

4

$\text{♩} = 72$

p

t -

never could

87

talk

to

you.

8^{va}

ppp possibile

talk

90 *quasi sprechstimme* **poco rall.** *<sf pp morendo* **G.P.** 15

The tongue stuck in my jaw -

f brillante *pp*

N

3 ♩=72

94 *f* *p* *pp* *breathy* *sf* *gasp*

It stuck in a barb - wi-re snare ich - ich - ich - ich - I

p *but sharp*

101

G.P.

mf

could hard - ly speak (k)

p chorale-like

inside gliss up

8^{vb}



4/4 = 72

almost belting

106

fff

But they pulled me out of the sack,

ff angular

108

mf jocular *sf*

extreme glissando *mf*

quasi cadenza

and they stuck me _____ to-geth-er with glue _____

meno f

P

4 ♩=72

3

4

ff

112

pp

and then I knew what to do _____

ppp

f

8^{vb}

loco

Ped. _____

Excerpted Sample Score