

2. More Than

Poem for low female voice and piano

ca. 8 minutes

August 2008

More Than

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Eleanor Goodman's poem, *A Kind of Transcendence*, provides the textual basis for the contrasting sections of this song. Words are sparse in the disproportionately long first section, in which the piano hurtles from one rough pattern to another without pause, and the singer accordingly vocalizes exhaustion with loud, vulgar panting. In what follows, there are abrupt turns, from candid sexuality to regret about quotidian political suffering, and from aloof narrator to 'lyrical ego'. For a few moments the song abandons its severity and takes on a lyrical vocal melody and lush piano support. With deliberate non-attachment, this expressivity dissipates, and the voice concludes with a few trenchant statements closely shadowed by the piano.

SP

ELEANOR GOODMAN
A Kind of Transcendence

The unmitigated depth desire –

to move breath beyond breath
 body within body.

In the flush of the possible
 love for each,
 whispers in the ear of the world,

not asking more than a morning beyond which is
 dawn,
 somewhere in night
 the body touched.

This chipped coffee cup, this structured death.
 The child who owes a debt
 to the world whose arm-lengths
 are greater than this body, encompassed,
 flings himself at whim.
 At dark-haired, crow-eyed fate.

Here is the lyrical ego.

I cannot love them as I did –
 the small and yielding, the greater forms
 that transport with sound,
 the disappearing flesh of myth.

It is a question of want.
 Beauty is more than the beginning of terror.
 The loss of self
 in self, the breath of the breath,

the willing away
 of a presupposed soul.

More Than

21

poem by Eleanor Goodman

Poem for low female voice and piano

performance time: ca. 8 minutes

STEVE POTTER

Bold, Direct

$\text{♩} = \text{ca. } 160 / \text{♩} = \text{ca. } 120$

delicate
pp
sim.
sim.
pp
sub. ff
dim.
pp
delicate
rough, pounding
becoming gentler →
The
** Ped. →*

24 *ff angrily*

breathe loudly through the nose
[inhale] [exhale] *sim.*

32 *p* *mf* *p* *mf* *p* *mf*

un - - - - - mi - ti - ga - ted

sub. f *pp*

* Ped. →

40 *croaking*

“ ” [i.e., aiming for as low a sound as possible;
depth *this should NOT resemble a whisper*]

de - sire-- [inhale loudly through nose]

47 **ff** *ridiculously vulgar, disgustingly phlegmy***Poco meno mosso****A Tempo**

[exhale extremely loudly on "HGHAHGH"]

sub. ffff brutal

con Ped. (ad lib)

Ped. ->

55

p *pure, innocent*

to _____

sub. ffff

sfpp

pp

ord. p

62

move _____

ord. p

69 *mf* *p* *mf* *p* *mf* *p*

breath be - - yond breath

*

77 *mf* *fff* *ridiculously vulgar, disgustingly phlegmy* *ridiculously vulgar, disgustingly phlegmy*

[inhale] [exhale on 'HGAHGH'] *sim.*

fff *secco* *cresc.*

6 6 6 6 6 6

senza ped.

83 *f*

to

fff

grace notes before the beat (as fast as possible)

89

*snarling, rasping, croaking;
exaggerated, vulgar*

move

move bod -y

pp

sub. ffff

Ped. →

95

with - - - - - in

dim.

pp

sub. ffff brutal

pp

Ped. →

Ped.

Ped.

[allow resonance from previous bars to carry over,
possibly distorting the tone when re-attacking;
do not change the pedal]

102 *f* **Poco meno mosso** **A Tempo**

bod - y

sub. ffff brutal

pp

con Ped. (ad lib)

mf

'tsk'-ing

In IPA: | | | |

sub. ffff *pp* *fff p*

Ped. *secco* *8vb*

108 *p*

6

2 3 4 5 6 7 8 9 10

120

ff *fff p* *ff* *fff p* *ff* *fff p* *ff* *fff p* *ff*

(8)

129

f, *ff*

the flush

fff

f *ff*

loco

Ped. *

134

of the po(ss)

Ped. *

139

ss i ble

Ped. *

144 *ff* *ridiculously vulgar, disgusting phlegmy* *ridiculously vulgar, disgusting phlegmy*

[inhale] [exhale on 'HGHAHGH'] _____ *sim.*

brutal *sub. ffff* *pp secco* *p cresc.* *f* *fff* *p cresc.* *f*

8^{vb} -----

149 *ridiculously vulgar, disgusting phlegmy* *f*

love for each

fff *p cresc.* *f* *ff* *mp* *6* *ff* *mf*

RH LH

8^{vb} -----

154 *sub. ffff violent* *p* *5* *sub. ffff violent* *p* *3* *sub. ffff violent* *p* *3* *sub. ffff violent* *p* *3*

6

8^{vb} -----

Ped. *

158 *slow glissandi, start immediately*
p

whis - pers in the ear of the world

Ped. 6 *

165 **Poco meno mosso** **A Tempo** panting as if exhausted from running at top speed

not [exhale - inhale] *sim.* asking

sub. ffff *ff* *ffff pp ff*

Ped. ad lib. *8vb*

170

more than a morn - ing be - yond which is dawn, some - where in

pp *fff*

178

panting as if exhausted from running at top speed

night

[exhale - inhale] *sim.*

mf *pp secco* *f* *pp secco*

6 5

180

panting as if exhausted from running at top speed

[exhale - inhale] *sim.*

the

ff *pp secco* *p* *sub. ffff violent*

3 3

Red. *

182

bod - - - - - y touched

p *sub. ffff violent* *p* *sub. ffff violent*

3 3

Red. *

(♩ = ca. 120)

A Tempo

31

Very Fast

sharp, stark, enunciate extremely clearly; breaths should also be sharp

f *timing ad lib. - rush through the words, but breaths should take time*

Strictly in time

184

p *8^{vb}* *Dampen the strings with fingertips of the LH. No pedal.*

This chipped cof-fee cup, this structured death. The child who owes a debt to the world

Very Fast

Freely

A Tempo

Strictly in time

187

whose arm - lengths are great-er than this bod-y en - com-passed, flings him-self at whim. At

190

mp *spoken, freely*

dark - haired, crow - eyed fate. Here is the lyr - i - cal e - go.

Poco meno mosso

♩ = ca. 54

With a completely different sort of voice:
suddenly lyrical, delicate, expressive

194

I can - not love them as I did- the small and yield - ing, the great - er forms that trans - port with sound, the

p
con ped. ad lib.

199

dis - ap - pear - ing flesh of myth.

humming

205

Poco meno mosso

211 ♩ = 100

speaking

It is a ques - tion of want... Beaut - y is more... than the be - gin - ning of ter - ror.

p
extremely light

strictly in time, even if not all notes speak because of fast speed

216

The loss of self in self, the breath of the breath,

222

the will - ing a - way of a pre - sup - posed... soul.

ff

Ped. *

226

Ped. * *Ped.* * *p* *no pedal*

233

fff *Ped.* *

236

break off suddenly without diminuendo

p *Ped.* *