

Humanities and Art Requirement

Scoring a Silent Sky:

A Project Portfolio of Theatrical Composition & Sound Design

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Humanities and Arts Course Sequence

<u>Course Number</u>	<u>Course Title</u>	<u>Term</u>
GN 1511	Elementary German I	N/A
MU 2730	Jazz Theory	B20
MU 2999	Adaptive Musical Instrument	B20
MU 2635	Stage Band	F20
MU 3616	Topics in Interactive Programming	C21
MU 2999	Concert Band Production Team	S21

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Abstract

This paper details the intersection of music and theatre in the sound design of WPI's production of *Silent Sky*, by Lauren Gunderson. The design work represents a combination of musical skills developed through courses and ensembles, as well as theatrical experience in sound tech and pit musician roles. These skills and experiences aided the composition of an original musical score which supports and embellishes the plot of the drama. The composition was implemented through a variety of live musicians, recorded instrumentalists, and synthesized audio. The design process is detailed through multiple artifacts, including a role description, review of prior projects, daily journal, hourly log, written reflection, self-assessment, and original musical score.

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Production Role Description

Broadly, the sound designer is responsible for creating the sounds that occur throughout the performance. For this production, the sound designer will have duties which fall under three categories: composer, music director, and sound designer.

Composer. For *Silent Sky*, the sound design included scoring musical notes and excerpts for use throughout the play, as noted in the script. Additionally, the composer will develop a musical vocabulary which supports the plot of the drama in a meaningful way, adding additional musical excerpts as desired. The composition will be scored with parts for live vocalists, live vibraphonist, recorded instruments, and synthesized instruments. This composition will be a deliverable at the end of the production.

Music Director. The composed work will be implemented through a combination of live musicians and digital production. The music director will coordinate with vocalists to prepare the piece with the help of a member of the choral department. They will provide sheet music to the vibraphonists and work with them to prepare the piece. In addition to the live performers, the music director will work with instrumental and music technology faculty to record any excerpts that will not be played live or synthesized.

Sound Designer. Most of the sounds will be in the form of audio files, so the sound designer will design the sound system which will be implemented by the audio coordinator. A sound plot will be one of the deliverables for the production. To create the audio files using the musical score, a digital audio workstation (DAW) will be used. The sound designer will make notes during rehearsals to refine the sound design and ensure that the cues feel right in the space.

Project Review and Goals

By reviewing the design and tech work of previous practicum projects, I will gain insightful knowledge that will help guide me through the design process and establish the goals of my work.

Reviewing Past Projects

Sound Designing for New Voices 35 and a basic intro. to Sound Programming: Peter John Smith (D18)

- Reading the play allows better understanding of nuances
- Attending rehearsals allows better understanding of the director's vision
- Underscoring parts of a play can have a big impact
- Meeting with all tech departments at once to discuss cues is beneficial
- EQ is an important aspect of developing the feel of sound cues
- Fading draws less attention to the start or end of a cue, which is beneficial in many cases
- Take multiple recordings in case there is a problem with the first one later
- Develop a consistent naming scheme for files and cues
- Be prepared for notes about specific cues and stay organized with feedback
- Organize cues appropriately using groupings or multiple cue lists

Lights, Camera, Action: Master Electrician for *Proof*: Elizabeth Walling (B18)

- Tech calls can be better scheduled in longer pieces to allow technicians to come and go
- Communication between designers and technicians is important
- Spending more time planning is beneficial when the work is expected to take a while
- Cue to Cue helps technicians notice small details that may be overlooked

Experience is the Teacher of All Things: Dramaturgy for *Julius Caesar*: Jane Cohen (B19)

- The writing center is a useful resource for project-related writing
- Setting aside 10 minutes each day to reflect on the work completed and work ahead is beneficial

Goals for the Practicum

I chose this project because I enjoy intersecting music with as many aspects of my life as I can. *Silent Sky* presented a unique opportunity to both synthesize and implement an original composition for the show. I hope that through this experience, I develop skills in the music theory and composition side, the audio recording and production side, and the technical theater and sound design side. The tasks that I must complete are numerous and substantial, but my passion for music and my appreciation of the rhetoric of the play will inspire me to push creative limits and deliver a unique sound design for this production.

My recent music and theatre experiences can be applied and expanded through this production. In B-term of 2020, I was responsible for the sound cues in *Every Brilliant Thing*: a Drama/Theatre production. This experience introduced me to QLab, which we plan to use for the sound cues of *Silent Sky*. In C-term of 2021, I was the producer of *APART*: the WPI Concert Band's virtual concert program. This experience allowed me to explore the Apple Creative Suite, specifically Logic Pro X for Mac OS. For *Silent Sky*, I will make frequent use of Logic Pro for synthesizing and recording audio files for the show. In A-term of 2021, I was the vibraphonist for *Dogfight*: a musical theatre piece produced by VOX Musical Theatre. This experience allowed me to explore the potential of the vibraphone, and to experiment with melodic and harmonic composition. The vibraphone will be the main melodic instrument for *Silent Sky* and will be performed by a live musician during the show. Each of these musical and theatrical experiences

serves as a platform for me to make mature decisions as sound designer and to take my skills to new levels.

After studying some of the previous practicum portfolio submissions, I learned some key takeaways that I plan to implement in this production. First, I plan to gain an understanding of the play's nuances and the director's vision by annotating the play and participating actively in the design meetings in A-term. This will allow me to implement a sound design that establishes setting and character, supports the plot, and complements the other design aspects of the performance. Second, I plan to take play close attention to notes and comments made during rehearsals and runs in B-term. It is not likely that I will have noticed every detail, and it is important to rely on feedback from others to perfect my design. I plan to set aside a few minutes each day to step back and consider both the work that I have completed and the work that lies ahead. Taking time away from the work itself will allow me to have a better understand of my progress, which will help me meet deadlines and maintain my mental health.

My role in the production of *Silent Sky* is not an easy one, but by staying informed, attentive, and organized, I hope to accomplish my goal of building upon the musical and theatrical experiences I have had so far by completing an original musical composition and sound design.

Practicum Journal

This journal summarizes daily production experiences which occurred after the creative design work in A-term. Additional comments on the design process can be found in the Practicum Reflection.

10/25/21 – Design Presentations

Today, I completed and presented the design presentation for the rest of the production team. It was important to me that I presented work that would represent my vision well, and I was able to use a few audio samples to accomplish this. Putting together the presentation helped me establish the musical vocabulary that I will use to write the composition. Even simple associations such as “the harp represents a change from day to night” or “a pedal note represents the heavens” will place some constraints on the composition that will help me piece together melodies and accompaniment. My favorite idea from the presentation was the idea to use two voices in the vibraphone part to represent each of the sisters and their developing relationship. When the voices play asynchronously and in harmony, this would represent a gap in understanding between themselves. When the voices lock together in perfect octaves, this will represent their newfound appreciation for each other’s work. This idea is very motivating for me, and I am excited to begin the composition work.

11/03/21 – Attending a Rehearsal

Today, I saw a portion of the rehearsal of the final scene in the show. The actors were still working on memorization and blocking, but I was excited for each of the moments I have been working on for the past few days. The final moment of the show was important to me because this would be the portion of my work that the audience would remember the best. I worked with the director—Dr. Moncrief—to understand the playwright’s intent for the symphony on the radio which is supposed to represent Margaret’s completed musical work. I also discussed my idea to have music underscore most of the monologue in an unintrusive way. For instance, I proposed that each mention of a death would be accompanied by a vibraphone note to make it clearer that they become stars in the sky with Henrietta. There was much potential with this final scene, and I hope to incorporate a big ending that wows the audience!

11/07/21 – Meeting with Video Publicity

Today I met with this video publicity team to discuss our collaboration with the trailer. I am a bit worried that I’m spreading my work too thin, and that I won’t have enough time to complete everything I would have liked to. My experience with microphone setups and recording into Logic Pro should allow me to complete the job, and the minimalist motif of the composition should allow the film scoring to be completed quickly. I was more confident when we agreed on the initial workflow for the project: I would record the voice-overs and quickly place them in the timeline, then bounce the file and provide it to the video editors. From there, I would score the film without video, and the video editors would create the video. Once they complete the video, they will provide the file to me so I can finalize the scoring, and I would provide the completed audio and sheet music for the pianist. This would be the end of my tasks for the video production, and the video editors would record the remaining segments and render the finished product. The work seems daunting, but I am excited to work on this unique project.

11/11/21 – Finishing the Trailer Recordings

I recorded one of the actors yesterday and finished the other three today. At this point I need to follow through with the plan and provide the editors with a raw audio file that has the dialog clips in the correct order. I need to consider how the music will fit in with the dialog, but I don't have time to write it yet. I will eventually need to provide a simple score to the pianist so the video editors can film their hands for visual content. I wasn't too worried because I had made it clear to the video production team that I could not make it my number one priority, but I didn't want to let them down, and I wanted to help them make content that would preface the show well.

11/14/21 – Teaching the Vocal Part

Today, I met with Nada—the actor playing Margaret—to teach her the three hymn parts that occur in Act One. It was an interesting experience because I have very limited vocal and piano abilities, and Nada had never used sheet music before, but I was able to teach her the four melodies she needed to know for the whole show. After hearing her sing, I was a bit worried that the part might be too high because her voice was softer in the higher register, but I couldn't lower the part too much because the vibraphone's lowest note is an F, and the current key is G major. She also had some trouble finding the tonal center, but with the drone pitch that preempts each section, I hope that she will be able to find her starting pitch. I'm positive that Professor Rohde can provide more coaching for Nada than I can.

11/18/21 – Meeting with the Director

I met with Dr. Moncrief today to run some of the ideas by her for feedback. My idea to represent the stomach pain that she experiences multiple times in Act Two was to use a violin bow on a high vibraphone bar. Dr. Moncrief really enjoyed the idea because it had the element of realism from being a physical instrument, but it didn't draw too much attention away from the action. She also helped me figure out where I needed to add transition music. With only a few days left in the timeline to finish all the assets, I wanted to keep this transition audio simple.

11/19/21 – Tech Work

Today I worked with the audio coordinator—Natalie McClain—on finalizing the QLab cue list and technical setup for the weekend's full tech rehearsals. We were able to solve some problems with the speakers, and we added the current WAV files to the sound computer. After completing some essential work, I finalized and exported more Logic projects, and had some time to test them. I spent multiple continuous hours in the booth, but I was feeling motivated to complete as much as I reasonably could for tomorrow.

11/20/21 – Full Tech Day 1

Overall, I was pleased with how tech went today. We didn't get to any of the cues that I hadn't developed assets for yet, so all the musical ideas were played in the space. Some levels were incorrect, but nothing stood out as requiring severe modification. The vibraphonist—Ellie—still had to work on some of the music, but I was confident that she could do it.

11/21/21 – Full Tech Day 2

Despite several cues being missing from the cue list, today's rehearsal went reasonably well. It was faster than yesterday's tech rehearsal, and we almost made it through the rest of the show. The biggest takeaways were that I need to finish the music and that I need to work with the lighting designer—V—to work out the final sequence.

11/22/21 – Rehearsal

Today the vibraphone sustain pedal broke... not good. I'm sure that we will be able to fix it for our next rehearsal, but it added to the stress of the situation. I still need to complete assets for act two, including recording the waltz. Apart from assets, I also need to make level adjustments to the existing cues so that they don't intrude on the dialog.

One thing that went well was the pain sound effect created by bowing a high vibraphone bar with the sustain pedal down. It didn't draw attention away from the acting, but it was startling and unsettling, which perfectly captures the stomach pain that Henrietta feels during act two.

11/29/21 – Recording the String Quartet

I expected today's recording to be straightforward as I had done many instrumental recordings before, and the music itself was not too challenging. However, I was pleasantly surprised by how much the director of orchestral activities—Professor Koo—was able to help me not only accomplish my artistic goals, but also learn about how music can be interpreted in many ways by the performer. She was aware of technique that I wouldn't have been able to note, and because of her, I'm sure that I have a good take of the three excerpts I wrote. The space—Higgins House Great Hall—was an excellent venue for the recording, and the microphones produced a very workable recording.

11/30/21 – Integrating the Completed Work and Dress Rehearsal

Today, I planned to integrate the sound and lighting during the final sequence of the show with V. Unfortunately, they were unable to come at the time we planned, and I was rather crunched for time. Fortunately, the Head Electrician—Benjamin—was in the space and was able to fire the ending sequence on the light board. This allowed me to line up the audio with the lighting so that the sound and lighting cues could be fired at the same time. Once the timing was figured out, the sequence was amazing! By having my MacBook connected directly to the sound system with Logic Pro open, I was able to adjust synthesizer parameters and achieve the idea I had in mind for this final moment. V arrived as Benjamin and I were running the sequence, and they were very pleased with the moment we created.

After I got back from an instrumental ensemble practice, we completed another dress run of the show. There were more cues that had unbalanced levels, so I made notes to correct them during the dress run and corrected them afterwards. I learned that noting the sound levels before and after adjustment was essential when more than one adjustment was needed. Otherwise, I would not be able to keep track of all the changes I made, especially after a long rehearsal. Overall, the day was quite stressful—especially because I had to skip one of the two instrumental ensemble rehearsals—but the stress was balanced out by the satisfaction of integrating all the sound cues for the show.

12/01/21 – Final Dress Rehearsal

Although this rehearsal did not go perfectly, I am now more confident that we will have a good opening night. The beginnings and ends of each act were not called correctly, so it was a bit stressful for the designers and actors. However, the invited audience really enjoyed the final dress run. Professor Olsen truly appreciated the compositional ideas and instrumentation I had selected for the show. He commented on the consistency of the musical vocabulary, which is something that I could only achieve by creating an original excerpt for each moment, as opposed to sourcing sound files from an asset provider. I was very pleased by these remarks because Professor Olsen taught the only music theory course I had ever taken, and although the music was not jazz, it incorporated some of the harmonic vocabulary discussed in the course.

12/02/21 – Opening Night

Tonight's show was not the show I had hoped for. At the very beginning, a sound cue was missed, causing the following sound cues to be off by one. One of the more intrusive sounds was played over dialog and was not aborted before it finished playing. I panicked.

After the incident at the beginning, the rest of the show went relatively smoothly. The ending sequence was fired perfectly, leaving the audience in awe as I had hoped. Furthermore, I was reassured by the rest of the production team and my invited audience members. They were very pleased by how well the style and orchestration matched the plot of the play. This was what I was hoping for. I had to convince myself that even though the sound did not run perfectly from start to finish, it still brought the overall performance to the next level. The “fixer” in me wanted to address the problems and give the show the best chance of running exactly as I had imagined, but I had to take a step back and reestablish confidence that the show would be beautiful.

12/04/21 – Final Performance and Strike

Tonight's show was the show I had hoped for. All the technical elements were cued at the correct time, Ellie played everything even better than I could imagine, and most importantly, the audience was engaged with every moment I had planned. I was taken back to my initial goal for the sound design: to inspire the same wonder that Henrietta had as she made discoveries that influenced modern astronomy. An audience member asked if I had “written *all* of the music, even the symphony at the end?” and I had to remind myself that I did! It was one of the proudest moments I've ever had.

Strike went smoothly in comparison to other strikes I have been involved with. We didn't have to strike any speakers or remove any lights from the grid, and the set did not have to be struck either. I returned the equipment I lent to the production and saved the final version of the QLab file before leaving the booth for the last time in this production. I had two bound copies of the final composition printed, and I was able to gather signatures from all the members of the production. I presented a copy to Dr. Moncrief and felt satisfied for the first time in a while. I had successfully brought together two important aspects of my life—music and theatre—into a refined work that I was genuinely proud of. Dr. Moncrief and I agreed that we should make every effort to build upon these collaborations because they are brilliant!

Hourly Log

Type	Name	Date	Time	Type	Name	Date	Time
Meeting	Design/prod	8/30	1h00m	Tech	Dry Tech	11/19	4h30m
Meeting	Design/prod	9/13	1h00m	Tech	Full Tech Day 1	11/20	5h00m
Meeting	Design/prod	9/20	1h00m	Tech	Full Tech Day 2	11/21	4h00m
Meeting	1-on-1 with Prof. E	9/22	1h00m	Tech	Full Tech Day 2	11/21	4h30m
Meeting	Design/prod	9/27	1h00m	Composition	Act Two	11/22	1h30m
Meeting	1-on-1 with Dr. M	10/4	1h30m	Dress Run	Dress Run	11/22	3h30m
Meeting	Design/prod	10/4	1h00m	Meeting	1-on-1 with Prof. B	11/23	0h30m
Composition	House Music	10/10	2h00m	Music Prod.	Act Two	11/27	2h00m
Meeting	Design/prod	10/11	1h00m	Composition	Act Two	11/27	1h00m
Composition	Act One	10/19	2h00m	Music Prod.	Act Two	11/27	2h00m
Composition	Act One	10/20	4h00m	Music Prod.	Act Two	11/27	1h00m
Composition	Act One	10/20	3h00m	Composition	Act Two	11/27	0h30m
Composition	Act One	10/24	1h30m	Publicity	Sondheim Tribute	11/28	0h30m
Music Prod.	Act One	10/24	1h00m	Composition	String Music	11/28	0h45m
Music Prod.	Act One	10/24	1h30m	Music Prod.	Act Two	11/28	0h45m
Meeting	Design Presentations	10/25	0h30m	Composition	Finish Vibe Part	11/29	0h45m
Meeting	Production Meeting	10/27	1h00m	Production	Symphony	11/29	1h00m
Meeting	Practicum Meeting	10/28	1h00m	String Record	Setup	11/29	0h30m
Meeting	Lighting/Sound Check-In	10/29	1h00m	String Record	Recording	11/29	1h00m
Meeting	1-on-1 with Dr. M	11/1	0h30m	String Record	Strike	11/29	0h30m
Rehearsal	Final Scene	11/3	1h30m	Tech	Sound Focus	11/29	0h45m
Meeting	Production Meeting	11/3	1h00m	Music Prod.	Symphony	11/30	0h30m
Composition	Act One	11/4	1h30m	Music Prod.	Symphony	11/30	0h45m
Composition	Act One	11/5	1h30m	String Record	Production	11/30	0h45m
Meeting	Practicum Meeting	11/5	1h00m	Tech	Ending Sequence	11/30	1h15m
Meeting	Lighting/Sound Check-In	11/5	1h00m	Tech	Level Check	11/30	1h30m
Work Call	Lighting Hang	11/7	3h00m	Rehearsal	Dress Run #2	11/30	2h30m
Publicity	Video Planning Meeting	11/7	0h30m	Composition	Finalize	12/1	0h30m
Composition	Management	11/7	1h30m	Rehearsal	Final Dress Run	12/1	4h00m
Practicum	Project Review & Goals	11/8	1h00m	Show	Watch	12/2	2h30m
Publicity	Recording	11/10	1h00m	Meeting	Practicum Meeting	12/3	0h30m
Meeting	Production Meeting	11/10	1h00m	Show	Watch	12/4	1h30m
Composition	Waltz	11/10	1h00m	Work Call	Strike	12/4	3h00m
Music Prod.	Waltz	11/10	0h30m	Practicum	Outline	12/6	0h30m
Publicity	Recording	11/11	1h30m	Practicum	Outline	12/7	0h45m
Meeting	Practicum Meeting	11/12	0h30m	Meeting	Post-Production Discussion	12/8	2h00m
Meeting	Lighting/Sound Check-In	11/12	1h00m	Practicum	Reflection	12/8	2h00m
Rehearsal	Designer Run	11/13	3h30m	Practicum	Reflection	12/9	1h00m
Publicity	Music Production	11/14	1h00m	Meeting	Practicum Meeting	12/10	0h30m
Composition	Act One	11/15	1h00m	Practicum	Portfolio	12/13	1h00m
Publicity	Music Production	11/16	1h45m	Practicum	Portfolio	12/13	2h30m
Composition	Waltz	11/17	0h30m	Practicum	Portfolio	12/15	3h00m
Production	Act One	11/17	1h30m	Practicum	Portfolio	12/16	1h00m
Composition	Epiphany	11/17	2h00m	Meeting	Practicum Meeting	12/16	0h30m
Meeting	1-on-1 with Dr. M	11/18	0h45m				
Meeting	Practicum Meeting	11/19	0h30m				
Meeting	Lighting/Sound Check-In	11/19	0h30m				

Total Time: 130 hours, 0 minutes

Practicum Reflection

Fulfilling the role of composer and sound designer for this production was an intense task, but the product of my labor was incredibly rewarding. During this production, I developed skills on both the musical and theatrical side, in addition to developing my own artistic voice. In this reflection, I describe and comment on the process by which I achieved my artistic vision through compositional and technical devices, evaluate my work as composer and sound designer, and note resources and suggestions for future composers and sound designers.

The Creative Process

My first meeting with the creative team for WPI's production of *Silent Sky* was at the beginning of A-term. Before we received copies of the script, Dr. Moncrief shared some of her visions for the production. It was important to understand the director's vision for the production because ultimately, all our design work would be filtered through her. As I do with each piece of literature I receive, I got excited to read the play and experience the world that the playwright crafted. I attribute much of the success of my design work to reading the script and being prepared for the design meetings in the term prior to the production. I made some light annotations in the script to identify cues, but most importantly, I gained an understanding of the premise of the story and the role of each moment as it relates to the whole production.

During A-term, I primarily contributed to the production through our weekly design meetings. It was helpful to take notes during these meetings and to listen to the director and other designers. I proposed some ideas for the production which were never implemented, but these unrealized ideas helped guide the discussion towards what became our collective design. One idea that I had early on was to use a live vibraphonist during the show to play the "musical notes" that were indicated in the script. Obviously, it would have been easier to build the entire show using only digital sound cues, but I imagined the benefits of having a live instrumentalist in the space for the production. I suggested that it would create a more tactile experience for the audience and would make the soundscape more dynamic. This idea was carried out, and it had a great impact on the show. For a big idea with many nuances such as this, it was important that I identified this goal early in the production. Acquiring music, equipment, and performers to execute this goal took time, but was not a burden on the rest of my work because it was done in the term prior to the production.

Before I began the composition and sound design process in B-term, I took a critical step that made a huge difference throughout the production: organizing the sound cues. I took the approach of organizing both required cues and musical thoughts in a Google Sheets spreadsheet, noting the act, scene, preempting dialog, and type of sound. I found it useful to assign a name to each of the composed pieces, and write basic ideas for each such as orchestration, style, and complexity. I also considered how the cue was to be programmed in QLab: would the cue need to loop, play until cutoff, or play until completion? This informed much of the composition process, as I had to consider the looping behavior for some of the pieces. I was able to share this spreadsheet with other designers so they could coordinate as needed, and I also shared it with the stage manager so she could note the cues in her script. I used the spreadsheet to track my progress and prioritize compositions and audio files that were more interactive or intricate.

For each composition, regardless of the instrumentation, I began by notating the music in MuseScore, a free music notation software. This was a valuable tool because it allowed me to easily create melodies and test progressions of chords. I used it to develop the parts for the vibraphonist, the vocalists, and the string players. Recapitulation, or the restating of musical ideas, was important to me, so I kept the entire score in one MuseScore file and used text frame and section breaks to separate each sound cue. The only additional tool that I used was an instrument sampler built into my digital audio workstation (DAW) for testing excerpts on specific instruments. This was especially important for the vibraphone because the sustain of Logic's sampler was more accurate, so I could determine how many notes ringing at once sounded and determine the pedaling for the vibraphonist. A MIDI keyboard and sustain pedal made the compositional process much easier.

After an excerpt was composed, I input the music into my DAW of choice: Logic Pro. Instead of using MIDI files, I either added the part in the piano roll editor, the score editor, or by recording the MIDI from a small MIDI piano. In the future, I may have investigated how to better transfer the music between the two pieces of software, but for this production, it was not too burdensome. I used the MIDI Transform function in the MIDI editor to achieve many effects, including random time shifting to mimic practicing piano and velocity randomization to create more realistic tracks. Once the MIDI regions were created and looped as needed, I adjusted parameters in the samplers and synthesizers. I made frequent use of the cutoff parameter to make parts sound as if they were played softer, which was the desired effect for most of the sound cues. Finally, I adjusted master EQ levels and exported the sounds for testing in the theatre.

Testing and Refining Sounds

An important yet overlooked design consideration is the volume of each sound cue in the space. For each cue, I considered how it would be used in the performance: would it underscore dialog or would it be more featured in the soundspace? To guarantee flexibility and consistency, I exported each sound as a normalized 24-bit WAV file. I identified the loudest sound in the show and used that cue to set the speaker levels on the amplifiers and mixer. After writing this information in the notes section of the QLab file, I began to adjust the trim values for each cue, leaving all levels on the crossover page at zero. Since some volumes were dynamically adjusted, I set the trim values to the loudest level, and automated the levels page from its default zero value. In this way, I could apply design comments such as “lower all volumes” or “make one specific cue a bit quieter” without having unintentional consequences on the entire system.

After setting the volume to appropriate levels, I focused my attention on the frequency response for each sound and the whole system. Again, I considered whether the sound is featured or underscoring in each moment. If an actor is speaking, it might be desirable to depress frequencies in the vocal range. If the sound represents a significant moment, one may choose to boost the low frequencies. I found it easier to adjust the EQ through an effects processor within QLab, as opposed to an effect applied to the sound in the DAW. If a certain range of frequencies is too loud or quiet in general, it is best to adjust the Graphical Equalizer (GEQ) settings on the amplifiers or mixer. Every space is different, and it is impossible to design sounds that are perfect for every space with a flat EQ, so adjustments are required. However, not every seat in the house will have the same acoustic experience, so compromises must be made to ensure that every audience member has a pleasant listening experience. I wanted to raise

levels for a particular cue but doing so would have been unpleasantly loud for audience members directly below the speaker, so I chose not to.

Adjusting volume and EQ to cater to a space also begs the question: how much of a digital effect is necessary for each sound? I have found that effects such as reverb are often too loud when transitioning from headphones to house speakers. Sounds will echo in unpredictable ways in each space, so effects should be applied with caution. The optimal experience I had while creating sounds was working in the DAW in the physical space, listening to the output through the house speakers. This allowed me to achieve my goals for each sound.

After I created the cues and composed the music for singers and instrumentalists, I had to integrate the work into the rest of the show. Some moments required coordination with the lighting designer or projection designer, and I would have liked more time in the future to synchronize better with the other designers. I was pleased to find that the director enjoyed my work, and I attribute this success to being familiar with the plot and having the techniques that allowed me to accomplish my vision. The vibraphonist was able to learn the music on her own, and after adding many notes in the music notation, I only had to explain certain aspects such as volume and vamping pattern. Since the singer had little experience with singing, it took more effort to teach her the written music. I relied on the choral director to give more technical notes for the singer so that she was able to deliver the parts strongly. In the future, it would be helpful to have a production team member responsible for music direction since it was difficult for me to both design digital cues and rehearse the music with the singers and instrumentalists.

Self-Evaluation

Perhaps the biggest success for me was developing an appropriate musical vocabulary that supported the plot of the performance. By becoming very familiar with the plot of the play early on, I was able to develop ideas that I could experiment with as I created the composition. I used instrumentation and tone to reflect certain events or feelings. The harp represents a change from daytime to nighttime; the temple blocks represent passage of time; the synthesizer represents the sky; the vibraphone represents the stars. Furthermore, I used intervals and voicing in the vibraphone part to mimic the relationship between the sisters. The opening solo shows that they live in harmony but have yet to understand each other, and the perfect octave intervals after Henrietta's epiphany demonstrate that the sisters have reached a discovery together. These musical ideas add to the show in a way that no commercial sound files or musical excerpts could.

Another personal success I had during this production was the development of the house music. This was one of my favorite sounds in the production because it showcased many clever techniques to create a sound that reminded me of an observatory that I had visited as a child. The chord progression was created in MuseScore using four voices and a pedal tone. The chords were played slowly, and the sparse harp notes were added during intermission to create a rubato, or expressive, feel. Chords had tension and resolution at random to create more rhythmic complexity in the beat frequency of the overtones. Once the progression was developed, I programmed the music in Logic Pro, and adjusted the synthesizer parameters. I used a Low-Frequency Oscillator (LFO) to add to the rhythmic complexity by slightly lowering and raising the volume a few times per second. I added reverb to give the track more presence and applied a cutoff to remove the higher frequencies. To make the track loop seamlessly, I bounced the track in place with a slightly extended audio tail. I moved the tail to the beginning of the track so the

applied reverb would be heard one the file looped to the beginning. In QLab, I applied a very short fade-in and fade-out to the file to remove the slight click that occurred when the track loops. With these steps taken, the house music had the same “tickle your brain” effect that I remembered from my experience and added to the atmosphere of the show.

One area which created many great moments but left more to be desired was collaboration between other departments, specifically lighting and projections. The final moment with lighting was stellar; it left the audience in awe and amazement, just as Henrietta viewed her own heaven. It was the synchronicity between the sound cue and lighting cue which achieved this effect. If I could create more moments like this, I think the show would have been more interactive. For example, if more vibraphone excerpts were accompanied by projections of stars, it might make the intended association more obvious. If designers had more content prepared in A-term, separate meetings could be scheduled with the creative team members to accomplish these collaborative goals.

Another challenge I faced during the production was the overuse of sound during a key moment of the show: the end of Act One. My initial plan included a background chord progression in the piano, cued piano notes, and an echo of the cued notes in the vibraphone, all while the sisters were having a longwinded conversation. This caused an acoustic overload, which made it difficult to understand the plot during this moment. The solution was to remove the background chords and a few of the cued piano notes. By doing so, the music was less intrusive on the dialog, and the intent could be better understood. In the future, I would keep the attention of the audience in mind and consider how the director would like the dialog to be paced if music is to underscore the moment.

Resources

Developing the composition and sound design for the production was not an easy feat, so a variety of resources made it possible for me to achieve my artistic vision for the design.

Musical Inspiration. I found that pulling chord progressions, melodic ideas, and tones from existing works was very helpful as I developed my own composition and sound design. I drew inspiration from concert band pieces, TikTok videos, and other music—all of which helped me learn how musical scoring could impact the feeling of a moment.

Choral and Instrumental Music Faculty. To help me achieve the sound I desired from a vocalist or instrumentalist, the support of the corresponding music faculty member was essential. Both Professor Rohde and Professor Koo served as a medium between me and the musicians, describing the technique they should use to achieve my musical goals.

Music Technology Faculty. When it came to recording the string quartet, I did not want to waste time figuring out how to best capture the sound of the instruments and the sound of the room. Professor Barton helped me figure out where and how to record the string ensemble, providing me with advice on the use of microphones to capture the sound of the instruments and the sound of the room. Professor Manzo helped me source the equipment that I needed to accomplish this recording so that I was able to complete the recording process in less than two hours.

Sound Coordinator. The sound coordinator was a valuable resource in handling the technical aspects of the sound production. Whether it was configuring the speakers or sourcing sounds for a specific setting

or noise, they were able to take some of the work off my hands, allowing me to focus on the music and accomplish my goals without falling short in other areas.

Suggestions

As a composer, I would recommend assessing your personal abilities against your artistic vision for the show before taking on a project. For this production, the use of minimalism allowed me to spend less time focusing on chord theory and more time developing other aspects of the composition. Also, I would recommend that the differences between film, musical, and play scoring be considered. Play scoring requires flexibility in terms of vamping patterns since the actors are not rehearsing in time with music. Some cues may need to be extended, looped, or cut depending on the timing, so it is best to not become too attached to a specific idea.

As a sound designer, I would recommend becoming very organized with the cues at the very beginning of the production. Unlike lighting cues, the creation of sound cues can vary greatly in amount of production time. Creating a consistent file organization scheme is critical for any production. Having realized this before I began the design in A-term, I created a spreadsheet with separate columns for the location and the reason for each sound cue. Coming up with names for each musical cue not only helped me stay organized, but also inspired me to visualize the music I wanted to create. For example, the short piece I entitled “Steeple Dusk” incorporated an instrument that fit the heavenly feeling and used descending arpeggios to indicate the sun setting.

In addition to organization and naming musical cues, the pros and cons of using live, recorded, and synthesized instruments should be considered when brainstorming ideas. In some cases, such as with featured strings, I found it essential to record real instruments to achieve the performance I desired. In other cases, having the sounds produced live gave the play more realism and interactivity, which had a positive effect on the production. Each of these decisions came at a cost of time or coordination, so it is best to choose which cues would benefit most from the extra effort.

As a human being, I would recommend being conscious of your mental well-being, and knowing when breaks and assessments are necessary. It can be difficult to say “no” as a highly motivated and creative designer, but sometimes it is best for the broader production to not attempt every challenge. Reusing sound cues is perfectly okay and exporting stand-ins for the final product is a good compromise between your own schedule and the production schedule. Just as there are resources available for compositional and designer help, there are resources available for mental help both within the production and outside.

Conclusion

My practicum experience allowed me to take the musical and technical skills that I have developed through participation in performing ensembles, enrollment in music courses, and general experimentation, and enrich them through a substantial theatrical experience. Seeing the other production members and the audience react to my work was very rewarding, as I had never exhibited original composition work before. It was incredibly valuable to see the production come together with the design work that I completed, and I can only hope that collaborations between the Music and Drama/Theatre Departments continue.

HUA Self-Assessment

Critical Inquiry. Fulfilling the challenges in the roles of composer, music director, and sound designer required consistent application of concepts and skills learned in previous music and theatre experiences. Music courses such as Jazz Theory helped in the composition component of the practicum work. I was able to develop a harmonic vocabulary that I applied throughout the composition to restate musical themes, such as the illumination of stars. Participation in music ensembles such as Concert Band helped in the music direction component of the practicum work. I was able to articulate ideas to other musicians in a performance and a recording setting to manifest my vision for the score. Participation in sound tech roles in prior productions such as *Every Brilliant Thing* (A20) helped in the sound design component of the practicum work. I gained experience with theatrical audio equipment and QLab software, which was essential for implementing the sound plot (see Appendix A) and organizing the sound assets (see Appendix B). Participation in pit musician roles in prior productions such as *Dogfight* (A21) helped in the composition and music direction components of the practicum work. Having played the vibraphone, I learned about specific techniques with the instrument, such as using a string bow on a vibraphone bar as a musical effect.

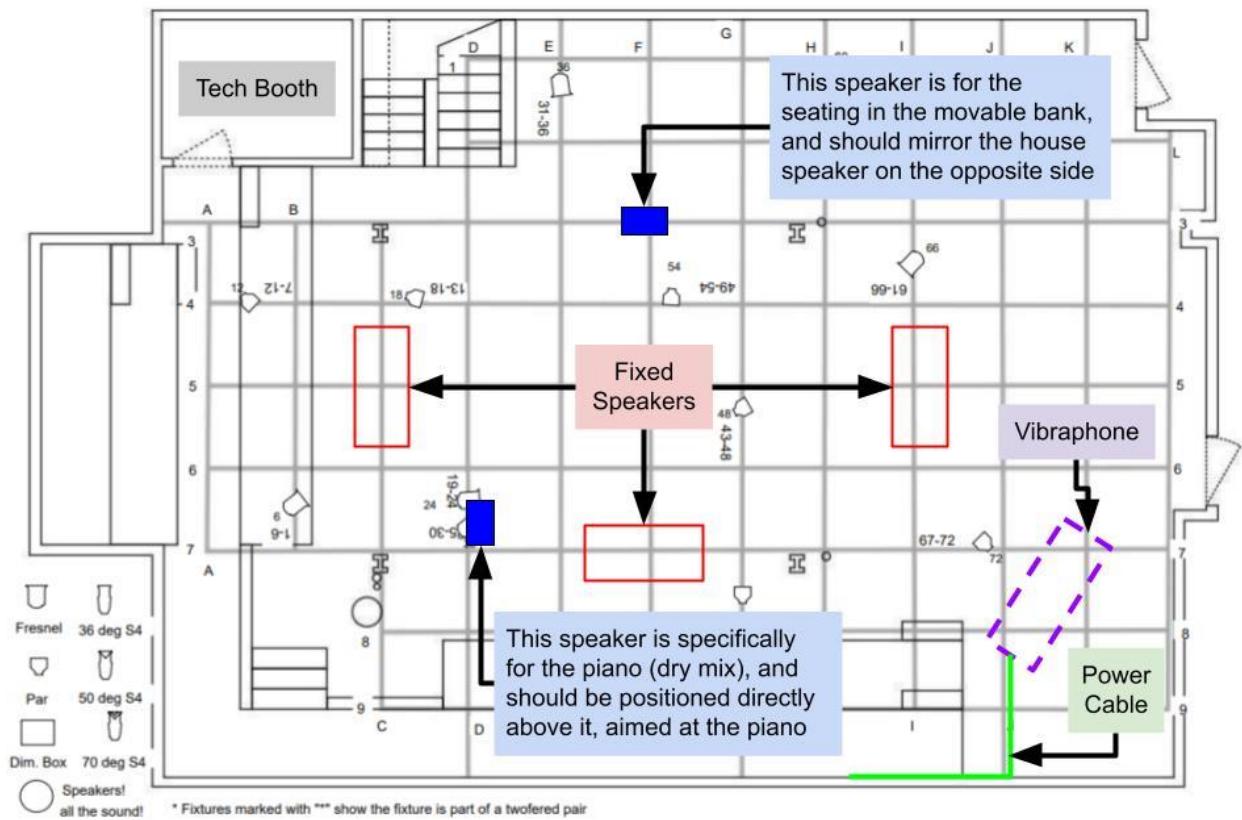
Research & Investigation. The practicum work presented opportunity for seeking new information to help accomplish my musical goals. Analysis of other musical scores allowed me to incorporate ideas and techniques into my own work without entirely reusing another composer's music. Additionally, insight was acquired through music department faculty, including Professor Rohde, Professor Koo, Professor Barton, and Professor Manzo. Each faculty member provided specific advice that helped me accomplish my goals without directly instructing me how to complete the work.

Communication & Writing. Creative work on a theatrical production required concise and clear communication with directors, stage managers, performers, and coordinators. Often, it was necessary to share information through communication platforms such as email or Slack. I developed my ability to express creative ideas, to make persuasive arguments, and to give clear instructions. During tech rehearsals, I developed oral communication skills by advising the performers how to sing or play the music and by telling the stage manager when each sound cue was to occur during the performance.

Intellectual Independence. Much of the compositional and audio synthesis work was completed independently. I developed skills in advocating for myself by managing my time and resources and being aware of my mental health. I also received constructive feedback on my work and was able to make changes to my work to allow it to better suit the needs to the whole production.

Conversation & Dialogue. The creative design process was initiated through collaborations between the director and other student designers during creative design meetings. This format was distinct from a traditional classroom experience in that the discussion was more open and the specific goals were established by the students.

Appendix A: Sound Plot



Appendix B: Sound Asset Spreadsheet

Act	Scene	Song Name	Type	Description	Cue	Vibes	Singers	Vibe File	Vocal/String File	File (WAV uncompressed)
1	0.0	Observatory	Overture	House Music Loop	(House music)					SS1.0.0 - Observatory (11-20).wav
1	0.1	[Announcement]	V.O.							SS1.0.1 - Observatory (11-22).wav
1	0.2	Steeple Dusk	Overture	House Music	(Final bit of house music)	Melody		SKY 11-29 Vibraphone.pdf		SS1.0.2 - Steeple Dusk (11-28).wav
1	1.0	Sunset	Transition	Prelude	p9 [A ruddy sun sets on Hen]					SS1.1.0 - Sunset (11-17).wav
1	1.1	Exceptions	Vibe+Synth	Star Music	p9 "...dark of space. Dark" CUE	Stars, melody		SKY 11-29 Vibraphone.pdf		SS1.1.1 - Exceptions (11-17).wav
1	1.2		Silent		p9 [Pinch] "Ow." STOP					-
1	1.3	Hymn - Part 1	Hymn	"For the Beauty of Earth"	p13 "And so. I go." CUE	Margaret			SS - Hymn (11-03).pdf	SS1.1.2 - Hymn - Part 1 (11-17).wav
1	1.4		Silent		p13 [Hen finishes the move] STOP					-
1	2.0	Star Labels	Vibe Solo	Star Music	p20 "and so we work" VIBE CUE	Stars, clock		SKY 11-29 Vibraphone.pdf		-
1	2.1	Hymn - Part 2	Hymn	"For the joy of human love"	p27 "Love. H." CUE	Countermelody	Margaret	SKY 11-29 Vibraphone.pdf	SS - Hymn (11-03).pdf	SS1.2.1 - Hymn - Part 2 (11-17).wav
1	4.0	Time to Breathe	Transition	Transition music	p31 "Time to breathe"					SS1.4.0 - Time to Breathe (11-28).wav
1	4.1	Oceanliner Waltz	Waltz	"A band plays"	p35 [Peter takes her hand]					SS1.4.1 - Oceanliner Waltz (11-30a).mp3
1	4.2	Telegraph	SFX	Telegraph	p35 VIBE ONLY	Telegraph		SKY 11-29 Vibraphone.pdf		-
1			Vibe Solo	Introspective music	p35 VIBE ONLY			SKY 11-29 Vibraphone.pdf		-
1	4.3	Afar But Not Apart	Waltz	Recap of oceanliner waltz	p36 "I like that" CUE			SKY 11-29 Vibraphone.pdf	SKY 11-28 Strings [Final].pdf	SS1.4.3 - Afar But Not Apart (11-30a).wav
1	5.0	Practice for Sunday	Hymn	"Beauty of the Earth" piano	p38 [Mar nods. Goes to piano.]					SS1.5.0 - Practice for Sunday (11-17).wav
1	5.1		Hymn	(FADE on cue)	p38 FADE "Dear Dr. Pickering"					-
1	5.2		Silent	(Cut on cue)	p39 "Afar but..." FADE OUT					-
1	6.0	Hymn - Part 3	Hymn	"For the wonder of each hour"	p39 [Hen sits. Mar plays.]	Margaret + Hen			SS - Hymn (11-03).pdf	SS1.6.0 - Hymn - Part 3 (11-19).wav
1	6.1	Maggie's Song - Part 1	Piano	(Short segment, play to end)	p41 "...run in the family" CUE					SS1.6.1 - Maggie's Song - Part 1 (11-19).wav
1	6.2	Maggie's Song - Part 2	Piano	(Short segment, cut on cue)	p41 "...please play." CUE					SS1.6.2 - Maggie's Song - Part 2 (11-19).wav
1	6.2.5		Silent	(Cut on cue)	p41 "It's what?" STOP					-
1	6.3	Epiphany Loop	Piano	Epiphany piano	p41 "Play!" CUE					SS1.6.3 - Epiphany Loop (11-19).wav
1	6.3a	Epiphany (Piano Notes)	SFX	Low note	p42 "THIS is dimmest the star" CUE					SS1.6.3a - Epiphany High Note (11-19).wav
1	6.3b		SFX	High note	p42 "and THIS is the brightest" CUE					SS1.6.3b - Epiphany Low Note (11-19).wav
1	6.3c		SFX	Chromatic scale, ascending	p42 "to get from here" CUE					SS1.6.3c - Epiphany Chromatic... (11-19).wav
1	6.3d		SFX	Short low scale	p42 "compare to other stars" CUE					SS1.6.3d - Epiphany Low Scale (11-19).wav
1	6.3e		SFX	Short high scale	p42 CUE					SS1.6.3d - Epiphany High Scale (11-19).wav
1	6.4	Epiphany Climax	Piano	Exit loop, key change	p42 "What." CUE "Exactly where..."					SS1.6.4 - Epiphany Climax (11-19).wav
2	0.0	Conservatory	Overture	Intermission	(House music)					SS2.0.0 - Conservatory (11-27).wav
2	1.0	Dream Waltz	Transition	Ocean liner/Outro from house	p43 [Ocean liner -- at night.]					SS2.1.0 - Dream Waltz (11-30a).wav
2	1.1		Silent		p44 "SEND more sky" FADE on "send"					-
2	2.0	Harbor Sounds	Setting	Harbor sounds	p50 "...bigger than me. See you soon." CUE					(NATALIE)
2	2.1		Silent		p52 "...We're right here." STOP					-
2	2.2	Pain SFX 1	SFX	Pain sound	p50 "and London is just" VIBE CUE	Bowed Eb		SKY 11-29 Vibraphone.pdf		-
2	2.3	Pain SFX 2	SFX	Pain sound	p52 "Lunatic women." VIBE CUE			SKY 11-29 Vibraphone.pdf		-
2	3.0	Years Later	Transition	Transition tick-tock	p53 "Thank you." VIBE CUE	Temple blocks		SKY 11-29 Vibraphone.pdf		-
2	4.0	Doorbell	SFX	Doorbell	p55 "...meaning for most of us" CUE					(NATALIE)
2	4.1	Pain 3	SFX	Pain sound	p57 [Hen reaches for plate] VIBE CUE	Bowed Eb		SKY 11-29 Vibraphone.pdf		-
2	4.2	In Perfect Silence	Vibe	Eb Ab G Eb	p59 "...silence at the stars." VIBE CUE	Stars		SKY 11-29 Vibraphone.pdf		-
2	4.3	Heavenly Hymn	Transition	"Beauty of Earth" faraway	p61 "Henri. Relax" CUE					SS2.4.3 - Heavenly Hymn (11-27).wav
2	5.1	My Heaven	Vibe+Synth	"My heaven." Stars return	p61 "My heaven." CUE	Stars		SKY 11-29 Vibraphone.pdf		SS2.5.1 - My Heaven (11-27).wav
2	5.2	Becoming Stars	Vibe	Star for each death mentioned	p61 "Will dies in Boston" VIBE CUE	Stars		SKY 11-29 Vibraphone.pdf		-
2	5.3	Margie's Symphony	Symphony	Symphony through radio	p61 "a symphony on the radio" CUE					SS2.5.3 - margie's Symphony (11-30b).wav
2	5.4		Silent		p62 "and beautiful it all is..." STOP					-
2	5.5	My Heaven (cont.)	Synth		p62 "wonder will always get us there..." CUE					SS2.5.1 - My Heaven (11-27).wav
2	5.6	Supernova	Synth+Arps	Background music	p62 "measure it all in light" CUE					SS2.5.6 - In Light (11-30).wav
3	0	Sunday in the Sky	Overture	Bows/Exit	(House music)	Octaves		SKY 11-29 Vibraphone.pdf		SS3.0.0 - Sunday in the Sky (11-30a).wav

Appendix C: Production Media Artifacts

<https://github.com/Rob-O-Code/Silent-Sky>

Appendix D: *Silent Sky* Full Score

Silent Sky

by Lauren Gunderson

Robbie Oleynick



Pre-Show

Observatory

Warm Synth.

Warm Synth.

J = 40

8

Steeple Dusk

Vibraphone

Piano

Warm Synth.

Electric Bass

Vibrato ON

Piano
F#m A Bsus4add9

Piano
Ped.

Warm Synth.

Electric Bass

Vib.

Pno.

Synth.

El. B.

5

Vib.

Pno.

Synth.

El. B.

F#m **A** **Bsus4add9**

Pno.
Ped.

9

Vib. *f* *Rédo.*

Pno. F♯m A Bsus4add9
(Rédo.) *Rédo.* *Rédo.* *Rédo.*

Synth.

El. B.

14

Vib. *(Rédo.)* *p* *mf* *p*

Pno. F♯m A Bsus4add9
Rédo. *Rédo.* *Rédo.*

Synth.

El. B.

18

Vib. *f*
(*Rd.*)

Pno. F♯m A Bsus4add9 F♯m

Synth.

El. B.

23

Vib. (*Rd.*)

Pno. A Bsus4add9 F♯m A

Synth.

El. B.

ACT ONE - Scene 1

5

Sunset

Harp $\text{♩} = 80$

The musical score consists of two staves. The top staff is for the Harp, which starts with a rest and then plays a continuous eighth-note pattern. The bottom staff is for the Warm Synth., which also starts with a rest. The first measure ends with a vertical bar line. The second measure begins with a bass clef, a key signature of one flat, and a common time signature. The third measure begins with a treble clef, a key signature of one flat, and a common time signature. The fourth measure begins with a bass clef, a key signature of one flat, and a common time signature. The fifth measure begins with a treble clef, a key signature of one flat, and a common time signature. The sixth measure begins with a bass clef, a key signature of one flat, and a common time signature. The seventh measure begins with a treble clef, a key signature of one flat, and a common time signature. The eighth measure begins with a bass clef, a key signature of one flat, and a common time signature.

Warm Synth.

A♭ Gm

Hrp. 4

The musical score consists of two staves. The top staff is for the Hrp. (Harp), which starts with a rest and then plays a continuous eighth-note pattern. The bottom staff is for the Synth., which starts with a rest. The first measure ends with a vertical bar line. The second measure begins with a bass clef, a key signature of one flat, and a common time signature. The third measure begins with a treble clef, a key signature of one flat, and a common time signature. The fourth measure begins with a bass clef, a key signature of one flat, and a common time signature. The fifth measure begins with a treble clef, a key signature of one flat, and a common time signature. The sixth measure begins with a bass clef, a key signature of one flat, and a common time signature. The seventh measure begins with a treble clef, a key signature of one flat, and a common time signature. The eighth measure begins with a bass clef, a key signature of one flat, and a common time signature.

Fm E♭

Synth.

Exceptions

Vibrato ON
"...deepest dark of space."

"Dark, but for billions and billions of..."

"...exceptions."

Vibraphone

Warm Synth.

4

"And I insist on the exceptional."

Vib.

Synth.

6

Sustain until...

"Ow--What are you doing here?"

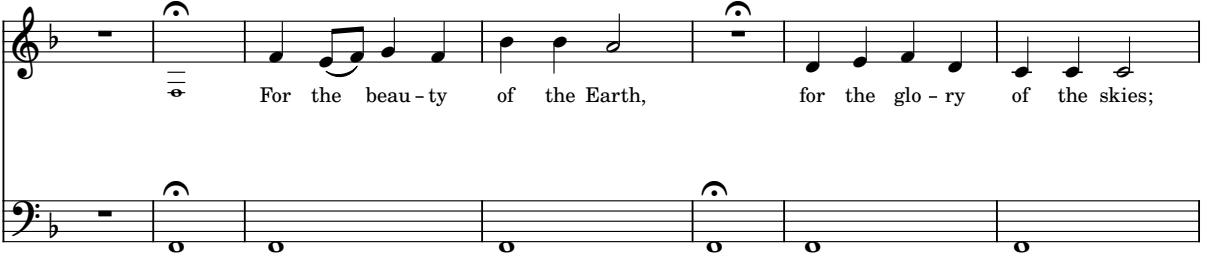
Vib.

Synth.

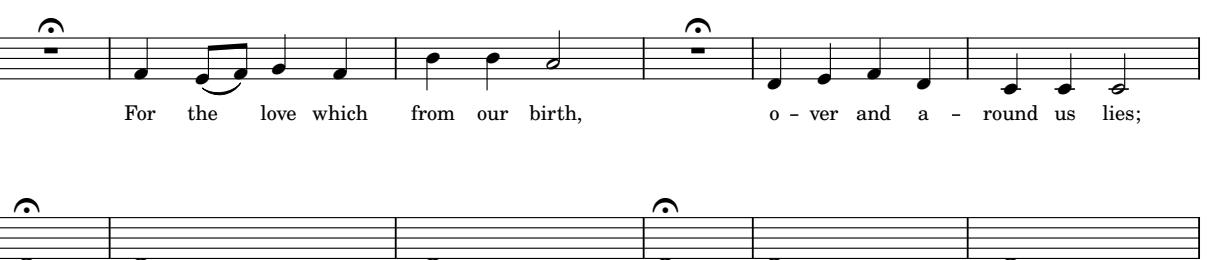
Hymn - Part 1

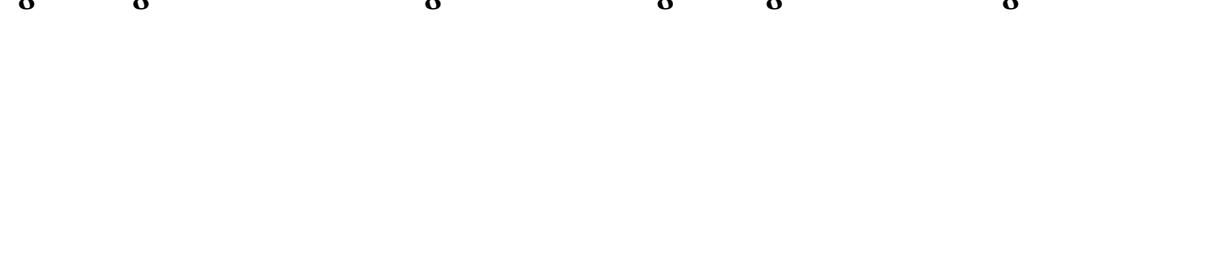
7

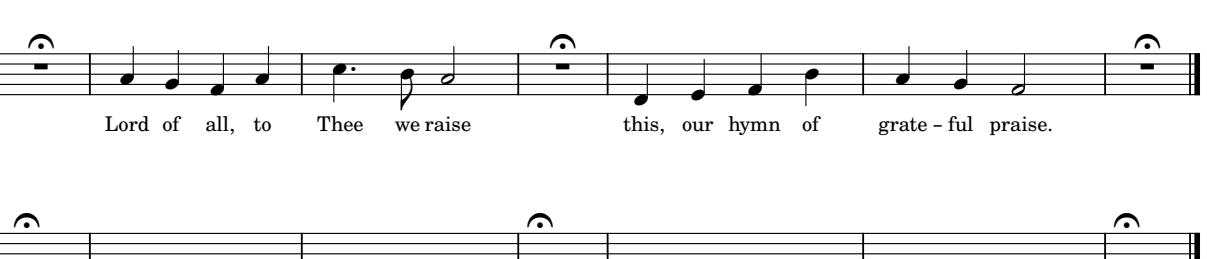
J = 100 Synth

Voice 

Warm Synth. 

Vo. 

Synth. 

14 

ACT ONE - Scene 2

Star Labels

Vibrphone **Vibrato OFF**

ANNIE: "And so we work."

Vib. 2 ANN: "Star Name --" HEN: "Star Name --" WIL: "Star Name --"

Play in time with paces

Wd. Bl. 3 To Wood Blocks HEN: "Alpha Leonis 3982."

Wd. Bl. 4 ANN: "Beta Orionis 1713."

Wd. Bl. 5 WIL: "Five degrees declination."

Wd. Bl. 6 ANN: "Seventy-three degrees."

Wd. Bl. 7 HEN: "Fifty degrees." WIL: "Spectral Class B." **To Vibraphone**

Vib. 9 HEN: "Star Name --" ANN: "Star Name --" HEN: "Star Name --" WIL: "Star Name --"

Vib. 11 (Hen) HEN: "Star Name --" MAR: "I'm pregnant!" HEN: "Star Name --"

Hymn - Part 2

9

Vibrato ON

Harp Margaret

Vibraphone For the joy of hu - man love,

Voice For the joy of hu - man love,

Harp *mf* *p*

Warm Synth.

5

Vib. *Ad.* *

Vo. bro - ther, sis - ter, par - ent, child;

Hrp.

Synth.

9

Vib. *Ad.* *

Vo. friends on Earth and friends a - bove,

Hrp.

Synth.

10

13

Vib. 

Vo. 

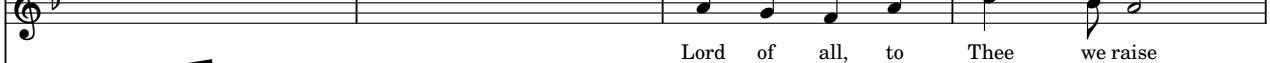
Hrp. 

Synth. 

for all gen - tle thoughts and mild;

17

Vib. 

Vo. 

Hrp. 

Synth. 

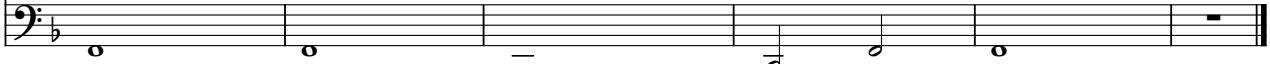
Lord of all, to Thee we raise

21

Vib. 

Vo. 

Hrp. 

Synth. 

this, our hymn of grate-ful praise.

ACT ONE - Scene 3

ACT ONE - Scene 4

Time to Breathe

$\text{♩} = 65$

Harp 

n

Oceanliner Waltz

11

$\text{♩} = 110$
Vibrato OFF
 Waltz music

Vibraphone

Violin

Violin pizz.
pizz.

Viola

Violoncello

5

Vln.

Vln.

Vla.

Vc.

9

Vib. p

Vln.

Vln.

Vla.

Vc.

Telegraph

Afar But Not Apart

13

Vibraphone

Violin

Violin

Viola

Violoncello

Strings

Vibrato ON

Slowly

f

ACT ONE - Scene 5

Practice for Sunday

Piano

F

C

B_bsus2

F

Vamp, as if practicing

Pno.

Dm

C

B_b

C

F

5

ACT ONE - Scene 6

Hymn - Part 3

MARGARET

Piano

Voice

Piano

F **C** **B_bsus2**

For the won - der of each hour, of the day and

Ad. Ad. Ad.

6

+ HENRIETTA

Vo.

of the night; hill and vale and tree and flower, sun and moon and stars of light.

Pno.

F **Dm** **C** **B_b** **C** **F**

Ad. Ad. Ad. Ad. Ad. -

Epiphany

15

Vibrphone Vibrato OFF

Piano

G_b A_b B_bm

Ped. *Ped.* *Ped.*

6 HEN: "If this is the dimmest a star gets..."

Vib. -

Ped. *f* *ppp*

CUE: Piano low note

Pno.

G_b A_b B_bm A_b

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Pno.

fff

10 HEN: "...and this is the brightest..."

Vib. -

(*Ped.*) *f* *ppp*

CUE: Piano high note

Pno.

G_b A_b B_bm A_b

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Pno.

fff

16

HEN: "...then the time it takes
to get from here -- to here --"

14

Vib. (Rœ.)

G_b A_b B_bm A_b

Pno.

CUE: Piano gliss

Pno. G_b A_b B_bm A_b

Gliss on black keys
gliss.

ppp

mf

18

Vib. (Rœ.)

G_b A_b B_bm A_b

Pno.

CUE: Ascending scale

Pno.

22

Vib. (Rœ.)

G_b A_b B_bm A_b

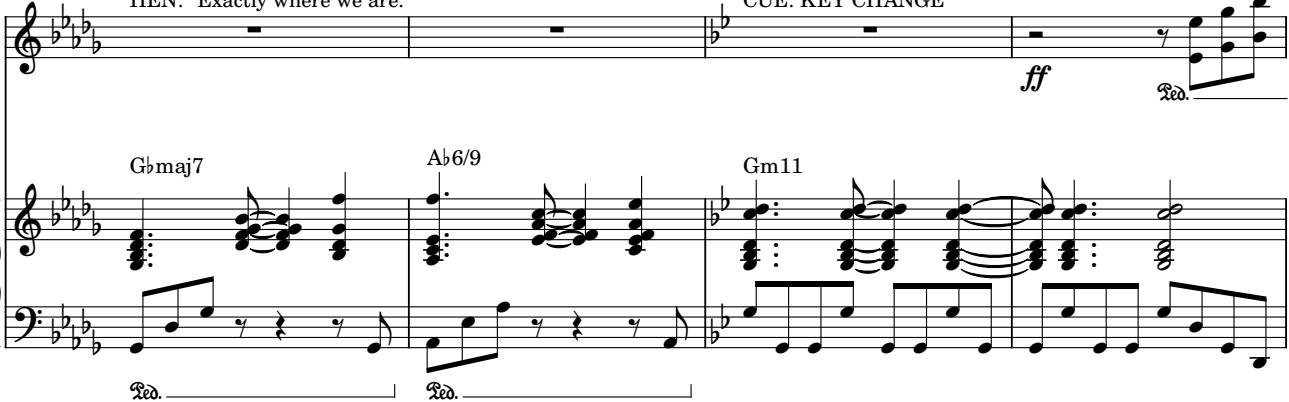
Pno.

CUE: Descending scale f

Pno.

26 **Vibrato ON**
HEN: "Exactly where we are."

CUE: KEY CHANGE

Vib. 

Pno. 

Vib. 

Pno. 

Intermission

Conservatory

Harp

Warm Synth.

Gmaj7 Dmaj7/G F#m7/G Bm7/G

8 8 8 8

8

5

Hrp.

Synth.

Emadd9/G A6/G Dmaj7/G D6/G

8 8 8 8

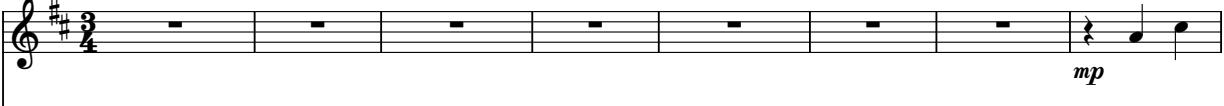
8

ACT TWO - Scene 1

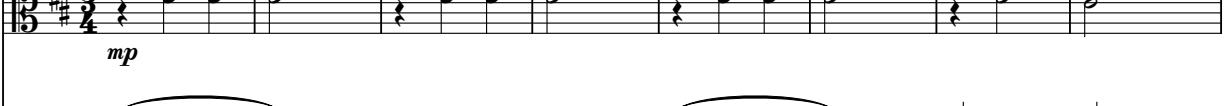
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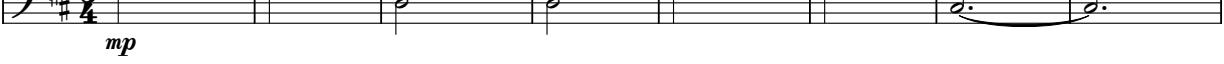
Dream Waltz

$\text{♩} = 130$

Violin  *mp*

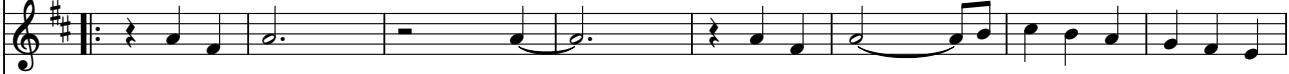
Violin  *mp*

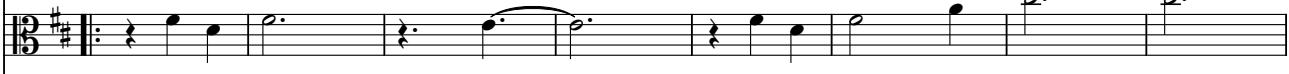
Viola  *mp*

Violoncello  *mp*

9

Vln. 

Vln. 

Vla. 

Vc. 

17

Vln. 

Vln. 

Vla. 

Vc. 

ACT TWO - Scene 2

Pain SFX 1

Vibrato OFF

HEN: "Well Paris is as good as you'd like to think and London is just-

Musical score for Vibraphone. The score consists of a single staff with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a rest. The second measure starts with a dynamic of *ppp* followed by a horizontal line labeled "Bowed". The dynamic then changes to *f*. The third measure contains a rest.

Pain SFX 2

Vibrato OFF

ANN: "...so there's not a single reason we can't all go about our business as usual."
HEN "Thank you. Lunatic women."

Musical score for Vibraphone. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a single note on the fourth line with a dynamic of *p*. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It shows a melodic line starting on the fourth line, moving up to the fifth line, down to the fourth line, and up to the fifth line again. The dynamics for this line are *ppp* (pianississimo) at the beginning, followed by a crescendo line leading to *f* (fortissimo). The performance instruction "Bowed" is written below the staff. Measure numbers 7 and 8 are indicated above the staves.

ACT TWO - Scene 3

Years Later

Vamp until end of transition

To Wood Blocks

To Vibraphone

Wood Blocks

HEN: "I will. Thank you, Mr. Shaw.
That's very... Thank you."

ACT TWO - Scene 4

Pain SFX 3

Vibrato OFF

ANN: "What on earth? I'll go get your sister."

A musical score for Vibraphone. The staff begins with a rest. The first note is a low C, marked *ppp* and *Bowed*. The dynamic increases to *f* for the second note, also marked *Bowed*. The third note is a high G, followed by a long horizontal bar indicating sustained sound.

In Perfect Silence

Vibrato ON

PET: "In the mystical moist night-air,
and from time to time, // Look'd up in
perfect silence at the stars."

A musical score for Vibraphone. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure consists of a single vertical bar. The second measure starts with a vertical bar, followed by a grace note (a small eighth note) below the staff, a quarter note with a sharp symbol above it, another grace note below the staff, a quarter note with a sharp symbol above it, and a fermata over the next measure. The third measure starts with a vertical bar and ends with a fermata over the next measure.

ACT TWO - Scene 5

Heavenly Hymn

Harp

d = 90

mp

Hrp.

n

My Heaven

Vibrato ON
HEN: "Hold my breath.
And see... my heaven."

Vibraphone

Ad.

Warm Synth.

Becoming Stars

Vibrato OFF
HEN: "Another few years and
Will dies in Boston..."

Vibraphone

Ad.

HEN: "Another year and
another war takes over the
world. Then Annie dies."

5 HEN: "Then Peter."

Vib.

(Ad.)

HEN: "Then my sister..."

Margie's Symphony

J = 80

Piano (Treble and Bass staves) play eighth-note patterns. Cymbal plays eighth-note patterns on the first and third measures. Measure 3 ends with a dynamic *ppp* followed by *f*.

4

Pno. (Treble and Bass staves) play eighth-note patterns. Measures 5-6 show harmonic changes: Em, Bm, C. Cymbal plays eighth-note patterns on the first and third measures.

7

Pno. (Treble and Bass staves) play eighth-note patterns. Measures 8-9 show harmonic changes: Em, G, D. Cym. (Cymbal) plays eighth-note patterns on the first and third measures. Measure 9 ends with a dynamic *ppp*.

10

Pno.

Em C G

Pno.

Cym.

f

This section consists of three staves. The top staff is for the piano (Pno.) in treble clef, featuring sixteenth-note patterns. The middle staff is also for the piano in treble clef, with chords labeled Em, C, and G. The bottom staff is for the cymbals (Cym.) in bass clef, with sustained notes and dynamic markings.

13

Pno.

Bm Em C

Pno.

p

This section consists of three staves. The top staff is for the piano (Pno.) in treble clef, with eighth-note patterns. The middle staff is for the piano in treble clef, with chords labeled Bm, Em, and C. The bottom staff is for the cymbals (Cym.) in bass clef, with sustained notes and dynamic markings.

16

Pno.

G D

Pno.

Cym.

ppp

This section consists of three staves. The top staff is for the piano (Pno.) in treble clef, with eighth-note patterns. The middle staff is for the piano in treble clef, with chords labeled G and D. The bottom staff is for the cymbals (Cym.) in bass clef, with sustained notes and a dynamic marking of *ppp*.

Supernova

Harp

Warm Synth.

4

Hrp.

Synth.

gliss.

ff

End of Play

25

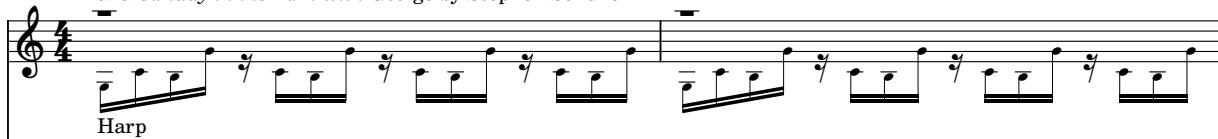
Sunday in the Sky

$\text{♩} = 60$

Vibrato ON

a la *Sunday in the Park with George* by Stephen Sondheim

Vibraphone



Harp



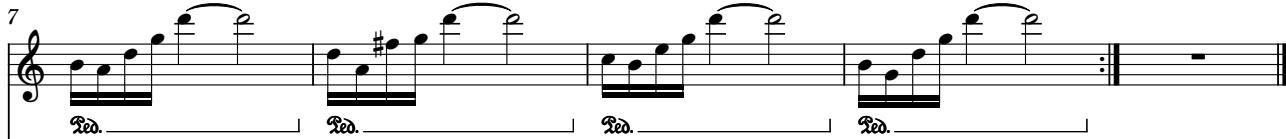
Vib.



Hrp.



Vib.



Hrp.

