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i have not always been as now

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i have not always been as now

Bailey Knowles

Instrumentation

Soprano (B3 - B5)

A Clarinet

Violin

Violoncello

Piano

Glockenspiel

Program Notes

i have not always been as now is a four-movement piece for soprano voice, clarinet, violin, cello, piano, and glockenspiel. The libretto is a reworking of literature by Edgar Allen Poe. I read through his entire output of poetry, isolated lines that I enjoyed, stood out, or triggered a musical thought in my head, and rearranged them to create a new story. The story is purposefully vague, and its specific meanings and interpretations shall be deciphered by the listener. The story follows someone who is recalling memories of a love from the past. This love could be a person, a thing, a past version of themselves, a person they wish had existed in their life, a hallucination, or something else—the possibilities are endless. The main character takes the listener through the journey of loving, and eventually losing, this entity. The circumstance in which this happens is also vague and up for interpretation by the listener. The main character shows many signs of being unstable, which also brings a perspective of truthfulness into the picture. The listener must decide whether or not to trust what this character is saying. There are many small details (like the performers entering and leaving at different times) that add to the illusion of insanity or hallucination. Overall, there is a logical beginning, middle, and end, and that is the only intentionally concrete part of this piece.

Libretto

I. keeping time

Spoken by Conductor:

“There are some qualities, some incorporate things, that have a double life, which thus is made a type of that tin entity which springs from matter and light, evinced in solid and shade.”

The life upon her yellow hair, but not within her eyes, a portrait taken after death of Earth, who seeks the skies.

And I am happy now, in return for the love-light, she was dearer to my soul than its soul-life.

So sweet the hour, so calm the time,
I saw no heaven but in her eyes.

And while a reverie came over me, is all that we see but a dream within a dream?

Every moment of the night forever changing places. They have not left me, as my hopes have since, upon their upturned faces of a thousand roses that grew. When nature sleeps and stars are mute.

Two sep'rate, yet most intimate things and dimmer nothings which were true.

Alas! I cannot feel.

For 't is not feeling, this standing motionless upon the golden threshold of the wide open gate of dreams.

But t'were better than the cold reality.

Oh, I am happy now.

II. sadly this star I mistrust

We grew in age, and love, together
roaming the forest, and the wild.
Serenest skies continually just over
that one bright island smile.
She filled my soul with Beauty, which is
Hope,
And love a simple duty.
But we loved with a love that was more than
love
haunted by ill angels only,
But our love it was stronger by far than the
love
of those who were older than we.
In sunshine and in shadow

I saw but her, she was the world to me.

Be silent in that solitude.

For the moon never beams without bringing
me dreams
of the beautiful stars I kneel to.

Be still. Be Still.

There is a two-fold silence,
The wearied light is dying
down.

Only thine eyes remained,

They rule the hearts of the mightiest men.
With fever called 'Living' that burned in my
brain,
That brightest hour I would not live again.
I would not live again.

Was it not fate, whose name is also sorrow,
clothing us in a robe of more than glory.
Mountains toppling evermore

into seas without a shore.
Some ocean throbbing far and free!

Death was in that poisonous wave,
and she prayed, she prayed, she prayed
to the angels to keep me, to keep me, from
harm.

I said: "That proves me happy now!"
They replied: 'This is nothing but dreaming'

III. the happiest day, the happiest hour

Oh, oh, she was worthy of all love
of many far wiser than me!
So lovely was the loneliness.

The which I could not love the less
so lovely was the loneliness

A dream of the truth.
I may not be happy now.
A dream of the truth.

The requiem how be sung by you by yours,
the evil eye,

by yours, the slanderous tongue that did to
death the innocence that died
and died so young?
Too much horrified to speak,
they can only shriek out of tune.

Over the mountains of the moon.
The rain came down upon my head,
the heavy wind rendered me mad and deaf
and blind.
Thy soul shall find itself alone lone and
dead.

IV. out of space, out of time

The life still there upon her hair, the death upon her eyes.

And the fever called 'Living' is conquered at last.

i have not always been as now

Bailey Knowles

text: Edgar Allan Poe

I. *keeping time*

Conductor:

“There are some qualities, some incorporate things, that have a double life, which thus is made a type of that twin entity which springs from matter and light, evinced in solid and shade”

Freely ♩ = 65 *mp*
walk onstage

Soprano
The life up - on her yel-low hair, but not with - in her eyes, a

A Clarinet

Violin

Violoncello

Piano

Glockenspiel

4

S. por - trait ta - ken af - ter death of Earth, who seeks the skies. And I am

A Cl.

Vln.

Vc.

Pno. walk onstage

Glspl. 15 walk onstage brass mallets

7 Dream-like ♩ = 90 *mf*

8

S. hap - py now, in re-turn for the love-light, she was

A Cl.

Vln.

Vc.

Pno. *mp*

Glsp. 15

14

S. dear - er to my soul than its soul - life.

A Cl.

Vln.

Vc. Sop. walk onstage
soul - life.

Pno.

Glsp. 15

20 Energetic ♩ = 95

18

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

Glsp. 15

walk onstage

mf

mp

mp

23

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

mf

27

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

Vln. walk onstage

30

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

mp

33

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

ff

36

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

So sweet the hour, so calm the time, I saw no heav-en but

39

S. in her eyes. And while a rev - er - ie came ov - er me,

A Cl.

Vln.

Vc.

Pno.

Glsp.

42

S. is all that we see but a dream with - in a dream? _____ Ev - ery

A Cl.

Vln.

Vc.

Pno.

Glsp.

45

S. mo - ment of the night for - ev - er chang - ing pla - ces.

A Cl.

Vln.

Vc. *sim.*

Pno.

Glsp.

48

S. They have not left me, as my hopes have since up - on their up - turn'd

A Cl.

Vln.

Vc.

Pno.

Glsp.

51

S. fa - ces of a thou - sand ros - es that grew. When

A Cl.

Vln.

Vc.

Pno.

Glsp.

54

S. na - ture sleeps, stars are mute. Two sep' - rate, yet most in - ti - mate things and

A Cl.

Vln.

Vc.

Pno.

Glsp.

58 *cutting off music* **ff** *spoken:* "I cannot feel"

S. dim - mer no - things which were true. A - las!

A Cl.

Vln.

Vc.

Pno.

Glsp. ¹⁵

61 Longing ♩ = 90

S.

A Cl.

Vln. *mf*

Vc.

Pno. *mp*

Glsp. ¹⁵ *mp*

68

S.

A Cl.

Vln.

Vc.

Pno.

Gdsp.

mp

76

S.

A Cl.

Vln.

Vc.

Pno.

Gdsp.

mf

For 'tis not

p

p

82

S. feel - ing, this stand - ing mo - tion - less up - on the gol - den thresh - old

A Cl.

Vln.

Vc.

Pno.

Glsp.

88

S. of the wide op - en gate of dreams. But t'were

A Cl.

Vln.

Vc.

Pno.

Glsp.

f

p

p

94

S. bet-ter than the cold re-al-i-ty. Oh I am hap-py now oh I am

A Cl.

Vln.

Vc. *mf*

Pno.

Glsp.

101

S. hap-py now hap-py now hap-py now hap-py now oh I am

A Cl.

Vln.

Vc.

Pno.

Glsp.

106

S. hap - py now.

A Cl. *mp*

Vln.

Vc. Play *mp*

Pno.

Glsp. 15

112

S.

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

attacca

II. *sadly, this star I mistrust*

Joyful ♩ = 130

f

Soprano

We grew in age, and love, to - ge - ther — roam - ing the

A Clarinet

mp

Violin

Violoncello

mp

Piano

mp

Glockenspiel

p

S.

for - est and the wild. — Ser - en - est - skies

A Cl.

Vln.

Vc.

Pno.

Gfsp.

6

15

11

S. con - tin - u - al - ly con -

A Cl.

Vln.

Vc.

Pno.

Glsp.

15

S. tin - u - al - ly ov - er that one bright is - land smile.

A Cl.

Vln.

Vc.

Pno.

Glsp.

Sop.
is - land smile.

f

S. She filled my soul with beau - ty, which is hope, and love a

A Cl.

Vln. *mp* Play

Vc. *mp*

Pno.

Glsp. 15

S. sim - ple du - ty. But we loved with a love that was more than

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

33 *ff*

S. love, haunt - ed by ill an - gels on - ly, but our love

A Cl.

Vln.

Vc. *mf*

Pno. *mp*

Glsp. 45

39

S. it was strong strong - er But our love

A Cl.

Vln.

Vc.

Pno.

Glsp. 45

43

S.
 — it was strong - er by far than the love of those who were old - er than

A Cl.
 Sop.
 who were old - er than

Vln.
 who were old - er than

Vc.

Pno.

Glsp.
 15

49

mf (51)

S.
 we. In sun - shine and in sha - dow I saw

A Cl.
 Play

Vln.
 mp

Vc.

Pno.

Glsp.
 15

55

S. but her she was the world, she was the world_____ to me.

A Cl.

Vln.

Vc.

Pno.

Gdsp. 15 Sop.

she was the world_____ to me.

61

Rubato
cadenza-like
p

63 Freely ♩ = 60

S. Be si-lent in that sol - i-tude. For the

A Cl.

Vln.

Vc.

Pno.

Gdsp. 15 *mp* Sop. Play

Be si-lent in that

star-like: play notes in any order desired, in free rhythm

64

S. *3* *3* *3* *3*
 moon nev-er beams with-out bring-ing me dreams of the beau-ti-ful stars I kneel to.

A Cl.

Vln.

Vc.

Pno.

Glsp. ¹⁵

68

cadenza-like
speech-like
p

S. *3* *3*
 Be still. Be still. There is a two-fold si-lence, the wea-ried light is dy-ing

A Cl.

Vln.

Vc.

Pno. Sop.
 the wea-ried light is dy-ing

Glsp. ¹⁵

74 75 *mf*

S. *3*
 down. On-ly thine eyes re - mained, they rule the hearts of the might-i With *3*

A Cl.

Vln.

Vc.

Pno. *Play*
mp

Glsp. *15*

79

S. *♩ = ♩*
 fe - ver called liv - ing that burned in my brain that bright-est hour I would not live a - not live

A Cl.

Vln.

Vc.

Pno.

Glsp. *15*

81

S. I would not live a - gain I would not live a - gain.

A Cl. Sop. I would not live a - gain.

Vln.

Vc. Sop. I would not live a - gain.

Pno.

Glsp. 15

85

S. *f* Was it not fate whose name is al-so Sor-row,

A Cl. Play *mp* Cl. Play

Vln. Play *mp*

Vc. Play *mp*

Pno.

Glsp. 15 *L. V.* *mf*

91

S. cloth - ing us in a robe of more than glo - ry. Moun-tains

A Cl.

Vln.

Vc.

Pno.

Glsp. 45

93

S. top - pling ev-er-more in - to seas with-out a shore, some o - cean throbbing far and free!

A Cl.

Vln. *p*

Vc. *p*

Pno.

Glsp. 45

L. V.

96 Moderato ♩ = 70

95

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

98

ff

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

Death was in that poi - son - ous wave, and she

III. the happiest day, the happiest hour

Lento ♩ = 52

Soprano

A Clarinet

Violin *sul G*

Violoncello

Piano

Glockenspiel ¹⁵ *L.V.*

S. ⁷ *mp*

Oh, _____ oh, she was wor - thy of all love _____

A Cl.

Vln. *mf*

Vc. *mf*

Pno.

Glsp. ¹⁵

13

S. love, love of ma - ny far wi - ser than

A Cl. *mf*

Vln.

Vc.

Pno.

Glsp. 15

18

S. me, me! So love-ly was the lone - li - ness

A Cl. *p*

Vln. *p*

Vc. *p*

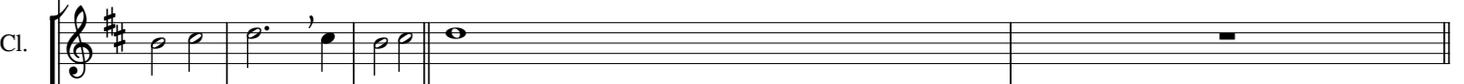
Pno.

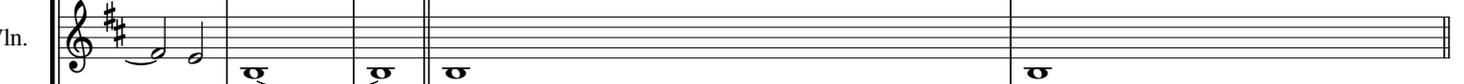
Glsp. 15

27

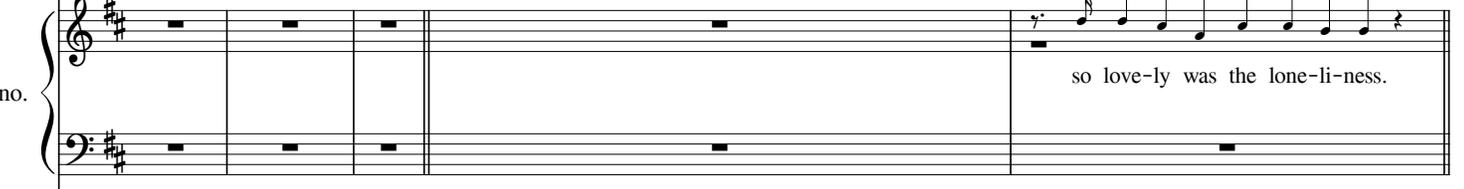
Tempo ad libitum

S. 

A Cl. 

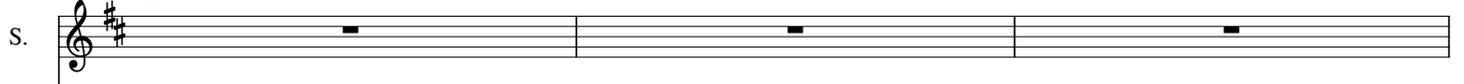
Vln. 

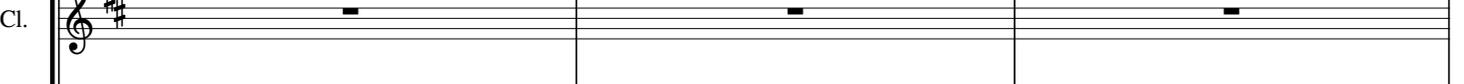
Vc. 

Pno. 

Glsp. 

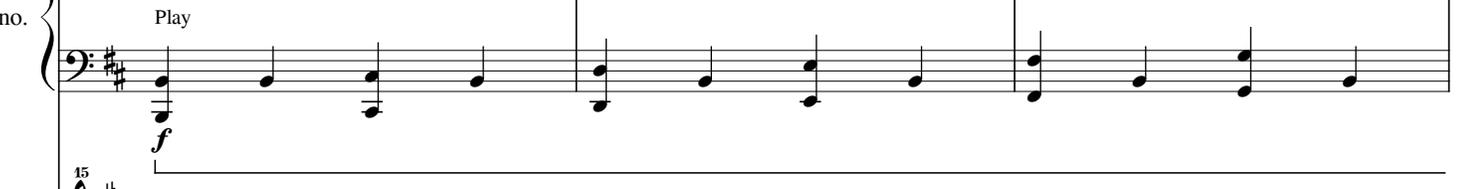
32 Angry ♩ = 60

S. 

A Cl. 

Vln. 

Vc. 

Pno. 

Glsp. 

35 *mf*

S. *A dream of the truth, a*

A Cl.

Vln.

Vc.

Pno.

Glsp.

39

S. *dream, I may not be hap - py now, a dream, of the truth, a dream of the truth, a dream, a*

A Cl.

Vln.

Vc.

Pno. *f*

Glsp.

42

S. *f*
 dream, I may not be hap - py now, a dream of the truth.

A Cl.

Vln.

Vc.

Pno. *f*
 3

Glsp. 15

44

S. *f*
 The re - qui - em how be sung by you, by yours, the ev - il eye, —

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

47

S. *senza vibrato*

the slan - der - ous tongue, that did to death the in-no cence that died, and

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

49

S. died so young, so young.

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

52 Frantic $\text{♩} = 90$

S. *f* Sweetly *subito p*
Too much hor-ri-fied to speak, they can on - ly shriek out of tune

A Cl. Sop. Too much hor-ri-fied to speak

Vln. Sop. Too much hor-ri-fied to speak *f* sul D

Vc. Sop. Too much hor-ri-fied to speak *f* sul G

Pno. Sop. Too much hor-ri-fied to speak

Glsp. 15 Sop. Too much hor-ri-fied to speak



57

S.

A Cl.

Vln. *mp*

Vc. *mp*

Pno. *mp*

Glsp. 15 L.V. *mp*

62

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

67

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

72 *expressively*
mf

S. *3*
O - ver the moun - tains of the moon

A Cl.

Vln.

Vc.

Pno.

Gdsp. 15

77 *3*

S. O - ver the moun - tains of the moon
Sop.
of the moon

A Cl.

Vln.

Vc.

Pno.

Gdsp. 15

82 *f*

S. *f*
 the rain came down ³ up - on my

A Cl. *mf*
 Play

Vln. *mf*

Vc. *mf*

Pno. *mf*

Glsp. *mf*

86

S. head the hea - vy the hea - vy wind

A Cl.

Vln. *mf*

Vc. *mf*

Pno. *mf*

Glsp. *mf*

90

S. *ff*
ren - dered me mad and deaf and blind *f* thy soul shall

A Cl. *mf* *mp*

Vln. *mf*

Vc. *mf*

Pno. *mf*

Glsp. *mf*

94

S. find it-self lone and lone dead

A Cl.

Vln.

Vc.

Pno.

Glsp. *mf*

98

S.
 dead lone

A Cl.

Vln.

Vc.

Pno.

Glsp.
 15

101

S.
 and dead.

A Cl.

Vln.

Vc.

Pno.

Glsp.
 15

IV. out of space, out of time

Passionately ♩ = 100

Musical score for the first system, measures 1-4. The score includes parts for Soprano, A Clarinet, Violin, Violoncello, Piano, and Glockenspiel. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Passionately ♩ = 100". The Soprano and A Clarinet parts are mostly rests. The Violin part has a "walk off stage" instruction. The Violoncello part has a dynamic marking of *f* and a *V* marking. The Piano part has dynamic markings of *f* and *mp*. The Glockenspiel part has a measure rest starting at measure 15.

Musical score for the second system, measures 5-8. The score includes parts for Soprano (S.), A Clarinet (A Cl.), Violin (Vln.), Violoncello (Vc.), Piano (Pno.), and Glockenspiel (Glsp.). The key signature is one sharp (F#) and the time signature is 3/4. The Soprano and A Clarinet parts are mostly rests. The Violin part has a measure rest. The Violoncello part has a dynamic marking of *f* and a *V* marking. The Piano part has dynamic markings of *f* and *mp*. The Glockenspiel part has a measure rest starting at measure 15.

9

S.

A Cl.

Vln.

Vc.

Pno.

Gdsp.

15

13

S.

A Cl.

Vln.

Vc.

Pno.

Gdsp.

15

16

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

Vc.

8

15 simile

19

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

Play

ff

Cl.

22

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

mf

23

24

S.

A Cl.

Vln.

Vc.

Pno.

Glsp.

mf

25

chant-like: choose
either octave, switch
freely if desired
mf

26

S. *mf*
The life still there up - on her

walk off stage

A Cl.

Vln.

Vc.

walk off stage

Pno.

Gdsp.

p

28

S.
hair the death up - on her eyes. The life still there up

A Cl.

Vln.

Vc.

Pno.

Gdsp.

30

S. on her hair the death up on her eyes. The life still

A Cl.

Vln.

Vc.

Pno.

Glsp.

32

S. there up - on her hair the death up - on her eyes. The

A Cl.

Vln.

Vc.

Pno.

Glsp.

34

S. life still there up - on her hair the death up - on her

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

36

S. eyes. The life still there up on her hair the death up -

A Cl.

Vln.

Vc.

Pno.

Glsp. 15

38

S. on her eyes. The life still there up - on her hair the

A Cl.

Vln.

Vc.

Pno.

Gdsp. 45

40

S. death up - on her eyes, her eyes.

A Cl.

Vln.

Vc.

Pno.

Gdsp. 45

*conductor walks off stage
soprano watches conductor leave*

walk off stage

spoken: "And the fever called 'Living'..."

42

Musical score for measures 42-43. The score includes staves for Soprano (S.), Alto Clarinet (A Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Gong (Glsp.). The Soprano part has a spoken line: "And the fever called 'Living'...". The Piano part features a melodic line with a fermata. The Gong part has a single note with a fermata.

Soprano: "And the fever..."



44

"...is conquered at last" walk to piano, sit down, and play

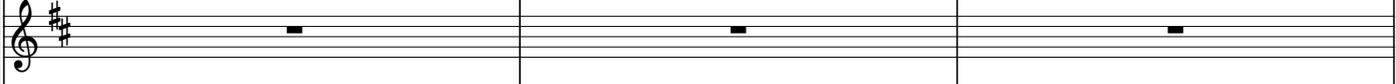
Musical score for measures 44-46. The score includes staves for Soprano (S.), Alto Clarinet (A Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Gong (Glsp.). The Soprano part has a spoken line: "...is conquered at last" followed by stage directions: "walk to piano, sit down, and play". The Piano part features a melodic line with a fermata. The Gong part has a single note with a fermata.

47

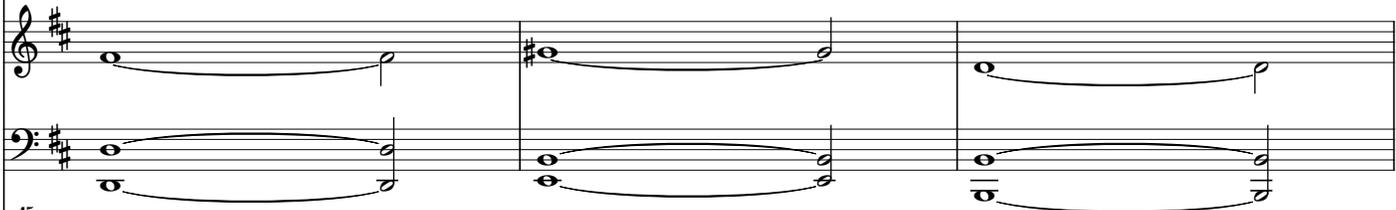
Piano

S. 

A Cl. 

Vln. 

Vc. 

Pno. 

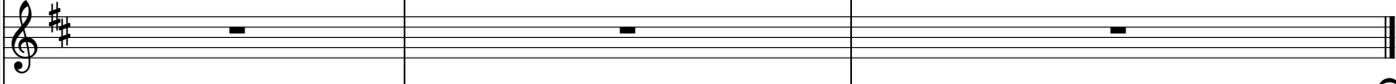
Glsp. 

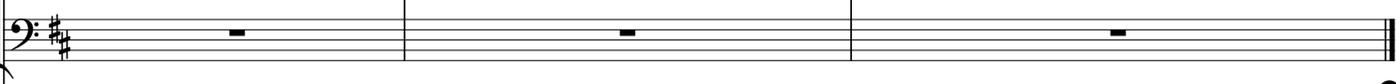


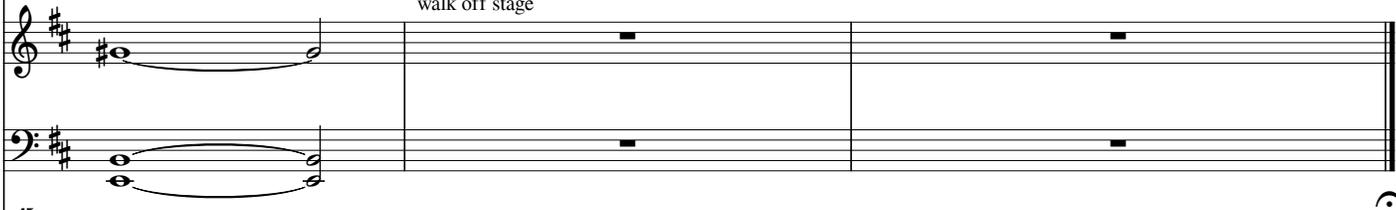
50

S.  walk off stage

A Cl. 

Vln. 

Vc. 

Pno.  walk off stage

Glsp. 