

JOHN DIMOND – THE WIZARD OF MARBLEHEAD

A MINIATURE OPERA IN FIVE VIGNETTES

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment
of the requirements for the degree

MASTER OF MUSIC

by
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by
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Candidate for the Master of Music Degree

ABSTRACT

Throughout history, one trait of the Opera *genre* has been to bring to life and further illuminate fantastical subject matter. As part of this trend, composers often seek to highlight their own national heritage through their choice of subject matter. The Opera presented herein, *John Dimond – The Wizard of Marblehead*, is set in a Massachusetts shipping village during the period of unrest which led up to the American Revolution, the 1760s. John Dimond was a Seer whose home and property were adjacent to the town cemetery. Legend has it that John Dimond would scream and holler to the ships at sea from atop Old Burial Hill during inclement weather. If you were his friend, he would guide you safely through the storm and squall. If you were his foe, he would likely seek a perilous outcome for you and your crew.

The work is scored for three singers, instrumental quintet, piano and Electronics. The two primary goals of the fixed-media portions are to better convey a coastal setting and to add to the mood of the piece with sounds which cannot be produced with traditional instruments.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “John Dimond – The Wizard of Marblehead,” presented by Brian A. Lynn, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Dr. James Mobberley, DMA, Committee Chair
Conservatory of Music and Dance

Dr. Chen Yi, DMA
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Dr. Reynold Simpson, DMA
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INSTRUMENTATION

Mezzo-Soprano
Tenor
Baritone
Flute
Bb Clarinet (double Bass Clarinet)
Bassoon
Violin
Cello
Piano
Electronics

Approximate Duration – 18 minutes

PERFORMANCE NOTES

John Dimond – The Wizard of Marblehead employs fixed media throughout the work. The primary consideration in an electro-acoustic work is timing. For this piece, the conductor should continue to keep time during these four sections at the indicated tempi. There are approximate descriptions of the electronics given at the bottom of the score which should help the conductor identify what he should be hearing as he approaches instrumental entrances. For playback during performance, the digital media and a digital media player or a compact disc and compact disc player could be utilized.

This work itself is, indeed, of the Opera *genre* and operas are meant to be staged. The inspiration for the setting of this work is quite extraordinary because it still exists. In Marblehead, Massachusetts stands a white frame house called the 'Old Brig' (1710). As you face the house, adjacent to right is a Colonial-era cemetery known as Burial Hill (1692) which overlooks a portion of the town and harbor. The stage set should therefore feature a house (stage right) which is open to the audience and a hill (stage left) with gravestones and a path leading toward the top. Another path should lead toward the rear of the stage between the house and hill. Finally, there should be a door (or a threshold of sorts) which separates the house from the hill.

John Dimond - The Wizard of Marblehead

A Miniature Opera in Five Vignettes

Brian A. Lynn

A Vignette 1

$\text{♩} = 60$ $\text{♩} = 88$

Molly Dimond (Mezzo-Soprano)
Robert Pitcher (Tenor)
John Dimond (Baritone)

Flute *f* *mp* *dolce*

Bb Clar. - transposed
Clarinet in Bb/
Bass Clarinet in Bb *f* *p*

Bassoon *f* *p*

Violin *f* *mp*

Cello *f* *mp*

Piano *f* *mf* *mp*

Electronics *ca. 25"*

1 Wind, bird calls and waves Glassy tone with overtones, bullfrog and waves
Bullfrog with delay, birds and waves Fade out

molto rit. ————— *a tempo* ♩ = 88

7

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

7

gl. no vibr.

gl. no vibr.

forearm cluster (bl/wh) - rectangle
indicates approximate range

ff Led.

*

*

p

p

B

Molly
Robert
John
Fl.
B \flat Cl./
B \flat Bass Cl.
Bsn.
Vln.
Vlc.
Pno.
Electr.

13

mf \rightarrow *p*

mf \rightarrow *p*

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

p *mp* *mf* *f*

p *mp* *mf* *f*

pp *mp* *f* *p*

13 *Lead.* * *Lead.* * *Lead.* *

5

16 *mf*

Molly Un - cle John? Are you al - ri -

Robert

John

16 *f ff fp < mf > n mp*

Fl.

B \flat Cl./ B \flat Bass Cl. *mp < f ff fp < mf < fp < mp*

Bsn. *mf f ff fp < mf > n mp*

16 *arco mp < ff f p*

Vln.

16 *arco mp < f ff f mf < fp < mp*

Vlc.

16 *f wh. key gl. ff mf*

Pno.

16 *mf f ff*

Electr.

19 *p*

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

ght? Why _____ won't you an -

growl ord.

excessive bow pressure

mf *pp* *mf* *pp* *mf* *p* *mf* *p* *mf* *p* *mf*

23

Molly *swer?*

Robert

John *f* *gl.* *gl.* *mp*
Let me be...

Fl.

B \flat Cl./
B \flat Bass Cl. *pp* *mp*

Bsn. *pp* *mp*

Vln. *n* *pp* *mp* no vibr.

Vlc. *n* *pp* *mp*

Pno. *pp* *mf* wh. key gl. *b*

Electr. *pp* *mf*

C
♩ = 60

28 *mp*
Molly Un-cle John? Was it the Ro - bies a-gain? The en-

Robert

John

28
Fl. *f* *p* *mp* *p* *mp*

B♭ Cl./
B♭ Bass Cl. *f* *p* *mp* *p* *mp*

Bsn. *fp* *p* *mp* *p* *mp*

28
Vln. *mf* *mp* *mf* *mp* *mf*

Vlc. *mf* *mp* *mf* *mp* *mf*

roll bottom to top - top note should
be struck simultaneously with instruments

28 Pno. *mf* *f* *p* *mp* *mp* *mf*

28 Electr. *mp* *f* *p* *mp* *mp* *mf*

Red. *

32 *gl.* *gl.* *mf* *f*

Molly
 tire town of Mar - ble-head knows ___ of your al - ter-ca-tions... no-bo-dy cares, no - bo-dy cares, no -

Robert

John

Fl. *p* *pp*

B♭ Cl./
 B♭ Bass Cl. *p* *pp*

Bsn. *pp* *n* *pp*

Vln. *pp* *n* *pp*

Vlc. *pizz.* *arco* *mp* *p*

Pno. *p* *mp* *mf* *mf*

Electr. *ped.*

D
♩ = 88

36

Molly
bo-dy cares! —

Robert

John
Mol-ly, — never mind — the damned Ro - bies!

36

Fl.
fingered gl.
n *mf* *f* *p* *n*

B♭ Cl./
B♭ Bass Cl.
n *f* *p* *n*

Bsn.
n *f* *p* *n*

36

Vln.
n *f*

Vlc.
change over to excessive bow pressure
ord.
f

36

Pno.
mf *p*

36 *

Electr.

40

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

Now hand me my cane and my lantern.

pp

p

p

p

p

p

p

mf

gl.

mp

n

poco a poco accel. _____

44

Molly

Robert

John

The wind... hear it blow-ing down from the North.

gl.

44

Fl.

pp *mp* *p*

B♭ Cl./
B♭ Bass Cl.

pp *mp* *p*

Bsn.

pp *mp*

44

Vln.

Vlc.

44

Pno.

44

Electr.

a tempo ♩ = 88

49

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

p

cresc.

mf

p

cresc.

mf

n

n

mf

Li - sten...

2 Thunder and wind Rain

E

♩ = 60

54

Molly

Robert

John

54

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

54

Pno.

54

Electr.

ca. 15"

Fluttertongue

ord.

p

mp

p

mp

mp

p

mp

p

mp

p

mp

5

Underlying ambient sounds

Percussion hit

Wind

61

Molly

Robert

John

mf

Cap-tain Jas-per — Mc - Clel-land — of the E - liz-a-beth Anne, do you hear me. —

61

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

61

Vln.

Vlc.

61

Pno.

mf

61 ca. 18"

Electr.

Wind and waves

Pitched whistle enters
Thunder

Wind

accel.

♩ = 88

Molly

Robert

John

— Keep four de-grees to star-board, run true un-til you reach the Half-way Rock. _____ Cap-tain Ben-ja-min Rowe ___of the

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

Hollow, ambient sounds Buzzing sound becomes downward osciallation Wind

74

Molly

Robert

John

Het-ty, _____ hear my words. _____ Move six de - grees to port or you will foun - der _____ on a shoal!

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

74 ca. 12"

Electr.

Pitched whistle glissandos upward

Harmonic melody enters, settles on unison E natural with whistle and vocal

F

♩ = 60

80

Molly

Robert

John

80

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

80

Pno.

80

Electr.

ca. 12"

Waves and wind

Fade out

86 *mf* *mp* 3 *accel.*

Molly
Un - cle John? _____ Can you hear _____ me? _____

Robert

John

Fl.
n *p* *n*

B♭ Cl./
B♭ Bass Cl.
n *p* *n*

Bsn.
n *p* *n*

Vln.
pizz. *p*

Vlc.
pizz. *p*

Pno.
mp

86 Electr.

G Vignette 2

♩ = 88

rit. —————

Molly

Robert

John

Fl. *mp* *n*

B♭ Cl./
B♭ Bass Cl. *mp* *n*

Bsn. *mp* *n*

Vln. *arco* *pp* *mp* *pp* *mp* *pp* *mp* *n*

Vlc. *arco* *pp* *mp* *pp* *mp* *pp* *mp* *n*

Pno.

Electr.

a tempo ♩ = 88

96

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

8

mf

Mol - ly I have some - thing to ask of you,

mf

mp

mp

mf

mp

pp *mp* *pp* *mp* *pp* *mp*

pp *mp* *pp* *mp* *pp* *mp*

poco a poco rit.

♩ = 60

mp

100

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

100

Electr.

8

can you hear me?

hear you

pp *mp* *n* *ppp*

pp *mp* *n* *ppp*

pp *mp* *n* *ppp*

pp *mp* *n* *ppp*

pp *mp* *n* *p*

f *ff*

Lea * Lea

pizz.

106

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

Ro - bert.

mf

When I re - turn from the sea will you

pp

pp

pp

arco

pp

f

106 * Led. *

H

♩ = 76

III

Molly *mp* And what if you

Robert *f* mar - ry me?

John

Fl. III

B♭ Cl./ B♭ Bass Cl.

Bsn.

Vln. *pizz.*

Vlc. *p* *pizz.*

Pno. *f*

Electr. III

116

Molly

ne - ver re - turn? What if you ne - ver re - turn?

Robert

John

116

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

116

Pno.

116

Electr.

pp

pp

pp

mp

mf

f

mf

mf

press down on corresponding strings
inside piano with left hand while
striking piano key with right hand

ord.

I

♩ = 88

spoken - approximate
pitch level indicated

mf

Molly

Musical staff for Molly. The staff contains a vocal line with lyrics: "Please do not board that ship with Cap-tain Tom Ro-bie. My Un-cle is cross with him and his fa-ther". The melody features several triplet markings (indicated by a '3' over a bracket) and rests. The dynamics are marked *mf*.

Please do not board that ship with Cap-tain Tom Ro-bie. My Un-cle is cross with him and his fa-ther

Robert

Musical staff for Robert, showing a whole rest for the duration of the scene.

John

Musical staff for John, showing a whole rest for the duration of the scene.

Fl.

Musical staff for Flute (Fl.), starting at measure 122 with a dynamic marking of *n* (piano).

B♭ Cl./
B♭ Bass Cl.

Musical staff for B♭ Clarinet/B♭ Bass Clarinet, starting at measure 122 with a dynamic marking of *n* (piano).

Bsn.

Musical staff for Bassoon (Bsn.), starting at measure 122 with a dynamic marking of *n* (piano).

Vln.

Musical staff for Violin (Vln.), starting at measure 122 with a dynamic marking of *n* (piano).

Vlc.

Musical staff for Violoncello (Vlc.), starting at measure 122 with a dynamic marking of *mp* (mezzo-piano).

Pno.

Musical staff for Piano (Pno.), starting at measure 122 with a dynamic marking of *n* (piano).

Electr.

Musical staff for Electric Piano (Electr.), starting at measure 122 with a dynamic marking of *n* (piano).

molto rit.

a tempo ♩ = 88

128

Molly

for be-ing Loy - al-ists and I fear that my Un-cle will... _____

Robert

John

128

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

128

Vln.

Vlc.

128

Pno.

128

Electr.

pp *mp* *cresc.*

pp *mp* *cresc.*

pp *mp* *cresc.*

pp *mp* *cresc.*

mp *cresc.*

mp *mf*

Leg. Leg.

139

Molly
Mar-ble-head. Why ___ must you take such ___ a risk

Robert
ord. *mp* *mf* *f*
Per-fect-ly fine? Per-fect-ly fine? Per - fect-ly fine?

John

Fl.
pp

B♭ Cl./
B♭ Bass Cl.
pp

Bsn.
pp

Vln.
mf

Vlc.
mf 3

Pno.
mf *mp*

139

Electr.

145

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

mp

8

3

I fix pe-oples' shoes! I am a sim-ple man with no-thing but strips of lea-ther

mf

f

152

Molly

Robert

John

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

mf

8

and fish - weights in my poc-ket. But Cap-tain Ro - bie says he will

mp

pp *cresc.*

pp *cresc.*

157

Molly

Robert

John

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

split all of the gold a-mongst all the crew, can't you see?

f

mf

mp

mf

165 *f* > *mf* *mp* *mf*

Molly
 tell you what I see, I see a dis-hon-est Cap-tain and a crew of ig-nor-ant

Robert

John

Fl.
mp *pp* *mf*

B♭ Cl./
 B♭ Bass Cl.
mp *pp* *mf*

Bsn.
f *p* *pp* *mf* *p*

Vln.
ff *pp* *n*

Vlc.
ff *pp* *n*

Pno.
f *pp*

Electr.
 165 *Rea.* *

169

Molly
fools.

Robert
8
Dam-nit, Mol-ly, _____ why don't you e-ver

John

169

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

169

Vln.
pp — *n*
f
pizz.

Vlc.
pp — *n*
f
pizz.

169

Pno.
mp *mf*

169

Electr.

L

rit. ♩ = 60

173 *mp* 3

Molly Be-cause you are run - ning a - way and you are lea-ving ev-ery-thing

Robert see — things my way?

John

173 *mp* 3 *pp* *n*

Fl.

B♭ Cl./ B♭ Bass Cl. *p* 3 *mf*

Bsn. *p* 3 *mf*

173 arco *pp* *n*

Vln.

Vlc. arco *pp* *n*

173 Pno.

173 Electr.

177

Molly
 _____ to chance.

Robert
 I'll _____ take _____ my chan ces. _____

John

177

Fl.
p

B♭ Cl./
 B♭ Bass Cl.
p

Bsn.
p

177

Vln.
p

Vlc.
p

177

Pno.
mp

177

Electr.
f
 8^{vb}

M Vignette 3

♩ = 88

f *mp*

Molly He'll _____ take his chan - ces, he'll take his chan - ces? Whilst I _____

Robert

John

183 Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

183 Vln.

Vlc.

183 Pno. *f* l.h. r.h. r.h. l.h. *8^{vb}* *ped.* *

183 Electr.

188 *mf*

Molly
re - main a - lone, for - got - ten like the bar-na - cles,

Robert

John

188

Fl. *pp*

B♭ Cl./
B♭ Bass Cl. *pp*

Bsn.

188

Vln. *pp*

Vlc. *pp*

188

Pno. *p*
(8vb)

188

Electr.

194

Molly

for - got - ten ____ like the hours ____ and hours_ I will have spent ____ wai - ting ____

Robert

John

194

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

pp

194

Vln.

Vlc.

194

Pno.

194

Electr.

200

Molly

should he e-ver re-turn _____ at all. _____ Am _____ I _____ to spend my life _____ pre - par-ing for our wed - ding

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

200

f

n

n

n

n

mf

f

l.h. 7

8^{vb}

O

207

Molly *or his fu - ner-al?*

Robert

John

207

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

207

Vln.

Vlc.

207

Pno.

r.h. #

r.h.

r.h.

l.h.

3

ff

8^{vb}

ca. 12"

207

Electr.

3 Pitched instrument sounds and wind Waves
Slowly-developing ambient sounds

215

Molly

Robert

John

215

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

215

Vln.

Vlc.

215

Pno.

215

Electr.

ca. 48"

Smooth, glassy melody
Waves

Hollow, ambient single pitch
Continue slowly-developing ambient sounds

Reverb pizzicatos
Bullfrog with delay

P Vignette 4

♩ = 76

223

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

mp

What e-ver is ____ the prob - lem now?

p

p

p

pizz.

pizz.

p

p

mp

f

223

Yawning trombone sound

Groaning trombone sound

Fade out

Leo. *

229 *mf*

Molly My Ro- bert, he ____ is sai- ling a- way to- day on ____ the Ply - mouth

Robert

John

229 *n f*

Fl.

B \flat Cl./
B \flat Bass Cl. *n f*

Bsn. *n mp n*

229 arco pizz. *mf mf*

Vln.

Vlc. *mf mf*

roll bottom to top - top note should be struck simultaneously with instruments

229 *mf f*

Pno.

229 *f* *f* *Red.* *

Electr.

235

Molly *f*
Lass! _____ He _____ does-n't care _____ a -

Robert

John *f*
Then he's _____ a fool! _____

235

Fl.

B♭ Cl./
B♭ Bass Cl. *mp*
Bass Clarinet in B♭ -
transposed

Bsn. *mf*

235

Vln. *p* *f* *ff* *fp* *n*
arco

Vlc. *mf* *f* *ff* *fp* *n*
arco excessive bow pressure ord.

235

Pno. *p* *mp* *mf* *f* *mp*

235

Electr.

239 *ff*

Molly
 bout po-li-tics or To-ries _____ and nei-ther do I, _____ nei-ther do I!

Robert

John
mf Cause he's _____ a fool. _____ *f* Fools! _____

239

Fl.

B \flat Cl./
 B \flat Bass Cl.

Bsn. *f*

239

Vln.

Vlc.

239 *mf* *f* simile

Pno.

239

Electr.

Q

accel.

♩ = 88

244

Molly

Robert

John

ff

Mol - ly? We're a-bout to set sail

Be-cause you are both foo - lish chil - dren!

244

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

mp

mf

mp

mp

244

Vln.

Vlc.

fp

n

mf

pizz.

mf

pizz.

mf

fp

n

244

Pno.

press down on corresponding strings inside piano with left hand while striking piano key with right hand

ff

p

mp

ord.

244

Electr.

accel.

249

Molly

Robert

John

249

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

249

Electr.

and I have come to bid you fare-well!

mf poco a poco cresc. *ff*

mf poco a poco cresc. *ff*

mf poco a poco cresc. *ff*

f *ff*

f *ff*

mf *f*

R

a tempo ♩ = 88

♩ = 76

253 *f* *ff*

Molly
Ro - bert, _____ don't go! _____

Robert
8 *f*
We are all En - glish, John

John

253

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

253

Pno.

253

Electr.

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

fp *n* *pp* *mp* *pp*

fp *n* *pp* *mp* *pp*

mf *ff*

257

Molly

Robert

John

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

Di - mond, no mat - ter the soil of our birth!

Fare - well, child.

mp *pp* *mp* *pp* *n*

mp *pp* *mp* *pp* *n*

mp *pp* *mp* *pp* *n*

mp *pp* *mp* *pp* *n*

mp *pp* *mp* *pp* *n*

f

261

Molly

Robert

John

— You fail — to un - der - stand. — There — will be war — with the

3

3

261

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

261

Vln.

Vlc.

261

Pno.

261

Electr.

S

266

Molly *f*
It is true, I have seen the fu - ture.

Robert *mf*
Mol - ly, —

John *3*
King of Eng - land!

266

Fl. *mp* *f* *mf*

B♭ Cl./
B♭ Bass Cl. *mp* *f* *mf*

Bsn. *mf*

266

Vln. *pp* *3* *n*

Vlc. *mp* *f* *ff* *mp* *pizz.* *arco*

266

Pno. *f*

266

Electr.

272 *mf*

Molly I am diff - rent, like my un - cle, I am

Robert I don't un - der - stand!

John

272

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn. *mp*

272 *pp*

Vln.

Vlc. exc. bow pressure *p*

272

Pno.

272 *f*

Electr.

rit. _____ a tempo ♩ = 76

278

Molly

a See - r. _____

Robert

8

3

3

So what ___ do you see ___ Miss Mol - ly Di - mond? ___ Can you not

John

278

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

278

Vln.

ord.

Vlc.

mp

278

Pno.

f

278

leg.

278

Electr.

288

Molly

I'll pray — for — you — Ro - bert Pit - cher. —

Robert

When I re - turn —

John

288

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

288

Vln.

Vlc.

288

Pno.

mp

288

Electr.

Detailed description of the musical score: The score is for rehearsal mark 288 and is set in 4/4 time. It features vocal parts for Molly, Robert, and John, and instrumental parts for Flute (Fl.), B-flat Clarinet/Bass Clarinet (B \flat Cl./B \flat Bass Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), and Electric guitar (Electr.). Molly's part begins with the lyrics "I'll pray — for — you — Ro - bert Pit - cher. —". Robert's part begins with the lyrics "When I re - turn —" and includes a triplet of eighth notes. The piano part is marked *mp* and features a complex harmonic texture with many accidentals. The electric guitar part is currently silent.

299 Molly 

Robert 

John 

299 Fl. 

B♭ Cl./ B♭ Bass Cl. 

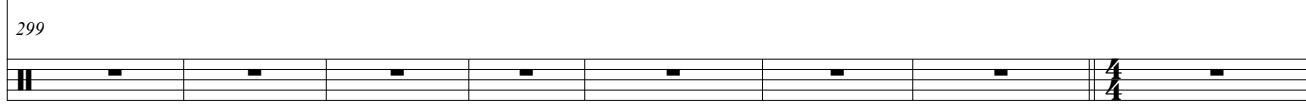
Bsn. 

299 Vln. 

Vlc. 

pizz.
press down on corresponding strings
inside piano with left hand while
striking piano key with right hand

299 Pno. 

299 Electr. 

molto rit. *a tempo*

307

Molly

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

f

Un - cle John

p *mp*

p *mp* *n*

p *mp* *n*

ord.

mf

f

307

316

Molly

knows not _____ what he's do - ing. _____

Robert

8

John

Un - der stand _____ me, dear child. This is not a - bout Ro - bert

316

Fl.

p *mp* *n*

B♭ Cl./
B♭ Bass Cl.

Bsn.

p *mp*

Vln.

n *mf* *pizz.*

Vlc.

p *mf* *pizz.*

316

Pno.

f *mp* *f*

316

Electr.

* Ped. *

320

Molly

Robert

John

or a - ny o - ther mis - guid - ed deck - hand on that To - ry ves - sel. ____ You have

320

Fl.

p

B♭ Cl./
B♭ Bass Cl.

p *cresc.*

Bsn.

p

Vln.

p arco

Vlc.

mp arco

320

Pno.

mf

320

Electr.

*

Seo

323

Molly

Robert

John

seen in your own vi - sions ____ There will be war ____ with the King of Eng - land! ____

323

Fl.

cresc.

B \flat Cl./
B \flat Bass Cl.

cresc.

Bsn.

cresc.

323

Vln.

cresc.

Vlc.

fp *mp* *fp*

323

Pno.

f

323 * *Reo.* * *Reo.*

Electr.

326

Molly

Robert

John

ff

We must not stand down dur-ing this time of great need!

3

3

326

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

326

Vln.

Vlc.

mp *mf*

326

Pno.

fff

* Leo. * Leo. *

326

Electr.

ca. 10"

4

Lightning, thunder,
wind and rain

accel. ♩ = 76

Molly

Im - pos si - ble, there is-n't a cloud in the sky Robert... Robert!

Robert

John

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

ca. 16"

Thunder

Wind and rain

Downward oscillation

Duet of pitched instruments

♩ = 60

338 *f* shouting

Molly *3* Un-cle John, no! ____

Robert

John *3* *3* *3* Captain Tho-mas Ro-bie__ of the Ply-mouth Lass____ hear

338 Fl.

338 B♭ Cl./ B♭ Bass Cl.

338 Bsn.

338 Vln.

338 Vlc.

338 Pno.

338 Electr. ca. 30"

Thunder and rain Lightning strike and subsequent thunder

Industrial, hollow ambient sounds Deep oscillation

346

Molly

Robert

John

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

Vln.

Vlc.

Pno.

Electr.

Ro-ber-t, please hear me,

3
_what I have to say! _____ I curse you ___ from this an - noin - ted spot... _____ both

346

346

346

346

Wind
Ambient sounds continue

Thunder
Thin, glassy melody

X

accel.

$\text{♩} = 76$

Molly ³⁵³
 Ro-ber-t... Ro-ber-t!

Robert ⁸

John
 you and your fa-ther John-a-than, mas-ter of the Char-lotte Rose. May nei-ther of you see port a-gain!

Fl. ³⁵³

B \flat Cl./
 B \flat Bass Cl.

Bsn.

Vln. ³⁵³

Vlc.

Pno. ³⁵³

Electr. ³⁵³
 ca. 21" ca. 10"

Chimes

Thunder

Chimes

Thunder and wind

360

Molly

Robert

John

May both of you per-ish in the storm that is co-ming! This is my ear -

360

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

360

Vln.

Vlc.

360

Pno.

360

Electr.

ca. 20"

Chimes

Thunder and wind

Clarinet melody settles on B \flat (starting pitch for Molly)

368

Molly

Ro - bert, _____ please hear _____ me _____

Robert

John

nest wish _____ and _____ my most fer - - vent prayer!! _____

3

368

Fl.

B♭ Cl./
B♭ Bass Cl.

Bsn.

368

Vln.

Vlc.

368

Pno.

368

Electr.

Hollow, ambient sounds

374

Molly

I — will al-ways be yours — Ro-bert Pit - cher.

3

Robert

John

374

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

374

Vln.

Vlc.

374

Pno.

374

ca. 12"

ca. 8"

Electr.

Out of phase melody

Downward oscillation

Lightning strike and subsequent thunder

382

Molly

Robert

John

382

Fl.

B \flat Cl./
B \flat Bass Cl.

Bsn.

382

Vln.

Vlc.

382

Pno.

382

ca. 24"

Electr.

Heptachord melody
Bullfrog

Sea birds

Laughing bird

Fade out

APPENDIX A

John Dimond – The Wizard of Marblehead A Miniature Opera in 5 Vignettes

Synopsis

John Dimond – Baritone
Molly Dimond – Mezzo-Soprano
Robert Pitcher – Tenor

Vignette 1

The show opens with dramatic action and a short, boisterous musical attack. John Dimond is hurled onto the stage, the force of which causes him to fall to the ground near center stage. He climbs to his feet and makes his way home. Once inside, his niece, Molly Dimond, lashes out at John, her uncle, about his problem with “the Robies.” But the mind of John Dimond is absent from this matter. It is charting a safe course through the approaching storm. John Dimond proceeds to climb to the top of the town's Old Burial Hill. As he has done before, he hollers out to the ships at sea with the intent of guiding them safely to port.

Characters: Molly Dimond, John Dimond
Score: Page 1 measure 1 to Page 10 measure 90
Approximate Duration: 4:10 (90 measures)
Electronics: 2 sections

Vignette 2

Molly's romantic interest, a young man named Robert Pitcher, enters the stage. He finds Molly weeping near the foot of the hill. He musters her attention and proposes to her. She asks a good many questions of her own, all the while avoiding his proposition. Robert leaves the stage, his blood a degree or two hotter. Molly is left to ponder it all.

Characters: Robert Pitcher, Molly Dimond
Score: Page 11 measure 91 to Page 21 measure 182
Approximate Duration: 4:10 (91 measures)
Electronics: None

Vignette 3

Molly Dimond experiences a short reflective period. She wonders if she will be forgotten (“like the barnacles”). She wonders if she will ever see Robert again. Is she to make preparations for *their* wedding or *his* funeral?

Characters: Molly Dimond
Score: Page 22 measure 183 to Page 25 measure 226
Approximate Duration: 1:55 (43 measures)
Electronics: 1 section

Vignette 4

The remaining elements of the plot are divulged during this section. Molly, the only character who fully understands all of the proceedings, explains to her Uncle that her lover is about to ship out on a Robie vessel. Just as John Dimond is expressing his emotional and political discontent (“Fools!”), Robert knocks on the door. The young man begins to speak in youthful, idealistic terms. John is dismissive. He portrays an air of ‘other-worldliness’ while his niece sorts through the mess of explaining to Robert that she and her uncle are “Seers” and that they have some sort of unearthly ability. Robert, short-sighted as he is, remarks that Molly should “see” how there is nothing for him in Marblehead and that she should “see” that he is “doing it all for her.”

Characters: John Dimond, Molly Dimond, Robert Pitcher

Score: Page 25 measure 227 to Page 34 measure 305

Approximate Duration: 3:30 (78 measures)

Electronics: None

Vignette 5

Molly makes a final plea for the life of her loved one but John Dimond offers little consolation. He cites the imminent conflict with the King of England and that he will not stand aside “during this time of great need!” He ascends once again to the top of Burial Hill and conjures up his own storm and squall. He shouts that it is his “earnest wish” that the ships of both Thomas and his father Johnathan Robie should “perish in the storm that is coming!” Molly is left alone on stage – weeping.

Characters: Molly Dimond, John Dimond

Score: Page 34 measure 306 to Page 42 measure 394

Approximate Duration: 4:15 (88 measures)

Electronics: 1 section

APPENDIX B

John Dimond – The Wizard of Marblehead
A Miniature Opera in 5 Vignettes

A Libretto by Brian Arthur Lynn
2011-2012

Incantations by Dr. Bob Curran
Encyclopedia of the Undead: a Field Guide to Creatures that Cannot Rest in Peace
Published by Career Press, Franklin Lakes, NJ (2006)
(used by permission)

Vignette 1

*Marblehead, Massachusetts – circa 1760

The stage set is dominated by a house and a hill, stage right and stage left respectively. The interior of the house at 42 Orne Street is visible to the audience. On the other side of the stage lies the hill, known by the townspeople as Old Burial Hill, which has many tombstones and a path leading to the top. A narrow path leading toward the rear of the stage separates the house and the hill. The music begins when a man, John Dimond, is pushed onto the stage from a stage left wing. He falls to the ground near center stage. He manages to stand up after a few moments and makes his way to the front door of the house. He attempts to unlock the door with a key but gets frustrated and begins pounding on the door. He is visibly weary. After banging on the door for a few moments it opens. A young woman, his niece Molly, appears at the door.

*Doorway of 42 Orne

Molly Dimond: Uncle John? Are you alright? Why won't you answer?

John Dimond: Let me be...

Molly: Uncle John? Was it the Robies again? The entire town of Marblehead knows of your altercations...
nobody cares, nobody cares, nobody cares!

John: Molly, never mind the damned Robies! Now hand me my cane and my lantern.

She retrieves the two items and hands them to her uncle. John Dimond turns and walks toward the hill.
Molly exits the house and follows along.

*Base of Old Burial Hill

John: The wind... hear it blowing down from the North. Listen ...

John Dimond climbs the hill. He murmurs and makes physical gestures toward several headstones along the way.

*Atop Old Burial Hill

When he reaches the top he sets down his lantern and cane. He shakes his arms and fists toward the sky as he shouts directives to the captains of two sea vessels.

John: Captain Jasper McClelland of the *Elizabeth Anne*, do you hear me. Keep four degrees to starboard, run true until you reach the Halfway Rock. Captain Benjamin Rowe of the *Hetty*, hear my words. Move six degrees to port or you will founder on a shoal!

After a few moments John Dimond makes his way slowly down the hill.

*Base of Old Burial Hill

Molly: Uncle John? Can you hear me?

John Dimond is oblivious to the world around him as he makes his way into the house. He collapses into a chair at the table. Molly falls to the ground and begins to weep. Robert Pitcher enters from stage left.

Vignette 2

Robert: Molly I have something to ask of you, can you hear me?

Molly: (pulls herself together) I hear you Robert.

Robert: When I return from the sea will you marry me?

Molly: And what if you never return? What if you never return? Please do not board that ship with Captain Tom Robie. My uncle is cross with him and his father for being Loyalists and I fear that my uncle will...(she begins to weep again)

Robert: That he will what, Molly?

Molly: You have a perfectly fine trade here in Marblehead. why must you take such a risk?

Robert: Perfectly fine? Perfectly fine? Perfectly fine? I fix people's shoes! I am a simple man with nothing but strips of leather and fishweights in my pocket. But Captain Robie says he will split all of the gold amongst all the crew, can't you see?

Molly: I'll tell you what I see, I see a dishonest captain and a crew of ignorant fools.

Robert: Damnit, Molly, why don't you ever see things my way?

Molly: Because you are running away and you are leaving everything to chance.

Robert: I'll take my chances.

Robert Pitcher exits to the rear of the stage.

Vignette 3

Molly: He'll take his chances, he'll take his chances? Whilst I remain alone, forgotten like the barnacles, forgotten like the hours and hours I will have spent waiting should he ever return at all. Am I to spend my life preparing for *our* wedding or *his* funeral? (she falls to ground weeping again)

Molly picks herself up off of the ground and makes her way into the house.

Vignette 4

*Interior of 42 Orne Street

John: What ever is the problem now?

Molly: My Robert, he is sailing away today on the *Plymouth Lass*!

John: Then he's a fool!

Molly: He doesn't care about politics or Tories...

John: Cause he's a fool.

Molly: ...and neither do I,

John: Fools!

Molly: ...neither do I!

John: Because you are foolish children! (knock knock knock knock knock)

Robert: Molly? We're about to set sail and I've come to bid you farewell!

John Dimond remains seated. Molly rushes to the door. She opens the door and allows Robert into the house. They embrace. She grabs his hands and holds them as she pleads with her *fiance'*.

Molly: Robert – Don't go! My uncle is at war with the Robies because they are Tories!

Robert: (breaking Molly's grasp) We are all English, John Dimond, no matter the soil of our birth!

John: Farewell, child. You fail to understand. There will be war with the King of England!

Molly: It is true, I have seen the future.

Robert: Molly, I don't understand!

Molly: I am different, like my uncle. I am a Seer.

Robert: So what do you see Miss Molly Dimond? Can you not see that there is nothing for me here in Marblehead? Molly: I'll pray for you Robert Pitcher.

Robert: When I return you will see that I am doing this all for you.

Molly: You are mistaken, Robert. Fare thee well.

Molly follows Robert as he exits the house. She continues to follow him until she gets to center stage. She stops and watches him exit stage left. Once he is off stage, Molly turns and walks slowly toward the door of her house. She enters the house. John Dimond is sitting down with his head down on a table.

Vignette 5

*Interior of 42 Orne Street

Molly: Uncle John, I implore you. Please have mercy on my Robert. He knows not what he's doing.

John: (looks up) Understand me, dear child. This is not about Robert or any other misguided deckhand on that Tory vessel. (gets up from the table) You have seen in your own visions. There will be war with the King of England! We must not stand down during this time of great need!

John Dimond exits the house and makes his way toward the hill. Lightning and thunder can be seen and heard from the moment John Dimond crosses into the outdoors.

Molly: Impossible, there isn't a cloud in the sky... (short pause) Robert... Robert!

*Exterior of 42 Orne and Old Burial Hill

Molly: Uncle John, no!

John: Captain Thomas Robie of the Plymouth Lass, hear what I have to say! I curse you from this annointed spot...

Molly: Robert, please hear me... Robert...

John: both you and your father Johnathan, master of the Charlotte Rose.

Molly: Robert!

John: May neither of you ever see port again! May both of you perish in the storm that is coming! This is my earnest wish...

Molly: Robert, please hear me

John: and my most fervent prayer!

Molly Pitcher: I will always be yours, Robert Pitcher.

After a few moments John Dimond falls to his knees in apparent exhaustion. Molly is laying on the ground visibly, yet quietly, weeping. The music tapers off and the stage lights fade to black.

VITA

Brian Arthur Lynn (born 1971) is a composer, educator and performer from Omaha, Nebraska. He has taught instrumental and vocal music as a school teacher in Kansas City, Missouri at Northeast High School and University Academy Charter School and as a private music instructor in Olathe, Kansas at Spencer's Music Room. His recent compositions include *Run* for Orchestra and *Man Becomes Machine* for Wind Ensemble. He has lived in the Kansas City area since 1990 and has been performing in local ensembles of various *genres* since 1991, primarily as a vocalist, bassist, guitarist or drummer. As a director, he conducted the Kansas City Missouri School District All-City Orchestra concert (2000) and he was musical director of the Guerilla Theatre production of *Plan 9 From Outer Space* (1999). Also, he is a proud father of a daughter, Aria (6), and a step-daughter, Lily (9).

Mr. Lynn's degrees include a Bachelor of Arts in Music and a Bachelor of Music Education from the University of Missouri – Kansas City. He also earned a Master of Arts in Music degree from U.M.K.C. He has recently completed all of the degree requirements for the Master of Music in Composition degree from the University of Missouri – Kansas City, from which he will graduate in May 2012.