

PERSONA CON GRATA FOR SAXOPHONE DUO

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  
LUCY SHIRLEY

B.M., University of Indianapolis, 2020

Kansas City, Missouri  
2022

©2022

LUCY SHIRLEY

ALL RIGHTS RESERVED

# PERSONA CON GRATA FOR SAXOPHONE DUO

Lucy Shirley, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2022

## ABSTRACT

*Persona Con Grata for Saxophone Duo* is a three-movement musico-theatrical exploration of the musician's psyche. In focusing on the saxophone as an extension of the persona, corporality, and voice, and using extended techniques for saxophone to emphasize such representations, *Persona Con Grata* explores the subconscious world of the musician as a person and a public entity. By juxtaposing various tonal and stylistic worlds, as well as the juxtaposition of the performer's own voice and body with that of their instrument, this piece explores the constant struggle between the musician as a public and private persona, and more so, between what one desires to be and what one is. In taking inspiration from the classic 1966 film *Persona* directed by Ingmar Bergman, this thesis serves as a musical response to the multifaceted idea of persona in the study of aesthetics, drawing from my own experience as a performer and composer and the struggles in identity that arise from creative pursuit.

## APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled *Persona Con Grata for Saxophone Duo*, presented by Lucy Shirley, candidate for the Master of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

### Supervisory Committee

Yotam Haber, D.M.A., Committee Chair  
Conservatory of Music and Dance

Chen Yi, D.M.A.  
Conservatory of Music and Dance

Zhou Long, D.M.A.  
Conservatory of Music and Dance

## CONTENTS

ABSTRACT.....	iii
INSTRUMENTATION.....	vi
PROGRAM NOTES.....	vii
SCORE.....	1
VITA.....	32

## INSTRUMENTATION

2 alto saxophones

## DURATION

c. 14:00”

## PROGRAM NOTES

The title *Persona Con Grata* is a play on words, taking the common Latin phrase “persona non grata,” meaning unwelcome person, and reversing it to mean a welcome person, or moreover, a person who is desirable to know or to be. This piece is about duality. In garnering inspiration from the themes of multiple personae, truth, and artistic agency in Ingmar Bergman’s 1966 film *Persona*, this collection of three movements examines the complexity of personae necessary in the performance and creation of art. In many ways, this work serves as my own personal response to the themes present in the movie, as well as to their representation in my life during the semester in which I completed this thesis. Throughout the program notes, the two saxophonists will be referred to as Saxophone I and Saxophone II, although the two players are far more representative of the states of the constantly shifting inner and outer persona than mere reflexively named caricatures.

### I.

Saxophone I and Saxophone II begin by “tuning” their instruments on a shared A pitch, however, this tuning is unsuccessful. They are clearly struggling to play the same A in unison, oscillating from too sharp to too flat. Finally, they manage to play a unison A in tune before Saxophone II slides down a half step and the players melt into the main thematic material, blurring the line between the beginning of the piece and the end of the instrument’s tuning.

The main material of the first movement, which I will dub the Outer Theme, is an energetic, dissonant pulse, interrupted by the rhythmic sound of breaths. The players pretend to

adjust their pitch again, as if trying to play more consonantly, but the dissonant pulse returns, still propelled by the breath. At rehearsal letter B, the main thematic material is transformed into a lyrical duet, escalating dynamically and texturally until the main thematic material returns at rehearsal letter C, this time sounding in silence as exhalation replaces many of the original pitches, causing the players to again try meeting in a perfect unison to return the movement to some semblance of traditional melody. The lyrical portion returns at measure 48 but is now propelled further in energy by registral and textural shift, seeking a cadence-like moment of unison one measure before rehearsal letter D, which is yet again frustrated by the introduction of the new material I will call the Inner Theme.

The Inner Theme is an off-balance, self-reflective escape into a sweeter sort of tonality, a respite from the constant pulse of the breath from the Outer Theme. The Inner Theme will return later in Movement II, but for now, it is abruptly ended by a brash and zippy outburst at rehearsal letter E. Saxophone I propels this new motion, rejecting simplicity and instead embracing a self-conscious Apollonian foray into a loud and punchy collection of cross rhythms. However, Saxophone I won't shut up, even after Saxophone II drops out, waiting for the loud patterns of triplets and sixteenth notes to die. Finally, Saxophone II interrupts with a shout and silences Saxophone I's relentless noisemaking.

Saxophone II begins the Outer Theme material anew, yet now without Saxophone I, who can no longer play pitches, and who instead only exhales breath in reminiscence of a sort of mythological curse. Saxophone II tries to cadence alone, playing intervals without the dissonant harmonies of Saxophone I, but the effect is lacking. Unison cannot be achieved with only one voice. A person is both who they are to others and who they are to themselves in contradiction at once and removing either part of the persona will not serve to achieve unison of character.



### III.

The Inner Theme returns, this time interspersed with text spoken by the two players. The text is a direct response to feelings of inadequacy I feel surrounding creativity, and especially surrounding the completion of my Master's Thesis this semester. It serves as a personal manifesto as well as an exploration of the physical and artistic voice. I must continually remind myself that the quality of my creation and the acceptability of my outer persona are in no manner reflective of my inner persona. I often justify melancholia with its ability to spark my creative impulse, but this is false. Creation exists apart from and alongside melancholy, and vice versa. The Inner Theme is finally given space to fully develop, but it doesn't resolve. And? And nothing.

### IV.

The final movement is a journey through the subconscious. It explores music I have written, pieces of art that have inspired me, things people have said to me. It is a mush of sound and tonality. It is made to sound complex through the addition of many simple melodies and phrases. It is a big show communicating that my music is academic and complex enough to make a good Master's Thesis. All of these fragments of thought meld together to create new melodies and new textual meanings in the context of their combinations. This movement serves as a summary of everything I have written in my undergraduate studies and my graduate studies and juxtaposes each fragment to create something entirely new, making music that is derivative of my own work, and therefore cannot be derivative. This is a double-negative reflective of that of the existence of two personae. There is the persona a person wants to convey, and the persona

that a person actually is, and neither are true because both are true. I want to be at once complex and radically simplistic in my composing, but with the existence of both, neither is real.

The players should be rhythmically in sync at the arrival of every rehearsal letter, but the timing of each phrase within those bounds is flexible until measure 68. At measure 68, which is rehearsal letter F, Saxophone I speaks the word “and” in a quote from the end of Movement II and the beginning of Movement III, but as in its previous iterations, the word “and” is followed by nothing. Literally, “nothing,” in a Nietzschean sort of pun, which also calls attention to the only word the character Elisabet Vogler speaks in the movie *Persona*. The players begin a reharmonized excerpt of the Adagio from Bach’s Violin Concerto in E Major, which is the music that plays on the radio in the twilight scene of *Persona*.

The very desire to create that which other people like invalidates my own desire, yet my own desire is also ironically to create that which people like. If I take the example of Bergman’s character Elisabet Vogler, the only way I can be completely true to my own sense of musicality is to stop composing altogether.

# Persona Con Grata

for saxophone duo

## I.

Transposed score

Lucy Shirley

### Totally unmeasured

pretend to tune as you listen intently and "try" to match pitch, but the two As are clearly out of tune

act as if you're adjusting the mouthpiece

pretend to tune (as before)

act as if you're adjusting the mouthpiece

Alto Saxophone 1

Musical notation for Alto Saxophone 1 and 2, measures 1-4. Both parts play a whole note 'A' in the first measure, then a whole note 'A' that is flat in the second measure. The first measure includes the instruction 'Play an A, but it's far too sharp...' and the second measure includes 'it's far too flat...'. The parts are transposed so that Alto Saxophone 1 is one octave higher than Alto Saxophone 2.

pretend to tune as you listen intently and "try" to match pitch, but the two As are clearly out of tune

act as if you're adjusting the mouthpiece

pretend to tune (as before)

act as if you're adjusting the mouthpiece

Alto Saxophone 2

Play an A, but it's far too flat...

it's far too sharp...

5 pretend to tune

act as if you're adjusting the mouthpiece

Musical notation for Alto Saxophone 1 and 2, measures 5-8. Both parts play a whole note 'A' in the first measure, then a whole note 'A' that is flat in the second measure. The first measure includes the instruction 'closer, but dipping in and out of a true unison...' and the second measure includes 'it's far too sharp...'. The parts are transposed so that Alto Saxophone 1 is one octave higher than Alto Saxophone 2.

closer, but dipping in and out of a true unison...

act as if you're adjusting the mouthpiece

*mp*  
in tune

pretend to tune

*mp*  
in tune

closer, but dipping in and out of a true unison...

A

### Energetic, ♩ = 100

Musical notation for Alto Saxophone 1 and 2, measures 9-11. Both parts play a rhythmic pattern of eighth notes. The first measure includes the instruction 'inhale sharply and audibly through nose' and the second measure includes 'a bit detached'. The third measure includes 'simile'. The parts are transposed so that Alto Saxophone 1 is one octave higher than Alto Saxophone 2.

inhale sharply and audibly through nose

*a bit detached*

*simile*

inhale sharply and audibly through nose

*a bit detached*

*simile*

12

Musical notation for Alto Saxophone 1 and 2, measures 12-14. Both parts play a rhythmic pattern of eighth notes. The parts are transposed so that Alto Saxophone 1 is one octave higher than Alto Saxophone 2.

15

pretending to tune and still not matching pitch

*it's far too sharp...*

pretending to tune and still not matching pitch

*it's far too flat...*

18

act as if you're adjusting the mouthpiece

act as if you're adjusting the mouthpiece

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf* *p* *mf*

*simile* *simile*

22

26

29 act as if you're adjusting the mouthpiece **B**

act as if you're adjusting the mouthpiece

*mf*

*p*

32

34

36

**C**

blow air through mouthpiece, emphasize key click

*sub.mp* (inhale sharply and audibly through nose)

blow air through mouthpiece, emphasize key click

*sub.mp* (inhale sharply and audibly through nose)

unpitched tongue slap

*simile*

unpitched tongue slap

*simile*

42

*mf*

*mp*

*mf*

*mp*

unpitched slap

unpitched slap

45

*mf*

*mf*

pretending to tune and still not matching pitch

pretending to tune and still not matching pitch

it's far too flat...

it's far too sharp...

act as if you're adjusting the mouthpiece

act as if you're adjusting the mouthpiece

48

*mp*

*p*

*mp*

51

mf f

mf

Detailed description: This system contains measures 51, 52, and 53. The top staff begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. A dynamic marking of *mf* is placed below the first two notes. The bottom staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A dynamic marking of *mf* is placed below the first two notes. The system concludes with a quarter rest in the top staff and a quarter note G4 in the bottom staff, with a dynamic marking of *f* below the note.

54

f

Detailed description: This system contains measures 54, 55, and 56. The top staff begins with a quarter rest, followed by a quarter note A4, and then a quarter note B4. A dynamic marking of *f* is placed below the first note. The bottom staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A dynamic marking of *f* is placed below the first note. The system concludes with a quarter rest in the top staff and a quarter note G4 in the bottom staff, with a dynamic marking of *f* below the note.

57

ff f

Detailed description: This system contains measures 57, 58, 59, and 60. The top staff begins with a quarter rest, followed by a quarter note A4, and then a quarter note B4. A dynamic marking of *ff* is placed below the first note. The bottom staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A dynamic marking of *f* is placed below the first note. The system concludes with a quarter rest in the top staff and a quarter note G4 in the bottom staff, with a dynamic marking of *f* below the note.

**D**

61 Tender, ♩ = 64

sub. pp mp pp mp pp

sub. pp mp pp mp pp

Detailed description: This system contains measures 61, 62, 63, 64, and 65. The top staff begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A dynamic marking of *sub. pp* is placed below the first note. The bottom staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A dynamic marking of *sub. pp* is placed below the first note. The system concludes with a quarter rest in the top staff and a quarter note G4 in the bottom staff, with a dynamic marking of *pp* below the note.

65

Musical score for measures 65-68. The score is written for two staves in treble clef. Measure 65 features a 4-measure arpeggiated figure in the right hand and a 4-measure arpeggiated figure in the left hand, both marked *mp*. Measure 66 continues with a 5-measure arpeggiated figure in the right hand and a 5-measure arpeggiated figure in the left hand, both marked *pp*. Measure 67 features a 5-measure arpeggiated figure in the right hand and a 5-measure arpeggiated figure in the left hand, both marked *mf*. Measure 68 concludes the system with a 5-measure arpeggiated figure in the right hand and a 5-measure arpeggiated figure in the left hand, both marked *mf*.

69

Musical score for measures 69-72. The score is written for two staves in treble clef. Measure 69 features a 6-measure arpeggiated figure in the right hand and a 6-measure arpeggiated figure in the left hand, both marked *pp*. Measure 70 continues with a 6-measure arpeggiated figure in the right hand and a 6-measure arpeggiated figure in the left hand, both marked *mp*. Measure 71 features a 6-measure arpeggiated figure in the right hand and a 6-measure arpeggiated figure in the left hand, both marked *pp*. Measure 72 concludes the system with a 6-measure arpeggiated figure in the right hand and a 6-measure arpeggiated figure in the left hand, both marked *pp*.

73

Musical score for measures 73-75. The score is written for two staves in treble clef. Measure 73 features a 12-measure arpeggiated figure in the right hand and a 12-measure arpeggiated figure in the left hand, both marked *mp*. Measure 74 continues with a 12-measure arpeggiated figure in the right hand and a 12-measure arpeggiated figure in the left hand, both marked *pp*. Measure 75 features a 12-measure arpeggiated figure in the right hand and a 12-measure arpeggiated figure in the left hand, both marked *mp*.

76

Musical score for measures 76-77. The score is written for two staves in treble clef. Measure 76 features a 12-measure arpeggiated figure in the right hand and a 12-measure arpeggiated figure in the left hand, both marked *mf*. Measure 77 continues with a 12-measure arpeggiated figure in the right hand and a 12-measure arpeggiated figure in the left hand, both marked *f*.



**E**

Brash, ♩ = 108

78 *sub.mp*

79 *mp* *mf*

80 *mp*

81 *mf*

*stringendo, poco a poco faster, increasing energy*

83 *f*

84 *f*

*repeat ad infinitum until interrupted by Saxophone II*

*sad silence*

86 *mp*

87 *mp*

*Interrupt when you've had enough. Speak harshly: "Quiet!"*

**F****A little less energetic, ♩ = 92**blow air through  
mouthpiece,  
emphasize  
key clicks

90 (inhale audibly through nose) *mf* *p* *mf* *simile*

94

98

102

# II.

**Molto espressivo, ♩ = 60**

*(mf) speak into mouthpiece  
with muffled sound*

Voicing 1: *(mf) speak into mouthpiece with muffled sound*  
I have thought

Alto Saxophone 1: *pp*, *mp*

Voicing 2: *(mf) speak clearly to audience*  
I have thought

Alto Saxophone 2: *pp*, *mp*

Vo. 1: I have thought for a long time\_\_\_\_\_

Sax 1: *pp*

Vo. 2: I have thought for a long time\_\_\_\_\_

Sax 2: *pp*

6

Vo. 1

Sax 1

mp

pp

mp

Vo. 2

Sax 2

mp

pp

mp

9

Vo. 1

that cre - a - ti - vi - ty is the pro-duct of strug-gle

Sax 1

pp

Vo. 2

that cre - a - ti - vi - ty is the pro-duct of strug-gle

Sax 2

pp

11

Vo. 1

Sax 1

mf

pp

Vo. 2

Sax 2

mf

pp

14

Vo. 1 *3*  
and if I cre-ate wor - thy art

Sax 1 *mp*

Vo. 2 *3*  
and if I cre-ate wor - thy art

Sax 2 *mp*

16 **A**

Vo. 1 *3*  
in-sta-bi-li-ty

Sax 1 *pp mp pp*

Vo. 2 *3*  
in-sta-bi-li-ty

Sax 2 *pp mp pp*

20

Vo. 1

Sax 1 *pp mp*

Vo. 2

Sax 2 *pp mp*

22

Vo. 1

Sax 1

*mp* *mf* *f*

Vo. 2

Sax 2

*mp* *mf* *f*

24

Vo. 1

*pp* *mp*

is worth it.

**B**

Vo. 2

*pp* *mp*

is worth it.

Sax 1

*pp* *mp*

Sax 2

*pp* *mp*

28

Vo. 1

Sax 1

*f* *pp* *mp*

4

Vo. 2

Sax 2

*f* *pp* *mp*

4

31

Vo. 1

Sax 1

Vo. 2

Sax 2

*f*

*mp*

*pp*

12/8

33

Vo. 1

Sax 1

Vo. 2

Sax 2

*mf*

*mf*

12/8

36

Vo. 1

Sax 1

Vo. 2

Sax 2

*f*

*f*

4/4

C

Moving, ♩ = 112

Speak clearly to audience

40

Vo. 1

Sax 1

Vo. 2

Sax 2

*p* subtone

4

3

But that's not the way it

43

Vo. 1

Sax 1

Vo. 2

Sax 2

works.

*mp* subtone

4

Speak into mouthpiece with muffled sound, click keys ad lib. 3

That's not the way it

46

Vo. 1

Sax 1

Vo. 2

Sax 2

*ord.*

*mf*

4

Speak freely: I am sad and I create.

works.

*ord.*

*mf*



50

Vo. 1

These are not causal statements.

Sax 1

Vo. 2

Sax 2

4

53

Vo. 1

I don't have to make something good enough to justify my sadness.

Sax 1

Vo. 2

Sax 2

4

56

Vo. 1

Sax 1

Vo. 2

*poco accel.*

Sax 2

*f*

4

4

59

Vo. 1

Sax 1

Vo. 2

Sax 2

*ff*

*Speak freely, whispered, with extremely clear enunciation,  
and with an authentic and profound sense of personal conviction:  
I don't have to create something good enough to justify my sadness.*

**D**

**a tempo**

61 *(mf)* speak into mouthpiece  
with muffled sound

Vo. 1

Sax 1

*(mf)* speak clearly  
to audience

Vo. 2

Sax 2

*pp*

*mp*

*pp*

*mp*

I have thought

I have thought

64

Vo. 1

Sax 1

Vo. 2

Sax 2

*pp*

*pp*

I have thought for a long time

I have thought for a long time

66

Vo. 1

Sax 1

mp

pp

mp

Vo. 2

Sax 2

mp

pp

mp

69

**E** speak into  
(mf) mouthpiece, cont'd (mf) simile

Vo. 1

I do I make I feel

Sax 1

pp subtone

pp subtone

mp

Vo. 2

mf speak clearly  
to audience

I am I do I make

Sax 2

mp

73

Vo. 1

I don't I think I am I am I do

Sax 1

Vo. 2

(mf) speak clearly  
to audience

I feel I don't I think I do I make

Sax 2

pp subtone

pp subtone

78

(mf)

Vo. 1  
I make I feel I don't I think

Sax 1  
*mp*

Vo. 2  
*simile* (mf)  
I feel I don't I think I am

Sax 2  
*mp*

83

Vo. 1

Sax 1  
*accel.*  
*p ord.* -----> *mf* *growl*

Vo. 2  
*mf* *speaking clearly to audience* *accel.* *with more urgency*  
I am, I do, I make, I feel, I don't, I think, I am, I do,

Sax 2

87

**F** **a tempo**

Vo. 1

Sax 1  
*f* *ord.* *pp*

Vo. 2  
*f*  
I make, I feel, I don't, I think,

Sax 2  
*pp*

91

Vo. 1

Sax 1

*mp*

Vo. 2

I just I just and

Sax 2

*mp*

95

Vo. 1

*whisper clearly to audience*

and--

Sax 1

*mp*

Vo. 2

Sax 2

*mp*

# III.

## A mush of sound, ♩ = 88

mf sing phrase at any pitch level

Voice 1  
and I al-most wish we were but-ter-flies.

Alto Saxophone 1  
tr  
p

Voice 2

Alto Saxophone 2  
ppp breath with no sound, emphasizing key noises  
swing  
f

4 mp

Voice 1  
three whole years

Sax 1  
pitched tongue slap  
unpitched  
mf mp

1  
2  
3  
4 Ta  
5  
6 Eb

Voice 2  
mp sing phrase at any pitch level  
I try  
mf sing phrase at any pitch level  
La la la la la la la  
ord.

Sax 2  
mp

**A**  $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$   $\begin{matrix} Bb \\ Ta \end{matrix}$

7

Vo. 1

Sax 1  $mp$

*speak into mouthpiece* **f**

Vo. 2 la la la I have thought **mp**

Sax 2 **p** subtone 4

10 **mp** 3 **mf** sing phrase at any pitch level

Vo. 1 I would advise you La la la la

Sax 1 **mp** ord.

Vo. 2

Sax 2 pitched slap **mf** unpitched

12  $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$   $\begin{matrix} Ta \\ Eb \end{matrix}$

Vo. 1 la la la la la la

Sax 1 **mp**

Vo. 2 **mf** Mar-ga-ri-ta Ni-ko-lev-na

Sax 2 **f** growl

15 *f* sing phrase at any pitch level *f* speak into mouthpiece

Vo. 1  
Three blind mice I have thought

Sax 1 *swing* *f*

Sax 2 (growl) *p* subtone 4

18 **B**

Vo. 1

Sax 1 ord. *mf* *f*

Sax 2 *f*

21

Vo. 1

Sax 1 *ppp* breath with no sound, emphasizing key noises

Vo. 2 *f* *mf* sing phrase at any pitch level

Sim - pli - stic I al - most wish we were but - ter - flies

Sax 2 *mf*



23 *mp*

Vo. 1  
to the side

Sax 1  
*tr*  
*mp*  
*mf* *mf* sing phrase at any pitch level  
pitched slap  
*mf*

Vo. 2  
I have of - ten walked

Sax 2  
*f*  
growl  
*f*

26 *f* speak into mouthpiece *mf* sing phrase at any pitch level

Vo. 1  
I have thought I try

Sax 1  
unpitched  
*p*  
*tr*  
*mp*

Vo. 2  
(growl)

Sax 2  
(growl)

1 2 3 4 5 6 Ta Eb

29

Vo. 1

Sax 1  
*f*

Vo. 2  
*p* whispered  
Ne-ver to be a-fraid of a -

Sax 2  
ord.  
*p*

31 *mp* sing phrase at any pitch level

Vo. 1

Sax 1

*p*

ny-thing

Sax 2

*mf* *f*

I try

34 **C**

Vo. 1

Sax 1

*p* *f* 3

*f* sing phrase at any pitch level

Vo. 2

Sax 2

*p*

Three\_ blind\_ mice

37 *mf*

Vo. 1

Sax 1

*mp*

Vo. 2

Sax 2

*mf* *mp*

If you say you love me and

1 2 3 4 5 6 Eb Ta

1 2 3 4 5 6 Ta Bb

40 *f* *speaking into mouthpiece*

Vo. 1

I have thought

Sax 1 *ord. tr* *mf*

Vo. 2

Sax 2

42 **D**

Vo. 1

Sax 1 *ppp* *breath with no sound, emphasizing key noises*

Vo. 2 *f* *mf* *sing phrase at any pitch level*

Sim - pli - stic I al - most wish we were but - ter - flies

Sax 2 *mf*

44 *mp*

Vo. 1

to the side

Sax 1 *mp* *mf* *sing phrase at any pitch level*

Vo. 2

I have of -

Sax 2



54 *mf* sing phrase at any pitch level E

Vo. 1  
I try

Sax 1

Vo. 2  
*mf* three whole years *f*

Sax 2 *f*

57

Vo. 1

Sax 1 *mp*

Vo. 2

Sax 2 *mf*

1  
2  
3  
4  
5  
6  
Ta  
Eb

*mf* If you say you

60

Vo. 1 *f* love me and Ne-ver to be

Sax 1 *p* *f* growl

Vo. 2 *mf* sing phrase at any pitch level I try

Sax 2 *p* *f* growl

63

Vo. 1  
a-fraid of a - ny-thing

Sax 1  
ord.  
*mf* *f*

Vo. 2

Sax 2  
ord.  
*f*  
pitched slap  
*f*  
unpitched

65

Vo. 1

Sax 1

Vo. 2  
*f* speak into  
mouthpiece  
I have thought

Sax 2  
*f*

**F** Epilogue: Bach at twilight, ♩ = 92

68

Vo. 1  
*mf*  
and--

Sax 1  
*p*

Vo. 2

Sax 2  
*p*

71

Vo. 1

Sax 1

*mp*

Vo. 2

Sax 2

*p*

74

Vo. 1

Sax 1

Sax 2

*mp*

77

Vo. 1

Sax 1

*p*

Vo. 2

Sax 2

*p*

80

Vo. 1

Sax 1

*mp*

Vo. 2

Sax 2

*mp*

83

**G**

Vo. 1

Sax 1

*mp*

Vo. 2

Sax 2

*mf*

*mp*

86

Vo. 1

Sax 1

Vo. 2

Sax 2

*mp*



89 **H**

Vo. 1

Sax 1

*mf* *ff*

Vo. 2

Sax 2

*mf* *ff*

94

Vo. 1

Sax 1

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

Vo. 2

Sax 2

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

98

Vo. 1

Sax 1

*p*

*fade into subtone, then only breath sounds ad libitum*

Vo. 2

Sax 2

*fade into subtone, then only breath sounds ad libitum*

## VITA

Lucy Shirley is a composer, pianist, and soprano currently based in Kansas City. Her music is polystylistic and playful, gathering influence from a variety of artforms, and seeking to bridge the gap between “high” and “low” art by using musical clarity to communicate emotional depth. Her works have been praised for their quirky, polystylistic neo-classicism and often focus on the way music relates to language and meaning. Lucy received her Bachelor of Music in Piano Performance with a concentration in Music Composition, *summa cum laude* with Honors from the University of Indianapolis in 2020, where she studied piano with Minju Choi and Sharon Parr and composition with John Berners. Lucy has had the pleasure of working with composers such as Chen Yi, Yotam Haber, Zhou Long, Martin Bresnick, John Berners, Christopher Dietz, Douglas Knehans, Shawn Okpebholo, Stacy Garrop, and Gabriel Kahane, and with performers such as saxophonist Don-Paul Kahl and Lisa Moore, Ashley Bathgate, and Elly Toyoda of the Mammoth Trio.

Last year, Lucy won 2nd prize in the 2021 UMKC Chamber Music Composition Competition, placed as a finalist in the 2021 ASCAP Morton Gould Young Composer Awards, and was named Composer-in-Residence for the UMKC Graduate String Quartet. In the summer, she was awarded a fellowship to the Yale School of Music's Norfolk New Music Workshop, participated in the 2021 Fresh Inc Festival, and four of her art songs were selected for publication in North Star Music's *Modern Music for New Singers: 21st Century American Art Songs* anthologies. Over the past few years, she has presented research at musicology conferences throughout the Midwest, and in March 2020, she won the Mu Phi Epsilon National Musicology Award for undergraduate research. As a pianist, Lucy was awarded the top prize in

piano from The University of Indianapolis two years in a row and won first place in the annual concerto competition in 2019.

Lucy currently pursues her Master's in Music Composition at the University of Missouri-Kansas City Conservatory where she studies with Chen Yi, Zhou Long, and Yotam Haber. In the fall, she looks forward to attending the University of Iowa as a PhD candidate in Music Composition where she will serve as a teaching assistant in Music Theory.

[Lucygraceshirley.wordpress.com](http://Lucygraceshirley.wordpress.com)