

Gregory Lee Newsome

*Capsule*

for soprano, clarinet, percussion, violin, and contrabass

## Acknowledgment

Capsule was written with the support of the City of Toronto through the Toronto Arts Council.



## Duration

10:00

## Instrumentation

soprano, clarinet in b-flat, percussion (vibraphone, wood block, large tibetan singing bowl), violin, contrabass

## Premiere

This piece was premiered by soprano Carla Huhtanen and Arraymusic, conductor Rick Sacks, on April 5th, 2016 at Array Space in Toronto.

## Programme Note

Within a few decades of its appearance nearly a century ago, James Joyce's *Ulysses* had come to be viewed as an effective summation of modernism per se — an encapsulation of an entire aesthetic movement. But by the turn of the 21st century a new interpretative paradigm arose, shaped by the computer, information and internet age: that of *Ulysses* as a proto-hypertext, flattened to the form of the printed page. This view, in which the innumerable references and allusions of Joyce's novel are understood as a web pointing in all directions and dimensions, virtually explodes the work by virtue of its non-linearity. *Capsule's* distinctive experimental approach to this iconic text is informed by such recent conceptions of its structures of meaning and implication; yet, rather than opening it further, it reduces and selects via another, essentially oppositional technology of the internet age: the search algorithm. It thus encapsulates each of the novel's 18 episodes, from its opening conversation to its closing interior monologue, within a representative textual fragment, out of which many of Joyce's most potent recurring words and images emerge with the effect of ritual. This selective mechanism echoes the structure of that through which *Capsule's* pitch material is also chosen, similarly distilled from the larger tone spectrum. Against this structural distillation, the potential plenitude of textual sonority and significance is allowed to resonate within the music's metric oscillations, implied by its unfurling rhythms, and its scintillating profusion of instrumental and vocal timbres. — Sherry Lee

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## Version

2016-04-29 (ISO)

## Text

To whom?  
Tranquil brightness.  
Pan's hour, the faunal noon.  
A dead sea in a dead land, grey and old.  
Torn strip of envelope.  
Last act of Lucia.  
Witless shellfish swam in the gross lenses, to and fro.  
Like a mortuary chapel. Prepare to receive cavalry.  
"Certainly, certainly, certainly."  
Orient immortal, everlasting to everlasting.  
By bronze, by gold, in oceangreen of shadow.  
Adonai!  
Heliotrope?  
God's air, scintillant, circumambient, cessile.  
Magdalen asylum.  
"Ma ascolta!"  
Womb.

... glancing eyes a lattice hid for her lover to kiss the iron  
and the wineshops half open at night  
and the castanets  
and the night we missed the boat at Algeciras the watchman going about serene with his lamp  
and O that awful deepdown torrent O  
and the sea the sea crimson sometimes like fire  
and the glorious sunsets  
and the figtrees in the Alameda gardens  
yes  
and all the queer little streets  
and the pink and blue and yellow houses  
and the rosegardens  
and the jessamine and geraniums and cactuses  
and Gibraltar as a girl where I was a Flower of the mountain  
yes  
when I put the rose in my hair like the Andalusian girls used  
or shall I wear a red  
yes  
and how he kissed me under the Moorish wall  
and I thought well as well him as another  
and then I asked him with my eyes to ask again  
yes  
and then he asked me would I  
yes  
to say yes  
my mountain flower  
and first I put my arms around him  
yes  
and drew him down to me so he could feel my breasts all perfume  
yes  
and his heart was going like mad  
and yes I said  
yes I will  
Yes.

— James Joyce, from *Ulysses*



Full Score in C

for Carla Huhtanen and Arraymusic

# Capsule

James Joyce, from *Ulysses*

for soprano and chamber ensemble

Gregory Lee Newsome

**6/8** ♩. = 56, ritualistic      **3/4**      **9/8**      **6/8**

**B♭ Clarinet**

**Vibraphone**  
motor: off  
resonators: open      wood block      vibraphone  
*p*      *f*      *p* — *mp* — *p*  
Ped. \_\_\_\_\_

**Soprano**  
*p*      *p* — *mp* — *p*  
To whom? \_\_\_\_\_      Tran-quil bright - ness. \_\_\_\_\_

**Violin**  
*p*

**Contrabass**  
pizz.      *mp*

13

Cl.

Vib.

S.

Vln.

Cb.

wood block

vibraphone

wood block

vibraphone

*f*

*p* *mp* *p*

*p* *mp* *p*

*p*

*pizz.*

*mp*

*mp*

Pan's hour, the fau-nal noon. A

3/4

23

**3/4** **6/8** **3/4** **9/8** **3/4**

Cl. *p mp mf mp p*

Vib. *mp mf mp p* **f** wood block vibraphone

S. *mp mf mp p*  
 dead sea in a dead land, grey and old.

Vln. *p*

Cb. *pizz. mp*

34  $\frac{3}{4}$

Cl. *p* *mp* *p* *p* *mp*

Vib. *p* *mp* *p* *f* wood block *p* *mp* *p*

S. *p* *mp* *p* *p* *mp*  
Torn strip of envelope. Last act of Lucia.

Vln. *p*

Cb. *pizz.* *mp*

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Clarinet (Cl.), Vibraphone (Vib.), Soprano (S.), Violin (Vln.), and Contrabass (Cb.). The music is in 3/4 time, starting at measure 34. The Clarinet part has dynamics *p*, *mp*, and *p* in the first system, and *p* and *mp* in the second. The Vibraphone part has dynamics *p*, *mp*, *p*, and *f* in the first system, and *p* and *mp* in the second. The Soprano part has dynamics *p*, *mp*, and *p* in the first system, and *p* and *mp* in the second. The lyrics are "Torn strip of envelope." and "Last act of Lucia." The Violin part has a dynamic of *p*. The Contrabass part has a dynamic of *mp* and a *pizz.* marking. There are two double bar lines with repeat signs in the Vibraphone part. The page number "4" is in the top left corner.



45

Cl.  $\frac{9}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Vib. wood block *f* vibraphone

S. *p* *p* *mp* *mf*  
 Wit - less shell - fish swam in the gross

Vln. *p* *p* *mp* *mf*  
 non-vib. sempre

Cb. pizz. *mp* *f*

55

Cl. *mp* *p* *p*

Vib. *mp* *p* *f* wood block *p* *ped.* *p*

S. *mp* *p* *p*  
len - ses, to and fro. Like

Vln. *mp* *p* *p*

Cb. *f*

6/8 6/8 6/8 6/8

Detailed description: This page of a musical score contains five staves. The Clarinet (Cl.) staff starts at measure 55 with a melodic line in treble clef, marked *mp* and *p*. The Vibraphone (Vib.) staff has a melodic line in treble clef, marked *mp* and *p*, followed by a wood block section marked *f* and a vibraphone section marked *p* with a *ped.* marking. The Soprano (S.) staff has lyrics: "len - ses, to and fro. Like". The Violin (Vln.) staff has a melodic line in treble clef, marked *mp* and *p*. The Contrabass (Cb.) staff has a melodic line in bass clef, marked *f*. Above the Cl. staff, four 6/8 time signatures are indicated. Dynamic markings *mp* and *p* are used throughout. The wood block section features a series of sixteenth-note patterns.

65 **3/4** **9**

Cl. *mp* *mf* *mp* *mf* *mp*

Vib. *mp* *mf* *mp* *mf* *mp*

S. *mp* *mf* *mp* *mf* *mp*

a mor - tu - a - ry cha - pel. Pre pare to re - ceive ca - val - ry.

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

Cb.

77

Cl. *p* *p* *mp* *mf*

Vib. *p* wood block *f* *p* *mp* *mf*  
Red.

S. *p* *p* *mp* *mf*  
"Cer - tain - ly, cer - tain - ly cer - tain

Vln. *p* *p* *mp* *mf*

Cb. *f*

9/8 6/8 9/8 6/8 3/4

Detailed description: This page of a musical score contains five staves. The Clarinet (Cl.) staff starts at measure 77 with a treble clef, playing a melodic line with dynamics *p*, *p*, *mp*, and *mf*. The Vibraphone (Vib.) staff has a treble clef and includes a wood block section with a forte (*f*) dynamic, followed by a vibraphone section with dynamics *p*, *mp*, and *mf*. The Soprano (S.) staff has a treble clef and includes the vocal line with lyrics: "Cer - tain - ly, cer - tain - ly cer - tain". The Violin (Vln.) staff has a treble clef and plays a melodic line with dynamics *p*, *p*, *mp*, and *mf*. The Contrabass (Cb.) staff has a bass clef and plays a bass line with a forte (*f*) dynamic. Above the staves, time signatures change from 9/8 to 6/8, then back to 9/8, then 6/8, and finally to 3/4. The page number 77 is at the top left.

86

Cl. *f* *mf* *mp* *mf* *mp* *mf* *f*

Vib. *f* *mf* *mp* *mf* *mp* *mf* *f*  
Ped. *f* *mf* *mp* *mf* *mp* *mf* *f*  
wood block

S. *f* *mf* *mp* *mf* *mp* *mf* *f*  
ly." Or - i - ent im - mor - tal, \_\_\_\_\_ ev - er - last - ing to ev - er - last - ing.

Vln. *f* *mf* *mp* *mf* *mp* *mf* *f*  
arco

Cb. *f* *mf* *mp* *mf* *mp* *mf* *f*

94

Cl.

W.B.

S.

Vln.

Cb.

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

vibraphone wood block

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

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

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

By bronze, by gold, in o - cean - green of sha - dow.

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

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

3/4

9

6

9

101

Cl.  $\frac{9}{8}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{9}{8}$

W.B. *vibraphone* *wood block* *vibraphone*

S. *A - do - nai!* *He - li - o -*

Vln.

Cb.

*f* *mf* *f* *f* *f* *f*

*Ped.*

*f* *mf* *f* *f* *f* *f*

*f* *f* *f*

108

Cl. *>mf* *f* *f* *mf*

Vib. wood block *>mf* *f* *f* *mf*  
vibraphone *f* *mf*  
Ped.

S. *>mf* *f*  
*trope?* *God's air, scin - till - ant, circ -*

Vln. *>mf* *f* *f* *mf*

Cb. *>mf* *f* *f* *mf*

3/4 9/8

Detailed description: This is a page of a musical score for five instruments: Clarinet (Cl.), Vibraphone (Vib.), Soprano (S.), Violin (Vln.), and Cello (Cb.). The score is divided into two systems. The first system covers measures 108 to 111. The second system covers measures 112 to 115. The Cl. part starts with a treble clef and a 9/8 time signature. The Vib. part includes a wood block section with a rhythmic pattern of eighth notes and a vibraphone section with a melodic line. The S. part has lyrics: "trope?" and "God's air, scin - till - ant, circ -". The Vln. and Cb. parts have melodic lines with dynamics. The second system features a 3/4 time signature change. Performance markings include accents (>), crescendos, and dynamic markings (>mf, f, mf, f).



114

Cl. *>mp* *mf* *f* *f* *mf*

Vib. wood block *>mp* *mf* *f* *f* *mf*  
vibraphone *f* *mf*  
Ped.

S. *>mp* *mf* *f* *f* *mf*  
um - am - bi - ent, cess - ile. Mag - da - len a - sy lum.

Vln. *>mp* *mf* *f* *f* *mf*

Cb. *>mp* *mf* *f* *f* *mf*

3/4 9/8

121

Cl. *f* *f*

W.B. wood block *f* *f* Ped. \_\_\_\_\_

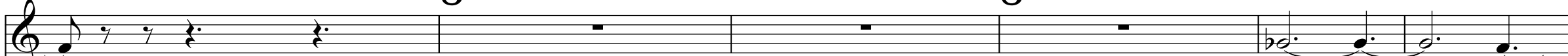
S. *f* *f* "Ma as - col - ta!"

Vln. *f* *f*

Cb. *f* *f* *f*


127

Cl.




W.B.

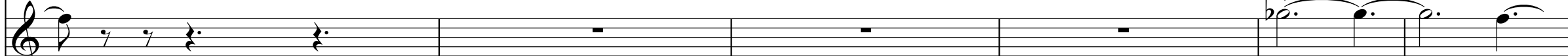
wood block



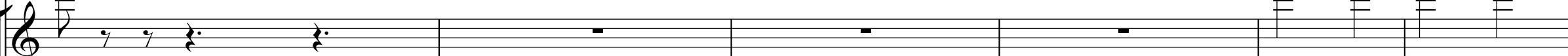
vibraphone




S.



Vln.



Cb.



Dynamic markings: *f*, *f*, *f*, *f*

Performance instructions: Ped., Womb.

Rehearsal marks: **6**, **9**

Detailed description: This page of a musical score, page 15, contains staves for Clarinet (Cl.), Wood Block (W.B.), Saxophone (S.), Violin (Vln.), and Cello (Cb.). The score begins at measure 127. The Clarinet part has rests for the first four measures, followed by a melodic line starting in measure 5. The Wood Block part features a dense rhythmic pattern of eighth notes for the first four measures, which then changes to a more sparse pattern of eighth notes. The Saxophone part has rests for the first four measures, followed by a melodic line starting in measure 5. The Violin and Cello parts have rests for the first four measures, followed by melodic lines starting in measure 5. Dynamic markings of *f* (forte) are present in measures 5, 8, 11, and 14. Performance instructions include *Ped.* (pedal) and *Womb.* (womb) for the Saxophone and Vibraphone parts. Two rehearsal marks are placed above the Clarinet staff in measures 5 and 8, labeled with the numbers **6** and **9**.

133

Cl.

W.B.

wood block

S.

Vln.

Cb.

*f*

140

Cl.

singing bowl  
stir until cue

Perc.

*pp*

whisper text:  
*p*

S.

Vln.

Cb.

*ff*

... glancing eyes a lattice hid for her lover to kiss the iron  
 and the wineshops half open at night  
 and the castanets  
 and the night we missed the boat at Algeciras the watchman going about serene with his lamp  
 and O that awful deepdown torrent O  
 and the sea the sea crimson sometimes like fire  
 and the glorious sunsets  
 and the figtrees in the Alameda gardens  
 yes  
 and all the queer little streets  
 and the pink and blue and yellow houses  
 and the rosegardens  
 and the jessamine and geraniums and cactuses  
 and Gibraltar as a girl where I was a Flower of the mountain  
 yes  
 when I put the rose in my hair like the Andalusian girls used  
 or shall I wear a red  
 yes  
 and how he kissed me under the Moorish wall  
 and I thought well as well him as another  
 and then I asked him with my eyes to ask again  
 yes  
 and then he asked me would I  
 yes  
 to say yes  
 my mountain flower  
 and first I put my arms around him  
 yes  
 and drew him down to me so he could feel my breasts all perfume  
 yes  
 and his heart was going like mad  
 and yes I said  
 yes I will  
 \*\*\* cue percussion end \*\*\*  
 Yes.