

Drew Sperry

# Three Gloaming Images

for Flute, Oboe, and SATB Choir

- Full Score -

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Perusal Score

**Three Gloaming Images**  
*for Flute, Oboe, and SATB Choir*

Drew Sperry

Texts by Amy Lowell

**Performing Forces**

Flute

Oboe

**Choir**

Soprano

Includes solo and divisi

Ranges: D $\flat$ 4 – E5; Solo: approx. D $\flat$ 4 – A5

Alto

Includes solo and divisi

Range: A3 – C5

Tenor

Includes solo and divisi

Range: C3 – D4

Bass

Includes solo and divisi

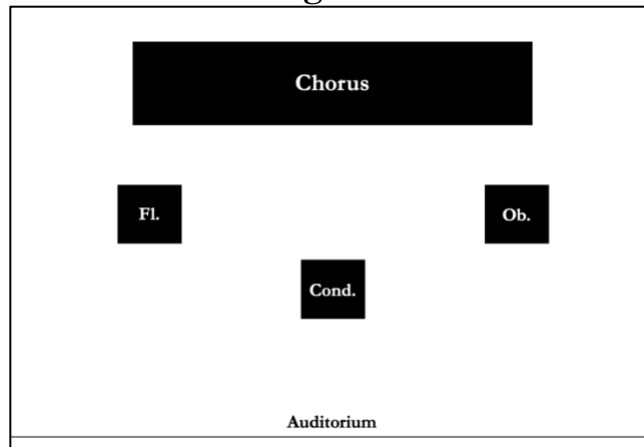
Range: A2 – D4

**Movements**

- |                         |    |
|-------------------------|----|
| 1. Once Placid Water    | 1  |
| 2. About the Room       | 6  |
| 3. And They Were Silent | 10 |

**Duration ca. 9.5 minutes**

## Stage Plot



## Notation and Performance Guide

- In general, x-shaped noteheads indicate that an unpitched sound will be produced, regardless of where the notehead lies on the staff (with the exception of the flute's “breathy” notation). For example, even though the stage-whisper in mm. 26-28 of “Once Placid Water” is notated on the middle line of the staff and the stage-whisper in mm. 34-38 of “And They Were Silent” is notated on the bottom line of the staff, the exact same effect (with no change in pitch level between the two passages) is desired.

***p*** Allow lots of space between statements



Box notation indicates that material within the boxes should be continually repeated across the duration of the attached black line. For example, if the line extends through the length of one measure—or a duration is indicated—the material within the box should be repeated through the duration of that measure.



Feathered beams indicate a gradual accelerando or ritardando through the duration of the figure. If a single beam expands into multiple beams (as it does in the above example), an accelerando is to be performed within the rhythmic duration of the figure.

## Flute



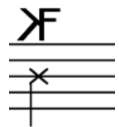
The term “breathy” indicates that an airy, wind-like timbre fingered on the indicated pitch should be heard. When going from “ord.” to “breathy” playing, gradually roll the tone hole away from you while still blowing across the mouthpiece.

## Choir

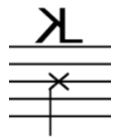
- “Stage-whispering” should be as close to unpitched as possible and should involve singers audibly chanting the provided rhythms and texts in a breathy manner.



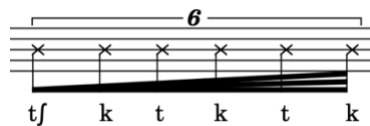
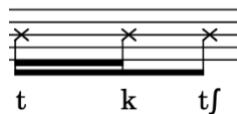
Figures with crossed stems should be performed in a “sprechstimme” style (half spoken, half sung). The exact resulting pitches in these figures can be approximate but follow the contour of the written line.



Indicates that the singer will snap their fingers. The singer may choose to snap their fingers in one or both hands.



Indicates that the singer will perform a tongue click.



Indicates that the singer will perform spoken IPA syllables. Pronunciation of the syllables is as follows:

- /t/ as in “tiny”
- /k/ as in “cat”
- /tʃ/ as in “chug”

## Texts

Written by Amy Lowell (1874-1925)

### 1. Once Placid Water

Sunshine (1917)

The pool is edged with the blade-like leaves of irises.  
If I throw a stone into the placid water,  
It suddenly stiffens  
Into rings and rings  
Of sharp gold wire.

### 2. About the Room

Music (1914)

The neighbor sits in his window and plays the flute.  
From my bed I can hear him,  
And the round notes flutter and tap about the room,  
And hit against each other,  
Blurring to unexpected chords.

### 3. And They Were Silent

Desolation (1917)

Under the plum-blossoms are nightingales;  
But the sea is hidden in the egg-white mist,  
And they are silent.

# Three Gloaming Images

for Flute, Oboe, and SATB Choir

Text by Amy Lowell

Music by Drew Sperry

## 1. Once Placid Water

Slowly, peacefully ♩ = 34

Oboe

Soprano

Alto

Tenor

Bass

6

rit. a tempo

ord.

The pool is edged with

The pool is edged with

\*: Audibly whisper each word indicated in your part at your own pace and out of sync with those around you. Words can be whispered any number of times in any order.

12

Ob. *mf* *p* *f* *mp < f*

S. *mf* *p* *f*  
of of i - ris - es

A. ord. *p* *mf* *p* *f*  
blade - like leaves of i - ris - es

T. *mf* *p* *f*  
of of i - ris - es

B. ord. *p* *mf* *p* *f*  
blade - like leaves of i - ris - es

18

Ob. *mp sub.* *n* *mf* *p*  
rit. a tempo (♩ = 50)

S. *mp* *f*  
If I throw a stone in - to the pla - cid wa - - ter

A. *mp* *p*  
In - to the pla - cid wa - - -

T. *mp* *f*  
If I throw a stone in - to the pla - cid wa - - ter

B. *p* *n*  
If I throw a stone a stone a stone a stone a

22 *poco rit.* ————— *a tempo* *rit.* —————

Ob. *mf* ————— *p* *mp*

S. *p* *mf stage-whispered* ————— *p*

It sud - den - ly stif - fens

A. *p* ————— *f* ————— *n*

- ter If I throw a stone

T. *p* *mf stage-whispered* ————— *p*

It sud - den - ly stif - fens

B. *p* ————— *f* ————— *n*

If I throw a stone

26 *a tempo*

Ob. *mp* ————— *f* ————— *p* *p*

S. *p (stage-whispered)* ————— *n*

It sud - den - ly stif - fens

A. *p stage-whispered* ————— *n* *p* *ad lib.\*\**

It sud - den - ly stif - fens In - to rings and rings

T. *p (stage-whispered)* ————— *n*

It sud - den - ly stif - fens

B. *p stage-whispered* ————— *n* *p* *ad lib.\*\**

It sud - den - ly stif - fens In - to rings and rings

\*\* : Improvise rhythm using the provided pitches and text. Perform out of sync with those around you and at a leisurely pace.

31

Ob. *mf* *n* *p* *mf* *p sub.* *mf* *p*

S. *p* *mf* *n*  
In - to rings and rings\_\_\_\_\_

A. *f*

T. *p* *mf* *n*  
In - to rings and rings\_\_\_\_\_

B. *f*

35

Ob. *p* *fp* *f* *mp* *f* *mp* *tr*

S. *p* *mf* *mp* *mf* *n*  
If I throw a stone In - to rings

1. *mp*

A. 1. *mp* *n*  
2. *mp* *n*

T. *p* *mf* *mp* *mf*  
If I throw a stone In - to rings and rings\_\_\_\_\_

1. *mp*

B. 1. *mp*  
2. *n*

40

Ob. *f* *mp* *n* *mp* *n*

S. rings of  
*n* solo *mp* unis., tutti *p*

1 rings and of unis., tutti *p*

A. rings and of unis., tutti *p*

2 of tutti *p*

T. rings of unis., tutti *p*

1 rings and of unis., tutti *p*

B. rings and of unis., tutti *p*

2 of

43

Ob. *p* *mf*

S. sharp gold wire  
*mf* *n*

A. sharp gold wire  
*mf* *n*

T. sharp gold wire  
*mf* *n*

B. sharp gold wire  
*mf* *n*

46 *tr* *rit.*

Ob. *p* < *f* > *p* *p* *f* *p*

S. *p* *n*  
sharp wire sharp wire

A. *p* *n*  
gold wire gold wire

T. *p* *n*  
sharp wire sharp wire

B. *p* *n*  
gold wire gold wire

## 2. About the Room

Sporadically, not too fast ♩ = 80

Flute *f* *p* 6

Sprechstimme, pitches can be approximate  
Soprano Solo *p* *f* 3  
The neigh - bor sits in his win - dow and plays the flute!

Tenor Solo

Soprano

Alto

Tenor

Bass



~15" - 20"

8

Perform any box any number of times, at any tempo, and in any order

11c

Fl.

1. ord. *f* 6 *tr* ,

2. flz. ord. *f* — *ff* ,

3. slap-tongue *ff*

Perform only once

Solo S.

*f* 3

And the round notes flut - ter and tap a - bout the room

Perform this box first, and only once

Perform this box second, and only once

Solo T.

*mp* — *f*

And rings and rings!

*f*

rings and rings!

*mp*

⋈ ,

Allow some space between clicks

S.

A.

T.

B.

Statements become more frequent

==

### 11d A Cacophony of Sound

~10"

Fl.

Perform only once

Solo S.

*f* — *ff*

And hit a - gainst each oth - er

Perform only once

Solo T.

*f* — *ff* 3

And hit a - gainst each oth - er

Very frequent clicks

S.

*ff*

Very frequent clicks

A.

*ff*

Very frequent statements

T.

*ff*

*f* Allow space between statements

B.

6

tj k t k t k

*ff*

**a tempo** (♩ = 88)  
*metered, as before*

12 *p* *f* *p* *f* *n* *mp*

rit. **Meno mosso** ♩ = 60

Fl. *tr*

S. tutti, ord. *mf* *p*  
 Blur - ring to un - ex - pec - ted chords.

A. ord. *mf* *p*  
 Blur - ring to un - ex - pec - ted chords.

T. tutti, ord. *mf* *p*  
 Blur - ring to un - ex - pec - ted chords.

B. ord. *mf* *p*  
 Blur - ring to un - ex - pec - ted chords.

18 *tr* *breathy* *n* *p* *ord.* *tr*

Fl. *tr*

S.

A.

T.

B.

21 *breathy* *p* *n* *3* *n*

Fl.

S. *p* *3* *n*  
 Blur - ring to un - ex - pec - ted chords.

A. *p* *3* *n*  
 Blur - ring to un - ex - pec - ted chords.

T. *p* *3* *n*  
 Blur - ring to un - ex - pec - ted chords.

B. *p* *3* *n*  
 Blur - ring to un - ex - pec - ted chords.

### 3. And They Were Silent

Calmly, moderately ♩ = 63

(ord.) → breathy  
*tr* *mp* < *f* *n*

ord. → breathy  
*tr* *p*

*flz.*  
*mp* <

*tr*  
*p* *f* *mp* *f*

Soprano

Alto

Tenor

Bass

6

ord. *f* *mp* *rit.* *f* *p*

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

Fl.

Ob.

S.

A.

T.

B.

a tempo

10

Fl. *mf* *p* *mf* *p* *n*

Ob. *mp* *p* *mf* *p* *n*

S. *mp* *n*  
And \_\_\_\_\_ si - lence

A. *p*  
Un - der the plum \_\_\_\_\_

T. *p*  
Un - der the plum \_\_\_\_\_

B. *p* *n*  
si - lence

16

Fl. *mp* *f* *n*

Ob. *p* *mp* *p*

S. *p* *n* *p* *mf* *senza dim.*  
plum blos - soms \_\_\_\_\_ night - in - gales \_\_\_\_\_

A. *p* *f* *p sub.*  
plum blos - soms \_\_\_\_\_ are night - in - gales \_\_\_\_\_ night - in - gales \_\_\_\_\_

T. *p* *f* *p sub.* *mf*  
plum blos - soms \_\_\_\_\_ are night - in - gales \_\_\_\_\_ night - in - gales \_\_\_\_\_

B. *p* *n* *p sub.*  
plum blos - soms \_\_\_\_\_ They are sil -

20

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

Ob. *mp* *f* *mp*

S. *p* *mp* *n*  
night - in - gales

A. *n*

T. *n*

B. *n*  
- ent

26

Fl. *fp* *p*

Ob. *fp* *p*

S. *mf* *p*  
But the But the

A.

T.

B.

Meno mosso ♩ = 56

30

Fl. *mf*

Ob. *mf*

S. *f* *mp sub.*  
sea is hid - den in the egg - white mist.

A. *p* *f* *mp sub.*  
sea is hid - den in the egg - white mist.

T. *p* *f* *mp sub.*  
is hid - den in the egg - white mist.

B. *p* *f* *mp sub.*  
in the egg - white mist.

34

Fl. *p*

Ob.

S. *p* *n*  
div.: half sing normally, other half chants in an unpitched stage-whisper  
But the sea is hid - den in the egg - white mist.

A. *p* *n*  
div.: half sing normally, other half chants in an unpitched stage-whisper  
But the sea is hid - den in the egg - white mist.

T. *p* *n*  
div.: half sing normally, other half chants in an unpitched stage-whisper  
But the sea is hid - den in the egg - white mist.

B. *p* *n*  
div.: half sing normally, other half chants in an unpitched stage-whisper  
But the sea is hid - den in the egg - white mist.

39 (ord.) *tr* → breathy (ord.) *tr*

Fl. *p* < *f* > *p* *p* < *f* > *p*

Ob.

S. unis., ord. *mp* → *pp*  
 si - - - - lent.

A. unis. *mp* → *pp*  
 And they were si - - - - lent.

T. unis., ord. *mp* → *pp*  
 were si - - - - lent.

B. unis., ord. *mp* → *pp*  
 si - - - - lent.

43 breathy rit.

Fl. *p*

Ob.

S. *p* < *fp* > *pp* *p* < *mf* > *n* *pp* → *n*  
 were si - - lent. si - lent. sil - - lent.

A. *p* < *fp* > *pp* *p* < *mf* > *n* *pp* → *n*  
 And they were si - - lent. si - lent. si - - lent.

T. *p* < *fp* > *pp* *p* < *mf* > *n* *pp* → *n*  
 they were si - - lent. si - lent. si - - lent.

B. *p* < *fp* > *pp* *p* < *mf* > *n* *pp* → *n*  
 were si - - lent. si - lent. si - - lent.