

Chris Kincaid



Lunar Year:
Twelve Asterisms
of the Moon

Poem by
David Autin

(2012)

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Instrumentation

Baritone

Piano

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Duration

9 minutes

Lunar Year: Twelve Asterisms of the Moons
by David Autin

January

There are three silent things: the fallen snow, the dark of the moon, the dead whom we loved.

February

Cold as death, cold even as despair, is the eye of the winter moon.

March

Though the winds are rough, they do not trouble the serenity of the moon.

April

Time has sharpened the bright moon to so fine a point that it can prick the sleeping ocean without waking her up.

May

The smiles of the moon are the lovers' lamp: it burns brighter for their passion.

June

The half-moon limps through its hour of darkness – a broken heart seeking for what it has lost.

July

Clumsy moon! Are you tangled again in the coils of the summer stars?

August

In the mirror of the lake lies another heaven where another moon bathes among stars we do not know.

September

An old china plate sits sulking in the sky: I guess the spoon ran away with someone else.

October

This autumn moon, like a great pale moth yearning for the candle of the sun.

November

I see your bow, but where are you hiding, Huntress of the stars?

December

The sun sets, but the full moon rises in prophecy and promise of sunrises yet to come.

Program Note

David Autin's poem elicits an ever-changing image of the moon. Each miniature presents a new month, coming and going as fast as the seasons. With every new moon comes a new identity.

Lunar Year: Twelve Asterism of the Moon

January

David Autin

Chris Kincaid

Spoken: humbly w/ somber resignation

♩ = 80 *mf* *sempre* *rit.* ♩ = 60

Baritone

There are three si-lent things: The fall-en snow,

♩ = 80 *mf* *f* *rit.* ♩ = 60

Piano

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

Ped.

5 ♩ = 87 *mp*

The dark___ of the moon, The dead___ whom we loved.

♩ = 87

f *mp* *p*

Ped.

Time between songs should feel natural, allowing for pauses when a movement needs it, without breaking continuity of the piece as a whole.

February

Spoken: despising death

♩ = 85 **f** *sempre*

Musical score for the first system of 'February'. It features a vocal line in bass clef and a piano accompaniment in 4/4 time. The tempo is marked as ♩ = 85. The vocal line begins with a rest, followed by the lyrics 'Cold as death, cold'. The piano accompaniment starts with a rest in the right hand and a sustained chord in the left hand, marked with a piano (*p*) dynamic and a pedaling instruction (*Ped.*). The lyrics are: Cold as death, cold.

4

Musical score for the second system of 'February'. It continues the vocal line and piano accompaniment. The vocal line has the lyrics 'e-ven as de-spair, is the eye of the win-ter moon.' The piano accompaniment includes performance instructions: 'mute inside piano' in the right hand, 'trb' (trill) and 'rit. molto' (ritardando molto) in the left hand, and 'ord.' (ordine) in the right hand. The system concludes with the word 'brief' and a fermata. Pedaling instructions (*Ped.*) are present at the beginning and end of the system. The lyrics are: e-ven as de-spair, is the eye of the win-ter moon. brief

March

♩ = 100 rit. ♩ = 50 ♩ = 100

p *mf* *ff*

Though the winds are rough,

p < > *p* *mf* *p* < *mf*

Sost. Ped. ↓ Ped. ↓

4 rit. ♩ = 50 *p*

they do not trou - ble the se - ren - i - ty of the moon.

rit. ♩ = 50 *pp*

April

♩ = 70

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

Time has sharp-ened the bright moon

♩ = 70

f *mf* *mp* *p*

mp *mf* *p*

4 *mf* *pp* *accel. . . . rall.* *f* *mp*

to so fine a point that it can prick the

f *mp* *pp* *mp* *accel. . . . rall.* *f*

5

♩ = 70

p < *f* > *p*

f

p

7

sleep - ing o - cean with _____ out with - out

♩ = 70

mp *f* *p* *ff* *mp* *f* *mp*

Codetta

11

< *mf*

♩ = 105

♩ = 70

wak - ing _____ her _____ up.

♩ = 105

♩ = 70

p *pp* *f* *ff* *mp* *p* *pp*

May

♩ = 120
mp

The smiles _____ of the _____ of the _____

♩ = 120

mp *f* *mp*

una corda _____

6 *pp* *< mf* *mp* *rit.* *mp*

moon _____ are _____ the _____ lov - ers' _____ lov_

pp *mp* *f* *mp* *rit.*

13 $\text{♩} = 100$ *pp* rit.

ers' lamp: it burns

pp rit.

$\text{♩} = 100$

17 *f* *mf* *p* *pp* $\text{♩} = 80$

bright - er for bright their pas - sion.

f *mf* *p* *pp* $\text{♩} = 80$

June

♩ = 105

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

rit. .

f

Vocal line musical notation in bass clef, 7/4 time signature. It features a melodic line with various dynamics and a ritardando marking.

The half - moon limps through its hour of dark - ness _____ a delicate

♩ = 105

8va

rit. .

Piano accompaniment musical notation in grand staff (treble and bass clefs). It includes dynamic markings and a ritardando marking.

p <

5

♩ = 60

p < *f* >

Vocal line musical notation in bass clef, 4/4 time signature. It features a melodic line with dynamics and a crescendo/decrescendo marking.

bro - ken heart seek - ing for what it has lost _____

♩ = 60

Piano accompaniment musical notation in grand staff (treble and bass clefs). It includes a circled number 8, dynamics, and a piano marking.

p

July

$\text{♩} = 90$ *mf*

Clum - sy - moon!

without expression, mechanically

$\text{♩} = 90$ *mf sempre*

4 *mf* *p* *f* *mp* *n*

Are - you tan - gled a - gain

7

p

in the coils_____

10

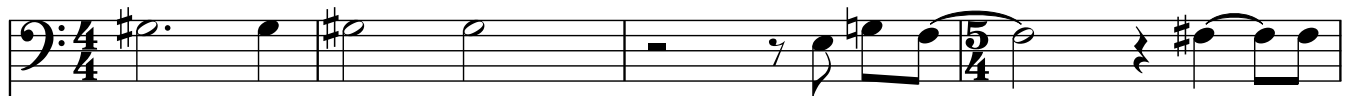
mf

of the sum - mer stars?_____

August

Mysterious

♩ = 115



In the mir - ror of the lake lies an -

♩ = 115

The piano accompaniment starts with a piano (pp) dynamic in 4/4 time. The right hand has a whole rest, while the left hand plays a half note G#3. The music then moves to 5/4 time. Dynamics include piano (p), mezzo-piano (mp), and piano (p). The piece concludes with a piano (p) dynamic in 5/4 time.

5 *mf* *f* *mp* *mp* < *f* *mf* *pp*

The vocal line continues in 4/4 time with a half note G4, a quarter note A4, and a half note B4. It then moves to 5/4 time with a half note D4 and a quarter note C4. The line ends with a whole note G4.

oth - er heav - en where — an - oth — er moon bathes —

The piano accompaniment continues in 4/4 time with dynamics of mezzo-forte (mf) and forte (f). It then moves to 5/4 time with dynamics of mezzo-piano (mp) and forte (f). The piece concludes with piano (p) and mezzo-forte (mf) dynamics in 5/4 time.

Ped.

11

Musical score for measures 11-13. The score is in 5/4 time. The vocal line (bass clef) has lyrics "a - mong". The piano accompaniment (treble and bass clefs) includes dynamics *pp*, *mf*, *(mf)*, *f*, and *p*. A triplet of eighth notes is marked *mf* in the piano bass line.

14

Musical score for measures 14-16. The score is in 4/4 time. The vocal line (bass clef) has lyrics "stars we do not know...". The piano accompaniment (treble and bass clefs) includes dynamics *mf*, *fff*, *mf*, and *f*. The piano part features complex chords and textures, including a section with a wavy line in the treble clef.

September

Lyrical & comical
♩ = 100

f < > *f* *mf* *mp* *p* rit. ♩ = 60

An old chi - na plate sits sulk - ing in the sky:—

♩ = 100 *p sempre!* rit. ♩ = 60

f ff f mf mp p

6

p Spoken: deadpan, as a defeated side note

I guess the spoon ran away with someone else.

(8)

October

Ethereal

♩ = 95

pp

p

mf

This aut - umn moon like _____ a great pale

♩ = 95

una corda

Sost.

p mp mf

p

f

mp

5

moth yearn_ ing_ for the can - dle_ of the sun.____

Sost.

November

♩ = 80

*Curious**(sing 8va if out of range)****f***

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and features a melodic line with lyrics: "I _____ see your bow, _____". The piano accompaniment is in grand staff (treble and bass clefs) and includes a "Ped." (pedal) marking. The tempo is marked as ♩ = 80. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4, then back to 3/4, and finally to 5/4. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

7

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a dynamic marking of *p* (piano) and a crescendo hairpin leading to *n* (normal). The piano accompaniment features a *pp* (pianissimo) dynamic in the first measure, followed by a crescendo from *p* to *mf* (mezzo-forte), and finally a *ff* (fortissimo) dynamic. The piano part includes a "Ped." marking and complex chordal textures. The tempo remains ♩ = 80. The key signature and time signature changes are consistent with the first system.

13

rit.

(sing 8va if out of range)

n \leftarrow *f*

but where are you

mf *ff* *f*

Ped.

19

pp

$\bullet = 60$ $\bullet = 80$

rit.

hid - ing,

pp *mp*

$\bullet = 60$ $\bullet = 80$

Ped. *Ped.*

25 ♩ = 70 ♩ = 80 rit. . . ♩ = 70 ♩ = 80

Musical score for measures 25-28. The score is written for piano and bass. The piano part (treble clef) has dynamics *f*, *mp*, *pp*, *mf*, *f*, and *p*. The bass part (bass clef) has a *Ped.* marking. The time signature changes from 4/4 to 3/4. The tempo markings are ♩ = 70 and ♩ = 80, with a *rit.* marking.

29 rit. . . . ♩ = 70
f *p* < *mf* *mp* *pp*

Musical score for measures 29-32. The score is written for piano and bass. The piano part (treble clef) has dynamics *pp*, *f*, *p*, and *pp*. The bass part (bass clef) has a *Ped.* marking. The lyrics are "Hunt - ress of the stars?". The time signature is 4/4. The tempo marking is *rit.* ♩ = 70.

December

♩ = 86

♩ = 86

mf *p*

36 rit. ♩ = 70 ♩ = 86 rit. ♩ = 70 ♩ = 100

rit. ♩ = 70 ♩ = 86 rit. ♩ = 70 ♩ = 100

mf *p*

naturally and reverently, with hope

39 *p* < *f* *mf* *f* ————— *ff* > *f* *f*

The sun sets, but

44 *rit.* ♩ = 70 *mp* *p*

the full moon

rit. ♩ = 70

♩ = 100

48 *fp* ————— *f* ————— *mf*

rise - - - es in _____

♩ = 100

p *mf* *p*

8^{va}

v.

52 *f* *rit.* . . . ♩ = 70 *mf* ♩ = 100

proph - - e - cy _____ and

♩ = 100

f *rit.* . . . ♩ = 70 *f* 3

8^{vb}

v.

56 *ff* *f* *rit.* *mf* = 50

prom - ise of

p *mf* *f* *rit.* = 50

8^{vb} 8^{vb}

59 = 100 *<f* = 70 *p* *n*

sun - rise - es yet to come.

= 100 *rit.* = 70 *p* *n*

mp

8^{vb}