



Brittany J. Green

The Sounds You Left Behind

for mezzo-soprano, flute, cello, and piano



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Program Notes

Sounds can evoke emotionally charged memories. Scientists have found that sensory information is often coupled with emotional information, allowing sounds to acquire an emotional meaning. Using the text of Sonia Sanchez’s “Poem No. 3,” this *The Sounds You Left Behind* explores the sounds of loss, emptiness, content, and reflection.

Text

“Poem No. 3” - Sonia Sanchez (b. 1934)

I gather up
each sound
you left behind
and stretch them
on our bed.
each nite
I breathe you
and become high.

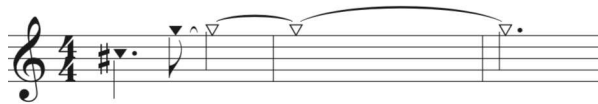
*“Poem No. 3” from Shake Loose My Skin: New and Selected Poems by Sonia Sanchez
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Performance Notes

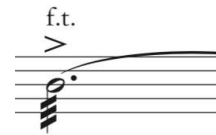
Accidentals apply to the notes they directly precede, and last throughout ties.

Pitches in brackets should be repeated rapidly in any order and with any rhythmic pattern for the duration of the measure.

Notation Key



Pitch should be performed as wind tone



Pitch should be performed with flutter tongue.



Pitch should be performed as tongue pizzicato.



Pitches should be performed as a multi-phonic.



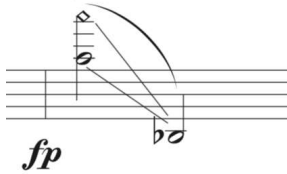
Pitch should be performed as a jet whistle.



gath-er

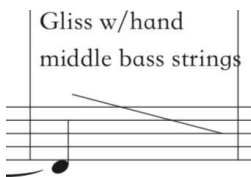
Text should be spoken around the pitch indicated.

"Seagull Effect"

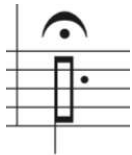


"Seagull Effect" - player should finger an interval of an octave and slide up and down the fingerboard in the direction indicated by the line. The interval fingered should remain the same throughout.

+ String should be scraped, preferably with metallic object.



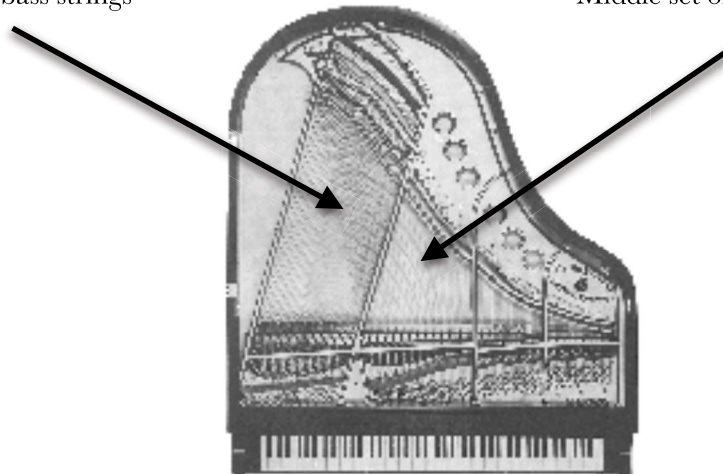
Player should perform a glissando with his/her hand on the middle set of bass strings (see below).



Player should strike the lowest set of bass strings (see below) while the pedal is down and let it ring. Keep pedal down until the sound finally washes out.

Lowest set of bass strings

Middle set of bass strings



Score

The Sounds You Left Behind

for voice, flute, cello, and piano

Text: "Poem No. 3" by Sonia Sanchez

Brittany J. Green

freely ♩ = ± 56

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes staves for Voice, Flute, Cello, and Piano. The second system includes staves for Flute (Fl.), Cello (Vc.), and Piano (Pno.).

- Voice:** The vocal line consists of five measures, each containing a whole rest.
- Flute:** The flute part begins with a *p* dynamic. It features a melodic line with slurs and accents, including a triplet of eighth notes in the second measure.
- Cello:** The cello part starts with a *pp* dynamic and includes a *pizz.* (pizzicato) instruction in the second measure. It features a melodic line with slurs and accents.
- Piano:** The piano part begins with a *pp* dynamic and includes a *ped.* (pedal) instruction in the second measure. It features a melodic line with slurs and accents.
- Fl. (Flute):** The second system's flute part begins with a *mp* dynamic and features a melodic line with slurs and accents.
- Vc. (Cello):** The second system's cello part begins with a *p* dynamic and includes a *pp* dynamic marking in the fifth measure. It features a melodic line with slurs and accents.
- Pno. (Piano):** The second system's piano part begins with a *p* dynamic and includes a *pp* dynamic marking in the fifth measure. It features a melodic line with slurs and accents.

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