

JOHN KOSCH



PER ASPERA

Voice and Piano

2019

John Kosch

Per Aspera

Voice and Piano
Medium Voice Edition

2019

Text by
Lisa Favicchia
Megan Kaminski
Wyatt Townley

- I. Spare Moments
- II. Bisection
- III. How We Disappear
- IV. Mother Shell
- V. The Key

Program Notes

The state motto of Kansas is “Ad astra per aspera,” which roughly translates, “To the stars through hardship.” *Per Aspera* combines settings of texts by Kansas-based poets that address the challenges of emotional turmoil and mental illness.

<u>Total Duration</u>		13'45"
I.	Spare Moments	2'30"
II.	Bisection	2'00"
III.	How We Disappear	2'15"
IV.	Mother Shell	2'30"
V.	The Key	4'30"

Instrumentation

Medium Voice and Piano

“Dear Sister”

Spare moments evade me, too. My memory
drips details and I prefer to watch ants scurry
across bare feet, continuing routes through
dirt onto tree trunk, carrying crumbles to some
unknown destination. The yard is abuzz today:
traffic hums through late morning and girls
chatter denim-shorted ponytails aloft. And I
wonder why I tell you all this – if you are even
there to receive these missives. My dress tore,
caught on bramble. The scrap traipsed in dirt
out behind the garden out away from the people.
Sun doesn’t dapple in those fields and clover spikes
purple the expanse. The lawn burnt from winter
salt and shadow recedes until further notice. I let
my thoughts carry me back inside, bringing me
honeyed biscuits and trinkets to drape from wrist.

MEGAN KAMINSKI

"Bisection" (excerpt)

At Night I'm kept awake by the sounds of my own body
and can't escape the oceanic static
of my ear against the pillow, small pockets of air

traveling through me, getting caught
in my anxious stomach. Even when I finally enter
sleep, my body dreams then wakes me

to show that I exist outside of myself
and it's only my eyes that see
the boy at the foot of my bed,

his whistling not really there
as he walks closer, exposing the gash
in his forehead—What part of me

reaches for the light?

LISA FAVICCHIA

"SELMA"

This is how we disappear
walking without hesitation into darkness —
sacks filled with glass bottle and feather
boots lifting from gravel
forward to song and snow drift
stars pave paths through tree brush
trestle the cold in soft gambrels
country roads hold tight and tidy to
fields moon-streaked and cloud-begotten
a daughter who never returns never
disappoints
notebooks fill with sentences books barricade
doors silent in sleep each night

MEGAN KAMINSKI

"MOTHER SHELL"

Hollow and hard, you grew
in her polished belly.

You were born from the womb
you built with your own saliva,

enameled from her birth to bear you
as you were born and would grow

and calcify, child of mollusk.
When you left her, waves howled

through her hollow husk
until she sougued up on sand,

a braid of sea silk trailing
empty nacre, the same emptiness

that now scrapes itself out
from inside of you

LISA FAVICCHIA

"THE KEY"

Here, inside the chest
a tiny fear is folded
neatly like a sweater

in the top drawer.
Take it out. Shake it.
Have a look. Open

the middle drawer.
The cries of a child
Stab through you

until her sobs are yours.
In the bottom drawer
under a stack of gowns

is a clenched fist.
It is holding *clink!* a key
that falls at your feet.

WYATT TOWNLEY

I. Spare Moments

Megan Kaminski

John Kosch

Dissociated; oddly calm ($\text{♩} = 132$)

The musical score consists of three systems of music. System 1 (measures 1-3) shows the piano playing a rhythmic pattern of eighth and sixteenth notes in 4/4 time, while the voice part is silent. System 2 (measures 4-6) begins with the piano's eighth-note pattern, followed by the voice singing "Spare moments e-vade me, too..." in a legato style. System 3 (measures 7-9) continues with the piano's eighth-note pattern, followed by the voice singing "My mem-o - ry drips de-tails and". Measure numbers 1, 4, and 7 are indicated at the start of each system. Measure 3 is marked with a '3' above the piano staff. Measure 6 is marked with a '3' above the piano staff. Measure 9 is marked with a '3' above the piano staff.

from GENTLEWOMEN, by Megan Kaminski, © 2020 by Noemi Press, and used with permission.

Per Aspera - I. Spare Moments

2

11

I pre - fer to watch ants scur - ry a - cross bare feet,

14

con - tin - u - ing paths through dirt on - to tree trunk,

17

poco accel.

car - ry - ing crum-bles to some un - known des - ti - nat - ion.

20

mf

The

Per Aspera - I. Spare Moments

3

23 Bluesy, behind the beat ($\text{♩} = 144$)

yard is a - buzz to - day:

Aggressive

26

traf - fic hums _ through late morn-ing and girls chat - ter

29

den - im short-ed po - ny tails a - loft.

32

And

f

p

p

Per Aspera - I. Spare Moments

4

35 **Tentative** ($\text{♩} = 120$)

I won-der why I tell you all this if you are e - ven
not too short

39 $\text{♩} = 132$

there to re - ceive these mis-sives.

43 **Emerging** mf

My dress tore,
caught on bram - ble.

46

Per Aspera - I. Spare Moments

5

49

scrap traipsed in dirt out be - hind the gar - den out a - way

52

from the peo - ple.

55

Sun does - nt dap - ple in those fields and clo - ver spikes pur - ple the ex -

58

panse The lawn burnt from win - ter salt and shad - ow re -

Per Aspera - I. Spare Moments

6

rit.

61

cedes un - til fur - ther no - tice.

With gentle strength ($\text{♩} = 120$)

64 (mp)

I let my thoughts car - ry me back in - side,

67

poco rit.

bring - ing me hon - eyed bis - cuits and trin - kets to drape from

70 $\text{♩} = 132$

wrist.

II. Bisection

Lisa Favicchia

John Kosch

Surreal ($\text{♩} = 72$) *mp*

At

p sub pp

p sub pp

5 night I'm kept a - wake____ by the sounds____ of my own bod-

sim.

8 y and can't es - cape the o - ce-an - ic stat - ic of my

Text used with permission.

Per Aspera - II. Bisection

8

11

ear a - gainst the pil - low, small pock-ets of air trav'-ling

8vb
Ped.

8vb

Ped.

14

through me, get-ting caught _____ in my anx ious stom-ach.

8vb
Ped.

8vb
Ped.

Momentarily Comfortable

17

mf

E - ven when I fi - nal - ly en - ter

8va

3

mf

8vb
Ped.

Per Aspera - II. Bisection

9

20

sleep my bod - y dreams then wakes me to show that I ex -

22

ist _____ out - side of my self

24 **Terrified**

mf articulate 3 3 3 3 3

and it's on-ly my eyes that see the boy at the foot of my bed, his whis-tling not real-ly

15na 3 3 3 3 3

mp 3 sim. 3 3 3

sfz 8vb

Per Aspera - II. Bisection

10

27

mp

there as he walks clos - er, ex - pos - ing the gash in his fore -

mf

3

3

9

9

mf

3

(8)

8va

8vb

2ed.

30

mp

head

8va

What

2ed.

33

3

part of me reach-es for the light?

8va

mp

3

8va

mp

3

8va

3

8va

III. How We Disappear

Megan Kaminski

John Kosch

Ambivalent ($\text{♩} = 112$)

Measures 1-4: The piano part consists of two staves. The top staff is in 3/4 time with a treble clef, featuring eighth-note chords. The bottom staff is in 3/4 time with a bass clef, featuring eighth-note chords. The vocal part begins at measure 5.

5 *mp*

This is__ how_ we dis - ap - pear_____

Measures 5-8: The piano part continues with eighth-note chords. The vocal line continues the lyrics "This is__ how_ we dis - ap - pear_____".

9 *mf*

walk-ing with-out hes - i - ta - tion____ in - to dark - ness_____

Measures 9-12: The piano part continues with eighth-note chords. The vocal line continues the lyrics "walk-ing with-out hes - i - ta - tion____ in - to dark - ness_____".

from GENTLEWOMEN, by Megan Kaminski, © 2020 by Noemi Press, and used with permission.

Per Aspera - III. How We Disappear

12

13

sacks filled with glass bot - tle and feath - er boots lift - ing from grav - el

21 *mp detached*

stars pave paths through tree brush tres-tle

25

cold in soft gam - brels

Per Aspera - III. How We Disappear

13

29 *mf*

coun - try roads hold tight and tid - y to fields *8va-----|*

mf

32

moon streaked _____ and cloud

35 *f*

be - - - got - ten _____

8va-----|

f *mp*

38

Per Aspera - III. How We Disappear

14

41

poco rit.

44

p legato $\text{♩} = 100$

a daugh - ter who nev - er re -
8va-----

47

turns nev - er dis - ap - points
8-----1

50

Per Aspera - III. How We Disappear

15

54

note - books fill with sen-tenc - es
books bar - ri - cade doors

58

si - lent in sleep each night

63

IV. Mother Shell

Lisa Favicchia

John Kosch

Matter-of-Fact ($\text{♪} = 120$)

The musical score consists of three systems of music. System 1 (measures 1-4) starts in 6/8 time with a treble clef, a key signature of one sharp, and dynamic markings *p* and *#p*. It includes performance instructions *Non-Rubato*, *8vb*, and *R&d.*. System 2 (measures 5-8) begins with a dynamic *mp* and *Freely* instruction. The lyrics "Hollow and hard, you grew _____ in her polished belly" are written below the notes. It also includes *8vb* and *R&d.* markings. System 3 (measures 9-12) continues with a dynamic *2* over the first two measures, followed by a dynamic *2* over the next two measures. The lyrics "You were born from the womb you built with your own _____ sa - li - va, _____ e -" are written below the notes. It includes *8vb* and *R&d.* markings. The score concludes with a fermata over the final note of measure 12.

Text used with permission.

Per Aspera - IV. Mother Shell

17

13 *mf*

nam-eled from her birth to bear you as you were born and would grow

mp

p

8vb

Reed.

16 *mf*

— and cal - ci - fy child of

mp

mf

mp

8vb

Reed.

19 *mf*

mol - lusk.

When you

p

8vb

Reed.

23 *mp*

left her, waves howled through her hol - low husk

mf

p

8vb

Reed.

Per Aspera - IV. Mother Shell

18

26

un - til she soughe up on sand,
a braid of sea silk tra- ling

30

emp - ty_____ na - cre,_____ the same

33

emp - ti - ness____ that now scrapes it self____ out
from in - side of

37

you._____

pp

8vb-----|

2ed.-----|

V. The Key

Wyatt Townley

John Kosch

Dreamlike ($\text{♩} = 80$)

Musical score for the first section of V. The Key. The score consists of three staves. The top staff is treble clef, 4/4 time, with a dynamic of *mp*. The middle staff is also treble clef, 4/4 time, with a dynamic of *f*. The bottom staff is bass clef, 4/4 time, with a dynamic of *mp*. The music is labeled "Molto Rubato" and includes a vocal instruction "8va-----". The score features eighth-note patterns and rests.

3

Continuation of the musical score. The top staff is treble clef, 4/4 time, with a dynamic of *mp*. The middle staff is also treble clef, 4/4 time, with a dynamic of *f*. The bottom staff is bass clef, 4/4 time, with a dynamic of *mp*. The vocal instruction "8va-----" is present. The score continues with eighth-note patterns and rests.

5

Continuation of the musical score. The top staff is treble clef, 4/4 time. The middle staff is treble clef, 4/4 time, with a bass clef at the beginning of the measure. The bottom staff is bass clef, 4/4 time, with a bass clef and a "b" symbol. The vocal instruction "8vb sim. Red." is present. The score concludes with eighth-note patterns and rests.

from THE BREATHING FIELD: MEDITATIONS ON YOGA, by Wyatt Townley, © 2002 by Bulfinch, and used with permission.

Per Aspera - V. The Key

20

7

poco rit.

mp

3

ppp

Reo.

A tempo

9 *mf*

Here, in - side the chest a ti - ny fear

pp

mp

mp

pp

11

is fold - ed neat - ly like a

pp

mp

mp

pp

Per Aspera - V. The Key

13

sweat - - - - - er in the

p

mf

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. Measure 15 starts with a dynamic *p*, followed by a melodic line with a grace note and a sustained note. Measure 16 begins with a dynamic *mf*. The bottom staff uses bass clef and has a key signature of one sharp. Measure 15 is mostly silent. Measure 16 features a rhythmic pattern of eighth notes.

Foreboding ($\downarrow = 96$)

Musical score for piano, page 17, measures 6-7. The score consists of two staves. The top staff is treble clef, 6/4 time, and the bottom staff is bass clef, 6/4 time. Measure 6 starts with a rest followed by a sixteenth-note pattern. Measure 7 begins with a forte dynamic (f) indicated by a horizontal line above the notes. Measure 8 starts with a piano dynamic (pp) indicated by a horizontal line below the notes. The bass staff shows a continuous eighth-note pattern throughout the measures.

Per Aspera - V. The Key

22

19

mf

f

8vb

Revd.

20

mp

8vb

Revd.

Cathartic

marcato

f

Take it out. Shake it. Have a look.

ff

f

Per Aspera - V. The Key

23

25

O - pen the mid - dle drawer

ff

f

8vb

27

The

9

7

8vb

Wailing

28

cries of a child stab through

Per Aspera - V. The Key

24

31

you

33

35

mf
marcato

stab

Per Aspera - V. The Key

25

37

through you un - til her

$\text{♩} = 80$

40

sobs are

pp

42

yours

$8^{\text{v}\flat}$

Per Aspera - V. The Key

26

Healing

44

mf

In the bot - tom drawer un - der a stack

pp

46

of gowns is a

48

clenched fist. It is

mf *f* *mp*

Per Aspera - V. The Key

27

52

hold - ing a key that

mf
(clink!)

54

falls at your feet.

Rit.

56 rit. Meditative ($\text{♩} = 63$)

p

8va

8vb

Per Aspera - V. The Key

28

61

$\text{♩} = 52$

The musical score consists of two staves. The top staff is for the treble clef voice, starting in 5/4 time. The first measure contains a single note followed by a bar line. The second measure begins with a 3/4 time signature, followed by a 4/4 time signature, and then another 3/4 time signature. The lyrics "thrown away" are written above the notes. The bottom staff is for the bass clef voice, also in 5/4 time. It features a series of eighth-note patterns. Measure 61 ends with a bracket under the bass line labeled "methodically". The score concludes with a final measure in 4/4 time.