

Ode to Falmouth

For Mezzo-Soprano, Piano, and Seaboard

Ethan Isaac

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Performance Notes:

Ode to Falmouth is a song set for mezzo-soprano, piano, and the ROLI Seaboard. Within the poem the words bring forth memories of the past through the distortion of time. Though the thought of memories changing over time isn't apparent in our everyday, it occurs every moment. People are consistently re-interpreting, gaining, and losing experiences throughout life. At the back of the score is the full text of the poem.

On the Roli Seaboard:

Specifically, this piece requires the Seaboard RISE 49. The setup for this piece requires either a stereo PA system or a smaller set of speakers near the player, a computer, a stereo volume pedal, and the Equator VST which comes packaged with the Seaboard. Additionally you will need to download the preset playlist from my website which enables the performer to switch patches easily, and in order. On the score times where the performer must switch patches are denoted as "Patch change" and from then on as "P.C". There is a patch change switch on the Seaboard itself. The Seaboard's volume requires a delicate touch as to not cover the acoustic elements of the piece. Additionally patch changes occasionally introduce unwanted modulation effects, where the seaboardist will need to zero the volume pedal to compensate. Along with the volume pedal, plugged directly into the seaboard should be a sustain type pedal set within the Roli Dashboard to be *sostenuto*. The **tremolo mod** marking refers to the X/Y pad on the Seaboard RISE, for that patch on the far right X axis brings it to the correct rate. Rolling the finger along the x axis allows for the control needed.

Seaboard Markings:

Slurs mark horizontal movement, which is connected to pitch. Upward and downward arrows mark vertical movement, which is connected to a modulation on a per patch basis. Examples are below.

Pitch Slur



Vertical Line



Ode to Falmouth

For Mezzo-Soprano, Piano, and Seaboard

Poetry by Maggie Zavgren

Ethan Isaac

Dream-like Memory ♩ = 76

Mezzo-Soprano *mf*

A thor - ough - fare that is in light than lime-stone

Rubato

Piano *pp*

Dream-like Memory ♩ = 76

Seaboard *p*

(Pitch shift)

4

S. Solo

Pno. *p* *pp* *mf*

Ped.

Patch Change

P.C

Sbd. *pp*

The musical score is written for three parts: Mezzo-Soprano, Piano, and Seaboard. The Mezzo-Soprano part has lyrics and is marked with a mezzo-forte (mf) dynamic. The Piano part includes a rubato section and is marked with piano-piano (pp) dynamics. The Seaboard part features a pitch shift and is marked with piano (p) dynamics. The score is divided into measures, with a section starting at measure 4. The piano part includes a patch change and a pedal point. The seaboard part includes a patch change and a piano-piano (pp) dynamic.

Slower $\text{♩} = 66$

8

S. Solo *p* *mf*

fall-en, fal-an, Fau-rè Fol-low out to Mash-pee Com-mons

Pno. *mf*

Slower $\text{♩} = 66$

Sbd. *pp* *mp* *mf* (Vertical Mod.)

11

S. Solo *mp*

row-ing a row-boat on Buz-zard's Bay

Pno.

Red.

a tempo $\text{♩} = 76$

P.C.

Sbd. *mp*

mf

13

S. Solo

your heart, then o - ver to Bas - sets

Pno.

mf

Sbd.

mf

P.C

16

S. Solo

_____ *f*

nests perch - es i - vy un - seen get in to sun - rise

Pno.

p *f*

8^{vb}

Sbd.

mf

19

S. Solo

sun - light a full nude cast in sand in -

Pno.

(8)

Sbd.

p

21

S. Solo

mp im - i - ta - ble *mp* back - wards then to *mf* Hugh on screen porch

Pno.

pp

mp

P.C

Sbd.

p

subito mf

8^{vb}

25

S. Solo

mak-ing and un-mak-ing news pap-er tri-dent staves in his

Pno.

Sbd.

(8)

f

28

S. Solo

hand the light soft and ar - cane

Pno.

Sbd.

(8)

p

rit.

P.C

rit.

30 *a tempo* ♩ = 76

f

S. Solo his bod-ice cas-cad-ing

Pno. *pp* *mf non subito*

Sbd. *P.C.* *a tempo* ♩ = 76

32 *rit.* *a tempo* ♩ = 76

mp *mf* *ff*

S. Solo in cot-ton-tail can-vas sheets stretched o-ver-head

Pno. *p* *mf* *ff* 3

Sbd. *pp* *mf* *a tempo* ♩ = 76

36 *f* *mf* *mp* 3 *f*

S. Solo or the tan-dem bi-cy-cle af - ter - noon to your nash-o - ba you

Pno. *f* *p* 3 8^{va} 8^{vb}

Sbd. *mp* *f*

39 *mf*

S. Solo in at - tic un-der rough wool Bleek-er on the win-dow

Pno. (8) *mf* *p* *accel. bisbig* : : : : *bisbigliando* *Ped. with bisbig*

Sbd. *P.C.* *y0,x8*

42 *f* *ff*

S. Solo

to morn-ing to the moon as he should as the

Pno.

ff *mp* *ff*

Sbd.

f

45 *f*

S. Solo

bod-y leans des-i - ers and the rush then of fill-ing your bod-y with your bod

Pno.

mf *p*

bis. *f*

3

Sbd.

lean

48 *mp* *f* rit.

S. Solo

y in world af - ter lights of day_ in-to dirts of night_____

Pno. *f* *bis.*

Sbd. rit.

... .. x10 x0,y0

52

S. Solo

Pno. *8va* *mp*

Sbd. *P.C* *mp*

Smell of Campfire ♩=55

57 *freely* *mf* *f* *faster* 5

S. Solo

we sat on rocks and old soot to make the fire

Pno.

p *mp*

Smell of Campfire ♩=55

P.C.

Sbd.

p

60 *ff* *mf* *mp* *f*

S. Solo

take time run - ing in to Fal-mouth un-der-score of the mile the Whis-tle-stop Trains

Pno.

mf *bis.* *p* *mf* *p*

Ped.

Sbd.

mf 3

64 Much Slower ♩ = 40 a tempo 13

S. Solo *p* we can not e - ven count in sleep or the light -

Pno. *Wide as possible*

Sbd. Much Slower ♩ = 40 a tempo

67 rit.

S. Solo *f* house north-east out to pigs head bay — *p* or, the — swooped in mu

Pno. *mp*

Sbd. rit.

71

f

S. Solo

sic De-li-us it had been now

Pno.

p

mf

Sbd.

mf

Sost.

74

S. Solo

in Ap - pa - la - chia the gos - sa - mer

Pno.

R.H molto rubato

8va

L.H in strict tempo

Sbd.

76 *pp*

S. Solo

sits on wom-en nat - ura-ly ____

Pno.

(8)

Sbd.

78

S. Solo

Pno.

pppp Let ring

Sbd.

pp

ODE TO FALMOUTH

Maggie Louisa Zavgren

thoroughfare
that is in light then limestone
fallen, falan, Fuarè follow out to
Mashpee Commons
rowing a rowboat on Buzzard's Bay
your heart, then over to Bassets
nests, perches, ivy unseen
get into sunrise sunlight
a full nude cast in sand
inimitable

backwards then to Hugh on screen porch
making and unmaking newspaper trident
staves in his hand, the light soft & arcane
his bodice cascading in cottontail canvas

sheets stretched overhead
or, the tandem bicycle
afternoon to
your Nashoba, you in attic under rough wool
Bleeker on the window
to morning
to the moon, as he should
as the body leans
desires and the rush
then, of filling your body with your body
in world
after lights of day into
dirts of night

we sat on rocks and old soot
to make the fire
running into Falmouth
underscore of the mile
the Whistlestop
trains we cannot even count in sleep

or, the lighthouse
northeast out to
pigshead bay or, the—swooped in music
Delius it had been
now in Appalachia the gossamer sits on women naturally

careening then in morning is only this arm
out there the pig-fox slinks into day
empty cans on the sill
these tartans clanless deliverances of color
we shining in the woodfire light
pours and fills and leans
articulation of how it were were it a body
of being of light you fall away
better in the sense of having full skins as it comes
always reserved
catching the eye in a height

what sunrise pull Mashpee to the room
lines come to hang
your stayposts be
emergent
through into morning rays
what symbols you hold
your hand stretch against itself
everything away from sun
pulling into everything
repose lineation of only to pour
unleavened in the grass
this truncated soft thought
only mask I wear as I plunder into dawn
catching sawdust as it fly
from your work