

ZACHARY WADSWORTH

The Far West

for tenor soloist, chorus, and string orchestra
text by Tim Dlugos and George Herbert


*for those who lost and those who walked with them
in memory of Phyllis Hutchison and John Boswell*

STUDY SCORE

Score Notes

- Completed: October, 2014.
- Duration: approximately 45 minutes.
- Text by Tim Dlugos, from *A FAST LIFE: THE COLLECTED POEMS OF TIM DLUGOS*, copyright ©2011 by the Estate of Tim Dlugos. Reprinted by permission of the Estate of Tim Dlugos.
- Commissioned by James and Elaine Hutchison in memory of Phyllis Hutchison and John Boswell.
- Premiered on November 9, 2014, by Luminous Voices (Timothy Shantz, director), and tenor Lawrence Wilford.

Performance Notes

- The piece requires a minimum string complement of 2.2.2.2.1.
- The outer movements evoke Baroque musical style, and performers should employ stylistic performance practice.
- The third movement, “Retrovir,” includes vocal glissandos. These should be long and exaggerated, filling the entire length of the note on which they begin.
- Throughout the score, important vocal hemiolas (or similar instances of metrical dissonance) are bracketed in gray.
- The symbol “” indicates a long fermata.

Program Note

Tim Dlugos died of AIDS on December 3, 1990, at the age of 40. He had been diagnosed as HIV-positive in 1987 and had spent his final three years of life studying to become a priest at the Yale Divinity School, volunteering as a hospital chaplain-in-training, and writing poetry. His final poems document a dark time: a time of weekly funerals for lost friends and a time of progressing personal illness.

But, surprisingly, many of Dlugos’s late poems focus on hope; he once wrote, “Grace, in a very orthodox sense, is my major preoccupation.” While he mourns the loss of friends, and he expresses disgust toward the disease that has ravaged the gay community with particular vengeance, he also celebrates the beauty in his life, and he looks forward to the “light” that will come after it is over.

I found Tim Dlugos’s poems by accident. While browsing through library stacks at Yale University one autumn afternoon in 2006, I stumbled upon his long poem “G-9” (only a portion of which is set here) and was engrossed. The idea for this piece was born, an idea that developed slowly over eight years. Throughout my musical life, I have found inspiration in the many cantatas of J.S. Bach, and I wanted to use echoes of Bach’s world to create a sacred space around these powerful words.

The Far West charts a trajectory from disease and darkness to reconciliation and light. A scene of sickness, fear, and helplessness is set in the first movements, from the tangled counterpoint of the opening chorus, “October” to the explosive music of “Retrovir” (named after the brand-name of the first AIDS drug, AZT). In the central movement, “The Far West” Dlugos begins to confront his own death through the image of the western edge of North America, where cliffs fall off into water, and where the sun disappears over the horizon. In “G-9,” written while he was a patient at Roosevelt Hospital in New York City, Dlugos describes his hopes for death, images of light and gentleness that are further explored in the intimate “Note to Michael.”

I chose to end this piece with George Herbert’s poem, “Heaven.” Herbert, another poet-priest, and another man who died too young just shy of 40, explores the idea of life after death through a conversation between a voice and its echo. Here, I imagine the voice of Tim Dlugos speaking back to us from that place where he has found “Light, joy, and leisure.” The ending is not a happy one, but it’s a hopeful one.

This score is for perusal purposes only. A performance score, choral scores (with piano reduction), and string parts are all available for rent or purchase from the publisher. Visit zacharywadsworth.com for more information.

for those who lost and those who walked with them
In memory of Phyllis Hutchison and John Boswell

The Far West

I. October

Tim Dlugos (1950 - 1990)
George Herbert (1593 - 1633)

Zachary Wadsworth (b. 1983)

Steadily, with motion ♩ = ca. 76

The musical score is for the first movement, 'October', of the piece 'The Far West'. It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a string ensemble (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is in 4/4 time and begins with a tempo marking of 'Steadily, with motion' and a quarter note equal to approximately 76 beats per minute. The key signature has one flat (B-flat). The vocal parts are mostly silent in the first system. The string parts begin with a *mf* dynamic. The second system, starting at measure 6, shows more activity in the strings, with the Violin I and II parts reaching a *f* dynamic. A double bar line is present at the end of the first system.

Soprano
Alto
Tenor
Bass

Violin I
Violin II
Viola
Violoncello
Contrabass

Vln. I
Vln. II
Vla.
Vc.
Cb.

11

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *sim.*

Cb. *mf*

16

S. *f*
An

A. *f*
An

T. *f*
An

B.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

21

S. *af - ter - noon* of *stea - dy light* That *clears the air,* and *clear - ly* shows

A. *af - - ter - noon* of *stea - dy light* That *clears* the *air,* and *clear - ly*

T. *af - ter - noon* of *stea - dy light* That *clears the air,* and *clear - ly* shows

B. *f*
An af - ter - noon of *stea - dy light* That *clears the air* and *clear - ly*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

25 *mf*

S. — Each im-per-fec - tion in the skin, Each gap with-in the rag - ged rows Of

A. *mf*
shows Each im-per-fec - tion in the skin, Each gap with-in the rag - ged rows Of

T. *mf*
— Each im-per-fec - tion in the skin, Each gap with-in the rag-ged rows Of stalks and dust

B. *mf*
shows Each im-per-fec - tion in the skin, Each gap with-in the rag-ged rows Of stalks and dust

Vln. I

Vln. II

Vla. *V*

Vc.

Cb.

30

S. stalks and dust - y glean-ings left When crops were har - vest-ed and sent To ci-ties where the peo -

A. stalks and dust - y glean-ings left When crops were har - vest-ed and sent To ci-ties where the peo -

T. - y glean - ings left When crops were har - vest-ed and sent To ci-ties where the peo -

B. - y glean - ings left When crops were har - vest-ed and sent To ci-ties where the peo -

Vln. I

Vln. II

Vla.

Vc.

34

S. - ple shop For sea-son-ing, for nour-ish-ment.

A. - ple shop For sea-son-ing, for nour-ish-ment.

T. - ple shop For sea-son-ing, for nour-ish-ment.

B. - ple shop For sea-son-ing, for nour-ish-ment.

Vln. I

Vln. II

Vla.

mp

mp

mp

mp

39 rit. a tempo (♩ = ca. 76)

S. As though lit from with -

A. As though lit from with -

T. As though lit from with -

B. As though lit from with -

Vln. I *p*

Vln. II *p* *mp*

Vla. *mp*

Vc. *p* *mp*

Cb. *p* *mp*

45

S. *p* the strips Of *mp* earth
 in, the strips Of earth

A. *p* the strips Of *mp* earth
 in, as though lit from with-in, the strips Of earth

T. *p* the strips Of *mp* earth
 -in, the strips Of earth

B. *p* the strips Of *mp* earth
 in, the strips Of earth

Vln. I *mp*

Vln. II *p*

Vla.

Vc. *p* *mp*

Cb. *p* *mp*

Ossia: F# natural harmonic on G string

50

S. *a - cross* *mf*
a - cross the gen - tle hill Glow with the fi - ery co-lors of -

A. *mf*
a - cross the gen - tle hill Glow with the fi - ery co-lors of -

T. *a - cross* *mf*
a - cross the gen - tle hill Glow with the fi - ery co-lors of -

B. *mf*
a - cross Glow with the fi - ery co-lors of -

Vln. I *p* *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

55

S. *f*
 — The dy - ing leaves, or, fier - cer still, Are sha - dowed

A. *f*
 — The dy - ing leaves, or, fier - cer still, Are sha -

T. *f*
 — The dy - ing leaves, or, fier - cer still, Are sha - dowed

B. *f*
 — The dy - ing leaves, or, or, fier - cer still, Are sha - dowed

Vln. I *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

59

S. *mp*
by the sleep-ing vines That stiff - ly curl and seem to die,

A. *mp*
- dowed by the sleep - ing vines That stiff-ly curl and seem to die,

T. *mp*
by the sleep-ing vines That stiff - ly curl and seem to die,

B. *mp*
by the sleep-ing vines That stiff - ly curl and seem to die,

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

64

S. *mp*
And on a cart, some - one to watch

A. *mp*
And on a cart, some - one to watch

T. *mp*
And on a cart, some - one to watch

B. *mp*
And on a cart, some - one to watch

Vln. I *V*

Vln. II *V*

Vla.

Vc.

Cb.

69 *p* rit. a tempo (♩ = ca. 76)

S. *p*
The emp - ty fields, the emp - ty sky.

A. *p*
The emp - ty fields, the emp - ty sky.

T. *p*
The emp - ty fields, the emp - ty sky.

B. *p*
The emp - ty fields, the emp - ty sky.

Vln. I *mf* *pp* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. Solo *mf* *p*

Vc. *mf* *mp*

Cb. *mf* *mp*

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

IIa. Et in Arcadia Ego

Broadly (Recitative) $\text{♩} = \text{ca. } 50$

Tenor Solo

Lo I the man, once masked in wi-do_wer's weeds with bloat,

Violin I

non div. *f* *p* *f* *p*

Violin II

non div. *f* *p* *f* *p*

Viola

non div. *f* *p* *f* *p*
sul A

Violoncello

non div. *f* *p* *f* *p*
sul D *8^{va}*

Contrabass

f *p* *f* *p*

Detailed description of the musical score: The score is for a scene titled 'IIa. Et in Arcadia Ego'. It features a Tenor Solo part and a string quartet (Violin I, Violin II, Viola, Violoncello, and Contrabass). The tempo is marked 'Broadly (Recitative)' with a quarter note equal to approximately 50 beats per minute. The key signature has one sharp (F#). The Tenor Solo part begins with a forte (f) dynamic and includes the lyrics 'Lo I the man, once masked in wi-do_wer's weeds with bloat,'. The string parts are marked 'non div.' and feature dynamics of forte (f) and piano (p) with slurs indicating phrasing. The Viola part includes the instruction 'sul A' and the Violoncello part includes 'sul D' and '8^{va}'. The score is divided into four measures, with a change in time signature from 3/2 to 2/2 in the second measure.

6 *accel.* *mf* - - - - - **Agitated (in time)** ♩ = ca. 66

T. Solo
blood and ad - ren - a - lin - en - gorged now stum - ble down a

Vln. I *p* *sul A* *accel.* **Agitated (in time)** ♩ = ca. 66

Vln. II

Vla. *mf*

Vc. *mp*

Cb. (non div.) $\overset{V}{\lrcorner} 3 \lrcorner$ *mf*

11

T. Solo
grass - y am - - ble-way where ticks ad- here to mo - tions that I

Vln. I *mf* $\lrcorner 3 \lrcorner$ $\overset{V}{\lrcorner} 3 \lrcorner$

Vln. II *mf* $\lrcorner 3 \lrcorner$ $\lrcorner 3 \lrcorner$

Vla. *f*

Vc. *mf*

Cb. $\overset{V}{\lrcorner} 3 \lrcorner$ $\overset{V}{\lrcorner} 3 \lrcorner$ $\overset{V}{\lrcorner} 3 \lrcorner$ $\overset{V}{\lrcorner} 3 \lrcorner$ $\overset{V}{\lrcorner} 3 \lrcorner$ *f*

16 *rall.* *Broadly (recit.)* ♩ = ca. 50

T. Solo
 forged in smi - thies of de - sire, fur - nace of

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f

22 *mf*

T. Solo
 lust, and cool plunge of com - pan - ion ship.

Vln. I
div. *mf* *unis.*

Vln. II
f *p*

Vla.
f *p*

Vc.
f *p* *mp espr.*

Cb.
f *p* *mp espr.*

29 **rall.** Sweetly $\text{♩} = \text{ca. } 56$ *mp espr.*

T. Solo Flowers that I learned the

Vln. I **rall.** Sweetly $\text{♩} = \text{ca. } 56$ *p cant. (molto rubato)* 3 3 3

Vln. II *p cant. (molto rubato)* 3 3 3

Vla. *mp* *p*

Vc. *mp* *p*

35

T. Solo names of, nec - - tar and de - li - ri - ant,

Vln. I 3 3 3 3

Vln. II 3 3 3 3

41

T. Solo too late to stem the growth and prune the bine,

Vln. I 3 3 3 3

Vln. II 3 3 3 3

Vla. *pp* con sord.

Vc. *pp* con sord.

47

T. Solo

lace mem - or - ies with ten - drils_

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

con sord.

51

T. Solo

that have choked van - ish - ing na - ture,

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

poco

56 **rit.**

T. Solo

van - ished friends of mine.

Vln. I **rit.** 3 3 3 *pp*

Vln. II 3 3 3

Vla. *pp*

Vc. *pp*

Cb. *pp*

61 **Slower, sadly (Tempo I)** $\text{♩} = \text{ca. } 50$ **rit.**

Vln. I *p* *espr.* sul G *pp*

Vln. II *p* *espr.* sul G *pp*

Vla. *pp*

Vc. non div. *pp*

Cb. *pp*

IIb. Parachute

Simply ♩ = ca. 76

The musical score is arranged in a system with seven staves. The vocal parts (Tenor Solo, Soprano, Bass) are in the upper section, and the instrumental parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are in the lower section. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Simply ♩ = ca. 76'. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte). A large watermark 'PERUSIA SCORE' is overlaid diagonally across the page.

poco rit.

Broadly (a tempo) ♩ = ca. 76

Musical score for measures 9-16. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Measures 9-10:** Vln. I and Vln. II play a melodic line with *mp* dynamics.
- Measures 11-12:** Vln. I and Vln. II continue with *mp* dynamics. The Viola and Cello parts are marked "(div.)".
- Measure 13:** Vln. I and Vln. II play with *mp* dynamics. The Viola and Cello parts are marked "senza sord." and *mp*.
- Measure 14:** Vln. I and Vln. II play with *mp* dynamics. The Viola and Cello parts are marked "senza sord." and *mp*.
- Measure 15:** Vln. I and Vln. II play with *f espr.* dynamics. The Viola and Cello parts are marked "senza sord." and *mf*.
- Measure 16:** Vln. I and Vln. II play with *f espr.* dynamics. The Viola and Cello parts are marked "senza sord." and *mf*.

Musical score for measures 17-24. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Measures 17-18:** Vln. I and Vln. II play with *mp* dynamics. The Viola and Cello parts are marked "senza sord." and *mp*.
- Measures 19-20:** Vln. I and Vln. II play with *mp* dynamics. The Viola and Cello parts are marked "senza sord." and *mp*.
- Measures 21-22:** Vln. I and Vln. II play with *mp* dynamics. The Viola and Cello parts are marked "senza sord." and *mp*.
- Measures 23-24:** Vln. I and Vln. II play with *mp* dynamics. The Viola and Cello parts are marked "senza sord." and *mp*.

p

25

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vla. *p*

Vc. *p*

33 *poco rit.* *Simply (a tempo)* ♩ = ca. 76

T. Solo *mp*

The Berg - man im - age of a game of chess with Death,

poco rit. *Simply (a tempo)* ♩ = ca. 76

Vln. I

Vln. II

Vla. *p*

Vla. *p*

Vc. (div.) *p*

Vc. (div.) *p*

41 *mf*

T. Solo *mf*

that is what I think of _____ when I re - mem - ber I have AIDS. But when I think of

Vln. I *mf*

Vln. II *mf*

49

poco rit. . . . ($\text{♩} = \text{ca. } 56$) *mp* *Molto agitato (Doppio movimento)* $\text{♩} = \text{ca. } 112$ *mf*

T. Solo
how AIDS kills my friends, I think of an in - sa - tia - ble and prowl -

Vln. I *mp* *mp espr.*

Vln. II *mp* *mp espr.*

Vla. *p* *mp*

Vla. *p* *mp*

Vc. *pizz.* *mf marcato*

Vc. *p* *mp*

Cb. *mp*

57

T. Solo *f*
- ing beast with ra - zor teeth and a per - sis - tent stink that sticks to ev - ery

B. *flegato*
ho - ri - zon - tal eyes

Vln. I

Vln. II

Vla. *mf*

Vla. *mf*

Vc. *f*

Vc. *mf*

Cb. *mf* *mp* *f* *mf*

64

T. Solo
liv - ing branch or flow er its rank fur brush - es as it stalks its

B.
scan for a hu - man form

Vla.
Vla.
Vc.
Vc.
Cb.

f *mf* *f* *mf*

72

T. Solo
prey. I think of that dis - gust - ing an - i-mal,

B.
be - hind the hind brush.

Vla.
Vla.
Vc.
Vc.
Cb.

f *ff* *f*

80 *f* *poco rit.* *mf* *mf*

T. Solo *f* that an - i - mal eat - ing my beau - ti - ful, beau - ti - ful friends,

B.

Vla. *mf* *mp* *poco rit.*

Vla. *mf* *mp*

Vc. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

88 *molto rit.* *Warmly* ♩ = ca. 50 *p*

T. Solo *molto rit.* *Warmly* ♩ = ca. 50 in - no cent as ba - by deer. Dwight: so

Vln. I *p*

Vln. II *p*

Vla. *p*

Vla. *p* *pp*

Vc. *p*

Vc. *p*

Cb. *p*

97 *mp*

T. Solo
de - li - cate and vain, Dwight the dan - cer, Dwight the fa - shion il - lu - stra - tor and the

Vln. I
mp

Vln. II
mp

105 *p*

T. Solo
fa - shion plate, Dwight the fright - ened, Dwight e - rased,

S.
p legato
thick to burn a - way like fe - ver,

Vln. I
p

Vln. II
p

114 *rit.* *p* *a tempo* ♩ = ca. 50

T. Solo
e - vic - ted from his own young bo - dy. Dwight dead.

S.
rit.
boil a - way like rain

Vln. I
p *a tempo* ♩ = ca. 50

Vln. II
p *a tempo* ♩ = ca. 50

124 *rit.* *Simply* ♩ = ca. 76 *mp*

T. Solo

At Belle - - - vue, I wrapped my

rit. *Simply* ♩ = ca. 76

Vln. I (div.) *p* *sul A*

Vln. I (div.) *p* *sul E*

Vln. II (div.) *p* (unis.)

Vla. *p*

Vc. *arco* *p*

Cb. *p*

132

T. Solo

arms_ a - round his se - cond skin of gauze and scars and tu - bing, — brushed my

Vln. I (unis.) *mp*

Vln. II *mp*

141

T. Solo *mf*
hand a - gainst his plats, and said good- bye.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

150

T. Solo *poco f*
I hope I'm not the one who loosed the de-

Vln. I *molto rit.* *Freely* ♩ = ca. 76 *mf* *p* *mf*

Vln. II *molto rit.* *Freely* ♩ = ca. 76 *p* *mf*

Vla. *(unis.)* *p* *mf* *p* *mf*

Vc. *(unis.)* *p* *mf* *p* *mf*

Cb. *mf* *mf*

160

T. Solo
 vour - ing an - i - mal that mas - sac - red you, gen - tle boy.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p *f* *p*

169

T. Solo
mf
 I know AIDS is no chess game but a hunt, and there is

Vln. I
mf *mf* *mp* *mf*

Vln. II
mf *mf* *mp* *mf*

Vla.
mf *mf* *mp* *mf*

Vc.
mf *mf* *mp* *mf*

Cb.
mf *mf* *f* *mf*

179 *f*

T. Solo
no way of es - cap - ing the blood - y hor - ror of the kill,

Vln. I
mf *mf* *mf* *f*

Vln. II
mf *mf* *mf* *f*

Vla.
mf *mf* *f molto espr.*

Vc.
mf *mf* *mf* *f*

Cb.
mf *mf* *mf* *f*

188 *f* *rit.* *Lo stesso tempo* ♩ = ca. 50 *mp*

T. Solo
no way to bail out,

Vln. I
f *mf* *p espr.*

Vln. II
f *mf* *p espr.*

Vla.
f *mf* *p cant.*

Vc. (div.)
f *mf* *p*

Vc. (div.)
f *mf* *p*

Cb.
f *mf* *p*

197

T. Solo

no bright pa - ra - chute be - side my bed.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

205

rit. Lo stesso tempo ♩ = ca. 76

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

rit. Lo stesso tempo ♩ = ca. 76 sul G

mp espr. sul G

mp espr.

pp

pp

pp

pp

214 rit.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

pp

pp

Detailed description: This musical score block covers measures 214 through 217. It includes staves for Violin I, Violin II, Viola, two Violoncello parts, and Contrabass. The tempo is marked 'rit.' (ritardando) at the beginning of measure 214. The dynamics are marked 'pp' (pianissimo) in measures 215 and 216. The score shows various musical notations including notes, rests, and slurs across the five-measure span.

PERUSAL SCORE