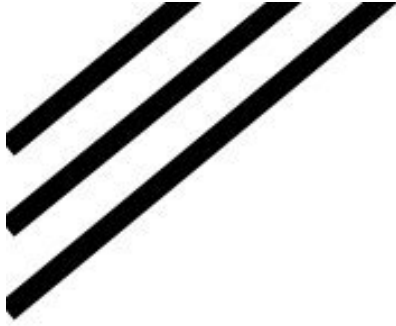


SOLARIS

A Choral Symphony in Three Movements

Dominick DiOrio



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January 2017

Full Score

Dominick DiOrio

The music of young American composer **Dominick DiOrio** has been called “a tour de force of inventive thinking and unique colour” (Gramophone) and “[full of] sunny rays of heavenly light” (Opera News). In 2014, he was named the winner of The American Prize in Composition with the judges saying “his depth of vision, mastery of compositional technique, and unique style set him in a category by himself.”

DiOrio’s music is widely performed, published, and recorded, having been presented in major venues across the United States (including Carnegie Hall, Lincoln Center, the Kimmel Center in Philadelphia, and the Meyerson in Dallas) as well as in Austria, Canada, China, Hong Kong, Korea, Sweden, and the UK. Recent commissions include new works for the GRAMMY award-winning Kansas City Chorale, eighth blackbird and the University of Richmond, the University of Michigan Men’s Glee Club, the Texas Choral Directors Association, and the Handel Society of Dartmouth College. His works are published internationally with Boosey & Hawkes, Carl Fischer, Éditions à Couer-Joie, Edition Peters, G. Schirmer, Graphite, Lorenz, Mark Foster, Oxford and Santa Barbara; and they can be heard on albums released with Divergence, MSR Classics, Naxos of America / Seraphic Fire Media, and New Dynamic Records.

Also an accomplished conductor, DiOrio has guest conducted ensembles both domestically and abroad including the Young People’s Chorus of New York City, the University of Maryland Chamber Singers, the University of Hawai’i Choirs, Allmänna Sängen, Ars Veritas (Göteborg), and the Houston Chamber Choir. He made his Carnegie Hall conducting debut in February 2012 as an invited fellow of the Carnegie Hall Choral Institute. In October 2009, he was one of only twelve conductors in the world invited to Sweden to compete for the Eric Ericson Award, the premier international competition for choral conductors. He was also a finalist in the 2005 American Choral Directors Association (ACDA) Undergraduate Conducting Awards in Los Angeles.

Hired at age 28 and promoted to associate professor at 31, DiOrio is the youngest-ever tenured member of the conducting faculty at the Indiana University Jacobs School of Music. He is the director of NOTUS, an elite chamber chorus that specializes in performing and commissioning new music of living composers. Under his leadership, NOTUS has performed at both regional and national ACDA conferences and as an invited ensemble on the Distinguished Concerts International New York Artist Series at Carnegie Hall. DiOrio mentors graduate conducting majors and also teaches courses in score reading, choral literature, and undergraduate and graduate conducting. He was named a recipient of the 2014 Outstanding Junior Faculty Award--IU Bloomington's highest honor for tenure-track faculty--joining university colleagues who specialize in public affairs, psychology, informatics, and physics. In 2015, he was one of fourteen American conductors chosen for the ACDA International Conductor Exchange Program with Sweden, and through this program he co-presented a session at the Nordic Choral Conference (Malmö) with Kimberly Dunn Adams. They will repeat this presentation for the 11th World Symposium on Choral Music in Barcelona in July 2017.

DiOrio earned the Doctor of Musical Arts degree in conducting from the Yale School of Music, studying with Marguerite Brooks, Simon Carrington and Jeffrey Douma. His DMA research on Krzysztof Penderecki’s St. Luke Passion is published in *The Choral Scholar*. He also earned the MMA and MM in conducting from Yale and the BM in composition summa cum laude from Ithaca College, where he studied with Gregory Woodward, Dana Wilson and Janet Galván. He currently serves as Treasurer on the Executive Board for the National Collegiate Choral Organization (NCCO), as a member of the Board of Directors for Chorus America, and on advisory boards for the Choral Arts Initiative, the Princeton Pro Musica, and the Young New Yorker’s Chorus (YNYC).

*Commissioned by and dedicated to the Ithaca College School of Music, Karl Paulnack, Dean;
and the Ithaca College Choir, Janet Galván, Director of Choral Activities*

SOLARIS

A Choral Symphony in Three Movements

- I. that love was you (Megan Levad)
- II. After Hahn (Misha Penton)
- III. One Lone Star (Meghan Guidry)

Music by Dominick DiOrio (b. 1984)

Duration: 23 minutes

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Text Copyright © variously by Megan Levad (1st movement), Misha Penton (2nd movement),
and Meghan Guidry (3rd movement). Used with permission.

Composer's Note

With every next project, I find myself drawn more and more to collaborations with living artists. I am inspired by the virtuosity and expressivity of the best solo performers, by the insight and curiosity of the best ensemble leaders, and—especially—by the evocative turns of phrase conjured by living poets.

SOLARIS is a work indebted to the contributions of three such wordsmiths: Megan Levad, Misha Penton, and Meghan Guidry. Each has contributed their voices to other projects in my past, and this collaboration is an effort to bring their words together in service of a greater, loftier musical form: the choral symphony.

Each movement progresses in time through an ordinary day, following the solar orbit that gives the work its title. Megan's poem "that love was you" sparkles with the corona of the mid-day sun—extroverted, exultant, and golden—and my music borrows its energy, agility, and vigor from the rush of emotion one feels when first in love.

Misha's poem "After Hahn" captures that moment of dusk and twilight, just before living things retreat for the evening. The words are a paean to the earth, forever keeping its mysteries as "the day holds out against a dark insistence." As Misha takes her French from the composer Reynaldo Hahn's art song "L'heure exquise," so too do I borrow Hahn's music at those moments, existing both out of its own time and present in ours, reminding us that all things come from all others.

Finally, Meghan Guidry wrote "One Lone Star" deliberately for this symphony, and for that I am deeply honored and grateful. Her images are bright and bold, set at night, where the stars provide the light lost from day. The tone is one of optimism and hope, where the frustrations of an older self evaporate with the aura of new love embodied in the soul of another. And its setting is Ithaca, both the source of the commission from Janet Galván and her students, and the place of my very first musical inspirations.

The work is dedicated gratefully to the Ithaca College Choir, to Dean Karl Paulnack, and especially to Janet, who continues to enable and foster my artistry. It has been 15 years since I first joined your chorus, Janet, when I matriculated as an undergraduate on South Hill. My journey since that time has been rich in art, life, and song in no small part because of your guidance. May this work stand as a light for you and the countless students you have touched in your time as an educator. And may its ravishing and unabashed joy be my gift back to you for all you have given to me.

-- Dominick DiOrio
January 2017

Scoring

SATB chorus, with divisi to 9 parts (SSSAATTBB)

Soprano solo (2nd movement)

Cello solo (2nd movement)

Percussion 1: Glockenspiel / Tam-Tam / Crotales

Percussion 2: Marimba

Percussion 3: Timpani / Triangle / Tom-Toms

Strings:

Violin I

Violin II

Viola

Cello

Bass

Performance Note

The Percussion 2: Marimba part may be played by multiple players, on multiple instruments, and divided or doubled accordingly, as the conductor wishes.

The ideal string size should be at least 88664, to allow for strength of sound in the divisi sections.

The string bass part requires lower extensions to C for at least half of the instruments in the section.

The cello soloist and soprano soloist in the second movement should be at the front of the stage, each on opposite sides of the conductor.

Texts

I. that love was you

The love
on the round green hill

the one no one
the one who only comes

to me

forehead, eyesquint, palm
to the honeyed sun

that love was you

Megan Levad

II. After Hahn

another day turns to darkness and I'm a strange and colorful flower like those odd crucifix
blossoms: a purple stamen and splayed petals— passion vine I think they're called
closing up for a night's repose among the garden's duranta golden berries, sage and cosmos
flower, red clover and andover reed
o bien, aimée...

a world in ever-slowly-slow-motion
genesis / sprout / grow / bloom / metamorph / mature / decay
a spade dives into soil
wind on cheek
mud brushed from brow
i kneel and the earth takes in my breath

the day holds out against a dark insistence
a rustle of little musics peeking out like seraphim haunting the trees
a skein of tiny every days
a requiem for all our moments
c'est l'heure exquisite

Misha Penton

I have long thought that anyone who does not regularly – or ever – gaze up and see the wonder and glory of a dark night sky filled with countless stars loses a sense of their fundamental connection to the universe — Brian Greene

III. One Lone Star

In winter's pitch
beside Cayuga Lake
the stars reflect
on mirrored snow,
ablaze in specks
of stolen light.

What I knew of stars
was the space
between effigies:
forgotten myths,
novas too heavy
to hold in the sky.

These were my stars
when I met
you, who was named
for the light
in Scorpio's heart.

I can trace
your namesake,
but never guessed
that one lone star,
instead of bursting,
would light
the way home.

Meghan Guidry

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SOLARIS

A Choral Symphony in Three Movements

Megan Levad, Misha Penton,
and Meghan Guidry

I. that love was you (Megan Levad)

Dominick DiOrio (b. 1984)

Lively, very fast ♩ = 138

The score is divided into two systems. The first system includes Percussion 1 (Glockenspiel), Percussion 2 (Marimba), Percussion 3 (Timpani), and vocal parts (Soprano, Alto, Tenor, Bass). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Lively, very fast' with a quarter note equal to 138 beats per minute. Dynamics include *f*, *sfz*, *ff*, and *p*. The percussion parts feature rhythmic patterns with accents and slurs. The string parts feature melodic lines with slurs and dynamic markings.

2

7

A

f < *sfz* *f* *p* *mp*
f < *sfz* *fp* *fp*
mf > *pp* *f*

A

ff *p* *sfz* *fp* *mp*
ff *p* *fp* *mp* *p*
ff *p* *fp* *fp*
ff *p* *fp* *3* *fp*
pizz *sfz*

12

p *mp* *mf*

mp *mf*

3

p *mf* *p* *fp*

mf *p* *f* *p*

mp *mf*

3 *fp* *fp* 3

Musical score for the first system, measures 17-21. It consists of three staves: a treble clef staff with chords, a treble clef staff with sixteenth-note patterns, and a bass clef staff with chords. Dynamics include *fp*, *mp*, *mf*, *f*, *pp*, and *mf > pp*.

Five empty musical staves, three in the treble clef and two in the bass clef, for the second system.

Musical score for the third system, measures 22-26. It consists of five staves: a treble clef staff with eighth-note patterns, a treble clef staff with sixteenth-note patterns, a bass clef staff with sixteenth-note patterns, a bass clef staff with eighth-note patterns, and a bass clef staff with chords and triplets. Dynamics include *fp*, *f*, *fp*, *mp*, *p*, *mf*, *mp*, *mf*, *fp*, and *fp*. There are also markings for *arco* and *3* (triplets).

22 B

fp *f*

fp *f*

f *pp* *f*

B

p *fp* *fp* *sfp*

fp *fp*

f *p* *f*

fp *f*

fp *f*

3 *fp* *3* *f*

divisi

divisi

The musical score for page 6, measures 27-31, is presented in seven staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third, fourth, fifth, and sixth staves are empty. The seventh staff contains a bass line with dynamic markings: *f* for the first two notes (G4, A4) and *sfp* for the last two notes (B4, C5). The eighth staff contains a melody with dynamic markings: *sfp* for the first two notes (G4, A4) and *f* for the last two notes (B4, C5). The ninth staff contains a rhythmic accompaniment with dynamic markings: *f* for the first two notes (G4, A4) and *sfp* for the last two notes (B4, C5). The tenth staff contains a bass line with dynamic markings: *f* for the first two notes (G4, A4) and *sfp* for the last two notes (B4, C5). The eleventh staff is empty.

32

Musical score for measures 32-35. The score consists of six staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The third staff is in bass clef with a key signature of two sharps. The bottom three staves are empty. The third staff contains a melodic line starting with a half rest, followed by a quarter note G4, and then a sixteenth-note triplet of A4, B4, and C5. A dynamic marking of *mp* is placed below the first note, and *f* is placed below the triplet. A slur covers the triplet, with a '6' above it indicating a sextuplet. The rest of the staff contains whole rests.

Musical score for measures 36-39. The score consists of six staves. The top two staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef with a key signature of two sharps. The middle two staves are in alto clef with a key signature of two sharps. The top two staves play chords with a dynamic marking of *fp*. The bottom two staves play a melodic line with a dynamic marking of *f*. The middle two staves play a melodic line with a dynamic marking of *sfp*. The bottom staff contains a triplet of eighth notes starting with a half rest, with a dynamic marking of *mp* and a '3' below it. The rest of the staff contains whole rests.

36

mp

6

sfp

sfp

sfp

sfp

f *sfp* *f* *sfp*

mp 3

42 **C**

mf poco marcato

The love on the round green hill The love on the round green hill the one no one the one who on-ly

mf poco marcato

The love on the round green hill The love on the round green hill the one no one the one who on-ly

C

f mp *unison*

f mp *unison*

f mp

f

f

D

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a series of chords in the right hand, each marked with *sfz* (sforzando), and a triplet in the left hand marked with *f* (forte). The vocal line is mostly rests, with a few notes at the end marked *mp* (mezzo-piano).

Musical score for the second system, primarily piano accompaniment. It features a triplet in the left hand marked with *f* (forte).

Musical score for the third system, including a vocal line with lyrics. The lyrics are "comes to me". The piano part is marked *f legato* (forte, legato).

Musical score for the fourth system, including a vocal line with lyrics. The lyrics are "The love on the". The piano part is marked *mf poco marcato* (mezzo-forte, poco marcato).

Musical score for the fifth system, including a vocal line with lyrics. The lyrics are "comes to me" and "The love on the". The piano part is marked *f legato* (forte, legato).

Musical score for the sixth system, including a vocal line with lyrics. The lyrics are "The love on the". The piano part is marked *mf poco marcato* (mezzo-forte, poco marcato).

D

Musical score for the seventh system, including a vocal line and piano accompaniment. The piano part features a complex texture with *sfz* (sforzando) markings and *divisi* (divided) markings. The vocal line includes lyrics "The love on the" and is marked *non-div* (non-divided). The piano part ends with a triplet in the left hand marked *mp* (mezzo-piano).

56

round green hill The love on the round green hill the one no one the one who on-ly comes

round green hill The love on the round green hill the one no one the one who on-ly comes

round green hill The love_ on the round green hill the one no one the one who on-ly comes

Dynamic markings: *mf*, *mp*

Accents: >

Trills: 3

Musical score for the first system, measures 1-4. It consists of three staves: a treble clef staff with a whole rest, a treble clef staff with chords marked *sfz*, and a bass clef staff with a note marked *f*.

Musical score for the second system, measures 5-8. It consists of three staves. The top two staves are vocal lines with lyrics "to me" and markings *f legato*, triplets, and trills. The bottom staff is a bass line with markings *f legato*, triplets, and trills.

Musical score for the third system, measures 9-12. It consists of five staves. The top three staves are vocal lines with lyrics "to me" and markings *divisi* and *sfz*. The bottom two staves are piano accompaniment with markings *sfz* and *sfp*. The system concludes with a *mp* marking.

68 **E**

Two empty musical staves, one in treble clef and one in bass clef, both in the key of E major. They are intended for piano and guitar accompaniment.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics and dynamics. The lyrics are: "that love that love was". Dynamics include *mf warm* and *mp*. The music features a melodic line with a crescendo leading to a sustained note.

Five piano and guitar accompaniment staves. The first four are in treble clef (Soprano, Alto, Tenor, Bass) and the fifth is in bass clef. Dynamics include *mf* and *mp*. The music features a melodic line with a crescendo leading to a sustained note. The first staff has a *mf* dynamic and a *non-div* marking. The fifth staff has a *mf* dynamic.

F

Piano accompaniment for the first system, measures 75-78. The music is in G major (one sharp) and 4/4 time. The right hand features a rhythmic pattern of eighth notes with accents, starting with a forte (*fp*) dynamic and transitioning to mezzo-piano (*mp*). The left hand provides a bass line with a few notes, including a dynamic shift from *fp* to *f*.

Vocal lines for the first system, measures 75-78. The lyrics are: "you love The on you you you". The music is in G major. Dynamics range from piano (*p*) to pianissimo (*pp*). The phrase "bell-tone accents" is indicated above the notes for "love", "The", and "on".

F

Piano accompaniment and vocal lines for the second system, measures 79-82. The music continues in G major. The piano accompaniment features a pizzicato (*pizz*) section starting at measure 80, with dynamics of mezzo-piano (*mp*). The vocal lines continue with lyrics "you you you". Dynamics range from piano (*p*) to pianissimo (*pp*). The phrase "bell-tone accents" is indicated above the notes for "love", "The", and "on".

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SOLARIS

A Choral Symphony in Three Movements

Megan Levad, Misha Penton,
and Meghan Guidry

II. After Hahn (Misha Penton)

Dominick DiOrio (b. 1984)

Molto adagio ♩ = 52

Percussion 1: Tam-Tam

Percussion 2: Marimba

Percussion 3: Triangle

Soprano Solo

Soprano

Alto

Tenor

Bass

Molto adagio ♩ = 52
very lyrical and sonorous, above the ensemble, long bows

Violoncello Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

The score is written for a 4/4 time signature with a tempo of Molto adagio (♩ = 52). The percussion section includes Tam-Tam, Marimba, and Triangle. The vocal section includes Soprano Solo, Soprano, Alto, Tenor, and Bass. The string section includes Violoncello Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The string parts feature various dynamics (ppp, mf, pp) and articulations (trills, triplets, sixteenth notes). The Violoncello Solo part is marked 'very lyrical and sonorous, above the ensemble, long bows'.

The musical score for page 56, system 5, consists of five staves. The top two staves are empty. The bottom three staves contain musical notation. The first staff of the system has a dynamic marking of *f* at the end. The second staff has dynamics *pp*, *mf*, *pp*, and *mf* with fingerings 3, 5, 6, 6, 3, 3, 5, 6. The third staff has dynamics *pp*, *mf*, *pp*, and *mf* with fingerings 3, 5, 6, 6, 3, 3, 5, 6. The fourth staff has dynamics *pp*, *mf*, *pp*, and *mf* with fingerings 3, 3, 3, 3. The fifth staff has dynamics *pp*, *mf*, *pp*, and *mf* with fingerings 3, 3, 3, 3.

9

A

This section contains seven empty musical staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are arranged in two groups: the first group has two staves, and the second group has five staves. All staves contain only rests, indicating that the music for this section has not yet been written.

A

This section contains a musical score for rehearsal mark A, consisting of seven staves. The music is in a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (*pp*, *mf*), articulation (accents), and fingerings (3, 5, 6). The first staff features a melodic line with slurs and accents. The second staff has a complex rhythmic pattern with triplets and sixteenth notes, including fingerings 3, 5, and 6. The third staff continues the rhythmic pattern with triplets and fingerings 3, 5, and 6. The fourth staff has a similar rhythmic pattern with triplets and fingerings 3, 5, and 6. The fifth staff has a rhythmic pattern with triplets and fingerings 3, 5, and 6. The sixth staff has a rhythmic pattern with triplets and fingerings 3, 5, and 6. The seventh staff has a rhythmic pattern with triplets and fingerings 3, 5, and 6. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

Musical score for page 58, system 13. The score consists of seven staves. The top two staves are empty. The next three staves are also empty. The bottom four staves contain musical notation. The first staff of the bottom section has a melodic line with a slur and a dynamic marking of *mf*. The second staff has a treble clef, a key signature of three sharps, and a dynamic marking of *pp*, followed by a treble clef with a dynamic marking of *mf*. The third staff has a treble clef, a key signature of three sharps, and a dynamic marking of *pp*. The fourth staff has a bass clef, a key signature of three sharps, and a dynamic marking of *pp*. The fifth staff has a bass clef, a key signature of three sharps, and a dynamic marking of *pp*. The sixth staff has a bass clef, a key signature of three sharps, and a dynamic marking of *pp*. The seventh staff has a bass clef, a key signature of three sharps, and a dynamic marking of *pp*. The notation includes various rhythmic values, slurs, and dynamic markings (*pp*, *mf*). There are also some numerical markings (3, 5, 6) above the notes, possibly indicating fingerings or articulation.

Rehearsal mark B is indicated by a box containing the letter 'B' above the first staff. Below it are six empty musical staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are divided into two measures by a vertical bar line.

Rehearsal mark B is indicated by a box containing the letter 'B' above the first staff. The score consists of six staves with a key signature of three sharps (F#, C#, G#). The first measure of the first staff contains a melodic line starting with a fermata over a half note, followed by quarter notes. The second measure is marked with a fermata and a dynamic of *mp*. The second staff has a dynamic of *mf* and a sixteenth-note triplet (6) in the first measure, followed by a quarter note. The second measure has a dynamic of *pp* and a sixteenth-note triplet (3) followed by a sixteenth-note quintuplet (5). The third staff is marked *mf* and *divisi*, with a sixteenth-note triplet (6) and a sixteenth-note triplet (3) in the first measure, followed by a quarter note. The second measure is marked *pp* and *unison*, with a sixteenth-note triplet (3), a sixteenth-note quintuplet (5), and a sixteenth-note sextuplet (6). The fourth staff has a dynamic of *mf* and a sixteenth-note triplet (3) in the first measure, followed by a quarter note. The second measure has a dynamic of *pp* and a sixteenth-note triplet (3). The fifth staff has a dynamic of *mf* and a sixteenth-note triplet (3) in the first measure, followed by a quarter note. The second measure has a dynamic of *pp* and a sixteenth-note triplet (3). The sixth staff has a dynamic of *mf* and a whole note in the first measure, followed by a whole note in the second measure marked *pp*.

The musical score for page 60, system 18, consists of seven staves. The first six staves are empty. The seventh staff contains musical notation with dynamics and articulation markings. The notation is as follows:

Staff	Instrument	Dynamic	Articulation
7	Violin I	<i>mf</i>	None
8	Violin II	<i>mf</i>	<i>divisi</i> 6
9	Violin III	<i>mf</i>	<i>divisi</i> 6, 3
10	Viola	<i>mf</i>	<i>divisi</i> 3
11	Cello	<i>mf</i>	<i>non-div.</i> 3
12	Double Bass	<i>mf</i>	<i>divisi</i>

The notation is divided into two measures. The first measure contains the above markings. The second measure contains the following markings:

Staff	Instrument	Dynamic	Articulation
7	Violin I	None	None
8	Violin II	<i>pp</i>	<i>unison</i> 3, 5
9	Violin III	<i>pp</i>	<i>unison</i> 3, 5, 6
10	Viola	<i>pp</i>	<i>unison</i> 3, 3
11	Cello	<i>pp</i>	<i>unison</i> 3
12	Double Bass	<i>pp</i>	<i>unison</i>

and I'm a strange and co-lor-ful flower like those odd_cru-ci-fix blos soms:

ppp *mp*

pp

mp

mp *pp*

[m]

mp *pp*

[m]

mp *pp*

[m]

mp *pp*

[m]

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

ord *p* 3 5

ord 3 5 6 *p* *ord* 3

ord *p* 3

ord *p*

27

D A bit faster ♩ = 60

mp

mf *pp* *mf* *pp*

a pur - ple sta - men and splayed pet - als pas - sion vine I think they're called clo - sing

mf *p*

mf *p*

mf *p*

mf *p*

D A bit faster ♩ = 60

solo, lyrical, but with bounce

mf

mf *p*

mf *mp*

mf *mp*

mf *p*

mf *p*

sul pont *ord*

sul pont *pizz*

sul pont *pizz*

sul pont *ord*

sul pont *ord*

up for a night's re - pose a - mong the gar - - - den's du - ran - ta gol-den ber ries, —

mp *pp* *f* *pp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "up for a night's re - pose a - mong the gar - - - den's du - ran - ta gol-den ber ries, —". The piano accompaniment consists of two staves. The upper staff has a melodic line with dynamics *mp*, *pp*, *f*, and *pp*. The lower staff has a rhythmic accompaniment of eighth notes with a '+' sign above each note.

Detailed description: This section contains four empty musical staves, likely for piano accompaniment, arranged in a grand staff format (treble and bass clefs).

f

Detailed description: This section contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The piano accompaniment consists of two staves. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a rhythmic accompaniment of eighth notes.

Musical notation for the first system. The top staff is in treble clef and contains a melodic line with eighth-note patterns. The bottom staff is in bass clef and contains a rhythmic accompaniment with eighth notes and rests. Both staves are marked with the dynamic *mf*.

Vocal line with lyrics: "sage and cosmos flower, red clo - - - ver and". The line includes a treble clef staff with notes and lyrics positioned below. The dynamic *f* is indicated above the notes.

A set of five empty musical staves, including treble and bass clefs, representing a section of the score without notation.

Musical notation for the second system. The top staff is in bass clef and contains a melodic line. The middle staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in double bass clef and contains a bass line. Dynamics *f* and *pizz* are indicated.

E

rall. . .

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "an-do-ver reed", "O", "O", "bien", "aim". The piano accompaniment includes dynamic markings such as *f*, *pp*, *mf*, and *pp*, along with performance instructions like "from nothing to nothing" and "expressive".

E

rall. . .

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "an-do-ver reed", "O", "O", "bien", "aim". The piano accompaniment includes dynamic markings such as *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, and *mp*. Performance instructions include "non-div.", "arco", and "pizz".

é - - - e... O bien aim -

a world in e-ver-slow-ly-slow - mo - tion__

a world in e-ver-slow-ly-slow - mo - tion__

a world in e-ver-slow-ly-slow - mo - tion__

a world in e-ver-slow-ly-slow - mo - tion__

very lyrical and sonorous, above the ensemble, long bows

pp *poco* *arco* *pp* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

é - e... O bien aim - é - e...

ge-ne sis sprout grow bloom me-ta morph ma - ture

ge-ne sis sprout grow bloom me-ta morph ma - ture

ge-ne sis sprout grow bloom me-ta morph ma - ture

ge-ne sis sprout grow bloom me-ta morph ma - ture

pp mf pp pp mf pp pp mf pp

3 5 6 6 3 3 5 6 3 3 3

Commissioned by and dedicated to the Ithaca College School of Music, Karl Paulnack, Dean;
and the Ithaca College Choir, Janet Galván, Director of Choral Activities.

SOLARIS

A Choral Symphony in Three Movements

Megan Levad, Misha Penton,
and Meghan Guidry

Dominick DiOrio (b. 1984)

III. One Lone Star (Meghan Guidry)

With motion, not too fast ♩ = 96

The score is divided into two systems. The first system includes Percussion 1 (Crotales), Percussion 2 (Marimba), Percussion 3 (Tom-toms & Timpani), and vocal parts (Soprano, Alto, Tenor, Bass). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion parts feature dynamic markings of *f*, *fp*, *f*, *fp*, *ff*, and *sfz*. The string parts (Violin I, II, and Viola) feature dynamic markings of *f div*, *fp*, *f*, *fp*, *ff*, and *sfz*. The vocal parts are currently silent.

A

Musical score for the first system, measures 6-12. The score consists of six staves. The top two staves are empty. The third staff (piano) contains a melodic line with dynamic markings *fp*, *mp*, *mf*, and *f*. The bottom three staves (violin I, violin II, and bass) are empty.

A

Musical score for the second system, measures 13-17. The score consists of five staves. The top two staves (violin I and II) contain melodic lines with dynamic markings *fp unis*, *fp*, *mf*, and *f*. The third staff (piano) contains a bass line with dynamic marking *f*. The bottom two staves (violin II and bass) contain bass lines with dynamic marking *f* and the instruction *div*.

13

The musical score is arranged in seven staves. The first three staves are mostly empty, with some rhythmic notation in the third staff. The bottom four staves contain a complex musical passage with various dynamics and articulations.

Staff 1: Treble clef, mostly empty.

Staff 2: Treble clef, mostly empty.

Staff 3: Treble clef, contains rhythmic notation with accents and dynamics *fp* and *mp*.

Staff 4: Treble clef, mostly empty.

Staff 5: Treble clef, mostly empty.

Staff 6: Bass clef, mostly empty.

Staff 7: Bass clef, contains rhythmic notation with accents and dynamics *ff*.

Staff 8: Treble clef, contains a complex musical passage with dynamics *sfz*, *fp*, and *ff*, and articulation *non-div*.

Staff 9: Treble clef, contains a complex musical passage with dynamics *sfz*, *fp*, and *ff*, and articulation *non-div*.

Staff 10: Bass clef, contains a complex musical passage with dynamics *ff*.

Staff 11: Bass clef, contains a complex musical passage with dynamics *ff*.

B

Musical score for the first system, measures 18-22. The score consists of five staves. The top staff is a treble clef with a whole rest in measures 18-21 and a half note in measure 22 marked *mf*. The second staff is a treble clef with a whole rest in measures 18-21 and a half note in measure 22 marked *mf*. The third staff is a piano clef with a rhythmic pattern of eighth notes in measures 18-21, marked *mf*, *f*, and *ff* respectively, and a whole rest in measure 22. The fourth and fifth staves are empty.

B

Musical score for the second system, measures 23-27. The score consists of five staves. The top staff is a treble clef with a rhythmic pattern of eighth notes in measures 23-26, marked *f* and *ff*, and a half note in measure 27 marked *fp*. The second staff is a treble clef with a rhythmic pattern of eighth notes in measures 23-26, marked *f* and *ff*, and a half note in measure 27 marked *fp*. The third staff is a piano clef with a rhythmic pattern of eighth notes in measures 23-26, marked *sub mf*, and a half note in measure 27 marked *sub mf*. The fourth staff is a bass clef with a rhythmic pattern of eighth notes in measures 23-26, marked *sub mf*, and a half note in measure 27 marked *sub mf*. The fifth staff is a bass clef with a rhythmic pattern of eighth notes in measures 23-26, marked *sub mf*, and a half note in measure 27 marked *sub mf*.

23

This musical score page contains measures 23 through 26. The top system (measures 23-24) features a piano part with a treble clef and a bass clef. The piano part in measure 23 consists of a series of dotted quarter notes: G4, A4, B4, C5, B4, A4, G4. In measure 24, it continues with: G4, F4, E4, D4, C4, B3, A3, G3. The bass part in measure 23 has a whole note G2, and in measure 24, a whole note G2. The string section (measures 25-26) includes five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measures 25 and 26 show a dynamic shift from *fp* (fortissimo piano) to *mf* (mezzo-forte). The strings play sustained chords with a crescendo hairpin. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola, Cello, and Double Bass parts play sustained chords.

f

f

p *mp*

f

sfz *fp* *fp*

non-div *sfz* *fp* *fp*

f *f* *f*

f

f

Musical score for measures 34-39. The score includes a piano (p), a violin (v), and a cello (c). The piano part starts with a mezzo-forte (*mf*) dynamic, then increases to forte (*f*), and finally fortissimo (*ff*). The violin and cello parts are marked fortissimo (*ff*) and fortissimo piano (*fp*). A common time signature change (**C**) is indicated at the end of measure 39.

Musical score for measures 40-45. The score includes a piano (p), a violin (v), and a cello (c). The piano part starts with forte (*f*), then fortissimo (*ff*), and finally fortissimo *div* (*fff div*). The violin and cello parts are marked fortissimo (*ff*) and fortissimo (*fff*). A common time signature change (**C**) is indicated at the start of measure 40.

40

D

ff fp fff sfz mp

ff fp fff sfz

mp poco marcato
In win - ter's

mp poco marcato
In win - ter's

mp poco marcato
In win - ter's

mp poco marcato
In win - ter's

D

fff fp fff sfz mp unis.

fff fp fff sfz mp unis.

fff fp fff sfz mp

mp unis.

mp unis.

45

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains six measures of music with a melodic line. The two staves below are empty piano accompaniment staves, one with a treble clef and one with a bass clef.

The second system contains four staves. The top staff is the vocal line with lyrics: "pitch be - side Cay - u - ga Lake the". The second staff is a piano accompaniment line in the treble clef. The third staff is a piano accompaniment line in the bass clef. The fourth staff is a piano accompaniment line in the bass clef. The lyrics are aligned with the vocal line.

The third system contains five staves. The top two staves are piano accompaniment lines in the treble clef, featuring rhythmic patterns of eighth and sixteenth notes. The third staff is a piano accompaniment line in the bass clef with sustained chords. The fourth and fifth staves are piano accompaniment lines in the bass clef, also featuring sustained chords and rhythmic patterns.

mf

mf

mf

stars re - flect on mir - - - rored

mf

stars re - flect on mir - - - rored

mf

stars re - flect on mir - - - rored

mf

stars re - flect on mir - - - rored

mf

mf

mf

mf

Piano introduction for measures 57-60. The right hand features a melodic line with eighth notes and dotted rhythms, marked *mp*. The left hand plays a rhythmic accompaniment of eighth notes, also marked *mp*. A double bar line is present at the end of measure 60.

Vocal and piano accompaniment for measures 61-64. The vocal line is in a soprano register, with lyrics: "snow, a - blaze in specks". The piano accompaniment includes staves for the right hand, left hand, and a lower bass line. Dynamics include *mf warm* and *fp*. The lyrics are repeated across the four staves.

Piano accompaniment for measures 65-68. The right hand features a melodic line with eighth notes and dotted rhythms, marked *fp*. The left hand plays a rhythmic accompaniment of eighth notes, also marked *fp*. The lower bass line is marked *mf warm*. The piece concludes with a final chord in the right hand.

mf *mf*

of sto - - - len light.

of sto - - - len light.

of sto - - - len light.

of sto - - - len light.

mf *f* *mf* *f*

67

f

f

p *mp* *f*

fp *f* *fp* *f*

li(ght) li li li li li light li(ght) li li li li li light

fp *f* *fp* *f*

li(ght) li li li li li light li(ght) li li li li li light

fp *f* *fp* *f*

li(ght) li li li li li light li(ght) li li li li li light

fp *f* *fp* *f*

li(ght) li li li li li light li(ght) li li li li li light

non-div
sfz *fp* *fp* *f*

non-div
sfz *fp* *fp* *f*

f

f

f

F

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are for the piano accompaniment, and the bottom three are for the vocal line. The vocal line includes the lyrics: "sto - len li(ght) li li li li light. These were my". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).

F

Musical score for the second system, including piano accompaniment and a vocal line. The system consists of five staves. The top two staves are for the piano accompaniment, and the bottom three are for the vocal line. The vocal line includes the word "unis". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* (piano) and *ff* (fortissimo).

G

p ————— *f* *fp* ————— *f*

fp ————— *f* *fp* ————— *f*

fp ————— *f*

met you, _____

met you, _____

G

mf ————— *f div* *fp* ————— *f*

mf ————— *f div* *fp* ————— *f*

mf ————— *f div* *fp* ————— *f*

mf ————— *f div*

mf ————— *f div*

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