

How to Be a Protagonist
SAB, piano

Jeff Newberry

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How to Be a Protagonist

SAB choir & piano

Jeff Newberry

Tracy Wong

S E R I E S

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Text:

The girl with mercurial eyes reads minds, solves crimes, and finds a solid-eyed boy to love.

The angry boy who sleeps under his uncle's staircase whispers to snakes.

Loved by sad girls everywhere the suicide poet is immortalized. The siblings with six toes

hike to utopia. You ate a cloud and felt cold for sixteen years. You ate the ghost of Sylvia Plath all afternoon

in your lilac room and tried to identify the defect that will qualify you as a heroine. You touch your naval

twenty times, but no narnia appears. In dreams sometimes you fly but mostly loiter the mall and skip

over lava in Bowser's castle. Could living in Alaska's armpit be your defect, your town so small it's been allotted no

dot on the map? From where you're standing the world is four liquor stores

and an aluminum smelter. It ends at the treeline on Elizabeth Mountain.

The world is a series of streets named after birds, which form a circle with no beginning, every driveway a dead end.

-Kayla Czaga

Duration: ca. 5' 30"

From the Composer

"How To Be A Protagonist" is part of the *Dunk Tank Suite*, which is made up of three pieces all set to poems from Kayla Czaga's collection entitled *Dunk Tank*. I found this collection when I was out for a walk and came across the House of Anansi Press Bookshop on Sterling Road in Toronto. I was instantly drawn in by the vivid and dramatic imagery Kayla creates through her words.

This poem has a huge visual scope that includes individual people and places, the objects of a character's imagination, and the treeline that borders their tiny town. I knew I wanted to capture all of these visuals, so it was important for the music to move around a lot. In the early stages of writing this, I had recorded a few different piano ideas as voice memos on my phone and the rest of the music developed from there.

The music brings together elements of musical theatre and pop in a choral context, and I hope that singers enjoy exploring and expressing those elements through rehearsal and performance.

-Jeff Newberry



Jeff Newberry is a musician and educator with a reputation for his engaging and energetic style. As a composer and arranger, his work draws from a diverse background in classical, pop, and theatre resulting in music that is dynamic and layered. He is the Gryphon Trio's resident composer for their 2023 *Listen Up!* program.

Jeff is the inaugural Resident Music Director at the Capitol Theatre Port Hope for the 2023 season where

he will music direct a mainstage show, produce a concert series, and do outreach with local schools. He has worked on productions at local and international festivals, and enjoys contributing to the development of new theatre works. This summer he worked with Corpus Dance Projects, the Stratford Festival, and Interprovincial Music Camp.

Jeff taught high school music at the Toronto District School Board for 10 years and enjoys supporting educators through workshops at universities and conferences, and as a researcher on the UNESCO project *Arts for Transformative Education*.

Jeff holds a Bachelor of Music (University of Toronto), a Bachelor of Education (Queen's University), an Honours Specialist in Vocal Music (OISE) and will complete a Master of Education (York University) in 2023.

FOR PERUSAL ONLY

to Dr. Tracy Wong and the Grand Philharmonic Youth Choir

How to Be a Protagonist

from *Dunk Tank Suite*

SAB and piano

Kayla Czaga

Jeff Newberry

FOR PERUSAL ONLY

A With rhythmic drive ♩ = 85

Piano

mf

5

S *p* Mm Mm

A *p* Mm Mm

B *p* Mm Mm

mp

FOR PERUSAL ONLY

B FOR PERUSAL ONLY

S *mf* The girl with mer - cu - ri - al eyes _____ reads minds, _ solves crimes, _ and finds a _ so - lid - eyed

A *mf* The girl with mer - cu - ri - al eyes _____ reads minds, _ solves crimes, _ and finds a _ so - lid - eyed

B _____

12

S boy to _ love. _

A boy to _ love. _

B *mf* The an - gry boy who sleeps _____ un - der his un - cle's stair -

15

S *p* _____ Mm

A *p* _____ Mm

B *p* _____ Mm

- case whis - pers to snakes. _____ Mm

19 **FOR PERUSAL ONLY**

S *mf* Loved by sad girls ev-ery-where the su-i-cide po-et is im-mor-

A *mf* Loved by sad girls ev-ery-where the su-i-cide po-et is im-mor-

B *mp* Loved by sad girls ev-ery-where the su-i-cide po-et is im-mor-

23 *Sempre piano*

S - ta - lized. Im - mor - ta - lized. *Mm*

A - ta - lized. Im - mor - ta - lized. *Sempre piano*

B - ta - lized. Im - mor - ta - lized. *Mm*

27 **C** **FOR PERUSAL ONLY**

S *Mm* *Mm* *Mm*

A *Mm* *Mm* *Mm*

B *Mm* *Mm* *Mm*

32

FOR PERUSAL ONLY

S *mf* The sib - lings with six toes hike to u - to - pi - a. —

A *mf* The sib - lings with six toes hike to u - to - pi - a. —

B You ate a cloud and felt

36

S *mf* You ate the ghost of Syl - vi - a Plath all af - ter - noon.

A *mf* You ate the ghost of Syl - vi - a Plath all af - ter - noon. In your

B *mf* — cold for six - teen years You ate the ghost of Syl - vi - a Plath all af - ter - noon. In your

D

39

S *p cresc. poco a poco* In your li - lac room and tried to i - den - ti - fy the de - fect that will

A *p cresc. poco a poco* li - lac room In your li - lac room and tried to i - den - ti - fy the de - fect that will

B *p cresc. poco a poco* li - lac room and tried to i - den - ti - fy the de - fect that will

FOR PERUSAL ONLY

43

S qua - li - fy you as a he - ro - ine as a he - ro - ine.

A qua - li - fy you as a he - ro - ine as a he - ro - ine.

B qua - li - fy you as a he - ro - ine as a he - ro - ine.

f

f

f

FOR PERUSAL ONLY

47

S You touch your na - val twen - ty times, but no Nar - ni - a ap -

A You touch your na - val twen - ty times, but no Nar - ni - a ap -

B You touch your na - val twen - ty times, but no Nar - ni - a ap -

mp

mp

mp

mp

E

52

S pears In dreams some - times you fly but most - ly loi - ter the mall and

A pears In dreams some - times you fly but most - ly loi - ter the mall and

B pears In dreams some - times you fly but most - ly loi - ter the mall and

FOR PERUSAL ONLY

57 *rit.*

F $\text{♩} = 115$

S skip o - ver la - va in Bow - ser's cas - tle. Could li - ving in A -

A skip o - ver la - va in Bow - ser's cas - tle. Could li - ving in A -

B skip o - ver la - va in Bow - ser's cas - tle. Could li - ving in A -

61

S las - ka's arm - pit be__ your de - fect, _____ Could li - ving in A - las - ka's arm - pit

A las - ka's arm - pit be__ your de - fect, _____ Could li - ving in A - las - ka's arm - pit

B las - ka's arm - pit be__ your de - fect, _____ Could li - ving in A - las - ka's arm - pit

66

S be your de - fect, _____ it's been al - lot - ted no__ dot on

A be__ your de - fect, _____ Your town so small__ it's been al - lot - ted no__ dot on

B be__ your de - fect, _____ Your town so small__ it's been al - lot - ted no__ dot on

71

FOR PERUSAL ONLY

S — the map? — four li - quor

A — the map? — From where you're stan - ding the world is — four li - quor

B — the map? — From where you're stan - ding the world is — four li - quor

mp *mf* *mp* *mp*

77

FOR PERUSAL ONLY

S stores — and an al - u - mi - num smel - ter. It ends at the tree - line — [sub. p]

A stores and an al - u - mi - num smel - ter. It ends at the tree - line [sub. p]

B stores — and an al - u - mi - num smel - ter. It ends at the tree - line [sub. p]

[sub. p] *[sub. p]* *[sub. p]*

84

FOR PERUSAL ONLY

S *p* It ends at the tree - line on E - li - za - beth *f*

A *sub. p* *poco a poco cresc.* It ends at the tree - line on E - li - za - beth Moun - tain *f*
opt. add S2 to top alto line 87-90

B *sub. p* *poco a poco cresc.* It ends at the tree - line It ends at the tree - line on E -

sub. p *f*

89

FOR PERUSAL ONLY

S *mf* Moun - tain *f* On E - li - za - beth On E - li - za - beth Moun - tain. *pp*

A *mf* On E - li - za - beth Moun - tain on E - li - za - beth Moun - tain. *f* *pp*

B *mf* li - za - beth Moun - tain. *f* On E - li - za - beth Moun - tain. *pp*

FOR PERUSAL ONLY

G

96

S

A

B

p

The world is a se-ries of streets named

p

The world is a se-ries of streets named

mp

FOR PERUSAL ONLY

102

S

A

B

p

The world is a se-ries of streets named af - ter birds _____

af - ter birds _____

p

af - ter birds _____ The world is a se-ries of streets named af - ter birds _____

FOR PERUSAL ONLY

107

S

A

B

mp

The world is a se-ries of streets named af - ter birds which form a

mp

The world is a se-ries of streets named af - ter birds which form a

mp

The world is a se-ries of streets named af - ter birds which form a

FOR PERUSAL ONLY

112

S cir - cle _____ form a cir - cle form a cir - cle with no _____ be - gin - ning, the

A cir - cle _____ form a cir - cle form a cir - cle with no _____ be -

B cir - cle _____ form a cir - cle form a cir - cle with

118

S world is a se - ries of streets _____ ev - ery drive - way _____ a dead

A gin - ning, a se - ries of streets _____ ev - ery drive - way _____ a dead

B no be - gin - ning, of streets _____ ev - ery drive - way _____ a dead

H

124

S end. _____ Dead end _____

A end. _____ Dead end _____ ev - ery

B end. _____ Dead end _____

128 *f*

S Ev - ery drive - way a dead end dead__ end__ drive - way__

A drive - way__ a dead end dead__ end__ drive - way__

B Ev - ery drive - way drive - way a dead end dead__ end__ Drive - way__

133 *mf*

S cir - cle with no__ be - gin - ning__

A cir - cle__ with no__ be - gin - ning__

B cir - cle with no__ be

FOR PERUSAL ONLY

130

S a cir - cle with no be - gin - ning, ev - ery

A ev - ery

B gin - ning ev - ery

pp *p* *p* *p*

143 *staggered breath until m. 147* *rit.*

S drive - way a dead end.

A drive - way a dead end.

B drive - way a dead end.

FOR PERUSAL ONLY

148 *rit.*

FOR PERUSAL ONLY

FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY

