

Lessons With Hypatia

A Musical Tragedy

by Andrew Thomas Kuster

Script

Revision 2014-08-25

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List of Songs

ACT ONE

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| 1. Mnemosyne's Pool | Instruments |
| 2. Feast | Instruments |
| 3. Fanfare | Instruments |
| 4. Hail, Alexandria | ISIDORE & ENSEMBLE |
| 5. What We Become Floods Over | THEON & HYPATIA |
| 6. Lessons With Hypatia | SYNESIUS, FLORA, DAMASCIUS,
& CYBELE |
| 7. Stay, Please Stay | ORESTES |
| 8. Love Will Grow For Me | FLORA |
| 9. Intuition Moves | Instruments |
| 10. Go I Know | THEON |
| 11. Be With Me | FLORA |
| 12. Eros | Instruments |
| 13. Together | CYRIL & HYPATIA |
| 14. Love Music 1 | Instruments |

ACT TWO

- | | |
|--------------------------|--------------------|
| 15. Entr'acte | Instruments |
| 16. What, Why, How | ISIDORE & ENSEMBLE |
| 17. Tomorrow's Daughters | CYBELE & SYNESIUS |
| 18. My Body Over | HYPATIA |
| 19. Love Music 2 | Instruments |
| 20. Soliloquy | Instruments |
| 21. Take Me | ENSEMBLE |
| 22. Alexandria in Flames | ENSEMBLE |
| 23. Fast Our Voices Fade | FLORA & ORESTES |
| 24. Trust Ending | Instruments |
| 25. Lethe | Instruments |
| 26. Dew Drop Down | ENSEMBLE |

Dramatis Personae

(6 Men, 3 Women, 1 Unspeaking)

HYPATIA, brilliant young woman philosopher

THEON, chief librarian of the great library at Alexandria, Hypatia's father

ISIDORE, leader of Alexandria's philosophy schools, arranged husband of Hypatia

ORESTES, political leader of Alexandria, representative of the Roman Empire

CYRIL, leader of the religious institutions at Alexandria

SYNESIUS, Hypatia's student, erudite, witty, and mature

DAMASCIUS, Hypatia's student, young, clever, and bold, in love with Isidore

FLORA, Orestes' voluptuous wife, friend of Hypatia

CYBELE, Synesius' wife, a calm mystic, friend of Hypatia

TRUST (non-speaking), the personification of the people of Alexandria

Orchestra

(12 Players, add Strings when available)

Reed I (flute, oboe, alto saxophone), Reed II (clarinet, bass clarinet, tenor saxophone),

Horn, Trumpet, Trombone, Percussion I (drum set, castanets, tambourine, gong),

Keyboard/Percussion II (synthesizer and/or harp, sitar, organ, celesta, electric guitar,

harpsichord, glockenspiel, chimes), Piano, Violin I, Violin II, Violoncello, Bass

Technical Information

Setting is Alexandria, Egypt in the early fifth century. Costumes and sets should incorporate simple, elegant, and stylish elements of ancient Egyptian, classical Greek, and late Roman art mingled with Art Deco and contemporary fashions in order to create an idealized conception of high culture in Late Western Antiquity. Sets include a grand chamber where is held a wedding celebration and dramatic dialogues, an exterior public forum where are held philosophical discussions, and the famous Alexandrian library and museum, which at the end of the play is destroyed by fire.

Synopsis

Lessons With Hypatia is a musical tragedy that seeks to unveil the congruities between eroticism, philosophy, religion, culture, and love. In fifth century Alexandria, Egypt, the woman HYPATIA, among the last philosophers of Late Antiquity, was schooled as a man by her father THEON, chief librarian of the great library at Alexandria. Hypatia's philosophical dialogues and discussions about love with her confidants propel the drama: A shared love of ideas prompts Hypatia to wed ISIDORE, the philosophical leader of Alexandria, in hope of resolving the brewing turmoil between CYRIL, Alexandria's religious authority (and in love with Hypatia), and ORESTES, the new Roman consul (who also falls in love with Hypatia). But Isidore's extramarital sensual exploits grow reckless, and Orestes and Cyril seek to capitalize on Isidore's rashness to grab power. Hypatia reasons that producing a child might protect Isidore, and ruminates about consummating her longstanding love with Cyril. But when she attempts to offer herself to him, unanticipated emotions terrify her. Orestes begs Hypatia for love, and after her initial repulsion she considers giving herself to him. But when Hypatia finds Orestes with another love, she yields to her passion with Cyril. Orestes becomes enraged and threatens to rile up the Alexandrian people to burn Theon's library. And Hypatia and her students determine a risky method to preserve classical knowledge should the library be destroyed. Hypatia resists Orestes, and he lovingly recants his threats, but not in time to prevent disaster.

Eroticism and philosophy mingle through the songs, dialogue, and action to blend together multiple levels of interpretation: What is the nature of love and divinity? What it is to communicate and to share one's self? What is culture, and how might it be preserved? And, how does each individual assign meaning to the emotional events in his or her life?

Andrew Thomas Kuster

Biography

Andrew Thomas Kuster (b. 1969) is a writer, composer, and conductor. Recently, he focuses on dramatic works, in particular the musical tragedies *Lessons With Hypatia* and *The Soulless*. Among his scholarly publications are the Kurt Weill Edition of *Zaubernacht* (co-editor), an edition of Heinrich Schütz's *Geistliche Chor-Music*, and Amy Beach's *The Sea-Fairies* published in A-R Editions' Recent Researches in American Music. He received the Bachelor of Music degree in composition from St. Olaf College, and earned the Doctor of Musical Arts degree from the University of Colorado at Boulder, culminating with his dissertation *Stravinsky's Topology*. Andrew has produced recordings for the Star Spangled Music Foundation and organized and conducted musical ensembles such as Vitriol for recordings and performances. He worked as a computer programmer and text reviewer of very old books for the Text Creation Partnership at the University of Michigan and as staff editor (shadow editor) for the Kurt Weill Foundation in New York City. Now he works at his start-up Make Your Book and co-parents his beautiful son with special needs in Ann Arbor, Michigan.

My Work

In my work, I seek to reveal how real people become aware of human urges—life and love—through which each individual comes to comprehend their unique experience of being alive. I try to express powerful emotions (especially the many shades of love) that color a person's interactions with others and flavor a person's understanding of his or her self. I try to depict how a person experiences resisting or succumbing to instinctual behaviors, how that person learns to use memory, reflection, and sacrifice to construct meaning, and—by the emergent awareness of behaviors that bring satisfaction at different stages of life—how a person realizes who he or she is as an individual. Although my work explores philosophy, mysticism, eroticism, power, gender, family, and religion, really what I'm trying to tell are love stories.

I take the substance of my work from my own life experiences and my education. I also draw inspiration from the delightful writings of Daumal (*A Night of Serious Drinking*) and Calvino (*Invisible Cities*), particularly how their light and engaging style so simply opens up to immediate and profound poignancy. My thinking about perception, psychology, metaphor, and memory is deeply indebted to Jung's scholarly writings on the alchemical process of individuation and his *Red*

Book, the clarity and honesty of Jasper's *Philosophy of Existence*, and Crowley's *The Vision and the Voice*, a book that tears open how mind, metaphor, and archetype function. And I'm humbled by those composers who have so earnestly tried to express their individual understanding of love, humanity, and divinity, especially Messiaen and Mahler in his Eighth Symphony.

I compose love songs. I try to enhance the listener's experience of the viewpoint of a character by using musical elements appropriate to the meaning of the words and drama. I seek to compose beautiful and singable melodies that utilize modality, vocal range, and articulation effectively and appropriately. Likewise, in my orchestration I attempt to heighten the lyrics and drama by using appropriate instrumentation (from classical orchestra to rock) and large-scale formal construction that incorporates dance-forms and over-arching areas of harmonic suspension and arrival.

Of those writers and composers who address archetypal human behavior, I most highly regard Brecht and Weill, especially in *Seven Deadly Sins*. I too attempt to depict instinct, but I focus on how an individual internally struggles with conflicting instincts. My poetry represents enraptured speech, or rather: emotion at the level of becoming words. I try to avoid metaphors and poetic forms that might distract from the expressivity of a character or the unfolding of the dramatic whole. Instead, I try to enhance the emotional density the character is experiencing using real, impassioned language. Thereby, I hope to depict through words, music, and drama the externalization of a person's essential humanity (or, how that individual comprehends life, love, and divinity).

Artistic Statement: Lessons With Hypatia

Today we remember almost nothing about Hypatia—she was the daughter of the Librarian of Alexandria, she was schooled just as male philosophers were, she taught students who held diverse beliefs, and as a woman she faced challenges different from those of the men of her time—but none of her personal views remains extant. And therefore the blank canvas of her life is ideal for a playwright to decorate with an imaginary and meaningful “creative nonfiction.” Her real life lost to forgetfulness, Hypatia becomes not an individual but a metaphor.

Lessons With Hypatia reverses this metaphor: In the course of the musical tragedy Hypatia the person becomes aware that others treat her not as an individual but rather as an archetype or symbol of their own motivations, and within the shifting symbols of femininity that others cast onto her she becomes trapped. As she learns what she seems to be for others, she struggles with how to use what she learns and to what end. She struggles to communicate her knowledge when she realizes that

words change their meaning as a person redefines the strongest words for herself through life experience. She struggles with the uncertainty of what can be communicated through shared experience and what can be preserved in words and symbols, mere tokens that lose a sense of truth through misunderstanding and frail memory. But through her struggles, her communication, and her love, Hypatia discovers she can transcend her status as metaphor in the minds of others and become an individual for herself.

Hypatia confronts her own failure to communicate in that most horrible metaphor: the destruction of the accumulated classical wisdom in the Alexandrian Library. When Hypatia and her Neo-Platonist students debate about how and whether any wisdom might be preserved, they determine that despite their almost-hopeless efforts they ought to attempt to preserve what they believe to be the core of classical wisdom: that humanity is part of the divine. But the central hidden knowledge (as Cyril and other Alexandrian religious thinkers posited) is that instead of God becoming man as in Christian dogma, the direction might be reversed, and man for a timeless moment might also become God. Here is the kernel of classical wisdom from which all other wisdom can be deduced, the concept of *heiros gamos*, the metaphor for the deepest love experienced at the full capacity of each individual. But that wisdom is dangerous and could be lost forever, so Hypatia and her students intend to encode it into something that will remain for centuries in the newly-Christianized Roman Empire: the rite of the Mass; and they concoct a method to teach how to train minds to read metaphorically and to decode that message: the science of alchemy. (In an artistic parallel, all the musical pieces in *Lessons With Hypatia* are based on components of the Gregorian chant for the Mass of the Annunciation of the Blessed Virgin Mary, but in reverse order.)

But that's superfluous: *Lessons With Hypatia* is at its heart a love story, because nothing but love drives individuals so profoundly to confront themselves and the personhood of a beloved other, and nothing but love drives individuals as urgently to know what they want to do, what they need to do, and what they cannot but do. All the characters in this musical tragedy are motivated by their own comprehension of love, and the drama unfolds by how those loves intermingle, change, grow, fade, or deepen. Finally, and paradoxically, Hypatia learns that she can transcend the unsatisfactory symbol of femininity which had been projected upon her by others only when she accepts a love that lies closest to her individual femininity, the deepest love that her beloved allows to grow within her and to discover for herself.

Lessons With Hypatia

A Musical Tragedy

by Andrew Thomas Kuster

Full Score

Revision 2014-08-15

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Orchestra

(12 Players, add Strings when available)

Reed I (flute, oboe, alto saxophone)

Reed II (clarinet, bass clarinet, tenor saxophone)

Horn

Trumpet

Trombone

Percussion I (drum set, castanets, tambourine, gong)

Keyboard/Percussion II (synthesizer and/or harp, sitar, organ, harpsichord, celesta,
electric guitar, glockenspiel, chimes)

Piano

Violin I

Violin II

Violoncello

Bass

PERFORMANCE NOTES:

The Keyboard part should sound as the instrument indicated above the staff. When the instrument is in parentheses, for example “(organ)”, then only play when necessary to fill the acoustical texture, and never louder than the rest of the orchestra. When acoustic instruments are available, play them.

The Piano part, when it doubles other instruments, should be played only when necessary to fill the acoustical texture (particularly in support of the Violoncello and Bass), and never louder than the rest of the orchestra. When not doubling other instruments, the Piano part should be prominent in the acoustical texture.

Mnemosyne's Pool

Andrew Thomas Kuster

Molto Sostenuto (♩ = 76)

5

Flute *p*

Clarinet in B \flat *p*

Horn in F *p* *espr.*

Trumpet in B \flat *p*

Trombone *p*

Drum Set *f* *p*
bowed cymbal l.v. ride cymbal

Keyboard *p*
(strings)

Piano *p*
E \flat C \flat E A \flat m E \flat B \flat m E \flat B \flat m

Violin I *p*

Violin II *p*

Violoncello *p* *espr.*

Bass *p*

Feast

Andrew Thomas Kuster

Pomp (♩ = 88)

5

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Features a melodic line with sixteenth-note runs and accents, marked *f*.
- Bass Clarinet in B \flat :** Provides a harmonic accompaniment with eighth-note patterns, marked *f*.
- Horn in F:** Plays sustained chords with accents, marked *f*.
- Trumpet in B \flat :** Plays sustained chords with accents, marked *f*.
- Trombone:** Plays sustained chords with accents, marked *f*.
- Drum Set:** Includes a pattern of crash and ride cymbals, marked *f*.
- Keyboard:** Plays sustained chords with a moving bass line, marked *f*.
- Piano:** Features a complex accompaniment with sixteenth-note runs and chords, marked *f*. Chord symbols are provided above the staff: G, G/D, C, C/D, G, G/D, C, C/D, G, GM7, C, G.
- Violin I:** Plays a melodic line with sixteenth-note runs and accents, marked *f*.
- Violin II:** Provides harmonic support with eighth-note patterns, marked *f*.
- Violoncello:** Provides harmonic support with eighth-note patterns, marked *f*.
- Bass:** Provides harmonic support with eighth-note patterns, marked *f*.

Fanfare

Andrew Thomas Kuster

Regal (♩ = 120)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Alto Saxophone in E \flat** : Melodic line with accents and a forte (*f*) dynamic.
- Tenor Saxophone in B \flat** : Melodic line with accents and a forte (*f*) dynamic.
- Horn in F**: Melodic line with accents and a forte (*f*) dynamic.
- Trumpet in B \flat** : Melodic line with accents and a forte (*f*) dynamic.
- Trombone**: Melodic line with accents and a forte (*f*) dynamic. Includes a section marked *ossia 8va* (8va) with a forte (*f*) dynamic.
- Drum Set**: Includes cymbal and bass drum parts with a forte (*f*) dynamic.
- Keyboard**: Includes chimes with a forte (*f*) dynamic.
- Piano**: Accompanying part with a forte (*f*) dynamic. Chords are indicated as E \flat , F, E \flat , F, B \flat , and C.
- Violin I**: Part marked *pizz.* (pizzicato) with a forte (*f*) dynamic.
- Violin II**: Part marked *pizz.* (pizzicato) with a forte (*f*) dynamic.
- Violoncello**: Part marked *pizz.* (pizzicato) with a forte (*f*) dynamic.
- Bass**: Part marked *pizz.* (pizzicato) with a forte (*f*) dynamic. Includes a section marked *arco* (arco) with a forte (*f*) dynamic.

Hail, Alexandria

Andrew Thomas Kuster

Rock (♩ = 112)

5

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Flute:** Part 1, starting with a forte (*f*) dynamic.
- Clarinet in B \flat :** Part 1, starting with a forte (*f*) dynamic.
- Horn in F:** Part 1, starting with a forte (*f*) dynamic, transitioning to *f espr.* later.
- Trumpet in B \flat :** Part 1, starting with a forte (*f*) dynamic.
- Trombone:** Part 1, starting with a forte (*f*) dynamic.
- Drum Set:** Part 1, starting with a forte (*f*) dynamic.
- Mallets:** Part 1, labeled "glockenspiel", starting with a forte (*f*) dynamic.
- Keyboard:** Part 1, labeled "organ", starting with a mezzo-forte (*mf*) dynamic, transitioning to mezzo-piano (*mp*) later.
- Piano:** Part 1, starting with a forte (*f*) dynamic. Chord progressions are indicated above the staff: E \flat , F, E \flat , F, G \flat , G \flat , D \flat .
- ISIDORE:** Part 1, starting with a forte (*f*) dynamic. Lyrics: "Hail, Al ex an dri a: a - pex of thought,"
- ENSEMBLE:** Part 1, starting with a forte (*f*) dynamic.
- Violin I:** Part 1, starting with a forte (*f*) dynamic.
- Violin II:** Part 1, starting with a forte (*f*) dynamic.
- Violoncello:** Part 1, starting with a forte (*f*) dynamic.
- Bass:** Part 1, starting with a forte (*f*) dynamic.

What We Become Floods Over

Andrew Thomas Kuster

Ballad (♩ = 72)

5

Oboe

Clarinet in B \flat

Horn in F

Trumpet in B \flat

Trombone

Drum Set

harp

Keyboard

Piano

HYPATIA

THEON

Violin I

Violin II

Violoncello

Bass

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Dm Dm7 G CM7 Dm7 Am G Am7 Dm Dm7 G CM7 Dm7 Am

Lessons With Hypatia

Andrew Thomas Kuster

Club (♩ = 152)

9

Flute *f*

Bass Clarinet in B \flat

Horn in F *f*

Trumpet in B \flat *f*

Trombone *f*

Drum Set *f*

Keyboard
disco synth *f*

Piano *f*
G B \flat C F G B \flat C G G

FLORA
CYBELE

SYNESIUS
DAMASCIUS

Violin I

Violin II

Violoncello

Bass *f*
pizz.

Stay, Please Stay

Andrew Thomas Kuster

5

Samba (♩ = 180)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Oboe:** Features a melodic line with accents and dynamic markings of *f*.
- Clarinet in B♭:** Remains silent throughout this section.
- Horn in F:** Plays a sustained melodic line with dynamic markings of *f*.
- Trumpet in B♭:** Plays a sustained melodic line with dynamic markings of *f*.
- Trombone:** Provides a low-frequency accompaniment with dynamic markings of *f*.
- Drum Set:** Provides a steady Samba rhythm with dynamic markings of *f*.
- Keyboard:** Features a harpsichord with a rhythmic accompaniment and dynamic markings of *f*.
- Piano:** Provides harmonic support with chords and dynamic markings of *f*. Chord symbols F, FM7, Eb, and F are indicated.
- ORESTES:** Features a vocal line with the lyrics "Stay..." and dynamic markings of *f*.
- Violin I:** Plays a melodic line with dynamic markings of *f*.
- Violin II:** Plays a melodic line with dynamic markings of *f*.
- Violoncello:** Provides a low-frequency accompaniment with dynamic markings of *f*.
- Bass:** Provides a low-frequency accompaniment with dynamic markings of *f* and includes a *pizz.* (pizzicato) marking.

Love Will Grow For Me

Andrew Thomas Kuster

Tango (♩ = 108)

5

The musical score is arranged for the following instruments and parts:

- Alto Saxophone in E♭**: Melodic line with dynamics *p*.
- Tenor Saxophone in B♭**: Melodic line with dynamics *p*.
- Horn in F**: Sustained notes with dynamics *p*.
- Trumpet in B♭**: Entry with *p espr.* and *harmon mute*.
- Trombone**: Sustained notes.
- Drum Set**: Rhythmic accompaniment with dynamics *p*.
- Keyboard**: Accompaniment with dynamics *p*.
- Piano**: Accompaniment with dynamics *p* and chord markings *F* and *C*.
- FLORA**: Vocal line with lyrics "Does - n't mat - ter what:" and performance instruction *espressivo ad libitum*.
- Violin I**: Melodic line with dynamics *p*.
- Violin II**: Melodic line with dynamics *p*.
- Violoncello**: Accompaniment with dynamics *p*.
- Bass**: Accompaniment with *pizz.* and dynamics *p*.

Intuition Moves

Andrew Thomas Kuster

Lullaby (♩ = 76)

9

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** *p* (piano), with notes in the right hand.
- Clarinet in Bb:** *p espressivo* (piano, expressive), with notes in the right hand.
- Horn in F:** *p* (piano), with notes in the right hand.
- Trombone:** *p* (piano), with notes in the right hand.
- Drum Set:** *p* (piano), with a ride cymbal pattern.
- Keyboard:** *p* (piano), with chords in both hands.
- Piano:** *p* (piano) in the right hand, *p espressivo* (piano, expressive) in the left hand.
- Violin I:** *p dolce* (piano, dolce), with notes in the right hand.
- Violin II:** *p dolce* (piano, dolce), with notes in the right hand.
- Violoncello:** *p* (piano), with notes in the right hand.
- Bass:** *pizz.* (pizzicato), *p* (piano), with notes in the right hand.

Chord progression for Piano (flutes):

E^b B^bm E^b B^bm7 E^b B^bm B^bm E^b E^b B^bm E^b B^bm7

Go I Know

Andrew Thomas Kuster

Gallop (♩ = 69)

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute:** Part 1, marked *f espr.*
- Clarinet in B♭:** Part 1, marked *f*
- Horn in F:** Part 1, marked *f espr.*
- Trumpet in B♭:** Part 1, marked *f espr.*
- Trombone:** Part 1, marked *f* and *f espr.*
- Drum Set:** Part 1, marked *f*
- Keyboard:** Part 1, marked *mf*, with the label "rock organ" above the staff.
- Piano:** Part 1, marked *f*, with chord symbols G and F above the staff.
- THEON:** Part 1, no notation.
- Violin I:** Part 1, marked *f*
- Violin II:** Part 1, marked *f*
- Violoncello:** Part 1, marked *f*
- Bass:** Part 1, marked *f* and *pizz.*

Be With Me

Andrew Thomas Kuster

Slow Fox (♩ = 69)

5

Flute

Bass Clarinet in B \flat

Horn in F

Trombone

Drum Set

Keyboard

Piano

FLORA

Violin I

Violin II

Violoncello

Bass

pp dolce

pp

pp

tamborine

pp

p

sitar

p

Fno3

Fno3

E \flat no3

pp

p

pp sotto voce

Ah. _____

p molto espressivo

See _____ me. _____

con sord.

pp

con sord.
pizz.

pp

con sord.

pp

p

arco

p

p espressivo

p

Eros

Andrew Thomas Kuster

Intoxicating (♩ = 69) 3

Flute

Bass Clarinet in B \flat
pp

Horn in F

Trumpet in B \flat

Trombone

Drum Set
tamborine
pp *pp*

Keyboard
celesta
p *p*

Piano
Fno3 *pp* Gno3 *pp*

Violin I
con sord. *pp* *pp* glassy

Violin II

Violoncello
con sord. *pp* *pp*

Bass
pp *pp*

Together

Andrew Thomas Kuster

Strut (♩ = 100)

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute:** Rests throughout the piece.
- Clarinet in B \flat :** Plays a melodic line starting with a forte (*f*) dynamic.
- Horn in F:** Plays a melodic line starting with a forte (*f*) dynamic.
- Trumpet in B \flat :** Rests throughout the piece.
- Trombone:** Plays a rhythmic accompaniment starting with a forte (*f*) dynamic.
- Drum Set:** Provides a steady 4/4 beat.
- Keyboard (rock organ):** Plays a chordal accompaniment starting with a forte (*f*) dynamic.
- Piano:** Plays a melodic line with a forte (*f*) dynamic, including dynamic markings *A* and *G*.
- HYPATIA:** Rests throughout the piece.
- CYRIL:** Rests throughout the piece.
- Violin I:** Rests throughout the piece.
- Violin II:** Rests throughout the piece.
- Violoncello:** Plays a rhythmic accompaniment starting with a forte (*f*) dynamic and includes a *pizz.* marking.
- Bass:** Plays a rhythmic accompaniment starting with a forte (*f*) dynamic.

Love Music 1

Andrew Thomas Kuster

Fluid (♩ = 96)

5

accel. poco a poco

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Clarinet in B \flat
- Horn in F
- Trumpet in B \flat
- Trombone
- Drum Set
- Keyboard (labeled "organ")
- Piano
- Violin I
- Violin II
- Violoncello
- Bass

The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked "Fluid" with a quarter note equal to 96 beats per minute. A rehearsal mark "5" is placed above the piano part. The piano part includes the following chord sequence: E, A^m, E, A^m, E, A^m, E, A^m. The dynamic marking *pp* (pianissimo) is used for the piano, keyboard, and string sections.

Entr'acte

Andrew Thomas Kuster

Run (♩ = 116) 2

Flute *f*

Clarinet in B \flat *f*

Horn in F *f*

Trumpet in B \flat *f*

Trombone *f*

Drum Set *f*

Keyboard
rock organ *sfz* *f*

Piano *f*

Violin I *pizz.* *sfz* *arco* *f*

Violin II *pizz.* *sfz* *arco* *f*

Violoncello *pizz.* *sfz* *arco* *f*

Bass *pizz.* *sfz* *arco* *f*

E \flat m7 E \flat G \flat A \flat D \flat E \flat G \flat

What, Why, How

Andrew Thomas Kuster

Anthem (♩ = 100)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute:** Part 1, starting with a forte (*f*) dynamic.
- Bass Clarinet in B \flat :** Part 1, starting with a forte (*f*) dynamic.
- Horn in F:** Part 1, starting with a forte (*f*) dynamic.
- Trumpet in B \flat :** Part 1, starting with a forte (*f*) dynamic.
- Trombone:** Part 1, starting with a forte (*f*) dynamic.
- Drum Set:** Includes hi hat and a section marked with a '2' and a double bar line.
- Keyboard:** Includes a tamborine part, starting with a forte (*f*) dynamic.
- Piano:** Includes a section with chords labeled F, C, G, F, C, G, starting with a forte (*f*) dynamic.
- ISIDORE:** A single staff with a treble clef, mostly containing rests.
- ENSEMBLE:** A single staff with a treble clef, mostly containing rests.
- Violin I:** Part 1, starting with a forte (*f*) dynamic.
- Violin II:** Part 1, starting with a forte (*f*) dynamic.
- Violoncello:** Part 1, starting with a forte (*f*) dynamic.
- Bass:** Part 1, starting with a forte (*f*) dynamic, including a *pizz.* (pizzicato) marking.

Tomorrow's Daughters

Lullaby (♩ = 76)

sempre sostenuto, reflectivo, e appassionato

Andrew Thomas Kuster

5

Flute *p*

Clarinet in B \flat *p*

Horn in F *p* *espr.*

Trumpet in B \flat *p*

Trombone *p*

Drum Set
bowed cymbal *f* Lv. ride cymbal *p*

Keyboard *p* (strings)

Piano *p*
E \flat Cm E A \flat m E \flat B \flat m E \flat B \flat m

CYBELE

SYNESIUS

Violin I *p*

Violin II *p*

Violoncello *p* *espr.*

Bass *p*

My Body Over

Andrew Thomas Kuster

Groove (♩ = 84)

5

Flute

Clarinet in B♭

Horn in F

Trumpet in B♭

Trombone

Drum Set

Keyboard

Piano

HYPATIA

Violin I

Violin II

Violoncello

Bass

p *espr.*

p

(rock organ)

p

Dm7 Dm7/GDm7 Dm7 Dm7/GDm7 Dm7 Dm7/G Dm7 Am7 Dm7/G

Now I give my bo dy o - ver: Mm

p *pizz.*

p

Love Music 2

Andrew Thomas Kuster

Fluid (♩ = 96)

5
accel. poco a poco

Flute *pp espr.*

Clarinet in B \flat

Horn in F *pp*

Trumpet in B \flat

Trombone

Drum Set

Keyboard *pp* organ

Piano *pp* Gno3 F D \flat M7 A no3

Violin I *pp*

Violin II *pp*

Violoncello *pp*

Bass *pp*

Soliloquy

Andrew Thomas Kuster

Alone (♩ = 72)

3

Flute

Bass Clarinet in B \flat

Horn in F

Trumpet in B \flat

Trombone

Drum Set

Keyboard

Piano

Violin I

Violin II

Violoncello

Bass

organ

pp espr.

p espr.

pp

pp espr.

p

pp

p

pp

pp

p espr.

pp

D m D m D m C F G D m

Take Me

Andrew Thomas Kuster

Eruption (♩ = 116)

4

Alto Saxophone in E♭ *f* *mf*

Tenor Saxophone in B♭ *f*

Horn in F *f* *mf*

Trumpet in B♭ *f*

Trombone *f* *f espr.*

Drum Set *f*

Keyboard *sfz* *mf*

Piano *f* *f*

ENSEMBLE *f*

Violin I *pizz.* *sfz* *arco* *f espr.*

Violin II *pizz.* *sfz* *arco* *f espr.*

Violoncello *pizz.* *sfz* *f*

Bass *pizz.* *sfz* *f*

Chang es all ov er the place. — No thing else

Alexandria In Flames

Andrew Thomas Kuster

Great Sorrow (♩ = 88)

The musical score is arranged for the following instruments and parts:

- Flute:** Features a melodic line with trills and a forte (*f*) dynamic.
- Bass Clarinet in B♭:** Provides a supporting harmonic line, also marked *f*.
- Horn in F:** Plays sustained chords and single notes.
- Trumpet in B♭:** Plays rhythmic patterns with accents.
- Trombone:** Plays rhythmic patterns with accents.
- Drum Set:** Includes a pattern of crash and ride cymbals, marked *f*.
- Keyboard:** Features organ accompaniment with a forte (*f*) dynamic.
- Piano:** Includes a piano accompaniment with a forte (*f*) dynamic and a series of chords: Fm, Fm/C, B♭m, C, Fm, Fm/C.
- ENSEMBLE:** Features the vocal line with the lyrics: "Thanks to our thought! Thanks to our".
- Violin I & II:** Play melodic lines with accents and a forte (*f*) dynamic.
- Violoncello:** Provides a supporting bass line with a forte (*f*) dynamic.
- Bass:** Provides a supporting bass line with a forte (*f*) dynamic.

Fast Our Voices Fade

Andrew Thomas Kuster

Lament (♩ = 76)

5

Alto Saxophone in E♭

Clarinet in B♭

Horn in F

Trumpet in B♭

Trombone

Drum Set

Keyboard

Piano

FLORA

ORESTES

Violin I

Violin II

Violoncello

Bass

hi-hat

electric guitar with medium-slow tremolo

D A G D A G D A G D A G

Long a - go — no thing meant an - y thing.

p

p

p

p

pizz.

p

pizz.

p

Detailed description of the musical score: The score is for a piece titled 'Fast Our Voices Fade' by Andrew Thomas Kuster. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked as 'Lament' with a quarter note equal to 76 beats per minute. The score includes parts for Alto Saxophone in E♭, Clarinet in B♭, Horn in F, Trumpet in B♭, Trombone, Drum Set, Keyboard, Piano, Violin I, Violin II, Violoncello, and Bass. The vocal parts are for FLORA and ORESTES. The piano part features a chord progression of D, A, G, D, A, G, D, A, G, D, A, G. The drum set part includes a hi-hat pattern. The keyboard and electric guitar parts feature a medium-slow tremolo. The vocal parts have lyrics: 'Long a - go — no thing meant an - y thing.' The score is marked with a dynamic of *p* (piano) throughout.

Trust Ending

Andrew Thomas Kuster

Heartbreak (♩ = 76)

5

Flute *f espressivo* *p*

Clarinet in B \flat *f espressivo* *p*

Horn in F *f espressivo* *p espr.*

Trumpet in B \flat *f espressivo* *p*

Trombone *f espressivo* *p*

Drum Set gong l.v. *f* *f*

Keyboard (brass) *f espressivo* (strings) *p*

Piano *f espressivo* *p*
D \flat A \flat m D \flat A \flat m7 D \flat A \flat m D \flat no3

Violin I *f espressivo* *p*

Violin II *f espressivo* *p*

Violoncello *f espressivo* *p espr.*

Bass *f espressivo* *p*

Lethe

Andrew Thomas Kuster

Molto Sostenuto (♩ = 76)

5

9

Flute *p*

Clarinet in B \flat *p*

Horn in F *p espr.*

Trumpet in B \flat

Trombone *p*

Drum Set
bowed cymbal *f* Lv. ride cymbal *p*

Keyboard
(strings) *p* sitar *p* *f* (strings) *p*

Piano
p E^b $B^b m$ E^b $B^b m$ $E^b no3$ E^b $B^b m$ $E^b no3$

Violin I *pp* *p*

Violin II *pp* *p*

Violoncello *p espr.* *pp* *p espr.*

Bass *p* *pp* *p*

Dew Drop Down

Andrew Thomas Kuster

Sarabande (♩. = 63)

3

Oboe *p espr.*
 Bass Clarinet in B♭ *p*
 Horn in F *p dolce*
 Trumpet in B♭
 Trombone
 Drum Set: cymbal, castanets
 Keyboard: *p*
 Piano: *p*, *p*, *p*
 ENSEMBLE: *p*
 Violin I: *p*
 Violin II: *p*
 Violoncello: *pizz.*, *arco*, *p espr.*
 Bass: *pizz.*, *p*

Gm7 Am Dm Gm7 Am Dm Dm Gm7 Am Dm Dm

Come, love, _____ O, _____ O, _____ come for me: _____ Let _____ out of the air _____ tears of

Lessons With Hypatia

A Musical Tragedy

by Andrew Thomas Kuster

Piano-Vocal Score

Revision 2014-06-09

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Dramatis Personae

(6 Men, 3 Women, 1 Unspeaking)

HYPATIA, brilliant young woman philosopher

THEON, chief librarian of the great library at Alexandria, Hypatia's father

ISIDORE, leader of Alexandria's philosophy schools, arranged husband of Hypatia

ORESTES, political leader of Alexandria, representative of the Roman Empire

CYRIL, leader of the religious institutions at Alexandria

SYNESIUS, Hypatia's student, erudite, witty, and mature

DAMASCIUS, Hypatia's student, young, clever, and bold, in love with Isidore

FLORA, Orestes' voluptuous wife, friend of Hypatia

CYBELE, Synesius' wife, a calm mystic, friend of Hypatia

TRUST (non-speaking), the personification of the people of Alexandria

Mnemosyne's Pool

Andrew Thomas Kuster

Molto Sostenuto (♩ = 76)

The musical score is written for piano in 3/4 time, marked *Molto Sostenuto* with a tempo of 76 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each with measure numbers 1-5, 7-13, and 15-17. Chords are indicated above the staff, and dynamics like *p* are placed below the notes. The first system (measures 1-5) features chords E^b, C^m, E, A^bm, E^b, and B^bm. The second system (measures 7-13) features chords E^b, B^bm, E^b_{no3}, E^b, and C^m. The third system (measures 15-17) features chords E, A^bm, E^b, B^bm, and E^b_{no3}. The piece concludes with a double bar line at the end of measure 17.

Feast

Andrew Thomas Kuster

Pomp (♩ = 88)

Chord progression for measures 1-5: G, G/D, C, C/D, G, G/D, C, C/D, G, GM7

Chord progression for measures 6-9: C, G, G, GM7, C, G, D, G, Am7, D

Chord progression for measures 11-13: G, GM7, G, D, G, G, G/D, C, C/D, G, G/D

Chord progression for measures 16-17: C, C/D, G, GM7, C, G, G, GM7, C, G

Dynamics: *f* (measures 1-5), *f* (measures 6-9), *p* (measures 11-13), *f* (measures 16-17)

Measure numbers: 5, 9, 13, 17

Fanfare

Andrew Thomas Kuster

Regal (♩ = 120)

f

E^b F E^b F B^b C

Hail, Alexandria

Andrew Thomas Kuster

Rock (♩ = 112)

ISIDORE &
ENSEMBLE

E^b F E^b F

5

G^m
ISIDORE

G^m

D^m

G^m

G^m

D^m

Hail, Al ex an dri a: — a - pex of thought, Hail, Al ex an dri a: — a - pex of thought.

9

D^m

G^m

C

D^m

G^m

D^m

G^m

Our minds' a chieve ments — bright-en the world. Hail, Al ex an dri a: — a - pex of thought.

13

F
ENSEMBLE

C

F

B^b

C

F

B^b

Hail, Al-ex - an-dri-a: — a - pex of — thought. A - chieve ments — of our minds — bright-en

What We Become Floods Over

Andrew Thomas Kuster

Ballad (♩ = 72)

5

Dm Dm7 G CM7 Dm7 Am G Am7 Dm Dm7 G CM7 Dm7 Am G Am7

THEON &
HYPATIA

9

Dm Dm7 G CM7 Dm7 Am7 Dm7 Dm CM7 Dm Am7

9 THEON

Let me see your gar den Where _____ seeds of thought may sprout and

17

15 Dm7 Am7 Dm7 Am7 Dm Dm7 G CM7 Dm7 Am7 Dm7

grow and blos som, Let me see your gar-den

21

21 Dm CM7 B♭M7 Gm F C B♭M7 Dm Dm7 G CM7 E♭ Cm7

Where _____ thought may blos-som past hid den edg-es of your mind So I can

Lessons With Hypatia

Andrew Thomas Kuster

Club (♩ = 152)

G B^b C F G B^b C G

FLORA
CYBELE

SYNESIUS
DAMASCIUS

f

9 G B^b C F G B^b

15 C G ALL *f* G B^b C

I wan na know, I wan na know, I wan na know, I wan na

20 F G B^b C G

know, I wan na know, I wan na know, I wan na know I wan na know.

Detailed description of the musical score: The score is for a piece titled 'Lessons With Hypatia' by Andrew Thomas Kuster. It is in 4/4 time with a tempo of 152 beats per minute. The key signature has one flat (B-flat). The piece is divided into three systems. The first system (measures 1-8) features vocal staves for 'FLORA CYBELE' and 'SYNESIUS DAMASCIUS' with rests, and a piano accompaniment starting with a forte dynamic. The second system (measures 9-16) continues the piano accompaniment with a forte dynamic. The third system (measures 17-24) includes vocal lines with lyrics: 'I wan na know, I wan na know, I wan na know, I wan na know, I wan na know, I wan na know, I wan na know, I wan na know.' The piano accompaniment continues with a forte dynamic. Chord progressions are indicated above the vocal staves.

Stay, Please Stay

Andrew Thomas Kuster

ORESTES

Samba (♩ = 180)

f

F FM7 E^b F

Stay. _____ Stay. _____

6 FM7 E^b F FM7

Stay. _____ I _____ can - not watch you

11 E^b F FM7

go, _____ you _____ break _____ me. Stay, _____ stay. _____ Be next to

15 E^b F FM7 A^m

me, _____ With _____ no one else. I need you here, _____

espr.

Love Will Grow for Me

Andrew Thomas Kuster

Tango (♩ = 108)

F C F C F 5
espressivo ad libitum

FLORA

Does - n't mat - ter

6 C F C F
 what: Start with some - thing small. I start by just ig -

10 B^b/C C C F 13
 F
 nore - ing him, That's all. Does - n't mat - ter

14 C F C F B^b/C C
 when: An - y - time is fine. Be - fore I e - ven say hel - lo,

Intuition Moves

Andrew Thomas Kuster

Lullaby (♩ = 76)

E^b B^b_m E^b B^b_{m7} E^b B^b_m B^b_m E^b

9

E^b B^b_m E^b B^b_{m7} E^b B^b_m

15

17

B^b_m E^b E^b B^b_m E^b B^b_m E^b

Go I Know

Andrew Thomas Kuster

Gallop (♩ = 69)

THEON

8

G F

f

5

G D^m G D^{m7} G D^{m7} G

p

8 Sweet-est Hy - pa - ti - a, — Love of my life, — Love of my life, — Love of my — life: —

p

9

G

13

G

8 — — — — — Where you

f

14

F B^b F

8 need to go, — — — — — I know, — — — — —

Be With Me

Andrew Thomas Kuster

Slow Fox (♩ = 69)

F^{no}3

5

F^{no}3

molto espressivo

FLORA

pp sotto voce Ah. See
pp
p
molto espressivo
 6 *E^bno3* *Fno3* me. See me,
 11 *E^bno3* *Fno3* *p dolcissimo* be with me. Our love would be so
 16 *E^bno3* sweet, So come and be with
 17

Eros

Andrew Thomas Kuster

Intoxicating (♩ = 69)

3

Fno3 Gno3

pp

5

Gno3 Fno3

pp espressivo

9

Gno3

pp espressivo

11

Fno3

The score for 'Intoxicating' is in 3/4 time with a tempo of ♩ = 69. It consists of five systems of piano music. The first system (measures 1-3) features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The second system (measures 4-6) continues the melodic line with a more complex accompaniment. The third system (measures 7-9) shows the melodic line becoming more rhythmic. The fourth system (measures 10-11) concludes the piece with a final melodic flourish. Chord symbols Fno3 and Gno3 are placed above the treble clef, and dynamic markings *pp* and *pp espressivo* are placed below the bass clef.

13 Heartbreak (♩ = 92)

E^b B^bm E^b B^bm E^bno3

13

f

The score for 'Heartbreak' is in 3/4 time with a tempo of ♩ = 92. It consists of a single system of piano music. The treble clef contains a melodic line of eighth notes, and the bass clef contains a simple accompaniment. Chord symbols E^b, B^bm, and E^bno3 are placed above the treble clef. A dynamic marking *f* is placed below the bass clef.

Together

Andrew Thomas Kuster

Strut (♩ = 100)

A G

HYPATIA

CYRIL

6 G D7 G7 9
A

CYRIL *f*

Melt _____ to - geth er, _____

12 G 17
A

We two, In - to one. Join _____

18 G

_____ to - geth-er, _____ Our heaven and earth, In - to

Love Music 1

Andrew Thomas Kuster

Fluid (♩ = 96)

5 *accel. poco a poco*

E Am E Am E Am E

pp

9 ♩ = 120

Am F# Bm F# Bm

8

13 *accel. poco a poco*

F# Bm F# Bm

17 ♩ = 144

F#

13

cresc. poco a poco

f

21 ♩ = 168

rit. -----

Bm A^b D^bm

19

Entr'acte

Andrew Thomas Kuster

Run (♩ = 116)

$E^b m7$ 2 E^b G^b A^b D^b

f

E^b G^b A^b E^b 6 F A^b B^b E^b

f

F A^b B^b F 10 G F

p *cresc. poco a poco*

14 G E^b $E^b m7$ F

p *subito*

What, Why, How

Andrew Thomas Kuster

Anthem (♩ = 100)

F C G F C

ISIDORE

ENSEMBLE

4 G 5 G ISIDORE *f*

You ask me

7 Am7 D G G

what do I believe? Same as an-

10 F C G *f*

y-one. No one else will say it, but I will: I believe

Tomorrow's Daughters

Andrew Thomas Kuster

Lullaby (♩ = 76)

E^b C^m E A^bm E^b B^bm E^b

CYBELE

SYNESIUS

sempre sostenuto, reflectivo, e appassionato

8

B^bm E^b B^bm E^b B^bm7 E^b

CYBELE *p* *sempre sostenuto, reflectivo, e appassionato*

SYNESIUS *p*

See, our bo dies slow - ly writhe Our an - cient dance of love. Hear, our voice less

See, our bo dies slow - ly writhe Our an - cient dance of love. Hear, our voice less

14

B^bm B^bm E^b E^b B^bm E^b

simple, warm, and ancient

whis-pers weave Our sub-tle spell of life. Feel our flesh

whis-pers weave our sub-tle spell of life. Feel, feel — our flesh, — our flesh —

My Body Over

Andrew Thomas Kuster

Groove (♩ = 84)

HYPATIA

5

Dm7 Dm7/G Dm7 Dm7 Dm7/G Dm7 *p* Dm7 Dm7/G

Now I give — my bo-dy

6 9

Dm7 Am7 Dm7/G Dm7 Dm7 Dm7/G Dm7

o - ver: Mm ————— Now I give — my bo-dy o - ver:

11 13

Am7 Dm7/G Dm7 Dm F Dm Dm

Mm ————— Let ————— go — of my touch, Let ————— go

16 17

F Dm F F Am F F Am

of my taste, — my — smell, Re - lease — all I see, re - lease — all I hear. I

Love Music 2

Andrew Thomas Kuster

Fluid (♩ = 96)

5 *accel. poco a poco*

9 ♩ = 120

13 *accel. poco a poco*

17

21 ♩ = 144 *accel. poco a poco*

Soliloquy

Andrew Thomas Kuster

Alone (♩ = 72)

3

Dm Dm Dm C F G

7

Dm Am F Dm F Am7/G

11

Am7 Dm Fm E^b A^b B^b

15

Fm E^b A^b Fm A^b Cm7/B^b

Take Me

Andrew Thomas Kuster

Eruption (♩ = 116)

ENSEMBLE

G m7 G m7

4

G m7

f

Chang-es all ov - er the place. — No-thing else mat - ters. — I want

6

8

C m7

you. Chang-es all ov - er the place. — No-thing else

9

G m7

mat - ters. — I want you.

Alexandria in Flames

Andrew Thomas Kuster

Great Sorrow (♩ = 88)

ENSEMBLE

Fm *f* Fm/C B^bm C Fm Fm/C B^bm C

Thanks to our thought! Thanks to our thought!

5 5 Fm C Fm C B^bm C Fm

Hail, Al - ex - an - dri-a: a - pex of thought. A - chieve - ments of our

10 B^bm C 13 Fm C Fm C

minds bright - en all the world, Hail, Al - ex - an - dri-a:

Fast Our Voices Fade

Andrew Thomas Kuster

Lament (♩ = 76)

D A G

D A G

5

D A G

FLORA *p*

FLORA

ORESTES

Long a - go

6

D A G

D A G

no-thing meant an - y thing. But when love found

10

D A G

13

C

me, We meant some thing more. And when love was gone,

14

C

FM7

D A G

when love was gone I want ed to re - mem - ber,

Trust Ending

Andrew Thomas Kuster

Heartbreak (♩ = 76)

D^b $A^b m$ D^b $A^b m7$ D^b $A^b m$ $D^b no3$

5

Lethe

Andrew Thomas Kuster

Molto Sostenuto (♩ = 76)

5

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat major or D-flat minor). The tempo is Molto Sostenuto (♩ = 76). The score is written for piano with a dynamic marking of *p*. The first system consists of five measures. Above the staff, the chords are labeled: E^b, B^bm, E^b, B^bm, and E^b no3. The bass line features a rhythmic pattern of eighth and sixteenth notes, while the treble line has a melodic line with a long slur over the first two measures.

9

Musical score for measures 6-9. The score continues from the previous system. Above the staff, the chords are labeled: E^b, B^bm, and E^b no3. The bass line continues with its rhythmic pattern, and the treble line features a melodic line with a long slur over the first two measures of this system.

Dew Drop Down

Andrew Thomas Kuster

Sarabande (♩. = 63)

3

Gm7 Am Dm Gm7 Am Dm Dm Gm7 Am Dm

ENSEMBLE

Come, love, O, O, come for me: Let

5

Dm F G Am F Dm

out of the air tears of dew Drop down between breaths of the dawn And the

9

Dm Gm7 Am Gm7 Am Dm Gm7 Am Dm

mos-sy earth. Come, come let the

13

Gm7 Am C Dm7 Gm7 Am Dm Gm7 Am Dm Gm7 Am Dm

rain Slip in streams through the fin-gers of clouds. And