

William Grosvenor Neil



for soprano, violin, and two guitars

(2018)

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Love poem with a knife

for soprano, violin and two guitars

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Program Notes

Love poem with a knife, by Kara Jackson, speaks to the normalization of violence in our world and the betrayal of love, man's greatest achievement and purpose. The author presents a biting satire of a woman trapped in a violent and oppressive relationship as the equivalent of "loving a knife". This dramatic setting combines elements of an operatic vignette, popular music, and the classical art song.

Instrumentation

Soprano

Violin

Guitar I

Guitar II

Duration: ca. 7 minutes

Love poem with a knife

by Kara Jackson

in talking about loving you, I consider murder. consider your pistol
of a mouth, jaw long and smoking. when I ask you how to be pretty for you,

you suggest murder. defend it. call a dead woman the least vain.
in talking about loving men, my mother suggest loving a knife

first. learn if sharpness can be a good father, if a blade can make kissy faces.
every woman wants a man, few want a good knife. I name my kitchen a love

war. look for you in the cutting drawer. look for you in my razor. make a romance
out of nicking. I have no secrets for first dates. just keeping chopping. put his edge

to your neck. he will let you bleed first (no, after you). and this is why I leave
and come back. I know I'm a woman, by the way I take war. by the way I let weapons

give me children, even sliced and undone. by the way our love is pressing the wound.

Texts used by permission from the author.

Commissioned by and dedicated to guitarist, Robert Nathanson

Love poem with a knife

Kara Jackson

William Grosvenor Neil

♩. = 60

Soprano Solo

Violin

wildly flamboyant

f

pizz.

ff

Guitar I

Guitar II

♩. = 60

② ③ XII

4

S. Solo

velvety

p

in— talk-ing a-bout lo-ving you, *pizz.*

Vln.

XII

①

⑥ VII

Gtr. I

p

Gtr. II

p

7

S. Solo

Vln.

arco

ff

A

Gtr. I

p *lyrical*

Gtr. II

p

10

S. Solo

p

sotto voce

pp

p

I con - si - der mur - der. I con - si - der

Vln.

pp

ppp

p

Gtr. I

pp

muted with R.H. on bridge

Gtr. II

pp

p

14 *f* *pp* *meno mosso* *rit.* 3

S. Solo
— mur - der.

Vln.
pp *meno mosso* *rit.*

Gtr. I
VII ⑥ XII ⑥ *f* XII ② ⑤ ②

Gtr. II
ord. ② ③ ④ ⑤ *rit.* XII ④ ⑤

18

S. Solo

ord. *f* nervously

con -

Vln.

a tempo

ff *f* *sfz* *f*

Gtr. I

p *ff* *f* *ff*

a tempo *mute*

Gtr. II

f *ff* *pp* *f*

a tempo *mute*

VII

④

③ ② ①

③ ② ①

3 3 3 3 3 3

20

S. Solo

- si - der - - your - -

Vln.

Gtr. I

Gtr. II

pp *f* *ff* *sfpp* *f*

aggressively
(explosive consonant)

21

S. Solo

pis-tol of a mouth jaw long and smok-ing.

Vln.

Gtr. I

Gtr. II

pp *f* *ff* *sfpp* *< f* *f*

23 *sweetly* *p* ————— *f* *with spite*

S. Solo

sul A, D when I ask you _____ how to be pret-ty for you,

Vln.

pp

Gtr. I

pp

① v ② v ③ VII ④ VII ⑤ VII ⑤ XII

Gtr. II

② XII ③ XII ⑥ v ④ XII ⑥ VII

26 *p*

S. Solo

you sug - gest mur - - - der

sul A, D

Vln.

pizz.

ff

Gtr. I

① v ② v ③ VII ④ VII ⑤ VII ⑤ XII

Gtr. II

② XII ③ XII ⑥ v ④ XII ⑥ VII

C *sarcastically*

29 *f* *mf*

S. Solo de-fend it, call a dead wo-man the least

Vln. *arco* *f*

Gtr. I **C** *mf*

Gtr. II *mf* ④ VII ④ VII ⑥ VII

32 *f*

S. Solo vain. in tal-king a-bout lo-ving men, my

Vln. *8va* *pizz.* *ff*

Gtr. I ⑥ VII

Gtr. II ④ VII

35 *p* with terror in your eyes

S. Solo
mo-ther sug-gests lo-ving a knife _____ first.

Vln.
arco
p

Gtr. I
④ VII ⑥ VII

Gtr. II
④ VII ⑥ VII

38 **D**

S. Solo

Vln.
f

Gtr. I
pp **D** *f*

Gtr. II
f

41 *mockingly* *p*

S. Solo

learn if sharp-ness can be a good fa - -

Vln.

Gtr. I

Gtr. II

43 *f* *mute*

S. Solo

ther, if a blade can make

Vln.

Gtr. I

Gtr. II

45

S. Solo

kis-sy fa-ces.

Vln.

f *gliss.*

Gtr. I

f

Gtr. II

47

S. Solo

e - - v' - ry wo - - man

f *p*

Vln.

p

Gtr. I

p

Gtr. II

p

49

S. Solo

wants - a man, few want a good

ff *rit.* **E** *bitterly a piacere*

Vln.

f *rit.*

Gtr. I

f *rit.* **E**

Gtr. II

f *rit.*

F *a tempo*

52

S. Solo

knife. *a tempo*

Vln.

f

Gtr. I

F *(with bottle neck)*

XII

mf *pp* *mf* *simile*

a tempo

Gtr. II

f *pp* *f*

53

S. Solo

Vln.

Gtr. I

Gtr. II

pp *mf* *pp*

simile

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

pp *f* *pp*

54

S. Solo

Vln.

Gtr. I

Gtr. II

pizz.

ff *f*

simile

mf *pp* *mf*

⑥ ⑤ ④ ⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

f *pp*

55

S. Solo

Vln.

Gtr. I

Gtr. II

arco

simile

pp *mf* *pp*

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

pp *f* *pp*

56

S. Solo

Vln.

Gtr. I

Gtr. II

simile

mf *pp* *mf*

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

f *f* *pp*

57

S. Solo

Vln.

Gtr. I

Gtr. II

pizz.

gliss.

pp *f* *p* *f* *p*

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

pp *f*

58

determinedly

f **G**

S. Solo

I name my kit-chen

Vln.

ff **G** *f* *ord.*

Gtr. I

f *p* *f* *p* *ff* *f*

Gtr. II

ff *f*

60 *sfp*

S. Solo

a love

Vln.

Gtr. I

Gtr. II

63 *ff* **H**

S. Solo

war.

Vln.

arco *pizz.*

p **H**

Gtr. I

p VII ⑤ ② ① ① ⑤ ① ② *

Gtr. II

p *

*(tap on bridge saddle with thumb)

66 *p* lovingly 15 *f*

S. Solo

look for you in the

Vln. *arco* *pizz.* *arco* *pizz.*

Gtr. I *f* *p* simile

Gtr. II *f* *p* simile

68 *p* *f* manically

S. Solo

cut - ting — drawer look for you in my

Vln. *arco* *pizz.* *arco* *pizz.*

Gtr. I *f* *p*

Gtr. II *f* *p*

70

S. Solo

ra - - - zor

Vln.

arco *pizz.* *arco*

f *p*

Gtr. I

f *p* *mellow* *ord.*

Gtr. II

f *p*

73

S. Solo

I *sentimentally* *p*

make a ro-mance out of nick-ng.

Vln.

pizz. *mf*

Gtr. I

I *mf* *f*

Gtr. II

l.v. *mf*

82

ff *f* (sprechstimme)

S. Solo

Vln.

Gtr. I

Gtr. II

neck.

pizz.

85

J *sotto voce, senza vibrato* *p* *f*

S. Solo

he will let you bleed

Vln.

arco

pizz.

pp *f*

J (slap pizz.)

Gtr. I

f *ff*

Gtr. II

pp

87 *pp* **K** *f* *defiantly*

S. Solo first (no,

Vln.

Gtr. I *f* *ff* *f* **K** *f*

Gtr. II *ff* *f*

90 *f* *ff* *f*

S. Solo af - - - - - ter you).

Vln.

Gtr. I *mute*

Gtr. II

L

93 *emotionally*

S. Solo *f* and this is why I leave and this is why I leave and this is why I

Vln. *arco* *f*

Gtr. I **L**

Gtr. II

96 *ff*

S. Solo leave and come back - why I - - come - *molto vibrato*

Vln. *ff*

Gtr. I *ff*

Gtr. II *ff*

100 *mf*

S. Solo

- back.

Vln. *ord.* *pizz.* *arco* *8va* *sfp* *p*

Gtr. I *mute* *p* *f*

Gtr. II *p* *f*

104

S. Solo

Vln. *pp* *f* *8va* *8va*

Gtr. I *right hand on bridge fade* *ppp* *pp* *f* *(gliss. with bottle neck)*

Gtr. II *right hand on bridge fade* *ppp* *f*

XVIII

22 *resignedly*

p *f*

108

S. Solo

I know I'm a

Vln.

p

Gtr. I

p *molto vib.* *l.v.* XII--- ① ② *molto vib.* ④

Gtr. II

p *molto vib.* VII--- ② ③ *l.v.* V--- XII--- ④ ② ⑤ ③

111 *bitterly* *ff*

S. Solo

wo-man, by the way I take war.

Vln.

f *ff* *pizz.*

Gtr. I

f *ff*

Gtr. II

f *ff* (tap on bridge saddle with thumb)

114 *f*

S. Solo

by the way I let wea-pons give me chil-

Vln. *arco* *ff* *pizz.*

Gtr. I *mp* *f* *ff*

Gtr. II *mp* *f* *ff*

116 *remorsefully* *p*

S. Solo

dren, e-ven sliced and un - done.

Vln. *f* *ff* *arco* *p*

Gtr. I *p* *f* *f* *p*

Gtr. II *f* *p* *f* *ff* *p*

③ XII
④ XII

119

S. Solo

Vln.

Gtr. I

Gtr. II

pp

ppp

pp

p

muted with R.H. on bridge

$\text{♩} = 50$ Moderato

N

tearfully

(audible gasp)

123

S. Solo

Vln.

Gtr. I

Gtr. II

arco

mp

N

Moderato

$\text{♩} = 50$

f

f

XII ① VII ② XII ③ VII ④ XII ⑤

⑤ XII VII ④ XII VII ③ XII VII ④ XII VII

125

S. Solo

way

our

Vln.

Gtr. I

Gtr. II

XII ③

VII ④

XII ⑤

XII ④

V ⑥

② XII VII

③ XII VII

① XII VII

② XII VII

① V

② V

8^{va}

ord.

127

S. Solo

love

Vln.

Gtr. I

Gtr. II

pp

pp

128 *pp* **O** *p* *passionately*

S. Solo is pres-sing the

Vln. *p* **O**

Gtr. I

Gtr. II

pp

130 *meno mosso*

S. Solo wound. - - - - - *meno mosso*

Vln. *meno mosso*

Gtr. I *meno mosso* *f*

Gtr. II *f*

ff *pp*

131

S. Solo

Vln.

Gtr. I

Gtr. II

l.v.

fff

l.v.

fff

fff

f

f

pizz.

XII

⑥

Love poem with a knife

Violin

Kara Jackson

William Grosvenor Neil

$\text{♩} = 60$ *wildly flamboyant*

f *ff* *pizz.*

5 *pizz.* *f* *ff* *arco*

9 **A** *pp* *ppp* *meno mosso* *pp*

17 *rit.* *a tempo* **B** *ff* *f* *sfp* *f* *sfp* *f* *sfp* *f*

23 *sul A, D* *pp* *sul A, D* *pizz.* *ff* *8va*

29 **C** *arco* *f*

34 *pizz.* *ff* *arco* *p*

Violin

39 **D**

f

42

45

f *p* *f*

50

8va **E** *rit.* **F** *a tempo* *pizz.* *ff* *f*

55

arco *pizz.* *ff*

59 **G**

f

63

arco **H** *pizz.* *arco* *pizz.* *p* *f*

67

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *p* *f* *p*

Violin

3

70 *arco* *pizz.* *arco* *pizz.*

f *mf* *p*

74 **I**

mf

79 *arco*

f

83 *pizz.* **J** *arco* *pizz.*

pp *f*

88 **K**

f

92 **L** *arco*

f

97 *molto vibrato* *ord.* *pizz.*

ff

101 *arco* *8va*

sfp *p* *pp*

Violin

107 **M** *f* *p* *f* *ff*

113 *pizz.* *arco* *ff* *pizz.* *f* *arco*

118 *ff* *p* *pp* *ppp*

123 *Moderato* *N* *♩. = 50* *arco* *mp*

125 *p*

129 **O** *meno mosso* *3* *fff* *f* *pizz.*

Love poem with a knife

Kara Jackson

William Grosvenor Neil

♩. = 60

② ③ XII

ff *p* *f*

A *lyrical*

9 *p* *pp* *f* *meno mosso* *rit.* *a tempo* *mute*

15 XII ⑥ ② XII ⑤ ②

B *f* *ff* *f* *ff* *f* *ff* *mute*

19 ③ ① ② ③ ① ② ③ ① ② ③ ① ②

23 ① V ② VII ③ VII ④ VII ⑤ VII ⑤ XII ① V ② VII ③ VII ④ VII ⑤ VII ⑤ XII

pp

29 **C** *mf* ⑥ VII ⑥ VII

34

pp

39 **D**

f

44

mute

f

48

p *f*

E **F** (with bottle neck)

51 *rit.*

mf *pp* *mf* *pp* *mf* *pp*

54

mf *pp* *mf* *pp* *mf* *pp*

56 *simile* *simile*

mf *pp* *mf* *pp* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

59 **G** *ord.*

f *v*

64 *p* *f* *p* *simile*

p *f* *p* *simile*

68 *f* *p* *f*

72 *p* *mellow* *ord.* **I** *f*

78 *mute*

82

85 **J**

Guitar I

4

(slap pizz.)

86

K

91

mute

L

96

101

mute

right hand on bridge fade

M

(gliss. with bottle neck)

XII---

111

115 *ff* *p* *f* *p* *f*

120 *pp* *f*

XII ① $\text{♩} = 50$ VII ② XII ③ XII ② VII ③ XII ② XII ③ VII ④ XII ⑤

2 N

126 XII ④ V ⑥ VII *pp*

128

129 *meno mosso* *f*

131 *l.v.* XII ⑥ *fff* *f*

William Grosvenor Neil

Guitar II

33 ^{④ VII} ^{④ VII}

37 **D** *f*

42

46 *p* *f*

50 *a tempo* **E** *rit.* **F** ^{⑥ ⑤ ④} ^{⑥ ⑤ ④} *f* *pp* *f*

53 ^{⑥ ⑤ ④} *pp* *f* *pp*

54 ^{⑥ ⑤ ④} ^{⑥ ⑤ ④} *f* *pp* *f*

Guitar II

3

55

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

pp *f* *pp*

56

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

f *f*

57

⑥ ⑤ ④

3 3 3 3 3 3 3 3 3

pp *f*

58

3 3 3 3 3 3

ff

59

G

f

63

H *(tap on bridge saddle with thumb) *

p

66

simile

f *p* *f*

69

p *f*

72 *l.v.* **I**

p *mf*

76

80 *f*

84 **J** ⑥ ⑤ ④ ③ ④ ⑤ *pp*

86 *ff*

88 **K** *f*

92 **L**

96 *ff*

99

102 *p* *f* *ppp* *f* right hand on bridge fade

107 **M** *p* *molto vib.* *l.v.* VII--- ② ③ ④

110 *l.v.* ④ ⑤ ② ③ XII--- *f* *ff* (tap on bridge saddle with thumb) *

114 *mp* *f* *ff* *f* *p* ③ XII ④ XII

117 *f* *ff* *p*

120 *p* muted with R.H. on bridge

102 *p* *f* *ppp* *f* right hand on bridge fade

107 **M** *p* *molto vib.* *l.v.* VII--- ② ③ ④

110 *l.v.* ④ ⑤ ② ③ XII--- *f* *ff* (tap on bridge saddle with thumb) *

114 *mp* *f* *ff* *f* *p* ③ XII ④ XII

117 *f* *ff* *p*

120 *p* muted with R.H. on bridge

127

pp

129 **O** *meno mosso*

The musical score for 'O' (meno mosso) is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'meno mosso'. The score consists of several measures, including a whole note, a half note, and a quarter note, followed by a series of chords and a final chord. The chords are marked with 'V' and 'f' (forte). The final chord is marked with 'V' and 'f'.

131

l.v.

fff

f

p.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'l.v.' (lento). The first measure is a whole note chord of F4, A4, and C5, marked with a fortissimo (*fff*) dynamic. This is followed by a half rest, then a quarter note B-flat4, and another half rest. The second measure is a whole rest. The third measure is a quarter note B-flat4, followed by a half rest. The fourth measure is a whole note chord of F4, A4, and C5, marked with a forte (*f*) dynamic. This is followed by a half rest, then a quarter note B-flat4, and another half rest. The fifth measure is a whole note chord of F4, A4, and C5, marked with a piano (*p.*) dynamic. The system ends with a double bar line.