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### "Given time..." for soprano and orchestra.

Alex Isackson  
*University of Louisville*

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# GIVEN TIME...

*for soprano and orchestra*

By

Alex Isackson

B.M.A., Brigham Young University Idaho, 2013

A Thesis

Submitted to the Faculty of the  
School of Music of the University of Louisville  
in Partial Fulfillment of the Requirements  
for the Degree of

Masters of Music in Music Composition

School of Music  
University of Louisville  
Louisville, Kentucky

May 2017

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# GIVEN TIME...

*for Soprano and Orchestra*

By  
Alex Isackson  
B.M.A., Brigham Young University Idaho, 2013

A Thesis Approved on

May 4, 2017

by the following Thesis Committee:

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Steve Rouse  
Thesis Director

---

Krzysztof Wołek

---

Kimcherie Lloyd

# DEDICATION

To my children,  
and to their children, and their children,  
and so on...

that their imagination and joy of learning might never  
diminish, and that they may always love and appreciate  
this beautiful world and wondrous universe  
that God has made  
for them.

## ACKNOWLEDGEMENTS

I would foremost like to thank Dr. Steve Rouse for all of his time and expertise that helped me through this project and all the other projects that lead up to it. I'm so grateful for the many helpful hours he spent with me in his office and also at home checking every square inch of my scores. I've learned so much from him and hope to be able to keep learning from him in the future.

Krzysztof Wolek also deserves many thanks for serving on my thesis committee and for his willingness to share his many talents and experiences as a teacher and friend. He has inspired me to do more and be better.

I also want to thank Kimcherie Lloyd for serving on my thesis committee. She has also been very helpful and generous in allowing the university's orchestra to prepare and premier an earlier piece of mine last year. I'm so grateful for all the experiences I've had here at the University of Louisville, and that was certainly one of the highlights.

There have been many other faculty members that have been especially helpful, friendly, inspiring, generous, and knowledgeable and have made an invaluable impact on me here at this university—John Ritz, Jennifer Potochnic, Frederick Speck, Mark Yeary, Mark Dickson, Matthew Ertz, Krista Wallace-Boaz, Caroline Ehman, and Allison Ogden. I enjoyed learning and associating with them.

I need to thank my family and especially my wife, Lindsay, for all the love and support and prayers that helped and encouraged me. They make everything in life better and I'm so grateful for them.

I would also like to thank my poet, Kenny A. Chaffin. Although we have never met, he was so willing to let me use his inspiring and thought-provoking poems as the text for this work. I set out looking for literature about the cosmos and the endlessness of time and eternity. Of the countless poems I read, Chaffin's were exactly what I hoped to find and I was blessed that he was kind enough to let me use them. It was my goal to bring out the wonderment I felt as I read these beautiful poems.

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# INSTRUMENTATION

Flute 1-3 (2nd doubling Alto and Bass Flute, 3rd doubling Bass Flute and Piccolo)

Oboe 1-3 (3rd doubling English Horn)

Bb Clarinet 1-2

Bb Bass Clarinet

Bassoon 1-2

Contrabassoon

F Horn 1-4

C Trumpet 1-3

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1: Tam-tam, Suspended Cymbal, Bass Drum, Tubular Bells (*shared*),  
Marimba (*shared*), Temple Blocks, Sizzle Cymbal

Percussion 2: Glockenspiel, Tubular Bells

Percussion 3: Vibraphone, Marimba

Harp

Piano

Solo Soprano

Strings (Minimum: 8, 7, 6, 5, 4)



## PROGRAM NOTE

The title of this work, *Given time...* is meant to be less of a title and more like the beginning of a deep thought. Time is one of those things that I think humans just don't understand and don't give very much thought to, especially considering how much time has already passed and how much time left there is in the universe. Where does space and time end? And where do we (or I) fit in all of it? Does everything I do have any lasting impact on the eternal scheme of things? The list of questions goes on seemingly forever, but pondering them has always been stirring to me. Setting some of these thoughts and feelings to music was a new challenge that I loved every step of the way.

This work sets three poems by Kenny A. Chaffin. Several more of his poems were selected to be included in the work at a later date. Each poem introduces a new way of looking at or thinking about the vastness of the universe, the endlessness of time, and in some cases, our potential impact or fate as a human race.

"And They All Danced" is about an incomprehensibly slow dance that has gone on for billions of years and will continue to go on forever. It is the dance of the galaxies as they move, twirl around, and sometimes collide with each other. The music is slow but filled with anxious anticipation. It is meant to give the impression of something small and docile, yet enormous and powerful at the same time—just like the drifting galaxies through space. There are a couple moments in the music where I imagined an extremely slow "downbeat" as if we were listening to the dance music of the universe slowed down by a thousand times—or is it sped up?

"Seeking Contact" comes from mankind's current perspective and relationship with the universe. For decades now we have been probing the galaxy and listening for any kind of a response. It reflects our innate desire to answer the question—are we alone in the universe? As Arthur C. Clarke famously said, "both [answers] are equally terrifying." The music reflects our persistent effort to reach out in search of life beyond this planet and possibly a hint of apprehension at finding out the answer.

"Millions of Years from Now" is an attempt to reflect the thoughts of someone living millions of years from now as they remember their solar system of origin. After having populated the rest of the Milky Way and beyond, would we look back with fondness or disdain? I imagine the speaker of this poem as a spoiled and distracted twenty-something living millions of years in the future who's decided that the new, cool, retro thing is the Oort Cloud—a spherical shell of icy objects that exist in the outermost reaches of our solar system.

# POETRY

by Kenny A. Chaffin

## **And all the Galaxies Danced**

It was a slow dance  
slower than anything  
comprehensible by  
mere mortal humans.

M81 and 82 twirl  
like lovers enthralled.  
Dancing, merging, twirling about  
under billions of brilliant stars.

The Milky Way dips  
Andromeda and swings  
her out and away, before  
pulling her tight again.

The dance goes on above our heads  
though we never see,  
galaxies dancing for billions of years  
to a lilting cosmic beat.

## **Seeking Contact**

Like gossamer threads reaching out  
we seek the stars

Driven to know, to grow, to search  
we push ever outward

No matter the quantum odds  
no matter the impossible distances

We seek others of our kind, in our image  
reflected in the stars

## **Billions of Years from Now**

The Oort Cloud now is cool again  
not in the sense of temperature  
though surely it's cooled a bit

It's cool because after billions of years  
of spreading out seed over  
distant galaxies and times

we've turned our attention  
with a sense of nostalgia  
to the place where we were born.



FL. 1 *ppp* *pp* *pp* *mf*

Al. Fl. *ppp* *pp*

Bs. Fl. *ppp* *pp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *pp*

Cl. 2 *pp*

Bs. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *Vib.* *pp* *p*

Hp. *l.v.* *p* *Freely, espress.* *pp* *l.v.* *Accel. sempre* *cresc.*

Pno. *With cresc., also increase range of strings*

S. Solo *p* *mp* *mp cresc.* *f*

slow - er than an-y-thing com-pre - hen - si - ble... by mere - mor - tal hu - mans...

Vln. 1 *S.T.* *ppp* *p* *mp*

Vln. 2 *S.T.* *ppp* *p* *mp*

Vla. *S.T.* *ppp* *p* *mp*

Vc. *S.T.* *ppp* *p* *mp* *div.*

Db. *S.T.* *ppp* *p* *mp*







FL. 1 *tr<sup>z</sup>* *pp* *f*

Al. Fl.

Bs. Fl.

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bs. Cl. *mf* *f* *ff* *fff* *f*

Bsn. 1 *mf* *f* *ff* *fff* *f*  
Breath accents (only tongue first note of the bar)

Bsn. 2 *mf* *f* *ff* *fff* *f*  
Breath accents (only tongue first note of the bar)

Cbsn. *mf* *f* *ff* *fff* *f*  
Breath accents (only tongue first note of the bar)

Hn. 1 *pp* *ff*

Hn. 2 *pp* *ff*

Hn. 3 *pp* *ff*

Hn. 4 *pp* *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *mf* *f* *ff* *mf*

Tbn. 2 *mf* *f* *ff* *mf*  
Breath accents (only tongue first note of the bar)

Bs. Tbn. *mf* *f* *ff* *mf*  
Breath accents (only tongue first note of the bar)

Tba. *f* *ff* *mf*  
Breath accents (only tongue first note of the bar)

Timp. *p cresc.* *f* *ff* *mf*  
Bass Drum, small bass drum mallet.  
(Deep, but articulate sound)

Perc. 1 *p* *mp* *mf* *f* *mf* *p*

Perc. 2

Perc. 3 (Vib.) *ppp*

Hp.

Pno. *mf* *f* *ff* *fff* *f*

S. Solo *ff* Hold out as long as possible

stars.

Vln. 1 *mf* *fff*

Vln. 2 *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

Db. *mf* *fff*





FL. 1  
Al. Fl.  
Bs. Fl.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

(mute)  
T.-t., large rollers (deep, subtle swell) *pp*  
Sus. Cym., soft yarn mallets  
(choke) *p* (Glk.) *pp*

*pp*

S. Solo  
*norm.*  
though we nev - er see, gal - ax - ies danc - ing for bil - lions of

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*pp*  
*pp*  
*pp*



II. Seeking Contact

♩ = 44

2 3 4 5 6 7 8 9

Flute 1 *ff* *p* *ff* *p* *ff*

Flute 2 *ff* *p* *ff* *p* *ff*

Piccolo

Oboe 1 *ff*

Oboe 2 *ff*

Oboe 3 *ff*

B♭ Clarinet 1 *ff* *p* *ff* *p* *ffp* *ff*

B♭ Clarinet 2 *ff* *p* *ff* *p* *ffp* *ff*

Bass Clarinet in B♭ *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Contrabassoon *ff*

F Horn 1 *f*

F Horn 2 *f*

F Horn 3 *f*

F Horn 4 *f*

C Trumpet 1 *f*

C Trumpet 2 *f*

C Trumpet 3 *f*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff*

Timpani *fp* *fp* *fp*  
 sixteenths, sim.  
 B.D., wood mallet, firm, articulate

Percussion 1 *ff*

Percussion 2

Percussion 3 *ff mp* *ff mp* *ff mp*  
 1,4 *ff* *mp* *ff* *mp* *ff* *mp*  
 2,3 *ff* *mp* *ff* *mp* *ff* *mp*  
 1,4 2,3 *sim.*

Harp *ff*  
*lv. sempre*

Piano *ff*

Soprano Solo

Violin 1

Violin 2

Viola *ff*

Violoncello *ff* *div. unis.* *ff* *div. unis.* *ff* *div. unis.*

Double Bass *ff*

10 11 12 13 14 15 16

Fl. 1 *p* *ff* *ff* *p* *ff* *ffp* *ff* *ff* *p* *ff* *p*

Fl. 2 *p* *ff* *ff* *p* *ff* *ffp* *ff* *ff* *p* *ff* *p*

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cl. 2 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Bs. Cl. *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Cbsn. *fp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *fp*

Tbn. 2 *fp*

Bs. Tbn. *fp*

Tba. *fp*

Timp. *fp* *fp* *fp*

Perc. 1

Perc. 2

Perc. 3 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Hp.

Pno.

S. Solo

Vln. 1

Vln. 2

Vla. *fp*

Vc. *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *fp*

Db. *fp*

17 18 19 20 21 22 23 24

Fl. 1 *p* *ff* *ffp* *ff* *ffp* *ff*

Fl. 2 *p* *ff* *ffp* *ff* *ffp* *ff*

Picc. *ff* *ff* *ff*

Ob. 1 *ffp* *ff*

Ob. 2 *ffp* *ff*

Ob. 3 *ffp* *ff*

Cl. 1 *ff* 4:6 4:6 *ff*

Cl. 2 *ff* 4:6 4:6 *ff*

Bs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ffp* *ffp*

Perc. 1

Perc. 2 Glock. *ff*

Perc. 3 *ff mp* *ff mp* *ff mp*

Hp.

Pno.

S. Solo

17 18 19 20 21 22 23 24

Vln. 1 *fff* div. *fff*

Vln. 2 *fff* div. *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Db. *ff*

25 26 27 28 29 30 31 32

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
S. Solo  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

This page of a musical score covers measures 25 through 32. The instruments listed on the left include Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Cornets 1 through 3, Trumpets 1 and 2, Bass Trumpet, Trombone, Timpani, Percussion 1, 2, and 3, Harp, Piano, Soloist, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is written in 2/4 time. Measures 25-27 feature woodwinds and strings with dynamics of *mf* and *ff*. Measure 28 is marked with a box containing the number 28. Measures 29-32 show a more active woodwind and brass section with dynamics of *f*, *fp*, and *ff*. Percussion 3 includes a Marimba part starting in measure 30. The piano part has a complex rhythmic pattern in the right hand and a more active bass line.

33 *accel.* 34 35 36 37 38  $\text{♩} = 54$  39 40

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Picc. *ff* *p*

Ob. 1 *ff* *mp*

Ob. 2 *ff* *mp*

Ob. 3 *ff* *mp*

Cl. 1 *4:6* *4:6* *4:6* *mp* *pp*

Cl. 2 *4:6* *4:6* *4:6* *mp* *pp*

Bs. Cl. *mp* *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

Cbsn. *mp* *pp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3

Hn. 4

C Tpt. 1 *ff* *mp* harmon mute; stem removed *ppp* harmon mute; stem removed *ppp*

C Tpt. 2 *ff* *mp* harmon mute; stem removed *ppp* harmon mute; stem removed *ppp*

C Tpt. 3 *ff* *mp* harmon mute; stem removed *ppp* harmon mute; stem removed *ppp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bs. Tbn. *mp*

Tba. *mp*

Timp. *pp*

Perc. 1

Perc. 2 (Glk.) *ff* *p*

Perc. 3 *pp* Vib. *pp*

Hp. *p* *pp* l.v. sempre

Pno. *ff* *p* *mf*

S. Solo *mf* Like gos - sa-mer threads.

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vc. *mp* *p* *pizz.*

Db. *mp* *p*



41 42 43 44 45 46 47 48 49 **50**

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
S. Solo  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*pp*  
*mp*  
*mf*  
*pp*  
*pp*  
*pp*  
S.P. div.  
*pp*

reach-ing out we seek the stars. Driv-en to

41 42 43 44 45 46 47 48 49 **50**

FL. 1  
FL. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

S. Solo  
know, \_\_\_\_\_ to grow, \_\_\_\_\_ to search, \_\_\_\_\_ We push, \_\_\_\_\_ we

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

61 62 63 64 **65** 66 67 68 69 70 71

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

Ob. 3 *p* *ff*

Cl. 1 *pp* *mf* *ff*

Cl. 2 *pp* *mf* *ff*

Bs. Cl. *pp* *mf* *ff*

Bsn. 1 *pp* *mf* *ff*

Bsn. 2 *pp* *mf* *ff*

Cbsn. *pp* *mf* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *f* open

C Tpt. 2 *f* open

C Tpt. 3 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 (B.D.) *f*

Perc. 2 (Glk.) *ff*

Perc. 3 *ff*

Hp.

Pno. *ff*

S. Solo  
push e - ver out - ward

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* unis.

Db. *ff* arco

72 73 74 75 76 77 78 79 80 81

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Picc. *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Ob. 3 *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bs. Cl. *f* *p* *mf* *pp* *mp* *pp*

Bsn. 1 *f* *p* *mf* *pp* *mp* *pp*

Bsn. 2 *f* *p* *pp* *mp* *pp*

Cbsn. *f* *p*

Hn. 1 *mp* *f* *mp*

Hn. 2 *mp* *f* *mp*

Hn. 3 *mp* *f* *mp*

Hn. 4 *mp* *f* *mp*

C Tpt. 1 *f* *p*

C Tpt. 2 *f* *p*

C Tpt. 3 *f* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Bs. Tbn. *p*

Tba. *p*

Timp. *p*

Perc. 1 Tubular Bells *p* pedal w/ duration

Perc. 2 (Glk.) *p* mute on rests

Perc. 3 \* (Vb.) *mp*

Hp. *mp* *mf*

Pno. *p*

S. Solo *mf*  
No mat - ter the quan - tum odds, No mat - ter

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *p*

Vc. *ff* *p* *gliss.* *pizz.*

Db. *f* *p*

\* Soprano solo and Vibraphone both read in 2/4 meter from measures 76 to 87 (♩ = ♩)







FL. 1 *ppp*

FL. 2

Picc. *ppp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *ppp* *ff*

Cl. 2 *pp* *ppp* *ff*

Bs. Cl. *pp* *ppp* *ff*

Bsn. 1 *pp* *ppp* *ff*

Bsn. 2 *pp* *ppp* *ff*

Cbsn.

Hn. 1 *mp* *ff*

Hn. 2 *mp* *ff*

Hn. 3 *mp* *ff*

Hn. 4 *mp* *ff*

C Tpt. 1 *mp norm.* *ff*

C Tpt. 2 *mp norm.* *ff*

C Tpt. 3 *mp* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 B.D. wood mallet *ff*

Perc. 2 (Glk.) *ff*

Perc. 3 *ff*

Hp.

Pno. *ff*

S. Solo *mf* *float p mp* *f*

in our im - age re - flec - ted in the stars, in the stars.

Vln. 1

Vln. 2

Vla. *ff* unis.

Vc. *ff* unis.

Db. *ff*



This page contains the musical score for measures 129 through 138. The instruments are arranged as follows:

- Flutes:** Fl. 1, Fl. 2, Picc. (all marked *ff*)
- Oboes:** Ob. 1, Ob. 2, Ob. 3 (all marked *ff*)
- Clarinets:** Cl. 1, Cl. 2
- Bassoons:** Bs. Cl., Bsn. 1, Bsn. 2, Cbsn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3 (C Tpt. 3 marked *ff norm.*)
- Trombones:** Tbn. 1, Tbn. 2, Bs. Tbn., Tba.
- Percussion:** Timp., Perc. 1 (Tub. Bells), Perc. 2, Perc. 3
- Other:** Hp., Pno., S. Solo
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Db.

Key performance instructions include *ff* (fortissimo), *fp* (fortissimo piano), *p* (piano), and *div.* (divisi). Specific markings for Perc. 1 include "B.D. large rollers" and "p". The score is written in a common time signature with various articulations and dynamics throughout.

III. Millions of Years from Now

♩ = 96

2 3 4 5 6

Flute 1 *p* *mf* *pp*

Bass Flute *p* *mf* *pp*

Piccolo *p* *mf* *pp*

Oboe 1 *p* *mf*

Oboe 2 *p* *mp*

English Horn *p* *mf*

B♭ Clarinet 1 *p* *mf* *pp*

B♭ Clarinet 2 *p* *mf*

Bass Clarinet in B♭ *p* *mf*

Bassoon 1 *p* *mf*

Bassoon 2 *p* *mf*

Contrabassoon *p* *mf*

F Horn 1 *pp* *mf*

F Horn 2 *pp* *mf*

F Horn 3 *pp* *mf*

F Horn 4 *pp* *mf*

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba *p* *mf*

Timpani

Percussion 1 *p* *f*

Percussion 2 *p* *f*

Percussion 3 *secco* *pp* *pp* *secco*

Harp *f* *pp* *I.v. sempre*

Piano *p* *mf* *p* *f* *pp*

Soprano *mf*  
The Oort Cloud

Violin 1 *mp* *mf* *p* *p* *f*

Violin 2 *mp* *mf* *p* *p* *f*

Viola *mp* *mf* *p* *f* *pizz.* *pp*

Violoncello *mp* *mf* *p* *p* *f* *pp* *pizz.* *pp*

Double Bass *fp* *f* *pp*

7 8 9 10 11 12 13

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Perc. 3

Perc. 2

Perc. 3

Hp.

Pno.

S.

— now is cool — a — gain — the Oort — Cloud.

7 8 9 10 11 12 13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *mp*

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *mp*

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *pp* *mf* *p*

C Tpt. 2 *p*

C Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Bs. Tbn. *p*

Tba.

Timp.

Perc. 3 Temple Blocks *mp*

Perc. 2

Perc. 3

Hp.

Pno. *mf*

S. *mf* *mp* *f* *mp* *f*

now is cool a gain, not in the sense of tem-p'ra-ture,

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Db.

21 22 23 24 25 26 27 28

Fl. *f* *ff*

Bs. Fl. *f* *ff*

Picc. *mp* *f* *ff*

Ob. 1 *mp* *mp* *f* *p*

Ob. 2 *p* *f*

Eng. Hn. *mp* *f* *ff*

Cl. 1 *mf*<sup>3</sup> *f*

Cl. 2 *f*

Bs. Cl.

Bsn. 1 *mp* *mp* *f* *ff*

Bsn. 2 *mp*

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1 *mp*

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp* *mf*<sup>3</sup> *mf* *f* *ff*

Hp.

Pno. *f* *ff*

S. *f* *mp*  
 not in the sense, not in the sense of tem-p'ra - ture, not in the sense\_\_\_\_\_ of tem - p'ra - ture,\_\_\_\_\_ The

21 22 23 24 25 26 27 28

Vln. 1

Vln. 2

Vla. *arco* *f* *arco*

Vc. *arco*

Db.

Fl. -  
 Bs. Fl. -  
 Picc. -  
 Ob. 1 -  
 Ob. 2 -  
 Eng. Hn. -  
 Cl. 1 -  
 Cl. 2 -  
 Bs. Cl. -  
 Bsn. 1 -  
 Bsn. 2 -  
 Cbsn. -

Hn. 1 -  
 Hn. 2 -  
 Hn. 3 -  
 Hn. 4 -  
 C Tpt. 1 -  
 C Tpt. 2 -  
 C Tpt. 3 -  
 Tbn. 1 -  
 Tbn. 2 -  
 Bs. Tbn. -  
 Tba. -  
 Timp. -

Perc. 1 -  
 Perc. 2 *pp* -  
 Perc. 3 *pp* -  
 Hp. *pp* -

Pno. *pp* -

S. *mf*  
 Oort Cloud now is cool a - gain,

Vln. 1 *pp* pizz. -  
 Vln. 2 *pp* pizz. -  
 Vla. *pp* pizz. -  
 Vc. -  
 Db. *pp* pizz. -

35 36 37 38 39 40

Fl.  
Bs. Fl.  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
S.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

the Oort Cloud now is cool

35 36 37 38 39 40

41 **42** 43 44 45 46 47 48 49

Fl. *mp* *mf*

Bs. Fl. *ff*

Picc.

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *mp* *p*<sup>3</sup>

Cl. 1 *mp*

Cl. 2

Bs. Cl.

Bsn. 1 *f* *mp* *f* *p* *f* *p* *mp*

Bsn. 2 *f* *mp* *f* *p* *f* *p* *mp*

Cbsn. *p*<sup>3</sup>

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3

Tbn. 1 *p*<sup>3</sup>

Tbn. 2

Bs. Tbn. *mf* *p*<sup>3</sup>

Tba. *mf* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* dead stroke

Hp.

Pno. *f* *mp* *f* *mp* *f* *p* *mf*

S. *mf* *mf* not in the sense not in the sense of not in the sense of tem-p'ra-ture, though

41 **42** 43 44 45 46 47 48 49

Vln. 1 *mp* arco

Vln. 2 *mp* arco

Vla. *mp* arco

Vc. *f* *mp* *f* *mp* *f* *p*

Db. *f* *mp* *f* *mp* *f* *p*



50 51 52 53 54 55

Fl. *pp*

Bs. Fl. *p*

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

*mp* (focused) *cresc. poco a poco*

S. sure - ly it's cooled a bit, sure - ly it's

50 51 52 53 54 55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Repeat slowly ad lib. non-synchronizd.  
S.T. -----> S.P. -----> S.T.

Repeat slowly ad lib. non-synchronizd.  
S.T. -----> S.P. -----> S.T.

Repeat slowly ad lib. non-synchronizd.  
S.T. -----> S.P. -----> S.T.

Repeat slowly ad lib. non-synchronizd.  
S.T. -----> S.P. -----> S.T.

*pp* *mp* *pp*

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S.

cooled a bit, sure - ly it's cooled a bit, sure - ly it's cooled a

56 57 58 59 60 61 62 63 64

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Repeat slowly ad lib. non-synchronizd.

S.T.----->S.P.----->S.T.

pp mp pp

64 Repeat slowly ad lib. non-synchronizd.

S.T.----->S.P.----->S.T.

pp mp pp



Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mf*

Pno. *p*  
Silently depress the notes on the keyboard while strumming up on the same register of strings inside the piano with the right hand.

S. *mp*  
its cool be-cause af-ter mil-lions of years of

Vln. 1 *ppp* pizz.

Vln. 2 *pp* pizz.

Vla.

Vc.

Db.

88 89 90 91 92 93 94 95 96 97 98 99 100

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S.

spread-ing our\_ seed\_ o - ver dis - tant ga - la - xies\_ and\_ times\_ we've turned our at - ten - tion\_

88 89 90 91 92 93 94 95 96 97 98 99 100

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

ppp

101 102 103 104 105 106 107 108 109 (short) **110** Tempo I (♩=96) 111

Fl. *mf*

Bs. Fl. *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Glk.) *p*

Perc. 3 Mar. *p*

Hp. *p*

Pno. *mp*

S. *a piacere...* *pp* (breathy, like a whisper) *f*

with a sense of no - stal - gia to the place where we were born. The Oort

101 102 103 104 105 106 107 108 109 (short) **110** Tempo I (♩=96) 111

Vln. 1

Vln. 2

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

112 113 114 115 116 117

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S.

Cloud no is cool a - gain The

112 113 114 115 116 117

Vln. 1

Vln. 2

Vla.

Vc.

Db.

118 119 120 121 122 123

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S. 

Oort... Cloud... now is... cool...

118 119 120 121 122 123

Vln. 1

Vln. 2

Vla.

Vc.

Db.



124 125 126 127 128 129

Fl. Bs. Fl. Picc. Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 Bs. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno. S.

now is cool.

124 125 126 127 128 129

Vln. 1 Vln. 2 Vla. Vc. Db.

Fl. *p* *ff*

Bs. Fl. *p* *ff*

Picc. *p* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *p* *ff*

Cl. 1 *pp* *ff*

Cl. 2 *p* *ff*

Bs. Cl. *p* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Cbsn. *mp* *ff*

Hn. 1 *pp* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

C Tpt. 1 *norm.* *p* *ff*

C Tpt. 2 *norm.* *p* *ff*

C Tpt. 3 *norm.* *p* *ff*

Tbn. 1 *pp* *ff*

Tbn. 2 *p* *ff*

Bs. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *p* *ff*

Perc. 1 *Mar.* *mf* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *ff*

Pno. *ff*

S. *its* *cool.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

CURRICULUM VITAE

Alex Isackson

Composer, Pianist, Music Educator

(360) 852-2082 – al.isackson@gmail.com

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**EDUCATION**

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**University of Louisville**, MM in composition, to be completed in 2017

- Studying composition with Dr. Steve Rouse and piano with Dr. Dror Biran and Dr. Krista Wallace-Boaz

**Brigham Young University – Idaho**, BMA in music composition and piano, 2013

- Studied composition with Darrell Brown and Daniel Kerr, and piano with Stephen Allen
- Minored in Education and Entrepreneurship
- GPA 3.93

**Clark College** (WA), music composition and piano, 2010

- Studied piano with Kathy Charles, and studied composition with Ben Moll
- GPA 3.96

**NOTABLE COMPOSITIONS WITH PERFORMANCES**

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**Short Cut** – for orchestra (2016)

- Premiered by the University of Louisville Orchestra at the University of Louisville's 2016 New Music Festival

**Duo** – for oboe and piano

- Commissioned and Premiered by Dr. Jennifer Potochnic, Mar, 2017

**Fairy Tale** – for soprano and piano (2017)

- Premiered by Emily Johnson (sop) and Alex Isackson (pno), Mar, 2017

**Nos Immortales, II.** – for soprano and piano (2015-2016)

- Premiered by Emily Yocum Brown (sop) and Alex Isackson (pno), Nov. 16, 2016

**Piano Concerto** – for concert band with piano soloist (2014-16)

- Premiered the second movement, July 2015 by the BYU-Idaho University Band; Darrell Brown, conductor; Alex Isackson, soloist.

**On a Short Leash** – for electronics (2016)

- Premiered by the composer, March, 2016

**Time Does Not Stand Still** – for piano solo (2014)

- Premiered by the composer, April 2014

**Cataclysmia** – for concert band (2013)

- Commissioned and premiered by the Gem State Clinic Band; Darrell Brown, conductor, Feb. 2014

**Chasing the J Train** – for piano solo (2013)

- Premiered by the composer, Dec. 2013

**The Great Conflict** – cantata for tenor, baritone, and 2 pianos (2013)

- Premiered by the BYU-Idaho Opera Group, Dec. 2013

**Box 'o' Chocolates** – for three players (2013)

- Premiered by student performers at Brigham Young University – Idaho, 2013
- Performance by University of Louisville New Music Ensemble, April 2016

**the space between light and dark** – for concert band (2012)

- Premiered by the BYU-Idaho University Band, March 2013

**PROFESSIONAL POSITIONS AND TEACHING EXPERIENCE**

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**Adjunct Faculty**

*Brigham Young University – Idaho* (2015)

- Course: -Musicianship II (Music Theory and Aural Skills)
- Duties: -Full responsibility for instruction and grading

**Staff Accompanist**

*Brigham Young University – Idaho* (2012-2015)

- Duties: -Accompany various recitals for music faculty and full-time position candidates

**Adjudicator**

*UMTNA Composition Competition – Utah* (2014-present)

- Judge and provide feedback for works entered by elementary to high school student composers

**Teaching Assistant/Vocal Coach**

*Brigham Young University – Idaho* (2011-2015)

- Course: -Group Vocal (non-music major vocal instruction)
- Duties: -Accompanied classes and voice labs; occasional class instruction; vocal coaching; creation of song arrangements to fit students' needs

## PROFESSIONAL POSITIONS AND TEACHING EXPERIENCE – CONT.

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### Private Piano Teacher

Vancouver, WA; Rexburg, ID; Jeffersonville, IN (2008-present)

- Beginning and intermediate piano students from ages 5 to 60

### Music Tutor

Brigham Young University – Idaho (2012)

- Courses: -Musicianship I-IV (Music Theory and Aural Skills)
- Duties: -Tutored individual music students on music theory concepts of the acquisition of aural skills

### Teaching Assistant

Brigham Young University – Idaho (2010-2012)

- Courses: -Basic Musicianship (Music Fundamentals and Basic Ear Training); Musicianship I-II
- Duties: -Small group instruction for weekly and bi-weekly labs; occasional class instruction; partial responsibility for grading; administering of aural exams

### Assistant Choral Director/District Accompanist

Washougal School District – WA (2008-2010)

- Courses: -Washougal High School: Chamber Choir, Mixed Choir, Women's Choir; Jemtegaard Middle School: 7<sup>th</sup> Grade Choir, 8<sup>th</sup> Grade Choir; Canyon Creek Middle School: 8<sup>th</sup> Grade Choir
- Duties: -Accompanied choir rehearsals and concerts, accompanied musical rehearsals and shows, occasional class instruction, occasional selection of repertoire for study and performance

## PERFORMING EXPERIENCE – LARGE ENSEMBLE

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- University Wind Ensemble, University of Louisville, 2016
- University Band, Brigham Young University – Idaho, 2013-2014
  - Including Soloist - Henry Cowell *Concerto Piccolo for Piano and Wind Ensemble*, Dec 2014
- Symphony Band, Brigham Young University – Idaho, 2014
  - Included CBDNA regional conference in Reno, NV
- RixStix Percussion Ensemble, Brigham Young University – Idaho, 2013
- Rexburg Tabernacle Orchestra, 2012-2013
- Piano Trio, Brigham Young University – Idaho, 2012
  - Included coaching from the Parisii String Quartet
- Piano Ensemble, Brigham Young University – Idaho, 2010-2011
- Symphony Band and Orchestra – Clark College, 2009-2010
- Jazz Band, Clark College, 2008-2010
  - Included jazz festivals in Puerto Vallarta, Mexico and Vancouver, WA

## PERFORMING EXPERIENCE – SMALL ENSEMBLE/ACCOMPANYING

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### Ensemble NjP (2015)

- For the premier of Gene Coleman's *Systole* for chamber ensemble

### New Music Ensemble (2015-2016)

### Staff Accompanist

Brigham Young University – Idaho (2012-2015)

- Duties: -Accompany various recitals for music faculty and full-time position candidates

### Private Accompanist

Brigham Young University – Idaho, Rexburg, ID; and Clark College, Vancouver, WA (2009-2015)

- Duties: -Accompany individual music students for private lessons, rehearsals, recording sessions, and performances of various types

### Teaching Assistant/Vocal Coach

Brigham Young University – Idaho (2011-2015)

- Course: -Group Vocal (non-music major vocal instruction)
- Duties: -Accompanied classes and voice labs; occasional class instruction; vocal coaching; creation of song arrangements to fit students' needs

## AWARDS/ACHIEVEMENTS/RECOGNITION

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- Bomhard Fellowship in Music Composition, University of Louisville, 2015
- Graduate Student Dean Citation, University of Louisville, 2017
- Winner – Student Composition Competition, with *She Walks in Beauty* for tenor and piano, 2013.
- Featured Composer – *Hymns Today* Magazine, with two original hymns, *May I Be In Tune* and *Tis On This Sweetest Day of Rest*, 2013.
- Piano Scholarship – Brigham Young University – Idaho, 2011.
- Piano Scholarship – Clark College, WA, 2009.