

# Land of Fire

A Thesis

Submitted by

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In partial fulfillment of the requirements for the degree of

Master of Arts

in

Music Composition

Tufts University

May 2016

Committee: John McDonald, Shawn Jaeger, Frank Lehman

## **Abstract**

*Land of Fire* is an orchestral work comprised of three movements, each based on a different chant sung by Lola Kiepja and recorded by ethnologist Anne Chapman in 1966. Kiepja was the last true Indian of the Selk'nam people, the former inhabitants of the largest island of Tierra del Fuego. The use of these chants as melodic source material within a new harmonic/textural setting is meant to be laudatory rather than an appropriation — an empathetic reach backward through time via the creation of new artistic work. In a broad sense, the work is an invitation for reflection on the often-neglected or overlooked brutality of Western powers upon Latin America throughout history. Alternatively, the piece may be thought of as the composer's attempt at a musical realization of the emotions and complex mental state(s) of the singer at the time of each chant's original vocalization.

## **Acknowledgements**

Thank you to my always-supportive family, to my friends, fellow musicians, and current and past teachers.

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## I. A Brief Reflection on the Ethics of Cross-Cultural “Borrowing”

When in the creation of a new work an artist chooses to “take” and “use” ideas (often called “borrowing”) or materials from a person, culture, or time that is relatively distant from him/her, there should always be a careful consideration regarding 1) the reasoning behind this action, and 2) its outcomes. Specifically, one must be confident that what he/she is creating (and the means by which he/she is creating it) will only have a *positive* impact — if any — on the parties involved (including: originator/owner of aforementioned material(s), artist, and general public).

In my case, I have chosen to use three chants sung by Lola Kiepja, the last known Indian of the Selk’nam (Ona) group, venerable inhabitants of the Tierra del Fuego archipelago located at the southern tip of South America. The Selk’nam people are now considered extinct, having been driven off of the earth primarily by Western powers including gold miners, cattle breeders, and farmers from Europe, North America, Chile, and Argentina. Utilizing a special piece of heritage and culture — laments and a lullaby, passed down through generations — belonging to a group of people no longer present to weigh in on the matter undoubtedly carries ethical risks. What if the Selk’nam had not wanted their chants to be used by others? How can I be sure, as an artist, that my use of the chants is doing something more than simply benefitting myself?

The answers to these questions, I think, can be found in both a consideration of the material’s historical use/purpose(s) and in an examination of the acting artist’s intent. Ethnologist Anne Chapman (who recorded the chants) learned through conversations with Lola Kiepja that many of the chants had specific meanings or occasions for being

sung.<sup>1</sup> Many of them “belonged” to specific Selk’nam people, and in native times Kiepja would not have had the “right” to vocalize many of them. She would have needed express permission from the originators or inheritors (being a trained shaman, she *did* end up inheriting many of them...). For this reason, Kiepja was very precise in explaining to Chapman where each of the chants came from. Kiepja was nervous about letting others on the Island hear the tapes, believing they “would not understand.”<sup>2</sup> She would often comment that she was singing “for the Indians in the North.”<sup>3</sup> She delighted, though, in recording the chants, in the act of singing into “la maquina”<sup>4</sup> and immediately hearing her voice played back. I gather from Anne Chapman’s descriptions of her encounters with Kiepja that the elderly shaman “seemed to understand that her voice was being recorded in order to preserve the chants,”<sup>5</sup> and that this preservation was intended to be a reminder to the rest of the world of the Selk’nam people.

It was with similar goals of remembrance and respect that I set about composing *Land of Fire*. Upon hearing the recordings, I was inspired by their beauty, blend of simplicity and sophistication, and depth of meaning (Kiepja’s ability to reflect on and effectively communicate specific and complex emotions through short melodic phrases with unique inflections and subtle shifts in dynamic and tone is truly extraordinary. The Selk’nam’s distillation of an enormous event or mental state into a single, captivating moment of musical time is endlessly impressive). Before finding Chapman’s recordings I

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<sup>1</sup> Anne Chapman, Lola Kiepja, “Selk'nam (Ona) Chants of Tierra del Fuego, Argentina,” Smithsonian Folkways, 2004, <http://www.folkways.si.edu/lola-kiepja/selknam-ona-chants-of-tierra-del-fuego-argentina/american-indian-world/music/album/Smithsonian>.

<sup>2</sup> Ibid., liner notes, p. 4

<sup>3</sup> Ibid., liner notes, p. 4

<sup>4</sup> Ibid., liner notes, p. 3

<sup>5</sup> Ibid., liner notes, p. 3

had also come across Uruguayan author Eduardo Galeano's *Upside Down*,<sup>6</sup> a thoughtful and poetic commentary on past and present injustices in Latin America. The combination of these two events prompted me to create a new work, at once honoring Kiepja and the Selk'nam, calling attention to historical injustices still present in hers and surrounding regions, and expanding my own musical language.

J. Peter Burkholder notes that American composer Charles Ives, in reflecting on his own use of “borrowing” in composition, “allows that black spirituals or Indian tunes may be useful to a composer, but he rejects the idea of using such melodies simply to provide an exotic sound...He insists that it is what he calls the *substance* of this music that is useful — its idealism, its spirit, not merely its sounds...”<sup>7</sup> Ethnomusicologist and anthropologist Steven Feld also addresses problems related to borrowing from a different culture than one's own in his 1996 article “Pygmy Pop. A Genealogy of Schizophonic Mimesis,”<sup>8</sup> noticing on many occasions a “place of condescension, even subjugation, within a sphere overtly marked by inspiration and musically coded as homage”<sup>9</sup> on the side of composers. He laments what he perceives to be a lack of “moral and political scrutiny, instead foregrounding an aesthetic reading of schizophonic mimesis as musical ambassadorship”<sup>10</sup> within the practice of borrowing (in this case from the music and sounds of the Pygmy peoples of Central Africa). Furthermore, Feld claims that the

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<sup>6</sup> Eduardo Galeano, *Upside Down: A Primer for the Looking-Glass World* (New York: Metropolitan Books, 1998).

<sup>7</sup> J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), p. 422.

<sup>8</sup> Steven Feld, “Pygmy Pop. A Genealogy of Schizophonic Mimesis,” *Yearbook for Traditional Music* 28 (1996) 1–35.

<sup>9</sup> Feld, p. 22

<sup>10</sup> *Ibid.*, p. 23

“power differentials separating all cosmopolitans from their forest pygmy muses cannot be elided.”<sup>11</sup>

Both of these thinkers are clearly aware of the ethical problems inherently embedded in the practice in which I am engaging for the composition of this orchestral work. I fully understand the presence of the power differential between the Selk’nam people and myself — alas, this differential has, in reality, arrived at its greatest possible manifestation: the extinction of the Selk’nams by Westerners (the latter, a group from which I descend). I do not wish to elide this division but to call attention to it, to bring it to the fore in the thoughts of the listener — not “taking and using” (and exploiting), but “listening, appreciating, and creating.” It is my sincere hope that any future attention called to the tragic fate of the Selk’nam people through an awareness of my composition and its origins will contribute to a hope for future peace and cooperation between cultures, especially in Latin America.

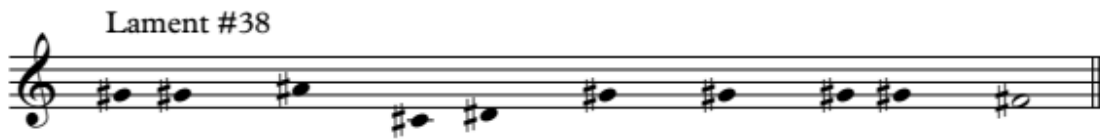
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<sup>11</sup> Ibid., p. 23



## II. Concerning the Composition of *For the Death of Her Mother*

As the title of the first of the three short orchestral movements in this collection implies, the primary melodic motive around which the music is built comes from a lament sung by Lola Kiepja during a time of grieving for the loss of her own mother (an approximate transcription<sup>12</sup> appears as figure 1).



**Fig. 1: Transcription of Lament #36, disc track #26**

My primary aesthetic goal in the creation of each of these movements was to construct a sonic environment reflecting empathy towards Kiepja and her reasons for singing the chants. At the very least, I hoped to make a musical approximation of what *my own* mental state would be in the same situations. How would *I* feel if I lost *my* mother? How would that emotion change when experienced in conjunction with a lifetime of witnessing my own people systematically reduced by unwelcome outsiders?

I have so far been fortunate enough to have not lost any parents (or to have lived in a geo-political situation that threatened my family's safety), though I imagine it must

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<sup>12</sup> These transcriptions were completed through a process of repeated listening and an approximation of key pitches (i.e. seemingly *stable* pitches with longer durations or accents as opposed to shorter pitches or inflections/bends). Variations of the chants can sometimes be heard in the recordings — in these cases I chose to transcribe the most common version. Since a Western-traditional sense of meter is only sometimes present in the chants, I chose to represent duration primarily with spatial differences (i.e. the first G# in the above transcription has a shorter duration than the second G#, etc.), but also with black/white note-heads (i.e. the F# at the end of the above lament has a longer duration).

be a painful experience. I imagine that the emotions that result from such an event must be a mix of pain, nostalgia, anger, joy (through memories), depression, and others. As a musical analogy to this complex mixture of emotions, I chose to first construct a subdued, primarily major and triadic texture (slowly moving chords built on an A# pedal-tone) with the lament melody faintly heard in the upper woodwinds (flute and piccolo) to represent the initial awareness of a parent's passing. For the first 23 measures, softly rolled tam-tam and bass drum along with slow-moving and quiet strings (and pianissimo tuba) create a fogginess resembling the relative inability to focus during a time of stress or mourning. Military motifs in the snare drum represent memories of armed forces invading Argentina.

In m. 24, the percussion drops out (giving the impression of a mental “fog” lifting) and the rest of the brass join the horn, introducing a new section (a shift in states of mind, toward a clearer, more *present* sadness) with what feels like a iii → IV motion in F# major.<sup>13</sup> The chords that make up this motion are characteristic of the types of harmonies I tend to use in my compositions. Specifically, I tend to employ relatively consonant, often triadic harmonies consisting of pitches that can all be found within the same diatonic collection. Though it is not always the case in this particular piece, I frequently place these tonal-sounding harmonies in a non-tonal context, or present them in a structure not grounded in a traditional musical form. This practice stems from an affinity for the music of composers I find to be masters of harmony, like Maurice Ravel and Claude Debussy, among others. The most thrilling moments in these composers’

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<sup>13</sup> I use the words “feels like” here because F# major has not been established as a key area but is instead momentarily “implied” by the two brass chords in question (measure 28 does fulfill this tonic leaning, but for the moment in question the relationship is relatively ambiguous, only assumable because of the presence of pitches almost exclusively found in the F# major diatonic collection).

works for me are arrivals at gorgeous sonorities. As a listener, I often find myself wishing these composers would give more attention or duration to the harmonies I love. I often want to hear certain chords for a longer amount of time. For example, part of what makes the first movement of Debussy's *Children's Corner* so wonderful is its rhythmic speed and fluidity, its fantastic energy. I can recall, though, sitting at the piano and playing measures 7 and 8 over and over again at a slow pace, basking in the F-major <sup>13th</sup> and F-minor <sup>13th</sup> chords. Similarly, when listening to Ravel's String Quartet in F-major, I am struck by the weakening of the tonic that takes place at the very beginning of the piece, the F-major triad being immediately departed from in a succession of diatonically related chords with a stepwise ascending bass (mm. 1–4). Indeed, it is within this and other moments of tonal uncertainty in that piece that I am most engaged as a listener. As a composer, I employ these concepts of uncertainty (as in Ravel) and slowing down or “zooming in,” (as in my performance of Debussy) in my own works, continually coming back to specific harmonies that I like, or simply giving them longer durations.

In m. 26 the strings re-appear, echoing the brass' statement. The next 8 measures establish the previously suggested F# major tonality, representing the settling-in of the mind to the grieving process, a full acceptance of the emotion's existence. Soft woodwinds help to color the space, further suggesting this clarity: flute runs and trills add motion, oboe and piccolo present the lament melody now twice as fast as before, and bassoon and barely-audible tam-tam retain a slight level of the previous “cloudiness” (the bassoon through its use of notes not found in the F# diatonic collection, i.e. D-natural, m. 29, G-natural, m. 33, etc.) This texture suggests that, although there may be an

acceptance and willingness to confront the grief, it is still difficult to maintain a clarity of thought.

Aside from being an acceptance of an inevitable emotion, these last eight measures suggest a feeling of lightheartedness, perhaps representing the recollection of happy memories. With the start of m. 36, however, another drastic change occurs: all wind instruments (with the exception of the clarinet) drop out, and extremely soft strings enter, emerging out of the bass drum's rumble as it decrescendos. This moment represents being jolted back into a dejected state — a sudden and often unpredictable switch that can happen in a time of sorrow.

What occurs between mm. 36 and 71 is a *musical* building of intensity, density, and chromaticism, representing an *emotional* building of anguish and frustration — a gradual, mental “breaking-down” to the point of pure, unrestrained sadness. To begin with: In m. 36, strings enter and proceed at a slow harmonic pace (changing chords every 3 beats). This changes in m. 40, violin II and viola becoming more rhythmically active, increasing rhythmic values from dotted-half notes to eight-notes, quarter-notes, and half-notes, at first in the relative *shape* of the lament melody (center, up, down — an “approximation of an approximation” see figure 2 below).

UN POCO PIU MOSSO,  
MOVING INTO CHAOS

The image shows a musical score for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is for measures 34-41. A red circle highlights a passage in the Violin II staff, specifically measures 38-41. The score includes dynamic markings such as *ppp* and *ppp*, and performance instructions like *DIV.* and *TUTTI*. A box labeled 'B' is above the first measure of the highlighted section. The tempo/mood is indicated as 'UN POCO PIU MOSSO, MOVING INTO CHAOS'.

**Figure 2: For the Death of Her Mother, mm. 34–41**

Each successive measure marks an increase in activity and volume in the strings. In m. 52 a solo horn enters, also with a 3-note statement of the lament “shape” (Fig. 3).

The image shows a page of a musical score for the piece "For the Death of Her Mother" (mm. 52-53). The score is arranged in a standard orchestral format. At the top, there are four staves for the brass section: Horn (HN.), Trumpet (TS.), Baritone (BN.), and Bass (BA.). The Horn part is circled in red, showing a melodic line that begins with a mezzo-forte (mf) dynamic and moves to a forte (f) dynamic. The Trumpet, Baritone, and Bass parts are mostly silent. Below the brass section are five staves for the percussion section: Drums (D.), Snare (D.), Tom-tom (YM.), Triangle (T.), and Hi-hat (HIP). The string section consists of five staves: Violins I (I.), Violins II (II.), Viola (LA.), Cello (Vc.), and Double Bass. The string parts are active, with dynamics ranging from piano (p) to forte (f). The overall texture is dense and complex, with many overlapping lines and dynamics.

**Figure 3: For the Death of Her Mother, mm. 52–53**

Following the horn's lead, all other woodwinds gradually make appearances, almost always in this same "shape," further thickening the density and sonic confusion of the section. By m. 55, the violins and the cello have all split into *divisi* — this, along with an

increased variety of rhythmic patterns, drastically increased volume and motion, and an obscuring of the downbeat (via ties across the barlines and “random” starting and stopping points of phrases) leads to an inability to distinguish pulse or meter and an overall sense of sonic confusion, referring to mental stress, anguish, and bewilderment. By m. 71, the orchestra has reached the “breaking point,” all sounding instruments arriving at a *ff* dynamic and stopping abruptly at the end of the measure.

On the downbeat of m. 73, the orchestra “erupts,” sounding a full sonority at *fff* with bass C-natural that immediately swells downward in volume and shifts to a sonority built on C#, implying a variation on the previously employed iii → IV motion (this time, as mentioned above, the chords are more dense, more rhythmically active, and function more as a V → flat-vi in the key of F minor, they area in which the music lands at m. 75) a moment representing the aforementioned unrestrained grief, the point of emotional “break-down,” a heart-broken sob.<sup>14</sup>

With m. 79 comes a reintroduction of a clarity of tone and tonality that was absent in the previous “chaos.” Now in 6/8 time, winds take over as the primary players — and although the lament melody can still be heard in the strings, the main theme that emerges out of this section is instead the lullaby from *As She Carries Her Child to the Sea to Fish*, a chant with a happier connotation. This choice represents the winning-out of treasured memories over momentary grief. The texture drastically thins at m. 87, representing a calming of the mind after a period of intense emotion. Over the next four measures, the

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<sup>14</sup> Throughout the piece, these previously discussed half-step movements — as well as movements to IV (or what “feels like” IV) — are used as a representation of *mental shifting*, of changes in perspective or mood. Additionally, strings tend to indicate *less* mental focus or clarity, while winds indicate *greater* mental focus or clarity. This seemed to be the natural tendency for me in orchestrating these ideas: strings produce sounds through friction (suggesting physical or emotional friction), while winds produce sounds through controlled breath (calling to mind associations like patience, calmness, and clarity).

horn sounds the lullaby melody once more. From m. 91 to the end, the lament melody returns as the main focus, though only softly heard in the upper woodwinds, pointing toward a softened, confronted form of grief. Snare drum in mm. 91-94 hints at the everlasting presence of memories relating to armed invasion, but the simultaneous yet contrasting delicacy and clearly major tonality (F major) of the last seven measures depicts hope in the presence of (political and emotional) conflict of the kind that Kiepja was able to maintain even as the last surviving member of her people.

### **PROGRAM NOTE:**

Part of the objective of this work is for the listener to consider the broader implications of racism and Western oppression/exploitation in Latin America *in addition to* the tragedy of the Selk'nam genocide and Kiepja's story. For this reason, when presented in a formal concert setting, each movement in the piece would include a program note made up of 1) a brief description of the music and its origins/relation to Kiepja, written by me, and 2) a short selection from Eduardo Galeano's *Upside Down* to tie in this aforementioned broader (and more current) view. Here, the selection from Galeano focuses on the danger of forgetting or suppressing important historical events, like the Selk'nam genocide. The selection that accompanies *For the Deaths of Her Last Two Children* discusses the potential fates (including death) of poor children in present day Latin America, their impending tragedies spurred on by "consumer culture," a Western invention. The selection that accompanies *As She Carries Her Child to the Sea to Fish* alludes to the cooperation practiced by our hunter-gatherer ancestors and offers a word of hope for the future.



Ideally, my own text would be presented in a physical paper program, to be read at the listener's convenience, while selection from Galeano would be read aloud on stage *after* the completion of each movement, with instructions to the audience to hold applause until after the last word is read.

*For the Death of Her Mother* depicts the mind at the time of a parent's passing — a unique form of grief made up of anguish, nostalgia, anger, joy, sadness, etc. Reflection and remembrance are audible in the strings and the lament melody, confusion and an emotional "breaking down" in the later development of a tonal chaos. Rolls and textural washes from percussion point to a cloudiness that creeps in on precious memories, images we fear we may lose or inadvertently reconstruct. Military motifs in the snare intrude upon Lola's thoughts as armed forces intruded upon her ancestors. In the conclusion, we hear the lullaby that is sung when she carries her child to the sea to fish, a journey of necessity that must be taken even in a time of grief. She recalls her mother singing a version of the tune to *her* while she sings it to her own baby now, and is able to smile.

Does history repeat itself? Or are its repetitions only penance for those who are incapable of listening to it? No history is mute. No matter how much they burn it, break it, and lie about it, human history refuses to shut its mouth. Despite deafness and ignorance, the time that was continues to tick inside the time that is. The right to remember does not figure among the human rights consecrated by the United Nations, but now more than ever we must insist on it and act on it. Not to repeat the past but to keep it from being repeated. Not to make us ventriloquists for the dead but to allow us to speak with voices that are not condemned to echo perpetually with stupidity and misfortune. When it's truly alive, memory doesn't contemplate history, it invites us to make it. More than in museums, where its poor old soul gets bored, memory is in the air we breathe, and from the air it breathes us.

To forget forgetting: the Spanish writer Don Ramon Gomez de la Serna tells a story of a fellow who had such a bad memory that one day he forgot he had a bad memory and remembered everything. To remember the past, to free us of its curse, not to tie the feet of the present but to help the present walk without falling into the same old traps. Up until a few centuries ago, the Spanish word for "remember" also meant "wake up," and it's still used in that sense in some rural parts of Latin America. A memory that's awake is contradictory, like us. It's never still, and it changes along with us. It was born to be not an anchor but a catapult. A port of departure, not of arrival. It doesn't turn away from nostalgia, but it prefers the dangers of hope. The Greeks believed memory was the sister of time and the sea, and they weren't wrong.

Impunity is the child of bad memory. All the dictatorships that have ever existed in Latin America have known this well. They've burned entire mountain ranges of books, books guilty of revealing an outlawed reality and books simply guilty of being books, and mountains of documents as well. Military officers,

presidents, priests: the history of burnings is a long one, dating from 1562 in Mani de Yucitan when Father Diego de Landa threw Mayan books into the flames, hoping to reduce indigenous memory to ashes. To mention only a few bonfires: in 1870, when the armies of Argentina, Brazil, and Uruguay razed Paraguay, the historical archives of the vanquished were torched; twenty years later, the government of Brazil burned all the papers that testified to three and a half centuries of black slavery; in 1983, the Argentine brass set fire to all the records of their dirty wars against their countrymen; and in 1995, the Guatemalan military did the same.<sup>15</sup>

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<sup>15</sup> Galeano, p. 210-211.

III. Concerning the Composition of *For the Deaths of Her Last Two Children*

*For the Deaths of Her Last Two Children* depicts the state of mind that I assume one must experience at such a tragic event. Specifically, the extremely soft dynamic markings and sparse orchestration (nearly half the available players are tacet for the movement's duration) indicate a mental detachment, an inability to focus, and a feeling of disbelief. The music floats in and out of silence, always just on the verge of "nothingness," unrelated phrases that arise then disappear. In this musical environment, silences are representative of "non-thought" or a mental and emotional numbness, while music represents fragmented, unclear thoughts.

The music in this shorter movement (when compared to *For the Death of Her Mother*) is less directly based on its respective lament melody, using the approximated notes and their relative shape as more of a "jumping-off" point rather than as the main theme, made up of explicit statements. Figure 4 below shows an approximate transcription of the original chant, while Figure 5 displays its first derivation (in violin I).



**Figure 4: Transcription of Lament #36, disc track #25**

The image shows a musical score for strings, specifically measures 1-6. The tempo and mood are marked 'DELICATE AND DREAM-LIKE'. The performance instruction is 'CON SORD.' (con sordina). The score is for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I staff is circled in red. The music is in 4/4 time. Dynamics range from ppp to pppp. There are various slurs, phrasing marks, and a triplet of eighth notes in the Violin I staff.

**Figure 5: For the Deaths of Her Last Two Children, mm. 1–6**

Strings make up the main body of musical material in the movement, winds appearing in short phrases as only momentary focal points. Of the three movements in the piece, this one makes the most use of the aforementioned compositional technique of using consonant, triadic, yet non-tonal material. Specifically, there are many moments where chords are gradually built and, upon their completion, seem to momentarily imply a tonic space. These spaces, however, are never realized, and this pattern of suggestion and forgetting promotes the listener's feeling of fragmentation — thoughts (music) appear, are not finished, and are interrupted by non-thoughts (silence), then the process is repeated. As before, rolled bass drum and tam-tam support a feeling of distorted vision, of mental cloudiness. When bass drum plays *not* rolled, it establishes a pulse (or,

analogously, a train of logical thought or prolonged period of emotional cohesion — meter *as* coherence) that is quickly forgotten (one might be able to feel the meter for a moment, but it is never given the opportunity to be a significant factor in the overall aesthetic picture the movement creates).

The movement ends with twelve distinct strikes of the bass drum, spaced evenly apart and decreasing in volume, each stroke representing one lost child. A listener can hear, in this ending gesture, a clarity similar to that suggested at the bass drum's previous un-rolled entrance. Now, the entirety of Kiepja's (momentarily lucid) focus is on the memory of her twelve children.

#### **PROGRAM NOTE:**

*For the Deaths of her Last Two Children* is a representation of the profound, nearly unspeakable grief that comes from such an event — an event Lola experienced far too many times (she was a mother of 12). Ideas appear disjointed through labored pacing and an ambiguous tonal positioning. Musical material floats in and out of silence, just as anguished thoughts float in and out of a numbness, or emotional vacancy. An altered consciousness. A defeated heart.

In Latin American countries, the hegemony of the market severs ties of solidarity and tears the social fabric to shreds. What fate awaits the nobodies, the owners of nothing, in countries where the right to own property is becoming the only right? And the children of the nobodies? Hunger drives many, who are always becoming many more, to thievery, begging, and prostitution. Consumer society insults them by offering what it denies. And then they take vengeance, united by the certainty of death that awaits them. According to UNICEF, in 1995 there were eight million abandoned children on the streets of Latin America. According to Human Rights Watch, in 1993 death squads linked to the police murdered six children a day in Colombia, four a day in Brazil.<sup>16</sup>

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<sup>16</sup> Ibid., 18.

#### IV. Concerning the Composition of *As She Carries Her Child to the Sea to Fish*

The last of the three movements in this collection attempts to paint an image of the event its title suggests. The Selk’nam lullaby (figure 6) that is used as the main theme was — unlike some of the other, more person-specific chants recorded by Chapman — sung by almost every Selk’nam mother to the child on her back during such a journey<sup>17</sup>.



**Figure 6: Transcription of Selk’nam Lullaby, disc track #29**

While an air of sadness and relative hopelessness among the Selk’nam people must have been palpable during their decades-long genocide, Kiepja and many of the other surviving members were still able to practice their traditional way of life and maintain their quiet dignity despite living in an increasingly Westernized region and watching their own death rate overtake their birth rate.<sup>18</sup> The music here is meant to encompass this balance: a simple and loving melody set against a subdued and somewhat distressed musical texture comprised of drones and slow-moving harmonies: peace and devotion (the lullaby) amidst sadness and despair (the underlying musical texture).

Throughout the movement, drones in the contrabass and softly rolled timpani provide an unsettling, slowly shifting foundation meant to invoke a long journey on foot

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<sup>17</sup> Chapman, p. 8

<sup>18</sup> Ibid., p. 1

— the subtle variations in the timpani and occasional shifts of pitch in the bass represent hills and landmarks. Additionally, all strings (except the bass) are muted. The lullaby appears in the winds, occasionally fragmented, repetitions of the lullaby heard after pauses (see figure 7).

HORNS IN F  
 TRUMPETS IN Bb  
 TUBA  
 TIMPANI  
 SNARE DRUM  
 BASS DRUM  
 CYMBALS  
 TAM-TAM  
 VIOLIN I  
 VIOLIN II  
 VIOLA

SOLO  
 p  
 ppp  
 CON SORDINO  
 ppp  
 pp  
 ppp  
 CON SORDINO  
 ppp  
 pp  
 ppp

ADAGIO ♩=64

Figure 7: As She Carries Her Child to the Sea to Fish, mm. 1-6



The winds also occasionally present sudden, even jarring — though short — ideas or colors to represent the sudden sadnesses or painful memories that may “pop up” for the singer even during a time of relative peace or happiness, interrupting reverence or hopeful thoughts of the future. These interrupting figures often include notes not found in the A-flat major diatonic collection, the set of notes implied by the nearly constant drone and lullaby tune (notice the A-natural and B-natural in m. 24 — figure 8).

The musical score shows the following details:

- Measures 24-25:** A red circle highlights a musical figure consisting of a half-note A2 in the Clarinet (CL.) and Bassoon (BSN.) parts. The dynamic markings for these notes are *ppp*, *mp*, and *pp*.
- Horn (HN.) Part:** Features a *SOLO* marking in measure 21 and a *DIV.* marking in measure 25. Dynamic markings include *mp*, *pp*, and *p*.
- Trombone (TBA.) Part:** Has a dynamic marking of *p* in measure 24. In measures 24-25, it plays a half-note A2 with dynamic markings *ppp*, *p*, and *ppp*.
- Timpani (TIMP.) Part:** Plays a continuous pattern of notes with a dynamic marking of *ppp* in measure 24.

Figure 8: As She Carries Her Child to the Sea to Fish, mm. 20–27

The climax of the movement (which arises almost without notice) occurs approximately between mm. 128–136, a brighter, *almost* celebratory musical moment built on the idea of a I → IV motion and meant to represent: 1) the traveler reaching the apex of a hill or rounding a corner in a path to finally see the ocean; and 2) the “winning-out” of hope and joy over despair and memories of loss in the mind of the singer. This motion, a 2½ -step ascension, has (to me) connotations of *physical* and *emotional* ascension, in addition to promoting and implying continuity. When I hear this progression in music I assume that that music will keep moving forward, and I factor it into my assessment of the music’s aesthetic as a positive weight. Metaphorically, then, this shift at this moment in the piece signals to the listener that Kiepja is lifting her own spirits, is admiring the beauty of the Pacific, and will continue on in her life. This climactic moment is the loudest in the movement and becomes quite active — employing most of the orchestra and featuring runs and increased motion in the winds, etc. — but quickly settles back down into a lower dynamic, “leveling out” and letting low-sitting chords in the strings (still built on the new IV chord, which never resolves)<sup>19</sup> bring the movement, and the work, to a close.

#### **PROGRAM NOTE:**

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<sup>19</sup> I should clarify that I am viewing this motion as a I → IV instead of as a V → I because I feel that A-flat has, by now, been successfully established as a tonic by the drone and the lullaby tune. I should also clarify that the fact that the piece remains and ends on this chord serves as a metaphor for the continuation of hope and positivity. A return to the tonic would, I feel, represent a return to the previous state of mind that was represented by the bulk of the piece, one still governed by memories of tragedy. The lack of resolution also implies the lack of a *need* for resolution — just as the piece is finding its own, non-traditional (in Western music) way to conclude, Kiepja is keeping her own, non-Western way of life, choosing to maintain a sense of joy and happiness.

*As She Carries Her Child to the Sea to Fish* is an image of joy, of traveling, of purpose, present and full of hope even while surrounded by painful memories. Snow covered peaks. Clear, expansive water.

Truth lies in the voyage, not the port. There is no greater truth than the search for truth. Are we condemned to crime? We all know that we human creatures are busy devouring our neighbors and devastating the planet, but we also know that we would not be here if our distant Paleolithic grandparents hadn't learned to adapt to the natural world to which they belonged and hadn't been capable of sharing what they hunted and gathered. Living wherever, living however, living whenever, each person contains many possible persons. Every day, the ruling system places our worst characteristics at the center stage, condemning our best to languish behind the backdrop. The system of power is not in the least eternal. We may be badly made, but we're not finished, and it's the adventure of changing reality and changing ourselves that makes our blip in the history of the universe worthwhile, this fleeting warmth between two glaciers that is us.<sup>20</sup>

Appended to this paper is a selection from a poem written by Anne Chapman about her friend Lola Kiepja. I have been discussing and describing Kiepja through words and music, and thought that the reader would appreciate an artful description of her from someone who knew her well. Lola's story has had a profound impact on me, even though great distances — physical and temporal — separate the two of us. These sensitive words from Chapman, who spent much time and developed a deep relationship with Lola, offer more insight into her personality, and lend credence to a perception of her as a strong yet gentle soul.

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<sup>20</sup> Ibid., 328–329.

**APPENDIX I.**

**Selection from *MEMORY OF KIEPJA***

by Anne Chapman

Whenever I sight a full Moon I see the face of Kiepja...

...The Selk'nam, the far gone, disappeared, died and killed off people since a hundred years past in Tierra del Fuego.

I hear Kiepja chanting to the Moon, "Kreeh", imitating the call of an eagle while her spirit soars into the night to pay homage to Moon.

Moon, the potent, fearful matriarch of old, vanquished by the men, Sun and his allies...

...Moon waxing, pregnant with the force of cosmic gravitation, mistress of the roaring tides.

Moon full of the glorious beauty of the nocturnal heavens, drenching the earth with her gentle soothing brilliance.

Moon waning, humble and fugitive, drawing in her ocean boundaries...

...Kiepja whose life was like, so very like, the cycle of the Moon: timid, growing in passion, full of the magnetism of impulse, desire and intellect, then slowly waning, though ever symmetrically harmonious.

Buenos Aires,  
December, 1988<sup>21</sup>

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<sup>21</sup> Anne Chapman, "Memory of Kiepja," Included in: "The End of The World," *The Reed Foundation*, April 8, 2016, <http://www.thereedfoundation.org/rism/chapman/end.htm#poem1>

*LAND  
OF  
FIRE*

FOR ORCHESTRA

RYAN THOMAS O'CONNELL

2016

## INSTRUMENTATION

24 MIN.

2+PICC, 2, 2, 2 - 2, 2, 2, 1, TIMP, PERC, STRINGS

## NOTES

*LAND OF FIRE* IS A COLLECTION OF 3 SHORT WORKS FOR ORCHESTRA, EACH BASED ON A DIFFERENT CHANT SUNG BY LOLA KIEPJA, THE LAST TRUE INDIAN OF THE SELK'NAM (ONÁ) GROUP, WHICH WERE RECORDED BY ETHNOLOGIST ANNE CHAPMAN FOR SMITHSONIAN FOLKWAYS. THE SELK'NAM PEOPLE WERE THE FORMER INHABITANTS OF THE LARGEST ISLAND OF TIERRA DEL FUEGO, LOCATED JUST SOUTH OF THE STRAITS OF MAGELLAN.

THESE BEAUTIFUL CHANTS ARE USED HERE AS MELODIC SOURCE MATERIAL — MUCH OF THEIR ORIGINAL CHARACTER IS, OF COURSE, LOST FROM A TRANSITION FROM SOLO VOICE INTO WESTERN NOTATION, INSTRUMENTS, AND HARMONIC SETTING. HOWEVER, THEIR RELATIVE TRANSFORMATION AND SUBSEQUENT USE IS MEANT TO BE A SORT OF HONORING AND MODE OF REVERENCE RATHER THAN AN APPROPRIATION — A REACHING-OUT OF AN EMPATHETIC HAND BACKWARD THROUGH TIME VIA THE CREATION OF NEW WORK.

IN A BROAD SENSE, THE MUSIC AND ITS ORIGINS ARE AN INVITATION FOR THE LISTENER (AND PERFORMERS) TO REFLECT ON THE OFTEN NEGLECTED BRUTALITY OF SOME OF THE FORCES THAT HAVE SHAPED OUR WORLD AS WE KNOW IT TODAY. THE PRESENCE OF THE LAMENTS REPRESENTS THE COLLECTIVE GRIEF OF LATIN AMERICA'S NATIVE PEOPLE AT THE SUPREME VIOLENCE HISTORICALLY PERPETRATED UPON THEM BY EUROPE AND WESTERN POWERS. THE NEW, ORIGINAL HARMONIC SETTING REPRESENTS THE MODERN AMERICAN CITIZEN'S WILLINGNESS AND DESIRE TO UNDERSTAND THAT HISTORICAL GRIEF. THE PRESENCE OF A LULLABYE REPRESENTS OUR LASTING, HUMAN, INEXTINGUISHABLE HOPE FOR A PEACEFUL FUTURE.

VIEWED THROUGH A DIFFERENT LENSE, THE PIECE MAY BE THOUGHT OF AS THE COMPOSER'S ATTEMPT AT A MUSICAL REALIZATION OF THE EMOTIONS AND COMPLEX MENTAL STATE(S) OF THE SINGER AT THE TIME OF EACH CHANT'S ORIGINAL VOCALIZATION. MORE SPECIFICALLY:

*FOR THE DEATH OF HER MOTHER* DEPICTS THE MIND AT THE TIME OF A PARENT'S PASSING — A UNIQUE FORM OF GRIEF MADE UP OF ANGUISH, NOSTALGIA, ANGER, JOY, SADNESS, ETC. REFLECTION AND REMEMBRANCE ARE AUDIBLE IN THE STRINGS AND THE LAMENT MELODY, CONFUSION AND AN EMOTIONAL "BREAKING DOWN" IN THE LATER DEVELOPMENT OF A TONAL CHAOS. ROLLS AND TEXTURAL WASHES FROM PERCUSSION POINT TO A CLOUDINESS THAT CREEPS IN ON PRECIOUS MEMORIES, IMAGES WE FEAR WE MAY LOSE OR INADVERTANTLY RECONSTRUCT. MILITARY MOTIFS IN THE SNARE INTRUDE UPON LOLA'S THOUGHTS AS ARMED FORCES INTRUDED UPON HER ANCESTORS. IN THE CONCLUSION, WE HEAR THE LULLABYE THAT IS SUNG WHEN SHE CARRIES HER CHILD TO THE SEA TO FISH, A JOURNEY OF NECESSITY THAT MUST BE TAKEN EVEN IN A TIME OF GRIEF. SHE RECALLS HER MOTHER SINGING A VERSION OF THE TUNE TO HER WHILE SHE SINGS IT TO HER OWN BABY NOW, AND IS ABLE TO SMILE.

*FOR THE DEATHS OF HER LAST TWO CHILDREN* IS A REPRESENTATION OF THE PROFOUND, NEARLY UNSPEAKABLE GRIEF THAT COMES FROM SUCH AN EVENT — AN EVENT LOLA EXPERIENCED FAR TOO MANY TIMES (SHE WAS A MOTHER OF 12). IDEAS APPEAR DISJOINTED THROUGH LABORED PACING AND AN AMBIGUOUS TONAL POSITIONING. MUSICAL MATERIAL FLOATS IN AND OUT OF SILENCE, JUST AS ANGUISHED THOUGHTS FLOAT IN AN OUT OF A NUMBNESS, OR EMOTIONAL VACANCY. AN ALTERED CONSCIOUSNESS. A DEFEATED HEART.

*AS SHE CARRIES HER CHILD TO THE SEA TO FISH* IS AN IMAGE OF JOY, OF TRAVELING, OF PURPOSE, PRESENT AND FULL OF HOPE EVEN WHILE SURROUNDED BY PAINFUL MEMORIES. SNOW COVERED PEAKS. CLEAR, EXPANSIVE WATER.

# FOR THE DEATH OF HER MOTHER

RYAN THOMAS O'CONNELL

Foggy  $\text{♩} = 56$

PICCOLO

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TUBA

SNARE DRUM

BASS DRUM

CYMBALS

TAM-TAM

WHIP

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

DOUBLE BASS

*pp*

*pp* *mf* *ppp*

*ppp* *p* *ppp*

*ppp*

*p*

*p*

8

PICC. *SINGING, RUBATO*  
*pp*

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA. *pp*

S. D. *pp*

B. D. *p*

CYM.

T. - T. *pp* *mf* *pp*

WHIP

VLN. I

VLN. II

VLA. *p*

VC. *pp*

DB.



12

Picc.

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

15

PICC. *pp* *mf* CONTINUE FINGERING F $\sharp$ , BUT BEND DOWN TO F-NAT. FL. 2

FL. *p* *mf* FL. 2

OB.

CL.

B.SN.

HN.

TPTS.

TBN.

TBA. *mp*

S. D.

B. D.

CYM.

T.-T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

19

PICC.  
FL.  
OB.  
CL.  
BSN.  
HN.  
TPTS.  
TBN.  
TBA.  
S. D.  
B. D.  
CYM.  
T.-T.  
WHIP  
VLN. I  
VLN. II  
VLA.  
VC.  
DB.

23

PICC. -  
 FL. -  
 OB. -  
 CL. SOLO *mf* *p*  
 BSN. -  
 HN. *mp* *p*  
 TPTS. *mf* *p* *mf*  
 TBN. *p* *mp*  
 TBA. *mp* *mf*  
 S. D. *mp*  
 B. D. *mp*  
 CYM. -  
 T. - T. -  
 WHIP -  
 VLN. I *mp*  
 VLN. II *mp*  
 VLA. *mp*  
 VC. *mp*  
 DB. *mp*

Detailed description of the musical score for page 23: The score is for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (Solo), and Bassoon. The brass section includes Horns, Trumpets, Trombones, and Tubas. The percussion section includes Snare Drum, Bass Drum, Cymbals, Tom-toms, and Whips. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 6/4 time, with a key signature of one sharp (F#). The first system (measures 1-4) shows the Clarinet Soloist playing a melodic line starting in measure 3, marked *mf* and *p*. The Horns and Trumpets enter in measure 2 with *mp* and *p* dynamics. The Snare Drum and Bass Drum play a rhythmic pattern in measures 1-2. The Violins and Viola enter in measure 3 with *mp* dynamics. The Double Bass enters in measure 3 with *mp* dynamics. The score ends in measure 4.

27

PICC. *SOLO* *mf* *f* *mp*

FL. *mf* *f* *mp*

OB. *mf* *f* *mp*

CL. *mp* *p* *mf*

BSN. *p*

HN. *p* *mp* *p* *mp* *p* *mp*

TPTS. *pp*

TBN. *p* *mp*

TBA. *p* *mp*

S. D.

B. D.

CYM.

T.-T.

WHIP

VLN. I *mf* *pp*

VLN. II *mf* *pp*

VLA. *mf* *pp*

VC. *mf* *pp*

DB. *mf* *pp*

31

PICC.

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

UN POCO PIU MOSSO,  
MOVING INTO CHAOS

34

PICC. *pp*

FL. *pp*

OB.

CL. *p* SOLO *pp* *tr*

BSN.

HN. *p* < *mp* > *p* < *mp* >

TPTS.

TBN.

TBA.

S. D.

B. D. *p* *f* *p*

CYM.

T. - T. *ppp*

WHIP

UN POCO PIU MOSSO,  
MOVING INTO CHAOS

VLN. I *ppp* *port.*

VLN. II *ppp* *port.*

VLA. *ppp* DIV. TUTTI

VC. *ppp*

DB. *ppp*

*ppp*

39

PICC. \_\_\_\_\_

FL. \_\_\_\_\_

OB. \_\_\_\_\_

CL. \_\_\_\_\_

BSN. \_\_\_\_\_

HN. \_\_\_\_\_

TPTS. \_\_\_\_\_

TBN. \_\_\_\_\_

TBA. \_\_\_\_\_

S. D. *ppp* *mp*

B. D. *mp*

CYM. \_\_\_\_\_

T.-T. *mp*

WHIP \_\_\_\_\_

VLN. I *p* *port.* *mp*

VLN. II *p* *mp*

VLA. *p* *mp* *p*

VC. *p* *mp*

DB. *p* *mp*



PICC. FL. OB. CL. BSN.

HN. TPTS. TBN. TBA.

S. D. B. D. CYM. T. - T. WHIP

VLN. I VLN. II VLA. VC. DB.

Picc. FL. OB. CL. BSN.

HN. TPTS. TBN. TBA.

S. D. B. D. CYM. T. - T. WHIP

VLN. I VLN. II VLA. VC. DB.

52

PICC. FL. OB. CL. BSN.

HN. *mf* *f*

TPTS. *mf*

TBN. TBA.

S. D. B. D. CYM. T. - T. WHIP

VLN. I *sp* *f*

VLN. II *p*

VLA. *p* *f* *p*

VC. *p* *f* *p*

DB.

This musical score page, numbered 52, contains staves for various instruments. The woodwind section includes Piccolo (PICC.), Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HN.), Trumpet (TPTS.), Trombone (TBN.), and Tuba (TBA.). The percussion section includes Snare Drum (S. D.), Bass Drum (B. D.), Cymbal (CYM.), Tom-tom (T. - T.), and Whip (WHIP). The string section includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Double Bass (DB.). The woodwinds and strings have specific dynamics and articulations: Horns play a melodic line with *mf* and *f* dynamics; Trumpets play a note with *mf*; Violin I has *sp* and *f* dynamics; Violin II, Viola, and Violoncello have *p* dynamics; and Double Bass has *p*, *f*, and *p* dynamics. The percussion instruments are mostly silent.

54

PICC.

FL.

OB. *A2*

CL.

BSN.

HN. *p*

TPTS. *f* *p*

TBN.

TBA.

S. D. *ff*

B. D. *f*

CYM.

T. - T.

WHIP

VLN. I *ff*

VLN. II *f* *mp* *f*

VLA. *f*

VC. *f* *mf*

DB.

Detailed description of the musical score for page 54. The score is arranged in systems. The first system includes Piccolo (PICC.), Flute (FL.), Oboe (OB.), Clarinet (CL.), and Bassoon (BSN.). The Oboe part features a melodic line starting with a grace note, marked *mf* and *f*, with a dynamic hairpin and a breath mark. The second system includes Horn (HN.), Trumpet (TPTS.), Trombone (TBN.), and Tuba (TBA.). The Horn part starts with a *p* dynamic. The Trumpet part has a dynamic hairpin from *f* to *p*. The third system includes Snare Drum (S. D.), Bass Drum (B. D.), Cymbal (CYM.), Tom-tom (T. - T.), and Whip (WHIP). The Snare Drum part has a *ff* dynamic and a five-measure rest. The Bass Drum part has a *f* dynamic. The fourth system includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Double Bass (DB.). The Violin I part has a *ff* dynamic. The Violin II part has dynamics of *f*, *mp*, and *f*. The Viola part has a *f* dynamic. The Violoncello part has dynamics of *f* and *mf*. The Double Bass part has a *f* dynamic.



56

PICC.

FL.

O.B.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

58

PICC. *f*  $\leftarrow$  *ff*  $\rightarrow$  *mf*

FL. *f* SOLO 5

OB. *ff*  $\rightarrow$  *mf*

CL. *f*  $\leftarrow$  *ff*  $\rightarrow$  *mf*

BSN. *mf*  $\leftarrow$  *f*  $\rightarrow$  *p* A2

HN.

TPTS. *mf*  $\rightarrow$  *f*

TBN.

TBA. *f*  $\rightarrow$  *mf*

S. D. *f*

B. D. *f*

CYM.

T.-T.

WHIP

VLN. I *tr* *mf*  $\rightarrow$  *f*

VLN. II *mf*

VLA. *ff*  $\rightarrow$  *p*  $\leftarrow$  *ff*  $\rightarrow$  *f*

VC. *mf*

DB.

60

PICC.

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

*mp* *f* *mf*

*f* *ff*

*mf* *f*

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

*f*

DIV.

6 5 5

5 *f* 5

3 3 3 3 3 3



61

PICC. *mf*

FL.

OB.

CL.

BSN.

HN. *mp*

TPTS.

TBN. *mf*

TBA. *mf*

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I *mf*

VLN. II *mf* *f*

VLA. *sp* *f*

VC. *mp*

DB. *ff*

62

PICC. *tr*

FL.

OB. *A2*  
*mf* *f*

CL.

BSN.

HN. *f*

TPTS. *mf* *ff* *fff* *f* *5*

TBN. *f* *ff* *mf*

TBA. *f* *mf* *p*

S. D.

B. D. *mf*

CYM.

T.-T.

WHIP

VLN. I *f* *mp* *f* *ff* *mf* *7* *6* *5* *5*

VLN. II *mf* *p* *tr* *5* *5* *5*

VLA. *mf* *f* *p* *3* *3* *mf* *3*

VC. *f* *p* *3* *3* *3* *3* *3* *3*

DB.

64

PICC.

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

*ff* *p* *ff* *p*

*ff* *mf*

*mf*

*f* *ff*

*mf* *f* *mf*

*f* *mp* *p*

*f*

*p* *f* *f*

*mf* *f*

*f* *mf* *f*

*mp* *f*

66

PICC. *f* *mf* *p*

FL.

OB.

CL. *mf* A2 tr

BSN. *f* *ff* *mp* A2

HN. *f* *mf* *p*

TPTS. *f* *ff* *p*

TBN. *mf* *p* *ff* *p*

TBA. *f* *ff* *mf*

S. D. *f* *p*

B. D. *f*

CYM.

T.-T.

WHIP

VLN. I *>mf* *ff* *f*

VLN. II *mf* *f*

VLA. *p* *f* *mf*

VC. *mf*

DB.

68

PICC. *f* A2  
 FL. *f* 5  
 OB. (tr)  
 CL. *b*  
 BSN. 7  
 HN. *ff* *mf* *ff*  
 TPTS. *f* 5 *mf*  
 TBN. *f* 3  
 S. D. *ff*  
 B. D.  
 CYM.  
 T. - T.  
 WHIP  
 VLN. I 6 *mf* 5 *ff* 5  
 VLN. II 7 5 7 5 *p* 3 5  
 VLA. 3 3 *f* 3  
 VC. 3 3 3 3 3 3  
 DB. *f*

69

PICC.

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T.-T.

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

*mp* *f* *mf*

*p*

*f*

*mf*

*mf*

*ff* *p*

*f* *mf* *f* *sp* *mf*

70

PICC.

FL.

OB.

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP.

VLN. I

VLN. II

VLA.

VC.

DB.

*f*

*mp*

*ff*

*p*

*ff*

*p*

*ff*

*mf*

*f*

*mf*

A2

*ff*

6

7

5

5

5

5

5

5

3

3

3

3

3

3

3

3

71

PICC. *f* *mf* *ff*  
 FL. *ff* *p* *ff* *p* *ff*  
 OB. *sf* *mf* *ff*  
 CL. *ff* *p* *ff* *p* *ff*  
 BSN. *f* *ff*  
 HN. *ff* *f* *ff*  
 TPTS. *mf* *f* *ff*  
 TBN. *ff* *p* *ff*  
 TBA. *mf* *ff*  
 S. D. *ff*  
 B. D. *f* *ff* *ff*  
 CYM. *f* *ff* *ff*  
 T.-T. *ff*  
 WHIP *ff*  
 VLN. I *f* *ff*  
 VLN. II *ff*  
 VLA. *f* *ff*  
 VC. *f* *ff*  
 DB. *fff*



PICC. *tr*

FL. *fff* *p*

OB.

CL. *SOLO* *f* *3* *3*

BSN. *DIV.* *fff* *p*

HN. *fff* *p*

TPTS. *fff* *p* *3* *pp*

TBN. *fff* *mf* *p*

TBA. *fff* *p*

S. D. *fff* *p*

B. D. *fff*

CYM. *fff* *>Cr.*

T.-T. *fff*

WHIP *fff*

VLN. I *fff* *p* *ff* *p* *f*

VLN. II *fff* *p* *ff* *p* *f*

VLA. *fff* *p* *ff* *p* *f*

VC. *fff* *p* *ff* *p* *f*

DB. *fff* *p* *ff* *p* *f*

PLAY DOWN IN LOW-C EXTENSION AVAILABLE

76 rit. . . . . CLEAR ♩=84

PICC. FL. OB. CL. BSN. HN. TPTS. TBN. TBA. S. D. B. D. CYM. T.-T. WHIP. VLN. I VLN. II VLA. VC. DB.

tr DIV. SOLO

*p* *mf* *p* *p* *mf* *ppp* *mf* *ppp* *pp* *ppp* *mp* *p* *f* *p* *pp* *ppp* *p*

(8) 7

81

PICC.

FL. *p* A2

OB. *p* A2

CL. *p* A2

BSN.

HN.

TPTS.

TBN.

TBA.

S. D.

B. D.

CYM.

T. - T.

WHIP

VLN. I *p* SOLO *mp*

VLN. II *p* SOLO *mp*

VLA. *mp* *p* SOLO

VC. *mp* SOLO

DB.

86

PICC.

FL. *A2*  
*p*

OB.

CL. *SOLO*  
*mp*

BSN.

HN. *DOLCE*  
*mf*

TPTS.

TBN.

TBA.

S. D. *pp*

B. D. *p*

CYM.

T. - T.

WHIP

VLN. I *p*

VLN. II

VLA.

VC. *SOLO*  
*p*

DB. *p*

92

PICC. *p* *tr*

FL. *p* SOLO *tr* *tr*

OB. *A2* *p*

CL.

BSN.

HN.

TPTS.

TBN.

TBA.

S. D. *p* *pp* *p*

B. D. *pp*

CYM.

T. - T. *ppp*

WHIP

VLN. I

VLN. II

VLA.

VC.

DB.

96 rit. . . . .

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. Tba. S.D. B.D. Cym. T.-T. Whip. Vln. I Vln. II Vla. Vc. Db.

trill  
ff  
pp  
ppp  
pp  
ppp  
pp  
pp



6

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. B. D. T.-t. Vln. I Vln. II Vla. Vc. Cb.

HARMON MUTE MUTE OUT

*ppp* *p*

*pppp* *pp*

*ppp*



14 **A**

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. B. D. T.-t.

Vln. I Vln. II Vla. Vc. Cb.

*ppp* *pp*

*ppp* *p* *ppp*

*ppp* *ppp*

**B**

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. B. D. T. -t. Vln. I Vln. II Vla. Vc. Cb.

SOLO *pp*

*p* *ppp*

*p* *ppp*

*p* *ppp*

*p* *ppp*

*ppp*

CON SORD.

*ppp*

*p*

*ppp*

*ppp*

*ppp*

*ppp*

C

27

Musical score for measures 27-34. The score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Picc.** (Piccolo): Rests throughout the measures.
- Fl.** (Flute): Rests throughout the measures.
- Ob.** (Oboe): Solo part starting at measure 27. The first note is marked *p*. The phrase is marked "SOLO MOURNFUL". The dynamics progress from *p* to *mp* and then to *pp*.
- Cl.** (Clarinet): Rests throughout the measures.
- Bsn.** (Bassoon): Rests throughout the measures.
- Hn.** (Horn): Rests throughout the measures.
- Tpt.** (Trumpet): Rests throughout the measures.
- B. D.** (Bass Drum): Part starting at measure 27, marked *ppp*.
- T. T.** (Tom Tom): Part starting at measure 27, marked *ppp*.
- Vln. I** (Violin I): Part starting at measure 27, marked *ppp*. The dynamics progress to *mp* by measure 34.
- Vln. II** (Violin II): Part starting at measure 27, marked *ppp*. The dynamics progress to *p* by measure 34.
- Vla.** (Viola): Part starting at measure 27, marked *ppp*. The dynamics progress to *p* by measure 34.
- Vc.** (Violoncello): Part starting at measure 27, marked *ppp*. The dynamics progress to *p* by measure 34.
- Cb.** (Contrabass): Part starting at measure 27, marked *ppp*. The dynamics progress to *p* by measure 34.

36

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

B. D. 

T.-t. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

42

**D**

Picc. *pp*

Fl. SOLO *p*

Ob. *pp*

Cl. SOLO *pp* tr

Bsn.

Hn.

Tpt. SOLO *p*

B. D.

T.-t.

Vln. I *ppp* *8va*

Vln. II

Vla.

Vc.

Cb. *p*

48 E

Picc.  $\frac{12}{4}$   $\frac{4}{4}$

Fl.  $\frac{12}{4}$   $\frac{4}{4}$

Ob.  $\frac{12}{4}$   $\frac{4}{4}$

Cl. (tr)  $\frac{12}{4}$   $\frac{4}{4}$   
*p* *pp*

Bsn. SOLO  $\frac{12}{4}$   $\frac{4}{4}$   
*pp* *p* *ppp*

Hn. SOLO  $\frac{12}{4}$   $\frac{4}{4}$   
*pp* *p*

Tpt.  $\frac{12}{4}$   $\frac{4}{4}$   
*ppp*

B. D.  $\frac{12}{4}$   $\frac{4}{4}$   
*mf* *f* *p*

T.-t.  $\frac{12}{4}$   $\frac{4}{4}$

Vln. I  $\frac{12}{4}$   $\frac{4}{4}$   
 SOLO *pp*

Vln. II  $\frac{12}{4}$   $\frac{4}{4}$

Vla.  $\frac{12}{4}$   $\frac{4}{4}$

Vc.  $\frac{12}{4}$   $\frac{4}{4}$

Cb.  $\frac{12}{4}$   $\frac{4}{4}$

Picc.

Fl.

Ob.

Cl. *SOLO*  
*ppp* *p*

Bsn.

Hn.

Tpt.

B. D. *ppp*

T. t. *ppp*

Vln. I *p* *ppp* *ppp*

Vln. II *ppp* *p* *ppp* *ppp*

Vla. *ppp* *p* *ppp* *ppp*

Vc. *ppp* *p* *ppp* *ppp*

Cb. *ppp* *p* *ppp* *ppp*

63

Picc.

Fl.

Ob.

Cl. *SOLO*

Bsn.

Hn.

Tpt.

B. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 63 features a solo clarinet part and string accompaniment. The clarinet part begins with a rest, followed by a melodic line starting on the second measure. The first measure of the solo is marked *pp* and contains a triplet of eighth notes. The second measure is marked *p* and contains a quarter note. The third measure is marked *ppp* and contains a quarter note. The fourth measure is marked *ppp* and contains a quarter note. The fifth measure is marked *ppp* and contains a quarter note. The sixth measure is marked *ppp* and contains a quarter note. The seventh measure is marked *ppp* and contains a quarter note. The eighth measure is marked *ppp* and contains a quarter note. The string accompaniment consists of six parts: B. D., T.-t., Vln. I, Vln. II, Vla., and Cb. The B. D. and T.-t. parts play a series of sixteenth notes with a slur. The Vln. I, Vln. II, Vla., Vc., and Cb. parts play a series of quarter notes with a slur.



**F**

71

Musical score for measures 71-76. The score is divided into three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.) and Trumpet (Tpt.). The third system includes Bass Drum (B. D.), Tom-tom (T.-t.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 71-76 are marked with a dynamic of *pppp* (pianissimo). The woodwinds and strings play sustained notes, while the brass and percussion are silent.

77

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ppp*

# AS SHE CARRIES HER CHILD TO THE SEA TO FISH

RYAN THOMAS O'CONNELL

ADAGIO ♩=64

FLUTES *SOLO*  
*pp* *p*

OBOES

CLARINETS IN B♭

BASSOONS

HORNS IN F *SOLO*  
*p* *ppp* *p*

TRUMPETS IN B♭

TUBA

TIMPANI

SNARE DRUM *ppp*

BASS DRUM

CYMBALS

TAM-TAM

ADAGIO ♩=64 *CON SORDINO*

VIOLIN I *CON SORDINO* *ppp*

VIOLIN II *CON SORDINO* *ppp* *pp* *ppp*

VIOLA *CON SORDINO* *ppp* *pp* *ppp*

VIOLONCELLO *CON SORDINO* *ppp* *pp* *ppp*

CONTRABASS *ppp*

7

FL. *ppp*

OB.

CL.

BSN. *A2* *DIV.*  
*p* *mp* *ppp*  
SOLO

HN. *ppp* *p*

TPT.

TBA.

TIMP. *p*

S. D.

B. D.

CYM.

T.-T.

VLN. I *p* *mp* *p*

VLN. II *pp*

VLA. *pp* *ppp*

VC. *pp* *p* *pp*

CB.

13 A

FL.

OB. SOLO  
*p*

CL.

BSN.

HN. SOLO  
*mp* *pp*

TPT.

TBA.

TIMP. *ppp* *ppp*

S. D.

B. D.

CYM.

T.-T.

A

VLN. I *mp* *spp*

VLN. II *p* *mp* *spp*

VLA. *p* *mp* *spp* *ppp*

VC. *p* *mp* *spp* *ppp*

CB.

21

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T. - T.

VLN. I

VLN. II

VLA.

VC.

CB.

*ppp* *mp* *pp*

A2

*ppp* *mp* *pp*

SOLO

*mp* *pp*

DIV.

*p*

*p* *mp*

*ppp* *p* *ppp*

*ppp*

*ppp*

*ppp* *p* *sppp*

*ppp* *p*

*port.*

28 B

FL. *p* *pp* *p* < *mp* > *pp*

OB. *p* < *mp* > *pp*

CL.

BSN.

HN. *mp* *A2*

TPT.

TBA.

TIMP. *p* *ppp*

S. D.

B. D.

CYM.

T. - T.

B

VLN. I *p*

VLN. II *mp*

VLA. *mp*

VC. *ppp* *mp*

CB. *ppp*

35

FL.

OB.

CL. *DIV.*  
*pp* < *mp* > *pp*

BSN.

HN.

TPT.

TBA.

TIMP. *ppp*

S. D.

B. D.

CYM.

T. - T. *pp* < *mf* > *ppp* L.V.

VLN. I *ppp*

VLN. II *ppp*

VLA. *ppp*

VC. *ppp*

CB.



41 C

FL.

OB.

CL. 1 *pp* 5

BSN.

HN. *p* *pp* *ppp*

TPT.

TBA.

TIMP. *< mf > ppp*

S. D.

B. D.

CYM.

T. - T.

C

VLN. I *p* *ppp* *tr*

VLN. II *p* *ppp* *tr*

VLA. *ppp* *p* *ppp*

VC. *p* *ppp*

CB. *p* *ppp*

49

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T.-T.

VLN. I

VLN. II

VLA.

VC.

CB.

SOLO

*pp*

*mp*

*mf*

*pp*

CL. 2

HARDER MALLET

*p*  $\leftarrow$  *mf*  $\rightarrow$  *ppp*

53

FL.

OB.

CL. *3*

BSN.

HN.

TPT. *p* *p*

TBA.

TIMP. *pp* *mf*

S. D.

B. D.

CYM.

T. - T.

VLN. I

VLN. II *tr*

VLA. *ppp*

VC. *ppp*

CB. *ppp*

Detailed description: This page of a musical score, numbered 53, contains staves for various instruments. The woodwind section includes Flute (FL.), Oboe (OB.), Clarinet (CL.) with a triplet of eighth notes, and Bassoon (BSN.). The brass section includes Horn (HN.), Trumpet (TPT.) with dynamics *p* and *p*, and Trombone (TBA.). The percussion section includes Timpani (TIMP.) with dynamics *pp* and *mf*, and four other percussion parts: Snare Drum (S. D.), Bass Drum (B. D.), Cymbal (CYM.), and Tom-Tom (T. - T.). The string section includes Violin I (VLN. I), Violin II (VLN. II) with a trill (*tr*), Viola (VLA.) with dynamics *ppp*, Violoncello (VC.) with dynamics *ppp*, and Contrabass (CB.) with dynamics *ppp*.

60

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T. - T.

VLN. I

VLN. II

VLA.

VC.

CB.

mp

p

ppp

p

ppp

pp

tr

ppp

p

64 D

FL. *pp* A2

OB. *pp* A2

CL. SOLO *pp*

BSN. DIV. *pp*

HN. *p* A2

TPT.

TBA.

TIMP. *pp*

S. D.

B. D.

CYM.

T. - T.

D

VLN. I *ppp*

VLN. II *ppp*

VLA. *ppp*

VC. *ppp* *pp* *sppp*

CB.

70

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T.-T.

VLN. I

VLN. II

VLA.

VC.

CB.

*p*

*mp*

*mf*

*ppp*

*ppp*

*mp*

*mp*

*p*

*mp*

*p*

78 E

FL. *SOLO*  
*pp*

OB.

CL. *A2*  
*p*

BSN.

HN.

TPT.

TBA.

TIMP. *pp*

S. D.

B. D.

CYM.

T. - T.

E

VLN. I *ppp*

VLN. II *ppp*

VLA. *ppp*

VC. *ppp*

CB. *ppp*

86

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T.-T.

VLN. I

VLN. II

VLA.

VC.

CB.

*pp*



94

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T. - T.

VLN. I

VLN. II

VLA.

VC.

CB.

*ppp*

RIMSHOT

*f*

*mf* *pp*

7 5

102

**F**

FL. *mf* > *p*

OB. *mf* *p*

CL. *f* *p* *ppp*

BSN. *mf* *p* *ppp*

HN. *p* *mp* *ppp*

TPT. *p* *mp* *ppp*

TBA. *p* *mp* *ppp*

TIMP.

S. D.

B. D.

CYM.

T.-T. *ppp* *p*

**F**

VLN. I *p* *ppp*

VLN. II *p* *ppp*

VLA. *p* *ppp*

VC. *p* *ppp*

CB. *p* *mp* *ppp*

111

FL.

OB.

CL.

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T.-T.

VLN. I

VLN. II

VLA.

VC.

CB.

SOLO

*p*

*ppp*

*ppp*

120 G

FL.

OB.

CL.

BSN.

HN. *SOLO* *mp* *A2*

TPT.

TBA.

TIMP. *p*

S. D.

B. D.

CYM.

T. - T. *ppp* G

VLN. I

VLN. II

VLA.

VC.

CB. *p*

129

FL. *mp* *ff* *tr* *DIV.*

OB. *mf*

CL. *p* *A2*

BSN. *f*

HN. *f*

TPT. *p*

TBA. *p* *mf*

TIMP. *f*

S. D. *f*

B. D. *f*

CYM. *ppp* *f* *LET RING*

T.-T. *f* *LET RING*

VLN. I *p*

VLN. II *p* *f*

VLA. *p*

VC. *p* *f*

CB. *f*

IF LOWER OCTAVE  
NOT AVAILABLE, PLAY  
UPPER OCTAVE

131

FL. *mf* *mp* *pp*

OB. *f* *p*

CL. *f*

BSN. *p*

HN. *pp* DIV.

TPT. *mf* *pp*

TBA. *pp*

TIMP. *pp*

S. D.

B. D.

CYM.

T. - T.

VLN. I *f* *mf*

VLN. II *p*

VLA. *f* *ppp*

VC.

CB.

Detailed description: This page of a musical score covers measures 131 to 134. The woodwind section includes Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HN.), Trumpet (TPT.), and Trombone (TBA.). The percussion section includes Snare Drum (S. D.), Bass Drum (B. D.), Cymbal (CYM.), and Tom-tom (T. - T.). The string section includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). Dynamics range from fortissimo (f) to pianissimo (ppp). The score includes various musical notations such as slurs, accents, and dynamic markings. A 'DIV.' marking is present in the Horn part at the end of measure 134.



142 **H**

FL.

OB.

CL. SOLO *pp*

BSN.

HN.

TPT.

TBA.

TIMP.

S. D.

B. D.

CYM.

T.-T.

**H**

VLN. I

VLN. II

VLA.

VC.

CB.



148

Musical score for measures 148-153. The score is divided into three systems. The first system includes woodwinds: Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HN.), Trumpet (TPT.), and Trombone (TBA.). The second system includes percussion: Snare Drum (S. D.), Bass Drum (B. D.), Cymbal (CYM.), and Tom-tom (T. - T.). The third system includes strings: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Measures 148-153 are marked with rests for all instruments. In measure 153, the strings play a melodic line starting on a whole note, marked with *ppp*. The string parts are: VLN. I (G4), VLN. II (G3), VLA. (G2), VC. (G2), and CB. (G1). The woodwinds and percussion remain silent throughout the passage.

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