

HEATHER GILLIGAN

FINER POINTS

SOPRANO AND PERCUSSION

- I. RESILIENCE
- II. INDOLENCE
- III. PERSEVERANCE

POETRY BY
LISA DESIRO

FULL SCORE

FOR PERUSAL ONLY

PERFORMANCE NOTES

SONG I - RESILIENCE

PERCUSSION

CROTALES
VIBRAPHONE
2 KICK DRUMS OF DIFFERENT PITCH
2 TOM TOMS
RIDE CYMBAL
SPLASH CYMBAL
HIHAT WITH PEDAL

IN THIS SONG, THE SET-UP IS ADJUSTABLE. THE KICK DRUMS MIGHT BE MORE RESONANT AS CONCERT BASS DRUMS. THE TWO LOW DRUMS SHOULD BE DIFFERENT PITCHES, BUT BEYOND THAT THERE CAN BE QUITE A BIT OF VARIABILITY.

THE RIDE CYMBAL IS ALWAYS PLAYED WITH A ROLL AT THE BELL.
THE SPLASH CYMBAL IS ALWAYS PLAYED WITH A SINGLE STRIKE AT THE EDGE AND ALLOWED TO RESONATE.

SOPRANO

A SINGLE, STRAIGHT LINE FROM ONE NOTE TO ANOTHER IS A GLISSANDO AND SHOULD BE SUNG AS A SIMPLE, SMOOTH PITCH BEND.

A SMALL, DESCENDING CURVED LINE DENOTES A PITCH DIP. THE VOCALIST SHOULD LET THE PITCH DROP ABOUT A MAJOR 2ND BEFORE COMING BACK UP TO THE NEXT PITCH.

SONG II - INDOLENCE

PERCUSSION

XYLOPHONE

PERFORMANCE NOTES:

FOR BOTH MUSICIANS, THE TENDENCY WILL BE TO RUSH. TRY NOT TO! THIS SONG WANTS TO GO FASTER, BUT THE POEM WON'T LET IT. THERE IS PLENTY OF PLAYFULNESS IN BOTH THE WORDS AND THE MOTIVIC MATERIAL, AND YET ULTIMATELY IT'S A SONG ABOUT LAZINESS.

SONG III - PERSEVERANCE

PERCUSSION

5 TOM TOMS - NOTATED ON THE 5 LINES OF THE STAFF
2 BONGOS - NOTATED ON THE LOWER 2 SPACES OF THE STAFF
2 CONGAS - NOTATED ON THE UPPER 2 SPACES OF THE STAFF
TEMPLE BLOCKS - NOTATED WITH "X" NOTEHEADS
CROTALES - NOTATED WITH TRIANGLE NOTEHEADS

BONGO AND CONGA NOTATIONS: A CIRCLE ABOVE THE NOTE INDICATES A CENTER HIT FOR A BASS TONE.
A PLUS-SIGN (+) ABOVE A NOTE MEANS TO PLAY TOWARD THE EDGE OF THE DRUM FOR A SLAP TONE.

PERFORMANCE NOTES:

THIS SONG NEEDS TO MOVE. THE SINGER SHOULD SING AS PERCUSSIVELY AS POSSIBLE, WITH THE EXCEPTION OF THOSE PASSAGES ACCOMPANIED BY CROTALES.

POEMS BY LISA DESIRO

I. RESILIENCE

TO RECOVER SOON FROM MISFORTUNE, CHANGE,
OR ILLNESS. TO BE BUOYANT WHEN THE WEIGHT
OF LIFE IS HEAVY. TO PERSIST WHEN THE STRANGE
OR DIFFICULT EVENTS ACCUMULATE.

TO STAY ELASTIC. TO BE SOMEONE FOR WHOM
ADVERSITY IS FACED WITH GRACE AND LAUGHTER.
TO BE ABLE TO BOUNCE BACK. TO RESUME
YOUR ORIGINAL POSITION AFTER

BEING BENT OR STRETCHED OR COMPRESSED.
TO MAINTAIN A POSITIVE ATTITUDE
AND CARRY ON WHEN YOU'RE PUT TO THE TEST.
TO MANAGE TO DISPEL A FOUL MOOD

WITH A SMILE. TO MAKE A FRESH START
WITH AN OPEN MIND AND AN OPEN HEART.

II. INDOLENCE

SOMETIMES SHE ATE POPCORN FOR DINNER.
SOMETIMES CEREAL. NOT TO GET THINNER;
JUST BECAUSE COOKING FOR ONE WAS A DRAG.
AS WAS TAKING OUT THE FULL GARBAGE BAG.
FOR SEVERAL DAYS, THE DISHES KEPT
PILING UP IN THE KITCHEN SINK. SHE SLEPT
WITH A PILE OF LAUNDRY ON HER BED
THREE NIGHTS IN A ROW. AT LEAST SHE FED
THE CAT. HE, COMPLETELY UNFAZED,
HABITUAL IN HIS OWN LAZINESS,
HAD NO PROBLEM IGNORING BOTH
THE DIRTY DISHES AND UNCLEAN CLOTHES.
HE TAUGHT HER THE FINER POINTS OF SLOTH
AND HOW IT DIFFERS FROM REPOSE.

III. PERSEVERANCE

WHEN YOU HAVE A PURPOSE, AN IDEA, OR A TASK,
YOU MUST REMAIN CONSTANT TO IT AND PERSIST;
ADHERING TO YOUR PLAN OF ACTION, STEADFAST.
ANY INCLINATION TO GIVE UP, YOU MUST RESIST.

REMAIN CONSTANT TO YOUR DUTY, AND PERSIST
IN THE FACT OF OBSTACLES OR DISCOURAGEMENT.
ANY INCLINATION TO GIVE UP, YOU MUST RESIST,
PRESSING ON DAY BY DAY WITH FULL INTENT.

IN THE FACT OF OBSTACLES OR DISCOURAGEMENT
STAY THE COURSE, KEEP GOING, FOLLOW THROUGH.
PRESS ON DAY BY DAY WITH FULL INTENT,
FOCUSING ON WHAT YOU SET OUT TO DO.

STAY THE COURSE AND KEEP GOING. FOLLOW THROUGH,
ADHERING TO YOUR PLAN OF ACTION, STEADFAST.
FOCUS ON THE THING YOU SET OUT TO DO:
FULFILL YOUR PURPOSE, YOUR IDEA, YOUR TASK.

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FINER POINTS

I. RESILIENCE

Lisa DeSiro

Heather Gilligan

$\text{♩} = 60$ Chantlike *mp*

Soprano
To re - co-ver soon from mis - for tune, pain, or ill - ness.

Crotales

Vibraphone

Percussion
Kick drums
Ride cymbal
Splash cymbal
p

6 *mf*

S.
To be buoy - ant when the weight of life is hea - vy. To per-

Vib.
mp
Ped. _____ Ped. _____ Ped. _____

Perc.
mp *p* *mf*

11

S.
sist when strange _____ or dif - fi - cult e vents ac - cu - mu - late.

Vib.
mf
Ped. _____ Ped. _____ Ped. _____

Perc.
f

2 15 *Più mosso*
f
 S. To stay e - las-tic. To be some-one for whom ad-
 Vib. *mf*
 Perc. Tom-toms *p* *mf*

21
 S. ver - si-ty is faced with grace and laugh - ter. To be *mp*
 Croc. *f*
 Vib. *f* *mf* *p*
 Perc. *mf*

26 *gradual crescendo to m. 32*
 S. a-ble to bounce back. To re-sume your o - ri - gi-nal po - si-tion af - ter be-ing
 Perc. *mp* *mf*

31 *f*
 S. bent or stretched and com - pressed.
 Perc. *f*

35 *mf*

S. *mf*

To main-tain a po-si-tive at - ti-tude and car-ry on when you're put to the test. To

Crot. *mf*

Vib. *mf*

Perc. *mp*

Ped. _____

40 *f*

S. *f*

man-age to dis-pel a foul mood with a smile.

Vib. *sfz* *pp*

45 **Tempo I** *mp* *p*

S. *mp* *p*

To make a fresh start with an o-pen mind and an

Perc. *mp*

49

S.

o - pen heart.

Perc. *p* *pp*

II. INDOLENCE

54 *Playful but lazy* ♩ = 100 *mf*

S. *Some-times she ate pop-corn for*

Xyl. *Xylophone* *f* *mp*

60 *mp*

S. *din-ner. Some-times ce-re-al. Not to get thin-ner; just be-cause*

Xyl. *p*

66 *f* *p*

S. *cook-ing for one was a drag. As was ta-king out the full gar - bage bag.*

Xyl. *f* *p*

73 *mp*

S. *For se-veral days, the*

Xyl. *f* *p*

79 *f* *p* *mf*

S. *dish-es kept pi-ling up in the kit-chen sink. She slept with a pile of*

Xyl. *f* *p* *mf*

86

S. *mp*
 laun - dry on her bed three nights in a row. At least she fed the

Xyl. *pp*

92

S. *p*
 cat. He, com - plete - ly un - fazed, ha - bi - tu - al in his own

Xyl. *p*

99

S.
 la - zi - ness, had no prob - lem ig - nor - ing both the dir - ty dish - es and un - clean

Xyl.

105

S.
 clothes. He

Xyl. *f* *p*

111

S.
 taught her the fin - er points of sloth and how it

Xyl. *pp*

116

S.
 diff - ers from re - pose.

Xyl. *f* *mf*

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III. PERSEVERANCE

♩ = 124
Energetic and percussive

S. *mp* *mf*

When you have a pur- pose, an i - dea, or a task, you must re-main con-stant to it and per

Perc. **Tom toms**
Finger tips

mf *mp* *mf* *p*

125

S. *mp* *mf* *mp*

sist. Ad - he- ring to your plan_ of ac - tion, stead- fast. A- ny in- cli na- tion to

Perc. **Bongos and Congas**

f *mp* *ff* *p*

131

S. *mf* *mp*

give_ up you must re - sist. re- main con-stant to it and per

Perc. **Tom toms**
Finger tips

f *p*

Chantlike

136

S. *mf*

sist in the fact of the ob - sta - cles or dis - cour - age - ment

Perc. **Temple blocks**
Drum sticks

mp *f*

Tom toms
Finger tips

Gentle and lyrical
mp

142 Energetic and percussive
mp *f*

S. *mp* *f* *mp*

A-ny in-cli-na-tion to give up you must re - sist. Press - sing

Perc. **Bongos and Congas** **Crotales**
p *mf* *f* *mf*

A tempo

Chantlike
mf

148

S. *mf*

on day by day with full in - tent in the fact of the ob - sta

Crot. **Temple blocks** **Drum sticks**
p

155

S. *f* *mp*

cles or dis - cour - age - ment Stay the course, keep go - ing, fol - low

W.B. **Bongos and Congas**
mp

Meno mosso

Compassionate and lyrical
mf

A tempo

Chantlike

160

S. *mf*

through. Press - ing on day by day with full in - tent, fo - cus - ing on what you

Perc. **Crotales** **Temple blocks** **Drum sticks**
f *p* *mf* *mp*

167

S. *mp*
 set out to do. Stay the course, keep

W.B. *mp*
 Bongos and Congas

172

S. *mp* *mf*
 go-ing, fol - low through, ad - he-ring to your plan_ of ac - tion, stead-fast.

Perc. *f* *mp*
 Tom toms
 Finger tips

178

S. *mp* *mf* *mp*
 Fo-cus on the thing you set out to do: ful - fill_ your pur-pose, your i -

Perc. *ff* *mp* *f* *mp* *mf* *mp*

184

S. *p*
 dea... your... task.

Perc. *p* *pp* *mf* *f* *ff*
 Bongos and Congas
 Tom toms
 Finger tips