

Everything Already Lost

poems by Jan Zwicky | music by Jeffrey Ryan

song cycle for baritone and piano

commissioned by

Tyler Duncan and Erika Switzer

Everything Already Lost

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Performance notes:

Total performance time ca. 20 minutes.

Vocal range G2 to F4.

Piano pedal markings should be carefully observed.

Other performance notes are given as required in the score.

Programme note:

From the first moment I heard Jan Zwicky read from her work—richly layered poems that evoke nature, music, and profound distilled emotional moments—I hoped someday to have the chance to set her words to music. When baritone Tyler Duncan and pianist Erika Switzer asked me to write a new song cycle for them, that day arrived.

In exploring Zwicky's poetry together, one poem in particular stood out. **Schumann: *Fantasie, Op. 17***—Zwicky's response to the monumental Romantic piano work that was itself Schumann's response to Beethoven's song cycle *An die ferne Geliebte*—included brief quotations from the Jeitteles poems that Beethoven set (just as Schumann quoted musical fragments from the Beethoven). This major poem naturally became the cornerstone for this new cycle. The musical setting is my own response to Zwicky, Schumann, and Beethoven. Opening with a short fantasia based on the same Beethoven fragment that Schumann quoted, the song follows the *Fantasie*'s structure and proportions, borrowing selected musical materials and expanding them in new directions to express memory, distance, and the fleetingness of moments together.

The three shorter preceding songs complement the themes of loneliness and aloneness, distance and home. **Bill Evans: *Alone*** is another of Zwicky's responses to music, here in a setting that draws on jazz vocal inflections and Evans-style piano sonorities. In **Autumn Again**, the evening sounds of crickets and katydids trigger a reflection on the nature of existence and happiness. The restrained and transparent **Night Music** captures a single vision in moonlight, perhaps real, perhaps memory.

Everything Already Lost was commissioned by baritone Tyler Duncan and pianist Erika Switzer. It was made possible with funding from Pascal Milelli in memory of Dr. Steen Olaf Welding, and support from the SOCAN Foundation.

Everything Already Lost

poems by Jan Zwicky

Bill Evans: Alone

Sound that makes night fall around it
like the glow from a reading lamp.

Rain on the roof, straight down.
The name of your name
spoken without another's.

Rubato is a hand
you thought indifferent
laid, briefest of moments,
on your sleeve.

It walks away, then,
that sound, without looking back.
Lights up a Lucky. Says

we hadn't the ghost of a chance, says never
let me go.

Autumn Again

Late August at my window: the restlessness
in the dying grass, no longer drawn by light
but only air, the light itself — unflexed,
the fluid stretch of summer done —
moving inside itself, unseeing.

All day
the crickets chanting, bright glitter on the surface
of the ebb. And ravens
talking to themselves, the flocks
of chickadees. What is
human happiness? Last night, the broad leaves
of the grass at dusk fell still, the stillness
falling through them, breathing out
its heft of dew. I stood a long time at the window
listening: crickets in the darkness,
chanting, chanting.

Night Music

You remember it as winter, but what you see
are leaf-shadows on the cupboard door,
black in the moonlight,
shifting a little in some breeze,
then still.

3:00 a.m., barefoot in the kitchen,
moon-shadows of the lilac on the cupboard door
gathered with you on the threshold.

You are only trying to say
what you see in the world. Spring.
Winter. Even knowing what you love
is no salvation. Their heart shapes,
trembling in the moonlight, sharp as frost.

Schumann: *Fantasie, Op. 17*

Everything already lost: this always
is the moment where we must begin.
Ecstasy: the self's ghost
standing where you left it, paralyzed,
aghast, and joy, praise,
flooding your lips, your fingertips, the voice in you
huge and exquisite, its mouth
on the nape of your neck.

The west light, the north storm,
to have known, not to have known:
because that touch was silence
and the body is your home,

you will be named,
you will be seen,
the wing will open in you,
breaking. You,
caught in the slipstream of
your own bright anonymity,
you will be spoken to,
stunned, helpless, the wave rising through you

in the dark. Don't
pull the curtain: let the black pane
see you: you,
in the mouth of the night.

Not knowing, knowing:
each worse, each holding
decades in its hand: kitchens,
dumb jokes, kindness and the shine
on the knob of the gearshift in the February sun.
If there were a sword, a block, you think
you'd lay your head along that coolness,
close your eyes. But no,
the blood springs elsewhere, touch
flooding you with silence. You are born
and born again into your life.

*If I were able, love,
to be with you eternally, if all things were
already lost. Take then
these songs I sang you,
north light, darkness, home, the ache
of the invisible and the pine trees
resinous with sunlight in the afternoon. O, the silence
in that naming, breaking
as you listened. And where the god stood inside you,
an empty shape, a wing.*

Poet's note: The italicized lines in **Schumann: Fantasie, Op. 17** are translations of lines from Beethoven's song cycle *An die ferne Geliebte*, Op. 98, on which Schumann based melodic material in the *Fantasie*. The original German texts are by Alois Jeitteles.

Bill Evans: Alone is from the collection *Songs for Relinquishing the Earth*, published by Brick Books and ©1998 Jan Zwicky. **Autumn Again, Night Music**, and **Schumann: Fantasie, op. 17** are from the collection *Forge*, published by Gaspereau Press and ©2011 Jan Zwicky. Used by permission.

Note regarding printed programmes

These poems by Jan Zwicky may be reprinted in performance programmes, CD liner notes, or otherwise made available to an audience. Any such print versions should be scrupulous in reproducing the poems as they appear above, including the *Poet's note* and the publication information. A Word document to help facilitate this is available by contacting the composer via jeffreyryan.com.

Perusal Copy

dedicated to the memory of Dr. Steen Olaf Welding

poem by
Jan Zwicky

Everything Already Lost

music by
Jeffrey Ryan

commissioned by Tyler Duncan and Erika Switzer

Bill Evans: Alone

$\text{♩} = 60$ *Gentle and transparent, a mist*

The musical score consists of two staves of piano music. The top staff begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '4'). The tempo is marked as $\text{♩} = 60$ with the instruction "Gentle and transparent, a mist". The music then transitions to a treble clef, a key signature of one sharp, and a common time signature. The dynamic changes to *mf* at measure 3. The music continues with a mix of common and triplet time signatures, and various dynamics including *pp*, *mp*, and *ppp*. Performance instructions include "(8ve higher)", "emerge from sustained chord, legato semper", "hold through m. 24 + u.c.", "hold through m. 24", and "Sound, _____. (both pedals still down)". The bottom staff follows a similar pattern, starting with a bass clef and common time, then transitioning to a treble clef and common time. It includes a measure number [5] and a dynamic *ppp*. The final instruction on this staff is "(both pedals still down) →".

pp *<mp* *mp* *p*

sound, _____ sound, _____

15

(both pedals still down) →

p *mf*

sound _____ that makes _____ night _____ fall _____ a-round _____

19

(both pedals still down) →

poco rit. - - - - - $\text{♩} = 60$ *A tempo* *poco accel.* - - - - *poco rit.* - - - - *mp* *mp*

it, _____ like the glow _____ from a reading lamp. _____ Rain, _____

23

(both pedals still down) →

(loco)

p *mp*

u.c. _____

A tempo (♩ = 60) poco accel. - - - - - poco rit. - - - A tempo accel. to - - - - -

rain, rain on the roof, straight down, straight down, straight down.

(27)

♩ = 72 più mosso

mf

The name _____ of your name, the name of your name, the name of your name spo -

(31)

dolce

p

rit. to - - - - - ♩ = 48

ken____ with - out a - no - ther's..

(35)

Senza misura, a memory (♩ = ca. 60)

mf

p

Ru - ba - to is a hand you thought in - diff - 'rent laid,

[39]

(slow to fast)

f

p

mp

p

brief - est of mo

ments, on your sleeve.

[40]

p (fast)

♩ = 72 *A tempo*

mp

mp

<mf>mp

It walks a way, then, that sound,

[41]

mf pp sub.

*r.h.
l.h. (pp)*

mp — *mf* — *mp*

with-out look - ing back.

[44]

mp

pp

mp

pp

rit. to -----

mf 3 3 3 3
Lights up a Luck-y. Says _____ we had-n't the

[47] *mp* *pp* *mp* *pp*

f 3 3 3 3
ghost of a chance, _____ says, _____

[50] *f*

mp 5 5 5 5
says _____ rit. ----- A tempo ($\bullet=60$) *p* 5 5 5 5
ne-ver let me go, ne-ver let me go,

[53] *p*

Bass clef. Measure 56. 3 measures. Dynamics: *pp*. Articulation: 3. Vocal line: ne-ver, ne-ver, ne-ver, ne-ver, ne-ver, _____.

57. Treble clef. Bass clef. Measures 57-58. Dynamics: *p*. Articulation: 3. Bass line consists of eighth-note chords.

Bass clef. Measures 59-60. Dynamics: *ppp*. Articulation: 3. Vocal line: ne-ver... Measures 61-62. Dynamics: *p*. Articulation: 3. Bass line consists of eighth-note chords.

rit. to ----- $\bullet = 48$

Bass clef. Measures 63-64. Time signature changes: 2, 3, 2, 3. Dynamics: *p*.

64. Treble clef. Bass clef. Measures 64-65. Dynamics: *mf*, *mp*, *p*. Articulation: 3. Bass line consists of eighth-note chords.

poem by
Jan Zwicky

Autumn Again

music by
Jeffrey Ryan

 = 104 Steady, gentle, not too fast



mp r.h. very even

5

9

13

mp

Late Au - gust

17

mp repeated *D p* *semper*

at my win-dow: the rest-less-ness in__ the__ dy - ing__ grass,-

[20]

no____ long - er, no long - er drawn _____

[23]

___ by__ light,___ by__ light_____ but on - ly__

[26]

___ air,_____ on - ly__ air,_____ the

[29]

(D) *mp*

light it - self, the light _____ it - self— un -

[32] *mf warm but lightly*
con ped. ad lib.

flexed, _____ un - flexed, _____ the flu - id _____

[36]

stretch_ of sum - mer _____ done—

[39]

mov-ing in - side _____ it - self, _____ un - see - ing,

[42]

un - see - ing. All day, _____ all day _____

45

the crick-ets

48

(no pedal)

chant-ing, bright glit-ter on the sur-face of the ebb. _____

51

— And ra - vens__ talk-ing to them - selves, —

54

— the flocks_ of _ chick-a - dees. —

57

f_{sub.} *p*

What, _____ what _____ is _____ hu-man hap-pi-ness? _____

60

poco rit. - - - - A tempo ($\bullet = 104$)

64

p simply

con ped. ad lib.

Last night, — the

68

poco rit. - - - - A tempo

broad_leaves_ of the grass_ at dusk_ fell_still,

p

72

poco rit. - - - - A tempo pp

mf

the still - ness, the still-ness fall - ing -

mf smooth

through ____ them, fall - ing - through ____ them, breath - ing -

[76]

out, breath - ing - out its heft of dew,

[80]

poco rit. ----- A tempo
----- p

its heft of _ dew. I stood a long_ time _____ at the win - dow

[84]

----- p

sost. → (hold down)

poem by
Jan Zwicky

Night Music

music by
Jeffrey Ryan



B = 42 A frozen moment in time

mp * *3*

You re-mem-ber it, *you re-mem-ber it as*

mf *p* *colla voce**

ped. each chord change

** over held chords, voice may be quasi parlano, with some freedom*

3 *mf*

win-ter, but what you see are leaf sha - dows, —

4

p *mf*

leaf - sha - dows on the cup - board door, black in the

7

p *mf* *p* *mf*

3

mp 3

moon-light, shift-ing a lit-tle,
shift-ing a lit-tle in some breeze,

10

p

p < mf *p*

L'istesso tempo *p*

then still. 3:00 a. m., 3:00 a. m., bare-

13

p

mf *p* *pp*

foot in the kitch-en, moon sha - dows,

17

mf

p

ped. each r.h. change

mf

mp 3

moon sha - dows of the li - lac on the cup-board door,

20

mf *p*

mp

mp

p

gath - ered with you, gath - ered with you _____ on the thresh-old. _____

[23]

mf

mp

p

L'istesso tempo

p

p

You are on-ly try-ing to say, you are on-ly try-ing to

[26]

pp

pp

—^ ped. each chord change as before

p

mp

p

say what you see in the world. Spring. _____ Win-ter. _____

[29]

pp

mp

pp

mp sub.

p

E-ven know-ing what you love, e-ven know-ing what you love is

(33)

pp

no sal - va - tion. Their heart shapes,

(36)

pp *mp* > *pp*

trem-bling in the moon-light, sharp _____ as frost.

(39)

mp *pp* *mp* *pp*

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Jan Zwicky

Schumann: Fantasie, Op. 17

music by
Jeffrey Ryan

$\text{♩} = 48$ Searching, distant; espressivo con rubato ad lib.

mp cantabile

ped. ad lib unless noted

$\text{rit. to } \text{♩} = 48$

$\text{♩} = 60$ poco più mosso

mf

p

$\text{rit. to } \text{♩} = 48$

$\text{♩} = 60$ A tempo

mf sub.

accel. to -----

$\text{molto rit. to } \text{♩} = 36$

f

p

(no pedal)

$\text{♩} = 72$ Misterioso, with hesitation at first

p

l.h. ringing

ten. - - a tempo

accel. poco a poco to --

Sheet music for piano, featuring five staves of musical notation. The music is divided into sections by dashed horizontal lines. The first section starts at measure 30 with a tempo of $\text{d} = 96$, dynamic *mf*, and a key signature of one sharp. It includes a performance instruction "accel. to -". The second section begins at measure 35 with a tempo of $\text{d} = 120$, dynamic *p*, and a key signature of one sharp. It also includes an "accel. to -" instruction. The third section starts at measure 41 with a tempo of $\text{d} = 144$, dynamic *f*, and a key signature of one sharp. It ends with a tempo of $\text{d} = 168$. The fourth section begins at measure 47 with a tempo of $\text{d} = 84$, dynamic *ff*, and a key signature of one sharp. The fifth section starts at measure 52 with a dynamic *mf*.

30 $\text{d} = 96$ *mf* accel. to - 2
35 $\text{d} = 120$ accel. to - 2
41 $\text{d} = 144$ *f* $\text{d} = 168$ 2
47 $\text{d} = 84$ *ff* 2
52 *mf* 2

rit. to -----

♩ = 60 ***p***

Ev - ry - thing —

(59) ***p***

— al-re-a-dy lost: this al-ways is the mo-ment where we must be - gin.

(66)

♩ = 72 *An undercurrent of turbulence* ***mp***

Ec sta - sy,

(71) ***p***

ped. ad lib.

5

ec - sta - sy: the self's ____

74

ghost stand - ing where you left ____ it,

77

pa - ral yzed, a - ghast, ____

80

and joy, ____

83

joy, _____ praise, _____

85

praise, _____

88

l.h. over

flood - ing your lips, your fin - ger - tips, _____

91

the voice in you _____ huge _____

94

and ex - qui - site, its mouth

97

on the nape of your neck.

100

d= 60 poco meno mosso, espressivo

102 *l.h. over, cantabile* The west light,

the north - storm,

105

3

mp

to have known,
not _____ to have

[108]

mf

mp sub.

allarg. -----

known: _____

[111]

d=72 *poco più mosso*

mf *p*

rit. poco a poco to -----

be-cause that touch _____

[114]

f

mf

d = 48 pp

— was si-lence and the bo - dy is your home, —

[119] *d = 72 Turbulent, sweeping*

pp

l.h. cantabile

p

you will be named, you will be seen, the

[125]

wing will o - pen in you, break - ing.

[128]

mf

You, — caught —

[131]

in the slip - stream _____ of your

134

own bright _____ a - no - ny - mi - ty, _____

137

you will be spo - ken to, stunned, help-less, the

140

wave _____ ris - ing through you _____ in the dark. _____

143

DRAFT COPY

mp

Don't pull the cur - tain: let the black_ pane_ see_ you: you,_

147

d=48 sub. meno mosso

p *p* *3* *3*

— in the mouth of the night.

151

d=84 Anxious, urgent

p *p* *#*

Not

ped. ad lib.

know-ing, know-ing: each worse,

155

mp

each hold - ing de - cades in its hand:

159

mp

mp

163

kitch-ens, dumb jokes, kind - ness and the

167

shine _____ on the knob of the

171

gear - shift in the Fe - bru - a - ry sun.

174

If there were a

Perusal Copy

sword, a block, you think you'd lay your head a - long that

177

cool-ness, close your eyes. But

181

no, the blood springs

185

(no pedal)

else - where, touch, touch

189

192

flood - ing you with si - lence. You are

195

molto rit. to -----

born _____ and born _____ a - gain in -

199

d=48 mp *d=60 A fragile memory*

to — your life.

allarg.-----, d=60 A tempo, espressivo, con rubato p dolce

If I were a - ble, love, — to be with you e - ter-nal-ly, if

205

trailing off...

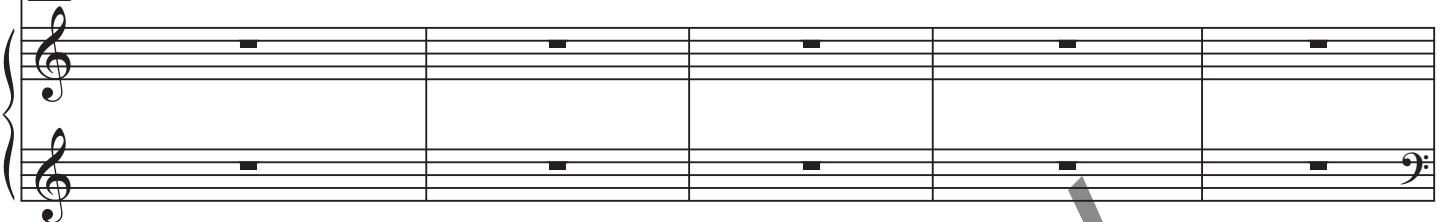
pp

allarg. - - - - -



all__ things were al - rea-dy lost. Take _ then ____ these songs I sang you,

210



$\bullet = 60$ A tempo, simply, reverently



215



ped. ad lib.

 p 

north light,

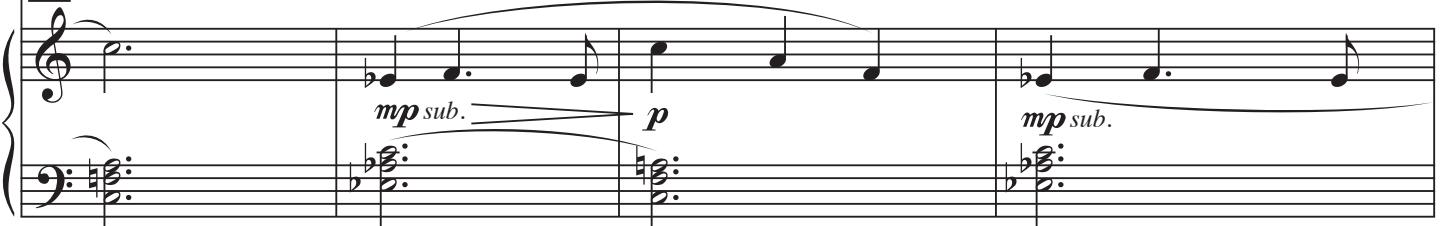
dark-ness,

219



home, ___ the ache of the in - vi-si-ble___ and the pine_ trees_ re-sin-ous with

223



rit. to ----- ♩ = 48 *mp* ♩.

sun - light _____ in the af - ter - noon.

O, the si-lence in that nam-ing, break-ing -

227

p ringing

— as you lis-tened. And where the god ____ stood ____ in-side you,

an emp-ty shape,—

231

a wing.

235

240

3 3 3 3