ENMITY

by

DAVID CHRISTOPHER HORTON

A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

June 2011

THESIS APPROVAL PAGE

Student: David Christopher Horton

Title: Enmity

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance by:

David Crumb	Chairperson
Robert Kyr	Member
Christian Cherry	Member

and

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Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded June 2011

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THESIS ABSTRACT

David C. Horton

Master of Music

School of Music and Dance

June 2011

Title: Enmity

Approved: _____
David Crumb

Enmity was conceived in collaboration with choreographer Liana Conyers and was premiered on May 17, 2011 in Dougherty Dance Theater at the University of Oregon, School of Music and Dance. This piece was born out of my strong belief in art as collaboration. The initial idea for this project began with my prior interest in music as it pertains to dance and the dynamic relationship between the two art forms. Having composed several works for dance, I explore the specific relationships between music and movement and how they combine to engage the viewer. The narrative of *Enmity* shares a social commentary that is relevant and personal to my experience as an artist. *Enmity* was consciously composed with the intent of movement being part of the compositional process. There is a strong influence and connection between sound and movement; often, composers are subconsciously thinking about music as it relates to movement, conceptually or physically.

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ACKNOWLEDGMENTS

I would like to express my greatest admiration for Professors David Crumb, Robert Kyr, and Christian Cherry for their guidance and sagacity throughout the preparation of this score. In addition, special thanks to Professor Jenifer Craig, whose extraordinary assistance supported me throughout the dance production and performance portion of this project. I want to thank choreographer and fellow collaborator Liana Conyers for her artistry that inspired me to compose and produce this project. Finally, I want thank dancers: Jordon Cloud, Trevor Feldman, Devon Polynone, Nicci Schaefer, Rachel Slaughter, and Dawn Urista , along with musicians: Lois Getz, Wing Lau, Abby Young, Avery Pratt, and Ralph Sticker-Chapmen for their immeasurable talent, time, artistry, and above all, patients.

To my mother, Dr. Diane Marie-Horton, for inspiring me to give nothing less than full consciousness to my dream.

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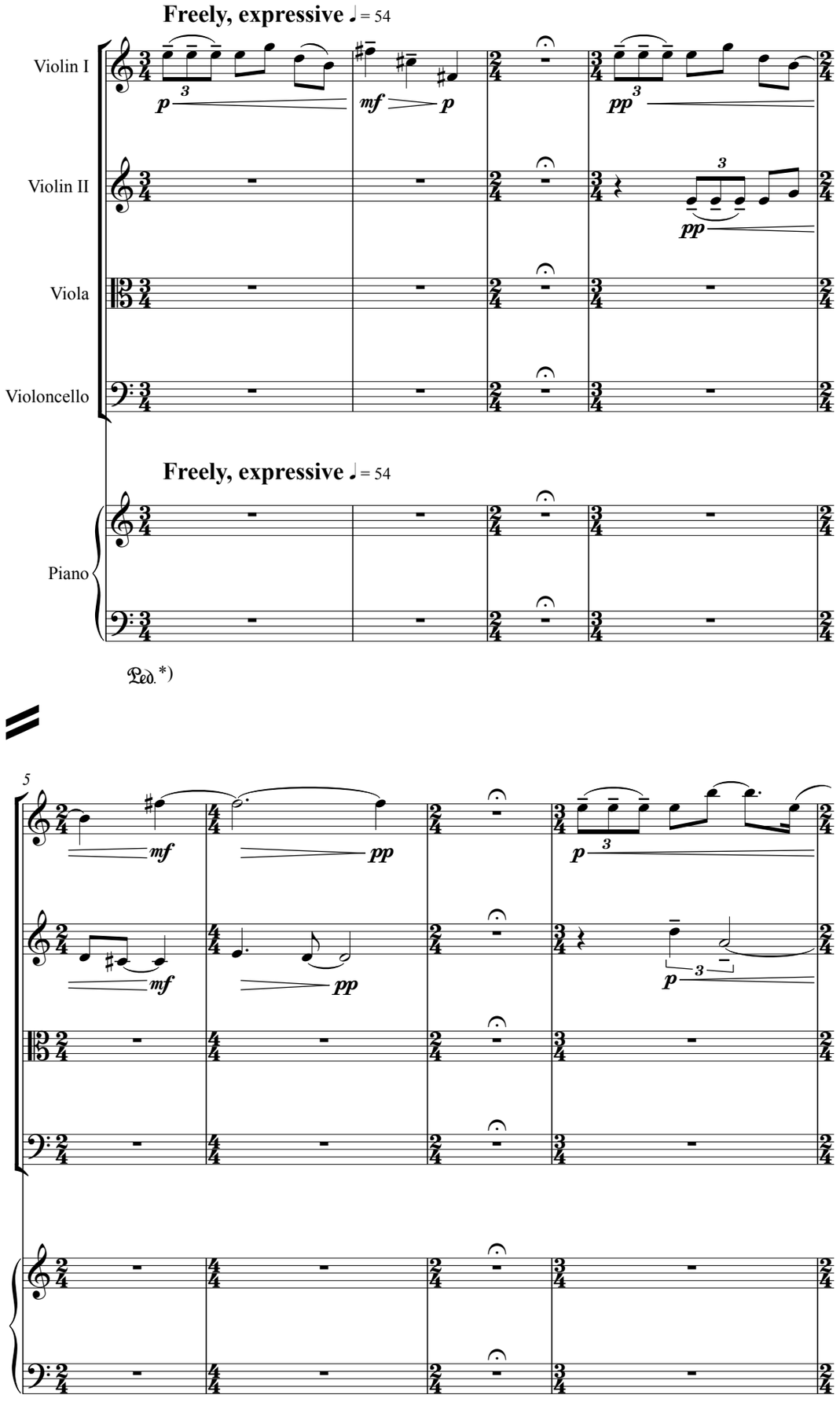
Enmity

I.

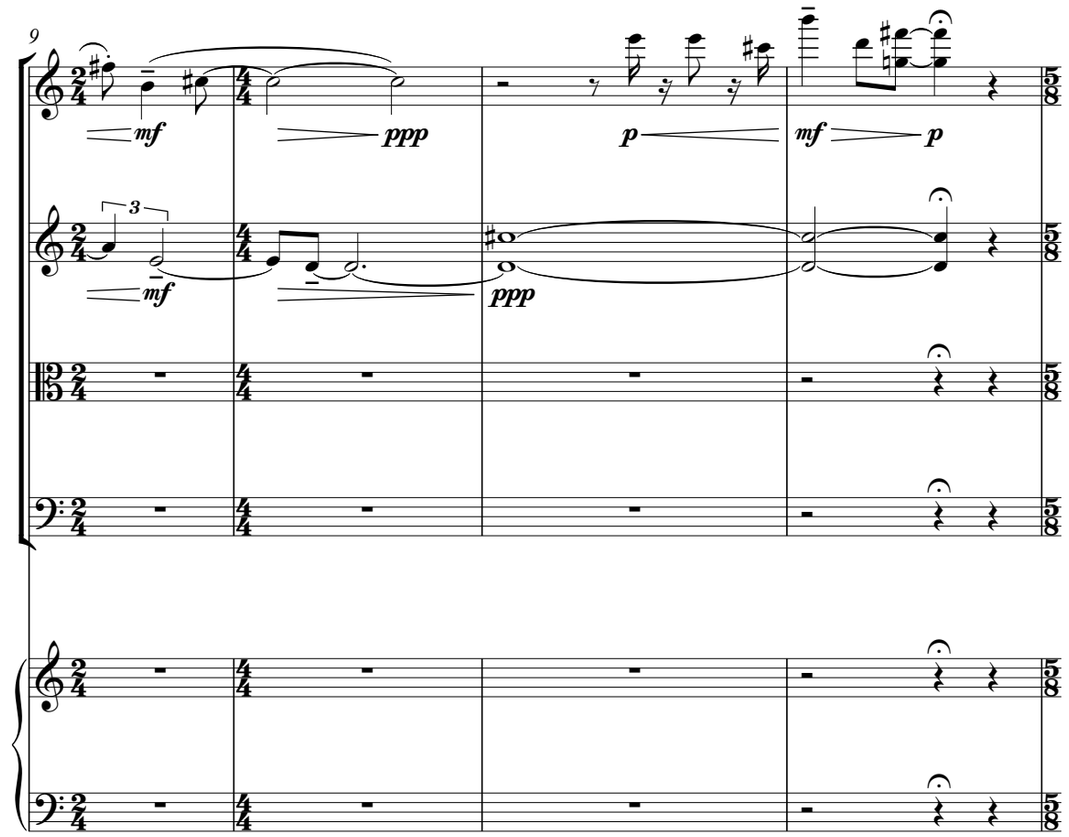
Some of Them are Talking, Others Silent

-Plato

David C. Horton



*) Pedal according to changes in harmony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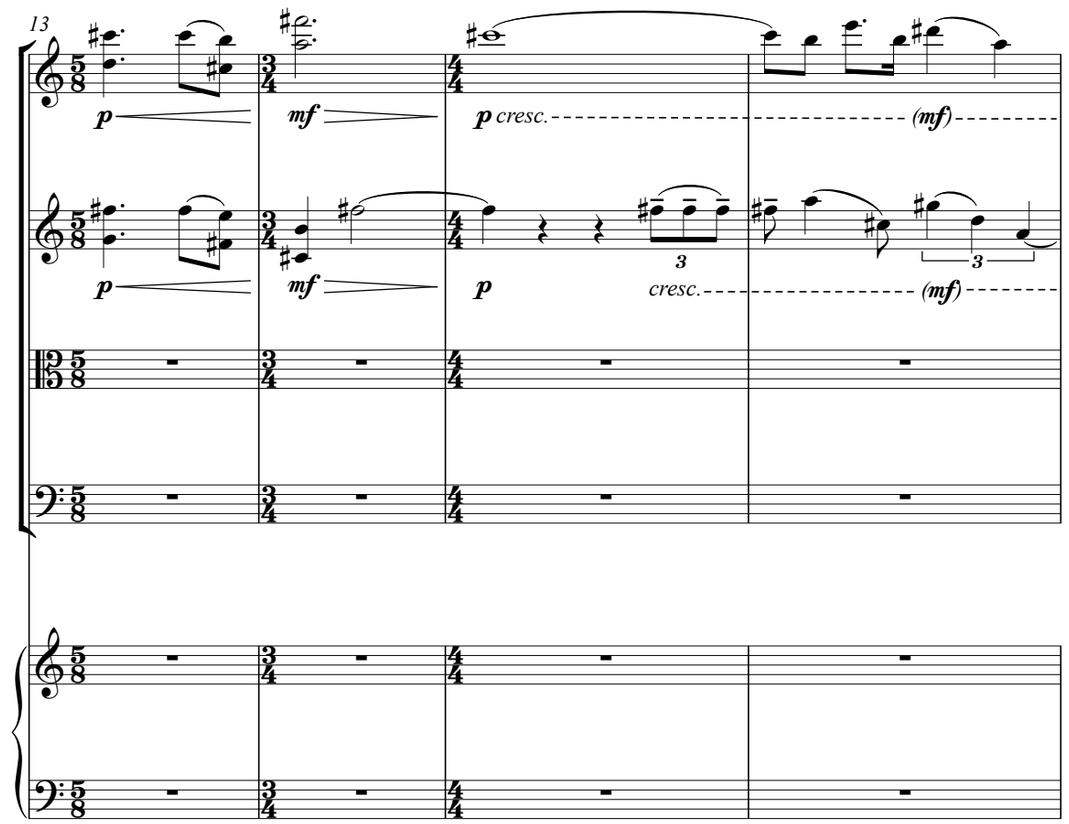
mf
ppp
p
mf
p
3
mf
ppp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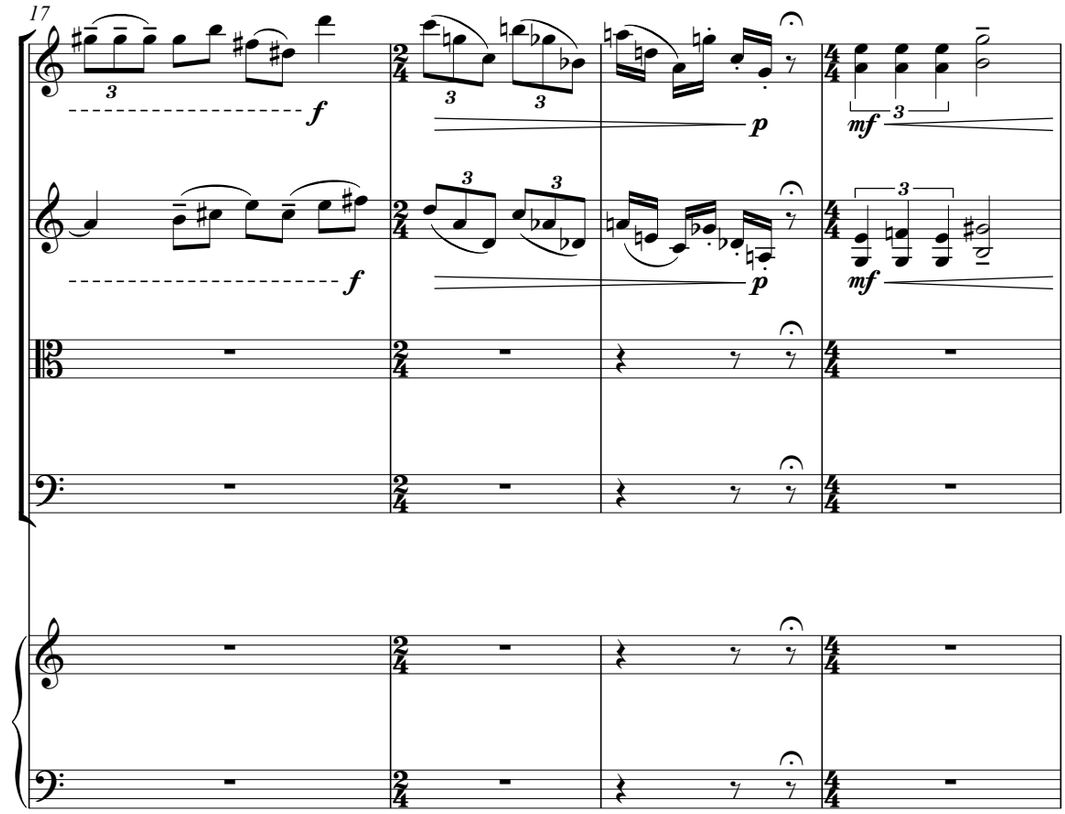
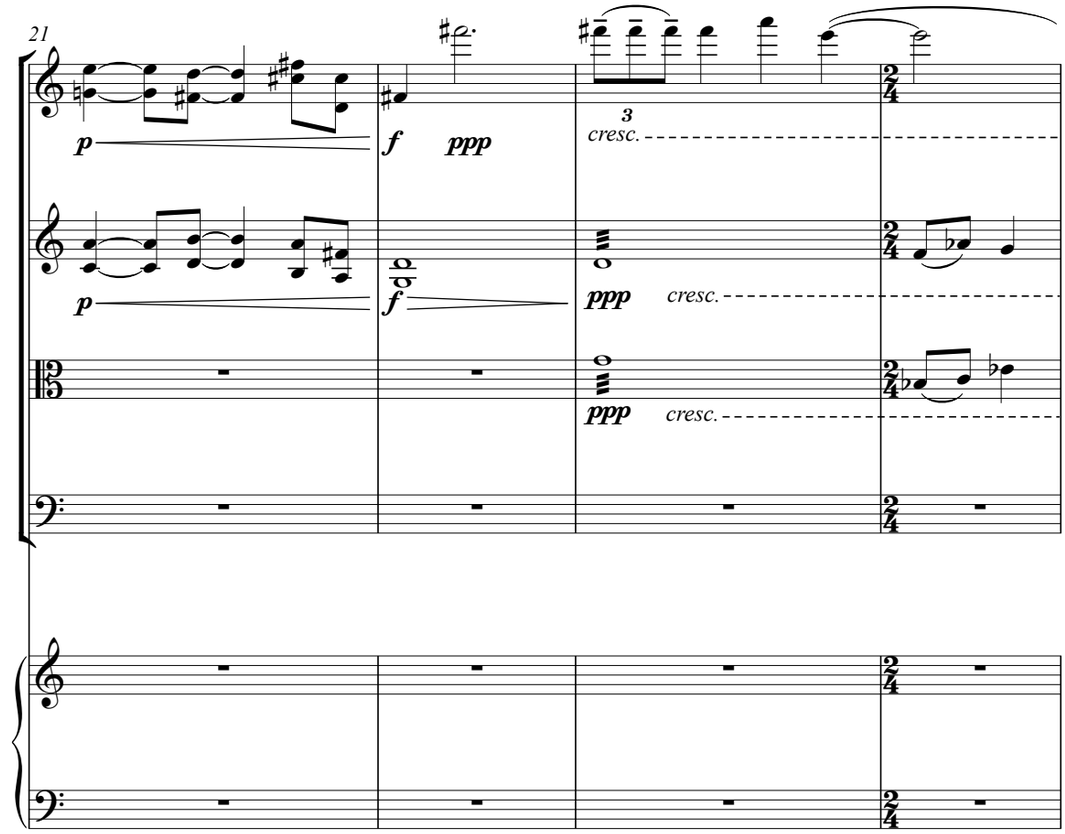
p
mf
p cresc.
(mf)
p
mf
p
3
cresc.
(mf)
3


17
f
f
p
p
mf
mf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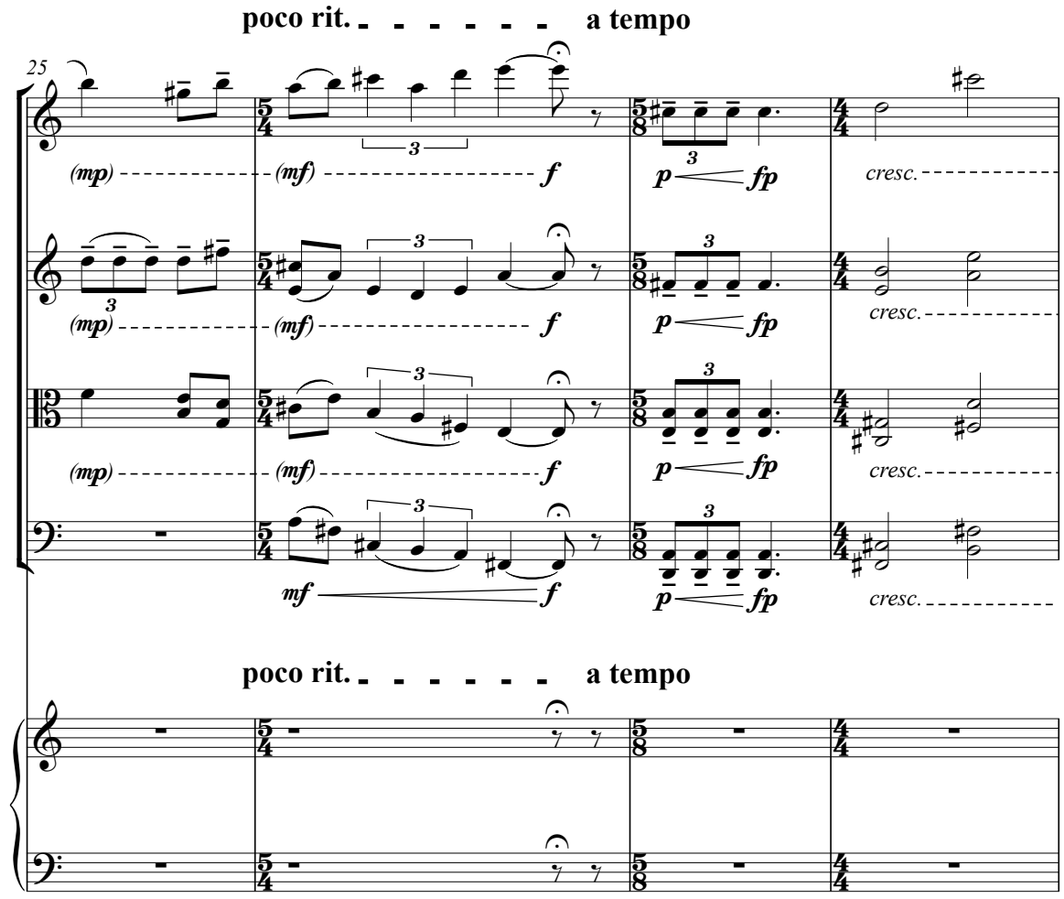
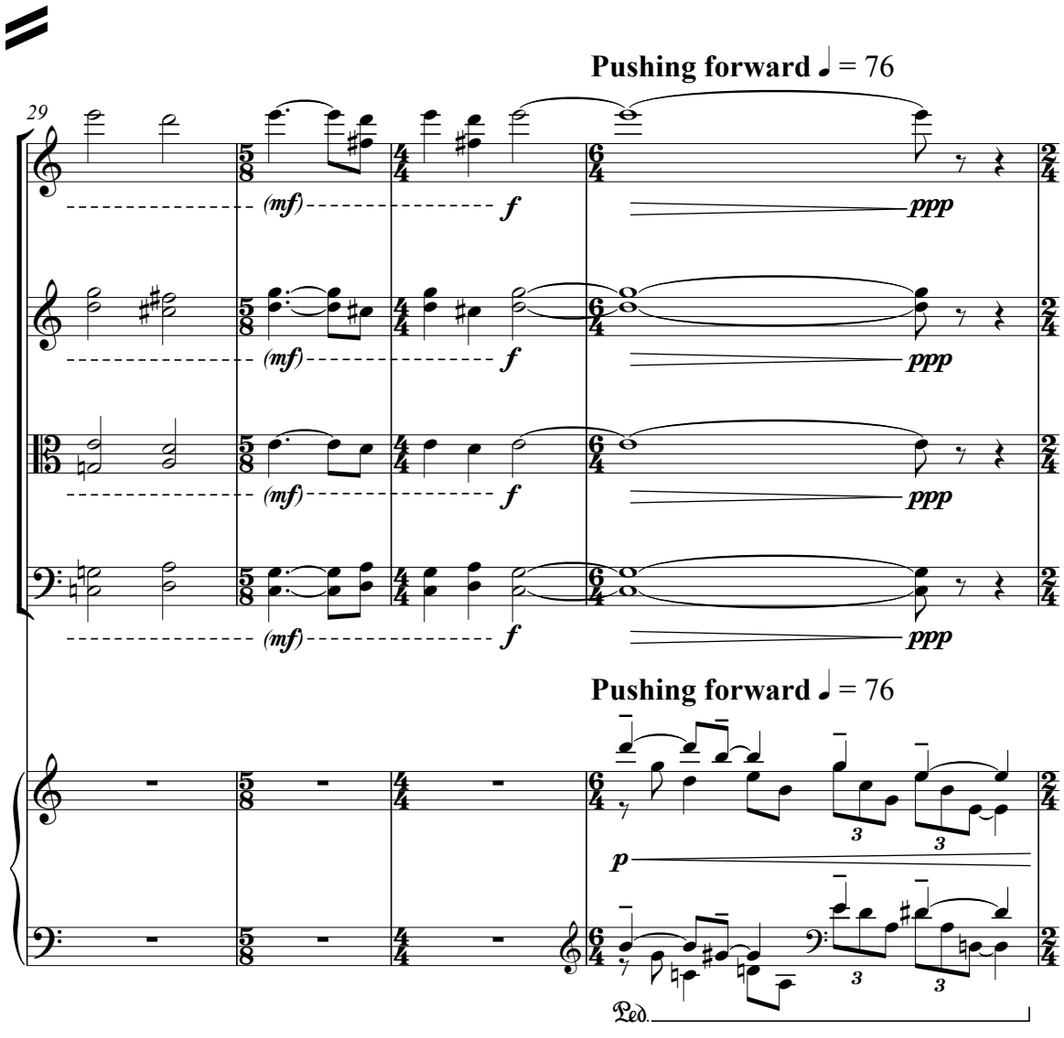
p
p
f
f
ppp
cresc.
ppp
cresc.
ppp
cresc.


poco rit.
a tempo
25
(mp)
(mf)
f
p
fp
cresc.
mf
poco rit.
a tempo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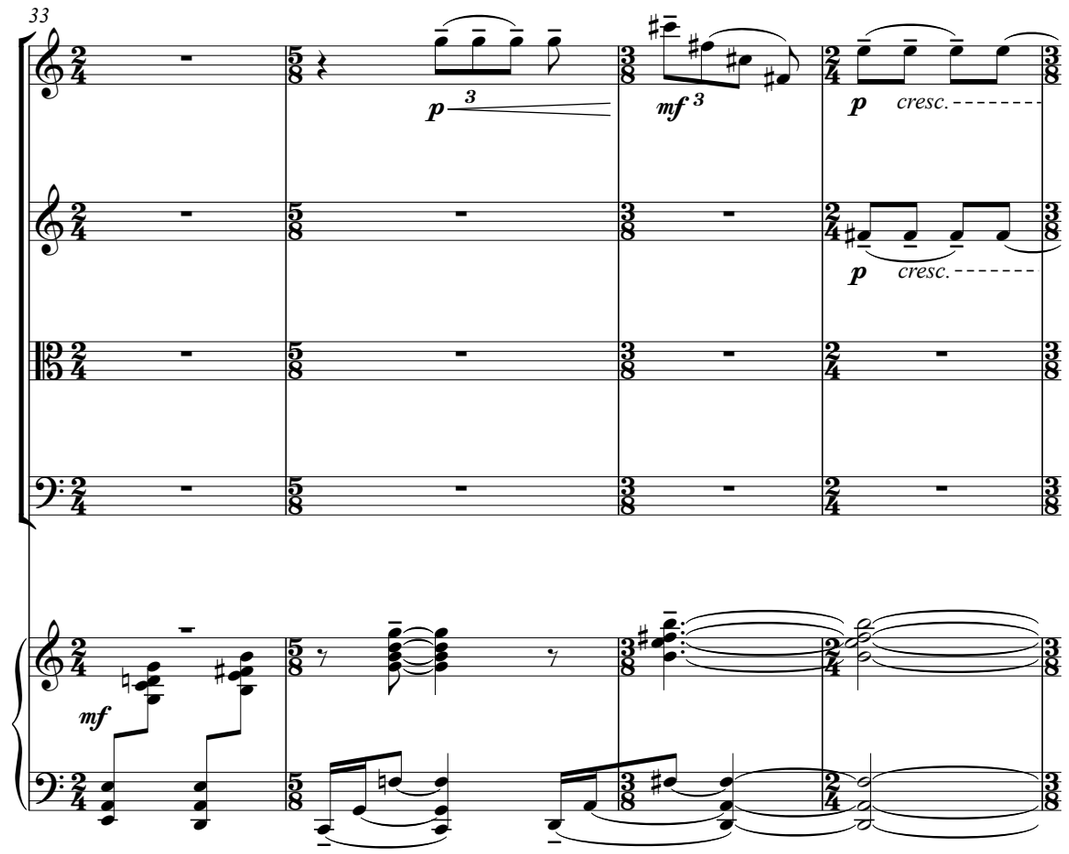
29
(mf)
f
ppp
Pushing forward ♩ = 76
p
Ped.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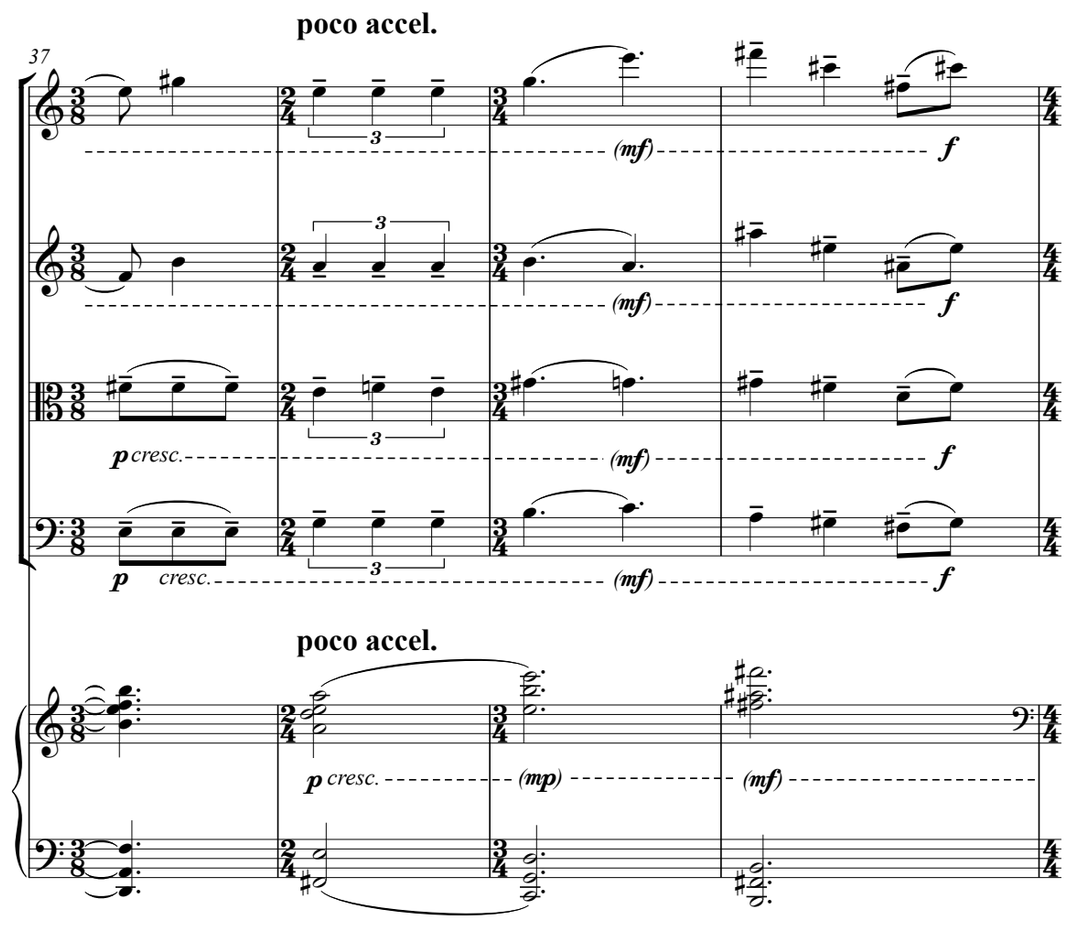
p
3
mf
3
p
cresc.
p
cresc.
mf


poco accel.
37
3
(mf)
f
3
(mf)
f
p
cresc.
(mf)
f
p
cresc.
(mf)
f
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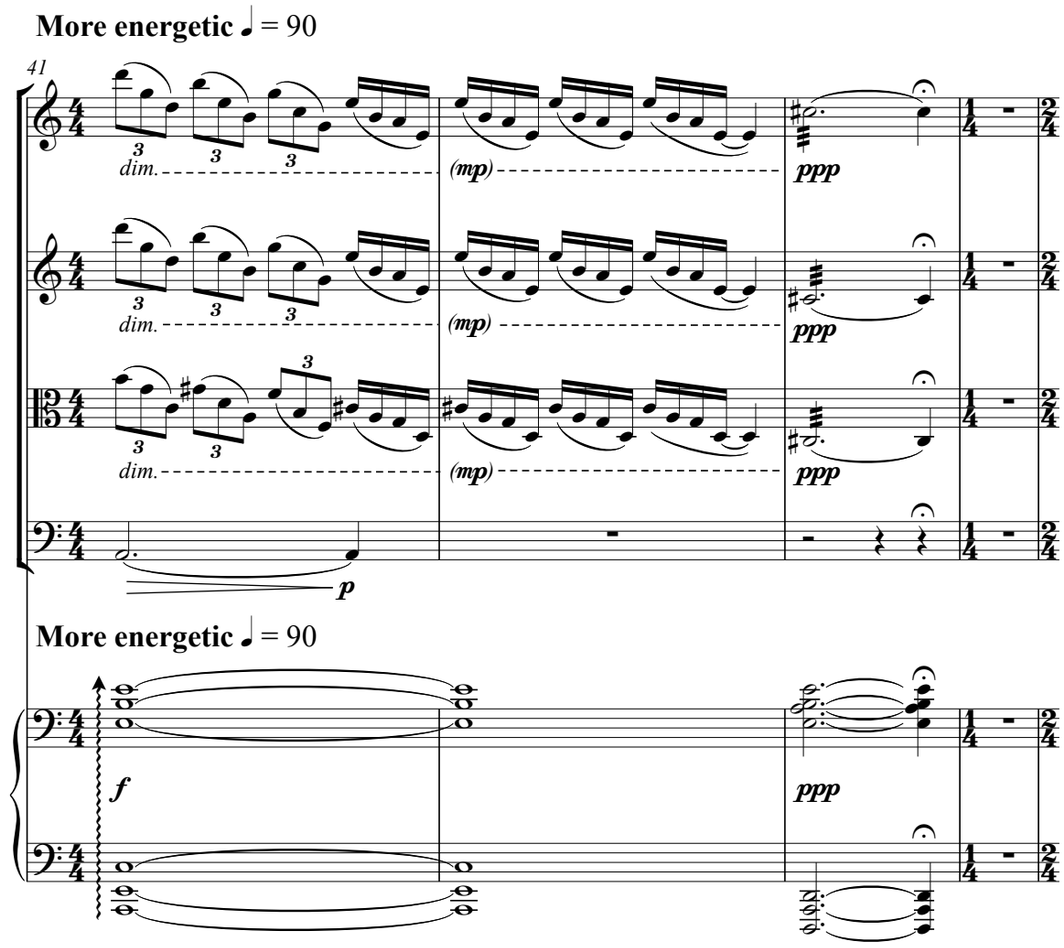
p
cresc.
(mp)
(mf)


More energetic ♩ = 90
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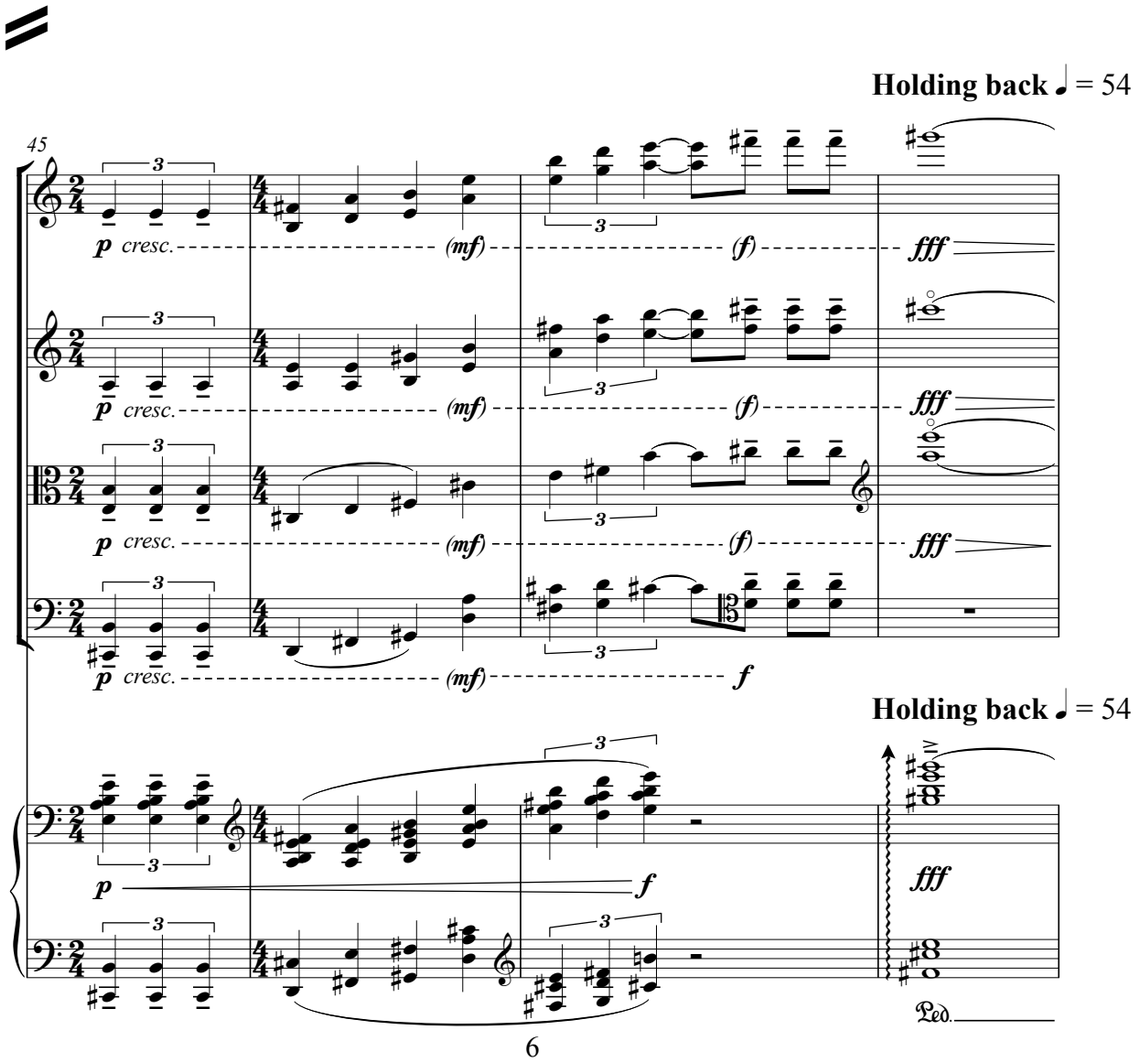
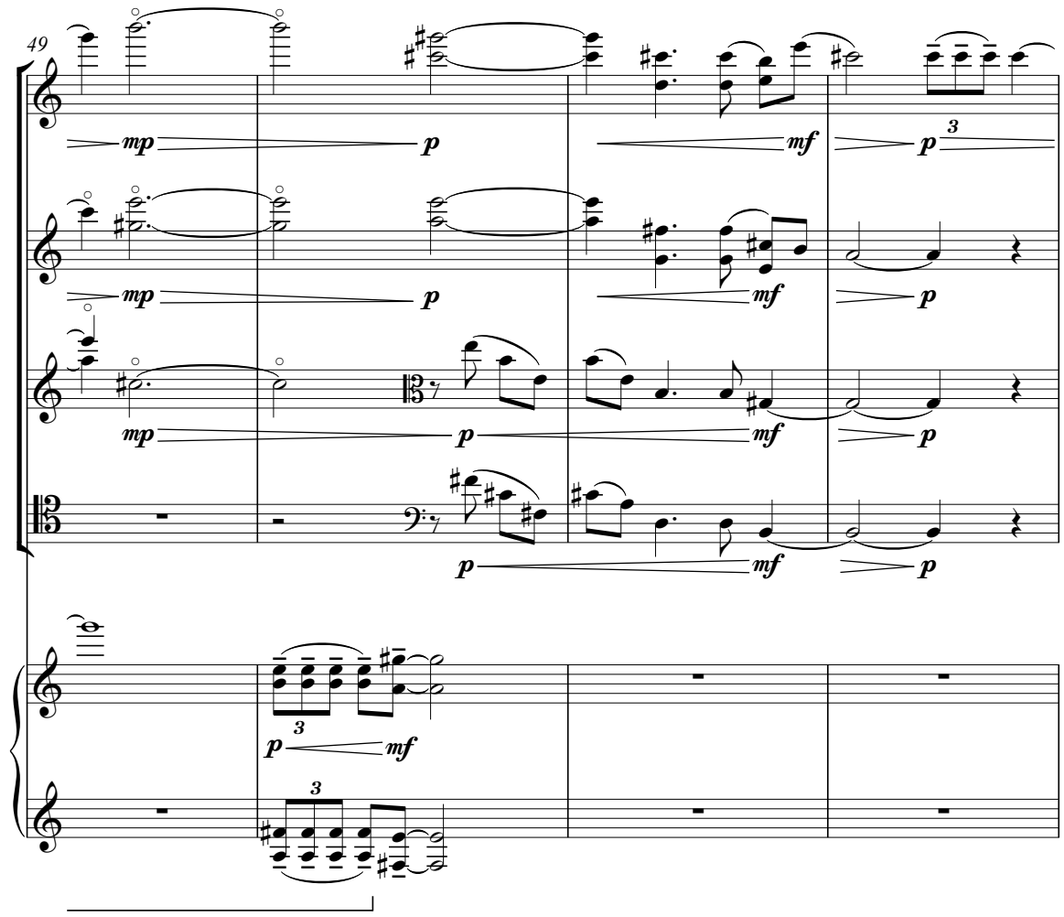
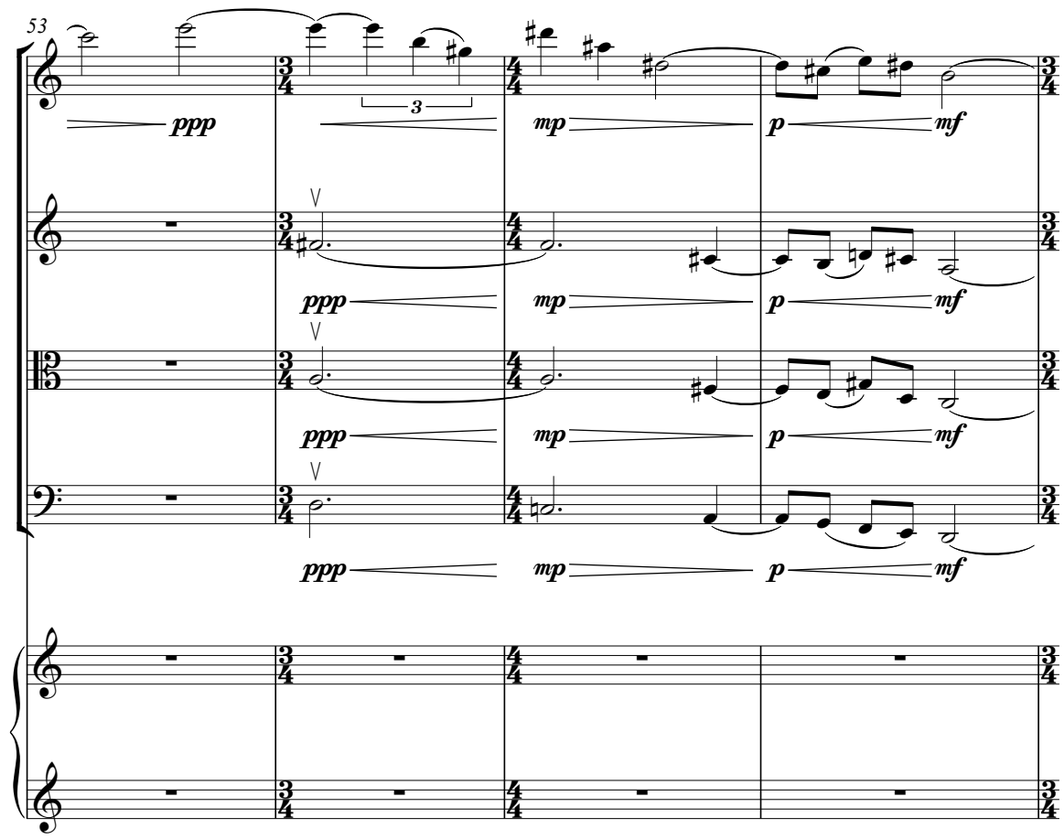
dim.
(mp)
ppp
p
More energetic ♩ = 90
f
ppp


Holding back ♩ = 54
45
p cresc.
(mf)
(f)
fff
f
Holding back ♩ = 54
Ped.


49
mp
p
mf
3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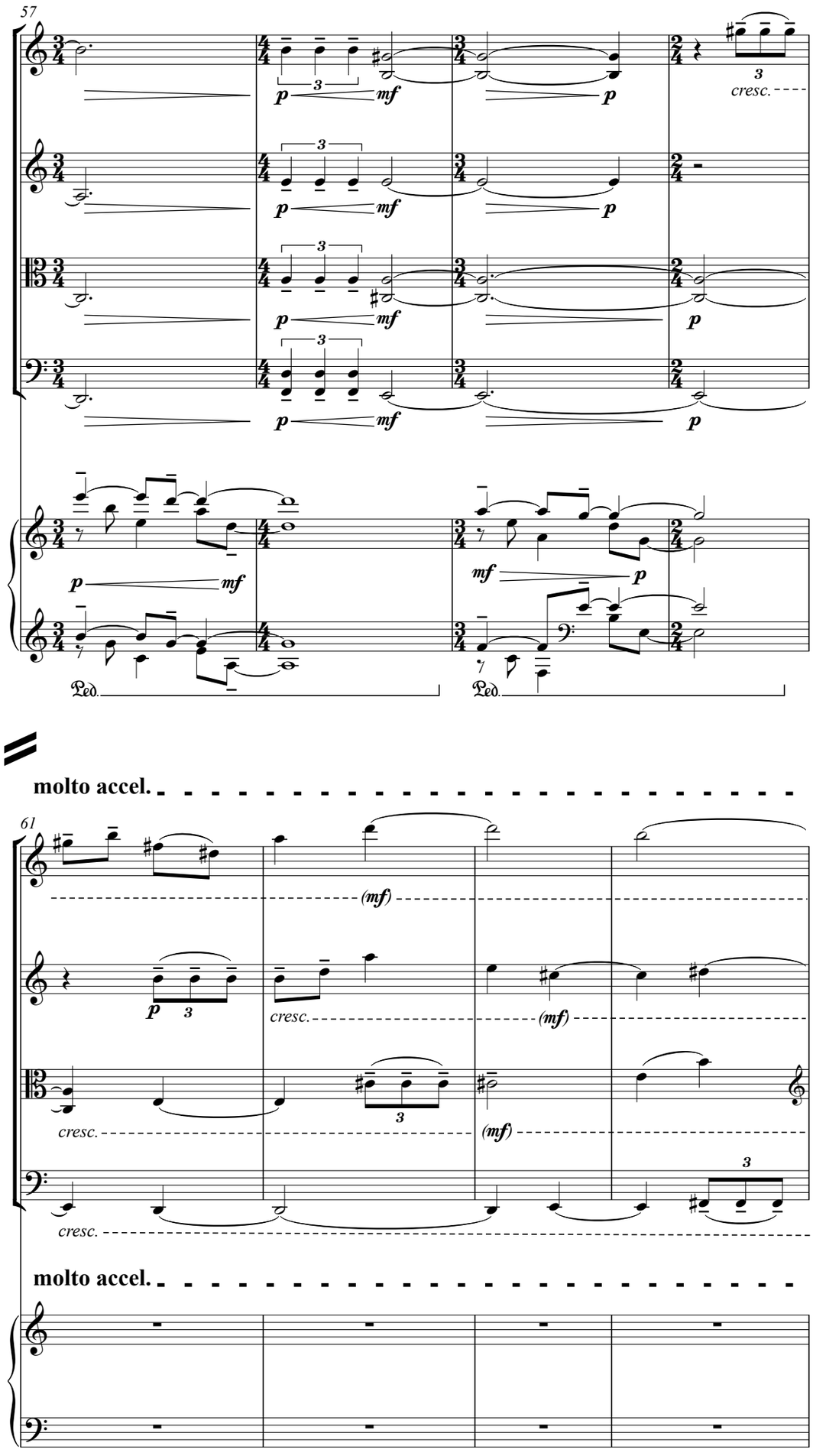
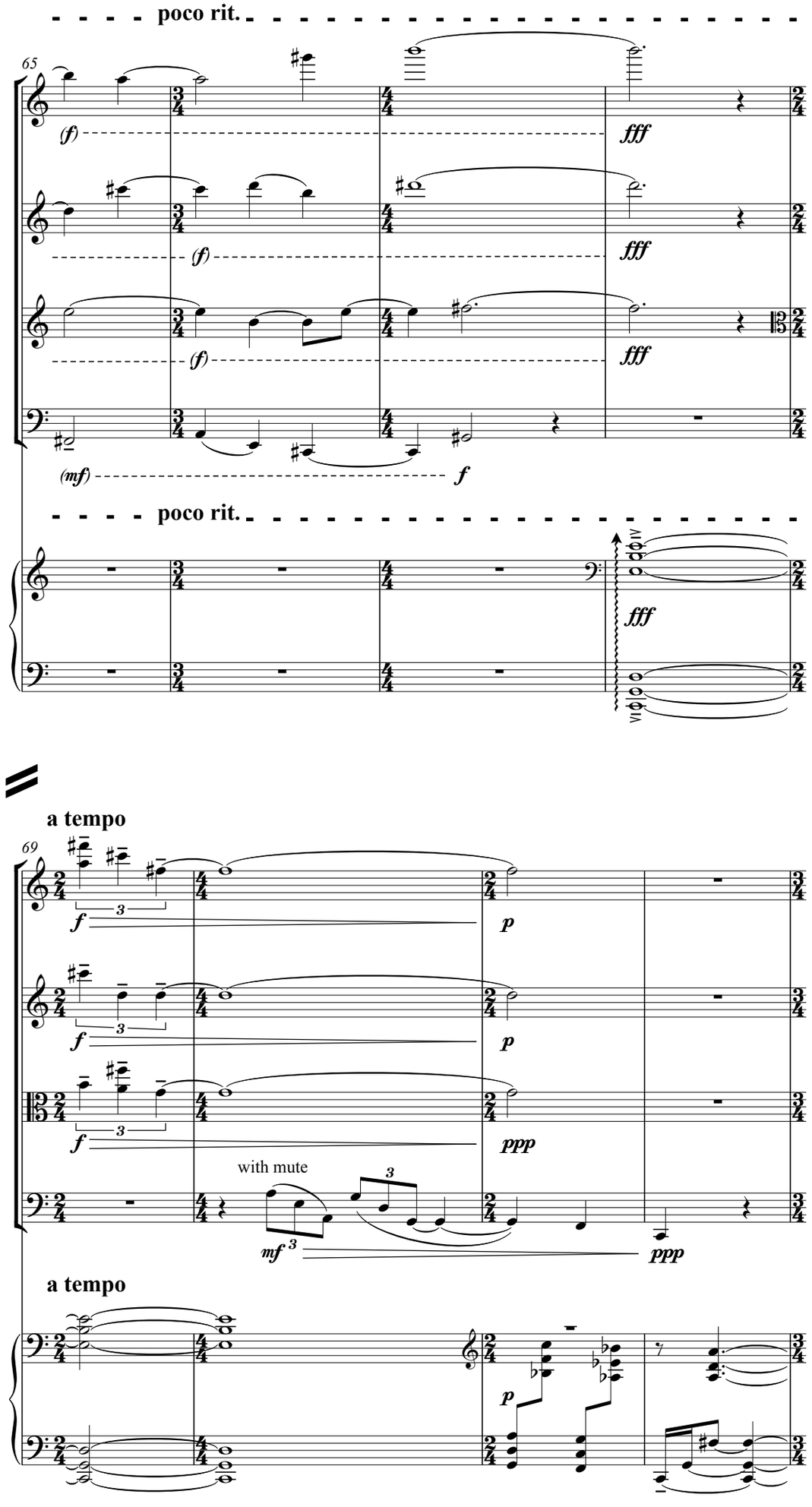
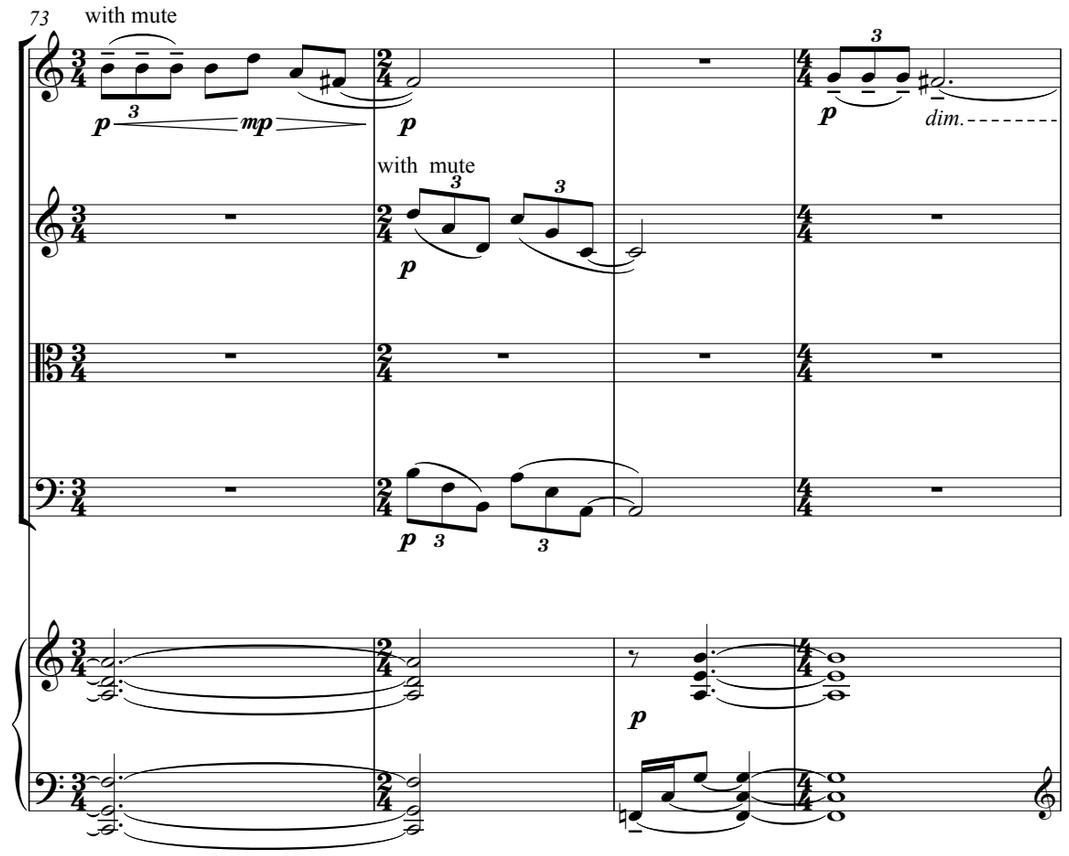
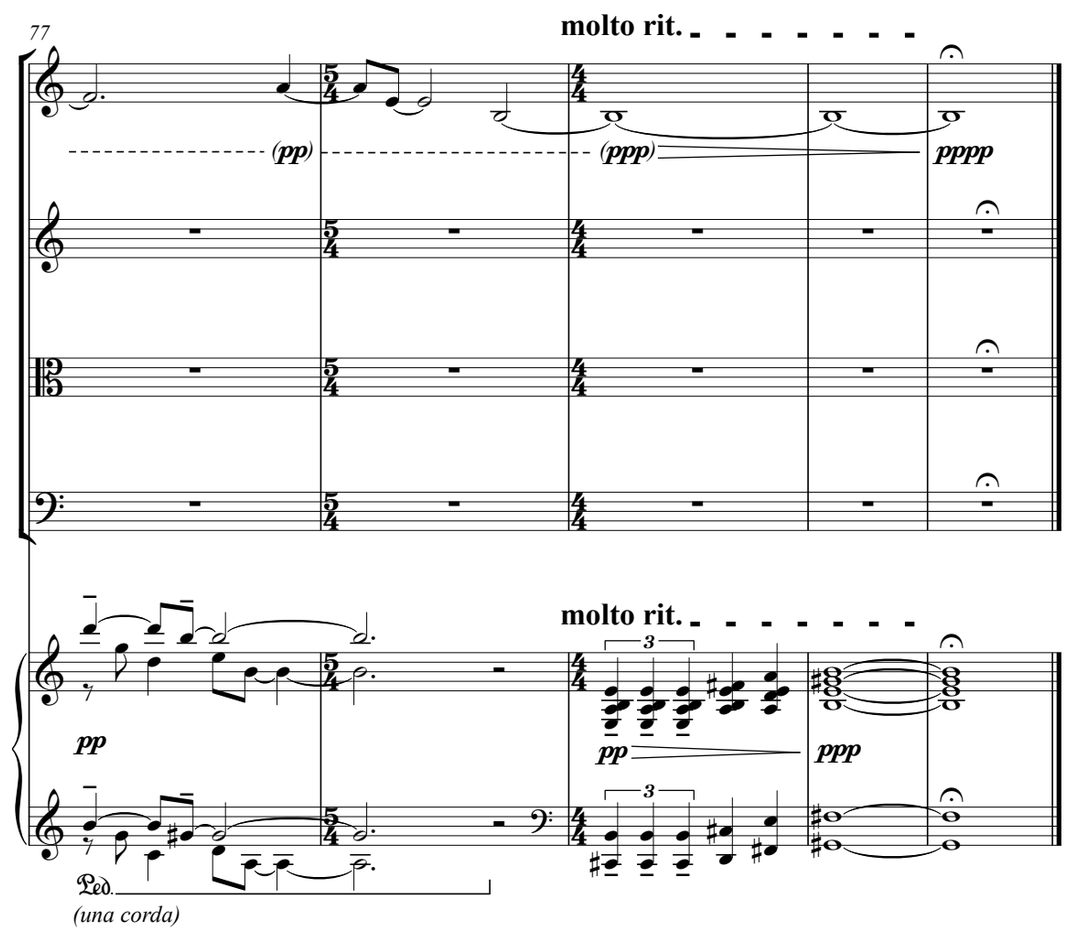
ppp
mp
p
mf
3


57
cresc.
Ped.
Ped.
molto accel.
61
(mf)
cresc.
(mf)
cresc.
(mf)
cresc.
molto accel.


poco rit.
65
(f)
fff
(f)
fff
(f)
fff
(mf)
f
poco rit.
fff
a tempo
69
f
3
p
f
3
p
f
3
ppp
with mute
mf
3
ppp
a tempo
p

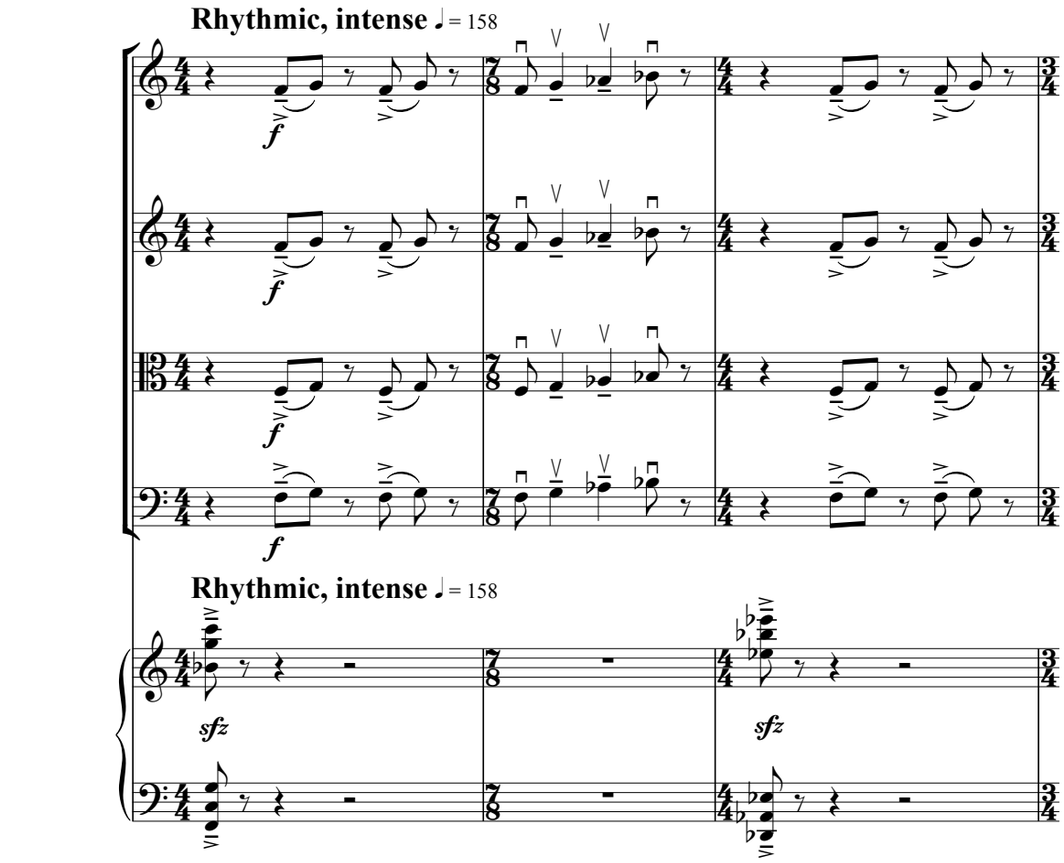

73
with mute
p
mp
p
with mute
p
p
dim.
p

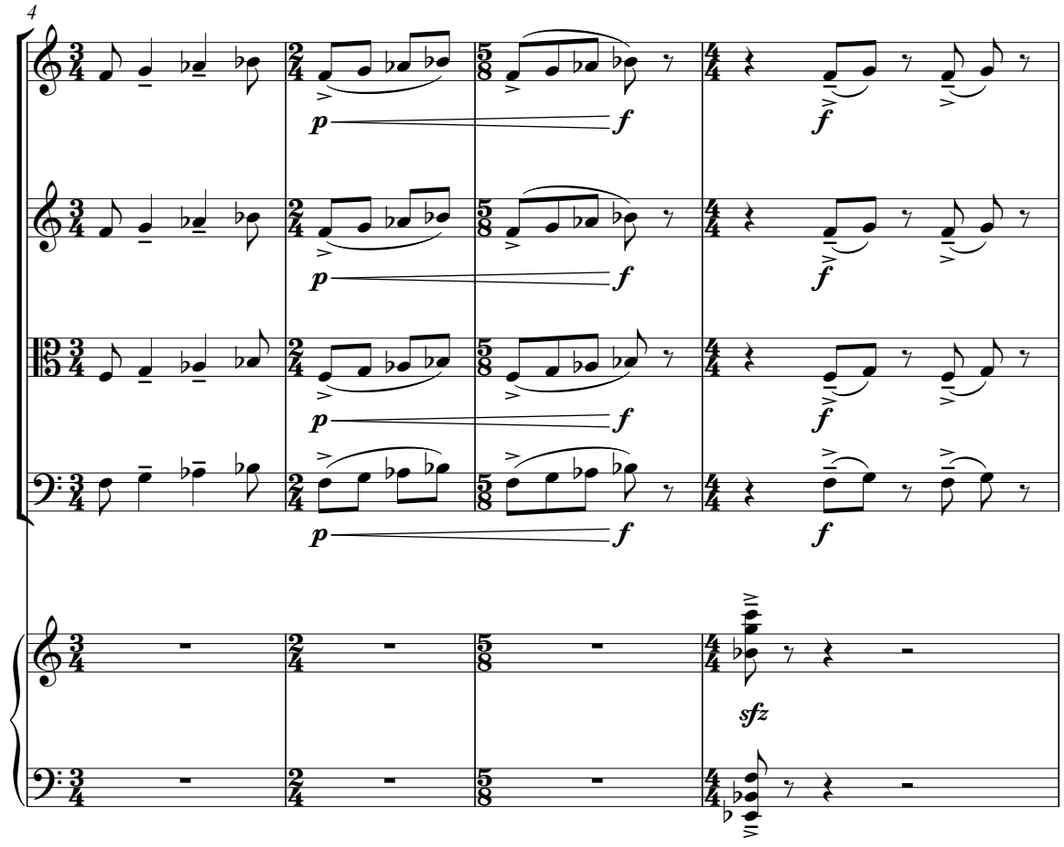

77
molto rit.
(pp)
(ppp)
pppp
molto rit.
pp
pp
ppp
Ped.
(una corda)

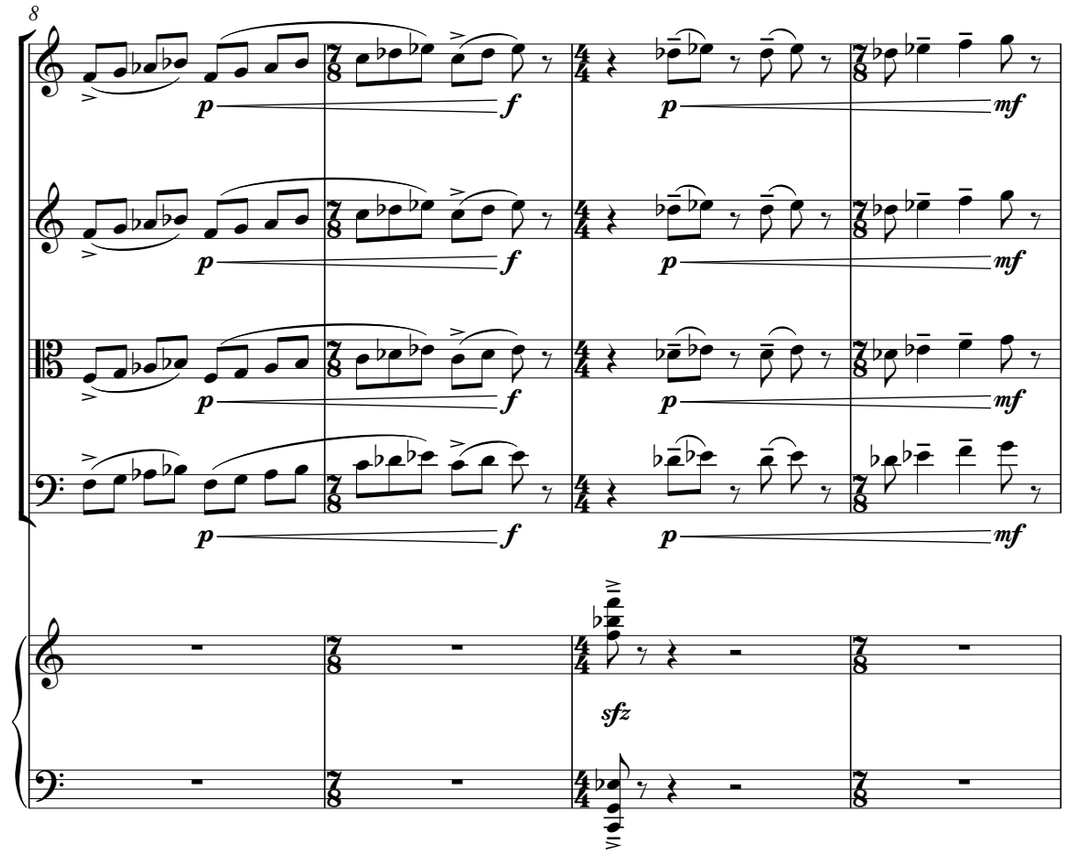
II.

And They See Only Their Shadows

-Plato



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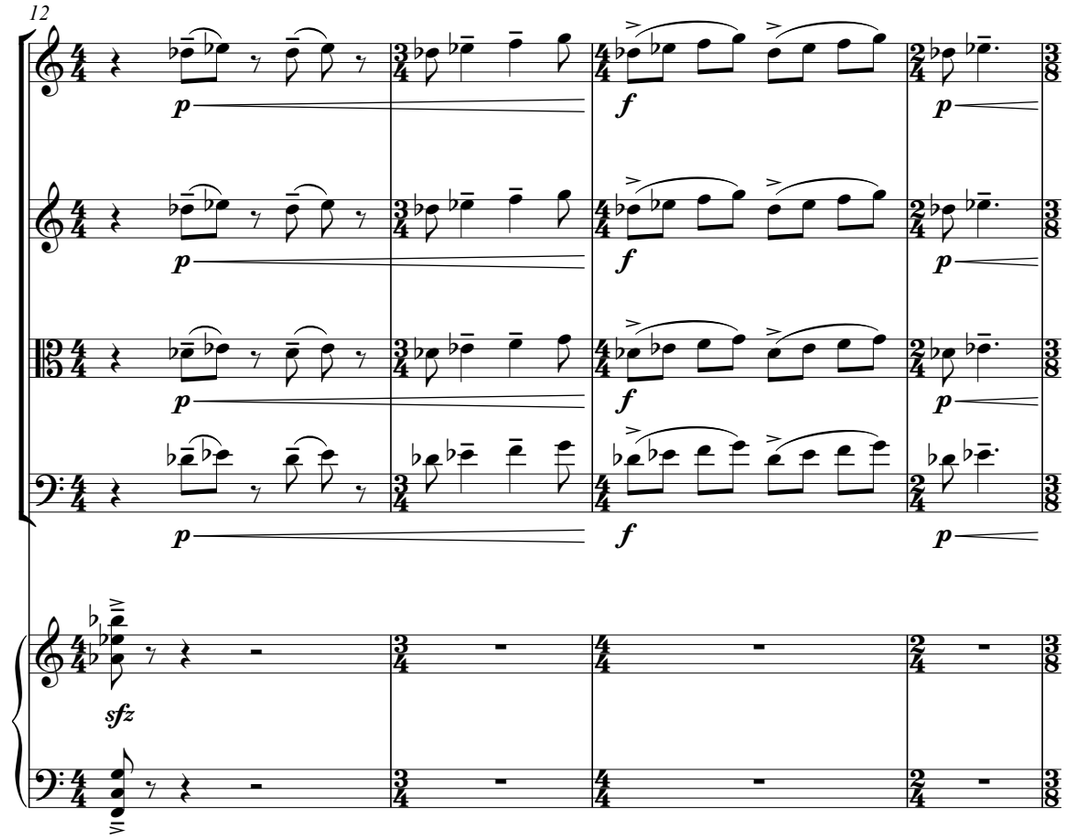
f
mf
sfz


12
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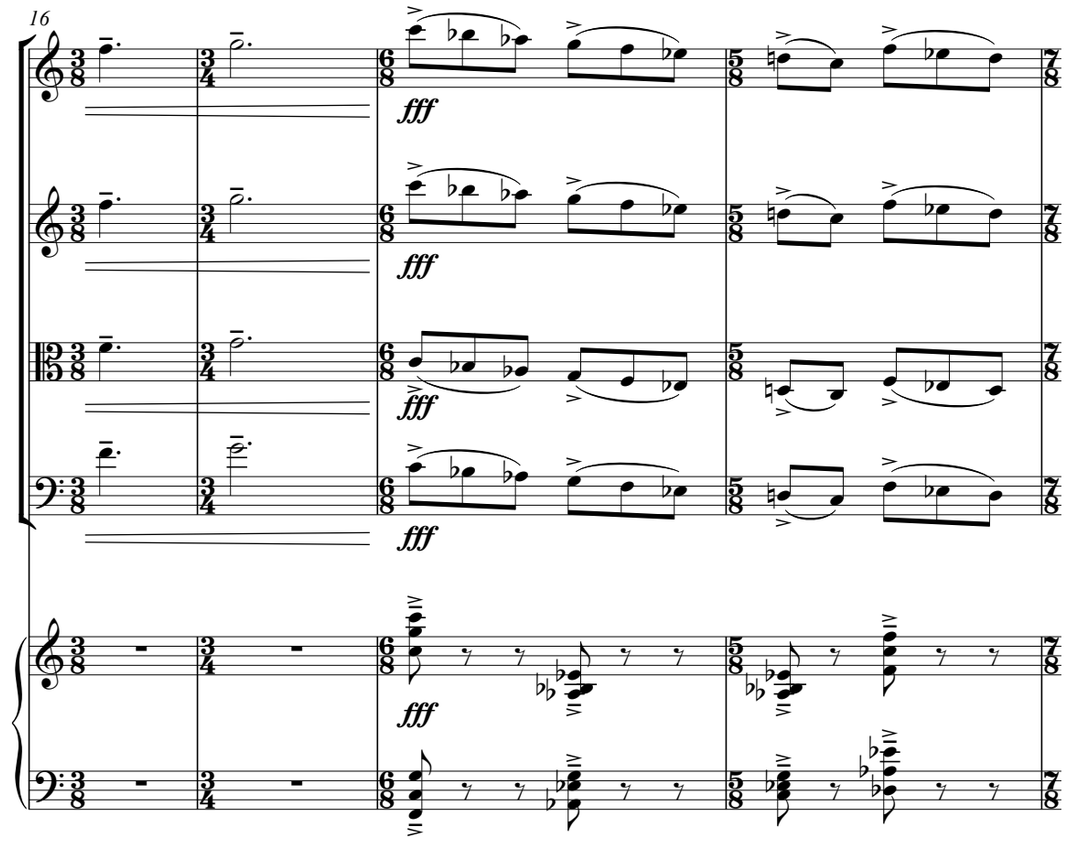
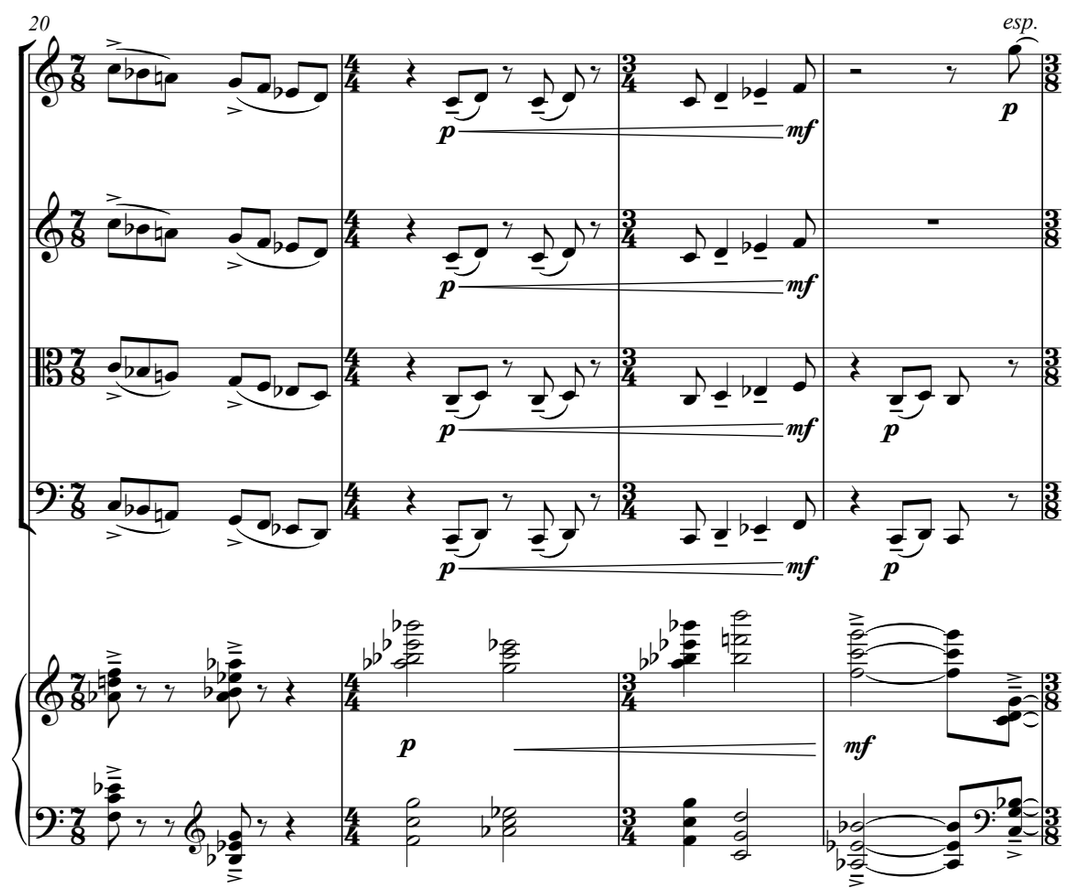
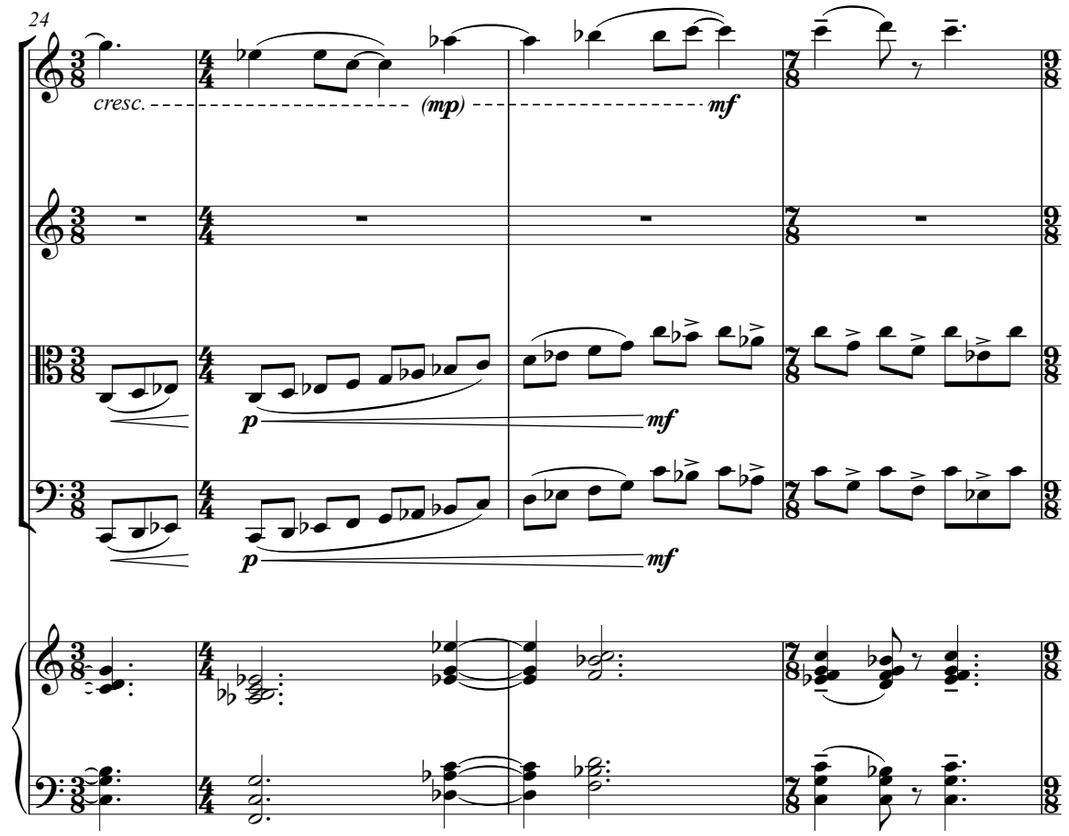
f
sfz


16
fff


20
esp.
p
mf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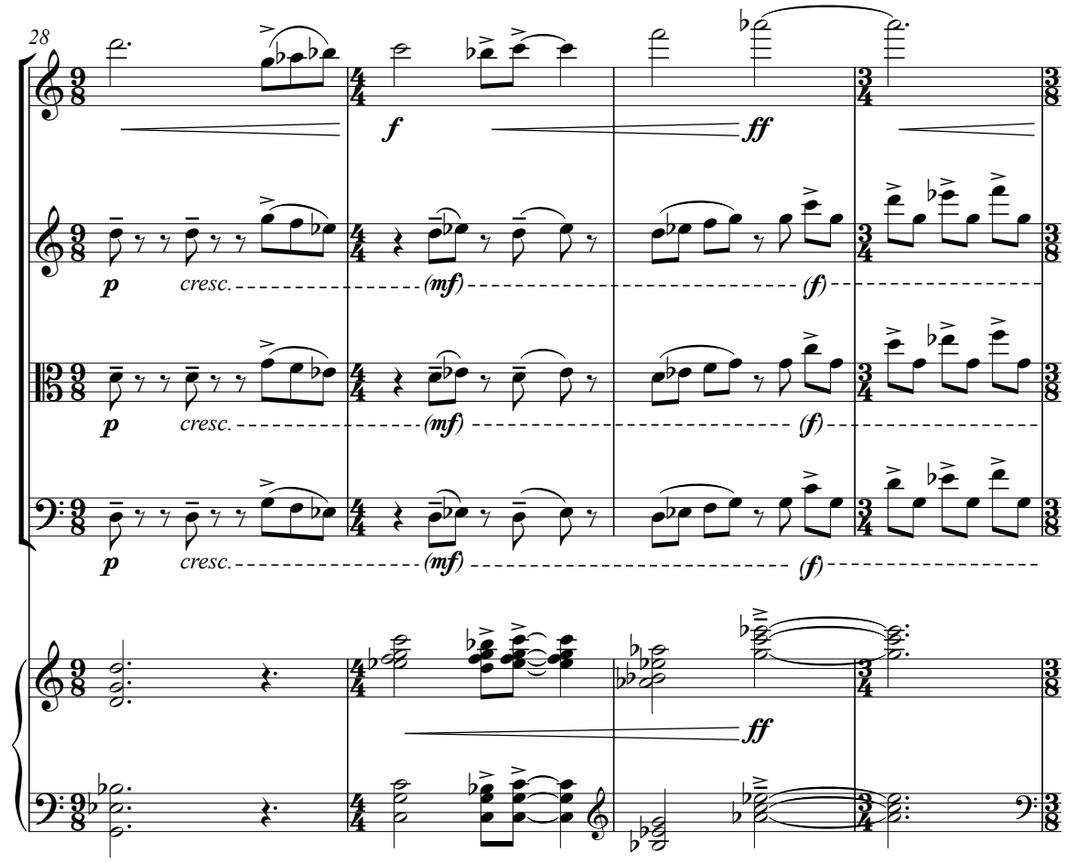
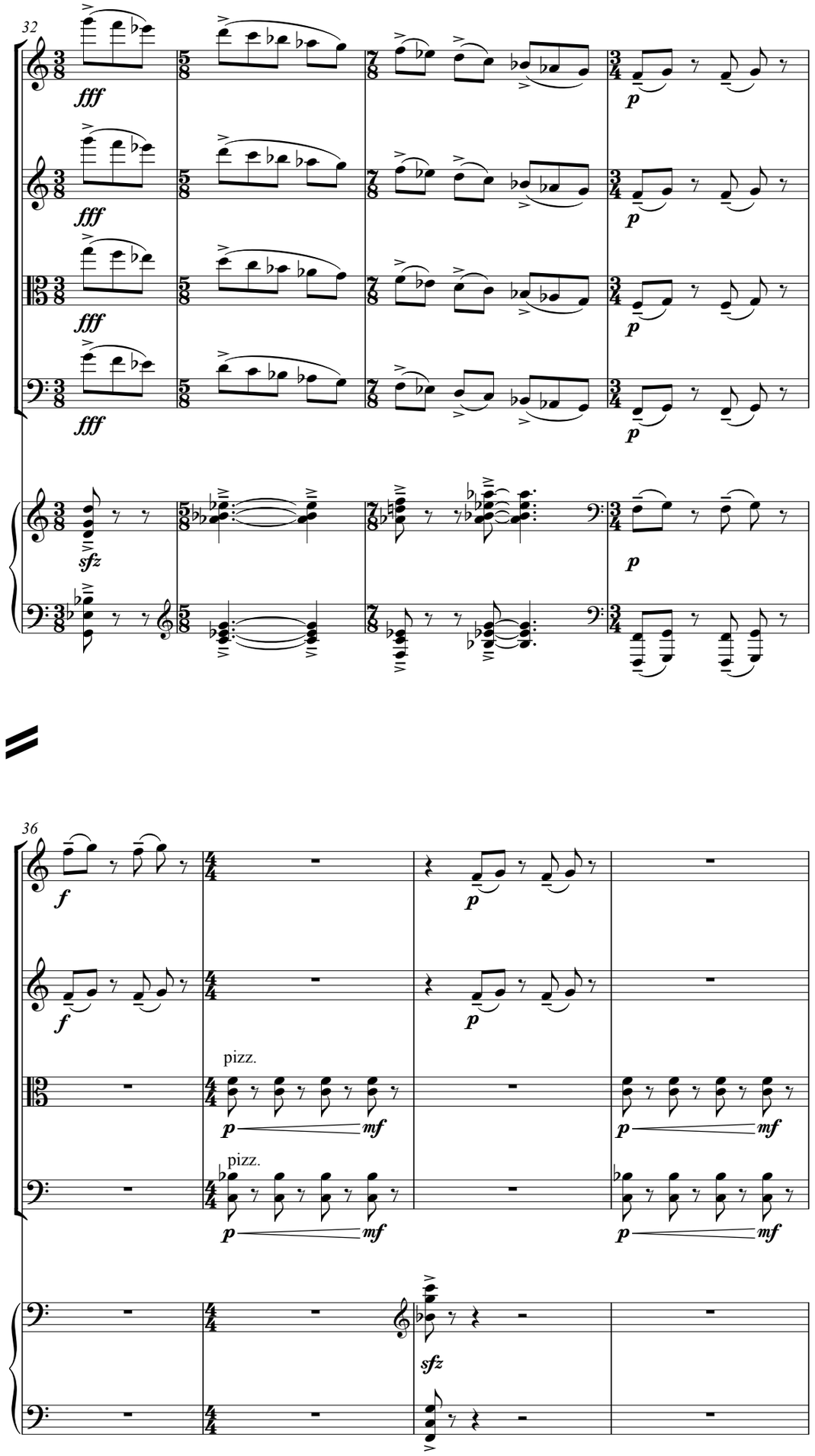
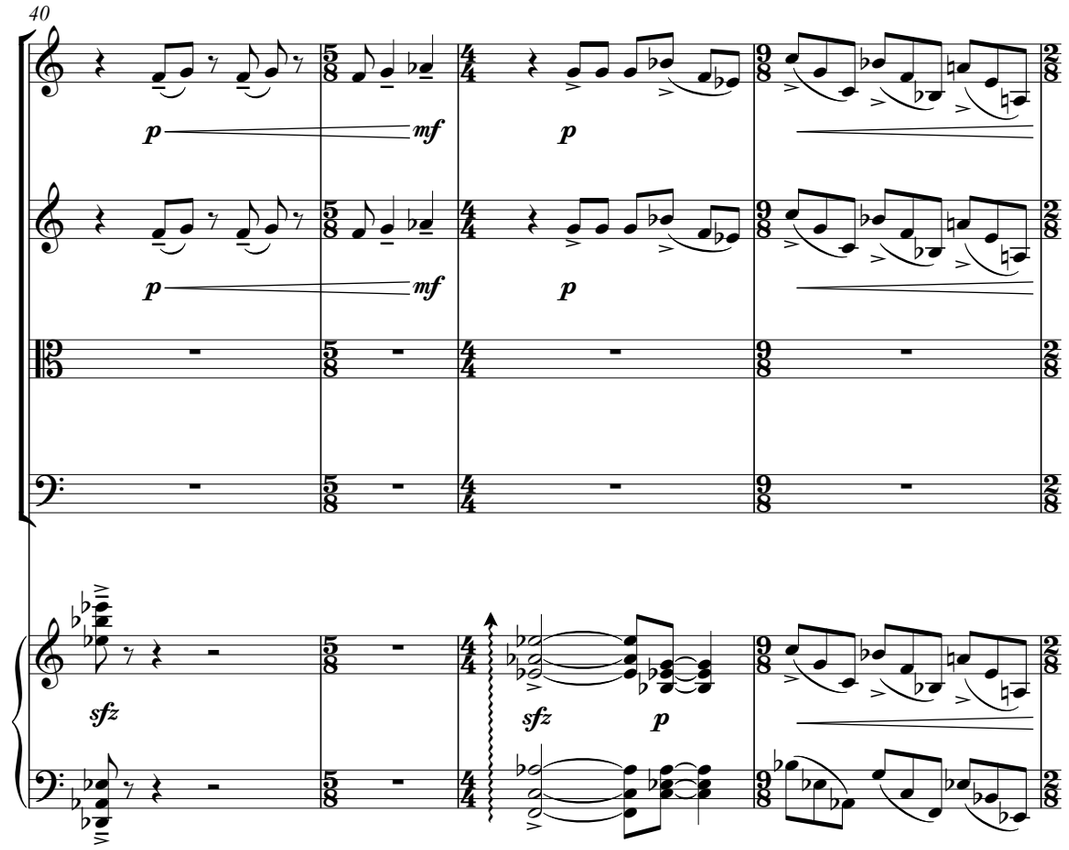
cresc.
(mp)
mf
p
mf
p
mf


28
f
ff
p
cresc.
(mf)
(f)
p
cresc.
(mf)
(f)
p
cresc.
(mf)
(f)
ff


32
fff
sfz
p
36
f
pizz.
mf
sfz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p
sfz
sfz
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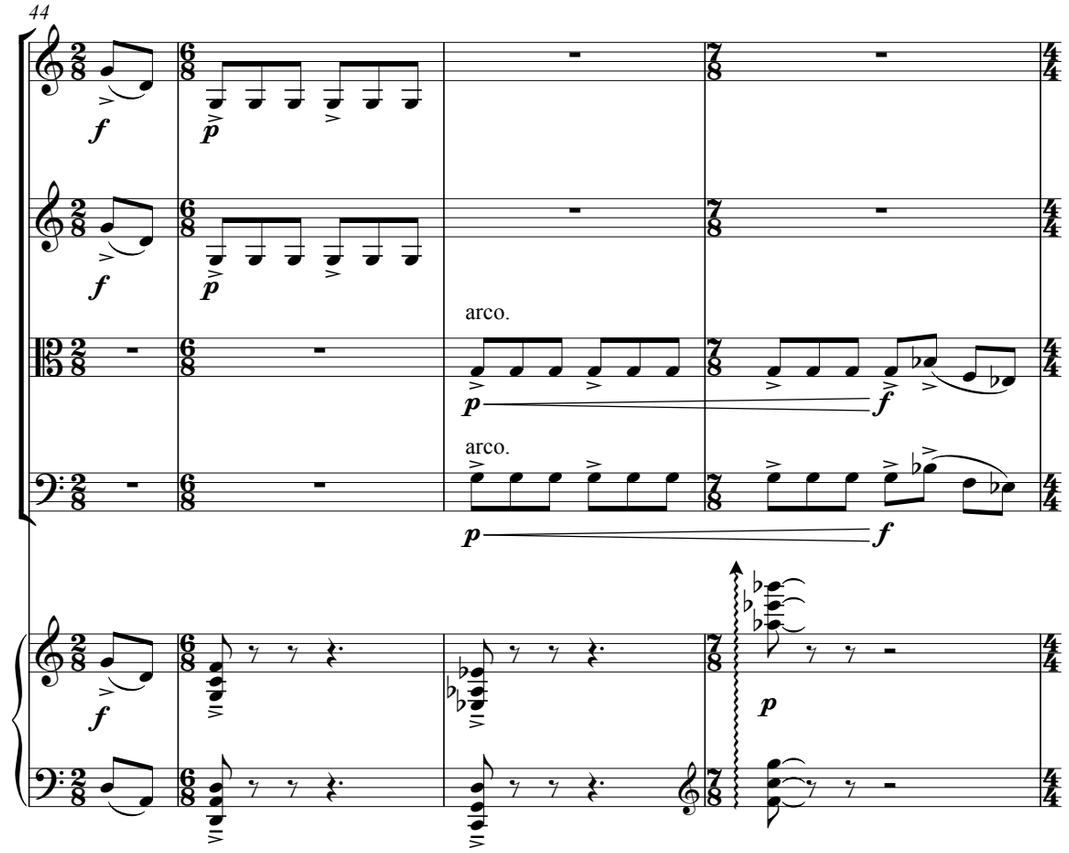
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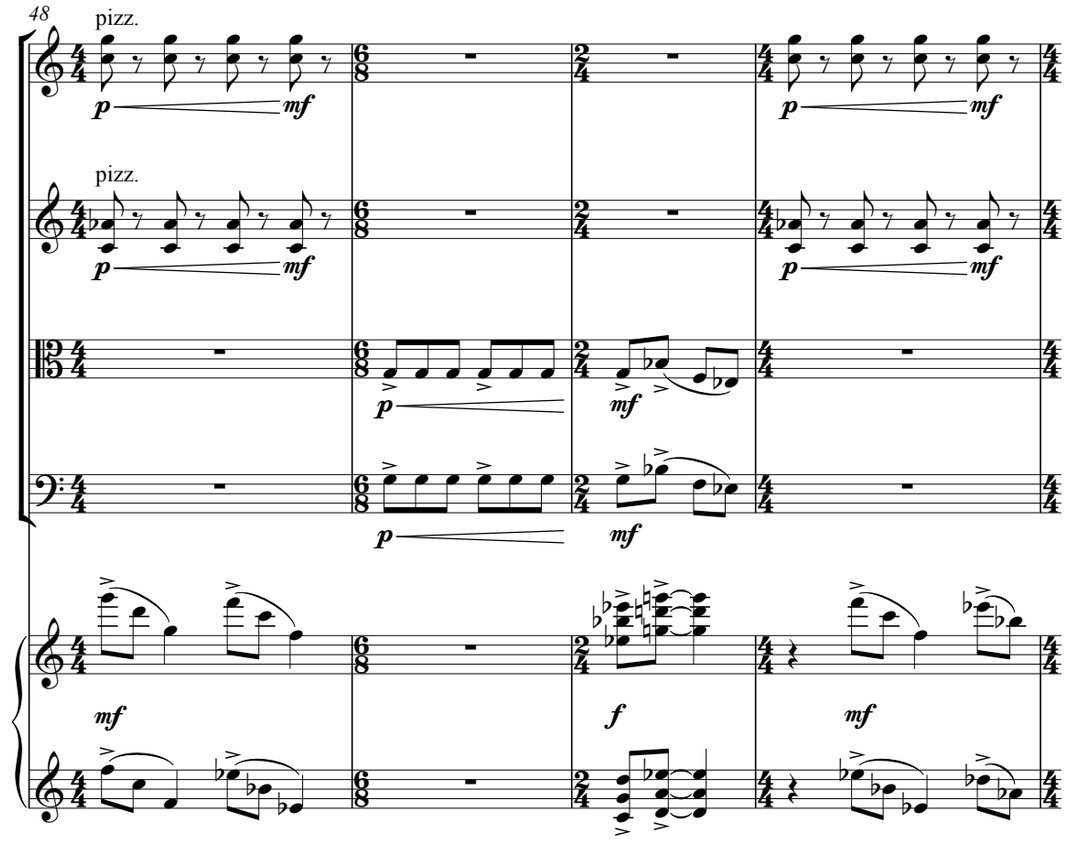
arco.
p
f
p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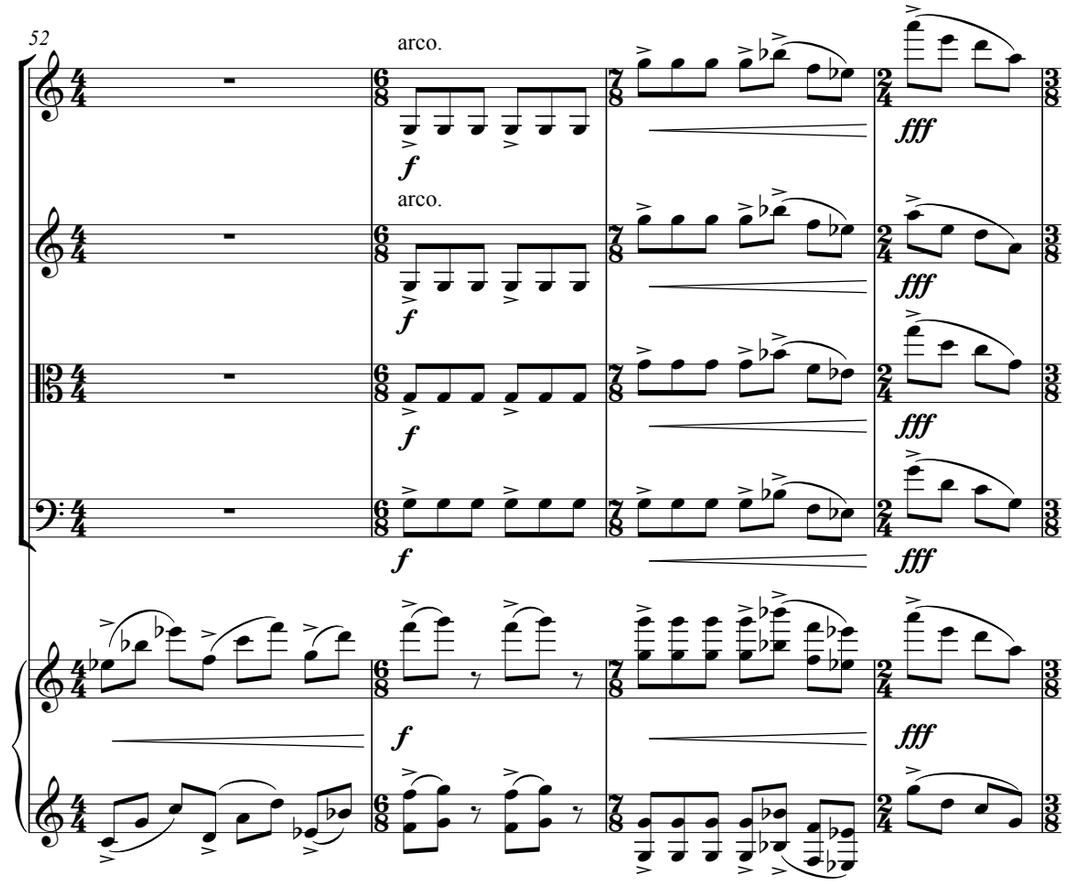
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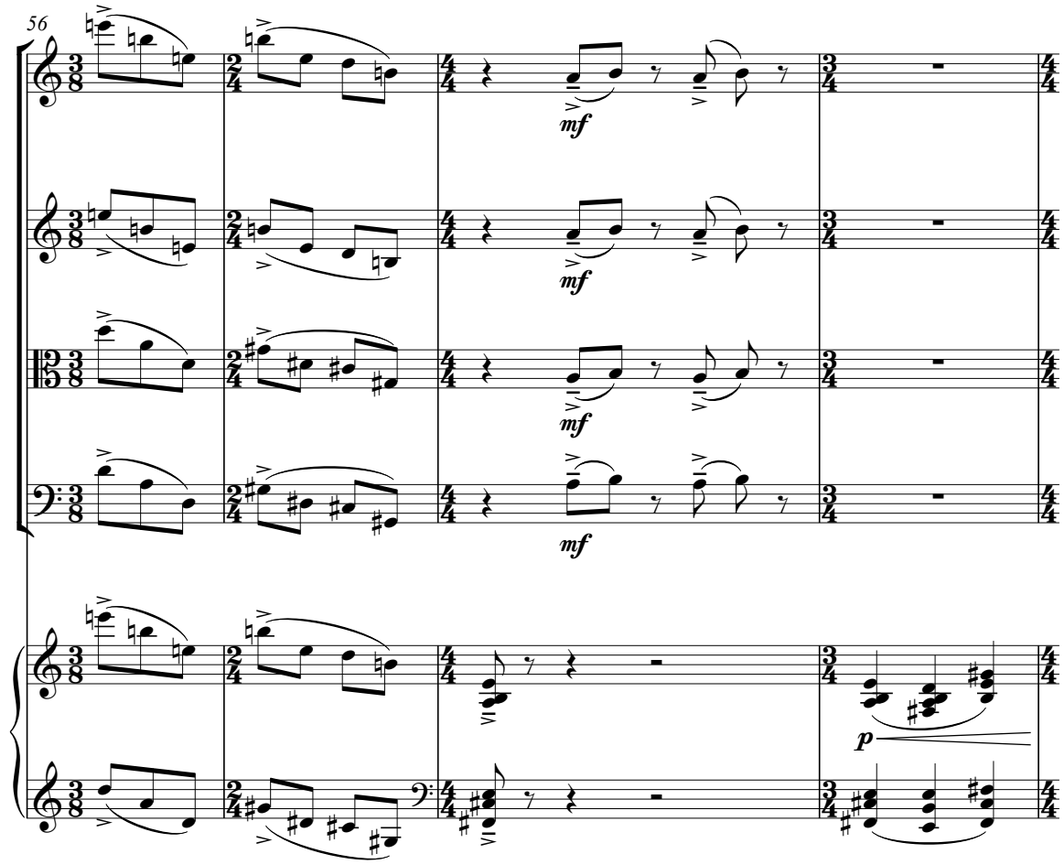
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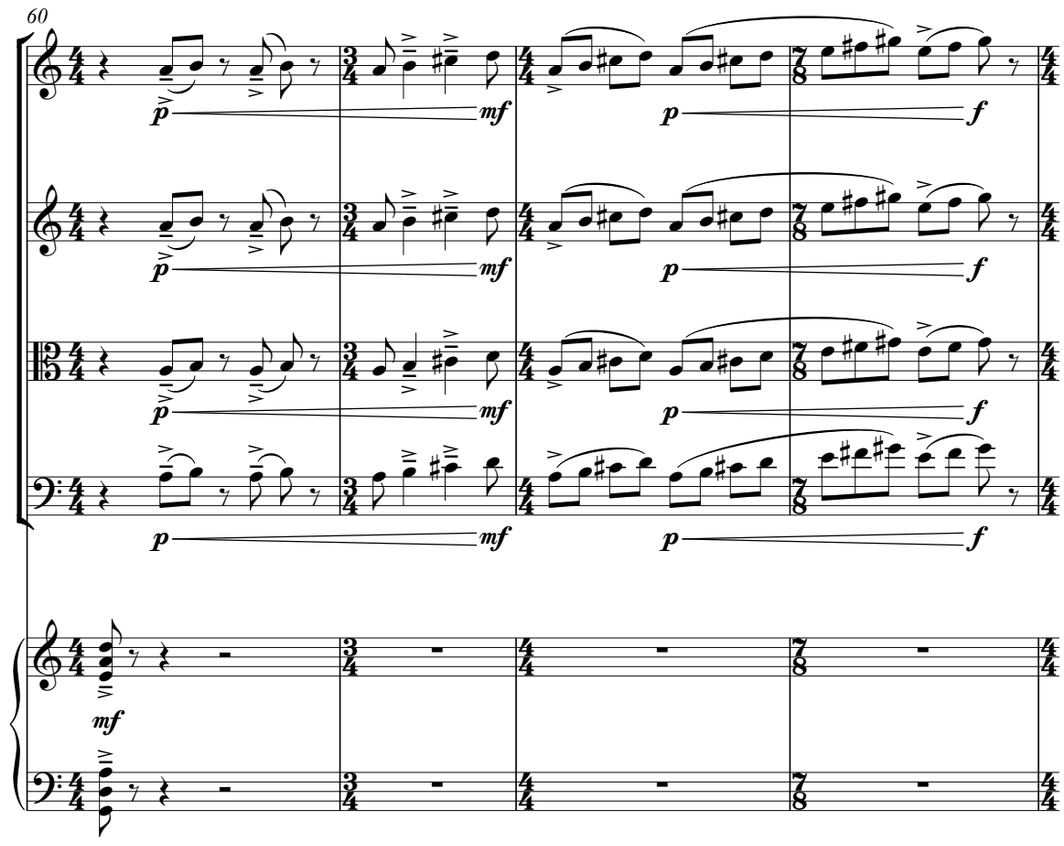
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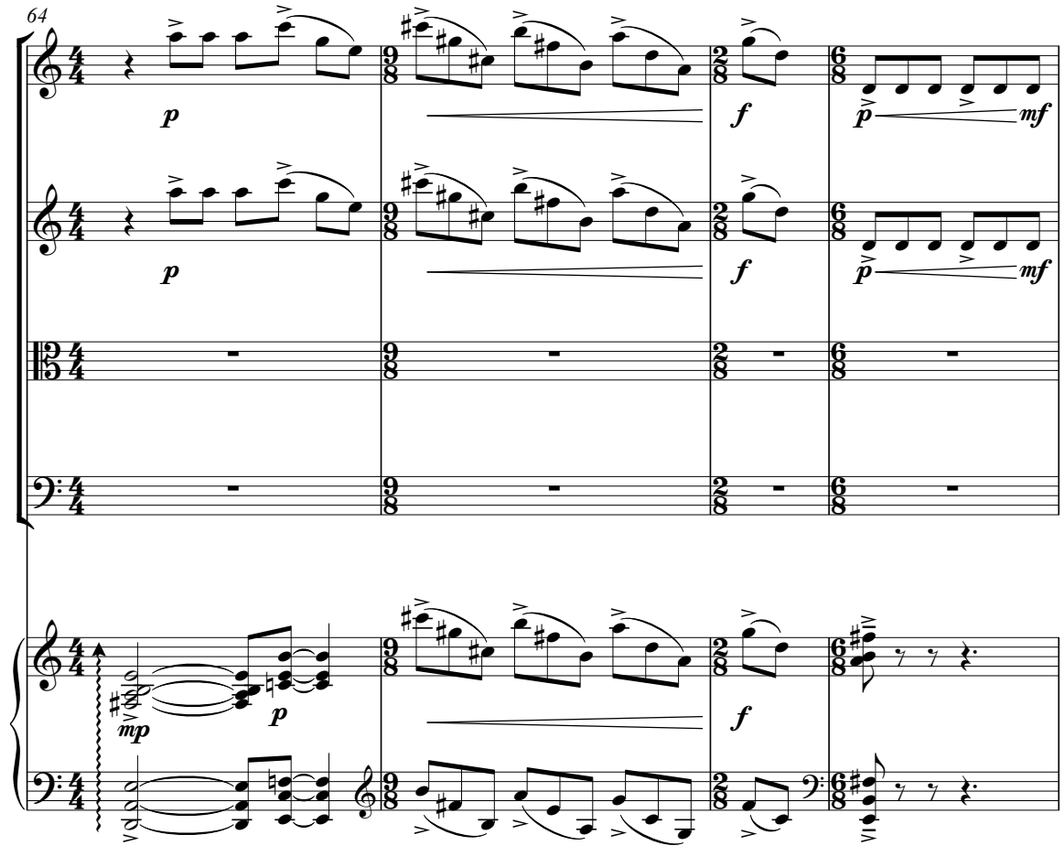
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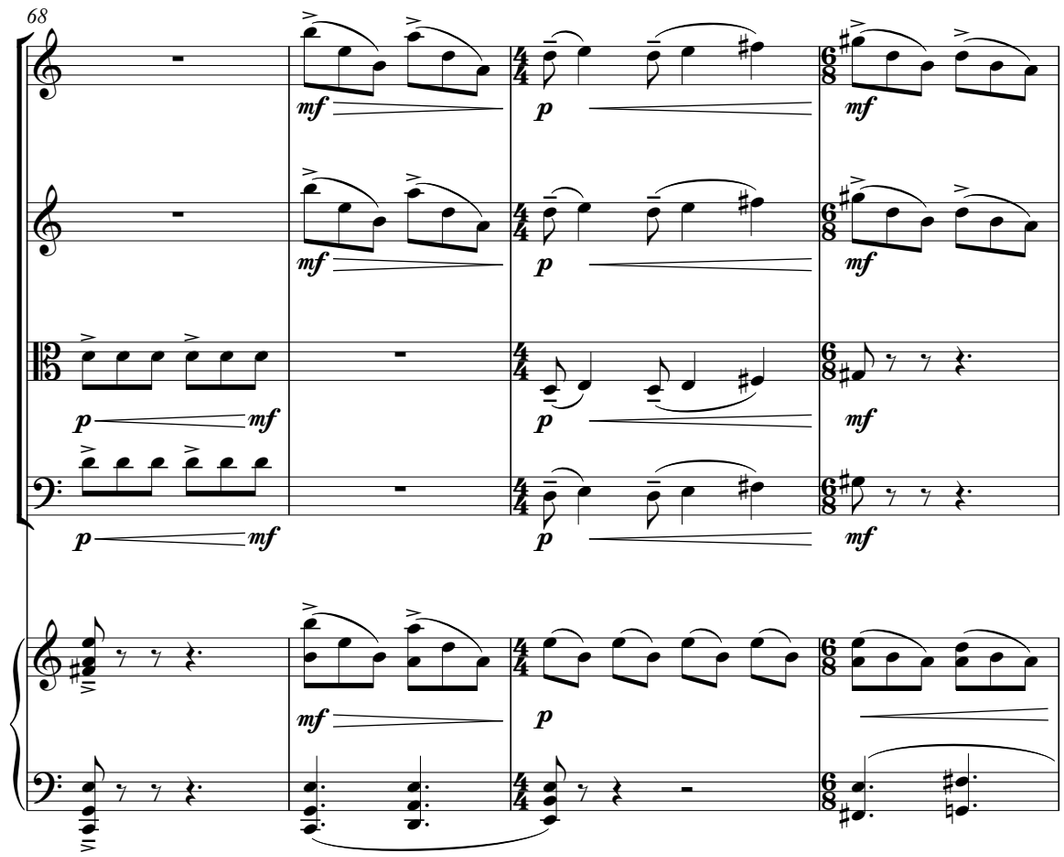
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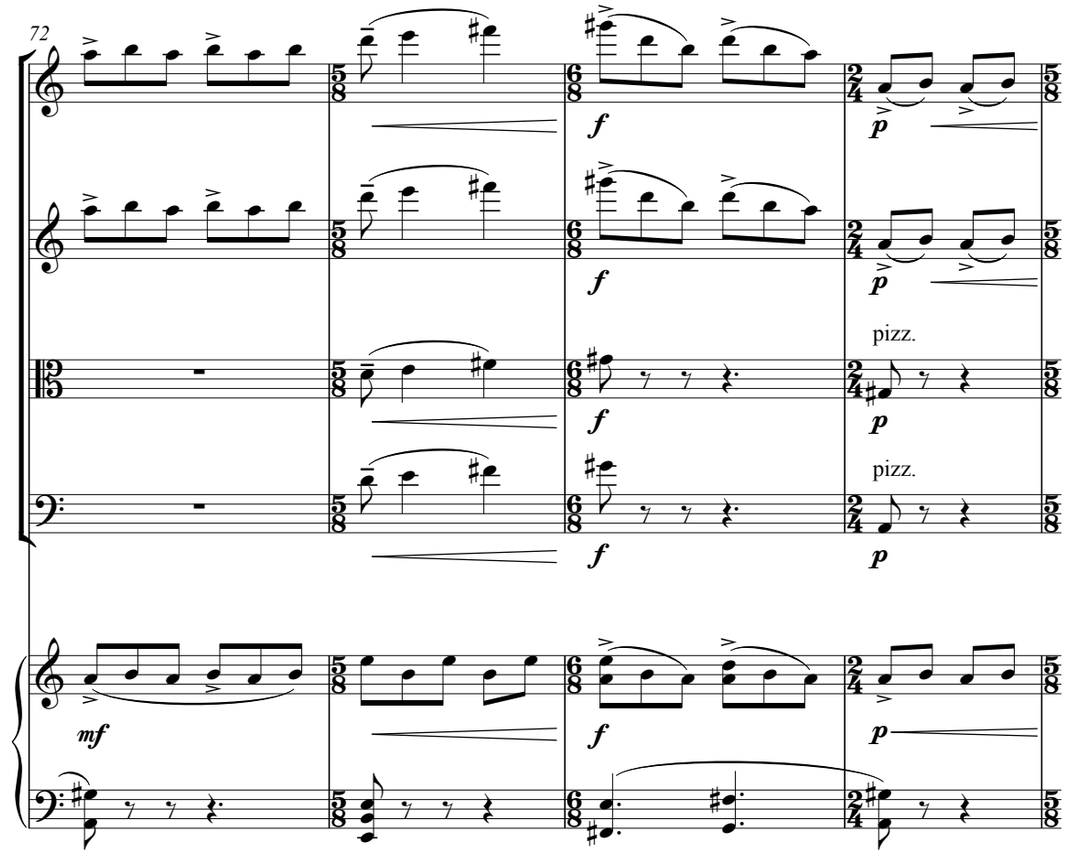
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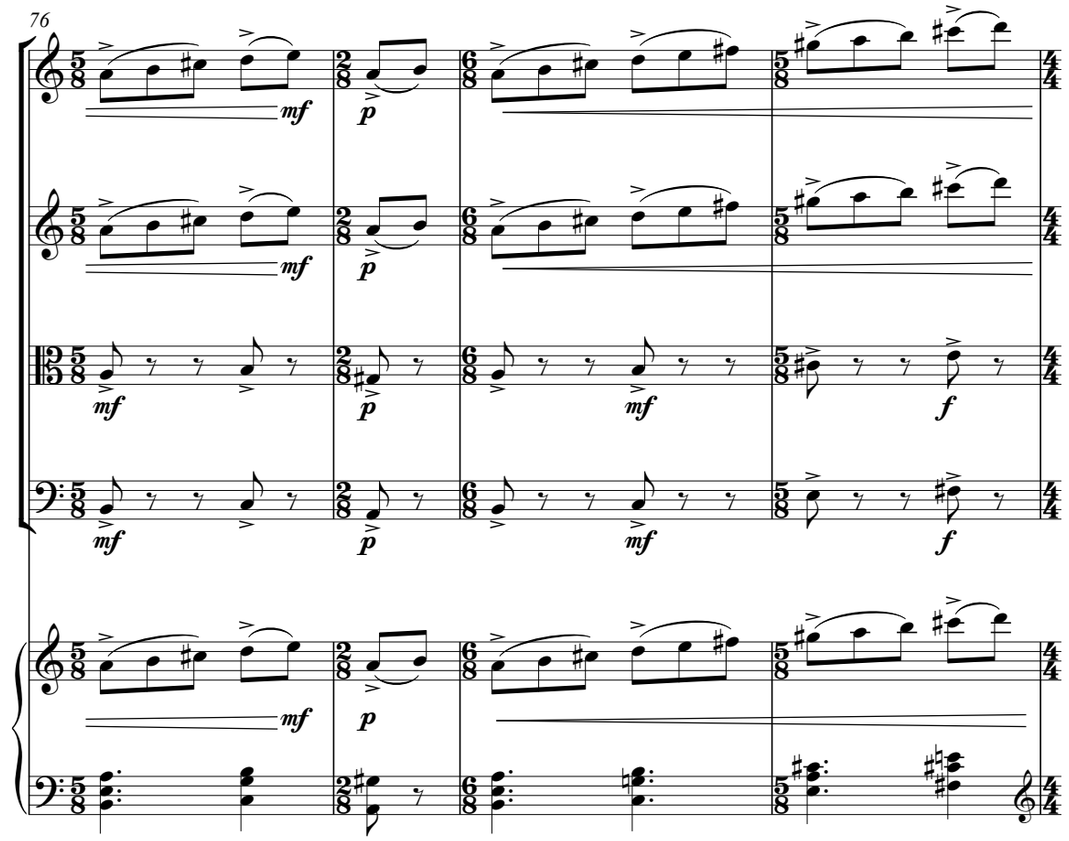
pizz.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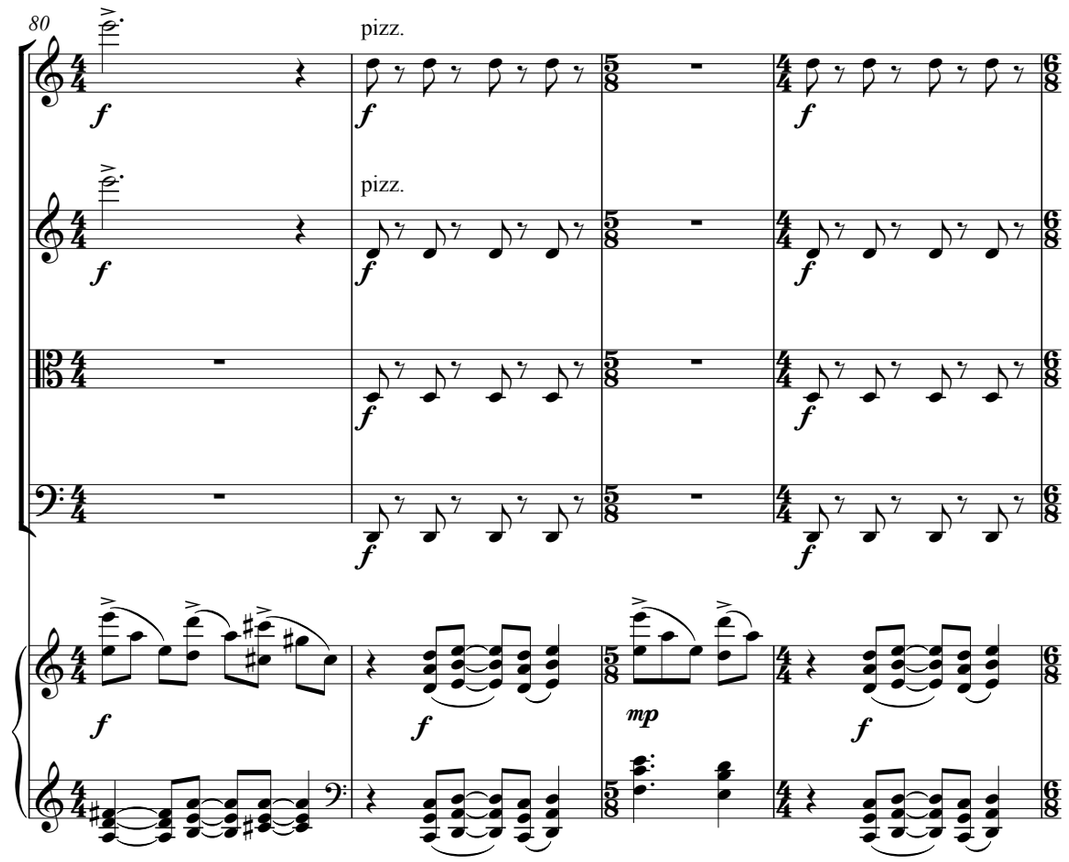
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f
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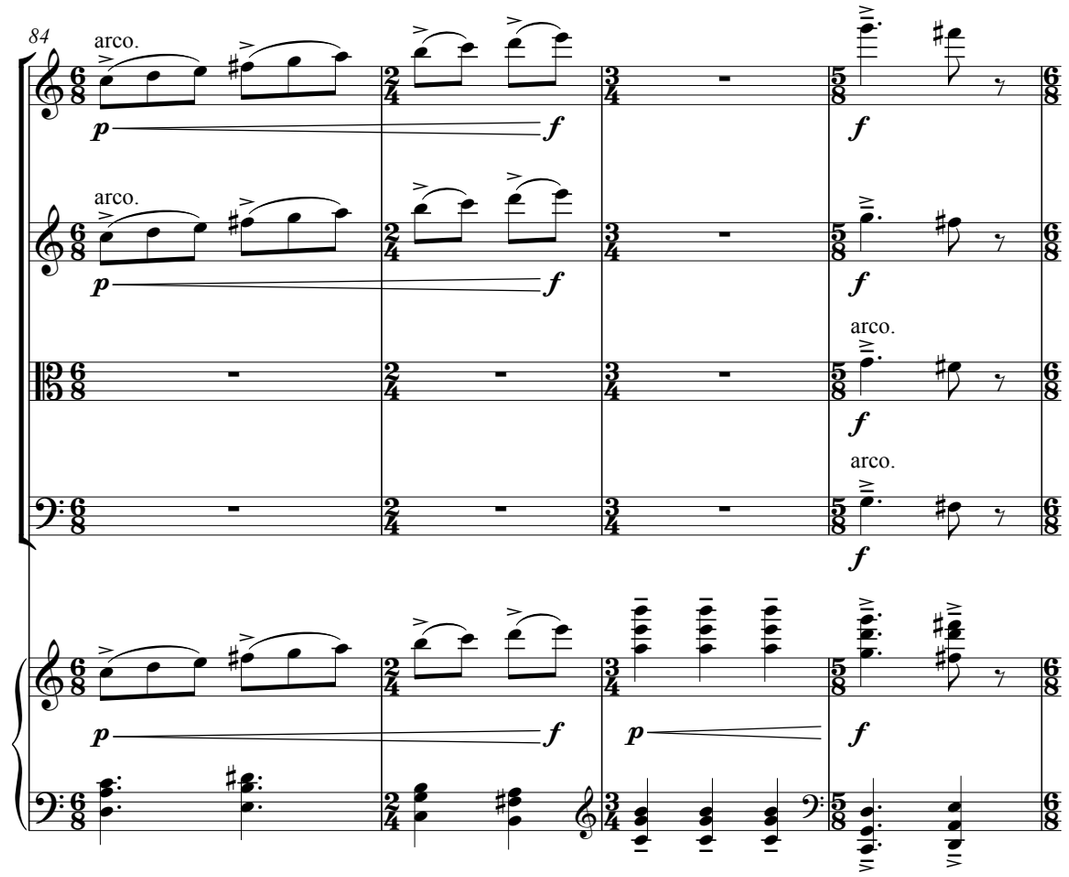
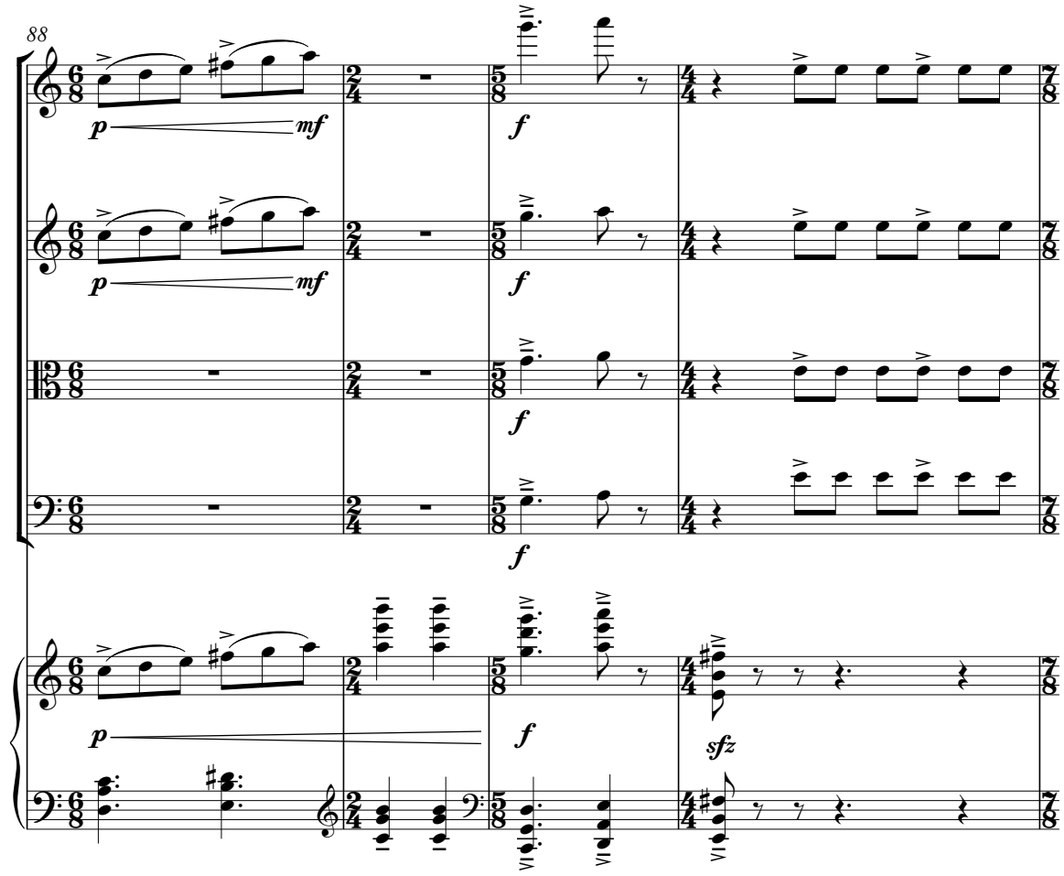

84
arco.
arco.
arco.
arco.
p
f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f
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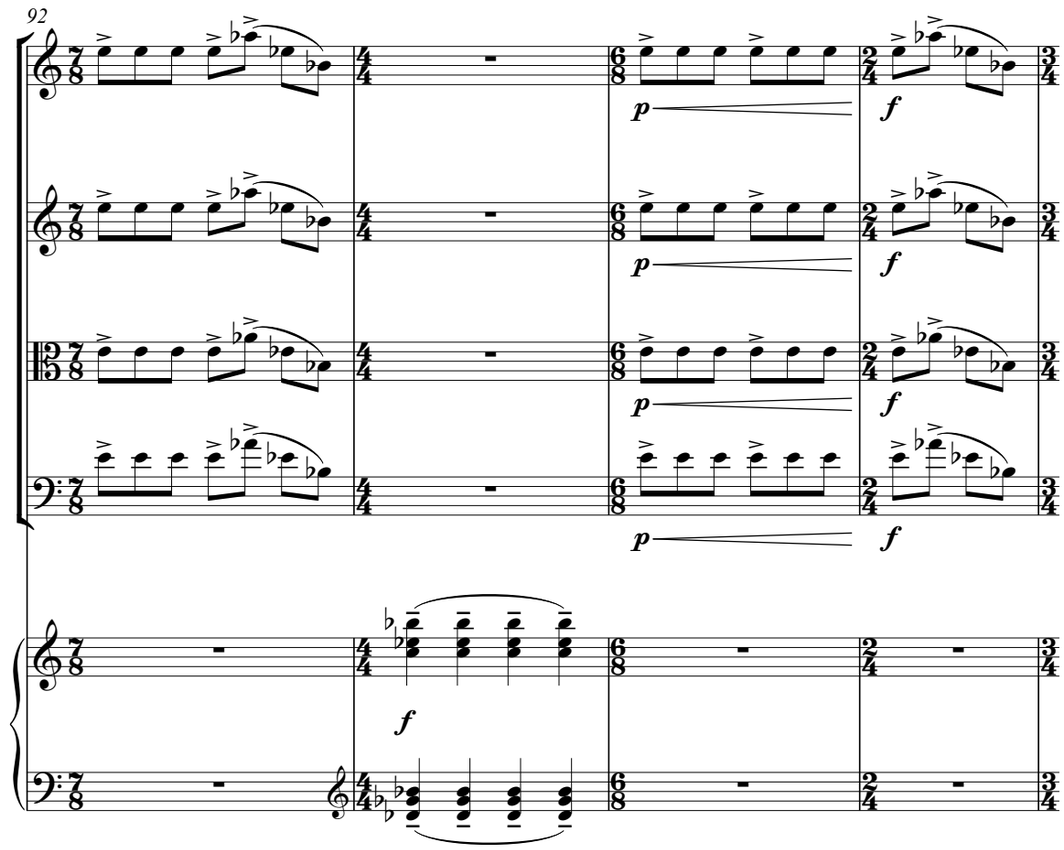
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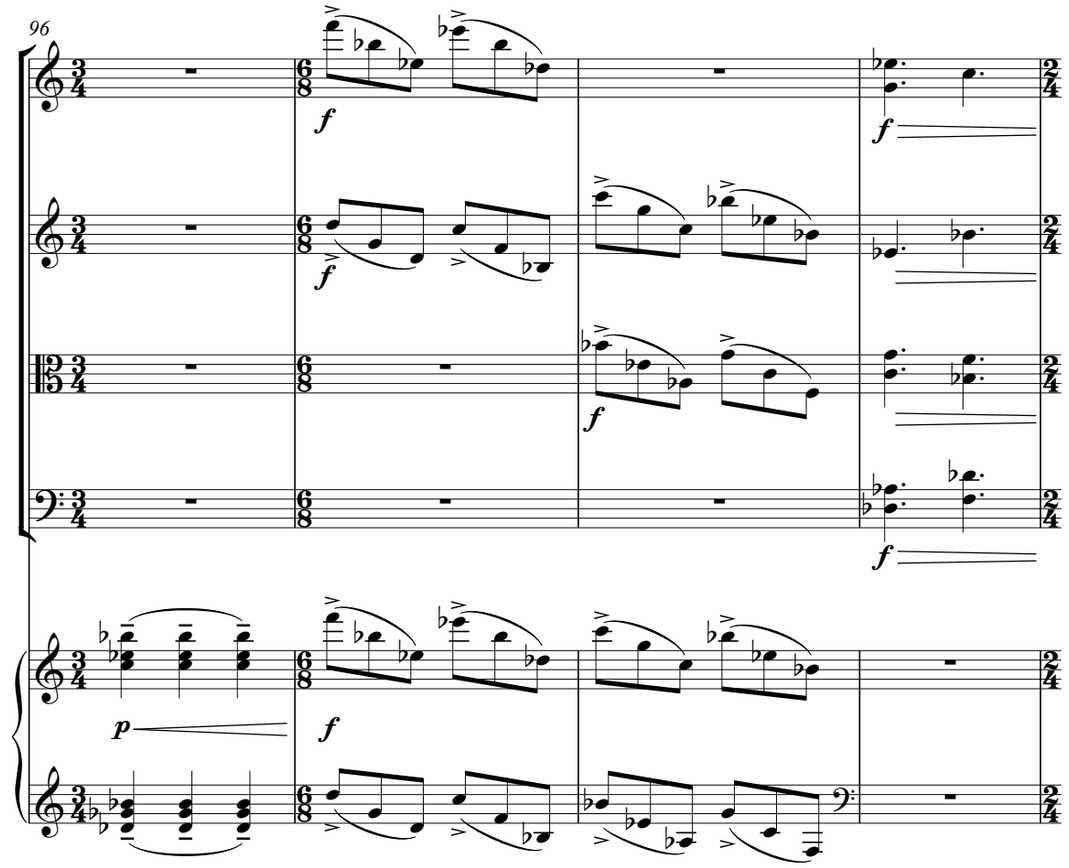
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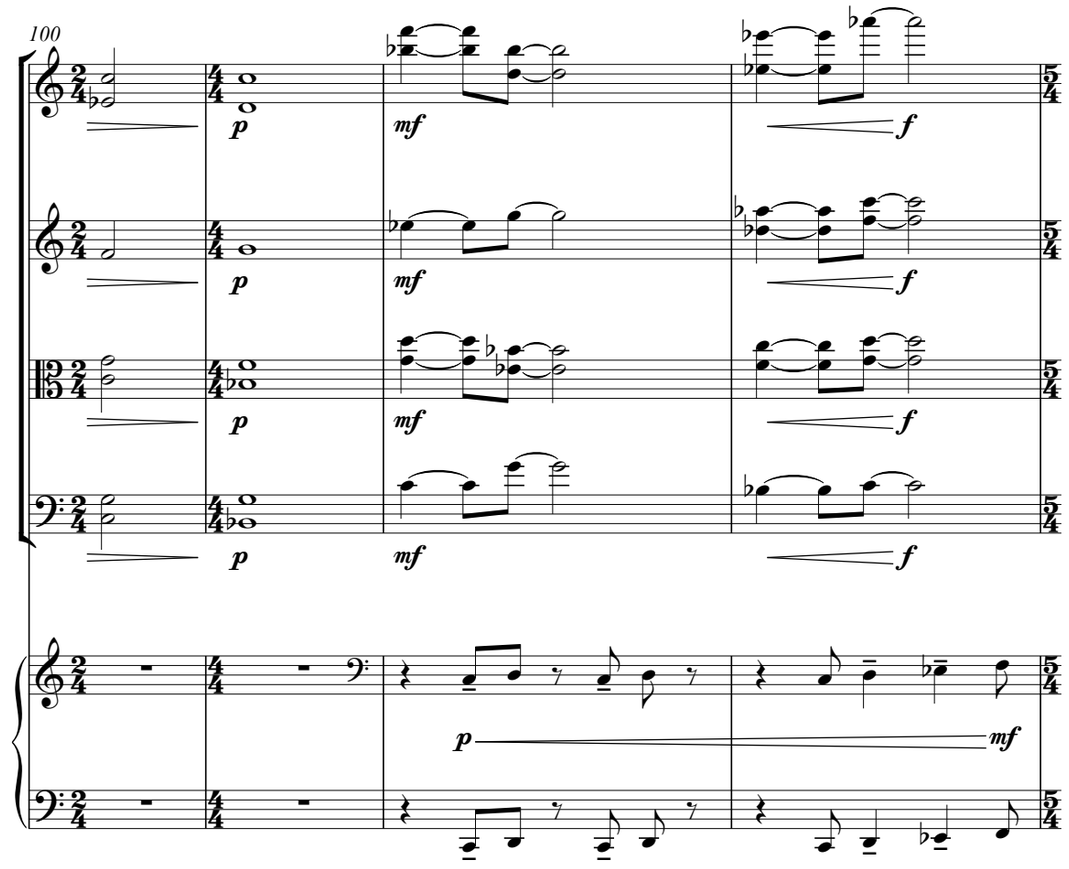
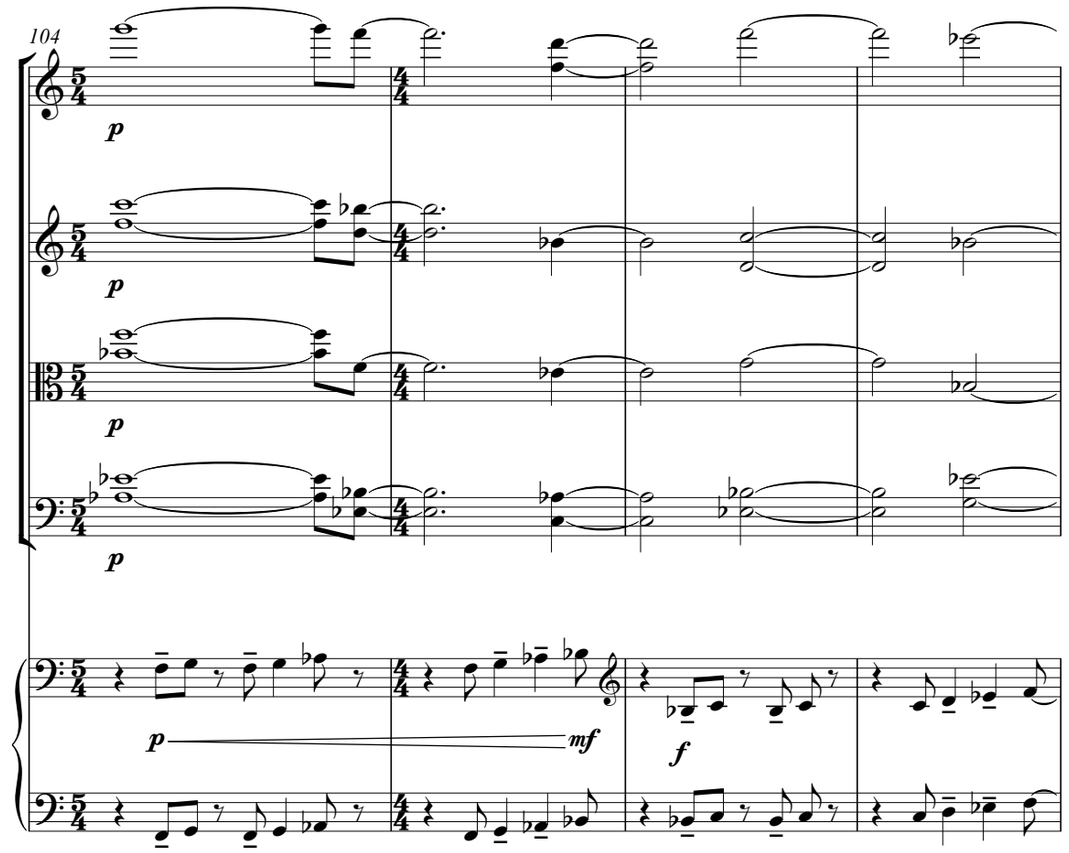
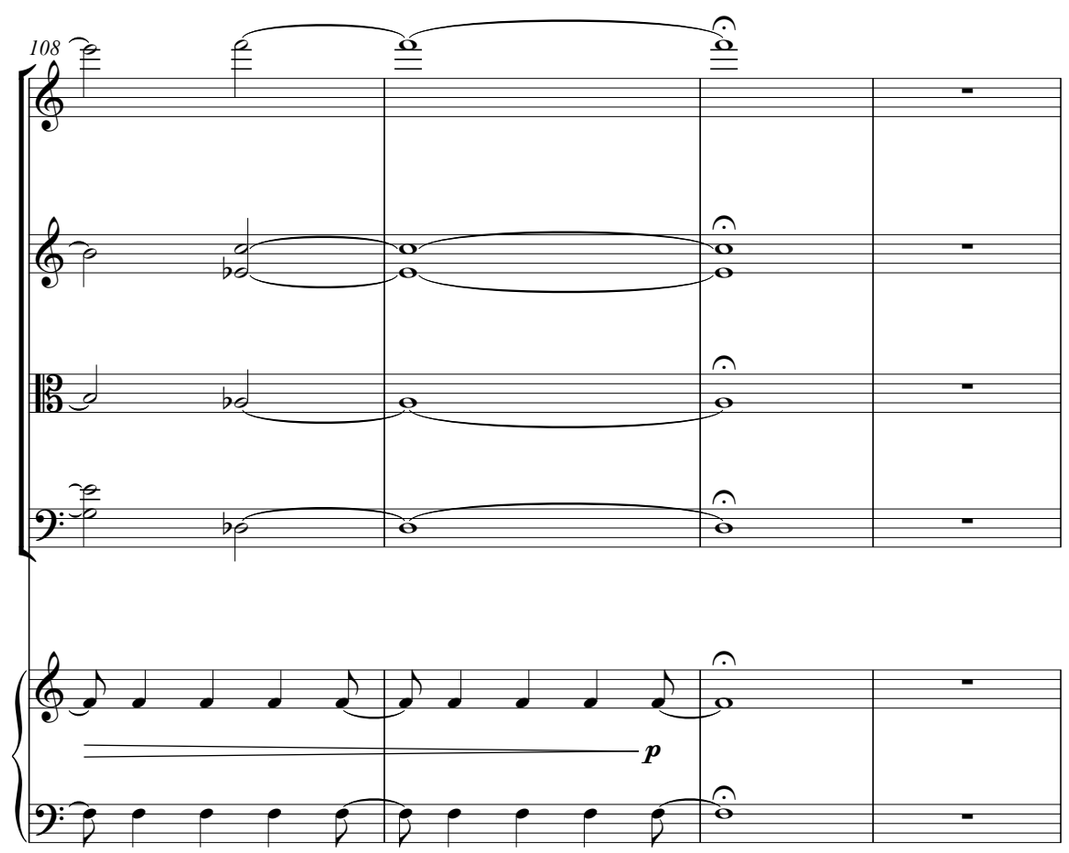
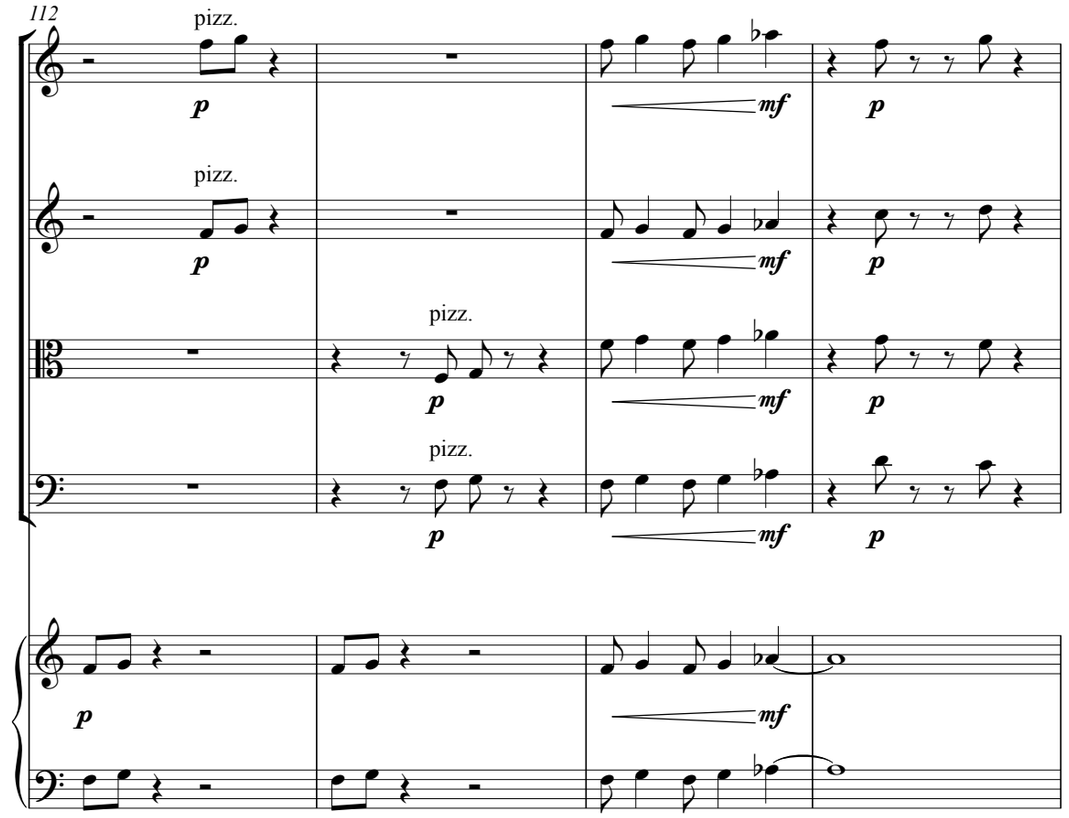
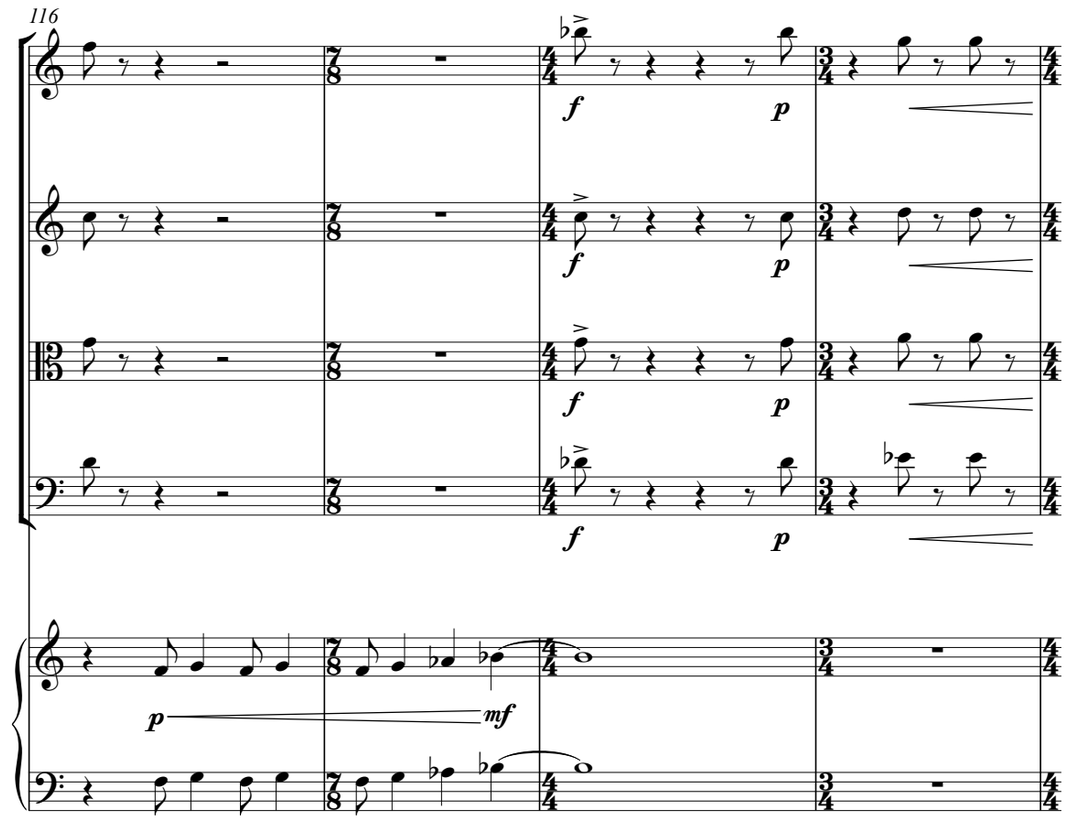
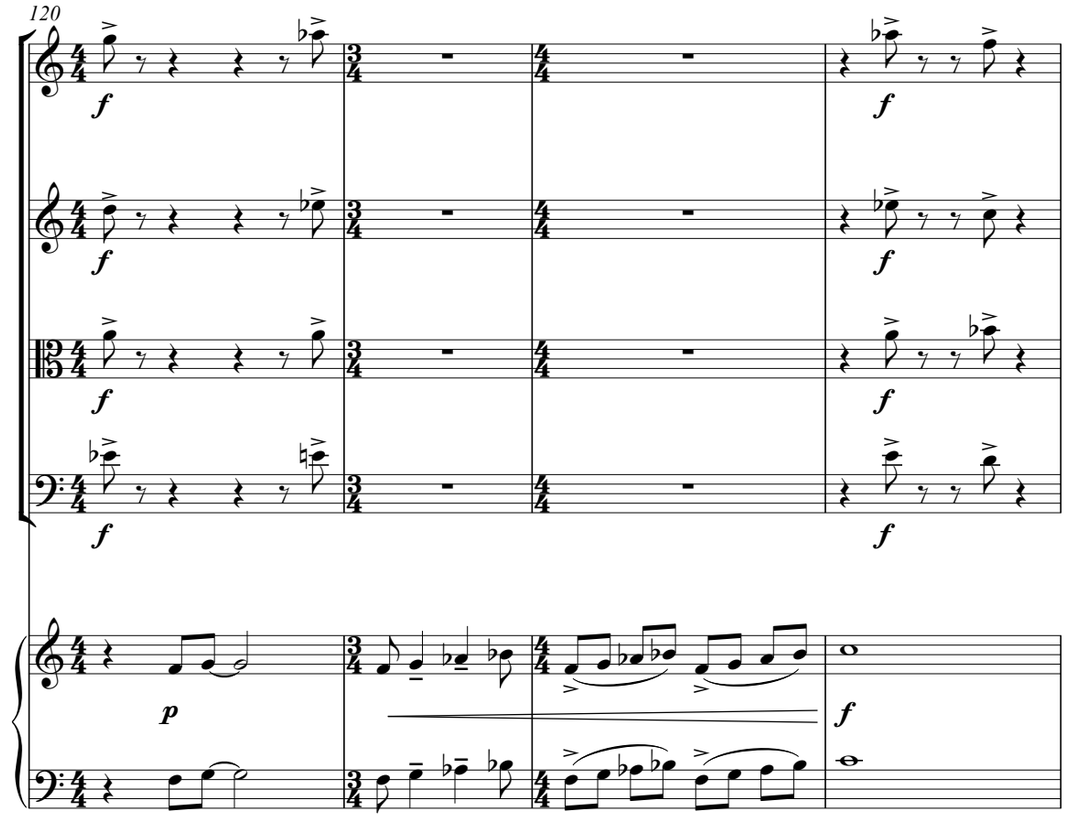

100
p
mf
f

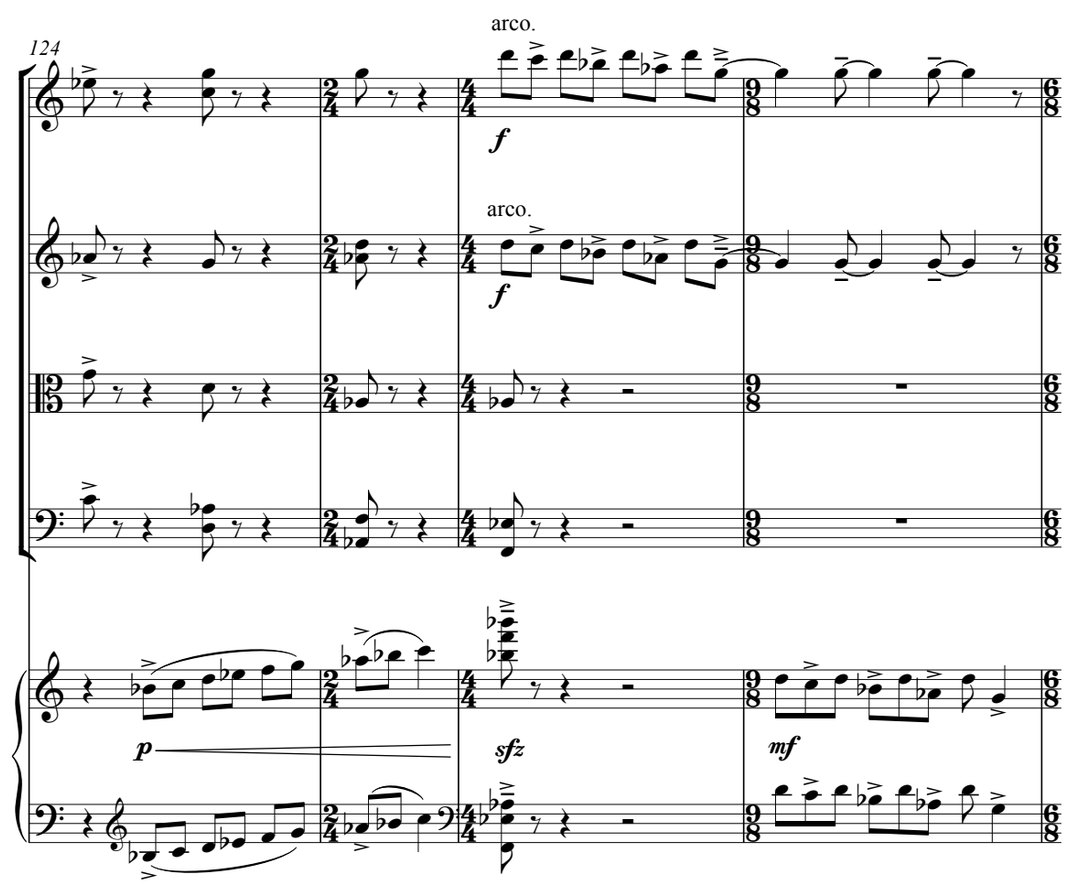

104
p
p
p
p
p
mf
f

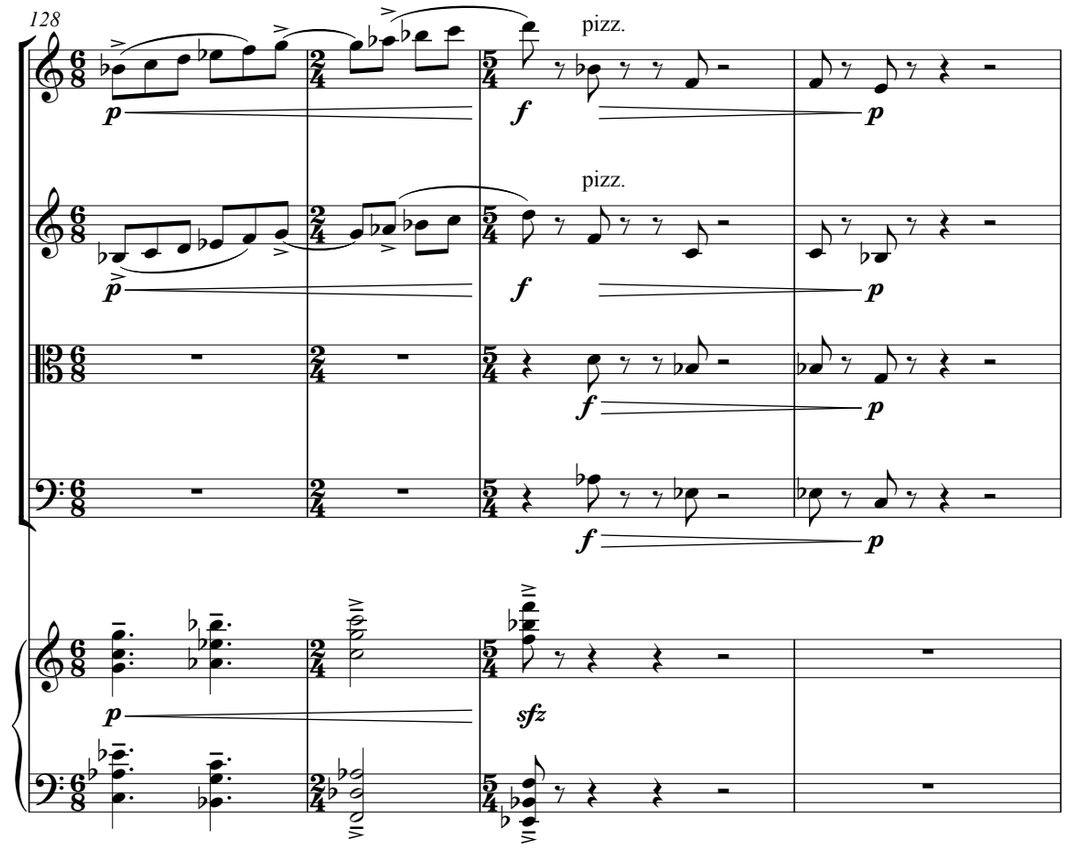

108
p

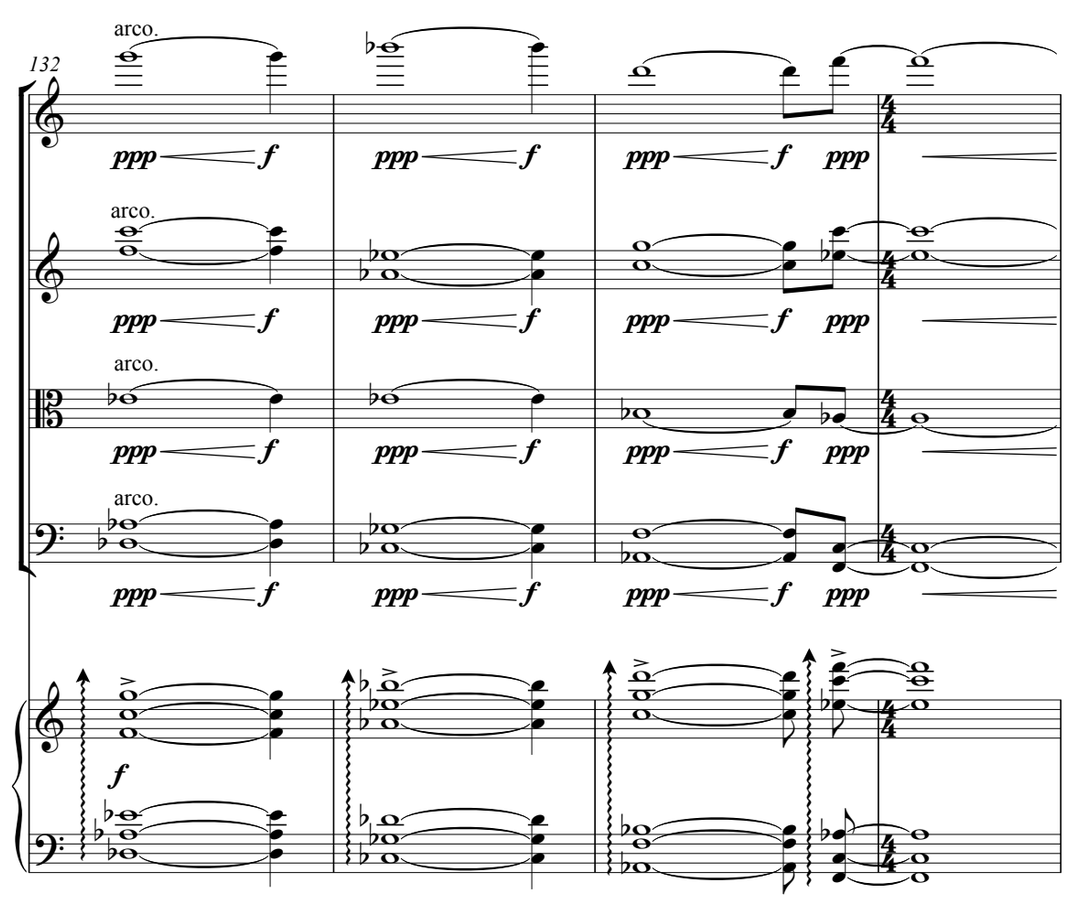

112
pizz.
pizz.
pizz.
pizz.
p
mf

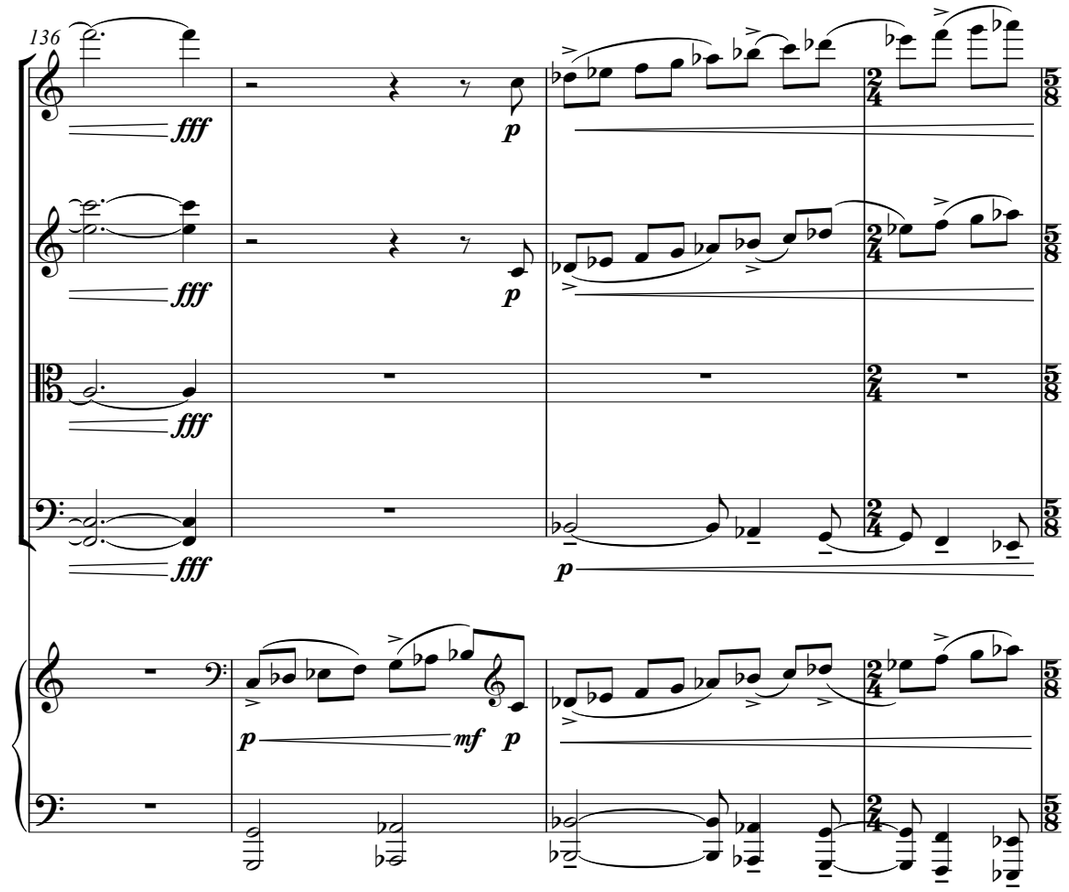

116
f
p
mf

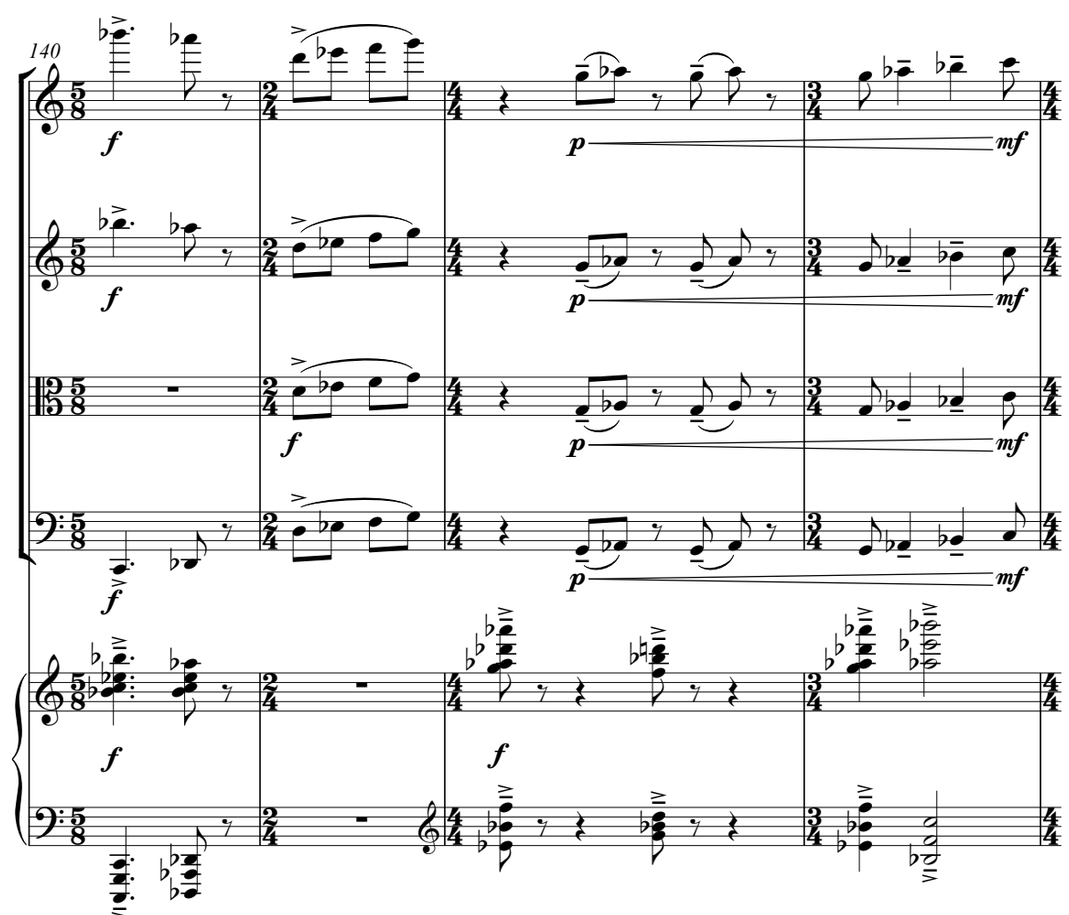

120
f
p

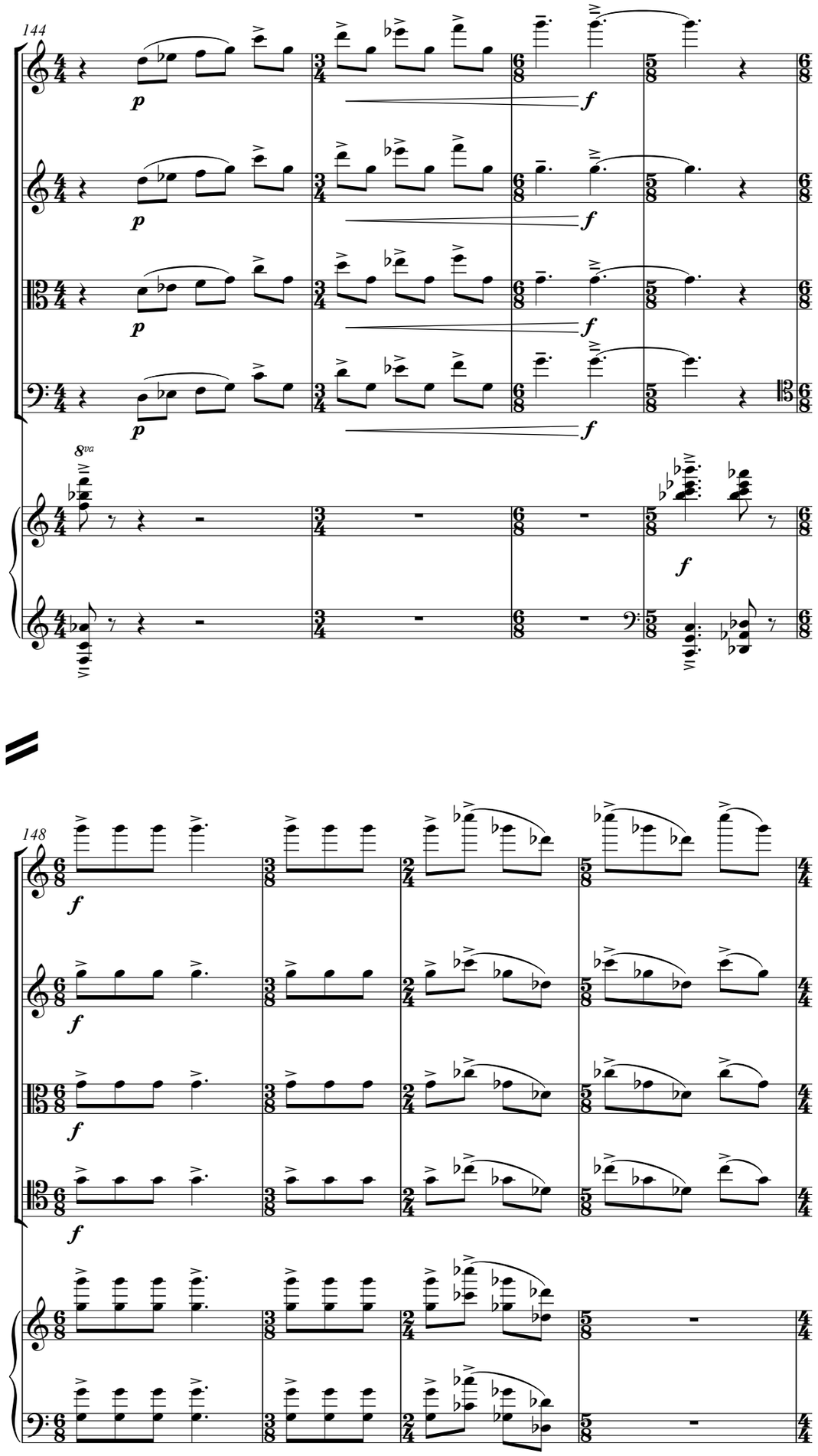

124
arco.
arco.
f
p
sfz
mf

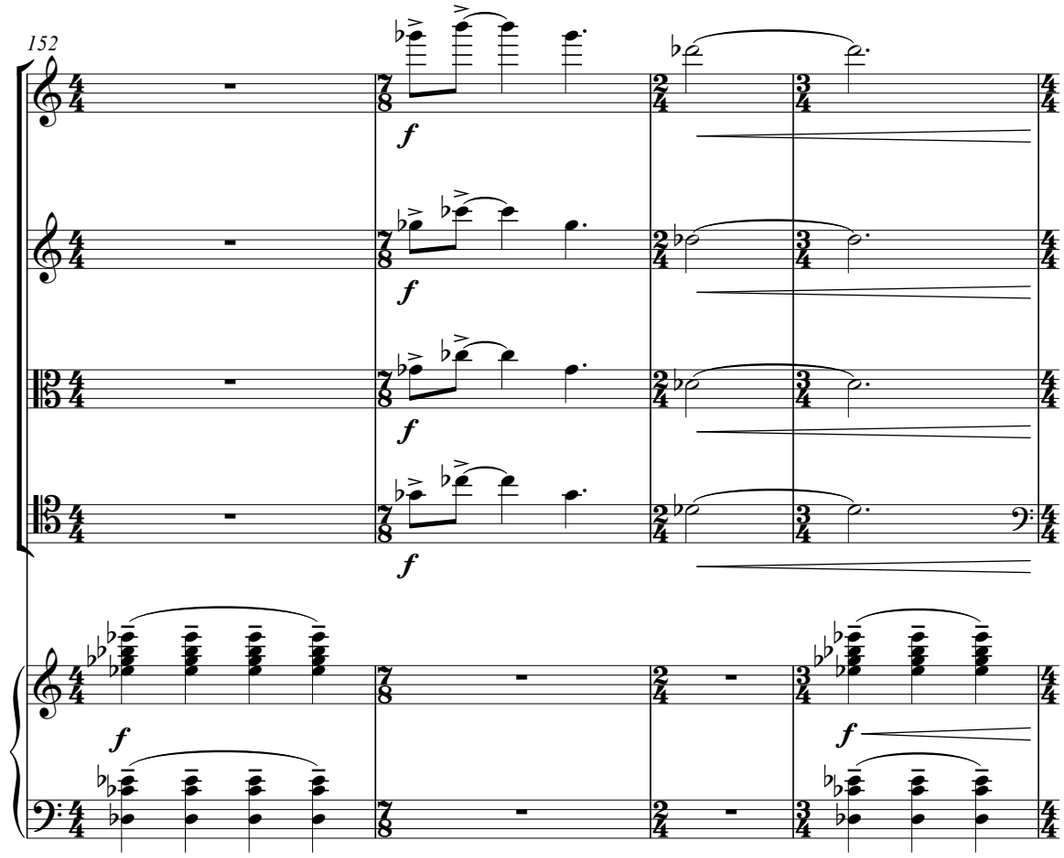

128
pizz.
pizz.

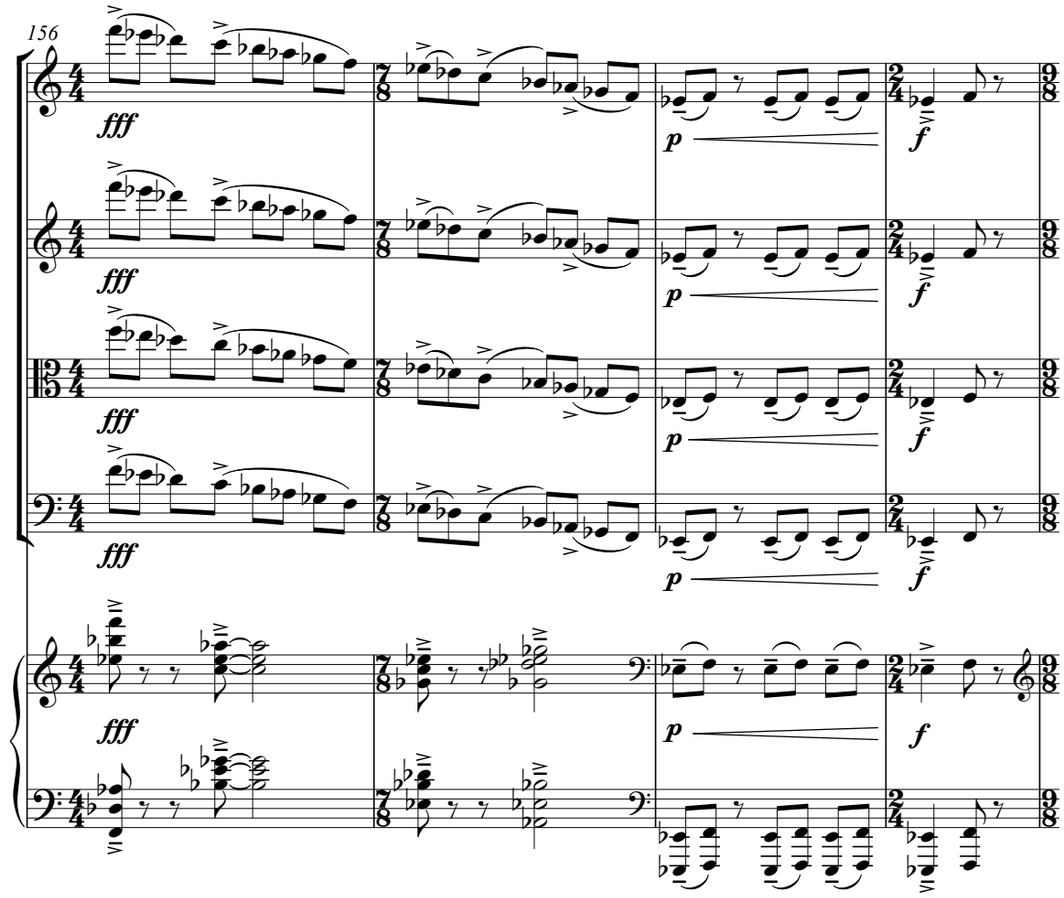

132
arco.
arco.
arco.
arco.

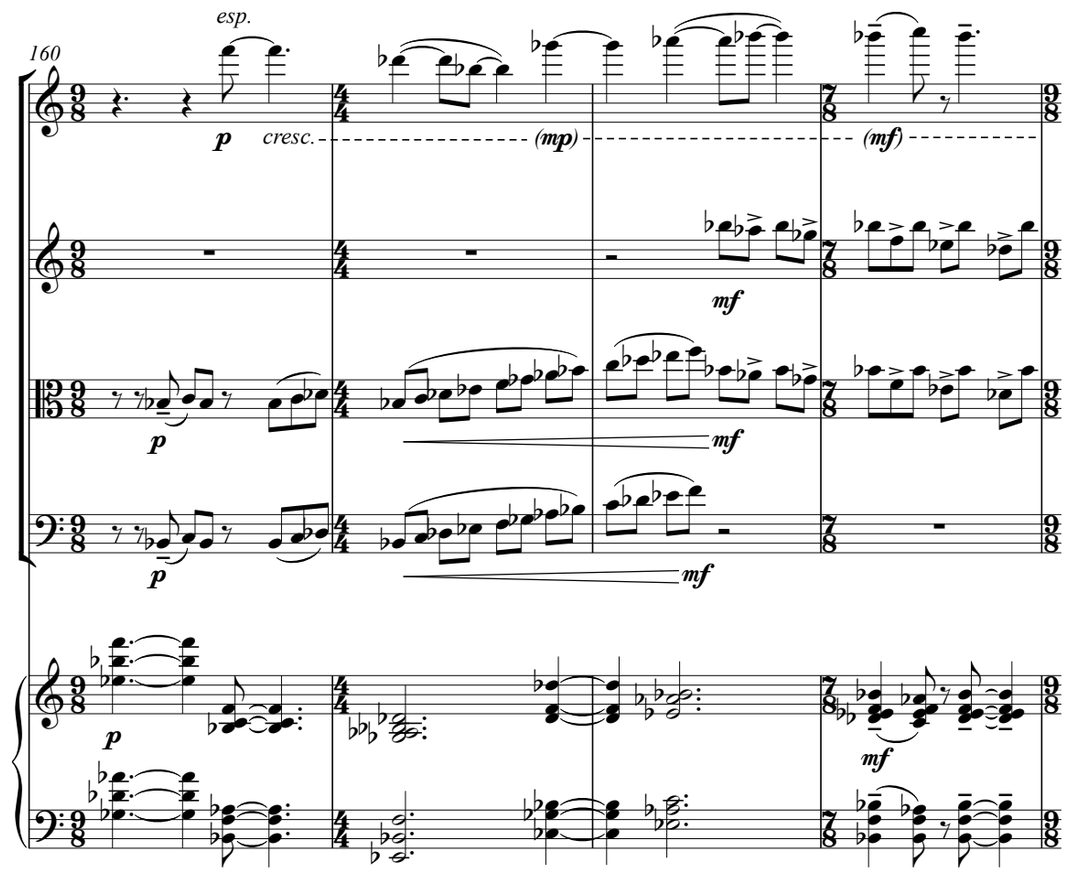

136
fff
p
mf

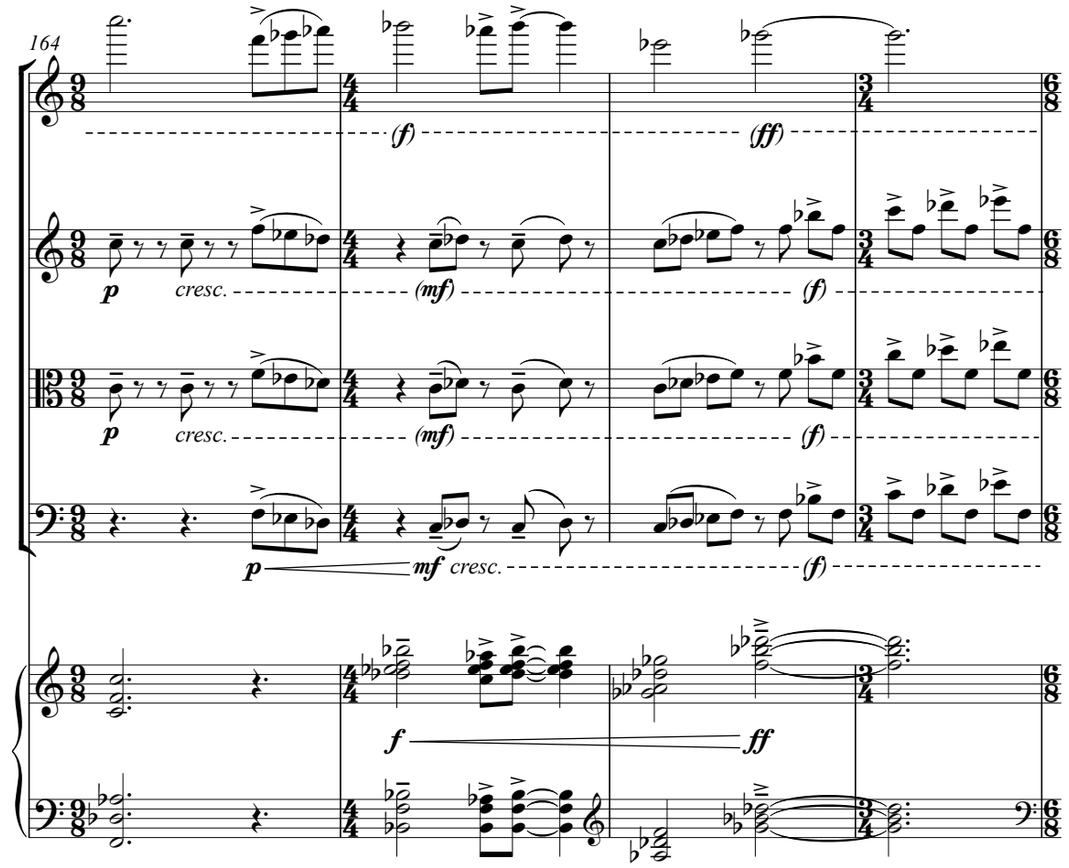

140
f
p
mf

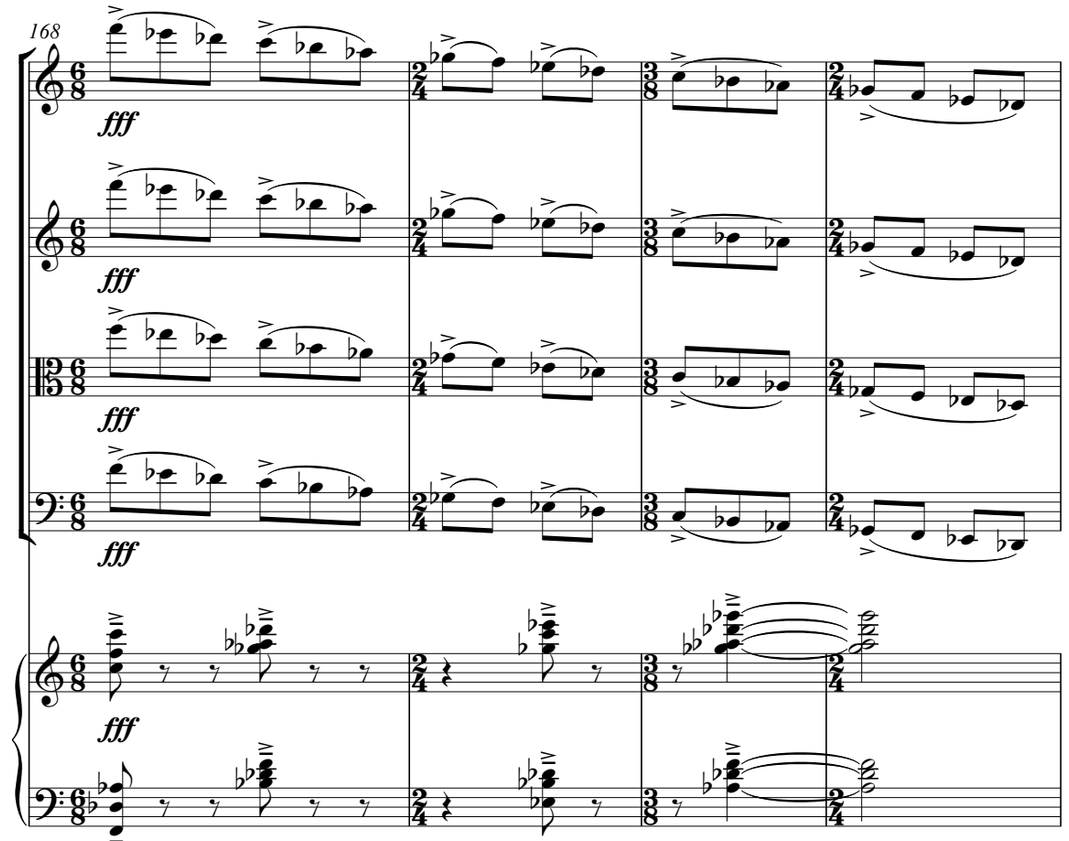

144
8va
148

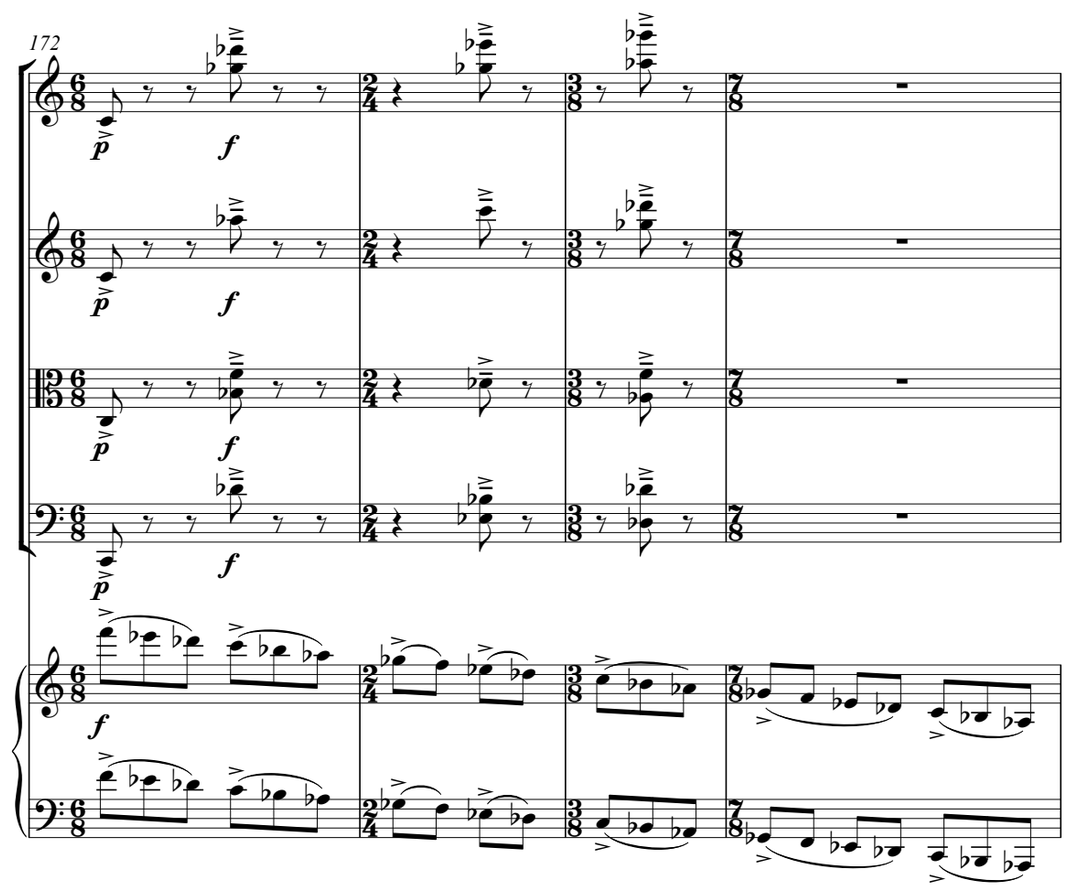

152
f
f
f
f
f
f

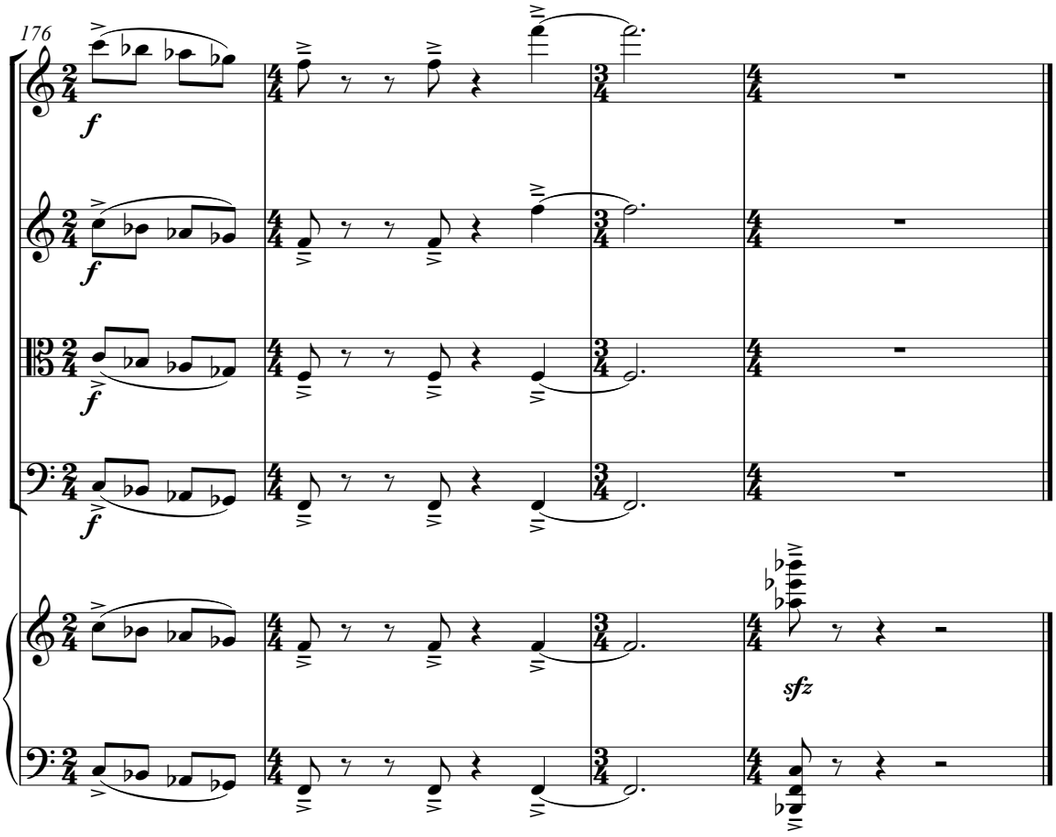

156
fff
fff
fff
fff
fff
p
p
p
p
p
f
f
f
f
f


160
esp.
p
cresc.
(mp)
(mf)
mf
p
mf
p
mf
p
mf


164
(f)
(ff)
p
cresc.
(mf)
(f)
p
cresc.
(mf)
(f)
p
mf
cresc.
(f)
f
ff

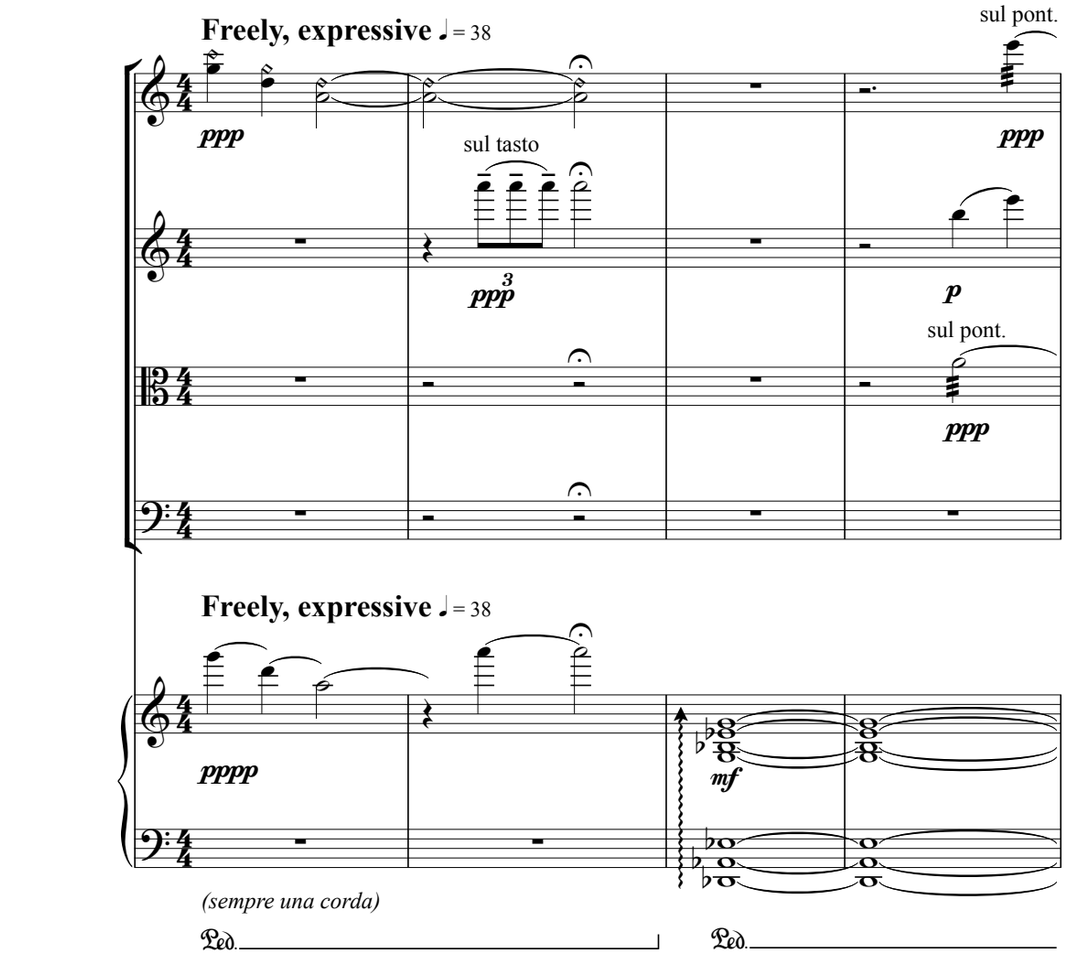

168
fff
fff
fff
fff
fff

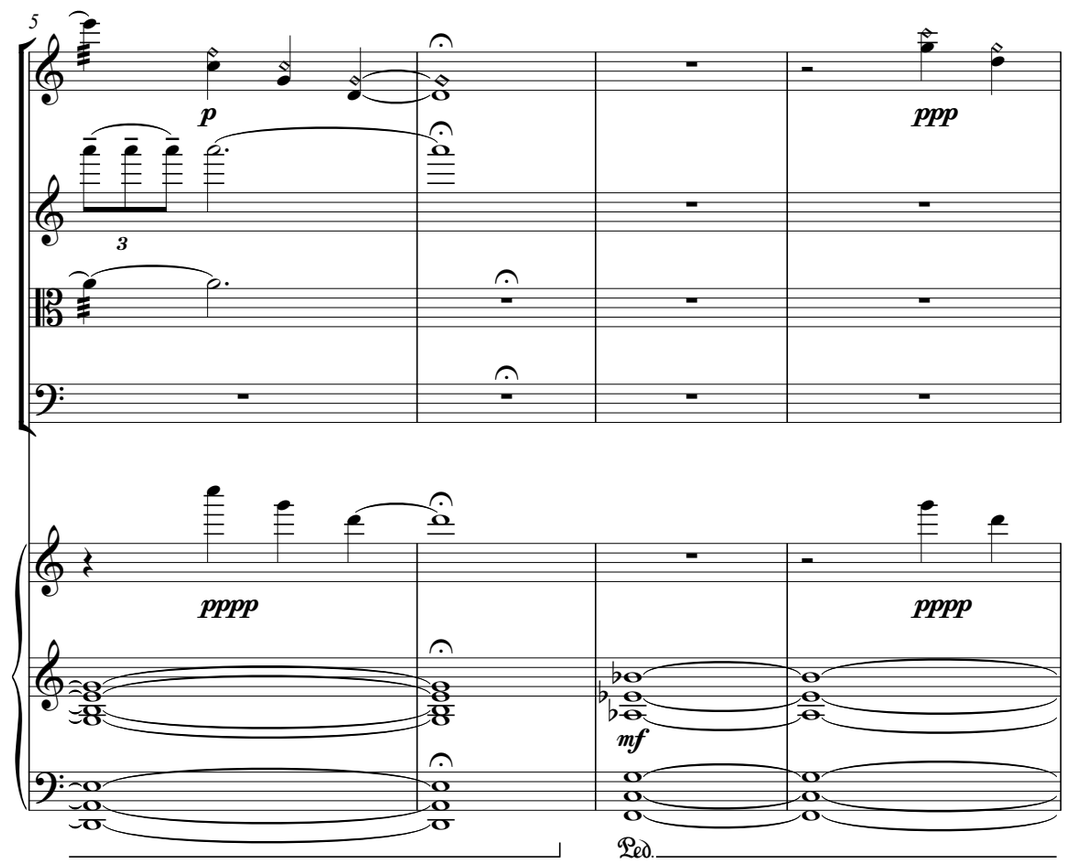

172
p
f
p
f
p
f
p
f
f

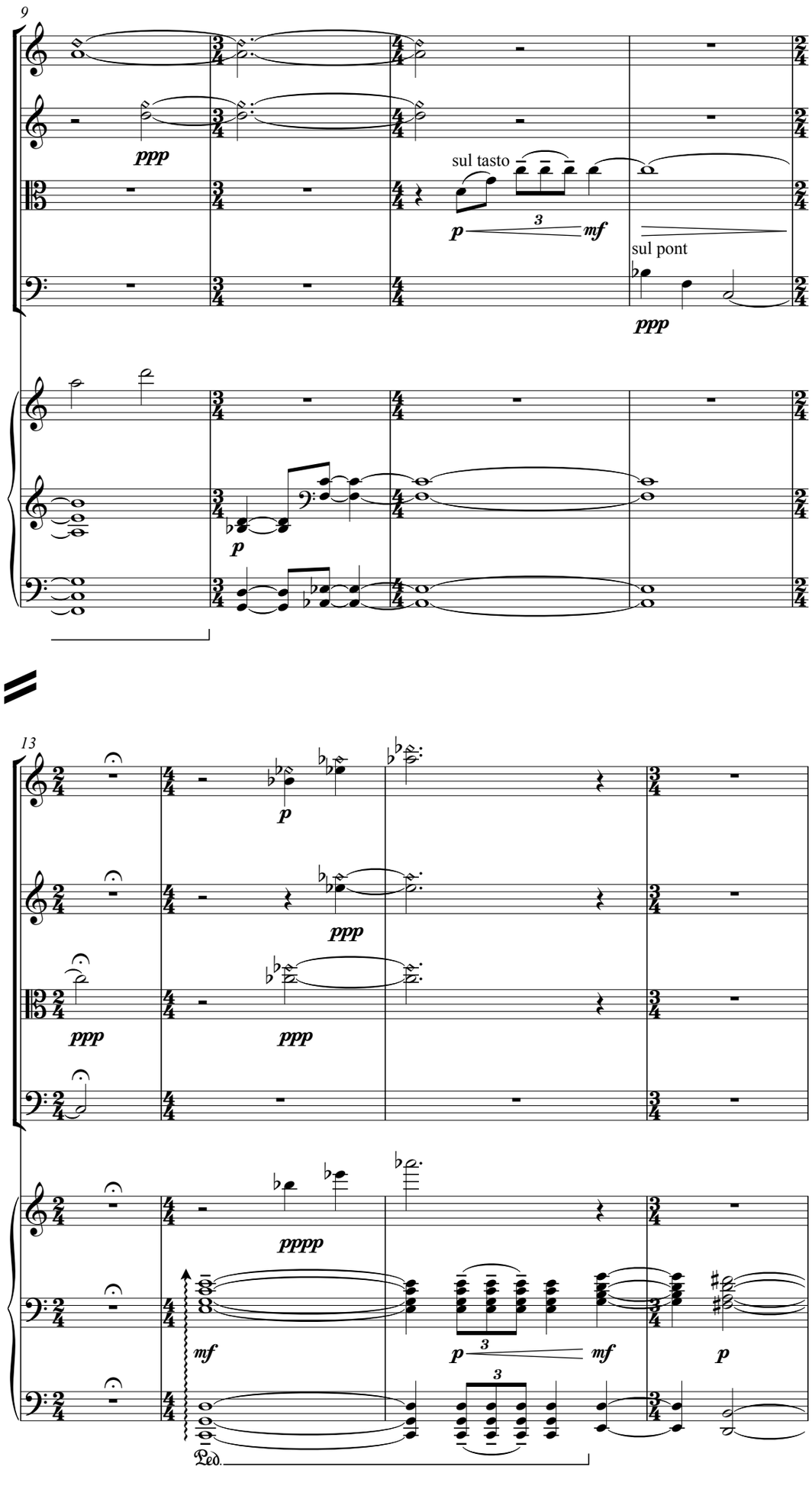

176
f
f
f
f
sfz

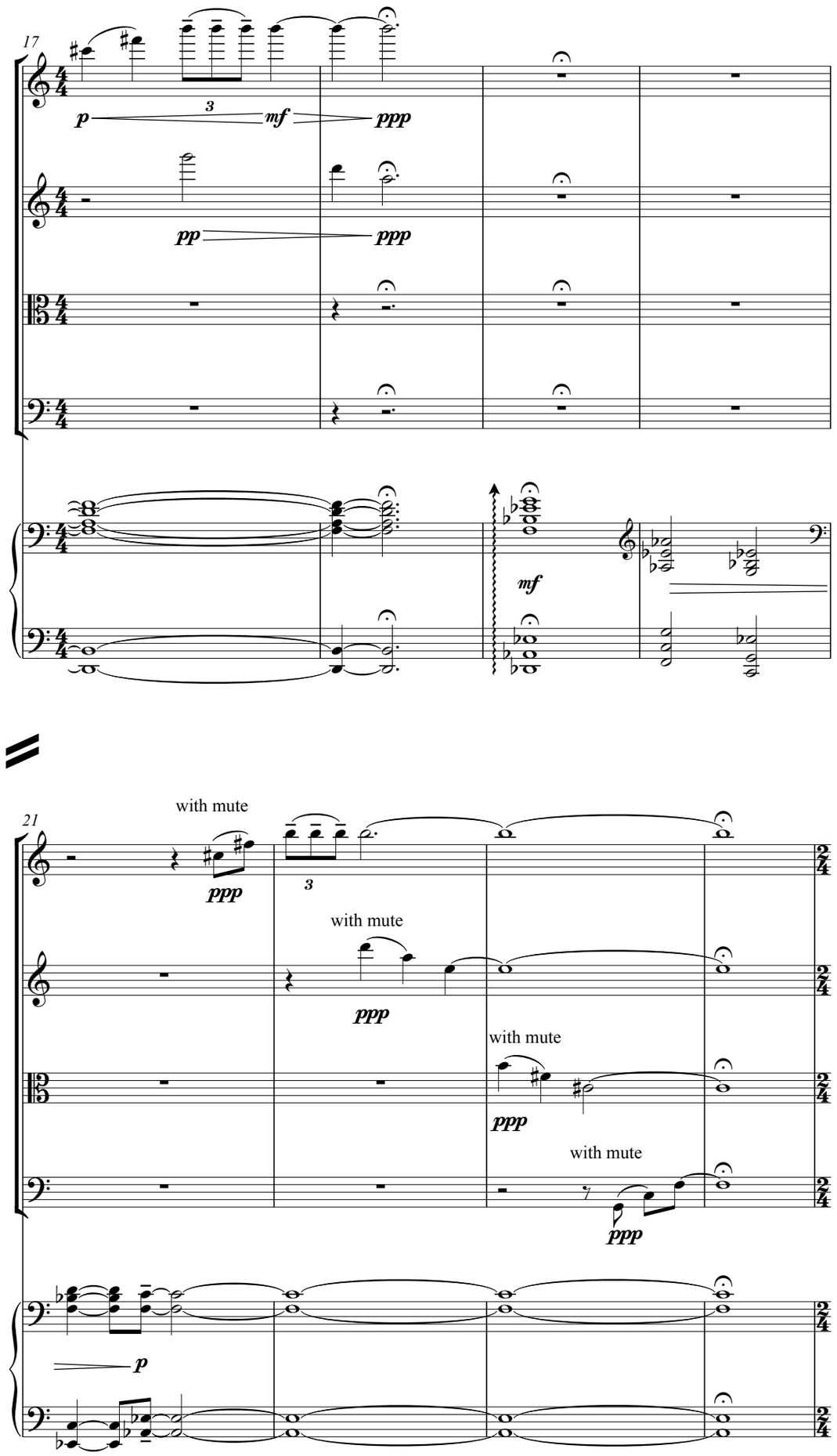
III.

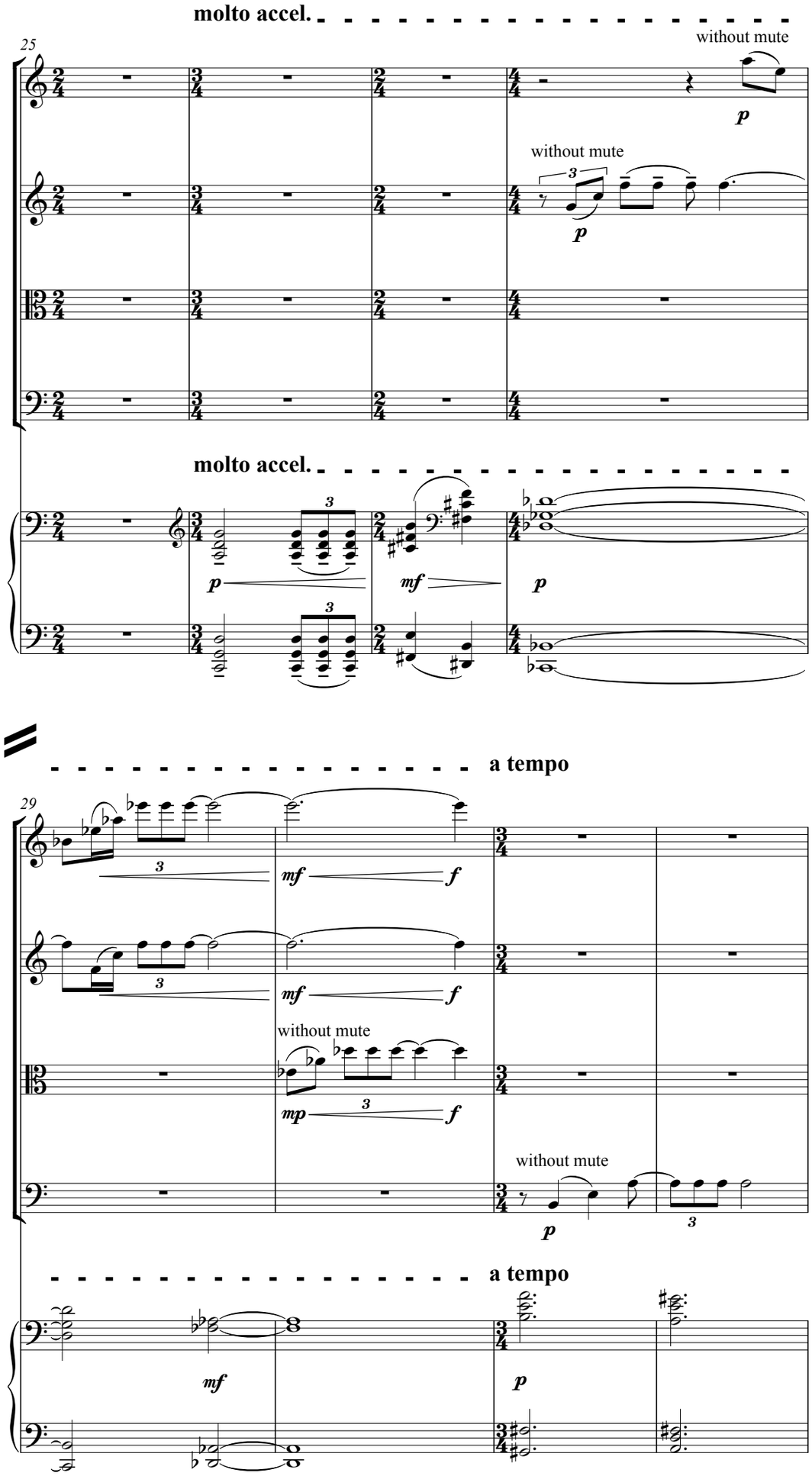
Unable to See the Realities
-Plato

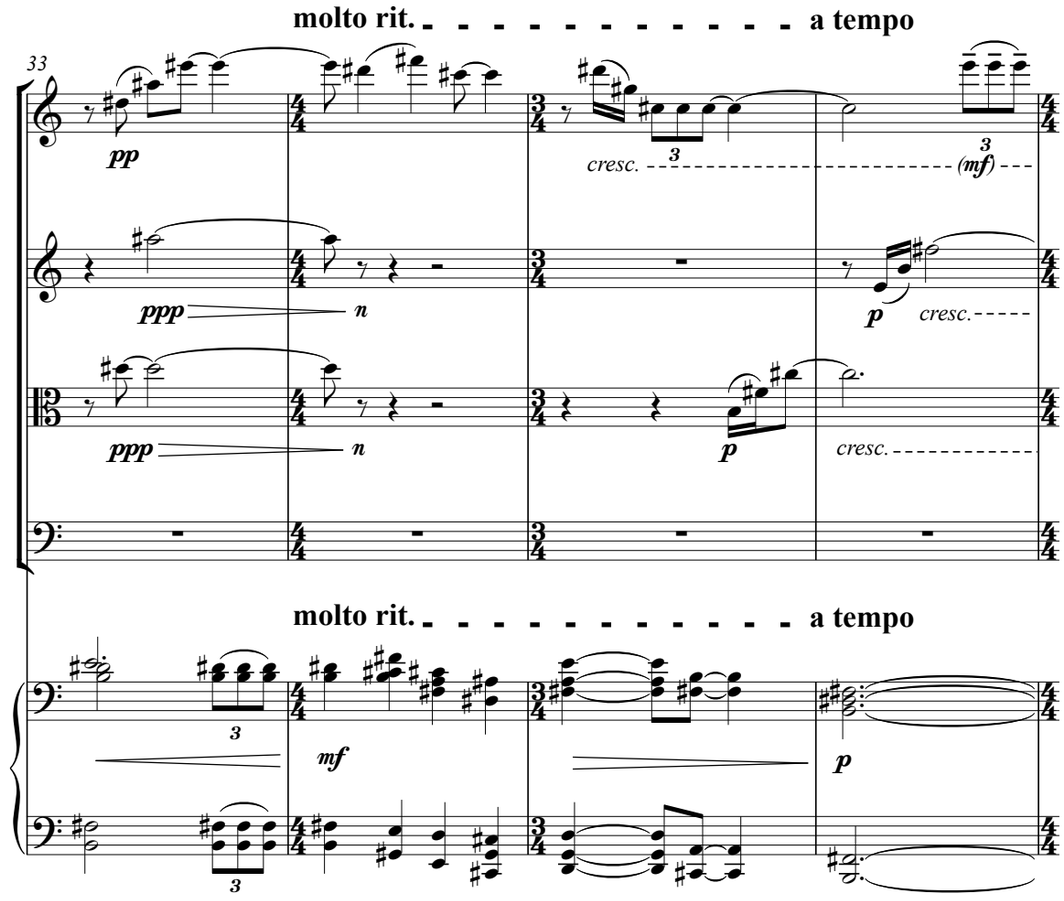


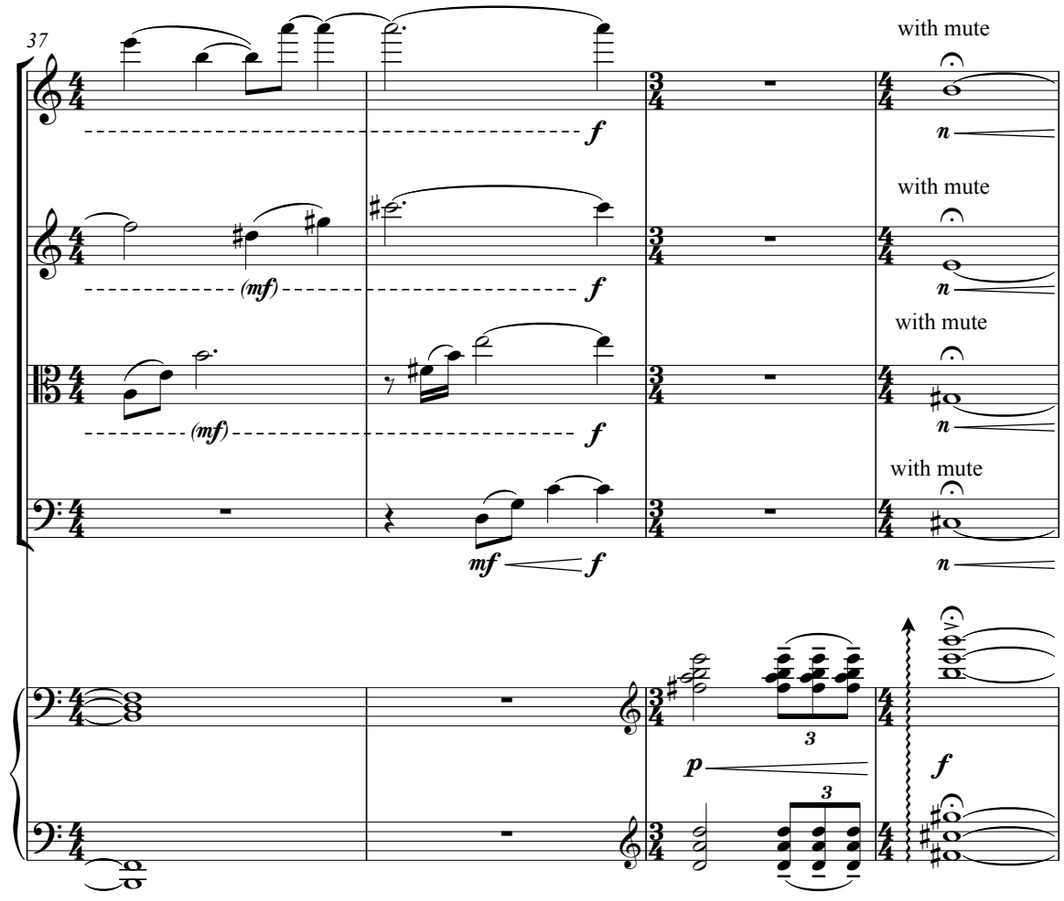


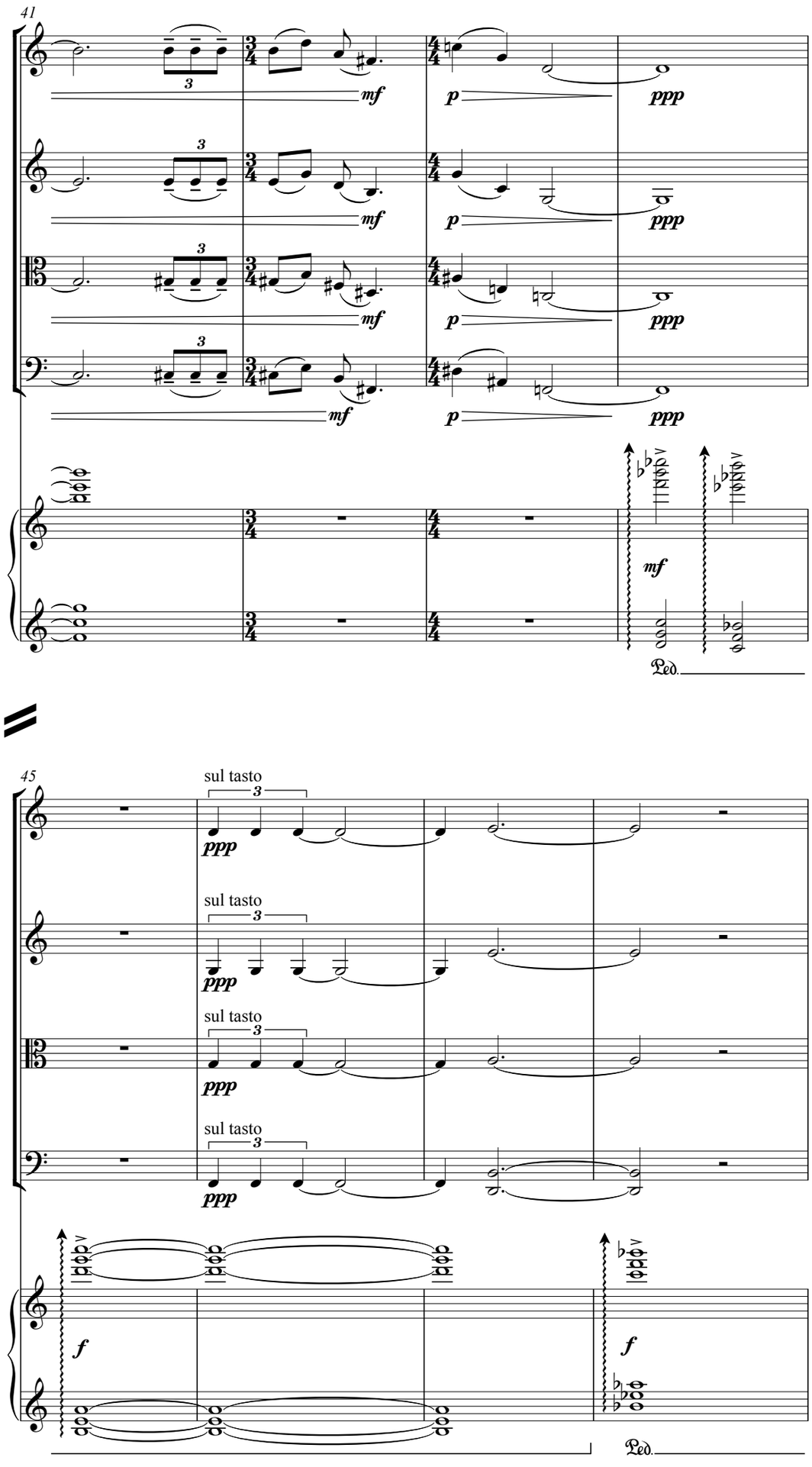

9
ppp
sul tasto
p
3
mf
sul pont
ppp
p
13
p
ppp
ppp
ppp
pppp
mf
p
3
mf
3
p
Ped.

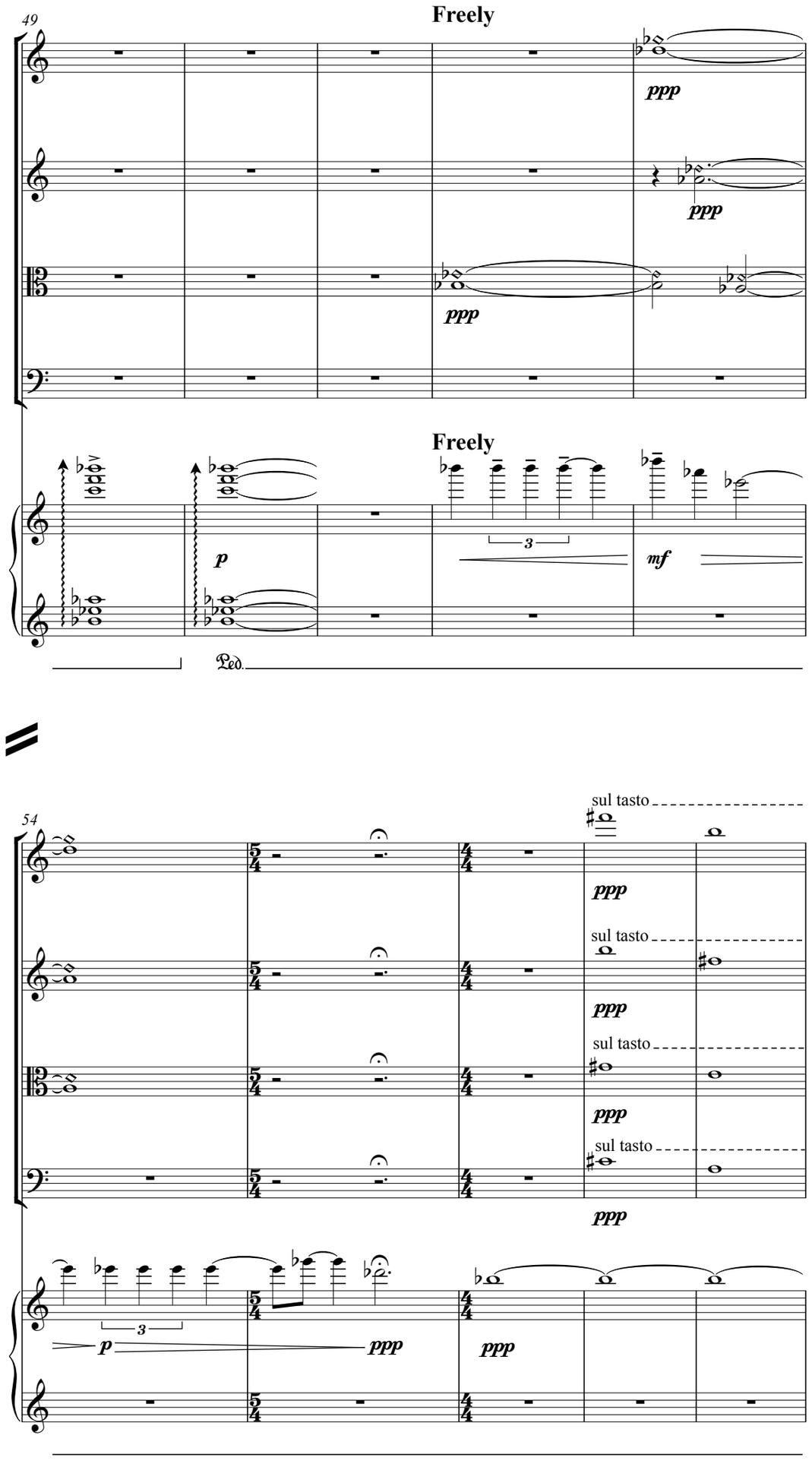

17
p
3
mf
ppp
pp
ppp
mf
with mute
21
ppp
3
with mute
ppp
with mute
ppp
with mute
ppp
p

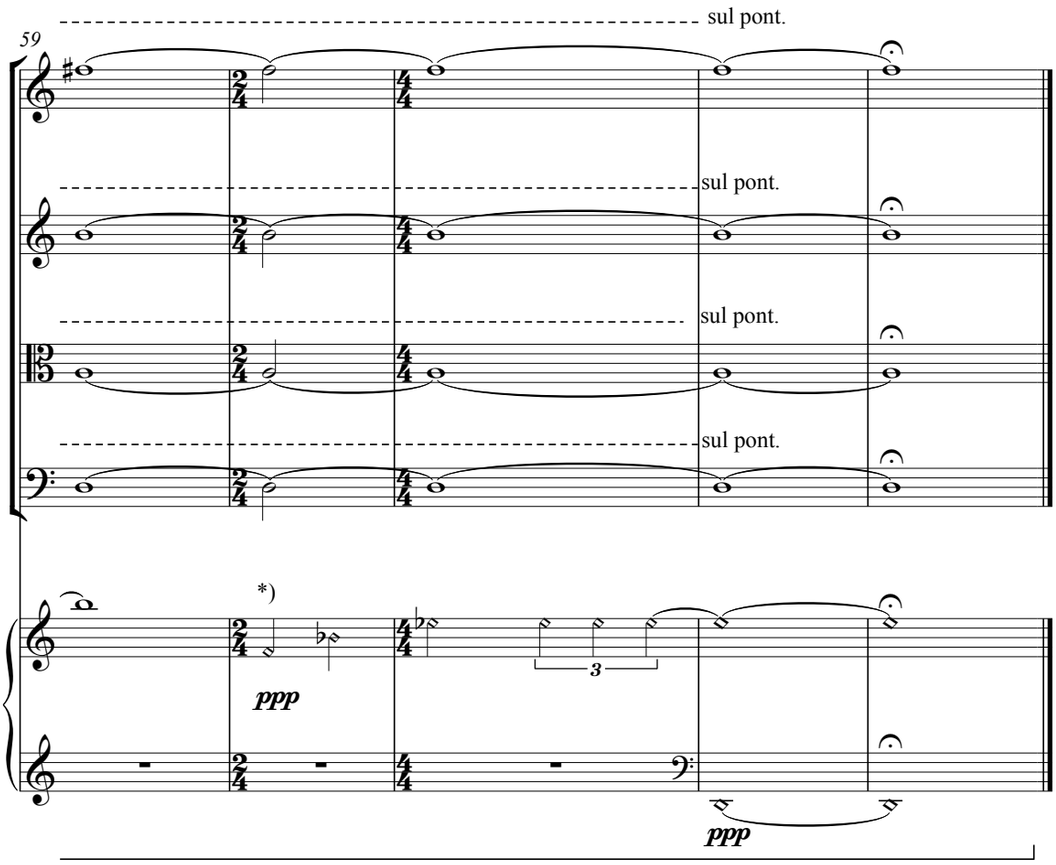

molto accel.
25
without mute
p
without mute
3
p
molto accel.
3
p
mf
p
3
a tempo
29
3
mf
f
3
mf
f
without mute
mp
3
f
without mute
p
3
a tempo
mf
p


molto rit.
a tempo
33
pp
cresc.
(mf)
ppp
n
p
cresc.
molto rit.
a tempo
mf
p


37
with mute
f
(mf)
mf
p


41
mf
p
ppp
mf
Ped.
45
sul tasto
ppp
f
Ped.


49
Freely
ppp
ppp
ppp
Freely
p
3
mf
Ped.
54
sul tasto
ppp
sul tasto
ppp
sul tasto
ppp
sul tasto
ppp
3
p
ppp
ppp

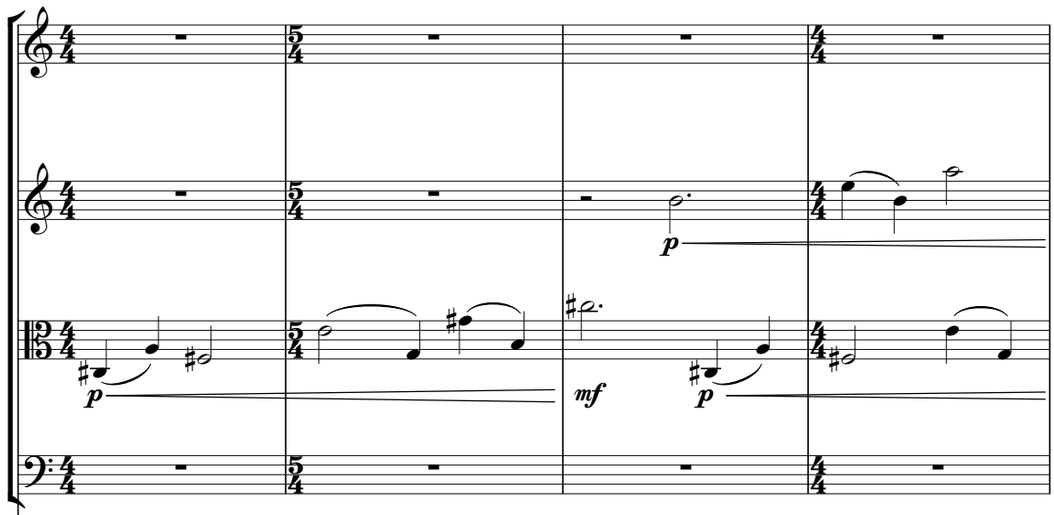


*) Plucked from inside the piano

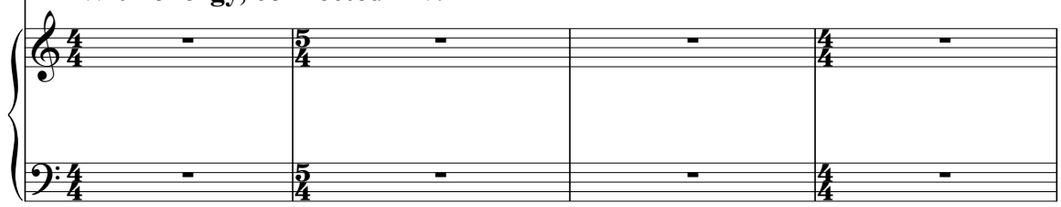
IV.

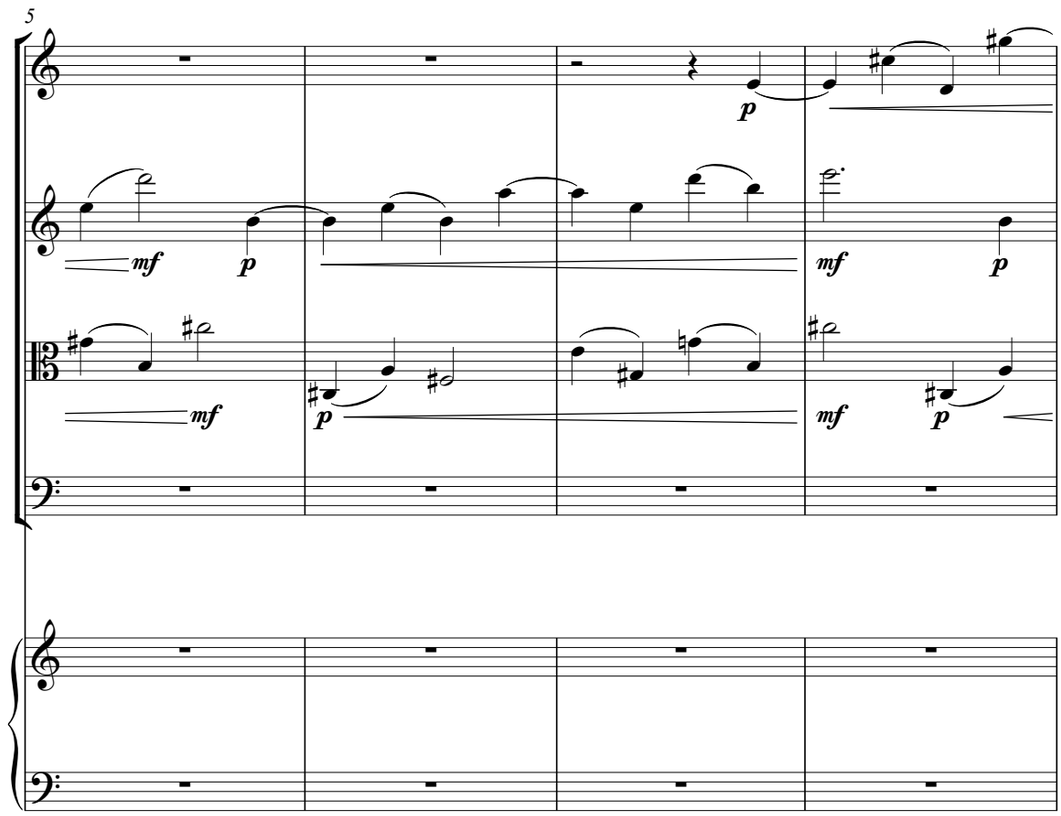
And He Will See the Sky and the Stars by Night Better
than the Sun or the Light of the Sun by Day
-Plato

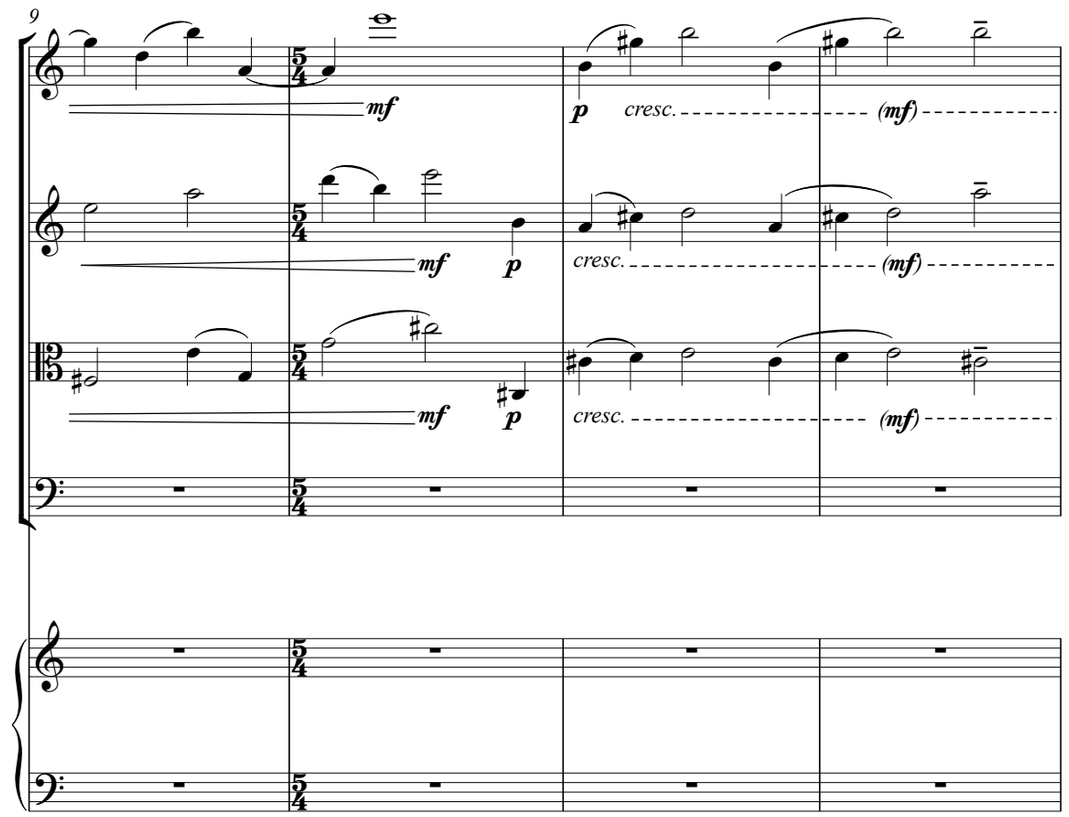
With energy, connected ♩ = 76

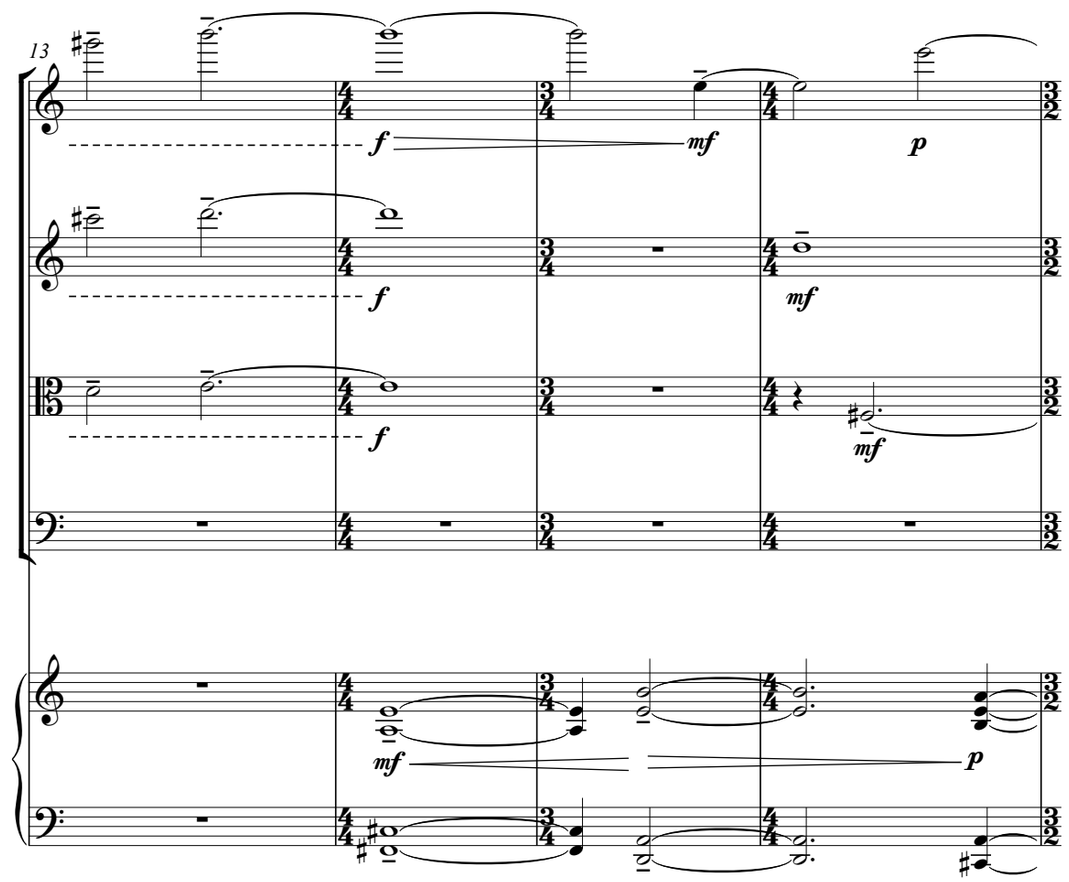


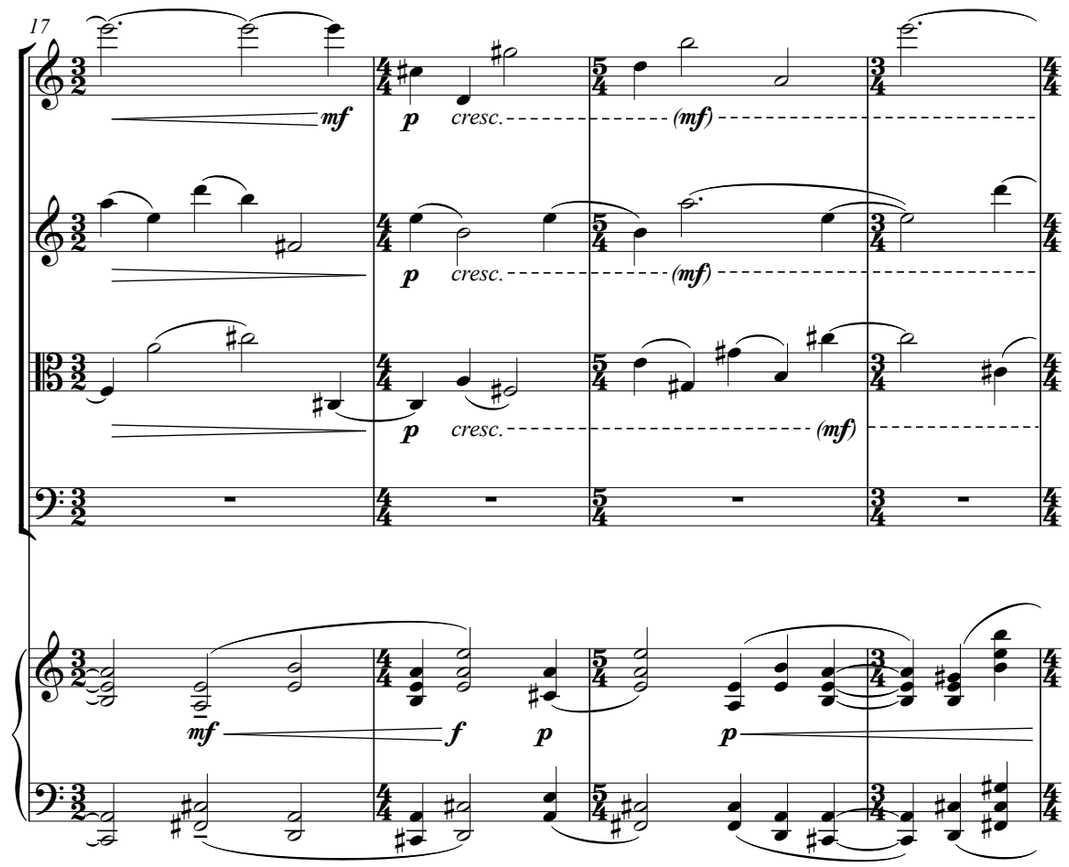
With energy, connected ♩ = 76

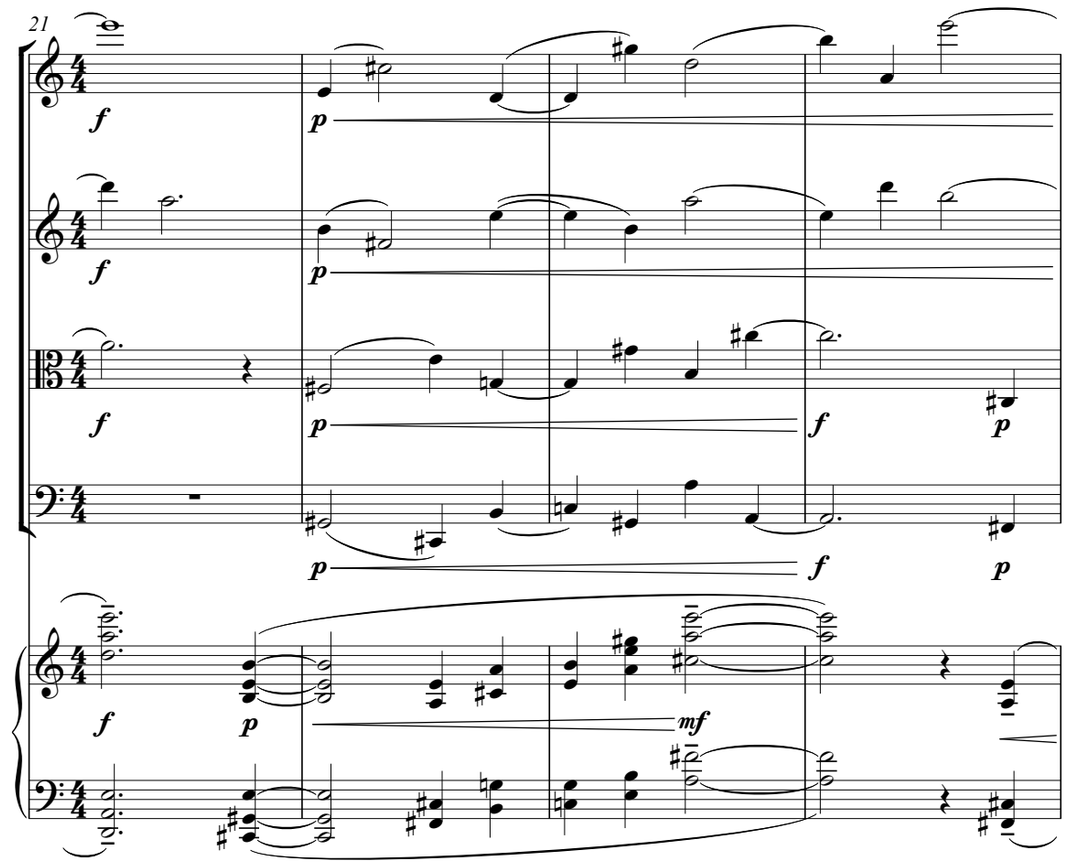


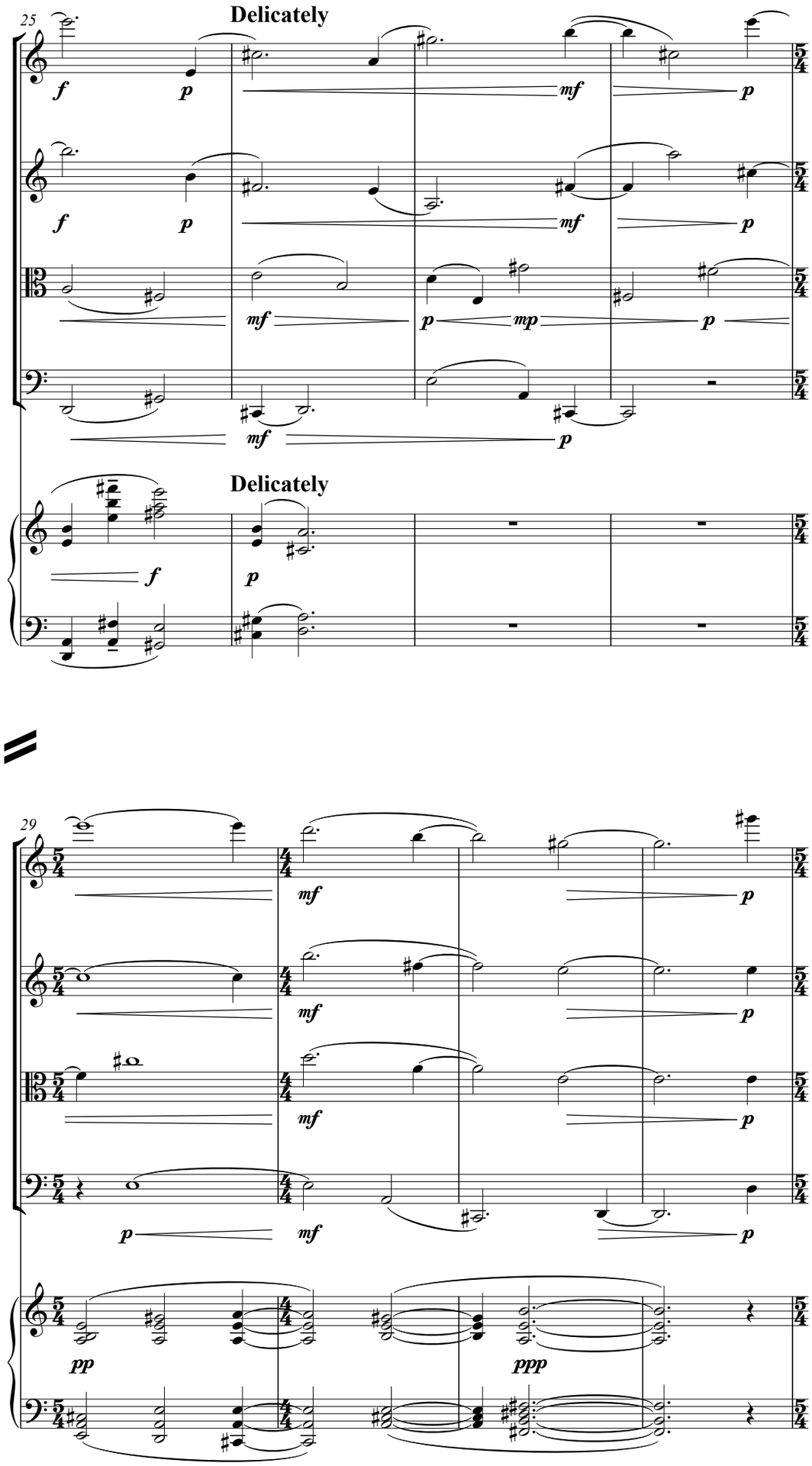


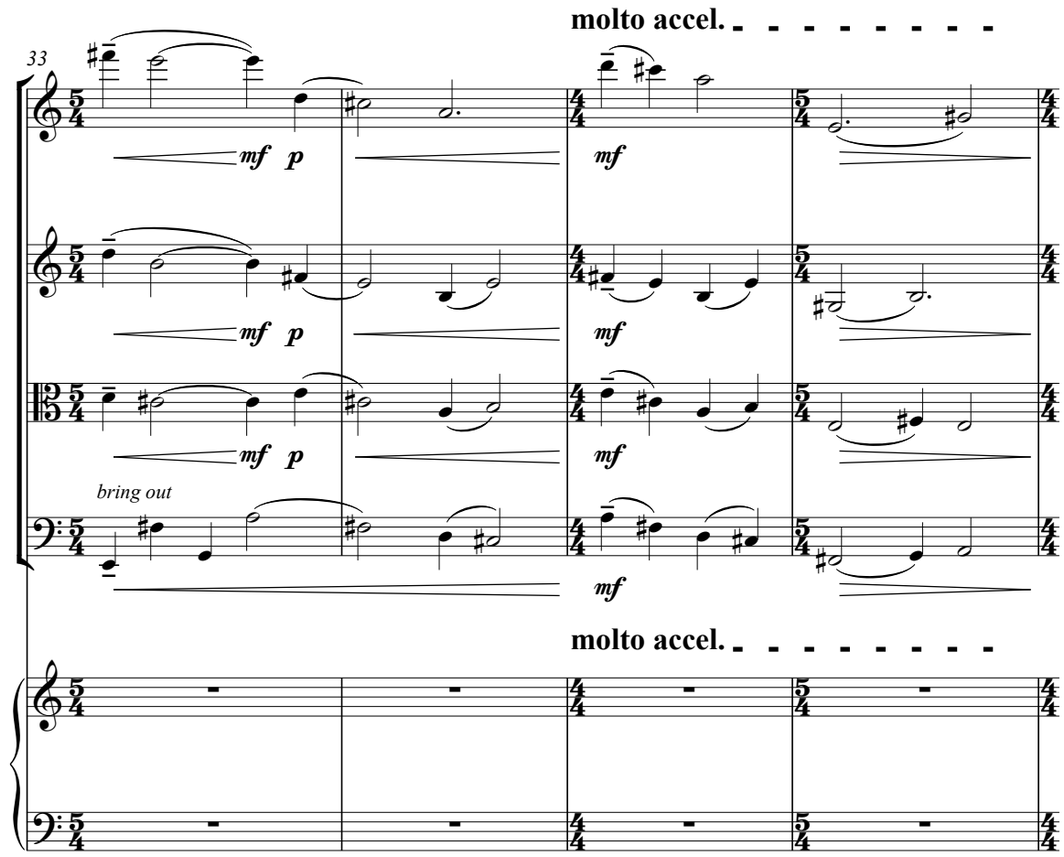

9
mf
p
cresc.
(mf)
mf
p
cresc.
(mf)
mf
p
cresc.
(mf)

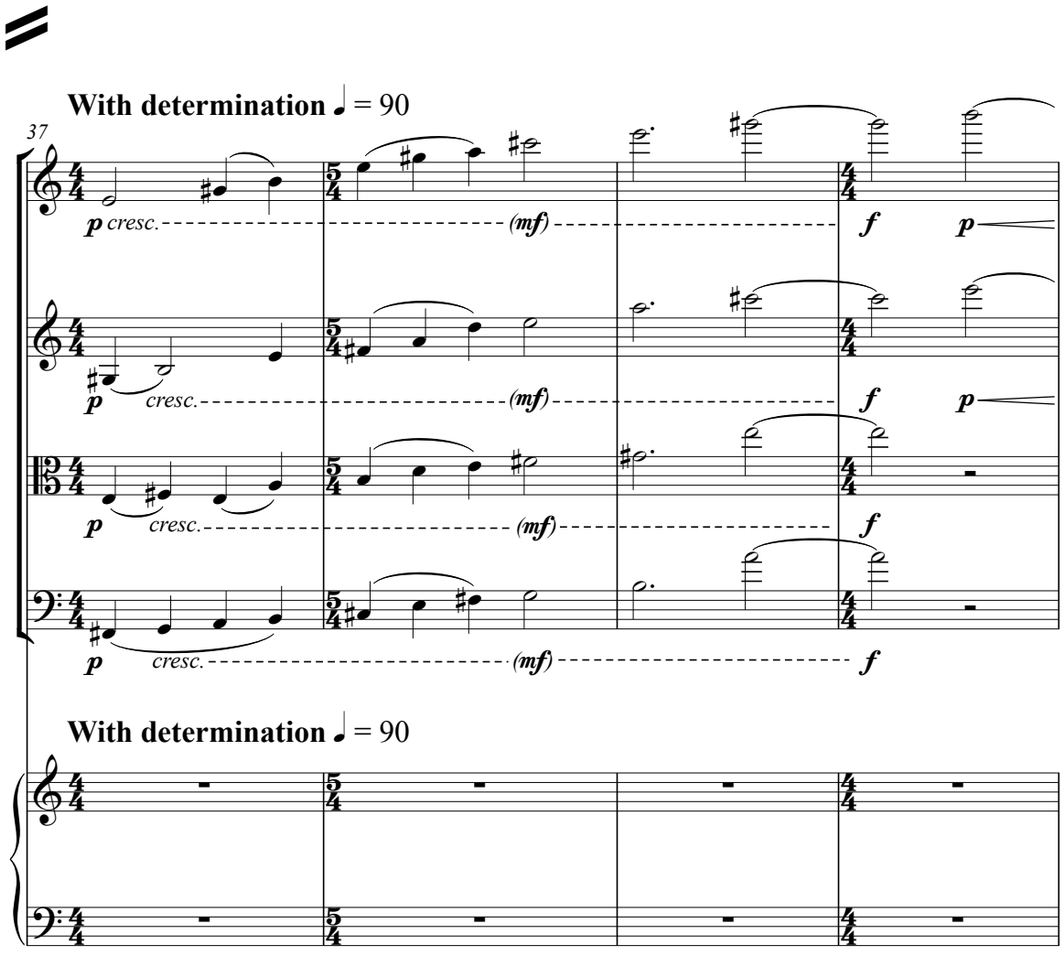

13
f
mf
p
f
mf
f
mf
mf
p

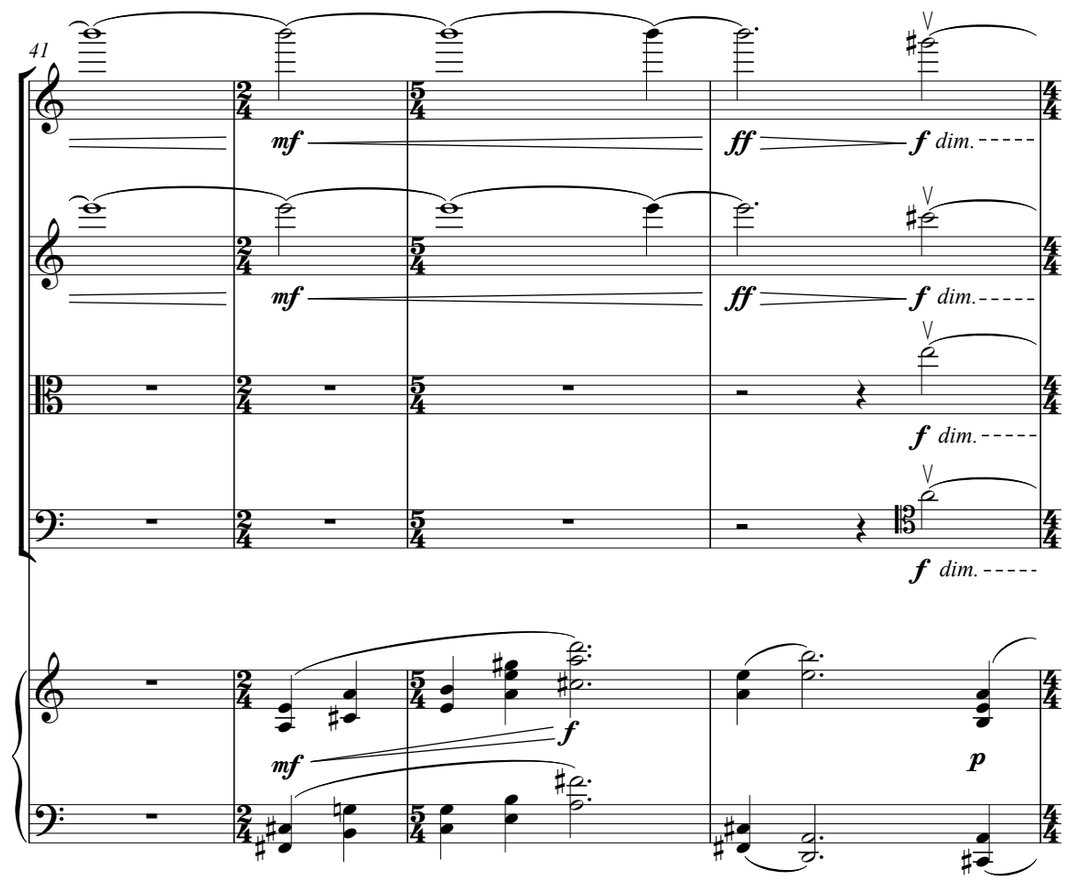

17
mf
p
cresc.
(mf)
p
cresc.
(mf)
p
cresc.
(mf)
mf
f
p
p

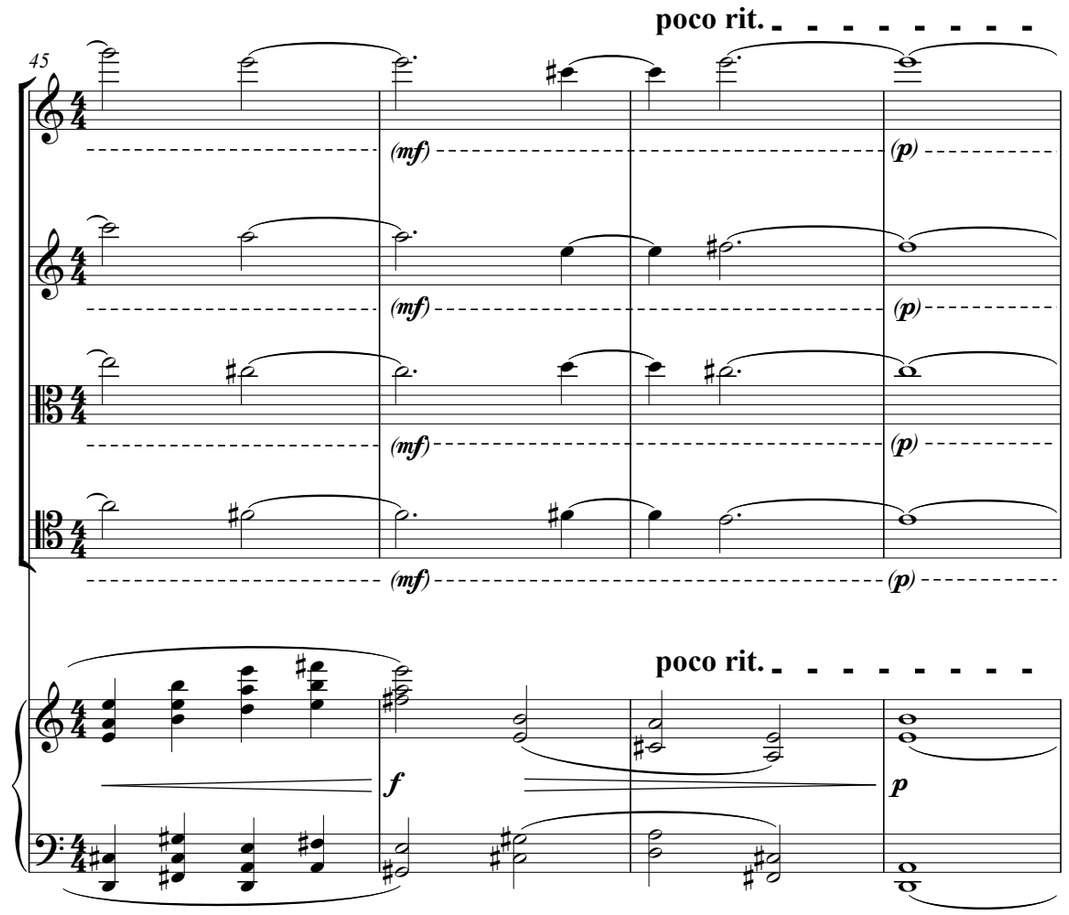

21
f
p
f
p
f
p
f
p
f
p
f
p
mf

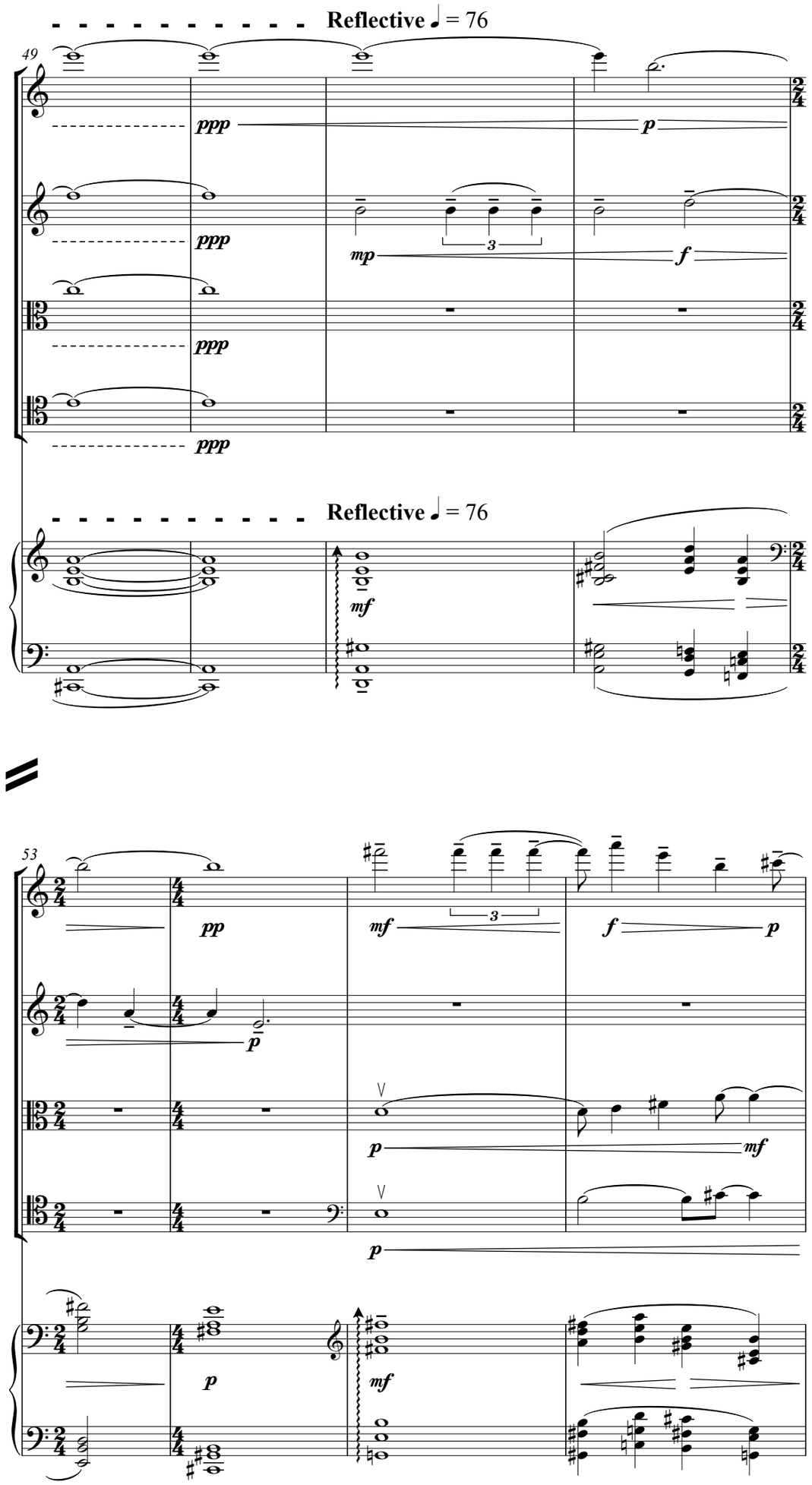

25
Delicately
Delicately
29

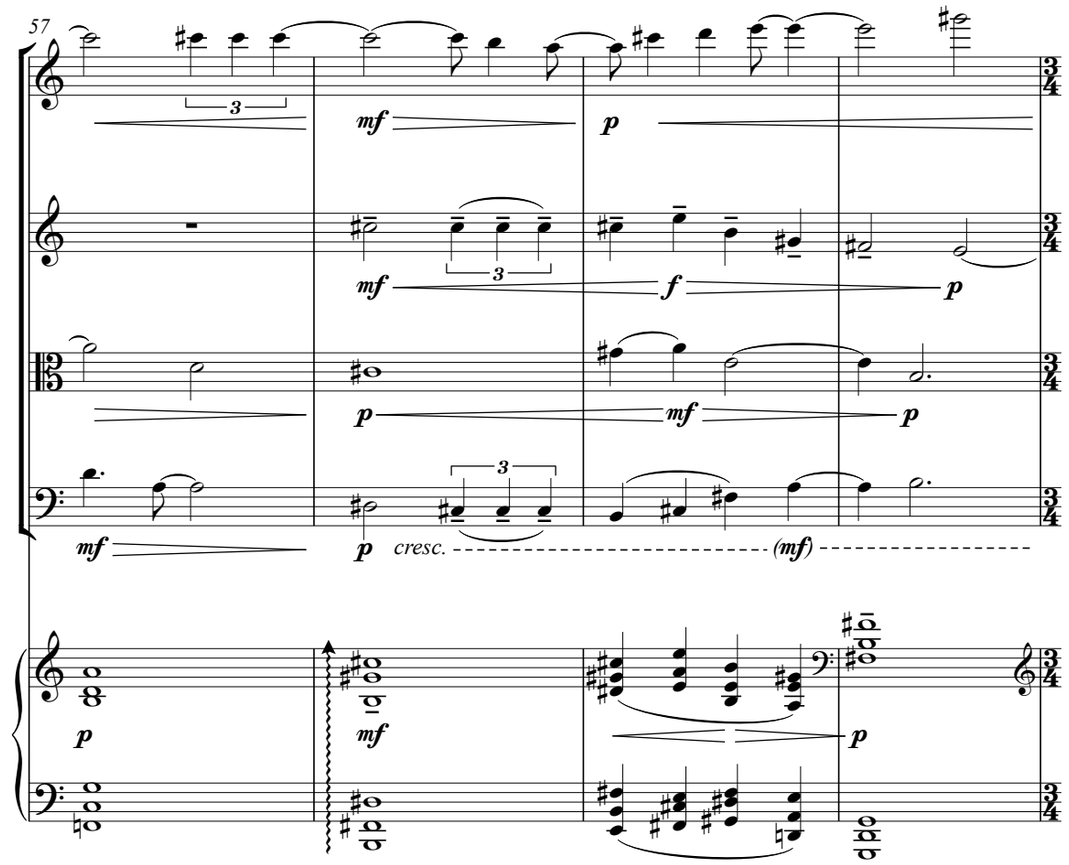

molto accel.
33
mf p
mf
bring out
molto accel.

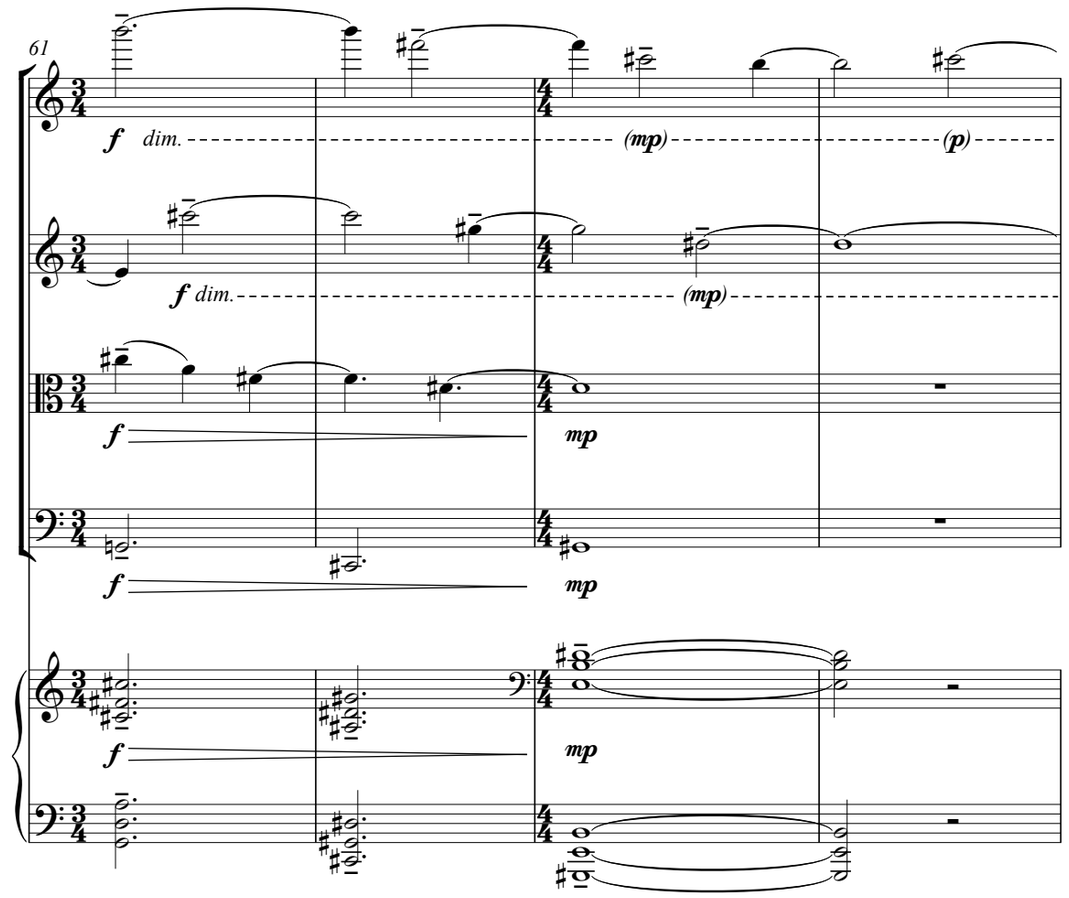

With determination ♩ = 90
37
p cresc.
(mf)
f
p
With determination ♩ = 90

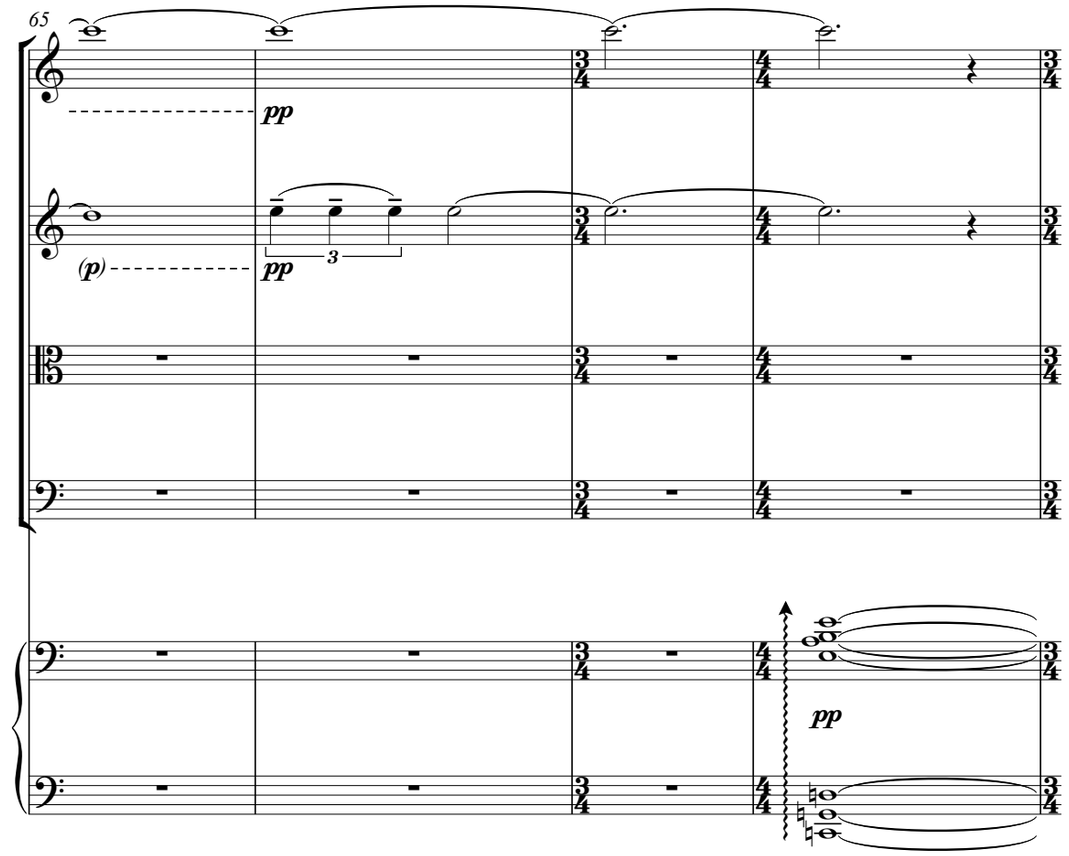

41
mf
ff
f dim.
mf
ff
f dim.
f dim.
f dim.
mf
f
p

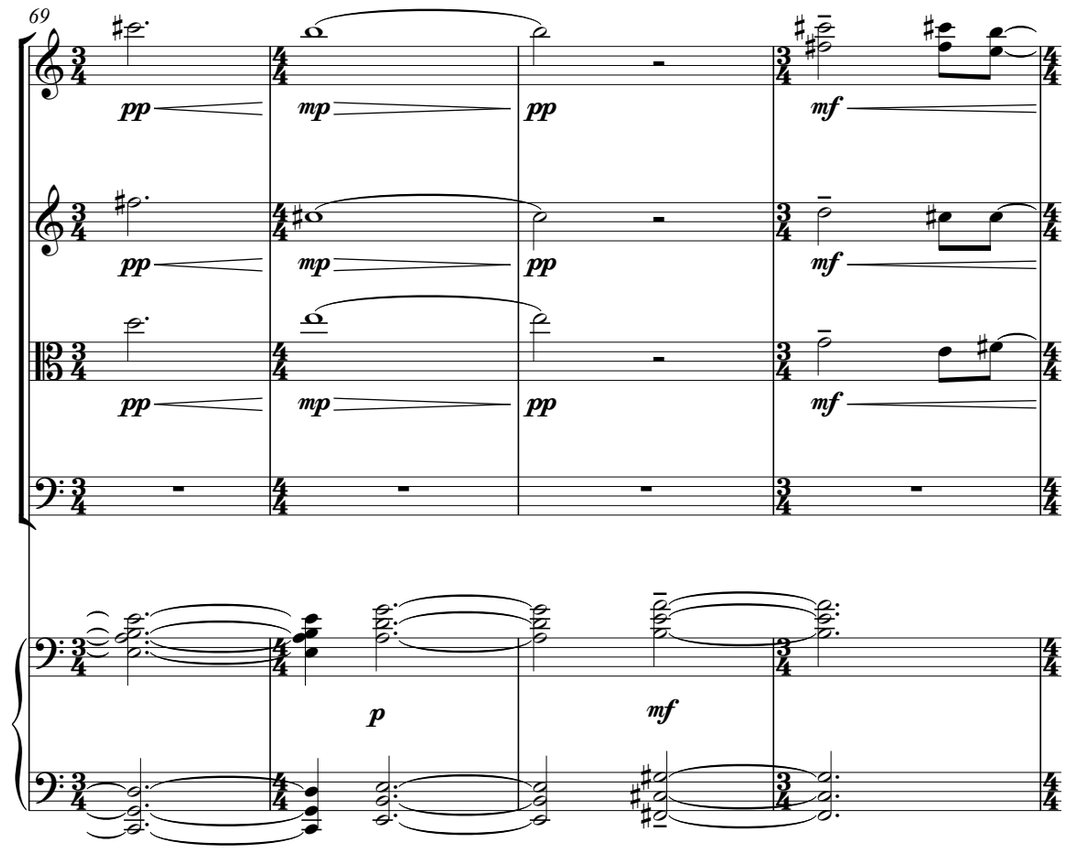

poco rit.
45
(mf)
(p)
(mf)
(p)
(mf)
(p)
(mf)
(p)
poco rit.
f
p

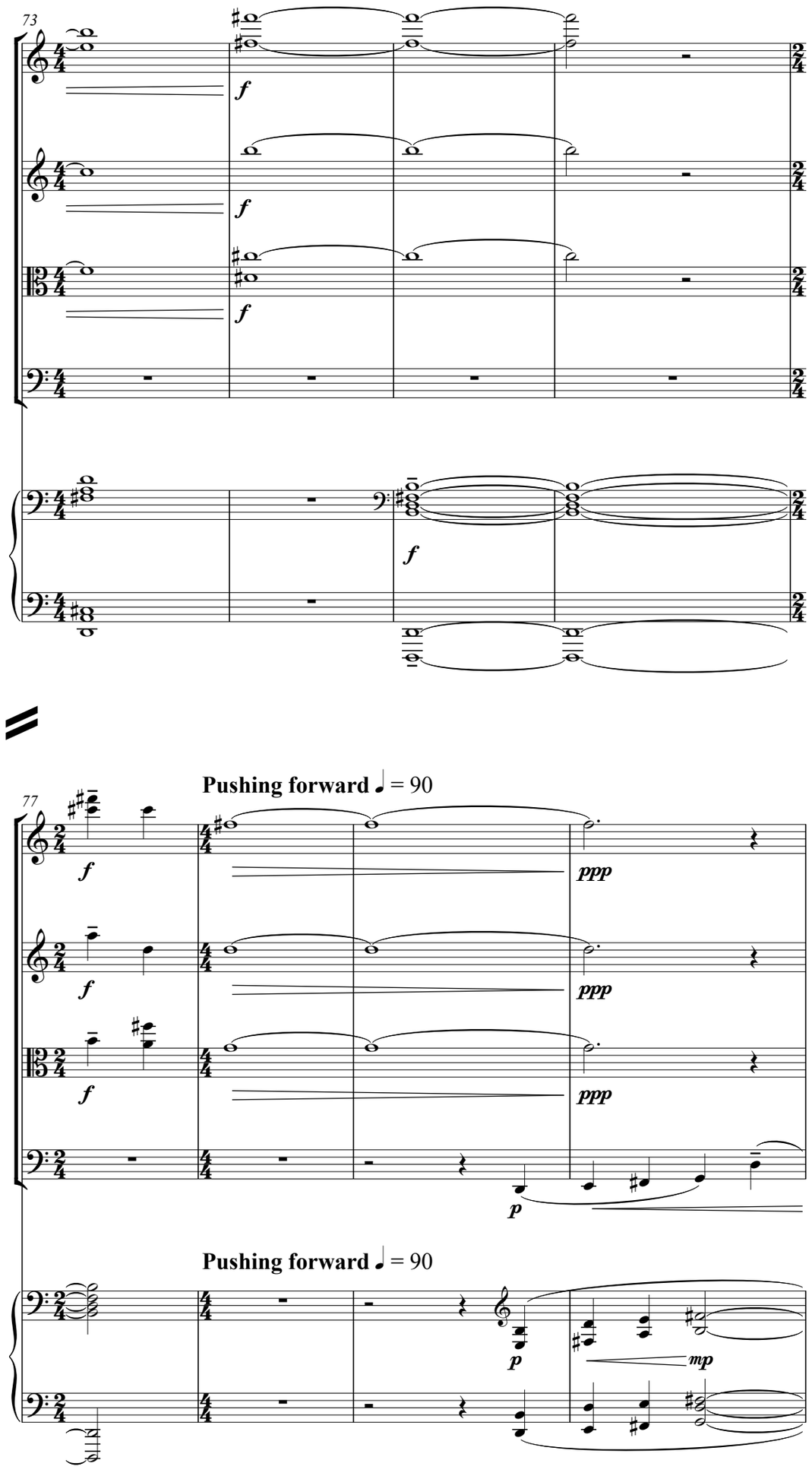

Reflective ♩ = 76
49
ppp
p
mp
f
3
Reflective ♩ = 76
mf
53
pp
mf
f
p
3
mf

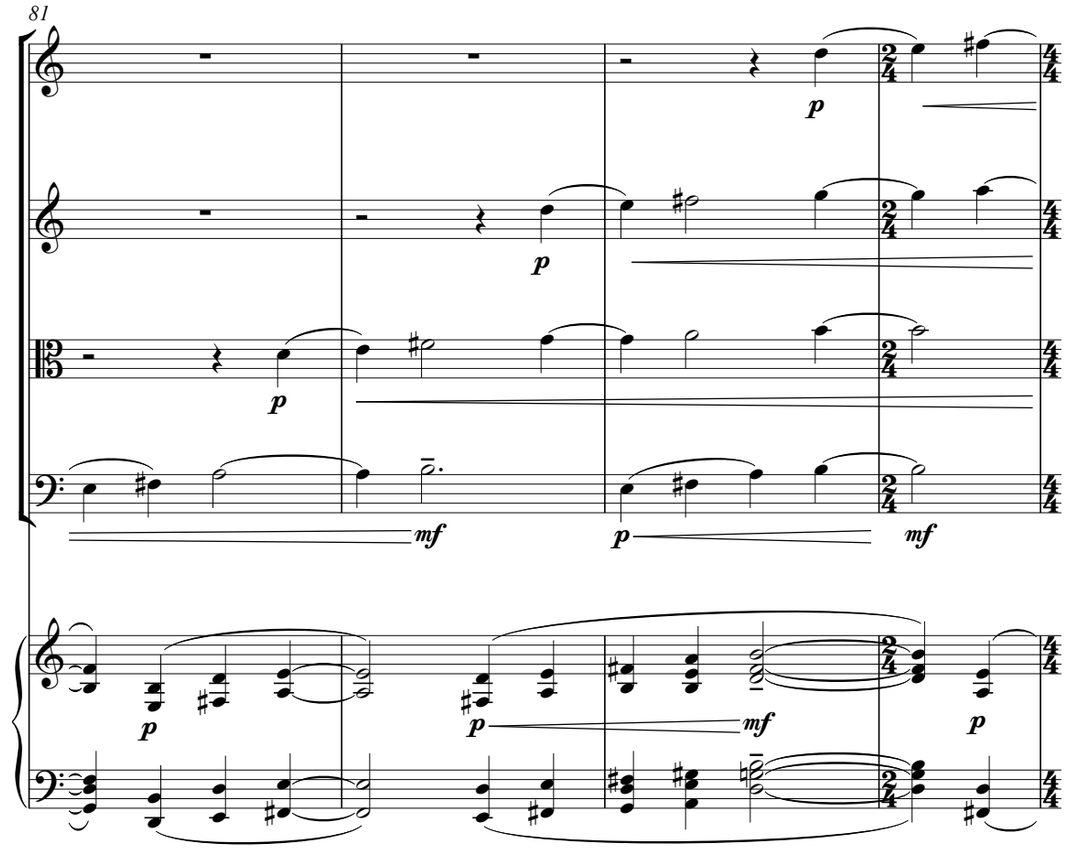

57
mf
p
mf
f
p
p
mf
p
mf
p
cresc.
(mf)
p
mf
p

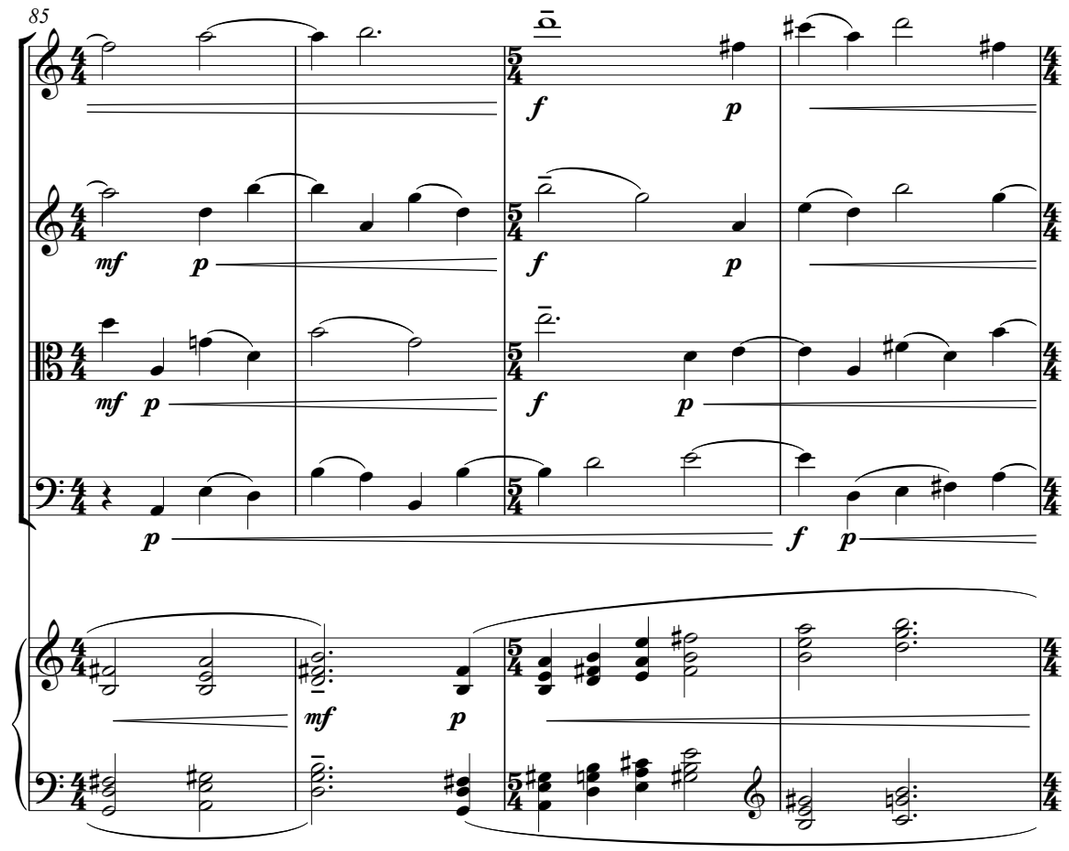

61
f
dim.
(mp)
(p)
f
dim.
(mp)
f
mp
f
mp
f
mp

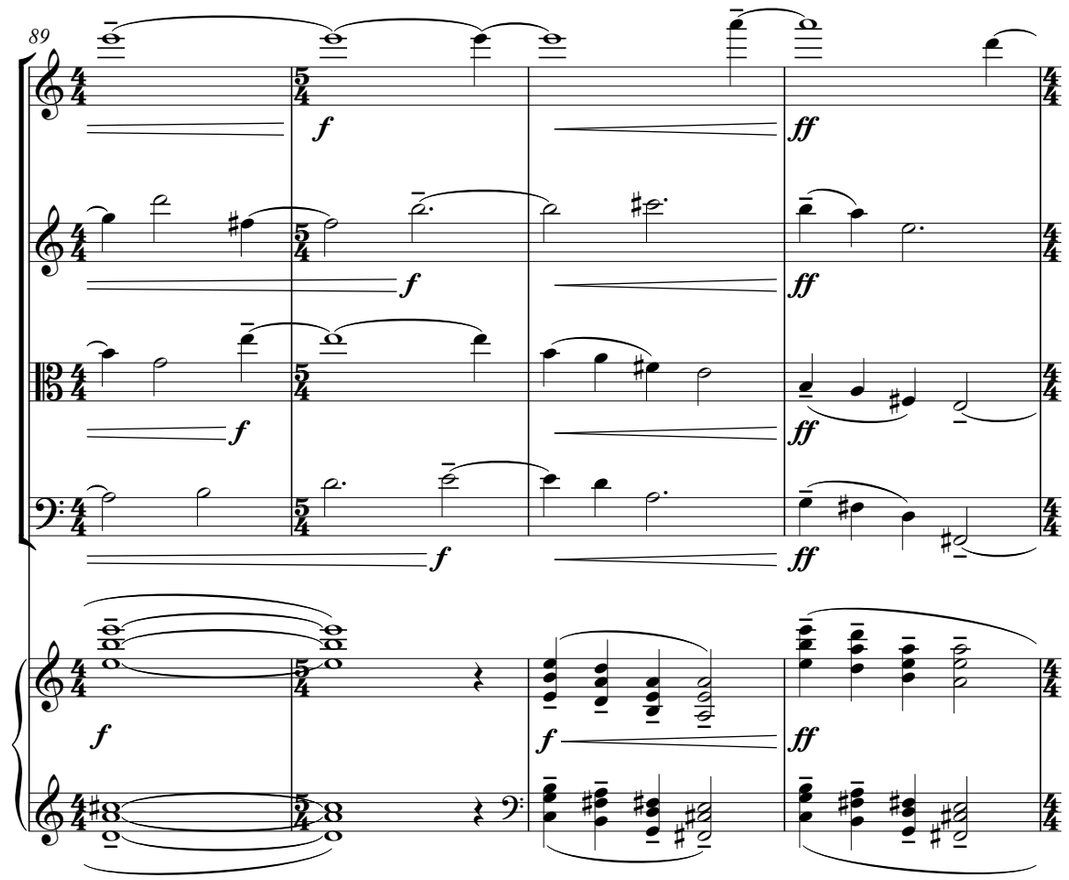

65
pp
(p)
pp
3
pp

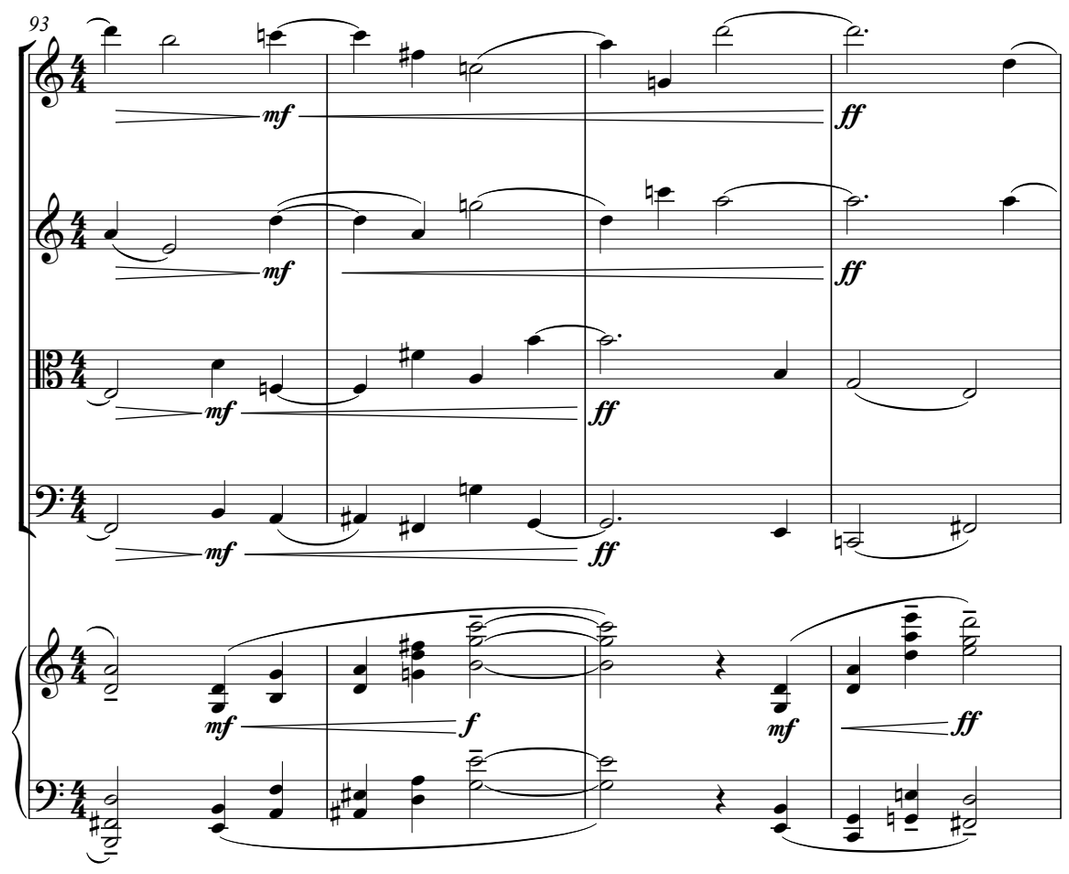

69
pp
mp
pp
mf
pp
mp
pp
mf
pp
mp
pp
mf
p
mf

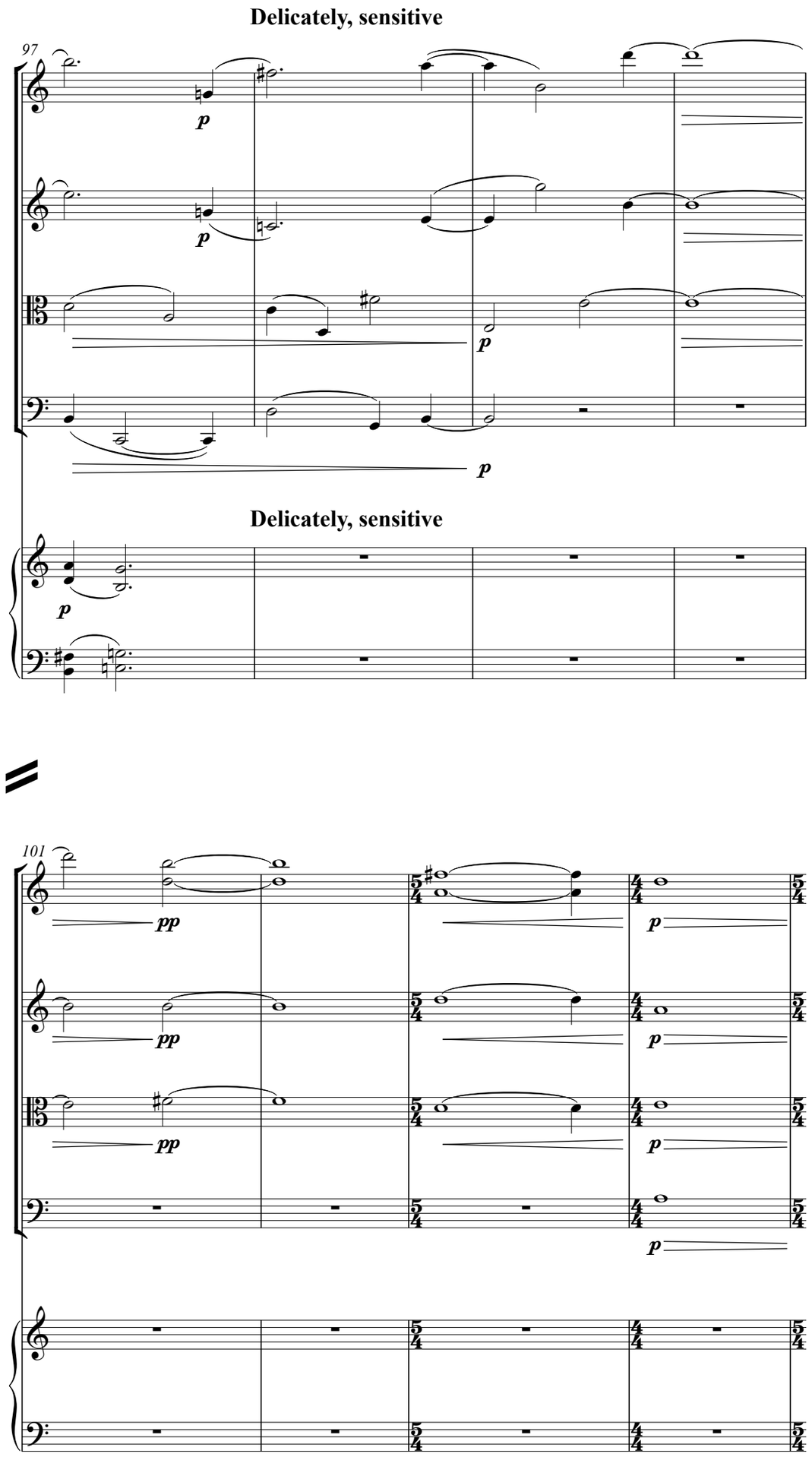

73
77
Pushing forward ♩ = 90
Pushing forward ♩ = 90


81
p
p
p
mf
p
mf
p
p
mf
p

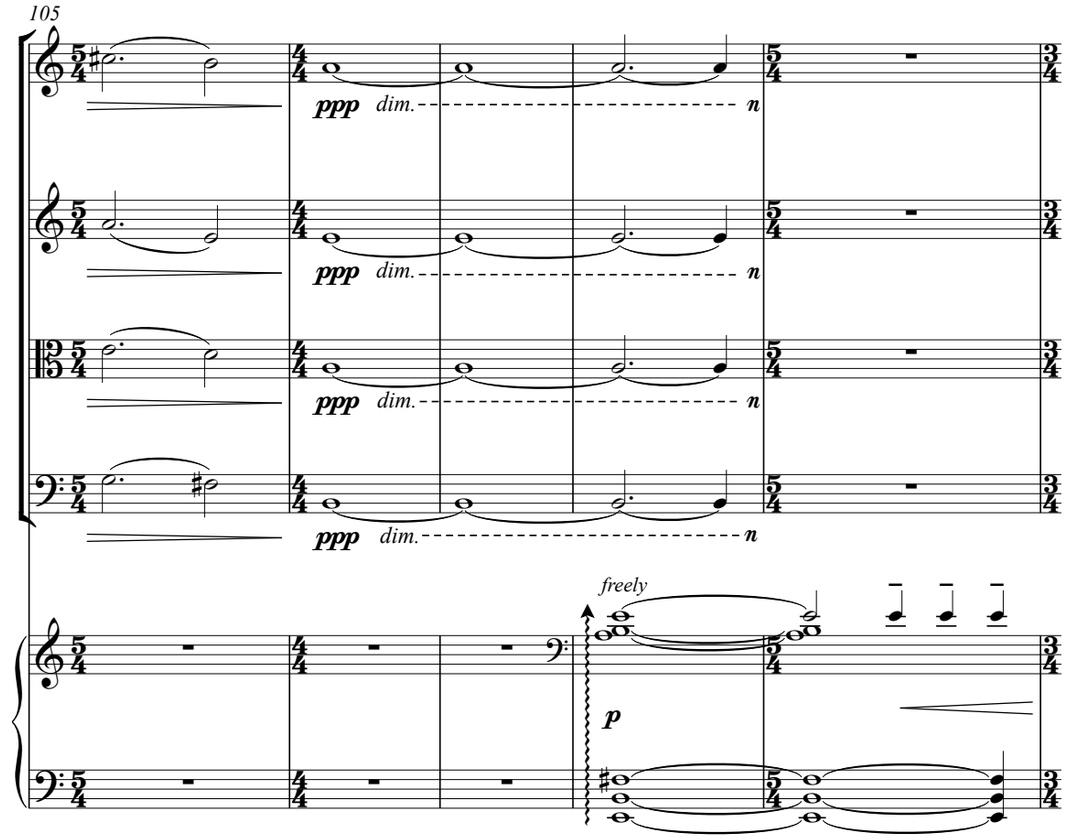

85
f
p
mf
p
f
p
mf
p
f
p
p
f
p
mf
p

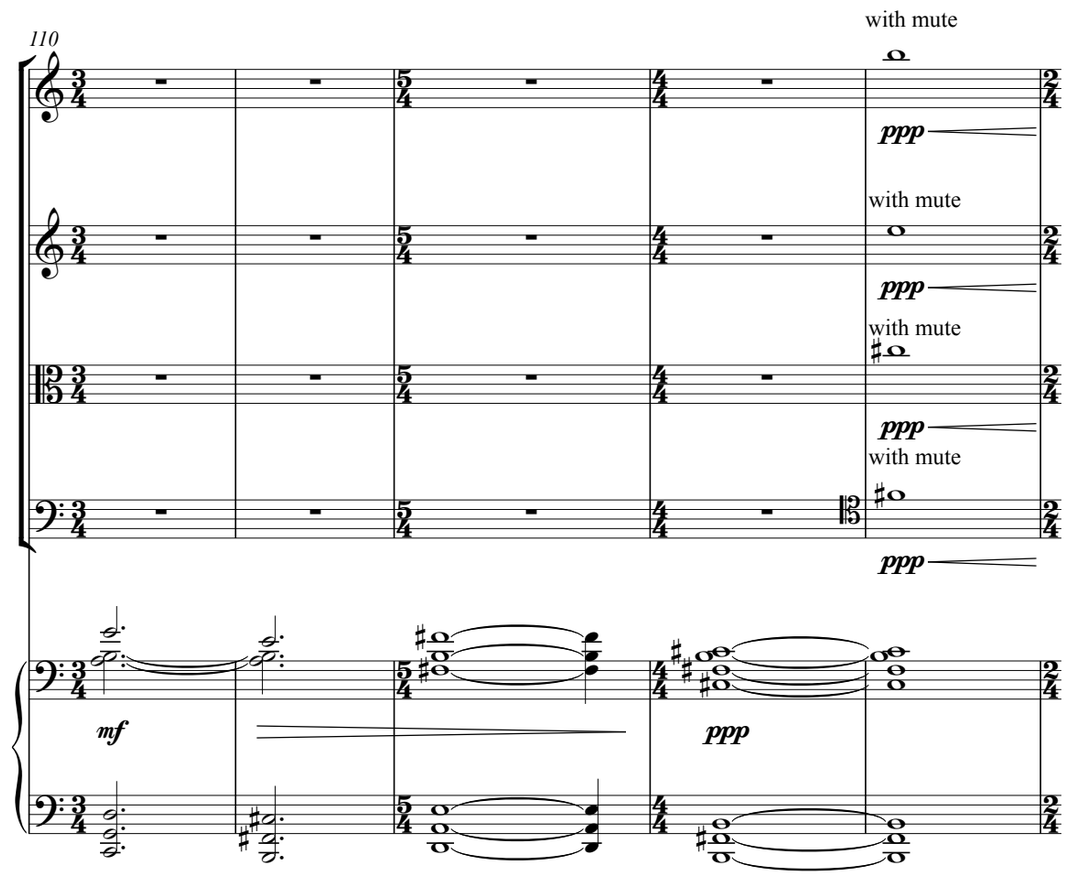

89
f
ff

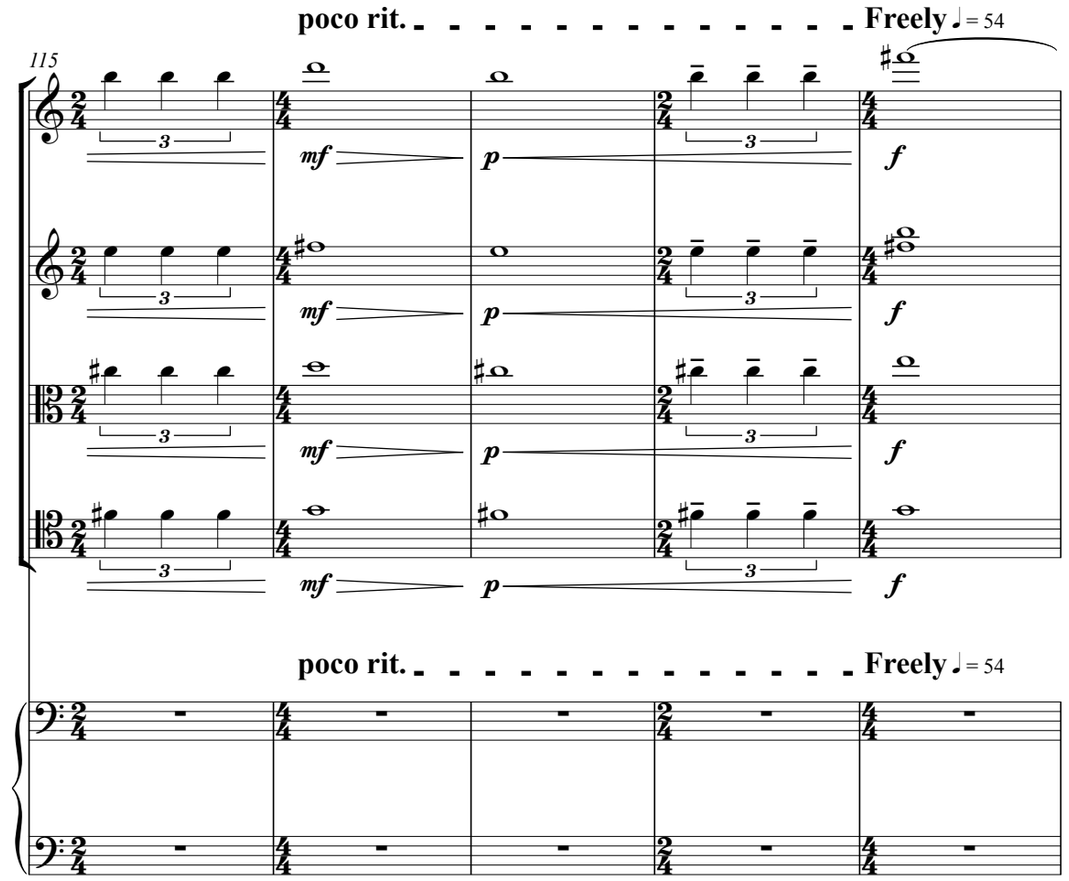

93
mf
ff
f

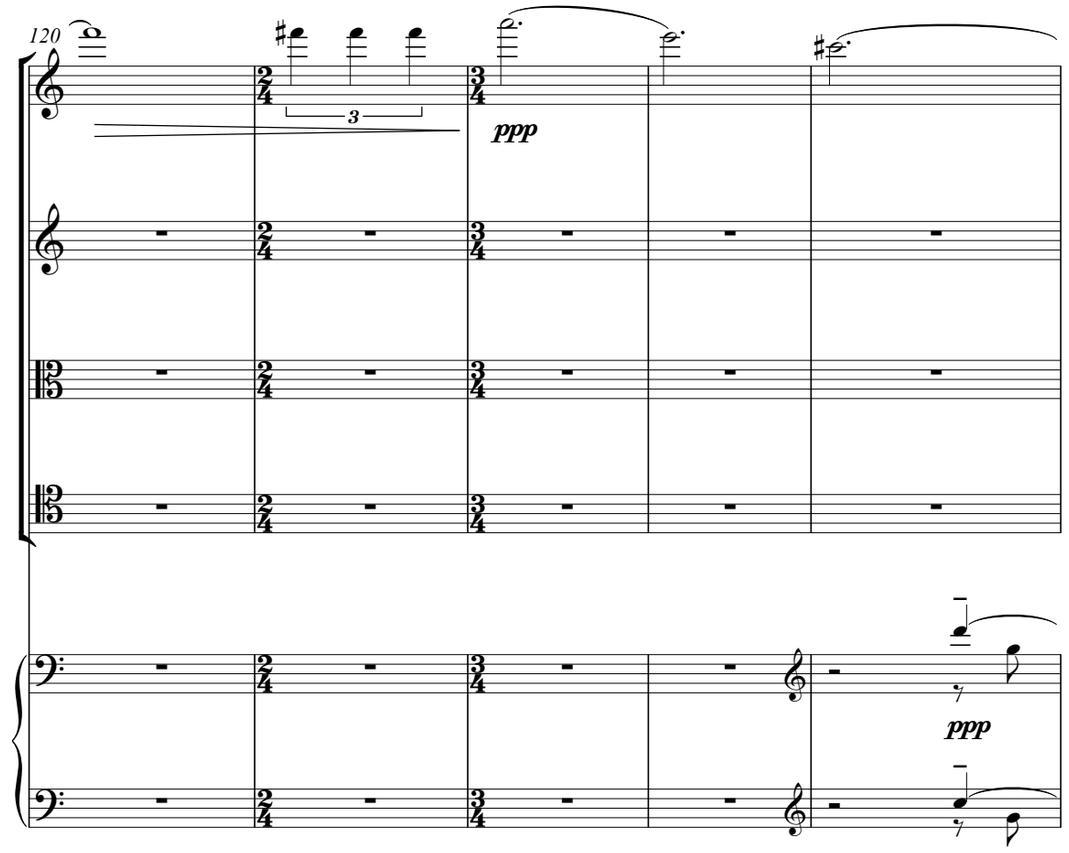

Delicately, sensitive
97
p
p
p
p
Delicately, sensitive
p

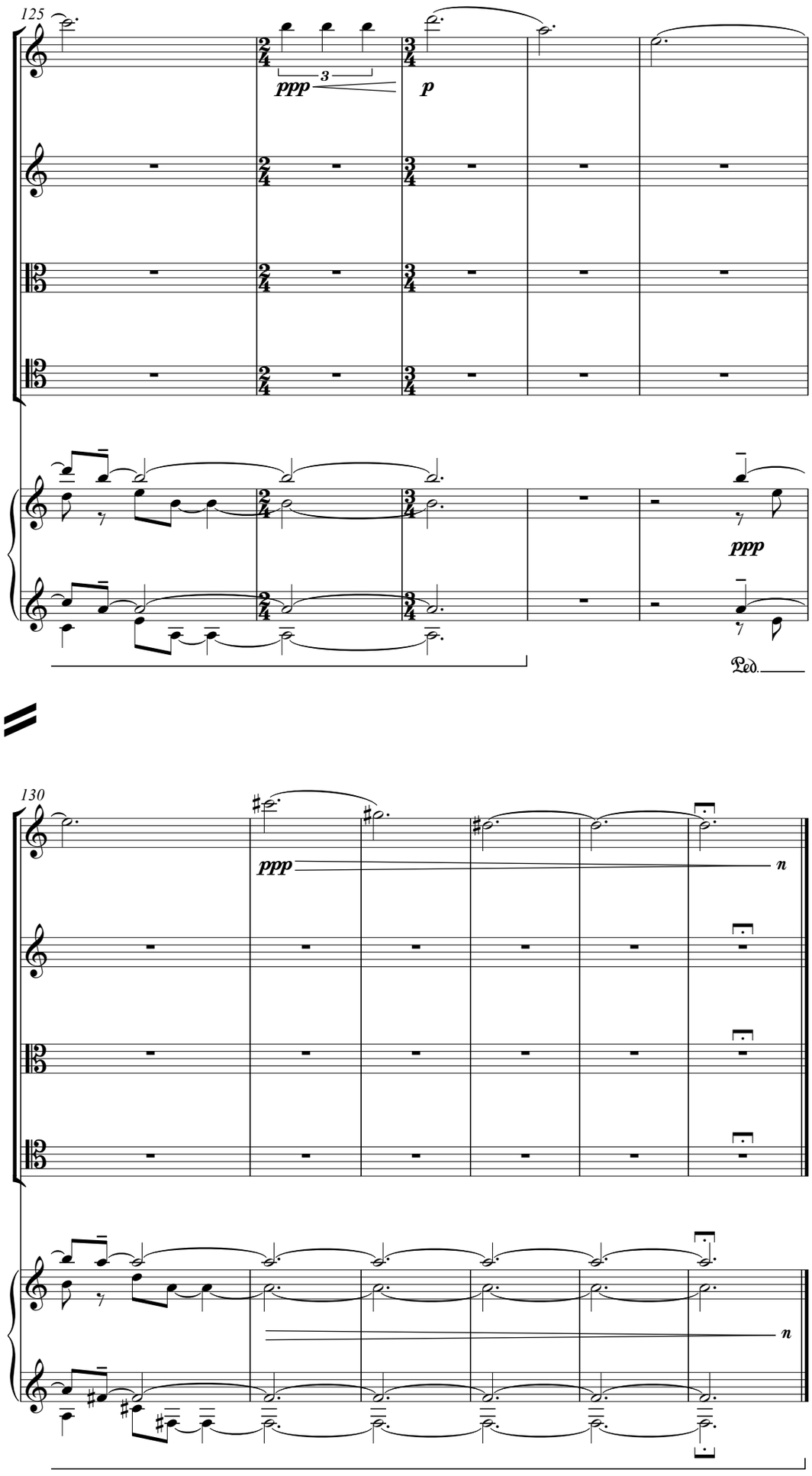
101
pp
pp
pp
p
p
p
p


105
ppp dim.
n
freely
p


110
with mute
ppp
with mute
ppp
with mute
ppp
with mute
ppp
mf
ppp


poco rit.
Freely
= 54
115
mf
p
f
poco rit.
Freely
= 54


120
ppp
ppp
(una corda)
Ped.


125
ppp
3
p
ppp
Ped.
130
ppp
n
n