

Matt Boehler

# it is enough

for soprano and cello

text by Erin Bregman

## PROGRAM NOTES

Inspired by the music of Lou Harrison, with its seemingly effortless simplicity and unabashedly beautiful lyricism, this piece explores Harrison's frequent use of what he called "melodicles:" miniature melodies structured out of only a few notes that are then elaborated through permutation techniques. Both the text and music are, by turns and degrees, meditative and ecstatic exercises in variation.

Harrison once quipped, "The Europeans are so greedy; they need to have all twelve notes. I want to have only five, but own them completely." Following in his footsteps, this piece, in its unfolding, uses only seven.

it is enough  
to be in this world  
for a time

for a time  
it is enough  
to be in this world

to be in this world  
for a time  
it is enough

enough  
world  
to be  
time

## PERFORMANCE NOTES

To avoid confusion, the pitches that should be sounded in the harmonics passages in mm. 13-20 have been indicated in an ossia staff. Mm. 19-20 should have a fluttering effect much like that used by Kaija Saariaho in *Sept Papillions*. The harmonic glissandi in mm. 48 and 50 need not conform to the exact pitch range and number of notes indicated. The cellist should feel free to extend the passage's length and breadth, while etching an idea of the general rhythmic and dynamic contour. The effect of gliding on the C string's upper harmonics should have an ethereal wispieness to it, as if drifting away into space.

duration: ca. 4:30

# it is enough

text  
Erin Bregman

music  
Matt Boehler

**Very flexible throughout;  
improvisatory, slowly unfolding, ♩=ca. 56**

Soprano *p* *più p*

Violoncello

it is e-nough\_ e - nough to be

S. *p* *mp > p* *p*

to be\_ in this world\_ for\_ a time

S. *p*

for a time it is e-

*sounded tones*

Vc. *pp* *p <> pp* *pp* *p*

S. *p*

nough\_ to\_ be\_ in\_ this

Vc. *pp* *mp* *p* *mf*

*(small, delicate port.)*

*III III (ord.) (bow freely) molto sul pont.*

21 *mf* *p* *mf* *p*

S. world

Vc. *ord., expressive*  
*mp* *mf* *mp*

23 **freely, improvisatory** **a little slower**  
*sweetly*

Vc. *p, like an echo* *mp* *mf* *p*

25 *p tenderly*

S. to be

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

28 *meno p* *mp*

S. to be in this world to be in this world

Vc. *arco* *tr* *mp* *p* *meno p* *mp*

31 *mf* **molto rall.** ----- **accel** ----- **to** →  
*p cresc. poco a poco*

S. \_\_\_\_\_ for \_\_\_\_\_

Vc. *mf* **molto rall.** ----- **accel** ----- **to** →  
*p cresc. poco a poco*

33 **steady tempo** (♩=ca. 60)

S. \_\_\_\_\_ a \_\_\_\_\_ time \_\_\_\_\_

Vc. **steady tempo** (♩=ca. 60)

35 *mf* **broadly** -----

S. \_\_\_\_\_ it \_\_\_\_\_ it is e -

Vc. *mf* **broadly** -----

36 **a tempo**  
*f* *radiant*

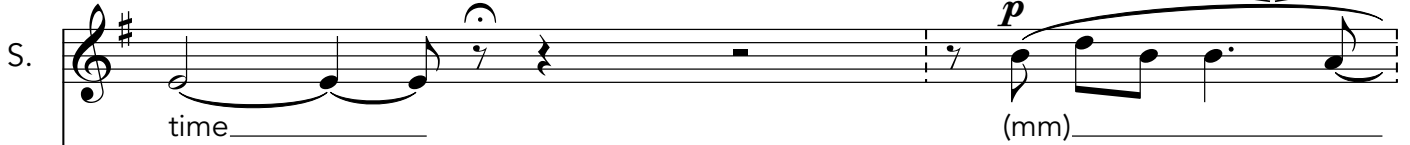
S. \_\_\_\_\_ nough \_\_\_\_\_

Vc. **a tempo**  
*f* *luminous*

46 **Extremely freely, floating away into the ether**

*gently humming*

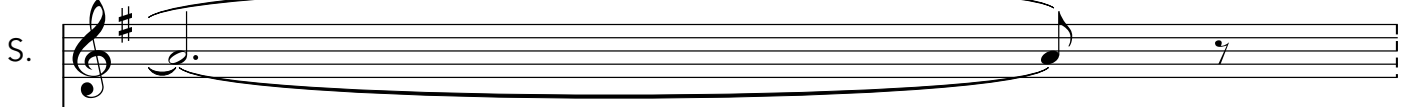
*p*

S. 

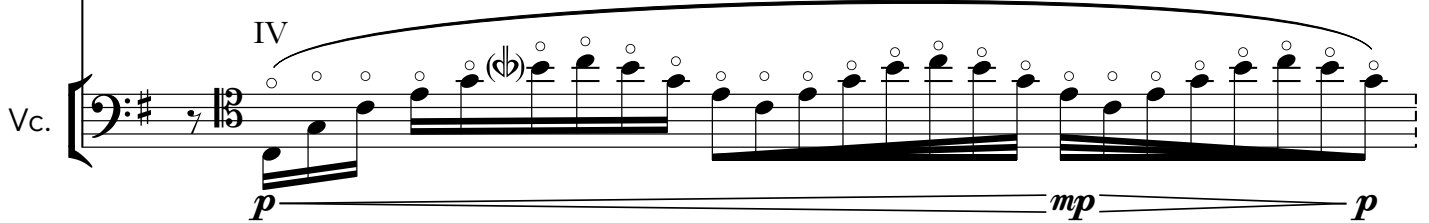
**Extremely freely, floating away into the ether**

Vc. 

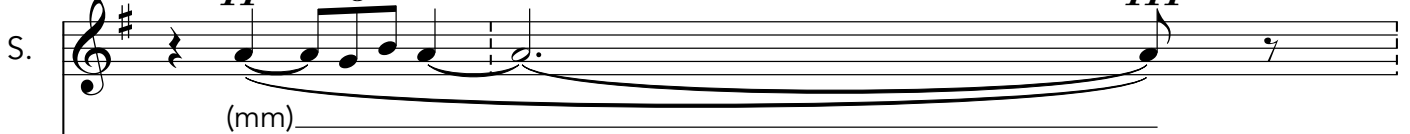
48 *pp*

S. 

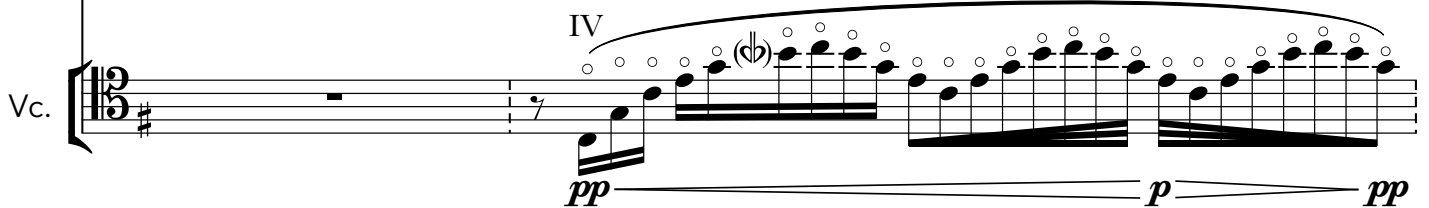
*gentle harmonic gliss., bow close to fingerboard, catching lower partials*

Vc. 

49 *pp* *ppp*

S. 

*sim., bow close to bridge, catching upper partials*

Vc. 

51 *ppp* *n*

S. 

Vc. 