

Sentiment was commissioned by Caitlin Vincent
and was premiered by soprano Laura Dixon Strickling on April 27, 2019,
under the auspices of Calliope's Call, at the Old West Church in Boston, Massachusetts.

JULIANA HALL

SENTIMENT

Monodrama for Soprano Solo unaccompanied

on Texts by
Caitlin Vincent

CONTENTS

I. Prologue	4
II. Joy	6
III. Sorrow	8
IV. Anger	11
V. Remorse	13
VI. Epilogue	15

Cover design by David Sims.

PROGRAM NOTES

Juliana Hall decided to set poet Caitlin Vincent's text—*Sentiment*—for a solo unaccompanied soprano singer, creating a monodrama (her first), because she felt the raw emotions expressed in Vincent's text required a more direct communication from singer to audience than a piece with piano or another instrument might allow. In describing her text, Vincent writes, "The general premise is emotions but also about the version of ourselves we try to present to the world. Each song leads into the next: giddy happiness followed by the inevitable plunge into depression, then anger and embarrassment for revealing too much to the audience, remorse for lashing out, and finally a plea for the world to see only the singer's 'best' side." *Sentiment* is a vocal and dramatic *tour de force*, a uniquely moving event your audience will not soon forget!

I. PROLOGUE

Hello!
Good morning!
Good evening!
Buongiorno!
Bonjour!
Salutations!
[more shyly]
I like your shirt.
I like your shoes.
I like your eyes...your ears...your nose...
[absentmindedly]
“Head, shoulders, knees, and toes.”
I like everything about you.
But most of all,
I like that you’re here.
I like...no, I love that you’re here.
All of us here.
Together.

II. JOY

My heart is full of champagne.
Full of bubbles.
And rose-colored clouds.
I’m giddy.
Ecstatic!
Over the moon.
Can’t even tell you why.
Maybe that kiss.
The sandwich at lunch.
Maybe the sky.
Maybe the sun.
The baby I saw on the street.
Or maybe, nothing.
Nothing.
But a lucky, happy day.
Who knows?
Who cares?
My soul is open to the world.
Warm with sheer delight.
[suddenly crestfallen]
I wish I could feel this way forever.

III. SORROW

I weep.
I cry.
Because sad things are sad.
Sad things.
Sad, sadder, saddest things.
An empty house.
A blue afternoon.
A pile of unfolded laundry.
A lonely teddy bear.
Can you hear me?
Calling into the void?
Sometimes I wonder...should I get up at all?
Another tree falls in the forest.
Alone. Forgotten.
I weep.
I cry.
Because sad things are sad.
Sad things are sad.

IV. ANGER

What are you looking at?
You.
All of you.
Staring.
Judging.
Accusing with your eyes.
I don’t care what you think.
What you think or what you say.
You don’t know me.
Who I am.
My hopes, my fears.
You know nothing!
Nothing but your small, petty world.
Your notions and illusions.
I despise you.
All of you.
Looking.
Staring.
Judging.
Mind your own damn business!

V. REMORSE

Oh.
You’re . . . still here.
I’m sorry.
For the outburst.
For the lapse in calm.
It wasn’t me.
Someone else wearing my skin.
Angry and bitter and sad.
The girl I lock away.
The girl I try to control.
Contain.
Polish and coif.
So no one can find her.
So no one will see her.
See her.
And see me.
Please.
Forget it.
Forget her.
You’ll forget . . .
Won’t you?

VI. EPILOGUE

Only see my smile.
Only hear my laugh.
Only meet the self I edit for the world.
The best bits.
The bright bits.
I’ll save the rest . . . for later.

—Caitlin Vincent

for Laura Dixon Strickling,
with affection, admiration, and thanks
for an incredible premiere performance

Sentiment

Monodrama for Soprano unaccompanied

Caitlin Vincent

Juliana Hall (ASCAP)

I. Prologue

Musical score for the Prologue of "Sentiment". The score is written for a soprano voice and includes the following lyrics and performance markings:

Hel - lo! Good morn - ing!
 Good eve - ning! Buon - gior - no!
 Bon - jour! Sal - u - ta - tions!
 I like your shirt. I like your shoes.
 I like your eyes ... your ears ... your nose ...

Performance markings include: *mf*, *p*, *f*, *allargando*, *a tempo*, *pp*, *mp*, *poco accel.*, *held back*, and *f*. The score also includes a tempo marking of $\text{♩} = 76$ and various time signatures (4/4, 2/4, 5/4, 3/4, 6/4, 5/4).

PERFORMANCE NOTE: All markings are meant to be followed as strictly as possible. However, as a musical drama, *Sentiment* is intended to portray an arc of intense emotions implying flexibility in timing and *tempi* as local acoustics dictate, and as the singer's interpretation and conceptualization of the piece dictate. Although the musical score may be used in the study and learning of the piece, in performance the singer must always sing *Sentiment* from memory.

The texts "Prologue," "Joy," "Sorrow," "Anger," "Remorse," and "Epilogue" are used by permission of the author, Caitlin Vincent, copyright © 2016.

II. Joy

25 $\text{♩} = 69$ *mf*

My heart is full of cham - pagne.

27 *f*

Full of bub - - - bles.

29 *mp* *mf*

And rose - - col-ored clouds.

32 $\text{♩} = 104$ *mp* *mf*

I'm - - - gid - - - dy.

35 *f*

Ec - - stat - - - ic!

37 *mf* *f*

O - - - ver the moon.

♩ = 63

55 *mp* *mf*

My soul is o - pen to the world.

58 *p* *p*

Suddenly crestfallen

Warm with sheer de - light. I

61 *attacca*

wish I could feel this way for - ev - er.

III. Sorrow

♩ = 58

64 *p* *mp*

I weep. I cry.

66 *p*

Be - cause sad things are sad.

68 *mf*

Sad things.

poco rit.

70 *mp* *p* *mp*

Sad, _____ sad - der, sad - dest things. _____

$\text{♩} = 66$

72 *p* *mp*

An emp - ty house. A blue _____ af - ter -

75 *mf*

noon. A pile _____ of un - fold - ed laun - dry.

$\text{♩} = 58$ $\text{♩} = 66$

78 *p* *mp*

A lone - ly ted - dy bear. Can _____ you hear me?

80 *mp* *mf*

Call - - - - ing in - to the void?

$\text{♩} = 96$

83 *mp* *mf*

Some - times I won - der . . . should I get up at all?

IV. Anger

♩ = 69

98 *mf* *f* *ff*

What are you look - ing at? You _____

♩ = 96

101 *f*

All _____ of you. Star - ing.

104 *mf*

Judg - - ing. Ac - cus - ing with your

106 *ff*

eyes. _____ I don't care what you

108 *mf*

think. _____ What you think or what you say.

♩ = 69

110 *mp*

You _____ don't know me. Who I am.

V. Remorse

♩ = 63

126 *mp*

Oh. _____ You're . . . _____ still here.

129 *mf*

I'm sor - ry. For the out - burst.

131 *pp*

For the lapse in calm. It was - n't

VI. Epilogue

♩ = 92

152 *mp*

On - ly see my smile. On - ly hear my

155 *f*

laugh. On - ly meet the

157

self I ed - it for the world. The

159

best bits. The bright

161 *f*

bits. I'll save the rest ...

163 *mp* *mf*

for lat - - - - er.

Review Copy