The Wicked Wonder
A Symphonic Fairy Tale

Flute & Alto Flute
Alto, Tenor & Baritone Saxophone
Acoustic & Electric Guitar
Upright Bass
Drums
&
Viola

Travis DiRuzza
© 2020

Dedicated to

a heroine of eros
our warrior-princess
LUCE SOPHIA DIRUZZA
on the day of her baptism
December 21, 2020

*

'Tis the year's midnight, and it is the day's,
Lucy's, who scarce seven hours herself unmasks;
The sun is spent, and now his flasks
Send forth light squibs, no constant rays.

– Donne, "A Nocturnal upon St. Lucy's Day"

*

Above, at dawn before the day,
when soul inside your body slept,
on earth adorned by blooms beneath,

a woman came and said: "I am Luce;
let me take hold of he who sleeps,
that I may help to speed him on his way."

– Dante, *Purgatorio* 9.52-7

Performance Notes

This composition may be performed in two manners:

1. According to the master timeline on the next page, where the starting time and duration of each movement is noted. One or more performers follow a stopwatch. Time deviations and fluctuations are normal but the performance is resynced to the master timeline during transitions between movements and at other moments as indicated. This causes the performance to be synced to the *Wizard of Oz* movie, in the manner of the album.
2. Without regard for the master timeline, using bar number cues for the narration text rather than master time cues.

With the exception of movements 1, 6, 8, 10, and 11, the music is mainly through-composed with brief solos or improvisational sections as marked. Movements 1, 6, 8, 10, and 11 call for longer and more complex improvisation/creation on the part of the performers, according to the notes provided. In summary:

1. Aurora: begins with about 1 minute of free improvisation by bowed bass and drums.

6. Erosica: ends with about 2 minutes of group improvisation over an ostinato bassline.

8. Bellerophon Tames Pegasus: consists of 3 minutes of improvisation beginning with bass and drums and then adding electric guitar.

10. The Lighthouse Pulse and the Prism Break: 6 minutes of slowly building improvisation and instrumentation, which moves directly into **11. Lunatictoc**, which is 4 minutes of hard hitting jazz moving toward free form and eventually abandoning the meter all together.

I. THE TREE (10’33”)

1. Aurora..... 0:00-2:26 (2’27”)

2. Heliotrope..... 2:27-8:34 (6’08”)

3. Sun Poisoning..... 8:35-10:32 (1’58”)

II. THE LODGE (9’04”)

4. The Starting Gun..... 10:33-14:57 (4’25”)

5. Crescent Horns of Panic..... 14:58-16:13 (1’16”)

6. Erosica..... 16:14-19:36 (3’23”)

III. THE VALLEY (10’16”)

7. Descent to Delphi..... 19:37-24:30 (4’54”)

8. Bellerophon Tames Pegasus..... 24:31-27:42 (3’12”)

9. Cerberus and Heracles..... 27:43-29:52 (2’10”)

IV. THE RECOVERY (18’12”)

10. The Lighthouse Pulse and the Prism Break..... 29:53-35:46 (5’54”)

11. Lunatictoc..... 35:47-39:02 (3’16”)

12. Requiem Solaris..... 39:03-42:49 (3’47”)

13. Ashes Unbound..... 42:50-48:04 (5’15”)

Overview of sections, tempos & key centers

I. THE TREE

1. Aurora
- Free opening
- Twelve-tone chorale: ♩ ~ 57

2. Heliotrope
- **Am**; ♩ = 85; (= 57 @ triple meter)
- Section II; ♩ = 72-75
- **Eb**/E octatonic; ♩ = 113

3. Sun Poisoning
- (12-tone/D); ♩ = 170

II. THE LODGE

4. The Starting Gun
- **Bb**; ♩ = 95
- Eb/E octatonic; ♩ = 120-127 (Helio reprise)

5. Crescent Horns of Panic
- **→D**; ♩ = 170 (Sun Poisoning reprise)

6. Erosica
- **C#**/D octatonic; ♩ = 170

III. THE VALLEY

7. Descent to Delphi
- **Cm**; ♩ = 116
- Bb, G; ♩. = 77 @ triple meter

8. Bellerophon Tames Pegasus
- **E**; ♩ = 175-80

9. Cerberus and Heracles
- **Eb**/E octatonic; ♩ = 145 (Heliotrope reprise)
- Am (Descent to Delphi reprise)
- G, E; ♩. = 72-75

IV. THE RECOVERY

10. The Lighthouse Pulse and the Prism Break
- chorale: ♩ ~ 57 (Aurora reprise)
- **A**; rubato

11. Lunatictoc
- **E**; free → ♩ = 190

12. Requiem Solaris
- **Cm**; ♩ = 95

13. Ashes Unbound
- **C**; ♩. = 52-57

Summary of Narration by Section

PART ONE (~30')

I. The Tree

1. Aurora	The Shepherdess comes upon the World Tree.
2. Heliotrope	She climbs it and meets the Princess in the glass castle.
3. Sun Poisoning	The Princess is (re)abducted by the Dark Wizard.

II. The Lodge

4. The Starting Gun	The Shepherdess makes friends on her journey to find the Princess.
5. Crescent Horns of Panic	Together the friends attempt to rescue the Princess.
6. Erosica	But after a great battle their efforts are foiled by the Hunter-Wizard.

III. The Valley

7. Descent to Delphi	The Shepherdess ventures into the realm of the Witch.
8. Bellerophon tames Pegasus	There she tames the colts in order to win the magical horse, Aethon-Zeus.
9. Cerberus and Heracles	She quiets the twelve hungry wolves as she leaves the Witch's valley.

PART TWO (~20')

IV. The Recovery

10. The Lighthouse Pulse…	With the magical horse, the friends seek out the Princess once more.
11. Lunatictoc	They escape with the Princess but the Hunter pursues them.
12. Requiem Solaris	The Hunter is thrown from his horse and trampled to death.
13. Ashes Unbound	The Princess and Kingdom are saved and a double-marriage celebrated.

The Wicked Wonder: Narration

The narration is read at the indicated times and musical cues during the performance. Italicized lines may be read by a second voice. The piece may also be performed without narration.

I. THE TREE

[**0:27 – 1. Aurora**] A plague has fallen upon the land. The king and queen's daughter has gone missing, and ever since, they've lost the spirit to reign. Corruption takes root among the governors as an unquiet darkness spreads from the heart of the kingdom. The women are no longer able to conceive, nor will any crop in the fields grow. Clouds of grey blot out sun and moon alike, and the people wonder if their gods have forsaken them.

[**0:57** – cymbal crash; speak at **1:02**] One morning a young shepherdess walks with her flock through the forest. The blight has forced them to seek out pastures further from home than usual. Her companions are nervous, so she squeezes her shepherd's crook and surveys the wood for any danger. "What is it, my friends?" She then sees that further down the path a kingsnake lies coiled at the foot of an enormous oak whose crisscrossing branches lose themselves in the clouds, disappearing in the distance.

[**1:35** – bar 1: twelve-tone chorale]

[**1:55** – bar 6: between phrases; spoken quickly with passion] "I wonder how the world would look from atop this great tree." Stretching her staff bravely, she urges the serpent to make way…

[**2:25**] She lets go of one world… →

[**2:27 – 2. Heliotrope**] and begins climbing, counting her steps to a new one. All day long she climbs, without even reaching the branches, and must pass the night at a fork in the tree. The next day she rises on to the foliage, and only toward evening comes to a village nestled in the branches, where she is fed and sheltered for the night. In the morning she ascends still further and about midday reaches the top, where lies a shining white glass castle inhabited by a young woman—a king's daughter, held prisoner by a wicked magician. The shepherdess sojourns with the princess, and the princess gives her whatever her heart desires. She even sews her a cloak, as a token of their new companionship, and allows the shepherdess to enter all the rooms of the castle—all except one, the innermost chamber.

[**3:24** – bar 21: melody]

[**4:22 -** bar 42] In curious abandon, she unlocks the door and finds a raven fixed to the wall by three nails. One through his throat, and two more through his wings. [bar 45] "I am so thirsty," he pleads. "Won't you please give me a drink." Moved by compassion, she offers the raven water. With each drop, a nail falls out:

[**4:44** – bar 49: "one" and "two" with arpeggios, "three" more quickly] One… two… three… the raven flies loose, as the princess enters: "Oh, the spell how it lures me over and over again. By now it shouldn't be long… I–, I'm always borne back, to this snow white light home" [bar 57]

[**5:58** – bar 75] *His irises always watching, as she dances upon the shore*
Selene could not refrain at last and opened the double door
The hour is close to midnight, in a land beyond the rain
The weeping Pleiades wester, bound homeward in daisy chains

[**6:24** – bar 81: sax improvisation] He's come back again to fetch me away…

[**6:51** – bar 90, just before bass enters] *The dream is calling… sleep my child.*

[**8:35** – **3. Sun Poisoning**]

[**9:56** – bar 18] – And one fine morning, the princess has vanished. The shepherdess searches the castle, but cannot find her anywhere. She clenches her fists in rage, crying out: "Why did I believe that wicked devil, why didn't I see through it? Now he's come again and taken my beloved! Toll the alarm bell!"

[**10:18** – bar 22: cymbal crash]

[**10:26**] And the shepherdess sets out in quest of the princess.

II. THE LODGE

[**10:33** – **4. The Starting Gun**]

[**11:21** – bar 16: guitar chord] Along the journey, she meets three friends. The first is the doctor of imagination, whose magic crystal ball lets him see distant events as though nearby. The second is the knight of true faith, whose lance and horse make him a formidable warrior. And the third is the fierce lioness, whose keen senses can track any game. The friends offer to help the shepherdess on her mission. The doctor sees in his crystal ball that the princess is imprisoned in a nearby hunting-lodge. The lioness picks up the princess' scent from the cloak and points the way. The knight, brandishing his lance, leads the party as together they set out to free the princess. [bar 30: Ashes Unbound phrase]

[**13:28** – bar 59: break in melody] The shepherdess finds the lodge and the princess, but is told that escape is impossible because of the magic three-legged white-winged horse who would infallibly warn his master. Against all odds, the couple attempts to flee.

[**14:12** – bar 77: darker theme] As they retreat, the hunter mounts his white horse and flies through the air in pursuit, howling "surrender the princess!"

[**14:59** – **5. Crescent Horns of Panic**] The hunter overtakes them and a great battle ensues. The lioness bears her teeth, while the knight raises his blade; the shepherdess swings her staff and the doctor clutches his crystal ball.

[**16:14** – **6. Erosica**]

At first, the band of friends seems to prevail, but then the hunter raises his hand in the air, and with the help of his winged horse, summons a great wind that blows the friends to the ground and pulls the princess toward him.

[**19:14**] The friends are defeated, but because the shepherdess has saved his life as a raven, the hunter spares them and gallops off again with the princess.

III. THE VALLEY

[**19:37** – **7. Descent to Delphi**]

The shepherdess creeps back to the lodge and plots with the princess to coax from the hunter the secret of his horse. Hiding under the bed that night, she learns of a valley where a witch breeds magic horses. Whoever can guard her colts for three days may choose a steed as their prize. [bass enters] The witch used to give a gift of twelve lambs, to appease the twelve wolves living nearby, but did not to the hunter, and while riding away the wolves tore a leg from his horse. The shepherdess makes haste to seek out the witch.

[bar 17: enter flute]

[**24:32** – **8. Bellerophon Tames Pegasus**] When she finds the witch, the shepherdess agrees to guard the colts for three days on condition that she receive not only a horse of her choosing, but twelve lambs as well. "So be it," says the witch, "if you can catch them!" And she commands the colts to take flight. "But first a drink my dearie." The brandy makes the shepherdess fall asleep, and the colts escape. On the first day, she catches them with the help of the doctor of imagination, who is able to seek them out in his crystal ball. On the second day, she wrangles the colts with the help of the knight of true faith, and his lance and horse. And on the third day, the fierce lioness uses her keen senses to help track them down. [pause between each friend]

[**27:43** – **9. Cerberus and Heracles**] Having overcome the witch's trials, the shepherdess may now choose her reward. The witch's three young daughters tell the shepherdess which horse their mother rides: The best one, the color of fire, named Aethon-Zeus. "I choose that one," says the shepherdess. But when she isn't looking, the witch pierces the horse's four hoofs and sucks the marrow from his bones. Upon departing the horse will grow deathly weak and pale, unable to go on. From the marrow she bakes a sweet cake and gives it to the shepherdess for her journey. "For you my dearie, [bar 17: sax solo] should you get hungry."

[**28:47** – bar 21: double bar] But the shepherdess feeds the cake to the feeble, stumbling horse, who suddenly recovers his former strength and color. The sun has set and the shepherdess must hurry if she is to climb out of the witch's valley ahead of the approaching storm and get beyond the rain. As she nears the rim, there appear twelve hungry wolves, who encircle her and move in to attack. [bar 33]

[**29:41** – bar 45: last ending notes] The shepherdess uses the twelve lambs to quiet the twelve wolves, who feast as she makes her escape.

IV. THE RECOVERY

[**29:49**] As she rides her fiery horse across the threshold of the witch's realm,

[**29:53** – **10. The Lighthouse Pulse and the Prism Break**; chorale] a red flash from his mane sweeps them both off their feet and time suddenly stands still. Floating suspended like a butterfly, the shepherdess sees her entire journey pass before her eyes as in a dream: the serpent lying coiled at the foot of the enormous oak; the princess and the raven; many days spent at the castle and its forbidden door; the doctor with his crystal ball, the knight with his lance, and the keen-scented lioness; the hunter and his snow white horse; the witch, her colts, and the wolves. [just before bar 11] Then the vision drifts back earlier to her home and flock; to the queen and king and the plague upon the land. Then suddenly as quickly as it began, another flash of red fills the shepherdess' sight, and plunges her back into the present.

[**31:03**] Falling to her knees, she vows: "I must save my beloved, whom I love as myself."

[**31:07** – begin improvisation]

[**35:40**] – They return to the lodge and find the princess but must again do battle as they try to escape.

[**35:47** – **11. Lunatictoc**]

[**36:40** – hits break to **36:48** – add meter] Finally, the shepherdess slings her billowing cloak over the hunter's head, allowing her and the princess to break free and ride off. But the hunter mounts his white-winged three-legged horse and sets off in pursuit.

[**38:21** – free rhythm] As he approaches, the four-legged, fiery horse cries out to the white one, "brother, throw him off!" The hunter is tossed to the ground and trampled to pieces.

Torn apart, liver from gut, limb by limb,
by Aethon's breath burnt,
flames fanned by white wings,
body scorched, broken, spurned, and cut.

[**39:09** – **12. Requiem Solaris**] From the charred, dismembered corpse emerges the serpent, who liberated gives gratitude to the friends for sacrificing the dark magician.

[**42:50** – **13. Ashes Unbound**] The wicked one dead, the shepherdess helps the princess onto the white-winged horse, and the friends ride home to the king and queen who are overjoyed to see their daughter and heir. In light of their bravery, the lioness, knight, and doctor are named protectors of the kingdom. The fiery and white horses beg the shepherdess and princess to strangle them, so as to lift the plague upon the land. This they do with cloak and crook, transforming the horses into a handsome prince and beautiful shepherd. They'd been changed into horses by the wizard, long ago. The four are married. Fertility and balance return to the land. The hard, loving work of governance, stewardship, and parenting begins.

[**43:29** – bar 19: Ashes melody proper]

[**47:48** – bar 121, in a whisper that gets softer and softer to the last word, almost disappearing]: Sometimes they worry and wonder what they would do, would their own daughter go missing. Our lovers and children make us frightened of dying—autonomy eclipsed by communion.

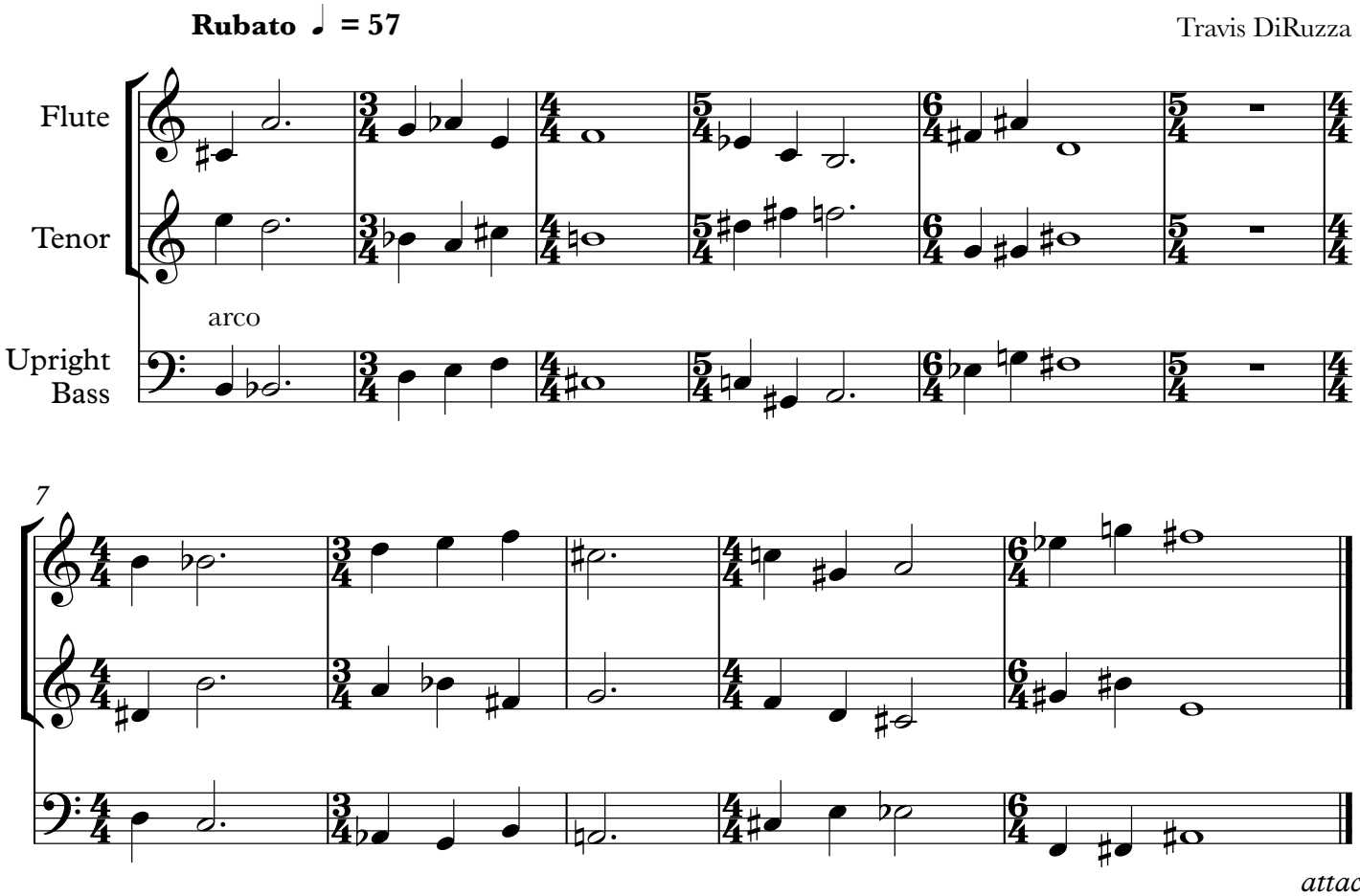
1. Aurora

0:00 – 2:26

Drums & Bass improvise: the primordial soup of creation seething, turning, and bubbling in the cauldron of the cosmos; but also the corrupting plague of patriarchy leading to the loss of the feminine

No meter; bass arco, scratch tone and harmonics;
builds to a sudden climax at 0:57 with cymbal crash,
then recedes and seethes some more; add touches of viola.

At 1:35, play chorale while improvisation continues:



attacca

2. Heliotrope

2:27 – 8:34

Steadily Awakening ♩ = 85

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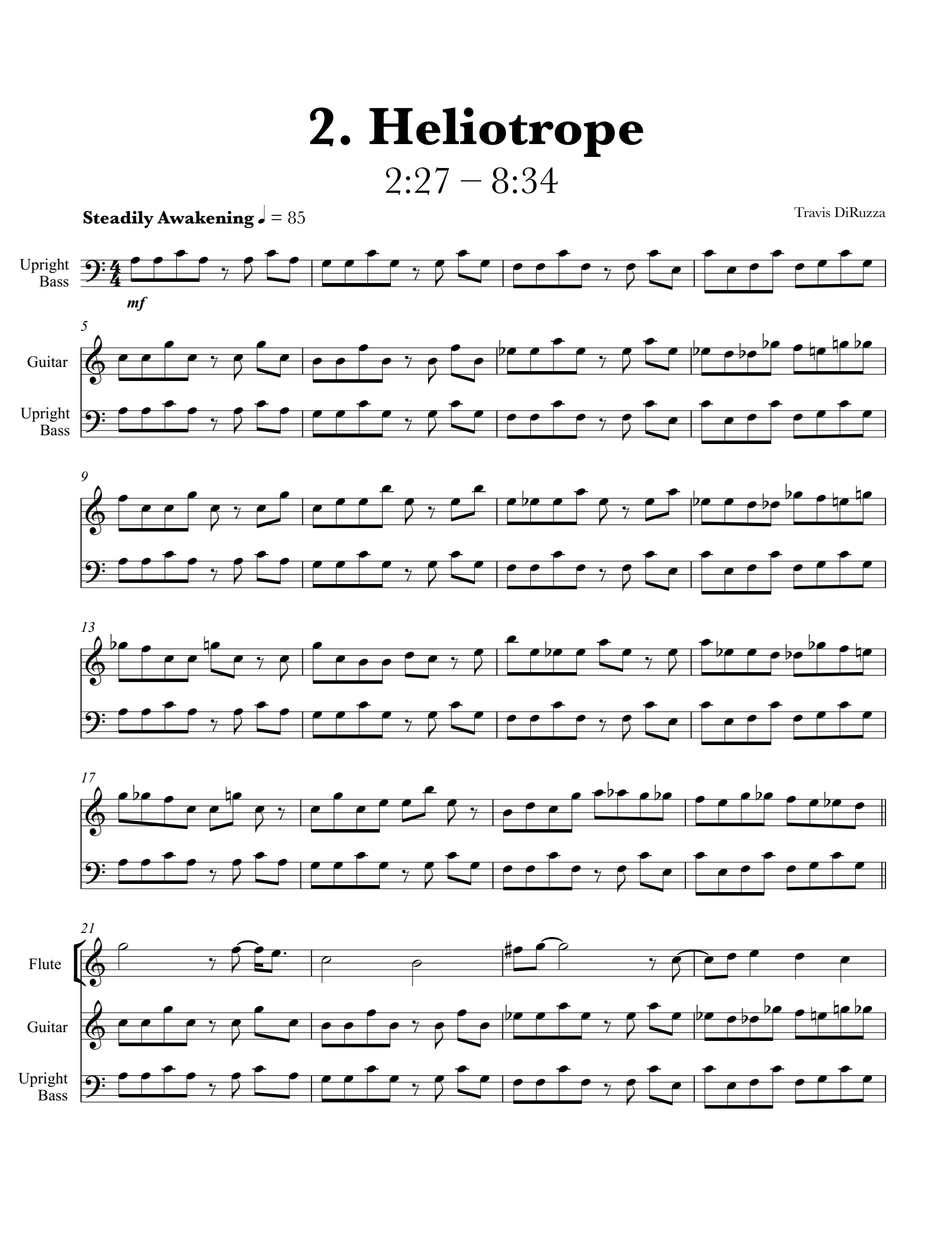
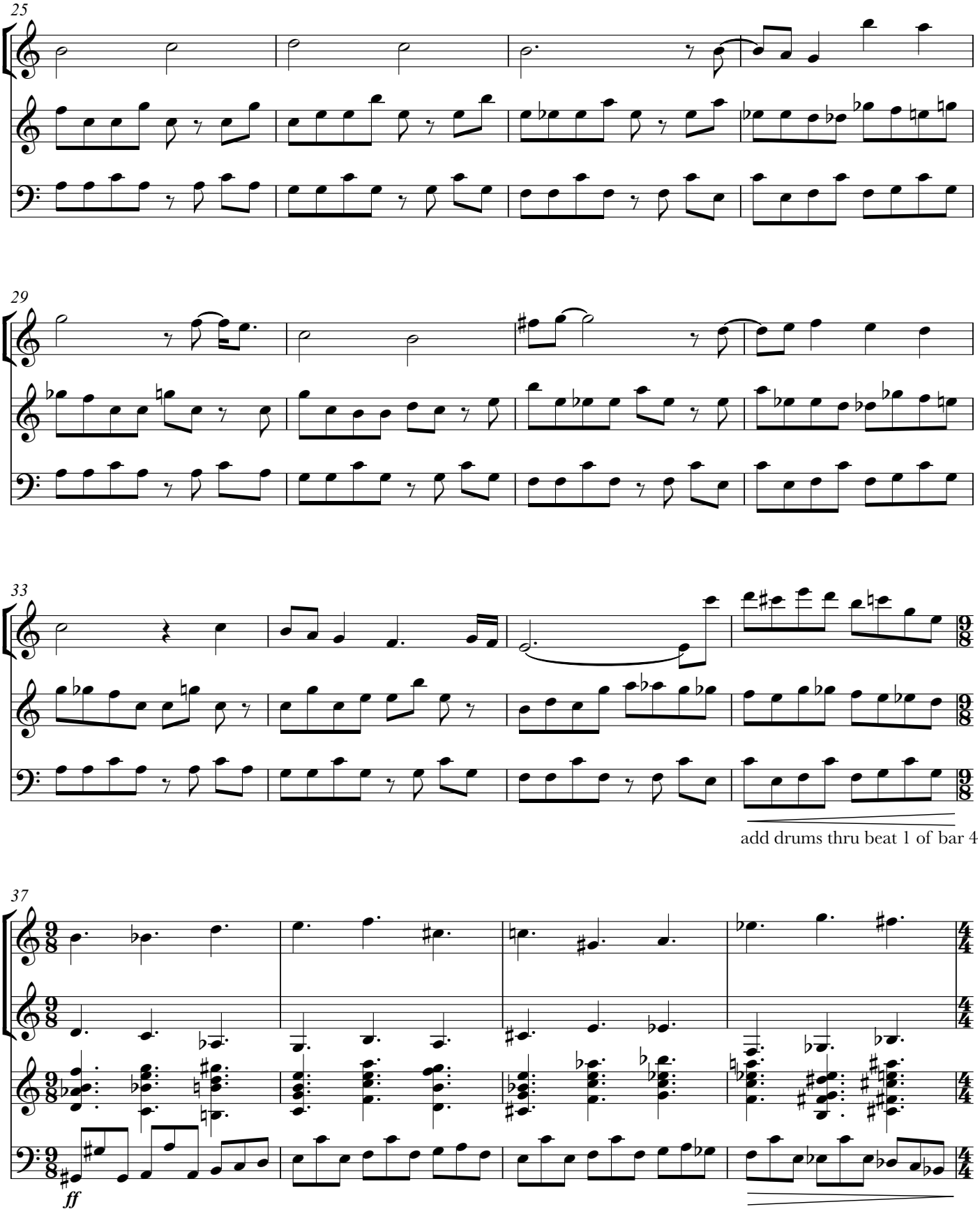
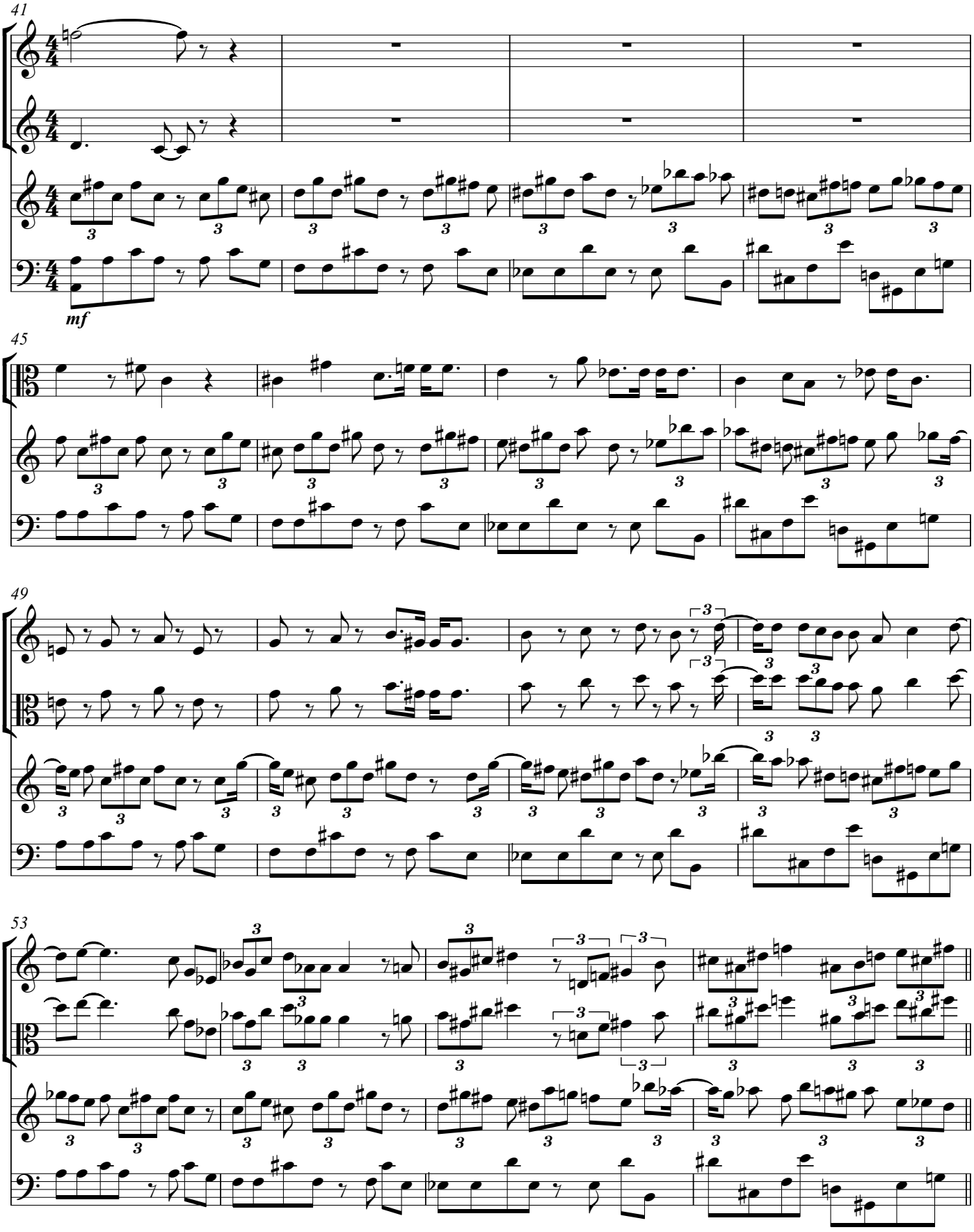
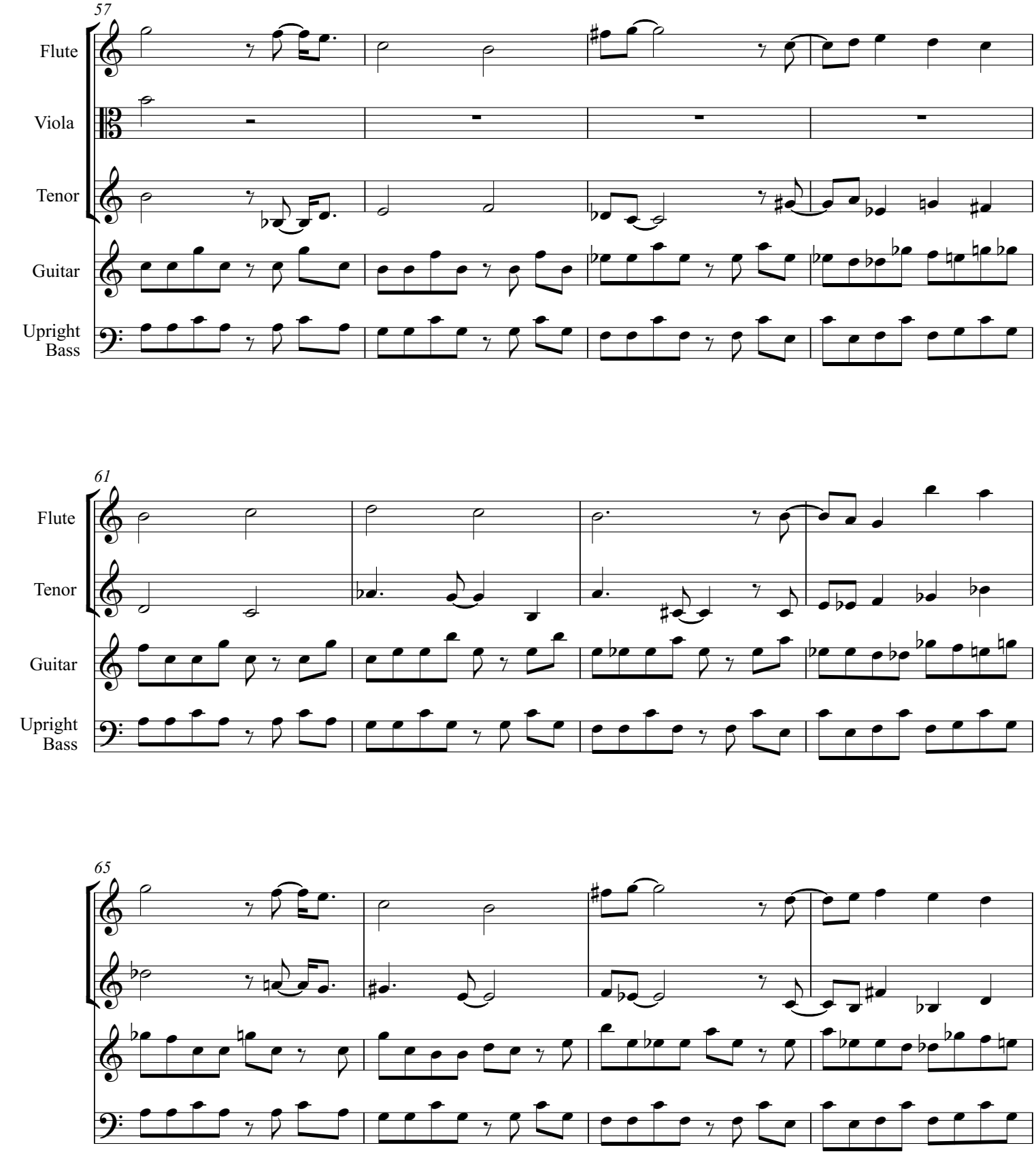
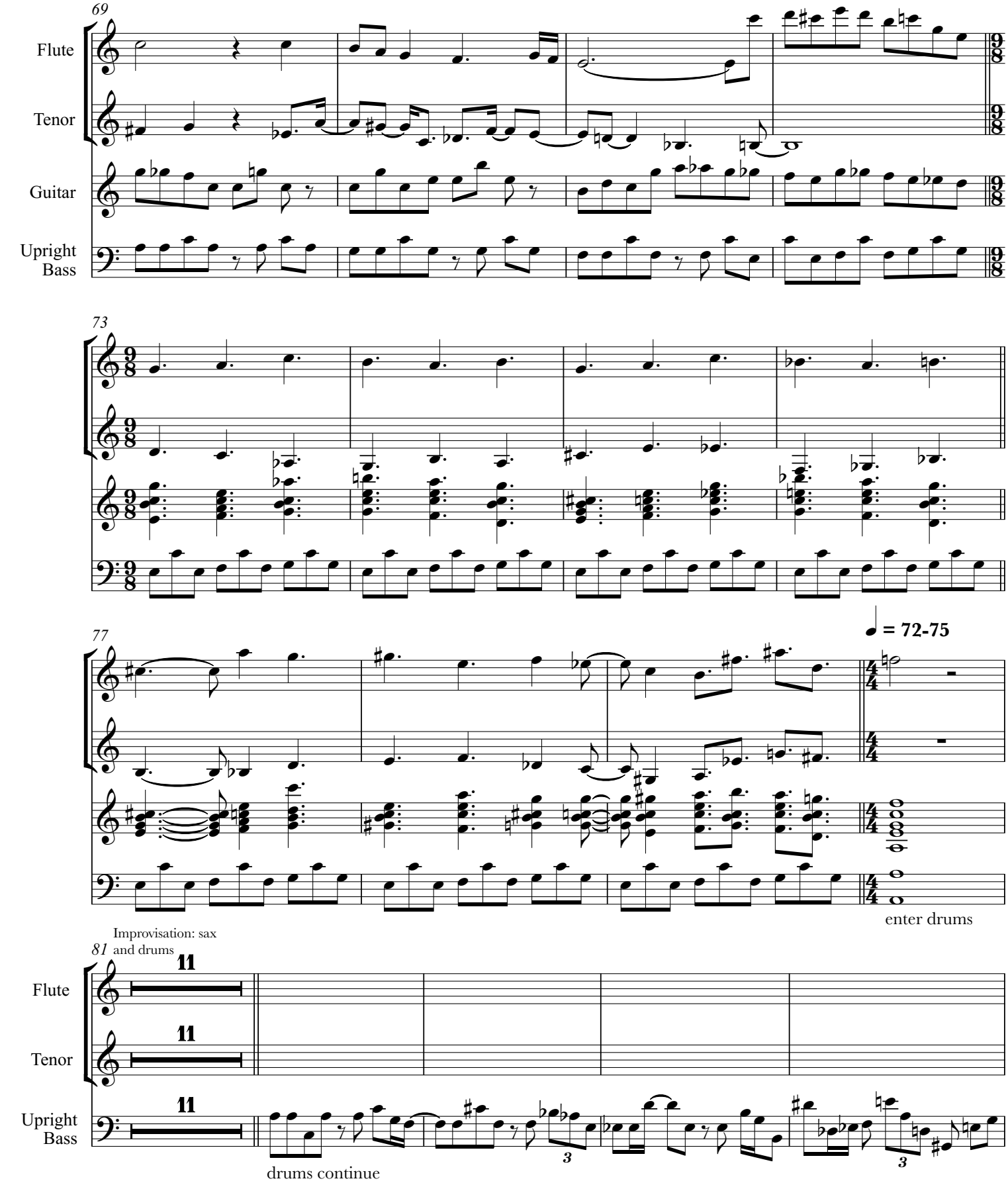
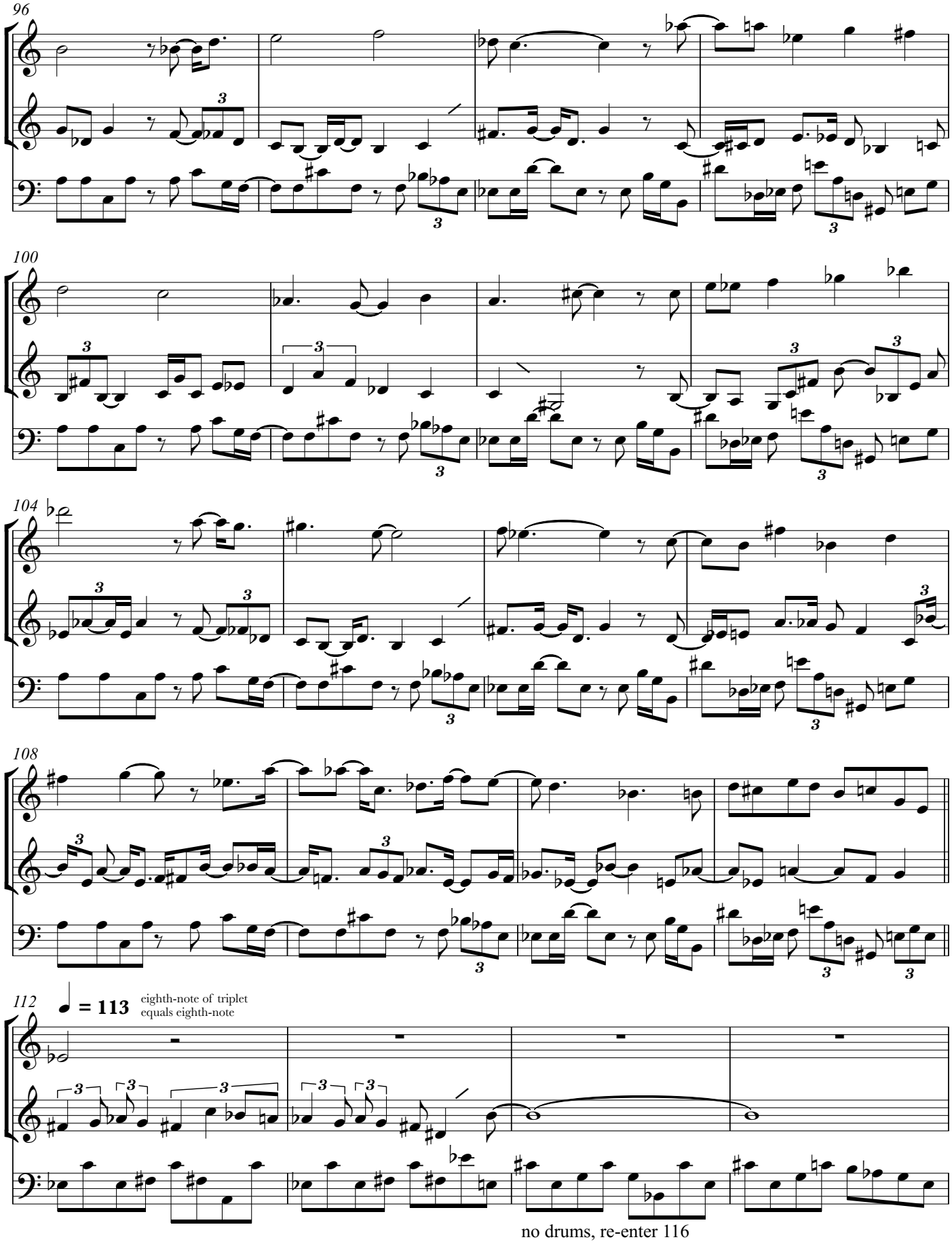


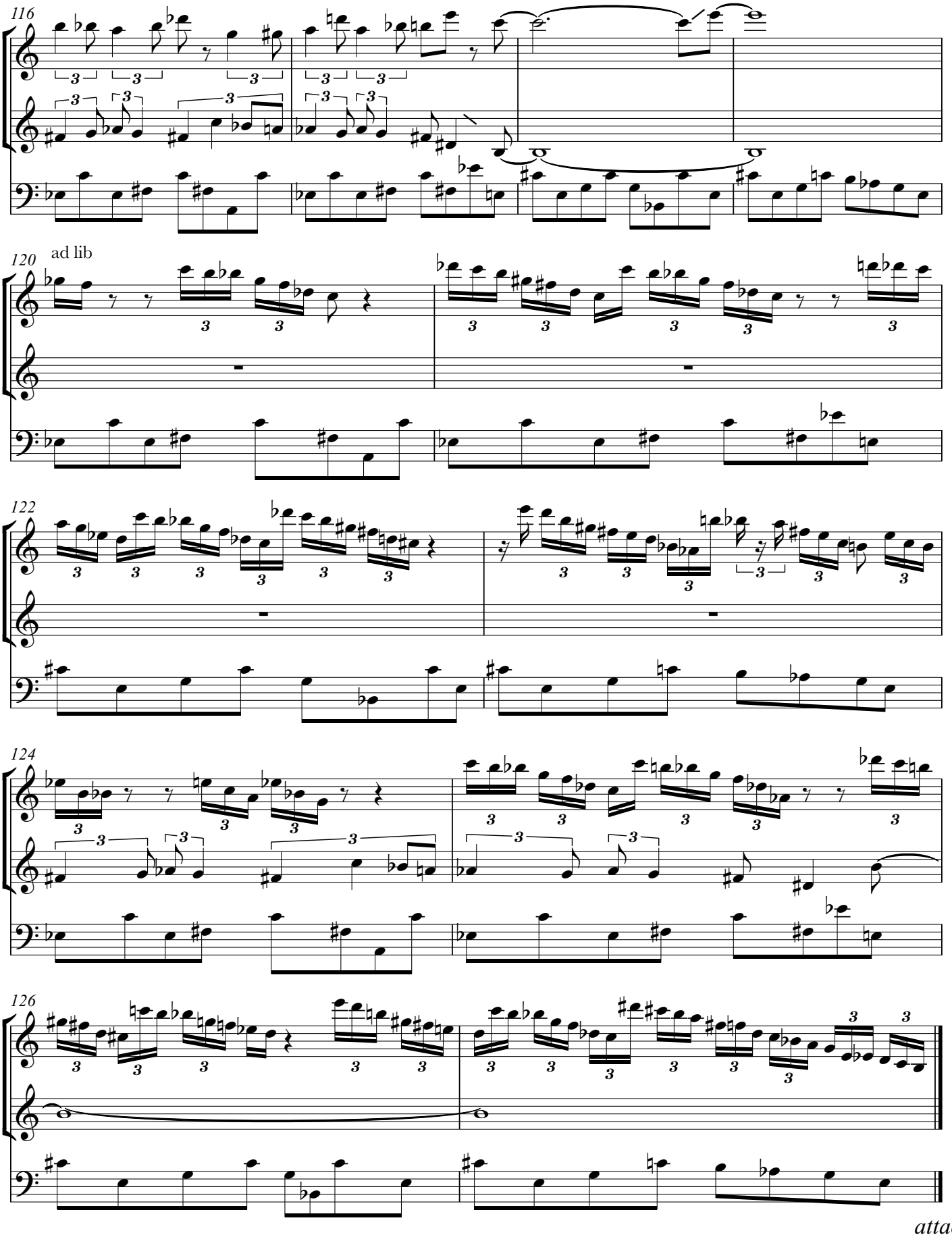

25
Flute
Guitar
Upright Bass
29
33
add drums thru beat 1 of bar 41
37
Flute
Tenor
Guitar
Upright Bass
ff


41
Flute
Tenor
Guitar
Upright Bass
mf
45
Viola
Guitar
Upright Bass
49
Flute
Viola
Guitar
Upright Bass
53


57
Flute
Viola
Tenor
Guitar
Upright Bass
61
Flute
Tenor
Guitar
Upright Bass
65


69
Flute
Tenor
Guitar
Upright Bass
73
77
♩ = 72-75
Improvisation: sax and drums
enter drums
81
11
drums continue


96
Flute
Tenor
Upright Bass
100
104
108
112
= 113
eighth-note of triplet equals eighth-note
no drums, re-enter 116


116
Flute
Tenor
Upright Bass
120
ad lib
122
124
126
attacca

3. Sun Poisoning

8:35 – 10:32

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Driving ♩ = 170

Upright Bass

f - drums throughout

3

Tenor

Upright Bass

5

Flute

Tenor

Upright Bass

7

Flute

Upright Bass

9

Upright Bass

mp

no drums (or light drums), this bar only

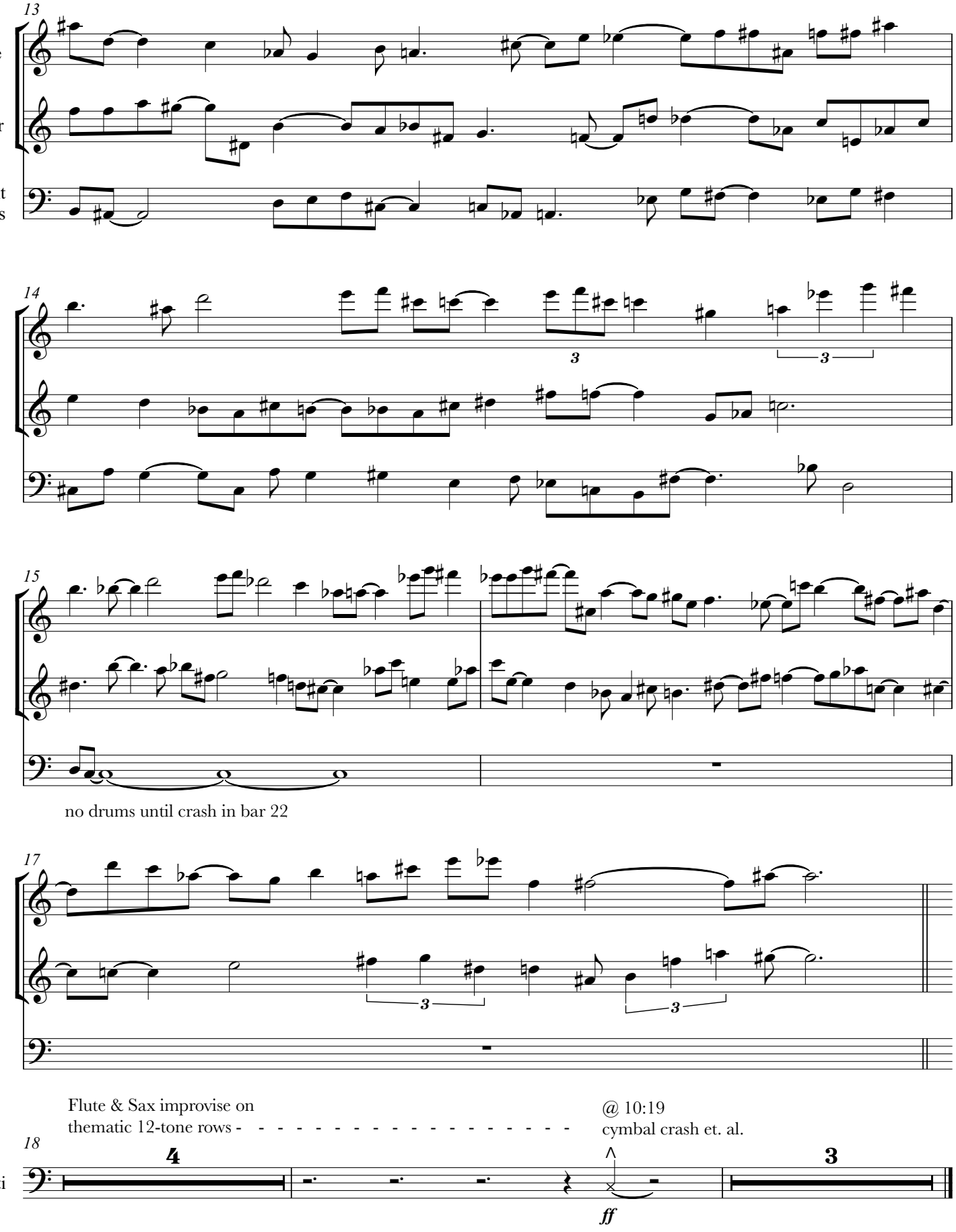
11

Flute

Tenor

Upright Bass

f


13
Flute
Tenor
Upright Bass
14
3
3
15
no drums until crash in bar 22
17
3
3
Flute & Sax improvise on thematic 12-tone rows
@ 10:19
cymbal crash et. al.
18
Tutti
4
3
ff

4. The Starting Gun

10:33 – 14:57

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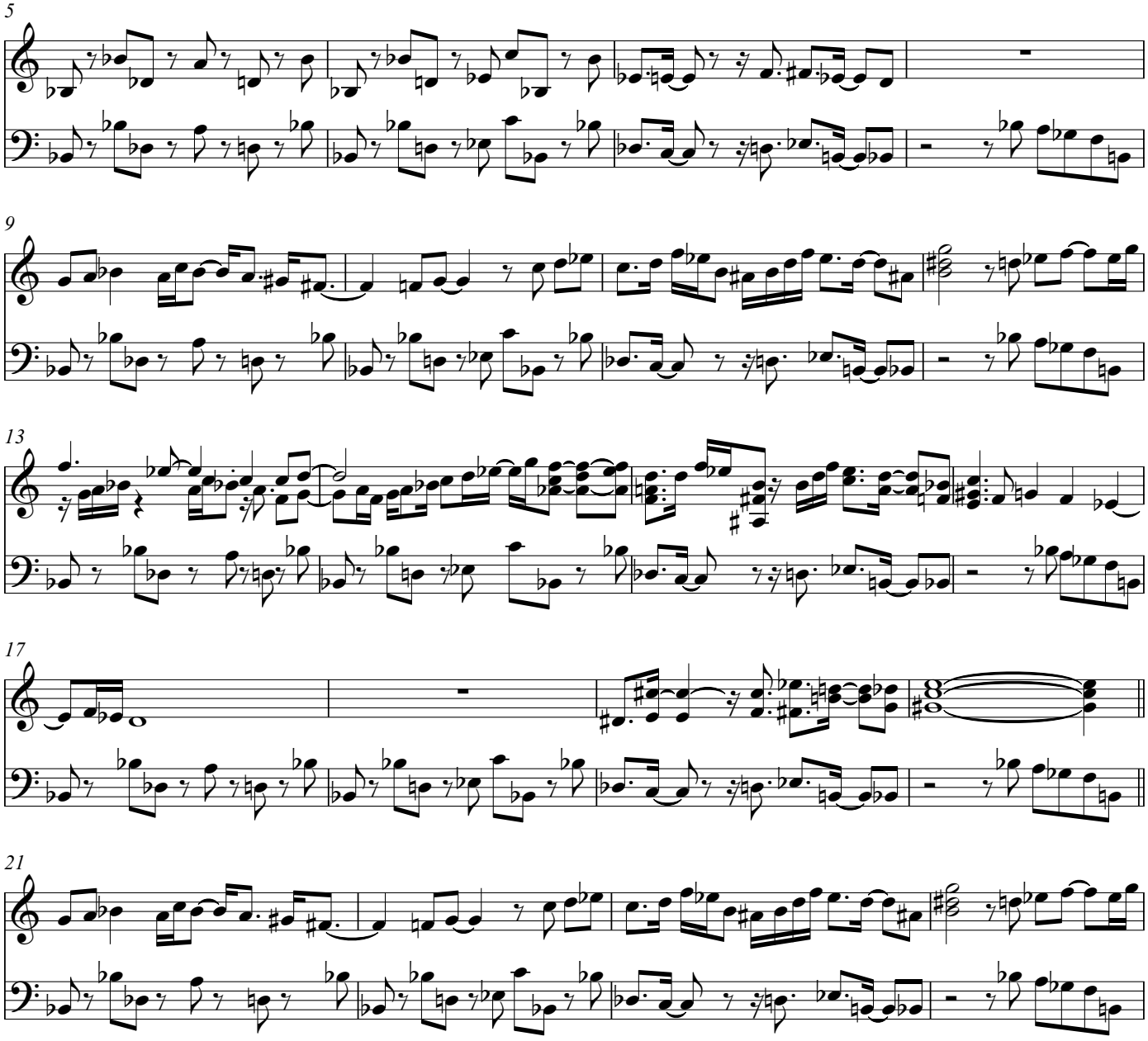
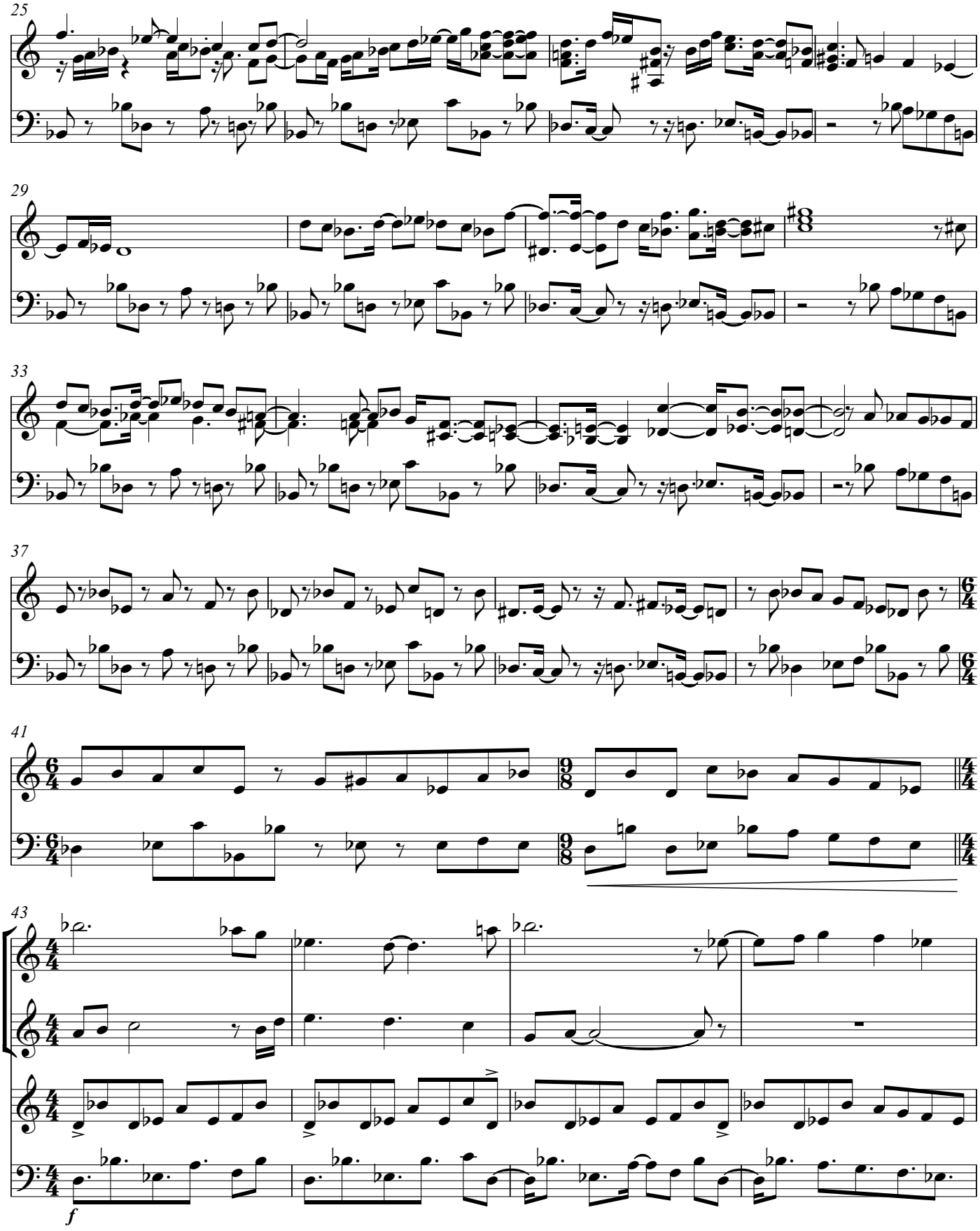
Andante ♩ = 95

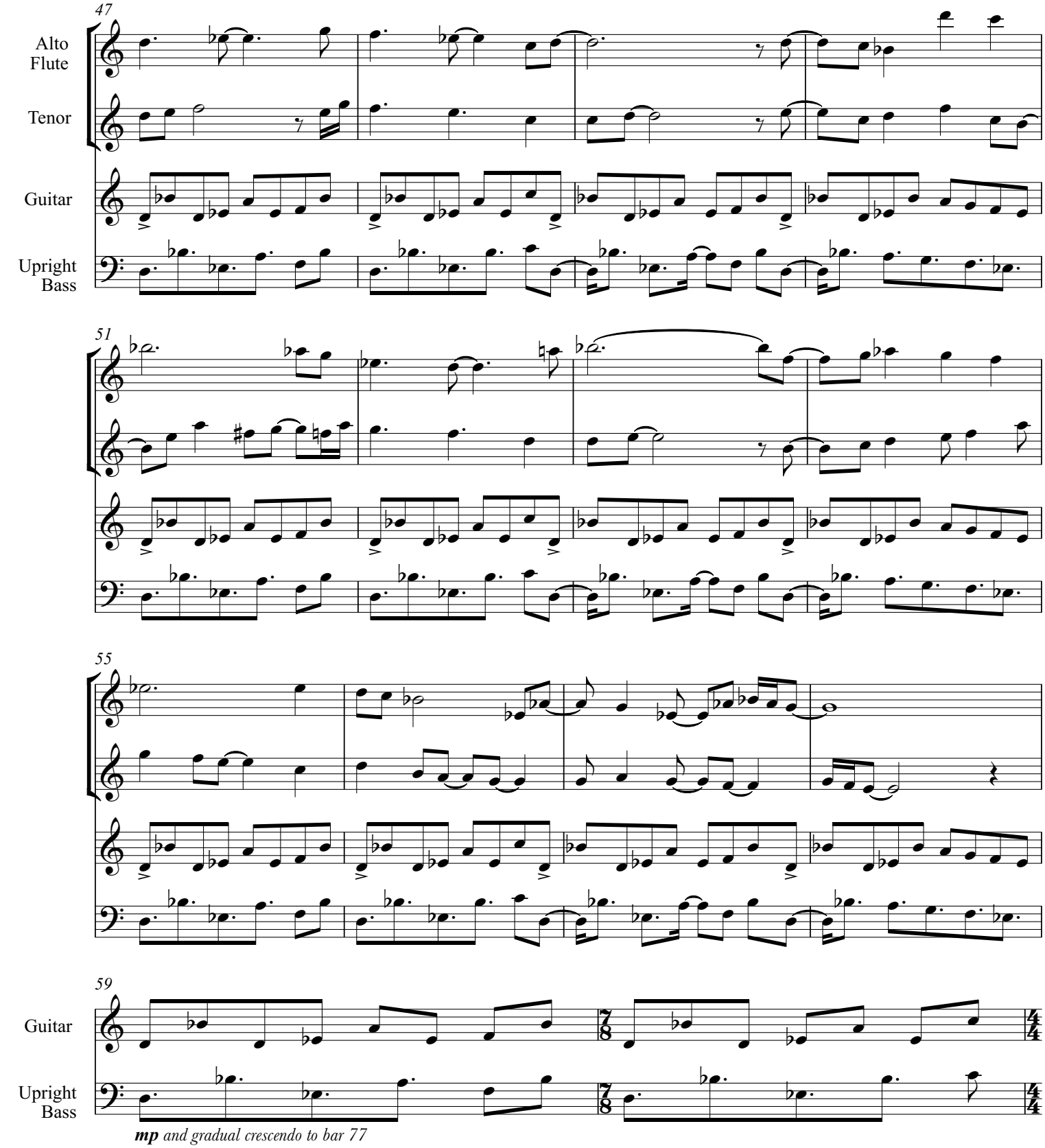
Guitar

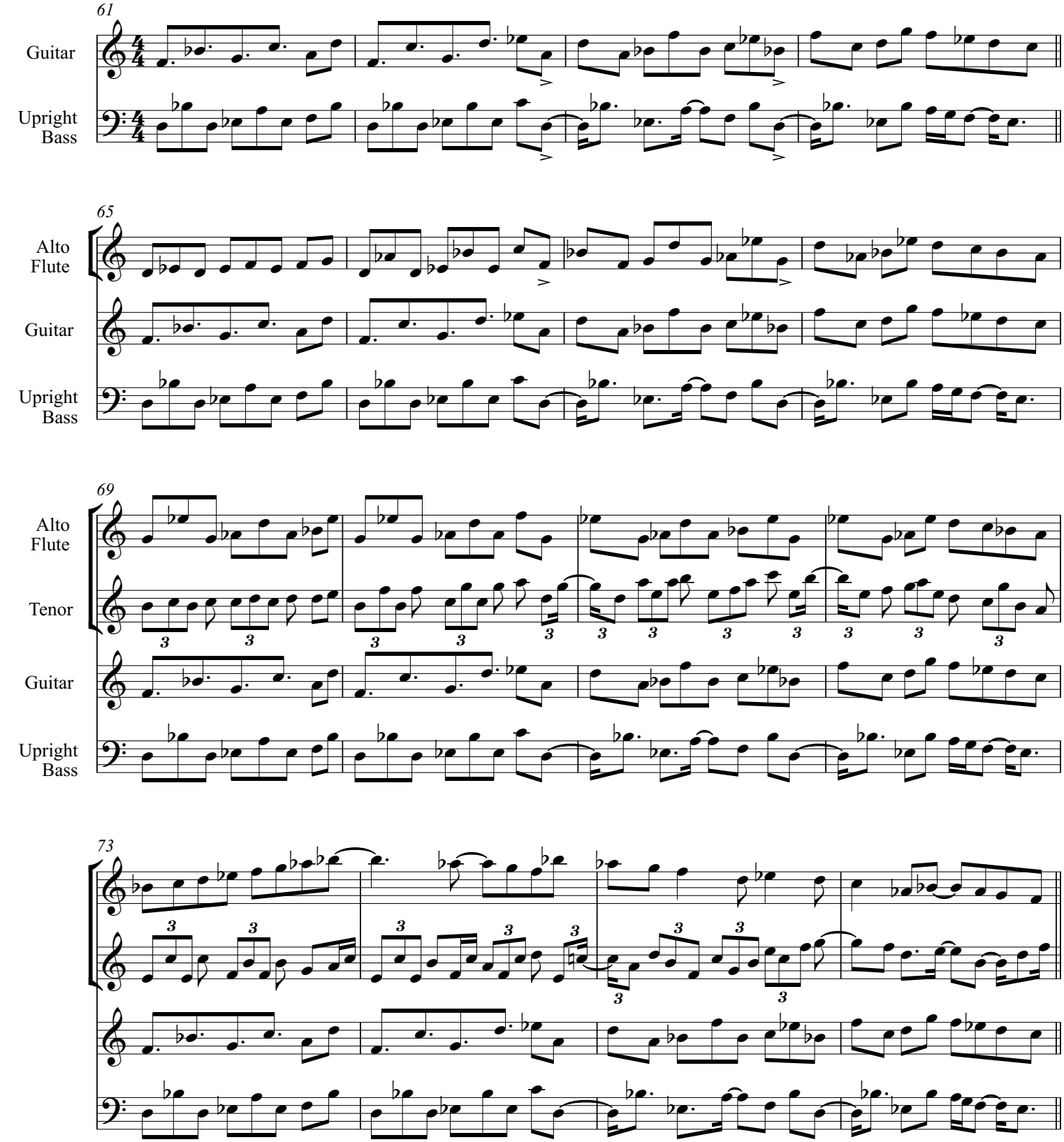
Upright Bass

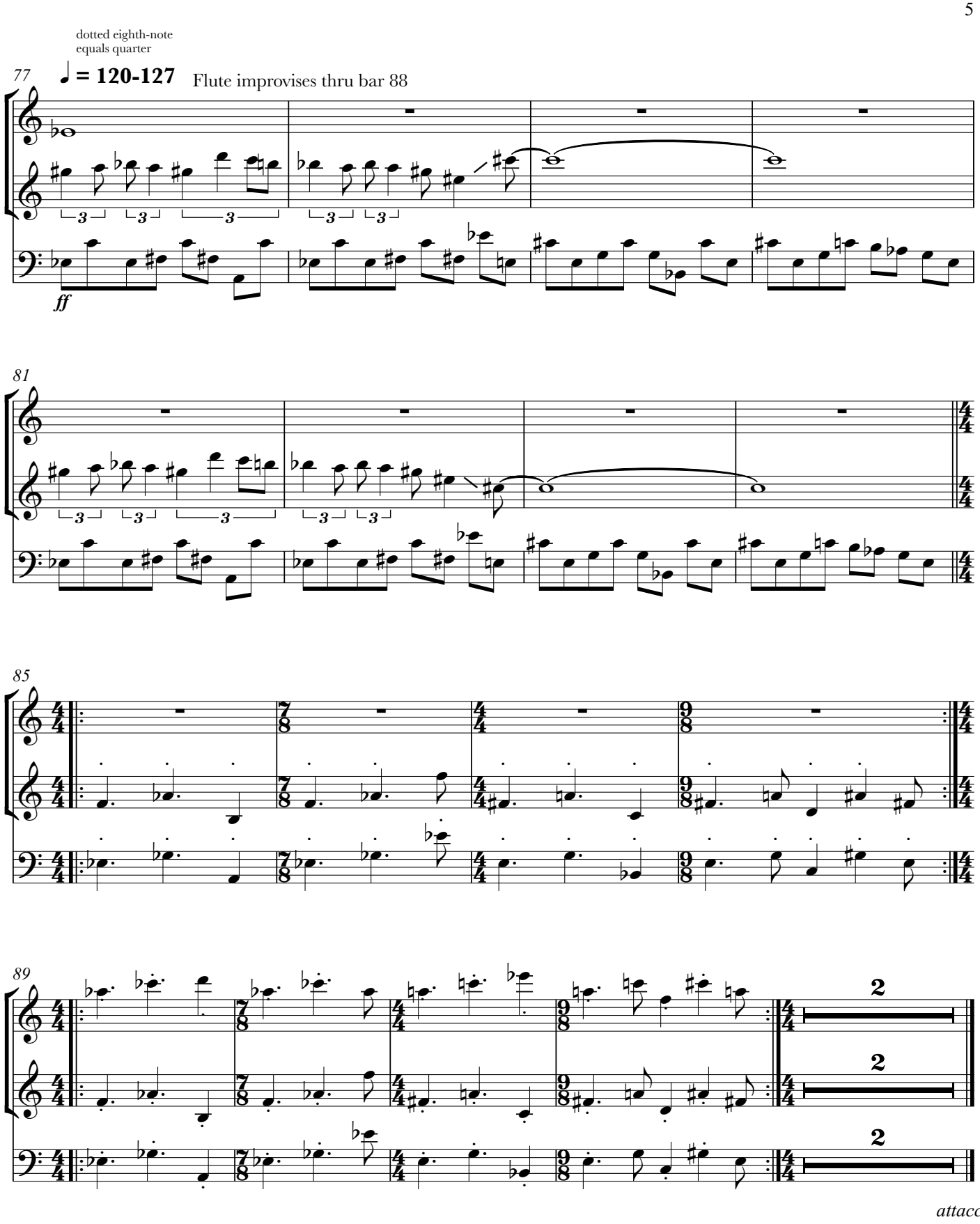
mp - light percussion throughout




25
Guitar
Upright Bass
29
33
37
41
43
Alto Flute
Tenor
Guitar
Upright Bass
f


47
Alto Flute
Tenor
Guitar
Upright Bass
51
55
59
Guitar
Upright Bass
mp and gradual crescendo to bar 77


61
Guitar
Upright Bass
65
Alto Flute
Guitar
Upright Bass
69
Alto Flute
Tenor
Guitar
Upright Bass
73


dotted eighth-note
equals quarter
77
♩ = 120-127
Flute improvises thru bar 88
Alto Flute
Tenor
Upright Bass
ff
81
85
89
2
2
2
attacca

5. Crescent Horns of Panic

14:58 – 16:13

Travis DiRuzza

Driving ♩ = 170

Flute

13/4

mf

3

Flute

Tenor

5

6

7

3

3

8

3

3

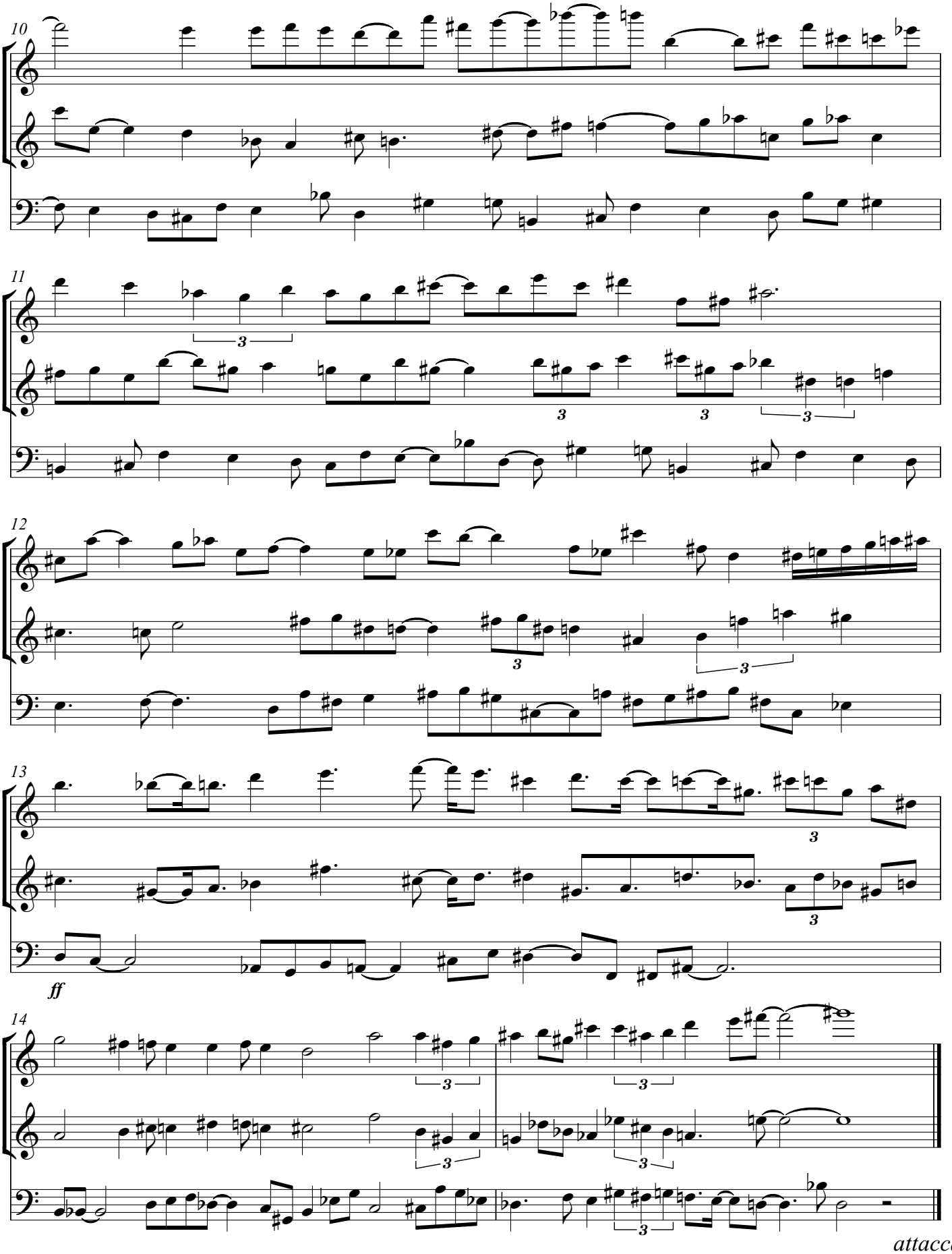
9

Flute

Tenor

Upright Bass

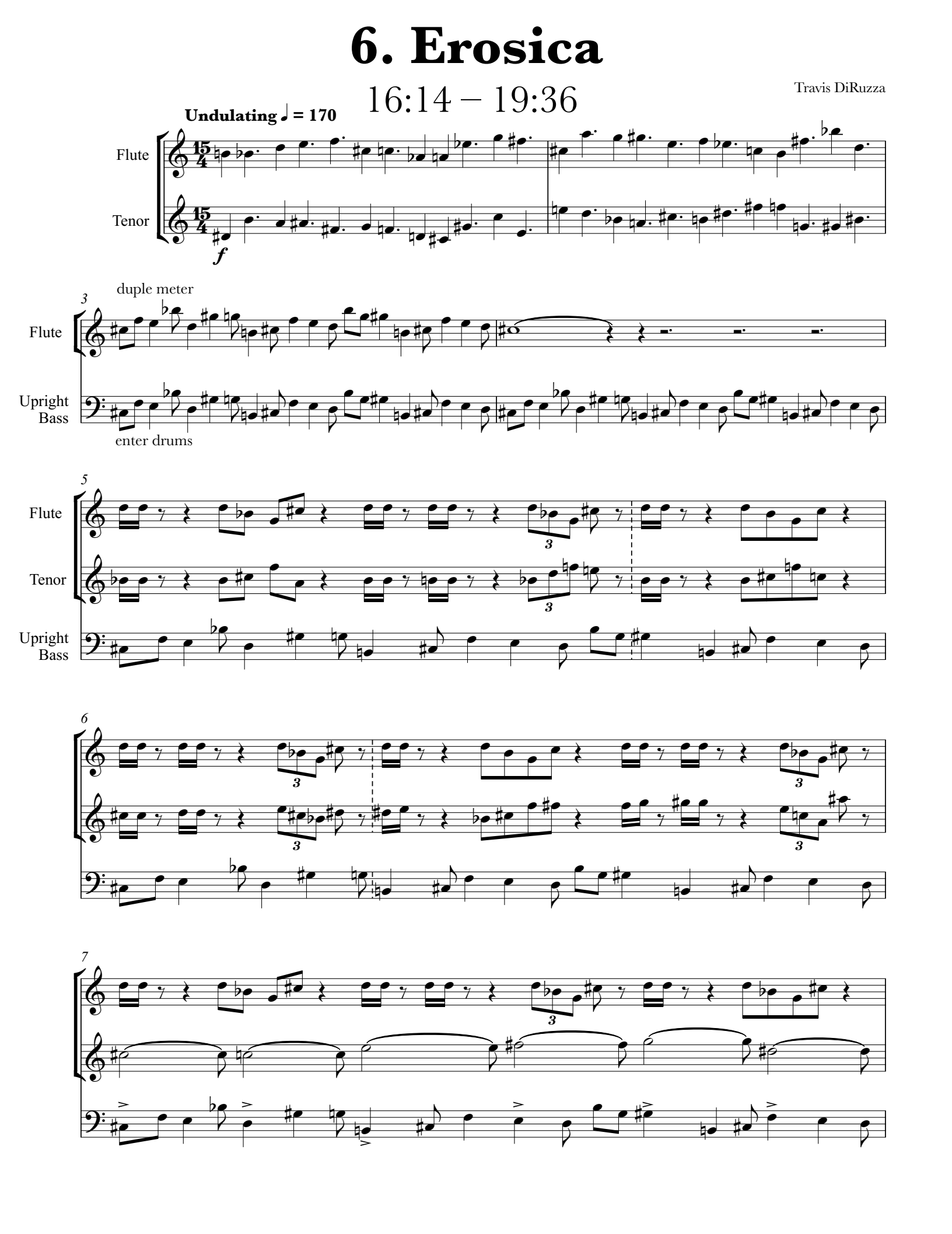
f - enter drums

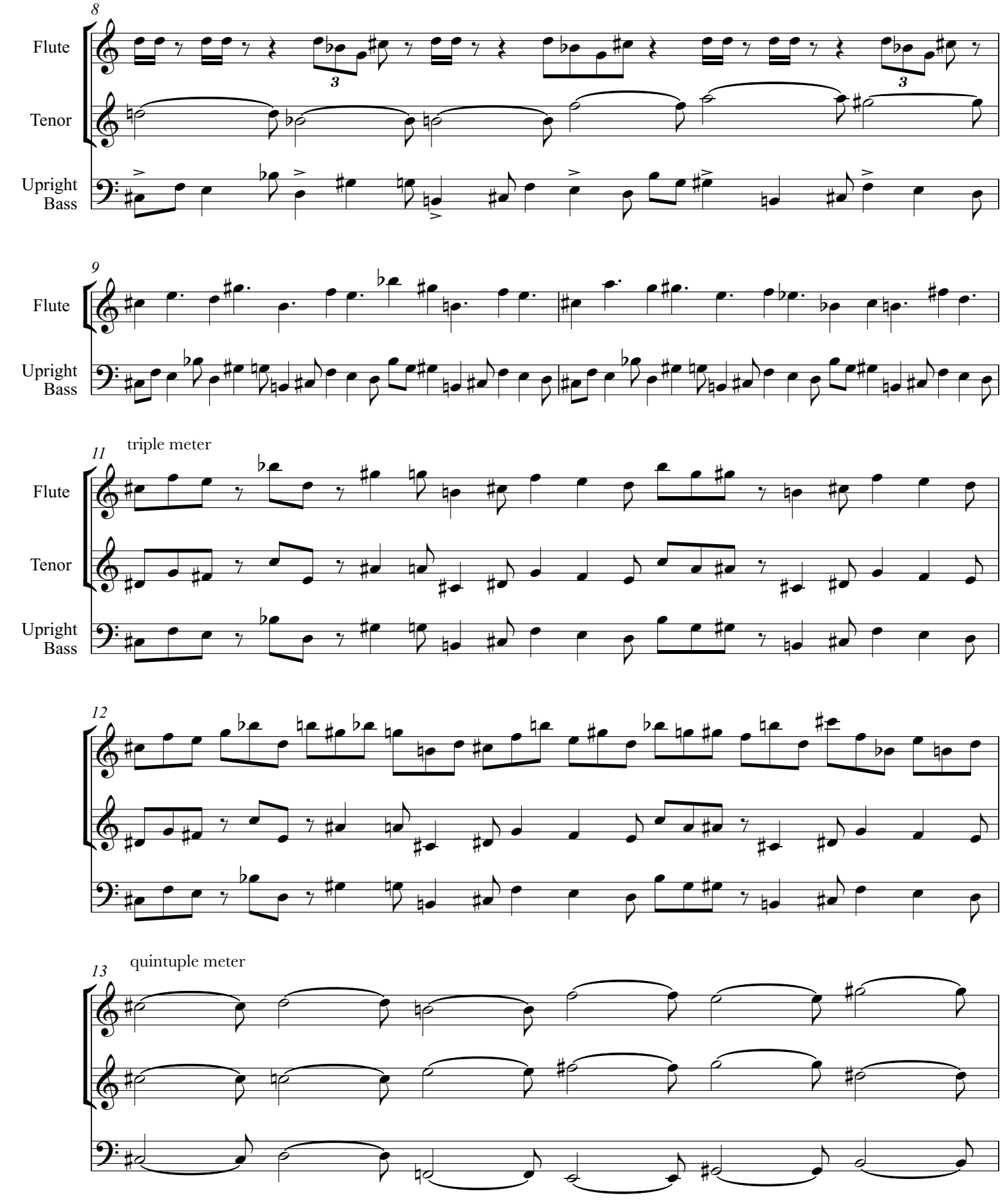

10
Flute
Tenor
Upright Bass
11
12
13
ff
14
attacca

6. Erosica

16:14 – 19:36

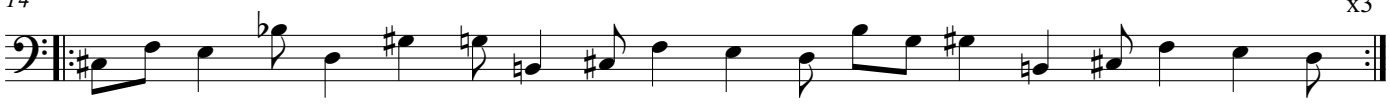
Travis DiRuzza



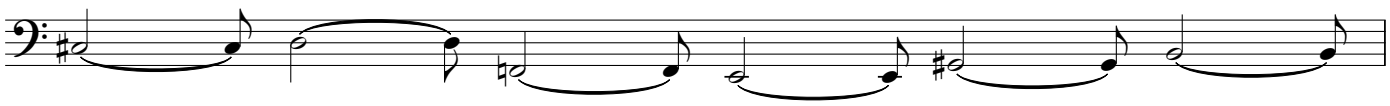

8
Flute
Tenor
Upright Bass
9
Flute
Upright Bass
11
triple meter
Flute
Tenor
Upright Bass
12
13
quintuple meter

Upright Bass

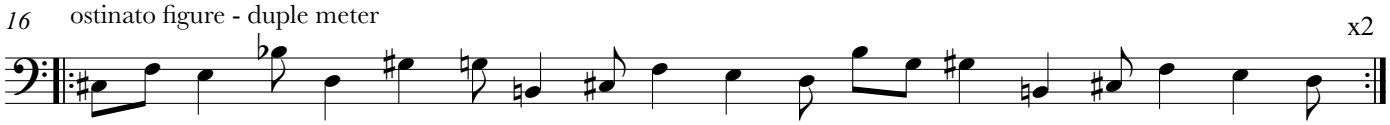
14 ostinato figure for group improvisation - duple meter x3



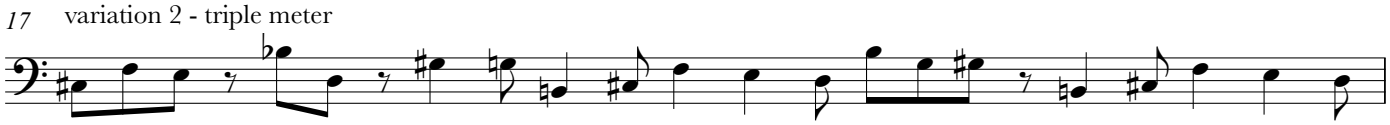
15 variation 1 - quintuple meter



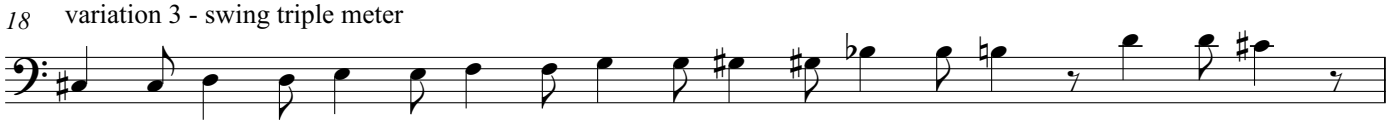
16 ostinato figure - duple meter x2



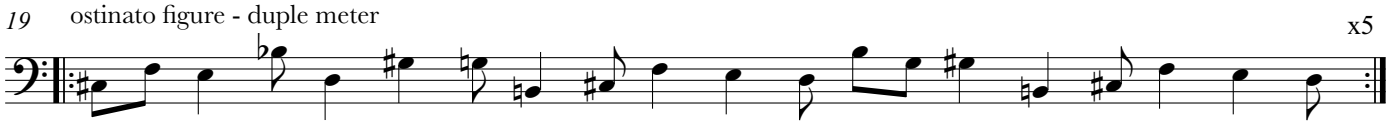
17 variation 2 - triple meter



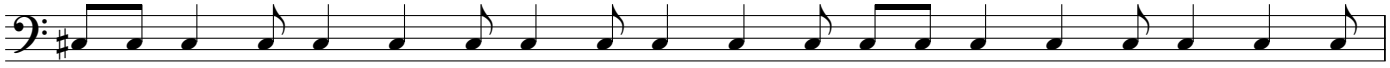
18 variation 3 - swing triple meter



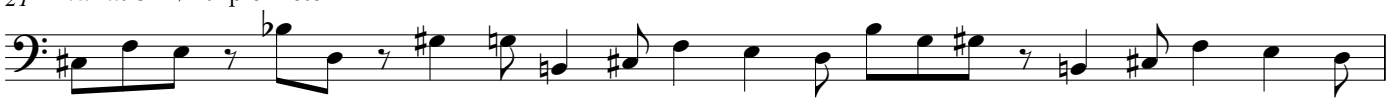
19 ostinato figure - duple meter x5



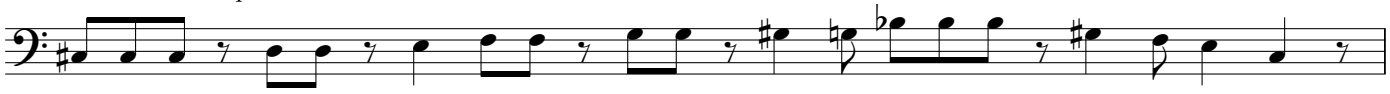
20 variation 4 - pedal, duple meter



21 variation 2 - triple meter

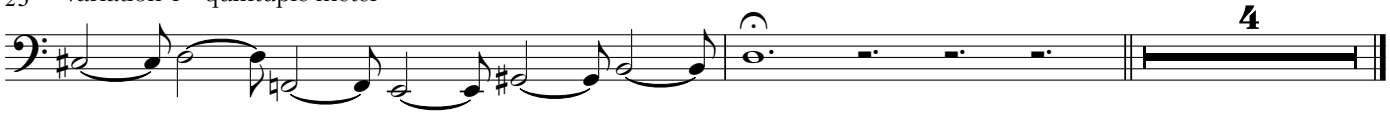


22 variation 5 - triple meter



(@ 18:54)

23 variation 1 - quintuple meter @ 19:00 Open soundscape improvisation

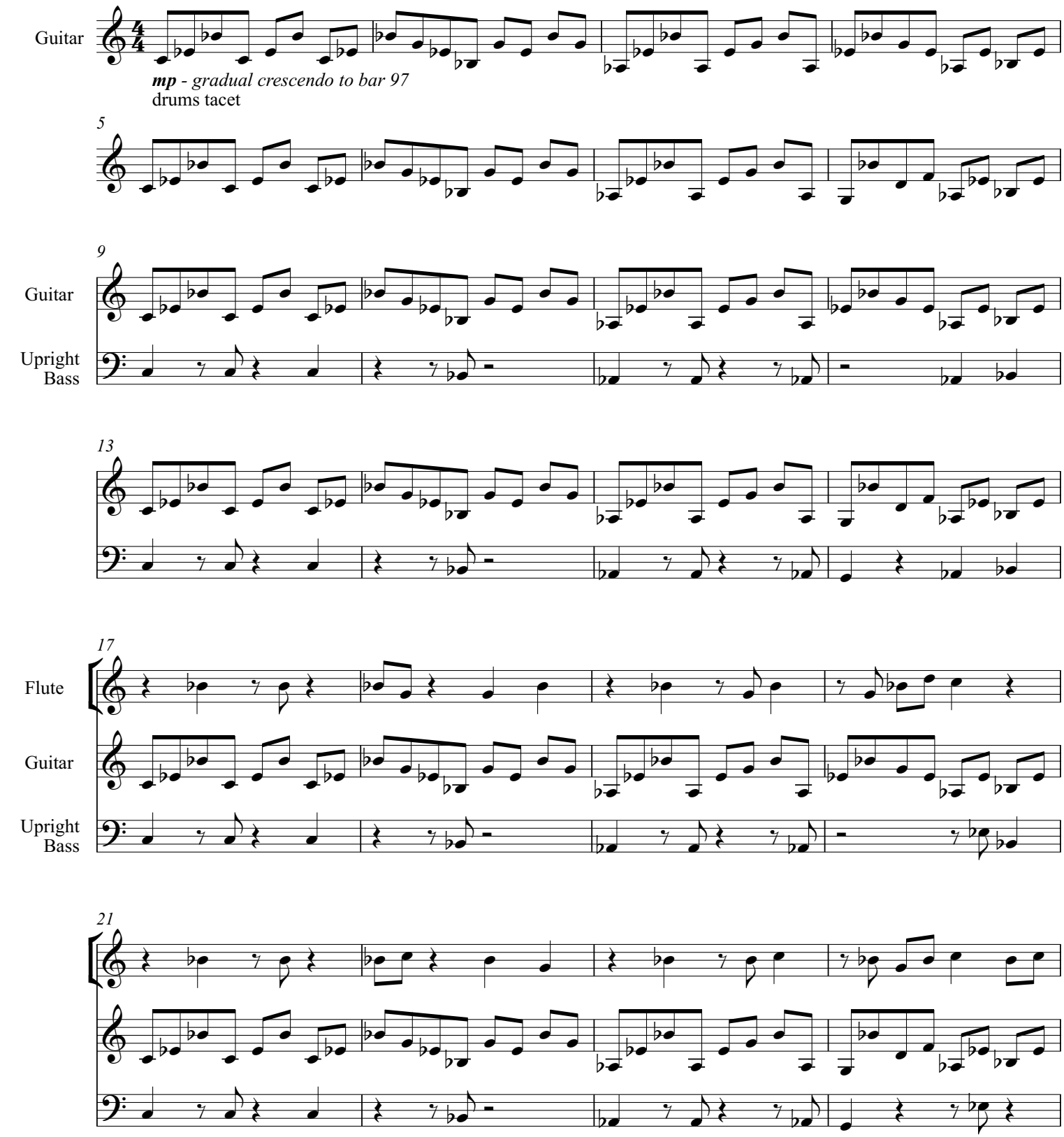


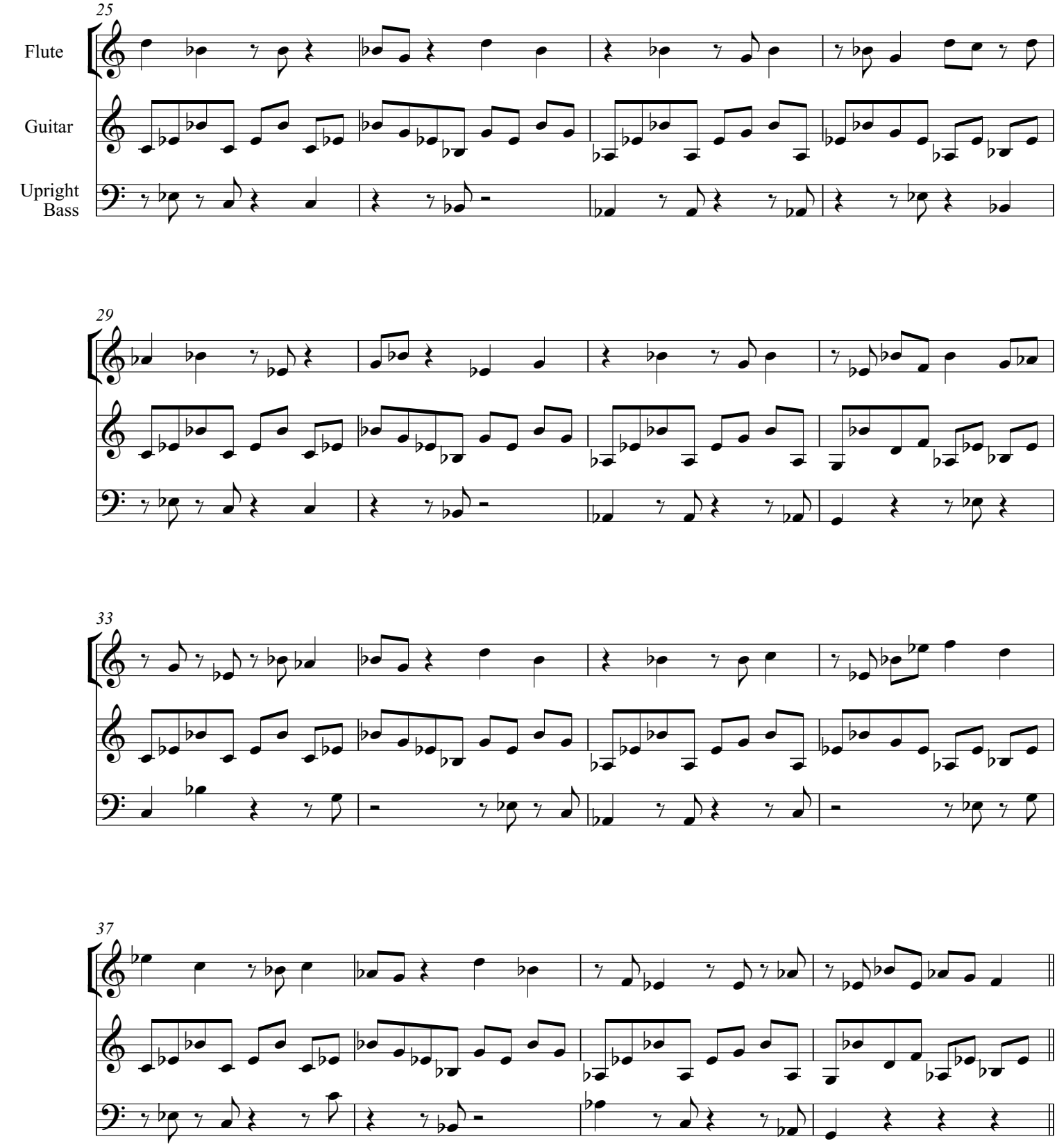
7. Descent to Delphi

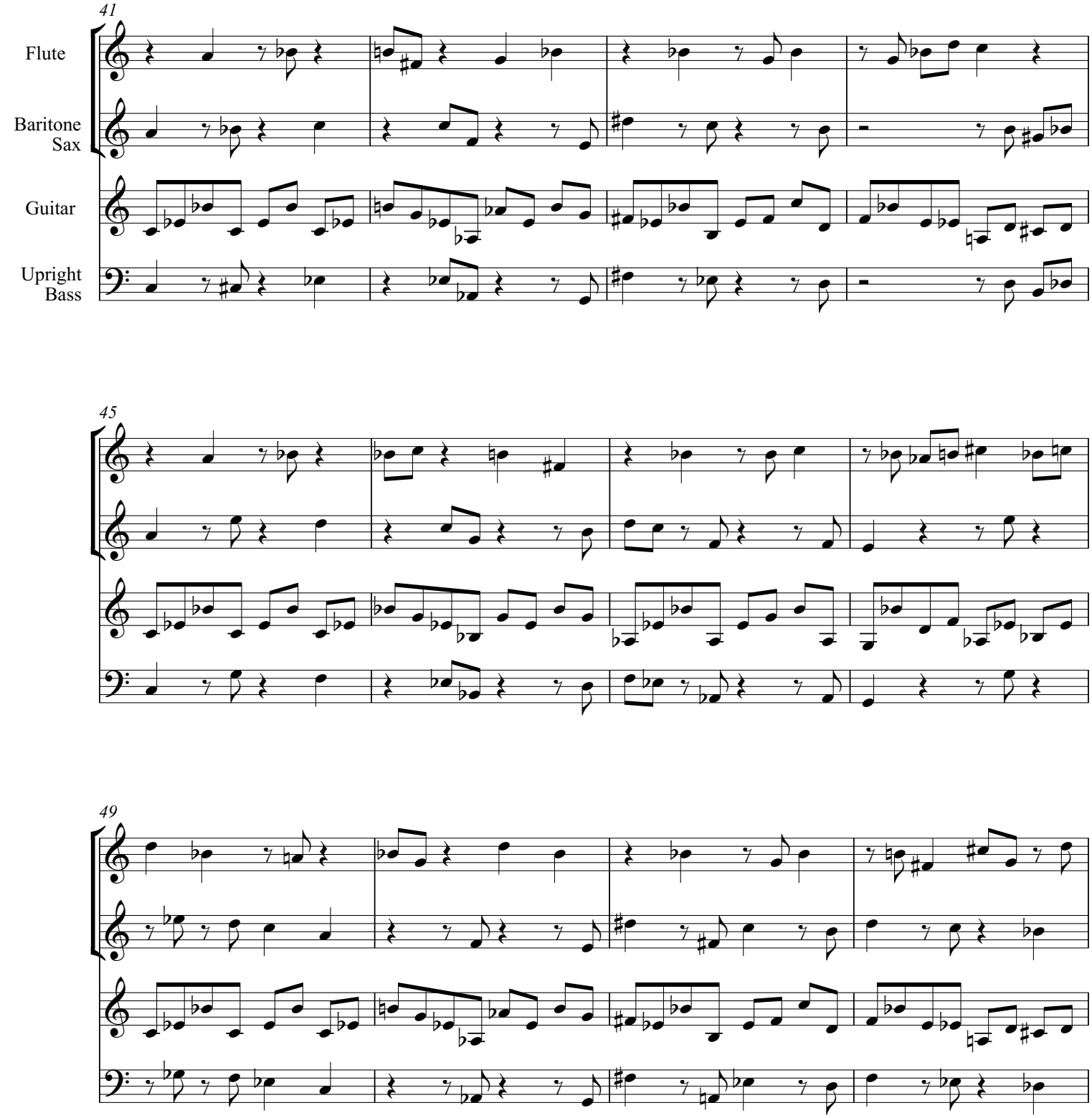
19:37 – 24:30

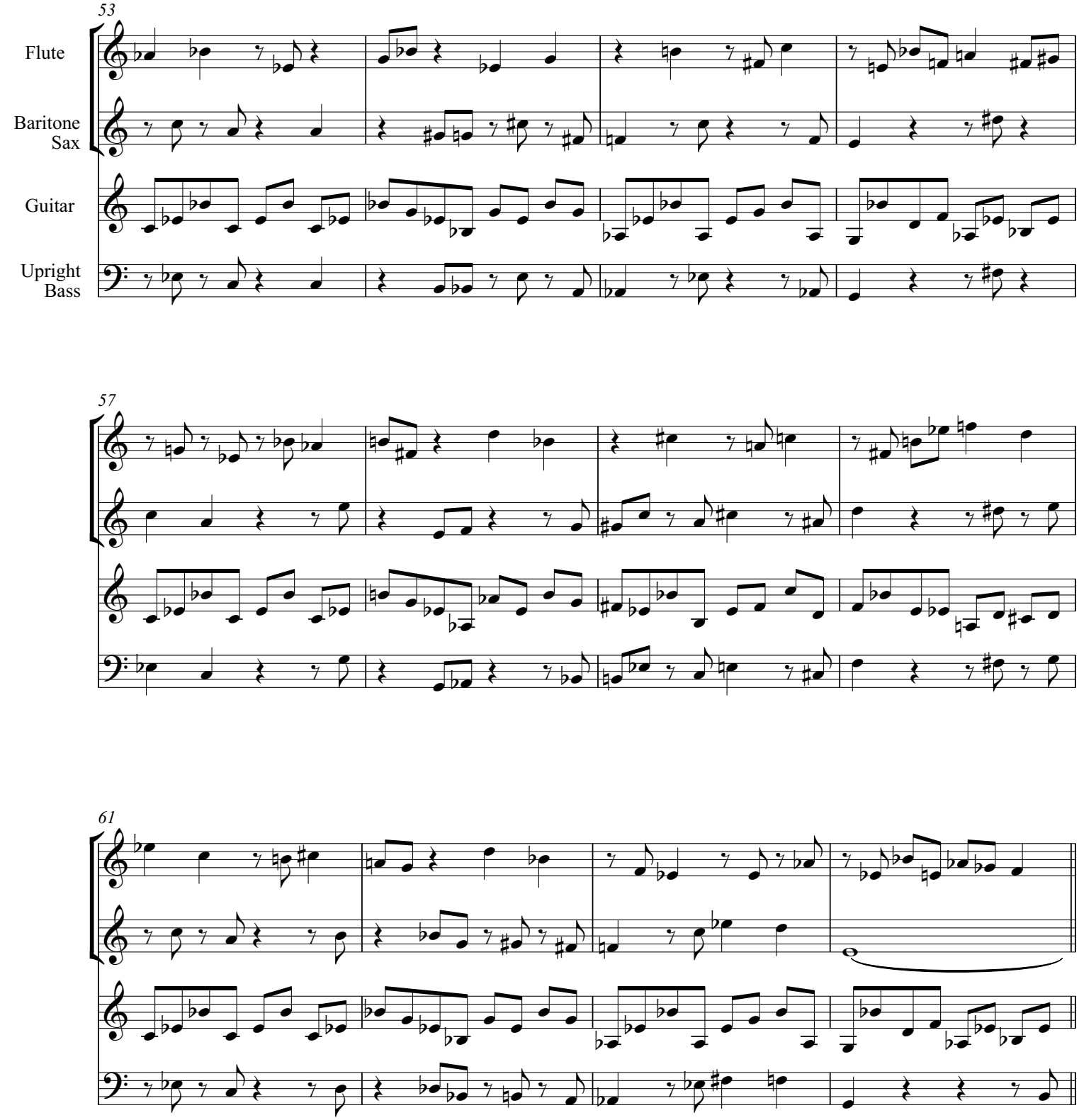
Vast Planing ♩ = 116

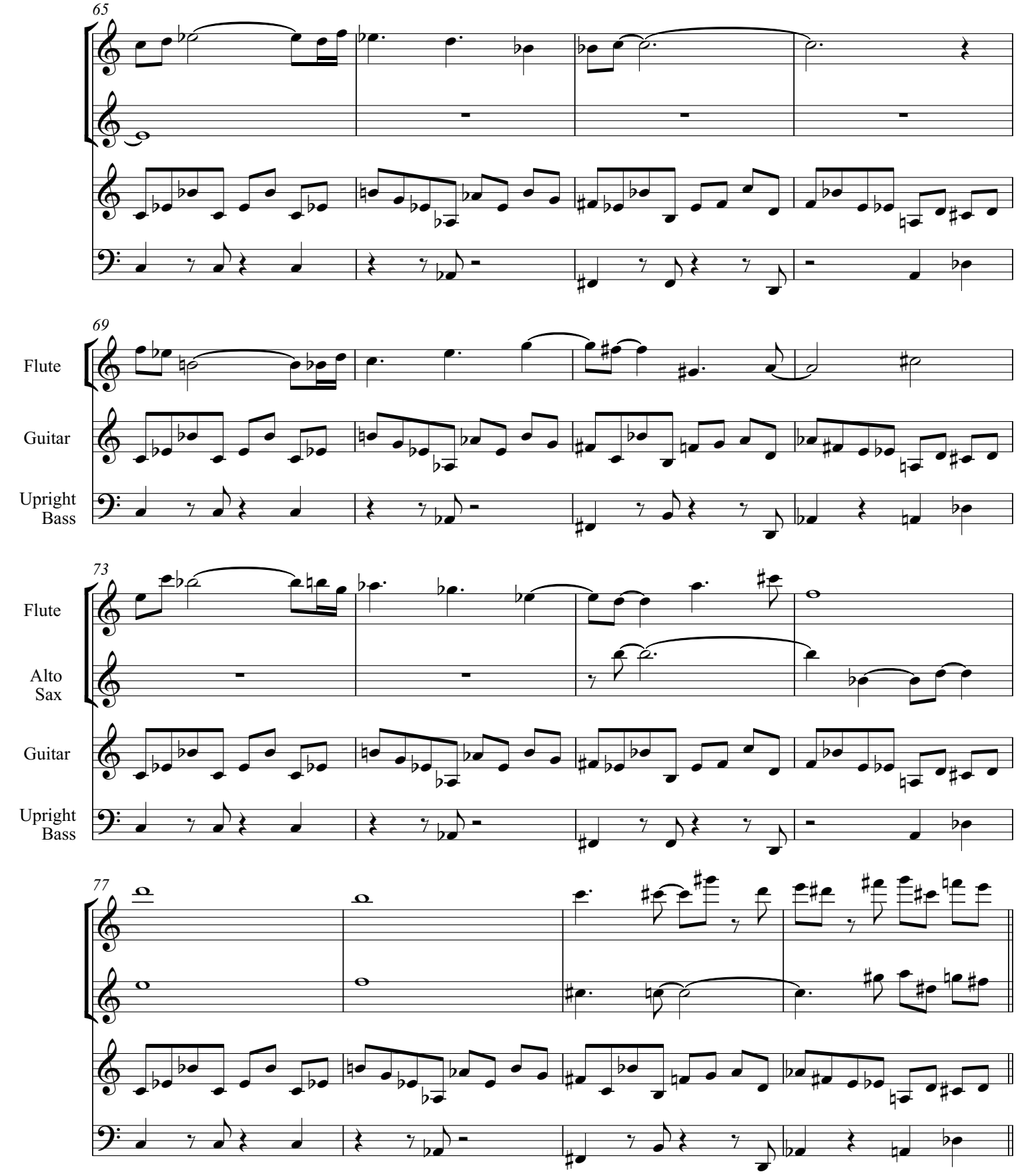
Travis DiRuzza

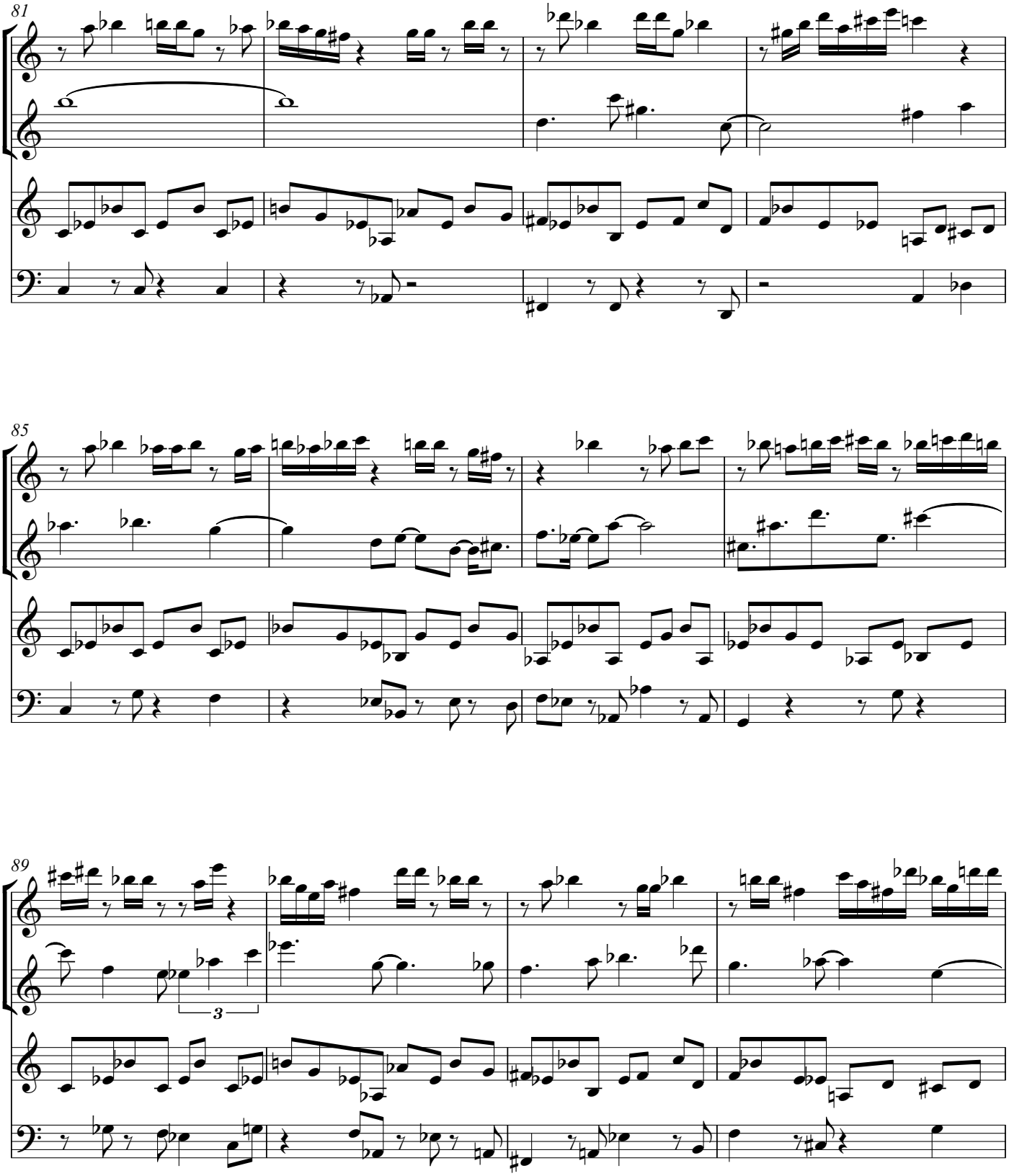


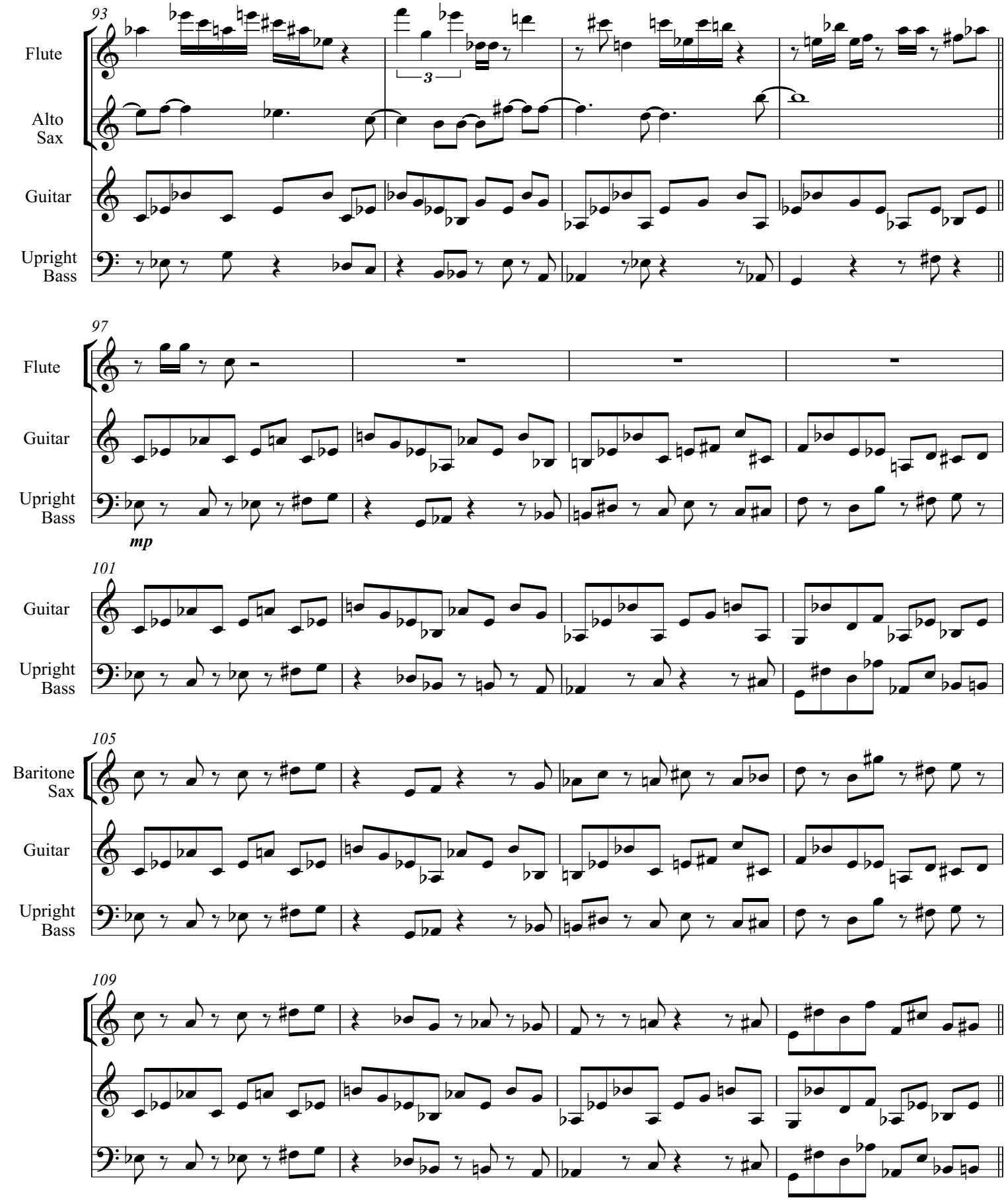

25
Flute
Guitar
Upright Bass
29
33
37

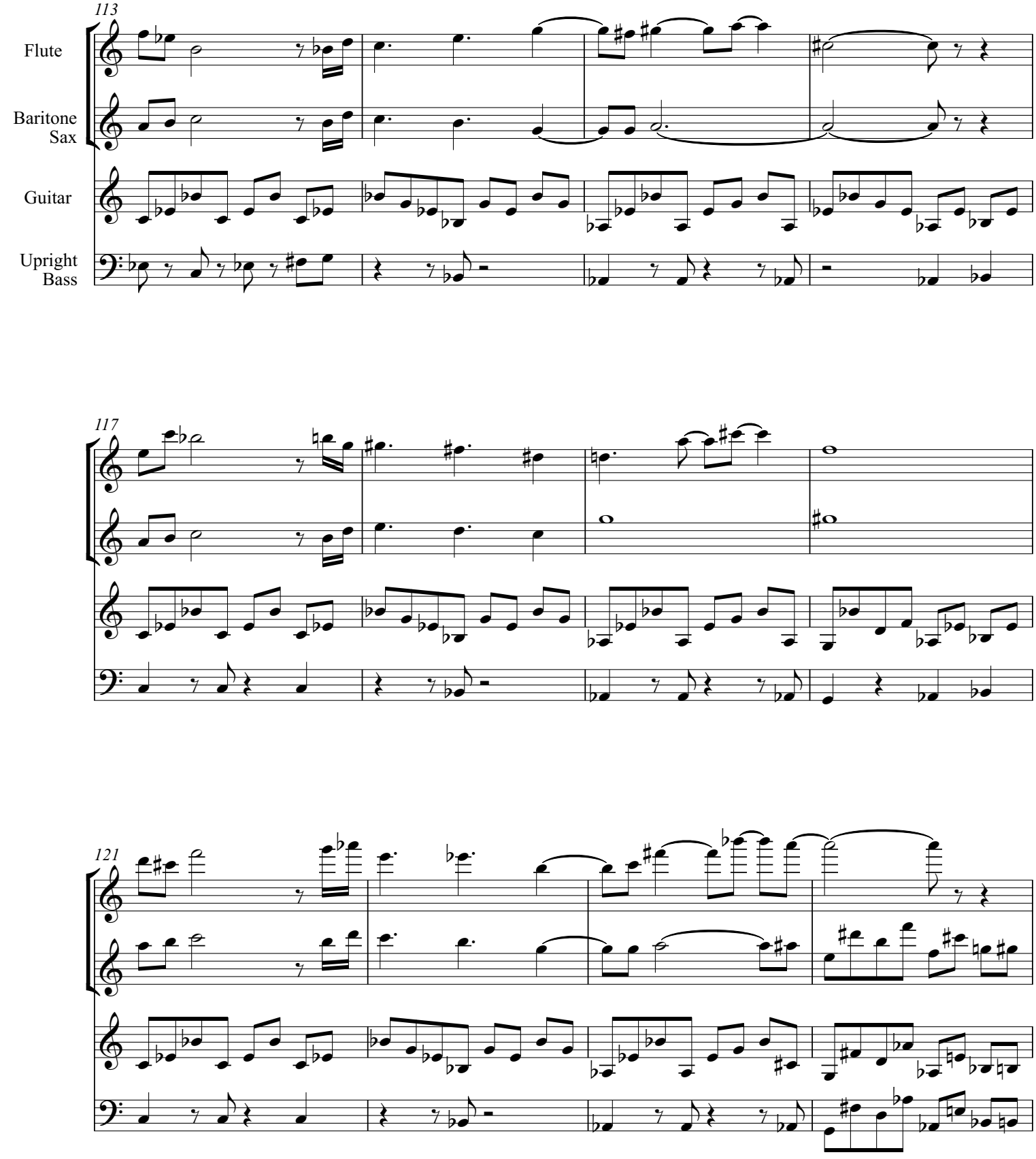

41
Flute
Baritone Sax
Guitar
Upright Bass
45
49

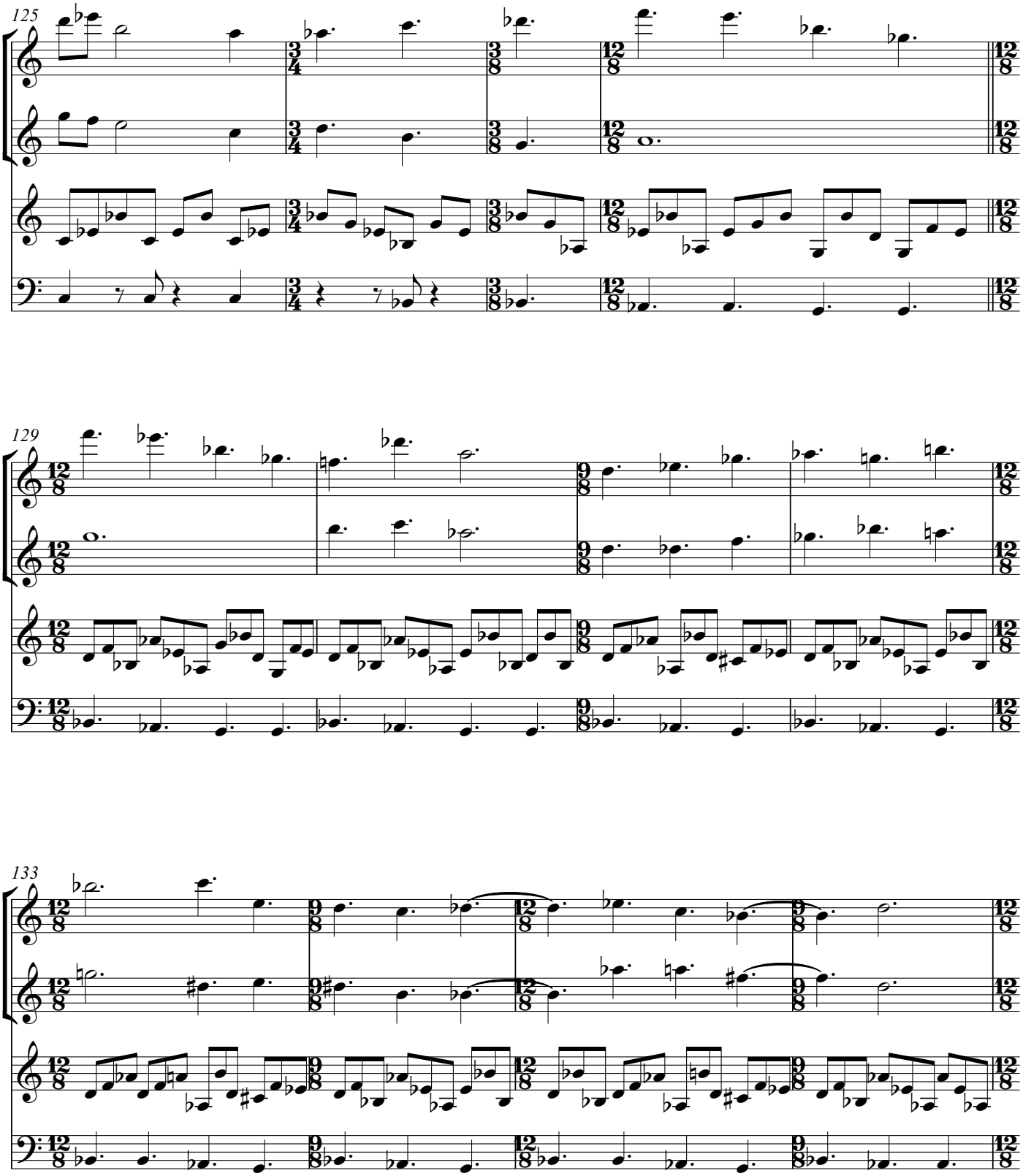

53
Flute
Baritone Sax
Guitar
Upright Bass
57
61

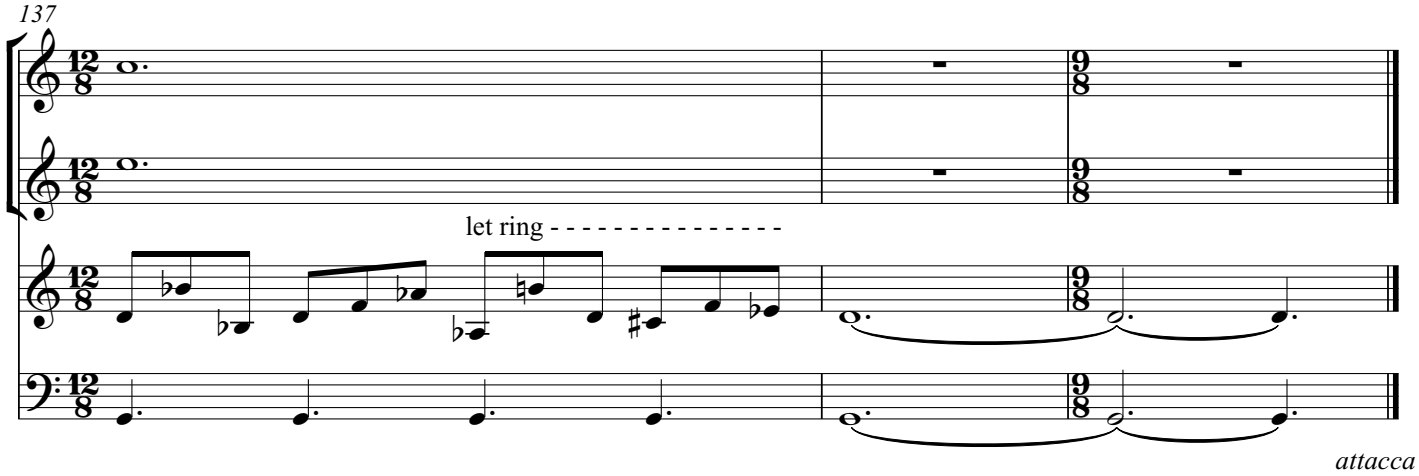

65
69
Flute
Guitar
Upright Bass
73
Flute
Alto Sax
Guitar
Upright Bass
77


81
Flute
Alto Sax
Guitar
Upright Bass
85
89
3


93
Flute
Alto Sax
Guitar
Upright Bass
97
Flute
Guitar
Upright Bass
mp
101
Guitar
Upright Bass
105
Baritone Sax
Guitar
Upright Bass
109


113
Flute
Baritone Sax
Guitar
Upright Bass
117
121


125
129
Flute
Tenor Sax
Guitar
Upright Bass
133


137
let ring - - - - - - - - - - - - - - -
attacca

8. Bellerophon Tames Pegasus

24:31 – 27:42

Improvisation beginning in bass and drums,
eventually adding guitar in trio feature;
E key center, ♩ = 175-80;
climax directly into:

9. Cerberus & Heracles

9. Cerberus and Heracles

27:43 – 29:52

Travis DiRuzza

Crisp ♩ = 145

Upright Bass

drums throughout

5

9

13

17

Flute

Tenor

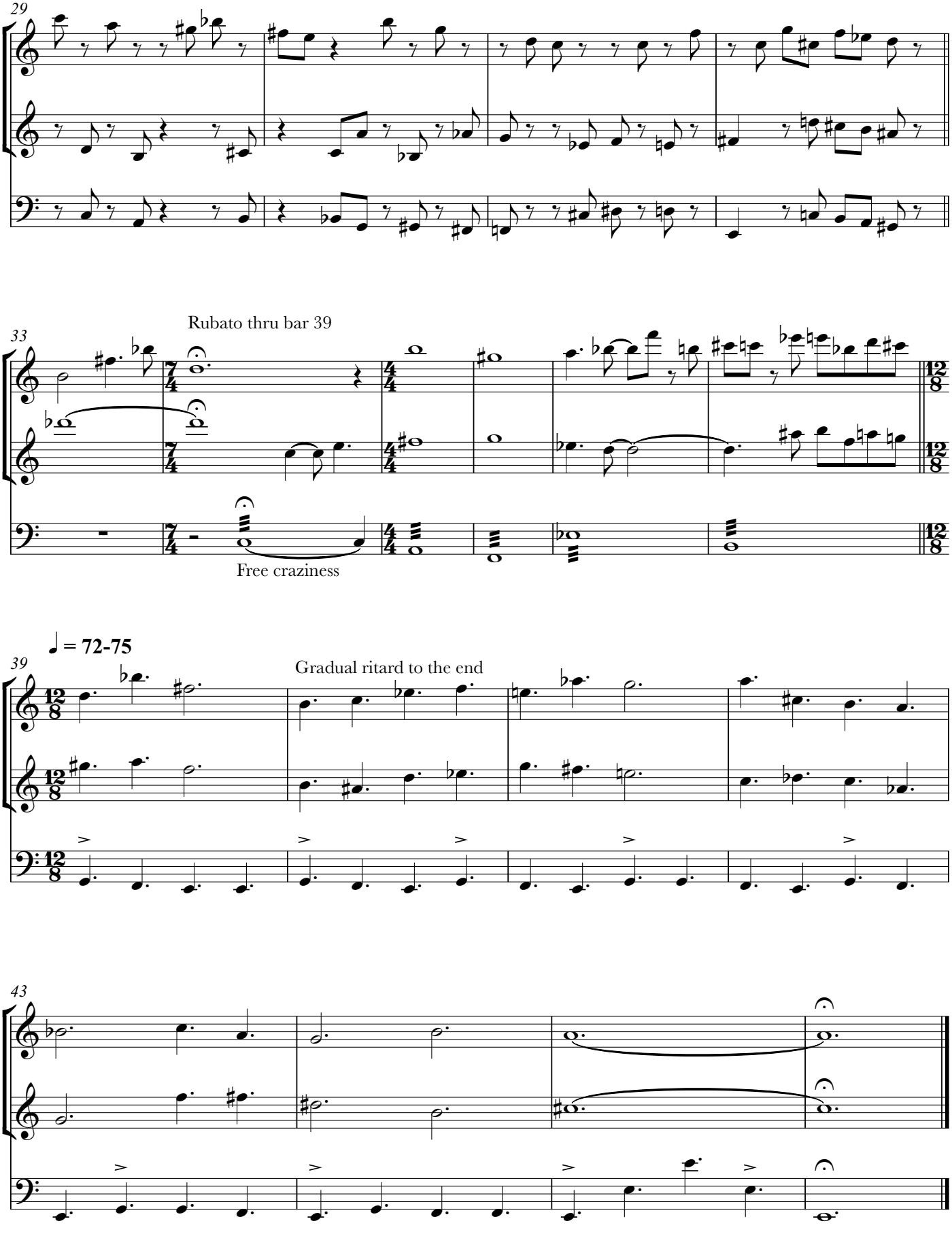
Upright Bass

Sax Solo over riff 4x

4x

21

25


29
33
Rubato thru bar 39
Free craziness
♩ = 72-75
39
Gradual ritard to the end
43

10. The Lighthouse Pulse and the Prism Break

29:53 – 35:46

Travis DiRuzza

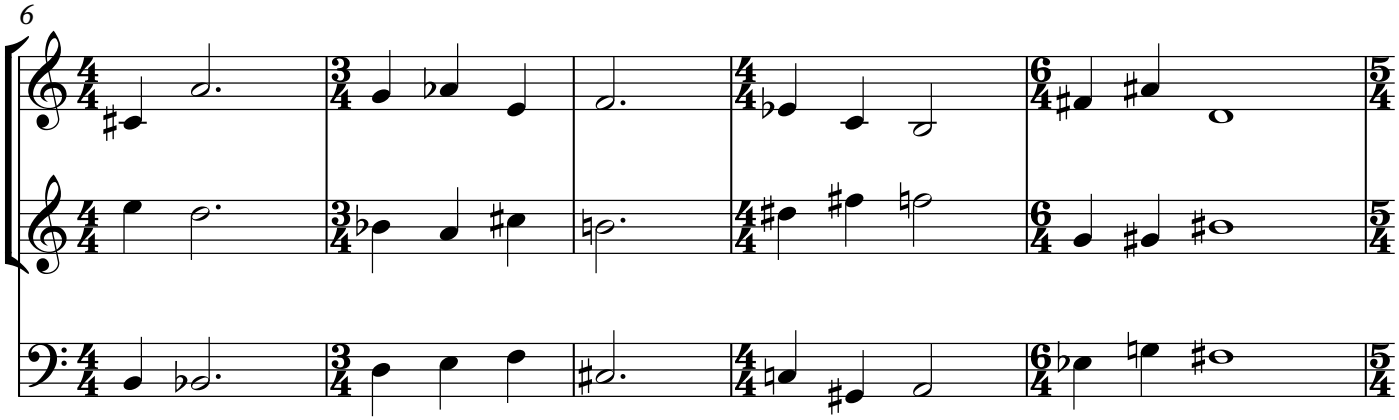
Rubato ♩ = 57

Flute

Tenor

arco

Upright Bass



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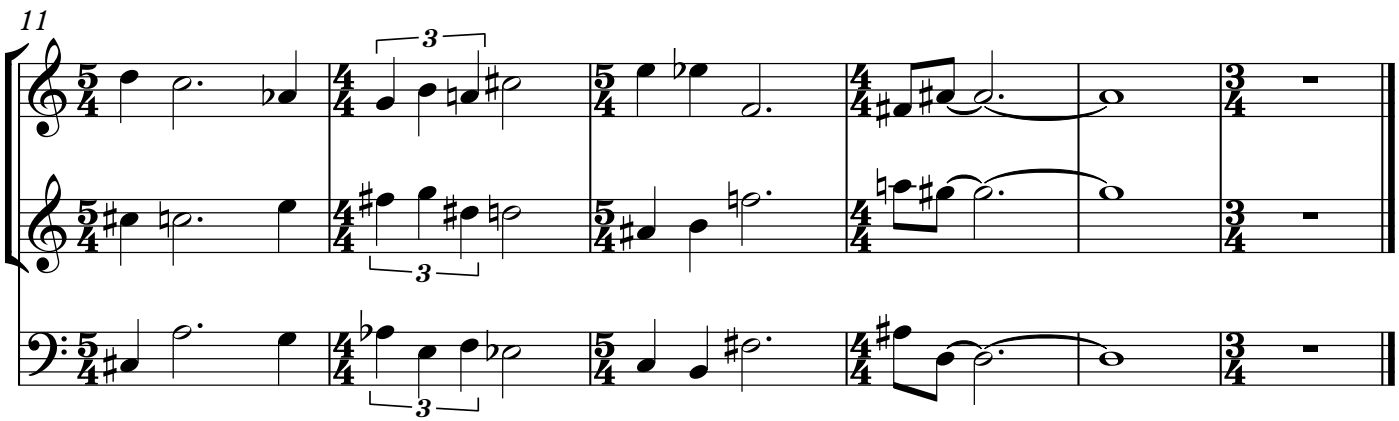


11

3

3

3

attacca

(Lighthouse Pulse continued…)

at 31:07:

Bass begins a slow, pensive, rubato improvisation circling around an A-major/minor key center, with an open A-string drone. Saxophone feature slowly building in intensity and instrumentation thru end (35:47); peaking and passing directly into →

11. Lunatictoc

35:47 – 39:02

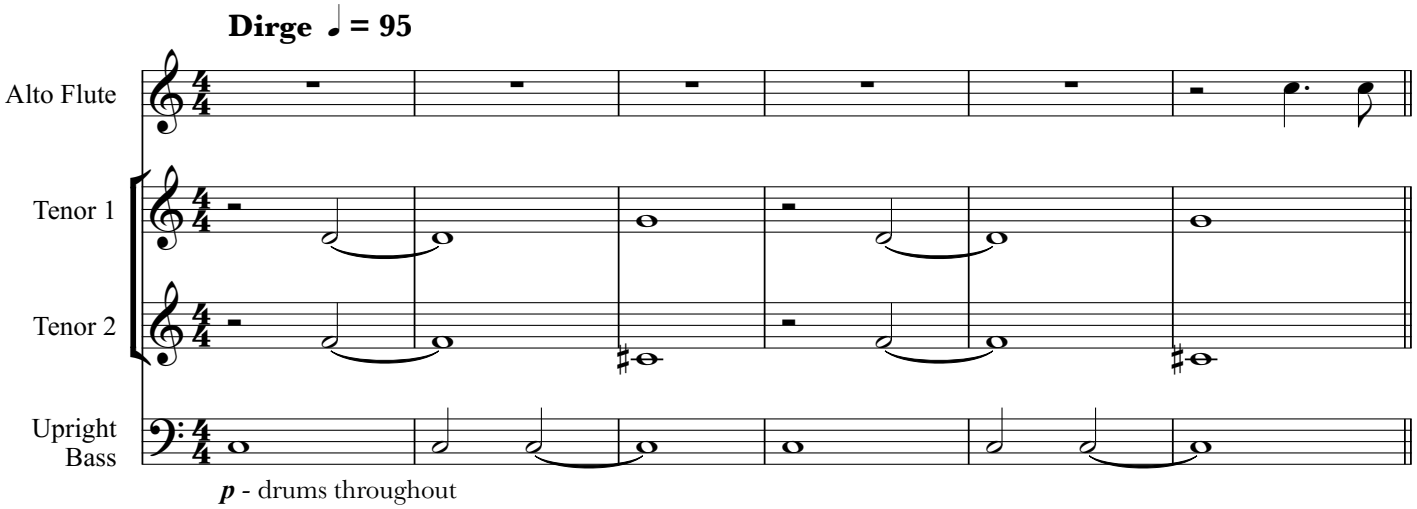
Full group improvisation around E key center in a forward free jazz style, with climax at 36:48; continue strongly, become more metered, ♩ = 190; at 38:20 go crazy, lose the meter; then transition:

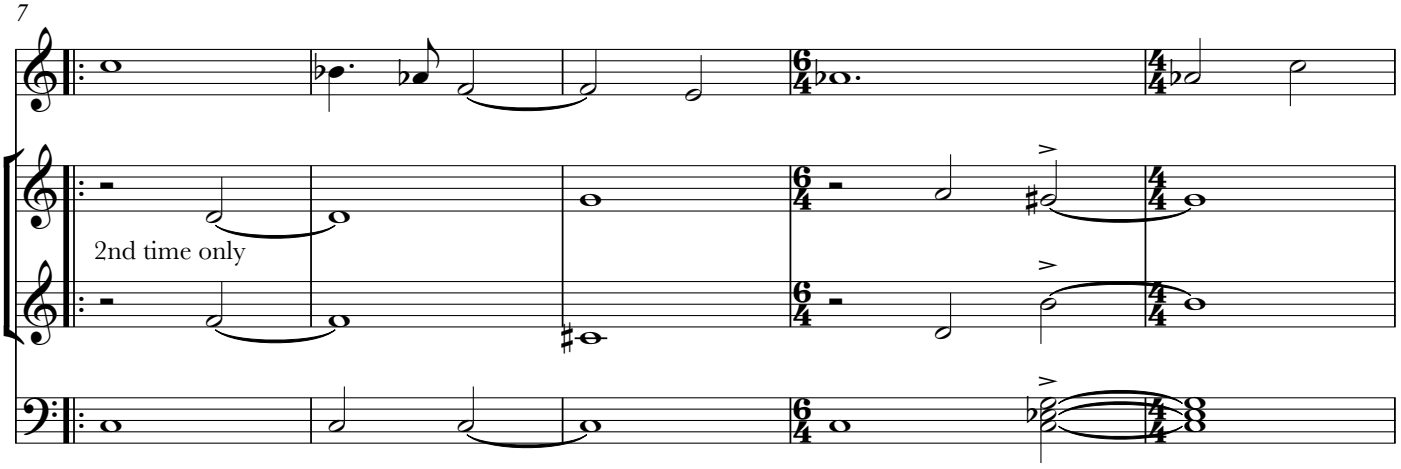
12. Requiem Solaris

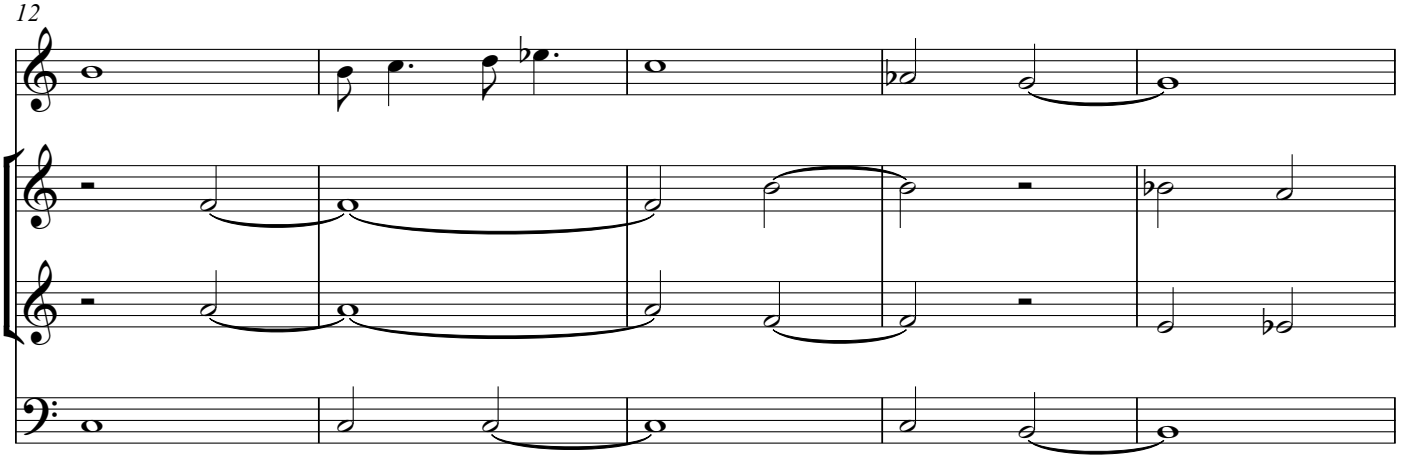
12. Requiem Solaris

39:03 – 42:49

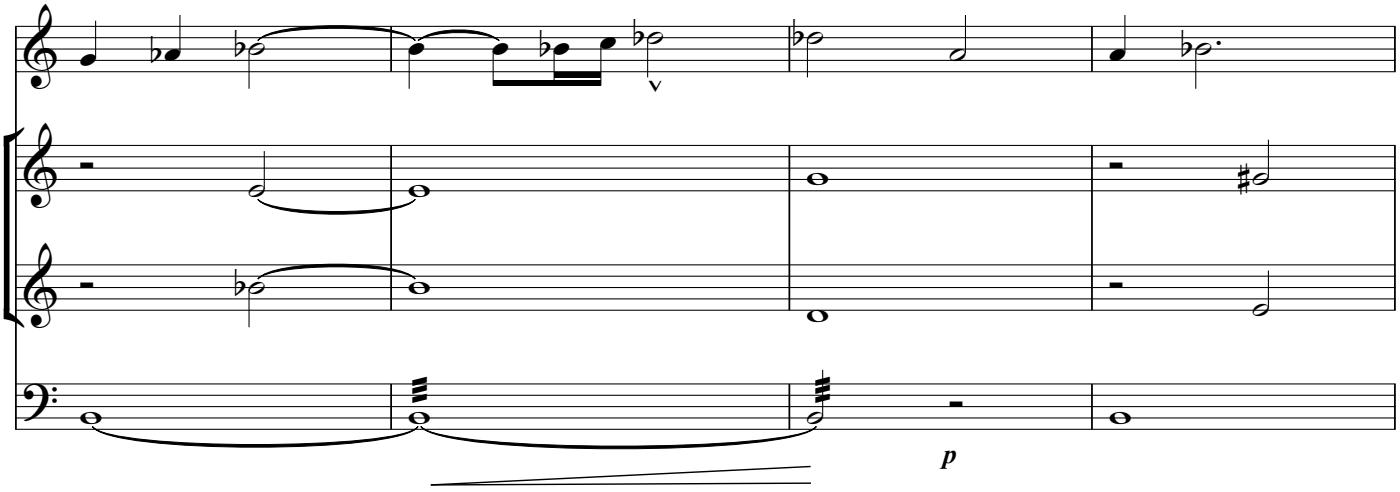
Travis DiRuzza







17



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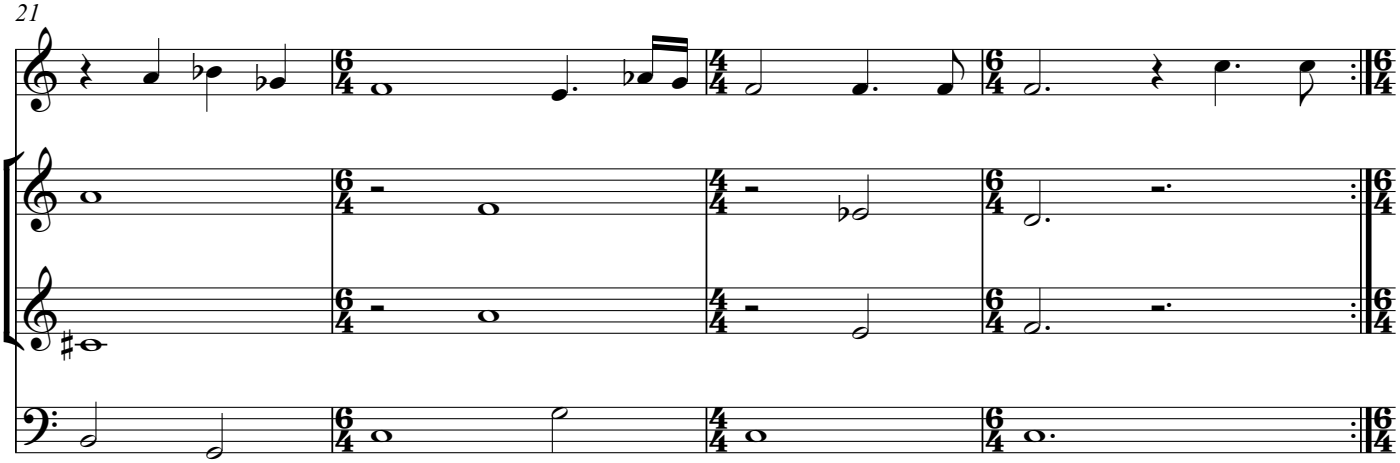

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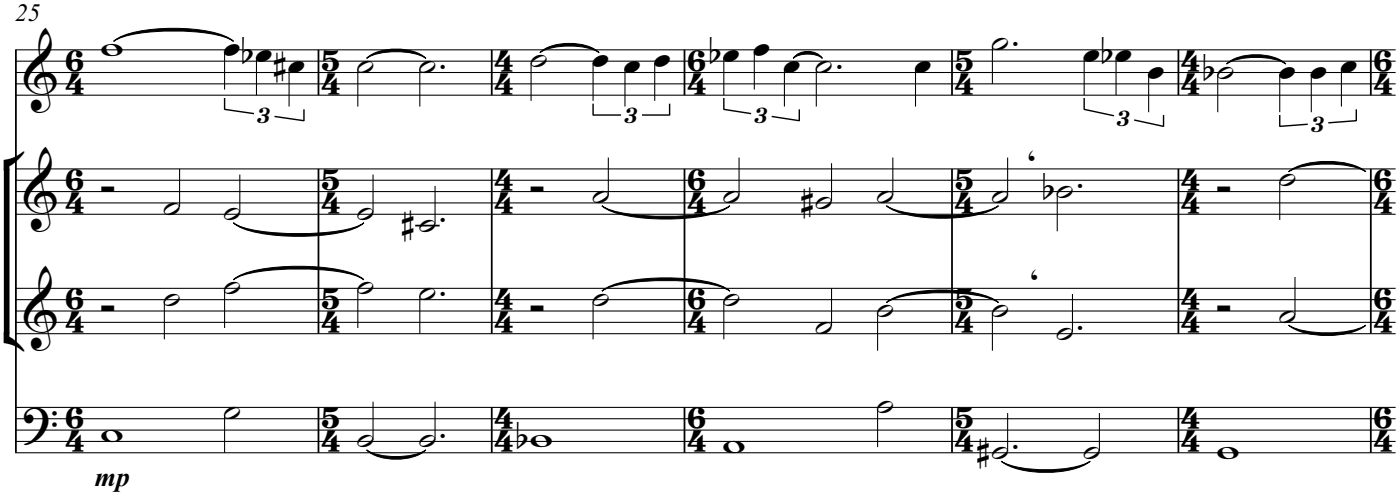
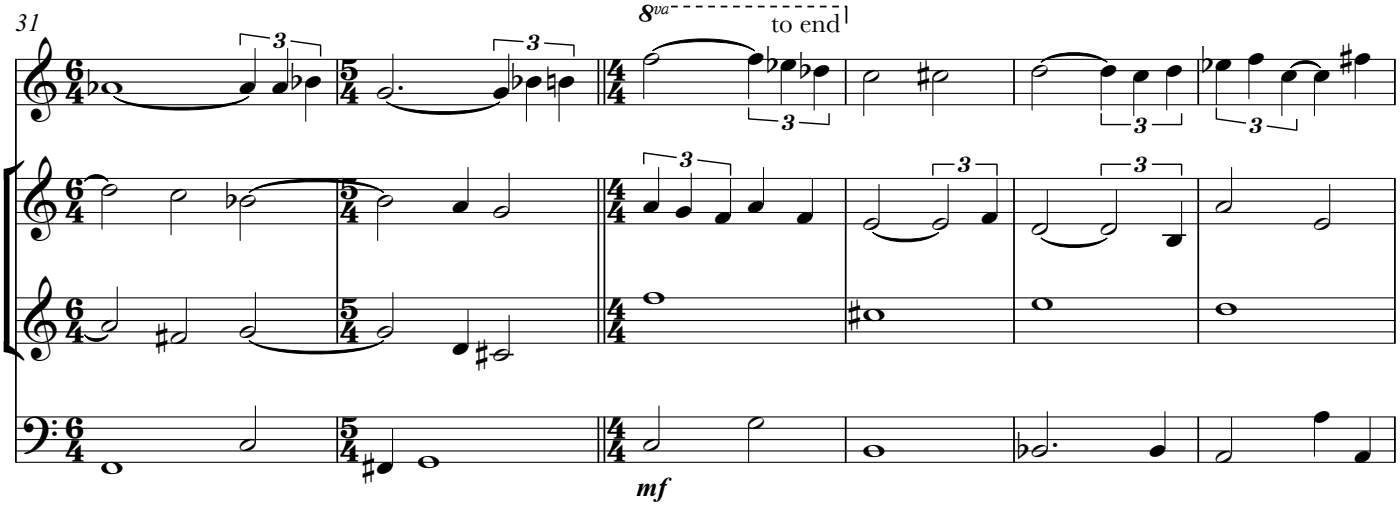
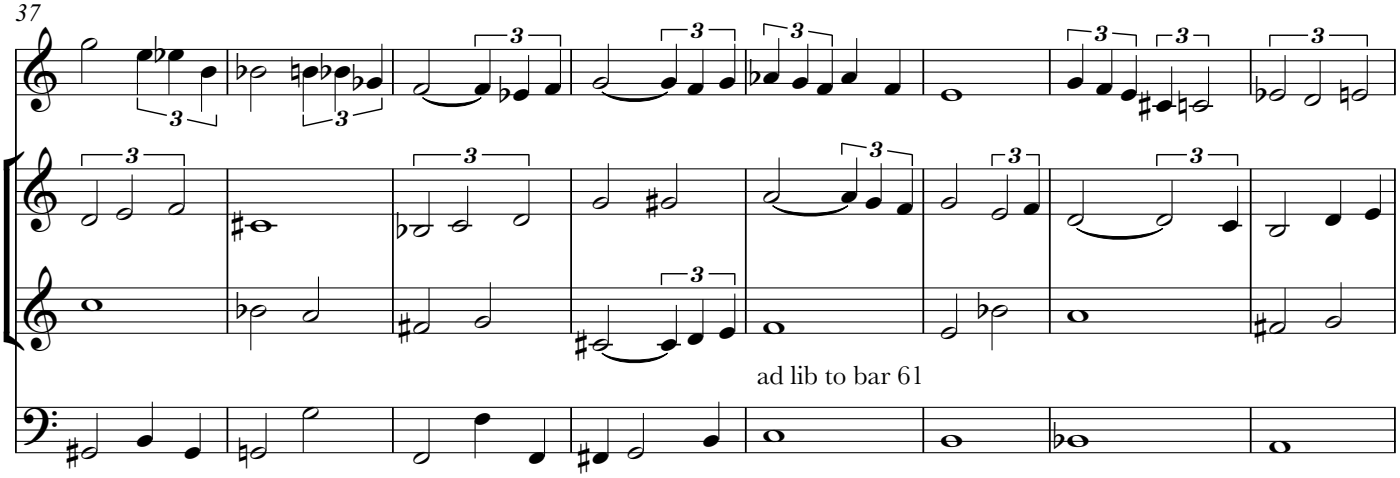
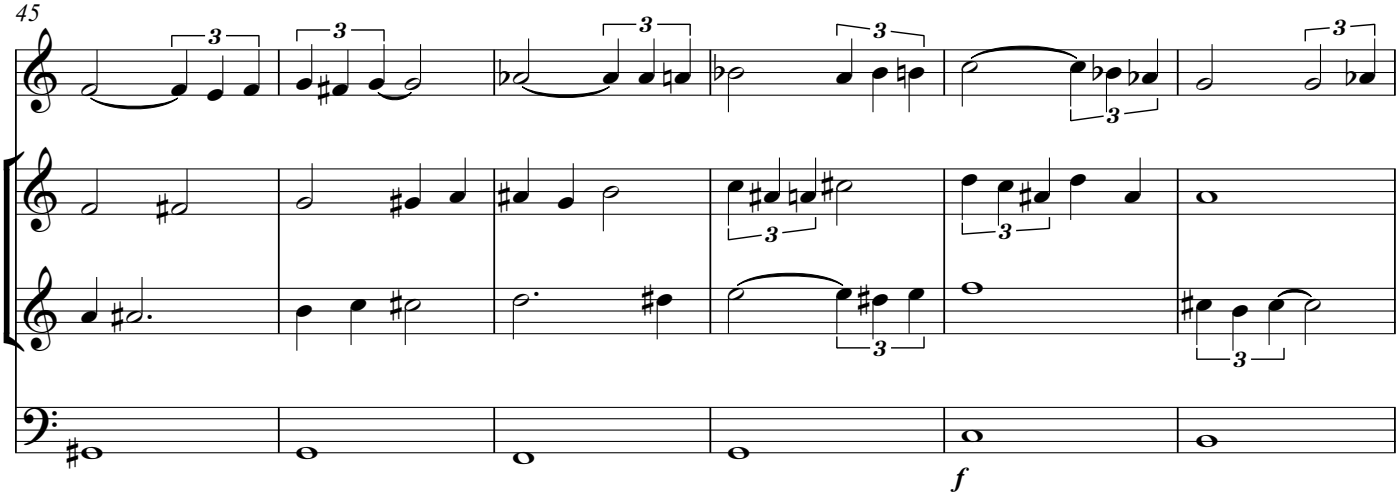
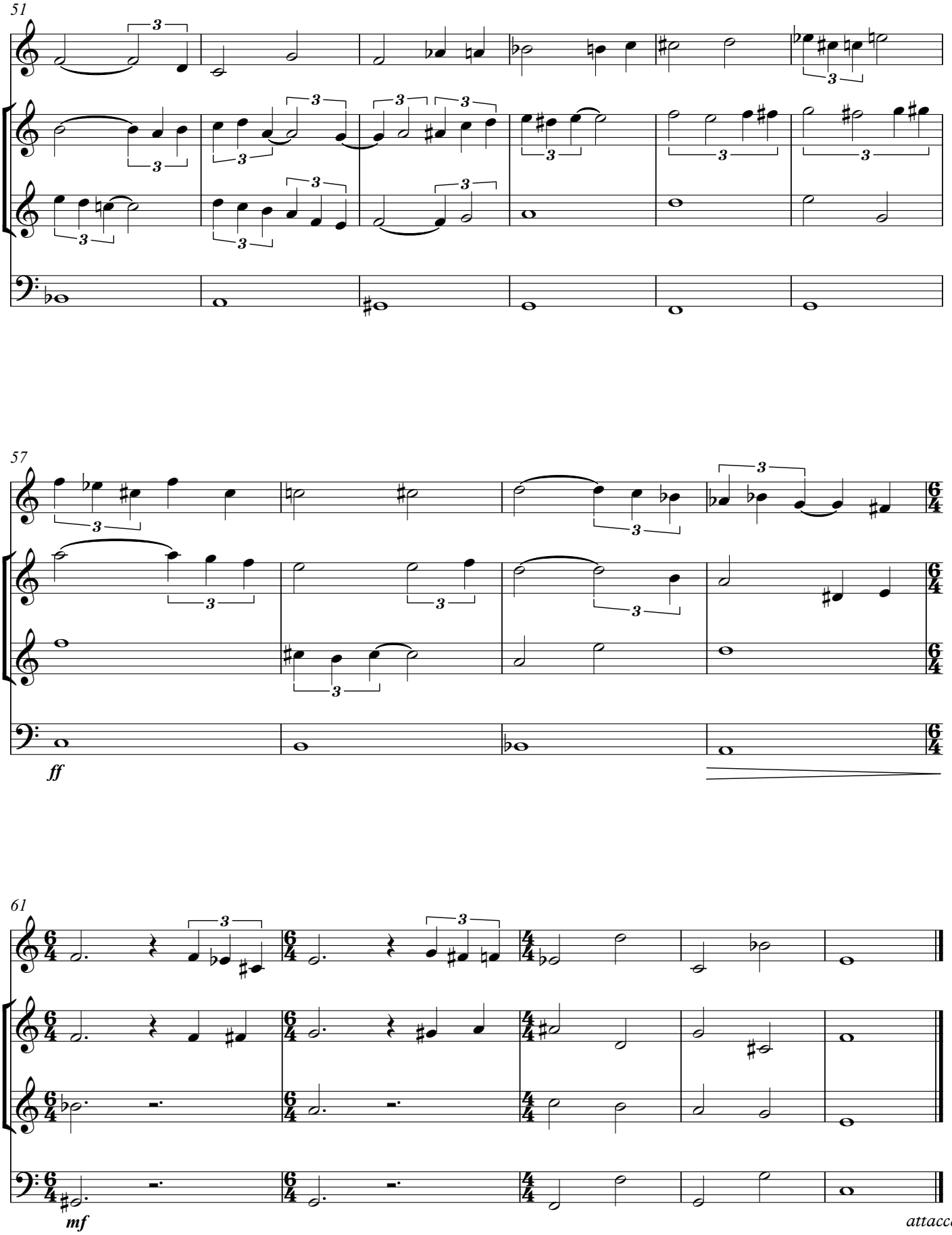



31
8va
to end
mf


37
ad lib to bar 61


45
f


51
57
ff
61
mf
attacca

13. Ashes Unbound

42:50 – 48:04

Travis DRuzza

Rubato ♩. = 52-57

Viola

Guitar

arco

Upright Bass

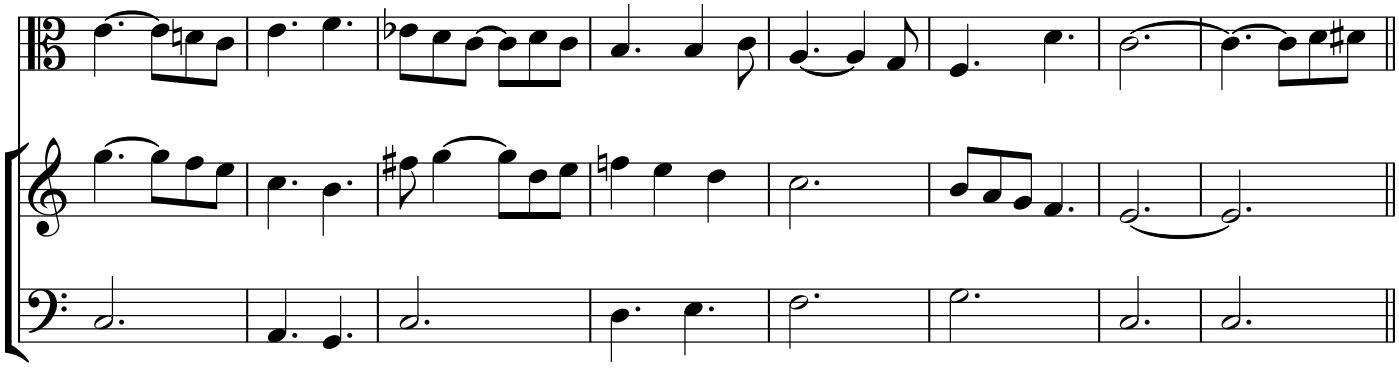
drums tacet

11

19 **a tempo**

pizz.

27



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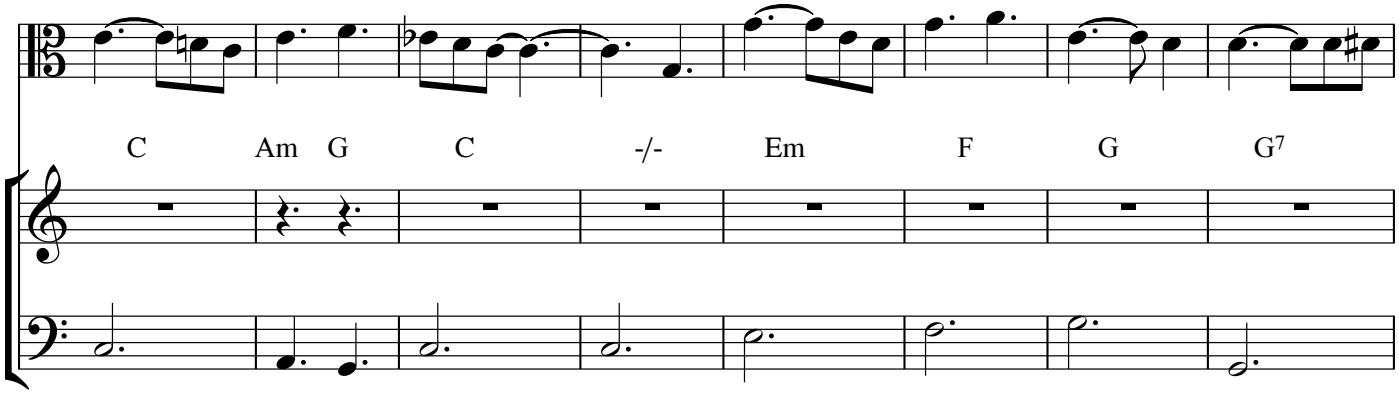

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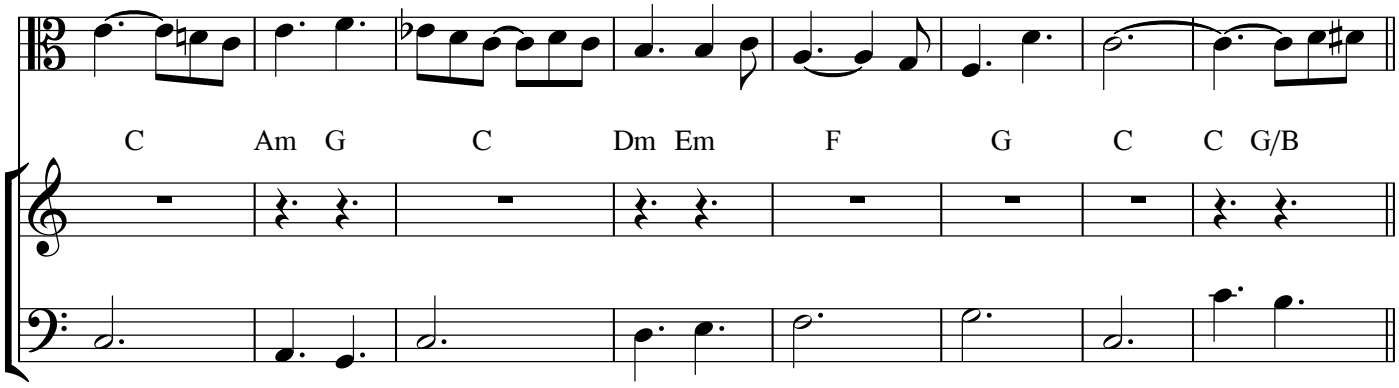

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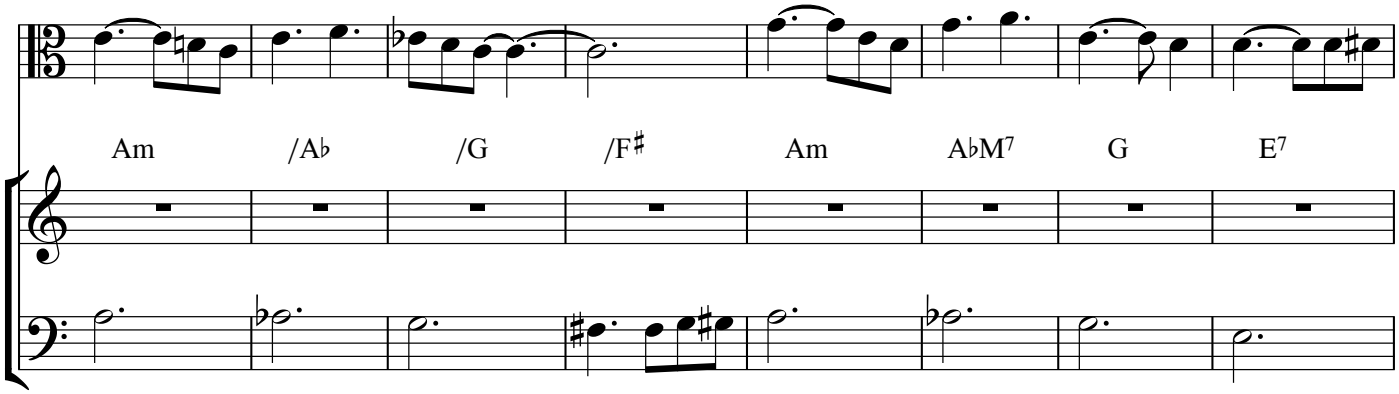
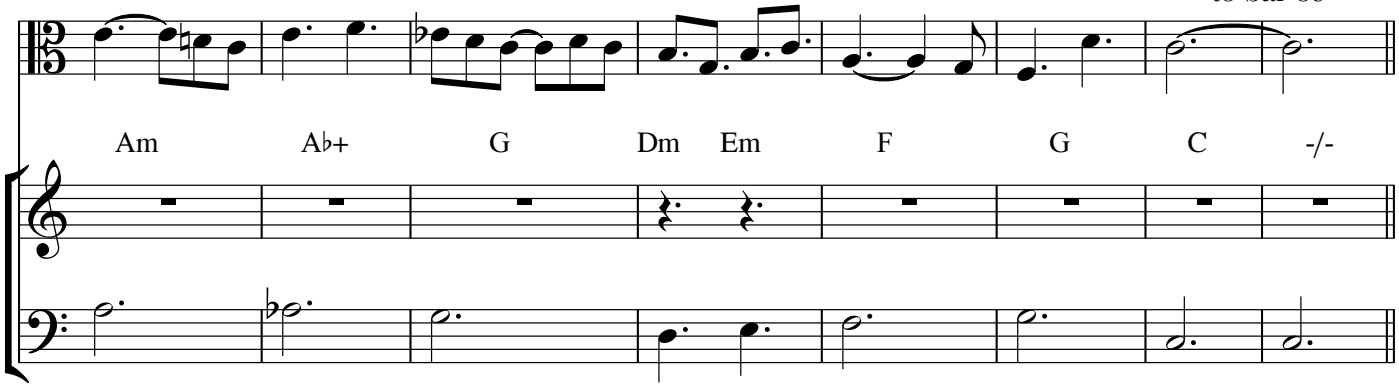


Viola Solo
to bar 89

59



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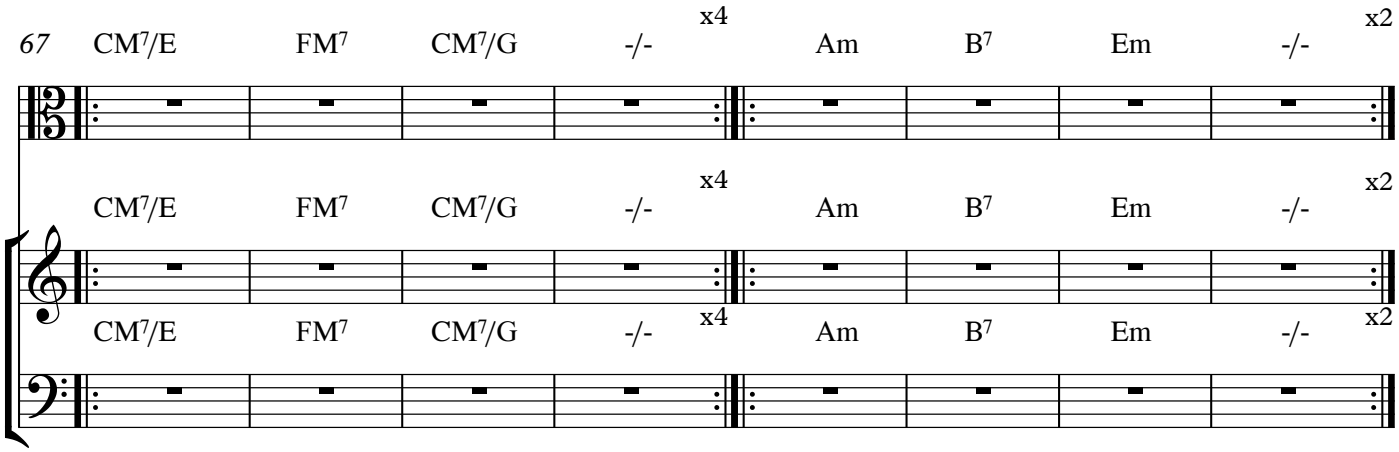

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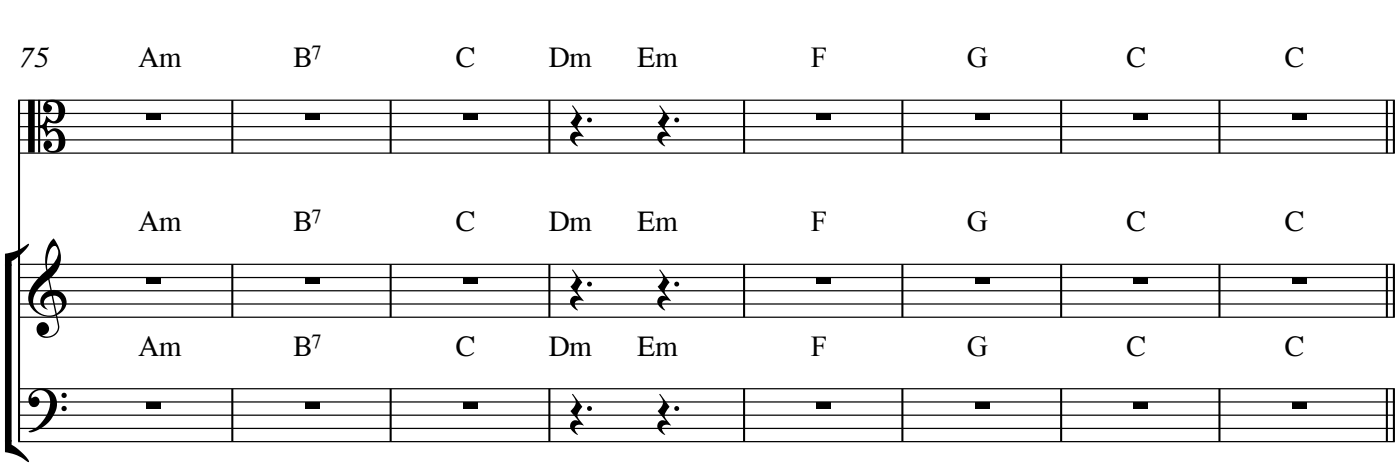

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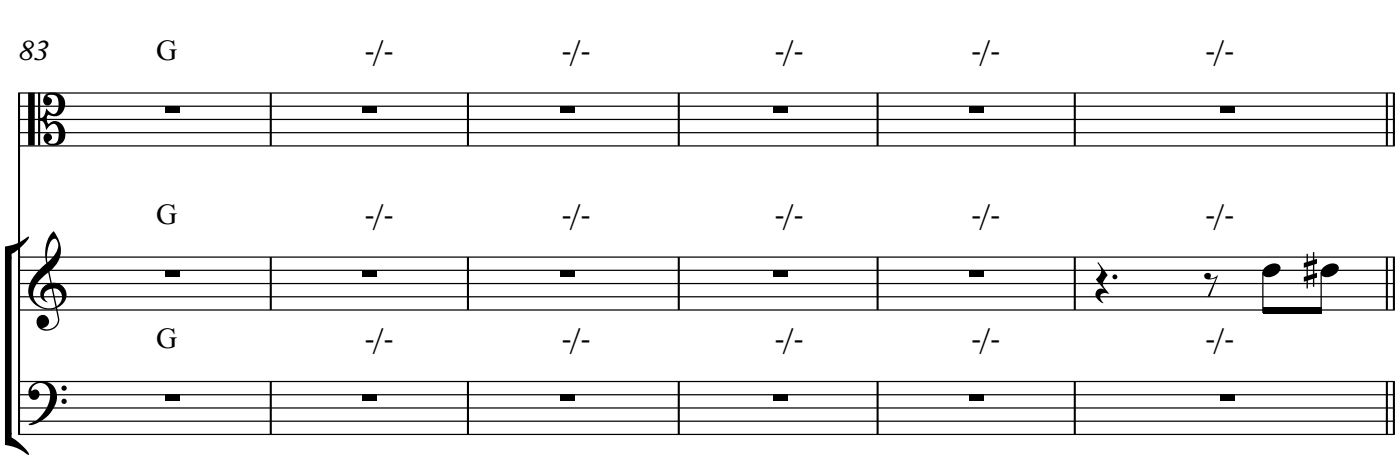

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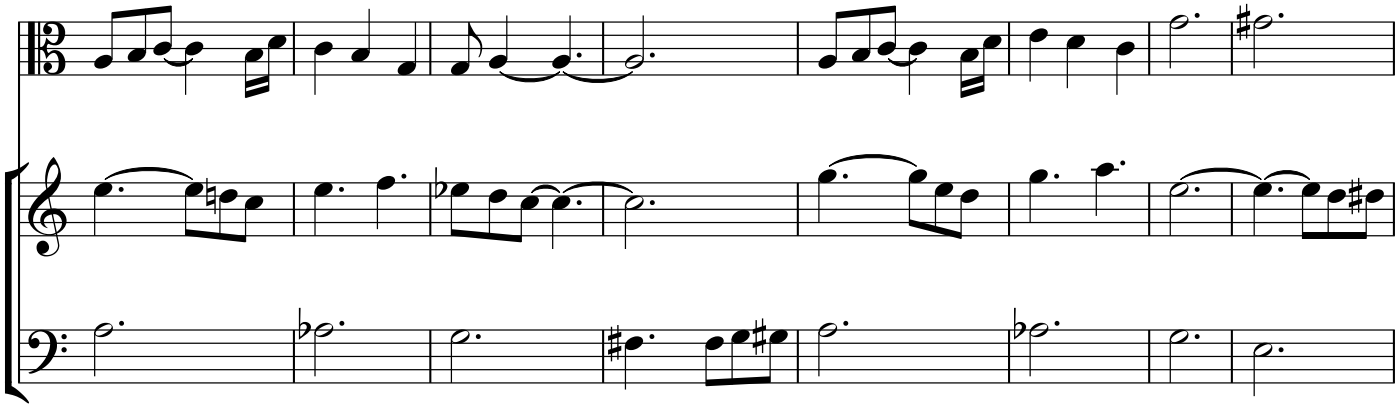

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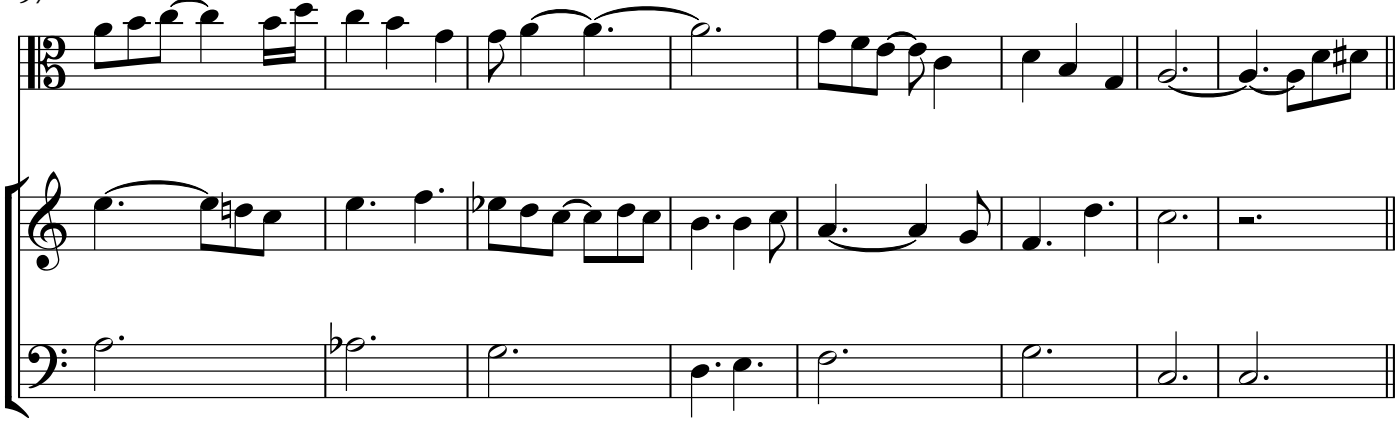

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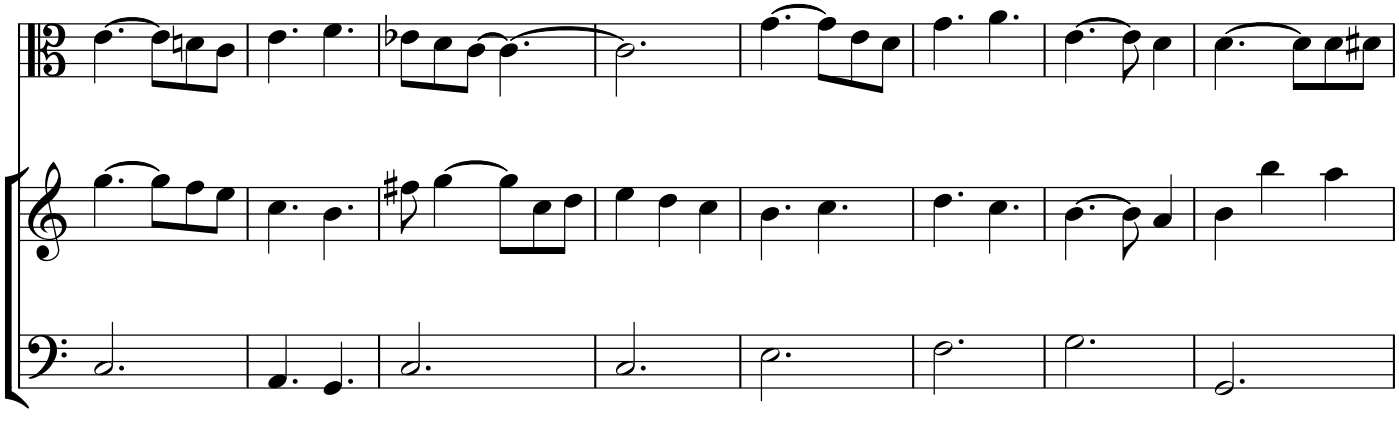

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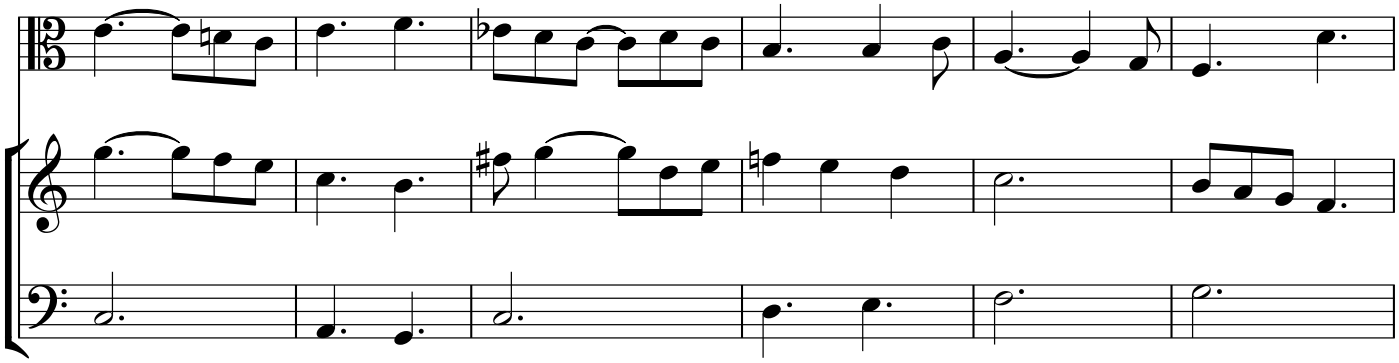
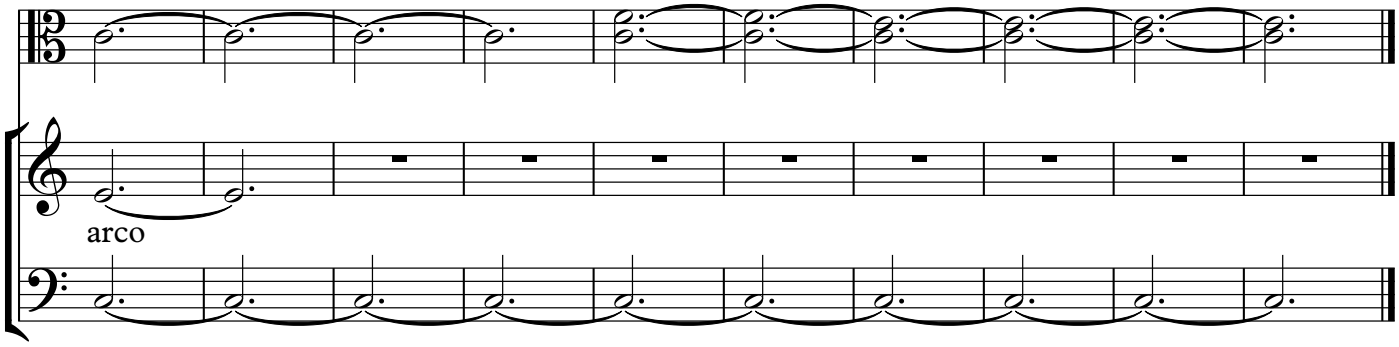
119