

*Welcome to the Broken Hearts Club*

*for soprano and string quartet*

**JESSICA MEYER**

# *Welcome to the Broken Hearts Club*

*for soprano and string quartet*

10' 30"

## **PROGRAM NOTE**

Upon reading Weatherspoon's poetry for the first time, it seemed impossible that it was written by someone who was only seventeen. The verses speaking about the glory, the beauty, the awkwardness, and the inconvenience of love reflected those of someone in their 40's instead of the young person we have before us.

Then I remember how I was at that age: full of feelings and in need of a place to park them. I started creating my own music at 17, and much of what I was writing about dealt with the same issues Weatherspoon is tackling so viscerally in the following poems. In this piece, I sequenced a handful of their poems to create somewhat of a narrative about these different aspects of love while also taking inspiration from various kinds of song genres - from Art Song and Opera to Broadway and Pop. Most of all, I tried to paint an aural canvas that gives much room to showcase the gravitas of the text.

Thank you Miho, Eugenia, and CityMusic Cleveland for the commission and connecting me with Weatherspoon and their genius.

**TEXT*****Poetry by Weatherspoon (used with permission)***

I.

Love is not so short a feeling  
That fits between us.  
We are in it,  
The way we are in the world.

\*\*\*

The saddest thing you'll ever hear is that  
Your friend doesn't believe in love,  
And that life might be okay without it,  
Because you'll wonder who taught them to settle,  
And who taught you to move.

\*\*\*

Like is too juvenile a word,  
Love is too old.  
So we're stuck in the middle  
As children often are,  
With everywhere to go but home.

II.

My brother told me once,  
That his girlfriend left him for someone else,

I said to him sadly,  
That we compete with comfort  
For better love,  
Not with people.

\*\*

Relationships are shaky,  
I know and embrace it,  
Sorry, I wasted your time,  
An extroverted, claustrophobic  
Feeling, like love,  
It don't come easy.

It grows like a Georgia peach tree  
When it's big, it's beautiful,  
When it's not  
People step on it  
I sort of stepped on you,  
And I'll learn from it.

*(continued...)*

## III.

Love is a damp corner of a dark room  
Where the bugs come in.  
It is potential on ice in a rink  
That no one seems to have brought  
The right shoes for.  
I mean it is inconvenient, funny,  
Poorly timed, full of uneven steps,  
And unwanted company.

I'm seventeen, so chew my words  
Before you swallow them,  
But understand when I say,  
However clumsily and in juvenile tender,  
That I care, and it's nice, and it hurts,  
And I call it love.

\*\*

Welcome to the broken hearts club  
Where healing is not so rare that we don't sing about it,  
But not so common that we know the words  
To any of these songs.

# Welcome to the Broken Hearts Club

Commissioned by CityMusic Cleveland

WEATHERSPOON

JESSICA MEYER

## I. The way we are in the world

♩. = 110 **Restless**

Soprano

Violin 1

Violin 2

Viola

Violoncello

glissandi are always for the entire note value

*f* *pp* *f* *pp* *f* *mp* *mf* *mp* *f*

9

S.

Vln. 1

Vln. 2

Vla.

Vc.

*tr* *f* *f* *gliss. lunga*

out of time...

17 *a tempo*

Musical score for measures 17-23. The vocal line (S.) is silent. Violin 1 (Vln. 1) plays a melodic line starting at measure 17 with a *mp* dynamic. Violin 2 (Vln. 2) has a *p* dynamic with a *gliss.* marking. Viola (Vla.) plays a sustained chord with a *p* dynamic. Violoncello (Vc.) has a *mf* dynamic with a *pizz.* marking.

24

Musical score for measures 24-30. The vocal line (S.) is silent. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a melodic line with a *fp* dynamic. Viola (Vla.) plays a sustained chord with a *fp* dynamic. Violoncello (Vc.) has a *f* dynamic with a *pizz.* marking.

31 *mp*

Love is not so short a feel - ing

Musical score for measures 31-37. The vocal line (S.) has the lyrics "Love is not so short a feel - ing" starting at measure 31 with a *mp* dynamic. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a melodic line with a *fp* dynamic. Viola (Vla.) plays a sustained chord with a *fp* dynamic. Violoncello (Vc.) has a *mp* dynamic with a *gliss.* marking.

38

S. that fits be-tween us

Vln. 1

Vln. 2

Vla.

Vc.

44

S. We are in it. The way we are

Vln. 1

Vln. 2

Vla.

Vc.

53

S. *in the world*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

*gliss.*

*tr*

*p*

62

S.

Vln. 1 *(tr)*

Vln. 2 *(tr)*

Vla. *mf*

Vc.

*p*

69 ♩ = 110 (but feel in 2)

S.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vc. *pizz.* *arco*

*p*



76 *mp*

S. *gliss.* *gliss.*  
 the sad - dest thing you'll ev - er hear is that your friend does-n't be-lieve in love

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla.

Vc.

81

S. *gliss.* *gliss.*  
 And that life might be o kay with - out it be-cause you'll won der

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla.

Vc. *gliss.*

87

S. *gliss.* *gliss.*  
 who taught them to set - tle and who taught you to

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla.

Vc.

♩ = 110

91

S. *f*

move

Vln. 1 *f* *ff* 6

Vln. 2 *f* *ff* 6

Vla. *f* *ff* 6

Vc. *f* *ff* *gliss.*

95 *f* *ff* *f* *gliss.*

S. Like is too juv - en-ile a word Love is too old

Vln. 1 *mf* *mf*

Vln. 2 *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

101

S. *ff*  
so we're stuck in the mid - dle ah

Vln. 1 *4*

Vln. 2 *4*

Vla. *4*

Vc.

♩. = 92 *yet out of time.....*

105

S. *ff*  
as chil-dren of-ten are with

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

114 *p* ♩ = 110 *a tempo*

S. ev - ry - where to go but home

Vln. 1 *p* *gliss.*

Vln. 2 *p* *gliss.*

Vla. *p*

Vc. *p*

123

S.

Vln. 1

Vln. 2

Vla. *pizz.*

Vc. *p*

126

S.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vc. *pp*

## II. For Better Love

132 ♩ = 45 **Remorseful**

S. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *arco* *mf*

Vc. *p*

137 *mp*

S. My bro-ther told me once that

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

141

S. his girl-friend had left him. for some-one else I said to him sad ly that we compe-te with

Vln. 1

Vln. 2 *gliss.*

Vla.

Vc.

144

S. *mf*  
com fort for bet-ter-love Not with peo - ple for bet-ter love\_

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *gliss.*

149

S. *mp*  
Re - la-tion-ships are sha-ky

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* *mp*

Vc. *pp*

151

S. *p*  
I know and em-brace it Sor - ry I was-ted your\_ time\_

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

154

S. *f*  
An ex-tro-ver-ted, clau-stro-pho bic Feel - ing like lo - - ve

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *p* *f*

Vc. *mf*

156

S. *mp*  
It don't come ea - sy

Vln. 1 *mp*

Vln. 2 *mp* whole step trill *tr*

Vla. *p*

Vc. *p*

*mp*

160

S. It grows like a

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

162

S. Geor - gia peach tree when it's big

Vln. 1

Vln. 2

Vla.

Vc.



164

S. when it's big it's

Vln. 1 whole step trill

Vln. 2 whole step trill

Vla. whole step trill

Vc.

165

S. beau - ti - ful ah

Vln. 1 ff

Vln. 2 ff

Vla. ff

Vc. ff

167

S.

Vln. 1

Vln. 2

Vla.

Vc.

168

S.

When it's not, peo-ple step on it

Vln. 1

Vln. 2

Vla.

Vc.

170 *mp* *p*

S. *3*  
I sort of stepped on you \_\_\_\_\_ and I'll learn from it

Vln. 1

Vln. 2

Vla.

Vc. *p* *gliss.* *mp*



186

S. *mp* Love is a damp cor - ner of

Vln. 1 *fp* *gliss.*

Vln. 2 *gliss.*

Vla.

Vc.

192

S. a dark room Where the bugs come in

Vln. 1

Vln. 2 *gliss.*

Vla.

Vc.

197

S. *f mp* It is pot - ten - tial on

Vln. 1 *sul pont* *f*

Vln. 2 *sul pont* *f*

Vla. *f*

Vc. *f*

tutti strings ord. → over pressure

201 *mf*

S. ice \_\_\_\_\_ in a rink \_\_\_\_\_

Vln. 1 ord. *mp* tr. half step trill

Vln. 2 ord. *mp* tr. whole step trill *f*

Vla. ord. *mp* 3 *f*

Vc. ord. *mp* 3 *f*

**spoken (getting slightly annoyed):**

That *no one* seems to have brought  
The right shoes for

205

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

Vln. 1 \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

206 *mf*

S. I mean it's in-con-ven-ient fun-ny poor-ly timed full \_\_\_\_\_ of un e-ven steps

Vln. 1 pizz. 3 *mf*

Vln. 2 pizz. *mf* 3 5

Vla. pizz. 3 *mf* 3

Vc. pizz. 3 *mf*

# Frustrated

210 *ff*

S. *ff*  
and un-want-ed comp-a - ny

Vln. 1 arco *p* < *fp*

Vln. 2 arco *p* < *fp*

Vla. arco *p* < *fp*

Vc. arco *p* < *fp*

214

S.

Vln. 1

Vln. 2

Vla.

Vc.

216

S.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

*mf* *ff*

3 3 3 3 3

218 *mf*

S. *I'm sev - en -*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

220 *fff*

S. *teen*

Vln. 1 *fff* open E

Vln. 2 *fff* open E

Vla. *fff*

Vc. *f* *gliss.* *fff* hold open G



223

S. *so chew my words be-fore you swal-low them* But un-der

Vln. 1 *gliss.* *open E* *gliss.*

Vln. 2 *gliss.* *gliss.* *p* *ff*

Vla. *gliss.* *gliss.* *p* *ff*

Vc. *gliss.* *gliss.* *p* *ff*

*take your time.....* ♩ = 100 (but feel in 2)

228

S. stand when I say (yah) How ev - er

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

*mp*

♩ = 90 (but feel in 2)

232

S. *p*  
 clum-si - ly and in juv-en-ile ten - der That I care, and it's nice,

Vln. 1 pizz. *mp* arco *p*

Vln. 2 pizz. *mp* arco *p*

Vla. pizz. *mp* arco *p*

Vc. pizz. *mp* arco *p*

237

S. *mf*  
 and it hurts, And I call it lo - ve

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *poco f*

Vc. *mf*

244 *p*

S. Wel-come to the bro-ken hearts club Where heal-ing is not so rare that we don't

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

251

S. sing a-bout it But not so com - mon that we know the

Vln. 1

Vln. 2

Vla.

Vc.

255

S. words to an - y of these songs

Vln. 1

Vln. 2

Vla.

Vc.

tutti strings: pulsate random bursts of rhythms in response to one another

*gliss.*

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