

Welcome to the Broken Hearts Club

for soprano and string quartet

JESSICA MEYER

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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.

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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

ff *pp* *ff* *pp* *ff* *mp* *mf* *mp* *ff*

9

S.

Vln. 1

Vln. 2

Vla.

Vc.

out of time...

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

17 *a tempo*

S. _____

Vln. 1 *mp* _____

Vln. 2 *p* *gliss.* _____

Vla. *p* _____

Vc. *pizz.* *mf* _____

24

S. _____

Vln. 1 *fp* _____

Vln. 2 *fp* _____

Vla. *fp* _____

Vc. *f* _____

31 *mp*

S. _____
Love is not so short a feel - ing

Vln. 1 *fp* _____

Vln. 2 *fp* _____

Vla. *fp* _____

Vc. *arco* *gliss.* *mp* _____

38

S. that fits be-tween us

Vln. 1

Vln. 2

Vla.

Vc.

44

S. *mf* We are in it. *f* The way we are

Vln. 1

Vln. 2

Vla.

Vc.

53

S. *in the world*

Vln. 1 *f* *p* *tr*

Vln. 2 *f* *p* *tr*

Vla. *f* *p* *gliss.*

Vc. *f* *p*

62

S.

Vln. 1 *(tr)*

Vln. 2 *(tr)*

Vla. *mf* *p*

Vc.

69 $\text{♩} = 110$ (but feel in 2)

S.

Vln. 1 *gliss.* *3*

Vln. 2 *gliss.* *3*

Vla. *gliss.* *3*

Vc. *pizz.* *arco* *3*

mp

76 *mp*

S. *gliss.* *gliss.*

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla.

Vc.

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

81

S. *gliss.* *gliss.*

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla.

Vc. *p*

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

87

S. *gliss.* *gliss.*

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla.

Vc.

who taught them to set - tle and who taught you to

♩ = 110

91

S. *f*

move

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

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

Vln. 2

Vla.

Vc.

♩. = 92 *yet out of time.....*

105

S.

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. *pizz.*

p

126

S.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vc. *pp*

II. For Better Love

13

132 ♩ = 45 **Remorseful**

S.

Vln. 1 *p*

Vln. 2 *p*

Vla. solo - passionate *arco* *mf*

Vc. *p*

137 *mp*

S. *mp* 3
My bro-ther told me once that

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

141

S. 3 3 3 3
his girl-friend had left him for some-one else I said to him sad ly that we compe-te with

Vln. 1 *pp*

Vln. 2 *pp* gliss.

Vla. *pp*

Vc. *pp*

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*

149

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

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p*

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*

160

S. *mp*

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*

Musical score for measures 167-171. The score includes parts for Soprano (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat) and the time signature is 6/4. Measure 167 starts with a soprano line and a violin line. The violin parts feature triplets and sixteenth-note patterns. The viola part has a sixteenth-note accompaniment. The cello part has a triplet of eighth notes. The score ends at measure 171.

Musical score for measures 168-171. The score includes parts for Soprano (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat) and the time signature is 6/4. Measure 168 starts with a soprano line and a violin line. The violin parts feature triplets and sixteenth-note patterns. The viola part has a sixteenth-note accompaniment. The cello part has a triplet of eighth notes. The score ends at measure 171. Lyrics are provided for the soprano part: "When it's not, peo-ple step on it".

168

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

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp* gliss.

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* *glss.* *mp*

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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* *tutti strings ord.* *over pressure*

Vln. 2 *sul pont* *f*

Vla. *f*

Vc. *f*

201 *mf*

S. ice _____ in a rink _____

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

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

Vla. ord. *mp* *mf* *f*

Vc. ord. *mp* *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.* *mf* *f*

Vln. 2 *pizz.* *mf* *f*

Vla. *pizz.* *mf* *f*

Vc. *pizz.* *mf* *f*

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*

The image shows a page of a musical score for a piece titled "Frustrated". The score is arranged in a system with five staves: Soprano (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and the key signature has one sharp (F#). The score is divided into three systems. The first system starts at measure 210 and ends at measure 213. The Soprano part has the lyrics "and un-want-ed comp-a - ny" under a triplet of notes. The instrumental parts (Vln. 1, Vln. 2, Vla., Vc.) are marked "arco" and have dynamics of *p* and *fp*. The second system starts at measure 214 and ends at measure 215. The third system starts at measure 216 and ends at measure 219. The Soprano part is silent in this system. The instrumental parts continue with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mf* to *ff*. A large watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page.

218 *mp*

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*

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..... $\text{♩} = 100$ (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 *pp*

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.

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