

Christopher Stark  
text by Samuel L. Clemens

**Monday, Midnight**  
for tenor, alto flute, clarinet, violin, cello, piano, and percussion

2017

Percussion

Vibraphone

Crotales

Large Concert Bass Drum

Small Suspended Cymbal

Two Crystal Wine Glasses

Commissioned by the University of Missouri's ZouM: Faculty New Music Collective  
with the generous support of the Sinquefeld Charitable Foundation

Duration: 10'00"

Transposed Score

*Excerpted letter from Samuel L. Clemens to Olivia L. Langdon, 7-8 September 1868*

Monday, Midnight

The world that was so beautiful, is dark again;  
the hope that shone as the sun, is gone;  
the brave ambition is dead.

I do not regret that I have loved you,  
still love and shall always love you.  
I accept the situation,  
uncomplainingly,  
hard as it is.

I shall not shame your confidence  
by speaking to you  
of this dead love whose requiem  
I have been chanting.  
No, I will not offend.  
I will not misunderstand you

you are *so* good and so beautiful  
Give me a little room in that great heart of yours—

If you *could* but—  
But no more of this.

And now, good-bye,  
and may all the sorrows which fate has ordained for you  
fall upon this foolish head of mine.

I leave you to the ministering angels—  
for, daughter of earth as you are,  
they throng the air about you—  
they are with you,  
and such as you,  
always.

TRANSPPOSED SCORE

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# Monday, Midnight

Words by  
Samuel L. Clemens

Music by  
Christopher Stark

**TENOR** *Adagio, blend as much as poss. (♩ = 52)*

**ALTO FLUTE** *Adagio, blend as much as poss. (♩ = 52)*  
"shakuhachi"  
*sfz* *ppp* *p* *ppp* *p* *ppp*

**CLAR. IN B♭** *Adagio, blend as much as poss. (♩ = 52)*  
*ppp* *p* *ppp* *p* *ppp*

**VIOLIN** *Adagio, blend as much as poss. (♩ = 52)*  
molto sul tasto, flautando  
*ppp* *p* *ppp* *p* *ppp* *pp*  
senza vib.

**CELLO** *Adagio, blend as much as poss. (♩ = 52)*  
all harmonics written as sounding pitches in correct registers  
sul C  
sul G  
*ppp* *p* *ppp* *p* *ppp*

**PIANO** *Adagio, blend as much as poss. (♩ = 52)*  
touch node on string to produce specific harmonic  
*ffz* *ppp* *p* *ppp*  
una corda 5

**PERC.** *Adagio, blend as much as poss. (♩ = 52)*  
arco, l.v. sempre  
*p* *p* *p* *p*  
sempre

ten. 6

a. fl. timbre trill "shakuhachi" *mf* < *sfz* *ppp* *p* *ppp* *p*

clar. 10 10 10 12 12 12 *ppp* *p* *ppp* *p* *ppp*

vl. 3 12 12 12 12 *ppp* *p* *ppp* *p* *ppp*

vc. sul C sul C & G 6 6 6 6 *p* *ppp* *p* *ppp*

pno. tre corde *f* < *sfz* *sfz* una corda 5 5 5 3 *ppp* *p*

perc. *p* *p* *p*

Detailed description: This page of a musical score features seven staves. The Tenor (ten.) staff is mostly silent, with a '6' above the first measure. The Flute (a. fl.) staff begins with a 'timbre trill' and 'shakuhachi' effect, marked *mf* and *sfz*, then transitions to *ppp* and *p* dynamics with 9-measure runs. The Clarinet (clar.) staff has 10-measure runs at *ppp* and *p*, followed by 12-measure runs at *ppp* and *p*. The Violin (vl.) staff starts with a 3-measure run at *ppp*, then 12-measure runs at *p* and *ppp*, and ends with a 3-measure run at *ppp*. The Viola (vc.) staff uses 'sul C' and 'sul C & G' techniques with 6-measure runs at *p* and *ppp*. The Piano (pno.) staff has 'tre corde' and 'una corda' markings, with dynamics *f*, *sfz*, and *ppp*, and 5-measure runs. The Percussion (perc.) staff has a simple rhythmic pattern at *p*.

11

ten. *p* Mon - day, Mid - - night.

a. fl. *ppp* *ppp* *p* *ppp* *p*

clar. *p* *ppp* *p*

vl. (senza vib.) *p* *ppp* *p* *ppp*

vc. *ppp* *p* *ppp* sul C molto sul tasto, flautando

pno. *ppp* *ffz* tre corde una corda *ppp* *p* *ppp*

perc. to soft yarn mallets *p* soft yarn mallets *ppp* *p* *ppp*

ten. 19  
 The world that was so beau-ti - ful,

a. fl. *ppp* *p* *ppp* *mp* *ppp* senza vib.

clar. *ppp* *p* *ppp* *mp*

vl. *p* *ppp* *p* *ppp* *mp* norm. 6 6 6

vc. *p* *ppp* sul C, norm. 6 6 *p* 6 6 *ppp* non harm. *mp* *ppp*

pno. *p* *ppp* *p* *ppp* una corda 12  
 tre corde 3 *mp* *ppp*

perc. 5 5 5 5 5 *p* *ppp* *p* *ppp* 3 6 6 *mp*

23

ten. *f* so beau - ti - ful, *p* is dark *pp* a -

a. fl. *p* *ppp* *f* *ppp*

clar. *ppp* *f* *ppp* *p* *ppp*

vln. *ppp* *f* *ppp* separate bows

vc. *p* *ppp* *mf* *f* *ppp*

pno. *p* *ppp* *f* *ppp* una corda tre corde < *f* let piano ring

perc. *ppp* *f* *ppp* to bow



27

ten. gain; the hope that

a. fl. "shakuhachi" *ff* *ppp* *p* *ppp* *p* *ppp*

clar. *ffpp* *p* *ppp* *p* *ppp* *p*

vn. sul pont. *ff* *ppp* *p* *ppp* *p*

vc. *ff* *ppp* *p* *ppp* non harm. sul pont. *mf* *ppp*

pno. tre corde touch node on string to produce specific harmonic *p* *mf* *p* *fffz* *p* *mf* *p*

perc. arco to soft yarn mallets *p* *p*

Red

32

ten. shone as the sun, is

a. fl.

clar.

vln.

vc.

pno. una corda

perc. soft yarn mallets

*f* *p* *ppp* *f* *ppp* *f* *ppp*

6 9 12 12 6 6 6 6 9 9 9 9 3 6

norm.

3 5 5 5 9

35

ten. gone; the bra - - - - - ve am -

a. fl. *ppp* *mp* *ppp* (senza vib.)

clar. *p* *ppp* *mp* *ppp*

vl. *p* *ppp* *mp*

vc. *p* *ppp* *mp* *ppp*

pno. *p* *ppp* *mp*

perc. *p* *ppp* *mp* *ppp*

37 **poco rit.**

ten. *pp*  
 bi - tion am - - - bi - tion is dead.

a. fl. *p ppp mf ppp*

clar. *p ppp mf ppp*

vn. *ppp p ppp mf ppp*  
*sul pont.* *detached*

vc. *p ppp p mf ppp*  
*ord.*

pno. *ppp mp ppp*

perc. *p ppp*  
*to Crotales, to bow*

**poco rit.**

**poco rit.**

Più mosso (♩ = 60)

ten. *mp* *mf* *f* *mp dolce*  
 dead.\_\_\_\_\_ dead.\_\_\_\_\_ is dead.\_\_\_\_\_ do not re-gret

a. fl. *mp* *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *p* *ppp*  
 senza vib. con vib.

clar. *mp* *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *p* *ppp*

Più mosso (♩ = 60)

vln. *mp* *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *p* *ppp*  
 senza vib.

vc. *mp* *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *p* *ppp*

Più mosso (♩ = 60)

pno. *mp* *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *mp* *ppp*  
 tre corde, pesante

perc. **CROTALES** arco, l.v. sempre *p* *p* *p* *p* *p*

51

ten. *mf* *p* quasi recit.

that have loved you, still love and shall always love you. I ac-

a. fl. *mf* *ppp* *f* *ppp* *mf* *ppp*

clar. *mf* *ppp* *f* *ppp* *mf* *ppp*

vl. *mf* *ppp* *f* *ppp* *mf* *ppp*

vc. *mf* *ppp* *f* *ppp* *mf* *ppp*

pno. *mf* *ppp* *f* *ppp* *mf* *ppp* subito

perc. *p* *p* *p*

to soft plastic mallets  $\phi$  dampen any ringing on downbeat

60

ten. *rit.* *a tempo*  
 cept the si-tu-a-tion. un-com-plain-ing-ly un-com-plain-ing-ly Hard as it is.

a. fl. *pp* *n* *pp* *mf* *pp* timbre trill

clar. *pp* *n* *pp* *mf* *pp*

vn. *pp* *n* *pp* *mf* *pp*

vc. *pp* *n* *pp* *mf* *pp*

pno. *mf* *sempre*

perc. soft plastic mallets *pp* *mf*

67

ten. *mf* I shall not shame your con - fi - dence by speak - ing to you of this

a. fl. simile *<mf> pp*

clar. *<mf> pp*

vl. *mf<sup>3</sup> pp*

vc. *mf<sup>3</sup> pp*

pno. *mf<sup>6</sup> pp*

perc. *pp <mf> pp*



Meno mosso (♩ = 52)

ten. *p sub.*  
 dead love, this dead love whose re-qui-em, whose re-qui-em I have been

a. fl. *mf > pp* *mf > pp* *mf > pp* *pp sempre*

clar. *mf > pp* *mf > pp* *mf > pp* *pp sempre*

Meno mosso (♩ = 52)

vln. *mf > pp* *mf > pp* *mf > pp* *pp sempre*

vc. *mf > pp* *mf > pp* *mf > pp* *pp sempre*

Meno mosso (♩ = 52)

pno. *p sub.*

LARGE CONCERT BASS DRUM

perc. *pp* *mf > pp* *mf > pp* *ppp more felt than heard*

77

ten. chant-ing\_ No, I will not of-fend. No I will not mis-un-der-stand you\_ mis-un-der-stand you\_

a. fl. senza vib. *mfpp* *mfpp* *mfpp* *mp-pp*

clar. *mfpp* *mfpp* *mfpp* *mp-pp*

vl. *mfpp* *mfpp* *mfpp* *mfpp* *mp-pp* *mp-pp*

vc. *mfpp* *mfpp* *mfpp* *mp-pp*

pno. mute with R.H. in the piano *ff* *mf* *ff* *mf* *mp* una corda

perc. **SMALL SUSPENDED CYMBAL** soft yarn mallets ◊ choke immediately ◊ simile **BASS DRUM** (soft yarn mallets) *mf* *mf* *pp* *mf* *pp*

86 *p*

ten. mis-un-der-stand you. \_\_\_\_\_ *pp* you. \_\_\_\_\_ you. \_\_\_\_\_ you. \_\_\_\_\_

a. fl. *p-ppp* timbre trill *p ppp*

clar. *p-ppp* *p*

vl. *p-ppp* senza vib. *p-ppp* senza vib. sul pont. *p ppp*

vc. *p-ppp* senza vib. senza vib. sul pont. *p ppp*

pno. *p* tre corde, pesante *mp > ppp* *mp > ppp* *mp > ppp* *mp > ppp* *mp > ppp* *sfz*

perc. *mf* large bass drum mallet, secco *pp* *ppp* to Crotales, to bow

92

ten.

a. fl.

clar.

vln.

vc.

pno.

perc.

**CROTALES** arco, l.v. sempre

The musical score consists of seven staves. The tenor (ten.) staff is mostly silent. The flute (a. fl.) and clarinet (clar.) staves have dynamic markings of *ppp* and *p*. The clarinet part includes triplet markings (9 and 3). The violin (vln.) and viola (vc.) staves are marked *simile* and have dynamics of *p* and *ppp*. The piano (pno.) staff has a *ffz* marking. The percussion (perc.) staff is marked *p* and includes the instruction **CROTALES** arco, l.v. sempre.

With impeccable ambience (♩ = 52)

ten.

a. fl.

clar.

With impeccable ambience (♩ = 52)

all harmonics written as sounding pitches in correct registers

vln.

vc.

With impeccable ambience (♩ = 52)

pno.

**BASS DRUM** with fingers  
swirl on drum head, like wind, improvisatory,  
molto delicato, less is more

perc.

101

ten. *pp sempre, dolcissimo*  
You You

a. fl.

clar. timbre trill  
*ppp < p > ppp*

vn. sul G sul G\* sul G sul D

vc. simile sul D\* (\*sul D & A if nec.) sul G\* sul D\* sul D sul G sul G\*

pno.

perc. 3 3 3 3

106

ten. *mf*  
 You are so good You are so good and so beau - ti - ful

a. fl.  
 clar. *simile*

vln. *sul G sul G\* sul G sul D sul G\* sul D\* (\*sul D & A if nec.) sul D\**  
 vc. *sul D\* sul D sul G sul D\* sul G\* sul G*

pno.

perc. *continue playing with fingers but take up bass drum mallet in one hand*

113

ten. *p* and so beau - ti - ful *mf* beau-ti - ful *mp* beau-ti -

a. fl.

clar.

vin. sul G\* sul D sul G\* *mp*

vc. sul D *p* *mp*

pno. *ppp* *p* *p* *mp*  
 mute all notes with R.H. (unmute)

perc. with bass drum mallet *p* with fingers with mallet *p* *mp*

Detailed description of the musical score: The score is for measures 113-116. The tenor part has lyrics 'and so beautiful beautiful'. The flute and clarinet parts feature trills and slurs. The violin and viola parts include 'sul G\*' and 'sul D' markings. The piano part has triplets in both hands, with a dynamic range from ppp to mp. The percussion part uses a bass drum mallet, fingers, and mallet, with triplets and dynamics p and mp.



120

ten. *mf* *f* *ff*  
 ful beau - ti - ful beau - ti - ful Give me a lit - tle

a. fl. *mf* *f* *ff* *fff*

clar. *mf* *f* *ff* *fff*

vin. *mf* *f* *ff* *fff* dig in

vc. *mf* *f* *ff* *fff* dig in

pno. *mf* *f* *ff* *fff*

perc. *mf* *f* *ff* *fff*

126

ten. room in that great heart of yours. If you could If you could

a. fl. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *mp*

clar. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *mp* *mp*

vl. *fff* *fff* *mp*

vc. *fff* *fff* *mp*

pno. *fff* *fff* *mp*

perc. *fff* *fff* *mp*

132

ten. *p* *3* but If you could but *pp* but *ppp* But

a. fl. *mp* *p* *p*

clar. *p* *p*

vl. *3* *3* *p* *pp* *ppp*

vc. *3* *3* *p* *pp* *ppp*

pno. *3* *3* *p* *pp* *ppp*

perc. *3* *3* *p* *pp* *ppp* to Vibes, to hard yarn mallets

139 *mf* sub. <sub>3</sub>  
no more of this.

ten.

a. fl.

clar.

vln.

vc.

pno.

perc. **VIBES** hard yarn mallets

The score consists of seven staves. The tenor part has lyrics. The flute and clarinet parts feature sixteenth-note runs with dynamic markings of *pp*, *f*, and *pp*. The violin and viola parts play triplets of eighth notes with dynamics *f* and *pp*. The piano part has sixteenth-note runs with dynamics *f*, *p*, and *pp*. The vibraphone part has sixteenth-note runs with dynamics *pp*, *f*, and *pp*. The score includes various articulations such as accents, slurs, and breath marks.

142

ten. *p*  
And now, good

a. fl. *f* *pp* *f* *pp* *f* *pp*

clar. *f* *pp* *f* *pp* *f* *pp*

vln. *f* *pp* *f* *pp* *f* *pp*

vc. *f* *pp* *f* *pp* *f* *pp*

pno. *f* *p* *f* *p* *pp* *f*

perc. *f* *pp* *f* *pp* *f* *pp*

145

ten. *8* bye, \_\_\_\_\_ and may all the sor - - rows \_\_\_\_\_ which fate has or-dained for you fall \_\_\_\_\_

a. fl. *f* *pp* *f* *pp* *f* *pp*

clar. *f* *pp* *f* *pp* *f* *pp*

vl. *f* *pp* *f* *pp* *f* *pp*

vc. *f* *pp* *f* *pp* *f* *pp*

pno. *f* *pp* *f* *pp* *f* *pp*

perc. *f* *pp* *f* *pp* *f* *pp*

148

ten. up - on this fool - - - ish head of mine of

a. fl. *f* *pp* *f* *pp* *f* *pp* *mf* *ppp*

clar. *f* *pp* *f* *pp* *f* *pp* *mf* *ppp*

vl. *f* *pp* *f* *pp* *f* *pp* *mf* *pp*

vc. *f* *pp* *f* *pp* *f* *pp* *mf* *pp*

pno. *mf* *p*

perc. *f* *pp* *f* *pp* *f* *pp* *mf*

152

ten. mine of mine *pp* *dolcissimo, falsetto*

a. fl. *mp* *ppp* *p* *ppp*

clar. *mp* *ppp* *p* *ppp*

vl. *mp* *pp* *p* *pp* *n* *ppp* *sempre* *senza vib.*

vc. *mp* *pp* *p* *pp* *n* *ppp* *sempre* *senza vib.*

pno. *mp* *p* *pp* *ppp* *mf* *pp* *mute* *una corda*

perc. to Crystal Glasses with hands *mf* *with fingers*



156

ten. leave you to the min-is-ter-ing an - gels \_\_\_\_\_ for, daugh-ter of earth that you are, they throng the air \_\_\_\_\_

a. fl. *ppp sempre* *p* *ppp*

clar. *ppp sempre* *p* *ppp* *mp* *ppp*

vl. *con vib.* *p* *ppp*

vc. *con vib.* *p* *ppp* *mp*

pno. (una corda) *p* *ppp* *p* *ppp* *mp* tre corde

perc.

ten. 165  
a - bout you they are with you, and such as

a. fl. *mf* *ppp* *f* *ppp* *ff* *ppp* *mf* *ppp*

clar. *mf* *ppp* *f* *ppp* *ff* *ppp* *mf* *ppp*

vl. *mp* *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp*

vc. *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *mf*

pno. *ppp* *mf* *ppp* *f* *ppp* *ff* *ppp* *mf* *ppp*

perc.

169

ten. *8* you, and such as you

a. fl. *5* *5* *5* senza vib.

clar. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

vl. *mf* *ppp* *p* *ppp* senza vib.

vc. *ppp* *3* *6* *6* *3* *ppp* *3* *p* *3* *3* *ppp* *p* *ppp* *p* *ppp* senza vib.

pno. *mp* *ppp* *una corda* *3* *3* *p* *ppp* *p* *ppp*

perc. to Vibes, to bow **VIBES** arco, l.v. sempre *p* *p*

174

ten. al - ways. al - ways. you

a. fl. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* timbre trill

clar. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* timbre trill

vl. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mf* sul D, harm. gliss., freely *ppp*

vc. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mf* *n*

pno. *sfz* *morendo*

perc. *p* *p* *p* *mf* *morendo*