HOUSE IN HEAVEN

THESIS

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

MASTER OF MUSIC

By

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House in Heaven is a theatrical piece for five solo voices (one soprano, two mezzo sopranos, one baritone, and one bass), two trumpets, four French horns, one trombone, two flutes, two clarinets, two bassoons, string orchestra, vibraphone, timpani and a synthesizer which produces pipe organ sound.

The composition consists of an introduction followed by a single act in three Scenes. The piece employs the cyclical device in engaging themes associated with particular characters. The texture grows from simple alternating dialogues to arias and, finally, to tutti passages in which all voices are combined to form a quintet, at the climactic point of the entire composition, which occurs at the end of the piece.

The scenes depict imaginary events in a Church and at a flower garden. Rear-stage slide projections are used to project the scenes of these locations, and lighting is used to emphasize actions, characters and changes of scene. The singers also serve as actors. The duration of this work is approximately 20 minutes.
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INTRODUCTION

Music theater has been defined as “Combination of music and theater on a small scale, often in an unconventional manner.”¹ As opposed to the intricacy of “mixed media,” music theater is always known for its simplicity of means. The theatrical element of this genre is thought to be an inseparable ingredient that substantiates the music in a thespian sense.

“House in Heaven” is a theatrical work integrating dramatic element, music, slide projections and lighting in its presentation. Each of the elements is dependent on the others. The visual effects from the slide projection and lighting as well as the actions and gestures of the actor-singers contribute to the sense of drama in the composition. That is, amalgamation of these elements serve as the vehicle for realizing the intention of the composer and unify the composition into an artistic whole.

“House In Heaven” is a musical satire based on the story of an evangelist who exercises pretense in the name of God. This work, ironically, utilizes in cyclical manipulation of a theme in downward motion, depicts the immoral character of the evangelist and his predicted downfall. The sudden death of the evangelist caused by a natural disaster at the end of the composition represents the price of his retribution.

MOTIVE AND THEME DERIVATIONS

As the primary intervalic elements, "House in Heaven" employs tritone, semitone, perfect fourth and major third pitch intervals. Linear and vertical arrangements of those prevailing intervals serve to shape the structure of movement, separation of scenes, as well as emotions and expressions of the characters. Motive (i), first appearing in measure 2 (Fig. 1a), is contained in almost all the themes, as this motive embraces all the essential intervals used in the composition.

Fig. 1a Motive (i) from measure 2, played by flutes and vibraphone

![Motive (i) from measure 2, played by flutes and vibraphone](image)

Fig. 1b Intervallic relationships of motive (i)

![Intervallic relationships of motive (i)](image)

Motive (i) has the most apparent intervallic influences on the Pastor's theme. The Pastor's theme encompasses the linear half step, perfect fourth, and a downward major third. This downward interval, designating the decline of the evil acts and the iniquity of the Pastor, predominates especially in the
first and the last phrases. A major chord is added at the end of each phrase to represent the fact that justice overthrows evil. The Pastor’s theme is a leitmotif, “a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances...” The Pastor’s theme is rhythmically and harmonically altered on its recurrences to suggest different circumstances. The theme appears in many ways. It is fragmented in the recitatives while retaining its similar melodic contour. In the introduction, the rhythm is augmented for developmental treatment. It also appears as chordal accompaniment in the recitatives. The first phrase of the theme, appearing frequently, is always fragmented and modified.

Fig. 2 Theme (i), the Pastor’s theme

---

Linear and vertical half step and tritone intervals predominate in the theme (ii) of the recitative-like aria, "My Money." A new interval, a linear whole step, combined with half step and tritone, is engaged in the vocal part. The semitone, dominating the vocal part, moves in an upward direction and is expanded to whole step, while in the bass line, accompanied by the augmented fourth in the clarinets, it moves downward. These intervals, along with its rhythmic pattern, provide a humorous and cheerful mood that reflects the hilarious behavior of the Pastor. In fact, the accompaniment further relates to the vocal part in a sarcastic way. The descending bass line of the accompaniment denotes again the decline of the Pastor's power while the vocal line, moving upward in contrary motion, shows the propriety and the dignity with which the Pastor assured himself.

Fig. 3a  Theme (ii)

Put all the mo- ney in my poc- ket

I can show you e- ter- ni- ty

All the intervals in motive (i) have immediate and direct influence on the recitatives and the linkage passages between motives. The intervals of motive (i) scatter linearly throughout the recitatives and are integrated with
the falling interval in the Pastor's theme. They allow an ascension of motive (ii) by augmenting the note values of the Pastor's theme. They also bind motive (ii) by employing reversed rhythmic pattern of motive (i) and unexpected shifts of accent in the linking passage. In other words, motive (ii) makes use of half step and perfect fourth and combines them with new intervallic elements: a minor third and a major second. It develops into a transitional passage that coincides with the growth of the Pastor's theme. Significant influence of motive (ii) is the elements of arpeggiated figure and the direction of intervallic movement. A particular phrase of the Pastor's recitative in Fig. 4c combines these elements along with modifications of intervals from motive (i). This phrase, in turn, signifies the Pastor's anger towards Fiona and Portia.
Fig. 4a  Motive (ii) from measure 34, played by viola and violin

\[
\text{Vln. 2} ~ \begin{array}{c}
\text{r} P4 \text{l} \text{r} m3 \text{l} \text{r} m2 \text{l} \\
\text{Vla.} \end{array}
\]

Fig. 4b  Variance of motive (ii) at measure 134

\[
\text{r} P4 \text{l} \text{r} m3 \text{l} \text{r} m2 \text{l} \\
\text{L} m2 \text{l} m3 \text{l}
\]

Fig. 4c  Variance of motive (ii) at measure 244

\[
\text{L} m2 \text{l} m3 \text{l}
\]

They didn't buy the House

Taken from motive (i), a perfect fourth interval, with added auxiliary notes, is stated linearly at the introduction of Scene 2. Through the high range of flute using this interval and its inversion, the perfect fifth, in the strings, the music represents the bird calls symbolizing the departure of the dusk and the arrival of the morning. Moreover, this introduction depicts the beauty of the flower garden, the innocence of Fiona and Portia, and stating at the same time a motivic development of the aria "Flower Garden."
All the intervals from motives (i) and (ii) are utilized in “Flower Garden”. The consonant nature of the minor third in the flutes and the violins overshadows the linear dissonance of tritone and semitone, providing a lyrical, cheerful, and lilting mood. The importance of minor third is even more stressed on the vocal part, where the interval begins the first phrase and continues throughout. The second phrase, having a similar contour, begins on the pitch level a minor third below that of the first phrase, thereby delineating and relating the two phrases. The minor third is then combined with a perfect fourth to paint a fantasy-land like flower garden scene, conveying a peaceful mood and a sense of compassion as suggested in the introduction.

The theme of “I Am The Power” and its alternate version have similar intervallic movement of the upward arpeggiation of motive (ii),
engaging minor second, minor third and major third intervals. The alternate version begins with a perfect fourth, followed by a major second, a tritone and a minor second. The frequent use of the falling semitone as well as through the upward minor ninth leap characterizes both themes.

Fig. 6 Theme of "I Am The Power" and its alternate version

Motive (i) is a vertical realization of the prevailing intervals in downward movement. This motive dissolves itself into the Pastor's theme and the theme from "My Money." Motive (ii) is linear in movement in upward arpeggiation, expanding itself by addition of major-second and minor-third intervals. It develops by harmonizing minor-third interval in the "Flower Garden." This also is used in the upward arpeggiated figures in the Pastor's recitative and in the alternating version of "I Am The Power" theme. With the motivic development of these two motives, the composition is unified into a compositional whole.
RHYTHM ORGANIZATION AND DERIVATIONS

The rhythm of "House In Heaven" relies very much on the rhythmic pattern of motive (i) shown in Fig. 1a. Not only does this motive provide impetus to thematic elements, it is also a significant element in the entire composition. In particular, this pattern is featured significantly in the introduction to Scene 1. It is announced by the timpani, the vibraphone and the flutes in measures 1 and 2.

There is an apparent relation between the dotted rhythmic pattern in motive (i) and motive (ii). That is, the dotted rhythm of motive (i) is combined with its reversed pattern into producing motive (ii), thereby providing rhythmic varieties for a series of six eighth-notes figures, giving rise to the pattern in measure 42. The concept of rhythmic augmentation is also applied to the pattern; the pattern is augmented three times, associates with the thematic development of the Pastor’s theme and is alternated by brass, winds and strings from measure 42 onwards. It is also prominent in the climactic point of the introduction: the Pastor’s theme at measure 114 where it appears on the highest pitch level of first two phrases in the string parts.

Fig. 7  Reversed dotted rhythm and motive (ii) at mm. 42-45
The rhythmic pattern of motive (i) also leads to the derivation of the triplet figure at measure 20. The triplet figure is further reinforced by the clarinet and bassoon, at measures 21 and 22 respectively, as well as by the trombone, from measures 27 to 32. It is continued into the aria “My Money” and provides the aria with a murmuring effect on the text, ‘money.’ It also combines the perfect fourth interval, borrowing the falling motion from motive (i), and is carried into the introduction to Scene 2. This falling triplets, in the horn part, symbolizes the morning dew drops. This figure also is used in the dialogue passage of bird calls between the flute, the clarinet and the bassoon, symbolizing the vitality of nature.

Fig. 8a  Derivation of triplet figures at mm 20-22

Fig. 8b  Murmuring effect in “My Money”
The triplets in the introduction to scene 2

The last number of the piece, "I Am The Power" unites all the rhythmic patterns: the triplet figure; the dotted rhythmic pattern of motive (i); and its reversed form. One of the alternate themes of "I Am The Power" has significant influences of the triplet figure, as occurs in motive (ii). The effect of the triplet figure becomes more prominent towards the end of the number when the Pastor announces his mighty power where the dotted rhythmic pattern of motive (i) yields to the triplet figures. The reversed form of the pattern is retained in the alternate version of the Pastor's theme.

The reversed rhythmic pattern of motive (i) is prominent in the linking passage from measures 128 to 143. The linking passage combines the reversed rhythmic pattern from motive (i) and the arpeggiated movement of motive (ii) as well as the fragmentation of the Pastor's theme and the shift of accent. The rhythmic combination become more intense toward end of the passage, at measures 136 through 141.
TONAL COHERENCE

Tonal coherence in "House In Heaven" is based on G, A\textsubscript{b}, C and D\textsubscript{b}, the pitches in motive (i). In addition to influencing motivic and thematic development, these pitches also become tonal centers. In other words, the use of these pitches lay the foundation in unifying the entire composition.

The tonal center of D\textsubscript{b} in the introduction is established immediately with the present of motive (i) at measure 2. This tonal center, supported by the A\textsubscript{b} seventh chord in measure 1, lasts only a short duration while F minor tonality slowly emerges and usurps the tonal focus. The tonal center of F, being a transient one, relies on the upward movement of motive (ii) at measure 34, functioning as a transitional passage from F through E\textsubscript{b} and finally to D\textsubscript{b} which is retained in the brass. The purpose of combining D\textsubscript{b}, E\textsubscript{b} and F is to blur a sense of tonality so that the D\textsubscript{b} tonality can be reaffirmed when the Pastor's theme enters at measure 81.

The D\textsubscript{b} tonal center is the principal tonality of the piece. It occupies 81 measures. This tonality prevails in the Pastor's theme which is announced 3 times in the introduction. Following the Pastor's theme, there is an episodic passage containing motivic ideas from motive (i), (ii) and the Pastor's theme. The transient tonal center at F returns, and music moves directly to the arpeggiated A\textsubscript{b} seventh chord which marks the beginning of the introduction to Scene 1, as well as leads to changes of tonal center, texture and timbre.

The semitonal relation from motive (i) also affects tonality and it is used in the tonal shift as well. For example, the dialogue passage between Betsy,
Percy and the Pastor at measure 152 shifts the tonal center from D\textsuperscript{b} to D where the Pastor’s theme is fragmented and scattered throughout the Pastor’s recitatives. The tonal center of C in "My Money," is a semitone below D\textsuperscript{b}; C is one of the rampant pitches in motive (i). Similarly, the tonal center of the song in measures 186 to 191 and measures 222 to 227, is a semitone above A\textsuperscript{b}. After the tonal center of A\textsuperscript{b} is reestablished, the Pastor's recitative (measures 200 through 252) and all the phrases in this passage are on C tonality. Finally, the A\textsuperscript{b} seventh chord also signifies the end of Scene 1.

The tonal center of the introduction to Scene 2 is G, a new tonal center that signifies a change of mood. This G is also one of the prevailing tones in motive (i). G appears in three layers: First, in the upward movement in the strings; Second, in downward triplet figures designating the vanishing dusk; Third, in the bird calls on the flute in high register and punctuations by the clarinets. The return of the D\textsuperscript{b} tonal center is achieved in the song "Flower Garden." This D\textsuperscript{b} tonal center prepares the entrance of the Pastor and Scene 3.

Using the similar material in measures 240 through 252, the passage beginning at measure 358 centers on D\textsuperscript{b} and C. The D\textsuperscript{b} tonality at the beginning of Scene 3 is immediately blurred by the presence of C in the recitative and the passing E\textsuperscript{b} in the linkage. Using the thematic idea of the linking passage from measures 128 through 143, this transitional phrase in E\textsuperscript{b} tonality leads to “I Am The Power.” The tonality of D\textsuperscript{b} and A\textsuperscript{b} return in the quintet, “I Am The Power.” The alternate themes reinforce their respective tonalities on their entries on D\textsuperscript{b} and A\textsuperscript{b}. The perfect-fourth relationships between E\textsuperscript{b} and A\textsuperscript{b}, A\textsuperscript{b} and D\textsuperscript{b} reflect the importance of the interval in motive (i). The piece reasserts D\textsuperscript{b} tonality at the closing passage with the final announcement of the Pastor’s theme, as well as the tutti proclamation at
measure 434. The unison $D^b$ in the last two measures concludes the piece.

All the pitches in motive (i) serve as the various tonal centers in the composition. These pitches are derived from the intervallic constraints in motive (i). Meanwhile, blurring of tonality by combining two or more tonal centers together ($D^b$ and $F$; $D^b$ and $C$), emergence of new tonality ($G$) and employing the adjacent tonality ($D/D^b$, $C/D^b$ and $A/A^b$) are devices that are engaged to further enhance the scope of tonality in this composition.
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<th>Idea From</th>
<th>Tonal Center</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>1-3</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭</td>
<td>Motive (i) is announced on timpani, flutes and vibraphone, with A♭-seventh chord at root position</td>
</tr>
<tr>
<td>4-9</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭/F</td>
<td>Immediate sequential announcement of motive (i) with a major second higher in the flute and vibraphone, and violins at measure 6. Punctuation by horn and second violin leads to the punctuation on flutes and clarinets at measures 10 through 15.</td>
</tr>
<tr>
<td>10-15</td>
<td>1</td>
<td>measures 8-11</td>
<td>D♭/F</td>
<td>The restatement of the punctuation from flutes and clarinets, through bassoon, cello to double bass.</td>
</tr>
<tr>
<td>16-19</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭/F</td>
<td>Modified treatment of motive (i) at a major third higher with inverted A♭ seventh chord.</td>
</tr>
<tr>
<td>20-25</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭/F</td>
<td>Retains the linear minor second interval of motive (i), and develops the motive into triplet figure. Reinforcing this triplet figure through flute, clarinet and bassoon.</td>
</tr>
<tr>
<td>25-27</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭/F</td>
<td>Motivic development of motive (i) by the clarinets which is then developed to be part of the Pastor’s theme. Reinforcement of linear half step by trombone from measures 27 through 32.</td>
</tr>
<tr>
<td>28-31</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭/F</td>
<td>Continuation of development of motive (i) by flutes and later, horns.</td>
</tr>
<tr>
<td>32-34</td>
<td>1</td>
<td>motive (i)</td>
<td>D♭/F</td>
<td>A short link to motive (ii)</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Tonal Center</td>
<td>Idea From</td>
<td>Scene</td>
<td>Description</td>
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<tr>
<td>34-48</td>
<td>F</td>
<td>motive (i)</td>
<td>1</td>
<td>Developing first phrase of the Pastor’s theme by augmenting the rhythmic pattern of motive (ii) on the strings in pizzicato. Reversed rhythmic pattern of motive (i) gradually dissolves into motive (ii) and development of the rhythmic pattern at measure 47.</td>
</tr>
<tr>
<td>48-57</td>
<td>E</td>
<td>motive (i)</td>
<td>1</td>
<td>Developing second phrase of the Pastor’s theme by augmenting the rhythmic pattern of motive (i) three times by winds. Continuing development of motive (ii) by the strings in arco.</td>
</tr>
<tr>
<td>57-71</td>
<td>E</td>
<td>motive (i)</td>
<td>1</td>
<td>Shifting of motive (i) to winds and brass while the strings take over the third phrase of the Pastor’s theme.</td>
</tr>
<tr>
<td>71-81</td>
<td>D</td>
<td>motive (i)</td>
<td>1</td>
<td>Last phrase of the Pastor’s theme shifts back to the brass while motive (ii) is retained in the winds.</td>
</tr>
<tr>
<td>81-87</td>
<td>D</td>
<td>theme (i)</td>
<td>1</td>
<td>First phrase of the Pastor’s theme in whole note announced by organ and strings. The theme lacks variety and denotes as false entry.</td>
</tr>
<tr>
<td>88-94</td>
<td>D</td>
<td>theme (i)</td>
<td>1</td>
<td>Second phrase of the Pastor’s theme in whole note, announced by organ and strings.</td>
</tr>
<tr>
<td>95-106</td>
<td>D</td>
<td>theme (i)</td>
<td>1</td>
<td>Third phrase of the Pastor’s theme with varied materials.</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
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<tr>
<td>107-114</td>
<td>1</td>
<td>motive (i) theme (i)</td>
<td>A\textsuperscript{b}</td>
<td>Fourth phrase of the Pastor's theme, utilizing the linear perfect fourth interval. Tension mounts through the use of hemiola leading to the Pastor's theme at measure 114.</td>
</tr>
<tr>
<td>114-124</td>
<td>1</td>
<td>motive (i) theme (i)</td>
<td>D\textsuperscript{b}</td>
<td>This is the first complete statement of the Pastor's theme. It utilizes half step, perfect fourth and major third, and borrows the falling motion from motive (i). The theme is declared in tutti.</td>
</tr>
<tr>
<td>124-128</td>
<td>1</td>
<td>motive (i) theme (i)</td>
<td>D</td>
<td>The Pastor's theme continues to the linking passage by restatement of first phrase of the Pastor's theme on vibrphone then and on viola, in reversed rhythmic pattern of motive (i).</td>
</tr>
<tr>
<td>128-143</td>
<td>1</td>
<td>motive (i) motive (ii) theme (i)</td>
<td>D\textsuperscript{b}</td>
<td>The linking passage consists of the materials from motive (i), and the upward arpeggiated movement of motive (ii) as well as last phrase of the Pastor's theme. This passage then leads to the return of the A\textsuperscript{b} seventh chord.</td>
</tr>
<tr>
<td>143-151</td>
<td>1</td>
<td></td>
<td>A\textsuperscript{b}</td>
<td>Return of the Ab seventh chord in arpeggiated motion. This chord signals the end of the introduction and the beginning of Scene 1.</td>
</tr>
<tr>
<td>152-174</td>
<td>1</td>
<td>motive (i) theme (i)</td>
<td>D</td>
<td>Dialogue between the Pastor, Betsy and Percy; the recitative of the Pastor heavily relies on first phrase of the Pastor's theme, the accompaniment introduces the upward chromatic movement of half steps which foreshadows the aria, &quot;My Money.&quot;</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
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<td>----------------</td>
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<tr>
<td>175-176</td>
<td>1</td>
<td>motive (i)</td>
<td>D/D♭/C</td>
<td>A link leads to the song, &quot;My Money&quot;, employs reversed rhythmic pattern of motive (i).</td>
</tr>
<tr>
<td>177-179</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Introduces the aria, &quot;My Money&quot; in two half steps and augmented fourth.</td>
</tr>
<tr>
<td>180-182</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Sequential treatment of measures 177 through 179 steps.</td>
</tr>
<tr>
<td>183-185</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Triplet figure dissolves into the aria moving in half steps.</td>
</tr>
<tr>
<td>186-191</td>
<td>1</td>
<td>motive (i)</td>
<td>A</td>
<td>Declaration of power of the Pastor, utilizes half steps and whole steps.</td>
</tr>
<tr>
<td>192-195</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Theme of the song, &quot;My Money&quot; utilizes half steps and gradually expands to a whole step. The theme moves in upward direction while the bass moves downward. An augmented fourth interval is used to created poignant effect.</td>
</tr>
<tr>
<td>196-197</td>
<td>1</td>
<td>motive (ii)</td>
<td>C</td>
<td>Utilizes the upward arpeggiated movement from motive (ii) as well as all the intervals from motive (i).</td>
</tr>
<tr>
<td>198-199</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Repeat of measures 196 to 197.</td>
</tr>
<tr>
<td>200-203</td>
<td>1</td>
<td>motive (ii)</td>
<td>C</td>
<td>Utilizes the major second from motive (ii) to prolong the arpeggiated movement.</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
</tr>
<tr>
<td>----------------</td>
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</tr>
<tr>
<td>204-207</td>
<td>1</td>
<td>motive (i) motive (ii)</td>
<td>C</td>
<td>Repeat of measures 192 to 195.</td>
</tr>
<tr>
<td>208-211</td>
<td>1</td>
<td>motive (ii)</td>
<td>C'</td>
<td>Repeat of measures 196-199.</td>
</tr>
<tr>
<td>212-215</td>
<td>1</td>
<td>motive (ii)</td>
<td>C</td>
<td>Repeat of measures 200-203, intervals are slightly varied.</td>
</tr>
<tr>
<td>216-217</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Return of the augmented fourth interval.</td>
</tr>
<tr>
<td>218-221</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Return of the murmuring effect of the text, &quot;money,&quot; but with the absence of the triplet figure.</td>
</tr>
<tr>
<td>222-227</td>
<td>1</td>
<td>motive (i)</td>
<td>A</td>
<td>Return of the declaration of power of the Pastor's.</td>
</tr>
<tr>
<td>228-234</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Postlude, final statement of the augmented fourth and the half steps.</td>
</tr>
<tr>
<td>235-239</td>
<td>1</td>
<td>motive (i)</td>
<td>$A_b$</td>
<td>A link to the final recitative in scene 1; it utilizes the reversed rhythmic pattern of motive (i) in timpani and lower strings.</td>
</tr>
<tr>
<td>240-252</td>
<td>1</td>
<td>motive (i)</td>
<td>C</td>
<td>Extensively employs the augmented fourth interval, modified upward arpeggiation movement of motive (ii), half steps and altered chord of motive (i).</td>
</tr>
<tr>
<td>253-267</td>
<td>2</td>
<td>motive (i)</td>
<td>G</td>
<td>The introduction to Scene 2 is dominated by perfect fourths, scattered among the strings, the bird calls of the flutes and the falling triplets of the horn.</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
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<td>----------------</td>
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</tr>
<tr>
<td>267-279</td>
<td>2</td>
<td>motive (i)</td>
<td>G</td>
<td>The reversed rhythmic pattern of motive (i) is combined with the triplet figures, appearing in modified sequence, and leads to the dialogue of Portia and Fiona.</td>
</tr>
<tr>
<td>279-285</td>
<td>2</td>
<td>motive (i)</td>
<td>G</td>
<td>Half step and major third from motive (i) appear in different pitches. It is followed by the combination of the return of the rhythmic pattern of motive (i) and imitation of the sequence at measures 276 to 277.</td>
</tr>
<tr>
<td>285-288</td>
<td>2</td>
<td></td>
<td>G</td>
<td>A link to the song, &quot;Flower Garden&quot;.</td>
</tr>
<tr>
<td>289-296</td>
<td>2</td>
<td>motive (ii) theme (iii)</td>
<td>D♭</td>
<td>Measure 289 marks the beginning of the song, &quot;Flower Garden.&quot; The harmonic nature of minor third interval from motive (ii) is played by a paired flutes and the violin parts. These measures contain first phrase of the song.</td>
</tr>
<tr>
<td>297-304</td>
<td>2</td>
<td>motive (i) motive (ii) theme (iii)</td>
<td>D♭</td>
<td>The third relation is retained in the first two notes of second phrase of the song. Then augmented fourth and half step take over, leading to the end of first section.</td>
</tr>
<tr>
<td>305-312</td>
<td>2</td>
<td>motive (i) theme (iii)</td>
<td>D♭</td>
<td>Perfect fourth is associated with almost every phrase in the middle section as well as in the beginning and end of the section.</td>
</tr>
<tr>
<td>312-315</td>
<td>2</td>
<td>motive (i)</td>
<td>D♭</td>
<td>Modified repeat of measures 285-288 at a perfect fourth higher.</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
</tr>
<tr>
<td>----------------</td>
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</tr>
<tr>
<td>316-323</td>
<td>2</td>
<td>motive (ii)</td>
<td>D♭</td>
<td>Repeat of measures 289-296. The third relation returns in the florid instrumental lines.</td>
</tr>
<tr>
<td>324-331</td>
<td>2</td>
<td>motive (i)</td>
<td>D♭</td>
<td>Repeat of measures 297 to 304, slightly varied.</td>
</tr>
<tr>
<td>332-335</td>
<td>2</td>
<td>motive (i)</td>
<td>D♭</td>
<td>Ending of last section; two short phrases with leaps bring the song to a climax. Perfect fourth is used in the final leap.</td>
</tr>
<tr>
<td>336-353</td>
<td>2</td>
<td>motive (i)</td>
<td>D♭</td>
<td>Cadenza of the song; demonstrates the prevailing intervals of motive (i).</td>
</tr>
<tr>
<td>353-357</td>
<td>2</td>
<td>motive (ii)</td>
<td>D♭</td>
<td>Postlude of the song</td>
</tr>
<tr>
<td>358-385</td>
<td>3</td>
<td>theme (i)</td>
<td>D♭</td>
<td>Measures 358 to 385 resemble the recitative passages in scene 1. Measure 358 and 359 is the return of measure 249 and 250. Measure 261 through 365 is a varied passage of measures 155 through 160. Measure 366 and 367 is similar to the passage in measure 244 and 246. Measures 368 through 372 is another variance of the Pastors' theme. Measure 373 is a restatement of measures 153-154 but on a perfect-fourth lower pitch level. Measures 375 and 376 resemble measures 244 and 245. Measures 376 through 380 borrow materials from the song, &quot;My Money&quot;. Measures 380 through 385 are a restatement of measures of 247 through 252.</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
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<td>----------------</td>
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</tr>
<tr>
<td>385-396</td>
<td>3</td>
<td>motive (ii)</td>
<td>D♭</td>
<td>Corresponds to the linking passage at measures 128 through 143 in Scene 1. The passage in Scene 3 is shorter in length and more compressed. Motive (ii) is varied in measures 394 through 396.</td>
</tr>
<tr>
<td>396-399</td>
<td>3</td>
<td>motive (ii)</td>
<td>D♭/A♭</td>
<td>The song begins with the triplet rhythm against the reversed rhythmic pattern of motive (i). Combination of these two give rise to the rhythmic pattern of two alternate themes. Motive (ii) appears in 2-note form: the lowest note and the highest note of the motive.</td>
</tr>
<tr>
<td>399-404</td>
<td>3</td>
<td>motive (ii)</td>
<td>D♭/A♭</td>
<td>One of the alternate themes appears in Percy's part, the other in Pastor's. Both of the alternate themes are developed from motive (ii). One begins with the perfect fourth interval. The other begins with the half step, the last interval of the motive.</td>
</tr>
<tr>
<td>404-408</td>
<td>3</td>
<td>motive (ii)</td>
<td>D♭/A♭</td>
<td>A clear-cut entry of each of the alternate themes. First one with the perfect fourth, second with the half step. The latter one then develops into a whole theme at measure 420. Triplets figure dominates the flowing of the quintet.</td>
</tr>
<tr>
<td>409-410</td>
<td>3</td>
<td>motive (i)</td>
<td>D♭/A♭</td>
<td>Materials of motive (i) is utilized.</td>
</tr>
<tr>
<td>411-417</td>
<td>3</td>
<td>motive (i)</td>
<td>D♭/A♭</td>
<td>Half steps and whole steps with materials from &quot;My Money,&quot; appear in soprano and mezzo-soprano passages.</td>
</tr>
<tr>
<td>Measure Number</td>
<td>Scene</td>
<td>Idea From</td>
<td>Tonal Center</td>
<td>Description</td>
</tr>
<tr>
<td>----------------</td>
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</tr>
<tr>
<td>418-419</td>
<td>3</td>
<td>motive (ii)</td>
<td>$D^b$</td>
<td>Restatement of motive (ii) alternate theme in tutti.</td>
</tr>
<tr>
<td>419-425</td>
<td>3</td>
<td>motive (i) motive (ii)</td>
<td>$D^b$</td>
<td>The second alternate theme closes the ending of the quintet.</td>
</tr>
<tr>
<td>425-433</td>
<td>3</td>
<td>motive (i) theme (i)</td>
<td>$D^b$</td>
<td>The final announcement of the variant of Pastor's theme overlaps with the running passage developed from measure 244. The running passage soon takes over the Pastor's theme.</td>
</tr>
<tr>
<td>434</td>
<td>3</td>
<td></td>
<td>$D^b$</td>
<td>$D^b$ in tutti represents 3 lightning strikes.</td>
</tr>
<tr>
<td>435-439</td>
<td>3</td>
<td></td>
<td>$D^b$</td>
<td>The piece concludes with the tonal center at $D^b$.</td>
</tr>
</tbody>
</table>
LIGHTING AND PROJECTION

Lighting and projection are exploited in conventional ways. Lighting contributes to the visual aspect of the composition. Projection represents the physical aspect.

Lighting serves as a catalyst to music and dramatic elements. It correlates to music in various ways. It emphasizes gestures of action, provides changing of time and scenes, and depicts nature of the environments. It draws attention to the actions and creates the moods of abstract sentiment.

Diverse lighting methods in different situations are used. Abrupt change of light intensity at the end of Scene 1 blends with the striking chords and signifies the anger of the Pastor, his termination. The glowing of the light from darkness at the introduction to Scene 2 depicts the approach of a dawn. The sudden flashing of the light in Scene 3 suggests the sudden lightening that causes the death of the Pastor. The pale dim lights at the end of the piece convey a feeling of sadness.

Slide projection conveys the sense of physical locations where all the scenes occur. The images of the slides provide background elements to the scenes thus reducing the level of necessary stage props. They also provide the audience with an immediate recognition of the environment.

Lighting and slide projection together enhance the moods, tensions and climax of music and drama. They are an inseparable and essential part of the composition.
CONCLUSION

"House In Heaven" is a theatrical piece in which music, drama, lighting and projection are closely integrated. The story of this piece is based on a series of imaginary events that may occur in real-life situations. Music and drama, are used here to satirize the immoral behavior of one Pastor: music is enhanced by the use of leitmotive; lighting, with diverse lighting techniques, and with projection, enhance the moods of the composition and heightens the sense of the drama. The integration of music, lighting and slide projection provides coherence between the acoustical, contextual and physical aspects and brings the composition to a fuller degree of completeness and fulfillment.
REFERENCE LIST


House In Heaven

composed by

On Cally Gan
December, 1993
INSTRUMENTATION AND VOICES

2 Flutes
2 Clarinets
2 Bassoons
4 Horns in F
2 Trumpets in Bb
1 Trombone
2 Timpani
1 Vibraphone
1 Synthesizer (pipe organ)

String orchestra
1 Soprano
2 Mezzo sopranos
1 Baritone
1 Bass
CHARACTERS

Portia, Fiona's younger sister, age 16 ........................................... Soprano
Fiona, age 20 ............................................................................. Mezzo soprano
Betsy, age 40 ........................................................................... Mezzo soprano
Pastor, age 34 ........................................................................ Baritone
Percy, Betsy’s husband, age 45 ................................................... Bass

Action takes place
in New Braunfels, Texas
in twentieth century
SYNOPSIS

Scene 1

The pastor persuades Betsy and Percy to buy a house in heaven. After they promise to buy the house and pay the money to the pastor, they leave. The pastor is happy because his plan is working and will bring him a great deal of money. He then sings the aria, "My Money." Suddenly he realizes that Portia and Fiona have not signed the contract to buy the house, so he goes to convince them.

Scene 2

Portia and Fiona enter a flower garden where Portia sings her aria, "Flower Garden." She dances around the flowers and bushes while Fiona prepares the food. After Portia finishes with her aria, the pastor suddenly enters the scene with Betsy and Percy.

Scene 3

The pastor threatens Portia and Fiona, trying to persuade them to buy a house in heaven. He fails. An argument between the two groups of people ensues. This argument develops into the quintet, "I am the power." Suddenly, lightning flashes several times and strikes the pastor who dies instantly.
Scene 1

BETSY
O thank you, Pastor!
You open my eyes.
We don't know how to thank you!

PASTOR
Oh, no thanks!
My vocation is to lead you to the Lord.
I need to tell you about the House in Heaven.
If you buy the House,
God'll have mercy on you.
If you listen to me,
God will bless you.

PERCY
We'll learn from your teaching, Pastor!
You open my mind.
We'll buy the House.
Here's the money.
Now we must leave.
Goodbye.

BETSY
Goodbye.

PASTOR
I will pray for you too.
Goodbye!

PASTOR
My money! Ah...
My money! Ah...
Money, money, money, money, money,
money, money, money,
God wants no money.
I love your money.
This is my money.
Put all the money in my pocket,
I can show you eternity.
Then you know that you are saved.
Then you have a new life.
Give me, give me, money, money,
Try it, try it, do it, do it.
Put all your money in my pocket,
I can show you eternity.
Then you know that you are saved.
Then you have a new life.
Give me, give me, money, money,
Try it, try it, do it, do it.
Ah...
Money, money, money, money, money
money, money, money
God wants no money.
I love your money.
This is my money.

Look at this!
Who are Portia and Fiona?
They didn't buy the House. Why?
I must make them buy it!
I have the power.
They should follow me.
Portia and Fiona!
They're two stubborn sisters.

Scene 2

FIONA
Portia! Don't go too far.
Stay near to me.

PORTIA
Yes! My dear sister!
Look at these!
Fragrant flowers are everywhere!

White lilies, red roses,
Fragrant flowers are everywhere.
Blue phloxes, purple orchids,
These are my favorite flowers.
Oh! Gladiola, carnation, camellia, anemone,
How wonderful! This flower garden!
La la la, la la la,
Butterflies are dancing everywhere.
Blue skies, gentle winds,
A lovely morning in the flower garden.
How wonderful! This fantasy land.
Ah...
Scene 3

PASTOR
Portia and Fiona, How are you?
I'm here for a special message.

FIONA
What is it?

PASTOR
It is the House in Heaven.

PORTIA
What is that?

PASTOR
For men have to die once.
After that comes judgement.
You will stand before the Throne.
If your name isn't in the book of life,
You will be thrown into the Lake of fire.

FIONA
Pastor, don't scare my sister.
What do you want?

PASTOR
You must prepare yourself.

FIONA
How...

PASTOR
Get a House in Heaven.
Show your faith in God.
Give me the money.
I can take care of you.
I have the power.
You should follow me.
Portia and Fiona, listen to me!

PORTIA
He's not real.
He's not real.
Oh no, oh no!
Take off your dirty mask.
(I see your) true colors, true colors.
Take off your dirty mask.
I see your true colors.
Ah... money, money money, money,
Money, money, money,
He loves your money.
What is the House in Heaven?

FIONA
He's not real.
He's not real.
Take off your dirty mask.
I see your true colors, true colors.
Take off your dirty mask.
I see your true colors.
Money, money, money, money,
God wants no money.
He wants your money.
He loves your money.
What is the House in Heaven?

BETSY
He's our Pastor.
He's our Pastor.
Please!
He's my guide to the Lord! To the Lord!
He's my salvation, salvation.
He is the way, the truth and the light.
He is the power of all, power of all.
He is the power of all.
Come on! Show me your faith.
Get a House in Heaven.
Show me your faith.
Show me your faith.
We’ve got the House in Heaven.

PASTOR
Oh, please, please, believe in me!
I am the guide to the Lord.
I'm the salvation.
I am the power.
I'm the way, the truth and the light.
I am the power of all.
No one can come to the father but through me.
Show me your faith.
Get a House in Heaven.
Have faith in God.
Oh, trust me, trust me, I am the power.
I am the power of all.
I am the power, power, power of all.

PERCY
He’s our Pastor.
He's our Pastor.
Please, please!
He is my guide.
Listen to him!
He’s my salvation, salvation.
He is the power, power of all.
He is the power of all.
Come on! Show me your faith.
Get a House in Heaven.
We’ve got the House in Heaven.

TUTTI
Oh! Lightning!
Ah!

BETSY
Pastor! Pastor!

PORTIA and FIONA
He is struck by lightning.

PERCY
He is dead.
LIGHTING

Equipment needed:

2 movable spotlights, 1 center stage light, full stage light

Lighting Procedures:

LC1. All dark.
LC2. Slowly bring up full stage.
LC3. Slowly dim full stage and use one spotlight to follow Betsy and Percy as they exit. A second spotlight points toward Pastor.
LC4. Spotlight follows movement of Pastor.
LC5. Immediately turn off the light after the chord.
LC6. All dark.
LC7. Slowly bring up dim light.
LC8. Spotlight shows the entrance of Portia and follows her movement.
LC9. Another spotlight shows the entrance of Fiona and dissolves into the center stage light.
LC10. Slowly bring up full stage.
LC11. Quickly turn down full stage light. Immediately produce sparkling light effect signifying thunderstorm.
LC12. Light effect stops suddenly. A dim spotlight points to Pastor and a dim center light for the rest.
LC13. Turn down all lights gradually.

NOTE Lighting cues in the score begin with LC and follow by a number.
PROJECTIONS

Equipment needed:

2 35mm slide projectors, 2 dissolve units, 2 sets of slides

Two slide projectors are posted rear stage. Two sets of slides are used. The first set suggests the church environment in Scene 1. The second set suggests the flower garden in Scenes 2 and 3. Each set of slides contains two pictures which are displayed simultaneously. The first slide of the first set shows a cross. It should be hoisted up in position A in the slide displacement diagram below. The second slide of that set shows a church window. It should be hoisted up in position B in the slide displacement diagram below. The first slide of the second set displays a cascade while the second one displays various kinds of tropical flowers. The first slide of this set should be hoisted up in position A and the second one in position B. Projections should produce the images of greatest clarity.

Slide displacement diagram
Projections procedures:

S1 Turn slide projectors to low. Display first set of slides.

S2 Turn slide projectors from low to fan. Advance slides.

S3 Turn slide projectors from fan to low. Slowly dissolve slides onto the stage.

S4 Turn slide projectors from low to fan.

Note Slide cues in the score begins with a letter 'S' and followed by a number.
PROPS AND COSTUMES

Props in Scene 1

- table with 2 candles, set on each end of the table
- gold-plated offertory plate set on the table
- pulpit
- 3 chairs
- Pastor's day book
- fountain pen
- 3 cardboard floor plans

Props in Scene 2 and 3

- picnic basket
- blanket
- book
- plastic fruit

Costumes of characters

- Pastor: a clerical robe
- Portia: a light color floral dress
  (Portia wears pony tail on her hair)
- Fiona: a light color floral dress
- Betsy: a dark color blouse, long skirt and an apron
- Percy: a black color shirt and trousers
STAGE DESIGN

Stage design for Scene 1

A pulpit, Pastor's day book, fountain pen, 3 carded floorplans
B 3 chairs
C a table, a gold-plated offertory plate set in the middle of the table

Stage design for Scene 2

A A blanket
B Fiona sits beside the picnic basket and reads the book
Stage design for the orchestra and conductor

Projector images

Stage

Audiences

A  Violins
B  Timpani, synthesizer, vibraphone, percussions
C  Flutes, clarinets, bassoons, trumpets
D  Horns, trombone
E  Violas
F  Cello, Bass
G  Conductor
Pastor, Baby and Percy are chatting in the Church. They all stand near the pulpit. Pastor tries to convince them to buy...
He takes a floor plan out and describes
the house to Becky and Percy.
Rory and Betsy shake their head.
Poster takes another floor plan out and describes the house to Percy and 18
Percy again
Perry and Bobby shake their head.
Betsy points to the drawing and talks to Kerig.
She likes it very much.
Anyway, read immediately.
Paster puts his notebook and a contract on the pulpit
and asks Percy and Betty to sign it.

Percy signs the contract.

Betty signs the contract.
Pastor signs the contract and writes their names in his notebook.
Perry takes out two bags of money from his pocket and gives them to Pastor.

Pastor receives the money and puts it on the pulpit.

Perry: You opened my mind. We sing the tune. There's the money. Now we must leave. Good—

Pastor: Yes!
Percy & Betsy exit.

Paster walks with them to the door.

---

Paster says back to the pulpit, picks up the money bags, and put them down.

---
Pastor dances around

I love your money

This is my money

I want to make money

Money, money, money

Money, money, money

Money, money, money
I put all the money in my pocket. I can show you eternity. Then you know that you'll be saved.

Then you have a new life. Give me, give me money money by it, by it, do it, do it. Put all your money.

in my pocket I can show you eternity. Then you know that you'll be saved. Then you have a new life.
Pastor runs to the pulpit, grabs the money in his right hand, and raises them over his head:

money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money, money.
Pastor puts his arm down, releases the money bags, and laughs.
Pastor looks through his notebook.

Pastor: They didn't buy the house. They should feel bad for me.
Portia is running into the flower garden from the left entrance while Fiona carries a picnic basket and walks slowly into the flower garden.
Pastor, belby and larry enter from the right entrance of the little garden.
if your name isn't in the book of life you will be thrown into the lake of fire.

Don't scare my sister, what do you want? You must prepare yourself.
I have the power. You should follow me for free and forever. Listen to me!
Pastor tries to convince Portia and Trinco to buy a house.
They do not trust him and say no. They begin to argue.
Suddenly lightning flashes in the sky.
Lightning strikes Passar.
Passar falls to the ground and dies.