
In the Margins of Darkness

four song settings from Mark Z. Danielewski's novel

House of Leaves

for bass voice & piano

by

Hunter Van Brocklin

I. (Untitled Fragment) #3

Little solace comes
to those who grieve
when thoughts keep drifting
as walls keep shifting
and this great blue world of ours
seems a [house](#) of leaves

moments before the wind.

I. (Untitled Fragment) #3

Mark Z. Danielewski

Hunter Van Brocklin

Otherworldly ♩ = 132

Voice

Piano

4

mp * *Ped.*

8vb-----

9

* *Ped. pedal simile*

(8vb)-----

15

mp

Li - ttle so - lace

(8vb)-----

21

comes to those who grieve _____

27 *mf*

Li - ttle so - lace comes to those who gri - eve _____

mf

33

Musical score for measures 33-38. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part includes a triplet in the right hand and a triplet in the left hand. A fermata is placed over the vocal line in measure 37. A dynamic marking of *mf* is present in measure 37.

39

Musical score for measures 39-44. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part includes a triplet in the right hand and a triplet in the left hand. A dynamic marking of *mf* is present in measure 39. A dynamic marking of *f* *Ped.* is present in measure 40. A dynamic marking of *mf* *pedal simile* is present in measure 43.

when thoughts keep drift - ing as

45

Musical score for measures 45-50. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part includes a triplet in the right hand and a triplet in the left hand. A dynamic marking of *mf* is present in measure 45.

walls keep shift - ing, when thoughts keep drift - ing as _ walls keep shift - ing _

51 *mf*

and

molto rit.

each measure = roughly 5 seconds

57 *f*

— this great blue world ___ of ours seems a house of

each measure = roughly 5 seconds

Flighty, rhythmic ♩ = 158

64

leaves

mf

sfz

69

Musical score for measures 69-73. The score consists of three staves. The top staff is a bass clef with rests. The middle staff is a bass clef with chords and some melodic fragments, including accents (>) and slurs. The bottom staff is a bass clef with a rhythmic accompaniment of eighth and sixteenth notes, including accents (>) and slurs.

74

mf

Musical score for measures 74-77. The score consists of three staves. The top staff is a bass clef with rests. The middle staff is a bass clef with chords and melodic fragments, including accents (>) and slurs. The bottom staff is a bass clef with a rhythmic accompaniment of eighth and sixteenth notes, including accents (>) and slurs. The word "mo - ments" is written below the middle staff in measure 74.

78

mo - ments be - fore the wind.

Musical score for measures 78-80. The score consists of three staves. The top staff is a bass clef with a melodic line. The middle staff is a bass clef with chords and melodic fragments, including accents (>) and slurs. The bottom staff is a bass clef with a rhythmic accompaniment of eighth and sixteenth notes, including accents (>) and slurs. The word "mo - ments be - fore the wind." is written below the top staff in measure 78. The dynamic marking *f* is present in measure 79.

81

mo-ments be - fore the wind.

f

84

mo-ments be - fore the wind. mo-ments be - fore the wind.

ff

89

mo-ments be - fore the wind. mo-ments be - fore the wind.

subito p

f

92

mo-ments be - fore the wind. mo-ments be - fore the wind.

95

mo-ments be - fore the wind. mo-ments be - fore the wind.

98

ff

mo-ments be - fore the wind. mo-ments be - fore the wind.

ff

grand pause

II. You Shall Be My Roots

You shall be my roots and
I will be your shade,
though the sun burns my leaves.

You shall quench my thirst and
I will feed you fruit,
though time takes my seed.

And when I'm lost and can tell nothing of this earth
you will give me hope.

And my voice you will always hear.
And my hand you will always have.

For I will shelter you.
And I will comfort you.
And even when we are nothing left,
not even in death,
I will remember you.

II. You Shall Be My Roots

Mark Z. Danielewski

Hunter Van Brocklin

Smoothly, peacefully ♩ = 56

Voice

Piano

mf

Ped. * Ped. * Ped. *pedal simile*

6 *mf*

You shall be my roots and I will be your shade, though the sun— burns my leaves.

10 *f*

You shall quench my thirst and I will feed you fruit, though time— takes my

f

14 *mf*

seed. And when I'm lost and can tell no-thing of this earth

non ritardando! *mp*

18

you will give me hope. And my voice you will al-ways hear. And my

mf

22 *mf*

hand you will al-ways have. for

non ritardando! *mp*

ped. * *ped. pedal simile*

26 *f* *ff*

I ___ will shel - ter you, and I ___ will com - fort you. And

mf

30

e - ven when we are no - thing ___ left, not ___ e - ven in ___ death, ___

f

34 *mf*

I will re - mem - ber you.

p *mf* as before

40 *mp*

you. you.

mp

III. (Untitled Fragment) #1

The angles of your wrists
preserve a certain mystery,
unknown by any lips
or written down in history.

To measure their degree
would solve the oldest questions —
providence and alchemy
answered in your gestures.

But god and gold will never rival
the way your fingers curl.
They hold my breath's arrival
like a rare and undiscovered pearl.

III. (Untitled Fragment) #1

Mark Z. Danielewski

Hunter Van Brocklin

Freely, with mystery ♩ ~ 25 Melancholy ♩ = 74 *mf*

Voice

The

Piano

p *mp*

8va *8va*

*ped. ** *pedal simile*

6

ang - les of your wrists _____ pre - serve a cer - tain mys - te - ry,

9

un - known by a - ny lips or

12

writ - ten down _____ in his - to - ry. To mea - sure their de - gree _____

mf

* *ped.* * *ped. simile*

15

_____ would solve the old - est ques - tions—

evenly; not too legato

18

prov - i - dence and al - che - my an - swered in _____ your

f

f

(Eb half-diminished 6/5)

21 *ff*

ges - tures.

grand pause; hold

ff *molto accel.*

3 (both hands should be used to play up the arpeggiation) *

23 **Ethereal** ♩ = 52+

pp

8va

29 *p*

But god and gold ___ will

8va

8va

p

in written octave

33

mp

ne - ver ri - val the way your fing - ers curl. — They

(8va)

37

hold my breath's ar - - ri - val

(8va)

p *mp*

slow rubato
mf

39

like a rare and un - dis - cov - ered pearl.

(8va)

IV. January 11, 1988

if you steal her once,
steal her twice,

or free us with a glance—
for an only child is the only chance

to end this wicked curse—

the only way, we say,

you rid a sea with dance

and banish love to verse.

IV. January 11, 1988

Mark Z. Danielewski

Hunter Van Brocklin

Haunted ♩ = 72

Voice

Piano

in written octave

p

*ped. * ped. pedal simile*

7

Voice

Piano

mp

12

Voice

Piano

mf

if you steal her — once, —

mf

5

17

steal _____ her _____ twice, _____

22

accel. **Più mosso** ♩ = 84

twice, _____ or free us with a

accel. **f**

27

gla - nce- or free us with a gla - nce-

33 *f*

for _____ an on - ly chi - - - -

mp

mf

37

ld is _____ the on - ly cha - - - -

41

nce to end this wick - ed curse- _____

mf

f

mf
Ped.

* Ped. *pedal simile*

45

to end this wick - ed curse—

mp *f*

rit.

49

wick - ed curse—

mp *mf* *f*

A tempo ♩ = 84

rit. Ped. *

54

Ped. pedal simile

59

ff

the on - ly way, _____ we

63

say, _____ the on - ly way, _____ we say, _____

68

f

_____ you rid a sea _____ with

74

dan

75

ce, and ba - nish love

81 *pico rit.*

and ba - nish love to verse. love to verse.

pico rit.