

The main melody from *On the Way Back* stems from a failed attempt at writing a piece for violin and cello a few years earlier. The uncompleted piece began with a minute long lyrical solo for cello. I liked the melody but didn't know how to use or develop it until I started working on *On the Way Back* and was pleased with the dramatic result of stretching the melody and interrupting the line as it struggles to be heard in its entirety. Although there are only two triads in the piece, the triad and pitch centers govern the narrative. Instead of using triads throughout the work to build a story, I use them as the goal of the piece and create drama through the struggle of reaching that goal.