

Murder, Woman, and Hanged One

For Soprano and Twelve Players
By Clinton McCallum
Text by Anita Berber and Clinton McCallum

The Title:

Is taken from a poem by Anita Berber, who was an expressionist stripper during the Weimar Republic.

The Text:

Is mostly from the poem by Berber with the same title. The remainder is fragments of another two of her poems *Morphine* and *Corpse on the Operating Table*, and text by me.

I was drawn to Berber as a source for several reasons. This idea began with a desire to write a “cabaret piece” (whatever that means). As I played with the genre in my head I combined the traditional master of ceremonies with the traditional femme-fatale-front-woman, which left me with: a mistress of ceremonies... a dominatrix of ceremonies. The arch-typal aura of the word “dominatrix” required a source of inspiration. Anita Berber was a cabaret performer during the height of the German cabaret’s decadence through its decline. She choreographed richly metaphorical macabre dances which she performed either nude or in sexually provocative costumes. She also wrote some great expressionist poetry. She is great for inspiration because of her wonderful contradictions. While she always saw her self as a “true artist” her audience (predominantly male Weimar bourgeois decadents) wasn’t there looking for art, creating an example of contradiction between artistic intent and perception. Berber is one example of a fin-de-siecle cabaret performer who intentionally blurred the line between performance and reality. She was not only a femme fatale on stage but in every moment and every way possible. In this sense, Berber was anticipating an important trend in performance art that would come later in the century. But she was also after a sense of artistic/personal liberation from the molds of society by fitting into a mold of society. This makes her one of many characters that represent the confusing, un-resolving cycle that travels between liberation and enslavement.

This all lead to my desire to create a piece of music that was metaphorical on several levels. I wanted the piece to in some way relate to Berber, her text, and her time. I wanted it to connote some sense of a relationship between sexuality and power. But, most importantly for me, I wanted to explore relationships of domination and submission in musical ways. This lead to inspiration from political philosophy that would make me seem more pointlessly long-winded than I already seem. What is important is that I believe my treatment of cabaret as a vehicle of metaphor for a variety of activities of domination, submission, and pleasure, that all of us humans take part in historically, sexually, and politically, is true to the genre.

Though the soprano sings predominantly the Berber’s words, she should not be interpreted as representing Berber. Rather, she should embody what Berber tried to represent in dance: an unpredictable god, with nothing left to her other than the frustrations of timeless pleasure

The Instrumentation:

Soprano/Whip

Flute 1/Piccolo

Flute 2

Clarinet in Eb (tuned 1/4 tone flat)/Bass Clarinet in Bb

Tenor Saxophone/Baritone Saxophone

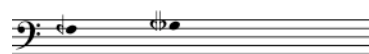
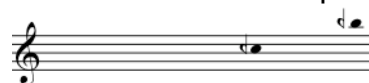
Piccolo Trumpet in A/Trumpet in C with straight mute and plunger mute

Trombone (with f attachment) with straight mute and plunger mute

Percussion 1: Chimes, Marimba, Xylophone, Glockenspiel, 3 Tams (high, medium, and low), 2 gongs (one medium, one glissing), Hi-Hats, Rain-Stick, Guiro, anvil, Bass Drum with assorted rattling objects resting on head.

Percussion 2: Vibraphone, 20" Timpani with crash cymbal resting on bell placed on head of drum sempre, 29/28" Timpani, Large Bass Drum, 3 Brake Drums (high, medium, and low), Hi-Hats, "Sizzle" Cymbal, Large Crash Cymbal, 2 Large Buckets 1 half full with water, 1 "Straw" (for blowing bubbles in water), snare drum, empty plastic bottle, 1 Apple.

Piano 1: four notes tuned a quarter-tone lower:



F2=169.7 Hz, Gb2=190.2 Hz, C4=508.6 Hz, B4=964.6 Hz

Piano 2: four notes tuned a quarter-tone lower:



C5=1017.1 Hz, D5=1141.7 Hz, Eb5=1209.6 Hz, F5=1357.7 Hz

Violin

Violoncello

The Construction:

The piece is structured into 9 continuous parts. However, these separations serve as more than structural information, each part has a new set of "rules" that govern the relationship between the soprano and the ensemble:

- Part I: Score-time is discrete. The ensemble gets its cues either from the conductor or the soprano.
 Soprano cues: In the score and parts indicated by "whip". As soon as you hear the whip move to the next block of music, the duration of which should be determined by one "breath". It is important to NOT look at her in anticipation, the cue should be completely aural.
 Conductor cues: In the score and parts indicated by "condo." Here the cue is visual. Wait for the pick-up and then enter the loop. Keep looping until the next direction. The conductor should wait to start these loops until after all of the members of the ensemble have "run out of breath."
- Part II: Score-time has holes in it. The ensemble "tries to start the piece" following the conductor. However, each time the soprano cracks the whip you must skip to the sequence of un-conducted "screaming gestures" in Appendix A. So, once Part 2 has begun play until you here the first whip, at which point skip to the first "screaming gesture." Play the gesture, approximating tempo to the bet of your ability (obviously, tempo does not synchronize here, seeing as how different players will begin the gesture at slightly varying moments and that the tempi often contradicts from player to player). Wait for the conductor. Resume at point *a*, indicated by the "*a*" inside of the triangle, until the next whip which leads to the second "screaming gesture" and continuation at point *b* etc. This means that the soprano has control over what we hear, what we here twice, and/or what we don't hear. If you continue though the entire part without hearing a whip, landing you in the repeated measures of 84 and 85, then the first time you hear the whip you must go back to point "*a*". Do not continue to Part III until you have gone back/forward to all points *a* through *e*.
- Part III: Score-time is discrete, but slightly more continuous than before. Similar to part one. However, the conductor does not need to wait until everyone has "run out of breath" to continue into the loops. Throughout this section the sound should progress more and more into the sound of someone losing their own voice...
- Part IV: Score-time is elastic and personal. An un-conducted lullaby. The soprano should cue the percussionists in some way to indicate when she leaves the 6/8 loop.
- Part V: A juxtaposition of linear and looping score-time. There are two loops in this part, one at measures 191-194 and the other at 211-214. Once you enter them you continue as if stuck. Stop playing the first loop as soon as you hear the soprano snap her fingers, and stop the second as soon as you hear her say the word "accuses."
- Part VI: Frozen to thawing score-time. The ensemble is beginning to become a force that might compete with the soprano...
- Part VII: Linear score-time. A bursting of energy and desire to unify...
- Part VIII: Crumbling score-time. The rules return. Over the course of this part the soprano yells "corpse... knife... corpse... knife... corpse... knife... light" ad literatim. Each word orders a specific group of ensemble members to skip to Part IX. Like Part II the soprano has complete control over the process and could make it short or painfully drawn out.
- Part IX: Will start while Part VIII s still continuing. Read either paragraph 1 or 2 from the appendix in a natural conversational tone to the indicated person. This part should sound like quiet chatter in a bar. Once the soprano has transitioned the entire ensemble into this part she starts here "dream solo." The conductor should anticipate when the soprano is going to land on the m of "merging," at which point the ensemble chatter should suddenly stop.

The Notation:

Global:

Micro-tones:

3/4flat;5/8flat;1/2flat;3/8flat;1/4flat;1/8flat;natural;1/8sharp;1/4sharp;3/8sharp;1/2sharp;5/8sharp;3/4sharp





Speaking stave:

A one lined stave is used for spoken passages. All should be performed in your natural speaking register. "x" shaped note-heads indicate an un-voiced performance. Ordinary note-heads are voiced. Always sacrifice rhythmic accuracy for "naturalness," but if you can get both all the better.

All tremolos as fast as possible.

All transition arrows as smooth as possible.

Fermatas: the ordinary () fermata is controlled by the conductor. The special () fermata is controlled by the soprano.

Winds:

Square shaped note heads indicate a pitchless breath sound.

Slashed circle shaped note heads indicate key-clicks.

Clarinet fingerings taken from Bruno Bartolozzi's *New Sounds for Wood Winds*




Saxophone fingerings taken from Jean-Marie Londeix's *Hello! Mr. Sax*

Percussion:

All attacks are to be assumed to let ring.

If the note is tied to a successive note with a "+" articulation, that signifies a damping of the cymbal.

If a "+" appears above a note that is not tied to, the cymbal should be struck while damped.

Mallets: Soft yarn=  medium rubber=  drum set sticks (up side down)= 

Staves:

Percussion 1:



Tams: low med. High; Med gong/ Gliss gong/ Hi-Hat

Percussion 2:



Brake Drums : low med. High; large crash; sizzle; hi-hat

Strings:

Harmonics: A diamond-shaped signifies harmonic finger pressure. Some partials will not always sound.

Bowling:

c.l. = col legno.

l+c = a bowing action where both the legno and the crini of the bow are touching the string.

s.p. = sul ponticello.

s.t. = sul tasto.

▣ / ▾ = over-pressure.

Square note-heads indicate a pitchless, whispering bow sound.

▣ = a Lachenmann string cleff. All strings damped with left hand. The numbers indicate which string/s the action is to be performed on.

All bowing transitions should be performed as smoothly as possible.

The Duration:

c.a. 21-25 minutes

What's Next?:

Murder, Woman, and Hanged One has been conceived as the first of three dances, which will combine as a larger work to be entitled *Dances of Depravity, Horror, and Ecstasy*. Part IX foreshadows the second dance, in that the ensemble performs predominantly vocally as the soprano slowly fades away. After we are convinced that the tables have turned, that the ensemble has usurped the power revealing further layers of domination and submission, the soprano returns to squash them. The third dance will be similar to the first, the ensemble being sent back to their instruments. However, there is a subtle difference: the ensemble now takes pleasure in its own submission.

♩ = One Breath/Bow cond. ♩ = 84 whip ♩ = One Breath/Bow whip

Sop. *fff*

Picc. *fff*

Fl. 2 *fff*

E♭ Cl. *fff*

T. Sx. *ff*

Picc. Tpt. *fff*

Tbn. *fff*

Perc. 1 *fff* *p*

Perc. 2 *fff* *p*

Pno. 1 *ppp* *fff*

Pno. 2 *ppp* *fff*

Vln. *fff*

Vc. *fff*

chimes Bass Drum

huh

huh hh huh

uh huh uh huh uh huh uh huh

spastically: *f*

huh

w - ah

Detailed description of the musical score: The score is for a piece titled 'Murder, Woman, and Hanged One'. It is divided into three main sections. The first section is marked '♩ = One Breath/Bow' and features a vocal line (Sop.) and various woodwinds (Piccolo, Flute 2, E♭ Clarinet, Tenor Saxophone, Piccolo Trumpet, Trombone) playing sustained notes with a forte (fff) dynamic. The second section is marked 'cond. ♩ = 84' and is in 3/4 time. It features a vocal line with lyrics 'huh', 'huh hh huh', 'uh huh uh huh uh huh uh huh', and 'w - ah'. The woodwinds play rhythmic patterns with a piano (p) dynamic. Percussion (Perc. 1 and Perc. 2) plays a complex rhythmic pattern with a forte (fff) dynamic. The piano (Pno. 1 and Pno. 2) plays a steady accompaniment with a pianissimo (ppp) dynamic. The violin (Vln.) and cello (Vc.) play sustained notes with a forte (fff) dynamic. The third section is marked 'whip ♩ = One Breath/Bow' and features a vocal line with a forte (fff) dynamic and various woodwinds playing sustained notes with a forte (fff) dynamic. Percussion (Perc. 1 and Perc. 2) plays a complex rhythmic pattern with a forte (fff) dynamic. The piano (Pno. 1 and Pno. 2) plays a steady accompaniment with a pianissimo (ppp) dynamic. The violin (Vln.) and cello (Vc.) play sustained notes with a forte (fff) dynamic. The score includes various dynamic markings (fff, ff, f, p, pp, ppp) and performance instructions (whip, spastically:). The percussion parts include chimes and bass drum.

Sop. $\text{♩} = \text{One Breath/Bow}$ **whip** $\text{♩} = \text{One Breath/Bow}$ **cond.** $\text{♩} = 70$ **whip**

Picc. *fff* *fff* *p*
h

Fl. 2 *fff* *f* *p*
h

Eb Cl. *fff* *fff* *p*
h

T. Sx. *fff* *ff* *p*
h

Picc. Tpt. *fff* *fff* *p*
h

Tbn. *fff* *fff* *p*
h

Perc. 1 *fff* *fff* *p* *ff*
chimes Bass Drum
 woh - - ah

Perc. 2 *fff* *fff* *p*
h

Pno. 1 *ppp* *fff* *p*
moan achingly
 oh

Pno. 2 *ppp* *fff* *p*
h

Vln. *fff* *fff* *p*
h

Vc. *fff* *fff* *p*
h

Sop. $\text{♩} = \text{One Breath/Bow}$ **whip** $\text{♩} = \text{One Breath/Bow}$ **whip** $\text{♩} = \text{One Breath/Bow}$ **whip**
 Picc. *fff* *fff* *fff*
 Fl. 2 *fff* *fff* *f*
 Eb Cl. *fff* *fff* *fff*
 T. Sx. *ff* *fff* *fff*
 Picc.Tpt. *fff* *fff* *fff*
 Tbn. *fff* *fff* *fff*
 Perc. 1 *fff* *fff* *fff*
 Perc. 2 *mf* *fff* *fff*
 Pno. 1 *ppp* *fff* *fff*
 Pno. 2 *ppp* *fff* *fff*
 Vln. *fff* *fff* *fff*
 Vc. *fff* *fff* *fff*

♩ = One Breath/Bow
whip
♩ = One Breath/Bow
cond.
♩ = 56
whip

Sop.
Picc.
Fl. 2
E♭ Cl.
T. Sx.
Picc. Tpt.
Tbn.
Perc. 1 (chimes Bass Drum)
Perc. 2
Pno. 1
Pno. 2
Vln.
Vc.

fff, *ppp*, *p*, *mf*, *ff*, *pp*, *glissando*, *moan achingly*, *adjust slide 1/4 tone flat*

as fast as possible!

Sop.

Picc. *p* *fff*

Fl. 2 *p* *fff*

E♭ Cl. *p* *fff*

T. Sx. *p* *fff*

Picc. Tpt. *fff* *p* *fff*

Tbn. *fff*

Perc. 1 *p* *fff*
xylophone *gva* bass drum

Perc. 2 *p* *fff*

Pno. 1 *fff*

Pno. 2 *fff*

Vln. *p* *fff* *etc.* *glissando*

Vc. *p* *fff* *fff* *glissando*

interlude I

cond. ♩ = 56

Sop.

Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

Conductor's score (right side):

42

Sop.

Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

pppp *pppp* *pp* *pp* *pppp* *f* *ppp* *p*

pppp *pp* *pppp* *pppp* *mf*

marimba: *pppp* *pp* *pppp*

glissando *glissando*

pp *pppp* *pppp* *pp* *pppp* *ppp* *mf*

ppp *f* *ppp* *f*

glissando *glissando* *ppp* *fff* *pppp*

pppp *pppp* *pp* *pppp*

pizz. *arco*

53

Sop.

Picc. *ppp* *p* *ppp* *ppp* *sempre*

Fl. 2 *ppp* *p* *ppp* *ppp* *sempre*

E♭ Cl. *ppp* *p* *ppp* *p*

T. Sx. *ppp* *sempre*

Picc. Tpt. *ppp* *sempre*

Tbn.

Perc. 1 *p* *pppp*

Perc. 2 *ppp* *f* *ppp* *mf* *ppp* *mp* *ppp* *p*

Pno. 1 *mf*

Pno. 2 *mf* 8:6 8:6

Vln. *pppp*

Vc. *pppp* *ppp* *glissando*

59 *a*

Sop.

Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

pppp

ppp *f* *ppp* *mf* *ppp* *mp* *ppp* *p*

mf

mf

glissando

glissando

glissando

ppp

glissando

glissando

glissando

62

Sop.

Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

8:6

4:3

mf *ppp*

mf *ppp*

mf *ppp*

mf *ppp*

ppp *p* *ppp* *pp* *ppp* *pp* *ppp*

pppp

pppp

glissando *ff* *glissando* *ppp* *glissando*

mf *ppp*

64 Sop.

64 Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

mf

ppp

glissando

center

rim

4:3

5:3

8:6

b

69 C

Sop.

Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

p

ppp *p* *ppp* *pp* *ppp* *pp* *ppp* *mp* *ppp*

pppp

pppp

glissando

glissando

glissando

glissando

glissando

75

Sop.

Picc. *pp* *p* *mp* *glissando* 4:3 5:3

Fl. 2 *pp* *p* *mp* 4:3 8:6

E♭ Cl. *pp* *p* *mp*

T. Sx. *p* *glissando* 7:6

Picc. Tpt. *pp*

Tbn. *p* *glissando*

Perc. 1 *pppp* *marimba:*

Perc. 2 *ppp* *f* *ppp* *mf* *ppp* *mp* *ppp* *p* *ppp* *p* *ppp* *pp* *ppp* *pp* *ppp* *p*

Pno. 1 *mf* *ppp*

Pno. 2 *mf* *ppp* 8:6 8:6 8:6 4:3

Vln. *glissando* *glissando*

Vc. *glissando* *glissando*



77 Sop.

77 Picc. *glissando* **f** *mf*

77 Fl. 2 *8:6* *4:3* **mf** *4:3*

77 Eb Cl. *5:3* **f** *ppp* **mf**

77 T. Sx. *4:3* *glissando* **mp** *4:3* *4:3* **mf**

77 Picc. Tpt.

77 Tbn. **mp** **p** **f** **p**

77 Perc. 1 **f**

77 Perc. 2 **ppp** **mp** **ppp** **mf** **ppp** **f** **ppp** **f**

77 Pno. 1 **f**

77 Pno. 2 *8:6* *8:6* **f**

77 Vln. *glissando* **f** *mf* *glissando*

77 Vc. *glissando* **f** *mf* *glissando*

79

Sop.

Picc.

Fl. 2

E♭ Cl.

T. Sx.

Picc. Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

glissando

mf

ppp

pppp

rim

4:3

8:6

5:3

glissando

glissando

glissando

e whip

Sop.

Picc. *p* < *mf* > *p* < *f* > *p* < *ff* > *p* < *f* > *pp*

Fl. 2 *ff* *pp*

E♭ Cl. *pppp* *ff* *pppp* *pp*

T. Sx. *pppp* *ffff* *pp*

Picc. Tpt. *p* < *mf* > *p* < *f* > *p* < *mf* > *pp*

Tbn. *pp* < *mp* *ff* *pp* < *ff* *pp* < *ff* *pp* < *mf* > *pp*

Perc. 1 *ff* *pp* < *ff* *pp* < *ff* *vibes* *pp*

Perc. 2 *ppp* *f* *ppp* *pp*

Pno. 1 *pp*

Pno. 2 *pp*

Vln. *f* *pp*

Vc. *fff* *mf* *pp*

hold for conductor... $\text{♩} = 100$ whip hold for conductor...

Sop. *fff*

Picc. *fff*

Fl. 2 *fff*

E♭ Cl. *fff*

T. Sx. *fff*

Picc. Tpt. *fff*

Tbn. *fff* glissando

Perc. 1 *fff* one hand chimes bass drum

Perc. 2 *p* *ff*

Pno. 1 *ppp* *fff*

Pno. 2 *ppp* *fff*

Vln. *fff* *f* arco pizz.

Vc. *fff* *f* arco pizz.

Sop. $\text{♩} = 54$ **whip** hold for conductor... $\text{♩} = 116$ **whip**
 Picc. *fff* *ppp* *fff*
 Fl. 2 *fff* *ppp* *fff*
 Eb Cl. *fff* *ppp* *fff*
 T. Sx. *ff*
 Picc. Tpt. *fff*
 Tbn. *fff* *glissando*
 Perc. 1 *fff* *one hand chimes* *bass drum* *free hand rain stick (one turn)*
 Perc. 2 *ff* *p* *ff*
 Pno. 1 *ppp* *fff*
 Pno. 2 *ppp* *fff*
 Vln. *fff* *f* *pizz.*
 Vc. *fff* *f* *pizz.*

hold for conductor... $\text{♩} = 120$ whip hold for conductor...

Sop. *fff*

Picc. *fff*

Fl. 2 *fff*

E♭ Cl. *fff*

T. Sx. *ff*

Picc. Tpt. *fff*

Tbn. *fff* glissando

Perc. 1 *fff*

Perc. 2 *p* \rightarrow *ff*

Pno. 1 *ppp* \rightarrow *fff*

Pno. 2 *ppp* \rightarrow *fff*

Vln. *fff* \rightarrow *f*

Vc. *fff* \rightarrow *f*

Part IV

slowly dying out...

III $\text{♩} = 66$

Sop. III

Picc. III

Fl. 2 III *fff*

E♭ Cl. III *fff*

T. Sx. III *fff*

Picc. Tpt. III *fff*

Tbn. III *fff*

Perc. 1 III skip to part 2

Perc. 2 III skip to part 2

Pno. 1 III *8va*

Pno. 2 III *8va*

Vln. III

Vc. III *3-2*

$\text{♩} = 70$ *p* *hmm hmm hm* repeating until ensemble has died out

pppp *pppp* repeating until ensemble has died out

118 *"growly" -----*

Sop. *ff* *p*

hmm hm hm hm hm hm hmmm oh - ah hmmm hmmm hmmm hm me - um m - ee - you mmm hmmm hmmm

Perc. 1

Perc. 2

128 *< f >*

Sop. *2:3* *2:3*

ee - mmm mmm - ee - mmm mmm me you mmm ooo mmm - ee - mmm - ee-oo - mmm -

Perc. 1

Perc. 2

138 *f* *p* *ff* *p* *ff* *breathy* *fff* *p* *ppp* *pp* *f*

ah-ee-ah-ee-ah-ee-ah-ee - h fff - p ahh hhh

Perc. 1

Perc. 2

148 *p* *ppp* *mf* *ppp* *mf* *p* *pp* *f* *p* *f* *repeat 4 to 6 times vary tempo as lib.* *mf* *ppp*

mmm - ah mmm ah mm hmmm ee fff hahh ahh oh

Perc. 1

Perc. 2 *glissando*

159 *ff* *fp* *ff* *pp*

s kuh sss s kuh s kuh f f f f f shh ah hee - yuh sah ah huh ah huh ah huh ah huh h etc...

Perc. 1

Perc. 2 *glissando* *glissando* *glissando*

Part V

165 *fff* *ff* *p* *p* *ff* $\text{♩} = 54$

Sop. hum de - - stroy - - - - -

Picc. *flute:* *ppp* *fff* *ppp*

Fl. 2 *ppp* *pp* *fff* *p*

E♭ Cl. *bass clarinet:* *ppp* *glissando*

T. Sx. *ppp* *pp* *fff* *ppp*

Picc. Tpt. *plunger mute* *pp* *fff* *pp*

Tbn. *plunger mute* *glissando* *ppp* *mf* *p* *p* *mf* *p*

Perc. 1 *ff* *ppp*

Perc. 2 *glissando* *glissando* *ppp* *f*

Pno. 1 *ff* *sempre*

Pno. 2 *fff* *mp* *sempre*

Vln. *ff*

Vc. *s.p.* *glissando* *s.t.* *glissando* *pppp* *ff*

172 *p* *glissando* *breathy ff* *ff*
Sop. ed(uh) suh suh

172 *pppp*
Fl. 1

172 *mf* *ppp* *mf*
Fl. 2

172 *mf*
B. Cl.

172 *p*
T. Sx.

172 *pppp*
Tpt.

172 *ppp*
Tbn.

172
Perc. 1

172 *ppp*
Perc. 2

172 *pppp*
Pno. 1

172 *ppp*
Pno. 2

172 *pppp* *s.t.* *mp*
Vln.

172 *pppp* *s.t.* *mp*
Vc.

177

Sop. *mf* *f* *pp*
suh — suh — k — at — oh —

Fl. 1 *mf* *pppp* *pp*

Fl. 2 *mf* *pppp* *p*

B. Cl. *ppp* *ff*

T. Sx. *mf* *ppp* *ppp*

Tpt. *p* *pppp*

Tbn. *ppp* *mf* *ppp* *ppp* *ff*
glissando senza sord.

Perc. 1 *large tam:* *pppp* *ppp* *bow rim with bass bow*
"bow" rim with guiro

Perc. 2 *vibes* *p* *ff*

Pno. 1 *ff*

Pno. 2 *mp* *ff* *mp*

Vln. *ff* *mp* *s.l.*

Vc. *ff* *mf* *mp* *s.l.*

182 *f* > *p* *glissando* *ff* *breathy* *ff* *p* *f* *pp*

Sop. the man gra - - - - - bs the boys the bo - - - - -

Fl. 1 *f* > *pp* *sfz* *pp* *mf* *pp*

Fl. 2 *p*

B. Cl. *sfz* *ppp*

T. Sx. *ppp*

Tpt. *sfz*

Tbn. *sfz* *p* < *f* > *p* *sfz*

Perc. 1 *ff* *mf* strike tam at center with guiro, ricochet

Perc. 2 bow vibes: *pppp* *f* > *ppp*

Pno. 1 *pppp* *ff* *pppp*

Pno. 2 *f* *mp*

Vln. *ff* > *ppp* *f* *ppp* *mp* *ord.* *5:4* *s.t.*

Vc. *ff* *ppp* *f* *ppp* *mp* *ord.* *5:4* *s.t.*

187

Sop. *f* *breathy* *mf* *> p*
y - s sss huh corp - - - se - - - s(uh) blonde corp - se -

Fl. 1 *ppp*

Fl. 2

B. Cl. *mf* *ppp*

T. Sax. *ppp*

Tpt. *f* *> pp* *f* *> pp* *f*

Tbn. *f* *> pp* *f* *> pp* *f*

Perc. 1 *pppp*
scrape center of tam with triangle beater in circular motion:

Perc. 2 *ppp* *p*

Pno. 1 *pppp* *f* *f*

Pno. 2 *pppp* *f* *f*

Vln. *ord.* *f* *mp* *f* *mp* *f* *mp*
s.p.

Vc. *ord.* *f* *> mp* *f* *> mp* *f* *> mp*
s.p. *s.f.*

slowly, at your own tempo...

192 *choke* **ff** (do not participate in repeat) **snap** snap finger

Sop. s(uh)

Fl. 1

Fl. 2 *pizz.* **pp** slowing down...

B. Cl. *mf* **ppp** slowly speeding up...

T. Sx. **ppp**

Tpt. *straight mute painfully restrained* **mp** slowing down...

Tbn. *straight mute painfully restrained* **mp** slowly speeding up... *moan - - - while playing* **ppp**

Perc. 1 **mp** **f**

Perc. 2 *28" timpani* **pp** *gliss very slowly, no more than a major 2nd*

Pno. 1 *steady, sync with piano 2* **mp** *5:4*

Pno. 2 *steady, sync with piano 1* **mp** *5:3*

Vln. *con sord painfully restrained* **mp** slowing down...

Vc. *con sord painfully restrained* **mp** slowing down...

cond. ♩ = 54

Sop. *with pleasure*
p 3:2
 hor - ri - ble ma - - - - -

Fl. 1 *mf* *ppp*

Fl. 2 *mf* *ppp*

B. Cl. *mf* *ppp*
whisper
p
 I swear I've

T. Sx. *p* *mf*

Tpt. *spoken deperately*
mf
 some-thing's gon-na hap-pen I know some-thing has to hap-pen

Tbn. *mf* *ff* *ppp*

Perc. 1 *large tam with triangle beater*
small tam with guiro
ppp *f*

Perc. 2 *crotales:*
ppp

Pno. 1 *ff*
Xeo

Pno. 2 *f* *ppp*
mp *mp*

Vln. *senza sord.* *s.p.* *glissando* *glissando* *ord.* *glissando*
mf *ppp* *f*

Vc. *senza sord.* *s.p.* *glissando* *ord.* *glissando*
f *p* *ff* *ppp* *f*

202

Sop. *very breathy*
pp \leftarrow *mf* \leftarrow *pp*
glissando
n *huh* *ahh*

Fl. 1 *mf* \leftarrow *fff*

Fl. 2 *fff* \leftarrow *p* *ppp*

B. Cl. *been here be-fore*
sfz *p* \leftarrow *f*

T. Sx. *p* \leftarrow *f*

Tpt. *plunger mute*
fff \leftarrow *p*

Tbn. *plunger mute*
p \leftarrow *mf*

Perc. 1 *6:4* *6:4* *6:4*

Perc. 2

Pno. 1 *pppp*
pppp

Pno. 2 *ff* \leftarrow *pp* *ff* \leftarrow *pp* *ff* \leftarrow *pp*
mp *mp*

Vln. *ppp*
f \leftarrow *p* \leftarrow *ff* \leftarrow *pp* \leftarrow *f* \leftarrow *pp*
s.p.

Vc. *ppp*
f \leftarrow *pp* \leftarrow *ff*

206 *p* *ff*

Sop. pier-cing cries from eve-ry cor-ner peo-ple pour ou - - - t plung-ing circ-ling wine - ding

Fl. 1 *ppp* *f* *ppp* *ppp* *f*

Fl. 2 *pppp* *f*

B. Cl. *p* *f* *p* *p* *f* *p*

T. Sx. *ppp* *f* *p* *f*

Tpt. *ppp* *ppp* *f* *ppp* *ppp*

Tbn. *p* *f* *p* *f*
breathy whisper
shh - - - - - *ooo* *gurgling*

Perc. 1 *ff* *shh* - - - - - *ooo*
anvil: breathy whisper

Perc. 2 *pour bucket 1 into bucket 2...* *blow bubbles*

Pno. 1 *p*

Pno. 2 *f* *p* *shh* - - - - - *ooo*
breathy whisper

Vln. *ppp* *f* *p* *ord.* *f* *ppp* *f* *ppp* *f* *ppp*

Vc. *ord.* *pp* *ff* *f* *ppp* *f* *ppp* *f* *ppp*

glissando

8/32nd note

Bre
To

slowly, at your own tempo...

210

Sop. *mo - cking laugh ing*

Fl. 1 *f*

Fl. 2 *ppp* *f* *breathy whisper p* *wuh* *f*

B. Cl. *ppp* *f* *mf* *ppp*

T. Sx. *p* *p* *f* *ppp* *grisoando*

Tpt. *mf* *p* *mp*

Tbn. *p* *mp*

Perc. 1 *spoken, cover mouth with hand: mf* *we can we will we*

Perc. 2 *spoken, cover mouth with hand: mf* *rage pent lost long - ing we*

Pno. 1 *breathy whisper p* *wuh* *f* *mp* *

Pno. 2 *f* *mp* *

Vln. *f* *ppp* *mp*

Vc. *f* *ppp* *mp*

wait for "accuses"...

spoken naturally
as a question

the crowd ac - cus - ses? ah

scream

pp

213

Sop.

Fl. 1

Fl. 2

B. Cl.

T. Sx.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

shh

p

ppp

glissando

p

shh

5:3

5:4

5:4

3:2

3:2

5:4

7:4

5:4

we will we can we

can we

scream a-lone to-ge-ther we sink

own

snap **cond.**

laugh *ha ha ha ha ha ha ha ha* *snap finger* *moan, anticipating pleasure* *glissando* *burn - ing pain*

laugh uncomfortably *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably* *laugh uncomfortably*

ppp *ppp* *p* *f* *ff > mf* *straight mute:* *glissando* *ppp* *marimba* *p* *f > mp* *crotales:* *ppp* *mp* *f > pp* *pppp* *f* *mp* *s.p. IV* *ppp* *s.p. II* *ppp*

The musical score is divided into two systems. The first system (measures 219-224) features a vocal line starting with a *laugh* (*ff*) and *ha ha ha ha ha ha ha ha*. This is followed by a *snap* (*snap finger*) and a *cond.* (*moan, anticipating pleasure*) section. The vocal line then continues with *glissando* and *burn - ing pain*. The instrumental parts (Fl. 1, Fl. 2, B. Cl., T. Sx., Tpt., Tbn., Perc. 1, Perc. 2, Pno. 1, Pno. 2, Vln., Vc.) all play *laugh uncomfortably* during this section. The second system (measures 225-230) continues the vocal line and includes detailed instrumental parts for Flutes, Clarinet, Saxophone, Trumpet, Trombone, Percussion, Piano, Violin, and Viola. Dynamics range from *ppp* to *ff*. Performance instructions include *straight mute:*, *glissando*, *marimba*, *crotales:*, and *s.p.* (sordano).

226

Sop. *f* *3:2* blood - y so -

Fl. 1 *mf* *ppp* *f*

Fl. 2 *mf* *ppp ff* *f*

B. Cl. *ppp* *mf* *ppp* *ppp*

T. Sx. *ppp*

Tpt. *f* *ppp* *ppp* *straight mute*

Tbn. *f* *ppp* *ppp*

Perc. 1

Perc. 2 *vibes* *ff* *3:2*

Pno. 1 *mf* *pppp* *ff*

Pno. 2 *pppp* *fff* *fff* *mp* *mp* *3:2*

Vln. *f* *mp* *fff* *fff* *5:4 s.p.* *pizz. s.t.* *s.p.*

Vc. *f* *pp* *ff* *fff* *pizz. ond. ♯* *s.p. IV* *mf*

230 *p* *ff* *mp* *glissando* *mmm* tor - men - ted

Sop. *ul*

Fl. 1 *ppp* *mf* *ppp*

Fl. 2 *ppp* *mf* *ppp*

B. Cl. *ff* *sff³* *mf* *ppp* *ppp*

T. Sx. *mf* *ppp* *ppp*

Tpt. *ppp* *mf*

Tbn. *glissando* *ff* *mf*

Perc. 1 *ff* *mp*

Perc. 2 *brake drums* *ff*

Pno. 1 *f* *ppp*

Pno. 2 *pp* *f* *f* *ppp* *mp*

Vln. *s.p. V* *pp* *glissando* *ff* *s.p. III* *mf* *ppp*

Vc. *ord. 5:4* *f* *s.p. II* *mf* *ppp*

235

Sop. vo - i - ce *ff* suh suh *mp* pleasure *glissando* a - ccus - es *ff* violently the hanged one

Fl. 1 *mf* *ppp* *mf* *glissando*

Fl. 2 *ppp* *mf* *ppp*

B. Cl. *pppp*

T. Sx. *mf*

Tpt.

Tbn. *ppp* *mf* *f* *glissando*

Perc. 1 *f* *5:4*

Perc. 2 bass drum: *mp* *ff*

Pno. 1 *mp* *f* *5:4* *♯*

Pno. 2 *f* *pppp* *f* *5:4* *mp*

Vln. *f* *p* *fp* *mf* *glissando* *pppp* *glissando*

Vc. *f* *p* *f* *glissando* *ppp*

240 *in pleasure* *mp* *p* *glissando* *pp* *glissando* *glissando* *glissando* *violently* *ff*

Sop. a ccus - - - - - ses he scream - - - - - s(uh) huh s(uh) huh s(uh)

Fl. 1 *p* *f* *p* *ppp* *glissando*

Fl. 2 *p* *f* *p* *pppp*

B. Cl.

T. Sx. *p* *f* *p* *pppp*

Tpt. *pp* *mf* *pp* *f* *p* *pppp*

Tbn.

Perc. 1 *mp*

Perc. 2 *mf* *ppp*

Pno. 1 *f* *pppp* *f*

Pno. 2 *mp* *f* *mp* *mp* *ppp*

Vln. *ppp* *mf* *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp* *f* *ppp* *s.p.* *ord.*

Detailed description of the musical score: This page contains the musical score for measures 240-242. The vocal line (Soprano) features lyrics: 'a ccus - - - - - ses he scream - - - - - s(uh) huh s(uh) huh s(uh)'. The score includes parts for Flute 1 and 2, Bass Clarinet, Tenor Saxophone, Trumpet, Trombone, Percussion 1 and 2, Piano 1 and 2, Violin, and Viola. Dynamic markings range from *ppp* to *ff*. Performance instructions include *glissando*, *violently*, *s.p.* (sordid), and *ord.* (order). The piano parts feature complex rhythmic patterns, including triplets and 5:4 and 3:2 ratios.

Sop. 243
huh s(uh) huh s(uh) huh s(uh) huh s(uh) huh s(uh) huh s(uh) huh s(uh) huh

Fl. 1 243
ff
uhh
mf *pp* *pp*
sss

Fl. 2 243
ff
mf *pp* *pp*
sss p

B. Cl. 243
ff
mf *pp*
sss

T. Sx. 243
ff
mf *pp*
sss

Tpt. 243
ff
mf *pp* *mf*
sss uhh

Tbn. 243
ppp *ff*
mf *pp*
sss

Perc. 1 243
ff

Perc. 2 243
bow vibes:
ppp

Pno. 1 243
mf *pp*
sss

Pno. 2 243
mp *ff*
ff *mp* *ff*
sss

Vln. 243
ff
mf *pp*
sss

Vc. 243
ff
mf *pp*
sss

249 *speak naturally* ----- *f*

Sop. *and screaming he danggles drag - ging wine - ding*

Fl. 1 *mf* *mf* *sss*

Fl. 2 *mf* *mf* *mf* *sss*

B. Cl. *p* *f* *p* *ff* *pp*

T. Sx. *p* *f* *p* *ff*

Tpt. *pp* *mf* *uhh*

Tbn. *p* *mf* *uhh*

Perc. 1 *hi-hats* *chimes* *f*

Perc. 2 *crotales* *mf*

Pno. 1 *mf* *sss* *uhh*

Pno. 2 *mp*

Vln. *mf* *uhh*

Vc. *mf* *sss*

257

Sop. *pp* *shreak wildly* *fff*
 gag-ging scream - - - ing nah

Fl. 1 *uhh*

Fl. 2 *k*

B. Cl. *ppp* *pppp*

Bari. *pp* *pppp*

Tpt.

Tbn. *ff* *6:4* *3:2*
uh huh we sink on a tight rope huh how did this start huh tied to pain on one end and uh huh uh huh pain on the o-ther and pain on

Perc. 1 *tam tams:* ♀ *pppp* *mf* *ppp* *mf*

Perc. 2 *(ppp)*

Pno. 1 *f*
I need something to chew

Pno. 2 *ppp* *fff*
hhh *ah*

Vln. *uhh*

Vc. *k*

261 *ff* *p* *mf* *f* *pp* *ff* *p* *sf* *ppp*

Sop. uh the ma - n hanging in - no - cent ma - - - n(ah) tor - tured o - - - ne

Fl. 1 uhh hhh

Fl. 2 k hhh

B. Cl. *ff* *ppp* *mf* *ppp* *mp* *ppp* *p* *ppp* *pp* hhh

Bari. *ff* *mf* *ppp* *mp* *ppp* *p* *ppp* *pp* *ppp* hhh

Tpt. uhh hhh

Tbn. one end and pain on the o - ther hhh

Perc. 1 *f* *pp* center rim rim center

Perc. 2

Pno. 1 *ff* spoken deperately with hand covering mouth: long - ing lost rage pent in de - sire hhh

Pno. 2 *fff* *fff* *mp* hhh

Vln. 3:2 3:2 3:2 hhh

Vc. hhh

269 *ff* *pp* *ff* *p* *ff*
 hanged one *rrr* oh ra - ging lust

269
 Fl. 1
 Fl. 2 *f*

B. Cl. *sfz* *ppp* *f* *ppp* *f* *ppp*

Bari. *sfz* *ppp* *f* *ppp* *f* *ppp*

269 *spoken deperately* *ff*
 long-ing lost I swear I know you swear I've seen you some-where be-fore

Tbn. *sfz* *ppp* *f* *ppp* *f* *ppp*

269
 Perc. 1 *ppp* *mf* *< f* *ppp* *mf* *ppp* *mf*
 Perc. 2 *ff* *pp* *f* *pp* *f* *mf*

269
 Pno. 1 *f*
 Pno. 2 *mp* *ff* *mp*

269 *spoken deperately* *ff* 6.4 *f*
 I've got a hole deep in-side

269 *spoken deperately* *ff* 6.4
 please save us from us save us

273

Sop. *de - si - re cor pse de - si - re ah* *p*

Fl. 1 *f* *ppp*

Fl. 2 *ppp*

B. Cl. *f ppp f p ff p ff p ff*

Bari. *f ppp f p ff p ff p ff*

Tpt. *senza sord. f > ppp ff*

Tbn. *f ppp f p ff p ff p ff*

Perc. 1 *mf ppp mf mf pppp*

Perc. 2 *p mf*

Pno. 1 *pppp*

Pno. 2 *ppp mp ff ppp*

Vln. *gasp: pp f*
huh - - - guh

Vc. *gasp p f*
huh - - - guh *fff*

276 *fff*
Sop. *pow* - - - - - er

276 *fff* *fff*
Fl. 1

276 *fff* *fff*
Fl. 2

B. Cl. *ppp* *fff*

Bari. *ppp* *fff*

276
Tpt.

Tbn. *ppp* *fff*

276
Perc. 1 *ff*

276
Perc. 2 *f* *ff* *f* *mf* *fff*
oscillating hi hat pedal from almost closed to open ad lib. 6:4 6:4

276 *fff*
Pno. 1 10:8 10:8 10:8 10:8 10:8 10:8

276 *fff*
Pno. 2 3:2

276 *fff* *gasp pp* *f* *glissando pp* *f*
Vln. *huh* - - - - - *guh* *huh* - - - - - *guh*

Vc.

interlude II

Sop.

Fl. 1

Fl. 2

B. Cl.

Bari.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

278

(key clicks)

mf

(key clicks)

mf

5:4

5:4

5:4

278

6:4

6:4

6:4

6:4

6:4

6:4

pppp

278

frozen...
s.p.

subito *pp*

frozen...
s.p.

subito *pp*

Part VI

286

Sop.

Fl. 1

Fl. 2

B. Cl.

Bari.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Vln.

Vc.

rainstick

pour watering can into bucket

p

tenor:

p

mf

7:4

9:8

9:8

293

Sop. *p* from the flow - ers — came a hand — which

Fl. 1

Fl. 2

B. Cl. *sf*

T. Sx. *sf*

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. 1

Pno. 2 *sf* *sf* *sf*

Vln.

Vc.

298

Sop. *smelled like sweet se - - - - men*

Fl. 1 *pppp*

Fl. 2

B. Cl. *5J:6J*

T. Sx. *5J:6J*

Tpt. *straight mute* *6:4* *ppp*

Tbn. *straight mute* *pppp*

Perc. 1 *chimes* *p* *5J:6J*

Perc. 2 *bite apple, voraciously* *spit apple bite into bucket*

Pno. 1

Pno. 2 *9:8* *10:8* *9:8* *9:8* *10:8* *9:8* *10:8* *10:8* *10:8*

Vln.

Vc.

301

Sop. the hand came clos - er I was not a -

Fl. 1 *ff* *mp < f >* *mp* *f* *mp*

Fl. 2 *mp* *ff* *mp* *ff*

B. Cl. *mp* *ff* *mp* *ff*

T. Sx. *mp* *ff* *mp* *ff*

Tpt. *f*

Tbn. *f > p* *ppp* *p* *romantically*

Perc. 1 *chimes* *mf* *ppp* *p*

Perc. 2 *vibes* *mf* *ppp* *p*

Pno. 1 *pppp* *ppp*

Pno. 2 *10:8*

Vln. *ppp*

Vc. *ppp*

Detailed description: This page of a musical score, numbered 56, is for the piece 'Murder, Woman, and Hanged One'. It features a vocal line and a full orchestral accompaniment. The vocal part (Soprano) begins at measure 301 with the lyrics 'the hand came closer I was not a -'. The instrumental parts include Flute 1 and 2, Clarinet in B-flat, Saxophone Tenor, Trumpet, Trombone, Percussion 1 and 2, Piano 1 and 2, Violin, and Viola. The score is written in 2/4 time and includes various dynamic markings such as *ff*, *mp*, *f*, *ppp*, and *p*. Performance instructions like 'romantically' and 'chimes' are present. The percussion parts specify 'chimes' and 'vibes'. The piano parts include specific rhythmic markings like '10:8'. The score is divided into four measures, with a key signature change from G major to D major between the second and third measures.

305

Sop. *fraid* the fin - gers choked me

Fl. 1 *pp* *mf* *ff* *ppp* *ff* *p*

Fl. 2 *mp* *ff* *mp* *ff*

B. Cl. *mp* *ff*

T. Sx. *mp* *ff*

Tpt. *ppp* *f*

Tbn. *glissando* *mf* *ff* *mf* *ff*

Perc. 1 *

Perc. 2 *f* *mf*

Pno. 1 *mf* *mf* *pp* *p*

Pno. 2 *10:8* *10:8* *10:8* *10:8* *10:8* *10:8* *10:8* *10:8*

Vln. *pp*

Vc. *pp*

308

Sop. *mf* *ff*
5:6
 five red drops fell on my lips huh huh huh huh

Fl. 1 *ppp* *ff*
5:4

Fl. 2 *very breathy*
5:4 *5:4*
mp *ff*

B. Cl. *mf*
5:6 *5:4* *5:6*

T. Sx. *mf*
5:6 *5:4* *5:6*

Tpt. *ppp*

Tbn. *p* *glissando* *f* *p* *f* *p*
5:6

Perc. 1 *mf*
5:6

Perc. 2 *mf*

Pno. 1 *mf*

Pno. 2 *10:8* *10:8* *10:8* *10:8* *10:8* *f*

Vln. *romantically* *f*
5:4 *5:6*

Vc. *romantically* *f*
5:4 *5:6*

cond.

311 *ff* *5:4* *5:4*

Sop. yes yes oh yes yes yes yes yes

311 *p* *10:8* *5:4* *ff* *p*

Fl. 1

mp *5:4* *ff*

Fl. 2

f *5:4* *pppp*

B. Cl.

f *5:4* *pppp*

T. Sx.

311 *ff* *5:4* *5:4* *5:4*

Tpt.

ff *5:6* *p* *ppp*

Tbn.

311 *5:4* *ppp* *5:6*

Perc. 1

311 *5:4*

Perc. 2

311 *f* *pppp*

Pno. 1

311 *ppp* *10:8* *mf* *pppp*

Pno. 2

311 *5:4* *5:6* *ppp*

Vln.

311 *5:4* *5:6* *ppp*

Vc.

ppp

p

a brown man plays with

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

317 *pp* *fff*

Sop. my cor pse

Fl. 1 *ppp*

Fl. 2 *pp* *f* *pp*

B. Cl. *ppp* *ff*

Bari. *ppp* *ff*

Tpt. *pppp* *ppp* *senza sord.*

Tbn. *pp < ff pp < ff* *p* *ff*

Perc. 1 *fff* sss

Perc. 2 *pppp* *ppp* *p* *f* *> p*

Pno. 1 *ppp* *ff* *mp* *ff*

Pno. 2 *ppp* *mf* *mp* *ff* *8vb - - - & sempre*

Vln. *pppp* *mf* *ff* *p* *ff* *p* *ff*

Vc. *pppp* *mf* *p* *ff* *p* *f*

This musical score is for a piece titled "Murder, Woman, and Hanged One", page 62. It features a vocal line (Sop.) and a full orchestral arrangement. The score is divided into two systems, each with a 2/4 time signature. The first system (measures 322-324) is in 2/4 time, and the second system (measures 325-327) is in 3/4 time. The instruments and their parts are as follows:

- Sop.:** Vocal line, mostly rests.
- Fl. 1:** Flute 1, melodic line with dynamics *> p*.
- Fl. 2:** Flute 2, melodic line with dynamics *fff* and *p*.
- B. Cl.:** Bass Clarinet, melodic line with dynamics *pp*, *fff*, and *pp*. Includes 10:8 and 5:4 time signature changes.
- Bari.:** Bassoon, melodic line with dynamics *pp* and *fff*. Includes 10:8 and 5:4 time signature changes.
- Tpt.:** Trumpet, melodic line with dynamics *p*, *mf*, *f*, *ff*, and *fff*. Includes 5:4 time signature changes.
- Tbn.:** Trombone, melodic line with dynamics *pp* and *fff*. Includes 5:4 time signature changes.
- Perc. 1:** Percussion 1, includes *bass drum* and *chimes* with *glissando* markings.
- Perc. 2:** Percussion 2, includes *sus. cymbal* and *bass drum* with *PPP* dynamic.
- Pno. 1:** Piano 1, accompaniment with dynamics *pp* and *fff*. Includes 5:4 time signature changes.
- Pno. 2:** Piano 2, accompaniment with dynamics *pp* and *fff*. Includes 10:8 and 5:4 time signature changes.
- Vln.:** Violin, melodic line with *glissando* markings.
- Vc.:** Violoncello, melodic line with *glissando* markings.

This musical score page, numbered 64, is titled "Murder, Woman, and Hanged One". It features a complex arrangement of instruments and a vocal line. The score is divided into systems, each containing staves for different instruments. The vocal part (Sop.) is at the top. Below it are the woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bass Clarinet (B. Cl.), and Baritone (Bari.). The brass section includes Trumpet (Tpt.) and Trombone (Tbn.). The percussion section (Perc. 1) includes bass drum and chimes. The piano section consists of Piano 1 (Pno. 1) and Piano 2 (Pno. 2). The strings include Violin (Vln.) and Viola (Vc.). The score is marked with various dynamics such as *p*, *ff*, and *fff*, and includes performance instructions like *glissando*. The piece is in 2/4 time and starts at measure 326. The key signature has one flat. The score is written in a standard musical notation style with various articulations and phrasing marks.

This page of a musical score, numbered 66, is titled "Murder, Woman, and Hanged One". It features a complex orchestration with multiple parts for various instruments. The score is written in 2/4 time and includes several key signatures changes, indicated by the presence of flats and naturals in the notes. The instruments and their parts include:

- Sopranos (Sop.):** A vocal line starting at measure 332.
- Flutes (Fl. 1, Fl. 2):** Flute 1 has a melodic line with dynamic markings of *ppp* and *fff*. Flute 2 has a more rhythmic part with *ppp* and *fff* dynamics.
- Clarinets (B. Cl., Bari.):** Bass Clarinet and Bari. saxophone parts with dynamic markings of *p* and *fff*.
- Trumpets (Tpt.):** A melodic line with a *fff* dynamic.
- Trombones (Tbn.):** A melodic line with dynamic markings of *p*, *fff*, and *ppp*.
- Percussion (Perc. 1):** Two parts, one with a *glissando* effect and another with a *ff* dynamic.
- Pianos (Pno. 1, Pno. 2):** Piano 1 has a complex melodic and harmonic part with *ppp* and *fff* dynamics. Piano 2 has a dense, rhythmic accompaniment.
- Violins (Vln.) and Violas (Vc.):** Violin and Viola parts with *glissando* effects and dynamic markings of *subito pp*, *fff*, and *ppp*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*ppp*, *fff*, *p*, *ff*, *subito pp*). It also features time signature changes and key signature changes throughout the piece.

338

Sop.

Fl. 1

Fl. 2

B. Cl.

Bari.

Tpt.

Tbn.

Perc. 1

Perc. 1

Pno. 1

Pno. 2

Vln.

Vc.

pppp

ppp

mf

p

glissando

p

ppp

mf

p

fp

ppp

mf

p

Part VIII

Sop. *yell the words: "corpse... knife... corpse... knife... corpse... knife... light"... sparsely...* *once you say "light" skip to part IX*

Fl. 1 *as soon as you hear her say "corpse" 2 times skip to part IX*
fff sempre

Fl. 2 *as soon as you hear her say "corpse" 3 times skip to part IX*
fff sempre

B. Cl. *as soon as you hear her say "knife" 2 times skip to part IX*
fff sempre

Bari. *as soon as you hear her say "corpse" 3 times skip to part IX*
fff sempre

Tpt. *as soon as you hear her say "knife" 2 times skip to part IX*
fff sempre

Tbn. *as soon as you hear her say "knife" skip to part IX*
fff sempre

Perc. 1 *as soon as you hear her say "knife" 2 times skip to part IX*
anvil
fff sempre

Perc. 1 *as soon as you hear her say "corpse" 3 times skip to part IX*
fff sempre

Perc. 1 *as soon as you hear her say "knife" skip to part IX*
fff sempre

Pno. 1 *as soon as you hear her say "knife" 2 times skip to part IX*
fff sempre

Pno. 2 *as soon as you hear her say "light" skip to part IX*
fff sempre

Vln. *as soon as you hear her say "knife" 3 times skip to part IX*
glissando
fff sempre

Vc. *as soon as you hear her say "knife" 3 times skip to part IX*
glissando
fff sempre

This page of the musical score, titled "Murder, Woman, and Hanged One", page 69, contains the following parts and musical details:

- Sop.**: Soprano part, starting at measure 344.
- Fl. 1** and **Fl. 2**: Flute parts, starting at measure 344. Fl. 1 includes a 10:8 time signature and several 5:4 time signatures.
- B. Cl.**: Bass Clarinet part, starting at measure 344 with a 5:4 time signature.
- Bari.**: Baritone part, starting at measure 344 with a 5:4 time signature.
- Tpt.**: Trumpet part, starting at measure 344 with a 5:4 time signature.
- Tbn.**: Trombone part, starting at measure 344 with a 5:4 time signature.
- Perc. 1**: Percussion part, starting at measure 344 with a double bar line and a "2" marking.
- Pno. 1** and **Pno. 2**: Piano parts, starting at measure 344/48 with a double bar line and a "2" marking.
- Vln.**: Violin part, starting at measure 344 with a 5:4 time signature.
- Vc.**: Viola part, starting at measure 344 with a 5:4 time signature.

The score features complex rhythmic patterns, including 10:8 and 5:4 time signatures, and a double bar line with a "2" marking.

Musical score for page 70, titled "Murder, Woman, and Hanged One". The score is arranged for a large ensemble and includes the following parts:

- Sop. (Soprano): A single staff with a treble clef, starting at measure 346.
- Fl. 1 (Flute 1): A single staff with a treble clef, starting at measure 346. It features a melodic line with slurs and accents.
- Fl. 2 (Flute 2): A single staff with a treble clef, starting at measure 346. It features a melodic line with slurs and accents.
- B. Cl. (Bass Clarinet): A single staff with a bass clef, starting at measure 346. It features a melodic line with slurs and accents.
- Bari. (Baritone): A single staff with a bass clef, starting at measure 346. It features a melodic line with slurs and accents.
- Tpt. (Trumpet): A single staff with a treble clef, starting at measure 346. It features a melodic line with slurs and accents.
- Tbn. (Trombone): A single staff with a bass clef, starting at measure 346. It features a melodic line with slurs and accents.
- Perc. 1 (Percussion 1): Two staves, one with a treble clef and one with a bass clef, starting at measure 346. Both staves show a double bar line with a "2" above and below it, indicating a specific rhythmic pattern.
- Pno. 1 (Piano 1): Two staves, one with a treble clef and one with a bass clef, starting at measure 346. Both staves show a double bar line with a "2" above and below it, indicating a specific rhythmic pattern.
- Pno. 2 (Piano 2): Two staves, one with a treble clef and one with a bass clef, starting at measure 346. Both staves show a double bar line with a "2" above and below it, indicating a specific rhythmic pattern.
- Vln. (Violin): A single staff with a treble clef, starting at measure 346. It features a melodic line with slurs and accents.
- Vc. (Viola): A single staff with a bass clef, starting at measure 346. It features a melodic line with slurs and accents.

The score is in 5/4 time and features complex rhythmic patterns with many slurs and accents. The measures are numbered 346 through 354. The score is divided into two systems, with the first system containing measures 346-350 and the second system containing measures 351-354.

This page of the musical score, titled "Murder, Woman, and Hanged One", page 71, contains the following parts and musical details:

- Sop.**: Soprano part, mostly silent on this page.
- Fl. 1**: Flute 1 part, featuring a melodic line with slurs and accents, starting at measure 348.
- Fl. 2**: Flute 2 part, playing a rhythmic accompaniment with slurs and accents.
- B. Cl.**: Bass Clarinet part, playing a rhythmic accompaniment with slurs and accents.
- Bari.**: Bassoon part, playing a rhythmic accompaniment with slurs and accents.
- Tpt.**: Trumpet part, playing a melodic line with slurs and accents.
- Tbn.**: Trombone part, playing a rhythmic accompaniment with slurs and accents.
- Perc. 1**: Percussion 1 part, featuring a double bar line with a "2" above it, indicating a change in the percussion pattern.
- Pno. 1**: Piano 1 part, featuring a double bar line with a "2" above it, indicating a change in the piano accompaniment.
- Pno. 2**: Piano 2 part, featuring a double bar line with a "2" above it, indicating a change in the piano accompaniment.
- Vln.**: Violin part, playing a rhythmic accompaniment with slurs and accents.
- Vc.**: Viola part, playing a rhythmic accompaniment with slurs and accents.

350

Sop.

Fl. 1

Fl. 2

B. Cl.

Bari.

Tpt.

Tbn.

Perc. 1

Perc. 1

Pno. 1

Pno. 2

Vln.

Vc.

This musical score page, numbered 74, is titled "Murder, Woman, and Hanged One". It features a variety of instruments and a vocal part. The parts are arranged vertically from top to bottom: Soprano (Sop.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bass Clarinet (B. Cl.), Baritone (Bari.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin (Vln.), and Violoncello (Vc.). The score is divided into two measures by a vertical bar line. The first measure contains complex melodic and rhythmic patterns for the woodwinds and strings, with many notes beamed together and marked with "5:4" above them. The vocal line is mostly blank in the first measure. The second measure shows a change in the woodwind parts, with some notes marked "5:4" and "10:8". The percussion and piano parts are marked with a "2" and a double slash, indicating a specific rhythmic or dynamic instruction. The violin and cello parts continue with their beamed patterns, also marked with "5:4".

This page of the musical score, numbered 76, is titled "Murder, Woman, and Hanged One". It contains the following parts and musical details:

- Sop.**: Soprano part, starting at measure 358.
- Fl. 1** and **Fl. 2**: Flute parts with complex melodic lines and slurs.
- B. Cl.**: Bass Clarinet part with rhythmic patterns.
- Bari.**: Baritone part with melodic and rhythmic elements.
- Tpt.** and **Tbn.**: Trumpet and Trombone parts with rhythmic patterns.
- Perc. 1**: Percussion part with a double bar line and a "2" above it, indicating a change in the piece.
- Pno. 1** and **Pno. 2**: Piano parts with a double bar line and a "2" above it, indicating a change in the piece.
- Vln.** and **Vc.**: Violin and Viola parts with rhythmic patterns.

The score is written in 5/4 time and features complex rhythmic patterns and melodic lines. The page number 358 is visible at the beginning of several staves.

This page of the musical score, titled "Murder, Woman, and Hanged One", page 77, contains the following parts and measures:

- Sop.**: Measures 360-367. The vocal line is mostly rests.
- Fl. 1**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- Fl. 2**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- B. Cl.**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- Bari.**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- Tpt.**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- Tbn.**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- Perc. 1**: Measures 360-367. Features a complex rhythmic pattern with many sixteenth notes and slurs.
- Perc. 2**: Measures 360-367. Features a complex rhythmic pattern with many sixteenth notes and slurs.
- Pno. 1**: Measures 360-367. Features a complex rhythmic pattern with many sixteenth notes and slurs.
- Pno. 2**: Measures 360-367. Features a complex rhythmic pattern with many sixteenth notes and slurs.
- Vln.**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.
- Vc.**: Measures 360-367. Features a complex melodic line with many sixteenth notes and slurs.

Part IX

Murder, Woman, and Hanged One

molto largo

light, child-like:

p

Sop. 

half hear - ted crystal clea - r cry and list - less soun - ding — bells — so far so dis - tant merging...

Fl. 1 

recite paragraph 1 in a conversational tone, speaking to flute 2.

Fl. 2 

recite paragraph 2 in a conversational tone, speaking to flute 1.

B. Cl. 

recite paragraph 1 in a conversational tone, speaking to saxophone.

Bari. 


recite paragraph 2 in a conversational tone, speaking to clarinet.

Tpt. 

recite paragraph 1 in a conversational tone, speaking to trombone.

Tbn. 

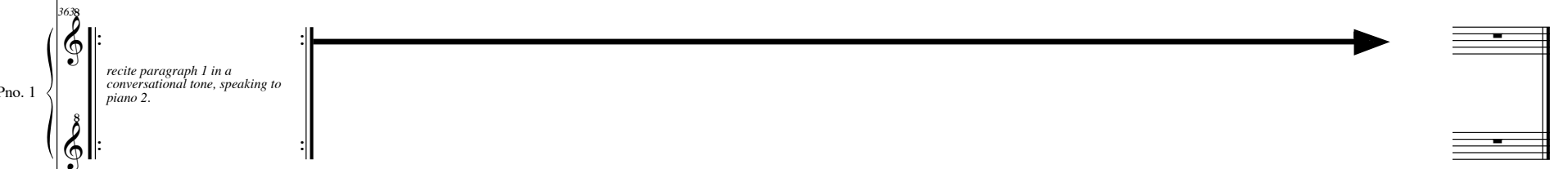
recite paragraph 2 in a conversational tone, speaking to trumpet.

Perc. 1 

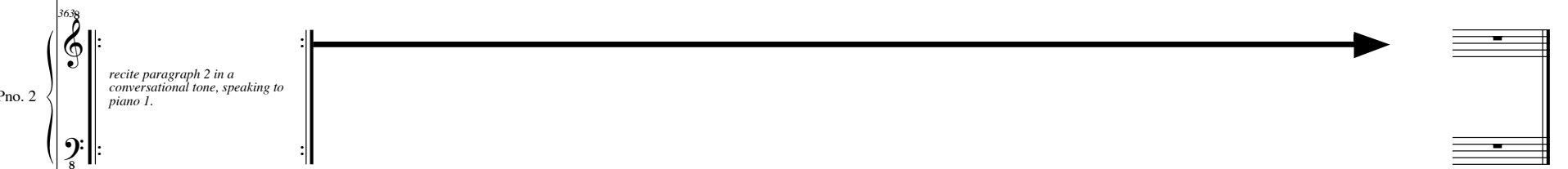
recite paragraph 1 in a conversational tone, speaking to percussion 2.

Perc. 2 

recite paragraph 2 in a conversational tone, speaking to percussion 1.

Pno. 1 

recite paragraph 1 in a conversational tone, speaking to piano 2.

Pno. 2 

recite paragraph 2 in a conversational tone, speaking to piano 1.

Vln. 

recite paragraph 1 in a conversational tone, speaking to cello.

Vc. 

recite paragraph 2 in a conversational tone, speaking to violin.

Apendix A: Scream Gestures

The score is divided into two systems, labeled 1 and 2. System 1 starts at a tempo of 84 and accelerates to 108. System 2 starts at a tempo of 112 and accelerates to 80. The instruments and their parts are as follows:

- Soprano:** Features a long note with a *fff* dynamic and a *wait for conductor* instruction.
- Piccolo:** Plays a melodic line with triplets and dynamic markings from *p* to *fff*.
- Flute 2:** Similar to the piccolo, with triplets and dynamic markings.
- Clarinet in Eb:** Features a melodic line with dynamic markings and a *gliss.* instruction.
- Tenor Sax:** Features a melodic line with dynamic markings and a *gliss.* instruction.
- Piccolo Trumpet in A:** Features a melodic line with dynamic markings and a *h.v.* instruction.
- Trombone:** Features a melodic line with dynamic markings and a *glissando* instruction.
- Percussion 1:** Features a rhythmic pattern with dynamic markings.
- Percussion 2:** Features a rhythmic pattern with dynamic markings and a *free hand:* instruction: "squash plastic bottle into head of snare drum (one hand)".
- Piano 1:** Features a chordal accompaniment with dynamic markings.
- Piano 2:** Features a chordal accompaniment with dynamic markings.
- Violin:** Features a melodic line with dynamic markings.
- Violoncello:** Features a melodic line with dynamic markings and a *glissando* instruction.

Dynamic markings include *fff*, *ff*, *f*, *p*, and *pp*. Performance instructions include *accel.*, *rit.*, *gliss.*, *glissando*, *h.v.*, and *wait for conductor*.

3

4

Sop. *fff* *accel.* *rit.* *h.v.* *accel.*

Picc. *p* *fff* *p*

Fl. 2 *fff* *p*

E♭ Cl. *p* *fff* *p*

T. Sx. *fff* *p* *fff* *p*

Picc.Tpt. *p* *fff* *p*

Tbn. *p* *fff*

Perc. 1 *fff* *p* *fff*

Perc. 2 *ff*
squash plastic bottle into head of snare drum (one hand)

Pno. 1 *p* *fff*

Pno. 2 *fff* *p* *fff*

Vln. *fff* *glissando* *as fast as possible*

Vc. *fff* *f* *fff*

wait for conductor *C* resume at

Sop. *fff* *accel.* *rit.* *h.v.* *accel.*

Picc. *p* *fff* *p*

Fl. 2 *p* *fff* *p*

E♭ Cl. *p* *fff* *p*

T. Sx. *p* *fff* *p*

Picc.Tpt. *fff* *p* *f* *p*

Tbn. *fff* *p* *fff* *> p*

Perc. 1 *p* *fff* *p*

Perc. 2 *ff*
squash plastic bottle into head of snare drum (one hand)

Pno. 1 *fff* *as fast as possible*

Pno. 2 *p* *fff*

Vln. *fff* *glissando* *as fast as possible*

Vc. *fff* *glissando* *as fast as possible*

wait for conductor *d* resume at

5

wait for conductor

resume at 

13

Sop. *fff* $\text{♩} = c. 84$ *accel.* *rit.* $\text{♩} = c. 136$ $\text{♩} = c. 84$

Picc. *p* *fff* *p*

Fl. 2 *fff* *p* *fff*

E♭ Cl. *p* *fff* *p* *fff* *p*

T. Sx. *fff* *p* *fff* *p*

Picc.Tpt. *p* *fff* *p* *fff*

Tbn. *fff* *p*

Perc. 1 *fff* *p* *fff* *p*

Perc. 2 $\text{♩} = c. 56$ *accel.* $\text{♩} = c. 136$
3:2 glissando *3:2 glissando* *3:2 glissando*
squash plastic bottle into head of snare drum (one hand) *ff*

Pno. 1 *fff* *8va* *as fast as possible*

Pno. 2 *fff* *8va* *as fast as possible*

Vln. *fff* $\text{♩} = c. 120$ $\text{♩} = c. 56$

Vc. *fff* *glissando* *3:2*

Appendix B

Paragraph I:

Hello? Is there anybody there?... You're there. I can hear you.... Where are you?... Keep talking so I can find where you are.... It's OK, just reach out and touch my hand. I just want to know that someone is really there.... Oh, my God you really are there... I don't know. There's gotta be a way to get some light in here.... Yes. There has to be a door or a window or something.... I told you, I don't remember how I got here either... Well, sure I do. I don't think this room has any corners.... What do you mean what do you remember?... I, I don't know.... Where in the hell are we?... There has to be a way out of here.... How should I know?... I don't know. How do you even know that there is someone who is doing this? Who's to say we didn't simultaneously fall down a well?... Yes but you know what I mean. This could have been just some accident.... Either way, you can't give up so easy. If we're in here, whether someone put us here or we ended up here by accident, then there's a way in here. And there must be a way out.... I see what you're saying. But what in the hell are we looking for then? If there is a new set of rules, how are we to figure them out? Especially when we can't remember what the rules were in the first place.... But we've already established that we can't even remember our own names. How are we going to figure out how or why we got here? Assuming that someone did put us here, if we can't remember who we were then we can't figure out why they might put us here.... I see your point. But I still don't see how any of this is going to lead to us getting out of here. It seems to me that this sort of psycho-analysis that you are proposing will just make this whole experience all the more painful. And who's to say that it isn't dangerous? Who's to say that it won't turn us against each other? Who's to say that that wasn't the plan all along?... I don't admit anything. I just think that we must be careful. You are right: we are in here together. That means we must not drive each other crazy....

Paragraph II:

Yes.... Yes, I'm here.... I don't know. I don't know how I got here.... How do I know I can trust you? I don't know who you are.... Fine, I will. Here is my hand.... Yes, but what is "there"? Where in the hell are we?... Don't you find that strange that neither of us remember how we got here?... I mean, I can't remember much of anything. Can you remember anything?... No, before that even. Before you were in here, do you remember anything?... What do you remember?... What's your name? Can you remember your name?... I can't remember my name either.... I can't remember anything.... Who is doing this? And why did they put us here?... No, I mean us. Specifically you and I, whoever we are. Why pair us together?... Because we're not in a well.... We're not anywhere. You haven't found a door or window because there aren't any. It's too quiet for us to not have been put here by someone else.... OK. But who's to say that this "way out" is a window or door or something. I think we can both agree, even though we don't remember anything, that this is not the way that things usually work.... Like I was saying, there must be a reason that the two of us are here together. If we can figure out why you and I ended up here and not two other people, then maybe we can figure out how you and I can get out.... Maybe it's not about each of us figuring out who they were, but rather each of us figuring out who the other is. If we try to figure ourselves out we may not be honest, or may focus on irrelevant things. But, if we try to figure out the other then maybe we can get somewhere.... So you admit that someone probably did put us here?... Perhaps you are right. We must help each other, not hurt each other. I will help you look for a window.