University of Louisville

ThinkIR: The University of Louisville's Institutional Repository

Electronic Theses and Dissertations

5-2020

Medusa for three sopranos and chamber orchestra.

Joshua Baerwald
University of Louisville

Follow this and additional works at: <https://ir.library.louisville.edu/etd>

Part of the [Composition Commons](#)

Recommended Citation

Baerwald, Joshua, "Medusa for three sopranos and chamber orchestra." (2020). *Electronic Theses and Dissertations*. Paper 3470.
<https://doi.org/10.18297/etd/3470>

This Master's Thesis is brought to you for free and open access by ThinkIR: The University of Louisville's Institutional Repository. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of ThinkIR: The University of Louisville's Institutional Repository. This title appears here courtesy of the author, who has retained all other copyrights. For more information, please contact thinkir@louisville.edu.

MEDUSA

for three sopranos and chamber orchestra

music by
Joshua Baerwald

B.M. Florida State University, 2018
M.M. University of Louisville, 2020

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2020

Copyright Joshua Baerwald © 2020
All Rights Reserved

MEDUSA

for three sopranos and chamber orchestra

music by

JOSHUA BAERWALD

libretto by

ZOEY MORRIS

B.M. Florida State University, 2018

M.M. University of Louisville, 2020

A Thesis

approved on

April 21, 2020

by the following Thesis Committee

Thesis Chair (Steve Rouse)

Committee Member (Allison Ogden)

Committee Member (Kimcherie Lloyd)

ACKNOWLEDGEMENTS

To Dr. Steve Rouse - for your patience, guidance, support, and overwhelming investment in ensuring my success.

To Zoey Morris - this piece would not exist without your amazing talents, collaborative effort, and hard work. I am fortunate to have had someone so talented as my first librettist, and your vulnerability and dedication to this work played a large role in getting it to where it is.

To Professor Kimcherie Lloyd and Dr. Allison Ogden - for your work ensuring the success of this piece, and for playing a significant role in my growth as an artist while at Louisville.

To my other professors and mentors - Krzysztof Wołek, Michael Ramach, Christopher Brody, Ansyn Banks, and Matt Ertz, as well as myriad other instructors inside and outside of my time at Louisville.

To my friends and colleagues - particularly Elena Abascal, Derek Carter, and Rachael Smith, who sat through long conversations and reflections as I continued to understand my relationship to this piece and my identity as composer.

To my parents and brother - for their constant unquestioning support and excitement.

To those of you who take the time to listen to this piece, to look at the score - for investing a portion of your life to hear part of me.

- thank you all, for everything

COMPOSER BIOGRAPHY

Joshua Baerwald is a composer whose music revolves around themes of the relationship between speech and music, the priority of spectrum over binary, and the power of dedicated imagination. He creates music with the hopes of inspiring social change through these themes, particularly by challenging audiences to envision a future more just, inclusive, and community-centric. His first opera based on Kafka's novella, *The Trial*, was premiered in May 2017 in conjunction with the Florida State University Opera Department. He is currently finishing up his second large-scale dramatic vocal work as his Master's Thesis, which uses the Medusa myth to analyze self-identity after trauma.

Josh was selected as a composer for Cincinnati Symphony Orchestra's Young Composer Workshop, and was finalist in the 2018 ASCAP Foundation Morton Gould Young Composer Awards. He has participated in the Mostly Modern Festival and the Wintergreen Music Festival, and was a resident at the Virginia Center for the Creative Arts. In addition to his roles as an artist and musician, Joshua has been active as a member of his community. For two years he taught an after-school class focused on composition at Louisville's Youth Performing Arts School, helping arrange and provide guidance in the premiere of over 25 works by young composers. Joshua received his B.M. in Music Composition at Florida State University, and is currently pursuing his M.M. in Music Composition at the University of Louisville as a Bomhard Fellow. His teachers include James Crowley, Clifton Callender, Daron Hagen, Krzysztof Wolek, and Steve Rouse.

INSTRUMENTATION

1 Flute

1 Oboe (doubling English Horn)

2 Clarinets in B $\flat$ (both doubling Bass Clarinet in B $\flat$, 2nd with low C)

1 Bassoon

1 Horn in F

1 Trumpet in C (+ harmon mute, straight mute, cup mute, pixie mute)

Percussion 1 (Marimba, Bass Drum, Tam-Tam, Suspended Cymbal, Triangle)

Percussion 2 (Vibraphone, Timpani, Snare Drum, 3 Toms, Woodblock)

Piano

Stheno (Coloratura Soprano)

Medusa (Lyric Soprano)

Eurydice (Lyric Soprano)

Strings (Preferably 3-3-3-2-1, but one to a part is also allowed)

duration: c. 42 minutes

PROGRAM NOTE

Note: This piece deals with sexual assault and the trauma that comes after.

Many people know the story of Medusa as she relates to Hercules' adventures. Most think of her as the monster who turns anyone who looks into her eyes into stone. Few people know, however, *why* Medusa was that way. One of the first written versions of Medusa's story comes from Ovid's *Metamorphoses*, written in 8 AD. Ovid says that Medusa's beauty invited jealous aspirations from many suitors. One of those suitors was Poseidon, God of the Sea. As was often the case in Greek myth, Poseidon did whatever it would take to have Medusa, and raped her in Athena's Temple. Athena, the wife of Poseidon, punished Medusa by turning her notoriously beautiful hair into snakes, and making her so hideous that anyone looking at her would turn to stone. There are other versions of the story that suggest Athena did it to protect Medusa, but the fact remains that in the end, Medusa was punished to isolation as a monster who would kill anyone who looked at her, while Poseidon remained unscathed.

My librettist (Zoey Morris) and I wanted to focus on Medusa's identity after the trauma. We decided to incorporate the two sisters of the myth - Stheno and Euryale - as internal monologues, voices that represented shame, anger, fear, and myriad other emotions we experience after trauma. This piece moves quickly past the traumatic experience itself, bypassing the far too common glorification of sexual assault and trauma in opera, and focuses on Medusa's aftermath and her movement through the world and within herself, as she comes to terms with what has happened to her.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
COMPOSER BIO	iv
INSTRUMENTATION	v
PROGRAM NOTE	vi
PERFORMANCE NOTES	viii
LIBRETTO	xi
SCORE	
NARRATION 1: Digestion	
<i>this is more than a performance, this is a digestion.</i>	1
PART 1: Definitions	
<i>an incomprehensive list of things I forgot after poseidon split me in thirds</i>	15
PART 2: The Park	
<i>in which i become the man wearing a necklace of my own teeth</i>	41
NARRATION 2: Push	
<i>digesting the skin that has been shed or sheared from my body</i>	59
NARRATION 3: Because	
<i>wherein drops of water fall into an overflowing glass</i>	62
PART 3: Sleep	
<i>different parts of me were severed and buried in the valley, the river, and the gorge.</i>	86
NARRATION 4: Made	
<i>keep scrubbing</i>	102
PART 4: We Know	
<i>each snake feeds me memories of womanhood</i>	122
NARRATION 5: Listen	
<i>fat cells do not disappear - they only get smaller. help me shrink them.</i>	159
PART 5: Reclamation	
<i>to coalesce</i>	160
CURRICULUM VITAE	185

PERFORMANCE NOTES

General

This is a transposing score

Colla voce measures are unmeasured, with motion from bar to bar depending on motion of voices. Each new bar will receive a new downbeat from the conductor.

Measures with a bracket and a second mark above them indicate the duration of the bar in seconds instead of beats, and the performers should use this framing to inform the provided rhythm

Rests with a fermata and a second mark above them (found only in senza misuræ sections) indicate waiting the given amount of time before playing whatever comes next.

Bar rests with a triangle fermata above indicate a bar of "stasis," which either is filled with silence, or indicates there is no motion of the sounds being played in those bars.

Music embedded by repeat signs on each side indicate that the performer play the material repeatedly at the designated tempo.

In non-vocal instruments, arrows with texts indicate vocal cues during senza misuræ/colla voce sections. In this instance, for example, the note should be played after the text "stone" is spoken.

Boxed music material with an arrow following it indicates a quasi-improvisatory section based on the material provided in the box - below is an example of one way the following bar might be played.

Boxed text with the following line indicates spoken text played via tape/ recording, with the line indicating the approximate duration of the text.

Part 2 is performed ad libitum, at the discretion of the singers.

Winds

X noteheads should be performed by blowing air through the instrument - no pitch should sound, only noise.

Brass

Arrows with an open/closed symbol on each side indicate a gradual shift from one to the other. When horn moves from open to closed, the natural gliss that follows should be allowed instead of trying to maintain the written pitch.

The following symbol indicates a "harmon trill," in which the player uses their hand rapidly to trill between open and closed while using a harmon mute (stem out).

PERFORMANCE NOTES CONTINUED

Percussion

Percussion 1

Notes with the circular arrow above when performing Tam-Tam indicate scraping the triangle beater in a circular motion across the face of the Tam-Tam for the given duration. When above the Bass Drum, a piece of paper should be dragged across the face of the drum for the duration of the note.

Dashed arrows indicate scraping across the face of the instrument in a linear motion with a triangle beater for the written duration.

Dashed slurs indicate scraping across the *rim* of the instrument with a triangle beater instead of the face.

Percussion 2

Snare rim shots should always be performed as "hoop cracks" - where the player uses one stick to hit both the head and the rim of the drum simultaneously.

All sustained Vibraphone notes should use pedal to facilitate sustain.

Bend notation in Vibraphone is achieved by pressing one mallet to the edge of a note while striking the center of it with the other, and dragging the mallet pressed onto the note toward the center of the mallet

Piano

Given noteheads designate slamming sustain pedal on piano and letting the following resonance occur for length of pedal marking.

The following symbol indicates damping the note inside the piano with the palm while striking the key to create a muffled sound of the given pitch.

Voice

Tenuto slurs over a single syllable should be lightly rearticulated with the given rhythm, also known as *stile concitato*

This symbol is used over rests during *colla voce* measures to indicate that the vocalist should wait until the orchestra sound gets quiet enough for the vocalist to be heard.

Spoken text with the arrow-bracket combination indicates approximately where the text should begin and end.

Spoken text with an arrow and no bracket indicates text that should begin at the given moment with no specific ending point.

Parentheses on the left of a spoken text indicates another singer's text cueing the given text - in this case, the singer would speak "a word used" after hearing the text "beings." Further, in measures without rests (*senza misuræ* sections), arrows indicate the timing of entrances spatially.

X noteheads with the given rhythm indicate approximate spoken rhythm.

PERFORMANCE NOTES CONTINUED

Voice continued

X noteheads with a line after them occur when a vocalist is shifting from singing to spoken, with the given notation indicating that the rest of the text be spoken in the given amount of time.

Dotted lines reaffirm that two voices should line up, starting at the same time and attempting to speak the given text at the same speed.

Strings

S.P. - sul pont.

M.S.P. - molto sul pont.

S.T. - sul tasto

M.S.T. - molto sul tasto

N. - normale

An arrow from one bow location to another (sul pont to sul tasto, sul tasto to normale, etc.) indicates a gradual shift from one to the other.

Wedges indicate a shift between arco normale and "scratch tone," where the bow pressure increases to create a scratching sound in addition to pitch, with the wider end indicating more pressure, and the thinner end indicating normal pressure.

The three dot-tie symbol indicates a "thrown bow." The player should essentially toss their bow onto the string to create an unmeasured jeté effect, letting it die away until the bow stops bouncing.

X noteheads are to be played by damping the strings with multiple fingers so that little to no pitch sounds when the string is bowed or plucked.

The down bow-arrow symbol indicates pushing the string vertically downward, with little to no horizontal motion. There should be very little pitch present.

The circle-arrow symbol indicates circular bowing, in which the player moves horizontally and vertically across the string in a circular motion. Dynamics correspond more to the speed of the bow than pressure in this instance. Contact should never be lost, and a quasi-pulsing tone with airy bow noise should sound.

Headless notes at the end of glissandi indicate an approximation of the notes to which the player should glissando.

Trills with two parenthetical notes are to be executed as trills between the three total notes in any order.

The given notation should be performed by playing tremolo and trilling simultaneously - the ending result mainly creates noise over the initial pitch, which should be the focus.

Segmented music materials within a box with an arrow following the box indicate options for the performer to play through the duration of the arrow. The order and number of repetitions is not set, and should be ad libitum.

LIBRETTO

MEDUSA - a song cycle

Zoey Morris

Characters

MEDUSA— responsible for speaking each narrated section

EURYALE and *STHENO*— names given to the *REFLECTIONS* — *MEDUSA*’S fragmented selves

Setting

present day. a small sparsely decorated bedroom belonging to MEDUSA. There should be two mirrors.

INTRO:

scrub. deeper. keep scrubbing.

NARRATION 1:

this is more than a performance. this is a digestion.

Digestion — to endure, with patience

This is a performance of a snake's digestive process

I have been turned into a snake.

This is a performance of *my* digestive process.

This is a performance of *our* digestive process.

Snakes don't have the right sort of teeth to chew their food, so we must eat pained things whole. My jaw must open wider than my entire body in order to swallow anything at all (and fuck, it hurts). Once swallowed, the muscles of my body and my hook shaped teeth push the memories down toward my stomach. Then:

dissolve

dissolve

dissolve

I try to eat: words, images, sounds, memories— (poseidon's body against mine)

I

open

wide

wide

wide

but I cannot fit everything into my mouth at once.

Digestion — to endure, with patience.

I unhinge and my body splits

into three

One body
holds his voice.

One body
holds his hands.

One body
held his bed.

my jaw shatters.

PART ONE :

an incomprehensive list of things i forgot after poseidon split me in thirds

[MEDUSA returns home in the early morning after a late night out. She begins to undress and wash herself. As she undresses, her two REFLECTIONS sit and stand behind her— one in a vanity mirror, one in a body sized mirror. She seems detached and conflicted— unsure of what to make of anything. She runs through words and her REFLECTIONS suggest and argue over meanings]

Character Key:		MEDUSA	STHENO
EURYALE			
REPTILE			
a class of vertebrae animal that includes lizards, crocodiles, snakes, turtles and tortoises.		a person regarded with both loathing and contempt. A cold creature.	
COLD BLOODED			
a body temperature that varies with that of the environment		without emotion or pity. Deliberately cruel or callous.	
GORGON			
according to classical mythology, it is three sister monsters with snakes for hair and eyes that turned anyone looking into them to stone. Medusa, the only mortal Gorgon, was beheaded by Perseus.		a mean, ugly, or repulsive woman whose appearance and behavior causes fear	
MYTH			
a traditional story concerning the early history of human beings. also used to explain some natural or social phenomenon		a word used to diminish and obscure the horrors of victims	
SNAKE			
distinguished by dry, scaly skin and typically laying soft shelled eggs on land. However, some breeds of snakes develop eggs inside their bodies and give birth to live young.		Athena found Medusa in bed with her husband, Poseidon. Poseidon walked with the morning glow of after-sex. As punishment, Athena turned Medusa's golden locks into a collection of snakes.	
SEX			
The King Cobra is monogamous. During sex, the male inserts his two organs, the hemipenes, which then extend and release sperm. this takes about an hour, but can last up to an entire day. It is said that female cobras choose whether or not they become pregnant.		Athena does not distinguish between sex and rape. the King Cobra will eat their counterpart alive if they catch them in bed with another male cobra.	
RAPE			
Unlawful sexual activity and/or sexual intercourse carried out forcibly or under threat of injury against a person’s will or with a person who is beneath a certain age or incapable of valid consent because of mental illness, mental deficiency, intoxication, unconsciousness, or deception.		Medusa was caught with the King Cobra, and so she was eaten alive.	
REDACTED			
Something that has been censored or obscured for security or legal purposes		the word we use for parts of us that have been violated	

MYTH

A traditional story, especially one concerning the early history of people or explaining some natural or social phenomenon.	A parallel reality. A figurative place. A magical sounding word used to diminish and obscure the horrors of personhood. Something that has happened over and over and over. A name we give to things we don't want to hear. A story retold and lived again and again until Poseidon and Medusa's names become interchangeable with our own, until we choose decapitation over reincarnation.
---	--

MEDUSA

My name Her name His name Our name Your name	My name Her name His name Our name Your name
--	--

PART TWO:

in which i become the man wearing a necklace of my own teeth

[STHENO and EURYALE rewrite MEDUSA. MEDUSA frantically attempts to recount her assault. REFLECTIONS in vanity cycle through stages of grief, unable to help MEDUSA process. MEDUSA does not feel golden]

Key:
Small font in parentheses is not to be read aloud, and is used as a placeholder to show when concurrent speech is suggested to occur.

STHENO	MEDUSA	EURYALE
<i>(Oh, I love this song. Oh right, piece. I love this piece.)</i> I went walking through the park, drinking <small>(I just-I just-just had a few)</small> cocktails <small>(as he pinched my nose)</small>	<i>Oh, I love this song. Oh right, piece. I love this piece.</i> I went walking through the park, drinking I just-I just-just had a few cocktails <small>(as he pinched my nose)</small>	<i>(Oh, I love this song. Oh right, piece. I love this piece.)</i> I went walking through the park, drinking <small>(I just-I just-just had a few)</small> cocktails as he pinched my nose
my sing song voice leaked from behind his <small>(locked)</small> bathroom door <small>(where I sicked)</small> <i>(I should head home soon)</i> <small>(under the faucets hum)</small> <i>(I'm just going to go to the bathroom really quickly)</i>	<small>(my sing song voice leaked)</small> from behind his locked bathroom door <small>(where I sicked)</small> <i>I should head home soon</i> <small>(under the faucets hum)</small> <i>I'm just going to go to the bathroom really quickly</i>	<small>(my sing song voice leaked from behind his locked)</small> bathroom door where I sicked <i>(I should head home soon)</i> under the faucets hum <i>(I'm just going to go to the bathroom really quickly)</i>
<i>(no, scrub.) maybe if we scrub hard enough. (I'm sure if we just shed the top layer of skin... scrub.) scrub. harder.</i> he harmonized with me: <small>(my drowning, drowning,)</small> drowning he harmonized with my... scream under the faucet, king cobra. Scream. twisting <small>(away)</small> begging <small>(I'm going to leave, I'm going to—)</small> body <small>(in the sink)</small>	<i>no, scrub. (maybe if we scrub hard enough. I'm sure if we just shed the top layer of skin...)</i> <small>(he harmonized with me:) scrub. (scrub. harder.)</small> <small>(my drowning)</small> drowning, drowning <small>(he harmonized with my...)</small> <small>(scream under the faucet, king cobra. Scream.)</small> <small>(twisting)</small> away <small>(begging)</small> <i>I'm going to leave, I'm going to-</i> <small>(body)</small> in the sink	<i>(no, scrub. maybe if we scrub hard enough.) I'm sure if we just shed the top layer of skin... (scrub. scrub. harder.)</i> <small>(he harmonized with me:)</small> my drowning, drowning, drowning he harmonized with my... <small>(scream under the faucet, king cobra. Scream.)</small> twisting <small>(away)</small> begging <small>(I'm going to leave, I'm going to—)</small> body <small>(in the sink)</small>
I wrapped circles of <small>(golden)</small> locks <small>(about each tooth like golden snaked floss)</small> drawing him in, performing as a <small>(golden snake)</small> seductress <small>(swallowing)</small> <small>(his eyes, golden snakes)</small> what color were his eyes? <small>(Gold. gold. Golden. Gold. gold. Gold. gold. Golden. Gold. gold. Golden. Gold. shining. gold)</small> <i>We're going to leave</i>	<small>(I wrapped circles of)</small> golden <small>(locks)</small> <small>(about each tooth like)</small> golden snaked <small>(floss)</small> <small>(drawing him in, performing as a)</small> golden snake <small>(seductress swallowing)</small> <small>(his eyes)</small> golden snakes <small>(what color were his eyes)</small> Gold. gold. Golden. Gold. gold. Gold. gold. Golden. Gold. gold. Golden. Gold. shining. gold.	<small>(I wrapped circles of golden locks)</small> about each tooth like <small>(golden)</small> floss <small>(drawing him in, performing as a)</small> <small>(golden snake)</small> seductress swallowing his eyes <small>(golden snakes)</small> <small>(what color were his eyes Gold. gold. Golden. Gold. gold. Gold. gold. Golden. Gold. gold. Golden. Gold. shining. gold)</small> <i>We're going to leave</i>

NARRATION 2 :

digesting the skin that has been shed or sheared from my body

after he climbs into my mouth,
my muscles should push the food
down my esophagus
to keep me from spitting it
back up, but

I'm not sure

where

my

body

parts

fit

an

y

more

THIRD NARRATION:

wherein drops of water fall into an overflowing glass

(s)he did it because I'm golden, (s)he did it because (s)he's golden— golden, golden, golden.

According to *Metamorphoses* as written by Ovid:

he did it because—

I once had charms

a rival crowd of envious lovers strove to gain my love

they, who have seen me, never did trace more moving features in a sweeter face

my length of hair, in golden ringlets waved and graceful shone

He did it because he saw me,

and with such beauties, fired—

resolved to compass what his soul desired

(s)he did it because I'm golden, (s)he did it because (s)he's golden— golden, golden, golden.

According to *Medusa's Head* as written by Freud:

they did it because—

the sight of me turns spectators stiff with terror, turning men to stone, becoming an erection.

I am a woman who is unapproachable and repels all sexual desires.

I display the terrifying genitals of mother.

He wanted to intimidate my evil spirit.

He displayed his REDACTED to say: "I am not afraid of you. I defy you. I have a REDACTED".

He did it because even the devil took flight when I showed him my REDACTED.

(s)he did it because I'm golden, (s)he did it because (s)he's golden— golden, golden, golden.

I know:

(s)he did it because—

I forgot to leave when (s)he placed his hand on my shoulder,

I shaved my legs smooth, and my REDACTED clean

I accidentally wore the blue underwear that reminded h(er)im of the:

ocean below mount olympus

(TENNESSEE LAKE)

where we first met.

I forgot to ask h(er)im to stop when he handed me another:

goblet of ambrosia

(BOTTLE OF SMIRNOFF ICE)

(s)he did it because I forgot how to swim when

Poseidon

(REDACTED)

yanked me down beneath the

waves

(SHEETS)

to drown

PART THREE:

different parts of me were severed and buried in the valley, the river, and the gorge.

[MEDUSA tries to cover the mirrors where the REFLECTIONS are with papers, or shirts, blankets, various objects. She asks what is buried within her, as she buries her inner selves deeper and deeper. They protest, trying to answer MEDUSA’S somewhat rhetorical questions, but their voices are covered, and MEDUSA carries on as if she is willingly ignoring the voices of her REFLECTIONS]

MEDUSA	STHENO	EURYALE
What sleeps within me?	a King Cobra	me. just me. still whole
the echo of a buried thing sinking her toes deeper	reptilian. cold blooded. ready to swallow (wo)men whole	me. just me. still whole.
what within me is worth retrieving?	a predators instinct ready to tear through Poseidon's stomach and find the bones he’s yet to digest	the Gods don’t condone anger. golden, golden, golden, something is sitting: quiet, flickering, illumine thumping back against my fingertips
If I try and catch it, will I return empty handed? If I encircle my pearl, could I carry its weight?	Scream until you sick under the faucet, King Cobra	NO. keep it inside, repeat, repeat, repeat, whisper into your pillow: he raped me he raped me he raped me green green green slither slither slither
will I find my remains?		Golden, golden, golden
hidden in the wild stomach of my predator	Will I find my remains? Reptilian. Cold Blooded. hidden in the wild stomach of my predator	Me. just me. Still whole.
What within me is worth retrieving, will it wait to be retrieved?		What within me is worth retrieving, Will it wait to be retrieved?
I shed my skin in cycles, Endangered	Endangered King Cobra	I shed my skin in cycles, endangered

Will it expire,
Leaving me to feed
on a half dead thing

leaving me to feed like a lost predator on a half dead thing?

Lost, lost, lost

What within me is lost at
sea?
Do I deep dive,
Try to harpoon my pulse?

Lost, lost, lost

What within me is worth
retrieving?
My innermost sex—
Does she still sing,
Is she still begging
For resurrection?

FOURTH NARRATION :

keep scrubbing.

No. I still... I still feel the dirt on my skin. I still... I just need to scrub it off. just scrub. No matter how hard I scrub...

This body is man-made this body is made of man this body is man-made into horror this man-made body horror this horror body is man-made this whole body this whore body is man-made man made me horror and horror and horror This body is (wo)man-made this body is made of (wo)man this body is (wo)man-made into horror this (wo)man-made body horror this horror body is (wo)man-made this whole body this whore body is (wo)man-made (wo)man made me horror and horror and horror This body is made this body is made this body is made into horror this body horror this horror body is made this whole body this whore body is made, making me horror and horror and horror This body is this body is of this body is into horror this body horror this horror body is this whole body this whore body is horror and horror and horror this body this body this body is horror and horror and horror and horror and horror and horror and horror and horror and horror and horror and horror

PART FOUR :

each snake feeds me memories of womanhood

[a collection. Medusa rotates between monotonous motions. She is alone in her room, with only her reflections and a cell phone. The voices from the cell phones shift dramatically in tone each box, and consist of relatives and friends of Medusa. Her reflections sit with their backs facing Medusa, who can't leave her bed. The reflections quietly recite the growth of each snake between phone calls]

SISTERS	MEDUSA	CELL PHONE
YOU HAVE 22 UNHEARD MESSAGES - TO BEGIN LISTENING, DIAL NUMBER ONE ON THE KEYPAD. I'm so sorry I missed your call, please leave a message and I'll get back to you as soon as I can		
SNAKE ONE		
Antiope and Zeus	Hey baby, just wanted to give you a holler. (pause) I heard about what happened (pause) Oh honey, it happens, I know, I've gotten a little too tipsy before, too. You really can't trust boys, they really love sex, just don't— get yourself in that situation	
something happened and I feel heavy	I feel unclean from sleeping pills	hard to hold my tongue slipping
SNAKE TWO		
Cassandra; and Ajax the lesser, and Laius, Callisto and Zeus	I think you feel gross and confused just like I did. He manipulated you like he manipulated me and every other girl he's been with because that's the only move he has. Thank god my new boyfriend doesn't force me to have sex with him, and god things have been so great, you just have to keep looking	
I didn't understand I'm swaddled	I saw you buried I'm sorry	in his mattress beside me I'm a dirty empath
SNAKE THREE		
Europa and Zeus in the form of a bull	So I was in rehearsal just now working with REDACTED and REDACTED and Athena was telling us about how you and Poseidon were fucking all summer long behind her back. I just thought I should let you know and ask... is this him? Is this the man who... you know.. to you? Just give me a call back. I've been there, I really do understand.	
stand over me and watch me I need	scrub his name I need	scoop this cat piss before it ruins the wood paneling make me scrub and scrub and scrub

SNAKE FOUR

Ganymede, son of Tros of Dardania; and Zeus in the form of an Eagle

Persephone and Hades and her father Zeus

I've been pressured before too, **you can't blame just him. One smirnoff** over the course of a single night **doesn't get you drunk.** He's not a bad guy, **he just only** really **cares about the ocean. It's funny** to me that you use **the word powerless,** because **that's** exactly **how he felt.** I know what those thoughts are like, how you can't stop having them. Like watching a car crash. **You want to look away** because you know inside people are dying, **but you just can't.**

Athena is a tender drunk a warm moving heap	holding her liquor while I lose it I brush my teeth	behind my eyelids: her stomached loss I have to tell you before I scrub my tongue to shreds
--	--	--

SNAKE FIVE

Leda and Zeus in the form of a Swan

I know why **you keep cancelling. You need a therapist. Tell her you've been assaulted,** that needs to be the first thing *out of your mouth, I'll schedule an appointment with you. I'll tell you about my missing grandmother. They thought she stole their bank cards, so nobody went looking.* She appeared three months later: dirty and pregnant. She **woke up screaming from nightmares** while I was growing up. So **when I think about what womanhood means... that's all I've got. My mother entering her own screaming moms arms as if birth were a violent act.**

sorry, but I just can't make it today. I know I promised I'd go, but I am too exhausted to even pick up the phone right now. I wish you could hear me. how dirty everything sounds here. If I could reach my phone...

SNAKE SIX

The daughters of Leucippus: Phoebe and Hilaeira, and Castor and Pollux

Mine lives across the street but I can't afford to move. **I desensitized myself by whispering her name over & over & over.** Now it feels just like saying lamppost, or bagel with cheese, or sometimes even **please...** It works well enough. **I didn't have much of a choice.** Doesn't sound like you do, either.

let my teeth rot	the pain will drive me to the dentist have a mouth he never tongued	I'll get a new set of pearly whites
------------------	--	-------------------------------------

SNAKE SEVEN

Demeter and Poseidon as a Horse

Look, **if you tell anyone, you'll ruin his life. This is a pretty serious type of accusation. He never tried to get you drunk and take advantage of you.** You were a really good friend of his. If he weren't married, he would've wanted to date you. I'm shocked, really. I hope you figure out whatever is going on in your life.

forget Smirnoff	tell me about peroxide	what to do with that turtleneck	rubbing alcohol
heavy cycles, hand scrubbed--	still stained. I just want to be	cleaned up	I'm sorry

SNAKE EIGHT

We are thirteen times more likely to abuse alcohol and ourselves. She doesn't know she is too late.

SNAKE NINE

We are twenty six times more likely to abuse drugs. She's shed her old skin. She still wears it underneath the new skin. She only grows layers.

SNAKE TEN

Thirteen times more likely to abuse alcohol She thinks she's sexually liberated. She's obsessed with self-asphyxiation and booze.

SNAKE ELEVEN

Six times more likely to suffer from post traumatic stress disorder. She has milky thighs like my mawmaw and a taste for ativan.

SNAKE TWELVE

Three times more likely to suffer from depression. She thinks herself small. She holds tequila better than we ever could. She drunkenly strokes our hair.

SNAKE THIRTEEN

We are four times more likely to contemplate— She wants to tattoo a solid line across her wrist. She's had this plan for seven years. I think she's scared of penetration. We can't blame her.

SNAKE FOURTEEN

We are four times more likely to contemplate— He has dark curls that fall just above his baby collarbones. He won't stop setting himself on fire.

HEAD FULL OF SNAKES

We are four times more likely to contemplate suicide We've known her for years. We know she's right. We don't want to ruin more lives.

Medusa and Poseidon in Athena's temple

I want to make it clear and have on record that I always felt like I had your sober consent

FIFTH NARRATION :

after something is digested, the body has completed the process of pulling and storing nutrients to use as energy. These reserves are used as life-force. The cells that touch this life-force that once belonged to Poseidon may not dissipate until seven years have passed and each cell in my body has been replaced. I cannot wait to grow a new body. I do not know if growing a new body will make me something untouched. I wonder if my new body will still have snakes instead of hair. I wonder if my new body will turn into a monster when it feels a man. Listen. This is how my new body will sound when you touch me.

still hard, you must whisper: *It's okay, it's okay, it's okay.*
 feet to forehead, I am bending
 like all women of this house

my stomach song: *further, further, further*
 an ancestral ache,
 practice passed from grandsnake to gradsnake
 sounding until I serpent my spine away.

undulating, my legs ask: *crush me, crush me, crush me softly*
 each vertebrae bending until it pops and snaps
 until you wrap my centi-peddling feet and wear me
 as the sixth ring across your elbow.

crush me, crush me, crush me softly
 this is what it means to touch— (to be forgotten?)
 my mouth (forget. forgotten. forgot.)
 my body is rounding.
 my head (forget. forgotten. forgot.)

I mutter: *I am, you are, we are, we are, we are*
 under my breath through each thrust
 I hold your age like Oak counting blackworked lines

the outermost edges of my skin are forgotten and shed as I writhe into you.
 I forget what it means to be bodied and writhe into you.

I curl my lips around you
 -r stomach sprouting
 matted Poseidon hair.
 my severed ears, his keepsakes,
 emerge from your belly button.
 I am cocooned by a memory
 sometimes I wish
 I didn't have (a) head
 left to give: *I slither, I slither, I slither away.*

you hold my shedding, give me your name: *say it, say it, say it to me*
 please, gods, help me, please, tell me who you are, who are you? who are you? where am—
say it, say it, say it to me

I touch myself under the blankets
 climaxing to the percussive sound
 of reclamation.

MEDUSA

NARRATION 1: Digestion

TEXT BY ZOEY MORRIS

JOSHUA BAERWALD

$\text{♩} = 92$

this is more than a performance. this is a digestion.

Flute

Oboe

Bass Clarinet in B♭ 1

Bass Clarinet in B♭ 2

Bassoon

Horn in F

Trumpet in C

Triangle
Sus. Cym.
Tam-Tam
B.D.

Timpani

Piano

STHENO

MEDUSA

EURYALE

$\text{♩} = 92$

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6 7 8

pp *mf* *pp*

pp *f*

p *f*

mp

mf Mute string with hand while striking

p

B.D. To Mar.

mf, spoken, using the rhythms as a framework

scrub. deep - er.

con sord. S.T. (sul tasto)

pp *f* *pp* *f*

pp *f* *pp* *f*

pizz. *mp*

pizz. *p*

S.T. (sul tasto to) S.P. (sul pont. to)

pp *mf*

poco rit. ♩ = 86

Fl. *sfz* *pp* *mf*

Ob. *sfz*

Bs. Cl. 1 *pp* *f* *p*

Bs. Cl. 2 *pp* *p*

Bsn.

Hn.

C Tpt. *p* *mf sub.* *pp*

Marimba, hard mallets *ff* To Perc.

Timp.

Pno. *ff* *pp sub.* (norm.)

S. *mf* Digestion: To endure, with patience.

M. *mf* keep scrub - bing

E. *mf* Digestion: To endure, with patience.

Vln. I *pp* S.P. (sul pont.) N. (normale) *poco rit.* *mf*

Vln. II *pp* S.P. (sul pont.) N. (normale) *mf*

Vla.

Vc. *pp* *mf* *f* S.P.

Cb.

9 10 11 12 13 14 15

[16] A tempo (♩ = 92)

Fl.

Ob.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

f

mf

pp

mf

pp

con sord.

N. con sord.

arco

con sord.

S.T. (sul tasto)

This _____ is a per - for - mance of _____ a snake's di - ges - tion pro - cess.

I have been turned
into a snake.

[16] **[17]** **[18]** **[19]** **[20]** **[21]** **[22]**

27

Fl.

Ob.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

24

25

26

27

28

29

[illegible]

38

poco rit. ← ♩ = ♩. → (♩. = 46)

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clarinet in B $\flat$

Take cup mute

Percussion (B.D.)

fp

pp

p

mp

senza sord.
M.S.T.

arco norm.
senza sord.

pizz.

↑ Snakes don't have the right sort
of teeth to chew their food

36

37

38

39

Fl. *pp* *mp* *pp*

Ob.

Cl. 1

Bs. Cl. 2 *pp*

Bsn. *pp*

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

S.

M. *mf* 4 4
My jaw _____ must o - pen wi - der than my en - ti re. bo - dy _____

E. *mp*
...so we must eat pained things whole. ...in order to swallow anything at all

arco
flaut. senza sord.

Vln. I *pp*

Vln. II

Vla.

Vc.

Cb.

40 41 42 43 44 45 46

rit. ♩ = 112 Meno Mosso (♩ = 63 / ♩ = 126)

Fl. *p dolce, under voice*

Ob.

Cl. 1

Bs. Cl. 2 *tr* *fp* *fp* *fp*

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2 (Wood Block Snare Drum) *mf* *mp* *p* To Vib.

Pno. *f* *mf* *mp*

S. *and fuck... it hurts.*

M. *mf gently*
Once swal - lowed_____ the mus - cles of my bo - dy and my hook shaped teeth_____ push the mem - o - ries

E.

rit. ♩ = 112 Meno Mosso (♩ = 63 / ♩ = 126)

Vln. I M.S.T. *p* *mf* *S.P.*

Vln. II *p sempre* *mf* *mf sub.* *M.S.T.*

Vla. *p sempre* *mf* *p*

Vc. *arco* *tr* *p sempre* *mf* *tr* *S.P.* *mf sub.*

Cb. *arco* *p* *fp* *S.P.* *mf*

47 48 49 50

A Tempo subito (♩ = 138)

Fl. *pp*

Ob.

Cl. 1 *pp*

Bs. Cl. 2 (tr)

Bsn.

Hn.

C Tpt.

Perc. 1 (Sus. Cym.) (B.D.) *pp*

Vib. Vibraphone motor off *pp*

Pno. each hand rolled simultaneously *pp*

S. *mf*

M. *mf*

E. *mf*

dis - solve, dis - solve.

down to ward my sto - mach. Then: dis - solve, dis - solve.

dis - solve, dis - solve. —

A Tempo subito (♩ = 138)

Vln. I M.S.T. *mf* *p* *pp*

Vln. II *p* *mf* *p* *pp*

Vla. S.P. M.S.T. *mp*

Vc. (tr) M.S.T. *pizz.* *mp* *mf*

Cb. M.S.T. *pizz.* *mp* *mf*

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

S.

mp
words... sounds...

M.

mf
I try to eat... *mp* 3 mem - o - ries.

E.

mp
im - a - ges... sounds...

Vln. I

Vln. II

Vla.

Vc.

Cb.

56 57 58 59 60 61

// A Tempo (♩ = 138)

Fl. *pp*

Ob. *pp*

Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Perc. 1 (B.D.) (T.-t.) *pp*

Vib. *mp*

Pno. *pp*

S. *mp* *f*

M. *mp* *poco a poco cresc.*

E. *mp* *f*

65

A Tempo (♩ = 138)

Vln. I *pp*

Vln. II *pp*

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

Poseidon's body against mine.

I o - pen wide wide

I o - pen wide wide

I o - pen wide wide

62 **63** **64** **65** **66**

Fl. *mp* *mf*

Ob. *mf*

Cl. 1

Bs. Cl. 2

Bsn. *mp* *f*

Hn.

C Tpt.

Perc. 1 To Mar.

Vib.

Pno.

S.

M. *f*
but I can - not fit ev - e ry thing in - to my mouth at once.

E.

Vln. I *mf*

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

67 68 69 70

colla voce

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

S.

M.

E.

colla voce

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

72

73

74

75

76

* Conductors note: all triangle fermati indicate empty/silent bars, with the length of each bar provided above system.

colla voce

77

78

79

80

81

82

PART 1: Definitions

an incomprehensive list of things I forgot after poseidon split me in thirds

♩ = 66

Fl. *molto vib.*
pp

Ob.

Cl. 1

Bs. Cl. 2 *breathe as needed through fermati*
mfpp

Bsn. *pp possible*

Hn.

C Tpt.

Mar.

Vib. *bowed*
(harmonic, touch center of written note to produce sound of note an octave above)
pp

Pno. *mf*
pizz.
Red.

S.

M. *mf*
Rep - tile _____

E.

Vln. I ♩ = 66

Vln. II

Vla. *S.T. arco practice mute*
tr
mf

Vc. *arco. practice mute*
p
S.T. arco practice mute
tr
mf

Cb. *arco. practice mute*
p
arco
mf

83 84 85 86 87

* trill between the given notes as quickly as possible while preserving pitch content

7"

player accents at their discretion, spaced out over the senza misura sections

fit texts within the give time above the bracket, approximating entrances and ends based on arrows and line ends

f

A person regarded with both loathing and contempt.

(crocodiles)

A cold creature.

mf quasi ad lib.

6 3 6

a class of ver - te - brae a - ni - mal that in - cludes li - zards, croc - o - diles, snakes, tur - tles and tor - toi - ses.

(contempt)

7"

S.P. S.T. simile

p

S.P. S.T. simile

p

player accents at their discretion, spaced out over the senza misura sections

p

88

A Tempo (♩ = 66) 7" 91 A Tempo (♩ = 66)

Bs. Cl. 2

Bsn.

Vib.

Pno.

pp

mf

Without emotion or pity.

Deliberately cruel or callous.

mp 3

Cold Blood - ed

1-2" (pity) allow dynamic changes to also inform speed of text

f **mf**

Gor - gon

A bo - dy tem - pe - ra - ture that va - ries with that of the en - vi - ron - ment.

A Tempo (♩ = 66) 7" 91 A Tempo (♩ = 66)

S.T. S.P. S.T. simile

tr

S.T. S.P. S.T. simile

tr

mf

mf

arco

f

89 90 91

4" 5"

Bsn.

Pno.

S.

M.

E.

Vla.

Vc.

Cb.

Ac-cord-ing to clas-sic-al myth-o-lo-gy, it is... A mean, ugly or repulsive woman...whose appearance and behavior cause fear.

92 93

5"

Bsn.

S.

M.

E.

mp *mf* *mp*

It is three sis - ter mon - sters with snakes for hair and eyes that turned an - y - one

Vla.

Vc.

Cb.

94

4" 5"

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Medusa, the) ↑ *mp*

1" slow, wide vibrato

(only mortal gorgon) ↑ *mp*

(stone) ↑ *p*

f *mp* *mf* *p*

look - ing in - to them to stone. Me - du - sa, the on - ly mor - tal gor - gon___ was be - head - ed by Per - se - us___

4" 5"

(tr)

(tr)

95 96

97

5"

5"

19

Fl.

(vib. norm.)
tr

p

f

Ob.

♩ = ca. 60 (with Clarinet I)

pp

mp

pp

repeat gesture in given tempo, continuously lining up with clarinet

Cl. 1

♩ = ca. 60 (with Oboe)

pp

mp

pp

repeat gesture in given tempo, continuously lining up with oboe

Hn.

breathe as needed

mf

S.

M.

p

tr

f

Myth

E.

6

A tra - tion - al sto - ry con - cer - ning the ear - ly

97

5"

5"

Vln. I

♩ = ca. 92-108
con sord.
S.T.
arco
pp

continue in a quasi-improvisatory manner based on the material used in the box in the previous bar.

Vln. II

♩ = ca. 72-88
con sord.
S.T.
arco
pp

Vla.

♩ = ca. 72-88
S.P. *3* (stop moving between S.P. and S.T.)
p

Vc.

♩ = ca. 60
S.P. (stop moving between S.P. and S.T.)
p

Cb.

>

>

>

simile

97

98

20

20

3" 3" 5"

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

pp

♩ = ca. 60

♩ *sempre*

accel. to ♩ = 120 by end of line

mp

S.

(beings) ↑ a word used

(explain) ↑ to diminish and obscure the horrors of victims

M.

E.

his - tor - y of hu - man be - ings al - so used ____ to ex - plain some nat - ur - al or so - cial phe - no - me - non.

3" 3" 5"

Vln. I

Vln. II

Vla.

Vc.

Cb.

99 100 101

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Snake

dis - ting - uished by dry,

mf parlando, rhythms are approximate

arco

104

105

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

scal - y skin and typ - ic - al ly lay - ing soft shelled eggs on land.

mf, slowly

Athena found Medusa in bed with her husband . . .

Poseidon.

f

pizz.
dampen strings,
strum quickly across

mf

pizz.
dampen strings,
strum quickly across

mf

senza sord.
N.

p — f p < f p < f p < f p <

senza sord.
N.

p — f p < f p < f p < f p <

senza sord.
N.

p — f p < f p < f p < f p <

106 107 108 109

Fl. *p* *fp*

Ob.

Cl. 1 *p*

Bs. Cl. 2

Bsn.

Hn. *mp*

C Tpt.

Mar.

Vib. soft mallets *mp*

Pno.

S. Poseidon walked . . . with the morning glow of after-sex

M. *pp* Sex

E. *f* How - e - ver, *mf* 3 some breeds of snakes de - vel - op

Vln. I arco *p*

Vln. II arco *p*

Vla. *f* *p < f* S.P. *f*

Vc. *f* *p < f* S.P. *f*

Cb. *f* *p < f*

110 111

Fl.

Eng. Hn. English Horn
p possible

Cl. 1

Bs. Cl. 2

Bsn.

Hn. *mp* *f* *mp* *f*

C Tpt. harmon mute
pp

Mar.

Vib.

Pno. *p sub.*

S. *f* *mf*
↑ As punishment... ↑ Athena turned Medusa's golden locks

M. *f*

E. *f*
eggs in - side their bod - ies and give birth to live young

Vln. I

Vln. II

Vla. N. *f*

Vc. S.T. → S.P. *pp* *mf* N. *f*

Cb. *mp* *f* *mp* *f*

Fl. *flz.*
fp

Eng. Hn. *pp* *mf*

Cl. 1

Bs. Cl. 2

Bsn. *(mf)*

Hn. *open*
mp

C Tpt. *pp*

Mar.

Vib.

Pno.

S. *mp*
↑ into a collection of snakes
Athena does not distinguish between sex and rape.

M. *p* *f*
Sex

E.

Vln. I *pizz.*
mf

Vln. II *pizz.*
mf

Vla. *S.T.*
p *S.P.*
mf *p* *mf* *p*

Vc. *S.P.*
sfz *sfz* *p* *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *mf* *p*

114 115

Fl. *fp*

Eng. Hn.

Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bsn.

Hn.

C Tpt. *mf*

Mar.

Vib.

Pno. *mp*

S.

M.

E. *f*

the King Co - bra is _____ a mo - no - ga - mous crea - ture, _____

Vln. I *p* arco

Vln. II *p* arco

Vla. *mf* pizz. *(mf)*

Vc. *mf* pizz. *(mf)*

Cb. *mf* pizz. *(mf)*

Fl. *norm.*
pp

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E. *mp* approaching spoken (d)
the male in - serts his two sex or - gans, the... the hem - i - phenes, which then extend and release . . . sperm.

Vln. I

Vln. II

Vla. arco. N. *mf* S.P. *mp*

Vc. arco. N. *mf* S.P. *mp* N. *pp* *mf*

Cb. arco. N. *mf*

119

Fl. *fp* *f*

Eng. Hn.

Cl. 1 *mp* *mf* *mp* *mf*

Bs. Cl. 2 *f* *mp* *f* *p* *mp* *p* *mp*

Bsn. *mp* *f* *mp* *f* *mp* *f*

Hn. stopped *p* *mf* *p*

C Tpt.

Mar.

Vib. *Ped.*

Pno.

S. *f parlando, rhythms are approximate*
 the King Co - bra will eat their count - er - part a - live _____ if they catch them in bed with a - no - ther male co - bra.

M.

E. *mf*
 ↑ This takes about an hour, ↑ but can last up to an entire day

119

Vln. I *pizz.* *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. heavy pressure *f* *norm.* *mf*

Vc. heavy pressure *p* *f* *norm.* *mp*

Cb. *pizz.* *mf*

119 **120**

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp possible

mf

mp

mp

p

mf

arco

pizz.

It is said that fe-male co-bras have a lot of choice whe-ther or not they be-come pregnant.

Rape

This musical score is for the opera 'The Rape of Helen' by Benjamin Britten. The score is written for a large orchestra and vocal soloists. The instruments listed on the left are: Fl. (Flute), Eng. Hn. (English Horn), Cl. 1 (Clarinet 1), Bs. Cl. 2 (Bass Clarinet 2), Bsn. (Bassoon), Hn. (Horn), C Tpt. (C Trumpet), Mar. (Maracas), Vib. (Vibraphone), Pno. (Piano), S. (Soprano), M. (Mezzo-soprano), E. (Erlking), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The score is in 3/4 time and features a variety of musical notations, including dynamics (mf, f, p), articulation (arco, S.P.), and performance instructions (rape). The vocal soloists have parts that include long, sustained notes and more active melodic lines. The instrumental parts are also complex, with many instruments playing sustained notes and others playing more active figures. The overall mood is dramatic and intense, reflecting the tragic nature of the story.

128

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

the word we use for parts of us that have been eaten alive.

Some - thing that has been cen - sored or ob -

S.P.

p sub.

S.P.

p sub.

S.P.

p sub.

129

130

132

Più mosso (♩ = 76)

Fl.

p

To Ob.

Eng. Hn.

Cl. 1

p

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

pp

mp

f

Mar.

Vib.

To Perc.

Pno.

S.

M.

E.

sured for _____ se - cur - i - ty or le - gal pur - pos - es. _____

Vln. I

sfz

pizz.

f

Vln. II

sfz

pizz.

f

Vla.

N.

sfz

f

Vc.

N.

sfz

f

Cb.

N.

mf

131

132

133

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp possible

pp possible

pp possible

allow natural gliss to occur

pp $\leftarrow$ *f*
change to plunger

f

8^{vb}
Red.

f

Di - ges - tion (n)

mp

the digestive system of a snake starts from the mouth - a part that is highly modified in order for snakes to swallow prey whole.

col legno
thrown bow

(strike the note col legno and let the bow bounce until stopping)

p

col legno
thrown bow

(strike the note col legno and let the bow bounce until stopping)

p

gradually increase the amount of silence between each repeat

gradually increase the amount of silence between each repeat

pp possible

134 135 136 137 138 139 140

rit.

Meno Mosso (♩ = 56)

37

147

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

rit.

Meno Mosso (♩ = 56)

141

142

143

144

145

146

147

148

to bear trauma with
patience; to endure.

Chronology is
not a privilege
we are offered.

Chro - no - lo - gy

Myth

It often takes days to complete the digestion
process, as snakes often consume prey larger than
their own bodies. This takes weeks for some
breeds. Digestion is supposed to follow a linear
path.

arco

pp

25"

8"

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Perc. 2

Pno.

S.

M.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Percussion
(W.B.
S.D.)

mf

mp, slowly increasing in volume and speed

p

mf

mp

(arco norm.)
S.P.

sfz

(arco norm.)
S.P.

sfz

arco
S.P.

sfz

pp
S.P.

sfz

pp

M.S.P.

pp

pp

sfz

(enter as Euryale finishes
"A traditional story")

A parallel reality. A figurative place. A magical sounding
word used to diminish and obscure the horrors of
personhood. Something that has happened over and over and
over. A name we give to things we don't want to hear. A story
retold and lived again and again until Poseidon and Medusa's
names become interchangeable with our own, until we
choose decapitation over reincarnation.

A tra - di - tion - al stor - y

Especially one concerning the early history of
people or explaining some natural or social
phenomenon

149

150

(♩ = 56)

7"

ca. 2" per bar

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Perc. 2

Pno.

S.

M.

Eur.

Timpani

pp possible

1-2"

My name...her name...his name...
(with Euryale)

Me - du - sa

1-2"

My name...her name...his name...
(with Stheno)

(♩ = 56)

7"

ca. 2" per bar

Vln. I

Vln. II

Vla.

Vc.

Cb.

thrown bow dampen strings by lightly touching with fingers

mf > pp

thrown bow dampen strings by lightly touching with fingers

enter after bass mf > pp

thrown bow dampen strings by lightly touching with fingers

mp enter after cello mf > pp

thrown bow dampen strings by lightly touching with fingers

enter after violin I mf > pp

thrown bow dampen strings by lightly touching with fingers

enter after viola mf > pp

151

152

153

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Timp.

Pno.

S.

M.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f (with others)

mp (with Stheno)

f (with others)

mf

f (with others)

mp (with Euryale)

ca. 2" per bar

Our name.

Your name.

I went walking through the park.

attacca

154 155 156 157 158 159

PART 2: The Park

41

in which i become the man wearing a necklace of my own teeth

160 $\text{♩} = 56$

Fl. mf

Ob. mf

Cl. 1 mf

Bs. Cl. 2 mf

Bsn. mf

Hn.

C Tpt. mf plunger "wah-wah"

Mar.

Timp. f (Timpani) mf p

Pno. mp

S.

M. f , excited
↑ Oh, I love this song. ↑ Oh, right - piece. I love this piece.

Eur.

160 $\text{♩} = 56$ senza sord.

Vln. I mf senza sord.

Vln. II mf

Vla. p

Vc. p

Cb. p pizz. arco

161 **162** **163**

poco rit. $\text{♩} = 48$ p

164 ♩ = 84 subito

Fl. *pp*

Ob. *p* *fp*

Cl. 1 *pp* *fp*

Bs. Cl. 2 *fp*

Bsn. *fp*

Hn. (stopped) *p* change to cup mute *fp*

C Tpt.

Mar.

Timp. To Vib. *p* *fp* *Red. to connect*

Pno. *p* *mf* *Red.*

S.

M.

Eur.

164 ♩ = 84 subito

Vln. I *p poco staccato* *f* *p*

Vln. II *p poco staccato* *f* *p*

Vla. S.T. *pp* pizz.

Vc. *mp* pizz. arco *fp*

Cb. *mp*

Fl. *p* *f* *fp*

Ob.

Cl. 1 *p* *f* *fp*

Bs. Cl. 2 *p* *f* *fp* *fp* *fp*

Bsn. *p* *f* *fp* *fp*

Hn.

C Tpt. *p* cup mute

Mar. *p* hard mallets

Vib. *tr*

Pno. *f* Ped.

S.

M.

Eur.

Vln. I *f* *p* *mf* *p sub.*

Vln. II *f* *p* *mf* *p sub.* practice mute

Vla. *p* *mp*

Vc. *mp* practice mute

Cb.

Fl. *p* *mf* *fp*

Ob. *fp* *p* *mf*

Cl. 1 *fp* *fp*

Bs. Cl. 2

Bsn.

Hn. *fp* *fp*

C Tpt. *fp*

Mar. To Perc. (Tri.) *p*

Vib. *mf*

Pno. *f* *p* *Red.*

S.

M.

Eur.

Vln. I *f sub.* *p sub.* *f sub.* *p sub.*

Vln. II *f sub.* *p sub.* *f sub.* *p sub.*

Vla. 2 2

Vc.

Cb.

173

174

175

176

177

Fl. *p* *f*

Ob. *p* *f*

Cl. 1 *p*

Bs. Cl. 2

Bsn.

Hn. *pp* *f* open

C Tpt.

Perc. 1

Vib.

Pno. *Ped.*

S.

M.

Eur.

Vln. I *f sub.* *p sub.* *f sub.* *p sub.*

Vln. II *f sub.* *p sub.* *f sub.* *p sub.*

Vla. *p*

Vc.

Cb.

181 ♩ = ♩ (♩. = 56)

Fl. *p* 2

Ob.

Cl. 1 *f*

Bs. Cl. 2 *mf* *p* *mf*

Bsn. *mf* *pp* *mp*

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

S.

M. *p* *mf* *2*

I I went walk - ing walk - ing through the park

Eur. *pp* *mf*

I I went walk - ing, drink - ing

181 ♩ = ♩ (♩. = 56)

Vln. I flautando *p*

Vln. II flautando *p*

Vla. *f* *pizz. senza sord.* *arco* *p* *2*

Vc. *mp* *pizz.* *S.P.* *fp* *fp*

Cb. *mp*

181 **182** **183** **184**

tenutos under slurs indicate stile concitato, a light rearticulation of beginning syllable

tenutos under slurs indicate stile concitato, a light rearticulation of beginning syllable

[illegible]

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

S.

M.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

just had...

cock - tails

As he pinched my nose

norm.

p

mf

mf

2

p

mf

use stopping of horn to facilitate half step gliss.

pp

mf

p

mf

norm.

pizz.

mf

S.P.

p

arco

S.P.

p

pizz.

mf

pizz.

mf

189

190

191

192

(♩ = ♩) 202

Fl. *pp possible*

Ob. *f sub.*

Cl. 1 *mp* *f sub.*

Bs. Cl. 2 *mp* *f sub.*

Bsn. *mp* *f sub.*

Hn.

C Tpt.

Perc. 1

Timpani *p* To Perc. *pp*

Pno.

S. *p*
locked locked locked

M. *mf nervously*
bath - room door _____
↑ I should head home soon.

Eur. *pp*
_____ bath - room door _____
mf 5
un - der the fau - cets

202 S.P.

Vln. I *mf* (gliss) *ff* *mf*

Vln. II *mf* *ff* *mf*

Vla. *p* *f* *mp dolce* pizz.

Vc. *mp dolce* pizz.

Cb. *p* *f* *mp dolce*

198 199 200 201 202

Fl. *pp* *f*

Ob. *pp* *f*

Cl. 1

Bs. Cl. 2 *mp*

Bsn. *pp*

Hn.

C Tpt. *mp* *fp* change to pixie + plunger mutes

Perc. 1 To Mar. *mf* Marimba

Perc. 2

Pno. *mp* *pp* *f*

S.

M. *↑* I'm just going to go to the bathroom really quickly

Eur. hum

Vln. I *fp* *mf* *p* *f*

Vln. II *fp* *f*

Vla. arco *fp* *p* *f*

Vc. *mf*

Cb.

rit. ♩ = 72 A Tempo (♩ = 84)

Fl. *p* *f*

Ob. *p* *f*

Cl. 1 *p* *mf* *pp*

Bs. Cl. 2 *f* *pp*

Bsn. *f*

Hn. *sord.* *p* *mf*

C Tpt.

Mar.

Perc. 2 Percussion brushes, quasi-improvisatory (Sn., H.H.) *p*

Pno. *mp dolce* *mp*
Ped. to maintain legato lines

S. *mp, plainly*
↑ maybe if we scrub hard enough.

M. *mp, panicked*
↑ no. scrub.

Eur.

rit. ♩ = 72 A Tempo (♩ = 84)

Vln. I *mp* *f sub.* *sfz* *sfz* *fp*

Vln. II *mp* *f sub.* *sfz* *sfz* *fp*

Vla. *f* *fp*

Vc. *pizz.* *mp sub.* *sfz* *sfz* *fp*

Cb. *mf* *mp*

rit. $\text{♩} = 60$ **A Tempo** ($\text{♩} = 84$)

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.
 pixie + plunger mute
 "wah-wah"
mp

Mar.

Perc. 2
 8

Pno.
p

S.
mp
 ↑ He harmonized with my...

M.
f
 ↑ I'm going to leave.
mf
 ↑ I'm...

Eur.
mf
 ↑ my... my drowning
 ↑ twisting

A Tempo ($\text{♩} = 84$)
 scrape bow vertically while damping pitch by lightly touching fingers - only noise should be produced.

rit. $\text{♩} = 60$

Vln. I
mp

Vln. II
mp

Vla.
 pizz.
mf

Vc.
 pizz.
mf

Cb.
mf

217 218 219 220 221 222

rit.

Fl. *pp* *fp*

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt. *f* *mp*

Mar.

Perc. 2

Pno.

S. *f* *mp agitato*
Scream un - der the fau - cet, king co - bra... scream
approaching speech

M. *mp*
↑ I'm going to.

Eur. ↑ begging ↑ twisting ↑ begging

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

223

224

225

226

227

228

229

♩ = 56

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

S.

M.

Eur.

change to harmon mute

mf

pp

mp

p < *f*

mp

harmon mute (stem out)

Percussion
(Tri+Sus. Cym.)

pp

(W.B.+S.D.)

To Vib.

pp

mf

I wrapped circles of

locks

Drawing him in,

mp

Gold - en

Gold - en snaked

mf

About each tooth like

floss

229

♩ = 56

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp dolce

pp dolce
arco

pp dolce

arco

pp dolce

arco

p

pp

229

230

231

232

233

234

235

236

Fl. *pp*

Ob. *mf*
To Bs. Cl.

Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bsn. *pp* possible *mf*

Hn. *mf*

C Tpt. *mp* *p*

Perc. 1

Vib. *p*
Vib. *Red.*

Pno. *mp*

S. *mp*
per - for - ming as a seductress What col - or were his eyes?

M. *(mp)* *mf*
gold - en snake gold - en... gold - en

Eur. *mp*
per - for - ming as a se - duc - tress swal - low - ing his eyes

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf* arco *p*

237 238 239 240 241 242

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

S.

M.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp dolce

mp

p

pp dolce

practice mute

practice mute arco

pp dolce

practice mute arco

pp dolce

pp dolce

we're going to leave.

gold - en. gold - en. shi - ning. gold - en. gold. shi - ning. gold.

we're going to leave.

practice mute

pp dolce

practice mute arco

pp dolce

practice mute arco

pp dolce

pp dolce

243 244 245 246 247

Slowly **colla voce**

Fl. $\text{♩} = \text{ca. } 44$

Hn. $\text{♩} = \text{ca. } 40$
 blow air while simultaneously pressing valves rapidly
 (open)
tr
pp < *ff*

Pno. $\text{♩} = \text{ca. } 60$
f Press piano pedal hard enough
 to resonate strings

p. sombre
 after he climbs, into my mouth.

voices move *ad libitum*, using the
 spatialization as reference. The movement
 should not last longer than a minute total

p. sombre
 my muscles should push

Slowly **colla voce**

Vln. I $\text{♩} = \text{ca. } 72$
 col legno arco
 (scratch tone)
f *pp* *mf*

Vln. II $\text{♩} = \text{ca. } 68$
 (scratch tone) col legno
mf *f* *pp*

Vla. $\text{♩} = \text{ca. } 58$
 pizz. (scratch tone)
mf at some point in this movement, remove the practice mute

Vc. $\text{♩} = \text{ca. } 88$
 (scratch tone) move strings in circular motion, little pitch
 should be present *fp* at some point in this movement, replace practice mute with standard mute

Cb. $\text{♩} = \text{ca. } 108$
 move strings in circular motion while damping strings
 with fingers. Little pitch should be present *f* at some point in this movement, replace practice mute with standard mute

248 249 250

Fl.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

251

252

253

the food

down

my esophagus

to keep me from spitting it back up

61

Fl.

Hn.

Pno.

V.

Vln. I

Vln. II

Vla.

Vc.

Cb.

but

I'm not

sure

where my body

fits

anymore

more

NARRATION 3: Because

wherein drops of water fall into an overflowing glass

255 ♩ = 56

Fl.

Ob.

Bs. Cl. 1
Bass Clarinet in B $\flat$
mp

Bs. Cl. 2
mp

Bsn.

Hn.
stopped
p

C Tpt.
harmon mute (stem in)
pp possible
change to cup mute

Perc. 1

Vib.

Pno.
pp possible
Ped.

Sth.

Med.

Eur.

255 ♩ = 56

Vln. I

Vln. II

Vla.
arco. senza vib.
M.S.T.
(senza sord.)
mf

Vc.
pizz. con sord.
mf
arco S.T.
p

Cb.
pizz. con sord.
mf
arco S.T.
p

255 **256** **257** **258** **259** **260** **261**

263

alternating between no
vibrato and rapid vibrato,
take breaths as necessary

colla voce

A Tempo (♩ = 56)

colla voce

63

Fl. *pp possible*

Ob.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn. *slow vib. cup mute*

C Tpt. *pp possible*

Perc. 1

Vib.

Pno.

Sth. *1.5" mp, slowly*

Med. *mf* 3 He did it be - cause _____ She did it be - cause _____ *2" because I'm golden. because he's golden*

Eur.

263

colla voce

A Tempo (♩ = 56)

colla voce

Vln. I

Vln. II

Vla. *(sul II)*

Vc.

Cb.

262

263

264

265

266

267

268

64

A Tempo (♩ = 56)

colla voce (A Tempo sempre)

ff *p sub.* *tr* *f* *pp* *mp* *mf* *p* *p slowly*

gold - en gold - en gold - en gold - en

↑ According to *Metamorphoses* as written by Ovid, ↑ he did it because: ↑ I once had charms

A Tempo (♩ = 56)

colla voce (A Tempo sempre)

S.P. (practice mute) *pp* *pp* *ppp* *tr* *f* *p*

S.P. practice mute *pp* *pp* *ppp* *tr* *f* *p*

S.P. practice mute *ppp* *tr* *f* *p*

269 270 271 272 273 274

[illegible]

A Tempo (♩ = 56) **accel.**

Fl. *p* *flz.* *p*

Ob. *p* *pp*

Bs. Cl. 1 *p* *pp*

Bs. Cl. 2 *p* *mf*

Bsn. *p* *mf*

Hn. *p*

C Tpt.

Perc. 1

Vib. *p*

Pno.

Sth. *f*

Med. *mp*

Eur. *f*

mo - ving fea - tures

↑ in a sweeter face

My length of hair, in golden ringlets waved

and graceful shone

He did it be - cause

A Tempo (♩ = 56) **accel.**

Vln. I *mf* *pp sub.* *mf* *pp sub.* *mf* *pp*

Vln. II *p* *mf* *pp sub.* *mf* *pp sub.* *f*

Vla. *p* *mf* *pp sub.* *mf* *pp sub.*

Vc. *p* *mf* *pp*

Cb. *p* *mf*

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

S.P.

pizz.

280 281 282 283 284 285

288

$\text{♩} = 92$

Fl.

f p f p f

Ob.

f

Bs. Cl. 1

f

To Cl.

Bs. Cl. 2

p f

f

Bsn.

p f

f

Hn.

C Tpt.

Perc. 1

Vib.

f

To Perc.

Pno.

f

Sth.

f

Be - cause he saw me.

Med.

f

Be - cause he saw me.

Eur.

f

Be - cause he saw me.

molto vib.

288

$\text{♩} = 92$

Vln. I

mf f

Vln. II

mp f

S.P.

N.

Vla.

mp f

S.P.

Vc.

f

S.P.

pizz.

Cb.

f

pizz.

286

287

288

289

(norm.)

Fl. *f*

Ob. *f*

Cl. 1 *mf* Clarinet in B $\flat$

Bs. Cl. 2 *mf* *p* *f*

Bsn. *mf* *p* *fp* *f*

Hn. *sfz* (sempre cup mute) *mf*

C Tpt. *sfz* *mf*

Mar. *f* Marimba

Vib.

Pno. *f*

Sth. *f* re - solved to re - solved to

Med. *f, growing in spite* and with such beauties, fired - resolved to compass what his soul desired

Eur. *f* re - solved to re - solved to

Vln. I S.P. sempre *f* *p* *f*

Vln. II S.P. *pizz.* *p* *f*

Vla. *mf*

Vc. arco N. $\rightarrow$ S.P. *pp* *f* *pizz.* *f* arco (N.) *p* *f*

Cb. arco N. $\rightarrow$ S.P. *pp* *f* *pizz.* *f* arco (N.) *p* *f*

290 291 292 293

[illegible]

Fl. *p* *f* *f*

Ob. *f* *p sub.* *f* *p sub.* *f*

Cl. 1 *f* *p sub.* *f* *p sub.*

Bs. Cl. 2 *f*

Bsn. *f*

Hn.

C Tpt.

Mar. *p* *f* To Perc.

Perc. 2

Pno.

Sth. *mp* *f* *mp* *f*
He did it be - cause she did it be - cause be - cause

Med. *mp* *f* *mp* *f*
He did it be - cause she did it be - cause be - cause

Eur. *mp* *f* *mp* *f*
He did it be - cause she did it be - cause be - cause

Vln. I S.T. *mf* N.

Vln. II S.T. *mf* N.

Vla. *f* *mf* *fp* *f*

Vc. *p sub.* *f sub.* *p sub.*

Cb. *p sub.*

299 71

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Percussion

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

she is I am he is gold - en gold - en gold - en

he is she is I am gold - en gold - en gold - en

I am he is she is gold - en gold - en gold - en

299 300 301 302 303 304

Fl. *mf*

Ob. *mp* *mf*

Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bsn. *mf*

Hn. *stopped* *flz.* *pp* *fp*

C Tpt. *pp* *possible* *mf*

Perc. 1

Vib. *Vibraphone* *mp*

Pno. *mp sempre*

Sth. *f* *spiteful*

Med. *mf*

Eur. *mf*

Vln. I *mf* *arco. flaut.* *mp*

Vln. II *mf* *arco. flaut.* *mp*

Vla. *mf*

Vc. *fp* *f*

Cb.

According to *Medusa's Head*, written by Freud,

The sight of me turns spectators stiff with terror

they did it be - cause__

Acc - or - ding to Me - du - sa's Head, __ writ - ten by __ Freud__

309

Fl. *pp* *f* *p* *fp* *f*

Ob. *p* *f* *p* molto vib.

Cl. 1 *mp* *f* *pp* *f*

Bs. Cl. 2

Bsn. *mf* *p* *tr*

Hn.

C Tpt. (norm.) *sfz* *mp*

Perc. 1

Vib.

Pno. *mp*

Sth. *ff* *mf* RE - DACT - ED I am a wom - an who is _

Med. *ff* *f* *resentful* RE - DACT - ED I am a woman who is unapproachable

Eur. Turn - ing men to stone, be - com - ing a RE - DACT - ED I am a wom - an who _ is _

309

Vln. I N. *f*

Vln. II N. *f*

Vla. arco S.P. *mp* *f* *p* *fp* *fp* *fp*

Vc. S.P. *mp* *f* *p* *fp*

Cb. *mp* *f*

308

309

310

Fl. *mp* *fp*

Ob.

Cl. 1 *mp* *fp*

Bs. Cl. 2 *f* *f* *3* *tr* *pp*

Bsn. *f* *f* *3* *tr* *mf*

Hn.

C Tpt.

Perc. 1 *mp*

Vib. *f*

Pno. *f* *mf* Ped.

Sth. *3* un - ap - proach - a - ble and re - pels all sex - u al de - sires

Med. *mf* *(mf)*
↑ And repels all human desires He

Eur. *3* un - ap - proach - a - ble and re - pels all sex - u al de - sires

Vln. I pizz. *mf* arco S.P. *fp* *fp* *f* *mf*

Vln. II pizz. *mf* arco S.P. *fp* *f* *f* *mf*

Vla. *p* *f* *p* *f*

Vc. *3* *f* *fp*

Cb. *f*

311 312 313 314

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Bs. Cl. 2 *f*

Bsn. *f* solo

Hn.

C Tpt.

Perc. 1 *p*

Vib. *p* motor fast *f* To Perc.

Pno.

Sth.

Med. *f* *mp* *f*
want - ed to in - tim - i - date_ my_ e - vil spi - rit_ He dis - played his... his... his...

Eur.

Vln. I S.T. → S.P. → N. *p* *mf* *p* *fp* *mp*

Vln. II S.T. → S.P. → N. *fp* *fp* *mp*

Vla. N. → S.T. → S.P. → N. *fp* *fp*

Vc. N. → S.P. → N. *p* *mf* *p* *mf* *mp*

Cb. N. → S.P. → N. *p* *mf* *p* *mf*

315 316 317 318

319

Fl. *mp* *f*

Ob. *f*

Cl. 1 *mp* *f*

Bs. Cl. 2 *mf* *fp* *f* *p* *f* *p* *sub.* *f*

Bsn. *mf* *fp* *f* *p* *sub.* *f* *p* *sub.* *f*

Hn.

C Tpt.

Perc. 1 *mp* *mf*

Perc. 2

Pno.

Sth. *ff* *mf, mockingly* *ff*
RE - DACT - ED I'm not afraid of you. I defy you. I have a RE - DACT - ED

Med. *mf, mockingly* *ff*
— to say: I'm not afraid of you. I defy you. I have a RE - DACT - ED

Eur. *p* *f* *mf, mockingly* *ff*
re - dact - ed I'm not afraid of you. I defy you. I have a RE - DACT - ED

319

Vln. I *fp* *f*

Vln. II *p* *fp* *f*

Vla. *fp* *f*

Vc. *mf* *fp* *f*

Cb. *mf* *fp* *f*

319 **320** **321** **322**

Fl. *mf* *p* *f*

Ob. *p* *mf* *f*

Cl. 1 *mf* *f*

Bs. Cl. 2 *mf*

Bsn. *mf*

Hn.

C Tpt. *pp* *mf* *pp* *mf*

Perc. 1 *mp* l.v. sempre

Perc. 2 Percussion (Toms) *mf* (S.D.) (Wood Block)

Pno. *f* *8va*

Sth. *f*
he did it be - cause e - ven the de - vil took flight when I showed him

Med. *f*
E - ven the de - vil took flight when... when... when...

Eur. *f*
she did it be - cause be - cause e - ven the de - vil took flight when I showed him my...

Vln. I *mf*

Vln. II *mf*

Vla. *mf* col legno *f*

Vc. *mf* *f* N.

Cb. *mf* *f* col legno

323 324 325 326

327 ♩ = 115 subito

Fl. *p* *f* *f* 6 6

Ob. *f* 6 6

Cl. 1 *pp* *f*

Bs. Cl. 2

Bsn. *p possible* *f* *p* *f* *p possible* *f*

Hn. *p* *f* *p* *f* *p* *f*

C Tpt. *p* *f* *pp* *f* *p* *f*

Perc. 1 *f* secco, sempre

Perc. 2 6 3 3 *p*

Pno. *f* 3

Sth. my RE - DAC - TED He did it be - cause____

Med. RE - DAC - TED He did it be-cause____ he did it be - cause____

Eur. RE - DAC - TED He did it be-cause he did it be - cause____

327 ♩ = 115 subito

Vln. I *f* (IV) S.P. 6 6

Vln. II *f* (IV) S.P. 6 6

Vla. norm. 3 3 3 3 *mf* 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 *mf* (III) norm. 3 3 3 3 3 3 3 3

Cb. *mf* 3

327 **328** **329**

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gold - en gold - en gold - en gold - en gold - en gold - en gold - en gold - en

I know why... she did it be - cause...

gold - en gold - en gold - en gold - en gold - en gold - en gold - en

330 331 332

335

colla voce

♩ = 60

Fl. *sfz*

Ob. *sfz*

Cl. 1 *sfz*

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1 *mp*

Perc. 2 *mf* *p*

Pno. *p*

Sth.

Med. *mp*
 gold - en gold - en gold - en gold - en
 be - cause... be - cause...
 I forgot to leave
 when he placed
 his hand on my
 shoulder

Eur. *mp*
 gold - en gold - en gold - en gold - en

335

colla voce

♩ = 60

Vln. I *sfz* *gliss.* *p* *f* *p*

Vln. II *sfz* *p* *f* *p*

Vla. *norm.* *col legno* *3* *norm.* *3* *sfz* *gliss.* *p* *f* *p*

Vc. *norm.* *col legno* *3* *norm.* *3* *sfz* *gliss.* *p* *f* *p*

Cb. *3* *norm.* *3* *sfz* *pizz.* *#2*

333

334

335

336

colla voce

81

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

(speak only the text that is not in parentheses, timing it to fit in what MEDUSA says)

(I shaved my legs smooth, and my REDACTED (clean)

I shaved my legs smooth, and my (REDACTED) clean

I accidentally wore

the blue underwear

cello voice

colla voce

Violin I, Violin II, Viola, Violoncello, and Contrabasso score, measures 337-342. The score includes dynamic markings (sfz, f, pp, p), articulation (accents, slurs), and performance instructions (arco, pizz., thrown bow, col legno).

343 A Tempo (♩ = 115)

Fl. *f*

Ob. *f*

Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. *f*

Hn.

C Tpt.

Perc. 1 *mp*

Perc. 2 *mp* *f*

Pno. *f*

Sth. *f*

Med.

Eur. *f*

Vln. I *mf* N. arco

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* N.

Cb. *mf* norm.

gold - en gold - en gold - en gold - en gold - en gold - en gold - en gold - en

Red. _____ Red. _____

343 **344** **345**

Fl. *mf*

Ob. *mf*

Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. *f*

Hn. *pp* *f*

C Tpt. *pp* *f* remove cup mute

Perc. 1 *p* *f* *mf*

Perc. 2 *mp*

Pno. *Red.*

Sth. *f*
gold - en gold - en gold - en gold - en gold - en gold - en gold - en gold - en

Med. *mf*
that reminded him of the

Eur. *f*
gold - en gold - en gold - en gold - en gold - en gold - en gold - en

Vln. I S.P. *mf*

Vln. II S.P. *mf*

Vla. *f*

Vc. *f*

Cb. *f*

346 347 348

colla voce

Sth. 349 2-3" *mp* 2-3"

Med. *mp* ↑ Ocean... ↑ below ↑ Tennessee Lake

Eur. ↑ Mount Olympus (below) 351 352

349 350 351 352

colla voce

Perc. 1 ♩ = 60 *pp* ♩ = 60 *pp* *mf* *pp*

Perc. 2 Timpani *pp* *mf* *pp*

Sth. ↑ goblet of ambrosia (another)

Med. ↑ where we first met. 3-4" ↑ I forgot to ask him to stop... 1-2" ↑ when he handed me another

Eur. ↑ bottle of smirnoff ice (another)

colla voce

Vln. I ♩ = 60 practice mute ♩ = 60 *pp* *ff* *pp*

Vln. II practice mute *pp* *ff* *pp*

Vla. practice mute *pp* *ff* *pp*

Vc. practice mute *pp* *ff* *pp*

Cb. practice mute *pp* *ff* *pp*

353 354 355 356

colla voce

3"

Sth.

Med.

Eur.

she did it because I forgot how to swim...

when

(when) ↑ Redacted

(when) ↑ Poseidon

yanked me down

357 358 359

==

colla voce

♩ = 60
gently rub paper across bass drum in circular motion

Perc. 1

repeat slowly until end of line

Sth.

the waves ...
the sheets ...

Med.

↑ to drown.

Eur.

repeat slowly until end of arrow

the waves ...
the sheets ...

colla voce

♩ = 60

Vln. I

pp

gliss.

Vln. II

pp

gliss.

Vla.

pp

gliss.

Vc.

pp

gliss.

Cb.

pp

gliss.

360 361 362

PART 3 - SLEEP

different parts of me were severed and buried

363 ♩ = 60

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

pp

pp

mf, plainly

↑ A king cobra.

mf

What sleeps — with - in me?

mp

me, just me, still

363 ♩ = 60

S.T. (practice mute)

p S.T. (practice mute)

p (practice mute)

p (practice mute)

S.T.

pp

S.T.

pp

S.T.

p

363 364 365 366 367 368 369

Fl. *p* *f* *pp* *mp*

Eng. Hn. *p dolce* 3

Cl. 1 *p*

Bs. Cl. 2 *p*

Bsn. *p*

Hn.

C Tpt.

Perc. 1

Vib. *pp* motor fast (bend)

Pno.

Sth. *mp* *f* 3
rep - til - lian cold blood - ed Read - y to swal - low men whole. ____

Med. 3
the e - cho of a bur - ied thing ____ sink - ing her toes deep - er ____

Eur. ____ whole still... ____ whole. ____

Vln. I

Vln. II *p* *mp* *mf*

Vla. pizz. senza sord. *f*

Vc. con sord.

Cb. (II) *pp* con sord. *p*

370 371 372 373 374 375

377

Fl. *p*

Eng. Hn.

Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bsn.

Hn.

C Tpt.

Perc. 1 (T.-t.)
bowed, changing bows
with each half note
pp possible, try to keep from
cresc. as much as possible
motor off

Vib. *p*

Pno. *mp*
Red. to connect

Sth. *mf*
A pre - da - tor's in - stinct read - y to

Med. *mf*
What with - in me is worth re - triev - ing? _____

Eur.

Vln. I 377 *p* senza sord.

Vln. II *p* senza sord.

Vla. arco *mp*

Vc. *mf*
under voice

Cb.

376 377 378 379 380

[illegible]

386

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

gold - en gold - en gold - en Some - thing is sit - ting, qui et, flick - er - ing ill - u - mine. Thump ing back_ a - gainst my

386

con sord.

pp

con sord.

pp

pizz.

p

arco

con sord.

pp

385

386

387

388

Fl. *mp* 3 *pp* *f*

Eng. Hn. *ffp* *f*

Cl. 1 *ffp* *f*

Bs. Cl. 2

Bsn.

Hn. stopped *ffp* *f*

C Tpt. *p* 3

Perc. 1

Vib.

Pno.

Sth. *ff*
Scream un - til you sick un - der the fau - cet,

Med. *mf* 3 3 3
If I try and catch it ___ will I re - turn emp - ty hand - ed? ___

Eur. *pp* 3 3
fin - ger - tips ___ thump - ing back ___ thump - ing back

Vln. I *gliss.*

Vln. II

Vla.

Vc.

Cb.

389

390

391

392

Fl. *p* *f* To Ob.

Eng. Hn. *p* *f*

Cl. 1 *p* *f*

Bs. Cl. 2

Bsn. *mp*

Hn. *p* *f* take harmon mute

C Tpt.

Perc. 1 (T.-t. B.D.) *pp*

Vib.

Pno. *p* (b) *mf* 3

Sth. — King Co - bra —

Med. *p* 3 *mf* 3 If — I en - cir - cle my pearl, — could I car - ry its weight?

Eur. *p* *ff* 3 *mp sub.* No, — keep it in - side re - peat, re - peat re - peat *mf* *p* whisper into your pillow:

Vln. I *gliss.* *mf* *pp* 3 flaut. 3

Vln. II *mf* pizz. *mf* pizz.

Vla. *mf* *pp* *mp* 3 3

Vc. *p* pizz. arco *mp* pizz. arco *p*

Cb. *mp* *p*

393 394 395 396

[illegible]

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

401

402

403

404

p

mf

mp

pp

p

M.S.T.
arco

Will I find my re-mains? rep-til-ian. cold blood-ed hid-den in the wild stom-ach of my pre-da-tor

hid-den hid-den

me, just me, still

406

Fl.

p dolce

Ob.

Oboe solo
mp

Cl. 1

Bs. Cl. 2

Bsn.

pp — *mf*

Hn.

con sord.
mf

C Tpt.

Perc. 1

(gently scrape the face of T.-t. and let vibrate)
p l.v. sempre

Vib.

Pno.

Sth.

Med.

mf

What with - in me is worth re - triev - ing? —

Eur.

mf

— whole — What with - in me is worth re - triev - ing? —

406

Vln. I

p dolce

Vln. II

N.
p dolce

Vla.

arco
p

Vc.

p

Cb.

p

405

406

407

408

409

poco rit. ♩ = 52 **414** A Tempo (♩ = 60)
molto legato

Fl. *mf* *pp* *mf* *pp*

Ob. *mf* *pp* *mf* *pp*

Cl. 1 *mf* *pp* *mf* *pp*

Bs. Cl. 2 *mf*

Bsn. *p possible*

Hn. *p* *mf*

C Tpt.

Perc. 1

Vib. *mp*

Pno.

Sth.

Med. *mf*
I shed my _____ skin _____ in

Eur. Will it wait _____ to be _____ re - triev ed?

poco rit. ♩ = 52 **414** A Tempo (♩ = 60)

Vln. I

Vln. II

Vla. *pp*
pizz.

Vc. *mf*

Cb. arco

410

411

412

413

414

415

Fl. *mf* *pp* *mf* *pp* *p* rit.

Ob. *mf* *pp* *mf* *pp*

Cl. 1 *mf* *pp* *mf* *pp* *p*

Bs. Cl. 2 *mf* *p*

Bsn. *p*

Hn. senza sord. *p*

C Tpt.

Perc. 1 *pp*

Vib. *pp* *Red.*

Pno. *mp* *mf* *(senza Red.)*

Sth. *mp* endangered king cobra will it expire?

Med. cy - cles, en - dan - gered will it expire? *mp*

Eur. *mp* I shed my skin in cy - cles, in cy - cles, en - dan - gered.

Vln. I *mf* *pp* *mf* *pp* *p* rit.

Vln. II *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp* *p*

Vc. arco *mp*

Cb. *mp* *pp* *mp* *pp* *mp* *pp*

416 417 418 419 420

422

421

Fl. *mp*

Ob. *pp* solo *p espress.*

Cl. 1 *p* 3

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1 To Mar.

Vib.

Pno.

Sth. *mp* lost, lost, lost

Med. *mp* Do I deep dive, try to har-poon my pulse? 3 3

Eur. *mp* lost, lost, lost

Vln. I

Vln. II

Vla.

Vc.

Cb.

426

427

428

429

430

432

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

Sth.

Med.

Eur.

432

Vln. I

Vln. II

Vla.

Vc.

Cb.

431

432

433

434

435

My inn - er - most sex, _____ does she still sing is she still beg - ging for _____

pp

pp

pp

p

mf

mp

p

mp

tr

pp

arco

tr

tr

tr

arco

pp

p dolce

mf

pp

mf

pp

mf

pp

Fl. *p dolce*

Ob. *p dolce*

Cl. 1 *mp* *p dolce*

Bs. Cl. 2 *mp* *p possible*

Bsn. *mp* *p possible*

Hn.

C Tpt.

Mar. To Perc.

Vib. *pp* To Timp. Timpani *pp*

Pno. *pp*

Sth. *p dolce* *mp*
res - sur - rec - tion____ lost. lost. lost.

Med. *f* *mp sub.* *p dolce*
____ res - sur - rec - tion?____ res - sur - rec - tion____

Eur. *p dolce* *mp*
res - sur - rec - tion____ lost. lost. lost.

Vln. I *tr* flaut. *p dolce* flaut.

Vln. II *p dolce* flaut.

Vla. *p dolce*

Vc. *mf* *pp* *mp* *pp* *arco*

Cb. *pp* *arco*

436

437

438

439

440

441

attaca

NARRATION 4: Made

keep scrubbing

3" A Tempo
(♩ = 144)

442

♩ = 144

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

mf, spoken - rhythms are approximate

no, I still... I still feel the dirt on my skin I still...

442

♩ = 144

Vln. I

Vln. II

Vla.

Vc.

Cb.

practice mute N.

practice mute N.

practice mute S.P.

practice mute S.P.

practice mute S.P.

443 444 445 446

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p*

Cl. 1 *p* *f* *p*

Bs. Cl. 2 *p* *f* *p < f*

Bsn. *p* *f* *p* *f*

Hn. *fp* *f* *p* *f*

C Tpt. *p* *f* *fp* *f* *p* *f*

Perc. 1

Timp. *pp* *mf* *pp*

Pno. *mp* (Gb) *ped.*

Sth. *mf* *3*

Med. *spoken rhythms approximate - should still sound like speech.* *just scrub*
I just need to scrub it off.

Eur.

Vln. I *fp* *fp* *fp* *< f*

Vln. II *fp* *p* *f* *p* *fp* *f*

Vla. *p* *fp* *fp*

Vc. *p < f* *p < f* *p* *f* *fp*

Cb. *p* *f* *mp* *p* *f*

447 448 449 450

455

Fl. *pp* *f*

Ob. *fp* *pp* *sfz* *sfz*

Cl. 1 *p* *f* *p < f* *sfz* *sfz*

Bs. Cl. 2 *p* *f* *sfz* *sfz*

Bsn. *p* *f* *sfz* *sfz*

Hn. *pp* *f*

C Tpt. *pp* *f*

Perc. 1 3 B.D. *pp* *f*

Timp. *mp* *ppp* *sfz*

Pno. *pp* *ff*

Sth. off scrub it all off.

Med.

Eur. *mf* just scrub. *f* scrub.

455

Vln. I *p* *f* *fp* *f* *p* (norm.) *f p sub.* *ff*

Vln. II *fp* *f* *f* *p* (norm.) *f p sub.* *ff*

Vla. *p* *f > p* *f* *p* (norm.) *f p sub.* *ff*

Vc. *3* *fp* *f* *fp* (norm.) *f p sub.* *ff*

Cb. *p* *f* *p* *f* *ff*

451 452 453 454 455 456

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

457

458

459

460

461

462

463

no matter how hard I scrub...

this body is man made.

this body is made of man.

Fl. *mp* < *sffz* *ff*

Ob. *mp* < *sffz* *ff*

Cl. 1 *f* *mp* < *sffz* *ff*

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth. *mf*
↑ until it happened to *us*

Med. *f*
↑ I didn't understand until it happened to me.

Eur. *(mf)*
↑ until it happened to *us*

Vln. I *f* *p* *f* *ff* *mp* *f* *p sub.* *p* *ff*

Vln. II *p* *f* *ff* *mp* *f* *p sub.* *p* *ff*

Vla. *f* *ff* *mp* *f* *p sub.*

Vc. *f* *p* *f* *ff* *mp* *f* *p sub.*

Cb. *ff*

464 465 466 467 468 469 470

Fl. *p*<

Ob. *mf*

Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bsn. *mf* (*mf*)

Hn.

C Tpt.

(scrape across front of tam tam for duration of note)

Perc. 1 (T.-t.) *p* *f* bowed

Timp. *ff*

Pno.

(E)

Sth. *mp* *p*
this body is man made into... in - to... hor - ror.

Med.

Eur.

Vln. I pizz. *f* arco S.P. *p*

Vln. II pizz. *f* arco S.P. *p*

Vla. col legno *f* arco norm. S.P. *f* *p*

Vc. col legno *f* arco norm. S.P. *f* *p*

Cb. col legno *f* arco norm. *f*

471 472 473 474 475 476 477

478

Fl. *f*

Ob. *p* *f*

Cl. 1 *pp* *f* *mf*

Bs. Cl. 2 *f*

Bsn. *f* *p*

Hn.

C Tpt.

Perc. 1 *f*

Timp. *f*

Pno.

Sth. *mf*
hor - ror. this... hor - ror. this

Med. *mf*
this man made bo - dy I feel dir - ty

Eur. *mp*
bo - dy, this... this bo - dy is man made.

478

Vln. I *S.P.* *N.*

Vln. II *S.P.* *N.*

Vla. *S.P.* *N.*

Vc. *S.P.* *N.*

Cb. *S.P.* *N.*

478 **479** **480** **481**

486

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

pp

mp *f*
move from singing to speaking voice

This whole body

senza sord.

f

f

f

f

f

f

f

482

483

484

485

486

This musical score page contains measures 487 through 493. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (Bs. Cl. 2), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Percussion 1 (Perc. 1), Timpani (Timp.), Piano (Pno.), Soprano (Sth.), Medium Voice (Med.), Eurhythmic (Eur.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *mf*, *f*, and *fp*. The vocal parts (Sth., Med., Eur.) include lyrics in English, with some parts in parentheses indicating phonetic projections. The instrumental parts include performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The score is written in 3/8, 2/4, and 4/4 time signatures, with a key signature of one sharp (F#).

497

111

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

man made me hor - ror

mf

shift from singing to speaking voice, with spoken text projected

This _____ body is made of man

and horror and horror and horror

shift from singing to speaking voice, with spoken text projected

this _____ (s) _____ bo - dy is man

494

495

496

497

498

504

Fl. *f* *fp* *f* *fp* *f*

Ob. *f*

Cl. 1 *f* *sfz* *fp* *f*

Bs. Cl. 2 *f* *sfz*

Bsn. *f* *sfz*

Hn. *sfz*

C Tpt. *pp* *sfz* *mp*

Perc. 1 (T-t.) *pp* *f*

Timp. *ff*

Pno. *f* *mp*

Sth. *f* *mf*
bo - dy is made of man this (s) - - - - - this hor - ror

Med. *f* *fp* *f*
↑ I understand better now. this (s) - - - - - this hor - ror

Eur. *fp*
this (s) - - - - - this hor - ror

Vln. I *p* *f* *N.* *mf*

Vln. II *fp* *f* *N.*

Vla. *f* *N.*

Vc. (norm.) *p* *f* *N.*

Cb. *f* *N.*

505 506 507 508 509 510 511

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

512

513

514

515

516

517

518

519

hor - ror this bo - dy is man made this hor - ror hor - ror this whole bo - dy this (s) whole bo - dy this whore bo - dy

To Perc.

(B.D.)

mf

f

p

p < f

mp

ff

f

mf

sfz

526

Fl. *f* *mf* *fp*

Ob. *f*

Cl. 1 *f* *p*

Bs. Cl. 2 *f* *p*

Bsn. *p* *f*

Hn. *p* *f*

C Tpt. *mf* change to harmon mute

Perc. 1

Perc. 2 (S.D.) *mf*

Pno.

Sth. *fp* *f*
scrub. scream. sick. this (s) hor - ror hor - ror this

Med. *fp* *f*
whore bo - dy is (s) this (s) hor - ror hor - ror this

Eur. *fp* *f*
whore bo - dy this whole bo - dy is man made in - to hor - ror this (s) hor - ror this

526

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

520 521 522 523 524 525 526 527

533

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hor - ror hor - ror this whole bo - dy hor - ror why he did this whole bo - dy this

hor - ror I know why this whole bo - dy hor - ror this whole bo - dy whole bo - dy this

hor - ror hor - ror this whole bo - dy hor - ror this (s)

col legno norm. pizz. *f*

col legno norm. pizz. *f*

col legno norm. pizz. *f*

col legno norm. pizz. *f*

col legno norm. pizz. *f*

528 529 530 531 532 533

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

whore whole bo - dy this whole whore bo - dy this this _____ (s) _____

whore whole bo - dy this whole whore bo - dy this this this this this bo - dy is man made

whore whole bo - dy this (s) _____ this this _____ (s) _____

arco *mp* *ff* pizz.

arco *mp* *ff* pizz.

arco *mp* *ff* pizz.

arco *mp* *ff* *fp* *tr*

arco *mp* *ff* *fp* *tr*

534 535 536 537 538 539 540 541

542

Fl. *f*

Ob. *f*

Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. *f*

Hn. *mf*

C Tpt. *mf* *p*

Perc. 1 *f* (S.D.) *mf* l.v.

Perc. 2 *mf*

Pno. *mp* *mf* *mp* *p*

Sth. hor - ror bo - dy is hor - ror and hor - ror hor - ror hor - ror

Med. hor - ror hor - ror bo - dy is hor - ror and hor - ror hor - ror hor - ror

Eur. *f* hor - ror hor - ror bo - dy is hor - ror and hor - ror hor - ror hor - ror

542

Vln. I *f* arco

Vln. II *f* arco

Vla. *mf*

Vc. *mf*

Cb. *mf*

542 543 544 545 546 547 548

← ♩ = ♩ → **sempre**

flz.

Fl. *p* *f* *p* *f* *sim.*

Ob. *p* *f* *p* *f* *sim.*

Cl. 1

Bs. Cl. 2 *ff*

Bsn. *ff*

Hn. *p* *f* *p* *f* *sim.*

harmon mute (stem in)

C Tpt. *p* *f* *p* *f* *sim.*

non l.v.

Perc. 1

Perc. 2 *mf*

Pno.

norm.

Sth. This bo - dy is man made This bo - dy is man made This bo - dy is made of man

Med. This bo - dy is man made This bo - dy is man made This bo - dy is made of man

norm.

Eur. This bo - dy is man made This bo - dy is man made This bo - dy is made of man

549 ← ♩ = ♩ → **sempre**

S.P.

Vln. I *p* *f* *p* *f* *sim.*

S.T.

Vln. II *p* *f* *p* *f* *sim.*

Vla. *ffz*

Vc. *ffz*

Cb. *ffz*

549 550 551 552 553 554

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hor - ror and hor - ror and bo - dy is _____ (s) _____ (s) _____

hor - ror and hor - ror and bo - dy is hor - ror this bo - dy is hor - ror this

hor - ror and hor - ror and bo - dy is hor - ror this bo - dy is hor - ror this

555 556 557 558 559 560

attaca

[illegible]

PART 4: We Know

each snake feeds me memories of womanhood

each snake feeds me memories of womanhood

(norm.)

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

Sth.

Med.

Eur.

Tape

You have 22 unheard messages. To begin listening, press number one on the keypad

Vln. I

Vln. II

Vla.

Vc.

Cb.

567

568

569

570

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Marimba, soft mallets
mp

Vib.
soft mallets
mf 3

Pno.

Sth.

Med.

Eur.

Tape

black line indicates duration of voicemail, with occasional cues of text

SNAKE ONE
Hey baby, just wanted to give you a holler...

Vln. I

Vln. II

Vla.
○ (in tempo)
p — *f* — *p*
pizz.

Vc.
mf *f* *mf* *f* *mf*

Cb.
○ (in tempo)
p — *f* — *p*

571 572 573 574 575

576

Fl. *p* *fp* 3

Ob. *p*

Cl. 1 *p* *fp* 3

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib. *p* *Red.* 3

Pno. *p* *Red.* 3

Sth.

Med. *f* 3
I feel un - clean, hard to hold my tongue slip - ping from sleep - ing pills.

Eur.

Tape

SNAKE TWO
I think you feel gross and confused, like I did.

576

Vln. I *fp*

Vln. II like a slow, wide vibrato *mp*

Vla. *p* gently 3 arco 3 3 3 3

Vc. *mp*

Cb. *fp* 576 577

Fl. *mf* *pp* *fp*

Ob. *p*

Cl. 1 *p* *mf*

Bs. Cl. 2 *mp*

Bsn. *fp*

Hn. con sord. *mp*

C Tpt. *p* (sempre harmon mute) change to cup mute

Mar. (Gb) *p*

Vib.

Pno. *mp*

Sth.

Med.

Eur.

Tape

Vln. I

Vln. II

Vla. *mp* *p* *mf* N. S.P.

Vc. *p* *mf* N. S.P.

Cb.

578 579 580

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Bs. Cl. 2 *p*

Bsn.

Hn.

C Tpt.

Mar. *mp* *mf* *f*

Vib. *pp*
Red.

Pno. *mf*

Sth. *mf*
I'm swaddled. I'm a dirty empath.

Med. I did - n't un - der - stand I saw you bur - ied in his matt - ress be - side me. *mp*

Eur. *mp*
I'm sorry.

Tape

Vln. I pizz. *mp*

Vln. II *p sempre*

Vla. *pp* *p sempre*

Vc. *pp* *p, gently* *p, gently*

Cb. *p*

flaut.

581 582 583

585

127

Fl. *p* 3 6 *mf* 3 6 *pp*

Ob. *pp*

Cl. 1 *p* 3 6 *mf* 3 6 *pp*

Bs. Cl. 2 *tr* *pp* *mf* *p* *mf*

Bsn.

Hn.

C Tpt.

Mar. *mp* To Perc. *p* (T.-t., Percussion bowed)

Vib. *p*

Pno. *ff* *pp* *ff* *pp* slam pedal down to create resonance of strings *Ped.*

Sth.

Med.

Eur.

Tape **SNAKE THREE**
So I was in rehearsal just now working with

585

Vln. I arco thrown bow *mf* *mf* *mf* scratch

Vln. II 3 3 *mf* S.P. 3 *p possible*

Vla. *tr* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vc. 3 3 *pizz.* *f* *mp*

Cb. *tr* *pp* *mf* *pp* *mf* *p*

584

585

586

587

591

592 A Tempo (♩ = 62)

Fl. *fpp*

Ob.

Cl. 1 *fpp*

Bs. Cl. 2 *fpp* *mf* *mf*

Bsn. *fpp* *mf*

Hn. *fp*

C Tpt. *pp*

Perc. 1 (Tri.) *mf* *p sub.* (B.D.) *mf* *p sub.* l.v.

Vib.

Pno. *p*

Sth. *mp*
Scoop this cat piss before it ruins the wood paneling

Med. *f*
Scrub his name. Scrub his name. Make me scrub... make me scrub... and scrub... and scrub.

Eur. *mf*
Stand over me and watch me. I need ... I ... please make me do this.

592 A Tempo (♩ = 62)

Vln. I *fpp*

Vln. II *fpp*

Vla. *fpp* *mf*

Vc. *fpp* *flaut.* *(pp)* *N.* *mf*

Cb. *fpp* *(norm.)* *mf*

592

593

594

595

596

597

Fl. *fp*

Ob. *fp*

Cl. 1 *fp*

Bs. Cl. 2 *mf* *mp* *f*

Bsn. *mf* *mp* *f*

Hn. (open) *mf* 3

C Tpt. *mf*

Perc. 1 (W.B.)

Perc. 2 *mp* (H.-H. Ped.)

Pno. *mf*

Sth.

Med.

Eur.

Tape SNAKE FOUR
I've been pressured before too, you can't just blame him

Vln. I col legno *f* *pp* *f* *pp* *f* scratch tone (non-col legno)

Vln. II col legno *f* *pp* *f* *pp* *f* scratch tone (non-col legno)

Vla. col legno *f* S.P. (arco norm.) *p*

Vc. *fp* S.P. (arco norm.) *p*

Cb. lightly press strings, only noise present. *f*

598 599 600 601

poco rit.

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Bs. Cl. 2 *mf* *mf* *mf* *3*

Bsn. *mf* *mf* *mf*

Hn. *3* *tr*

C Tpt. *mf*

Perc. 1 *p*

Perc. 2

Pno. *p*

Sth.

Med.

Eur.

Tape

poco rit.

Vln. I S.P. *fp* *fp* *pp*

Vln. II S.P. *fp* *fp* *pp*

Vla. *fp* *fp* *pp*

Vc. *fp* *fp* *pp* *pizz.* *mf*

Cb. *pizz.* *mf* *3* *3*

602 603 604 605 606

132

607 ♩ = 56

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp possible

mf

mp

mf

pp

arco

Her stom - ached loss____

A - the - na is__ a ten - der drunk,__ hol - ding her liq - uor__while I lose it__ be - hind my eye - lids__

Her stom - ached loss____

607 608 609 610 611

612 **colla voce** **colla voce** **colla voce** //

Fl. *fp* *fp* *fp* //

Ob. *fp* *fp* *fp* //

Cl. 1 *fp* 3 //

Bs. Cl. 2 //

Bsn. *fp* *fp* *fp* *fp* //

Hn. //

C Tpt. //

Perc. 1 *f* LowTom LowTom //

Perc. 2 *f* S.D. LowTom LowTom //

Pno. //

Sth. //

Med. *mp* A warm, moving heap I brush my teeth I have to tell you before I scrub my tongue to shreds //

Eur. //

612 **colla voce** **colla voce** **colla voce** //

Vln. I *fp* *fp* *fp* //

Vln. II *fp* *fp* *fp* //

Vla. *fp* *fp* *fp* measured thirty-seconds repeated until caesura //

Vc. *fp* *fp* *fp* //

Cb. *fp* *fp* *fp* //

612 613 614 615 616 617

← ♩ = ♩ → (♩ = 112)

Fl. *mp* *f* *mp*

Ob.

Cl. 1

Bs. Cl. 2 *p* *f* *mf*

Bsn. *p* *f* *mf*

Hn.

C Tpt.

Perc. 1 3 $\emptyset$

Perc. 2 6 5 *p* *f*

Pno. *f*

Sth.

Med.

Eur.

Tape SNAKE FIVE
I know why you keep cancelling. You need a therapist.

← ♩ = ♩ → (♩ = 112) S.P.

Vln. I *mf*

Vln. II *p* *mf* *staccatissimo* *p* *f*

Vla. *mp staccatissimo* *p staccatissimo sempre*

Vc. *mp staccatissimo* *p*

Cb. *mp*

618 619 620

Fl. *fp* *fp*

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn. *f* *stopped* 3 3

C Tpt.

Perc. 1 *f* 3 3

Perc. 2 *p* *f* 6

Pno. *mp* 3 *8th Red.*

Sth.

Med.

Eur.

Tape

Vln. I *fp* *fp*

Vln. II

Vla.

Vc.

Cb.

621

622

623

Musical score for measures 624-626. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (Bs. Cl. 2), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), String Ensemble (Sth., Med., Eur.), Tape, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 624: Fl. and Ob. enter with *mf* and *sfz* dynamics. C Tpt. has a *pp* to *f* dynamic. Perc. 2 has *mp* and *f* dynamics. Pno. has *ff sub.* dynamics. Vln. I and Vln. II have *mp* and *fp* dynamics. Vla. and Vc. have *mf* and *pp* dynamics.

Measure 625: Fl. and Ob. continue with *fp* dynamics. C Tpt. is silent. Perc. 2 is silent. Pno. continues with *ff sub.* dynamics. Vln. I and Vln. II continue with *mp* and *fp* dynamics. Vla. and Vc. continue with *mf* and *pp* dynamics.

Measure 626: Fl. and Ob. continue with *fp* dynamics. C Tpt. is silent. Perc. 2 is silent. Pno. continues with *ff sub.* dynamics. Vln. I and Vln. II continue with *mp* and *fp* dynamics. Vla. and Vc. continue with *mf* and *pp* dynamics.

Fl. *fp* *mf*

Ob. *fp*

Cl. 1 *f* 3

Bs. Cl. 2

Bsn. *f* 3

Hn. *pp* *f*

C Tpt. *pp* *f*

Perc. 1

Perc. 2 6 *pp* *mf* To Vib.

Pno. *mp* 8^{vb} Leo.

Sth.

Med.

Eur.

Tape

Vln. I *f* staccatissimo *mp* sub.

Vln. II *f* staccatissimo *mp* sub. *f* *mp*

Vla. *f* staccatissimo *mp* sub.

Vc. *f* staccatissimo *mp* sub.

Cb. *f* staccatissimo *mp* sub.

627 628 629 630

Fl. *pp* *f* *mp* *f*

Ob. *f*

Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. *f*

Hn. *p*

C Tpt. *p* *f*

Perc. 1 *p*

Perc. 2

Pno. (8)

Sth.

Med.

Eur.

Tape

Vln. I *fpp*

Vln. II *p* *f* *fpp*

Vla. *f* *mf* *mp* *p*

Vc. *mp*

Cb. *pp* *f* *pp* *f* *pp* *f* *f* *p*

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Bs. Cl. 2 *mp*

Bsn. *mp* *p*

Hn.

C Tpt.

Perc. 1

Vib. *p* Vibraphone

Pno.

Sth.

Med. *mf* Sor - ry, _____ but _____ I just

Eur.

Vln. I *f* *p*

Vln. II *fp*

Vla. *f* *p* *p* *f* *p* *f*

Vc. *f* *mp* *f* *p* *f*

Cb. *f* *mp* *f* *p* *f*

635

636

637

Fl. *pp* 3 *mp* 3 *mf*

Ob. *pp* 3 *mp* 3 *mf*

Cl. 1 *pp* 3 *mp* 3 *mf*

Bs. Cl. 2 *p* 3 *mp* 3 *mf*

Bsn. 3

Hn. *pp* 3

C Tpt. *pp*

Perc. 1

Vib. *f* *p*

Pno.

Sth.

Med. *3* can't make it to - day I know I know I I prom - ised I'd *3*

Eur.

Vln. I *3* *f* *p* *3*

Vln. II *3* *3* *f* *p* *3*

Vla. *p* *fp*

Vc. *fp* *3* *3*

Cb. *p* *3*

638 639 640 641

Fl. *pp* *mp*³ *mp* *f sub.* rit. 141

Ob. *pp* *mp*³ *mp* *f sub.*

Cl. 1 *pp* *mp*³ *mp* *f sub.*

Bs. Cl. 2 *pp* *mp*³ *mp* *f sub.*

Bsn.

Hn. *f*

C Tpt. *f*

Perc. 1

Vib.

Pno. *mf* 8^{vb}

Sth. *mp* *mf*

Med. go, but... but I *f* I wish you could hear me... I know, I

Eur. *mp* but I am too exhausted to even pick up the phone right now. how dirty everything sounds here...

Vln. I *f* *p* *mf* *p* rit.

Vln. II *f* *p* *mf* *p*

Vla. *f* *p*

Vc. *fp*

Cb. *f* *f* *p*

642 643 644 645 646

650

(♩ = 72) ♩ = 84 subito

Fl. *mf mp p p*

Ob. *mf mp p*

Cl. 1 *mf mp p p*

Bs. Cl. 2 *mf mp p*

Bsn. *mp*

Hn. *pp*

C Tpt.

Perc. 1

Vib. *pp*

Pno.

Sth.

Med. know, I know...

Eur. (*mp*)
↑ If I could reach my phone...

Tape || SNAKE SIX
Mine lives across the street, but I can't afford to move.

650

(♩ = 72) ♩ = 84 subito

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*
pizz.

Cb. *mp*

647 648 649 650 651 652 653

poco rit. (♩ = 78) ♩ = 112 subito

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

Tape

each hand rolled separately and simultaneously

The pain will drive us to the dentist

Let my teeth rot,

The pain will drive us to the dentist

poco rit. (♩ = 78) ♩ = 112 subito

Vln. I

Vln. II

Vla.

Vc.

Cb.

The pain will drive us to the dentist

Let my teeth rot,

The pain will drive us to the dentist

Fl. *pp f sub. pp f pp f*

Ob. *pp sim.*

Cl. 1 *pp sim.*

Bs. Cl. 2

Bsn.

Hn.

C Tpt. *mp pp mp*

Perc. 1

Vib.

Pno.

Sth.

Med. *mf*
I'll get a new set of pear - ly whites have a

Eur. Have a mouth he ne - ver tongued

Vln. I

Vln. II

Vla.

Vc.

Cb.

660 661 662 663

666

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

664

665

666

667

mouth he ne - ver tongued.

SNAKE SEVEN
Look, if you tell anyone, you'll ruin his life

pp *f* *pp* *f* *pp* *p* *f*

mp *f*

pp

f

pp *f*

pp *p* *f*

mf *p* *f*

sfz *p* *f sub.*

8^{va}

fp *pp*

fp *mf*

fp *f* *S.P.*

fp *arco* *f*

p *f*

(enh.)

Fl. *p* *gliss.* *f* *p*

Ob. *mp* *f* *p* *fp* *f*

Cl. 1 *f* *p*

Bs. Cl. 2 *f*

Bsn. *f*

Hn. *p* *f* *mf*

C Tpt. *p* *f* *p* *fp* *f*

Perc. 1

Vib.

Pno. *f* *8^{vb}*

Sth.

Med.

Eur.

Tape

Vln. I *f* *fp* *f* *S.P.* *mp*

Vln. II *f* *f* *fp* *f* *mf*

Vla. *fp* *f* *p* *f*

Vc. *fp* *f* *f*

Cb. *fp* *f* *f*

Fl. *f* *pp* *f*

Ob. *f* *mp* *pp* *f*

Cl. 1 *f* *mp*

Bs. Cl. 2 *mf* *f*

Bsn. *mf* *f*

Hn. *p* *f*

C Tpt. *p* *f* *p* *f* *p* *f*

Perc. 1 *mp* *f*

Vib. *mf* *f* To Perc.

Pno. *mf* *f*

Sth. *f* *p* *fp* *f*

Med. *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f* *mf* *f*

Cb. *fp* *f* *mf* *f*

Tape

Vln. I *f* *p* *fp* *f* *S.P.*

Vln. II *fp* *f* *S.P.*

Vla. *fp* *f* *S.P.*

Vc. *fp* *f* *mf* *f* *S.P.*

Cb. *fp* *f* *mf* *f* *S.P.*

671 672 673 674

675

Fl. *fp* *f* *p*

Ob. *pp* *f* (*f*)

Cl. 1 *p* *f* *pp*

Bs. Cl. 2 *p* *f* *p*

Bsn. *mp* *fp* *f* *p* *f*

Hn. (allow natural gliss to occur with stopping) *p* *f* *mp* *f*

C Tpt. *p* *f*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf* *f* *mp* *f*

Pno.

Sth.

Med.

Eur.

Tape

675

Vln. I *fp* *f* *p* *fp* *f* *fp* *f*

Vln. II *fp* *f* *p* *fp* *f* *fp* *f*

Vla. *fp* *f* *p* *fp* *f* *fp* *f*

Vc. *fp* *f* *p* *fp* *f* *fp* *f*

Cb. *fp* *f* *p* *fp* *f* *fp* *f*

675

676

677

678

Fl. *f* *pp* *f* *p*

Ob. *f* *pp* *f*

Cl. 1 *f* *p*

Bs. Cl. 2 *f* *p* *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p* *f*

Hn. *p* *f*

C Tpt. *pp* *f* *p* *f*

Perc. 1 (W.B.) (H.-H.)

Perc. 2 *p* *f*

Pno.

Sth.

Med.

Eur.

Tape

Vln. I *fp* *f* *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f* *fp* *f*

Vla. *fp* *f* *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f* *fp* *f*

Cb. *fp* *f* *fp* *f* *fp* *f*

679

680

681

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Tape

683 ♩ = 56 subito

SNAKE EIGHT

682

683

684

repeat, slowly phasing out of tempo

repeat, slowly phasing out of tempo

Tell me about peroxide

Forget Smirnoff

We are thirteen times more likely to abuse alcohol and ourselves

What to do with that turtleneck...

*tremolo and trill through the notes randomly as quickly as possible, resulting in a largely distorted sound

Fl. repeat, slowly phasing out of tempo

Ob. repeat, slowly phasing out of tempo

Cl. 1 repeat, slowly phasing out of tempo

Bs. Cl. 2 repeat, slowly phasing out of tempo

Bsn. repeat, slowly phasing out of tempo

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth. forget Smirnoff

Med. She doesn't know she's too late.

Eur. heavy cycles, hand scrubbed - still stained. she's shed her old skin. she still wears it underneath the new skin. hand scrubbed

Tape

for the duration of the line, choose randomly from the given gestures, moving from one to the next continuously

Vln. I

Vln. II

Vla.

Vc.

Cb.

685

686

687

SNAKE NINE

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

690

691

692

colla voce

* Wait until *STHENO* and *EURYALE* finish texts to move to respective following measures

694

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. 1 *pp* *ff*

Bs. Cl. 2 *pp* *ff*

Bsn. *pp* *ff*

Hn. *pp* *ff*

C Tpt. *pp* *ff*

Perc. 1

Perc. 2

Pno. *ff* cluster in the general range of notehead

Sth. *mf*

Med. *mf*

Eur. *mf*

Tape

↑ she drunkenly strokes our hair

↑ I'm sorry

↑ I'm sorry

↑ three times more likely to suffer from depression

↑ We are four times more likely to contemplate

↑ She wants to tattoo a solid line across her wrist. She's had this plan for seven years

SNAKE THIRTEEN

colla voce

repeat out of tempo - should be out of sync with other players

694

Vln. I *tr* *ffpp* *f* *col legno* *pp* *molto staccato*

Vln. II *tr* *ffpp* *f* *col legno* *pp* *molto staccato*

Vla. *tr* *ffpp* *f* *col legno* *pp* *molto staccato*

Vc. *tr* *ffpp* *f* *col legno* *pp* *molto staccato*

Cb. *tr* *ffpp* *f* *col legno* *pp* *molto staccato*

693

694

695

696

Fl. *pp* *ff* *pp* *fp* 155

Ob. *pp* *ff* *pp* *fp*

Cl. 1 *pp* *ff* *pp* *ff*

Bs. Cl. 2 *pp* *ff* *pp* *ff*

Bsn. *pp* *ff* *pp* *ff*

Hn. *pp* *ff* *pp* *ff*

C Tpt. *pp* *ff* *p* *f* *fp* *fp*

Perc. 1

Perc. 2

Pno.

Sth. *f*

Med. *mp* *f*

Eur. *f*

Tape

Vln. I arco norm. *tr* (as before) (arco norm.) *tr*

Vln. II arco norm. *tr* *pp* *molto staccato* *p* *f* *ffpp* *f*

Vla. arco norm. *tr* *pp* *molto staccato* *p* *f* *ffpp* *f*

Vc. arco norm. *tr* *pp* *molto staccato* *p* *f* *ffpp* *f*

Cb. arco norm. *tr* *pp* *molto staccato* *p* *f* *ffpp* *f*

697 698 699 700

SNAKE FOURTEEN

I think she's scared of penetration.
We can't blame her.

We are four times more
likely to contemplate

we
we

We are four times as

Fl. *pp* *ff*

Ob. *pp* *ff* *pp* *ff*

Cl. 1 *pp* *ff* *pp*

Bs. Cl. 2 *pp* *ff* *pp*

Bsn. *mf* *p*

Hn. *pp* *ff*

C Tpt. *pp* *ff*

Perc. 1

Perc. 2

Pno.

Sth. *f*
He has dark curls that fall just above his baby collarbones

Med. *f*
like - ly to con - tem - plate

Eur. *f*
He won't stop setting himself on fire. We've known her for years.

Vln. I *pp* *molto staccato* *p* *f* *pp* *molto staccato* *p* *f* *f* *pizz.*

Vln. II *pp* *molto staccato* *p* *f* *pp* *molto staccato* *p* *f* *f* *pizz.*

Vla. *pp* *molto staccato* *p* *f* *pp* *molto staccato* *arco* *tr* *ffpp* *f*

Vc. *pp* *molto staccato* *p* *f* *S.P.* *tr* *N.* *3*

Cb. *pp* *molto staccato* *p* *f* *S.P.* *tr* *N.* *fp* *fp*

701 702 703 704

Fl. *pp* *f* *pp* *ff*

Ob. *f* *pp* *ff*

Cl. 1 *f* *pp* *ff*

Bs. Cl. 2 *f* *p* *f* *pp* *ff*

Bsn. *f* *p* *f* *pp* *ff*

Hn. *pp* *ff*

C Tpt. *pp* *f* *pp* *ff*

Perc. 1

Perc. 2

Pno.

Sth. *ff*

Med. *ff*

Eur. *ff*

Vln. I *p* *f* *pizz.* *p* *f*

Vln. II *p* *f* *pizz.* *p* *f*

Vla. *f* *ffpp* *f* *ffpp* *f*

Vc. *f* *pizz.* *arco* *3*

Cb. *fp* *f* *pizz.* *arco* *fp* *pizz.* *f*

We don't want to ruin more lives. we are four times more likely to contemplate suicide

Head full of snakes

705 706 707

158

colla voce

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp ff

pp ff

pp ff

pp ff

arco

pp ff

just

just want to be cleaned.

end with Stheno + Euryale

Medusa and Poseidon
in Athena's Temple

as soon as voices finish

I want to make it clear and have
on record that I always felt like
I had your sober consent

708

709

710

711

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

716

Vln. I

Vln. II

Vla.

Vc.

Cb.

still hard, you must whis - per:

it's o - kay, it's o - kay

it's o - kay, it's o - kay

feet to fore - head I am bend - ing

still hard, you must whis - per

practice mute

con sord.

pizz.

arco

725 Più mosso (♩ = 56)

Fl. *mp* under voice

Ob.

Cl. 1 *pp*

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1 (B.D.) *p*

Timp.

Pno.

Sth. *mf* *p* *p* *mf* *p*
it's o - kay, it's o - kay ay

Med. *mp* *mf*
like all wo - men of this house My stom - ach

Eur. *mf* *p* *p* *mf* *p*
it's o - kay, it's o - kay o

725 Più mosso (♩ = 56)

Vln. I flautando *pp* *p* norm. *p*

Vln. II *p* norm. *p*

Vla. flautando *pp* *p*

Vc. flautando *pp* *mf* pizz. *mf*

Cb. *mf* pizz. *mf*

722

723

724

725

Fl. *pp*

Ob. *pp*

Cl. 1 *p*

Bs. Cl. 2

Bsn.

Hn. *pp* senza sord. stopped

C Tpt.

Perc. 1

Vib. *pp* (pp) Vibraphone motor off no re-attack, staccato indicates cut-off.

Pno. *pp* 8^{va}

Sth. *mf* *mp* *p*
fur - ther fur - ther sound - ing sound - ing sound - ing

Med. song an an - ces - tral ache a prac - tice passed from grand - snake to grand - snake

Eur. *mf* *mp* *p*
fur - ther fur - ther an anc - es - tral ache. sound - ing sound - ing sound - ing

Vln. I

Vln. II

Vla.

Vc. 3

Cb. 3

726 727 728 729

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. ♩ = 96

mp

pp possible

mp dolce

open

pp

mf

mf

mf

rit. ♩ = 96

un - til I ser - pent my spine a - way

a prac - tice passed sound - ing un - til I ser - pent my spine a - way

a prac - tice passed from grand - snake to grand - snake

← ♩. = ♩ → (♩ = 144)

[illegible]

733

734

735

736

737

738

739

Fl. *mp*

Ob. *p* English Horn *p*

Cl. 1 *p*

Bs. Cl. 2 *mp*

Bsn.

Hn.

C Tpt.

Perc. 1

Vib. *(p)*

Pno.

Sth. *mf*
un - til it pops and snaps

Med. *f*
each ver - te - brae bend - ing *mp* 2 *mf* 4
un - til you wrap my cen - ti - pedd - ling feet

Eur.

Vln. I

Vln. II

Vla. *p*

Vc. *p* arco

Cb. *p* arco *f*

740 741 742 743 744

747

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

747

Vln. I

Vln. II

Vla.

Vc.

Cb.

745 746 747 748 749 750

pp dolce

pp dolce

pp

pp possible

pp

pp

mp

p *mf*

f *mp*

pizz.

pp

pp

p

p *f* *p*

and wear me as the sixth ring a -

and wear me, and wear me

rit. ← ♩ = ♩ → (♩ = 48)

Fl. *pp*

Eng. Hn. *pp*

Cl. 1 *mp*

Bs. Cl. 2 *mp*

Bsn. *mp*

Hn.

C Tpt.

Perc. 1 *mp*

Vib. *pp*

Pno.

Sth.

Med. *mp*
cross your el - bow my mouth, - my mouth?

Eur.

Vln. I

Vln. II

Vla. *p*

Vc. *p* S.T.

Cb. *p* S.T.

pizz. arco

751 752 753 754 755 756 757

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

758

759

760

761

762

763

pp *3*

To Ob.

mp for - got - ten.

mf *p* for - get ____

f *mf* *3* *mp* *mf* for - got _____ my bo - dy is round - ing. my head my head? _____

mf for - get *mp* for - got - ten.

arco. senza sord. *p dolce* arco. senza sord. *p dolce*

p

Fl. *pp*

Ob. *p*

Cl. 1 *pp* (*pp*)

Bs. Cl. 2 *pp*

Bsn. *pp*

Hn.

C Tpt. *pp*

Perc. 1

Timpani *pp*

Pno. *mp*

Sth. *p* *mf* *p* *mp*
crush me soft - ly crush me soft - ly for -

Med. *mp* *p* *mf*
for - got. crush me soft - ly this is what it means to touch

Eur. *p* *mf* *p* *mp*
crush me soft - ly crush me soft - ly sto -

Vln. I *pp* *p* S.T.

Vln. II *pp* *p* S.T.

Vla. *p* S.T.

Vc.

Cb.

764

765

766

767

769

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Vib.

(B.D., T.-t.)

Vibraphone, motor fast

Red.

got - ten for - got - ten

I am,

I mut - ter it un - der my breath, through thrust af - ter thrust af - ter thrust:

len sto - len

I am,

N.

flaut.

pizz. quasi-arp.

pizz.

arco

arco

768

769

770

771

fp

f *p*

fp

f

mf

fp

mf

ff

ff

mf

mp

f

mf

fp

fp

pp *mp*

pp *mp* *pp*

p *mp* *mf* *f*

f

Fl. *f* *p* *f* *p* *f* *p* *fp* *f*

Ob. *f* *p* *f* *p* *f* *p* *fp* *f*

Cl. 1 *fp* *fp* *f*

Bs. Cl. 2 *3*

Bsn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *fp* *fp* *f*

C Tpt. *fp* *fp* *f*

Perc. 1

Vib.

Pno.

Sth. you are, we are, we are, we are, are, _____ and I am _____ and we are_

Med. *pp* We...

Eur. you are, we are, we are, we are, are, _____ and we are _____ and I am_

Vln. I S.P. *ff* *3* *fp*

Vln. II S.P. *ff* *3* *fp*

Vla. S.P. *ff* *3*

Vc. *3*

Cb. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Fl. *f* To Eng. Hn.

Ob. *f*

Cl. 1 *f* *pp*

Bs. Cl. 2 *pp*

Bsn. *p* *f* *p* *f*

Hn. *pp* *mf* change to straight mute

C Tpt. *mp*

Perc. 1 *p*

Vib.

Pno. *mp*

Sth. *mf*

Med. *f* *mf*

Eur. *mf*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *mp* *f* *p* *fp* *f*

Vc. *mp* *f* *p* *fp* *f*

Cb. *p* *f* *p* *f* *p* *fp* *f*

and you are and we are

I hold your age like Oak count-ing black-worked

and I am and I am and we are and we are I hold your age like Oak count-ing black-worked

and you are and we are

poco rit. . . . ♩ = 44 A tempo (♩ = 48)

N. *f* *p*

N. *f* *p*

mp *f* *p* *fp* *f*

mp *f* *p* *fp* *f*

p *f* *p* *fp* *f*

775 776 777 778

rit. ♩ = 40 // A tempo (♩ = 48)

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

English Horn

To B. Cl.

pp

f *p sub.* *f* *p sub.* *mf* *mf* *p*

f *mp sub.* *f*

f

lines

lines I name your age like Oak count - ing black - worked lines

I name count - ing

rit. ♩ = 40 // A tempo (♩ = 48)

Vln. I

Vln. II

Vla.

Vc.

Cb.

(scratch) (norm.)

p sub. *f* *p sub.* *fp*

(scratch) (norm.)

p sub. *f* *p sub.* *fp*

(scratch) (norm.)

p sub. *f* *p sub.* *fp*

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1 (Sus. Cym.)

Vib.

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

783

784

785

786

787

My out-er-most ed-ges are for-got-ten and I writhe in-to you

My out-er-most ed-ges of my skin are for-got-ten and shed as I writhe in-to you I for-got what it means

I for-got

[illegible]

Fl.

Ob.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *sub.* *p* *mf* *p* *mf* *sub.*

mf *sub.* *p* *mf* *p* *mf* *sub.*

mf *sub.* *p* *mf* *p* *mf* *sub.*

mf *sub.* *p* *mf* *p* *mf* *sub.*

mf, spoken text slightly panicked

↑ Give me your name.

f

say it.

e - merge from your bel - ly but - ton. I am co - cooned by a me - mo - ry some - times I wish I did - n't have a head

mf, spoken text unstable, wavering

↑ please.

say it.

Fl. *p* *f* *p* *mf*

Oboe *p* *f* *p* *mf*

Bs. Cl. 1 *p* *f* *p* *mf*

Bs. Cl. 2 *p* *p* *p* *mf*

Bsn. *p* *f* *p* *mf*

Hn. *p* *mp* *p* *mf*

C Tpt. *p* *mp* *p* *mf*

Perc. 1 *p* *f* *p* *mf*

Perc. 2 *p* *f* *p* *mf*

Pno. *p* *f* *p* *mf*

Sth. *mp* *f* *mf* *(mf)*
 ↑ who are you? And I sli - ther a - way and I sli - ther a - way Please gods, help me I am co -

Med. *f* *spoken text panicked* *(mf)*
 ___ left to give. ↑ Tell me who you are. ↑ You hold my shedding. Please. ↑ who are you? and I sli - ther, and I

Eur. *mp* *f* *mf* *(mf)*
 ↑ Please, gods, help me And I sli - ther a - way and I sli - ther a - way ↑ Tell me who you are my

Vln. I *p* *f* *p* *mf*
 con sord. flaut. → S.P. flaut.

Vln. II *p* *f* *p* *mf*
 con sord. flaut. → S.P. flaut.

Vla. *mf* *p* *f* *mf*
 con sord. flaut. → S.P. flaut.

Vc. *p* *f* *p* *mf*
 con sord. flaut. → S.P. flaut.

Cb. *p* *f* *p* *mf*
 arco flaut. con sord. → S.P. flaut.

Fl. *p* *mf* *p* *mf* *f*

Ob. *p* *mf* *p* *mf* *f*

Bs. Cl. 1 *p* *mf* *p* *mf* *f*

Bs. Cl. 2 *p* *mf* *p* (enh.) *mf* *f*

Bsn. *p* *mf* *p* *mf* *f*

Hn. *mf* *f*

C Tpt. *pp*

Perc. 1

Perc. 2

Pno. *pp cresc.* *mf* *ff*

Sth. *f* *(f)* *ff*

Med. *f* *ff*

Eur. *f* *ff*

Vln. I *p* *mf* *p* *mf* *f*

Vln. II *p* *mf* *p* *mf* *f*

Vla. (enh.) *f* *p* *f* *ff*

Vc. *p* *mf* *p* *mf* *f*

Cb. *p* *mf* *p* *mf* *f*

cooned by a me-mo-ry

who are you?

and I

and I

sli-ther a-way

and...

and I

and I

se-vered ears, my keep-sakes. e-merge from your bel-ly but-ton

who are you? where am - I

818 819 820 821 822 823

Fl. *f* *pp*

Ob. *mp*

Cl. 1 *f* *pp*

Bs. Cl. 2 *mf* *f* *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Perc. 1

Vib.

Pno. *p* *f* *Péd.* *8va*

Sth. *ff*

Med. *ff*

Eur. *ff*

Vln. I *arco* *pizz.* *mf* *mp* *ff*

Vln. II *arco* *pizz.* *mf* *mp* *ff*

Vla. *arco* *pizz.* *mf* *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

824 825 826 827 828

cli - max - ing_ cli - max - ing to the sound of, _____ to the sound of, _____ to the sound of rec - la - ma - tion_

cli - max - ing_ cli - max - ing to the sound of, _____ to the sound of, _____ to the sound of rec - la - ma - tion_

cli - max - ing_ cli - max - ing to the sound of, _____ to the sound of, _____ to the sound of rec - la - ma - tion_

183

rit.

Fl. *ff* *f*

Ob. *mf* *ff*

Cl. 1 *ff* *mf* *ff*

Bs. Cl. 2 *f* *mf* *ff*

Bsn. *f*

Hn. *fp* *fp* *fp* *f*

C Tpt. *fp* *fp* *fp* *f*

Perc. 1

Vib. *f*

Pno. *ff*

8. Ped. to connect

Sth. rec - la - ma - tion

Med. rec - la - ma - tion

Eur. rec - la - ma - tion

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

$\text{♩} = 80 / \text{♩} = 40$

Fl. $\text{♩} = 80 / \text{♩} = 40$

Ob. $mf \text{---} ff$

Cl. 1 $mf \text{---} ff$

Bs. Cl. 2 $mf \text{---} ff$

Bsn. $mf \text{---} ff$

Hn. stopped mf

C Tpt. mf

Perc. 1

Vib. p *morendo*

Pno.

Sth.

Med.

Eur.

Vln. I $mf \text{---} ff$ p f

Vln. II $mf \text{---} ff$ p f

Vla. p f p *morendo*

Vc. $mf \text{---} ff$ p f

Cb. p f

833 834 835 836 837 838 839

CURRICULUM VITAE

Joshua Baerwald

1431 Saint James Court, #3
Louisville, KY 40208

Telephone: (414)-651-6728
Email: baerwaldjoshua@gmail.com

EDUCATION

M.M., University of Louisville, Louisville KY	05/2011
GPA: 4.00	
-Dean’s List (Fa. 18, Sp. 19, Fa. 19, Sp. 20)	
-Graduate Dean’s Citation (Sp. 20)	
-Moritz von Bomhard Fellow	
<i>Tuition, stipend, and health care, with a focus on writing for dramatic vocal composition</i>	
B.M., Florida State University, Tallahassee FL (Summa Cum Laude)	05/18
-President’s List (Fa. 15, Sum. 16, Fa. 16, Sp. 17)	
-Dean’s List (Fa. 14, Sp. 15, Sp. 16)	
-Honors in the major	

SELECTED RESIDENCIES, AWARDS, and FESTIVALS

Bomhard Fellowship	2018-2020
Graduate Dean’s Citation	2020
Mostly Modern Festival	2019, 2018
CSO Young Composer’s Workshop Participant	2019
ASCAP Morton Gould Young Composers Awards Finalist	2018
Tallahassee Music Guild Scholarship	2017
Bess H. Ward Scholarship	2017
Virginia Center for the Creative Arts (VCCA), Composer Residency	2017
Wintergreen Music Festival	2015
Eppes’ Quartet Commission Competition	2014

PRINCIPAL TEACHERS

Composition	Steven Rouse, DM, University of Louisville	8/18-05/20
	Krzysztof Wolek, PhD, University of Louisville	08/19-12/19
	Daron Hagen, MM, Private Studio	8/15-4/18
	Clifton Callender, PhD, Florida State University	1/15-5/18
	Stephanie Pieczynski, PhD, Florida State University	8/14-12/14
	James Crowley, PhD, University of Wisconsin-Parkside	2/12-5/14
Conducting	Kimcherie Lloyd, MM, University of Louisville	8/19-12/19
Cello	Gregory Sauer; MM, Florida State University	8/14-5/18
	Adrien Zitoun, MM, Private Studio	7/7-6/14
Piano	Dan Smith; MM, Private Studio	8/17-5/18
	Huizi Zhang, Graduate Student, Florida State University	9/16-12/16
	Nolan Miller, MM, Florida State University	1/16-5/16
	Christina Torkelson; MM, Florida State University	1/15-5/15

1 anticipated

COMPOSITIONS (Past 5 Years)

Gray for Cello and Live Electronics (10')

Bird Music Hall; Louisville, KY; Joshua Baerwald, Violoncello 01/15/2019

Palimpsest (8')

Zankel Music Hall; Saratoga Springs, NY; Atlantic Brass Quintet 06/19/2019

Two Miniatures for Orchestra (7')

(Reading) Zankel Music Hall, Saratoga Springs, NY 06/11/19

"Snapshot" for Flute, Clarinet, Violin, Violoncello, Percussion, and Piano (5')

Wilks Studio in Cincinnati Music Hall; Cincinnati, OH; Young Composers' Workshop Ensemble 03/28/19

"Death by Water" for Pierrot Ensemble, Percussion, and Baritone (7')

Comstock Music Hall; Louisville, KY; A/Tonal Ensemble 03/25/19

"...mostly," for String Quartet (7')

Zankel Music Hall; Saratoga Springs, NY; Euclid Quartet 06/09/18

Cello Concerto for Solo Violoncello and Orchestra (or wind orchestra) (30')

(Orchestra Reading) Philadelphia, PA; Orchestra Society of Philadelphia 11/17/17

(Wind orchestra version) Lindsay Music Hall; Tallahassee, FL; Senior Wind Ensemble 10/03/17

"The Painter," Trio for Piano, Violin, and Violoncello (15')

Lindsay Music Hall; Tallahassee, FL; Trio Romero 10/16/17

"The Process," One-Act Opera for Chamber Orchestra and Eight Singers (55')

Opperman Music Hall; Tallahassee, FL; FSU Opera; Conducted by Douglas Fischer; Directed by Matthew Lata 5/27/17²

"two roads diverged..." for String Quartet (10')

Longmire Music Hall; Tallahassee, FL; Eppes Quartet 11/28/15

"Bob Ross" for String Quartet (5')

Wintergreen Music Festival; Wintergreen, VA; Trivium Quartet 6/28/15

Awaiting premiere

Medusa, for Three Voices and Chamber Orchestra (40')

Son of Ahab, for Tuba and Piano (10')

"The Thorn," song cycle for Low Voice and Piano (25')

PERFORMANCE EXPERIENCE

Cello (Orchestra)

American Modern Orchestra 06/2018, 06/2019

Repertoire included: Adam's *Harmonielehre*, Stravinsky's *Symphony in 3 Movements*, Baker's *Tres Canzones*, Beaser's *Ground O*, Takemitsu's *Twill By Twilight*, Bartok's *Music For Strings, Percussion, and Celeste*

Florida State University Symphonic Orchestra 08/2016-12/2017

Florida State University Philharmonic Orchestra 08/2014-05/2016

Cello (Chamber)

University of Louisville New Music Ensemble 08/2018-present

Repertoire included: Saariaho's *Serenatas*, Higdon's *Love Sweet*, Shaw's *Valencia*, and various premieres of student composer's works

Conducting (performed in concert)

Pictures at an Exhibition, VI: Catacombs; Mussorgsky, Modest (Orch. Tushmalov); University of Louisville Orchestra 10/31/2019

A: Bilateralism, for Chamber Orchestra; Holden, Simon; University of Louisville Musicians 04/02/2019

Snapshot, for Chamber Ensemble; Baerwald, Joshua; Cincinnati Symphony Workshop Ensemble 03/29/2019

Death by Water, for Baritone and Chamber Ensemble; Baerwald, Joshua; A/Tonal Ensemble 03/25/2019

² Also performed on 5/28/17

<i>[Errno 61] for Chamber Ensemble</i> ; Lamkin, William; University of Louisville Musicians	11/14/2018
Voice	
Florida State University Opera Chorus	09/2015-11/2015,
Operas Included: Rossini's <i>La Cenerentola</i> , Verdi's <i>La Traviata</i>	09/16-11/16
Florida State University Men's Glee Club	01/2016-05/2016

WORK EXPERIENCE

Kentucky Opera, Captions Producer	08/2019-present
University Symphonic Orchestra Equipment Manager	08/2017-05/2018
University Philharmonic Orchestra Equipment Manager	08/2016-05/2017

COMMUNITY ENGAGEMENT

Youth Performing Art's School Composition Teacher	09/2018-present
<i>Teach weekly composition classes to up to eighteen high school students, culminating in a recital of students' pieces at the end of each semester</i>	
Dean's Student Advisory Council, Undergrad. Music Composition Representative	08/2017-05/2018
<i>Serve as a liaison between the undergraduate composition department and the dean</i>	
FSU Leadership LOGIC Student Coordinator	05/2017-05/2018
<i>Create curriculum to introduce students to ideas about service and leadership through weekend retreats</i>	