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### Medusa for three sopranos and chamber orchestra.

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*University of Louisville*

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# 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

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# 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

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Thesis Chair (Steve Rouse)

---

Committee Member (Allison Ogden)

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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.

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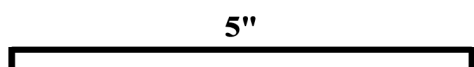
# PERFORMANCE NOTES

## 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



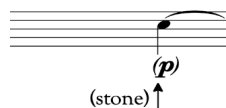
Rests with a fermata and a second mark above them (found only in senza misuræ sections) indicate waiting the given amount of time before playing whatever comes next.



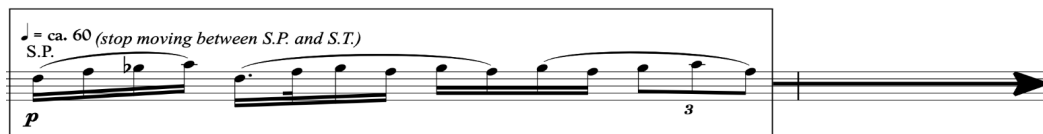
Bar rests with a triangle fermata above indicate a bar of "stasis," which either is filled with silence, or indicates there is no motion of the sounds being played in those bars.



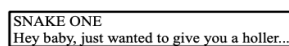
Music embedded by repeat signs on each side indicate that the performer play the material repeatedly at the designated tempo.



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.

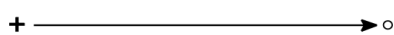
Part 2 is performed ad libitum, at the discretion of the singers.

## 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.

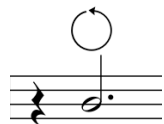
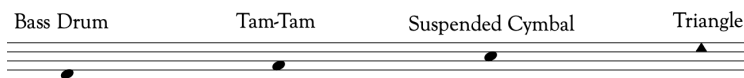


The following symbol indicates a "harmon trill," in which the player uses their hand rapidly to trill between open and closed while using a harmon mute (stem out).

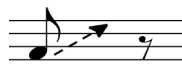
# PERFORMANCE NOTES CONTINUED

## 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.

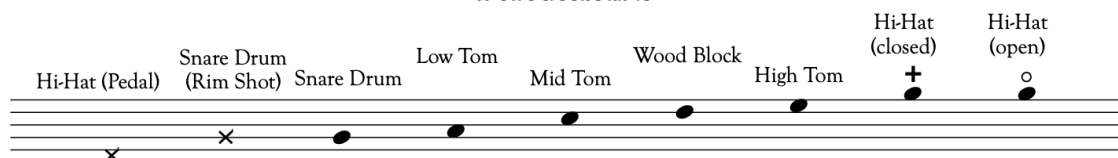


Dashed arrows indicate scraping across the face of the instrument in a linear motion with a triangle beater for the written duration.



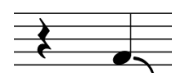
Dashed slurs indicate scraping across the *rim* of the instrument with a triangle beater instead of the face.

### 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.

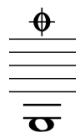


Bend notation in Vibraphone is achieved by pressing one mallet to the edge of a note while striking the center of it with the other, and dragging the mallet pressed onto the note toward the center of the mallet

## Piano

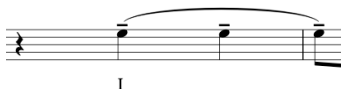


Given noteheads designate slamming sustain pedal on piano and letting the following resonance occur for length of pedal marking.



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.

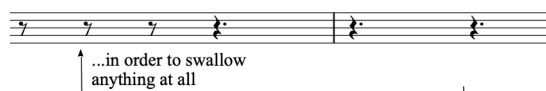
## Voice



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



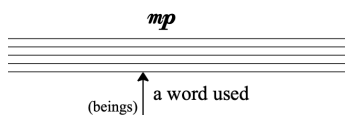
This symbol is used over rests during *colla voce* measures to indicate that the vocalist should wait until the orchestra sound gets quiet enough for the vocalist to be heard.



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.



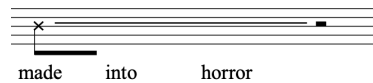
Parentheses on the left of a spoken text indicates another singer's text cueing the given text - in this case, the singer would speak "a word used" after hearing the text "beings." Further, in measures without rests (*senza misuræ* sections), arrows indicate the timing of entrances spatially.



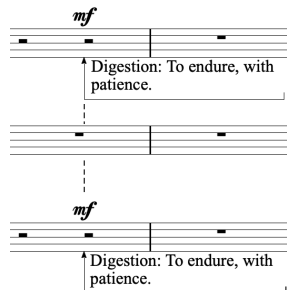
X noteheads with the given rhythm indicate approximate spoken rhythm.

# 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.T. - molto sul tasto

M.S.P. - molto sul pont.

N. - normale

S.T. - sul tasto



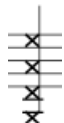
An arrow from one bow location to another (sul pont to sul tasto, sul tasto to normale, etc.) indicates a gradual shift from one to the other.



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:

EURYALE MEDUSA

STHENO

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

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

Golden, golden, golden

will I find my remains?

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 whole 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 whole 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 whole 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 whole 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 I need

scrub his name  
please make me do this

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

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

♩ = 92

The score is for a 4/4 piece with a tempo of 92. It features the following parts:

- Flute:** Melodic line with dynamics *pp*, *mf*, and *pp*.
- Oboe:** Rests throughout.
- Bass Clarinet in Bb 1 & 2:** Harmonic support with dynamics *pp* and *f*.
- Bassoon:** Harmonic support with dynamics *p* and *f*.
- Horn in F & Trumpet in C:** Rests throughout.
- Triangle, Sus. Cym., Tam-Tam, B.D.:** Percussion with a *p* dynamic and a *B.D. To Mar.* instruction.
- Timpani:** Rhythmic accompaniment with a *mp* dynamic.
- Piano:** Accompaniment with a *mf* dynamic and instruction "Mute string with hand while striking".
- STHENO:** Rests throughout.
- MEDUSA:** Vocal part with instruction "*mf*, spoken, using the rhythms as a framework".
- EURYALE:** Vocal part with lyrics "scrub. deep - er.".
- Violin I & II:** Violin parts with dynamics *pp* and *f*, and instructions "con sord." and "S.T. (sul tasto)".
- Viola:** Part with a *mp* dynamic and *pizz.* instruction.
- Violoncello:** Part with dynamics *p*, *pp*, and *mf*, and instructions "pizz.", "S.T. (sul tasto to)", and "S.P. (sul pont. to)".
- Contrabass:** Part with a *mf* dynamic and *pizz.* instruction.

The score is divided into 8 measures, numbered 1 through 8 at the bottom.



**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  
To Perc. *ff*

Timp.

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

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) *mf* **poco rit.** ♩ = 86

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

Vla.

Vc. N. (normale) *pp* *mf* *f* S.P.

Cb.

16 A tempo (♩ = 92)

Fl. *mp*

Ob.

Bs. Cl. 1 *p*

Bs. Cl. 2 *p*

Bsn.

Hn.

C Tpt. *pp mp pp*

Perc. 1 *pp*

Timp. *p*

Pno. *mf p mf p*

S.

M. *mp f mf mp*  
 This \_\_\_\_\_ is a per- for- mance of \_\_\_\_\_ a snake's di- ges- tion pro- cess. I have been turned into a snake.

E.

Percussion (T.-t. B.D.) ○ scrape face of Tam-Tam with triangle beater for duration of note value

16 A tempo (♩ = 92)

Vln. I *pp mf pp*

Vln. II *pp mf pp*

Vla. *pp mf pp*

Vc. *pp mf pp*

Cb. *pp con sord. S.T. (sul tasto) p*

16

17

18

19

20

21

22

27

Fl. *p* *f* *p* *tr* *3*

Ob. *mp* *3* *mp*

Bs. Cl. 1 *mp* To Cl.

Bs. Cl. 2 *mp*

Bsn. *mp*

Hn.

C Tpt.

Perc. 1 *p* *(p)* To Mar.

Timp. To Perc.

Pno. *mp*

S.

M. *mp* *f* *mf* *tr* *3*  
This \_\_\_\_\_ is a per - for - mance of \_\_\_\_\_ my di -

E.

27

Vln. I *p*

Vln. II *p* *3*

Vla. *mf* *p*

Vc. *pizz.* *mf* *arco* *p* *sul IV*

Cb. *p*

23 24 25 26 27 28 29

poco rit. . . . . ♩ = 80 A tempo (♩ = 92)

Fl. *f* *fp*

Ob. *f* *fp*

Cl. 1

Bs. Cl. 2

Bsn. *f* *fp*

Hn.

C Tpt.

Mar. *p* Marimba To Perc.

Timp.

Pno. *p*

S. *mf*  
↑ This is a performance of our digestive process

M. *mf*  
ges - tive pro - cess.

E. *mf*  
↑ This is a performance of our digestive process

Vln. I *f* S.P.

Vln. II *f* S.P.

Vla. *f* S.P.

Vc. *f* *mf* col legno, throw bow

Cb. *f* *mf* col legno, throw bow

30 31 32 33 34 35

poco rit. . . . . ← ♩ = ♩ → (♩. = 46)

Fl.

Ob.

Cl. 1  
Clarinet in B $\flat$

Bs. Cl. 2  
*fp*

Bsn.  
*fp*

Hn.  
*p*

C Tpt.  
*p*

Perc. 1  
Percussion (B.D.)  
*pp*

Timp.

Pno.

S.  
*mp*

M.

E.

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

poco rit. . . . . ← ♩ = ♩ → (♩. = 46)

Vln. I

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
arco norm. senza sord.  
*fp*

Cb.  
arco norm. senza sord.  
*fp*

senza sord. M.S.T.  
*pp*

senza sord. M.S.T.  
*pp*

pizz.  
*p*

pizz.  
*p*

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 *fp* *tr* *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 *p* *M.S.T.* *S.P.* *mfp*

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

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

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

Cb. *arco* *fp* *S.P.* *mfp*

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*  
dis - solve, dis - solve.

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

E. *mf*  
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. *p* *mp* *pizz.* *mf*

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



Fl. Ob. Cl. 1 Bs. Cl. 2 Bsn. Hn. C Tpt. Perc. 1 Vib. Pno. S. M. E. Vln. I Vln. II Vla. Vc. Cb.

mp words... sounds...  
mf I try to eat... mem - o - ries.  
mp im - a - ges... sounds...

56 57 58 59 60 61

// A Tempo (♩ = 138)

Fl. //

Ob. // *pp*

Cl. 1 // *pp*

Bs. Cl. 2 // *pp*

Bsn. // *pp*

Hn. //

C Tpt. //

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

Vib. // *mp*

Pno. //

S. // *mp* *f*  
 Poseidon's body against mine. I o - pen wide wide

M. // *mp* *poco a poco cresc.*  
 I o - pen wide wide

E. // *mp* *f*  
 I o - pen wide wide

65

A Tempo (♩ = 138)

Vln. I // *pp*

Vln. II // *pp*

Vla. // pizz. *mf*

Vc. // pizz. *mf*

Cb. // pizz. *mf*

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 every 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

2" \*      73      2"      2"

Fl. *pp*

Ob. *pp*

Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Perc. 1

Vib.

Pno. *pp*

S.

M. *mp* *mf*

E. *mp*

colla voce

2" \*      73      2"      2"      pizz.      2"

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

71      72      73      74      75      76

↑ Digestion - to endure, with patience.

↑ I unhinge and my body splits into three

↑ One body holds his voice

Begin after sound begins to die away

Begin after sound begins to die away

Red.

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

colla voce

2" 2" 2" //

Fl. //

Ob. //

Cl. 1 //

Bs. Cl. 2 //

Bsn. //

Hn. //

C Tpt. //  
cup mute //  
change to harmon mute //

Perc. 1 //

Vib. //

Pno. //  
Ped. //

S. //  
mp //  
↑ One body holds his hands //

M. //  
(mp) //  
p //  
freely (without orchestra) //  
↑ One body held his bed. //  
↑ my jaw shatters. //

E. //

colla voce

2" 2" 2" //

Vln. I //

Vln. II //

Vla. //

Vc. //

Cb. //

77

78

79

80

81

82

# PART 1: Definitions

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

$\text{♩} = 66$

Fl. *pp* *molto vib.*

Ob.

Cl. 1

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

Bsn. *pp possible* *mfpp*

Hn.

C Tpt.

Mar.

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

Pno. *mf* *pizz.*

S.

M. *mf*

E. *Rep - tile*

Vln. I  $\text{♩} = 66$

Vln. II

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

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

Cb. *p* *arco. practice mute* *mf*

83 84 85 86 87

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

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)

S.P. S.T. simile

**p**

S.P. S.T. simile

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.

S.

M.

E.

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

Without emotion or pity.

Deliberately cruel or callous.

Cold Blood-ed

Gor-gon

(pity) allow dynamic changes to also inform speed of text

**f** **mf**

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

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

**f**

**mf**

arco

**mf**

89

90

91

4" > occasional accents within senza misurata sections > 5"

Bsn.

Pno.

S. *(mf)*  
it is... A mean, ugly or repulsive woman... whose appearance and behavior cause fear.

M.

E. Ac-cord-ing to clas-sic-al myth-o-lo-gy, it is... *p*

4" 5"

Vla. *(tr)* *p*

Vc. *(tr)* *p*

Cb. *p*

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

5"

Vla. *(tr)*

Vc. *(tr)*

Cb.



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"

97

5"

5"

(vib. norm.)  
tr

Fl. *p* *f*

Ob. *pp* *mp* *pp*  
♩ = ca. 60 (with Clarinet I)  
repeat gesture in given tempo, continuously lining up with clarinet

Cl. 1 *pp* *mp* *pp*  
♩ = ca. 60 (with Oboe)  
repeat gesture in given tempo, continuously lining up with oboe

Hn. *mf*  
breathe as needed

S.

M. *p* *f*  
tr  
Myth

E. *p* *f*  
6  
A tra - di - tion - al sto - ry con - cer - ning the ear - ly

97

5"

5"

Vln. I *pp*  
♩ = ca. 92-108 con sord. S.T. arco  
continue in a quasi-improvisatory manner based on the material used in the box in the previous bar.

Vln. II *pp*  
♩ = ca. 72-88 con sord. S.T. arco

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

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

Cb. *fp*  
> > > simile

97

98

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

*Red.*

S.

*mp*

(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

5" 103 A Tempo (♩ = 66)

Fl. *sfz*

Ob. *sfz*

Cl. 1 *sfz*

Bs. Cl. 2 *sfz*

Bsn. *sfz*

Hn.

C Tpt.

Mar.

Vib.

Pno. *ff*

S.

M.

E.

5" 103 A Tempo (♩ = 66)

Vln. I *as fast as possible* *pp* S.T. sempre *fpp*

Vln. II *as fast as possible* *pp* *tr* S.T. sempre *fpp*

Vla. *pp* *tr* *f* pizz.

Vc. *pp* *tr* *f* pizz.

Cb. *pp* *tr* *f* pizz. vib norm.

→ molto vib.

102 103



Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

S.

M.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf, slowly*

Athena found Medusa in bed with her husband . . .

Poseidon.

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

*mf*

*f*

*mf*

*mf*

*p* — *f* *p* < *f* *p* < *f* *p* < *f* *p* <

senza sord. N.

senza sord. N.

senza sord. N.

pizz. dampen strings, strum quickly across

pizz. dampen strings, strum quickly across

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.

M. *pp*  
Sex

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

Vln. I arco *p*

Vln. II arco *p*

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

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

Cb. *f* *p < f*

Fl.

Eng. Hn. *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.

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* *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* *mf* *p* *mf* *p*

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

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

Fl. *fp*

Eng. Hn.

Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bsn.

Hn.

C Tpt. *mf*

Mar.

Vib. *3*

Pno. *mp*

S.

M.

E. *f* *3* *6*  
 the King Co - bra is a mo - no - ga - mous crea - ture,

Vln. I *arco* *p*

Vln. II *arco* *p*

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.

*f parlando, rhythms are approximate*

S. 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 *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. heavy pressure *f* *norm.* *mp*

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

Cb. *mf* *pizz.*

Fl. *pp*

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno. *pp possible*

S.

M. *mp*  
Rape

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

Vln. I *arco*

Vln. II *arco*

Vla. *pizz.*

Vc. *mp*  
*p* *mf*

Cb.

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*  
*Leg.*  
*f*  
*mf*  
rape  
S.P.  
*f*  
arco  
S.P.  
*f*  
S.P.  
*f*  
arco  
*p* *f* *p* *f* *p* *f*

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* *mp*

*mf*

*f*

*f sempre* *mp*

*f sempre* *mp*

*mf*

*mf*

*mf*

unlawful sexual activity and/or sexual intercourse

carried out forcibly or under threat of injury against a person's will

N.

S.P.

S.P.

S.P.

*mf*

*mf*

127

Fl. *mf*

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn. *mf*

C Tpt.

Mar.

Vib.

Pno.

S. *mf*  
Medusa was caught with the king cobra and so she was eaten alive.

M. *f*  
Re - dac - ted

E. *mf*  
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

127

Vln. I *mp* *mp sub.* *f* *mp*  
scratch tone norm.

Vln. II *mp* *f* *mp sub.* *mp*  
scratch tone norm.

Vla. *mf*  
N.

Vc. *mf*  
N.

Cb. *mf* arco

126

127

128



Fl. *p*

Eng. Hn. *p*

Cl. 1 *p*

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

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

M.

E. *f*   
 Some - thing that has been cen - sored or ob -

Vln. I

Vln. II

Vla. *p sub.*   
 S.P.

Vc. *p sub.*   
 S.P.

Cb. *p sub.*   
 S.P.

129 130

132 Più mosso (♩ = 76)

Fl. *p*

Eng. Hn. To Ob.

Cl. 1 *p*

Bs. Cl. 2 *mf*

Bsn. *mf*

Hn.

C Tpt. *pp* *mp* *f*

Mar.

Vib. To Perc.

Pno. *mf*

S.

M.

E. scured for se - cur - i - ty or le - gal pur - pos - es.

132 Più mosso (♩ = 76)

Vln. I *sfz* *f* pizz.

Vln. II *sfz* *f* pizz.

Vla. *sfz* *f* pizz. N.

Vc. *sfz* *f* pizz. N.

Cb. *mf*

Fl. *pp possible*

Eng. Hn.

Cl. 1

Bs. Cl. 2 *pp possible*

Bsn. *pp possible*

Hn. allow natural gliss to occur  
*pp*  $\leftarrow$  *f*  
change to plunger

C Tpt. *pp*  $\leftarrow$  *f*

Mar.

Vib.

Pno. *f*  
8<sup>vb</sup>  
Ped.

S.

M. *f*  
Di - ges - tion (n)

E. *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.

Vln. I *col legno* (strike the note *col legno* and let the bow bounce until stopping)  
thrown bow *p* gradually increase the amount of silence between each repeat

Vln. II *col legno* (strike the note *col legno* and let the bow bounce until stopping)  
thrown bow *p* gradually increase the amount of silence between each repeat

Vla.

Vc.

Cb. *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.

*mf*

*8<sup>va</sup>*

*Red.*

S.

*mp*

↑ to bear trauma with patience; to endure.

*p*

Chronology is not a privilege we are offered.

M.

*3 p*

*3*

Chro - no - lo - gy -

*mf*

*f*

Myth

E.

*(mp)*

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.

rit.

Meno Mosso (♩ = 56)

147

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*pp*

*pp*

141

142

143

144

145

146

147

148

25"

8"

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Perc. 2  
Percussion (W.B. S.D.)  
*mf*

Pno.

S.  
(enter as Euryale finishes "A traditional story")  
*mp*, slowly increasing in volume and speed

M.  
*P*

Eur.  
*mf* A tra - di - tion - al stor - y  
*mp*  
Especially one concerning the early history of people or explaining some natural or social phenomenon

25"

8"

Vln. I  
(arco norm.)  
S.P.  
*sfz*

Vln. II  
(arco norm.)  
S.P.  
*sfz*

Vla.  
arco  
S.P.  
*sfz*

Vc.  
*pp*  
S.P.

Cb.  
*sfz*

M.S.P.  
*pp*

(♩ = 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.

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

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

(♩ = 56) 7" ca. 2" per bar

Vln. I

Vln. II

Vla.

Vc.

Cb.

ca. 2" per bar

attacca

Fl.

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Timp.

Pno.

S.

M.

Eur.

*f* (with others)      *mp* (with Stheno)

↑ Our name.      ↑ Your name.

*f* (with others)      *mf*

↑ Our name.      ↑ I went walking through the park.

*f* (with others)      *mp* (with Euryale)

↑ Our name.      ↑ Your name.

ca. 2" per bar

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca

154

155

156

157

158

159

# PART 2: The Park

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

**160**  $\text{♩} = 56$  *mf* *poco rit.*  $\text{♩} = 48$  *p*

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Timp.

Pno.

S.

M.

Eur.

**160**  $\text{♩} = 56$  *mf* *senza sord.* *poco rit.*  $\text{♩} = 48$  *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *p* *pp* *f, excited* *mf* *p* *pizz.* *arco*

(Timpani)

plunger "wah-wah"

↑ Oh, I love this song. ↑ Oh, right - piece. I love this piece.

**160** **161** **162** **163**



164 ♩ = 84 subito

Fl. *pp*

Ob. *p* *fp*

Cl. 1 *pp* *fp*

Bs. Cl. 2 *fp*

Bsn. *fp*

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

C Tpt.

Mar.

Timp. To Vib. *p* *Red. to connect*  
Vibraphone hard mallets motor off

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. *arco*

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

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* practice mute

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* *Ed.* *Ed.*

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.

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*  
*tenutos under slurs indicate stile concitato, a light rearticulation of beginning syllable*  
 I I went walk - ing walk - ing through the park

Eur. *pp* *mf*  
*tenutos under slurs indicate stile concitato, a light rearticulation of beginning syllable*  
 I I went walk - ing, drink - ing

181 ♩ = ♩ (♩. = 56)

Vln. I *p* *p*

Vln. II *p* *p*

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

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

Cb. *mp*

181

182

183

184

(♩ = ♩ sempre)

Fl. *mf*

Ob.

Cl. 1 *pp* *mp*

Bs. Cl. 2 *mf*

Bsn. *mf*

Hn.

C Tpt.

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

Vib. *p*

Pno.

S. *mp*  
I just just

M. *pp* *f*  
I just, just, just, I just had a few

Eur.

Vln. I *norm.* *f sub.* *jeté*

Vln. II *norm.* *f sub.* *jeté*

Vla. *pizz.* *mf* *pizz.*

Vc. *mf* *arco flaut.* *mf*

Cb. *mf*

185

186

187

188

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* *fp*

norm. *p* *fp*

norm. *tr.*

*fp* arco *tr.*

use stopping of horn to facilitate half step gliss.

*pp* *mf*

*p*

*mf*

norm. *pizz.*

*mf* S.P.

arco S.P. *p*

*pizz.* *mf*

*pizz.*

*mf*

189 190 191 192

193

Fl. *mp*

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

Cl. 1 *mp* *f* *mf sub.*

Bs. Cl. 2 *mf*

Bsn. *mf*

Hn.

C Tpt.

Perc. 1 *pp*

Vib.

Pno.

S. *mp* *f* *p* *f* *mf* *mp*  
 M(ah - ah - ah - ah - ah) - y  
 my sing song voice leaked. leaked leaked leaked leaked

M. *mf* *f*  
 My sing song voice leaked from be - hind his from be - hind his

Eur. *f*  
 My sing song sing song voice from be - hind his

193

Vln. I *p* arco N.

Vln. II *p* N.

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

Vc. *mf* S.P. N.

Cb. *mf* arco

(mf)

193 194 195 196 197



(♩ = ♪)

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* *mf*  
bath-room door un-der the fau-cets

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

Vln. II *mf* *ff* *mf* S.P.

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. arco *mf*

Cb.

203

204

205

206

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*

Fl. -  
Ob. -  
Cl. 1 *mf* 3 3 3  
Bs. Cl. 2 *mf* 3 3 3  
Bsn. -  
Hn. -  
C Tpt. -  
Mar. -  
Perc. 2 4  
Pno. 3 3 3 3 3 3  
S. -  
M. ↑ *no. no.* ↑ *scrub.*  
Eur. *mp, desperately*  
↑ I'm sure if we just shed the top layer of skin...  
Vln. I -  
Vln. II -  
Vla. -  
Vc. -  
Cb. 3 3 3

212

213

214

215

216

rit. . . . . ♩ = 60 A Tempo (♩ = 84)

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. 1 \_\_\_\_\_

Bs. Cl. 2 \_\_\_\_\_

Bsn. \_\_\_\_\_

Hn. \_\_\_\_\_

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

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 (♩ = 84)

scrape bow vertically while damping pitch by lightly touching fingers - only noise should be produced.

rit. . . . . ♩ = 60

Vln. I *mp* scrape bow vertically while damping pitch by lightly touching fingers - only noise should be produced.

Vln. II *mp*

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf*

*rit.*

Fl. *pp* *fp*

Ob.

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

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

Vln. I *rit.*

Vln. II

Vla.

Vc.

Cb.

223

224

225

226

227

228

♩ = 56

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Percussion (Tri+Sus. Cym.)

Pno.

S.

M.

Eur.

♩ = 56

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *pp*

Ob. *mfp*

Cl. 1 *mfp* To Bs. Cl.

Bs. Cl. 2 *mfp*

Bsn. *pp possible* *mfp*

Hn. *mfp*

C Tpt. *mp* *p*

Perc. 1

Vib. *p* *Red.*

Pno. *mp*

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

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

Eur. *mp* *shift from speaking to singing*  
 per - for - ming as a se - duc - tress swal - low - ing his eyes

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *mf* *pizz.* *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*

*pp dolce*

practice mute

practice mute arco

*pp dolce*

practice mute arco

*pp dolce*

*pp dolce*

*pp dolce*

*mp*

*p*

*mp*

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

# NARRATION 2: Push

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

**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  
*mf* *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.

the food  
down  
my esophagus  
to keep me from spitting it back up

251 252 253

Detailed description: This page contains a musical score for a vocal and instrumental ensemble. The instruments listed on the left are Flute (Fl.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is positioned between the Piano and Violin I staves. The lyrics are: "the food", "down", "my esophagus", and "to keep me from spitting it back up". The piano part is represented by a solid horizontal line across the staff. The violin, viola, cello, and contrabass parts are also represented by solid horizontal lines. At the bottom of the page, there are three boxed page numbers: 251, 252, and 253.

Fl. //

Hn. //

Pno. //

but sure fit more

my body parts anymore

I'm not where my body any

Vln. I //

Vln. II //

Vla. //

Vc. //

Cb. //

# 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.)  
*mfp*

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

63

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

**colla voce**

A Tempo (♩ = 56)

**colla voce**

Fl. *pp possible*

Ob.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt. *slow vib. cup mute*  
*pp possible*

Perc. 1

Vib.

Pno.

Sth. *1.5'' mp, slowly*  
*2''*

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

Eur.

263

**colla voce**

A Tempo (♩ = 56)

**colla voce**

Vln. I

Vln. II

Vla.

Vc.

Cb. *(sul II)*

262

263

264

265

266

267

268

A Tempo (♩ = 56)

colla voce

(A Tempo sempre)

Fl.

Ob.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

gold - en gold - en

gold - en gold - en

gold - en gold - en

(T.-t.)

*pp*

*ff*

*p sub.*

*ff*

*p sub.*

*mp*

*mf*

*mp*

*p slowly*

↑ According to *Metamorphoses* as written by Ovid,

↑ he did it because:

↑ I once had charms

A Tempo (♩ = 56)

colla voce

(A Tempo sempre)

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.P. (practice mute)

S.P. practice mute

S.P. practice mute

*pp*

*pp*

*ppp*

*f*

*f*

*p*

*p*

*p*

*f*

*p*

*p*

colla voce

277

colla voce

Fl. *mf*

Ob. *mf*

Bs. Cl. 1 *f* *mf*

Bs. Cl. 2 *f* *mf*

Bsn. *f* *p* *mf*

Hn. *f*

C Tpt. *f*

Perc. 1 *mf* *l.v.*

Vib.

Pno. *mf*

Sth. *mf* 3 (love) He did it be - cause

Med. *mf* once had charms A crowd of envious lovers strove to gain my love They, who have seen me, never did trace more moving features

Eur. *mf* (love) He did it be - cause

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *f* *f*

Cb. *f* *p* *f*

275

276

277

278

279



A Tempo (♩ = 56)

accel. . . . .

Fl. *p*

Ob. *p*

Bs. Cl. 1 *p*

Bs. Cl. 2 *p*

Bsn. *p*

Hn. *p*

C Tpt.

Perc. 1

Vib. *p*

Pno.

Sth. *f*

Med. *mp*

Eur. *f*

sweet - er face

↑ in a sweeter face

My length of hair, in golden ringlets waved

and graceful shone

He did it be - cause

mo - ving fea - tures

A Tempo (♩ = 56)

accel. . . . .

Vln. I *mf pp sub.*

Vln. II *mf pp sub.*

Vla. *mf pp sub.*

Vc. *mf pp*

Cb. *mf*

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

*mfpp*

*f*

S.P.

pizz.

288 ♩ = 92

Fl. *f p f p f*

Ob. *3 f*

Bs. Cl. 1 *3 f* To Cl.

Bs. Cl. 2 *3 p f* *f*

Bsn. *p 3 3 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.

288 ♩ = 92

Vln. I *mfp* *3 3 f*

Vln. II *arco 3 mp f* N. *f*

Vla. *3 mp f* *f*

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

Cb. *3 f* *f* pizz. *f*

286

287

288

289

(norm.)

Fl. *f*

Ob. *f*

Cl. 1 Clarinet in Bb *mf*

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

Bsn. *p* *fp* *f*

Hn. *sfz* *mf*

C Tpt. (sempre cup mute) *sfz* *mf*

Mar. Marimba *f*

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. *f* *mf*

Vc. arco N. → S.P. *pp* *f* *f* *pizz.* arco (N.) *p* *f*

Cb. arco N. → S.P. *pp* *f* *f* *pizz.* arco (N.) *p* *f*

290 291 292 293

This page of a musical score covers measures 294, 295, and 296. The instruments and parts are as follows:

- Fl.**: Flute, measures 294-295.
- Ob.**: Oboe, measures 294-295, then re-enters in measure 296 with a *p* dynamic.
- Cl. 1**: Clarinet in C, re-enters in measure 296 with a *p* dynamic.
- Bs. Cl. 2**: Bass Clarinet in Bb, plays a long note in measure 294 (*p*) and measure 295 (*f*).
- Bsn.**: Bassoon, rests in measures 294-295.
- Hn.**: Horn, rests in measures 294-295.
- C Tpt.**: Cornet in Bb, re-enters in measure 296 with a *pp* dynamic, marked *flz.* (flautando), and *mf* dynamic.
- Mar.**: Mellophone, rests in measures 294-295.
- Perc. 2**: Percussion (Mid-Tom), plays a rhythmic pattern in measure 294 (*f*), then a *S.D.* (Soprano Drum) pattern in measure 295 (*p*), and *To Vib.* (Tom-tom) in measure 296.
- Pno.**: Piano, rests in measures 294-295.
- Sth.**: String Trumpet, plays a melodic line in measure 294, marked *com - pass*.
- Med.**: String Medium Trumpet, rests in measures 294-295.
- Eur.**: String Euphonium, plays a melodic line in measure 294, marked *com - pass*.
- Vln. I**: Violin I, plays a melodic line in measures 294-295 (*f*), then re-enters in measure 296 (*mp* to *f*).
- Vln. II**: Violin II, plays a melodic line in measures 294-295 (*f*), then re-enters in measure 296 (*mp* to *f*).
- Vla.**: Viola, re-enters in measure 296 with a *mp* dynamic, marked *N.* (Normale) and *S.P.* (Soprano Part).
- Vc.**: Violoncello, plays a long note in measure 294 (*p*) and measure 295 (*f*), then re-enters in measure 296 (*mp* to *f*), marked *(norm.)*.
- Cb.**: Contrabass, plays a long note in measure 294 (*p*) and measure 295 (*f*), then re-enters in measure 296 (*mp* to *f*), marked *(norm.)* and *sul II*.

Measures 294, 295, and 296 are indicated by boxed numbers at the bottom of the page.

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 *mf* S.T. N.

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

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

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

Cb. *p sub.*

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

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

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

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

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

Perc. 1 *mp* *mp*

Perc. 2

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

(C#)

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

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

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

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

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

Vla. *f* *f* *f* pizz.

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

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

Fl. *mf*

Ob. *mp* *mf*

Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bsn. *mf*

Hn. *pp* *fp* stopped flz.

C Tpt. *pp possible* *mf*

Perc. 1

Vib. *mp* Vibraphone

Pno. *mp sempre*

Sth. *f spiteful*

Med. *mf* they did it be - cause

Eur. *mf* Acc - or - ding to Me - du - sa's Head, writ - ten by Freud

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

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

Vla. *mf*

Vc. *fp* *f*

Cb.

309

Fl. *pp* — *f* *p* — *fp* *f*

Ob. *p* — *f* *p*

Cl. 1 *mp* — *f* *pp* — *f* molto vib.

Bs. Cl. 2 *p* *tr*

Bsn. *mf*

Hn.

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

Perc. 1

Vib.

Pno. *mp*

Sth. *ff* *mf*

Med. *ff* *f* *resentful*

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

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* *3*

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

Eur. *3* *3*

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* Led. 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 sub.* *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* *N.* *fp* *f*

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

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

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

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

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) (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* *f* col legno

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*

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

Cb. *mf* 3

327

328

329

Fl. *f*

Ob. *f*

Cl. 1 *fp* *f*

Bs. Cl. 2 *fp* *f*

Bsn.

Hn. norm. *mp*

C Tpt. *fp* *f*

Perc. 1 *mp*

Perc. 2 (classic rim shot) *mf* *p* 6

Pno. *mf*

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

Med. *f*  
I know why... she did it be - cause...

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

Vln. I *mf* N.

Vln. II *mf* N.

Vla. *f* col legno 3 3 *mf* norm. col legno 3 3 norm. col legno 3

Vc. *f* col legno 3 3 norm. col legno 3 3 norm. col legno 3

Cb. *f* 3 3 3 3 3

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. 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* *norm.* *tr.* *gliss.* *p* *f* *p*

Vc. *norm.* *col legno* *norm.* *tr.* *gliss.* *p* *f* *p*

Cb. *norm.* *3* *sfz* *pizz.*

333

334

335

336

colla voce

Fl. *sfz*  $\hat{2}''$

Ob. *sfz*  $\hat{2}''$

Cl. 1 *sfz*  $\hat{2}''$

Bs. Cl. 2 *sfz*  $\hat{2}''$

Bsn. *sfz*  $\hat{2}''$

Hn.  $\hat{2}''$

C Tpt.  $\hat{2}''$

Perc. 1 *mp* (Scrape Sus. Cym. and I.v.) *mf*  $\hat{2}''$

Perc. 2 *p*  $\hat{2}''$

Pno.

Sth. *mf* (speak only the text that is not in parentheses, timing it to fit in what MEDUSA says)  $\hat{2}''$

Med. *mf* (I shaved my legs smooth, and my REDACTED (clean))  $\hat{2}''$

Eur. *mf* (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))  $\hat{2}''$

I shaved my legs smooth, and my REDACTED (clean) I accidentally wore the blue underwear

colla voce

Vln. I *norm.* *sfz*  $\hat{2}''$  thrown bow, col legno mute the strings with multiple fingers so no pitch sounds *f* arco *norm.*  $\hat{2}''$  S.P. *pp*

Vln. II *norm.* *sfz*  $\hat{2}''$  *f* arco *norm.*  $\hat{2}''$  pizz. *pp*

Vla. *norm.* *sfz*  $\hat{2}''$  *f* arco *norm.*  $\hat{2}''$  pizz. *pp*

Vc. *norm.* *sfz*  $\hat{2}''$  *f* arco *norm.*  $\hat{2}''$  *pp*

Cb. *arco* *sfz*  $\hat{2}''$  *pizz.* *f* arco *norm.*  $\hat{2}''$  *pp*

337

338

339

340

341

342



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*

Red. \_\_\_\_\_ Red. \_\_\_\_\_

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

Med.

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

343 A Tempo (♩ = 115)

Vln. I *mf* N. arco

Vln. II *mf* N. arco

Vla. *mf* arco

Vc. *mf* N.

Cb. *mf* norm.

343

344

345

Fl. *mf*

Ob. *mf*

Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. *f*

Hn. *pp* *f* remove cup mute

C Tpt. *pp* *f*

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

Perc. 2 *mp*

Pno. *And.*

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 *mf* *S.P.*

Vln. II *mf* *S.P.*

Vla. *f*

Vc. *f*

Cb. *f*

346

347

348

colla voce

349 2-3" mp Tennessee Lake  
 Ocean... below  
 349 350 351 352  
 Mount Olympus

Detailed description: This block contains the string section score for measures 349-352. It features three staves: Sth. (Violins), Med. (Violas), and Eur. (Cellos/Double Basses). The music is in 4/4 time with a tempo of quarter note = 60. A 'colla voce' bracket spans measures 349-352. Performance markings include accents (^) and dynamic markings (mp). Lyrics are placed above the staves with arrows pointing to specific notes: 'Tennessee Lake' (Sth.), 'Ocean...' (Med.), 'below' (Med.), and 'Mount Olympus' (Eur.). Measure numbers 349, 350, 351, and 352 are boxed at the bottom of each measure.



colla voce

♩ = 60 Perc. 1 Perc. 2 Sth. Med. Eur. Vln. I Vln. II Vla. Vc. Cb. 353 354 355 356

pp mf pp Timpani  
 goblet of ambrosia  
 where we first met. I forgot to ask him to stop... when he handed me another  
 bottle of smirnoff ice  
 practice mute  
 pp ff pp

Detailed description: This block contains the percussion and string section scores for measures 353-356. It features six percussion staves (Perc. 1, Perc. 2, Timpani) and five string staves (Vln. I, Vln. II, Vla., Vc., Cb.). The music is in 4/4 time with a tempo of quarter note = 60. A 'colla voce' bracket spans measures 353-356. Performance markings include accents (^), dynamic markings (pp, mf), and trills (tr). Lyrics are placed above the staves with arrows pointing to specific notes: 'goblet of ambrosia' (Sth.), 'where we first met.' (Med.), 'I forgot to ask him to stop...' (Med.), 'when he handed me another' (Med.), and 'bottle of smirnoff ice' (Eur.). Measure numbers 353, 354, 355, and 356 are boxed at the bottom of each measure.

**colla voce**

3"

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

↑ when

↑ yanked me down

(when) Redacted

(when) Poseidon

357 358 359



$\text{♩} = 60$   
gently rub paper across bass drum in circular motion

**colla voce**

*pp*

repeat slowly until end of line

↑: the waves ...  
the sheets ...

↑ to drown.

repeat slowly until end of arrow

↑: the waves ...  
the sheets ...

**colla voce**

$\text{♩} = 60$

*pp* *gliss.*

Vln. I

*pp* *gliss.*

Vln. II

*pp* *gliss.*

Vla.

*pp* *gliss.*

Vc.

*pp* *gliss.*

Cb.

*pp*

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.

Vibraphone motor slow

bend using second mallet

*pp*

*p*

*mf, plainly*

↑ A king cobra.

*mf*

What sleeps with in me?

*mp*

me, just me, still

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. *f* pizz. senza sord.

Vc. *f* 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*  
Ped. to connect

Stn. *mf*  
*f*, suddenly, as  
if an outburst

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* *mf*  
under voice

Vc.

Cb.

376 377 378 379 380

colla voce

Fl.

Eng. Hn.

Cl. 1  
*fp*

Bs. Cl. 2  
*fp*

Bsn.

Hn.

C Tpt.  
senza sord.  
*pp* *mp*

Perc. 1  
strike B.D. lightly, then slowly drag paper across the drum  
*mp*

Vib.  
*ff*  
*pp*

Pno.

Sth.  
*mf*  
tear through Po-sei - don's\_ sto - mach\_ and find the bones he's yet to di - gest.

Med.

Eur.  
*mf*  
The gods don't con - done an - ger

Vln. I  
*f* *p* (non trem.)

Vln. II  
*f* *p* (non trem.)

Vla.  
*p sub.*

Vc.

Cb.

381

382

383

384



386

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.

*pp*

*p*

*mp*

*mf*

*pp*

*con sord.*

*pizz.*

*arco con sord.*

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

385

386

387

388

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

Eng. Hn.

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*

Eng. Hn. *p* *f* To Ob.

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*

Sth. — King Co - bra —

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

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

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

Vln. II *mf* *mf* pizz.

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

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

Cb. *mp* *p*

393 394 395 396

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.

mp

mf

pp

strike near center of cymbal

green...

sli - ther

he raped me.

he...

green...

sli - ther

pizz.

397

398

399

400

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.

*p*

*mf*

*mp*

*pp*

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

M.S.T. arco

*p*

*pp*

401

402

403

404

406

Fl. *p dolce*

Ob. *mp* Oboe solo

Cl. 1

Bs. Cl. 2

Bsn. *pp* — *mf*

Hn. *mf* con sord.

C Tpt.

Perc. 1 *p* l.v. sempre (gently scrape the face of T.-t. and let vibrate)

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? —

Vln. I 406 *p dolce*

Vln. II *p dolce* arco

Vla. *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-trieved?

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

Vln. I

Vln. II

Vla. *pp*  
pizz.

Vc. *mf*

Cb. arco

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

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* *arco solo* *p*

Vc. *arco* *mp*

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

416 417 418 419 420



♩ = 46 A Tempo (♩ = 60)

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib.

Pno.

Sth.

Med.

Eur.

♩ = 46 A Tempo (♩ = 60)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mp* *pp* solo *p espress.*

Ob.

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?

Eur. *mp* lost, lost, lost

Vln. I

Vln. II

Vla.

Vc.

Cb.

426

427

428

429

430

432

Fl. *pp*

Ob.

Cl. 1 *pp*

Bs. Cl. 2 *p*

Bsn.

Hn.

C Tpt.

Mar. *mf*

Vib.

Pno.

Sth.

Med. *mp*

Eur.

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

432

Vln. I *pp* arco *tr*

Vln. II *pp* arco

Vla. *p dolce*

Vc. *mf* *pp* *mf* *pp* *mf* *pp*

Cb.

431

432

433

434

435

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*

Vln. II *mp* flaut. *p dolce*

Vla. flaut. *p dolce*

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

Cb. *pp* *arco*

# 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 S.P.

practice mute S.P.

practice mute S.P.

442 443 444 445 446

This musical score page contains measures 447 through 450. The instruments and parts are as follows:

- Fl.**: Flute, measures 447-450 with dynamics *p*, *f*, *p*, *f*.
- Ob.**: Oboe, measures 447-450 with dynamics *p*, *f*, *p*.
- Cl. 1**: Clarinet 1, measures 447-450 with dynamics *p*, *f*, *p*.
- Bs. Cl. 2**: Bass Clarinet 2, measures 447-450 with dynamics *p*, *f*, *p*.
- Bsn.**: Bassoon, measures 447-450 with dynamics *p*, *f*, *p*.
- Hn.**: Horn, measures 447-450 with dynamics *fp*, *f*, *p*, *f*.
- C Tpt.**: Cornet Trumpet, measures 447-450 with dynamics *p*, *f*, *fp*, *f*, *p*, *f*.
- Perc. 1**: Percussion 1, measures 447-450.
- Timp.**: Timpani, measures 447-450 with dynamics *pp*, *mf*, *pp*.
- Pno.**: Piano, measures 447-450 with dynamics *mp*. Includes pedal markings: *Ped.* and *Ped.*.
- Sth.**: Snare Drum, measures 447-450 with dynamics *mf*.
- Med.**: Mellophone, measures 447-450. Includes the instruction: "spoken rhythms approximate - should still sound like speech. I just need to scrub it off." and "just scrub".
- Eur.**: Euphonium, measures 447-450.
- Vln. I**: Violin I, measures 447-450 with dynamics *fp*, *fp*, *fp*, *< f*.
- Vln. II**: Violin II, measures 447-450 with dynamics *fp*, *p*, *f*, *p*, *fp*, *f*.
- Vla.**: Viola, measures 447-450 with dynamics *p*, *fp*, *fp*, *fp*.
- Vc.**: Violoncello, measures 447-450 with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *fp*.
- Cb.**: Contrabass, measures 447-450 with dynamics *p*, *f*, *mp*, *p*, *f*.

447

448

449

450

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 *pp* *f*

Timp. *mp* *ppp* *sfz*

Pno. *pp* *ff*

Sth. off scrub it all off.

Med.

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

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

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

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

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

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

This page contains a musical score for measures 457 through 463. The score is written for a large orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (Bs. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Percussion 1 (Perc. 1), Timpani (Timp.), Piano (Pno.), String (Sth.), Mellophone (Med.), Euphonium (Eur.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 2/4 time. The key signature has one sharp (F#). The vocal soloist part includes the lyrics: "no matter how hard I scrub..." and "this body is man made." The music features various dynamics such as *f*, *mp*, *p*, *mf*, *fp*, and *sfz*. There are also performance markings like *S.P.* (Soprano Part) and *N.* (Normal).

At the bottom of the page, there are six numbered boxes corresponding to the measures: 457, 458, 459, 460, 461, 462, and 463.



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

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

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

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

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

471

472

473

474

475

476

477

**478**

Fl. *f*

Ob. *p* *f* *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. 3

Vla. → S.P. N. S.P. *f*

Vc. → S.P. N. S.P. *f*

Cb. → S.P. *f*

486

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Timp.

Pno.

Sth.

Med.

Eur.

*mf*

*mf*

*mf*

*p* — *f* — *p* — *f*

*pp*

*mp* — *f*  
move from singing to speaking voice

This — whole body

486

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

senza sord.

*mf*

senza sord.

*f*

senza sord.

*f*

N.

N.

N. senza sord.

*f*

482

483

484

485

486

Fl. 

Ob. 

Cl. 1 

Bs. Cl. 2 

Bsn. 

Hn. 

C Tpt. 

Perc. 1 

Timp. 

Pno. 

Sth. *mp* this man made 

Med. *f* I feel un - clean *p* this *mf* project the "s" phoneme without a vowel 

Eur. *f* this whore bo - dy this whore bo - dy 

Vln. I *S.P.* 

Vln. II *S.P.* 

Vla. *S.P.* 

Vc. *pizz.* *mf* 

Cb. *pizz.* *mf* 

Fl. *f* 3

Ob. *f* 3

Cl. 1 *f* 3

Bs. Cl. 2

Bsn.

Hn. *f* 3

C Tpt. *p* *mf* change to cup mute

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

Timp. *p* *f* *mf*

Pno. *p*

Sth. *f* voice, with spoken text projected  
 man made me hor-ror This body is made of man

Med. *mf*  
 and horror and horror and horror

Eur. *fp* *f*  
 this (s) bo-dy is man

Vln. I *f* *mp* N. 3

Vln. II *f* *mp* N. 3

Vla. *f* *mp* N. 3

Vc. *f* *mp* N.

Cb.

Fl. *mp* *p* *f*

Ob.

Cl. 1

Bs. Cl. 2 *f*

Bsn. *f*

Hn.

C Tpt. *fp* *mp*

Perc. 1

Timp.

Pno.

Sth. *fp* this (s)-----

Med. *fp* *f* this (s)----- bo - dy is man made

Eur. *d* made into horror

Vln. I *f* *p* *f* S.P. (norm.) *p sub.* *f*

Vln. II *f* *p* *f* S.P. N. *p* *f* *p* *f* (norm.)

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

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

Cb. *f* *p sub.*

499

500

501

502

503

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*

Med. *f* *fp* *f*

Eur. *fp*

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

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

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

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

Cb. *f* *N.*

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

I understand better now. this (s)----- this hor - ror

this (s)----- this hor - ror

505 506 507 508 509 510 511



Fl. *mf* *f*

Ob. *mf*

Cl. 1 *mf*

Bs. Cl. 2 *mf* *f*

Bsn. *f*

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

C Tpt. *p < f* *p* *f* *p* *f* *mp*

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

Timp. *ff* To Perc.

Pno. *f*

Sth. *f*

Med. *f*

Eur. *f*

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

hor - ror this bo - dy is man made this hor - ror hor - ror this whole bo - dy this whole bo - dy

hor - ror this bo - dy is man made this hor - ror hor - ror this whole bo - dy this whole bo - dy

Vln. I *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *sfz*

Cb. *f*

526

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

Ob. *f* *f*

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

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

Bsn. *p* *f*

Hn. *p* *f*  
open  
change to harmon mute

C Tpt. *mf*

Perc. 1 (S.D.)

Perc. 2 *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

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

520

521

522

523

524

525

526

527

Fl.  
Ob.  
Cl. 1  
Bs. Cl. 2  
Bsn.  
Hn.  
C Tpt.

Perc. 1  
Perc. 2  
Pno.

Sth.  
Med.  
Eur.

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)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

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 arco *f*

Vln. II arco *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

542 543 544 545 546 547 548

549

← ♩ = ♩ → sempre

flz.

Fl. *p* — *f* *sim.*

Ob. *p* — *f* *sim.*

Cl. 1

Bs. Cl. 2 *ff*

Bsn. *ff*

Hn. *p* — *f* *sim.*  
harmon mute (stem in)

C Tpt. *p* — *f* *sim.*

Perc. 1 non l.v.

Perc. 2 *mf*

Pno.

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

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

Eur. *norm.*  
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* *sim.*

S.T.

Vln. II *p* — *f* *sim.*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

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

*mf* *mp* *mf* *f* *ff* *p* *f*

*sim.*

555 556 557 558 559 560

Fl. *ffz*

Ob. *ffz*

Cl. 1

Bs. Cl. 2 *ffz*

Bsn. *ffz*

Hn. *ffz*

C Tpt. *ffz*

Perc. 1 *ffz*

Perc. 2 *ffz* To Vib.

Pno.

Sth. (gradually shift to speaking)  
whore \_\_\_\_\_ whore \_\_\_\_\_ whore \_\_\_\_\_

Med. hor - ror hor - ror hor - ror \_\_\_\_\_

Eur. (s) \_\_\_\_\_ this (s) \_\_\_\_\_ this (s) \_\_\_\_\_ this \_\_\_\_\_

Vln. I

Vln. II

Vla. norm. *ff* *p* *ff* *ffz* S.P. *ffz*

Vc. norm. *ff* *p* *ff* *ffz* S.P. *ffz*

Cb. *ff* *ff* *ffz* *ffz* *ffz* *ffz* *attaca*

561 562 563 564 565 566



# PART 4: We Know

each snake feeds me memories of womanhood

(norm.)

567 ♩ = 62

Fl.

Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Mar.

Vib.

Pno.

Sth.

Med.

Eur.

Some - thing hap - pened, and I feel... hea - vy.

Vibraphone  
hard mallets

*pp*

*f*

*mf*

*mp*

*f*

8<sup>th</sup> Ped.

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

567 ♩ = 62

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.P.

*mf* → *pp*

*mp* → *p*

*p*

*p*

*mf*

567 568 569 570

Fl. *f*

Ob. *f*

Cl. 1

Bs. Cl. 2 *f*

Bsn. *f*

Hn.

C Tpt.

Mar. *mp*  
Marimba, soft mallets

Vib. *mf*  
soft mallets

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. *p* *f* *p*  
(in tempo)

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

Cb. *p* *f* *p*  
(in tempo)

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*  
like a slow, wide vibrato

Vln. II *mp*

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

Vc. *mp*

Cb. *fp*

*p* *mf* *p*

*p* *mf* *p*

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)*

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*

581 582 583

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

Ob. *pp*

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

Bs. Cl. 2 *tr*

Bsn. *pp* *mf* *pp* *mf* *p* *mf*

Hn.

C Tpt.

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

Vib. *p*

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

Sth.

Med.

Eur.

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

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

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

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

Vc. pizz. *f* *mp*

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

rit. . . . . (♩ = 50)

Musical score for woodwinds, percussion, and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (Bs. Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Percussion 1 (Perc. 1), Vibraphone (Vib.), Piano (Pno.), Saxophone (Sth.), Medium Saxophone (Med.), Euphonium (Eur.), and Tape. The score includes various musical notations such as trills, dynamics (pp, mf, p), and a 'To Perc.' instruction. The tempo is marked as 'rit.' with a quarter note equal to 50 beats per minute.

rit. . . . . (♩ = 50)

Musical score for strings and double bass. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score includes sixteenth-note passages, trills, and dynamics (mf, p, pp, arco). The tempo is marked as 'rit.' with a quarter note equal to 50 beats per minute.

588

589

590

591

592 A Tempo (♩ = 62)

Fl. *fpp*

Ob.

Cl. 1 *fpp*

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

Bsn. *fpp* *mf* *mf* *mf*

Hn. *fp*

C Tpt. *pp*

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

Vib.

Pno. *p*

Sth. *mp*

Med. *f*

Eur. *mf*

Scoop this cat piss before it ruins the wood paneling

Scrub his name. Scrub his name. Make me scrub... make me scrub... and scrub... and scrub.

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* *pp* *mf*

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

592

593

594

595

596

597



Fl. *fp*

Ob. *fp*

Cl. 1 *fp*

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

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

Hn. (open) *mf* 3

C Tpt. *mf* *mf* *mf* *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. *lightly press strings, only noise present.* *fp* *fp* *S.P. (arco norm.)* *p*

Cb. *f* *f*

598 599 600 601

poco rit. . . . .

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

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

Bsn. *mf* *mf*

Hn. *3* *tr*

C Tpt. *mf*

Perc. 1 *p*

Perc. 2

Pno. *p*

Sth.

Med.

Eur.

Tape

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

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

Fl. *mp*

Ob. *p*

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1 *pp possible*

Perc. 2

Pno.

Sth. *mf*

Her stom - ached loss \_\_\_\_\_

Med. *mp* *mf*

A - the - na is a ten - der drunk, hol - ding her liq - uor while I lose it be - hind my eye - lids

Eur. *mf*

Her stom - ached loss \_\_\_\_\_

Vln. I

Vln. II

Vla. *arco*

Vc. *pp*

Cb. *pp*

**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* arco measured thirty-seconds repeated until caesura //

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

Cb. *fp* *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

Perc. 2 6 *p* *f* 5

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 *sub* *Red.*

Sth.

Med.

Eur.

Tape

Vln. I *fp* *fp*

Vln. II

Vla.

Vc.

Cb.

621

622

623

Fl. *mf sfz fp*

Ob. *mf sfz fp*

Cl. 1

Bs. Cl. 2

Bsn.

Hn. *pp f*

C Tpt. *pp f*

Perc. 1

Perc. 2 *mp f*

Pno. *ff sub.*

Sth.

Med.

Eur.

Tape

Vln. I *mp fp*

Vln. II *mp fp*

Vla. *mf pp*

Vc.

Cb.

624

625

626

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 To Vib. *pp* *mf*

Pno. *mp* 8<sup>va</sup> 8<sup>vb</sup> Leo

Sth.

Med.

Eur.

Tape

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

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

Vla.

Vc.

Cb.

627

628

629

630



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

Ob.

Cl. 1

Bs. Cl. 2

Bsn. *f*

Hn.

C Tpt. *p* *f*

Perc. 1 *p*

Perc. 2

Pno.

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*

Hn.

C Tpt.

Perc. 1

Vib. *p* *Vibraphone*

Pno.

Sth.

Med. *mf*

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*

Sor - ry, but I just

635

636

637

Fl. *pp* *mp* *mf*

Ob. *pp* *mp* *mf*

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

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

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Perc. 1

Vib. *f* *p*

Pno.

Sth.

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

Eur.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p* *fp*

Vc. *fp*

Cb. *p*

638 639 640 641

rit.

Fl. *pp* *mp*<sup>3</sup> *mp* *f sub.*

Ob. *pp* *mp*<sup>3</sup> *mp* *f sub.*

Cl. 1 *pp* *mp*<sup>3</sup> *mp* *f sub.*

Bs. Cl. 2 *pp* *mp*<sup>3</sup> *mp* *f sub.*

Bsn.

Hn. *f*

C Tpt. *f*

Perc. 1

Vib.

Pno. *mf* *8<sup>va</sup>*

Sth. *mp* *mf*

Med. *f*

Eur. *mp*

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

Vln. II *fp*

Vla. *f* *p*

Vc. *fp*

Cb. *f* *p*

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

go, but... but I I wish you could hear me... I know, I

but I am too exhausted to even pick up the phone right now.

rit.

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

Ob. *f* *pp* *f sub.*

Cl. 1 *f* *pp* *f sub.*

Bs. Cl. 2 *f* *pp* *f sub.*

Bsn. *mf* *mf*

Hn. *f* *mf*

C Tpt. *pp*

Perc. 1 *ppp* *f*

Vib. *mf*

Pno. *f*

Sth. *f*

Med. *f* The pain will drive us to the dentist

Eur. *f* Let my teeth rot,

Tape *f* The pain will drive us to the dentist

poco rit. . . . . (♩ = 78) ♩ = 112 subito

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *mf* *mf*

Vc. *mf* *(mf)*

Cb. *f* *mf*

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. *mf*  
Have a mouth he ne - ver tongued

Vln. I

Vln. II

Vla.

Vc.

Cb.

660

661

662

663

666

Fl. *pp f pp f pp*

Ob. *p f*

Cl. 1 *pp*

Bs. Cl. 2 *f*

Bsn. *pp f*

Hn. *pp f*

C Tpt. *pp p f*

Perc. 1

Vib. *p f f*

Pno. *sfz p f sub.*

Sth.

Med. *3*  
mouth he ne - ver tongued.

Eur.

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

666

Vln. I *fp pp*

Vln. II *fp mf*

Vla. *fp f S.P.*

Vc. *fp*

Cb. *fp arco*

664

665

666

667



This musical score page contains measures 668, 669, and 670. The instruments and their parts are as follows:

- Fl.**: Flute part with dynamics *p*, *f*, and *p*. Includes a *gliss.* marking.
- Ob.**: Oboe part with dynamics *mp*, *f*, *p*, *fp*, and *f*.
- Cl. 1**: Clarinet in B-flat part with dynamic *f*.
- Bs. Cl. 2**: Bass Clarinet in B-flat part with dynamic *f*.
- Bsn.**: Bassoon part with dynamic *f*.
- Hn.**: Horn part with dynamics *p*, *f*, and *mf*.
- C Tpt.**: Cornet in B-flat part with dynamics *p*, *f*, *p*, *fp*, and *f*.
- Perc. 1**: Percussion part with a triplet.
- Vib.**: Vibraphone part.
- Pno.**: Piano part with dynamics *f* and *f*. Includes a *8<sup>vb</sup>* marking.
- Sth.**: String Trombone part.
- Med.**: Medium Trombone part.
- Eur.**: Euphonium part.
- Tape**: A solid line indicating a tape recording.
- Vln. I**: Violin I part with dynamics *f*, *fp*, *f*, and *mp*. Includes an *S.P.* marking.
- Vln. II**: Violin II part with dynamics *f*, *fp*, *f*, and *mf*.
- Vla.**: Viola part with dynamics *fp*, *f*, *p*, and *f*.
- Vc.**: Violoncello part with dynamics *fp*, *f*, and *f*. Includes an *N.* marking.
- Cb.**: Contrabass part with dynamics *fp*, *f*, and *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. -

Med. -

Eur. -

Tape -

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

This musical score page contains measures 679, 680, and 681. The instruments and their parts are as follows:

- Fl.**: Flute, measures 679-681 with dynamics *f*, *pp*, *f*, and *p*. Includes a triplet in measure 681.
- Ob.**: Oboe, measures 679-681 with dynamics *f*, *pp*, and *f*. Includes triplets in measures 680 and 681.
- Cl. 1**: Clarinet 1, measures 679-681 with dynamics *f* and *p*. Includes triplets in measures 679 and 681.
- Bs. Cl. 2**: Bass Clarinet 2, measures 679-681 with dynamics *f*, *p*, *f*, *p*, *f*, and *p*.
- Bsn.**: Bassoon, measures 679-681 with dynamics *p* and *f*.
- Hn.**: Horn, measures 679-681 with dynamics *p* and *f*. Includes triplets in measures 680 and 681.
- C Tpt.**: Cornet Trumpet, measures 679-681 with dynamics *pp*, *f*, *p*, and *f*. Includes triplets in measures 679 and 681.
- Perc. 1**: Percussion 1, measures 679-681 with a wood block (W.B.) and snare drum (H.-H.).
- Perc. 2**: Percussion 2, measures 679-681 with dynamics *p* and *f*. Includes triplets in measures 679, 680, and 681.
- Pno.**: Piano, measures 679-681 (rested).
- Sth.**: String Trumpet, measures 679-681 (rested).
- Med.**: Medium Trumpet, measures 679-681 (rested).
- Eur.**: European Trumpet, measures 679-681 (rested).
- Tape**: Tape, measures 679-681 (rested).
- Vln. I**: Violin I, measures 679-681 with dynamics *fp* and *f*.
- Vln. II**: Violin II, measures 679-681 with dynamics *fp* and *f*.
- Vla.**: Viola, measures 679-681 with dynamics *fp* and *f*.
- Vc.**: Violoncello, measures 679-681 with dynamics *fp* and *f*.
- Cb.**: Contrabass, measures 679-681 with dynamics *fp* and *f*.

679

680

681

683 ♩ = 56 subito

Fl. *f* *p* *f*

Ob. *pp* *f*

Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. *p* *f*

Hn. repeat, slowly phasing out of tempo *pp* *ff*

C Tpt. repeat, slowly phasing out of tempo *pp* *ff*

Perc. 1

Perc. 2 3

Pno.

Sth. *f*

Med. Tell me about peroxide What to do with that turtleneck...

Eur. *f* Forget Smirnoff We are thirteen times more likely to abuse alcohol and ourselves

Tape

SNAKE EIGHT

683 ♩ = 56 subito

Vln. I (scratch) *fp* *f* \* norm. (non-scratch) *ffpp* *f*

Vln. II (scratch) *fp* *f* norm. (non-scratch) *ffpp* *f*

Vla. (scratch) *fp* *f* norm. (non-scratch) *ffpp* *f*

Vc. (scratch) *fp* *f* norm. (non-scratch) *ffpp* *f*

Cb. (scratch) *fp* *f* norm. (non-scratch) *ffpp* *f*

682

683

684

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

Fl. *pp* — *ff* repeat, slowly phasing out of tempo

Ob. *pp* — *ff* repeat, slowly phasing out of tempo

Cl. 1 *pp* — *ff* repeat, slowly phasing out of tempo

Bs. Cl. 2 *pp* — *ff* repeat, slowly phasing out of tempo

Bsn. *pp* — *ff* repeat, slowly phasing out of tempo

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth. ↑ forget Smirnoff      ↑ She doesn't know she's too late.      ↑ rubbing alcohol

Med. *f* ↑ 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 SNAKE NINE

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

Vln. I *ffpp* — *f* *f* *pp* — *ff*

Vln. II *ffpp* — *f* *f* *pp* — *ff*

Vla. *ffpp* — *f* *f* *pp* — *ff*

Vc. *ffpp* — *f* *f* *pp* — *ff*

Cb. *ffpp* — *f* *f* *pp* — *ff*

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.

↑ We are twenty six times more likely to abuse drugs  
↑ she thinks she's sexually liberated.  
↑ I just want to be...  
↑ thirteen times . . . I'm sorry.  
↑ she only grows layers  
↑ forget Smirnoff, rubbing alcohol  
↑ thirteen times more likely to abuse alcohol

SNAKE TEN

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.

↑she's obsessed with self asphyxiation and booze

↑six times more likely to suffer from post traumatic stress disorder

↑hand scrubbed

↑rubbing alcohol

↑cleaned up

↑I'm sorry

↑she has milky thighs like my mawmaw and a taste for ativan.

↑she thinks herself small. she holds tequila better than we ever could.

SNAKE ELEVEN

SNAKE TWELVE

690

691

692



694

colla voce

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

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

694

colla voce

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

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

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

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

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

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

693

694

695

696

Fl. *pp* — *ff* *pp* *fp*

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*

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

We are four times as  
likely to contemplate

We are four times as  
likely to contemplate

Tape

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

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

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

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

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

SNAKE FOURTEEN

697

698

699

700

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. We know she's right.

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* *p* *f* *pp* *p* *f* *f* *pizz.*

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

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

Vc. *pp* *p* *f* S.P. *tr.* N. *fp* *3*

Cb. *pp* *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.

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

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

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

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

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

Head full of snakes

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

705 706 707

**colla voce**

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.

Sth. <sup>2<sup>nd</sup></sup>

Med. just want to be cleaned. <sup>end with Stheno + Euryale</sup>

Eur. <sup>2<sup>nd</sup></sup>

Tape

Vln. I *pp* — *ff*

Vln. II *pp* — *ff*

Vla. *pp* — *ff*

Vc. *pp* — *ff*

Cb. arco *pp* — *ff*

**colla voce**

↑ Medusa and Poseidon in Athena's Temple

↑ 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

# NARRATION 5: Listen

*fat cells do not disappear - they only get smaller. help me shrink them.*

**712** **colla voce**

Sth. \_\_\_\_\_

Med. 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.

Eur. \_\_\_\_\_

Everyone repeat at own tempo, becoming less frequent as time goes on

**712** **colla voce**

Vln. I *pp* *molto staccato* \_\_\_\_\_

Vln. II *pp* *molto staccato* \_\_\_\_\_

Vla. *pp* *molto staccato* \_\_\_\_\_

Vc. *pp* *molto staccato* \_\_\_\_\_

Cb. *pp* *molto staccato* \_\_\_\_\_

712



3" 3" *attacca*

Sth. *mf* \_\_\_\_\_

Med. *mf* \_\_\_\_\_

Eur. *mf* \_\_\_\_\_

↑ this is how my new body will sound when you touch me.

↑ this is how my new body will sound when you touch me.

↑ this is how my new body will sound when you touch me.

3" 3"

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Cb. \_\_\_\_\_

*attacca*

713

714

715

# PART 5: Reclamation

to coalesce

716

♩ = 52

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.

bowed

To Vib.

*pp*

*p*

*pp*

*mp*

*mf* *p*

still hard, you must whis - per:

*mp*

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

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

feet to fore - head I am bend - ing

*mf* *p*

still hard, you must whis - per

716

♩ = 52

practice mute

*pp*

con sord.

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

pizz.

arco

*pp*

*p*

*p*

716

717

718

719

720

721

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

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

Vln. II *p*

Vla. flautando *pp* *norm.* *p*

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

Cb. *pp* *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<sup>va</sup>

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

Med. *mf* *mp* *p*  
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.

Cb.

726

727

728

729

Fl. *mp* *rit.* 3

Ob.

Cl. 1 *mp* 3

Bs. Cl. 2 *mp dolce* solo 3

Bsn. *pp possible*

Hn. *pp* open

C Tpt.

Perc. 1 3

Vib. 3

Pno. 3 3 3 3 *Ped.*

Sth. *mf* 3 3 3  
un - til I ser - pent my spine a - way

Med. *mp* 3 3 3 3  
a prac - tice passed sound - ing un - til I ser - pent my spine a - way

Eur. *mf* 3 3 3  
a prac - tice passed from grand - snake to grand - snake

Vln. I *rit.* ♩ = 96

Vln. II

Vla.

Vc. 3 3 3 3

Cb. 3 3 3

733

← ♩. = ♩ → (♩ = 144)

Fl. —

Ob. — *pp*

Cl. 1 *p* — *mp* — *mp*

Bs. Cl. 2 —

Bsn. *mp*

Hn. — *mp*

C Tpt. —

Perc. 1 *pp*

Vib. *p*  
Ped.

Pno. *p*

Sth. *mf*  
crush me soft-ly crush me soft-ly

Med. *mp*  
un - du - lat - ing un - du - lat - ing my legs ask

Eur. *mf*  
crush me soft-ly crush me soft-ly

733 ← ♩. = ♩ → (♩ = 144)

Vln. I flaut. *pp* flaut. *p* sempre flaut.

Vln. II *pp* *p* sempre flaut.

Vla. *mp*

Vc. *mf*

Cb. *p*

733

734

735

736

737

738

739

Fl. *mp* *p*

Ob. *p* English Horn

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* un - til you wrap my *mf* 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.

*pp dolce*

*pp dolce*

Hn.

C Tpt.

(cup mute)

*pp possible*

*pp*

Perc. 1

Vib.

(Tri.)

*pp*

*pp*

Pno.

Sth.

Med.

Eur.

*mp*

*p* *mf*

and wear me as the sixth ring a -

*f* *mp*

and wear me, and wear me

747

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *pizz.*

*pp* *pizz.*

*p*

*p* *f* *p*

745

746

747

748

749

750

rit.  $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 48)$

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.

rit.  $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 48)$

Vln. I

Vln. II

Vla. *p*

Vc. *p*  
S.T.

Cb. *p*  
pizz. arco  
S.T.

Fl.

Eng. Hn. *pp* *3* To Ob.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Vib. To Timp.

Pno.

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

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

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

Vln. I arco. senza sord. *p dolce*

Vln. II arco. senza sord. *p dolce*

Vla. *p*

Vc.

Cb.

758

759

760

761

762

763

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* S.T. *p*

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

Vla. *p* S.T.

Vc.

Cb.

764

765

766

767



769

Fl. *fp*

Ob. *fp* *f* *p*

Cl. 1 *fp*

Bs. Cl. 2 *f* *mf*

Bsn. *f* *mf*

Hn. *fp*

C Tpt. *fp*

Perc. 1 (B.D., T.-t.) *mf*

Timp. To Vib. *ff* Vibraphone, motor fast

Pno. *ff*

Sth. *mf* got - ten for - got - ten I am,

Med. *mp* I mut - ter it un - der my breath, through thrust af - ter thrust af - ter thrust: *f*

Eur. *mf* len sto - len I am,

769

Vln. I *fp*

Vln. II *fp*

Vla. flaut. *pp* *mp* *pp* *mp* *pp*

Vc. pizz. quasi-arp. *p* *mp* *mf* *f* arco *f* arco

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

768

769

770

771

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

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. *ff*  
 you are, we are, we are, we are, and I am and we are...

Med. *pp*  
 We...

Eur. *ff*  
 you are, we are, we are, we 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*

Ob. *f*

Cl. 1 *f*

Bs. Cl. 2 *pp*

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

Hn. *pp* *mf*

C Tpt. *mp*

Perc. 1 *p*

Vib.

Pno. *mp*

Sth. *mf*

Med. *f* *mf*

Eur. *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

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

775

776

777

778

781

rit. . . . . ♩ = 40 // A tempo (♩ = 48)

Fl.

Eng. Hn. *p* English Horn

Cl. 1 // To B. Cl.

Bs. Cl. 2 //

Bsn. //

Hn. *pp* //

C Tpt. //

Perc. 1 *f p sub. f p sub. mf mf > p*

Vib. *p mf*

Pno. *f mp sub. f*

Sth. *f*

Med. *f* lines I name your age like Oak count - ing black - worked lines

Eur. *f* I name count - ing

781

rit. . . . . ♩ = 40 // A tempo (♩ = 48)

Vln. I *pp*

Vln. II *pp*

Vla. (scratch) (norm.) *p sub. f p sub. fp*

Vc. (scratch) (norm.) *p sub. f p sub. fp*

Cb. (scratch) (norm.) *p sub. f p sub. fp*

779

780

781

782

Fl. *pp* *mf*

Eng. Hn.

Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1 (Sus. Cym.) *pp* *p* *mf* *p* *f* *pp* *fp*

Vib. *mp*

Pno.

Sth. *mf* My out-er-most ed-ges are for-got-ten and I writhe in-to you

Med. *mf* 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.

Eur. *mf* I for-got

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla.

Vc.

Cb.

783

784

785

786

787

poco rit. . . . . ♩ = 44 A Tempo (♩ = 48) poco accel. . . . .

Fl. Eng. Hn. Cl. 1 Bs. Cl. 2 Bsn. Hn. C Tpt. Perc. 1 Vib. Pno. Sth. Med. Eur.

poco rit. . . . . ♩ = 44 A Tempo (♩ = 48) poco accel. . . . .

Vln. I Vln. II Vla. Vc. Cb.

796

Fl.

Eng. Hn.

Bs. Cl. 1

Bs. Cl. 2

Bsn.

Hn.

C Tpt.

Perc. 1

Perc. 2

Pno.

Sth.

Med.

Eur.

open

To Ob.

*p* Bass Clarinet in B $\flat$

*mf* *p sub.* *f* *p*

*mf* *p sub.* *f* *p*

*mf* *p sub.* *f* *p*

*mf* *p sub.* *f* *p*

*mf* *p sub.* *f* *p*

*mf* *pp* *f* *ppp*

*ff* *f* *mf*

— my lips, — a — round — your stom — ach — sprout — ing mat — ted Po — sei — don hair. — My sev — ered ears, his keep — sakes,

796

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *p* *p* *flaut.* *mp dolce*

*mf* *p sub.* *pizz.* *mf*

793 794 795 796 797

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*, spoken text slightly panicked

↑ Give me your name. say it.

*f*

*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.

Perc. 1

Perc. 2

Pno.

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 con sord. flaut. *p* *f* *p* *mf* → S.P. flaut.

Vln. II con sord. flaut. *p* *f* *p* *mf* → S.P. flaut.

Vla. con sord. flaut. *mf* *p* *mf* → S.P. flaut.

Vc. con sord. flaut. *p* *f* *p* *mf* → S.P. flaut.

Cb. arco flaut. con sord. *p* *f* *p* *mf* → S.P. flaut.

801

802

803

804

805

806

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

807

808

809

810

812 ♩ = 108/♩ = 54 subito

The musical score is arranged in systems for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon 1 (Bs. Cl. 1), Bassoon 2 (Bs. Cl. 2), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The percussion section includes Percussion 1 (Perc. 1) and Vibraphone (Vib.). The keyboard section includes Piano (Pno.). The string section includes Strings (Sth.), Medium Violins (Med.), and Violins (Vln. I, Vln. II). The lower strings include Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Vocal soloists are represented by Soprano Tenor (S.T.), Mezzo-soprano (Med.), and Alto (Eur.). The lyrics for the vocalists are: "say it please. and I, and I and I".

Measure 812 features a tempo change to 108 beats per minute and a dynamic shift to *p* (piano). The vibraphone and piano parts play a rhythmic accompaniment. The strings play a melodic line with dynamics ranging from *ff* (fortissimo) to *mf* (mezzo-forte). The woodwinds and brasses have specific parts, with the bassoon and bassoon 2 parts marked *p* and the horn part marked *p possible*.

Measure 813 includes performance instructions for the strings: *S.T.* (Sordano Tenore), *pizz.* (pizzicato), *arco* (arco), and *sim.* (simile).

Measures 811-817 are marked at the bottom of the page.

811

812

813

814

815

816

817

poco rit. . . . . ♩ = 100 **823** A Tempo (♩ = 108/81)  
♩ = 54

Fl. *f* *mp*

Ob. *f*

Cl. 1 Clarinet in B $\flat$  *pp* *mp*

Bs. Cl. 2

Bsn. *mp*

Hn.

C Tpt. *mp*

Perc. 1

Vib.

Pno. *pp*

Sth. *f* *mf*

Med. *f* *mf*

Eur. *f* *mf*

I touch my - self un - der the blank - ets cli - max - ing

poco rit. . . . . ♩ = 100 **823** A Tempo (♩ = 108/81)  
♩ = 54

Vln. I arco pizz. sim. arco pizz. arco pizz. arco pizz. arco pizz. *mf*

Vln. II arco pizz. sim. arco pizz. arco pizz. arco pizz. arco pizz. *mf*

Vla. arco pizz. sim. arco pizz. arco pizz. arco pizz. arco pizz. *mf*

Vc. (arco) *p*

Cb. *p*

818

819

820

821

822

823

Fl. *f* *pp*

Ob.

Cl. 1 *f* *pp*

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

Bsn. *mf*

Hn.

C Tpt. *mf*

Perc. 1

Vib.

Pno. *p* *f* *mf* *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*

cli - max - ing\_ cli - max - ing to the sound of, \_\_\_\_\_ to the sound of, \_\_\_\_\_ to the sound of rec - la - ma - tion\_

824 825 826 827 828

Fl. *ff* *f* rit. . . . .

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*

Sth. rec - la - ma - tion

Med. rec - la - ma - tion

Eur. rec - la - ma - tion

Vln. I *mf* *ff* rit. . . . .

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff* sub.

$\text{♩} = 80 / \text{♩} = 40$

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet 2 (Bs. Cl. 2), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The percussion section includes Percussion 1 (Perc. 1) and Vibraphone (Vib.). The piano part (Pno.) is also present. The score is divided into two systems. The first system covers measures 833 to 837, and the second system covers measures 838 to 839. The tempo is marked as  $\text{♩} = 80 / \text{♩} = 40$ . The woodwinds and vibraphone parts feature dynamic markings such as *mf*, *ff*, *p*, and *morendo*. The horn and trumpet parts are marked as "stopped" and *mf*. The percussion part is marked as *p* and *morendo*. The piano part features a sequence of chords in the left hand.

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

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M.M., University of Louisville, Louisville KY 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>	05/2018
B.M., Florida State University, Tallahassee FL (Summa Cum Laude) -President's List (Fa. 15, Sum. 16, Fa. 16, Sp. 17) -Dean's List (Fa. 14, Sp. 15, Sp. 16) -Honors in the major	05/18

### SELECTED RESIDENCIES, AWARDS, and FESTIVALS

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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

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<b>Composition</b>	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
<b>Conducting</b>	Kimcherie Lloyd, MM, University of Louisville	8/19-12/19
<b>Cello</b>	Gregory Sauer; MM, Florida State University	8/14-5/18
	Adrien Zitoun, MM, Private Studio	7/7-6/14
<b>Piano</b>	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



## COMPOSITIONS (Past 5 Years)

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### 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 5/27/17<sup>2</sup>

### "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

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### 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 *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

<sup>2</sup> Also performed on 5/28/17

<i>[Errno 61] for Chamber Ensemble; Lamkin, William; University of Louisville Musicians</i>	11/14/2018
<b>Voice</b>	
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**

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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**

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Youth Performing Art's School Composition Teacher <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>	09/2018-present
Dean's Student Advisory Council, Undergrad. Music Composition Representative <i>Serve as a liaison between the undergraduate composition department and the dean</i>	08/2017-05/2018
FSU Leadership LOGIC Student Coordinator <i>Create curriculum to introduce students to ideas about service and leadership through weekend retreats</i>	05/2017-05/2018