
The Power of Emotion

for 2 female actor-singers, soprano, flute, clarinet, violin, cello, and percussion

theatre version

Taylor Brook
2017

Instrumentation:

2 female actor-singers

soprano

flute (C and alto)

clarinet (B \flat and bass)

percussion

- acoustic guitar
- 3 triangles (small, medium, large)
- tomtom
- kick drum
- suspended cymbal

violin

Cello

About The Power of Emotion:

The Power of Emotion is a hybrid work of theater and opera, developed by the Tele-Violet theater company, directed by Katherine Brook and written by Shonni Enelow. The music was written by Taylor Brook to be performed by Tele-Violet with the TAK ensemble. This score corresponds with a premiere run of the project at Mount Tremper and Abrons Arts Center, New York, in October 2017. Earlier work-in-progress performances of the piece took place at the Under the Radar festival, 2015, LaMama Theater, New York and the Firehouse Space, Brooklyn.

microtonal notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The microtones are most often used either to notate precise just intonation harmonies that sound relatively consonant or to notate out a gradual glissandi. After some experience working with these accidentals, I find that the quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide only a minute shift in intonation. In any case, the more the performer understands the harmonic implication of their part and they are able to use their ear to tune with the ensemble, the more accurate the intonation becomes.

Voices

pronunciation

Words in Italian, German, and English as well as IPA phonetics are used in this score.

These charts with audio examples may be useful for the pronunciation of IPA:

http://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio

http://en.wikipedia.org/wiki/IPA_pulmonic_consonant_chart_with_audio

Arrows between syllables or vowels in the text indicate that one should gradually shift from one syllable to the next in a diphthong.

Other indications for the soprano

The overture requires the use of a plastic tooth comb as well as the percussionists woodblock. Upon the completion of the overture, the woodblock should be returned to the percussionist.

fry - vocal fry with fry speed indications and timbral descriptions provided in the score.

The soprano will also function as an actor and deliver some portions of the text. This is indicated in the score to a limited extent, but the script must be used as well.

Flutes and Clarinets:

bisb. - bisbigliando trill

D-D# (flute only) - trill D and D# keys at random, creating a fluttering effect

diamond-shaped noteheads – aeolian tone (air only)

^ = tongued accent

> = breath accent

vib. - with vibrato

s.vib - senza vibrato

m.vib - molto vibrato

diaphragm vibrato - tremolo effect obtained by a rapid oscillation in air speed.

Vibration indications may also be given with a visual prompt showing the general intensity and shape of the vibrato gesture:

vib. 

microtonal segments:

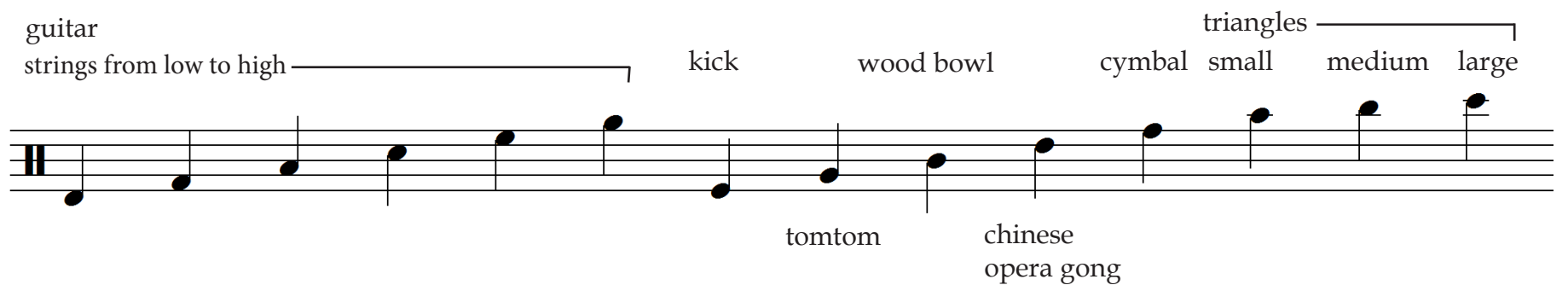


This technique involves playing a series of fingerings which alter the pitch in an extremely minimal way. The rhythm should be articulated by a change of fingering in the direction of the glissando. If no fingering for the segment is possible, then the technique can be “faked” by bending the pitch while articulating the rhythm with a bisbigliando/alternate fingering.

harmonic bisbigliando (flute only) - This technique, shown in the example, is realized by fingering the diamond noteheads while producing the appropriate harmonic. The result will be a quiet and fragile gesture.



Percussion

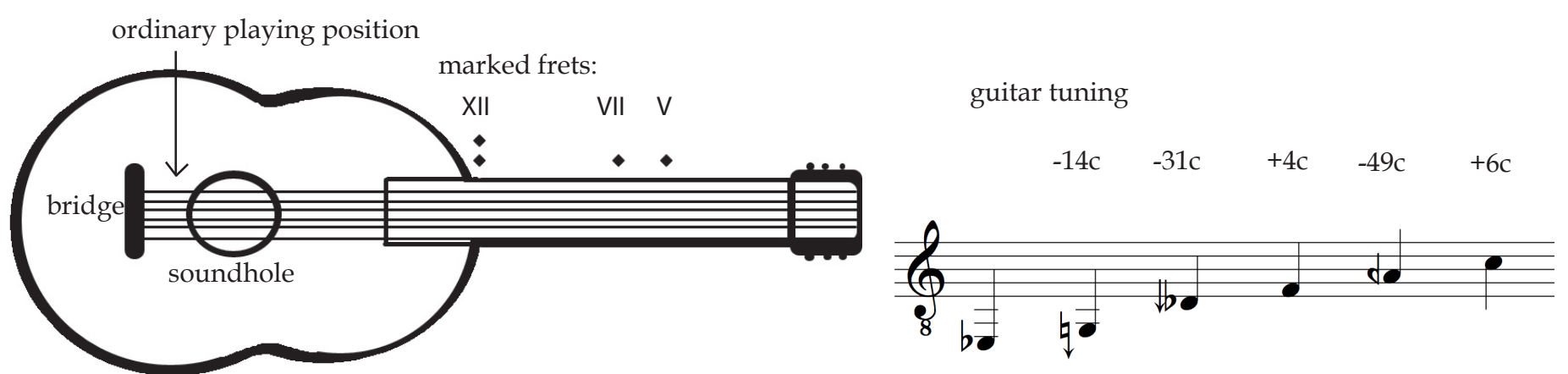


Mallet choice is generally left up to the percussionist, though some vague indications in the score are provided as a guide.

percussion guitar techniques:

The guitar should be strung with high tension steel strings in order to be played most effectively with mallets and bows. The tunings for the open strings of the guitars are provided below. The numbers given above the microtonal pitches in the tunings signify the deviation of those pitches in cents (hundredths of a semitone) from the nearest equal temperament note. To perform the playing techniques correctly, the guitar must be secured on its back to a table that covered in foam or some other soft material.

I have notated the guitar on a staff with a percussion clef, where each of the six guitar strings corresponds to a space on the staff, including the spaces just above and below the top and bottom lines. For example, the string with the highest pitch is notated in the space above the top line of the staff. Harmonics are notated as diamond noteheads along with a roman numeral indicating at what fret one must stop the strings in order to produce the correct harmonic.



Violin and Cello

bow placement indications:

ord. - ordinario - (use an ordinary bow position.)

s.t. - sul tasto - (Bow close to the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow over the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow very close to the bridge, thereby producing a harsh sound. This technique will often silence or obscure the fundamental pitch of the string. When a number is attached to the m.s.p. indication, the player should try as much to bring out that particular overtone.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

bowing technique indications:

norm. - normale - (Use a normal bow technique.)

flautando - Fast, low pressure bowing in a alto sul tasto position to obtain a flute-like tone.

scr. - scratch - (Use overpressure to produce a scratch tone that obliterates the pitch)

c.l.t. - col legne tratto - (Play with the wood of the bow rubbing the string.)

1/2 c.l.t. - half col legno tratto - (Rotate the bow so that it rubs the string with both the wood and hair.)

vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

m.vib. - with a lot of vibrato

Vibration indications may also be given with a visual prompt showing the general intensity and shape of the vibrato gesture:

vib. 

The Power of Emotion

Transposing Score

2017 Abrons Version

Taylor Brook

♩ = 42 Overture

Charlotte

Flute

Clarinet in B \flat

Percussion

Violin

Cello

woodblock with comb *p* *slow down*

f *mp* *pppp*

D-D#

bisb. *air* *keyclicks only*

f *mp* *pppp* *f*

guitar pluck *f* *ppp* *p* *ppp*

guitar scrape *speed up* *slow down*

f *p* *pppp* *f*

a.s.t. *f.mute*

f *p* *pppp* *f*

4

Charlotte

Fl.

B \flat Cl.

Perc.

Vln.

Vc.

woodblock with comb *p* *slow down*

f *mp* *pppp*

D-D#

p *f* *pp* *f*

bisb. *air* *keyclicks only* *norm.*

mp *pppp* *f*

guitar pluck *f* *ppp* *p* *ppp*

guitar scrape plus cymbal roll *ppp* *p* *ppp*

speed up *slow down*

f *ppp* *p* *ppp*

f.mute *repeat continuously* *f*

a.s.t. *c.l.t.* *f.mute*

3 6 6 3

p *pppp* *f*

2
6

Charlotte

woodblock with comb

slow down

deliver opening monolog: "but it was elegant..."

Fl.

nasal

air

3

5

3

pppp

B♭ Cl.

nasal

air

6

3

pppp

Perc.

guitar pluck

guitar scrape

speed up

slow down

comb on tomtom

mp

mp

ppp

ppp

p

Vln.

s.p.

c.l.t.

a.s.t.

f.mute

pppp

Vc.

s.p.

c.l.t.

a.s.t.

3

f.mute

6

6

6

9

Charlotte

Fl.

repeat continuously

mf

mp

mf

mp

Perc.

comb on tomtom and cymbal roll

Vln.

3

p

Vc.

3

12

Charlotte

Fl.

D-D#

B♭ Cl.

ppp

p

3

ppp

pp

p

ppp

ppp

p

5

5

3

Perc.

Vln.

3

3

3

3

3

3

Vc.

3

3

3

slightly faster ♩ = 48

15

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

slightly faster ♩ = 56

18

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

21

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

monolog ends by this measure "... the uilding and the police came."

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

29 *accel. poco a poco*

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

31 ♩ = 96

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

33

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

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

B♭ Cl. *p* *f* *mp* *f* *p* *f* *p* *ff*

Perc. *ff*

Vln. *ff* *p* *f* *p* *f* *p* *ff*

Vc. *fp* *ff* *p* *ff*

Annotations: *s.p.*, *ord.*, *bisb.*, *repeat syllable as fast as possible*

35

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

Charlotte *ppp* *ff* *ppp*

Fl. *p* *fff*

B♭ Cl. *p* *fff*

Perc. *ff* *fff*

Vln. *ff* *mf* *ff* *p* *f* *mf* *fff*

Vc. *ff* *fff* *mf*

Annotations: *(scrape comb while singing)*, *slow down*, *alternate fingerings*, *some scratch*, *overpressure scratch*, *s.p.*, *norm.*, *ord.*

Scene Two: The Transmission of the Emotions

♩. = 66

After brief silence, begin before Carol and Mimi enter.

37

Fl. *mp* > *p* < *mp* *p* < *mp* > *pp* *mp* *p* *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

B♭ Cl. *pp* *mp* *p* < *mp* *p* *mp*

Perc. *mf*

alternate fingerings

43

Carol *mf*
mi mi

Mimi *p* with speaking tone
mi mi

Charlotte *p* nasal
i

Fl. *ppp* *mf* *ppp* *p* *p* *p* *p*

B♭ Cl. *pp* *mp* *p* < *mp* *p* *mp* *p* *mp* *pp*

Perc. *mf*

Vln. flautando (fast, light bow) a.s.t. *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

Vc. *ppp* *mp* *ppp*

poco rit. ----- *poco accel.*

48 *sempre mf*

Carol *sempre mf*
 Mimi *sempre p*
 Charlotte *p*
 Fl. *p* *p* *mp* *mf* *p* *p*
 B♭ Cl. *mp* *p* *mp* *mp* *p* *p*
 Perc. *mp* *p*
 Vln. *pp* *mp* *pp* *mp* *pp* *mf* *pp* *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp*
 Vc. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

----- *♩* = 82 *♩* = 66

53

Carol
 Mimi
 Charlotte *p*
 Fl. *p* *p* *p*
 B♭ Cl. *mp* *pp* *mp* *pp*
 Perc. *p* *pp* *ppp*
 Vln. *pp* *mp* *pp* *mp* *pp* *f* *p* *ppp*
 Vc. *ppp* *mp* *ppp*

Improvise "foley" (sound effects) of Carol stabbing a couch after the line:
"She went to work"

♩ = 66
after "it started that night when she --"

56 *a tempo* *sempre p*

Carol
warm warm warm warm

Charlotte
w ar m w ar m war m war m

Fl.
pp < *mp* > *pp* *pp* < *mp* > *p* < *mp* > *ppp* *pp* *mp* *pp* *pp* *mp* *pp*

B. Cl.
pp < *mp* > *pp* *pp* < *mp* > *p* *ppp* *p* *mf* *p* *mp* *pp* *mp* *pp*

Perc.
mp *mp* *mp* *mp* *mp*

Vln.
ord. *p* < *mp* > *p* < *mp* > *p* *pp* *mp* *pp* *p* *pp*

Vc.
ord. *pp* < *mp* > *pp* *pp* < *mp* > *p* *ppp* *pp* *mf* *mp* *mp* *pp* *mp* *pp*

59

Carol
warm warm warm

Charlotte
w ar m w ar m w ar m

Fl.
pp < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

B. Cl.
pp < *mp* > *p* *ppp* *pp* < *p* > *mp* > *pp* *mp* *mp*

Perc.
mp *p* *mp* *mp* *mp*

Vln.
p *mp* *pp* *p* < *mf* > *p*

Vc.
pp < *mp* > *p* *ppp* *pp* < *p* > *mp* > *pp* *mp* *pp* < *mp* > *pp*

(♩=♩) ♩ = 132

begin after brief pause

62

Carol

Mimi

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

f

Mor - rai, si l'em - pia tua te - sta gia - m'a - ppre - sta un gra - din per gi - real tro - no, un - gra - din per

still bass clarinet

f

p *f*

3 triangles

(without mute) *f* p.s.t. *mp* ord. *mf* *mp* *mf*

f p.s.t. *mf*

69

Carol

Mimi

Charlotte

Fl.

Vln.

Vc.

gi - re - al tro no al - tro no

pp

p.s.t. ord. p.s.t. p.s.t. ord.

mp *mf* *mp* *mf* *mp* *f*

mf

86

Carol
din per gi - re - al tro _____ no al - tro _____ no

Mimi
_____ no al - tro _____ no

Charlotte
gi - real tro - no, un gra - din per gi - re - al tro _____

Fl.

B \flat Cl.

Perc.

Vln.

92 $\text{♩} = 132$

Carol

Charlotte
_____ no al - tro _____ no

Fl.
_____ *f*

B \flat Cl.

Perc.

Vln.
_____ *f*

Vc.
 $\text{♩} = 132$
_____ *f*

f (begin repeating note while all other instruments are still playing continue to second bar once all others have completed their phrase)

99

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

pp *mf* *pp*

no 5

(double tonguing)

mp *f*

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

guitar pluck IV

mf

mp

mp

104

Charlotte

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

p *f* *p* *p* *f* *p* *p* *f* *p* *f*

no 5 no 5 no 5 no

flz. m.vib.

p *f* *p* *p* *f* *p* *f* *ff*

m.vib.

s.vib. flz. m.vib.

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

IV V VII V IV III

f *ff* *ff*

s.t. ord. s.p.

p *ff* *fp* *ff*

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

I

Scene Two: The Transmission of the Emotions

♩ = 63

107 after "Let's listen to the radio. "

Cut to m.111 after "Or something else"

Fl. *mf*

B♭ Cl. *p* < *mp* > *ppp* *pp* < *mp* > *ppp* *ppp* < *mp* >

rub to create static/white noise sound

Perc. *mf*

Vln. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

♩ = 76

111 after "Or something else?"

Fl. you know wa - ter - y co - ffee dead fruit her feet her bo - dy oil

B♭ Cl. you know wa - ter - y co - ffee dead fruit her feet her bo - dy oil

Perc. you know wa - ter - y co - ffee dead fruit her feet her bo - dy oil
(text included for inflection)

Vln. you know wa - ter - y co - ffee dead fruit her feet her bo - dy oil

Vc. you know wa - ter - y co - ffee dead fruit her feet her bo - dy oil

Cut to m.115 after "Something more like..."

Fl. that ye - llow slick s - tuff she puts on her bo - dy aft - er she gets out of the show - er

B♭ Cl. that ye - llow slick s - tuff she puts on her bo - dy aft - er she gets out of the show - er

Perc. that ye - llow slick s - tuff she puts on her bo - dy aft - er she gets out of the show - er

Vln. that ye - llow slick s - tuff she puts on her bo - dy aft - er she gets out of the show - er

Vc. that ye - llow slick s - tuff she puts on her bo - dy aft - er she gets out of the show - er

bisb.

ricochet

14 $\text{♩} = 112$

115 after "Something more like...?"

Cut to m.119 after "Not that."

Charlotte

Fl. take alto flute

B♭ Cl. take bass clarinet

Perc.

Vln. *espressivo, portamento*
pp \rightarrow *mp*

Vc. *pizz.*
p

$\text{♩} = 63$

119 after "Not that."

Charlotte

alto fl. *ppp* \rightarrow *p*

B. Cl. *ppp* \rightarrow *p*

Perc. *p* \rightarrow *mf* \rightarrow *p* \rightarrow *f* \rightarrow *p* \rightarrow *pp*

Vln. *ord. IV III* *gliss. harmonics* *II III* *gliss. harmonics*
p \rightarrow *mf* \rightarrow *p* \rightarrow *f* \rightarrow *p*

Vc. *arco* *III IV ord.*
p \rightarrow *mf* \rightarrow *p* \rightarrow *f* \rightarrow *pp* \rightarrow *mp* \rightarrow *p*

edge \rightarrow center \rightarrow edge

6 \rightarrow 3

3

bow vib.

123 like an operatic voice in slow motion

Charlotte *mp*
my

alto fl. *ppp* \rightarrow *mf* \rightarrow *pp*

B. Cl. *ppp* \rightarrow *mf* \rightarrow *pp*

Perc. *f* \rightarrow *pp* \rightarrow *mf* \rightarrow *pp* \rightarrow *pp* \rightarrow *mf*

Vln. *III II* *f* \rightarrow *p* \rightarrow *p* \rightarrow *mf*

Vc. *II I* *f* \rightarrow *p* \rightarrow *mf*

bell \rightarrow edge \rightarrow bell

bell \rightarrow edge \rightarrow bell

bell \rightarrow edge

bisb.

bisb.

Scene Four: The Confusion of the Emotions

♩ = 112

begin after "My feet hurt, and then the pain stopped."

150

alto fl. *pp* *mp* *p* *p* *mp* *p* *mp* *pp*

Vln. leather mute s.t. *pp*

Vc. leather mute s.t. *p*

begin after "Sometimes the scab has to be reopened."

rit.

a tempo

poco rit.

a tempo

poco accel. -----

154

Charlotte *mp*
Ca - - - sta di - va

alto fl. *mp* *pp* *p* *pp* *mp*

B♭ Cl. *p* *pp* *p* *pp*

Perc. 3 triangles *p*

Vln. s.t. *pp*

Vc. s.t. *p* *p* *p* *p*

159 ♩ = 120 *poco rit.* ----- ♩ = 112

Charlotte *mp*
Ca - sta Do - va Che i nor gre - ti

alto fl. *p* *mp* *p* *mp* *pp* *p*

B♭ Cl. *mp* *p* *mp* *pp* *p*

Perc. comb on woodblock *p* *p*

Vln. ord. *mp* *p* s.t. *pp*

Vc. s.t. f.mute *p* s.t. norm.

163 *pp* *mp*

Charlotte
que - ste sa - cre que - ste sa - cre, que - ste sa - cre an - ti che pian - te

alto fl.
sempre p *mp* *pp*

B \flat Cl.
sempre p *mp* *pp*

Perc.
p

Vln.
Vc.

accel. poco a poco

168 *p* *pp* *mp* *p* *mf* *p* *mf* *p*

Charlotte
i - a i - a i - a i - a

alto fl.
p *mp* *p* *mp* *p* *mf* *p* *mf*

B \flat Cl.
p *pp* *mp* *p* *mp* *p* *mf* *p* *mf* *p*

Perc.
pp *p* *mp*

Vln.
cresc. poco a poco

Vc.
cresc. poco a poco

accel. poco a poco

171 *mf* *p* *mf* *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Charlotte
i - a i - a i - a i - a i - a i - a

alto fl.
p *f* *p* *f* *p* *f* *p* *f* *mp* *f*

B \flat Cl.
mf *p* *mf* *p* *f* *p* *f* *p* *ff* *p* *ff* *p*

Perc.
mp *f*

Vln.
(cresc. poco a poco) *ord.*

Vc.
(cresc. poco a poco) *p.s.t.* *ord.*

♩ = 112 (♩ = ♩) = 112

174

Charlotte *ppp* *f* *ppp* *p*
a ya ya ya ya

alto fl. *mp* *f* *pp* *mf* *p* *f*

B♭ Cl. *mp* *f > p* *pp* *mf* *p* *f*

Perc. *mp* *fp*

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

Vc. *ff* *p* *mf* *p* *mf*

rit. ----- ♩ = 84 *tempo rubato*

179

Charlotte *f* *mp* *f*
ya ya ya ya a ion - te bel sem -

alto fl. *p* *ff* *p* *f* *pp*
alternate fingerings

B♭ Cl. *p* *ff* *p* *f* *pp*

Perc. *fp* *fp* *f*

Vln. *mp* *f* *p* *f*

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

$\text{♩} = 112$ dolce

182

Carol *p* ca - sta di - va chei - nar gen - te que - set sa - cre anti - che

Mimi *p* ca - sta di - va chei - nar gen - te que - set sa - cre anti - che

Charlotte *p* bian - te - sen - za nu - be - e sen - za vel ca - sta di - va chei - nar gen - te que - set sa - cre anti - che

alto fl. *p* *pp* *p*

B♭ Cl. *p* *pp* *p*

Perc. tomtom *pp*

Vln. *p*

Vc. *p*

185 *rit.* -----

Carol pian - te

Mimi pian - te

Charlotte pian - te

alto fl. *p* *pp* take C flute

B♭ Cl. *p* *pp*

Perc. woodblock with medium-hard mallets *mp*

Vln. *mp* *pp*

Vc. *mp* *pp*

♩. = 72

188

Perc. *p* *mf* *p* *mf* *p* *mf* *mp* *f* *p* *mp*

ricochet

192

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

ricochet

opera gong

Vln. *mp* *pp* *mp* *p* *mf*

ricochet

s.t. gliss. on III

4:3 4:3

Vc. *mp* *pp* *mp* *p* *mf* *p*

ricochet

gliss. on II

I II

194

Perc. *pp* *ff*

prepare guitar with small paper clips between the strings

Vln. *mp* *p* *f* *mp*

vib. → s.vib. vib. ad lib.

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

vib. ad lib.

197

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

C flute

B♭ Cl. *p* *mp* *p* *mp* *pp*

Vln. *pizz.* *arco*

Vc. *pizz.* *arco*

22

200

Fl. *p* < *mf* > *p* *flz.* *f* sing encircled note *mp*

B♭ Cl. *p* < *mf* > *p* *tr* *f* sing encircled note *mf*

Perc. opera gong *mp* rub drumhead (lion's roar effect) *mp*

Vln. a.s.t, light and fast bow *p* < *mf* > *p* *4* *5* *5* *4* norm. *f* > *mp*

Vc. *p* < *mf* > *p* *5* *4* *f* > *mp*

204

rit. poco a poco

Charlotte (repeat syllable as fast as possible) *p* < *mp* > *p* *p* < *mf* > *p* *p* < *mf* > *p*

Fl. *p* < *mp* > *p* *p* < *mf* > *p* *p* < *mf* > *p*

B♭ Cl. *p* < *mf* > *p* *vib.* *p* < *f* > *p* *vib.* *p* < *f* > *p*

Perc. *p* < *mp* > *p* *p* < *mf* > *p* *p* < *mf* > *p*

Vln. *sempre mp*

Vc. *sempre mp* like a downward gliss running through the phrase

rit. poco a poco

♩ = 46

208

Charlotte *pp* *m* *e* *a* *f* > *ppp*

Fl. *vib.* *p* < *f* > *p* *vib.* *p* < *ff* > *p* *take alto flute* *p* < *f* > *p*

B♭ Cl. *vib.* *p* < *f* > *p* *vib.* *p* < *ff* > *p* *take bass clarinet* *p* < *f* > *p*

Perc. *p* < *f* > *p* *p* < *ff* > *p* *f* prepared guitar strum

Vln. *scratch* (pulling up IV with left hand near the center of the string. notehead indicated bow placement)

Vc. (Gliss around with fingers while glissing down generally using your arm.)

Scene Five: The Disappointment of the Emotions

212 ♩ = 52 after "... which was basically now just ash."

Fl. *pp* half aeolian

B♭ Cl. *pp* B♭ clarinet breathy and unfocused

Perc. *pp* rub triangle with file

Vln. *pp* leather mute 1/2 c.l.t. a.s.t.

Vc. *pp* leather mute 1/2 c.l.t. a.s.t.

217

Charlotte *pp* m

Fl. *pp*

B♭ Cl. *pp*

Perc. *sempre pp*

Vln. *pp* leather mute 1/2 c.l.t. a.s.t.

Vc. *pp*

hold until
"Let things stay the way they are"
then attacca

221

Charlotte *sempre pp* m

Fl. *sempre pp*

B♭ Cl. *sempre pp*

Perc. *sempre pp*

Vln. *sempre pp*

Vc. *sempre pp*

Scene Six - The Power Plant of the Emotions

After short pause, with recorded speech

Text included for the players reference, everyone is in octave-displaced unison.

$\text{♩} = 76$

225 *mf*

Charlotte

We sat a - cross from each o - ther and swa - llowed the stuff in front of us — swa - llowed the stuff in front of half aeolian throughout, play with embechure changes to blend with text

Fl.

pp We sat a - cross from each o - ther and swa - llowed the stuff in front of us — swa - llowed the stuff in front of with soft, airy tone

B♭ Cl.

pp We sat a - cross from each o - ther and swa - llowed the stuff in front of us — swa - llowed the stuff in front of

Perc.

pp We sat a - cross from each o - ther and swa - llowed the stuff in front of us — swa - llowed the stuff in front of rub hit

Vln.

pp We sat a - cross from each o - ther and swa - llowed the stuff in front of us — swa - llowed the stuff in front of ric.

Vc.

pp We sat a - cross from each o - ther and swa - llowed the stuff in front of us — swa - llowed the stuff in front of half col legno tratto, sul tasto

227

Charlotte

us you know — wa - ter - y wa - ter - y wa - ter - y co - ffee dead fruit her feet her bo - dy oil

Fl.

us you know — wa - ter - y co - ffee dead fruit her feet her bo - dy oil

B♭ Cl.

us you know — wa - ter - y co - ffee dead fruit her feet her bo - dy oil

Perc.

us you know wa - ter - y co - ffee 5:3 dead fruit her feet her bo - dy oil

Vln.

us you know — wa - ter - y co - ffee dead fruit her feet her bo - dy oil

Vc.

us you know — wa - ter - y co - ffee dead fruit her feet her bo - dy oil

233

Charlotte
legs with when e - very - thing - s wet it's all o - ver my mouth I want - ed to

Fl.
legs with when e - very - thing - s wet it's all o - ver my mouth I want - ed to

B \flat Cl.
legs with when e - very - thing - s wet it's all o - ver my mouth I want - ed to

Perc.
legs with when e - very - thing - s wet it's all o - ver my mouth I want - ed to

Vln.
legs with when e - very - thing - s wet it's all o - ver my mouth I want - ed to

Vc.
legs with when e - very - thing - s wet it's all o - ver my mouth I want - ed to

musical notation: 3, 6, (air), m.vib., ricochet, ≥

235

Charlotte
eat her I put my teeth a - gainst her fore arm and clamped down h - ard

Fl.
eat her I put my teeth a - gainst her fore arm and clamped down h - ard

B \flat Cl.
eat her I put my teeth a - gainst her fore arm and clamped down h - ard

Perc.
eat her I put my teeth a - gainst her fore arm and clamped down h - ard

Vln.
eat her I put my teeth a - gainst her fore arm and clamped down h - ard

Vc.
eat her I put my teeth a - gainst her fore arm and clamped down h - ard

musical notation: 5

237

Charlotte
I licked her up off the floor I licked her up off the floor *m.vib.*

Fl.
I licked her up off the floor I licked her up off the floor

B♭ Cl.
I licked her up off the floor I licked her up off the floor *m.vib.*

Perc.
I licked her up off the floor I licked her up off the floor

Vln.
I licked her up off the floor I licked her up off the floor *gliss. harmonics*

Vc.
I licked her up off the floor I licked her up off the floor

239

Charlotte
the dust and hair are a net that holds in my tongue I dreamt of floods

Fl.
the dust and hair are a net that holds in my tongue I dreamt of floods

B♭ Cl.
s.vib. the dust and hair are a net that holds in my tongue I dreamt of floods

Perc.
the dust and hair are a net that holds in my tongue I dreamt of floods

Vln.
the dust and hair are a net that holds in my tongue I dreamt of floods

Vc.
the dust and hair are a net that holds in my tongue I dreamt of floods

241

Charlotte

floods of hair and sa - li - va she's not my sis - ter she's a strang - er

Fl.

floods of hair and sa - li - va she's not my sis - ter she's a strang - er

B \flat Cl.

floods of hair and sa - li - va she's not my sis - ter she's a strang - er

Perc.

ricochet

floods of hair and sa - li - va she's not my sis - ter she's a strang - er

Vln.

floods of hair and sa - li - va she's not my sis - ter she's a strang - er

Vc.

ric.

floods of hair and sa - li - va she's not my sis - ter she's a strang - er

243

Charlotte

she's a stang - er I can smell the oi - l on her matt - ed scalp

Fl.

she's a stang - er I can smell the oi - l on her matt - ed scalp

B \flat Cl.

she's a stang - er I can smell the oi - l on her matt - ed scalp

Perc.

she's a stang - er I can smell the oi - l on her matt - ed scalp

Vln.

she's a stang - er I can smell the oi - l on her matt - ed scalp

Vc.

she's a stang - er I can smell the oi - l on her matt - ed scalp

VI - The Violence of the Emotions

♩ = 74

after: "You're the one Who --"

after: "If you're going to go --"

after: "Stop yelling at me!"

245

Fl.

B♭ Cl. *bass clarinet*

Perc.

Vln.

Vc.

f *f* *pp* *f* *f*

249 after the scream

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

f *p* *ff* *ff* *pp* *ff* *pp* *f* *p* *ff* *mf* *ff* *ord.* *ord.*

s.p. *s.p.*

3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6

253

rit.

a tempo

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

pp *f* *f*

sma-ni-a O fur-i-e O dis-pe-ra-ta Elle-tra ad-dio a-mor a-dio

258

Charlotte
spe-me ahil cor-nel - se no gi n'ar-dor-no l'em-em-oni di - spi-ta-te

Fl.
norm. — flz. norm. — flz.
fp — *fp* — *f* *mp* — *ff*

B. Cl.
bisb. bisb. bisb. bisb. Δ 9
f — *ff* *mf* — *fp* — *ff*

Perc.
accent with rimshots
tombtom with soft mallets
p

Vln.
ord. — s.p.
fp — *fp* — *f* *ppp* — *ffp*

Vc.
fp — *fp* — *f* *ppp* — *ff*

263

Charlotte
Mi - - - - se - ra! Mi

Fl.
sub. p — *mp* — *pp* *p* — *f* — *p* *f* — *p* *pp*

B. Cl.
sub. p — *mp* *p* — *ff* *pp* — *f* — *p* *mf* — *fp* — *ff*

Perc.

Vln.
sub. p — *mf* *p* — *f* — *p* *fp* — *f*

Vc.
p — *f*

268

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

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

m.vib. s.vib. m.vib. s.vib.

Mi - - - - - Mi - - - - - se - ra!

f *p* *p* *f* *p* *ff* *p* *f* *p*

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

guitar strum

f

f *f* *ffp* *ffp* *ffp* *ffp*

p *f* *p* *f* *p* *f*

s.p.

273

tempo rubato a tempo

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

a - che mar - re - sto?

ff *p* *p* *mp* *fp* *ff* *p*

guitar strum

s.p.

ff *f* *f*

ord. s.p. ord.

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

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

VII

278

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

Charlotte

Fl. *f p f*

B. Cl. *f pp f*

Perc. V *f* IV *f*

Vln. *f > p f > p*

Vc. *fp f mp fff*

283

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

Charlotte *mp ff*
sa-ro-in-que-con-tra del-la-ti del-la-qu-ti e'no ed all' al-tra

Fl. *mp f mp ff ff*

B. Cl. *p ff*

Perc. III *f p ff* cymbal with wooden drumsticks *f*

Vln. *fp fp ff*

Vc. *fp fp ff*

poco rit. a tempo

pronounce in slow motion
windy gliss between notes

rit. $\text{♩} = 52$

$\text{♩} = 74$

continue after "And then I turned around."

287

Charlotte *mp*
Mos - stram - a - di - to

Fl. windy gliss between notes
p *pp*
p *mf* *p* *p* *mf*

B. Cl. sing encircled note
p *f* *p* *f* *pp* *mp*

Perc. rub drumhead
pp *p* *f* *p* *f* *p*

Vln. repeat as fast as possible through fermata
s.t. *pp* *f* *p* *p*

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

292

Charlotte

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

B. Cl. *ff* *p* *mf* *f*

Perc. *p* *f* *p* *f*

Vln. *f* *f* *I etc.*

Vc. *f* *f* *I etc.*

Charlotte

de - lla gio jae - tri

Fl.

B. Cl.

Perc.

Vln.

Vc.

ff

p *p* *f* *p* *fff*

mf *f* *fff*

prepared guitar hit
scrape

ff *fp* *f*

fff

s.p. ord. s.p.

Charlotte

jae - tri on - fi

Fl.

B. Cl.

Perc.

Vln.

Vc.

rhythmic overblow, pitches approx.

multiphonic
(as loud as possible with beating)

scrape hit scrape hit

remove guitar preparations

ord. s.p. ord. solo s.vib. vib.

fff *fff* *fff* *fff* *fff*

ff *ff* *ff* *f* *f* *f* *f* *f*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff*

sub. p *f*

Vln.

f *fff* *f* *fff* *mp* *ff* *sffz*

s.p. ord. s.p. ord.

Vln.

sffz *mf* *ff* *mf* *f* *mp* *ff*

s.p. ord.

Vln.

sffz *sffz* *p* *f* *p* *mf* *p*

s.p. ord. *rit. al fine*

Act II - Scene one

♩ = 74

begin after brief pause

314

Fl. *p* > *p* > *p* > *pp* < *mp* > *pp* *p* > *pp* < *mp* >

B. Cl. still bass clarinet *p* > *p* > *p* > *p* >

Perc. guitar scrape with plectrum slowly *p* rub brush on tom *mp* *fp* < *mp* >

Vln. bow bridge or muted string (no pitch) *"mf"* > *"mf"* > *"mf"* > *"mf"* > *fp* < *"mf"* >

320

Charlotte *ppp* > *p* > < *p* >

Fl. *mf* > *pp* < *mp* > *p* < *mp* > *ppp* *pp* < *"mf"* > *pp* *mp* > *pp*

B. Cl. *p* > *pp* < *mp* > *pp* *pp* < *mp* > *pp* norm. < *p* >

Perc. rub brush on tom *fp* < *mp* > *pp* *fp* < *mp* > *pp* *fp* < *mp* > *pp* *mp* > *pp*

Vln. *p* < *"mf"* > *pp* *p* < *"mf"* > *pp* *p* < *"mf"* > *pp* < *"mf"* >

Vc. bow bridge or muted string (no pitch) *p* < *"mf"* > *pp* *p* < *"mf"* > *pp* *p* < *"mf"* > *pp* < *"mf"* >

♩ = 80

324 vocal fry with no pitch, slowing/lowering

Charlotte *f*

Fl. *f* D-D# diaphragm vibrato (tremolo)

B. Cl. < *f* >

Perc. tomtom with mallets center → edge *p* < *mf* > *p* center → edge *mp* center → rim *mf* 3 center → rim *f*

Vln. scratch-tone, pulling up string, notes show bow placement *f* IV *f*

Vc. < *f* >

36
328

Charlotte

Fl. *D-D#*
vocal fry with no pitch through embechure, slowing/lowering

B. Cl. diaphragm vibrato (tremolo)

Perc. center → rim center → rim center → rim ricochet

Vln. very noisy scratch overpressure on I scratch-tone, pulling up string, notes show bow placement

Vc. m.s.p.

Charlotte *pp* repeat as needed through duo (1-2 minutes)

Fl. half aeolian aeolian, breathe as needed

B. Cl. take B \flat clarinet

Perc. guitar light dowel ricochet

Vln. III p.s.t.

Vc. p.s.t.

after: "...my bones felt light as a birdcage"

Charlotte

Fl. *mp*

B. Cl. B \flat clarinet *p* *mp*

Perc. rub triangle with file

Vln. *p*

Vc. *p*

Act II - Scene Two: Immolation

♩ = 42

341

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

as long as single breath allows

edge → center → edge

6 3

gliss. harmonics

III IV ord.

III IV ord.

follow dynamics of clarinet

m.s.p.⁷

m.s.p.⁷

ppp < *p* > *ppp* *ppp* *ppp* *p* *ppp* *ppp* *p*

p < *fff* > *ppp* *ppp* *p*

ppp < *p* > *ppp* *ppp* *p* *ppp* *ppp* *p*

p < *fff* > *ppp* < *p* >

♩ = 52

345

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

bell → edge → bell

3

5

3

III II

II I

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

ppp *mf* < *f* > *p* *mf* < *f* > *p* *mf* < *f* >

f < *fff* > *ppp* *pp* *mp* *pp* *mp* *pp*

pp < *f* > *mp* *pp* < *mf* > *pp* *pp* < *mf* > *pp*

f *mp*

f < *fff* > *ppp* *mp*

349 *mp* *pp* *pp* *mp* *pp*

Charlotte

Fl.

B \flat Cl.

Perc.

Vln.

Vc.

pp *mf* *pp* *pp* *mf* *pp*

bell edge bell

mf *p*

352 *pp* *mp* *p* *mp* *pp*

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

pp *pp* *mf* *pp*

bell edge bell

mf *p*

355

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

mp p mf pp p mp

f p p f

mp p mf pp mp

pp mf pp

mp p mf p

mp p mf p

358

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

p mp pp pp mp p mf pp

p p f

p p mp pp mf pp

pp mf pp

mp pp

mp pp

361 *p mp p mp > p mp pp pp mp > pp*

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

364 *pp mp pp mp pp pp mp*

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

367 *pp* *mp* *pp* *pp* *mf* *pp*

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

370 *p* *mp* *mf* *mp* *mf* *mp* *fp* *f* *p* *mf* *fff*

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

bell → edge

gliss. on III (double stops)

373 $\text{♩} = 63$

Charlotte *mf* Wie So - nne *f* lau - ter

alto fl. take alto flute *pp* *f* *p* *f* *ppp* flz. norm. bisb. 3

B. Cl. *p* *mf* *pp* *f* *p* *f* *ppp* flz. norm. bisb. 3

Perc.

Vln. s.t. → ord. *pp* *f* *mf* *pp* *f* *pp* m.s.p.

Vc. s.p. → s.t. IV III → ord. *pp* *f* *mf* *pp* *f* *pp* m.s.p.

380 *mp* strahlt mir ihr Licht *f* die Rei - nste war sie *mp* *mf* *f*

alto fl. *ppp* *mp* *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp* *p* *f* *p* *pp* *f*

B. Cl. *ppp* *mp* *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp* *p* *f* *p* *pp* *f*

Perc. *mp* *p* *mf* *p*

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

Vc. s.t. → ord. *mp* *pp* *f* *mp* *pp* *mp* *pp* *f*

387 *rit. mp* *molto rit.* *a tempo*

Charlotte
die mich verr - iet!

alto fl. *ppp* *p* *mp* *pp*

B. Cl. *ppp* *p* *mp* *pp*

Perc. *p* *pp*

Vln. *pp* *s.t. mp* *pp* *m.s.p. pp* *mp* *s.p. pp*

Vc. *pp* *s.t. mp* *pp* *m.s.p. pp* *mp* *s.p. pp*

392 *mp* *f* *mp* *mp*

Charlotte
Lenkt eu - ren Blick auf mein

alto fl. *pp* *p > pp* *mp* *p < mf* *p < f* *p*

B. Cl. *pp* *p > pp* *mp* *p < mf* *p < f* *p*

Perc. *p* *mp* *p* *pp < mp*

Vln. *s.t. p* *ord. mp* *p < mf* *p < f* *p*

Vc. *s.t. p* *ord. mp* *p < mf* *p < f* *p*

397

Charlotte
blü - - - - - hen - des Leid:

alto fl.
pp *ff* *p*

B. Cl.
pp *ff* *p*

Perc.
p *f* *p*
mf

Vln.
s.p. → ord.
pp *ff* *p* *ff* *p*

Vc.
s.p. → ord.
pp *ff* *p*

III
IV

404

Charlotte
a a a a

alto fl.
pp *p* *pp* *pp* *mp* *pp* *mp* *pp* *p*

B. Cl.
pp *p* *pp* *pp* *mp* *pp* *mp* *pp* *p*

Perc.
p *f* *p* *mf* *p* *3* *3* *3* *3*

Vln.
ff *pp* s.t. *pp*

Vc.
ff s.t. *pp*

410

Charlotte *p mp p mf ppp*

alto fl. *p mp p mf ppp* take C flute

B. Cl. *p mp p mf ppp*

Perc. *pp mp pp mp* rub with superball

Vln. *mf p mp*

Vc. *mf p mp* gliss. on IV

413

Charlotte *mp f mp f*
 was ihr ge - gehrt, ich geb' es euch:

Fl. *p mf p mf pp mf mp* C flute non-flutter (re-articulate as fast as possible)

B. Cl. *p mf p mf p mf p* non-flutter (re-articulate as fast as possible)

Perc. *pp mf pp* with fingertips on tomtom

Vln. *mf p mf p mf p* bow pressure trem.

Vc. *mf p mf p mf p* bow pressure trem.

418

Charlotte

f

3

aus mei - ner as - che

nehmt es zu ei - gen!

Das Feu - er

das mich ver -

Fl.

p

B. Cl.

p

Perc.

with fingertips on tomtom

p

Vln.

bow pressure trem.

mf

p

Vc.

bow pressure trem.

f

p

mf

p

422

Charlotte

mp

mf

brennt

den Ring!

Ihr

in der Flut

das

Fl.

mf

3

p

mf

p

B. Cl.

ppp

p

mf

p

Perc.

with fingertips on tomtom

p

Vln.

bow pressure trem.

mf

Vc.

bow pressure trem.

bow pressure trem.

mf

437

Charlotte

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

ffp *fff* *p* *ffp*

ffp *fff* *p* *ffp*

ff

s.p. ord. *p* *ffp* *fff*

s.p. ord. *p* *ff* *fff*

D-D#

loud multiphonic with beating

bowed cymbal

442

Charlotte

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

fff *f* *f*

fff

mp *fff* *ff* *f*

mp *fff*

mp *fff*

scrape on cymbal with triangle beater

446

ff

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

Musical score for measures 446-448. Charlotte has a long note. Flute has complex passages with dynamics *f*, *mf*, *ff*, and triplets. Bass Clarinet has chords and a melodic line. Percussion has rhythmic patterns. Violin and Viola have sustained notes with dynamics *ffp* and *ff*.

449

p

Charlotte

Fl.

B. Cl.

Perc.

Vln.

Vc.

Musical score for measures 449-451. Charlotte has a long note. Flute has a solo with dynamics *ff*, *mp*, *f*, *p* and a "solo ad lib. unfocused, airy" section. Bass Clarinet has chords. Percussion has rhythmic patterns. Violin and Viola have sustained notes with dynamics *ffp*, *ff*, and *p*.