

-for Abbie-

Aletheia

(A music theater work for performance-artist and digital piano.)

William Osborne

Quiet and stately

(♩ = ca. 48)

Light slowly rises on Aletheia. She plays her instrument like a soft and distant fanfare.

Low drone and wind
0:10 howl
mp
0:20 high gliss
0:29 ping
0:39 ping
accel.

10
accel. mf
rall.
mp
p
1:02 ping
didgeridoo
wind
9/16

She hangs her instrument back on the rack.

Piu veloce (♩ = 130)

1:36 2

20
mp piano
9/16

22
mf
mp
8vb
12/16

She turns to the audience.

She looks at the audience with energetic, excited anticipation.
Allegro (♩ = 130)

Then turns and gestures to an unseen window to her right.

24

This will of course be a par-ty to re-mem-ber. The court-yard be-low will be teem-ing with guests.

mf *mp* *mf* *mp*

She exuberantly extends her arms straight out through bars 3 and 4.

27

And I still can't be-lieve they've asked me to sing for the pa-trons to -

mf *mp*

1:57
3

30

night.

Moderato (♩ = 120) *mf* 8va

She looks toward the window to her right, then sings while variously looking at it and the audience.

41 *(♩=♩)* She turns to the basket on her left.

float in the night.

8va *8va* *8va* *8va*

poco rallantando

8vb

2:32 She rummages in the basket on her left by extending her left arm through bars 3 and 4 (mostly slightly lifting things to look under them) pulls out an eye-liner.

4 **Allegro** (♩ = 140)

45

mf *accel. e cres.* *f*

8va

8vb

and "spikes" it into position in front of her on the last note of the phrase. She turns to the right basket...

rummages with her right arm extended through bars 3 and 4, takes another eye-liner and "spikes" it in front of her in a similar manner on the last note of the phrase.

She reads the label on both pencils:

49

(♩=♩)

12/16 Lau-ra Mer-ci-er? Or May-bel-line fire?

mp

8va *8va* *8va*

rallantando *mp*

8vb *8vb*

54

She contemplates the two pencils,

then holds one up higher:

She extends her arm fully though bars 3 & 4 on her left...

and on the first note of the flourish tosses the second liner in the basket.

In one gesture takes the cap off the second liner and extends her arm fully through left bars 3 & 4,

This one should do it.

8va

mp

mp

57

then tosses it in the basket.

2:57
5

Exuberantly *She touches up her brows with the pencil during the short interludes..*
(♩ = 150)

8va

mf

mp

To - night is my night to be - daz-zel.

3

3

8va

8vb

8vb

8vb

60

8va

mf

mp

mf

I'll put on my ver-y best things.

8va

6

8vb

She exuberantly extends her arms between bars 3&4 on each side of herself.

She resumes touch ups.

63

And my sing-ing will shine like a ra-di-ant star.

mp

poco rallantando

8^{vb} *8^{vb}* *8^{vb}* *8^{vb}*

a tempo

3:20

6

66

But what will I sing for the par-ty to-night? _____

8^{vb}

She speaks, then extends her left arm through bars 3&4,

70

(♪=♪) *She examines her face in the mirror, sudden consternation:*

15^{ma} *8^{va}* *8^{va}*

E - gad!

(♪=♪) *Looks closer.*

She jerksher head back shocked:

3⁷ *3*

A pim-ple!

f

mf

8^{vb}

-6-

freezes a moment, then tosses the liner in the basket on the first note of the flourish.

She rummages in the basket on her left side with her left arm as before.

73 *f* *mf* *8va*

She turns, rummages on the other side with her right arm, and finds a bottle of covering cream.

She lifts it from the tray with a flourish and "spikes" it into position in front of her,

3.39 7 *8va* *8vb* *mf* *rall e dim* *8va*

unscrews the lid, fully extends her arms though the bars on her left,

and tosses the lid in the basket on the first note of the flourish.

As before ($\text{♩} = 150$)

She turns back front and sings using the cream on the pimple during the interludes.

83 *mp* *mf* *mp* *mf* *8vb* *8vb* *8vb* *8vb* *8vb*

Like put-ty I use cer-tain words on my face.

88 (♩=♩)

Like age-less. —
mf

8va

8vb

91 (♩=♩)

Like win-some.
mf

8va

8vb

94 (♩=♩)

To fill in the fis - sures — de - fin - ing lines of years.

8vb left hand only

She returns the cream to her right basket, setting it down on exactly the last note of the phrase.

4:25

She quickly wipes her fingers with a beige hanky from her right basket, turns to the left basket and searches for the cell phone which is set on speaker mode.

8

8va-----

97 $(\text{♩}=\text{♩})$

rall. e dim.

100

She extends her arm with it through the bars, and holds it in front of her in a reverie.

Moderato $(\text{♩} = 110)$

She waits for a response and reveals a sense of abandonment.

poco più veloce

100 $(\text{♩}=\text{♩})$

Jer-e-my, are you there?

8va-----

mp

espressivo

mp

104

Slightly frustrated:

Check your com-pu-ter my dear.

mp

104 $(\text{♩}=\text{♩})$

Check your com-pu-ter my dear.

8va-----

15ma-----

15ma-----

rall. e dim.

4:53

107

9

Pause as she waits again. After the last note of this phrase, she brings the phone inside the cage, closes it, turns and extends her arm through the bars on her left side,

and tosses the phone into the basket on the first note of the flourish.

Subito più veloce e forte (♩ = 150)

Oh well.
mf

She exuberantly extends her arms through bars 3 and 4 on both sides of herself.

She rummages in the left hand basket but does not find what she is seeking.

(♩ = ♩) **Come sopra** (♩ = 150)

My songs _____ will en-chant them _____ to-night.

She rummages in the basket on her left with one arm extended through bars 3 and 4, and finds a container of facial powder, spiking it into position on the last note of the phrase.

She turns to the basket on her right,

and rummages with one arm as before, lifting two or three objects before she finds a powder brush and "spikes" it in front of her on the last note of the phrase.

5:18 10

121

f *ff*

8^{va}-----, 8^{va}-----, 8^{va}-----, 12/16 12/16

(♪=♪) She studies the label on the container.
124 *poco meno mosso*

She looks closer to read the fine print.

L'Or-e-al Daz-zel-ling Sun-light. *mf*

Mi-cro-nized ti-tan-i-um di-ox-ide? *mp*

12/16 4/8 4/8 4/8

and sings, lightly conducting with the brush.

Come sopra (♪ = 150)

128 She looks up at the audience, *6* raises the brush like a conductor's baton,

Just what I need.

Tell me the words _____ that will keep me for -

mf *mp*

8^{va}-----, 8^{va}-----, 3 3 3

mf 6 6 6

131 *(♩=♩)* *And then powders between the words.* *(♩=♩)*

ev - er young. *8va* Like lov-el-y. *mf*

f *mp*

8vb *8vb*

134 *(♩=♩)* *(♩=♩)*

8va Like god-ess. *mf* *mp*

136 *(♩=♩)* *(♩=♩)*

mf My sweet love. *mf*

136 *8vb*

6:03

With the brush in one hand and the powder in the other, she extends both arms through the bars on each side, and tosses the brush and powder into the baskets on the last two notes of this phrase.

11

139 (♩ = ♪)

rall e dim.

p

8va-----

8vb-----

She reaches up and touches the mask.

She sings to the mask while continuing to touch it. As she sings, a small light slowly illuminates the front of the mask, and then a small light behind the mask causes its eyes to be ringed with light. The effect should make the mask seem as if it is coming to life.

142

Quieto e misterioso (♩ = 80)

Fol-low me my light

mp

rall e dim.

mp

8vb-----

She lowers her arm from the mask and faces forward.

She takes some opera glasses from her right basket and observes the gala attendees through the window.

148

6:45 12

Flowing like wind (♩ = 90)

As I walk the ways of blood.

p

mf

ff

rall e dim.

8va-----

8vb

When she sings, she turns toward the stage front, but during the interludes she turns to the window and uses the glasses to observe the party.

8^{va} -

f

8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

They're *mp*

rall. e dim.

al-read-y stand-ing a-round look-ing for me, chat-ting at tab-les with bot-tles of wine,

mp *mf* *mp*

7:07 13

(♩=♩) poco più mosso

and care-fully se-lect-ed hor d'oeuvres.

8^{va} -

mf *mp* *mf*

8^{va}

164

(♪=♪) A tempo

They could be cows qui-et-ly moo-ing, mov-ing toward bales at the fence,

mf

mp

mf

rall e dim.

167

but sa-tin and gab-ar-dine cov-er their tor-sos, and the

mp

mf

mp

8va

8vb

7:25 14

170

poco più mosso

hun-gry have hid-den their horns.

mf

rall e dim.

8va

8vb

174 **A tempo**

Ev-ry-where ec-hos the fri-vo-lous ban-ter, pleas-ant-tries tim-id-ly fil-ling he air.

mf

mp *mf* *mp*

8^{va} 8^{vb} 8^{vb}

She returns the glasses to the right basket, rummages in the basket on her left, slowly and reflectively takes her cell phone from it near the end of the phrase, and holds it with her arm extended in front of her through the bars.

7:39 15

178

mf

8^{va} 15^{ma}

She looks at the phone reflectively, waits for an answer. When none comes, she asks:

Like a reverie (♩. = 110)

181

Jer-e-my, are you

mp

8^{va} 8^{va} 8^{va} 8^{va}

mp *rall. e dim*

185

She again watches and listens with a slight sense of abandonment when Jeremy does not answer.

(♩=♩) **poco più mosso**

there yet?

espressivo

mp

8^{va}

15^{ma}

rall e dim

8:18

189

She speaks to the unanswered phone.

To-night will be a night to re-mem-ber.

mp

mp

Let my breasts rise in your hands a - gain.

mp

8^{va}

rall e dim

subito f

Phone toss on first note of this flourish.

then takes a hair brush from her left tray with her right hand, holds it slightly above her head like a conductor's baton, and begins lightly conducting with it as she sings.

With enthusiasm (♩ = 150)

194

It's my words that will keep me for - ev - er young. young.

mf

mp

8^{vb}

(♪=♪)

197

She then brushes her hair during the interludes. (♪=♪)

3

(♪=♪)

8va

mf

Like heal-ing mud.

p

mp

mp

8vb

200 (♪=♪)

3

Like cu - cum-bers.

mf

8va

8va

200

8:56

203 (♪=♪)

3

(♪=♪)

17

Like may-o-naise.

She returns the brush to the basket, briefly pauses in thought, reaches up and touches the mask as if she were entering another world, and sings to it while continuing to touch it.. The mask goes through the same stages of lighting as before.

8va

molto rall. e dim

(Touching the mask.)
Quieto e misterioso (♩ = 90)

207

Il - lum-ine-my face for the kiss, or the slap of the glove.

mp

p

rall. e dim.

9:24
 18
 She lowers her arm in unison with the howl sound at the end of the phrase, briefly looks for the panty hose in her right basket, finds them hanging on the horizontal brace behind it.

She whips the panty hose around in front of her when this phrase begins, and examines them,
Subito molto più mosso e animato (♩ = 150)

213 (♩ = ♩)

pp

mf

rall. e dim.

sees a huge hole in seat,
 8va

sticks her hand through it,
 8va

217

mp a tempo, poi rall. e dim.

mf

mp

p

rall. e dim.

turns to her right and raises
them above her head,

and tosses them away.

She turns back front.

She notices the wind from the window, turns toward it, and
touches her face with both hands as she feels the breeze upon it.

Legato, flowing and billowing like the wind (♩ = 150)

220

a tempo

mp

f

9:50
19

225

rall e dim

rall e dim

rall e dim

8^{va}

8^{vb}

(♩ = ♩)

228

Quietly aware (♩ = 75)

8^{va}

mp

mp

p

mp

p

5

5

5

5

Gen-tle breeze, swir-ling from the win-dow. Car-ry my words in your peace-ful arms.

She raises her arms through the bars and sways in the breeze.

Legato, flowing and billowing like the wind (♩ = 150)

232

8^{va}----- Raise my voice to the sky. 8^{va}-----

mp 5 *p* *mp* *accel. e cres.*

232 5 *mp* *accel. e cres.*

236

mf *rall. e dim.* *mf* *rall. e dim.* 8^{va}-----

238

15^{ma}----- 8^{va}-----

poco più mosso *accel. e cres.* *rall. e dim.* *accel. e cres.* *rall. e dim.*

238

16 16 8

Detailed description: This musical score page contains three systems of music. The first system (measures 232-235) features a vocal line with lyrics 'Raise my voice to the sky.' and piano accompaniment. The piano part includes triplets and dynamic markings like *mp* and *p*. The second system (measures 236-237) continues the piano accompaniment with *mf* dynamics and *rall. e dim.* markings. The third system (measures 238-241) includes a *poco più mosso* instruction and further dynamic changes. The score uses various time signatures (4/4, 5/16, 4/8) and includes performance directions such as *Legato, flowing and billowing like the wind*. Measure numbers 232, 236, and 238 are clearly marked at the beginning of their respective systems.

241 *8va* *rall. e dim.* *ancora più mosso* *8va* *rall. e dim.*

She turns front, puts her hands on the bars, pauses in thought. After the end of the phrase, she turns to her left basket using the howl sound as a cue.

244 *meno mosso* *8va* *rall. e dim.* 10:45
20 *mf* *acc. e cres.*

She rummages in her left basket with one hand as before,

Come sopra ($\text{♩} = 150$)

248 *8va* *acc. e cres.* *8va* *rall. e dim.*

and takes a small bottle of mouthwash.

252 *mp* *rall. e dim.* *8va* *18* *mf*

Animated ($\text{♩} = 150$) *Removes lid,*

puts it back in the left basket,

swigs off last amount,

8^{va} both hands - vigorously swishes wash in mouth.

255 *mf* *throws her head back and gargles loudly.*

258 *8^{va} both hands - swishes vigorously again.*

260 *mf* *ancora staccato*

11:19 [21]

262 ...turns to her left,

and spits.

She then turns front, looks at the empty bottle, turns to the right side of her cage, raises the bottle above her head on the flourish below, aims, and tosses it over the top brace.

She turns back front and contemplates her bars while touching them with her hands.

mp *mf* *sfz* (high cluster) *mf* **Meno mosso** ($\text{♩} = 70$)

After the cascando is completed, she takes her phone from her left basket and holds it in front of her with her arm extended and resting on the cross brace. She pauses reflectively looking at the phone.

268

8va

8vb

rall. e dim

p

She addresses the phone and asks Jeremy if he is there, then again more insistently.

She sings in a quiet, confidential tone as if speaking to Jeremy:

11:53 22

272

Quietly and confidential ($\text{♩} = 60$)

Jer-e-my? Jer-e-my?

Yes-ter-day a la-dy com-plained a-

pp mp

8vb

Realizing he is not there, she slowly closes the phone, but continues singing the story in a quiet, confidential tone anyway.

277

bout to-night's ben-e-fit.

8va

mf

8vb

280

12:25 23

She was con-cerned a - bout _____ the la - tee-da guest-list.

mf

mp

mf

8va

8vb

8vb

8vb

283

As if revealing inside information:

Almost whispered:

It's a par-ty _____ for most-ly... you know... real - ly rich peo - ple.

mp

mp

p

8vb

8vb

8vb

289

mf

rall. e dim.

She returns the phone to her left basket, rummages in it, brings out a bottle of perfume and spikes it into position in front of her on the last note of the following phrase:

Come sopra (♩ = 150)

rall. e dim.

molto rall. e dim.

mf

297 *8va* -----

She turns to her right basket, rummages and brings out another bottle of perfume.

8va -----

13:07
24

f *mp* *p*

8vb -----

She looks at both,
Animated (♩ = 150)

returns the bottle in her left hand to the left basket,

turns and takes the hanky from her right basket on the flourish,

303 (♩ = ♩)

mp *poco rall* *mf* *mp* 18

8vb -----

vigorously rubs the label clean on the remaining bottle,
8va both hands -----

returns the hanky to her right basket,

308

mf

8va -----

takes the other bottle out of her left basket,

and examines each bottle, first the one in her left hand,

then the one in her right.

311 (♩ = ♩)

mp legato *rall e dim* *p* *rall e dim*

8va -----

314 (♩=♩) *She pauses a moment in thought while looking at the bottles,* *turns to her left basket, extends her arm through the bars,*

Which one is me? Ghost Mist or An-gel In-no-cent?

mf

mp *rall. e dim* *mp*

tosses the bottle in her left hand back in the basket, *turns back front, sprays the perfume in the air with an upward sweeping gesture,* *and lets it cascade down on her. Delicately, like falling rain*

317 *mf* *mp* *rall. e dim*

6 6 3 3

320 *rall. e dim*

3 3

Spoken: Ah perfume, how it sweetens the wind--*she sniffs the bottle--* the vibrant breath of song, awakener of dreams. Put it with words and music, and maybe they'll make me young again.

6
16

She takes the opera glasses, variously looking through them out the window and turning front to sing to the public.

14:29 **Flowing like the wind** (♩ = 90) *8va*

25

322 *mf* *acc. e cres* *f*

8vb

Lively (♩ = 130)

326

8va
8va
8va
8va
rall. e dim
mf
mp
mf

329

8va
8vb
8vb
mp
mf

14:51 26

Poco meno mosso

(♩ = ♩)

(♩ = ♩)

(♩ = ♩)

332

8va
8vb
8vb
mp
mf
p

Come sopra

337 (♩=♩)

(♩=♩)

Musical score for measures 337-342. The vocal line starts with a rest, then enters with the lyrics "Their mouths smeared scar - let or lined with man - i - cured". The piano accompaniment features a complex rhythmic pattern with changes in meter from 16/16 to 12/16 and back to 16/16. Dynamics include *mf* and *mp*. A *8va* marking is present above the piano part.

339

Musical score for measures 339-342. The vocal line continues with the lyrics "hair, o - pen and shut like fish - esped up in a film." The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf* and *mp*. *8vb* markings are present below the piano part.

15:08 27

342

She momentarily becomes more reflective.

15:18

Musical score for measures 342-345. The vocal line has a rest, then enters with the lyrics "It's". The piano accompaniment features a complex rhythmic pattern with changes in meter from 16/16 to 12/16 and back to 16/16. Dynamics include *mf*. *8va* and *8vb* markings are present. Performance instructions include *rall. e dim* and *molto rall. e dim*.

346

Come sopra

time to go down to the court-yard and sing for the pa-trons, to

mp *mf*

8^{va}

348

bright-ten their lives with some mu-sic.

(♩ = ♪) 15:27 29

8^{va}

mf

Db Bb g 8^{vb} 8^{vb}

(♩ = ♪) She becomes clearly doubtful.

(Use the end of the howl sound as a cue for the next entrance.)

351

So why am I hav-ing this prob-lem with go-ing?

mf *mp* *rall e dim.*

8^{va} 8^{vb}

She exchanges glances between the public and the courtyard while gesturing as if holding a knife.

Quasi Maestoso (♩ = 90)

She continues exchanging glances between the public and window:

355

quietly

Shall I ar-rivewith a grand-i - ose entrance _____ and dance with the man with the knife?
mf To-mor-row ov - er cof-fee
mp

8vb

16:09 30

She contemplates her bars, lightly testing them with her hands.

359

hands prop-ping o - ver stuffed heads would they e - ven re-mem - ber _____ if I were not there.

Ominously (♩ = 78)

She takes a artist's small drawing mannequin from her left basket and holds it in her left hand.

364

p *mp* *rall. e dim.*

Dearm-like, molto rubato She reaches up and touches the mask with her right hand.

16:50 31

370

p dream-like *rall e dim* *poco più mosso* *rall e dim*

Still touching the mask.

Our bal - lads dream us in - to be - ing,

mp
15^{ma}

mp

8^{va}

rall. e dim.

8^{va}

molto accel.

8^{vb}

She reaches upward through the front bars with her right arm to an imaginary scene before her eyes.

each word etch - ing a scene.

And

a tempo

meno mosso

8^{va}

rall. e dim.

a tempo

She raises one arm of the mannequin to match the position she had when reaching to her imaginary scene.

Then raises the mannequin with her right arm into the imaginary scene.
più mosso

then I fall out of a dream and in - - - to an - oth - er.

mp

8^{va}

8^{va}

8

8^{vb}

8^{vb}

8^{vb}

8^{vb}

8^{vb}

8^{vb}

She puts the mannequin in her left hand, touches the mask.

8^{va} -----

mp 8^{va} -----

Deep in water a gash-toothed

mp *rall. e dim.*

382

shark

rips my muscled body in two

8^{va} -----

8^{va} -----

8^{va} -----

rall. e dim.

molto accel.

a tempo

rallantando

8^{vb}

385

As I watch fading in to death,

8^{va} -----

8^{va} -----

mp

rall. e dim.

mp 8

8^{vb}

8^{vb}

8^{vb}

li - quid smoke of my own screams, rus - ty red, gar-land-ing all a -

8va *mp*

18:02 33

She puts the mannequin back in the left basket,

round me. I see each word, stick-y and red-dish. he-mo-glo-bin gram-mar.

8va *mp* *8va* *mp* *l.v.*

rall e dim *mp* *8vb*

18:36 34

and examines her bars as before.

Lively (♩ = 95)

With a syncopated feel (♩ = 75)

tentatively *mp* *mp* *mf* *mp*

low drone *8vb* *8vb* *8vb* *8vb*

So what is the prob - lem here?

I mean real-ly. The peo-ple? The mus-ic? My lack of cour-age?

rall e dim.

8va-----

She continues to lightly test the bars.

mf

8va-----

I've drawn my face for the par-ty, but my eyes, and my words, re-

mf

mp

8va-----

406

fuse to re - main in their al - man - dine bound - ar - ies.

rall. e dim.

8^{va}

She examines the bars as before.

408

mf

410

19:33 36

8^{va}

rall. e dim.

mp molto rall. e dim.

p

(Use the electronic sound to help cue the entrance of the next passage.)

Pensive (♩ = 60) *Looking at the public, but also glancing toward the window.*

415

Mu - sic it seems has be - come a bit hard of hear - ing, it shuf - fles a - round_ like a ghost in an old op' - ra house.

mp

p

She returns to testing her bars.

420 *mf* *come sopra, ma poco meno mosso*

8^{va}

422

rall. e dim *molto rall. e dim*

8^{va}

She takes her instruments, looks it over, silently tests it.

Brooding (♩ = 95)

427 *mp* *poco rall* *mp* *più mosso* *rall. e dim*

8^{va} 8^{va} 8^{va}

8^{vb}

Suddenly lively (♩ = 150)

432 *f*

20:54 37 15^{ma}

8^{va} 15^{ma}

She plays her instrument.

Lively (♩=140) The trombone in this section should not be too loud, but rather stylish and not overshadowing the piano.

437

mf *15^{ma}*

441

8^{va} *mf*

444

broadly, ponderous *f* *8^{va}* 21:27 38

447 (♩=♩)

lo stesso tempo

8^{va} - - - - -

Yes in - deed. this could be

mf

mp

449

something for op-pu-lent pa-trons with noth-ing am - big-u-ous in their lives... ex -

449

8^{ub} 8^{ub}

21:49 39

452

cept of course, their fi-nancialtrans - actions.

452

correct bass part in seq.

poco accel e cres.

8^{ub} 8^{ub}

She plays her instrument.
Poco più mosso

457

Musical score for measures 457-459. The system includes a bass line and a grand staff (treble and bass clefs). The bass line starts with a half note G#4, followed by quarter notes G#4, A4, B4, C5, and a dotted half note G#4. The grand staff features a melody in the treble clef with a *mf* dynamic and a *short gliss.* marking. The bass clef of the grand staff has a *f* dynamic. A dashed line labeled *8va* indicates an octave transposition for the treble clef part.

460

Musical score for measures 460-462. The system includes a bass line and a grand staff. The bass line has a quarter rest in measure 460, followed by quarter notes G#4, A4, B4, C5, and a dotted half note G#4. The grand staff continues the melody from the previous system. A dashed line labeled *8va* is present. In measure 462, a dashed line labeled *8vb* indicates an octave transposition for the bass clef part.

463

Musical score for measures 463-465. The system includes a bass line and a grand staff. The bass line has a quarter note G#4, followed by a *short gliss.* over a dotted half note G#4, and a quarter rest. A box contains the text "22.08 40". The grand staff features a melody in the treble clef with a *rall. e dim.* marking. The bass clef of the grand staff has a *P* dynamic and a *Start slower and accelerate to tempo* instruction. A dashed line labeled *8va* is present. In measure 465, a dashed line labeled *8vb* indicates an octave transposition for the bass clef part.

Dream-like, reflective (♩=140)
She pauses in reflection.

*Quiet and reflective.
meno mosso*

And then I fall out of a dream

Come sopra (♩=140) *She returns to her upbeat tone.*

Now is-n't that in-ter-est-ing? I hope they'll catch the mean-ing of that. We're

wear-y of mean-ing-less blath-er, but what can we say in a world so com-plete-ly un-hinged?

Rhythmic, synopated, Poco più mosso (♩=140)

(♩=♩) *She plays her instrument.*

477 39

mf

f

8vb 8vb 8vb 8vb 8vb 8vb 8vb

482 22:50 41

mp

mf

8va 8va

But an - y re - sis - tance is strict - ly ver - bot - en. We

8vb 8vb 8vb 8vb

Elegant, but ironic, lo stesso tempo

486 *She plays her instrument.*

mf

8va

clas - sic - al sing - ers - and play - ers ne - ver do that.

8vb 8vb

489

8va

8vb

492

8va

8vb

495

23:16 42

Come sopra

8va

8vb

mf

So I'll con-tin-ue with some-thing ab - stract, with

498

nar - y a word of pro-test, Or they'll take our fund-ing a - way.

498

498

Come sopra
She plays her instrument.

23-29 43

501

mf

15^{ma}

501

501

505

mf

505

505

509 *mf* *8va*

509 *mf* *8va*

512 *8va* *8va* 24:07 44

512 *8va* *8va* 24:07 44

515 *mf* *8vb* *8vb*

515 *mf* *8vb* *8vb*

518 41

518 *8va*

518

518

522 24:16 45

Growing more frenetic

522 *f* *8va*

522 *ff* *8sub* *8sub*

525 *wide vibrato on last note*

525 *8sub*

528 (♩=♩) *8^{va}*

528 *8^{vb}*

528 *8^{vb}*

531 *(8^{va})*

531 *8^{vb}*

533 (♩=♩) *8^{va}* *15^{ma}*

533 *8^{vb}*

Detailed description: This page of a musical score contains measures 528 through 533. It is written for a piano and a bass. The time signature is 6/16. The key signature has one sharp (F#). The score is divided into systems. The first system (measures 528-530) features a melodic line in the bass clef and a piano accompaniment in the grand staff. The second system (measures 531-532) includes a change in time signature to 12/16 and continues the melodic and accompanimental lines. The third system (measures 533-535) returns to 6/16 time. Various articulation marks are present, including slurs, accents, and dynamic markings like *8^{va}* and *8^{vb}*. The piano part consists of dense chordal textures and rhythmic patterns.

536

536

536

536

ff

8va

15^{ma}

8va

539

539

539

539

15^{ma}

8va

8va

8va

8va

8va

molto rall. e dim.

mp

low drone

8^{vb}

Dream-like (♩=80) (She put her instrument back on its rack.)

25:08 46

542

p *mp* *rall e dim.*

8va

Plaintively, glancing toward the window while singing toward the public, she comments on her musical effort.

545

mp *p*

Here down-town in the op - er - a house, paid for by the pa - tri-cians of rot, the pa - trons of ne - glect.

25:38 47

She turns her focus to her front.

550

Più mosso, flowing (♩=140)

mp *mp* *8va*

I will rise up a-gain,

free *mp* to wipe the sweat from my face. I will open my mouth and

8va

mp

meno mosso She gently tests her bars.

sing un-script-ed truths. I will hal-low this ver-y room my song.

rall. e dim

8va

meno mosso

Cantabile e poco misterioso (♩.=86)

26:46 48

Begin tentatively and gradually build to tempo

p When I arrived in De-troit,

mp

poco accel. e cres.

mp

8vb

570

I went out and looked for this old ghost of an op-er-a house.

573

I en-quired with a rag-ged old bar-on-ness

576

lan-guish-ing on the curb. *8^{va}* The *mp*

579

poco meno mosso

She extends her right arm to point to a ruin in the same place as the earlier imaginary scene.

a tempo

shab-by old wo-man — just looked at me then start ed to laugh and said: *mf* There it is, the ru - in where peo - ple

rall e dim.

mp

gva

mp

rall e dim.

582

She partially lowers her arm.

used to sing. As *mf* she be-held the ur-bane car-cass of our old o-per-a house,

gva

gva

gva

mp

584

She mimics the shaking motions of the giant.

it seemed like a gi-ant had picked it up to see what trea-sure might fall out.

gva

gva

gva

586

then re - placit in the

mp

p

rall e dim

After the last word, she looks up and touches the mask, and hears a soft, distant memory of opera. She slowly lowers her arm and face about halfway through the opera excerpt.

28:34

50

588

ru - in of mid De - troit

to look for bet - ter boo - ty.

pp

rall e dim

50

Plaintive (♩=120) Again extending her arm to point to the imaginary opera house.

592

Stage planks rot - ten, plas - ter fal - len, in the cor - ner lies a crip - pled chan - da - lier. pet - ri - fied with

mp

p

29:00 51

(Enter echoing the melody in the accompaniment.)

She again points to the opera house in her mind's eye.

595

de-cades-of dust, a bombed church of hopes. *mp* And then the old la-dy sang, *mp* How will my heart live?

electronic sound) *p* *mp* *p*

15

She lowers her arm, looks forward, and hears the dying music of a badly broken piano.

600

My voice is full of dust. *p* *mp* *p* *mp* *rall. e dim*

Electronic music of a broken piano

4

604

rall. e dim

3 3 3 3

609 **52** Cantabile (♩.=90) She takes the mannequin and holds it in her left hand,

then extends her right arm upward to the imaginary scene.

mp
rall. e dim.
8va
8vb

I see sa - tin

shapes un - bolt - ing

In lan - - - guid

8va
8vb

614 **49**

skies.

rall. e dim.

6
16

6
16

She shapes the puppet into a dance-like pose, then lifts it into the imaginary scene and lightly sways it as if it were dancing.

616 **Cantabile** (♩.=66)

Take your af-ter-noon kip-per and tea with Le-o - nar - do. _____

mf *8va*

mp *mf*

623

Ad-mire his red - gold hair. _____ Le - o - nar - do. _____

mf *8va*

mp *mf* *mp*

30:51

631 **Più agitato** (♩.=80) *She lowers the puppet.*

Hand him a ban - jo and hear how he ca - vorts on the _____

mf *8va* *poco allarg.*

crescendo *poco allarg.*

633

Innocent and yet grave

(♩=♩)

strings. *8va*

With you he will sing:

mp

mp *rall e dim*

8vb

636

A tempo, non troppo lento (♩=80)

Is there a se - rum a - gainst the flow - er crush - ers? _____

mp

8va

mp

8vb

639

Sospeso ma non troppo lento

Can you dance a jig in a flack jack - et? _____

mp

Can you dis - arm the gram - mar? _____

mp

8va

mp

8vb

The gram - mar of the grim ra - pers?

p

pp *molto rall. e dim.*

Ephemeral (♩=80) *She takes the phone and holds it before her as before.*

31:44 54

645

p *mp* *p* *p espressivo, poco meno mosso*

And you, Jer - e - my? Have you van - ished too?

mp

rall. e dim.

650 *Meno mosso* (♩ = 55) 15^{ma} - - - - -

mp *rall e dim*

32|16 | 55 *Cantabile, ephemeral* (♩ = 110) 8^{va} - - - - -

mf In - to the splash - less pool of si - lent los - ses

mp *accel e cres*

655 your fine hands. 15^{ma} - - - - - 8^{va} - - - - -

659

Sound - less - ly sing - ing, dream - ing,
mf
 8^{va}

662

heart strung ges - tures. Key - - board howls.

She looks toward the window. A chorus softly answers.

665

Quasi lontano (♩=70)

The choir left and so I sing a lone. How could I not have no - ticed? They must have grabbed their coats. How did I miss their

670 *Come sopra* *She looks forward into the distance.*
shuf - fle toward the gate?

She pleads to the phone.

674 *Poco meno mosso* *Come sopra*
We'll be in the lime-light be - yond this world.

She looks up, touches the mask, and sings to it.

679 *Poco agitato* (♩=110)

683 *(♩=♩)* *She slowly lowers her arm and looks forward.*

Sing - ing is tran - scend - ence. What will save us if not song?

mf *8va* *rall. e dim.*

She looks to the window.

Meno mosso *(♩=75)* 34:32 58 **Più veloce** *(♩=110)*

You are the ex - panse — the star of life in the heart of sky.

687 *8va* *mf*

690 *She looks to the window.* *a tempo* *(♩=♩)* **Come sopra** *(♩=110)*

Why do my feet re - fuse to move.

mf *8va* *rall. e dim.* *mp* *accet. e cres.*

15^{ma}-----
8^{va}-----

694 *mf* *rall. e dim.*

She pleads to the phone.

Meno mosso, suspended

34:32 59
(♩=♩)

She looks toward the window and gestures to it.

Ancora agitato (♩=110)

698 *mp* *rall. e dim.* **12/16** *mf*

Liv-ing like con-dors, snow le-pards, you and I.

704 *mf* *rall. e dim.* **4/8** *mp* *accet. e cres.*

The par - ty is lost to me now.

She turns front.

Come sopra (♩=110)

She looks at the phone and pleads:

15^{ma} 8^{va}

Talk to me.
pp

rall. e. dim.

She looks toward the front.

Meno mosso (♩.=55)

35:19 60

Poco agitato (♩.=110)

712 Wind

Wind, sand and wa-ter flow o-ver me, un-
mov-ing in a des-ert place.

mp

mp

716 She turns to the window and then sings.

meno mosso (♩.=80)

The night is get-ting late. 8^{va}

mf 8^{va} 15^{ma} 15^{ma}

rall. e. dim.

più mosso

(8va)

719

rall. e. dim.

720

rall. e. dim.

Poco meno mosso *Looking forward.*

721

You will sing with-out your robe, no way to shut your eyes. — A gli - sten - ing bo - dy in the night.

721

mp

8va

721

mp

8va

723

A gli - sten - ing bo - dy in the night.

724

mp

8va

723

mp

8va

726

726

(8^{va})

rall. e dim.

728

She pleads to the phone.

molto rall. e dim.

mp Talk to me.

mp

6/16 4/8

She brings both her hands together.

732

p Talk to me.

pp Talk to me.

p

pp

12/16

Wind

She puts the phone away.

738

Cantabile e poco misterioso (♩=86)

37:08 61

Musical score for measures 738-741. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 12/16 time signature. The piano accompaniment is in bass clef with a 12/16 time signature. The tempo is marked 'Cantabile e poco misterioso' with a quarter note equal to 86 beats per minute. The piano part features a melodic line in the left hand with dynamics *pp*, *p*, and *mp*. The right hand of the piano part has rests. The vocal line has a few notes at the end of the system, with the word 'That' and dynamic *mp* written below.

Musical score for measures 742-744. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 9/16 time signature. The piano accompaniment is in bass clef with a 9/16 time signature. The tempo is marked 'Cantabile e poco misterioso'. The piano part features a melodic line in the left hand with dynamics *pp*, *p*, and *mp*. The right hand of the piano part has rests. The vocal line has lyrics: 'night I dreamt I heard voices, That con - jured hand - worked lace'. The dynamic *mp* is written below the vocal line.

Musical score for measures 745-748. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 9/16 time signature. The piano accompaniment is in bass clef with a 9/16 time signature. The tempo is marked 'Cantabile e poco misterioso'. The piano part features a melodic line in the left hand with dynamics *mf* and *mp*. The right hand of the piano part has rests. The vocal line has lyrics: 'and fat be-spat-ted ty - coons, and fat be-spat-ted ty - coons,'. The dynamic *mp* is written below the vocal line. The tempo marking 'rall. e dim' is written below the piano part.

749

più mosso (♩.=110)

and tight - ly cynched whale bone cor - sets.

mf

mf *molto rall e dim*

She again hears distant memories of opera, looks toward the mask, and passionately mimicks singing the soprano's voice. She extends her right arm to gesture to the imaginary scene.

38:07 62

Triste, reflective (♩.=90)

On its side, in a pile of rub-ble an old wreck of a grand pi-an-o plays, a beached whale with

mp

p Soprano vocalise *Piano* *p*

755

She lowers her arm and listens to the broken piano.

brok-en teeth twitch-ing out the sad ar-i-a of our last night on earth.

rall e dim.

mp Electronic music of broken piano

Sospeso ma non troppo lento (♩=80)

759

38:44 63

When I a-woke the faint smell of coal smoke and hon-ey suck-le ling-ered in the gone ech - o

mp

p

rall. e dim.

8^{vb}

8^{vb}

8^{vb}

8^{vb}

762

She raises her arm to the imaginary scene.

39:25 64

She tentatively looks at the mannequin, then takes it.

Beginning tentatively (♩=120) then takes it.

of the so-pran-os high "C."

rall. e dim.

Wind

pp

p

molto accel.

8^{vb}

8^{vb}

Lilting (♩=90)

She looks up and touches the mask:

770

39:36 65

8^{va}

mf

8^{vb}

8^{vb}

rall. e dim.

Cantabile, quasi maestoso (♩=90)

Holding the mannequin by its base and with it facing the public, she slowly adjusts it into various positions as if planning her own choreography:

774

Fol - low me my light

mf

As I walk the ways of

mp

8^{vb}

779

blood.

Il - lu - mine my face for the kiss,

3

(♩=♩)

8^{vb}

783 (♩=♩)

or the slap of the glove.

3

(♩=♩) 40:07 66

Poco più agitato, rubato (♩=120)

8^{va}

molto rall. e dim.

mp

8^{vb}

787 She gestures to the room, extending both arms through the bars.

mf I will hal-low this room with my song.

mf

8^{va} *8^{va}* *8^{va}* *8^{va}* *8^{va}*

8^{vb}

She lowers her arms.

8^{va} right hand only

40:27 67

Dignified but forceful (♩.=76)

With the mannequin facing the public, she extends its right arm upward.

mp Start slower and accelerando

mp *accel. e cres.*

molto rall. e dim.

6/16 *6/16* *12/16* *12/16*

8^{va} *8^{vb}*

793

Time to in - hale the fe - tid - air and sing.

f *8^{va}*

mf

8^{va}

8^{vb} *8^{vb}* *8^{vb}*

She raises her right arm into a position similar to the mannequin's.

795

Time to ges - ture my love for those with the cheap - est

8va

8vb

40:51

68

She looks up and touches the mask,

Cantabile, quasi maestoso (♩=90)

797

seats.

8va

15^{ma} ~ 8va

molto rall. e dim *p*

mp

8vb

799

mf

Fol-low me my light

(8va)

rall. e dim *mp*

A tempo

799

mp

8vb

8vb

She lowers her arm and choreographs the mannequin, leaving it again with its right arm raised.

She extends her arm through the bars and gestures to the imaginary scene.

803

8va

As I sing the air of be-ing.

15ma *8va*

Lead my

803

8vb

8vb

808

41:14 69

feet be - yond That which I am see-ing. _____ (short hold)

15^{ma} *8^{va}*

molto rall. e dim.

molto rall. e dim.

808

8^{vb} *8^{vb}* *8^{vb}*

She turns to the window.

814

Più rubato ma lo stesso tempo

rall. ----- short hold

rall. ----- short hold

The night is get - ting late. Soon they'll all be gone.

8^{va}

814

41:32 70 She turns back front, raises her right arm to match the positioning of the mannequin.

rall. ----- short hold

817 **Dignified but forceful** (♩.=86)

Musical score for 'Dignified but forceful' in 12/16 time. The vocal line (treble clef) features a melodic line with lyrics: "Time to bear my breast to e-ter-ni-ty, all a-round car-ried by my voice." Dynamics range from *mf* to *f*. The piano accompaniment (grand staff) includes a right hand with a complex rhythmic pattern and a left hand with block chords. Performance markings include *mp*, *mf*, *f*, and *accel e cres.*

41:42 71 She brings her arm back inside the cage, but continues looking at the imaginary scene.

821 **Come sopra**

Musical score for 'Come sopra' in 3/8 time. The vocal line (treble clef) features a melodic line with lyrics: "Fol - low me my light". Dynamics range from *mf*. The piano accompaniment (grand staff) includes a right hand with a complex rhythmic pattern and a left hand with block chords. Performance markings include *mp* and *8vb*.

825

Musical score for 'As I walk the ways of blood' in 3/8 time. The vocal line (treble clef) features a melodic line with lyrics: "As I walk the ways of blood. Il - lu - mine my face". Dynamics range from *mf*. The piano accompaniment (grand staff) includes a right hand with a complex rhythmic pattern and a left hand with block chords. Performance markings include *8vb*, *8va*, and a triplet of 3 notes.

830

for the last scene's kiss of love.

molto rall. e dim.

During the long drone, she touches the mask, then alternates between testing her bars and looking at the puppet in her left hand.

She turns to the window and sings, imitating a man slashing with a knife using a slow motion, horizontal sweeping gesture.

834

42:28 72

Con forza (♩.=110)

8va

ff

I'll dance with the man with the

f

check note

8vb

838

She then turns to the front and sings.

knife.

I'll sing a song they'll re-mem-ber.

8vb

841

Dignified but forceful (♩=94)

She extends her right arm though the bars and gestures to the imaginary scene. The mannequin in her left hand should have the same pose.

841 *8va* Born in the fol-low spot that il-lu-mines on-ly in-no-cence, *f*

844

844 only uncrush-a-ble love. *8va*

847

847 *8va* lost war with no shots *A 8va*

fired, *8va*

849 *8vb* *8vb* *8vb* *8vb*

She continues to gesture toward the imaginary scene.

f Here down-town in the o - per - a house, paid for by the pa - tri-cians of rot, the pa - trons of ne -

glect. *8va*

ff *ff*

854 *8vb*

856

8va

8vb

cres. e allargando

fff

43:44

73

She returns the mannequin to her left tray, takes her instrument and plays.

Moderate, other worldly

859

Vb

gliss.

low gliss wash

43:58 space ping

pp

mp

mf

wail

Vb indicates a very wide, varied, expressive slide vibrato

glissing wail

44:21 space ping

yeowl

866

Vb

gliss.

mp

f

yeowl

44:41 space ping

accel. e cres.

poi allargando

44:56

74

like an incantation

872

Vb

gliss.

mp

mf

digeridoo

low square wave gliss.

high wail

45:35 space ping

yeowl

880

She returns the instrument to its rack.

880 low glissing wash 45:56 ping mp low drone a niente piano pp

46:42 75

Quietly (♩ = 80)

886 Sing. p Sing a-way the rust-ting ci - ties. Fill them with song's edge-less dreams. Rise on this gen-tle breeze. wail wail

She sings with responses from a pre-recorded antiphonal choir.

Moderately (♩ = 80)

890 mp Breezeflow fool of my soul Blow fool My cold blown soul Blow fool Blow fool

47:31 76

890 p mf Sva Sva

896 *(8va)*

896 *5*

Billowing like the wind

rall.

900

Bear my song in - to blue

mf

8va

poco accel.

rall. e dim.

47:51 77

8vb

903

Mi - grant res - tive skin of earth.

Mi - grant res - tive skin of earth.

Mi - grant res - tive skin of earth.

903

8va

8vb

Building

905

(8^{va})

Move me with your edge - less force

8^{va}

905

8^{vb}

8^{vb}

908

Play me as your cloud - less horn Pull *f* me, sweep me in - to flight

908

Play me as your cloud - less horn

908

Play me as your cloud - less horn

(8^{va})

8^{va}

908

908

12/16

12/16

12/16

12/16

Billowing, poco meno mosso

48:07 78

912

912

accel. e cres.

8^{va}

12/16

12/16

Come sopra

914

Breeze *mp* blow fool of my soul — Blow fool breeze —

8va —

Blow fool breeze

914

rall e dim

mp

48:31 79

Poco più mosso, billowing

919

My cold blown soul.

8va —

mp

919

5

5 5

922

5

rall e dim

5

Gradually building

925 House my heart in your thrall

925 *mf*

925 Float me on your un - seen back

925 Float me on your un - seen back

925 *8va*

925 *mf*

925 *8va*

927 Clear my eyes with your streams

927 Fil me with your soft pow-ers

927 Blow my arms in-to wings

927 *f*

927 *8va*

927

927 *f*

927 *8va*

48:59

931 *mp* *8va* *5* *5* *5* *molto rall.*

934 *mp* *8va* *15ma* *rall e dim.* *8vb*

Quieto e sospeso (♩ = 90)

Breezeflow fool of my soul _____

938 *mp* *8va* *15ma* *rall e dim.* *8vb*

Blow ov - er me _____

941

Enter near end of gull sounds.

The light slowly fades to black on Aletheia but remains on the mask.

8^{va}

p

941

941

mp

meno mosso

mp

Raise me in the wind.

8^{va}

945

945

5

rall. e dim.

pp

l.v.

wind

Slow fade to black on mask.

Talhausen, Germany Winter 2017