

What Does a Secret
Sound Like?
Portfolio of
Compositions

Peggy Polias

A portfolio of compositions submitted in partial fulfilment
of requirements for the degree of
Doctor of Musical Arts

Sydney Conservatorium of Music
The University of Sydney

2022

Statement of originality

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed:.....

Date:

List of Compositions and Performance Information

Recordings of the works in this Portfolio of Compositions can be accessed at <https://peggypolias.com/dma-portfolio-of-compositions-2022/>, or contact the candidate directly via <https://peggypolias.com/contact/>.

Secret (2019)

for concert flute/alto flute, fixed backing track and gate effect

Duration: 11'18"

First performed by Claire Chase (flutes); Recorded by Levy Lorenzo

Performance date: 29 September 2019

Performance venue: National Sawdust, Brooklyn, New York, USA

Commute (2018–20)

a chamber opera, for 3 singers, small ensemble and electronics:

Odyssea (mezzo-soprano), Suitor 1 (tenor), Suitor 2 (baritone), flute, clarinet (doubling on bass clarinet), percussion, piano, violin (doubling on viola), double bass

Duration: c.20'

Commissioned by Sydney Chamber Opera, co-presented with Carriageworks as part of the *Breaking Glass* quadruple bill production.

Production credits: Clemence Williams (Director of *Commute* & *The Invisible Bird*); Danielle Maas (Director of *Her Dark Marauder* & *The Tent*); Charles Davis (Set & Costume Design); Alexander Berlage (Lighting Design); David Bergman (AV Design); Ben Carey (Sound Design); Pierce Wilcox (Writer & Dramaturg); Jason Thelwell (Production Manager); Ellen Castles, Ayah Tayeh (Stage Management)

Musician credits: Jack Symonds (Conductor & piano); Huw Belling (Assistant Conductor); Jessica O'Donoghue (Odyssea); Mitchell Riley (Suitor 1); Simon Lobelson (Suitor 2); Lamorna Nightingale (flute); Jason Noble (clarinets); Alison Pratt (percussion); James Wannan (violin/viola); Ben Ward (double bass)

Filmed March 2020, released online 24 April 2020

Recording venue: Carriageworks

Street Sketches (2018)

for 13 instruments:

flute, oboe (doubling on cor anglais), clarinet (doubling on bass clarinet), bassoon (doubling on contrabassoon), horn, trumpet, trombone, percussion, violin 1, violin 2, viola, cello, double bass

Duration: c. 12'

First performed by the Sydney Symphony Orchestra Fellows; conducted by Roger Benedict

Performance date: 12 October 2018

Performance venue: Recital Hall West, Sydney Conservatorium of Music

Order of movements in the premiere performance was: VOICES, CIRCLES, BACKBEAT, DREAMS, LOW

Streets (2019)

for orchestra:

2 flutes, 2 oboes (2nd doubling on cor anglais), 2 clarinets (2nd doubling on bass clarinet), 2 bassoons (2nd doubling on contrabassoon), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussion, harp, violin I, violin II, viola, violoncello, double bass

Duration: c.13'

Workshop performance by Sydney Symphony Orchestra; conducted by Roger Benedict

Workshop date: 7 November 2019

Workshop venue: Seymour Centre, The University of Sydney

Sonata: Ode (2019)

for solo piano

Duration: c.24'

Performed by Bernadette Harvey (piano) in a special adapted version with the addition of spoken word throughout, and cello in movement 3, "Silencing." Excerpts from the poetry of Enheduanna were recited by Ravel, and Miles Mulin-Chivers performed on cello.

Performance dates: 16, 17, 18 January 2020

Performance venue: Museum of Contemporary Art, Sydney, within the installation artwork *War Room* (2015;2019) by Cornelia Parker as part of *Ode: Sonata*, a Sydney Festival 2020 solo concert by Bernadette Harvey.

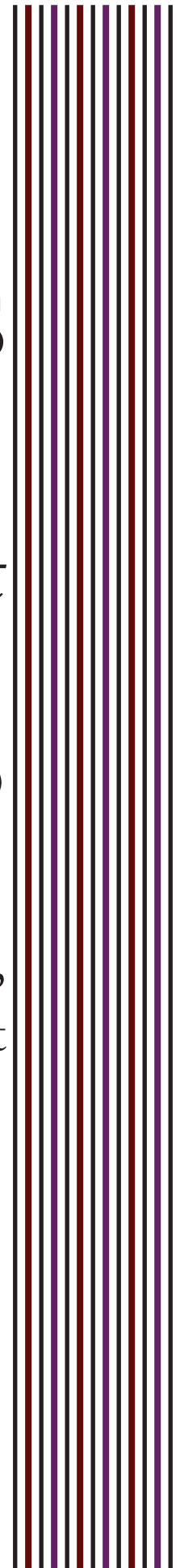
As at the date of lodgement there is a forthcoming solo performance by Bernadette Harvey, December 2022, in Coffs Harbour, NSW.

PEGGY POLIAS

Secret

(2019)

for concert flute, alto flute,
fixed backing track & gate effect



Duration 11 minutes, 18 seconds

Creation Note

Secret was written especially for flutist Claire Chase, for September 2019 performance in New York, USA. This extended version has been developed out of initial workshops with Chase at the Sydney Conservatorium of Music, The University of Sydney, as part of the Composing Women 2018-19 program, towards a Doctor of Musical Arts (Composition) candidacy under the supervision of Prof. Liza Lim.

Program Note

Secret (2019) is for concert flute and backing track with a gate effect interfacing between them, triggering the backing track to sound only when the flute plays. What comes to the surface are partial moments of very old, unreleased recordings of the composer as singer-songwriter, excavating an archive of private work to explore themes of vulnerability in artistic communication, self-curation and an aesthetics of lo-fi.

Instrumentation

Concert Flute, doubling on Alto Flute

Fixed stereo backing track (can be obtained digitally from the composer via www.peggypolias.com)

Gate audio effect (software or hardware device)

Additional equipment

Microphone: to input flute signal to Gate

PA/speakers: for playback of backing track in the live space

Timer device: to follow timecode cues (counting whole seconds eg software device, stopwatch, smartphone)

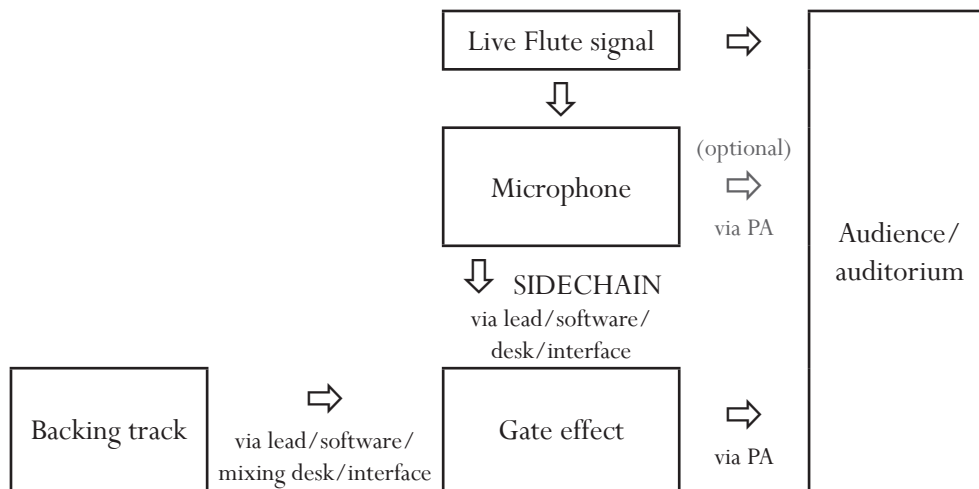
Leads and/or audio desk/interface: as needed to communicate between flute signal, gate & backing track.

Amplification of the flute is not required but can be set up optionally. The output of the backing track playback via PA/speakers should be balanced with the live flute.

An Ableton Live 10 file has been set up with backing track, gate effect and on-screen Max for Live timer. To obtain a copy contact the composer via www.peggypolias.com.

Routing

Whether the set-up is realised using physical or virtual equipment, the flute, backing track and gate effect need to interact as follows:



Gate specifications

The gate effect is applied to the backing track. The flute signal is set as the sidechain. Gate settings:

Threshold: variable, dependent on environment. Allows gate to open momentarily on whispers in opening passage. Not triggered by ambient sounds.

Hysteresis: c.12dB difference (to close the gate once open)

Attack setting: 250ms (duration of fade in)

Release setting: 500ms (duration of fade out)

Range setting: complete silence when gate is closed, ie device minimum

Line 2 of the score gives a graphic representation of the “tail-gate” effect to be expected.

Scoring Notes

The score is marked with timecode, in seconds, to the duration of the backing track.

4" The larger font markings at the beginning of sections assist with maintain synchronisation with the backing track.

14" Smaller font markings appearing throughout can be considered a more flexible guide to timing and pace.

There is a little room to gain time or pause longer if needed via the silences scored at the end of each section with a suggested duration.

Four seconds of silence are built into the beginning of the backing track and score to allow time to trigger the track and prepare to commence performance.

The durational content is set out:

- In regular metered bars,
- With dotted barlines in 2 or 3 second blocks, or
- With tick marks to indicate the passing of 1 second.

In the absence of consistent barring, line numbers are marked to the left of each stave rather than bar numbers.

Stemless noteheads are used in passages with flexible rhythm:

- Black noteheads indicate shorter relative durations.
- White noteheads indicate longer relative duration and possibility to sustain.

Timing of stemless noteheads is proportional to their horizontal placement in a given time block (ie 1 or 2 seconds) and somewhat flexible.

- Arrows are sometimes used to show continuation and end points of longer duration sounds.

Performance Notes

Multiphonics: fingerings are indicated in the score.

- ◇ Diamond noteheads signify air sounds. Indicate breathy, Aeolian sound, through the instrument, sometimes with consonant or vowel specified.

Where “Inhale audibly” is marked, the intent is gestural and ritualistic. Level of audibility is up to the discretion of the performer. This may not necessarily trigger the Gate.

- “f” Consonant attacks on played notes are sometimes specified in the score.

Vocal/verbal material consists of:

- Whispering the specified text in normal speech rhythms or as indicated,
- Singing with open vowels or indicated words, or
- Humming while playing pitches as specified.

Vocal and sung material is divided into 2 respective staves in the B-Section (7'38" onwards) to aide readability for simultaneous material.

Secret

PEGGY POLIAS

0" **4"** INTRO: Whispers

$\text{♩} = 60$
(Concert Flute)

Inhale audibly: (gestural and ritualistic)

Flute 1

Trigger backing track
Gate is activated throughout

Fixed Backing Track triggered by Gate effect

Silence (4")

Audio material commences (silently) in backing track. Its sounding is triggered by the gate effect when the sonic gestures scored here exceed a low dB threshold.

Air sound only: exhale slowly and audibly through the flute, keying the indicated pitch(es) and using the indicated vowel/consonant sound. **14"**

Oh *ppp*

Noise gate acting on backing track:

Attack: 250ms for track audio to fade in Sustain: for duration of live gesture Release: 500ms for track audio to fade out

sim. throughout to end of score/track →

Inhale:

Whisper:

"The moon is shining... It's impossible..." *(p)*

26"

Inhale:

Air sound:

pp Sh

40"

Inhale:

Key clicks *mp*

56"

Inhale:

Air sound:

p S S S

1'14"

Inhale:

Whisper: (norm.)

"So far away..." *(p)* *mf*

9 Whisper: take Alto Flute c.4"

"With Luna..."
(*p*)

1'34" Verse I: "Step by step I make my way"

1'42"

Alto Flute 1" (sim. - note timings are proportional to their placement in each 1 second block and can be somewhat flexible)

10 *ppp* *cresc.*

11 *p* *pp* **1'50"**

12 *cresc.* **1'58"**

13 *mp* *p cresc.* *f* *p f* *p cresc.* **2'05"** **2'11"**

14 *f* *p* *f p cresc.* *mf* *p f p* *f mp p cresc.* **2'16"** **2'20"**

15 *mf* *p cresc.* *f* *p cresc.* *f >* *p cresc.* *mf mp f* **2'24"** **2'28"** **2'33"**

16 *mf* *cresc.* *f* *cresc.* **2'38"**

17 *ff* take Concert Flute c.6"

2'54" Chorus I: "Scrawls in red ink"

♩ = 60
Concert Flute

18 *ff* *mp* *ff* *mp* *f* (bisbig.) *tr*

3'10"

19 *f* *f* *tr*

3'26"

20 *f* *p* *mf* *mf* (bisbig.) *tr*

21 *mf* *mf* *mf* *mf* flz. norm.

3'42"

22 *mp* *mp* *mp* *mp* (bisbig.) *tr*

3'58"

23 *mp* *p* *mf* *mf* flz. *tr*

24 *mp* *p* take Alto Flute c.4"

4'16" Verse II: "This panorama"

♩ = 60

Alto Flute

1" (norm.)

(sim. - note timings are proportional to their placement in each 1 second block and can be somewhat flexible)

4'18"

4'20"

4'22"

25 *pp* *p* *mp*

4'24"

4'27"

4'29"

4'31"

26 *p* *f* *mp* *mf* *mp* *f* *mf*

27 4'33" 4'35" 4'38"
f *mf* *ff* *mf* *ff* *mf* *mf* *ff*

28 4'40" 4'42" 4'44" 4'46"
mf *f* *mp* *mf* *p* *mf* *p* *mp*

29 4'49" 4'51" 4'53" 4'55"
p *pp*

30 4'57" 4'59"

31 5'04" 5'09"
p *cresc.*

32 5'12" 5'16"
mp *cresc.*

33 5'20" 5'24"
mf *cresc.*

34 5'29"
f

35 take Concert Flute c.8"

5'44" Chorus II: "It's cold up here"

♩ = 60

Concert Flute

36

6'00"

37

38

6'16"

39

40

6'32"

41

42

6'54" Bridge: "Turn your head"

7'02"

(sim. - note timings are proportional to their placement in each 1 second block and can be somewhat flexible)

43

44 7'10"

45 7'18" 7'26"

46 7'33"

7'38" B-Section: "The full moon shines behind a cloud"

Flute: $\text{♩} = 60$ play: *mp*

Voice: whisper: a - round

Voice: sing: (away from instrument) o - ver

Voice: hum: (while playing)

Flute: "s" "g" tr

Voice: sing: Ah

Voice: hum: whisper: side

49 8'06"

Flute: "d" "v" "g" tr

Voice: hum: hum: sing: Ah

50

Flute: "d" "g" tr

Voice: whisper: cloud

Voice: hum: hum:

8'30"

Flute: *(mp)*

Voice: whisper: glow
sing: I - ma - gine
hum:

Flute: *(mp)*

Voice: sing: Ah _____
hum: Some - one
whisper:

8'58"

Flute: *(mp)*

Voice: hum: _____
hum: _____
sing: Ah _____

Flute: *(mp)*

Voice: whisper: _____
hum: _____
hum: _____
hum: _____

witch

9'22"

Flute: *(mp)*

Voice: whisper: he - ro

9'32" Outro: "As you wade through"

(♩ = 60)

56 **Inhale:** **Whisper:**
 "Remedy..."
p

57 **Inhale:** (norm.)
mf *mp*

58 **Inhale:** **Whisper:**
 "No Bat Woman..."
p

59 **Inhale:** **Air sound:**
p

60 **Inhale:**

61 **Key clicks:**
p

62 **Inhale:** **Air sound:**
pp

63 **Inhale:**

64 **Air sound:** c.11"
 Oh
ppp

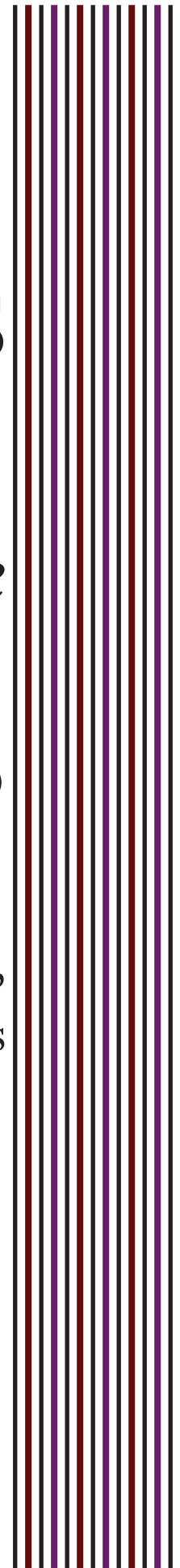
11'18"
End backing track

PEGGY POLIAS

Commute

(2018-20)

a chamber opera for 3 singers,
small ensemble and electronics



Ensemble

Mezzo-Soprano: ODYSSEA

Tenor: SUITOR 1

Baritone: SUITOR 2

Flute

Clarinet in B flat, doubling on Bass Clarinet

Percussion

Piano (acoustic or digital) and Synthesizer

Violin, doubling on Viola

Double Bass

Electronics/backing tracks (Prerecorded tracks and Ableton Live or alternative software preparation can be obtained digitally from the composer via www.peggypolias.com)

Duration c.20 minutes

Creation Note

Commute was written especially for Sydney Chamber Opera, for March-April 2020 performance, following development and a preview performance in July-August 2018. Ultimately due to the COVID-19 pandemic it received its premiere as part of the *Breaking Glass* production in filmed format, via online streaming. This work has been undertaken as part of the Composing Women 2018-19 program, towards a Doctor of Musical Arts (Composition) candidacy under the supervision of Prof. Liza Lim, at the Sydney Conservatorium of Music, The University of Sydney.

Performance Notes

Vocal parts include spoken material, sometimes in natural speech rhythms, sometimes with specified notation.

The English libretto also uses some Modern Greek counting numbers and a small fragment of Ancient Greek from Homer's *Odyssey*. They are included in the Libretto in original alphabetisation, transliteration to Roman characters and translation. In the score they are transliterated to their approximate Roman equivalent.

◇ Diamond noteheads in the vocal parts signify a breathy, percussive, beatboxing style.

In passages marked **Tempo ad lib.** black noteheads (●) indicate shorter relative duration and white noteheads (○) indicate longer relative duration.

In Episode I all vocal and instrumental parts include some clapping. SUITORS 1 & 2 can replace some of the notated clapping with various forms of body percussion, eg clicking fingers, beating chest, slapping thighs.

Transliteration of the fixed electronic backing track in this score is approximate and descriptive, giving a guide to the sonic content of a given section.

Commute

CHAMBER OPERA 2018-20

A daily public commute, a homeward journey, retold in episodes inspired by Ancient Greek myth and in particular Homer's *Odyssey*. The protagonist Odyssea's journey "from A to B" is an interior one, from the dread and/or occurrence of street harassment to a state of relief, of freedom to move through the city. The two Suitors re-enact mythical monsters who gradually lose their potency transforming back into mere men.

Cast

ODYSSEA: Mezzo-Soprano. A Commuter.

SUITOR 1: Tenor

SUITOR 2: (High) Baritone

Setting

The barest representation, literal or otherwise, of a generic public space, eg. a lit streetlight at night, possibly a footpath, bus stop or similar. The work is set in a city but detached from any particular time or place.

Libretto

PRELUDE: Amen I

[ODYSSEA and SUITORS 1 & 2 are onstage. An electronic track plays a white noise version of the so-called "Amen Break," a drum loop sampled thousands of times across western popular music genres. SUITORS 1 & 2 vocalise hard consonants only, joined by members of the ensemble as a Chorus. ODYSSEA is silent throughout the Prelude.]

Vocalisations [SUITORS & Ensemble]: repeat the indicated consonants at each rehearsal mark, in any order:

- Rehearsal [1]: m / n
- [2]: l / y / w
- [3]: b / d / g
- [4]: z / v / dh (ð)
- [5]: p / t / k
- [6]: s / f / th (θ)

EPISODE I: O Hekatoncheiris (The Hundred-Handed)

[ALL singers present. SUITORS 1 & 2 are as if one conjoined being, a *Hekantoncheiris*, that is, a hundred-handed mythical creature. The Hundred hands and heads are in the verbal counting and clapping and need not be represented visually unless it would serve the production. ODYSSEA is possibly still and/or her way is obstructed physically/metaphorically by the SUITORS at the beginning of this episode. ODYSSEA begins silent but starts to find her voice.]

The Growing of the Hands

SUITORS 1 & 2 [in Modern Greek]:

Ένα, Δυο, Τρία, Τέσσερα, Πέντε, Έξι, Εφτά, Οχτώ, Εννέα, Δέκα,
[Ena, Dhio, Tria, Tessera, Pende, Exi, Ephtha, Ocho, Ennea, Dheka,
[One, Two, Three, Four, Five, Six, Seven, Eight, Nine, Ten,

Είκοσι, Τριάντα, Σαράντα, Πενήντα, Εξήντα, Εβδομήντα, Ογδόντα, Ενενήντα, Εκατό.
Eikosi, Trianda, Saranda, Peninda, Exinda, Evdhominda, Ogdhonda, Eneninda, Ekato.]
Twenty, Thirty, Forty, Fifty, Sixty, Seventy, Eighty, Ninety, A Hundred.]

SUITORS 1 & 2:

A hundred heads and a hundred hands.
Hunting and hungry.
A hundred hungry or one hunger, hundredfold?
A hundred hunted or one hunter, hundredfold?

ODYSSEA:

H(uh), (uh)N, D(eh), R(eh),
K(eh), T(eh).

Song: *Hundred*

ODYSSEA: *One Hundred hands*
One Hundred places
One Hundred eyes
One Hundred gazes

One Hundred bodies
One Hundred faces

One Hundred mouths
One Hundred times

One Hundred words
One Hundred crimes

SUITORS 1 & 2:

H(uh), (uh)N, D(eh), R(eh)

ODYSSEA:

I name each head and name each hand.
Hurting and angry,
Disarming one hundred memories,
Severing one hundred dreads,

Who is hungry now?
Who is hurting now?
Who is hunting now?

SUITORS 1 & 2:

Will she speak my name?
Angry,
She has called my name.

Who is hungry?
Who is hurting?

The Severing of the Hands

[The SUITORS' count down represents the severing of their hundred hands, of their hold. As ODYSSEA's words unfold, they retreat gradually, physically/metaphorically.]

Journal

ODYSSEA:

SUITORS 1 & 2 [in English]:

One Hundred, Ninety, Eighty,
Seventy, Sixty,
Fifty, Forty, Thirty, Twenty,
Ten, Nine, Eight, Seven,
Six, Five, Four,
Three, Two, One.

From the abyss of memory,
one memory suddenly emerged.
I questioned the reliability of the mind.
I agonised over releasing it, in plain words,
but in the end, I could not.
It faded with tears, and time.

[ODYSSEA proceeds, physically/metaphorically.]

INTERLUDE: Amen II

[Instrumental. The ensemble plays an acoustic (scored) white noise version of the “Amen Break.” There are no electronics or voices. Sounds are without specific pitch.]

EPISODE II: To Mati (The Eye)

[ALL singers present. SUITORS 1 & 2 interact as if one conjoined being, a *Kyklopes* (Cyclops), a one-eyed giant. This eye (and “I”) is a metaphor for the “male gaze,” looking, watching but not seeing. This relates to themes of surveillance, the camera, lighthouse, panopticon, etc and can be interpreted freely in terms of staging/visual elements. ODYSSEA starts to find her feet, while the SUITORS as KYKLOPES have an internal conflict as one begins to “see.”]

ODYSSEA: Wading through a stream,
 Drawn into the wine-dark sea,
 Mirror of the midnight air.
 Treads in opaque waters.
 Εἰς οἴνοπα πόντον. (*Eis oinopa ponton./Into the wine-dark sea.*)¹

Everyman, Noman

SUITORS 1 & 2: We are Kyklopes,

One-windowed tower: pillar of light
Shining a lamp, intense and bright,
Scanning for the lost in the night
To chaperone with blinding sight.

Song: *She feels*

ODYSSEA: *She feels a glaring gaze,
 One Eye follows, She is slowing.
 She sees a Beacon burning,*

¹ Homer, *Odyssey*, eg Book 1, Line 183.

One Eye watches, Disorienting.

SUITOR 1: I am
SUITOR 2: We are
SUITORS 1 & 2: Kyklopes,

*Enas Kapoios [A Somebody], Everyman,
The Celebrated Man In The Street,
John Common, The Man On The Bondi Tram,
We are Old Mate: Noman.*

ODYSSEA: *She feels a sudden pang,
I realise: She is Me.
I see Kyklopes' vision,
Narrow view, Distorting.*

SUITOR 1: I was
SUITOR 2: They were
SUITORS 1 & 2: Kyklopes,

SUITOR 2: Kyklopes towers above the law,
SUITOR 1: Maybe I was just One in a larger crowd?

SUITOR 2: Kyklopes fuels a brighter light,
SUITOR 1: Maybe I'm not the same person I was before?

SUITOR 2: Kyklopes sharpens his focus, ...
SUITOR 1: Maybe I could learn to see?

[SUITORS possibly retreat, now or before the end of the Episode.]

ODYSSEA: *I feel, the streets are warm,
Rising sun, on My surroundings,
I see a winding path,
Rosy rays, Remembering.*

POSTLUDE: Dawn

[ODYSSEA onstage, either alone or with SUITORS, who are silent.]

ODYSSEA [in Ancient Greek]:

ἤμος δ' ἠριγένεια φάνη ροδοδάκτυλος Ἠώς
[*Emos dh'eriyleneia phane Rhodhodhaktulos Eos...*]
[As soon as Dawn appeared, fresh and Rosy-fingered...]²

² Homer, *Odyssey*, eg Book 2, Line 1.

Commute

PRELUDE: Amen I

Music and words: PEGGY POLIAS

A c.20-40" c.20-40"

1 (based on the needs of the production) **2**

ODYSSEA (Mezzo-Soprano) [Onstage but silent throughout Prelude]

SUITORS 1 & 2 (Tenor & Baritone) *pp* *f* Spoken consonant sounds: (sustain on any tone natural/comfortable for your voice) repeat independently ad lib. till next cue

Ensemble (Fl./Cl. Perc. Pno. Vla./D.B.) *pp* *f* Spoken consonant sounds: (sustain on any tone natural/comfortable for your voice) repeat independently ad lib. till next cue

Electronics/Backing track **A** **1** **2** Trigger [A] pre-recording $\downarrow = c.126$ sempre rit. poco a poco (a $\downarrow = c.88$) [White noise riff throughout modelled on "Amen break."] *p* *cresc. poco a poco*

m / n _____ l / y / w _____

3 c.20-40" c.20-40"

4

OD. (M.-S.)

SUIT. 1 & 2 *mp* *f* *mp* *f* Spoken consonant sounds: (sustain on any tone natural/comfortable for your voice) repeat independently ad lib. till next cue

Ens. *pp* *f* *pp* *f* Spoken consonant sounds: (sustain on any tone natural/comfortable for your voice) repeat independently ad lib. till next cue

Elec./Backing **3** **4**

b / d / g _____ z / v / dh (ð) _____

5 c.20-40" c.20-40"

6

OD. (M.-S.)

SUIT. 1 & 2 *mf* *ff* *mf* *ff* Spoken consonant sounds: (sustain on any tone natural/comfortable for your voice) repeat independently ad lib. till next cue

Ens. *pp* *f* *pp* *f* Spoken consonant sounds: (sustain on any tone natural/comfortable for your voice) repeat independently ad lib. till next cue

Elec./Backing **5** **6** (fade out) *ff*

p / t / k _____ s / f / th (θ) _____

Maximum duration of Prelude is backing track duration of 4'24"

EPISODE I: O Hekatoncheiris (The Hundred-Handed)

B The Growing of the Hands

A growing cacophony ♩ = 88 *f* Clap hands *sim.*

SUITOR 1 (Tenor)

SUITOR 2 (Baritone)

Flute

Bass Clarinet in Bb

Percussion

Piano

Viola

Double Bass

Electronics/Backing track

Trigger [B] pre-recording
Triangle wave tones
A3 (110 Hz)

C

* Throughout this passage SUITORS 1 & 2 can also replace clapping with: finger clicks, thigh slaps, chest slaps/beats, tapping own or other's cheeks, etc. at the discretion of the dramaturg/producer.

SUIT. 1 (Ten.)

SUIT. 2 (Bar.)

Fl.

B. Cl.

Perc.

Pno.

Vla.

Db.

Elec./Backing

mp poco a poco *cresc.*

mp poco a poco *cresc.*

pp *tr* *pp* *mp*

pp *tr* *pp* *mp*

8th

111 Hz

109 Hz

112 Hz

111 Hz

2

7

SUIT. 1 (Ten.)
Tes - se - ra Pen - de E - xi Eph -

SUIT. 2 (Bar.)
Tes - se - ra Pen - de E - xi Eph -

Fl. (take instrument)

B. Cl. *flz. mp mf norm. mp*

Perc. (to instrument) Vibraphone *mp*

Pno. *pp tr mp pp*

Vla.

Db. *mf mp sul pont.*

Elec./ Backing
 108 Hz 109 Hz 113 Hz 111 Hz 107 Hz 111 Hz

10

SUIT. 1 (Ten.)
ta Och - ta En -

SUIT. 2 (Bar.)
ta Och - to En -

Fl. *flz. mp mf*

B. Cl. *flz. mp*

Perc. *mf mp*

Pno. *mp*

Vla. (take instrument)

Db. *mf mp norm.*

Elec./ Backing
 114 Hz 106 Hz

12

SUIT. 1 (Ten.)
ne - a Dhe - ka

SUIT. 2 (Bar.)
ne - a Dhe - ka

Fl.
norm. mp

B. Cl.
mf mp norm.

Perc.
mf mp mf 15^{ma}

Pno.
pp mp p

Vla.
tr (s) mp mf (mf)

Db.
sul pont. mf

Elec./ Backing
115 Hz 105 Hz

14

SUIT. 1 (Ten.)
Ei - ko - si Tri - an - da growly, grungy, freely

SUIT. 2 (Bar.)
Ei - ko - si Tri - an - da growly, grungy, freely

Fl.
flz. mf f

B. Cl.
mf flz. mf

Perc.
(mf)

Pno.
mf (p) mf 8^{va}

Vla.
tr (s) (mf) (harmonic trill)

Db.
f

Elec./ Backing
125 Hz 95 Hz

17

SUIT. 1 (Ten.) Sar - an - da Pen -

SUIT. 2 (Bar.) Sar - an - da Pen -

Fl. norm. mf

B. Cl. f mf norm.

Perc. mf

Pno. f tr

Vla. f mf norm.

Db. mf sul pont.

Elec./ Backing 135 Hz

20

SUIT. 1 (Ten.) in - da E - xin - da

SUIT. 2 (Bar.) in - da E - xin - da

Fl. flz. mf f

B. Cl. flz. mf

Perc. f mf

Pno. mf

Vla. sul pont.

Db. f mf norm.

Elec./ Backing 85 Hz 145 Hz

23

SUIT. 1 (Ten.)
SUIT. 2 (Bar.)

Fl.
B. Cl.
Perc.

Pno.

Vla.
Db.

Elec./ Backing

Ev - dho - min - da Ogh -
Ev - dho - min - da Ogh -

norm. mf flz. f

f mf

(5)

tr. f

(8)

f norm. sul pont. f

75 Hz

26

SUIT. 1 (Ten.)
SUIT. 2 (Bar.)

Fl.
B. Cl.
Perc.

Pno.

Vla.
Db.

Elec./ Backing

dhon - da E - ne - nin - da
dhon - da E - ne - nin - da

norm. ff flz. f ff

f ff

(5)

(tr) (mf) f

(tr) (non trill)

(8)

(harmonic trill) (tr) (5) ff norm. f

155 Hz

65 Hz

29 **E**

SUIT. 1 (Ten.) *ff* *ff* applause, slow, deliberate, condescending
E - ka - to

SUIT. 2 (Bar.) *ff* *ff* applause, slow, deliberate, condescending
E - ka - to

Fl. *flz.* *f* *ff*

B. Cl. *norm.* *f* *flz.* *norm.* *ff*

Perc. *f* *ff* *f*

Pno. *ff* *f*

Vla. *norm.* *f* *sul pont.* *ff*

Db. *sul pont.* *ff*

Elec./Backing 165 Hz

32

SUIT. 1 (Ten.) *ff* Shout: *ff* Shout: *ff* applause *mf* slowing *mf*
E - ka - to! A

SUIT. 2 (Bar.) *ff* Shout: *ff* Shout: *ff* applause *mf* slowing

Fl. *norm.* *f* *flz.* *norm.* *ff*

B. Cl. *flz.* *ff*

Perc. *ff*

Pno. *ff*

Vla. *ff* *norm.*

Db. *norm.* *f*

Elec./Backing (slow fade out) 55 Hz

F Reflective ♩ = 88

ODYSSEA is finding her voice:

34

OD. (M.S.) Intermittently call out randomly from the following (as in "Hundred," "Ekato"): **H(uh)** **H(uh), (uh)N**

p cresc. poco a poco

SUIT. 1 (Ten.) *mf* hun - dred heads and a hun - dred hands, *p echo* A hun - dred, *mf* Hun - gry and

SUIT. 2 (Bar.) *mf* A hun - dred hands and a hun - dred heads, *p echo* A hun - dred,

Pno. *mp dim.* *molto Ped.* *8th*

Vla. **F** senza vibr. *mf*

Db. *mf*

Elec./Backing (slow fade out) Trigger [0] kill-switch if needed



36

OD. (M.S.) **H(uh), (uh)N, D(eh)**

SUIT. 1 (Ten.) *mf* hun - ting. A hun - dred hun - gry, or

SUIT. 2 (Bar.) Hun - ting and hun - gry. A hun - dred hun -

Pno. *mp dim.* *8th*

Vla.

Db.

38

OD. (M.S.) H(uh), (uh)N, D(eh), R(eh)

SUIT. 1 (Ten.) *p echo*
 one hun - ger, hun - dred - fold? A hun - dred,

SUIT. 2 (Bar.)
 - ted, or one hun - ter, hun - dred - fold?

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

Vla.

Db.



40

OD. (M.S.) H(uh), (uh)N, D(eh), R(eh) K(eh) H(uh), (uh)N, D(eh), R(eh) K(eh), T(eh)

SUIT. 1 (Ten.) *mf* *f*
 A hun - dred hun - ted, or one hun - ter, hun - dred - fold?

SUIT. 2 (Bar.) *p echo* *mf*
 A hun - dred, A hun - dred hun - gry, or one hun - ger, hun - dred - fold?

Pno. *mp dim.* *mp dim.*
 8^{vb} 8^{vb} To Synth.
 [Electronics: Engage [G] patch]

Vla.

Db.

G Song : Hundred

♩ = 100 Unstable, fluctuating tempo as marked

c. ♩ = 106

c. ♩ = 94

f

OD. (M.S.)

SUIT. 1 (Ten.) *mf* breathy, percussive

SUIT. 2 (Bar.) *mf* breathy, percussive

Fl. *f* Tongue rams Airy, breathy sounds on indicated pitches. (norm.)

B. Cl. *f*

Perc. *f* Drum Kit (acoustic or electric), (or orchestral Bass Drum + Snare Drum + Hi-Hat/Cymb.) Hi hat, closed

Synth./Pno. *f* Synth./MIDI controller R.H. Synth patch = sine tone detuned c. 1 quarter tone, plus delay at 3♩ & 5♩. L.H. Piano patch/acoustic piano

Vla. **G** (norm.) c. ♩ = 106

Db. *ff* c. ♩ = 94 sul pont., vibr. norm. *pp*

47 **♩ = 100** (Tempo sim.)

OD. (M.S.) *Hun - dred - hands - One*

SUIT. 1 (Ten.) *h h h h h h h h h h h h h h h h*

SUIT. 2 (Bar.) *n d r d n d r d*

Fl. *norm.* *f*

B. Cl. *f*

Perc. B.D. Snare

Synth./Pno.

Vla. *f* *pp* *f* c. ♩ = 106 c. ♩ = 94

Db. *pp* *f*

51 $\text{♩} = 100$ $c. \text{♩} = 106$ $c. \text{♩} = 94$

OD. (M.S.)
Hun - dred pla - ces One

SUIT. 1 (Ten.)
h h h h h h h h h h h h h h h h

SUIT. 2 (Bar.)
n d r d n d r d

Fl.
8va

B. Cl.
f

Perc.

Synth./Pno.

Vla.
 $\text{♩} = 100$ *tr* $c. \text{♩} = 106$ $c. \text{♩} = 94$
pp *f*

Db.

55 $\text{♩} = 100$ $c. \text{♩} = 106$ $c. \text{♩} = 94$

OD. (M.S.)
Hun - dred eyes One

SUIT. 1 (Ten.)
h h h h h h h h h h h h h h h h

SUIT. 2 (Bar.)
n d r d n d r d

Fl.

B. Cl.
f

Perc.

Synth./Pno.

Vla.
 $\text{♩} = 100$ *tr* $c. \text{♩} = 106$ $c. \text{♩} = 94$
pp *f* *pp*

Db.

59 $\text{♩} = 100$ $\text{c. } \text{♩} = 94$ $\text{c. } \text{♩} = 106$

OD. (M.S.)
Hun - dred ga - zes One

SUIT. 1 (Ten.)
h h h h h h h h h h h h h h h h

SUIT. 2 (Bar.)
n d r d n d r d

Fl.
B. Cl.
Perc.
Synth./Pno.
Vla. $\text{♩} = 100$ $\text{c. } \text{♩} = 94$ $\text{c. } \text{♩} = 106$
Db.

63 H $\text{♩} = 112$ $\text{c. } \text{♩} = 118$ $\text{c. } \text{♩} = 106$

slow, wide vibrato as far as indicated pitches

OD. (M.S.)
Hun - dred bo - dies. **ff** One

SUIT. 1 (Ten.)
Hun - D(eh) - Re - D(eh) Hun - D(eh) - Re - D(eh) **ff**

SUIT. 2 (Bar.)
Hun - D(eh) - Re - D(eh)

Fl.
B. Cl.
Perc.
Synth./Pno.
Vla. H $\text{♩} = 112$ $\text{c. } \text{♩} = 118$ $\text{c. } \text{♩} = 106$
norm. **f** **mp** **ff** **mp** **mp**
Db.

67 $\text{♩} = 112$ $\text{c. } \text{♩} = 118$ $\text{c. } \text{♩} = 106$

OD. (M.S.)
Hun - dred fa - ces

SUIT. 1 (Ten.) *ff*
Hun - D(eh) - Re - D(eh) Hun - D(eh) - Re - D(eh)

SUIT. 2 (Bar.) *ff*
Hun - D(eh) - Re - D(eh)

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

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

Perc.

Synth./Pno.

Vla. $\text{♩} = 112$ $\text{c. } \text{♩} = 118$ $\text{c. } \text{♩} = 106$

Db.

71 $\text{♩} = 112$ $\text{c. } \text{♩} = 118$ $\text{c. } \text{♩} = 106$ *f*

OD. (M.S.) *f*
One

SUIT. 1 (Ten.) *mf*
h h h h

SUIT. 2 (Bar.) *mf*
d

Fl. *ff* *mp*

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

Perc.

Synth./Pno.

Vla. $\text{♩} = 112$ $\text{c. } \text{♩} = 118$ $\text{c. } \text{♩} = 106$
p *pp*
sul pont.

Db. *p*

75 **I** ♩ = 100 c. ♩ = 106 c. ♩ = 94

OD. (M.S.)
Hun - dred mouths — One

SUI. 1 (Ten.)
h h h h h h h h h h h h h h h h

SUI. 2 (Bar.)
n d r d n d r d

Fl. *f*

B. Cl.

Perc.

Synth./ Pno.

Vla. *f* c. ♩ = 106 c. ♩ = 94
tr *pp* *f*

Db. *ff*

79 ♩ = 100 c. ♩ = 106 c. ♩ = 94

OD. (M.S.)
Hun - dred — times — One

SUI. 1 (Ten.)
h h h h h h h h h h h h h h h h

SUI. 2 (Bar.)
n d r d n d r d

Fl. *f*

B. Cl.

Perc.

Synth./ Pno.

Vla. ♩ = 100 c. ♩ = 106 c. ♩ = 94
tr *pp* *f*

Db.

83 $\text{♩} = c. 88$ (wide vibrato) $c. \text{♩} = 82$ $c. \text{♩} = 94$

OD. (M.S.)
Hun - dred words - *mf* One

SUIT. 1 (Ten.)
mf Hun - D(eh) - Re - D(eh) Hun - D(eh) - Re - D(eh)

SUIT. 2 (Bar.)
mf Hun - D(eh) - Re - D(eh)

Fl. *slow, wide vibrato* *mp* *ff* *mp*

B. Cl. *slow, wide vibrato* *mp* *ff* *mp*

Perc.

Synth./Pno.

Vla. $\text{♩} = c. 88$ norm. $c. \text{♩} = 82$ $c. \text{♩} = 94$

Db.

87 $\text{♩} = c. 88$ $c. \text{♩} = 82$ $c. \text{♩} = 94$

OD. (M.S.)
Hun - dred crimes *mf* *pp*

SUIT. 1 (Ten.)
mf *pp* Hun - D(eh) - Re - D(eh) Hun - D(eh) - Red.

SUIT. 2 (Bar.)
mf *pp* Hun - D(eh) - red.

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

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

Perc.

Synth./Pno.

Vla. $\text{♩} = c. 88$ *slow, wide vibrato* $c. \text{♩} = 82$ $c. \text{♩} = 94$

Db.

91 $\text{♩} = c.88$ $c. \text{♩} = 82$ $c. \text{♩} = 94$ *mf cresc.*

OD. (M.S.)

Fl. *ff* *mp*

B. Cl.

Perc.

Synth./Pno.

Vla. $\text{♩} = c.88$ $c. \text{♩} = 82$ $c. \text{♩} = 94$ *mp* *ff* *mp*

Db.

[Electronics: Toggle [G] patch off]



K Reflective $\text{♩} = 88$

95 *ff* *dim.* *mp* *mf cresc.*

OD. (M.S.)
name each head and name each hand Hur- ting and an- gry, Dis -

SUIT. 1 (Ten.) *mp* *f* *mf*
Will she speak my name? An - - - - - gry,

SUIT. 2 (Bar.) *mp* *f* *mf*
Will she speak my name? An - - - - - gry,

Fl. *mp* *cresc.* *f* *dim.* *mp*

B. Cl. *mp* *cresc.* *f* *dim.* *mp*

Pno.

Pno. *mp*

Vla.

Db.

↓ Trigger [K] pre-recording
Staccato tones on the indicated notes over random registers

Elec./Backing

99

OD. (M.S.) *ff* *dim.* *3* *3*
 arm - ing one hun - dred me - mo - ries, Se - ver - ing one hun - dred

SUIT. 1 (Ten.) *mp* *f*
 She has _____ called my name

SUIT. 2 (Bar.) *mp* *f*
 She has _____ called my name.

Fl. *cresc.* *f* *dim.*

B. Cl. *cresc.* *f* *dim.*

Pno.

Vla.

Db.

Elec./ Backing

102

OD. (M.S.) *mp* *ff* *f*
 dreads, Who is hun - gry now? Who is hur - ting

SUIT. 1 (Ten.) *f* *ff*
 Who is hun - gry?

SUIT. 2 (Bar.) *f* *ff*
 Who is hun - gry?

Fl. *mp* *pp* To Clarinet in B \flat

B. Cl. *mp* *pp*

Perc.

Pno.

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

Db. *mp* *f* *mp* *p*

Elec./ Backing *mp* *f* *mp* *p*

106 *mf*

OD. (M.S.) *mf* now? Who is hun - ting now?

SUIT. 1 (Ten.) *f* Who is hur - ting?

Perc.

Pno.

Vla. *mf* *p* *pp* *mp* arco

Db. *mf* *p* *pp* *mp* arco

Elec./ Backing

L The Severing of the Hands
A cacophony that gradually subsides ♩ = 88 Journal: *mf* floating

109

OD. (M.S.) From

SUIT. 1 (Ten.) *ff* poco a poco dim. One Hun - dred

SUIT. 2 (Bar.) *ff* poco a poco dim. One Hun - dred

Fl. *mf* *tr*

Cl. *mf*

Perc. Vibraphone (medium-hard sticks) *mf*

Pno. *mf* *8va*

Vla. *mf* *tr*

Db. *mf*

Elec./ Backing

↓ Trigger [L] pre-recording
Triangle wave tones (165Hz, 155, 145, 135, 125, 115, 114, 113, 112, 111, A³ (110), 109, 108, 107, 106, 105, 95, 85, 75, 65, 55Hz)

112

OD. (M.S.)
From the, from the a - byss of,

SUIT. 1 (Ten.)
Nine - ty

SUIT. 2 (Bar.)
Nine - ty

Fl.

Cl.

Perc.

Pno.

Vla.

Db.

Elec./ Backing

115

OD. (M.S.)
the a - byss of me - mo - ry, one me - mo - ry

SUIT. 1 (Ten.)
Eigh - ty Se - ven - ty

SUIT. 2 (Bar.)
Eigh - ty Se - ven - ty

Fl.

Cl.

Perc.

Pno.

Vla.

Db.

Elec./ Backing

118

OD. (M.S.) *f*
 sud - den - ly e - merged, e - merged

SUIT. 1 (Ten.)
 Six - ty

SUIT. 2 (Bar.)
 Six - ty

Fl.
 Six - ty

Cl.

Perc.

Pno.

Vla.
 8^{va}

Db.

Elec./ Backing

121

OD. (M.S.) *mf*
 I ques - tioned the re - li - a - bi - li - ty

SUIT. 1 (Ten.)
 fluctuate over these pitches ornamentally *sim.*
 Fif - ty For - ty

SUIT. 2 (Bar.)
 fluctuate over these pitches ornamentally *sim.*
 Fif - ty For - ty

Fl.
 more airy/ aspirated tone
p

Cl.

Perc.

Pno.

Vla.
 sul pont. *p*

Db.
 sul pont. *p*

Elec./ Backing

125

OD. (M.S.)

of, of the, of the mind.

SUIT. 1 (Ten.)

mp Thir - ty *p* Twen - ty

SUIT. 2 (Bar.)

Thir - ty *p* Twen - ty

Fl.

more airy/
aspirated tone

Cl.

p 8th

Perc.

(medium-soft sticks)
p

Pno.

p

Vla.

Db.

Elec./ Backing

129

M

OD. (M.S.)

f I a - go - nised o - ver - re - lea - sing it, *p* in plain,

SUIT. 1 (Ten.)

Ten Nine Eight *pp*

SUIT. 2 (Bar.)

Ten Nine Eight *pp*

Fl.

pp

Cl.

pp

Perc.

pp

Pno.

pp

Vla.

M

pp

Db.

pp

Elec./ Backing

132

OD. (M.S.) *dim.*
in plain words, but in, in the end,

SUIT. 1 (Ten.)
Se - ven Six Five

SUIT. 2 (Bar.)
Se - ven Six Five

Fl.

Cl.

Perc.

Pno.

Db.

Elec./ Backing 111 Hz

135

OD. (M.S.) *mp* I could not. *p* It fa - ded, fa - ded with tears,

SUIT. 1 (Ten.) *pp*
Four Three Two

SUIT. 2 (Bar.) *pp*
Four Three Two

Fl.

Cl. (To Bass Clarinet)

Perc.

Pno.

Elec./ Backing 111 Hz 109 Hz 111 Hz

138

OD. (M.S.) and time.

SUIT. 1 (Ten.)
One.

SUIT. 2 (Bar.)
One.

Pno.

Elec./ Backing 4/4 A4 (110 Hz) (slow fade out) Trigger [0] kill-switch if needed

INTERLUDE: Amen II

(instrumental)

2 ↓ c. 20-40" (durations can be adjusted based on the needs of the production)

N

1 ♩ = c. 96
c. 10-20"

Shaker (dry sound)
mf

Flute

Play continuously, choosing either of the given cells
Air sounds or tongue rams on randomly chosen pair of low & high pitches
mf

Viola

Play continuously, choosing either of the given cells
col legno on randomly chosen pair of low & high pitches
mf

3 ↓ c. 20-40"

Fl.

Cl.

Play continuously, choosing any of the 3 given cells
slap tongue on random pitches
f

Perc.

Vla.

4 ↓ c. 20-40"

5 ↓ c. 10-20" rit.

Fl.

Cl.

Perc.

Pno.

Play continuously, choosing any of the 3 given cells
f
Random clusters, lowest 2 octaves
8th ...]

Vla.

Db.

Play continuously, choosing any of the 3 given cells
any random pitch on IV
f

EPISODE II: To Mati (The Eye)

O Ad lib. (follow Odyssea) *mp*

ODYSSEA (Mezzo-Soprano)
Wa - ding through a stream,

Bass Clarinet in B \flat
pp

Percussion
Tam tam: soft mallets *l.v.*
ppp \rightarrow *mp*

Piano
p
con Ped. sostenuto

Double Bass
pp

Electronics/
Backing track
Trigger [O] pre-recording
An array of detuned pitches rapidly cycling semi-randomly across a wide octave range.



2

OD. (M.S.)
Drawn in to the wine - dark sea,

B. Cl.
pp

Perc.
(Tam tam) *l.v.*
ppp \rightarrow *mp*

Pno.

Db.
pp

Elec./
Backing

3

OD. (M.S.)
Mir - - - - - ror of the mid - night air,

B. Cl.
tr

Perc.
(Tam tam) *ppp* *mp* *l.v.*

Pno.

Db.
pp 8th

Elec./ Backing

4

OD. (M.S.)
Treads in o - - - - - paque wa - - - - - ters.

B. Cl.
tr

Perc.
(Tam tam) *ppp* *mp* *l.v.*

Pno.

Db.
pp 8th

Elec./ Backing

5

OD. (M.S.)
E - is o - i - no - pa pon - ton.

B. Cl.
(tr)

Perc.
(Tam tam) *ppp* *f* *l.v.*

Pno.

Db.
pp

Elec./ Backing

P Everyman, Noman
Slow, Queasy Waltz $\text{♩} = 36$ ($\text{♩} = 108$)

6

OD. (M.S.) *mp* stream, *cresc.*

SUIT. 1 (Ten.) *mf* We are Kyk - lo - pes, Kyk - lo - pes, One win-dowed to - wer,

SUIT. 2 (Bar.) *mf* We are Kyk - lo - pes, Kyk - lo - pes, to - wer,

Fl. *p*

B. Cl.

Perc. Susp. Cymbal, hard sticks *mf*

Pno. *mf* 8^{th} 8^{th} 8^{th}

Vla. *mp* *mf*

Db. *mf*

Elec./Backing $\text{♩} = 36$ $\text{♩} = 108$
 ↓ Trigger [P/R/T] pre-recording
 A new array of pitches rapidly cycling semi-randomly across a wide octave range with an ascending detuning

10

OD. (M.S.) sea, air,

SUIT. 1 (Ten.) *f* pil - lar of light, A lamp in - tense Scan - ning for the *mf cresc.*

SUIT. 2 (Bar.) *cresc.* pil - lar, Shi - ning a lamp, in - tense and bright, Scan - ning, *f*

Fl. *mp* *mf*

B. Cl.

Perc.

Pno. 8^{th} 8^{th} 8^{th} 8^{th}

Vla. *mp* *p*

Db.

14 rit.

OD. (M.S.) wa - - - - - ters,

SUIT. 1 (Ten.) *f* lost in the night *mf cresc.* Cha - pe - rone, blin - - - - - ding, *f*

SUIT. 2 (Bar.) To cha - pe - rone with blin - ding sight.

Fl.

B. Cl.

Perc.

Pno. *8th*

Vla. *mp*

Db. *rit.*

Q Song: *She feels*
Moderate hip hop tempo ♩ = 72

17 *mf*

OD. (M.S.) She feels a gla - ring gaze,

SUIT. 1 (Ten.) *mp* Gla - ring,

SUIT. 2 (Bar.) *mp* Gla - ring,

Fl. *p* *f* *p*

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

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

Pno. *p* *f*

Vla. *Q* *pizz.* *p* *f* *p*

Db. *mp* *mf*

Elec./Backing *4/4* *Electronic drum kit, hip hop feel with growling, car-engine-like bass*

21

OD. (M.S.)
One Eye fol - lows, — She is slo - wing. — She sees a Bea - con — bur - ning, — *mp*

SUIT. 1 (Ten.)
One Eye, Bea - con, *mp*

SUIT. 2 (Bar.)
One Eye, Bea - con, *mp*

Fl.
p *f* *p*

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

Perc.
p *f* *p*

Pno.
p *f*

Vla.
p *f* *p*

Db.
f

25

OD. (M.S.)
One Eye wat - ches, — Dis - o - ri - en - ting. —

SUIT. 1 (Ten.)
One Eye,

SUIT. 2 (Bar.)
One Eye,

Fl.
f *p*

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

Perc.
p *f* *p*

Pno.
p *f*

Vla.
f *p*

Db.
mf

R $\text{♩} = 36 (\text{♩} = 108)$

29 *mf* *f*

SUIT. 1 (Ten.) I am Kyk - lo - pes, Kyk - lo - pes, E - nas Ka - poi - os

SUIT. 2 (Bar.) We are Kyk - lo - pes, Kyk - lo - pes, Ka - poi -

Fl. *p*

B. Cl. *mf*

Perc. Susp. Cymbal, hard sticks *mf*

Pno. *mf* 8th 8th 8th

Vla. *arco* *p*

Db. *mf*

Elec./Backing *mf* Trigger [P/R/T] pre-recording
As [P]: an array of pitches rapidly cycling semi-randomly across a wide octave range with an ascending detuning

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

SUIT. 1 (Ten.) E - ve - ry - man Man John Com - mon,

SUIT. 2 (Bar.) - os, The Ce - le - bra - ted Man In The Street Com - mon,

Fl. *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

Perc.

Pno. 8th 8th 8th 8th

Vla. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

37

SUIT. 1 (Ten.) *mf dim.* *rit.* *mp*
 The Man On The Bon - di Tram, We are No - man.

SUIT. 2 (Bar.) *mf* *dim.* *mp*
 Man We are Old Mate: No - man.

Fl. *p*

B. Cl.

Perc.

Pno. *8^{va}* *rit.*

Vla. *p*

Db. *mp*

41 **S** ♩ = 72

OD. (M.S.) *mf*
 She feels a sud - den pang, *mf*

SUIT. 1 (Ten.)
 She

SUIT. 2 (Bar.)

Fl. *p* *f* *p*

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

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

Pno. *p* *f* *8^{va}*

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

Db. *mf*

Elec./ Backing **S** *mf*
 ↓ Trigger [S] pre-recording
 Sim. to [Q] electronic drum kit, hip hop feel with a growling, car-engine-like bass.

45

OD.
(M.S.)
I rea - lise: She is Me. *I* see Ky - klo - pes' vi - sion,

SUIT. 1
(Ten.)
p
Kyk - lo - pes,

SUIT. 2
(Bar.)
mf
She *p*
Kyk - lo - pes,

Fl.
p *f* *p*

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

Perc.
p *f* *p*

Pno.
p *f*

Vla.
p *f* *p*

Db.
f

49

OD.
(M.S.)
Nar - row view, Dis - tor - - ting.

SUIT. 1
(Ten.)

SUIT. 2
(Bar.)

Fl.
f *p*

B. Cl.
p *p*

Perc.
p *f* *p*

Pno.
p *f*

Vla.
f *p*

Db.
mf

53 **T** $\text{♩} = 36 (\text{♩} = 108)$

SUIT. 1 (Ten.) I was Kyk - lo - pes, Kyk - lo - pes,

SUIT. 2 (Bar.) They were Kyk - lo - pes, Kyk - lo - pes, Kyk - lo - pes

Fl.

B. Cl.

Perc. Susp. Cymbal, hard sticks *mf*

Pno. *mf*

Vla. **T** *mf* arco

Db. *mf* *mf*

Elec./Backing $\text{♩} = 36$
 ↓ Trigger [P/R/T] pre-recording
 As [P] and [R]: an array of pitches rapidly cycling semi-randomly across a wide octave range with an ascending detuning

57

SUIT. 1 (Ten.) May - be I was just One in a lar - ger crowd?

SUIT. 2 (Bar.) to - wers a - bove the law, Kyk - lo - pes fuels a brigh - ter

Fl. *mf cresc.* *f*

B. Cl. *mf* *mp*

Perc.

Pno. *mp*

Vla. *mp*

Db. *mf* *mp*

rit.

61

SUIT. 1 (Ten.)
 May - be I'm not the same per - son I was be - fore? May - be I ___ could learn ___ to

SUIT. 2 (Bar.)
 light, Kyk - lo - pes shar pens his fo - cus...

Fl.
mp cresc. *mf* *p cresc.* *mp*

B. Cl.

Perc.

Pno.
p

Vla.
p rit.

Db.
mp

66 U ♩ = 72

OD. (M.S.)
mf *f*

SUIT. 1 (Ten.)
 see? feel, feel,

SUIT. 2 (Bar.)

Fl.
p *f* *p*

B. Cl.
p *f* *p*

Perc.
 Vibraphone
p *f* *p*

Pno.
p *f* *p*

Vla.
 pizz.
p *f* *p*

Db.
mp *mf*

Elec./ Backing
 4/4 [U] Sim. to [Q] and [S]: electronic drum kit, hip hop feel with a growling, car-engine-like bass.

76

OD. (M.S.)

SUIT. 1 (Ten.)

SUIT. 2 (Bar.)

Fl.

B. Cl.

Perc.

Pno.

Vla.

Db.

Elec./ Backing

l *sec.* *5* *p* *a*

sec, *p*

p *p* *f* *p*

f *p*

f *5* *p*

p *p*

mf

Trigger [U3] pre-recording

79

OD. (M.S.)

SUIT. 2 (Bar.)

Fl.

B. Cl.

Perc.

Pno.

Vla.

Db.

Elec./ Backing

win - ding path,

f *p* *mf* *5*

p *p*

p *f* *p*

f *5*

f *p* *mf* *5*

mf

Trigger [U4] pre-recording

82

OD. (M.S.)

SUIT. 1 (Ten.)

SUIT. 2 (Bar.)

Fl.

B. Cl.

Perc.

Pno.

Vla.

Db.

Ro - sy rays Re - mem - ber - ing.

pp p f

f p

p

p mf

p f

mf

To Cl. in Bb

85

OD. (M.S.)

SUIT. 1 (Ten.)

SUIT. 2 (Bar.)

Fl.

B. Cl.

Perc.

Pno.

Vla.

Db.

Elec./ Backing

f p

p pp

mp

To Vln.

(slow fade out)

Trigger [0] kill-switch if needed

POSTLUDE: Dawn

V Dreamy, optimistic, ♩ = c.96

poco a poco rit.

ODYSSEA (Mezzo-Soprano)

Flute

Clarinet in B♭

Perc. Vibraphone

Piano

Violin

Double Bass



4

OD. (M.S.)

Fl.

Cl.

Perc.

Pno.

Vln.

Db.

W $\text{♩} = c.48$

6 *f*

OD. (M.S.) *E - - - mos dh'e - ri - ye - nei - a*

Fl. *mf mp*

Cl. *mf 3 mp 3*

Perc. *mf mp*

Pno. *mp 5 5 5 5 5 5 5 5*

Vln. *mf 5 mp 5*

Db. *mp mf mp*

W

8

OD. (M.S.) *pha - - - ne Rho - dh'o - dhak - tu - los*

Fl. *mf mp*

Cl. *mf 3 mp 3*

Perc. *mf mp*

Pno. *5 5 5 5 5 5 5 5*

Vln. *mf 5 mp 5*

Db. *mf 3 mp*

14

OD. (M.S.)

Fl.

Cl.

Perc.

Pno.

Vln.

Db.

E - - - os...

16

Y

OD. (M.S.)

Fl.

Cl.

Perc.

Pno.

Vln.

Db.

E - - - mos dh'e - ri - ye - nei - a

mf *mp* *mf* *mp* *mf* *mp* *mp* *mf* *mp*

22 *mf*

OD. (M.S.) *Rho - dho - dak - tu - los E - os,*

Fl. *mp*

Cl. *mp*

Perc. *pp* *mf*

Pno. *p*

Vln. *mp*

Db. *pizz.* *p*

24

OD. (M.S.) *E - os...*

Fl. *mp*

Cl. *mp*

Perc. *pp* *mf*

Pno. *p*

Vln. *mp*

Db. *p*

26 **AA**

OD. (M.S.) *E - - - mos - - - dh'e - ri - ye - nei - a -*

Fl. *(mp)* *p*

Cl. *(mp)* *p*

Perc. *(mp)* *p*

Pno. *p* *pp*

Vln. *arco* *mp* *p*

Db. *mp* *p*



28 *rit.*

OD. (M.S.) *pha - - - ne - - - Rho - dho - dhak - tu - los - - - E - os -*

Fl. *pp*

Cl. *pp*

Perc. *pp*

Pno. *p* *pp*

Vln. *pp*

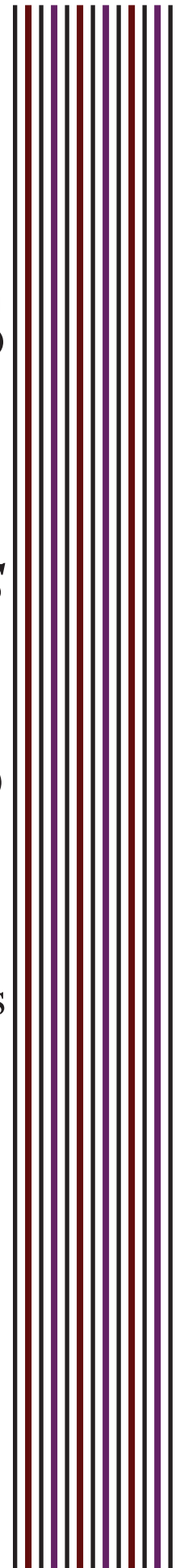
Db. *pp*

PEGGY POLIAS

Street Sketches

(2018)

for 13 instruments



Ensemble

Flute

Oboe (doubling on Cor Anglais)

Clarinet in B flat (doubling on Bass Clarinet)

Bassoon (doubling on Contrabassoon)

Horn in F

Trumpet in C

Tenor Trombone

Percussion: 2 Timpani, Tambourine, Suspended Cymbal, Snare Drum

Violin 1

Violin 2

Viola

Cello

Double Bass

Movements

I. BACKBEAT

II. CIRCLES

III. VOICES

IV. DREAMS

V. LOW

The movements can be performed in any order. In the first performance in 2018, movements I & III were inverted.

Duration c.11 minutes, 30 seconds

Creation Note

Street Sketches was composed especially for workshopping and performance by the Sydney Symphony Orchestra Fellows, October 2018. This work was undertaken as part of the Composing Women 2018-19 program, towards a Doctor of Music Arts (Composition) candidacy under the supervision of Prof. Liza Lim, at the Sydney Conservatorium of Music, The University of Sydney.

Performance Notes

Instrumental parts include a section of whispering in natural speech rhythms.

In passages marked **Tempo ad lib.** black noteheads (●) indicate shorter relative duration and white noteheads (○) indicate longer relative duration.

String players may prefer to have a spare bow on hand for the extended col legno passage in V. LOW.

Street Sketches

I. BACKBEAT

PEGGY POLIAS

$\text{♩} = 80$

The score is for a piece titled "I. BACKBEAT" from "Street Sketches" by Peggy Polias. It is in common time (indicated by a C) and has a tempo of 80 beats per minute. The instrumentation includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Tenor Trombone, Percussion (Timpani), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is characterized by a steady backbeat in the percussion and woodwinds, with strings providing harmonic support. Dynamic markings include forte (f), fortissimo (fp), and mezzo-forte (mf). The score is divided into four measures, with various articulations and phrasing marks throughout.

9

Fl. *f*

Ob. *fp* *f*

Cl. *fp* *f*

Bsn. *fp* *f*

Hn. *fp*

Tpt. *fp* *f*

Tbn. *f*

Perc. (Timp.) norm.

Vln. 1

Vln. 2 *fp* *f*

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

Vc. *fp* *f* *fp*

Db. *fp* *f* *fp*

Detailed description: This page of a musical score covers measures 9 through 12. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Percussion (Perc.) and Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. Measure 9 starts with a dynamic of *f* for the Flute. The Oboe and Clarinet enter in measure 10 with *fp* dynamics. The Bassoon and Horns also have *fp* dynamics in measure 10. The Trumpets and Trombones have *f* dynamics in measure 10. The Percussion and Timpani play a steady rhythm marked *norm.* The Violins 1 and 2, Viola, Violoncello, and Double Bass all have *fp* dynamics in measure 10. The score continues with various dynamics and articulations through measure 12.

← ♩ = ♩ →

17 (♩ = 80)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.
(Timp.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

pizz.

p

23

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (Timp.)

Vln. 1 *pizz.* *p*

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 23, 24, and 25. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 24 with a piano (*p*) dynamic. The Oboe (Ob.) part also starts in measure 24 with a piano (*p*) dynamic. The Clarinet (Cl.) part has a melodic line starting in measure 23. The Bassoon (Bsn.) part provides a harmonic accompaniment. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts have rhythmic patterns. The Percussion (Perc. / Timp.) part has a steady beat. The Violin 1 (Vln. 1) part is marked *pizz.* (pizzicato) and *p* (piano). The Violin 2 (Vln. 2) part has a rhythmic accompaniment. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part has a rhythmic accompaniment. The Double Bass (Db.) part has a rhythmic accompaniment.

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.
(Timp.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 26, 27, and 28. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The third system includes Percussion (Perc.) and Timpani (Timp.). The fourth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The notation includes various note values, rests, and accidentals across all instruments.

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.
(Timp.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 29, contains measures 29, 30, and 31. The score is arranged in a system with ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion part is labeled Perc. (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 29, the Flute and Oboe play a melodic line starting with a quarter rest followed by a quarter note with a sharp sign. The Trumpet and Percussion (Timp.) also have activity in this measure. Measures 30 and 31 show various rests and melodic fragments for the woodwinds and brass, while the strings and percussion are mostly silent.

II. CIRCLES

♩. = c.72 (♩ = c.108)

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute, Oboe, Clarinet in Bb, and Bassoon. The brass section includes Horn in F, Trumpet in C, and Tenor Trombone. The percussion section features a Tambourine. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 7/8 time and consists of five measures. The woodwinds play a melodic line with various dynamics and articulations. The percussion provides a rhythmic accompaniment. The strings are mostly silent, with some arco playing in the Violin 2 and Viola parts in the final measure.

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion

Tambourine

Violin 1

Violin 2

Viola

Violoncello

Double Bass

p

mp

p

p

p

(arco)

p

p

6 A

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Perc. Shake

Vln. 1 *p* (arco)

Vln. 2

Vla.

Vc. (arco) *mp*

Db.

B

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

mp

mp

(pizz.)

p cresc.

Detailed description: This page of a musical score covers measures 10 through 13. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with dynamics ranging from *mf* to *mp*. The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), with dynamics including *mp*, *p*, and *pizz.*. The Percussion (Perc.) part features a rhythmic pattern of eighth and sixteenth notes. A section marker 'B' is located above the Flute staff at the beginning of measure 13. The page number '12' is in the top left corner, and the measure number '10' is at the start of the first staff.

14

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn. *mf*

Tpt.

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc. *mf*

Db.

Detailed description: This page of a musical score covers measures 14 through 17. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute part begins with a dynamic marking of *mf* and features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinet part also has a melodic line with a *mf* dynamic marking. The Bassoon part has a melodic line with a *mf* dynamic marking. The Horn part has a melodic line with a *mf* dynamic marking. The Trumpet and Trombone parts are mostly silent, indicated by rests. The Percussion part has a rhythmic pattern of chords and single notes. The Violin 1 part has a melodic line with slurs. The Violin 2 part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello part has a melodic line with slurs and a *mf* dynamic marking. The Double Bass part has a melodic line with slurs and a *mf* dynamic marking.

C

18

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

f

mp

mp

mf

Susp. Cymb. (hard sticks)

mf

mf

mf

mf

arco

mf

D

22

This page of a musical score, numbered 22, features a section labeled 'D'. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl. (Flute):** Treble clef, melodic line with slurs and accents.
- Ob. (Oboe):** Treble clef, melodic line with slurs and accents.
- Cl. (Clarinet):** Treble clef, melodic line with slurs and accents.
- Bsn. (Bassoon):** Bass clef, melodic line with slurs and accents.
- Hn. (Horn):** Bass clef, melodic line with slurs and accents.
- Tpt. (Trumpet):** Treble clef, rhythmic accompaniment with slurs and accents.
- Tbn. (Trombone):** Bass clef, rhythmic accompaniment with slurs and accents.
- Perc. (Percussion):** Drum set notation with 'x' marks for hits and a dynamic marking of *f*.
- Vln. 1 (Violin 1):** Treble clef, melodic line with slurs and accents.
- Vln. 2 (Violin 2):** Treble clef, melodic line with slurs and accents.
- Vla. (Viola):** Alto clef, melodic line with slurs and accents.
- Vc. (Violoncello):** Bass clef, melodic line with slurs and accents.
- Db. (Double Bass):** Bass clef, melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mp*, *mf*) to guide the performance.

26

Fl. *f*

Ob.

Cl.

Bsn. *f*

Hn. *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Perc.

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc.

Db.

Detailed description: This page of a musical score covers measures 26 through 29. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion (Perc.) part features a rhythmic pattern of eighth notes with 'x' marks above them. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *f* (forte) throughout the score. The score is written in a key signature of one sharp (F#) and a common time signature (C).

E

30

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *mp*

Hn. *mf*

Tpt.

Tbn.

Perc. (Susp. Cymb.) Soft sticks *pp* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Db. *pizz.* *mf dim.*

Detailed description: This page of a musical score covers measures 30 through 33. It features a woodwind section with Flute, Oboe, Clarinet, and Bassoon, a brass section with Horn, Trumpet, and Trombone, a Percussion part with suspended cymbal and soft sticks, and a string section with Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various dynamics including *mf*, *mp*, and *pp*. The percussion part has a specific instruction for soft sticks. The double bass part includes a *pizz.* (pizzicato) instruction and a *mf dim.* dynamic marking.

34

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p*

Hn. *mp* *p*

Tpt.

Tbn.

Perc. *pp* *l.v.*

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 34 through 37. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with various dynamics such as *mp* (mezzo-piano) and *p* (piano). The percussion part features a rhythmic pattern of eighth notes with a *pp* (pianissimo) dynamic. The brass instruments (Tpt. and Tbn.) are mostly silent, indicated by rests. The score concludes with a double bar line at the end of measure 37.

III. VOICE

c.20"

Tempo ad lib.

A ↓ Commencement of each new section is cued by conductor

Whisper, once only: (independent of instrument)

The score consists of 14 staves, each representing a different instrument. Each staff begins with a 'Whisper' section, indicated by a double bar line and a repeat sign. The lyrics for the main section are: 'Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.' The instruments are: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Tenor Trombone, Percussion, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Flute and Clarinet parts include a treble clef and a key signature of one flat. The other instruments use their standard clefs and key signatures.

c.10" c.15"

B ↓ **C** ↓

Fl. *p cresc. poco a poco*

Ob. *p cresc. poco a poco*

Cl. *p cresc. poco a poco*

Bsn.

Hn. *p cresc. poco a poco*

Tpt. *p cresc. poco a poco*

Tbn.

Perc.

Vln. 1 *p cresc. poco a poco*

Vln. 2 *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vc.

Db.

* Conductor will cue each rehearsal letter to begin sections [B], [C], [D] & [E]. Players commence any notated cells independently, anytime after the conductor cues the section start. Conductor cues to the durations indicated. Play the given note cell freely anytime within the section. Repetition is possible. If partly through a cell when conductor cues, complete the cell you are on before moving to the new cell at the next rehearsal marking.

c.20" c.25"

D ↓ **E** ↓

3

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p cresc. poco a poco

Play

Detailed description of the musical score: The score is for page 21, measures 20-25. It is in 4/4 time. The first system (measures 20-24) is marked 'c.20\"/>

Flute: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5. A triplet '3' is above the first measure.

Oboe: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5.

Clarinet: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5.

Bassoon: Measures 20-24: Rest. Measure 25: Quarter note G4. Marked 'Play' and 'p cresc. poco a poco'.

Horn: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5. Marked 'p cresc. poco a poco'.

Trumpet: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5.

Trombone: Measures 20-24: Rest. Measure 25: Quarter note G4. Marked 'Play'.

Drum: Measures 20-24: Rest. Measure 25: Rest.

Violin 1: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5.

Violin 2: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5.

Viola: Measures 20-24: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 25: Quarter note G5. Marked 'p cresc. poco a poco'.

Violoncello: Measures 20-24: Rest. Measure 25: Quarter note G4. Marked 'Play' and 'p cresc. poco a poco'.

Double Bass: Measures 20-24: Rest. Measure 25: Rest.

F ↓

5 Tempo ♩ = 80

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *mf*

Hn. *f*

Tpt. *mf*

Tbn. *mf*

Perc. (Timp.) *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf*

Db. *mf* Play (arco)

9

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mp*

Hn. *mf*

Tpt. *mp*

Tbn. *mp*

Perc. (Timp.) *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mp*

Db. *mp*

10

Fl.

Ob.

Cl. *mp* *pp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Vln. 1 *pp fragile* *p*

Vln. 2

Vla.

Vc.

Db. *p*

Detailed description: This page of a musical score, numbered 28, contains measures 10 through 13. The score is arranged in a system of staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and dynamic markings. The Clarinet (Cl.) part has a melodic line starting at measure 10 with a mezzo-piano (*mp*) dynamic, followed by a rest, and then a piano (*pp*) section in measure 13. The Bassoon (Bsn.) part has a melodic line starting at measure 11 with a mezzo-piano (*mp*) dynamic. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts have melodic lines with slurs and dynamics. The Violin 1 (Vln. 1) part has a melodic line with a piano (*pp fragile*) dynamic in measure 10 and a piano (*p*) dynamic in measure 13. The Violin 2 (Vln. 2) part has a melodic line with slurs and dynamics. The Viola (Vla.) part has a melodic line with slurs and dynamics. The Violoncello (Vc.) part has a melodic line with slurs and dynamics. The Double Bass (Db.) part has a melodic line with slurs and a piano (*p*) dynamic in measure 13.

15 **B**

Fl. *p*

Ob. *p*

Cl. *pp*

Bsn. *p*

Hn. *p*

Tpt.

Tbn. *p*

Vln. 1 *pp fragile*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db.

30

Fl.

Ob.

Cl.

Bsn. (To Contrabassoon)

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

V. LOW

♩ = 80

Fl. *mf* flz.

Ob. *p cresc.* *mf*

Cl. *p cresc.* *mf*

Cbsn. *f* Contrabassoon

Hn.

Tpt. *mp cresc.* *mf*

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *arco* *f*

A

5

Fl. *dim.*

Ob. To Cor Anglais

Cl. To Bass Clarinet

Cbsn.

Hn.

Tpt. *dim.*

Tbn.

Perc.

Vln. 1 *f* col legno

Vln. 2 *f* col legno

Vla. *f* col legno

Vc. *f* col legno

Db.

9

Fl.

Ob.

Cl.

Bass Clarinet

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1

mp cresc.

Vln. 2

mp cresc.

Vla.

Vc.

Db.

13 **B**

Fl.

Cor Anglais
f

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1
mf

Vln. 2
mf

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 13, 14, and 15 of section B. The score is arranged in a standard orchestral format with staves for Flute, Cor Anglais, Bass Clarinet, Contrabass, Horn, Trumpet, Trombone, Percussion, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Flute part is mostly silent. The Cor Anglais plays a continuous eighth-note pattern starting at measure 13, marked *f*. The Bass Clarinet and Contrabass parts have similar rhythmic patterns, with some notes beamed together. The Violin 1 and 2 parts play a steady eighth-note accompaniment, marked *mf*. The Viola and Violoncello parts play a rhythmic pattern of eighth notes and rests. The Double Bass part has a similar pattern to the Bass Clarinet and Contrabass. The score is divided into three measures by vertical bar lines.

16

(norm.) 3 *f*

3

5

con sord.

con sord. (cup mute) *p*

con sord. (cup mute) *p*

Snare Drum (snare on) *f*

cresc.

cresc.

Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

19

Fl.

mp 3

C. A.

5

B. Cl.

Cbsn.

Hn.

mp

Tpt.

mp

Tbn.

mp

Perc. (Sn.Dr.) (Sides of drum)

Vln. 1 *f* 5 norm., marcato *f*

Vln. 2 *f* 5 norm., marcato *f*

Vla. norm. marcato *f*

Vc. norm. marcato *f*

Db.

C

25

Fl. *f* 5

C. A. *f* 5

B. Cl. *f* 5

Cbsn.

Hn. *f* senza sord.

Tpt. *f* senza sord.

Tbn. *f* senza sord.

Perc.

Vln. 1 *f* 5

Vln. 2 *f* 5

Vla. *f*

Vc. *f*

Db. *f*

D poco rit.

28

Fl. *ff*

C. A. 5

B. Cl. *ff*

Cbsn.

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. Tambourine *f dim.* 3 3

Vln. 1 (norm.)

Vln. 2 (norm.)

Vla. (norm.)

Vc. (norm.)

Db.

Detailed description: This page of a musical score covers measures 28, 29, and 30. It features a full orchestral ensemble. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts are marked *ff* (fortissimo) and include accents. The Clarinet in A (C. A.) has a fingering of 5. The Percussion part features a Tambourine with a *f dim.* (f marcato) dynamic and triplet patterns. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) is marked (norm.) for normal dynamics. The score includes various time signatures (7/8, 4/4, 3/4) and rests for several instruments.

34

Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

pp

p

p

p

p

p

p

Orchestra

2 Flutes
2 Oboes (2nd doubling on Cor Anglais)
2 Clarinets in B flat (2nd doubling on Bass Clarinet)
2 Bassoons (2nd doubling on Contrabassoon)

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani

Percussion: 1: Marimba, Finger Cymbals, Tambourine, Triangle, Bass Drum
2: Suspended Cymbal, Snare Drum
3: Hi-hat, Glockenspiel

Harp

Violin I
Violin II
Viola
Cello
Double Bass

Movements

I. BACKBEAT
II. CIRCLES
III. VOICES
IV. DREAMS
V. LOW

Duration c.12 minutes, 30 seconds

Creation Note

Streets, for orchestra, follows an earlier composition for reduced instrumental forces and duration called *Street Sketches*. The prototype version was composed especially for workshopping and performance by the Sydney Symphony Orchestra Fellows, October 2018. The present version was composed for a workshop recording with the Sydney Symphony Orchestra in November 2019, at the Seymour Centre, The University of Sydney. This work has been undertaken as part of the Composing Women 2018-19 program, towards a Doctor of Music Arts (Composition) candidacy under the supervision of Prof. Liza Lim, at the Sydney Conservatorium of Music, The University of Sydney.

Performance Notes

Instrumental parts include a section of whispering in natural speech rhythms.

9 A

Fl. 1, 2 *f*

Ob. 1, 2 *fp* *f*

Cl. 1, 2 *fp* *f*

Bsn. 1, 2 *fp* *f*

Hn. 1, 2 *fp*

Hn. 3, 4 *fp*

Tpt. 1, 2 *fp* *f*

Tbn. 1, 2 *f*

B. Tbn. *fp* *f*

Tba. *fp* *f*

Timp.

Perc. 1 (Mar.)

Hp.

Vln. I A

Vln. II *fp* *f*

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

Vc. *f* *fp* *f*

Db. *fp* *f*

13

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mar.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp

f

a 2

1.

3.

132

B ← ♩ = ♩ →
Still Punchy but becoming disoriented (♩ = 80)

18

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

mp

pizz.

p

pizz.

p

Finger Cymbals

2.

3.

C

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

2.

1.

2.

3.

p

mp

p

mp

(Fing. Cymb.)

mp

mp

pizz.

p

mp

pizz.

mp

p

C

C

38 **E**

Fl. 1,2 *mf*

Ob. 1,2 *f* *mp*

Cl. 1,2 *f* *mf*

Bsn. 1,2 *f* *mf* *mp*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 *mf* *mp*

Tbn. 1,2 *mf*

B.Tbn. *f* *mf*

Tba. *mf*

Timp.

Perc. 1 (Fing. Cymb.) *f* *f*

Hp.

Vln. I *dim.*

Vln. II

Vla. *dim.*

Vc. *dim.*

Db. *dim.*

42

Fl. 1,2 *mp*

Ob. 1,2 *mf* *mp*

Cl. 1,2 *mp*

Bsn 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2 *f* *mf*

Tbn. 1,2 *f* *mf* *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mf dim.*

Perc. I (Fing. Cymb.) *mf*

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

46 **F**

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1 (Fing. Cymb.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p dim.

pp

II. CIRCLES

Lilting, folk-dance-like, ♩ = c.72 (♩ = c.108)

The musical score is arranged in systems. The first system includes Flute 1,2; Oboe 1,2; Clarinet 1,2; and Bassoon 1,2. The second system includes Horn 1,2; Horn 3,4; Trumpet 1,2; Tenor Trombone 1,2; Bass Trombone; and Tuba. The third system includes Timpani and Percussion 1 (Tambourine tap). The fourth system includes Harp. The fifth system includes Violin I; Violin II; Viola; Violoncello; and Double Bass. The score features various dynamics such as *p*, *mp*, and *gliss.* and includes performance markings like accents and slurs.

6 A

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tamb.) Shake
Perc. 2 Finger clicks
Perc. 3 Finger clicks
Hp. $D^2 C^{\#} B^{\#} | E^b F^{\#} G^{\#} A^{\#}$
Vln. I
Vln. II
Vla.
Vc.
Db.

mp
mp
mp
mp
mp
p
p
p
mf
mf
gliss.
p
gliss.
gliss.
gliss.
gliss.
div.
mp

B

10

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn 1, 2

Hn. 1, 2 (1.)

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Tamb.)

Perc. 2 (Clicks)

Perc. 3 (Clicks)

Hp.

B

Vln. I

Vln. II

Vla.

Vc.

Db.

14

Fl. 1, 2 *mf*

Ob. 1, 2

Cl. 1, 2 *mf*

Bsn. 1, 2

Hn. 1, 2 *mf* *p* *p*

Hn. 3, 4 *mp* *mp* 3.

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. I (Tamb.)

Hp. *mf*

Vln. I *gliss.*

Vln. II *gliss.* *gliss.* *gliss.*

Vla.

Vc. *unis.* *mf*

Db.

Detailed description: This page of a musical score (page 16) features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Horns 3 & 4. The brass section includes Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, and Tuba. Percussion includes Timpani and a Tambo. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello (marked 'unis.'), and Double Bass. The score is marked with dynamics such as *mf*, *p*, *mp*, and *gliss.* (glissando). The number '14' is written at the top left of the first staff.

C

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.

18
 a 2
 f
 p cresc.
 a 2
 f
 3.
 a 2
 mp
 a 2
 mp
 p

Perc. 1 (Tamb.)
 Perc. 2 Susp. Cymb. (hard sticks)

Hp.

mp
 gliss.
 gliss.
 mf

C

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

mf
 gliss.
 mf
 mf
 arco
 mf
 gliss.
 gliss.
 mf

D

22

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2 (Susp. Cymb.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

mp cresc.

p

gliss.

f

D

D

26 *a 2*

Fl. 1,2 *f*

Ob. 1,2 *f*

Cl. 1,2 *a 2*

Bsn. 1,2 *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc. 2 (Susp. Cymb.)

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *gliss.*

Detailed description: This page of a musical score covers measures 26 through 29. It features a full orchestral and string ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns) and brass (Trumpets, Trombones, Tuba) sections are active, with dynamic markings ranging from *mf* to *f*. The percussion includes a suspended cymbal. The strings (Violins I and II, Viola, Violoncello, Double Bass) provide a melodic and harmonic foundation, with the Double Bass part marked *gliss.* (glissando). The score is written in a standard orchestral format with multiple staves per instrument.

E Like a flock of birds

This musical score is for the section 'Like a flock of birds' (marked with a box 'E'). It is a full orchestral score with the following parts and dynamics:

- Fl. 1, 2:** Flute parts, starting at measure 30. Dynamics include *ff* and triplets.
- Ob. 1, 2:** Oboe parts, dynamics include *ff* and triplets.
- Cl. 1, 2:** Clarinet parts, dynamics include *ff*.
- Bsn 1, 2:** Bassoon parts, dynamics include *f* and *mf*.
- Hn. 1, 2:** Horn parts, dynamics include *f* and *mf*.
- Hn. 3, 4:** Horn parts, dynamics include *f* and *mf*.
- Tpt. 1, 2:** Trumpet parts, dynamics include *f* and *mf*.
- Tbn. 1, 2:** Trombone parts, dynamics include *f* and *mf*.
- B. Tbn.:** Baritone Trombone part, dynamics include *f* and *mf*.
- Tba.:** Tuba part, dynamics include *f* and *mf*.
- Timp.:** Timpani part, dynamics include *pp*.
- Perc. 1:** Percussion 1, including Tambourine, dynamics include *mf*.
- Perc. 2:** Percussion 2, including Suspended Cymbal, dynamics include *mf*.
- Hp.:** Harp part, dynamics include *f*.
- Vln. I, II:** Violin parts, dynamics include *pp*.
- Vla.:** Viola part, dynamics include *pp*.
- Vc.:** Violoncello part, dynamics include *pp*.
- Db.:** Double Bass part, dynamics include *pp*.

33

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. I (Tamb.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db. III

ff

pp

pp

This page of a musical score covers measures 36 through 40. The instruments are arranged in the following order from top to bottom: Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Clarinet 1 & 2 (Cl. 1,2), Bassoon 1 & 2 (Bsn. 1,2), Horn 1 & 2 (Hn. 1,2), Horn 3 & 4 (Hn. 3,4), Trumpet 1 & 2 (Tpt. 1,2), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 36 begins with a dynamic marking of *mp* for the Harp and features a woodwind section with complex rhythmic patterns, including quintuplets and triplets. A fermata is placed over the first measure. A box containing the letter 'F' is positioned above the Flute 1 part. The woodwinds play with a *dim.* (diminuendo) dynamic. The Percussion 1 part includes a 'Shake' effect on the snare drum. The Harp part includes glissando markings.

Measure 37 continues the woodwind patterns, with the Flute 1 part marked with a box 'F'. The woodwinds play with a *dim.* dynamic. The Percussion 1 part continues with a *dim.* dynamic. The Harp part continues with a *mf* dynamic.

Measure 38 features a *mf* dynamic for the Harp. The woodwinds play with a *dim.* dynamic. The Percussion 1 part continues with a *p* dynamic. The Harp part continues with a *mf* dynamic.

Measure 39 features a *mf* dynamic for the Harp. The woodwinds play with a *dim.* dynamic. The Percussion 1 part continues with a *p* dynamic. The Harp part continues with a *mf* dynamic.

Measure 40 features a *mf* dynamic for the Harp. The woodwinds play with a *dim.* dynamic. The Percussion 1 part continues with a *p* dynamic. The Harp part continues with a *mf* dynamic.

The score concludes with a *pp* (pianissimo) dynamic marking for the Double Bass part in the final measure.

40

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn 1,2
Hn. 1,2
Hn. 3,4
Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tamb.) Shake
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This page of a musical score covers measures 40 through 43. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and the percussion section (Tympani and Percussion 1) are mostly silent, with Percussion 1 playing a rhythmic pattern in measures 41 and 42. The harp (Hp.) plays a melodic line in the bass clef. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a sustained, melodic line with long notes and some slurs.

III. VOICE

c.30"

A ↓ **Fragile and fragmented, Tempo ad lib.**
 ↓ Commencement of each new section is cued by conductor
 Whisper, once only: (independent of instrument and other players)

Flute 1,2 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Oboe 1,2 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Clarinet 1,2 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Bassoon 1,2 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Horn 1-4 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Trumpet 1,2 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Tenor Trombone 1,2 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Bass Trombone **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of instrument and other players)

Tuba **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Timpani **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Percussion 1-3 **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Harp **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.

c.30"

A ↓ **Fragile and fragmented, Tempo ad lib.**
 ↓ Commencement of each new section is cued by conductor
 Whisper, once only: (independent of other players)

Violin I **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Violin II **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Viola **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Violoncello **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.
 Whisper: (independent of other players)

Double Bass **IX** Walking in my black boots, Walking in my blue boots, Walking in my silver boots, Walking in my red boots.

c.30"

D

Musical score for woodwinds and strings, measures 4-33. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1-3, and Harp. The woodwind parts feature a melodic line starting at measure 4, marked with a dynamic of *mp* and a crescendo instruction *cresc. poco a poco*, reaching *mf* by measure 33. The string parts are mostly silent, with a *Play* instruction for the Violin I part at measure 29. A rehearsal mark 'D' is placed at the beginning of the woodwind section.

c.30"

D

Musical score for strings, measures 34-63. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part features a melodic line starting at measure 34, marked with a dynamic of *mp* and a crescendo instruction *cresc. poco a poco*, reaching *mf* by measure 63. The Viola part has a *Play* instruction at measure 34. The Violoncello and Double Bass parts are mostly silent. A rehearsal mark 'D' is placed at the beginning of the string section.

c. 35"

E ↓

5

Fl. 1, 2

Ob. 1, 2
mp cresc. poco a poco (mf)

Cl. 1, 2
mp cresc. poco a poco (mf)

Bsn. 1, 2
Play a 2
p cresc. poco a poco

Hn. 1-4
mp cresc. poco a poco (mf)

Tpt. 1, 2
mp cresc. poco a poco (mf)

Tbn. 1, 2
Play a 2
mp cresc. poco a poco (mf)

B. Tbn.

Tba.

Timp.

Perc. 1-3

Hp.

c. 35"

E ↓

Vln. I

Vln. II
mp cresc. poco a poco (mf)

Vla.
mp cresc. poco a poco (mf)

Vc.
Play
mp cresc. poco a poco (mf)

Db.

10

Fl. 1,2 *mf*

Ob. 1,2 *mf* a 2

Cl. 1,2 *mf*

Bsn 1,2 *mp*

Hn. 1,2 *mf* a 2

Hn. 3,4 *mp* a 2

Tpt 1,2 *mp* a 2

Tbn. 1,2 *mp* a 2

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Perc. 1 (Mar.) *mp*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *p*

Db. *mp* *p*

G **H** *molto rit.*
play to [I] independently of the others, gradually disintegrating

15

Fl. 1, 2 *mp dim.*

Ob. 1, 2 *a 2 mp dim.*

Cl. 1, 2 *mp dim.*

Bsn. 1, 2 *a 2 p dim.*

Hn. 1, 2 *a 2 mp dim.*

Hn. 3, 4 *a 2 mp dim.*

Tpt. 1, 2 *a 2 p dim.*

Tbn. 1, 2 *a 2 p dim.*

B. Tbn. *p dim.*

Tba.

Timp. *p dim.*

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

Harp. *bisb. mp*

Vln. I *mp dim.*

Vln. II *mp dim.*

Vla. *mp dim.*

Vc.

Db. *dim.*

IV. DREAMS

Slow, mysterious, espressivo, ♩ = 60

The score is for a 4/4 piece in G major. The woodwind section includes Flute 1,2, Oboe 1,2, Clarinet 1,2, Bassoon 1,2, Horn 1,2, Horn 3,4, Trumpet 1,2, Tenor Trombone 1,2, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1 (Finger Cymbals), Percussion 2, and Percussion 3. The harp part is in the right hand. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *p*, *pp*, and *mp*. Performance instructions include *poco vibr.* and *(3., 4. TACET)*. The tempo is marked as ♩ = 60.

30

Fl. 1,2

Ob. 1,2

Cl. 1,2
(2. To Bass Clarinet)

Bsn 1,2
(2. To Contrabassoon)

Hn. 1,2

Tpt 1,2

Tbn. 1,2
p

B. Tbn.

Tba.

Timp.

Perc. 1
(Fing. Cymb.)

Perc. 2

Perc. 3

Hp.

Vln. I
p

Vln. II

Vla.
p

Vc.
p

Db.

Detailed description: This page of a musical score, numbered 38, contains measures 30 through 33. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (with a second part for Bass Clarinet), Bassoons 1 and 2 (with a second part for Contrabassoon), Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2 (marked *p*), Baritone Trombone, and Tuba. The percussion section includes three percussionists, with the first playing a finger cymbal. The keyboard section consists of the Harp. The string section includes Violins I and II (Violin I marked *p*), Viola, Violoncello (marked *p*), and Double Bass. The score features complex melodic lines with many slurs and ties, and dynamic markings such as *p* and *f*. Measure numbers 30, 31, 32, and 33 are clearly visible at the beginning of their respective staves.

V. LOW

Slow, rhythmic, gritty, ♩ = 80

Flute 1,2

Oboe 1,2

Clarinet 1

Bass Clarinet

Bassoon 1

Contrabassoon

Horn 1,2

Horn 3,4

Trumpet 1,2

Tenor Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

p cresc.

p cresc.

p cresc.

mp cresc.

f

f

f

f

f

flz.

pp

f

arco

f

2. Contrabassoon

A

Fl. 1,2
Ob. 1,2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1,2
Hn. 3,4
Tpt 1,2
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Perc. 1
Hp.

A

col legno

Vln. I
Vln. II
Vla.
Vc.
Db.

9

Fl. 1,2
Ob. 1,2
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1,2
Hn. 3,4
Tpt 1,2
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp cresc.
mp cresc.
p
mf
p
pp

16 (norm.) 2.

Fl. 1,2 *f* 3 3

Ob. 1,2 3 5

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1,2 con sord. *p*

Hn. 3,4 con sord. *p*

Tpt 1,2

Tbn. 1,2 *mf*

B. Tbn.

Tba.

Timp.

Perc. 1 (Mar.) 5 3

Perc. 2 (Sticks) Snare Drum (snare on) *f*

Perc. 3 Hi-hat, open, brushes *mf*

Hp. *p*

Vln. I *cresc.*

Vln. II *cresc.*

Vla.

Vc.

Db.

19 **C** Becoming disoriented

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* 2. To Cor Anglais Cor Anglais

Cl. 1 *f*

B. Cl.

Bsn. 1 *mp* 3

Cbsn.

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tpt 1, 2 *mf* 3 *f*

Tbn. 1, 2 *mf*

B. Tbn.

Tba. *f*

Timp. *f*

Perc. 1 (Mar.) *p cresc.* 5 *mf*
(Sn. Dr.) (Sides of drum)

Perc. 2

Perc. 3 (H. h.)

Harp *mf* *gliss.*

C Becoming disoriented
norm., marcato

Vln. I *f* 5 *f* norm., marcato

Vln. II *f* 5 *f* norm., marcato

Vla. *f* norm., marcato

Ve. *f* norm., marcato

Db. *f*

D

28

Fl. 1, 2 *f*

Ob. 1 *ff*

C. A. *ff*

Cl. 1 *mf* *ff*

B. Cl. *ff*

Bsn. 1 *mf*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *mf*

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

Perc. 2 (Sn.Dr.)

Perc. 3

Hp.

Vln. I *D*

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for orchestra and strings, numbered 47. It contains measures 28 through 47. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboe 1, Clarinet in A, Clarinet in Bb, Bass Clarinet, Bassoon 1, Contrabassoon), brass (Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, Tuba), percussion (Timpani, Bass Drum, Snare Drum, Cymbals), and Harp. The second system includes strings (Violins I & II, Viola, Violoncello, Double Bass). The music features complex rhythmic patterns, including 7/8 and 4/4 time signatures. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). A section marked 'D' is indicated by a box above the Violin I staff at measure 40. The page number '47' is in the top right corner, and the measure number '28' is at the beginning of the first staff.

34

Fl. 1,2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Hn. 1,2

Hn. 3,4

Tpt 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Sn. Dr.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

3.

2.

mf

mf

mf

mf

E

37

Fl. 1,2 *p*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p*

B. Cl. *p*

Bsn. 1 *p*

Hn. 1,2 *dim.* *mf* 2.

Hn. 3,4 *dim.* *mf*

Tpt 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Hp.

Vln. I *mf dim.*

Vln. II *mf dim.*

Vla. *mf dim.*

Vc. *mf dim.*

Db.

41

Fl. 1,2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Hn. 1,2 ^{2.}
mp

Hn. 3,4 ^{4.}
mf *p*

Tpt 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Hp.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *p*

Db.

Instrumentation

Piano, with sostenuto pedal
The pianist's voice

Movements

- I. Crown
- II. Storm
- III. Silencing
- IV. "Be It Known..."
- V. Light

Duration c. 25 minutes

Creation Note

This work was composed especially for Bernadette Harvey, for her Sonata Project. It received premiere performances on 16, 17 & 18 January 2020, at the Museum of Contemporary Art, in the *War Room* (2015;2019) installation by Cornelia Parker. This performance took place as part of the Sydney Festival 2020, and Bernadette Harvey was joined on stage by Ravel, delivering spoken word between and during movements, and Miles Mullin-Chivers, playing cello in movement III along an electronic sine tone drone on a perfect 5th. *Sonata: Ode* has been undertaken as part of a Doctor of Musical Arts (Composition) program of study at the Sydney Conservatorium of Music, The University of Sydney, under the supervision of Prof. Liza Lim.

Program Note

The Sonata is a musical reflection on an ancient poem, *The Exaltation of Inana* by Enheduanna, an Ancient Sumerian poet and high priestess, said to be the oldest attributable poet in human history. The poem is a devastating account of divine feminine trust, violence and exile. To create the music I have reflected on the poem in different ways: sometimes literally, sometimes metaphorically, drawing from aspects of the physical cuneiform inscriptions of the poem, the transliteration of the Sumerian sounds and also the English translation. These can be perused online:

Cuneiform Digital Library Initiative (cdli), Inanna C composite (Q000624). Various cuneiform tablets, pencil transcriptions: https://cdli.ucla.edu/search/search_results.php?CompositeNumber=Q000624

The Electronic Text Corpus of Sumerian Literature, *The Exaltation of Inana* (Inana B, 4.07.2), roman alphabet transliteration: <https://etcsl.orinst.ox.ac.uk/cgi-bin/etcsl.cgi?text=c.4.07.2&display=Crit&charenc=gcirc#>

ETCSL, English Translation: <https://etcsl.orinst.ox.ac.uk/cgi-bin/etcsl.cgi?text=t.4.07.2#>

P.P. 2019

Performance Notes

The pianist's part occasionally involves some pitched singing. This can be shifted by the octave to the pianist's most comfortable range.

In movement III. Silencing, the notation is stemless to give the pianist rhythmic freedom.

- Black noteheads indicate shorter relative durations.
- White noteheads indicate longer relative duration and possibility to sustain.

Sonata: Ode

on *The Exaltation of Inana* by Enheduanna

I. Prelude: Crown

“Mistress of heaven, with the great diadem...”*

PEGGY POLIAS

Regal ♩ = c.60

The musical score is written for piano and consists of six systems of two staves each. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score includes various dynamics: *p sostenuto*, *mp*, *mf*, and *ff*. It features several measures with accidentals and articulation marks. There are two trill ornaments marked *15ma* and *8va* at the beginning. There are also two *8vb* markings at the bottom of the score, indicating an octave down. The piece concludes with a final cadence in the key of D minor.

* Enheduanna, *The Exaltation of Inana*, Line 3.

28

Musical score for measures 28-32. The piece is in G major and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present. An 8va bracket is shown below the left hand.

33

Musical score for measures 33-37. The right hand continues the melodic line with slurs and ties. The left hand accompaniment includes some chords with slurs. An 8va bracket is shown below the left hand.

38

Musical score for measures 38-43. The right hand has a melodic line with slurs and ties. The left hand accompaniment features a mix of eighth and sixteenth notes. A dynamic marking of *mp* is present. An 8va bracket is shown below the left hand.

44

Musical score for measures 44-50. The right hand has a melodic line with slurs and ties. The left hand accompaniment features a mix of eighth and sixteenth notes. An 8va bracket is shown below the left hand.

51

Musical score for measures 51-57. The right hand has a melodic line with slurs and ties. The left hand accompaniment features a mix of eighth and sixteenth notes. A dynamic marking of *p* is present. An 8va bracket is shown below the left hand.

58

Musical score for measures 58-64. The right hand has a melodic line with slurs and ties. The left hand accompaniment features a mix of eighth and sixteenth notes. A dynamic marking of *pp* is present. Two 8va brackets are shown below the left hand.

II. Storm

“At your battle-cry, my lady, the foreign lands bow low.”*

Slow ♩ = c.66 accel. poco a poco.

pp cantabile

poco Ped.

6

p *pp*

5

Dance-like ♩ = c.88

10

p *mp*

3 3

14

mf *f*

17

mf *mp*

The musical score is written for piano and grand staves in 4/4 time. It begins with a tempo of 'Slow' (♩ = c.66) and a dynamic of 'pp cantabile'. The first system (measures 1-5) features a melodic line in the right hand with slurs and a bass line in the left hand. A 'poco Ped.' instruction is placed below the first measure. The second system (measures 6-9) continues the melodic line, with dynamics changing to 'p' and then 'pp'. A fingering '5' is indicated in the left hand at measure 8. The third system (measures 10-13) is marked 'Dance-like' (♩ = c.88) and features a more rhythmic melodic line with slurs and triplets in the right hand, and a bass line with chords. Dynamics are 'p' and 'mp'. The fourth system (measures 14-16) continues the dance-like character, with dynamics 'mf' and 'f'. The fifth system (measures 17-20) concludes the piece with dynamics 'mf' and 'mp'.

* Enheduanna, *The Exaltation of Inana*, Line 20.

rit. poco a poco.

21 *p*

25 *pp* *p*

29 *pp* (pp)

Slow ♩ = c.66

32 **Severe** ♩ = c.80 Battle cry: *ff* (harsh, emotive)

Voice Ah!

gliss.

8va

Pno. *ff marcato*

35 *ff* *gliss.*

(loco) Ah!

38 *ff*
Ah!
gliss.
ff dim.

41 *f*
Ah!
gliss.
f

44 *f*
Ah!
gliss.

47 *f*
Ah!
gliss.
f dim.

molto rit.

50

gliss.

mf

p

Dance-like, elegant ♩ = c.88

53

sub. f

56

59

8va

62

65 *ff* *poco* *poco* *8^{vb}-----|*

67 *f* *5*

70 *5* *3* *3*

73

77 *ff* *8^{vb}-----|* *8^{vb}-----|*

79 *ff* *8^{vb}-----|* *Red.*

81 **Restrained, with dormant energy**

Piano accompaniment for measures 81-85. The score is in 5/4 time and features a complex rhythmic pattern with many eighth and sixteenth notes. The dynamic marking *pp* is present. The music is written for the right and left hands of the piano.

Voice and piano accompaniment for measures 81-85. The voice part begins with the instruction "(Calming)" and the dynamic *mp*. The vocal line includes the syllable "Ah" and is accompanied by the piano. The piano accompaniment continues with its intricate rhythmic texture.

Piano accompaniment for measures 86-88. The piano part continues with its complex rhythmic accompaniment. The dynamic marking *mp* is present. The music is written for the right and left hands of the piano.

Piano accompaniment for measures 89-91. The piano part continues with its complex rhythmic accompaniment. The music is written for the right and left hands of the piano.

92 ♩ = c.88

Musical score for measures 92-94. The score is written for piano in bass clef. The tempo is marked as ♩ = c.88. The dynamic is *mp cresc.*. The music features a complex texture with multiple voices. A dashed line labeled *8^{vb}* indicates an octave transposition for the lower voice.

95

Musical score for measures 95-97. The score continues in bass clef. The texture remains complex with multiple voices.

98

Musical score for measures 98-100. The dynamic is marked *mf cresc.*. A dashed line indicates a melodic line moving across the staves.

101

Musical score for measures 101-103. The score concludes with a treble clef at the end of the system.

104

Musical score for measures 104-106. The system consists of three staves: a treble clef staff and two bass clef staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The melody in the treble staff features eighth and sixteenth notes with various accidentals. The bass staves provide harmonic support with chords and moving lines.

107

Musical score for measures 107-109. The system consists of three staves: a treble clef staff and two bass clef staves. The music continues in the same key and time signature. A dashed line in the treble staff indicates a melodic phrase. The bass staves continue with harmonic accompaniment.

110

ff marcato *dim.* *poco rit.*

Musical score for measures 110-112. The system consists of three staves: a treble clef staff and two bass clef staves. The music is in 4/4 time. The tempo marking *poco rit.* is placed above the treble staff. The dynamic marking *ff marcato* is in the bass staff, and *dim.* is placed above the bass staff. The system ends with a double bar line and a 4/4 time signature.

113 $\text{♩} = \text{c. } 88$

pp cantabile *p*

(*poco Ped.*)

Musical score for measures 113-115. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The tempo marking $\text{♩} = \text{c. } 88$ is above the treble staff. The dynamic marking *pp cantabile* is in the treble staff, and *p* is in the bass staff. A *poco Ped.* instruction is at the bottom. The system ends with a double bar line and a 4/4 time signature.

116

mp

Musical score for measures 116-118. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The dynamic marking *mp* is in the bass staff. The system ends with a double bar line and a 4/4 time signature.

119

mf f mf

Musical score for measures 119-121. The piece is in a minor key. Measure 119 starts with a mezzo-forte (mf) dynamic. Measure 120 features a forte (f) dynamic. Measure 121 returns to mezzo-forte (mf). The right hand has a complex melodic line with many slurs and ties, while the left hand provides a steady accompaniment.

122

mp

Musical score for measures 122-124. The dynamic is mezzo-piano (mp). The right hand continues with its melodic line, and the left hand has some chordal accompaniment.

125 rit. poco a poco.

p

Musical score for measures 125-127. The dynamic is piano (p). The tempo is marked 'rit. poco a poco.' (rhythmically decreasing little by little). The right hand has a steady eighth-note pattern.

128

pp

Musical score for measures 128-130. The dynamic is pianissimo (pp). A fingering '5' is indicated in the left hand for the first measure. The right hand has a melodic line with slurs.

131

p pp

Musical score for measures 131-134. The dynamic starts at piano (p) and moves to pianissimo (pp) in measure 133. The piece concludes with a final chord in measure 134.

III. Silencing

“He made me walk through the thorn bushes of the mountains.”*

Slow, reflective, ad lib.

sempre *p*

Voice

Silently press indicated keys

En An En

8^{va}-7

Pno.

sempre *pp*

8^{vb} 8^{vb}

Sostenuto pedal down throughout
Sustain pedal can be used sparingly

3

8^{va}-7 8^{va}-7

8^{vb} 8^{vb}

8^{va}-7 An En

8^{vb} 8^{vb}

6

An 8^{va}-7 8^{va}-7 An An

8^{vb}

* Enheduanna, *The Exaltation of Inana*, Line 106.

Musical score system 1, measures 7-8. The system consists of a grand staff with three staves. The top staff is a single treble clef staff with a whole note chord marked 'An'. The middle staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The bottom staff is a bass clef staff with a whole note chord marked '8vb' and a dashed line indicating an octave extension. There are also some notes with accents in the middle and bottom staves.

9

Musical score system 2, measures 9-10. The system consists of a grand staff with three staves. The top staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The middle staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The bottom staff is a bass clef staff with a whole note chord marked '8vb' and a dashed line indicating an octave extension. There are also some notes with accents in the middle and bottom staves.

Musical score system 3, measures 11-12. The system consists of a grand staff with three staves. The top staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The middle staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The bottom staff is a bass clef staff with a whole note chord marked '8vb' and a dashed line indicating an octave extension. There are also some notes with accents in the middle and bottom staves.

11

Musical score system 4, measures 13-14. The system consists of a grand staff with three staves. The top staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The middle staff is a treble clef staff with a whole note chord marked '8va' and a dashed line indicating an octave extension. The bottom staff is a bass clef staff with a whole note chord marked '8vb' and a dashed line indicating an octave extension. There are also some notes with accents in the middle and bottom staves.

Musical notation system 1, measures 1-2. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains complex chordal textures with some notes marked with an accent (>). The lower staff contains a bass line with notes marked with an accent (>). Dynamic markings include *8va-* (octave up) and *8vb* (octave down) with dashed lines indicating the octave shift.

Musical notation system 2, measures 3-4. The system consists of a grand staff. The upper staff features notes marked with accents (>) and dynamic markings *An* (accendo) and *En* (crescendo). The lower staff contains a bass line with notes marked with accents (>) and dynamic markings *8vb* and *b* (flat).

Musical notation system 3, measures 5-6. The system consists of a grand staff. The upper staff contains notes marked with accents (>) and dynamic markings *En* and *8va-*. The lower staff contains a bass line with notes marked with accents (>).

Musical notation system 4, measures 7-8. The system consists of a grand staff. The upper staff contains notes marked with accents (>) and dynamic markings *En* and *An*. The lower staff contains a bass line with notes marked with accents (>) and dynamic markings *8vb* and *8va-*. The system concludes with a double bar line.

IV. "Be It Known..."*

Austere (c.♩ = 60) rit.

Pno. *ff dim.* *mf*
con Ped.

a tempo, freer (c.♩ = 60)

f L.H. *sim.* *sim.*
f 6 6 6 6
8vb 8vb

rit. (sim., austere)

a tempo (♩ = 60)

f dim. *mp*

(sim., freer)

f 6 6 6 6

(non rit.)

mf dim. *p*
8va 8va 8va

* Enheduanna, *The Exaltation of Inana*, Lines 123-133..

13 (8) []

ff *(loco)* *f* *mf*

6 6 6 6 6

8vb 8va 8va

16

mp 8va 8va 8va

20 (8) []

f 6 6 6 6 6

8vb 8vb 8vb

23

p 5 5 5 5 5 8va

27 (8) []

f 6 6 6 6 6 8va

30

p 5 5 5 5 5

34

f

rit.

37

ppp

38

a tempo (c. ♩ = 60)

ff *f* *mf*

8^{vb}

41

mp

5

45

f 8^{vb} 8^{vb} 8^{vb}

48

mp

5

(8)...

52

f

55

mf

59

f

62

mf

66

ff *f* *mf*

69

f dim. *mp*

70 **a tempo** (♩ = 60)

73 **rit.**

attacca

V. Postlude: Light

“Like the light of the rising moon, she exuded delight.”*

Ethereal ♩ = 60

pp delicate, light

molto Ped.

sim.

* Enheduanna, *The Exaltation of Inana*, Line 148.

18

23

sub. *pp*

28

sub. *pp*

33

sub. *pp*

38

(*p*) poco a poco cresc.

43

(*mp*) poco a poco cresc.

48 $(\text{♩} = \text{♩})$

53 $(\text{♩} = 60)$

mf *poco a poco cresc.* *sim.*

58 $\text{♩} = 90$

f

61

8va

64

8va

67

(♩ = ♪) ♩. = 60 (= ♩. = 90)

70

3 3 3

mf *sim.*

74

8^{va}-----1

sim.

79

(♩ = ♪) ♩. = 90 (= ♩. = 60) 8^{va}-----

mp

84

8^{va}-----1

88

8^{va}-----1

p *sim.*

94

pp *sim.*

8^{va}-1 15^{ma}-1