

Liebeslied

(2011, revised 2012 & 2014)

for voice, live electronics & chamber orchestra

transposing score

music and text by Alex Temple



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Liebeslied was commissioned by American Composers Orchestra for its *Orchestra Underground* series and for the opening of its Sounds of a New Century Festival. It was written for ACO and vocalist Mellissa Hughes.

Instrumentation

flute
oboe
clarinet in B \flat
bassoon

horn in F
trumpet in C
tenor trombone
tuba

percussion 1
 vibraphone
 glockenspiel
percussion 2
 triangle
 flexatone
 hi-hat
 low (c. 12") mounted tom
 floor tom
 kick bass drum

piano
amplified harp
 (see "Technical Notes" for amplification details)

amplified voice (F#3 – Eb5)
 (see "Technical Notes" for amplification details)

live electronics operator

violin 1
violin 2
viola
cello
double bass

Stylistic Notes

The love songs of the 1940s and 50s are pleasant and light-hearted on the surface, but a closer look often reveals a deeper strangeness. Songs like “I Only Have Eyes For You,” “Till There Was You,” “Laura” and “Some Enchanted Evening” paint an unsettling picture of romance if you take the surreal imagery in their lyrics literally. They describe people who are blinded to the physical world by the intensity of their love, or by the fact that they have not yet found someone to bring that world to life — people who are haunted for years by visions of lovers lost, or of people they glimpsed only once and have never spoken to. The music reinforces the dreamlike quality of the lyrics with excessive reverb, rhythmic dislocation between the voice and the orchestra, and stylized, emotionally detached spoken-word passages.

Liebeslied brings this latent ominousness to the foreground. It begins as an exaggerated version of a mid-century ballad, but as the piece continues, the jazz and pop elements are increasingly distorted, fragmented and blurred, and the vocal soloist finds herself in ever stranger, lonelier and more frightening worlds. The piece also alludes to the more overtly surreal repertoire of 19th-century German orchestral Lieder, both musically (for instance, in mm. 17-21) and lyrically (references to foreign lands, cypress trees and portentous skies).

In the first half of the piece (before Rehearsal E), the performers and conductor should bring out these stylistic references as much as possible, particularly in the passages marked “schmaltzy,” “over-the-top” and “Hollywood.” In the second half (from Rehearsal E on), the music should be increasingly cold, abstract and unfriendly. Throughout, the vocal soloist should use informal American vowels and consonants, rather than trying to purify or Europeanize the language.

The piece begins (before Rehearsal B) and ends (from Rehearsal I on) with passages in which the orchestra emulates the sound of electronic reverb. In the opening passage, the reverb is applied to a trumpet solo; in the ending passage, it’s applied to the voice. All string harmonics, long wind and brass notes, and ringing piano and vibraphone attacks should be played with this in mind.

Technical Notes

The electronics are operated using a Max/MSP patch. The patch both applies effects to the singer’s voice (varying levels and types of reverb, including an undulating, pitch-shifted reverb starting at Rehearsal I), and triggers samples and loops. Because the signal from the vocal mic goes directly into the patch, only the output from the laptop needs to go to the house PA system. In order to make the text comprehensible, and to reflect the way that pop studio recordings were typically mixed in the mid-20th century, the vocalist should always be audible above the orchestra, even if this means that some orchestral detail is obscured.

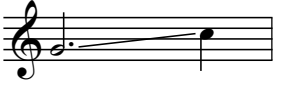
The score shows the electronic part on two lines. “Electronics (control)” shows the keys that the operator presses on the laptop keyboard to trigger the effects and samples, and “Electronics (sound)” is a loose graphical representation of all effects other than straightforward reverb.

The harp should also be amplified, but it should be run through a small amp or speaker near the instrument rather than through the house PA. The amplification should be just enough to make the harp stand out in the orchestra, as if it were high in the mix of a studio recording. Ideally, the audience should find it hard to tell whether the harp is amplified or not.

Notation key



Trumpet, strings: hold the first note steady for most of its duration, then quickly gliss to the second note.



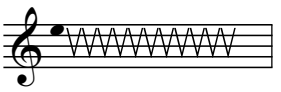
Strings: gradually gliss over the entire duration of the first note.



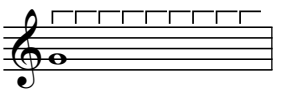
Flute, clarinet, trombone: slowly bend the pitch, as far as you want or are able, for the duration shown.



Winds, brass, strings: slowly bend the pitch up and down *ad lib.* for the duration shown. Stop for breath whenever necessary. Some instruments will be able to bend further than others; the important thing is that the pitch be unstable.



Strings: quickly wobble the pitch up and down.



Cello, bass: bow too slowly, producing an intermittent scratch tone.



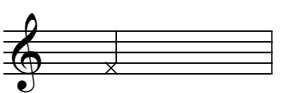
Violins: extremely high note.



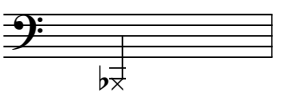
Piano: damp strings with one hand while playing note with the other.
Flute: blow across mouth-hole for an airy, breathy tone.



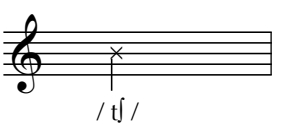
Piano: depress keys silently.



Flute: slap tongue — place your tongue on the roof or your mouth as if you are going to pronounce a T, and then release it sharply to produce a percussive puff of air.
Tom-tom: rimshot.



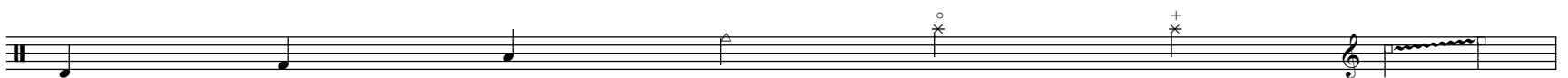
Bassoon: remove reed and tongue mouthpiece while fingering low Bb to create a nasty, percussive noise.



Voice: highly percussive consonant, very close to the microphone. Consonants are written in IPA.

Percussion 2

kick bass floor tom mounted tom triangle hi-hat (open) hi-hat (closed) flexatone



Liebeslied

♩ = 60

airy tone
vibrato in this rhythm

Flute *ppp* hollow and distant *n* *ppp* *n*

Oboe

Clarinet in B_♭ *pp* like an echo *n* *pp* *n*

Bassoon

Horn

Trumpet in C harmon mute — stem out *f* smoky neo-noir nightclub jazz style *n*

Trombone

Tuba

Percussion 1 **Vibraphone**
motor off
soft mallets *mf*

Percussion 2

Piano *mf* *pp* *8^{vb}*

Harp D C# B | E F# G A

♩ = 60

Voice

Electronics (sound)

Electronics (control)

Violin 1 1 2 3 4 5 6 7

Violin 2

Viola *sul tasto* 0 *ppp* *p* *pp* *p* *pp* *p* *pp*

Cello *sul tasto* *ppp* *p* *pp* *p* *pp* *p* *pp*

Double Bass *pizz* *pp*

Molto rall

Fl *ppp* *n* *f* *n*

Ob *f*

Cl *pp* *mp*

Bsn

Hn

Tpt *3*

Tbn

Tba

Perc 1

Perc 2

Pno *ff* over-the-top, "Hollywood" *f*

Hp *mf*

Vox

Elec (sound)

Elec (ctrl)

Vn 1 *mf* *sfp* *sfp* *f* *ff* *over-the-top, "Hollywood"*

Vn 2 *pp* *sfp* *sfp* *f* *ff* *over-the-top, "Hollywood"*

Vla *p* *sfp* *sfp* *f*

Vc *pp* *p* *sfp* *sfp* *f*

D.B. *pizz* *f*

8 9 10 11

A A tempo

Fl *mf* *tr*

Ob *n*

Cl *mf* *tr*

Bsn

Hn *p* *mp* *p*

Tpt

Tbn *p*

Tba

Perc 1 *pp* *mf* *motor on — slow* *motor off*

Perc 2 *mf* *pp* *p* *slowly rub in a circle with brushes*

Pno *mf*

Hp

A A tempo *mf* *rhythmically loose, with portamento and light, fast vibrato ad lib. — in the style of 1940s/50s pop ballads such as Margaret Whiting's "A Tree in the Meadow" or Jo Stafford's "You Belong to Me"*

Vox *mf* *3* *3* *3* *5* *3*

I know — there are ro-bins — in the high bran-ches. — I know — there are church-bells — on a

Elec (sound)

Elec (ctrl) 1 [light reverb]

Vn 1 *p* *ppp* *n* *p* *molto sul pont* *ord*

Vn 2 *p* *ppp* *n* *p* *molto sul pont* *ord*

Vla *p* *ppp* *n* *p* *molto sul pont* *ord*

Vc *p* *n*

D.B. *p*

espressivo

mf 3

mp *mf*

mp

mp

mp *n*

p

n

p

n

p

n

p

mf

dis - tant hill. And a wind from the West that spins the wea-ther-vanes — and the wa-ter-wheel at the

17 *molto espressivo* *mf* 18 *mp* 19 20 *schmaltzy* *f*

molto espressivo *mp*

mp

mp

mp

mp

mp

mp

mf

mf

mf

mp *mf*

B ♩ = 72

Fl *p* *f* *pp*

Ob

Cl *tr* *p* *f* *pp*

Bsn *tr* *p* *f*

Hn *n*

Tpt *n*

Tbn *n*

Tba

Perc 1

Perc 2

Pno *f* 3 6

Hp

B ♩ = 72

Vox *f* suddenly tenser
mill. But when I hear you call my —

Elec (sound)

Elec (ctrl)

Vn 1 *mp* *f*

Vn 2 *mp* *f*

Vla *mp* *f*

Vc *mp* *f*

D.B. *mp*

21 22 23 24

Fl *mp* *f*

Ob *mp* *f*

Cl *mp* *f*

Bsn *f*

Hn *fp* *sfz* *f*

Tpt stem in + big band feel; vibrato ad lib. on long notes *fp* *sfz* *f*

Tbn harmon mute — stem in + big band feel; vibrato ad lib. on long notes *fp* *sfz* *f*

Tba *fp* *sfz*

Perc 1 Glockenspiel brass mallets *f*

Perc 2 Triangle *f*

Pno *mf*

Hp *p* *ff* *f* mechanical sim

Vox name, the birds stop singing, the

Elec (sound)

Elec (ctrl)

Vn 1 25 *f* 26 schmaltsy, "Hollywood" 27

Vn 2 schmaltsy, "Hollywood"

Vla pizz *mf* 3

Vc pizz *mf* 3

D.B. *f*

Fl *fff* jarring, intrusive *f*

Ob

Cl

Bsn

Hn *fp* *f* *sfz* *fp* *f*

Tpt *fp* *f* *sfz* *fp* *f*

Tbn *fp* *f* *sfz* *fp* *f*

Tba *fp* *sfz*

Perc 1

Perc 2 Flexatone Triangle

Pno

Hp *sim* *sim*

Vox *ff* *f*
bells stop ring- ing. the wind stops

Elec (sound)

Elec (ctrl)

Vn 1 28 29 30

Vn 2

Vla

Vc

D.B.

Fl
Ob
Cl
Bsn

Hn
Tpt
Tbn
Tba

espressivo

f *mf* *f* *n*

f *fp* *f* *n*

f *fp* *f* *n*

fp *f* *n*

Perc 1
Perc 2

Pno

p

Hp

mf *p*

Vox

blow - ing, and I find my-self in a fo - - - reign la - - - -

f

Elec (sound)
Elec (ctrl)

Vn 1
Vn 2
Vla
Vc
D.B.

31 32 33 34

sfp *sfp* *p*

sfp *sfp* *sfp*

arco unexpressive, non vibrato

arco unexpressive, non vibrato

sfp

C

Fl *ff* 3 3 3

Ob *p* 5 5 5 5 5

Cl *p* 7 7 7 7 7

Bsn

Hn *fp* *mp*

Tpt *n* *ff*

Tbn *ff*

Tba *ff*

Perc 1 *mf* *f* *ff*

Perc 2 Flexatone 3

Pno *ff* *p* damp strings with hand

Hp

C

Vox *sfz* *p* less "expressive" — vibrato only as an ornament on long notes
 n - - d wat - ching the waves roll

Elec (sound)

Elec (ctrl) 4 [medium reverb]

Vn 1 35 36 37 *ffp* sul tasto

Vn 2 *ffp* sul tasto

Vla *mf* *ff* *ffp* arco sul tasto

Vc *ffp* sul tasto subito *p* fluid 3 3 3

D.B. *ff*

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

p fluid

n

"wow"

mf bright and distinct

fp ————— *sfz*

Vibraphone
motor off
soft mallets

p

Tom-toms

p ————— *ppp*

p ————— *f*

mf

p

si - lently — in - to the sand. Your

A
[flexatone sample]

38 39 40 41 42 43

Fl *mf* warm *n* airy tone

Ob

Cl *p* fluid *n*

Bsn *n* *p*

Hn

Tpt

Tbn

Tba

Perc 1 *mf* *p*

Perc 2 *p* *ppp*

Pno

Hp

Vox
fig - ure ap - pears as a dark out - - - line.

Elec (sound)

Elec (ctrl)

Vn 1 44 45 46 47 48 49

Vn 2

Vla

Vc

D.B.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

p

p

p

n

p

fp

mf

remove mute

p

fp

p

ppp

mf

mf

p

mf

Be - hind you, the mist forms a lu - - - mi-nous cloud in the

50

51

52

53

54

ord

mf suddenly more expressive

ord

mf

ord

mf

pizz

mf

pizz

mf

D

Fl *ff*

Ob *f p*⁵

Cl *f p*⁷

Bsn *f* *n*

Hn *mf*

Tpt

Tbn *mf*

Tba *mf*

Perc 1 *f* *pp*

Perc 2 Triangle *mf* *ppp* *mf* *ppp* *mf*

Pno *mp* *ppp* ^{15^{ma}}

Hp *mf* *p*

D

Vox moon - - - light.

Elec (sound)

Elec (ctrl) D [undulating orchestral sample loop]

Vn 1 *p unexpressive* 55 *sul tasto* 56 57 58

Vn 2 *p* *sul tasto*

Vla *p* *sul tasto*

Vc

D.B. *mf* *pp* *col legno batt* 7

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

ppp

mf

mp

fp

p

mf

p

mf

p

As we stand side by side be neath the cy - press trees

59 60 61 62

Fl *mf* *pp* *subito p*

Ob *mf* *pp* *mp*

Cl *mf* *p* *pp* *mp*

Bsn *mf* *p*

Hn *mf* *p*

Tpt no mute *p*

Tbn remove mute *mf* *p*

Tba *mf* *p*

Perc 1 **Vibraphone**
motor off
soft mallets *p* *mf* *pp*

Perc 2

Pno

Hp *mf* *p*

Vox *mf*
and dis - tant songs fill the night.

Elec (sound)

Elec (ctrl) X [end loop] A [flexatone sample]

Vn 1 63 64 65 66

Vn 2

Vla

Vc *p* arco sul tasto

D.B. *mf* *pp* *mf* *pp* col legno batt

E $\text{♩} = 90$

cold, non vibrato, like an electronic sound fading in and out

Fl *mf* *n* *mf* *n* *n* *mf*

Ob *mf* *n* *mf* *n* *n* *mf*

Cl *mf* *n* *mf* *n* *n* *mf*

Bsn *mf* *n* *mf* *n* *n* *mf*

cold, like an electronic sound fading in and out

Hn *mf* *n* *mf* *n* *n* *mf* *n*

Tpt *mf* *n* *mf* *n* *n* *mf* *n*

Tbn *mf* *n* *mf* *n* *n* *mf* *n*

Tba *mf* *n* *mf* *n* *n* *mf* *n*

Perc 1 *Glockenspiel*
brass mallets *p* *fff*

Perc 2 *Vibraphone*
hard mallets
motor: slow

Pno *mf* *fff* *p*

Hp *f*

E $\text{♩} = 90$

unexpressive, even robotic, with very precise diction;
crescendo and diminuendo ad lib. on long notes spoken syllables:
f highly inflected Sprechgesang, blending seamlessly into the sung line

Vox *5* *5* *5* *3*

But when you take my hand, the waves stop flow-ing, the moon stops glow-ing,

Elec (sound)

Elec (ctrl)

67 ord 68 69 70 71 72 73 74

Vn 1 *p* *mf* *n* *n* *mf* *n*

Vn 2 *p* *mf* *n* *n* *mf* *n*

Vla *p* *mf* *n* *n* *mf* *n*

Vc *p* *mf* *n* *n* *mf* *n*

D.B. *p* *mf* *n* *n* *mf* *n*

Fl
Ob
Cl
Bsn

Hn
Tpt
Tbn
Tba

Perc 1
Perc 2

Pno

Hp

Vox

the mu - sic dies a - way, and I find my self in a - no - ther time...

Elec (sound)
Elec (ctrl)

75 76 77 78 79 80 81

Vn 1
Vn 2
Vla
Vc
D.B.

F

Fl *subito p*

Ob

Cl *subito p*

Bsn *sfz*

(6 ↓) slow pitch bend ad lib.

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

Tpt

Tbn *p*

Tba

(6 ↓) slow pitch bend ad lib.

Perc 1 *p*

Perc 2 *ff*

Kick bass

vary motor speed ad lib.

Pno *p*

Hp *f*

stylized, highly rhythmic speech — in the manner of the spoken passages in Skeeter Davis's "The End of the World" or Rosemary Clooney's "Hey There" (the placement of noteheads represents contour, not approximate pitches — don't try to "speak" in the octave above middle C!)

Vox *mp*

Complete-ly sur-round-ed by re-ver-ber-ant noise, as hun-dreds of voi-ces ri-co-chet off the hard mar-ble

Elec (sound) [undulating harp sample loop]

Elec (ctrl) *G* *7* [heavy reverb]

82 83 84 85 86

Vn 1 *pp*

Vn 2 *pp*

Vla *p* *pp* *p* *pp* *p*

Vc *p* *pp* *p* *pp* *p*

D.B. *col legno batt* *ff*

extremely high note; bend pitch slowly up and down ad lib

Fl (3 ↓) (5 ↓) (6 ↓)

Ob

Cl (3 ↓) (5 ↓) (6 ↓)

Bsn (4 ↓) slow pitch bend ad lib.

Hn (4 ↓) (6 ↓)

Tpt

Tbn (3 ↓) (5 ↓) (6 ↓)

Tba

Perc 1

Perc 2 Tom-toms rimshot

Pno

Hp

Vox
 walls of the mas sive for-mal di-ning room in an e-le-gant old ho - tel.
 as if artificially slowed down; elongate all the vowels snapping back to normal as if artificially slowed down snapping back to normal

Elec (sound)

Elec (ctrl)

87 88 89 90 91

Vn 1

Vn 2

Vla (sim) (pp) p (pp) p (pp) p

Vc (sim) (pp) p (pp) p (pp) p

D.B.

harmon mute — stem out

ff

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

n *p* *mp*

p *mp* *p* *n*

n

p *mp* *p* *n*

mp *p* *mp* *p*

as if artificially slowed down
snapping back to normal

All of the fa ces are ob - scured by the glare of af - ternoon sun-light stream - ing in through a gap where your

G
[loop in]

92 93 94 95

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

p *mp* *p* *n*

n *p* *mf*

ff

remove reed

as if artificially slowed down
snapping back to normal

hand has dis placed the hea-vy dra-per-y. But I can't_ catch your eye_ through the crowd._

X
[loop out]

96 97 98 99 100

G

Fl

Ob

Cl

Bsn
tongue mouthpiece while fingering low Bb to create a nasty, percussive noise
f

Hn

Tpt
remove mute

Tbn
f

Tba

Perc 1

Perc 2
p tense

Pno
mf tense
damp strings with hand
8vb

Hp
p

G

p lower register, ominous, like a figure in a dream who's about to reveal a great and terrible truth

Vox
Sud den-ly all of the guests are hol-ding their heads at the same un-com-for-ta-ble an-gle. They're look-ing at the clouds... The

Elec (sound)

Elec (ctrl)
[sample loop pitch shifts down]

Vn 1
p *f* *n*
molto sul pont wide pitch wobble

Vn 2
p *f* *n*
molto sul pont wide pitch wobble

Vla
p *f* *n*
molto sul pont wide pitch wobble

Vc
p *f* *n*
molto sul pont wide pitch wobble

D.B.
mf tense

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

clouds are a map of the world. — As I stare at the continents, all of a sudden I feel — your hand on my spine. —

105 106 107 108

p < *f* > *n*

p < *f* > *n*

p < *f* > *n*

p < *f* > *n*

f

X [loop out]

f

H

bend pitch slowly up and down ad lib.;
breathe whenever necessary

Fl *fff* bend pitch slowly up and down ad lib.; breathe whenever necessary

Ob *fff* bend pitch slowly up and down ad lib.; breathe whenever necessary

Cl *fff*

Bsn *fff* put reed back in

Hn *fff* bend pitch slowly up and down ad lib.; breathe whenever necessary

Tpt *fff* no mute bend pitch slowly up and down ad lib.; breathe whenever necessary

Tbn *fff* bend pitch slowly up and down ad lib.; breathe whenever necessary

Tba *fff* bend pitch slowly up and down ad lib.; breathe whenever necessary

Perc 1

Perc 2 *ff*

Pno *fff*

Hp

H

♩ = 108

ff loud and intense, as if struggling to be heard through the noise

Vox But when I turn to meet your — kiss, the

Elec (sound)

Elec (ctrl)

109 bend pitch slowly up and down ad lib., but never more than a third from the initial pitch. 110 111 112 113 114

Vn 1 *fff* bend pitch slowly up and down ad lib., but never more than a third from the initial pitch.

Vn 2 *fff* bend pitch slowly up and down ad lib., but never more than a third from the initial pitch.

Vla *fff* bend pitch slowly up and down ad lib., but never more than a third from the initial pitch.

Vc *fff* bend pitch slowly up and down ad lib., but never more than a third from the initial pitch.

D.B. *fff*

This page of a musical score contains the following parts and measures:

- Fl**: Flute, measures 115-119.
- Ob**: Oboe, measures 115-119.
- Cl**: Clarinet, measures 115-119.
- Bsn**: Bassoon, measures 115-119.
- Hn**: Horn, measures 115-119.
- Tpt**: Trumpet, measures 115-119.
- Tbn**: Trombone, measures 115-119.
- Tba**: Tuba, measures 115-119.
- Perc 1**: Percussion 1, measures 115-119.
- Perc 2**: Percussion 2, measures 115-119.
- Pno**: Piano, measures 115-119.
- Hp**: Harp, measures 115-119.
- Vox**: Vocal line with lyrics: "crowd dis - ap - pears, their voic - es leave my ears the sky goes".
- Elec (sound)**: Electric sound effects, measures 115-119.
- Elec (ctrl)**: Electric control, measures 115-119.
- Vn 1**: Violin 1, measures 115-119.
- Vn 2**: Violin 2, measures 115-119.
- Vla**: Viola, measures 115-119.
- Vc**: Violoncello, measures 115-119.
- D.B.**: Double Bass, measures 115-119.

Measure numbers 115, 116, 117, 118, and 119 are indicated at the bottom of the page.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

fp

ffz

p

motor off
hard mallets

fff violent

fff violent

fff violent

sim

blank,

and I find myself wan -

space
[wild loop fades out]

120

121

122

sul pont

pp

sul pont

pp

sul pont

pp

sul pont

pp

sul pont

pp

sul pont

pp

I $\text{♩} = 72$

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

Tom-toms rimshot

sfz

put mute back in

f

mf chant-like

0 [pitch-shifted reverb]

ord bow very slowly, producing a harsh, ugly, intermittent scratch tone

der - ing in un - end - ing dar - kened corr - i - dors.

123 124 125 126 127 128 129

Fl

Ob

Cl

Bsn

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Hp

Vox

Elec (sound)

Elec (ctrl)

Vn 1

Vn 2

Vla

Vc

D.B.

dry slap

fff

harmon mute — stem in

ff jarring, intrusive

motor on — fast

ff

Hi-hat

ff jarring, intrusive

damp string with hand

mp

fff

sostenuto pedal

ff jarring, intrusive

p fragile, breathy, non-vibrato, very close to the mic

fffz

/ tʃ /

Whose foot steps were those?

Ma - ho - ga - ny — / p' /

fffz

fff *n*

fff *n*

fffz

fffz

130 131 132 133 134 135 136 137

molto sul pont

fff *n*

fff *n*

fffz

fffz

J

Fl

Ob

Cl

Bsn

ppp like an echo

Hn

Tpt

Tbn

Tba

Perc 1

Perc 2

Tom-toms
rub drum head with drumstick

ppp

Pno

15^{ma}

pp

p

ppp

Hp

p.d.l.t.

pp

J

Vox

Some one laugh-ing be-hind the door— / t /

Elec (sound)

Elec (ctrl)

138

139

140

141

142

143

144

Vn 1

Vn 2

Vla

Vc

D.B.

molto sul tasto

n

pp

n

pp

n

pp

n

pp

n

pp

n

pp

molto sul pont

molto sul pont

Fl *p* 7

Ob

Cl *pp* 5

Bsn

Hn

Tpt

Tbn

Tba

Perc 1 *pp* motor off soft mallets black key gliss

Perc 2 7 7 *pp* Glockenspiel play with stick side of mallets *ppp* Flexatone *pp*

Pno *p* 15^{ma} 7 *ppp* 8^{vb}

Hp 5

Vox / ts / The house ____ is growing.

Elec (sound)

Elec (ctrl)

Vn 1 *pp* 145 146 147 *n* 148 149 150 *pp* *n*

Vn 2 *pp* *n* *pp* *n*

Vla

Vc

D.B.

vibrato in this rhythm

ppp

vibrato in this rhythm

ppp

pp like an echo

n

p

Hi-hat on the bell

pp

8th

pp

3

3

ppp

A glimpse of a face in the win-dow.

"Du ar - mes Kind."

151

152

153

154

155

156

157

158

159

160

molto sul tasto

molto sul tasto

n

p

n

p

n

p

arco molto sul tasto

n

p

pp

pizz

A page of a musical score for page 31. The score is arranged in a standard orchestral layout with staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Harp (Hp), Voice (Vox), Electric Sound (Elec sound), Electric Control (Elec ctrl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Vla), Violoncello (Vc), and Double Bass (D.B.). The music is in 2/4 and 4/4 time signatures. The vocal line includes the lyrics: "A glimpse of a face in the win-dow." and "Du ar - mes Kind." Performance instructions include "vibrato in this rhythm", "ppp", "pp", "ppp", "pp", "Hi-hat on the bell", "8th", "molto sul tasto", "arco molto sul tasto", and dynamic markings like "n" and "p".