

Three Principles of Noir

(2017–18)

a monodrama by Alex Temple
for amplified voice, orchestra & pre-recorded electronics

transposing score

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Instrumentation

flute
oboe
bass clarinet
bassoon

horn
C trumpet
tenor trombone
tuba

vibraphone
piano

amplified voice (C3 – D5)

violins (4)
violas (4)
cellos (3)
basses (2)

Synopsis

Three Principles of Noir tells the story of Valerie Price, a historian whose research on Chicago murderers has been stolen by a professional rival, Laura Schumacher. When a mysterious man named Joe gives Valerie a time machine, she decides to visit the 1893 World's Columbian Exposition, kill Laura's great-great-grandmother Lucy, and come back with the best research scoop of all time.

Her plan begins to fall apart, however, when she finds herself increasingly fascinated by Lucy, who turns out to be an intellectual, a suffragist and an experimental poet. Just as she's about to draw her knife, she realizes that she can't go through with it, and the two unexpectedly end up kissing instead.

At that moment, Joe appears and takes Valerie to the year 2063, where she's put on trial for "destructive interference in the timeline." It turns out that even though she decided not to kill Lucy, her meddling in the past led to Lucy's death at the hands of serial killer H. H. Holmes. As punishment, she's exiled to the year 2284, after an unknown disaster has wiped all traces of human civilization from the planet. The piece closes with her wondering whether merely *planning* to commit murder makes her a bad person.

Sections

The piece alternates between unaccompanied spoken passages, songs for voice and orchestra (in bold), spoken or monotone-sung passages with orchestral accompaniment (also in bold), and pre-recorded electronic interludes that represent the experience of time travel (in italics):

1. You Won't Get Away With It
2. **The Ballad of Marble Mildred**
3. Icebreaker Games
4. **Just a Small Crime**
5. Time Travel is Complicated
6. *2018 to 1893*
7. **Nothing Can Truly Prepare You**
8. Discovering Lucy
9. **The Kiss**
10. *1893 to 2063*
11. **The Trial**
12. *2063 to 2284*
13. **Pastorale**

Libretto

1. You Won't Get Away With It

(spoken, unaccompanied)

"It doesn't matter how well you plan it. You won't get away with it."

That's what Joe said when I told him what I had in mind. But I was just so sick of Laura's smug face. She was smug when she finished her degree first, smug when she got published first, smug when she found a job first, and then when she got tenure she wrote some smug bullshit on Facebook about how all the hours she'd spent combing through the city archives had finally paid off. As if Gary hadn't been pulling strings for her. As if she hadn't stolen half my work.

Chicago's history is speckled with infamous killers. I'm sure you're familiar with John Wayne Gacy, the clown with 26 bodies buried under his suburban ranch house. Maybe you know about Leopold and Loeb, who kidnapped and killed a 14-year-old boy to prove they could commit the perfect crime. You're probably aware of H.H. Holmes, who ran a murder hotel during the 1893 World's Fair. But I'm guessing you've never heard of Marble Mildred Bolton.

2. The Ballad of Marble Mildred

(song, with orchestra)

1936:

She'd already thrown her husband
In the dustbin,
Accusing him of dirty tricks.

Now she stalked him, hotel to hotel
And finally shot him multiple times in a jealous rage.

Cook County won't convict a woman, she said.
She'd been misled.
Encaged,
She got fan mail and fanfare.
"What chutzpah! What a dame!
I betcha I would have done the same!"

She was only half an hour from the chair
When—

Oh, well, it doesn't matter. Because Laura fucking Schumacher swiped my flash drive and got it all published before I could even submit.

3. Icebreaker Games

(spoken, unaccompanied)

Anyway. Joe started showing up at department events last April — or I guess I should say April of 2018. No one seemed to know who he was. He had an accent I couldn't place, and he sometimes used words in peculiar ways. One day he asked me to get dinner with him in Little Vietnam. He set off my creep radar, to be honest, but my curiosity got the better of me.

Halfway through dinner he gave me this little black cylinder. When he told me what it was, I just stared at him. Some kind of prank, obviously. What a waste of time. But I decided to play along, because I wanted to finish my pho, and he was paying. He showed me how pressing the bottom of it made the time and date appear in the air, and how you could change them by rotating the different parts.

"What would you do with it?" he asked. I've always hated those icebreaker games. Everyone's heard the obvious answers a thousand times. So I improvised. Went with something more personal. I'd go back to the World's Columbian Exposition, get the best research scoop any historian could dream of, and, oh yeah, kill Laura's great-great-grandmother. You know, the one she's got a picture of on her desk, standing by the Women's Pavilion. The date is written right there in the corner. July 15, 1893.

I was just bullshitting because I didn't want to say *[sarcastic]* "I'd kill Hitler!" or "I'd have dinner with Jesus!" But he looked me dead in the eyes, and that's when he said it: *[low, quiet voice]* "It doesn't matter how well you plan it. You won't get away with it." Then he threw some money on the table and walked out. I ran after him, but he ducked into an alley and I lost him in the shadows of the summer evening.

I found the thing in my bag a few days later. I was about to throw it out, but something stopped me. Did I believe in empirical research or not? I couldn't resist. I just ... had to be sure.

4. Just a Small Crime

(song, with orchestra)

[checks watch]

OK. It's 8:44.

Set it for a couple of minutes in the future.

This sort of nonsense should be easy to refute, surely; so let's explore.

Give the dials a twist and then test it.

What would the top of the cylinder do if I pressed it?

[a flash]

[checks watch]

Fuck.

It's 8:58.

But wait—

If Joe's little trinket is actually real,

Just think of the wild possibilities it would unseal!

I could spit in the face of Fate!

Let's do in a floozy!

Let's pay a quick visit to Laura's great-great-grandma Lucy!

I can see it now:

I'd find her at the Women's Pavilion,

Charm her and befriend her,

And once I'd managed to gain her trust,

With a single sudden thrust,

I'd end her,

And stain those pretty white walls vermilion

I'd become my own specialty:

One of the myriad killers with whom this city's past is checkered.

As smooth and cool as Marble Mildred,

I'd pierce her tender flesh,

And with a solitary stroke of the penknife,

Write history afresh,

And excise her thieving progeny from the historical record!

Straight down the genealogical line:

No more Lucy, no more Edna, no more Helen, no more Betty,

No more Laura goddamn Schumacher treating my work like a stripmine!

It'll be quick. Just a small crime,
 Not a big gory drama.
 And once I've returned from '93
 The world will finally see
 My expertise — now in Victoriana,
 With the single most primary source of all time!

5. Time Travel is Complicated

(spoken, unaccompanied)

But time travel is complicated. You can't just pop over to another century, do a dirty deed and be back in your living room before lunch. A long trip like that is rough on the body, and you need time to recover. That's what Joe said, anyway. Who knew if *he* was reliable? But just to be safe, I decided to stay for two weeks.

In some ways it was perfect. I'd have plenty of time to do my research, and to get close to Lucy. But it also created new problems. Staying that long meant finding a *place* to stay. And finding a place to stay meant I needed money. 1893 money. I couldn't just buy it in the present; even a single bill would cost thousands of dollars. I'd have to acquire it after I made the jump. Theft was tempting, but I was on dangerous ground: what if I got caught before I made the kill? No. I'd have to get a job.

But getting a job meant interacting with people. And interacting with people meant passing as a respectable 19th-century woman. It meant speaking and dressing and moving just right. And that meant I needed practice.

I gave myself a crash course on the topics of the day — air pollution and abattoirs; yellow gaslamps and cheap zinc roofing; Sherlock Holmes; the Kinetoscope; economic panic and crooked aldermen like John "Bathhouse" Coughlin. And of course the Exposition itself — the White City, with its façades of gleaming stucco, its slapdash mélange of futurism and cultural imperialism — home of the first Ferris Wheel, birthplace of modern city planning, icon of American exceptionalism.

But I couldn't talk like that once I got there. I had to redact half my vocabulary — not to mention my figure. Can you picture me in a floor-length dress and a corset? Ridiculous. But I wasn't about to give up now. I found a little reenactment village in the suburbs. I visited over and over, until I found myself working there, leading tours in period accent and costume. And somehow, I started getting used to it. Kind of. In a conflicted, uncomfortable, capitulating-to-the-patriarchy sort of way. And that's how I knew it was time.

6. 2018 to 1893

(electronic interlude)

7. Nothing Can Truly Prepare You

(song, with orchestra)

Jumping ten minutes is easy —
 A quirky little adventure we
 Could all enjoy once in a while
 But jumping more than century
 Is something else — a crucible — a trial.

Nothing can truly prepare you
 For the thump, the flash, the shimmer, the shriek,
 The full-body ache and the feeling of wak-
 ing up over and over again.
 The vanishing words when you try to speak
 The noise in your head and the creeping dread
 That none of these symptoms will end.

But eventually, they start to die down,
 And, shaking off your fear,
 You take a look around
 And you realize that yes — you're actually here.

Nothing can truly prepare you
 For your first real glimpse of a different age—
 The streets paved with rock and the stink of the stock,
 And your strangely unimpeded line of sight.

It's no longer a photo, a play on a stage.
 It's as real as the smoke that's unspooling baroque-
 looking patterns in the glow of the gaslight.

Old Chicago!
 Beautiful 19th-century imago!
 The corruption of Bathhouse Coughlin, not the bribes of Blago!
 Can't help but admire it!
 The White City!
 By day resplendent and by night gritty!
 A glowing neoclassical nightmare; what a pity
 That they had to retire it!

But that's enough gawking.
 You have to prepare,
 Even if nothing can truly prepare you.
 It's time to start blocking
 Out all your moves:
 When to arrive and exactly where you
 Should stand.
 Her life is in your hand,
 And it's far too late to check if your conscience approves!

8. Discovering Lucy

(spoken, unaccompanied)

I kept a strict schedule: work during the day, research at the Fair in the evening. The job was awful — sitting in a big room with a hundred other women in vast, overcomplicated clothing, lost in the cacophony of a hundred typewriters. Our attendance, our punctuality, our productivity — all monitored. Our speech, too. "No unnecessary talking!" Imagine thinking that talking was unnecessary.

My nights were a refuge at first. I felt wild and free as I peeked around corners and snuck photos with the camera hidden in my purse. But as the days went on, the work started wearing me down. The pain from the jump was still with me, and the whalebone around my torso wasn't helping. Put simply: I was exhausted.

The one bright spot was Lucy. She wasn't at all what I'd expected: she was curious, politically aware and a voracious reader; a suffragist, a temperance advocate, and a member of a women's club. She worked a telegraph operator — a job just as crushing as my own, and she'd be there for a lot more than two weeks.

The day I'd planned to kill her, she showed me her poetry. It was strange and hermetic, redolent of the French Symbolists and their hazy, sensual dreams. I couldn't reconcile it with her otherwise very proper presentation. Her last boyfriend had felt the same way, she said — so much so that he'd forbidden her from writing entirely. He'd ranted at her about decadence and moral decay right up until the moment a literary magazine accepted two of her poems, which he'd sent in under his own name.

9. The Kiss

(spoken, with orchestra)

[increasingly dreamy]

My knife was in my sleeve as I led her to the Women's Pavilion. I took a step back, watching her gaze out at the Lake, half in and half out of the sunlight, and I suddenly felt the full weight of the betrayal she'd experienced. The horror of being born too early.

I seemed to glide toward her. Something changed in her expression, and something turned around inside me, and then we were in each other's arms. Everything was vivid and unspeakable. We did the quiet dance of non-verbal consent, and then we were kissing, hidden in a shadow in the middle of that impossible city within a city. It overtook me so completely that I didn't notice Joe standing behind me until the moment he grabbed my torso.

10. 1893 to 2063

(electronic interlude)

11. The Trial

(spoken and monotone-sung, with orchestra)

THE COURT: The defendant stands accused of complicity in the death of Lucy Elizabeth Gray.

VALERIE: But I didn't do it!

THE COURT: It doesn't matter whether you actually did it or not. You won't get away with it.

VALERIE: I didn't kill her! I *made out* with her!

THE COURT: Let the record show that due to the defendant's meddling in the past, Ms. Gray was present at the World's Columbian Exposition on July 19, 1893, and thus fell into the hands of the murderer Herman Webster Mudgett, better known as H.H. Holmes.

VALERIE: That has nothing to do with me! *[aside, calmer and darker]* And there was Joe, off to the side, in some sort of strange silver uniform. "But you were *going* to do it, weren't you?" he said, in the same dark tone he'd used at the restaurant. I nodded. "So what difference does it really make whether you actually went through with it?"

THE COURT: We find the defendant, Valerie Ann Price, guilty of destructive interference with the timeline.

VALERIE: Wait...

THE COURT: This court hereby sentences the defendant to spend the rest of her natural life in a place where she can't cause any more trouble. Set the transport for April 10, 2284.

12. 2063 to 2284

(electronic interlude)

13. Pastorale

(song, with orchestra)

So here I am, surrounded by opulent greenery
 On the planet we used to think of as ours.
 Once there were skylines and suburbs and heavy machinery.
 Now it's all grasses and shrubs and forests and flowers.

What could have made our benevolent bluegreen domme
 Turn her attention from us to the ants? Was it the bomb?
 The plague? The rising seas? The singularity?
 What kind of civilizational collapse
 Could have erased us so thoroughly that there aren't even scraps
 Left for the scattered survivors to hold in posterity?

My mind still swims with fragments of bygone art.
"And my Lucy lies in ashes" — couldn't be saved.
Just one kiss before they ripped us apart,
Sending me into exile, and her to the grave.

Is there a moral to this mess?
Yes. In three parts,
And if you've got a grievance to redress
You'd better be okay with it:
(One)
"It doesn't matter how well you plan it;
You won't get away with it"

And when it comes to time travel,
If you're even vaguely contemplating
Engaging in foul play with it:
(Two)
"It doesn't matter whether you actually do it or not;
You still won't get away with it"

But the agents of the State propose,
As they stare at you with implacable paternal eyes,
Another message they think you should internalize.
The reason that the cons outweigh the pros,
If you think their argument hold any sway:
(Three)
"It doesn't matter whether you actually did it or not,
Cause you're a bad person anyway"

The Ballad of Marble Mildred

♩ = 112

This musical score is for the piece "The Ballad of Marble Mildred". It is written in 4/4 time, with a tempo of 112 beats per minute. The score includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Vibraphone, Piano, Voice, Violin, Viola, Cello, and Double Bass. The music is in a key with one flat (B-flat major or D minor). The score is divided into measures, with some measures containing rests. The voice part has lyrics: "Nine - teen thir - ty six: she'd".

Flute: *mp* (measures 1-3), *f* (measure 4, with a 5-measure slur), *mp* (measures 5-6).

Oboe: *mp* (measures 1-3), rests (measures 4-5), *mp* (measure 6).

Bass Clarinet: *mp* (measures 1-3), rests (measures 4-5), *mp* (measure 6).

Bassoon: rests (measures 1-6).

Horn in F: rests (measures 1-6).

Trumpet in C: rests (measures 1-6).

Trombone: rests (measures 1-6).

Tuba: rests (measures 1-6).

Vibraphone: rests (measures 1-3), *mp* (measures 4-6), with instruction "motor off hard mallets" above measure 5.

Piano: *mp* (measures 1-3), rests (measures 4-5), *mp* (measure 6).

Voice: rests (measures 1-3), *wry and staccato* (measures 4-6), lyrics: "Nine - teen thir - ty six: she'd".

Violin: *mp* (measures 1-3), rests (measures 4-5), *mp* (measure 6).

Viola: *mp* (measures 1-3), rests (measures 4-5), *mp* (measure 6).

Cello: rests (measures 1-3), *mp* (measures 4-6).

Double Bass: *pizz mp* (measures 1-3), rests (measures 4-5), *f mp* (measure 6).

A

7

Fl. *f* *mp* *f*

Ob.

B. Cl. *f* *p* *mf* *mp* *fp*

Bsn. *p* *mf* *mp*

Hn. *p* *mf* *pp*

C Tpt. *pp*

Tbn. *pp*

Tuba *pp*

Vib. *mf* *mp* *mf*

Pno. *mf*

Voice
 al - rea - dy thrown her hus - band in the dust - bin, ac - cus - ing her of dir - ty tricks. Now she stalked him,

Vln. *mf* *mf* *f* *mp* *f*

Vla. *mf* *p* *mf* *f* *mp* *f*

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

D.B. *mf* *p* *f*

12

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

ho - tel to ho - hotel, and fin - al - ly shot him mul - ti - ple times in a jeal - ous rage.

mf *f* *mf* *f* *mf* *f* *mf* *f*

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

mf *pp* *mf* *mp*

mf *pp* *mf*

mf *pp* *mf*

mf *pp* *mf*

f *f*

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

f *p* *f*

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

sul pont

sul pont *f*

B

18

Fl. *ff* ⁵

Ob. *mf*

B. Cl. *ff*

Bsn. *mf*

Hn.

C Tpt. *mf* straight mute

Tbn. *mf*

Tuba

Vib. *ff*

Pno. *ff* *mf*

Voice

Cook Coun - ty won't con-vict a wo - man, she said. She'd been mis -

Vln. *mp* *f* pizz

Vla. *mp* *f* pizz

Vc. *f* pizz

D.B. *f*

C

Rall.

A tempo

23

Fl. *p*

Ob. *p*

B. Cl. *mf*

Bsn. *mf*

Hn. *p*

C Tpt. *mf*

Tbn. *p*

Tuba *p*

Vib. *mf*, *mp*

Pno. *mp*

Voice
 led. En - caged, — she got fan - mail and fan - fare. "What chutz-pah! What a dame! I bet - cha

Vln. *arco ord*, *mf*

Vla. *arco ord*, *mf*

Vc. *arco espressivo*, *mp*, *mf*

D.B. *mf*

Rall.

27

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

Ob. *fp* *mf*

B. Cl. *f*

Bsn. *fp* *mf*

Hn. *fp* *mf* *f*

C Tpt. *fp* *mf*

Tbn. *fp* *mf*

Tuba *fp* *mf*

Vib. *f* *f*

Pno.

Voice

I would've done the same!" She was on - ly half an hou - r from the chair when—

Oh, well, it doesn't matter. Because Laura fucking Schumacher swiped my flash drive and got it all published before I could even submit

Vln. *f* *f*

Vla. *f* *f*

Vc. *f*

D.B. *f* *f*

Just a Small Crime

♩ = 96

The score is for a 4/4 piece in G major, marked with a tempo of 96 beats per minute. The instrumentation includes Flute, Oboe, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Vibraphone, Piano, Voice, Violin, Viola, Cello, and Double Bass. The music is divided into three measures. The Bass Clarinet and Bassoon play a melodic line with triplets and a dynamic of *p* to *mp*. The Trombone plays a straight muffled line with a dynamic of *mp*. The Piano, Violin, and Viola play a sustained chord with a dynamic of *p*. The Voice part enters in the second measure with the lyrics: "O - kay. It's eight for - ty four." The Double Bass provides a steady bass line with a dynamic of *p*.

4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

mf ³

f ³

mp *trb*

mp *trb*

mp *trb*

mp

f ³

mp

mp *trb*

mp *trb*

mp *trb*

mp

f ³

mp

Set it for four-teen min-utes in the fu-ture. This kind of non-sense should be ea-sy to re-

7

Fl. *mf* *f*

Ob.

B. Cl. *mf* 5

Bsn. *mf* *fp* *f*

Hn.

C Tpt. straight mute *fp* *f*

Tbn. *fp* *f*

Tuba *f*

Vib.

Pno. *mf* 5

Voice
fute, sure - ly. So let's ex - plore. Give the di - als a twist and then test it.

Vln. *mf* *trb*

Vla. *arco* *mf*

Vc. *arco* *pizz* *f*

D.B. *mf* *f*

♩ = 108

10

Fl. *mf*

Ob. *mf*

B. Cl. *fp* *f*

Bsn. *fp* *f*

Hn.

C Tpt. *fp* *f*

Tbn. *fp* *f* *sfp* *mute out*

Tuba

Vib. *mf* *motor off hard mallets*

Pno. *mf* *tr*

Voice

What would the top of the cyl-in-der do if I pressed it? Fuck. It's 8:58. [pause] But wait— If Joe's lit-tle trin-ket is ac-tual-ly real,

Vln. *mf*

Vla. *mf*

Vc. *mf* *arco* *tr*

D.B. *mf*

growing excited

A

Rall.

♩ = 104

18

Fl. *f*

Ob.

B. Cl. *f*

Bsn. *fp* *f* *ff* *f*

Hn.

C Tpt. *fp* *f*

Tbn. *fp* *f*

Tuba *f*

Vib. *ff*

Pno. *ff* *f*

Voice *German cabaret*
 let's pay a vis - it to Lau - ra's great-great-grand - ma Lu - cy! - - - - - I can

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f* *ff* *f*

22

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

see it now: I'd find her at the Wo-men's Pa - vil - ion, charm her and be - friend her, and

25

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

f

mp

increasingly volatile

pulling back

once I'd managed to gain her trust, with a single sudden thrust, I'd end her, and stain those pretty white walls —

B

♩ = 96

29 Rall.

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Vib. *f*

Pno. *mf* *ff*

Voice

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *f*

ver - mil - ion. I'd be - come my own spe - cial - ty: one of the my - ri - ad kil - lers with whom this

brash and violent

C

♩ = 92

33

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

p

p

p

p

p

p

p

p

p

f

trb

trb

o

preparing to pounce

ci - ty's past — is check - ered! As smooth and cool as Mar - ble Mil - dred, I'd pierce her ten - der flesh,

36

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

mp

mf

fp

brash and violent

and with a sol - i - ta - ry stroke of the pen - knife, write his - to - ry a - fresh, and ex - cise her thiev - ing

38

Fl. *mf*

Ob. *mf*

B. Cl.

Bsn.

Hn.

C Tpt. *f*

Tbn. *sfp* *mf*

Tuba

Vib. *ff* *mf*

Pno. *ff* *mf* *tr*

Voice
pro - gen - y from the his - tor - i - cal re - cord! Straight down the ge - ne - a - log - i - cal line!

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *mf* *arco* *tr*

D.B.

Rall.

40

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

f

ff

mf

ff

No more Lu-cy, no more Ed-na, no more He-len, no more Bet-ty, no more Lau-ra god-damn Schu-mach-er treat-ing my work like a strip-mine!

D

43 ♩ = 104

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon) - starts with a forte (*f*) dynamic.
- Hn. (Horn)
- C Tpt. (Trumpet in C) - includes dynamic markings like *ff*.
- Tbn. (Trumpet in B)
- Tuba
- Vib. (Vibraphone) - starts with a fortissimo (*ff*) dynamic.
- Pno. (Piano) - starts with a forte (*f*) dynamic.
- Voice - includes the lyrics: "It' - ll be quick— just a small crime, not a big go - ry dra - ma. And". Above the first measure, it is marked "German cabaret" with a triplet of eighth notes.
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass) - starts with a forte (*f*) dynamic.

The score is in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 104. The music features various dynamics including *f*, *ff*, and *pp*. The vocal line is in German, with a triplet of eighth notes at the beginning of the phrase "It' - ll be quick—".

46

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

once I've re - turned from nine - ty three, the world will fin - al - ly see my ex - per - tise,

49 ♩ = 108

Fl. *f* *p*

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib. *p*

Pno. *f* *p*

Voice
now in Vic - tor - i - a - na! With the sin - gle most *hushed* pri - mar - y source of all _____ time.

Vln.

Vla. *f* *p*

Vc. *f* *p*

D.B.

Nothing Can Truly Prepare You

♩ = 52

♩ = 56

Flute

Oboe

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Vibraphone
motor off
soft mallets
p
pp

Piano

Voice
hushed
3 3 3 3 3
Jum-ping ten mi-nutes is ea-sy— a quirk-y lit-tle ad-ven-ture we— could

Violin
pp
sul tasto

Viola
pp
sul tasto

Cello
pp
sul tasto

Double Bass
pp
sul tasto

Detailed description: This is a full orchestral score for the piece 'Nothing Can Truly Prepare You'. The score is in 4/4 time and is divided into two tempo sections. The first section is marked with a tempo of ♩ = 52, and the second section is marked with a tempo of ♩ = 56. The instrumentation includes Flute, Oboe, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Vibraphone, Piano, Voice, Violin, Viola, Cello, and Double Bass. The Vibraphone part begins with the instruction 'motor off soft mallets' and starts with a piano (*p*) dynamic, moving to pianissimo (*pp*) later. The Voice part enters in the second tempo section with the instruction 'hushed' and features several triplet markings (3). The string parts (Violin, Viola, Cello, Double Bass) are marked 'sul tasto' and play in a pianissimo (*pp*) dynamic. The woodwinds and brass parts are mostly silent in this section, indicated by rests.

5

Rall.

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

p

mp

mf

3

3

3

3

3

ord

ord

ord

ord

mf

all en-joy once in a while. But leap-ing more than a cen-tu-ry is some-thing else— a cru-cib-le— a trial.

A

♩ = 60

9

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *mf*

Hn. *mf* *mp*

C Tpt. *mf* *mf*

Tbn. *mf* *mp*

Tuba *mf* *mp*

Vib. *mp*

Pno *mf*

Voice *soaring and Romantic*
No-thing can tru-ly pre - are you for the thump, the flash, the shim-mer, the shriek— the full -bo-dy ache and the fee-ling of wa-king up

Vln. *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

D.B. *f* *mp* *mf*

14 **Rall.** **A tempo**

Fl.

Ob. *mf* *p*

B. Cl. *mf* *p*

Bsn. *p*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Vib.

Pno *mf* *p*

Voice
o - ver and o - ver a - gain; the va - nish - ing words when you try to speak; the noise in your head and the

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

D.B. *mp* *mf*

17 B

Fl. *f* *p*

Ob. *mp* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

C Tpt.

Tbn.

Tuba

Vib. *pp* motor on

Pno *mf* *p*

Voice
creep-ing dread that none of these symp-toms will end But e-ven-tual-ly, they start to die
hushed

Vln. *p* *pp* sul pont

Vla. *pp* sul pont

Vc. *pp* sul pont

D.B. *p* *pp* arco sul pont

21 Rall.

Fl. *mf*

Ob. *mp* *mf*

B. Cl. *pp* *mp*

Bsn. *mp* *mf*

Hn.

C Tpt.

Tbn. *mf*

Tuba *mf*

Vib. *mf*

Pno *f*

Voice
 down, and, sha-king off your fear, you be-gin to look a - round, and you real-ize that yes— you're ac - tually here!

Vln. *sfp* *mf*

Vla. *sfp* *mf*

Vc. *sfp* *mf*

D.B. *sfp* *mf*

C

A tempo

26

Fl. *f*

Ob.

B. Cl. *f*

Bsn.

Hn. *mf*

C Tpt. *mf*

Tbn.

Tuba

Vib. motor off *mp*

Pno *mf*

Voice *soaring and Romantic*
No-thing can tru - ly pre - are you for your first real glimpse of a dif - fer - ent age— the streets paved with rock — and the

Vln. *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

D.B. *f* *mp* *mf*

pizz

30

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

mf

p

mp

mf

mf

p

mf

mf

mf

mf

mf

p

mf

mf

mf

mf

mf

mf

mf

stink of the stock and your strange-ly un-im-pe-ded line of sight. It's no long-er a pho-to, a play on a stage; it's as real as the smoke that's un-

D

♩ = 52

Rall.

34

Fl. *f* *p*

Ob. *mf* *p*

B. Cl. *mf* *p*

Bsn.

Hn.

C Tpt.

Tbn.

Tuba *mp*

Vib. medium hard mallets *mp*

Pno *mf* *p* *mf*

Voice
 spool - ing Ba - roque - look - ing pat - terns in the glow of the gas - light. Old Chi - ca - go! Beau - ti - ful nine - tenth cen - tu - ry i -

Vln. *p*

Vla. *p* pizz *mf*

Vc. *p* pizz *mf*

D.B. *p* *mf*

38

Fl. - - - - - 5/4 - - - - - 4/4

Ob. - - - - - 5/4 - - - - - 4/4

B. Cl. *mf*

Bsn. *mp*

Hn. *mf*

C Tpt. 5/4 4/4

Tbn. *mp*

Tuba *mf*

Vib. motor on

Pno

Voice
 ma - go! The cor - rup - tion of Bath - house Cough - lin, not the bribes of Bla - go - - - - can't help but ad - mire - it! The

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B.

41

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

White Ci - ty! ___ By day re-splen-dent and by night grit-ty! ___ A glea - ming ne - o - clas-sic - al night mare; what a pi-ty that they

E

♩ = 69

44

Fl. *f* *mp* 3

Ob. *f* *mp* 3

B. Cl.

Bsn. *p* 3

Hn. *mp*

C Tpt.

Tbn. *p* 3

Tuba *p* 3

Vib. *p* motor off

Pno *p* 3

Voice
 had to re - ti - re it! — But that's e - noughgaw - king. It's time to pre- pare — e - ven if

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B.

54

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

life is in your hand, and it's far too late to check if your conscience approves.

p

pp

3

3

The Kiss

No meter; conductor cues each measure

The score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute, Oboe, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Vibraphone, Piano (with two staves), Voice, Cello, and Double Bass. The Vibraphone and Piano parts include dynamic markings such as *p* and performance instructions like "motor on medium soft mallets". The Voice part includes the lyrics: "My knife was in my sleeve as I led her to the Women's Pavilion. I took a step back, watching her gaze out at the Lake, half in and half out of the sunlight, and I suddenly felt the full weight of the betrayal she'd experienced. The horror". The score is divided into three measures by vertical bar lines.

A

♩ = 80

4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Vc.

D.B.

p

pp

Ad lib

Rapid, irregular figurations *ad lib*,
using any notes from this collection

(rhythms very loose — speak naturally
but allude to the rhythm of the bass clarinet)

of being born too early. I seemed to glide toward her. Some - thing changed in her ex - press - ion,

B

No meter

7

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Vc.

D.B.

and some - thing turned a-round in - side me. And then we were in each o-ther's arms. Everything was vivid and unspeakable.

pp

pp

pp

pp

Lush, irregular arpeggios *ad lib*, using any notes from this collection

p

dreamy

11

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Tuba *pp*

Vib.

Pno

Vc.

D.B.

We did the quiet dance of non-verbal consent, and

then we were kissing, hidden in a shadow in the middle of that impossible city within a city.

It overtook me so completely that I didn't notice Joe standing behind me until the moment he grabbed my torso.

The Trial

No meter; conductor cues each measure

The score is divided into four systems. The first system includes Flute, Oboe, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, and Tuba. The second system includes Vibraphone and Piano. The third system includes Voice and Violin. The fourth system includes Viola, Cello, and Double Bass. The voice part includes lyrics and performance instructions.

Flute
mf

Oboe
mf

Bass Clarinet
mf

Bassoon
mf

Horn in F
mf

Trumpet in C
mf

Trombone
mf

Tuba

Vibraphone
motor off; medium hard mallets
rapid figurations *ad lib*,
using any notes from this collection
f

Piano
rapid figurations *ad lib*,
using any notes from this collection
f

Voice
sing the text very quickly, mostly as a monotone on the given note,
but with occasional pitch deviations for emphasis *ad lib*.
spoken
confused, hesitant
exasperated
The defendant stands accused of complicity in the death of Lucy Elizabeth Gray. But I didn't do it. It doesn't matter whether you actually did it or not. You won't get away with it. I didn't kill her! I made out with her!

Violin
f
rapid "Morse Code" rhythms *ad lib*.

Viola

Cello

Double Bass

♩ = 72

A

5

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

mf

motor on soft mallets

p

more subdued (rhythms approximate)

Let the record show that due to the defendant's meddling in the past, Ms. Gray was present at the World's Columbian Exposition on July 19, 1893, and thus fell into the hands of the murderer Herman Webster Mudgett, better known as H.H. Holmes.

That has no-thing to do with me.

And there was Joe, off to the side, in

p

8

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

some sort of strange sil-ver u-ni-form. "But you were go-ing to do it, weren't you?" he said, in the same dark tone he'd used at the rest'-rant.

11

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

I nod - ded. "So what diff' - rence does it real - ly make whe - ther you ac - tual - ly went through with it?"

13 **B**

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba

Vib.

Pno

Voice

Vln.

Vla.

Vc.

D.B.

We find the de - fen - dant, Va - ler - ie Ann Price, guil - ty of de - struc - tive in - ter - fer - ence in the time - line! Wait... *weak*

16 No meter

♩ = 72

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Vib. *f*
motor off
medium hard mallets

Pno

Voice

Vln. *f*

Vla.

Vc.

D.B.

This court hereby sentences the defendant to spend the rest of her natural life in a place where she can't cause any more trouble. Set the trans-port for Ap - ril ten, twen-ty two eigh-ty four!

Pastorale

♩. = 60

The score is for a piece titled "Pastorale" in 6/8 time, with a tempo of 60 beats per minute. The instrumentation includes Flute, Oboe, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Vibraphone, Piano, Voice, Violin, Viola, Cello, and Double Bass. The music is in a key with one flat (B-flat major or D minor). The score is divided into two systems. The first system covers measures 1 through 8. The second system covers measures 9 through 16. The Flute, Oboe, and Bass Clarinet parts enter in measure 5 with a mezzo-piano (*mp*) dynamic. The Piano part begins in measure 1 with a pianissimo (*pp*) dynamic. The Voice part enters in measure 9 with the lyrics "So here I am, sur-rouned by" and a tempo marking of "motor off medium hard mallets" and "ad lib" above the staff. The dynamic for the voice is *p*. The string parts (Violin, Viola, Cello, Double Bass) play a steady accompaniment, with dynamics ranging from *pp* to *p*.

Flute *mp*

Oboe *mp*

Bass Clarinet *mp*

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Vibraphone motor off medium hard mallets
ad lib
p

Piano *pp* *p*

Voice tranquil but melancholy
So here I am, sur-rouned by
p

Violin *pp* *p*

Viola *pp* *p*

Cello *pp* *p*

Double Bass *pp* *p*

9

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

op - u-lent green-er - y, on the pla-net we used to think of as ou - rs.

Vln.

Vla.

Vc.

D.B.

mp

16

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

mp

straight mute

p

Once there were sub - urbs and sky - lines and hea - vy ma - chin - e - ry. Now it's all gras - ses and shrubs and for - ests and flow - ers.

A

21

Fl. *f* *mp*

Ob. *mp*

B. Cl. *fp* *f* *mf*

Bsn. *fp* *f*

Hn.

C Tpt.

Tbn.

Tuba *mp*

Vib. *f*

Pno. *mf*

Voice *more extroverted*
 What could have made our be - ne - vo - lent blue - green domme turn her at - ten - tion from us to the ants?

Vln. *mf*

Vla. *mf*

Vc. pizz *f*

D.B. pizz *f*

27

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

Was it the bomb? The plague? The ri - sing seas? The sin - gu - la - ri - ty? —

mp *mf* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *tr* *pizz* *mp* *mp* *p* *mf*

32

Fl. *mp*

Ob.

B. Cl. *mf*

Bsn. *mp*

Hn.

C Tpt.

Tbn. *mp*

Tuba

Vib.

Pno. *mf*

Voice

What kind of ci-vi-li - za - tional col - lapse could have e - rased us _____ so tho-rough-ly that there aren't e - ven scraps

Vln.

Vla. *arco*

Vc.

D.B.

B

45

56

Fl. *pp* *sf*

Ob. *pp* *sf*

B. Cl. *sf*

Bsn. *sf*

Hn.

C Tpt.

Tbn.

Tuba *pp* *sf*

Vib. *f* soft mallets

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

Voice *exaggeratedly macabre*
 sen - ding me in - to ex - ile and her to the grave.

Vln. *mf* *f* arco

Vla. *mf* *p* *f* arco

Vc. *mf* *p* *f* arco

D.B. *mf* *p* *f* arco

C

63 ♩ = 94

Fl. *p*

Ob.

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Tuba

Vib. *p* motor on

Pno. *p*

Voice *precise*
Is there a mo - ral to this mess? Yes— in three parts, and if you've got a grie-vance to re - dress, you'd bet-ter be o -

Vln. *pp*

Vla. *p* pizz

Vc. *p* pizz

D.B.

68

Fl. *mp*

Ob. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Tuba

Vib. *mp* *p*

Pno. *mp* *p*

Voice
 kay with it. One: it does-n't mat-ter how well you plan it; you won't get a -

Vln. *mp*

Vla. *mp* arco

Vc. *mp* arco

D.B. *mp*

72

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno.

Voice

Vln.

Vla.

Vc.

D.B.

way with it. _____ And when it comes to time tra-vel, if you're e - ven vague-ly con - tem - pla - ting

p

mp

pp

pizz

p

p

76

Fl. - - - - -

Ob. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

C Tpt. - - - - -

Tbn. - - - - -

Tuba - - - - -

Vib. *mp* - - - - -

Pno. *mp* - - - - -

Voice
 en - ga - ging in foul play with it - Two: it does - n't mat - ter whe - ther you ac - tual - ly do it or not;

Vln. *mp* - - - - -

Vla. - - - - -

Vc. - - - - -

D.B. - - - - -

D

80

The musical score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Vibraphone (Vib.), Piano (Pno.), Voice, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time. Measure 80 starts with a dynamic of *mp*. The Flute part features a melodic line with a triplet of eighth notes. The Bassoon part has a sustained note with a dynamic of *p*. The Piano part has a bass line with a dynamic of *p* and includes a *leg.* marking and a five-fingered scale. The Voice part has the lyrics: "you still won't get a - way with it. — But the a - gents of the State pro - pose, as they". The Violin and Viola parts are marked *mp arco*. The Violoncello and Double Bass parts are marked *mp*. The Vibraphone part has a dynamic of *p*. The Trombone and Tuba parts are marked *p*. The score includes various musical notations such as slurs, triplets, and dynamic markings.

84

Fl. *mp* *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *p* *mf*

Hn.

C Tpt.

Tbn.

Tuba

Vib. *mf*

Pno. *mf*

Voice
stare at you... with im-plac-a-ble pa-ter-nal eyes, a - noth-er mes-sage they want you to in - ter-na - lize. The

Vln. *mf*

Vla. *mf* arco

Vc. *mf* arco

D.B. *pizz* *mp* *mf*

93

Fl. *pp*

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Vib.

Pno. *pp* *p*

Voice
 whe-ther you ac-tual-ly do it or not; cause you're a bad per-son a-ny way.

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*