



Nostra Culpa

for dramatic voice and string orchestra

on a libretto by

january-february 2013

Nostra Culpa.

to my family, and all those whom I hold dear.

“Though I die and die again a hundred times,
That my bones turn to dust, whether my soul remains or not,
Ever loyal to my Lord, how can this red heart ever fade away?”
JEONG MONGJU (PO EUN)

I am not an Estonian. Nor am I a politician, and despite studying, researching, and even teaching economics, I am not truly an economist either. Whether I like it or not, and since childhood I have questioned it every day, I am a composer. My words are musical phrases; my language is sound; my grammar is harmony. I cannot give answers to the questions a piece like this raises, due to its inherent nature, other than those answers which are manifested as music. They are still answers and yet they do not pick a side or crown a winner. I hope that they reach the heart instead, and that the winner, should there ever be one, is each and every individual who faces the question of having enough food to feed his or her family as a result of the financial crisis. For this individual, the rhetoric of austerity and stimulus is equally as absurd as it is for me – the composer.

What is this piece and what should it be? I answer only these questions and I do so briefly. I wanted to create a piece that would transcend its time and its moment – something that was more than a commentary on a specific Twitter dispute but a statement on disputes themselves. It is shameful when music is used for political purposes but similarly disappointing when music seeks to exist in a vacuum, self-contained without the context of a world around it, and the personalities therein. Here, I sought to find a place of relevance for a new piece, one that was not only a musical setting of the financial crisis and two personalities who, for many, define it, but a product of this current event, as well. This piece comes out of our crisis and its musical language – or should I say, mine – has been indelibly affected as a result of what has happened in the last five years. It is scarred, it is at times absurd, otherworldly, primal, beautiful, and, in some way and surely by the end: it is hopeful as well.

1 March 2013 –

Libretto – “Nostra Culpa” by

I.		II.	
Economic triumph?	Stimulate!	Austerity in the wasteland	Gray apartments
A natural experiment	Estonian rhapsody	Dumb & silly East Europeans	Just wogs
Wonders of austerity	Austerians	Unenlightened	Someday will understand
Economic triumph?	Stimulate!	Nostra culpa	Nostra culpa
Poster child?	Fiscal stimulus trumps	Frozen pensions	smug, overbearing & patronizing
Incomplete recovery	Increased public debt	Lowered salaries	Sh*t on East Europeans
	Devalue!	Internal devaluation	Chill
		Nostra culpa	Nostra culpa

Performance notes

- The two movements should not be played attacca. Instead, a moment of rest or breath should be observed in between the two movements.
 - The singer’s part is distinctly printed as not *quite* within the pacing and time signatures of the rest of the piece. The singer should feel a degree of freedom to perform the given sections, without neglecting those entrances, sections, etc. in which her part has a direct relationship with the orchestra. In general, the singer must enjoy autonomy from the ensemble and yet become timbrally a part of the group in sections, as indicated.
 - A variety of bowing techniques are used, including: SOPRA PONT, MOLTO SUL PONT, QUASI SUL PONT, NORM, QUASI NORM, SUL TASTO, SOPRA TASTO as well as other possible specific indications. Musicians should assume that NORM and QUASI NORM are more or less identical, though QUASI NORM should be played in a slightly different color. The indications are listed above in a sort of geographical gradient from bridge to fingerboard, whereas SOPRA PONT should be played almost directly over the bridge and is fairly pitchless (though by no means intruding past the bridge to the other side of the strings), MOLTO SUL PONT and QUASI SUL PONT corresponding degrees toward the middle of the bowed area. SUL TASTO and SOPRA TASTO are played toward the fingerboard, and in the case of the latter, a considerable extent over the fingerboard.
 - If unmarked, musicians should assume that a given passage is to be played NORM and with minimal vibrato.
 - Notes with square noteheads are indicated in the score and parts as “crunch.” Unless otherwise stated, this effect should be approached with a gradual increase in bow tension.
 - Notes with “x” noteheads indicate an unpitched effect in the strings, such as bowing on the side of the instrument in the first movement, or completely unpitched col legno in the second movement. In any case, the technique will always be indicated and marked. Notes with “x” noteheads in the singer’s part indicate unpitched (whispered, spoken, yelled) or half-pitched notes with specific indications given.
 - Notes with no noteheads are generally a continuation of a glissando, as a duration given.
 - In some cases, an arrow may be used to represent the duration of a note, like in bar 43 of the first movement. The note is played until the end of the arrow.
 - Crescendi, decrescendi, glissandi, and tremoli should always start gradually when going towards a note and end gradually when coming away from a note.
 - Dynamics are given as absolutes and should be done precisely to create the correct balance of timbre and harmony in any given place. However, balance must also be kept between orchestra and singer. The singer is not always necessarily heard above the orchestra but commonly *through* the orchestra. In several cases, the voice is simply a color of the orchestra. Generally, the orchestra is meant to support the singer and not necessarily make way for her.
 - Unless specifically indicated, bowings should not be coordinated and all musicians should maintain independence from each other in their interpretation unless indicated otherwise, for example: “WITH VLN.”
-

Commission:

Instrumentation: Dramatic voice and string orchestra (9 violins, 3 violas, 2 ‘cellos, 1 contrabass)

Duration: approx. 15 minutes

Nostra Culpa | string orchestra and dramatic voice

on a libretto by

/

I.

Fractured ♩ = 56

Score for **Nostra Culpa**, I. (string orchestra and dramatic voice).

Voice: *molto sul pont. close to pitchless* (ppp) → *norm., con vib. crunch* (pp)

Vln I: *molto sul pont. close to pitchless* (ppp) → *f sost.* (f) → *sopra pont. arco* (fff) → *essentially pitchless, with only the gliss. motion being heard* (7:4) → *con molto vib. crunch* (ppp) → *strum pizz.* (pp) → *molto sul pont. close to pitchless arco* (ppp) → *going out of tune* (ppp) → *sopra pont. essentially pitchless* (ppp) → *norm. crunch* (ff) → *molto sul pont., molto gentile* (ppp)

Vln. II: *molto sul pont. close to pitchless* (ppp) → *strum pizz.* (mf) → *molto sul pont. close to pitchless arco* (ppp) → *col legno bruto* (ff) → *molto sul pont. close to pitchless arco* (ppp) → *ricochet* (ff) → *sopra pont.* (ppp) → *sopra tasto* (pp)

Vla.: *molto sul pont. close to pitchless arco* (ppp) → *col legno bruto* (ff) → *sopra pont.* (ppp) → *sopra tasto* (pp)

Vc.: *molto sul pont. close to pitchless like an accel.* (ppp) → *crunch* (ff) → *norm.* (ff) → *subito p* (pp) → *like a trem.* (ppp) → *arco* (pp) → *(pizz.)* (ppp) → *molto sul pont. close to pitchless arco* (ppp) → *pure tone:* (ppp) *sost.* (ppp)

Cb.: *molto sul pont. close to pitchless* (ppp) → *with Vln.* (ppp) → *(pizz.)* (ppp) → *13:8* (pp) → *f* (pp) → *molto sul pont. close to pitchless arco* (ppp) → *pure tone:* (ppp) *sost.* (ppp)

allarg. poco a poco

allarg. poco a poco

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

let ring... *mf*

molto sul pont. muffled-sounding: 7:4 0
ppp

quasi sul pont. 3
ppp

quasi sul pont. 3
ppp

quasi sul pont. 3
ppp

quasi sul pont. arco 3
ppp

change bow unobtrusively here, if needed

change ad lib., but still unobtrusively

4

6
(allarg. poco a poco) -----

Voice

→ molto sul pont.

mf *f* *ppp*

quasi sul pont.

norm.

Vln I

quasi sul pont.

mf *p* *mf* *mp*

quasi sul pont.

ppp *ppp* *f* *ppp* *f* *ppp*

norm.

mf *pp* *ppp*

Vln II

quasi sul pont. → molto sul pont.

sfz *ppp*

quasi sul pont.

f *ppp* *f* *ppp*

quasi sul pont.

fpp *ppp*

arco

sfz *ppp* *subito ppp* *ppp*

(quasi sul pont.)

Vla.

(quasi sul pont.)

fppp *mfppp* *p* *ppp* *sost.* *ppp* *ppp* *pp* *ppp*

mf *pp* *ppp* *mf* *p* *ppp* *ppp* *ppp* *ppp*

with Vla.

pizz.

→ molto sul pont.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc.

ppp *ppp*

Cb.

ppp *ppp*

8 (*allarg. poco a poco*) ----- Heroic and incisive ♩ = 60

Voice *f* *sost.*
E - co-no-mic tri - - umph -

Vln I *f* *sost.*

Vln II *f* *sost.*

Vla. *ppp* (*quasi sul pont.*) 3 *p* *ppp* *p* *norm.* like a short rustling *ppp*

Vc. *ff*

Cb. *ff*

(molto sul pont.) *mfppp* *norm.* like a short rustling *ppp* *quasi sul pont.* *p* *ppp* *sost.* *sopra pont.* *ppp*

Sul E *f* *sost.*

Sul E *f* *sost.*

Sul E *f* *sost.*

(norm.) *Sul E* *f* *sost.*

11 *out of breath and almost as an exhale* **ff**

Voice

cue with singer: *or as fast as possible*

Sul A 5:4 **p**

Sul G *molto vib. e pesante* **sf**

hummed: **p**

Vln I

cue with singer: *or as fast as possible*

Sul A **p**

(over A and D strings) Sul G *molto vib. e pesante* **sf**

Sul A **p sost.**

con vib. so that the quarter-tone above is very present: **norm.**

Vln. II

cue with singer: *or as fast as possible*

Sul A **p**

Sul G *molto vib. e pesante* **f**

Sul A **p**

rhythms can be approximated as a general accel. *3 3 7 5:4*

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Vla.

norm. *molto sul pont.* *norm.*

f **ppp** **p**

quasi sul pont. *molto sul pont.* *norm.*

f **ppp** **p**

quasi sul pont. *molto sul pont.* *norm.*

f **ppp** **p**

quasi sul pont. *crunch* *norm.*

f **ppp** **p**

Vc.

quasi sul pont. *crunch* *un po di vib.*

mf **ppp** **p**

molto sul pont. *crunch* *5:4*

mf **ppp** **p**

Cb.

molto sul pont. *close to pitchless* *crunch* *5:4*

p **ppp** **p**

[illegible]

13

32

Voice

(quasi sul pont.) \rightarrow molto sul pont.

p mf ppp p

(quasi sul pont.) \rightarrow molto sul pont.

ppp mp pp p

Vln I

Vln. II

(quasi sul pont.) \rightarrow molto sul pont.

p p

(quasi sul pont.) \rightarrow molto sul pont.

p 3 mf p

(quasi sul pont.) \rightarrow molto sul pont.

pp $subito mp$ sf p mf p

(quasi sul pont.) \rightarrow molto sul pont.

pp mf pp

(quasi sul pont.) \rightarrow molto sul pont.

p sfz p

(norm.) senza sord. ppp

Vc.

Cb.

34

Voice

prophetic: *mf*
In - com-

(molto sul pont.) 3 *pesante* *ff* (pesante) *ff* *p* *ppp* sost. *norm.*

(molto sul pont.) *p* *p* *ff* *p* *ppp* sost. *sopra pont.*

(norm.) developing intense bow pressure: con molto vib. (almost like a trill) *pppp* *ff* *p* *ppp* sost. *sopra pont.*

(norm.) developing intense bow pressure: *ppp* *ff* *p* *ppp* sost. *sopra tasto*

molto sul pont. *mf* *ff* *p* *ppp* sost. *sopra tasto* (exaggerated bow motions) *quasi sul pont.*

(molto sul pont.) *ff* *p* *ppp* sost. *sopra tasto* senza sord. (exaggerated bow motions)

(molto sul pont.) con molto vib. 3 *sfz* *sfz* *subito p* *ff* *p* *ppp* sost. *sopra tasto* *molto sul pont.* senza sord.

(norm.) senza sord. developing intense bow pressure: *ppp* *ff* *p* *ppp* sost. *sopra pont.* (exaggerated bow motions)

(norm.) senza sord. *p* *ff* *p* *ppp* sost. *sopra pont.* *norm.*

(molto sul pont.) *ff* *p* *ppp* sost. *sopra pont.* senza sord. *pesante* *mf* *ff* *p* *ppp* sost. *sopra tasto* (exaggerated bow motions)

(molto sul pont.) 3 *ff* *p* *ppp* sost. *sopra tasto* *molto* *ff* *p* *ppp* sost. *sopra tasto*

(norm.) developing intense bow pressure: *ff* *p* *ppp* sost. *sopra tasto*

norm. *pp* *ff* *fp* *ff* *p* *ppp* sost. *sopra tasto* (exaggerated bow motions) up/down harmonic series: *quasi sul pont.*

(quasi sul pont.) *ff* *fp* *ff* *p* *ppp* sost. *sopra pont.* *norm.* *molto sul pont.* *norm.* *molto sul pont.* *arrive early:*

surreal, with exaggerated bow motions: *molto sul pont.* *ff* *fp* *ff* *p* *ppp* sost. *sopra tasto*

ppp *fp* *ff* *p* *ff*

molto rubato - rhythms given can be treated with approximation, but overall gesture should be preserved! ----- *unrefined, almost shrill, then disintegrating:*

36

Voice

plete (norm.) almost a crunch; heavy bow pressure Re co - - - - - 54 ve - ry

Vln I

(sopra pont.) almost a crunch; heavy bow pressure sopra tasto

(sopra tasto) crunch sopra tasto

(quasi sul pont.) crunch sopra pont.

Vln. II

(sopra pont.) crunch

(norm.) crunch sopra tasto

Vla.

(sopra pont.) almost a crunch; heavy bow pressure sopra tasto

(sopra tasto) almost a crunch; heavy bow pressure sopra tasto

(quasi sul pont.) sopra pont.

Vc.

(sopra pont.) sopra tasto

(sopra tasto)

Cb.

un po di vib.

ppp *mf* *p* *subito pp* *p* *norm.* *ff* *sost.*

43

exasperated, covered with breath:

mp mf

Voice

rhap - so-dy Sti - mu-late!

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

Vln I

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

Vln. II

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

[draw bow swiftly across instrument]

ff (or as loud as possible) ff subito, ff (or as loud as possible) ff subito, ff (or as loud as possible)

rapid strokes of the bow across side of the instrument:

3 3 7

ff sim. mf

rapid strokes of the bow across side of the instrument:

7 3

ff sim. as loud as possible

(molto sul pont.) → norm. → quasi sul pont.

ff p 0

Vla.

(molto sul pont.) → norm. → quasi sul pont.

ff p 0

senza sord.

(molto sul pont.) → norm. → quasi sul pont.

ff p 0

Vc.

(molto sul pont.) → norm. → quasi sul pont.

ff p 0

(nontrem.)

ff p 0

(molto sul pont.) → norm. → quasi sul pont.

ff p 0

3

ff p 0

Cb.

(molto sul pont.) → norm. → quasi sul pont.

ff p 0

3

ff p 0

surreal, with exaggerated bow motions: developing intense bow pressure:

surreal, with exaggerated bow motions: developing intense bow pressure:

surreal, with exaggerated bow motions: developing intense bow pressure:

19

20

25

80

Voice

loud and quick changes in stroke: *fff* *sost.* (like an accel.)
as loud as possible

Vln I

loud and quick changes in stroke: *fff* *sost.* (like an accel.)
as loud as possible

Vln. II

loud and quick changes in stroke: *fff* *sost.* (like an accel.)
as loud as possible

Vla.

molto sul pont.
crunch, *norm.*
fff >

molto sul pont.
crunch, *norm.*
fff >

molto sul pont.
crunch, *norm.*
fff >

Vc.

sopra tasto → *sopra pont.*
surreal, with exaggerated bow motions: 3 *f*

molto sul pont.
crunch, *norm.*
fff >

molto sul pont.
crunch, *norm.*
fff >

Cb.

sopra tasto → *sopra pont.*
surreal, with exaggerated bow motions: 3 *f*

molto sul pont.
crunch, *norm.*
fff >

molto sul pont.
crunch, *norm.*
fff >

84

Voice

intense and rhythmically precise:
f *sost.*

Vln I

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

Vln. II

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

intense and rhythmically precise:
f *sost.*

Vla.

Vc.

Cb.

II.

Formless, calm, as if in frozen time ♩ = 60

gentle and motherly, nonvib.

Voice: *p* *sost.*
 Aus - te - - - - - ri - - - - - ty

(norm.) transition seamlessly →
 Sul D - nonvib. a calm, flowing vibrato, increasing in width: less and less vib.

Vln I: *pp* *sost.*
 (norm.) transition seamlessly →
 Sul D - nonvib. a calm, flowing vibrato, increasing in width: less and less vib.

Vln. II: *pp* *sost.*
 (norm.) transition seamlessly →
 Sul D - nonvib. a calm, flowing vibrato, increasing in width: less and less vib.

Vla.: *pp* *sost.*
 (norm.) transition seamlessly →
 Sul D - nonvib. a calm, flowing vibrato, increasing in width: less and less vib.

Vc.: *pp* *sost.*
 (norm.) transition seamlessly →
 Sul D - nonvib. a calm, flowing vibrato, increasing in width: less and less vib.

Cb.: *pp* *sost.*
 (norm.) transition seamlessly →
 Sul D - nonvib. a calm, flowing vibrato, increasing in width: less and less vib.

col legno, mechanical and very quiet
 molto sul pont.

poco espressivo:

otherworldly and distant:
hummed:

7 *pp* *mf* *molto* *p* *mp* unnatural vibrato, as a gliss.

in the waste - land

(sopra tast.) well-delineated: *pp* *subito ppp* *norm.* *quasi sul pont.* *molto sul pont.* *con molto vib.* *f* *pp* *sost.*

Vln I (sopra tast.) *pp* *ff* *pp* *norm.* *molto* *quasi sul pont.* *norm.* (hold finger above string like a harmonic but not generating the pure tone) *ff* *pp* *sost.* (nonharm.) *pp* *sost.*

Vln. II (sopra tast.) developing intense bow pressure: (do not cresc.) *pp* lighter and freer bowing

Vla. *molto sul pont.* *pp* *norm.* (norm.) Sul A gentle and pure: 0

Vc. *molto sul pont.* *norm.* (norm.) Sul A gentle and pure: 0

Cb. *molto sul pont.* *subito p* *norm.* *quasi sul pont.* *ppp* *sost.*

11

Voice

fp
hummed:
resonant:

norm. → sopra pont.

fpp → *f*

quasi sul pont.

ff → *pp*

(molto sul pont.) → norm.

f

ff → *pp* sost.

Vln I

(norm.) → molto sul pont.

mfpppp → *f*

(molto sul pont.) → norm.

0 → *pp*

(norm.) → molto sul pont.

f

(molto sul pont.) → norm.

0 → *pp*

(sopra tasto)

f

(molto sul pont.) → norm.

0 → *pp*

(sopra tasto) flautando:

mp

quasi sul pont.

ff → *pp* sost.

(sopra tasto) flautando:

mp

quasi sul pont.

ff → *pp* sost.

Vln. II

(sopra tasto) flautando:

mp

(molto sul pont.) → norm.

0 → *pp*

(sopra tasto) flautando:

mp

(molto sul pont.) → norm.

0 → *pp*

(sopra tasto) flautando:

mp

(molto sul pont.) → norm.

0 → *pp*

(norm.)

p

quasi sul pont.

ff → *pp*

with Vc.

subito *p* → subito *p*

(norm.)

p

quasi sul pont.

ff → *pp*

con vib. -----

(norm.)

p

(molto sul pont.) → norm.

0 → *pp*

Vc.

quasi sul pont.

f → *pp* sost.

quasi sul pont.

f → *pp*

with Via.

quasi sul pont.

f → *pp*

Cb.

norm. → sopra tasto

f

quasi sul pont.

fp → *fp* → *fp*

15

with ringing clarity: *mp* *mf* *sost.* half-whispered, in a lower voice: *pp*

Voice

Dumb & sil-ly

(norm.) *pp* *quasi sul pont.* *norm.* *mf* *quasi sul pont.*

Vln I

(norm.) *pp* *sost.* *quasi sul pont.* *norm.* *mf* *quasi sul pont.*

(norm.) *mf* *quasi sul pont.* *pizz.* *3*

(norm.) *mf* *quasi sul pont.* *quasi sul pont.*

Vln. II

(norm.) *pp* *quasi sul pont.* *mf* *quasi sul pont.*

(norm.) *pp* *quasi sul pont.* *mf* *quasi sul pont.*

(norm.) *mf* *quasi sul pont.* *pizz.*

(norm.) *mf* *quasi sul pont.* *pizz.* *3*

Vla.

(norm.) *p* *mf* *quasi sul pont.* *pp* *quasi sul pont.*

(norm.) *ppp* *quasi sul pont.* *pp* *quasi sul pont.*

(norm.) *pp* *quasi sul pont.* *pp*

Vc.

(norm.) *pp* *p* *con vib.* *nonvib.* *molto sul pont.* *pp* *quasi sul pont.* *ppp* *sost.*

(quasi sul pont.) *pp* *quasi sul pont.* *pp* *quasi sul pont.*

Cb.

f *pp* *quasi sul pont.* *pp* *quasi sul pont.*

accel. gently ----- *Free and improvised* ♩ = 56-72
half-whispered, with resignation... *...and sharp bitterness:* *from half-whispered to faintly sung, like an articulated hum:* *sarcastic and slightly theatrical, as if in jest:*

19

Voice

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

Eas - tern Eu-ro-pe-ans Un - en-light-ened Nos - tra cul - pa

Vln I

pizz. delicate: *pp* *mf*

with Vln. pizz. delicate: *pp* *mf*

(pizz.) delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

Vln. II

(pizz.) delicate: *pp* *mf*

(pizz.) delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

with Vln: *pp* *mf*

Vla.

pizz. delicate: *pp* *mf*

pizz. delicate: *pp* *mf*

Vc.

(sopra tasto) *pppp* *mf*

(quasi sul pont.) *mf*

(quasi sul pont.) *mf*

Cb.

pp *ppp* *mf*

Surreally serene ♩ = 60

25 (*pp*) (marking each pitch change) → *con molto vib.* ***ff***

Voice

direct, as if unrelated to the environment:
mf Fro - - - zen

Vln I

(norm.) arco atmospheric: → *quasi sul pont.*

(norm.) arco atmospheric: → *quasi sul pont.*

(norm.) arco atmospheric: → *quasi sul pont.*

quasi sul pont. arco

quasi sul pont. arco

Vln. II

(norm.) arco atmospheric: → *quasi sul pont.*

(norm.) arco → *quasi sul pont.*

(norm.) arco atmospheric: → *quasi sul pont.*

(norm.) arco → *quasi sul pont.*

Vla.

very quietly and almost invisibly: ***pppp***

very quietly and almost invisibly: ***pppp***

quasi sul pont. arco ***ff*** *very quietly and almost invisibly:* ***pppp***

Vc.

quasi sul pont.

quasi sul pont.

Cb.

(norm.) loosen hair on bow so that the stick touches the bowhair under faint pressure: ***ff*** ***pp***

31 *a thin vibrato* *mostly a whisper, with just a hint of the pitch:* *sung, with an air of improvisation:* *gently fading pitch, like an exhalation*

pen - - - - - sions Low - - - - - ered

Voice

pizz. delicate: *p* *ppp*

Vln I

pizz. delicate: *p* *ppp*

with Vla. pizz. delicate: *p* *ppp*

(pizz.) delicate: *p* *ppp*

pizz. delicate: *p* *ppp*

Vln. II

pizz. delicate: *p* *ppp*

(pizz.) delicate: *p* *ppp*

(pizz.) delicate: *p* *ppp*

(quasi sul pont.) → norm. col legno bruto pesante: *f* *ff* *subito pp*

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

Vla.

molto sul pont. with gently swaying vibrato, becoming wider and more pronounced: *norm.*

molto sul pont. *norm.*

molto sul pont. *norm.*

molto sul pont. *norm.*

Vc.

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

(quasi sul pont.) → norm. pesante: *f* *ff* *subito pp*

Cb.

(norm.) pesante: *f* *ff* *subito pp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless *ff* *ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless *ff* *ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless *ff* *ppp*

quasi sul pont. → sopra tasto crunch norm. close to pitchless *ff* *ppp*

return bow to normal state

40) *between note and whisper; a prolonged, gentle exhale:* *mp* *pp* *with contained, wild energy:* *mp* *ppp* *p* *more towards the note, unnatural:* *ff* *sost.* *start with a "Shh..." and continue until the timbre of the orchestra is filled with the sound:* *ppp* *mf* *ppp* *p* *<*

Voice

(sopra tasto) *va* *lu* *a* *tion* Nos -

Vln I

pp *becoming dull and wooden:* 0

(sopra tasto) *becoming dull and wooden:* 0

(norm.) *becoming dull and wooden:* 0

(sopra tasto) *norm.* *sopra tasto* *start trem. very slowly and then accelerate, playing at the tip:* *becoming dull and wooden:* 0

(sopra tasto) *sempre Sul G* *(or as close to the harmonic as possible)* *becoming dull and wooden:* 0

p *ppp* *subito ppp* *pp* 0

Vln. II

(norm.) *quasi sul pont.* *sopra tasto* *close to pitchless* 0

(sopra tasto) *close to pitchless* 0

Vla.

(norm.) 0

(sopra tasto) *(with artificial harmonic ad lib.)* 0

ppp 0

Vc.

(norm.) *(rising above the texture)* *quasi sul pont.* *f*

(norm.) *p*

(sopra tasto) *un po di vib.* *p*

Cb.

Free and improvised, with pitched instruments following the singer's tempo, and "vibraphone" effect instruments in regular "60" ♩ = 56.72

evocative and somehow sung non-classically: *mf* cover mouth with hand gentle and smooth relaxation of the pitch: *subito pp* hummed: *ppp* *sost.*

46

Voice

tra

Vln I

quasi sul pont.
0 *ppp* 0

quasi sul pont.
0 *ppp* 0

(norm.) (or as close to the harmonic as possible) *sopra tasto*
0 *ppp*

Vln. II

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

Vla.

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

molto sul pont. *sopra tasto*
otherworldly: *f*

unpitched col legno, from omnipresent to nothing:
(imitating a broken vibraphone motor)
fff

Vc.

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

sopra tasto
otherworldly: *pp* 0

Cb.

unpitched col legno, at first inaudible, but then becoming omnipresent:
(imitating a broken vibraphone motor)
0 *fff*

Sparse, monumental $\text{♩} = 60$
 losing power to breath: *mp*

fragile and poorly formed: *pp* *falling apart with regularity:* *subito pp* *as if resolving:* *mp*

56

Voice

Gray a - part - ments Just

quasi sul pont. *ff* *molto sul pont. close to pitchless* *sopra tasto* *f*

Vln I

quasi sul pont. *ff* *molto sul pont. close to pitchless* *sopra tasto* *f* *0* *pppp* *(t) (unfingered - only with vibrato)*

quasi sul pont. (Sul D) *f* *pppp sost.*

quasi sul pont. (Sul D) *f* *pppp sost.*

quasi sul pont. (Sul D) *f* *pppp sost.*

Vln. II

(norm.) (Sul G) *(trem. less and less in intensity)* *ff*

(norm.) (Sul G) *ff*

(norm.) (Sul G) *ff*

(norm.) (Sul G) *ff* *3* *mp*

Vla.

(norm.) → quasi sul pont. *ff* *p* *(quasi sul pont.)* *pp* *norm.* *ff*

(norm.) → quasi sul pont. *ff* *p* *(quasi sul pont.)* *pp* *norm.* *quasi sul pont.* *ff* *p*

(norm.) → quasi sul pont. *ff* *p* *(quasi sul pont.)* *pp* *norm.* *ff*

Vc.

(norm.) → quasi sul pont. *ff* *p* *norm.* *ff* *9:8* *crunch → norm.* *sopra tasto*

(norm.) → quasi sul pont. *ff* *p* *norm.* *ff* *5:4* *crunch → norm.* *sopra tasto*

(norm.) → quasi sul pont. *ff* *p* *norm.* *ff* *5:4* *crunch → norm.* *sopra tasto*

(norm.) → quasi sul pont. *ff* *p* *norm.* *ff* *5:4* *crunch → norm.* *sopra tasto*

Cb.

(norm.) → quasi sul pont. *ff* *p* *(quasi sul pont.)* *f* *molto sul pont.* *ff*

[illegible]

65 *ffpp* < > *hummed:* *energetic and conscious:* *(a gradual and very stylized glissando)*

Voice: will un - - - der - stand *sopra l'arco* → *quasi sul pont.*

Vln I: *molto sul pont.* *ff* → *ppp* *pizz.* *ff* *p* *fff* *arco* *(Sul D)* *quasi sul pont.* *arco* *Sul D*

Vln II: *molto sul pont.* *ff* → *ppp* *pizz.* *ff* *p* *fff* *arco* *(Sul D)* *quasi sul pont.* *arco* *Sul D*

Vla.: *molto sul pont.* *ff* → *ppp* *pizz.* *ff* *p* *fff* *arco* *(Sul D)* *quasi sul pont.* *arco* *Sul D*

Vc.: *molto sul pont.* *ff* → *ppp* *pizz.* *ff* *p* *fff* *arco* *(Sul D)* *quasi sul pont.* *arco* *Sul D*

Cb.: *molto sul pont.* *ff* → *ppp* *pizz.* *ff* *p* *fff* *arco* *(Sul D)* *quasi sul pont.* *arco* *Sul D*

developing intense bow pressure: *start a gradual trem.* *highly rhythmic and emerging from the texture:* *subito pp*

Disintegrating and empty, with only the singer as a reference ♩ = 56-72

Esoteric

gliss. accelerates towards the next note:

gradually becoming more and more subdued and wooden, mimicking the effect of sul ponticello, but with the voice:

69

Voice

Nos - - - tra cul - - - - - pa

(quasi sul pont.) → molto sul pont.

pppp

G.P.

Vln I

(quasi sul pont.) → molto sul pont.

pppp

G.P.

(quasi sul pont.) → molto sul pont.

pppp

G.P.

sopra tasto arco → molto sul pont.

mf

G.P.

sopra tasto arco → molto sul pont.

mf

G.P.

Vln. II

G.P.

G.P.

G.P.

G.P.

Vla.

sopra tasto arco

p

quasi sul pont. → sopra tasto

quasi sul pont. → sopra tasto

quasi sul pont. → sopra tasto

quasi sul pont. → sopra tasto

quasi sul pont.

G.P.

G.P.

G.P.

Vc.

(norm.) → molto sul pont.

3

9.8

0

G.P.

(quasi sul pont.) → molto sul pont.

mf

3

0

G.P.

Cb.

(norm.) → molto sul pont.

3

0

ppp

sopra pont. loosen hair on bow so that the stick touches the bowhair under faint pressure:

sfz

5.4

0

G.P.

[illegible]

extreme in energy and almost contorted, becoming wildly discordant and surreal:

mf

82 (overly dramatized and almost "spit" out)
(as loud as possible) -----

Voice

on East Eu-ro-pe-ans Chill

(norm.)

molto sul pont.

close to pitchless

f

Vln I

(norm.)

molto sul pont.

close to pitchless

f

pp

Vln II

(norm.)

molto sul pont.

close to pitchless

f

molto sul pont.

close to pitchless

f

Vla.

(norm.)

molto sul pont.

close to pitchless

f

molto sul pont.

close to pitchless

f

Vc.

(norm.)

molto sul pont.

close to pitchless

f

quasi sul pont.

molto

p

molto sul pont.

close to pitchless

molto

p

crunch

norm.

molto sul pont.

close to pitchless

molto

p

Cb.

(pizz.)

molto sul pont.

arco (still with loosened bow)
light and somewhat off the string:

ppp

47

94

Voice

somewhat sotto voce: *p*

f *operatic, mannerist, con molto vib.* *nomvib.* *somewhat sotto voce: subito p* *gaining momentum, becoming almost entirely airy sound, and back to pitch: subito mf* *f*

No - stra cul - pa

end promptly:

sopra tasto

subito *ppp* sost.

(nondecresc.)

end promptly:

sopra tasto

subito *ppp* sost.

(or as close to the harmonic as possible)

(*ppp*)

end promptly:

sopra tasto

subito *ppp* sost.

(nondecresc.)

end promptly:

sopra tasto

subito *ppp* sost.

(nondecresc.)

end promptly:

sopra tasto

subito *ppp* sost.

(nondecresc.)

quasi sul pont.

un po di vib.

sopra tasto

end promptly:

(nondecresc.)

quasi sul pont.

subito *ppp* sost.

(or as close to the harmonic as possible)

(*ppp*)

sopra tasto

end promptly:

(nondecresc.)

quasi sul pont.

subito *ppp* sost.

(nondecresc.)

quasi sul pont.

un po di vib.

sopra tasto

end promptly:

(nondecresc.)

quasi sul pont.

subito *ppp* sost.

(nondecresc.)

sopra tasto

(*ppp*) sost.

sopra tasto

(nontrem.)

subito *ppp* sost.

sopra tasto

subito *ppp* sost.

sul tasto

light and graceful:

pp

(sopra tasto)

emerging beautifully, rather electronically, from nothing:

0

quasi sul pont.

subito *ppp* sost.

sopra tasto

(*ppp*)

molto sul pont.

(*sfz*)

(molto sul pont.) → sopra tasto (still with loosened bow)

sfz > *ppp* < *ff*

Vln I

Vln II

Vla.

Vc.

Cb.

Wagnerian: *100* *ff* *sost.* as if scared, giving way to breath: *subito mf* aware, increasingly paranoid: *p* *sost.* *ff* repentant: *pp*

Voice: Nos - tra cul - pa Nos -

(or as close to the harmonic as possible) *sopra tasto* *fppp* *p* *fppp* *sopra pont.* *fppp* *sopra tasto*

Vln I: *norm.* *mfpppp sost.* *3* *sopra tasto* *p* *ppp* *norm.*

Vln II: *norm.* *mfpppp sost.* *3* *sopra tasto* *p* *ppp* *norm.*

Vln. II: *norm.* *mfpppp sost.* *3* *sopra tasto* *p* *ppp* *norm.*

Vla.: *norm.* *mfpppp sost.* *3* *sopra tasto* *p* *ppp* *norm.*

Vc.: *norm.* *mfpppp sost.* *3* *sopra tasto* *p* *ppp* *norm.*

Cb.: *norm.* *mfpppp sost.* *3* *sopra tasto* *p* *ppp* *norm.*

developing intense bow pressure: *molto sul pont.* *norm.* *ff* *0* *p*

developing intense bow pressure: *molto sul pont.* *norm.* *ff* *0* *mf* *0*

developing intense bow pressure: *molto sul pont.* *norm.* *ff* *0* *trem. less and less in intensity*

sopra tasto *un po di vib.* *pp* *ppp* *quasi sul pont.* *norm.* *quasi sul pont.* *sopra tasto* *norm.*

one long bow stroke: *p* *molto sul pont.* *f* *pp* *mp* *sopra tasto* *quasi sul pont.* *mf* *pp* *f*

(still with loosened bow) *one long bow stroke:* *pp* *f* *mp* *return bow to normal state* *(sopra tasto)* *pp* *f*

107

gliss by using a wide vibrato: *f* *nonvib.. powerful: ff* *final, in desperation: ff sost.*

Voice

tra cul - - - pa Nos - tra cul - pa

(sopra tasto) breaking out of the texture: *f* *norm. p* *ff*

Vln I

(norm.) *f* *ff*

(norm.) with Cb. *f* *ff*

(norm.) with Vc. *f* *ff*

(sopra tasto) *f* *norm. with Vc.* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

Vln. II

(norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

Vla.

(p) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

(norm.) *f* *ff*

Vc.

(sopra tasto) *p* *ff* *norm.*

quasi sul pont. sopra tasto *ff* *norm.* (make sure to end on a down bow) (retake) *ff*

Cb.

f *ff*