

for Chelsea Miller

LADIES' VOICES

Gertrude Stein (1916)

Jeremy Gill (2016)

CURTAIN RAISER

$\text{♩} = 152$

3 Trumpets in C

3 Trombones

Snare drum

ff *ff* *meno f* *ffp*

ffp *ff*

r.s.

7

Obs

Cls

Tpts

Tbns

Timp.

Sop.

Vc.

Db.

ff *possibile* *ff* *possibile* *ff* *possibile* *ff* *possibile*

ff *ff* *f* *meno f* *sub. f*

ffmf *dim.* *cresc. molto*

ffmf *dim.* *cresc. molto*

slower, freely $\text{♩} = 152$

La - dies' voi - ces give plea - sure. La - dies' voi - ces give La - dies' voi - ces give plea - sure.

15

Tba

Timp.

Vces

Vln I

Vln II

Vla

Vc.

Db.

p *hard sticks: p*

VOICES enter, speaking to and over one another with increasing mass:

ALL: The acting two is easily lead. Leading is not in winter. Here the winter is sunny. Does that surprise you. (*repeat ad lib.*)

p *p* *p* *p* *p* *p* *p* *sim.* *p* *poco sf*

24

Picc.

Fl.

Obs

Cls

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Timp.

Cym.

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

f

a2

f

f

p

mf

mf

mf

p cresc.

p cresc. molto

p

eco

p cresc. molto

high sus. with timp. mallets:

pp

Ladies voices together and then she came in. (*repeat ad lib.*)

semplice
div. a2

cresc.

semplice
div. a2

cresc.

mp

cresc.

p cresc.

f

arco

più sf

p senza cresc.

32 *slower, freely*

Picc. *f*

Fl. *f*

Obs. norm. *f*

Cls. norm. *f*

Bsns. (a2) *f* *cresc.*

Hns 1,2

Hns 3,4

Tpts. *f*

Tbns. *f*

Tba. *f*

Timp. *f*

Cym. *cresc.* *ff* stop

Sop. *f* (dramatic) *meno f* (come un eco)

Tan - ta-ran- tan - ta-ran-ta-ta-ta-tan. Tan - ta-ran- tan - ta-ran-ta-ta-ta-tan.

Vces. VOICES pause to listen. Most lose interest, speak while leaving:
Very well good night. Very well good night Mrs. Cardillac.

slower, freely

Vln I unis. *f*

Vln II unis. *f*

Vla. *f*

Vc. *f*

Db. *f* *sub.*

38 $\text{♩} = 152$

Picc. *fff*

Fl.

Glock. *fff* *3* *8va* *stop*

Hp *fff*

Sop. *dolce* *p* *cresc.* *possibile*
 ah _____ etc.
 Two VOICES remain.
 (swoon) V1: That's silver.
 (exasperated) V1: Yes the sound.
 V2: You mean the sound.

Vces



ACT 2

$\text{♩} = 108$ $\text{♩} = 96$

2 Clarinets in B \flat *pp*, *senza vib.*

Horns in F 1,2 *p* *colla voce* *mf*

3 Trombones

Tuba

Harp

Soprano *Spoken:*
 (aristocratic) Honest to God Miss Williams I don't mean to say that I was older.
 (reflective) Yes I was.
 (resigned, proud) I do not excuse myself.

Voices *3* (teasing)
 V2: But you were.

Violin I $\text{♩} = 108$ $\text{♩} = 96$ *pizz.* *stentando* *div. a2* *mf*

Viola

6

$\text{♩} = 108$ $\text{♩} = 96$ $\text{♩} = 108$

Picc.

Fl.

Obs

Cls *colla voce*

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns *p* *3.* *1.* *rubato*

Tba *p*

Tri.

Hp *mf*

Sop. (somewhat confidential, explanatory) I feel that there is no reason for passing an archduke. (defensive, judgemental) You like the word. (losing patience) You know very well that they all

Vces (supressed laughter) (giggling, less restrained)

$\text{♩} = 108$ $\text{♩} = 96$ $\text{♩} = 108$

Vln I *arco* *div. a2 soli* *mf* *8^{va}*

Vln II

Vla *p*

Vc.

Db.

10

Picc. *f* *p cresc.*

Fl. *f*

Obs. *mf* *più f* *ancora più f* *p cresc.*

Cls. *più f* *p cresc.*

Bsns. *mf* *più f* *p cresc.*

Hns 1,2 *f*

Hns 3,4 *f* 3.

Tpts

Tbns

Tba

Tri. with beater: *p* *mf* *f* *p*

Sop. call it their house. As Christ was to La - za - rus so was the *f, chesty* *regal, sempre f*

Vces

Vln I *tutti* *full bows* *f*

Vln II *full bows* *f*

Vla. *senza cresc.* *f* *full bows*

Vc. *f* *full bows*

Db. *f* *full bows*

14 **molto rit.**

Picc. *f* *p*

Fl. *mf* (merry) *mf* (merry) *p*

Obs. *f* *p*

Cls. *f* *p*

Bsns. 1. *f* *pp*

Hns 1,2 *f* *pp*

Hns 3,4 *f* *pp*

Tpts. 1. con sord. *p* *f* *pp*

2. con sord. *f* *pp*

Tbns. 2. con sord. *p cresc.* 1. con sord. *f* *gliss.* *gliss.* *pp*

Tba. tbn 3 (senza sord.) *mf* *f* *pp*

Hp. *mf*

Sop. *non dim.*
found - er of the hill to Ma - hon. (emphatically) I do.

Vces. (impressed) You really mean it.

molto rit.

Vln I

Vln II

Vla.

Vc.

Db. *mp*

ACT 3

♩ = 132

Eavesdropping on two VOICES, then speaking:

Piccolo (too loudly) What. *mp*

Flute (too loudly) What. *p*

2 Oboes (too loudly) What. *p*

2 Clarinets in B♭ (too loudly) What. *p*

Bassoons (too loudly) What. *p*

Horns in F 1,2 (too loudly) What.

Horns in F 3,4 (too loudly) What.

3 Trumpets in C (too loudly) What.

3 Trombones (too loudly) What.

Tuba (too loudly) What.

Timpani *Eavesdropping on two VOICES, then speaking:* (too loudly) What.

Percussion *Eavesdropping on two VOICES, then speaking:* (too loudly) What.

Harp *Eavesdropping on two VOICES, then speaking:* (too loudly) What. *p*

Soprano *p, sweetly*
Cae - sar kiss - es. Kiss - es to - day.

Voices
Two VOICES enter.
(secretively, to V4)
V3: Yes Genevieve does not know it.
V4: What.
(whispered)
V3: That we are seeing Caesar.

Eavesdropping on two VOICES, then speaking:

Violin I (too loudly) What. *mp*

Violin II (too loudly) What. *p*

Viola (too loudly) What. *p*

Violoncello (too loudly) What. *p*

Double bass (too loudly) What.

1st stand: II I

pizz. la metà *Il poco*

6

Picc. *mp*>

Fl. *p*

Obs (1.) *p*

Cls *p*

Hns 1,2 1. sord. *pp* 2

Hp *p*

Sop. Cae - sar kiss - es e - vry day.

Vces V3: Genevieve does not know that it is only in this country that she can

1st stand *mp*> II I

Vln I *mp*>

gli altri sord. *pp* 2

1st stand Vln II sord. *pp* 2

gli altri sord. *pp*

1st stand Vla sord. *pp* 2

gli altri sord. *pp*

Vc. *p* II *poco* *pp* arco sord. *pp* 2

div a2 sord. *pp* 2

Db. sord. *pp* 2

14

Picc. *mp*>

Fl. *p*

Obs (1.) *p* *p*<> *p* *p*<> *p* *p*<> *p* *p*<>

Cls *p* *p* *p* *p*

Hns 1,2 (1.) 2

Hp *p* *p* *p* *poco* *poco* *poco*

Sop. *p, sensuous* *hmm* etc... *cresc.*

Vces speak as she does. (gossipy, oblivious to Sop.) V3: She told them that there was not the slightest intention
(smitten, ignoring V3) V4: She does speak well doesn't she.

1st stand *mp*> *mp*> *mp*> *mp*>

Vln I gli altri 2

Vln II gli altri 2

Vla 1st stand gli altri 2

Vc. div a2 2

Db. 2

poco pressando - - - - - slow, sinuous

23

Picc.

Fl. *p cresc.*

Obs (1.) *p cresc.*

Cls *p cresc.*

Hns 1,2 (1.)

Hp *cresc.*

Sop. *f*

hold breath

sigh, satisfied

on the part of her countrymen to eat the fish that was not caught in their own country.

Vces

(suggestively)

V4: In this she was mistaken.

poco pressando - - - - - slow, sinuous

1st stand Vln I *cresc.* senza sord.

gli altri *cresc.*

1st stand Vln II *cresc.* senza sord.

gli altri *cresc.*

1st stand Vla *cresc.* senza sord.

gli altri *cresc.*

Vc. div a2 *cresc.* senza sord.

Db. *cresc.* senza sord.

ACT 4

♩ = 66

Piccolo

Flute *solo*
f, espr.

2 Oboes

2 Clarinets in Bb *1. solo*
p *ten.*

2 Bassoons *mp*

Horns in F 1,2 *1. sord.*
p

3 Trumpets in C *sord. (cup)*
p

Soprano *Spoken:*
What are la - dies voi - ces.

Violin I *pizz. div. a3*
sf

9 *rit. tempo*

Picc. *pp*

Obs *mf*

Bsns *mf*

Hns 1,2 (1.)

Tpts *1. (sord.)*
p *pp* *p* *più f*

Sop. *p*
Do you mean to be - lieve me. Have you

Vln I *unis., arco*
espr. *p* *sim.* *pp*

Vln II *pp*

Vla *pp* *solo*
p, lontano

Vc. *pp*

18 **movimento** take flute

Picc.

Fl.

Obs
sf *mp* *cresc.* *f*

Cls
cresc. *f*

Bsns
mf *cresc.* *f*

Hns 1,2
mp *cresc.* *f*

Hns 3,4
mp *cresc.* *f*

Tpts (1.)
mf 3. *cresc.* *f*

T.-t.
p *mf* *l.v.*

Sop.
f, pathétique *ad lib.*
caught the sun. Dear me have you caught the sun.

Vln I
p *p* *cresc.* *div. unis. sim. f*

Vln II
p *cresc.* *div. unis. sim. f*

Vla
tutti *div. unis. sim. mp cresc. f*

Vc.
div. unis. sim. mp cresc. f

SCENE 2

$\text{♩} = 108 (\text{♩} = 72)$

2 Flutes *sf* *sf*

2 Oboes *sf*

2 Clarinets in B \flat *p* *p*

2 Bassoons *mp*

Horns in F 1,2

Horns in F 3,4

3 Trumpets in C

3 Trombones *mp* 1,2: sord.

Tuba

Timpani *p* *p*

Tam-tam *p*

Harp *p.d.l.t.* *sf* *sim.* *sf* *mp* *sim.* *sf*

Soprano

Voices *Offstage, speaking over one another in a quiet tumult of varied voices:*
 ALL: Ladies' voices give pleasure. The acting two is easily lead... (continue throughout)

$\text{♩} = 108 (\text{♩} = 72)$

Violin I *sul pont.* *pp* *pp* *mp*

Violin II *div. a2, sul pont.* *pp* *pp*

Viola *div. a2, sul pont.* *pp* *n.*

Violoncello *pizz.* *p* *p* *p* *mf*

Double bass *pizz.* *mp* *mp*

7

Fls

Obs

Cls

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Timp.

Cym.

Hp

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

1.

p

p

p

(1.)

p

a2

mf

(1.)

mf

mp

mp

a2 (senza sord.) ^

pp

mf

sord.

(1,2)

pp

mf

p

(eco)

sord.

p

p

p

p

p

mf

(mf)

high sus. with timp. mallet

p

p

meno sf

pp

As VOICES come onstage, we hear the following lines
V5: Did you mean to say they were different.

norm.

div. a2 ^

pp

mf

p

norm.

pp

mf

p

norm.

pp

mf

p

p

mf

mf

mp

mf

mf

mp

mp

mf

mf

Fls (a2) *mp* *mf* *f*

Obs *mp* *mf* *f* a2

Cls *mp* *mf* *f* a2 *p* (eco)

Bsns

Hns 1,2 (a2) *mp* *più f*

Hns 3,4 a2 *mp* *più f*

Tpts *mp* *mf* *f* *p*

Tbns (sord.) *mf* *f* *p*

Tba *mp*

Timp. *più f* *f*

T.-t. *mp*

Xyl. *f*

Hp *f*

Sop. *emerge from the tumult of voices:*

Vces V6: I said it made no difference. V7: Where does it.

Vln I *più f* *p* *mf* *f* *dim.* unis.

Vln II *più f* *p* *mf* *f* *dim.* unis. div. a2

Vla *più f* *p* *mf* *f* *dim.* unis.

Vc. *più f* *f*

Db. *più f* *f*

(a2)

20

Fls

Obs

Cls

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Timp.

Xyl.

Hp

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

f

mp

p

mf

sub.f

bravura

non cresc.

div. a3

1.

2.

1,2: senza sord.

Sop. is one of the chorus of emerging VOICES:

Yes.

V8: Mr. Richard Sutherland. This is a name I know.

Detailed description: This is a page of a musical score for orchestra and voices, measures 20-28. The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Horns 1,2 and 3,4, Trumpets, Trombones, Tuba) are at the top. The percussion section (Timpani, Xylophone, Harp) is in the middle. The vocal parts (Soprano and Voices) are at the bottom. The music features various dynamics such as *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). There are also performance instructions like *non cresc.* and *bravura*. The vocal parts have lyrics: "Sop. is one of the chorus of emerging VOICES: Yes." and "V8: Mr. Richard Sutherland. This is a name I know." The score includes first and second endings for the woodwinds and strings.

26 (a2)

Fls *mf* *più f* *più f*

Obs *f* *poco* *più f* *poco* *più f*

Cls *f* *poco* *più f* *poco* *più f*

Bsns *f* *poco* *più f* *poco* *più f*

Hns 1,2

Hns 3,4

Tpts *mf* *più f*

Tbns

Tba (sord.) *mf* *più f*

Timp. *f*

Cym. high sus. *p* *mf*

T.-t. *mf*

Hp (*f*) *f*

Sop. Each "yes" more enthusiastic:
Yes.

Vces

V9: The Hotel Victoria.

Vln I *f* *pizz.* *più f* *arco div. a2* *f*

Vln II *f* *pizz.* *più f* *arco div. a2* *f*

Vla *f* *unis. pizz.* *più f* *arco div. a2* *f*

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

Db. *f* *più f* *f*

32

Fls *f* 1.

Obs *f* 1. *pp* *pp*

Cls (a2) *f* *p, vib.*

Bsns *f* 1.

Hns 1,2 *f* *p*

Hns 3,4 *f* *p*

Tpts

Tbns

Tba

Timp. *pp* *p*

Hp *mf* *f* *p* *eliss.*

Sop.

Vces

Vln I *f* *dim.* *unis.* *div. a2* *p, flautando*

Vln II *f* *dim.* *unis.* *pp*

Vla *f* *unis.*

Vc. *pp* *half arco, half pizz.* *p*

Db. *pp* *p*

V10: Many words spoken to

This page of a musical score, numbered 20, covers measures 38 to 45. It features a large ensemble of instruments and voices. The woodwinds (Fls, Obs, Cls, Bsns) and brass (Hns 1,2, Hns 3,4, Tpts, Tbns, Tba) sections play sustained chords with dynamic markings of *f* and *p*. The strings (Vln I, Vln II, Vla, Vc., Db.) have more active parts, with Vln II and Vla marked as *solo* and *f*. The percussion (Timp., Brake, Hp) provides rhythmic support. The vocal parts (Sop., Vces) include the lyrics "Yes." and "me have seemed English." The score includes various performance instructions such as *p.d.l.t.*, *gliss.*, *norm.*, *div. a2*, *tutti*, *half arco*, and *half pizz.*. The key signature has two flats, and the time signature is 4/4.

43 (2.)

Fls *mp* *mp* *mf*

Obs

Cls (1.) *mp* *mp*

Bsns (1.) *mp* *cresc.*

Hns 1,2

Hns 3,4

Tpts 1,2: senza sord. *mf* *p cresc.*

Tbns *cresc.*

Tba

Timp. *cresc.*

Brake *mp* *mp*

Hp

Sop.

Vces

Vln I *mp* *mp* *mf*

Vln II *mf* *unis.*

Vla *cresc.*

Vc. *cresc.*

Db. *cresc.*

V11: Yes we do hear one another and yet what are called voices the best decision in telling of balls.

This page of a musical score covers measures 48 to 51. The instruments are arranged as follows:

- Fls:** Flute 1, starting at measure 48 with a dynamic of *f*. It features a melodic line with accents and a *div. a2* marking above the staff.
- Obs:** Oboe, playing a similar melodic line to the flute with a dynamic of *f*.
- Cls:** Clarinet, playing a similar melodic line with a dynamic of *f*.
- Bsns:** Bassoon, playing a similar melodic line with a dynamic of *f*.
- Hns 1,2:** Horns 1 and 2, playing sustained chords with a dynamic of *f*.
- Hns 3,4:** Horns 3 and 4, playing sustained chords with a dynamic of *f*.
- Tpts:** Trumpets, playing sustained chords with a dynamic of *f*.
- Tbns:** Trombones, playing sustained chords with a dynamic of *f*.
- Tba:** Tuba, playing sustained chords with a dynamic of *f* and the instruction "senza sord." (without mutes).
- Timp.:** Timpani, playing sustained chords with a dynamic of *f*.
- B. D.:** Bass Drum, playing sustained chords with a dynamic of *f*.
- T.-t.:** Tom-tom, playing sustained chords with a dynamic of *f*.
- Xyl.:** Xylophone, playing sustained chords with a dynamic of *f*.
- Hp:** Harp, playing sustained chords with a dynamic of *f* and an *8^{va}* marking below the staff.
- Sop.:** Soprano, playing sustained chords with a dynamic of *f*.
- Vces:** Voices, playing sustained chords with a dynamic of *f*.
- Vln I:** Violin I, playing a melodic line with a dynamic of *f* and a *div. a3* marking above the staff.
- Vln II:** Violin II, playing a melodic line with a dynamic of *f* and a *div. a2* marking above the staff.
- Vla:** Viola, playing a melodic line with a dynamic of *f* and a *div. a2* marking above the staff.
- Vc.:** Violoncello, playing a melodic line with a dynamic of *f* and a *div. a2* marking above the staff.
- Db.:** Double Bass, playing a melodic line with a dynamic of *f* and a *div. a2* marking above the staff.

The score includes various musical notations such as accents, slurs, and dynamic markings (*f*, *ff*). The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

58

Fls *fffp* *fffp* *fffp* *fffp* *p*

Obs *fffp* *fffp* *fffp* *fffp* *p*

Cls *fffp* *fffp* *fffp* *fffp* *p*

Bsns *fffp* *fffp* *fffp* *fffp* *p*

Hns 1,2 *fffp* *fffp* *fffp* *fffp* *p*

Hns 3,4 *fffp* *fffp* *fffp* *fffp* *p*

Tpts *fffp* *fffp* *fffp* *fffp* *p*

Tbns *fff* *fff* *fff* *fff* *p*

Tba *fff* *fff* *fff* *fff* *p*

Timp. *fff* *fff* *fff* *fff* *p*

B. D. *fff* *fff* *fff* *fff* *p*

Brake *fff* *fff* *fff* *fff* *p*

Cym. *fff* *fff* *fff* *fff* *p*

T.-t. *fff* *fff* *fff* *fff* *p*

Hp *fff* *fff* *fff* *fff* *p*

Sop.

Vces

Vln I *fffp* *fffp* *fffp* *fffp* *p*

Vln II *fffp* *fffp* *fffp* *fffp* *p*

Vla *fffp* *fffp* *fffp* *fffp* *p*

Vc. *fff* *fff* *fff* *fff* *p* arco

Db. *fff* *fff* *fff* *fff* *p* arco

accel. molto - - - -

63

Fls

Obs

Cls

Bsns

Hns 1,2

Hns 3,4

Tpts

Tbns

Tba

Timp.

B. D.

Brake

Siren

T.-t.

Hp

Sop.

Vces

Vln I

Vln II

Vla

Vc.

Db.

f *ff* *fff* *mf* *f* *ff* *fff* *f* *ff*

(with genuine compassion)
Poor Augustine.

until silent